

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.

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!

TENORE.

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

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

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 upper staves feature intricate rhythmic patterns with slurs and dynamic markings of *p* (piano) and *f* (forte). The lower staves provide harmonic support with sustained notes and chords. A *rit.* (ritardando) marking is present in the middle of the system.

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 in treble clef, and the bottom six staves are in bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) are present 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 dynamic markings like *p*.

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 dynamic markings like *p*.

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 music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout to indicate volume changes. The key signature is two flats (B-flat and E-flat).

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 orchestra, measures 1-8. The score includes staves for piano (treble and bass clefs) and orchestra (strings and woodwinds). 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!

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!*

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 gequäl-et 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 iot-ras-si 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, miser ba 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.*

Musical score for the first system, featuring multiple staves with piano and forte dynamics and crescendo markings.

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.

Cieli! che veggio!
 Himmel! was seh ich?

Bassi.

Musical score for the Basses part, including piano and forte dynamics.

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-pler 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 que-ste
 Blut mir, mich fas-set Graun - Ist euch will-kommen, o Göt-ter, scheint recht euch wohl das O-pler 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-pler!

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 avan-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-vrà-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.

fes-o. 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 Andrer 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-tin.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. Dochwie, 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 wiederseh'n? 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 gh'af-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 contem-pi e ta-cè? Perchè quel tuo par-lar sì 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-ch'io 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

Presto.

Flauti.

Oboi.

Fagotti.

Corni in D.

Violino I.

Violino II.

Viola.

IDAMANTE.
IDAMANTES.

mi-o!
meine!

Me-co com-piangi del padre mio il de-
Auch du be-weinest des theuren Vaters

IDOMENEO.
IDOMENEUS.

Spie-ta-tis-simi De-i!
Unbarmherzige Götter!

Violoncello e Basso.

Allegro.

stin?
Tod?

Ah padre!
Mein Va-ter!

Ah Numi!
ihr Götter!

do-ve son i-o?
kann ich es glauben?

oh qual trus-porto!
ha, welche Wonne!

Ah figlio!
Ich bin es!

Soffri, ge_ni_tor ad_o - ra_tor 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!
 Folge mir nicht, ge-horche!

meglio per te sa-ri-a
 o hättest du doch niemals

il non a-vermi ve-duto or qui;
 erblickt den Va-ter an diesem Ort!

pa-er-

SCENA X.

Idamante solo.

SCENE X.

Idamantes allein.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

f *sp*

Ah qual ge-li-do or-ror
 Welche schreckli-che Nacht

m'ingombra i
 trübt mei-ne

ven-ta, pa-ven-ta, pa-ven-ta il ri-ve-der-mi!
 be-be, er-be-be, er-be-be und ent-fliche!

(parte in fretta)
 (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*

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

ror.
Zorn.

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

arco
p arco
p arco
p arco
arco
p arco

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

sfp
sfp
sfp
sfp
sfp
sfp

f
f
f
f
f
f

p
p
p
p
p
p

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,

sf *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 *mf* *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

ror, fre-mendo, fre-men-do d'or-ror.
 Zorn ent-flanmet, ent-flan-met von Zorn.

pizz.
p.

pizz.
p.
pizz.

arco.
sfp

pizz.
p.
arco.
sfp

sfp

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

f
f
f

arco.
p
cresc.
f
p
sfp

arco.
p
cresc.
f
p
sfp

cresc.
f
p

cresc.
f
p

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

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

ci - de il do - lor, muc - cide il do - lor, muc - 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^o 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* *a2.*

Violino II. *f* *a2.*

Viola. *f*

Violoncello e Basso. *f*

The first system of the musical score consists of ten staves. From top to bottom, they are: Flauti (Flutes), Oboi (Oboes), Fagotti (Bassoons), Corni in D (Trumpets in D), Trombe in D (Trumpets in D), Timpani in D.A. (Timpani in D), Violino I (Violin I), Violino II (Violin II), Viola, and Violoncello e Basso (Cello and Bass). The music is in 2/2 time and D major. It features a variety of notes, rests, and trills (tr.) throughout. Dynamics include *f* (forte) and *a2.* (second ending). The score is written for a full orchestra.

The second system of the musical score continues the orchestral piece. It consists of ten staves, corresponding to the instruments in the first system. The notation includes various rhythmic patterns, rests, and trills. The dynamics remain consistent with the first system, primarily *f* and *a2.*. The score is written for a full orchestra.

This system contains the first six staves of the musical score. The top two staves (treble and bass clef) feature a complex rhythmic pattern with sixteenth and thirty-second notes, marked with *acc.* and *p*. The middle two staves (treble and bass clef) play a steady eighth-note accompaniment. The bottom two staves (treble and bass clef) feature a more active melodic line with slurs and dynamic markings including *pizz.*, *p*, and *divisi pizz.*.

This system contains the next six staves of the musical score. The top two staves (treble and bass clef) continue with complex rhythmic patterns, including trills (*tr*) and dynamic markings like *f* and *p cresc.*. The middle two staves (treble and bass clef) play a steady eighth-note accompaniment, with dynamic markings *f* and *p cresc.*. The bottom two staves (treble and bass clef) feature a melodic line with trills (*tr*) and dynamic markings including *arco*, *f*, *p*, and *cresc.*.



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. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). Trills are marked with *tr*. A *rit.* (ritardando) marking is present in the middle section.



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 complex rhythmic patterns and rests. Dynamics include *f*, *p*, and *cresc.*. Trills are marked with *tr*. *a2.* (second ending) markings are present in the bass clef staves. A *rit.* marking is also present.

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* and *p*. The notation includes various note values, rests, and articulation marks. A second ending bracket labeled "a. 2." is present at the end of the system.

Second system of musical notation, continuing the piece with similar complexity. It includes dynamic markings like *pizz.*, *divisi.*, and *arco*. A second ending bracket labeled "a. 2." is also present. The notation is dense with many notes and rests.



Musical score system 1, featuring ten staves. The notation includes various musical symbols such as trills (tr), triplets (3), and dynamic markings (p, cresc., f). The system is divided into two measures by a double bar line. The first measure contains complex rhythmic patterns with trills and triplets, while the second measure features a more rhythmic accompaniment with dynamic markings.



Musical score system 2, featuring ten staves. The notation includes various musical symbols such as trills (tr), triplets (3), and dynamic markings (p, cresc., f). The system is divided into two measures by a double bar line. The first measure contains complex rhythmic patterns with trills and triplets, while the second measure features a more rhythmic accompaniment with dynamic markings. A second ending marking 'a.2.' is present in the lower staves of the second measure.

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*

The musical score consists of several staves. The top four staves are instrumental, likely for strings or piano, with dynamic markings such as *f* (forte) and *p* (piano). The bottom four staves are 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

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 musical score consists of ten staves. The first five staves are instrumental, with dynamics marked *f* and *cresc.*. The sixth staff contains the first vocal line with lyrics: *vien fe - steg - giar, con - vien fe - steg - giar, convien, con_vien fe - steg -*. The seventh staff contains the second vocal line with lyrics: *flie - ge die Zeit, ver - flie - ge die Zeit, die Zeit, ver - flie - ge die*. The eighth staff contains the third vocal line with lyrics: *vien fe - steg - giar, con - vien fe - steg - giar, convien, con_vien fe - steg -*. The ninth staff contains the fourth vocal line with lyrics: *flie - ge die Zeit, fe - steg - giar, die Zeit, ver - flie - ge die*. The tenth staff is a bass line with dynamics marked *f*.

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 middle four staves appear to be a grand staff or a specific instrumental arrangement. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'a 2.' and 'tr.' are present throughout the system.

The second system of the musical score includes vocal lines with German lyrics and piano accompaniment. The lyrics are:

gjar, convien fe-steg-gjar, convien, convien fe-steg-gjar, convien fe-steg-gjar,
Zeit, ver-flie-ge die Zeit, die Zeit, verflie-ge die Zeit, ver-flie-ge die Zeit,

The piano accompaniment continues with similar rhythmic patterns as the first system, with various clefs and musical notations.

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 glüzt 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 -

Treble clef: *p*
 Bass clef: *p*, *a 2.*
 Treble clef: *p*
 Bass clef: *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.
Dall'on.de fuo - - re suo - nan so - no - re tri -
Von klaren Wel - - len hal - len die Lieder küh -
 Bassi. *p*

Già riede il

Heil die sem

tri - to - 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.

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 is arranged in a grand staff format with ten staves. The top five staves are for piano accompaniment, and the bottom five are for voice. The piano part includes a variety of textures, from dense chords to flowing arpeggios. Dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are used throughout. The voice part features a melodic line with lyrics in German. The lyrics are:
tu - no so - no - ri! Net - tu - no so - no - ri! quel no - me ri - suo - ni,
sei - don ver - eh - ret! Po - sei - don ver - eh - ret! Lasst Blumen uns pflü - cken,
tu - no so - no - ri! Net - tu - no so - no - ri! quel no - me ri - suo - ni,
sei - don ver - eh - ret! Po - sei - don ver - eh - ret! Lasst Blumen uns pflü - cken,
The score concludes with a final piano accompaniment line.

quel Nu - me sad - o - ri, so - vra - no del mar, so - vra - no del mar, so -
 der ihm ist ge - weih't, der ihm ist ge - weih't, der
 den Al - tar zu schmücken, so - vra - no, so - vra - no del mar, so -
 der ihm ist, der ihm ist ge - weih't, 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 - weih't, der

The musical score is arranged in a system of 12 staves. The top two staves are for the vocal line, with lyrics in Italian and German. The bottom ten staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The score is in a key signature of one sharp (F#) and a 3/4 time signature. Dynamics include piano (*p*) and crescendo (*cresc.*). The lyrics are:
Italian: *pra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con - ver -*
German: *ihm ist ge - weiht; bei fest - li - chen Tän - zen ver - flie - ge die Zeit, con - ver -*

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,

The first system of the musical score consists of seven staves. The top two staves are vocal lines, with the upper staff containing trills and accents marked 'a 2.'. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The music is in a key with one sharp (F#) and a 2/4 time signature.

convien festeggjar,convien festeg-giar, *convien,* *convien festeg-giar.*
verfliege die Zeit,verflie-ge die Zeit, *die Zeit,* *verflie-ge die Zeit.*

convien festeggjar, *convien festeg-giar,convien,* *convien festeg-giar.*
verfliege die Zeit, *verflie-ge die Zeit,dieZeit,* *verflie-gr die Zeit.*

convien festeggjar,convien festeg-giar, *convien,* *convien festeg-giar.*
verfliege die Zeit,verflie-ge die Zeit, *die Zeit,* *verflie-ge die Zeit.*

fe - steg - gjar, *convien festeg-giar,convien* *fe - steg - gjar.*
ja, die Zeit, *verflie-ge die Zeit,dieZeit,* *ja, — die Zeit.*

The second system of the musical score includes lyrics for four vocal parts and piano accompaniment. The lyrics are arranged in four lines, each corresponding to a vocal line. The piano accompaniment continues with the same instrumentation as the first system.

Flauti.

Oboi.

Fagotti.

Corni.

Viol. I. *tr.*

Viol. II. *sempre p*

Viola. *sempre p*
pizz.

SOPRANO I.
SOLO.
tr.

tr.

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

SOPRANO II.
SOLO.
tr.

tr.

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

Vcl. e Basso.
pizz.
p

tr.

tr.

tr.

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, dolphin - 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.

Po-sei - don ver - eh-ret!

Po-sei - don ver - eh-ret!

Net - tu - no so - no - ri!

Net - tu - no so - no - ri!

Net - tu - no so - no - ri!

Po - sei - don ver - eh - ret!

Net - tu - no so - no - ri!

Po - sei - don ver - eh - ret!

The musical score consists of multiple staves. The upper section features instrumental parts, likely for strings, with dynamic markings of *p* and *f*. The lower section contains vocal lines with lyrics in Italian. The lyrics are:
quel nome ri-suo-ni, quel Nu-me sàd-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 sàd-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

The musical score consists of several staves. The top staves are instrumental, with dynamic markings of *p* and *cresc.*. The lower staves contain vocal lines with lyrics in Italian and German. The lyrics are:
 Italian: *pra - no del mar; con dan - ze e con suo - ni con - vien fe - steg - giar, con -*
 German: *ihm ist ge - weiht; bei fest - li - chen Tän - zen ver - flie - ge die Zeit, ver -*
 The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a voice and piano piece. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note pattern and various chordal textures. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *pp divisi*. The lyrics are in German: "vien fe - steg - giar. flie - ge die Zeit." The score is written in a key signature of one sharp (F#) and a 12/8 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 the following lyrics:

Or suo - nin le trom - be, or suo - nin le
 Es la - det die Trom - be zur Fest - he - ka -
 Or suo - nin le trom - be, or suo - nin le
 Es la - det die Trom - be zur Fest - he - ka -

The bottom section shows a bass line with a *cresc.* dynamic.

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 - weih't, 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, 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 - weih't, so - lenne e - ca - tom - be
 zur Fest - he - ka - tom - be,

First system of musical notation. It includes a vocal line with a trill (tr.) and a piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

13

andiam prepa - rar, so - len - ne eca - tom - be *andiam, andiam, andiam pre - pa -*
 die ihm ist ge - weiht, zur Fest - he - ka - tom - be, die ihm, die ihm, an - diam

andiam prepa - rar, so - len - ne eca - tom - be andiam, die ihm ist ge -
 die ihm ist ge - weiht, zur Fest - he - ka - tom - be, die ihm, die ihm

andiam prepa - rar, so - len - ne eca - tom - be *andiam, andiam, an - diam pre - pa -*
 die ihm ist ge - weiht, zur Fest - he - ka - tom - be, die ihm, die ihm,

andiam prepa - rar, so - len - ne eca - tom - be andiam, die ihm ist ge -
 die ihm ist ge - weiht, zur Fest - he - ka - tom - be, die ihm, die ihm

Second system of musical notation, including lyrics and piano accompaniment. The lyrics are in Latin and describe the preparation for the Feast of the Epiphany. The piano accompaniment continues with the same rhythmic pattern as the first system.

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 is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings such as *tr* (trills) and *3* (triplets). The piece begins with a series of chords and then moves into a more active melodic and harmonic texture.

The second system of the musical score features vocal lines and piano accompaniment. It consists of five staves. The top two staves are vocal lines in treble clef, and the bottom three are piano accompaniment in bass clef. The lyrics are in German and are written below the vocal staves. The piano accompaniment includes a prominent trill in the bass line at the beginning of the system.

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