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NOVELLO'S ORIGINAL OCTAVO EDITION.

IPHIGENIA IN AULIS

AN OPERA

IN THREE ACTS

COMPOSED BY

C. VON GLUCK.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY
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THE ENGLISH TRANSLATION BY
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IPHIGENIA IN AULIS.

PERSONS REPRESENTED.

IPHIGENIA (Daughter of Agamemnon)	...	...	...	Soprano.
CLYTEMNESTRA (Queen of Agamemnon)	...	...	...	Soprano.
FIRST GREEK WOMAN	...	...	...	Soprano.
SECOND GREEK WOMAN	...	...	...	Soprano.
THIRD GREEK WOMAN	...	...	...	Soprano.
A WOMAN IN THE CROWD	...	...	...	Soprano.
ACHILLES (the Grecian Hero)	...	...	...	Tenor.
A GREEK	...	...	...	Tenor.
AGAMEMNON (King of Mycenæ)	...	...	...	Bass.
CALCHAS (a Soothsayer)	...	...	...	Bass.
PATROCLUS (Friend of Achilles)	...	...	...	Bass.
ARCAS (Servant to Agamemnon)	...	...	...	Bass.
CHORUS OF GREEKS	...	...	...	S.A.T.B.
CHORUS OF WOMEN	...	...	...	S.A.
CHORUS OF THESSALIANS	...	...	...	T.T.B.

ARGUMENT.

THE story of Iphigenia, as told in this Opera, is as follows:—The Greeks, on their way to Troy, were detained at Aulis by a calm, sent by Diana in revenge for the slaughter of a stag by Agamemnon in her sacred grove. The Greeks demanded of the soothsayer Calchas to be told how they might propitiate the goddess, and in reply he declared that a costly offering was required, and to content them he promised to name that day the victim that must be sacrificed. To Agamemnon, Calchas had said that Diana's wrath could be appeased only by the sacrifice of his daughter Iphigenia. When the Opera opens, Iphigenia is already on her way from Mycenæ to Aulis, accompanied by her mother, Clytemnestra, to be married to Achilles, and Agamemnon sends his servant Arcas to meet them, and to tell them that Achilles is faithless to his love, and is about to take another bride, hoping thereby to make them turn back to Mycenæ. Iphigenia and Clytemnestra, however, come to Aulis, and are received with acclamations by the Greeks. Apparently it is after their arrival that Clytemnestra first hears that Achilles is faithless, whereupon she at once urges Iphigenia to leave Aulis and return home. Meanwhile, Achilles, ignorant of the story which has been told to Iphigenia, meets her with delight, and is surprised at being received with coldness and disdain. On asking and learning the cause, he vehemently denies the charge of faithlessness. Iphigenia is, without much difficulty, persuaded of his truth, but a new cause for anxiety arises when she hears that Achilles has been told that Agamemnon suspects him of desiring to break off his marriage with Iphigenia. All appears, however, to be going well, as Agamemnon orders a feast to be prepared, presumably for the solemnization of the nuptials. Achilles then presents his friend Patroclus to Iphigenia. While the people are loud in their congratulations and praises, Arcas can no longer keep silence, but reveals to Achilles, Clytemnestra, and Iphigenia, the real design of Agamemnon. Achilles assures Iphigenia and her mother that he will defeat this purpose, and save Iphigenia, who still, in spite of all she has heard, believes that her father loves her, and is impelled by the irresistible power of fate. Achilles and Agamemnon meet, and Achilles upbraids him with his unnatural cruelty. Agamemnon resents the interference of Achilles, and proceeds to the execution of his design, but the anticipation of the remorse he would suffer if he slew his daughter prevails over his fear of the gods, and he bids Arcas take away Clytemnestra and Iphigenia from Aulis secretly, determining, if need be, to die himself in her place. To this the people will not consent, as they imagine that the blood of Iphigenia must flow, if Diana is to be appeased. Iphigenia is ready to be offered, and entreats Achilles to take no steps towards her deliverance, but to let her die for the people. When the sacrifice is about to be made, and Clytemnestra has tasted by anticipation the full horrors of the scene, Achilles attacks the maddened crowd. Just when they are about to fall upon him, the restraining voice of Calchas is heard, proclaiming that the wrath of Diana is turned away by the virtues of Iphigenia, the tears of Clytemnestra, and the valour of Achilles. The marriage of Achilles and Iphigenia is then no longer delayed, and in their union the Greeks see an omen of their own future victory and renown.

Explanation of Abbreviations.

<i>Vl.</i>	...	...	...	...	Violins.
<i>Tnr.</i>	...	...	...	...	Tenors.
<i>Cello</i>	...	...	...	...	Violoncellos.
<i>D. Bass</i>	...	...	...	...	Double Basses.
<i>Str.</i>	...	...	...	...	Stringed Instruments.
<i>Fl.</i>	...	...	...	...	Flutes.
<i>Ob.</i>	...	...	...	...	Oboes.
<i>Cl.</i>	...	...	...	...	Clarionets.
<i>Bssn.</i>	...	...	...	...	Bassoons.
<i>Hns.</i>	...	...	...	...	Horns.
<i>Tpts.</i>	...	...	...	...	Trumpets.
<i>K. Dr.</i>	...	...	...	...	Kettle Drums.

OVERTURE.

Flutes, Oboes, Bassoons, Horns in C, Trumpets in C, Kettle Drums in G & C, & Strings.

Vi. Fl. & Ob.

Andante.

PIANO.

Vi. & Tnr.
p

Tnr. & Bsn.

Vi.

mf

Tnr. & Bsn.

Grave.

Str. & Brass. *ten.* *ten.*

Wood & Str. *ff* *sf* *sf* *Str. & Bsn.*

ten. *ten.* *ten.*

sf *sf* *ff* *Str. & Wind.*

Allegro maestoso.

Tutti.

Str. & Wood.

1st Vi. & Fl.

p *2nd Vi. & Tnr.*

Musical score for Gluck's "Iphigenie in Aulis," page 2. The score is in G major and 2/4 time. It features a piano accompaniment with a melody in the right hand and chords in the left hand. The score includes various musical notations such as trills (tr), slurs, and dynamic markings like *sf* (sforzando), *ff* (fortissimo), and *p* (piano). The score is divided into systems, with some systems containing multiple staves for different instruments.

Key markings and annotations include:

- tr* (trill) above the first staff in the first system.
- tr* (trill) above the first staff in the second system.
- tr* (trill) above the first staff in the third system.
- ff Tutti. ten.* (fortissimo tutti, tenor) above the first staff in the fourth system.
- sf* (sforzando) above the first staff in the fifth system.
- sf* (sforzando) above the first staff in the sixth system.
- sf* (sforzando) above the first staff in the seventh system.
- 1st Vl.* (First Violin) above the first staff in the eighth system.
- f* (forte) and *p* (piano) dynamic markings above the first staff in the eighth system.
- Ob.* (Oboe) above the first staff in the eighth system.
- 2nd Vl. & Tnr.* (Second Violin and Tenor) below the first staff in the eighth system.
- Hr. & Bsn.* (Horn and Bassoon) below the first staff in the eighth system.

Fl.

f

Ob.

Hn. & Bsn.

Fl.

Vl.

Bsn.

ff *sf Str. & Wood.* *sf*

ff Tutti.

1st Vl. & Fl.

p
2nd Vl. & Ten.

tr *tr* *ff* Tutti.

sf Str. Ob. & Bsn. *sf*

sf Tutti.

Str. & Wood.

Detailed description: This is a page of a musical score for Gluck's 'Iphigenie in Aulis'. It features eight systems of staves. The first system has two staves. The second system has two staves, with the first staff labeled '1st Vl. & Fl.' and the second staff labeled '2nd Vl. & Ten.' with a piano (*p*) dynamic. The third system has two staves. The fourth system has two staves, with the first staff containing trills (*tr*) and a fortissimo (*ff*) dynamic, and the second staff labeled 'Tutti.'. The fifth system has two staves, with the first staff labeled 'Str. Ob. & Bsn.' and a fortissimo (*sf*) dynamic. The sixth system has two staves, with the first staff labeled 'sf' and the second staff labeled 'Tutti.'. The seventh system has two staves, with the first staff labeled 'Str. & Wood.'. The eighth system has two staves. The music is written in a key with one flat and a common time signature.

1st Vl. & Fl.

p 2nd Vl. & Tnr.

tr

tr

ff Tutti.

sf

Str. Ob. & Bsn.

sf

sf

ff Tutti.

1st Vl.

f

p

Ob.

2nd Vl. & Tnr.

Hn. & Bsn.

Fl.

Bsn.

Str.

f Tutti.

1st Vl.

f *p*

2nd Vl. & Ten.

Hn. & Bsn.

Grave.

f Tutti. *sf* *sf* Str. & Wood.

sf *sf* Tutti.

ACT I.

Same Score.

No. 1.

RECIT. AND ARIA.—DIANA, UNFORGIVING.

AGAMEMNON.

Andante.

VOICE.

PIANO.

p Str.

Di - a - - na, un-for - giv - ing, in vain dost thou re - quire so tre -
 Di - a - - - ne im - pi - toy - a - ble! en vain vous l'or - don - nez cet af -

- men - dous an off' - ring. In vain . . . dost thou de - clare thou wilt then be pro -
 - freux sa - cri - fi - ce. En vain . . . vous pro - met - tez de nous ê - tre pro -

- pi - tious, and wilt grant us the winds which thou hold - - est en - -
 - pi - ce, de nous ren - - dre les vents par vo - tre or - - dre en - chai -

RECIT.

- chain'd. No, my coun - try shall ne - ver, for the wrong it has borne, thus be reveng'd on the Tro - jans.
 - nés. Non, la Grèce ou - tra - gé - e, des Tro - yens, à ce prix, ne se - ra pas ven - gé - e.

I sur - render the fame such a deed would have brought, if it e - ven my life should cost me, Ne'er shall
 Je renonce aux honneurs qui m'é - taient des - ti - nés, et dût - il m'en cou - ter la vi - e, On n'im -

p

a tempo.

Cal-chas approach my best be-lov-ed daugh-ter. Di-a-na, un-for-
 mo-le-ra point ma fil-le I-phi-gé-ni-e. Di-a-ne im-pi-toy-

f *f* *p*

Moderato. Strings & Bassoons.

-giv-ing, in vain, in vain, is thy com-mand.
 -a-ble, en vain, en vain vous l'or-don-nez.

f *f Tutti.*

ARIA.

Thou god, that art of light the au-thor, Canst thou see all un-
 Bril-lant au-teur de la lu-mière! ver-rai-s-tu, sans pâ-

p *mf*

-mov'd such an of-fring re-quir'd? God, full of grace, O
 -tir, le plus grand des for-faits? Dieu bien-fai-sant! ex-

sf *dolce.* *p* *Tutti.*

Basn.

hear . . . thou my pe-ti-tion, By my daugh-ter's dan-ger in-
 au-ce ma pri-ère, et rem-plis les vœux que je

mf *p*

spir'd, by my daugh - - ter's dan - - ger in - spir'd.
 fais, et rem - plis les vœux que je fais !

mf sf p

Andante.

On the way unto My - ce - næ the steps of faithful Ar - cas lead, and de - ceive my child and my
 Sur la rou - te de My - cè - ne, di - ri - ge le fi - dè - le Ar - cas, que, trompant ma fil - le et la

Andante.

Str.

consort. Make them think that A - chil - les, his af - fec - tion for - got, now for a - no - ther bride is
 rei - ne, el - les pen - sent qu' A - chil - le, ou - bli - ant tant d'ap - pas, son - ge à for - mer . . u - ne au - tre

Moderato.

seeking, that they may homeward straight re - turn.
 chai - ne, qu'el - les re - tour - nent sur leurs pas.

Thou god, that art of light the
 Bril - lant au - teur de la lu -

mf f p Tutti.

au - thor, Canst thou see all un - mov'd such an of - f'ring re - quir'd?
 - miè - re ! ver - rais - tu, sans pâ - lir, le plus grand des for - faits?

mf sf dolce.

Bsn.

God, full of grace, O hear . . . thou my pe - ti - tion, by my
 Dieu bien - fai - sant ! ex - au - . . . ce ma pri - è - re, et rem -

p Tutti. *mf*

daugh - ter's dan - ger in - spir'd, by my daugh - ter's
 plis les vœux que je fais, et rem - plis les

p *f* *sf*

dan - ger in - spir'd. If my child should come un - to
 vœux que je fais ! Si ma fil - le ar - rive en Au -

RECIT.

Più Allegro.

p Str. *sf* *sf*

Au - lis, if in - ev - i - ta - ble fate brings her here to this shore, Nought will e'er keep her
 li - de, si son fa - tal des - tin la con - duit en ces lieux, Rien ne peut la sau -

sf

safe from be - com - ing the vic - tim of the Greeks, of Cal - chas, and the gods.
 - ver du transport ho - mi - ci - de de Cal - chas, des Grecs et des Dieux.

No. 2. CHORUS OF GREEKS.—“WHY SO LONG WILT THOU TRY OUR PATIENCE?”

Flutes, Oboes, Bassoons, Horns in G, & Strings.

Allegro moderato.

PIANO.

f Tutti.

TREBLE.

Why so long wilt thou try our pa - tience?
C'est trop fai - re de ré - sis - tan - ce;

ALTO.

Why so long wilt thou try our pa - tience?
C'est trop fai - re de ré - sis - tan - ce;

TENOR (sve. lower).

Why so long wilt thou try our pa - tience?
C'est trop fai - re de ré - sis - tan - ce;

BASS.

Why so long wilt thou try our pa - tience?
C'est trop fai - re de ré - sis - tan - ce;

Thou must declare why the gods against our na-tion are en-rag'd. Cal - chas, speak!
Il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas,

Thou must declare why the gods against our na-tion are en-rag'd. Cal - chas, speak! and break thou this
Il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas, rom - pez le si -

Thou must declare why the gods against our na-tion are en-rag'd. Cal - chas, speak!
Il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas,

Thou must declare why the gods against our na-tion are en-rag'd. Cal - chas, speak! and break thou this
Il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas, rom - pez le si -

thou must de-clare why the gods a-against our na-tion are en -
il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon -

si - - - - - lence, and break thou this si - - - - -
 - len - - - - - ce, rom - pez le si - len - - - - -

thou must de-clare why the gods a-against our na-tion are en -
il faut des Dieux ir - ri - tés nous ré - vé - ler les vo - lon -

si - - - - - lence, and break thou this si - - - - -
 - len - - - - - ce, rom - pez le si - len - - - - -

- rag'd. Cal - chas, speak! and break thou this si - - - - -
 - tés, ô Cal - chas! rom - pez le si - len - - - - -

- lence, Cal - chas, speak! why so long wilt thou try our
 - ce, ô Cal - chas! c'est trop fai - re de ré - sis -

- rag'd, Cal - chas, speak! why so long wilt thou try our
 - tés, ô Cal - chas! c'est trop fai - re de ré - sis -

- lence, Cal - chas, speak! and break thou this si - - - - -
 - ce, ô Cal - chas! rom - pez le si - len - - - - -

- lence, O speak! and break thou this si - lence.
 - ce, rom-pe-z, rom-pe-z le si-len - ce.
 patience? O speak! and break thou this si - lence.
 - tan - ce, rom-pe-z, rom-pe-z le si-len - ce.
 patience? O speak! and break thou this si - lence.
 - tan - ce, rom-pe-z, rom-pe-z le si-len - ce.
 - lence, O speak! and break thou this si - lence.
 - ce, rom-pe-z, rom-pe-z le si-len - ce.

GREEK GENERALS. TENORS AND BASSES.

O speak! O speak! To a-vert their re -
 Par - lez! par - lez! pour cal-mer leur cour -
 Str.

- venge, What sa - cri - fice do they of us de - mand? O speak! O
 - roux, quel sa - cri - fi - - ce ex - i - gent - ils de nous? par - lez! par -

Andante.
CALCHAS.

speak! O why to speech do ye thus urge me? O why to speech do ye thus
 - lez! Pour-quoi me fai - re vi - o - len - ce? pour-quoi me fai - re vi - o -

Str. *mf*

urge me?
- len - ce?

Tempo lmo.
CHORUS. TREBLE.

Why so long wilt thou try our pa - tience? Thou must de - clare why the
C'est trop fai - re de ré - sis - tan - ce, il faut des Dieux ir - ri -

ALTO.

Why so long wilt thou try our pa - tience? Thou must de - clare why the
C'est trop fai - re de ré - sis - tan - ce, il faut des Dieux ir - ri -

TENOR.

Why so long wilt thou try our pa - tience? Thou must de - clare why the
C'est trop fai - re de ré - sis - tan - ce, il faut des Dieux ir - ri -

BASS. *f*

Why so long wilt thou try our pa - tience? Thou must de - clare why the
C'est trop fai - re de ré - sis - tan - ce, il faut des Dieux ir - ri -

Tempo lmo.

f Tutti.

gods a - gainst our na - tion are en - rag'd. Cal - chas, speak! and break thou this si - - -
- tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas! rom - pez le si - len - - -

gods a - gainst our na - tion are en - rag'd. Cal - chas, speak! Why so
- tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas! C'est trop

gods a - gainst our na - tion are en - rag'd. Cal - chas, speak! Why so
- tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas! C'est trop

gods a - gainst our na - tion are en - rag'd. Cal - chas, speak! and break thou this si - - -
- tés nous ré - vé - ler les vo - lon - tés, ô Cal - chas! rom - pez le si - len - - -

- - - - - lence, O speak! and break thou this si - - lence.
 ce, rom-pe-z, rom - pez le si - len - ce.

long wilt thou try our pa-tience? O speak! and break thou this si - - lence.
 fai - re de ré - sis - tan - ce, rom-pe-z, rom - pez le si - len - ce.

long wilt thou try our pa-tience? O speak! and break thou this si - lence.
 fai - re de ré - sis - tan - ce, rom-pe-z, rom - pez le si - len - ce.

- - - - - lence, O speak! and break thou this si - lence. To
 ce, rom-pe-z, rom - pez le si - len - ce. Le

Lento.

str. p

your im - pa - tience heav'n it-self gives an - swer.
 ciel ré - pond à votre im - pa - ti - en - ce.

Andante.

str. p

CALCHAS.
 With a sa - cred dis - may All my mind is pos - sess'd, Di -
 D'une sain - te ter - reur tous mes sens sont sai - sis, Di -

- a - na, O thou god - dess al-migh - ty, I am by thy spi - rit now im -
 - a - ne, ô puis - san - te Dé - es - se! ton es-prit m'a-gi - te et me

- pell'd, though with trembling, to pro-claim that which thou dost com-mand.
pres - se, f'an-nonce, en fr' - mis - sant, l'or - dre que tu pres - cris.

f *p*

Moderato.

Thy will is that by me, though fee-ble, shall
Tu veux que par ma main trem - blan - te le

blood, pure and no-ble be shed. What! can thy
sang le plus pur soit ver - sé; quoi! ton cour -

Str. f Hns. sustain. *p*

wrath in no o-ther way be still'd than by
vous ne peut être a - pai - sé que par

f *p* *f* *p*

of-f'ring up such a vic-tim?
u - ne of-fran - de san - glan - te?

f *p*

O what cries, O what tears!— O!
 Que de cris, que de pleurs!— . . . . . ô

Str.

mis - er - a - ble fa - - ther! Thou . . . . . that on O - lym - pus art
 pè - - re dé - plo - - ra - - ble! ô . . . . . Di - vi - ni - té re - dou -

f ten. *Str. f* *Hns. sustain.* *p*

thron - ed! be thine an - ger ap - peas'd, be thine
 - ta - ble! a - dou - cis tes ri - gueurs, a - dou -

f *p* *f* *p.*

an - ger ap - peas'd!
 - cis tes ri - gueurs!

f

AGAMEMNON.

Thou . . that on O - lym - pus art
O . . . Di - vi - ni - té re - dou -

CALCHAS.

Thou . . that on O - lym - pus art thron -
O . . . Di - vi - ni - té . . . re - dou - ta -

p Str.

thron - ed, be thine an - ger ap - peas'd, be thine
ta - ble, a - dou - cis tes ri - gueurs, a - dou -

- ed, be thine an - ger ap - peas'd, be thine
ble, a - dou - cis tes ri - gueurs, a - dou -

*Str. f Hns. sustain.**p*

an - ger ap - peas'd!
- cis tes ri - gueurs!

an - ger ap - peas'd!
- cis tes ri - gueurs!

f

RECIT. CALCHAS.

CHORUS. Presto.

BASS.

Greeks! can ye of - fer up so tremen - dous an of - f'ring?
Grecs! pour-rez-vous l'of - frir cet af-freux sa - cri - fi - ce?

On - ly name us the
Nom-mez-nous la vic -
Presto.

f Str. & Bass.

TREBLE.
ALTO.
TENOR.
BASS.

On - ly name us the vic - - - tim, and straightway at the al - tars, where we serve the
Nommez-nous la vic - ti - - - me et, prompts à l'im-mo - ler sur les au - tels des

Fl. & Ob. Tutti.

gods shall his blood be out-pour'd, shall his blood be out-pour'd.
Dieux tout son sang va cou - ler, tout son sang va cou - ler !

gods shall his blood be out-pour'd, shall his blood be out-pour'd.
Dieux tout son sang va cou - ler, tout son sang va cou - ler !

gods shall his blood be out-pour'd, shall his blood be out-pour'd.
Dieux tout son sang va cou - ler, tout son sang va cou - ler !

Lento assai.

O Di - a - na, to us be gra - - - cious,
O Di - a - ne, sois-nous pro - pi - - - ce,

O Di - a - na, to us be gra - - - cious,
O Di - a - ne, sois-nous pro - pi - - - ce,

O Di - a - na, to us be gra - - - cious,
O Di - a - ne, sois-nous pro - pi - - - ce,

Lento assai.

f Str. Wind sustain. p

The musical score is arranged in three systems. Each system contains three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is B-flat major (two flats). The time signature is common time (C).

First System:

Vocal parts: To the Phry - gian shore bid us go.
 Con - duis - nous au bord Phri - gi - en !

Piano accompaniment: Features a dense texture of sixteenth-note chords in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Second System:

Vocal parts: O Di - a - na, to us be gra - cious,
 Di - a - ne, sois-nous pro - pi - ce,

Piano accompaniment: Continues with similar rhythmic patterns. Dynamics include *f* and *p*.

Third System:

Vocal parts: To the Phry - gian shore bid us go; That
 Con - duis - nous au bord Phri - gi - en, Que

Piano accompaniment: Similar to the previous systems, with *f* and *p* dynamics.

there we may wreak all our ven - geance, And on earth migh - ty Troy lay
no - tre fu - reur s'as - sou - vis - se Dans le sang du der - nier Tro -

there we may wreak all our ven - geance, And on earth migh - ty Troy lay
no - tre fu - reur s'as - sou - vis - se Dans le sang du der - nier Tro -

there we may wreak all our ven - geance, And on earth migh - ty Troy lay
no - tre fu - reur s'as - sou - vis - se Dans le sang du der - nier Tro -

f

low, And on earth migh - ty Troy lay low.
yen, Dans le sang du der - nier Tro - yen.

low, And on earth migh - ty Troy lay low.
yen, Dans le sang du der - nier Tro - yen.

low, And on earth migh - ty Troy lay low.
yen, Dans le sang du der - nier Tro - yen.

RECIT. CALCHAS.

Be ye con - tent, de - part! this ve - ry day shall a vic - tim be brought, to ful - fil your de - sires.
Soy - ez con - tents, al - lez! et ce jour mê - me, la vic - ti - me à l'au - tel rem - pli - ra vos sou - haits.

Str.

No. 3.

RECIT. AND ARIA.—"THOU BEHOLDEST THE PEOPLE'S FURY."

Maestoso. CALCHAS.

VOICE. Thou be-hold-est the peo-ple's
Vous voy-ez leur fu-reur ex-

PIANO. *f Str.*

AGAMEMNON.

fu-ry, And great Di-a-na's will by her command thou knowest. Speak thou to me no
- tré-me, et vous sa-vez des Dieux la vo-lon-té su-pré-me. Ah! ne me par-lez

p

CALCHAS.

more of the gods whom I hate. Be not has-ty! say no more, do not rouse up the
plus de ces Dieux que je hais. Té-mé-rai-re! ar-rê-tez, re-dou-tez leur ven-

f

vengeance, which by a cheerful prompt o-bedience, thou sure-ly wilt be a-ble to con-tent and al-
-gean-ce! Par u-ne promp-te o-bé-is-san-ce, vous en pou-vez en-co-re, pré-ve-nir les ef-

lay, without re-sis-tance give sub-mis-sion To her ne-ver-changing de-cree.
 fets, sou-met-tez-vous sans ré-sis-tan-ce, à leurs in-fle-xi-bles dé-crets.

f *p a tempo.*

AIR. Andante. AGAMEMNON.

Flutes, Oboes, Bassoons & Strings.

Can the god-ess re-quire a fa-ther to de-vote his daughter to
 Peu-vent-ils or-don-ner qu'un pè-re de sa main pré-sen-te à l'au-

f Tutti. *p* *f* *p*

death? the sa-cri-fi-cial wreath to bind A-round the brow of a
 tel, et pa-re d'un ban-deau mor-tel le front d'u-ne vic-

p *p str.*

vic-tim so sweet... and be-lov-ed, can she ask this of
 time et si ten-dre et si chère? peu-vent-ils l'or-don-

f *p*

me? I ne-ver will o-bey a com-mand so un-kind, I ne-ver will o-bey a com-
 ner? Je n'o-bé-i-rai point à cet or-dre in-hu-main, je n'o-bé-i-rai point à cet

mf Tutti. *sf* *f* *mf* *sf*

- mand so un-kind. I hear in the
or - dre in - hu - main. J'en - tends re - ten -

f *pp Str.* *Ob.* *Basn.* *Ob.*

depth of my breast the plain - - tive cry of kind - ly
tir dans mon sein le cri plain - tif de la na -

Basn.

na - ture, And it speaks . . . to my heart
- tu - re, el - le par - - - le à mon cœur,

with a voice that is loud - er than e'en the
et sa voix est plus su - re que les o -

aw - - - ful voice of fate, than e'en the aw - - - ful
ra - - - cles du des - - tin, que les o - ra - - - cles

crescendo.

voice of fate. I ne-ver will o-bey a com-
 du des - tin. Je n'o - bé - i - rai point à cet

f *mf Tutti.* *sf*

mand so un-kind, I ne-ver will o-bey a com-mand so un-kind!
 or - dre in-hu-main, je n'o - bé - i - rai point à cet or - dre in - hu - main!

f *mf* *sf* *f*

Str.

RECIT. CALCHAS.

AGAMEMNON.

To break thine oath wilt thou then venture, thine oath, which to heav'n thou didst make? I re-mem-ber all that I
 Vous o - se - riez é - tre par - ju - re? le ciel a re - çu vos ser - ments. Je con-naîs mes en - ga - ge -

fz *p*

vow'd. If my child should ap - pear on the shore of this fate - ac - curs - ed land,
 - ments; sur ces bords mal - heu - reux, si ma fille ap - pe - le - é o - bé - it,

CALCHAS.

I con-sent that she dies on the al-tar. In vain do mor-tals try to
 je con-sens, qu'el-le soit im-mo-lé-e. On croit trom-per les Dieux a-

hide their thoughts from heav'n. E'en to the bo-som's depths the gods can know and read us. If
 - vec de vains dé-tours, mais jusqu'au fond des cœurs leur œil per-çant sait li-re; s'il

fate re-quires thy child shall pe-rish, All in vain wilt thou strive her days to length-en
 faut qu'I-phi-gé-nie ex-pi-re, vous ten-tez vai-ne-ment de con-ser-ver ses

out. Spite of thee, to her death they will know how to bring her; they are draw-ing her steps this
 jours, mal-gré vous, à l'au-tel ils sau-ront la con-dui-re, ils y traî-nent de-jà ces

No. 4.

CHORUS, RECIT. AND AIR.—"CLYTEMNESTRA! HER DAUGHTER!"

Presto.

TREBLE.
ALTO.

Clytemnestra! her daughter! ye gods? what joy and gladness! Their beauty we haste to ad-mire!
Clitemnestre et sa fil - le! ô Dieux, que d'al - lé - gres - se cou - rons ad-mi-rer tant d'ap-pas!

TENOR
(Sve. lower.)

Clytemnestra! her daughter! ye gods? what joy and gladness! Their beauty we haste to ad-mire!
Clitemnestre et sa fil - le! ô Dieux, que d'al - lé - gres - se cou - rons ad-mi-rer tant d'ap-pas!

BASS.

way. Clytemnestra! her daughter! ye gods? what joy and gladness! Their beauty we haste to ad-mire!
pas. Clitemnestre et sa fil - le! ô Dieux, que d'al - lé - gres - se cou - rons ad-mi-rer tant d'ap-pas!

Piano.

Presto.
Str.
f

RECIT. AGAMEMNON.

AIR.

What hear I? righteous heav'n! O what grief! O my daughter!
Qu'en-tends je? ju- ste ciel! ô dou- leur! ô ten-dres - se!

Strings & Bassoons.

Andante.
Tutti.

CALCHAS.

Al-though thou art so great, by heav'n cho - sen to reign, be -
Au fai - te des gran - deurs, mor - tels im - pé - ri - eux, voy -

- fore the gods all pow'r is weak-ness. King, thou to whom all
 - ez, quelle est vo - tre fai - bles - se! Roi, sous qui tout flé -

p *f*

yield, Do thou yield to the gods, do thou yield, do thou
 - chit, flé - chis - sez sous les Dieux, flé - chis - sez, flé - chis -

sf *p* *f*

yield to the gods!
 - sez sous les Dieux!

ff

RECIT. AGAMEMNON.

Cru - el gods, shall your wrath be outpour'd on the guilt-less? As I know your pow'r is re -
 Dieux cru-els, vous vou - lez op - pri - mer l'in - no - cen - ce; ac - ca - blé sous vo - tre puis -

f Str. *p*

- sist - less, I no lon - ger may dare op - pose your migh - ty will.
 - san - ce, je ne puis re - sis - ter à vo - tre vo - lon - té!

f

CHORUS.—"SEE, WHAT GRACE!"

Flutes, Oboes, Clarionets in C, Bassoons, Horns in C, and Strings.

Andante grazioso. (Tempo di Minuetto.) AGAMEMNON.

My daugh-ter! O what grief!
Ma fil - le! je fré - mis!

See, what grace! what a roy - al air! . . . See, what beau - ty,
Que d'at - traits! que de ma - jes - té, . . . que de grâ - ces,

See, what grace! what a roy - al air! See, what beau - ty,
Que d'at - traits! que de ma - jes - té, que de grâ - ces,

Andante grazioso. (Tempo di Minuetto.)
p Tutti.

CALCHAS.

Cal-chas, Ah! let her name in thy breast be a se - cret,
Ah, Cal - chas! que son nom soit en - cor un mys - tè - re,

Lo! the vic - tim ap - proaches.
La vic - ti - me s'a - van - ce.

past all com - pare! . . . See, what grace! what a roy - al air! . . .
que de beau - té! . . . que d'at - traits! que de ma - jes - té, . . .

past all com - pare! See, what grace! what a roy - al air!
que de beau - té! que d'at - traits! que de ma - jes - té,

past all com - pare! See, what grace! what a roy - al air!
que de beau - té! que d'at - traits! que de ma - jes - té,

O! for the tears to be shed by her moth - er!
Dieux! que de pleurs va ré - pan - dre u-ne mè - re!

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

roy - al air! See, what beau - ty, past all com - pare!
ma - jes - té! que de grâ - ces, que de beau - té!

roy - al air! See, what beau - ty, past all com - pare!
ma - jes - té! que de grâ - ces, que de beau - té!

roy - al air! See, what beau - ty, past all com - pare!
ma - jes - té! que de grâ - ces, que de beau - té!

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

See, what beau - ty, past all com - pare! See, what grace! what a
que de grâ - ces, que de beau - té! que d'at - traits, que de

roy - al air! See, what beau - ty, past all com - pare! O how
 ma - jes - té, que de grâ - ces, que de beau - té! Qu'aux au -

roy - al . . air! See, what beau - ty, past all com - pare!
 ma - jes - té, que de grâ - ces, que de beau - té!

roy - al air! See, what beau - ty, past all com - pare!
 ma - jes - té, que de grâ - ces, que de beau - té!

p Str. Wood.
Bsn. & Trn.

dear she must be, dear to her lov - ing par - ents! A - ga
 - teurs de ses jours el - le doit ê - tre chère! A - ga - mem -

A - ga -
 A - ga - mem -

- memnon, He is at once,
 - non, est à la fois,

- memnon, He is at once,
 - non, est à la fois,

A - ga - mem - non, He is at once,
 A - ga - mem - non, est à la fois

f Tutti. *p* *f*

this world's hap - pi - est fa - - ther, the spouse most high - ly
 le plus for - tu - né pè - - re, le plus heu - reux é -

this world's hap - pi - est fa - - ther, the spouse most high - ly
 le plus for - tu - né pè - - re, le plus heu - reux é -

this world's hap - pi - est fa - - ther, the spouse most high - ly
 le plus for - tu - né pè - - re, le plus heu - reux é -

p Wind sustain.

blest, and the most migh - ty king, and the most
 - pour, et le plus grand des Rois, et le plus

blest, and the most migh - ty king, and the most
 - pour, et le plus grand des Rois, et le plus

blest, and the most migh - ty king, and the most
 - pour, et le plus grand des Rois, et le plus

mf cres. f

migh - ty king, the spouse most high - ly blest,
 grand des Rois, le plus heu - reux é - pour,

migh - ty king, the spouse most high - ly blest,
 grand des Rois, le plus heu - reux é - pour,

migh - ty king, the spouse most high - ly blest,
 grand des Rois, le plus heu - reux é - pour,

p

and the most migh - ty king.
et le plus grand des Rois.

and the most migh - ty king.
et le plus grand des Rois.

and the most migh - ty king.
et le plus grand des Rois.

Wind.
diminuendo. *p dolce.*

See, what grace! see, what beau-ty, see, what grace! what a roy-al
Que d'at-traits, que de grâ-cés! que d'at-traits, que de ma-jes-

See, what grace! what a roy-al
Que d'at-traits, que de ma-jes-

See, what grace! what a roy-al
Que d'at-traits, que de ma-jes-

p Tutti.

air! . . . See, what beau-ty, past all com-pare! See, what grace, what a
- té! . . . que de grâ-cés, que de beau-té! que d'at-traits, que de

air! See, what beau-ty, past all com-pare! See, what grace, what a
- té! que de grâ-cés, que de beau-té! que d'at-traits, que de

air! See, what beau-ty, past all com-pare! See, what grace, . . . what a
- té! que de grâ-cés, que de beau-té! que d'at-traits, . . . que de

f

roy - al air! See, what beau - ty, past all com - pare!
 ma - jes - té, que de grâ - ces, que de beau - té!

See, what beau - ty, past all com - pare! See, what grace, what a
 que de grâ - ces, que de beau - té! que d'at - traits, que de

roy - al air, See, what beau - ty, past all com - pare!
 ma - jes - té; que de grâ - ces, que de beau - té!

No. 6. ARIA.—“WITH JOY I BEHOLD HOW THEY HASTE THEE TO GREET.”

Clarionets in C, Bassoons, and Strings.

Andante grazioso.

CLYTEMNESTRA.

VOICE.

PIANO.

With joy I be - hold how they haste thee to
Que j'ai - me à voir ces hom - ma - ges flat -

Cl.

Str.

p

Tnr.

Bsn.

greet, contending the one with the o - ther, With joy I be - hold how they haste thee to greet, contend - ing the
- teurs, qu'i-ci l'on s'em - pres - se à vous ren - dre ! Que j'ai - me à voir ces hom - ma - ges flat - teurs, qu'i-ci l'on s'em -

one with the o - ther.
- pres - se à vous ren - dre !

Ah ! to a lo ving mo -
Pour u - ne mè - re ten -

Cl.

mf Tnr.

sf

sf

p Tutti.

- ther, can a - ny sight ap - pear more sweet, can a - ny sight ap - pear more sweet?
- dre, que ce spec - ta - cle a de dou - ceurs, que ce spec - ta - cle a de dou - ceurs !

RECIT.

Stay thou here where thou art, my daugh - ter, and for thy - self all the
De - meu - rez dans ces lieux, ma fil - le, et sans par - ta - ge, re - ce -

Str.

ho - nours re - ceive which to us both are giv'n. I will see if the King, by our
 - vez les hon-neurs qui nous sont a - dres - sés; je vais voir, si le Roi de nos

a tempo.

wish - es im-pell'd, con - sents with us to share this ho - mage.
 vœux em - pres - sés, con - sent à re - ce - voir l'hom - ma - ge.

No. 7.

BALLET.

Flutes, Oboes, Bassoons, Horns in D, and Strings.

Allegro.

PIANO.

f Tutti.

p

Fl. & Vl.
p Str.

cres *cen* *do.*

f Tutti.

Lento con espressione.
Str. only.
p

Flutes, Oboes, Bassoons, Horns in D, & Strings.

Moderato.

TREBLE.
ALTO.

Pa - ris ne - ver, ne - ver be - held, when on I - da he stood,
Non ja - mais, ja - mais aux re - gards du per - fi - de Pâ - ris,

TENOR
(Sve. lower.)

Pa - ris ne - - - ver be - held, when on I - da he stood,
Non ja - mais, . . . aux re - gards du per - fi - de Pâ - ris,

BASS.

Pa - ris ne - - - ver be - held, when on I - da he stood,
Non ja - mais, . . . aux re - gards du per - fi - de Pâ - ris,

PIANO.

Moderato.
mf Tutti.

And the im - mor - tal three con - tend - ed for beau - ty's fa - tal prize,
les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

And the im - mor - tal three con - tend - ed for beau - ty's fa - tal prize,
les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

And the im - mor - tal three con - tend - ed for beau - ty's fa - tal prize,
les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

p *mf*

Pa - ris ne - ver be held a form so grand, so fair, as the
dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa - ris ne - ver be held a form so grand, so fair, as the
dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa - ris ne - ver be held a form so grand, so fair, as the
dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

p

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

f

A GREEK WOMAN.

She to the ma - jes - ty su - preme Of that ex - alt - ed De - i - ty, Who
 A la su - pré - me ma - jes - té de la ja - lou - se De - i - té, qui

p Str. & Ob.

ANOTHER GREEK WOMAN.

reigns o - ver heav'n, Whom O - lym - pus doth ho - nour - To the cou - rage,
 rè - gne sur les airs, que l'O - lym - pe ré - vè - re! A la re - dou -

Str. & Hns.

yield - ing to none, Of the vic - to - rious god - dess of bat - tles.
 - ta - ble fier - té, de la Dé - es - se de la guer - re,

cres. *f*

A THIRD GREEK WOMAN.

To the ra - vish - ing smile of the god - dess of love, she doth un - ite the
 Au sou - rir en - chan - teur de la ten - dre Vê - nus, elle u - nit tou - tes

p Str. & Fl.

vir - tues all of a child of the god, who sends forth the thunder, who
 les ver - tus de la fil - le du Dieu, qui lan - ce le ton - ner - re, qui

Hus. sustain.

sends forth the thun - der.
 lan - ce le ton - ner - re.

f Str.

CHORUS.

Pa - ris ne - ver, ne - ver be - held, when on I - da he stood,
 Non ja - mais, ja - mais aux re - gards du per - fi - de Pâ - ris,

Pa - ris ne - ver be - held, when on I - da he stood,
 Non ja - mais, aux re - gards du per - fi - de Pâ - ris,

Pa - ris ne - ver be - held, when on I - da he stood,
 Non ja - mais, aux re - gards du per - fi - de Pâ - ris,

mf Tutti.

And the im-mor - tal three con - tend - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

And the im-mor - tal three con - tend - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

And the im-mor - tal three con - tend - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - les, qui, sur le mont I - da,

p *mf*

Pa-ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa-ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa-ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

p

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

f

A GREEK MAN. (TENOR.)

Who shall e - ver dare to as - pire,
Qui pour - ra ja - mais se flat - ter

to ob - tain for his own this new The - tis in
d'ob - te - nir de l'hy - men cet - te Thé - tis nou -

p str.

mar - riage? If a mor - tal may dare
- vel le? S'il é - tait un mor - tel

her to at - tempt to win,
qui pût la mé - ri - ter?

A - chil - les a - lone
A - chil - le seul

is the man who may win . . her,
pa - raî - trait di - gne d'el - le,

A -
A -

- chil - les a - lone
- chil - le seul

is the man who may win . . her.
pa - raî - trait di - gne d'el - le.

CHORUS.

Pa - ris ne - ver, ne - ver be - held, when on I - da he stood,
 Non ja - mais, ja - mais aux re - gards du per - fi - de Pâ - ris,

Pa - ris ne - - - ver be - held, when on I - da he stood,
 Non ja - mais, . . . aux re - gards du per - fi - de Pâ - ris,

Pa - ris ne - - - ver be - held, when on I - da he stood,
 Non ja - mais, . . . aux re - gards du per - fi - de Pâ - ris,

mf Tutti.

And the im - mor - tal three con - tend - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - - les, qui, sur le mont I - da,

And the im - mor - tal three con - tend - - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - - les, qui, sur le mont I - da,

And the im - mor - tal three con - tend - ed for beau - ty's fa - tal prize,
 les trois ri - va - les im - mor - tel - - les, qui, sur le mont I - da,

p *mf*

Pa - ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa - ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

Pa - ris ne - ver be - held a form so grand, so fair, as the
 dis - pu - tè - rent le prix, n'of - fri - rent tant d'ap - pas, ne pa -

p

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

form of this maid - en, as the form of this maid - en.
 - ru - rent si bel - les, ne pa - ru - rent si bel - les.

No. 9.

BALLET.

Allegro. Oboes, Bassoons, Horns in E, and Strings.

Tutti. *f.* *tr* *tr*

PIANO.

First system of music. Treble and bass staves. Treble staff has trills (tr) in the final measures. Dynamics: *p* (piano).

Second system of music. Treble and bass staves. Dynamics: *f* (forte).

MENUETTO. Clarionets in C, Bassoons and Strings.

Third system of music, labeled MENUETTO. Treble and bass staves. Dynamics: *p* Str. & Bsn. (piano strings and bassoons), *f* (forte).

Fourth system of music. Treble and bass staves. Dynamics: *p* (piano), *f* (forte). Ends with *Fine.*

Fifth system of music, labeled TRIO. Treble and bass staves. Dynamics: *p* (piano).

Sixth system of music. Treble and bass staves. Dynamics: *f* (forte), *p* (piano).

ARIA.—"THE WELCOME THIS PEOPLE PREPARETH."

No. 10.

IPHIGENIA. *Andante.*

VOICE.

The wel - come this peo - ple pre - pa - reth, Is it this that
 Les vœux dont ce peu - ple m'ho - no - re, peu - vent - ils flat -

PIANO.

Andante.
p Str.

chief - ly I prize? . . . A - las! to my fond long - ing eyes, a -
 - ter mes sou - haits? . . . A - chil - le à mes yeux in - qui - ets, A -

- las! to my fond longing eyes . . . A - chil - les ne'er ap - pear - eth,
 - chil - le à mes yeux in - qui - ets, . . . ne s'of - fre point en - co - re,

A - chil - les ne'er ap - pear - : : : : : eth.
 ne s'of - fre point en - co - : : : : : re.

Flutes, Bassoons, and Strings.

PASSEPIED.

PIANO.

p Tutti. *sf* *p* *sf* *p*

The first system of the musical score for 'PASSEPIED.' is written for piano. It features a treble and bass staff in 3/8 time, with a key signature of two sharps (F# and C#). The melody in the treble staff is characterized by eighth-note patterns and slurs. Dynamic markings include *p Tutti.*, *sf*, *p*, *sf*, and *p*.

The second system continues the piano part of 'PASSEPIED.' It maintains the 3/8 time signature and two-sharp key signature. The melody continues with eighth-note figures and slurs. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

Oboes, Clarinets in C, Bassoons, Horns in A, and Strings.

Grazioso.

mf Str. Basn. & Hn. *Cl.* *p* *Hns. sustain.* *Str. pizz.*

The third system, titled 'Grazioso.', is for woodwinds and strings. It is in 3/4 time with a two-sharp key signature. The woodwind parts (Oboes, Clarinets in C, Bassoons, and Horns in A) play a melody with eighth notes. The strings provide a harmonic accompaniment. Dynamic markings include *mf Str. Basn. & Hn.*, *Cl.*, *p*, *Hns. sustain.*, and *Str. pizz.*.

VI. arco. *Str. arco.*

The fourth system continues the 'Grazioso.' section. It features a violin part marked *VI. arco.* and a string accompaniment marked *Str. arco.* The tempo and key signature remain consistent with the previous system.

The fifth system continues the 'Grazioso.' section. It shows the continuation of the violin and string parts. Dynamic markings include *f* and *mf*.

Cl. *p* *Str. pizz.*

The sixth system continues the 'Grazioso.' section. It features a clarinet part marked *Cl.* and a string accompaniment marked *Str. pizz.* The dynamic marking *p* is present.

Str. arco. *mf* *1st time.* *2nd time.*

The seventh system concludes the 'Grazioso.' section. It features a string part marked *Str. arco.* and a melody marked *mf*. The system includes first and second endings, indicated by '1st time.' and '2nd time.' with repeat signs.

Allegro.

mf Tutti.

Ob.

p Bsn sustain.

Str.

f Tutti.

Ob.

p

f Tutti.

Str.

Ob.

Str.

mf Tutti.

f Str.

p

ff Tutti.

Ob.

Str.

The musical score is written for a symphony orchestra. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegro.' The score is divided into seven systems. The first system includes parts for Oboe (Ob.), Bassoon (Bsn), and Strings (Str.). The second system includes parts for Oboe (Ob.) and Strings (Str.). The third system includes parts for Oboe (Ob.) and Strings (Str.). The fourth system includes parts for Oboe (Ob.) and Strings (Str.). The fifth system includes parts for Oboe (Ob.) and Strings (Str.). The sixth system includes parts for Oboe (Ob.) and Strings (Str.). The seventh system includes parts for Oboe (Ob.) and Strings (Str.). The score includes various dynamics such as *mf*, *f*, *p*, and *ff*, and markings for *Tutti* and *sustain*. The notation includes many beamed sixteenth and thirty-second notes, indicating a fast and intricate melody.

No. 12. RECIT.—“ARISE! WE MUST REPEL THIS ATTACK ON OUR HONOUR.”

CLYTEMNESTRA. (to Iphigenia.)

VOICE. (to the people.)
A - rise! we must re - pel this attack on our honour, my daughter, we must at once from this
Al - lez! Il faut sau-ver no-tre gloire of - fen - sé - e, ma fil - le, il faut par-tir à l'ins -

PIANO. *f Str.* *p*

IPHIGENIA. CLYTEMNESTRA.

country depart. De - part, and leave Achilles! O gods! Him who shews such warmth of af - fection! A -
- tant de ces tieux. Par - tir sans voir A - chil - le? ó Dieux! lui, de qui l'ar - deur em - pressé - e A -

f *fp*

- chil - les to thy heart should no lon - ger be dear, un - wor - thy of the grace thou once did vow to do him;
- chil - le dés - or - mais doit vous être o - di - eux, in - dig - ne de l'honneur pro - mis à sa ten - dres - se;

f

IPHIGENIA. CLYTEMNESTRA.

for in a - no - ther bond his heart is new - ly caught! What hear I? O heav'n! From
dans de nouveaux li - ens ses vœux sont re - te - nus. Qu'en - tends - je? ó ciel! Fuy -

p

IPHIGENIA.

his re - jection let us fly, And ne - ver let him see a - ny to - ken of weakness, A - las!
- ons la hon - te d'un re - fus, et ne lui mon - trons point u - ne lâ - che fai - bles - se. Hé - las!

f *p*

Flutes, Oboes, Horns in F, & Strings.

Allegro maestoso. CLYTEMNESTRA.

VOICE. Let a
Ar - mez -

PIANO. *f* *Tutti.* *p* Str. & Hns.

no - ble cou - rage in - cite thee   Ev'-ry sigh, ev'-ry tear, to suppress and to hide, do not
- vous d'un no - ble cou - ra - ge,   é - touf - fez des sou-pirs trop in - dig - nes de vous, n'é - cou -

yield, give reins to thy pride, do not yield, give reins to thy pride, be - fore the
- tez qu'un jus - te cour - roux, n'é - cou - tez qu'un jus - te cour - roux, con - tre un a -

man who dares to slight thee,   be - fore the man who dares to slight thee.
- mant qui vous ou - tra - - ge,   contre un a - mant qui vous ou - tra - - ge !

cres. *f* *Str. & Hns.* *ff*

Would that thy sire, and the gods full of
Que vo - tre père, et les Dieux ir - ri -

p Str.

wrath, these jea - lous gods, who call'd you here, would on his head bring
- tés, ces Dieux ja - lous, dont vous sor - tez, s'ar - ment pour le pu -

f p f p

down the punishment he me - rits: would that the cry . . . for speedy ven - geance might be
- nir, de tou - te leur puis - san - ce, et que le cri . . . de la ven - gean - ce re - ten -

f p Fl. & Ob. sustain.

heard round us far and near, would that the cry . . . for speedy vengeance might be
- tis - se de tous co - tés, et que le cri . . . de la ven - gean - ce, re - ten -

f p cresc. f

heard round us far and near, might be heard round us far and near, might be
- tis - se de tous co - tés, re - ten - tis - se de tous co - tés, re - ten -

f Tutti.

heard round us far and near!
 - tis - se de tous co - tés!

Hns. sustain.

Let a no - ble cou - rage in - cite thee, ev' - ry sigh, ev' - ry tear, to sup -
 Ar - mez - vous d'un no - ble cou - ra - ge, é - touf - fez des sou - pris trop in -

p Str. Hns. *Str.*

- press and to hide, do not yield, give reins to thy pride, do not yield, give
 - dig - nes de vous, n'é - cou - tez qu'un jus - te cour - roux, n'é - cou - tez qu'un

reins to thy pride, be - fore the man who dares to slight thee, be - fore the
 jus - te cour - roux, contre un a - mant qui vous ou - tra - ge, contre un a -

Str. & Hns.

man who dares to slight thee!
 - mant, qui vous ou - tra - ge!

Lento. IPHIGENIA.

VOICE.

Have I heard it a-right? great gods! can I be-lieve it?
 L'ai-je bien en-ten-du? grands Dieux! le puis-je croi-re,

PIANO.

f Str. p *fp*

that for-get-ting all that he vow'd, A-chil-les, in de-spite of his hon-our, in de-
 qu'ou-bli-ant ses en-ga-ge-ments, A-chil-le au mé-pris de sa gloi-re, au mé-

Andante.

- spite of his love, will break his troth with me? A-las! my
 - pris de l'a-mour, tra-his-se ses ser-ments? Hé-las! mon

heart, so fond and ten-der, All too oft for this youth af-fec-tion has re-
 cœur sen-si-ble et ten-dre, de ce jeu-ne hé-ros... s'é-tait lais-sé char-

- veal'd: My du - ty, and his fame un - to love bade me yield, And o -
 - mer, la gloi - re et le de - voir m'or-don-naient de l'ai - mer, et d'ac -

sf *p*

- bey-ing their call, . . . to love . . . I made sur - ren - der, and o - bey - ing their call, . . . to
 - cord a - vec eux, . . . l'a - mour . . . vint me sur - pren - dre, et d'ac - cord a - vec eux, . . . l'a -

sf *p*

love I made sur - ren - der. Thou
 - mour vint me sur - pren - dre. Par -

sf *p* *sf* *p* *f* *f*

Allegro.
 trai - tor, thou dar - est be - tray! Is't thus that thou . . . thy faith pre -
 - ju - re, tu m'o - ses tra - hir, un au - tre ob - jet . . . a su te

sf *sf* *sf* *sf* *sf* *sf*

- ser - vest? Is't thus that thou . . . thy faith pre - ser - vest? My scorn and
 plai - re, un au - tre ob - jet . . . a su te plai - re, je te dois

sf *sf* *sf* *sf* *sf* *sf*

an - - ger thou de - ser - vest; From love to hate my heart shall turn a - way Ah!
 tou - - te ma co - lè - re, je for - ce - rai mon cœur à te ha - ir! Que

sf sf sf sf sf sf p

Andante.

How he lov'd, my heart is still re - call - ing; for it is hard . . . to let him
 sa ten - dres - se a - vait pour moi de char - mes, qu'il est cru - el . . . d'y re - non -

sf p

go. O! what grief! from mine eyes I feel the tears are fall - ing.
 - cer! De mes yeux, mal - gré moi, je sens cou - ler des lar - mes,

pp

O! that be - cause of scorn, be - cause of scorn, these bit - ter
 est - ce pour un in - grat, pour un in - grat, qu'ils en de -

tears must flow. Thou
 - - vraient ver - - ser? Par -

p f

Allegro.

tra - tor, thou da - rest be - tray! Is't thus that thou . . . thy faith pre -
 - ju - re, tu m'o - ses tra - hir, un au - tre ob - jet . . . a su te

sf sf sf sf sf sf

- ser - vest? is't thus that thou . . . thy faith pre - ser - vest? my scorn and
 plai - re, un au - tre ob - jet . . . a su te plai - re, je te dois

sf sf sf sf sf sf

an - - - ger thou de - ser - vest, From love to hate my heart shall turn a -
 tou - - - te ma co - lè - re, je for - ce - rai mon cœur à te ha -

sf sf sf sf sf sf

- way, from love to hate my heart shall turn a - way, shall turn a -
 - ir, je for - ce - rai mon cœur à te ha - ir, à te ha -

f sf sf sf sf

- way.
 - ir.

f

ACHILLES. IPHIGENIA.

VOICE.

Can I trust to my eyes? O heav'n! Thou come to Au-lis, my princess! What-so -
 En croi-rai - je mes yeux? o Ciel! Vous en Au - li - de, Prin-ces-se? Quel que

PIANO.

Str. f

- e'er be the fate which im-pels me, at least my hon-our can - not bring me this re-proach, that A -
 soit le des-sein, qui me gui - de, ma gloi - re ne pour - ra du moins me re - pro - cher que

p

ACHILLES.

- chil - les is the cause of my now com - ing here. What hear I? What a speech!
 c'est A - chil - lei-ci que mon cœur vient cher-cher. Qu'en-tends - je? quel discours!

IPHIGENIA.

Is it I she addresses? Wher-ev - er thy fic-kle affections may lead, re-frain not from thy wish; thy
 est - ce à moi qu'ils'a-dres-se? De vo - trenou-vel-le ten-dres-se sui-vez, sui-vez les mou-ve-ments, vo -

faith - less-ness has nought that can trou - ble or wound me; it gives me no con - cern,
 - tre in - ji - dé - li - té n'au - ra rien qui me bles - se, et vous pou - vez for - mer

ACHILLES. *Andante molto.*
 if thou make o - ther vows. If I make o - ther vows? And who is this that
 d'au - tres en - ga - ge - ments. D'au - tres en - ga - ge - ments? De cet - te per - fi -

mf

IPHIGENIA. ACHILLES.
 dares me a trai - tor to call? I to whom thou art a trai - tor! A trai - tor, I to
 di - e, qui m'o - se ac - cu - ser? Moi, que vous a - vez tra - hi - e! A - chil - le vous tra -

f *p*

IPHIGENIA. ACHILLES. IPHIGENIA.
 thee! Though thy vow was to love. I cease to love I - phi - ge - ni - a! Bro - ken are the
 - hir! Mal - gré tant de ser - ments. Ces - ser d'ai - mer I - phi - gé - ni - e? Rom - pre la

p

ACHILLES. IPHIGENIA.
 links which once did bind us. Break what to my heart is so dear! Yes, thou art
 chaî - ne, qui nous li - e! Moi, bri - ser des nœuds si char - mants? Oui, vous brû -

p *sf*

an - gry I have not de - part - ed, yet be con - tent, 'twill not be long ere my de - parture (for to
 lez que je ne sois par - ti - e, ras - su - rez - vous, bien - tôt au gré de vo - tre en - vi - e, mon dé -

p

ACHILLES.
 Ar - gos I go) will leave to thy de - sires the oc - casion which they so long have sought to find. This surely
 - part pour Ar - gos, que pres - sent vos dé - sirs, va lais - ser un champ li - bre à vos nou - veaux sou - pirs. Ah! c'en est

mf

shews a vain ca - price. A - chil - les can, by thy beau - ty en - slav'd, with - out a
 trop; d'un vain ca - pri - ce, A - chil - le peut, de vos char - mes é - pris, sans mur - mu -

mf

word sub - mit to in - jus - tice; but his heart is not made to endure thy dis - dain.
 - rer, sup - por - ter l'in - jus - ti - ce, mais son cœur n'est point fait pour souf - frir des mé - pris.

f

Moderato. ARIA. IPHIGENIA.
 I - phi - ge - ni - a, a - las! all too plain - ly has shewn thee, for her
 I - phi - gé - ni - e, hé - las! vous a trop fait con - nai - tre, pour sa

Moderato.
Str. only.
f *p*

plea-sure and for her pride, that es-teen, and perchance af-fec-tion, still are
 gloire et pour son bon-heur, que l'es-time et l'a-mour, peut-ê-tre, lui par-

plead-ing on thy side. A-las! I-phi-ge-ni-a, for her
 - laient en vo-tre fa-veur. Hé-las! I-phi-gé-ni-e, pour sa

sf p

plea-sure, and for her pride, all too plain-ly has shewn thee, that es-
 gloi-re, pour son bon-heur vous a trop fait con-naî-tre, que l'es-

- teen, and per-chance af-fec-tion, still are plead-ing on thy side, still are
 - time et l'a-mour peut-ê-tre, lui par-laient en vo-tre fa-veur. lui par-

f

plead-ing on thy side.
 - laient en vo-tre fa-veur.

p f

RECIT.—ACHILLES.

VOICE.

Can it be true, that thy love and my honour have al-low'd thee to think of sus -
S'il é-tait vrai, vo-tre a-mour et ma gloi-re vous au-raient-ils per-mis ces soup-

PIANO.

Str.

- pi-cions so base? A-chil-les play thee false, great Gods! Ah!... if I thee for -
- çons o-di-eux? A-chil-le vous tra-hir! grands Dieux! Ah!... pour vous par-don-

f p

a tempo.

- give, for da-ring to dis-trust me, 'tis to love a-lone that I yield.
- ner, d'a-voir o-sé le croi-re, il faut tout l'ex-cès de mes feux.

mf

ARIA.
Andante un poco animato.

Str. only.

mf sf

O mai - den, ne - ver was thy cold and love - less
Cru - el - le, non, ja - mais vo - tre in - sen - si - ble

p sf p

heart a mo - ment touch'd' by my ex - tre - me de - vo - tion. Had I been
cœur ne fut tou - ché . . . de mon a - mour ex - trê - me; si vous m'ai -

thine, as thou . . . by me art che - rish'd, thou ne - ver couldst have thought
- miez, au - tant . . . que je vous ai - me, vous ne dou - te - riez pas

but that my faith was true, Thou ne - ver couldst have thought but that my
de ma fi - dè - le ar - deur, vous ne dou - te - riez pas de ma fi -

sf p

faith . . . was true. Thou canst deep - ly af - flict a heart, . . .
- dè - le ar - deur. Vous pou - vez af - fli - ger un cœur . . .

f p

... that still a - dore's thee, if thou sus - pect I am for - sworn; and canst
 ... qui vous a - do - re, par des soup - çons in - ju - ri - eux, et lui

turn to tor - ment - ing pain the fire of love which still de - vours
 faire un tour - ment af - freux, du feu con - stant qui le dé - vo

me, and canst turn to tor - ment - ing pain the fire of
 re, et lui faire un tour - ment af - freux, du feu con -

love which still de - vours me. O mai - den! O
 - stant qui le dé - vo re! Cru - el - le, cru -

mai - den! Ne - ver was thy cold and love - less heart a moment touch'd by my ex -
 - el - le, non, ja - mais vo - tre in - sen - si - ble cœur ne fut tou - ché .. de mon a -

- tre me de - vo - - tion. Had I been thine, as thou . . . by me art cher - -
 - mour ex - tré - - - me, si vous m'ai - miez au - tant . . . que je vous ai - - -

- ish'd, thou ne - ver couldst have thought but that my faith was true, . .
 - me, vous ne dou - te - riez pas de ma fi - dè - le ar - deur, . .

Più allegro.
 thou ne-ver couldst have thought but that my faith . . . was true. O
 vous ne dou - te - riez pas de ma fi - dè - - - le ar - deur. Cru - -

p *mf* *Più allegro.*

maid - en! ne - ver once was thy heart a moment
 - el - le, non, ja - mais vo - tre cœur ne fut tou -

touch'd!
 - ché!

ff

Flutes, Oboes, Bassoons, Horns in D, and Strings.

IPHIGENIA.

VOICE.

My trouble, my sus-pi-cions, my vex-a-tion, and my grief, all to you have
Mon trou-ble, mes soup-çons, mon dé-pit, ma dou-leur, tout vous a prou-

PIANO.

Str. p *fp*

prov'd my af-fec-tion; Ah! 'tis an ea-sy task to im-pose on my weakness, to be -
-vé ma ten-dres-se; ah! qu'il vous est ai-sé de trom-per ma fai-bles-se, à vous

fp

DUET. *Andante un poco animato.*

- lieve in thy truth is my heart all too glad.
croi-re mon cœur n'est que trop em-pres sé!

mf Str. & Ob.

ACHILLES.

O be-lieve that tru-ly I
Ne dou-tez ja-mais de ma

sf *p Str.*

love thee, By a doubt so un-kind is my heart wound-ed sore, is my heart wound-ed
flam-me, de ce dou-te cru-el mon a-mour est bles-sé, mon a-mour est bles-

IPHIGENIA.

sore. From my breast sus-pi-cion has van-ish'd, what - e'er have been my doubts, I shall
 - sé. Vous le ban-nis-sez de mon â-me, je sens que pour ja-mais il en

f *p*

ACHILLES.

feel them no more, I shall feel, I shall feel. . . them no more. I-phi-ge-ni-a,
 est ef-fa-cé, pour ja-mais il en est. . . ef-fa-cé. I-phi-gé-ni-e, ô

mf

could'st thou be-lieve I was faith-less? Could'st thou by hate-ful doubts so dis-hon-our my
 ciel! m'a pu croire in-fi-dè-le, par d'o-di-eux soup-ons elle a pu m'ou-tra-

IPHIGENIA.

love? O! blame me not a-gain for an er-ror so cru-el, the ills which I have borne might
 - ger! Ne me re-pro-chez point u-ne er-reur trop cru-el-le, les maux que j'ai soufferts, ont

p

IPHIGENIA.

all my faults re-move. O! blame me not a-gain, O! blame me not a-
 bien su vous ven-ger, Ne me re-pro-chez point, ne me re-pro-chez

ACHILLES.

O heav'n! I-phi-ge-ni-a, could'st thou think I was faithless?
 O ciel! I-phi-gé-ni-e, m'a pu croire in-fi-dè-le!

mf

- gain for an er - ror so cru - el, the ills . . . which I have borne all my
point une er - reur trop cru - el - le, les maux . . . que j'ai souf - ferts ont bien

p

fault might re - move, all my fault might re - move.
su vous ven - ger, ont bien su vous ven - ger.

f *p*

Allegro.

Thy con - stant love to my heart bringeth glad - ness! Thy
Que vo - tre a - mour pour mon cœur a de char - mes, que
ACHILLES.

Thy con - stant love to my heart bringeth glad - ness! Thy
Que vo - tre a - mour pour mon cœur a de char - mes, que
Allegro.

mf Tutti.

Adagio.

con - stant love to my heart bringeth glad - ness! Hy - men!
vo - tre a - mour pour mon cœur a de char - mes! Hy - men!

con - stant love to my heart bringeth glad - ness! Hy - men!
vo - tre a - mour pour mon cœur a de char - mes! Hy - men!

Adagio.

f *Tutti.* *p*

Tempo lmo.

Hy-men! Come, dis-perse all our sad - - ness, come, dis-perse all our
 Hy-men! Viens cal-mer nos a - lar - - mes, viens cal-mer nos a -

f *p* *pp Str. Wind sustain.*
Tempo lmo.

sad - - - ness, make us to know . . thy joys;
 - lar - - - mes, par des li - ens . . char - mants,

sad - - - ness, make us to know thy . . . joys;
 - lar - - - mes, par des li - ens char - - - - mants,

come, come, come, this day to u - nite two hearts for thee pre - par'd, two
 viens, viens, viens u - nir en ce jour deux cœurs for - més pour toi, deux

come, come, come, this day to u - nite two hearts for thee pre - par'd, two
 viens, viens, viens u - nir en ce jour deux cœurs for - més pour toi, deux

f *p*

hearts for thee pre - par'd by the strength of their love; come, dis -
 cœurs for - més pour toi, par les mains de l'a - mour, viens cal -

hearts for thee pre - par'd by the strength of their love; come, dis -
 cœurs for - més pour toi, par les mains de l'a - mour, viens cal -

cres - cen - do. *p*

- perse all our sad - ness, come, dis - perse all our
 - mer nos a - lar - mes, viens cal - mer nos a -

- perse all our sad - ness, come, dis - perse all our
 - mer nos a - lar - mes, viens cal - mer nos a -

cres - cen - do.

Adagio. *Tempo lmo.*

sad - ness! Hy - men! Hy - men! Come, this day to u - nite two
 - lar - mes! Hy - men! Hy - men! Viens u - nir en ce jour deux

sad - ness! Hy - men! Hy - men! Come, this day to u - nite two
 - lar - mes! Hy - men! Hy - men! Viens u - nir en ce jour deux

Adagio. *Tempo lmo.*

Tutti. *f* *p* *f* *p* *f* *Str. Wind sustain* *p*

hearts for thee pre - par'd, two hearts for thee pre - par'd by the strength of their
 cœurs for - més pour toi, deux cœurs for - més pour toi par les mains de l'a -

hearts for thee pre - par'd, two hearts for thee pre - par'd by the strength of their
 cœurs for - més pour toi, deux cœurs for - més pour toi par les mains de l'a -

cres - cendo.

love, come, this day to u - nite two hearts for thee pre - par'd by the
 - mour, viens u - nir en ce jour deux cœurs for - més pour toi par les

love, come, this day to u - nite two hearts for thee pre - par'd by the
 - mour, viens u - nir en ce jour deux cœurs for - més pour toi par les

pp *mf* *cresc.*

strength of their love, come, this day to u - nite two hearts for thee pre -
 mains de l'a - mour, viens u - nir en ce jour deux cœurs for - més pour

strength of their love, come, this day to u - nite two hearts for thee pre -
 mains de l'a - mour, viens u - nir en ce jour deux cœurs for - més pour

f *pp* *mf*

- par'd by the strength of their love, by the strength of their love, by the
 toi, par les mains de l'a - mour, par les mains de l'a - mour, par les

- par'd by the strength of their love, by the strength of their love, by the
 toi, par les mains de l'a - mour, par les mains de l'a - mour, par les

cres. *f* *p* *f*

strength of their love.
 mains de l'a - mour.

strength of their love.
 mains de l'a - mour.

ff Tutti. *p*

f *ff*

ACT II.

Flutes, Clarionets in C, Bassoons, Horns in C, and Strings.

No. 18. CHORUS OF WOMEN.—“BE SAD NO MORE, O LOVELY PRINCESS.”

Allegretto grazioso.

PIANO.

mf Tutti.

p

pp Hns.

1st TREBLE.

Be sad no more, O love-ly Prin-cess, be sad no more, O love-ly
Ras-su-rez-vous, bel - le Prin-ces-se, ras-su-rez-vous, bel - le Prin-

2nd TREBLE.

Be sad no more, O love-ly Prin-cess, be sad no more, O love-ly
Ras-su-rez-vous, bel - le Prin-ces-se, ras-su-rez-vous, bel - le Prin-

mf Tutti.

Prin-cess, A-chil-les will make thee his bride,
ces-se, A-chil-le se-ra vo-tre é-poux,

A-chil-les will make thee his
A-chil-le se-ra vo-tre é-

Prin-cess, A-chil-les will make thee his bride,
ces-se, A-chil-le se-ra vo-tre é-poux,

A-chil-les will make thee his
A-chil-le se-ra vo-tre é-

bride.
- pour.

Thy lo-ving sire, who cares but for thy wel-fare,
A-ga-mem-non, pour vous plein de ten-dres-se,

bride.
- pour.

Thy lo-ving sire, who cares but for thy wel-fare, knows
A-ga-mem-non, pour vous plein de ten-dres-se, sait

p

pp

Hns.

mf Tutti.

knows well that he a-lone of thy love is de-ser-ving; there is none else be-
 suit trop que ce hé-ros est le seul de la Grè-ce, qui soit di-gne de

well that he a-lone of thy love is de-ser-ving; there is none else be-
 trop que ce hé-ros est le seul de la Grè-ce, qui soit di-gne de

- side, there is none else be-side. Be sad no
 - vous, qui soit di-gne de vous. Ras-su-rez-

- side, there is none else be-side. Be sad no
 - vous, qui soit di-gne de vous. Ras-su-rez-

more, O love-ly Prin-cess, Be sad no more, O love-ly Prin-cess, A-
 - vous, bel-le Prin-ces-se, ras-su-rez-vous, bel-le Prin-ces-se, A-

more, O love-ly Prin-cess, Be sad no more, O love-ly Prin-cess, A-
 - vous, bel-le Prin-ces-se, ras-su-rez-vous, bel-le Prin-ces-se, A-

- chil-les will make thee his bride, A - chil-les will make thee his bride.
 - chil-le se-ra votre é-poux, A - chil-le se-ra votre é-poux.

- chil-les will make thee his bride, A - chil-les will make thee his bride.
 - chil-le se-ra votre é-poux, A - chil-le se-ra votre é-poux.

RECIT. AND CHORUS.—“AH! YOU ESSAY IN VAIN.”

Flutes, Oboes, Clarionets in C, Bassoons, Horns in C, & Strings.

IPHIGENIA.

VOICE.

Ah! you es-say in vain to re-press my a-larm: A - chil - les has heard that the
 Vous es - say-ez en vain de ban - nir mes a - lar-mes, A - chille est ins - truit que le

PIANO.

Str.

king my fa-ther thinks that he my charms des - pis - es, mean-ing to break his faith. His
 Roi le soup-çon - nait de mé - pri - ser mes char-mes, et de tra-hir sa foi. Sa

hon-our resents the sus-pi-cion, and to him, it appears, mortal offence is giv-en. I have read in his
 gloire of - fen-sée en mur-mu-re, ce soup-çon lui pa-raît u - ne mor-telle in - ju - re, et j'ai lu dans ses

eyes all the anger he feels, And, as you know, ve-ry proud is my father. The two have met this ve-ry hour.
 yeux tout son res-sen-ti-ment; vous con nais - sez la fier - té de mon pè-re, ils sont en - semble en ce moment.

Allegretto. A WOMAN OUT OF THE CROWD.

See the fierce raging li-on, un - tam'd, roar-ing with an - ger, by his
 L'indomp - ta - ble li-on, ar - dent, plein de co - lè - re, par les

Str. *f* *p* *mf* *p*

love o-vercome, crouching low on the ground; sub -
 traits de l'a-mour ai - sé - ment ter-ras - sé, sou -

f *p* *f Str.*

Ob.

- mis - sive, full . . of sighs, scarce-ly his eyes up - lift - ing, he ca - res - ses the god - like
 - mis en sou - pi - rant, cour - be sa tête al-tiè - re, et car - res - se la main du

p Ob. *mf Str.* *p*

hand that gave the wound, he ca - res - ses the god-like hand . . that gave the wound.
 Dieu qui l'a bles - sé, et car - res - se la main du Dieu, . . qui l'a bles - sé.

f *p* *f* *p* *Cl.* *vi.*

CHORUS OF WOMEN.

Be sad no more, O lovely Princess, be sad no more, O love-ly
 Ras-su-rez - vous, bel - le Prin - ces - se, ras-su-rez - vous, bel - le Prin -

Be sad no more, O lovely Princess, be sad no more, O love-ly
 Ras-su-rez - vous, bel - le Prin - ces - se, ras-su-rez - vous, bel - le Prin -

mf Tutti.

Princess, A - chil - les will make thee his bride, A - chil - les will make thee his bride.
 - ces - se, A - chil - le se - ra vo - tre é - pour, A - chil - le se - ra vo - tre é - pour.

Princess, A - chil - les will make thee his bride, A - chil - les will make thee his bride.
 - ces - se, A - chil - le se - ra vo - tre é - pour, A - chil - le se - ra vo - tre é - pour.

cl.
p

Thy lo - ving sire, who cares but for thy welfare, knows well that he a -
 A - ga - mem - non, pour vous plein de ten - dres - se, sait trop que ce hé -

Thy lo - ving sire, who cares but for thy welfare, knows well that he a - lone
 A - ga - mem - non, pour vous plein de ten - dres - se, sait trop que ce hé - ros

pp
Hns. *mf* *Tutti.*

- lone of thy love is de - ser - ving; there is none else be - side, . . . there is
 - ros est le seul de la Grè - ce, qui soit di - gne de vous, . . . qui soit

of thy love is de - ser - ving; there is none else be - side, there is
 est le seul de la Grè - ce, qui soit di - gne de vous, qui soit

none else be - side. Be sad no more, O love - ly
di - gne de vous. Ras - su - rez - vous, bel - le Prin -

none else be - side. Be sad no more, O love - ly
di - gne de vous. Ras - su - rez - vous, bel - le Prin -

cl.
p *vi.* *mf* *Tutti.*

Prin - cess, be sad no more, O love - ly Prin - cess, A - chil - les will make thee his
ces - se, ras - su - rez - vous, bel - le Prin - ces - se, A - chil - le se - ra votre é -

Prin - cess, be sad no more, O love - ly Prin - cess, A - chil - les will make thee his
ces - se, ras - su - rez - vous, bel - le Prin - ces - se, A - chil - le se - ra votre é -

bride, A - chil - les will make thee his bride.
pour, A - chil - le se - ra votre é - pour.

bride, A - chil - les will make thee his bride.
pour, A - chil - le se - ra votre é - pour.

cl.
p *pp* *Hns.*

IPHIGENIA.

VOICE.

You try in vain to bring my a-larm to an end, for love has
 Vous es-sa-yez en vain de ban-nir mes a-lar-mes, l'a-mour n'a

PIANO.

Str.
p

on-ly fee-ble wea-pons, when a he-ro thinks that his hon-our is hurt.
 que de fai-bles ar-mes, quand l'honneur parle au hé-ros of-fen-sé.

Moderato. *AIR.*

Both by
 Par la

Strings only.
f *sf* *p*

Animato.

fear and by hope dis-tract-ed, Ah! how my heart is torn in twain! Nought can e-qual
 crainte et par l'es-pé-ran-ce, ah, que mon cœur est tour-men-té! Rien n'é-ga-le

sf *p*

the he-si-ta-tion, nought can e-qual the he-si-ta-tion, with which my mind in-
 la vi-o-len-ce, rien n'é-ga-le la vi-o-len-ce, des mou-ve-ments con-

- clines, now to joy, now to pain, nought can e - qual the he - si -
 - fus, dont il est a - gi - té, rien n'é - ga - le la vi - o -

sf *p*

- ta - tion, nought can e - qual the he - si - ta - tion, with which my mind in - clines . . .
 - len - ce, rien n'é - ga - le la vi - o - len - ce des mou - ve - ments con - fus, . . .

f

. . . now to joy, now to pain, . . . now to joy, . . . now to pain, . . . now to
 . . . dont il est a - gi - té, . . . dont il est . . . a - gi - té, . . . dont il

p *f* *p*

joy, . . . now to pain.
 est . . . a - gi - té.

f

FINE.

O Love, . . for aid I now im - plo - re . . thee; The pride of A - ga -
 A - mour, . . j'im - plo - re ta puis - san - ce, flé - chis d'A - ga - mem -

p *sf* *p* *mf* *p* *mf*

- mem-non a-bate and con-trol; the an-ger of A-chil-les ap-peace and re-move, and
 - non l'indomp-ta-ble fier-té, a-pai-se le cour-roux d'un a-mant ir-ri-té, et

p *mf* *p* *mf* *p* *p*

to thy right-ful sway in-cite them to re-store thee; so to
 ré-ta-blis entr'-eux l'heu-reu-se in-tel-li-gen-ce, d'où dé-

mf *p*

make my fe-li-ci-ty, so to make my fe-li-ci-ty,
 - pend ma fé-li-ci-té, d'où dé-pend ma fé-li-ci-

- ty. O Love, O Love, for aid I now im-plore
 - té. A-mour! A-mour, j'im-plo-re ta puis-san-

sf *sf* *p*

thee. Both by
 ce! Par la

f *p*

No. 21.

RECIT.—“MY DAUGHTER, 'TIS THY MARRIAGE MORNING!”

CLYTEMNESTRA.

VOICE.

My daughter, 'tis thy marriage morning! the King him-self or-dains that the feast be prepar'd. What a
Ma fil - le, votre hy-men s'ap-pré - te, le Roi lui même, au tem-ple, en or - don-ne la fê-te, quel tri -

PIANO.

fp Str. *f*

triumph for thee, what a glo - ry for me! In the eyes of all the Greeks, shall one born of a goddess
- om - phe pour vous, quel-le gloi - re pour moi! Aux yeux de tous les Grecs, le fils d'u - ne Dé-es - se

fp

IPHIGENIA. CLYTEMNESTRA.

call me to-day his mo-ther, pledging to thee his troth. Ah! great gods, what a joy! With ten-der-ness o'er -
va me nom-mer sa mè-re, et vous donner sa foi. Ah, grands Dieux, je re-nais! Tout plein de sa ten -

ACHILLES.

- flowing, A-chil-les comes. Ev'-ry wish is fulfill'd! Thy parents give con-sent that we be now u-ni-ted. Of my fe -
- dres-se, A-chil-le vient. Les au-teurs des vos jours con - sentent que l'hymen m'u-nis-se à ce que j'aime, de ma fê -

- li - ci - ty supreme, my Prin-cess, no-thing can in - ter - fere with the course.
- li - ci - té su-prê - me, Prin - ces - se, rien ne peut in - ter - rom - pre le cours.

Flutes, Oboes, Clarionets in C, Bassoons, Horns in C, Trumpets in C, Kettle Drums in C & G, and Strings.

Lento.

PIANO.

Tutti.

f

Str. & Wood. *Tpts. Hns. & K. Dr.* *Str. & Wood.* *Tpts. Hns. & K. Dr.*

Tutti.

Str. & Wood. *Tpts. Hns. & K. Dr.* *Str. & Wood.* *Tpts. Hns. & K. Dr.*

Tutti.

ACHILLES (*presenting Patroclus to Iphigenia*).

VOICE.

The ri - val of my fame, and the shar-er of my glo-ry, I by his
 Ri - val de ma va - leur, com-pa-gnon de ma gloi-ré, sûr, a - vec

PIANO.

side am sure to con-quer, of all the bless-ings I receive from heav'n, Pa - tro-clus, af - ter
 lui de la vic - toi - re, de tous les biens que j'ai re - çu des cieux, Pa - trocle est, a - près

Str.

thee, is the best in mine eyes, In the most sa - cred bonds we are join'd by our
 vous, le plus cher à mes yeux; de ses ra-meaux sa - crés l'a-mi - tié nous cou -

friendship. He shares in all my joy as if it were his own. It is a friend that now I
 - ron - ne; heu-reux par son bon - heur, le mien com - ble ses vœux. C'est un a - mi que je vous

bring thee, I know not how to give thee a cost - lier gift than this.
 don - ne, je ne sau-rai vous fai - re un don plus pré - ci - eux.

SOLO AND CHORUS.—"COME, SING TO THE PRAISE."

Oboes, Bassoons, Horns in C, Trumpets in C, Kettle Drums in C & G, and Strings.

Maestoso un poco animato.

ACHILLES.

Come, sing . . . to the praise . . .
 Chan - tez, . . . cé - lé - brez . . .

TREBLE.
 ALTO.
 TENOR.
 BASS.

PIANO.
f Tutti.

of your Prin - cess!
 vo - tre Rei - ne!

We sing to the
 Chan-tons, cé - lé -

We sing to the
 Chan-tons, cé - lé -

We sing to the
 Chan-tons, cé - lé -

We sing to the
 Chan-tons, cé - lé -

p f Str. Wind sustain.

p

The God, whose laws will henceforth bind . . .
L'hy - men, qui sous ses lois n'en - chaî

praise of our Prin - cess!
- brons no - tre Rei - ne!

The God, whose laws will
L'hy - men, qui sous ses

praise of our Prin - cess!
- brons no - tre Rei - ne!

The God, whose laws will
L'hy - men, qui sous ses

praise of our Prin - cess!
- brons no - tre Rei - ne!

The
L'hy -

praise of our Prin - cess!
- brons no - tre Rei - ne!

The
L'hy -

p Str. & Ob.

me, he will make me for e - ver blest, he will
ne, va vous ren - dre à ja - mais heu - reux, va vous

henceforth bind . . . thee,
lois l'en - chaî - ne,

he will make us for e - ver
va nous ren - dre à ja - mais heu -

henceforth bind . . . thee,
lois l'en - chaî - ne,

God whose laws will henceforth bind thee,
- men, qui sous ses lois l'en - chaî - ne,

he will make us for e - ver
va nous ren - dre à ja - mais heu -

God whose laws will henceforth bind thee,
- men, qui sous ses lois l'en - chaî - ne,

f Tutti. *p Str.* *sf*

make me for e - ver blest.
ren-dre à jamais heu - reux.

Come, sing
Chan - tez,

blest, he will make us for e - ver blest, he will make us for e - ver blest. We
- reux, va nous ren - dre à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux. Chan -

he will make us for e - ver blest, he will make us for e - ver blest. We
va nous ren - dre à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux. Chan -

blest, he will make us for e - ver blest, he will make us for e - ver blest. We
- reux, va nous ren - dre à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux. Chan -

he will make us for e - ver blest, he will make us for e - ver blest. We
va nous ren - dre à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux. Chan -

p *f* *Tutti.*

to the praise of your Prin cess!
cé - lé - brez vo - tre Rei ne !

sing to the praise!
- tons, cé - lé - brons !

sing to the praise!
- tons, cé - lé - brons !

sing to the praise!
- tons, cé - lé - brons !

sing to the praise!
- tons, cé - lé - brons !

p *f* *Tutti.*

p

The God, whose laws will
L'hy - men, qui sous ses

We sing to the praise of our Prin - cess!
Chan - tons, cé - lé - brons no - tre Rei - ne!

We sing to the praise of our Prin - cess!
Chan - tons, cé - lé - brons no - tre Rei - ne!

We sing to the praise of our Prin - cess!
Chan - tons, cé - lé - brons no - tre Rei - ne!

We sing to the praise of our Prin - cess!
Chan - tons, cé - lé - brons no - tre Rei - ne!

f

Str. Wind sustain. *p Str. & Ob.*

henceforth bind me, he will
lois m'en - chaî ne, va vous

p

The God, whose laws will henceforth bind thee,
L'hy - men, qui sous ses lois l'en - chaî ne,

p

The God, whose laws will henceforth bind thee,
L'hy - men, qui sous ses lois l'en - chaî ne,

f

The God, whose laws will henceforth bind thee,
L'hy - men, qui sous ses lois l'en - chaî ne,

f

The God, whose laws will henceforth bind thee,
L'hy - men, qui sous ses lois l'en - chaî ne,

f *Tutti.* *p Str.*

make me for e - ver blest, he will make me for e - ver blest,
 ren - dre à ja - mais heu - reux, va vous ren - dre à ja - mais heu - reux,

he will make us for e - ver blest, he will make us for
 va nous ren - dre à ja - mais heu - reux, va nous ren - dre à ja -

he will make us for e - ver blest, he will make us for
 va nous ren - dre à ja - mais heu - reux, va nous ren - dre à ja -

he will make us for
 va nous ren - dre à ja -

sf *Tutti.*

The God, whose laws will henceforth bind me,
 l'hy - men, qui sous ses lois m'en - chaî - ne,

e - ver blest, The God, whose laws will
 - mais heu - reux, l'hy - men, qui sous ses

e - ver blest, The God, whose laws will
 - mais heu - reux, l'hy - men, qui sous ses

e - ver blest, The God, whose laws will
 - mais heu - reux, l'hy - men, qui sous ses

e - ver blest, The God, whose laws will
 - mais heu - reux, l'hy - men, qui sous ses

p Str. *Hns. sustain.* *f*

he will make me for e - ver blest,
va nous ren - dre à ja - mais heu - reux,

henceforth bind thee,
lois l'en - chaî - ne,

he will make us for e - ver
va nous ren - dre à ja - mais heu -

henceforth bind thee,
lois l'en - chaî - ne,

he will make us for e - ver
va nous ren - dre à ja - mais heu -

henceforth bind thee,
lois l'en - chaî - ne,

he will make us for e - ver
va nous ren - dre à ja - mais heu -

p Str. & Ob. *f* Tutti.

blest, he will make us blest, he will make us for e - - ver blest.
- reux, à ja mais heu - reux, à ja - mais, à ja - mais heu - reux.

blest, he will make us blest, he will make us for e - - ver blest.
- reux, à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux.

blest, he will make us blest, he will make us for e - - ver blest.
- reux, à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux.

blest, he will make us blest, he will make us for e - - ver blest.
- reux, à ja - mais heu - reux, à ja - mais, à ja - mais heu - reux.

p Str. & Ob. *f* Tutti.

Oboes, Clarionets in C, Bassoons, Horns in C, and Strings.

PIANO. *Tempo di marcia.*
mf Tutti.

Moderato.
f Tutti.

No. 26. CHORUS.—“WHEN GREECE HER WARRIORS HAD SCARCELY COLLECTED.”

Andante mosso.

TREBLE. *When Greece her war - riors had*
La Grè - ce à pei - ne as - sem -

ALTO. *When Greece her war - riors had*
La Grè - ce à pei - ne as - sem -

TENOR (8ve. lower). *When Greece her war - riors had*
La Grè - ce à pei - ne as - sem -

BASS. *When Greece her war - riors had*
La Grè - ce à pei - ne as - sem -

PIANO. *Andante mosso.*
f *Tutti.*

scarce-ly col - lect - - - ed,
- blait son ar - mé - - - e,

"Twas at Les - bos that
que les Grecs ou - tra -

scarce-ly col - lect - - - ed,
- blait son ar - mé - - - e,

"Twas at Les - bos that
que les Grecs ou - tra -

scarce-ly col - lect - - - ed,
- blait son ar - mé - - - e,

"Twas at Les - bos that
que les Grecs ou - tra -

scarce-ly col - lect - - - ed,
- blait son ar - mé - - - e,

"Twas at Les - bos that
que les Grecs ou - tra -

fz. *Tutti.*

first, for the wrong she had suf - fer'd, In - vin - ci - ble A -
 gés sur Les - bos en - flam - mé - e par l'in - vin - ci - ble A -

first, for the wrong she had suf - fer'd, In -
 gés sur Les - bos en - flam - mé - e par

first, for the wrong she had suf - fer'd, In - vin - ci - ble A -
 gés sur Les - bos en - flam - mé - e par l'in - vin - ci - ble A -

first, for the wrong she had suf - fer'd, In -
 gés sur Les - bos en - flam - mé - e par

Fl. & Ob.

Bsn. Cello. & D. Bass.

chil - - - les wrought a swift re - venge, a swift re - venge.
 chil - - - le é - taient dé - jà ven - gés, dé - jà ven - gés.

vin - ci - ble A - chil - - - les wrought a swift re - venge.
 l'in - vin - ci - ble A - chil - - - le é - taient dé - jà ven - gés.

chil - - - les wrought a swift re - venge, a swift re - venge.
 chil - - - le é - taient dé - jà ven - gés, dé - jà ven - gés.

vin - ci - ble A - chil - - - les wrought a swift re - venge.
 l'in - vin - ci - ble A - chil - - - le é - taient dé - jà ven - gés.

Tutti.

FINE.

PATROCLUS.

Both Hec - tor and the Tro - jans, by
 Hec - tor et les Troy - ens, par la

Str. & Bsn.

mf

shame o - ver - come, Be - fore A - chil - les' migh - ty arm shall soon be
 hon - te pres - sés, en vain s'op - po - se - ront à sa va - leur al - -

fly - ing: Un - der Troy's lof - ty walls, at - tack'd and o - ver -
 - tiè - re, sous les murs d'I - li - on, at - teints et ren - ver -

- thrown, shall Hec - tor and his host in death be low - ly ly - - -
 - sés, Hec - tor et les Troy - ens vont mor - dre la pous - siè - - -

- ing, un - der Troy's . . lof - ty walls, at - tack'd and o - ver -
 - re, sous les murs . . d'I - li - on, at - teints et ren - ver -

- thrown, shall Hec - tor and his host in death be low - ly ly - - - ing.
 - sés, Hec - tor et les Troy - ens vont mor - dre la pous - siè - - - re.

Chorus D.C. al Segno. X.

Strings only

A GREEK WOMAN.

Moderato.

VOICE.

His brow oft - time has worn .. the crown that marks the
 Son front est cou - ron - né .... des mains de la Vic -

PIANO.

p Con espressione.

Oboes, Bassoons, Horns in D, Trumpets in D, Kettle Drums in D & A, and Strings.

PASSACAILLE.

PIANO. *f* Str. & Wood.

Ob. *vi.*

Ob. *vi.* *p*

Ob. *Hns. sustain.* *f* *tr*

tr *tr* *tr* *tr* *tr* *p* Ob. & Bsns. sustain.

f

vi. *p* *cres.* *cen.* *do.*

Str.

Musical score for Gluck's "Iphigenie in Aulis," page 97. The score is written for piano and includes parts for strings and woodwinds. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into seven systems, each with a grand staff (treble and bass clef).

The first system features a piano introduction with a forte (*f*) string and woodwind section, followed by a piano (*p*) section. The second system includes a woodwind (Ob.) part and a piano section with a forte (*f*) woodwind and horn section. The third system is a piano section with a forte (*f*) string section. The fourth system is a piano section with a forte (*f*) string section. The fifth system is a piano section with a piano (*p*) string and woodwind section. The sixth system is a piano section with a forte (*f*) string section. The seventh system is a piano section with a forte (*f*) string section and a piano (*p*) string and woodwind section.

Dynamics and performance instructions include: *f* Str. & Wood., *p*, *Ob.*, *cres - - cen - - do.*, *f* Ob. Bsns. & Hns. sustain., *p*, *f* Str., *p* Str. & Wood., *f* Str., and *p* Str. & Wood.

The image displays a page of a musical score, numbered 98, for Gluck's "Iphigenie in Aulis." The score is written for piano and includes parts for strings, woodwinds, and a solo instrument. The key signature is one sharp (F#), and the time signature is common time (C). The score is organized into seven systems, each with a grand staff (treble and bass clef). The first system includes a string section (Str.) marked *f* and a bassoon/cello/double bass part (Bssn. Cello & D. Bass.). The second system includes a woodwind section (Ob. sustain.) and a solo instrument (Vi.) marked *fz*. The third system continues the piano accompaniment. The fourth system features a woodwind part (Ob. sustain.) and a solo instrument (Vi.) marked *fz*. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The score is published by Novello, Ewer and Co. as an Octavo Edition.

GAVOTTE.

Grazioso.
 PIANO *p* Str. Ob. & Bsn.

Ob. sustain.

Minore.
 Str. *p*

1st time. 2nd time.

1st time. 2nd time.

Maggiore.
p dolce. Str. Ob. & Bsn.

Ob. sustain.

1st time.

2nd time. tr
f Str.

tr
p Ob. & Bsn. sustain.
cres cen do.

f Str. & Wood.
Ob.
p vl.

Ob.

f Str. Hns. sustain.

Ob.

p

f

ff Tutti Hns. & Tpts. sustain.

3

3

The musical score is written for piano and includes parts for Oboe (Ob.), Violin (Vi.), and strings. The key signature is one sharp (F#). The score consists of seven systems of music. The first system features a piano introduction with a forte (f) dynamic for strings and horns. The second system continues the piano part with a forte (f) dynamic. The third system introduces the Oboe (Ob.) with a piano (p) dynamic. The fourth system features a piano (p) dynamic for the violin (Vi.) and a forte (f) dynamic for the strings. The fifth system features a forte (f) dynamic for the strings. The sixth system features a fortissimo (ff) dynamic for tutti horns and trumpets. The seventh system features a fortissimo (ff) dynamic for tutti horns and trumpets.

The musical score consists of seven systems of piano and string accompaniment. The piano part is written in treble and bass staves, while the string part is written in a single staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a continuous, rapid arpeggiated pattern of sixteenth notes. The string part provides harmonic support with chords and occasional melodic lines. The score includes several dynamic markings: *p* (piano), *Str.* (strings), *cres* (crescendo), *cen* (crescendo), *do.* (diminuendo), and *ff Tutti.* (fortissimo tutti). The score concludes with a final cadence in the piano part.

Oboes, Bassoons, Horns in F, and Strings.

IPHIGENIA.

TREBLE.

CLYTEMNESTRA.

ALTO.

ACHILLES.

TENOR
(8ve. lower).

PATROCLUS.

BASS.

PIANO.

Maestoso.

f Str., Ob. & Basn. *p* Str.

al - tar ne - ver heard words more faith - ful and true, than the
- mais à tes au - tels le plus saint des ser - ments, fa - vo -

This al - tar ne - ver heard words more faith - ful and true, than the
Ja - mais à tes au - tels le plus saint des ser - ments, fa - vo -

heard, This al - tar ne - ver heard words more faith - ful and true,
- tels, Ja - mais à tes au - tels le plus saint des ser - ments,

This al - tar ne - ver heard words more faith - ful and true, than the
Ja - mais à tes au - tels le plus saint des ser - ments, fa - vo -

pure mar-riage vows that will be plight-ed here be - fore it, by two expect-ant
 - ra - ble hy-mé - né - e, n'en-chai - na la des - ti - né - e de plus heureux é -

pure mar-riage vows that will be plight-ed here be - fore it, by two expect-ant
 - ra - ble hy-mé - né - e, n'en-chai - na la des - ti - né - e de plus heureux é -

than the pure mar-riage vows that will be plight-ed here be - fore it,
 fa - vo - ra - ble hy-mé - né - e, n'en-chai - na la des - ti - né - e

pure mar-riage vows that will be plight-ed here be - fore it, by two expect-ant
 - ra - ble hy-mé - né - e, n'en-chai - na la des - ti - né - e de plus heureux é -

tr

tr

hearts full of hope, full of love, this al - tar ne - ver
 - pour, de plus ten - dres a - - mants, ja - - mais à tes au - -

hearts full of hope, full of love, this al - tar ne - ver
 - pour, de plus ten - dres a - - mants, ja - - mais à tes au - -

full of hope, full of love, this al - tar ne - ver
 de plus ten - dres a - - mants, ja - - mais à tes au - -

hearts full of hope, full of love, this al - tar ne - ver
 - pour, de plus ten - dres a - - mants, ja - - mais à tes au - -

CHORUS. TREBLE.

ALTO. This al - tar ne - ver heard words more
 Ja - - mais à tes au - - tels le plus

TENOR. This al - tar ne - ver heard words more
 Ja - - mais à tes au - - tels le plus

BASS. This al - tar ne - ver heard words more
 Ja - - mais à tes au - - tels le plus

ff Tutti.

heard words more faith - ful and true, than the pure mar - riage
 - tels le plus saint des ser - ments, fa - vo - ra - ble hy - mé

heard words more faith - ful and true, than the pure mar - riage
 - tels le plus saint des ser - ments, fa - vo - ra - ble hy - mé

heard words more faith - ful and true, than the pure mar - riage
 - tels le plus saint des ser - ments, fa - vo - ra - ble hy - mé

heard words more faith - ful and true, than the pure mar - riage
 - tels le plus saint des ser - ments, fa - vo - ra - ble hy - mé

faith - ful and true, than the pure mar - riage
 saint des ser - ments, fa - vo - ra - ble hy - mé

faith - ful and true, than the pure mar - riage
 saint des ser - ments, fa - vo - ra - ble hy - mé

Str. & Wood.

vows that will be pligh - ted here be - fore it, by two ex - pect - ant hearts, full of
 - né - e, n'en - chai - na la des - ti - né - e de plus heu - reux é - pour, de plus

vows that will be pligh - ted here be - fore it, by two ex - pect - ant hearts, full of
 - né - e, n'en - chai - na la des - ti - né - e de plus heu - reux é - pour, de plus

vows that will be pligh - ted here be - fore it, by two ex - pect - ant hearts, full of
 - né - e, n'en - chai - na la des - ti - né - e de plus heu - reux é - pour, de plus

vows that will be pligh - ted here be - fore it, by two ex - pect - ant hearts, full of
 - né - e, n'en - chai - na la des - ti - né - e de plus heu - reux é - pour, de plus

vows that will be pligh - ted here be - fore it,
 - né - e, n'en - chai - na la des - ti - né - e

vows that will be pligh - ted here be - fore it,
 - né - e, n'en - chai - na la des - ti - né - e

tr *tr* *p* *cres.*

hope, full of love, full of hope, full of love.
 ten - dres a - mants, de plus ten - dres a - mants.

hope, full of love, full of hope, full of love.
 ten - dres a - mants, de plus ten - dres a - mants.

hope, full of love, full of hope, full of love.
 ten - dres a - mants, de plus ten - dres a - mants.

hope, full of love, full of hope, full of love.
 ten - dres a - mants, de plus ten - dres a - mants.

by two ex-pect-ant hearts, full of hope, full of love.
 de plus heu-reux é - pour, de plus ten - dres a - mants.

by two ex-pect-ant hearts, full of hope, full of love.
 de plus heu-reux é - pour, de plus ten - dres a - mants.

f *ff* Tutti.

ACHILLES.

VOICE.

Be-lo-ved, give me par-don if I seem impatient, Thy father waits our approach to the al-tar, Then
Prin-ces-se! par-don-nez à mon im-pa-ti-en-ce. A-ga-mem-non nous attend à l'autel, ve-

PIANO.

Str.

ARCAS.

come, ful-fil the hopes of him that loves thee well, I no lon-ger can keep such a blame-worthy silence. Un-
- nez combler les vœux du plus heur-eux mor-tel. Je ne puis plus gar-der un cou-pa-ble si-len-ce. In-

- hap-py ones, re-frain, nor thi-ther go. O heav'n! no, no, you shall not stand be-
for-tu-nés a-mants, où cou-rez-vous? O ciel! non, non, vous n'i-rez-pas à

ACHILLES. CLYTEMNESTRA. ARCAS.

fore this fa-tal al-tar! What, Ar-cas, say-est thou? As I hear thee, I trem-ble. Thy
cet au-tel fu-nes-te! Que di-tes-vous, Ar-cas? Vous me fai-tes trem-bler. Vo-tre é-

hus-band, to appease heav'n's un-ex-tinguish'd an-ger, is wait-ing for his daughter, and
pour, in-stru-ment de la fu-reur cé-les-te, at-tend sa fil-le au tem-ple, et

CLYTEMNESTRA. IPHIGENIA. CLYTEMNESTRA.

means that she shall die. He, what, my husband. My fa-ther! O what a deed! How
c'est pour l'im-mo-ler. Lui, mon é-pour, Mon pè-re! O dé-ses-poir! O

ACHILLES.
 Her fa-ther!
Son pè-re!

Animato. *ARCAS.*

wick-ed! Yes, 'tis I - phi - gen -
crime! Oui, c'est I - phi - gé -

TUTTI WITH CHORUS.

How could he e'er con - ceive such a fright - ful de - sign!
Fut - il ja-mais con - çu de pro-jet plus af-freux!

How could he e'er con - ceive such a fright - ful de - sign!
Fut - il ja-mais con - çu de pro-jet plus af-freux!

Animato. How could he e'er con - ceive such a fright - ful de - sign!
Fut - il ja-mais con - çu de pro-jet plus af-freux!

f Str. Ob. & Bsn.

- i - a, yes, behold ye the victim whom the gods now demand.
 - ni - e, oui, voi-là la vic - ti - me que deman-dent les Dieux. *Presto.*

1st TENOR. THE THESSALIANS.
 We will ne-ver con-sent to such an impious
Nous ne souf-fri-rons point ce sa-cri-fi-ce im-

2nd TENOR.
 We will ne-ver con-sent to such an impious
Nous ne souf-fri-rons point ce sa-cri-fi-ce im-

BASS.
 We will ne-ver con-sent to such an impious
Nous ne souf-fri-rons point ce sa-cri-fi-ce im-

Presto.

f Str. Ob. & Bsn.

of - fring. This ve - ry day shall she be A - chil - les' bride, and we care not for
 pi - e, c'est no - tre Rei - ne, A - chil - le est son é - pour, et nous pé - ri - rons

of - fring. This ve - ry day shall she be A - chil - les' bride, and we care not for
 pi - e, c'est no - tre Rei - ne, A - chil - le est son é - pour, et nous pé - ri - rons

of - fring. This ve - ry day shall she be A - chil - les' bride, and we care not for
 pi - e, c'est no - tre Rei - ne, A - chil - le est son é - pour, et nous pé - ri - rons

death, and we care not for death, if we can save our Queen I - phi - ge - ni - a.
 tous, et nous pé - ri - rons tous pour con - ser - ver les jours d'I - phi - gé - ni - e.

death, and we care not for death, if we can save our Queen I - phi - ge - ni - a.
 tous, et nous pé - ri - rons tous pour con - ser - ver les jours d'I - phi - gé - ni - e.

death, and we care not for death, if we can save our Queen I - phi - ge - ni - a.
 tous, et nous pé - ri - rons tous pour con - ser - ver les jours d'I - phi - gé - ni - e.

RECIT.—CLYTEMNESTRA (to Achilles).

My lord, I kneel be - fore thy feet, and pray thee pi - ty my un - hap - py
 Seig - neur! j'em - bras - se vos gé - noux, a - yez pi - tié de cet - te in - for - tu -

Str. *p*

daughter. To these re - gions ac - curst From My - ce - nae I brought her, in the hope I should see her thine.
 - né - e, sur ces bords mal - heu - reux je l'a - vais a - me - né - e dans l'es - poir de l'u - nir à vous.

Strings and Oboe solo.

Allegro moderato.
Oboe solo.

PIANO.

*p**Str.*

CLYTEMNESTRA.

For a vic - tim de - sign'd by the
Par un pè - re cru - el à la*Str.*word of a fa - - - ther, and by the gods themselves for - sa - - -
mort con - dam - né - - - e, et par les Dieux a - ban - don - né - - -*Più moderato.**Tempo primo.*- ken, she has no one but thee. On these un-hap - py shores her
- e, el - le n'a que vous seul, vous é - tes dans ces lieux son*sf**p*fa - ther thou must be, thou her spouse, thou her gods, her fa - ther thou must
pè - re, son é - pour, son a - si - le et ses Dieux, son pè - re, son é -

be, thou her spouse, thou her gods, thou her spouse, thou her gods.
 - pour, son a - si - le et ses Dieux, son a - si - le et ses Dieux!

Thou wilt ful - fil the hope I che - rish, thou wilt pro - tect a
 Vous rem - pli - rez mon es - pé - ran - ce, vous dé - fen - drez des

f *p* *f* *p*

life that is so dear. By the tran - sports of
 jours si pré - ci - eux! Le cour - rous é - cla -

f *Ob. sustain.* *p*

rage which ap - pear in thine eyes, I know that thou wilt aid her, I
 - tant, qui pa - rait dans vos yeux, n'en don - ne l'as - su - ran - ce, m'en

f *p*

Adagio.

know that thou wilt aid . . . her. She has no one but thee.
 don - ne l'as - su - ran - ce, et - le n'a que vous seul.

Tempo lmo.

For a vic - tim de - sign'd by the word of a fa - - ther, and by the
 Par un pè - re cru - el à la mort con - dam - né - - e, et par les

p

Più moderato. *Tempo lmo.*

gods themselves for - sa - - ken, She has no one but thee. If thou canst aid her
 Dieux a - ban - don - né - - e, el - le n'a que vous seul, sans vous, sans vos se -

sf *p*

not, from me no aid can come, she is doom'd then to die. From me no aid can
 - cours, nous la per-dons tous deux, c'en est fait de ces jours, nous la per dons tous

come, she is doom'd then to die, she is doom'd then to die.
 deux, c'en est fait de ces jours, c'en est fait de ces jours!

Ob. Solo.
p *Str.*

ACHILLES.

VOICE. *Courage, and have no fear; nor for a mo-ment think that her father and the*
Rei-ne, ras-su-rez-vous, et n'appré-hen-dez pas, que son père et les

PIANO. *Str.*

IPHIGENIA.

Greeks will tear her from thine arms, Re-turn, and I will here a-wait him. I will not
 Græcs l'ar-ra-chent de vos bras, ren-trez, je vais i-ci l'at-ten-dre. Je ne vous

ACHILLES. *Animato.*

leave your side, my lord, O deign to hear me. Cru-el wretch! from my arms he would
 quit-te pas, Seigneur, daig-nez m'en-ten-dre. Le cru-el! sous mon nom, vous don-

f

IPHIGENIA.

tear thee a-way, and my right-eous revenge now shall seek and destroy him. A-
 -nait le tré pas, à ma jus-te fu-reur rien ne peut le sous-trai-re. Seig-

fp *f*

ACHILLES.

-chil-les, thou wilt not for-get he is my fa-ther! He thy fa-ther? In-hu-man wretch!
 neur, au nom des Dieux, son-gez qu'il est mon père. Vo-tre père? cet in-hu-main!

fp *f*

TERZETTO.—"YES, MY FATHER INDEED."

Flutes, Oboes, Bassoons, Horns in C, and Strings.

Allegro con tanto.

VOICE. IPHIGENIA. CLYTEMNESTRA.

Yes, my fa - ther in - deed, and a fa - ther I cher - ish. Her
C'est mon pè - re, Seig - neur, mais un pè - re que j'ai - me. Son

PIANO. *p* *Str. & Bsn.* *f*

IPHIGENIA.

fa - ther? and had the thought to pierce his daugh-ter's breast! A fa - ther curs'd by
jè - re! et le cru - el veut lui per - cer le sein! Un pè - re un - for - tu -

p

ACHILLES.

fate, who still sin - cere - ly loves me. I can per - ceive in him but a
- né, qui me ché - rit lui - mê - me. Je ne vois plus en lui qu'un per -

f *mf*

IPHIGENIA.

mur - d'rous re - solve. A fa - ther curs'd by fate, but a fa - ther I
- fi - de as - sa - sin! Un pè - re in - for - tu - né, mais un pè - re que

p

CLYTEMNESTRA.

cher - ish, who still sin - cere - ly loves me. Heav'n, O strength-en my
j'ai - me, qui me ché - rit lui - mê - me. Ciel, sou - tiens mon cou -

f Tutti.

IPHIGENIA.

Heav'n, bid wrath be de-part-ing, from ter - ror set me free, O
 Ciel, dé - tour - ne l'o - ra - ge, dis - si - pe mon ef - froi, ô

CLYTEMNESTRA.

heart, for I have hope but in thee, O
 - ra - ge, je n'es - pè - re qu'en toi. ô

ACHILLES.

Heav'n, let vengeance my part against this mur-d'rer be, O
 Ciel, dé-voue à ma rage un in - hu - main sans foi, ô

heav'n, give ear to me, bid wrath be de -
 Ciel, ex - au - ce - moi ! dé-tour - ne l'o -

heav'n, give ear to me, O strengthen my
 Ciel, ex - au - ce - moi ! sou-tiens mon cou -

heav'n, give ear to me, let vengeance my
 Ciel, ex - au - ce - moi ! dé-voue à ma

- part - ing, from terror set me free,
 - ra - ge, dis - si - pe mon ef - froi,

bid wrath be de - part - ing, from terror set me
 dé-tour - ne l'o - ra - ge, dis - si - pe mon ef -

heart, for I have hope but in thee,
 - ra - ge, je n'es - pè - re qu'en toi,

O strengthen my heart, for I have hope but in
 sou-tiens mon cou - ra - ge, je n'es - pè - re qu'en

part against this mur - d'rer be,
 rage un in - hu - main . . sans foi,

let vengeance my part against this mur - d'rer
 dé-voue à ma rage un in - hu - main . . sans

free, O heav'n, O heav'n, give ear to me, give
- froi, ô Ciel, ô Ciel, ex - au - - - ce - moi, ex -

thee, O heav'n, O heav'n, give ear to me, give
toi, ô Ciel, ô Ciel, ex - au - - - ce - moi, ex -

be, O heav'n, O heav'n, give ear to me, give
foi, ô Ciel, ô Ciel, ex - au - - - ce - moi, ex -

f Str. *p* *f*

ear to me, give ear to me!
- au - - - ce - moi, ex - au - - - ce - moi!

ear to me, give ear to me!
- au - - - ce - moi, ex - au - - - ce - moi!

ear to me, give ear to me!
- au - - - ce - moi, ex - au - - - ce - moi!

f Tutti. Wind sustain. *dim.*

Tempo lmo. IPHIGENIA.

Yes, my fa - ther in -
C'est mon pè - re, Seig -

poco a poco. *p* *pp* *Ob.* *p Str.*

- deed, a fa-ther curs'd by fate, but a fa-ther I che - rish,
 - neur, un pè - re in-for - tu - né, mais un pè - re que j'ai - me,
 CLYTEMNESTRA.
 Cru - el wretch,
 Le cru - el !
 ACHILLES.
 that had the
 et le cru -
 Wretch, in - deed !
 L'in - hu - main !
 Ob.
 f p Hns. sustain.

Who still sincere-ly loves me,
 qui me ché-rit lui - mè - me :
 thought to pierce his daughter's breast !
 - el veut lui per-cer le sein !
 I can perceive in him but a mur-d'rous re -
 Je ne vois plus en lui qu'un per - fi - de as - sas -
 vl. Ob.
 f p Hns. sustain. f Str.

A father's curs'd by fate, but a fa-ther I che - rish, who still sin-cere - ly
 un pè - re in-for - tu - né, mais un pè - re que j'ai - me, qui me ché - rit lui -
 Cru - el wretch !
 Le cru - el !
 - solve !
 - sin !
 Cru-el
 L'in-hu -
 p

loves me, Heav'n, bid wrath be de-part-ing, from
 - mè - me, Ciel, dé - tour - ne l'o - ra - ge, dis -

Heav'n, O strengthen my heart, for I have hope but in thee,
 Ciel, sou - tiens mon cou - ra - ge, je n'es - pè - re qu'en toi,

wretch! Heav'n, let vengeance my
 - main! Ciel, dé - voue à ma

f Tutti. *p* *f*

ter - - - ror set me free, O heav'n, give ear to
 - si - - - pe mon ef - froi, ô Ciel, ex - au - - - ce -

O heav'n, give ear to
 Ciel, ex - au - - - ce -

part a- gainst this mur - d'rer be, O heav'n, give ear to
 ra - ge un in - hu - main sans foi, ô Ciel, ex - au - - - ce -

p *f Str.* *p*

me, bid wrath be de - part - ing, from ter - ror set me free,
 - moi! dé - tour - ne l'o - ra - ge, dis - si - pe mon ef - froi,

me, O strength-en my heart, for I have hope but in thee,
 - moi! sou - tiens mon cou - ra - ge, je n'es - pè - re qu'en toi,

me, let ven - geance my part a - gainst this mur - d'rer be,
 - moi! dé - voue à ma ra - ge un in - hu - main . . sans foi,

f Tutti. *sf* *sf* *sf* *sf* *f*

bid wrath be de - part - ing, from ter - ror set me free, bid wrath be de -
 dé - tour - ne l'o - ra - ge, dis - si - pe mon ef - froi, dé - tour - ne l'o -
 O strengthen my heart, for I have hope but in thee, O heav'n, give ear to
 sou - tiens mon cou - ra - ge, je n'es - pè - re qu'en toi, ex - au - ce - moi, ô
 let ven - geance my part a - gainst this mur - d'rer be, O heav'n, O
 dé - voue à ma ra - ge un in - hu - main . . sans foi ô Ciel, ô

sf sf p Bssn. & Hns. sustain.

- part - ing, from ter - ror set me free, O heav'n, O heav'n, give
 - ra - ge, dis - si - pe mon ef - froi, ô Ciel, ô Ciel, ex -
 me, give ear to me, O heav'n, O heav'n, give
 Ciel, ex - au - ce - moi, ô Ciel, ô Ciel, ex -
 heav'n, give ear to me, O heav'n, O heav'n, give
 Ciel, ex - au - ce - moi, ô Ciel, ô Ciel, ex -

cres cen - do. Str. f

ear to me, O heav'n,
 - au - ce - moi, ô Ciel,
 ear to me, O heav'n,
 - au - ce - moi, ô Ciel,
 ear to me, O heav'n,
 - au - ce - moi, ô Ciel,

p Tutti. Wind sustain. cresc. f

O Heav'n, give
 ô Ciel, ex -

O Heav'n, give
 ô Ciel, ex -

O Heav'n, give
 ô Ciel, ex -

p *cresc.* *f*

ear to me, give ear to me!
 - au - - ce - moi, ex - au - - ce - moi!

ear to me, give ear to me!
 - au - - ce - moi, ex - au - - ce - moi!

ear to me, give ear to me!
 - au - - ce - moi, ex - au - - ce - moi!

Str. *p Tutti. Wind sustain. cresc.*

ff

Strings only.

ACHILLES. PATROCLUS.

VOICE. Fol-low me, Patroclus, And what would'st thou be do-ing? Dost thou wish, giv-ing way to a trans-port of
Suis - moi, Patro-cle! Et que vou - lez-vous fai-re? vou-lez-vous, n'écou-tant qu'un aveugle trans-

PIANO. *Str. f*

ACHILLES.

rage, to be as cru-el as the gods and her father, dost thou wish now to see her die? Who?
- port, aus-si cru-el que les Dieux et son pè-re, vou-lez - vous lui don-ner la mort? Qui?

f p f

Allegro moderato. ARIA.

I? Run, say to her, . . say, nothing need a - larm her, Tho' in -
moi? Cours et dis - lui, . . qu'el-le n'a rien à crain - dre, qu'ou-tra -

p f

Adagio. *Tempo lmo.*

- sult - ed and en - rag'd, I am con - quer'd by love, Tho' so
- gé, fu - ri - eux, mais vain - cu par l'a - mour, quel que

p mf

Lento. *Tempo lmo.*

great is my wrath, I have power to re - strain it, and power to shew re -
 soit mon cour - roux, je sau - rai me con - train - dre, et res - pec - ter ce -

p *mf*

Allegro.

- spect for him who gave her life. Run,
 - lui qui lui don - na le jour. Cours,

sf *p* *f*

Lento.

run, tell her, say, nothing need a - larm her, tell her, I have
 cours, dis - lui, qu'el - le n'a rien à crain - dre, dis - lui, je sau -

p

Tempo lmo.

power o - ver an - ger, and power to shew re - spect for him who gave her life, and
 - rai me con - train - dre, et res - pec - ter ce - lui qui lui don - na le jour, et

mf *sf* *p* *mf*

Allegro.

power to shew re - spect for him who gave her life. Run, run!
 res - pec - ter ce - lui qui lui don - na le jour. Cours, cours!

sf *f*

VOICE. *Maestoso.* ACHILLES.

Here he comes, Heav'n, re -
Je le vois. Ciel! re -

PIANO. *Str. f* *Recit.*

AGAMEMNON (*aside*).

- strain thou the rage which inspires me. Hear me speak! 'Tis A-chil-les! can he know my in-ten-tion?
- tiens la fu-reur qu'il m'ins pi-re! ar-rê-tez! C'est A-chil-le! au-rait-on pu l'ins-trui-re?

ACHILLES.

I know thine in-hu-man de-signs, I know how that, faithless and cru-el, in my name thou didst
Je sais vos bar-ba-res pro-jets, je sais, qu'inhu-main et par-ju-re vous vou-liez, sous mon

wish such an off'ring to make, as to na-ture is shocking. Spite of thee, I have pow'r to prevent such a
nom, con-som-mer des for-faits, dont fré-mit la na-tu-re, j'en sau-rai, mal-gré vous, pré-ve-nir les ef-

deed.
- fets.

But thou, who hast prepar'd me such a mortal in-sult, be thou grateful to love, if my
Mais, vous, qui m'a-vez fait la plus mor-telle in-ju-re, ren-dez grâce à l'a-mour, si mon

AGAMEMNON.

arm, nerv'd by rage, as yet fore-goes revenge. Vain and au-dacious youth, thou, whose pre-sumption both in-sults me and
 bras fu-ri-eux n'a pas en-core ven-gé. Jeu-ne présomptu-eux, vous, dont l'au-da-ce et m'in-di-gne et me

wounds me, hast thou for-got that here, as in Greece, I am ru-ler, and that to heav'n a-lone I am to give ac-
 bles-se, ou-bli-ez-vous, qu'i-ci je com-man-de à la Grè-ce, que je ne rends qu'aux Dieux compte de mes des-

-count; and that here twenty kings, sub-mis-sive and re-spect-ful, yield-ing with-out a word, as al-so should A-
 -scins, et que vingt Rois, sou-mis à mon pou-voir su-prê-me, doi-vent, sans mur-mu-rer, que vous de-vez vous-

ACHILLES.

-chil-les, to all I may command, my sove-reign will o-bey. Gods! must I still en-dure this dis-dain and as-
 -mê-me, at-ten-dre, avec res-pect, mes or-dres sou-ve-rains? Dieux! faudra-t-il souf-frir ce su-per-be lan-

-sumption! why, thy daughter is mine; thou gav-est her to me, and of my right is thy word the as-sur-ance, for thy
 -ga-ge? Vo-tre fil-le est à moi, mes droits sont vos ser-ments, de mon bonheur votre a-veu fut le ga-ge, vous tien-

word thou canst not but keep. Re-frain from discourse so of - fensive, be the fate what it may which awaits her to-day, 'tis for
- drez vos en - ga-ge-ments. Ces - sez un discours qui m'offen-se, quelque sort aujour-d'hui qui lui scit des-ti-né, c'est à

ACHILLES.

thee to take it in silence, I her fa-ther, and heav'n, will that so it shall be. Is't to me he is speaking?
vous d'at-tendre en si - len-ce, ce qu'un pè-re et les Dieux en auront or-don-né. Est-ce à moi que l'on par-le,

can one in-deed be-lieve it? Canst thou think, though un-reck-ing of glo-ry and love, I will let thee des-
et pourrait-on le croi-re? Pen-sez-vous, qu'in-sen-si-ble à la gloi-re, à l'a-mour, je vous lais-se im-mo-

AGAMEMNON.

- troy thy daugh-ter to-day, and thus pre-sent so re-volt-ing an of-f'ring? Think-est
- ler vo-tre fil-le en ce jour, et des hor-reurs con-som-mer la plus noi-re? Pen-sez-

thou, that for-get-ting my rank and my glo-ry, I lon-ger can en-dure thine in-so-lent dis-course?
- vous, qu'ou-bli-ant et mon rang et ma gloi-re, je souf-fre plus long-temps vos in-so-lents dis-cours?

Oboes, Bassoons, Horns in F, and Strings.

VOICE. *Presto.* **AGAMEMNON.**

Of thine un - curb'd au - da - cious rash - - ness,
 De vo - tre au - da - ce té - mé - rai - re,

PIANO. *Tutti. f* Wind sustain.

ACRILLES.

Of thine un-restrain'd thoughts of mur - - der
 De vo - tre fu - reur sau - gui - nai - re

I will ar-rest the course.
 j'ar - rê - te - rai le cours!

I will di-vert the force. In - hu - man
 je sau - ve - rai ses jours. Bar - ba - re

Shame - less and bold!
 Au - da - ci - eux !

fa - ther! Be a - fraid, be a - fraid of my
 pè - re! Trem - blez, re - dou - tez ma co -

Be a - fraid, be a - fraid of my
 Trem - blez, re - dou - tez ma co -

an - - - ger! and of the full out-pour-ing of my
- lè - - - re! craig - nez l'ef - fet de mon res - sen - ti -

an - - - ger! and of the full out-pour-ing of my
- lè - - - re! craig - nez l'ef - fet de mon res - sen - ti -

tr

rage, and of the full out-pour-ing of my rage, and of the
- ment, craig - nez l'ef - fet de mon res - sen - ti - ment, craig - nez l'ef -

rage, and of the full out-pour-ing of my rage, and of the
- ment, craig - nez l'ef - fet de mon res - sen - ti - ment, craig - nez l'ef -

sf *sf* *sf* *sf* *f*

tr *tr*

full out-pour-ing of my rage!
- fet de mon res - sen - ti - ment!

full out-pour-ing of my rage! Thou wilt per-chance be
- fet de mon res - sen - ti - ment! Je vous fe - rai con -

tr *tr* *tr* *tr*

Thou wilt per-chance be learn - ing if it is safe my pride to
Vous ap - pren - drez, peut - ê - tre, si l'on m'of - fen - se im - pu - né -

learn - ing if it is safe my wrath to brave!
- nai - tre, si l'on me bra - ve im - pu - né - ment.

tr *tr* *tr* *tr* *tr* *tr*

brave. In-hu - man fa - ther! Be a - afraid, be a -
- ment. Bar - ba - re pè - re? Trem - blez, re - dou -

Shame - less and bold! Be a - afraid, be a -
Au - da - ci - eux! Trem - blez, re - dou -

- afraid of my an - - - ger, and of the full out-pouring of my
- tez ma co - lè - - - re! craignez l'ef - fet de mon res - sen - ti -

- afraid of my an - - - ger, and of the full out-pouring of my
- tez ma co - lè - - - re! craignez l'ef - fet de mon res - sen - ti -

rage, and of the full out-pouring of my rage, and of the
- ment, craignez l'ef - fet de mon res - sen - ti - ment, craig-nez l'ef -

rage, and of the full out-pouring of my rage, and of the
- ment, craignez l'ef - fet de mon res - sen - ti - ment, craig-nez l'ef -

full outpouring of my rage.
- fet de mon res-sen-ti-ment!

full outpouring of my rage.
- fet de mon res-sen-ti-ment!

ACHILLES.

VOICE.

On - ly one more word I will ut - ter, and if thou wilt give heed, but one word will suf - fice me.
 Je n'ai plus qu'un mot à vous di - re, et si vous m'enten - dez, ce seul mot doit suf - fi - re.

PIANO.

Str.

à tempo.

Be - fore thy fu - ry suc - ceed in ma - king her thy
 A - vant que vo - tre fu - reur im - mo - le ce que

colla voce.

f Str.

Ob.

vic - tim, I warn thee, in thy rage and mad -
 j'ai me, il faut que vo - tre ra - ge ex - trê -

- ness, This heart must first be pierc'd, and bleed.
 - me, s'ap - pré - te à me per - cer le cœur.

f

p Cello. & D. Bass

Allegro moderato. AGAMEMNON.

Thou de - cid - est her fate: thine in - solence and bold - ness, these bring the
 Tu dé - ci - des son sort, ton in - so - len - te au - da - ce hâ - te le

vl.

Str. cres

RECIT.

fa-tal stroke the near - er; Her do the pangs of death a - wait. Advance, my men! O gods, how shall I
 ccup qui la me-na-ce, el-le va re-ce-voir la mort! A moi, sol-dats! O Dieux, que vais-je

cen - do. *ff* *f* *p* *Str.* *Fl. & Ob.*

do it? 'Tis thy daughter, none else, whom thou to them dost give; thy daugh-ter, who so
 fai-re! c'est ta fil-le, cru-el! que tu leur vas li-vrer, ta fil-le, si long -

Fl. & Ob. *Str.* *Str.*

long has been by thee be-lov'd. All my heart is rend-ing in twain!
 - temps à ton a-mour si chère! Tout mon cœur se sent dé-chi-rer!

f *Presto.*

No, I must spare her! But ah! how great my weak-ness. To
 Non, qu'el-le vi-ve! Ah! quel-le est ma fai-bles-se? pour

Andante. *f* *p*

keep for her that life which the gods have re-quir'd, the in-ter-est of Greece, should it quite be a -
 con-ser-ver ses jours, que les Dieux ont pros-crits, faut-il sa-cri-fi-er l'in-té-rêt de la

- bandon'd? And for A-chil - les, can I bear his con-tempt? No, I would ra - ther
Grè - ce? faut-il d'A-chil - le en - du - rer les mé - pris? Non, que plu - tôt cent

see at the al - tar my daugh - ter a vic - tim now to die— my daugh - ter?
fois à l'au-tel en-traî - né - e ma fil - le par sa mort— ma fil - le?

f *p* *Fl. & Ob.* *Str.* *f*

How I tremble! I - phi - ge - ni - a, O heav'n, with the gar - lands ar - ray'd, to the
Je fré - mis! I - phi - gé - ni - e, ô ciel! de fes - tons cou - ron - né - e, à

p *Fl. & Ob.* *Str.*

sharp and murd'rous steel off'ring her tender breast, I shall see all her blood outpour'd.
l'ho - mi - cide a - cier pré - sen - te - ra son sein, je ver - rai tout son sang cou - ler?

f *Tutti.* *Presto.*

O cru - el fa - ther!
Pè - re in - hu - main!

Dost thou not hear the cries of the Fu-ries? All thro' the air do the hiss-es re-
N'en-tends-tu pas les cris des Eu-mé-ni-des? l'air re-ten-tit des af-freux sif-fle-

- sound of frightful manslaying serpents; the a-vengers of fathers'
- ments! de leurs ser-pents ho-mi-ci-des, ven-ge-res-ses des pa-ri-

murders, they have be-gun their tor-ments now!
- ci-des, el-les com-men-cent tes tour-ments!

Bar-barians, stay your hands! The gods have urg'd me onward; 'tis they that guide my
Bar-ba-res, ar-rê-tez! Les Dieux ont fait mon cri-me, ils ont con-duit ma

hand, 'tis they that deal the blow, 'tis they that of-fer up the vic-tim.
main, ils ont por-té les coups, eux seuls im-mo-lent la vic-ti-me. Presto.

Can nought restrain the course of your wrath, ye dread ones?
 Quoi, rien ne peut fléchir vo-tre courroux, cru-el-les?

nought?
rien?

nought?
rien?

All in vain are ye a-rous'd to
 Mais en-vain vo-tre fu-reur s'ir-

Più moderato.

mf Str. *p*

fu-ry,
-ri-te;

the de-vour-ing re-morse which oppresses
 le re-mord dé-vo-rant, qui me pres-se

and distracts me,
et m'a-gi-te,

mf Vl. & Ob. *p Str.* *mf Vl. & Ob.*

and e-ven rends my heart,
pour dé-chi-er mon cœur,

has mightier pow'r than yours.
est plus puis-sant que vous.

p Str. *mf Vl. & Ob.*

poco p *p*

Cello & D. Bass.

RECIT. (to Arcas.)

With my at-ten-dants, Arcas, go wait on Cly-tem-nestra. Let her forthwith set
 A - vec ma gar-de, Ar-cas, ac-com-pag-nez la Rei-ne, qu'el-le pren-ne à l'ins -

out on the way to My-cen-æ, and with my daughter leave this hateful shore, but let her keep the se-cret
 - tant le che-min de My - cène, qu'a - vec ma fil - le, a-ban-don-nant ces lieux, el - le la ca-che à tous les

ARIA. Moderato.

well.
yeux.

De - - part!
Al - - lez !

Flutes, Oboes, Bassoons & Strings.

O thou, the best of all and dear - est, For
 O toi, l'ob - jet le plus ai - ma - ble, que

vir - tue and hap - pi - ness born,
 tant de ver - tus font ché - rir,

O par - don the fa - ther that slays . .
 par - don-ne à ton pè - re cou - pa - - -

thee, For his heart with an - guish is torn; O par - don the fa - ther that slays thee,
 - ble, en fa - veur de son re - pen - tir, par - don - ne à ton pè - re cou - pa - ble,

sf *p* Fl. & Ob.

For his heart with an - guish is torn, with an - guish is torn.
 en fa - veur de son re - pen - tir, de son re - pen - tir.

Str. *mf* *p* *f* Tutti.

'Twas thou that first didst call me fa - ther, and learn that sa - cred name to speak; And be -
 Hé - las! c'est toi qui la pre - miè - re d'un nom si doux sut m'ap - pe - ler et dé -

Str. *p*

- hold, the hand of that fa - ther is now pre - par'd thy life to take, is now pre -
 - ja ma main san - gui - nai - re se pré - pa - rait à t'im - mo - ler, se pré - pa -

- par'd thy life to take.
 - rait à t'im - mo - ler.

Fl. & Ob. *mf* *p*

Presto.

No, I will ra - ther meet heav'n's im - pla - ca - ble an - ger, On my
Non, que plus - tôt des Dieux l'im - pla - ca - ble co - lè - re à tes

mf Str. & Ob.

head its wrath let it wreak, On my head its wrath let it wreak, its wrath let it wreak!
yeux me puis-se ac-ca - bler, à tes yeux me puis-se ac-ca - bler, me puis-se ac-ca - bler!

Fl. & Vl.
p

Moderato.

O thou, the best of all and dear - est, For vir - tue and hap - pi - ness
O toi, l'ob - jet le plus ai - ma - ble, que tant de ver - tus font ché -

Str.

born, O par - don the fa - ther that slays .. thee, For his heart with an - guish is
- vir, par - don - ne à ton pè - re cou - pa - ble, en fa - veur de son re - pen -

Ob.
Str.

torn; O par - don the fa - ther that slays thee, For his heart with an - guish is
- tir, .. par - don - ne à ton pè - re cou - pa - ble, en fa - veur de son re - pen -

sf *p* *Fl. & Ob.* *Str.*

Allegro.

torn, with an - guish is torn, And thou, O god - dess, void of
 - tir, .. de son re - pen - - tir. Et toi, Dé - es - se im - pi - toy -

mf *p* *f Tutti.* *sf*

mer - cy, Spare her, and send on me the blow; Let thy rage ac - com - plish its
 - - a - ble, per - ce mon cœur, au lieu du sien, sa - tis - fais ta ra - ge im - pla -

pur - pose, To die be mine, if blood must flow, To die be mine, if blood must
 - - ca - ble, tu veux du sang, tu veux du sang, ré - pands le mien, ré - pands le

flow.
 mien !

END OF THE SECOND ACT.

ACT III.

No. 38.

CHORUS AND RECIT.—“NO, NO, WE WILL NOT HAVE IT DONE.”

Oboes, Bassoons, Horns in G, and Strings.

Piano. *Presto.* *f Tutti.*

CHORUS OF GREEKS. TREBLE.

ALTO.
No, no, we will not have it done, no, no, we will not have it
Non, non, nous ne souf - fri - rons pas, non, non, nous ne souf - fri - rons

TENOR.
No, no, we will not have it done, no, no, we will not have it
Non, non, nous ne souf - fri - rons pas, non, non, nous ne souf - fri - rons

BASS.
No, no, we will not have it done, no, no, we will not have it
Non, non, nous ne souf - fri - rons pas, non, non, nous ne souf - fri - rons

done; when a vic - tim once is se - lect - ed, the of - fring is straight-way be -
pas, qu'on en - lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré -

done; when a vic - tim once is se - lect - ed, the of - fring is straight-way be -
pas, qu'on en - lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré -

done; when a vic - tim once is se - lect - ed, the of - fring is straight-way be -
pas, qu'on en - lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré -

Shall our demand then be re - ject - ed ?

no - tre fu - reur est lé - gi - ti - me,

- gun; Shall our de - mand, Shall our de-mand then be re -
 - pas, no - tre fu - reur, no - tre fu - reur est lé - gi -

- gun; Shall our de - mand, Shall our de-mand then be re -
 - pas, no - tre fu - reur, no - tre fu - reur est lé - gi -

- gun; Shall our de - mand, Shall our de-mand then be re -
 - pas, no - tre fu - reur, no - tre fu - reur est lé - gi -

- ject - ed ?
 - ti - me.

- ject - ed ?
 - ti - me.

- ject - ed ?
 - ti - me.

RECIT.
IPHIGENIA.

O why is this re - sist - ance, Ar - cas, vain as it is, a - gainst their fu - ry ?
 Pour - quoi vous op - po - ser, Ar - cas, à la fu - reur, qui les a - ni - me ?

Str.

CHORUS.

140

Presto.

f. No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

f. No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

f. No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

Presto.
f. Tutti.

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

shall our de-mand then be re - ject - ed,
 no - tre fu-reur est lé - gi - ti - me,

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

ARCAS. RECIT.

In this place I would have thee stay, till I, for-get-ting not my du-ty, dis-perse this cru-el band with my
 Dans ces lieux re-te-nez ses pas, tan-dis qu'à mon de-voir fi-dè-le, mon bras va re-pous-ser cet-te

Str.

IPHIGENIA (to Arcas.)

(to the women.)

own arm un-aid-ed.
 trou-pe cru-el-le.

I pray thee make no such use-less at-tempt.
 Ne ten-tez point des ef-forts im-puis-sants.

Haste ye to the
 Vo-lez au se-

fp

help of my mo-ther; and her eyes turn a-way when-e'er the mo-moment comes, and let my
 -cours de ma mè-re, é-loig-nez ses re-gards de mes der-niers in-stants, et lais-séz-

death ap-peace the re-sent-ment of heav'n.
 - moi des Dieux as-sou-vir la co-lè-re,

I die, I glad-ly die!
 mou-rons! o-bé-is-sons!

ACHILLES.

VOICE. *Be - lov - ed, fol - low me, and re - gard not the cries and the Prin - ces - se ! sui - vez - moi, ne craig - nez ni les cris, ni la*

PIANO. *fp*

rage of the peo - ple ; For they, when me they see, will fear and shrink a - way. All ra - ge i - nu - ti - le d'un peu - ple, à mon as - pect, sai - si d'un ju - ste ef - froi, mar -

IPHIGENIA.

safe - ly thou may'st walk in the charge of A - chil - les. Now come ! A - las ! how oppres - sive is - chez en sû - re - té sous la gar - de d'A - chil - le. Ve - nez ! Hé - las ! ô de - voir ri - gou -

f p

ACHILLES. IPHIGENIA.

du - ty ! Be quick, and do not stay ; ev' - ry mo - ment is pre - cious ! Thou car - est but in - reux ! Ve - nez, ne perdons point des ins - tants pré - ci - eux ! Vous vous ar - mez en -

ACHILLES.

vain for one by fate ac - curs - ed, A - chil - les! for one whose death— How as - tound - ing a
 - vain pour u - ne in - for - tu - né - e, Sei - gneur! dont le tré - pas— Quel é - tran - ge dis -

speech! O be - think thee that on thy safe - ty my des - ti - ny, my joy, my life it - self de -
 - cours! son - gez - vous que ma des - ti - né - e, ma vie et mon bon - heur dé - pen - dent de vos

IPHIGENIA.

- pends. Life still is dear, yet I can - not de - fend it, a life, which to de -
 jours? Ils m'é - taient chers, je ne puis m'en dé - fen - dre, ces jours, con - tre les -

- stroy the gods themselves con - spire. To thee my life be - longs; by the ties of af -
 - quels les Dieux sont con - ju - rés, ils vous ap - par - te - naient, et l'a - mour le plus

- fec - tion to thee a - lone I shall e - ver be bound.
 ten - dre vous les a - vait à ja - mais con - sa - crés.

Strings and Horns in B flat.

Andante. IPHIGENIA.

VOICE. I must en - dure the blow which cru - el fate pre -
 Il faut de mon des - tin su - bir la loi su -

PIANO. *p Tutti.*

- pares me, E'en to the grave must I o - bey her law; Yet, when the
 - pré - me, jus - qu'au tom - beau je bra - ve - rai ses coups. Oui, sous le

Lento.

knife is up - rais'd o'er me, I will con - fess how much I love thee, how much I
 fer de Cal-chas mê - me, je vous di - rai que je vous ai - me, que je vous

colla voce.

a tempo.

love . . thee; my la - test sigh for thee, thee a - lone, I will draw.
 ai - - me, et mon der - nier sou - pir ne se - ra que pour vous.

a tempo.

VOICE. **ACHILLES.**

Thou lov-est me! Can I in-deed be-lieve it? O un-grate-ful, thou knowest how I a -
 Et vous m'aimez! puis-je le croi-re en-co-re? Vous sa-vez que je vous a-do-re, in -

PIANO. *Str. f*

IPHIGENIA.

-dore thee, yes, thou know-est how I a-dore thee, and yet de-sir-est death! De-part, A -
 -gra-te, que je vous a-do-re, in-gra-te, et vous vou-lez mou-rir! Par-tez, Sei -

fp

-chil-les! by fame thou art in-vi-ted, she o-pens to thy view an im-mor-tal ca -
 -gneur! la gloi-re vous ap-pel-le, el-le of-fre à vos re-gards la car-riè-re im-mor -

ACHILLES.

-reer, in which thou may'st suc-ceed, if my death did but set thee free. Thy de-sire, then, by
 -tel-le, où vous de-vez cou-rir, ma mort seu-le peut vous l'ou-vrir. Vous vou-lez donc, cru -

dy-ing, is to cause me to hate that glo-ry which is dear to mine eyes.
 -el-le, cet-te gloi-re à mes yeux si bel-le, me la fai-re ha-ïr?

ARIA.—"FAREWELL! IN THY SOUL."

Strings & Bassoons.

VOICE. *Lento.* IPHIGENIA. *Moderato.*

Fare - well! in thy soul may the mem - 'ry of our af -
 A - dieu, con - ser - vez dans vo - tre â - me le sou - ve -

PIANO. *Str. dolce. Bass. sustain.*

Lento.

- fec - tion e - ver rest, e - nough that love so pure and per - fect, yet will sur -
 - nir . . de no - tre ar - deur, et qu'u - ne si par - fai - te flam - me, vi - ve du

tempo lmo.

- vive with - in thy breast, yet . . will sur - vive . . with - in thy breast.
 moins dans vo - tre cœur, vi - ve du moins dans vo - tre cœur.

Bear thou in mind I - phi - ge - ni - a, wor - thy a hap - pier lot in death, who for
 N'ou - bli - ez pas qu'I - phi - gé - ni - e, di - gne d'un moins fu - nes - te sort, pour vous

thy sake in life would lin - ger, who for thy sake in life would lin - ger, and thee will
 seul ché - ris - sait la vi - e, pour vous seul ché - ris - sait la vi - e, et vous ai -

love while she has breath, and thee will love, . . and thee will love while she has
 - ma jus - qu'à la mort, et vous ai - ma, . . et vous ai - ma jus - qu'à la

breath.
 mort.

Bear thou in mind I - phi - ge - ni - a, wor - thy a
 N'ou - bli - ez pas, qu'I - phi - gé - ni - e, di - gne d'un

f *p* *sf*

hap - pier lot in death, who for thy sake in life would lin - ger, who for
 moins fu - nes - te sort, pour vous seul ché - ris - sait la vi - e, pour vous

thy sake in life would lin - ger, and thee will love while she has breath, and thee will
 seul ché - ris - sait la vi - e, et vous ai - ma jus - qu'à la mort, et vous ai -

mf *p*

love, . . and thee will love while she has breath. Fare - well, fare - well!
 - ma, . . et vous ai - ma jus - qu'à la mort. A - dieu! a - dieu!

Lento.

ACHILLES.

VOICE.

A-chil - les can - not live without thee! no, no, Heav'n it - self is my witness! De - li - ver thee I
Sans vous, A - chil - le pourrait vi - vre? non, non, j'en at - tes - te les Dieux! Je dois vous ar - ra -

PIANO.

Str. f

IPHIGENIA.

must, tho' to stay thou art fain; Now follow me, I will conduct thee. Pritheestay, what is't thou wouldst do? Canst thou be -
- cher, mal-gré vous, de ces lieux, venez Princesse, il faut me sui - vre! Ar-ré - tez, quel est vo-tre es-poir? avez-vous

ACHILLES.

- lieve my father's daughter will e'er for-get her du - ty and her fame? both are dear - er far than ex - is - tence. 'Tis well!
cru qu'I - phi - gé - ni - e pût ou - bli - er sa gloire et son de - voir? ils lui sont plus chers que la vi - e. Eh bien!

thou wouldst o - bey, bar - ba - rian! Then haste and seek a cru - el, hor - rid death, in this tem - ple of fear! Be -
o - bé - is - sez, bar - ba - re! cou - rez chercher le plus af - freux tré - pas, à ce tem - ple o - di - eux! Je

f *fp*

- hind thy steps I come, I will pre - vent the blow which there a - waits thee.
vo - le sur vos pas, j'y pré - vien - drai le coup, qu'on vous pré - pa - re.

f

ARIA.—“THE PRIEST SHALL FIRST BE STRICKEN DOWN.”

Flutes, Oboes, Bassoons, Horns in A, Trumpets in D, Kettle Drums in D and A, & Strings.

Allegro. ACHILLES.

VOICE. The Cal -

PIANO. *f Tutti.* *p*

priest shall first be strick-en down; Of all do I now give thee warn-ing; the
 - chas, d'un trait mor - tel bles - sé, se - ra ma pre - miè - re vic - ti - me, l'au -

al - tar, with all its a - dorn - ing, By my hand shall be o - ver - thrown, by my
 - tel, pré - pa - ré pour le cri - me, par ma main se - ra ren - ver - sé, par ma

hand shall be o - ver - thrown, The al - tar, with all its a - dorn - ing, by my
 main se - ra ren - ver - sé, l'au - tel, pré - pa - ré pour le cri - me, par ma

f *p*

hand shall be o - ver thrown, shall be o - ver - thrown, shall be o - ver -
 main se - ra ren - ver - sé, se - ra ren - ver - sé, se - ra ren - ver -

- thrown.
 - sé. And
Et

if, in all the wild dis - or - der, Face to face thy fa - ther I see, I
 si, dans dé - sor - dre ex - trê - me, vo - tre pè - re, of - fert à mes coups, frap -

Str. Fl. & Ob. sustain.
p *f* *p* *f*

strike— lay . . . not on me his mur - der, For his
 pé, tom . . . be et pé - rit lui - mê - me, de sa

fp *f* *p Tutti.*

death will be due to thee, for his death will be due to thee; yes,
 mort n'ac - cu - sez que vous, de sa mort n'ac - cu - sez que vous; et

cres. *f* *p*

if, in all the wild dis - or - der, Face to face thy fa - ther I
 si dans ce dé - sor dre ex - trê - me, vo - tre pè - re of - fert à mes

see, I strike— lay not on me his mur - der,
 coups, frap - pé, tom - be et pé - rit lui - mè - me,

cres. f fp. f

For his death will be due to thee, for his death will be due to
 De sa mort n'ac - cu - sez que vous, de sa mort n'ac - cu - sez que

p cres.

thee, will be due to thee, will be due to thee.
 vous, n'ac - cu - sez que vous, n'ac - cu - sez que vous.

f

IPHIGENIA.

VOICE.

'Tis hard, he flees! O heav'n! take thy fill of revenge, and prevent by my death all the Cru-el! il fuit! O ciel! sa-tis-fais ton courroux, et préviens par ma mort, le car-

PIANO.

Str. f *p*

TREBLE. *Presto.*

ALTO.

hor-rors of car-nage. No, no, we will not have it done, no, no, we will not have it
- na-ge et le cri-me! Non, non, nous ne souf-fri-rons pas, non, non, nous ne souf-fri-rons

TENOR.

No, no, we will not have it done, no, no, we will not have it
Non, non, nous ne souf-fri-rons pas, non, non, nous ne souf-fri-rons

BASS.

No, no, we will not have it done, no, no, we will not have it
Non, non, nous ne souf-fri-rons pas, non, non, nous ne souf-fri-rons

Presto.
f Tutti.

done; When a vic-tim once is se-lect-ed, the of-f'ring is straight-way be-gun;
pas, qu'on en-lè-ve aux Dieux leur vic-ti-me, ils ont or-don-né son tré-pas,

done; When a vic-tim once is se-lect-ed, the of-f'ring is straight-way be-gun;
pas, qu'on en-lè-ve aux Dieux leur vic-ti-me, ils ont or-don-né son tré-pas,

done; When a vic-tim once is se-lect-ed, the of-f'ring is straight-way be-gun;
pas, qu'on en-lè-ve aux Dieux leur vic-ti-me, ils ont or-don-né son tré-pas,

shall our de-mand then be re-ject-ed?
no - tre fu-reur est lé - gi - ti - me,

shall our de-mand, shall our de-mand then be re-ject-ed?
no - - tre fu - reur, no - tre fu-reur est lé - gi - ti - me.

shall our de-mand, shall our de-mand then be re-ject-ed?
no - - tre fu - reur, no - tre fu-reur est lé - gi - ti - me.

shall our de-mand, shall our de-mand then be re-ject-ed?
no - - tre fu - reur, no - tre fu-reur est lé - gi - ti - me.

CLYTEMNESTRA.

Fill up, then, if ye dare, the mea-sure of your rage, ye bar-barians! Strike me dead at the al-tar in her arms!
O - sez met-tre le com-ble à vo-tre ra-ge im-pi - e, bar - ba-res, ve-nez donc m'im-mo-ler dans ses bras!

Str. f

IPHIGENIA.

CLYTEMNESTRA.

O my daughter! O my mother! O . . my be-lo-ved daughter! e'en to my la-test hour
O ma fil-le! O ma mè-re! O . . mon I - phi - gé - ni - e! jus-qu'au der-nier sou-pir

p

IPHIGENIA.

I will defend thy life. Nought we do can my life pro-long, the gods have mark'd them out an ob-ject for their
je dé-fen-drai tes jours. Rien n'en peut pro-lon-ger le cours, les Dieux les ont mar-qués du sceau de leur co-

fu - ry; de-part, and leave the Greeks to work on me their will, ah! if I e'er to thee was
 - lè - re; fu - yez, lais - sez aux Grecs ser - vir leur cru - au - té, ah, si ja - mais je vous fus

dear, de - part, and go not down to a camp in re-volt, to snatch me from the hands of
 chè-re, par - tez, et n'al-lez point dans un camp ré-vol - té, pour m'ar - ra - cher des mains d'un

men a-thirst for blood; and ex - po-sing thy rank and dig - ni - ty to them. Ah! what
 peu - ple san - gui - nai - re, ex - po - ser vo - tre rang et vo - tre di - gni - té. Eh! qu'im-

CLYTEMNESTRA.

mat - ter my glo - ry, and my rank, and my be - ing? Nought, if my child is from me
 - por - te ma gloi - re et mon rang et ma vi - e? non, si ma fil - le m'est ra -

fp

torn, Nay, I de - sire no long - er to look on the sun.
 - vi - e, non, je ne veux plus voir la lu - miè - re des cieux.

f

Clarionets in C, Horns in G, and Strings.

VOICE. *Lento.* IPHIGENIA.

O
Vi -

PIANO. *Str. & Cl.*
p dolce. *Hns. sustain.* *p Str.*

live, . . yes, live . . for O - res - tes, my bro - - ther,
- vez, . . vi - vez . . pour O - res - te, mon frè - - re,

and in thy dear-est son . . be ev'-ry wish ful - fill'd; . .
sur cet ob - jet si cher : . ré - u - nis - sez vos vœux; . .

Cl. *Cl.*

O may he live, more blest a child, and may he
puis - se - t-il ê - tre plus heu - reux, puis - se - t-il

sf

ne - ver, a - las! bring such grief to his mo - - ther!
 ê - tre, hé - las! moins fu - nes - te à sa mè - - re!

sf *f*

Of this my grie - vous fate ac - cuse thou not my fa - - -
 Du sort qui me pour - suit n'ac - cu - sez point mon pè - - -

p Str.

IPHIGENIA. *a tempo.*

- ther. My life he would preserve, and seeks to set me
 - re. Pour con-ser-ver mes jours, que n'a-t-il point ten -

RECIT.
 CLYTEMNESTRA.

He, by whom is up-lift-ed the knife in his hand—
 Lui, par qui le cou-teau de ses mains ap-prê-té—

f *a tempo.* *p Str.*

free; but from the wrath of heav'n who is ab - le to save me?
 - té? . . . mais, au cour-roux des Dieux qui pour - rait me sou - strai - re?

CHORUS.

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Presto.

No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

No, no, we will not have it done, no, no, we will not have it done; When a
 Non, non, nous ne souf-fri-rions pas, non, non, nous ne souf-fri-rions pas, qu'on en -

Presto.
f Tutti.

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

vic - tim once is se - lect - ed, the of - f'ring is straight-way be - gun;
 lè - ve aux Dieux leur vic - ti - me, ils ont or - don - né son tré - pas,

shall our de-mand then be re - ject - ed,
 no - tre fu - reur est lé - gi - ti - me,

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

shall our de - mand, shall our demand then be re - ject - ed?
 no - tre fu - reur, no - tre fu - reur est lé - gi - ti - me.

VOICE. *IPHIGENIA.*

You do but hear the cries of those that mad-ly rage, my mother! Summon up the untame-a-ble
Vous en-ten-dez les cris d'un peu-ple fu-ri-eux, ma mè-re! rap-pel-lez ce su-bli-me cou-

PIANO. *p Str.*

cou-rage, which be-ongs to the blood, which is from heav'n de-riv'd. It is time to o-bey the
ra-ge, a-pa-na-ge du sang, que vous te-nez des cieux. Il est temps d'o-bé-ir aux

gods! They at least shall be sham'd, and blush for what they do. Now re-ceive thou my last fare -
Dieux! Ah! fai-sons - les du moins rou - gir de leur ou - vra-ge. Re - ce - vez mes der-niers a -

f p

CLYTEMNESTRA.

- well. My daughter, wilt thou then I should die at thy side? I give a full con -
- dieux! Cru - el - le! tu veux donc que j'ex - pi - re à tes yeux? Moi, je con-sen - ti -

f p Str. trem.

(She falls into the arms of her attendants.)

- sent— and of the heaven-ly an-ger— the mo-ther— O heaven!
- rais— et du cour-roux cé - les - te - ta mè - re, — ô ciel!

Moderato.

f p

IPHIGENIA.

A - las! have a care for her life, and turn a-way her steps from the al - tar of
 Hé - las! pre-nez soin de ses jours, et dé - tour-nez ses pas de l'au-tel où je

CLYTEMNESTRA. (*Running after Iphigenia.*)

blood. Mighty gods, I in - voke you, no, no, I will suf - fer it not.
 cours. Dieux puissants que j'at - tes - te! non, je ne le souf - fri-rai pas. *Allegro.*

f *f Str.*

(*To the women who endeavour to stop her.*)

Do you dare to ar - rest my steps? O faith - less! take a-way the
 Vous o - sez ar - rê - ter mes pas! Per - ji - des! pri - vez-moi du

life which I de-test, in my fond mother's breast let a dagger be plung'd;
 jour, que je dé - tes - te, dans ce sein ma - ter - nel en-fon-chez le cou-teau,

at the foot of the fa - tal al - tar my grave at the least let me find!
 et qu'au pied de l'au-tel fu - nes - te, je trou - ve du moins mon tom - beau!

Lento.

Ah! must I faint be - neath the weight of sor - row.
 Ah! je suc - com - be à ma dou - leur mor - tel - le!

ten.
f
p

*Moderato.**Str. & Ob.*

pp
f
pp
f
pp

*Bsn. Cello.
 & D. Bass.*

My daugh - ter!
 Ma fil - le!

f
pp

Her I see, and the knife too is there,
 Je la vois sous le fer in - hu - main,

pp
f
Str.

the knife her cru - el fa - ther for her has pre - par'd! A priest, en - cir - cled
 que son bar - ba - re pè - re ai - gui - sa de sa main! Un prê - tre, en - vi - ron -

f Tutti.
Str. p

round by the blood-thirsty peo-ple, has e-ven dar'd to touch her with hands that pol-
 - né d'u-ne fou-le cru-el-le, o-se por-ter sur el-le u-ne main cri-mi-

f Str.

- lute her. See, he man-gles her breast, with his eye he in-
 - nel-le, il dé-chi-re son sein, et d'un œil cu-ri-

Str. p *mf tutti.* *Wind sustain.* *f* *ff* *Str. p*

- quires from her heart, beat-ing still, for the will of the gods!
 - eux, dans son cœur pal-pi-tant il con-sul-te les Dieux!

Ob. *sf Tutti.*

Hold your hands! trem-ble, O ye mon-sters of blood! It is the
 Ar-rê-tez! mon-stres san-gui-nai-res, trem-blez, c'est le pur

f Str. trem.

blood of him that rules the skies with which ye dare the earth to red-den.
 sang du sou-ve-rain des cieux, dont vous o-sez rou-gir la ter-re!

a tempo. *a tempo.* *f* *Tutti.*

Allegro molto.

ARIA.

Migh - ty Jove, east forth thy light - ning,
Ju - pi - ter, lan - ce la fou - dre,

Str. p *cres.* *cendo.* *f Tutti.* *ff*

cast, yea, cast forth thy light - ning, that, when it shall flash a - -
lan - ce, lan - ce la fou - dre, que, sous tes coups é - - cra - -

p Str.

- round, the Greeks may be burnt to ash - es, and
- sés, les Grecs soient ré - duits en pou - dre, dans

cres. *sf Tutti.*

in their ships sunk and drown'd, and in their ships
leurs vais - saux em - bra - sés, dans leurs vais - saux

sf

sunk and drown'd.
em - bra - sés!

sf

And thou, O sun, and
Et toi, so - leil, et

p Str. *Basn. sustain.*

thou, who in this dis-tant coun-try didst ac-know-ledge the son sprung of a truth from
toi, qui, dans cet - te con - trée - e re - con - nais l'hé - ri - tier et le vrai fils d'A -

A - treus, thou, thou, who to light the feast of the sire didst not dare, de-part thou,
- trée - e, toi, toi, qui n'o - sas du pè - re é-clai-rer le fes - tin, re - cu - le,

de-part thou, and give no light to this day
re - cu - le, ils l'ont ap - pris ce fu - nes -

Str. & Wood.

of des - pair. Mighty Jove, cast forth thy
te che - min. Ju - pi - ter, lan - ce la

p Str. *cres.* *f* *Tutti.*

light - ning, cast, yea, cast forth thy light-ning, that when it shall
 fou - dre, lan - ce, lan - ce la fou - dre, que, sous tes coups

flash a - round, the Greeks may be burnt to ash -
 é - cra - sés, les Grecs soient ré - duits en pou -

- es, and in their ships sunk and drown'd, and
 - dre, dans leurs vais-saux em - bra - sés, dans

in their ships sunk and drown'd.
 leur vais-saux em - bra - sés !

p Str.
cres.
mf Tutti.
sf
sf
f Tutti.

Flutes, Oboes, Bassoons, and Strings.

Andante.

SOLO. *RECIT. CLYTEMNESTRA.*

What mournful strains are these I
Quels tris-tes chants se font en -

TREBLE. *Al-migh-ty gods, give ear! This peo-ple still de-fend!*
Puis-san-te Dé-i-té, pro-tè-ge-nous tou-jours!

ALTO. *Al-migh-ty gods, give ear! This peo-ple still de-fend!*
Puis-san-te Dé-i-té, pro-tè-ge-nous tou-jours!

TENOR (Sve. lower). *Al-migh-ty gods, give ear! This peo-ple still de-fend!*
Puis-san-te Dé-i-té, pro-tè-ge-nous tou-jours!

BASS. *Al-migh-ty gods, give ear! This peo-ple still de-fend!*
Puis-san-te Dé-i-té, pro-tè-ge-nous tou-jours!

Andante.

PIANO. *p Fl. Ob. & Bsn.*

hear!
ten-dre!

O gods, they mean to take her life!
O Dieux! ils vont trancher ses jours!

O may the gift, which here we bring, re-pay us! Al-
pour prix du sang que nous al-lons ré-pan-dre! Puis-

O may the gift, which here we bring, re-pay us! Al-
pour prix du sang que nous al-lons ré-pan-dre! Puis-

O may the gift, which here we bring, re-pay us! Al-
pour prix du sang que nous al-lons ré-pan-dre! Puis-

O may the gift, which here .. we bring, re-pay us! Al-
pour prix du sang que nous .. al-lons ré-pan-dre! Puis-

p >

In vain you keep me back! 'Tis but a cruel mercy, ye
 En - vain vous m'op - po - sez u - ne pi - tié cru - el le, bar -

- migh - ty gods, give ear!
 - san - te Dé - i - té!

- migh - ty gods, give ear!
 - san - te Dé - i - té!

- migh - ty gods, give ear!
 - san - te Dé - i - té!

- migh - ty gods, give ear!
 - san - te Dé - i - té!

RECIT.
f Str. trem. *p*

monsters! Spite of you I fly to bring her aid, or to die a victim be -
 - ba - res! Mal - gré vous je vo - le à son secours, ou je vais mou - rir a - vec

fp *cresc.*

CHORUS. Andante.

- side her. To the far Tro - jan shore may swift winds . . . now con - vey . . . us!
 el - le. Au ri - va - ge Tro - yen per - mets - nous . . . de des - cen - dre!

To the far Tro - jan shore may swift winds . . . now con - vey . . . us!
 Au ri - va - ge Tro - yen per - mets - nous . . . de des - cen - dre!

To the far Tro - jan shore may swift winds now con - vey . . . us!
 Au ri - va - ge Tro - yen per - mets - nous de des - cen - dre!

To the far Tro - jan shore may swift winds, swift winds now con - vey . . . us!
 Au ri - va - ge Tro - yen per - mets, per - mets - nous de des - cen - dre!

Andante.
f *p* Fl. Ob. & Bsn.

Andante.

O may the gift, which here we bring, re - pay . . us. Al - migh - ty gods, give
 Pour prix du sang que nous al - lons ré - pan - - dre, puis - san - te Dé - i -

O may the gift, which here we bring, re - pay us. Al - migh - ty gods, give
 Pour prix du sang que nous al - lons ré - pan - - dre, puis - san - te Dé - i -

O may the gift, which here we bring, re - pay us. Al - migh - ty gods, give
 Pour prix du sang que nous al - lons ré - pan - - dre, puis - san - te Dé - i -

f O may the gift, which here we bring, re - pay us. Al - migh - ty gods, give
 Pour prix du sang que nous al - lons ré - pan - - dre, puis - san - te Dé - i -

*Andante.**f Tutti.*

f Tutti.

dolce.

ear! This peo - ple still . . de - fend! Grant to our la - bour suc - cess in the
 - té, pro - tè - ge nous . . tou - jours! De nos tra - vaux n'in - ter - romps plus le

dolce.

ear! This peo - ple still de - fend! Grant to our la - bour suc - cess in the
 - té, pro - tè - ge nous tou - jours! De nos tra - vaux n'in - ter - romps plus le

dolce.

ear! This peo - ple still de - fend! Grant to our la - bour suc - cess in the
 - té, pro - tè - ge nous tou - jours! De nos tra - vaux n'in - ter - romps plus le

dolce.

ear! This peo - ple still de - fend! Grant to our la - bour suc - cess in the
 - té, pro - tè - ge nous tou - jours! De nos tra - vaux n'in - ter - romps plus le

dolce.

dolce.

end; to the far Tro-jan shore may swift winds .. now con-vey ..
 cours, au ri - va - ge Tro - yen per - mets - nous .. de des - cen -

end; to the far Tro-jan shore may swift winds .. now con-vey ..
 cours, au ri - va - ge Tro - yen per - mets - nous .. de des - cen -

end; to the far Tro-jan shore may swift winds now con-vey ..
 cours, au ri - va - ge Tro - yen per - mets - nous de des - cen -

end; to the far Tro-jan shore may swift winds, swift winds now con-vey ..
 cours, au ri - va - ge Tro - yen per - mets, per - mets-nous de des - cen -

dolce.

us, Grant to our la-bour suc-cess in the end; to the far Tro-jan
 dre, de nos tra-vaux n'in-ter-romps plus le cours, au ri - va - ge Tro -

us, Grant to our la-bour suc-cess in the end; to the far Tro-jan
 dre, de nos tra-vaux n'in-ter-romps plus le cours, au ri - va - ge Tro -

us, Grant to our la-bour suc-cess in the end; to the far Tro-jan
 dre, de nos tra-vaux n'in-ter-romps plus le cours, au ri - va - ge Tro -

us, Grant to our la-bour suc-cess in the end; to the far Tro-jan
 dre, de nos tra-vaux n'in-ter-romps plus le cours, au ri - va - ge Tro -

dolce.

Allegro.

TREBLE. shore—
yen—

ALTO. shore—
yen—

TENOR (Sve. lower). shore—
yen—

BASS. shore—
yen—

TENOR (Sve. lower). Es - cape, all es - cape, for fear of A - chil - les' revenge, all es -
Fu - yons, fu - yons tous, d'A - chil - le crai - gnons le courroux, fu - yons

BASS. Es - cape, all es - cape, for fear of A - chil - les' revenge,
Fu - yons, fu - yons tous, d'A - chil - le crai - gnons le courroux,

PIANO. *f Str.*

L'istesso tempo.

'Tis in
C'est en -

'Tis in
C'est en -

'Tis in
C'est en -

'Tis in
C'est en -

cape, all es - cape, for fear of A - chil - les' re - - venge!
tous, fu - yons tous, d'A - chil - le crai - gnons le cour - - roux!

all es - cape, all es - cape, for fear of A - chil - les' re - - venge!
fu - yons tous, fu - yons tous, d'A - chil - le crai - gnons le cour - - roux!

L'istesso tempo.

ff Tutti.

vain he strives to de-fend her, the gods or-dain that she shall die.
vain qu'on veut la dé-fen-dre, les Dieux or-don-nent son tré-pas.

vain he strives to de-fend her, the gods or-dain that she shall die.
vain qu'on veut la dé-fen-dre, les Dieux or-don-nent son tré-pas. ACHILLES.

vain he strives to de-fend her, the gods or-dain that she shall die.
vain qu'on veut la dé-fen-dre, les Dieux or-don-nent son tré-pas. Ap-
Ve-

vain he strives to de-fend her, the gods or-dain that she shall die.
vain qu'on veut la dé-fen-dre, les Dieux or-don-nent son tré-pas.

p Str.

IPHIGENIA.

Great gods! this your vic-tim re-
Grands Dieux! pre-nez vo-tre vic-

-proach me, if you dare; try to tear her a-way!
-nez, si vous l'o-sez, l'ar-ra-cher de mes bras!

Thr.

CHORUS.

-ceive ye! The gods have ordain'd she shall die; shall our demand then be re-ject-ed?
-ti-me! Ils ont or-don-né son tré-pas, no-tre fu-reur est lé-gi-ti-me,

The gods have ordain'd she shall die; shall our de-mand,
Ils ont or-don-né son tré-pas, no-tre fu-reur,

The gods have ordain'd she shall die; shall our de-mand,
Ils ont or-don-né son tré-pas, no-tre fu-reur,

The gods have ordain'd she shall die; shall our de-mand,
Ils ont or-don-né son tré-pas, no-tre fu-reur,

ff Tutti.

CLYTEMNESTRA.

ACHILLES.

O my daugh-ter, O A - chil-les! Queen, do not
O ma fil - le! Ah Sei - gneur! Rei - ne, ne

shall our de-mand then be re - jec - ted?
no - tre fu - reur est lé - gi - ti - me!

shall our de-mand then be re - jec - ted?
no - tre fu - reur est lé - gi - ti - me!

shall our de-mand then be re - jec - ted?
no - tre fu - reur est lé - gi - ti - me!

shall our de-mand then be re - jec - ted?
no - tre fu - reur est lé - gi - ti - me!

Str. *p**mf*

fear at all!
crai - gnez rien!

Be -
A -

'Tis in vain he strives to de - fend her, all her blood shall be
C'est en - vain qu'on veut la dé - fen - dre, tout son sang doit cou -

'Tis in vain he strives to de - fend her, all her blood shall be
C'est en - vain qu'on veut la dé - fen - dre, tout son sang doit cou -

'Tis in vain he strives to de - fend her, all her blood shall be
C'est en - vain qu'on veut la dé - fen - dre, tout son sang doit cou -

'Tis in vain he strives to de - fend her, all her blood shall be
C'est en - vain qu'on veut la dé - fen - dre, tout son sang doit cou -

ff Tutti.

fore a drop she lo - ses, there is need that first I must fall!
 - vant de le ré - pan - dre, il fau - dra ver - ser tout le mien!

spilt!
 ler! For us is the vic-tim se -
 Frap - pons, im - mo - lons la vic -

spilt!
 ler! For us is the vic-tim se -
 Frap - pons, im - mo - lons la vic -

spilt!
 ler! For us is the vic-tim se -
 Frap - pons, im - mo - lons la vic -

spilt!
 ler! For us is the vic-tim se -
 Frap - pons, im - mo - lons la vic -

p Str. *f Tutti.*

IPHIGENIA. CHORUS OF THESSALIANS.
 TENOR.
 O succour us, . . great gods! Let us crush them down to the dust! let us
 Se - cou - rez-nous, . . grands Dieux! E - cra - sons ces au - da - ci - eux! é - cra -

CLYTEMNESTRA. BASS.
 O succour us, . . great gods! Let us crush them down to the dust! let us
 Se - cou - rez-nous, . . grands Dieux! E - cra - sons ces au - da - ci - eux! é - cra -

lect - ed!
 ti - me! Shall our demand then be re -
 No - tre fu - reur est lé - gi -

lect - ed!
 ti - me! Shall our demand then be re -
 No - tre fu - reur est lé - gi -

lect - ed!
 ti - me! Shall our demand then be re -
 No - tre fu - reur est lé - gi -

lect - ed!
 ti - me! Shall our demand then be re -
 No - tre fu - reur est lé - gi -

p Str. *f Tutti.*

crush! let us crush!
- sons! é - cra - sons!

ject - ed? Fall on, fall on!
ti - me, frap - pons, frap - pons!

ject - ed? Fall on, fall on!
ti - me, frap - pons, frap - pons!

ject - ed? Fall on, fall on!
ti - me, frap - pons, frap - pons!

CALCHAS.

ject - ed? Fall on, fall on! Do no more, do no more! A - chil - les, and ye
ti - me, frap - pons, frap - pons! Ar - rê - tez! ar - rê - tez! A - chil - le, et vous,

p Str.

Greeks, hear ye me! the gods have spo - ken, they in - spire me, they instruct me!
Grecs, é - cou - tez, le ciel s'ex - pli - que, il m'ins - pi - re, il m'é-clai - re!

VOICE. *Andante.* CALCHAS.

All your zeal tow'rd the gods has ap-peas'd their re-sentment.
Vo-tre zè-le des Dieux a flé-chi la co-lè-re;

PIANO. *Andante.*
f Str. *p* *f*

Both the virtues of the daughter, and the tears of the mother, these have found
les ver-tus de la fil-le et les pleurs de la mè-re ont trou-vé

p

fa-vour in their eyes.
grâ-ce de-vant eux.

And the valour and might of the great son of
Et du fils de Thé-tis la va-leur im-mor-

f *p*

The-tis for-ces their e-ter-nal jus-tice to change its course, and soft-en its de-crees, and by signs ye can
tel-le, for-ce leur ju-stice é-ter-nel-le de ré-vo-quer leurs or-dres ri-gou-reux. Par des sig-nes cer-

read they as-sure you of fa-vour.
tains leurs fa-veurs se dé-cla-rent.

See, the pile is con-sumed,
Le bû-cher se con-su-me,

Presto.
f Str. *f*

and the al-tar destroy'd,
et l'au-tel est dé-truit,

the winds be-gin to rise,
les vents a-gi-tent l'air,

the sea rush-es and moans,
la mer s'en-fle et mu-git,

for you a tri-umph is prepar -
et vos tri-om- phes se pré-pa -

Andante.

- ing!
- rent!

Come, a - dore ye the mer - cy
A - do - rez la clé - men - ce

p Str.

CHORUS.

Come, a - dore ye the
A - do - rons la clé -

and the good - will of heav'n!
et les bon - tés des Dieux!

Come, a - dore ye the
A - do - rons la clé -

f Tutti.

IPHIGENIA.

mer - cy and the good - will of heav'n!
- men - ce et les bon - tés des Dieux!

AGAMEMNON. O my
O mon

mer - cy and the good - will of heav'n!
- men - ce et les bon - tés des Dieux!

O my daughter!
O ma fil - le!

p Str.

CLYTEMNESTRA.

fa - ther! A - chil - les! O thou, my dear - est daugh - ter! The
 père! A - chil - le! O toi, qui m'es si chère! Les

ACHILLES. I - phi - ge - ni - - a!
 I - phi - gé - ni - - e! The
 Les

AGAMEMNON.

IPHIGENIA.

gods have grant - ed us our wish to make the brave A - chil - les hap - py. Ah! it is
 Dieux te ren - dent à nos vœux, pour fai - re le bon - heur d'A - chil - le. Ah! qu'il est

gods have grant - ed us our wish to make the brave A - chil - les hap - py.
 Dieux te ren - dent à nos vœux, pour fai - re le bon - heur d'A - chil - le.

sweet, yet it is hard to do it, thus to pass in a mo - ment from the ve - ry
 doux, mais qu'il est dif - fi - ci - le, de pas - ser si su - bi - te - ment, du plus cru -

jaws of death straight un - to joys of all the high - - est. My
 el tour - ment à la fé - li - ci - té su - pré - - me. Mon

No. 51. QUARTET AND CHORUS.—“MY HEART, HOW IT LEAPS IN MY BREAST.”

Bassoons, Horns in C, and Strings.

Andante.
IPHIGENIA.

heart, how it leaps in my breast, ex - ult - ing in its
cœur ne sau - rait con - te - nir l'ex - cès . . de mon bon -

CLYTEMNESTRA.

Her heart, how it leaps in her breast, ex - ult - - -
Mon cœur ne sau - rait con - te - nir l'ex - cès . . .

ACHILLES.

Her heart, how it leaps in her breast, ex - ult - - -
Mon cœur ne sau - rait con - te - nir l'ex - cès . . .

AGAMEMNON.

Her heart, how it leaps in her breast, ex - ult - - -
Mon cœur ne sau - rait con - te - nir l'ex - cès . . .

Andante.

p Str. & Bsn.

late - - - found glad-ness! ne - ver more shall I lan-guish
- heur ex - trê - me, pal - pi - tant, il s'é - lan - ce

- - ing in its late-found glad-ness! ne - ver more will she lan-guish
. . de mon bon- heur ex - trê - me, pal - pi - tant, il s'é - lan - ce

- - ing in its late-found glad-ness! ne - ver more will she lan-guish all a -
. . de mon bon- heur ex - trê - me, pal - pi - tant, il s'é - lan - ce au de -

- - ing in its late-found glad-ness! ne - ver more will she lan-guish
. . de mon bon- heur ex - trê - me, pal - pi - tant, il s'é - lan - ce

mf

all a-lone and in sad-ness, for now with my love I may
au de-là de moi-mê-me, il est en-i-vré de plai-

all a-lone and in sad-ness, for now with her love she may
au de-là de moi-mê-me, il est en-i-vré de plai-

- lone and in sad-ness, for now with her love she may
- là de moi-mê-me, il est en-i-vré de plai-

all a-lone and in sad-ness, for now with her love she may
au de-là de moi-mê-me, il est en-i-vré de plai-

p

rest. And scarce-ly am I breathing; a de-light-ful en-chant-ment ap-
- sir, à pei-ne je res-pi-re, quel ai-ma-ble dé-li-re, vient

rest. And scarce-ly is she breathing; a de-light-ful en-chantment
- sir, à pei-ne je res-pi-re, quel ai-ma-ble dé-li-re,

rest. And scarce-ly is she breathing; a de-light-ful en-chantment
- sir, à pei-ne je res-pi-re, quel ai-ma-ble dé-li-re,

rest. And scarce-ly is she breathing; a de-light-ful en-chant-ment ap-
- sir, à pei-ne je res-pi-re, quel ai-ma-ble dé-li-re, vient

cres. *f*

- pears to rule each charm - éd sense, each charm - éd sense; my
s'em - pa - rer de tous mes sens, de tous mes sens; mon

ap-pear to rule each charm - éd sense, each charm - éd sense; her
vient s'em-pa-rer de tous mes sens, de tous mes sens; mon

ap-pear to rule each charm - éd sense, each charm - éd sense; her heart,
vient s'em-pa-rer de tous mes sens, de tous mes sens; mon cœur ..

- pears to rule each charm - éd sense, each charm - éd sense; her
s'em - pa - rer de tous mes sens, de tous mes sens; mon

p *Tutti.* *mf* *Str.*

heart, how it leaps in my breast, ex - ult-ing in its late-found
cœur ne sau - rait con - te - nir l'ex - cès de mon bon - heur ex -

heart, how it leaps . . . . . in her breast, ... ex - ult - - ing in its late-found
cœur ne sau - rait . . . . . con - te - nir . . . . . l'ex - cès . . . de mon bon - heur ex -

. . . how it leaps in her breast, ex - ult-ing in its late-found
. . . ne sau - rait con - te - nir l'ex - cès de mon bon - heur ex -

heart, how it leaps in her breast, ex - ult-ing in its late-found
cœur ne sau - rait con - te - nir l'ex - cès de mon bon - heur ex -

cresc. *f* *p*

gladness! For now with my love I may rest. And scarce-ly am I
 - trê - me, il est en - i - vré de plai - sir à pei - ne je res -

gladness! For now with her love she may rest. And scarce-ly is she
 - trê - me, il est en - i - vré de plai - sir à pei - ne je res -

gladness! For now with her love she may rest. And scarce-ly is she
 - trê - me, il est en - i - vré de plai - sir à pei - ne je res -

gladness! For now with her love she may rest. And scarce-ly is she
 - trê - me, il est en - i - vré de plai - sir à pei - ne je res

dolce. *cresc.*

breathing; a de-light-ful en-chant-ment ap-pears to rule each
 - pi - re, quel ai - ma - ble dé - li - re, vient s'em - pa - rer de

breathing; a de-light-ful en-chantment appears to rule each
 - pi - re, quel ai - ma - ble dé - li - re, vient s'em - pa - rer de

breathing; a de-light-ful en-chantment appears to rule each
 - pi - re, quel ai - ma - ble dé - li - re, vient s'em - pa - rer de

breathing; a de-light-ful en-chant-ment ap-pears to rule each
 - pi - re, quel ai - ma - ble dé - li - re, vient s'em - pa - rer de

f *p* *Tutti.*

charm-éd sense, each charm - éd sense, ap - pears to rule each charm - éd
 tous mes sens, de tous mes sens, vient s'em - pa - rer de tous mes

charm-éd sense, each charm - éd . . sense, ap - pears to rule each charm - éd
 tous mes sens, de tous mes . . sens, vient s'em - pa - rer de tous mes

charm-éd sense, each charm - éd sense, ap - pears to rule each charm - éd
 tous mes sens, de tous mes sens, vient s'em - pa - rer de tous mes

charm-éd sense, each charm - éd sense, ap - pears to rule each charm - éd
 tous mes sens, de tous mes sens, vient s'em - pa - rer de tous mes

p

sense, each charm - éd sense, each charm - éd sense.
 sens, de tous mes sens, de tous mes sens.

sense, each charm - éd sense, each charm - éd sense.
 sens, de tous mes sens, de tous mes sens.

sense, each charm - éd sense, each charm - éd sense.
 sens, de tous mes sens, de tous mes sens.

sense, each charm - éd sense, each charm - éd sense.
 sens, de tous mes sens, de tous mes sens.

f Tutti.

Oboes, Bassoons, Horns in G, Trumpets in C, Kettle Drums in C and G, and Strings.

Andante.

IPHIGENIA.
The gods have had re - gard to
Les Dieux ont eu pi - tié de

ACHILLES.
The gods have had re - gard to
Les Dieux ont eu pi - tié de

Andante.

f Str. *p*

all our sighs and tears.
nos gé - mis - se - ments.

all our sighs and tears.
nos gé - mis - se - ments.

f

IPHIGENIA.
Up to the vault of heav'n be waft - - ed
Jus - ques aux voû - tes é - thé - ré - es,

CLYTEMNESTRA.
Up to the vault of heav'n be waft - - ed
Jus - ques aux voû - tes é - thé - ré - es,

ACHILLES.
Up to the vault of heav'n be waft - - ed
Jus - ques aux voû - tes é - thé - ré - es,

AGAMEMNON.
Up to the vault of heav'n be waft - - ed
Jus - ques aux voû - tes é - thé - ré - es,

p *f Tpts. sustain.*

the meed of thanks.. we glad-ly pay;
por - tons nos vœux... re - connais - sants.

the meed of thanks.. we glad-ly pay;
por - tons nos vœux... re - connais - sants.

the meed of thanks.. we glad-ly pay;
por - tons nos vœux... re - connais - sants.

the meed of thanks.. we glad-ly pay;
por - tons nos vœux... re - connais - sants.

p *f* Hns. & Tpts. sustain.

CHORUS. *poco più animato.*

Up to the vault of heav'n be waft-ed the meed of thanks we glad - - ly
Jus - ques aux voû - tes é - thé - ré - es, por - tons nos vœux re - con - - nais -

Up to the vault of heav'n be waft-ed the meed of thanks we glad - - ly
Jus - ques aux voû - tes é - thé - ré - es, por - tons nos vœux re - con - - nais -

f Up to the vault of heav'n be waft-ed the meed of thanks we glad - - ly
Jus - ques aux voû - tes é - thé - ré - es, por - tons nos vœux re - con - - nais -

Up to the vault of heav'n be waft-ed the meed of thanks we glad - - ly
Jus - ques aux voû - tes é - thé - ré - es, por - tons nos vœux re - con - - nais -

poco più animato.

f Tutti.

pay; Then let us hail the long-ex-pect-ed u-nion of these high - born lov - ers to -
 - sants, et cé - lé - brons les no - ces dé - si - ré - es de ces deux il - lus - tres a -

pay; Then let us hail the long-ex-pect-ed u-nion of these high - born lov - ers to -
 - sants, et cé - lé - brons les no - ces dé - si - ré - es de ces deux il - lus - tres a -

pay; Then let us hail the long-ex-pect-ed u-nion of these high - born lov - ers to -
 - sants, et cé - lé - brons les no - ces dé - si - ré - es de ces deux il - lus - tres a -

pay; Then let us hail the long-ex-pect-ed u-nion of these high - born lov - ers to -
 - sants, et cé - lé - brons les no - ces dé - si - ré - es de ces deux il - lus - tres a -

- day. Up to the vault . . . of heav'n be waft - - ed the meed of
 - mants! Jus - ques aux voû - - tes é - thé - ré - - es, por - tons nos

- day. Up to the vault of heav'n be waft - - ed the meed of
 - mants! Jus - ques aux voû - - tes é - - thé - ré - - es, por - tons nos

- day. Up to the vault . . . of heav'n be waft - - ed the meed of
 - mants! Jus - ques aux voû - - tes é - thé - ré - - es, por - tons nos

- day. Up to the vault of heav'n be waft - - ed
 - mants! Jus - ques aux voû - tes é - thé - ré - - es,

thanks . . . we glad - ly pay. Then let us hail the long-expect-ed
 vœux . . . re - con - nais - sants, et cé - lé - brons les no - ces dé - si -

thanks we glad - - ly pay. Then let us hail the long-expect-ed
 vœux re - con - - nais - sants, et cé - lé - brons les no - ces dé - si -

thanks . . . we glad - ly pay. Then let us hail the long-expect-ed u - - -
 vœux . . . re - con - nais - sants, et cé - lé - brons les no - ces dé - si - ré - - -

the meed of thanks we glad - ly pay. Then let us hail the long-expect-ed u - - -
 por - tons nos vœux re - con - nais - sants, et cé - lé - brons les no - ces dé - si - ré - - -

p *f* *p*

u - - nion of these high - born lov - ers to - day, then let us
 - ré - - es de ces deux il - lus - tres a - mants, et cé - lé -

u - - nion of these high - born lov - ers to - day, then let us
 - ré - - es de ces deux il - lus - tres a - mants, et cé - lé -

- nion of these high - born lov - - ers to - day, then let us hail the
 - es de ces deux il - - lus - - tres a - mants, et cé - lé - brons les

- nion of these high - born lov - - ers to - day, then let us hail the
 - es de ces deux il - - lus - - tres a - mants, et cé - lé - brons les

f *p*

hail the long-ex-pect-ed u - - nion of these high - - born lov - ers to -
- brons les no - ces dé - si - ré - - es de ces deux il - lus - tres a -

hail the long-ex-pect-ed u - - nion of these high - - born lov - ers to -
- brons les no - ces dé - si - ré - - es de ces deux il - lus - tres a -

long-ex-pect-ed u - - nion of these high - born lov - - ers to -
no - ces dé - si - ré - - es de ces deux il - - lus - - tres a -

long-ex-pect-ed u - - nion of these high - born lov - - ers to -
no - ces dé - si - ré - - es de ces deux il - - lus - - tres a -

f *p* *f*

- day. In their joy we re-ceive as - su - rance that the
- mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - su - rance that the
- mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - su - rance that the
- mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - su - rance that the
- mants. Leur bon - heur est le pre - mier ga - ge de la

ff *Str.* *Ob. sustain.*

gods will to us be kind, and in their u - - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

ear - nest that we at last shall tri - umph find. Up to the vault of heav'n be
 - sa - ge de nos tri - om - phes glo - ri - eux. Jusques aux voû - tes é - thé -

ear - nest that we at last shall tri - umph find. Up to the vault of heav'n be
 - sa - ge de nos tri - om - phes glo - ri - eux. Jusques aux voû - tes é - thé -

ear - nest that we at last shall tri - umph find. Up to the vault of heav'n be
 - sa - ge de nos tri - om - phes glo - ri - eux. Jusques aux voû - tes é - thé -

ear - nest that we at last shall tri - umph find. Up to the vault of heav'n be
 - sa - ge de nos tri - om - phes glo - ri - eux. Jusques aux voû - tes é - thé -

Tutti.

waft - ed, up to the vault . . . of heav'n be waft - - ed the meed of
 - ré - es, *jusques aux voû - - tes é - thé - ré - - es, por - tons nos*

waft - ed, up to the vault of heav'n be waft - - ed the meed of
 - ré - es, *jusques aux voû - tes é - thé - ré - - es, por - tons nos*

waft - ed, up to the vault . . . of heav'n be waft - - ed the meed of
 - ré - es, *jusques aux voû - - tes é - thé - ré - - es, por - tons nos*

waft - ed, up to the vault of heav'n be waft - - ed
 - ré - es, *jusques aux voû - tes é - thé - ré - - es,*

thanks . . . we glad - ly pay. Then let us hail the long-ex-pect-ed
vœux . . . re - con - nais - sants, et cé - lé - brons les no - ces dé - si -

thanks we glad - - ly pay. Then let us hail the long-ex-pect-ed
vœux re - con - - nais - sants, et cé - lé - brons les no - ces dé - si -

thanks . . . we glad - ly pay. Then let us hail the long-ex-pect-ed u - -
vœux . . . re - con - nais - sants, et cé - lé - brons les no - ces dé - si - ré - -

the meed of thanks we glad - ly pay. Then let us hail the long-ex-pect-ed u - -
por - tons nos vœux re - con - nais - sants, et cé - lé - brons les no - ces dé - si - ré - -

u - - nion of these high - born lov - ers to - day, then let us
 - ré - - es de ces deux il - lus - tres a - mants, et cé - lé -

u - - nion of these high - born lov - ers to - day, then let us
 - ré - - es de ces deux il - lus - tres a - mants, et cé - lé -

- nion of these high-born lov - - ers to - day, then let us hail the
 - es de ces deux il - - lus - - tres a - mants, et cé - lé - brons les

- nion of these high-born lov - - ers to - day, then let us hail the
 - es de ces deux il - - lus - - tres a - mants, et cé - lé - brons les

f *p*

hail the long-ex-pect-ed u - - nion of these high - - born lov - ers to -
 - brons les no - ces dé - si - ré - - - es de ces deux il - lus - tres a -

hail the long-ex-pect-ed u - - nion of these high - - born lov - ers to -
 - brons les no - ces dé - si - ré - - - es de ces deux il - lus - tres a -

long-ex-pect-ed u - - - nion of these high - born lov - - ers to -
 no - ces dé - si - ré - - - es de ces deux il - - lus - - tres a - -

long-ex-pect-ed u - - - nion of these high - born lov - - ers to -
 no - ces dé - si - ré - - - es de ces deux il - - lus - - tres a - -

f *p* *f*

- day. In their joy we re-ceive as - - su - rance that the
 - mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - - su - rance that the
 - mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - - su - rance that the
 - mants. Leur bon - heur est le pre - mier ga - ge de la

- day. In their joy we re-ceive as - - su - rance that the
 - mants. Leur bon - heur est le pre - mier ga - ge de la

Ob. sustain.

gods will to us be kind, and in their u - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

gods will to us be kind, and in their u - nion see an
 jus - te fa - veur des Dieux, et leur hy - men est le pré -

ear - nest that we at last shall tri - umph find, and in their
 - sa - ge de nos tri - om - phes glo - ri - eux, et leur hy -

ear - nest that we at last shall tri - umph find, and in their
 - sa - ge de nos tri - om - phes glo - ri - eux, et leur hy -

ear - nest that we at last shall tri - umph find,
 - sa - ge de nos tri - om - phes glo - ri - eux,

ear - nest that we at last shall tri - umph find,
 - sa - ge de nos tri - om - phes glo - ri - eux,

Tutti.

u - - - nion see an ear - - nest that we at last shall tri - umph
 - men . . . . est le pré - sa - - ge de nos tri - om - - phes glo - ri -

u - - - nion see an ear - - nest that we at last shall tri - umph
 - men . . . . est le pré - sa - - ge de nos tri - om - - phes glo - ri -

and in their u-nion see an ear - - nest that we at last shall tri - umph
 et leur hy - men est le pré - sa - - ge de nos tri - om - - phes glo - ri -

and in their u-nion see an ear - - nest that we at last shall tri - umph
 et leur hy - men est le pré - sa - - ge de nos tri - om - - phes glo - ri -

Wind sustain.

find, and in their u - - - nion see an ear - - nest that we at
 - eux, et leur hy - men . . . est le pré - sa - - ge de nos tri -

find, and in their u - - - nion see an ear - - nest that we at
 - eux, et leur hy - men . . . est le pré - sa - - ge de nos tri -

find, and in their u-nion see an ear - - nest that we at
 - eux, et leur hy - men est le pré - sa - - ge de nos tri -

find, and in their u-nion see an ear - - nest that we at
 - eux, et leur hy - men est le pré - sa - - ge de nos tri -

last shall tri - umph find, that we at last shall tri - umph find.
 - om - phes glo - ri - eux, de nos tri - om - phes glo - ri - eux.

last shall tri - umph find, that we at last shall tri - umph find.
 - om - phes glo - ri - eux, de nos tri - om - phes glo - ri - eux.

last shall tri - umph find, that we at last shall tri - umph find.
 - om - phes glo - ri - eux, de nos tri - om - phes glo - ri - eux.

last shall tri - umph find, that we at last shall tri - umph find.
 - om - phes glo - ri - eux, de nos tri - om - phes glo - ri - eux.

Flutes, Oboes, Bassoons and Strings.

Moderato amabile.

Fl. & Ob.

PIANO.

Tutti.
p Grazioso. *Basn. sustain.* *f*

Fl. & Ob.

Str.

p *Str.* *Basn.*

mf Tutti.

f *Str.* *p*

mf Tutti. *f*

Fl. & Ob.

p *Basn.* *Str.*

First system of the musical score. The treble staff contains a melodic line with a key signature of one flat and a common time signature. The bass staff features a rhythmic accompaniment of eighth notes. The instruction *Tutti.* is written above the bass staff.

Second system of the musical score. The treble staff continues the melodic line. The bass staff has a more active accompaniment. The instruction *p Tutti.* is written above the bass staff, and *Basn. sustain.* is written above the treble staff.

Third system of the musical score. The treble staff includes a melodic line with a key signature change to two flats. The bass staff has a rhythmic accompaniment. The instruction *Fl. & Ob.* is written above the treble staff, and *f* is written above the bass staff. The instruction *Tutti.* is written above the treble staff.

Fourth system of the musical score. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. The instruction *Str. > p* is written above the bass staff, and *mf Tutti.* is written above the treble staff.

Fifth system of the musical score. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. The instruction *f* is written above the bass staff.

Sixth system of the musical score. The treble staff contains a melodic line. The bass staff has a rhythmic accompaniment. The instruction *Andante grazioso.* is written above the treble staff. The instruction *p Str.* is written above the bass staff, and *Basn.* is written above the treble staff.

Seventh system of the musical score. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. The instruction *Str.* is written above the bass staff, and *Basn.* is written above the treble staff.

This page of musical notation consists of seven systems, each with a piano (p) part on the left and an orchestra (Str.) part on the right. The notation includes various dynamics such as *sf* (sforzando), *p* (piano), *Str.* (orchestra), *Ob.* (oboe), *dolce.* (dolce), and *Ob. & Bsn.* (oboe and bassoon). The piano part features complex chordal textures and melodic lines, while the orchestra part includes woodwind and string entries. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: Piano part begins with a *sf* dynamic. The orchestra part includes *Ob.* and *Str.* markings.

System 2: Piano part begins with a *dolce.* dynamic. The orchestra part includes *Str.* and *p Str.* markings.

System 3: Piano part begins with a *sf* dynamic. The orchestra part includes *Ob.* and *Str.* markings.

System 4: Piano part begins with a *p* dynamic. The orchestra part includes *Str.* and *dolce.* markings.

System 5: Piano part begins with a *sf* dynamic. The orchestra part includes *Ob.* and *Str.* markings.

System 6: Piano part begins with a *sf* dynamic. The orchestra part includes *Ob. & Bsn.* and *Str.* markings.

System 7: Piano part begins with a *sf* dynamic. The orchestra part includes *Str.* and *sf* markings.

DANCE OF SLAVES.

Flutes, Oboes, Clarionets in C, Bassoons, Horns in F, & Strings.

Allegro moderato.

The musical score is arranged in seven systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes the following parts and markings:

- Violin (Vi.):**
  - First system: *p Hns. sustain.*, *sf*, *p*, *sf*, *p*
  - Fourth system: *sf*, *p*, *sf*, *p*, *sf*, *p*, *f Str. arco.*, *p vl.*
  - Sixth system: *vl.*, *Hns. sustain.*, *sf*, *p*
- Flute (Fl.):**
  - Second system: *Fl. sustain.*, *sf*, *p*, *sf*, *p*
- Bassoon (Bsn.):**
  - Third system: *Bsn. sustain.*, *sf*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*
- Strings (Str.):**
  - First system: *Str. pizz.*
  - Fourth system: *f Str.*, *Str.*
  - Fifth system: *Str. pizz.*
- Oboe (Ob.):**
  - Seventh system: *Ob. sustain.*

Dynamics include *p* (piano), *sf* (sforzando), *f* (forte), and *p vl.* (piano violin). Articulations include *Hns. sustain.* (half note sustain), *Str. arco.* (string arco), and *Str. pizz.* (string pizzicato).

Musical score for Gluck's "Iphigénie en Aulide", measures 197-204. The score includes parts for Piano, Oboe (Ob.), Clarinet (Cl.), String Ensemble (Str. arco.), Clarinet and Bassoon (Cl. & Bsn.), Bassoon (Bsn.), and Violoncello/Double Bass (Vcllo/Bs.). The music is in G minor and 4/4 time. Dynamics include *sf* (sforzando) and *p* (piano).

sf *pl.* *sf* *Str.*
Ob. *mf Fl. sustain.* *sf* *p*
Str. pizz.
sf *p* *Hns.* *sf* *p*
Ob. *sf* *p* *sf* *p* *sf* *p*
Basn.
sf *p* *f Str. arco.* *Hns. sustain.*
p

Flutes, Oboes, Horns in G, and Strings.

Vivace.
f Tutti.

Fine. p Str.

D.C.

TAMBOURIN.

Bassoons, Horns in D, and Strings.

Vivace.
f Tutti.

Str. Hns. sustain.

Fine. *p* Str. dolce. Bsn. & Hns. sustain.

D.C. Tambourin.

MINUET I.

Flutes, Bassoons and Strings.

Grazioso.
p dolce. Tutti.

D.C. MINUET I.

ARIA.—"HASTE, HAPPY WARRIORS."

Bassoons, Horns in C, Trumpets in C, Kettle Drums in G and C, and Strings.

Andante. A GREEK WOMAN.

VOICE.
Haste, hap - py warriors, to con - quest and
Heu - reux guer - riers, vo - lez à la vic -

PIANO.
f Tutti. *p Str.*

glo - ry; Long may your deeds be re - member'd in sto - ry; None can re - sist you, so
- toi - re, tout vous in - vite à l'a - mour de la gloi - re, rien ne pour - ra ré - sis -

Hns. sustain. *tr*

great is your might, For on your side do the gods deign to fight.
- ter à vos coups, les Im - mor - tels se dé - cla - rent pour vous. *tr*

f Tutti. *tr*

What though the ter - rors of war may af -
Plus le com - bat au - ra coué - té d'a -

p Str. *tr*

- fright you, Will not the tri - umph that fol - lows de - light you? Think of the prize you are
- lar - mes, plus le triom - phe au - ra pour vous de char - mes. son - gez aux prix qui vous

mf *Tutti.*

des-tin'd to wear;   Soon shall the brave re - ceive   their laurels from the fair.
sont des - ti - nés,   par les mains du plai - sir   vous se - rez cou - ron - nés.

Str.   *Tutti.*   *Str.*

Let e - vil ev-'rywhere your might be dread - ing. And ru - in all a-round, and death, be spread - ing,
D'un ra - vis - seur al - lez pu - nir l'ou - tra - ge, por - tez par - tout la mort et le ra - va - ge,

p   *f*   *p*   *f*

And ru - in all a-round,   and death, be spread - ing.   Haste, hap - py
por - tez par - tout la mort   et le ra - va - ge!   Heu - reux guer -

p   *f*   *p*   *mf*

war - riors, to con - quest and glo - ry, None can re - sist you, so great is your
- riers, vo - lez à la vic - toi - re, rien ne pour - ra ré - sis - ter à vos

f   *p*

might;
coups.   Haste ye to glo - ry, For on your side do the gods deign to
Ah! quel - le gloi - re, les Im - mor - tels se dé - cla - rent pour

mf   *f*   *p*

fight, for on your side do the gods deign to fight, for on your side do the
 vous, les Im - mor - tels se dé - cla - rent pour vous, les Im - mor - tels se dé -

f Hns. sustain. *tr* *tr* *tr* *tr* *tr*

gods deign to fight.
 - cla - rent pour vous.

f Tutti. *tr* *tr* *tr* *tr* *tr*

No. 54.

BALLET.
 CHACONNE.

Oboes, Clarionets in C, Bassoons, Horns in D, Trumpets in D, Kettle Drums in D and A, and Strings.

PIANO. *f* Str. & Wood. *tr*

Tutti.

p Str. & Bsn.

Gluck's "Iphigénie en Aulide."—Novello, Ewer and Co.'s Octavo Edition.

Musical score for Gluck's "Iphigenie in Aulis," page 205. The score is written for a full orchestra, including Wind, Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.). The key signature is D major (two sharps). The score consists of seven systems of staves.

System 1: Wind section (f Wind).
 System 2: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.). Dynamics: p, sf, p.
 System 3: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.).
 System 4: Strings (Str.) and Bassoon (Bssn.). Dynamics: f, stacc.
 System 5: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.).
 System 6: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.). Dynamics: Hns. sustain., tr, Tutti.
 System 7: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), and Strings (Str.). Dynamics: p Str. & Bssn.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes various note values and rests. A dynamic marking *f* is present, followed by the instruction *Wind.*

Second system of musical notation. The grand staff continues the composition. Instrumental markings include *Ob.* (Oboe) and *Basn.* (Bassoon). Dynamic markings include *p* (piano) and *Str.* (string).

Third system of musical notation. The grand staff continues. Instrumental markings include *Cl.* (Clarinet) and *Ob.* (Oboe). Dynamic markings include *sf* (sforzando) and *p* (piano). Other markings include *Str.* (string) and *Basn.* (Bassoon).

Fourth system of musical notation. The grand staff continues. Instrumental markings include *Ob. & Cl.* (Oboe and Clarinet). A dynamic marking *f* is present, followed by *Str.* (string).

Fifth system of musical notation. The grand staff continues with a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Sixth system of musical notation. The grand staff continues. A dynamic marking *f* is present, followed by the instruction *Wind sustain.*

Seventh system of musical notation. The grand staff continues with a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). Dynamics include *p Str.* and *Basn. sustain.*

Second system of the musical score. The right hand continues the melodic development with various note values, and the left hand maintains the accompaniment. The key signature remains two sharps.

Third system of the musical score. The right hand introduces a woodwind part marked *Ob.* (Oboe). The left hand continues its accompaniment. Dynamics include *Hns. sustain.* The key signature remains two sharps.

Fourth system of the musical score. The right hand features a more active melodic line. The left hand continues the accompaniment. Dynamics include *f Str.* The key signature remains two sharps.

Fifth system of the musical score. The right hand has a melodic line starting with a *p* (piano) dynamic. The left hand continues the accompaniment. Dynamics include *f Str. & Wood.* The key signature remains two sharps.

Sixth system of the musical score. The right hand includes trills marked *tr*. The left hand continues the accompaniment. Dynamics include *Tutti.* The key signature remains two sharps.

Seventh system of the musical score. The right hand features a melodic line. The left hand continues the accompaniment. Dynamics include *p Str. & Bsn.* The key signature remains two sharps.

This musical score page, numbered 208, contains seven systems of music. The first system is a grand staff with treble and bass clefs, featuring a melody in the treble and a bass line in the bass. The second system includes woodwind parts for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), as well as strings (Str.) and wind (Wind). The third system continues the woodwind and string parts. The fourth system introduces Violin and Flute (Vi. & Fl.) parts. The fifth system shows a continuation of the string and woodwind parts. The sixth and seventh systems are grand staves with treble and bass clefs, featuring a melody in the treble and a bass line in the bass.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), and *Wind sustain.* (wind sustain). The woodwind parts are labeled *Ob.*, *Cl.*, and *Bsn.*, and the string parts are labeled *Str.*. The violin and flute parts are labeled *Vi. & Fl.*.

p Str. Bsn. sustain.

Ob. Hns. sustain. Bsn.

f Str. p

f

CALCHAS.

Now haste, now haste ye un - to glo - ry!
 Par - tez! vo - lez à la vic - toi - re!

f Tutti. Wind sustain.

The image displays a musical score for a piano, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is arranged in a standard Western musical format, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The first system shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left. The subsequent systems continue this pattern, with increasing complexity in the right hand's melody and the left hand's accompaniment. The final system concludes with a double bar line and repeat signs.

FINAL CHORUS.—“FAREWELL, WE GO TO SEEK FOR GLORY.”

Flutes, Oboes, Bassoons, Horns in D, Trumpets in D, Big Drum, and Strings.

Andante maestoso.

TREBLE.
ALTO.
TENOR.

1. { Fare - well! we go to seek for glo - ry, By our deeds to . . ac -
Par - tons, vo - lons à la vic - toi - re, par nos faits é - cla -

BASS.

2. { A - dorn'd with lau - rels of Bel - lo - na, It is sweet to . . re -
Pa - rés des pal - mes de Bel - lo - ne, qu'il est doux de . . jou -

PIANO.

f Str. Wood, & Big Drum.

- quire an im - mor - tal re - nown, Fare - well! we go to seek for glo - ry, By our
- tants é - ton - nons l'a - ve - nir, par - tons, vo - lons à la vic - toi - re, par nos

- joice in a tran - quil re - pose, A - dorn'd with lau - rels of Bel - lo - na, It is
- ir d'un tran - quil - le re - pos, pa - rés des pal - mes de Bel - lo - ne, qu'il est

deeds to . . ac - quire an im - mor - tal re - nown. O may our toils, may our en -
faits é - cla - tants é - ton - nons l'a - ve - nir, que nos tra - vaux, que no - tre

sweet to . . re - joice in a tran - quil re - pose. So is re - paid the wea - ry
doux de jou - ir d'un tran - quil - le re - pos! Le plai - sir seul paye et cou -

- dea - vours, un - to a - ges un - born last - ing fame car - ry down, O may our
gloi - re, soient des siè - cles fu - turs l'é - ter - nel sou - ve - nir, que nos tra -

war - rior, when, his arms lay - ing down, glad - ly home - ward he goes, So is re -
- ron - ne du guer - rier dés - ar - mé les pé - ni - bles tra - vaux, le plai - sir

toils, may our en - deavours, un - to a - ges un - born last ing fame car - ry down, un - to
- vaux, que no - tre gloi - re, soient des siè - cles fu - turs l'é - ter - nel sou - ve - nir, soient des

- paid the wea - ry war - rior, when, his arms lay - ing down, glad - ly homeward he goes, when, his
seul paye et cou - ron - ne du guer - rier dés - ar - mé les pé - ni - bles tra - vaux, du guer -

1st time.

a - ges un - born last - ing fame car - ry down.
siè - cles fu - turs l'é - ter - nel sou - ve - nir.

arms lay - ing down, glad - ly home - ward he
- rier dés - ar - mé les pé - ni - bles tra -

2nd time.

goes, glad - ly home - ward he goes.
- vaux, les pé - ni - bles tra - vaux.

goes, glad - ly home - ward he goes.
- vaux, les pé - ni - bles tra - vaux.

ff Tutti.

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