

Kleopatra.

Lyrische Scene.

Deutsche Übersetzung von Emma Klingensfeld.

Cléopâtre. Cleopatra.

Scène Lyrique.

Lyric Scene.

Poème de P. A. Vieillard.

English Translation by John Bernhoff.

H. Berlioz.

Componirt in Paris Juli 1829.

Allegro vivace con impeto.

Flauti.

Oboi.

Clarineti in B (Sib).

Corni in Es (Mib).

Fagotti.

Trombe in B (Sib).

Timpani in B (Sib) F (Fa).

Allegro vivace con impeto.

Canto.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro vivace con impeto.

Fl. *f*

Ob. *f*

Clar. *f*

Viol.

Viol.

Viol. talon de l'archet *am Frosch* at the nut

1

Fl. a 2.

Ob. f

Clar. a 2. f

Cor. a 2. f

Fag. a 2. f

Tr. a 2. f

Timp. f

Viol. ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

f f f

ff mf

1

Clar. I.

Cor. (mf) a 2. dim. p

II. - (p)

Viol. dim.

2

Recitativo.

Fl.
Ob.
Clar.
Cor.
Fag.

Canto.

Recitativo.

C'en est donc fait! ma honte est as - su - ré - e.
 Es ist ge - schehn! Ge - wiss ist mir die Schande.
 Now is the end! From shame Death now must save me.

p cresc.
f
p
sf
cresc.
f
pizz.
arco
p

2

Recitativo.

Moderato.

Allegro.

Veu - ve d'An - toi - ne et veu - ve de Cé - sar, Au pou - voir d'Octa - ve li - vré - e, Je n'ai pu cap - ti -
 Cä - sar war mein, mich lieb - te Mark An - ton; nun schlägt Oc - ta - vius mich in Ban - de, nicht ge - wann ich den
 Cæ - sar the Great and Antony knew my love; now stern Oc - ta - vius would en - slave me: whom I sought to en -

Moderato. *f* Allegro. *f*

ver son fa - rou - che re - gard. J'é - tais vain - cu - e, et suis dés - ho - no -
 Stol - zen, er bie - tet mir Hohn! Ich, die Be - sieg - te, verschmäht muss ich mich
 snare, he my mas - ter doth prove! 'Tis I am van - quishd, my pride, mine hon - our

ré - e. En vain, pour ra - ni - mer l'é - clat de mes at - traits, J'ai pro - fa - né le deuil d'un fu -
 se - hen! Um - sonst, dass ich ver - sucht der Rei - ze al - te Macht, ent - wei - hend der Ver - las - se - nen
 tak - en! In vain I sought to charm with beauty, love's sweet power. Thus I pro - fand my state, - my

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a minor key, followed by a series of notes that lead into the lyrics. The piano accompaniment consists of several staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand providing harmonic support. Dynamics markings include *p* (piano) and *f* (forte).

nes - te veu - va - ge; En vain, en vain de l'art é - pui - sant les se - crets, J'ai ca -
 Trau - er den Bli - cken; um - sonst, um - sonst die Kün - ste, die An - dre ver - lockt! Ich ver -
 pas - sions re - veal - ing; all art was vain! yet long - ing my soul doth de - vour. I, 'neath

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a more complex melodic structure with some chromaticism. The piano accompaniment remains consistent with the first system, providing a steady harmonic and rhythmic foundation. Dynamics markings include *p* (piano).

ché sous des fleurs les fers de l'es - cla - va - ge; Rien n'a pu du vainqueur dé - sar - mer les dé -
 sucht' ihn mit Blu - men - ket - ten zu um - stri - cken. Nichts er - weich - te den Sie - ger, sein Herz blieb ver -
 gar - lands of flow'rs the fet - ters of love con - ceal - ing, sought to melt his cold pride; tho' his grace I im -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with a final melodic phrase. The piano accompaniment provides a concluding harmonic structure. Dynamics markings include *p* (piano).

3 Moderato.

Fl. *p*
Ob. *p*

Moderato.

crets. A ses pieds j'ai traî - né mes grandeurs op - pri - mé - es. Mes pleurs même ont cou - lé sur ses mains ré - pan - stockt!
 In den Staub sank ich, schleppt auf den Knie - en mich nä - her; mei - nen Stolz warf ich hin und hab' wei - nend ge - plored,
 cast me down at his feet, kiss'd the hem of his garments while mine eyes, fed with tears, pleaded mute: 'twas in

f

3 Moderato.

Allegro non troppo.

Fl. *a 2.*
Ob. *a 2.* *ff*
Clar. *ff*
Cor. *ff*
Fag. *ff*
Tr. *ff*
Timp. *ff*

ff

(avec indignation)
(empört)
(with indignation)

Allegro non troppo.

Fl. *p*
Ob. *p*
Clar. *p*
Cor. *p*
Fag. *p*
Tr. *p*
Timp. *p*

cresc.

f (*<*) *ff*

f (*<*) *ff*

f (*<*) *ff*

f (*<*) *ff*

f (*<*) *ff*

f (*<*) *ff*

p

p

p

p

p

p

Allegro non troppo.

4 Lento cantabile.

Fl. *dim. - - - p*

Ob. *f p dim. - - - p*

Clar. *f p*

Cor. *f dim. - - - p*

Fag. *f p*

Tr. *f p*

Timp. *f p*

Muta in H (Si) Fis (Fa#).

f dim. - - - p cresc. -

f dim. - - - p cresc. -

f dim. - - - p

f dim. - - - p

4 Lento cantabile.

Fl. *I. mf f p poco f sf*

Ob. *I. mf f p poco f sf*

Clar. *I. mf f p poco f sf*

Cor. *I. mf f p poco f sf*

Fag. *mf f p poco f sf*

f p sf sf

mf f p sf sf

mf f pizz. p arco p sf sf

Cor.

Fag.

Canto.

Ah! qu'ils sont loin ces jours, ces jours, tour - ment de ma mé - moi - re,
 Ach! wie ent - flohn sie bald, weit, weit, die hol - den, trau - ten Stun - den,
 Ah! hap - py days gone by, mem' - ry, sad me - mo - ry re - calls the stor - y,

div.

unis.

5

dolce

Où sur le sein des mers, com - pa - rable à Vé - nus, D'An -
 da Göt - tin Ve - nus gleich, die ent - stieg dem Meer, ich
 when like the sea - born Ve - nus, ris - en from the crest - ed wave, with

5

Clar. a 2.

Cor.

Fag.

toine et de Cé - sar ré - flé - chis - sant la gloi - re, J'ap - pa - rus tri - om -
 Cä - sar und An - ton, den ruhm - rei - chen ver - bun - den, im Tri - umph auf des
 Cæ - sar and An - to - ny I shared their bright glo - ry, as in tri - umph we

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

poco f

f

p

Fl. I. *p*

Ob. I. *p*

Clar. I. *p*

Fag. I. *p*

sf

phante aux ri - ves du Cyd - nus!
 Kyd - nos Flu - ten zog da - her!
 sailed o'er Cyd - nos' sparkl - ing wave!

pp *p* *sf* *sf*

6 Poco animato.

Fl. *mf* *ff*

Ob. *f* *ff*

Clar. *f* *ff*

Cor. *f* *ff*

Fag. *f* *ff*

Tr. in E (Mi). a2. *mf* *ff*

Timp. in H (Si) Fis (Fa#). *f* *ff*

poco f *poco f* *poco f* *poco f*

Acti.um ma li - vré - e, Acti.um ma li - vrée au vain - queur qui me bra - ve; Mon
 Überwunden in Ac - tium, bin ich preis nunder Will - kür des Sie - gers ge - ge - ben; mein
 Ac - tium hath be - trayd me, hath deliv - er'd me cap - tive into the hands of a ty - rant; my

6 Poco animato.

Muta in B (Si^b) Es (Mi^b).

scep - tre, mes tré - sors ont pas - sé dans ses mains; Ma
 Zep - ter und mein Schatz - sie sind in sei - ner Hand. Doch
 scep - tre and my crown, mine now, a - las, no more! Beau -

— beauté me res - tait, ma — beauté me res tait, et — les mépris d'Oc -
 — die Schön - heit blieb mir; und — verschnäht mich zu sehn, ihn — stolz mir wi - der -
 — ty, still thou art mine! beau - ty, still thou art mine! The disdain of proud Oc -

Fl. Ob. Clar. Cor. Fag.

riten.

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

ta-ve Pour me vaincre ont fait plus, pour me vaincre ont fait plus que le fer des Ro-mains.
 streben, das hat mehr mich be-siegt, das hat mehr mich be-siegt als mich Rom ü-ber-wand!
 ta-rius, not his arms, conquered me, not his sword, not the le-gions of Rome, nor their power.

f *pp* *sf* *f* *pp* *sf* *f* *pp* *sf* *f* *pp* *sf*

riten. pp *sf*

7 *rall.*

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

f *rall.*

Ah! qu'ils sont
 Ach! wie ent-
 Ah! happy

sf *cresc.* *mf* *sf* *p* *p*

f dim. *rall.*

leggieramente

8

Fl. *p* *pp* *ppp* I.

Ob. *p* *pp* *ppp* I.

Clar. *p* *pp* *ppp* I.

Cor. *p* *pp* *ppp* I.

Fag. *p* *pp* I.

leggieramente

loin ces jours, ces jours, tour ment de ma mé - moi - re, Où sur le
 flohn sie bald, weit, weit, die hol - den, trau - ten Stun - den, da Göt - tin
 days gone by! mem'ry, sad me - mory re - calls the sto - ry, when, like the

p *pp* *pp* *sf*

p *poco f* *pp* *div.*

p *poco f* *pp*

p *poco f* *pp*

8 leggieramente

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

sein des mers, com - pa - rable à Vé - nus, D'An -
 Ve - nus gleich, die ent - stieg licht dem Meer, ich
 sea - born god - dess Ve - nus ris - en from (out) the wave, I

sf *sf*

unis.

Fl. I.
Ob.
Clar. a 2.
Cor.
Fag.

toine et de Cé-sar ré-flé-chis-sant la-gloi-re, J'ap-pa-rus tri-om-
 Cä-sar und An-ton, den ruh-m-rei-chen, ver-bun-den, im Tri-umph auf des-
 shared with Cæ-sar and with Anto-ny their bright glo-ry as in tri-umph we

phante aux ri-ves du Cyd-nus! En vain de l'art é-pui-sant les se-
 Kyd - nos Flu - then zog da-her. Um-sonst die Kunst, wie ich An-dre ver-
 sailed o'er Cyd - nos sparkl-ing wave. In vain I sought with fond art to be-

Animato poco a poco.

Ob. *sf* *cresc. poco a poco* *sf*

Fag. *sf* *cresc. poco a poco* *sf*

crets, J'ai ca.ché sous des fleurs les fers de les cla-va-ge, Rien na pu du vainqueur dé-sar-
 lockt! Ob ich such-te, mit Blu-men-ke-t - - ten ihn zu bin-den, nichts er-weich-te den Sie-ger, sein
 guile: un-dergarlands of flowers the fet-ters of love con-ceal-ing. I but met with dis-dain, tho' his

sf *cresc. poco a poco* *sf*

sf *cresc. poco a poco* *sf*

sf *cresc. poco a poco* *sf*

sf *cresc. poco a poco* *sf*

Animato poco a poco.

Fl.

Ob. *sf* *cresc. molto* *ff*

Clar. *sf* *cresc. molto* *ff*

Cor. *mf* *cresc. molto* *ff*

Fag. *sf* *cresc. molto* *ff*

Tr. *sf* *cresc. molto* *ff* in B (Si^b).

Timp. *sf* *cresc. molto* *ff* in B (Si^b) Es (Mi^b).

mer les décrets. Mes pleurs même ont coulé, sur ses mains ré-pandus. J'ai su-bi l'affront des re-fus. Moi!...
 Herz blieb verstockt. Mei-nen Stolz beugt'ich tief und hab' wei-nend ge-fleht- o der Qual, ich wur-de verschmählt, ich,
 grace I implored, cast me down at his feet, kissed the hem of his robes, while my tear-fed eyes wept in vain. I!...

sf *cresc. molto* *f* *ff*

sf *cresc. molto* *f* *ff*

sf *cresc. molto* *f* *ff*

sf *cresc. molto* *f* *ff*

sf *cresc. molto* *f* *ff*

sf *cresc. molto* *f* *ff*

9 Poco più animato.

Fl. *pp dolcissimo*

Ob. I. *pp dolcissimo*

Clar. *pp*

Fag. I. *pp*

Poco più animato.

qui du sein des mers, com - pa - rable
 die einst Ve - nus gleich, war ent - stie - - gen
 who once, like Ve - nus, ris - en from the foam

pp

pp pizz. (*pp*)

9 Poco più animato.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

à Vé - nus, M'é - lan - çai tri - om - phan - te, m'é - lan - çai tri - om - phan - te aux ri - ves du Cyd -
 licht dem Meer, zog strahlend im Tri - um - phe, zog strahlend hier die Bahn auf des Kyd. nos Fluth da -
 crest - ed wave, did share the 'he - roes' glo - ry, as on we sailed in tri - umph o'er Cydnos' sparkling

pizz. *ff* arco

pizz. *ff* arco

ff arco

ff arco

ff

Recitativo.

mus!
her!
wave!

a 2.

a 2.

Recitativo.

Au com-ble des re-vers, qu'aurais-je en-
Im Un-glück son-der Maass, wo-vor muss
Mis- for-tune's chains I wear: To jus-tice

f

f

f

f

f

Recitativo.

cor à crain-dre? Rei-ne cou-pa-ble, que dis-tu? Du des-tin qui m'accable est-ce à moi de me
noch ich za-gen? Triffst dich, o Schuld'-ge, das Ge-richt? Wenn mein Loos mich er-eilt, ziemt da-rob mir zu
now sub-mit-ted, Queen, hear the ver-dict, nor complain! Now mine hour is at hand; my doom for crimes com-

f > p

f > p

f > p

f > p

f > p

Moderato.

plain-dre? Ai - je pour l'ex - cu - ser les droits de la ver - tu? J'ai d'un é - poux dés - ho - no - ré la
 kla - gen? Was hab' ich wohl als Recht, das süh - nend für mich spricht? Ei - nem Ge - mahl ent - ehrt hab' ich das
 mit - ted. I'll bear the pun - ish - ment, tho' death shall be my gain. My consort's life I robb'd of honour's

Moderato.

vi - e. C'est par moi qu'aux Ro - mains l'E - gypte est as - ser - vi - e, Et que d'I - sis l'ancien culte est détruit.
 Le - ben, und durch mich ward an Rom E - gyp - ten preis - ge - ge - ben, der al - te Glaube an I - sis zerstört.
 splendour; thro' me, E - gypt to Rome her glo - ries 'did surrend - er, the faith of I - sis has lost - its might.

(Allegro.)

(Allegro.)

Presto.

10

rit.

Lento misurato.

Quel a - si - le cher - cher! Sans parents! sans pa - trie! Il n'en est plus pour moi que l'é - ter - nel - le nuit!
 Ach, wo flücht' ich mich hin? Oh - ne Land, oh - ne Macht, ist Zuflucht nur für mich dort in der ew - gen Nacht!
 To what land, to what home, to what friends shall I flee? No re - fugemore for me, save in e - ter - nal night!

(Allegro.)

Presto.

10

rit.

Lento misurato.

Méditation. Betrachtung. Meditation.

How if when I am laid into the tomb...(Shakespeare.)

Largo misterioso.

Flauti (= Flauti piccoli).
 Oboi.
 Clarinetti in B (Sib).
 Corni I e II in F (Fa).
 Corno III in E (Mi).
 Corno IV in C (Ut).
 Fagotti.
 Trombe in Es (Mib).
 Tromboni I e II.
 Trombone III.
 Timpani in E (Mi) Ges (Solb).

Largo misterioso.

Canto.
 Violino I.
 Violino II.
 Viola.
 Violoncello I.
 Violoncello II.
 Contrabasso.

Largo misterioso.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, mostly containing rests. The third staff is a tenor clef with complex chordal notation and dynamics like *pp*. The fourth staff is a bass clef with notes and dynamics like *pp*. The fifth staff is a treble clef with a melodic line. The sixth staff is a bass clef with a melodic line. The seventh staff is a bass clef with notes. The eighth staff is a bass clef with notes and dynamics like *pp*. The ninth and tenth staves are bass clefs with notes.

(sotto voce, con terrore)

Grands Pha.ra.
Kön'-ge des
Hear me, oh

The second system of the musical score consists of ten staves. The top two staves are treble clefs, mostly containing rests. The third staff is a tenor clef with a vocal line and lyrics. The fourth staff is a bass clef with a vocal line. The fifth staff is a bass clef with piano accompaniment. The sixth staff is a bass clef with piano accompaniment. The seventh staff is a bass clef with piano accompaniment. The eighth staff is a bass clef with piano accompaniment. The ninth and tenth staves are bass clefs with piano accompaniment.

pp
pp
a 2.
cresc.
cresc.
cresc.
p cresc.
p
cresc.
p cresc.
p cresc.

ons, no_bles La_gi - des, Ver - rez - vous en - trer sans courroux, Pour - dor - -
 Reichs, ed - le La_gi - den, darf bei euch, die heim ihr gekehr't, ruh'n - im -
 kings, no_blest La_gides! Say, may she now en - ter your realm, who but late was

pp
con sord.
pp
cresc.
cresc.
cresc.
cresc.
cresc.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with dynamic markings *sf* and *p* and a *cresc.* hairpin. The third staff is a piano accompaniment line with *sf* and *p* markings. The remaining seven staves are for the string ensemble, with various dynamic markings including *sf*, *p*, *cresc.*, *f*, and *ff*. The system concludes with a *p* marking on the top staff.

sf mir dans vos py-ra-mi-des, U-ne rei-ne in-di-gne de
f Schlaf un-ter Py-ra-mi-den ei-ne Kön-gin, die nicht eu-er
 queen, she whose guilt-y deeds wrought her bond-age, her heart with grief o'er.

The second system continues the musical score. It features the same vocal lines and piano accompaniment as the first system, with dynamic markings *sf*, *p*, *cresc.*, *f*, and *ff*. The string ensemble part includes *arco* and *pizz.* markings. The system concludes with a *p* marking on the top staff.

12

Musical score for percussion instruments. The score is arranged in two systems of staves. The first system includes Coperti and Baguettes d'éponge (Schwammschlägel). The second system includes Baguettes d'éponge and Coperti. Dynamics range from *pp* to *ff*. The score includes various rhythmic patterns and dynamic markings.

Coperti. Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

Muta E (Mi) in Es (Mib).

Vocal and string accompaniment. The vocal line is in French and German. The string accompaniment is for violin and viola. Dynamics range from *pp* to *ff*. The score includes various rhythmic patterns and dynamic markings.

vous? werth? whelm?
Grands Phara - ons, Kön. ge des Reichs, Hear me, oh kings!
ver - rez - vous en - dar - f bei euch, die Say, may she who

12

bB:

13

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with dynamics ranging from *sf* to *p* and *ff*. The remaining eight staves are for the piano accompaniment, including a double bass line. Dynamics include *sf*, *p*, *ff*, and *pp*. The key signature is B-flat major, and the time signature is 4/4.

poco f

mi - des, U - ne rei - - ne in - di - gne - de vous? Grands Pha.ra.
 mi - den ei - ne Kön - - gin, die nicht eu - er werth? Kön - ge des
 bond - age, now her heart with sor - row - o'er-whelm? Hear me, oh

The second system continues the musical score with ten staves. It includes the vocal lines and piano accompaniment. Dynamics are marked as *sf*, *p*, *ff*, and *pp*. The piano part includes markings for *arco* and *pizz.* (pizzicato). The key signature remains B-flat major.

13

The first system of the score features a piano accompaniment with multiple staves. The piano part is marked with *ff* (fortissimo) throughout. The organ part is marked with *pp* (pianissimo) and includes a key signature change: *Muta in F (Fa) C (Ut).* The system concludes with a *pp* dynamic marking.

ons, _____ no - bles La - gi - des, Ver - rez - vous _____ en - trer sans cour-
 Reichs, _____ ed - le La - gi - den, darf bei euch, _____ die heim ihr ge-
 kings, _____ no - blest La - gi - des, say, may she _____ now en - ter your

The second system continues the piano accompaniment, with *ff* markings in the piano part and *pp* markings in the organ part. The organ part includes the instruction *pizz.* (pizzicato). The piano part also includes *arco* markings. The system concludes with a *pp* dynamic marking.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff in soprano clef and the lower staff in alto clef. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and two bass staves. The music is in a key with two flats and a 3/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also markings for *a. 2.* (second ending) and *rit.* (ritardando).

roux, Pour dor.mir dans vos py - ra - mi - des, U - ne rei - - ne in - di - - gne - de
 kehrt, ruh'n im Schlaf un - ter Py - ra - mi - den, ei - ne Kön' - - gin, nicht eu - er
 realm, she, whose heart sor - row doth o'er - whelm? Say, may she now en - - ter your

The second system of the musical score consists of six staves, all for piano accompaniment. It includes two grand staves and four bass staves. The music continues from the first system, maintaining the same key and time signature. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). There is a marking for *arco* (arco) on the third staff.

14

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each starting with a fortissimo (*ff*) dynamic. The bottom six staves are for the piano accompaniment, including a double bass line. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff*, *p*, and *pp*. The system concludes with a fermata over the final notes.

vous, U - ne rei - ne in - di - gne - - de vous?
 werth, ei - ne Kön - gin, nicht eu - - er werth?
 realm, she, once queen, whose heart grief doth o'erwhelm?

The second system of the musical score continues the composition. It features the same ten staves as the first system. The piano accompaniment includes markings for *pizz.* (pizzicato) in several staves. The vocal parts continue with their melodic lines. Dynamic markings include *ff*, *p*, and *pp*. The system concludes with a fermata over the final notes.

14

28 (88) Allegro assai agitato.

Non!.... non, de vos de - me - res fu - nè - bres Je pro - fa - ne -
 Nein! nein! Die Ruh' an - hei - li - ger Stüt - te würd' fre - velnd durch
 Nay! Nay! not e'en in death be guilty to hon - our wed - ded! The sweet peace of the

senza sord. *mf* *poco f*
mf *poco f*
mf *poco f*
mf *poco f*
mf *poco f*
mf *poco f*

Allegro assai agitato. *poco f*

Fag. a 2.

rais la splen - deur. Rois, en - cor au sein des té -
 mich euch ge - stört, Kön - ge, noch im stei - ner - nen
 tomb I'll not pro - fane! Kings ye are still tho' in stone ye be

poco f
f *p*
f *p*
f *p*
f *p*
f *p*

nè - bres, Vous me fui - riez a - vec hor - reur, Vous me fui -
 Bet - te, stiesst ihr voll Graun mich weg em - pört, stiesst ihr voll
 bed - ded, ye would des - pise me, re - ject me with dis - dain. Ye would but

cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto

15

Tempo poco rit.

Fl. *p*

Ob. *f* *ff* *p*

Clar. *f* *ff* *p*

Fag. I. *poco f* *f* *ff* *p*

Tempo poco rit.

riez a - - vec hor - reur.
 Graun mich - weg em - pört!
 treat me - with dis - dain.

Du ____ des -
 O ____ Ge -
 Weep then, sad

15

Tempo poco rit.

Fl.

Clar.

tin ____ qui ____ m'ac - ca - ble est - ce à - moi de ____ me plain - dre?
 schick, - un - - heil - schwe - res, bist du der Lohn mei - - - ner Tha - ten?
 heart! - grief - o'er - burd - en'd, suf - frest for deeds I ____ com - mit - ted.

unis.

Fl.

Ob.

Clar.

Ai - - je pour l'ac - cu - ser, ai - - je le droit de la ver -
 Trag' - - nicht selbst ich die Schuld, dass - - mich der Gott zür - - nend - - miss -
 Thou shalt not hear me com - plain. I - - may not claim vir - tue's - soft

p

pp

Tempo I.

Fl.

Ob.

Clar.

Cor. I.

Fag.

p

pp

pp

pp

p

Tempo I.

tu? Par moi nos Dieux ont fui d'A - le - xan - dri - e, par moi nos Dieux ont fui
 hört? O Gram! die Göt - ter flohn, von mir ver - ra - then, o Gram! die Göt - ter flohn,
 tears. A - las! that we for - sook the Gods of E - gypt, oh heart! they now have fled:

poco f

f *p* *pp*

poco f

f *p* *pp*

poco f

f *p* *pp*

poco f

f *p* *pp*

poco f

f *p* *pp*

pp

pp

Tempo I.

Fl.

Ob.

Clar.

Cor. I. II.

Cor IV. *p*

Fag. *p*

Tromb. III. *p*

d'A-le-xan-dri-e. D'I-sis le cul-te est dé-truit. Grands Pha-ra-
 von mir ver-ra-ten! Un-ser Glau-ben ist zer-stört! Kön'-ge des
 The an-cient faith of I-sis is des-troyed, is dead! Hear me, ye

Fl.

Ob.

Clar.

Fag. *a 2.*

ons, no- - - bles La - gi - des, Grands Pha-ra-ons, no- - - bles La - gi - des,
 Reichs, ed - - - le La - gi - den, Kön'-ge des Reichs, ed - - - le La - gi - den,
 Kings, no - - - blest La - gi - des! Hear me, ye Kings, no - - - blest La - gi - des!

rit. - -

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. I. II. *ff*

Cor. III. *ff*

poco f Cor. IV. *ff*

Fag. *ff*

Tr. *ff* a 2.

poco f Tromb. *ff*

poco f Timp. in As (La \flat) Es (Mi \flat) (senza la coperta) *ff*

rit. - -

Vous me fui-riez a-vec hor-reur,
 ihr stiesset mich von euch empört,
 A-las, my pleading were in vain:

Vous me fui-riez a-vec hor-reur!
 ihr stiesst von euch mich weg em-pört!
 ye would re-ject me with dis-dain!

Vello. I. *ff*

Vello. II. *ff*

ff

p

p

p

ff

p rit. - -

Meno mosso.
Fl.

Fl.

Clar.

Meno mosso.

Du des - tin qui mac - ca - ble est - ce à moi de - me
 O Ge - schick, un - heil - schwe - res, bist du der Lohn mei - ner
 Weep then, sad heart, grief o'er - burd - en'd, suf - f' rest for deeds I com -

appassionato

p

p

p

div.

Meno mosso.

f

p

f

p

plain - dre? Ai - je pour l'ac - cu - ser, ai - je le droit de
 Tha - ten? trag' - je nicht selbst ich die Schuld, dass mich der Gott zür -
 mit - ted. I claim not vir - tue's soft tears, yet, sad heart, thou shalt

unis.

sf

sf

sf

sf

sf

sf

sf

sf

Tempo I.

Fl.

Ob.

Clar. a 2.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

Tromb.

Timp. Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

Tempo I.

sotto voce

— la — ver — tu? Grands Phara — ons, no — bles La — gi — des, Ver — rez-vous en — trer sans cour —

— nend — miss — hört? Kön' — ge des Reichs, ed — le La — gi — den, darf bei euch, die heim ihr ge —

not hear me com — plain! Hear me, ye Kings, no — blest La — gi — des, say, may she not en — ter your

Tempo I.

Musical score for the first system, featuring multiple staves with musical notation. Dynamics include *sf*, *p cresc.*, and *f*.

roux, Pour dor-mir dans vos py-ra-mi-des,
 kehrt, ruhn im Schlaf un-ter Py-ra-mi-den
 realm, queen no more, she-whose guilty deeds

U-ne reine in-di-gne de vous? Non,
 ei-ne Kön-gin, nicht eu-er werth? Nein!
 now her heart with sor-row o'er-whelm? Nay!

j'ai d'un é-
 O mein Ge-
 my consort's

Musical score for the second system, featuring multiple staves with musical notation. Dynamics include *mf*.

poux dés - ho - ré la vie. Sa cendre est sous mes yeux, son om - bre me pour -
 mahl, ich stürzte dich in Schmach; es klagt dein Staub mich an, dein Schat - ten folgt mir
 life I robb'd of hon - our's name; his dust calls loud for ven - - geance, mer - cy I do not

The first system of the score consists of ten staves. The top staff is a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The remaining nine staves are arranged in pairs, with the left-hand part on the lower staff and the right-hand part on the upper staff of each pair. The music is primarily chordal, with many notes beamed together. Dynamics include *ff* (fortissimo) and *p* (piano). The system concludes with a double bar line and a *ff* dynamic marking.

The vocal line for the first system is a single staff in the key signature of three flats and common time. It begins with a whole rest, followed by a series of eighth and quarter notes, ending with a quarter rest.

suit. C'est par moi qu'aux Ro-mains l'E-gypte est as-ser - vi - e. Par moi nos Dieux ont
 nach. Ich war es, die an Rom E-gyp - ten preisge - ge - ben; die Göt - ter sind ent-
 claim. Thro' me E-gypt to Rome its glo - ries did sur - rend - er; thro' me our Gods have

The second system of the score consists of ten staves. The top staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The remaining nine staves are arranged in pairs, with the left-hand part on the lower staff and the right-hand part on the upper staff of each pair. The music is primarily rhythmic, featuring eighth notes and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line and a *p* dynamic marking.

The first system of the musical score consists of ten staves. The top three staves are vocal parts, each marked with a fortissimo (*ff*) dynamic. The next four staves are piano accompaniment, also marked with *ff*. The bottom two staves are bass accompaniment, marked with *f*. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a series of chords and melodic lines, with some notes marked with accents.

ff — *p*

fui les murs d'A - le - xan - drie, Et d'I - sis le culte est dé -
 flohn, durch mich von hier ver - bannt, und I - sis herrscht nicht mehr im
 fled; the an - cient faith of I - sis thro' me is des - troyed, is

The second system of the musical score continues the piano accompaniment. It consists of ten staves. The top two staves are vocal parts, marked with *f*. The next four staves are piano accompaniment, marked with *f*. The bottom two staves are bass accompaniment, marked with *ff*. The key signature remains three flats, and the time signature is common time. The music features a series of chords and melodic lines, with some notes marked with accents.

20

a 2.
f *p* *dim. sempre*
f *p* *dim. sempre*
f *p* *dim. sempre*
 a 2.
f *p*
f *p*

(d'une voix altérée.)
 (mit erregter Stimme.)
 (with great excitement.)

truit. O - si - ris pros - crit ma cou - ron - ne. A Ty - phon je li - vre mes
 Land. O - si - ris ent - reisst mir die Kro - ne, dir, o Ty - phon, weik - ich mein
 dead! Since O - sir - is of all hath be - reft me, un - to thee now, Ty - phon, I

20

The first system of the musical score consists of ten staves. The top three staves are vocal parts, each marked with *ff*. The next four staves are piano accompaniment, also marked with *ff*. The bottom three staves are additional piano accompaniment, with the lowest staff marked with *sf* and *ff*. The music is in a key with two flats and a common time signature. The first measure of the vocal parts contains a whole note chord.

(d'une voix plus altérée)
 (noch erregter)
 (still more excited)

jours!
 Sein!
 call!

Con_tre l'hor_reur
 Vor ban_gem Schreck
 Oh! hor_ror dread!

The second system of the musical score continues with ten staves. The top staff is a vocal line with lyrics, marked with *ff*. The second staff is piano accompaniment, marked with *ff* and *div.*. The third and fourth staves are piano accompaniment, marked with *ff*. The fifth and sixth staves are piano accompaniment, marked with *sf* and *ff*. The seventh and eighth staves are piano accompaniment, marked with *mf*. The ninth and tenth staves are piano accompaniment, marked with *ff*. The music is in a key with two flats and a common time signature. The vocal line has a melodic line with lyrics.

quasi parlando

qui m'en vi - ron - ne Un vil rep - ti - le est mon re - cours.
 und bit - term Hoh - ne komm, gift' - ge Nat - ter, mich zu be - frein!
 now is the end. — come, pois' nous vi - per! re - lease my soul!

Vello. unis.

C. B.

21

Fl. picc. I. *Allegro non troppo.*

Fl. picc. II. *ff*

Viol. *ff*

21 *ff* *poco f* *Allegro non troppo.*

rallent.

Viol. *pp*

dim. *pp*

dim. *pp*

sf poco f *pp*

sf poco f *pp*

p *p* *pp*

rallent. *pp*

Recitativo misurato.

(Voix éteinte, en articulant à peine.)

(Mit erloschener Stimme, mühsam sprechend.)

(Voice growing weaker and weaker scarcely articulating the words.)

Moderato.

Dieux du
Gott des
God of the

Moderato. **Recitativo misurato.**

Nil, vous m'a - vez tra -
Nils, mich er - fasst ein
Nile! thine no more. Oc -

poco f *f*

poco f *f*

poco f *f*

hi - e! Oc - ta - ve
Be - ben! Bald naht er!
ta - vius! thee I call,

(mf) *p*

div. (mf) *p unis.*

(mf) *p*

Poco animato.

m'at.tend a son char. Clé-o -
 o Schmach, diemirdroht! Doch Kle-
 re-ceive my last breath! Cle-o -

Poco animato.

pâ-tre en quittant la vi-e
 o-pa-tra wirft hin.weg das Le-ben,
 pa-tra bids fare well to life now,

rall. poco a poco

Re - de.vient di - gne
 zeigt - sich werth Cae.sars
 comes to thee, smil - ing

rall. poco a poco

Adagio.

22

Tempo I.

de durch e'en Cé - sar! den Tod! in death.

Adagio.

22

Tempo I.

poco a poco animato *pp* *cresc.* *f* poco a poco rall. *p* *dim.*

poco a poco animato

Allegro.

poco a poco rall.

poco lento *p* *pp* Adagio. *p* *ff* Moderato. *p* *pp* *pizz.* (*pp*)

poco lento

Adagio.

Moderato.