

Presto $\text{♩} = 96$

ff Bläser.
Péd. tremolo

Péd.

Im Charakter eines Recitativs, aber im Zeitmaß
Selon le caractère d'un Recitativ, mais in tempo

f Bässe
p *ff* *ff* *dim.*

Péd. *Péd.* *Péd.*

Bläser.

8

Allegro, ma non troppo

pp

Viol.

Red.

This system shows the beginning of the piece. The woodwinds (Bläser) play a sustained chord. The violin (Viol.) has a melodic line. The piano (pp) features a rhythmic accompaniment of eighth notes in the bass clef. A 'Red.' (ritardando) marking is present under the piano part.

sempre pp

f

*
ritard.

This system continues the piano accompaniment with the instruction 'sempre pp'. The woodwinds and violin continue their parts. A 'f' (forte) dynamic is marked at the end of the system, followed by an asterisk and the word 'ritard.' (ritardando).

ff

dim.

Red.

*
ritard.

This system features a 'ff' (fortissimo) dynamic in the piano part. The woodwinds and violin parts are also present. A 'dim.' (diminuendo) marking is shown in the woodwind part. The system concludes with 'Red.' and an asterisk.

Vivace

poco Adagio

p

This system shows a transition from 'Vivace' to 'poco Adagio'. The piano part begins with a 'p' (piano) dynamic. The woodwinds and violin parts are also visible.

Tempo I

dim.

This system begins with 'Tempo I'. The piano part features a melodic line. A 'dim.' (diminuendo) marking is present in the woodwind part.

Adagio cantabile

Tempo I Allegro

Bläser
p dolce ten. ten. p p
Red. Red. Red. Red. * Red.

This system shows the beginning of the Adagio cantabile section. It features a piano introduction with a melodic line in the right hand and a more active bass line. The tempo then shifts to Tempo I Allegro, marked with a 3/4 time signature. Dynamics include piano (p) and fortissimo (ff).

cresc. ff p
Red. *

This system continues the piano introduction with a crescendo leading to fortissimo (ff) before returning to piano (p). The bass line features a prominent rhythmic pattern.

Allegro assai $\text{♩} = 80$

Tempo I Allegro

p dolce f f f
Red. *

This system marks the beginning of the Allegro assai section with a tempo of quarter note = 80. It features a piano (p dolce) introduction that transitions into a more rhythmic and dynamic (f) section.

f ten. f ff
Red. * Red. *

This system continues the Allegro assai section with a forte (f) dynamic and a tenuto (ten.) marking. It features a complex rhythmic texture in both hands.

Allegro assai $\text{♩} = 80$

p
Violoncelle u. Bässe

This system shows the beginning of the Violoncelle u. Bässe part, marked piano (p). The music is in a steady, rhythmic pattern.

cresc. p

This system continues the Violoncelle u. Bässe part with a crescendo leading to piano (p). The music maintains its rhythmic character.

First system of the piano score. The music is in D minor (two sharps) and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* and *p*. A first ending bracket is marked with a '1' at the end of the system.

Second system of the score, including parts for Br. u. Vel. (Brass and Violins) and Fag. (Bassoon). The piano part continues with the same texture. The instruction *sempre p e legato* is written across the system.

Third system of the piano score. It continues the melodic and harmonic development. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

Fourth system of the piano score. The melodic line becomes more active. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

Fifth system of the score, including the part for 1. Viol. (First Violin). The piano part continues. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

Sixth system of the piano score. This system contains extensive fingering instructions for both hands, including sequences like 1-2-3-4-5 and 5-4-3-2-1. Dynamics include *cresc.* and *p*.

First system of the score, featuring piano accompaniment with intricate fingerings and dynamics such as *cresc.* and *p*. The bass line includes a sequence of fingerings: 2/4, 3/5, 1/3, 2/4, 1/2, 1/3, 5.

Second system of the score, continuing the piano accompaniment with *cresc.* dynamics and various articulations.

Third system of the score, introducing the woodwind section (*Bläser*) and strings (*Streicher*). It includes dynamic markings *Red.* and *Red.* with asterisks, and a key signature change to B-flat major.

Fourth system of the score, featuring a dense texture with *sf* dynamics and *sf sempre f* markings. It includes *Red.* and *Red.* markings with asterisks.

Fifth system of the score, including *ten.* markings and *sf* dynamics. It features *Red.* and *Red.* markings with asterisks.

Sixth system of the score, marked with *sempre ff* and *C* (Crescendo). It includes *Red.* and *Red.* markings with asterisks.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. The word "Ped." is written below the bass line in eight measures.

Second system of musical notation, continuing the piece. It includes dynamic markings like *ff* and *p*, and the word "poco ritenuto". The word "Ped." appears in seven measures, with two asterisks (*) in the sixth and seventh measures.

Third system of musical notation, featuring complex rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 5, 3, 4, 8). The word "Ped." is written in seven measures, with an asterisk (*) in the seventh measure.

Fourth system of musical notation, including the instruction "Tempo I". The word "poco Adagio" is written above the first measure. The word "Ped." is written in three measures, with an asterisk (*) in the third measure.

Fifth system of musical notation, concluding the page. It features a final chord and the word "Ped." written below the bass line in the final measure.

Presto

ff *v* *Red.*

Red. *

Rezitativ

Bariton-Solo

m.s. O Freun - - - - de, nicht die - se Tó - ne!

p *Red.*

son - dern laßt uns an - - - - ge - neh - me - re an - stim - men,

f *Red.* *

und freu - - - - den - vol - le - re!

ad libitum

p *f* *ad libitum* *Red.* *

Allegro assai

Bariton-Solo

Chor-Bässe

Freude, Freude, Freude, schön-er Göt-ter.. fun-ken, Tochter aus E-

Freude! Freude!

Allegro assai

Bläser dolce

Hub

Klar.

f *p* *f* *p*

p piza

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

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

cresc.

DChor

Alt. Tenör. Baß.

wer-den Brü - der, wo dein sanf - ter Flü - gelweilt. Dei - ne Zau - ber bin - den - wie - der,

p *f*

Red. Red. Red. Red.

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

ten. *Red.* *

Flü - gel weit.

f sempre *p* *Red.* *

Sopr.
Alt.
Soli.
Tenor.
Baß.

Wem der gro - ße - Wurf ge - lun - gen, ei - nes Freun - des - Freund zu sein, - - - wer ein hol - des -

Weib er - run - gen, mi - sche sei - nen Ju - bel ein! Ja, wer auch nur - ei - ne - See - le -

Ju - bel ein! Ja, - - - wer

se - in - nennt auf dem Er - den - rund! Und wers nie ge - konnt, der steh - le - wei - nend sich aus

cresc. *sf* *dim.*

cresc. *sf* *dim.*

sf *dim.*

die - sem Bund. Chor. Ja, wer auch nur ei - ne See - le - sein nennt auf dem Er - den - rund! Und

E sf

f Ja, wer

f *sf*

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

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

sf *dim.* *p*

sf *dim.* *p* *sempre p*

Red. *

Soli Tenor

Baß. Freu -

p

Hrn

F

de - trin - ken al - le We - sen an - den Brü - sten

Soli.

Alt. Al - le Gu - ten, al - le Bö - sen
der Na - tur, al - le Gu - ten, al - le Bö - sen

Sopr. Kús - se
fol - gen ih - rer Ro - sen - spur. Kús - se gab sie

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

ten.

ten.

Red.

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

cresc. *f*

* *f*

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

f

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

sempre più f

Red. *

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

8.....

sf *ff*

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

Red. *Red.* *Red.* *Red.* * *v* *v* *v*

ff *ff* *ff*
Gott, vor Gott, vor Gott
ff *ff* *ff*

ff *ff* *ff* *molto tenuto*

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

Allegro assai vivace, alla Marcia ♩ = 84

pp

Fag Kfg u gr Tr

pp Bläser ohne Streicher

sempre staccato

H

Viol

staccato

Viol

(*stacc.*)

Detailed description: This page of the musical score for Liszt's Symphony No. 9, Op. 125, features the movement 'Allegro assai vivace, alla Marcia'. The music is in D minor and 6/8 time, with a tempo of 84 beats per minute. The score is written for piano and includes parts for woodwinds (Fag, Kfg, u, gr, Tr), strings, and brass (Bläser ohne Streicher). The piano part is marked *pp* and *sempre staccato*. The woodwind part is also marked *pp*. The brass part is marked *staccato*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some fingerings and articulations indicated for the piano part.

Tenor-Solo

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

sempre pp

marcato il canto

froh, wie sei - ne Son - nen - flie - gen - durch des Him - mels prächt - gen -

poco cresc.

Plan, lau - fet, Brü - der. - eu - re Bahn. lau - fet. Brü - der. -

sempre marcato

eu - re Bahn, freu - dig wie ein Held zum Sie - gen, wie ein

poco f

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

poco f

I

Tenor-Solo

Tenöre

Chor Lau - fet, Brü - der... eu - re... Bahn, freu - dig. wie ein Held zum

Bässe

più f

wie ein Held zum Sie - - - gen.

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

f

freu - dig.

più f

ff

(These 6 bars may be omitted by the solo singer, but not by the chorus.)

f

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

f

freu - dig. freu - dig wie ein Held zum Sie - - - gen.

f

sempre ff sf

First system of the musical score. The right hand features a melodic line with a trill and a descending scale. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando). Fingering numbers 5, 4, 3, and 3 are shown above the right hand.

Second system of the musical score. The right hand continues the melodic line with a trill. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando). Fingering numbers 3, 3, 3, 2, 1, 2, 3, and 4 are shown below the left hand.

Third system of the musical score. The right hand features a melodic line with a trill. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando). A first ending bracket labeled '8' is shown above the right hand.

Fourth system of the musical score. The right hand features a melodic line with a trill. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando). Fingering numbers 3, 4, and 4 are shown above the right hand.

Fifth system of the musical score. The right hand features a melodic line with a trill. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando). Fingering numbers 2, 3, 1, 3, 2, 2, 1, 3, 2, and 4 are shown below the left hand.

Sixth system of the musical score. The right hand features a melodic line with a trill. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *Red.* (ritardando).

8.....

First system of musical notation, measures 1-4. Treble clef, bass clef. Key signature: two flats. Dynamics: sf. Fingerings: 4, 4 5 4, 4 5 4 5 4 5, 4 5 4 2 3 4. Pedal marks: Ped. * Ped. *

Second system of musical notation, measures 5-8. Treble clef, bass clef. Key signature: two flats. Dynamics: sf. Fingerings: 1, 3, 2 1, 3 1, 3 4 5 3, 1 2 1.

8.....

Third system of musical notation, measures 9-12. Treble clef, bass clef. Key signature: two flats. Dynamics: sf. Fingerings: 3 2, 4 5 4 4 5 4, 5 4 5 4 5 4, 1 2 1 2, 2 1 2 1. Pedal mark: Ped.

8.....

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Key signature: two flats. Dynamics: sf. Fingerings: 5 4 5 4 5 4, 5, 4 3 2 1, 4 3 2 1, 2 1 4 3 5 4. Pedal marks: Ped. *

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Key signature: two flats. Dynamics: sf. Fingerings: 1, 1 2 1, 3. Pedal marks: Ped. * Ped. *

L 8.....

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Key signature: two sharps. Dynamics: sf, sempre ff. Fingerings: 4 5, 4 5 4, 4 5 5, 3 1, 3. Pedal marks: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

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

sf *sf*

This system shows the beginning of a section with a piano accompaniment. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *sf* (sforzando) and *Red.* (ritardando). An asterisk (*) is placed below the first ending.

Red. *sf* * *sf* *Red.* * *Red.* *

sf *sf* *sf* *sf* *sf*

This system continues the piano accompaniment. The right hand has a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *sf* (sforzando) and *Red.* (ritardando). An asterisk (*) is placed below the first ending.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Red. *

This system continues the piano accompaniment. The right hand has a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *sf* (sforzando) and *Red.* (ritardando). An asterisk (*) is placed below the first ending.

ff *sf.* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Red.

This system continues the piano accompaniment. The right hand has a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *ff* (fortissimo) and *sf.* (sforzando). *Red.* (ritardando) is marked at the beginning.

Hrn. 2 2 *dimin.* 2 2

Hob *pp* Fag. *piu p*

Red. * *Red.*

This system introduces woodwinds. The right hand has a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *pp* (pianissimo) and *piu p* (pianissimo). *Red.* (ritardando) is marked at the beginning and end. An asterisk (*) is placed below the first ending.

Hob *pp* Fag. *sempre pp* *cresc.*

* *Red.* *Red.* *

This system continues the woodwind accompaniment. The right hand has a melodic line with eighth notes and dotted rhythms, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature is D minor (two flats). The system is marked with a first ending bracket and a repeat sign. Dynamics include *pp* (pianissimo), *sempre pp* (pianissimo), and *cresc.* (crescendo). *Red.* (ritardando) is marked at the beginning and end. An asterisk (*) is placed below the first ending.

M Sopr. *f*
 Alt. Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - - ly - - si -
 Chor. Ten.
 Baß. *f*

M 8.....
ff

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

um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 8.....

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

f
 Hei - - lig - tum! Dei - ne Zau - ber bin - den wie - der,
 8.....

ff sempre
Red. *Red.* *Red.* *Red.* *Red.*

was die Mo - de streng ge - teilt; al - - le Men - schen
 8.....

ff
Red. *Red.* *Red.* *Red.* *Red.* *Red.* *

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

Brü - der.

weit.

Andante maestoso $\text{♩} = 72$

Seid um - schlun - gen, Mil - li - o - nen! Die - sen Kuß der gan - zen

Andante maestoso $\text{♩} = 72$
Pos. u. Bässe

Seid um - schlun - gen, Mil - Mil - li -

Welt!
ten.

Seid um - schlun - gen, Mil - li -

Die - - sen Kuß der gan - - zen Welt!

sf Die - - sen Kuß der gan - - zen Welt!

sf Die - - sen Kuß der gan - - zen Welt!

sf Die - - sen Kuß der gan - - zen Welt!

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

N

Brü - der! u - ber'm Ster - nen - zelt muß ein lie - ber Va - ter woh - nen

N

ff Pos u Bässe *sf* *ff sempre*

Red. * *Red.*

u - ber'm Ster - nen - zelt

Brü - der! u - ber'm Ster - nen - zelt muß

muß

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

muß *sf*

ein lie - ber Va - ter woh - nen.

ein

ped. *ped.* *ped.* *ped.* * *ped.* *ped.* * *ped.*

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

Ihr stürzt nie - der,

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

cresc. *p*

ped. * *ped.* *

cresc. *cresc.* *ff*

Mil - li o - nen? Ah - nest du den Schop - fer. Welt?

cresc. *cresc.* du den *ff*

ped. *ped.* *ped.* *ped.* *ped.*

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

ped. *ped.* *ped.* *ped.* *ped.*

pp *cresc.* *f* *sf* *f*

Such ihn u - ber im Ster - nen zelt! Ü - ber Ster - nen muß er woh nen,

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

ped. *ped.* * *ped.* *

pp *pp*

u - - - ber Ster - - - nen

u - - - ber

pp *pp*

ped. *sempre Pedal*

muß er woh - - - nen.

Ster - - - nen muß er woh - - - nen.

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

Freu - - de, schö - - ner Güt - - ter - fun - - ken, Toch - - ter aus E -

f Seid um - - schlun - - gen, Mil - - li - -

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

ff *ff* *marcatissimo*

ped. *ped.* *ped.*

ly - si - um, — wir be - tre - ten feu - er - trun - ken, Himm - li - sche dein
 o - - nen! Die - - ser Kuß der gan - - zer

simile

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

sempre ff

Freu - de! Wir be - tre - ten dein Hei - -
 o - - nen! Die - - sen Kuß der gan - - zen

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

0

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

Hei - lig - tum! Seid - um - schlun - gen, Mil - li -

ff *sempre*

Red. Red. Red.

Freu - de! ly - si - um. Wir be - tre - ten dein Hei - lig -

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

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

Red. Red. Red. Red. *

Seid - um - schlun - gen, Mil - li -

tum! Hei - lig - tum! Freu - de. schö - ner Göt - ter - fun - ken. Toch - ter aus E -

Welt. Freu - de!

Red. *

o - - nen! Die - - sen Kuß der gan - - zen
 ly - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 Freu - de! Wir be - tre - ten dein Hei -

die - - sen
 Welt, die - - sen Kuß der gan - - zen
 Hei - lig - tum, dein Hei - lig - tum, dein

Kuß der gan - - zen Welt. die - - sen
 Hei - lig - tum! Welt! Freu - de, schö - ner

Hei - lig - tum! Seid um -
 Kuß der gan - - zen Welt! Freu - de, schö - ner

Hei - lig - tum! Seid um -
 Kuß der gan - - zen Welt! Freu - de, schö - ner

Göt - ter - fun - ken, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 schlun - gen, Mil - li - o - nen! Die - sen
 Freu - de! Freu - de! Wir be -

8
 5 4 4 5 4
 Red. * 4 5 4 Red. *

Hei - lig - tum! Seid um -
 Kuß der gan - zen Welt! Freu - de, schö - ner
 tum, dein Hei - lig - tum! Seid um -

3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3
 tre - ten dein Hei - lig - tum!
 Red. Red.

schlun - gen. seid um -
 Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten
 schlun - gen. seid um - schlun - gen.
 Seid um - schlun - gen! Die - sen

1 2 3 1
 Red. Red. Red. Red. Red. * Red.

schlun - - gen. Mil - - li - - o - - nen! Mil - - li -

feu - er - trun - ken, Himm - li - sche, dein Hei - lig - tum! Seid um -

- - gen. - - - - - seid um - -

Kuß der gan - - zen Welt! Freu - de. schö - ner

1 2 3 1 2 1
3 2 1 2 3 1 3
ff

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

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

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

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

1 3 2 1 3 2 1 3
2

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

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

Kuß der gan - - zen Welt.

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

3 2 1 1 2 1 2

Welt!

der gan - - zen Freu - de, schö - ner. Göt - ter - fun - ken, Seid

Seid um - - schlun - - gen,

fff *trem.* *marcatissimo*

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

um - - schlun - - gen, Mil - - li - o - - nen! Mil - - li - - o - - non. Die - - sen Kuß der

der gan - - zen Welt!

Hei - - sen Die - - sen Kuß der gan - - zen Welt!

gan - - zen, gan - - zen Welt!

R

Ah - - nest du den

R

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

Klar. Fag.

pp
Red. Red. Red. Red. Red.

cresc.

Schöp - - fer, Welt? Such' ihn ü - - berm Ster - - nen zelt,

cresc.
Red. Red. Red. Red. Red.

cresc.

such' ihn ü - - berm Ster - - nen zelt! Brü - - der! Brü - - der!

cresc. *f* *sf*
Red. Red. Red. Red. Red.

cresc.

ü - - berm Ster - - nen - zelt muß ein lie - - ber Va - - ter

p
Red. Red. Red. Red. Red.

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

p *più p* *pp*

p *più p* *pp*

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

Allegro non tanto $\text{♩} = 120$

Soli.

Allegro non tanto $\text{♩} = 120$

Viol. 2 3 4 1 2 2 1 2 3

pp non legato *p*

Freu - - de,

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

Toch.ter aus E - ly - si - um!

Bläser *pp legg.*

Streicher

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

Toch - - ter,

Dei - - ne Zauber,

Dei-ne Zauber, dei-ne Zauber bin - den wie - der
 Dei-ne Zauber, Dei-ne Zauber, dei-ne Zauber bin - den

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

p

dei - ne_ Zau - ber bin - den wie - der, was die Mo - de streng ge - teilt, dei - ne Zau - ber,

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

Dei - ne Zauber, dei - ne Zauber bin - den wie - der, dei - ne_ Zau - ber_ bin - den_

poco a poco cresc.

dei - ne Zauber bin - den_ wie - der, was die Mo - de streng ge - teilt.

S bin - den wie - der, was die Mo - de streng *f* ge - teilt. *sf* *sf* *sf*
 bin - den wie - der, was die Mode streng ge - teilt. ge - teilt.
 bin - den wie - der, was die Mode streng ge - teilt.

wie - der, was die Mode streng ge - teilt.

p cresc.

Chor Deine Zauber, dei - ne Zauber bin - den wie - der, bin - den wie - der, was die Mo - de

p cresc.

S *sf* *sf* *sf* *f*

Chor. streng ge - teilt. Al - le

Men - schen, al - le Men - schen, al - le Men - schen, al - le Men - schen wer - den Brü - der, wo dein

sanf - - - ter Flü - gel weit.

Dei - ne Zau - ber, dei - ne Zau - ber bin - den wie - der, was die Mo - de streng

Chor. streng
8
ff
Red. * *Red.* *cresc.* *Red.*
Poco adagio *cresc.* *p* *ff*
p *cresc.* *p*
8 *p* *espressivo* *pdolce*
Red. * *Red.* * *Red.* * *Red.*
Tempo I
Tempo I
Red. * *p*
p cresc. *f*
p cresc. *8* *f*

ge - teilt. *ff* Al - - - le

Ped. * *Ped.* *p* *ff* *Ped.*

Poco adagio

Soli Al - le Men - schen, al - le, al - - - le

Ped.

Chor Men - schen, al - le Men - schen, al - le Men - schen, al - le Men - schen!

Ped. * *Ped.* * *Ped.*

Poco adagio

Ped. * *Ped.* * *Ped.* *Ped.*

cresc. *cresc.* *sanf - - - - -*

Soli. Men - - schen wer - den Brü - der, wo - dein - *sanf - - - - -*

sanf - - - - -

sanf - - - - -

Ped. * *Ped.* *Ped.* *Ped.* *

ter Flü-gel weit, dein

dein sanft Flü-gel weit, dein sanft-ter Flü-gel weit.

Poco Allegro, stringendo il Tempo, sempre più Allegro

pp *cresc.*

Chor *Prestissimo* *f* Seid um-schlun-gen,

ff *Prestissimo*

Seid um - schlun - gen, seid um - schlun - gen! Die - - sen Kuß der

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

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

ff sempre sf

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

The image displays a page of musical notation for Liszt's Symphony No. 9, Op. 125. It consists of six systems of music, each with a vocal line and a piano accompaniment. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature is D minor (two flats), and the time signature is 4/4. The lyrics are in German and describe the 'Götterfunken' (divine sparks) that spread across the world. The piano accompaniment features complex textures, including triplets, sixteenth-note runs, and various articulations like accents and slurs. Performance markings such as 'Red.' (ritardando) and 'ff' (fortissimo) are present. The page number '87' is located at the bottom center.

zen Welt, der gan -

zen Welt! Freu - de, Freu - de, schö - ner

Göt - - - ter - fun - ken, schö - ner Göt - - -

- - - ter - fun - ken! Toch -

Maestoso

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

Maestoso

Prestissimo

Göt - - - ter - fun - ken, Göt - - - ter - fun - ken!

Prestissimo

sempre ff