

RECIT. BARITONE SOLO

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

The first system consists of a baritone vocal line and a piano accompaniment. The vocal line begins with a half note 'O', followed by a melodic phrase for 'Freun - - - de, nicht die - se Tö - ne!'. The piano accompaniment is mostly rests, with some chords in the right hand and a few notes in the left hand.

son - dern lasst uns an - - -

The second system continues the vocal line with 'son - dern lasst uns an - - -'. The piano accompaniment features a more active melody in the right hand, with many beamed eighth and sixteenth notes, and a supporting bass line in the left hand.

- - - ge - neh-me-re an - stim-men, und freu - -

The third system continues with '- - - ge - neh-me-re an - stim-men, und freu - -'. The piano accompaniment has a prominent melody in the right hand, with a forte 'f' dynamic marking. The left hand provides harmonic support with chords and moving lines.

ad lib.
- den - vol - le - re.

The fourth system begins with the instruction 'ad lib.' above the vocal line. The vocal line continues with '- den - vol - le - re.'. The piano accompaniment features a melodic line in the right hand with dynamic markings 'p' (piano) and 'f' (forte), and a bass line in the left hand.

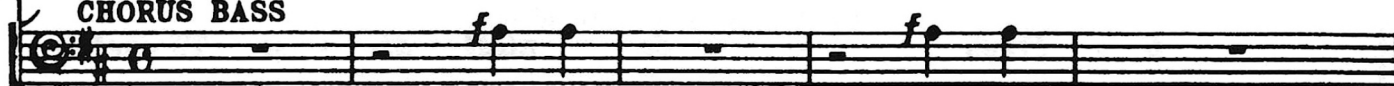
Allegro assai
BARITONE SOLO



Freu - de,

Freu - - de, Freu - de, schö - ner

CHORUS BASS



Freu - de,

Freu - de,

Allegro assai



Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten Feu - er - trun - ken



Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wieder, was die Mo - de



streng getheilt; al - - le Menschen werden Brü - der, wo dein sanfter Flügel weilt.



SOPRANO

CHORUS

f ALTO

f TENOR

f 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 -

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

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

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

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

SOLO

Wem der gros-se

SOLO

Wem der gros-se

SOLO

Wem der gros-se

sempre f

p dolce

Detailed description: This system contains five vocal staves and a piano accompaniment. The first four staves are for vocal soloists, each with the word 'SOLO' above them and the lyrics 'Wem der gros-se'. The piano part begins with a forte (*f*) dynamic and a 'sempre' marking, then transitions to a piano (*p*) and 'dolce' marking. The piano part features a complex texture with many sixteenth and thirty-second notes.

SOLO

wer ein hol-des Weib er-run-gen

Wurf ge-lun-gen, ei - nes Freundes Freund zu sein, wer ein hol-des Weib er-run-gen

Wurf ge-lun-gen, ei - nes Freundes Freund zu sein, — wer ein hol-des Weib er-run-gen

Wurf ge-lun-gen, ei - nes Freundes Freund zu sein, — wer ein hol-des Weib er-run-gen

Fl.

Detailed description: This system continues the musical piece. It features five vocal staves and a piano accompaniment. The first staff has a 'SOLO' marking and the lyrics 'wer ein hol-des Weib er-run-gen'. The subsequent three staves contain the lyrics 'Wurf ge-lun-gen, ei - nes Freundes Freund zu sein, wer ein hol-des Weib er-run-gen'. The piano part includes a 'Fl.' (flute) marking and continues with a complex melodic and harmonic texture.

mische sei - nen Ju - bel ein! Ja, wer auch nur ei - ne See - le sein nennt auf dem

mische sei - nen Ju - bel ein! — Ja, wer auch nur ei - ne See - le sein nennt auf dem

mische sei - nen Ju - bel ein! — Ja, wer auch nur ei - ne See - le sein nennt auf dem

mische sei - nen Jubel ein! Ja, wor auch nur ei - ne See - le sein nennt auf dem

cresc. *sf* *dim.*
Er - den - rund! Und — wer's nie ge - konnt, der steh - le wei - nend sich aus

cresc. *sf* *dim.*
Er - den - rund! Und — wer's nie ge - konnt, der steh - le wei - nend sich aus

cresc. *sf* *dim.*
Er - den - rund! Und — wer's nie ge - konnt, der steh - le wei - nend sich aus

cresc. *sf* *dim.*
Er - den - rund! Und — wer's nie ge - konnt, der steh - le wei - nend sich aus

CHORUS



CHORUS



CHORUS



CHORUS



SOLO

Freu - - de trin-ken

SOLO

Freu - - de trin-ken

sempre p

SOLO

Al - - le Gu-ten,

al - le We-sen an den Brüsten der Na - tur; Al - le Gu-ten,

al - le We-sen an den Brüsten der Na - tur; Al - le Gu-ten,

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

uns und Re - ben, ei - nen Freund, ge - - prüft im Tod; Wol -

uns und Re - ben, ei - nen Freund, ge - - prüft im Tod; Wol -

uns und Re - ben, ei - nen Freund, ge - - prüft im Tod; Wol -

uns und Re - ben, ei - nen Freund, ge - - prüft im Tod; Wol -

-lust ward dem Wurm ge - ge - ben, und der Che - rub

-lust ward dem Wurm ge - ge - ben, und der Che - rub

-lust ward dem Wurm ge - ge - ben, und der Che - rub

-lust ward dem Wurm ge - ge - ben, und der Che - rub

CHORUS

steht vor Gott. Küs - se gab sie uns und Re - ben,

CHORUS

steht vor Gott. Küs - se gab sie uns und Re - ben,

CHORUS

steht vor Gott. Küs - se gab sie uns und Re - ben,

CHORUS

steht vor Gott. Küs - se gab sie uns und Re - ben,



ei - nen Freund, ge - prüft im Tod, Wol - - lust ward dem

ei - nen Freund, ge - prüft im Tod, Wol - - lust ward dem

ei - nen Freund, ge - prüft im Tod, Wol - - lust ward dem

ei - nen Freund, ge - prüft im Tod, Wol - - lust ward dem



sempre più f



Wurm ge - ge - ben, und der Che - rub steht vor Gott,

Wurm ge - ge - ben, und der Che - rub steht vor Gott,

Wurm ge - ge - ben, und der Che - rub steht vor Gott,

Wurm ge - ge - ben, und der Che - rub steht vor Gott,



ff

und der Che - rub steht vor Gott, steht vor

und der Che - rub steht vor Gott, steht vor

und der Che - rub steht vor Gott, steht vor

und der Che - rub steht vor Gott, steht vor

ben marcato

ff Gott, vor Gott, vor Gott.

ff Gott, vor Gott, vor Gott.

ff Gott, vor Gott, vor Gott.

ff Gott, vor Gott, vor Gott.

ff *molto tenuto*

Allegro assai vivace, alla Marcia. ♩ = 84.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The tempo and style are indicated as *Allegro assai vivace, alla Marcia*, with a metronome marking of ♩ = 84. The score includes various musical notations such as dynamics (*pp*, *sempre pp*), articulation (accents), and fingerings (1). The first system shows a piano introduction with a *pp* dynamic and a first finger fingering (1). The subsequent systems feature more complex musical structures, including repeated patterns and a *sempre pp* section. The score concludes with a final *pp* dynamic.

TENOR SOLO

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

Wind.

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

poco cresc.

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

- poco cresc.

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,

CHORUS

mf TENOR I & II
Lau - fet Brü - der, eu - re Bahn, freu - dig,

mf BASS
Lau - fet Brü - der, eu - re Bahn, freu - dig,

più f

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

più f

zum Sie - - - gen.
 zum Sie - gen, freu - dig,
 zum Sie - gen, freu - dig,
ff

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

sf *sf* *sf*
freu - dig wie ein Held — — — — — zum Sie - - - - - gen.

sf *sf* *sf*

sf
sempre ff

sf *sf*

sf *sf*

sf *sf*



First system of musical notation. The upper staff features a melody with eighth and sixteenth notes, including triplets and slurs, with dynamic markings *sf* (sforzando) appearing three times. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes.



Second system of musical notation. The upper staff continues the melodic line with slurs and dynamic markings *sf*. The lower staff features a steady accompaniment of eighth notes.



Third system of musical notation. The upper staff shows a more complex melodic texture with many beamed notes. The lower staff continues with a consistent eighth-note accompaniment.



Fourth system of musical notation. The upper staff has a melodic line with a dashed line and the number '8' above it, indicating a repeat or continuation. The lower staff continues the accompaniment.



Fifth system of musical notation. The upper staff begins with a dashed line and the number '8'. The lower staff features a more active accompaniment with eighth and sixteenth notes.



Sixth system of musical notation. The upper staff includes dynamic markings *sf* and a triplet. The lower staff continues the accompaniment, ending with a double bar line.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamic markings *sf* (sforzando) are placed under several measures in both hands.

Second system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand has a more active role with eighth-note patterns. *sf* markings are present in the right hand.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand features a more complex pattern with many beamed notes. Multiple *sf* markings are used throughout the system.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand features a more complex pattern with many beamed notes. Multiple *sf* markings are used throughout the system.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand features a more complex pattern with many beamed notes. Multiple *sf* markings are used throughout the system.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand features a more complex pattern with many beamed notes. Multiple *sf* markings are used throughout the system.

Seventh system of musical notation. The right hand has a melodic line with some rests. The left hand features a more complex pattern with many beamed notes. Multiple *sf* markings are used throughout the system.

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

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

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

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

CHORUS

ff

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

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

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

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

sf

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 der sanf - ter

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

Flü - gel weilt. Dei - ne Zau - ber bin - den

Flü - gel weilt. Dei - ne Zau - ber bin - den

Flü - gel weilt. Dei - ne Zau - ber bin - den

Flü - gel weilt. Dei - ne Zau - ber bin - den

wie - der, was die Mo - de streng ge - theilt; al -
 wie - der, was die Mo - de streng ge - theilt; al -
 wie - der, was die Mo - de streng ge - theilt; al -
 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

Flü - - gel weilt.

Flü - - gel weilt.

Flü - - gel weilt.

Flü - - gel weilt.

sf *sf*

Andante maestoso

ff *ff*

Seid um-schlungen, Mil - li - o - nen! Die - sen Kuss der gan-zen Welt!

ff *ff*

Seid um-schlungen, Mil - li - o - nen! Die - sen Kuss der gan-zen Welt!

Andante maestoso ♩ = 72.

ff *sf* *sf* *ff*

Seid um - schlun - gen, Mil - - li - o - nen!

Seid um - schlun - gen, Mil - - li - o - nen! Die —

Seid um - schlun - gen, Mil - - li - o - nen!

Seid um - schlun - gen, Mil - - li - o - nen!

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

- - sen Kuss der gan - - zen Welt!

Die - sen Kuss der gan - - zen Welt!

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

Brü - der! ü - ber'm Ster - nen - xelt muss ein lie - ber Va - ter woh - nen.

Brü - der! ü - ber'm Ster - nen - xelt muss ein lie - ber Va - ter woh - nen.

sf *sf* *f Str.*

Brü - der! ü - ber'm Ster - nen - xelt muss

Brü - der! ü - ber'm Ster - nen - xelt muss

Brü - der! ü - ber'm Ster - nen - xelt muss

f *sf*

sf

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

p < > *cresc.*

Ihr stürzt nie-der, Mil - li -

p < > *cresc.*

Ihr stürzt nie-der, Mil - li -

p < > *cresc.*

Ihr stürzt nie-der Mil - li -

p < > *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 - ber'm Ster - nen -

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

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

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

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

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

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

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

f *ff* *sf*

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

f *ff* *sf*

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

f *ff* *sf*

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

f *ff* *sf*

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

f *ff* *sf* *pp*

pp
ü - - - ber Ster - - - - - nen

pp
ü - - - - ber Ster - - - - - nen

pp
ü - - - - ber

pp
ü - - - - ber

pp
sempre

pp
sempre pp

muss er woh - - - - - nen.

muss er woh - - - - - nen.

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

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

Allegro energico sempre men marcato

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

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

ff

- ly - si - um, wir ha - tre - ten feu - er - trun - ken, Himm - li - sche dein
- o - - nen! Die - - sen Kuss der gan - - zen

Hei - lig-thum! 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 -

Freu - de! Wir be - tre - ten dein Hei -

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

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

- ly - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

Welt! Freu - de!

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

ff Hei - lig - thum! Seid — um - - schlun - gen, Mil - li -

- lig - thum.

Freu - de! Wir oe - tre - ten dein — Hei - lig -

- ly - 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 - lig - thum! Freu - de!

Welt, _____

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

- ly - 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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps). The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Welt, der gan - - zen Welt! *ff* Freu - de, schö - ner

- - lig-thum! Seid ——— um -

Hei - - - - -

Kuss der gan - - zen Welt!

The second system continues the musical piece. It includes the same vocal and piano staves. The vocal lines continue with the lyrics, and the piano accompaniment maintains its rhythmic pattern. A fortissimo (*ff*) dynamic marking is present in the vocal part. The system concludes with a final piano accompaniment flourish.

Göt - ter - fun - 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 -

The first system of the musical score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. The piano accompaniment starts with a bass clef and a key signature of one sharp. The first system ends with a repeat sign.

Hei - - - - lig - thum! Seid um -
 Kuss der gan - zen Welt! Freu - de, schö - ner
 - thum, dein Hei - - - - lig thum! Seid um -
 - tre - ten dein Hei - - - - lig - thum! -

The second system of the musical score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. The piano accompaniment starts with a bass clef and a key signature of one sharp. The second system ends with a repeat sign.

-schlun - gen, seid _____ um

Göt - ter-fun - ken, Toch - ter aus E - ly - si - um, _____ wir be - tre - ten

schlun - - gen, seid um - - schlun - - - - -

Seid _____ um - schlun - gen! Die - sen

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

- o - - nen! Die - - sen Kuss, die - - sen

- schlun - gen, Mil - li - o - nen! Die - sen

- schlun - gen, Mil - li - o - nen! Die - sen

Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten

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

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

Kuss der gan - - zen Welt!

feu - er - trun - ken, Himm - li - sche, dein Hei - - lig - thum!

ff Welt, —

sf sf sf ff Freu - de, schö - ner Göt - ter - fun - ken,

der gan - zen Welt! — Seid

Seid — um - - schlun - gen,

non legato

sf sf

Toch - ter aus E - ly - si - um, — wir be - tre - ten, Himm - li - sche, dein

um - schlun - gen, Mil - li - - o - nen! —

Mi - li - o - nen! Die - sen Kuss der

— der gan - - zen Welt! —

Hei - - - - - lig-thum!

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

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

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is D major (two sharps). The lyrics are written below the vocal staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Ah - nest du den

Ihr stürzt nie - - der, Mil - - li - o - - nen,

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal staves have rests for the first part of the system, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains D major.

p cresc.

Such' ihn ü - ber'm Ster - -nen-zelt,

Schö - pfer, Welt?

cresc.

cresc.

f sf

cresc. such' ihn ü - -ber'm Ster - -nen-zelt. Brü - der! Brü-der!

cresc. such' ihn ü - -ber'm Ster - -nen-zelt. Brü - der! Brü-der!

cresc. such' ihn ü - -ber'm Ster - -nen-zelt. Brü - der! Brü-der!

such' ihn ü - -ber'm Ster - -nen-zelt. Brü - der! Brü-der!

f sf

ü - ber'm Ster - - - nen - zelt muss ein lie - ber

ü - ber'm Ster - - - nen - zelt muss ein lie - ber

ü - ber'm Ster - - - nen - zelt muss ein lie - ber

ü - ber'm Ster - - - nen - zelt muss ein lie - ber

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

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

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

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

Allegro ma non tanto

SOLO

Freu - - de,

Allegro ma non tanto $\text{♩} = 120.$ *Freu - - de,*

pp *sempre pp*

Freu - - de, Toch-ter aus E - ly - si-um,

Freu - - de, Toch-ter aus E - ly - si-um,

Toch-ter aus E - ly - si-um,

Toch-ter aus E - ly - si-um,

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics "Toch - - ter,". The piano accompaniment features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Toch - - ter,

Toch - - ter,

Second system of the musical score. It continues the vocal and piano parts. The vocal parts enter with the lyrics "Toch-ter aus E - ly - si-um,". The piano accompaniment continues with its flowing sixteenth-note melody. The system concludes with the lyrics "Dei -".

Toch-ter aus E - ly - si-um, Dei -

Toch-ter aus E - ly - si-um,

Toch - - ter, Toch-ter aus E - ly - si-um,

Toch - - ter, Toch-ter aus E - ly - si-um,

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

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,

pp

пoco a poco

Zau ber__ bin - den__ wie - der was die Mo-de streng getheilt, dei-

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

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

dei-ne Zau-ber bin - den wie - der, dei - ne__ Zau - ber__

cresc.

O
L
O
S
S
U
R
O
H
C

- ne Zau-ber. dei-ne Zau-ber bin - den__ wie - der,__

- - den, bin - den wie - - der, was__

dei-ne Zau-ber bin - den__ wie - - der,__ was die Mo-de

bin - den__ wie - der,__ was die Mo-de streng__

p cresc.

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

p cresc.

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

p cresc.

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

p cresc.

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

cresc.

f *sf* *sf* *sf*

was die Mo-de streng ————— ge-theilt.

— die Mo-de streng ————— ge-theilt.

streng ————— ge-theilt.

————— ge-theilt.

f

bin - - den — wie - der, — bin - den wie - der, — was die Mo-de

f

bin - - den — wie - der, — bin - den wie - der, — was die Mo-de

f

bin - - den — wie - der, — bin - den wie - der, — was die Mo-de

f

bin - - den — wie - der, — bin - den wie - der, — was die Mo-de

f *sf*

S
U
R
O
C

streng — *ge-theilt.* *ff* *Al - le*

streng — *ge-theilt.* *ff* *Al - le*

streng — *ge-theilt.* *ff* *Al - le*

streng — *ge-theilt.* *ff* *Al - le*

Poco Adagio
p *cresc.*

Menschen, al - le Menschen, al - le Menschen, al - le Menschen wer-den

Menschen, al - le Menschen, al - le Menschen, al - le Menschen wer-den

Menschen, al - le Menschen, al - le Menschen, al - le Menschen wer-den

Menschen, al - le Menschen, al - le Menschen, al - le Menschen wer-den

Poco Adagio
p *cresc.*

Tempo I

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

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

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

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

Tempo I

p dolce

p cresc.

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

p cresc.

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

p cresc.

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

p cresc.

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

cresc.

50

The image shows a page of a musical score for the song "Was die Mode streng getheilt." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment starts with a forte (f) dynamic and includes markings for fortissimo (ff) and piano (p) with a crescendo (cresc.) towards the end. The lyrics "was die Mo-de streng ge-theilt." are written below each vocal staff. The piano part has a melodic line with some grace notes and a rhythmic accompaniment.

was die Mo-de streng ge-theilt.

was die Mo-de streng ge-theilt.

was die Mo-de streng ge-theilt.

was die Mo-de streng ge-theilt.

f *ff* *p* *cresc.*

S O L O

ff Al - le Menschen, al - le,
ff Al - le Menschen, al - le,
ff Al - le Menschen, al - le,
ff Al - le Menschen, al - le,

C H O R U S

ff Al - le Menschen, al - le Menschen, al - le Menschen, al - le
ff Al - le Menschen, al - le Menschen, al - le Menschen, al - le
ff Al - le Menschen, al - le Menschen, al - le Menschen, al - le
ff Al - le Menschen, al - le Menschen, al - le Menschen, al - le

ff 8. Al - le Menschen, al - le Menschen, al - le Menschen, al - le

Poco Adagio

Four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: *al - - le Men - schen werden Brü - der, wo dein sanf - - -*. Each staff has a *cresc.* marking above the music. The first staff includes triplet markings (3) over the final notes.

*Menschen.**Menschen.**Menschen.**Menschen.**Poco Adagio*

Piano accompaniment for the *Poco Adagio* section, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The key signature remains two sharps. The music features chords and moving lines in both hands.

- - - - - ter Flü-gel weilt,

- - - - - ter Flü-gel weilt,

- - - - - ter

- - - - - ter Flü-gel weilt, dein

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics '- ter Flü-gel weilt,'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The key signature has three sharps (F#, C#, G#).

dein sanf - - - - ter Flü - gel weilt. —

dein sanf - - - - ter Flü - gel weilt. —

Flügel weilt, dein sanf - ter Flü - gel weilt. —

sanf - - - - - ter Flü-gel weilt. —

The second system continues the musical piece. It features four vocal staves and piano accompaniment. The lyrics continue across the staves: 'dein sanf - - - - ter Flü - gel weilt. —', 'dein sanf - - - - ter Flü - gel weilt. —', 'Flügel weilt, dein sanf - ter Flü - gel weilt. —', and 'sanf - - - - - ter Flü-gel weilt. —'. The piano accompaniment includes triplets and crescendos, marked with 'cresc.' and '3'. The key signature remains three sharps.

C
H
O
R
U
S

Poco Allegro, stringendo il tempo, sempre più Allegro

pp Str. *cresc.*

Prestissimo

f

Seidumschlungen Milli - o - nen! Diesen Kuss der

f

Seidumschlungen Milli - o - nen! Diesen Kuss der

f

Seidumschlungen Milli - o - nen! Diesen Kuss der

f

Prestissimo $\text{♩} = 182.$

Seidumschlungen Milli - o - nen! Diesen Kuss der

ff *f* *f* *f* *sf* *sf* *sf*

ganzen Welt, der ganzen Welt! _____

ganzen Welt, der ganzen Welt! _____

ganzen Welt, der ganzen Welt! _____

ganzen Welt, der ganzen Welt! _____

8

sf

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_

8

sf

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

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

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

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

lie - ber Va - ter wohnen. Seid umschlungen, seid umschlungen!

lie - ber Va - ter wohnen. Seid umschlungen, seid umschlungen!

lie - ber Va - ter wohnen. Seid umschlungen, seid umschlungen!

lie - ber Va - ter wohnen. Seid umschlungen, seid umschlungen!

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

ff

gan - zen Welt, die - - sen Kuss der gan - zen Welt, der

ff sf

gan - zen Welt, die - - sen Kuss der gan - zen Welt, der

ff sf

gan - zen Welt, die - - sen Kuss der gan - zen Welt, der

ff sf

gan - zen Welt, die - - sen Kuss der gan - zen Welt, der

ff sf

f f f f ff f

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

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

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

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

The piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *ff* (fortissimo) and *f* (forte).

- zen Welt, der gan - - zen Welt!

- zen Welt, der gan - - zen Welt!

- zen Welt, der gan - - zen Welt!

- zen Welt, der gan - - zen Welt!

The piano accompaniment continues with similar rhythmic patterns. The right hand has a melodic line with some trills and grace notes, and the left hand maintains a steady accompaniment. Dynamics include *ff* and *f*.

Freu-de. Freu-de, schöner Göt - ter-fun-ken, schöner

Freu-de. Freu-de, schöner Göt - ter-fun-ken, schöner

Freu-de. Freu-de, schöner Göt - ter-fun-ken, schöner

Freu-de. Freu-de, schöner Göt - ter-fun-ken, schöner

f *f* *ff* *ff*

ff Göt - - ter-fun-ken, *ff* Toch -

ff Göt - - ter-fun-ken, *ff* Toch -

ff Göt - - ter-fun-ken, *ff* Toch -

ff Göt - - ter-fun-ken, *ff* Toch -

ff

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics and musical notation. The lyrics are: -ter aus E - ly - si - um, Freu - de schö - ner. The music is in G major, 2/4 time, with dynamics *p*, *f*, and *sf*.

-ter aus E - ly - si - um, Freu - de schö - ner

-ter aus E - ly - si - um, Freu - de schö - - - ner

-ter aus E - ly - si - um, Freu - de schö - - - - ner

-ter aus E - ly - si - um, Freu - de schö - - - - - ner

Maestoso ♩ = 60.

Piano accompaniment for the first system. The music is in G major, 2/4 time, with dynamics *p*, *cresc.*, and *f*.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics and musical notation. The lyrics are: Göt - ter - fun - ken, Göt - ter - fun - ken. The music is in G major, 2/4 time, with dynamics *ff* and *p*.

Göt - ter - fun - ken, Göt - ter - fun - ken.

Göt - ter - fun - ken, Göt - ter - fun - ken.

Göt - ter - fun - ken, Göt - ter - fun - ken.

Göt - ter - fun - ken, Göt - ter - fun - ken.

Prestissimo.

Piano accompaniment for the second system. The music is in G major, 2/4 time, with dynamics *ff* and *sempre ff*.

