

Seinem Freunde
GEORG HENSCHEL
zugeeignet

Arminius

ORATORIO
for Chorus, Solo, and Orchestra
MAX BRUCH.

German Text by J Cuppers
Translated into English by M^{rs} Natalia Macfarren

CLAVIER AUSZUG

Mk. 8 n

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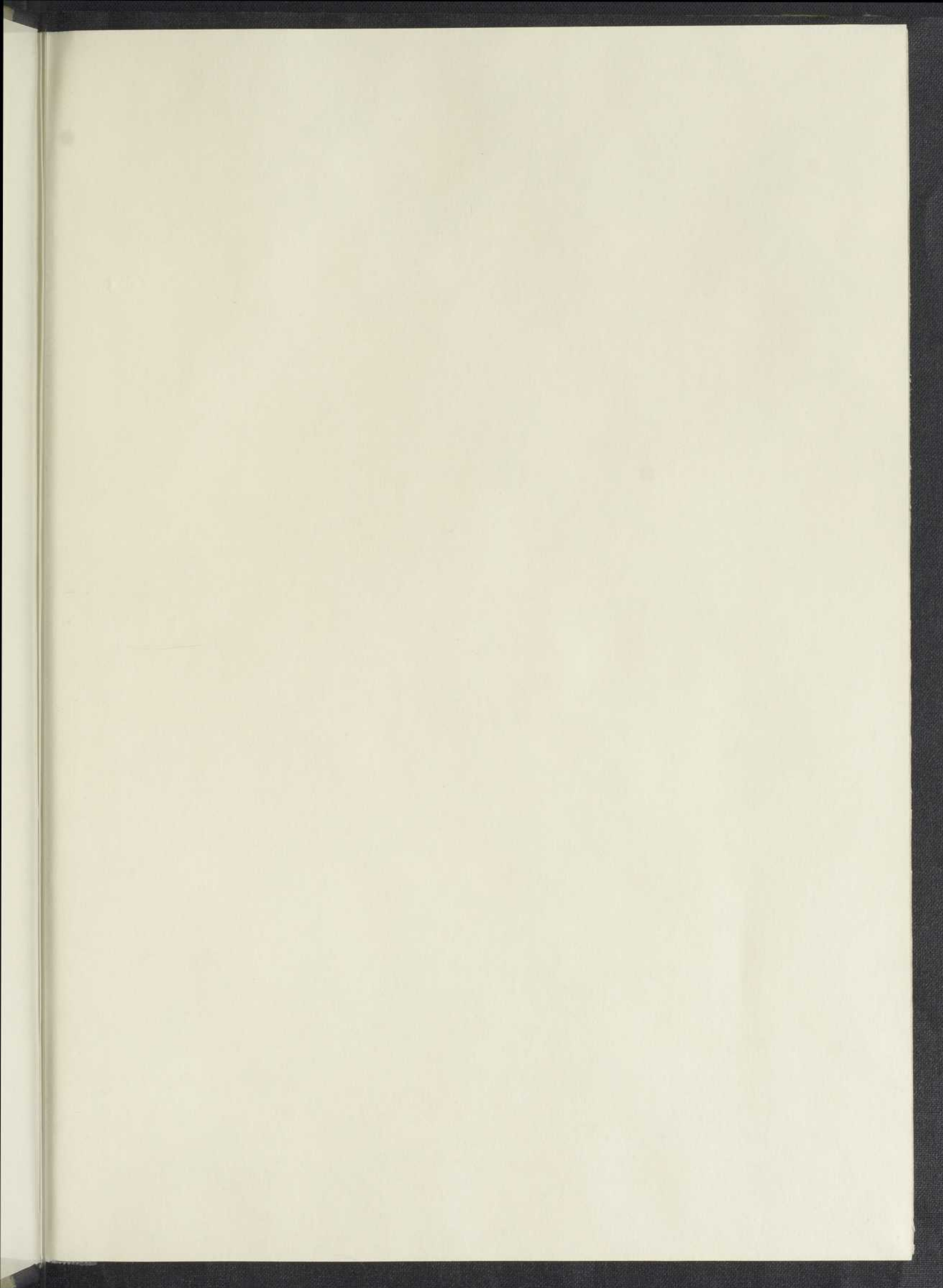
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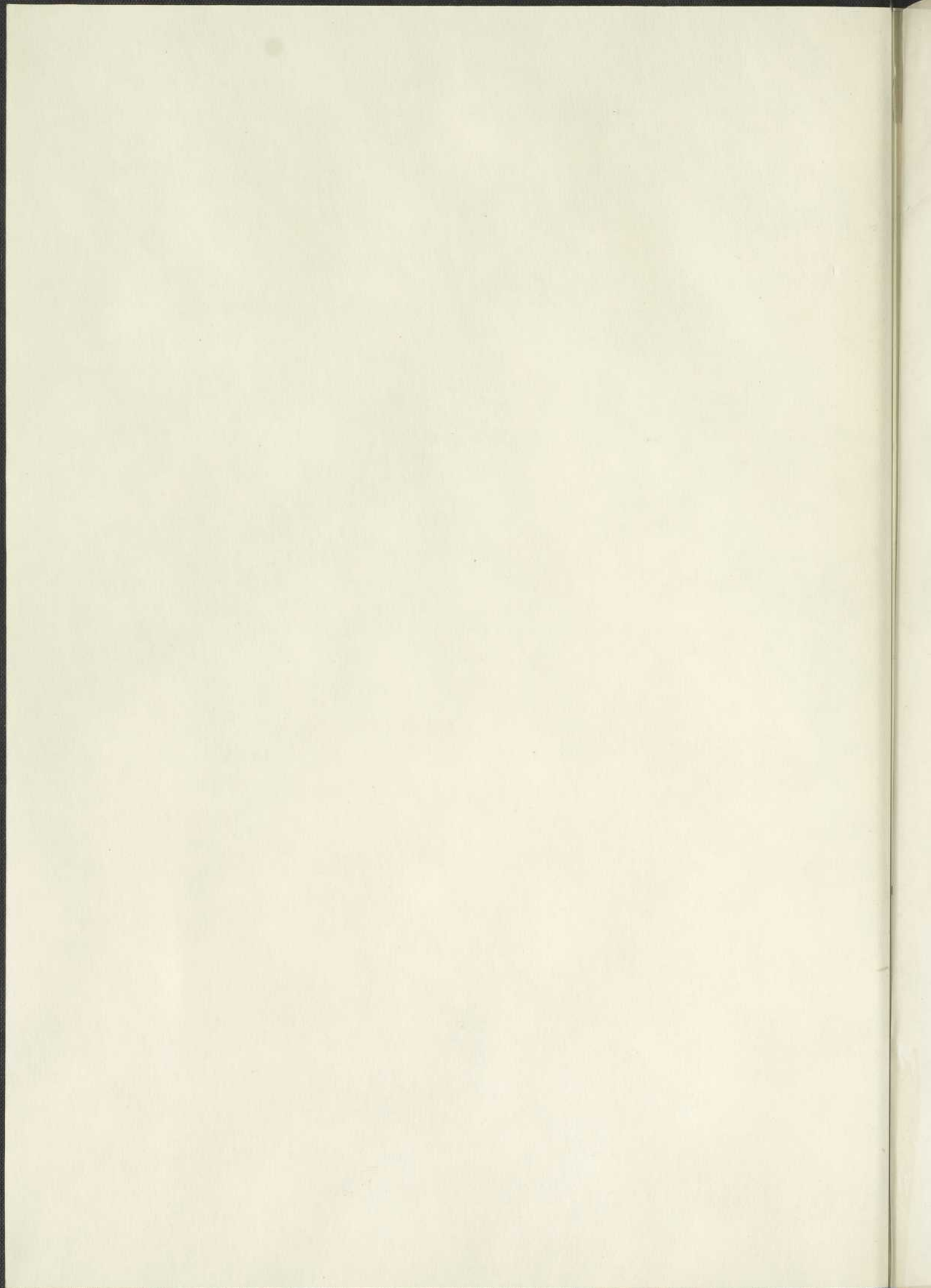
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ARMINIUS

PART I.

THE FIRST BOOK

OF THE HISTORY

OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE

UNIVERSITY OF

OXFORD

IN TWO VOLUMES

VOLUME THE FIRST

FROM THE

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ARMINIUS.
PART I.
INTRODUCTION.
No. 1. CHOR.

5

MAX BRUCH. Op. 43.

Allegro un poco maestoso. (♩. 96.)

PIANOFORTE.

ff *p* *ff* *p*

ff *p* *ff* *p*

pp *p* *riten.*

SOPRO. *p* A

ALTO. What is't that

TENOR. *p*

BASS. What is't that

cresc.

looms like thun - der - cloud a -

cresc.

looms like thun - der - cloud a -

cresc.

cresc.

sempre cresc.

- far, from dread Thu -

sempre cresc.

- far, from dread Thu -

sempre cresc.

sempre cresc.

f

- is - ko's sa - cred moun - tain

f

- is - ko's sa - cred moun - tain

f

f

7

shrine? The

shrine? The

p

pp

cresc.

groan - ing earth with hor - ses

cresc.

groan - ing earth with hor - ses

cresc.

hoofs is sha - ken, and

hoofs is sha - ken, and

f

through the air the flash of swords is gleam - ing!

through the air the flash of swords is gleam - ing!

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is B-flat major (two flats). The vocal staves contain the lyrics "through the air the flash of swords is gleam - ing!". The piano accompaniment features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

B *p* *cresc.* Thus oft the tem - pest's night, in

p *cresc.* Thus oft the tem - pest's night, in

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is B-flat major. The vocal staves contain the lyrics "Thus oft the tem - pest's night, in". The piano accompaniment features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The system is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

p *cresc.* **B**

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature is B-flat major. The system is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The left hand features a more rhythmic, chordal accompaniment, while the right hand features a flowing melody.

f grow - ing fu - ry,

f grow - ing fu - ry,

The fourth system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is B-flat major. The vocal staves contain the lyrics "grow - ing fu - ry,". The piano accompaniment features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The system is marked with a forte (*f*) dynamic.

The fifth system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature is B-flat major. The system features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

p *cresc.*
Thus oft the tempest's night, in

p *cresc.*
Thus oft the tempest's night, in

p *cresc.*
Thus oft the tempest's night, in

f *ff*
grow - ing fu - ry, is

f *ff*
grow - ing fu - ry, is

f *ff*
dash'd a - gainst the ho - ry oaks of eld,

f *ff*
dash'd a - gainst the ho - ry oaks of eld,

ff
dash'd a - gainst the ho - ry oaks of eld,

ff and breaks at last on some un-bend-ing

ff and breaks at last on some un-bend-ing

ff

rock, the roar of

rock, the roar of war re-

C

war re-sounds from ev-'ry

- sounds from ev-'ry side, the roar of war re-sounds from

side the roar of war re-sounds from

ev - 'ry side the roar of war re-sounds from

ev - 'ry side!

ev - 'ry side!

Woe's me!

Woe's me!

a 2. 8:

ten. ten. ten. ten. ten. ten.

Dff.

ff

D

ff a 2. Woe's me! Whence come these tribes of stran - gers, *fff*

Woe's me! Whence come these tribes of stran - gers, *fff*

f that in un - end - ing hosts ad - vance, with dark and threat'ning

ff Woe's me! *f* Woe's me!

ff ten. ten. ten. ten. ten. ten. *ff*

Ped. * Ped. * Ped. *

mien, with dark and threat - 'ning mien, up -

vance, with dark and threat - 'ning mien, up -

f that in un -

that in un - end - ing hosts ad - vance, with

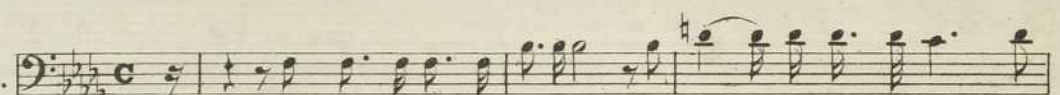
on our val - leys?
 on our val - leys?
 end - ing hosts ad - vance up - on our val - leys?
 dark and threat - ning mien up - on our val - leys?

E **ff**
 Woe's me!
ff
 Woe's me!

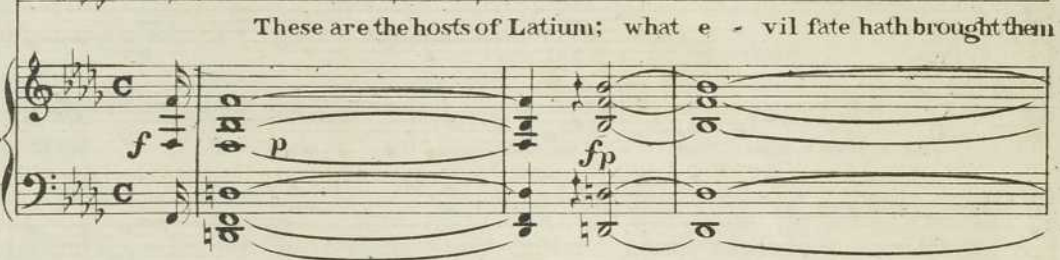
ten. ten. ten. ten. **ff**

f **p**
 Woe's me!
f **p**
 Woe's me!
f **p**
f **p**
pp
 attacca.

No. 2. RECIT and CHOR.

ARMINIUS. 

These are the hosts of Latium; what e - vil fate hath brought them

PIANOFORTE. 



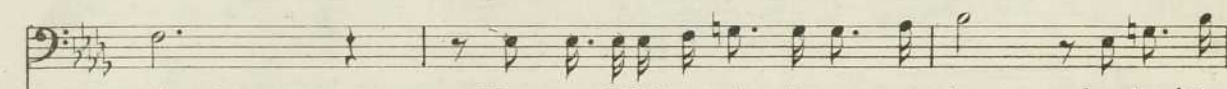
here? Of guilt or guile no stain I bear! No feud have I with a tempo.



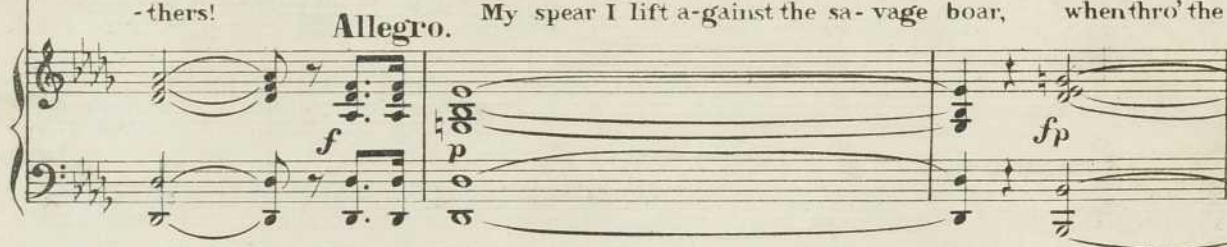


clansman or with tribe, I guard the hearths and al-tars of my fa - -



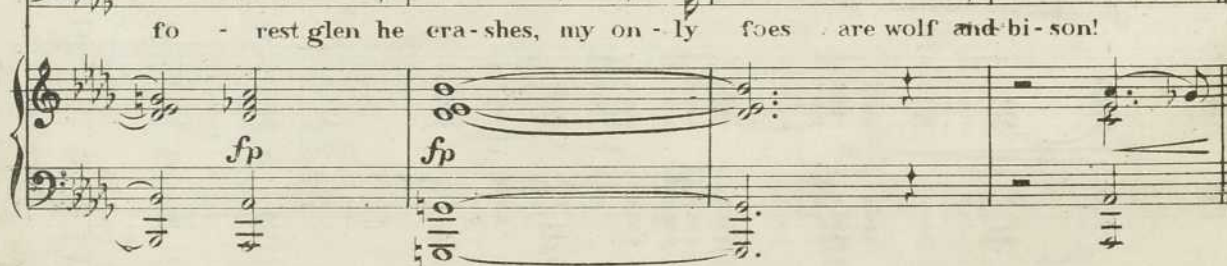


-thers! **Allegro.** My spear I lift a-against the sa-vage boar, when thro' the





fo - rest glen he era-shes, my on - ly foes are wolf and-bi-son!



B Andante. ♩ = 88.

45

mf **SOPR.**
No feud have we with clansman or with tribe, we guard the sacred hearths where dwelt our fa - thers!

ALTO.
No feud have we with clansman or with tribe, we guard the sacred hearths where dwelt our fa - thers!

mf **CHOR.** **TENOR.**
No feud have we with clansman or with tribe, we guard the sacred hearths where dwelt our fa - thers!

BASS.
mf

Wind.
p

B

rit.

Allegro maestoso.

SIEGMUND. Recit.

f

Be - - hold, in ser - ried

Str.

f **Trumpets.**

p

ranks they come, their cla - rion's call to arms is wafted up on the breeze in tones tri -

C a tempo.

Recit.

- umphant!

f **Trumpets.**

ff **Trombones.**

What eye can count the pointed

Viol.

f

Allegro con fuoco.

blades that glit-ter in the sun-light yon-der?

Horn. Viol.

f

sf

Recit.

On state-ly charger see their Captain fly along the

D Tempo I.

ranks, a gallant sight!

Viol.

f

ff

Recit.

The breeze lifts high his

fp

hel - met phume, and bears a-loft his pur - ple man - tle, be - hold, he

fp *f* *p*

E Andante maestoso. $\text{♩} = 92$.

stays, where high the golden ea - gle spreads his pinions!

Viol. *Wind.* *ff*

tr *sf*

Recit. *f*

They come, they come, the scourges of freedom, in-

tr *fp trem.* *cresc.*

a tempo. **Recit.**

- sa - tiate tyrants, breathing slaughter, whose ruthless yoke enslaves the nations!

f *ff* *Tromp.*

attaca.

No. 3. CHORUS OF ROMANS.

Allegro energico, un poco maestoso. ♩ = 112.

PIANOFORTE.

A

SOPR. *ff* We are the sons of Mars the migh-ty,

ALTO. *ff* We are the sons of Mars the migh-ty,

TENOR. *ff* We are the sons of Mars the migh-ty,

BASS. *ff* We are the sons of Mars the migh-ty,

A

f from Gods and he-roes have we sprung!

f from Gods and he-roes have we sprung!

f from Gods and he-roes have we sprung!

ff

B

ff We are the sons of Mars the might-ty, from Gods and he-ros

ff We are the sons of Mars the might-ty, from Gods and he-ros

ff

B

have we sprung,

f the

have we sprung, be-fore our arms un-con-quer'd the

sfz *sempre f e marcato.*

tr.

they break

tribes of earth lie pros - trate, they break

tribes of earth lie pros - trate, they break

ff *C*



a - sun - der, like to moulds of clay, we

a - sun - der, like to moulds of clay, we



crush them, they break a -

crush them, they break a -

sfz



- sun - der, like to moulds of clay, we crush

- sun - der, like to moulds of clay, we crush them,

them, like to moulds of clay, like to moulds of

like to moulds of clay, like to moulds of clay, we

clay, we crush them, like to moulds of

crush them, like to moulds of clay,

clay, we crush them, like to moulds of

crush them, like to moulds of clay,

clay, we crush them, like to moulds of

crush them, like to moulds of clay,

clay, we crush them, like to moulds of

crush them, like to moulds of clay,

clay, like to moulds of clay, we crush them.

them. We are the sons of Mars the mighty, from Gods and heroes

have we sprung, from Gods and he-roes have we sprung. We seal'd A-

the - nia's heights, and on A - sia's plains laid the foe - man

We scal'd A - the - nia's heights, and on A - sia's plains laid the
low, we scal'd A - the - nia's heights, and in A - sia

We scal'd A - the - nia's heights, and on A - sia's plains
foe - man low. We are the sons of
quell'd the foe! We scal'd A - the - nia's heights, and in

laid the foe - man low! We scal'd A - the - nia's
 Mars the migh - ty! We scal'd A - the -
 A - sia quell'd the foe, on A - sia's plains,
 We scal'd A - the - nia's heights, and on

heights, and on A - sia's plains con - quer'd, on A - sia's
 nia's heights, and con - quer'd, on A - sia's
 we quell'd the foe. We
 A - sia's plains laid the foe - man low.

plains, we quell'd the foe, we
 plains, a 2. we
 stood be-fore the gates of Car - thage; on A - sia's

pesante.

stood be-fore the gates of Car - thage! On A - sia's

plains, we quell'd the foe! we

plains, a 2. we quell'd the foe, we stood be-fore the

stood be-fore the gates of Car - thage, on A -

gates of Car - thage, we scal'd A -

sias plains, we quell'd the

stood be-fore the gates of Car - thage, and quell'd the

we stood be-fore the gates of Car - thage,

- the - nia's heights, and on A - sia's plains laid the foe - man
 foe, and on A - sia's sul - try plains laid the
 foe, and on A - sia's sul - try plains
 and as vic - tors saw them fall, as vic - tors saw them

low, and on A - sia's sul - try plains laid the foe - man
 foe - man low, laid be -
 laid the foe - man, laid him
 fall, as vic - tors saw them fall!

G *ff*
 low! O'er earth's wide
 low! *ff* earth's wide
 low! *ff* O'er earth's wide
ff O'er earth's wide *ff* cir -

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cir - cle bear a 2. cir - cle bear". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "we a - loft our gold - wing'd". The piano part continues with a similar rhythmic pattern. A **Trombone** part is introduced in the final measure with a **ff** (fortissimo) dynamic.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "ea - gles tri - um - phant. ea - gles tri - um - phant.". The piano part features a **ff** (fortissimo) dynamic and a **tremolo** effect in the final measure. A **tr** (trill) is marked in the vocal part.

ff
O'er earth's wide cir - cle bear

ff
O'er earth's wide cir - cle bear

H

we a - loft our gold - wing'd ea - gles tri - um -

we a - loft our gold - wing'd ea - gles tri - um -

tremolo.

a 2.
phant, o'er earth's wide cir - cle bear

phant, o'er earth's wide cir - cle bear

tr
ff

we a - loft our gold - wing'd ea - gles tri - um -

we a - loft our gold - wing'd ea - gles tri - um -

Ped.

fff phant, our gold - wing'd ea - gles tri - um - phant!

fff phant, our gold - wing'd ea - gles tri - um - phant!

fff *f* *tremolo.* *ff*

marcato.

tr. *sfz* *tr.* *sfz*

tr. *sfz* *fff* *tremolo.*

No. 4. RECIT.

ARMINIUS. *ff* But now your conquering arms shall fail you, your star of glory here shall pale and

PIANOFORTE. *fp* *fp* *fp* *p*

a tempo. (Adagio.)

die! We, freeborn sons of Wo-dan, we have not learnt to bend to the stran-ger's

fp a tempo. *sf* Recit. *p* *attacca.*

No. 5. CHORUS and DUET.

Grave. $\text{♩} = 60.$

yoke!

We, freeborn sons of Wo-dan, we have not learnt to bend us — to stran-ger's

We, freeborn sons of Wo-dan, we have not learnt to bend to the stran-ger's

We, freeborn sons of Wo-dan, we have not learnt to bend — us,

We, freeborn sons of Wo-dan, we have not learnt to bend to the stran-ger's

Grave. *With Organ.*

ff

A *pesante.*

yoke! We have not learnt to bend to the stran-gers

yoke! We have not learnt to bend to the stran-gers

pesante.

we have not learnt how to bend to the stran-gers

yoke! to stran-gers, stran-gers

pesante.

pesante.
R.H.

A

Allegro moderato. ♩ 100.

yoke!

yoke!

yoke!

yoke!

Allegro moderato. Wind.

Viol.

f con hrio.

legato.

f

Ped.

ARMINIUS. B_f

Free soars the ea-gle high in

mf

SIEGMUND.

Free soars the ea - gle high in e - ther,

e - ther,

espress. *cresc.* *Ped.*

free — breaks the

free — breaks the fount from rock - y shaft,

mf *Wind.* *Ped.*

fount from rock-y shaft,

the deer — roams

Viol. *mf*

the deer roams free thro' lea - fy

free thro' lea - fy wood,

p *Wind.* *cresc.*

poco string. **ff**

wood, and we, dost think we'd

ff

and we, dost think we'd e'er be slaves, dost think we'd

poco string.

e'er be slaves?

e'er be slaves?

CHOR. BASS.

f

Free soars the

ff *con brio.*

CHOR. SOPR.

f

Free soars the ea - gle high in

ALTO.

f

Free soars the ea - gle high in

CHOR. TENOR.

f

Free soars the ea - gle high in

BASS.

ea - gle high in e - ther,

e - ther, *f* free breaks the
 e - ther, *f* free breaks the
 Free breaks the fount from rock - y shaft,
Ped. *f* *Wind.*

fount from rock - y shaft, *un poco stringendo.* and we,
 fount from rock - y shaft, *un poco stringendo.* and
 and we, and
f *un poco stringendo.*

dost think we'd e'er be slaves?
 and we, we, dost think we'd
 we, dost think we'd e'er be slaves?
 we, dost think, we would
f

ff and we, dost think we'd e'er be slaves? **D**

e'er be slaves dost **ff** think we'd e'er be slaves?

dost think we'd e'er be slaves?

e - ver that we would e'er be slaves?

D

SIEGMUND **f** **Poco più animato.**

For Free - dom reigns with - in our

ARMINIUS. **f**

For Free - dom reigns with - in our

Poco più animato.

L.H.

p

R.H.

Ped.

dwel - lings, Ger - ma - nia's sons are

dwel - lings, Ger - ma - nia's sons are

p

free - men!

free - men!

ff For Free - dom reigns with-in our

ff For Free - dom reigns with-in our

ff *con brio.*

dwel - lings, Ger - ma - nia's

dwel - lings, Ger - ma - nia's

Ger - ma - nia's

sons are free men! *poco rit*

sons are free men! **ARMIN.**

sons are free men! *p* The

f *sf*

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E ARMINIUS.

sa - cred oak gives mys - tie

Viol.

p tranquillo.

Cello.

sig - nal, the hal - low'd fount doth

cresc.

p

cresc.

mur - mur low, we'll drink its wave with so - lemn

p

dolce.

rite, we'll drink its wave with so - lemn rite, and

p

f

Ped.

bran - dish high the spear and shield!

fp

fp

CHOR.

pp **F**
The sa - cred oak gives
pp
The sa - cred oak gives
a 2. *pp*
F

pp mys - tic sig - nal, the hal - low'd
pp
mys - tic sig - nal, the hal - low'd
a 2. *pp*
Obor.
Ped.

foun - tain mur - murs low,
foun - tain mur - mur - eth low,
2 *8* *pp*

With precision.

cresc.

39

well drink its wave with so-lemn rite, well drink its wave with solemn

well drink its wave with so-lemn rite, well drink its wave with solemn

well drink its wave with so - - lemn rite,

With precision.

rite, and bran - dish high the spear and shield, and

rite, and bran - dish high the spear and shield, and

and bran-dish bran - dish high the spear and shield, and

un poco string.

rite, and bran - dish high the spear and shield, and

rite, and bran - dish high the spear and shield, and

and bran-dish bran - dish high the spear and shield, and

un poco string.

un poco string.

G Animato.

SIEGMUND.

For ARMINIUS.

For

bran - dish high the spear and shield.

bran - dish high the spear and shield.

bran - dish high the spear and shield.

Animato.

bran - dish high the spear and shield.

bran - dish high the spear and shield.

bran - dish high the spear and shield.

Free dom reigns with-in our dwel -

Free - dom reigns with-in our dwel -

fp

- lings, Ger - ma - nia's sons are free -

- lings, Ger - ma - nia's sons are free -

Horns.

H

- men!

- men!

ff

For Free - dom reigns with-in our

ff

CHOR. *ff*

For Free - dom reigns with-in our

ff

ff

H

dwell - ings, Ger - ma - nia's

Ger - ma - nia's

dwell - ings, Ger - ma - nia's

Ger - ma - nia's

sons are free men, Ger - ma - nia's sons are

sons are free men, Ger - ma - nia's sons are

sons are free men, Ger - ma - nia's sons are

sons are free men, Ger - ma - nia's sons are

rit. **Grave.** $\text{♩} = 60.$ ***ff***

free - men! We, freeborn sons of Wo-dan, we have not learnt to bend us

free - men! We, freeborn sons of Wo-dan, we have not learnt to bend to the

(SIEGM. col Ten.)

free - men! We, freeborn sons of Wo-dan, we have not learnt to bend

(ARM. col Basso I.) ***ff*** $\text{a } 2^{\text{o}}$

free - men! We, freeborn sons of Wo-dan, we have not learnt to bend to the

Grave. *With Organ.* ***ff*** *pesante.*

rit.

to stran-ger's yoke, we have not learnt, no,
 stran-ger's yoke, we have not learnt, no, no,
 us to stran-ger's yoke, we have not learnt to bend to the stran-ger's yoke, no,
 stran-ger's yoke, to bend to the stran-ger's yoke,

Allegro. ♩=100.

to bend to the stran-ger's yoke!
 to bend to the stran-ger's yoke!
 to bend to the stran-ger's yoke!

Allegro.
pesante. **f**
 Ped. Ped.

Ped.

sfz **sfz** **sfz** **ff**
 Ped.

PART II.

43

IN THE SACRED FOREST.

Nº 6. SCENE.

PRELUDE
for
ORCHESTRA.

Andante sostenuto. ♩=60.

pp

3 Horns.

Cello.

pp

Horn.

sempre legato.

f

Horn.

Clar.

p

Horns.

Fl.

pp

express.

f
Horn.

f
p

dim.
Horns. espress.
Wood-wind.

Horns.
Viol.

Horn.

Recit. PRIESTESS.
p
Through the grove a sound of
pp ritard.
(Violn.) *pp*
Celli.

poco cresc.

warning stirs the mys-tic boughs, he who rules these still re-ces-ses, sends a

pp *a tempo.* **Recit.**

tremor through my soul, as I bend in pray'r. Rang'd around the

Fl. *Viol.*

p *pp*

al-tar, hush stand our tribes, in rev- rent cir-cles, bend-ing low their

Tempo I.

heads!

legato. *poco cresc.*

Recit.

Peace on you, oh faithful sons of Wodan; give your

f *p*

mourning people peace, light-ning crown - ed God! Wo - dan, humbly we a -

Wind 8 *pp* *Viol.*

dore thee, we wait for a sign from thee, I, thy Priest-ess call

p *molto rit* *pp*

Adagio. ♩ = 54.

thee!

CHORUS.

SOPR. *pp*

ALTO. *pp* Through the oak - trees' sa - cred

TENOR. *pp*

BASS. *pp* Through the oak - trees' sa - cred

Adagio.

pp

cresc. branch - es swells a migh - ty

cresc. *a 2.* branch - es swells a migh - ty

cresc.

cresc.

cresc.

p *cresc.* *f* *p*
 bod - ing; bod - ing; migh - ty bod - ing;

morendo. *morendo.* *morendo.* *morendo.*
 and a low mys-te-rious mur - mur and

pp *A* *p* *p* *p* *A*
 tells us that the God is nigh. Lo, his
 tells us that the God is nigh. Lo, his
 tells us that the God is nigh. Lo, his
 tells us that the God is nigh. Lo, his

peace, au - gust and ho - ly,
peace, au - gust and ho - ly,
peace, au - gust and ho - ly,
peace, au - gust and ho - ly,
Ped.

pp on our hearts de - scends, *a 2.* *p* lo, his
pp on our hearts de - scends, *p* lo, his
pp on our hearts de - scends, *p* lo, his
pp on our hearts de - scends, *p* lo, his
pp

peace, au - gust *morendo.* and ho - ly,
peace, au - gust *morendo.* and ho - ly,
peace, au - gust *morendo.* and ho - ly,
peace, au - gust *morendo.* and ho - ly,
a 2. *morendo.*

pp *perdendosi.* *ppp*
 on our hearts in calm de - scends!
pp *perdendosi.* *ppp*
 on our hearts in calm de - scends!
pp *perdendosi.* *ppp*

Un poco piu animato.

PRIESTESS.

But — like a mut - tring

cresc.
 thun - der-cloud the roar of war is draw-ing nigh, and

spreads its dark and lu - rid sha - dow a - thwart the

stringendo.

land, that groans for peace! I see the days to

come, when car-nage wild shall raise her head, when

through our glens and wood - y moun - tains shall pour the

p *f*

tide of bat - tle's ha - voc,

molto cresc.

Recit.

As from the bo-som of the cloud the dead - ly shaft its ru - in hurls

trém. *pp* *cresc.*

Allegro moderato.
a tempo.

Recit.

51

thus sanguine war o'er peace-ful

ff a tempo. *fp* *trem.*

This system contains the first vocal and piano staves. The vocal line begins with a recitative section. The piano accompaniment starts with a forte (*ff*) tempo marking and includes a tremolo effect (*trem.*) in the right hand.

Allegro moderato.

lands spreads death and deso - la - tion!

fp *ff a tempo.* *f*

The second system continues the vocal and piano parts. The piano accompaniment features a forte (*ff*) tempo marking and a crescendo leading to a forte (*f*) dynamic.

Recit. Andante.

But yet the people are not faint, — *Chor.*

p *sf* *fp* *pp*

This system introduces a recitative section at an andante tempo. The piano accompaniment includes a piano (*p*) dynamic and a crescendo leading to a fortissimo (*fp*) dynamic, followed by a piano (*pp*) section.

because their Gods remain to them! With hope, and trust then

string. *Wind.* *pp un poco string.*

The fourth system continues the vocal and piano parts. The piano accompaniment includes a piano (*pp*) dynamic and a section marked "un poco string."

lift your hearts on high, look heav'n - ward, fear - ye not,

f rit. *f rit.* *p*

The fifth system concludes the vocal and piano parts. The piano accompaniment includes a forte (*f*) dynamic and a section marked "rit." (ritardando).

f they watch and guard! But yet the peo-ple are not

pp

cresc. faint, because their Gods re-main to them, with hope and trust then

pp

f lift your hearts on high, look heav'n-ward, fear ye not,

f *p*

cresc. fear ye not! *f ad lib.* They watch and guard us, *pesante.*

f

rit. pray to them! *a tempo.*

rit. *a tempo.* *pp*

allacca.

No. 7. CHOR.

Adagio ma non troppo.

PIANOFORTE.

SOPRANO.

A

ALTO.

TENOR.

BASS I.

BASS II.

oh gra - cious - ly hear us call!

oh gra - cious - ly hear us call!

oh gra - cious - ly hear us call! oh

f *p* *Clar.* *Ped.*

oh

gra - cious - ly hear us call!

Cello Fug. *Viol.*

Oh

CHORO.

gra - cious - ly hear us call!

mf *Ye*

B

heed us, ye might - ty im - mor - tals, your peo - ple

f

mf espress.

Oh heed us, oh heed

Gods, dwel - ling high in Val - hal

mf

Ye

espressivo.

mf

B

p

pray!

f

us, ye might - ty im - mor - tals, your peo - ple

mf espress.

la! Oh heed us, your peo -

Gods, dwel - ling high in Val - hal

mf

cresc. **C**

Ye Gods, dwell - ling high in Val -

prayer, your peo - ple pray!

- ple pray, im - mor - tals! who

- la! Oh heed us, ye might

mf *cresc.*

C

- hal - la, who dwell in Val - hal -

mf *cresc.*

Ye Gods, dwell - ling high in Val -

cresc.

dwell in Val - hal - la, who dwell in Val -

mf *cresc.*

im - mor - tals who

cresc.

- ty im - mor - tals, im - mor - tals, who

cresc. sempre.

cresc. **D** *f*

la! Ye Gods, dwell - ing high, dwell - ing

hal - la, ye Gods, dwell - ing

hal - la, Im - mor -

dwell in Val - hal - la, who

dwell in Val -

D

high in Val - hal - la, oh hear

high in Val - hal - la, oh hear

- - - - - tals who dwell in Val - hal -

dwell in Val - hal - la, oh hear,

hal - la, oh hear us, hear

sf

us, oh hear your peo - ple

us, gra - cious - ly hear, hear us

la, hear us, hear your peo - ple

oh hear us hear your peo - ple

us, hear us call, hear us

f

call, gra - cious - ly hear us, hear us

call, hear us call, hear us

call, hear us call, hear us

call, hear us call, hear us

call, hear

f

E

E

p call! *F* *p* Oh

p call! *mf* Oh heed

p call! *mf* Oh heed us, ye migh - ty im -

p call! *p* Ye

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

cresc. heed us, ye migh - ty im - mor - tals, ye migh -

cresc. us, oh heed us, your peo - ple call, your peo - ple call, —

cresc. - mor - tals, your peo - ple call, — your peo - ple

p *cresc.* *f* Ye Gods of Val - hal

cresc. Gods, dwel - ling high in Val - hal

f

- ty im - mor - tals, oh hear us, oh gra -
 oh hear hear us,
 call, your peo - ple call, oh gra -
 - la, im - mor - tals, oh gra -
 - la, ye migh - ty im - mor - tals,

ff *G*

Ped. *Ped.* *ff* *G*

- cious-ly hear us call, oh hear us, hear your
 - cious-ly hear us call, oh hear us, hear on your
 - cious-ly hear us call, oh hear us, hear

p *p* *p* *p*

trem.

peo - ple call! Hear

peo - ple call! Hear

us call! Hear

Clar.
espress.

Cello.
cresc.

us hear us call! *pp*

us hear us call! *pp*

us hear us call! *pp*

us hear us call! *pp*

us hear us call! *pp*

pp

PART III.
THE INSURRECTION.
Nº 8. RECIT and CHOR.

Allegro energico. $\text{♩} = 72$.

ARMINIUS.

4 Horns. *Viol.* *impetuoso.*

PIANOFORTE

ff sf sf sf sf f

Recit.

Oh! must I live to tell of my peo - ple's

ff fp trem. pp

a tempo. (Allegro.)

shame! Wo - dan, All fa - ther, art thou wroth?

sim. a tempo. (Allegro.) ffp

A

CHOR.

SOPR. *ff* Wo - dan, All fa - ther, art thou wroth?

ALTO. *ff* Wo - dan, All fa - ther, art thou wroth?

TENOR. *ff* Wo - dan, All fa - ther, art thou wroth?

BASS. *ff* Wo - dan, All fa - ther, art thou wroth?

ff f

A

Recit.
ARMINIUS.

Peace uncloud-ed reign'd within our dwell-ings, the freeborn sons of val-iant fa-thers, our

Recit.

Gods in peace we wor-shipp'd; until they pour'd up-on our

val-leys, thus breaks the rav'nous wolf on the tran-quil pas-tures, like Rome's relentless rob-ber-

bands. Thy piercing eye sees all, oh Wo-dan, thou seest how they op-press thy

Wind.

64 Allegro. $\text{♩} = 72$.

peo-ple! They dare to scourge our free-born

ff *trem.* *f^p Recit.*

war-riors, do jus-tice with the axe and sword,

fp *ff a tempo.*

as - sail our young maid - ens with im - pious hands, when they go

trem. *f^p Recit.* *sf* *pp*

forth un-to the springs for wa - ter.

ff

Recit. ♩

Oh, must I live to tell of my peo-ple's

fp trem.

shame! Wo - dan, All fa - ther, art thou wroth? Wo - dan, All

f *ff* *rit.*

pp *fp* *fp colla parte.*

D *rit.* **Allegro.**

fa - ther, art thou wroth?

fp *f* *rit.* *p a tempo.* *ff* *sf*

p The

ff *f* *p* *R.H.* *rit.* *pp*

Horns

E **Andante con moto.** ♩=69.

fes - tive sounds of joy are heard no more,

p *Brass. pp trem.*

8.....

the min - strel by his hearth sits

8.....

mourn - ing, though mute, he

pp

legato.

sighs, and si - lent hangs his harp, though

p

pp

mute, he sighs, and si - lent hangs his

cresc.

p

cresc.

harp. Our war - riors mur - mur, and our

un poco string.

wive are weep - ing, and our youths they have struck in fetters, our

poco rit.

F a tempo.

cresc.

f

un poco string. cresc.

war - riors mur-mur, and our wives are weep - ing,

p cresc.

rit. a tempo. p

and our youths they have struck in fet-ters! The

sf

fes - tive sounds of joy are heard no

p

G

more, the min - strel by his

Trombone. Ped. legato.

espress.

hearth sits mourn - ing, though

Trombone. pp Ped.

p mute, he sighs, and si-lent hangs his

cresc. harp! Though mute, he sighs,

p and si-lent hangs his harp. *un - poco - string.* Our war - riors murmur, and our

pp Cello.

wives are weep - ing, and our youths they have struck in

rit. *f*

a tempo. fet-ters! Our war - riors murmur, and our wives are weep - ing, *cresc.*

pp *molto cresc.*

f and our youths they have struck in fet-ters! Oh wretch-ed fa-ther-land!

p

thou art sunk in bondage, and some anger'd God hath cast night and darkness o'er thee!

CHOR.

SOPRANO. *p* Oh wretched

ALTO. *p* Oh wretched

TENOR. *p* Oh wretched

BASS. *pp*

p *pp*

Oh fa-ther-land!

f fa-ther-land, thou art sunk in bond-age, and some an-ger'd God hath cast

f fa-ther-land, thou art sunk in bond-age, some God casts

Recit.

K

O must I live to tell of my people's

night and dark - ness o'er thee!

night and dark - ness o'er thee!

Recit.

F

shame!

O must I live to tell

of my peo - ple's

a tempo.

shame!

a tempo.

7

N^o 9. RECIT. and ARIE.

71

Recit.

SIEGMUND. *Wind.* Oh days of grief and des-o-la-tion, oh sor-row,

PIANOFORTE

A musical score for a scene from Wagner's opera. The top staff is for Siegmund, marked 'Recit.' (recitative), in a single melodic line with a treble clef and common time. The bottom two staves are for the piano accompaniment, marked 'PIANOFORTE', in treble and bass clefs with common time. The piano part features a 'Wind' texture with sustained chords and arpeggiated figures. The lyrics 'Oh days of grief and des-o-la-tion, oh sor-row,' are written below the vocal line. The score is in a historical style with various musical notations including slurs, ties, and dynamic markings like 'p' (piano).

how wilt thou end? how wilt thou end?

molto rit. **A** **Allegro appassionato.** 112.

Viol.

pp *p*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music is in 2/4 time. The score consists of five measures. The first measure has a whole rest for the voice. The second measure has a half note for the voice. The third measure has a half note for the voice. The fourth measure has a half note for the voice. The fifth measure has a half note for the voice. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes. The bass line consists of chords and single notes. The score ends with a double bar line.

in my breast there rankles deep a pain past

CRSC.

CRSC.

tears' as - sua - - - ging, a ban - ish'd man I

wan - der lone through lands I rul'd as chief -

cresc. *f*

- tain, a ban - ish'd man, I wan - der lone through

f **B**

lands I rul'd as chief - tain, a ban - ish'd

man I wan - der lone through lands I rul'd as

chief - tain! *Wind.* The

cresc.

C

das - tard Ro - man I slaugh - ter'd, — who my be - troth'd in -

Viol.

Horn, Cello.

sul - ted, as in tran - quil con - verse we

mf

P dolce.

sat by the brook, as in tran - quil con - verse we

sat by the brook, the das - tard Ro - man I slaugh - ter'd, — who

ff

f

fp

Cello.

D

my be - troth'd in - sult - ed, — who my be - troth'd in -

cresc.

f

sult - ed!

con fuoco.

ff

Quasi Recit. $\text{♩} = 66.$

express.

Oh days of grief and des - o - la - tion, — oh days of

Wood-wind.

sf

cresc.

grief and des - o - la - tion, how will ye end? how will ye end?

rit. molto.

f

Fl.

morendo

pp

E **Tempo I.** $\text{♩} = 112.$ (*Allegro agitato.*)

Yea, I slew him, and fled,

f

Viol.

sempre f

Woe on me, that I

ff

sf

all.

f *express.*

fled! For they have taken my fa -

p

ther, his fee - ble frame they have

f

f *express.*

chain'd in a mis - creant's fet - - ters, a - las,

cresc.

my dear fa - - ther, his

f

fee - ble frame they have chain'd in a mis - creant's fet -

ters! *ff* Woe on me!

Woe on me! *F ff* Woe

on me! *p* a tempo. With - in my

un poco rit.

cresc. breast there ran - kles deep a pain past tears! as -

cresc.

cresc. - sua - ging, with - in my breast there ran - kles

cresc.

deep a pain past tears' as - suag - ing!

fz.

f

cresc.

G *ff.* Curst be your race, ye rob - bers! ——— Curst by all Gods e - ver -

f *ff* *p* *fp*

more! ——— Curst be your race, ye rob - bers,

ff. *ff* *10*

H Curst by all Gods e - ver - more! ———

ff

attaca.

No. 10. CHOR.

Andante con moto. ♩ = 96.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS I.

BASS II. *pp* Mine

Andante con moto. ♩ = 96.

PIANOFORTE. *pp*

A TENOR.

BASS I.

BASS II.

eyes have seen their fate, mine eyes have seen their fate, a - las! I saw our

A

TENOR.

Mine eyes have seen their fate, mine
 dear and val - iant bro - thers go bound in chains, mine eyes have seen their

eyes have seen their fate, a - las, I saw our
 fate, mine eyes have seen their fate, a - las, I

dear and val - iant bro - thers go bound in
 las, I saw them go bound in
 saw our val - iant bro - thers go bound in

80 SEMI CHOR.

B 4 Soli.

p *cresc.*

Ah, in the camp of the stran-ger are our com-pan - ions, they all, a - las!

4 Soli. *cresc.*

4 Soli. *cresc.*

Ah, in the camp of the stran-ger are our com-pan - ions, they all, they all, a -

chains!

chains!

chains!

Wind.

mf

B

— for their home with tears are mourn - ing!

for their home with tears are mourn - ing!

las, for home with tears are mourn - ing!

Mine eyes have seen their

Mine eyes have seen their fate, mine

legato.

fate, mine eyes have seen their fate, a - -
eyes have seen their fate, a - las, I saw, a -

The first system of the musical score consists of six staves. The top three staves are vocal staves (soprano, alto, and tenor) and the bottom three are piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "fate, mine eyes have seen their fate, a - -" on the vocal staves and "eyes have seen their fate, a - las, I saw, a -" on the piano staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking.

The piano accompaniment for the first system is shown on the bottom three staves. It features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking.

- las, I saw our dear and va - liant brothers go bound in
- las, I saw our dear and va - liant brothers go bound in..

The second system of the musical score consists of six staves. The top three staves are vocal staves (soprano, alto, and tenor) and the bottom three are piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "- las, I saw our dear and va - liant brothers go bound in" on the vocal staves and "- las, I saw our dear and va - liant brothers go bound in.." on the piano staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a piano (p) dynamic marking.

The piano accompaniment for the second system is shown on the bottom three staves. It features a melodic line in the right hand and a harmonic line in the left hand, with a piano (p) dynamic marking.

C

cresc.

p

cresc.

p

cresc.

Ah, in the camp of the stranger are our com - pan - ions, they all, a - las!

Ah, in the camp of the stranger are our com - pan - ions, they all, they all a - chains!

chains!

chains!

Wind.

p

C

f

TUTTI. p

- for their home with tears are mourn - ing. We

f

TUTTI. p

f

TUTTI. p

- las, for home with tears are mourn - ing. We

p

Mine

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sor - row for our Mine eyes have seen their fate,". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

sor - row for our

sor - row for our

Mine eyes have seen their fate,

eyes have seen their fate,

Mine

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "bro - thers, for mine eyes have seen their fate,". The piano part continues with a similar melodic and harmonic structure.

bro - thers, for

bro - thers, for

mine eyes have seen their fate,

eyes have seen their fate,

our dear sis - ters mourn

our dear sis - ters mourn

a - las, I saw them go bound in

ellie

crusc. we, we sor - row for our

crusc. we, we sor - row for our

Mine eyes have seen their fate,

chains, mine eyes have seen their fate, mine

crusc.

bro - thers, for our dear

bro - thers, for our dear

a - las, I

mine eyes have seen their fate, a - las, I

eyes have seen their fate, a - las, I

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of whole, half, and quarter notes, with some rests and dynamic markings like *f* and *p*.

sis - ters mourn we! We

sis - ters mourn we! We

saw them go bound in chains! We

saw them go bound in chains! We

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of whole, half, and quarter notes, with some rests and dynamic markings like *f* and *p*.

ters! We sor row! we

ters! We sor row! we

chains, we sor row! we

chains, we sor row! we

morendo. pp

sor row!

morendo. pp

sor row!

morendo. pp

sor row!

morendo. pp

sor row!

morendo. pp

sor row!

morendo. pp

No. 11. SCENE.

Allegro. **Recit.** *f*

ARMINIUS. Shall we sub-mit to dis - grace, we,

Viol. *f* *fp* *fp*

PIANOFORTE.

A a tempo.

Wo - dan's freeborn Sons? Up - lift your spears for dead - ly strife, our

fp *f*

burn - ing wrongs well a - venge in the blood of our ty -

ff **Recit.** *ff*

rants! Companions, come on, com-pan-ions, come on, from North and

fp *fp* *fp*

Allegro energico.

B South! The day of

ff *mf*

Horns.

ven - geance comes with the dawn, our righ - teous wrath shall

flame o'er the land! *ff* The

day of ven - geance comes with the dawn, our

righ - teous wrath shall flame o'er the land!

Recit. *rit.* Be -

wood-wind. *sf. trem.* *rit.*

C *Piu lento. Recit.*

- hold! oh be - hold, yon glorious sun flashing forth in

pp

Ped.

D *Recit. f*

free - dom, cleav - ing the dark - ness in twain! Ye

pp

trem.

fp

Ped.

warriors, tarry then no longer, and ye, Che - rus - eans, most of all, my clansmen

ff

fp

pp

Allegro con brio. 136.

brave, gird your wea - pons a - bout you!

ff

Horn. Fug.

Recit.

Ye Marsians, who dwell by the verdant stream whose banks now

tr.

trem.

fp

bris-tle with forts of the Ro-man, where moan-ing the tide glides swifter for

fp *fp* *fp*

Cello.

E Allegro.

shame!

f

trem.

Recit. *f*

Si-gambrians all, men of mighty arm, ye Chaucians and Fri-sians, I call on

trem.

fp *fp*

all from th'Herey-ni-an wolds, to the shores of the wide-rolling sea, the home of the

fp

F a tempo.

Recit. *f* *ff*

storm: U-ni-ted, be strong! U-

ff *trem.* *fp* *fp*

Andante. *molto rit.* **Recit.**

- ni - ted, be strong! But

Ob. molto rit. cresc. Trem. sf

Andante.

woe, if they our fa - thers' graves des - poil, if they our fa - thers'

graves des - poil, if so - reign arts our minds be - guile, if we, en-

string. pp

G Allegro. *a tempo.*

- slav'd could bend be - fore the stran - ger!

Viol. sf a tempo. sf

Recit. ff

Brothers in arms, the hour's at hand, for mighty deed uplift the

sf sf sf sf sf

H Allegro molto. $\text{♩} = 69.$

brand! With craft

we will lure them in for - est's

gloom, and there as - sure

cresc.

pp

Ped.

them a des - o - late tomb,

I

pp

with craft we will lure

them in for - est's gloom, and

there as - sure them a des -

Wind.

pp

Ped.

- o - late tomb! a

pp

des - o - late tomb!

cresc.

f

Recit.

ff

The roar of bat - tle sounds thro' the

Recit.

K Allegro con brio. $\text{♩} = 100$.

wood - lands!

ff *Ped.* *sf*

Recit.

ff

As through the tem - pest rolls the thun - der!

Recit.

L a tempo.

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

sf

p *Cello.* *sf* *sf* *sf* *sf*

Each val - iant youth his spear up -

sf *sf* *sf* *sf*

lift - eth, while mai - dens wind the

sf *sf* *sf* *sf* *M*

vic - tor's gar land!

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in D major and 2/4 time. It begins with a series of chords in the right hand and single notes in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of the musical score. The vocal line enters with the lyrics "Each va - liant youth". The piano accompaniment continues with chords and single notes. A dynamic marking of *f* is present. A bracket with the number "8" indicates a repeat or a specific measure.

Third system of the musical score. The vocal line continues with the lyrics "— his spear up - lift - eth while mai - dens". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and single notes in the left hand. A dynamic marking of *f* is present.

Fourth system of the musical score. The vocal line continues with the lyrics "wind the vic - tor's gar - land,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *cresc.* (crescendo) is present.

Fifth system of the musical score, marked with a large "N" above the staff. It features a grand staff with treble and bass clefs. The music is in D major and 2/4 time. It begins with a series of chords in the right hand and single notes in the left hand. Dynamic markings of *ff* (fortissimo) and *f* are present.

f while

con forza.

mai - dens wind the vic - tor's gar -

fp

- land, while mai - dens wind the

vic - tor's gar - land!

Con brio.

cresc. *ff* *con forza.* *sf*

sf *sf*

No. 12. BATTLE SONG.

Allegro energico. $\text{♩} = 100$.

PIANOFORTE.

Wind. *sf* *ten.* *ten.* *ten.* *ten.*

A

strings.

*sempre ff e pesante.**sf**sf**sf**sf**sf**sf**sf**sf*

ARMINIUS.

To arms! to arms! for

*p**sempre p*

just is our cause! Rang - ed in or - der,

bro - thers all!

B

CHOR.

TENOR. *(Siegmund with the Tenor of the Chorus to the end.)* **ff**

BASS. **ff**

To arms! to arms! for

f

B

just is our cause! Rang - ed in

f

Let

or der, bro - thers all!

ff

p

free - dom's ban - ner

wave on high, 'tshall guide us straight, to

p

meet the foe!

ff Let free - dom's ban - ner

ff

ff *tr*

marc.

wave on high, 'tshall guide us straight to

C ff

Each tribe shout forth its bat-tle cry, let it re -

meet the foe!

Brass.

f *p* **C**

- sound and rend — the sky!

ff

Each tribe shout forth its bat-tle

ff

Brass.

f *ff*

cry, let it re - sound and rend the sky!

p

On ev - 'ry

sf sf sf sf sf sf

ff

hill - top now let Lib - er - ty's fie - ry

cresc. f molto cresc.

torch be kin - dled!

ff sf

p

On ev - 'ry hill let it be kin - dled,

cresc. p

On ev - 'ry hill - top now let Lib - er -

cresc. p

ff
 Let
 f
 ff
 ff
 p
 free - dom's ban - ner wave — on
 high, — 'tshall guide us straight to meet the foe!
 SOPR. ff
 Let
 ALTO. ff
 TENOR. ff
 Let
 BASS. ff
 p
 ff

D

free - dom's ban - ner wave _____ on

free - dom's ban - ner wave _____ on

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

D

high, _____ 't shall guide _____ us straight _____ to

high, _____ 't shall guide _____ us straight _____ to

sf

meet — the foe! Each tribe shout

meet the foe! Each tribe shout

meet — the foe! Each tribe shout

ff pesante. *sempre ff*

forth — its bat - tle cry, let it re -

forth — its bat - tle cry, let it re -

forth — its bat - tle cry, let it re -

sound and rend the sky!

sound and rend the sky!

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have the lyrics "sound and rend the sky!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

E

ff Each tribe shout forth its bat - tle cry,

ff Each tribe shout forth its bat - tle cry,

ff

sf

E

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have the lyrics "Each tribe shout forth its bat - tle cry,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system is marked with a large "E" at the beginning and end, and dynamic markings *ff* and *sf*.

let it re - sound — and rend — the sky!

let it re - sound and rend the sky!

let it re - sound — and rend — the sky!

On ev - 'ry hill - top

On ev - 'ry hill - top

On ev - 'ry hill - top

now let Lib - er - ty's fie - ry torch be

now let Lib - er - ty's fie - ry torch be

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "now let Lib - er - ty's fie - ry torch be". The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include *ff* and *f*.

kin - dled! On ev - 'ry

kin - dled! On ev - 'ry

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "kin - dled! On ev - 'ry". The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include *p* and *f*.

ff *sf* *fp* *F*

The third system of the musical score consists of two staves for piano accompaniment. It features a complex melody in the right hand and chords in the left hand. Dynamics include *ff*, *sf*, *fp*, and *F*.

crusc.

till - top now let Lib - er - ty's fie - ry

crusc.

hill - top now let Lib - er - ty's fie - ry

crusc.

hill - top now let Lib - er - ty's fie - ry

crusc.

hill - top now let Lib - er - ty's fie - ry

crusc.

hill - top now let Lib - er - ty's fie - ry

ff

torch be kin - dled!

ff

torch be kin - dled! To arms! to

ff

torch be kin - dled! To arms! to

ff

torch be kin - dled! To arms! to

Con brio.

ff

arms! for just is our cause! To arms! to

arms! for just is our cause! To arms! to

f

un poco largamente.

ff Let Free - dom's

arms! for just is our cause!

arms! for just is our cause! Let Free - dom's

Large

ff

ban - ner wave on high, 'tshall

ban - ner wave on high, 'tshall

ff

Un poco piu lento.

guide us straight to meet the foe! *ff* **G** Let free-dom's ban - ner

Let free-dom's ban - ner *ff*

guide us straight to meet the foe! *ff* Let free-dom's ban - ner

ff

Un poco piu lento.

ten. ten. ten. ten. ten. ten.

sf

G

Allegro molto.

wave on high, 'tshall guide us straight to meet the foe!

wave on high, 'tshall guide us straight to meet the foe!

wave on high, 'tshall guide us straight to meet the foe!

ten. ten.

fff

Ped. *sf*

ff

Ped. *sf*

sf

sf

Pause. *Ped.*

PART IV.
THE BATTLE.
No. 13. RECIT. and AIR.

Allegro. $\text{♩} = 92$.

PIANOFORTE.

pp *ff* *sfz*

Horns.

p *ff* *p* *sfz*

A

ff *p*

ff *p*

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

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B

pp sf

ff

p ff

PRIESTESS. C Recit.

Trombone.

Hol - low thunders the

p pp pp trem.

storm, and piercing its gloom — the an - gry light - ning flash - es.

cresc. molto. ff

Recit.

a tempo.

Threat'ning clouds spread the heavens with

Recit.

p

D a tempo.

dark - ness! *f* Black night,

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

night gathers round me!

pp *cresc.*

Recit.

Hoarsely croaking are flocks of ill - o - men'd

Trombone. *f* *Recit. pp* *trem.*

E a tempo. (Andante.)

ra - vens, on the sacred boughs of time-honour'd oak-trees, corpses and

pp

Recit.

car-nage red scenting. Watch - ful, as hungry

pp *Recit. trem.*

wolf in his lair, Wo-dan's sons behind the rocky ledges are crouching, each dead-ly

spear is pois'd for the blow. Death they have sworn, and ven-geance,

their oath to the Gods has as-cend-ed, to Ro-man truceless war, and death, to

Ro - man truce-less war, and death!

Wind.

Ped.

rit.

attacca.

ARIA.

Allegro. ♩ = 126.

H

Wo - - - dan!

Migh - ty one, Lord of bat -

tles! from the sa - cred re -

cess of thy shrine guide thou the snow - white steeds the bod - ers of

vic - try, guide thou thy steeds the bod - ers of vic -

p

try! Haste, oh haste thee, to bring thy chil - dren sue - cour,

cresc. *fp*

haste, oh haste thee, to bring thy chil - dren sue - cour!

p *cresc.* *f* *ff* *Wind.*

I

Wo - dan! Migh - ty one,

pp

Lord of bat - tles!

f

From the sa - cred re - cess of thy

shrine guide thou the snow - white steeds, the bod - ers of

vie - try, guide thou thy steeds, the bod - ers of vie -

try! Haste, oh haste thee, to bring thy chil - dren sue - cour!

Haste, oh haste thee, to bring thy chil - dren sue - cour!

Proud - ly thy ea - gle soars o'er the for -

Wind.

p Ped.

R.H.

Ped.

est proud - ly thy ea - gle soars o'er the

R.H.

Ped.

R.H.

for - est and like rush-ing of

f

R.H.

Ped.

fp

wa - ters rolls thy ear of tri - umph! and like rushing of

cresc.

ff

p

wa - ters rolls thy ear of tri - umph! I hear the

ff

f

clash of thy shield re - sound - ing, in thund'rous strokes from yon

rock - y height thro' the val - ley!

Hark, wild - ly thy steeds are neighing,

af - fright - ed, the Le - gions - are trem - bling.

Hark, wild - ly they

M

steeds are neighing, affright-ed, the Le-gions are trem-bling!

Hark, hark, they come,

ad-vane-ing in ser-ried num-bers, our war-riors

watch, and hem them in! Hark,

they come, hark, the pris'-ners clank their chains,

they come — hark the pris'-ners clank their chains!

f *N* *p*

Hark, hark, they come!

cresc. *f*

Haste, oh haste thee, to bring thy chil - dren suc - cour,

p *cresc.* *sfz*

haste, oh haste thee, to bring thy chil - dren suc - cour, haste, oh haste, bring us

p *sfz* *cresc.*

suc - cour! Wo - dan!

rit. *ff* *a tempo, largamente.*

a tempo. *Ped.*

Migh - ty one, Lord of bat - tles!

f

Ped.

from the sa - cred re - cess of thy shrine

Fl.

pp

guide thou the snow - white steeds, the bo - ders of vic - try,

f

sf

p

fp

guide thou thy steeds, the bo - ders of vic - try!

p

f

p

Hark, in si - lence, they're marching, hark!

3

3

3

3

Haste, oh hastethee, to bring thy chil-dren sue - cour! haste, oh haste thee, to

bring thy chil - dren sue - cour haste, oh haste, mighty Wo -

- dan, bring us sue - cour! haste, oh haste, mighty Wo - dan, bring us

P a tempo.
sue - cour!
a tempo.

№ 14. CHOR.

127

Alla breve, ma non troppo vivace. $\text{♩} = 112$.

Wind.

PIANOFORTE.

pp

trem.

pp

trem.

sf

sf

sf

sf

sf

cresc.

poco

poco.

CHOR.

SOPRANO. *ff* **A** With roar as of

ALTO. *ff* With roar as of

TENOR. *ff* With roar as of

BASS. *ff* With roar as of

ff **A** *sempre ff*

tor - rents, when tides burst o'er their ram - parts, our

tor - rents, when tides burst o'er their ram - parts, our

war - riors' o'er-whelm-ing force pours on the Le-gions, our war - riors' o'er-

war - riors' o'er-whelm-ing force pours on the Le-gions, our war - riors' o'er-

B

129

- whelm-ing force pours on the Le-gions, with roar as when

- whelm-ing force with roar as of tor-

ff

B

tor - rents o'er-flow their ram - parts, our

- rents when tides burst o'er their ram - parts, our war - riors' o'er-

ff

war - riors' o'er-whelming force pours on the Le-gions, our war - riors' o'er-

- whelm-ing force pours on the Le-gions, our war - riors' o'er-whelming force

- whelm - ing force pours on the Le - gions. C

pours on the Le - gions. *ff* a 2. Their spears like

a 2. Their spears like light - ning are flash - ing, *sf*

light - ning are flash - ing, *ff* a 2. their spears like

their spears like light - ning are flash - ing, *sf*

light - ning are flash - ing, *ff* *They*

the

ff

the Le - gions are daunt - ed!

fal - ter, the

Le - gions are daunt - ed!

D

the Le - gions are daunt - ed!

they fal - ter!

Le - gions are daunt - ed! Their spears like

they fal - ter!

ff

a 2.

D

sf

a 2.

Their spears like light - ning are flash - ing,

light - ning are flash - ing, their spears like

sf

their spears like light - ning are flash - ing, they
 the
 light - ning are flash - ing,
ff pesante.
 With
f
ff
E pesante.
 fal - ter, the
 Le - gions are daunt - ed, they
 the Le - gions are daunt - ed,
 scythe up - lift - ed, through
ten. *ten.* *ten.*
 Le - gions are daunt - ed, they fal -
 fal - ter, they fal -
 the Le - gions are daunt - ed,
 their ranks stalks pale Death, pale
ten. *ten.* *ten.*

F *ff pesante.*

ter, they fal - - - ter! With
 ter, they fal - - - ter, the
 they fal - - - ter,
 Death! They

ff *sf* **F**

scythe up - lift - ed, through
 Le - gions are daunt - ed, the
 the Le - gions are daunt - ed,
 fal - - - ter, they

sf *sf* *sf* *sf*

their ranks stalks pale Death,
 Le - gions are daunt - ed,
 the Le - gions are daunt - ed, the
 fal

sf *sf* *sf* *sf*

pale Death! The Le-gions are
 they fal-ter, they fal-ter, they fal-ter, they fal-ter!
 Le-gions are daunt-ed, they fal-ter!
 they fal-ter, they fal-ter, they fal-ter, they fal-ter!
 daunt-ed! they fal-ter! the Le-gions are daunt-ed!
 they fal-ter! the Le-gions are daunt-ed, they fal-ter!
 they fal-ter! the Le-gions are daunt-ed, they fal-ter!
 From thun-der-cloud the

f, *ff*, *ff pesante*.

nigh - ty Thor doth hurl his barb-ed light-nings, his gol - den

fff

ff
proud Ro - mans, ye hear him and trem - ble,
char - iot rolls loud thro' the sky, haugh - ty Ro - mans, ye trem - ble,
a2.

ff

ff
proud Ro - mans, ye hear him and trem - ble. From
ff
proud Ro - mans, ye hear him and trem - ble. From
ff
6

thun - der cloud the migh - ty Thor doth hurl his barbed light - nings,

thun - der cloud the migh - ty Thor doth hurl his barbed light - nings,

H

his gol - den char - iot rolls loud - ly, proud Ro - mans, ye hear him and

his gol - den char - iot rolls loud - ly, proud Ro - mans, ye hear him and

trem - ble, proud Ro - mans, ye hear him and trem - -

ye hear him and

trem - ble, proud Ro - mans, ye hear him and trem - -

ye hear him and

I

ble, proud Ro - mans, ye hear him and trem - ble, proud Ro - mans, ye hear him and trem - ble, proud Ro - mans, ye hear him and trem - ble, proud Ro - mans, ye hear him and trem - ble, proud

ble, and trem - ble! Ro - mans, ye hear him and trem - ble! Ro - mans, ye hear him and trem - ble! Ro - mans, ye hear him and trem - ble!

ble, and trem - ble! Ro - mans, ye hear him and trem - ble! Ro - mans, ye hear him and trem - ble! Ro - mans, ye hear him and trem - ble!

No 15. RECIT. and CHOR.

PRIESTESS. *agitato.*
Frey - a, gracious Mo - ther, aw - ful one, bounteous Giv - er of

PIANOFORTE. *trem.*
fp
Fag.

espr.
bless - ings, look down on our war - riors brave, oh pro - tect them!

p *pp*
Cello. *C.B.*

string.
Thou - sands are wounded, their blood is flow - ing, pour'd for their Fa - ther - land,

fp *esce.* *f* *Horn.*

molto ritard. **Allegro.**
for Fa - ther - land! The bat - tle is rag - ing; the

molto ritard. *p* *pp*

Ro - man le - gions are daunt - ed, but our he - roes are

fp

per - ish - ing, glo - rious death is theirs! Ah, our he - roes are

per - ish - ing, glo - rious death is theirs!

Allegro moderato. ♩=76.

PRIESTESS.

White - rob'd and bright the Val - ky - ries are hov - ring o'er the

A

cho - sen!

SOP.

ALTO. White - rob'd and bright the Val - ky - ries are hov -

TEN.

BASS. White - rob'd and bright the Val - ky - ries are hov -

espr.
Val - hal - la's gates a-bove them

pp
- 'ring o'er the cho - sen!

pp
- 'ring o'er the cho - sen!

pp
- 'ring o'er the cho - sen!

Ped.

Horns. (*♩* = 69.) *tranquillo.*
pp Viol.

f
o - pen, Val - hal - la's gates a - bove them o - pen,

f
and the sound of ca-rou - sal, where he - roes are feast - ing,

Horns. *ten. ten. ten. ten.*

tranquillo.
is borne on the breeze! And the sound of ca-rou - sal from

tranquillo. *ten. ten.*

gold roof'd Valhal - la is borne on the breeze!

B

p Val - hal - la's gates a - bove them

p Val - hal - la's gates a - bove them

p Val - hal - la's gates a - bove them

p Val - hal - la's gates a - bove them

ten. ten. *Wind & Organ.*

cresc. *p*

B

Val -

cresc. *f* o - pen, the sound of ea - rou - sal is borne on the breeze!

cresc. *f* o - pen, hear the sound of ea - rou - sal!

cresc. *f* o - pen, hear the sound of ea - rou - sal!

cresc. *f*

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

hal - la's gates a-bove them o - pen, Val - hal - la's gates a-bove them

pp

Val - hal - la's gates a -

pp

Val - hal - la's gates a -

dolce.

o - pen, *f* and the sound of ca-rousal, where he-ros are feasting,

- bove them o - pen, *p*

- bove them o - pen, the sound of ca - rou - sal, *p*

ten. ten. ten. ten.

is borne on the breeze, and the sound of carou-sal, where he-ros are feasting,

TENOR. *p*

BASS. hear the sound of ca - rou - sal!

tranquillo.

ten. ten. ten. ten.

C un poco stringendo.

143

is borne on the breeze!

Val - hal - la's gates a - bove them

a 2.

Val - hal - la's gates a - bove them

ff

un poco stringendo.

C

o - pen, and the sound of ca - rou - sal, where

a 2.

o - pen, and the sound of ca - rou - sal, where

Ped.

he - roes im - mor - tal feast, floats

a 2.

he - roes im - mor - tal feast, floats

a 2.

he - roes im - mor - tal feast,

Trumpets.

ff

Trombone.

on the breeze, the sound of ea-

on the breeze, the sound of ea-

ff **D**

rou - sal is borne on the breeze!

rou - sal is borne on the breeze!

stringendo.

stringendo.

ff

Tromb.

Ped.

N^o 16. SCENE.

145

SIEGMUND. *Andante.* $\text{♩} = 72.$ *Recit.*

Ah me, what

Viol.

PIANOFORTE. *p* *sf* *p* *fp*

dark-ness, death a-round me clos-es! The barbed

cresc. *fp*

shaft with-in my wound is rank-ling, the turf a-round is red-dend with my

fp *p*

Allegro.

life - blood!

Horns.

p *f* *p*

Recit.

Low surg-ing thro' the for-est gloom me-thinks I

f *pp* *Recit.* *trem.*

Allegro.

hear the shouts of vic - try Hark!

crusc. *p* *ff* *p* *f* *sfz*

Horns.

crusc. *f* *molto rit.*

Hark! Yea! Yea! Vic - try, now death, thou'rt

trem. *f* *fp* *dolce.*

Andante.

wel - come! Raise me a - loft, and bear me to the

Clar. *express.* *Wind.* *morendo.* *pp*

Recit.

grove, there lay me in the sa - cred oak-tree's sha - dow, that I may

pp *morendo.* **Recit.**

pp

die on ground that's hal - low'd!

Tromb. *pp* *trem.* *attacca.*

CHOR.

142

A Andante. ♩=69.

SOPR. I.

Raise him a - loft, and bear him to the grove!

SOPR. II.

Raise him a - loft, and bear him to the grove!

ALTO.

TENOR.

Raise him a - loft, and bear him to the

BASS I.

Raise him a - loft, and bear him to the

BASS II.

Andante.

dolce.

A

grove, that he may die on ground that's hallow'd, that he may die on

grove, that he may die on ground that's hallow'd, that he may die on

Horn.

B
p

Raise him a - loft, and bear him to the grove, that he may

p

Raise him a - loft, and bear him to the grove, that he may

p

pp

ground that's hal - low'd, raise him a - loft, that he may

pp

ground that's hal - low'd, raise him a - loft, that he may

pp

Oboe.

espress.

espress.

B

p

die on ground that's hallow'd,

p

die on ground that's hallow'd,

p

pp

die on ground that's hallow'd, raise him a - loft, and bear him to the grove,

p

pp

die on ground that's hallow'd, raise him a - loft, and bear him to the grove,

p

pp

p

pp

sempre p *C cresc.*

raise him a - loft and bear him to the grove, that he may die

sempre p *cresc.*

raise him a - loft and bear him to the grove, that he may die

sempre p *p cresc.*

that he may die

p cresc.

that he may die

p cresc.

that he may die on

Wind.

sempre p

Fag. *C*

f *pp*

on ground, on ground that's hal - low'd!

f *pp*

on ground that's hal - low'd!

f *pp*

on ground, on ground that's hal - low'd!

f *pp*

up-on ground, on ground that's hal - low'd!

f *pp*

on ground, on ground that's hal - low'd!

f *pp*

ground, on ground that's hal - low'd!

f *pp*

ppp trem.

SIEGMUND.

pp Lo, how the breeze doth bend yon boughs! All-fa - ther rides upon his steed of storm.

pp un poco espress.

dolce.

trem.

6 6 6

ALTO. *p*

TENOR. *p* Lo, how the breeze doth bend yon boughs! *pp*

BASS. *p* Lo, how the breeze doth bend yon boughs! All-fa - ther *pp*

pp

D

TENOR. rides upon his steed of storm!

BASS.

SIEGMUND.

L'istesso tempo.

151

pp
Ah! once a - gain would I be - hold

Viol con sord.

thee be - lov - ed Tho - ra,

un poco string.
mai - den sweet, once on my slow - ly

pp

eb - bing heart to press thee, and give thee one fond kiss,

f

p
be - fore we part for - ev - er,

dolce. *Chr.*

p

pp give thee one fond kiss! *cresc.* Ah, once a - gain,

Viol. *pp* *cresc.*

R.H.

once a - gain let me be - hold her, be - lov - ed Thora, maiden sweet!

cresc. *f* *p* *pp* *rit.*

R.H.

Adagio.

E SIEGMUND.

p

I can no more! I see the

SOPR. I. *pp* Lo, how the breeze doth bend yon boughs!

SOPR. II. *pp* Lo, how the breeze doth bend yon boughs!

ALTO. *pp* Lo, how the breeze doth bend yon boughs!

TENOR. *pp* Lo, how the breeze doth bend yon boughs!

BASS I. *pp* Lo, how the breeze doth bend yon boughs!

BASS II. *pp* Lo, how the breeze doth bend yon boughs!

pp

E

white Val-ky-rie fly-ing down, she waves her hand,

pp trem.

ppp

Oh joy! she comes, she choos-es me for

Wind.

pp

pp

death! Now life, fare-well 'tis bliss-ful thus to

morendo.

Clar.

ppp

pp

Ped.

F Adagio.

die!

rit.

Clar. Oh.

dolce.

cresc.

Ped.

F

f

p morendo.

pp

Ped.

No. 17. CHOR.

Allegro con brio. *Horn.*

PIANOFORTE. *pp*

trem.

CHORUS OF WOMEN.
ALTO. *p*

cresc.

Hark, hark, there comes a shout of

p *cresc.*

vic - tory, I hear tri - um - phant

SOPRANO. *p*

ALTO. *p*

Hark, hark, there

voi - ces fill the vale!

cresc.

comes a shout of vic - tory I hear tri -

cresc. *f*

um - phant voi - ces fill the vale!
a 2. *cresc.*
Look, they bear a -

mp a 2. cresc.
Look, they bear a -
loft a thou - sand tro - phies,
fp cresc.

loft a thou - sand tro - phies; bright
bright - arms and gol - den ea - gles proud - ly
fp sempre cresc.

The ♩ = as before.
(The tempo of the Battle-Song, No. 12.)

arms and gol - den ea - gles proud - ly gleam!
gleam, bright ar - mour gleam!
frem. p cresc.

ff Hail, Ar - min! hail, Ar - min!

TEN.

CHORUS OF RETURNING WARRIORS.

BASS.

The flag of

free - dom waves on high, 'mid

Hail, Ar min!

bat - tles roar it led the van! The flag of

tr

free - dom soars on high, — 'mid bat - tle's

Thine, — Ar - min,

roar it led the van! Thine, — Ar - min,

thine, — Ar - min, thine our glo - rious

thine, — Ar - min, thine our glo - rious

ff

praise Thine, Ar - min! thine, Ar - min!

ff

praise Thine, Ar - min! thine, Ar - min!

ff

ff

sempre ff *stringendo.*

thine our glo - rious praise!

sempre ff

thine our glo - rious praise!

sempre ff *stringendo.*

ff *ten. ten. ten. ten. sempre.*

trem.

allacca.

ARMINIUS. *f* No praise to me, the gra-cious Gods a-lone in sor-est

PIANOFORTE. *f* *fp* *f*

Allegro.

need have lent us aid!

f *ff* *ff*

Thanks, great All-

ff

Recit.

fa - ther, Lord of bat - tles, a tempo.

f *fp* *ff*

Maestoso.

Horns. Viol.

Vic-try to thee is due!

ff *ff*

Allegro.

The

Recit.

Maestoso.

pow'r of migh - ty Rome is main'd, by his all-conq'ring arm!

Recit.

Go forth, go forth, and tell proud

Allegro.

Ro - ma the tid - ings, her val - iant war - riors lie

a tempo.

slain in yon moun - tain val - ley!

ff

rit.

f

ff

Ped. Ped.

affacca.

No. 19. FINALE HYMN.

161

Andante maestoso. ♩ = 80.

PRIESTESS.

Germa-ny's sons shall be re-nown-ed!

ARMINIUS.

SOPRANO.

ALTO.

TENOR.

BASS.

CHOR.

PIANOFORTE.

Andante maestoso.

Orch. & Org.

p Trombone.

p Brass.

Great and glorious are the heroes who've fal - len!

- nown - ed!

- nown - ed!

Great and glo-rious

Great and glo-rious

mf
Their im-mor - tal spi-rits as - cend to

are the he-roes who've fal - len!

are the he-roes who've fal - len!

p

Wo - dan, a - round his

mf Their im-mor - tal spi-rits as - cend to Wo - dan, *p* a - round his

cresc. golden throne they stand, high a - bove them the twelve mighty *f* A - sas, — he looks *mf*

cresc. golden throne they stand, high a - bove them the twelve mighty *f* A - sas, —

cresc. Trombone. *pp*

The musical score is written for a vocal ensemble and piano. It consists of six systems of staves. The first system has a vocal staff with lyrics and a piano accompaniment. The second and third systems show vocal parts with lyrics and piano accompaniment. The fourth system features a piano solo with chords and a vocal part. The fifth system has vocal parts with lyrics and piano accompaniment. The sixth system shows a vocal part with lyrics and piano accompaniment, including a Trombone part marked *pp*. Dynamic markings include *mf*, *p*, *cresc.*, *f*, and *pp*.

smil-ing on his he- roes wrest-ling in com - bat!

he looks smil-ing on his he- roes wrest-ling in com-bat!

mf

cresc.

Ger - ma-ny's sons shall be re - nown - ed, great and

Ger - ma-ny's sons shall be re - nown ed, great and

Ger - ma-ny's sons shall be re - nown - ed, great and

Ger - ma-ny's sons shall be re - nown - ed, great and

ff

ff

ff

ff

C *Ped.* *sf* *sf*

glo - rious are the he - roes who've fall - en!

glo - rious are the he - roes who've fall - en!

glo - rious are the he - roes who've fall - en!

glo - rious are the he - roes who've fall - en!

mf

trem. *ff*

D Allegro molto moderato. ♩ = 108.

p But we, who dwell in the vales of earth, *f* to Wo - dan's *pesante.*

p *Brass.*

D

al - tar as - cend, with branch-es and flow - ers em - bow - er the

path, with songs and with danc-es re-nown him, and there we will

Brass. *Viol.* *p*

chant a sol - emn song, and there we will sing a

sol - emn song, to *ff* Free - dom, our prize and trea -

sf *p* *Brass.*

sure!

ARMINIUS. *p* *cresc.* *f*
But we who dwell in the vales of earth, to

SOPR. *p* *cresc.* *f*
But we who dwell in the vales of earth, to

ALTO. *p* *cresc.* *f*
But we who dwell in the vales of earth, to

CHOR. TENOR. *p* *cresc.* *f*
But we who dwell in the vales of earth, to

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

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

E

mf *cresc.*
Wo - dan's al - tar as - cend, _____ with branches and flowers em -

mf *cresc.*
Wo - dan's al tar as - cend, _____ with branches and flowers em -

mf *cresc.*
Wo - dan's al - tar as - cend, _____ with branches and flowers em -

mf *cresc.*

ten. *ten.* *ten.* *ff* *mf* *cresc.*

- bow - er the path, with songs and with dan - ces re - nown

- bow - er the path, with songs and with dan - ces re - nown

- bow - er the path, with songs and with dan - ces re - nown

f

ff

F
PRIESTESS.

f And there we will chant a so - lemn song, and there we will

ARMINIUS.

him. *f* And there we will chant a so - lemn song, and there we will

him. *f* And there we will chant a so - lemn song, and there we will

him. *f* And there we will chant a so - lemn song, and there we will

f And there we will chant a song, we'll chant

f

chant a sol - emn song, to Free - dom, our glo - rious

chant a sol - emn song, to Free - dom, glo - rious

chant a sol - emn song,

chant a sol - emn song,

a sol - emn song,

Brass. *dolce.*

ff *p*

G

treas - ure!

treas - ure!

ff to Free - dom, our glo - rious treas - ure!

ff to Free - dom, glo - rious treas - ure!

ff *a 2.* to Free - dom, glo - rious treas - ure!

ff *a 2.*

ff *ff*

G

Oh Free-dom, glo-rious treas - ure! oh Free - dom, glo-rious

Oh Free-dom, glo-rious treas - ure! oh Free - dom, glo-rious

Oh Free-dom, glo-rious treas - ure! oh Free - dom, glo-rious

Oh Free-dom, glo-rious treas - ure! oh Free - dom, glo-rious

Oh Free-dom, glo-rious treas - ure! oh Free - dom, glo-rious

Wind.

fff

H

treas - ure!

treas - ure!

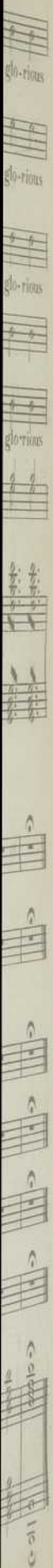
treas - ure!

a 2.

treas - ure!

treas - ure!

treas - ure!







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