

ALCESTE

BY

GLUCK,

VOCAL SCORE

AND

Piano Accompaniment,

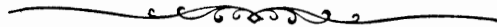
WITH

ENGLISH AND GERMAN TEXT

Translated and Arranged

UNDER THE DIRECTION OF

THEODORE THOMAS.



CINCINNATI:

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ALCESTE.

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.

f *p* *f* *p*

First system of a piano score. The right hand features a melodic line with slurs and accents, marked with *ff* (fortissimo) at the beginning and *p* (piano) later. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of the piano score, continuing the melodic and harmonic development from the first system. It includes dynamic markings *ff* and *p*.

Third system of the piano score. The right hand has a more active melodic line. The left hand features a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *Dolce.* (dolce).

Fourth system of the piano score, characterized by dense chordal textures and intricate melodic patterns in both hands.

Fifth system of the piano score, showing complex rhythmic and harmonic structures with many notes and slurs.

Sixth and final system of the piano score on this page. It concludes with a *ff* (fortissimo) dynamic marking.

This musical score is written for piano and consists of eight systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single treble clef staff. The music is characterized by complex textures, including dense chords, arpeggiated figures, and intricate melodic lines. The score includes several dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *Lento.* (slowly) and *Andante.* (at a moderate pace). The piece concludes with a final cadence in the right hand.

The first system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef and provides a supporting accompaniment with chords and moving lines.

The second system begins with a forte (*f*) dynamic marking. The first measure of the upper staff has a fermata. The music continues with intricate melodic patterns in the treble and accompaniment in the bass.

The third system continues the musical texture, with the treble staff featuring rapid melodic runs and the bass staff providing harmonic support.

The fourth system starts with a fortissimo (*ff*) dynamic marking. The music is characterized by dense textures and rapid passages. A piano (*p*) dynamic marking appears later in the system.

The fifth system continues the high-intensity passage, with the fortissimo (*ff*) dynamic marking and piano (*p*) dynamic marking.

The sixth system concludes the page with a fortissimo (*ff*) dynamic marking, maintaining the complex and energetic musical style.

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First system of a musical score in G major, 3/4 time. The right hand features a complex texture with chords and arpeggios, marked with *f* and *mf*. The left hand plays a steady eighth-note accompaniment. A measure number '7' is positioned above the staff. Dynamic markings include *f*, *p*, and *mf*.

Second system of the musical score. The right hand continues with intricate chordal patterns. The left hand features a melodic line with a crescendo. Dynamic markings include *p* and *Cres.*

Third system of the musical score. The right hand has a dense texture of chords and arpeggios. The left hand plays a consistent eighth-note accompaniment.

Fourth system of the musical score. The right hand continues with complex chordal textures. The left hand maintains the eighth-note accompaniment.

Fifth system of the musical score. The right hand features a melodic line with some rests. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present.

Sixth system of the musical score. The right hand has a dense texture of chords and arpeggios. The left hand plays a melodic line with eighth notes.

The first system of music consists of two staves. The upper staff contains a complex melodic line with many slurs and accents. The lower staff provides a rhythmic accompaniment with chords and moving lines. Dynamics include piano (p) and fortissimo (ff). Vertical lines (V) are placed above the upper staff.

The second system continues the musical piece. It features similar melodic and accompanimental textures. Dynamics range from piano (p) to fortissimo (ff). Vertical lines (V) are present above the upper staff.

The third system shows a continuation of the musical themes. The piano (p) dynamic is prominent. The notation includes various articulations and slurs.

The fourth system features a melodic line with a trill-like figure in the upper staff. The piano (p) dynamic is indicated. The lower staff continues with accompaniment.

The fifth system shows a melodic line with a trill-like figure in the upper staff. The piano (p) dynamic is indicated. The lower staff continues with accompaniment.

The sixth system concludes the page with a melodic line in the upper staff and accompaniment in the lower staff. A Crescendo (Cres.) marking is present in the lower staff. The system ends with a double bar line.

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.

Musical notation for the Soprano part, first system, in G minor, 3/4 time, starting with a treble clef and a common time signature.

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.

Musical notation for the Alto and Evander parts, first system, in G minor, 3/4 time, starting with a treble clef and a common time signature.

Tenor.

Musical notation for the Tenor part, first system, in G minor, 3/4 time, starting with a bass clef and a common time signature.

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

Bass.

Musical notation for the Bass part, first system, in G minor, 3/4 time, starting with a bass clef and a common time signature.

Andante.

Piano accompaniment for the first system, marked Andante, in G minor, 3/4 time, starting with a grand staff.

Solo.

Chorus.

Musical notation for the Solo and Chorus parts, second system, in G minor, 3/4 time, starting with a treble clef and a common time signature.

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 -

Musical notation for the Solo and Chorus parts, second system (continuation), in G minor, 3/4 time, starting with a treble clef and a common time signature.

Musical notation for the Solo and Chorus parts, second system (continuation), in G minor, 3/4 time, starting with a bass clef and a common time signature.

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

Musical notation for the Solo and Chorus parts, second system (continuation), in G minor, 3/4 time, starting with a bass clef and a common time signature.

Piano accompaniment for the second system, marked Andante, in G minor, 3/4 time, starting with a grand staff.

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

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

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
 Rä - 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 Rä

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

pow - ers, such cru - el pun - ish - ment de - creed, as be -
 Rä - 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 -
 Rä - 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 Unglück - li - 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,
Kin-der ihr, *f* brightest hope of your moth-er;
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 & 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 musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The music features a crescendo and a forte dynamic. The lyrics are in German and English.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The music features a forte dynamic. The lyrics are in German and English.

No. 3. RECITATIVE AND CHORUS.

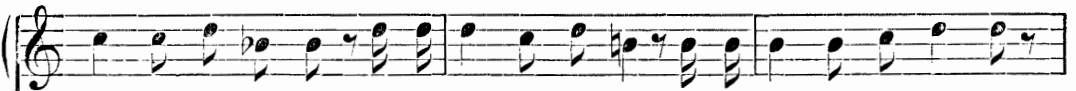
Recit.
Alceste.

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-



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;

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. The tempo marking "A tempo." is placed below the second staff.

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 an-guish 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 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 piano accompaniment features a prominent eighth-note pattern in the left hand. Dynamic markings include *sf*, *p*, and *pp*.

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

The third system includes tempo markings: *Lento.* and *Allegro.* The piano accompaniment continues with the eighth-note accompaniment in the left hand. Dynamic markings include *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, sen - det

The fourth system concludes the page. The piano accompaniment features a dense texture of eighth notes in the left hand. Dynamic markings include *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!

Cres.

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 (Soprano and Alto) with lyrics. The next two staves are vocal lines (Tenor and Bass) with lyrics. The bottom staff is a piano accompaniment for the grand staff.

No. 3. RECITATIVE AND CHORUS.

Recit. Alceste.

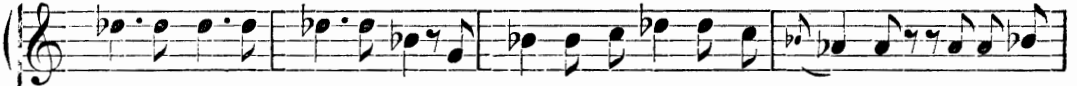
Fol-low me to the tem-ple, with ho-ly sac-ri - fice beseech the gods to turn our
Folgt mir nach in den Tempel! am fest-li - chen Al - tar bring' man den Göttern Opfer

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 (Alceste) with lyrics. The next two staves are piano accompaniment for the grand staff, with dynamics *f* and *p* indicated. The bottom three staves are piano accompaniment for the grand staff.



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
nie have the mighty pow - ers such cru-el punishment de-
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.

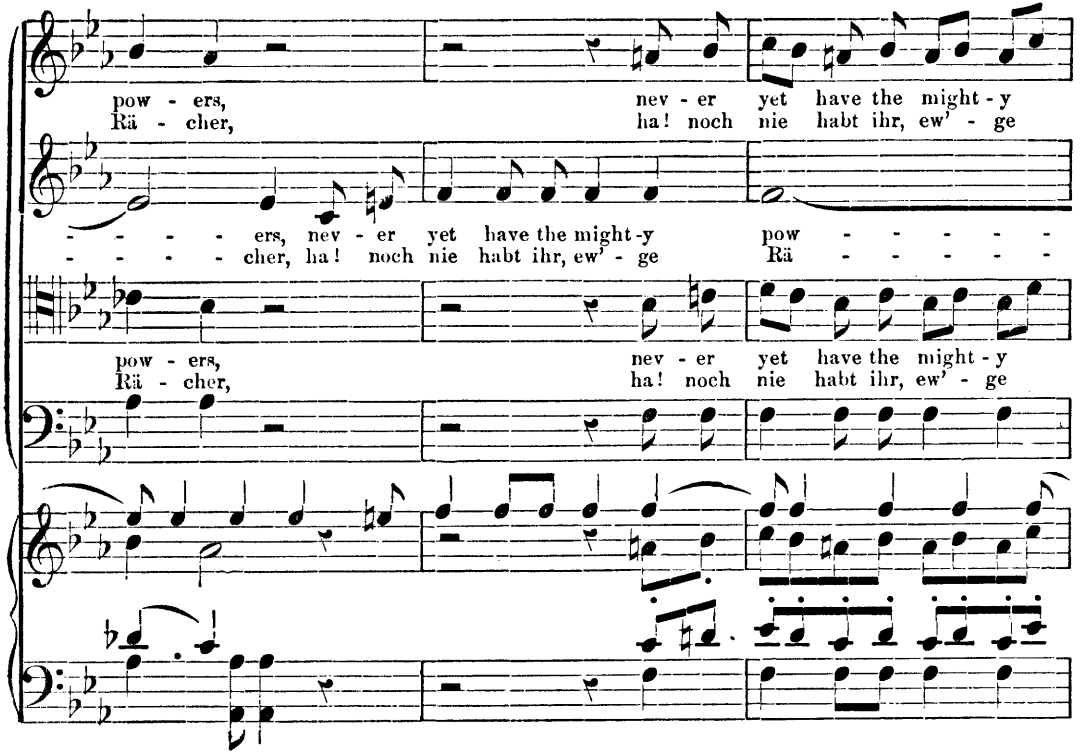
Allegro.

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

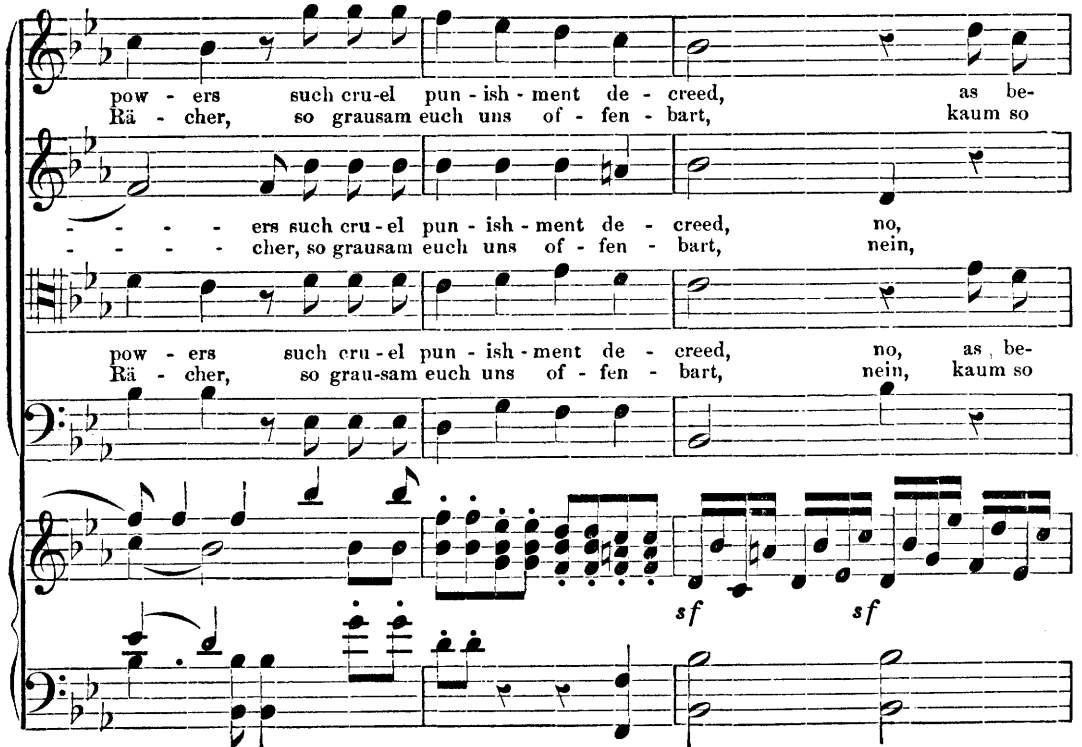
Allegro.



pow - ers, nev - er yet have the might - y
 Rã - 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 Rã - - - - -

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



pow - ers such cru-el pun - ish - ment de - creed, as be-
 Rã - 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-
 Rã - 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 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, with dynamic markings such as *sf* (sforzando) indicating moments of increased intensity. 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 musical score is written for piano in G major and common time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Moderato.' The score begins with a piano (p) dynamic. The first system includes a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking and a repeat sign. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a piano (p) dynamic marking and ends with a double bar line and repeat sign.

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.

Alto.

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

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.

Bass.

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

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*

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

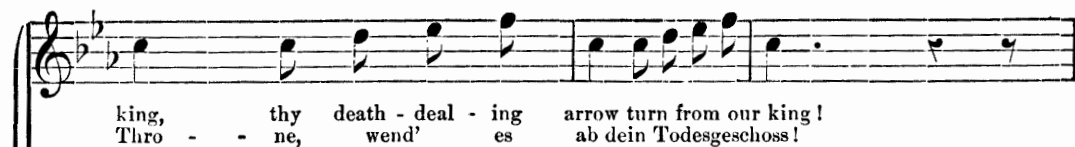
Mighty Phœ - bus, turn from our king, turn from our
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

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

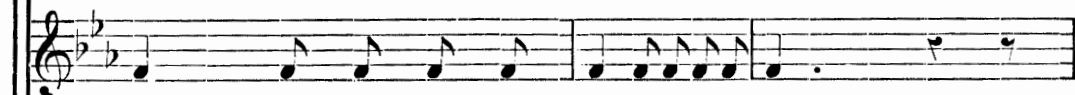
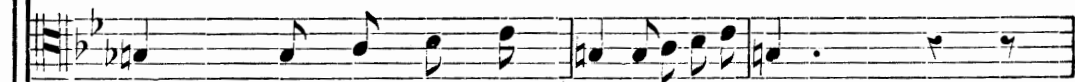
High Priest. Mighty Phœ - bus, turn from our king, turn from our
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

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

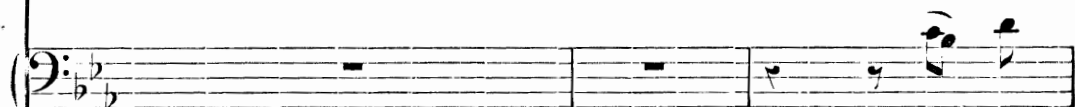
ff



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

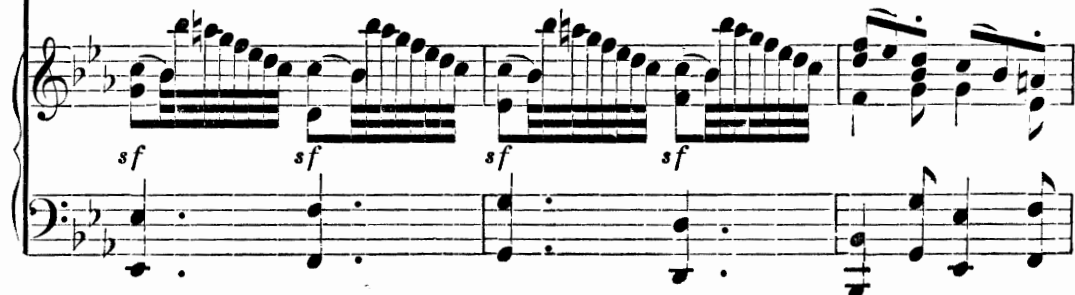
king, thy death - deal - ing arrow turn from our king!
Thro - - ne, wend' es ab dein Todesgeschoss!

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, disperse 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, disperse the night, the night a-round us!
dei-ner Strah-len-kro-ne, ent-schwin-de dei-ner Strahlen-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. Mighty 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

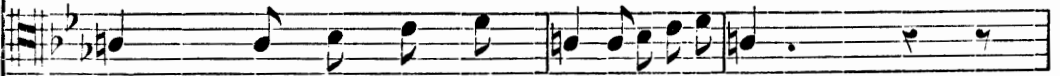
High Priest. Mighty Phœ - bus, turn from our king, turn from our
Mächt'ger Phö - bus, wen - de vom Thro - ne, wend' es

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

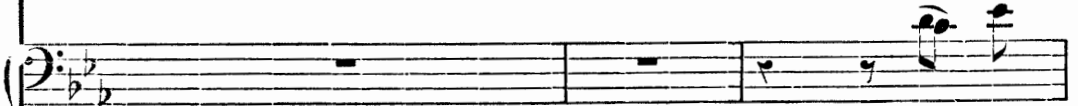
ff



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

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 score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *fp* and *f*.

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

The second system continues the vocal and piano parts. The piano accompaniment features a dense texture of chords and sixteenth-note patterns. Dynamics include *fp*.

quaking!
 schüttert!

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

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a driving, rhythmic quality. Dynamics include *f* and *fp*.

live!
 seelt!

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

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment reaches a climactic point with a *ff* dynamic. Dynamics include *fp*, *f*, and *ff*.

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



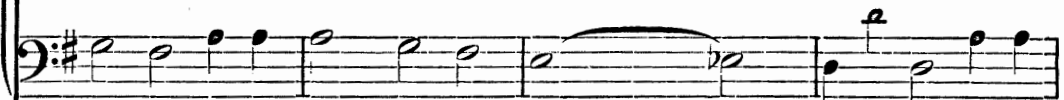
die - tion of ter - ror! what predic - tion of ter - ror! ev - 'ry
 ra - kel voll Schre - cken! welch O-ra - kel voll Schre - cken! Je - de



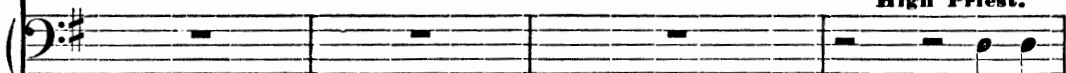
p What predic - tion of ter - ror! ev - 'ry
 Welch O-ra - kel voll Schre - cken! Je - de



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 - dic - tion
 Ent - flieht, ent - flieht, je - de

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

Allegro.

f

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 pre - dic - 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 - scwin - det,

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

Decres.

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

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

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

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

The first system consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The lyrics are: "de - part! ent - flieht! de - part! ent - flieht? de - part! ent - flieht!". The word "Decres." is written above the third staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Decres.

de - part! ent - flieht!

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

de - part! ent - flieht!

part! flieht!

p *pp*

The second system consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The lyrics are: "de - part! ent - flieht!". The word "Decres." is written above the first staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic markings *p* and *pp* are present in the grand piano accompaniment.

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

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

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 - kus 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* *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, and dann winkt das

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

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

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

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 - schaar! 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 -

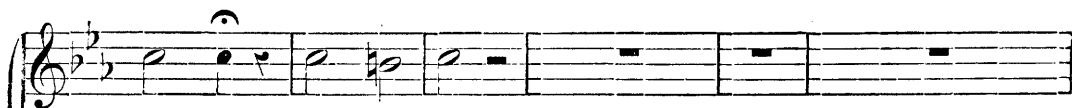
Alto.

Tenor.

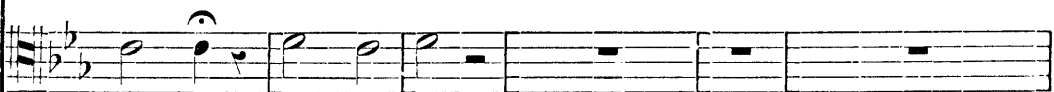
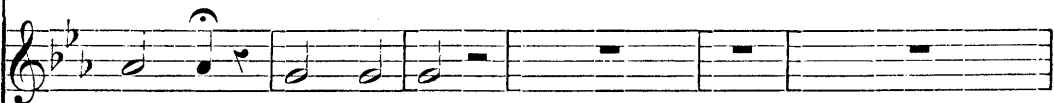
Mourn thou, fa - ther - land! Phæ - ra, hear with tremb - ling, Al -
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

Bass.

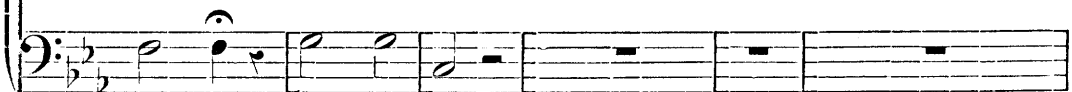
Lento.



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

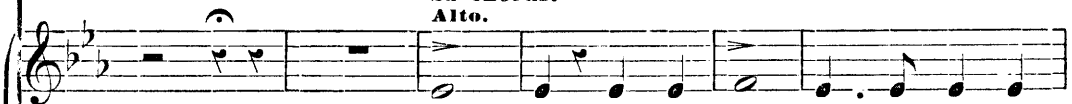


ces - te goes to die!
ces - te sucht den Tod!



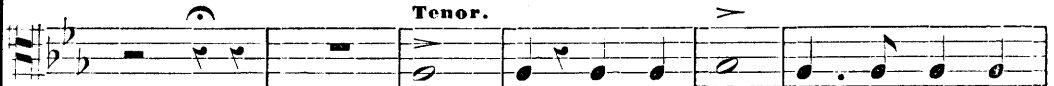
2d Chorus.

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.
Tenor.

Her - cu - les!
 Her - ku - les!

Hercules.**Bass.**

Ju - no shall per-mit.
 Ju - no's Feindschaft Ruh'.

A friendly roof and a heart - y
 Es führt mein Herz einem Freunde mich

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

But what
 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.

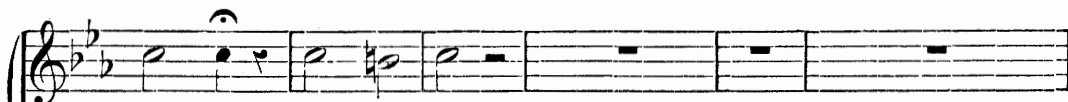
Mourn thou, fa - ther - land! Phæ - ra, hear with trem - bling, Al -
Trau - re, Va - ter - land! Völ - ker, hört mit Be - ben, Al -

Alto.

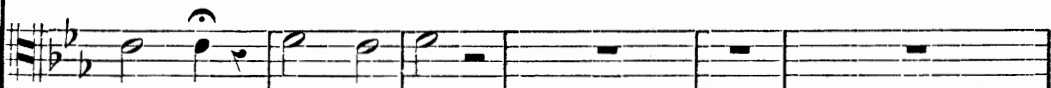
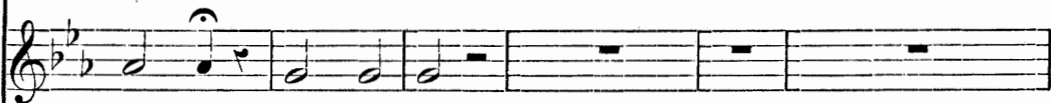
Tenor.

Bass.

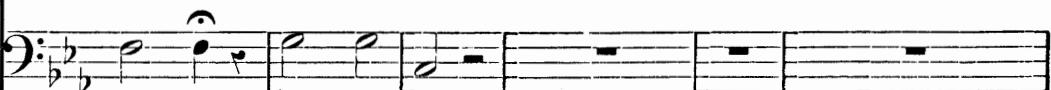
Lento.



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.

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

f **Allegro.**

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 ver - mehrt 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 -

p

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 -

Cres.

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

f *p*

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 begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The rest of the staff contains whole 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 begins with a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The rest of the staff contains whole 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 begins with a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The rest of the staff contains whole rests.

Andante.

Piano accompaniment for the first system, marked *ff*. The right hand features a melodic line with a trill on the final note, while the left hand plays a dense, rhythmic accompaniment of chords and sixteenth notes.

Musical staff for Alto voice part, second system. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The rest of the staff contains whole rests.

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

Musical staff for Tenor voice part, second system. It begins with a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The rest of the staff contains whole rests.

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

Musical staff for Bass voice part, second system. It begins with a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The rest of the staff contains whole rests.

Piano accompaniment for the second system, right hand. It continues the melodic line from the first system, featuring a trill on the final note.

Piano accompaniment for the second system, left hand. It continues the rhythmic accompaniment from the first system.

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.

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

Tenor.

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

Bass.

Allegro.

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-

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. 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 continues the vocal and piano parts. The vocal line includes parts for Alto, Tenor, and Bass. 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 in a soprano and alto register, with lyrics 'pray'r is un - bend bot zu er - fül'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

Allegro.

- - ing!
 - - len!

- - ing!
 - - len!

Hercules.

Stand
Sieh,

ff

The second system begins with the tempo marking 'Allegro.' and continues with four staves. The top two staves are vocal lines with lyrics '- - ing! - - len!'. The bottom two staves are piano accompaniment. The right hand features a melodic line with a forte dynamic marking 'ff'. The left hand plays a rhythmic accompaniment. The system concludes with the instruction 'Hercules.' and the lyrics 'Stand Sieh,'.

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 right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of the system.

The second system continues the piece with a melodic line in the treble clef staff that includes a trill and a grace note. The bass clef staff continues with a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of the system.

The third system shows a more active melodic line in the treble clef staff with sixteenth-note runs. The bass clef staff continues with a steady eighth-note accompaniment. A fermata is placed over the final note of the system.

The fourth system features a complex melodic line in the treble clef staff with many beamed sixteenth notes. The bass clef staff continues with a steady eighth-note accompaniment. A fermata is placed over the final note of the system.

The fifth system concludes the piece with a melodic line in the treble clef staff that includes a trill and a grace note. The bass clef staff continues with a steady eighth-note accompaniment. A fermata is placed over the final note of the system.

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 eighth notes, often in pairs.

The second system continues the piece. The upper staff shows a melodic line with some rests and a key signature change to one sharp (F#). The lower staff continues with a steady eighth-note accompaniment.

The third system features a melodic line in the upper staff with a key signature change to two sharps (F# and C#). The lower staff maintains the eighth-note accompaniment.

The fourth system shows a more complex melodic line in the upper staff with many beamed sixteenth notes. The lower staff continues with eighth-note accompaniment.

The fifth system concludes the page with a melodic line in the upper staff that includes some grace notes and a final cadence. The lower staff continues with eighth-note accompaniment.

The first system of music features a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes, some beamed together, and several slurs. The bass staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff has a more melodic focus with some slurs and accents. The bass staff continues with a steady accompaniment.

The third system shows a continuation of the intricate melodic patterns in the treble staff, with many slurs and beamed notes. The bass staff maintains its accompaniment.

The fourth system features a treble staff with a lot of chordal texture and some melodic fragments. The bass staff has a more active role with many notes.

The fifth and final system on the page shows the treble staff with a series of chords and some melodic lines. The bass staff concludes with a few notes and rests.

The first system of music consists of two staves. The upper staff (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a half note C5 and a half note D5. The lower staff (bass clef) starts with a quarter note G2, followed by a quarter note A2, and then a half note B2. A slur covers the next two measures, which contain a half note C3 and a half note D3. The key signature has one sharp (F#).

The second system of music consists of two staves. The upper staff (treble clef) begins with a half note E5, followed by a quarter note F#5, and then a half note G5. A slur covers the next two measures, which contain a half note A5 and a half note B5. The lower staff (bass clef) starts with a quarter note E3, followed by a quarter note F#3, and then a half note G3. A slur covers the next two measures, which contain a half note A3 and a half note B3. The key signature has one sharp (F#).

The third system of music consists of two staves. The upper staff (treble clef) begins with a half note C6, followed by a quarter note D6, and then a half note E6. A slur covers the next two measures, which contain a half note F#6 and a half note G6. The lower staff (bass clef) starts with a quarter note C4, followed by a quarter note D4, and then a half note E4. A slur covers the next two measures, which contain a half note F#4 and a half note G4. The key signature has one sharp (F#).

The fourth system of music consists of two staves. The upper staff (treble clef) begins with a half note A6, followed by a quarter note B6, and then a half note C7. A slur covers the next two measures, which contain a half note D7 and a half note E7. The lower staff (bass clef) starts with a quarter note A4, followed by a quarter note B4, and then a half note C5. A slur covers the next two measures, which contain a half note D5 and a half note E5. The key signature has one sharp (F#).

The fifth system of music consists of two staves. The upper staff (treble clef) begins with a half note F#7, followed by a quarter note G7, and then a half note A7. A slur covers the next two measures, which contain a half note B7 and a half note C8. The lower staff (bass clef) starts with a quarter note F#4, followed by a quarter note G4, and then a half note A4. A slur covers the next two measures, which contain a half note B4 and a half note C5. The key signature has one sharp (F#).

Musical score for the first system, featuring a treble and bass clef with a piano accompaniment.

Musical score for the second system, continuing the piano accompaniment.

No. 16. RECITATIVE.

Recit. Hercules.

Musical score for the recitative section, bass clef, 3/4 time signature.

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

Musical score for the piano accompaniment of the recitative section, treble and bass clef, 3/4 time signature. Includes markings: **Allegro.**, **f**, and **Tremolo.**

Musical score for the recitative section, bass clef, 3/4 time signature.

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

Musical score for the piano accompaniment of the recitative section, treble and bass clef, 3/4 time signature. Includes marking: **p**.

back
rin

your
des

king.
Volks.

The first system of the score consists of three staves. The top staff is a vocal line in a bass clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "back rin your des king. Volks." with a fermata over the word "king.". The middle staff is the treble clef piano part, and the bottom staff is the bass clef piano part. Both piano parts feature a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

No. 17. CHORUS.

Allegro.

The second system of the score is titled "No. 17. CHORUS." and is marked "Allegro." in the top left corner. It consists of three systems of piano accompaniment, each with a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of one sharp (F#) and a 6/8 time signature. The first system begins with a dynamic marking of *f* (forte). The music is characterized by a driving, rhythmic pattern in both hands, with frequent sixteenth and thirty-second notes. The second system continues this pattern with some melodic variation in the treble. The third system concludes the chorus with a final flourish in both hands.

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 er - füllt 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. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2.

Second system of piano introduction. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2.

CHORUS.**Soprano.**

Soprano vocal line. Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

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. Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

f **Tenor.**

Tenor vocal line. Bass clef. Notes: G2, A2, Bb2, C3, Bb2, A2, G2.

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. Bass clef. Notes: G2, A2, Bb2, C3, Bb2, A2, G2.

Final system of piano accompaniment. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2.

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 parts (Soprano and Alto) with lyrics in German and English. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. The first vocal line is marked *p* Solo. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

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 consists of four staves. The top two staves are vocal parts with lyrics in German and English. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. The first vocal line is marked *f* Tutti. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

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

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.**

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.

CHORUS.

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

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

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 uns 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 heartfelt 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

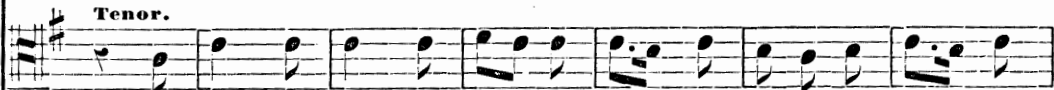
chieved this day; a moth - er's love, a wife's de - vo - tion, crowning the
 Schicksal beut, als Gat - tin, Mutter ge - lieb' - ter Söh - ne, giebt die Ver-

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 parts have lyrics in German. The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature is one sharp (F#).

bless - ed land!
 Krän - ze dar!

bless - ed land!
 Krän - ze dar!

The second system continues the vocal and piano parts. The vocal parts have lyrics in German. The piano accompaniment includes dynamic markings *sf* (sforzando) in the right hand. The system concludes with a double bar line.