

Людвиг ван Бетховен

Симфония №9 d-moll, Op.125

“Choral”

I

Allegro ma non troppo, un poco maestoso. ♩ – 88.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B basso

Trombe in D.

Timpani in D. A.

Allegro ma non troppo, un poco maestoso. ♩ – 88.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

The image shows the first page of a musical score for the first movement of Beethoven's Symphony No. 9. The score is written for a full orchestra and includes the following parts: Flauti, Oboi, Clarineti in B, Fagotti, Corni in D, Corni in B basso, Trombe in D, Timpani in D. A., Violino I, Violino II, Viola, Violoncello, and Basso. The tempo is marked 'Allegro ma non troppo, un poco maestoso' with a quarter note equal to 88 beats per minute. The key signature is D minor and the time signature is 3/4. The score is divided into three systems. The first system includes Flauti, Oboi, Clarineti in B, and Fagotti. The second system includes Corni in D, Corni in B basso, Trombe in D, and Timpani in D. A. The third system includes Violino I, Violino II, Viola, Violoncello, and Basso. The score features various dynamics such as *pp* (pianissimo) and *pp sotto voce* (pianissimo sotto voce). The Violino I part has a *pp sotto voce* marking. The Violino II part has a *pp* marking. The Viola part has a *pp* marking. The Violoncello part has a *pp* marking. The Basso part has a *pp* marking. The score is written in a standard musical notation with a grand staff for each instrument.

Fl. *p cresc.* *cresc.* *p cresc.* *ff*

Ob. *cresc.* *cresc.* *ff*

Cl. *cresc.* *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. D. *cresc.* *ff*

Cor. B. *cresc.* *ff*

Tr. *ff*

Tp. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

Fl. I. *p dolce*

Ob.

Cl. *p dolce*

Fag. *p dolce*

Cor. D. *a 2.*

Cor. B. *p dolce*

Tr. *p*

Tp. *p*

Bassi. *p*

Fl. I.

Ob. I. *p*

Cl. I. *p*

Fag. I. *p*

Cor. D. *a 2.*

Cor. B. *a 2.*

sempre p

sempre p

sempre p

sempre p

Fl. *a 2.* *più cresc.* *ff* *p dolce* *ff*

Ob. *a 2.* *più cresc.* *ff* *ff*

Cl. *a 2.* *più cresc.* *ff* *p dolce* *ff*

Fag. *a 2.* *più cresc.* *ff* *p dolce* *ff*

Cor. D. *più cresc.* *ff* *ff*

Cor. B. *più cresc.* *ff* *ff*

Tr. *ff* *ff*

Tp. *ff* *ff*

più cresc. *ff* *ff* *p* *ff*

più cresc. *ff* *ff* *ff*

Bassi. *più cresc.* *ff* *ff* *ff*

Fl. I. *p* *pp* *pp* *pp*

Ob. I. *pp* *sempre pp*

Fag. *pp* *pp* *pp* *pp* *sempre pp*

Vcl. *p* *pp* *pp* *pp* *pp*

Basso. *pp* *pizz.* *pp* *pp*

Fl. *pp* *sempre pp*

Ob. *sempre pp* *pp* Cl. I. *pp*

Cl. *pp* *sempre pp* Fag. I. *pp* *sempre pp*

Cor. D. *pp*

Cor. B. *sempre pp* *sempre pp*

Tp. *pp*

sempre pp *sempre pp* *sempre pp* *sempre pp* *pp* *arco* *pp*

Fl. *cresc.*

Ob. *cresc.*

Cl. *pp* *cresc.*

Fag. *cresc.*

Cor. D. *cresc.*

Cor. B. *cresc.*

Tp. *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Bassi. *cresc.*

Fl. *b*

Ob. *cresc. b*

Cl. *a2. cresc.*

Fag. *a2. cresc.*

Cor. D. *cresc.*

Cor. B.

Tr.

Tp.

Fl.

Ob. *ff press.*

Cl. *ff press.*

Fag. *a2.*

Cor. D. *ff p*

Cor. B. *ff p*

Tr. *ff p*

Tp. *ff p*

Fl. I.

Fl. I. *p espress.* *p* *p* *p* *p* *f* *f*

Ob. *p* *p* *p* *p* *f* *f*

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

Fag. *ff* *p* *ff* *p* *ff* *p* *p* *f* *f*

Cor. D *ff* *p* *ff* *p* *ff* *p* *f*

Cor. B *ff* *p* *ff* *p* *ff* *p* *f* *f*

Tr. *f* *p*

Tp. *f* *p*

ff *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p*

a 2.

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

Tr.

Tp.

Vcl.

Basso.

This musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. D and Cor. B), Trumpet (Tr.), and Trombone (Tp.). The Flute part begins with a *pp* dynamic and features a melodic line with many slurs. The Clarinet part also has a *pp* dynamic. The Bassoon part starts with a *pp* dynamic. The Cor Anglais parts (D and B) play sustained chords. The Trumpet and Trombone parts have *pp* dynamics and play rhythmic patterns. The second system shows the Percussion part (Perc.) with a complex rhythmic pattern, and the Bass part (Bass) with a bass line. The Flute part continues its melodic line. The Clarinet part has a *pp* dynamic. The Bassoon part has a *pp* dynamic. The Cor Anglais parts (D and B) play sustained chords. The Trumpet and Trombone parts have *pp* dynamics and play rhythmic patterns.

Fl.
Ob.
Cl.
Fag.

Cor. D
Cor. B
Tr.
Tp.

Fl. *a Tempo.* *p* *cresc.*

Ob. *a Tempo.* *p* *p* *cresc.*

Cl. *a Tempo.* *p* *p* *cresc.*

Fag. *a Tempo.* *p* *p* *cresc.*

Cor. D. *a Tempo.* *a. 2.* *p* *cresc.*

Cor. B. *p* *cresc.*

Tr. *a. 2.* *p* *cresc.*

Tp. *p* *cresc.*

a Tempo. *p* *cresc.*

pizz. *p* *cresc.*

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

arco.

espress.

Fl.

Ob.

Cl.

Fag.

Bassi.

ritard. a Tempo.

cresc.

a. 2.

Fl.
Ob.
Cl.
Fag.
F.
C.
B.

This system of musical notation includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (F.), Viola (C.), and Cello/Double Bass (B.). The Flute part begins with a melodic line marked *sf*. The Oboe and Clarinet parts have rests. The Bassoon part features a rhythmic pattern of eighth notes. The Violin, Viola, and Cello/Double Bass parts provide harmonic support with various rhythmic figures and dynamics.

Fl.
Fag.
Cor. D.
Cor. B.
Tr.
Tp.

This system includes staves for Flute (Fl.), Bassoon (Fag.), Horns (Cor. D. and Cor. B.), Trumpet (Tr.), and Trombone (Tp.). The Flute part continues with a melodic line, marked *a. 2.* and *sf*. The Bassoon part has a rhythmic pattern. The Horns, Trumpet, and Trombone parts have rests.

This system includes staves for Violin (F.), Viola (C.), Cello/Double Bass (B.), and Bassoon (Fag.). The Violin, Viola, and Cello/Double Bass parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Bassoon part has a rhythmic pattern. Dynamics include *f* and *sf*.

a.2.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

FL.
Ob.
Cl.
Fag.
Cor. D.
Cor. B.
Tr.
Tp.

FL.
Ob.
Cl.
Fag.
Cor. D.
Cor. B.
Tr.
Tp.

Fl. *cantabile.* *cresc.* *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.* *cresc.*

Cor. D. *cresc.*

Vcl. *cresc.* *cresc.* *cresc.* *Bass pizz.* *cresc.*

cantabile. *cresc.*

Fl. *Fl. 4.* *pp*

Ob. *cresc.* *pp*

Cl. *cresc.* *pp*

Fag. *pp*

Cor. D. *pp*

Vcl. *pp*

This image shows a page of a musical score, page 26, for a symphony. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. D.), Horn (Cor. B.), Trumpet (Tr.), and Trombone (Tp.). The second system repeats these instruments. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) are used throughout. The score is densely packed with musical notation, including stems, beams, and various articulation marks.

Fl. 1. *sf* *p dolce.*

Ob. 1. *sf* *p dolce.*

Cl. *sf* *p*

Fag. 1. *sf* *p dolce.*

Cor. D. *sf* *p dolce.*

Cor. B. *sf*

Tr. *sf* *p*

Tp. *sf* *p*

Fig. 1.

Fl.
Ob.
Fag.
Cor. D.
Tr.
Tp.
Bassi.

This system of musical notation includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Horns in D (Cor. D.), Trumpets (Tr.), Trombones (Tp.), and Basses (Bassi.). The Flute, Oboe, and Bassoon parts feature intricate melodic lines with many slurs and accents. The Horns and Trombones play sustained chords, while the Trumpets and Basses provide a rhythmic accompaniment with eighth-note patterns.

Fl.
Ob.
Cl. 4.
Fag.
Cor. D.
Cor. B.
Tr.
Tp.

This system of musical notation includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 4 (Cl. 4.), Bassoon (Fag.), Horns in D (Cor. D.), Horns in B-flat (Cor. B.), Trumpets (Tr.), and Trombones (Tp.). The Flute, Oboe, and Clarinet 4 parts are marked *espress.* (expressive). The Bassoon part is also marked *espress.* and includes a *cresc.* (crescendo) marking. The Horns and Trombones play sustained chords, while the Trumpets and Trombones provide a rhythmic accompaniment with eighth-note patterns. The system concludes with a *p* (piano) dynamic marking.

Fl.

Ob.

Cl.

Fag.

Cor. 1.

Cor. 2.

Tr.

Tp.

Vcl.

Basso.

cresc.

p

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

cresc.

f

sf

p cresc.

This page of a musical score contains the following parts and markings:

- Fl. (Flute):** Dynamic markings *f* and *ff*.
- Ob. (Oboe):** Dynamic markings *f* and *ff*.
- Cl. (Clarinet):** Dynamic markings *p cresc.*, *f*, and *ff*.
- Fag. (Bassoon):** Dynamic markings *p cresc.*, *f*, and *ff*.
- Cor. D. (Cor Anglais):** Dynamic markings *f* and *ff*.
- Cor. B. (Bassoon):** Dynamic markings *p cresc.* and *f*.
- Tr. (Trumpet):** Dynamic markings *f* and *ff*.
- Tp. (Trombone):** Dynamic markings *f* and *ff*.
- Lower Staves:** Additional parts with dynamic markings *cresc.*, *f*, and *ff*.

Fl. *pp* *sempre pp*

Ob. *sempre pp*

Cl. *sempre pp*

Fag. *sempre pp*

Cor. D. *pp*

Cor. B. *sempre pp*

Fl. *pp* *cresc.*

Ob. *sempre pp* *cresc.*

Cl. *sempre pp* *cresc.*

Fag. *sempre pp* *cresc.*

Cor. D. *cresc.*

Tr. *pp* *cresc.*

Tp. *pp* *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

Basso. arco *pp* *cresc.*

Bassi. *pp* *cresc.*

Vel. *pp* *cresc.*

Fl.
Ob.
Cl.
Fag.
Cor. D.
Tr.
Tp.
Vel.
Basso.

This system of musical notation covers measures 1 through 10. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. D.), Trumpet (Tr.), Trombone (Tp.), Violin (Vel.), and Bass (Basso.). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. A *cresc.* marking is present in the Flute, Clarinet, Bassoon, and Cor Anglais parts.

Fl.
Ob.
Cl.
Fag.
Cor. D.
Tr.
Tp.
Bassi.

This system of musical notation covers measures 11 through 14. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. D.), Trumpet (Tr.), Trombone (Tp.), and Basses (Bassi.). The woodwinds play melodic lines with dynamic markings of *sf* and *f*. The strings play a rhythmic accompaniment. The Basses part features a prominent melodic line with *f* and *sf* dynamics.

p espress.

Fl. *sf* *p*

Ob. *sf* *sf* *p espress.* *p* *p*

Cl. *sf* *sf* *p* *p*

Fag. *sf* *sf* *ff p* *p*

Cor. D. *sf* *sf* *ff p* *ff* *p* *ff*

Cor. B. *ff p* *ff* *p* *ff*

Tr. *ff p* *ff* *p* *ff*

Tp. *ff p* *ff* *p* *ff*

tr

sf *sf* *ff p* *ff* *p* *ff*

sf *sf* *ff p* *ff* *p* *ff*

Fl. *p p p sf sf sf ff*

Ob. *p p p sf sf ff*

Cl. *p p p sf sf ff*

Fag. *p p p sf sf ff*

Cor. D. *p ff p*

Cor. B. *p ff p*

Tr. *p ff p f*

Tp. *p ff p f*

Vcl. *p ff p sf f f*

Basso. *p ff p sf f f*

Detailed description: This is a page of a musical score, page 36, featuring woodwind and brass parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with dynamic markings from *p* to *ff*. The brass instruments (Cor. D., Cor. B., Trumpet, Trombone) provide harmonic support with similar dynamics. The strings (Violin, Bass) play a rhythmic accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds have various articulations like slurs and trills. The brass parts have some rests and dynamic changes. The string parts are more rhythmic and consistent in dynamics.

This page of a musical score is arranged in a system of ten staves, each representing a different instrument or section of the orchestra. The instruments are labeled on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. D. (Cor Anglais), Cor. B. (Horn), Tr. (Trumpet), and Tp. (Tuba). The Flute, Oboe, Clarinet, and Bassoon parts are written in treble clef, while the Trombone and Tuba parts are in bass clef. The Cor Anglais and Horn parts are also in treble clef. The score is written in a key signature of one flat (B-flat major or D minor) and a time signature of 3/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in beams. Dynamic markings are prominent throughout, including *ff* (fortissimo), *sf* (sforzando), and *f* (forte). There are also trill markings (*tr*) and slurs over various phrases. The page number 37 is centered at the bottom.

Fl. *f* *p*
 Ob. *f* *p*
 Cl. *f* *p*
 Fag. *f* *p*
 Cor. D. *f* *p*
 Cor. B. *f* *p*
 Tr. *f* *p*
 Tp. *f* *p*
 Bassi. *f* *p* *pizz.*
espress.

Fl. *cresc.*
 Ob. *cresc.*
 Cl. *cresc.*
 Fag. *cresc.*
 Cor. D. *cresc.*
 Cor. B. *cresc.*
cresc.
cresc.
cresc.
cresc.
cresc.

Fl.
 Ob.
 Cl.
 Fag.
 Cor. D.
 Cor. B.
 Tr.
 Tp.
 Vcl.
 Basso.

This page of a musical score, numbered 39, contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), and Trombone (Tp.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Vcl.), and Bass (Basso.). The score is written in a common time signature and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* and *p cresc.*. The bottom of the page features the page number 39 and the *ff* dynamic marking.

Fl. *cresc.* *f*
 Ob. *cresc.* *f*
 Cl. *cresc.* *f*
 Fag. *cresc.* *f*
 Cor. D. *cresc.* *f*
 Cor. B. *cresc.* *f*
 Tr. *cresc.* *f*
 Tp. *cresc.* *f*

cresc. *f* *f* *f*
cresc. *f* *f* *f*
cresc. *f*

This page of a musical score features woodwind and string parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. D.). The string section includes Trumpet (Tr.) and Trombone (Tp.). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often in pairs. The strings provide a steady accompaniment with eighth and sixteenth notes. Dynamics include piano (*p*), fortissimo (*sf*), and *dolce*. The page number 41 is centered at the bottom.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. D. *p* *dolce*

Cor. B.

Tr. *p*

Tp. *p*

sf *p* *p* *p* *p*

Fl. *dim.* *pp* *cresc.*

Ob. *cresc.* *dim.* *pp* *cresc.*

Cl. *più p* *dim.* *cresc.*

Fag. *pp* *cresc.*

Cor. D. *pp* *cresc.*

Cor. B. *dim.* *più p* *pp* *cresc.*

Tr. *dim.* *pp* *cresc.*

Tp. *dim.* *pp* *cresc.*

Fl. *dim.* *più p* *pp* *cresc.*

Ob. *dim.* *più p* *pp* *cresc.*

Cl. *dim.* *più p* *pp* *cresc.*

Fag. *dim.* *più p* *pp* *cresc.*

Fl. *pp* *cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. D. *p cresc.*

Cor. B. *p cresc.*

Tr. *f* *cresc.*

Tp. *f* *p cresc.*

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Fag. *f* *cresc.*

Cor. D. *f* *cresc.*

Cor. B. *f* *cresc.*

Tr. *f* *cresc.*

Tp. *f* *cresc.*

Fl. *p* *ritard. a tempo* *ritard.* *a tempo*

Ob. *p* *espress.* *ritard. a tempo* *ritard. a tempo*

Cl. *p* *ritard. a tempo* *ritard. a tempo*

Fag. *p* *ritard. a tempo* *ritard. a tempo*

Cor. I. *p* *ritard. a tempo* *ritard. a tempo*

Cor. II. *p* *ritard. a tempo* *ritard. a tempo*

Tr. *p* *ritard. a tempo* *ritard. a tempo*

Tp. *p* *ritard. a tempo* *ritard. a tempo*

Vcl. *pp*

Basso. *pp*

Ob. *p* *tr*

Cl. *p*

Fag. *pp*

Cor. D. *p*

Cor. B. *p*

Tr. *p*

Tp. *p*

Vcl. *pp*

Basso. *pp*

Fl. *p cresc.* *tr*

Ob. *cresc.* *tr*

Cl. *cresc.* *tr*

Fag. *cresc.* *tr*

Cor. D. *cresc.*

Cor. B. *cresc.*

Tr. *a 2.* *cresc.*

Tp. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

This page of a musical score features a full orchestral arrangement. The instruments are organized into systems as follows:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. D.), and Bassoon (Cor. B.).
- Brass:** Trumpet (Tr.) and Trombone (Tp.).
- Strings:** Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass).

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamics are marked with *f* (forte), *piu f* (pianissimo forte), and *ff* (fortissimo). The music is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The bottom of the page is numbered 46.

II

Molto vivace. $\text{♩} = 116.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Tromboni.
 { Alto. Tenore.
 Basso.

Timpani in

Molto vivace. $\text{♩} = 116.$

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

This musical score is for the second movement of a symphony, marked 'Molto vivace' with a tempo of 116 beats per minute. The score is divided into three systems. The first system includes woodwinds: Flutes, Oboes, Clarinets in C, and Bassoons. The second system includes brass: Horns in D and B, Trumpets in D, and Trombones (Alto/Tenor and Bass). It also includes Timpani. The third system includes strings: Violin I, Violin II, Viola, Violoncello, and Bass. The score features dynamic markings such as *ff* (fortissimo), *p* (piano), and *pp* (pianissimo), along with the instruction 'sempre pp' (always pianissimo). The music is in 4/4 time and begins with a key signature of one flat.

Fl. *cresc.* *ff*

Ob. *cresc.* *cresc.* *ff*

Cl. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. D. *cresc.* *ff*

Cor. B. *cresc.* *ff*

Tr. *cresc.* *ff*

Tp. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

Bassi:

Fl.

Ob.

Cl.

Fag.

Bassi:

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. D. *cresc.*

Cor. B. *cresc.*

Bassi. *cresc.*

Fl. *f* *ff* *ff* *p*

Ob. *f* *ff* *ff* *p*

Cl. *f* *ff* *ff* *p*

Fag. *f* *ff* *ff* *p*

Cor. D. *f* *ff* *ff* *p*

Cor. B. *f* *ff* *ff* *p*

Tr. *f* *ff* *ff* *p*

Ritmo di tre battute.

pizz.

pizz.

pizz.

pizz.

Ritmo di tre battute.

Fl.

Ob.

Cl.

Fag.

sempre p

Fl.

Ob.

Cl.

Fag.

Cor. B.

Tp.

p

dimin.

Ritmo di tre battute.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. D. *dimin.* *p* *pp* *pp*

Cor. B. *pp*

Tr. *dimin.*

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

p dimin. *arco* *pizz.* *arco* *pizz.* *pp*

p dimin. *arco* *pizz.* *arco* *pizz.* *pp*

p dimin. *arco* *pizz.* *arco* *pizz.* *pp*

Vel. *arco*

Basso *p dimin.*

Ritmo di tre battute. *sempre pp*

Ritmo di quattro battute. *pp*

Fl. *sempre pp* *pp*

Ob. *sempre pp* *pp*

Cl. *sempre pp* *pp*

Fag. *pp*

Cor. D. *sempre pp* *pp*

pizz. *arco*

sempre pp *pizz.* *pp*

sempre pp *pizz.* *arco* *pp*

sempre pp *arco* *pp*

arco *pp*

arco *pp*

Fl. I. *sempre pp*

Ob. *sempre pp*

Cl. *pp* *sempre pp*

Fag. *pp*

Cor. D. *pp* a. 2.

Cor. B. *pp* a. 2.

Tr. *pp*

Tp. *pp*

arco *pp* *sempre pp* *pp* *sempre pp*

Fl. *cresc.* *più cresc.* *f* *più f*

Ob. *cresc.* *più cresc.* *f* *più f*

Cl. *cresc.* *più cresc.* *f* *più f*

Fag. *cresc.* *più cresc.* *f* *più f*

Cor. D. *cresc.* *cresc.* a. 2. *cresc.* a. 2. *f* *più f*

Cor. B. *cresc.* *cresc.* a. 2. *cresc.* *f* *più f*

Tr. *cresc.* *cresc.* *f* *più f*

Tp. *cresc.* *più cresc.* *f* *più f*

Bassi. *cresc.* *più cresc.* *f* *più f*

Detailed description of the musical score: This page contains a full orchestral score for 15 instruments. The woodwind section (Flute I, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are marked *sempre pp* (pianissimo) throughout the first system. The brass section (Trumpets, Trombones, Trumpet, and Tuba) is marked *pp*. The string section includes *arco* (arco) markings. The second system shows a dynamic shift for all instruments, with woodwinds and strings marked *cresc.* (crescendo) and brass marked *cresc.* and *a. 2.* (second ending). The final system shows a further increase in dynamics, with woodwinds and strings marked *più cresc.* and *f* (forte), and brass marked *f* and *più f* (pianissimo). The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

Fl. a. 2.
Ob.
Cl.
Fag. a. 2.
Cor. D.
Cor. B.
Tr.
Tp.

This system contains the first seven staves of the score. From top to bottom: Flute (a. 2.), Oboe, Clarinet, Bassoon (a. 2.), Cor Anglais (D), Cor Anglais (B), and Trumpet. The music is written in a common time signature with a key signature of one flat. The flute and bassoon parts include a first ending marked 'a. 2.'. The trumpet part features a triplet of eighth notes. The woodwinds and brass play a rhythmic pattern of eighth notes.

Fl. a. 2.
Ob.
Cl.
Fag. a. 2.
Cor. D.
Cor. B.
Tr.
Tp.

This system contains the second seven staves of the score, continuing from the first system. The instrumentation remains the same. The music continues with a similar rhythmic pattern. The flute and bassoon parts include a first ending marked 'a. 2.'. The woodwinds and brass play a rhythmic pattern of eighth notes. The score concludes with a final measure marked with a fermata.

1. *pp*

Fl. *sempre pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. D. *pp*

Cor. B. *pp*

Tr. *pp*

Tp. *pp*

Cor. I. *pp*

sempre pp

2. Fl. I. *cresc.*

Ob. I. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. D. *cresc.*

Cor. B. *cresc.*

Tr. *f*

Tp. *p cresc.*

f ff pp

pp *pp* *stringendo il tempo.*

Fl. *pp* *pp* *cresc.*

Ob. *pp* *pp* *cresc.*

Cl. *pp* *pp* *cresc.*

Fag. I. *pp* *pp* *cresc. a 2.*

Fag. II. *pp* *pp* *cresc.*

Cor. D. *sempre pp* *pp* *cresc.*

Tr. *pp* *pp* *cresc.*

Tp. *pp* *pp* *cresc.*

stringendo il tempo.

sempre pp *pp* *cresc.*

sempre pp *pp* *cresc.*

sempre pp *pp* *cresc.*

pp *pp* *cresc.*

Presto. 0 - 116.

Fl. *ff* *f* *p* *stacc.* **1.**

Ob. *ff* *f* *p* *stacc.* **1.**

Cl. *ff* *f* *p* *stacc.* **1.**

Fag. *ff* *f* *p* *stacc.* **1.**

Cor. D. *ff* *f* *p* *stacc.* **1.**

Cor. B. *ff* *f* *p* *stacc.* **1.**

Tr. *ff* *f* *p* *stacc.* **1.**

Tb. *ff* *f* *p* *stacc.* **1.**

Presto. 0 - 116. *ff* *f* *p* **1.**

ff *f* *f* *f* **1.**

Ob.I. *p* *cresc.*

Cl. *p* *cresc.*

Fag. *fp* *cresc.*

Cor. D. *p* *cresc.*

Fl. I. *cresc.*

Ob. *p* *cresc.* *fp* *cresc.*

Cl. *p* *cresc.* *fp* *cresc.*

Fag. *p* *cresc.* *fp* *cresc.*

Cor. D. *p* *cresc.* *fp* *cresc.*

Tr. *f* *fp* *cresc.*

Tb. *fp* *cresc.*

Bassi. *fp* *cresc.*

Fl. *f* *dim.* *p* *cresc.* *cresc.*

Ob. *f* *dim.* *p cresc.* *cresc.*

Cl. *f* *dim.* *p cresc.* *cresc.*

Fag. *f* *dim.* *p* *cresc.*

Cor. D. *f* *dim.* *p* *cresc.*

Cor. B. *f* *dim.* *p cresc.*

Tr. *cresc. f* *dim.* *p* *cresc.*

Tbi. *cresc.* *f* *dim.* *p* *cresc.*

f *dim.* *p cresc.*

f *dim.* *p cresc.*

f *dim.* *p cresc.*

f *dim.* *p cresc.*

f *dim.* *p cresc.*

f *dim.* *p cresc.*

Fl. *ff* *dim.* *sempre più p*

Ob. *ff* *dim.* *sempre più p*

Cl. *ff* *dim.* *sempre più p*

Fag. *ff* *dim.* *sempre più p*

Cor. D. *ff* *dim.* *sempre più p*

Cor. B. *ff* *dim.* *sempre più p*

Tr. *ff* *dim.* *sempre più p*

Tbi. *f* *dim.* *sempre più p*

f *dim.* *sempre più p*

f *dim.* *sempre più p*

f *dim.* *sempre più p*

f *dim.* *sempre più p*

f *dim.* *sempre più p*

poco rit. **Molto vivace.** ♩ - 116.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

Tbi.

poco rit. **Molto vivace.** ♩ - 116.

poco rit. **Molto vivace.** ♩ - 116.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Tr.

Tp.

Ritmo di tre battute.

Fl. *p*

Ob. *sempre p*

Cl. *sempre p*

Fag. *sempre p*

Tp.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. B. *p*

Tp. *p*

dimin.

arco

p dimin.

arco

p dimin.

arco

p dimin.

arco

pizz.

This image shows a page of a musical score for a symphony orchestra. The score is arranged in two systems of staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor. D and Cor. B), Trumpets (Tr.), and Trombones (Tp.). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'a2.' (second octave), 'ff.' (fortissimo), and 'fp.' (pianissimo). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features complex rhythmic patterns and dynamic contrasts.

Fl.
Ob.
Cl.
Fag.
C. r.
D.
Cor. B.
Tr.
Cresc.
arco

8
Fl.
Ob.
Cl.
Fag.
Cor. D.
Cor. B.
Tr.
Tp.
Bassi

ii 2.

Fl. a 2.

Ob. a 2.

Cl. a 2.

Fag. a 2.

Cor. D a 2.

Cor. B a 2.

Tr. a 2.

Tp. a 2.

p

cresc.

6.

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

Tr.

Tp.

f

III

Adagio molto e cantabile. ♩ - 60.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Corni in Es.

Trombe in B.

Timpani in B.F.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Adagio molto e cantabile. ♩ - 60.

Adagio molto e cantabile. ♩ - 60.

mezza voce

Vel.

Cl.

Fag.

Cor. B.

Cor. Es.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Cl. *dolce* *cresc.* *p* *più p* *pp*

Fag. *dolce* *cresc.* *p* *più p* *pp*

Cor. B *dolce* *cresc.* *p* *più p* *pp*

Cor. Es *dolce* *p*

Tp. *p*

cresc. *p* *più p* *pp*

cresc. *p* *più p* *pp*

cresc. *p* *più p* *pp*

Bassi *p* *cresc.* *p* *più p* *pp*

Andante moderato. ♩ = 60.

Fl. I *p* *cresc.*

Ob. I *p* *cresc.* *morendo*

Cl. *cresc.* *cresc.* *cresc.* *morendo*

Fag. *cresc.* *p* *cresc.* *morendo*

Andante moderato. ♩ = 60.

Cor. B *cresc.* *p* *cresc.* *morendo*

espressivo *cresc.* *espressivo* *p* *cresc.* *morendo*

cresc. *p* *cresc.* *morendo*

Vel. *cresc.* *p* *cresc.* *morendo*

Basso *cresc.* *p* *cresc.* *morendo*

Cl.
Fag.
Cor. B.
Cor. Es.
arco dolce pizz.
Vel.

Cl.
Fag.
Cor. B.
Cor. Es.
cresc.

Andante moderato.

Fl. *cresc.* *cresc.* *pp*

Ob. *cresc.* *cresc.* *morendo*

Cl. *cresc.* *cresc.* *morendo*

Fag. *cresc.* *cresc.* *morendo*

Cor. B. *cresc.* *cresc.* *morendo*

Andante moderato.

Andante moderato.

cresc. *cresc.* *morendo*

cresc. *cresc.* *morendo*

Vel. *cresc.* *cresc.* *morendo*

Basso. *cresc.* *cresc.* *morendo*

cresc. *cresc.* *morendo*

Fl. *cresc.* *cresc.* *pp*

Ob. *cresc.* *cresc.* *morendo*

Fag. *cresc.* *cresc.* *morendo*

Cor. B. *cresc.* *cresc.* *morendo*

cresc. *cresc.* *morendo*

cresc. pizz. *cresc.* *morendo*

cresc. pizz. *cresc.* *morendo*

cresc. *cresc.* *morendo*

cresc. pizz. *cresc.* *morendo*

cresc. *cresc.* *morendo*

Fl. I. *cresc.* *p*

Ob. I. *cresc.* *p*

Cl. *p*

Fag. *p*

Cor. B. *p*

Cor. Es. *Cor. II.* *cresc.* *p*

Tp. *cresc.* *dimin.* *p*

The first system of the score includes parts for Flute I, Oboe I, Clarinet, Bassoon, Horn B, Horn E-flat, Trumpet, and strings. The woodwinds and trumpet parts feature dynamic markings such as *cresc.* and *p*. The strings play a rhythmic accompaniment.

Fl. I.

Ob.

Cl.

Fag.

Cor. B.

Cor. Es.

Tp.

The second system continues the orchestral texture with woodwinds and strings. The woodwinds play sustained notes and melodic lines, while the strings maintain their rhythmic accompaniment.

Fl. I.

Ob. I.

Cl.

Fag.

Cor. B.

Cor. Es.

Tp.

dimin.

cresc.

p

3

Fl. *più p* *pp* *cresc.* *a 2.* *f*

Ob. *più p* *pp* *cresc.* *a 2.* *f*

Cl. *più p* *pp* *cresc.* *a 2.* *f*

Fag. *più p* *pp* *cresc.* *a 2.* *f* *Fag. I.*

Cor. B *più p* *pp* *cresc.* *a 2.* *f*

Cor. Es *più p* *pp* *cresc.* *a 2.* *f* *Cor. 2.*

Tr. *pp* *cresc.* *f*

Tp. *più p* *pp* *cresc.* *f*

più p *pp* *cresc.* *f* *espress*

più p *pp* *cresc.* *f* *arco*

più p *pp* *cresc.* *f* *arco*

Fl. 1. *dolce* *cantabile* *cresc. poco a poco*

Ob. 1. *dolce* *cantabile* *cresc. poco a poco*

Cl. 1. *dolce* *cresc. poco a poco*

Fag. *dolce* *cresc. poco a poco* *a 2.*

Cor. B *dolce* *cresc. poco a poco*

Cor. Es *dolce* *cresc. poco a poco*

dolce pizz. *cresc. poco a poco* *arco*

pizz. *cresc. poco a poco* *arco*

pizz. *cresc. poco a poco* *arco* *Basso.*

Vel. cresc. poco a poco

Fl. *a 2.*

Ob. *a 2.*

Cl.

Fag. *a 2.*

Cor. B *a 2.*

Cor. Es

Tr.

f

tr.

Fl. *F.I.*

Ob. *Ob. I.*

Cl.

Fag.

Cor. B *a 2.*

Cor. Es *a 2.*

Tr.

Tp.

p

pp

p

Fl. *pp cresc. p cresc.*

Ob. *p cresc. p cresc.*

Cl. *pp cresc. p cresc.*

Fag. *pp cresc. p cresc.*

Cor. B *pp cresc. p cresc.*

Cor. Es *pp cresc. p cresc.*

pp cresc. p dolce pizz. cresc.

pp cresc. p pizz. cresc.

pp cresc. p cresc.

Cl. I. *cresc.*

Fag. I. *cresc.*

Fl. *p dolce cresc.*

Ob. *p dolce cresc.*

Cl. *p dolce cresc.*

Fag. *p dolce cresc.*

Cor. B *p cresc.*

Cor. Es *p cresc.*

Tr. *p cresc.*

Tp. *p cresc.*

cantabile. dolce arco pizz. cresc.

arco pizz. cresc.

arco pizz. cresc.

cresc.

Fl. *cresc.* *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. B *p*

Fl. *cresc. ff* *dimin.* *p* *pp* *cresc.*

Ob. *cresc. ff* *dimin.* *p* *pp* *cresc.*

Cl. *cresc. ff* *dimin.* *p* *pp* *cresc.*

Fag. *cresc. ff* *dimin.* *p* *pp* *cresc.*

Cor. B *cresc. ff* *dimin.* *p* *pp* *cresc.*

Cor. Es *cresc.*

Tr. *ff* *p*

Tp. *ff* *p*

cresc. arco *ff* *dimin.* *p* *pp* *cresc.*

cresc. arco *ff* *dimin.* *p* *pp* *cresc.*

cresc. ff *dimin.* *p* *pp* *cresc.*

Fl. *cresc.* *f*

Ob. *p*

Cl. *f* *dimin.*

Fag. *p* *dimin.*

Cor. B *p* *sempre dimin.*

Cor. Es *p*

Tr. *cresc.* *f* *p*

Tp. *p* *dimin.*

f *p* *pp*

p *sempre dimin.*

p *sempre dimin.*

p *pizz.* *sempre dimin.*

Fl. I. *pp* *cresc.* *f* *p* *f* *pp*

Ob. I. *pp* *cresc.* *f* *p* *f* *pp*

Cl. *sempre pp* *cresc.* *f* *p* *f* *pp*

Fag. *sempre pp* *cresc.* *f* *p* *f* *pp*

Cor. B *sempre pp* *cresc.* *f* *p* *f* *pp*

Cor. Es *sempre pp* *cresc.* *f* *p* *f* *pp*

Tr. *sempre pp* *cresc.* *f* *fp* *p* *f* *pp*

Tp. *sempre pp* *cresc.* *f* *fp* *p* *f* *pp*

pp *cresc.* *f* *fp* *p* *f* *pp*

sempre pp *cresc.* *f* *fp* *p* *f* *pizz.*

sempre pp *cresc.* *f* *fp* *p* *f* *pizz.*

sempre pp *cresc.* *f* *fp* *p* *f* *pizz.*

pp *cresc.* *f* *fp* *p* *f* *pizz.*

IV

Presto. $\text{♩} = 96.$

Flauti. *ff*

Oboi. *ff*

Clarineti in B. *ff*

Fagotti. *ff*

Contrafagotto. *ff*

Corni in D. *ff*

Corni in B. *ff*

Trombe in D. *ff*

Timpani in D.A. *ff*

Presto. $\text{♩} = 96.$

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Tr. *ff*

Tp. *ff*

dimin. p

^{*)} Selon le caractère d'un Récitatif, mais in Tempo.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Ctr. Fag. *ff*

Cor. D. *ff*

Cor. B. *ff*

Tr.

Tp.

Vcl. *f*

Basso. *f*

Allegro ma non troppo. $\text{♩} = 88$. Tempo I.

Fl. *f* *pp* *f*

Ob. *f* *pp* *f*

Cl. *f* *pp* *f*

Fag. *f* *pp* *f*

Tr. *f* *pp* *f*

B. *f* *pp* *f*

Allegro ma non troppo. $\text{♩} = 88$. Tempo I.

Cor. D. *f* *pp* *f*

Cor. B. *f* *pp* *f*

Tr. *f* *pp* *f*

Tp. *f* *pp* *f*

Allegro ma non troppo. $\text{♩} = 88$. Tempo I.

pp *f*

pp *f*

pp *f*

pp *f*

Poco Adagio.

Bassi. *dim. ritard.*

Vivace.
Fl. I.

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Fag. *p*

Tempo I.

Vivace.

pizz.

Tempo I.

pizz.

pizz.

Vcl. *pizz.*

arco.

f Bassi. *dimin.*

Adagio cantabile.

Tempo I. Allegro.

Fl. I. *dolce.* *dolce.* *p*

Ob. I. *p* *cresc.*

Cl. I. *p* *cresc.*

Fag. *dolce.* *p*

Adagio cantabile. Tempo I. Allegro.

Cor. D. *p*

Cor. B. *p*

Adagio cantabile. Tempo I. Allegro.

p *cresc.* *ff*

Fag. I.

cresc. p *cresc. p*

Fag. *p* *p* *cresc.*

arco *p* *sempre p* *cresc.*

Vel. *p* *sempre p* *cresc.*

Basso. *sempre p* *sempre p* *cresc.*

Fag. *p* *cresc. p*

p *cresc.* *p*

p *cresc.* *p*

p *cresc.* *p*

Fag. *arco.* *arco. p dolce.* *p*

Fag. *cresc.* *p*

This system contains five staves of music. The top staff is for the Bassoon (Fag.), with dynamic markings *cresc.* and *p*. The second staff is for Clarinet, the third for Bassoon, the fourth for Contrabassoon, and the fifth for Bass. All staves show melodic lines with various articulations and dynamics.

Fag. *cresc.*

This system contains five staves of music. The top staff is for the Bassoon (Fag.), with the dynamic marking *cresc.*. The other staves are for Clarinet, Bassoon, Contrabassoon, and Bass. The music continues with melodic and harmonic development.

F1. *f*
Ob.
Cl.
Fag.
Ctr. Fag.
Cor. D.
Tr.
Tp.
Bassi. *f*

This system contains ten staves of music. The top staff is for Flute 1 (F1.), with the dynamic marking *f*. The other staves are for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Ctr. Fag.), Cor Anglais (Cor. D.), Trumpet (Tr.), Trombone (Tp.), and Bass (Bassi.). The music features complex textures and dynamics.

Fl.

Ob.

Cl.

Fag.

Ctr.
Fag.

Cor.
D.

Tr.

Tp.

Fl.

Ob.

Cl.

Fag.

Ctr.
Fag.

Cor.
D.

Tr.

Tp.

non legato

non legato

Fl.

Ob.

Cl.

Fag.

Ctr.
Fag.

Cor.
D.

Tr.

Tp.

sempre f

Fl.

Ob.

Cl.

Fag.

Ctr.
Fag.

Cor.
D.

Tr.

Tp.

sempre f

Fl.

Ob.

Cl.

Fag.

Cor. D.

Tr.

Tp.

Ctr. Fag.

a 2.

a 2.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Tr.

Tp.

Ctr. Fag.

poco ritenente.

poco ritenente.

poco ritenente.

p

Poco Adagio. **Tempo I.**

Fl.

Ob.

Ci.

Fag.

Tr.

Cor. D.

Tr.

Tp.

Vcl.

Basso.

f

p

cresc. f

p f

f

f

f

p

f

p f

f

f

f

p

f

p f

Presto.

Flauti. *a. 2.* *ff*

Oboi. *a. 2.* *ff*

Clarineti in A. *ff*

Fagotti. *ff*

Contrafagotto. *ff*

Corni in D. **Presto.** *ff*

Corni in B. *ff*

Trombe in D. *ff*

Timpani in D.A. *ff*

Violino I. **Presto.** *ff*

Violino II. *ff*

Viola. *ff*

Bariton Solo.

Violoncello, e Basso. *ff*

Recitativo.

p *colla voce.*

p *colla voce.*

p *colla voce.*

O Freun - - de, nicht die - se Töne! *p* *colla voce.* sondern lasst uns an - - - ge -

Fl.

Ob.

Cl.

Fag.

Ctr. Fag.

Cor. D.

Tr.

Tp.

nehmere an - stimmen, und freu - - - - - denvollere.

ad libit.

Allegro assai

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Allegro assai

Corni in D.

Corni in B.

Trombe.

Timpani.

Violino I.

Violino II.

Viola.

Allegro assai

Soprano.

Alto.

Tenore.

Basso.

SOLI.

Soprano.

Alto.

Tenore.

Basso.

CORO.

Violoncello,
e Basso.

Freude,

Freu - de, Freude, schöner Götterfunken, Tochter aus E - ly - si - um,

Freude!

Freude!

Bassi.

pizz.

p

p *cresc.* *cresc.*

cresc. *cresc.* *cresc.*

cresc.

wir be-tre-ten feu-er-trun-ken, Himmlis-chen Hei-lig-thum! Dei-ne Zauber bin-den wie-der, was die Mo-de streng-gut-heit, al-

cresc.

cresc. f
p
cresc. f
a. 2.
cresc. f

f
f

p
f arco.
p
f arco.
p
f arco.

p
f

- - le Menschen werden Brü-der, wo dein sanfter Flü-gel weilt.

f
f
f

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

arco.
p
f

sempre f
sempre f
sempre f
sempre f

sempre f
sempre f
sempre f
sempre f

p dolce.

- le Menschen werden Brüder, wo dein sanfter Flügel weilt.
- le Menschen werden Brüder, wo dein sanfter Flügel weilt.
- le Menschen werden Brüder, wo dein sanfter Flügel weilt.

sempre f

p dolce.
Fl. 1. 2.

p

p dolce.
Fag. 1. 2.

Werein holdes Weib er-run-gen, mische seinen Ju-bel ein!

Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein!

Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein!

Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein! Ja,

Vel.
pl

cresc.
p
cresc.

cresc.
dimin.
cresc.

cresc. *sf* *dimin.*
cresc. *sf* *dimin.*
cresc. *sf* *dimin.*
cresc. *sf* *dimin.*

Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.
 Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.
 Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.
 — wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.

f
Ja,

cresc.
dimin.
f
Bassi.

a2.
dimin. *p*
dimin. *p*
dimin. *p*
dimin. *p*

f *dimin.* *p*
f *dimin.* *p*
f *dimin.* *p*

f *poco cresc.* *dimin.* *p*
f *poco cresc.* *dimin.* *p*
f *poco cresc.* *dimin.* *p*

f *sf* *dimin.* *p*
 Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-denrund! Und — wer's nie ge-kannt, der stehle weinend sich aus diesem Bund.
dimin.
f *sf* *dimin.* *p*
 Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-denrund! Und — wer's nie ge-kannt, der stehle weinend sich aus diesem Bund.
dimin.
f *sf* *dimin.* *p*
 Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-denrund! Und — wer's nie ge-kannt, der stehle weinend sich aus diesem Bund.
dimin.
f *sf* *dimin.* *p*
 wer auch nur ei-ne See-le sein nennt auf dem Er-denrund! Und — wer's nie ge-kannt, der stehle weinend sich aus diesem Bund.
poco cresc. *dimin.* *p*

Cl. 1.
 Fag. 1.
 Cor. 2.
 cresc.
 tr.
 uns und Re-ben, ei-nen Freund ge-prüft im Tod, Wol-lust ward dem Würmge-ge-ben,
 uns und Re-ben, ei-nen Freund ge-prüft im Tod, Wol-lust ward dem Würmge-ge-ben,
 uns und Re-ben, ei-nen Freund ge-prüft im Tod, Wol-lust ward dem Würmge-ge-ben,
 uns und Re-ben, ei-nen Freund ge-prüft im Tod, Wol-lust ward dem Würmge-ge-ben,
 cresc.
 tr.

This system contains the first six staves of the musical score. The top four staves (Soprano, Alto, Tenor, Bass) feature a complex rhythmic pattern with frequent trills and sixteenth-note runs. The bottom two staves (Cello/Double Bass and Bassoon) provide a more rhythmic accompaniment with sustained notes and occasional trills.

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

This system contains the seventh through tenth staves. The top four staves continue the vocal parts with the lyrics. The bottom staff is a Bassoon part, marked 'Bassi.' and featuring a rhythmic accompaniment with trills.

This section of the score is for string and woodwind instruments. It consists of several systems of staves. The top system includes a violin I part with a melodic line and a violin II part with a more rhythmic accompaniment. Below these are staves for viola, cello, and double bass. The bottom system includes staves for flute, oboe, and bassoon. The music is characterized by dense textures, often with sixteenth-note patterns. Dynamic markings such as *molto tenuto* and *ff* are used throughout. A section marked *a. 2.* (second ending) is present in the lower systems.

This section is a vocal score for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "Gott, steht vor Gott, vor Gott, vor Gott." The music is written in a simple, homophonic style with a steady rhythm. Each voice part has its own staff, and the lyrics are printed below the corresponding staves. Dynamic markings include *ff* and *molto tenuto*.

ALLA MARCIA.

Allegro assai vivace. ♩ - 84.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Contrafagotto.

Allegro assai vivace. ♩ - 84.

Corni in D.

Corni in B.

Tromba I in D.
Tromba II in B.

Timpani.

Triangolo.

Cinelli.

Gran Tamburo.

Violino I.

Violino II.

Viola.

Tenore Solo.

Tenore I.

Tenore II.

Bassi.

Violoncello,
e Basso.

CORO

This musical score is written for piano and consists of two systems of staves. The first system includes a vocal line and four piano accompaniment staves. The vocal line begins with a *pp* dynamic marking. The piano accompaniment features a complex texture with multiple voices, including a prominent left-hand bass line with a *pp* marking. The second system continues the vocal line and piano accompaniment, with a *pp* marking in the vocal line and a *pp sempre* marking in the piano accompaniment. The score concludes with several empty staves, indicating the end of the piece.

This musical score consists of 18 staves. The first five staves are grouped together and feature the dynamic marking *sempre pp* (pianissimo) repeated on each staff. The first staff has a complex melodic line with many beamed notes. The second staff has a similar melodic line. The third staff has a more rhythmic, chordal texture. The fourth and fifth staves are bass lines with a steady eighth-note pattern. The sixth and seventh staves continue the rhythmic pattern from the fourth and fifth staves. The eighth and ninth staves are mostly empty, with some notes appearing in the eighth staff. The tenth and eleventh staves are also mostly empty. The twelfth and thirteenth staves have a few notes, with the dynamic marking *pp* (pianissimo) appearing on each. The fourteenth, fifteenth, and sixteenth staves are empty. The seventeenth and eighteenth staves have a few notes, with the dynamic marking *pp* appearing on the seventeenth staff.

pp

sempre pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Froh, froh, wie seine Son-nen, sei-ne Son-nen flie-gen,

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

fro, wie sei-ne Son-nen flie-gen durch des Himmels prächt'-gen Plan, lau-fet, Brü-der, en-re Bahn, lau-fet,

poco cresc.

poco cresc.

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

Brü - der, eu - re Bahn, — freudig, wie ein Held zum Sie - gen, wie ein Held — zum Sie - gen, lau - fet. Brü - der,

poco f

più f *f* *più f*

più f *f* *più f*

f *più f* *f* *più f*

più f *f* *più f*

eu - re Bahn, wie ein Held.

Lau - fet, Brü - der, eu - re Bahn, — freu - dig wie ein Held zum Sie - gen, wie ein Held —

Lau - fet, Brü - der, eu - re Bahn, — freu - dig wie ein Held zum Sie - gen, wie ein Held —

Lau - fet, Brü - der, eu - re Bahn, — freu - dig wie ein Held zum Sie - gen, wie ein Held —

Bassi.

più f *f* *più f*

Musical score for orchestra and voices. The score includes multiple staves for woodwinds, strings, and vocal parts. The score includes dynamic markings like *ff* and *sempref*, and a section with German lyrics:

— zum Sie - gen, freu - dig, freu - dig wie ein Held, ein Held zum Sie - gen.

— zum Sie - gen, freu dig, freu dig wie ein Held — zum Sie - - gen.

— zum Sie - gen, freu dig, freu dig wie ein Held — zum Sie - - gen.

— zum Sie - gen, freu dig, freu dig wie ein Held — zum Sie - - gen.

Tromba II. in D.

Ni. (Diese 6 Takte können nicht vom Chor, wohl aber vom Solosänger ausgelassen werden.)

sempref

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

sempre ff

sf

a 2.

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

sempre ff

sf

a 2.

Bassi.

Fl.
Ob.
Cl.
Fag.

Flute, Oboe, Clarinet, and Bassoon staves. The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts provide harmonic support with chords and moving lines. The Bassoon part has a rhythmic, eighth-note pattern. Dynamics include *sf* and *f*. A rehearsal mark 'a 2' is present in the Clarinet part.

Cor. D
Cor. B

Trumpet D and Trumpet B staves. The Trumpet D part has a melodic line with slurs and accents. The Trumpet B part has a rhythmic, eighth-note pattern. Dynamics include *sf* and *f*.

Fl.
Ob.
Cl.
Fag.

Flute, Oboe, Clarinet, and Bassoon staves. The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts provide harmonic support with chords and moving lines. The Bassoon part has a rhythmic, eighth-note pattern. Dynamics include *sf* and *f*. A rehearsal mark 'a 2' is present in the Flute part.

Cor. D
Cor. B

Trumpet D and Trumpet B staves. The Trumpet D part has a melodic line with slurs and accents. The Trumpet B part has a rhythmic, eighth-note pattern. Dynamics include *sf* and *f*.

Fl. I.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Fl.

Ob.

Cl.

Fag.

Cor. D.

Cor. B.

Fl.
Ob.
Cl.
Fag.
Cor.
D.

This system of musical notation includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. D.). The woodwinds play complex, often chromatic passages with frequent accidentals. The strings provide a rhythmic and harmonic foundation with dense textures. Dynamic markings such as *sf* (sforzando) are used throughout to indicate accents and intensity.

Fl.
Ob.
Cl.
Fag.
Cor.
D.

This system continues the musical score for the woodwinds and strings. The woodwind parts feature intricate melodic lines with many accidentals, while the strings maintain a complex rhythmic pattern. The dynamic markings, including *sf*, are consistent with the first system, emphasizing the dramatic and textured nature of the music.

First system of musical score, featuring piano accompaniment with multiple staves. The music is in G major and 4/4 time. Dynamics include *ff* (fortissimo).

Second system of musical score, featuring piano accompaniment with multiple staves. The music continues in G major and 4/4 time. Dynamics include *ff* (fortissimo).

Third system of musical score, featuring piano accompaniment with multiple staves. The music continues in G major and 4/4 time. Dynamics include *ff* (fortissimo).

CORO

Soprano. *f* Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - *sf*

Alto. *f* Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - *sf*

Tenore. *f* Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - *sf*

Basso. *f* Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - *sf*

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be -

Choral section with vocal parts (Soprano, Alto, Tenore, Basso) and piano accompaniment. The lyrics are: "Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be -". Dynamics include *f* (forte) and *sf* (sforzando).

System 1: Treble and bass staves with chords and rhythmic patterns.

System 2: Treble and bass staves with chords and rhythmic patterns.

System 3: Treble and bass staves with chords and rhythmic patterns.

System 4: Treble and bass staves with lyrics and musical notation.

tre - ten feu - er - trun - ken, Himmli - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der,
 tre - ten feu - er - trun - ken, Himmli - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der,
 tre - ten feu - er - trun - ken, Himmli - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der,
 tre - ten feu - er - trun - ken, Himmli - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der,

was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel
 was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel
 was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel
 was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel

weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - - le Men - schen
 weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - - le Men - schen
 weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - - le Men - schen
 weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - - le Men - schen

wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.
 wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.
 wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.
 wer - den Brüder, wo dein sanf - ter Flü - gel weilt.

Andante maestoso 72.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Andante maestoso 72.

Corni in D.

Timpani.

Tromboni.
Alto e Tenore.
Basso.

Andante maestoso 72.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

C
O
R
O

Violoncello.

Basso.

Seid um - schlungen, Mil -

Seid um - schlungen, Mil -

Seid umschlungen, Mil - li - o - nen! Diesen Kuss der ganzen Welt! Seid um - schlungen.

Seid umschlungen, Mil - li - o - nen! Diesen Kuss der ganzen Welt! Seid um - schlungen, Mil -

- li - o - nen! Die - sen Kuss der gan - zen Welt!
 - li - o - nen! Die - sen Kuss der gan - zen Welt!
 Mil li - o - nen! Die - sen Kuss der gan - zen Welt! Brü - der! ü - berm Ster - nen.
 - li - o - nen! Die - sen Kuss der gan - zen Welt! Brü - der! ü - berm Ster - nen.

Brü - der! ü - berm Ster - nen - zelt
 Brü - der! ü - berm Ster - nen - zelt muss
 zelt mussein lie - ber Va - ter woh - nen. Brü - der! ü - berm Ster - nen - zelt muss
 zelt mussein lie - ber Va - ter woh - nen. Brü - der! ü - berm Ster - nen - zelt muss

Adagio ma non troppo, ma divoto $\text{♩} = 60$.

First system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the left hand. Dynamics include *p* and *cresc.*

Adagio ma non troppo, ma divoto $\text{♩} = 60$.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part continues with the sixteenth-note pattern. Dynamics include *p*.

Adagio ma non troppo, ma divoto $\text{♩} = 60$.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part continues with the sixteenth-note pattern. Dynamics include *p* and *cresc.*

mus - s ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,
— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,
— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,
— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,

Fourth system of musical notation. It includes four vocal lines and piano accompaniment. The piano part continues with the sixteenth-note pattern. Dynamics include *p* and *cresc.*

Allegro energico, sempre ben marcato. *d.* 84.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Allegro energico, sempre ben marcato. *d.* 84.

Corni in D.

Corni in D.

Trombe in D.

Timpani in D.A.

Alto.

Tromboni. Tenore.

Basso.

Allegro energico, sempre ben marcato. *d.* 84.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

C O R O.

Fren - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, —

Seid — um — schlun - gen Mi - li - o - nen!

wir be-tre - ten feu - er-trun - ken, Himm - li - sche dein Hei - lighum! Freu - del!
 Die - sen Kuss der gan - zen Welt! Seid um - schlun - gen,
 Seid um - schlun - gen,
 Freu - de, schö - ner Güt - terfun - ken,

This musical score consists of several systems of staves. The top system includes a vocal line and two piano accompaniment lines. The second system features a vocal line and two piano accompaniment lines. The third system includes a vocal line and two piano accompaniment lines. The fourth system features a vocal line and two piano accompaniment lines. The fifth system includes a vocal line and two piano accompaniment lines. The sixth system features a vocal line and two piano accompaniment lines. The seventh system includes a vocal line and two piano accompaniment lines. The eighth system features a vocal line and two piano accompaniment lines. The ninth system includes a vocal line and two piano accompaniment lines. The tenth system features a vocal line and two piano accompaniment lines.

The lyrics are in German and are written below the vocal line. The lyrics are:

Freu-de! Wir be-tre-ten dein Hei-
 Mi-li-o-nen! Die-sen Kuss der gan-zen Welt!
 Mi-li-o-nen! Die-sen Kuss der gan-zen Welt!
 Toch-ter aus E-ly-si-um, wir be-tre-ten feu-ertrun-ken, Himm-li-sche, dein Hei-ligthum! Seid

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature is one sharp (F#) and the time signature is 4/4.

- lig - thum!
 Freu - de! Freu - de! wir be - tre - tend ein
 Freu - de, schö - ner Göt - terfun - ken, Toch - teraus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 um - schlun - gen, Mi - li - o - nen! Die - sen Kuss der

Musical score for page 156, featuring multiple staves of instrumental and vocal music. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The lyrics are in German and appear in the lower portion of the page.

Lyrics:

Seid um schlun - gen, Mil - li o - nen!
 Hei - lig - thum! Freu - de, schö - ner Göt - ter fun - ken, Toch - ter aus E - ly - si - um,
 Himmlische dein Hei - ligthum! Freu - de! Freu - de!
 gan - zen Welt,

Die - sen Kuss der gan - zen Welt, die - sen Kuss der
 wir be - tre - ten feu - ertrun - ken, Him - m - lische, dein Hei - ligthum, dein Hei -
 wir be - tre - ten dein Hei - ligthum,
 die - sen Kuss der gan - zen Welt,

gan - zen Welt, der gan - zen Welt! Freu - de, schö - ner Göt - terfun - ken,
 - lighthum! Seid um - schlun - gen,
 dein Hei - die - sen Kuss der gan - zen Welt! Freu - del

f f f f f f
ff f f f f
f f f f f f

wir betre - ten feu - ertrun - ken, Himm - li - sche dein Hei - - - - - lig - thum! Seid
 Mil - li - o - nen! Die - sen Kuss der gan - zen Welt,
 - - - - - lig thum, dein Hei - - - - - lig - thum!
 Freu - de! Wir be - tre - ten dein Hei - - - - - lig - thum!

Mil - li - o - nen! Mil - li - o - nen! Die - sen Kuss, die
 Himm - lische, dein Hei - ligthum! Seid um - schlun - gen, Mil - li - o - nen!
 - - gen, seid um - schlun - gen, Mil - li - o - nen!
 gan - zen Welt! Freu - deschö - ner Göt - terfun - ken, Toch - ter aus E - ly - si - um,

- - sen Kuss der gan - zen Welt, der gan - zen Welt, -
 Die - sen Kuss der gan - zen, gan - zen Welt! *f* *f*
 Die - sen Kuss der gan - zen Welt, der gan - zen *ff*
 wir be - tre - ten feu - ertrun - ken, Himm - lische, dein Hei - - lig - thum! Seid

Freu - de, schö - ner Göt - terfun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten, Himm - li - sche, dein
Welt! Seid um schlun - gen, Mil - li - o - nen!
um - schlun - gen, Mil - li - o - nen! Die - sen Kuss der

sempre non legato

der gan - zen Welt!
 Hei - - - - - ligthum!
 Die - - - - - sen Kuss der gan - zen Welt!
 gan - zen, gan - - - - - zen Welt! Ihr stürzt nie - der, Mil - li -

p cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

Such' ihn ü - bermSter - nen.zelt,

Ah - nest du den Schö - pfer, Welt!

o - nen?

cresc.

cresc.

cresc.
f f
f
p

f f
f
p
p

f
f
p
p

cresc.
cresc.
cresc.
cresc.

Such ihn ü - berm Ster - nen zelt! Brü - der! Brüder, ü - berm Ster - nen zelt muss
 Such ihn ü - berm Ster - nen zelt! Brü - der! Brüder, ü - berm Ster - nen zelt muss
 Such ihn ü - berm Ster - nen zelt! Brü - der! Brüder, ü - berm Ster - nen zelt muss
 Such ihn ü - berm Ster - nen zelt! Brü - der! Brüder, ü - berm Ster - nen zelt muss

f f
f
p
p

f
f
p
p

Musical score for page 167, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It includes dynamic markings such as *p*, *più p*, and *pp*. The lyrics are:

— ein lie. ber Va. ter woh. nen, ein — lie. ber Va. ter woh. — nen.

— ein lie. ber Va. ter woh. nen, ein — lie. ber Va. ter woh. — nen.

— ein lie. ber Va. ter woh. nen, ein — lie. ber Va. ter woh. — nen.

— ein lie. ber Va. ter woh. nen, ein — lie. ber Va. ter woh. — nen.

Allegro ma non tanto. $\text{♩} = 120$.

Flauto piccolo.

Flauti.

Oboi.

Clarineti.

Fagotti.

Contrafagotto.

Corni.

Corni.

Trombe.

Timpani.

Tromboni.
 } Alto e Tenore.
 } Basso.

Violino I. II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Allegro ma non tanto. $\text{♩} = 120$.

Allegro ma non tanto. $\text{♩} = 120$.

sempre pp

Freu - de, Tochter aus E -

First system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation, consisting of five empty staves.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). Dynamics include *sempre pp* (pianissimo) and *pp* (pianissimo).

Fourth system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The lyrics are:
Freu - de, Tochteraus E - ly - sium!
Freu - de Tochteraus E - ly - sium
ly - sium!

Fifth system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). Dynamics include *pp* (pianissimo).

Fl. I.

Ob. I.

pp

pp I.

II.

I.

II.

pp

pp

sempre pp

sempre pp

pizz.

pizz.

Toch - ter, Tochter aus E - ly - sium!

Dei - ne Zauber, deine Zauber

Toch - ter, Tochter aus E - ly - sium!

Deine Zauber, deine Zauber

Toch - ter, Tochter aus E - ly - sium!

Deine Zauber,

Toch - ter, Tochteraus E - ly - sium!

pp

pizz.

Fl. I.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

cresc. poco a poco.

bin - den wie - der, dei - ne Zau - ber bin - den wie - der, was die Mo.de strenggetheilt, dei - ne Zauber,

bin - den wie - der, deine Zauber, deine Zauber bin - den wie - der, bin - - - den

dei - ne Zauber bin - den wie - der, bin - - - den, bin - den wie - der, dei - ne Zauber, deine Zauber

Deine Zauber, deine Zauber bin - den wie - der, dei - ne Zau - ber bin - den

cresc. poco a poco.

Fl. I.

deine Zauber bin - den wie - der, was die Mo.de streng getheilt.
 bin - den wie - der, was die Mo.de streng getheilt.
 bin - den wie - der, was die Mo.de streng getheilt.
 wie der, was die Mo.de streng getheilt.
 Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng
 Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng
 Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng
 Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng

arco.
p cresc.

Poco Adagio.

Musical score for the first system, featuring five staves with piano and bass clefs. The music includes dynamic markings such as *f*, *ff*, *p*, and *cresc.* (crescendo).

Poco Adagio.

Musical score for the second system, featuring two staves with piano and bass clefs. The music includes dynamic markings such as *f*, *ff*, *p*, and *cresc.* (crescendo).

Musical score for the third system, featuring five staves with piano and bass clefs. It includes vocal lines with lyrics and a Bass line. The music includes dynamic markings such as *ff*, *p*, and *cresc.* (crescendo).

— ge-theilt. Al - le Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden
 — ge-theilt. Al - le Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden
 — ge-theilt. Al - le Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden
 — ge-theilt. Al - le Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden
 Bass.

Tempo I.

First system of musical notation, consisting of five staves. The music is in 2/4 time and G major. It begins with a piano (*p*) dynamic and includes several crescendo (*cresc.*) markings. The notation includes chords, eighth notes, and sixteenth notes.

Tempo I.

Second system of musical notation, consisting of five staves. It continues the piece with piano (*p*) and crescendo (*cresc.*) markings. The notation includes chords and eighth notes.

Tempo I.

Third system of musical notation, consisting of five staves. It includes a *p dolce* marking and a piano (*p*) dynamic. The system concludes with a crescendo (*cresc.*) marking. The notation includes chords and eighth notes.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are in German. The piano part includes *p* and *percresc.* markings.

Brüder, wo dein sanf - ter Flügel weit. — Deine Zauber, deine Zauber bin - den
 Brüder, wo dein sanf - ter Flügel weit. — Deine Zauber, deine Zauber bin - den
 Brüder, wo dein sanf - ter Flügel weit. — Deine Zauber, deine Zauber bin - den
 Brüder, wo dein sanf - ter Flügel weit. — Deine Zauber, deine Zauber bin - den

Poco Adagio.

Musical score for the first system, featuring piano and bass staves with various musical notations including dynamics like 'f' and 'p'.

Poco Adagio.

Musical score for the second system, featuring piano and bass staves with various musical notations including dynamics like 'f'.

Poco Adagio.

Musical score for the third system, featuring piano and bass staves with various musical notations including dynamics like 'f' and 'p'.

Al - le Menschen, al - le, al - - le Menschen werden Brü der - wo dein sanf -

Al - le Menschen, al - le, al - - le Menschen werden Brü der - wo dein sanf -

Al - le Menschen, al - le, al - - le Menschen werden Brü der - wo dein sanf -

Al - le Menschen, al - le al - - le Menschen werden Brü der - wo dein sanf -

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

Musical score for the fourth system, featuring piano and bass staves with lyrics and musical notations including dynamics like 'f' and 'p'.

System 1: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music consists of whole notes and rests.

System 2: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music consists of whole notes and rests.

System 3: Two staves of music. The top staff is treble clef and the bottom is bass clef. The music consists of eighth notes and rests.

System 4: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. This system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "ter Flügel weit, dein sanfter Flügel". The piano part features triplets and a crescendo. The word "cresc." appears above the piano part in the final two measures.

System 5: One staff of music in bass clef, consisting of eighth notes and rests.

Poco Allegro, stringendo il tempo, sempre più Allegro.

First system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff has a bass clef. The music includes various rhythmic patterns and dynamic markings such as *cresc.* (crescendo).

Poco Allegro, stringendo il tempo, sempre più Allegro.

Second system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef. The music includes various rhythmic patterns and dynamic markings such as *cresc.* (crescendo).

Poco Allegro, stringendo il tempo, sempre più Allegro.

Third system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef. The music includes various rhythmic patterns and dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo).

Fourth system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef. The music includes various rhythmic patterns and dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The text "Flügel weit." (Wings wide) is written above the top staff, and "weit." (wide) is written above the second staff.

Prestissimo. $\text{♩} = 132$.

Flauto piccolo.

Flauti.

Oboi.

Clarineti.

Fagotti.

Contrafagotto.

Corni.

Corni.

Trombe.

Timpani.

Tromboni.
 { Alto e Tenore.
 { Basso.

Triangolo.

Cinelli, e Gran Tamburo.

Prestissimo. $\text{♩} = 132$.

Violino I.

Violino II.

Viola.

Soprano.

Atto.

Tenore.

Basso.

Violoncello e Basso.

C
C
R
O.

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

This page contains musical notation for a hymn. It features multiple staves for instruments and voices. The lyrics are:

Ster - nen - zelt muss ein lie - ber Va - ter, ein lie - ber Va - ter, woh - - - nen, ein

The notation includes various musical symbols such as clefs, time signatures, and dynamic markings (e.g., *f*). The lyrics are written below the vocal staves.

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen

Vcl.

Basso.

ff sf

- - zen Welt! Freude, Freude, schöner Göt - ter - funken! schöner
 - - zen Welt! Freude, Freude, schöner Göt - ter - funken! schöner
 - - zen Welt! Freude, Freude, schöner Göt - ter - funken! schöner
 - - zen Welt! Freude, Freude, schöner Göt - ter - funken! schöner

Maestoso. ♩ = 60.

First system of musical notation, including piano and bass staves. It features complex rhythmic patterns, dynamic markings such as *a. 2.*, *ff*, and *cresc.*, and a tempo marking of *Maestoso. ♩ = 60.*

Maestoso. ♩ = 60.

Second system of musical notation, continuing the piano and bass parts. It includes dynamic markings like *ff* and *p*, and a tempo marking of *Maestoso. ♩ = 60.*

Maestoso. ♩ = 60.

Third system of musical notation, featuring piano and bass staves. It includes dynamic markings like *ff* and *p*, and a tempo marking of *Maestoso. ♩ = 60.*

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "Göt - - - ter - funken! Toeh - - - teraus E-ly - sium!". The score includes dynamic markings like *ff* and *p*, and a tempo marking of *Maestoso. ♩ = 60.*

This page of musical score is a complex arrangement for a large ensemble, likely a symphony or concert band. It consists of 21 staves, organized into several systems. The top system includes five staves, the middle system has six staves, and the bottom system has five staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *sf* (sforzando) are used throughout. The score shows a progression from a steady, rhythmic accompaniment in the first half to a more complex, textured passage in the second half, characterized by overlapping rhythmic patterns and increased density. The bottom system features a prominent bass line with a driving eighth-note pattern.

This page of musical score is a complex orchestral arrangement, likely for a piano and orchestra. It consists of several systems of staves. The top system includes five staves: two treble clefs and three bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) and *sempre ff* (sempre fortissimo) are used throughout. The second system also has five staves, with the first two in treble clef and the last three in bass clef. It includes a *sempre ff* marking and a *a. 2.* (second ending) marking. The third system has four staves, with the first two in treble clef and the last two in bass clef. The fourth system has four staves, with the first two in treble clef and the last two in bass clef. The fifth system has four staves, with the first two in treble clef and the last two in bass clef. The sixth system has four staves, with the first two in treble clef and the last two in bass clef. The seventh system has four staves, with the first two in treble clef and the last two in bass clef. The eighth system has four staves, with the first two in treble clef and the last two in bass clef. The ninth system has four staves, with the first two in treble clef and the last two in bass clef. The tenth system has four staves, with the first two in treble clef and the last two in bass clef. The notation is highly detailed, with many slurs, ties, and articulation marks. The overall style is characteristic of late 19th or early 20th-century musical notation.