

SCENA VII.

Spiagge del mare agitato. Rottami di navi sul lido.

SCENE VII.

Küste mit Aussicht auf das bewegte Meer. Schiffstrümmer am Ufer.

Nº 5. Coro.

Musical score for Coro N.º 5. The score consists of ten staves. The first six staves are vocal parts for various voices. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are bass lines. Dynamic markings include *p*, *cresc.*, and *f*. There are also fermatas and slurs over some notes.

TENOIRE LII.

a 2.

Coro lontano.
Chor der Schiffbrüchigen hinter der Scene.

Pie-tà! Nu-mi, pie-tà!

BASSO LII.

O wehl Hal wehl ein Sturm!

TENOIRE.

Coro vicino.
Chor des Volkes auf der Scene.

Pie-tà! Nu-mi, pie-tà!

A-ju-to o giu-sti Nu-mi! Er-bar-men, gro-sse Göt-ter! seid

BASSO.

O wehl Hal wehl ein Sturm!

A-ju-to o giu-sti Er-bar-men, gro-sse

Musical score for the first system, featuring piano and bass staves with dynamic markings *p* and *f*. The score includes various musical notations such as notes, rests, and slurs.

Il ciel, il mare, il ven - to ci op - pri - mon di spa - ven - to,
 Es drohen Sturm und Wel - len uns schreckliches Ver - der - ben,

Il ciel, il ma - re, il ven - to ci op - pri - mon di spa - ven - to,
 Es drohen Sturm und Wel - len uns schreckliches Ver - der - ben,

noi vol - ge - te i lu - mi!
 dies - mal un - sre Ret - ter!

Pie - tà!
 O weh!

Nu - mi! a noi vol - ge - te i lu mi!
 Götter! seid dies - mal un - sre Retter!

Pie - tà!
 O weh!

il ciel, il mare, il ven - to ci op - pri - mon di spa - ven - to, il
 es dro - hen Sturm und Wel - len uns schreckli - ches Ver - der - ben, es

il ciel, il mare, il ven - to ci op - pri - mon di spa - ven - to,
 es dro - hen Sturm und Wel - len uns schreckliches Ver - der - ben,

Nu - mi, pie - tà! Pie - tà! Nu - mi, pie -

Ha! welch ein Sturm! O weh! Ha! welch ein

The piano accompaniment consists of several staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano) and *f* (forte). There are also some markings like *a 2.* indicating a second ending.

ciel, il ma-re, il ven - to ci op - pri - mon di spa - ven - to.
 drohen Sturm und Wel - len uns schreckli - ches Ver - der - ben.

il ciel, il mare, il ven - to ci op - pri - mon di spa - ven - to.
 es drohen Sturm und Wel - len uns schreckli - ches Ver - der - ben.

tà!

In braccio a cru - da
 Hin - ab ins Reich des

Sturm!

In braccio a cru - da mor - te ci
 Hin - ab ins Reich des To - des reisst

The first system of the score consists of ten staves of piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music features intricate rhythmic patterns, including sixteenth-note runs and chords. Dynamics such as *p* (piano) are indicated throughout the system.

The first vocal part consists of two staves, treble and bass clef. The lyrics are: *Pietà! pietà! pietà!* and *Oweh! oweh! oweh!*. The music is marked *a 2.* (second ending) and includes a fermata over the final notes.

The second vocal part consists of two staves, treble and bass clef. The lyrics are: *mor - te ci spinge l'empia sor - te, ci spinge l'empia sor - tel* and *To - des reisst sie ein feindlich Schick - sal, reisst sie ein feindlich Schicksal.*. The music includes a fermata and is marked *p* (piano).

The piano accompaniment for the first system consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in various clefs, including alto and bass. Dynamic markings include *f* (forte) and *p* (piano) throughout the system.

Il ciel, il ma-re, il vento ci op-pri - mon di spa-ven - to, di spa-ven - - to, pietà!

Es dro-hen Sturm und Wellen, uns schreck - liches, uns schreckli - ches Ver - der - - ben, o weh!

braccio a cru-da morte ci spin-ge lem-pia sor-te, ci spin - ge l'empia sor - - tel!

ab ins Reich des Todes reisst sie ein feindlich Schicksal, reisst sie ein feindlich Schick - - - sal!

Musical score for piano and strings, measures 1-8. The score includes staves for piano (right and left hand) and strings (first and second violins, violas, cellos, and double basses). Dynamics range from forte (f) to pianissimo (pp).

pietà! pietà! Pietà! pietà! pietà!

o weh! o weh! O weh! o weh! o weh!

Pie - tà! Nu - mi, pie - tà! (Tutti partono.) (Sie zerstreuen sich.)

O weh! Ha! weh! ein Sturm!

Piano accompaniment for the final section of the page, measures 9-12. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with dynamics from forte (f) to piano (p).

SCENA VIII.
Idomeneo con seguito.

SCENE VIII.
Idomeneus mit Gefolge.

Flauti. 8

Oboi.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

IDOM.

Violoncello e Basso.

Bassi.

Recit.

*Ecco ci salvi al
Endlich sind wir am*

1.

2.

*fin.
Land!*

Recit.
IDOM.
O voi, di
Gefährten, die

Marte e di Net-tu - no all' i - re, al - le vit - to - rie, ai sten - ti fi - di segua - ei mie - i, la - scia - te - mi per po - co qui so - lo re - spi -
ihr mit mir den Zorn des Po - seidon und des A - res er - tragen, die treu zu mir ge - standen, lasst jetzt mich hier ver - weilen, verweilen mich al -

Violino I.
Violino II.
Viola.
Andante.

rar, cal ciel na - ti - o confi - dar il pas - sato affanno mi - o. (i seguaci artono.) Tranquillo è il mar, au - ra so - a - ve spi - ra di dolce
lein, ich will den Göttern, was das Herz mir bekümmert anvertrauen. (Das Gefolge geht ab.) Still ist das Meer, sanft wehn die Weste nieder vom klaren

calma, e le ce-ru-le e sponde il biondo Dio in-do-ra, ovunque io mi-ro, tut-to di pace in sen ri-po-sa e go-de.
Himmel, das lieb-li-che Ge-sta-de erglänzt in Phöbos Strahlen. Wohin ich blicke liegt al-les freundlich da in Ru-he und Frieden.

Io sol, io sol su queste a-ri-de spiagge d'af-fan-no, e da dis-agio es-te-nu-a-to quella calma, o Net-tuno, in me non
Nur ich al-lein an der hei-mischen Kü-ste, von Sorg' und Angst ge-trieben und gequä-let fin-de nimmer die Ru-he, o Po-

pro-vo, che al tuo regno impe-tra-i. In mezzo a flutti, e sco-gli dall'i-ra tua se-dot-to, a te lo scampo dal nau-
seidon, die bei dir ich er-lang-te. In wil-de Wo-gen und Klippen von deinem Zorn ge-schleudert, flecht' ich zu dir in den Ge-

fra-gio chie-de-i, e in o-lo-causto, il pri-mo di mor-ta-li, che quì in-tor-no in-fe-li-ce s'ag-gi-ri, all'a-re
fah-ren um Rettung, ge-lob-te dir, von To-desangst ge-fol-tert, den er-sten Sterb-li-chen, den hier ich er-bli-cke, in deinem

tu-e pien di terror pro-mi-si. All'em-pio vo-to ec-comin salvo sì, ma non in pa-ce. Ma son pur quelle, oh
Tempel o-pfernd dir dar-zu-bringen. Auf dies Gelüb-de saudest du Rettung mir, doch keine Ru-he. So nah ich euch denn, o

Di-o! le ca-re mu-ra, do-ve la prima iottrassi au-ra vi-ta-le? lun-gi da sigran tempo ah con qual co-re o-ra vi ri-ve-
Himmel! geliebte Stätten, wo der Sonne Licht zuerst ich er-blickte, und jetzt nach vielen Jahren, mit welchem Kummer muss ich euch wieder-

drò, se appe-nain se-no da voi ac-col-to, un mi-se-ro inno-cen-te do-vrò avenar! O volò in-sa-no, a-
sehn, denn kaum betret ich den heimschen Boden so muss ein Menschen-o-pfer ich selbst vollziehn. Furchtbar Ge-lüb-de, voll

tro-ce! giuramento crudel! ah qual de' Numi, miserba ancor in vi-ta, o qual di voi mi porge ancor a-i-ta?
Grau-en! unglückseliger Eid! welcher der Götter erbält mich noch am Leben, welcher von euch will Hilfe mir wohl senden?

Nº 6. Aria.

Andantino sostenuto.

Flauti.
 Oboi.
 Clarinetti in C.
 Fagotti.
 Corni in C.
 Violino I.
 Violino II.
 Viola.
 IOMENEIO.
 IDOMENEUS.
 Violoncello e Basso.

*Ve_drommi in_tor_no lom_bra do_len_te, lom - -
 Ein Schatten wird klagend stets mich umschweben, kla - -*

*bra, lom - - bra do - len_te, che notte e giorno, che notte e giorno,
 gend, kla - - - gend umschweben, zu jeder Stunde, zu jeder Stunde*

so - no inno - cen - - - - - te m'ac - cen - ne - rà. Nel sen tra -
 werd' ich er - be - - - - - ben vor sei - - nem Blick. Mit blufger

fillo, nel corpo e sangue il mio de - lit - to, lo spar - so san - gue m'addi - te - rà,
 Wunde, mit blassem Antlitz wird er mich mahnen an mein Ver - bre - chen und sein Geschick,

lo sparso san - - - - gue, lo spar - so sangue m'addi - te -
 wird er mich mah - - - - nen, an mein Ver - brechen und sein Ge -

pp *p* *pp* *mf* *pp* *mf* *pp* *mf*

Allegro di molto.

rà, m'addi - te - rà. Qual spa - vento, qual do - lo-re, qual spa -
 schick, und sein Ge - schick. Wel - che Schrecken, welch' Ent - setzen, wel - che

pp *mf* *p* *cresc.* *pp* *mf* *p* *cresc.* *pp* *mf* *p* *cresc.* *pp* *mf* *p* *cresc.*

dolce
dolce
f
p
f
p
f
p
f
p

ven - to, qual do - lo - re!
 Schre - cken, wech! Ent - setzen!
 Di tor - men - to que - sto co - re
 Ach, mein Herz, von Qual zer - rissen,

p
p
p
f
f
p
f
p
f
p
f
p

quan - te vol - te mori - rà,
 lei - - det tau - sendfach den Tod,
 quan - te vol - te mori - rà!
 lei - - det ,tausendfach den Tod.

Qual spa - ven - to, qual do - la - re, qual spa - ven - to, qual do - lo - re!
 Welch Ent - se - tzen, wel - che Schrecken, w elch' Ent - se - tzen, wel - che Schrecken!

dolce
dolce
 Di tor - men - to que - sto co - re quan - te rol - te mo - ri -
 Ach, mein Herz, von Qual zer - ris - sen, lei - det tau - sendfach den

rà, quan - te vol - te mo - ri - rà, di tor - mento que - sto
 Tod, lei - - det tausendfach den Tod, ach, mein Herz, von Qual zer -

co - re quan - - - - - te vol - te mo - ri - rà, quan - te vol - te mo - ri -
 rissen, lei - - - - - det tausendfach den Tod, lei - det tausendfach den

sf sf sf sf p cresc. f p f a2. f a2. f a2. f

Recit.

rà, quan-te vol-te mo-ri-rà, mo-ri-rà, mo-ri-rà!
 Tod, lei-det tausendfach den Tod, lei-det Tod, lei-det Tod.

Ciel! che veggio!
 Himmel! was seh ich?

Bassi.

sf sf sf sf p cresc. f p f

Er-co, la sven-tu-ra-ta vit-ti-ma, ah! mè! s'ap-pres-sa... oh qual do-lo-re mo-stra quel ei-glio! mi si ge-lail
 Weh mir! das un-glück-sel-ge O-pher naht sich mir schon... Doch welchen Kummer zeigt mir sein Au-ge, es erstarrt das

san-gue, fre-mo d'or-ror - e vi fin gra-ta, o Nu-mi, leg-gi-ti-ma vi sembra ostia u-ma-na inno-cen-te? e queste
 Blut mir, mich fas-set Graun - Ist euch will - kommen, o Göt-ter, scheint recht euch wohl das O-pher ei-nes schuld-lo-sen Menschen? Und die-se

ma-ni le mi-ni-stre sa-ran? ma-nies-e-cran-de! Bar-ba-ri, in-gi-u-sti Nu-mi! a-re ne-san-de!
 Hän-de, können sie es vollzieh'n? Fluch wird sie tref-fen! Zür-reen-de, grau-sa-me Göt-ter! furcht-ba-res O-pher!

SCENA IX.

SCENE IX.

Idamante. Idomeneo.

Idamantes. Idomeneus.

IDAM.

Spiag-ge romi-te, e voi scocce-se ru-pi, te sti-mo-ni al mio duol sia-te, e cor-te-si di questo vostro albergo, a un
 Ein-sam Gesta-de, und ihr, zerriss-ne Felsen, lasset jetzt euch mein Leid kla-gen, ha-bet Mitleid, lasst hier bei euch verweilen dies

a-gi-la-to cor. Quan-to spie-ga-te di mia sor-te il ri-gor so-linghi or-ro-ri! Ve-do fra quelli avvan-zì di fra-cas-sa-te na-vi su quel
 tiefgebeug-te Herz. Gleicht ihr doch sel-ber meines her-ben Geschicks her-ber Ge-staltung. Doch ich erbl-cke da zwischen Trümmern unsrer Schiffe an der

li-do s'è un cu-to guerrier. Voglio ascol-tar-lo, vuo confor-tar-lo, e voglio in-le-ti-zia cangiar, quel suo cordoglio. Sgombra, o guerrier, qual tu ti
 Küste eines Kriegers Ge-stalt. Ich will ihn fragen, ich will ihn trösten, ich will in Freude wandeln den Schmerz, der ihn bewegt. Krieger, höre mich, lass al-le

IDOM.

si-a, il ti-mo-re; co-co ti pron-to a tuo soc-cor-so quello, che in questo clima offrir tel può. (Pù il guardo, più mi strugge il do-lor.) Dè giorni
 Furcht und Sorge schwinden, ich bin bereit dir alles zu ge-währen, was du zu wü-schen nur be-gehrt. (Sein Anblick, wie vermehrt er den Schmerz.) So soll ich

IDAM.

mi-ci il resto a te dovrò; tu qua-le a-vra-i premio da me? Premio al mio cor-sa-rà l'esser pa-go da-ver-ti sol-le-va-to, di-
 dir mein ferres Leben danken? und was ist da-für von mir wohl dein Lohu? Reichlich bin ich be-lohnt, bin zu-frieden dass ich dir Rettung brachte und

IDOM.

feso. Ahi trop-po, a-mi-co, dal-le mi-se-rie mie instrutto io fu-i a in-te-ne-rir-mi al-le mi-se-rie al-tru-i. (Qual vo-ce, qual pie-
 Hül-ft. Ja, Freund, allzu-sehr nur hat was ich selbst ge-lit-ten mich gelehret Mitleid zu füh-len mit Andre's Noth und Leiden. (Sein Mitleid dringt so

IDAM.

l'ai il mio sen trafigge!) Mi-se-ro tu? che di-ci? ti son con-te le tue avventure appien? Dell'a-mor mi-o, cie-lo! il più caro og-
 tief mir in die See.) Da sprichst von Leid? was hör'ich? Dich be-traf auch ein herbes Missgeschick? Er, den ich mehr wie al-lea, ach, so in-nig

get.to, in quelli ab-is-si spin.to giace lè-ro-e I-do-me-ne-o es-tìn.to, ma tu so-spi-ri, e piangi? t'è noto I-do-me-
lieb.te, erschläft in Mee-res-grunde, wellen.begraben der Held I-dome-neus. Doch wie, du seufzest, du weinest? kennst du I-do-me-

IDOM. **IDAM.**

ne-o? Uom più di questo deplo- ra-bil non vè, non vè chi pla-chi il fa-tò suo au-ste-ro. Che fa-vel-li? vi-veegli ancor? (Oh De-i! torna spe-
neus? Niemand auf Erden ist so e-leud wie er, ein furchtbar Schicksal hat finster ihm um-fangen. Was vernehm ich? lebt er denn noch? (Die Hoffnung kehrt mir zu-

IDOM.

rar) Ah dimmi a-mi-co, dimmi, dov' è? do-ve quel dolce aspetto vi-ta mi rende-rà? Ma d'onde nasce questa, che per lui nu-tri le-ne-
rück.) O sage schnell mir wo er jetzt weilt! wo kann ich finden ihn, den Theuren wiedersehn? Warum ist er dir theuer? und warum schlägt für ihn so

IDAM. **IDOM.**

rez-za da-mor? Po-tes-si el-me-no a lui stesso giuf-fet-ti miei spiega-re! (Pur quel sem-biante non m'è tut-to stranier; un non so
zärt-lich dein Herz? O könnt' ich sel-ber ihm sa-gen, wie ich so heiss ihn lie-be. (Mir ist sein Angesicht nicht ganz unbekannt; ein dunkles

IDAM.

che rav-vi-so in quel.) (Pen-soso il me-sto sguardo in me e-gli fis-sa, e pur a quel-la vo-ce, a quel ciglio, a quel ge-sto uom mi ras-
Ah-nen sagt es mir.) (Ge-dankenvoll lässt er sein Aug' auf mir wei-len, und seiner Stimme Klang, sei-nemächt'ge Gestalt sie ist mir nicht

IDOM. **IDAM.** **IDOM.** **IDAM.**

sembra o incorte o in campo a me no-to, ed a-mi-co.) Tu me-di-ti? Tu mi contempi e ta-cè? Perché quel tuo par-lar si mi con-turba? E
fremd, ich sah ihn schon, fühl zu ihm mich gezogen.) Was sinnest du? Und du betrachtetest mich schweigend. Warum bewegt das Herz mir deine Re-de? Was

IDOM.

qual mi sen-to an-chiò turba-men-to nell'alma? ah più non posso il pianto ri-te-ner. Ma di, qual fon-te sgorga quel pianto? e
füllt mir die Seele so mit Un-ruh und Bangen? Läng'er halt ich die Thränen nicht zu-rück. O sag, was lässt dich Thränen vergiessen? was

IDAM. **IDOM.** **IDAM.**

quel sì acer-bo duol, che per I-do-me-ne-o tan-to ti af-fligge. Ah, oh gli è il padre. (Oh Di-o!) Parla, di chi è egli il padre? E' il pa-dre
schmerzet dich so tief? wie kann I-do-meneus so sehr dich be-kümmern? Er ist der Va-ter. (O Gütter!) Sage mir, wes-sen Vater? Er ist der

Soffri, ge_ni_tor ad_o - ra_tio che al tuo se_no... e che un am_plesso... ahi_
 Lass mich, o mein Vater, lass mich an dei_ner Seite, in deinen Armen... doch

mè! per_chè ti sde_gni? dispe_ra_to mi fuggi? ah dove, ah dove?
 ach! sprich, warum zürnst du? warum fliest du voll Schrecken? mein Vater, verweile!

Andante.

Cornì in F.

Non mi seguir, tel vieto! meglio per te sa - ri - a il non a - vermi ve - duò or qui; pa -
 Folge mir nicht, ge - horche! o hättest du doch niemals erblickt den Va - ter an diesem Ort! er -

SCENA X.

Idamante solo.

SCENE X.

Idamantes allein.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *sp*

f *sp*

Ah qual ge - li do or - vor m'ingombra i
 Welche schreckli - che Nacht trübt mei - ne

ven - ta, pa - ven - ta, pa - ven - ta il ri - ve - der - mi! (*parte in fretta*)
 be - be, er - be - be, er - be - be und ent - fliche! (*geht schnell ab.*)

f *sp*

sen-si! lo vedo ap - pe - na, il ri - co - no - sco, e a miei te - neri ac - cen - ti in un balen s'in -
 Sin - uel ich find' ihn wie - der, den theuren Va - ter, und er flieht seines lie - benden Soh - nes Um -

fp *fp* *fp*

vo - lu, mi - se - ro! in che l'of - fe - si, e co - me ma - i quel sdegno io me - ri - ta - i? quelle mi -
 armung. We - he mir! hab ich's ver - schuldet? wie konnt' ich je diesen Blick des Zorns verdienen, und die - se

fp *fp* *fp*

e lo per-do, e lo per-do. Mi fug-ge sde-gnato fre-
 doch ver-ge-bens, doch ver-ge-bens. Er flieht mich voll Unmuth, das

Dynamics: *f*, *p*, *fp*, *tr*

men-do dor-ror, fre-mendo, fre-men-do d'or-
 Au-ge von Zorn ent-flammiet, ent-flam-met von

Dynamics: *fp*, *cresc.*, *f*, *p*

This system features a vocal line and piano accompaniment. The piano part includes several sections marked 'pizz.' (pizzicato) in the upper and lower staves. The vocal line has lyrics in German and Italian.

ror.
 Zorn.

pizz. Mo-ri-re cre-de-i di gioja e da-mo-re, di gioja e da-
 Ich glaubte zu sterben vor Wonne und Lie-be, vor Wonne und

This system continues the musical piece. It includes 'arco' markings and 'cresc.' (crescendo) markings in the piano accompaniment. The vocal line includes lyrics in Italian and German.

arco
cresc.
p *cresc.*
p *cresc.*
p *cresc.*

sfp *sfp* *sfp* *sfp* *sfp*

mo-re, or bar-ba-ri De-i *muc-ci-de il do-lor,*
Lie-be, doch, grau-sa-me Götter! *mich töd-tet der Gram,*

sfz *p*

muc - ci - de il do - lor, muc - ci - de il do - lor, muc - ci - de il do - lor.
mich töd - tet der Gram, mich töd - tet der Gram, mich töd - tet der Gram.

p *sfz* *p*

Il pa - - - dre ado - - ra - to, ri - tro - vo,
Ich fin - - - de den Va - ter, ihn fiud' ich,

e lo per-do, e lo per-do. Mi fug-ge sde-gnato, fre-men-do d'or-
 doch ver-ge-bens, doch ver-ge-bens. Er flieht mich voll Unmuth, das Au-ge von

Dynamics: *p*, *f*, *fp*, *tr*

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

ror, fre-mendo, fre-men-do d'or-ror.
 Zorn ent-flammet, ent-flam-met von Zorn.

pizz.
p.
pizz.
p.
pizz.
p.
arco.
sfp
sfp
pizz.
p.
arco.
sfp
sfp
sfp

Mo - ri - re cre - de - i di gio - ja e da - mo - re, mo - ri - re cre - de - i di
 Ich glaubte zu sterben vor Won - ne und Lie - be, ich glaubte zu sterben vor

arco
arco
cresc.
f
p
sfp
sfp
sfp
cresc.
f
p
sfp
sfp
cresc.
f
p

gio - ja, di gio - ja e da - mo - re, or, bar - ba - ri De - i! m'uc -
 Won - ne, vor Won - ne und Lie - be, doch, grau - sa - me Götter! mich

The first system of music includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part features dynamic markings of *sfp* and *ppio*. The vocal lines are in German and include the lyrics: "ci - de il do - lor, müc - ci - de il do - lor, müc - ci - de il do - lor, müc - töd - tet der Gram, mich töd - tet der Gram, mich töd - tet der Gram, mich".

The second system of music continues the piano accompaniment and vocal lines. The piano part includes dynamic markings of *mfp*, *mf*, *p*, and *pp*. The vocal lines include the lyrics: "ci - de il do - lor, müc - cide il do - lor, müc - cide il do - lor. (parte.) töd - tet der Gram, mich tödtet der Gram, mich tödtet der Gram. (geht ab.)".

Sbarcano le truppe cretesi arrivate con Idomeneo;
le donne cretesi accorrono e sfogano la vicendevoles
gioja con un ballo grande.

Die mit Idomeneus angelangten kretensischen Krieger stei-
gen ans Land; die kretensischen Frauen eilen herbei und
drücken ihre Freude durch einen grossen Reihentanz aus.

N°8. Marcia.

Flauti. *f* *a2.* *2*

Oboi. *f* *a2.*

Fagotti. *f* *a2.*

Corni in D. *f*

Trombe in D. *f*

Timpani in D.A. *f*

Violino I. *f* *2*

Violino II. *f* *2*

Viola. *f*

Violoncello e Basso. *f*

The musical score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a 2/2 time signature. The tempo is marked 'a2.' (Allegretto). The score is divided into two systems. The first system contains staves for Flutes, Oboes, Bassoons, Horns in D, Trumpets in D, Timpani in D.A., Violin I, Violin II, Viola, and Cello/Double Bass. The second system continues the orchestration with additional staves for the same instruments. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr.) are indicated above several notes in the woodwind and string parts. Dynamic markings include 'f' (forte) and 'a2.' (Allegretto). The score concludes with a final cadence.

1a2. *p* *pizz.* *divisi pizz.* *p*

This system contains the first six staves of the score. The top two staves feature a melodic line with a '1a2.' marking and a 'p' dynamic. The third staff has a 'pizz.' marking. The fourth and fifth staves are divided into two parts, marked 'divisi pizz.' and 'p'. The sixth staff continues the melodic line with a 'p' dynamic.

f *tr* *p cresc.* *p cresc.* *p cresc.* *cresc.* *p cresc.* *cresc.* *arco* *f* *arco* *p* *cresc.* *cresc.* *cresc.* *p cresc.*

This system contains the next six staves. It features a variety of dynamics including 'f' and 'p'. Trills are indicated with 'tr'. Crescendos are marked with 'cresc.'. The word 'arco' is used to indicate bowing. The system concludes with a 'p cresc.' marking.



Musical score system 1, consisting of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). Trills are indicated by 'tr' above notes. A *rit.* (ritardando) marking is present above the middle staves. The system concludes with repeat signs.



Musical score system 2, consisting of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left. The music continues with similar rhythmic complexity and dynamic markings (*f*, *p*, *cresc.*). Trills ('tr') and accents ('acc.') are used. A *rit.* marking is present above the middle staves. The system concludes with repeat signs.

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* and *p*. Includes a *2.* marking above the staff.

Second system of musical notation, including staves with *pizz.* (pizzicato) and *arco* (arco) markings, and dynamic markings like *f* and *p*. Includes a *2.* marking above the staff.

First system of musical notation, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and trills. Dynamic markings include *p cresc.* and *f*. Trills are indicated by 'tr' above notes. The system shows a progression from piano to forte dynamics.

Second system of musical notation, consisting of ten staves. This system continues the musical piece with similar notation and dynamic markings. It includes a section marked 'a. 2.' in the bass line. The notation features complex rhythmic patterns and trills. Dynamic markings include *p cresc.* and *f*.

Nº 9. Coro.
Ciaccona.

Flauti. *f*

Oboi. *f*

Fagotti. *a 2. p f*

Corni in D. *p cresc. f p cresc.*

Trombe in D. *f*

Timpani in D.A. *f*

Violino I. *p cresc. f p cresc.*

Violino II. *p cresc. f p cresc.*

Viola. *p cresc. f p cresc.*

SOPRANO. *f*
Net - tu - no so - no - ri! Net -

ALTO. *f*
Po - sei - don ver - eh - ret! Po -

TENORE. *f*
Net - tu - no so - no - ri! Net -

BASSO. *f*
Po - sei - don ver - eh - ret! Po -

Violoncello e Basso. *p f*

Detailed description of the musical score: The score is for a choral piece titled 'Ciaccona' from 'Nº 9. Coro.'. It features a full orchestra and four vocal parts. The orchestration includes Flutes, Oboes, Bassoons (marked 'a 2.'), Horns in D, Trumpets in D, Timpani in D.A., Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Violoncello e Basso. The music is in 3/4 time with a key signature of one sharp (F#). The vocal parts have lyrics in Italian. Dynamic markings include piano (p), forte (f), and crescendo (cresc.). The score spans approximately 10 measures, with the vocal parts entering in the final measure.

The musical score consists of several staves. The top four staves are for piano accompaniment, with dynamics ranging from *f* (forte) to *p* (piano). The bottom two staves are for vocal parts, with lyrics in Italian and German. The lyrics are:

tu - no so - no - ri! quel nome ri - suo - ni, quel Nu - me sad - o - ri, so - vra - no del mar, so -
 der ihm ist ge - weih't, der
 sei - don ver - eh - ret! Lasst Blumen uns pflücken den Al - tar zu schmücken so - vra - no, so -
 der ihm ist, der
 tu - no so - no - ri! quel nome ri - suo - ni, quel Nu - me sad - o - ri, so - vra - no, so -
 sei - don ver - eh - ret! Lasst Blumen uns pflücken den Al - tar zu schmücken der ihm ist, der

The musical score consists of several staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in G major (one sharp). The score includes piano (*p*) and crescendo (*cresc.*) markings. The lyrics are in Italian and German.

vra - no del mar, so - vra - no del mar; con dan - ze e con suo - ni con -
ihm ist ge - weiht, der ihm ist ge - weiht; bei fest - li - chen Tän - zen ver -
vra - no del mar, so - vra - no del mar; con dan - ze e con suo - ni con -
ihm ist ge - weiht, der ihm ist ge - weiht; bei fest - li - chen Tän - zen ver -

The image shows a musical score for a piece in G major, 2/4 time. It features a piano accompaniment and two vocal parts. The piano accompaniment includes a rhythmic bass line in the left hand and a more melodic line in the right hand, with several sections marked *cresc.* and *f* (forte). The vocal parts consist of a soprano line and a bass line, both with lyrics in German. The lyrics are:
 - Soprano: *vien fe - steg - giar, con - vien fe - steg - giar, convien, con_vien fe - steg -*
flie - ge die Zeit, ver - flie - ge die Zeit, die Zeit, ver - flie - ge die
vien fe - steg - giar, con - vien fe - steg - giar, convien, con_vien fe - steg -
ver - flie - ge die
 - Bass: *flie - ge die Zeit, fe - ja - steg - giar, die Zeit, ver - flie - ge die*
die Zeit,

The musical score consists of ten staves. The top five staves are instrumental, featuring piano accompaniment with various textures and ornaments. The bottom five staves contain lyrics for a vocal line. The lyrics are repeated across the staves, with some variations in phrasing. The key signature has one sharp (F#) and the time signature is 3/4. The score includes markings for 'a 2.' (second ending) and 'tr' (trill).

a 2.
a 2.
a 2.
a 2.
a 2.
tr
tr
tr
tr
tr

*g*iar, *convien fe-steg- g*iar,
 Zeit, ver-flie-ge die Zeit,
convien,
 die Zeit,
*convien fe-steg- g*iar, *convien fe-steg- g*iar,
 verflie-ge die Zeit, ver-flie-ge die Zeit,
*g*iar,
 Zeit,
*convien fe-steg- g*iar, *convien,*
 ver-flie-ge die Zeit, die Zeit,
*convien fe-steg- g*iar,
 verflie-ge die Zeit,
convien fe-steg-
 verflie-ge die
*g*iar, *convien fe-steg- g*iar,
 Zeit, ver-flie-ge die Zeit,
convien,
 die Zeit,
*convien fe-steg- g*iar, *convien fe-steg- g*iar,
 verflie-ge die Zeit, ver-flie-ge die Zeit,
*g*iar,
 Zeit,
*convien fe-steg- g*iar, *convien,*
 ver-flie-ge die Zeit, die Zeit,
*fe - steg - g*iar,
 ja — die Zeit,
convien fe-steg-
 verflie-ge die

a2.
 p
 a2.
 p
 tr
 tr
 tr
 tr
 p
 fp
 p
 p
 p

SOLO.

convien, convien festeg-giar. Da lun-ge ei mi-ra di Gio-ve li-ra, ein un ba-le no va all Eghe in
 die Zeit, verfliege die Zeit.

SOLO.

giar, convien, convien festeg-giar. Nur fern hört man grollen des Don-ners Rollen, ein Friedens-bogen glünzt auf den
 Zeit, die Zeit, verfliege die Zeit.

convien, convien festeg-giar.
 die Zeit, verfliege die Zeit.

giar, convien fe - steg - giar.
 Zeit, die Zeit, ja die Zeit.

seno, *va all' Eghe in seno, da re - gal se - de to - sto prove - de, fai gene - ro - - si de stria squammo -*

Wogen, glänzt auf den Wogen, uns zu be - wahren vor den Ge - fah - ren, waren die Göt - ter, als un - sre Ret -

Musical score for the first system, including piano and bass staves. Dynamics include *p*, *a 2.*, and *pp*.

si, ratto accoppiar, ratto accoppiar.
 ter, hilfreich be-reit, hilfreich be-reit.

SOLO.
 Dall'on-de fuo-re suo-nan so-no-re
 Von kla-ren Wel-len hal-len die Lieder

SOLO.
 Bassi.
 Dall'on.de fuo-re suo-nan so-no-re tri-
 Von klaren Wel-len hal-len die Lieder küh-

trio - ni a - ral - di ro - bu - stie bal - di buc - ci - ne intor - no.
kühner Tri - to - nen durch al - le Zo - nen im E - cho wie - der.

to - ni a - ral - di ro - bu - stie bal - di buc - ci - ne intor - no.
ner Tri - to - nen durch al - le Zo - nen im E - cho wie - der.

divisi

giorno, che il gran tri - den - te il mar fu - ren - te sep - pe do - mar, seppe do -

Tage, grosser Po - sei - don, wo deine All - macht uns hat be - freit, uns hat be -

Già riede il giorno, che il gran tri - den - te il mar fu - ren - te seppe do -

Heil diesem Tage, grosser Po - sei - don, wo deine All - macht uns hat be -

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

TUTTI.

mar,cheil gran triden - te il mar fu ren - te sep pe do mar. *Net.*

TUTTI.

freit, wo deine All - macht, wo deine All - macht uns hat be - freit. *Po.*

TUTTI.

mar. il mar fu ren - te sep pe do mar. *Net.*

TUTTI.

freit, wo deine All - macht uns hat be - freit. *Po.*

The musical score consists of several staves. The top section features piano accompaniment with various textures, including chords and melodic lines. Dynamics such as *f* (forte) and *p* (piano) are used to indicate volume changes. A *cresc.* (crescendo) marking is present in several places. The bottom section contains vocal parts with lyrics in Italian and German. The lyrics are: *tu - no sò - no - ri! Net - tu - no sò - no - ri! quel no - me ri - suo - ni, sei - don ver - eh - ret! Po - sei - don ver - eh - ret! Lasst Blumen uns pflü - cken,*

quel Nu - me sad - o - ri, so - vra - no del mar, so - vra - no del mar, so -
der ihm ist ge - weiht, der ihm ist ge - weiht, der
den Al - tar zu schmücken, so - vra - no, so - vra - no del mar, so -
der ihm ist, der ihm ist ge - weiht, der
quel Nu - me sad - o - ri, so - vra - no, so - vra - no del mar, so -
den Al - tar zu schmücken, der ihm ist, der ihm ist ge - weiht, der

The musical score consists of piano accompaniment and four vocal staves. The piano part includes a bass line and a grand staff (treble and bass clefs). The vocal parts are arranged in four staves, with the first two staves representing two vocal parts and the last two staves representing two more vocal parts. The lyrics are in Italian and German. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

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

vra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con -
 ihm ist ge - weiht; bei fest - li - chen Tän - zen ver - flie - ge die Zeit, con -
 vra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con -
 ihm ist ge - weiht; bei fest - li - chen Tän - zen ver - flie - ge die Zeit,

The musical score consists of ten staves. The top two staves are for the vocal line, with dynamics *f* and *a 2.* markings. The next two staves are for the piano accompaniment, with dynamics *f* and *a 2.* markings. The bottom four staves are for the lyrics, with dynamics *f* and *se* markings. The lyrics are in French and describe the passage of time.

vien fe - steg - giar, convien, convien fe - steg - giar, convien festeg - giar, convien,
 flie - ge die Zeit, die Zeit, ver - flie - ge die Zeit, verflie - ge die Zeit, die Zeit,

vien fe - steg - giar, convien, convien fe - steg - giar, convien festeg - giar, convien,
 flie - ge die Zeit, die Zeit, ver - flie - ge die Zeit, verflie - ge die Zeit, die Zeit,

vien fe - steg - giar, convien, convien fe - steg - giar, convien festeg - giar, convien,
 flie - ge die Zeit, die Zeit, ver - flie - ge die Zeit, verflie - ge die Zeit, die Zeit,

fe - steg - giar, convien, convien fe - steg - giar, convien festeg - giar, convien
 ja, die Zeit, die Zeit, ver - flie - ge die Zeit, verflie - ge die Zeit, die Zeit,

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

a 2.

convien festeggjar, convien festeg-gjar,
verfliege die Zeit, verflie-ge die Zeit,

convien,
die Zeit,

convien festeg-gjar.
verflie-ge die Zeit.

convien festeggjar,
verfliege die Zeit,

convien festeg-gjar, convien,
verflie-ge die Zeit, die Zeit,

convien festeg-gjar.
verflie-ge die Zeit.

convien festeggjar, convien festeg-gjar,
verfliege die Zeit, verflie-ge die Zeit,

convien,
die Zeit,

convien festeg-gjar.
verflie-ge die Zeit.

se - steg - gjar,
ja, die Zeit,

convien festeg-gjar, convien
verflie-ge die Zeit, die Zeit,

se - steg - gjar.
ja, — die Zeit.

Flauti.

Oboi.

Fagotti.

Corni.

Viol. I. *tr.*

Viol. II. *sempre p*

Viola. *sempre p*
pizz.

SOPRANO I. SOLO. *tr.*

Su con - ca do - ro, re - gio de - co - ro, re - gio de - co - ro

SOPRANO II. SOLO. *tr.*

Auf Muschel - wa - gen, wel - len - ge - tra - gen, wel - len - ge - tra - gen

Vel. e Basso. *pizz.*

tr.

tr.

spi - ra Net - tu - no. Scherza Por - tu - no an - cor bam - bi - no col suo del -

thro - net Po - sei - don. Pa - lä - mon lei - tet, dol - phin - be - glei - tet die Mee - res -

fi - no, — con An - fi - tri - te; or noi di Di - te — fe tri - on - far.
 göt - tin — an sei - ne Sei - te; und uns schützt heu - te — die Götter - schaar.

Ne - reide a - ma - bi - li, nin - fe ado - ra - bi - li, che alla gran De - a, con Ga - la -
 Nym - phen, ent - zü - ckende, al - les be - gli - ckende, und Leu - ko - the - a, wie Ga - la -

te - a cor - teg - gio fa - te, deh rin - gra - zia - te — per noi quei Nu - mi,
 te - a theu - er den Göttern, brin - get den Ret - tern — von Tod und Schmer - zen

che i no - stri lu - mi — fe - ro asciu - gar.
 un - se - rer Her - zen — Danko - pfer dar.

Tempo I.

Flauti.

Oboi.

Fagotti.

Corni.

Trombe.

Timpani.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

Net - tu - no sò - no - ri!

Net - tu - no sò - no - ri!

Po - sei - don ver - eh - ret!

Po - sei - don ver - eh - ret!

Net - tu - no sò - no - ri!

Net - tu - no sò - no - ri!

Po - sei - don ver - eh - ret!

Po - sei - don ver - eh - ret!

a 2.
f *tr.*
f *tr.*
p *f* *tr.*
f *tr.*
f *tr.*
p *f* *tr.*
p *f* *tr.*
p *f* *tr.*
p *f* *tr.*

quel nome ri_suo_ni, quel Nu - me sad_o - ri, so_vra_no del mar, so_vra_no del mar, so -
 der ihm ist ge - weiht, der ihm ist ge - weiht,

Lasst Blumen uns pflücken, den Al - tar zu schmücken, so_vra_no, so_vra_no del mar, der
 der ihm ist, der ihm ist ge - weiht,

quel nome ri_suo_ni, quel Nu - me sad_o - ri, so_vra_no, so_vra_no del mar, so -
 Lasst Blumen uns pflücken, den Al - tar zu schmücken, der ihm ist, der ihm ist ge - weiht, der

Musical score for a piece with multiple staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are:

vra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con -
 ihm ist ge - weiht; bei fest - li - chen Tän - zen ver - flie - ge die Zeit, ver -
 vra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con -
 ihm ist ge - weiht: bei fest - li - chen Tän - zen ver - flie - ge die Zeit, ver -

The score features dynamic markings such as *p* (piano) and *cresc.* (crescendo). The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

The musical score consists of several staves. The top two staves are for the vocal line, with lyrics: *vien fe - steg - giar.* and *flie - ge die Zeit.* The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamics include *f*, *pp*, and *pp divisi*. The score is in a key with one sharp (F#) and a 12/16 time signature.

The musical score consists of several staves. The top section features instrumental parts with dynamics such as *p* and *cresc.*. The middle section contains vocal parts with lyrics in German. The bottom section includes a bass line with a *cresc.* marking.

p *cresc.*

cresc.

cresc.

p

cresc.

cresc.

cresc.

p *cresc.*

Or suo - nin le trom - be, or suo - nin le

p *cresc.*

Es la - det die Trom - be zur Fest - he - ka -

p *cresc.*

Or suo - nin le trom - be, or suo - nin le

p *cresc.*

Es la - det die Trom - be zur Fest - he - ka -

cresc.

The first section of the score features a piano accompaniment with a dynamic of *f*. The upper strings (Violin I and II) and Double Bass also start at *f*, while the Violoncello (Cello) is marked *ff*. The music is in 2/4 time with a key signature of one sharp (F#). The piano part includes a *cresc.* marking. The first two measures of each staff are bracketed together.

The second section consists of vocal lines with lyrics and an instrumental accompaniment. The lyrics are in German and Italian. Dynamics include *f* and *ff*.

trom - be, so - len - ne e - ca - tom - be an - diam prepa - rar, so - lenne e - ca - tom - be andiam,
 zur Fest - he - ka - tom - be, die ihm,
 tom - be, zur Fest - he - ka - tom - be, die ihm ist ge - weiht, so - lenne e - ca - tom - be zur Fest - he - ka - tom - be,
 trom - be so - len - ne e - ca - tom - be an - diam prepa - rar, zur Fest - he - ka - tom - be, andiam,
 die ihm,
 tom - be, zur Fest - he - ka - tom - be, die ihm ist ge - weiht, so - lenne e - ca - tom - be zur Fest - he - ka - tom - be,

The first system of the musical score consists of eight staves. The top two staves are vocal parts, with the upper staff marked 'a2.' and containing a trill. The bottom six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature.

andiam prepa - rar, so - len - ne eca - tom - be *andiam,* *andiam,* *andiam* *pre - pa -*
 die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die ihm, die ihm, die ihm, die ihm ist ge -

andiam prepa - rar, *so - len - ne eca - tom - be* *andiam,* *andiam,* *andiam* *pre - pa -*
 die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die ihm, die ihm, die ihm die ihm ist ge -

andiam prepa - rar, so - len - ne eca - tom - be *andiam,* *andiam,* *andiam* *pre - pa -*
 die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die ihm, die ihm, die ihm, die ihm die ihm ist ge -

andiam prepa - rar, *so - len - ne eca - tom - be* *andiam,* *andiam,* *andiam* *pre - pa -*
 die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die ihm, die ihm, die ihm die ihm ist ge -

The second system of the musical score continues the vocal and piano parts from the first system. It includes the same eight staves layout. The lyrics are written below the vocal staves, with some words in italics. The piano accompaniment continues with similar rhythmic patterns.

rar, so - len - ne e - ca - tom - be an - diam pre - pa - rar, so - len - ne e - ca - tom - be an -

weih't. zur Fest - he - ka - tom - be, die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die

rar, so - len - ne e - ca - tom - be an - diam pre - pa - rar, so - len - ne e - ca - tom - be an -

weih't, zur Fest - he - ka - tom - be, die ihm ist ge - weih't, zur Fest - he - ka - tom - be, die

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some complex rhythmic patterns, such as triplets and sixteenth-note runs, particularly in the lower staves. The notation is dense and detailed, typical of a classical or romantic-era score.

This section of the score contains vocal lines and piano accompaniment. It features four staves with lyrics in German. The lyrics are: "diam pre-pa - rar." and "ihm ist ge - weilt." The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part includes a trill (tr) in the first measure of the first staff and some triplet markings (3) in the lower staves.

diam pre-pa - rar.
 ihm ist ge - weilt.
 diam pre-pa - rar.
 ihm ist ge - weilt.