

Grave (♩ = 76)

1

1. Geige

2. Geige

Bratsche

Violoncello

REZITATION

Grave (♩ = 76)

1

Klavier

2

3

4

poco a poco accel.

fp *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *cresc.*

4

poco a poco accel.

poco a poco accel.

5

ffp *ffp* *ffp* *ffp* *ffp*

5

poco a poco accel.

6 *ffp* *ffp* *ffp* *ffp* *ff* *ff* *ff* *ff* **rit.**

6 7 **rit.**

8 **Tempo I** (♩ = 76) 9

martellato *simile* *martellato* *simile*

8 9

Tempo I (♩ = 76)

am Steg trem. 10 11 12

ff *pp* *f* *pizz.*

am Steg trem. *ff* *pp* *f* *pizz.*

10 8 11 12

pp

13 14 15

poco a poco accel. **Pesante**

arco *mf cresc.* *ff*

arco *mf cresc.* *ff*

cresc. *mf cresc.* *ff*

cresc. *mf cresc.* *ff*

13 14 15

poco a poco accel. **Pesante**

p *mf* *trem.*

Allegro (♩ = 108)

16 17 18

f *pizz.* *arco* *sf*

mf sf *mf sf* *mf* *ff*

Allegro (♩ = 108)

16 17 18

ff *mf* *ff*

19 20 21 rit.

sf *sf* *rit.*

19 20 21 rit.

sf *rit.*

a tempo (♩ = 108)

rit.

Musical score for measures 22-23, featuring a string quartet. The tempo is marked 'a tempo (♩ = 108)' and the dynamics are 'rit.'. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 22 shows a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 23 features a 'rit.' marking and includes triplet markings (3) over the final notes of each staff.

a tempo (♩ = 108)

rit.

Musical score for measures 22-23, featuring piano accompaniment. The tempo is marked 'a tempo (♩ = 108)' and the dynamics are 'rit.'. The score consists of two staves (Right Hand and Left Hand). Measure 22 includes a 'gliss.' marking and an 'ossia l. H.' marking. Measure 23 features a 'rit.' marking and includes various rhythmic markings such as 6, 3, 8, 6, 3, 4, 3, 6, and 3.

accel.

Musical score for measure 24, featuring a string quartet. The tempo is marked 'accel.'. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first two staves are marked 'fp cresc.' and the last two are marked 'ff'. The measure contains a complex rhythmic pattern with triplet markings (3) and a 'V' marking at the end of each staff.

accel.

Musical score for measure 24, featuring piano accompaniment. The tempo is marked 'accel.'. The score consists of two staves (Right Hand and Left Hand). The right hand is marked 'ffp' and the left hand is marked '6'. The measure contains a complex rhythmic pattern with a 'V' marking at the end of each staff.

Poco Allegro (♩ = 96)

25 26

fp (b) (b) fp (b) p

Vor - - bei!
'Tis done -

Poco Allegro (♩ = 96)

25 26

f 8 8

27 28

pizz. p pizz. p arco pp 3 ff 3 (pizz.) pp 3 ff 3 p 3

Noch ge - stern Fürst und groß, den Für - - sten sahn mit Be - ben - und heut -
but yes - ter - day a king! and arm'd with kings to strive - and now -

27 28

ppp 3 3 ff 3

Musical score for measures 29-30. The score includes vocal lines and piano accompaniment. The piano part features triplets and dynamic markings such as *p*, *ff*, *pizz.*, *arco*, and *gliss.*. The vocal lines are in German and English.

ein We - sen na - men - los, ent - ehrt, — doch noch am
 thou art a name - less thing: So ab - ject — yet a -

Musical score for measures 31-32. The score includes vocal lines and piano accompaniment. The piano part features triplets and dynamic markings such as *pizz.*, *arco*, *gliss.*, *pp*, and *ppp*. The vocal lines are in German and English.

Le - ben! Ist das der Herr von tau - - send Reichen, der al - le Welt be - sät mit Leichen? Und
 live! Is this the man of thou - sand thrones, who strew'd our earth with hos - tile bones, and

33 34

pizz. *sfz*

fff

mag er's ü - ber - le - ben?
can he thus sur - vive?

33 34

p

ppp

sostenuto **rit.**
am Steg

35 36

fp *arco* am Steg

fp *ff*

Flag.-gliss. auf C

Flag.-gliss. auf C

p *ff*

Wie fiel der stol - - ze Mor - gen - stern! Kein Geist noch fiel so tief, so fern!
Since he, miscalled the Morn - ing Star, nor man nor fiend hath fal - l(e)n so far.

sostenuto **rit.**

35 36

pp *pppp*

accel. **a tempo** (♩. = 96)

37 38 39

12/8

Was schlugst, Ty - rann, du, dein Ge - sind', das
 Ill - mind - ed man, why scourge thy kind who

accel. **a tempo** (♩. = 96)

37 38 39

poco rit. - - - -

40 41

p grazioso *p* *arco* *p* *grazioso* *p* *dolce* *dolce*

colla parte

2 2 2

dir er - starb in Flehen?
 bow'd so low the knee?

4/4

Dich selbst an - stau - nend wardst du
 By gazing on thyself grown

poco rit. - - - -

40 41

42 43

pizz. arco saltando *ff* *fp*

pizz. arco saltando *ff* *fp*

a tempo saltando *ff* *fp*

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

blind, doch machtest an - dre sehen.

blind, thou taught'st the rest to see.

42 43

p *f*

44 45 rit.

sf *fp* *p*

sf *fp* *p*

p

Mit Macht zu seg - nen reich ge - rü - stet, hast

With might un - question'd, pow - er to save, thine

44 45 rit.

f *p* *p*

Poco Adagio (♩ = 58)

46 47 48

pizz.
f am Steg
p

pizz.
f am Steg
p

de - ren Le - ben du ver-wü - stet, die huld' - gend dich um - steh(e)n, bis erst dein Fall dem Blick der Welt,
on - ly gift has been the grave to those that worshipped thee; nor till thy fall could mor - tals guess

Poco Adagio (♩ = 58)

46 47 48

trem. *ppp*

molto rit.

Quasi Recitativo

49 50

arco (A) (D) (G)
f 3

col legno saltando
f

arco (G) (D) (C)
f 3

col legno saltando
f

arco

das Nichts der Ehr - - - furcht bloß - ge - stellt. Dank für die Leh - re!
am - bi - tion's less than lit-tleness! Thanks for that les - son -

molto rit.

Quasi Recitativo

49 50

p 3 3 3
dolce

a tempo (Poco Allegro)

51 (A) (E) 52 *fp* *p grazioso*
fp *p* saltando 3
fp *p* saltando 3
fp *p* saltando 3
 Mehr wird sie der Zu - kunft Krie - - ger leh - ren, als je ver - mocht Phi - lo - so - phie mit Be - ten und Be -
 it will teach to af - ter-warri - ors more than high Phi - los - o - phy can preach, and vainly preach'd be -

a tempo (Poco Allegro)

51 52 *p grazioso*
p 3

53 54 *pppp* *m.D.* 3 *pppp*
pppp *m.D.* 3 *pppp* *m.D.* 3
pppp *m.D.* trem. *pppp* *m.D.* trem. *pppp*
 kehr(e)n. Der Zau - ber, der die Men - schen - gei - - ster ge - bannt hielt, nim - mer wird er
 fore. That spell up - on the minds of men breaks, nev - er to u - nite a -

53 54 *pppp* molto stacc. *sempre pppp*

55

sempre *pppp*

sempre *pppp*

sempre *pppp*

sempre *pppp*

Mei - - ster, nicht wer-den sie ver - eh - ren im Staub den Göt - zen auf dem Thron, des Stirn von
 gain, that led them to a-dore those Pa - god things of sa - bre sway with fronts of

(monotonously)

trem.

f *ffp* *pp*

trem.

f *ffp* *pp*

f *ffp* *pp*

f *ffp* *pp*

Erz, des Fuß von Ton. Tri -
 brass, and feet of clay. The

f

♩ = ♩. Più mosso (♩. = 120)

♩ = ♩. Più mosso (♩. = 120)

59 60

fp

um - phes Prunk und Prah - le - rei, des
 tri - umph, and the van - i - ty, the

59 60

61 62

f

Krie - - - ges wild Ent - - - zü - cken, ein
 rap - - - ture of the strife - the

f

61 62

63 H^o.D. 64 65

welt - er - schüt - - - ternd Sie - ges - schrei, für dei - ne Brust Er - qui - - cken.—
 earth - quake voice of Vic - to - ry, to thee the breath of life;

63 H^o.D. 64 65

66 am Steg 67

non legato non legato

p cresc. *mf cresc.*

am Steg am Steg

non legato non legato

p *mf cresc.*

pizz. pizz.

mf *f cresc.*

mf *f cresc.*

mf *f cresc.*

Das Schwert, der Scep - ter, dem zu die - nen die Völ - ker nur ge - schaf - fen schie - nen,
 the sword, the scap - tre, and that sway which man seem'd made but to o - bey

66 67

ff *mf dim.*

sempre stacc. dim.

68 *f* *ff* *ff*

69

12/8

wo ist das nun? In Stü - - cken - - - ging al - - - les,
 where - with re - nown was rife - all quell'd! -

12/8

68 *p dim.* *pp*

69

12/8

70 *mf* *pizz.* *arco* *p* *f* *col legno battuto*

71 *f* *pizz.* *col legno tratto*

12/8

Dä - mon, und zur Qual blieb dir nur der Er - inn' - rung Mal.
 Dark Spir - it! what must be the mad - ness of thy mem - o - ry!

12/8

70 *p* *f*

71

12/8

molto sostenuto

(♩ = 52)

arco

(A)

(D) (♯[♯])

72 73

saltando

col legno battuto saltando

col legno battuto saltando

4/4

3

Der Ver-nich-ter

The Des-o-la-tor

4/4

molto sostenuto

(♩ = 52)

72 73

ff

4/4

poco a poco rit.

74 75

arco

arco

arco (A)

12/8

jetzt ver-nich-tet! Der Sie-ger ist ge-schlagen! Der an-der-n streng ihr Los ge-rich-tet,

p des-o-late! The Victor overthrown! The Ar-bi-ter of others' fate

12/8

poco a poco rit.

74 75

f

p

12/8

Molto Adagio (♩ = 40)

rit.

76 77

f (*sehr pathetisch*)

mf

muß sei - nes bang er - fra - gen.
a sup - pli - ant for his own!

Molto Adagio (♩ = 40)

rit.

76 77

p

a tempo (poco Allegro)

78 79

f *pizz.* *arco* *p* *f* *ff* *p grazioso*

f *pizz.* *arco* *p* *f* *ff* *p grazioso*

f *pizz.* *arco* *p* *f* *ff* *p grazioso*

f *pizz.* *arco* *p* *f* *ff* *p grazioso*

Nimmt ru - hig sei - nen Sturz er hin,
weil er noch Hilf' er - hofft von

Is it some yet im - pe - rial hope
that with such change can calm - ly

a tempo (poco Allegro)

78 79

p *f*

80 81

am Steg

am Steg

am Steg

am Steg

Wien? O - der ist's schlich - te To - des - angst?
 cope? Or dread of death a - lone?

80 81

p grazioso

3

3

3

82 83

p *f* *fp*

pizz.

dolce

p 3

am Steg

col legno battuto

arco

am Steg

pp

Tod wählt der Fürst — das Le - ben der Knecht.
 To die a prince — or live a slave —

82 83

p

3

ppp

Poco Allegro (♩ = 94)

84

arco
am Steg

85

Musical score for strings and piano accompaniment, measures 84-85. The score includes dynamics such as *pp*, *sfpp*, *f*, and *sf*. It features triplets and a section marked "arco am Steg".

Dir ist der Mut zur Niedrigkeit recht!

Thy choice is most ignobly brave!

Poco Allegro (♩ = 94)

84

85

Piano accompaniment for measures 84-85, including dynamics like *f* and *fp*.

86

87

88

Musical score for strings and piano accompaniment, measures 86-88. It includes time signature changes from 3/4 to 4/4 and dynamics like *ff*.

Piano accompaniment for measures 86-88, including the instruction "martellato".

89 90

ff

This system contains the first two measures of the score. Measure 89 is mostly rests. Measure 90 features a series of chords in the upper staves, marked with a forte (ff) dynamic and a hairpin crescendo. The lower staves show a bass line with some rhythmic activity.

89 90

This system shows the piano accompaniment for measures 89 and 90. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines.

91 92

91 92

This system covers measures 91 and 92. Measure 91 has a complex melodic line with many grace notes. Measure 92 continues with similar melodic patterns. The dynamic remains forte.

91 92

This system shows the piano accompaniment for measures 91 and 92. The right hand has a melodic line with grace notes, and the left hand provides harmonic support with chords and moving lines.

93 94

93 94

95 96

poco rit. **sostenuto** **a tempo (♩ = 94)**

95 96

poco rit. **sostenuto** **a tempo (♩ = 94)**

97

98

Musical score for measures 97-98, upper system. It features a vocal line in 3/4 time and a piano accompaniment in 3/4 time. The piano part starts with a dynamic marking of *p* and includes a *N* (Narco) marking. The vocal line begins with the lyrics "Ge - spalt - nen Bau - - mes Rück - - pralls Kraft".

Ge - spalt - nen Bau - - mes Rück - - pralls Kraft

hat Mi - lo nicht er -

He who of old would rend the oak,

dream'd not of the re -

97

98

Musical score for measures 97-98, lower system. It shows the piano accompaniment for measures 97 and 98. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both in 3/4 time.

Poco Maestoso (poco rallentando)

99

100

Musical score for measures 99-100, upper system. It features a vocal line in 3/4 time and a piano accompaniment in 3/4 time. The piano part includes dynamic markings of *f* and *f*. The vocal line begins with the lyrics "- wo - gen; ge - klemmt, sein Wi - der - stand er - schlafft, sein Mut".

- wo - gen;

ge - klemmt, sein Wi - der - stand er - schlafft,

sein Mut

bound;

chain'd by the trunk he vain - - ly broke -

a - lone

Poco Maestoso (poco rallentando)

99

100

Musical score for measures 99-100, lower system. It shows the piano accompaniment for measures 99 and 100. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both in 3/4 time. Dynamic markings include *fff* and *ppp*.

101 102 colla parte

fp trem. *fp*

f *fp* trem. *fp*

— hat ihn be - tro - gen. Ge - stützt auf dei - nes Hee - res Macht

how look'd he round? Thou in the sternness of thy strength

101 102 colla parte

f *fp*

103 104 a tempo

hast Haß und Zwie - spalt du ent - facht; hast härt' - res Los ge - zo - gen:

an e - qual deed — hast done at length, and dark - er fate hast found:

103 104 a tempo

trem. *pp* r. H. H[†] (presto)

colla parte

a tempo
(Allegro ♩ = 108)

105 106

ff *f* *pp* *ff* *ff* *ff*

(A) gliss.

Ein Wolf rasch en - det Mi - los Leid — doch dich frißt lang - sam auf dein Neid.
 he fell, the forest prowlers' prey; but thou — must eat thy heart a-way!

colla parte

a tempo
(Allegro ♩ = 108)

105 106

sfp *f* *ppp*

(presto) etc.

Pesante

107 108

f *f*

Der
The

Pesante

107 108

f *f*

Moderato

109

110

Musical score for measures 109-110. The piano part (measures 109-110) features a melody in the right hand and accompaniment in the left hand, marked *mf*. The strings (measures 109-110) play a rhythmic pattern in the upper voices, marked *p*. The key signature has one flat (B-flat).

Rö - mer, wenn sein Haß ge - stillt, in Blut ge - löscht sein Groll, wirft hin die Macht, die
 Roman, when his burning heart was slaked with blood of Rome, threw down the dagger -

Moderato

109

110

Piano accompaniment for measures 109-110. The right hand plays a melodic line with some grace notes, and the left hand provides harmonic support. The tempo is *Moderato* and the dynamic is *mf*.

111

112

Musical score for measures 111-112. The piano part (measures 111-112) features a melody in the right hand and accompaniment in the left hand, marked *f*. The strings (measures 111-112) play a rhythmic pattern in the upper voices, marked *p*. The key signature has one flat (B-flat).

ihm nichts gilt, bar - ba - risch, ho - heits - - voll, zieht ab, ver - ach - tend of - fen Knech -
 dared depart, in savage grandeur, home. - He dared de - part in ut - ter scorn

111

112

Piano accompaniment for measures 111-112. The right hand plays a melodic line with staccato markings, and the left hand provides harmonic support. The tempo is *Moderato*. The dynamic is *f* in measure 111 and *p* in measure 112.

113 114

- te, die er be - raubt der Bür - ger - rech - te - zahlt so der Feig - heit Zoll. Mo - ra - lisch doch sei er ge -
 of men that such a yoke had borne, yet left him such a doom! His on - ly glo - ry was

113 114

115 116

schätzt, der zwang - frei Macht durch Recht er - setzt.
 that hour of self - up - held a - - bandon'd pow'r.

115 116

Molto Moderato (♩ = 74)

117 118 119

Der Spa - nier, als der Kro - ne Glanz den Zau - ber_ ihm ver - lo - ren, birgt — in der Hand den Ro-sen-kranz—
 The Spaniard, when the lust of sway had lost its quickening spell, cast crowns for ro - sa-ries a -

Molto Moderato (♩ = 74)

117 118 119

p
espr.

colla parte

a tempo

120 121

sich hin - ter Klo - ster To - - ren. Der Pa - ter - no - ster Zahl _____ zu wis - sen.
 way, an em - pire _____ for a cell; a strict accountant of his beads,

colla parte

a tempo

120 121

p
espr.

122 **colla parte** **a tempo** 123 **colla parte**

des Worts Be - deu - tung nicht zu mis - sen hat kin - disch er er - ko - ren. Was er ge -
 a subtle dis - pu - tant on creeds, his dot - age tri - fled well: yet

122 **colla parte** **a tempo** 123 **colla parte**

124 **a tempo** (♩ = 96) 125

sün - digt als Des - pot, Ge - bet ent - sühn, da Höl - - le droht!
 bet - ter had he nei - ther known a bi - got's shrine, nor des - pot's throne.

124 **a tempo** (♩ = 96) 125

Tempo I (Grave ♩ = 76)

126

Musical score for measures 126-127. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). The tempo is marked 'Tempo I (Grave)' with a quarter note equal to 76 beats per minute. The notation includes various chords, melodic lines, and rests.

Tempo I (Grave ♩ = 76)

126

Piano accompaniment for measures 126-127. It features a grand staff with a bass clef on the left and a treble clef on the right. The music is in the same key as the previous section. The tempo is 'Tempo I (Grave)' with a quarter note equal to 76 beats per minute. The notation includes chords, arpeggiated figures, and rests. A dynamic marking of *ff* is present. Fingerings '6' are indicated for both hands.

127

Musical score for measures 127-128. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same key. The tempo is 'Tempo I (Grave)' with a quarter note equal to 76 beats per minute. The notation includes various chords, melodic lines, and rests.

127

Piano accompaniment for measures 127-128. It features a grand staff with a bass clef on the left and a treble clef on the right. The music is in the same key. The tempo is 'Tempo I (Grave)' with a quarter note equal to 76 beats per minute. The notation includes chords, arpeggiated figures, and rests. Fingerings '6' and '3' are indicated for the left hand, and '8' is indicated for the right hand.

128 *martellato* **Pesante** 129 *ff*

Musical score for measures 128-129. The first system consists of four staves. Measures 128-129 are marked with *martellato* and *ff*. The notation includes sixteenth-note patterns and chords.

128 129 **Pesante**

Musical score for measures 128-129, continuing from the previous system. It features two staves with articulation marks (accents) and dynamics. The notation includes eighth-note patterns and chords.

130 *fp* **poco a poco accel.** 131 *mf* *cresc.*

Musical score for measures 130-131. The first system consists of four staves. Measures 130-131 are marked with *fp*, *pizz.*, *arco*, and *cresc.*. The notation includes triplet patterns and dynamic markings.

130 **poco a poco accel.** 131 *H espr.* *p*

Musical score for measures 130-131, continuing from the previous system. It features two staves with articulation marks and dynamics. The notation includes triplet patterns and chords.

poco rit.

132 133

poco rit.

132 133

Poco Allegro (♩ = 96)

poco rit.

134 135

Doch

But

Poco Allegro (♩ = 96)

poco rit.

134 135

Adagio (♩ = 54)

Allegro (♩ = 108)

Musical score for measures 136-137. The score includes vocal lines and piano accompaniment. Measure 136 is marked Adagio (♩ = 54) and features a piano part with chords in D major and G major, marked *ppp*. Measure 137 is marked Allegro (♩ = 108) and features a piano part with a melodic line, marked *pp* and *f*, with a *pizz.* instruction.

du — der Blitz-strahl dir ent-wun-den, zu spät du wi-der-strebst. Ge-

thou — from thy reluc-tant hand the thun-der-bolt is wrung — too

Adagio (♩ = 54)

Allegro (♩ = 108)

Musical score for measures 136-137, piano accompaniment. Measure 136 is marked Adagio (♩ = 54) and features a piano part with a melodic line, marked *ppp*. Measure 137 is marked Allegro (♩ = 108) and features a piano part with a melodic line, marked *pp* and *f*.

138

139

Musical score for measures 138-139, piano accompaniment. Measure 138 is marked Adagio (♩ = 54) and features a piano part with a melodic line, marked *pp* and *arco*. Measure 139 is marked Allegro (♩ = 108) and features a piano part with a melodic line, marked *fpp* and *am Steg*.

walt und Herr-schaft sind ent-schun-den dran du in Schwach-heit klebst.

late thou leav'st the high command to which thy weakness clung;

138

139

Musical score for measures 138-139, piano accompaniment. Measure 138 is marked Adagio (♩ = 54) and features a piano part with a melodic line, marked *pp* and *f*. Measure 139 is marked Allegro (♩ = 108) and features a piano part with a melodic line, marked *pp* and *pp*, with a *3* instruction.

Pesante

140

141

Musical score for strings and bassoon, measures 140-141. The score includes dynamics such as *ff*, *fp*, and *f*. Performance markings include *pizz.*, *arco*, and *am Steg*. The music features sixteenth-note patterns and sixteenth-note chords.

Ob - wohl ein Teu - fel, den man haßt
 zeugt Gram dein Sturz, ja Mit - - leid fast,
 all E - vil Spir - it as thou art,
 it is e - nough to grieve the heart

Pesante

Musical score for piano, measures 140-141. The score includes dynamics such as *ppp*, *sfz*, and *sf*. Performance markings include triplets (3) and sixteenth-note chords (6).

Tempo I (♩ = 76)

Musical score for strings and bassoon, measures 142-143. The score includes dynamics such as *f* and *fpp*. Performance markings include *pizz.* and *am Steg*.

seit angst - ver - zerrt du bebst. Be - denkt, ihm war die
 to see thine own un - - strung; to think that God's fair -

Tempo I (♩ = 76)

Musical score for piano, measures 142-143. The score includes markings for sixteenth-note chords (6).

143

Musical score for measures 143-145. The piano part features sixteenth-note patterns with dynamic markings *p* and *f*. The violin part includes an *arco* section with sixteenth-note patterns. The music is in a minor key.

Got - tes - welt nur Sprung - brett, das ihn hoch - - ge -
 world hath been the foot - - stool of a thing so

Musical score for measures 143-145. The piano part features triplet markings and dynamic markings *p* and *f*. The violin part includes an *arco* section with triplet markings.

Poco Allegro (♩ = 96)

rit.

Poco Sostenuto

Musical score for measures 144-145. The piano part includes *pizz.* and *arco* markings. The violin part includes *arco* markings. Dynamic markings include *f*, *pp*, *p*, and *fp*.

schnell. Die Welt ver - goß ihr Blut für ihn, der so konnt
 mean; - and Earth hath spilt her blood for him, who thus can

Poco Allegro (♩ = 96)

rit.

Poco Sostenuto

Musical score for measures 144-145. The piano part includes *mf* and *pp* markings. The violin part includes *pp* markings. The music is in a minor key.

poco a poco rit.

146 147

pizz. arco am Steg_ trem.

dolce am Steg_ trem.

col legno battuto am Steg_ trem.

pp

sei - nes scho - nen, Mo - nar - - chen la - gen auf den Knien und dank - ten

hoard his own! And Mon - archs bowed — the trembling limb, and thank'd him

poco a poco rit.

146 147

pp ppp

colla parte

148 149

ihm für Kro - nen. O, Frei - heit! Laß dich hoch ver - eh - ren, wenn so ge -

for a throne! Fair Free - dom! we may hold thee dear, when thus thy

colla parte

148 149

espr.

a tempo (Poco Allegro)

150 151

Violins I: *ff* *m.D.* *fp*

Violins II: *ff* *m.D.* *fp*

Violas: *ff* *m.D.* *fp*

Cellos/Double Basses: *ff* *m.D.* *fp*

am Steg

bü - ckt zum Staub sich keh - ren, die sonst mit Haß dir loh - nen. Nicht fin - de
 migh - tiest foes their fear in hum - blest guise have shown. Oh!

a tempo (Poco Allegro)

150 151

ff *f* *pp*

3

152 153

f *fp* *pizz.* *f* *fp*

bes - sern Ruhm fort - an die Welt zu blen - den ein Ty - rann.
 ne'er may ty - rant leave be - hind a bright - er name to lure man - kind!

152 153

pp *fp* *fp*

6

154

H arco

155

Musical score for strings and woodwinds, measures 154-155. The score includes dynamics such as *ff*, *fp*, *p*, and *ppp*. Performance instructions include *H arco* and *col legno tratto*. The woodwind parts feature triplets and slurs.

Ge - schrie - ben steh' in Blut dein Tun, und nicht um -
 Thine e - vil deeds are writ in gore, not writ -

154

155

Piano accompaniment for measures 154-155. Dynamics include *f* and *p*. The piano part features triplets and slurs.

156

col legno tratto

157

Musical score for strings and woodwinds, measures 156-157. Dynamics include *p* and *fp*. Performance instructions include *col legno tratto*. The woodwind parts feature triplets and slurs.

- sonst! Es de - cken all dei - ne präch - ti - gen Sie - - ge nun nicht mehr die
 - ten thus in vain - thy tri - umphs - tell of fame no more or deep -

156

157

Piano accompaniment for measures 156-157. Dynamics include *pp*. The piano part features triplets and slurs.

158 159 pizz.

blut' - - gen Fle - cken. Starbst du, wie
- en ev'-ry stain: if thou hadst

158 159

N
p

160 arco 161 *f*

Eh - - - re stirbt, es käm, dir gleich, ein
died as hon - our dies, some new

160 161

r. H.
l. H.
p

colla parte

162 163

fp

fp

fp

zwei - ter und be - schäm' die Welt mit neu - en Schre - cken. Doch wer er -
 — Na - po - le - on might a - rise, to shame the world a - gain— but who would

colla parte

162 163

6

sostenuto

col legno tratto
am Steg

164 165

pp

pp

f

col legno tratto
am Steg
Flag.-gliss. auf C

col legno tratto
am Steg
Flag.-gliss. auf C

col legno tratto
am Steg
Flag.-gliss. auf C

Flag.-gliss. auf C

Flag.-gliss. auf C

klimmt die Son - nen - höh, daß er in Nacht wie du ver - geh?
 soar the so - lar height, to set in such a star - less night?

sostenuto

164 165

ff

Grave (♩ = 76)

166 arco (♯) 167 168 (♯)

arco (G) (♯)

arco (C) (♯)

arco (G) (♯)

f

Der Weigh'd in the

Grave (♩ = 76)

166 Flag. 167 168 stacc. *p*

ff

legato

169 170

(G)

(C)

(G)

(C)

am Steg

am Steg

Hel - den Staub zeigt in der Waa - ge mit Lehm den - sel - - ben Preis. Ge - recht, am

bal - ance, he - ro dust is vile as vul - gar clay; thy scales, —

169 legato 170

ppp

ppp

stacc.

171 172

En - de ih - rer Ta - ge, der Tod nur ein Maß weiß.
 — Mor-tal - i - ty! are just to all that pass a - way:

o.D. *ppp* arco *ppp*

171 172

ppp

173 174

Doch soll - ten Gro - ße, die noch le - ben, be - seel - ten Feu - - ers
 But yet me - thought the liv - ing great some high - er sparks — should

fp o.D. *f*

173 174

ppp *f*

175

fff

ff

fp

Fun - ken ge - ben, die we - der grell noch heiß. Doch blei - ben Welt - er - ob' - rer

an - i - mate, to daz - zle and dis-may: nor deem'd Contempt could thus make

175

176

fp

colla parte

a tempo
(Poco Allegro ♩ = 90)

177

178

martellato

pizz.

arco

3/4

greu - lich— nicht macht Verachtung sie er - freu - lich.

mirth of these, the conquerors of the earth.

colla parte

a tempo
(Poco Allegro ♩ = 90)

177

178

martellato

3/4

179 180 181

arco

179 180 181

182 rit. 183

rit.

*)
(G)
gliss.
p
gliss.
p
gliss.
p
gliss.
p

Und sie, die Blu - - - me
And she, proud Aus - tri - a's mourn - ful

182 rit. 183

rit.

p

*) these glissandi must be very noticeable

184 pizz. 185 arco

(G) pizz.

(D) H

f *f* *p*

p

Au - stri - as, dein Weib, des Kai - sers Sproß: dein E - - lend - sag, wie
 flow - er, thy still im - pe - rial bride; how bears her breast the

184 H 1 185 H

p

186 187

(pizz.) arco

f *f* *f* *f*

trägt sie das? Ist sie noch dein Ge - noss? Teilt sie die hoff - nungs - lo - se
 tor - tur - ing hour? Still clings she to thy side? Must she too bend, must she -

186 187

colla parte

188 189 190

Reu - - e, beugt sie dem Schick - sal sich in Treu - e, du mörd' - ri - scher Ko - loß?
 - too share thy late re - pent - ance, long des - pair, thou throne - less Hom - i - cide?

colla parte

188 189 190

a tempo

poco rit.

191 192

Liebt noch sie dich? Ein Rest - chen Glück ließ dir ein gnä - di - ges Ge - schick!
 If still she loves thee, hoard that gem, 'tis worth thy van-ish'd di - a - dem!

a tempo

poco rit.

191 192

ppp una corda

meno mosso

193 194

p *fp* (D) (G) (C) *fp*

Auf dei - ner In - - sel laß dich nie - der, das Meer starr
 Then haste thee ___ to thy sul - len Isle, and gaze up - -

meno mosso

193 194

pp sempre, una corda e molto stacc.

195 196

v *ov* (C) *v* *ov*

haß - - voll an, daß lä - chelnd, höh - nisch es er - wi der: „Nie
 on the sea; that el - e - ment ___ may meet thy smile — it

195 196

poco a poco rit.

197 198

gliss. (A) gliss. (D) gliss. (A) gliss. (D)

(A) gliss. (D) gliss. (D) gliss. (G)

(D) gliss. (G) gliss. (G) gliss. (C)

(G) gliss. (G) gliss. (C)

f *f* *f* *f*

— herrschst du hier, Ty - rann!“ Zum Zeit - ver - treib schreib auf den Sand,

ne'er was ruled by thee! Or trace — with thine all i - dle hand in

poco a poco rit.

197 198

a tempo (poco sostenuto)

199 200

gliss. (G) gliss. (G) gliss. (G)

f *f* *f*

saltando

daß, wie das Meer, ist frei das Land, er - löst von dei - nem Bann:

loi - ter - ing mood up - on the sand that Earth is now as free! That

a tempo (poco sostenuto)

199 200

f

201

202

ff

(G)

(C)

daß dir ge - bühr des Ti - tels Eh - re: Co - rinths Schul - mei - ster, Kin - der - leh - re.

Co - rinth's ped - a - gogue hath now transferr'd his by - word to thy brow.

201

202

ff

Poco Allegro (♩ = 92)

203

204

f

martellato

martellato

martellato

martellato

Was, Ti - mur, den du mit dir führst in en - - - gem Kä - figs

Thou Ti - mour! in his captive's cage what thoughts will there be

Poco Allegro (♩ = 92)

203

204

f

martellato

205

206

Musical score for measures 205-206, piano accompaniment. The score consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 205 features a dynamic marking of *sf*. Measure 206 features a dynamic marking of *b[♭]*. The music includes various rhythmic patterns and melodic lines.

Pein, was dach - - te dein ge - fang'-her Fürst, wenn nicht: „Die

thine, while brood - - ing in thy prison'd rage? But one - "The

205

206

Musical score for measures 205-206, piano accompaniment. The score consists of two staves: Treble and Bass. Measure 205 features a dynamic marking of *sf*. Measure 206 features a dynamic marking of *ff*. The music includes various rhythmic patterns and melodic lines.

207

208

Musical score for measures 207-208, piano accompaniment. The score consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 207 features a dynamic marking of *sf*. Measure 208 features a dynamic marking of *p*. The music includes various rhythmic patterns and melodic lines.

Welt war mein!" Ging dir nicht mit dem Herr-scher - sta - - be Ver-nunft, wie

world was mine!" Un-less, like he of Bab-y - lon, all sense is

207

208

Musical score for measures 207-208, piano accompaniment. The score consists of two staves: Treble and Bass. Measure 207 features a dynamic marking of *pp*. Measure 208 features a dynamic marking of *pp*. The music includes various rhythmic patterns and melodic lines.

209

210

209 210

pizz.

Ba - bels Herrn zu Gra - be, nicht lang — schließt du dich ein. Dein Hang, zu tun — was dich ver - gnügt,

with thy sceptre gone, life will not long con - fine that spir - it pour'd so wide - ly

209

210

209 210

211

212

211 212

pizz. f

arco ff 3

pizz. f

arco ff 3

miß - ach - - tet was die Nach - - welt rügt.

forth — so long obey'd — so litt - le worth!

211

212

211 212

ff

213 *rit.*

214

Sprichst du wie einst Pro - me - theus Kraft noch
 Or, like the thief of fire from heaven,

213 *rit.*

214

Poco meno mosso **accel.**

215 *trem.* *p* *ff*

216 *trem.* *p* *ff*

Hohn dem Don - ner - got - te? Bleibst un - ge - beugt in Gei - ers Haft in ö - - der
 wilt thou withstand the shock? And share with him, the un - for-giv-en, his vul - - ture

Poco meno mosso **accel.**

215 *ff*

216

217 218

p **martellato**

Fel - sen - grot - te? and his rock!

Verdammt von Gott, von Foredoom'd by God — by

a tempo (Allegro)

217 218

219 **accel.** **poco rit.** **colla parte** 220

poco a poco cresc.

Men - schen al - len ver - flucht, bist du zu - letzt ver - fal - len des Erb - feinds wil - dem Spot - te. Sein Mut im

man ac - curst, and that last act, though not thy worst, the ver - y Fiend's arch mock; he in his

accel. **poco rit.** **colla parte**

219 220

poco a poco cresc.

a tempo

221

222

Musical score for vocal and piano parts, measures 221-222. The score is in 3/4 time. The vocal line starts at measure 221 with a forte (*f*) dynamic and continues through measure 222 with a fortissimo (*fp*) dynamic. The piano accompaniment also starts at measure 221 with a forte (*f*) dynamic and continues through measure 222 with a fortissimo (*fp*) dynamic. The key signature has one flat (B-flat major or D minor). The tempo is marked 'a tempo'.

Fal - le selbst nicht schmolz, wär sterb - lich er, er stürb mit Mut und
 fall preserv'd his pride, and, if a mor - tal, had as proud - ly

a tempo

221

222

Piano accompaniment for measures 221-222. The piano part is in 3/4 time. Measures 221 and 222 are mostly rests, with a fortissimo (*fp*) dynamic marking at the beginning of measure 222. The key signature has one flat.

Poco Allegro (♩ = 96)

223

224

Musical score for vocal and piano parts, measures 223-224. The tempo is marked 'Poco Allegro' with a quarter note equal to 96 (♩ = 96). The score is in 3/4 time. The vocal line starts at measure 223 with a forte (*f*) dynamic and continues through measure 224 with a fortissimo (*f*) dynamic. The piano accompaniment also starts at measure 223 with a forte (*f*) dynamic and continues through measure 224 with a fortissimo (*f*) dynamic. The key signature has one flat.

Stolz.
 died!

Poco Allegro (♩ = 96)

223

224

Piano accompaniment for measures 223-224. The piano part is in 3/4 time. Measures 223 and 224 show a melodic line in the right hand and a bass line in the left hand, both with a forte (*f*) dynamic. The key signature has one flat.

Upper system of musical score for measures 225-227. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key and includes various musical notations such as notes, rests, and dynamic markings like *f*.

Als Frank - reich war das Maß der Welt, sein
 There was a day — there was an hour,

Lower system of musical score for measures 225-227. It features two piano accompaniment staves (Right and Left Hand). The music includes dynamic markings such as *ff* and *p*.

Upper system of musical score for measures 228-229. It features four staves: two vocal staves and two piano accompaniment staves. A 4/4 time signature change is indicated between measures 228 and 229. The music includes dynamic markings like *p* and *f*.

Mei - ster du, hoch zwar doch noch nicht
 while earth was Gaul's — Gaul thine — when that im -

Lower system of musical score for measures 228-229. It features two piano accompaniment staves (Right and Left Hand). The music includes dynamic markings like *p* and *f*.

230

231

höchst ge - stellt — bliebst du Kon - sul, statt Cä - sar, hättest ed - lern Ruh - mes Tat voll -
 - meas - ur - a - ble pow - er un - - sat - ed to re - sign had been an act of pur - er

230 231

232

233

- bracht, als zuschreibt dir Ma - ren - gos Schlacht. Ver - gol - - - det wär so - gar dein
 fame than gath - ers round Marengo's name and gild - ed thy de - cline, through the

232 233

poco rit.

meno mosso

234 235

Sturz im Zwie - licht der Ge - schich - te: Un - tat ver - bleicht in ih - rem
 long twi - light of all - time despite some passing clouds of crime.

pp

poco rit.

meno mosso

234 235

f p

236 237 238

Lich - - te. Doch Kai - ser muß du sein durch - aus,
 But thou for - sooth must be a

p *pizz.* *arco* (E) (8^{va}) (A) (8^{va})

236 237 238

Flag.

Poco Allegro (♩ = 90)

239

240

pp fp pizz. spicc. 3

den Pur - pur muß du tra - gen als tilgt dies när - risch Kleid den Graus, er - stickt

king and don the pur - ple vest, - as if that fool - ish robe could wring re - mem - -

Poco Allegro (♩ = 90)

239

240

una corda ppp

Poco meno mosso

241

242

arco (E) 3 col legno tratto

Ge - wis - sens Pla - gen. Der Tand von längst ver - blich - ner Tracht, mit Stern und Schwur und

- brance from thy breast. Where is that fad - ed gar - ment? where the gewgaws thou wert

Poco meno mosso

241

242

una corda ppp 3

243 *cresc.* *f* *pp*

244 *pp* *p*

Fran - sen - pracht — wer wird da - nach noch fra - gen? Du, eit - ler Herrsch - sucht trotz' - ges Kind,
 fond to wear, the star — the string — the crest? Vain froward child of empire! say,

allargando

243 244

Maestoso (♩ = 88)

245 *arco* *ppp* *p*

246 *ppp* *ppp* *ppp* *p*

247 *p* *p*

das Spiel - zeug raubt ein rau - her Wind.

are all thy playthings snatch'd a - way?

Maestoso (♩ = 88)

245 246 247

ppp

248

249

250

Wo mag ein mü - des Au - ge fin - den er - hab - - ner Grö - ße Bild,

Where may the wearied eye re - pose when gaz - - ing on the Great;

248

249

250

251

252

253

nicht ber - gend bill' - gen Ruh - - mes Sün - den: ein un - be - fleck - tes Schild!

where nei - ther guilt - y glo - - ry glows, nor des - pi - ca - ble state?

251

252

253

poco a poco accel.

254 *p* *poco a poco cresc.* 255

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

fp

Ein Cin - ci - na - - tus der Neu - -

Yes — one — the first —

poco a poco accel.

254 *fp* *poco a poco cresc.* 255

fp *poco a poco cresc.*

256 257 *f* *cresc.*

f *cresc.*

- en Welt, ihr größ - - - ter, hehr - - - ster,

the last — the best — the Cin - cin - na - tus

256 257

a tempo (♩ = 88)

258

259

Musical score for measures 258-259. The vocal line (soprano) has lyrics: "rein - - - ster Held hat die - sen Wunsch er - füllt, of the West, whom en - vy dared not hate, be -". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *mf* and *p*.

a tempo (♩ = 88)

258

259

Piano accompaniment for measures 258-259. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p*.

260

261

262

Musical score for measures 260-262. The vocal line (soprano) has lyrics: "den Na - - men Wa - - - shing - ton ver - macht der Mensch - - - heit, queath'd the name of Wash - ing - ton, to make man blush". The piano accompaniment is more active, featuring sixteenth-note patterns and dynamic markings like *fp*.

260

261

262

Piano accompaniment for measures 260-262. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *fp* and *marcato*.

poco a poco allargando

263 264

cresc.

cresc.

cresc.

cresc.

der er Frei - - - heit bracht!

there was but one!

poco a poco allargando

263 264

fff

molto rit.

265 266 267

ff

ff

ff

molto rit.

265 266 267

ff