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## **Georg Friedrich Händels Werke**

Theodora - Oratorium

**Händel, Georg Friedrich**

**Leipzig, [1860]**

Akt II

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# ACT II.

**Valens.** *Recitativo.*

Ye men of An-ti-oeh, with so-lemn pomp re-new the grateful sa-cri-fice to  
 Ihr An-ti-o-chi-er, in Fei-er-pracht er-neut den heil'gen Opferdienst dem

**Continuo.**

Jove! and while your songs as-cend the vault-ed skies, pour on the smo-king al-tar floods of wine, in  
 Zeus! und weil Ge-sang zum Himmel steigt em-por, giesst in des Heerdes Flammen Fla-ten Wein's, und

hon-our of the smil-ing de-i-ties, fair Flo-ra, and the Cy-prian queen.  
 flo-het um der sü-ssen Göt-tin-nen, um Flo-ra's und um Cy-pris' Huld.

## CHORUS. CHOR.

### Menuetto.

**Oboe I. II.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**  
 Queen of summer, queen of love, — and thou cloud-com-pell-ing Jove:

**Alto.**  
 Die ihr Lieb' und Frühlings-lust — won-nig weckt in un-srer Brust:

**Tenore.**  
 Queen of summer, queen of love, — and thou cloud-com-pell-ing Jove:

**Basso.**  
 Die ihr Lieb' und Frühlings-lust won-nig weckt in un-srer Brust:

**Continuo.**

**Pianoforte.**

H. W. S.

grant a long and hap-py reign to great Cæ-sar, king of men, grant a long and  
 spen-det Heil aus mil-der Hand un-sern Herrn und die-sem Land, spen-det Heil aus  
 grant a long and hap-py reign to great Cæ-sar, king of men, grant a long and  
 spen-det Heil aus mil-der Hand un-sern Herrn und die-sem Land, spen-det Heil aus

hap-py reign to great Cæ-sar, king of men!  
 mil-der Hand un-sern Herrn und die-sem Land!  
 hap-py reign to great Cæ-sar, king of men!  
 mil-der Hand un-sern Herrn und die-sem Land!

H.W.S.

Non troppo Allegro, ma staccato.

Violino I.  
Oboe I.  
Violino II.  
Oboe II.  
Viola.  
Valens.  
Bassi.

Pianoforte.

senza Oboi.

Widespread his name, wide spread his name, and make his  
*Weit schall' sein* *Nam'* *weit schall' sein* *Nam'* *durch al - le*

glo - ry of end - less fame the last -  
*Wel - ten, zu ste - tem Preis dem mächt -*

H. W. S.

con Oboi.

ing sto - ry! wide spread his name, and make his  
gen Hel - den! weit schall' sein Nam' durch al - le

glo - ry of endless fame  
Hel - ten, zu ste - tem Preis

the last - ing sto - ry, of endless fame the last - ing sto - ry, of endless  
dem mächtigen Hel - den, zu ste - tem Preis dem mächtigen Hel - den, zu ste - tem

H. W. S.

fame  
Preis

the last - - ing sto - ry!  
dem mäch - - gen Hel - den!

wide spread his name, — and make his glo - ry  
weit schall' sein Nam' — durch al - le Wel - ten,

of endless fame the last - ing sto - ry, of endless fame,  
zu ste - tem Preis dem mäch - tigen Hel - den, zu ste - tem Preis,

H. W. S.

of end - less fame the last - ing sto - ry, and  
 zu ste - tem Preis dem mächti - gen Hel - den, weit

*mf*

make his glo - ry of end - less fame the last - ing sto - ry!  
 schall sein Na - me, zu ste - tem Preis dem mächti - gen Hel - den!

*f*

Adagio.

Adagio. Tempo I.

*p*

H. W. S.

Recitativo.

Valens. *Return, Sep-ti-mi-us, to the stubborn maid, and learn her fi-nal re-so-lu-tion. If ere the*  
*Zurück, Septi-mi-us, zu der Christin geh', und hör' von ihr, was sie be-schlossen. Wenn, eh' die*

Continuo.

sun with prone ca-reer has reach'd the west-ern isles, she deigns an of-fer-ing to the great  
*Sonn' in ih-rem Lauf er-reicht ihr A-bend-ziel, sie un-sern Göt-tin-nen ein O-pfer*

Gods, she shall be free; if not, the meanest of my guards shall triumph o'er her boast-ed chas-ti-ty.  
*weicht, so sei sie frei; wo nicht, so reisst sie mit Ge-walt zu dem verschmähten Dienst der Göt-tin hin.*

CHORUS. CHOR.

Corno I. II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Alto.

Tenore.

Basso.

Continuo.

Pianoforte.

Ve - nus laugh - - ing from the  
 Fe - nus, la - - chend aus den  
 Ve - nus laugh - - ing from the

*cresc.*  
*f*  
*ad.*

skies, will ap - plaud her vo - ta - ries; Ve - nus laugh - - ing from the  
 Höhn, soll sich freun auf uns zu sehn; Fe - nus, la - - chend aus den  
 skies, will ap - plaud her vo - ta - ries; Ve - nus laugh - - ing from the

*ad.*  
 H. W. S.

skies, will ap - plaud - her vo - ta - ries: while seiz - ing the trea - sure, we re - vel in  
 Höhn, soll sich freun - auf uns zu sehn: wenn, jauch - zend der Beu - te, wir schwel - gen in  
 skies, will ap - plaud - her vo - ta - ries: while seiz - ing the trea - sure, we re - vel in

plea - sure, we re - - vel in plea - sure, re - venge, re - venge, re - venge - sweet  
 Freu - de, wir schwel - gen in Freu - de, in Rach, in Rach, in Rach uns  
 plea - sure, we re - - vel in plea - sure, re - venge, re - venge, re - venge - sweet

H. W. 8.

love, — sweet love sup - plies ; while seiz - ing the  
 froh, — uns froh er - gehu ; wenn, jauch - zend der  
 love, — sweet love sup - plies ; while seiz - ing the

6 7 5 4 3 2 1

trea - sure, we re - vel in plea - sure, we re - vel in plea - sure, re - venge, — re - venge, — re -  
 Beu - te, wir schwel - gen in Freu - de, wir schwel - gen in Freu - de, in Rach', — in Rach', — in  
 trea - sure, we re - vel in plea - sure, we re - vel in plea - sure, re - venge, — re - venge, — re -

H. W. S.

venge — sweet love, — sweet love sup - plies! Ve - nus laugh - - ing from the skies,  
*Rach' uns' froh, — uns froh er - gehn! Fe - nus, la - - chend aus den Höhn,*  
 venge — sweet love, — sweet love sup - plies! Ve - nus laugh - - ing from the skies,

*mf*

will ap - plaud — her vo - ta - ries.  
*soll sich freun auf uns zu schen.*  
 will ap - plaud — her vo - ta - ries.

*p cresc.*

H. W. S.

The first system of the score consists of eight staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats. The piano part begins with a mezzo-forte (*mf*) dynamic.

*Largo.*

Traversa I. II.

Violino I.

Violino II.

Viola.

Violoncelli senza Fagotti.

Pianoforte.

*mf* *p* *pp* *ten.* *ten.*

The second system is for the string and woodwind sections. It includes parts for Flute I and II, Violin I and II, Viola, Violoncello (without Bassoon), and Piano. The tempo is marked *Largo*. Dynamics range from mezzo-forte (*mf*) to pianissimo (*pp*). There are two *ten.* (tutti) markings.

*Adagio.*

*f* *p* *pp* *ritardando.*

H. W. S.

The third system continues the string and woodwind parts. The tempo is marked *Adagio*. Dynamics include *f*, *p*, and *pp*. The system concludes with a *ritardando* marking. The composer's initials "H. W. S." are printed at the bottom of the system.

Recitativo.

Theodora. *Oh thou bright sun! how sweet thy rays to health and li-ber-ty! But here, a-las! they*  
*O Strahl der Sonne, wie labst du ihn, der frei und glücklich ist! Doch hier, o Schmerz! weckst*

Continuo.

swell the a-go-ni-zing thought of shame, and pierce my soul with sor-rows yet un-known.  
*du das bitt-re Vor-ge-fühl der Schmach, und quälst mein Herz mit na-men-lo-ser Pein.*

Largo e staccato.

Violino I.

Violino II.

Viola.

Theodora.

Bassi.

Pianoforte.

With darkness deep, as is my woe, hide me, ye shades of Night, hide me! your  
*In Dunkel, tief wie meine Pein, birg, Nacht, mein An-ge-sicht, birg mich! in*

H. W. S.

thick - est veil a - round me throw, con - ceald from hu - man sight, your thickest veil  
 schwar - ze Schlei - er hüll' mich ein, ent - rückt dem Ta - ges - licht, in schwarze Schlei -

a - round me throw, con - ceald  
 er hüll' mich ein, ent - rückt

from sight, con - ceald from sight, con - ceald from hu - man sight!  
 dem Licht, ent - rückt dem Licht, ent - rückt dem Ta - ges - licht!

H. W. S.

Or come, thou Death, thy vic-tim save, or come, thou Death, thy vic-tim save, kind-ly,  
*O ret-te, Tod, (dein O-pfer ruft!) o ret-te, Tod, (dein O-pfer ruft!) freundlich,*

kind-ly em-bo-som'd in the grave, em-bo  
*freundlich ver-sen-ke mich zur Gruft, ver-sen-* som'd in the  
*ke mich zur*

grave, kindly em-bo-som'd in the grave!  
*Gruft, freundlich ver-sen-ke mich zur Gruft!*

H. W. S.

*Largo.*

Traversa I. II.

Violino I.

Violino II.

Viola.

Violoncelli senza Fagotti.

Pianoforte.

*Adagio.*

*ritardando.*

H. W. S.

**Theodora.** *Recitativo.*

But why art thou dis-qui-et-ed, my soul? Hark! Heaven invites thee in sweet rapt'rous strains to  
*Doch was bist du so sorgenvoll, mein Herz? Horch! wie der Sphären sü-ße Har-mo-nie'n em-*

**Continuo.**

join the e-ver-sing-ing, e-ver-lov-ing choir of saints and an-gels in the courts a-bove,  
*por die See-le zie-hen zu dem sel'-gen Chor der Heil'gen und En-gel in dem Reich des Lichts.*

**Violini unisoni.** *Andante.*

**Theodora.**

**Bassi.**

**Pianoforte.** *Andante.*

Oh that I on wings could  
*O könnst dort hin-auf ich*

rise, drin-gen, swift-ly sail-flüch-tig schwe- ing through the bend wie auf

*cresc.*

H. W. S.

skies, as skims the sil-ver dove, as skims the sil-ver dove,  
 Schwingen, der Sil-ber-tau-be gleich, der Tau-be, der Tau-be gleich,

*mf* *p* *mp* *p* *mf*

swift-ly sail - ing,  
 flüch-tig schwe - bend,

*p*

swift-ly sailing through the skies, as skims the sil-ver dove!  
 flüch-tig schwebend wie auf Schwingen, der Sil-ber-tau-be gleich!

*f* *p*

Oh that I on wings could  
 O könnt' dort hin-auf ich

rise, swift-ly, swift-ly, swift-ly sail-ing,  
 dringen, flüch-tig schwebend, flüch-tig schwebend, oh that I on wings could  
 o könnt' dort hin-auf ich

*f* *p* *mp* *p*

rise, swift - ly sail - ing through the skies, oh that I on wings could  
 dringen, flüch - tig schwebend wie auf Schwingen, o könnt' dort hin - auf ich dringen, flüchtig schwebend wie auf

skies, as skims the sil - ver dove, swift - ly sail  
 Schwingen, der Sil - ber - tau - be gleich, flüch - tig schwe -

- ing through the skies, as skims the sil - ver dove!  
 - bend wie auf Schwingen, der Sil - ber - tau - be gleich!

H. W. S.

Fine.

That I might rest, for e - ver blest with har - mo - ny and love, that  
 Dass fort und fort ich weil - te dort, an Fried' und Lie - be reich, dass

Fine.

Fine.

I might rest, for e - ver blest with har - mo - ny and love, and love,  
 fort und fort ich weil - te dort, an Fried' und Lieb', und Lie - be reich,

that I might rest, for e - ver blest with har - mo - ny, with  
 dass fort und fort ich weil - te dort, an Fried' und Lieb', an

har - mo - ny and love, with har - mo - ny and love. Oh that I on wings could rise,  
 Fried' und Lie - be reich, an Fried' und Lie - be reich. O könnt' dort hin - auf ich dringen,

Adagio. Tempo I. Dal Segno. ♯

H.W.S. Dal Segno. ♯

Recitativo.

Didimus. Long have I known thy friend, ly so-cial soul, Sep ti-mi-us, oft ex-perien'd in the  
Lang' ist es her, dass ich dein Freundes-herz, Sep ti-mi-us, oft in Fel-de hab'er-

Continuo.

camp and perilous scenes of war, when side by side we fought, and brav'd the dangers of the field, de-  
probt und in dem Spiel des Kriegs, wenn Seit' an Sei-te wir ge-trotzt der heissen Kampf-ge-fahr, ver-

pend-ent on each o-ther's arm. With free-dom then, I will dis-close my mind: I am a  
trau-ent auf des Freundes Arm. Mit Freimuth denn er-öffn' ich dir mein Herz: Ich bin ein

Christian. And she, who by Heaven's in-flu-en-tial grace with pure re-lig-ious sen-ti-ments in-spir'd my  
Christ. Und sie, die zu-erst nach des Himmels Rath mit rei-ner Got-tes-leh-re mir ge-nährt den

soul, with virtuous love inflam'd my heart: ev'n she, who, shame to all hu-ma-ni-ty! is now con-  
Geist, zu ed-ler Lieb' entflammt mein Herz: ja sie, o Schimpf für al-le Menschlichkeit! ist nun be-

Septimius.  
denn'd to pub-lic lust-- No more! the shame reflects too much up-on thy friend, the mean, though du-teous  
droht mit Schmach und Tod-- Nichts mehr! die Schmach fällt all-zu-sehr auf dei-nen Freund, der ach! das Werkzeug

in-stru-ment of pow'r, know-ing her vir-tues on-ly, not thy love.  
die-sex Fre-vels ward, doch dei-nes Her-zens Lie-be nicht ge-ahnt.



First system of musical notation, including staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The key signature is two sharps (F# and C#). The first measure of the Violins I and II parts is marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the Violins I, Violins II, Violas, Cellos, and Double Basses parts. The piano (*p*) dynamic is maintained.

Third system of musical notation. The Violins I and II parts are marked with a forte (*f*) dynamic. The Viola part is marked with a *Tutti* instruction.

Fourth system of musical notation. The Cello and Double Bass parts are marked with *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), and *mf* (mezzo-forte) dynamics.

Fifth system of musical notation, featuring a dense texture with six staves of music.

Sixth system of musical notation. The Cello and Double Bass parts are marked with a *cresc.* (crescendo) dynamic.

con Ped.

B. W. S.

*p* e Violoncelli.

Though the hon - ours, that Flo - ra and Ve - nus re - ceive from the Ro - mans, this  
*Ob die Eh - ren, die Flo - ra und Ve - nus er - freu'n, die - se Chri - stin den*

Chris - tian re - fu - ses to give: yet nor  
*Göt - tern ver - wei - gert zu weihn: doch hat*

Ve-nus nor Flo-ra de-light in the woe, that dis-fig-ures their fair-est re-semblance be-low.  
 Flo-ra noch Ve-nus nicht Lust an dem Leid, das ihr hol-do-stes Ab-bild auf Er-den ent-weiht.

*p* e Violoncelli.  
 Though the hon-ours, that  
 Ob die Eh-ren, die

Flo-ra and Ve-nus re-ceive from the Ro-mans, this Chris-tian re-fu-ses to  
 Flo-ra und Ve-nus er-freun, die-se Chri-stin den Göt-tern ver-ugi-gert zu

H. W. S.

give:  
weihu:

yet nor Ve - nus nor Flo - ra de - light in the  
doch hat Flo - ra noch Ve - nus nicht Lust an dem

woe, that dis - fig - ures their fair - est re - semblance be - low,  
Leid, das ihr hol - de - stes Ab - bild auf Er - den ent - weihl,

yet nor Ve - nus nor Flo - ra de - light in the woe, that dis - fig - ures their fair - est re -  
doch hat Flo - ra noch Ve - nus nicht Lust an dem Leid, das ihr hol - de - stes Ab - bild auf

(P)

H. W. S.

semlance be - low,  
Er - den ent - weih't.

Though the honours, that Flo - ra and  
Ob die Eh - ren, die Flo - ra und

Ve - nus re - ceive from the Romans, this Christian re - fu - ses to give:  
Ve - nus er - freu'n, die - se Christin den Güt - tern ver - wei - gert zu weihn:

*f* con Violoncelli.

yet nor Ve - nus nor Flo - ra de - light in the woe, that dis -  
doch hat Flo - ra noch Ve - nus nicht Lust an dem Leid, das ihr

*p* con Violoncelli.

H. W. S.

fig\_ures their re-sem-blance be-low, that dis-fig\_ures their re-sem-blance be-  
 hol-de-stes Ab-bild ent-weiht, das ihr hol-de-stes Ab-bild ent-

low, nor Ve-nus nor Flo-ra de-  
 weiht, nicht Ie-nus noch Flo-ra hat

light in the woe, that dis-fig\_ures their fair-est re-sem-blance be-low, that dis-  
 Lust an dem Leid, das ihr hol-de-stes Ab-bild auf Er-den ent-weiht, das ihr

H.W.S.

fig - ures their fair - est re - sem - blance be - low, nor Ve - nus nor Flo - ra de -  
 hol - de - stes Ab - bild auf Er - den ent - weiht, nicht Ie - nus noch Flo - ra hat

light in the woe, that dis - figures their fair -  
 Lust an dem Leid, das auf Er - den ihr hol -

est re - sem - blance, that dis - fig - ures their fair - est re - sem - blance be -  
 de - stes Ab - bild, das ihr hol - de - stes Ab - bild auf Er - den ent -

*Adagio.*

low.  
weicht.

*p* e Violoncelli.

This system contains the first four staves of the score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The piano part starts with a dynamic marking of *p* and includes the instruction "e Violoncelli."

Tempo I.

This system contains the fifth and sixth staves. The piano part begins with the instruction "Tempo I." and a dynamic marking of *p*.

con Violoncelli.

This system contains the seventh and eighth staves. The piano part includes the instruction "con Violoncelli."

cresc. *mf*

This system contains the ninth and tenth staves. The piano part includes the instruction "cresc." and a dynamic marking of *mf*.

This system contains the eleventh and twelfth staves, continuing the musical notation.

This system contains the thirteenth and fourteenth staves, continuing the musical notation.

H. W. S.

Recitativo.

Didimus. *Oh save her then, or give me pow'r to save by free ad - mis - sion to thim - pris - on'd*  
*O ret - te - sie! o gib zu ret - ten Macht durch frei - en Zu - tritt zur Ge - fang - nen*

Continuo.

Septimius. *maid! My guards, not less a - sham'd of their vile of - fice, will se - cond your in - tent, and plea - sure me. I will re -*  
*mir! Die Wä - che, selbst be - schämt ob ih - res Dienstes, be - günstigt dei - nen Wunsch mit Freu - dig - keit. Ich will ihr*

Didimus.

*ward them with a boun - teous heart, and you, my friend, with all that Heaven can give to the sin - ce - ri - ty of pray'r.*  
*dan - ken mit dem reichsten Lohn, und dir, mein Freund, mit al - lem was mein Gott gewährt dem in - nig - sten Ge - bet.*

Largo.

Violino I. II. *mf* *br.* *p* *f* *p* *f*

Didimus.

Bassi.

Largo.

Pianoforte. *mf* *p* *f* *p* *f*

Deeds of kind-ness to dis - play,  
Zu voll-bringen Freun-des that,

pit - y su - ing,  
die uns Güt - te

mer-cy woo-ing:  
mah-nend rie - the:

who the call can dis - o - bey,  
wer ver-sagt so ed-lem Rath,

who the call can dis - o - bey?  
wer ver-sagt so ed-lem Rath?

pit - y su - ing, mer - cy  
die uns Güt - te mah - nend

woo - ing: who the call can dis - o - bey,  
rie - the: wer ver - sagt so ed - lem Rath,

who the call can dis - o - bey,  
wer ver - sagt so ed - lem

Violino I.

Violino II.

bey?  
Rath?

Deeds of kind-ness to dis -  
Zu voll-brin - gen Freun-des -

(p)

H. W. S.

play, that, pit - y su - ing, mer - cy woo - ing, pit - y su - ing, mer - cy  
die uns Gü - te mah - nend rie - the, die uns Gü - te mah - nend

woo - ing: who the call can dis - o - bey? pit - y su - ing, mer - cy woo - ing: who the call can dis - o -  
rie - the: wer ver - sagt so ed - lem. Rath? die uns Gü - te mah - nend rie - the: wer ver - sagt so ed - lem

*Viola.*  
bey, who the call can dis - o - bey, who the call can dis - o - bey?  
Rath, wer ver - sagt so ed - lem Rath, wer ver - sagt so ed - lem Rath?

*Adagio.*

*Adagio.* *Tempo I.*  
*cresc.* *p* *f* *tr.*

Fine.

But the op- por- tune re -  
A- ber wer aus Schmach und

Fine. *p*

Fine.

dress (of) vir- tuous beau- ty in dis - tress, vir- tuous beau- ty in dis - tress, earth will praise and Heaven re -  
Noth from mer Schön-heit Ret- tung bot, from mer Schön-heit Ret- tung bot, der silt Dank von ew- ger

6 3/2

pay, earth will praise and Heaven re - pay, and Heaven re - pay, earth will praise and  
Saat, der silt Dank von ew- ger Saat, von ew- ger Saat, der silt Dank von

7 6 7 6 7 6

H. W. S.

\* Dal Segno.

Heaven re-pay. Deeds of kind-ness to dis-play,  
 ew-ger Saat. Zu voll-brin-gen Freun-des that,

\* Dal Segno.

\* Dal Segno.

Recitativo.

Irene. The clouds be-gin to veil the he-misphere, and hea-vi-ly bring on the night; the last per-haps to  
 Der A-bend wirft den Wöl-kenschleier aus; die Dunkel-heit der Nacht bricht ein; viel-leicht die le-tzte

Continuo.

us - oh! that it were the last to The-o-do-ra, ere she fall a prey to un-ex-am-pled lust and cru-el-ty.  
 uns - O, wär's die le-tzte auch für The-o-do-ra, e-he sie zum Raub der un-er-hör-ten Wuth und Bosheit wird!

Larghetto e piano.

Violino I.

Violino II.

Viola.

Irene.

Bassi.

Larghetto.

Pianoforte.

H. W. S.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings *crese.* and *dim.*

Second system of musical notation, including vocal lines and piano accompaniment. The piano part begins with a *p* marking.

De fend her Heaven, let an gels spread  
 Wölb un - sicht bar ein schirmend Dach,

Piano accompaniment for the second system, starting with a *p* marking.

Third system of musical notation, including vocal lines and piano accompaniment.

their view less tents a round her  
 o En gel - schaar, um ihr Ge -

Piano accompaniment for the third system.

H. W. S.

bed, their view - less tents a - round her bed;  
 mach, o En - gel - schaar, um ihr Ge - mach,

de - fend her Heaven, let an - gels spread their view - less  
 wölb un - sicht - bar ein schir - mend Dach, o En - gel -

tents a - round her bed!  
 schaar, um ihr Ge - mach!

cresc.

H. W. S.

Fine.

Keep her from vile as - saults se - cure,  
Lass sie vor Schmach be - hit - tet sein,

Fine.

*dim.* *p* *pp*

Fine.

still e - ver calm, still e - ver calm and e - ver  
in Frie - den still, in Frie - den still, in Unschuld

pure, keep her from vile as - saults se - cure, keep her from  
rein, lass sie vor Schmach be - hit - tet sein, lass sie vor

H. W. S.

vile as - saults se - cure, still e - ver calm,  
Schmach be - hü - tet sein, in Frie - den still,

still e - ver calm and e - ver pure!  
in Frie - den still, in Un - schuld rein!

*Adagio.*

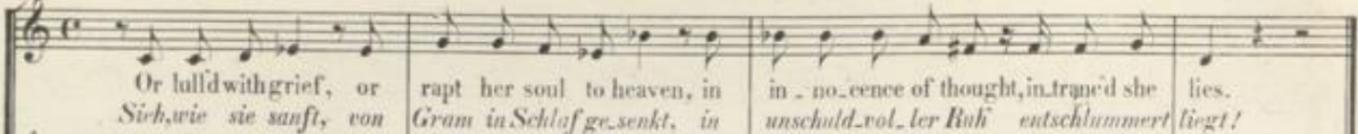
*Adagio.* *f* *Tempo I.* *mf*

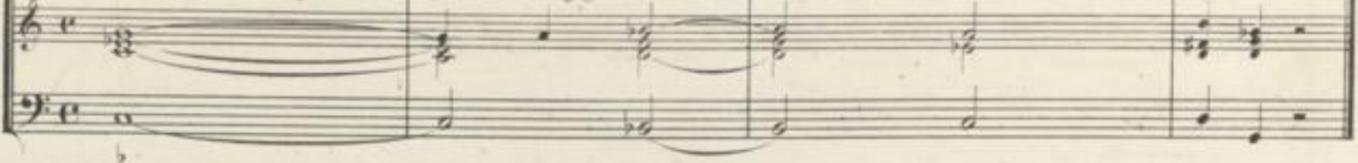
*Dal Segno.*

*dim.* *Dal Segno.*

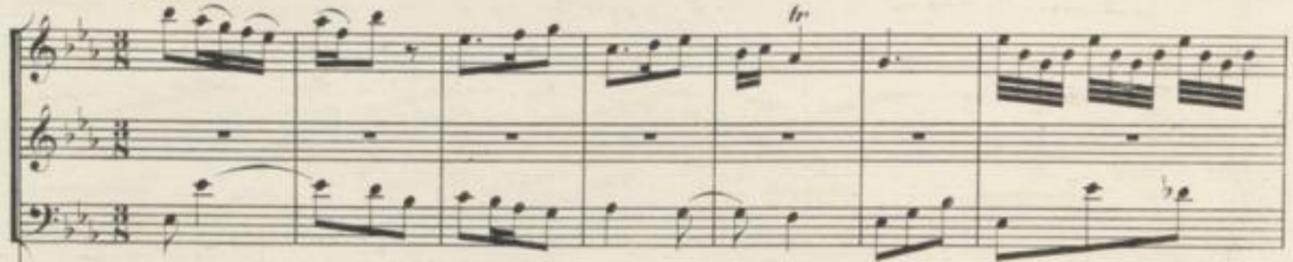
H. W. S.

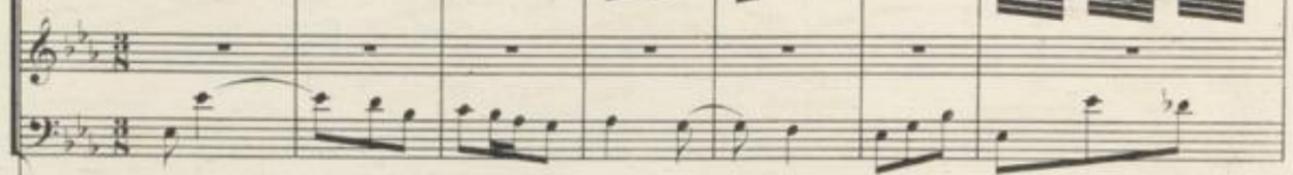
Recitativo.

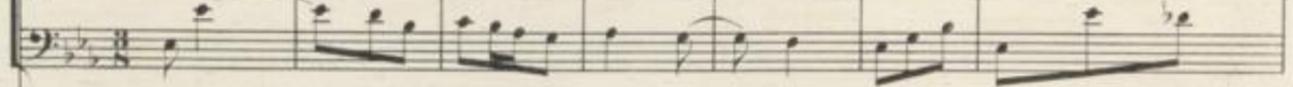
Didimus. 
  
Or lull'd with grief, or rapt her soul to heaven, in in - nocence of thought, in trac'd she lies.
   
Sich, wie sie sanft, von Gram in Schlaf ge - senkt, in unschuld - vol - ler Ruh' entschlummert liegt!

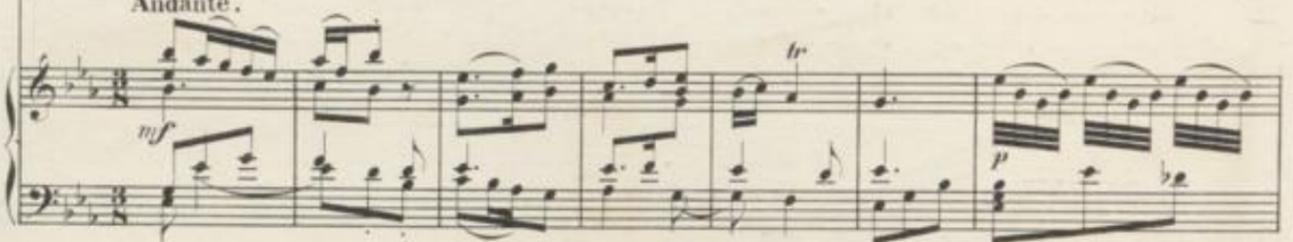
Continuo. 

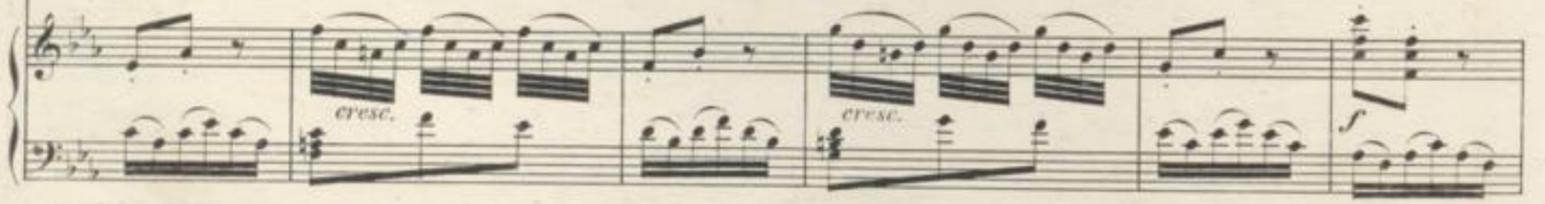
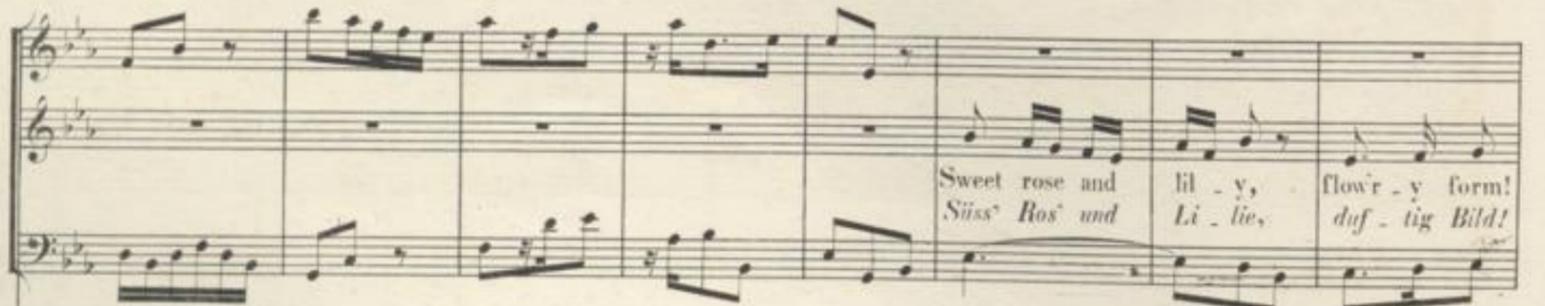
Andante.

Violini unisoni. 

Didimus. 

Bassi. 

Pianoforte. 

Sweet rose and lil - y, flow'r - y form!
   
Süss' Ros' und Li - lie, duf - tig Bild!



H. W. S.

take me your faith - ful guard; sweet rose and lil - y, flow'r - y form!  
*treu will ich war - ten dein; süß' Ros' und Li - lie, duf - tig Bild!*

take me your faith - ful guard, to shield you from bleak wind and storm, a smile,  
*treu will ich war - ten dein, in Wind und Sturm dein Schirm und Schild, ein Blick,*

a smile be my re - ward! Sweet rose and lil - y,  
*ein Blick wird Lohn mir sein! Süß' Ros' und Li - lie,*

take me your faith - ful guard, flow'r - y form,  
*treu will ich war - ten dein, duf - tig Bild,*

H. W. S.

flow'r - y  
daf - tig

form,  
Bild,

take me your  
treu will ich

faith - ful,  
war - ten,

faith - ful  
war - ten

guard,  
dein,

a  
ein

*p*

smile,  
Blick,

a  
ein

smile,  
Blick,

a  
ein

smile be - my re -  
Blick wird - Lohn mir

*cresc.*

*p*

ward;  
sein;

take me your  
treu will ich

faith - ful,  
war - ten,

faith - ful  
war - ten

guard,  
dein,

to  
ein

shield you  
Schirm und

from bleak  
Schild in

wind and  
Wind und

storm,  
Sturm,

*cresc.*

*p*

*cresc.*

a smile,  
ein Blick,

a smile  
ein Blick

*p* *cresc.*

be my re-ward;  
wird Lohn mir sein;

take me your faith-ful guard, to shield you  
treu will ich war-ten; dein, ein Schirm und

*p*

from bleak wind and storm,  
Schild in Wind und Sturm,

a smile,  
ein Blick,

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

a smile be my re-ward!  
ein Blick wird Lohn mir sein!

*f*

*p* *mf*

H. W. S.

Recitativo.  
(starting.  
*erschreckt auffahrend.*)

Didimus.

Theodora.

Oh save me, Heaven, in this my pe - ril - ous hour! Start not, much in - jur'd prin - cess - I come  
*Er - barm, o Him - mel, in die - ser Stund dich mein! Er - schrick, o Theu - re, nicht! ich kom - me*

not as one, this place might give you cause to dread, but your de - li - ve - rer and that dear  
*nicht ein Feind, wie du ihn Grund zu fürch - ten hast, nein, zu er - ret - ten dich, und aus dem*

or - na - ment to The - o - do - ra, her an - gel - pu - ri - ty. - If you vouch - safe but to change  
*fier - ker dir den Weg zu öff - nen zu dei - ner Frei - heit. - Will - fah - re mir, zu tau - schen*

(discovering himself.  
*sich zu erkennen gebend.*)

Theodora.

hab - it with your - Di - di - mus. Ex - cel - lent youth! I know thy cour - age,  
*dein Ge - wand mit - Di - di - mus. O topf - rer Mann! ich kenn' dein mu - thig,*

vir - tue, and thy love! This be - comes not The - o - do - ra, but the blind e - ne - mies of  
*treu - es, ed - les Herz! Diess ge - ziemt nicht The - o - do - ra, nein, nur den Fein - den mei - nes*

truth - Oh no, it must not be! Yet Di - di - mus can give a boon, will make me  
*Got - tes - O nein, diess soll nicht sein! Doch kannst du mir ver - leih'n der Ga - ben al - ler -*

Didimus.

hap - py! How? or what? my soul with trans - port list - ens to the re - quest.  
*höch - ste! Sag, o sprich! denn mit Ent - zü - cken lausch' ich dei - nem Wunsch.*

Larghetto.

Violino I.

Violino II.

Viola.

Theodora.

Bassi.

Pianoforte.

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

pil - grims home, the sick man's health, the cap - tive's ran - som, poor man's wealth from thee I would re - ceive, from thee  
*Kran - ken Heil, des Ar - men Hort, des mü - den Pil - gers Hei - mats - ort sei mir von dir ge - währt, von dir*

*cresc.* *dim.*

I would re - ceive, from thee, from thee I would re - ceive!  
*sei mir ge - währt, von dir, sei mir von dir ge - währt!*

The  
Des

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

H. W. S.

2.

ceive! währt! These, So and a thou - sand trea - sures more, that gen - le death has now in store, thy  
 theu - re Schil - tze zu ver - leihn aus To - des ga - ben - rei - chem Schrein ver -

2.

*cresc. dim. p cresc.*

hand and sword can give, thy hand and sword can give, that gen - le death has now in store, thy  
 mag dein Arm und Schwert, ver - mag dein Arm und Schwert, so theu - re Schil - tze zu ver - leihn ver -

*dim. cresc. mf*

1. 2.

hand, thy hand and sword can give. These, give.  
 mag, ver - mag dein Arm und Schwert. So Schwert.

1. 2.

*p cresc. p cresc. dim. p*

H. W. S.

Violino I.

Violino II.

Viola.

Didimus.

Bassi.

Pianoforte.

For-bid it, Heaven! shall I de-stroy the life I came to save? shall I  
*Ver-hüt' es Gott! wie brüch'ich Tod, wo ich zu-ret-ten kam? wie sollt'*

in The-o-do-ra's blood em-brue my guilt-y hands, and give her death, who taught me first to live?  
*ich tau-chen in dein Blut die Hand, die schuld'ge Hand, und töd-ten sie, die le-ben mich ge-lehrt?*

**Recitativo.**

Theodora.

Didimus.

Ah! what is li-ber-ty or life to me, that Di-di-mus must pur-chase with his own! Fear not for  
*Ach, was wär' Le-ben doch und Frei-heit mir, die du mit eig-nem Le-ben bil-ssen musst! Sei oh-ne*

Continuo.

Theodora.

me! The Pow'r that led me hither, will guard me hence; if not, His will be done!  
*Furcht! Die Macht, die her mich führte, führt mich auch weg; wo nicht, gesch' ihr Wille!*

Yes, kind de-li-ve-rer,  
*Ja, mein Er-ret-ter,*

Didimus.

I will trust that Pow'r! Fare-wel, thou gen'rous youth! Fare-wel, thou mir-ror of the vir-gin state!  
*ich ver-trau-e ihr! Leb' wohl, o ed-ler Held! Leb' wohl, o al-ler Frau-en Kro-ne du!*

Andante larghetto.

Violino I. *mezzo p*

Violino II. *m. p*

Viola. *m. p*

Fagotti. *m. p*

Theodora.

Didimus.

Bassi. *m. p*

Andante larghetto.

Pianoforte. *mp* *esce.*

To thee, to thee, though glorious  
Leb' wohl! o du der Männer

son of worth,  
Preis und Zier,

be life and safe-ty given, be  
sei Glück und Heil mit dir, sei

To thee, to thee, whose vir-tues suit thy birth, be eve-ry bless-ing given,  
Leb wohl! o du der Frauen Kron und Zier, sei Glück und Heil mit dir,

*pp*

*p*

life and safe-ty given! I hope a-gain to meet on earth,  
Glück und Heil mit dir! Auf Wie-der-sehn in die-ser Welt,

—be eve-ry bless-ing given! I hope a-gain to  
—sei Glück und Heil mit dir! Auf Wie-der-sehn in

*p*

*p*

*p*

but sure shall meet in heaven, — but sure shall meet in heaven,  
*ge-wiss im Him-mel-reich,* — *ge-wiss im Him-mel-reich,*

meet on earth, — but sure shall meet in heaven, — but sure shall meet in heaven,  
*die-ser Welt,* *ge-wiss im Him-mel-reich,* — *ge-wiss im Him-mel-reich,*

*mf*

I hope a - gain to meet on earth,  
*auf Wie-der-sehn in die-ser Welt,*

I hope a - gain to  
*auf Wie-der-sehn in*

*p*

H. W. S.

but sure shall meet in heaven, but sure shall  
*ge-wiss im Him-melreich,* *ge-wiss im*

meet on earth, but sure shall meet in heaven, but sure shall  
*die-ser Welt,* *ge-wiss im Him-melreich,* *ge-wiss im*

meet in heaven, but sure shall meet in heaven, but sure shall meet in heaven!  
*Him-melreich,* *ge-wiss im Him-mel-reich, ge-wiss im Him-melreich!*

meet in heaven, but sure shall meet in heaven, in heaven, but sure shall meet in heaven!  
*Him-melreich, auf Wie-der-sehn ge-wiss, ge-wiss im Him-melreich!*

H. W. S.

To thee, to thee, thou glorious son of worth, be life and  
*Leb' wohl! o du der Män-ner Preis und Zier, sei Glück und*

To thee, to thee, whose virtues suit thy birth,  
*Leb' wohl! o du der Frauen Kron' und Zier,*

safe-ty given, be life and safe-ty given! I hope a-gain  
*Heil mit dir, sei Glück und Heil mit dir! Auf Wie-der-sehn*

be eve-ry bless-ing given! I hope a-gain to meet on  
*sei Glück und Heil mit dir! Auf Wie-der-sehn in die-ser*

to meet on earth,  
in die-ser Welt,

I hope a-gain  
auf Wie-der-sehn

to meet on earth,  
in die-ser Welt,

earth,  
Welt,

I hope a-gain  
auf Wie-der-sehn

to meet on earth,  
in die-ser

earth, to meet on earth,  
Welt, in die-ser Welt,

but sure shall meet,  
auf Wie-der-sehn,

but sure shall  
ge-wiss im

meet in heaven, but sure shall  
Him-mel-reich, auf Wie-der-

but sure shall meet,  
auf Wie-der-sehn,

shall meet in  
auf Wie-der-

heaven, but sure shall  
ge-wiss im

meet in heaven,  
Him-mel-reich,

*dim. p*

H. W. S.

meet, ——— shall meet in heaven, but sure shall meet in heaven!  
*sehn, ——— auf Wie-der- sehn, ge- wiss im Him- mel-reich!*

but sure shall meet, ——— but sure shall meet in heaven!  
*auf Wie-der- sehn, ——— ge- wiss im Him- mel-reich!*

*mf*

H. W. S.

## Recitativo.

Irene.

'Tis night; but night's sweet bless-ing is de-ny'd to grief like ours. Be pray'r our re-fuge,  
 Sist Nacht; doch ist der Trost der Nacht ver-sagt so schwerem Gram. Zu Ihm denn be-tet,

Continuo.

pray'r to Him, who rais'd, and still can raise, the dead to life and joy!  
 der den Tod-ten einst in's Le-ben rief, und noch ihn ru-fen kann!

## CHORUS. CHOR.

## Largo.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Pianoforte.

He saw the love-ly youth,  
 Er sah den Jüngling ruhn,  
 He saw the love-ly youth, Death's ear - ly prey, he  
 Er sah den Jüngling ruhn, bleich ruhn im Staub, er  
 He saw the love-ly youth, Death's ear - ly prey, he  
 Er sah den Jüngling ruhn, bleich ruhn im Staub, er  
 He saw the love-ly  
 Er sah den Jüngling

Death's ear - ly prey, a - las, a -  
 bleich ruhn im Staub, o Gram, o  
 saw the love-ly youth, Death's ear - ly prey, a - las, a - las, a -  
 sah den Jüngling ruhn, bleich ruhn im Staub, o Gram, o Gram, o  
 saw the love-ly youth, Death's ear - ly prey, a - las, a - las,  
 sah den Jüngling ruhn, bleich ruhn im Staub, o Gram, o Gram,  
 youth, Death's ear - ly prey, a - las, a - las,  
 ruhn, bleich ruhn im Staub, o Gram, o Gram,

*erese.*

las! too ear - ly snatch'd a - way, he saw the love - ly youth,  
*Gram!* *des frü - hen To - des Raub,* er sah den Jüng - ling ruh'n,

las! too ear - ly snatch'd a - way, snatch'd a - way, he  
*Gram! des frü - hen To - des Raub,* *To - des Raub,* er

a - las! too ear - ly snatch'd a - way, snatch'd a - way, he  
*o Gram! des frü - hen To - des Raub,* *To - des Raub,* er

a - las! too ear - ly snatch'd a - way, he saw the love - ly  
*o Gram! des frü - hen To - des Raub,* er sah den Jüng - ling

*dim.*

Death's ear - ly prey, a - las,  
*bleich ruh'n im Staub, o Gram,*

saw the love - ly youth, Death's ear - ly prey, a - las, a - las! too  
*sah den Jüng - ling ruh'n, bleich ruh'n im Staub, o Gram, o Gram! des*

saw the love - ly youth, Death's ear - ly prey, a - las, a - las!  
*sah den Jüng - ling ruh'n, bleich ruh'n im Staub, o Gram, o Gram!*

youth, Death's ear - ly, ear - ly prey, a - las, a - las!  
*ruh'n, bleich ruh'n im Staub, im Staub, o Gram, o Gram!*

*cresc.*

H. W. S.

a - las, a - las! too ear - ly snatch'd a -  
 o Gram, o Gram! dex frü - hen To - des  
 ear - ly snatch'd a - way, a - las, a - las! too ear - ly snatch'd a -  
 frü - hen To - des Raub, o Gram, o Gram! dex frü - hen To - des  
 too ear - ly snatch'd a - way, a - las, a - las, a - las! too ear - ly snatch'd a -  
 dex frü - hen To - des Raub, o Gram, o Gram, o Gram! dex frü - hen To - des  
 too ear - ly snatch'd a - way, a - way, a - las! too ear - ly snatch'd a - way;  
 dex frü - hen, frü - hen To - des. Raub, o Gram! dex frü - hen To - des Raub;

*dim.* *cresc.* *dim.*

way; he heard his moth - er's fun - ral eries:  
 Raub; er hört der Mut - ter Klag - ge - sang:  
 way; he heard his moth - er's fun - ral eries:  
 Raub; er hört der Mut - ter Klag - ge - sang:  
 way; he heard his moth - er's fun - ral eries:  
 Raub; er hört der Mut - ter Klag - ge - sang:  
 — he heard his moth - er's fun - ral eries:  
 — er hört der Mut - ter Klag - ge - sang:

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

H. W. S.

the youth be\_gins to rise, to rise, to rise,  
 der Jüng\_ling steht em\_por, er steht em\_por,

Rise, youth! he said:  
 Steh! rief sein Wort:

Rise, youth! he said:  
 Steh! rief sein Wort:

Rise, youth! he said:  
 Steh! rief sein Wort:

the youth be\_gins to rise,  
 der Jüng\_ling steht em\_por,

the  
 der

the youth be\_gins to rise,  
 der Jüng\_ling steht em\_por,

A tempo ordinario.

*f* *ff*

to rise!  
 em\_por!

Rise, youth! he said:  
 Steh! rief sein Wort:

the youth be\_gins to rise!  
 der Jüngling steht empor!

youth be\_gins to rise!  
 Jüngling steht em\_por!

Rise, youth! he said: the  
 Steh! rief sein Wort: der

youth be\_gins to rise!  
 Jüng\_ling steht em\_por!

Rise, youth! he said:  
 Steh! rief sein Wort:

the youth be\_gins to rise!  
 der Jüngling steht empor!

to rise!  
 em\_por!

Rise, youth! he said: the  
 Steh! rief sein Wort: der

youth be\_gins to rise, the  
 Jüng\_ling steht em\_por, der

youth be\_gins to rise!  
 Jüngling steht empor!

Allegro.

and bore a - way the prize, and  
und preist in stum - mem Dank, und

Low - ly the ma - tron bow'd, and bore a - way the prize, and  
Tief sinkt die Mut - ter hin, und preist in stum - mem Dank, und

Low - ly the ma - tron bow'd,  
Tief sinkt die Mut - ter hin,

Tasto solo.

Allegro.

*mf*

prize, and bore a - way the prize, and  
Dank, und preist in stum - mem Dank, und

bore a way the prize, low - ly the ma - tron bow'd, and  
preist in stum - mem Dank, tief sinkt die Mut - ter hin, und

low ly the ma - tron bow'd, the  
tief sinkt die Mut - ter hin, die

Low ly the ma - tron bow'd,  
Tief sinkt die Mut - ter hin,

H. W. S.

bore a - way the prize,  
preist in stum - mem Dank,

bore — a - way the prize,  
preist — in stummem Dank,

ma - tron bow'd, and bore a - way the prize,  
Mut - ter hin, und preist in stummem Dank,

the ma - tron bow'd,  
die Mut - ter hin,

low  
tief

and  
und

ly the ma - tron bow'd,  
sinkt die Mut - ter hin,

bore — a - way the prize,  
preist — in stum - mem Dank,

low - ly the ma - tron bow'd,  
tief sinkt die Mut - ter hin,

ly the ma - tron bow'd,  
sinkt die Mut - ter hin, und bore a - way the prize,  
preist in stum - mem Dank,

H. W. S.

low - - ly the ma - tron  
 tief - - sinkt die Mut - ter

bow'd,  
 hin,  
 bow'd,  
 hin,  
 bow'd,  
 hin,

low - - ly the ma - tron  
 tief - - sinkt die Mut - ter

H. W. S.

and und bore preist a way the prize, and bore a way the  
 und preist in stum - mem Dank, und preist in stum - mem

and und bore preist in stum - mem prize, and Dank, und

and und bore preist in

bow'd,  
 hin, and und

prize, and Dank, und bore preist in way the stum - mem prize, and bore a way the stum - mem prize, Dank, und bore preist in

bore a way the stum - mem prize, Dank, low - tief ly sinkt the

way the stum - mem prize, Dank, and und bore a way the stum - mem prize, Dank,

bore a way the stum - mem prize, Dank,

H. W. 8.

