

3

Das Alexanderfest

(Alexander's Feast).

ORATORIUM

von

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Vollständiger Clavierauszug

mit deutschem und englischem Text

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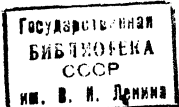
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OUVERTURE.

Maestoso. (♩ - 66.)

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Maestoso' with a metronome marking of 66 quarter notes per minute. The score begins with a forte (*f*) dynamic. The first system includes a dynamic marking of *f* in the bass staff. The second system features trills (*tr*) in the treble staff. The third system includes trills (*tr*) in both staves and a dynamic marking of *ppa* in the bass staff. The fourth system has a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff. The fifth system starts with a forte (*f*) dynamic in the bass staff. The sixth system contains two endings: the first ending (*1.*) is marked piano (*p*) in the bass staff, and the second ending (*2.*) is marked forte (*f*) in the bass staff. The score concludes with a double bar line and repeat signs.

Allegro non troppo. (♩ = 96.)

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line starting with a forte (*f*) dynamic marking. The bass clef is mostly silent.

Second system of musical notation. The treble clef has a more active melodic line. The bass clef has a rhythmic accompaniment. The instruction *sempre sva* is written below the bass staff.

Third system of musical notation. The treble clef continues with a melodic line. The bass clef has a rhythmic accompaniment. The instruction *sva* is written below the bass staff.

Fourth system of musical notation. The treble clef has a melodic line. The bass clef has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with a trill (*tr*) marking. The bass clef has a rhythmic accompaniment. The instruction *sva* is written below the bass staff.

Sixth system of musical notation. The treble clef has a melodic line. The bass clef has a rhythmic accompaniment.

Seventh system of musical notation. The treble clef has a melodic line with trill (*tr*) markings. The bass clef has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chordal structures.

Second system of musical notation, continuing the piece with intricate melodic and harmonic lines.

Third system of musical notation, including the marking "8va" above the treble staff.

Fourth system of musical notation, showing dense chordal textures and rhythmic complexity.

Fifth system of musical notation, featuring the dynamic marking "f" and the instruction "sempresva" below the bass staff.

Sixth system of musical notation, continuing the rhythmic and harmonic development.

Seventh system of musical notation, concluding the page with complex chordal and melodic passages.

Adagio.

The image displays a page of musical notation for a piano piece, consisting of seven systems of staves. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked "Adagio." at the top. The notation includes various dynamics such as *p* (piano), *f* (forte), and *tr* (trills). The first system shows a simple harmonic structure. The second system is marked "p Andante. (♩-112.)" and features a more complex, flowing melody. The third system includes a trill in the right hand and a piano dynamic. The fourth system features a forte dynamic in the right hand and a piano dynamic in the left hand. The fifth system includes a piano dynamic and a trill. The sixth system features a piano dynamic. The seventh system includes a forte dynamic and a trill. The notation is clear and well-organized, with a variety of rhythmic patterns and articulations.

RECITATIV.

TENOR.

Am kö-nig-li-chen Fest, als Persis fiel durch Philipps tapfern Sohn, sass
Thus at the roy-al feast, for Persia won, By Philip's warlike son; A-

hoch in stol-zen Pomp der göt-terglei-che Held auf seinem furchbarn Thron;
loft in aw-ful state, The Godlike he-ro sat, On his im-pe-rial throne:

der Feldherrn Trupp rund um ihn her, im Haare Rosen, Myrthen um den
His valiant peers were placid a-round; Their brows with ro-ses and with myrtles

Schlaf, (der Sieger Haupt verdient den Kranz,) die hol-de Tha-is ne-ben
bound: So should de-seris in arms be crown'd, The lovely Tha-is by his

ihm, des Aufgangs blumenglei-che Braut, wie He-be jung, wie He-be schön.
side, Sat like a blooming eastern bride, In flow of youth, and beauty's pride.

N.º 2.

SOLO & CHOR.

Allegro ma non troppo. (♩ - 116.)

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *f* (forte) in the bass and *pp* (pianissimo) in the treble.

Second system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *f* (forte) in the bass and *p* (piano) in the treble.

SOPRAN.
Selig, selig, se lig Paar!
Happy, happy, happy pair,

Third system. Soprano vocal line with lyrics. Piano accompaniment. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *f* (forte) in the bass and *p* (piano) in the treble.

Nur un-ser Held, nur un-ser Held, nur un-ser Held ver-dient die Braut, nur unser Held,
None but the brave, none but the brave, none but the brave de-serve the fair; none but the brave,

Fourth system. Soprano vocal line with lyrics. Piano accompaniment. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *p* (piano) in the bass and *f* (forte) in the treble.

nur unser Held, nur un-ser Held verdient die Braut,
none but the brave, none but the brave de-serve the fair.

Fifth system. Soprano vocal line with lyrics. Piano accompaniment. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *f* (forte) in the bass and *f* (forte) in the treble.

se-lig, se-lig, se-lig Paar, se-lig, se -
Happy, happy, happy pair! Happy, hap-

p

lig,
py,

f

pp *p*

se-lig, se-lig, se-lig Paar, nur un-serHeld, nur un-serHeld,
Happy, happy, happy pair, none but the brave, none but the brave,

p *f* *p*

mur un-serHeld verdient die Brant, nur un-serHeld, mur un-ser Held,
none but the brave de-serve the fair; None but the brave; none but the brave!

f *p* *pp*

First system of the musical score, consisting of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of the musical score, including lyrics and piano accompaniment. The vocal line continues with the lyrics: *nur un-ser Held, none but the brave,*. The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

Third system of the musical score, including lyrics and piano accompaniment. The vocal line continues with the lyrics: *nur un-ser Held ver - dient die Braut, none but the brave de - serve the fair,*. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

Fourth system of the musical score, including lyrics and piano accompaniment. The vocal line concludes with the lyrics: *nur un-ser Held ver - dient die Braut. none but the brave de - serve the fair.* The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

Sopran.
 Se-lig, se-lig, se-lig Paar!

All.
 Happy, happy, happy pair!

Tenor:
 Se-lig, se-lig, se-lig Paar!

Bass.
 Happy, happy, happy pair!

SOPRAN. Solo.
 Se - - - lig, se-lig, se - -

TENOR. Solo.
 hap - - - py, happy, hap -

se-lig, se-lig,

happy, happy,

se-lig, se-lig,

happy, happy,

tr tr tr

lig,

- py, hap - py,

se-lig, se-lig, se-lig, se-lig Paar!

happy, happy, happy, happy pair!

se-lig, se-lig, se-lig, se-lig Paar!

happy, happy, happy, happy pair!

f *p* *f* *sva* *sva*

nur un-serHeld,

nur un-serHeld, nur un-serHeld, *none but the brave de-*
none but the brave, none but the brave,

nur un-serHeld, nur un-serHeld, nur un-serHeld ver-dient die Braut, nur un-serHeld ver-

none but the brave, none but the brave, none but the brave de-serve the fair;

nur un-serHeld, nur un-serHeld, nur un-serHeld, nur un-serHeld ver-dient die Braut.

none but the brave,

serve the fair, none but the brave, none but the brave, none but the brave de-serve the fair;

dient die Braut; nur un-serHeld ver-dient die Braut.

none but the brave de-serve the fair;

nur un-ser Held ver-dient die Braut, nur un-ser Held,
none but the brave, none but the brave, none but the brave de-serve the fair, none but the brave,
 nur un-ser Held, nur un-ser Held, nur un-ser Held ver-dient die Braut, nur un-ser Held.
none but the brave, none but the brave, none but the brave de-serve the fair;

sva *sva* *mp*

nur un-ser Held, nur un-ser Held ver-dient die Braut. Se-lig, se-lig, se-lig Paar!
none but the brave, none but the brave de-serve the fair! Happy, happy, happy pair!
 nur un-ser Held, nur un-ser Held ver-dient die Braut. Se-lig, se-lig, se-lig Paar!
none but the brave de-serve the fair! Happy, happy, happy pair!

nur un-ser Held, nur un-ser Held, nur un-ser Held ver-dient die Braut;

none but the brave, none but the brave, none but the brave de-serve the fair! none but the brave,—

nur un-ser Held ver-dient die Braut, nur unser Held,—

nur un-ser Held, nur un-ser Held, none but the brave de-serve the fair!

none but the brave, none but the brave,

sva

nur, nur un-ser Held ver-dient die Braut, nur,

no, no,

none but the brave de-serve the fair! none but the brave,

nur un-ser Held ver-dient die Braut, nur un-ser Held.

nur, none but the brave de-serve the fair! nur,

no, no,

p *f*

sva

SOPRAN. Solo.

Se-lig, se - - lig, se-lig, se - - lig,

TENOR. Solo.

Happy, hap - - py, happy, hap - - - py,

nur un-ser Held ver - dient die Braut, se-lig, se-lig,

none but the brave de - serve the fair! Happy, happy,

nur un-ser Held ver - dient die Braut, se-lig, se-lig.

none but the brave de - serve the fair! Happy, happy,

se - lig, se - lig, se - lig Paar, none but the brave, none but the brave,

hap - py, hap - py, hap - py pair!

se - lig, se - lig, se - lig Paar,

hap - py, hap - py, hap - py pair!

nur un-ser Held ver-dient die Braut, none but the brave de-serve the fair!

nur un-ser Held, none but the brave, nur un-ser Held, none but the brave, none but the brave de-serve the fair! nur the

nur un-ser Held ver-dient die Braut, none but the brave de-serve the fair!

nur un-ser Held, None but the brave, nur un-ser Held, none but the brave, nur un-ser Held ver-dient die Braut,

un - ser Held, none but the brave de-serve the fair!

nur un-ser Held, nur un-ser Held, nur un-ser Held ver-dient die Braut, None but the brave, none but the brave, none but the brave de-serve the fair!

8va 8va

se - lig, se - lig, se - lig Paar, nur un - ser Held ver - dient die Braut,

Happy, happy, hap - py pair! None but the brave de - serve the fair!

se - lig, se - lig, se - lig Paar, nur un - ser Held ver - dient die Braut,

Happy, hap - py, hap - py pair! None but the brave de - serve the fair!

sva sva

nur un - ser Held ver - dient die Braut.

None but the brave de - serve the fair!

nur un - ser Held ver - dient die Braut.

None but the brave de - serve the fair!

sva

N:3. RECITATIV.

TENOR.

Der Sanger ragt her - vor, vom lau - ten Chor um - ringt, er ruhrt sein
Ti - motheus plac'd on high, A - mid the tune - ful quire, With fly - ing

Spiel mit ra - scher Hand, ein wir - belnd Lied durchwallt die
fin - gers touch'd the lyre; The trem - bling notes as - cend the

Luft, und Won - ne schwellt die Brust.
sky, And heav'n - ly joys in - spire.

N:4. RECITATIV.

SOPRAN.

Das Lied be - gann vom Zeus, der sei - nen sel - gen Sitz ver -
The song be - gan from Jove, Who left his blissful seats a -

lies-, (so mächtig ist der Lie-be Zug!) Ein fen-er - rother Drach umhüllt den
 bore: (Such is the pow'r of mighty love) A dragon's fie-ry form be-licd the

Gott, er fährt in lich-ten Krei-sen hin zur reizen - den O - lym - pi - a,
 god; sublime on radiant spheres he rode, When he to fair O - lym - pia press'd,

sieht voll Be-gier die Schwanen - brust, und krümmt sich um den schlanken Leib,
 And while he sought her snowy breast; Then, round her slender waist he curl'd,

und prägt ein Bild-niss von sich selbst, den zwei-ten Herr der Welt.
 And stamp'd an i - mage of him - self, a sov'reign of the world.

N:3.

CHOR.

Andante. (♩ = 96.)

pp

sempresva

Sopran I. *p*

Sopran II. *p*

Den stil-len Trupp — ent-zückt das ho-he

The list'ning crowd — admire the lof-ty

p

Bass I.

Bass II.

Lied,

Seht un-sre Gott-heit hier! schallt laut en-

sound,

A present De-i-ty! they shout a-

f

por, seht un - sre Gott - heit hier, tönt wieder laut zu - rück,
 round; A pre - sent De - i - ty! the vaulted roofs re - bound.

Sopran I. & II.
 den stil - len Trupp ent - zückt das ho - he Lied,
All p The list'ning crowd ad - mire the lof - ty sound,

Tenor I. & II.
 den stil - len Trupp . ent -

Bass I. & II.
 The list'ning crowd ad -

seht un - sre Gott - heit hier, schallt laut em - por, seht un - sre
 A pre - sent De - i - ty! they shout a - round, A pre - sent
 zückt das ho - he Lied, seht un - sre Gott - heit hier, schallt laut em - por, seht un - sre
 mire the lof - ty sound, A pre - sent De - i - ty! they shout a round, A pre - sent

Gottheit hier, tönt wieder laut zu - rück.

de - i - ty! the vaulted roofs re - bound,

Gottheit hier, tönt wieder laut zu - rück,

de - i - ty! the vaulted roofs re - bound,

p

seht unsre Gott-heit hier, seht unsre

A present De - i - ty! A present

seht unsre Gott-heit hier, seht unsre

A present De - i - ty! A present

ff

Gott-heit hier, tönt wie - der . laut zu - rück.
De - i - ty! the vault - ed roofs re - bound.
Gott-heit hier, tönt wie - der laut zu - rück.
De - i - ty! the vault - ed roofs re - bound.

pp

ppp

Nº 6. ARIE.

Allegro ma non Presto. (♩ - 126.)

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *tr* (trills).

Second system of piano introduction. Dynamics include *f* (forte), *p* (piano), and *tr* (trills).

TENOR.
Der Kö - nig horcht mit stol - zem
With ra - vishd ears the mo - narch

Third system. Tenor vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with *p* (piano) dynamics and *tr* (trills).

Ohr, hears; der Kö - nig horcht mit stol - zem Ohr,
With ra - vishd ears the mo - narch hears;

Fourth system. Tenor vocal line continues with the lyrics. The piano accompaniment features *f* (forte) and *p* (piano) dynamics.

dünkt sich ein Gott, Assumes the god,
bewegt sein Haupt Affects to nod:

Fifth system. Tenor vocal line concludes with the lyrics. The piano accompaniment includes *p* (piano) dynamics and *tr* (trills).

und wähnt es be - be die Welt, es be -
 And seems to shake the spheres, to shake

be die Welt.
 the spheres.

tr. *tr.*

p

Der König horcht mit stolzem Ohr,
With ravish'd ears the monarch hears,

mit stolzem Ohr, der Kö-nig horcht mit stolzem Ohr, dünkt sich ein
the monarch hears; With ravish'd ears the monarch hears; Assumes the

Gott, bewegt sein Haupt,
god, Affects to nod,

und wähnt es be - be die Welt, und wähnt es be
And seems to shake - shake the spheres; And seems to shake

-be die Welt, und wäht es heb', und wäht es
 the spheres; And seems to shake, and seems to

tr

p

be- shake,

be, und wäht es be- -be die Welt.
 and seems to shake, to shake the spheres.

p *f*

N:7.

RECITATIV.

Des Ba - chus Lob stimmt nun der sii - sse Künst - ler an, des
The praise of Bacchus, then, the sweet mu - si - cian sung, Of

Ba - chus e - wig schön, und e - wig jung. Der Freu - den Gott, zieht aus im
Bacchus e - ver fair, and e - ver young: the jol - ly god in triumph

Pomp, tönt Trom - pe - ten! Zimbeln, klingt! im schön - sten Pur - pur glüht sein
comes; sound the trumpets, beat the drums: Flush'd with a pur - ple grace, He

lä - chelnd An - ge - sicht. Schal - mei - en, hal - let laut! Er kommt! er kommt!
shows his ho - nest face, Now give the hautboys breath, he comes! he comes.

N^o. 8. SOLO & CHOR.

Andante. (♩ = 120.)

Piano introduction in 2/4 time, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

Corni.

Cornet part in 2/4 time, marked *p*. It consists of a rhythmic pattern of eighth notes.

Oboe. Corni.
Fagotti.

Oboe and Bassoon parts in 2/4 time, marked *f*. The oboe part has a melodic line, and the bassoon part has a rhythmic accompaniment.

Piano accompaniment in 2/4 time, marked *p*. The right hand continues the melodic line, and the left hand provides a steady bass accompaniment.

Tutti.

Piano accompaniment in 2/4 time, marked *f*. The right hand continues the melodic line, and the left hand provides a steady bass accompaniment.

Piano accompaniment in 2/4 time, marked *f*. The right hand continues the melodic line, and the left hand provides a steady bass accompaniment.

Bachus, e - wig jung und schön, leh-ret uns den Reihen-trunk.
Bacchus e - ver fair and young, Drinking joys did first or - dain;

Piano accompaniment in 2/4 time, marked *f*. The right hand continues the melodic line, and the left hand provides a steady bass accompaniment.

Bachus Schlauch ist unser Erb - theil, Trinken ist der Krie - ger Lab - sal,
 Bacchus' bless - ings are a trea - sure, Drinking is the sol - dier's plea - sure,

Trinken ist der Krie - ger Lab - sal, Trinken ist der Krie - ger Lab - sal,
 Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure,

reich das Erb - theil, süß das Lab - sal, süß das Lab - sal, süß das Lab - sal
 Rich the trea - sure, Sweet the plea - sure, Sweet is pleasure, af - ter pain,

nach dem Streit! Bachus Schlauch ist
 af - ter pain. Bacchus' bless - ings

un - ser Erb - theil, Trinken ist der Krie - ger Lab - sal, Trinken ist der
 are a — trea - sure, Drinking is the sol - dier's plea - sure, Drinking is the

Kri - ger Lab - sal, reich das Erb - theil, süß das Lab - sal, süß das
 sol - dier's plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is

Lab - sal, süß das Lab - sal nach dem Streit, nach dem Streit,
 plea - sure, af - ter pain, af - ter pain, af - ter pain,

nach dem Streit, reich das Erb - theil, süß das Lab - sal, reich das
 af - ter pain. Rich the trea - sure, Sweet the plea - sure, Rich the

Erb - theil, süß das Lab - sal, süß das Lab - sal nach dem Streit,
 trea - sure, Sweet the pleasure, Sweet is pleasure, af - ter pain,

süß das Lab - sal nach dem Streit..
 Sweet is pleasure, af - ter pain.

Corni.

ALT.

TENOR.

BASS.

Bachus Schlauch ist un-ser Erb-theil, Trinken
Bacchus' bless-ings are a treasure,

Bachus Schlauch ist unser Erb-theil, un-ser Erb-theil, unser Erb-theil, Drinking
Bacchus' bless-ings are a trea-sure, are a trea-sure, are a treasure,

Bachus Schlauch ist un-ser Erb-theil, Trinken
Bacchus' bless-ings are a treasure,

ist der Krie-ger Lab-sal, Trinken ist der Krie-ger Lab-sal, reich das Erb-theil,
is the sol-dier's plea-sure, Drinking is the sol-dier's plea-sure, Rich the treasure,

ist der Krieger Lab-sal, Trinken ist der Krie-ger Lab-sal, reich das Erb-theil,

Trinken ist der Krieger Lab-sal, reich das Erbtheil, süß das Lab-sal,
Drinking is the sol-dier's pleasure, Rich the treasure, Sweet the pleasure,

Trinken ist der Krieger Lab-sal, reich das Erbtheil, süß das Lab-sal,

süß das Labsal, süß das Lab-sal nach dem Streit, süß das Labsal, — süß das Labsal nach dem Streit!
Sweet is pleasure af-ter pain, af-ter pain, af-ter pain, Sweet is plea-sure af-ter pain.
 süß das Labsal, süß das Labsal nach dem Streit, süß das Labsal, süß das Labsal nach dem Streit!

Bachus Schlauch ist un-ser Erbtheil, Trinken ist der Krieger Labsal,
Bacchus' blessings are a treasure, Drinking is the soldier's pleasure,

Bachus Schlauch ist un-ser Erbtheil, Trinken ist der Krieger Labsal,

Trinken ist der Krieger Labsal, reich das Erbtheil, süß das
Drinking is the soldier's pleasure, Rich the treasure, Sweet the pleasure, Rich the treasure, Sweet the

Trinken ist der Krieger Labsal, reich das Erbtheil, süß das Labsal, reich das Erbtheil, süß das

Labsal, süß das Labsal nach dem Streit, süß das Labsal nach dem Streit, süß das Labsal nach dem
pleasure, Sweet is pleasure af-ter pain, Sweet is pleasure af-ter pain, Sweet is pleasure af-ter

Labsal, süß das Labsal nach dem Streit, süß das Labsal nach dem Streit, süß das Labsal nach dem

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are in German and English.

Streit.
pain.
Streit.

This system shows the vocal lines with lyrics. The lyrics are: Streit., pain., Streit. The piano accompaniment is present but mostly obscured by the vocal lines.

Cori.
p

This system features the entry of the Cori (Cornets). The music is in grand staff. A dynamic marking of *p* (piano) is present.

Tutti.
f

This system features the entry of the Tutti. The music is in grand staff. A dynamic marking of *f* (forte) is present.

N:9.

RECITATIV.

TENOR.

Sieg-pran-gend fühlt der Held das Lied, ficht al-le sei-ne Schlachten
Sooth'd with the sound, the king grew vain; Fought all his batt-les o'er a

durch, be-sie-get dreimal sei-nen Feind, schlägt dreimal, den er schlug. Der Sänger
gain, And thrice he routed all his foes, and thrice he slew the slain; The master

merkt, wie Stolz ihn schwellt, die Wange glüht, das An-ge strahlt: schnell, weil er
saw the madness rise, His glowing cheeks, his ardent eyes; And while he

Erd' und Him-mel pocht, än-dert er, und zähmt die Wuth.
heav'n and earth def-y'd Chang'd his hand, and cheek'd his pride.

N:10. RECITATIV.

SOPRAN.

Nun flösst sein Trau-er - ton, nun flösst sein Trauer -
He chose a mournful muse, He chose a mournful

ton sanft Mit - leid in das Herz, sanft Mit-leid in das Herz,
muse, Soft pi - ty to in - fuse, Soft pi - ty to in - fuse,

nun flösst sein Trau - er - ton sanft Mit - leid in das
He chose a mournful muse, Soft pi - ty to in -

Herz, sanft Mit-leid in das Herz.
fuse, Soft pi - ty to in - fuse.

Nº 11.

ARIE.

Largo piano e staccato. (♩-104.)

First system of piano accompaniment. Treble clef, bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand has a more melodic line with some sustained notes.

Second system of piano accompaniment, continuing the rhythmic and melodic patterns from the first system.

SOPRAN.

Er sang den Per-ser, gross und gut,
He sing Da-ri-us, great and good,

der durch des Schicksals Wuth, der
By too severe a fate, By

Piano accompaniment for the first vocal line. It features a piano (*p*) dynamic and provides harmonic support for the soprano's melody.

durch des Schicksals Wuth
too se-vere a fate,

fällt, fällt, fällt,
Fall'n, Fall'n, Fall'n,

Piano accompaniment for the second vocal line, featuring a piano (*p*) dynamic and a rhythmic accompaniment of eighth notes.

fällt,
Fall'n,

von sei-ner Hö-he fällt,
Fall'n from his high-es-tate,

und sich im Blu-te wälzt.
And welt-ring in his blood.

Adagio.

Piano accompaniment for the third vocal line. The tempo changes to Adagio, and the music becomes more spacious and expressive.

Largo e piano. (♩-76.)

Ver-las-sen in der letz-ten Noth, von Al-len, die sein Herz ge-
 De-sert-ed at his ut-most need, By those his for-mer boun-ty

liebt, von Al-len, die sein Herz ge-lobt, auf blossen Sand dahin ge-streckt, bis oh-ne
 fed, by those his for-mer boun-ty fed, On the bare earth exposed lies, Without a

Freund, bis oh-ne Freund, bis oh-ne Freund sein Au-ge bricht,
 friend, without a friend, without a friend to close his eyes;

bis oh-ne Freund, bis ohne Freund, bis ohne Freund sein Au-ge bricht.
 Without a friend, without a friend, without a friend to close his eyes.

N:12.

RECITATIV.

SOPRAN.

Ge - senkt das Haupt, sitzt trau - rig da der Held, be -
With downcast looks the joy - ous vic - tor sat; Re -

den - ket mit ge - rühr - ter Brust den Wechsel - lauf des schnellen
volv - ing in his al - ter'd soul, The various turns of chance be -

Glücks: dann stieh - let sich ein Seuf - zer fort, und Zähr'
low And now and then a sigh he stole, And tears

auf Zähr - re fließt, und Zähr' auf Zähr - re fließt.
be - gan to flow, And tears be - gan to flow.

Nº 18. CHOR.

Larghetto piano ma non troppo. (♩ = 108.)

SOPRAN *p*
Seht an, seht an den

ALT *p*
Be- hold, Be- hold, Da-

TENOR *p*
Seht an, seht an den

BASS. *p*
Be- hold, Be- hold, Da-

Larghetto piano ma non troppo. (♩ = 108.)

p

Perser, gross und gut, der durch des Schicksals Wuth

ri-us, great and good, By too se-vere a fate,

Perser, gross und gut, der durch des Schicksals Wuth

ri-us, great and good, By too se-vere a fate,

fällt, fällt, fällt,
Fall'n, Fall'n, Fall'n,
 fällt, fällt, fällt,
Fall'n, Fall'n, Fall'n,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

fällt, von der Hö-he fällt,
Fall'n, from his high es-tate,
 fällt, von der Hö-he fällt, er wälzet sich im
And welt'ring in his
Fall'n, from his high es-tate, fällt, fällt, fällt, fällt, er
Fall'n, Fall'n, Fall'n, Fall'n, And

The second system continues the vocal and piano parts. It includes the text "er wälzet sich im And welt'ring in his" and a dynamic marking of *f* (forte). The piano accompaniment continues with its rhythmic pattern, and the vocal parts have more complex melodic lines.

f

er wälzet sich im Blut, fällt,
And weltring in his blood, *Fall'n,*

fällt, fällt, fällt, fällt, er wäl - - zet sich im Blut, er wäl-zet
Fall'n, fall'n, fall'n, and wel - - tring in his blood, in his

Blut, fällt, fällt, fällt, fällt,
blood, Fall'n, fall'n, fall'n, fall'n,

wäl - - zet sich im Blut, er wäl -
wel - - tring in his blood, and wel -

fällt, er wäl - - zet sich im
fall'n, wel - - tring in his

sich, er wälzet sich, er wäl - - zet sich im -
blood, in his blood, and wel - - tring in his

er wälzet sich im Blut, er wäl - - zet sich im
and weltring in his blood, and wel - - tring in his

- zet sich im Blut, er wäl - - zet sich im
- tring in his blood, wel - - tring in his

sva

Blut, auf blossen Sand da - hin — ge - streckt, bis oh - ne
Without a

blood. On the bare earth ex - pos'd he lies, bis oh - ne
Without a

Blut, auf blossen Sand da - hin — ge - streckt, bis oh - ne
Without a

blood. On the bare earth ex - pos'd he lies, bis oh - ne
Without a

p

Freund sein Au - ge bricht,
friend to close his eyes;

Freund sein Au - ge bricht,
friend to close his eyes;

Freund sein Au - ge bricht,
friend to close to close his eyes;

Freund sein Au - ge bricht,
friend to close his eyes;

p

bis oh - ne Freund sein Au - ge bricht.
 With - out a friend to close his eyes.

bis oh - ne Freund sein Au - ge bricht.
 With - out a friend to close his eyes.

pp *dim.*

N:14. RECITATIV.

Der Meister lächelt, weil er sieht, dass Lieb' im Hin-ter-hal-te schläft:
 The mighty master smil'd to see That love was in the next de-gree:

verwandte Tö-ne wecken sie, denn Mitleid schmelzt zur Lieb ein Herz.
 Tröas but a kindred sound to move, For pi-ty melts the mind to love.

pp *dim.*

Nº 15. ARIE.

Largo. (♩ - 66.)

Cello Solo.

The first system shows a Cello solo introduction. The music is in G major and 3/4 time. It begins with a series of eighth-note chords in the right hand and a simple bass line in the left hand.

TENOR...

Töne sanft, du lydisch Brautlied! wieg' ihn ein in sü-sse
Softly sweet in Lydian measure, Soon he sooth'd the soul to

The second system features the Tenor vocal line and piano accompaniment. The vocal line starts with a trill (tr) on the first note. The piano accompaniment continues with a similar rhythmic pattern to the cello solo.

Wollust! tö-ne sanft, du lydisch Brautlied! wieg' ihn ein in sü-sse
pleasure; Softly sweet in Lydian measure, Soon he sooth'd the soul to

pp mez. p mez.

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *pp*, *mez.*, *p*, and *mez.*

Wollust! tö-ne sanft, tö-ne sanft, du lydisch Brautlied! wieg' ihn ein in sü-sse
pleasure; Softly sweet, Softly sweet in Lydian measure, Soon he sooth'd the soul to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a trill (tr) on the first note of the second phrase.

Wol-lust, wieg' ihn ein in sü-sse Wol-lust, wieg' ihn ein in sü-sse
plea-sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to

Solo. p

The fifth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings: *Solo.* and *p*.

Wollust, töne sanft, du ly. disch Brautlied, wieg' ihn ein in süsse Wol -
 pleasure, Softly sweet in Lydian measure, Soon he sooth'd the soul to plea -

- lust! töne sanft, du lydisch Brautlied, wieg' ihn ein in süsse Wollust, wieg' ihn ein in
 - sure, Softly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the

Adagio.

sü- sse Wollust! töne sanft, du lydisch Brautlied, wieg' ihn ein in sü- sse Wol -
 soul to pleasure, Softly sweet in Lydian measure, Soon he sooth'd the soul to plea -

mez. p

lust.
sure.

Solo. mez. ad lib.

N:16.

ARIE.

Andante Allegretto. (♩-138.)

First system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of flowing sixteenth-note patterns in both hands.

Second system of the piano introduction, continuing the sixteenth-note accompaniment.

Third system of the piano introduction, continuing the sixteenth-note accompaniment.

TENOR.

Krieg, o Held, ist Sorg' und Arbeit: Ehrsucht gleicht den Was-ser - blasen,
 War, he sung, is toil and trouble, Honour but an empty bubble;

Piano accompaniment for the first vocal line, marked with a piano (*p*) dynamic. It features a treble and bass clef with a key signature of one sharp and a common time signature. The music includes some triplet figures.

Piano accompaniment for the second vocal line, marked with a piano (*p*) dynamic. It features a treble and bass clef with a key signature of one sharp and a common time signature. The music includes some triplet figures.

bla-sen, wächst immer, füllt sich nimmer, kämp-fer stets, muss stets ver-
 bubble: Never ending, still beginning; Fighting still, and still de-

hee-ren, kämp-fer stets, muss stets ver- hee-
 stroying, Fighting still, and still de- stroy-

-ren.
-ing.
Sauer ward der Sieg der Welt dir, sauer ward der Sieg der Welt dir, nimm, o
 If the world be worthy winning, if the world be worthy winning, think, o

nimm hier die Be-loh-nung! Krieg, o Held, ist Sorg und Arbeit:
 think it worth enjoy-ing. War, he sang, is toil and trouble.

Eh-rsucht gleichen den Was-ser-bla-sen, wächst im-mer, füllt sich
 honour but an empty bubble: Ne- ver ending, still be-

nimmer, füllt sich nimmer, kün-pfet stets, muss stets ver - hee-ren, kün-pfet stets, muss stets ver-
 ginning, still be-ginning; Fighting still, and still des-troy-ing; Fighting still, and still des-

hee - -ren, sau - er ward der Sieg der Welt dir, sau-er
 troy - -ing; If the world be worth thy winning, if the

ward der Sieg der Welt dir, nimm, o nimm hier die Be-loh-nung! nimm, o nimm hier die Be-
 world be worth thy winning, think, o think it worth en-joy-ing; think, o think it worth en-

loh - -nung; nimm, o nimm hier die Be-loh nung!
 joy - -ing; think, o think it worth en-joy ing.

Fine.

Tha - is sit - zet dir zur Sei - te, nimm den Lohn, ihn gab ein Gott dir,
 Lovely Thais sits be - side thee, take the good the gods pro - vide thee;

Thais sit - zet dir zur Sei - te, nimm den Lohn, ihn gab ein
 Lovely Tha - is sits be - side thee, take the good the gods pro -

Gott dir, ihn gab ein Gott dir, Tha - is sit - zet dir zur
 vide thee, the gods provide thee. Lovely Tha - is sits be -

Sei - te, nimm den Lohn, ihn gab ein Gott dir, nimm den Lohn, ihn
 side thee, take the good the gods pro - vide thee, take the good the

gab ein Gott dir.
 gods pro - vide thee.

D. S. al Fine.

N:17. CHOR.

Andante. (♩ = 132.)

8va

Sopran. Die gan - ze Schaar er - hebt _____

Alt. The ma - ny rend the skies

Tenor. Die gan - ze Schaar er - hebt _____

Bass. The ma - ny rend the skies _____

ein Lobge - schrei, ein Lob - ge - schrei,

with loud ap - plause, with loud ap - plause,

ein Lobge - schrei, ein Lob - ge - schrei,

with loud ap - plause, with loud ap - plause,

ein Lob - - - - - ge - - - - -

with loud - - - - - ap - - - - -

ein Lob - - - - - ge - - - - -

with loud - - - - - ap - - - - -

schrei,

plause, die ganze Schaar er - hebt
the many rend the skies

schrei,

die ganze Schaar er -
the many rend the

plause,

ein Lobgeschrei, ein Lob - geschrei,
with loud applause; with loud applause,

ein Lob - geschrei, ein Lob - geschrei,
with loud applause, with

hebt, er - hebt ein Lobge - schrei, ein Lob -
skies, the skies with loud ap - plause, with loud,

die ganzeSchaarerhebt ein Lob - geschrei, ein Lob -
the many rend the skies with loud applause, with loud,

ein Lob - ge - schrei,
with loud ap - plause,

Lob - ge - schrei, with loud, with loud ap - plause,
loud applause,

- geschrei, ein Lobgeschrei, er - hebt ein Lob - ge - schrei,
with loud applause,

- geschrei, ein Lobgeschrei, with loud ap - plause,

sva

p *f* *ff*

ein Lob - - - ge - -

with loud - - - *ap* - -

ein Lob - - - ge - -

with loud - - - *ap* - -

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal lines feature long, sustained notes with slurs. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes.

schrei, die ganzeSchaar er - hebt
the many rend the skies

plause; die ganzeSchaar er - hebt
the many rend the skies

schrei, die ganzeSchaar er -
the many rend the

plause;

The second system also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains three sharps. The vocal lines include dynamic markings like *p* and *plause;*. The piano accompaniment continues with a similar rhythmic pattern.

ein Lobgeschrei, ein Lob - geschrei,
with loud applause; with loud applause,
 hebt, *skies,* *die ganzeSchaar er- the many rend the*
die ganzeSchaar er- hebt, die ganzeSchaar er - hebt
the many rend the skies, the many rend the skies

ein Lobge-schrei, ein Lob - ge- schrei, *die*
with loud applause, *with loud ap- plause,* *the*
die ganzeSchaar er- hebt the many rend the skies
 hebt, er - hebt ein Lob-ge - schrei,
skies, the skies

with loud ap - plause,
tr.
pp

gan - zeSchaar er hebt ein Lob - geschrei,
 skies

ma - ny rend the skies, erhebt with loud, with loud applause;

die gan - zeSchaar er -

the ma - ny rend the

die gan - ze Schaar er - hebt

the ma - - ny rend the skies

hebt ein Lob - geschrei, die gan - ze Schaar er - hebt

skies with loud applause; the ma - ny rend the skies

Adagio.

Allegro. (♩ - 104.)

ein Lob - geschrei, ein Lob - ge - schrei.

with loud applause, with loud ap - plause; Dir, Tonkunst, Ehr' und
but music won the

ein Lob - geschrei, ein Lob - ge - schrei. Heil, Lie - be, dir!
So love was crown'd,

with loud applause, with loud ap - plause;

Adagio.

Allegro. (♩ - 104.)

Heil, Lie - be, dir! dir, Tonkunst, Ehr' und Dank!
So love was crown'd, but music won the cause,

Dank! *but music won the*
cause,

dir, Tonkunst, Ehr' und Dank! dir, Tonkunst, Ehr' und
but mu - sic won the cause,

Heil, Lie-be, dir, dir, Tonkunst, Ehr'und Dank,
 cause; So lowe was crown'd, but music won the cause,
 Dank! Heil, Lie-be, dir, dir, Tonkunst, Ehr'und Dank, Heil, Lie-be, dir, dir, Tonkunst, Ehr'und
 so lowe was crown'd, but music won the
 So lowe was crown'd, but music won the cause, dir, Tonkunst, dir, Tonkunst, Ehr'und
 but music won, music won the
 dir, Lie-be,
 so lowe was crown'd, but music won the cause, so lowe was
 Dank, dir, Tonkunst, Ehr'und Dank, Heil, Lie-be, dir, dir, Tonkunst, Ehr'und Dank! dir, Lie-be,
 cause, but music won the cause,
 Dank, cause, but music won the cause, so lowe was

sva

sva

Heil, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank,
 crown'd, but music won the cause, but music won the cause, but music won the cause,
 Heil, Heil, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank,
 crown'd, crown'd, but music won the cause, but music won the cause,

sva

dir, Lie-be, Heil, dir, Lie-be, Heil, dir, Tonkunst, Ehr' und Dank,
 so love was crown'd, but music won the cause,
 Heil, Heil, so love was crown'd, so love was
 dir, Lie-be, Heil, dir, Lie-be, Heil, dir, Heil, dir, Tonkunst, Ehr' und Dank, dir, Lie-be,
 so love was crown'd, was crown'd,
 dir, Heil, so love was crown'd, but music won the cause, so love was

sva

dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und
but music won the cause, but music won the

crown'd, but music won the cause, but music won the

Heil, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und

crown'd, dir, Tonkunst, Ehr' und Dank,
but music won the cause,

Dank, die gan-ze Schaar er -
The ma-ny rend the

cause. die ganze Schaar er - hebt ein Lob-ge - schrei,
The many rend the skies with loud ap - plause;

Dank, die gan-ze Schaar er - hebt ein Lob-ge - schrei,
The many rend the skies with loud ap - plause;

die
 The

hebt ein Lob-ge-schrei, die ganzeSchaar er - hebt ein Lob - ge -
skies with loud ap - plause,
The ma - ny rend the skies with loud ap -
 die gan - ze Schaar er - hebt ein Lob - ge -
 ganzeSchaar er - hebt ein Lob - ge - schrei, *with loud, with loud ap -*
many rend the skies with loud ap - plause,

schrei, dir, Lie - be, Heil, dir, Ton - kunst, Ehr' und Dank,
but mu - sic won the cause;
plause, so love was crown'd, so love was crown'd, dir, Tonkunst, Ehr' und
but mu. sic won the
 schrei, dir, Lie - be, Heil, dir, Lie - be, Heil,
plause, so love was crown'd, so love was crown'd,

dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank, — Ehr' und
but mu. sic won the cause, but music won the cause, won the

Dank, dir, Tonkunst, Ehr' und Dank, *but mu. sic won the*
cause, *but music won the cause,*

Heil, Heil, Heil, dir, Tonkunst, Ehr' und

crown'd, crown'd, crown'd, but mu- sic won the

Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank, die ganzeSchaar er -
cause, but mu. sic won the cause, but music won the cause.

cause, dir, Tonkunst, Ehr' und Dank, Ehr' und Dank, *The many rend the*
but music won the cause, won the cause.

Dank, Ehr' und Dank, Ehr' und Dank, die ganzeSchaar er -

cause, won the cause, won the cause. The many rend the

hebt ein Lobge-schrei,
 skies with loud applause;
 hebt ein Lob.geschrei,
 skies with loud applause;

dir, Lie - e,
 so love was
 dir, Lie-be, Heil, dir, Tonkunst, Ehr' und Dank, dir, Lie - be,
 so love was crown'd, but music won the cause, so love was

sva

Heil, dir, Tonkunst, Ehr' und Dank,
 crown'd, but mu-sic won the cause,
 dir, Lie - be, Heil, dir, Tonkunst, Ehr' und Dank,
 so love was crown'd, but music won the cause,

dir, Tonkunst, Ehr' und
 but music won the
 Heil, crown'd, Heil, crown'd, Heil, crown'd,

sva

dir, Lie - be, Heil,

Dank, dir, Tonkunst, Ehr' und Dank, *So love was crown'd,* dir, Tonkunst, Ehr' und
 cause, but *mu - sic won the cause.* *but music won the*

dir, Tonkunst, Ehr' und Dank, Ehr' und Dank, dir, Lie - be, Heil, dir, Lie - be,
but music won the cause, won the cause. *so love was*

Heil, dir, Tonkunst, Ehr' und Dank, *So love was crown'd,* dir, Tonkunst, Ehr' und
 crown'd, but *mu - sic won the cause.* *but music won the*

dir, Lie - be, Heil, dir, Tonkunst, Ehr' und Dank, dir, Lie - be,
so love was crown'd, but music won the cause, so love was

Dank, *but music won the cause, so love was crown'd,*
 cause,

Heil, dir, Tonkunst, Ehr' und Dank, dir, Lie - be, Heil, dir, Tonkunst, Ehr' und
 crown'd,

Dank, dir, Tonkunst, Ehr' und Dank, *but mu - sic won the*
 cause, *but music won the cause,*

Heil, dir, Lie - be, Heil, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und
crown'd,
so love was crown'd, but music won the cause, but mu-sic won the

Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Ehr' und
cause, but music won the cause, but music won the cause, but mu-sic won the

Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Tonkunst, Ehr' und Dank, Ehr' und Dank.
cause, but music won the cause, but mu-sic, music won the cause, won the cause.

Dank, dir, Tonkunst, Ehr' und Dank, dir, Tonkunst, Tonkunst, Ehr' und Dank, Ehr' und Dank.
cause, but music won the cause, but mu-sic, music won the cause, won the cause.

N:18.

ARIE.

A tempo Giusto. (♩=96.)

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

Second system of the piano introduction, continuing the sixteenth-note accompaniment.

Third system of the piano introduction, concluding the instrumental part.

SOPRAN.

Der Held, der sei - ne Liebekann verhehlt, blickt an den Reiz, der
The prince, un - a - ble to conceal his pain, gaz'd on the fair who

Piano accompaniment for the first vocal line, starting with a piano (*p*) dynamic. It features a steady bass line and chords in the right hand.

ihn entzückt,
caud his care,

und seufzt und blickt, seufzt und blickt, seufzt und blickt, und
and sigh'd, and look'd, sigh'd and look'd, sigh'd and look'd, and

Piano accompaniment for the second vocal line, continuing the harmonic support for the lyrics.

seufzt auf's neu, blickt an den Reiz, blickt an den Reiz, der ihn ent-zückt, und
sigh'd a-gain: gaz'd on the fair, gaz'd on the fair, who caus'd his care; and

seufzt und blickt, und seufzt auf's neu,
sigh'd and look'd, and sigh'd a-gain:

Der Held, der sei - ne Lie - be kaum ver - hehlt, blickt an den Reiz,
The prince, un - a - ble to conceal his pain, gaz'd on the fair,

blickt an den Reiz, blickt an den Reiz, blickt an den Reiz, der ihn entzückt, und
gaz'd on the fair, gaz'd on the fair, gaz'd on the fair, who caus'd his care: and

seufzt und blickt, seufzt und blickt, seufzt und blickt, und seufzt auf's neu,
sigh'd and look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a-gain:

blickt an den Reiz, blickt an den Reiz, blickt an den Reiz, der ihn entzückt, und
 gaz'd on the fair, gaz'd on the fair, gaz'd on the fair, who caus'd his care, and

seufzt und blickt, und seufzt auf's neu, seufzt, blickt, seufzt und blickt, seufzt und blickt, und
 sigh'd and look'd, and sigh'd a - gain: sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and

mez.

seufzt auf's neu, seufzt, blickt, seufzt und blickt, seufzt und blickt, — und
 sigh'd a - gain: sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, — and

p *mez.*

seufzt auf's neu.
 sigh'd a - gain.

f *tr.*

Fine.

Fine.

Der Wink der Lieb' ist mächtig als Alles, ihm widersteht der stolze
At length with love and wine at once oppress'd, the vanquish'd vic-tor sunk up-

Sieger nicht, ihm widersteht der stolze Sieger
on her breast; the vanquish'd victor, the vanquish'd vic-tor

nicht, ihm widersteht der
sunk, sunk up-on her breast; the

stolze Sieger nicht, der Sieger nicht,
vanquish'd vic-tor sunk up-on her breast;

Lento.

ihm widersteht der stolze Sieger nicht. Der
the vanquish'd vic-tor sunk up-on her breast. The

ZWEITER THEIL.

PART THE SECOND.

N:19.

RECITATIV & CHOR.

Andante. (♩ - 88.)

TENOR.

Erschal-le goldnes Sai-tenspiel,
 Now strike the gol-den lyre a-gain;

mit lautem Ton!
 a louder yet,

und noch mit lauterm Ton!
 and yet a louder strain;

Brich die Ban-de sei-nes Schlum-mers,
 Break his bands of sleep a - sun - der,

und weck' ihn, stürm' ihn auf mit schwerem Donner!
 And rouse him like a ratt ling peal of thunder.

Piano introduction with treble and bass staves. The music is in 2/4 time, key of D major. The right hand features a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Più Allegro. (♩ = 96.)

Piano section with treble and bass staves. The tempo is marked **Più Allegro** with a metronome marking of 96 quarter notes per minute. The music is in 2/4 time, key of D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

Sopr. f

Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines

Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -

Soprano vocal line with lyrics. The music is in 2/4 time, key of D major. The lyrics are: "Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines". The English translation is: "Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -".

Ten. f

Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines

Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -

Tenor vocal line with lyrics. The music is in 2/4 time, key of D major. The lyrics are: "Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines". The English translation is: "Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -".

Bass f

Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines

Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -

Bass vocal line with lyrics. The music is in 2/4 time, key of D major. The lyrics are: "Brich die Bande sei - nes Schlummers, stürm' ihn auf mit lau - tem Donner, brich die Bande seines". The English translation is: "Break his bands of sleep a - sun - der, rouse him like a peal of thunder, break his bands of sleep a -".

Schlummers, stürm' ihn auf mit lau - tem Donner, weck' ihn,

sunder, rouse him like a peal of thunder, rouse him,

Piano accompaniment for the first vocal phrase. The music is in 2/4 time, key of D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

Schlummers, stürm' ihn auf mit lau - tem Donner, weck' ihn,

sunder, rouse him like a peal of thunder, rouse him,

Piano accompaniment for the second vocal phrase. The music is in 2/4 time, key of D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

Piano accompaniment for the final phrase. The music is in 2/4 time, key of D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

weck' ihn, weck' ihn, brich die Ban - de sei - nes Schlummers,

rouse him, rouse him, break his bands of sleep a - sunder;

weck' ihn, weck' ihn, brich die Ban - de sei - nes Schlummers,

rouse him, rouse him, break his bands of sleep a - sunder, weck' rouse

weck'

rouse

weck' ihn,

ihn, rouse him,

him, rouse him,

sva

sva

sva

ihn, weck' ihn, weck' ihn, weck' ihn, weck'

him, rouse him, rouse him, rouse

weck' ihn, weck' ihn. weck' ihn, weck'

rouse him, rouse him, rouse him, rouse

The piano accompaniment consists of two staves. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady bass line with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

ihn, weck' ihn, brich die Ban - de sei - nes Schlummers, brich die Ban - de sei - nes

him, rouse him, break his bands of sleep a - sun - der, break his bands of sleep a -

ihn, weck' ihn, brich die Ban - de sei - nes Schlummers, brich die Ban - de sei - nes

him, rouse him, break his bands of sleep a - sun - der, break his bands of sleep a -

The piano accompaniment continues with similar textures to the first system, including sixteenth-note runs and chords in the right hand and eighth-note patterns in the left hand. The key signature and time signature remain the same.

Schlummers, stürm' ihn auf mit lau - tem Don - ner, brich die Ban - de sei - nes
sun - der, rouse him like a peal of thunder, break his bands of sleep a -

Schlummers, stürm' ihn auf mit lau - tem Don - ner, brich die Ban - de sei - nes
sun - der, rouse him like a peal of thunder, break his bands of sleep a -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A 'Cresc.' marking is present in the left hand.

Schlummers, stürm' ihn auf mit lau - tem Donner.
sun - der, rouse him like a peal of thunder.

Schlummers, stürm' ihn auf mit lau - tem Donner.
sun - der, rouse him like a peal of thunder.

The piano accompaniment continues with a similar texture to the first system, including a 'Cresc.' marking in the left hand.

TENOR.

Recit.

Sieh da! der Don-ner-
Hark, hark! the hor-rid

ton hat ihn auf-ge-schreckt.
sound has rais'd up his head,

er erwacht, als vom Grab,
as a-wak'd from the dead:

und er-staunt, und starrt um-her.
And a-maz'd he stares a-round.

N:20.

ARIE.

Andante Allegretto. (♩ = 88.)

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

BASS.

Gieb Rach, gieb Rach, gieb
Re-venge, re-venge, re-

The first vocal entry is in the bass clef. The melody is simple and rhythmic, matching the piano accompaniment. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic is piano (*p*).

Rach, heult al - les laut,
venge, Ti - mo - theus cries,

gieb Rach; heult al - les laut, gieb
re - venge, Ti - mo - theus cries, re -

The second vocal entry features two parts: a vocal line and a piano accompaniment. The vocal line includes a trill (*tr*) on the word "re-venge". The piano accompaniment has a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. Trills (*tr*) are also present in the piano accompaniment.

Rach, gieb Rach, gieb Rach, heult al - les laut,
venge, re-venge, re-venge, Ti - motheus cries,

The third vocal entry continues the vocal line with a trill (*tr*) on "re-venge". The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. Trills (*tr*) are also present in the piano accompaniment.

gieb Rach, heult al - les laut,
re-venge, Ti - motheus cries;

The final vocal entry concludes the piece with a trill (*tr*) on "re-venge". The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. Trills (*tr*) are also present in the piano accompaniment.

Sieh, die Fu - ri - e naht!
See the fu - ries a rise,

Sieh, die
See the

Schlang' um den Schlaf, wie sie rollt, wie sie zischt! wie die Flamme den Au - gen ent -
snakes that they rear, how they his in the air, and the sparkles that flash in their

fährt,
eyes!

wie die Flam -
and the spar -

- me, die Flamme den Au - gen ent - fährt, gieb Rach, heut al - les laut, gieb
- kles, the sparkles that flash in their eyes! Re - venge, Ti - motheus cries, re -

Rach, heut al - les laut, gieb Rach, gieb Rach, gieb Rach, gieb Rach.
venge, Ti - motheus cries, re - venge, re - venge, re - venge, re - venge;

Sieh die Fu - ri - e naht, sieh die Schlang' um den Schlaf, wie sie
 See the fu - ries a - rise, see the snakes that they rear, how they

p

rollt, wie sie zischt!
 hiss in the air, wie die Flam -
 and the spar -

me, die Flam -
 -kles that flash,

me, wie die Flamme den An - gen entfährt.
 and the sparkles that flash in their eyes.

f

Segue Largo.

N:21.

ARIE.

Largo legato. (♩ = 72.)

p *staccato.*

BASS.

Ha! welche blei-che Schaar, blei-che Schaar schwingt den Brand in der Faust,
 Be-hold a ghastly band, a ghastly band, each a torch in his hand,

schwingt den Brand in der Faust,
 each a torch in his hand,

Ihr Gei-ster des Heers,
 These are Grecian ghosts,

auf dem

that in

Blutfeld erwürgt, und des Grabes beraubt, ihr klagt uns eu-re Schmach!
 battle were slain, and un-bury'd remain, in glorious on the plain,

ihr klagt uns
 inglorious

legato.

eu-reSchmach! ihr Gei-ster des Heers, auf dem Blut-feld er-würgt, und des
 on the plain. These Gre-cian ghosts, that in battle were slain, and un-

staccato.

Gra-bes be-raubt, ihr klagt uns eu-re Schmach!
 puried re-main, in-glo-rious on the plain,

und des Gra-bes be-raubt, ihr klagt uns
 and un-puried re-main, in-glo-rious

eu-re Schmach!
 on the plain..

Nº 20 D.C.

Nº 20 D.C.

N:22.

RECITATIV.

(♩-72.)

TENOR.

Rache! Ra-che! gieb deinem wacken Heer!
Give the vengeance due To the valiant crew:

blick
Be-

auf!
hold, wie die Schaar den Feuersbrand er-hebt!
how they toss *their torches on high,*

wie sie winkt auf Per-se-po-lis hin. wie sie winkt auf Per-
how they point to the Persian abodes, *how they point to the*

se-po-lis hin, auf falscher Götter stolze Tempel hin.
Persian a-bodes, and glitt'ring temples of their hostile gods.

N: 23.
ARIE.

(♩ - 132.)

TENOR.

Es jauchzen die Krie ger voll trunk ner Wuth,
The princes ap-plaud with a fu - rious joy;

und der Held hat zum Unglück,
And the king seiz'd a flambeau,

p *f*

der Held hat zum Un-glück die Fa-ckel ent - brannt,
the king seiz'd a flambeau with zeal to de - stroy,

p

der Held hat zum Un-glück die Fa-ckel ent -
the king seiz'd a flambeau with zeal to de -

brannt.
stroy.

f

es jauchzendie Krie-ger voll trunkner Wuth, die Krie - ger
The princes ap-plaud with a fu - rious joy, the princes ap -

jauch -
 plaud - - - - - zen

voll trunkner Wuth, und der Held hat zum
with a furious joy. And the king seiz'd a

Un-glück, der Held hat zum Unglück die Fa - ckel ent - brannt,
flambeau, the king seiz'd a flambeau with zeal to de - stroy,

der Held hat zum Unglück die Fa - ckel ent -
 the king seiz'd a flambeau with zeal to de -

braunt, die Fa - ckel ent - braunt, und der Held hat zum
 stroy, with zeal to de - stroy, and the king seiz'd a

Unglück die Fa - ckel ent - braunt.
 flambeau with zeal to de - stroy.

N:24.

ARIE & CHOR.

Andante. (♩ = 100.)

Tha-is führt ihn an, Thais führt ihn an, und leuchtet
 Tha-is led the way, Thais led the way, to light him

The first system of the musical score features a vocal line in G major, 3/4 time, with a tempo of Andante (♩ = 100). The piano accompaniment is in the same key and time, marked with a piano (p) dynamic. The vocal line begins with the lyrics 'Tha-is führt ihn an, Thais führt ihn an, und leuchtet' and continues with 'Tha-is led the way, Thais led the way, to light him'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

zum Ver-derb, Tha-is führt ihn an, Tha-is führt ihn
 to his prey, Tha-is led the way, Thais led the

The second system continues the vocal line with the lyrics 'zum Ver-derb, Thais führt ihn Thais led the' and 'to his prey, Tha-is led the way, Thais led the'. The piano accompaniment remains consistent with the first system, maintaining the piano (p) dynamic.

an, und leuchtet zum Ver-derb, und leuchtet
 way, to light him to his prey, to light him

The third system continues the vocal line with the lyrics 'an, und leuchtet zum Ver-derb, und leuchtet' and 'way, to light him to his prey, to light him'. The piano accompaniment continues with the same eighth-note pattern and bass line.

zum Ver-derb, und leuch-
 to his prey, to light

The fourth system concludes the vocal line with the lyrics 'zum Ver-derb, und leuch-' and 'to his prey, to light'. The piano accompaniment continues with the same eighth-note pattern and bass line.

- tet zum Ver - derb, und leuchtet, leuch-tet, und leuchtet,
 him to his prey, to light, to light him, to light, to

leuch-tet zum Ver - derb, und leuchtet, leuch-tet zum Ver - derb.
 light him to his prey, to light, to light him to his prey.

Durch Thais und He - le - nen entbrannt' ein I - li - on, durch Thais und He -
 And like a - nother He - len, she fir'd a - nother Troy; and like a - nother

le - nen entbrannt' ein I - li - on, durch Thais und He - lenen ent - brannt' ein I - li -
 He - len, she fir'd a - nother Troy; and like a - nother Helen, she fir'd a - nother

on, ein I - li - on, durch Thais und He - le - nen ent - brannt'
 Troy; a - nother Troy; and like a - nother He - len, she fir'd

ein I - li - on, ent - brant'
a - no - ther Troy, she fir'd

Adagio.

— ein I - li - on, durch Tha - is und He - le - nen entbrant' ein I - li -
— a - no - ther Troy, and like a - no - ther He - len, she fir'd a - no - ther

Tempo I^o

on!
Troy.

Sopr.

Die Krie - ger sie jauchzenvoll trunkner Wüth, und der Held hat die Fa - ckel zum

Alt.

The princes applaud with a furious joy, and the king seiz'd a flambeau, with

Ten.

Die Krie - ger sie jauchzenvoll trunkner Wüth, und der Held hat die Fa - ckel zum

Bass.

The princes applaud with a furious joy, and the king seiz'd a flambeau, with

Tempo I^o

ff

tr

Unglück ent-brannt! Tha-is führt ihn an, Thais führt ihn an,
 zeal to de-stroy. Tha-is led the way, Tha-is led the way,
 Unglück ent-brannt! Tha-is führt ihn an, Tha-is führt ihn an,
 zeal to de-destroy. Tha-is led the way, Thais led the way,

und leuch-tet zumVerderb. Tha-is führt ihn an,
 to light him to his prey. Tha-is led the way,
 und leuchtet zumVerderb.. Tha-is führt ihn an,
 to light him to his prey. Thais led the way,

Tha-is führt ihn an, und leuch-tet zum Ver-derb, _____

Tha-is led the way, to light him to his prey, _____

Tha-is führt ihn an, und leuchtet zum Ver-derb, _____

Tha-is led the way, to light him to his prey, _____

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. Dynamics include *f* and *mf*.

_____ und leuchtet, leuch-tet. und leuchtet, leuch - -tet zum Ver-

_____ to light, to light him, to light, to light _____ him to his

_____ und leuchtet, leuch-tet, und leuchtet, leuch - tet zum Ver -

_____ to light, to light him, to light, to light _____ him to his

The second system continues the vocal and piano parts. It features the same vocal staves and piano accompaniment as the first system. The lyrics are repeated and extended. Dynamics include *f* and *mf*.

derb, und leuchtet, leuch - tet zum Ver - derb.
to light to

prey. to light him to his — prey.

derb, und leuch - tet zum Ver - derb.

prey, to light him to his — prey.

The first system consists of four staves. The top two staves are vocal lines with German and English lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time.

DurchTha-is und He - le - nen entbrannt' ein I - li - on, ent
she

And like a - no - ther He - len, she fir'd a - no - ther Troy,

DurchTha-is und He - le - nen entbrannt' ein I - li - on,

And like a - no - ther He - len, she fir'd a - no - ther Troy,

The second system also consists of four staves. The top two staves are vocal lines with German and English lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature.

brannt' *she fir'd* _____ ein I - li - on, ent - brannt', _____
 _____ ent - brannt', ent - brannt' a - no - ther Troy, *she fir'd,* _____
she fir'd, she fir'd _____
 ent - brannt', _____ ent - brannt' ein I - li - on, _____ ent -
she fir'd, _____
 _____ *she fir'd* a - no - ther Troy, _____ *she*

_____ ent - brannt', _____ ent - brannt' ein
she fir'd, _____ *she fir'd* a -
 _____ ent - brannt', _____ ent - brannt' ein
she fir'd, _____ *she fir'd* a -
 brannt' ent - brannt', _____ ent - brannt' ein
she fir'd, _____
fir'd, _____ ent - brannt', _____ *she fir'd* a -
she fir'd, _____

tr
 I - li - on, durchTha-is und He - le - nen entbrannt ein I - li - on,
 no - ther Troy, and like a - nother He - len, she fir'd a - no - ther Troy,
 I - li - on, durchTha-is und He - le - nen entbrannt ein I - li - on,
 no - ther Troy, and like a - nother He - len, she fir'd a - no - ther Troy,

sva

entbrannt ein I - li - on.
 she fir'd a - nother Troy.
 entbrannt ein I - li - on.
 she fir'd a - nother Troy.

sva

RECITATIV & CHOR.

Largo. (♩ = 80.)

TENOR

So stimmte vor, als Bälge noch nicht athme - ten,
Thus long ago, ere heaving bellows learn'd to blow,

der Orgel Mund noch schwieg,
while organs yet were mute,

der Grieche seiner Flö - te Ton! der Saiten Chor, zu
Timotheus, to his breathing flute, and sounding lyre, could

Stolz, und Wuth und Schmerz,
swell the soul to rage,

und sanfter Zärtlich - keit.
or kindle soft de - sire.

Largo.
Sop.

Vom Himmel kam Cä-ci-li-a, ent-warf den lie-der-vol-len Bau,

All.

At last di-vine Ce-ci-lia came, in-ventress of the vo-cal frame;

Ten.

Vom Himmel kam Cä-ci-li-a, ent-warf den lie-der-vol-len Bau,

Bass.

At last di-vine Ce-ci-lia came, in-ventress of the vo-cal frame;

Largo.

die Zau-ber-haf-te, reich an Phan-ta-sey, schafft Raum der ein-geschränkten

the sweet enthu-siast from her sacred store, en-larg'd the for-mer nar-row

die Zau-ber-haf-te, reich an Phan-ta-sey, schafft Raum der ein-geschränkten

the sweet enthu-siast from her sacred store, en-larg'd the for-mer nar-row

sva

Kunst, dehnt pompreich, dehnt den Lob - ge - sang, schafft Raum der
 bounds, and ad - ded length to so - - lemn sounds, enlarg'd the
 Kunst, dehnt pompreich, dehnt den Lob - ge - sang, schafft Raum der
 bounds, and ad - ded length to so - - lemn sounds, enlarg'd the

ein-geschränkten Kunst, dehnt pompreich, dehnt den Lob - ge -
 former narrow bounds, and ad - ded length to so - - lemn
 ein-geschränkten Kunst, dehnt pompreich, dehnt den Lob - ge -
 former narrow bounds, and ad - ded length to so - - lemn

ten. *ten.* *ten.* *sva*

pp (♩-82.)

sang, dehnt pomreich, dehnt den Lob - - ge-sang,

pp

sounds, and ad-ded length to so - - lemn sounds,

pp

sang, dehnt pomreich, dehnt den Lob - - ge - sang,

pp

sounds, and ad-ded length to so - - lemn sounds, in tausend Stimmen
with nature's mo-ther.

ten. *pp* (♩-82.)

8

in
with

in tausend Stimmen aus, entflammt vom hö-hern Geist, ent - flammt
with nature's mother wit, and arts unknown be - fore, un - known

aus, entflammt vom hö - hern Geist, ent - flammt vom
wit, and arts unknown be - fore, un - known be

in tausend Stimmen aus, entflammt vom hö - hern
with nature's mo-therwit, and arts un - known,

tausend Stim - men aus, entflammt vom hö -
nature's mo - therwit, and arts un - known,

vom Geist, vom hö - hern Geist, vom hö - hern Geist, entflammt vom
unknown, unknown be - fore, un - known be - fore, unknown be -

Geist. ent - flammt vom höhern Geist, ent - flammt vom hö - hern
fore, un - known, unknown be - fore, un - known, unknown be -

ava

Geist, entflammt vom Geist, vom hö - hern Geist,
unknown be - fore, with arts un - known,

- hern Geist, ent - flammt vom höhern Geist, ent -
un - known be - fore, with arts un -

hö - hern Geist, ent - flammt vom Geist, entflammt vom
fore, un - known, un - known be - fore, with arts un -

Geist, in tausend Stim - men aus, entflammt vom hö - hern Geist, vom
fore, with nature's mo-therwit, and arts un - known, with arts un -

vom hö - hern Geist, in tausend Stim - men aus, entflammt vom hö - hern
 unknown be - fore, with nature's mo - ther wit, and arts un - known be -

flammt vom hö - hern Geist,
 known, unknown be - fore,

Geist, in tausend Stimmen aus, ent - flammt vom Geist, ent -
 known be - fore, with nature's mo - ther - wit, and arts un -

hö - hern Geist, in tausend Stimmen
 known be - fore, with nature's mo - ther -

sva

Geist, vom hö - hern Geist, vom hö - hern Geist, in
 fore, un - known be - fore, un - known be - fore, with

in tau - send Stim - men aus,
 with nature's mo - ther - wit,

flammt vom Geist, in tausend Stim - men
 known be - fore, with nature's mo - ther -

aus, entflammt vom Geist, entflammt vom hö - hern Geist,
 wit, and arts unknown, and arts unknown be - fore,

tausend Stim - men aus, ent - flammt vom Geist, — entflammt vom hö - hern
 nature's mo - ther - wit, and arts un - known, and arts un - known be -

in
 with

aus, in tausend Stimmen aus, entflammt vom hö - - hern
 wit, with nature's mo - ther - wit, and arts un - known — be -

in tausend Stim - men aus, entflammt vom Geist, vom hö - hern
 with nature's mo - ther - wit, and arts unknown, un - known be -

sva

Geist, in tau - send Stim - men aus, entflammt vom hö - hern
 fore, with nature's mo - ther - wit, and arts unknown be -

tau - send Stim - men aus, entflammt vom hö - hern Geist, ent - flammt
 nature's mo - ther - wit, and arts unknown, and arts un - known be - fore,

Geist, entflammt vom hö - hern Geist, in tausend Stimmen
 fore, and arts un - known be - fore, with nature's mother -

Geist,
 fore,

Geist, ent - flammt, _____ entflammt vom hö - hern Geist, und dehnt, und
 fore, and arts _____ un - known, _____

vom Geist, ent flammt, _____ and arts unknown be - fore. And ad - - ded
 _____ and arts un - known, _____

aus, entflammt vom Geist, ent - flammt vom Geist, entflammt vom hö - hern Geist, und dehnt, und
 wit, and arts unknown, unknown be - fore,

in tau - send Stim - men aus, _____ and arts unknown be - fore. And ad - - ded
 with na - ture's mo - ther - wit, _____

sva

dehnt den Lob - ge - sang _____ in tau - send Stim - men aus,
 _____ with nature's mo - ther - wit,

length to solemn sounds, _____ in
 _____ with

dehnt den Lob - ge - sang _____ in tau - send Stim - men aus,
 _____ with na - ture's mo - ther - wit,

length to solemn sounds, _____ in tau - send Stim - men
 _____ with nature's mo - ther -

sva

in tausend Stimmen aus, entflammt vom
with nature's motherwit, and arts un-

tausend Stimmen aus, entflammt vom höhern Geist, vom höhern Geist, entflammt vom
nature's motherwit, and arts unknown, unknown before, and arts unknown, un-

entflammt vom höhern Geist, in tausend Stimmen aus, entflammt vom
and arts unknown before, with nature's motherwit, and arts un-

aus,
wit, in tausend Stimmen aus, entflammt vom Geist, entflammt vom
with nature's motherwit, and arts unknown, and arts un-

hö - hern Geist, in tausend Stimmen aus, ent - flammt vom hö - hern Geist.
known be - fore, with nature's motherwit, and arts un - known be - fore.

hö - hern Geist, vom Geist, ent - flammt vom hö - hern Geist.
known be - fore, and arts un - known, un - known be - fore.

hö - hern Geist, entflammt vom Geist, ent - flammt vom hö - hern Geist.
known be - fore, and arts un - known, and arts un - known be - fore.

hö - hern Geist, ent - flammt, ent - flammt vom hö - hern Geist.
known be - fore, and arts un - known, un - known be - fore.

N:26.

RECITATIV.

TENOR. BASS.

Ti - mo - the - us ent - sag' dem Preis. Nein bei - de theilt den
 Let old Ti - mo - theus yield the prize. Or both di - vide the

Kranz! er riss den Menschen him - mel - an, Den En - gel sie her - ab.
 crown. He rais'd a mortal to the skies, She drew an angel down.

N:27.

SOLO & CHOR.

Andante Allegro. (♩ = 88.) TENOR. Solo.

BASS. Solo.

Ti - mo - the - us ent - sag' dem Preis. Erriss den Menschen him - mel -
 Let old Ti - mo - theus yield the prize. He rais'd a mor - tal to the

Andante Allegro. (♩ = 88.)

ALT. Solo.

nein bei - de theilt den Kranz.
 or both di - vide the crown.

SOPRAN. Solo.

an, er riss den Men-scher-himmel - an, Den En-gel sie her-ab, den En-gel sie her -
skies, he rais'd a mortal to the skies, She drew an an-gel down, she drew an an-gel

ab, den En-gel sie her-ab! Ti-mo-the-us ent-sag' dem Preis!
down, she drew an an-gel down. Let old Ti-mo-theus yield the prize.

CHOR. Ten. Bass.
Nein, beide theilt den Kranz,
Or both divide the crown,
Nein, bei-de theilt den Kranz,
Or both divide the crown,

sva

er riss den Menschen himmel - an, er riss den Menschen himmel - an,
He rais'd a mortal to the skies, he rais'd a mortal to the skies,
nein, bei-de theilt den Kranz, er riss den Menschen himmel - an,
or both di- vide the crown,

er riss den Menschen himmel - an,
He rais'd a mortal to the skies,

den En - gel sie herab, herab, den En - gel
she drew an an - - gel down, she drew an

- gel down, an an - herab,
 - gel down.

sag' dem Preis, ent-sag' dem Preis, Ti-mo-the-us ent-sag; ent -
yield the prize, yield the prize, let old Ti - mo-theus yield the

Ti - mo - the - us ent - sag' dem
Let old Ti - mo - theus yield the

sie her - ab, her - ab, nein,
an - - gel down, an an - - gel down. Or

sag' dem Preis. Nein, bei - de theilt den Kranz,
prize, or both di - vide the crown,

Preis. Nein, bei - de theilt den Kranz, bei - de theilt den Kranz, theilt den
prize, or both di - vide the crown, di - vide the crown, the

bei-de theilt den Kranz,
both di-vide the crown,

nein, bei -
or both

Kranz.
crown, Nein,
or

nein, bei - detheilt, nein bei-detheilt denKranz, nein, bei - de
or both divide, or both divide the crown, or both di-

- de theilt den Kranz, den Kranz, nein, bei - de, bei - de
divide the crown, or both, or both, or both di-

bei-de theilt denKranz, nein, bei-de theilt den Kranz, den Kranz, nein, bei - de theilt den
both divide the crown, or both di-vide the crown, or both, or both, or both di-

theilt den Kranz.
vide the crown.

Ti - mothe - us ent -
Let old Ti - mo - theus

den Engel sie herab,
she drew an angel down,

den
she

theilt den Kranz, Ti - mothe - us ent - sag' dem Preis,
vide the crown. Let old Ti - mo - theus yield the prize,

Kranz; Ti - mo - the - us ent - sag' dem Preis,
vide. Let old Ti - mo - theus yield the prize,

den Engel sie herab,
she drew an angel down,

sva

sag' dem Preis, ent - sag dem Preis, er riss den
yield the prize, yield the prize, he rais'd a

Engel sie her - ab, er riss den Menschen himmel - an,
drew an an - gel down, he rais'd a mortal to the skies,

er riss den Menschen himmel - an,
he rais'd a mortal to the skies,

er riss den Menschen himmel - an, er riss den
he rais'd a mortal to the skies, he rais'd a

sva

Menschen himmel - an,
mor-tal to the skies,

he rais'd a mortal to the skies. himmel - an,
to the skies,

er riss den Menschen himmel-an. himmel - an.
to the skies,

Menschen himmel - an, himmel-an, Ti -
mor-tal to the skies, to the skies, Let

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nein, bei-de theilt den Kranz,
or both di-vide the crown,

himmel - an.
to the skies,

nein, bei-de theilt den Kranz,
or both di-vide the crown,

himmel-an.
to the skies.

mo - the - us ent - sag' dem Preis,
old Ti - mo - theus yield the prize,

nein, bei-de theilt den Kranz,
 or both di- vide the crown,

nein, bei - de theilt den Kranz, den Engel sie her - ab,
 or both di- vide the crown, she drew an an - - gel

nein, bei - de theilt den Kranz, den En - gel sie her - ab, den
 di - vide the crown, she drew an angel, an an - - gel
 den she

nein, bei - de theilt den Kranz,
 let old Ti - mo - theus yield the prize.

down, den En-gel sie her-ab, den En-gel sie her-
she drew an an-gel down, she drew an an-gel

En-gel sie her-ab, den En-gel sie her-
down, she drew an an-gel, an an-gel

En-gel sie her-ab, den En-gel, den En-gel sie her-
drew an an-gel down,

she drew an an-gel, an an-gel

ab, er riss den Menschen himmel-an,
down,

ab, he rais'd a mor-tal to the skies, he rais'd a mortal to the skies,
down,

ab, er riss den Men-schen himmel-an, Ti-mo-the-
let old Ti-

*down, he rais'd a mor-tal to the skies, Ti-mo-the-us ent-
 let old Ti-mo-theus*

sva

Ti -
Let

den En - gel sie her - ab,
she drew an an - gel down,

us - ent - sag', ent - sag' demPreis,
mo - theus yield the prize,

sag, ent - sag' demPreis, nein, beide theilt den Kranz,
yield the prize, or both divide the crown,

mo - the - us ent - sag' demPreis, ent - sag' dem Preis,
old Ti - mo - theus yield the prize, yield the prize,

nein,
or

den En - gel sie her - ab, den
she drew an an - gel down, she

nein, bei-de theilt den Kranz,
or both di- vide the crown,

bei-de theilt den Kranz, den En- gel sie her- ab, her-
both di- vide the crown, she drew an an- gel

En- gel sie her- ab, her- ab, den En- gel sie her-
drew an an- gel down, she drew an an- gel

Ti- mo- the- us ent- sag' dem
Let old Ti- mo- theus yield the

Adagio.

er riss den Menschen himmel- an, himmelan, den Engel sie her- ab.
he rais'd a mor- tal to the skies, to the skies, she drew an an- gel down.

ab, er riss den Menschen himmelan, she drew an an- gel down.
down, he rais'd a mortal to the skies,

ab, er riss den Menschen himmel- an, him- mel- an, den Engel sie her- ab.
down, he rais'd a mor- tal to the skies, to the skies, she drew an an- gel down.

Preis, er riss den Menschen himmelan, she drew an an- gel down.
prize, he rais'd a mortal to the skies,

Adagio.