

Letzter Satz der 9. Symphonie.

L. van Beethoven, Op. 125.

Pianoforte.

Presto. $\text{♩} = 96.$

ff

R. *

* R.

Im Charakter eines Recitativs, aber im

f Bassi.

* R. *

Tempo.

dim. p ff

R. * R.

* R. R. *

B.I.

f

*

Allegro, ma non troppo. ♩ = 88.

Viol.
pp
Piano part with a continuous eighth-note accompaniment. A slur covers the first two measures. A fermata is placed over the first measure of the violin part.

Piano part continues with eighth-note accompaniment. A slur covers the first two measures. A fermata is placed over the first measure of the violin part. A star symbol is present at the end of the system.

Trbe.
sempre pp
Trumpet part with a melodic line. Piano part continues with eighth-note accompaniment. A slur covers the first two measures. A star symbol is present at the end of the system.

Tempo I.
ff
Piano part with a melodic line. A slur covers the first two measures. A star symbol is present at the end of the system.

poco Adagio. Fl. Ob. Vivace.
dim. ritard.
p
Flute and Oboe part with a melodic line. Piano part continues with eighth-note accompaniment. A slur covers the first two measures. A star symbol is present at the end of the system.

Clar. Fag.
Clarinet and Bassoon part with a melodic line. Piano part continues with eighth-note accompaniment. A slur covers the first two measures.

Tempo I.

Adagio cantabile.

Bl. I. 2

Tempo I. Allegro.

Tempo I. Allegro.

Allegro assai. $\text{♩} = 80.$

ff *p* *Vel.*
Basso.

cresc. *p*

cresc. *p* *Vel.*

Viola.
Fag.
sempre p

cresc.

First system of musical notation, piano (p).

Second system of musical notation, piano (p), with a crescendo (cresc.) marking.

Third system of musical notation, marked **A** Viol. I.

Fourth system of musical notation, piano (p), with a crescendo (cresc.) marking.

Fifth system of musical notation, piano (p), with a crescendo (cresc.) marking.

Sixth system of musical notation, piano (p).

Bl. I.

B

Musical score for section B, measures 1-12. The score is written for a single instrument in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and melodic lines. The first six measures are marked with a forte dynamic (*f*) and include the instruction *Red.* and an asterisk (*). The last six measures are marked with a fortissimo dynamic (*ff*) and also include *Red.* and an asterisk (*). The notation includes various chord voicings and melodic fragments.

1.

2.

C

Musical score for section C, measures 13-20. The score is written for a single instrument in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and melodic lines. The first two measures are marked with a forte dynamic (*f*) and include the instruction *Red.* and an asterisk (*). The last two measures are marked with a fortissimo dynamic (*ff*) and also include *Red.* and an asterisk (*). The notation includes various chord voicings and melodic fragments.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings like *ff* and *poco Adagio*. It also features a *3* (triple) marking and a *Q* (ritardando) marking.

Third system of musical notation, including tempo markings like *Tempo I* and *poco Adagio*. It also features a *p* (piano) marking and a *f* (forte) marking.

Fourth system of musical notation, including the tempo marking *Presto* and dynamic marking *ff*. It also features a *Q* (ritardando) marking.

Fifth system of musical notation, showing a continuation of the piece with various notes and rests. It includes a *Q* (ritardando) marking.

Sixth system of musical notation, including dynamic markings like *ff* and *poco Adagio*. It also features a *Q* (ritardando) marking.

Bariton Solo.
Recit.

O Freun - - - - de, nicht die - se Tö.ne!

son.dern lasst uns an - - - - ge - neh.me.re an - stimmen,

und freu - - - - den.vol.le.re.

Allegro assai.

Bariton Solo.

Freu.de, Freu - de, Freu.de, schö.ner

Chor-Bass.

Freu.de, Freu.de!

Allegro assai.

Göt-ter-fun-ken, Toch-ter aus E - li - si-um! Wir be-tre-ten feu-er-trun-ken,

Him-mli-sche, dein Hei - ligthum! Dei-ne Zau-ber bin - den wie - der, was die Mo - de

streng ge - theilt, al - - le Menschen wer - den Brü - der, wo dein sanfter Flü - gel weilt.

dolce

CHOR.

Alt. **D** *f*

Ten. Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt, al -

Bass. Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt, al -

Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt, al -

f

D *f*

*) Das Doppelsystem unmittelbar unter dem Chor enthält die vier Chorstimmen auf zwei Systeme zusammenge-drängt; diese Einrichtung dürfte unter Umständen willkommen sein.

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.

p dolce

SOLO.

Sopran. Wer ein hol-des

Alt. Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, wer ein hol-des

Tenor. Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, wer ein hol-des

Bariton. Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, wer ein hol-des

Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, wer ein hol-des

dolce

Weib er_rungen, mischeseinen Ju_bel ein! Ja, wer auch nur ei_ne See_le

Weib er_rungen, mischeseinen Ju_bel ein! Ja, wer auch nur ei_ne See_le

Weib er_rungen, mischesei_nen Ju_bel ein! Ja, wer auch nur ei_ne See_le

Weib er_rungen, mischeseinen Ju_bel ein! Ja, wer auch nur ei_ne See_le

sein nennt auf dem Erdenrund! Und wer's nie ge_kannt, der stehle weinend sich aus die_sem Bund.

sein nennt auf dem Erdenrund! Und wer's nie ge_kannt, der stehle weinend sich aus die_sem Bund.

sein nennt auf dem Erdenrund! Und wer's nie ge_kannt, der stehle weinend sich aus die_sem Bund.

sein nennt auf dem Erdenrund! Und wer's nie ge_kannt, der stehle weinend sich aus die_sem Bund.

Chor-Bass.

Ja

Tenor Solo.

Freu - - de trin.ken

Freu - - de trin.ken

F *tr.* *tr.*

sempre p

Alt Solo.

Al - - le Gu.ten,

al - le We.sen an den Brü.sten der Na - tur, al - le Gu.ten,

al - le We.sen an den Brü.sten der Na - tur, al - le Gu.ten,

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Sopran Solo.

Küs - - se gab sie

al - le Bö.sen fol.gen ih - rer Ro.sen - spur. Küs - se gab sie

al - le Bö.sen fol.gen ih - rer Ro.sen - spur. Küs - se gab sie

al - le Bö.sen fol.gen ih - rer Ro.sen - spur. Küs - se gab sie

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

vor Gott, vor Gott. *ff*

vor Gott, vor Gott. *ff*

vor Gott, vor Gott. *ff*

vor Gott, vor Gott. *ff*

molto tenuto

ff *p*
trem.

Allegro assai vivace alla Marcia. ♩ = 84.

pp 1 1

Fag. Contrafag. Gran Tamb.

Clar. *pp* B.I.

Viol. **H** *sempre pp*

Tenor Solo.

Froh, froh, wie sei-ne Son-nen, sei-ne

pp

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

poco cresc.

I

durch des Him - mels prächt' - gen Plan, lau - fet, Brü - der,

eu - re Bahn, lau - fet, Brü - der, eu - re Bahn, —

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

poco f

— zum Sie - gen. lau - fet, Brü - der, eu - re Bahn, —

CHOR.

Tenor I.
Lau - fet, Brü - der, eu - re Bahn, — freu - dig, wie ein

Tenor II.
Lau - fet, Brü - der, eu - re Bahn, — freu - dig, wie ein

Bass.
Lau - fet, Brü - der, eu - re Bahn, — freu - dig, wie ein

più f

wie ein — Held — zum Sie - - -

Held zum Sie - gen, wie ein Held — zum Sie - gen,

Held zum Sie - gen, wie ein Held — zum Sie - gen,

Held zum Sie - gen, wie ein Held — zum Sie - gen,

f *più f*

- gen, freu - dig, freu - dig, wie ein -
 freu - dig, freu - dig, wie ein Held
 freu - dig, freu - dig, wie ein Held
 freu - dig, freu - dig, wie ein Held
 freu - dig, freu - dig, wie ein Held
 zum Sie - gen!
 Held, ein - Held - zum Sie - gen!
 zum Sie - gen!
 zum Sie - gen!
 zum Sie - gen!
 zum Sie - gen!

ff
sempre ff
K

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a key with two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *mf* and *f*.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation. The right hand features a dense texture of chords and sixteenth notes. The left hand has a more rhythmic accompaniment. Dynamic markings include *mf* and *f*. A first ending bracket is visible at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamic markings include *mf* and *f*. A first ending bracket is visible at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamic markings include *mf* and *f*.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamic markings include *mf* and *f*. A first ending bracket is visible at the end of the system.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes a dynamic marking of *sf* (sforzando) in the bass line.

Second system of musical notation, continuing the piece with complex chordal textures in both staves.

Third system of musical notation, featuring a first ending bracket labeled '8' above the treble staff.

Fourth system of musical notation, showing a change in harmonic structure with various accidentals.

Fifth system of musical notation, including a first ending bracket labeled '8' and a dynamic marking of *L* (Lento) above the treble staff.

Sixth system of musical notation, featuring a first ending bracket labeled '8' and a dynamic marking of *sf* (sforzando) in the treble staff.

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *ff*. A rehearsal mark *Ed.* is present in the bass staff.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Dynamics include *f*. A rehearsal mark *Ed.* is present in the bass staff.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment is steady. Dynamics include *f*.

Fourth system of the piano score. The right hand features a very active and dense melodic texture. The left hand accompaniment is also active. Dynamics include *ff*. A rehearsal mark *Ed.* is present in the bass staff.

Fifth system of the piano score, featuring woodwind entries. The top staff is labeled *Cor.* and the bottom staff is labeled *Ob. Fag.*. Dynamics include *dim.*, *p*, and *più p*. Rehearsal marks *Ed.* are present in the bass staff.

Sixth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is steady. Dynamics include *pp* and *cresc.*. Rehearsal marks *Ed.* are present in the bass staff.

M

CHOR.

Sopr. Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Alt. Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Ten. Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Bass. Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

M

li - si - um, wir be - tre - ten feu - er - trun - ken,

li - si - um, wir be - tre - ten feu - er - trun - ken,

li - si - um, wir be - tre - ten feu - er - trun - ken,

li - si - um, wir be - tre - ten feu - er - trun - ken,

Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber

Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber

Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber

Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber

bin - den - wie - der, was die - Mo - de streng ge - theilt. Al -

bin - den wie - der, was die - Mo - de streng ge - theilt. Al -

bin - den - wie - der, was die - Mo - de streng ge - theilt. Al -

bin - den wie - der, was die Mo - de streng ge - theilt. Al -

le Men - schen wer - den Brü - der, wo dein sanf - ter

le Men - schen wer - den Brü - der, wo dein sanf - ter

le Men - schen wer - den Brü - der, wo dein sanf - ter

le Men - schen wer - den Brü - der, wo dein sanf - ter

Detailed description: This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "le Men - schen wer - den Brü - der, wo dein sanf - ter".

Flü - gel weit; dei - ne Zau - ber bin - den wie - der,

Flü - gel weit; dei - ne Zau - ber bin - den wie - der,

Flü - gel weit; dei - ne Zau - ber bin - den wie - der,

Flü - gel weit; dei - ne Zau - ber bin - den wie - der,

Detailed description: This system contains the next four vocal staves and the next two staves of the piano accompaniment. The vocal parts continue with the lyrics: "Flü - gel weit; dei - ne Zau - ber bin - den wie - der,". The piano accompaniment continues with similar harmonic and rhythmic patterns. The key signature and time signature remain the same as in the first system.

was die Mo - de streng ge - theilt; al - - le Men - schen

was die Mo - de streng ge - theilt; al - - le Men - schen

was die Mo - de streng ge - theilt; al - - le Men - schen

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

ff

ff

ff

ff

f

f

f

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

Andante maestoso. $\text{♩} = 72$.

CHOR.

Seid um - schlun - gen, Mil - li - o - nen! Die - sen Kuss der gan - zen
 Seid um - schlun - gen, Mil - li - o - nen! Die - sen Kuss der gan - zen

Andante maestoso. $\text{♩} = 72$.

Seid um - schlun - gen, Mil - - - li - -
 Seid um - schlun - gen, Mil - - - li - -
 Welt! Seid um - schlun - gen, Mil - - - li - -
 Welt! Seid um - schlun - gen, Mil - - - li - -

o - nen! Die - - sen Kuss der gan - - zen

o - nen! Die - - sen Kuss der gan - - zen

o - nen! Die - - sen Kuss der gan - - zen

o - nen! Die - - sen Kuss der gan - - zen

N

Welt!

Welt!

Welt! Brü - der! ü - berm Ster - nen - zelt muss ein lie - ber Va - ter

Welt! Brü - der! ü - berm Ster - nen - zelt muss ein lie - ber Va - ter

N

Brü - der! ü - berm Ster - nen - zelt
 Brü - der! ü - berm Ster - nen - zelt muss
 wohnen. Brü - der! ü - berm Ster - nen - zelt muss

muss 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.

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

p *cresc.*
 Ihr stürzt nie-der, Mil - li -
cresc.
 Ihr stürzt nieder, Mil - li -
cresc.
 Ihr stürzt nie-der, Mil - li -
cresc.
 Ihr stürzt nie-der, Mil - li -

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

cresc. *p* *cresc.*

cresc. *ff* *pp* *cresc.*
 o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
cresc. *ff* *pp* *cresc.*
 o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
cresc. *ff* *pp* *cresc.*
 o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
cresc. *ff* *pp* *cresc.*

cresc. *ff* *pp* *cresc.*

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

zelt! Ue - ber Ster - nen muss er woh - nen,

zelt! Ue - ber Ster - nen muss er woh - nen,

zelt! Ue - ber Ster - nen muss er woh - nen,

zelt! Ue - ber Ster - nen muss er woh - nen,

Ad. *

ü - - ber Ster - - nen muss er

ü - - ber Ster - - nen muss er

ü - - ber Ster - - nen

ü - - ber Ster - - nen

woh - - - - - nen.
 woh - - - - - nen.
 muss er woh - - - - - nen.
 muss er woh - - - - - nen.

Allegro energico, sempre ben marcato. $\text{♩} = 84.$

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 Seid - um - - - schlun - gen, Mil - li - - -

Allegro energico, sempre ben marcato. $\text{♩} = 84.$

li - si - um! — Wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 o - - - nen, die - sen Kuss der gan - zen

Hei - ligthum! Freu - de!
 Welt, seid um - schun - gen, Mil - li -
 Seid um - schun - gen, Mil - li -

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Ten. Alt.
 Bass.

lig - thum!
 Freu - de! wir be - tre - tend ein Hei - lig -
 li - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 o - nen! Die - sen Kuss der gan - zen
 Seid um - schlun - gen, Mil - li -
 thum! Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 Hei - ligthum! Freu - de!
 Welt,

o - nen! Die - sen Kuss der gan - zen
 li - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 Freu - de! wir be - tre - ten dein Hei - die - sen
 Welt, die - sen Kuss der gan - zen
 Hei - lig - thum, dein Hei - lig - thum, dein
 Kuss der gan - zen Welt, die - sen

f f f f f f f

V. A. 1295.

Welt, der gan - zen Welt! *P* Freu - de, schö - ner
 - lig - thum! *ff* Seid um -
 Hei -
 Kuss der gan - zen Welt!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German. The bottom two staves are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first vocal line starts with a piano (*P*) dynamic and includes the lyrics 'Welt, der gan - zen Welt!'. The second vocal line starts with a fortissimo (*ff*) dynamic and includes 'Freu - de, schö - ner - lig - thum!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

f *f* *f* *f* *P*

The second system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two sharps. The system begins with four measures of piano accompaniment, each marked with a forte (*f*) dynamic. The fifth measure starts with a piano (*P*) dynamic and features a more complex, flowing melodic line in the right hand.

Göt - ter - fun - ken, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 schlun - gen, Mil - li - o - nen, die - sen
 Freu - de! Freu - de! wir be -

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in German. The bottom two staves are piano accompaniment in bass clef. The key signature has two sharps. The first vocal line includes the lyrics 'Göt - ter - fun - ken, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein'. The second vocal line includes 'schlun - gen, Mil - li - o - nen, die - sen'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

f *f*

The fourth system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two sharps. The system begins with two measures of piano accompaniment, each marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

R

- - lighthum!
 Welt!
 Welt! Ihr stürzt nie - - der Mil - - li - o - - nen?
p
R
f *pp*

cresc.
 Such' ihn
 Ah - - nest du den Schö - - pfer, Welt?
p *pp*

cresc.
cresc.

cresc.
Such' ihn ü - - berm
cresc.
ü - - berm Ster - - nen_zelt!
cresc.
Such' ihn ü - - berm
cresc.
Such' ihn ü - - berm

f. *f.* *f.* *p.*
Ster - - nen_zelt! Brü - der! Brü.der! ü - - berm
f. *f.* *f.* *p.*
Ster - - nen_zelt! Brü - der! Brü.der! ü - - berm
f. *f.* *f.* *p.*
Ster - - nen_zelt! Brü - der! Brü.der! ü - - berm
f. *f.* *f.* *p.*
Ster - - nen_zelt! Brü - der! Brü.der! ü - - berm

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

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

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

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

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

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

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

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

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

Piano introduction in D major, 2/4 time. The right hand features a rapid sixteenth-note melody, while the left hand plays a steady eighth-note accompaniment.

SOLO.

Sopran.
Alt. Freu - de, Toch.ter aus E - li - si.um!

Tenor.
Freu - de, Toch.ter aus E - li - si.um!

Bariton.
Freu - de, Toch.ter aus E - li - si.um!

sempre pp

Vocal solo section for Soprano, Alto, Tenor, and Baritone. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Piano accompaniment for the first vocal entry, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

Freu - de, Toch.ter aus E - li - si.um!

Freu - de, Toch.ter aus E - li - si.um!

Freu - de, Toch.ter aus E - li - si.um!

Freu - de, Toch.ter aus E - li - si.um!

sempre pp

Vocal solo section for Soprano, Alto, Tenor, and Baritone. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

Dei - ne Zau - ber, dei - ne Zau - ber bin - den - wie - der,
 Dei - ne Zau - ber, dei - ne Zau - ber bin - den - wie - der,
 Dei - ne Zau - ber, dei - ne Zau - ber bin - den

dei - ne - Zau - ber - bin - den - wie - der, -
 dei - ne Zau - ber, dei - ne Zau - ber bin - den -
 wie - der, - bin - den, bin - den
 Dei - ne Zau - ber, dei - ne Zau - ber bin - den - wie - der, -

was die Mo - de streng ge - theilt, dei - ne Zau - ber, dei - ne Zau - ber
 wie - der, - bin - den, bin - den
 wie - der, dei - ne Zau - ber, dei - ne Zau - ber bin - den -
 dei - ne - Zau - ber - bin - den - wie - der, -

S

bin - den wie - der, was die Mode streng _____ geheilt.

SOLO.

wie - der, was _____ die Mode streng _____ geheilt.

wie - der, was die Mode streng _____ geheilt.

was die Mode streng _____ geheilt.

p cresc.

Dei.neZauber, dei.ne Zauber bin - den wie - der, bin - den wie - der, was die Mode

p cresc.

Dei.neZauber, dei.ne Zauber bin - den wie - der, bin - den wie - der, was die Mode

p cresc.

Dei.neZauber, dei.ne Zauber bin - den wie - der, bin - den wie - der, was die Mode

p cresc.

Dei.neZauber, dei.ne Zauber bin - den wie - der, bin - den wie - der, was die Mode

p cresc.

S.

cresc.

f

Poco Adagio.

Men-schen wer-den Brü-der, wo dein sanf-ter Flü-gel weit...

Men-schen wer-den Brü-der, wo dein sanf-ter Flü-gel weit...

Men-schen wer-den Brü-der, wo dein sanf-ter Flü-gel weit...

Men-schen wer-den Brü-der, wo dein sanf-ter Flü-gel weit...

Poco Adagio.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Tempo I.

Dei-ne Zau-ber, dei-ne Zau-ber

Dei-ne Zau-ber, dei-ne Zau-ber

Dei-ne Zau-ber, dei-ne Zau-ber

Dei-ne Zau-ber, dei-ne Zau-ber

Dei-ne Zau-ber, dei-ne Zau-ber

Tempo I.

Ad. * *cresc.*

bin - den wie - der, was die Mo - de streng ge - theilt.

bin - den wie - der, was die Mo - de streng ge - theilt.

bin - den wie - der, was die Mo - de streng ge - theilt.

bin - den wie - der, was die Mo - de streng ge - theilt.

8.....

Al - - le Men.schen, al - le

Al - - le Men.schen, al - le

Al - - le Men.schen, al - le

Al - - le Men.schen, al - le

V. A. 1295.

Poco Adagio.

SOLO.

Al - le Men.schen, al - le, al - - le

Al - le Men.schen, al - le, al - - le

Al - le Men.schen, al - le, al - - le

Al - le Men.schen, al - le, al - - le

Poco Adagio.

CHOR.

Men.schen, al - le Men.schen, al - le Menschen,

Men.schen, al - le Men.schen, al - le Menschen,

Men.schen, al - le Men.schen, al - le Menschen,

Men.schen, al - le Men.schen, al - le Menschen,

Poco Adagio.

Men - schen wer - den Brü - der, wo dein sanf - - - -

Men - schen wer - den Brü - der, wo dein sanf - - - -

Men - schen wer - den Brü - der, wo dein sanf - - - -

Men - schen wer - den Brü - der, wo dein sanf - - - -

p *cresc.*

ad. *

ter Flü - gel weit,

ter Flü - gel weit,

ter Flü - gel weit, dein

p *cresc.*

ad. * *ad.* * *ad.* *

dein sanfter Flügel weit. *cresc.*
 dein sanfter Flügel weit. *cresc.*
 Flügel weit, dein sanfter Flügel weit. *cresc.*
 sanfter Flügel weit. *cresc.*

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

Poco Allegro, stringendo il tempo, sempre più Allegro.

pp *cresc.*

Prestissimo. $\text{♩} = 132.$

CHOR.

Seid umschlungen, Mil - li - o - nen, *f*
 Seid umschlungen, Mil - li - o - nen, *f*
 Seid umschlungen, Mil - li - o - nen, *f*
 Seid umschlungen, Mil - li - o - nen, *f*

Prestissimo. $\text{♩} = 132.$

ff *f* *f* *ff* *f*

Die sen Kuss der ganzen Welt, der ganzen Welt!

Die sen Kuss der ganzen Welt, der ganzen Welt!

Die sen Kuss der ganzen Welt, der ganzen Welt!

Die sen Kuss der ganzen Welt, der ganzen Welt!

Brüder! ü - berm Ster - nen - zelt muss ein lie - ber -

Brüder! ü - berm Ster - nen - zelt muss ein lie - ber -

Brüder! ü - berm Ster - nen - zelt muss ein lie - ber -

Brüder! ü - berm Ster - nen - zelt muss ein lie - ber -

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

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

V. A. 1295.

Va - ter, ein lie - ber Va - ter woh - - - nen, ein lie - ber

Va - ter, ein lie - ber Va - ter woh - - - nen, ein lie - ber

Va - ter, ein lie - ber Va - ter woh - - - nen, ein lie - ber

Va - ter, ein lie - ber Va - ter woh - - - nen, ein lie - ber

♩. * ♩. * ♩. * ♩. *

Va - ter woh - nen. Seid um - schlungen, seid um - schlungen!

Va - ter woh - nen. Seid um - schlungen, seid um - schlungen!

Va - ter woh - nen. Seid um - schlungen, seid um - schlungen!

Va - ter woh - nen. Seid um - schlungen, seid um - schlungen!

♩. * ♩. * ♩. * ♩. *

ff

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

ff

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

ff

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

ff

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

8.....

ff

ad. * *ad.*

T

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

ff *f*

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

ff *f*

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

ff *f*

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

T

8.....

ff *f* *f* *f*

Welt! der gan - zen Welt! der gan - zen, gan - -
 Welt! der gan - zen Welt! der gan - zen, gan - -
 Welt! der gan - zen Welt! der gan - zen, gan - -
 Welt! der gan - zen Welt! der gan - zen, gan - -

Ad. * *Ad.* * *Ad.* *

- - - - - zen Welt, der gan -
 - - - - - zen Welt, der gan -
 - - - - - zen Welt, der gan -
 - - - - - zen Welt, der gan -

- zen Welt! Freu.de, Freude, schö.ner
 - zen Welt! Freu.de, Freude, schö.ner
 - zen Welt! Freu.de, Freude, schö.ner
 - zen Welt! Freu.de, Freude, schö.ner

Göt - - ter - fun.ken! schöner Göt - -
 Göt - - ter - fun.ken! schöner Göt - -
 Göt - - ter - fun.ken! schöner Göt - -
 Göt - - ter - fun.ken! schöner Göt - -

*Ad. * Ad. * f sf ff*

V. A. 1295.

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

Maestoso. $\text{♩} = 60.$

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

ter aus E - li - si.um! Freu - de, schö - - - ner

Maestoso. $\text{♩} = 60.$

p *cresc.* *f*

p *cresc.* *f*

Prestissimo.

Göt - terfun - ken! Göt - ter - fun - ken!
Göt - terfun - ken! Göt - ter - fun - ken!
Göt - terfun - ken! Göt - ter - fun - ken!
Göt - terfun - ken! Göt - ter - fun - ken!

Prestissimo.

ff
sempre ff
f
sempre ff