



# Achilleus

Dichtung nach Motiven der Ilias  
von  
HEINRICH BULTHAUP

*Solostimmen, Chor und Orchester*

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# ZWEITER THEIL.

## PART II.

### No. 8. Scene.

Andante sostenuto. (♩ = 80.)

4 Hörner in F.

Violine I.

Violine II.

Bratsche.

Andromache.

Violoncell.

Contrabass.

**A** I. Solo.

Andante sostenuto. (♩ = 80.)

Horn I.

**B**

II. Solo.

Recit.

**B**

a tempo

**C**

poco cresc.

Hörn. III. IV.

a tempo

**C**

Recit. a tempo

*p* *cresc.* *div.*

Ich wand-le al-lein, im Her-zen nie schlum-mernde Sor-gen, hin-  
 I wan-der a-lone, my heart full of never-slum-bring sor-row,

*p* *Recit.* a tempo

Vc.I.  
Vc.II.  
Cb.

*p* *morendo* *pp* *pp* *pp*

*div.* *morendo* *pp* *pp* *pp*

*p* *morendo* *pp* *pp* *pp*

aus in den thau-i-gen Mor-gen, hin-aus in den thau-i-gen Mor-gen!  
 Out to the dew-y morrow, out to the dew-y morrow!

*p* *morendo* *pp* *pp* *pp*

*p* *morendo* *pp* *pp* *pp*

*p* *morendo* *pp* *pp* *pp*

**D** Un poco più vivo. (♩ = 104.)

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

Hörn. I, II.  
Clar. in B.  
Fag.  
Viol.  
Cello/Double Bass

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

**D** Un poco più vivo. (♩ = 104.) *cresc.* 8543

Fl.  
Hob.  
Clar.  
Fag.  
Hörn. I. II.  
Viol.

Wie glänzt der Flüs - se sil - ber - nes Band, wie lieb - lich wo - gen die Fel - der, wie  
How shines the stream a sil - ver - y band, The wav - ing fields O how love - ly, the

pp  
pp  
sempre p  
pp  
pp

E

lieb - lich wo - gen die Fel - der!  
wav - ing fields O how love - ly!

Wie glänzt der Flüs - se sil - ber - nes Band, wie  
How shines the stream a sil - ver - y band, The

p  
pp  
pp  
pizz.  
pp  
pp  
pp  
pizz.  
pp  
pp  
pp  
pp

div.  
arco  
pizz.



This system contains the first vocal line and piano accompaniment. The vocal line begins with a long rest, followed by the lyrics: "lieb - lich wo - gen die Fel - der, wie lieb - lich wo - gen die Fel - der! wie ra - gen fei - er - lich in's Land die dunk - len". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo).

lieb - lich wo - gen die Fel - der, wie lieb - lich wo - gen die Fel - der! wie ra - gen fei - er - lich in's Land die dunk - len  
 wav - ing fields O how love - ly, the wav - ing fields O how love - ly, In tow'r - ing state - li - ness how grand the dark - some

This system continues the musical score. It includes a drum part labeled "Pauk. in E.u.H." with a *pp* dynamic. The vocal line resumes with the lyrics: "Kro - nen der Wäl - - - der, die dunk - - - len Kro - nen der Wäl - - - der!". The piano accompaniment continues with complex rhythmic patterns and dynamic markings such as *pp*, *p*, and *F* (forte).

Kro - nen der Wäl - - - der, die dunk - - - len Kro - nen der Wäl - - - der!  
 crowns of the for - - - est, the dark - some crowns of the for - - - est!

Recit.

First system of musical notation. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The left hand starts with a *p* *morendo* dynamic. The right hand has a *pizz.* marking. A *mutano in C u.G.* instruction is present in the piano part.

Second system of musical notation, primarily piano accompaniment. It features *pizz.* and *arco* markings. Dynamics include *sp*, *pp*, *trem.*, and *crese.* (crescendo).

Third system of musical notation. The vocal line is in treble clef. The piano accompaniment includes *pizz.* and *arco* markings. Dynamics include *sp*, *pp*, *trem.*, and *crese.*. The system includes the following lyrics:

Recit.  
 Doch weh! der näch-sten Stun-de Gang ent-fes-selt das wil-de Ver-der-ben,  
 A-las! to be in but an hour In wildest des-truc-tion ly-ing,

Fourth system of musical notation, primarily piano accompaniment. It includes *sp* dynamics and *crese.* markings. The system includes the following lyrics:

Recit.  
 rings wü-thet des Krie-ges mürd-ri-scher Drang, Ver-zweif-lungs-schrei und Ster-ben, Ver-zweif-lungs-schrei und  
 Wars fu-ry in rag-ing mur-der-ous pow'r And cries of despair and dy-ing, and cries of despair and

Fifth system of musical notation. The vocal line is in treble clef. The piano accompaniment includes *sp* dynamics and *crese.* markings. The system includes the following lyrics:

Recit.  
 rings wü-thet des Krie-ges mürd-ri-scher Drang, Ver-zweif-lungs-schrei und Ster-ben, Ver-zweif-lungs-schrei und  
 Wars fu-ry in rag-ing mur-der-ous pow'r And cries of despair and dy-ing, and cries of despair and

*f* a tempo (Moderato.)

Recit. 8543

a tempo

G Andante.

*p* *cresc.*

ff *p* *morendo* *pp*

Hörn. *ff* *p* *p cresc.*

Pauk. *ff* *p* *mutano in As u. Es.* *pp*

a tempo

*sfz*

*pizz.*

*p* *cresc.*

*ff* *sfz* *pizz.* *p* *pizz.* *pp* *p* *cresc.*

Sterben!  
dy-ing!

O Frie - de, Frie - de, Frie -  
O Peace, Peace, Peace,

G Andante.

*p* *cresc.*

Hob.

*p*

*rit.*

H a tempo

*p* *rit.* *ppp* *sempre ppp*

Hörn. *p*

Clar. *p*

Fag. *p*

Tromp. in Es. *p* *1. Seis. p >*

Tromb. *ppp*

*rit.*

*ppp*

*sempre ppp*

*rit.*

*ppp*

*a tempo*

*rit.* *ppp* *a tempo*

de, wann kehrst du uns wie-der? wann kehrst du uns wie - der? Wann kommt mit dem Öl-zweig ge-schmückt aus dem Feld der  
O Peace when will thou re - turn? when wilt thou re - turn? When com-eth with o - live be-deck'd from the field, the

*rit.*

H a tempo

rit. - - - a tempo *p cresc.*

*cresc.*

*cresc.*

I. Solo. *cresc.*

*p cresc.*

*pizz.* *rit.* *arco* *a tempo*

*f* *p arco* *cresc.*

*f* *p* *cresc.*

*f* *rit.* *a tempo* *p*

trau - te - ste Gat - te, der herr - lich - ste Held? Wann kommt mit dem Öl - zweig ge - schmückt aus dem Feld, der trau - te - ste Gat - te, der  
 hus - band be - lov - ed, the he - ro all glorious! When com - eth with o - live be - deck'd from the field, the hus - band be - lov - ed, the

*f* *p* *arco* *p cresc.*

*f rit.* *a tempo* *p* *p cresc.*

*f*

*f*

Hörn. *f*

*p*

*sf*

Viol. *sf* *pizz.* *dolce* *p*

*sf* *mf* *mf*

herr - lich - ste Held? O lö - sche die Fackel des Kriegs! o lö - sche die  
 he - ro all glo - rious? O ex - ting - uish the torches of war! O ex - ting - uish the

*pizz.* *mf* *pizz.*

*p*

*espr.*

*pp* *cresc.* *f*

*pp* *cresc.* *cresc.*

Hörn.I.II.

Tromp.I.

Pauk.

*pp* *cresc.* *cresc.* *arco* *f* *cresc.*

Fa-ckel des Kriegs! tor-ches of war!  
Zieh se - - lig da - her mit Kranz und Lied, auf dem  
Draw near O blessed peace, with crown and song, on the

*f* *mf* *cresc.*

*p* *cresc.* *mf*

*p* *mf*

*p* *cresc.*

Hörn.

Pauk.

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

*p* *cresc.* *cresc.*

gol - de - nen Wa - gen des Sie - ges! zieh se - - lig da - her mit Kranz und Lied, auf dem  
gold - - en char - iot of vict - o - ry! Draw near O blessed peace, with crown and song, on the

*p* *cresc.* *cresc.*



4 Hörn.

Viol.

gol - de - nen Wa - - gen des Siegs! O lö - sche die Fa - ckel des Kriegs!  
 gold - - en char - - iot of vict - o - ry! O ex - ting - uish the tor - ches of war!

*p* *pizz.*

o lö - sche die Fa - ckel des Kriegs! Zieh' se - lig da - her! zieh' se - lig da -  
 O ex - ting - uish the tor - ches of war! Draw near O blessed peace! Draw near O blessed

*cresc.* *pp* *arco* *pp* *cresc.*

8543



Fl. *p* **L** *cresc.*

Clar. *espr.* *decresc.* *pp* *cresc.*

Fag. *mf* *mf espr.* *pp* *pp* *cresc.*

Hörn. *mf* *p*

Pauk. *pp*

*p* *p* *p* *pizz.*

— auf dem gol-de-nen Wa-gen des Siegs! — O Frie - de, Frie - de, Frie - -  
 — on the gold - en chariot of vict - o - ry! — O Peace, — Peace, — Peace,

*p* *mf* *decresc.* *cresc.* *p*

*p* *mf* *decresc.* *cresc.*

Fl. **M ritard.**

Hob. *p* *p* *pp* *p* *pp*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

*pp* *ritard.* *pizz.*

*pp* *arco* *pizz.*

*pp* *arco* *pizz.*

— de, wann kehrst du uns wie - der? wann kehrst du uns wie - - der?  
 — O Peace, when wilt thou re - turn? when wilt thou re - turn?

*pp* *arco* *pizz.*

*pp* *arco* *pizz.*

*pp* **M ritard.**

# Nº 9. Morgengesang der Trojaner.

MORNING SONG OF THE TROJANS.

Andante con moto. (♩ = 76.)

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in C.

3 Posaunen und Tuba.  
(senza Tuba)

Pauken in F.C.

Violine I.

Violine II.

Bratsche.

**Polyxena.**

**Andromache.**

**Hektor.**

**Priamos.**

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

*Chor der Trojaner.  
Chorus of the Trojans.*

Wir bringen Op-fer und Ge-bet,  
We bring thee sac-ri-fice and pray'r

und har-ren bang dem Tag ent-  
and wait in dread the day be-

Wir bringen Op-fer und Ge-bet,  
We bring thee sac-ri-fice and pray'r

und har-ren bang dem Tag ent-  
and wait in dread the day be-

Wir bringen Op-fer und Ge-bet,  
We bring thee sac-ri-fice and pray'r

und har-ren bang dem Tag ent-  
and wait in dread the day be-

Wir bringen Op-fer und Ge-bet,  
We bring thee sac-ri-fice and pray'r

und har-ren bang dem Tag ent-  
and wait in dread the day be-

Andante con moto. (♩ = 76.)

A (♩ = 80.)

Hörn. *p*

Pos. *p*

Pauk. *p* *mutano in C u.G.*

*pp* *(♩ = 80.)* *cresc.* *p*

ge - gen! O gebt, All - ew' - ge, eu - ren Se - - - gen dem Vol - ke, das in De - muth  
*fore us!* O All E - ter - nal, give thy bless - - - ing to this folk, bow - ing low - ly be -

ge - gen! All - ew' - ge, gebt  
*fore us!* Gods All E - ter - nal,

ge - gen! O gebt, All - ew' - ge, eu - ren Se - - - gen, eu - ren  
*fore us!* O All E - ter - nal, give thy bless - - - ing, give - thy

ge - gen! O gebt, All - ew' - ge, eu - ren  
*fore us!* O give E - ter - nal gods - thy

*pp*

O gebt, eu - ren  
O give, give - thy

*pp*

All - ew' - ge!  
All, All E - ter - nal!

*pp*

All - ew' - ge!  
All E - ter - nal!

Voll. u. Bass.

A (♩ = 80.)

*cresc.* *f*

fleht! o gebt, All - ew' - ge, eu - ren Se - - - gen dem Vol - ke, das in De - muth  
*fore thee,* O All E - ter - nal, give thy bless - - - ing to this folk all low - ly im - plor - ing

eu - ren Se - gen dem Vol - ke, das in De - muth fleht!  
give thy bless - ing to this folk all, bow - ing low - ly all,

Se - - - gen! o gebt, All - ew' - ge, eu - ren Se - - - gen, eu - ren Se - -  
bless - - - ing! O give All, All E - ter - nal bless - - - ing, give thy bless - -

Se - - - gen! o gebt, All - ew' - ge, eu - ren Se - gen, das in De - muth  
bless - - - ing! O All E - ter - nal, give - thy bless - ing to this folk im -

Se - - - gen!  
bless - - - ing!

*pp*

Dem Vol - ke!  
*pp* To this folk!



B

The musical score is arranged in two systems. The first system includes vocal staves and piano accompaniment. The second system continues the vocal parts with lyrics and piano accompaniment. Dynamics include *pp*, *p*, *mf*, *f*, *cresc.*, and *a2.*. The lyrics are in German and English.

**Lyrics:**

*flecht!*  
*theol.*  
*cresc.*  
 O gebt, — All — ew' — ge, eu — ren Se — gen!  
 O give — All, All — E — ter — nal bless — ing!

O gebt, — All — ew' — ge, eu — ren Se — gen, eu — ren Se — gen!  
 O give — All, All — E — ter — nal bless — ing give thy bless — ing!

gen!  
 ing! O gebt, o gebt eu — ren Se — gen! Gerech — te  
 give, give, give thy bless — ing! Ye gods all

*flecht,*  
*plor* — — — — — ing dem Vol — ke, das in De — muth fleht! Gerech — te  
 to this folk bow — ing low — ly all! Ye gods all

O gebt, All ew' — ge,  
 O give All, All — E —

O gebt, All —  
 O give E —

O gebt, All —  
 O give E —

The musical score consists of multiple staves. The top section includes instrumental parts for strings and woodwinds, with dynamic markings such as *f*, *cresc.*, and *mf*. A section labeled "I. Solo." is marked with *mf*. The vocal parts enter with the lyrics: "o gebt, All-ew' - ge, eu - ren Se - - gen, o gebt uns". The lyrics continue: "O give All, All E - ter - nal bless - - ing, O give us". The text then shifts to "ge - - - - - bet eu - ren Se - gen, eu - ren Se - - gen, o gebt uns" and "Give us, give thy blessing, give thy bless - - ing O give us". A section of "Göt-ter! righteous, ge - het, gebt uns Sieg, gebt uns Sieg, gebt uns Sieg, gebt uns" is followed by "Göt-ter! righteous! gerech - te Göt - ter, gebt uns Sieg, gebt uns Sieg, gebt uns Sieg, gebt uns". The final section of lyrics includes: "o gebt, All - ew' - - ge, eu - ren Se - - gen dem Volk, das in De - - muth", "O give - All, All E - ter - nal bless - - ing this folk bow - ing low - - ly", "eu - ren Se - - - - - gen, eu - ren Se - gen, eu - ren Se - - gen dem Volk, das in De - muth", "ter - nal bless - - - - - ing, give thy blessing, give thy bless - - ing this folk bowing low - ly", "ew' - - ge, eu - - ren, eu - - ren Se - gen, eu - ren Se - - gen das in De - muth", "ter - - nal give thy, give thy bless - ing, give thy a 2. bowing low - ly", "ew' - ge, eu - - ren thy Se - - - - - gen dem Volk, gebt uns Sieg, gebt uns Sieg, gebt uns", "ter - - nal give thy bless - - - - - ing, and give vict-o - ry, give to us, vict-o -". The score concludes with a *cresc.* marking.

C

The musical score consists of several systems. The top system includes staves for woodwinds (flutes, oboes, bassoons, clarinets) and strings, with dynamic markings like *ff* and *a2.*. A Tuba part is also present, marked *ff*. The middle system features vocal parts with lyrics in German and English. The bottom system continues the instrumental parts, including a Tuba part marked *ff*.

**Lyrics:**  
 Sieg! *pacel.*  
 Sieg! *pacel*  
 Sieg! *ry!*  
 Sieg! *ry!*  
 fleht! *all!*  
 fleht! *all!*  
 fleht! *all!*  
 Sieg! *ry!*

**German Lyrics:**  
 Die Son - - ne, die dem Meer ent-stieg,  
 That sun - - that from the sea a - rose,  
 Die Son - - ne, die dem Meer ent-stieg,  
 That sun - - that from the sea a - rose,  
 Die Son - - ne, die dem Meer ent-stieg,  
 That sun - - that from the sea a - rose,  
 Die Son - - ne, die dem Meer ent-stieg,  
 That sun - - that from the sea a - rose,

**English Lyrics:**  
 That sun - - that from the sea a - rose,  
 that from the sea a - rose,  
 that from the sea a - rose,  
 that from the sea a - rose,

**Performance Markings:**  
*ff*, *a2.*, *mf*, *f*, *pesante*, *mutano in Des u. As.*, *ffz*, *rfz*

lasst sie dem Fall der Fein - de strah - - len!  
 shine on the fall of all our en - e - mies!  
 lasst sie dem Fall der Fein - de strah - - len!  
 shine on the fall of all our en - e - mies!  
 Die Son - - ne, die dem Meer entstieg,  
 That sun - - that from the sea a - rose,  
 Die Son - - ne, die dem Meer entstieg,  
 That sun - - that from the sea a - rose,  
 lasst sie dem Fall der Fein - de strah - - len!  
 shine on the fall of all our en - e - mies!  
 lasst sie dem Fall der Fein - de strah - - len!  
 shine on the fall of all our en - e - mies!

I. Solo.





Musical score for a multi-voice choir and piano. The score includes vocal staves with lyrics in German and English, and piano accompaniment. Dynamics include *ff*, *sf*, and *p*. Performance instructions include "mutano in F u. C.", "cresc.", and "pizz.".

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len! *espress.*  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len! Nach lan - gen  
Shine on the fall of all our en - e - mies! And aft - er

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

len,  
mies,

lasst sie dem Fall der Fein-de strah - len!  
Shine on the fall of all our en - e - mies!

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a *p* dynamic marking.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a dense texture of chords and moving lines, with *cresc.* markings.

Third system of musical notation, including lyrics for the vocal line. The lyrics are: "Nach lan - - gen furcht - er - füll - - ten Qua - len, nach lan - - - gen long and aft - - er long and fear - - ful tor - ment, and fear - - ful". The piano accompaniment continues with *f* dynamics.

Fourth system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes.

Fifth system of musical notation, concluding the page. The piano accompaniment features a rhythmic pattern of eighth notes, with *cresc.* markings.



Musical score for the first system, featuring piano and string parts. The piano part includes dynamic markings such as *ff* and *cresc.* The string part includes dynamic markings like *fp* and *cresc.*

Musical score for the second system, featuring piano and string parts. The piano part includes dynamic markings such as *ff*. The string part includes dynamic markings like *ff*.

Vocal score for the first system with lyrics: "Gebt uns Sieg! Vict - - - o - ry!"

Sieg! Peace!

Vocal score for the second system with lyrics: "Fall der Fein-de strah - len! lasst sie dem Fall der Fein-de strah - len!"

fall of all our en-e-mies!

Shine on the fall of all our en-e-

fall of all our en-e-mies!

Shine on the fall of all our en-e-

fall of all our en-e-mies!

Shine on the fall of all our en-e-

fall of all our en-e-mies!

Shine on the fall of all our en-e-





*p cresc.* *f* *ff* *a2.* *ten.* *unis.* *cresc.* *a2.* *ff*

ge - bet eu - ren Se - gen, All - ew' - ge, ge - bet, All - ew' -  
 Give us, give thy bless - ing, O All - E - ter - nal, All - E -

gebt, - All - ew' - ge, eu - ren Se - gen, gebt eu - ren, eu - ren Se - gen,  
 O give - us, All E - ter - nal blessing, give, O give, give thy blessing,

Göt - ter! gerech - te Göt - ter, gebt uns Sieg, gebt uns Sieg! ge - bet,  
 righteous! Ye gods all right - eous, give us peace, give us peace! Give us,

Göt - ter! gerech - te Göt - ter, gebt uns Sieg, o gebt uns Sieg, gebt uns  
 righteous! Ye gods all right - eous All - ew' - ge, ge - bet, - ew' -  
 ter - nal, give thy bless - ing, E - ter - nal, give thy bless - ing, dem  
 O gebt, - All - ew' - ge, eu - ren Se - gen, o gebt, - ew' -  
 O give, - All - ew' - ge, eu - ren Se - gen, O give E - ter - nal, thy blessing  
 gebt, - All - ew' - ge, eu - ren Se - gen, eu - ren Se - gen dem  
 give, - All E - ter - nal give thy bless - ing, give thy bless - ing this  
 ew' - ge, eu - ren thy Se - gen, o gebt, - ew' -  
 ter - nal, give thy bless - ing, give, O give thy bless - ing, eu - ren this



G

The musical score consists of multiple staves for voices and instruments. The lyrics are written below the vocal staves. The score includes dynamic markings such as *p*, *pp*, *ppp*, *cresc.*, and *f*. The piece concludes with the instruction *arco* and *ppp*.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*ppp*

*cresc.* *f* *p*  
geht eu - ren Se - gen dem Vol - ke, das in De-muth fleht!  
Give, give thy bless - ing to this folk bow - ing low-ly all!

Se - gen, geht eu - ren Se - gen dem Vol - ke, das in De-muth fleht!  
bless - ing give, give thy bless - ing to this folk bow - ing low-ly all!

*cresc.* *f* *p*  
geht eu - ren Se - gen dem Vol - ke, das in De-muth fleht!  
Give, give thy bless - ing to this folk bow - ing low-ly all!

*cresc.* *f* *p*  
o geht, All - ew - ge, eu - ren Se - gen dem Vol - ke, das in De-muth fleht!  
O All E - ter - nal thy bless - ing to this folk bow - ing low-ly all!

De - muth fleht, in De - muth fleht, das in De-muth fleht!  
low - ly, bow - ing low - ly all! Low - ly thee im - plor - ing!

dem this Volk, das in De-muth fleht!  
this folk! Low - ly thee im - plor - ing!

Se - gen dem this Volk, das in De-muth fleht!  
bless - ing! dem this folk! Low - ly thee im - plor - ing!

geht eu - ren Se - gen, das in De-muth fleht!  
Give, give thy bless - ing! Low - ly thee im - plor - ing!

*arco*  
*ppp*  
*ppp*

N<sup>o</sup> 10. Duett.

Allegro energico. (♩ = 138.)

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in Es.

Pauken in Es. B.

Violine I.

Violine II.

Bratsche.

Andromache.

Hektor.

Violoncell.

Contrabass.

Allegro energico.  $f$  (♩ = 138.)

A

This musical score is for a symphonic movement, likely from a concerto, marked with a forte (*ff*) dynamic. The score is divided into two systems. The first system includes staves for Flute (Fl.), Horn (Hörn.), Clarinet (Clar.), Bassoon (Fag.), Trumpet (Tromp.), and Drum (Pauk.), as well as piano accompaniment. The piano part features a prominent, rhythmic bass line with sixteenth-note patterns. The woodwinds and brass play sustained notes and short phrases, often with accents. The piano accompaniment includes complex textures with triplets and sixteenth-note runs. The second system continues the orchestral and piano parts, with dynamic markings such as *sfz* and *sfz sempre ff* indicating sustained intensity. The score concludes with a final chord in the piano part.



String quartet and woodwind section score. The top two staves are for Violin I and Violin II, both marked *a 2.* The bottom two staves are for Violoncello and Kontrabaß. The woodwind section includes Flute (Fl.), Oboe (Hob.), Clarinet (Clar.), and Bassoon (Fag.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings such as *sfz* and *ff*.

Continuation of the string and woodwind section. The woodwind parts show more active melodic lines, with the Bassoon (Fag.) and Clarinet (Clar.) playing prominent roles. Dynamic markings include *sfz* and *ff*.

Woodwind and brass section score. The woodwinds (Fl., Hob., Clar., Fag.) and brass (Hörn., Tromp.) are shown. The woodwinds have long, sustained notes, while the brass plays rhythmic accompaniment. Dynamic markings include *sfz* and *ff*.

Final section of the score on this page, featuring strings and woodwinds. The woodwinds play melodic lines, and the strings provide a rhythmic foundation. Dynamic markings include *sfz* and *f*. The page concludes with the text "Im The" in the bottom right corner.

a tempo

B Recit.

Thalgrund glänzt es wie goldne Wogen, von Helm und Rü-stung flu - thet das Licht!  
*val - ley gloweth in gol - den billows, From helm and ar - mor streameth the light!*

B Recit. a tempo

Recit.

Die Brüder sind mir vor-an - ge - zo - gen. *Leb' wohl denn, mein*  
*My brothers read - y there a - wait me. Fare-well then O*

Recit.

string.

rit.

Hörn.

*poco cresc.* *fp* *p espress.* *pp*

*poco cresc.* *fp* *p* *pp*

*poco cresc.* *cresc.* *fp* *p* *pp*

Weib, leb' wohl denn, mein Weib, mich schüt-zen die Göt-ter— kla - ge nicht! Mich schüt-zen die Göt-ter,  
 wife, fare-well then O wife, gods will guard me— mourn thou not! gods will guard me,

*poco cresc.* *fp* *p* *pp*

*fp* string. *p* *pp*

Fl. *a 2.* *ff* *rit.*

Hob. *a 2.* *ff*

Clar. *ff* I. Solo. *cresc.*

Fag. *fp* *p* *ff* *a 2.*

Hörn. *p* *ff*

Tromp. *fp* *f* *f*

Pauk. *ff* Es muta in Des.

*a tempo* *rit.*

*fp* *ff* *sfz* *f*

*fp* *ff* *sfz* *f*

*fp* *ff* *sfz* *f*

*fp* *ff* *sfz* *f*

mich schüt-zen die Göt-ter— kla - - - ge nicht!  
 the gods will guard me— mourn — thou not.

*fp* *ff* *sfz* *f*

*fp* *ff* *sfz* *f*

*C* *a tempo* *rit.*

8548

Andante sostenuto. (♩=100.)

Fl. **D**

Hob.

Clar. I.

Fag.

Andromache.

Ich ha-be Vater und Mutter ver-lo-ren, in Trümmersank mir die hei-mische  
 My father and my mother are lost me, in ru-in fall-en my splen-did

Andante sostenuto. (♩ = 100.)

**D**

rit.

*p* *morendo*

*cresc.*

*p* *morendo*

*cresc.*

*p* *morendo*

*cresc.*

*cresc.*

rit.

*f*

Pracht, ich ha-be Va-ter und Mut-ter ver-lo-ren, in Trümmersank mir die hei-mische Pracht! O  
 home, My father and my mother are lost me, in ru-in fall-en my splen-did home! O

rit.

a tempo (Moderato.)

Recit.

weh mir, weh mir, wenn du den Tod er - ko - ren! Ge - lieb - tester Gat - te, ge - lieb - tester Gat - te -  
 woe is me, woe is me, if thou too death hast chos - en! Be - lov - ed consort, be - lov - ed con - sort,

E Recit.

a tempo (Moderato.)

bleib fern von der mor - den - den Män - ner - schlacht! - Ge - lieb - tester Gat - te, ge - lieb - tester Gat - te -  
 stay far from the mur - der - ous slaughter of men! Be - lov - ed consort, be - lov - ed con - sort



Fl. Recit.

Andante con moto.

F Recit.

Woodwind parts: Flute (Fl.), Horn (Hob.), Clarinet (Clar.), Bassoon (Fag.).  
 String parts: Violin I, Violin II, Viola, Cello, Double Bass.  
 Dynamics: *p*, *morendo*, *pp*, *ppp*, *pizz.*, *arco*.

Andr. Recit.

bleib' fern, — bleib' fern — von der mordenden Män - ner-schlacht!  
 stay far, — stay far — from the murderous slaughter of men!

Hektor.

Recit.

Dem Knäblein, das du im  
 The boy there that on thine

Voice part: Hektor.  
 Piano accompaniment.  
 Dynamics: *f*, *p*, *pizz.*, *arco*.

Recit.

Andante con moto.

F Recit.

Woodwind parts: Flute (Fl.), Horn (Hob.), Clarinet (Clar.), Bassoon (Fag.).  
 Horn part: Hörn.  
 Dynamics: *f*.

Allegro moderato.

Voice part: Hektor.  
 Piano accompaniment.  
 Dynamics: *f*, *cresc.*, *trem.*, *marc.*

Ar - me wiegst, ein rühm - li - ches Vorbild leb' und sterb' ich: Im - - mer der Er - - ste in Kampf und Ge -  
 arm thou rockest, a glorious ex - ample! No! living, dy - ing, I shall be fore - - most in dan - - ger and

L'istesso tempo.

*f* *sfz* *p* *cresc.* *p cresc.* *cresc.*

**Andr.** *espress.*

**Hektor.** *ff* *sfz*

Was wird sein Loos und das mei - ne sein, wenn  
 What were his fate, what would my lot be, if

fahr, im - mer der Er - ste in Kampf und Ge - fahr!  
 strife, I shall be fore-most in dan-ger and strife!

*2 Soli.* *p* *cresc.* *cresc.* *cresc.*

L'istesso tempo.

*I. Solo.* *p* *sfz*

*p* *sfz* *sfz* *sfz*

**Andr.**

— du die Witt - we, die Wai - se ver - lässtest? Was wird sein Loos und das mei - ne sein, wenn  
 — thou shouldst make — us wi - dow and orphan? What were his fate, what would my lot be, if

*p* *p* *sfz* *sfz*

I. Solo. *f*

*mf* *decresc.* *pp* *cresc.* *sfz* *p*

*mf* *decresc.* *pp* *cresc.* *sfz* *p*

*mf* *decresc.* *pp* *cresc.* *sfz* *p*

— du die Wittwe, die Wai - se ver - lässest, wenn du die Witt - we, die Waise ver - lässest? E - len - der Knechtschaft  
 — thou shouldst make us wid - ow and orphan, if thou shouldst make us widow and orphan? — ser - vitude most wretched

*mf* *decresc.* *pp* *cresc.* *sfz* *p*

colla parte **G** a tempo

I. Solo. *f*

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

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

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

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

*trem.* *cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f* *trem.*

*trem.* *cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f* *trem.*

*trem.* *cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f* *trem.*

*cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f* *trem.*

*cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f* *trem.*

*rit.* *a tempo*

bringst du uns dar! e - len - der Knechtschaft bringst du uns dar!  
 wouldst thou doom us, ser - vitude most wretched, wouldst thou doom us!

*cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f*

*cresc.* *fp* *cresc.* *ff* *pizz.* *a tempo* *p cresc.* *arco* *f*

*ff* *colla parte* **G** *p cresc.* *a tempo* *f*

rit.

Recit.

Andante.

Fl. Hob. Clar. Fag. Hörn. Pauk. Des. B.

I. Solo. *espress.* *pp* *pp*

*p* *pp* *pp* *pp* *pp* *pp*

Hektor. Recit.

Komm nur zum Va-ter, du meines Glückes Lieb-liches  
 Come to thy father, thou lovely pledge of hap-pi-

*p* *pp* *pp* *pp* *pp* *pp*

rit. Recit. Andante.

H Andante. (♩ = 52.)

Fl. rit. Hob. Clar. Fag. Hörn. Pfand! ness. unis.

I. Solo. *f* *f* *f* *f* *f* *f*

*p* *pp* *pp* *pp* *pp* *pp*

*espress.* *mf* *f* *dolce*

Wach's und ge-dei-he, wach's und ge-dei-he, den Freun-den ein Lab-sal, den Fein-den ein Schrecken, die  
 Grow,child,and prosper, grow,child,and prosper, To friends be a comfort, To foes a ter-ror, The

rit. H Andante. (♩ = 52.)

*p* rit. I Adagio. (♩ = 80.)

*p* *sempre p* *pp*

rit.

Won-ne der Mutter, des Va - ters Stolz! Wachs und ge - dei - - he! Seg - net, ihr Göt - ter, seg - net dies  
 joy of thy mother, thy fa - thers pride! Groß - child und pros - per! Bless him ye gods, O bless this

*pp* *pp* *pp* *p* *pp* *pizz.*

rit. I Adagio. (♩ = 80.)

rit. a tempo

I. Solo. *p* *espress.* *p*

I. Solo. *p*

rit. a tempo

Kind! Seg - net, ihr Göt - ter, seg - net dies Kind! Seg - net, ihr Göt - ter,  
 child! Bless him ye gods! Bless this child! Bless him ye gods,

*ppp* *cresc.* *p* *pp*  
*ppp* *cresc.* *p* *pp*  
*cresc.* *pp* *cresc.* *p* *pp*

*pp* *arco* *pp* *rit.* *a tempo* *cresc.* *p* *pp*



colla parte rit. a tempo string.

*p cresc.* *f* *sf* *p*

colla parte rit. a tempo string.

*p cresc.* *f* *sf* *f con espress.*

Andr. Hektor. rit.

seg - - net dies Kind!  
bless - - - this child!

*p* *p cresc.* *f* *f con espress.*

colla parte rit. a tempo string.

*mf* *p* *p cresc.* *fp*

Andr. *f pesante*

Göt - ter, seg - - net den Gat - ten! Phoe - bus A - pol - lon, Phoe - bus A -  
gods, - bless my con - sort! Phoe - - bus A - pol - lo, Phoe - bus A -

*sfz* *mf* *f* *ff*





I. Solo.

Fl. Hob. Clar. Fag. Hörn. Pauk.

Schir - met des Heer - des hei - li - gen Brand,  
 Guard thou its al - tar's ho - ly fire,

— uns - rer Lie - be Glück und Be - stand! Schirmt den hei - li - gen Brand,  
 — thou our love aye pure and steadfast. Guard its ho - ly fire,

Hörn.

leicht uns - rer Lie - be Glück und Be - stand! Schir - met des Heer - des hei - li - gen  
 Keep thou our love aye pure and steadfast! Guard thou its al - tar's ho - ly

leicht — uns - rer Lie - be Be - stand! Schir - met des Heer - des hei - li - gen  
 Keep — thou our love pure and steadfast! Guard thou its al - tar's ho - ly

Hob. I.

rit.

Ma tempo

Clar. *p* *cresc.* *f* *p* *cresc.*

Fag. *cresc.* *a 2.* *f* *p* *cresc.*

Hörn. *cresc.* *f* *p* *cresc.*

*trem.* *p trem.* *cresc.* *f* *rit.* *a tempo*

*p trem.* *cresc.* *f* *rit.* *a tempo*

*p* *cresc.* *f* *rit.* *a tempo*

Brand! Hü - ter der Ehn, Hü - ter der Ehn, hört un - ser Fleh! —  
 fire! O hear our pray'r, Guard-ian of wedded love hear our prayr! —

Brand! Hü - ter der Ehn, Hü - ter der Ehn, hö - - - ret un - ser Fleh! —  
 fire! O hear our pray'r, Guard-ian of wedded love hear, hear our prayr! —

*p* *cresc.* *f* *rit.* *a tempo* *p cresc.*

Fl. *cresc.* *f* *ritard.*

Hob. *cresc.* *f* *ritard.*

Clar. *cresc.* *a 2.* *f* *ritard.*

Fag. *f* *ritard.*

Hörn. *f* *ritard.*

Pauk. *f* *ritard.*

*espress.* *f* *ritard.*

*p cresc.* *f* *ritard.*

*f* *ritard.* *pp*



# No 11. Quartett mit Chor.

**A**  
Allegro moderato. (♩ = 116.)

2 Flöten.

2 Oboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in B.

Pauken in F hoch und B.

Harfe.

Violine I.

Violine II.

Bratsche.

Hektor.

**CHOR.**

Violoncell.

Contra - Bass.

**A**  
Allegro moderato. (♩ = 116.)

Fl. Ob. Cl. Fag. 1 H. Tr. Pauk.

Hektor.

Zum Kampf, zum Kampf!  
On, On! On, On!

Hin - aus in die hei - li - ge  
out all, all to ho - ly

Fag. 1 H.

Schlacht!  
bat - le!

Vom Heerd der hei - mi - schen Götter  
From the hearth and home of the gods

wehrt muth - voll,  
ward brave - ly,

wehrt muth - voll  
ward brave - ly

der  
the

cresc. 8543

Viol. 1.  
Viol. 2.  
Br.  
Fein-foe, - - - - - de wild an - stürmenden Schwall, der Fein-foe, - - - - - the wild on - rush - ing throug, the foe, -

Fl.  
Ob.  
Cl.  
Fag.  
4 Hörner.  
Tromp.  
Pauk.  
B

- - de wild an - stür - men - den Schwall!  
- - the wild on - rush - ing throug!



C  
Un poco stringendo. (♩ = 108)

sf sf sf f p

sf p  
trill  
pp

p cresc.

sf sf sf f p cresc.  
trill cresc.  
trill cresc.

f mf cresc.

bebt. hast du lang' groi - lend ge - bebt. — Nun bliü - he du auf! nun — bliü - he du  
groaned, hast thou long groan - ed ang - rily! Now bloom thou a - new! Now — bloom thou a -

sf sf sf f p cresc.  
trill cresc.  
trill cresc.

Un poco stringendo. (♩ = 108)  
C



First system of musical notation, including vocal lines and piano accompaniment. The piano part includes a 9-measure rest in the first measure.

Second system of musical notation, including vocal lines and piano accompaniment.

Third system of musical notation, featuring piano accompaniment with a 9-measure rest in the first measure.

Fourth system of musical notation, featuring piano accompaniment with pizzicato and arco markings.

Fifth system of musical notation, featuring piano accompaniment with a 3-measure rest in the first measure.

auf, wir bringen das Glück, wir bringen die Ta-ge der Frei-heit zu-rück!  
 new, we bring the thy hap-pi-ness, and the days of thy free-dom a-gain!  
 Nun blü - he du  
 Now bloom thou a-

Sixth system of musical notation, featuring piano accompaniment with pizzicato and arco markings.

The musical score is arranged in two systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent tremolo in the bass register. The second system continues the piano accompaniment with more complex rhythmic patterns and includes the vocal line with lyrics in German and English. Dynamics such as *p*, *cresc.*, and *f* are used throughout. Performance instructions like *pizz.* are also present.

*p cresc.*

*cresc.*

*p cresc.*

*pp*

*p cresc. f*

*p cresc. f pizz.*

*p cresc. f pizz.*

*p cresc. f pizz.*

*f*

auf! nun blü - he du auf! Wir brin - gen das Glück, wir  
 new, now now bloom thou a - new! We bring thee thy hap - pi -

*f cresc. f pizz.*



First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent *ff* (fortissimo) dynamic marking. The vocal parts also include *ff* markings and accents.

Second system of musical notation, primarily piano accompaniment. It features a dense texture with *ff* (fortissimo) dynamics in both the treble and bass clefs.

Third system of musical notation, including vocal staves with lyrics and piano accompaniment. The lyrics are: "Schlacht! bat - tle! Vom Heerd der hei - mi - schen Göt - ter wehrt muth - voll, wehrt bat - tle! From the hearth the home of the gods ward brave - ly, ward". The piano accompaniment continues with *ff* dynamics.

Fourth system of musical notation, including vocal staves with lyrics and piano accompaniment. The lyrics are: "Schlacht! bat - tle! Vom Heerd der hei - mi - schen Göt - ter wehrt muth - voll, bat - tle! From the hearth the home of the gods ward brave - ly, ward". The piano accompaniment continues with *ff* dynamics.

*unils.*  
*f.*  
*f.*  
*trun*  
*trun*

muth - voll der Fein - - - de wild an - stürmenden  
 brave - ly the foe, - - - the wild on - rush - ing

muth - voll der Fein - - - de wild an - stür - men - den  
 brave - ly the foe, - - - the wild on - rush - ing

wehrt muth - voll der Fein - - - de wild an - stürmenden  
 ward brave - ly the foe, - - - the wild on - rush - ing

wehrt muth - voll der Fein - - - de wild an - stürmenden  
 ward brave - ly the foe, - - - the wild on - rush - ing



**E**  
Un poco più lento. (♩ = 100)

First system of musical notation, including vocal line and piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking.

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *fp*. The piano part has a complex texture with many sixteenth notes.

**Andromache. *fed espress.***

Ge - lieb-ter Bo-den, der uns trägt, un-ter fremder Trit-te la - sten - der Wucht hast du lang' grol - leud ge -  
 Be - lov-ed soil on which we stand, un-der tread of for eign foe hast thou long O how long ang - ri - ly

Schwall!  
throng!

Schwall!  
throng!

Schwall!  
throng!

Schwall!  
throng!

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *mf* and *fp*. The piano part continues with a complex texture.

**E**  
*mf* Un poco più lento. (♩ = 100)



rit.

Fa tempo. (♩ = 108)

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle systems feature a vocal line with German lyrics and piano accompaniment. The bottom system includes a vocal line and piano accompaniment. The score is marked with various dynamics and tempo changes.

**Lyrics:**

bebt, hast du lang' groan - ed ang - ri - ly! Nun blü - he du auf! Nun  
 groaned, O how long groan - ed ang - ri - ly! Now bloom thou a - new! Now

bebt, hast du lang' groan - ed ang - ri - ly! Nun blü - he du auf! Nun  
 groaned, O how long groan - ed ang - ri - ly! Now bloom thou a - new! Now

bebt, hast du lang' groan - ed ang - ri - ly! Nun blü - he du auf! Nun  
 groaned, O how long groan - ed ang - ri - ly! Now bloom thou a - new! Now

bebt, hast du lang' groan - ed ang - ri - ly! Nun blü - he du auf! Nun  
 groaned, O how long groan - ed ang - ri - ly! Now bloom thou a - new! Now

lang' hast du lang' groan - ed ang - ri - ly! Nun blü - he du auf! Nun  
 long, O how long groan - ed ang - ri - ly! Now bloom thou a - new! Now

**Performance Instructions:**

- rit.* (ritardando)
- Fa tempo.* (return to original tempo)
- p* (piano)
- mf* (mezzo-forte)
- ff* (fortissimo)
- tr* (trill)
- trm* (trill marcato)
- pizz.* (pizzicato)
- cresc.* (crescendo)
- f* (forte)
- a2* (second ending)

musical notation for piano introduction and accompaniment, including dynamic markings like *cresc.* and *f*.

musical notation for piano accompaniment, including dynamic markings like *f* and *pizz.*

blü he du auf! Ihr bringet das Glück, ihr bringet die Ta-ge der Frei - heit zu-  
 bloom thou a - new! Ye bring hap-pi-ness, Ye bring us the days of our free - dom a-

blü - he du auf! Wir bringendas Glück, wir bringen die Ta-ge der Frei - heit zu-  
 bloom thou a - new! We bring the thy hap - pi-ness and the days of thy free - dom a-

- he du auf,  
 thou a - new,

he du auf,  
 thou a - new,

he du auf,  
 thou a - new,

he thou, du, blü - - he du auf,  
 thou, new, bloom - thou a - new,

I. Solo

I. Solo

*cresc.*

*f*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

rück!  
gain!

rück!  
gain!

rück!  
gain!

rück!  
gain!

Nun blü - he du auf!  
Now bloom thou a - gain!

Nun blü - he du a -  
Now bloom thou a -

Nun blü - he du a -  
Now bloom thou a -

Nun blü - he du auf!  
Now bloom thou a - gain!

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -

Nun blü - he du  
Now bloom thou a -



Ihr brin-get das Glück, ihr brin - get us die  
 Ye bring hap-pi-ness, Ye bring us the  
 auf! gain! Ihr brin-get das Glück, ihr brin - get die Ta - ge, die  
 gain! Ye bring hap-pi-ness, Ye bring us the days, bring the  
 auf! gain! Wir brin-gen das Glück, wir brin - gen die Ta - - ge, die  
 gain! We bring hap-pi-ness, We bring thee the days, bring the  
 blü - he thou a - auf! gain! Wir brin-gen das Glück, wir brin - gen die Ta - ge, die  
 bloom thou a gain! We bring hap-pi-ness, We bring thee the days, bring the  
 auf! gain! Ihr bringet das Glück, ihr brin - get us die  
 gain! Ye bring hap-pi-ness, Ye bring us the  
 auf! gain! Ihr bringet das Glück, ihr brin - get die Ta - ge, die  
 gain! Ye bring hap-pi-ness, Ye bring us the days, bring the  
 auf! gain! Wir bringen das Glück, wir brin - gen die Ta - - ge, die  
 gain! We bring hap-pi-ness, We bring thee the days, bring the  
 auf! gain! Wir bringen das Glück, wir brin - gen die Ta - ge, die  
 gain! We bring hap-pi-ness, We bring thee the days, bring the

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**Lyrics:**  
 Ta - ge der Frei - heit zu - rück! Ihr brin - get die Ta - ge der Frei - heit zu - rück! Ihr brin - get die  
 days of our free - dom a - gain! Ye bring us the days of our free - dom a - gain! Ye bring us the  
 Ta - ge der Frei - heit zu - rück! Ihr brin - get die Ta - ge der Frei - heit zu - rück! Ihr brin - get die  
 days of our free - dom a - gain! Ye bring us the days of our free - dom a - gain! Ye bring us the  
 Ta - ge der Frei - heit zu - rück! Wir brin - gen die Ta - ge der Frei - heit zu - rück! Wir brin - gen die  
 days of thy free - dom a - gain! We bring thee the days of thy free - dom a - gain! We bring thee the  
 Ta - ge der Frei - heit zu - rück! Wir brin - gen die Ta - ge der Frei - heit zu - rück! Wir brin - gen die  
 days of thy free - dom a - gain! We bring thee the days of thy free - dom a - gain! We bring thee the  
 Ta - ge der Frei - heit zu - rück! Ihr brin - get die Ta - ge der Frei - heit zu - rück! Ihr brin - get die  
 days of our free - dom a - gain! Ye bring us the days of our free - dom a - gain! Ye bring us the  
 Ta - ge der Frei - heit zu - rück! Ihr brin - get die Ta - ge der Frei - heit zu - rück! Ihr brin - get die  
 days of our free - dom a - gain! Ye bring us the days of our free - dom a - gain! Ye bring us the  
 Ta - ge der Frei - heit zu - rück! Wir brin - gen die Ta - ge der Frei - heit zu - rück! Wir brin - gen die  
 days of thy free - dom a - gain! We bring thee the days of thy free - dom a - gain! We bring thee the  
 Ta - ge der Frei - heit zu - rück! Wir brin - gen die Ta - ge der Frei - heit zu - rück! Wir brin - gen die  
 days of thy free - dom a - gain! We bring thee the days of thy free - dom a - gain! We bring thee the

First system of musical notation, featuring piano accompaniment and violin parts. The piano part includes a drum line with a 'tr' (trill) marking. The violin part has a '2' marking above it.

Second system of musical notation, continuing the piano and violin parts from the first system.

Third system of musical notation, featuring piano accompaniment and violin parts. The piano part includes a drum line and a 'rfz' (ritardando) marking.

Fourth system of musical notation, continuing the piano and violin parts.

Ta - ge der Frei - heit zu - rück!  
 days of our free - dom a - gain!

Fifth system of musical notation, featuring piano accompaniment and violin parts.

Ta - ge der Frei - heit zu - rück!  
 days of our free - dom a - gain!

Sixth system of musical notation, featuring piano accompaniment and violin parts.

Ta - ge der Frei - heit zu - rück!  
 days of thy free - dom a - gain!

Seventh system of musical notation, featuring piano accompaniment and violin parts. The piano part includes a drum line and a '2' marking above it.

Ta - ge der Frei - heit zu - rück!  
 days of our free - dom a - gain!

Eighth system of musical notation, featuring piano accompaniment and violin parts.

Ta - ge der Frei - heit zu - rück!  
 days of our free - dom a - gain!

Ninth system of musical notation, featuring piano accompaniment and violin parts.

Ta - ge der Frei - heit zu - rück!  
 days of thy free - dom a - gain!

Tenth system of musical notation, featuring piano accompaniment and violin parts. The piano part includes a drum line and 'rfz' markings.

Ta - ge der Frei - heit zu - rück!  
 days of thy free - dom a - gain!

System 1 of the musical score, featuring a grand staff with five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are in bass clef. The music includes various dynamics such as *sfz* and *ff*, and articulation marks like *tr* (trill) and *acc* (accents). The system concludes with a double bar line and repeat dots.

System 2 of the musical score, featuring a grand staff with five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are in bass clef. The music includes various dynamics such as *sfz* and *ff*, and articulation marks like *tr* (trill) and *acc* (accents). The system concludes with a double bar line and repeat dots.

System 3 of the musical score, featuring a grand staff with five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are in bass clef. The music includes various dynamics such as *sfz* and *ff*, and articulation marks like *tr* (trill) and *acc* (accents). The system concludes with a double bar line and repeat dots.

# Nº 12. Scene.

(Der Chor.)

Moderato, maestoso. (♩ = 92.)

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in Es.

3 Posaunen und  
Tuba.

Pauken in B. F.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

C H O R.

Violoncell.

Contrabass.

Moderato, maestoso. (♩ = 92.)



A Quasi Recit.

First system of musical score. It features a vocal line with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Quasi Recit.'. Dynamics include *sfz*, *ff*, and *sf*. There are markings for *trém.* and *a2.* in the vocal line. The piano part includes chords and arpeggiated figures.

Quasi Recit.

Second system of musical score. It continues the vocal line and piano accompaniment. Dynamics include *sfz*, *ff*, and *sf*. There are markings for *trém.* in the vocal line.

Quasi Recit.

Third system of musical score. It features the vocal line with lyrics and piano accompaniment. Dynamics include *ff*, *sfz*, and *fff*. There are markings for *a2.* in the vocal line.

Wer naht dort al-lein, dem Kriegsgott ver-gleich-bar, um-leuch-tet von  
 Who comes there a-lone, like great god of bat-tle All blaz-ing in

Wer naht dort al-lein, dem Kriegsgott ver-gleich-bar, um-leuch-tet von  
 Who comes there a-lone, like great god of bat-tle All blaz-ing in

Wer naht dort al-lein, dem Kriegsgott ver-gleich-bar, um-leuch-tet von  
 Who comes there a-lone, like great god of bat-tle All blaz-ing in

Wer naht dort al-lein, dem Kriegsgott ver-gleich-bar, um-leuch-tet von  
 Who comes there a-lone, like great god of bat-tle All blaz-ing in

A Quasi Recit.

Fourth system of musical score. It features the vocal line and piano accompaniment. Dynamics include *sfz*, *ff*, and *sf*. There are markings for *trém.* in the vocal line.

B Allegro moderato. (♩ = 104.)

Musical score for the first system, featuring piano and violin parts. The piano part includes a prominent triplet in the bass line. Dynamics include *sf* (sforzando) and *f* (forte). The violin part has a melodic line with slurs and accents.

Es in E.  
B in H.

Musical score for the second system, continuing the piano and violin parts. The piano part features a triplet in the bass line. Dynamics include *sf* (sforzando) and *f* (forte). The violin part continues its melodic line with slurs and accents.

Musical score for the third system, including vocal lines with German and English lyrics. The lyrics are:

Erz wie von lo - - - dern dem Feu - er?  
 arm - - - or of brass as of fire?

Nun, - - - wieder Falk des Ge - bir - ges schießt er da -  
 Swift - as a falcon of the mountain dart - ing a -

Musical score for the fourth system, featuring piano and violin parts. The piano part includes a triplet in the bass line. Dynamics include *sf* (sforzando) and *f* (forte). The violin part continues its melodic line with slurs and accents.

string.

Musical score for strings and piano accompaniment, measures 1-10. The score includes staves for strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) and piano accompaniment (Right and Left Hand). The key signature is B-flat major. The tempo is *mutano in A.* The dynamics range from *f* to *ff*. The strings play a melodic line with triplets and sextuplets, marked *cresc.* The piano accompaniment features a steady bass line with chords and some melodic fragments.

string.

Musical score for strings and piano accompaniment, measures 11-20. The strings play a more active melodic line with triplets and sextuplets, marked *p molto cresc.* and *ff*. The piano accompaniment continues with a similar texture, marked *p molto cresc.* and *ff*.

string.

Vocal score with German and English lyrics, measures 21-30. The vocal line is marked *a 2* and *ff*. The lyrics are:
   
Nun wieder Falk des Gebirges schießt er da her! A - chill, der Pe-
   
Swift as a falcon of the mountain darting a long! A - chill - es, son of
   
her! long! her! long!
   
A - chill, der Pe-
   
A - chill - es, A - chill - es, son of

string.

Vivace, ma non troppo. (♩ = 104.)

Musical score for the first system, including piano and violin parts. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The violin part has a melodic line with slurs and accents. Dynamics include *ff* and *f*. A second ending is marked *a 2.*

Musical score for the second system, including piano and violin parts. The piano part continues with intricate rhythmic patterns. The violin part has a melodic line with slurs and accents. Dynamics include *ff*.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines are in four parts (Soprano, Alto, Tenor, Bass) with lyrics: "li - - - de! Pe - - - leus!". The piano accompaniment includes a *mf* section and a *ff* section. Dynamics include *ff* and *mf*.

Musical score for the fourth system, including piano and violin parts. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The violin part has a melodic line with slurs and accents. Dynamics include *ff*.

Vivace, ma non troppo. (♩ = 104.)

Musical score for the first system, including piano and violin parts. The piano part features a rhythmic accompaniment with *trmm* (trills) and *sf* (sforzando) markings. The violin part includes *a2.* (second ending) and *trmm* markings. The system concludes with *sempre ff* (sempre fortissimo) and *a2.* markings.

Musical score for the second system, including piano and violin parts. The piano part continues with *trmm* and *sf* markings. The violin part includes *trmm* markings. The system concludes with *sempre ff* (sempre fortissimo) markings.

Hek - tor, helm - um - flat - ter - ter!  
 Hec - tor, - helm en - fold - ed one!  
 Hek - tor, helm - um - flat - ter - ter!  
 Hec - tor, - helm en - fold - ed one!  
 Hek - tor, helm - um - flat - ter - ter!  
 Hec - tor, - helm en - fold - ed one!

Vocal line with lyrics and piano accompaniment. The lyrics are: "Hek - tor, helm - um - flat - ter - ter! Hec - tor, - helm en - fold - ed one!". The piano part includes *sempre ff* (sempre fortissimo) markings.

Musical score for the third system, including piano and violin parts. The piano part continues with *sempre ff* (sempre fortissimo) markings. The violin part includes *sempre ff* markings.



The musical score is arranged in four systems. The first system includes a vocal line with lyrics and piano accompaniment. The second system shows a piano solo section with a key signature change to E major. The third system returns to the vocal line with lyrics. The fourth system continues the piano accompaniment. Performance markings include *tr*, *sf*, *f*, *sfz*, *mutano in E.*, *mutano in E.A.*, and *a2.* The score concludes with a *C* time signature change.

Seht, er ent\_eilt dem Grimm des Ge\_wal - ti - gen!  
 See! See! he flies the wrath of the might - y one!

Seht, er ent\_eilt dem  
 See! See! he flies the

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a rest, followed by notes with dynamics like *f* and *a2.*. The piano accompaniment features chords and melodic lines.

Second system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns including triplets (marked '3') and sixteenth-note runs (marked '6' and '7'). Dynamics include *sfz*.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the following lyrics:  
 Top vocal line: Seht, er ent\_eilt! / See! See! he flies! / Seht, er ent. / See! See! he  
 Middle vocal line: Grimm des Ge\_wal - ti-gen! / wrath of the might - y one! / Seht! / See! / Seht, er ent\_eilt! / See! See! he flies!  
 Bottom vocal line: Seht, er ent\_eilt / See! See! he flies / dem Grimm des Ge\_wal - ti-gen! / the wrath of the might - y one!  
 The piano accompaniment continues with chords and melodic lines, including a *f* dynamic marking.

eilt! Ihm nach, in furcht - ba - rem Wett - lauf ra - che - be - gie - - rig stür -  
 flies! But af - ter him in the fear - ful race, thirst - ing for ven - geance storm -

Seht! Ihm nach, in furcht - ba - rem Wett - lauf ra - che - be - gie - - rig stür -  
 See! But af - ter him in the fear - ful race, thirst - ing for ven - geance storm -

Ihm nach, in furcht - ba - rem Wett - lauf ra - che - be - gie - - rig stür -  
 But af - ter him in the fear - ful race, thirst - ing for ven - geance storm -

**D**

First system of musical notation. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4. The system includes dynamic markings such as *f* and *sfz*, and a first ending bracket labeled "a2.".

Second system of musical notation, primarily piano accompaniment. It consists of a grand staff with treble and bass clefs. The piano part features a rhythmic pattern of eighth notes and sixteenth notes. Dynamic markings include *f* and *sfz*.

- - met der Feind! Vor - bei an der War - te, am  
 - - eth the foe! The watch tow'r is gain - ed, the fig crown'd hill side, the

Third system of musical notation, including lyrics. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The lyrics are: "met der Feind! Vor - bei an der War - te, am eth the foe! The watch tow'r is gain - ed, the fig crown'd hill side, the". Dynamic markings include *f* and *sfz*.

- - met der Feind! Vor - bei an der War - te, am Fei - gen - hü - gel, am  
 - - eth the foe! The watch tow'r is gain - ed, the fig crown'd hill side, the

Fourth system of musical notation, including lyrics and piano accompaniment. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The lyrics are: "met der Feind! Vor - bei an der War - te, am eth the foe! The watch tow'r is gain - ed, the fig crown'd hill side, the". Dynamic markings include *sfz* and *Dfp*.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f*, *ff*, and *sfz*. The violin part includes dynamics such as *ff* and *sfz*. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamics such as *sempre ff*. The violin part includes dynamics such as *sempre ff*. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

War - te, am Dop - - - pel - quell! Ihm nach, in furcht - ba - rem Wett - lauf,  
 gain - ed, the dou - - - ble - spring! Bul af - - - ter him in the fear - ful

Dop - - - pel - quell! Ihm nach, in furcht - ba - rem Wett - lauf,  
 dou - - - ble - spring! Bul af - - - ter him in the fear - ful

Dop - - - pel - quell! Ihm nach, in furcht - ba - rem Wett - lauf,  
 dou - - - ble - spring! Bul af - - - ter him in the fear - ful

Fei - - gen - - hü - - gel, am Dop - - - pel - quell! Ihm nach, in furcht - ba - rem Wett - lauf,  
 fig crown'd hill and the dou - - - ble spring! Bul af - - - ter him in the fear - ful

Musical score for the third system, featuring piano and violin parts. The piano part includes dynamics such as *sfz*. The violin part includes dynamics such as *sfz*. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.



**E** Allegro molto. (♩ = 108.)

The first system of the musical score consists of five staves. The top two staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The bottom three staves are for the vocal line, with lyrics written below the notes. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegro molto' with a metronome marking of ♩ = 108. The system ends with a double bar line.

The second system of the musical score continues the piano accompaniment and vocal line from the first system. It features a dynamic marking of *ff* (fortissimo) and a second ending marked 'a2.'. The system ends with a double bar line.

The third system of the musical score features the vocal line with lyrics. The lyrics are: "ra - che - be - gie - - rig stür - - - met der Feind! / thirst - ing for ven - geance storm - - - eth the foe!". The piano accompaniment continues with a dynamic marking of *ff*. The system ends with a double bar line.

The fourth system of the musical score features the vocal line with lyrics. The lyrics are: "ra - che - be - gie - - rig stür - - - met der Feind! / thirst - ing for ven - geance storm - - - eth the foe!". The piano accompaniment continues with a dynamic marking of *ff*. The system ends with a double bar line.

**E** *ff* Allegro molto. (♩ = 108.)

First system of musical notation. It includes vocal staves and piano accompaniment. The key signature has two flats. The piano part features a prominent bass line with a *a2.* marking. Dynamics include *f sempre* and *sfz*.

Second system of musical notation, primarily piano accompaniment. It features a complex, rhythmic piano part with many sixteenth notes. Dynamics include *f* and *sfz*.

Third system of musical notation. It includes vocal staves and piano accompaniment. The piano part has a steady bass line. Dynamics include *f* and *sfz*.

Fourth system of musical notation. It includes vocal staves and piano accompaniment. The piano part has a steady bass line. Dynamics include *f* and *sfz*.

Und wei - ter und wei -  
 And far - th'r and far -  
 pesante

Und  
 And

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamic markings include *sfz* and *f*. There are also markings for *a2.* (second ending).

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "Und wei - ter und wei - - - ter um I - li.ums Mau - ern kreist\_ die ent - fol - low in".

Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "Und wei - ter und wei - - - ter um I - li.ums, um I - li.ums Mau - ern kreist\_ die ent - fol - low in".

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f* and *ff*. The violin part includes dynamics such as *ff* and *a2.*.

Musical score for the second system, primarily piano accompaniment. It features dynamic markings such as *ff* and *f*.

setz - li - che Jagd! —  
 fright - ful — chase! —

setz - li - che Jagd! —  
 fright - ful — chase! —

setz - li - che Jagd! —  
 fright - ful — chase! —

Die weit - - hin - - schat - - ten - de  
 The long out - - sha - - dow - ing

Musical score for the third system, including vocal lines and piano accompaniment. It features dynamic markings such as *ff*.

setz - li - che Jagd! — Weh, — er er - reicht ihn! —  
 fright - ful — chase! — Woe! — he hath reach'd him! —

Musical score for the fourth system, primarily piano accompaniment.

First system of musical notation, including piano and violin parts. Dynamic markings include *ff* and *a2.*

Second system of musical notation, including piano and violin parts. Dynamic markings include *ff* and *ff sempre*.

Third system of musical notation, including vocal lines and piano accompaniment. Lyrics include: "Ge - fehlt! A - - miss!", "Lan - - ze saust! lance - - he drives!", "Ge - fehlt! A - - miss!", "Und wei - ter und wei - - And farther and far - -". Dynamic markings include *ff* and *ff*.

Fourth system of musical notation, including piano and violin parts. Dynamic markings include *ff pesante* and *sfz*. The system concludes with a key signature change to F major.



in E. A.

*ff*

*sfz*

*sf*

*sfz*

*ff*

*ff*

*ff*

Und wei - ter und wei - - - ter um I - li - ums Mau - ern  
 And far - ther and far - - - ther round Il - i - um's wall they

Und wei - ter und wei - - - ter, wei - - - -  
 And far - ther and far - - - ther, far - - - -

wei - ter und wei - - - - ter, und wei - - - -  
 far - ther and far - - - - ther, and far - ther and far - - - -

- - ter um I - li - ums Mau - - - ern kreist die ent - - setz - - - li - - che  
 - - ther round Il - i - um's wall they fol - - low in fright - - - - ful

*sfz*

*sfz*

Musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, including piano accompaniment with a 'p' dynamic marking and a 'f' dynamic marking.

Musical score for the third system, featuring piano accompaniment with a 'f' dynamic marking.

kreist die ent\_setz - li - che Jagd, kreist die ent\_setz - li - che Jagd, kreist die ent\_setz - li - che Jagd, kreist die ent\_setz - li - che Jagd, kreist die ent\_setz - li - che Jagd, kreist die ent\_setz - li - che Jagd,  
 fol - low in fright - ful chase, fol - low in fright - ful chase, fol - low in fright - ful chase, fol - low in fright - ful chase, fol - low in fright - ful chase, fol - low in fright - ful chase,  
 - - - - - ter, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd,  
 - - - - - ther, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase,  
 ter, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd,  
 ther, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase,  
 Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd, - - - - - kreist die ent\_setz - li - che Jagd,  
 chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase, - - - - - fol - low in fright - ful chase,

Musical score for the fourth system, featuring piano accompaniment.

First system of musical notation. It features a vocal line at the top with lyrics: "die entsetzliche Jagd!" and "low in frightful chase!". Below the vocal line are two staves for piano accompaniment. The piano part includes dynamic markings such as *a2.*, *sf*, and *stts*. The system concludes with a double bar line and a common time signature 'C'.

Second system of musical notation, primarily piano accompaniment. It consists of two staves. The piano part features dynamic markings such as *sf* and *stts*. The system concludes with a double bar line and a common time signature 'C'.

Third system of musical notation. It features a vocal line at the top with lyrics: "die entsetzliche Jagd!" and "low in frightful chase!". Below the vocal line are two staves for piano accompaniment. The piano part includes dynamic markings such as *sf* and *stts*. The system concludes with a double bar line and a common time signature 'C'.

Fourth system of musical notation, primarily piano accompaniment. It consists of two staves. The piano part features dynamic markings such as *sf* and *stts*. The system concludes with a double bar line and a common time signature 'C'.

G

Andante. (♩ = 92.)

First system of musical notation. It includes a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part features a melodic line with triplets and accents, marked with dynamics like *ff* and *mutano in H. Fis.*. The violin part has a more rhythmic accompaniment with slurs and accents.

Second system of musical notation. It continues the piano and violin parts from the first system. The piano part has a *fff pesante* marking. The violin part continues with slurs and accents.

Vocal score for the first system. It features a vocal line with German and English lyrics. The German lyrics are: "A\_berauf wol.ki.ger Höh des O - lym - pos". The English lyrics are: "But on the far cloudy height of O - lym - pus". The music is in a simple, rhythmic style with a *mf* dynamic.

Vocal score for the second system. It continues the vocal line with the same German and English lyrics. The music is in a simple, rhythmic style with a *mf* dynamic.

G Andante. (♩ = 92.)

First system of musical notation, including piano and bass staves. Dynamic markings include *f*, *p*, and *pp*.

mutano in E.

Second system of musical notation, including piano and bass staves. Dynamic markings include *f*, *p*, and *pp*.

mutano in E.

in E.

Third system of musical notation, including piano and bass staves. Dynamic markings include *p* and *pp*.

in H. Fis.

Fourth system of musical notation, including piano and bass staves. Dynamic markings include *mf* and *pp*.

Fifth system of musical notation, including piano and bass staves with lyrics in German and English. Dynamic markings include *mf* and *pp*.

wägt der all - wal-ten-de Va-ter die Loo-se des To - des.  
 Weigh-eth the father al- mighty the chances of Death!

wägt der all - wal-ten-de Va-ter die Loo-se des To - des.  
 Weigh-eth the father al- mighty the chances of Death!

wägt der all - wal-ten-de Va-ter die Loo-se des To - des.  
 Weigh-eth the father al- mighty the chances of Death!

Und schwer zum  
 And hea - vi -

Und schwer zum  
 And hea - vi -

Und schwer zum  
 And hea - vi -





zwei - fel - ter Weh - - ruf, dem Zorn der Göt - ter fiel Hek - tor der Held, dem Zorn der  
 pairing cry of woe: ruf, to wrath of the gods hath our he - ro, Hec - tor fall'n, to wrath of the

zwei - fel - ter Weh - - ruf, dem Zorn der Göt - ter fiel Hek - tor der Held, dem  
 pairing cry of woe: ruf, to wrath of the gods hath our Hec - - tor fall'n, dem  
 to

I

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Musical score for the second system, including piano accompaniment. It features a piano accompaniment with various dynamics and articulations, including 'cresc.' and 'con fuoco' markings.

Göt - ter fiel Hek - - tor der Held!  
 gods our Hec - - tor hath fall'n!

Zorn der Göt - ter fiel Hek-tor der Held!  
 wrath of the gods our Hector hath fall'n!

**Chor der Griechen.**  
 Chorus of Greeks.

Heil Hail! dir, Hail! A - chil - leus! -  
 Hail! Hail! A - chil - les!

Musical score for the third system, including piano accompaniment. It features a piano accompaniment with various dynamics and articulations, including 'cresc.' and 'arco' markings.

I

Heil Hail! dir, Hail! A - chil - leus! A - chil - les! Dir Fall - sank die Da -

Heil Hail! dir, Hail! A - chil - leus! A - chil - les! Dir Fall - sank die Da -

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some melodic lines in the piano parts.

The second system continues the musical score with five staves. It features similar vocal and piano parts to the first system. The piano accompaniment includes some sustained chords and moving lines. The dynamics are marked with *ff* (fortissimo) in several places.

The third system is characterized by a more complex piano accompaniment. It features rapid sixteenth-note passages in the right hand and a steady eighth-note bass line. There are triplets marked with a '3' and the instruction *sempre ff* (sempre fortissimo).

The fourth system includes vocal lyrics and piano accompaniment. The lyrics are: "Furcht des Da - - na - er - hee - res! In don - nera - dem na - - i's ter - - ror by thy hand! Let thun - der - ing". The piano accompaniment includes a *a 2* marking and *ff* dynamics.

The fifth system concludes the page with piano accompaniment. It features a final section with triplets and *sempre ff* markings, mirroring the style of the third system.

Musical score for a choral and piano piece. The score is in G major and 3/4 time. It features a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part includes a prominent sixteenth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are in German and Latin: "Pä-an braus' es in's Land, in don- nern- dem Pä-an Pe-an sound thro' the land, let thun- der- ing Pe-an".



#29: (♩ = 132.)

braus' es in's Land!  
 sound thro' the land!

Tra - get die Kun - de, ihr  
 Bear - it, O bear - it, ye

braus' es in's Land!  
 sound thro' the land!

Tra - get, tra -  
 Bear - it, bear -

Violoncelli divisi

8543 (♩ = 132.)

Musical score for a piece in D major, 3/4 time. The score includes vocal lines with German lyrics, piano accompaniment with triplets and a waltz-like bass line, and a cello/bass line. Dynamics include *f* and *ff*.

Lyrics:  
 wal - len - den Wo - gen, tra - get die Kun - de, ihr  
 roll - ing den bil - lows, bear - it, O bear - it, ye  
 - get die Kun - de, ihr wal - len - den,  
 it, O bear - it, ye roll - ing,

wal - - len - den Wo - - gen, hin zu der Hei - - math ge -  
 roll - - ing - - bil - - lows, far to our na - - tive, our  
 wal - - len - den Wo - - gen, hin zu der Hei - - math ge -  
 roll - - ing - - bil - - lows, far to our na - - tive, our

The musical score is divided into several systems. The first system shows the vocal line and piano accompaniment with dynamic markings like *p*, *f*, *ff*, and *mf*. The second system continues the vocal and piano parts, including a *cresc.* marking. The third system features a more active piano accompaniment with *f* and *fp* dynamics. The fourth system is the vocal entry, marked **TUTTI.** and *f*, with lyrics in German and English. The piano accompaniment continues with *ff* and *mf* dynamics. The score concludes with a final system of piano accompaniment.

**TUTTI.** *f*

(Griechen.) Tra- get, tra- get die Kun- de, tra- get die Kun- de, ihr  
 Bear il, bear il, O bear il, O bear il, ye  
 seg- - - - netem Strand! Tra- get, tra- get die  
 hup - - - py strand! Bear- il, bear- il, O  
 seg- - - - netem Strand! Tra-  
 hup - - - py strand! Bear-

The musical score is arranged in three systems. The top system contains vocal parts and piano accompaniment. The middle system continues the vocal parts and piano accompaniment. The bottom system includes lyrics for the vocal parts and continues the piano accompaniment.

**Lyrics:**

wal - - len - den roll - - ing	Wo - - gen, bil - - lows,	tra - get Bear - it,	die O	Kun - de, bear - it,	ihr ye
Kun - de, bear - it,		tragt bear - it,		sie, it,	ihr ye
get it,	die O	Kun - de, bear - it,		tra - get bear - it,	die O

The first system of the musical score consists of five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *f*. The piano part features a prominent bass line with eighth-note patterns.

The second system continues the musical score with five staves. It maintains the same instrumental and vocal parts as the first system. The piano accompaniment continues with its characteristic eighth-note bass line. Dynamics and clefs remain consistent with the previous system.

The third system includes lyrics for the vocal parts. The lyrics are:   
 wal - len - den roll - ing - den Wo - bil - gen, hin far zu der Hei - math ge - seg - ne - tem  
 ing - den bil - lows, far to our na - tive, our hap - py  
 Kun - de hin zu der Hei - math ge - seg - ne - tem  
 bear - it far to our na - tive, our hap - py

The fourth system shows the continuation of the piano accompaniment for the third system. It features the same instrumental parts as the previous systems, with the piano part playing a rhythmic eighth-note pattern in the bass.





wal-lenden roll-ing    Wo-gen, bil-low's,    tra-get die bear il, O    Kun-de, ihr bear il, ye    wal-lenden roll-ing    Wo-gen, bil-low's,    hin far zu der our    Hei-math ge-na-tive, our  
 tra-get die bear il, O    Kun-de, bear il,    tra-get, bear il,    tra-get die bear il, O    Kun-de bear il,    hin, far,    hin far zu der our  
 Kun-de, bear il,    tra-get die bear il, O    Kun-de, ihr bear il, ye    wal-lenden roll-ing    Wo-gen, bil-low's,    hin, far,    hin far zu der our  
 wal-len-den roll-ing    Wo-gen, bil-low's,    tra-get die bear il, O    Kun-de, ihr bear il, ye    wal-len-den roll-ing    Wo-gen, bil-low's,    hin, far,    hin far zu der our

Violoncelli unis.

The musical score is divided into several systems. The first system is a piano introduction with a treble and bass clef. The second system is a vocal entry for Soprano I and II, with piano accompaniment. The lyrics are as follows:

Sopr. I.	seg - ne - tem Strand, hap - py strand,	hin zu der far to our	Hei - math ge - na - tive, our	seg - ne - tem Strand! hap - py strand!	Tragt Bear
Sopr. II.	seg - ne - tem Strand, hap - py strand,	hin zu der far to our	Hei - math ge - na - tive, our	seg - ne - tem Strand! hap - py strand!	Tra - get die Kun - de, Bear it, O bear it,
	Hei - math ge - na - tive, our	seg - ne - tem Strand, hap - py strand,	hin zu der far to our	Hei - math Strand! na - tive strand!	Tra - get die Kun - de, Bear it, O bear it,
	Hei - math ge - na - tive, our	seg - ne - tem Strand, hap - py strand,	hin zu der far to our	Hei - math Strand! na - tive strand!	Tra - get die Kun - de, Bear it, O bear it,
	Hei - math ge - na - tive, our	seg - ne - tem Strand, hap - py strand,	hin zu der far to our	Hei - math Strand! na - tive strand!	Tra - Bear

M

Stringendo.

Violin I: *ff*  
 Violin II: *ff*  
 Violoncello: *ff*  
 Contrabasso: *ff*  
 Piano: *f*, *mf*, *crese. ff*

Violin I: *ff*  
 Violin II: *ff*  
 Violoncello: *ff*  
 Contrabasso: *ff*  
 Piano: *ff*

tra - get, tra - get die Kun - de! In  
 bear il, bear il, O bear it! Let  
 tra - get die Kun - de, tra - get die Kun - de hin zu der Heimath ge - seg - ne - tem Strand! In  
 bear il, O bear it, bear il, O bear it far to our na - tive, our hap - py strand! Let  
 tra - get die Kun - de, tra - get die Kun - de hin zu der Hei - math Strand! In don - nern - dem  
 bear il, O bear it, bear il, O bear it far to our na - tive strand! Let thun - der - ing

Piano: *ff*  
*divisi unis.*

M

*ff*

Stringendo.

don - nern - dem thun - der - ing PÄ - an Pe - an braus' sound es thro' in's the Land, in let don - nern - dem thun - der - ing  
 don - nern - dem thun - der - ing PÄ - an Pe - an braus' sound es thro' in's the Land, in let don - nern - dem thun - der - ing  
 don - nern - dem thun - der - ing PÄ - an Pe - an braus' sound es thro' in's the Land, in let don - nern - dem thun - der - ing  
 PÄ - an Pe - an braus' sound es thro' in's the Land, in let don - nern - dem thun - der - ing PÄ - an Pe - an  
 PÄ - an Pe - an braus' sound es thro' in's the Land, in let don - nern - dem thun - der - ing PÄ - an Pe - an





N<sub>a2</sub>

Musical score for the instrumental introduction, featuring multiple staves for strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *ff* and *ffz*, and articulation like *a2*. A Tuba part is indicated with a wavy line and the word "Tuba".

Vocal staves with lyrics for the hymn "Heil dir, A-chil-leus!". The lyrics are: "Heil dir, A-chil-leus! Hail A-chil-leus! Heil dir, A-chil-leus! Hail A-chil-leus! Land, land, braus' es in's Land, Heil dir, A-chil-leus! Hail! Hail A-chil-leus! Land, land, braus' es in's Land, Heil dir, A-chil-leus! Hail! Hail A-chil-leus!"

Piano accompaniment for the vocal parts, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *ffz*.

N<sup>ff</sup>

This musical score is arranged in four systems, each containing multiple staves. The first system consists of four staves, with the top two in treble clef and the bottom two in bass clef. The second system has five staves, with the top two in treble clef and the bottom three in bass clef. The third system has four staves, with the top two in treble clef and the bottom two in bass clef. The fourth system has two staves, both in bass clef. The notation is complex, featuring many beamed notes, triplets, and fermatas. The key signature is three sharps (F#, C#, G#). The score concludes with a double bar line and repeat signs.



This musical score page, numbered 312, is written in B-flat major and 4/4 time. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and multiple staves for other instruments. The score is characterized by a variety of dynamics and articulations, including *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The notation includes numerous slurs, ties, and accents, indicating a highly expressive and technically demanding piece. The bottom section of the page shows a continuation of the piano part with a steady eighth-note accompaniment.

B

The first system of the musical score consists of eight staves. The top two staves (treble clef) feature melodic lines with dynamics ranging from *ff* to *p*. The middle two staves (treble clef) provide harmonic support, with dynamics from *ff* to *p*. The bottom two staves (bass clef) include a cello/bass line with *pp* dynamics and a double bass line with *pp* dynamics. The system concludes with a *p* dynamic marking.

The second system continues the musical score with eight staves. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from *f* to *p*. The bottom two staves (bass clef) include a cello/bass line with *f* dynamics and a double bass line with *pp* dynamics.

The third system features four staves, including vocal lines with lyrics. The lyrics are: "Ge-fal-len ist, ge-He's fall-en, on the". The dynamics for the vocal lines are marked *p*. The system concludes with a *p* dynamic marking.

The fourth system continues the musical score with eight staves. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from *f* to *p*. The bottom two staves (bass clef) include a cello/bass line with *f* dynamics and a double bass line with *pp* dynamics. The system concludes with a *p* dynamic marking.

B

*p*  
*p*  
*p*  
*p*  
*p*  
*pp*  
*pp*

*p*  
*p*

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

fal - len im Feld,  
 field he is fall'n,  
 fal - len im Feld,  
 field he is fall'n,  
 fal - len im Feld,  
 field he is fall'n,

ge - fal - len ist der herr - lichste Held!  
 He's fall'n, the glorious he - ro is fall'n!  
 ge - fal - len ist der herr - lichste Held!  
 He's fall'n, the glorious he - ro is fall'n!  
 ge - fal - len ist der herr - lichste Held!  
 He's fall'n, the glorious he - ro is fall'n!

Gebt Raum, ge - bet Raum dem Lei - de!  
 Give way, give ye way to sor - row!

*pizz.*  
*pizz.*



Musical score for the first system, including vocal and piano parts. The system consists of two systems of staves. The top system has four staves (two vocal, two piano). The bottom system has four staves (two vocal, two piano). Dynamics include *f*, *p*, and *pp*.

Musical score for the second system, including vocal and piano parts. The system consists of two systems of staves. The top system has four staves (two vocal, two piano). The bottom system has four staves (two vocal, two piano). Dynamics include *p* and *pp*.

Musical score for the third system, including vocal and piano parts with lyrics. The system consists of two systems of staves. The top system has four staves (two vocal, two piano). The bottom system has four staves (two vocal, two piano). Dynamics include *p* and *pp*.

Er fiel nicht durch des Feindes Macht, ihn hat ein Gott hin-weg ge-rafft!  
 He fell not by the might of foe, him hath a god but call'd to go!  
 Des To - - des  
 The door of

treu dem hei - li - gen Ei - de  
 true to his ho - ly oath and knows no morrow!

Musical score for the fourth system, including piano parts. The system consists of two systems of staves. The top system has four staves (two vocal, two piano). The bottom system has four staves (two vocal, two piano). Dynamics include *p* and *pp*.

The first system of the musical score consists of six staves. The top two staves are for the piano, with dynamic markings of *mf* and *pp*. The next two staves are for the violin, with dynamic markings of *pp*, *f*, and *sfz*. The bottom two staves are for the cello and double bass, with dynamic markings of *mf*, *pp*, and *f*. The music is in a minor key and features complex rhythmic patterns and phrasing.

The second system continues the instrumental parts. It consists of six staves. The piano part has a *pp* marking. The violin part has *f* markings. The cello and double bass parts have *pp* and *f* markings. The music continues with intricate textures and dynamics.

The third system includes vocal lines and piano accompaniment. The vocal parts are in German and include the lyrics: "Thor stand of - - fen, da hat es den Besten ge - trof - - fen! death stood op - - en, and he was the first to be tak - - en!". The piano accompaniment consists of six staves with dynamic markings of *pp* and *f*. The lyrics are written in German and English.

Thor stand of - - fen, da hat es den Besten ge - trof - - fen!  
 death stood op - - en, and he was the first to be tak - - en!

D

rit. - - Andante. (♩ = 66.)

This system contains the first six staves of the musical score. The top two staves are for the vocal line, with dynamics ranging from *f* to *mf*. The middle two staves are for the piano accompaniment, with dynamics including *f*, *mf*, and *p*. The bottom two staves are for the cello and double bass, with dynamics including *f* and *mf*. The time signature is 3/4.

Andante.

rit. - -

This system contains the second six staves of the musical score. The top two staves are for the Harfe (Harp), with dynamics including *f*. The middle two staves are for the Viol. and Viola, with dynamics including *sfz* and *p*. The bottom two staves are for Achilleus, with dynamics including *f* and *mf*. The time signature is 3/4.

Fäl - let der Wal - dung hoch - wipfli - ge  
 Fell ye the tow'r - ing trees of the

rit. - - D Andante. (♩ = 66.)

Hörner.

Harfe

Viol.

Bän - me, die da prangen in jun - gem Laub! — Fäl - - let der Wal - dung hoch - wip - li - che Bän - me,  
 for - est, Those adorn - ed in green ar - ray! — Fell ye the tow'r - ing trees of the for - est,

*pp*, *p*, *f*, *arco*, *pizz.*, *cresc.*

Un poco stringendo

*pp*

Un poco stringendo

*p*, *pizz.*, *cresc.*

die da prangen in jun - gem Laub! — Ach, der Er - de herr - lich - sten Sprossen fällt - - te das  
 Those a - dorn - ed in green ar - ray! Ah, that earth's most beauti - ful blos - som fell - - ed by

Un poco stringendo

calando

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f*, *p*, and *cresc.*

calando

Second system of musical notation, including vocal lines with German and English lyrics and piano accompaniment. Dynamic markings include *sf*, *pp*, *p*, and *cresc.*

Schick - sal tü - ekisch, der Nacht des To - des zum Raub, der Nacht des To - des zum Raub!  
 fate ma - lig - nant, to Night of Death should be a prey, to Night of Death a prey!

poco rit.

Third system of musical notation, including vocal lines with German and English lyrics and piano accompaniment. Dynamic markings include *p cresc.*, *f*, *pp*, *ppp*, *pizz.*, and *cresc.*

Fäl - - let der Wal - dung hoch - wipf - li - ge Bäu - me, die ja pran - gen mit jun - gem Laub!  
 Fell ye the tow'r - ing trees of the for - est, Those a - dorn - ed in green ar - ray!

poco rit.



**E** Un poco stringendo.

3 Hörner. *ff* *sfz*

3 Tromp. *ff* *sfz*

3 Pos. u. Tuba. *ff* *sfz*

Pauk. *ff* mutano in Des. As.

Viol. *arco ten.ten.ten.* *ff* *pesante* *sfz*

*arco ten.ten.ten.* *ff* *pesante* *sfz*

*ten.ten.ten.* *ff* *pesante* *sfz*

Sopr. I. Schich - tet die  
Raise - high the

Sopr. II. Schich - tet die  
Raise - high the

Alt. Schich - tet die  
Raise - high the

**CHOR.**  
Ten. Schich - tet die  
Raise - high the

Bass I. Schich - tet die  
Raise - high the

Bass II. Schich - tet die  
Raise - high the

*ten.ten.ten.* *ff* *pesante* *sfz*

*arco ten.ten.ten.* *ff* *pesante* *sfz*

**E** Un poco stringendo.



First system of musical notation, featuring vocal staves and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*.

Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings such as *sfz* and *ten.*

Schei - te! <i>pyre!</i>	Ra - ge, du Statt der letz - ten <i>Tower, thou place of his last</i>	Eh - ren, hon - ors,	thurm - gleich <i>toꝝr - ing,</i>	ra - ge zum Him - mel em - por! <i>raise it to hea - ven on high!</i>
Schei - te! <i>pyre!</i>	Ra - ge, du Statt der letz - ten <i>Tower, thou place of his last</i>	Eh - ren, hon - ors,	thurm - gleich <i>toꝝr - ing,</i>	ra - ge zum Him - mel em - por! <i>raise it to hea - ven on high!</i>
Schei - te! <i>pyre!</i>	Ra - ge, du Statt der letzten <i>Tower, thou place of his last</i>	Eh - ren, hon - ors,	thurm - gleich <i>toꝝr - ing,</i>	ra - ge zum Him - mel em - por! <i>raise it to hea - ven on high!</i>
Schei - te! <i>pyre!</i>	Ra - ge, du Statt der letzten <i>Tower, thou place of his last</i>	Eh - ren, hon - ors,	thurm - gleich <i>toꝝr - ing,</i>	ra - ge zum Him - mel, thurm - gleich <i>raise it to hea - ven Tower - ing</i>
Schei - te! <i>pyre!</i>	Ra - ge, du Statt der letzten <i>Tower, thou place of his last</i>	Eh - ren, hon - ors,	thurm - gleich <i>toꝝr - ing,</i>	ra - ge zum Him - mel em - por! <i>raise it to hea - ven on high!</i>

Third system of musical notation, concluding the vocal and piano parts. It includes dynamic markings like *sfz*.

The musical score is arranged in systems. The top system includes vocal staves and piano accompaniment. The middle system features a vocal line with lyrics in German and English. The bottom system continues the vocal and piano parts.

**Lyrics:**  
 thurm - gleich ra - ge zum Him - mel em - por!  
 Tow'r - ing raise it to hea - ven on high!

**Performance Instructions:**  
 ff, a 2., I. Solo, f, p, ten., sfz, f pesante

First system of musical notation, including piano and bass staves. Dynamic markings include *f*, *ff*, and *cresc.*

Second system of musical notation, including piano and bass staves. Dynamic markings include *p*, *cresc.*, and *ff*.

Third system of musical notation, including vocal staves with lyrics and piano/bass accompaniment. Dynamic markings include *f*, *ff*, and *cresc.*

Lyrics for the vocal parts:

Ra-ge, du Tow-er, thou place	Statt of his last	der letz-ten hon - ors,	Eh - ren, hon - ors,	thurm - gleich, Tow'r - ing.	thurm - gleich Tow'r - ing,
Ra-ge, du Tow-er, thou place	Statt of his last	der letz-ten hon - ors,	Eh - ren, hon - ors,	ra - ge thurm - gleich, rise thou tow'r - ing,	thurm - gleich Tow'r - ing
Ra-ge, du Tow-er, thou place	Statt of his last	der letz-ten hon - ors,	Eh - ren, hon - ors,	ra - ge thurm - gleich, rise thou tow'r - ing,	thurm - gleich Tow'r - ing
Statt der letz-ten place of his last	Eh - ren, hon - ors,	ra - ge du Statt der letz-ten Tow-er, thou place of his last	Eh - - ren, hon - ors,	thurm-gleich ra - Tow'r - ing rise	
Statt der letz-ten place of his last	Eh - ren, hon - ors,	ra - ge du Statt der letz-ten Tow-er, thou place of his last	Eh - - ren, hon - ors,	thurm - gleich Tow'r - ing	
Statt der letz-ten place of his last	Eh - ren, hon - ors,	ra - ge du Statt der letz-ten Tow-er, thou place of his last	Eh - - ren, hon - ors,	thurm - gleich Tow'r - ing	

rit.

a tempo

rit.

G

Quasi Recit.

rit.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and *f*, and a key signature change to G major.

mutano in G.D.

con sordini

rit.

rit.

Musical score for the second system, including performance instructions like *con sordini* and *div.*, and dynamics like *pp* and *morendo*.

Quasi Recit.

pp morendo

Achilleus.

Leuchtende Pracht der göttlichen Glie - der, - sollst du zu Asche verweh'n?  
 Splendor and might of godlike mem ber shall thou to ashes turn?

rit.

a tempo

Musical score for the third system, featuring vocal lines with German and English lyrics and piano accompaniment.

rit.

a tempo

f-rit.

8543

G

Quasi Recit.

rit.

Hob. I.

Viol.

Br.

Vcell.

Bass.

*cresc.*

*p* *morendo* *ppp*

Lip-pen, ihr sü-ssen Kün-der des Wohl-lauts, wie eu-re Lie-der sollt ihr, Staub, zum Stau-be-ver-gehn?  
 Lips, ye sweet-est bear-ers of con-cord, as your Lovd sing-ing shall ye dust to dust re-lurn?

I. Solo.

*pp* *p* *morendo* *pp* *rit.*

*p* *morendo* *pp*

*p* *morendo* *pp*

*cresc.*

Hör ich dich nicht mehr, hol-de-ste Stim-me? hör' ich dich nicht mehr, hol-de-ste Stim-me?  
 Shall I ne'er hear thee, love-ly voice, again, Hear thee no more, dear-est voice?

*p* *pp* *morendo* *pp* *rit.*

H Andante. (♩ = 72.)

Kleiner Chor. Smaller Chorus.

1 Sopr. *p* *cresc.* a 2. unis.

4 Alt. *pp* *ppp* *cresc.* *a 2.* unis.

4 Ten. *pp* *ppp* *cresc.* *a 2.* unis.

4 Bass. *pp* *ppp* *cresc.* *a 2.* unis.

Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt? Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt?  
 What charm of life may dare bloom a-gain, that the All-love-ly hath died? What charm of life may dare bloom a-gain, that the All-love-ly hath died?

Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt? Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt?  
 What charm of life may dare bloom a-gain, that the All-love-ly hath died? What charm of life may dare bloom a-gain, that the All-love-ly hath died?

Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt? Was darf noch blü-hen im Le-bens-reiz, wenn das Voll-kom-me-ne stirbt?  
 What charm of life may dare bloom a-gain, that the All-love-ly hath died? What charm of life may dare bloom a-gain, that the All-love-ly hath died?

H Andante. (♩ = 72.)



poco rit. a tempo

Hob. *pp*

Fag.

Hörn.

poco rit. a tempo

Viol.

Achilleus. *espress.*

Bringt ihm das brau - ne lo - eki - ge  
Of - fer his brow - n and curl - ing

*pp* *sempre p*

stirbt, wenn das Voll - komme - ne stirbt, wenn das Voll - kom - me - ne stirbt?  
di - eth, that the All - love - ly di - eth, that the All - love - ly di - eth?

kommene stirbt, wenn das Voll - kommene stirbt?  
love - ly di - eth, that the All - love - ly di - eth?

wenn das Voll - komme - ne stirbt, wenn das Voll - kom - me - ne stirbt?  
that the All - love - ly di - eth, that the All - love - ly di - eth?

Le - bens - reiz? a - gain?  
bloom

*pp* *sempre p*

Le - bens - reiz? a - gain?  
bloom

*pizz.* *p*

poco rit. a tempo

Hob.

Clar.

Fag.

Hörn.

Viol.

*cresc.*

Haar, wür - zigen Wein in gol - denen Kri - gen, al - les Köstli - che bringet ihm dar,  
hair, gold - en wine in gold - en ves - sel, all that rarest is bring ye to him!

*arco* *cresc.* *mf*



Fl.  
Hob.  
Clar.  
Fag.  
Hörn.  
Viol.  
pizz. arco

al - les Küst - li - che brin - get ihm dar! In des Ha - des däm - merndes Grab, mit dem Ge - lieb - ten  
all that rar - est is bring - ye to him! In - to Ha - des dark - some re - treat, with the be - lov - ed

I

Fl.  
Fag.  
Hörn I. II.  
4 Sopr.  
4 Alt.  
Kleiner Chor.  
4 Ten.  
4 Bass.

sen - ket den gan - zen Frühling hin - ab! In des Ha - des däm - merndes Grab mit dem Ge - lieb - ten sen - ket den  
low - er ye all the Spring all the Spring! In - to Ha - des dark - some re - treat, with the be - lov - ed low - er ye

In des Ha - des däm - merndes Grab mit dem Ge - lieb - ten sen - ket den  
In - to Ha - des dark - some re - treat, with the be - lov - ed low - er ye

In des Ha - des däm - merndes Grab mit dem Ge - lieb - ten sen - ket den  
In - to Ha - des dark - some re - treat, with the be - lov - ed low - er ye

Mit dem Ge-lieb-ten, mit dem Ge-lieb-ten sen-ket den gan-zen Früh-ling hin-  
 With the be-lov-ed, with the be-lov-ed low-er ye all the Spring all the

gan-zen the Früh-ling, sen- ket den  
 all the Spring, low- er ye

gan-zen the Früh-ling, sen- ket den  
 all the Spring, low- er ye

gan-zen the Früh-ling, sen- ket den  
 all the Spring, low- er ye

gan-zen the Früh-ling, sen- ket den  
 all the Spring, low- er ye

arco  
 pizz.  
 pizz.

rit.

Fl.  
 Hob.  
 Horn III. IV.  
 Pauk.  
 Viol. pp  
 pp  
 pp  
 pp

senza sordini  
 senza sordini  
 pizz.  
 pp  
 pp

ab, sen-ket den gan-zen Früh-ling, den gan-zen Früh-ling hin- ab!  
 Spring, low-er ye all the Spring, all the Spring, all the Spring!

gan-zen the Früh-ling, den the Früh-ling hin ab!  
 all the Spring, Spring, Spring, all the Spring!

gan-zen the Früh-ling, den the Früh-ling hin ab!  
 all the Spring, Spring, Spring, all the Spring!

gan-zen the Früh-ling, den the Früh-ling hin ab!  
 all the Spring, Spring, Spring, all the Spring!

sen-ket den gan-zen Früh-ling, den Früh-ling hin ab!  
 low-er ye all the Spring, Spring, Spring, all the Spring!

arco pp  
 pizz.  
 pizz.

Fl. Recit.

Fl. Recit. part with dynamics: *fp cresc.*, *f*

Hörn. part with dynamics: *fp*, *f*

Clar. part with dynamics: *fp cresc.*, *f*

Fag. part with dynamics: *fp cresc.*, *f*

Tromp. I. II. in B. part with dynamics: *fp*, *f*

1 Hörn. part with dynamics: *>p*, *p molto cresc.*, *fp*, *f*

Tromp. I. II. in B. part with dynamics: *fp*, *f*

3 Pos. part with dynamics: *fp cresc.*, *f*

(senza Tuba) Pauk. in B.F. part with dynamics: *fp cresc.*, *f*

Beck. part with dynamics: *f*

Harfe. part with dynamics: *ff*

Viol. part with dynamics: *trem.*, *fp*, *p*, *p molto cresc.*, *f*, *trem.*

Viola part with dynamics: *trem.*, *fp*, *p*, *p molto cresc.*, *f*, *trem.*

Recit. Achilleus. part with dynamics: *f*

Thrä-nen, versiegt mir, be-be nicht Hand, nun ich die Fa-ekel er-greife! Lo-dre zum  
 Tears cease to flow, hand tremble not, now that the torch thou holdest! Flame thou to

Cello/Double Bass part with dynamics: *arco*, *>p*, *p molto cresc.*, *f*, *pesante*, *fp*

K Recit.

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *pp*. A *decrease.* marking is present in the piano part.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *pp*.

Third system of musical notation, primarily piano accompaniment. Dynamics include *p*.

Fourth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *cresc.*, *pizz.*, and *pp*. A *decrease.* marking is also present.

Him-mel er-lö - sen-de Glut,  
 heav'n, pu-ri-fy - ing glow,

lo - dre zum Himmel, er-lo - sen-de Glut!  
 flame high to heav'n puri-fy - ing glow!

Nehmt eu - er  
 Bear ye our

Fifth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *cresc.*, *pizz.*, and *p*. A *decrease.* marking is also present.

Op - - fer hei - - li - ge Flam - men, brin - get den Lüften, dem ery - stal - le - nen Ae - ther,  
 off' - ring, ho - - ly fla - mes, bear ye to fields of - pur - est e - ther,

*arco*







The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features long, flowing lines with phrasing slurs and dynamic markings such as *p* (piano) and *f* (forte). The key signature has two sharps (F# and C#).

The second system continues the musical score. It includes piano accompaniment with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The vocal lines feature triplets and other rhythmic patterns. The dynamics range from *p* to *f*.

Flam - men, brin - get den Lüften, dem ery - stal - - le-nen Ae - ther, brin-get der Er - de köstlichstes Gut! —  
 fla - mes, bear ye to fields of pu - rest e - ther, bear ye on high earth's rar - est treas -

The third system of the musical score shows the continuation of the piano accompaniment and vocal lines. It includes dynamic markings such as *p* and *sfz p* (sforzando piano). The piano part features triplets and other rhythmic figures.

The musical score consists of several systems. The first system features a vocal line and piano accompaniment with dynamics *mf*, *p*, and *pp*. The second system shows the piano part with dynamics *ppp* and *un poco cres.*. The third system includes the vocal line with dynamics *pp* and *p*. The fourth system features the piano part with dynamics *mf*, *pp*, and *div. cresc.*. The fifth system contains the vocal line with dynamics *p* and *p cresc.*. The sixth system includes the piano part with dynamics *mf*, *pp*, and *cresc.*. The seventh system contains the vocal line with dynamics *mf*, *pp*, and *cresc.*. The eighth system features the piano part with dynamics *mf*, *pp*, and *cresc.*. The lyrics are written in German and English below the vocal line.

*urc!*      Zerstiebt, ihr Funken,      zerfal-le, Staub!      Zer-fal-le, Staub!      Du lebst, Pa-

Disperse ye sparks!      Dissolve O dust!      Dissolve O dust!      Thou livest, Pa-

M  
colla parte a tempo, un poco stringendo

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *sf* and *p*.

colla parte a tempo, un poco stringendo

Musical score for the second system, including piano accompaniment and vocal lines with dynamic markings like *p*, *f*, and *f pesante*.

tro-klus, du lebst mir im Her - zen!  
tro-klus, Thou livest in my heart!

TUTTI. *f*  
So weit der Ruhm die Krei - se  
Far as re nown and glo - ry

TUTTI. *f*  
So weit der Ruhm die Krei - se  
Far as re nown and glo - ry

TUTTI. *f*  
So weit die Sonne der Eh - re scheint,  
And far as sun of hon - or shines,

So weit die Sonne der Eh - re scheint,  
And far as sun of hon - or shines,

Musical score for the third system, including piano accompaniment and vocal lines with dynamic markings like *p* and *f pesante*.

M  
colla parte a tempo, un poco stringendo  
8543



poco rit. Tempo I.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system continues the vocal line with lyrics in German and English. The third system features piano accompaniment with dynamic markings like *pp* and *mf*. The fourth system includes a vocal line with lyrics: "Du lebst, Pa-troklus, du lebst mir im Her-zen! Thou liv'st, Pa-troclus, Thou livest in my heart!". The fifth system continues the piano accompaniment with lyrics: "In e-wi-gem Lied! song!". The sixth system includes a vocal line with lyrics: "Du lebst, Pa-troklus, du lebst mir im Thou liv'st, Pa-tro-clus, Thou liv-est in". The seventh system continues the piano accompaniment with lyrics: "In e-wi-gem Lied! song!". The score concludes with a *poco rit. Tempo I.* marking.

*mf* mutano in D.G.

*pp*

Du lebst, Pa-troklus, du lebst mir im Her-zen!  
Thou liv'st, Pa-troclus, Thou livest in my heart!

Du lebst, Pa-troklus, du lebst mir im  
Thou liv'st, Pa-tro-clus, Thou liv-est in

*pp*  
In e-wi-gem Lied!  
E-ter-nal song!

*pp*  
In e-wi-gem Lied!  
E-ter-nal song!

*poco rit. Tempo I.*



c. parte a tempo

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

c. parte a tempo

p  
pp  
pp  
pp  
pp  
pp  
pp  
pp

Her - zen, du lebst mir im Her - zen!  
my heart, Thou livst in my heart.

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

in e - wigem Lied!  
E - ter - nal song,  
in e - wigem Lied,  
E - ter - nal song,  
in e - wigem Lied!  
E - ter - nal song.  
in e - wigem Lied!  
E - ter - nal song.

ppp  
ppp  
ppp  
ppp

rit. a tempo  
rit. a tempo

pizz.  
pizz.

The musical score is arranged in several systems. The top system includes a woodwind section (flutes, oboes, bassoons) and a brass section (trumpets, trombones, tuba). The middle system features a string section with violins, violas, cellos, and double basses. The bottom system includes a piano and a double bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Dynamic markings include *pp* (pianissimo), *p* (piano), and *rit.* (ritardando). The string section is marked *arco* (arco) in the final measures. The tuba part is marked *(senza Tuba)*. The score concludes with a *rit.* marking.

Wettspiele zu Ehren des Patroklos.  
Honors of War to Patroclus.

Allegro moderato.

I. FANFARE.

3 Tromps in B.  
4 Hörner in F.  
3 Posaunen und Tuba.  
Pauken in D.G.

Allegro moderato.

No 13<sup>b</sup> Ringkämpfer.  
Ring-Contests.

Violine I.  
Violine II.  
Bratsche.  
Violoncell.  
Contrabass.

Allegro moderato.

1.  
2.  
1.  
2.



# Zweite Fanfare.

## II. Fanfare.

*Allegro moderato.*

3 Trompet. in C.  
4 Hörner in F.  
3 Posaunen und Tuba.  
Pauken in C.G.

*Allegro moderato.* *ff* *rit.* *attacca*

# № 13<sup>c</sup> Wagenrennen.

## Chariot-races.

*Allegro molto. (♩. = 112.)*

2 Flöten.  
2 Hoboen.  
2 Clarinetten in B.  
2 Fagotte.  
Horn 3 u. 4 in C.  
Trompeten in C.  
Violine I.  
Violine II.  
Bratsche.  
Violoncell.  
Contrabass.

*Allegro molto. (♩. = 112.)* *p cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*



This system contains five staves. The top two staves are for woodwinds (flute and oboe), the third for strings, and the bottom two for piano accompaniment. The woodwinds and strings play a melodic line starting with a *p cresc.* dynamic, reaching a *f* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with *rfz*.

This system contains five staves. The top two staves are for woodwinds, the third for strings, and the bottom two for piano accompaniment. The woodwinds and strings play a melodic line starting with a *f* dynamic, marked with *con brio*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with *ff*.



a 2.

The first system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing harmonic support. The bottom four staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand providing a steady bass line. The key signature has one sharp (F#), and the time signature is 3/4. The first measure of the piano accompaniment features a prominent eighth-note pattern. The vocal lines enter in the second measure, with the upper staff starting on a whole note and the lower staff on a half note. The system concludes with a repeat sign in the final measure.

The second system of the musical score continues the composition. It also consists of six staves. The vocal parts continue their melodic and harmonic development. The piano accompaniment features a more intricate rhythmic pattern, with the right hand playing sixteenth-note runs and the left hand maintaining a consistent bass line. The system includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The key signature remains one sharp, and the time signature is 3/4. The system concludes with a repeat sign in the final measure.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The vocal lines feature sustained notes with slurs and some melodic movement. The piano accompaniment includes chords and melodic lines. Dynamic markings include *sf* (sforzando) and *r/z* (ritardando/accelerando). The lower system contains four staves: two piano accompaniment staves (treble and bass clefs) and two vocal staves (treble and bass clefs). The piano accompaniment features a prominent, fast-moving melodic line in the right hand, with a *sf* marking. The vocal lines continue with sustained notes and some melodic movement. Dynamic markings include *r/z* and *sf*.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The vocal lines feature sustained notes with slurs and some melodic movement. The piano accompaniment includes chords and melodic lines. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The lower system contains four staves: two piano accompaniment staves (treble and bass clefs) and two vocal staves (treble and bass clefs). The piano accompaniment features a prominent, fast-moving melodic line in the right hand, with a *p* marking. The vocal lines continue with sustained notes and some melodic movement. Dynamic markings include *cresc.* and *f* (forte).

The first system of the musical score consists of five staves. The top two staves are for woodwinds (flute and oboe), and the bottom three are for strings. The woodwinds play a melodic line with accents and a dynamic marking of *f*. The strings provide a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with a repeat sign.

The second system of the musical score consists of five staves. The top two staves are for woodwinds, and the bottom three are for strings. The woodwinds play a melodic line with accents and a dynamic marking of *ff*. The strings provide a rhythmic accompaniment with a dynamic marking of *ff*. The system concludes with a repeat sign.

The first system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a key with one sharp (F#) and a common time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. A first ending bracket labeled 'a 2.' spans the final two measures of the system.

The second system of the musical score continues the composition. It features the same six-staff layout as the first system. The piano accompaniment is particularly dense, with many sixteenth-note passages. Dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo) are used throughout. The word *cresc.* (crescendo) is written above several measures in both the vocal and piano parts. A first ending bracket labeled 'a 2.' is present at the beginning of the system. The system concludes with a double bar line.

# Dritte Fanfare.

## III. Fanfare.

Moderato.

4 Hörner in F.

3 Trompeten in Es.

3 Posaunen u. Tuba.

Pauken in Es. B.

Becken.

Moderato.

*ff*

*ff*

*ff*

*ff*

*tr*

*ff*

Becken allein.

*ff*

rit. - -

rit. - -  
*attacca*

# Nº 13<sup>d</sup> Die Sieger.

## The Victors.

Allegro maestoso. (♩ = 104.)

2 Flöten.

2 Hoboen.

2 Clarinetten  
in B.

2 Fagotte.

4 Hörner in F.

3 Trompeten  
in Es.

3 Posaunen  
u. Tuba.

Pauken in Es. B.

Becken.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

ff 3 3

ff

ff

ff 3 3 3

ff

ff

f

f

f

f

f

f

f

ten. ten. ten.

ten. ten. ten.

ff

ff

ff

ff

Allegro maestoso. (♩ = 104.)



A

This musical score is for a piano and orchestra. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and three additional staves. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *ten.* (tutti) are used throughout. The score is marked with a section letter 'A' at the beginning and end. The key signature is B-flat major, and the time signature is 4/4.

This musical score is a complex orchestral and piano arrangement. It features a grand staff for piano (treble and bass clefs) and a full orchestral score with multiple staves for woodwinds, brass, and strings. The score is written in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. The piano part is highly technical, featuring intricate sixteenth-note passages, triplets, and sixteenth-note runs, often marked with 'mf' (mezzo-forte) and 'ff' (fortissimo). The orchestral accompaniment includes woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, horns), and strings. The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17. The notation includes various articulations such as accents, slurs, and hairpins, as well as performance instructions like 'a2.' and 'tr.'.

The first system of the musical score consists of ten measures. The top three staves (treble clef) are mostly silent, with some notes appearing in the final measures. The fourth staff (bass clef) contains a rhythmic pattern of eighth notes, marked *ff* and *pesante*. The bottom three staves (bass clef) contain a rhythmic pattern of eighth notes, marked *ff*. The system concludes with a *ff* dynamic marking.

The second system of the musical score consists of ten measures. The top three staves (treble clef) contain a melodic line with slurs, marked *pesante*. The fourth staff (bass clef) contains a rhythmic pattern of eighth notes, marked *pesante*. The bottom three staves (bass clef) contain a rhythmic pattern of eighth notes, marked *pesante*. The system concludes with a *poco rit.* dynamic marking.

B a tempo

The musical score is divided into two systems. The first system consists of eight staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked *fff* (fortissimo) throughout. There are several instances of *tr* (trills) and *acc.* (accents). Technical markings include *a 2.* (second ending) and a *10* (decade) in the first staff. The second system also consists of eight staves, with the top two in treble clef and the bottom four in bass clef. It begins with *fff* and *a tempo*. A *cresc.* (crescendo) marking is present in the sixth staff. The score concludes with a *fff* dynamic and the instruction *B a tempo*.



This musical score page contains two systems of music. The first system (measures 1-16) features a piano part with four staves and an orchestral part with four staves. The piano part includes dynamic markings such as *ff*, *fp cresc.*, *cresc.*, and *molto cresc.*, along with articulation marks like accents and slurs. The orchestral part includes a *rit.* marking at the end of the first system. The second system (measures 17-32) continues the piano part with dynamic markings like *sf* and *ff*, and includes a *rit.* marking at the end of the second system. The score is written in a key signature of two flats and a 3/4 time signature.



# Nº 14. Chor.

Adagio ma non troppo. (♩. = 72.)

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in B.

3 Posaunen.

Pauken in Des. As.

This section contains the staves for the woodwind and percussion instruments. It includes two flutes, two oboes, two clarinets in B, two bassoons, four horns in F, two trumpets in B, three trombones, and a pair of kettles in D minor. The notation is mostly rests, indicating that these instruments are silent during this specific passage.

Violinen I.

Violinen II.

Bratschen.

Sopran.

Alt.

Tenor.

Bass.

Violoncelle.

Contrabass.

CHOR.

This section contains the staves for the strings and the chorus. It includes Violin I, Violin II, Viola, Cello, and Double Bass. The string parts are marked with dynamics such as *pp* (pianissimo) and *p* (piano), and some are marked *con sordini* (with mutes). The chorus parts (Soprano, Alto, Tenor, Bass) are currently silent. The Cello and Double Bass parts include a *pizz.* (pizzicato) marking. The tempo and meter are consistent with the top section.

Adagio ma non troppo. (♩. = 72.)

System 1: Four staves (two treble, two bass) in a key signature of three flats. The first two staves are mostly empty. The third and fourth staves contain rhythmic patterns starting with a *p* dynamic marking.

System 2: Four staves. The first two staves have melodic lines with *pp* dynamics. The third staff is empty. The fourth staff has a *trmm* marking and a *p* dynamic. A double bar line with a repeat sign is at the end.

System 3: Four staves with complex melodic and harmonic development. Dynamics range from *pp* to *mf*. The fifth and sixth staves include *pizz.* and *arco* markings.

System 4: Four staves, mostly empty, serving as a bridge or transition.

System 5: Four staves with melodic lines. Dynamics include *pp*, *mf*, and *pizz.*



First system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *p*, *pp*, and *ppp*. There are some markings like *a2.* and *pp* in the piano part.

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *pp* and *ppp*.

Third system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *pp* and *ppp*. The instruction *un poco cresc.* is written above the vocal line.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *p*, *pp*, and *ppp*. The instruction *un poco cresc.* is written above the vocal line.

kum - mer - be - la - den, kum - mer - be - la - den wal - let des Kö - nigs ehr - würdiges Bild!  
 la - den with sor - row, la - den with sor - row, wanders the venerable form of the king!

kummer - be - la - den, kum - mer - be - la - den wal - let des Kö - nigs ehr - würdiges Bild!  
 la - den with sor - row, la - den with sor - row, wanders the venerable form of the king!

kummer - be - la - den, kum - mer - be - la - den wal - let des Kö - nigs ehr - würdiges Bild!  
 la - den with sor - row, la - den with sor - row, wanders the venerable form of the king!

kummer - be - la - den, kum - mer - be - la - den wal - let des Kö - nigs ehr - würdiges Bild!  
 la - den with sor - row, la - den with sor - row, wanders the venerable form of the king!

Fifth system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *pp* and *ppp*. The instruction *pizz.* is written above the piano part.

**C**

*p espr.*

*p espr.*

*pp*

*espress.*

*mf*

*mf espr.*

*espr.*

*p*

*pp*

Zieh' in — Frie — den, in Frie — den, o Greis, die wei — sse Schei — tel schirm' dir ein  
 Go in — peace, go in peace thou hoary sire, thy snow-y head a friendly god all

*p*

Zieh' in — Frie — den!  
 Go in — peace!

*pp*

Zieh' in — Frie — den!  
 Go in — peace!

*mf espr.*

*arco*

*pp*

**C**

D

D



E

The musical score is arranged in five systems. The first system contains instrumental parts for strings and woodwinds, marked with dynamics like *p* and *morendo*. The second system continues the instrumental accompaniment with *pp* markings. The third system features vocal entries with lyrics in German and English. The fourth system continues the vocal lines with lyrics: "Gott! guard! Zieh' in Frieden, o Greis, — zieh' in Frie - - - den, o Greis! — Go in peace, hoary sire, — go in peace, — — — O sire! —". The fifth system concludes the piece with instrumental parts, including a double bass line with *arco* and *pizz.* markings, and a grand finale marked *ppp* and *attacca*.

E

# No 15. Recitativ und Duett.

Andante.

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Hörner in F.

Violine I. *senza sordini*

Violine II. *senza sordini*

Bratsche.

Achilleus.

Priamos. *Recit.*

Violoncell.

Contrabass.

Durch die schweigen.de Nacht, wer na - -het dem  
*Thro' the si - lence of night, who hears the ev - er*

Pe - leus Sohn, hör' mei - ne Stimme!  
*Hear my voice, hear, son of Pe - leus.*

Andante.

Hob. *a tempo, Allegro.*

Clar. *p* *mutano in A.*

Viol. *stringendo* *cresc.* *f* *fp*

Violoncell. *cresc.* *f* *fp*

Contrabass. *cresc.* *f* *fp*

Wa - chen - den?  
*wake - ful one?*

Recit. *f con dolore*

Der dei - ne Knie - e um - fängt, der dir mit Kü - sen die mor - den - de Hand be -  
*One who embrac - eth thy knees, cover's with kis - ses this slaughte - ous hand of*

*a tempo, Allegro.*

*f* *fp* *fp* *fp*

*A* *fp* *Recit.*

8543

Recit.

Fl.

Hob.

Clar. in A.

Fag.

Hörn.in F.

Tromp.in D.

Pos.

*espress.*

Hei - li - ge  
Ho - ly

deckt, sieh ihm in's Ant-litz, sieh ihm in's Ant-litz, Hek - tors jammerns-wür-di - gem Va - ter!  
 thine, look in-to his face, look in-to his face, Hec - tor's sor-row-ing, pilcous fath-er!

*trem.*

*ff*

*B Allegro. Recit.*

V. I.

V. II.

Viola.

Bass.

Göt - ter!  
gods!

Welch drän - gen - des Leid  
what har - row - ing woe

hiess dich mir nah  
brought thee to me

furcht - los und kühn,  
fear - less and bold, O

*ff*

Allegro molto moderato. (♩ = 108.)

Musical score for the first system, including vocal lines and instrumental accompaniment. The score is in G major (one sharp) and 2/4 time. It features a vocal line with lyrics, a Horn I. II. line, and a piano accompaniment with a prominent bass line. Dynamics include *p*, *fp*, and *f*.

End - - lo - - sen Gra - - mes na - - gen - de Seh - - sucht,  
 Sor - - row un - end - - ing, long - - - ing un - dy - - ing,

Allegro molto moderato. (♩ = 108.)

Musical score for the second system, including vocal lines and instrumental accompaniment. This system continues the vocal line and piano accompaniment from the first system. Dynamics include *cresc.*, *f*, and *pizz.*.

end - - lo - - sen Gra - - mes na - - gen - de Seh - - sucht!  
 sor - - row un - end - - ing, long - - - ing un - dy - - ing!  
 arco  
 arco

Hob. *cresc.*

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

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

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

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

string. *cresc.* *p* *cresc.* *p*

arco *Gieb mir den Sohn, den du erschlugst, dass ich den Ed-len be-stat-*  
*Give me the son, thou hast slain, give me the noble son for buri-*

arco

*p*

*ritard.* *pp* *colla parte* *pp* *Allegro.* *Recit.* *Allegro.*

*ff* *ff* *ff*

Tromp. in D. *p* *ff* *ff*

Pos. *pp* *ff*

Pauken in E. *pp* *ff*

*Allegro.* *Recit.* *Allegro.*

*ff* *ff* *ff*

*ritard.* *ff* *Achill. Recit.* *ff*

*te, dass ich den Ed-len be-stat- tel-* *Mann, was ver-langst du?*  
*al, give me the noble son for bur-i-al!* *Man, what art asking?*

*ritard.* *colla parte* *ff* *Allegro.* *Recit.* *Allegro.*

Recit.

rit.

Andante.

rit.

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *ff*, *p*, and *sp*.

Recit.

Andante.

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *pp* and *morendo*.

We\_cke den Grimm nicht! leicht ist sein Schlaf, leicht ist sein Schlaf.  
 Wake not my wrath a-new, light is its sleep, light is its sleep.

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*, *molto rit.*, *p*, *cresc.*, *f espress.*, and *p*.

Recit.

*p*

*sp*

rit.

Andante.

rit. *allac.*

### Duett.

Andante. (♩ = 80.)

D

Orchestral score for the Duett section, including woodwinds (2 Flöten, 2 Hoboen, 2 Clarinetten in A, 2 Fagotte), strings (4 Hörner in F, Violine I, Violine II, Bratsche, Violoncell, Contrabass), and basso continuo (Priamos). Dynamics include *p*, *pp*, *cresc.*, and *pp*.

Fern in der Heimath wohnt dir der Va-ter, grauen Hauptes, vom Al-ter ge-bengt! Hof-fend ge-denkst er des trau-te-sten  
 Far in thy home land liv-eth thy father, grey his head by age bowed down Hoping he thinks of his dear lov-ed

Andante. (♩ = 80.)

D



rit. a tempo

Soh-nes, mit der un - sterb - li - chen Mut - ter ge - zeugt, dass er die Hand dir fas - se, dass er die Wan - ge dir streichle,  
 son, the son of a mo - ther im - mor - tal be - gat, think - ing thy hand he clas - peth, think - ing thy face he stro - keth,

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

rit. *pp* a tempo *cresc.*

E

har - ret der Ein - sa - me seufzend von Tag zu Tag! dass er die Hand dir fas - se, dass er die Wan - ge dir streichle,  
 waiteth he, lone - ly and sigh - ing from day to day! think - ing thy hand he clas - peth, think - ing thy face he stroketh,

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

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

*f* *E<sup>p</sup>*

har-ret der Ein-sa-me seufzend von Tag zu Tag! Des Va-ters ge-den-ke, gieb mir den Sohn, des Va-ters ge-den-ke,  
 wait-eth he, lone-ly and sigh-ing from day to day! Thy fath-er re-member, give me my son, thy fath-er re-mem-ber,

*morendo pp* *f* *pesante* *fp* *fp*

colla parte **F** a tempo

gieb mir den Sohn! Dir hebt sich die Brust, vom Au-ge rinnt dir die lö-sen-de Thräne -  
 give me my son! Thy bo-som heaveth, thine eyes o'er flow with re-deem-ing tears

*pp* *p dolce* *pp* *div.* *pp* *p* *molto rit.* *pp* *resc.* *arco* *arco*

**F** *pp* a tempo



colla voce

G a tempo

Recit.

pp  
cresc.  
f  
fp  
p

Tromp. in D.  
mf

Achill. Recit.  
p

rit. - - - a tempo

Bild mei - nes  
Im - age of my

lö - sung, Er - lö - - - sung ver - heisst!  
liv - rance, de - liv - - - rance be - speak!

p  
cresc.  
f  
p

colla voce

G a tempo

Recit.

string.

cresc.  
f  
p  
cresc.  
f  
cresc.  
f  
cresc.  
f  
cresc.  
sfz  
sfz  
sfz  
cresc.  
sfz  
cresc.  
sfz  
cresc.  
sfz

Va - ters, aus den Stau - be em - por!  
father, called up from the dust!

Du brachst mir den trot - zigen Muth, du brachst mir den trot zigen  
Thou breakest my stub - born will, thou breakest my stubborn

string.  
f  
sfz  
sfz  
cresc.  
sfz

string.

H Tempo I. (♩ = 96.)

Muth! will! Dir Thou wird, was du bit-test! hast, what thou ask-est! O lass mich dich an - schau'n, thee, O Meid ge - ye

Mein Sohn! My son! Mein Sohn! My son! O be ye

string. H Tempo I. (♩ = 96.) sfz p pfz

Dynamic markings: *f*, *fp*, *p*, *pizz.*, *arco*, *con affetto*, *cresc.*

O lass mich dich an - schau'n, thee, dass dei - ner Au - gen full of tröst - li - che and seg - net, O bless - ed, O be ye - bless - ed

string. H Tempo I. (♩ = 96.) sfz p pfz

Dynamic markings: *cresc.*, *f*, *p*, *arco*, *div.*



Mil - de mir sänf - ti - gend strah - le, dass der Au - gen  
 mild - ness still soft - - - ly shine on - me, O let thine ey - es full of  
 hei - li - ge, hei - li - ge Trop - fen, O seid ge - seg -  
 ho - - - ly, ho - - ly tears! O be ye bless -

I string.  
 tröst - li - che Mil - de mir sänf - ti - gend strah - le! Mich ver - folgt e - wi - ge  
 com - fort and mild - ness still soft - - - ly shine on - me! Un - rest fol - low - eth me  
 - - - net, ge - seg - - - net, seid ge - seg - - - net!  
 ed, be bless - - - ed, be ye bless - - - ed! string.





ritard.

**K** Un poco piu lento.

strah - - len! shine!  
 Du bringst den Frie - den, Thou bringest peace, peace,  
 O Greis! sire!  
 Lass dei - ner Au - gen tröst - li - che let thine eyes full of com - fort and

die ihr Er - lö - sung, die ihr Er - lö - - - sung ver - heisst, die ihr Er - lö -  
 for ye de - liv - rance, for ye de - liv - - - rance be speak, for ye de -

pizz. p arco p arco p

ritard.

**K** Un poco più lento.

Mil - de nur sänf - - - ti - gend strah - - - len!  
 mildness still soft - - - ly shine on - - - me!

lö - - - sung, Er lö - - - sung ver - heisst!  
 liv - - - rance, de liv - - - rance be speak!

rit. a tempo rit. pp a tempo p pizz.

# N<sup>o</sup> 16. Scene.

(Andromache.)

Andante. (♩ = 88.)

2 Flöten.  
2 Hoben  
2 Clarinetten in B.  
2 Fagotte.  
2 Hörner in F.  
2 Hörner in Es.  
Pauken in C. G.  
Violine I.  
Violine II.  
Bratsche.  
**Andromache.**  
Violoncell.  
Contrabass.

Andante. *pp*

**A** Recit. Allegro moderato.

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

*pp* *pizz.* *arco* *pp* *trem.* *spiccat.* *pp* *cresc.*  
*pp* *pp* *cresc.*

**A** Recit. Allegro moderato.

Aus der Tie - fe des Grames, was schreckt mich em - por?  
From the Deep of mysorow, what vi - sion affrights me?

Was weinen die  
The sisters, why

*pp* *cresc.*

stringendo

Recit.

Musical score for the first system. It includes vocal lines with lyrics and a horn part. The tempo is *stringendo* and the style is *Recit.*. Dynamics include *f*, *cresc.*, and *sf*. The horn part is marked *f* and includes the instruction *III. IV. in Es. f a 2.*

stringendo

Recit.

Musical score for the second system. It includes vocal lines with lyrics and piano accompaniment. The tempo is *stringendo* and the style is *Recit.*. Dynamics include *f*, *cresc.*, *molto*, *arco*, *poco*, and *a*. The piano part includes *f*, *sf*, and *sf*.

Schwestern? *mourn they?*      Was kla-gen die Brü-der? *Whymournye O brothers?*      Wo-hin drängt jammernd der Menge Ge-wühl? *Wherefore la-ment-ing throngall the folk?*

B a tempo (♩ = 112.)

stringendo

Recit.

Musical score for the third system. It includes vocal lines with lyrics and piano accompaniment. The tempo is *a tempo* and the style is *Recit.*. Dynamics include *f*, *sempre*, *ff*, *f*, *sf*, *trém.*, *sf*, *trém.*, *cresc.*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*.

Auf goldnem Wa-gen der Kö-nig — *On golden chariot the king cometh —*

B a tempo (♩ = 112.)

Recit.

ff a tempo

C

Fl. Recit.

Hob.

Clar.

Fag.

in F.

Hörner.  
in Es.

Tromp. in C.

Pos.

Pauk.

Viol.

Viol.

string.

Was birgt das Tuch ihm zur Seite? Weh mir! Weh!  
 What hides that cloth at his side? Woe me! Woe!

Recit.

Allegro molto. (♩ = 112.)

C

rit.

Recit.

a tempo  
Andante.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The tempo markings 'rit.' and 'Recit.' are positioned above the first and second measures respectively. The key signature has two flats, and the time signature is 4/4.

rit.

*mf* *decrease.* *pp*

*cresc.*

The second system of the musical score consists of five staves. The top two staves are piano accompaniment, and the bottom three are piano accompaniment. The tempo marking 'rit.' is positioned above the first measure. Dynamic markings include *mf*, *decrease.*, *pp*, and *cresc.*. A trill is indicated in the bottom staff of the first measure. The key signature has two flats, and the time signature is 4/4.

*decrease.* *pp*

The third system of the musical score consists of five staves. The top two staves are piano accompaniment, and the bottom three are piano accompaniment. The tempo marking 'rit.' is positioned above the first measure. Performance markings include *pizz.* and *arco trem.*. The key signature has two flats, and the time signature is 4/4.

Recit.

*pp*

*cresc.*

Er - lo - schene Au - gen - zerschla - ge - ne Glieder -  
With clos - ed eyes - and brok - en bo - dy -

The fourth system of the musical score consists of five staves. The top two staves are vocal lines with lyrics, and the bottom three are piano accompaniment. The tempo marking 'rit.' is positioned above the first measure. Performance markings include *pizz.* and *arco*. The key signature has two flats, and the time signature is 4/4.

rit.

Recit.

a tempo  
Andante.



Fl. Recit.

Hob.

Clar. *fp* *f* *p*

Fag. *fp* *p* *morendo* *morendo*

Hörner *p* *mutato in F.*

*fp* *ff* *p* *p*

*f* Recit.

Ge-lieb-tester Gat-te, so seh' ich dich wieder, so seh' ich dich wie-der, dein ar-mes, zer-tre-tenes  
 Be-lov-ed hus-band, So see I thee a-gain, so see I thee a-gain, thy sorrowing heart brok-en

*fp* *ff* *p* *p* *morendo* *pizz.* *pizz.* *pizz.* *morendo* *pizz.*

Recit.

**D** Andante sostenuto.

Pauk. *pp*

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

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

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

Weib!  
 wife!

Nicht hast du mir lieb-reich vom La-ger die Hand zum  
 Not ev-en thy lov-ing hand from thy couch in

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

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

**D** Andante sostenuto.

Empty musical staves for vocal and instrumental parts at the top of the page.

Hörner I. II.

*pp* *morendo* *ppp*  
*p* *cresc.* *f* *p* *morendo* *ppp*  
*morendo* *ppp* *cresc.* *f* *p* *morendo* *ppp*  
*morendo* *ppp* *cresc.* *f* *p* *morendo* *ppp*  
*morendo* *ppp* *cresc. cresc.* *f* *p* *morendo* *ppp*  
 letz-ten Abschied ge-reicht! Nicht hast du mir lieb-reich vom La-ger die Hand zum letz-ten Abschied ge-reicht!  
 last sad parting to give! Not ev-en thy lov-ing hand from thy couch in last sad parting to give!  
*pp* *morendo* *ppp* *cresc.* *f* *p* *morendo* *ppp*  
*pp* *morendo* *ppp* *cresc.* *f* *p* *morendo* *ppp*

E

*pp*  
*pp* *cresc.*  
*sempre pp* *pp* *cresc.*  
*sempre pp* *pp* *cresc.*  
 Kein Weisheits-wort sprach dein ster-ben-der Mund, dess ich e-wig ge-däch-te, dess ich e-wig ge-däch-te, die  
 No word of wisdom from thy dy-ing lips, that I ev-er might treas-ure, that I ev-er might treasure in the  
*sempre pp* *pp* *cresc.*  
*pp* *cresc.*

E

Fl.

Hob. *cresc.*

Clar. *cresc.*

Fag.

Viol. *poco* *u* *poco* *f* *p*

*poco* *u* *poco* *f* *p*

*poco* *cresc.* *poco* *u* *poco* *f* *f* *p*

leid - vol - len Ta - ge, die end - losen Näch - te, in Thränen der Weh - muth ver - senkt, in Thränen der Wehmuth ver -  
 sor - row - ful days, the nights - un - end - ing, in anguish of weep - ing o'er - whelmid, in anguish of weeping o'er.

*poco* *u* *poco* *f* *p*

*poco* *u* *poco* *f* *p*

F

Fl.

Hob.

Clar.

Fag.

Hörner I, II. in F. *pp*

3 Pos. *pp*

Pauken in C. G. *tr.*

Viol. *morendo* *ppp* *pp* *p* *cresc.*

*morendo* *ppp* *pp* *p* *cresc.*

*morendo* *pp* *p* *cresc.* *f*

senkt. - whelmid, - Nacht ist's um mich, Nacht ist's um mich! Mein Stab zer - brach, mein Stab zer - brach, ver -  
 Night fall - eth on me! Night fall - eth on me! My staff is broken, my staff is broken, I

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

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

Fl.

Hob. *f*  
 Clar.  
 Fag.  
 Hörner I. II.

Viol. *f*  
*f*  
*f*

las - sen starr' ich,    trost - be - raubt, der ver - sun - ke - nen Son - ne nach    Nicht hast du mir lieb - reich vom  
 gaze for - sak - en,    robb'd of all hope at the set - - - ting sun    Not ev - en thy lov - ing

*f*    *p*    *p*    *pp*  
*f*    *p*    *morendo*    *pizz.*  
*morendo*

Grave.

Fl.  
 Hob.  
 Clar.  
 Fag.  
 Hörner.  
 Pauk.

Viol.

La - ger die Hand zum letz - ten Abschied ge - reicht,    zum letz - ten Abschied ge - reicht!  
 hand from thy couch in last sad parting to give,    in last sad parting to give!

*p*    *pp*    *ppp*    *morendo*  
*pp*    *ppp*    *morendo*  
*ppp*    *morendo*

**G**  
Recit.

Viol. *f* *sp* *fp* *f* *sp* *fp*

Viola *f* *sp* *fp* *f* *sp* *fp*

Cello *f* *sp* *fp* *f* *sp* *fp*

Bass *f* *sp* *fp* *f* *sp* *fp*

Trau-re, trau-re, mein Kna-be! Ruhm ward und Eh-re des Schicksals Spiel! Was stün-de  
Mourn, mourn thou, my boy — Hon- or and fame were the play of fate. Who shall

Piano *f* *sp* *fp* *f* *sp* *fp* *pesante*

Recit. **G**

Viol. *cresc.* *sp* *cresc.* *f* *sp*

Viola *cresc.* *sp* *cresc.* *f* *sp*

Cello *cresc.* *sp* *cresc.* *f* *sp*

Bass *cresc.* *sp* *cresc.* *f* *sp*

fest, da der Herr-li-che fiel? — Was stün-de fest, da der Herr-li-che fiel? Er  
stand when the high-est fall? Who shall stand when the high-est fall? He

Piano *cresc.* *sp* *cresc.* *f* *sp*

Recit. **F**

*a tempo (Allegro)*

Recit.

Fl. *ff*

Hob. *ff*

Clar. *ff*

Fag. *ff*

Hörner. *ff*

Viol. *trem.* *sp* *cresc.* *ff* *trem.* *sp*

Viola *trem.* *sp* *cresc.* *ff* *trem.* *sp*

Cello *trem.* *sp* *cresc.* *ff* *trem.* *sp*

Bass *trem.* *sp* *cresc.* *ff* *trem.* *sp*

sank, und dem Fall er-zit-tert die Stadt! Zer-brecht, ihr Män-ner, die krieg-ri-sche  
fell, and his fall the ci-ty hath shak- - en! O break ye war-riors your arms and your

Piano *trem.* *sp* *cresc.* *ff* *trem.* *sp*

Recit. *a tempo* Recit. *sp*

Recit. *a tempo (Allegro)* 8543 Recit.

*a tempo*

Fl. *ff*

Hob. *ff*

Clar. *ff*

Fag. a 2. *ff*

Hörner. *ff*

Tromp. *ff*

Pos. *pp*

Pauk. *tr*  
*pp*

Viol. *ff*

*pp*

*pp*

*pp*

Wehr!  
arm- - - or!

Das dunkle Ver-hängniss, es naht — das  
Herdark mystic Doom is near — her

*pp*

*pp*

*a tempo*

*stringendo*

*pp*

*pp*

*stringendo*







Fl. *p cresc.* *f sf sf sf*

Hob. *p cresc.* *f a 2.*

Clar. *p cresc.* *f sf sf sf a 2.*

Fag. *p cresc.* *f sf sf sf a 2.*

4 Hörner. *p cresc.* *f a 2.*

Tromp. *p cresc.* *f*

Pos. *p cresc.*

Pauken. *tr cresc. cresc.*

Viol. *ff sf sf sf*

*ff sf sf sf*

*ff*  
 Rauch und Flam - men, es wogt wie von Rauch und Flam - - - - - men!  
 smoke and flame, — en-shroud-ed in smoke and flame.

*ff sf sf sf*

*ff sf sf sf*

Recit.

a tempo

Recit.

The first system of the score consists of seven staves. The top staff is a vocal line with a recitative section marked 'Recit.' and a tempo section marked 'a tempo'. The piano accompaniment includes a grand staff (treble and bass clefs) and a Bass Trombone part labeled 'Bass - Posaune'. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

The second system continues the piano accompaniment from the first system, featuring the grand staff and Bass Trombone part. Dynamics include *sf* and *ff*.

Recit.  
*ff ad libit.*

Recit.

I - li - um!  
Il - i - um!

I - li - um!  
Il - i - um!

The third system features vocal lines with recitative sections marked 'Recit.' and piano accompaniment. Dynamics include *ff*. The piano accompaniment includes the grand staff and Bass Trombone part.

Recit.

a tempo

Recit.



First system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo). There are also some markings like *tr* (trill) and *tr* (trill) in the bass staff.

Second system of musical notation, consisting of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *sfz*, *ff*, and *tr*. There are also markings like *tr* (trill) and *tr* (trill) in the bass staff.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). There are also markings like *tr* (trill) and *tr* (trill) in the bass staff.

Fourth system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). There are also markings like *tr* (trill) and *tr* (trill) in the bass staff.



# Nº 17. Epilog des Chors.

Andante con moto. (♩ = 80.)

A

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

3 Trompeten in Es

3 Posaunen u.  
Tuba.

Pauken in Es.B.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

The musical score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Horns, Trumpets, Trombones/Tuba, Drums, Violins, Viola) are mostly silent in this section. The choir (Soprano, Alto, Tenor, Bass) enters with the lyrics: "Dem Gro-ssen folgt der Grö-ssere / The Great-er follows the Great One". The vocal parts feature a melodic line with a triplet of eighth notes in the final measure of the phrase. The percussion (Drums) has a simple rhythmic accompaniment. The score includes dynamic markings such as *p*, *pp*, *f*, *pp un*, and *poco marcato*.

Andante con moto. (♩ = 80.)

A

nach in der Schat- -ten Reich, — des Hel-den gött-li-che Kraft zer-brach! Es sand-te den  
 on to the Shad- -ow world, — The he-ro's god-ly — strength they broke, The shaft was —

*cresc.*  
*cresc.*  
*cresc.*  
*tr.*  
*p*  
*pp*

*p* *cresc.* *f* *mf* *f*  
*cresc.* *p* *f* *mf* *f*

Pfeil ein zür-nender Gott; da-hin - ge-rafft, — da-hin - ge - rafft ward Ju - gend und Schönheit und krieg<sup>2</sup>-rische  
sent by an an - gry god, and caught a - way, — and caught a - way was youth<sup>youth</sup>and beauty and war - like

Pfeil ein zür-nender Gott; da-hin - ge-rafft, — da-hin - ge - rafft ward Ju - gend und Schönheit und krieg<sup>2</sup>-rische  
sent by an an - gry god, and caught a - way, — and caught a - way was youth<sup>youth</sup>and beauty and war - like

Un poco stringendo.

B

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "Und ü - ber ihm sank die ge - the" and "And o - ver him sank the". Below this are staves for various instruments, including strings and woodwinds. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. The tempo is marked "Un poco stringendo".

Un poco stringendo.

B

Musical score for piano and orchestra, measures 1-12. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra part includes strings and woodwinds with various dynamics like *ff* and *sfz*.

Musical score for piano and orchestra, measures 13-24. The piano part continues with intricate patterns. The orchestra part has dynamic markings like *ff trem.* and *sempre ff*.

Vocal score with German and English lyrics and piano accompaniment, measures 25-36. The lyrics describe a city in flames and its fate.

Feu - er flam - te das Schicksal her - ein.  
 fire en - shroud - ed her doom was seal'd.  
 wal - ti - ge Stadt, im Feu - er flam - te das Schicksal her - ein.  
 tow - ering ci - ty, In fire en - shroud - ed her doom was seal'd.  
 Die Ve - ste  
 The stronghold

The first system of the musical score consists of a piano accompaniment and two vocal staves. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with *ff* (fortissimo) and *sfz* (sforzando). The vocal staves have a melodic line with dynamic markings of *sfz* and *a 2.* (second ending). The key signature has two flats and the time signature is 4/4.

The second system continues the piano accompaniment with similar rhythmic complexity. There are some vocal lines in the upper staves, including a *f* (forte) marking. The piano part includes a *sfz* marking.

Die Ve - - ste fiel, *a 2.* Stein brach auf Stein, Palast und Tem-pel stürz - ten her  
*The strong-hold* fell, *a 2.* up-on stone, Palace and Temple o - - - ver

Die Ve - - ste fiel, *a 2.* Stein brach auf Stein, im Feu-er flamm te das Schicksal her  
*The strong-hold* fell, *a 2.* up-on stone, In fire en-shroud-ed her doom was

fiel, *a 2.* Stein brach auf Stein, Im Feu-er  
fell, *a 2.* Stone up-on stone, In fire en-

fiel, *a 2.* Stein brach auf Stein, Stein brach auf Stein,  
fell, *a 2.* Stone up-on stone, Stone up-on stone,

The third system contains the lyrics and the corresponding musical notation. The piano accompaniment continues with *sfz* markings. The vocal lines are clearly aligned with the lyrics. The system concludes with a *sfz* marking in the piano part.



The musical score is arranged in a system with five staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various musical notations such as notes, rests, dynamics (e.g., *ab.*, *sfz*, *ff*), and articulation marks (e.g., *tr*, *trinu*). The lyrics are written in German and English, with the German text above the English text. The lyrics describe a scene of destruction, mentioning a palace and temple being destroyed by fire.

**Vocal Line 1 (Soprano/Alto):**  
 ab, thrown, im Feu-er flamm-te das Schicksal her -ein! Dem  
 In fire en - shroud.ed her doom was seal'd! Her

**Vocal Line 2 (Tenor/Bass):**  
 ein! seal'd! Palast und Tem-pel stürz - ten her - ab, her - ab! Dem  
 Palace and Tem-ple o - - - ver thrown, o - - - ver thrown, Her

**Lyrics (German/English):**  
 flamm-te das Schicksal her - ein, flamm - - te das Schicksal her - ein! Dem  
 shroud.ed her doom was seal'd! shroud - - ed her doom was seal'd! Her

**Lyrics (German/English):**  
 Palast und Tem-pel stürz - ten her - ab, im Feu - er flamm-te das Schicksal her - ein! Dem  
 Palace and Temple o - - - ver thrown, In fire en - shroud.ed her doom was seal'd! Her

un poco stringendo

First system of musical notation. It includes a piano part with a grand staff (treble and bass clefs) and a violin part (treble clef). The piano part starts with a forte (*ff*) dynamic and features a prominent bass line. The violin part is marked *a2.* and *rit.* (ritardando). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The system concludes with a *p* (piano) dynamic marking.

Tempo I,

un poco stringendo

Second system of musical notation, continuing the piano and violin parts. The piano part maintains its *ff* dynamic. The violin part continues with *rit.* and *mf* dynamics. The system ends with a *pp* (pianissimo) dynamic marking.

Tempo I,

Hel - den thürm-te das Volk der A - chä - er ein furcht - ba - res Grab, ein furcht - ba - res Grab!  
 he - roes pil - ed on high th'A - chä - ans In a fright - - ful grave, a fright - - ful grave!  
 Grab! grave!

Third system of musical notation, featuring vocal lines and piano accompaniment. The vocal parts (soprano, alto, and tenor) are written in treble clefs, and the piano part is in bass clef. The lyrics are printed below the vocal lines. The piano part starts with *ff* and ends with *pp*. The system concludes with a *mf* dynamic marking.

un poco stringendo

Tempo I,

sostenuto

poco rit.

The first system of the musical score consists of several staves. The top four staves are vocal parts, and the bottom four are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'sostenuto' and 'poco rit.'. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo). A section is marked 'a2.'. The piano part includes a *marcato* section with a *ppp* (pianississimo) dynamic marking.

sostenuto

poco rit.

The second system continues the musical score. It features the same vocal and piano parts. The piano accompaniment continues with *ppp* and *pp* dynamics. The tempo remains 'sostenuto' and 'poco rit.'. The piano part includes a *ppp* marking.

sostenuto

poco rit.

Allegro ma non troppo. (♩ = 84.)

The musical score consists of several systems of staves. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, and Contrabassoons). Dynamics include *p*, *cresc.*, and *un poco cresc.*. The second system features a Harp part with sixteenth-note arpeggios, marked *cresc.*. The third system includes staves for strings and woodwinds, with dynamics *pizz.*, *p*, and *cresc.*. The fourth system continues the string and woodwind parts with dynamics *pizz.*, *p*, and *cresc.*. The tempo marking *Allegro ma non troppo. (♩ = 84.)* is repeated at the bottom of the page.

Musical score for a string quartet, measures 1-10. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *f*, *dim.*, *p*, *sfz*, *mf*, and *pp*. Performance instructions include *arco*.

pp *cresc.* *f cresc.* *f espress.*

*cresc.* *f*

arco *mf cresc.* *f*  
*un poco cresc.*

*cresc.* *f*

herr - lich ü - ber Raum und Zeit auf gol - de - nen Wol - ken  
 glo - rions o - ver Space and Time on gold - en clonds their

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



E

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle system features a piano part with complex textures, including triplets and a 'fresc.' marking. The bottom system continues the vocal and piano parts with lyrics in both German and English. Dynamics such as *mf*, *cresc.*, *f*, *pp*, and *sfz* are used throughout. The score concludes with a final 'E' section marker.

**Lyrics:**

Doch herr lich ü - ber Raum und Zeit auf gol - de - nen  
 But glo - rious o - zer space and time on gold - en

thro - net der Ruhm, doch herr lich, doch herr lich ü - ber Raum und  
 is en - thron'd, but glo - rious, but glo - rious o - zer space and

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with a rest, then has notes with lyrics: "a2." above the staff, "f" below, and "a2." below. The piano accompaniment features chords and moving lines. Dynamics include *sfz*, *f*, and *fz*.

Second system of musical notation. It includes piano accompaniment and a harp part. The harp part is indicated by "Harfe tacet." in the right margin. Dynamics include *mf* and *f*.

Third system of musical notation. It includes piano accompaniment. Dynamics include *mf*, *f*, and *sfz*.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Doch herrlich über Raum und Zeit, / But glorious over space and time, / Wolken thronen in der Ruh, doch herrlich über Raum und Zeit, / clouds their fame is on thron'd, But glorious over space and time, / Zeit, über Raum und Zeit, / time, o-ver time and space o-ver space". Dynamics include *sfz*, *fz*, *f*, and *mf*.

doch herrlich über Raum und Zeit thro - - - thron - - - net der Ruhm,  
 But glo - - - rious o-ver space and time thro - - - thron - - - ed is their fame,  
 und Zeit, doch herrlich über Raum und Zeit thro - - - thron - - - ed net der Ruhm,  
 and time, But glo - - - rious o-ver space and time thro - - - thron - - - ed is their fame,

ff sf ff a2. pesante

ff sf pesante

net der Ruhm, doch herr - lich ü - ber Raum und Zeit auf gol -  
 is their fame But glo - rious o - ver space and time on gold -

net der Ruhm doch herr - lich ü - ber Raum und Zeit a2.  
 is their fame But glo - rious o - ver space and time,

herr - lich, herr lich, doch herr - lich ü - ber Raum und Zeit thro -  
 glo - rious, glo - rious, But glo - rious o - ver space and time, thron -

der Ruhm, doch herr - lich auf gold - nen Wol -  
 their fame Glo - rious on gold - en clouds

ff pesante

Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Musical score for the second system, primarily piano accompaniment. It includes a piano part with a strong rhythmic pattern and a tuba part.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines continue with lyrics, and the piano accompaniment provides harmonic support.

F

Un poco stringendo

The first system of the score consists of six staves. The top two staves are for the Violin I and Violin II parts, both in treble clef with a key signature of two flats. They feature complex rhythmic patterns with triplets and accents, marked with *ff* and *a2.*. The bottom four staves are for the piano accompaniment, including the right and left hands, marked with *ff* and *sfz*. The piano part includes dense chordal textures and melodic lines.

Un poco stringendo

The second system continues the piano accompaniment from the first system, consisting of four staves. It features a variety of rhythmic patterns and dynamic markings, including *ff* and *sfz*. The texture is dense and rhythmic, typical of a grand piano accompaniment in a dramatic scene.

The vocal entry for the first voice part begins in the third system. The lyrics are:
 

Der	Göt - ter - ge - lieb - ten	Na -
The	god - - be - lov - ed	name,

 The music is marked with *ff* and features a melodic line with a long note on the final syllable.

The vocal entry for the second voice part begins in the fourth system. The lyrics are:
 

Der	Göt - ter - ge -
The	god - be -

 The music is marked with *sfz* and features a melodic line with a long note on the final syllable.

Un poco stringendo



Musical score for the first system, featuring piano and bass staves. Dynamics include *sfz* and *ff*. The piano part has a melodic line with some grace notes and slurs. The bass part features a rhythmic accompaniment with slurs.

Musical score for the second system, featuring piano and bass staves. Dynamics include *f* and *ff*. The piano part continues the melodic line. The bass part has a steady rhythmic accompaniment.

Musical score for the third system, including vocal lines with German and English lyrics and piano/bass accompaniment. Dynamics include *f* and *ff*.

Der	Göt-ter-ge-	lieb-ten	Na-	men	trägt	ü-ber	Schutt	und	Ver-wü-	stung ein
The	god-be-	lov-ed	name	is	borne,	thro'	Death	and	Ru-in	an Im-
-	men	trägt	-	-	borne,	ü-ber	Schutt	und	Ver-wü-	stung ein
-	is	borne,	-	-	borne,	thro'	Death	and	Ru-in	an Im-
-	men	trägt	-	-	borne,	ü-ber	Schutt	und	Ver-wü-	stung ein
-	is	borne,	-	-	borne,	thro'	Death	and	Ru-in	an Im-
lieb-	ten	Na-	-	men	trägt	ü-ber	Schutt	und	Ver-wü-	stung ein
lov-	ed	name	-	is	borne,	through	Death	and	Ru-in	an Im-

Musical score for the third system, including vocal lines with German and English lyrics and piano/bass accompaniment. Dynamics include *f* and *ff*.

G

Musical score for the first system, including piano and violin parts. The piano part features a bass line with a *sfz* dynamic and a treble line with a *ff* dynamic. The violin part includes a *ff* dynamic and a *3* (triple) marking.

Musical score for the second system, including piano and violin parts. The piano part features a bass line with a *sfz* dynamic and a treble line with a *ff* dynamic. The violin part includes a *ff* dynamic and a *3* (triple) marking.

Vocal score for the first system with lyrics in German and English. Dynamics include *ff* and *sfz*.

e - - - wi-ges mor - - - tal	Lied! Song!					Der The	Göt-ter-ge- god - be-
e - - - wi-ges mor - - - tal	Lied! Song!	Der The	Göt-ter-ge- god - be-	lieb - ten lov - ed	Na - - name		
e - - - wi-ges mor - - - tal	Lied! Song!	Der The	Göt-ter-ge- god - be-	lieb - ten lov - ed	Na - - name	men is	

Vocal score for the second system with lyrics in German and English. Dynamics include *sfz* and *ff*.

e - - - wi-ges mor - - - tal	Lied! Song!	Der The	Göt-ter-ge- god - be-	lieb - ten lov - ed	Na - - name	men is	trägt borne
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G

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords, arpeggios, and triplet figures. Dynamics markings such as *ff* and *f* are present. Performance instructions like *a2.* and *ff* are also included.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part features prominent triplet patterns in the right hand. The vocal line continues with the same melodic and rhythmic patterns as the first system.

The third system includes the vocal line with German and English lyrics. The piano accompaniment continues with the same musical texture as the previous systems.

lieb - ten Na - men trägt ü - ber Schutt und Ver - wü - stung ein e - wi - ges -  
 lov - ed name is borne thro' Death and Ru - in an Im - mor - tal  
 - - men trägt ü - ber Schutt und Ver - wü - stung ein e - wi - ges -  
 is borne thro' Death and Ru - in an Im - mor - tal  
 trägt ü - ber Schutt und Ver - wü - stung ein e - wi - ges -  
 borne o - ver Death and Ruin an Im - mor - tal  
 ü - ber Schutt und Ver - wü - stung ein e - wi - ges, e - wi - ges,  
 o - ver Death and Ru - in, an Im - mor - tal, Im - mor - tal



Andante con moto. (♩ = 80.)

The musical score is arranged in three systems. The first system contains piano accompaniment for the right and left hands, with dynamics *ff* and *a2.* The second system continues the piano accompaniment with dynamics *sfz*. The third system introduces vocal lines with lyrics in German and English. The lyrics are:   
 lang der Strom des Ge san - ges quillt, so lan - ge blüht den spä - ten Geschlech -   
 long as the stream of song shall flow, so long shall bloom for the race a - new -

Andante con moto.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a *sempre ff* marking. The vocal line includes lyrics: "tern, den shall spä - - - ten, spä - - - ten Ge - schlech - - - a - new". The second system continues the piano accompaniment with a *sempre ff* marking. The third system shows the vocal line with lyrics: "tern, den shall spä - - - ten, spä - - - ten Ge - schlech - - - a - new". The fourth system continues the piano accompaniment with a *sempre ff* marking. The fifth system shows the vocal line with lyrics: "tern, den shall spä - - - ten, spä - - - ten Ge - schlech - - - a - new". The sixth system continues the piano accompaniment with a *sempre ff* marking. The seventh system shows the vocal line with lyrics: "tern, den shall spä - - - ten, spä - - - ten Ge - schlech - - - a - new". The eighth system continues the piano accompaniment with a *sempre ff* marking. The ninth system shows the vocal line with lyrics: "tern, den shall spä - - - ten, spä - - - ten Ge - schlech - - - a - new". The tenth system continues the piano accompaniment with a *sempre ff* marking.



The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle systems feature various instrumental parts, including strings and woodwinds, with complex rhythmic patterns and dynamic markings. The bottom system continues the vocal line and piano accompaniment. The score is marked with 'ff' (fortissimo) and 'fff' (fortississimo) throughout, indicating a powerful and intense performance. There are also markings for 'a2.' (second ending) and 'I' (first ending).

unis.

unis.

ff

ff

ff

ff

ff

ff

ff

leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 splen - dor of beau - ty, thine im - age A - chil - les, in  
 leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 splen - dor of beau - ty, thine im - age A - chil - les, in  
 tern in leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 tern in splen - dor of beau - ty, thine im - age A - chil - les, in  
 leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 splen - dor of beau - ty, thine im - age A - chil - les, in  
 leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 splen - dor of beau - ty, thine im - age A - chil - les, in  
 leuch - ten - der Schö - ne, A - chil - leus, dein Bild, in  
 splen - dor of beau - ty, thine im - age A - chil - les, in

fff

fff

fff

fff

fff

fff

fff



Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics and markings.

*mf cresc.*

*mf cresc.*

*ff*

*ff*

Musical score for the second system, including piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes.

*arco*

Vocal score for the third system with lyrics. The lyrics are: "Bild, im - age", "A - chil - leus, dein thine", "Bild! im - age.", "A - chil - les, thine", "Bild! im - age.", "A - chil - leus, dein thine", "Bild! im - age.", "A - chil - les, thine", "Bild! im - age.".

Bild, im - age

A - chil - leus, dein thine

Bild! im - age.

Bild, im - age

A - chil - leus, dein thine

Bild! im - age.

Bild, im - age

A - chil - leus, dein thine

Bild! im - age.

Bild, im - age

A - chil - les, thine

Bild! im - age.

Musical score for the fourth system, including piano accompaniment. The piano part continues with the complex rhythmic pattern from the second system.