



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.) **A**

Horn I.

B

II. Solo.

Recit.

B *pp*

Recit.

Noch la-gert Däm'mrung auf Berg und
The dawn still ling-ers on hill and

Hörn. III. IV.

a tempo **C**

poco cresc.

Thal, nochschweigt das Le-ben rings um-her, nur lei-se ath-met das fer-ne Meer!
vale, A-round me life sleepssi-lent-ly Save faint-est sigh of far off sea!

a tempo **C**

Recit. a tempo

p *cresc.* *div.*

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

p *Recit.* a tempo

Vc.I.
 Vc.II.
 Cb.

p *morendo* *pp*

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

p *morendo* *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*

p *morendo* *pp* *pp*

p *morendo* *pp* *pp*

D Un poco più vivo. (♩ = 104.)

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

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

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

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

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

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

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

Fl.

Hob.

Olar.

Fag.

Hörn. I. II.

Viol.

pp

sempre p

pp

pp

pp

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

E

p

pp

p

pp

pizz.

pp

pp

pp

pp

lieb - lich wo - gen die Fel - der! wie
 wav - ing fields O how love - ly! How shines the stream a sil - ver - y band, The

div.

arco

pizz.

pp

pp

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a long rest followed by a melodic phrase starting on a whole note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics 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 vocal and piano parts. The vocal line has a long rest followed by a melodic phrase. The piano accompaniment includes a section for the snare drum labeled "Pauk. in E.u.H." with a *pp* dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *p* (piano), *pp* (pianissimo), 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 the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a *p morendo* marking and a *mutano in C u.G.* instruction. The vocal line is marked *Recit.*

Second system of the musical score, primarily piano accompaniment. It includes markings for *pizz.*, *arco*, *sp*, *trem.*, and *cresc.*. The vocal line is marked *Recit.*

Third system of the musical score, including a vocal line with lyrics. The lyrics are: "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". The piano accompaniment includes *pizz.*, *arco*, *sp*, *trem.*, and *cresc.* markings. The vocal line is marked *Recit.*

Fourth system of the musical score, primarily piano accompaniment. It includes a *a tempo (Moderato)* marking and *sp* dynamics. The vocal line is marked *Recit.*

Fifth system of the musical score, primarily piano accompaniment. It includes a *a tempo* marking and *sp* dynamics. The vocal line is marked *Recit.*

Sixth system of the musical score, including a vocal line with lyrics. The lyrics are: "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". The piano accompaniment includes *sp* dynamics. The vocal line is marked *Recit.*

f a tempo (Moderato.)

f Recit. 8543

a tempo

G Andante.

p *cresc.*

ff *a2.* *p* *morendo* *pp*

Hörn. *ff* *p* *p cresc.*

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

a tempo

sfz

pizz.

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

Sterben!
dy-ing!

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

pp *p* *cresc.*

G Andante.

p *cresc.*

Hob.

Clar.

H a tempo

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

1. Seis. *p* >

rit.

ppp

sempre ppp

rit. *ppa 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.

I. Solo.

p cresc.

pizz. *rit.* - - - *arco* a tempo *f*

p cresc.

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 - deckt from the field, the hus - band be - lov - ed, the

f rit. a tempo *p*

p cresc.

p cresc.

f

Hörn. *f*

p

Viol. *sf*

sf *pizz.* *dolce* *p*

mf *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.*

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

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

f *mf* *cresc.*

mf *cresc.*

p *cresc.* *mf*

p *mf*

p *cresc.*

cresc.

Hörn.

Pauk.

pp *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.*

p *cresc.*

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, *mf*, *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

pp, *p*, *arco*, *cresc.*, *pp*, *pp*

cresc. **K**

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

cresc. **K f** *p* *mf pesante*

poco rit. **a tempo**

Hörn. III.

Pauk. in Es. As.

poco rit. **a tempo**

gold - nen Wa - gen des Siegs! zieh se - lig da - her, zieh se - lig da - her, da - her
 gold - en char - iot of vict - o - ry! Draw near, O draw near, draw near, O draw near, draw near

poco rit. **a tempo** *pp* *dolce pizz.* *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! *pizz.* O Peace, — Peace, — Peace, —

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

L *mf* *decresc.* *cresc.*

Fl. **M ritard.**

Hob. *p* *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.*

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.

Chor der Trojaner.
Chorus of the Trojans.

Violoncell.

Contrabass.

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* *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!
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 and piano parts. The lyrics are in German and English. Dynamics include *pp*, *p*, *cresc.*, *f*, *mf*, and *sf*. There are also markings for *a2.* and *pp* at the bottom left.

Vocal Lyrics:

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

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

Piano Accompaniment:

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

The musical score consists of multiple staves. The top section includes instrumental parts for strings and woodwinds, with dynamic markings such as *f*, *mf*, and *cresc.*. The middle section features vocal parts with German lyrics. The lyrics are:

o gebt, All-ew' - ge, eu - ren Se - gen, o gebt uns

O give All, All E - ter - nal bless - ing, O give us

ge - het eu - ren Se - gen, eu - ren Se - gen, o gebt uns

Give us, give thy blessing, give thy bless - ing O give us

Göt-ter! ge - het, gebt uns Sieg, gebt uns Sieg, gebt uns Sieg, gebt uns

righteous, give us, - give to us, vict-o - ry, give to us, vict-o -

Göt-ter! gerech - te Göt - ter, gebt uns Sieg, gebt uns Sieg, gebt uns Sieg, gebt uns

righteous! ye gods all right - eous, give to us, vict-o - ry, give to us, vict-o -

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, eu - ren 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 -

C

The musical score is arranged in a standard orchestral format with vocal parts. The top section includes staves for strings, woodwinds, and brass (Tuba). The vocal parts are divided into soloists and a choir. The score includes various dynamic markings and performance instructions.

Dynamic markings: *ff*, *mf*, *f*, *ffz*, *rfz*.

Performance instructions: *a2.*, *mutano in Des u. As.*, *pesante*, *all!*.

Vocal lyrics:

Sieg!
pacel.

Sieg!
pacel

Sieg!
ry!

Sieg!
ry!

fleht!
all!

fleht!
all!

fleht!
all!

Sieg!
ry!

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,

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.
 p
 mf
 ff
 a2.
 f
 ff
 mf
 ff

The musical score consists of piano accompaniment and vocal parts. The piano part includes dynamics like *ff*, *rfz*, *p*, and *cresc.*, and features a key signature change to D major at the bottom right. The vocal parts have lyrics in German and English. The English lyrics are: "Shine on the fall, the fall of all, all, shine on the fall of all our enemies." The German lyrics are: "lasst sie dem Fall der Feinde strahlen, lasst sie dem Fall der Feinde strahlen, lasst sie dem Fall der Feinde strahlen." There are also dynamic markings like *ff* and *rfz* for the vocal parts. The tempo is marked "in Des. As.".

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

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a prominent bass line with a *p* (piano) dynamic marking.

Second system of the musical score. The vocal line continues with a *p* dynamic marking. The piano accompaniment features a *cresc.* (crescendo) marking and includes a complex rhythmic pattern in the bass line.

Third system of the musical score, containing the vocal line with lyrics and piano accompaniment. 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 part includes a *f* (forte) dynamic marking.

Fourth system of the musical score. The vocal line continues with lyrics: "Nach lan - - - gen Qua - len, nach lan - - - gen And aft - - - er tor - ment, and aft - - - er". The piano accompaniment continues with a *f* dynamic marking.

Fifth system of the musical score. The piano accompaniment features a *cresc.* (crescendo) marking. The vocal line is mostly silent in this system.

Qua - len! tor - ment! Ge-rech - te Göt-ter, geht uns Sieg! Ye gods all righteous give us peace! geht uns Sieg! Give us peace!

Qua - len! tor - ment! Ge-rech - te Göt-ter, geht uns Sieg! Ye gods all righteous give us peace! geht uns Sieg! Give us peace!

Qua - len! tor - ment! Ge-rech - te Göt-ter, geht uns Sieg! Ye gods all righteous give us peace! geht uns Sieg! Give us peace!

Qua - len! tor - ment! Ge-rech - te Göt-ter, geht uns Sieg! Ye gods all righteous give us peace! geht uns Sieg! Give us peace!

Ge-rech - te Göt-ter! Ye gods all righteous! Die Son-ne, die dem Meer ent-stieg, lasst sie dem shine on the That sun that from the sea a-rose, shine on the

Ge-rech - te Göt-ter! Ye gods all righteous! Die Son-ne, die dem Meer ent-stieg, lasst sie dem shine on the That sun that from the sea a-rose, shine on the

Ge-rech - te Göt-ter! Ye gods all righteous! Die Son-ne, die dem Meer ent-stieg, lasst sie dem shine on the That sun that from the sea a-rose, shine on the

Ge-rech - te Göt-ter! Ye gods all righteous! Die Son-ne, die dem Meer ent-stieg, lasst sie dem shine on the That sun that from the sea a-rose, shine on the

arco f ff p $cresc.$ f

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

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

Gebt uns Sieg! Sieg!
 Vict - - - o - ry! Peace!

Gebt uns Sieg! Sieg!
 Vict - - - o - ry! Peace!

Gebt uns Sieg! Sieg!
 Vict - - - o - ry! Peace!

Gebt uns Sieg! Sieg!
 Vict - - - o - ry! Peace!

Fall der Fein-de strah - len!
 fall of all our en-e-mies!

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

Fall der Fein-de strah - len!
 fall of all our en-e-mies!

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

Fall der Fein-de strah - len!
 fall of all our en-e-mies!

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

Fall der Fein-de strah - len!
 fall of all our en-e-mies!

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

Musical score for the first system, featuring piano and strings. The piano part includes dynamic markings such as *p*, *cresc.*, *f*, and *ff*. The strings play a rhythmic accompaniment. The system concludes with a double bar line.

Musical score for the second system, featuring vocal lines. It includes parts for tenors (ten.) and unison (unis.). The piano accompaniment continues with dynamic markings like *f* and *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 give us peace, O give us peace, vict - o -

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

F ritard. - - - a tempo

f *decrease.* *p* *pp*

ritard. - - - a tempo

pp

ter - ge, ge-bet Sieg dem Vol-ke, das in De - muth fleht!
 ter - nal, vict-o - ry! to this folk bow-ing low - ly all *cresc.*
 eu - ren Se - gen, ge-bet Sieg dem Vol-ke, das in De - muth fleht!
 give thybless - - ing! vict-o - ry! to this folk bow-ing low - ly all O gebt, All - ew²ge, eu - ren
 O All E - ter-nal, give thy
 ge - bet Sieg, ge-bet Sieg, ge-bet Sieg, o ge - - - bet Sieg!
 give us peace, vict-o - ry, vict-o - ry, O give us peace!
 Sieg, gebt uns Sieg, ge-bet Sieg, ge-bet Sieg, O ge - bet Sieg!
 ry, give us peace, vict-o - ry, vict-o - ry, O give us peace!

ter - - nal dem Volk, dem Volk, das in
 to this folk, to this folk, bow - - - ing
 eu - ren Se - gen dem Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk,
 give thybless - - ing to this folk, to this folk, to this folk, to this folk, to this folk, to this folk!
 Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk, dem Volk,
 folk, this folk, to this folk, to this folk, to this folk, to this folk, to this folk, to this folk, to this folk, to this folk,
 Se - - gen dem Volk, dem Volk, das in De-muth fleht!
 folk, give, to this folk, to this folk, bow - - - ing low - ly, all!
pizz. *p* *pp*

F ritard. - - - a tempo

G

The musical score consists of multiple staves for voices and instruments. The lyrics are written below the vocal staves. The piece features dynamic markings such as *p*, *pp*, *ppp*, *f*, and *cresc.*. The lyrics are in German and English, with some parts in italics. The score includes a section marked 'arco' at the bottom right.

Lyrics (German/English):
 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!
 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!

Nº 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.)

Detailed description: This is a page of a musical score for a duet. The score is written for a full orchestra and two vocal parts. The instruments listed on the left are: 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 2 Trumpets in E-flat, Drums in E-flat/B, Violin I, Violin II, Viola, Andromache (soprano), Hektor (bass), Violoncello, and Contrabass. The music is in 2/4 time and the key signature has two flats (B-flat and E-flat). The tempo is 'Allegro energico' with a quarter note equal to 138 beats per minute. The score is divided into two systems. The first system includes the woodwinds, brass, and percussion. The second system includes the strings and vocal parts. The woodwinds and strings play sustained chords and rhythmic patterns, while the flutes, oboes, and clarinets play melodic lines. The bassoon has a 'a 2' marking. The trumpets play a rhythmic pattern of eighth notes. The violins and violas play a melodic line with a '9' marking. The viola and cello play a rhythmic pattern. The vocal parts are currently silent.

A

Fl. *ff*

Hob. *ff*

Clar. *ff*

Fag. *ff*

Hörn. *ff* a 2.

Tromp. *ff*

Pauk. *ff*

ten. *ff*

ten. *sf*

ff

A *ff* *sfz* *sfz* *sfz* *sfz*

sfz *sfz sempre ff* *sfz* *sfz* *sfz* *sfz*

8543 *sfz sempre ff*

String quartet and woodwind section. The strings play a rhythmic pattern of eighth notes. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes. Dynamics include *sfz* and *ff*. There are *a 2.* markings above the string staves.

Continuation of the string and woodwind parts. The strings maintain their rhythmic pattern. Dynamics include *sfz* and *ff*. There are *a 2.* markings above the string staves.

Woodwind and brass section. Flute (Fl.), Oboe (Hob.), Clarinet (Clar.), and Bassoon (Fag.) are present. Horns (Hörn.) and Trombones (Tromp.) also play. Dynamics include *sfz* and *ff*.

Continuation of the string and woodwind parts. Dynamics include *sfz* and *ff*. The section concludes with the text "Im The" at the end.

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 Fare-well then O*
My brothers read - y there a - wait me.

Recit.

string.

rit.

Hörn.

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

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

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

cresc. *f* *rit.* *mf*

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.* *rit.*

Hob. *a 2.*

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

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.

Musical score for woodwinds and strings. Instruments include Flute (Fl.), Horn (Hob.), Clarinet (Clar.), Bassoon (Fag.), and strings. Dynamics include *p*, *morendo*, and *pp*. Performance instructions include *pizz.* and *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

Musical score for voice and piano. Includes lyrics for Hektor and Recit. Dynamics include *f* and *p*. Performance instructions include *pizz.* and *arco*.

Recit.

Andante con moto.

F Recit.

Fl.

Allegro moderato.

Musical score for woodwinds, strings, and voice. Instruments include Flute (Fl.), Horn (Hob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Hörn.), and voice (Hektor). Dynamics include *f*, *cresc.*, *trem.*, and *marc.*. Performance instructions include *5* and *6*.

Hektor.

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.

musical score for the first system, featuring piano and vocal parts. The piano part includes a complex rhythmic pattern with markings such as *sfz*, *ff*, and *cresc.*. The vocal part is marked *Andr.* and includes the lyrics:
 Hektor. *ff* *sfz* *espress.*
 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!

L'istesso tempo.

musical score for the second system, featuring piano and vocal parts. The piano part includes a complex rhythmic pattern with markings such as *p*, *sfz*, and *cresc.*. The vocal part is marked *Andr.* and includes the lyrics:
 I. Solo. *p* *sfz*
 — 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 -

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 f p cresc. f

trem. cresc. fp cresc. colla parte a tempo
 pizz. arco p cresc. arco f
 trem. cresc. trem. cresc. ff p pizz. arco f trem.
 cresc. fp cresc. ff p pizz. arco p cresc. f trem.

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 p pizz. arco p cresc. f

cresc. fp cresc. ff colla parte **G** a tempo

rit. Recit. Andante.

Fl. rit. Recit. Andante.

Hob. I. Solo. *p*

Clar. *espress.* *pp*

Fag. *sfz* *pp*

Hörn. *p*

Pauk. Des. B. *ppp* Des in D.

Hektor. Recit. *p* *pp* *pp*

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

div.

rit. Recit. Andante.

H Andante. (♩ = 52.)

Fl. rit. H Andante. (♩ = 52.)

Hob. *p* I. Solo. *f*

Clar. *pp* *cresc.* *f*

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

Hörn. *pp* *cresc.* *p*

rit. *p*

Pfand! *ess.* *mf* *f* *dolce*
 Wachs' und ge-dei-he, wachs' 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*

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

colla parte rit. a tempo string.

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

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

Andr. Hektor. rit.

seg - - net, ihr
Bless - - ye

seg - - net dies Kind!
bless this child!

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

colla parte rit. a tempo string.

K^f Più animato. (♩=100.)

mf *p* *fp* *p*

mf *p* *fp* *p*

p cresc. *fp* *p cresc.*

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 -

mf *f* *ff*

sfz *espress. mf* *fp* *fp*

f **7**

pol-lou, der du den Herr-lichen lieb-st: Weh-re den Pfei-len, die ihn bedroh'n, zer-
 pol-lo thou who the glo-rious lov-est; ward off the ar-rows which threa-ten him, O

fp *cresc.* *fp* *p* *pizz.* *fp* *p*

string.

split-tre die Lan-ze, zerbrich das Schwert! Mir und dem Soh-ne er-hal-te den Hel-den, mir und dem Soh-ne er-
 shat-ter the lan-ces and break the sword! To me and his son O pre-serve thou the he-rol Me and the son-pre-

cresc. *f* *p* *p* *cresc.* *string.* *cresc.* *p* *cresc.* *cresc.* *cresc.* *cresc.* *espress.* *sf* *p* *cresc.* *p* *string.* *8543*

rit.

Fl. rit. I.

Hob.

Clar.

Fag.

Hörn.

Andr.

Hektor.

hal - te den Hel - den! Hört un - ser Fle - hen, Hü - ter der E - hen, hört un - ser Fle - hen,
 serve thou the he - ro! Hear thou our pray'r, Guardian of wedded love, hear thou our pray'r!

Hört un - ser Flehen, hört un - ser Fle - hen,
 Hear thou our pray'r, hear thou our pray'r!

div. unis.

pizz. arco

L Nicht schleppend. (♩ = 60.)

rit.

Clar.

Fag.

Hörn.

Pauk.

hen, wen - det das fin - stre Ge - schick! Hegt un - ser Glück an mit - füh - lendem Her - zen,
 Ward, O ward off the dark fate! Guard thou our lot with a ten - der heart.

hen! Hörst un - ser Flehen! Leht
 Hear - hear thou our pray'r! Keep

pizz. arco

pizz. arco

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 Hoboen.

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.

The musical score is written for a large ensemble. It includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 2 Trumpets in B, and a drum set (snare and bass). The string section consists of Violin I, Violin II, Viola, Cello, and Double Bass. A Harp part is also present. A Chorus part is indicated by the label 'CHOR.' and has two staves. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). Dynamics include *ff* (fortissimo) and *sfz* (sforzando). The tempo is marked 'Allegro moderato' with a metronome marking of 116 beats per minute. The section is labeled 'A' at the beginning and end.

Allegro moderato. (♩ = 116.)

A

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-
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!

un poco più lento. (♩=100)

Fl.
Ob.
Cl.
Fag.
Horn 1.2.

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

un poco più lento. (♩=100)

Ob.
Fag.
Horn 1.2.

bebt!
groan - ed,
Ge - lieb - ter Boden, der uns trägt, unter fremder Tritte lastender Wucht hast du lang' grollend ge -
 be - lov - ed soil on which we stand, under tread of foreign foe hast thou long, O how long angri - ly

C
Un poco stringendo. (♩ = 108)

Musical score for the first system, featuring a bass line with dynamic markings *sf*, *f*, and *p*.

Musical score for the second system, featuring a piano line with dynamic markings *sfz* and *p*.

Musical score for the third system, featuring a piano line with dynamic markings *p* and *cresc.*

Musical score for the fourth system, featuring vocal lines and piano accompaniment with dynamic markings *sf*, *f*, *mf*, and *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 -

Musical score for the fifth system, featuring a bass line with dynamic markings *sf*, *f*, *mf*, and *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, continuing the vocal and piano parts.

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

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

Fifth system of musical notation, featuring a vocal line with a triplet.

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, including piano accompaniment with pizzicato and arco markings.

The musical score is written for piano and voice. It consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a tremolo effect in the first measure, marked *pp*. The second system includes a vocal line, piano accompaniment, and lyrics. The piano part includes a complex rhythmic pattern in the bass line with triplets and a pizzicato section. The vocal line has lyrics in German and English. Dynamics include *p*, *cresc.*, and *f*. The piece concludes with a pizzicato section.

p cresc.

cresc.

p cresc.

pp

p cresc. f

p cresc. f

pizz.

pizz.

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

pizz.

p cresc. f

pizz.

cresc. f

colla voce

ff
a2
ff
ff
ff
ff
ff

ff

arco
ff
arco
ff
arco
ff
ad lib.
3
ff

bringen die Ta - ge der Frei - heit zu - rück!
nessand the days of thy free - dom re - new!

Sop. *f*
 Alt. *f*
CHOR.
 Ten. *f*
 Bass. *f*

Zum Kampf!	zum Kampf!	Hin - aus in die hei - li - ge
On, On!	On, On!	Out all, all to ho - ly
Zum Kampf!	zum Kampf!	Hin - aus in die hei - li - ge
On, On!	On, On!	Out all, all to ho - ly
Zum Kampf!	zum Kampf!	Hin - aus in die hei - li - ge
On, On!	On, On!	Out all, all to ho - ly
Zum Kampf!	zum Kampf!	Hin - aus in die hei - li - ge
On, On!	On, On!	Out all, all to ho - ly

arco
ff
arco

colla voce

ff a2

ff a2

ff a2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Schlaecht! bat - tle!	Vom From the	Heerd der hei - mi - schen hearth the home of the	Göt - ter gods	wehrt ward	muth - voll, brave - ly,	wehrt ward
Schlaecht! bat - tle!	Vom From the	Heerd der hei - mi - schen hearth the home of the	Göt - ter gods	wehrt ward	muth - voll, brave - ly,	wehrt ward
Schlaecht! bat - tle!	Vom From the	Heerd der hei - mi - schen hearth the home of the	Göt - ter gods	wehrt ward	muth - voll, brave - ly,	
Schlaecht! bat - tle!	Vom From the	Heerd der hei - mi - schen hearth the home of the	Göt - ter gods	wehrt ward	muth - voll, brave - ly,	

ff

ff

mus.

f.

f.

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)

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f*, *mf*, and *p*, along with *cresc.* and *rit.* markings.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings like *sp*, *f*, and *mf*, with *cresc.* and *rit.* markings.

Andromache. Ge - lieb - ter Bo - den, un - ter frem - der Trit - te la - sten - der Wucht hast du lang' grol - lend ge -
 Be - lov - ed soil on which we stand, un - der tread of foreign foe hast thou long, O how long ang - ri - ly

Hektor. Ge - lieb - ter Bo - den, un - ter frem - der Trit - te la - sten - der Wucht hast du lang' grol - lend ge -
 Be - lov - ed soil un - der the tread of foreign foe hast thou long, O how long ang - ri - ly

Priamos. Ge - lieb - ter Bo - den, un - ter frem - der Trit - te la - sten - der Wucht hast du lang' grol - lend ge -
 Be - lov - ed soil un - der the tread of foreign foe hast thou long, O how long ang - ri - ly

pesante

Hast du lang' long,
 Hast thou long,
 Hast du lang' long,
 Hast thou long,
 Hast du lang' long,
 Hast thou long,

p

rit.

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

Musical score for the first system, including piano and violin parts. The piano part features a long note with a *cresc.* marking. The violin part has a similar long note with a *f* dynamic. The system concludes with a *p* dynamic and a *cresc.* marking.

Musical score for the second system, including piano and violin parts. The piano part features a long note with a *pizz.* marking. The violin part has a similar long note with a *f* dynamic. The system concludes with a *f* dynamic and a *pizz.* marking.

Musical score for the third system, including vocal and piano parts. The vocal part has lyrics: "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-". The piano part has a *ff* dynamic and a *3* triplet marking.

Musical score for the fourth system, including vocal and piano parts. The vocal part has lyrics: "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-". The piano part has a *ff* dynamic and a *3* triplet marking.

Musical score for the fifth system, including vocal and piano parts. The vocal part has lyrics: "- he du auf, thou a - new, he thou du auf, new, he thou a - new, he thou, now, blü - bloom - he thou du a - auf, new,". The piano part has a *pizz.* marking.

I. Solo

I. Solo

cresc.

f

a2

p

a2

cresc.

p

a2

cresc.

p

cresc.

f

fp

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

f

cresc.

arco

sf

arco

sf

arco

sfz

p

cresc.

p

pizz. cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

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cresc.

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cresc.

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cresc.

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cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

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 -

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 du auf! 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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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 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, continuing the piano and violin parts. The piano part includes a 'rfz' (ritardando) marking.

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

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

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

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

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

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

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

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

Final system of musical notation, concluding the piano and violin parts. The piano part includes a 'rfz' (ritardando) marking.

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 signs.

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 signs.

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 signs.

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.

The musical score is written for a full orchestra and a four-part choir. The tempo is Moderato, maestoso, with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 2 Trumpets in E-flat, 3 Trombones and Tuba, Drums in B-flat and F, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, Violoncello, and Double Bass. The woodwinds and strings play a complex rhythmic pattern, often in triplets, with dynamic markings such as *ff* and *sfz*. The choir parts are currently blank.

Moderato, maestoso. (♩ = 92.)

A Quasi Recit.

First system of musical score. It features a vocal line with lyrics and a 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 *trm.* (trill) and *a2* (second ending). 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 *trm.* (trill) and *a2* (second ending). The piano part includes chords and arpeggiated figures.

Quasi Recit.

Third system of musical score. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *ff*, *sfz*, and *fff*. There are markings for *trm.* (trill) and *a2* (second ending). The piano part includes chords and arpeggiated figures.

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 a vocal line with lyrics and a piano accompaniment. Dynamics include *sfz*, *ff*, and *sf*. There are markings for *trm.* (trill) and *a2* (second ending). The piano part includes chords and arpeggiated figures.

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 *sfz* and *f*. 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 *sfz* and *sf*. The violin part continues its melodic line.

Musical score for the third system, including vocal lines with German and English lyrics. The piano part continues with triplets. Dynamics include *sfz* and *sf*.

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, including piano and violin parts. The piano part continues with triplets. Dynamics include *sfz* and *sf*.

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 *ff* to *cresc.* There are triplets and sixteenth notes in the string parts.

string.

Musical score for strings and piano accompaniment, measures 11-20. The score includes staves for strings and piano accompaniment. The dynamics range from *p molto* to *ff*. There are triplets and sixteenth notes in the string parts.

string.

Vocal score with German and English lyrics, measures 21-30. 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

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! A - chill, A - chill - es, A - chill - es, der Pe-

her! long! A - chill, A - chill - es, son of

string.

Vivace, ma non troppo. (♩ = 104.)

First system of the musical score. It features a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part includes a wavy line in the bass clef. Dynamics include *ff* and *f*. There are *a2.* markings above the piano part.

Second system of the musical score. It continues the piano and violin parts from the first system. The piano part features a wavy line in the bass clef. Dynamics include *ff*.

Third system of the musical score, featuring vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "li - - - de! Pe - - - leus!". Dynamics include *ff* and *mf*.

Fourth system of the musical score, continuing the vocal lines and piano accompaniment. The lyrics are: "Wen - - - de dich, Turn - - - thee,". 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 frequent trills and accents, marked with *sf* and *tr*. The violin part includes a melodic line with accents and a second ending marked *a2.* The system concludes with the instruction *sempre ff*.

Musical score for the second system, including piano and violin parts. The piano part continues with a rhythmic accompaniment, marked with *sf* and *tr*. The violin part features a melodic line with accents and a second ending marked *a2.* The system concludes with the instruction *sempre ff*.

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 provides a rhythmic accompaniment.

Musical score for the third system, including piano and violin parts. The piano part continues with a rhythmic accompaniment, marked with *sf* and *tr*. The violin part features a melodic line with accents and a second ending marked *a2.* The system concludes with the instruction *sempre ff*.

The musical score is arranged in four systems. The first system includes a vocal line with lyrics and piano accompaniment. The second system features 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 shows the final piano accompaniment. Performance markings include *tr*, *sf*, *f*, *sfz*, *mutano in E.*, *mutano in E. A.*, and *a2.* The score is marked with a common time signature 'C' at the beginning and end.

tr
sf
f
a2.
in A. *a2.*
f
mutano in E.
f
mutano in E. A.
tr
sf
f sfz
f sfz
f sfz
f sfz
f
f
Seht, er ent_eilt dem Grimm des Ge_wal - ti - gen!
See! See! he flies the wrath of the might - y one!
f
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 music features dynamic markings such as *f* and *a2.* (accidental 2).

Second system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *sfz* (sforzando).

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Grimm des Ge-wal-ti-gen! Seht! Seht, er ent-eilt! Seht, er ent- See! See! he flies! dem Grimm des Ge-wal-ti-gen! Seht! Seht, er ent- See! See! he flies! the wrath of the might-y one! Seht, er ent-eilt! Seht, er ent- See! See! he flies! dem Grimm des Ge- the wrath of the". The music includes dynamic markings like *f* and *sfz*.

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 -

wal - tigen! Ihm nach, in furcht - ba - rem Wett - lauf ra - che - be - gie - - rig stür -
 mighty one! 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 lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part includes dynamic markings such as *f*, *sfz*, and *fp*. There are also performance instructions like *v* and *ov*.

Second system of musical notation, primarily piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f*.

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

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

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

Third system of musical notation, including vocal lines and piano accompaniment. It continues the lyrics from the previous system. Dynamic markings include *f*.

- - 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 vocal lines and piano accompaniment. It concludes the lyrics. Dynamic markings include *fp* and *sfz*.

First system of musical notation. It includes a piano part with a bass line and a violin part with a treble line. Dynamics include *f*, *ff*, and *a2.* (accendo). There are also *sfz* markings in the piano part.

Second system of musical notation. It continues the piano and violin parts. A prominent *sempre ff* marking is present in the violin part.

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

Third system of musical notation. It features vocal lines (soprano, alto, tenor) and piano accompaniment. The lyrics are written below the vocal lines. Dynamics include *ff* and *sfz*.

Fourth system of musical notation. It shows the piano accompaniment for the final part of the system, with *sfz* markings throughout.

E Allegro molto. (♩ = 108.)

First system of musical notation, including piano and violin parts. It features various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. The tempo is marked **E** Allegro molto. (♩ = 108.).

Second system of musical notation, primarily piano accompaniment. It features dense rhythmic patterns and dynamic markings like *ff*.

Third system of musical notation, featuring vocal lines with German lyrics and piano accompaniment. The lyrics are: *ra - che - be - gie - - rig stür - - - met der Feind!* and *thirst - ing for ven - geance storm - - - eth the foe!*. The piano part includes dynamic markings like *ff*.

Fourth system of musical notation, including piano and violin parts. It features dynamic markings like *ff*.

E *ff* Allegro molto. (♩ = 108.)

First system of musical notation. It includes vocal staves and piano accompaniment. 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 *f* dynamic. The system concludes with the instruction *Und And*.

Fourth system of musical notation. It includes vocal staves and piano accompaniment. The piano part features a *f pesante* dynamic. The system concludes with the instruction *sfz*.

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

First system of musical notation, including piano and bass staves with various musical notations such as dynamics (f, sfz) and articulation (a2.).

Second system of musical notation, including piano and bass staves with various musical notations such as dynamics (f, sfz) and articulation (a2.).

Third system of musical notation, including vocal lines with lyrics and piano/bass accompaniment. The lyrics are in German and Latin.

Und wei - ter und wei - - - ter um I - li.ums Mau - ern kreist_ die ent-
 And far - ther and far - - - ther round Il - i.um's wall they fol - low in

Und wei - ter und wei - - - ter um I - li.ums, um I - li.ums Mau - ern kreist_ die ent-
 And far - ther and far - - - ther round Il - i.um's, round Il - i.um's wall they fol - low in

wei - ter und wei - - - ter um I - li.ums Mau - - - ern kreist_ die ent-
 far - ther and far - - - ther round Il - i.um's wall - - - they fol - low in

Fourth system of musical notation, including piano and bass staves with various musical notations such as dynamics (sfz).

First system of musical notation. It includes a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some rests. Dynamics include *ff* and *a2.*

Second system of musical notation, primarily piano accompaniment. It features a treble and bass clef. The piano part continues with the complex rhythmic pattern of sixteenth notes. Dynamics include *ff*.

Third system of musical notation, including vocal parts with lyrics. It features a treble and bass clef. The piano part continues with the complex rhythmic pattern. The vocal parts have lyrics in German and English. Dynamics include *ff*.

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

Fourth system of musical notation, including piano accompaniment and vocal parts with lyrics. It features a treble and bass clef. The piano part continues with the complex rhythmic pattern. The vocal parts have lyrics in German and English. Dynamics include *ff*.

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

Musical score for the first system, featuring piano and violin parts. The piano part includes a dynamic marking of *ff* and an articulation of *a2.*. The violin part includes a dynamic marking of *ff* and an articulation of *a2.*. The system concludes with a dynamic marking of *ff*.

Musical score for the second system, featuring piano and violin parts. The piano part includes a dynamic marking of *ff*. The violin part includes a dynamic marking of *ff* and the instruction *ff sempre*. The system concludes with a dynamic marking of *ff*.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics:

 Ge - fehlt!

 A - miss!

 Lan - ze saust!

 lance - he drives!

 The piano part includes a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff* and the instruction *Und And*.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics:

 Ge - fehlt!

 A - miss!

 Und wei - ter und wei -

 And farther and far -

 The piano part includes a dynamic marking of *ff* and the instruction *ff pesante*. The system concludes with a dynamic marking of *sfz*.

in E. A.

ff

sfz

sf

sfz

ff

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

sfz

Musical score for the first system, featuring four 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, - - - - - 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, - - - - - 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, - - - - - fol - low in fright - ful chase,

Musical score for the fourth system, featuring piano accompaniment.

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent bass line with repeated rhythmic patterns and dynamic markings such as *sf* (sforzando).

Second system of musical notation, primarily piano accompaniment. It continues the rhythmic patterns from the first system, with dynamic markings like *sf* and *sfz* (sforzissimo).

die ent - setz - - - - li - che Jagd!
 low in fright - - - - ful - chase!

die ent - setz - - - - li - che Jagd!
 low in fright - - - - ful - chase!

die ent - setz - - - - li - che Jagd!
 in the fright - - - - ful - chase!

die ent - setz - - - - li - che Jagd!
 in the fright - - - - ful - chase!

Third system of musical notation, including vocal staves with lyrics and piano accompaniment. The piano part continues with dynamic markings like *sf*.

Fourth system of musical notation, primarily piano accompaniment. It features a complex rhythmic texture with multiple voices in the piano part, marked with *sf*.

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 dynamic markings such as *f*, *mf*, and *pp*. The violin part provides harmonic support with chords and some melodic fragments. The key signature has one sharp (F#).

Second system of musical notation. Similar to the first system, it features piano and violin parts. The piano part continues with triplets and dynamic markings like *fff pesante* and *ff*. The violin part has some melodic lines with accents. The key signature remains one sharp.

Vocal score for the third system. It includes a vocal line with lyrics in German and English. 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 vocal line is accompanied by piano accompaniment. Dynamic markings include *mf* and *pp*. The key signature has one sharp.

Fourth system of musical notation. It includes piano and violin parts. The piano part features triplets and dynamic markings like *fff pesante* and *ff*. The violin part continues with melodic lines. The key signature has one sharp.

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!

p

Und schwer zum
And p hea - vi -

Und schwer zum
And p hea - vi -

Und schwer zum
And hea - vi -

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

Score for the first system of instruments. It includes staves for Flute (in E), Violin I, Violin II, Violoncello, and Bass. Dynamics include *p*, *morendo*, *pp*, *f*, and *ff*. The Flute part has a *pp* dynamic and a *morendo* marking. The Violin and Cello parts feature *f* and *pp* dynamics. The Bass part has a *ff* dynamic.

Score for the second system of instruments. It includes staves for Flute, Violin I, Violin II, Violoncello, and Bass. Dynamics include *pp*, *f*, and *ff*. The Flute part has a *pp* dynamic. The Violin and Cello parts feature *f* and *ff* dynamics.

Sopran.

Trojanische Frauen. (Kleiner Chor)
Alt. Trojan Women.

Er - schal - le, du wil - der, ver -
Re - - sound - thou wild and des -

Er - schal - le, du wil - der, ver -
Re - - sound - thou wild and des -

Ha - des hin - ab - la - stet Hek - tors Ge - schick!
ly toward Ha - des sank Hec - tor's fate! *pp*

Ha - des hin - ab - la - stet Hek - tors Ge - schick, er fällt!
ly toward Ha - des sank Hec - tor's fate! he falls! *pp*

Ha - des hin - ab - la - stet Hek - tors Ge - schick, er fällt!
ly toward Hu - des sank Hec - tor's fate! he falls! *pp*

Score for the piano accompaniment. It includes staves for the right and left hands. Dynamics include *pp*, *pizz.*, *f*, and *ff*. The right hand has a *pizz.* marking and the left hand has a *pizz.* marking. The score ends with a *rit.* marking and a *pp* dynamic.

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 solo with intricate melodic lines. The bottom system continues the vocal and piano accompaniment.

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

Lyrics:
 zwei - fel - ter Weh - - ruf, dem Zorn der Göt - ter fiel Hek - tor der Held, dem
pairing cry of woe:_____ to wrath of the gods hath our Hec - - tor fall'n, 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, featuring piano accompaniment with *cresc.* and *con fuoco* markings. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

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

Musical score for the third system, including piano accompaniment with *cresc.* and *arco* markings. The piano part continues with a melodic line and a bass line, ending with a *arco* instruction.

I

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system features a more complex piano accompaniment with triplets and a dynamic marking of *ff*. The third system shows a vocal line with lyrics and piano accompaniment. The lyrics are: "Heil Hail! dir, Hail! A - chil - leus! A - chil - les! Dir Fall - sank die Da -". The piano accompaniment includes a melodic line with slurs and accents, and a bass line with chords and a steady rhythm.

The musical score is arranged in three systems. The first system contains the vocal line and the first system of the piano accompaniment. The second system contains the second system of the piano accompaniment. The third system contains the vocal line with German lyrics and the third system of the piano accompaniment. The piano part features complex textures, including rapid sixteenth-note passages and triplets. Dynamic markings include *ff* and *sempre ff*. The lyrics are in German and Latin.

Vocal Line (German):
 Furcht des Da - - na - er - hee - res! In don - nera - dem
 na - - i's ter - - ror by thy hand! Let thun - der - ing

Vocal Line (Latin):
 Furcht des Da - - na - er - hee - res! In don - nera - dem
 tu - - i's ter - - ror by thy hand! Let thun - der - ing

Piano Accompaniment:
 The piano accompaniment consists of three systems. The first system shows the right and left hands with various chords and melodic lines. The second system features a dense texture with rapid sixteenth-note passages in both hands. The third system continues this texture, with triplets and *sempre ff* markings.

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.)

f *sfz*

f *sfz*

ff

braus' es in's Land! Land!
 sound thro' the land!
 Tra - get die Kun - de, ihr
 Bear - it, O bear - it, ye

braus' es in's Land! Land!
 sound thro' the land!
 Tra - get, tra -
 Bear - it, bear -

Violoncelli divisi

(♩ = 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 grand piano section with a waltz-like 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 includes vocal staves and piano accompaniment. Dynamics include *a2*, *p*, *f*, *ff*, *fp*, and *mf*. The second system continues the piano accompaniment with a *cresc.* marking. The third system features a piano introduction with *f* and *fp* dynamics. The fourth system is the vocal entry, marked **TUTTI.** with dynamics *f* and *ff*. The lyrics are in German and include: (Griechen) Tra- get, tra- get die Kun- de, tra- get die Kun- de, ihr seg- hüp - - netem Strand! - - py strand! Bear il, bear il, O bear - de, il, bear - get il, O bear - de, ihr seg- hüp - - netem Strand! - - py strand! Tra - get, tra - get die Bear - il, bear - get il, O bear - de, ihr seg- hüp - - netem Strand! - - py strand! Tra- Bear.

f

f

mf

mf

mf

Bass - Pos.

mf

sfz

sfz

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

Kun - - de, tragt sie, ihr
bear - - it, bear - - it, it, ye

get die Kun - - de, tra - - get, die
it, O bear - - it, bear - - it, 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 music is in G major and 4/4 time. Dynamics include *mf* and *f*. The piano part features a prominent bass line with eighth-note patterns.

The second system of the musical score consists of three staves, primarily piano accompaniment. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The piano part continues with the eighth-note bass line pattern from the first system.

The third system of the musical score consists of five staves with lyrics. The top two staves are vocal parts, and the bottom three staves are piano accompaniment. The lyrics are as follows:

wal - len - den roll - ing	Wo - gen, bil - lows,	hin far	zu to	der our	Hei - math ge - na - tive, our	seg - - ne - tem hap - - py
wal - len - den roll - ing	Wo - gen, bil - lows,	hin far	zu to	der our	Hei - math ge - na - tive, our	seg - - ne - tem hap - - py
Kun - bear	- de it	hin far	zu to	der our	Hei - math ge - na - tive, our	seg - - ne - tem hap - - py

The fourth system of the musical score consists of three staves, primarily piano accompaniment. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The piano part continues with the eighth-note bass line pattern.

ritard. - - - L

a 2

First system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *ff*. There are markings for *a 2* (second ending) and *ritard.* (ritardando).

cresc. molto - - -

Second system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *ff*, *cresc.*, and *ritard.*

TUTTI
(Griechen.)

Third system of musical notation, featuring lyrics for the vocal parts. The lyrics are: "Strand, strand, hin zu der Hei-math seg-ne-tem Strand! Strand! Tra-get die Kunde, ihr Bear-it, O bear-it, ye". The piano accompaniment includes triplets and dynamics like *ff*.

8543 ritard. - - - L *ff*

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 zu der far to 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 zu der far to 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 zu der far to our
 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, hin zu der far to our

Violoncelli unis.

seg - ne - tem Strand, hin zu der Hei - math ge - seg - ne - tem Strand! Tragt
 hap - py strand, far to our na - tive, our hap - py strand! Bear

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

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

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

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

M

Stringendo.

First system of the musical score. It features a piano accompaniment with a grand staff (treble and bass clefs) and vocal staves. The piano part includes dynamic markings such as *ff* and *mf*, and a *crese.* (crescendo) marking. The vocal staves show melodic lines with lyrics in German and Latin. The tempo is marked *M* (Moderato).

Second system of the musical score, primarily piano accompaniment. It features a grand staff with intricate chordal textures and rhythmic patterns. Dynamic markings include *ff*. The tempo remains *M*.

Third system of the musical score, including vocal staves with lyrics. The lyrics are in German and Latin. The piano accompaniment continues with dynamic markings like *ff*. The tempo is *M*.

Fourth system of the musical score, including piano accompaniment and vocal staves. The piano part has markings for *divisi* and *unis.* (unison). The vocal staves continue with lyrics. Dynamic markings include *ff*. The tempo is *M*.

M

ff

Stringendo.

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

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system features a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment. The seventh system features a vocal line with lyrics and a piano accompaniment. The eighth system continues the piano accompaniment. The ninth system features a vocal line with lyrics and a piano accompaniment. The tenth system continues the piano accompaniment.

Lyrics for the vocal parts:

Pä - an Pe - an,	braus' es in's sound thro' the	Land, land,	braus' es in's sound thro' the	Land; land,
Pä - an Pe - an,	braus' es in's sound thro' the	Land, land,	braus' es in's sound thro' the	Land, land,
Pä - an Pe - an,	braus' es in's sound thro' the	Land, land,	braus' es in's sound thro' the	Land; land,
braus' es thro' in's sound thro' the	Land, land,	braus' es in's sound thro' the	Land, land,	braus' es in's sound thro' the
braus' es thro' in's sound thro' the	Land, land,	braus' es in's sound thro' the	Land, land,	braus' es in's sound thro' the

N_{a2}

Musical score for instruments including strings, woodwinds, brass, and tuba. The score is written in G major and 2/4 time. It features multiple staves with various musical notations such as notes, rests, and dynamic markings like *ff* and *a2*. A Tuba part is specifically labeled.

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

braus' es in's Land; Heil dir, A - chil - - - leus!
sound thro' the land, Hail! Hail A - chil - - - les!

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

Land, braus' es in's Land; Heil dir, A - chil - - - leus!
land, sound thro' the land, Hail! Hail A - chil - - - les!

Musical score for the vocal parts, including lyrics. The lyrics are: "Land, land, braus' es in's Land; sound thro' the land, Heil dir, A - chil - - - leus! Hail! Hail A - chil - - - les!". The score includes vocal lines with notes and rests.

N^{ff}

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 music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. A prominent feature is the use of fermatas over several notes in the upper staves of the first and second systems. The third system includes several triplet markings over groups of notes. The fourth system shows a melodic line in the bass clef. The score concludes with a double bar line and repeat signs at the end of each system.

DRITTER THEIL.

PART III.

Nº 13ª Scene: { Die Leichenfeier des Patroklos. Funeral rites of Patroclus.

Andante. (♩ = 76.)

A

2 Flöten.
2 Hoboen.
2 Clarinetten in B.
2 Fagotte.
4 Hörner in F.
3 Trompeten in Es.
3 Posaunen. Tuba.
Pauken in Es. B.
Becken.
Violine I.
Violine II.
Bratsche.
Sopran.
Alt.
Tenor.
Bass.
Violoncell.
Contrabass.

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

Andante. (♩ = 76.)

A

This musical score page contains 12 measures of music. The top system features a vocal line and four piano accompaniment staves. The vocal line begins with a rest and then enters in measure 4 with a melodic phrase. The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with chords and bass lines. Dynamic markings such as *f*, *p*, *pp*, and *ppp* are used throughout. The bottom system consists of four staves, likely for a string quartet, which are mostly silent with some activity in the lower strings in the final measures.

B

The first system of the musical score consists of eight staves. The top four staves (treble and bass clefs) contain complex melodic and harmonic lines with dynamic markings of *ff*, *sf*, and *p*. The bottom four staves (treble and bass clefs) provide a more rhythmic and harmonic accompaniment, with dynamic markings of *pp* and *p*. The music is in a key with two flats and a 4/4 time signature.

The second system of the musical score consists of six staves. The top two staves (treble clefs) feature rapid, sixteenth-note passages with dynamic markings of *sfz* and *p*. The bottom four staves (bass clefs) provide a steady accompaniment with dynamic markings of *f* and *p*. The music continues in the same key and time signature.

The third system of the musical score consists of four staves, primarily for vocal parts. The lyrics are: "Ge-fal-len ist, ge-He's fall-en, on the". The vocal lines are written in treble clefs, and the accompaniment is in bass clefs. Dynamic markings include *p* and *pp*. The lyrics are repeated for different vocal parts.

The fourth system of the musical score consists of four staves. The top two staves (treble clefs) feature rapid, sixteenth-note passages with dynamic markings of *f*, *sfz*, and *p*. The bottom two staves (bass clefs) provide a steady accompaniment with dynamic markings of *f* and *p*. The music continues in the same key and time signature.

B

p
p
p
p
p
p
pp
pp

p
p

p
p
p
p
mf

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

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

pizz.
pizz.

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with four staves (Right Hand Treble and Bass, Left Hand Treble and Bass). The music is in a minor key. Dynamics include *f*, *p*, and *pp*. The system concludes with a section marked *p*.

Second system of musical notation, primarily piano accompaniment. It features two vocal staves with rests and a piano accompaniment with four staves. Dynamics include *p* and *pp*. The system concludes with a section marked *pp*.

Third system of musical notation, including vocal lines with lyrics. The lyrics are in German and English. Dynamics include *p* and *pp*.

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

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

Des To - des
The door of

Fourth system of musical notation, primarily piano accompaniment. It features two vocal staves with rests and a piano accompaniment with four staves. Dynamics include *p* and *pp*. The system concludes with a section marked *p*.

Musical score for the first system, featuring piano and bass staves. Dynamics include *mf*, *pp*, *f*, and *sfz*. The piano part includes a complex texture with many sixteenth notes and slurs.

Musical score for the second system, continuing the piano and bass parts. Dynamics include *pp* and *f*. The piano part features a prominent sixteenth-note pattern.

pp

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

pp

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

pp

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

pp

Musical score for the third system, including vocal lines and piano accompaniment. Dynamics include *pp* and *f*. The piano part continues with the sixteenth-note pattern.

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 next 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.

rit. - - Andante.

This system contains the second six staves of the musical score. The top staff is for the Harfe (Harp). The next two staves are for Viol. and Viola, with dynamics including *sfz* and *p*. The bottom two staves are for Achilleus, with dynamics including *f* and *p*. 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.

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

Un poco stringendo

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*, and *poco rit.*

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

E Un poco stringendo.

Hörner.
 3 Tromp.
 3 Pos. u. Tuba.
 Pauk. mutano in Des. As.

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

Sopr. I.
 Sopr. II.
 Alt.
CHOR.
 Ten.
 Bass I.
 Bass II.

Schich - tet die
 Raise - high the
ff

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

E Un poco stringendo.

The first system of the musical score features a vocal line at the top and piano accompaniment below. The vocal line begins with a melodic phrase in a minor key, marked with dynamics like *ff* and *sfz*. The piano accompaniment consists of chords and moving lines in both hands, with various articulation marks such as accents and slurs.

The second system continues the musical piece. The vocal line has a more active melodic line, and the piano accompaniment features a prominent rhythmic pattern in the right hand. Dynamics like *ff* and *sfz* are used throughout.

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

The third system concludes the page. The vocal line ends with a sustained note, and the piano accompaniment features a final chord. Dynamics like *sfz* and *ff* are present. The page number 8543 is printed at the bottom center.

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 *molto*.

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

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

rit.

a tempo

rit.

G

Quasi Recit.

rit.

ff f p

mutano in G.D.

con sordini

con sordini

decresc. pp

Achilleus.

Quasi Recit.

pp morendo

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

ra-ge zum Himmel em - por!
 rise thou to heaven on high!

ra-ge zum Himmel em - por!
 rise thou to heaven on high!

ra-ge zum Himmel em - por!
 rise thou to heaven on high!

- ge zum Himmel em - por!
 - thou to heaven on high!

ra-ge zum Himmel em - por!
 rise thou to heaven on high!

ra-ge zum Himmel em - por!
 rise thou to heaven on high!

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 solle 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.*

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.

Viol. *p*

poco rit. a tempo

Achilleus. *espress.*

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 Vollkom - 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* *pp* *sempre p* *pp* *sempre p*

pizz. *p*

poco rit. a tempo

Hob.

Clar.

Fag.

Hörn.

Viol. *cresc.*

cresc.

cresc.

cresc.

Haar, wür - zigen Wein in gol - denen Krü - 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 däim - 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!
low - er ye all the Spring, all the Spring!

In des Ha - des däim - 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 däim - 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 Früh-ling, sen- ket den
 all the Spring, Spring low- er ye

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

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

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

arco
 ppp

rit.

Fl.

Hob.

Horn III. IV.

Pauk. *pp* mutano in B. F.

Viol. *pp* senza sordini

Viola *pp* senza sordini

Cello *pp* piz.

Bass *pp* piz.

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

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

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

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

arco *pp* piz.

pp

Fl. Recit.

Fl. Recit. (Flute) part with dynamics: *fp cresc.* and *f*.

Hob. (Horn) part with dynamics: *fp cresc.* and *f*.

Clar. (Clarinet) part with dynamics: *fp cresc.* and *f*.

Fag. (Bassoon) part with dynamics: *fp cresc.* and *f*.

1 Hörn. (Horn) part with dynamics: *fp* and *f*.

Tromp. I. II. in B. (Trumpets) part with dynamics: *fp* and *f*.

3 Pos. (Trumpets) part with dynamics: *fp cresc.* and *f*.

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

Beck. (Cymbal) part with dynamics: *f*.

Harfe. (Harp) part with dynamics: *ff*.

Viol. (Violins) part with dynamics: *trem.*, *fp*, *p molto cresc.*, *f*, and *trem.*

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

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

Recit. Achilleus.

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

Violoncelli part with dynamics: *arco*, *>p*, *p molto cresc.*, *f*, *pesante*, and *fp*.

Violoncelli part with dynamics: *f*, *pesante*, and *fp*.

K Recit.

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

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

Third system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *f*, *pp*, *pizz.*, and *trem.*. A *decrease.* marking is present in the piano part.

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. It includes vocal staves and piano accompaniment. Dynamics include *f*, *fp*, *decrease.*, *pizz.*, and *p*.

The first system of the musical score consists of several staves. The top two staves are vocal lines, with the first staff starting with a *p* dynamic and the second with *pp*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings include *pp* and *cresc.* across the system.

The second system continues the piano accompaniment with intricate textures in both hands. The vocal line begins with the lyrics: "Op - - fer off' - - ring, hei - - li - ge ho - - ly Flam - meu, brin - get den Lüften, dem ery - stal - le - nen Ae - ther, bear ye to fields of - pur - est e - ther,". The lyrics are written in German and English. Dynamic markings include *cresc.* and *arco*.

The third system continues the piano accompaniment. It features a prominent bass line and a complex treble part. Dynamic markings include *cresc.* and *arco*. The system concludes with a *cresc.* marking.

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system features a piano solo section with intricate arpeggiated patterns in both hands. The bottom system contains the vocal line with lyrics and piano accompaniment. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *III. Solo*, *div.*, *div. arco*, and *pizz.*

brin - get der Er - - - de köstlich-stes Gut! Nehmt eu - er Op - - fer,
 bear ye on high earth's rar - est treas - ure, Bear ye our off' - - ring,

Musical score for a symphony with vocal soloists. The score includes staves for strings, woodwinds, brass, and vocal parts. It features dynamic markings such as *p*, *cresc.*, and *mf*, and includes the lyrics:

hei - - li - ge Flam - men! Nehmt eu - er Op - fer hei - - - li - ge
 ho - - - ly - - - fla - - mes! Bear ye our off - ring, ho - - - ly - -

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 various dynamics including *p* (piano) and *f* (forte). There are also some rests and specific articulation marks.

The second system continues the musical score. It includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The vocal lines have lyrics underneath them. There are also some triplets and other musical notations.

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 continues the piano accompaniment and vocal lines. It features dynamics like *p* and *sfz p* (sforzando piano). There are also some triplets and other musical notations.

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*, *un poco espress.*, *p*, and *pp*. The seventh system contains the vocal line with dynamics *mf*, *un poco espress.*, *p*, and *pp*. The eighth system features the piano part with dynamics *mf*, *un poco espress.*, *p*, and *pp*. 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

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and *a 2.*

Musical score for the second system, featuring multiple staves with complex notation, including dynamics like *ff* and *trem.*

Musical score for the third system, featuring vocal lines with lyrics and piano accompaniment. Includes dynamics like *ff*, *sf*, and *pesante*.

zieht, *ff* Du lebst, Pa-tro-klus, in e-wi-gem Lied!
 liee, Thou livst, Pa-troclus, in e-ter-nal song!
 zieht, *ff* Du lebst, Pa-tro-klus, in e-wi-gem Lied, in e-wi-gem Lied!
 liee, Thou livst, Pa-troclus, in e-ter-nal song, e-ter-nal song!
 Du lebst, Pa-tro-klus, in e-wi-gem Lied, in e-wi-gem Lied!
 Thou livst, Pa-troclus, in e-ter-nal song, e-ter-nal song!
 Du lebst, Pa-tro-klus, in e-wi-gem Lied, du lebst, Pa-tro-klus, in e-wi-gem Lied!
 Thou livst, Pa-troclus, in e-ter-nal song, Thou livst, Pa-troclus, in e-ter-nal song!
pesante *sf*

poco rit. Tempo I.

The musical score is arranged in systems. The first system includes a vocal line and piano accompaniment. The second system continues the 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 third system features piano accompaniment with dynamic markings like *pp* and *mf*, and a section marked "mutano in D.G.". The fourth system contains the vocal line with lyrics: "Du lebst, Pa - troklus, du lebst mir im Her - zen! Thou liv'st, Pa - troclus, Thou liv - est in". The fifth system continues the vocal line with lyrics: "In e - wi - gem Lied! song! E - ter - wi - gem Lied! song!". The sixth system shows piano accompaniment with dynamic markings like *pp* and *mf*, and a section marked "div.". The score concludes with the tempo marking "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^b Ringkämpfer.
Ring-Contests.

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

Allegro moderato.

First system of musical notation, featuring five staves. The top staff includes a trill (tr) and dynamic markings of *ff* and *sf*. The bottom staff has *ff* and *sf* markings.

Second system of musical notation, featuring five staves. Dynamic markings include *ffz* and *sfz* throughout the system.

Third system of musical notation, featuring five staves. Dynamic markings include *sfz* and *sempre ff* (repeated in all staves).

Fourth system of musical notation, featuring five staves. It includes tempo markings: *poco rit.*, *a tempo*, and *attacca*. Dynamic markings include *ff* and *ffz*. The system concludes with first and second endings.

Zweite Fanfare.

II. Fanfare.

Allegro moderato. rit.

3 Trompet. in C.

4 Hörner in F.

3 Posaunen und Tuba.

Pauken in C.G.

Allegro moderato. ff rit. attacca

Nº 13♩ Wagenrennen.

Chariot-races.

Allegro molto. (♩. = 112.)

2 Flöten.

2 Hoboen.

2 Clarinet. 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*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

This system contains the first two systems of a musical score. The top system consists of five staves: two for woodwinds (flute and oboe) and three for strings. The woodwinds play a melodic line with accents and dynamic markings *p cresc.*, *f*, and *a2.*. The strings play a rhythmic accompaniment with dynamic markings *p cresc.* and *f*. The second system continues the woodwind and string parts, with the woodwinds playing a more active melodic line and the strings providing a steady accompaniment. Dynamic markings *rfz* are present in the woodwind parts.

This system contains the third and fourth systems of the musical score. The top system consists of five staves: two for woodwinds and three for strings. The woodwinds play a melodic line with dynamic markings *ff* and *f*. The strings play a rhythmic accompaniment with dynamic markings *ff*. The third system continues the woodwind and string parts, with the woodwinds playing a more active melodic line and the strings providing a steady accompaniment. Dynamic markings *ff* and *f* are present. The fourth system continues the woodwind and string parts, with the woodwinds playing a more active melodic line and the strings providing a steady accompaniment. Dynamic markings *ff* and *f* are present. The bottom system consists of five staves: two for woodwinds and three for strings. The woodwinds play a melodic line with dynamic markings *ff* and *f*. The strings play a rhythmic accompaniment with dynamic markings *ff*. The fifth system continues the woodwind and string parts, with the woodwinds playing a more active melodic line and the strings providing a steady accompaniment. Dynamic markings *ff* and *f* are present. The sixth system continues the woodwind and string parts, with the woodwinds playing a more active melodic line and the strings providing a steady accompaniment. Dynamic markings *ff* and *f* are present.

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 containing a supporting line. The bottom four staves are for piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support. The key signature has one sharp (F#), and the time signature is 3/4. The first measure of the piano part features a prominent eighth-note pattern. The vocal lines include some rests and melodic phrases. The word "a 2." is written above the first vocal staff.

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 active role, with the right hand playing a series of sixteenth-note patterns and the left hand playing a steady eighth-note accompaniment. The dynamic markings *ff* (fortissimo) and *sf* (sforzando) are used throughout the system to indicate changes in volume. The piano part includes a repeat sign in the middle of the system. The overall texture is dense and rhythmic.

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 fermatas. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line. Dynamic markings include *sf* (sforzando) and *r/z* (ritardando/accelerando).

The second system of the musical score also consists of two systems of staves. The upper system contains four staves: two vocal staves and two piano accompaniment staves. The vocal lines are mostly rests, with some notes in the second measure. The piano accompaniment features a prominent piano introduction (*p*) and a gradual crescendo (*cresc.*) leading to a fortissimo (*f*) section. The piano part includes intricate rhythmic patterns and dynamic markings such as *p*, *cresc.*, and *f*.

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 double bar line.

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 double bar line.

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 and thirty-second 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 vocal and piano parts. It consists of six staves. The piano accompaniment continues with its intricate rhythmic patterns. The vocal parts have several measures with sustained notes and some melodic movement. Dynamic markings such as *fp*, *cresc.*, and *ff* are used throughout the system to indicate changes in volume and intensity. A first ending bracket labeled 'a 2.' is present at the beginning of the system, and another one is at the end.

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

tr

ff

Becken allein.

ff

rit. - -

rit. - -
attacca

Nº 13^d 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.

Allegro maestoso. (♩ = 104.)

A

This musical score is for a piano piece, likely in a minor key, as indicated by the key signature. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The second system also includes a grand staff and a piano part. The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *ten.* (tension) are used throughout. The piece is marked with a section letter 'A' at the beginning and end of the first system.

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-flat 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 part provides a rich harmonic and rhythmic accompaniment, with various woodwind and brass instruments contributing to the texture. The score is divided into two systems, with the first system ending with a 'ff' dynamic marking. The notation includes various articulations, slurs, and dynamic markings throughout.

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 measure. 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 final measure of the system features a *ff* dynamic marking and a *poco rit.* instruction.

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 final measure of the system features a *poco rit.* instruction.

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* (fortississimo) throughout. There are several instances of a 2-measure rest (*a 2*) and a 10-measure rest (*10*). 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 a *fff* dynamic and a tempo marking of *a tempo*. This system includes a *p cresc.* (piano crescendo) marking in the fifth staff. The score concludes with a *fff* dynamic and a tempo marking of *a tempo* in the bottom left corner.

This musical score page contains two systems of music. The first system (measures 1-16) features a piano part with a grand staff (treble and bass clefs) and an orchestral part with a grand staff (treble and bass clefs). 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 dynamic markings like *ff* and *a 2.*. The second system (measures 17-32) continues the piano and orchestral parts, with the piano part featuring *sf* dynamics and the orchestral part featuring *ff* dynamics. The score is written in a key signature of two flats and a common 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.

Violinen I.
 Violinen II.
 Bratschen.
 Sopran.
 Alt.
 Tenor.
 Bass.
 Violoncelle.
 Contrabass.

CHOR.

con sordini
pp
divisi
con sordini
pp
con sordini
pp
divisi
pp
pp
pp
pp
pp
pizz.
p

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*. Includes markings for *pizz.* and *arco* in the lower staves.

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.*

A

B

sempre p

pp

pp

pp

pp

pp

pp

V. I. unis.

div.

V. II. unis.

pp

pp

pp

pp

Durch die am-bro-si-sche Nacht, zum Zelt des Pe-li-den,
Thro' the am-bro-si-al night, to tent of the Pe-lei-an

Durch die am-bro-si-sche Nacht, durch die am-bro-si-sche Nacht,
Thro' the am-bro-si-al night, thro' the am-bro-si-al night,

Durch die am-bro-si-sche Nacht, durch die am-bro-si-sche Nacht,
Thro' the am-bro-si-al night, thro' the am-bro-si-al night,

Durch die am-bro-si-sche Nacht, durch die am-bro-si-sche Nacht,
Thro' the am-bro-si-al night, thro' the am-bro-si-al night,

arco

unis. pp

pp

A

B

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major. Dynamics include *p* and *pp*. There are some markings like *a2.* and *pp* in the piano part.

Second system of musical notation. It continues the vocal line and piano accompaniment. Dynamics include *pp*. The piano part has some markings like *pp* and *pp*.

Third system of musical notation. It continues the vocal line and piano accompaniment. Dynamics include *pp* and *un poco cresc.*. The piano part has some markings like *pp* and *pp*.

Fourth system of musical notation. It continues the vocal line and piano accompaniment. Dynamics include *p*, *pp*, and *un poco cresc.*. The piano part has some markings like *pp* and *pp*.

Fifth system of musical notation. It continues the vocal line and piano accompaniment. Dynamics include *pp* and *pizz.*. The piano part has some markings like *pp* and *pp*.

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!

C

p espr.

p espr.

pp

espress.

mf

mf espr.

p

pp

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

pp

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

p

pp

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

mf espr.

arco

pp

pp

C

D

p cresc.
p cresc.
p cresc.
p
cresc. a2.
p cresc.
p cresc.
p cresc.
ppp
pp
morendo
p cresc.
p cresc.
p cresc.
p
p
p
p
p
p cresc.
p
pizz.

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

freund - li - cher Gott! Zieh' in Frie - den, die Schei - tel - schirm' dir ein freundli - cher
gra - cious - ly guard! Go in peace, thy head a - friendly god all gra - cious - ly

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

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

D

E

The musical score is divided into three systems. The first system consists of four staves (two vocal staves and two piano staves). The second system consists of four staves (two vocal staves and two piano staves). The third system consists of four staves (two vocal staves and two piano staves). The vocal lines are in German and English. The piano accompaniment includes various dynamics and articulations.

System 1: The vocal lines begin with a *p* dynamic. The piano accompaniment features a *morendo* marking. The first system ends with a *pp* dynamic.

System 2: The vocal lines continue with a *pp* dynamic. The piano accompaniment includes a *pp* dynamic and a *triumm* marking. The second system ends with a *ppp* dynamic.

System 3: The vocal lines include the following lyrics:
 German: Gott! Zieh' in Frieden, o Greis, zieh' in Frie - - - den, o Greis!
 English: guard! Go in peace, hoary sire, go in peace, - - - O sire!
 The piano accompaniment includes a *pp* dynamic and a *pizz.* marking. The third system ends with a *ppp* dynamic and an *attacca* marking.

E

No 15. Recitativ und Duett.

Andante.

2 Flöten.

2 Hoboen.

2 Clarinetten
in B.

2 Hörner in F.

Violine I.

Violine II.

Bratsche.

Achilleus.

Priamos.

Violoncell.

Contrabass.

senza sordini

senza sordini

Recit.

Durch die schweigende 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.

A Recit.

Clar.

mutano in A.

stringendo

cresc.

cresc.

cresc.

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.

A *fp* 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!

ff trem.

B Allegro. Recit.

V. I.
V. II.
Viola.
Vecll.
Bass.

Göt - ter! gods! Welch drän-geu-des Leid what har-row-ing wor hiess dich mir nahh brought thee to me furcht-los und kühn, O fear-less and bold, O

Allegro molto moderato. (♩ = 108.)

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major (one sharp) and 2/4 time. It features a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Dynamics: *p*, *fp*, *f*, *pizz.*

Lyrics:

 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 piano accompaniment. This system continues the vocal line and piano accompaniment from the first system.

Dynamics: *cresc.*, *f*, *p*, *arco*, *pizz.*

Lyrics:

 end - - lo - - sen Gra - - mes na - - gen - de Seh - - sucht!

 sor - - row un - end - - ing, long - - ing un - dy - - ing!

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, whom 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*

Pos. *pp* *ff*

Pauken in E. *pp* *ff*

Allegro. *Recit.* *Allegro.*

ff *ff* *ff*

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

ff *ff* *ff*

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

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

Recit.

rit.

Andante.

rit.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features dynamic markings such as *ff*, *p*, and *sp*.

Recit.

Andante.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings such as *pp*, *p*, and *sp*.

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.

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features dynamic markings such as *p*, *sp*, *rit.*, *Andante.*, *rit.*, and *attaca*.

Duett.

Andante. (♩ = 80.)

D

Orchestral score for the Duett section, including parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Violins, Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *pp*, *cresc.*, and *divisi*.

Fern in der Heimath wohnt dir der Va-ter, grauen Hauptes, vom Al-ter ge-beugt! 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^p*

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.

Musical score for the first system. It includes a vocal line with lyrics, a piano accompaniment, and a Tromp. in D part. Dynamics include *pp*, *cresc.*, *f*, *fp*, and *p*. The tempo is marked *G a tempo*.

rit. - a tempo

Achill. Recit.

Bild mei - nes
Im - age of my

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

Musical score for the second system. It includes a vocal line with lyrics and a piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *pp*. The tempo is marked *G a tempo*.

colla voce

G a tempo

Recit.

string.

Musical score for the third system. It includes string parts and a vocal line with lyrics. Dynamics include *f*, *p*, *cresc.*, *sfz*, and *fp*. The tempo is marked *G a tempo*.

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. **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 O

Mein Sohn! My son! Mein Sohn! My son! O seid ge - be ye

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

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

O lass mich dich an - schau'n, thee, dass dei - ner Au - gen tröst - li - che
let me be hold - - thee, O let - - ner ihine ey - es full of com - - fort - and

seg - - net, ge - seg - - net, O seid ge - - seg - - net
bless - - ed, O bless - - ed, O be ye - - bless - - ed

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

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 ge 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.

p cresc. *f* *espress.* *molto rit.*

p cresc. *f* *rit.* *molto rit.*

Un - rast, mich ver - folgt e - wi - ge Un - rast, du bringst den Frieden, o Greis, du bringst den Frie - den, o Greis!
ev - er un - rest fol - loweth me ev - er. Thou bringest peace, hoary sire, thou bringest peace, hoary sire!

O mein Sohn!
un - is. my son!

p cresc. *f* *calando* *ritard.* *molto rit.*

Tempo I.

p *f* *mf* *p*

p *f* *mf* *p*

p *f* *mf* *p*

p *f* *mf* *p*

Lass dei - - ner Au - - gen tröst - - li - - che Mil - - de mir sänf - - tigend
O let - - thine ey - es full of com - - fort and mild - - ness still ten - - derly

O seid ge - seg - - net, hei - - li - - ge Trop - - fen!
O be ye blest - - hap - - py tears - - all ho - - ly

p *f* *mf* *mf*

Tempo I.

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. arco p
 pizz. 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.
 rit. a tempo rit.

pizz. p

N^o 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 mysorrow, 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 horn part is marked "Hörner." and "III. IV. in Es. f a 2.". Dynamics include *f*, *cresc.*, and *sf*.

stringendo

Recit.

Musical score for the second system. It includes vocal lines with lyrics and piano accompaniment. The piano part is marked "arco" and "poco". Dynamics include *cresc.*, *sf*, and *cresc. molto*.

Schwestern? mourn they? Was kla-gen die Whymournye O Brü-der? brothers? Wo - hin drängt jammernd der Menge Ge - wühl? Where fore la-ment-ing throng all the folk?

B a tempo (♩ = 112.)

stringendo

Recit.

Musical score for the third system. It includes vocal lines with lyrics and piano accompaniment. The piano part is marked "arco" and "f pesante". Dynamics include *f sempre*, *trém.*, *sf trém.*, *cresc.*, and *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.

Viol.

string.

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

Recit.

C

rit.

Recit.

a tempo
Andante.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked 'rit.' and 'Recit.'.

rit.

mf

decrease.

pp

cresc.

Musical score for the second system, featuring piano accompaniment with dynamic markings and a trill in the bass line.

decrease.

pp

Musical score for the third system, featuring piano accompaniment with 'pizz.' and 'arco trem.' markings.

Recit.

pp

cresc.

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

Musical score for the fourth system, featuring vocal lines and piano accompaniment with 'pizz.' and 'arco' markings.

rit.

Recit.

a tempo
Andante.

Fl. Recit.

Hob.

Clar. *fp* *f* *p*

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

Hörner *p* *mutato in F.*

f Recit. *fp* *ff* *p* *p*

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 *fp* *morendo* *pizz.* *pizz.* *pizz.* *morendo* *pizz.*

Recit. *fp* *morendo* *morendo*

D Andante sostenuto.

Pauk. *pp*

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

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

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

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*

D Andante sostenuto.

Hörner I. II.

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*

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

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

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

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

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

E

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

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

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

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

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

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

Fl.

Hob. *cresc.*

Clar. *cresc.*

Fag.

Viol. *poco* *a* *poco* *f* *p*

poco *a* *poco* *f* *p*

poco *cresc.* *poco* *a* *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 *a* *poco* *f* *p*

poco *a* *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.

f *p* *morendo*

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* *morendo* *pp* *pizz.*

Grave.

Fl.

Hob.

Clar.

Fag.

Hörner.

Pauk.

ppp

Viol.

p *ppp*

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*

Grave.

G
Recit.

Viol. *sf* *fp* *fp* *f* *fp* *fp*

Viola *sf* *fp* *fp* *f* *fp* *fp*

Bassoon *sf* *fp* *fp* *f* *fp* *fp*

Bass *sf* *fp* *fp* *f* *fp* *fp*

Traure, 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

Recit. *G* *f* *fp* *fp* *f* *fp* *fp* *fp*

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

Viola *cresc.* *fp* *cresc.* *f* *fp*

Bassoon *cresc.* *fp* *cresc.* *f* *fp*

Bass *cresc.* *fp* *cresc.* *f* *fp*

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

a tempo (Allegro)

Recit. Fl. *ff* Recit.

Hob. *ff*

Clar. *ff*

Fag. *ff*

Hörner. *ff*

Viol. *sf* *trem.* *cresc.* *ff* *trem.* *sf* *trem.*

Viola *sf* *trem.* *cresc.* *ff* *trem.* *sf* *trem.*

Bassoon *sf* *trem.* *cresc.* *ff* *trem.* *sf* *trem.*

Bass *sf* *trem.* *cresc.* *ff* *trem.* *sf* *trem.*

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

Recit. *a tempo* *ff* Recit. *sf*

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

a tempo

Fl. *ff* *stringendo*

Hob. *ff* *p*

Clar. *ff*

Fag. a 2. *ff*

Hörner. *ff*

Tromp. *ff*

Pos. *pp*

Pauk. *tr* *pp*

Viol. *ff* *pp*

Wehr!
arm- - - or!

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

ff *pp* *pp* *pp*

a tempo *stringendo*

I (♩ = 96.)

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *ff*, and articulation like accents and slurs. The tempo is marked as quarter note = 96.

Musical score for the second system, including lyrics in German and English. The score continues with dynamic markings like *sf*, *f*, and *ff*, and includes a repeat sign at the end.

dunkle Ver-hängniss, es naht! Vom Haup-te den prangen-den Schmuck her-ab! Ihr
 dark. mystic Doom is near! From your heads cast ye off all your shining a-way! Ye

I (♩ = 96.)

Fl.

Hob.

Clar.

Fag.

Hörner.

Tromp.

Viol.

Frauen, ihr Bräute, zerreißt das Gewand!
 women, ye maidens, rend ye your gar-
 ments!
 Zerbrecht, ihr Män - ner, die krieg'ri-sche Wehr! Zer-
 O break, ye war - riors, your arms and your armor! O

Fl.

Hob.

Clar.

Fag.

Hörner.

Pauk.

Viol.

brecht, ihr Män - ner, die krieg'ri-sche Wehr! Es wogt wie von Rauch und Flam - men,
 break, ye war - riors, your arms and your armor! Enshroud-ed in smoke and flame, — es wogt, wie von
 Enshroud - ed in

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 musical score features a vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'Recit.' and 'sf' (sforzando), followed by a section marked 'a tempo' and 'ff' (fortissimo). The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a Bass Trombone part labeled 'Bass - Posaune'. The piano accompaniment is marked with 'ff' throughout. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of the musical score continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The piano accompaniment is marked with 'ff' throughout. The key signature remains two flats, and the time signature is 4/4.

Recit.
ff ad libit.

Recit.

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

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'Recit.' and 'ff ad libit.', followed by a section marked 'a tempo' and 'ff'. The piano accompaniment consists of multiple staves, including a grand staff and a Bass Trombone part. The piano accompaniment is marked with 'ff' throughout. The key signature is two flats, and the time signature is 4/4.

Recit.

a tempo

Recit.

L a tempo

The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment, with dynamic markings of *ff*, *fff*, and *sf*. The tempo is marked *L a tempo*. The second system continues the piano accompaniment with similar dynamics. The third system introduces a vocal line with the lyrics: "Du sinkst in A - - sche zu - sammen!" and "Thou in ash - - es art fallen!". The piano accompaniment continues with *fff* and *sf* dynamics. The bottom system shows the piano accompaniment concluding with *fff* and *sf* dynamics, and the tempo marking *L a tempo* is repeated.

Du sinkst in A - - sche zu - sammen!
 Thou in ash - - es art fallen!

L a tempo

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).

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).

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.

Musical score for "Epilog des Chors". The score is in G major (one flat) and common time (C). The tempo is "Andante con moto" with a quarter note equal to 80 beats per minute. The score is marked with a section letter "A".

The orchestration includes:

- 2 Flöten (Flutes)
- 2 Hoboen (Oboes)
- 2 Clarinetten in B (Clarinets in B)
- 2 Fagotte (Bassoons)
- 4 Hörner in F (Horns in F)
- 3 Trompeten in Es (Trumpets in E-flat)
- 3 Posaunen u. Tuba (Trombones and Tuba)
- Pauken in Es.B. (Drums in E-flat/B)
- Violine I. (Violin I)
- Violine II. (Violin II)
- Bratsche (Viola)
- Sopran. (Soprano)
- Alt. (Alto)
- Tenor. (Tenor)
- Bass. (Bass)
- Violoncell. (Violoncello)
- Contrabass. (Contrabass)

The choir part (Soprano, Alto, Tenor, Bass) has the following lyrics:

 Dem Gro-ssen folgt der Grö-ssere

 The Great-er follows the Great One

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.
p
p
p

cresc.
p
p

cresc.
p
p

cresc.
tr
p
pp

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

cresc. *f* *mf* *f*

Pfeil ein zür-nender Gott; da-hin - ge-rafft, — da-hin - ge - rafft ward Ju - gend und Schönheit und krieg²-rische
sent by an an - gry god, and caught a - way, — and caught a - way was youth youth and beauty and war - like

Pfeil ein zür-nender Gott; da-hin - ge-rafft, — da-hin - ge - rafft ward Ju - gend und Schönheit und krieg²-rische
sent by an an - gry god, and caught a - way, — and caught a - way was youth youth 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 über ihm sank die gethe" and "And over 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

ff sfz sfz

a 2.

ff f

ff

ff

trem.

ff trem.

sempre ff

sempre ff

Feu - er
fire en -

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

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

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

Die Ve - ste
The stronghold

Die Ve - ste
The stronghold

First system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent bass line with sixteenth-note patterns. Dynamics include *ff* and *sfz*. There are first and second endings marked 'a 2.' and 'a 2.'. The key signature has two flats.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a complex texture with multiple voices. Dynamics include *sfz* and *f*. There are first and second endings marked 'a 2.' and 'a 2.'. The key signature has two flats.

Third system of musical notation, containing the lyrics. The vocal lines are:

 Die Ve - - ste fiel, Stein brach auf Stein, Palast und Tem-pel stürz - ten her

 The strong-hold fell, Stone up-on stone, Palace and Temple o - - ver

 Die Ve - - ste fiel, Stein brach auf Stein, im Feu-er flamm te das Schicksal her

 The strong-hold fell, Stone up-on stone, In fire en-shroud-ed her doom was

 fiel, Stein brach auf Stein, Im Feu-er

 fell, Stone up-on stone, In fire en-

 The piano accompaniment continues with dynamics like *sfz* and *sf*. There are first and second endings marked 'a 2.' and 'a 2.'. The key signature has two flats.

Fourth system of musical notation, primarily piano accompaniment. It features a complex texture with multiple voices. Dynamics include *sfz* and *sf*. There are first and second endings marked 'a 2.' and 'a 2.'. The key signature has two flats.

ab, thrown, im Feu-er flamm-te das Schicksal her-ein! Dem
 In fire en- shroud.ed her doom was seal'd! Her

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

flamm-te das Schicksal her-ein, flamm-shroud-ed her doom was seal'd! Dem
 shrouded her doom was seal'd! Her

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

rit.

D Tempo I,

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). Dynamics include *ff*, *mf*, and *p*. The tempo marking is *un poco stringendo* and *rit.* (ritardando). The section ends with *Tempo I*.

un poco stringendo

rit.

Tempo I,

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff*, *mf*, and *pp*. The tempo marking is *un poco stringendo* and *rit.* (ritardando). The section ends with *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. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff*, *mf*, and *pp*. The tempo marking is *un poco stringendo* and *rit.* (ritardando). The section ends with *Tempo I*.

un poco stringendo

mf rit.

D Tempo I,

Allegro ma non troppo. (♩ = 84.)

The musical score is arranged in systems. The first system (measures 1-4) features a string quartet with dynamics *p* and *cresc.*. The second system (measures 5-8) includes a harp part with *pizz.* and *cresc.* markings, and woodwinds with *un poco cresc.*. The third system (measures 9-12) continues the woodwind and string parts with *pizz.* and *cresc.* dynamics. 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 range from fortissimo (f) to pianissimo (pp). Performance instructions include "arco" and "Doch But 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 vocal lines and piano accompaniment with dynamics such as *mf*, *cresc.*, and *f*. The middle system features a piano part with *pp* and *p* dynamics. The bottom system contains the vocal melody with lyrics in German and English, and a piano accompaniment with dynamics like *mf*, *cresc.*, and *f*.

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

E

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *sfz*, *f*, and *fz*. There are also markings for *a2.* and *mf*.

Second system of musical notation, primarily piano accompaniment. It includes the instruction "Harfe tacet." on the right side.

Third system of musical notation, primarily piano accompaniment. Dynamics include *mf*, *f*, and *sfz*.

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *sfz*, *fz*, and *f*. 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." The piano accompaniment includes dynamics like *mf*, *fz*, and *f*.

doch herrlich über Raum und Zeit thro - - - net der Ruhm,
 But glo - - - rious o-ver space and time thron - - - ed is their fame,
 Zeit thro - - - ed net der Ruhm,
 time thron - - - ed is their fame,
 und Zeit, doch herrlich über Raum und Zeit thro - - - net der Ruhm,
 and time, But glo - - - rious o-ver space and time 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 But Glo - rious on gold - en clouds

ff pesante

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. A dynamic marking of **f** is present at the beginning. The piano part features a prominent tuba line in the lower register.

Second system of musical notation, primarily piano accompaniment. It features a dense texture with many sixteenth notes in the upper register. Dynamic markings include **sf** and **ff**.

Third system of musical notation, including vocal lines and piano accompaniment. The lyrics are:

de - nen Wol - ken thro - net is der Ruhm, thro - net is der Ruhm!

en clouds en - thron'd their fame, thro - net is der Ruhm!

auf gold - nen Wol - ken thro - net is der Ruhm, thro - net is der Ruhm!

on gold - en clouds en - thron'd their fame, thro - net is der Ruhm!

net, ed, en - thron'd net is der Ruhm, thro - net is der Ruhm!

a2. thro - net is der Ruhm!

ken thro - net, thro - net is der Ruhm, thro - net is der Ruhm!

en - thron - ed, en - thron'd their fame, thro - net is der Ruhm!

The piano accompaniment continues with a steady bass line and harmonic support. Dynamic markings include **ff** and **sfz**.

F

Un poco stringendo

ff a2. 3

ff a2. 3

ff a2. 3

ff sfz sfz

ff

ff

Un poco stringendo

ff

ff

Der Göt-ter-ge-lieb-ten Na-
The god--be-lov-ed name,

Der Göt-ter-ge-lieb-ten Na-
The god--be-lov-ed name,

Der Göt-ter-ge-
The god-be-

sfz

sfz

sfz

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, primarily piano part. Dynamics include *f* and *ff*. The piano part continues with a melodic line and some slurs.

Musical score for the third system, including vocal lines with German and English lyrics and piano 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	-	-	-	ü-ber	Schutt	und	Ver-wü-	stung ein
-	is	borne,	-	-	-	thro'	Death	and	Ru-in	an Im-
-	men	trägt	-	-	-	ü-ber	Schutt	und	Ver-wü-	stung ein
-	is	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 accompaniment. Dynamics include *sfz* 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 and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present. Performance instructions like *a2.* (second ending) are also included.

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment features prominent triplet patterns in the right hand. The vocal line continues its melodic progression.

The third system of the musical score includes the vocal line with German and English lyrics. The piano accompaniment continues with its characteristic rhythmic patterns. The lyrics are as follows:

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 Ru - in an Im - mor - tal
 ü - ber Schutt und Ver - wü - stung ein e - wi - ges,
 o - ver Death and Ru - in, an Im - mor - tal, Im - mor - tal

ritard.

ff
a2.
ff
a2.
ff
ff

ritard.

ff
ff
ff

ff

Lied, ein e - wi - ges Lied, ein e - wi - ges Lied! So
 Song, Im mor - tal Song, Im mor - tal Song! For
 ff

Lied, ein e - wi - ges Lied, ein e - wi - ges Lied! So
 Song, Im mor - tal Song, Im mor - tal Song! For
 ff

Lied, ein e - wi - ges Lied, ein e - wi - ges Lied! So
 Song, an Im mor - tal Song, an Im mor - tal Song! For
 ff

Lied, ein e - wi - ges Lied, ein e - wi - ges Lied! So
 Song, Im mor - tal Song, Im mor - tal Song! For
 ff

ritard.
ff

Andante con moto. (♩ = 80.)

The musical score is arranged in three systems. The first system contains the piano introduction and accompaniment for the first system of the vocal entry. The second system contains the vocal entry for three voices (Soprano, Alto, and Bass) with German and English lyrics. The third system contains the piano accompaniment for the second system of the vocal entry. The tempo is marked 'Andante con moto' with a metronome marking of 80 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *ff*, *a2.*, *sfz*, and *f*. The lyrics are: 'lang der Strom des Gesanges quillt, so lange blüht den spätesten Geschlechtern' / 'long as the stream of song shall flow, so long shall bloom for the race anew'.

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 has lyrics in German and English. The second system continues the piano accompaniment with a 'sempre f' marking. The third system shows the vocal line with 'div.' markings and a 'sempre ff' marking in the piano part. The fourth system contains the vocal line with lyrics and a 'ff' marking in the piano part. The fifth system shows the vocal line with lyrics and a 'sempre ff' marking in the piano part.

ff ff *ff* *ff*

ff *ff* *ff*

div. *div.*

sempre f

ff *ff* *sempre ff*

tern
tern
tern,
tern,
tern,
tern,

den
shall
den
shall
den
shall

spä - - - ten,
bloom,
spä - - - ten,
bloom,
spä - - - ten,
bloom,

spä - - - ten
bloom - - - ten
spä - - - ten
bloom - - - ten

Ge - schlech - -
a - new
a - new
a - new

Ge - schlech - -
a - new
a - new
a - new

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with triplets and sixteenth-note patterns. The vocal line includes German and English lyrics. The score is marked with various dynamics, including *ff* (fortissimo) and *fff* (fortississimo). The key signature is B-flat major, and the time signature is 4/4. The score concludes with a first ending bracket labeled 'I'.

Vocal Lyrics:

in	leuch - ten - der Schö - ne,	A -	chil - leus, dein	Bild, —	in	leuch -
In	splen - dor of beau - ty,	thine	im - age A -	chil -	light	
in	leuch - ten - der Schö - ne,	A -	chil - leus, dein	Bild, —	in	leuch -
In	splen - dor of beau - ty,	thine	im - age A -	chil - les, in	light	
tern	in	leuch - ten - der Schö - ne,	A -	chil - leus, dein	Bild, —	in
In	splen - dor of beau - ty,	thine	im - age A -	chil - les, in	light	
tern	in	leuch - ten - der Schö - ne,	A -	chil - leus, dein	Bild, —	in
In	splen - dor of beau - ty,	thine	im - age A -	chil - les, in	light	

ten - - der and
 Schön - ne, A - chil - leus, dein Bild!
 beau - ty, A - chil - les, thine im - - age dein
 thine

ten - - der and
 Schön - ne, A - chil - leus, dein Bild!
 beau - ty, A - chil - les, thine im - - age dein
 thine

ten - - der and
 Schön - ne, A - chil - leus, dein Bild!
 beau - ty, A - chil - les, thine im - - age dein
 thine

ten - - der and
 Schön - ne, A - chil - leus, dein Bild!
 beau - ty, A - chil - les, thine im - - age dein
 thine

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including notes, rests, and dynamic markings such as *mf* and *cresc.*.

Musical score for the second system, including piano accompaniment. This system features a prominent piano part with rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. Dynamic markings include *ff* and *arco*.

Vocal score for the first system with lyrics. The lyrics are: "Bild, im - age" and "A - chil - leus, dein thine". The score includes vocal lines for multiple voices, with dynamic markings like *a2.* and *mf*.

Vocal score for the second system with lyrics. The lyrics are: "A - chil - leus, dein thine" and "Bild! im - age.". The score includes vocal lines for multiple voices, with dynamic markings like *a2.* and *mf*.