

# ALCESTE

BY

GLUCK,

VOCAL SCORE

AND

Piano Accompaniment,

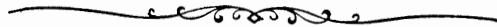
WITH

ENGLISH AND GERMAN TEXT

*Translated and Arranged*

UNDER THE DIRECTION OF

THEODORE THOMAS.



CINCINNATI:

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# ALCESTE.

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In "Alceste," Gluck fixed firmly the foundation of his fame as an operatic reformer, and as the founder of the existing school of German music. "Alceste" was the second work resulting from the sworn alliance of Gluck and the poet Calzibigi, bent on effecting a reform in Italian opera. It was written in 1766, and was brought out in Vienna three years later.

## ARGUMENT.

Admetus, King of Phaera, is dying. The power of Jove alone can set aside the decree of fate. Amid the lamentations of the people, who mourn the death of their king, Alceste, wife of Admetus, appears, leading her two children. She beseeches the mighty Jove to let the tears of a stricken people turn aside the disaster which threatens the land and rends her heart in mortal anguish. She bids the people retire to the sacred temple, where with holy sacrifice they implore the gods to spare their king. The scene following is the most impressive of the whole opera. Before the eyes of the grief-stricken people, the High Priest addresses the sacred oracle, praying that the arrow of death may be turned from Admetus. The burning incense on the altar rises upward undisturbed by a single breath of air—propitious omen that the gods have heard. Apollo, servant of Jove, proclaims that the king's life may be spared, but that another must sacrifice his life as a ransom for his king. "Admetus must die this day, if none other for him sacrifices his life." The awful decree is received with terror, and despair again seizes the hearts of the people, which finds expression in a chorus of wild harmony, interrupted with the broken exclamations of the High Priest. Alceste gives vent to her sorrow by an impassioned burst of recitative, and a melancholy air which fails to find description in articulate language.

The highest point of dramatic interest is reached in Alceste's aria following, in which the queen invokes the goddess of darkness to destroy her life that Admetus may live. The spirits of the infernal regions accept the sacrifice, and Alceste prepares to die. The people, thus again bereaved, give way once more to despair in the chorus "Mourn thou, Fatherland, Alceste goes to die."

Just as hope is abandoned, mighty Hercules, "returned from many a strife undertaken for glory," appears, and is apprised of the great bereavement. He resolves to rescue Alceste from the powers of Hades, and to restore to the people their king and queen. Night approaches, and the voice of Charon calls for his victim. Alceste has bid farewell to her people and passed the portals of Orkus. But deliverance is near; Hercules dashes upon the scene, and casting aside the spirits of darkness, restores the queen to life and her people.

Then follows the announcement that Alceste is redeemed from Orkus' power, and the joyful tidings that the "king and queen return" is echoed by the rejoicing subjects.

The piece is terminated with the festive songs and merry dances of the happy people.

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# ALCESTE.

## OVERTURE.

PIANO.

Lento.

Andante.

The first system of the piano accompaniment is written in G major and 3/4 time. It begins with a *Lento* tempo marking. The right hand starts with a series of chords, marked with a forte (*f*) dynamic. The left hand plays a simple harmonic accompaniment. The system concludes with a *Andante* tempo marking and a triplet of eighth notes in the right hand, marked with a piano (*p*) dynamic.

The second system continues the piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system shows a more active piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand features a more complex accompaniment with slurs and accents. Dynamic markings of *f* and *p* are present.

The fourth system continues the piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand features a more complex accompaniment with slurs and accents. Dynamic markings of *f* and *p* are present.

The fifth system concludes the piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand features a more complex accompaniment with slurs and accents. Dynamic markings of *f* and *p* are present.

First system of musical notation. The treble clef staff features a melodic line with several accents marked 'V'. The bass clef staff provides a harmonic accompaniment. The dynamic marking *ff* is present at the beginning, and *p* appears later in the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with dynamic markings *ff* and *p*.

Third system of musical notation. The treble clef staff has a dynamic marking of *mf*. The bass clef staff includes the instruction *Dolce.* (Dolce).

Fourth system of musical notation, characterized by dense chordal textures and complex rhythmic patterns in both staves.

Fifth system of musical notation, continuing the dense and complex musical texture.

Sixth system of musical notation, concluding the page with a dynamic marking of *ff*.

This musical score consists of eight systems of staves, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *Lento.* (slowly) and *Andante.* (at a moderate pace). The notation features complex textures with many beamed notes, slurs, and accents. The final system includes a triplet of eighth notes and a fermata over a half note.

The first system of music is written on a single treble clef staff. It contains a complex melodic line with many beamed notes, including sixteenth and thirty-second notes, and some grace notes. The key signature has one sharp (F#).

The second system of music is written on a single treble clef staff. It begins with a piano (*f*) dynamic marking. The notation includes a whole note chord followed by a series of beamed notes. A fermata is placed over the first note.

The third system of music is written on a single treble clef staff. It begins with a piano (*f*) dynamic marking. The notation includes a whole note chord followed by a series of beamed notes. A fermata is placed over the first note.

The fourth system of music is written on a single treble clef staff. It begins with a fortissimo (*ff*) dynamic marking and ends with a piano (*p*) dynamic marking. The notation includes beamed notes and slurs.

The fifth system of music is written on a single treble clef staff. It begins with a fortissimo (*ff*) dynamic marking and ends with a piano (*p*) dynamic marking. The notation includes beamed notes and slurs.

The sixth system of music is written on a single treble clef staff. It begins with a fortissimo (*ff*) dynamic marking and ends with a piano (*p*) dynamic marking. The notation includes beamed notes and slurs.

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First system of a piano score. The right hand features complex chords and arpeggiated patterns, with dynamic markings *f*, *p*, and *mf*. The left hand provides a steady accompaniment. A measure number '7' is positioned above the staff.

Second system of the piano score. The right hand continues with intricate textures, while the left hand features a melodic line with dynamic markings *p* and *Cres.*

Third system of the piano score. The right hand has dense chordal textures, and the left hand plays a rhythmic accompaniment of eighth notes.

Fourth system of the piano score. The right hand continues with complex textures, and the left hand maintains the eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with dynamic markings *f*. The left hand continues with the eighth-note accompaniment.

Sixth system of the piano score. The right hand features dense chordal textures, and the left hand plays a rhythmic accompaniment of eighth notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many slurs and accents. The bass staff provides a rhythmic accompaniment with chords and moving lines. Dynamic markings *p* and *ff* are present.

Second system of musical notation, continuing the piece. It features similar complex textures in both staves, with dynamic markings *p* and *ff*.

Third system of musical notation, showing further development of the musical themes. The treble staff has many slurs and accents, while the bass staff has a steady accompaniment.

Fourth system of musical notation, featuring a *tr* (trill) marking in the treble staff. The bass staff continues with a rhythmic accompaniment. Dynamic marking *p* is present.

Fifth system of musical notation, with a *p* dynamic marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, concluding the page. It features a *Cres.* (Crescendo) marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.



9  
CHORUS.

**Lento.**

SOPR. *f* God save our king, our pro - tec - - tor, Ad - me - - tus!  
Ret - tet den Va - ter des Lan - des, ihr Göt - - - ter!

ALTO.

TENOR. *f* God save our king, our pro - tec - - tor, Ad - me - - tus!  
Ret - tet den Va - ter des Lan - des, ihr Göt - - - ter!

BASS.

**Lento.**

PIANO. *f*

**TRUMPET.**  
**Allegro.**

*f*

No. 1. RECITATIVE AND CHORUS.

**HEROLD.**

Peo - ple, now at - tend and bow your hearts in grief, for the ti - dings I  
Völ - ker, mein Be - richt er - weckt ge - schärf - ten Schmerz, schon bedroht der ent-

*p*

bring bode mis - for - tune to you.      Ad - me - tus, ru - ler of Phæ - ra, is  
 schei - den - de Schlag eu - er Herz.      Ad - me - tos naht sich dem Ziel sei - nes

*f*      *p*

dy - ing, an in - ex - or - a - ble fate has reached the best of kings! Vain hope that mortal  
 Le - bens! ge - biet - risch ruft der Tod ihn fort in's Reich der Nacht, und hoffnungslos ver -

*f*      *p*

pow'r can pre - vail a - gainst Jove, who a - lone can save him.  
 su - chet die mensh - li - che Macht sei - ne Ret - tung ver - ge - bens.

*f*

CHORUS. Andante.

**Soprano.** **Solo.** **Chorus.**

O Jove, let our woe stay your wrath! Nev - er yet, nev - er  
 Geschick, du be - stra - fest uns hart! Ha! noch nie! Ha! noch

**Alto.** **Evander.**

**Tenor.**

O Jove, let our woe stay your wrath! Nev - er  
 Geschick, du be - stra - fest uns hart! Ha! noch

**Bass.**

**Andante.**

*sf* *p* *f*

**Solo.** **Chorus.**

yet have the mighty pow - ers, have the mighty pow - ers such cru - el punishment de -  
 nie habt ihr, ew' - ge Rä - cher, habt ihr, ew' - ge Rä - cher, so grausam euch uns of - fen -

*f*

yet have the mighty pow - ers such cru - el punishment de -  
 nie habt ihr, ew' - ge Rä - cher, so grausam euch uns of - fen -

*p* *f*

creed, as be - falls us, low - ly and guilt - less,  
 bart, kaum so grau - sam ge - gen Ver - bre - cher.

creed, as be - falls us, low - ly and guilt - less.  
 bart, kaum so grau - sam ge - gen Ver - bre - cher.

*p*

**Allegro.**

*f* Nev - er yet have the might - y  
 Ha! noch nie habt ihr, ew' - ge

*f* Nev - er yet have the might - y pow  
 Ha! noch nie habt ihr, ew' - ge Rä - - - -

*f* Nev - er yet have the might - y  
 Ha! noch nie habt ihr, ew' - ge

**Allegro.**

pow - ers,                      nev - er    yet    have the might - y  
 Rā - cher,                      ha! noch    nie    habt ihr, ew' - ge

ers, nev - er    yet    have the might - y                      pow  
 cher, ha! noch    nie    habt ihr, ew' - ge                      Rā

pow - ers,                      nev - er    yet    have the might - y  
 Rā - cher,                      ha! noch    nie    habt ihr, ew' - ge

pow - ers,    such cru - el pun - ish - ment de - creed,                      as be -  
 Rā - cher,    so grausam euch uns of - fen - bart,                      kaum so

ers such cru - el pun - ish - ment de - creed,                      no,  
 cher, so grausam euch uns of - fen - bart,                      nein,

pow - ers,    such cru - el pun - ish - ment de - creed,                      no,    as be -  
 Rā - cher,    so grau - sam euch uns of - fen - bart,                      nein,    kaum so

*sf*                      *sf*

falls us, low - ly and guilt - less, as be - falls us, low - ly and  
 grau - sam ge - gen Ver - bre - cher, kaum so grau - sam ge - gen Ver -

ne'er yet have the might - - y pow - ers, nev - er  
 noch nie habt ihr, ew' - ge Rä - cher, ha! noch

falls us, low - ly and guilt - less, as now be - falls our guilt - less  
 grau - sam ge - gen Ver - bre - cher, ja kaum so grau - sam ge - gen

ne'er yet nie have the might - - y pow - ers, nev - er  
 noch nie habt ihr, ew' - ge Rä - cher, ha! noch

*sf sf sf sf sf sf*

guilt - - less, no, ne'er yet have the might - y  
 bre - - cher, nein, noch nie habt ihr, ew' - ge

yet have the might - y pow - ers such cru - el pun - ish - ment de -  
 nie habt ihr, ew' - ge Rä - cher, so grau - sam euch uns of - fen -

lot, no, ne'er yet have the might - y  
 sie, nein, noch nie habt ihr, ew' - ge

yet have the might - y pow - ers such cru - el pun - ish - ment de -  
 nie habt ihr, ew' - ge Rä - cher, so grau - sam euch uns of - fen -

*sf sf sf sf sf sf*

pow - ers such cru - el pun - ish - ment de - creed, no,  
 Rä - cher, so grau - sam euch uns of - fen - bart, nein,  
 creed, such cru - el pun - ish - ment de - creed,  
 bart, so grau - sam euch uns of - fen - bart,  
 pow - ers such cru - el pun - ish - ment de - creed, no,  
 Rä - cher, so grau - sam euch uns of - fen - bart, nein,  
 creed, such pun - ish - ment, such cru - el pun - ish - ment de - creed,  
 bart, euch of - fen - bart, so grau - sam euch uns of - fen - bart,

*zsf sf sf sf sf sf*

no, as be - falls us, low - ly and guilt - - - less, as be -  
 nein, kaum so grau - sam ge - gen Ver - bre - - - - cher, kaum so  
 no, as be - falls us, low - ly and guilt - - - - less, as be -  
 nein, kaum so grau - sam ge - gen Ver - bre - - - - cher, kaum so

*f*

## Recit. Evander.

falls us, low - ly and guilt less. For-bear! leave off your re-  
 grau - sam ge - gen Ver-bre - - - - - cher. Den Gram, der euch ü - ber-

falls us, low - ly and guilt less.  
 grau - sam ge - gen Ver-bre - - - - - cher.

Recit.

## Chorus. Andante.

## Evander.

pinning, the gates are opening. Ah, at this sight I tremble, The queen descends the steps, leading  
 mannt, se-het, man öff-net! Weh', mich durchbebt ein Schauer! Die Königin erscheint, von den

*f* Ah, at this sight, I trem-ble,  
 Weh', mich durchbebt ein Schau-er!

Andante. Recit.

*p* *f*



forth both her children ;      ah, woe un - to the day, that brought to us this sor-row.  
 Kindern ge - führt;      ach, Lei-den je - der Art ver-eint dies Haus der Trauer!

*f*

## No. 2. DOUBLE CHORUS.

**Moderato.**  
**Sopr.**      **1st Chorus.**      **2d Chorus.**

*p* Ill - fat - ed king, Ad - me - tus,      un - hap - py thou, Al - ces - te, un-  
 Unglück-li - cher Ad - me - tos,      un-glück-li - che Al - ces - te, un-

**Alto.**

**Tenor.**

Ill - fat - ed king, Ad - me - tus,      un - hap - py thou, Al - ces - te,  
*p* Unglückli - cher Ad - me - tos,      un-glück - li - che Al - ces - te,

**Bass.**

**Moderato.**

*f p*

2

**1st Chorus.** **2d Chorus.**

stained by e - - vil deeds your lot is cast in sor - - -  
jam - mer - vol - - les Loos! ver - derb - li - ches Ver - häng - - -

un - stained by e - vil deeds your lot is cast in  
o jam - mer - vol - les Loos! ver - derb - li - ches Ver -

un - stained by e - vil deeds your lot is cast in  
o jam - mer - vol - les Loos! ver - derb - li - ches Ver -

**f 1st & 2d.**

row! be - loved and hon - ored roy - al pair, be - loved and hon - - ored  
niss! ge - lieb - tes, all - ver - ehr - tes Paar, du all - ver - ehr - - tes

sor - row!  
hängniss!

sor - row! be - loved and hon - ored roy - al pair, be - loved and hon - ored  
hängniss! ge - lieb - - tes, all - ver - ehr - tes Paar, du all - ver - ehr - - tes

**1st Chorus.**

pair!  
Paar!

And you the fa-ther's pride, a  
Verwais - te Kin-der, ihr Ver-

*f* And you a  
Ver - wais - te

pair!  
Paar!

And you a  
Ver - wais - te

*p* *sf*

*p*

**2d Chorus.**

*p* **1st Chorus.**

father's pride—brightest hope of your moth - er—your moth-er; strong was our  
wai - se - ten, schwacher Trost, schwacher Trost künft'ger Zei - ten, weh'! sei - nem

father's pride, brightest hope of your moth-er;  
Kin-der ihr, *f* schwacher Trost künft'ger Zei - ten, *p*

father's pride, brightest hope of your moth-er; strong was our  
Kinder ihr, *f* schwacher Trost künft'ger Zei - ten, weh'! sei - nem

*p* *sf* *p*

## 2d Chorus.

## 1st &amp; 2d Chorus.

trust in the fu - ture with you *f* to guide in peace, to  
 Volk, das so theu - er ihm war, für das als Held ihm

trust in the fu - ture with you *f* to guide in peace, to  
 Volk, das so theu - er ihm war, für das als Held ihm

*mf*

*Cres.* *p*

lead in war our na - tion, but woe, the clouds are for - bod - ing a  
 Won-ne war zu strei - ten! Weh' uns, nur Gram beut die Zukunft uns

*Cres.* *p*

lead in war our na - tion, but woe, the clouds are for - bod - ing a  
 Won-ne war zu strei - ten! Weh' uns, nur Gram beut die Zukunft uns

*Cres.* *p*

*Cres.* *f*

storm, dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
 dar, Land der Un - glückge - weih - ten, weh' dir, nur Gram beut die

*Cres.* *f*

storm, dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
 dar, Land der Un - glückge - weih - ten, weh' dir, nur Gram beut die

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and features a crescendo leading to a forte dynamic. The piano part includes chords and moving lines in both hands.

threat'-ning our land!  
 Zu - kunft uns dar!

threat'-ning our land!  
 Zu - kunft uns dar!

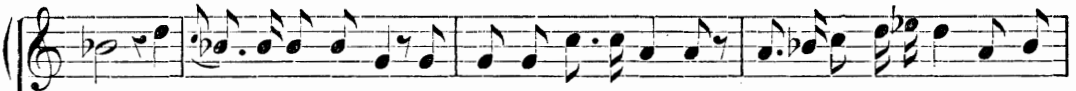
The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German. The bottom two staves are piano accompaniment in bass clef. The music continues from the first system, maintaining the same key signature and dynamics. The piano part features a complex texture with many chords and moving lines.

## No. 3. RECITATIVE AND CHORUS.

Recit.  
Alceste.

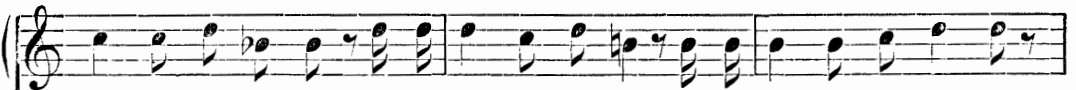
My people, your grief is but too just; weep for your king and me, who lov'd you but too  
 Ge - recht ist, treu-es Volk, dein Schmerz, Thränen der Lie-be heischt dein König, der dich

*p*



well, whose every thought and deed was for his people's welfare, first to lead you in war, ev-er  
 liebe, der treu die Herrscherpflicht, der fromm die Tugend übte, nur in des Volkes Glück fand Be-

*p*



fear - less of dan - ger; ah, how hap - py was I, when my hum - ble de - vo - tion  
 glück-ung sein Herz, nur in ihm, fand ihr Glück sei - nes Her - zens Ver - mähl - te;

*p*

dai-ly was crown'd with his love; ah, hap-less pair that I bore him in joy, the i - dol of my  
dessen Besitz Le - ben ihr war! Hüß-lo-ses Paar, das mein Schoos ihm ge-bar, das ach! so jung ein

*Moderato.*

dreams and the pride of our life, but ah! what fate is in store yet for  
Gott zu den Lei-den-den zählte, weh' dir! nur Gram beut die Zu - kunft dir

**CHORUS.**

*p* *Cres.* *f*  
you. Dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
dar! Land der Un - glück - ge - weih - ten, weh' uns! nur Gram beut die

*p* *Cres.* *f*  
Dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
Land der Un - glück - ge - weih - ten, weh' uns! nur Gram beut die

threat'ning our land!  
Zu - kunft uns dar!

threat'ning our land!  
Zu - kunft uns dar!

The first system consists of six staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The next two staves are vocal lines (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment for the right and left hands.

## No. 4. ARIA AND CHORUS.

Recit. Alceste.

A - las! sur - round - ed by mis - for - tune, when dark - est seems the  
Weh' uns! durch die - ses Grau'n der Zei - ten kann nur der Göt - ter

The recitative section consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment for the right and left hands.

Lento.

sky, and ev - 'ry hope has van - ished, to you, mighty Gods, we ap - peal.  
Huld, nur ih - re Macht uns lei - ten, nur sie bie - ten Schutz in Ge - fahr.

**A tempo.**

The chorus section consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment for the right and left hands.



**Moderato.**
**Dolce.**
**Alceste.**

O Jove! hear my pray'r, hear my  
Ge-schick, bei so trost-lo-sem

pray'r; turn your wrath a-way from my head, turn a-way, ye  
Harme, gönne Lin-d'rung mei-ner Qual, gönne Lin-d'rung

**Moderato.**

Gods, . . . . . your wrath. Look, look in pit - y  
ach, . . . . . mei-ner Qual! Dass meiner Lei - den

down on me, re-lieve me from anguish in mer-cy,  
oh - ne Zahl voll Mit-leid ein Gott sich er-bar-me,

look ye in pit - y down on me, re-lieve me from  
dass meiner Lei - den oh - ne Zahl voll Mit-leid ein

an - guish in mer-cy.  
Gott sich er-bar-me.

**Allegro.**

Dread de - spair has fall - en on me, and my  
Der Ver - zweif - lung furcht - ba-re Hand sen-det

*tr* *f p* *sf p* *sf p*

heart is op - press'd with ter - ror; a mother's love, a wife's de-  
 mir die - se To - des - schmer - zen, ach, nur dem treu - en Mut - ter-

*sf p* *sf p* *sf p* *Sempre p*

vo - tion, compass a - lone such ag - o - ny, a moth - er's love, a wife's de-  
 her - zen ist dieser Grad von Qual be - kannt, ja, nur dem treu - en Mut - ter-

vo - tion, compass a - lone such ag - o - ny, compass a - lone such ag - o -  
 her - zen ist dieser Grad von Qual be - kannt, ist dieser Grad von Qual be-

*tr*

ny. Oh, children, the im-age of him, ah, it seems like a dream's de-  
 kannt. Doch ihr, deren hol - de Ge - stalt mir ein Bild des Gemahls ent-

*p.*

lu - sion, the father's eye, his very fea - tures! oh, come, oh,  
 schlei-ert, des Gatten Bild verjüngt, er - neu - ert, hier - her an's

come to your moth-er's em - brace, ah, quick,  
 Herz, das für euch stets nur wallt, ach! an's

*pp*

come to your mother's em - brace!  
 Herz, das für euch stets nur wallt!

At your sweet  
 An diesen

*f sf p sf p*

fac - es, at your voice, breaks my heart in mor - tal an - guish, breaks my  
 Bu - sen heissgedrückt, machet ihr mein Inn' - res be - ben, machet

*sf p sf p*

heart in mor - tal anguish, and night like a pall closes 'round me, night with-  
 ihr mein Inn' - res be - ben; wie Sturm fährt die Angst durch mein Le - ben, wenn mein

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *sf* and *p*.

out a star of hope, dark night, like a  
 Aug' euch Ar - me er - blickt, wie Sturm fährt die

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes dynamic markings *sf*, *pp*, and *p*.

pall closes 'round me, night without a star of hope. Dread de-  
 Angst durch mein Le-ben, wenn mein Aug' euch Ar - me er - blickt. Der Ver-

The third system of the score includes a tempo change. The tempo is marked *Lento.* for the first part and *Allegro.* for the second part. The piano accompaniment features dynamic markings *sf p*, *p*, and *f*.

spair has fall - en on me, and my heart is oppress'd, and my  
 zweif - lung furchtba-re Hand sen-det mir die - se Qual, and my  
 sen - det

The fourth system concludes the page. The piano accompaniment includes dynamic markings *sf p*, *sf p*, *f*, and *p*.

heart is oppress'd with ter - ror, a mother's love, a wife's de - vo - tion, a mother's  
 mir die-se To - des-schmerzen, ach, nur dem treu - en Mut - ter - her - zen, ja nur dem

love, a - lone com - pass such ag - o - ny, compass a - lone such ag - o -  
 treu - en Mut - ter - herzen ist die-ser Grad, ist dieser Grad von Qual be-

ny, com - pass a - lone, com - pass a - lone such ag - o -  
 kann, ist die - ser Grad, ist die - ser Grad von Qual be-

**Moderato.**

**Sopr. p**

**1st Chorus.** **2d Chorus.**

ny. Ill - fat - ed king, Ad - me - tus, un - hap - py thou, Al - ces - te, un -  
 kannt. Unglück - li - cher Ad - me - tos, un - glück - li - che Al - ces - te, o

**Alto.**

**Tenor. p**

Ill - fat - ed king, Ad - me - tus, un - hap - py thou, Al - ces - te,  
 Un - glück - li - cher Ad - me - tos, un - glück - li - che Al - ces - te,

**Bass.**

**Moderato.**

*f p*

**1st Chorus.** **2d Chorus.** **1st & 2d.**

stained by e - vil deeds, your lot is cast in sor - row! be -  
 jam - mer - vol - les Loos! ver - derb - li - ches Ver - häng - niss! ge -

unstained by e - vil deeds, your lot is cast in sor - row!  
 o jammer - vol - les Loos! ver - derb - li - ches Verhängniss!

un - stained by e - vil deeds, your lot is cast in sor - row! be -  
 o jammer - vol - les Loos! ver - derb - liches Verhängniss! ge -

Cres.

loved and hon - ored royal pair, be-loved and hon - ored pair!  
 lieb - tes, all - verehr - tes Paar, du all - ver - ehr - tes Paar!

Cres.

loved and hon - ored royal pair, be - loved and hon - ored pair!  
 lieb - tes, all - verehr - tes Paar, du all - ver - ehr - tes Paar!

1st Chorus.

And you, the fa-ther's pride, a  
 Ver - wais - te Kin - der, ihr, Ver -

f And you, a  
 Ver - wais - te

f And you, a  
 Ver - wais - te



**2d Chorus.** *p* **1st Chorus.**

father's pride—brightest hope of your moth - er—your moth-er; strong was our  
 wai-se - ten, schwacher Trost, schwacher Trost künft'ger Zei - ten, weh'! sei - nem

father's pride, *f* brightest hope of your moth-er; *p*  
 Kin-der ihr, schwacher Trost künft'ger Zei - ten,

father's pride, *f* brightest hope of your moth-er; strong was our  
 Kinder ihr, schwacher Trost künft'ger Zei - ten, weh'! sei - nem

*p* *sf* *p*

**2d Chorus.** **1st & 2d Chorus.**

trust in the fu - ture with you *f* to guide in peace, to  
 Volk, das so theu - er ihm war, für das als Held ihm

to guide in peace, to  
 für das als Held ihm

trust in the fu - ture with you *f* to guide in peace, to  
 Volk, das so theu - er ihm war, für das als Held ihm

*mf*

3

*Cres.* *p*

lead in war our na - tion, but woe, the clouds are for-bod - ing a  
 Won-ne war zu strei - ten! Weh' uns, nur Gram beut die Zukunft uns

*Cres.* *p*

lead in war our na - tion, but woe, the clouds are for-bod - ing a  
 Won-ne war zu strei - ten! Weh' uns, nur Gram beut die Zukunft uns

*Cres.* *p*

*Cres.* *f*

storm, dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
 dar, Land der Un - glückge - weih - ten, weh' dir, nur Gram beut die

*Cres.* *f*

storm, dread dis - as - ter is threat' - ning, but woe, dis - as - ter is  
 dar, Land der Un - glückge - weih - ten, weh' dir, nur Gram beut die

*Cres.* *f*

threat'-ning our land!  
Zu - kunft uns dar!

threat'-ning our land!  
Zu - kunft uns dar!

The first system consists of five staves. The top two staves are vocal lines in G major, with the lyrics "threat'-ning our land! Zu - kunft uns dar!". The third staff is a piano accompaniment in G major, with a dynamic marking of *f*. The bottom two staves are a piano accompaniment in G major, with a dynamic marking of *p*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

### No. 3. RECITATIVE AND CHORUS.

Recit. Alceste.

Fol-low me to the tem-ple, with ho-ly sac-ri - fice beseech the gods to turn our  
Folgt mir nach in den Tempel! am fest-li - chen Al - tar bring' man den Göttern Opfer

fate, with tears of holy grief let the rites of de - votion be fulfilled, with a contrite heart let a  
dar! des Opfers heil'gen Ort sollen Thränen be-thauen! ei - ne Gattin, die trust-los weint, ei-ne

The second system consists of six staves. The top staff is a vocal line in C major, with the lyrics "Fol-low me to the tem-ple, with ho-ly sac-ri - fice beseech the gods to turn our Folgt mir nach in den Tempel! am fest-li - chen Al - tar bring' man den Göttern Opfer". The second staff is a piano accompaniment in C major, with a dynamic marking of *f*. The third staff is a piano accompaniment in C major, with a dynamic marking of *p*. The bottom three staves are a piano accompaniment in C major, with a dynamic marking of *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



grief-stricken people bow low in submission, let your prayers ascend for your king and his children; ah!  
Mutter, mit jammernden Kindern vereint; eines Volk's inn'rer Kampf zwischen Angst und Vertrauen; ach!



such a woe-ful sight may change the gods from their anger to pit-y, our sac-ri-  
die-ser An-blick lenkt vielleicht die Gottheit zu mil-dem Er-bar-men, und ih-re



face may move their mercy, a ray of hope again brighten our earthly fate.  
Huld gewährt uns Armen der süßen Hoffnung Trost, dass ihr Zorn sich erweicht.

Soprano.

Solo.

Chorus.

*f* O Jove, let our woe stay your wrath!  
Geschick, du be - stra - fest uns hart!

Nev - er yet, nev - er  
Ha! noch nie! Ha! noch

Alto.

Evander.

Tenor.

*f* O Jove, let our woe stay your wrath!  
Geschick, du be - stra - fest uns hart!

Nev - er  
Ha! noch

Bass.

Andante.

Solo.

Chorus.

yet have the mighty pow - ers, have the mighty pow - ers such cru-el punishment de-  
nie habt ihr, ew'-ge Rä - cher, habt ihr, ew'-ge Rä - cher, so grausam euch uns of-fen-

Evander.

yet have the mighty pow - ers such cru-el punishment de-  
nie habt ihr, ew'-ge Rä - cher, so grausam euch uns of-fen-

creed, as be - falls us, low - ly and guilt - less.  
 bart, kaum so grau - sam ge - gen Ver - bre - cher.

creed, as be - falls us, low - ly and guilt - less.  
 bart, kaum so grau - sam ge - gen Ver - bre - cher.

**Allegro.**

Nev - er yet have the might - y  
 Ha! noch nie habt ihr, ew' - ge

Nev - er yet have the might - y pow  
 Ha! noch nie habt ihr, ew' - ge Rä - - - -

Nev - er yet have the might - y  
 Ha! noch nie habt ihr, ew' - ge

**Allegro.**



falls us, low - ly and guilt - less, as be - falls us, low - ly and  
 grau - sam ge - gen Ver - bre - cher, kaum so grau - sam ge - gen Ver -

ne'er yet have the might - - y pow - ers, nev - er  
 noch nie habt ihr, ew' - ge Rä - cher, ha! noch

falls us, low - ly and guilt - less, as now be - falls our guilt - less  
 grau - sam ge - gen Ver - bre - cher, ja kaum so grau - sam ge - gen

ne'er yet have the might - - y pow - ers, nev - er  
 noch nie habt ihr, ew' - ge Rä - cher, ha! noch

*sf sf sf sf sf sf*

guilt - - less, no, ne'er yet have the might - y  
 bre - - cher, nein, noch nie habt ihr, ew' - ge

yet have the might - y pow - ers such cru - el pun - ish - ment de -  
 nie habt ihr, ew' - ge Rä - cher, so grau - sam euch uns of - fen -

lot, no, ne'er yet have the might - y  
 sie, nein, noch nie habt ihr, ew' - ge

yet have the might - y pow - ers such cru - el pun - ish - ment de -  
 nie habt ihr, ew' - ge Rä - cher, so grau - sam euch uns of - fen -

*sf sf sf sf sf sf*



pow - ers such cru - el pun - ish - ment de - creed, no,  
 Rä - cher, so grau - sam euch uns of - fen - bart, nein,  
 creed, such cru - el pun - ish - ment de - creed,  
 bart, so grau - sam euch uns of - fen - bart,  
 pow - ers such cru - el pun - ish - ment de - creed, no,  
 Rä - cher, so grau - sam euch uns of - fen - bart, nein,  
 creed, such pun - ish - ment, such cru - el pun - ish - ment de - creed,  
 bart, euch of - fen - bart, so grau - sam euch uns of - fen - bart,

*sf sf sf sf sf sf*

no, as be - falls us, low - ly and guilt - - - less, as be -  
 nein, kaum so grau - sam ge - gen Ver - bre - - - cher, kaum so  
 no, as be - falls us, low - ly and guilt - - - less, as be -  
 nein, kaum so grau - sam ge - gen Ver - bre - - - cher, kaum so

*f*

falls us, low - ly and guilt less.  
 grau - sam ge - gen Ver-bre - - - - - cher.

falls us, low - ly and guilt less.  
 grau - sam ge - gen Ver-bre - - - - - cher.

*sf sf sf sf sf sf*

The musical score consists of two vocal staves and two piano accompaniment staves. The vocal parts are in a minor key and feature lyrics in both English and German. The piano accompaniment includes a complex rhythmic pattern in the left hand and a more melodic line in the right hand. Dynamic markings such as *sf* (sforzando) are used throughout the piano part. The score concludes with a double bar line and a key signature change to a major key.

## PANTOMIME. In the temple of Apollo.

Moderato.

The first system of musical notation consists of two staves, Treble and Bass clef, in a key signature of one sharp (F#) and common time (C). The tempo is marked 'Moderato.' The music begins with a piano (p) dynamic. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the musical piece. The right hand has a melodic line with some grace notes and rests, while the left hand maintains a consistent accompaniment. The dynamics remain piano.

The third system features a repeat sign in the middle of the right-hand staff. The music returns to the beginning of the system after the repeat. The dynamics are marked 'p'.

The fourth system continues the piece with similar textures in both hands. The right hand has more active melodic movement, and the left hand provides harmonic support.

The fifth system shows the continuation of the musical theme. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

The sixth system concludes the piece with a final cadence. The right hand has a melodic line that ends with a double bar line and repeat dots. The left hand provides a steady accompaniment that also concludes with a double bar line.

## No. 6. RECITATIVE AND CHORUS.

Recit. High Priest.

Might - y Phœ - bus, turn from Ad - me - - - tus,  
 Maestoso. Mächt'-ger Phö - bus, wen - de vom Thro - - - ne,

turn the ar - row of death from our king!  
 wend' es ab dein To - des - ge - schoss!

**CHORUS.**  
 Sopr. Andante, poco animato.

Might - y Phœ - bus, turn from our king thy  
 Mächt' - ger Phö - bus, wen - de vom Thron' dein

Alto.

*f* Mighty Phœ - bus, turn from our king, turn from our king thy  
 Mächt'ger Phö - bus, wen - de vom Thro - - - ne, wend' es ab dein

Tenor.

Might - y Phœ - bus, turn from our king thy  
 Mächt' - ger Phö - bus, wen - de vom Thron' dein

Bass.

*f* Mighty Phœ - bus, turn from our king, turn from our king thy  
 Mächt'ger Phö - bus, wen - de vom Thro - - - ne, wend' es ab dein

Andante, poco animato.

death-dealing ar - row!  
To - des-ge-schoss! . .

death-dealing ar - row!  
To - des-ge-schoss! . .

**High Priest.** *sf* *p* *sf* *p*

From thy god - like brow let the  
Al - les Dun - kel, das ihn um-

*sf* *sf* *sf*

*sf* **CHORUS.**

From thy  
Al - les

From thy  
Al - les

light shine forth, dis - perse the clouds a - round us!  
floss, ent - scwin - de dei - ner Strah - len - kro - ne!

*sf* *sf* *sf* *f*

*sf*

god - like brow let the light shine forth, dis - perse the clouds a -  
 Dun - kel, das ihn um - floss, ent - schwin - de dei - ner Strah - len -

god - like brow let the light shine forth, dis - perse the clouds a -  
 Dun - kel, das ihn um - floss, ent - schwin - de dei - ner Strah - len -

*sf sf sf sf*

round us, dis - perse the clouds, the clouds a - round us!  
 kro - ne, ent - schwin - de dei - ner Strah - len - kro - ne!

round us, dis - perse the clouds, the clouds a - round us!  
 kro - ne, ent - schwin - de dei - ne Strah - len - kro - ne!

**High Priest.**

Think of the  
 Den - ke der *tr*

*sf sf sf p*

times when to this fer - tile val - ley, driv'n from O - lym - p by the curse of the  
Zeit, da hier auf Tem - pe's Au - en, dir, aus dem Wohn - sitz der Göt - ter ver -

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

gods, pro - tec - tion and friendship was of - fer'd by the roy - al  
bann't, Ad - me - tos mit Freundes - ver - trau - en, Schutz vor ih - rem

*f* *p*

CHORUS.

Might - y Phœ - bus, turn from our  
Mächt' - ger Phö - bus, wen - de vom

Mighty Phœ - bus, turn from our king, turn from our  
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

Might - y Phœ - bus, turn from our  
Mächt' - ger Phö - bus, wen - de vom

High Priest. Mighty Phœ - bus, turn from our king, turn from our  
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

hand . . of Ad - me - te.  
Zorn . . zu - ge - stand.

*ff*

king, thy death - deal - ing arrow turn from our king!  
Thro - - ne, wend' es ab dein Todesgeschoss!

king, thy death - deal - ing arrow turn from our king!  
Thro - - ne, wend' es ab dein Todesgeschoss!

From thy  
Al - les

god - like brow let the light shine forth, dis - perse the clouds a -  
Dun - kel, das ihn um - floss, ent - schwin - de - dei - ner Strah - len -



CHORUS. Sopr.

Alto.

*ff*

Tenor.

From thy god - like brow let the light shine forth, dis -  
Al - les Dun - kel, das ihn um - floss, ent - schwin - de

Bass.

*ff*

From thy god - like brow let the light shine forth, dis -  
Al - les Dun - kel, das ihn um - floss, ent - schwin - de

round us!  
kro - ne!

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

perse the clouds around us, dis - perse the night, the night a - round us!  
dei - ner Strah - len - kro - ne, ent - schwin - de dei - ner Strah - len - kro - ne!

perse the clouds around us, dis - perse the night, the night a - round us!  
dei - ner Strah - len - kro - ne, ent - schwin - de dei - ner Strah - len - kro - ne!

Think of the  
Denke der

*sf*

*sf*

*p*

*tr*

time when to this fer - tile val - ley, driv'n from O - lym by the curse of the  
Zeit, da hier auf Tem - pe's Au - en, dir, aus dem Wohn - sitz der Göt - ter ver -

*sf* *p* *f* *p* *sf* *p* *sf* *p* *f*

gods,  
bann't, pro - tec - tion and friendship was of - fer'd by the roy - al  
Ad - me - tos mit Freundes - ver - trau - en, Schutz vor ihrem

*p*

## CHORUS. Sopr.

*ff* Might - y Phœ - bus, turn from our  
Mächt' - ger Phö - bus, wen - de vom

**Alto.**

**Tenor.** Might - y Phœ - bus, turn from our king, turn from our  
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

**Bass. ff** Might - y Phœ - bus, turn from our  
Mächt' - ger Phö - bus, wen - de vom

**High Priest.** Might - y Phœ - bus, turn from our king, turn from our  
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

hand . . of Ad - mete.  
Zorn . . zu - ge - stand.

*ff*

king, thy death - deal - ing arrow turn from our king!  
Thro - - ne, wend' es ab dein Todesgeschoss!

king, thy death - deal - ing arrow turn from our king!  
Thro - - ne, wend' es ab dein Todesgeschoss!

From thy  
Al - les

god - like brow let the light shine forth, dis - perse the clouds a -  
Dun - kel, das ihn um - floss, ent - schwin - de - dei - ner Strah - len-

CHORUS. Soprano.

Alto.

*f* From thy god-like brow let the light shine forth, dis-  
Al - les Dun - kel, das ihn um - floss, ent - schwin - de

Tenor.

Bass.

*f* From thy god-like brow let the light shine forth, dis-  
Al - les Dun - kel, das ihn um - floss, ent - schwin - de

round us!  
kro - ne!

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

perse the clouds around us, dis - perse the night, the night a - round us!  
dei - ner Strah - len - kro - ne, ent - schwin - de dei - ner Strahlen - kro - - ne!

perse the clouds around us, dis - perse the night, the night a - round us!  
dei - ner Strah - len - kro - ne, ent - schwin - de dei - ner Strahlen - kro - - ne!

*sf*

*sf*

*sf*

## No. 7. RECITATIVE AND CHORUS.

**Allegro. Recit. High Priest.**

Yes, the gods fa - vor us, pro - pi-tious are the  
Ja, die Gottheit voll Huld be-günstigt un-ser

signs,  
Fleh'n!

straight arises the incense, no breath disturbs the  
je-des Merkmal ver-gönt, dass wir es gün-stig

air.  
deu-ten!

I feel his presence near, our prayers shall be  
He-li-os Nä-he füllt die Brust des ihm Ge-

heard, to the ser-vant of Jove he ap-pears in his might!  
weiheten, sein be-gei-ster-der Hauch scheint mein Herz zu durchweh'n!

*p* *Cres.* *f* *p*

See how the light with its  
Ha! welcher Glanz, wel - cher

rad - iance  
Schimmer!

pre - vail - eth o'er the in - cense,  
Ver - klärt ist Phö - bus Bild - niss,

his al - tar is a -  
hellstrahlend sein Al -

*p*

flame!  
tar!

Fire from heav - en an -  
Glän - zend wird sei - ne

*fp*

nounces him in his splendor,  
Ge - genwart jetzt of - fen - bar,

A - pol - lo shall proclaim what  
A - poll verheisset selbst des

gods and fate de -  
Götterspruchs Ver -

*fp* *fp*

55

cree. A tremor of awe overpow'rs me, fills with fear my mortal frame.  
 kündigung. Ein heiliger Schrecken ergreift mich und durchschauert meine Brust.

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata and a dynamic marking of *fp*. The piano accompaniment consists of chords and moving lines in both hands.

The temple's sacred ground beneath my feet is  
 Des heil'gen Tempels Grund wird unter mir er-

The second system of the musical score. The vocal line continues with a fermata and a dynamic marking of *fp*. The piano accompaniment features a dense texture of chords and moving lines, with a dynamic marking of *f* in the right hand.

quaking!  
 schüttert!

The im - age seems a -  
 das Bild erscheint be-

The third system of the musical score. The vocal line has a dynamic marking of *f*. The piano accompaniment continues with a dynamic marking of *fp* in the right hand.

live!  
 seelt!

the ho - ly tri - pod shak - en,  
 der heil'ge Dreifuss zittert!

The fourth system of the musical score. The vocal line has a dynamic marking of *f*. The piano accompaniment features a dynamic marking of *ff* in the right hand.

and all are filled with dread and fear!  
 Alles bebt schreckenvoll zu - rück!

*ff*

Soon he will speak! A - dore the fullness of his pow'r,  
 Bald spricht der Gott! Ver - ehrt die Fül - le sei - ner Macht!

*Lento.*

peo - ple, bow low in the presence of him.  
 Völ - ker! ver - ehrt sie durch frommes Schweigen!

Princess, vain human ar - ro -  
 Fürstin! menschlicher Hoheit

gance and emp - ty pride must here be hum - ble, trem - - - ble!  
 Pracht und eit - ler Stolz muss sich hier beu - gen! Zitt' - - - re!

*p*



Andante. Oracle.

Ad - metus must die yet to-day, if none other for him sac-ri - fic - es his  
 Dem Styx ist Admetos geweiht, wenn ein And'rer, für ihn, nicht zum Opfer sich

*p*

CHORUS.

Soprano. Allegro Moderato.

Chorus.

*p* What pre-  
Welch O-

*p* What pre - dic - tion of  
Welch O - ra - kel voll

life!  
beut!

All is silence?  
Alles schweigt?

*p*



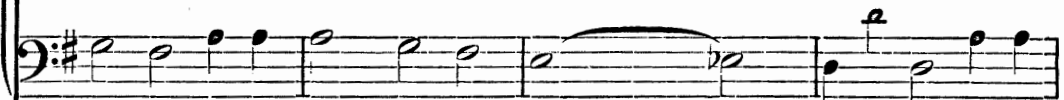
die - tion of ter - ror! what predic - tion of ter - ror! ev - 'ry  
 ra - kel voll Schre - cken! welch O-ra - kel voll Schre - cken! Je - de



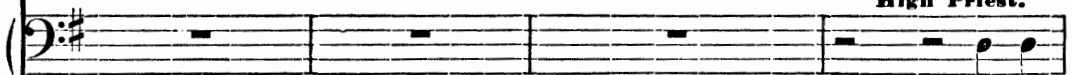
*p* What predic - tion of ter - ror! ev - 'ry  
 Welch O-ra - kel voll Schre - cken! Je - de



*p* What pre - dic - tion of ter - ror! ev - 'ry  
 Welch O - ra - kel voll Shre - cken! Je - de



ter - ror! What pre - dic - tion of ter - - - - - ror! oh, fly!  
 Schrecken, welch O - ra - kel - oll Schre - - - - - cken! ent-flieht!



**High Priest.**

Who will  
 Wer von



heart is de - spair - ing, ev - 'ry hope dis - ap - -  
Hoff - - nung ver - schwin - det, ha, was ward uns ver - -

heart is de - spair - ing, ev - 'ry hope dis - ap - -  
Hoff - - nung ver - schwin - det, ha, was ward uns ver - -

suf - fer the death for his king?  
euch geht zum Ha - des hin - ab?

pear - ing, ev - 'ry hope dis - ap - pear - ing.  
kün - det, je - de Hoff - nung ver - schwin - - - - det!

pear - ing, ev - 'ry hope dis - ap - pear - ing.  
kün - det, je - de Hoff - nung ver - schwin - - - - det!

in vain is my ap - peal?  
Kein Mund der sich er - klärt?

then Ad - metus must die!  
Euer Fürst sinkt in's Grab!

## Allegro.

*f* De - part, de-part, ev - 'ry hope dis - ap - pearing, dis - ap pear -  
 Ent - flieht, ent-flieht, je - de Hoffnung verschwindet, ach, verschwin -

De - part, ev - 'ry hope dis - ap - pear - ing, de - part, de - part, ev - 'ry hope dis - ap -  
 Ent - flieht, je - de Hoffnung verschwin - det, entflieht, ent-flieht, je - de Hoff - nung ver -

*f* Oh, fly, oh, fly, what pre -  
 Ent - flieht, ent - flieht, je - de

Oh, fly, oh, fly, what predic - tion  
 Ent - flieht, ent - flieht, je - de Hoff - nung

## Allegro.

ing, de-part, de-part, our king, a - las! is doom'd to suf - fer death to -  
 det, entflieht, entflieht, der Kö - nig, ach, er - liegt der na - hen Tod's-ge -

pear - ing, ev - 'ry hope dis - ap - pear - ing, what predic - tion of  
 schwindet, je - de Hoff - nung verschwindet, welch O - ra - kel! wie

dic - tion of ter - ror! what predic - tion  
 Hoff - nung ver - schwin - det, welch O - ra - kel!

of ter - ror, our king, a - las! is doom'd to suf - fer death to -  
 ver - schwindet, der Kö - nig, ach, er - liegt der na - hen Tod's-ge -

day; our king, a - las! is doom'd to suf - fer death to - day! Ev - - 'ry  
fahr, der Kö - nig, ach, er - liegt der na - hen Tod'sgefahr! Ach, die

ter - ror! what pre - dic - tion of ter - ror! ev - 'ry  
schreck - lich! welch O - ra - kel! wie schreck - lich! Je - de

of ter - ror! ev - - 'ry hope dis - ap - -  
wie schreck - lich! Je - - de Hoff - - nung ver - -

day, our king, a - las! is doom'd to suf - fer death to - day! ev - 'ry  
fahr, der Kö - nig, ach, er - liegt der na - hen Tod'sgefahr! Je - de

hope dis - ap - pear Hoff - ing, what ter - ror, de -  
Hoff - - nung, die Hoff - nung ver - schwin - det, ent -

pear - ing, ev - 'ry hope dis - ap - pear - ing,  
schwin - det, je - de Hoff - - nung ver - schwin - det,

hope dis - ap - pear - ing, what ter - ror! de -  
Hoff - - nung, die Hoff - nung ver - schwin - det, ent -

**Decres.**

de - part! de - part! de - part!  
ent - flieht! ent - flieht? ent - flieht!

part! de - part! **Decres.** de - part! de - -  
flieht! ent - flieht! ent - flieht! ent - -

de - part! de - part! de - part!  
ent - flieht! ent - flieht! ent - flieht!

part! de - part! de - part! de - -  
flieht! ent - flieht! ent - flieht! ent - -

**Decres.**

de - part!  
ent - flieht!

part! de - part!  
flieht! ent - flieht!

de - part!  
ent - flieht!

part!  
flieht!

*p* *pp*

## No. 8. RECITATIVE AND AIR.

Andante. Recit. Alceste.

Where am I? Ill-fated wife and mother! where is the helping hand,  
Wo bin ich? unglückliche Al-ces-te! ist die-ses dei-ne Huld,

*p*

to shield us from despair and from death? Dearest spouse! cruel fate soon shall part us, tear a-  
dies dein Erbarmen, furchtbarer Gott? Mein Gemahl! das Geschick heisst dich sterben! unab-

sun-der our loving hearts, if no oth-er for thee his life shall sac-ri-fice.  
wendbar ist dein Verder-ben, wenn kein And'rer für dich sich dem Tode will weih'n.

Swiftly pass the moments of hope, the people fly, they are forsaking thee, their lord and  
Dei-ne Rettung hoff' ich ver-ge-bens! man flieht, man giebt dich preiss dem grauenvollen

*f* *f* *p*

king. Where is the friend, un-mind-ful of life's plea - sure, would fol - low  
Loos! Wo ist ein Freund, ein O - pfer eig'-nen Le - bens, der sich aus

du - ty's call and suffer death for thee? Love, thou a - lone canst break the  
frommer Pflicht für dich dem Tode weihst? Ha! nur du, Lie - - be, wagst das

*p* *ff*

**Risolto.** **Espressivo.**

spell! I my-self will go forth, a will-ing sac - ri - fice. From death's unyielding  
Gro - sse! theu-rer Gat - te, ich selbst, ich will das O - pfer sein! Mein Le - ben weih' ich

*f* *f* *f*

bondage, from Or - kus gloom-y shades, a wife's de - vot - ed love set thee  
dir! aus Or - kus mächt'gem Schoo - ase soll dich Muth der Lie - be be-

*f* *f* *p*



**Moderato.****Andante risoluto.**

free!  
frei'n!

I  
Nein!

do not fear the fell de - stroy - er!  
nicht der Tod ist's, den ich scheu - e!

Ev - ry charm of life dis - ap - pears if thou art gone from me;  
Le - ben oh - ne dich, mein Gemahl, ver - letzt der Lie - be Pflicht!

yes, this life without thee is but pain e - ter - - - - nal.  
Ach! dies Le - ben wä - re ja nur Schmerz und Reu - - - - e!

What cru - el choice left to de - cide, You, to  
Doch har - ter Kampf, schreckliche Wahl! Dich ver -

whom ev-'ry beat of my heart was de - vo - ted, on whose lips I have  
 las - sen soll ich, die dir e - wig Ge - treu - e, mich von dir soll ich

hung, in whose arms I found rest, most be - lov - ed of men, must I leave thee for - ev - er?  
 tren - nen, dem ganz ich mich wei - he! du mein theu - rer Admet, mein ver - ehr - ter Ge - mahl,

most be - lov - ed of men, must I leave thee for - ev - er?  
 du, mein theurer Ad - met, mein ver - ehr - ter Ge - mahl!

*Andante risoluto.*

I do not fear the fell destroyer. Life with-out thee were constant pain!  
 Nein! nicht der Tod ist's, den ich scheue! Le - ben oh - ne dich, mein Gemahl!

Poco lento.

67

And you, my chil - dren, whom I bore him in love, my great - est joy,  
O, mei - ne Kin - der! ihr vermehrt mei-ne Qual, ihr letz - tes Glück,

*f* *p*

a mother's pride and glo - ry, here must I leave for - ev -  
das mir zum Trost noch blie - be, das mir zum Trost noch blie -

er, be, Ah, what a glo - rious dream was your fu - ture and  
des Gat - ten theu-res Bild, das Geschenk sei - ner

great - ness, oh, my chil - dren, my chil - dren, for - ev - er I  
Lie - be, Kinder, ach! niemals wer - de ich euch wie - der

leave, yes, for - ev - er must I leave you now!  
seh'n, Kin-der, ach! niemals werd' ich euch seh'n!

**Energico.** **Andante.**

I do not fear the fell destroyer! ev - 'ry charm of life dis - ap - pears, if  
Nein, nicht der Tod ist's, den ich scheue! Le - ben oh - ne dich, mein Gemahl, ver -

thou art gone from me; yes, this life without thee is but  
letzt der Lie - be Pflicht! Ach, dies Le - ben wä - re ja nur

**Cres.**

pain e - ter - - - nal!  
Schmerz und Reu - - - e!

## No. 9. RECITATIVE.

Andante. Tempo rubato.

Alceste.

Oh, hear me, ye daughters of night! Thou  
Ver-nehmt mich, ihr Töchter der Nacht! Ihr

god-dess of the dark, who in silence un-broken weaves the  
Göt-tin-nen des Grau'ns, die mit furcht-ba-rer Macht un-sers

thread of human ex-ist-ence, in mer-cy hear my pray'r;  
Daseins Fä-den we-ben, mein Fleh'n, das euch be-schwört,

do not de-ny this boon, destroy this life with sudden  
schlagt es nicht grausam ab! Mit ra-scher Hand zerstört mein

*p* *f* *p* *f* *fz* *Cres.*

stroke!  
Le - ben!

Ad-me-tus, live! to the grave I de-scend!  
für den Ge-mahl wählt Al-ces-te das Grab!

*p* *ff* *f*

Andante.

## NO. 10. RECITATIVE AND AIR.

*f*

Recit. High Priest.

Moderate.

What thou ask be ful-filled!  
Dein Ge-bet ist er-hört!

Angels of death are  
Per-se-phonens Ge-

*p* *f*

wav- ing dark veils around your head, and Or- krus waits thy  
lei- te um-schwebet schon dein Haupt und for- dert sei- ne

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

com - ing.                      Ad - me - tus now is    saved,                      Ad - me - tus now is  
 Beau - te!                      ja! dein Gemahl ge - ne - set,                      ja, dein Gemahl ge -

*p*      *f*      *fp*      *fp*      *fp*

saved,                      but Or - kus calls thee.                      When the  
 ne - set, doch dir winkt die Nacht.                      Hat der

*ff*

**Allegro un poco.**

light - giv - ing god                      com - pletes                      his beam - ing  
 strah - len - de Gott                      den Ta - ges - lauf voll -

*p*                      *f*                      *p*

course,                      when                      sa - ble                      night                      closes  
 bracht,                      siehst                      du                      das                      Licht                      mit dem

*f*      *p*      *sf*      *f*      *p*

o - - ver this tem - - ple, and all grows  
Dun - - kel sich gat - - ten, dann winkt das

*fp* *sf*

dark in the sha - - - - dow of  
Heer des Ge - bie - - - - ters der

*sf* *sf*

Ha - des, then shall the  
Schat - ten, dann ruft es

*sf* *fp*

spir - it of Or - - - kus call for  
furcht - bar zum Ha - - - des dich hin-

*fp*



Adagio.

Alceste.

73

thee!  
ab!

Oh sweet, if du - ty calls, is a death for love.  
Nur sü - sse Pflicht ist Tod, den die Lie - be mir gab.

*p* *f*

No. 11. AIR.

Andante.

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

Alceste.

Gods of eter - nal night!  
Ihr Götter ew'-ger Nacht!

gods of e - ter - nal night!  
ihr Götter ew'-ger Nacht!

ye  
des

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

min - is - ters of death, nev - er will I in - voke pit - y from you, or  
Or - kus Die - ner - schar! nim - mer ruf' ich euch an, dass eu - er Grimm ver -

*pp* *p*

par - don, nev - er will I in - voke, nev - er will I in - voke  
zei - he, nimmer ruf' ich euch an, nimmer ruf' ich euch an,

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

pit - y from you, or par - - - don, pity from you or  
dass euer Grimm verzei - - - he, dass euer Grimm ver -

*f*

par - - - don.  
zei - - - he.

*p*

Un poco Andante.

Ad - me - tus I re - deem from cruel des - ti -  
 Euch raub' ich den Ge - mahl, der eu-er O - pfer

ny ; all for-sake him, but I will be faithful ; all for-sake him, but I,  
 war, doch es beut sich für ihn seine Gat - tin, doch es beut sich für ihn

I a - lone will be faith - full Gods of e - ter - nal night !  
 sei - ne Gat - tin voll Treu - e. Ihr Götter ew'ger Nacht,

gods of e - ter - nal night, ye min - is - ters of  
 ihr Götter ew' - ger Nacht, des Or - kus Die - ner -

Andante espressivo.

death! The sweets of life for - gotten, all fear is gone from me, all fear is gone from  
 - schaar! Dem O - pfertod' aus Liebe biet'ich entzückt mich dar, ich wähl'ihn oh - ne

me, towards the dark and dismal portal with joyous steps I move; e - ter - nal bliss a -  
 Furcht, ich wähl'ihn oh - ne Furcht und Reue, ich wähl'ihn ohne Furcht! mein Herz durchlodert

Presto.

- waits, bliss e - ter - nal a-waits me be - yond. I know that my  
 Muth, den die Liebe, die Lie - be ge - bar. Ich fühl' ih - re

love is im - mor - tal, a - new I feel the in - spi -  
 Allmacht auf's neu - e. sie ist's, der sterbend ich mich

ra - tion; I know that my love is im - mor - tal,  
wei - he, ich fühl' ih - re All - macht auf's neu - e,

a - new I feel the in - spi - ra - tion; new  
sie ist's der sterbend ich mich wei - he, dies

cour - - age fills my heart, for my love . . . ne'er can die.  
Herz . . . durch-lo-dert Muth, den die Lie - - be ge-bar.

## Andante.

Gods of e-ter - nal night, gods of e-ter - nal night, ye  
Ihr Götter ew'ger Nacht, ihr Götter ew'ger Nacht. des

min - is - ters of death! nev - er will I in - voke pit - y from you, or  
Or - kus Die - nerschaar! nimmer ruf' ich euch an, dass eu - er Grimm ver

*pp* *p*

par - don, never will I invoke, never will I in - voke  
zei - he, nimmer ruf' ich euch an, nimmer ruf' ich euch an,

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

pit - y from you, or par - don, pit - y from you, or  
dass euer Grimm ver - zei - he, dass euer Grimm ver -

*f*

par - don.  
zei - he.

*p*

## No. 12. AIR AND DOUBLE CHORUS.

*Andante.*

PIANO. *p* *Cres.* *f* *p* *f* *p* *f*

*Evander.*

Flow free-ly, ye tears, sound low, song of mourn-ing, Al-  
 Hül - los sind wir nun dem Gram ü - ber - ge - ben, Al-

ces - te, Al - ces - te, the shades of death fol - low you, and the  
 ces - te, Al - ces - te walt schon zum Gra - be die Bahn, ihr Ge-

king, o - ver - come with grief, seeketh death, fain to end his  
 mahl nährt den Schreckens - plan, sel - ber sich nun den Tod zu

sor - row! What day of woe and fear! Oh, what ter - ri - ble fate!  
ge - ben. O un - glücksel' - ges Volk! Welch Geschick, das uns droht

## DOUBLE CHORUS.

1st Chorus.  
Soprano. Lento.

Mourn thou, fa - ther - land! Phæ - ra, hear with tremb - ling, Al -  
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

## Alto.

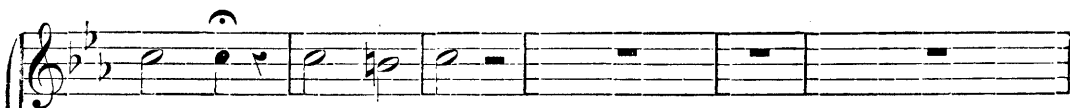
## Tenor.

Mourn thou, fa - ther - land! Phæ - ra, hear with tremb - ling, Al -  
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

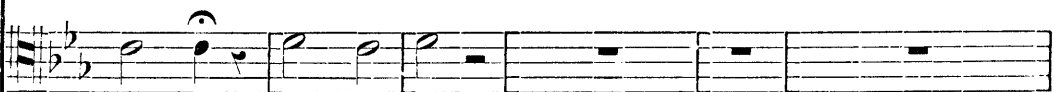
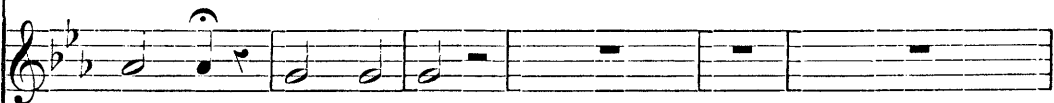
## Bass.

## Lento.

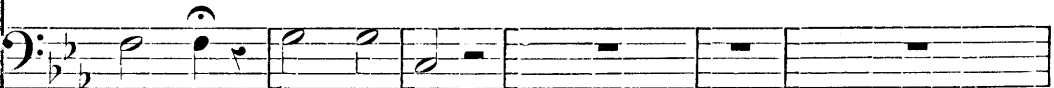




ces - te goes to die!  
ces - te sucht den Tod!

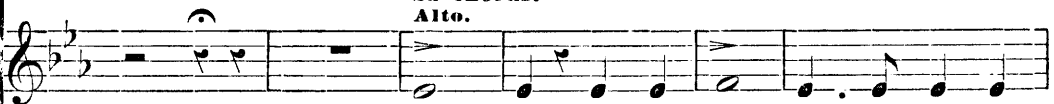


ces - te goes to die!  
ces - te sucht den Tod!



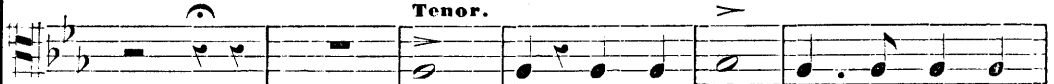
**2d Chorus.**

**Alto.**



Mourn thou, fa - ther - land! Phæ - ra, hear with  
Trau - re, Va - ter - land! Völ - ker, hört mit

**Tenor.**



Mourn thou, fa - ther - land! Phæ - ra, hear with  
Trau - re, Va - ter - land! Völ - ker, hört mit

**Bass.**



trem - bling, Al - ces - te sinks to the grave.  
 Be - ben, Al - ces - te, ach, sucht den Tod.

trem - bling, Al - ces - te sinks to the grave.  
 Be - ben, Al - ces - te, ach, sucht den Tod.

No 13. RECITATIVE, CHORUS AND AIR.

**Allegro.**

*f* *sf*

*sf*

**Hercules.**

Returned from many a strife, un-der - tak - en for glo - ry, rest is welcome to me if  
 Nach manchem schweren Kampf, den voll Ruhm ich bestanden, gönnt doch endlich einmal mir

**CHORUS.**  
**Soprano.**

Her - cu - les!  
 Her - ku - les!  
**Alto.**  
 Her - cu - les!  
 Her - ku - les!  
**Tenor.**  
 Her - cu - les!  
 Her - ku - les!  
**Hercules.**  
**Bass.**

Ju - no shall per-mit. A friendly roof and a heart - y  
 Ju - no's Feindschaft Ruh'. Es führt mein Herz einem Freunde mich

welcome at the table of Ad-met shall cheer the long'd-for rest. But what  
 zu, der des Lorbeers sich freut, den Muth und Sieg mir wan-den. Doch was

**Evander.**

see I? all mirth seems flown, the peo - ple down-cast?  
 seh' ich? ist An - lass hier zum Gram vor-han - den?      A - las! Her-  
 Du Freund des

*p*

**Hercules. Evander.**

a - cles, hear the tale of sor-row; Al - ces - te - Ad - me - tus!      Ad-me-tus?      Ah, woe!  
 Königs! o vernimm, was uns droht! Al - ces - te - Ad - me - tos!      Ad-me-tos?      Weh' uns!

*p*

**Andante. A tempo.**  
**Soprano Solo.**

At the al - tar of death the queen lies down her life to  
 An des Or - kus Al - tar will sie den Tod er - stre - ben, Ad-

save her roy - al spouse! and Phæ - ra weeps in mourn - ing.  
me - tos folgt ihr nach; be - droht ist bei - der Le - - ben.

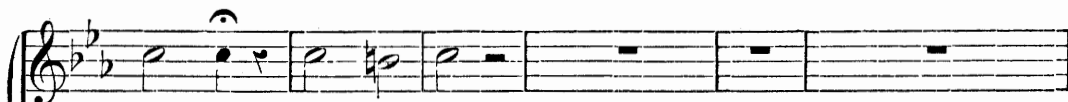
## DOUBLE CHORUS.

1st Chorus.  
Soprano. Lento.

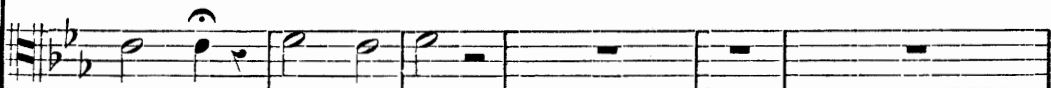
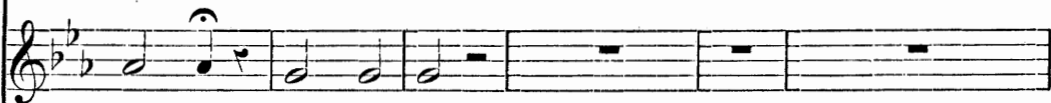
Mourn thou, fa - ther - land! Phæ - ra, hear with trem - bling, Al -  
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

Mourn thou, fa - ther - land! Phæ - ra, hear with trem - bling, Al -  
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

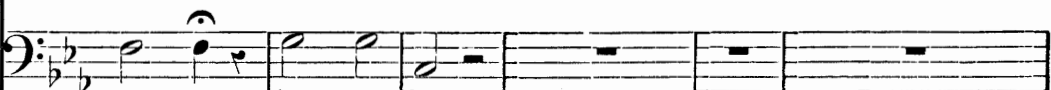
## Lento.



ces - te goes to die!  
ces - te sucht den Tod!



ces - te goes to die!  
ces - te sucht den Tod!



**2d Chorus.**

**Alto.**



Mourn thou, fa - ther - land! Phæ - ra, hear with  
Trau - re, Va - ter - land! Völ - ker, hört mit

**Tenor.**



Mourn thou, fa - ther - land! Phæ - ra, hear with  
Trau - re, Va - ter - land! Völ - ker, hört mit

**Bass.**



trem - bling, Al - ces - te sinks to the grave.  
 Be - ben, Al - ces - te, ach, sucht den Tod.

trem - bling, Al - ces - te sinks to the grave.  
 Be - ben, Al - ces - te, ach, sucht den Tod.

**Recit. Hercules.**

With the powers of Hades I the strife will renew ; your royal friend, Alceste, shall be saved ; trust to my  
 Ich entbiet' ihm den Kampf, dem Geschick, das ihr droht ; vertrauet fest auf treuer Freundschaft Feuer, vertraut auf

arm, to the shades I descend ! Pluto's throne I will shake ! close the portals of Orkus.  
 mich, ihren Freund und Befreier ! ich entbiet' ihm den Kampf, dem Geschick, das ihr droht !

## No. 14. RECITATIVE, CHORUS AND AIR.

*Andante.*

*p*

*p*

**Alceste.**

Great gods! steel my heart with en-  
Ihr Göt - ter, ver - lei - het mir

dur - ance,  
Stär - ke!

Leave me here!  
Nä - her hin!

**Allegro.**

*f*

*p*

Trembling fear,  
Wel - che Angst!

do not  
Oh - ne



fol - low me fur - ther!  
Zö - gern zum Wer - ke!

Be - hold, . . . yon - der gloom - y lair,  
Weh' . . . wel - cher Schreckensort!

*mf* **Colla voce.**

un - known to heav - en's light,  
O! was er - blick' ich hier?

fill'd with ter - ri - ble forms,  
Ja, mein In - ne - res bebt,

**Allegro.**

*f*

flit - ting a - bout in dark - ness.  
mich ü - ber - fällt ein Grau - sen;

Death reigneth  
hier herrscht der

**Allegro.**

*f*

here, I feel his ver - y presence,  
Tod, schon zeigt mir je - der Blick,

**Allegro.**

*f*

Recit.

the pow'rs of Ha-des reign su - preme!  
dass des Or-kus Mächte hier hausen!

How leafless ev-'ry tree!  
Entlaubt ist je-der Baum,

*Allegro.*

Not a ray from the sky makes grass nor flow - ers grow here in this des - o -  
dass Ge-klüft nackt und steil! kein Halm, kein Gräschen spriesst auf die - ser ö - den

*p*

Andante.

la - tion. With sol - emn mur-mur flows o'er  
Stel - le! Mit dum-pfem Mur-meln rauscht, vom

rocks the slug - gish wa - ters. Nightbirds flut-ter a -  
Fels he - rab die Quel - le. und die Vö-gel der

bout, ut - ter plain - - tive cries!  
Nacht wimmern Kla - - gege - heul!

*Recit.*

The al - tar is sur - rounded by hor-rid phantoms rude! In this  
Die Höh-le, der Al - tar, der Lar-ven wil de Schaar, dieses

*pp* *mf* *f*

un - natural light ev - 'ry look dis - cov - ers some new and dire affright,  
däm - mern-de Licht, dessen gedämpfte Hel - le bei je - dem neu-en Blick

Threat'ning the trembling soul, seek - ing the dread a - bode where mor-tals not in -  
neu-es Ent-se - tzen weckt al - les vermehrt die Angst, die bang' zu-rück mich

trude! Oh, . . . . how supreme reigns hor - ror at E - re - bus'  
 schreckt! Weh' . . . . welches Grau - en herrscht an des E - re - bus

*f* *p*

**Allegro.** **Moderato.**

thresh - old! The darkness in - creases, through the gloom to my  
 Schwel - le! Die Er - de scheint zu wan - ken, mich verlässt mei - ne

*f* *f* *p*

doom wil - ling - ly would I come! My wea - ry, stumbling  
 Kraft! schon durch den Gram er - schlaft, er - lie - gen eig' - ner

feet will car - ry me no fur - ther!  
 Last die qual - er füll - ten Glie - der!

*ff*

**Allegro.**

Recit.

Lento.

Ahl my love shall em-bue me with pow-er a - new. At the  
 Ha! die Lie-be giebt Le-ben und Stär-ke mir wie - der! an des

al - tar be - low let my fate be de - cid - ed! from the grave's sol - emn gloom, from  
 Or - kus Al - tar ent - schei - de sie mein Loos; aus der Gruft tönt ihr Ruf, aus

A tempo.

death's e - ter - nal night, her call I hear: Come thou to me!  
 ew' - ger Näch - te Schoos, sie ruft mir zu: Komm her - nie - der!

Chorus of the infernal spirits.  
 Alto. Lento.

Tenor. Death - de - vot - ed, a - wait! Till night to the earth is de -  
 Bass. Un - glück - sel' - ge! zu - rück! Be - vor wir zum Wohn - sitz der

scending, thy life is re-tard - ed. When the twi - light of day with the darkness is blend-  
 Schat-ten die Bahn dir verstat - ten, muss der sin - ken-de Tag mit dem Dunkel sich gat-

*sf sf sf sf*

ing, then will o - pen wide the gate!  
 ten! war-te ab den Au - gen-blick!

*sf sf sf*

No. 18. AIR, RECITATIVE, AND CHORUS OF INFERNAL SPIRITS.

**Allegro.**

*p f p f*

*p f ff ff >>*

The voice of Cha - ron! I hear his call!  
 Die Stim - me Cha - rons, sein Ruf er - schallt!

Whomso-ev - er he fer - ries o'er this tur - bid riv - er, re-  
 Das Geschick for - dert Ei - nes, Ei - nes von euch bei - den; Al-

turn - eth nev - er - more. Now de - cide if thou wilt fol - low  
 ces - te, wä - le du, wä - le du, wem die - ses Ru - fen

him. The voice of Cha - ron! I hear his call.  
 galt! Die Stim - me Cha - rons, sein Ruf er - schallt!

If now thy cour - age should fail to up - hold thee, then falls Ad -  
 Wenn du be - reu'st von der Er - de zu schei - den, wenn du be -

me - tus a vic - tim to fate. Al - ces - - te, now de -  
 reu'st von der Er - de zu scheiden, dann waltt Ad - me - - tos

cide for whom this call is meant, for whom this call is  
 selbst zum fin - stern Auf - - ent - halt, zum fin - stern Auf - - ent -

meant. Al - ces - te, now de - cide! Admet or you must die! If now thy  
 halt. Al - ces - te, wä - le du, wem dieses Rufen galt! Wenn du be -



cour - age should fail to up - hold thee, then falls Ad - me - tus, a vic - tim to  
 reu'st, von der Er - de zu schei - den, wenn du be - reu'st, von der Er - de zu

fate. Al - ces - te, now de - cide for whom this  
 scheiden, dann wallt Ad - me - tos selbst zum fin - stern

call is meant; Ad - met or you must die!  
 Auf - ent - halt, zum fin - stern Auf - ent - halt.

The voice of Cha - ron! I hear his call!  
 Die Stim - me Cha - rons, sein Ruf er - schallt!

CHORUS. Andante.

Alto.

Musical staff for Alto voice part, first system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Al - ces - - - te!  
 Al - ces - - - te!

Tenor.

Musical staff for Tenor voice part, first system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Al - ces - - - te!  
 Al - ces - - - te!

Bass.

Musical staff for Bass voice part, first system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Andante.

Piano accompaniment for the first system, marked *ff*. The right hand features a melodic line with some grace notes and a final flourish. The left hand has a rhythmic accompaniment with many sixteenth notes.

Musical staff for Alto voice part, second system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Al - ces - - - te!  
 Al - ces - - - te!

Musical staff for Tenor voice part, second system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Al - ces - - - te!  
 Al - ces - - - te!

Musical staff for Bass voice part, second system. The staff is in G major (one flat) and common time. It contains a few notes and rests.

Piano accompaniment for the second system, right hand. It continues the melodic line from the first system with various ornaments and a final flourish.

Piano accompaniment for the second system, left hand. It continues the rhythmic accompaniment from the first system with many sixteenth notes.

Night has come, the will of fate it shall be  
Bald ist's Nacht, des Schicksals Wil - le sei voll-

Night has come, the will of fate it shall be  
Bald ist's Nacht, des Schicksals Wil - le sei voll-

*p*

done!  
bracht,

Thy pro - tect - ing guar - di - ans  
schon ver - rinnt der Sand dei - ner

done!  
bracht,

Thy pro - tect - ing guar - di - ans  
schon ver - rinnt der Sand dei - ner

*f* *p*

leave thee, and Tar - ta - rus yawns to re-  
Stun . . . . . de, hin - ab zu des Tar - ta - rus

leave thee, and Tar - ta - rus yawns to re-  
Stun . . . . . de, hin - ab zu des Tar - ta - rus

*f* *p*

**Alceste.**

ceive thee! Farewell, sweet life, with all that's dear, farewell, fare-  
Schlun . . . . . de! Leb' wohl, mein Gemahl, ihr treu-en, al - le, le - bet

ceive thee!  
Schlun . . . . . de!

*f*

CHORUS. Allegro.

Alto.

Musical staff for Alto voice part, first system. The staff is in a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes and half notes.

well. 'Tis Or - - - kus calls, 'tis  
 wohl. Der Or - - - kus ruft, der

Tenor.

Musical staff for Tenor voice part, first system. The staff is in a bass clef with a key signature of two flats. The melody consists of quarter notes and half notes.

'Tis Or - - - kus calls, 'tis  
 Der Or - - - kus ruft, der

Bass.

Musical staff for Bass voice part, first system. The staff is in a bass clef with a key signature of two flats. The melody consists of quarter notes and half notes.

Allegro.

Musical staff for piano accompaniment, first system. The staff is in a treble clef with a key signature of two flats. The accompaniment features a rhythmic pattern of eighth notes.

Musical staff for piano accompaniment, second system. The staff is in a bass clef with a key signature of two flats. The accompaniment features a rhythmic pattern of eighth notes. A dynamic marking 'f' is present.

Musical staff for Alto voice part, second system. The staff is in a treble clef with a key signature of two flats. The melody consists of quarter notes and half notes.

Or - - - kus calls, its de - cree to all  
 Or - - - kus ruft, säu - me nicht, sein Ge-

Musical staff for Tenor voice part, second system. The staff is in a bass clef with a key signature of two flats. The melody consists of quarter notes and half notes.

Or - - - kus calls, its de - cree to all  
 Or - - - kus ruft, säu - me nicht, sein Ge-

Musical staff for Bass voice part, second system. The staff is in a bass clef with a key signature of two flats. The melody consists of quarter notes and half notes.

Musical staff for piano accompaniment, third system. The staff is in a treble clef with a key signature of two flats. The accompaniment features a rhythmic pattern of eighth notes.

Musical staff for piano accompaniment, fourth system. The staff is in a bass clef with a key signature of two flats. The accompaniment features a rhythmic pattern of eighth notes.

pray'r is un - bend - - - - - ing!  
 bot zu er - fül - - - - - len!

**Alceste.**  
 Fare-  
 Lebt

*p*

well, sweet life, and all that's dear to me. Mourn for me when my fate is ful-  
 wohl, ihr Lie-ben al-le, le - bet wohl! Stärk' - re Macht reisst mich fort zu den

filled!  
Tod!

**CHORUS. Alto.**

'Tis Or - - - - kus calls, 'tis  
Der Or - - - - kus ruft, der

**Tenor.**

'Tis Or - - - - kus calls, 'tis  
Der Or - - - - kus ruft, der

**Bass.**

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line includes parts for Alto, Tenor, and Bass, each with their respective lyrics. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. The key signature has two flats, and the time signature is 4/4.

Or - - - - kus calls, its de - cree to all  
Or - - - - kus ruft! säu - me nicht sein Ge-

Or - - - - kus calls, its de - cree to all  
Or - - - - kus ruft! säu - me nicht sein Ge-

The second system of the musical score continues the vocal and piano parts. The vocal line includes parts for Alto, Tenor, and Bass, each with their respective lyrics. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. The key signature has two flats, and the time signature is 4/4.

pray'r is un - bend  
 bot zu er - fül

pray'r is un - bend  
 bot zu er - fül

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 2/4 time. The vocal lines feature a melodic line with a long note on 'fü' and a dotted line. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

**Allegro.**

- - ing!  
 - - len!

- - ing!  
 - - len!

**Hercules.**

Stand  
Sieh,

*ff*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and common time (C). The vocal lines have a simple melody with a long note on 'len!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word 'Hercules.' is written above the bass staff, and 'Stand Sieh,' is written above the treble staff. The dynamic marking 'ff' is present at the beginning of the piano accompaniment.



back! dark spir - its, dread my wrath! stand  
 Freund, in mir den Ret - - ter, ver-

*p*

back, and let her free! stand back, and let her free! my  
 trau - e mei - nem Muth! Zu - rück, ihr To - des - götter! reizt

*f* *fp* *fp*

**Spiritoso.**

vengeance dread, stand back!  
 nicht He - ra - cles Wuth!

*fp*

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a long note at the end. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece, showing a melodic line with a long note and a bass line with chords and eighth notes. The notation includes various note values and rests.

The third system features a treble clef staff with a key signature of two sharps and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a long note at the end. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

The fourth system continues the piece, showing a melodic line with a long note and a bass line with chords and eighth notes. The notation includes various note values and rests.

The fifth system features a treble clef staff with a key signature of two sharps and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a long note at the end. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

The second system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with quarter and eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth notes and slurs. The bass staff provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic development with some rests and slurs. The bass staff maintains the accompaniment with various chordal textures.

Third system of musical notation, consisting of a treble and bass staff. The treble staff shows a continuation of the intricate melodic patterns. The bass staff accompaniment remains consistent in style.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a more active melodic line with many sixteenth notes. The bass staff accompaniment features a steady rhythmic pattern.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff shows a change in texture with block chords and slurs. The bass staff accompaniment concludes with a final chord and a fermata.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long note in the first measure, followed by a series of eighth and sixteenth notes. The lower staff, in bass clef, provides a harmonic accompaniment with chords and moving lines. A slur is placed over the first two measures of both staves.

The second system continues the piece. The upper staff shows a continuation of the melodic line with some chromatic movement. The lower staff features a more active bass line with frequent chord changes and eighth-note patterns. A slur is present over the first two measures of the upper staff.

The third system shows a change in texture. The upper staff has a more sparse, chordal quality with some rests. The lower staff continues with a steady bass line. A slur is present over the first two measures of the upper staff.

The fourth system features a more complex melodic line in the upper staff with many beamed notes. The lower staff provides a rhythmic and harmonic foundation with chords and eighth-note patterns. A slur is present over the first two measures of the upper staff.

The fifth system concludes the page. The upper staff has a melodic line that ends with a sustained chord. The lower staff continues with a rhythmic accompaniment. A slur is present over the first two measures of the upper staff.

No. 16. RECITATIVE.

Recit. Hercules.

Redeem'd from the powr's of Or-kus by my hand,      peo - ple of  
 Er - ret - tet von Plu-to's Reich durch meine Hand      em - pfan-get

Phæ-ra, receive from me your queen,      and welcome  
 wie-der die Zierde al - ler Frau'n,      Beschütze-

back  
rin

your  
des

king.  
Volks.

The first system of the score consists of three staves. The top staff is a vocal line in G major, with lyrics: "back rin your des king. Volks." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 6/8 time and begins with a piano introduction.

## No. 17. CHORUS.

*Allegro.*

The second system of the score is titled "No. 17. CHORUS." and is marked "Allegro." It consists of three systems of piano accompaniment, each with a right-hand and left-hand staff. The music is in G major and 6/8 time. The first system begins with a piano introduction. The second system continues the rhythmic pattern, and the third system concludes with a final flourish in the right hand.

## CHORUS.

Soprano. Tutti.

Tidings of joy proclaim to Phæ-ra's strick-en peo - ple! The king and queen return,  
 Neuem Entzücken wei - che nun des Kammers Seh - nen! gestillt durch Götterhuld,

Alto.

The king and  
 Ge-stillt durch

Tenor.

Tidings of joy proclaim to Phæ-ra's strick-en peo - ple! The king and queen return,  
 Neuem Entzücken wei - che nun des Kammers Seh - nen! gestillt durch Götterhuld,

Bass.

The king and  
 Ge-stillt durch

the king and queen re - turn, do now re - turn to us.  
 gestillt sind al - le Thrä - - - nen, alle Thrä - - - - - nen

queen return, the king and queen, the king and queen re - turn to us.  
 Göt - terhuld, ge - stillt sind al - le Thrä - nen, al - le Thrä - - - - - nen.

the king and queen re - turn, the king and queen re - turn to us.  
 gestillt sind al - le, al - le Thrä - nen, al - le Thrä - - - - - nen.

queen return, the king and queen, the king and queen re - turn to us.  
 Göt - terhuld ge - stillt sind al - le Thrä - nen, al - le Thrä - - - - - nen.



Solo.

Chorus.

Hail, Ad - me - tus! Hail, Ad - me - tus! Life and  
Heil, Ad - me - tos! Heil, Ad - me - tos! Glück, sein

**Solo.**

Hail, happy queen! Hail, happy queen! Life and  
Heil seinem Thron! Heil seinem Thron! Heil, Ad -

**Solo.**

Hail, Ad - me - tus! Hail, Ad - me - tus! Life and  
Heil, Ad - me - tos! Heil, Ad - me - tos! Heil, Ad -

**Solo.**

Hail, happy queen! Hail, happy queen! Life and  
Heil seinem Thron! Heil seinem Thron! Heil, Ad -

*p*

glo - ry are awaiting you, new life and glo - ry are awaiting  
Le - ben bent uns reichen Lohn! sein Na - me weckt des Ruh - mes Jubel -

glo - ry wait now for you, new life and glo - ry wait now for  
me - tos! Heil sei - nem Thron! sein Na - me er - weckt des Ruhm's Ju - b - l -

glo - ry wait now for you, new life and glo - ry are a - waiting  
me - tos! Heil seinem Thron! sein Na - me weckt des Ruh - mes Ju - bel -

glo - ry wait now for you, new life and glo - ry wait now for  
me - tos! Heil sei - nem Thron! sein Na - me er - weckt des Ruhm's Ju - bel -

**Solo.**

you! Hail, Ad - me - tus! Hail, hap - py queen! new life and  
ton! Heil, Ad - me - tos! Heil sei - nem Thron! sein Glück, sein

you! Hail, Ad - me - tus! Hail, hap - py queen! new life and  
ton! Heil, Ad - me - tos! Heil sei - nem Thron! sein Glück, sein

*p*

**Chorus.**

glo - ry are waiting for you! Hail, Ad - me - tus! Hail, happy queen! new life and  
Le - ben beut reichen Lohn! Heil, Ad - me - tos! Heil sei - nem Thron! sein Glück, sein

glo - ry are waiting for you! Hail, Ad - me - tus! Hail, happy queen! new life and  
Le - ben beut reichen Lohn! Heil, Ad - me - tos! Heil seinem Thron! sein Glück, sein

*f*

Solo.

Chorus.

glo - ry are wait - ing for you! Hail, Ad - me - tus! Hail, happy queen! new life and new  
 Le - ben beut reichen Lohn! Heil, Ad - me - tos! Heil seinem Thron! sein Glück und sein

glo - ry are wait - ing for you! Hail, Ad - me - tus! Hail, happy queen! new life and new  
 Le - ben beut reichen Lohn! Heil, Ad - me - tos! Heil seinem Thron! sein Glück und sein

*p*

glo - ry are wait - ing for you, new life and new glo - ry are wait - ing for you!  
 Le - ben beut uns reichen Lohn, sein Glück und sein Le - ben beut uns rei - chen Lohn!

glo - ry are wait - ing for you, new life and new glo - ry are wait - ing for you!  
 Le - ben beut uns rei - chen Lohn, sein Glück und sein Le - ben beut uns rei - chen Lohn!

## No. 18. RECITATIVE AND CHORUS.

Bass Solo.

**Evander.**

Joy - ous greet - ing we of - fer! Restored by heav'n's decree, be - lov - ed king, re -  
 Theu - rer Fürst! Un - ser Schutz! O Vater! All - ver - ehr - ter! lie - be - ster Mo -  
**Presto.**

**Admetus.**

ceive thy people's a - do - ra - tion! Be - lov - ed friends! thanks for your welcome!  
 narch! Wer war je liebenswerther? Mein theures Volk, seid mir gegrüsst!

it makes my heart re - joice. With tears of joy I behold my faithful  
 o, ihr erfüllt mein Herz mit nie em - pfund'nem Ent - zü - cken, der

peo - ple here as - sem - bled, bless'd by gra - cious aid from high, my heart's de -  
 Freu - de Thrä - ne glänzt in eu - res Va - ters Bli - cken! Mein wärmster

sire  
Wunsch

once more fulfilled,  
wird nun ge-stillt,

Love shall reign supreme in the land!  
Lie - be ist's, was Al - les mir gilt!

*p* *mf*

**CHORUS. Grazioso.**

**Soprano.**

A long and hap - py life, grant them, ye  
Dein Le - ben sei be - glückt, froh zum Be-

**Alto.**

**Tenor.**

A long and hap - py life, grant them, ye  
Dein Le - ben sei be - glückt, froh zum Be-

**Bass.**

**Grazioso.**

*mf*

friend - ly pow'rs! Ban-ish sor - row and grief ev - er -  
 nei - - - den! Durch den ho - hen Ge - nuss. den die

Ban - ish sor - row and  
 Durch den ho - hen Ge-

friend - ly pow'rs! Ban - ish sor - row and  
 nei - - - den! Durch den ho - hen Ge-

Ban - ish sor - row and grief ev - er -  
 Durch den ho - hen Ge - nuss, den die

more from their path; let their days glide in joy - ous plea - sure, in  
 Zu - kunft dir beut, durch das Band e - he - li - cher Freu - den, durch

grief from their path ev - er - more; let their days glide in joy and  
 nuss, den die Zu - kunft dir beut, durch das Band e - he - li - cher

grief from their path; their days glide in plea - sure,  
 nuss, den die fro - - he Zu - kunft dir bie - tet,

more from their path; let their days glide in joy - ous plea - sure, in  
 Zu - kunft dir beut, durch das Band e - he - li - cher Freu - den, durch

cloud - - less hap - pi - ness, in un - dis - turb'd hap - pi - ness!  
 dei - - nes treu er - geb' - - nen Vol - kes Glück - se - lig - keit!

cloud - - less hap - pi - ness, in un - dis - turb'd hap - pi - ness!  
 Freu - - den, durch dei - - nes Vol - kes Glück - se - lig - keit!

in hap - pi - ness, in hap - pi - ness!  
 durch dei - - - - - nes Volk's Glück - se - lig - keit!

cloud - - - - - less, un - - - - - dis - turb'd hap - pi - ness!  
 dei - - - - - nes Vol - - - - - kes Glück - se - lig - keit!

Strife and con - ten - tion be ban - ished for - ev - er, peace and  
 Wer er auch sei, der so e - del und gross, durch sei-nen

for - ev - er, peace and  
 und gross, durch sei-nen

Strife and con - ten - tion be so ban - ished for - ev - er, peace and  
 Wer er auch sei, der so e - del und gross, durch sei-nen

*p*

plen - ty reign su - preme! Hail, hap - py land!  
 Tod dich uns er - wor - ben, für's Va - ter - land!

plen - ty reign su - preme! Hail, hap - py land!  
 Tod dich uns er - wor - ben, für's Va - ter - land!

passed is the dan - ger, re - stored is our king, saved from  
 für dich ge - stor - ben, fand er das er - ha - - - ben - ste

re - stored . . . our king,  
 für's Va - . . . ter - land, . . .

passed is the dan - ger, re - stored is our king, saved from  
 für dich ge - stor - ben, fand er das er - ha - - - ben - ste



death our queen, saved from death . . . is our queen! Hail, happy  
 Loos, fand er das er - ha - - ben-ste Loos, für's Va-ter-

- restored our king! saved, our queen! saved from death is our queen!  
 für dich ge - stor - ben, fand er das er - ha - ben-ste Loos,

death our queen, saved from death . . . is our queen! Hail, happy  
 Loos, fand er das er - ha - - ben-ste Loos, für's Va-ter-

land! passed is the dan - ger, re - stored is our king, saved from  
 land, für dich ge - stor - ben, fand er das er - ha - - ben - ste

Restored : : : our king, : : :  
 für's Va - - - ter - land, : : :

land! passed is the dan - ger, re - stored is our king, saved from  
 land, für dich ge - stor - ben, fand er das er - ha - - ben-ste

death our queen, saved from death . . . is our queen.  
 Loos, fand er das er - ha - - ben - ste Loos.

. . . restored, our king! saved, our queen, saved from death is our queen!  
 . für dich ge - stor - ben, fand er das er - ha - ben - ste Loos!

death our queen, saved from death . . . is our queen.  
 Loos, fand er das er - ha - - ben - ste Loos.

## No. 19. RECITATIVE AND CHORUS.

**Alceste.** *Un poco lento.* **Recit.**

Dearest love! in - ex - press - i - ble joy! Ad - met!  
 Mein Gemahl! un - aus - sprechliches Glück! du lebst!

**Admetus.**

Al - ces - te! in - ex - press - i - ble joy! come to my heart!  
 Al - ces - te! un - aus - sprechliches Glück! du wieder mein!

*f* *p* *Un poco lento.* *f* *p* *f*

*Un poco lento.*

Nothing a - gain shall part us!  
Fleh'n hat ü - ber-wun-den.

Redeemed by love, the wrath of the gods is appeased!  
Nun fürcht' ich fer - ner nichts von dem her-ben Ge-schick.

Redeemed by love, the wrath of the gods is appeased!  
Nun fürcht' ich fer - ner nichts von dem her-ben Ge-schick.

*p**f**p Un poco lento.*

Passed is the storm, bright shines the future! ah, dear-est love!  
Lei - den und Gram sind nun entschwunden, theu-rer Ge-mahl!

Passed is the storm, bright shines the future!  
Lei - den und Gram sind nun entschwunden,

In - ex-press - i - ble joy!  
Un - aus-sprechliches Glück!

## CHORUS.

**Allegro.***f*

First system of piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano introduction. The right hand continues the melodic line with some chords, and the left hand maintains the eighth-note accompaniment.

**CHORUS.****Soprano.**

Soprano vocal line for the chorus, starting with a rest followed by a melodic phrase.

*f* Be this day to mirth de - vot - ed, all be glad - ness and re - joic - ing, be this  
 Lasst uns ganz der Freude le - ben, allem Trüb-sinn wi - der - stre - ben, lasst uns

**Alto.**

Alto vocal line for the chorus, starting with a rest followed by a melodic phrase.

*f* **Tenor.**

Tenor vocal line for the chorus, starting with a rest followed by a melodic phrase.

*f* Be this day to mirth de - vot - ed, all be glad - ness and re - joic - ing, be this  
 Lasst uns ganz der Freude le - ben, al-lem Trüb-sinn wi - der - stre - ben, lasst uns

**Bass.**

Bass vocal line for the chorus, starting with a rest followed by a melodic phrase.

Final system of piano accompaniment. The right hand has a more active melodic line with chords, and the left hand continues with a steady accompaniment.

day to mirth de - vot - - ed, all be glad - ness and re-  
 ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

be the day to mirth  
 lasst uns ganz der Freu - - de

day to mirth de - vot - - ed, all be glad - ness and re-  
 ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

joic - - ing, ev - 'ry tongue his prais - es sing, Phæ - ra  
 stre - - ben, die - ser sel' - ge Au - gen - blick giebt uns

vot - - ed,  
 le - - - ben,

joic - - ing, ev - 'ry tongue his prais - es sing, Phæ - ra  
 stre - - ben, die - ser sel' - ge Au - gen - blick giebt uns

*p* Solo.

wel - comes back her - king! Be this day to mirth de-  
 lau - ter Lust zu - rück! Lasst uns ganz der Freu - de

*p* Solo.

wel - comes back her - king! Be this day to mirth de-  
 lau - ter Lust zu - rück! Lasst uns ganz der Freu - de

*p* Solo.

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, with lyrics in German and English. The bottom two staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first vocal line begins with a piano (*p*) dynamic and a 'Solo.' marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*f* Tutti.

vot - ed, all be glad - ness and re - joic - ing! Ad-  
 le - ben, al - lem Trüb - sinn wi - der - stre - ben! Ad-

*f* Tutti.

vot - ed, all be glad - ness and re - joic - ing! Ad-  
 le - ben, al - lem Trüb - sinn wi - der - stre - ben! Ad-

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics in German and English. The bottom two staves are for piano accompaniment. The key signature and time signature remain the same as in the first system. The second vocal line begins with a forte (*f*) dynamic and a 'Tutti.' marking. The piano accompaniment continues with a similar texture, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

me - tus, thy peo - ple greet thee, shout - ing wel - come to their  
 me - tos be - währt auf's Neu - e sei - nem Volk voll Lieb' und

*f* **Tutti.**

Shout - ing wel - - - come!  
 Sei - nem Vol - - - ke

me - tus, thy peo - ple greet thee, shout - ing wel - come to their  
 me - tos bewährt auf's Neu - e sei - nem Volk voll Lieb' und

*f* **Tutti.**

Shout - ing wel - - - come!  
 Sei - nem Vol - - - ke

*f*

*p* **Solo.**

i - dol, glo - ry crown hence - forth your days! Be this  
 Treu - e, ho - hen Ruhm und rein - stes Glück. Lasst uns

*p* **Solo.**

*p* **Solo.**

i - dol, glo - ry crown hence - forth your days! Be this  
 Treu - e, ho - hen Ruhm und rein - stes Glück. Lasst uns

*p* **Solo.**

*p*

day to mirth de - vot - ed, all be glad - ness and re-  
ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

day to mirth de - vot - ed, all be glad - ness and re-  
ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

*f* **Tutti.**

joic - ing! Ad - me - tus, thy peo - ple greet thee, shout-ing  
stre - ben! Ad - me - tos be-währt auf's Neu - e sei - nem

*f* **Tutti.**

Shout-ing wel - - - come!  
Sei - nem Vol - - - ke

joic - ing! Ad - me - tus, thy peo - ple greet thee, shout-ing  
stre - ben! Ad - me - tos bewährt auf's Neu - e sei - nem

*f* **Tutti.**

Shout-ing wel - - - come!  
Sei - nem Vol - - - ke



wel - come to their i - dol, glo - ry crown hence - forth your  
 Volk voll Lieb' und Treu - e ho - hen Ruhm und rein - stes

wel - come to their i - dol, glo - ry crown hence - forth your  
 Volk voll Lieb' und Treu - e ho - hen Ruhm und rein - stes

days, glo - ry crown hence - forth your days.  
 Glück, ho - hen Ruhm und rein - stes Glück.

days, glo - ry crown hence - forth your days.  
 Glück, ho - hen Ruhm und rein - stes Glück.

First system of the piano introduction, featuring a treble clef with a complex, rhythmic melody and a bass clef with a steady accompaniment of quarter notes.

Second system of the piano introduction, continuing the melody and accompaniment. A piano (*p*) dynamic marking is present in the treble clef.

**CHORUS.**

First vocal line of the chorus, starting with a rest followed by a melodic phrase.

Be this day to mirth de - vot - ed, all be glad - ness and re - joic - ing, be this  
Lasst uns ganz der Freude le - ben, allem Trüb-sinn wi - der - stre - ben, lasst uns

Second vocal line of the chorus, continuing the melody.

Third vocal line of the chorus, continuing the melody.

Be this day to mirth de - vot - ed, all be glad - ness and re - joic - ing, be this  
Lasst uns ganz der Freude le - ben, allem Trüb-sinn wi - der - stre - ben, lasst uns

Fourth vocal line of the chorus, continuing the melody.

Piano accompaniment for the chorus, featuring a treble clef with chords and a bass clef with a steady accompaniment.

day to mirth de - vot - - ed, all be glad - ness and re-  
 ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

be the day ganz to mirth de - -  
 lasst uns ganz der Freu - - de

day to mirth de - vot - - ed, all be glad - ness and re-  
 ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

joic - - ing, ev - 'ry tongue his prais - es sing, Phæ - ra  
 stre - - ben, die - ser sel' - ge Au - gen - blick giebt uns

vot - - ed,  
 le - - - ben,

joic - - ing, ev - 'ry tongue his prais - es sing, Phæ - ra  
 stre - - ben, die - ser sel' - ge Au - gen - blick giebt uns

*p Solo.*

wel - comes back her - king! Be this day ganz to mirth de-  
 lau - ter Lust zu - rück! Lasst uns ganz der Freu - de

*p Solo.*

wel - comes back her - king! Be this day ganz to mirth de-  
 lau - ter Lust zu - rück! Lasst uns ganz der Freu - de

*p Solo.*

*p*

*f Tutti.*

vot - ed, all be glad - ness and re - joic - ing! Ad-  
 le - ben, al - lem Trüb - sinn wi - der - stre - ben! Ad-

*f Tutti.*

vot - ed, all be glad - ness and re - joic - ing! Ad-  
 le - ben, al - lem Trüb - sinn wi - der - stre - ben! Ad-

me - tus, thy peo - ple greet thee, shout - ing wel - come to their  
me - tos be - währt auf's Neu - e sei - nem Volk voll Lieb' und

*f* **Tutti.**

Shout - ing wel - - - come!  
Sei - nem Vol - - - ke

me - tus, thy peo - ple greet thee, shout - ing wel - come to their  
me - tos bewährt auf's Neu - e sei - nem Volk voll Lieb' und

*f* **Tutti.**

Shout - ing wel - - - come!  
Sei - nem Vol - - - ke

i - dol, glo - ry crown hence - forth your days! Be this  
Treu - e, ho - hen Ruhm und rein - stes Glück. Lasst uns

*p* **Solo.**

i - dol, glo - ry crown hence - forth your days! Be this  
Treu - e, ho - hen Ruhm und rein - stes Glück. Lasst uns

*p* **Solo.**

*p* **Solo.**

day to mirth de - vot - ed, all be glad - ness and re-  
ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

day ganz to mirth de - vot - ed, all be glad - ness and re-  
ganz der Freu - de le - - ben, al - lem Trüb - sinn wi - der-

*f* **Tutti.**

joie - ing! Ad - me - tus, thy peo - ple greet thee, shout-ing  
stre - ben! Ad - me - tos be-währt auf's Neu - e sei - nem

*f* **Tutti.**

Shout-ing wel - - - come!  
Sei - nem Vol - - - ke

joie - ing! Ad - me - tus, thy peo - ple greet thee, shout-ing  
stre - ben! Ad - me - tos bewährt auf's Neu - e sei - nem

*f* **Tutti.**

Shout-ing wel - - - come!  
Sei - nem Vol - - - ke

wel - come to their i - dol, glo - ry crown hence - forth your  
 Volk voll Lieb' und Treu - e ho - hen Ruhm und rein - stes

wel - come to their i - dol, glo - ry crown hence - forth your  
 Volk voll Lieb' und Treu - e ho - hen Ruhm und rein - stes

days, glo - ry crown hence - forth your days.  
 Glück, ho - hen Ruhm und rein - stes Glück.

days, glo - ry crown hence - forth your days.  
 Glück, ho - hen Ruhm und rein - stes Glück.

Decres. *p*

## No. 20. RECITATIVE AND CHORUS.

Admetus.

What heartfult joy, to see my peo - ple hap - py! In the hands of A -  
 Wie lieb-lich tönt des Vol - kes lau - te Freu - de! Hoch entzückt theilt mein

*p*

poll, our mighty friend and pro - tect - or, I humbly lay your fate, and implore his  
 Herz, was Lieb' und Dank mir wei - hen. Ja, durch der Götter Huld, er - füll nach lan - gem



blessing on our be - lov - ed land, on you, my faith - ful people.  
 Schmerz, im ü - ber - rei - chen Maass, vollkomm'nes Glück mein Herz.

CHORUS.

**Andante.**

*p* **Grazioso.**

**Soprano. Sotto voce.**

**Alto.**  
 With wreaths of ros - es deck the al - tar! E - ros and Hy - men  
 Be - krän - ze dich mit fri - schen Ro - sen, glückli - ches, neu - ver -

**Tenor.**

**Bass.**  
 With wreaths of ros - es deck the al - tar! E - ros and Hy - men  
 Be - krän - ze dich mit fri - schen Ro - sen, glückli - ches, neu - ver -

hon - or pay! Festive songs, merry danc - es en - liv - en this hap - py day,  
 ein - tes Paar, sieh, Gott E - ros mit Hy - men in sü - ssem Ver - ei - ne, sie

hon - or pay! Festive songs, merry danc - es en - liv - en this hap - py day,  
 ein - tes Paar, sieh, Gott E - ros mit Hy - men in sü - ssem Ver - ei - ne, sie

ris - ing o'er our bless - ed land, that's ris - ing o'er our bless - ed land.  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir Krän - ze dar.

ris - ing o'er our bless - ed land, that's ris - ing o'er our bless - ed land.  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir Krän - ze dar.

*f*

## Alto Solo.

Love and de-  
Le - get, von

*sf sf sf sf p*

vo - tion here be hon - ored, prowess of spi - rit and meek-ness of heart!  
Scherz und Lust um - ge - ben, zahl - lo - se Jah - re der Lie - be zu - rück!

Threatened by fate, our lot was re - deemed by wom-an's de - vo - tion,  
E - wi - ge Freu - de, Ruhm und Glück, sie sein eu' - res Le - bens

wom - an's love. With wreaths of  
 ste - te Be - glei - - - - - ter! Be - krän - ze

ros - es deck the al - tar! E - ros and Hy - men hon - or  
 dich mit fri - schen Ro - sen, glück - li - ches, neu - ver - ein - tes

**CHORUS.**  
*Soprano. sotto voce.*

**Alto.**  
 pay. Fest - ive songs, mer - ry danc - es en - liv - en the hap - py day,  
 Paar. Sieh, Gott E - ros und Hy - men in sü - ssem Ver - ei - ne, sie

**Tenor.**  
 Fest - ive songs, mer - ry danc - es en - liv - en the hap - py day,  
 Sieh, Gott E - ros und Hy - men in sü - ssem Ver - ei - ne, sie

**Bass.**

ris - ing o'er our bless - ed land, that's ris - ing o'er our bless - ed land.  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir Krän - ze dar.

ris - ing o'er our bless - ed land, that's ris - ing o'er our bless - ed land.  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir Krän - ze dar.

*sf* *sf* *sf* *sf*

**Soprano Solo.**

A moth-er's love, a wife's de - vo - tion, crown the glo - ry a -  
 Heil dir, Al - ces - te! Al - les Schö - ne, was dir heu - te das

*p*

chieved this day; a moth - er's love, a wife's de - vo - tion, crowning the  
 Schicksal beut, als Gat - tin, Mutter ge - lieb' - ter Söh - ne, giebt die Ver-

glo - ry a - chieved this day. . . With  
 heissung der se - lig - sten Zeit. . . Be-

wreaths of ros - es deck the al - tar! E - ros and Hy - men hon - or  
 krän - ze dich mit fri - schen Ro - sen, glückli - ches, neu - ver - ein - tes

**Soprano. Sotto voce.**

Alto.

pay. With wreaths of ros - es deck the al - tar! E - ros and Hy - men  
 Paar. Be - krän - ze dich mit fri - schen Ro - sen, glückli - ches, neu - ver -

**Tenor.**

With wreaths of ros - es deck the al - tar! E - ros and Hy - men  
 Be - krän - ze dich mit fri - schen Ro - sen, glückli - ches, neu - ver -

**Bass.**

hon - or pay! Festive songs, merry danc - es en - liv - en this hap - py day,  
 ein - tes Paar, sieh, Gott E - ros mit Hy - men in sü - ssem Ver - ei - ne, sie

hon - or pay! Festive songs, merry danc - es en - liv - en this hap - py day,  
 ein - tes Paar, sieh, Gott E - ros mit Hy - men in sü - ssem Ver - ei - ne, sie

ris - ing o'er our bless - ed land, that's ris - ing o'er our  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir

ris - ing o'er our bless - ed land, that's ris - ing o'er our  
 bie - ten selbst dir Krän - ze dar, sie bie - ten selbst dir

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bless - ed land!  
 Krän - ze dar!

bless - ed land!  
 Krän - ze dar!

The second system continues the vocal lines and piano accompaniment. The vocal lines end with a fermata. The piano accompaniment includes dynamic markings *sf* (sforzando) in the right hand.