

SCHIRMER'S EDITION.
Nº127

THE DIVER

A BALLAD

FOR

Mezzo-Soprano Tenor and Bass Soli

AND

CHORUS OF MIXED VOICES

with accompaniment of Orchestra

BY

Max Vogrich.

Vocal Score.

Price 75¢ net.

NEW-YORK, G. SCHIRMER, 35 UNION SQUARE.

THE DIVER.

(Schiller.)
(DER TAUCHER.)

A Cantata for Soli and Chorus of Mixed Voices.

INTRODUCTION.

MAX VOGRICH.

Allegro brillante.

PIANO. *ff*

(Thunder.) *ff*
(Donner.) *ff*

Allegro maestoso.

dimin. p

cresc. molto...

L'istesso tempo.
KING. (KÖNIG.)

BARITONE SOLO.
Recit.

What knight, or what vas-sal will be so
Wer wagt es, Rit-tersmann o - der

bold, As to plunge in the gulf be - low?
Kuapp, Zu tau-chen in die - sem Schlund?

See! I hurl in its depths a
Ei-nen gold - nen Be - cher

Moderato.

gob - let of gold,
werf ich hin - ab

Al - read - y the wa - ters
Ver - schlun - gen schon

Moderato.

Tromb.

o'er _____ it flow.
hat ihu der schwarze Mund.

The man who can bring back the
Wer mir den Be - cher kann

Str. pizz.

risolato.

gob-let to me, May keep it hence-forward. His own it shall be. ———
 wie - der zei - gen Er mag ihn be - hal - ten, er ist sein ei - - gen.

L'istesso tempo.

NARRATOR. (ERZÄHLERIN.) MEZZO SOPR. SOLO.

tranquillo.

Thus spake the King, and he hurls from the
 Der Kö - nig spricht es, und wirft von der

height of the cliffs, that rug-ged and steep, Hang o-ver the bound-less
 Höh' Der Klip - pe die schroff und steil Hin - aus hängt in die un -

sea, with strong might, The gob-let, a - far in the bel - low - ing deep.
 end - li - che See, Den Be - cher in der Cha - ryb - de Ge - heul.

KING.
(KÖNIG.)

And wholl be so dar - ing, I ask it once more,
Wer ist der Be - herz - te ich fra - ge wie - der,

As to plunge in these bil - lows that wild - ly roar? —
Zu tau - chen in die - se — Tie - fe nie - der?

pp

Allegretto.
SOPR. I.

And the vas - sals, and knights of high de - gree, His words hear;
Und die Rit - ter, die Knap - pen um ihn her Ver - neh - men's

TENOR.

And the vas - sals, and knights of high de - gree, His
Und die Rit - ter, die Knap - pen um ihu her Ver -

BASS.

Allegretto.

but si - lent re - main. They cast their eyes on the ra - ging
 und schwei - gen still, Se - hen hin - ab in das wil - de

words hear; but si - lent re - main. They cast their eyes on the ra - ging
 neh - men's und schwei - gen still, Se - hen hin - ab in das wil - de

sea, And none will at - tempt, will at - tempt the gob - let to gain. None,
 Meer, Und kei - ner, und kei - ner den Be - cher ge - win - nen will. Kei - ner,

sea, And none will at - tempt, will at - tempt the gob - let to gain. None,
 Meer, Und kei - ner, und kei - ner den Be - cher ge - win - nen will. Kei - ner,

none, none, None will at - tempt — the gob - let to gain. None,
 kei - ner, kei - ner, kei - ner den Be - cher ge - win - nen will, Kei - ner,

none, none, None will at - tempt — the gob - let to gain. None,
 kei - ner, kei - ner, kei - ner den Be - cher ge - win - nen will, Kei - ner,

p *pp* *f*

none, — none, none will at - tempt — the gob - let to
 kei - ner, kei - ner, kei - ner den Be - cher ge - win - nen

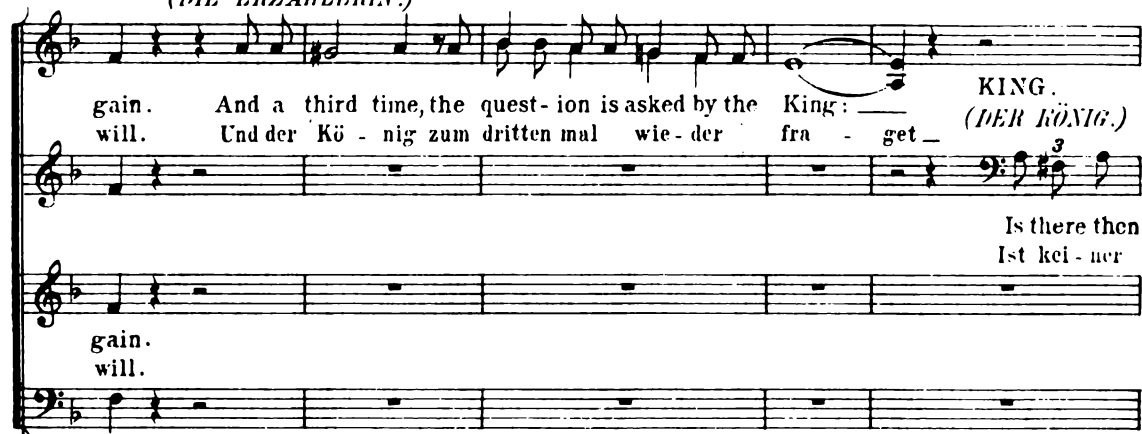
none, — none, none will at - tempt — the gob - let to
 kei - ner, kei - ner, kei - ner den Be - cher ge - win - nen

p *pp poco rit.* *a tempo.*

p *pp poco rit.*

p *pp poco rit.* *a tempo.*

NARRATOR.
(DIE ERZÄHLERIN.)

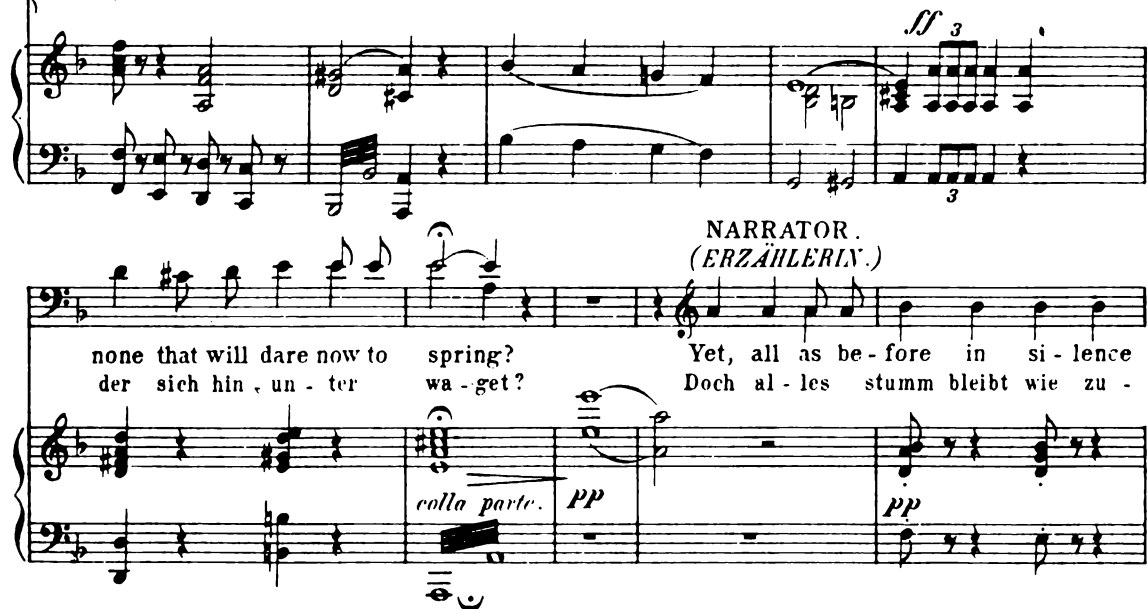


gain. And a third time, the quest- ion is asked by the King: — KING.
will. Und der Kö - nig zum dritten mal wie - der fra - get — (DER KÖNIG.)

Is there then
Ist kei - ner

gain.
will.

Detailed description: This block contains the first system of the musical score. It features a vocal line for the Narrator and a vocal line for the King. The Narrator's line begins with the lyrics 'gain. will.' and continues with 'And a third time, the quest- ion is asked by the King: —'. The King's line begins with 'KING. (DER KÖNIG.)' and continues with 'Und der Kö - nig zum dritten mal wie - der fra - get —'. Below the vocal lines is a piano accompaniment. The music is in a minor key and 3/4 time. There are triplets in the piano part. The system ends with a fermata over the King's line.



none that will dare now to spring? Yet, all as be - fore in si - lence
der sich hin , un - ter wa - get? Doch al - les stumm bleibt wie zu -

NARRATOR.
(ERZÄHLERIN.)

colla parte. pp *pp*

Detailed description: This block contains the second system of the musical score. It features a vocal line for the Narrator and a piano accompaniment. The Narrator's line begins with the lyrics 'none that will dare now to spring? Yet, all as be - fore in si - lence' and continues with 'der sich hin , un - ter wa - get? Doch al - les stumm bleibt wie zu -'. The piano accompaniment includes a section marked 'colla parte. pp' and 'pp'. The system ends with a fermata over the Narrator's line.



stand.
vor;

Allegro marcato.

Detailed description: This block contains the third system of the musical score, which is a piano introduction. It begins with the lyrics 'stand. vor;'. The tempo is marked 'Allegro marcato.'. The music is in a minor key and 3/4 time. The piano accompaniment features a strong, rhythmic pattern with triplets. The system ends with a fermata over the piano part.



When a page, with a mod - est pride, Steps out of the tim' - rous,
Und ein E - delknecht sanft und keck, Tritt aus der Knap - pen

Detailed description: This block contains the fourth system of the musical score. It features a vocal line for the Narrator and a piano accompaniment. The Narrator's line begins with the lyrics 'When a page, with a mod - est pride, Steps out of the tim' - rous,' and continues with 'Und ein E - delknecht sanft und keck, Tritt aus der Knap - pen'. The piano accompaniment includes a triplet in the right hand. The system ends with a fermata over the Narrator's line.

squire - ly band, And his gir - dle and man - tle soon throws a -
za - gen - den Chor. Und den Gür - tel wirft er, Den Man - tel

side; And all the knights, and the la - dies too, the no - ble,
weg, Und al - le die Mün - ner um - her und die Frau'n, Auf den

mod - est - stripling with wonderment view.
herr - li - chen Jüngling ver - wun - dert schau'n.

Allegro molto.

When he draws nigh to the rock - y - brow, And looks in the gulf so
Und wie er tritt an des Fel - sen Hang Und blickt in den Schlund hin -

When he draws nigh to the rock - y - brow, And looks in the gulf so
Und wie er tritt an des Fel - sen Hang Und blickt in den Schlund hin -

Allegro molto.

black, The wa-ters that she had swallow'd but now, The howling Charyb-dis is
 ab, Die Was-ser, die sie hin-un-ter—schlang Die Cha-rib-de jetzt brül-lend

giv-ing—back. And with the dis-tant thun-der's dull sound, From her
 wie-der—gab, Und wie mit des fer-nen Don-ners Ge-tö-se Ent-

gloom - y depths they all - foam - ing re - bound. And it
 stür - zen sie schäumend dem fin - stern Schoo - sse. Und es

gloom - y depths they all - foam - ing re - bound. And it
 stür - zen sie schäumend dem fin - stern Schoo - sse. Und es

tr tr
ff

ff più mosso.

boils, and it roars, and it hiss - es and seethes, As when wa - ter and fire first
 wal - let und sie - det und brau - set und zischt. Wie wenn Was - ser mit Feu - er sich

ff più mosso.

boils, and it roars, and it hiss - es and seethes, As when wa - ter and fire first
 wal - let und sie - det und brau - set und zischt. Wie wenn Was - ser mit Feu - er sich

ff

più mosso.

ff sempre.

blend; To the sky spurts the foam in steam-lad-en wreaths, And
 mengt, Bis zum Him-mel spri-tzet der dam-pfen-de Gischt, Und

blend; To the sky spurts the foam in steam-lad-en wreaths, And
 mengt, Bis zum Him-mel spri-tzet der dam-pfen-de Gischt, Und

wave press-es hard up-on wave with-out end. And the o-cean will nev-er ex-
 Fluth auf Fluth sich ohn' En-de drängt, Und will sich nim-mer er-schö-pfen und

wave press-es hard up-on wave with-out end. And the o-cean will nev-er ex-
 Fluth auf Fluth sich ohn' En-de drängt, Und will sich nim-mer er-schö-pfen und

haust - ed — be, As if striv - ing to bring forth an - oth - er sea.
lee - ren Als woll - te das Meer noch ein Meer — ge - bü - ren.

haust - ed be, As if striv - ing to bring forth an - oth - er sea.
lee - ren Als woll - te das Meer noch ein Meer — ge - bü - ren.

pp *poco più lento.*
But at length the wild
Doch end - lich, da

pp *poco più lento.*
But at length the wild
Doch end - lich, da

pp *poco più lento.*
poco più lento.

tu - mult seems pac - i - fied, And black - ly, a - mid the white
legt sich die wil - de Ge - walt Und schwarz aus dem

tu - mult seems pac - i - fied, And black - ly, a - mid the white
legt sich die wil - de Ge - walt Und schwarz aus dem

The first system consists of four staves. The top two staves are vocal staves with lyrics in English and German. The bottom two staves are piano accompaniment staves. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a simple harmonic accompaniment with some chords in the right hand and a bass line in the left hand.

swell, A gap - ing cha - sm its jaws o - pens wide, As though -
wei - ssen Schaum, Klafft hin - un - ter ein gäh - nen - der Spalt Grund -

swell, A gap - ing cha - sm its jaws o - pens wide, As though -
wei - ssen Schaum, Klafft hin - un - ter ein gäh - nen - der Spalt Grund -

The second system also consists of four staves. The top two staves are vocal staves with lyrics in English and German. The bottom two staves are piano accompaniment staves. The music continues in the same key and time signature. The piano part includes some dynamic markings like 'mf' and 'f'.

— lead - ing down to the depths of hell: And the howl - ing
 - los als ging's in den Höl - len - raum Und reissend

— lead - ing down to the depths of hell: And the howl - ing
 - los als ging's in den Höl - len - raum Und reissend

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some dynamic markings like *pp* and *mf*.

bil - lows are seen by each eye Down the whirl - ing
 sieht man die bran - - den - den Wo - gen Hin - ab in den

bil - lows are seen by each eye Down the whirl - ing
 sieht man die bran - - den - den Wo - gen Hin - ab in den

The second system also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some dynamic markings like *pp* and *mf*.

fun - nel all mad - ly to fly. _____
 stru - deln - den Trich - ter ge - zo - - gen.

fun - nel all mad - ly to fly. _____
 stru - deln - den Trich - ter ge - zo - - gen.

Allegro non troppo.

NARRATOR (ERZÄHLERIN)

Then quick - ly be - fore the breakers re - bound, The
 Jetzt schnell, eh' die Bran - dung wie - der - kehrt, Der

strip - ling commends him to heav'n; And a scream of horror is
 Jüng - ling sich Gott be - fiehlt, Und ein Schrei des Ent - se - tzens wird

più lento.

Tempo I.

con molto.

heard a - round, And a - way by the whirl-pool he now is driv'n, And
 rings ge - hört, Und schon hat ihn der Wir - bel hin - weg gespült. Und ge -

p più lento.

espressiono.

se - cret - ly, se - cret-ly o - ver the
 heim - niss - voll ü - ber den küh - nen

poco marcato.

swim - mer brave, Close the jaws, and he van - ish - es 'neath the dark
 Schwim - mer Schliesst sich der Ra - chen; er zeigt sich nim -

poco rit.

poco rit.

wave.
 mer. **Molto più lento.**

SOPR.
 O'er the wa - try gulf now dread si - lence
 Und stil - le wird's ü - ber dem Was - ser -

ALTO.
 O'er the wa - try gulf now dread si - lence
 Und stil - le wird's ü - ber dem Was - ser -

TEN. *p*
 O'er the wa - try gulf now dread si - lence
 Und stil - le wird's ü - ber dem Was - ser -

BASS. *p*
 O'er the wa - try gulf now dread si - lence
 Und stil - le wird's ü - ber dem Was - ser -

Molto più lento.

pp

lies; But the deep sends up a dull yell, And from mouth to
 schlund, In der Tie - fe nur braust es hohl, Und be - bend

lies; But the deep sends up a dull yell, And from mouth to
 schlund, In der Tie - fe nur braust es hohl, Und be - bend

mouth thus — trem-bling it flies, "High - soul'd youth, oh fare thee well!"
 hört man von Mund zu Mund: „Hoch - herzger Jüng-ling, fah - re wohl!“

mouth thus trem-bling it flies, "High - soul'd youth, oh fare thee well!"
 hört man von Mund zu Mund: „Hoch - herzger Jüng-ling, fah - re wohl!“

ritard. molto.

a tempo. **PPP**

And hollow, and hollow the howls recommence, While all pause in
 Und hohler und hohler hört man's heulen Und es harrt noch mit

a tempo. **PPP**

And hollow, and hollow the howls recommence, While all pause in
 Und hohler und hohler hört man's heulen Und es harrt noch mit

PPP

a tempo.

f **PPP**

The first system of the score consists of four staves. The top two staves are vocal staves in G major, with lyrics in English and German. The third staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked 'a tempo.' and the dynamics are 'PPP' (pianissimo) and 'f' (forte).

anx - ious and fear - ful sus - pense. _____
 ban - - gen, mit schreck - li - chem Schwei - - - gen.

anx - ious and fear - ful sus - pense. _____
 ban - - gen, mit schreck - li - chem Schwei - - - gen.

The second system of the score consists of four staves. The top two staves are vocal staves in G major, with lyrics in English and German. The third staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked 'a tempo.' and the dynamics are 'PPP' (pianissimo) and 'f' (forte).

Allegretto.

If e - ven thy crown in the gulf thou should'st fling, And should'st
Und würfst du die Kro - ne sel - ber hin - ein Und

If e - ven thy crown in the gulf thou should'st fling, And should'st
Und würfst du die Kro - ne sel - ber hin - ein Und

Allegretto.

f \longrightarrow *p*

say - "He who brings it to me, Shall wear it hence - for - ward and be the
sprächst: „wer mir brin - get die Kron', Er soll sie tra - gen und Kö - nig

say - "He who brings it to me, Shall wear it hence - for - ward and be the
sprächst: „wer mir brin - get die Kron', Er soll sie tra - gen und Kö - nig

mf \longrightarrow *p*

King." Thou couldst tempt me not, e'en with that pre-cious fee, tempt me
sein!" Mich ge - lü - ste - te nicht nach dem theu - ren Lohn, nach dem

King." Thou couldst tempt me not, e'en with that pre-cious fee, tempt me
sein!" Mich ge - lü - ste - te nicht nach dem theu - ren Lohn, nach dem

not with that pre-cious fee. What is un-der the howling the fathomless deep con-
theu - ren, theu - ren Lohn. Was die heu-len-de Tie-fe da un - - ten ver-

not with that pre-cious fee. What is un-der the howling the fathomless deep con-
theu - ren, theu - ren Lohn. Was die heu-len-de Tie-fe da un - - ten ver-

Tromba. Fag. Clar.

ceal - èd, To no hap - py, no liv - ing soul is eer re - veal - -
 heh - - le, Das er - zöhlt kei - ne le - ben - de glück - li - che See - -

ceal - èd, To no hap - py, no liv - ing soul is eer re - veal - -
 heh - - le, Das er - zöhlt kei - ne le - ben - de glück - li - che See - -

Tromboni.

èd. Full many a ship by the whirlpool held fast, Shoots straightway beneath the mad
 le. Wohl man - ches Fahrzeug, vom Strudel gefasst, Schoss gäh' in die Tie - fe hin -

èd. Full many a ship by the whirlpool held fast, Shoots straightway beneath the mad
 le. Wohl man - ches Fahrzeug, vom Strudel gefasst, Schoss gäh' in die Tie - fe hin -

wave; And dash'd to piec - es the hull and the mast, E - merge from the
 ab: Doch zer - schmettert nur ran - gen sich Kiel und Mast Her -

wave; And dash'd to pier - es the hull and the mast, E - merge from the
 ab: Doch zer - schmettert nur ran - gen sich Kiel und Mast Her -

The first system consists of four staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom two staves are piano accompaniment. The lyrics are in English and German, describing a ship's destruction and subsequent emergence.

all de - vour - ing grave; emerge from the all de - vour - ing
 vor aus dem al - les ver - schlingenden Grab, aus dem al - les verschlingen - den

all de - vour - ing grave; emerge from the all de - vour - ing
 vor aus dem al - les ver - schlingenden Grab, aus dem al - les verschlingen - den

The second system also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics continue the narrative of the ship's fate, using the terms 'all devouring grave' and 'emerge from the all devouring'.

grave. And the roar - ing ap - proaches still near - er, and -
Grab. Und hel - ler und hel - ler. wie Sturmes Sau - sen, Hört man's

grave.
Grab.

This block contains the first system of the musical score for the Narrator. It features a vocal line with lyrics in English and German, and a piano accompaniment. The tempo is marked 'Listesso tempo' and the mood is 'grave'.

near - er; Like the howl of the tem - pest, — still clearer and clear -
nü - her und im mer nü - - - her brau -

This block contains the second system of the musical score for the Narrator. It continues the vocal line and piano accompaniment from the first system.

er.
sen. SOPR. Allegro molto con fuoco.

And it boils, and it roars, and it hiss - es, and seethes, As when
Und es wal - let und sie - det und brau - set und zischt, Wie wenn

ALTO.

TENOR.

And it boils, and it roars, and it hiss - es, and seethes, As when
Und es wal - let und sie - det und brau - set und zischt, Wie wenn

BASS.

This block contains the vocal parts for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Allegro molto con fuoco'. The lyrics are in English and German.

Piccolo. Allegro molto con fuoco.

This block contains the musical score for the Piccolo instrument. The tempo is marked 'Allegro molto con fuoco'.

wa - ter and fire first blend, To the sky spurts the foam, In
 Was - ser mit Feu - er sich mengt, Bis zum Him - mel spri - tzet der

wa - ter and fire first blend, To the sky spurts the foam, In.
 Was - ser mit Feu - er sich mengt, Bis zum Him - mel spri - tzet der

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German and English. The bottom two staves are piano accompaniment in bass clef, featuring chords and a melodic line. The key signature is B-flat major (two flats) and the time signature is 4/4.

steam - lad - enwreaths, And wave presses wave with - out end. And with the
 dam - pfen - de Gischt, Und Well' auf Well' sich ohn' Ende drängt, Und wie mit des

steam - lad - enwreaths, And wave presses wave with - out end. And with the
 dam - pfen - de Gischt, Und Well' auf Well' sich ohn' Ende drängt, Und wie mit des

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German and English. The bottom two staves are piano accompaniment in bass clef, featuring chords and a melodic line. The key signature is B-flat major (two flats) and the time signature is 4/4.

dis - tant thun - der's dull sound, From the o - cean wave they all bel - low - ing
fer - nen Don - ners Ge - tö - se Entstürzt es brül - lend dem fin - - stern

dis - tant thun - der's dull sound, From the o - cean wave they all bel - low - ing
fer - nen Don - ners Ge - tö - se Entstürzt es brül - lend dem flu - - stern

NARRATOR. (ERZÄHLERIN.)

bound. And lo! from the dark - ly
Schooss. Und sieh aus dem fin - stern

bound.
Schoosse.

flow - ing tide, comes a vis - ion as white as a swan, And an
flu - then - den Schooss, Da he - bet sich schwa - nen - weiss, Und ein

arm, and a glis - ten - ing neck are descried, With might and with active zeal
 Arm und ein glän - zen - der Na - cken wird bloss, Und es ru - dert mit Kraft und mit

steer - ing on. And 'tis he! 'tis he, — and be -
 em - si - gen Fleiss. Und er ist's, — er

hold! be - hold! his left hand' on high Waves the gob - let while beam - ing with
 ist's. und hoch in sei - ner Lin - ken Schwingt er den Be - cher mit

joy is his eye. — Then breathes he deeply. Then breathes he
 freu - di - gen Win - ken. Und ath - me - te lang, und ath - me - te

long; And he bless - es the light of the day, While glad - ly ex -
 tief; Und be - grüss - te das himm - li - sche Licht. Mit Froh - lo - cken es

claim to each oth - er the throng: He lives!
 ei - ner dem An - dern rief: Er lebt!

a tempo. Maestoso.

He lives! He is here. He is
 Er lebt! er lebt, er ist

allarg.

He lives! He is here. He is
 Er lebt! er lebt, er ist

allarg.

Maestoso.

crusc. *ff* *f* *fff*

not, not the sea's prey! He is
 da! es be - hielt ihn nicht! Er ist

not, He is not the sea's prey, not its
 da! es be - hielt ihn nicht, es be - hielt ihn

He is not the sea's
 es be - hielt ihn

here, He is not its prey! He is
da! es be - hielt ihn nicht! Er ist

prey! He is not the sea's prey!— He is
nicht! Es be - hielt ihn nicht, es be - hielt ihn

prey! He is not its —
nicht! Es be - hielt ihn —

p

here. From the tomb, from the ed - dy - ing wa - ter's con - trol, The brave one has
da! Aus dem Grab, aus der stru - delnden Was - ser - höh - le Hat der

here. From the tomb, from the ed - dy - ing wa - ter's con - trol, The brave one has
nicht. Aus dem Grab, aus der stru - delnden Was - ser - höh - le Hat der

prey!
nicht.

res - cu'd his liv - ing soul, res - - cu'd his
 Bra - ve ge - ret - tet die le - - - - - ben - - - de

res - cu'd his liv - ing soul, res - - cu'd his
 Bra - ve ge - ret - tet die le - - - - - ben - - - de

fff liv - - - - - ing soul.
 See - - - - - le.

fff liv - - - - - ing soul.
 See - - - - - le.

Recit. Moderato.

NARRATOR. (ERZÄHLERIN)

And he comes, and they joy - ous - ly round him stand. At the
 Und er kommt, es um-ringt ihn die ju - belnde Schaar; Zu des

Fl. *p* *p* Viol.

Recit. *p* Viol.

feet of the monarch he falls. The goblet, he kneel³ - ing puts in his
 Kö - nigs Fü - ssen er sinkt, Den Be - cher reicht er ihm knie - end

hand. And the king to his beau - teous daughter calls, Who
 dar, Und der Kö - nig der lieb - li - chen Toch - ter winkt, Die

Clar.

allegro *clarinet*

fills it with red, sparkling wine to the brim, The youth
 füllt ihn mit fun - keln - den Wein bis zum Ran - de, Und der

p Trombe. *Oboe.* *p* Viol.

turns to the monarch, and speaks thus to him: -
 Jüng - ling sich al - so zum Kö - nig wan - dte: -

YOUTH.
DER JÜNGLING.

Moderato. TENOR SOLO.

Longlife to the King! Let all, let all those be glad_ Who
Lung le - be der Kö - nig! Es freu-e sich, Wer da ath-met, Wer da

breathe in the light of the sky, Who breathe in the light of the
ath - met im ro - sig - stem Licht, im ro - sig-stem, ro - sig - stem

Adagio. quasi Recit.

sky. For be - low all is fear - ful of mo - ment sad;
Licht. Da un - ten a - ber ist's fürch - ter - lich,
Adagio. *pp*

Let none to tempt the im - mor - tals e'er try. Let him
Und der Mensch ver - su - che die Göt - ter nicht, Und be -
pp *3* *3* *cresc.*

nev - er, nev - er de - sire the thing to see That with ter - ror and
geh - re nimmer und nimmer zu schau - en was die gnä - dig be -
ff *ff*

night they veil_ gra - - cious - ly.
decken mit Nacht und Grau - - en.

Allegro molto.

I was torn be-low, with the_
Es riss mich hi - nun - ter_

speed of light, Where out_ of a cav - ern of rock Rush'd
blitz - essnell, Da stürzt mir aus fel - sig - em Schächt Wild -

toward me a spring with a fu - - - rious
flu - thend ent - ge - gen ein rei - - sen - - der

Tromb.
Ophic.

might. I was seiz'd by the two - - fold
 Quell. Mich pack - te des Hop - pel - strom's

tor - rent's wild shock, Like a wheel with a
 wü - then - de Macht. Und wie einen Krei - sel, mit

whirl and a bound, des - pite all re - sis - tance, was whirl'd a - round.
 schwindeln-den Dre - hen Trieb mich's um, ich konn - te nicht wie - der - ste - hen.

Then God point - ed out, (for to Him I
 Da zeig - te mir Gott, zu dem ich

3 Tromb.

cried, In that ter - ri - ble mo - ment of
rief, In der höch - sten, schreck - lich - sten

need); A crag - gy reef in the gulf's darkside;
Noth, Aus der Tie - fe ra - gendein Fel - sen-riff,

I seiz'd it in haste, and from death was then free'd,
Das er - fasst' ich be - hend' und ent - rann dem Tod.

And then on sharp corals, was hang - ing the cup; The
Und da hing auchder Becher. an spi - tzen Ko - rallen, Sonst

Cl.
Fug.

Lento molto.

fath - om - less pit else had swal - low'd it up.
 wär' er ins Bo - den - lo - se ge - fallen.

Cl. Solo.

For un - der me lay it, still
 Denn un - ter mir lag's noch

pp Tromb.

moun - tain deep In a dark - ness of pur - ple - ting'd dye, And
 Ber - ge tief In - pur - pur - ner Fin - ster - niss da. Und ob's

though, to the ear, all might seem as sleep, With shuddering awe, 'twas seen by the eye.
 hier dem Oh - re gleich ewig schlief, Das Au - ge mit Schaudern hin - un - ter sah,

(almost spoken.)
(beinahe gesprochen.)

più lento.

How the Sa-la-mander and dragons' dread forms
Wie's von Sa-la-man-tern und Mol-chen und Drachen

Fill'd those ter-ri-ble jaws of hell, with their swarms,
Sich regt in den furcht-ba-ren Höl-len-ra-chen,

fill'd those ter-ri-ble jaws of hell, And there
in dem furcht-ba-ren Höl-len-ra-chen. Und da

Vivace.

hung I by full-ness of ter-ror possess'd, Where all hu-man aid was un-
hing ich und war's mir mit Grausen be-wusst. Von der mensch-lichen Hil-fe so

known, Amongst phantoms, the only, the only sensitive
 weit. Unter Larven die einzige fühlende

breast. In that fearful solitude all a -
 Brust, Al - lein in der grässlichen Ein - sam -

lone, Where the voice of mankind could not reach to mine ear,
 keit, Tief unter dem Schall der menschlichen Rede.

'Mid the monsters foul of that wilderness drear,
 Bei den Ungeheuern der traurigen Oede,

Fl.
 Cor.

Lento, come primo.

sempre più animandosi.

espressivo.
sp

Thus shudd'ring, thought I, When a some-thing crawl'd
Und schauernd dacht' ich's Da kroch'is he - ran. Reg - te

sp

near, and a hun-dred limbs out - flung, And
hun - dert Ge - len - ke zu - gleich, Will

più mosso.

Tromb. *3* *3* *3* *3*
Corni. *3* *3* *3* *3*
Tromboni. *3* *3* *3* *3*

at me it snapp'd. In my mor - tal fear, then I
schnappen nach mir. In des Schrecken's Wahn, Lass ich

Fl. *3* *3* *3* *3*
Ob. *3* *3* *3* *3*
Viol. *3* *3* *3* *3*
Cl. *3* *3* *3* *3*
Fag. *3* *3* *3* *3*

fell _____ from the cor - al to which I had clung;
los _____ der Ko - ral - le um - klam - mer - ten Zweig,

Piano introduction featuring five-measure arpeggiated chords in the right hand and a bass line in the left hand.

Then the whirl-pool seiz'd me with mad - den'd roar. Yet 'twas well, for it
 Gleich fasst mich der Stru-del mit ra - sen - den To-ben. Doch es ward mir zum

Vocal line with lyrics and piano accompaniment.

brought me to light — once more. —————
 Heil ————— Es riss mich nach o -

a piacere. *accel.*

colla voce. *ff*

accel.

Vocal line with lyrics and piano accompaniment, including performance markings like *a piacere*, *accel.*, *colla voce*, and *ff*.

ben.

Allegro con fuoco.

Piano section with a fast, rhythmic accompaniment, marked **Allegro con fuoco**.

NARRATOR.
(ERZÄHLERIN.)

Recit.

The sto - ry in won - der - ment hears the King and says:
Der Kö - nig sich da - rob ver - wun - dert schier Und spricht:

KING.
(DER KÖNIG.)

Lento.

Recit.

The cup is thine own and I will al - so give thee this ring
Der Be - cher ist dein Und die - sen Ring noch be - stimm' ich dir,

Recit.

a - dornd With a cost - ly, a price - less stone, If thou't try once again and bring
Geschmückt mit dem köstlich - sten E - del - ge - stein, Ver - suchst du's noch einmal und

word to me What thou saw'st in the
bringst mir die Kun - de Was du sahst auf des Meer's tief -

NARRATOR.
(DIE ERZÄHLERIN.)

nether - most depths of the sea.
un - ter - sten Grun - de.

His daugh - ter hears with e -
Das hör - te die Toch - ter mit
poco più animato mamolto dolce.

mo - tions soft, and with ac - cent im - plor - ing prays she:
 wei - chem Ge - fühl, Und mit schmeicheln - dem Mun - de sie fleht:

THE KING'S DAUGHTER.

(DIE KÖNIGSTOCHTER.) SOPRANO SOLO.

Lento.
 Ob.
 Wind.
 Strings. *f*
 Wind alone. *p*
 Viols.

O father, that fierce sport at -
 Lasst Va - ter ge - nug sein das

tempt not too oft, What none oth - er would dare, he has ventur'd for thee; If thy
 grau - sa - me Spiel! Er hat euch be - stan - den, was Kei - ner be - steht; Und

poco rit. *a tempo più animato.*

hearts wild longings thou canst not tame, Let the knights, let the knights if they can, put the
 könnt ihr des Her - zens Ge - lüsten nicht zäh - men, So mö - gen, so mö - gen die Rit - ter den

poco rit.

squire to shame. O father, that fierce sport at-tempt not too oft.
Knappen beschämen. Lasst Va-ter ge-nug sein das grau-sa-me Spiel!

Tempo I.

NARRATOR.
(ERZÄHLERIN.) quasi Recit. poco a poco animato.

Then the king seiz-es the gob-let in haste. In the
Drauf der Kö-nig greift nach dem Be-cher schnell. In den

quasi Recit. più animandosi.

gulf he hurls it with might. When the
Stru-del ihn schleudert hi-nein. Und

Allegro agitato. (DER KÖNIG.)

Allegro agitato.

gob-let oncemore in my hands thou hast plac'd, Thou shalt
schaffst du den Be-cher mir wie-der zur Stell', So

rank at my court as no - blest knight. And her as a
 sollst du der trefflich - ste Rit - - termir sein. Und sollst sie als

più largo. *animato.*

bride — thou shalt clasp e'en to - day, Who for thee with com -
 Eh - - ge-mahl heut' noch um - - ar - men, Die jetzt für dich

più largo. *animato.*

molto largo.

pas - sion, with ten - der com - pas - sion for thee, for —
 bit - tet, für dich. — für dich bit - tet mit zar - tem Er

molto largo colla parte. *p dolce.*

thee doth pray.
 bar - - men.

Allegro molto, quasi presto.

colla parte. Tromb.

SOPRANO. (CHORUS.)

ALTO.

TENOR.

Then a fire, as from heav-en de-
 Da er - greift's ihm die See - le mit

BASS. *ff*

Then a fire, as from heav-en, then a fire, as from heav-en de-
 Da er - greift's ihm die See - le, da er - greift's ihm die See - le mit

Then a fire de-scends on him there, And a lightning flash
 Da er-greifts ihm mit Him - mels - ge - walt Und es blitztaus den

scends on him there, And a lightning flash
 Him - mels - ge - walt Und es blitztaus den

gleams in his eye, _____ While the blushes soon fade on her features, so
 Au - gen ihm kühn, _____ Und er sie - het er - rö - then die schö - ne Ge -

gleams in his eye, _____ While the blushes soon fade on her features, so
 Au - gen ihm kühn, _____ Und er sie - het er - rö - then die schö - ne Ge -

fair; He sees her turn pale, _____ Ah! he sees _____ her turn
 stalt, Und sieht sie er - blei - chen und sin - ken, er -

fair; He sees her turn pale, Ah! he sees her turn pale, he sees her turn
 stalt, Und sieht sie er - blei - chen und sin - ken hin, und sieht sie er -

pale and swoon - ing lie; ———
 bleichen und sin - ken hin: ———

pale and swoon - ing lie; ——— Then ea - ger, then ea - ger the
 bleichen und sin - ken hin: ——— Da treibt's ihn, da treibt's ihn, den

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German and English. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature.

Then ea - ger the pre - cious guer-don to
 Da treibt's ihn den köst-li - chen Preis zu er -

pre - cious guer-don to win.
 köst-li - chen Preis zu er - wer -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German and English. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues from the first system.

win. _____ For life or death,
 wer - - - - - ben _____ Und stürzt. und stürzt.

For life or death,
 Und stürzt. und stürzt.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *sf*. The key signature has one sharp (F#).

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords. Dynamics include *f*.

for life or death he plunges, he plung -
 hi - - nun - - - - - ter auf Le-ben und Ster - -

for life or death he plunges, he plung -
 hi - - nun - - - - - ter auf Le-ben und Ster - -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *sf*. The key signature has one sharp (F#).

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords. Dynamics include *f*.

- es in. He
- ben. li -

- es in. He
- ben. li -

Detailed description: This block contains the first two systems of vocal staves. Each system has two staves (Soprano and Alto). The lyrics are 'es in. He ben. li -'. The music features long, flowing lines with many ties, indicating a slow tempo. The key signature has one sharp (F#).

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

plunges be - low.
nun - ter er stürzt.

plunges be - low.
nun - ter er stürzt.

Detailed description: This block contains the second two systems of vocal staves. Each system has two staves (Soprano and Alto). The lyrics are 'plunges be - low. nun - ter er stürzt.'. The music continues with long, flowing lines and ties. The key signature has one sharp (F#).

Detailed description: This block shows the piano accompaniment for the second system. The right hand plays complex chordal textures with many accidentals, while the left hand continues with eighth-note accompaniment. The key signature changes to one flat (F).

Four staves of music, likely vocal or woodwind parts, showing rhythmic patterns and rests.

Piano accompaniment for the first system, featuring chords and moving lines in both hands.

Piano accompaniment for the second system, including dynamic markings like *sp*.

Fl. picc.
Viol.
Piano accompaniment for the third system.

Fl. Cl.
Piano accompaniment for the fourth system.

Horn.
Piano accompaniment for the fifth system.

Molto lento.

They hear now the break - ers,
Wohl hört man die Bran - dung

They hear now the break - ers,
Wohl hört man die Bran - dung

Molto lento.

and the break - ers re - turn, pro -
Wohl kehrt sie zu - rück, Sie ver -

and the break - ers re - turn, pro -
Wohl kehrt sie zu - rück, Sie ver -

claim'd by a dull thund'ring sound. _____
kün - digt der donnern - de Schall. _____

claim'd by a dull thund'ring sound. _____
kün - digt der donnern - de Schall. _____

Detailed description: This block contains two systems of vocal staves. Each system has a treble clef staff with a melodic line and a bass clef staff with a supporting line. The lyrics are written below the staves. The first system has a key signature of one sharp (F#) and a common time signature. The second system has a key signature of two sharps (F# and C#) and a common time signature. Both systems feature a long, sustained note at the end of the phrase, indicated by a horizontal line above the staff.

Donnergetöse. *fff*

Detailed description: This block shows the piano accompaniment for the thunder effect. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a complex, rapid sequence of notes, while the left hand plays a simpler, rhythmic accompaniment. The dynamic marking *fff* (fortississimo) is placed above the right hand. The word 'Donnergetöse.' is written in the left margin.

Detailed description: This block contains four empty vocal staves, two in treble clef and two in bass clef, arranged in two systems. There are no notes or lyrics on these staves.

p

Detailed description: This block shows the piano accompaniment for the thunder effect. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a few notes, while the left hand plays a complex, rapid sequence of notes. The dynamic marking *p* (piano) is placed above the right hand.

pp

They bend o'er the gulf with — glanc - es that yearn.
 Da bückt sich's hin - un - ter mit lie - ben - den Blick.

pp

pp

The
 Es

pp

Fl.
 Cl.

pp

Horn.

Though up - ward and downward they
 Sie rauschen her - auf, sie

wa - ters are pour - ing in — fast a - round,
 kom - men, es kom - men die Was - ser all,

Horn 1.
 Tromb. I

ppp

pppp

rush and roar, The Youth comes nev - er, nev - er
 rau-schen nie - der, Den Jüng - ling bringt Kei - nes wie - -

pppp

pppp

The Youth comes nev - er, nev - er
 Den Jüng - ling bringt Kei - nes wie - -

pppp

more. _____
 der. _____

more. _____
 der. _____

Viol.

ppp