

IV

Presto. (♩ = 96)

2 Flauti. *ff*

2 Oboi *ff*

2 Clarinetti in B *ff*

2 Fagotti *ff*

Contrafagotto *ff*

I. II in D *ff*

4 Corni *ff*

III. IV in B *ff*

2 Trombe in D *ff*

Timpani in D-A *ff*

Violino I (arco)

Violino II (arco)

Viola (arco)

Violoncello (arco)

Contrabasso (arco)

Annotations: *ff* (fortissimo) appears at the start of each instrument's part. *arco* (arco) is written above each string part. *zu 2* (two) is written above the Flauti, Oboi, Clarinetti in B, Fagotti, Trombe in D, and Timpani parts.

Fl.
Ob.
Cl.
Fg.
Cfg.
(D)
Cor.
(B)
Tr.
(D)
Timp.
Vc.
Cb.

f Selon le caractère d'un recitativo, mais in tempo.

Fl. *ff* zu 2b
Ob. *ff* zu 2
Cl. *ff* zu 2
Fg. *ff* zu 2
Cfg. *ff* zu 2
(D) *ff*
Cor. (B) *ff*
Tr. (D) *ff* zu 2
Timp. *ff*
Vc. Cb. *dim. p*

Tempo I.

40

rit. Poco adagio.

Fl.
Ob.
Cl.
Fg.
Cf.g.
Cor. (D)
Tr. (D)
Timp.
VI.
Vla.
Vc. Cb.

f
f ff
dim.

Vivace.

50

Tempo I.

Fl.
Ob.
Cl.
Fg.
VI.
Vla.
Vc.
Cb.

1.
p
p
pizz.
pizz.
pizz.
arco
f

Adagio cantabile.

Tempo I. Allegro.

60

Musical score for measures 60-69. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (B), and Violoncello/Contrabass (Vc. Cb.). The Flute part features a first ending (1.) with a *dolce* marking. The Oboe part has a first ending (1.) with a *p* marking. The Clarinet part has a first ending (1.) with a *dolce* marking. The Bassoon part has a first ending (1.) with a *dolce* marking. The Cor (B) part has a first ending (3.4.) with a *p* marking. The Vc. Cb. part has a *dim.* marking and a *p* marking.

70

Musical score for measures 70-79. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (D), and Violoncello/Contrabass (Vc. Cb.). The Flute part has a *p* marking. The Oboe part has a first ending (1.) with a *p* marking. The Clarinet part has a first ending (1.) with a *p* marking and a *cresc.* marking. The Bassoon part has a first ending (1.) with a *p* marking. The Cor (D) part has a first ending (1.2.) with a *p* marking. The Vc. Cb. part has a *cresc.* marking and a *f* marking.

Allegro moderato. (♩ = 80.) 80

Tempo I. Allegro.

Musical score for measures 80-89. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Contrabassoon (Cf.), Horn in D (Cor. (D)), Trumpet in D (Tr. (D)), Timpani (Timp.), and Violoncello/Double Bass (Vc. Cb.). The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The first section of the score (measures 80-89) is marked 'dolce' and features a melodic line in the woodwinds. The second section (measures 90-99) is marked 'Tempo I. Allegro' and features a more rhythmic and dynamic texture. A double bar line is present at the end of measure 89.

Musical score for measures 90-99. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fg.), Contrabassoon (Cf.), Horn in D (Cor. (D)), Trumpet in D (Tr. (D)), Timpani (Timp.), and Violoncello/Double Bass (Vc. Cb.). The tempo is marked 'Tempo I. Allegro' with a quarter note equal to 90 beats per minute. This section features a more rhythmic and dynamic texture, with a 'ff' (fortissimo) dynamic marking. A key signature change to A major is indicated by the text 'in A' at the end of the score.

Allegro assai. (♩ = 80.)

100

Vc. Cb. *p*

110

Vc. Cb. *cresc. p cresc.*

1.

120

Fg. *p*

(arco)

Vla. *p sempre p*
Vc. *p sempre p*
Cb. *p sempre p*

Fg. *p cresc. p*

Vla. *cresc. p*
Vc. *cresc. p*
Cb. *cresc. p*

130

Fg. *cresc. p*

Vla. *cresc. p*
Vc. *cresc. p*
Cb. *cresc. p*

140

Musical score for measures 140-144. The score includes parts for Fg. (Bassoon), Vl. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The Violin part includes the instruction *(arco)* and *pdolce* starting at measure 142. The Viola part includes *(arco)* and *p* starting at measure 142. The Bassoon part includes *p* starting at measure 142. The Violoncello and Contrabasso parts include *p* starting at measure 142.

150

Musical score for measures 150-154. The score includes parts for Fg. (Bassoon), Vl. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The Violin part includes *p* starting at measure 152. The Viola part includes *p* starting at measure 152. The Bassoon part includes *p* starting at measure 152. The Violoncello and Contrabasso parts include *p* starting at measure 152.

Musical score for measures 155-159. The score includes parts for Fg. (Bassoon), Vl. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The Violin part includes *cresc.* starting at measure 155 and *p* starting at measure 157. The Viola part includes *cresc.* starting at measure 155 and *p* starting at measure 157. The Bassoon part includes *cresc.* starting at measure 155 and *p* starting at measure 157. The Violoncello and Contrabasso parts include *cresc.* starting at measure 155 and *p* starting at measure 157.

160

cresc.

Fig. Vl. Vla. Vc. Cb.

This system contains measures 160 through 165. It features five staves: Fig. (Bassoon), Vl. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Fig. part starts with a melodic line and includes a *cresc.* marking. The other instruments provide harmonic support with various rhythmic patterns.

170

Fl. Ob. Cl. (A) Fg. Cfg. Cor. (D) Tr. (D) Timp. Vl. Vla. Vc. Cb.

This system contains measures 170 through 175. It features ten staves: Fl. (Flute), Ob. (Oboe), Cl. (A) (Clarinet in A), Fg. (Bassoon), Cfg. (Corno Fagotto), Cor. (D) (Corno in D), Tr. (D) (Tromba in D), Timp. (Timpani), Vl. (Violin), Vla. (Viola), and Vc. Cb. (Violoncello/Contrabasso). The woodwinds and brasses play chords and rhythmic patterns, with dynamic markings like *sf* and *f*. The strings continue with their accompaniment. A double bar line is present at the beginning of the system.

Fl.

Ob.

Cl.

Fg.

Cfb.

Cor. (D)

Tr. (D)

Timp.

VI.

Vla.

Vc. Cb.

The musical score is written for a symphony orchestra. It consists of ten staves. The top seven staves are for woodwinds and percussion: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cfb.), Horns (Cor. (D) and Tr. (D)), and Timpani (Timp.). The bottom three staves are for strings: Violins (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The woodwinds and strings play a complex, rhythmic pattern, while the percussion provides a steady beat.

180

This musical score page contains measures 175 through 185. The instruments are arranged as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs and accents.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Cor. (D)** (Trumpet D): Treble clef, playing a melodic line with slurs and accents.
- Tr. (D)** (Trumpet D): Treble clef, playing a melodic line with slurs and accents.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Vi.** (Violins): Two staves, Treble clef, playing a melodic line with slurs and accents.
- Via.** (Viola): Treble clef, playing a melodic line with slurs and accents.
- Vc. Cb.** (Violoncello/Contrabasso): Bass clef, playing a melodic line with slurs and accents.

The score includes dynamic markings such as *sf* (sforzando) and *f* (forte). The key signature is one sharp (F#) and the time signature is 4/4. The page number 180 is located at the top center.

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor. (D)

Tr. (D)

Timp.

VI.

Vla.

Vc. Cb.

non legato

non legato

This musical score page features ten staves of music for various instruments. The top section includes:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a similar melodic line to the flute.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs.
- Fg.** (Bassoon): Bass clef, playing a melodic line with slurs.
- Cfg.** (Cymbal): Bass clef, playing a rhythmic pattern of eighth notes.
- Cor. (D)** (Cor Anglais): Treble clef, playing a melodic line with slurs.
- Tr. (D)** (Trumpet): Treble clef, playing a melodic line with slurs.
- Timp** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.

The bottom section includes:

- VI.** (Violin): Treble clef, playing a melodic line with slurs.
- Vla.** (Viola): Treble clef, playing a melodic line with slurs.
- Vc. Cb.** (Violoncello/Double Bass): Bass clef, playing a melodic line with slurs.

The score is written in a key signature of two sharps (F# and C#) and includes various musical notations such as slurs, accents, and dynamic markings.

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor.
(D)

Tr.
(D)

Timp.

VI.

Vla.

Vc.
Cb.

sempre f

sempre f

sempre f

sempre f

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor. (D)

Tr. (D)

Timp

Vi.

Vla.

Vc. Cb.

This page of a musical score, numbered 279, contains ten staves of music. The top seven staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Bassoon in C (Cfg.), Cor Anglais (Cor. (D)), and Trumpet in D (Tr. (D)). The Timp (Timpani) staff is below the brass. The bottom three staves are for strings: Violins (Vi.), Violas (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support.

Fl.
Ob.
Cl.
Fg.
Cyg.
Cor. (D)
Tr. (D)
Timp.
Vl.
Vla.
Vc. Cb.

zu 2
zu 2
zu 2
zu 2
zu 2
zu 2

poco adagio

Tempo I.

This musical score page features ten staves of music. The top five staves are for woodwinds and percussion: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cf.). The next two staves are for brass: Horns in D (Cor. (D)) and Trumpets in D (Tr. (D)). The fifth staff is for Timpani (Timp.). The bottom five staves are for strings: Violins (VI.), Viola (vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one sharp (F#) and a 2/4 time signature. It begins with a 'poco adagio' tempo marking and a first ending bracket. The tempo then changes to 'Tempo I.'. Dynamic markings include piano (p), piano fortissimo (p f), and fortissimo (f). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The string section has a complex rhythmic pattern in the lower staves.

Presto.

zu 2

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

Contrafagotto

I. II in D

4 Corni

III. IV in B

2 Trombe in D

Timpani in D-A

Violino I

Violino II

Viola

Bariton Solo

Violoncello
Contrabasso

10
Recitativo.

Fl.

Ob.

Cl. (A)

Fg.

Cfg.

Cor. (D)

Cor. (B)

Tr. (D)

Timp.

VI.

Vla.

Brt. Solo

Vc. Cb.

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

p

p

p

p

p

p

p

p

Detailed description: This is a page of a musical score, page 284, numbered 10, titled 'Recitativo.' The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Contrabassoon (Cfg.), Cor Anglais (D) and Horn in B (B), Trumpet in D (Tr. (D)), Timpani (Timp.), Violin I and II (VI.), Viola (Vla.), Bassoon Soloist (Brt. Solo), and Violoncello and Double Bass (Vc. Cb.). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloist enters in the final measure with the lyrics 'O Freun - - - de, nicht die - se Tö-ne!'. The score includes dynamic markings such as *p* (piano) for the strings and the vocal line. The key signature has one sharp (F#) and the time signature is 3/4.

Recit.

20

VI. *colla voce*

Vla. *colla voce*

Brt. Solo
son-der-n laßt uns an - - - ge - neh-me-re an -

Vc. Cb. *colla voce*

Fl. *p f*

Ob. *f p f*

Cl (A) *f p f*

Fg. *f p f* zu 2

Cfg. *f p f* zu 2

Cor. (D) *f p f*

Tr. (D) *f p f*

Timp. *f p f*

VI. *f p f*

Vla. *f p f*

Brt. Solo
stimmen, und freu - - - den-vol-le-re. *ad lib*

Vc. Cb. *f p f*

Allegro assai.

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

Contrafagotto

4 Corni
in D
in B

2 Trombe in D

Timpani in D-A

Detailed description: This section contains the staves for woodwinds and percussion. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) are marked with 'dolce' and 'pp'. The Horns are marked with 'p'. The Trombones and Timpani are also present in this section.

Violino I

Violino II

Viola

Detailed description: This section contains the staves for the first three string instruments. They are marked with 'pizz.' (pizzicato) and 'p'.

Soprano

Alto

Tenore

Baritono

SOLO

Freude, Freu - de, Freude, schöner Götter-funken,

Detailed description: This section contains the staves for the solo vocalists. The Baritone part includes the lyrics 'Freude, Freu - de, Freude, schöner Götter-funken,'. The Soprano, Alto, and Tenor parts are currently silent.

Soprano

Alto

Tenore

Basso

CHOR

Freude! Freude!

Detailed description: This section contains the staves for the chorus. The Bass part includes the lyrics 'Freude! Freude!'. The Soprano, Alto, and Tenor parts are currently silent.

Violoncello e Contrabasso

Detailed description: This section contains the staff for the Cello and Double Bass. It is marked with 'pizz.' and 'p'.

10

Ob.

Cl.

VI.

Vla.

Br.
Solo

Tochter aus E - ly - si - um, wir be - tre - ten feu - er - trun - ken, Him - mli - sche, dein Hei - lig - tum!

Vc.
Cb.

Ob.

Cl.

VI.

Vla.

Br.
Solo

Dei - ne Zau - ber binden wieder, was die Mo - de streng geteilt; al - le Menschen werden Brüder,

Vc.
Cb.

20

Fl. *cresc. f*

Ob. *p cresc. f*

Cl. *p cresc. f*

Fg. *zu 2 cresc. f*

Cor. (D) *1.2. f*

Tr. (D) *f*

Timp. *f*

Vl. *p arco f arco*

Vla. *p f arco*

Brt. Solo

S. *wo dein sanfter Flü-gel weilt.*

A. *f*

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

T. *f*

B. *f*

Vc. *arco*

Cb. *p f*

80

Fl. *sempre f*

Ob. *sempre f*

Cl. *sempre f*

Fg. *sempre f*

Cor. (D) *sempre f*

Tr. (D) *sempre f*

Timp. *sempre f*

Vl. *sempre f*

Vl. a. *sempre f*

S.

A.

Chor - le Menschen werden Brüder, wo dein sanfter Flügel weilt.

T. - le Menschen werden Brüder, wo dein sanfter Flügel weilt.

B. - le Menschen werden Brüder, wo dein sanfter Flügel weilt.

Vc. Cb. *sempre f*

Fl. *p dolce*

Ob.

Cl.

Fg. *p dolce*

Cor. (D) *p dolce*

Tr. (D)

Timp.

1. *p*

2.

Detailed description: This section of the score covers the woodwind and percussion parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), and Timpani (Timp.). The woodwinds are marked with *p dolce*. The Flute and Bassoon parts feature first and second endings, with the first ending marked *p*. The percussion parts include a rhythmic pattern in the timpani.

Vl.

Vla.

Detailed description: This section contains the staves for the Violin (Vl.) and Viola (Vla.) parts. Both instruments play a melodic line with a rhythmic accompaniment.

A. Solo

T. *p*

Brt.

Vc.

Cb.

Wem der große Wurf ge-lun-gen, eines Freundes Freund zu sein,

Wem der große Wurf ge-lun-gen, eines Freundes Freund zu sein, -

Wem der große Wurf ge-lun-gen, eines Freundes Freund zu sein, -

Detailed description: This section contains the vocal and basso continuo parts. It includes staves for the Soloist (A. Solo), Tenor (T.), Bass (Brt.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are set to the lyrics: "Wem der große Wurf ge-lun-gen, eines Freundes Freund zu sein, -". The basso continuo part is marked with *p*.

Fl.

Fg.

Cor. (D)

S.
Wer ein hol-des Weib er-rungen, mische seinen Ju-bel ein! Ja, werauch nur ei-ne See-le

A.
wer ein hol-des Weib er-rungen, mischeseinen Ju-bel ein! — Ja, werauch nur ei-ne See-le

Solo

T.
wer ein hol-des Weib er-rungen, mischesei-nen Ju-bel ein! — Ja, werauch nur ei-ne See-le

Brt.
wer ein hol-des Weib er-rungen, mischeseinen Ju-bel ein! Ja, — werauch nur ei-ne See-le

Vc.

Fl.

Fg.

Cor. (D)

S.
sein nenntauf dem Er-den-rund! Und wer's nie ge-konnt, der steh-le weinend sich aus

A.
sein nenntauf dem Er-den-rund! Und wer's nie ge-konnt, der steh-le weinend sich aus

Solo

T.
sein nenntauf dem Er-den-rund! Und wer's nie ge-konnt, der steh-le weinend sich aus

Brt.
sein nennt auf dem Er-den-rund! Und wer's nie ge-konnt, der steh-le weinend sich aus

Vc.

zu 2 50

1. *cresc.* *f*

1. *cresc.* *f*

cresc. *f*

f

f

f

S. die - sem Bund.

A. die - sem Bund.

T. die - sem Bund.

Brt. die - sem Bund.

S. Ja, werauch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und.

A. Ja, werauch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und.

T. Ja, werauch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und.

B. Ja, werauch nur ei - ne See - le sein nennt auf dem Er - den - rund! Und.

Fl. *dim.* *p* *p* *sempre*

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

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

Fg. *dim.* *p* *p* *sempre*

Cor. (D) *sf* *dim.* *p* *p* *sempre*

Tr. (D) *dim.* *p* *pp*

Timp. *dim.* *p* *pp*

VI. *poco cresc.* *dim.* *p* *sempre p*

Vla. *poco cresc.* *dim.* *p* *sempre p*

Vla. *poco cresc.* *dim.* *p* *sempre p*

S. *sf* *dim.* *p*

A. *sf* *dim.* *p*

Chor
T. *sf* *dim.* *p*

B. *sf* *dim.* *p*

Vc. Cb. *poco cresc.* *dim.* *p* *sempre p*

— wer's nie ge-konnt, der steh-le weinend sich aus die - sem Bund.

— wer's nie ge-konnt, der steh-le weinend sich aus die - sem Bund.

— wer's nie ge-konnt, der steh-le weinend sich aus die - sem Bund.

— wer's nie ge-konnt, der steh-le weinend sich aus die - sem Bund.

Fl.

Ob.

Cl.

Fg.

Cor. (D)

Tr. (D)

Timp.

Vi.

Br.

S.

A.

Solo T.

Brt.

Vc.

Cb.

1. *sempre p*

1. *sempre p*

2. *p*

tr

sempre p

Freu - - de trin-ken al-le We-sen

Freu - - de trin-ken al-le We-sen

Ob.
Cl.
Fg.
Cor. (D)
2.Vl.
Vla.
A.
Solo
T.
Brt.
Vc.

Al - - - le Gu - ten, al - le Bö - sen
an den Brü - sten der Na - tur; al - le Gu - ten, al - le Bö - sen
an den Brü - sten der Na - tur; al - le Gu - ten, al - le Bö - sen

Fl.
Ob.
Fg.
Cor (D)
Timp.
Vl.
Vla.
S.
A.
Solo
T.
Brt.
Vc.

70

Küs - - se gab sie uns und Re - ben,
fol - gen ih - rer Ro - sen - spur. Küs - - se gab sie uns und Re - ben,
fol - gen ih - rer Ro - sen - spur. Küs - - se gab sie uns und Re - ben,
fol - gen ih - rer Ro - sen - spur. Küs - - se gab sie uns und Re - ben,

Fl. *p*

Ob. *p*

Cl. 1. *p*

Fg. 1. *p*

Cor. (D) 2.

Timp.

Vl. *tr* *cresc.*

Vla. *tr* *cresc.*

S. ei - nen Freund, ge - prüft im Tod; Wol - - lust ward dem Wurm ge - ge - ben,

A. ei - nen Freund, ge - prüft im Tod; Wol - - lust ward dem Wurm ge - ge - ben,

Solo

T. ei - nen Freund, ge - prüft im Tod; Wol - - lust ward dem Wurm ge - ge - ben,

Brt. ei - nen Freund, ge - prüft im Tod; Wol - - lust ward dem Wurm ge - ge - ben,

Vc. *tr* *cresc.*

Fl.
Ob.
Cl.
Fg.
Cf.g.
Cor. (D)
Tr. (D)
Timp.

Vl.
Vla.

S.
A.
Solo
T.
Brt.

und der Che-rub steht vor Gott!

S.
A.
Chor
T.
B.

Küs - se gab sie uns und Re - ben,

Vc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor. (D) zu 2

Tr. (D)

Timp

Vl. *tr.* *sempre più f*

Vla. *tr.* *sempre più f*

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

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

Chor

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

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

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor. (D)

Tr. (D)

Timp.

VI.

Vla.

S.

A.

Chor

T.

B.

Vc.

Cb.

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

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

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

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

Fl. *zu 2*

Ob. *zu 2*

Fg. *zu 2*

Cfg. *ben marc.*

Cor. (D)

Tr. (D)

Timp.

VI. *ben marc.*

Vla. *ben marc.*

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

A. und der Che - rub steht vor Gott, steht — vor

Chor

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

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

Vc. *ben marc.*

Cb.

Detailed description: This is a page of a musical score, page 300. It features a full orchestral arrangement and a four-part choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Clarinet in G (Cf.g.), with the first three parts marked 'zu 2'. The string section includes Violin I (VI.), Violin II, Viola (Vla.), Cello (Vc.), and Double Bass (Cb.), all marked 'ben marc.'. The choir consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in German: 'und der Cherub steht vor Gott, steht vor'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a slow tempo and a solemn mood.

90

molto ten.

Fl. *ff*
 Ob. *ff*
 Fg. *ff*
 Cfg. *ff*
 (D) Cor. *ff*
 (B) *ff*
 Tr. (D) *ff*
 Timp. *ff*
 VI. *ff*
 Vla. *ff*
 S. *ff*
 A. *ff*
 Chor. *ff*
 T. *ff*
 B. *ff*
 Vc. *ff*
 Cb. *ff*

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

molto ten.
molto ten.
molto ten.