

PSYCHE

Concertstück

für Soli, Chor und Orchester

von

NIELS W. GADE.

Op. 60.

Text nach C. Andersen.

Deutsch bearbeitet von Ed. Lobedan.

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PSYCHE.

Introduzione. CORO: „In Hellas, dem Lande der lachenden Sonne“
„In Hellas, a country of sunlight“

Niels W. Gade, Op. 60.

Allegro non troppo e con grazia. ♩ = 138.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

I. II.
Corni in E.

III. IV.

Trombe in E.

Trombone tenore,
basso e Tuba.

Timpani in E. H.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncelli.

Basso.

CORO.

Allegro non troppo e con grazia.

A

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 18 staves. The top section (measures 1-16) features a complex texture with multiple melodic lines. Dynamic markings include *sf*, *dim.*, *f*, and *p*. A section marked 'A' begins at measure 17. The bottom section (measures 17-32) includes a woodwind part with *tr* (trill) markings and a bass line with *dim.* and *f* markings. The score concludes with a final *mf* dynamic marking.

The musical score consists of several staves. The top section includes piano accompaniment with various dynamics such as *p* (piano) and *dim.* (diminuendo). The vocal parts include:

- Soprano:** In Hel - las, in Hellas, dem Lande der la - chen - den
- Alto:** In Hel - las, in Hellas, a country of sun - light and
- Bass I:** In Hellas, dem Lande der la - chen - den Sonne, in
In Hellas, a country of sun - light and glad - ness, and
- Bass II:** In Hellas, dem Lande der la - chen - den Sonne, der lachenden
In Hellas, a country of sun - light and gladness, of sunlight and

The bottom section of the score continues with piano accompaniment, including dynamics like *mf* (mezzo-forte), *dolce* (dolce), and *p* (piano).

Son - ne, in Hel - las, wo Milch und wo Ho - nig dem Bo - den ent - fließt, wo's Lust ist zu
 glad - ness, in Hel - las Where milk and where hon - ey a - bundant are found. Where day has no
 Son - ne, in Hel - las, in Hel - las, in Hel - las, in Hel - las, wo's Lust ist zu
 glad - ness, in Hel - las, in Hel - las, in Hel - las, Where day has no
 Hel - las, in Hellas, wo Milch und wo Ho - nig dem Bo - den ent - fließt, wo's Lust ist zu
 glad - ness, in Hellas where milk and where hon - ey a - bundant are found. Where day has no
 Son - ne, in Hellas, wo Milch und wo Ho - nig dem Bo - den ent - fließt, wo's Lust ist zu
 glad - ness, in Hellas where milk and where hon - ey a - bundant are found. Where day has no
 Hel - las, dem Lan - de der la - chen den Son - ne, wo's Lust ist zu
 Hel - las, a coun - try of sun - light and glad - ness. Where day has no

The musical score consists of multiple staves. The top section features piano accompaniment with complex chordal textures and melodic lines. The middle section contains the vocal line with lyrics in German and English. The bottom section continues the piano accompaniment, showing a key change to a lower key (indicated by a flat sign) and a change in tempo to 'tr. m.' (tristemente moderato).

le-ben in Glück und in Won-ne, in Glück und in Won - - ne, wo's Lust ist zu le-ben in Glück -
shadows, and life has no sad-ness, and life has no sad - - ness, where day has no shadows, and life -

le-ben in Glück, in Won - - ne, in Glück -
shadows, and life no sad - - ness, and life

le-ben in Glück und in Won-ne, in Glück und in Won - - ne, wo's Lust ist zu le-ben in Glück -
shadows, and life has no sad-ness, and life has no sad - - ness, where day has no shadows, and life -

le-ben in Glück, in Won - - ne, in Glück
shadows, and life no sad - - ness, and life -

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features various dynamics such as *p*, *dim.*, *f*, and *mf*, along with articulation marks like *pizz.* and *arco*. The lyrics are written in German and English, with the English translation appearing below the German text. The score concludes with a section marked *B*.

_und in Won - ne, wo wü - zi - ger Duft je - des Da - sein versüsst, da
 _has no sad - ness, Where spi - cy and sweet are the scents all a - round, From
 _und in Won - ne, wo wü - zi - ger Duft je - des Da - sein versüsst, da wuchs in der
 _has no sad - ness, Where spi - cy and sweet are the scents all a - round, From first days of
 und in Won - ne, wo wü - zi - ger Duft je - des Da - sein versüsst, da wuchs in der
 has no sad - ness, Where spi - cy and sweet are the scents all a - round, From first days of
 und in Won - ne, wo wü - zi - ger Duft je - des Da - sein versüsst, da wuchs in der
 has no sad - ness, Where spi - cy and sweet are the scents all a - round, From first days of

Musical score for piano and strings, measures 1-16. The score includes staves for piano (p), mezzo-forte (mf), and forte (f) dynamics, as well as trills (tr) and pizzicato (pizz.) markings.

wuchs, in der Ju-gend Anmuth und Glanz, — un-ter Spiel, un-ter Tanz, die Kö - nigs-toch - ter
 first days of child-hood, graceful and bright, — In her step free and light, The roy - al maid - en

Ju - gend Anmuth und Glanz, — un-ter Spiel, — un-ter Tanz, die Kö - nigs-toch - ter
 child-hood, graceful and bright — In her step, — free and light, The roy - al maid - en

Ju - gend Anmuth und Glanz. unter Spiel, — un-ter Spiel, un-ter Tanz, die Kö - nigs-toch - ter
 child-hood, graceful and bright, In her step, — in her step free and light, The roy - al maid - en

Ju - gend An - muth und Glanz. — un-ter Spiel, un-ter Tanz, die Kö - nigs-toch - ter
 child - hood, grace - ful and bright, — In her step free and light, The roy - al maid - en

Musical score for piano and strings, measures 17-32. The score includes staves for piano (p) and mezzo-forte (mf) dynamics.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *mf*, *p*, *dim.*, and *dolce*. The violin part includes dynamics such as *p* and *dolce*. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

Vocal line with German lyrics:

 Psy - - che einst auf.

 Psy - - che was bred.

 Psy - - che einst auf.

 Psy - - che was bred.

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamics such as *p* and *dolce*. The violin part includes dynamics such as *p* and *dolce*. The score continues in the same key signature and time signature as the first system.

C

The first system of the piano accompaniment consists of ten staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are also articulation marks such as slurs and accents. A fermata is present over a note in the second staff of the system.

The second system includes a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics in German and English. The piano accompaniment continues with similar notation to the first system. Dynamics include *mf* and *p*. The lyrics are:

Seht, wie sie fliegt ü_ber
 Ah! o - ver fair flowery
 Seht, wie sie fliegt ü_ber

The piano accompaniment for this system includes a *pizz.* (pizzicato) marking in the bass line.

C

blu - mige Au, über per-lenden Thau, nach dem Schmetterling haschend in ei - -
 meads how she flew, Over clear-shining dew, At the but - ter-flies cat-ching, as on - -
 blu - mige Au, über per-lenden Thau, nach dem Schmetterling haschend in ei - -

Musical score for a vocal piece with piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with German and English lyrics, and a piano accompaniment with various dynamics and articulations.

- len - dem Lauf. Wer je - sie ge - seh'n, - wer je sie ge -
 - ward she sped. When - e'er she ap - peared, - when - e'er she ap -
 Wer je sie ge - seh'n, in dem son -
 When - e'er she ap - peared, in that land

pizz. arco
 p arco
 mf arco
 mf

sehn in dem son-nigen Land, zu ihr fühlt in Lie-be sein Herz er ent-brannt, wo
 peared, in that land of de-light, Each heart was with love set on fire at the sight, The

sehn in dem son-nigen Land, zu ihr fühlt in Lie-be sein Herz er ent-brannt, wo
 peared, in that land of de-light. Each heart was with love — set on fire at the sight, The

ni - gen Land. zu ihr — fühlt in Lie - be sein Herz er ent-brannt, wo
 of de-light, Each heart was with love set on fire at the sight, The

This section of the score is a piano accompaniment for the first system. It consists of ten 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 three sharps (F#, C#, G#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The texture is dense, with many chords and moving lines.

This section contains the vocal lines and piano accompaniment for the second system. It features four vocal staves (two in treble clef, two in bass clef) and two piano accompaniment staves. The lyrics are written below the vocal staves. The music continues in the same key signature and time signature as the first system. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal parts.

Hym - nen er - tön - - ten, weit und breit, sie wa - ren nur
 songs that re - sound - ed, far and near, Were all, all, for

Hym - nen er - tön - - ten, weit und breit, sie wa - ren Psy - che, nur
 songs that re - sound - ed, far and near, Were all for Psy - che, for

Hym - nen er tön - ten, weit und breit, sie wa - ren
 songs that re - sound - ed, far and near, Were all for

Hym - nen er - tön - - ten, weit und breit, sie wa - ren Psy - che, nur
 songs that re - sound - ed, far and near, Were all for Psy - che, for

D

The musical score consists of piano accompaniment and vocal lines. The piano part features complex textures with arpeggiated figures and sustained chords. The vocal lines are in German and English. Performance markings include *pizz.* (pizzicato), *dim.* (diminuendo), and *p* (piano).

Psy - che ge - weiht. — Kein O - pfer ward Ve - nus, der Göt - tin, ge -
 Psy - che to hear. — No off - ring to Ve - nus, the god - dess, she
 Psy - che ge - weiht. — Kein O - pfer ward Ve - nus ge -
 Psy - che to hear. — No off - ring to Ve - nus she
 Psy - che ge - weiht. — Kein O - pfer ward Ve - nus ge -
 Psy - che to hear. — No off - ring to Ve - nus she

D

bracht, vor der Keuschheit er-blasste die üppige Pracht. nicht flammt vom Al-tar mehr gen Him - -

brought; Not by pure souls like hers could that altar be sought; No flame then up-rose to the sky

bracht, vor der Keuschheit er-blasste die üppige Pracht, nicht flammt vom Al-tar, nicht flammt vom Al-tar mehr gen Him - -

brought; Not by pure souls like hers could that altar be sought; No flame then uprose, no flame then up-rose to the sky

bracht, kein O - - pfer; nicht flammt vom Al-tar mehr gen

brought; no off' - - ring; No flame then up-rose to the

arco

mel die Lo - he. Dann zür - - - nend ge - bot die Göttin, die Ho - -
 an - y long - er: Cried Ve - - - nus in wrath as goddess the strong - -
 Himmel die Lo - he. Dann zür - - - nend ge - bot die Göttin, die Ho - -
 sky an - y long - er: Cried Ve - - - nus in wrath as goddess the strong - -

arco

arco

arco

he: ..Füh - ret die Fre - che nach fel - si - gen Höhn! - in Ein - samkeit soll sie voll Reu -

er: ..Bear off the scorn - er to some rocky height; - In lone - li - ness shall she re - pent

he: ..Füh - ret die Fre - che nach fel - si - gen Höhn! - in Ein - samkeit soll sie voll Reu -

er: ..Bear off the scorn - er to some rocky height; - In lone - li - ness shall she re - pent

E

Andante con moto.

The musical score consists of several systems. The first system includes piano accompaniment with dynamic markings like *dim.*, *pp*, and *p*. The second system introduces the vocal line with lyrics in German and English. The piano accompaniment continues with *pp* and *div.* markings. The third system shows the vocal line with lyrics: "e ver-gehn! Aus Tie-fe der Nacht, in Nebel und Sturm, er- hebt sich ein Dä - her de-spite. When deep is the night in mist and in storm, shall rise up a de -". The piano accompaniment features a triplet of chords. The score concludes with a final system of piano accompaniment.

E

Andante con moto.

mon: Psyche soll er zur Braut sich er-wählen, soll schlie-ssen sie heiss an's grau-si-ge Herz. kalt

mon: Psyche shall he re-quire to espouse him: her form shall he fold in fearful em-brace, cold

mon: Psyche soll er zur Braut sich er-wählen, soll schlie-ssen sie heiss an's grau-si-ge Herz. kalt

mon: mon: Psyche shall he re-quire to espouse him: her form shall he fold in fearful em-brace, cold

Musical score for the first part of the page, featuring multiple staves with piano and dynamic markings. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *dim.*, and *div.*.

Stür - me Gewalt, da weilt nur die Maid und ihr Kla - gen verhallt, ver - hallt. —
winds fiercely blow. Is left now the maid, Till her wail - ing is low, is low.

Stür - me Gewalt, ihr Kla - gen verhallt, ver - hallt. — ver - hallt. —
winds fiercely blow. her wail - ing is low, is low, is low.

Stür - me Gewalt, da weilt nun die Maid und ihr Kla - gen ver - hallt, — ver - hallt. —
winds fiercely blow. Is left now the maid. Till her wail - ing is low, dim. is low.

weilt nun die Maid, — ihr Kla - gen ver - hallt. —
left now the maid, — her wail - ing is low. —

Musical score for the second part of the page, continuing the musical notation and dynamics. It includes piano and dynamic markings such as *p*, *pp*, *dim.*, and *pizz.*.

I.

No 1. SOLO: „Weh mir, fern von der theuren Heimath“ „Ah me! far from the home I long for“

Allegro.

a 2.

Flauti.

Clarineti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Psyche.

Violoncelli.

Basso.

poco lento

Moderato.

p dim. pp

mezza voce poco lento (klagend)

dim. riten. pp

Weh — mir, fern — von der theu-ren Hei-math, soll ich ster-ben in Ein-sam-keit.
Ah — me! far — from the home I long for shall I die here in lone-li-ness.

p dim. pp

a 2.

Ah, und so jung schon wandern zum Ha - des!
 I, though so young, shall pass in - to Ha - des.

Auf nach den Sternen schau' ich ver -
 Up to the stars in vain am I

ge - bens. nir - gends er - glänzt mir ein Lichtstrahl der Hoff - - nung, weh mir, noch hör' ich die
 gaz - ing; no ray of hope can I see in the dark - - ness. Ah me! I hear but the

dim. p

dim. p

p p p

p dim. p p p

p p

dim. p p

dim. p pizz. pizz.

arco dim. pizz. pizz.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*), articulation (*arco*), and phrasing.

Zephyr und Genien.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment with dynamics (*mf dolce*, *p*, *pizz.*, *arco*).

mf dolce
 Psy - - che, hö - - re, was wir dir ver - kün - - - den,
mf dolce
 Psy - - che, hear thou what we have to teach thee,
mf dolce
 Psy - - che, hö - - re, was wir dir ver - kün - - - den,

Musical score for the piano accompaniment in the second system, including dynamics (*p*, *pizz.*, *arco*).

hö - re, was wir dir ver - kün - den, dich zu füh - ren sind wir her - ge -
 hear thou what we have to teach thee. Hence to guide thee are we with - er
 hö - re, was wir dir ver - kün - den, dich zu füh - ren sind wir her - ge -

pizz.
arco

The musical score consists of a piano accompaniment and three vocal parts. The piano part features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Dynamic markings include *p* (piano), *dolce* (sweetly), *mf* (mezzo-forte), and *dim.* (diminuendo). The vocal parts are written in treble clef with a key signature of one sharp (F#). The lyrics are provided in German and French.

German Lyrics:
 sandt, Ve - nus' For - scher_blick, Ve - nus' For - scher_blick soll dich nicht
 sent: Ve - nus' searçh - ing glance, Ve - nus' searçh - ing glance will nev - er

French Lyrics:
 sandt, Ve - nus' For - scher_blick soll dich nicht
 sent: Ve - nus' searçh - ing glance will nev - er
 sandt, Ve - nus' For - scher_blick soll dich nicht fin - den
 sent: Ve - nus' searçh - ing glance will nev - er reach - thee

A

un - be - kannt. Doch, o se - het, nach dem her - ben Kum - mer,

steps we bent. Though in sor - row, lo, the eye be - holds her

un - be - kannt. Doch, o se - het, nach dem her - ben Kum - mer,

A

p *p* *pp* *p* *pp* *p* *p* *pp* *p* *arco*

sanf - ter Schlummer, weil ihr Herz voll Un - schuld war und rein.
 sleep en-folds her, Since her heart has nought but pure-ness known.
 sanf - ter Schlummer, weil ihr Herz voll Un - schuld war und rein.

B

p dim.
p dim.
p dim.
pp
pp
pp
p dim.
pp
p dim.
pp
p dim.
pp
p
p
p
p dim.
pp
p dim.
pp

Lei - - - se brei - - - ten aus wir un - sre Flü - - gel, tra - - - gen
 Light - - - ly spread we out our wings, and fly - - ing Bear her,
 Lei - - - se brei - - - ten aus wir un - sre Flü - - gel, tra - - - gen

B

The musical score consists of several systems. The first system includes five staves of piano accompaniment. The second system includes three staves of piano accompaniment and three staves of vocal melody with lyrics in German and English. The third system includes two staves of piano accompaniment and three staves of vocal melody with lyrics. The fourth system includes two staves of piano accompaniment. Dynamics include *mf*, *p*, *pp*, and *dim.*

mf *p* *p* *dim.*

mf *p* *p*

mf *p* *p*

mf *p* *p*

p *pp*

p *pp*

p *pp*

f *dim.* *p*

Hügel, dort - - - hin, wo sie hol - de Freu - de ruft, wo sie hol - - - de Freu - de
 ly - ing; Some - - - where be it hers in joy - - - to share, be it hers in joy to

f *dim.* *p*

Hügel, dorthin, wo - sie hol - de Freu - de ruft, wo sie hol - - - de Freu - de
 ly - ing; Somewhere be it hers in joy to share, be it hers in joy to

f *dim.* *p*

Hügel, dorthin, dort - hin, wo sie hol - de Freu - de ruft, wo - sie hol - - - de Freu - de
 ly - ing; Somewhere, some - where be it hers in joy - - - to share, be - - - it hers - - - in joy to

p *pp*

p *pp*

The musical score consists of ten staves. The first six staves are mostly empty, with some notes in the final measure. The seventh staff contains a melodic line starting with *p dolce* and ending with *dim.*. The eighth staff has a *pp* dynamic. The ninth and tenth staves have *dim.* and *ruft.* markings. The eleventh and twelfth staves have *dim.* and *share.* markings. The thirteenth and fourteenth staves have *dim.* and *ruft.* markings. The fifteenth and sixteenth staves have *pp* and *dim.* markings. The final staff has *pp* and *allacra:* markings.

Nº 3. SOLO e CORO: „Wo bin ich?“
 „Where am I?“

Andantino. ♩ = 76.

Flauti.

Clarineti in B.

Fagotti.

Corni in F.

Timpani in Es.B.

Violino I. *pp con sordino*

Violino II. *pp con sord.*

Viola. *pp*

Psyche.

Wo bin ich? Du - kel mich umhüllt, kein Lichtstrahl Ret - tung kündet, nie wird mein tie - fes Weh ge -
 Where am I? Dark - ness wraps me round; No light, of res - cue tell - ing; Ne'er shall be stilled the woe pro -

Unsichtbarer Chor.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncelli. *pp*

Basso. *mf*

Andantino.

A

Musical score for the first system, including vocal line and piano accompaniment. The score is in 4/4 time and features a key signature of one flat. The vocal line begins with a melodic phrase in the first measure, followed by a rest. The piano accompaniment consists of a bass line with a melodic motif and a treble line with chords. Dynamics include *p*, *dim.*, and *pp*.

stillt, dass schwer mein Herz empfindet.
 found That in my heart is dwelling.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line and treble line. Dynamics include *pp*, *dim.*, and *arco*.

Psy - che, schloss sich dir auch des Lichtes Thor, fass'

Psy - che, what though the light thine eyes forsake, Take

Psy - che, schloss sich dir auch des Lichtes Thor, fass'

Psy - che, what though the light thine eyes forsake, Take

p dolce

p

p

p

pp

pp

pp

pp

dolce *p*

Muth, bekämpf dein Bangen, schloss sich dir auch des Lich - tes Thor, fass' Muth, bekämpf dein Ban -
 heart, let fear not bind thee, What though the light thine eyes forsake, take heart, let fear not bind

dolce *p*

Muth, bekämpf dein Bangen, schloss sich dir auch des Lich - tes Thor, fass' Muth, fass' Muth, bekämpf dein Ban -
 heart, let fear not bind thee, What though the light thine eyes for - sake, take heart, take heart, let fear not bind

dolce *p*

Muth, bekämpf dein Bangen, fass' Muth, fass' Muth, fass' Muth, bekämpf dein Ban -
 heart, let fear not bind thee, take heart, take heart, take heart, let fear not bind

dolce *p*

Muth, bekämpf dein Bangen, schloss sich dir auch des Lichtes Thor, fass' Muth, bekämpf dein Ban -
 heart, let fear not bind thee, What though the light thine eyes forsake, take heart, let fear not bind

p *p* *p* *pp*

p *p*

mf p p mf p p mf p p dim. p trem. trem. trem. p mf p p p

gen. fass' Muth, bekämpf' dein Ban - gen, zur Braut ein Mächt'ger dich er - kor, -
 thee, take heart, let fear not bind thee; His bride a great one thee would make,

gen. fass' Muth, bekämpf' dein Ban - gen, zur Braut ein Mächt' - - ger dich er - kor, dich er - kor, -
 thee, take heart, let fear not bind thee; His bride a great one thee would make, thee would make,

gen. fass' Muth, bekämpf' dein Ban - gen, zur Braut, zur Braut ein Mächt'ger dich er - kor, -
 thee, take heart, let fear not bind thee; His bride, his bride a great one thee would make,

gen. fass' Muth, bekämpf' dein Ban - gen, zur Braut ein Mächt' - ger dich er - kor, -
 thee, take heart, let fear not bind thee; His bride a great one thee would make,

p mf p mf p p mf p

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics *p*, *pp*, and *ppp*. The violin part includes dynamics *p dolce* and *dim.*.

Musical score for the second system, featuring vocal and piano parts with lyrics. The piano part includes dynamics *p*, *pizz.*, *arco*, and *pp*. The vocal parts include dynamics *p*, *pp*, and *dim.*.

be_kämpf' dein Ban - gen, hier will er dich em_pfan_gen, fass' Muth. _____
 let fear not bind thee, Here will he come to find thee, take heart. _____
 be_kämpf' dein Ban - gen, hier will er dich em_pfan_gen, fass' Muth. _____
 let fear not bind thee, Here will he come to find thee, take heart. _____

attacca:

Nº 4. DUETTO: „Psyche! Psyche!“
„Psyche! Psyche!“

Andantino con moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

I. II.
Corni in F.

III. IV.

Tromboni tenore.

Trombone basso.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Psyche.

Eros.
(Baritono.)

Violoncelli.

Basso.

Wer ruft? O sag' sag' wer du
Who calls? O say, say who thou

Psy - che. Psy - che!
Psy - che. Psy - che!

Andantino con moto.

The musical score consists of several systems. The top system features a piano introduction with a *stringendo* marking and a *dolce* dynamic. The piano accompaniment includes a prominent bass line with a *pizz.* (pizzicato) marking. The vocal line begins with the lyrics: "mir wie Thau so mild auf's Herz mein Gram ist schon ge-stillt." The score includes various dynamic markings such as *p*, *cresc.*, and *f*, as well as articulations like *senza sord.* and *stringendo*.

mir wie Thau so mild auf's Herz mein Gram ist schon ge-stillt. O sprich, o sprich, o
 like re-fresh-ing dew, No more shall I my grief re-new. O speak, o speak, o

mf
p dolce
mf
pp
p
mf
mf
p
p
p
mf
p
p
mf
p
pizz.
p
mf
p
arco
p

Stim - - me Laut, sie klingt unnen - bar süß und traut, sprich, o sprich! es schwand die Furcht, die
 voice - - I'd hear, It sounds souon - drous sweet and dear. Speak, - o speak! My form - er fear has

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment with dynamics *p* and *pp*. The second system features a vocal line with lyrics and piano accompaniment with dynamics *dim.*, *p*, and *mf*. The third system continues the piano accompaniment with dynamics *p*.

p *pp* *dim.* *p* *mf* *p*

jüngst mich bannt, mein Le - ben liegt in dei - - ner Hand, es schwand die Furcht, die jüngst mich bannt, o
 now - an end, My life - to thee I dare - - commend, my form - er fear has now an end, o

sprich, o sprich, o sprich! Lass tö - - - nen
 speak, o speak, o speak! In loud - - - er

A

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent arpeggiated figure in the right hand. Dynamics range from *p* to *f*. The second system continues the piano accompaniment with similar textures. The third system introduces the vocal line with lyrics. The piano accompaniment continues with a steady accompaniment pattern. The fourth system shows the vocal line continuing with lyrics, and the piano accompaniment providing harmonic support. The score concludes with a final system of piano accompaniment.

dei - ner Stim - me Laut, sie klingt un - nen - bar süß - und traut, mein Le -
 tones - thy voice - I'd hear, It sounds so won - drous sweet - and dear. My life,

A

poco riten. **a tempo**

dim. *f*

dim. *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

dim. *mf* *f*

dim. *mf* *f*

dim. *f*

p *dim.* *f* *pizz.*

p *poco riten.* *p* **a tempo** *f*

ben, mein Le - ben liegt in dei - ner Hand.
my life - to thee I dare commend.

Psy - che, sei Kö.nigin, theil'
Psy - che, My queen be thou, my

dim.
dim. *p*
dim. *mf* *mf* *dim.* *p* *dolce*
dim. *p* *mf* *mf* *dim.* *p* *p* *p dolce*
dim. *mf* *mf* *dim.* *p* *p*
dim. *mf* *mf* *dim.* *p* *p*
dim.
dim.
dim.
pizz. *arco*
p *mf* *p* *pp*
pizz. *arco*
p *pp*
pizz. *arco*
mf *p* *pp*
mf *p dolce*
 mei - ne Macht! Dein Thron steht hehr in gold' - ner Pracht, und milde Genien oh - ne Zahl dir sol - len die - nen
 power di - vide: Thy throne stand high in gold - en pride, And ready spirits num - ber - less Shall thee o - bey in
arco *p* *mf* *p* *pp*
mf *p* *pizz.*

dulce

B

p

p

p

p

p

p

p

p

p

tr.

p

mf

ü - berall, mil - de Ge - nien oh - ne Zahl dir sol - len die - - - nen ü - - ber -
 ev' - ry place, rea - dy spi - rits num - ber - less thee shall o - - - bey in ev' - ry

arco

p

B

f *dim.*
f *dim.*
f *dim.*
f *dim.*
mf *f* *dim.*
p *mf*
p *mf*
pp
p *mf* *f*
p *mf* *f*
p *mf* *f*
dolce *f*
 all, dir sol-len die - - nen ü - ber-all. Sei Kö - ni - gin, theilmeine
 place, theeshallo - bey - - in er' - ry place. My queen be thou, powertodi-
p *f* *dim.*

p

p

p

p

p

p

p

p

pp dolce

pp

pp

pp

dolce

Macht! ——— Dein Thron — steht hehr in gold'ner Pracht, — und mil - de Ge - nien dir sol - len die - nen ü - ber -
 vide: ——— Thy throne — stands high in gold - en pride, — And rea - dy spi - rits thee shall o - bey in co - ry

p

pizz.

pp

arco

p

p

mp

The musical score consists of several systems of staves. The top system includes a vocal line and several instrumental staves. The vocal line has lyrics: "all, sei Kö - ni - gin! / place, My queen — be thou!". The instrumental parts feature various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). A section marked with a large 'C' begins in the middle of the page, indicating a change in tempo or character. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature.

dim. *p* *dolce* *f*
dim. *p*
dim. *p*
dim. *p*
f *p*
f
f *p* *p* *f*
f *p dolce*
pizz. *arco* *p* *f*
pizz. *p*

mola in As. Des.

f *p dolce*

Psyche!Wünsch' dir derduftigen Ro - se Pracht, kaum ist's ge - sagt und schon vollbracht!
 Psy-che, Wert thoust wish for ro - ses rare, Scarce wouldst thou ask, - erethine they were;

The first part of the score consists of approximately 12 staves. The top staves feature complex melodic lines with frequent slurs and dynamic markings such as *f*, *mf*, *p*, and *dim.*. The lower staves provide harmonic support with chords and bass lines, also marked with *f* and *mf*. A trill is indicated in the lower left section.

The second part of the score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics: "Wünsch Or Per - len, Per - len von des Mee - res Grund, sie schmü - cken pearls, or pearls de - sire to have — for dower, And thee — they'd". The piano accompaniment features dynamic markings like *f*, *p*, *arco*, and *pizz.*. The score concludes with a *p* dynamic marking.

poco tranquillo
a 2.

p

p

p

p

p

p

tr

pp

p

p

p

p

mf

poco tranquillo

dich — zur sel — ben Stund', schmücken dich zur sel — ben Stund'. Nur eins, nur eins — ich
 grace — that self — same hour, thee they'd grace that self — same hour. One gift, but one — I

p

arco

p

dir ver_wei_gern muss, denn so — ist des Ge_schicks Beschluss. Wünsch' nie — zu wis - sen, wer ich
 must re_fuse to thee, For so — is word_ed fate's de_cree: For - bear — to ask - me, Who art

p dolce

dim.

p

dim.

dim.

dim.

pp

p dim.

pp

pp

bin!
thou?

Ach dann wär' un-ser Glück da-hin,
The joys would fade, that charm us now;

dann wan-derst Du des To-des Bahn, und Ha-des' Schat-
And thou wouldst pass a-way in death, To join the shad-

p

pp

pp

pp

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains several measures of music, with dynamics markings *p* and *pp*. The piano accompaniment is spread across the remaining six staves, including a grand staff (treble and bass clefs) and two additional bass staves. The piano part features complex textures with many chords and moving lines.

con espressione

Dir bleib ich treu in Lie - be, e - wig frisch und
 My troth I give, In con - stant love with thee - to
 - ten dich um - fahn für im - mer - dar, für im - mer - dar.
 - oworld be - neath For ev - er - more, for ev - er - more.

The piano accompaniment for the second system continues on the grand staff and two bass staves. It features a variety of textures, including chords and moving lines, with dynamics markings *p* and *pp*.

Tempo I.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with arpeggiated figures and sustained chords. Dynamic markings such as *mf*, *sp*, *p*, and *pp* are used throughout. The vocal line has lyrics in German and English. The bottom system continues the piano accompaniment, ending with a *pizz.* marking.

neu, dir bleib ich treu! Lass tö - - - nen dei - - - ner Stim - - - me
 live, my troth I give. In loud - - - er tones thy roice I'd

Tempo I.

mf dolce

p dolce

mf

p

mf

p

p

p

dolce

f

mf

p

arco

p

Laut, sie klingt unenn - bar süß - und traut, sprich, - o sprich! es schwand die Furcht, die jüngst mich bannt, mein
 hear, It sounds so won - drous sweet and dear, Speak, - O speak! My for - mer fear - has now an end, My

Le-ben liegt in dei-ner Hand! Dir bleib-ich-treu!
life to thee I dare com-mend, My troth I give,

Psy-che! Sei Kö-nigin, theil mei-ne Macht! Dein Thron steht hehr in
Psy-che, My queen, bethou, my power di-vide, Thy throne stands high in.

Musical score details: The score is in G minor (three flats) and 3/4 time. It features a vocal line and piano accompaniment. Dynamics include *p*, *f*, *dim.*, *sp*, *pizz.*, and *arco*. The piano part includes triplets and various articulations.

Dir bleiß _____ ich treu, _____ dir bleiß _____ ich treu, in Lie - be e - - wig
 My troth _____ I give, _____ My troth _____ I give. In constant love _____ with
 gold - ner Pracht, und mil - - de Ge - nien oh - ne Zahl dir sol - len die - nen
 gold - en pride; And rea - - dy spir - its num - ber - less Shall thee o - bey _____ in

D

poco tranquillo

The musical score consists of several staves. The top two staves are for the vocal line, with lyrics in German and English. The middle staves are for the piano accompaniment, including the right and left hands. Dynamics such as *sp*, *f*, *dim.*, *pp*, and *p* are indicated throughout. The tempo is marked *poco tranquillo*. The key signature has two flats (B-flat and E-flat).

frisch und neu, mein Le - - - ben mein Le - ben liegt in dei - ner Hand! Mein Le - ben, Al - les, Al les,
 thee - to live. My life, — my life to thee I dare commend. My life, — my all, — my all I
 ü - ber - all, sei Kö - - - ni - gin, theil' mei - ne Macht! Wünsch nie wünsch nie — zu wissen,
 ex - ce - pt place. My queen — be thou my power di - vide. For - bear, for - bear - to ask me

D

poco tranquillo

ritenuto.

The musical score consists of ten systems. The first system shows the beginning of the piano accompaniment with dynamic markings *pp*. The second system continues the piano accompaniment. The third system introduces the vocal line with a *pp* dynamic. The fourth system continues the vocal line. The fifth system features a piano accompaniment with a *tr* (trill) marking and *pp* dynamics. The sixth system continues the piano accompaniment. The seventh system features the vocal line with *pp* and *ppp* dynamics, and a *ritenuto* marking. The eighth system continues the vocal line with *pp* and *ppp* dynamics. The ninth system features the vocal line with *p* dynamics and a *riten.* marking. The tenth system continues the vocal line with *p* dynamics. The eleventh system features the piano accompaniment with *pp* and *ppp* dynamics, and a *ritenuto.* marking. The twelfth system continues the piano accompaniment with *pp* dynamics.

was ich bin, dir weih, — dir weih ich es, o nimm es hin; dir weih ich es, — o nimm es
 gladly now To thee, — to thee a lone, O take them now, to thee a lone, — O take them

wer ich bin, ach, dann wär' un-ser Glück da - hin, — da - hin, wünsch nie — zu wis - sen wer — ich
 Who art thou? The joys would fade, that charm, that charm us now, For - bear — to ask — me Who — art

Tempo I.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line with a 'tr.' (trill) marking. Dynamics range from *p* (piano) to *f* (forte). A *riten.* (ritardando) marking is present at the end of the first system. The second system continues the piano accompaniment with a *cresc.* (crescendo) marking. The third system introduces the vocal line with the lyrics 'hin' and 'bin thou?'. The piano accompaniment continues with a *cresc.* marking. The final system concludes with a *riten.* marking.

Tempo I.

Nº 5. CORO: „Im wallend dunkelblauen Mantel“
„There comes, with waving dusky robes“

Andante serioso. $\text{♩} = 50$.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in F.

2 Tromboni tenore.
Tuba.

Timpani in C.G.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO I.

BASSO II.

Violoncelli.

Basso.

Unsichtbarer Chor.

Im wal - lend dun - kel - blau - en Man - tel wacht die stil - le, ern - ste,
sempre piano *p*

There comes, with wav - ing dusk - y robes be - dight, The si - lent, so - lemn,
sempre piano *p*

Im wallend dun - kel - blau - en Man - tel wacht die stil - le, ern - ste,
sempre piano *p*

There comes, with wav - ing dusk - y robes be - dight, The si - lent, so - lemn,
sempre piano *p*

Im dun - kel - blau - en Man - tel wacht die stil - le, ern - ste,
 There comes, with dusk - y robes be - dight, The si - lent, so - lemn,
p *p*

Andante serioso.

A

fei_er_li_ che Nacht, die fei_er_li_ che Nacht. — Ge_ heim_ niss, Ge_ heim_ niss
 so_berfeatured night, the so_berfeatured night. — She veils thee, she veils thee,

fei_er_li_ che Nacht, die fei_er_li_ che Nacht. — Ge_ heim_ niss, Ge_ heim_ niss, Ge_ heim_ niss, Ge_ heim_ niss
 so_berfeatured night, the so_berfeatured night. — She veils thee, she veils thee, she veils thee, she veils thee,

fei_er_li_ che Nacht, die fei_er_li_ che Nacht. — Ge_ heim_ niss, Ge_ heim_ niss
 so_berfeatured night, the so_berfeatured night. — She veils thee, She veils thee,

fei_er_li_ che Nacht, die stil_ le ern_ ste Nacht. — Ge_ heim_ niss, Ge_ heim_ niss
 so_berfeatured night, the si_ _ lent so_lemn night. — She veils thee, She veils thee,

fei_er_li_ che Nacht, die stil_ le Nacht. — Ge_ heim_ niss, Ge_ heim_ niss
 so_berfeatured night, the si_ _ lent night. — She veils thee, She veils thee,

A

a 2.

deck mit sei - nem Schlei - er dein Glück und sei - ne stil - le Fei - er! Ge - heim - niss!
 'neath her shroud con - ceal - ing Thy joy, thy love to none re - veal - ing, She veils thee.

heim - niss dek mit sei - nem Schleier dein Glück, dein Glück und sei - ne stil - le Fei - er! Ge - heim - niss!
 veils thee, 'neath her shroud con - ceal - ing Thy joy, thy joy, thy love to none re - veal - ing, She veils thee.

heim - niss dek mit sei - nem Schlei - er dein Glück und sei - ne stil - le Fei - er! Ge - heim - niss!
 veils thee, 'neath her shroud con - ceal - ing Thy joy, thy love to none re - veal - ing, She veils thee.

heim - niss dek mit sei - nem Schleier dein Glück und sei - ne stil - le Fei - er! Ge - heim - niss!
 veils thee, 'neath her shroud con - ceal - ing Thy joy, thy love to none re - veal - ing, She veils thee.

B

a 2.

p

p

pp

p

p dim.

p dolce

mf

Der mil - den Ster - ne Chor dir Grü - sse schickt, ihr heit - res Glänzen sagt: du bist beglückt! Der

p dolce

mf

In heaventhe kind - ly stars to greet thee shine; Their cheerful brightness says, May joy be thine. In

p dolce

mf

Der Ster - ne Chor dir Grü - sse schickt, ihr heit - res Glänzen sagt: du bist beglückt! Der

p dolce

mf

The kind - ly stars to greet thee shine; Their cheerful brightness says, May joy be thine. In

p dolce

mf

Der mil - den Ster - ne Chor dir Grü - sse schickt, ihr heit - res Glänzen sagt: du bist beglückt! Der

p dolce

mf

In heaventhe kind - ly stars to greet thee shine; Their cheerful brightness says, May joy be thine. In

B

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamics such as *p* and *mf*. The vocal parts enter in the second system. The lyrics are written in German and English. The German lyrics are: "mil-den Sterne Chor dir Grü-ss e schickt, ihr heit-res Glänzen sagt: du bist beglückt! Ihr heit-res Glän-zen". The English lyrics are: "heaven the kindly stars to greet thee shine; Their cheerful brightness says, May joy be thine, their cheerful brightness". The score includes various musical notations such as notes, rests, and dynamic markings like *dim.*, *mf*, and *p*.

sagt: du bist — be — glücklich, bist — be — glücklich, du bist be — glücklich!
 says, May joy — be thine, joy — be thine, may joy be thine!

schickt: du bist — be — glücklich, bist — be — glücklich, du bist be — glücklich!
 shine; May joy — be thine, joy — be thine, may joy be thine!

dir Grü — sse, Grü — sse schickt: du bist be — glücklich!
 the stars to greet thee shine; May joy be thine!

mil — den Ster — ne Chor dir Grü — sse schickt: du bist be — glücklich!
 heaven the kind — ly stars to greet thee shine; May joy be thine!

p *cresc.* *p* *p*

II.

Nº 6. Scherzo. TRIO e CORO: { „Hört munt'rer Vögel Chor“
 „The birds in playful throng“
Allegro con leggerezza. ♩ = 144.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I. II.

Corni in F.

III. IV.

Violino I.

Violino II.

Viola.

SOPRANO.
ALTO.

TENORE.

SOPRANO.
ALTO.

TENORE.

Violoncelli.

Basso.

SOLI.

CORO.

Zephyr und Genien.

p dolce

p

pizz.

p

p dolce

pizz.

p

p dolce

pizz.

p

Allegro con leggerezza.

This musical score is for a string quartet, page 80. It is written in G major and 3/4 time. The score consists of 14 staves. The first five staves are grouped by a brace on the left, indicating they are the first violin, second violin, viola, and first/second parts of the string quartet. The sixth and seventh staves are also grouped by a brace and represent the cello and double bass parts. The notation is dense, with many slurs and dynamic markings. The dynamic 'p' (piano) is used extensively throughout. The instruction 'arco' (arco) is used to indicate when the strings are to be played with the bow, and 'pizz.' (pizzicato) indicates when they are to be plucked. The score shows a variety of rhythmic patterns and melodic lines, with some staves featuring complex arpeggiated figures.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *dim.* *p*

p *mf* *p*

p *mf* *p*

p *mf* *pizz.* *p*

p *mf* *pizz.* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

The musical score is written for a string quartet, consisting of 14 staves. The first 10 staves are grouped by a brace on the left. The music is in 3/4 time with a key signature of two flats. It features various dynamics (p), articulations (pizz., arco), and complex rhythmic patterns including triplets and sixteenth-note runs.

This musical score page, numbered 84, features a complex arrangement of staves. The top section includes a grand staff with four staves (treble and bass clefs) and a double bass line. The music is written in a key signature of two flats and a 3/4 time signature. Dynamics are consistently marked as *p* (piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the double bass line. The score is filled with intricate melodic and harmonic lines, including many slurs and phrasing marks. The bottom section of the page contains several empty staves, likely for a vocal line or additional instruments.

poco tranquillo

The musical score is arranged in a grand staff format with multiple systems. The top system includes a vocal line and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and melodic lines. Dynamic markings such as *p* (piano) and *Solo dolce p* are used throughout. The tempo is marked *poco tranquillo*. The score includes several systems of staves, with some systems containing only empty staves, likely for other instruments or voices. The bottom system shows the continuation of the piano accompaniment, ending with the tempo marking *poco tranquillo*.

mf

p

dim.

mf

pp

p

pp

p

mf

p

pp

pizz.

arco

p

mf

p

mf

Tempo I.

The musical score consists of several systems of staves. The upper systems are for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The lower systems include a vocal line and a piano accompaniment. The score is marked with various dynamics and articulations:

- Violin I:** *mf*, *dim.*, *p*
- Violin II:** *mf*, *dim.*, *p*
- Viola:** *mf*, *dim.*, *p*
- Cello/Double Bass:** *mf*, *dim.*, *p*
- Vocal:** *dolce*, lyrics: "Hört munt' rer Vö gel", "The birds, in playful"
- Piano:** *mf*, *dim.*, *p*, *pizz.*, *arco*

Tempo I.

Musical score for a string quartet and vocalists. The score includes piano (*p*), pizzicato (*pizz.*), and arco markings. The vocal parts have German and English lyrics.

Chorus lyrics (German):
 Chor zum Spiel unter Lorbeerbäumen, süß tönt das Lied dem Ohr bei
 throng, For thee to wake are seeming; How sweetly sounds their song Through

Chorus lyrics (English):
 Chor zum Spiel unter Lorbeerbäumen, süß tönt das Lied dem Ohr bei
 throng, For thee to wake are seeming; How sweetly sounds their song Through

A

p

Soli
p

pp

arco
pp
arco
pp

p

hol - dem Liebes - träu - men, bei hol - dem Liebes - träu - men, Psy - - - che! bei hol - dem
 lor - ers' happy dreaming, through lor - ers' happy dreaming, Psy - - - che, through lor - ers'

p

arco
pp

pp

A

The musical score consists of multiple staves. The top two staves are for the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The bottom two staves are for the voice, with German and English lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *dolce*. The lyrics are: "Lie - bes - träu - men, bei hol - dem Lie - hap - py dream - ing, through lor - ers' hap - Süß tönt das Lied dem Ohr, süß tönt das Lied dem Ohr, bei hol - dem Lie - How sweet - ly sounds their song, how sweet - ly sounds their song Through lor - ers' hap - pizz".

musical score for piano and violin/viola. The score consists of multiple staves. Dynamics include *p* (piano) and *pizz.* (pizzicato). Articulations include *arco* (arco) and *pizz.* (pizzicato). The music features complex rhythmic patterns and melodic lines.

bes - träu - men.
py dream - ing.

bes - träu - men.
py dream - ing.

musical score for piano accompaniment. Dynamics include *p* (piano) and *pizz.* (pizzicato). Articulations include *arco* (arco). The music features complex rhythmic patterns and melodic lines.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is marked with piano dynamics (*p*) throughout. The Cello/Double Bass part includes specific performance instructions: *arco* (arco) and *pizz.* (pizzicato). The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and sustained notes with long slurs. The overall texture is delicate and expressive.

The musical score is arranged in 12 staves. The first six staves represent the first violin, second violin, viola, and first and second violas. The last six staves represent the first and second violas, first and second cellos, and double bass. The score is written in a minor key and includes various dynamics such as *p* (piano) and *arco* (arco). The music features complex rhythmic patterns, slurs, and dynamic markings. The first six staves contain the main melodic and harmonic material, while the last six staves provide a bass line and harmonic support. The score is a page from a larger work, as indicated by the page number 93 in the top right corner.

p *dolce* *p* *p* *p* *p* *p* *p* *p* *pizz.* *pizz.* *p* *p*

Der A - - bend_rö - the Schein wirkt Gold in wei - ten Räu - men, webt Ro - sen dir hin.
 For thee — fair ere-ning's glow With am - pler gold is beam - ing; Her hues make ro - ses

B

Musical score for the first system, including piano and violin parts. The piano part features a complex texture with multiple staves, including a double bass line. Dynamics include *p* (piano), *pp* (pianissimo), and *tr* (trills). The violin part includes *pizz.* (pizzicato) and *arco* (arco) markings.

ein — ins Tān-deln und ins Träumen, ins Tān-deln und ins Träumen, Psy - - - che! ins
 ilow — In fan-cy and in dreaming, in fan-cy and in dreaming, Psy - - - che, in

Musical score for the second system, including piano and violin parts. The piano part continues with complex textures and dynamics like *p*, *pp*, and *tr*. The violin part includes *pizz.* and *arco* markings.

B

Tān - deln und in's Träu - men, webt
 fan - cy and in dream - ing, in

Webt Ro - sen dir hin - ein, webt Ro - sen dir hin - ein in's Tān -
 Her hues make ro - ses blow, her hues make ro - ses blow in fan -

dolce *p*

p *p* *p* *p*

p *pizz.* *p* *pizz.* *arco*

p *p*

Ro - sen in's Tän - deln, in's Träu - - - men.
 fan - cy and dream - ing, and dream - - - ing.

deln und in's Träu - - - men.
 cy and in dream - - - ing.

pizz. *arco* *p* *p* *arco*

poco tranquillo

The musical score is arranged in two systems. The first system consists of four staves: Violin I, Violin II, Viola, and Violoncello. The second system consists of four staves: Violin I, Violin II, Viola, and Violoncello. The piano accompaniment is shown in the bottom two staves of the second system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo is marked *poco tranquillo*. The dynamics are marked *p* (piano) and *Solo dolce p* (Solo dolce piano). The piano part includes markings for *arco* (arco) and *pizz.* (pizzicato). The score is in a key signature of two flats and a 2/4 time signature.

Tempo I.

mf
mf
p
dim.
mf
dim.
pp
p
f
pp
p
f
pp
p
f
arco
p
p
mf

Tempo I.

dim. *dolce*
dim. *dim.* *dolce*
mf *p* *p*
p
pizz. *pizz.*
dim. *pizz.*
dim. *arco* *pizz.*
p
dolce
 Der Ster - ne Chor schon spricht: nun darfst du
 From all - the stars of night This mes - sage
dolce
pizz. *p*

Musical score for the first system, featuring multiple staves with piano (*p*) dynamics and various musical notations. The score includes a grand staff at the top, followed by several staves for different instruments or voices. Dynamics include *p*, *pizz.*, and *arco*. A section marked with a 'C' time signature begins in the upper right.

nicht — mehr säu — men, bei uns' — rem Sil — ber — licht — er — füllt sich all' dein Träu — men, er —
 clear — is stream — ing: Be — neath our sil — vry light — Ful — filled be all thy dream — ing, ful —

nicht — mehr säu — men, bei uns' — rem Sil — ber — licht — er — füllt sich all' dein Träu — men, er —
 clear — is stream — ing: Be — neath our sil — vry light — Ful — filled be all thy dream — ing, ful —

Musical score for the second system, including piano (*p*) dynamics and *pizz.* markings. The score continues from the first system, with a grand staff at the bottom and various musical notations. A section marked with a 'C' time signature begins in the lower right.

tr

Solo
p

p

pp

arco
pp
arco
pp

p

p

p

p

arco
pp
arco
pp

füllt sich all' dein Träumen, Psy - - - - - che! er - füllt - - - - - sich all' - - - - - dein Träu -
filled be all thy dreaming, Psy - - - - - che, ful - filled - - - - - be all - - - - - thy dream -

Bei uns' rem Sil'ber.
Be - neath our sil'v'ry

dolce *p* *p*

mf *p* *p*

mf *p* *p*

f *p* *pizz.* *pizz.*

f *p*

p *pizz.* *arco* *p*

f *p*

men, er - füllt sich all' dein Träu - - men,
 ing, ful - filled be all thy dream - - ing,

licht, bei uns - rem Sil - ber - licht er - füllt sich all' dein Träu - - men,
 light, be - neath our sil - v'ry light Ful - filled be all thy dream - - ing,

dim. p p

dim. p

dim. p p dim.

dim. p

dim. p

p dolce *arco* *dim.* *pizz.*

p *arco* *pp* *pp* *f* *pizz.*

p *pp* *pp* *pp* *f* *pizz.*

p *pp* *pp* *pp* *f* *pizz.*

er - füllt sich all' dein Träu - menl -
 ful - filled be all thy dream - ing.

Psy - chel -
 Psy - che.

dim. *arco* *pp* *pizz.*

p dim. *f* *pizz.*

Nº 7. SOLO e CORO: ("Dank Euch, holde Schwestern"
 "Thanks, ye kindly sisters"
 Allegretto moderato. ♩ = 88.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

I. II.
Corni in F.

III. IV.

Timpani in F.C.

Violino I.
p *pp*

Violino II.
p *pp*

Viola.
p *pp*

Psyche.
dolce

SOPRANO.

ALTO.

TENORE.

Violoncelli.
p *pp* *pizz.*

Basso.
p *pp*

Dank euch, hol - de Schwe - stern, dass der Sang verschönt un - ser kind - lich Spiel, hold
 Thanks, ye kind - ly sis - ters, for your voi - ces bring To my soul de - light, and

Allegretto moderato.

rings— das E - cho tönt! Doch lang - sam nur der Tag — entflieht, wenn Lieb' das Herz er - fül -
 still — their e - choes ring; Yet' slow - ly does the day — go by; My lov ing heart is lone -

let. Zu dem Gelieb - ten es mich zieht, nur er — mein Seh - nen stil - let. Wann
 ly. For he that loves me is not nigh, The one — I long for on - ly. When

pizz.

dim. *mf* *dim.* *pp* *arco* *pp*

dolce

dim.

p

pp

p dim.

p

pp

dim.

cresc.

na - hest Du, o mein Ge - mahl, dass ich an's Herz Dich drü - cke? Die Blu - men und der
 com - est thou, o hus - band mine? Dis - pel my doubts, and cheer - me. The flowers will bloom, the

Son - ne Strahl dann preis' ich in sü - ssem Glü - cke!
 sun - will shine, More bright - ly, when thou - art near - me.

p dolce
 Der Heh - re schon zu Dir eilt, - zu
p dolce
 The great one will soon re - turn, - An
p dolce

dim. *u 2.* dim.

dim. dim. dim. *3*

pizz. pizz. pizz. *3*

dim. dim. dim. *3*

Schweigt, o
Peace, o

dim. dim. dim. dim. dim. dim.

en - den all dein Kla - gen, die bren - nende Wunde dir heilt, die Ve - nus' Zorn Dir ge - schla - gen.
end to grief re - veal - ing And cur - ing the wouds that burn, Which Ve - nus' an - ger was deal - ing.

dim. dim. dim. dim. dim. dim.

p *p* *f* *p*

Musical score for strings and woodwinds. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *p*, *pp*, and *pp*. A *Soli* instruction is present for the Violin II part.

Schwestern, schweigt, ich fleh' euch, von der Göt - tin Groll, auf dem ö - den Fels da stand ich, bit - tern
 sis - ters. peace, I pray you: Of the god - dess nought. On the des - ert rock ye see me, Rack.ed in

Musical score for the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment includes staves for the right and left hands. Dynamics include *p*, *pp*, and *arco*.

p
p
p
p
pp
trem.
p
trem.
p
arco
p

Schmer - zes voll, ach ver - las - sen stand ich ein - sam, als der grau - se Spruch er - scholl:
 frame — and thought: Ah! for - sak - en stand I, lone - ly Hearing words with hor - ror fraught:

Poco meno Allegro.

The musical score is arranged in a system of staves. At the top, the tempo is marked "Poco meno Allegro." The score includes several staves for piano accompaniment, featuring complex textures with tremolos and dynamic markings such as *pp*, *p*, and *trém.*. The vocal line is positioned in the lower half of the system, with lyrics in both German and English. The lyrics are: "Aus Tie - fe der Nacht, in Ne - bel und Sturm, er - hebt sich ein Dä - mon; Psy - che soll er zur Braut sich er -" and "„When deep is the night, in mist and in storm, shall rise up a de - mon; Psy - che shall he re - quire to es -". The score concludes with a *trém.* marking and a *cruc.* (crescendo) marking.

Poco meno Allegro.

Allegro non troppo.

Solo

The first system of the musical score consists of ten staves. The top staff is marked 'Solo' and contains a melodic line with a dynamic marking of *mf*. The second and third staves are mostly rests. The fourth and fifth staves contain accompaniment with dynamic markings of *mf* and *p*. The sixth and seventh staves are rests. The eighth and ninth staves contain accompaniment with dynamic markings of *mf* and *p*. The tenth staff contains a rhythmic accompaniment with a dynamic marking of *mf*.

wäh - len
 pause him

Komm, Ge - lieb - ter, säum' nicht län - ger, säum' nicht län - ger, komm,
 Come, be - lov - ed, pause no long - er, pause no long - er, come.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *f* and the instruction *espress.* The piano accompaniment includes dynamic markings of *mf* and *p*. The system concludes with a double bar line.

Allegro non troppo.

B

Musical score for piano accompaniment, measures 1-10. The score consists of eight staves. The first two staves are treble clef, and the last two are bass clef. The music features various dynamics including piano (*p*) and mezzo-forte (*mf*).

Dei - ner Stim - me Laut _____ scheuch' die dunk - le Wol - ke! wie - - der
 When I hear thy voice _____ Gone are clouds and dark - ness: straight - way

Empty musical staves for vocal line, measures 1-10.

Musical score for piano accompaniment, measures 11-15. The score consists of two staves, both in bass clef. The music continues with piano (*p*) dynamics.

B

p *a 2. dolce*
mf dolce
mf dolce
p dolce
mf dolce
p
mf dolce
mf
mf
mf
dim.
p
mf dolce pizz.
p
mf pizz.
p
mf

sie den Sinn un-graut.
 Shall my heart re-joice.

mf dolce
 Fürcht' nicht! wenn schwin-det der Son - ne Strahl, — Psy - che, das bringt
mf dolce
 Fear not, when twi-light is draw-ing near, — Psy - che, shall he
mf dolce

p
mf
p
mf

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

mf

Trifft nicht ihn der Ve - nus Zür - nen, trifft nicht ihn der Ve - nus Zür -
Will he brave the wrath of Ve - nus, will he brave the wrath of Ve -

Dir den theu - ren Ge - mahl. —
whom thou lov - est ap - pear. —

dim. p

dim. p

dim. p

dim. p

nen, darf er tro-tzen ihr? Darf nur, wenn der Tag ver-gan-gen, er er-schei-nen hier?
 nus? Dares he-her de-fy? Dares he, when the day is o-ver, come this cap-tive nigh?

Hüt
 Psy

C
 C^p

Musical score for the first system, consisting of piano and bass staves. The piano part includes dynamics such as *sf* (sforzando) and *mf* (mezzo-forte), along with articulation marks like accents and slurs. The bass part features chords and melodic lines with similar dynamic markings.

Dich, o Psy - che, den Zwei - fel ver - jag. — fes - tes Ver - trau - en Dein Wort
 che, be - heed - ful, thy doubts drive a - way. — Trust, firm and con - stant, thy row

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are in German and English. The piano accompaniment includes dynamics like *mf* and *pizz.* (pizzicato).

p *p* *p* *p* *p* *p* *p* *p*

dim. *p* *p* *p* *p* *p* *p* *p*

dim. *p*

dim.

arco *p* *p* *p* *p* *p* *p* *p*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *p* *pp*

mf *mf*

Ist es ei - ne List ——— der Ve - nus, die mich ir - re macht, dass ihr
 Is it some de - vice ——— of Ve - nus, Formed to cheat my sight, So that

ihm ver - sprach!

was to pay.

dim. *p* *arco* *p* *pizz.*

p *p* *p*

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It features a melodic line with various ornaments and dynamics, including a *p* (piano) marking. The piano accompaniment is spread across the remaining six staves, with the right hand on the upper staves and the left hand on the lower staves. The piano part includes chords, arpeggios, and dynamic markings such as *p* and *f* (forte).

Zorn mich spä - ter tie - fer stürz' in Ha - des' Nacht? —
 la - ter she may cast me Down to deep - er night? —

The second system of the musical score consists of three empty staves, likely representing a continuation of the vocal line or a rest for the instruments.

The third system of the musical score consists of four staves. The top staff is the vocal line, which continues from the previous system. The piano accompaniment is on the bottom three staves, featuring a *p* (piano) marking and the instruction *arco* (arco). The piano part includes chords and melodic lines.

Poco meno Allegro.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English. The German lyrics are: „Aus Tie - fe der Nacht, in Ne - bel und Sturm, er - hebt sich ein Dä - mon; Psy - che soll er zur Braut sich er - wäh - len.“ The English lyrics are: „When deep is the night, in mist and in storm, Shall rise up a de - mon; Psy - che shall he re - quire to es - pouse him.“

The score features various musical notations:

- Dynamics:** *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo).
- Articulation:** *trem.* (trémolo) markings are present in the piano accompaniment.
- Performance Indicators:** Slurs and hairpins are used to indicate phrasing and dynamic changes.

Poco meno Allegro.

Allegro non troppo. $\text{♩} = 80.$

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The vocal line has the following lyrics:
 Helft mir, helft mir, ich er - tra - ge nicht die - ses Zwei - fels
 Help me, help me! I can bear no more Rack - ing doubt - like

The piano accompaniment features various dynamic markings: *f* (forte), *p* (piano), *sf* (sforzando), and *sp* (sforzando piano). The score is written in a key signature of three flats and a 4/4 time signature.

Allegro non troppo.

f *mf* *p* *f*

mf *mf* *p* *f*

p *p* *f*

f *p* *f*

p *f*

p *f*

p *f*

p *f*

p *f*

f *p* *f*

f *p* *f*

f *p* *f*

Qual, helft mir, helft mir, kos - tet's selbst - mein Le - ben, sagt: Wer ist
 this, Help me, help me! Though it cost - my life - blood, say Who my

fp *p* *f*

fp *p* *f*

D

Musical score for piano accompaniment, featuring multiple staves with complex chordal textures and dynamic markings such as *f*, *mf*, and *dim.*

mein — Ge — mahl? —
 hus — hand is. —

Kos — tet's selbst mein
 Though it cost my

Weh Dir. o Psy — che, Dein Glück nun ver — dorrt, Du bra — chest dein Wort.

Woe to thee, o Psy — che, In truth now for — lorn, Since thou art for — sworn,

Musical score for piano accompaniment, featuring multiple staves with complex chordal textures and dynamic markings such as *f* and *p*.

The musical score consists of several systems. The piano accompaniment includes staves for the right and left hands, with dynamics ranging from *pp* to *f*. The vocal lines are written in a single staff with lyrics in German and English. The lyrics are:

Le - - ben, mein Le - - ben, sagt: Wer — ist mein — Ge - mahl, o —
 life - - blood, my life - - blood, say, Who — my hus - - band is, o —

Weh — Dir. Psy - che, Weh — Dir, — Du bra - chest dein
 Woe — to thee. Psy - che. woe, — woe. — Since thou art for-

The score concludes with a *pp* dynamic and a *unis* instruction for the vocal line.

sagt, o sagt, o sagt: Wer ist mein Ge-mahl?
 say, o say, o say: Who my hus-band is.

Wort, weh Dir, er na-het. weh. Er
 scorn. Woe! be-hold him! woe! be-

Instrumental score for strings and woodwinds. The score consists of 11 staves. The top two staves are for Violins I and II, the next two for Violas and Cellos/Double Basses. The bottom five staves are for woodwinds: Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The music is in a key with two flats and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. A first ending bracket is present at the top left.

Vocal score with German and English lyrics. The lyrics are:
na - het, er na - het, weh Dir!
hold him, be - hold him! woe to thee.

Nº 8. DUETTO e CORO. „Psyche, Unselig“
„Psyche, unhappy“
Allegro. $\text{♩} = 84$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Tromba I in E.

Tromboni tenore.

Trombone basso e Tuba.

Violino I.

Violino II.

Viola.

Psyche.

Eros.

SOPRANO. CORO.

ALTO.

Violoncelli.

Bassi.

Allegro.

The musical score is arranged in a standard orchestral format. It features 15 staves. The top section includes woodwinds (Flutes, Oboes, Clarinets in B, Bassoons), brass (Trumpets, Trombones, Tuba), and strings (Violins I & II, Viola, Violoncellos, Basses). Below the strings are two vocal staves for 'Psyche' and 'Eros', and two staves for the 'CORO' (Soprano and Alto). The score is in 2/4 time with a tempo of 84 beats per minute. The key signature has three sharps (F#, C#, G#). Dynamics range from piano (p) to fortissimo (f). Performance markings include accents (>), 'a 2.' (second ending), 'div.' (divisi), and 'cresc.' (crescendo). The bottom of the page is marked 'Allegro.'.

Psy - che, Un - sel - - ge, von Zwei - fel bethört!
 Psy - che, un - hap - - py, by doubt led a-stray,

Musical score for piano and strings, measures 1-10. The score features multiple staves with complex musical notation, including dynamics like *p*, *dim.*, and *pp*.

Vocal line with lyrics in German and English. Dynamics include *f* and *dim.*

We - - he, dein Le - - ben, Du hast es zer - - stört!
 Woe is thee; thy life, thou hast thrown it a - - way.

Empty musical staves for piano and strings.

Musical score for piano and strings, measures 11-15. Dynamics include *p*, *dim.*, and *pp*.

riten. Poco meno Allegro.

Ah nun ist un-ser Glück da-hin, nun wanderst du des To-des Bahn, und
 Ah! now farewell to all our joy; Now pass'est thou a-way in death To

riten. Poco meno Allegro.

The musical score is arranged in a system of staves. At the top right, the instruction *riten.* is written. The piano accompaniment includes a section with *pp* dynamics and a tremolo effect (*trem.*) in the bass line. The vocal line features lyrics in German and English. The German lyrics are: "Hades' Schat - ten dich um - fahin für im - mer - dar, für im - mer - dar. Der Tod ist dein Loos!". The English lyrics are: "join the shad - our-world be - neath For er - er - more, for er - er - more. To death thou art doomed.". The score concludes with a *pp* dynamic marking and a *riten.* instruction.

pp

pp

pp

p

dim..

riten.

Hades' Schat - ten dich um - fahin für im - mer - dar, für im - mer - dar. Der Tod ist dein Loos!
 join the shad - our-world be - neath For er - er - more, for er - er - more. To death thou art doomed.

pp

Der Tod ist dein Loos!

pp

To death thou art doomed.

trem.

pp

p

riten.

Nº 9. DUETTO e CORO. „Voll Demuth, göttlich hehrer Eros“
 „With meekness, godlike nobl' Eros“

Larghetto con moto. ♩ = 66

Flauto I.

Flauto II.

Oboi. *dim.*

Clarineti in A.

Fagotti.

Corni in E.

Timpani in A.E.

Violino I. *con Sordino* *p* *pp*

Violino II. *con Sordino* *p* *pp*

Viola. *p* *pp*

Psyche. *p con espress.*
 Voll De.muth, gött.lich hehrer E - ros, trag' ich mein Ge.
 With meekness, god.like nobl' Er - os, lo, I bear my

Eros.

SOPRANO I.II. **CORO.**

ALTO.

Violoncelli. *p* *pp*

Basso.

Larghetto con moto.

Musical score for piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures. Dynamics include *p* (piano) and *mf* (mezzo-forte).

dolce schick, und geh' des To - des Bahn, *dim.* nur dei - nen Zorn, dei - nen Zorn ich nim - mermehr er -
 doom, and down - to death I go. *mf* Yet, since thy wrath, since thy wrath I nev - er more shall

Continuation of the musical score. The piano part continues with various textures and dynamics, including *p* (piano) and *pizz.* (pizzicato). The vocal line continues with the lyrics.

Solo animato.

The musical score consists of several staves. The top two staves are marked 'Solo' and 'animato.' with dynamic markings *p* and *mf*. The piano accompaniment includes various textures, such as triplets and tremolos, with dynamic markings ranging from *pp* to *mf*. The vocal line begins with the lyrics 'Wahn, ver-zei-he mir, ver-zei-he mir! err, For-give thou me, for-give thou me.' and continues with 'Du flehst ver-ge-bens, du flehst ver-rain thou pleadest, in rain thou'.

Wahn, ver-zei-he mir, ver-zei-he mir!
 err, For-give thou me, for-give thou me.

Du flehst ver-ge-bens, du flehst ver-
 rain thou pleadest, in rain thou

animato.

ritenuto

Tempo I.

gebens, des Schick - sals stren - ger Rathschluss bin - det mich!
 plcad. est; by fate's un - chang - ing sen - tence am I bound.

Als mich der nächt'ge
 What time the mighty

ritenuto

Tempo I.

mei - ner letzten Bahn, o heh - rer E - ros, den Zorn jetzt nimm von mei - ner letz - ten Bahn;
 tend my latest way, O no - ble Er - os, should wrath of thine at - tend my lat - est way?

dim. *p* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

p *pizz.* *mf* *p* *arco* *pp*

animato.

The first system of the score features a piano accompaniment with multiple staves. The piano part includes a right hand with a melodic line and a left hand with a rhythmic accompaniment. The violin and viola parts are also present, with the violin playing a melodic line and the viola providing harmonic support. Dynamics include *mf* and *p*. The tempo is marked *animato*.

— weil mich bethört ein Wahn, ver - zei - he mir, ver - zei - he mir!
 — since I was led a - stray. For - give thou me, for - give thou me.

Du flehst — ver - ge - bens, du
 In rain — thou pleadest, in

The second system of the score features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics in German and English. The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic accompaniment. Dynamics include *dim.*, *p*, *pp*, and *mf*. The tempo is marked *animato*.

animato.

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. Dynamic markings like *p* (piano) and *fz* (forzando) are present.

The second system continues the musical score with six staves. It includes specific performance instructions: *pizz.* (pizzicato) and *arco* (arco). The dynamics range from *mf* (mezzo-forte) to *fz*. The notation shows a mix of rhythmic patterns and rests.

mahl ist un-ver-söhn-lich, so ist's dein Ge-bot, du la-dest auf mein Haupt die
 lief— My hus-band gives me, so thy pleasure saith; Thou heap-est on my head the

The third system consists of six empty staves, likely representing a vocal line or an instrumental part that is not present in this section of the score.

The fourth system continues with six staves. It features *arco* and *pizz.* markings. The dynamics include *fz* and *p*. There are also triplets indicated by a '3' over the notes.

poco riten.

Musical score for the first system, featuring piano accompaniment with multiple staves. Dynamics include piano (*p*) and accents.

Musical score for the second system, including violin and viola parts. Dynamics include forte (*f*), piano (*p*), and decrescendo (*dim.*).

schwerste, die schwer- ste Qual, denn ach! sein Zorn ist bitt' - rer als der Tod, sein Zorn ist bitt' - rer als der
 sor - est, the sor - est gief, For ah, his wrath is worse than er-en death, his wrath is worse than er-en

Empty musical staves for the vocal line and other instruments.

Musical score for the third system, including pizzicato (*pizz.*) and arco markings. Dynamics include forte (*f*), piano (*p*), and decrescendo (*dim.*).

dim. poco riten.

poco ritenuto al Fine

p

pp *dim.* *pp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

pp dolce

Hof - fen, mein letz-tes, letz - - - tes Hof - fen, mein letztes Hof - - fen!
 dy - - ing, my hope, my hope in dy - - ing, my hope in dy - - ing.

wan - derst du des To - des Bahn, des To - des Bahn.
 pass - est thou a - way in death, a - way in death.

dim. *ppp* *ppp*

dim. *poco ritenuto al Fine* *ppp*

Nº 10. SOLO. („Du siegest, o Venus!“
„Thou gainest, O Venus!“)

Allegro con fuoco.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Trombe in E.

Timpani in A. Cis.

Violino I.

Violino II.

Viola.

Eros.

Violoncelli.

Basso.

Du sieg - test, o
Thou gain - est, O

Allegro con fuoco.

mf *f*
mf *f*
p *cresc.* *f*
mf *f*
f
mf
f
f *p* *f*
f *p* *f*
f *p* *f*
mf con espress. *dim.* *f*
f *p* *f*
f *p* *f*

Ve - nus! das Her - ze ihr brach, doch zu
 Ve - nus, no pang didst thou spare. Yet to

Allegro risoluto.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The middle system shows piano accompaniment with various dynamics and articulations. The bottom system continues the piano accompaniment. The score is marked with dynamics such as *f*, *mf*, *sp*, *p*, and *pizz.* (pizzicato). The tempo is indicated as *Allegro risoluto.*

käm - pfen mit dir oh - ne Furcht ich jetzt — wag'! Zum Zeus - will ich
 fight e'en with thee void of fear I now — dare. To Zeus - will I

Allegro risoluto.

ei - len nach lich - - ten Höh'n, der Va - ter der Göt - ter mög' rich -
 turn me, and make ap - peal; The Fa - ther ce - lest - ial will right

ten, der Va - ter der Göt - ter mög' rich - ten! Zum Zeus — will ich ei - len nach
me, the Fa - ther ce - lest - ial will right me, to Zeus — will I turn me, and

p *dolce*

pizz. *arco* *p dolce*

p *mf con espress.*

lich - - - ten Höh'n - - - um Ret - - - tung für Psy - - - che
 make - - - ap - peal; - - - Some res - - - cue for Psy - - - che

The musical score consists of several systems. The top system includes a vocal line with a *dolce* marking and piano accompaniment with *mf* and *p* dynamics. The middle system features piano accompaniment with *mf* and *p* dynamics. The bottom system includes a vocal line with lyrics, piano accompaniment with *dim.* and *p* dynamics, and a double bass line with *p* dynamics.

dolce

mf *p* *p*

mf *p*

mf *p*

p dolce

dim. *p*

dim. *p*

fleh' ich voll Schmerz, um Ret - - - - - tung für
 he will re - - - - - real, some res - - - - - cue for

dim. *p*

p

Psy - - - che fleh' - - - ich voll Schmerz, nicht willst du, o
 Psy - - - che he - - - will re - veal, And will not de -

Violin I: *p*, *f*

Violin II: *f*

Viola: *f*, *p*, *f*

Violoncello: *p*, *f*

Contrabasso: *p*, *f*

Woodwinds (Flute, Clarinet, Bassoon): *mf*, *f*

String Performance Instructions: *arco*, *pizz.*, *p*, *f*

Zeus, sie ver - nieh - - ten,
 stroy her to spite — me.

be - zwün - ge der zor - ni - gen Göt - tin Herz, o Zeus, —
 The wrath of the god - dess thou canst re - strain, o Zeus, —

Vocal: *f*, *p*, *f*

Basso Continuo: *f*, *p*, *f*

o Zeus, ge - wal - ti - ger Zeus, er - hö - re mein Fleh'n!
o Zeus, Then grant, might - y Zeus, I plead - not in vain.

tr

muta Cis in E

Zum Zeus—will ich ei — len nach lich — — ten Höh'n! —
 To Zeus—will I turn me, and make — ap—peal; —

pizz.

pizz.

Musical score for a vocal and instrumental ensemble. The score includes vocal lines with lyrics, piano accompaniment, and a string section. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include *pizz.* and *arco*.

— der Va — — ter der Göt — — ter mög' rich — — — ten, o Zeus — — — — — um
 — The Fa — — ther ce — — lest — — ial will right — — — — — me, o Zeus, — — — — — Some

The first system of the musical score consists of several staves. The top three staves are for the piano, with dynamic markings of *f*, *p*, *f*, *p*, *f*, *p*, and *mf*. The middle two staves are for the violin, with dynamic markings of *f*, *f*, *f*, *p*, and *mf*. The bottom two staves are for the cello and double bass, with dynamic markings of *p*, *p*, *p*, *p*, and *mf*. The system concludes with a *fp* marking.

Ret - - tung für Psy - - che fleh' - - - ich voll Schmerz, o Zeus, -
 res - - - eue for Psy - - che he - - - will re - veal, o Zeus, -

The second system of the musical score continues the piano and violin parts. The piano part has dynamic markings of *fp*, *p*, *fp*, *p*, *fp*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*, and *fp*. The violin part has dynamic markings of *fp*, *p*, *fp*, *p*, *fp*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*, and *fp*. The system concludes with a *fp* marking.

go - wal - ti - ger Zeus, er - hö - re mein Fleh'n, o Zeus
 then grant, — might - y Zeus, — I plead not in vain, then grant, —

er - hö - re mein Fleh'n, — Zeus, — ge - wal - ti - ger Zeus!
 I plead not in vain, — Zeus, — o' might - y Zeus!

muta A in H

attacca:

Nº 11. CORO. „Allbesieger, o Eros!“
„Thou art mighty, O Eros!“

Allegro energico. ♩ = 126.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

Corni in E.

Trombe in E.

3 Tromboni.

Timpani in E. H.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncelli.

Basso.

C O R O

All - be - sie - ger, o
Thou art might - y, o

All - be - sie - ger, All - be - sie - ger, o
Thou art might - y, thou art might - y, o

All - be - sie - ger, o E - - ros. Heil! ———
Thou art might - y, o Er - - os, Hail! ———

All - be - sie - ger, All - be - sie - ger, o
Thou art might - y, thou art might - y, o

Allegro energico.

E - ros, E - ros, All - be - sie - ger, o E - - - ros! Dein Pfeil
 Er - os, Er - os, thou - art might - y, o Er - - - os, thy dart

E - ros, E - ros, All - be - sie - ger, E - - - ros! Dein Pfeil
 Er - os, Er - os, thou art might - y, o Er - - - os, thy dart

All - be - sie - ger, E - ros, All - be - sie - ger, o E - - - ros! Dein Pfeil trifft,
 Thou art might - y, Er - os, thou - art might - y, o Er - - - os, thy dart Shall

E - ros, E - ros, All - be - sie - ger, E - - - ros! Dein Pfeil
 Er - os, Er - os, thou art might - y, o Er - - - os, thy dart

Musical score for piano accompaniment, including staves for right and left hand, and a grand staff. The music is in D major and 3/4 time, featuring arpeggiated chords and melodic lines.

trifft, wie Men - schen, so Göt - ter, voll Kraft, dein Pfeil trifft, wie Menschen, so Göt - ter, voll
Shall with gods, as with men, still pre -vail, thy dart shall with gods, as with men, still pre -

— wie Men - schen, so — Göt - ter, voll Kraft, dein Pfeil trifft, wie Menschen, so Göt - ter, voll
 — with gods, as with — men, still pre -vail, thy dart shall with gods, as with men, still pre -

trifft, wie Men - schen, so Göt - ter, voll Kraft, dein Pfeil trifft, wie Menschen, so Göt - ter, voll
Shall with gods, as with men, still pre -vail, thy dart shall with gods, as with men, still pre -

Musical score for vocal parts, including staves for soprano, alto, and tenor/bass. The lyrics are in German and English, with English lyrics in italics. The music is in D major and 3/4 time.

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The music is in a major key with a 4/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *mf*, and *dolce*. There are also some performance instructions like *tr.* (trill) and *mf dolce*.

Heil, — o E — ros, er die Freu — de er — schafft, — dir Heil, — o E —
 hail, — O Er — os, it can glad — ness im — part, — Then hail, — O Er —

schaft, die Freu — de, die Freu — de, Freu — de er — schafft, er die
 part, can glad — ness, can glad — ness, glad — ness im — part, it can

Freu — de, die Freu — de, die Freu — de er — schafft, — die Freu — de, die
 glad — ness, can glad — ness, can glad — ness im — part, — can glad — ness, can

Freu — de er — schafft, die Freu — de er — schafft, die Freu — de, die Freu — de er —
 glad — ness im — part, can glad — ness im — part, can glad — ness, can glad — ness im —

The second system of the musical score continues the vocal and piano parts. It includes the lyrics for the vocal lines. The piano accompaniment continues with similar rhythmic complexity and dynamic markings as the first system.

ros, dir Heil, — o Er - ros, aus dem Schmerz — er die Freu - de er - schafft, — die
os, then hail, — O Er - os, though it wound, — it can glad - ness im - part, — can

Freu - de erschafft, er die Freu - de er - schafft, — die Freu - de, die Freu - de er -
glad - ness im - part. it can glad - ness im - part, — can glad - ness, can glad - ness im -

Freu - de erschafft, die Freu - de, die Freu - de, die Freu - de, die Freu - de, o
glad - ness im - part, can glad - ness, can glad - ness, yea, glad - ness. ()

schaft, die Freu - de, Freu - de er - schafft, doch aus dem Schmerz er die Freu - de er - schafft,
part, can glad - ness, glad - ness im - part, yet, though it wound, it can glad - ness im - part.

B

f *mf dolce* *f*

f *marcato*

Freu - de erschafft. Dir Preis, dir Heil, o E - ros, Preis und Heil, dir,
 glad - ness im-part. Then hail, then hail, O Er - os, thee we hail, we

schafft. Preis dir, o E - ros, Preis dir o E - ros, Heil dir,
 part. Hail, then, O Er - os, hail, then, O Er - os, thee we

E - ros, Heil, Heil. Preis dir, o E - ros, o E - ros, dir Preis, dir
 Er - os, hail, hail. Then hail, O Er - os, O Er - os, 'tis thee we

Heil dir, E - ros, Preis dir, o E - ros, o E - ros, dir Preis, dir
 Hail, then, Er - os, hail, then, O Er - os, O Er - os, 'tis thee we

f *marcato* *f*

B

Preis und Heil. All - be - sie - ger, o E - ros, E - ros,
 hail, we hail. Thou art might - y, O Er - os, Er - os,

Preis und Heil. All - be - sie - ger, All - be - sie - ger, o E - ros, E - ros,
 hail, we hail. Thou art might - y, thou art might - y, O Er - os, Er - os,

Heil. All - be - sie - ger, o E - ros, Heil. — All - be - sie - ger, E - ros,
 hail. Thou art might - y, O Er - os, Hail. — Thou art might - y, Er - os,

Preis und Heil. All - be - sie - ger, All - be - sie - ger, o E - ros. E - ros,
 hail, we hail. Thou art might - y, thou art might - y, O Er - os, Er - os,

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom two staves are additional piano accompaniment, also in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings such as *mf* and *f*.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "All - be - sie - ger, o E - - - ros. Preis dir, Preis dir, o E - - - ros. thou - art might - y, O Er - - - os. Hail, then, hail, then, O Er - os,". The lyrics are repeated for four different vocal parts. The piano accompaniment continues with complex notation, including treble and bass clefs, various note values, rests, and dynamic markings.

All - be - sie - ger, o E - - - ros. Preis dir, Preis dir, o E - - - ros.
 thou - art might - y, O Er - - - os. Hail, then, hail, then, O Er - os,

All - be - sie - - ger, E - - - ros. Preis dir, Preis dir, o E - ros.
 thou art might - y, Er - - - os. Hail, then, hail, then, O Er - os,

All - be - sie - ger, o E - - - ros. Preis dir, Preis dir, o E - - - ros.
 thou - art might - y, Er - - - os. Hail, then, hail, then, O Er - - - os,

All - be - sie - - ger, E - - - ros. Preis dir, Preis dir, o E - ros.
 thou art might - y, Er - - - os. Hail, then, hail, then, O Er - os,

This page contains a musical score for a choral and instrumental piece. The score is written in G major and 4/4 time. It features a piano accompaniment and three vocal parts (Soprano, Alto, and Tenor/Bass). The lyrics are in German and English.

Piano Accompaniment: The piano part consists of several staves. The right hand plays chords and arpeggiated figures, while the left hand provides a steady bass line with some tremolos. Dynamics include *f* (forte) and *ff* (fortissimo).

Vocal Parts:

- Soprano:**

Preis dir, o E - ros. Heil. . . Preis dir, o E - ros, Preis und Heil,
- Alto:**

hail, then, O Er - os, hail. . . hail, then, O Er - os, thee we hail,
- Tenor/Bass:**

Preis dir, o E - ros. Preis dir, o E - ros. Preis dir, o E - ros, Preis und Heil,

hail, then, O Er - os, hail, then, O Er - os, hail, then, O Er - os, thee we hail,

The score concludes with a final *ff* dynamic marking.

dir Heil, Heil, Heil.
then hail, hail, hail.
dir Heil, Heil, Heil.
then hail, hail, hail.

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III.

IN DER UNTERWELT. IN THE LOWER WORLD.

Nº 12. CORO e DUETTO: „Schatten schweben, trüb und traurig“
„Shadows hover, sad and mournful“

Andante con moto. ♩ = 72.

Flauto I. *p*

Flauto II. *p*

Oboi. *p* az.

Clarinetti in B. *p*

Fagotti. *p* az.

Corni in F. *p*

3 Tromboni e Tuba. *pdol.*

Timpani in C.G. *p* *pp*

Violino I. *p* con sordino

Violino II. *p* con sordino

Viola. *p*

Psyche.

Proserpina.

SOPRANO.

ALTO. *pp*

TENORE.

BASSO. *p*

Violoncelli. *p*

Basso. *p*

Tamtam. *p*

C O R O.

Schat - ten schwe - ben
Shad - ows hov - er

Schatten schweben, trüb und traurig, durch das Dunkel
Shadows hover, sad and mournful, through the darkness.

Andante con moto.

Ne. belreich, herrscht in Ha. - des' Ne. bel. reich.
 gloomy realm, reign in Ha. - des' gloom - y realm.

Ne. belreich, herrscht in Ha. - des' Ne. - bel. reich.
 gloomy realm, reign in Ha. - des' gloom - y realm.

Ne. belreich, herrscht in Ha. - des' Ne. - bel. reich.
 gloomy realm, reign in Ha. - des' gloom - y realm.

Le. - ben herrscht in Ha. - des' Ne. - bel. reich.
 be - ing reign in Ha. - des' gloom - y realm.

A

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*, *pp*, *mf*, *f*), articulation (accents), and phrasing slurs. The score includes piano, violin, and cello parts.

Wer bist Du, Menschen.
 Who art thou, child of

Musical score for the second system, including vocal lines with German and English lyrics and piano accompaniment. Dynamics include *pp*, *p*, *mf*, and *dim.*

ü - - ber'n Styx, ü - ber'n Styx.
 o'er the Styx, o'er the Styx.
 ü - - ber'n Styx, ü - ber'n Styx.
 o'er the Styx, o'er the Styx.

A

kind, hat Charon Dich ü-ber'n Styx ge-bracht? Dir prangen ja Ro-sen noch auf Lipp'— und Wan-
 Man? Did Charon con-duct thee o'er the Styx? E'en yet on thy lips and cheeks the ro- - ses lin- -

p dol. *pp*

p dol. *pp*

pp *pp* *pp*

p

Man nannt' mich Psy - che; weh, ver - gangen hab' ich mich schwer. Er, der mein Le - ben, wollt' mei - ne
 My name is Psy - che; woe is me, I have sore - ly erred. He whom I lived for would not for -

gen.
ger.

p *pp*

B

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*, *mf*, *sf*, *dim.*, *pp*), articulation (accents), and performance instructions (*rit.*).

Schuld mir nicht ver - ge - ben.
 give me my transgres - sion.

Dann trink Ver - ges - sen in Le - the's Flu - ten, und
 Thendrink ob - liv - ion in Le - the's wa - ters, and

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment with dynamics (*mf*, *sf*, *dim.*, *p*, *pizz.*, *arco*) and performance instructions (*rit.*).

B

The musical score consists of several systems of staves. The upper systems include piano accompaniment with various musical notations such as triplets, slurs, and dynamic markings like *p* and *pp*. The lower systems feature a vocal line with lyrics in both German and English. The lyrics are:

 gessen musst Du All' Dein Glück, ver- gessen selbst der Lie - be Blick.

 got must be thy life a - bove, For- got the ve - ry look of love.

 Ich kann, ich kann es nie ver-

 How can, how can I e'er for-
 The score also includes performance markings such as *p* (piano) and *pp* (pianissimo), and a section marked *a2.* (second ending).

C

pp p pp p p p

ges - - sen!
get - - them?

mf
Fernbleib' Dir al - le Er - den.
For thee no more are joys of

pp
Le - the's Flut Dir bringt - Ver - ges - sen!

pp
Le - the's flood can bring ob - liv - ion!

pp
Le - the's Flut Dir bringt - Ver - ges - sen!

pp
Le - the's flood can bring ob - liv - ion!

p p pp p pp

C

Poco animato. ♩ = 80.

Ich kann, ich kann es nie ver - ges - sen! Lass mich hin - auf zur Er - de
 How can, how can I ever for get them? Let me de - part, and earthward

arco
pizz.

Poco animato.

D

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features various musical notations such as slurs, ties, and dynamic markings like *p* and *pizz.*. The lyrics are written in German and English. The score is set in the key of D major, as indicated by the 'D' at the top and bottom of the page.

Lyrics:
 wie - der, dass ich Ver - zeih - - - ung mö - ge fin - - den! Dann steig' ich zu des Ha - des Grün - den mit
 wending. Make sure of par - - - don for my er - - - ror: To Ha - des then, de - roid of ter - - - ror, With

D

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The middle four staves are piano accompaniment, including a cello/bass line and a double bass line. The bottom two staves are additional piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte).

dank-er-füll-tem Her-zen wie-der.
grateful heart, once more de-scending.

The second system of the musical score continues with ten staves. It includes vocal lines with lyrics in German and English. The piano accompaniment continues with various musical notations and dynamic markings. The lyrics are:

Thö - rin, Thö - rin, des Ha - des Thorschonschloss sich.

Ask not, ask not. None pass the gate of Ha - des.

Thö - rin, Thö - rin, des Ha - des Thorschonschloss sich.

Ask not, ask not. None pass the gate of Ha - des.

The piano part includes markings like *arco* and dynamic markings *p* and *f*.

Musical score for piano and voice, measures 1-10. The score includes multiple staves for piano accompaniment and a vocal line. Dynamics include *p*, *pp*, and *dim.*

Barm-
Kind.

Musical score for piano and voice, measures 11-16. Includes German and English lyrics. Dynamics include *p*, *f*, and *mf*.

Trug Dich ü . bern Styx der Na . chen, schloss auch Dein Le - ben, en . . . det Dein Träu . . .
 Though a - cross the Styx one bore thee, closed is thy life - time, end . . . ed thy dream . . .
 Trug Dich ü . bern Styx der Na . chen, schloss auch Dein Le - ben, en . . . det Dein Träu . . .
 Though a - cross the Styx one bore thee, closed is thy . life - time, end . . . ed thy dream . . .

Solo dol.

p

dol. *p*

dol. *p*

dol. *p*

her - zig sei, sieh mei - ne Thrä - nen! mein Ziel, im To - de wie — im Le - ben, ist, dass mein Gat - . . - te mög' ver -
heart - ed be, re - gard my weep - ing. My aim, should death oc - ca - sion leave me, Is that my hus - . . - band may for -

men!

ing.

men!

ing.

dol. *p* *pizz.*

ge - - ben, was ich ver-brach im eit - len Wäh - men! Barm-her - - zig, barm-her - - zig sei, sieh' meine
 gire me For having failed my vow in keep - ing, Kindheart - - ed, kind-heart - - ed be, Look on my

p *pizz.* *arco*

muta A in As.

3
4

dim. p p dim.

pp pp p dim. p dim. p dim.

dim. dol. dim.

o - ben, nach o - ben, wenn Len - zes - lust die Erd' beglückt, und Ce - res sie mit Blu - men schmückt.
 yieldest, thou yieldest, When'er with Spring the earth is blest. By Ce - res with her flowers newdrest.

pp pp p dim.

The musical score consists of multiple staves. The top section includes a large 'E' marking. The score features various dynamic markings such as *p*, *pp*, *f*, *mf*, *sp*, and *dim.*. The bottom section contains two lines of lyrics in German and English, followed by the words 'Seltsam klin-gen ih-re' and 'Strangely soundsherbitter' in both languages. The score concludes with another large 'E' marking.

O Kö - ni - gin in Ha - des' Rei - che! mein Schmerz Dein Tochterherz er - wei - che!
 O might - y queen, in Ha - des reigning, In mer - cy hear thou my com - plain - ing.

Seltsam klin-gen ih-re
 Strangely soundsherbitter

Seltsam klin-gen ih-re
 Strangely soundsherbitter

sp *dol.* *p*

f *mf*

f *mf* *p* *mf*

p *sp* *p* *p* *p* *p*

p *sp* *p* *p* *p* *p*

f *f* *f* *f* *f* *f*

Hör' — hör', — o hör' mich, Ce - - res' Tochter, Dich selbst zieht Sehnsucht, Dich selbst zieht
 Hear, — hear, — O hear me Ce - - res' daughter! Thy - self — to longing, thy - self — to

Seuf - zer.
 sigh - - ing.

Seuf - zer.
 sigh - - ing.

p *sp* *p* *pizz.* *arco* *p* *pizz.* *arco* *p*

dim. *p*
pp *Solo* *pp* *p*
pp *pp*
pp *pp*
dim. *p* *dim.* *p*
pp *p* *dim.* *p*
pp *p* *dim.* *p*
dim. *dol.* *cresc.*
 Sehnsucht nach o - - - ben. Barm - her - - - - zig sei, o Kö - ni - gin, sich' mei - - - - ne
 long - ing, thou yield - - - est. Kind - heart - - - - ed be, O might - y queen, re - gard - - - - my

tranquillo

The musical score is written for voice and piano. It features a vocal line with lyrics in German and English, and piano accompaniment for both hands. The tempo is marked 'tranquillo'. The score includes various dynamics such as *mf*, *f*, *dim*, *pp*, and *cresc.*. The piano part includes a tremolo effect in the left hand. The lyrics are: 'Thränen weep - ing. Barm - her - zig sei, sieh mei - ne Kind - heart - ed be, re - gard my'.

Thrä - nen.
weep - ing.

Barm - her - zig sei, sieh mei - ne
Kind - heart - ed be, re - gard my

tranquillo

F

Thrä - nen, Ce - res' Toch - ter, hoch - er - ho - ben! Barmher - zig sei, o siel' mei - ne Thrä - - - nen!
 weep - ing. Ce - res' daugh - ter, power that wieldest, Kindheart - ed be, re - gard, re - gard my weep - - - ing.

Rings das
Hark! how
Rings das
Hark! how

F

Andante con moto. ♩ = 76.

Musical score for the first section, featuring piano and bass staves. Dynamics include *p*, *mf*, *dim.*, and *pp*. The score includes a section marked *muta: As in G.* and a tempo marking $(♩ = 76)$.

Musical score for the second section, including vocal lines and piano accompaniment. Dynamics include *f*, *mf*, *dim.*, *p*, and *pp*.

So zieh hinauf! Dein Wunsch gescheh, es
 Thou mayst depart, I grant thy prayer, It
 Echo hal - let wie - der mitleids - vol - le Kla - ge - - lie - der.
 Echo shares her sorrows: Notes of woe from her she bor - rows.
 Echo hal - let wie - der mitleids - vol - le Kla - ge - - lie - der.
 Echo shares her sorrows: Notes of woe from her she bor - rows.

Andante con moto.

rührt mein Herz dein tie- fes Weh! Ja zieh hin-auf! Dein Wunsch gescheh! Doch wenn dein Fuss die Erd be-
 moves my heart, Thy deep- de-spair, thou mayest de-part, I grant thy prayer. But when thy foot on earth is

The first system of the musical score consists of ten staves. The top two staves are vocal lines, both marked *mf*. The next two staves are piano accompaniment, with the right hand marked *f* and the left hand marked *sp*. The bottom four staves are further piano accompaniment, with various dynamics including *f*, *pp*, and *p*. A *dim.* marking is present in the third staff of this system.

Hin.
A.

rührt, wird sie dein Grab, zum Tar-taros sinkst du hin-ab! So zieh hin-auf!
 pressed, thy life shall end, To Tar-tarus shalt thou de-scend. Thou mayest de-part!

The second system continues the musical score. It features vocal lines and piano accompaniment. The piano accompaniment includes dynamics such as *f* and *pp*. The system concludes with a *mf* marking in the top right corner.

ritard.

du mir, o Lie - be, Kraft zum Ge - lin - gen. Hin - auf!
 teach me, o love, the art of pre - vail - ing. A - way!

pp *dim.* *p*

Selt - - sam klin - - gen ih - - re Seuf - - zer!
 Strange - ly sounds her bit - - ter sigh - - ing!
 selt - - sam klin - - gen ih - - re Seuf - - zer!
 strange - - ly sounds her bit - - ter sigh - - ing!

pp *dim.* *p* *ritard.*

Nº 13. SOLO. „Noch ruhet Morgendäm'mrung“
 „Still rests the morning-twilight“

Andantino sostenuto.

Flauto.

Clarineti in B.

Fagotti.

Corno in F.

Violino I.

Violino II.

Viola.

Eros.

Violoncelli.

Basso.

dim. pp

dim. pp

p dolce pp

Noch ru - het Mor - gendäm'mrung auf der Flur, — im Arm des Trau - messchlummet die Na -
 Still rests the morn - ing - twi - light on the fields; — And still to slum - ber drow - sy Nature

dim. Tutti pp

2 Soli

A

p dolce

pp

So, Psyche, wird auch Nacht und Graun entwei - chen, dann steigt voll Hoff - nung du aus Ha - des'
 So, Psyche, like - wise, night and fear for - sake thee, And full of hope - thou may'st to earth be -

pp

2 Soli.

A

cresc. *mf* *dim.* *p*

p *mf* *mf* *dim.* *p*

mf *mf* *mf* *dim.* *p*

cresc. *f.* *dim.*

Rei - chen; die Erd' be - rührst du nicht, dir wach - sen Flü - gel, hin - auf dann schwebst du ü - ber Thal und Hü -
 take thee; For earth thou shalt not touch, thy wings are grow - ing; Through air, o'er vale and hill thou shalt be go -

mf *mf* *mf* *dim.* *p*

Tutti

mf *dim.* *p*

p *dolor* *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

dolce *f* *mf* *p*

gel, die Erd' be_rührt du nicht, dir wach_sen Flü_gel, hin_auf, hin_auf dann schwebst du
 ing. for earth thoushalt not touch, thy wings are grow_ing, through air, o'er vale and hill, o'er

p *mf* *p*

poco ritenuto *pp* *dim.* *dim.*

pp *pp* *pp* *pp*

p *dim.* *pp* *pp*

p dim. *pp* *pp* *pp*

dim poco ritenuto *pp* *pp* *pp*

ü_ber Thal_ ü_ber Hü_gel.
 vale_and hill thoushalt be go_ing.

p *dim.* *pp* *pp*

p *dim.* *pp* *pp*

Nº 14. DUETTO. („Eros! Ich fühls, dein Herz mir jetzt Verzeihung gab“
 „Eros, I feel thy heart at last can pardon shew“)

Allegro moderato.

Flauti. *p* *p* *dolce*

Oboi. *p* *p* *dolce*

Clarineti in B.

Fagotti. *p* *p*

Corni in F.

Violino I. *p* *dolce*

Violino II. *p*

Viola. *p* *p*

Psyche. *espress.*
 E - - - ros! Ich fühls, — ich fühls, dein
 Er - - - os, I feel, — I feel — thy

Eros.

Violoncelli. *p* *dolce*

Basso.

Allegro moderato.

Herz — mir jetzt Ver - zeih - ung gab, ich fühls, — dein Herz, — dein Herz — mir jetzt Ver -
 heart — at last can par - don shew, I feel — thy heart, — thy heart — at last can

p dim.
p dim.
p dim.
p dim.
p dim.
p dim.
p dim.
dim.
p dim.
p dim.

zeih - - - - ung gab, nun wandr' ich froh zu Ha-des' Reich — hin-ab, nun
 par - - - - don shew, With joy, then, back to Ha-des' realm — I go, with

Allegro non troppo.

ritenuto

mf *p* *mf*
mf *mf*
mf *mf*
mf *p* *mf*
mf *p* *mf*
mf *p* *mf*
p *p* *p*
p *p* *p*
p *p*
dim. *dim.*
 wandr ich froh zu Ha - des Reich hin - ab!
 joy, then, back - to Ha - des' realm I go.
f
 Nicht zu den Tod - ten, zu hö - he - rem Le - ben sollst durch die
 Not to the dead, but to life thou art go - ing, Des - tined a
p *mf* *p* *mf*
mf *p* *mf*

ritenuto

Allegro non troppo.

p

p

p

p

p

p

p

p

p

p

p

p

pizz.

arco

p

Lüf - te, o Psy - che, du schwe - ben, zu hö - he - rem Le - - ben sollst durch die Lüf - te du
 bliss yet un - tried to be know - - ing, to life thou art go - - ing, a bliss un - tried to be

A

pp

pp

pp

pp

pp

p

pizz.

pizz.

p dolce

schwe - ben. Schmet - ter - lings - Schwim - gen werd' ich dir brin - gen,
 know - ing. Wings I pre - pare thee, Up - ward to bear thee:

p

pizz.

A

The musical score consists of the following parts and markings:

- Violins I & II:** *mf*, *p dim.*
- Violas:** *mf*, *p dim.*
- Celli & Basses:** *mf*, *p*
- Woodwinds:** *f*, *mf*
- Brass:** *f*, *mf*
- Piano:** *mf*, *p dim.*, *pp*
- Arco (Violins & Violas):** *mf*, *p*, *dim.*
- Vocal Soloist:** *f*, *dim.*
- Arco (Cello & Bass):** *mf*, *p dim.*

Zeus _____ in O - lym-p, _____ der die Wel- - - - ten lenkt, hat sie der
 These, _____ might-y Zeus, _____ rul-ing earth _____ and heaven, To thee, mg

pp *dolce*

pp

pp

pp

pp

dolce *pp sempre* *p*

pp *pp sempre* *p*

pp *pp sempre* *p*

dolce espress. *p*

Gat - tin, der treu - en, der Gat - tin, der treu - en, ge - schenkt, — hat sie der
 con - sort im - mort - al, my con - sort im - mort - al, has given, — to thee, my

pp *pizz.* *arco* *p*

pp p

pp p

pp pp

p p

p p

p

p

p

p

dim.

Gat - - - tin, der treu - - - en, ge_schenkt!
 con - - - sort im_mort - - - al, has giren.

pizz. arco

p

The musical score consists of ten systems of staves. The first two systems (staves 1-2) feature a melody in the upper voice with dynamics *mf* and *dim.*. The third system (staves 3-4) features a melody in the lower voice with dynamics *p* and *dulce*. The fourth system (staves 5-6) features a melody in the upper voice with dynamics *mf* and *dim.*. The fifth system (staves 7-8) features a melody in the lower voice with dynamics *p* and *dim.*. The sixth system (staves 9-10) features a melody in the upper voice with dynamics *p* and *dim.*. The seventh system (staves 11-12) features a melody in the lower voice with dynamics *p* and *dim.*. The eighth system (staves 13-14) features a melody in the upper voice with dynamics *p* and *dim.*. The ninth system (staves 15-16) features a melody in the lower voice with dynamics *p* and *dim.*. The tenth system (staves 17-18) features a melody in the upper voice with dynamics *p* and *dim.*. The lyrics are: "Breit' aus — die / Spread out — thy". The score concludes with the instruction "attacca:".

Nº 15. DUETTO: „Breit aus die Flügel“
„Spread out thy pinions“

Allegro moderato, con anima.

Flauto I. *mf* *p* *p dolce*

Flauto II. *mf* *p* *dolce*

Oboi. *mf* *p* *p dolce*

Clarineti in A. *mf* *p* *dolce*

Fagotti. *mf* *p* *dolce*

Corni in F. *mf* *p*

Trombe in F.

Tromboni tenore.

Violino I. *mf* *p dolce*

Violino II. *mf* *p*

Viola. *mf* *p*

Psyche.

Eros. *mf*

Flü - - gel! Breit' aus die Flü - - gel oh - - ne Furcht und Be - - ben, mit mir sollst
pin - - ions, spread out thy pin - - ions, on their strength re - - ly - - ing, With me shalt

Violoncelli. *mf* *p dolce*

Basso. *mf* *p*

Allegro moderato, con anima.

The musical score is written for voice and piano. It features a vocal line with German and English lyrics, and a piano accompaniment consisting of multiple staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics are: "Empor mich trägt vom irdischen Gefilde der Flügel / On high I mount these earthly regions leaving: Dervoid of / Du zu lichten Höhen schweben, breit aus die Flügel, / thou to realms of light be fly-ing, spread out thy pinions,". The word "douce" is written above a piano passage.

dolce

dim.

p

p

p

p

pizz.

arco

p

p

Kraft — durch Lüf - te voller Mil - de. Hinauf, hin.auf durch kla - - ren, durch
 fear, — the sky — be.hold me cleav - ing. A.way, a - way through li - - quid, through

breit' aus die Flügel, breit' aus die Flü - - gel oh - ne Furcht und Be - - ben, hinauf, hin.auf durch
 spread out thy pinions, spread out thy pin - - ions, on their strength re - ly - - ing, A.way, a - way through

p

p

p

dolce

p

p

p

p

p

p

p

pizz.

kla - - ren Ae - - thers Sphä - - re, Ae - thers Sphä - - re, um_wallt
 li - - quid air - - y spa - - ces, air - - y spa - - ces, To seek

kla - - ren Ae - thers Sphä_re.durch kla - - ren Ae - thers Sphä - - re, umwallt von
 li - - quid air - - y spa_cces,through li - - quid air - - y spa - - ces, To seek the

von Wo - - - gen aus des Lich - - - tes Mee - - - re, hin_auf, hin_auf!
 the splen - - - dour of the heavn - - - ly pla - - - ces, a_way, a_way,

Wo - - - gen aus des Lich - - - tes Mee - - - re, hin_auf, hin_auf!
 splen - - - dour of the heavn.ly pla - - - ces, a_way, a_way,

pizz. *arco*

A

Solo
p dolce

p dolce

p

p

p

p

p

dolce

Hinauf, hin.auf durch kla . ren
A . way, a . way, through li . quid

dolce

Hin . auf, hin.auf zu sel . ger Göt . ter Sphä.re,
A . way, a . way, to blest a . bodes of gladness,

pizz.

p

A

p

tr
p

Solo
p dolce

p

p

p

p

p

p

p

arco
p

p

Ae - - thers Sphä - - re, umwallt von Wo - - gen aus des Lich - - tes Mee - re!
 air - - y spa - - ces, To seek the splen - - dour of the heav - - en - - ly pla - ces,

hin - auf, hin - auf zu sel - ger Göt - ter Sphäre, hin - auf, hin - auf zu
 A way, a way, To blest a - bodes of gladness, a - way, a - way, to

Musical score for a piece, page 229. The score includes vocal lines and piano accompaniment. The piano part features a prominent bass line with pizzicato and arco markings. The vocal line has German and English lyrics. Dynamics include piano (p) and trills (tr).

Hin.auf,hin.auf durch kla - ren Ae - - thers Sphä - - re, unwallt von Wo - - gen aus des
 a - way, a - way through li - quid air - - y spa - - ces, to seek the splen - - dour of the

sel - ger Göt - ter Sphä - re, hin.auf,hin.auf zu sel - ger Göt - ter
 blest a - bodes - of glad - ness, a - way, a - way, to blest a - bodes of

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and six vocal staves. The second system includes a grand staff and two vocal staves. Dynamics include *p* (piano) and *pp* (pianissimo). A section marked **B** begins at the end of the first system and continues through the second system. The lyrics are in German and English.

Lich - - - tes Mee - - re, des Lich - tes Mee - re. Hin - - auf - - zu
 heaven - - - ly pla - - ces, the heavenly pla - ces. A - - way - - to

Sphä - re, wo's kei - ne Tren - nung giebt, kei - ne Zähl - re.
 glad - ness, Our form - er part - ing past, gone our sad - ness.

B

pp *dolce*
pp *dolce*
dolce
dolce
p
pizz.
p
pizz.
p
p
dolce
pizz.
arco
p

sel - ger Göt - ter Sphä - re, wo's kei - ne Tren - nung giebt.
 blest a - bodes of glad - ness, Our form - er part - ing past.
 Hörst du vom Him - mel sanf - te Tö - ne
 Dost hear soft voi - ces, as if heavenward

arco
p dolce

arco
p

dolce

Ja, hol-de Klän - - ge in mein Ohr schon drin - gen. Hin-
 Yes, tones of sweet - ness on mine ear are fall - ing. .1.

klin - - - gen? Breit aus die Flü - gel,
 call - - - ing? Spread out thy pin - ions,

p

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand staff with piano and bass clefs. The bottom system includes a vocal line with lyrics and piano accompaniment. Dynamic markings such as *mf* and *p* are used throughout the score to indicate volume changes.

auf! hin - auf! hin auf zu sel - ger Göt - ter Sphä.re, hin.
 way! a - way, a way, to blest a - bodes of gladness, a -

hin auf, hin auf, hin auf, hinauf zu sel'ger Göt - ter Sphä - re, hin auf, hin.
 a - way, a - way, a way, a way, to blest a - bodes of glad - ness, a -

auf, — wo's kei - - ne Tren - - nung giebt und kei - ne Zä - - re, kei -
 way, — Our form - - er part - - ing past, and gone our sad - - ness, gone

auf, hinauf zu sel'ger Göt - ter Sphä - re, wo's kei - ne Tren - nung, kei - ne Tren - nung giebt, wo's kei - ne
 way, a - way, to blest a - bodes of glad - ness, our form - er part - ing, form - er part - ing past, our form - er

Musical score for piano and voice. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line and chordal accompaniment. Dynamic markings include *p* (piano) and *dolce* (sweetly). The score also includes articulation markings such as *pizz.* (pizzicato) and *arco* (arco).

The musical score consists of multiple staves. The upper section includes a vocal line and piano accompaniment. The lower section includes a second vocal line and piano accompaniment. The score is written in a key signature of two sharps (F# and C#) and a common time signature. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The lyrics are written below the vocal lines.

- ne Tren - nung, kei - - - ne, hin - auf, hin - auf zu sel' - ger
 - - - our form - er sad - - - ness, a - way, a - way to blest a -

Tren - - nung giebt und kei - ne Zäh - - - re, hin - auf, hinauf, hin - auf zu sel' - ger
 part - - ing past, and gone out sad - - - ness, a - way, a - way, a - way, to blest a -

The musical score consists of several staves. The top staves are for the piano accompaniment, including the right and left hands. The bottom staves are for the vocal parts. The score includes various musical notations such as notes, rests, and ornaments. Dynamics markings include *mf* (mezzo-forte) and *fz* (forzando). Tempo markings include *ritardando* and *Soli*. The key signature is one sharp (F#) and the time signature is 4/4.

Göt - ter Sphä - re. Hin.auf! hin.auf!
 bodes of glad - ness. A.way, a.way.

Göt - ter Sphä - re. Hin.auf! hin.auf!
 bodes of glad - ness. A.way, a.way.

attaca:

Nº 16. CORO, SOLO e DUETTO: } „Sei uns gegrüsst“
Allegro poco maestoso. d. = 84. } „We greet thee well“

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in F.

3 Tromboni e Tuba.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Psyche.

Eros.

SOPRANI.

ALTI.

TENORI.

BASSI.

Violoncelli.

Basso.

Triangolo.

Piatti solo.

Allegro poco maestoso.

The first system of the score consists of ten staves of piano accompaniment. The top four staves are for the right hand, and the bottom six are for the left hand. The music is characterized by dense, rhythmic textures, including sixteenth-note runs and chords. Dynamic markings such as *f* (forte) are present throughout the system.

The second system of the score includes vocal lines and piano accompaniment. The vocal parts are written on a single staff with lyrics in both German and English. The piano accompaniment continues with similar rhythmic patterns as the first system.

Lyrics (German):
 von Him - mels - son - nen!
 thy form sur - round - eth,
 um - strahlt von Him - mels - son - nen!
 heaven's light thy form sur - round - eth,
 von Him - mels - son - nen!
 thy form sur - round - eth,

Lyrics (English):
 of Heav'n's light thy form
 surroundeth,
 of Heav'n's light thy form
 surroundeth,
 of Heav'n's light thy form
 surroundeth,

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic patterns, including sixteenth-note runs and complex chordal structures. There are several dynamic markings such as *f* and *mf* throughout the system.

Sei uns ge - grüsst! ———
 we greet thee well, ———

Sei uns ge - grüsst! Wir füh - ren dich zu sel - ger
 With us be one, in life where

we greet thee well, ———

The second system of the score contains vocal lines and piano accompaniment. It features three vocal staves with lyrics in German and English. The piano accompaniment continues with rhythmic patterns similar to the first system. The lyrics are: "Sei uns ge - grüsst! we greet thee well, Sei uns ge - grüsst! Wir füh - ren dich zu sel - ger With us be one, in life where".

The second system of piano accompaniment continues the rhythmic and harmonic themes established in the first system. It features similar sixteenth-note patterns and chordal textures. The system concludes with a few final notes and rests.

The piano accompaniment consists of several staves. The upper staves feature treble clefs with various rhythmic patterns and chords. The lower staves feature bass clefs with similar patterns. Dynamics such as *mf* and *f* are indicated throughout the piece.

Sei uns ge - grüsst, ge - grüsst!
 we greet, we greet thee well,

Wir füh - ren dich zu
 With us be one, in

Göt - ter Won - nen, zu Göt - ter Won - nen.
 bliss a - bound - eth, where bliss a - bound - eth,

Ge - grüsst! Wir füh - ren dich zu
 With us, with us be one, in

The vocal section includes two staves for the vocal line and piano accompaniment. The lyrics are written in German and English. Dynamics like *f* are used to indicate volume.

sei uns ge - grüsst, ge - grüsst! Wir
 we greet, we greet. thee well, With
 sel - ger Göt - ter Won - nen. Wir
 life where bliss a - bound - eth, With
 Wir füh - ren dich zu Göt - ter
 With us be one, Where bliss a -
 sel - ger Göt - ter Won - nen, sei uns ge -
 life where bliss a - bound - eth, we greet thee

füh - ren dich zu sel - ger Göt - ter . Won - - - nen, Won - -
us be one, in life where bliss a - bound - - - eth, a - bound - -

füh - ren dich zu sel - - ger Göt - ter Won - nen, zu Göt - ter Won -
us be one, in life where bliss a - bound - eth, where bliss a - bound - -

Won - nen. Wir füh - ren dich zu sel - - ger Göt - ter Won - -
bound - eth, with us be one, in life where bliss a - bound - -

grüsst! Wir füh - ren dich zu sel - ger Göt - - - ter Won - -
well, with us be one, in life where bliss - - - a - bound - -

A

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic patterns, including sixteenth-note runs and complex chordal structures. There are several dynamic markings such as *f* and *mf* throughout the system.

The vocal section of the score features four staves. The first two staves are in treble clef, and the last two are in bass clef. The lyrics are written below the notes. The German lyrics are: "nen. Sei uns ge-grüsst!" and "eth. We greet thee well." The English lyrics are: "nen. Sei uns ge-grüsst! Sei uns ge-grüsst!" and "eth. We greet thee well." There are also some musical markings like *f* and *mf* near the vocal lines.

The second system of the score continues the piano accompaniment with ten staves. It maintains the complex rhythmic and harmonic language established in the first system, with various dynamic markings and articulation marks.

A

dim. *p* *mf* *mf dolce* *p*

dim. *mf*

mf

mf

mf

mf

mf

mf *dolce*

mf *dolce*

mf *dolce*

Dies Di - a - dem - soll dei - ne Stir - ne schmü - cken, hoch wird der Göt - ter Ga - be dich be -
mf *dolce*

This di - a - dem - shall due a - dornment lend thee, All gifts of god - head henceforth shall at -
mf *dolce*

Dies Di - a - dem - soll dei - ne Stir - ne schmü - cken, hoch wird der Göt - ter Ga - be dich be -

mf

dim. *mf* *mf*

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system continues the piano accompaniment. The bottom system features a vocal line with lyrics in German and English, and piano accompaniment. The lyrics are as follows:

glick - en. Wie ew' - ger Lenz voll An - muth,
 tend thee. As here the spring is ev - er

glick - en. Wie ew' - ger Lenz voll An - muth,
 tend thee. As here the spring is ev - er

glick - en. Wie ew' - ger Lenz voll An - muth, bli - het hier, voll An - muth,
 tend thee. As here the spring is ev - er young - and fair, is ev - er

Wie ew' - ger Lenz
 As here the spring is

Performance markings include *mf dolce*, *mf*, and *p*.

blü - - het hier, so schenkt es ew' - - ge Ju - - - gend -
 young - and fair, 'Tis thine in bright - - e - - ter - - - nal

blü - het hier, so schenkt es ew' - - ge, ew' - - ge Ju - gend -
 young and fair, 'Tis thine in bright, in bright - e - ter - - nal

blü - het hier, so schenkt es ew' - - ge Ju - - - gend -
 young and fair, 'Tis thine in bright - - e - - ter - - - nal

blü - het hier, so schenkt es ew' - - ge Ju - - - gend -
 er - er fair, 'Tis thine in bright - - e - - ter - - - nal

The musical score consists of several systems. The piano accompaniment includes staves for the right and left hands, with dynamics such as *mf*, *dim.*, *p*, and *pp*. The vocal line is marked *Psyche.* and includes the following lyrics:

schön - heit dir!
youth to share.
schön - heit dir!
youth to share.

The English lyrics are: *Ihr Göt - ter, Dank! Ihr Göt - ter, My thanks are yours, my thanks are*

The score concludes with piano dynamics of *pp* and *pizz.* (pizzicato).

p dolce

p dolce

dolce

Dank! Dank! Ihr Göt - ter, Dank! der Er - den - noth ent - ron - nen, - fühlt
 yours, thanks, my thanks, are yours, its earth - ly pain dis - pel - ling, My

pizz.

p

dolce

cresc.

arco

p

jetzt — mein Herz — die höch — ste al — ler Won — — — — — nen, al — — — — — ler
 heart — is now — with hearen — ly rap — — — — — ture swell — — — — — ing, hearen — — — — — ly

B

Won - - - nen! Ihr Göt - ter, Dank! ihr Göt - ter, Dank!
 rap - - - ture! My thanks are yours, my thanks are yours!

Sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt,
 We greet thee well, we greet thee well, we greet thee well, we greet thee well.

Sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt,
 We greet thee well, we greet thee well, we greet thee well, we greet thee well.

Sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt, sei uns ge - grüßt,
 We greet thee well, we greet thee well, we greet thee well, we greet thee well.

B

poco riten.

Andante con moto. ♩ = 72.

The first system of the musical score features a vocal line with a melodic line and a piano accompaniment. The piano part includes a prominent bass line with sustained notes and chords. Dynamics include *p* (piano) and *f* (forte). The tempo is marked *Andante con moto* with a quarter note equal to 72 beats per minute.

Solo

Soli

p dolce

p dolce

— knie' nie - der nun, em - pfang' — Un - sterb - lich - keit.
 — Be - fore him kneel, and take — the gift — di - vine.

Dem Er - denne - bel jetzt dein Geist ent -

No longer now shall mist of earth be -

Dem Er - denne - bel jetzt dein Geist ent -

No longer now shall mist of earth be -

poco riten.

Andante con moto.

Musical score for a vocal and instrumental piece, page 253. The score includes vocal lines with German and English lyrics, and instrumental parts for strings and piano. Dynamics include *p*, *mf*, *dim.*, *pizz.*, and *cresc.*

German lyrics: *glei - tet, zur Klar - heit dich der Kranz der Mu - sen lei - tet, die Nec - tarschaale reicht dir He - be*
 English lyrics: *title - thee; To cloud - less day at - ten - dant Muses guide - thee; Thy cup with nec - tar He - be shall sup -*

German lyrics: *glei - tet, zur Klar - heit dich der Kranz der Mu - sen lei - tet, die Nec - tarschaale reicht dir He - be*
 English lyrics: *title - thee; To cloud - less day at - ten - dant Muses guide - thee; Thy cup with nec - tar He - be shall sup -*

Allegro vivace. $\text{♩} = 96$.

The first system of the musical score consists of ten staves. The top two staves are for the piano, and the bottom two are for the bass. The middle six staves are for the orchestra. The score includes various musical notations such as dynamics (piano *p*, forte *f*), articulation (acc), and phrasing slurs. The tempo is marked as *Allegro vivace* with a metronome marking of $\text{♩} = 96$.

Psyche.

Preis!
Hail,

Schaar.

high.

Schaar.

high.

Allegro vivace.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. Dynamics include *mf* and *p dolce*. The second system continues the piano accompaniment with dynamics *mf* and *p dolce*. The third system features a vocal line with lyrics in German and English, and piano accompaniment with dynamics *p* and *pp*. The fourth system shows the piano accompaniment with dynamics *p* and *pp*. The fifth system includes a vocal line with lyrics and piano accompaniment with dynamics *p* and *pp pizz.*. The sixth system shows the piano accompaniment with dynamics *p* and *pp pizz.*.

Lyrics:
 — Preis ———— dir, — o Zeus, voll Herr — — — — — llichkeit, dir —
 — hail, ———— no — ble Zeus, al — might — — — — — y King; To —

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent tremolo in the right hand and a steady bass line in the left hand. The lyrics are: "sei mein höch-ster Dank, mein höch-ster Dank ge- thee my thanks and praise, my thanks and praise, I". The score continues with instrumental parts for strings and woodwinds, including a section with a tremolo in the woodwinds.

C

weih!
 bring.

Preis
 Hail,

dir, o Zeus, voll Herr
 no - ble Zeus, al - might

Heil dir, o Zeus!
 Hail, no - ble Zeus,

Heil dir, o Zeus!
 Hail, no - ble Zeus,

Heil dir, o Zeus!
 Hail, no - ble Zeus,

Dir wer - de Preis und
 To thee our thanks and

Heil dir, o Zeus!
 Hail, no - ble Zeus,

arco

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *cresc.*, *f*, *ff*, and *ffz*. It includes complex rhythmic patterns and melodic lines across multiple staves.

- lich_keit!
 - ty King!

Dir wer - de Preis und Dank geweiht, dir wer - de Preis und Dank ge - weiht,
 To thee our thanks and praise we bring, to thee our thanks and praise we bring,

dir, o Zeus, dir wer - de Preis und
 no ble Zeus, To thee our thanks and

Dank geweiht, Heil dir, dir wer - de Preis und Dank ge - weiht,
 praise we bring, hail, hail, To thee our thanks and praise we bring,

Dir wer - de Preis und Dank ge - weiht, dir wer - de
 To thee our thanks and praise we bring, to thee our

Musical score for the vocal parts, including the vocal line and piano accompaniment. The vocal line continues the lyrics from the previous section.

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

Preis und Dank, dir wer - de Preis und Dank ge - weicht, dir wer - de
 thanks and praise, to thee our thanks and praise we bring, to thee our
 Dank geweiht, Preis und Dank, und Dank ge - weicht, dir wer - de
 praise we bring, thanks and praise, and praise we bring, to thee our
 dir wer - de Preis und Dank ge - weicht, dir wer - de
 to thee our thanks and praise we bring, to thee our
 Preis und Dank ge - weicht, Preis und Dank ge - weicht, dir wer - de
 thanks and praise we bring, thanks and praise we bring, to thee our

Musical score for voices with lyrics. The lyrics are written in German and English. The score includes vocal lines with notes and rests, and a piano accompaniment.

Musical score for piano accompaniment, including treble and bass staves with various musical notations such as notes, rests, and dynamics.

Preis und Dank ge - weiht, dir wer - de Preis und Dank geweiht, Preis und Dank, dir
 thanks and praise we bring, to thee our thanks and praise we bring, thanks and praise, to

Preis und Dank ge - weiht, Heil dir, o Zeus, dir wer - de Preis und
 thanks and praise we bring, hail, no - ble Zeus, to thee our thanks and

Preis und Dank ge - weiht, dir wer - de Dank geweiht, Preis und Dank ge -
 thanks and praise we bring, to thee our praise we bring, thanks and praise we

Preis und Dank ge - weiht, dir wer - de Dank ge - weiht, Preis und Dank, dir
 thanks and praise we bring, to thee our praise we, bring, thanks and praise, to

Musical score for vocal parts with lyrics in German and English.

D

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *p* (piano). There are also hairpins and accents throughout the score.

wer - - de Dank ge - weiht. Heil dir o Zeus! voll Herr lich - keit, -
 thee - - our praise we bring. Hail, no - ble Zeus, al - migh - ty King, -

Dank, Preis und Dank ge - weiht. Heil dir o Zeus! voll Herr lich - keit, -
 praise, thanks and praise we bring. Hail, no - ble Zeus, al - migh - ty King, -

weiht, dir wer - de Dank ge - weiht. Heil dir o Zeus! voll Herr lich - keit, -
 bring, to thee our praise we bring. Hail, no - ble Zeus, al - migh - ty King, -

wer - - de Dank ge - weiht. Heil dir o Zeus! voll Herr lich - keit, -
 thee - - our praise we bring. Hail, no - ble Zeus, al - migh - ty King, -

D

The second system of the musical score includes four lines of lyrics in German and English. The lyrics are: "wer - - de Dank ge - weiht. Heil dir o Zeus! voll Herr lich - keit, - / thee - - our praise we bring. Hail, no - ble Zeus, al - migh - ty King, -". The first two lines are in German, and the last two are in English. The musical notation continues below the lyrics, with a grand staff and four individual staves for the piano accompaniment. The system concludes with a large **D** time signature.

voll Herr-lich-keit, Heil!
 al-migh-ty King, hail!
 voll Herr-lich-keit, Heil!
 al-migh-ty King, hail!

dim.
p dolce
p
p dolce
dim.
p
mf dim.
mf dim.
p
dolce
dolce
dolce
dolce
Psyche.
Nun tö - - - nen Ju - - bel - lie - der, ver - söhnt
No hate now stands be - tween us, Ap - peased,
dolce
Eros.
Nun tö - - - nen Ju - bel - lie - - - der, Ju - bel
No hate now stands be - tween, now stands be -

dim.
p
pizz.
p

ver - söhnt ist Ve - nus wie - der: ver_eint wir
 ap - peased at length is Ve - nus. What joys we
 dulce
 lie - der, ver - söhnt ist Ve - nus wie - der: ver_eint wir
 tween us, Ap - peased at length is Ve - nus. What joys we
 Heil!
 Heil!
 Heil!
 Heil!
 arco
 p

E

p dolce
p
p dolce
p dolce
p
p dolce
p

hol - de Ro - sen we - - - ben in's Göt - ter - und - in's Men -
weave, - our powers - u - ni - - - ting, The hearts - of gods - and men -

hol - de Ro - sen we - - - ben in's Göt - ter - und - in's Men -
weave, - our powers - u - ni - - - ting, The hearts - of gods - and men -

Heil!

hail!

Heil!

hail!

pizz.
p
arco

E^p

schen - le - ben!
de - light - ing.

schen - le - ben!
de - light - ing.

Heil E - - ros dir, Heil Psy - che. Dir, Heil E - - ros, Psy - che

Hail, Er - os! Hail, hail, Psy - che! hail, hail, Er - os, Psy - che,

Heil E - - ros dir, Heil Psy - che. Dir. Heil E - - ros, Psy - che

Hail, Er - os! Hail, hail, Psy - che! hail, hail, Er - os, Psy - che,

mf

Heil! hail! Heil! hail! Heil! — Wo Lie - be sich ver - eint
Hail! — There blooms, when Love u - nites

Heil! hail! Heil! hail! Heil! — Heil hail,

Heil! hail! Heil! hail! Heil! — Wo Lie - be sich ver - eint
Hail! — There blooms, when Love u - nites

Bass I.
Heil! Bass II. Heil! Heil — Heil hail,

hail! hail! hail! —

marcato

marcato

Psyche.

Preis
Hail.

This section contains the piano accompaniment for the first system. It consists of ten staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in a major key with a 4/4 time signature. Dynamics include *inf.* (pianissimo), *cresc.* (crescendo), and *ff* (fortissimo). There are also trills marked *tr.* in the upper staves.

dir — Zeus!
 no — ble Zeus!

Eros.
 Preis dir o Zeus voll Herr lich keit
 Hail, no — ble Zeus, al — migh — ty King!

dir, Heil Psy — che, Heil. Heil E — ros, Heil Psy —
 hail, hail, Psy — che hail. hail, Er — os hail, Psy —

dir, Heil Psy — che, Heil. Heil E — ros, Heil Psy —
 hail, hail, Psy — che hail, hail, Er — os hail, Psy —

This section contains the vocal line for the second system. It features a single staff with lyrics in German and English. The music is in a major key with a 4/4 time signature. Dynamics include *cresc.* (crescendo).

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic textures with frequent sixteenth and thirty-second notes. Dynamic markings of *ff* (fortissimo) are placed throughout the system, indicating a powerful and intense sound. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

The second system of the score features vocal lines and piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment continues in the same format as the first system. The lyrics are in German and Latin, with some words in italics. The lyrics include: "Preis dir, hail, Preis und hail, Heil, che. Heil E - ros, Psy - che Heil!". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines, with dynamic markings of *ff* and *f* (forte) indicating the intensity of the accompaniment. The key signature and time signature remain the same as in the first system.

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of long, horizontal lines across the staves, likely representing sustained chords or specific performance techniques. The notation is dense and detailed, typical of a full piano score.

Heil!
hail!

Heil!
hail!

Heil!

Heil!

Heil!

Heil!

hail,

hail,

hail,

hail!

Heil!

Heil!

Heil!

Heil!

hail,

hail,

hail,

hail!

The second system of the score includes vocal parts and piano accompaniment. It consists of ten staves. The top two staves are vocal parts, with lyrics written below the notes. The bottom two staves are piano accompaniment. The lyrics are: "Heil! hail! Heil! hail! Heil! hail! Heil! hail! Heil! hail! Heil! hail!". The piano accompaniment continues with similar rhythmic patterns as the first system, including sustained chords and rhythmic figures. The overall texture is a combination of vocal melody and piano accompaniment.