

1er Tour

P *ANDANTE SOSTENUTO* ♩ = 66

FIESCO (Esce dal palazzo)

(rivolto al palazzo)

A te l'estremo ad.

-di o, palagio alte-ro, freddo se-polcro dell'angio.lo mi-o!.. Nè a proteggerti

(si volge all'Image)

valsi!.. Oh male-det-to!.. oh vi-le se-dut-to-re!.. E

tu, Ver-gin,sof-ri-sti rapita a le_i la verginal co-ro-na?..

(Allegro)

Largo

F

Ah! che dis-si?.. de-li-ro!.. ah, mi per-do - na!

p *col canto*

AND.^{te} SOSTENUTO ♩ = 56

F

Il la-ce-ra-to spi-ri-to

ppp

F

del mesto ge-ni-to-re e-ra ser-ba-to a stra-zio d'in-famia e di do-

F

O

R

O

C

- lo - - re. È mor-tal!.. è mor-tal!.. Mi-se-re-re!.. Mi-se-re-re!..

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

(interno e molto lontano)

Cantabile

F

ser - to lei de' mar - ti - ri pie - to - soil cielo diè... Resa al fulgôr de -

E morta!.. è morta!..

R

pp

pp

- glian - ge - li, pre - ga, Maria, per me,

è mor - ta! a lei s'apron le sfe - - re!..

Mi - se - re - re!.. mi - se - re - - re!..

Mi - se - re - re!.. mi - se - re - - re!..

pp

con espress.

F

re - sa al fulgor degli ange - li, pre - ga, Maria, per me,
 è mor - ta! mai più non la ve -
 mi - se - re - re!..
 mi - se - re - re!..

pp

allarg.

F

pre - ga per me, pre - ga per me, pre - ga, Maria, per
 - drem in ter - ra! mai più non la ve - dre - mo in ter - ra!..
 mi - se - re - re!.. mi - se - re - re!..
 mi - se - re - re!.. mi - se - re - re!..

(Varie persone escono dal palazzo, e
traversando mestamente la piazza
s' allontanano)

F

me.....

non la ve-drem mai più!

non la ve-drem mai più!

non la ve-drem mai più!

S
pp

pp

SARASTRO (nach einer Pause)

Ihr, in dem Weisheitstempel eingeweihten Diener der großen Götter Osiris und Isis! — Mit reiner Seele erklär' ich euch, daß unsre heutige Versammlung eine der wichtigsten unsrer Zeit ist. — Tamino, ein Königssohn, 20 Jahre seines Alters, wandelt an der nördlichen Pforte unsers Tempels und seufzt mit tugendvollem Herzen nach einem Gegenstande, den wir alle mit Mühe und Fleiß erringen müssen. — Kurz, dieser Jüngling will seinen nächtlichen Schleier von sich reißen und ins Heiligtum des größten Lichtes blicken. — Diesen Tugendhaften zu bewachen, ihm freundschaftlich die Hand zu bieten, sei heute eine unsrer wichtigsten Pflichten.

ERSTER PRIESTER (steht auf)

Er besitzt Tugend?

SARASTRO

Tugend!

ZWEITER PRIESTER

Auch Verschwiegenheit?

SARASTRO

Verschwiegenheit!

DRITTER PRIESTER

Ist wohlthätig?

SARASTRO

Wohlthätig! — Haltet ihr ihn für würdig, so folgt meinem Beispiele.

(Sie blasen dreimal in die Hörner.)

Adagio

Flauto I, II
Oboe I, II
Corno di Bassetto I, II
Fagotto I, II
Corno I, II
Clarino I, II
Trombone I-III

Tutti senza Flauti

+Fl. I

+Fl. II

Gerührt über die Einigkeit eurer Herzen, dankt Sarastro euch im Namen der Menschheit. — Mag immer das Vorurteil seinen Tadel über uns Eingeweihte auslassen! — Weisheit und Vernunft zerstückt es gleich dem Spinnengewebe. — Unsere Säulen erschüttern sie nie. Jedoch, das böse Vorurteil soll schwinden; und es wird schwinden, sobald Tamino selbst die Größe unserer schweren Kunst besitzen wird. — Pamina, das sanfte, tugendhafte Mädchen, haben die Götter dem holden Jünglinge bestimmt; dies ist der Grundstein, warum ich sie der stolzen Mutter entriß. — Das Weib dünkt sich groß zu sein; hofft durch Blendwerk und Aberglauben das Volk zu berücken und unsern festen Tempelbau zu zerstören. Allein, das soll sie nicht; Tamino, der holde Jüngling selbst, soll ihn mit uns befestigen und als Eingeweihter der Tugend Lohn, dem Laster aber Strafe sein.

(Der dreimalige Akkord in den Hörnern wird von allen wiederholt.)

SPRECHER (steht auf)

Großer Sarastro, deine weisheitsvollen Reden erkennen und bewundern wir; allein, wird Tamino auch die harten Prüfungen, so seiner warten, bekämpfen? — Verzeih, daß ich so frei bin, dir mei-

nen Zweifel zu eröffnen! Mich bangt es um den Jüngling. Wenn nun im Schmerz dahingesunken sein Geist ihn verließ, und er dem harten Kampfe unterläge? — Er ist Prinz! —

SARASTRO

Noch mehr — — Er ist Mensch!

SPRECHER

Wenn er nun aber in seiner frühen Jugend leblos erblaßte?

SARASTRO

Dann ist er Osiris und Isis gegeben und wird der Götter Freuden früher fühlen als wir.

(Der dreimalige Akkord wird wiederholt.)

Man führe Tamino mit seinem Reisegefährten in den Vorhof des Tempels ein.

(zum SPRECHER, der vor ihm niederkniet)

Und du, Freund! den die Götter durch uns zum Verteidiger der Wahrheit bestimmten — vollziehe dein heiliges Amt und lehre durch deine Weisheit beide, was Pflicht der Menschheit sei, lehre sie die Macht der Götter erkennen.

(SPRECHER geht mit einem Priester ab, alle Priester stellen sich mit ihren Palmzweigen zusammen.)

No 10 Aria con coro

Adagio

SARASTRO

O I - sis und O - si - ris,

Corno di Bassetto I, II
Fagotto I, II
Trombone I-III
Viola I, II
Violoncello

Tutti *p*

8

Sar. schen-ket der Weis-heit Geist dem neu-en Paar! Die ihr der Wand- rer

15

Sar. Schrit-te len-ket, stärkt mit Ge-duld sie in Ge-fahr-, stärkt mit Ge-

22

Sar. -duld sie in Ge-fahr. Tenore I, II *p*

Coro Stärkt mit Ge-duld sie in Ge-fahr. Basso I, II *p*

29 SARASTRO

Sar. Laßt sie der Prü-fung Früch-te se-hen. Doch soll-ten sie zu

35

Sar. Gra - be ge - hen, so lohnt der Tu - gend küh - nen Lauf, nehmtsie in

42

Sar. eu - ren Wohn - sitz auf! nehmtsie in eu - ren Wohn - sitz auf! (134)

49 Tenore I, II (SARASTRO geht voraus, dann alle ihm nach ab.)

Coro Nehmt sie in eu - ren Wohn - sitz auf! (123)

Basso I, II

Nacht, der Donner rollt von weitem. Das Theater verwandelt sich in einen kurzen Vorhof des Tempels, wo man Rudera*) von eingefallenen Säulen und Pyramiden sieht, nebst einigen Dornbüschen. An beiden Seiten stehen praktikable hohe, altägyptische Türen, welche mehr Seitengebäude vorstellen.

Zweiter Auftritt

TAMINO und PAPAGENO werden vom SPRECHER und dem andern PRIESTER hereingeführt; sie lösen ihnen die Säcke ab; die Priester gehen dann ab.

TAMINO
Eine schreckliche Nacht! — Papageno, bist du noch bei mir?

PAPAGENO
I, freilich!

TAMINO
Wo denkst du, daß wir uns nun befinden?

PAPAGENO
Wo? Ja wenn's nicht finster wäre, wollt' ich dir's schon sagen — aber so —
(Donnerschlag)
O weh!

TAMINO
Was ist's?

*) = Trümmer.

STROPHES.

Allegro maestoso. (♩. = 92)

First system of piano introduction. Treble and bass staves. Treble staff has a *ff* dynamic marking. The music is in 6/8 time with a key signature of two flats.

Second system of piano introduction, continuing the texture from the first system.

1^e Strophe.

MÉPHIS Le veau d'or _____ est toujours de bout! On en_cen_se Sa puis_

2^de Strophe.

Le veau d'or _____ est vainqueur des dieux! Dans sa gloi_re Dé_ri_

Piano accompaniment for the first two strophes. Treble and bass staves. Dynamics include *f* and *p*. The piano part features chords and rhythmic patterns that support the vocal lines.

- san - - - - ce, On en_cen_se Sa puis_san -

- soi - - - - re, Dans sa gloi_re Dé_ri_soi -

Final system of piano accompaniment, concluding the piece with sustained chords and rhythmic patterns.

Me

- - - ce D'un bout du monde à l'au - tre bout!

- - - re Le monstre ab - ject insulte aux cieux!

Me

Pour fê - ter l'in - fâme i - do - le, Rois et

Il con - temple, ô rage é - tran - ge! A ses

pp

Me

peu - ples con - fon - dus, Au bruit som - bre des é -

pieds le genre hu - main, Se ru - ant, le fer en

Me

- cus. Dan - sent u - ne ron - de fol - le,

main Dans le sang et dans la fan - ge,

cresc

me. Au - tour de son pié - des - tal, _____
 Où bril - le l'ar - dent _____ mé - tal, _____

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a piano accompaniment line in bass clef. The bottom staff is a piano accompaniment line in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include a forte (*f*) marking.

me. Au - tour de son pié - des - tal! _____
 Où bril - le l'ar - dent _____ mé - tal, _____

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a piano accompaniment line in bass clef. The bottom staff is a piano accompaniment line in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part continues with the rhythmic pattern from the first system.

me. Et Sa - tan conduit le bal, _____ conduit le

8-

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a piano accompaniment line in bass clef. The bottom staff is a piano accompaniment line in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

me. bal, Et Sa - tan conduit le bal, _____ conduit le

8-

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a piano accompaniment line in bass clef. The bottom staff is a piano accompaniment line in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part continues with the rhythmic pattern from the previous systems.

Me
 Et Sa - tan conduit le bal, con_duit le bal, con_duit le
 SIEBEL avec les Ténors.

CHOEUR
 Et Sa - tan conduit le bal, con_duit le bal, con_duit le
 WAGNER avec les Basses.

Et Sa - tan conduit le bal, con_duit le bal, con_duit le

8

ff

Me
 bal! Et Sa - tan conduit le bal, con_duit le

T
 bal! Et Sa - tan conduit le bal, con_duit le

B
 bal! Et Sa - tan conduit le bal, con_duit le

8

Me
 bal _____ conduit le bal! _____ (FIN) Leveau

T
 bal _____ conduit le bal! _____

B
 bal _____ conduit le bal! _____

(FIN)

p

2^{de} Strophe

Grémine

L'amour est de tout âge.
Ses joies enivrent autant
le jeune homme dans sa primeur,
aux yeux qui s'ouvrent sur le monde,
que le guerrier usé
à la tête grise!

№ 20^a. АРИЯ КНЯЗЯ

Andante sostenuto (♩ - 66)

(с благородством, спокойно, но тепло)

p

Гренин

Лю-ви все воз-ра-сты по-кор-ны, е-е по-
 LÓUBV'Í FS'É VOZ RASTO PA KÓRNÓ, YÉYO PA-

10

Г.

-ры-вы бла-го-твор-ны и ю-но-ше в рас-це-те лет, ед-ва у-
 - ROYÓ BLA GA-TVÓRNÓ Í YOYNACHÉ VRASTSVÉT'É L'ÉT, YÉDYAÓU -

Г.

-ви-дев-ше-му свет, и за-ка-лен-но-му судь-бой бой-цу все-
 - V'Í DÉFSHEMOU SV'ÉT, Í ZAKA-L'ONNAMÓU SOUD'BOY BA YÍDOU S'É -

Onéguine, je ne le cache pas:
j'aime éperdument Tatiana.
Morne s'écoulait ma vie.
Elle parut et l'illumina
comme rayon de soleil entre les nuages.

20

p

Г. - до - ю го - ло - вой! О - не ГИИ,
- DOYOU GA-LA-VOY A-N'E - A'IN,

Г. я скрывать не ста-ну, без-ум - но я люб-лю Та -
YA SKROVAT' N'E STANOU, B'E ZUM - NA YA LOUB'LOU TA

pp

30

più f

Г. - тья - ну! То - скли - во жизнь мо - я тек - ла,
- T'YANOU! TA SKLI - VA JOZNMAYA TEKLA,

Г. о - на я - ви - лась и за - жгла, как солн-ца луч сре-ди не -
ANA YAV'ILAS' I ZAJGLA KAK SONTSA LOUTCH' SREDI N'E -

me rendant la vie et la jeunesse. oui, la jeunesse,
et le bonheur!

253

Dans un monde d'enfants gâtés,
sots, rusés, médiocres, mesquins,
de scélérats risibles et insipides,
de censeurs fastidieux, chamailleurs.

espress.

Г. *espress.*

- на - стья, мне жизнь и мо - ло - дость, да, мо - ло - дость и
- НАСТ'УА MN'É JIZN' I MO LA DAST', DA, MO LA DAST' I

Più mosso, quasi allegro (♩ = 108)

Г. *Più mosso, quasi allegro* (♩ = 108)

сча - стья! Среди лю - ка - вых, ма - ло -
СН'А - СТ'УЕ! SR'ED'I LOUKA - VON, MALA -

più f

Г.

- душ - ных, шаль - ных, ба - ло - ван - ных де тей, зло -
- ДОУШНОН, СХАЛ'НОН, ВА - ЛОВАННОН Д'Е - Т'ЕУ, ЗЛА

50

Г.

- де - ев и смеш - ных, и скуч - ных, ту - ных, при -
- Д'ЕХЕФ I SM'ESHНОН, I SKUCH'НОН, ТУРОН, ПРИ -

p

de dévotes flagrettes,
de serviles flagorneurs,
au sein des constantes affectations mondaines,
des aimables et courtoises trahisons quotidiennes,
des arrêts glacés
de l'impitoyable vanité.

-V'A ZTCH'I-VON SOU D'ÈY; SRÉD'I KA - K'È-TAK BA HA - MOL'-NON, SRÉ -

Г. - ВЯЗ - ЧИ - ВЫХ СУ - ДЕЙ; сре - ди ко - ке - ТОБ БО - ГО - МОЛЬ - НЫХ, сре -

-D'I HA - [60] LOP'YEF DA - BRA - VOL'NON, SRÉ -D'I ES'É -

Г. - ди хо - ло - щев до - бро - во - ль - ных, сре - ди все -

-D N'ÈVNON MODNON STSEN, OUCH'I VON, LAS KA VON iz - M'EN, SRÉD'I HA -

Г. - ДНЕВ - НЫХ МОД - НЫХ СЦЕН, у - ЧТИ - ВЫХ, ла - ско - вых из - мен, сре - ди хо -

Meno mosso (♩ = 88)

- LODNON PR'IGA - VO - RAF [70] JÉS TO KA - S'ÉRDAY SOUYÉ - TO, SRÉD'I DA -

Г. - ЛОД - НЫХ ПРИ - ГО - ВО - РОВ же - сто - ко - сер - дой су - е - ты, сре - ди до -

dans le vide exasperant
de tout projet, toute pensée ou tout propos,
elle brille dans la nuit noire
comme une étoile dans un ciel pur
et toujours m'apparaît
dans l'auréole,
dans la radieuse auréole d'un ange!

ritardando poco a poco

Г. *f*

- са - дной пу - сто - ты, рас - че - тов, дух и раз - го - во - ров,
- SADNAY MUSTA - TO, RASH'OTAF, DUM I RAZGA - VO - RAF, A -

p mf

80

Г. *p*

- на бли - ста - ет, как звез - да во мра - ке но - чи, в не - бе
- NA BL'Y - STAYET, KAK ZVEZDA VA MRAK'E NOTCH'I VN'E - B'E

p

pp Molto meno mosso

Г. *pp*

чи - стом, и мне я - вля - ет - ся всег - да в си - янь - е
TCH'ISTAM, I MN'E YA VL'AYETSIA FS'EGDA VS'IYAN'YE

pp

L'amour est de tout âge, etc.

ANG'ÉLA

90

riten.

Г. *p*

ан - ге - ла, в си - янь - е, ан - ге - ла ду - чи - стом! Люб -
VS'IYAN'YE ANG'ÉLA LOUTCH'ISTAM! L'OUB -

p

Tempo I (♩ = 66)

100

Γ. - ви все воз-ра-сты по-кор-ны, е-е по-ры-вы бла-го-твор-ны
 -V'I FS'ÉVOZ RASTO PAKORNO, YE'YO PA ROVO BLAGOTVORNO

и ю-но-ше врас-це-те лет, ед-ва у-ви-дѣ-ше-му свет,
 i YOU NASHÈ V RASTSV'ÉTÉ L'ÉT, YEDVA OUV'ID'É FCHÈMOU SV'ÉT,

110

и за-ка-лен-но-му судь-бой бой-цу все-до-ю го-ло-вой!
 i ZAKA L'ONNAMOUS SUD'BOY BOYTCOUS S'ÉDOYOU GALA-YOU!

- не-гн-я, а скрывать не ста-ну, без-ум-но я люблю Та-тья-ну!
 -N'ÉGIN, YASKROVAT'N'ÉSTANOU, BÉZOU M NA YA L'OVY'OUT AT'YANOU!

120

a piena voce

Г. То - скли во жизнь мо-я текла, о-на я-ви-лась и за-жгла, как
 ТАС- KL'IVA JOZN' MAU TEKLA, ANA YAV'LAS' I ZAJGLA, KAK

espress.

Г. солн-ца луч сре-ди не-на-стья, и жизнь, и мо-ло-дость, да,
 SO NTSIA LOUTCH' SR'EDI NE-NAST'YA, I JOZN', I MO LA DAST', DA,

130

Г. мо-ло-дость и сча-стье, и жизнь, и мо-ло-дость, и
 MO LA DAST' I SH'A - ST'YE', I JOZN', I MO LA DAST', I

СН'А - - - СТ'УЕ'!

140

Г. сча-стье!

40(a) Shorter version

40(b) Longer version as originally composed

40(a) & (b). Why do the nations (Song: Bass)

Psalm 2:1, 2

Allegro

Piano or Organ

4

7 (b)

10

13

A
BASS

Why do the na - - tions so

[tr]

p

17

fu - rious - ly rage— to - ge - ther: why do the peo - ple i -

20

-ma - gine a vain thing? why do the na - - tions

23

rage

26

— so fu - rious - ly— to - ge - ther, why

30

do the peo - ple i - ma - - - - -

33

- gine a vain thing? i ma

36 **B**

- gine a vain thing?

f

40(a) Go to next line
40(b) Go to next page

39 **Recit.**

The kings of the earth rise up, and the rulers take counsels to -

42

-ge-ther a-gainst the Lord and His an-oined.

[Attacca No.41, page 141]

138 40(b). Why do the nations

[No.40(b), continuation]

39

Why do the na - tions so fu - rious - ly rage — to -

[p]

42

-ge - ther, and why do the peo - ple, and

45

why do the peo - ple i - - ma - - gine a — vain —

48

thing? why do the na - tions rage ³ ³

51

C
54

so fu-rious-ly to-ge-ther, so fu-rious-ly to-ge-ther, and

57

why do the peo-ple i-ma-gine a vain

60

thing? i-ma-gine a vain

63

thing? and why do the peo-ple i-ma-gine

D
67 [tr]

a vain thing?

71

The

E

75

kings of the earth rise up, and the ru - lers take coun - sels to -

78

- ge - ther, take coun -

81

- sels, take coun - sels to -

84

- ge - ther a - gainst the Lord and a - gainst His an -

87

- oint - - - - -

90

- - - - - ed, a - gainst the Lord and His an -

93

- oint - - - - - ed.

[Attacca No.41]

3ème Tour

Ravel - Daphnis & Chloé - Ballet

Derrière la scène on entend des voix, très lointaines d'abord.

Même mouvt

SOPRANOS

Musical staff for Sopranos, 3/4 time signature. The staff contains a melodic line starting with a *pp* dynamic marking.

CONTRALTOS

Musical staff for Contraltos, 3/4 time signature. The staff contains a melodic line starting with a *p* dynamic marking.

TÉNORS

Musical staff for Tenors, 3/4 time signature. The staff contains a melodic line starting with a *p* dynamic marking.

BASSES

Musical staff for Basses, 3/4 time signature. The staff contains a melodic line starting with a *p* dynamic marking. A red arrow points to the first measure.

183

Même mouvt

Piano accompaniment for measures 183-184, 3/4 time signature. The left hand plays a steady bass line, and the right hand plays chords and melodic fragments. Dynamics include *p* and *pp*.

84

Vocal staves for measures 84-85, 3/4 time signature. The Soprano staff has a *mf* dynamic, the Contralto staff has a *pp* dynamic, and the Tenor/Bass staff has a *mf* dynamic.

84

Piano accompaniment for measures 84-85, 3/4 time signature. The left hand plays a steady bass line, and the right hand plays chords and melodic fragments. Dynamics include *pp* and *mf*.

85

The first system of the musical score consists of four staves. The top staff is a single treble clef line with a dynamic marking of *p* at the beginning and *f* later. The second staff is a single treble clef line with a dynamic marking of *p* at the beginning and *f* later. The third staff is a single treble clef line with a dynamic marking of *pp* at the beginning and *f* later. The fourth staff is a bass clef line with a dynamic marking of *f* at the beginning. The music features various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.

The second system of the musical score consists of four staves. The top staff is a single treble clef line with a dynamic marking of *p* at the beginning and *pp* at the end. The second staff is a single treble clef line with a dynamic marking of *p* at the beginning and *pp* at the end. The third staff is a single treble clef line with a dynamic marking of *p* at the beginning. The fourth staff is a bass clef line with a dynamic marking of *p* at the beginning. The music continues with similar note values and rests as the first system.

86

Musical score for measures 86-87. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). Measure 86 begins with a piano (*p*) dynamic. The first treble staff has a long melodic line with a slur. The second treble staff has a rhythmic accompaniment. The first bass staff has a long melodic line with a slur. The second bass staff has a rhythmic accompaniment. Measure 87 continues the melodic lines. Dynamics include *pp* in the first treble staff and *m.g.* (mezzo-giochi) in the first bass staff.

87

Musical score for measures 88-91. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). Measure 88 begins with a piano (*p*) dynamic. The first treble staff has a long melodic line with a slur. The second treble staff has a rhythmic accompaniment. The first bass staff has a long melodic line with a slur. The second bass staff has a rhythmic accompaniment. Measure 89 continues the melodic lines. Dynamics include *f* (forte) in the first treble staff and *mf* (mezzo-forte) in the first bass staff. Measure 90 continues the melodic lines. Dynamics include *f* in the first treble staff and *mf* in the first bass staff. Measure 91 continues the melodic lines. Dynamics include *f* in the first treble staff and *mf* in the first bass staff.

Des appels de trompes, au loin.

Les voix se rapprochent.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef, containing rests. The second staff is a vocal line with a bass clef, featuring long, sustained notes with a *pp* dynamic marking. The third staff is a vocal line with a treble clef, also with long notes and a *pp* dynamic marking. The fourth staff is a vocal line with a bass clef, with long notes and a *p* dynamic marking. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). It begins with a *mf* dynamic and includes a sixteenth-note triplet marked with a '6'. The piano part concludes with a *pp* dynamic marking.

The second system of the musical score consists of five staves. The top two staves are vocal lines with treble and bass clefs, respectively, containing rests. The third staff is a vocal line with a treble clef, featuring long notes and a *pp* dynamic marking. The fourth staff is a vocal line with a bass clef, with long notes and a *pp* dynamic marking. The fifth staff is the piano accompaniment, with a grand staff. It begins with a sixteenth-note triplet marked with a '6'. The piano part concludes with a *pp* dynamic marking.

89

90

First system of musical notation. It consists of four staves. The top staff is a vocal line with a long note in measure 89 and a melodic phrase in measure 90. The second staff is a piano accompaniment line with chords and a melodic line. The third and fourth staves form a grand staff with a piano accompaniment line and a grand staff line. The grand staff line has a triplet of eighth notes in measure 89. The piano accompaniment line has a long note in measure 89 and a melodic phrase in measure 90. The grand staff line has a long note in measure 89 and a melodic phrase in measure 90. The piano accompaniment line has a long note in measure 89 and a melodic phrase in measure 90. The grand staff line has a long note in measure 89 and a melodic phrase in measure 90.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with a long note in measure 89 and a melodic phrase in measure 90. The second staff is a piano accompaniment line with chords and a melodic line. The third and fourth staves form a grand staff with a piano accompaniment line and a grand staff line. The grand staff line has sixteenth-note runs in measure 89 and 90. The piano accompaniment line has a long note in measure 89 and a melodic phrase in measure 90. The grand staff line has a long note in measure 89 and a melodic phrase in measure 90. The piano accompaniment line has a long note in measure 89 and a melodic phrase in measure 90. The grand staff line has a long note in measure 89 and a melodic phrase in measure 90.

2^{ème} PARTIE

Une lueur sourde sur la scène. On est au camp des pirates. Une côte très accidentée. Au fond, la mer. A droite et à gauche perspective de rochers. Une tryrème se découvre, près de la côte. Par endroits des cyprès. On perçoit les pirates, courant ça et là, chargés de butin. Des torches sont apportées, qui finissent par éclairer violemment la scène.

Handwritten mark: *91*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves (Soprano and Alto) has lyrics: *p* cres - - - cen - - - do. The bottom pair of vocal staves (Tenor and Bass) also has lyrics: *p* cres - - - cen - - - do. The piano accompaniment is written for the right and left hands. The right hand part is marked *ppp* and features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand part is simpler, with a few notes and rests. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: *p* cres - - - cen - - - do. The bottom pair of vocal staves also has lyrics: *p* cres - - - cen - - - do. The piano accompaniment is written for the right and left hands. The right hand part is marked *ppp* and features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand part is simpler, with a few notes and rests. The key signature has one sharp (F#) and the time signature is 4/4.

92

Danse guerrière

Four staves of music in 2/4 time, marked *fff*. The first three staves are treble clef and the fourth is bass clef. A red line is drawn vertically through the first two staves.

Animé et très rudé ♩ = 138

Piano accompaniment for the first system, marked *fff*. It consists of two staves (treble and bass clef) with a dotted line below the bass staff labeled "8^a bassa".

Piano accompaniment for the second system, marked *p* and *f*. It consists of two staves (treble and bass clef) with dynamic markings and slurs.

Piano accompaniment for the third system, marked *ff* and "très marqué". It consists of two staves (treble and bass clef) with dynamic markings and slurs. A "Red." marking is present below the bass staff.

Britten - Billy Budd

M.I.

Bend to it,

Trbs.

M.I.

He hits a man a crack with a rope's end.

damn you!

Whip

8

mf Trpts.

p Hns.

pp Trb. r.h.

5 The men sing as they work.

TENORS *pp dragging*

1st PARTY 0 heave!..... 0 heave a - way, heave! 0 heave!..... 0 heave a - way,

BASSES *pp dragging*

Str.

Timp.

CHORUS I

T. heave! 0 heave,..... 0 heave,..... 0 heave a - way, heave! heave,.....

B.

M. I
M. II

Move!... Move!... Move! Move!

Get 'em off, you i - - - die brutes!

8

p *cresc.*

3

7 The 2nd Mate strikes a man. The two parties sing together at their work.

CHORUS

2nd PARTY TENORS *p* heave! 0

BASSES *p* heave! 0

1st PARTY TENORS *p* 0 heave! 0 heave a - way,

BASSES *p* 0 heave! 0 heave a - way,

8

Brass Str. *pp*

CHORUS

II heave a - way, heave! 0 heave! 0 heave a - way, heave, 0 heave! 0

I heave! 0 heave! 0 heave a - way, heave, 0 heave! 0 heave!.....

3

CHORUS

T. II heave! 0 heave a-way, heave! Heave! Heave!.....

B. II heave! 0 heave a-way, heave! Heave! Heave!.....

T. I 0 heave a-way, heave! Heave! Heave! Heave!.....

B. I 0 heave a-way, heave! Heave! Heave! Heave!.....

Trpt. pp

Trb.

SAILING MASTER

The Sailing Master comes on to the quarter-deck.

Hi there! You, you're faking your pull!..

Hns.

pp f >>> pp

S.M.

..... Can't help that, my

A SAILOR mf

I'm sor-ry, sir - hurt me arm.....

Ob. pp

Bsn. pp

f >>> pp

S.M. *cantabile*

man, can't help that.... Life's not all play..... up -

Ob. *pp*

Bsn. *legato*

S.M.

- on a man-of-war.

w.w.

f Hrn. *p*

S.M.

f

Mis-ter Bo-sun! Mis-ter

CHORUS

T. *pp*

1st PARTY 0 heave!..... 0 heave a-way, heave, 0 heave!..... 0 heave!.....

B. *pp*

pp

Midm. *Scrub!* *1st MATE* *f* *Can't*

Top-lights down, you swabs! Eyes on deck!

Bsn.

Midm. *i-dle you know, men!* *Life's not all play up -*

Picc.

pp

Clt.

Midm. *They go jauntily off.*

- on a man-of-war.

DONALD *f* *3*

8 *Cock-y young bastards!*

w.w. f *Vc.* *pp* *stacc.*

Don. *Send 'em back to mam-my! I'll mammy 'em! I'll mammy 'em!*

cresc.

Don. *pp* (falsetto) *ff* (naturale)

Teach..... 'em to play..... up - on a man of

The Don. part consists of a single bass staff. It begins with a falsetto line marked *pp* (falsetto), featuring a triplet of eighth notes. This transitions into a more rhythmic line marked *ff* (naturale). The piano accompaniment is shown in two staves (treble and bass clef), with a *ff* dynamic marking. The piano part includes a 'Str.' (string) section with a *f* dynamic marking.

1st MATE *ff*

2nd MATE *ff*

Don. war!

Trpts. *dim.* *p* *ff* *p*

Hns.

Pull my spar-row-legs!
Top - lights down, you ban - tams!

This section includes parts for 1st MATE and 2nd MATE, both in bass clef with *ff* dynamics. The Don. part is a single bass staff with the word 'war!'. The Trpts. part is in treble clef, marked *dim.* and *p*. The piano accompaniment is in two staves, with dynamics *ff* and *p*. The piano part includes a 'Hns.' (horns) section.

M. I Pull! Pull! Bend... to it, damn you!

M. II Top - lights down! Top - lights down! Pull with a will!

p *cresc.* *ff*

M. I and M. II parts are in bass clef. M. I has lyrics 'Pull! Pull! Bend... to it, damn you!'. M. II has lyrics 'Top - lights down! Top - lights down! Pull with a will!'. The piano accompaniment is in two staves, with dynamics *p*, *cresc.*, and *ff*.

CHORUS

TENORS *pp*

2nd PARTY 0 heave! 0 heave a-way, heave! 0 heave! Heave! Heave!

BASSES *pp*

TENORS *pp*

1st PARTY 0 heave! 0 heave a-way, heave! 0 heave! Heave! Heave!

BASSES *pp*

10 The Bosun comes back with a third party of men pulling halyards with them. *ff* MAINTOP (off)

Fits. & Vlns. All...manned a-bove! ...

Trpt. *f* *pp*

M.T. (off) Yards manned!

BOSUN *f* Lead those

One of the men (the Novice) collides accidentally with the Bosun.

NOVICE *p*

I did.

hal-yards aft at the double! Who did that?

CHORUS

TENORS *f*

3rd PARTY Hal - yards aft!

BASSES *f*

Nov. Im sor-ry. All right, I'm sor-ry,

Bos'n *f* Damned im-per-ti-nence, and can't you say 'sir'?

(pizz.) *p*

Nov. sir.

Bos'n *f* Don't you ans-der an of-fi-er back. You... take care, I've my

p

MAINTOP (off)



Bos'n

A - hoy there,

eye on you. You need a taste of the cat.

f

p

f

3

3

3

M.T. (off)

deck!

SAILING MASTER

Live - ly

Stop bel - ly - ach - ing and hoist this yard.

f

f

pp

M.T. (off)

there!

BOSUN

Ay ay sirl.... Take your pur - chase:..... and

f

f

p

Bos'n

sway! and sway! and sway! and

3rd PARTY

TENORS *f*

And sway! and sway! and

BASSES I *f*

And sway! and sway! and

BASSES II *f*

And sway! and

Bos'n

sway! and sway! and sway! and

T.

sway! and sway! and sway! and

B.I

sway! and sway! and sway! and

B. II

sway! and sway! and sway! and

cresc.

mf

Bos'n

sway!..... and sway!..... and sway!..... and

T.

sway!..... and sway!..... and sway!..... and

CHORUS III

B.I

sway!..... and sway!..... and sway!..... and

B.II

sway!..... and sway!..... and sway!..... and

MAINTOP (off) *ff*

Be - lay....hoist-ing, deck!.....

SAILING MASTER *f*

Bos'n

sway!..... Make

T.

sway!.....

CHORUS III

B.I

sway!.....

B.II

sway!.....

Trpts.

f *pp*

12

Bos'n *f* The men stop hoisting.
fast to bra-ces! Don't lose!.....

Trpt.

Bos'n *f* The hoisting party runs swiftly off stage.
The Novice slips as he runs and falls.
Fall in for-rard!

NOVICE *p*
I did-n't mean to slip, sir! Seems I
You a-gain! You no-vice! That's done for you! I'll teach you!

pizz. *p*

Squeak, a ship's corporal, crosses to them.
SQUEAK *p*
Yes-sir.

Nov. can't do a-ny-thing right here!

Bos'n I'll teach you! Squeak! Take this man a-way, and

cresc.

Squeak seizes the Novice. *f*

Sq. Yes-sir! Yessir! Yes

Nov. *f agitato* Sir, no! not me!

Bos'n list him for twen-ty strokes. See it's done at once.

Sq. you. For-rard you!

Nov. Don't have me flogged, I can't bear it! I can't bear it! Not flogging! Not flog-ging!

sempre f

Squeak pulls the Novice out. The Bosun follows. *f* 13

Sq. For-rard you!

Nov. *cresc.* Not that! Not that! Not that!

1st MATE *ff*

cresc. 13 Top-lights w.w. *ff*

M.I. down there! Toplights down there! If a-nyone else wants the cat

2nd MATE *ff*

Pay at-tention you!..... Pay at-ten - tion!

Trpts. *f*

Trbs. *f*

Hns.

M.I. he can go slip - ping..... Get forrard! Get forrard!

M.II. Take your bi-bles up and get forrard! Get for-rard! Get

mf

r.h.

14 The two parties leave the stage, dragging their holystones.

M.I. Get for-rard!

M.II. for - rard!.....

CHORUS

TENORS *f*

2nd PARTY 0 heave!..... 0 heave a - way, heave, 0 heave! 0

BASSES *f*

TENORS *f*

1st PARTY 0 heave!.... 0 heave a - way, heave, 0 heave! 0

BASSES *f*

Str. 14

B. & H. 17839

CHORUS

II
T. heave a-way, heave, 0 heave! heave!.... 0 heave, 0 heave, 0 heave, 0 heave,
B. heave a-way, heave, 0 heave! heave!.... 0 heave, 0 heave, 0 heave, 0 heave,

I
T. heave a-way, heave, 0 heave! heave!.... 0 heave, 0 heave, 0 heave, 0 heave,
B. heave a-way, heave, 0 heave! heave!.... 0 heave, 0 heave, 0 heave, 0 heave,

CHORUS

II
T. *dim.* heave! 0 heave a-way, heave,..... 0 heave a-way, heave! 0 heave!.....
B. *dim.* heave! 0 heave a-way, heave,..... 0 heave a-way, heave! 0 heave!.....

I
T. *dim.* heave! 0 heave a-way, heave,..... 0 heave a-way, heave! 0 heave!.....
B. *dim.* heave! 0 heave a-way, heave,..... 0 heave a-way, heave! 0 heave!.....

(off stage) *ppp*

The stage is empty, except for the Sailing Master on the quarter-deck

Symphonic N° 2

Chor-Particelle.
1. 2. 3. 4. Satz tacet.
5. Satz tacet bis:

Gustav Mahler

29 Sehr langsam und gedehnt.
Very slow and lengthened.

lang long

Hörner in weiter Ferne.
(Horns in the far distance)

Langsam.
Slow.

(Tromp.)

wie eine Vogelstimme
like the voice of a bird.

30 Quasi Allegro.

(Pauke)
Kettle-drum. Langsam.
Slow.

stimme.
of a bird.

sempre ppp

Sehr langsam.
Very slow.

Schnell.
Quick.

Sehr langsam.
Very slow.

Schnell.
Quick.

Langsam.
Slow.

Schnell.
Quick.

lang. long.

31 Langsam. *Misterioso.*
Slow. Mysteriously.

ohne im geringsten hervorzutreten.
Without in the least standing out. a tempo

rit. a tempo

Soprano-Solo.

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Staub, nach kur - zer
Rise a - gain, yes, rise a - gain wilt thou, my dust, when rest is

Soprano.

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Staub, nach kur - zer
Rise a - gain, yes, rise a - gain wilt thou, my dust, when rest is

Alto.

Tenore.

Basso.

Gemischter Chor a capella.
Chorus of mixed voices.

*) Anmerkung für das Studium: (Die 2 Bässe nicht eine Octave höher, sonst würde die vom Autor intendierte Wirkung ausbleiben.)
**) Note for the study: The 2 basses not an octave higher, otherwise the author's intended effect would fail to appear.

32

Sehr zart
very soft

Sopr. Solo
Ruh! Un - sterb - lich Le - ben! un - sterb - lich Le - ben wird der dich rief dich
o'er! Then life im - mor - tal, then life e - ter - nal, He thee will give in

Soprano
Ruh! Un - sterb - lich Le - ben! un - sterb - lich Le - ben wird der dich rief dich
o'er! Then life im - mor - tal, then life e - ter - nal, He thee will give in

Alto
Ruh! Un - sterb - lich Le - ben! un - sterb - lich Le - ben wird der dich rief dich
o'er! Then life im - mor - tal, then life e - ter - nal, He thee will give in

Tenore
Ruh! Un - sterb - lich Le - ben! un - sterb - lich Le - ben wird der dich rief dich
o'er! Then life im - mor - tal, then life e - ter - nal, He thee will give in

Basso
Ruh! Un - sterb - lich Le - ben! un - sterb - lich Le - ben wird der dich rief dich
o'er! Then life im - mor - tal, then life e - ter - nal, He thee will give in

32

Piano
(Str.)
ppp

(Pos.)
pp

(Fl. Cl.)
ppp

(Fag.)
ppp

hervortretend standing out

innig with feeling

innig with feeling

33 Sehr breit.
Much expanded.

Sopr. Solo
rief dir ge - - - - - ben!
Realms Su - per - - - - - nal!

Soprano
rief dir ge - - - - - ben!
Realms Su - per - - - - - nal!

Alto
rief dir ge - - - - - ben!
Realms Su - per - - - - - nal!

Tenore
rief dir ge - - - - - ben!
give su - per - - - - - nal!

Basso
rief dir ge - - - - - ben!
give in Realms Su - per - - - - - nal!

33 Sehr breit.
Much expanded.

(Viol.)
pp

(Hörner)
(Horns)
pp

(Trp.)
(Trumpets)
pp

(Pos.)
pp

33

(vi.)
pp

(Hörner)
(Horns)
pp

(Pos.)
pp

34

Zurückhaltend.
Held back.

(Holz)
(Wood)

(vi.)
pp

(Hörner)
(Horns)
pp

(Pos.)
pp

riten.

Langsam. Nicht schleppen.
Slow. Not dragging.

(• = wie vorher • =)
(• = as before • =)

kurz
short

35

Supr. Solo
Supr. Chor

Alto

Tenore

Basso

Wieder auf- zu- blühn. wirst du ge- sät!
Soon to bloom a- new, thou'rt sown on earth!

Wieder auf- zu- blühn. wirst du ge- sät!
Soon to bloom a- new, thou'rt sown on earth!

Wieder auf- zu- blühn. wirst du ge- sät!
Soon to bloom a- new, thou'rt sown on earth! Der The

35 Langsam. Nicht schleppen.
Slow. Not dragging.

(Bässe u. Celli)

kurz
short

sempre pppp

35

(Bässe u. Celli)

pppp

Zurückhaltend.
Held back.
Solo hervortretend
Solo standing out
Zart (Soft)
espress.

36

Supr. Solo
Supr. Chor

Alto

Tenore

Basso

Der Herr der Ern- te geht und sam- melt Gar- ben uns ein, die
The Har- vest Lord goes forth, and reap- ing, har- vests our souls, now

Der Herr der Ern- te geht und sam- melt ein, die
The Har- vest Lord goes forth, and reap- ing, souls, now

Herr der Ern- te, Der Herr der Ern- te geht und sam- melt Gar- ben uns ein, die
Har- vest Lord goes, The Har- vest Lord goes forth, and reap- ing, har- vests our souls, now

36

(Tromp.)

Zurückhaltend.
Held back.

36

(Pos.)

pp

37

Breit. Broad.
a tempo

Supr. Solo

Soprano

Alto

Tenore

Basso

star - ben!
sleep - ing!

star - ben!
sleep - ing!

star - ben!
sleep - ing!

Breit. Broad.

37

(Fl. Ob.) (Vl.) (Pos.) (Hörn.) (Trp.) (Pos.)

pppp

Zurückhaltend. *Held back.* 38 Nicht schleppend. *Not dragging.* (Holz) *(Woodw.)*

pp (Harfen u. Vl.) (Bässe) (Hörner) (Tromp.) *a tempo* *morendo*

Alto Solo

Etwas bewegter. *Somewhat more animated.* (schlicht) *(smooth)* (p)

0 glau-be, *Be - lieve it,* mein Herz! *my heart!*

(Viol. cord.) *pppp* *pp* (Engl. Horn) *psf* (pizz.) *molto espress.*

Alto Solo

0 glau - bol! *Be - lieve it!* Es geht dir nichts ver - lo - ren! *No loss shalt thou be see - ing!* Dein ist Dein, *Thine is thine,*

(Vcl.) *sp*

Etwas drängend. *Somewhat pressed.* 40 mit Ausdruck. *with expression*

Alto Solo

ja Dein, *yes, thine,* was du ge - sehn! *all deemed of worth!* Dein, was du ge - liebt, *Thine, what, sought in vain,*

(Tromp.) *sp*

Alto Solo

Noch mehr drängend. *Still more pressed.* *accel.*

was du ge - strit - ten! *caused thee to lan - guish!* *accel.*

(Violen) *leidenschaftlich* *passionately*

Alto Solo

41 Nicht schleppen, (♩ wie zuletzt ♩ =) *Not dragged. (♩ as the last ♩ =)* Wieder (unmerklich) bewegter. *Again (imperceptible) more animated.* *Innig with feeling.* nicht *portamento* *not*

0 glau - be! *Be - lieve it!* Du wardst nicht um - sonst ge - bo - ren! *Not for nought didst thou have be - ing!* Hast nicht um - *For nought thou*

sempre accel. *sf p* *pp*

Alto Solo *pp*
 sonst ge - lebt, ge - lit - ten! *(Viol. Solo)*
 hast not lived, barne an - quish!
 Wieder etwas zurückhaltend.
 Again somewhat held back.

42 Langsamer. *Misterioso.*
 Slower. *Mysteriously.*
 (= ♩ =)

Soprano *Vorwärts. Onward.*
 auf - er - ste - hen!
 life's re - new - ing!

Alto *Zurückhaltend. Held back.*
pp Was ver - gan - gen, auf - er - ste - hen!
 Yet it her - aids life's re - new - ing!

Tenore *pp* Was ent - stan - den ist, das muß ver - ge - hen! Was ver - gan - gen, auf - er - ste - hen!
 All that be - ing hath, is death pur - su - ing! Yet it her - aids life's re - new - ing!

Basso *pp* Was ent - stan - den ist, das muß ver - ge - hen! Was ver - gan - gen, auf - er - ste - hen!
 All that be - ing hath, is death pur - su - ing! Yet it her - aids life's re - new - ing!

43 Langsamer. *Slower.* ohne hervorzutreten
Misterioso. Mysteriously. without standing out

Alto Solo *pp* Hör' auf zu be - ben!
 Fears off be driv - ing!

Soprano *pp* Hör' auf zu be - ben!
 Fears off be driv - ing!

Alto *pp* Hör' auf zu be - ben!
 Fears off be driv - ing!

Tenore *pp* Hör' auf zu be - ben! Hör' auf zu be - ben! Be - rei - te dich! Be - rei - te dich, zu le - ben!
 Fears off be driv - ing! Fears off be driv - ing! Pre - pare thee now! Pre - pare thee now, for liv - ing!

Basso *pp* Hör' auf zu be - ben! Hör' auf zu be - ben! Be - rei - te dich! Be - rei - te dich, zu le - ben!
 Fears off be driv - ing! Fears off be driv - ing! Pre - pare thee now! Pre - pare thee now, for liv - ing!

44 Mit Aufschwung. (♩ = wie zuletzt die ♩ =)
 With rapture. (♩ = as the last time the ♩ =)

Supr. Solo *Vorwärts. Onward.*
 Tod!
 death!

Alto Solo *Mit Aufschwung. (♩ = wie zuletzt die ♩ =)*
 Schmerz! Du All - durch - drin - ger! Dir bin ich ent - run - gen!
 grief! erst keen and po - tent! Thou with a smart treat - ed!

*) Von S bis A Chor-Sopran und Alt ad libitum unisono mit Alto-Solo.

*) From S to A Chorus soprano and alto ad libitum unisono with Alto-Solo.

espress.

Sopr. Solo
 — Du All-be-zwin-ger! Nun bist du be-zwun-gen, be-zwun-gen! Mit Flü-geln, die ich mir er-
 — thoudire ag-gres-sor! Now art thoud e-feat-ed! de-feat-ed! Oh pin-ions faith for me cre-

Alto Solo
 O Tod! Du All-be-zwin-ger! Nun bist Du be-zwun-gen! Mit
 O death! thoudire ag-gres-sor! Now art thoud e-feat-ed! On

(Viol.)
 (Hörn.) *p*

Sopr. Solo
 run-gen, in hej ssem Lie bes-stre-ben werd' ich ent-schwe-
 a-ted, up-held by love en-dur-ing, will I be soar-

Alto Solo
 Flü-geln, die ich mir er-run-gen, in Lie-bes-stre-ben werd' ich ent-schwe-
 pin-ions faith for me cre-a-ted, by love en-dur-ing, will I be soar-

cresc.
f

Vorwärts.
cresc. Omwärt.
 Drängend.
Pressed.

Sopr. Solo
 ben zum Licht, zu dem kein Aug' ge-drun-gen!
 ing, to Light eyes ne'er yet pen-e-tra-ted!

Alto Solo
 ben zum Licht, zu dem kein Aug' ge-drun-gen!
 ing, to Light eyes ne'er yet pen-e-tra-ted!

Basso Chor
pp *Sehr zart*

Mit **46** Flü-geln, die ich mir er-run-gen,
 On pin-ions faith for me cre-a-ted,

pp *Sehr zart*

Langsam. (♩ = wie zuletzt ♩ =)
Slow. (♩ = as the last time ♩ =)

(Hörn.)
 (Bässe)

Alto
 Chor.
 Tenor I.
 Basso

Mit Flü-geln, die ich mir er-run-gen, wer-de ich ent-schwe-ben! Mit
 On pin-ions faith for me cre-a-ted, will I far be soar-ing! On

pp *Sehr zart*
Very soft

Mit Flü-geln, die ich mir er-
 On pin-ions faith for me cre-

wer-de ich ent-schwe-ben!
 will I far be soar-ing!

(Hörn.)
 (Harfe)

Etwas drängend. Langsam steigern.
Somewhat pressed. Slowly increasing.

Soprano
Alto
Tenore I
Tenore II
Basso

Flü - geln, die ich mir er - run - gen, wer-de ich ent - schwe - ben, ent - schwe -
pin - ions, faith for me cre - a - ted, will I fur be - zart soar - ing, be - soar -

run - gen, wer-de ich ent - schweben! Mit Flü - geln, die ich mir er - run - gen,
a - ted, will I fur be - soar-ing! cresc. Oh pin - ions, faith for me cre - a - ted, will I fur be - soar -

Mit Flü - geln, die ich mir er - run - gen, wer-de ich ent - schwe -
Oh pin - ions, faith for me cre - a - ted, will I fur be - soar -

Etwas drängend. Langsam steigern.
Somewhat pressed. Slowly increasing.

Mit Flü - geln,
Oh pin - ions

Piano accompaniment for the first system, including treble and bass clefs with musical notation.

Wieder etwas zurückhaltend.
Again somewhat held back.

47 Più mosso.

Soprano
Alto
Tenore I
Tenore II
Basso

wer-de ich ent schwe-ben, wer- de ich ent schwe - ben! Ster- ben werd' ich, um zu
will I fur be - soar - ing, will I fur be - soar - ing! Death - new life will be pro -

ben, ing, wer- de ich, ja wer- de ich ent schwe - ben! Ster- ben werd' ich, um zu
ing, will I fur, yes will I fur be - soar - ing! Death - new life will be pro -

wer - de ich, ent - schwe - - - ben! Ster- ben werd' ich, um zu
will I fur be - soar - ing! Death - new life will be pro -

ben, werd' ich, ent - schwe - - - ben! Ster- ben werd' ich, um zu
ing, will fur be - soar - ing! Death - new life will be pro -

Wieder etwas zurückhaltend.

Again somewhat held back.

Ritenuato

Soprano
Alto
Tenore
Basso

le - cur - - ben! Ster- ben werd' ich, um zu le - cur - - ben!
cur - ing! Death - new life will be pro - cur - - ing!

le - cur - - ben! Ster- ben werd' ich, um zu le - cur - - ben!
cur - ing! Death - new life will be pro - cur - - ing!

Ritenuato

Piano accompaniment for the second system, including treble and bass clefs with musical notation.

Pesante. (♩ = wie früher ♩ =)
Impressively. (♩ = as before ♩ =)
Mit höchster Kraft.
With greatest force.

48

Sopr. Solo
Sopr. Chor

Alto Solo
Alto Chor

Tenore

Basso

Auf - er - steh'n, ja, auf - er - steh'n wirst du mein Herz in ei - nem
Rise a - gain, yes, rise a - gain wilt thou, my heart, in mo - ments

48 Pesante. (♩ = wie früher ♩ =)
Impressively. (♩ = as before ♩ =)

Piano

Etwas schneller.
Somewhat quicker.

49 Wieder zu =
Held back

Sopr. Solo
Sopr. Chor

Alto Solo
Alto Chor

Tenore

Basso

Nu! Was du ge - schla - gen, was du ge - schla - gen, zu Gott, zu
blest! Faith, sin's pow'r dar - ing, faith, sin's pow'r dar - ing, to God, to

Etwas schneller.
Somewhat quicker.

49 Wieder zu =
Held back

Piano

rückhaltend.
again.
Rit.

Molto rit.

Rest tacet.
tacet till end.

Sopr. Solo
Sopr. Chor

Alto Solo
Alto Chor

Tenore

Basso

Gott, zu Gott wird es dich tra - gen!
God, to God shall thee be bear - ing!

rückhaltend.
again.
Rit.

Molto rit.

Rest tacet.
tacet till end.

Piano