

Symphony No. 9 in D Minor, Op. 125

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Presto. $\text{♩} = 96.$

Flauti. *ff*

Oboi. *ff*

Clarineti in B. *ff*

Fagotti. *ff*

Contrafagotto. *ff*

Corni in D. *ff*

Corni in B. *ff*

Trombe in D. *ff*

Timpani in D.A. *ff*

Violino I. *Presto. $\text{♩} = 96.$*

Violino II.

Viola.

Violoncello e Basso.

Tr. *ff*

Tp. *ff*

**)*

dimin. p

**)* Selon le caractère d'un Récitatif, mais in Tempo.

Symphony No. 9 in D Minor, Op. 125

This musical score page for Symphony No. 9 in D Minor, Op. 125, features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Ctr. Fag.), all marked with a fortissimo (ff) dynamic. The brass section consists of two Cornets (Cor. D. and Cor. B.), Trumpets (Tr.), and Trombones (Tp.), also marked ff. The string section, including Violins (Vcl.) and Basses (Basso.), is marked with a forte (f) dynamic. The score is written in D minor, indicated by two flats in the key signature. The notation includes complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and strings, and sustained chords in the brass. The page is numbered 2 at the bottom.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Ctr. Fag. *ff*

Cor. D. *ff*

Cor. B. *ff*

Tr.

Tp.

Vcl. *f*

Basso. *f*

2

Symphony No. 9 in D Minor, Op. 125

Poco Adagio.

Bassi.

dim. ritard.

Symphony No. 9 in D Minor, Op. 125

Vivace.
Fl. I. **Tempo I.**

Fl. *p*

Ob. I. *p*

Cl. *p*

Fag. *p*

Vivace. *pizz.* **Tempo I.**

pizz.

pizz.

pizz.

pizz.

f Bassi. *dimin.*

Adagio cantabile. **Tempo I. Allegro.** Fl. I. *dolce.* *dolce.* *p* *cresc.*

Ob. I. *p* *cresc.* *p*

Cl. I. *dolce.* *p* *cresc.*

Fag. *dolce.* *p*

Adagio cantabile. **Tempo I. Allegro.** Cor. D. *p*

Cor. B. *p*

Adagio cantabile. **Tempo I. Allegro.**

p *cresc.* *ff*

Symphony No. 9 in D Minor, Op. 125

Allegro ma non troppo. ♩ - 58. **Tempo I.**

Fl. *f* *pp* *f*

Ob. *f* *pp* *f*

Cl. *f* *pp* *f*

Fag. *f* *pp* *f*

Ctr. Fag. *f* *pp* *f*

Cor. D. *f* *pp* *f*

Cor. B. *f* *pp* *f*

Tr. *f* *p* *pp* *f*

Tp. *f* *p* *pp* *f*

Allegro ma non troppo. ♩ - 58. **Tempo I.**

Allegro ma non troppo. ♩ - 58. **Tempo I.**

f *pp* *f* *ff*

Poco Adagio.

Bassi. *dim. ritard.*

Symphony No. 9 in D Minor, Op. 125

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *cresc.*, *p*, *arco*, and *p dolce*.

The instruments and their parts are:

- Fag. I.** (Flute I): The first staff, marked *p* and *cresc.*.
- Fag.** (Flute): The second staff, marked *p* and *cresc.*.
- Vcl.** (Violin): The third staff, marked *arco* and *p*.
- Basso.** (Bass): The fourth staff, marked *arco* and *p*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Symphony No. 9 in D Minor, Op. 125

This musical score page for Symphony No. 9 in D Minor, Op. 125, features three systems of staves. The first system contains five staves for woodwinds: two Flutes (Fl.), two Oboes (Ob.), and two Bassoons (Fag.). The second system also contains five staves for woodwinds: two Flutes (Fl.), two Oboes (Ob.), and two Bassoons (Fag.). The third system contains ten staves for woodwinds and strings: two Flutes (Fl.), two Oboes (Ob.), two Bassoons (Fag.), two Contrabassoons (Ctr. Fag.), two Cor Anglais (Cor. D.), two Trumpets (Tr.), and two Trombones (Tp.). The score is written in D minor and 4/4 time. The woodwind parts are marked with *cresc.* and *p* dynamics. The string parts are marked with *f* dynamics. The page number 7 is centered at the bottom.

Fl.

Ob.

Cl.

Fag.

Ctr. Fag.

Cor. D.

Tr.

Tp.

cresc.

p

f

7

Symphony No. 9 in D Minor, Op. 125

This image displays two systems of a musical score for Symphony No. 9 in D Minor, Op. 125. The score is written for a large orchestra, with the following instruments listed on the left side of each system:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Ctr. Fag. (Contrabassoon)
- Cor. D. (Cor Anglais)
- Tr. (Trumpet)
- Tp. (Trombone)

The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D minor, indicated by two flats (B-flat and F-flat). The time signature is not explicitly shown but is typically 4/4 for this piece. The first system shows a complex orchestral texture with many notes and rests. The second system continues the orchestration, with some parts marked *non legato* (non legato) in the lower staves.

Symphony No. 9 in D Minor, Op. 125

Symphony No. 9 in D Minor, Op. 125

This musical score is for the first system of a section in Symphony No. 9 in D Minor, Op. 125. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Ctr. Fag.). The brass section includes Cor Anglais (Cor. D.), Trumpet (Tr.), and Trombone (Tp.). The string section is represented by five staves at the bottom. The score is written in D minor, indicated by two flats in the key signature. The first system contains measures 1 through 4. The woodwinds and strings play a complex, rhythmic pattern. The brass instruments have rests in the first two measures, then enter in the third measure with a melodic line marked 'a 2.'. The string section features a dense, rhythmic texture. The second system contains measures 5 through 8. The woodwinds and strings continue their rhythmic pattern. The brass instruments have rests in the first two measures, then enter in the third measure with a melodic line marked 'a 2.'. The string section features a dense, rhythmic texture. The score includes dynamic markings such as *p* (piano) and *poco ritenente.* (slightly slowing down). There are also markings for *a 2.* and *a 3.* in the woodwinds. The string section has markings for *sf* (sforzando) and *p* (piano).

Fl.
Ob.
Cl.
Fag.
Ctr.
Fag.
Cor.
D.
Tr.
Tp.

p
poco ritenente.
sf
p
a 2.
a 3.
sf
p
poco ritenente.
sf
p
a 2.
a 3.
sf
p
poco ritenente.
sf
p

Symphony No. 9 in D Minor, Op. 125

Poco Adagio. **Tempo I.**

Fl. *f*

Ob. *p* *cresc. f*

Cl. *f*

Fag. *p f*

Ctr. Fag. *p f*

Cor. D. **Poco Adagio.** **Tempo I.** *f*

Tr. *f*

Tp. *f*

Poco Adagio. **Tempo I.** *f*

Vcl. *p* *f*

Basso. *p f*

Symphony No. 9 in D Minor, Op. 125

Presto.

Flauti. *a. 2.*

Oboi. *a. 2.*

Clarineti in A. *a. 2.*

Fagotti.

Contrafagotto.

Corni in D. *Presto.*

Corni in B.

Trombe in D.

Timpani in D. A.

Violino I. *Presto.*

Violino II.

Viola.

Bariton Solo.

Violoncello, e Basso.

Recitativo.

p *colla voce.*

p *colla voce.*

p *colla voce.*

O Freun - - de, nicht die - se Töne! *p* *colla voce.*

sondern lasst uns an - - - ge -

Symphony No. 9 in D Minor, Op. 125

Fl.

Ob.

Cl.

Fag.

Ctr.
Fag.

Cor.
D.

Tr.

Tp.

nehmere an - stimmen, und freu - - - - - denvollere.

ad libit.

Symphony No. 9 in D Minor, Op. 125

Allegro assai

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Corni in D.

Corni in B.

Trombe.

Timpani.

Violino I.

Violino II.

Viola.

SOLI.

Soprano.

Alto.

Tenore.

Basso.

CORO.

Soprano.

Alto.

Tenore.

Basso.

Violoncello, e Basso.

Ob. 1.

dolce.

Cl. 1.

dolce.

pp

pp

p

pizz.

p

pizz.

p

pizz.

f

f

Freude, Freu - de, Freude, schöner Götterfunken, Tochter aus E - ly - si - um,

Freude! Freude!

Bassi.

pizz.

p

Symphony No. 9 in D Minor, Op. 125

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

wir be-tre-ten feu-er-trunken, Himmlisch-dein Hei-ligthum! Dei-ne Zauber bin-den wieder, was die Mode strenggetheilt, al-

cresc.

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a full orchestra and four vocal soloists (Soprano, Alto, Tenor, and Bass). The key signature is D minor (three flats) and the time signature is common time (C). The page contains several systems of music. The first system shows the vocal parts and the first four staves of the orchestra. The second system continues the vocal parts and the orchestra. The third system shows the vocal parts and the orchestra. The fourth system shows the vocal parts and the orchestra. The fifth system shows the vocal parts and the orchestra. The sixth system shows the vocal parts and the orchestra. The seventh system shows the vocal parts and the orchestra. The eighth system shows the vocal parts and the orchestra. The ninth system shows the vocal parts and the orchestra. The tenth system shows the vocal parts and the orchestra. The eleventh system shows the vocal parts and the orchestra. The twelfth system shows the vocal parts and the orchestra. The thirteenth system shows the vocal parts and the orchestra. The fourteenth system shows the vocal parts and the orchestra. The fifteenth system shows the vocal parts and the orchestra. The sixteenth system shows the vocal parts and the orchestra. The seventeenth system shows the vocal parts and the orchestra. The eighteenth system shows the vocal parts and the orchestra. The nineteenth system shows the vocal parts and the orchestra. The twentieth system shows the vocal parts and the orchestra. The twenty-first system shows the vocal parts and the orchestra. The twenty-second system shows the vocal parts and the orchestra. The twenty-third system shows the vocal parts and the orchestra. The twenty-fourth system shows the vocal parts and the orchestra. The twenty-fifth system shows the vocal parts and the orchestra. The twenty-sixth system shows the vocal parts and the orchestra. The twenty-seventh system shows the vocal parts and the orchestra. The twenty-eighth system shows the vocal parts and the orchestra. The twenty-ninth system shows the vocal parts and the orchestra. The thirtieth system shows the vocal parts and the orchestra. The thirty-first system shows the vocal parts and the orchestra. The thirty-second system shows the vocal parts and the orchestra. The thirty-third system shows the vocal parts and the orchestra. The thirty-fourth system shows the vocal parts and the orchestra. The thirty-fifth system shows the vocal parts and the orchestra. The thirty-sixth system shows the vocal parts and the orchestra. The thirty-seventh system shows the vocal parts and the orchestra. The thirty-eighth system shows the vocal parts and the orchestra. The thirty-ninth system shows the vocal parts and the orchestra. The fortieth system shows the vocal parts and the orchestra. The forty-first system shows the vocal parts and the orchestra. The forty-second system shows the vocal parts and the orchestra. The forty-third system shows the vocal parts and the orchestra. The forty-fourth system shows the vocal parts and the orchestra. The forty-fifth system shows the vocal parts and the orchestra. The forty-sixth system shows the vocal parts and the orchestra. The forty-seventh system shows the vocal parts and the orchestra. The forty-eighth system shows the vocal parts and the orchestra. The forty-ninth system shows the vocal parts and the orchestra. The fiftieth system shows the vocal parts and the orchestra. The fifty-first system shows the vocal parts and the orchestra. The fifty-second system shows the vocal parts and the orchestra. The fifty-third system shows the vocal parts and the orchestra. The fifty-fourth system shows the vocal parts and the orchestra. The fifty-fifth system shows the vocal parts and the orchestra. The fifty-sixth system shows the vocal parts and the orchestra. The fifty-seventh system shows the vocal parts and the orchestra. The fifty-eighth system shows the vocal parts and the orchestra. The fifty-ninth system shows the vocal parts and the orchestra. The sixtieth system shows the vocal parts and the orchestra. The sixty-first system shows the vocal parts and the orchestra. The sixty-second system shows the vocal parts and the orchestra. The sixty-third system shows the vocal parts and the orchestra. The sixty-fourth system shows the vocal parts and the orchestra. The sixty-fifth system shows the vocal parts and the orchestra. The sixty-sixth system shows the vocal parts and the orchestra. The sixty-seventh system shows the vocal parts and the orchestra. The sixty-eighth system shows the vocal parts and the orchestra. The sixty-ninth system shows the vocal parts and the orchestra. The seventieth system shows the vocal parts and the orchestra. The seventy-first system shows the vocal parts and the orchestra. The seventy-second system shows the vocal parts and the orchestra. The seventy-third system shows the vocal parts and the orchestra. The seventy-fourth system shows the vocal parts and the orchestra. The seventy-fifth system shows the vocal parts and the orchestra. The seventy-sixth system shows the vocal parts and the orchestra. The seventy-seventh system shows the vocal parts and the orchestra. The seventy-eighth system shows the vocal parts and the orchestra. The seventy-ninth system shows the vocal parts and the orchestra. The eightieth system shows the vocal parts and the orchestra. The eighty-first system shows the vocal parts and the orchestra. The eighty-second system shows the vocal parts and the orchestra. The eighty-third system shows the vocal parts and the orchestra. The eighty-fourth system shows the vocal parts and the orchestra. The eighty-fifth system shows the vocal parts and the orchestra. The eighty-sixth system shows the vocal parts and the orchestra. The eighty-seventh system shows the vocal parts and the orchestra. The eighty-eighth system shows the vocal parts and the orchestra. The eighty-ninth system shows the vocal parts and the orchestra. The ninetieth system shows the vocal parts and the orchestra. The ninety-first system shows the vocal parts and the orchestra. The ninety-second system shows the vocal parts and the orchestra. The ninety-third system shows the vocal parts and the orchestra. The ninety-fourth system shows the vocal parts and the orchestra. The ninety-fifth system shows the vocal parts and the orchestra. The ninety-sixth system shows the vocal parts and the orchestra. The ninety-seventh system shows the vocal parts and the orchestra. The ninety-eighth system shows the vocal parts and the orchestra. The ninety-ninth system shows the vocal parts and the orchestra. The hundredth system shows the vocal parts and the orchestra.

le Menschen werden Brüder, wo dein sanfter Flügel weilt.

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

Deine Zauber binden wieder, was die Mo-de strenggetheilt; al-

arco.

le Menschen werden Brüder, wo dein sanfter Flügel weilt.

le Menschen werden Brüder, wo dein sanfter Flügel weilt.

le Menschen werden Brüder, wo dein sanfter Flügel weilt.

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p dolce.
Fl. 1. *p*

p dolce.
Fag. 1. *p*

Werein holdes Weib er-run-gen, mische seinen Ju-bel ein!
Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein!
Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein!
Wem der grosse Wurf ge-lun-gen, ei-nes Freundes Freund zu sein, werein holdes Weib er-run-gen, mische seinen Ju-bel ein! Ja,

Vel. *p*

The image shows a page of a musical score for Symphony No. 9 in D Minor, Op. 125. The score is written for woodwinds (Flute 1 and Bassoon 1), strings, and vocal soloists. The woodwinds play a melodic line marked *p dolce.* and *p*. The strings provide harmonic support. The vocal soloists enter with the lyrics: "Werein holdes Weib er-run-gen, mische seinen Ju-bel ein!". The lyrics are repeated for three different vocal parts. The page number 18 is at the bottom.

Symphony No. 9 in D Minor, Op. 125

Musical score for "Der Bund" by Franz Schubert. The score is written for voice and piano. The lyrics are in German. The music features a variety of dynamic markings, including *cresc.* (crescendo), *dimin.* (diminuendo), *sf* (sforzando), and *f* (forte). The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished.

Lyrics (German):
 Ja, wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.
 — wer auch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und - wer's nie ge - konnt, der stehle weinend sich aus diesem Bund.

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[illegible]

Symphony No. 9 in D Minor, Op. 125

sempre *p*

sempre *p*

sempre *p*

sempre *p*

Ob. 1.

sempre *p*

Cl. 1.

sempre *p*

Cor. 2.

sempre *p*

sempre *p*

sempre *p*

sempre *p*

sempre *p*

tr

tr

sempre *p*

Freu - - de trinken al - le We - sen an den Brüsten

Freu - - de trinken al - le We - sen an den Brüsten

sempre *p*

sempre *p*

tr

tr

tr

tr

sempre *p*

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[illegible]

[illegible]

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The musical score is written for a large ensemble, including vocal parts and piano accompaniment. The score is in D minor, 4/4 time, and consists of 24 measures. The vocal parts are written in treble and bass staves, with lyrics in German. The piano accompaniment is written in treble and bass staves, featuring complex rhythmic patterns and trills. The score includes dynamic markings such as *f* (forte) and *sempre f* (sempre forte), and trill markings (*tr*). The lyrics are: "und der Che-rub steht vor Gott." and "Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -".

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

und der Che-rub steht vor Gott.

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Küs - se gab sie uns und Re - ben, ei - nen Freund ge - prüft im Tod; Wol -

Bassi.

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[illegible]

a. 2.

molto tenuto.

molto tenuto.

molto tenuto.

molto tenuto.

Gott, steht vor Gott, vor Gott, vor Gott.

Gott, steht vor Gott, vor Gott, vor Gott.

Gott, steht vor Gott, vor Gott, vor Gott.

Gott, steht vor Gott, vor Gott, vor Gott.

molto tenuto.

Symphony No. 9 in D Minor, Op. 125

ALLA MARCIA.

Allegro assai vivace. ♩ = 84.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Contrafagotto.

Corni in D.

Corni in B.

Tromba I in D.
Tromba II in B.

Timpani.

Triangolo.

Cinelli.

Gran Tamburo.

Violino I.

Violino II.

Viola.

Tenore Solo.

Tenore I.

Tenore II.

Bassi.

Violoncello,
e Basso.

CORO

Symphony No. 9 in D Minor, Op. 125

This page of the musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125, contains measures 1 through 12. The score is written for a full orchestra and includes the following parts:

- Violins I:** Measures 1-12, starting with a *pp* dynamic.
- Violins II:** Measures 1-12, starting with a *pp* dynamic.
- Violas:** Measures 1-12, starting with a *pp* dynamic.
- Violoncellos:** Measures 1-12, starting with a *pp* dynamic.
- Double Basses:** Measures 1-12, starting with a *pp* dynamic.
- Woodwinds:** Measures 1-12, starting with a *pp* dynamic.
- Brass:** Measures 1-12, starting with a *pp* dynamic.
- Percussion:** Measures 1-12, starting with a *pp* dynamic.

The score is written in D minor (three flats) and 4/4 time. The first system contains measures 1-12, and the second system contains measures 13-24. The score is written for a full orchestra and includes the following parts:

- Violins I:** Measures 1-12, starting with a *pp* dynamic.
- Violins II:** Measures 1-12, starting with a *pp* dynamic.
- Violas:** Measures 1-12, starting with a *pp* dynamic.
- Violoncellos:** Measures 1-12, starting with a *pp* dynamic.
- Double Basses:** Measures 1-12, starting with a *pp* dynamic.
- Woodwinds:** Measures 1-12, starting with a *pp* dynamic.
- Brass:** Measures 1-12, starting with a *pp* dynamic.
- Percussion:** Measures 1-12, starting with a *pp* dynamic.

Symphony No. 9 in D Minor, Op. 125

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

sempre *pp*

pp

pp

pp

pp

pp

Musical score for "Die Schöne Heide" by Franz Schubert, Op. 107, No. 1. The score is in G major, 3/4 time, and consists of 16 measures. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet in the right hand and a steady eighth-note pattern in the left hand. The vocal line enters in the third measure with the lyrics "Froh, froh, wie seine Sonnen, seine Sonnen fliegen." The score is marked with "pp" (pianissimo) and "semibrevepp".

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

froh, wie sei-ne Son-nen flie-gen durch des Himmels prächt'-gen Plan, lau-fet, Brü-der, eu-re Bahn, lau-fet,

poco cresc.

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Ludwig van Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including woodwinds, brass, strings, and voices. The key signature is D minor (three flats), and the time signature is common time (C). The music is characterized by dense, complex textures and a dramatic, heroic style.

The score is divided into two systems. The first system consists of five staves, and the second system consists of six staves. The vocal line is written in German and is the only part with lyrics on this page. The lyrics are: "Brü - der, eu - re Bahn, — freudig, wie ein Held zum Sie - gen, wie ein Held — zum Sie - gen, lau - fet, Brü - der,". The music is marked with "poco f" (poco forte) in several places, indicating a moderate increase in volume. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Brü - der, eu - re Bahn, — freudig, wie ein Held zum Sie - gen, wie ein Held — zum Sie - gen, lau - fet, Brü - der,

eu - re Bahn, wie ein Held.

Lau - fet, Brü - der, eu - re Bahn, freu - dig wie ein Held zum Sie - gen, wie ein Held

Lau - fet, Brü - der, eu - re Bahn, freu - dig wie ein Held zum Sie - gen, wie ein Held

Lau - fet, Brü - der, eu - re Bahn, freu - dig wie ein Held zum Sie - gen, wie ein Held

Bassi.

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NB. (Diese 6 Takte können nicht vom Chor, wohl aber vom Solosänger ausgelassen werden)

Symphony No. 9 in D Minor, Op. 125

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

Fl.

Ob.

Cl.

Fag.

Cor. D

Cor. B

Bassi.

Symphony No. 9 in D Minor, Op. 125

Fl.
Ob.
Cl.
Fag.
Cor. D
Cor. B

a. 2.

Sheet Music (m) Op. 125

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Symphony No. 9 in D Minor, Op. 125

Fl.

Ob.

Cl.

Fag.

Cor.
D

This system contains the first five staves of the musical score. The Flute staff (Fl.) has a treble clef and a key signature of one sharp (F#). The Oboe staff (Ob.) has a treble clef and a key signature of one sharp (F#). The Clarinet staff (Cl.) has a treble clef and a key signature of one sharp (F#). The Bassoon staff (Fag.) has a bass clef and a key signature of one sharp (F#). The Cor Anglais staff (Cor. D) has a treble clef and a key signature of one sharp (F#). The music is characterized by rapid, intricate passages with many slurs and dynamic markings such as *sf* (sforzando).

Fl.

Ob.

Cl.

Fag.

Cor.
D

This system contains the next five staves of the musical score, continuing the instrumentation from the first system. The Flute staff (Fl.) has a treble clef and a key signature of one sharp (F#). The Oboe staff (Ob.) has a treble clef and a key signature of one sharp (F#). The Clarinet staff (Cl.) has a treble clef and a key signature of one sharp (F#). The Bassoon staff (Fag.) has a bass clef and a key signature of one sharp (F#). The Cor Anglais staff (Cor. D) has a treble clef and a key signature of one sharp (F#). The music continues with complex, rapid passages and dynamic markings such as *sf* (sforzando).

Symphony No. 9 in D Minor, Op. 125

Ob.

Fag.

Cor. D.

p

pp

pp cresc.

p

pp

p

piu p

pp

sempre pp

pp cresc.

p

pp

pp cresc.

p

pp

pp cresc.

p

pp

pp cresc.

Symphony No. 9 in D Minor, Op. 125

C O R O

Soprano. *ff* Freu-de, schö-ner Göt-ter-fun-ken, Toch-ter aus E-ly-si-um, wir be-

Alto. *ff* Freu-de, schö-ner Göt-ter-fun-ken, Toch-ter aus E-ly-si-um, wir be-

Tenore. *ff* Freu-de, schö-ner Göt-ter-fun-ken, Toch-ter aus E-ly-si-um, wir be-

Basso. *ff* Freu-de, schö-ner Göt-ter-fun-ken, Toch-ter aus E-ly-si-um, wir be-

ff

The image displays a page from a musical score for Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal parts and piano accompaniment. The key signature is D minor (two flats), and the time signature is 4/4. The score is organized into three systems, each with five staves. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system features the vocal parts with German lyrics and the piano accompaniment. The lyrics are: "tre - ten feu - er - trun - ken, Himml - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der." The piano accompaniment consists of a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The vocal parts are written in a clear, legible font, with the lyrics aligned under the corresponding notes.

tre - ten feu - er - trun - ken, Himml - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der.

tre - ten feu - er - trun - ken, Himml - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der.

tre - ten feu - er - trun - ken, Himml - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der.

tre - ten feu - er - trun - ken, Himml - sche, dein Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der.

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The key signature is D minor (two flats) and the time signature is common time (C). The score is divided into three systems. The first system consists of ten staves, with the first four staves containing instrumental parts and the last six staves containing vocal parts. The second system also consists of ten staves, with the first four staves containing instrumental parts and the last six staves containing vocal parts. The third system consists of ten staves, with the first four staves containing instrumental parts and the last six staves containing vocal parts. The vocal parts are written in German and feature the lyrics: "was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel". The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *ff*, *f*).

was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel

was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel

was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel

was die Mo - de streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal parts and piano accompaniment. The key signature is D minor (two flats) and the time signature is common time (C). The score is divided into four systems, each containing multiple staves. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The lyrics are in German and are repeated for each vocal part. The lyrics are: "weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen". The score includes various musical notations such as notes, rests, and dynamic markings (ff).

weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen

weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen

weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen

weilt; dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen

Symphony No. 9 in D Minor, Op. 125

This musical score page for Beethoven's Symphony No. 9 in D Minor, Op. 125, contains vocal parts and piano accompaniment. The score is written in D minor (three flats) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment consisting of two grand staves (treble and bass clef). The vocal parts enter with the lyrics "wer - den Brü - der, wo dein sanf - ter Flü - gel weilt." in the lower system. The piano accompaniment provides a rich harmonic and rhythmic foundation, with various dynamics such as *sf* (sforzando) and *f* (forte) indicated throughout. The score is divided into four systems, each containing five staves. The first system shows the initial piano accompaniment. The second system continues the piano part. The third system introduces the vocal parts. The fourth system continues the vocal parts and piano accompaniment.

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

Symphony No. 9 in D Minor, Op. 125

Andante maestoso ♩ = 72.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Andante maestoso ♩ = 72.

Corni in D.

Timpani.

Tromboni. {
Alto e Tenore.
Basso.

Andante maestoso ♩ = 72.

Violino I.

Violino II.

Viola.

C O R O.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

ff sf f ff f

Seid um - schlungen, Mil -

Seid um - schlungen, Mil -

Seid um - schlungen, Mil - li - o - nen! Diesen Kuss der ganzen Welt! Seid um - schlungen,

Seid um - schlungen, Mil - li - o - nen! Diesen Kuss der ganzen Welt! Seid um - schlungen, Mil -

ff sf f ff f

Symphony No. 9 in D Minor, Op. 125

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

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

Mil li o - nen! Die - sen Kuss der gan - zen Welt! Brü - der! ü - berm Ster - nen.

li o - nen! Die - sen Kuss der gan - zen Welt! Brü - der! ü - berm Ster - nen.

Symphony No. 9 in D Minor, Op. 125

The musical score is for the final movement of Beethoven's Symphony No. 9 in D Minor, Op. 125. This page (47) contains the vocal entries and the beginning of the 'Ode to Joy' section. The score is written for a full orchestra and four vocal soloists (Soprano, Alto, Tenor, and Bass). The key signature is D minor (three flats) and the time signature is 4/4. The music features complex orchestration with many woodwinds and strings. The vocal parts enter with the lyrics 'Brüder! überm Sternen zelt muss sein lieber Vater wohnen.' The lyrics are in German and represent the 'Ode to Joy' text.

Brü - der! ü - berm Ster - nen - zelt
 Brü - der! ü - berm Ster - nen - zelt muss
 zelt mussein lie - ber Va - ter woh.nen. Brü - der! ü - berm Ster - nen - zelt muss
 zelt mussein lie - ber Va - ter woh.nen. Brü - der! ü - berm Ster - nen - zelt muss

Symphony No. 9 in D Minor, Op. 125

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

p *cresc.* *p*

p *cresc.* *p*

p *cresc.* *p*

p

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

p

p

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

p *cresc.* *p*

muss ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,

— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,

— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,

— ein lie - ber Va - ter woh - nen. Ihr stürzt nieder,

p *cresc.* *p*

Symphony No. 9 in D Minor, Op. 125

[illegible]

Symphony No. 9 in D Minor, Op. 125

This page of a musical score is for a piano and voice. The piano part is written for four staves (treble and bass clef, with and without a grand staff). It features a complex texture with many triplets and a constant flow of notes. The dynamic markings are *pp* (pianissimo) and *sempre pp* (always pianissimo). The vocal part is written for a single voice on a single staff, with lyrics in German. The lyrics are: "ü - ber Ster - nen muss er woh - nen." The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The page number 16 is visible in the bottom right corner.

Symphony No. 9 in D Minor, Op. 125

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

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Contrafagotto.

Corni in D.

Corni in D.

Trombe in D.

Timpani in D.A.

Alto.

Tromboni. Tenore.

Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

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

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

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

Fren - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, —

Seid — um — schlun - gen Mi - li - o - nen!

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

Symphony No. 9 in D Minor, Op. 125

The musical score is written for a full orchestra and four vocal soloists. The key signature is D minor (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into several systems, each containing staves for different instruments and voices. The lyrics are in German and are written below the vocal staves. The music is characterized by a powerful, driving bass line and a soaring melody in the upper voices. The lyrics are:

Freu-de! Wir be-tre-ten dein Hei-
 Mi-li-o-nen! Die-sen Kuss der gan-zen Welt!
 Mi-li-o-nen! Die-sen Kuss der gan-zen Welt!
 Toch-ter aus E-ly-si-um, — wir be-tre-ten feu-ertrun-ken, Himm-li-sche, dein Hei-ligthum! Seid

Symphony No. 9 in D Minor, Op. 125

Freu - de, schö - ner Göt - terfun - ken, Toch - teraus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 — um - schlun - gen, Mi - li - o - nen! Die - sen Kuss der

lig - thum!
 Freu - de! Freu - de! wir be - tre - tendein

Symphony No. 9 in D Minor, Op. 125

The musical score is written for a large ensemble, including strings, woodwinds, brass, and voices. The key signature is D minor, indicated by two flats (Bb and Eb). The tempo and mood are suggested by the dynamic markings and the overall texture of the music.

Lyrics (German):

Seid —	um —	schlun — gen,	Mil — li	o — nen!
Hei — lig — thum!	Freu — de, schü — ner	Göt — terfun — ken,	Toch — ter aus E —	ly — si — um, —
Himm.lische dein	Hei — ligthum!	Freu — de!	Freu — de!	
gan — zen	Welt,			

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D minor (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into several systems, each containing multiple staves. The vocal parts are written in treble and bass clefs, with lyrics in German. The piano accompaniment includes strings, woodwinds, and brass, with various dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are: "Die - sen Kuss der gan - zen Welt, die - sen Kuss der wir be - tre - ten feu - ertrun - ken, Himm - lische, dein Hei - ligthum, dein Hei - wir be - tre - ten dein Hei - ligthum, die - sen Kuss der gan - zen Welt,". The page number 56 is visible at the bottom.

Die - sen Kuss der gan - zen Welt, die - sen Kuss der
wir be - tre - ten feu - ertrun - ken, Himm - lische, dein Hei - ligthum, dein Hei -
wir be - tre - ten dein Hei - ligthum,
die - sen Kuss der gan - zen Welt,

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D minor (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The page is numbered 57 at the bottom.

The score is organized into systems. The top system includes staves for the vocal soloists (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Piano, Violins I & II, Violas, Cellos, and Double Basses). The vocal parts enter with the lyrics: "gan - zen Welt, der gan - zen Welt! Freu - de, schö - ner Göt - terfun - ken, ligthum! Seid um - schlun - gen, dein Hei - die - sen Kuss der gan - zen Welt! Freu - de!". The piano accompaniment features a prominent, rhythmic bass line in the left hand and a more melodic line in the right hand, often marked with a forte (*f*) or fortissimo (*ff*) dynamic.

The bottom system continues the vocal and piano parts, with the vocalists singing: "gan - zen Welt, der gan - zen Welt! Freu - de, schö - ner Göt - terfun - ken, ligthum! Seid um - schlun - gen, dein Hei - die - sen Kuss der gan - zen Welt! Freu - de!". The piano accompaniment provides a strong harmonic and rhythmic foundation for the vocal lines.

Symphony No. 9 in D Minor, Op. 125

wir betre - ten feu - ertrun - ken, Himm - li - sche dein Hei - - - lig - thum! Seid
 Mil - li - o - nen! Die - sen Kuss der gan - zen Welt,
 - - - - - lig thum, dein Hei - - - - - lig - thum!
 Freu - del! Wir be - tre - ten dein Hei - - - - - lig - thum!

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D minor (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into several systems. The first system includes staves for the vocal soloists (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal and piano parts. The third system introduces a new section with a different key signature (D major, two sharps: F-sharp, C-sharp) and a 3/4 time signature. The fourth system continues this section. The fifth system features a vocal soloist part with the lyrics: "um - schlun - gen, seid um - schlun - gen, Freu - de, schö - ner Göt - terfun - ken, Toch - ter aus E - ly - si - um, wir betre - ten feu - er - trun - ken, Seid um - schlun - gen, seid um - schlun -". The sixth system continues the vocal and piano parts. The seventh system features a vocal soloist part with the lyrics: "Seid um - schlun - gen! Die - sen Kuss der". The eighth system continues the vocal and piano parts. The score is written in a clear, legible font, with dynamic markings (f, ff) and articulation marks (accents, slurs) throughout. The page number 59 is printed at the bottom center.

59

Symphony No. 9 in D Minor, Op. 125

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are in German, starting with "Mil-li-o-nen! Mil-li-o-nen! Die-sen Kuss, die-". The score is written in D minor, 4/4 time, and features a variety of musical notations including notes, rests, and dynamic markings.

Vocal Lines:

- Soprano:** Mil - li - o - nen! Mil - li - o - nen! Die - sen Kuss, die -
- Alto:** Himm - lische, dein Hei - ligthum! Seid um - schlun - gen, Mil - li - o - nen!
- Tenor:** - - gen, seid um - schlun - gen, Mil - li - o - nen!
- Bass:** gan - zen Welt! Freu - de, schö - ner Göt - terfun - ken, Toch - ter aus E - ly - si - um,

Piano Accompaniment:

- The piano accompaniment is written for the right and left hands, featuring a variety of musical notations including notes, rests, and dynamic markings.

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D minor (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into several systems, each containing staves for different instruments and voices. The vocal parts are written in mensural notation with lyrics in German. The piano accompaniment includes complex rhythmic patterns, particularly in the lower strings and piano. The score features various dynamic markings such as *f* (forte), *ff* (fortissimo), and *non legato*. The lyrics are in German and describe a scene of joy and triumph.

Vocal Lyrics:

sen Kuss der gan - zen Welt, der gan - zen Welt,
 Die - sen Kuss der gan - zen, gan - zen Welt!
 Die - sen Kuss der gan - zen Welt, der gan - zen
 wir be - tre - ten feu - ertrun - ken, Him - m - lische, dein Hei - lig - thum! Seid

Dynamic Markings: *f*, *ff*, *non legato*

Symphony No. 9 in D Minor, Op. 125

ff

sempre non legato

Freu-de, schö-ner Göt-terfun-ken, Toch-ter aus E-ly-si-um, wir be-tre-ten, Himm-li-sche, dein
Welt! Seid um schlun-gen, Mil-li-o-nen!
um-schlun-gen, Mil-li-o-nen! Die-sen Kuss der

Symphony No. 9 in D Minor, Op. 125

der gan - zen Welt!

Hei - - - - - ligum!

Die - - sen Kuss der gan - zen Welt!

gan - zen. gan - - - - - zen Welt! Ihr stürzt nie - der, Mil - li -

Ah - nest du den Schö - pfer, Welt!
 o - nen?
 Such' ihn ü - bermSter - nen.zelt,

Symphony No. 9 in D Minor, Op. 125

The image displays a page from a musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125. The score is written for a large ensemble, including vocal soloists and a full orchestra. The top system consists of five staves, likely for woodwinds and strings, with dynamic markings such as *cresc.*, *f*, and *p*. The middle system contains five staves, possibly for brass and woodwinds, with dynamic markings *f* and *p*. The bottom system features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment staff. The vocal parts are in German, with the lyrics: "Such' ihn ü - berm Ster - nen zelt! Brü - der! Brüder, ü - berm Ster - nen zelt muss". The piano accompaniment includes dynamic markings *f* and *p*. The score is written in D minor, as indicated by the key signature of one flat (B-flat) and the overall tonal context.

Symphony No. 9 in D Minor, Op. 125

The musical score is for the final movement of Beethoven's Symphony No. 9 in D Minor, Op. 125. This page (66) contains the vocal entries for the four vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are in German, representing the beginning of the 'Ode to Joy' section. The music is in D minor and 4/4 time. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The orchestral accompaniment is complex, with multiple staves for strings, woodwinds, and brass. The dynamics are marked as *p* (piano), *più p* (more piano), and *pp* (pianissimo).

The lyrics for the vocal parts are:

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

Symphony No. 9 in D Minor, Op. 125

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

Flauto piccolo.

Flauti.

Oboi.

Clarineti.

Fagotti.

Contrafagotto.

Corni.

Corni.

Trombe.

Timpani.

Tromboni. $\left\{ \begin{array}{l} \text{Alto e} \\ \text{Tenore.} \\ \text{Basso.} \end{array} \right.$

Violino I. II.

Viola.

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

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Freu - de, Tochter aus E -

Symphony No. 9 in D Minor, Op. 125

The musical score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is D minor (three flats: Bb, Ebb, Ab). The tempo is marked 'Allegro'. The score is divided into three systems. The first system contains the initial instrumental entries. The second system features vocal entries with the lyrics 'Freu - de, Tochter aus E - ly - sium!'. The third system continues the instrumental accompaniment. Dynamic markings include *p* (piano), *pp* (pianissimo), and *sempre pp* (always pianissimo). The lyrics are written in German and Latin, reflecting the text of the Ninth Symphony by Ludwig van Beethoven.

Freu - de, Tochter aus E - ly - sium!

Freu - de Tochter aus E - ly - sium

ly - sium!

[illegible]

[illegible]

Fl. I.

a. 2.

a. 2.

a. 2.

a. 2.

arco.

arco.

deine Zauber bin - den wie - der, was die Mo.de streng getheilt.

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

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

wie der, was die Mo.de streng getheilt.

p cresc.

Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng

p cresc.

Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng

p cresc.

Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng

p cresc.

Deine Zauber, deine Zauber bin - den wie - der, bin - den wie - der, was die Mo.de streng

arco.

p cresc.

Poco Adagio.

First system of the score, marked *Poco Adagio*. The music is written for a full orchestra, including woodwinds, strings, and brass. The tempo is marked *Poco Adagio*. The score includes dynamic markings such as *f*, *ff*, *p*, and *cresc.* across the various staves.

Poco Adagio.

Second system of the score, marked *Poco Adagio*. This system includes vocal parts with the following lyrics: "— ge-theilt. Al - le Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden". The music is written for a full orchestra, including woodwinds, strings, and brass. The tempo is marked *Poco Adagio*. The score includes dynamic markings such as *f*, *ff*, *p*, and *cresc.* across the various staves.

Symphony No. 9 in D Minor, Op. 125

Tempo I.

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

Tempo I.

p *cresc.* *cresc.*

Tempo I.

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

p *pcresc.* *pcresc.* *pcresc.* *pcresc.*

Brüder, wo dein sanfter Flügel weilt. — Deine Zauber, deine Zauber bin - den

Brüder, wo dein sanfter Flügel weilt. — Deine Zauber, deine Zauber bin - den

Brüder, wo dein sanfter Flügel weilt. — Deine Zauber, deine Zauber bin - den

Brüder, wo dein sanfter Flügel weilt. — Deine Zauber, deine Zauber bin - den

p *p* *pcresc.*

Symphony No. 9 in D Minor, Op. 125

This musical score is for the final movement of Beethoven's Symphony No. 9 in D Minor, Op. 125. It features a large orchestral arrangement with multiple staves for strings, woodwinds, and brass. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The tempo is marked *Allegro*. The key signature is D minor, indicated by two flats (B-flat and F-flat) in the key signature. The score includes vocal soloists (Soprano, Alto, Tenor, and Bass) who enter in the final section, singing the famous "Ode to Joy" melody. The lyrics are in German: "wie - der, was die Mo - de streng ge - theilt. Al - - le Menschen, al - le". The score is written for a large ensemble, with multiple staves for each instrument family. The vocal parts are written for four soloists, with the Bass part labeled "Bassi." at the end. The orchestration is dense, with many instruments playing simultaneously, creating a powerful and emotional sound. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page number 74 is at the bottom.

74

Poco Adagio.

First system of musical notation for the 'Poco Adagio' section, featuring five staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

Poco Adagio.

Second system of musical notation for the 'Poco Adagio' section, featuring five staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

Poco Adagio.

Third system of musical notation for the 'Poco Adagio' section, featuring five staves with various musical notations including notes, rests, and dynamic markings like 'f', 'p', and 'cresc.'.

Al - le Menschen, al - le, al - - le Menschen werden Brü der.wo dein sanf -

Al - le Menschen, al - le, al - - le Menschen werden Brü der.wo dein sanf -

Al - le Menschen, al - le, al - - le Menschen werden Brü der.wo dein sanf -

Al - le Menschen, al - le, al - - le Menschen werden Brü der.wo dein sanf -

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

Menschen, al - le Menschen, al - le Menschen!

[illegible]

Poco Allegro, stringendo il tempo, sempre più Allegro.

First system of the musical score. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is D minor (three sharps). The tempo/mood is indicated as **Poco Allegro, stringendo il tempo, sempre più Allegro.** The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking.

Poco Allegro, stringendo il tempo, sempre più Allegro.

Second system of the musical score. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is D minor (three sharps). The tempo/mood is indicated as **Poco Allegro, stringendo il tempo, sempre più Allegro.** The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking.

Poco Allegro, stringendo il tempo, sempre più Allegro.

Third system of the musical score. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is D minor (three sharps). The tempo/mood is indicated as **Poco Allegro, stringendo il tempo, sempre più Allegro.** The first staff has a *pp* marking. The second staff has a *pp* marking. Both staves have a *cresc.* marking.

Fourth system of the musical score. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is D minor (three sharps). The tempo/mood is indicated as **Poco Allegro, stringendo il tempo, sempre più Allegro.** The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking. The fifth staff has a *pp* marking. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking.

Symphony No. 9 in D Minor, Op. 125

Prestissimo. $\text{♩} = 132$.

Flauto piccolo.

Flauti.

Oboi.

Clarineti.

Fagotti.

Contrafagotto.

Corni.

Corni.

Trombe.

Timpani.

Tromboni. { **Alto e Tenore.**
Basso.

Triangolo.

Cinelli, e Gran Tamburo.

Prestissimo. $\text{♩} = 132$.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Seid umschlungen, Milli - onen! Diesen Kuss der

Symphony No. 9 in D Minor, Op. 125

The musical score for Symphony No. 9 in D Minor, Op. 125, page 79, is presented in a multi-staff format. The top section consists of several staves for various instruments, including strings and woodwinds, with dynamic markings such as *f* (forte) and *sf* (sforzando). The bottom section features vocal parts with German lyrics. The lyrics are: "ganzen Welt! der ganzen Welt! Brüder! ü - berm". The score is written in D minor, as indicated by the key signature of two flats (B-flat and E-flat).

Symphony No. 9 in D Minor, Op. 125

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

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

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

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

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

Symphony No. 9 in D Minor, Op. 125

This musical score page for Symphony No. 9 in D Minor, Op. 125, features a complex arrangement of vocal and instrumental parts. The score is written for a large ensemble, including multiple staves for woodwinds, brass, and strings, as well as vocal parts for Soprano, Alto, Tenor, and Bass. The key signature is D minor, and the time signature is 4/4. The music is characterized by dense, polyphonic textures and a dramatic, somber mood. The vocal parts enter with the lyrics 'Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen' in a powerful, expressive manner. The instrumental accompaniment provides a rich, textured background, with various instruments contributing to the overall sound. The score is marked with dynamic indications such as *ff* (fortissimo) and *sf* (sforzando), emphasizing the dramatic intensity of the music. The page number 82 is located at the bottom center.

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

Vcl.
 Basso.

Symphony No. 9 in D Minor, Op. 125

This page of the musical score for Beethoven's Symphony No. 9 in D Minor, Op. 125, features a complex arrangement of vocal and instrumental parts. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is D minor, and the time signature is common time (C). The music is characterized by its dramatic and emotional intensity, with frequent use of fortissimo (ff) dynamics and trills (tr). The vocal parts enter with the lyrics "Welt! der gan - zen, gan - zen Welt, der gan -", which are repeated across the bottom of the page. The piano accompaniment is highly detailed, with many sixteenth and thirty-second notes, creating a rich and textured sound. The score is divided into systems, with each system containing multiple staves for different instruments and voices. The overall structure of the music is highly complex, with many overlapping lines and a strong sense of forward motion.

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

Symphony No. 9 in D Minor, Op. 125

This musical score page for Beethoven's Symphony No. 9 in D Minor, Op. 125, features a complex arrangement of vocal and instrumental parts. The top section consists of ten staves of instrumental music, including woodwinds, strings, and a harp. The bottom section contains four vocal staves (Soprano, Alto, Tenor, and Bass) with German lyrics. The lyrics are: "zen Welt! Freude, Freude, schöner Göt - ter - funken! schöner". The score is marked with various dynamics such as *f* (forte) and *ff* (fortissimo), and includes tempo markings like *a. 2.* (allegretto). The key signature is D minor, indicated by two flats (B-flat and F-flat).

Symphony No. 9 in D Minor, Op. 125

Maestoso .♩-60.

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

a. 2. *ff* *cresc.* *p* *cresc.* *ff* *cresc.* *p* *cresc.*

Maestoso .♩-60.

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

Maestoso .♩-60.

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

Göt - - - ter - funken! Toch - - - teraus E-ly-sium!

Göt - - - ter - funken! Toch - - - teraus E-ly-sium!

Göt - - - ter - funken! Toch - - - teraus E-ly-sium!

Göt - - - ter - funken! Toch - - - teraus E-ly-sium!

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

Prestissimo.

a. 2.

sempre ff

Prestissimo.

sempre ff

sempre ff

sempre ff

Freu - de, schö - - ner Göt - terfun - ken! Göt - ter - fun - ken!

Freu - de, schö - - ner Göt - terfun - ken! Göt - ter - fun - ken!

Freu - de, schö - - ner Göt - terfun - ken! Göt - ter - fun - ken!

Freu - de, schö - - ner Göt - terfun - ken! Göt - ter - fun - ken!

sempre ff

sempre ff

Symphony No. 9 in D Minor, Op. 125

This page of the musical score for Symphony No. 9 in D Minor, Op. 125, features a complex arrangement of instruments. The score is written in D minor, indicated by two flats in the key signature. The instrumentation includes multiple staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, cymbals, snare drum, triangle, and bells). The music is characterized by dense, rapid passages, particularly in the woodwinds and strings, which often play sixteenth and thirty-second notes. The percussion section provides a rhythmic foundation with various patterns. The score is divided into measures by vertical bar lines, and the overall structure is typical of a symphonic movement, with a focus on intricate melodic and harmonic development.

Symphony No. 9 in D Minor, Op. 125

This page of the musical score for Symphony No. 9 in D Minor, Op. 125, features a complex arrangement of instruments. The top system includes five staves: four for strings (Violins I, Violins II, Violas, and Cellos/Double Basses) and one for woodwinds (likely Flutes). The middle system consists of three staves: two for woodwinds (likely Clarinets and Bassoons) and one for strings. The bottom system includes three staves: two for strings (likely Violins and Violas) and one for woodwinds (likely Flutes). The score is marked with 'sempre ff' (sempre fortissimo) in several places, indicating a sustained loud dynamic. The notation is dense, with many sixteenth and thirty-second notes, and various articulations and phrasing marks. The key signature is D minor, and the time signature is 4/4.