



L. VAN BEETHOVEN

AN DIE FREUDE

Schlusschor der 9. Symphonie

OP. 125

Klavierauszug von Carl Reinecke

(Das zwischen Klavierstimme und Chor
stehende Doppelsystem enthält zur Erleichterung des Einübens
die vier Chorstimmen auf zwei Systeme zusammengezogen)

Bearbeitung Eigentum der Verleger

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V.A. 1295

Letzter Satz der 9. Symphonie.

Presto. $\text{♩} = 96.$

L. van Beethoven, Op. 125.

Pianoforte.

Im Charakter eines Recitativs, aber im

Tempo.

Allegro, ma non troppo. ♩ = 88.

Viol.

pp

Ad.

Ad.

Trbe.

sempre pp

Tempo I.

ff

Ad.

poco Adagio.

Fl. Ob. *Vivace.*

dim. ritard.

Fag.

Clar.

Fag.

Tempo I.

First system of musical notation for piano. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo is marked "Tempo I.". The first measure has a dynamic marking of *f*. The piece concludes with a *dim.* (diminuendo) marking.

Adagio cantabile.

Bl. I.

Tempo I. Allegro.

Second system of musical notation for piano. It is divided into two parts. The first part is marked "Adagio cantabile." and features a dynamic of *p dolce*. The second part is marked "Tempo I. Allegro." and begins with a dynamic of *p*. The key signature remains two flats.

Third system of musical notation for piano. It continues the piano accompaniment. Dynamics include *p*, *cresc.* (crescendo), and *ff* (fortissimo). There are markings for *Red.* (ritardando) and asterisks indicating specific performance instructions.

Ob.

Allegro assai. $\text{♩} = 80$.

Fourth system of musical notation for piano, including parts for woodwinds. The piano part has dynamics *p* and *p dolce*. The woodwind parts are for Oboe (Ob.), Bassoon (Fag.), Oboe Clarinet (Ob. Cl.), and Cor Anglais (Cor.). The tempo is "Allegro assai. $\text{♩} = 80$ ".

Tempo I. Allegro.

Fifth system of musical notation for piano, including parts for Basses (Bassi) and Trumpets (Trbe.). The piano part has a dynamic of *f*. The tempo is "Tempo I. Allegro.". There are markings for *Red.* and asterisks.

Sixth system of musical notation for piano. It features a dynamic of *sf* (sforzando). There are markings for *Red.* and asterisks.

Allegro assai. $\text{♩} = 80.$

ff *Vel.* *p*
Basso.

cresc. *p*

cresc. *p* *Vel.*

Viola. *Fag.* *sempre p*

cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the grand staff. It includes a crescendo (*cresc.*) marking in the middle of the system and a piano (*p*) dynamic marking towards the end. The melodic lines in both staves continue with similar rhythmic patterns.

Third system of musical notation, starting with a section labeled **A** for Violin I (*Viol. I.*). The treble clef staff contains the violin part, which features a melodic line with eighth notes and rests. The grand staff continues with piano accompaniment.

Fourth system of musical notation, featuring a crescendo (*cresc.*) marking. The piano accompaniment in the grand staff becomes more active with sixteenth-note patterns in the bass clef.

Fifth system of musical notation, starting with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The violin part continues its melodic line, and the piano accompaniment maintains its rhythmic texture.

Sixth system of musical notation, the final system on the page. It continues the musical themes established in the previous systems, with the violin and piano parts concluding the passage.

Bl. I.

B

First system of section B. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes and rests. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

Second system of section B. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes and rests. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

Third system of section B. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes and rests. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

1.

2.

C

First system of section C. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

Second system of section C. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

Third system of section C. Treble staff contains chords with slurs. Bass staff contains a melodic line with eighth notes. Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation. The bass clef staff begins with a forte dynamic marking *ff*. The tempo marking *poco Adagio.* is placed below the staff. There are several asterisks (*) marking specific measures.

Third system of musical notation. The tempo marking *Tempo I.* is placed at the end of the system. The first measure of the bass clef staff has a piano dynamic marking *p*. The tempo marking *poco ritenente* is placed below the first measure.

Fourth system of musical notation. The tempo marking *Presto.* is placed above the treble clef staff. The bass clef staff has a forte dynamic marking *ff* in the latter part of the system.

Fifth system of musical notation. The treble clef staff contains several measures of music. An asterisk (*) is placed below the bass clef staff in the final measure.

Sixth system of musical notation. The treble clef staff has a forte dynamic marking *ff* in the final measure. The tempo marking *poco Adagio.* is placed below the staff. There are asterisks (*) marking specific measures.

Bariton Solo.
Recit.

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

p

Ed.

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

colla voce

f

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

ad lib.

f

Allegro assai.

Bariton Solo.

Freu.de, Freu - de, Freu.de, schö.ner

f

Chor-Bass.

Allegro assai.

Freu.de, Freu.de!

dolce

pp

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

Him-mli-sche, dein Hei - lighum! 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-gelweilt.

dolce

CHOR.

Alt. D
f

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

Bass. f

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

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

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

p dolce

Sopran.

Alt.

Tenor.

Bariton.

SOLO.

Wer ein hol-des

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

Wem der gro.sse 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

Ja

E

CHOR.

Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und -
 Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und -
 Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und -
 — wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und -

E

— wer's nie ge - konnt, der steh - le wei - nend sich aus die - sem Bund.
 — wer's nie ge - konnt, der steh - le wei - nend sich aus die - sem Bund.
 — wer's nie ge - konnt, der steh - le wei - nend sich aus die - sem Bund.
 — wer's nie ge - konnt, der steh - le wei - nend sich aus die - sem Bund.

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*

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*

und der Che - rub steht vor Gott, und der Che - rub
 und der Che - rub steht vor Gott, und der Che - rub
 und der Che - rub steht vor Gott, und der Che - rub
 und der Che - rub steht vor Gott, und der Che - rub

ben marcato

steht vor Gott, steht vor Gott,
 steht vor Gott, steht — vor Gott,
 steht vor Gott, steht vor Gott,
 steht vor Gott, steht vor Gott,

Musical score for vocal and piano parts. The vocal line consists of four staves with the lyrics "vor Gott, vor Gott." repeated. The piano accompaniment includes a grand staff with a piano introduction and a section marked "molto tenuto" with dynamics *ff* and *p*.

Allegro assai vivace alla Marcia. ♩ = 84.

Musical score for Fag., Contrafag., and Gran Tamb. The score is in 6/8 time and features a rhythmic pattern of eighth notes. The dynamic marking is *mp*.

Fag. Contrafag. Gran Tamb.

Musical score for Clar. and Bl.I. The score is in 6/8 time and features a rhythmic pattern of eighth notes. The dynamic marking is *pp*.

Clar.

Bl.I.

Musical score for piano accompaniment. The score is in 6/8 time and features a rhythmic pattern of eighth notes.

Viol. **H**
sempre pp

Tenor Solo.

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

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,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'durch des Him - mels prächt - gen Plan, lau - fet, Brü - der,'. The piano accompaniment features a steady bass line in the left hand and a more active treble line in the right hand, with some chords and melodic fragments.

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

The second system continues the vocal line and piano accompaniment. The lyrics are 'eu - re Bahn, lau - fet, Brü - der, eu - re Bahn, —'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are 'freu - dig, wie ein Held zum Sie - gen, wie ein Held —'. The piano accompaniment includes a dynamic marking of *poco f* (poco forte) in the left hand.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are '— zum Sie - gen, lau - fet, Brü - der, eu - re Bahn, —'. The piano accompaniment continues with its characteristic rhythmic and harmonic structure.

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

ff

Held, ein Held zum Sie - gen!
 zum Sie - - - gen!
 zum Sie - - - gen!
 zum Sie - - - gen!

K.

sempré ff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff 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 upper staff has a more active melodic line with some slurs and accents. The lower staff continues with a steady accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation. The upper staff features a complex texture with many beamed notes and slurs. The lower staff has a more rhythmic accompaniment. Dynamic markings include *mf* and *f*.

Fourth system of musical notation. The upper staff begins with a dotted line and an '8' above it, indicating an octave shift. The music continues with various melodic and harmonic elements. Dynamic markings include *mf* and *f*.

Fifth system of musical notation. The upper staff has a melodic line with many slurs and accents. The lower staff continues with a rhythmic accompaniment. Dynamic markings include *mf* and *f*.

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *mf* and *f*. At the end of the system, there are markings: *Red.*, *f*, and an asterisk.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and rests. A dynamic marking of *sf* (sforzando) is present in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with dense textures. A dynamic marking of *f* (forte) is present in the lower staff. A first ending bracket labeled '8.....' spans the final two measures of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with dense textures. A first ending bracket labeled '8.....' spans the first two measures of the system. A dynamic marking of *f* is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with dense textures. A dynamic marking of *f* is present in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with dense textures. A dynamic marking of *f* is present in the lower staff. A first ending bracket labeled '8.....' spans the first two measures of the system. A **L** (Lento) marking is placed above the first measure of the system.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with dense textures. A dynamic marking of *f* is present in the lower staff. A first ending bracket labeled '8.....' spans the first two measures of the system.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *sf* and *f*. A *Red.* marking is present in the lower right.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment remains active. Dynamics include *sf*. A *Red.* marking is in the lower left, and an asterisk is in the lower middle.

Third system of the piano score. The right hand has a more melodic and less rhythmically dense texture. The left hand accompaniment is simpler. Dynamics include *sf*.

Fourth system of the piano score. The right hand features a very dense texture with many beamed notes and slurs. The left hand accompaniment is also dense. Dynamics include *ff* and *sf*. A *Red.* marking is in the lower left.

Fifth system of the piano score, featuring woodwind parts. The top staff is for Cor. (Cornet) and the bottom staff is for Ob. Fag. (Oboe and Bassoon). Dynamics include *dim.*, *p*, and *più p*. A *Red.* marking is in the lower left, and two asterisks are in the lower middle.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *pp* and *cresc.*. A *Red.* marking is in the lower left, and two asterisks are in the lower middle.

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

Ad. *

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

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

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

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

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

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

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

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

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

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.

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. $\text{♩} = 72$.

Red. *

Red. *

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 -

ten.

sf

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

The first system consists of four vocal staves and two piano staves. The vocal parts enter with the lyrics 'Brü - der! ü - berm Ster - nen - zelt'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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.

The second system continues the vocal lines and piano accompaniment. The lyrics are 'muss ein lie - ber Va - ter woh - nen.'. The piano part continues with similar rhythmic patterns, including some chordal textures in the right hand.

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

Ihr stürzt nie-der, Mil - li -
 Ihr stürzt nieder, Mil - li -
 Ihr stürzt nie-der, Mil - li -
 Ihr stürzt nie-der, Mil - li -

p *cresc.*

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

cresc. *p* *cresc.*

o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
 o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
 o-nen? Ah - nest du den Schöpfer, Welt? Such' ihn ü-berm Ster - nen -
 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,

ü - - ber Ster - - - nen muss er

ü - - ber Ster - - - nen muss er

ü - - - ber Ster - - - - nen

ü - - - ber Ster - - - - nen

* Lad.

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of chords with triplets and an 8-measure rest. The bass clef part features a steady eighth-note accompaniment.

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 - - -

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of chords with triplets and an 8-measure rest. The bass clef part features a steady eighth-note accompaniment.

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of chords with triplets and an 8-measure rest. The bass clef part features a steady eighth-note accompaniment.

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

Ten. Alt.
Bass.
ff 5 3 2 ff

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

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

V. A. 1295.

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,

V. A. 1295.

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*

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

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

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

schlun - gen, Mil - li - o - nen! Mil - li -
 feu - er - trun - ken, Himm - li - sche, dein Hei - lig - thum! Seid um -
 gen, — seid — um -
 Kuss der gan - zen Welt! Freu - de, schö - ner

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. A 'Q' (Quasi) marking is present above the first vocal line. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

o - - nen! — Die - - sen — Kuss, die - -
 schlun - gen, Mil - - li - - o - - nen!
 schlun - gen, — Mil - - li - - o - - nen!
 Göt - ter - fun - ken, Toch - ter aus E - li - - si - um, —

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. A 'Q' (Quasi) marking is present above the first vocal line. The piano part continues with a similar rhythmic pattern to the first system, featuring eighth notes and chords.

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

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

R

Welt! - - lig.thum!

Welt! Ihr stürzt nie - - der Mil - - li - o - - nen?

f *pp* *p* *pp* *p*

Such' ihn

Ah - - nest du den Schö - - pfer, Welt?

p *cresc.* *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.*

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

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.

V. A. 1295.

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

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures.

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!

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

SOLO.

sempre pp

Piano accompaniment for the first vocal entry. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *pp* is present.

Freu - de, Tochter aus E - li - si.um!

Freu - de, Tochter aus E - li - si.um!

Freu - de, Tochter aus E - li - si.um!

Freu - de, Tochter aus E - li - si.um!

sempre pp

Piano accompaniment for the second vocal entry. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *sempre pp* is present.

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 _____ getheilt.

SOLO.

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

wie - der, was die Mode streng _____ getheilt.

was die Mode streng _____ getheilt.

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

CHOR.

p cresc.

S.

cresc.

f

CHOR.

streng ge - theilt.

streng ge - theilt.

streng ge - theilt.

streng ge - theilt.

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

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

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

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

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.

p

p

Led. *

Led. *

Led. *

Led. *

Led. *

Led. *

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

p cresc.

p cresc.

p cresc.

p cresc.

Tempo I.

p

cresc.

Led. *

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

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 - - - -

cresc.

ad. *

ter Flü - gel weit, - - - -

ter Flü - gel weit, - - - -

ter Flü - gel weit, - - - -

ter Flü - gel weit, - - - - dein

ad. *

dein sanfter Flügel weit.

dein sanfter Flügel weit.

Flügel weit, dein sanfter Flügel weit.

sanfter Flügel weit.

cresc.

cresc.

cresc.

cresc.

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

Poco Allegro, stringendo il tempo, sempre più Allegro.

pp

cresc.

Prestissimo. $\text{♩} = 132.$

CHOR.

Seid umschlungen, Millionen,

Seid umschlungen, Millionen,

Seid umschlungen, Millionen,

Seid umschlungen, Millionen,

Seid umschlungen, Millionen,

f

f

f

f

f

Prestissimo. $\text{♩} = 132.$

ff

f

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!

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics 'Die-sen Kuss der ganzen Welt, der ganzen Welt!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* and *ff*. The key signature has two sharps (F# and C#).

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

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

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

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

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics 'Brü-der! ü - berm Ster - nen - zelt muss ein lie - ber -'. The piano accompaniment continues with a similar rhythmic pattern, featuring dynamic markings of *sf* and *ff*. The key signature remains two sharps.

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.

T ff

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

ff

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

ff

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

ff

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

T

8

ff

ff *f* *ff* *ff*
 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 -
ff *f* *ff* *ff*

Welt! der gan - zen Welt! der gan - zen, — gan -
ff *f* *ff* *ff*

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

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

- - - - - zen Welt, der gan -
 4 1

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

Ped. *Ped. *f f ff

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

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

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

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

ff ff

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

ter - fun.ken! Toch -

Maestoso. ♩ = 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

Maestoso. ♩ = 60.

p *cresc.* *f* *f*

