



# Germania

Ein deutscher Siegesgesang

GEDICHT

von Emil Rittershaus

für Männerchor und Orchester

componirt

von

Fried. Bernshelm

OP. 24.

N<sup>o</sup> 20580.

Partitur	R. Fl. 4-12 Kr.
Orchesterstimmen	4-48 .
Clav. Ansz. u. Singst.	2 .

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Vollständiges Analiherungs-Lager,  
LEIPZIG, C. F. LEDE

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Est. Ste-Hall.





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Seiner  
Königlichen Hoheit

Lu d w i g III

Großherzog von Hessen  
und bei Rhein

*in tiefster Ehrfurcht  
gewidmet*



## GERMANIA.

Im Traume lag Germania  
Und sah mit halbgeschloss'nem Aug'  
Die Saaten reifen fern' und nah',  
Geküsst von lauer Winde Hauch;  
Die Traube schwoll am Rebenstocke  
Und blühend stand der Rosenstrauch.  
Da kam's geflogen, da kam's gezogen  
Wie wilder Klang der Sturmesglocke  
Und ringsum erschallte der Ton der Drommet!  
Da sprang sie empor und schüttelt die Locke;  
Die Ader des Zorns auf der Stirne, sie stieg!  
Sie schlug an das Schwert:

    Für das Haus und den Heerd,  
Für das Vaterland auf in den heiligen Krieg!  
    Hinaus in's Feld mit aller Macht  
    In festgeschloss'nem Bunde!  
    Es ruft zur neuen Hermannsschlacht  
    Die Stimme dieser Stunde!

Der Franke hat den Krieg begehrt!  
Nun schlage drein, du deutsches Schwert!

    Zum Kampf!  
    Heraus du Klinge, blank und breit!  
    Ihr Reiter in den Bügel!  
    Nun schwinge kühn zum Völkerstreit,  
    Du deutscher Aar, die Flügel!

Die Trommel gerührt und die Hörner geblasen!

— — — — —  
Da gab's einen blutigen Tag auf dem Rasen  
Und Tausende liegen so kalt und so bleich.  
Sie schlafen im Grabe im fränkischen Reich,  
So fern von der Heimath, dem Weib, dem Kinde!  
Die Todtengesänge, sie flüstern die Winde.  
Sie liegen zerschlagen, zerhauen, zerschossen;  
Den jauchzenden Mund hat die Kugel geschlossen,  
Als hell er gerufen sein letztes Hurrah!  
Als Sieger gestorben, so ruhen sie da!

— — — — —  
    Im Kranze steht Germania,  
    Im Siegerkranz!  
Das Auge, das die Todten sah,  
Wohl ist es feucht vom Thränenglanz,  
Doch glückverheissend ist die Stunde  
Und jubelnd klingt's von Mund zu Munde:  
    Siegreich stehst du da,  
    Germania!  
    Dem Himmel Dank  
    Germania!  
Der Feinde Macht sank in den Staub,  
Uns schmückt der Kranz von Eichenlaub!  
    Heil, Heil, Germania!



# GERMANIA.

Gedicht von **EMIL RITTERSHAUS.**

**F. GERNISHEIM** Op: 24.

Andante.

2 FLÖTEN. *pp*

2 OBOEN. *pp*

2 CLARINETTEN. in B. *pp*

2 FAGOTTE. *pp*

2 HÖRNER in C. *pp*

2 HÖRNER in F.

2 TROMPETEN in C.

ALT- u: TENOR-POSAUNE.

BASSPOSAUNE und TUBA.

PAUKEN in C. u: G.

BECKEN.

VIOLIN I. *con sordini. pp*

VIOLIN II. *con sordini. pp*

BRATSCH. *con sordini. pp*

TENOR I. *pp*  
Im Trau - me lag Ger - ma - ni -

TENOR II. *pp*  
Im Trau - me lag Ger - ma - ni -

BASS I. *pp*  
Im Trau - me lag Ger - ma - ni -

BASS II. *pp*  
Im Trau - me lag Ger - ma - ni -

VIOLONCELL. *pp*

CONTRABASS. *pp*







*tr.* *tr.* *tr.* *tr.*  
*molto dolce.* *dolce.*  
*molto dolce.*  
*molto dolce.* *dol.*  
*pp*  
*pp*  
*molto dolce.*  
*molto dolce.*  
*molto dolce.*  
 nah, ge - küsst von lau - er Win - de Hauch;  
 nah, ge - küsst von lau - er Win - de Hauch;  
 nah, ge - küsst von lau - er Win - de Hauch;  
 nah, ge - küsst von lau - er Win - de Hauch;  
*molto dolce.*



*dolce e poco espress.*

*dolce e poco espress.*

*dolce e poco espress.*

*dolce e poco espress.*

*pp*

*pp*

*tr*

*pp*

*pp*

*pp*

*pp*

die Trau - be schwoll am Re - ben - sto - - cke und blü - hend stand der Rosen -

die Trau - be schwoll am Re - ben - sto - - cke und blü - hend stand der Rosen -

die Trau - be schwoll am Re - ben - sto - - cke und blü - hend stand der Rosen -

die Trau - be schwoll am Re - ben - sto - - cke und blü - hend stand der Rosen -

*arco.*

A *pp*











All<sup>o</sup> agitato ma non troppo.

This system contains the first five staves of the score. The top two staves are for the piano, with dynamics *mf* and *cresc.*. The next two staves are for the violin, with dynamics *mf* and *cresc.*. The fifth staff is for the viola, with dynamics *f* and *sf*, and *cresc.*. The bottom staff is for the cello, with dynamics *f* and *sf*, and *cresc.*.

All<sup>o</sup> agitato ma non troppo.

This system contains the second five staves. The top two staves are for the piano, with dynamics *p senza sordini* and *cres*. The next two staves are for the violin, with dynamics *p senza sordini* and *cres*. The fifth staff is for the viola, with dynamics *p senza sordini* and *cres*. The bottom staff is for the cello, with dynamics *p ma marcato* and *cres*.

The vocal lines (soprano, alto, tenor, bass) are written in the staves below the piano parts. The lyrics are:

Trau - - - me lag sie.  
 Trau - - - me lag sie.  
 Trau - - - me lag sie.  
 Trau - - - me lag sie.

The vocal lines end with the syllable "do." in the final measure of the system.



The musical score consists of multiple staves. The upper section includes staves for strings (violins, violas, cellos, double basses) and woodwinds (trumpets, trombones). The lower section features vocal parts with lyrics in German. Dynamics are indicated throughout, including *mf*, *cresc.*, *f*, *sf*, *p*, and *tr*. The lyrics are: "Da kam's ge-zo-gen, wie wilder Klang der Stur-mes -", "Da kam's ge-zo-gen, wie Klang der Stur mes -", "Da kam's ge-flo-gen, da kam's ge-zo-gen, wie Klang der Sturmes.", and "Da kam's ge-flo-gen, da kam's ge-zo-gen, wie Klang der Sturmes." The vocal parts include notes for "cen" and "do".



The musical score consists of several systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The middle system includes staves for brass (Trumpets, Trombones) and a solo instrument (likely a horn). The bottom system contains four vocal staves with lyrics in German. The score is marked with various dynamics and performance instructions.

*mf* *cresc.*

*f*

*f*

*mf* *cresc.*

*f*

*tr.*

*mf* *f*

*tr.*

*mf* *cresc.*

*f*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*mf* *cresc.*

*mf* *cresc.*

*f*

*f*

*f*

*f*

Solo.

muta G in A.

- glock', da kam's ge - zo - gen, wie wilder Klang der Stur - mes - glocke

- glock', da kam's ge - zo - gen wie Klang der Stur - mes - glocke und rings - um er -

- glock', da kam's ge - flo - gen, da kam's ge - zo - gen wie Klang der Stur - mes - glocke

- glock', da kam's ge - zo - gen, wie wil - der Klang der Stur - mes - glocke



B

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs, including treble and bass. The music is marked with dynamics such as *f* and *ff*. There are several triplet markings (indicated by a '3' over a group of notes) and slurs. The notation includes eighth and sixteenth notes, rests, and accidentals.

Piu Allegro.

The second system continues the instrumental parts. It features similar notation to the first system, with treble and bass clefs, dynamic markings, and triplet markings. The music is more rhythmic and melodic in this section.

und rings - um er - schallt die Drōmet!

schallt die Drōmet,

und rings - - um er - schallt die Drōmet!

und rings - um er - schall - - - te der Ton der Drōmet!

und rings - - um, und rings - um er - schall - te der Ton der Drōmet!

The third system includes vocal lines and instrumental accompaniment. The vocal lines are in bass clef and contain the lyrics. The instrumental parts are in various clefs and continue the musical theme. Dynamics like *f* and *ff* are present.

B



Da sprang sie em - por und schüttelt die Lo - cke, die A - der des Zorns

Da sprang sie em - por und schüttelt die Lo - cke, die A - der des Zorns

Da sprang sie em - por und schüttelt die Lo - cke, die A - der des Zorns

Da sprang sie em - por und schüttelt die Lo - cke, die A - der des Zorns



The musical score consists of several systems of staves. The top system includes five staves with dynamic markings *sempre ff*. The middle system includes five staves with dynamic markings *f*, *sf*, and *sempre ff*. The bottom system includes five staves with lyrics and dynamic markings *sempre ff* and *sf*. The lyrics are: "auf der Stir.ne, sie stieg! Sie schlug an das Schwert, sie schlug an das Schwert: für das".







Sehr gemessen.

C

The musical score consists of several systems of staves. The top system includes four staves with dynamic markings *ff* and *f*. The second system includes two staves with the instruction *in A* and dynamic markings *f*. The third system includes three staves with the instruction *Sehr gemessen.* and dynamic markings *f* and *e risoluto.*. The fourth system includes four staves with the lyrics: *Macht! Hinaus in fest-geschloss'nem Bun - de! es*. The fifth system includes two staves with dynamic markings *ff* and *f* and the instruction *e risoluto.*. The bottom system includes two staves with dynamic markings *ff* and *f* and the instruction *e risoluto.*



Musical score for instruments including strings and woodwinds. The score consists of multiple staves. The top two staves are for violins, marked with *f*. The next two staves are for violas, marked with *f*. The bottom two staves are for cellos and double basses, marked with *p cresc.* and *trum*. The woodwind section includes flutes, oboes, and bassoons, with various dynamics and articulations.

ruf\_t zur neu\_en Hermannsschlacht die Stim\_me die\_ser Stun\_de! der Fran\_ke hat den Krieg be\_gehrt! Nun  
 es ruf\_t zur Hermannsschlacht die Stim\_me die\_ser Stun\_de! der Fran\_ke hat den Krieg be\_gehrt! Nun  
 es ruf\_t zur Schlacht die Stim\_me die\_ser Stun\_de! der Fran\_ke hat den Krieg be\_gehrt! Nun  
 es ruf\_t zur Schlacht die Stim\_me die\_ser Stun\_de! der Fran\_ke hat den Krieg be\_gehrt! Nun

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "ruf\_t zur neu\_en Hermannsschlacht die Stim\_me die\_ser Stun\_de! der Fran\_ke hat den Krieg be\_gehrt! Nun". The score includes vocal lines and piano accompaniment.



The first system of the musical score consists of ten staves. The top five staves are for the upper strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for the lower strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *marcato*. The key signature has one flat, and the time signature is 3/4.

The second system continues the instrumental parts. It features similar notation to the first system, with dynamic markings like *f* and *marcato*. The key signature and time signature remain consistent.

The third system introduces vocal parts. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and two piano accompaniment staves. The lyrics are in German. The vocal lines are marked with *ff* and *marcato*. The piano accompaniment includes dynamic markings like *f* and *ff*.

schla - ge drein du deut - sches Schwert! Zum Kampf, zum Kampf! Her - aus du Klin - ge,  
 schla - ge drein du deut - sches Schwert! Zum Kampf, zum Kampf! Her - aus du Klin - ge,  
 schla - ge drein du deut - sches Schwert! Zum Kampf, zum Kampf! Her - aus du Klin - ge,  
 schla - ge drein du deut - sches Schwert! Zum Kampf, zum Kampf! Her - aus du Klin - ge,



The musical score consists of multiple staves. The upper section includes piano accompaniment with various chords and melodic lines. The lower section features vocal lines with German lyrics. The lyrics are: "blank und breit! ihr Rei - ter in den Bü - gel! nun schwin - ge kühn zum Völ - kerstreit, du deutscher Aar, die blank und breit! ihr Rei - ter in den Bü - gel! nun schwin - ge zum Streit, du deutscher Aar, die blank und breit! ihr Rei - ter in den Bü - gel! nun schwin - ge zum Streit, du deutscher Aar, die blank und breit! ihr Rei - ter in den Bü - gel! nun schwin - ge zum Streit, du deutscher Aar, die". The score includes dynamic markings such as *f* and *sf*, and articulation marks like *tr* (trill).











The musical score is arranged in a system of staves. At the top, there are four staves for piano accompaniment (treble and bass clefs). Below these are four vocal staves (treble and bass clefs). The lyrics are written below the vocal staves. The score includes dynamic markings such as *p*, *mf*, *f*, and *cresc.*. The lyrics are: "Kampf! Da gab's ei-nen blu-ti-gen Tag auf dem". The score also features some numerical markings (12, 6, 7) and a section labeled "Quasi Recit.".



Vivo.

Tranquillo

The musical score is divided into two main sections: **Vivo** and **Tranquillo**. The **Vivo** section features a piano accompaniment with sixteenth-note patterns and a vocal line with lyrics. The **Tranquillo** section is characterized by a slower tempo and includes a piano accompaniment with sustained chords and a vocal line with lyrics. Dynamics range from *ff* (fortissimo) to *p* (piano), with markings for *cresc.*, *div.*, and *mezza voce*. The score includes multiple staves for piano and vocal parts.

Vivo.

Tranquillo.

*sempre piu f*

*sempre piu f*

*sempre piu f*

*ff*

*div.*

*ff*

*ff*

*f*

*mezza voce.*

Ra - sen,

und Tau - sen - de lie - gen so

Ra - sen,

*mezza voce.* und

Ra - sen,

und Tau - sen - de

Ra - sen,

*sempre piu f*

*sempre piu f*

*ff*

*p dol.*



*dolce espress.*

*pp*

*sempre p* *dim.*

*sempre p* *dim.*

*sempre p* *dim.*

*pp* *dim.*

*rocc.*

*pp* *dim.*

*p* *dim.*

*p* *dim.*

*sempre p* *dim.*

*sempre p* *dim.*

kalt, so kalt und so bleich. Sie schlafen im Grab.

Tau - sende lie - gen so kalt und so bleich, Sie schlafen im Grab.

lie - gen so kalt und so bleich. Sie schlafen im Gra - be im frän - kischen Reich.

Sie schlafen im Gra - be im frän - kischen Reich,



*poco rit.* **Andante.**

*p dolce.*

*p dolce.*

*p dolce.*

*p dolce.*

*poco rit.*

*poco rit.*

**Andante.**

*pp* *poco rit.* *p dolce.*

*pp* *p dolce.*

*pp* *p dolce.*

*p* *poco rit.* *p*

So fern von der Hei-math, dem Weib, dem Kind, so

*poco rit.* *p* *p*

fen im Grab. so fern!

*poco rit.* *p* *p*

im Gra-be im frän-kischen Reich, so fern!

*poco rit.* *p* *p*

**Andante.**

*pp* *poco rit.* *p dolce.*

*pp* *p dolce.*







F

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring complex chordal textures and melodic lines. The middle section contains four vocal staves (Soprano, Alto, Tenor, Bass) with the following lyrics:

Sie lie - gen zerschla - gen, zerhau'n, zer - schossen; den jauch - zen - den, jauchzen - den  
 Win - de. Sie lie - gen zer - schla - gen, zer - schossen; *p* den jauch - zenden  
 Sie lie - gen zer - schla - gen, zer - schossen; *p* den jauch - zenden  
 Sie lie - gen zer - schla - gen, zer - schossen; *p* den jauch - zenden

The piano accompaniment continues below the vocal parts, providing harmonic support. Dynamics such as *cresc.*, *p*, *mf*, and *f* are used throughout to indicate changes in volume and intensity.

F



Mund hat die Ku - gel ge - schlossen, als hell er ge - ru - fen sein letz - tes Hur - rah! Als Sie - ger, *f* als

Mund hat die Ku - gel ge - schlossen, als hell er ge - ru - fen sein letz - tes Hur - rah! Als Sie - ger, *f* als

Mund hat die Ku - gel ge - schlossen, als hell er ge - ru - fen sein letz - tes Hur - rah! Als Sie - ger, *f* als

Mund hat die Ku - gel ge - schlossen, als hell er ge - ru - fen sein letz - tes Hur - rah! Als Sie - ger, *f* als



*molto espress.*

*mf*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p*

*in B.*

*p molto cresc.*

*mf*

*p*

*dim.*

*ff*

*mf*

*p*

*dim.*

*ff*

*mf*

*p*

*dim.*

*ff*

*p*

*dim.*

*ff*

Sie-ger ge - storben, so ru - hen sie da, so ru - hen sie da! Im

Sie-ger ge - storben, so ru - hen sie da, so ru - hen sie da! Im

Sie-ger ge - storben, so ru - hen sie da, so ru - hen sie da! Im

Sie-ger ge - storben, so ru - hen sie da, so ru - hen sie da! Im

*p*

*dim.*

*cresc.*

*ff*

*dim.*

*cresc.*

*ff*







*p dol. ed espr.*

*p dol. ed espr.*

*poco cresc.* *dim.*

*poco cresc.* *dim.*

*poco cresc.* *dim.*

*Solo. p espress.*

Das Au-ge, das die Todten sah, wohl ist es feucht, wohl ist es feucht vom Thränen -

*Solo. p*

Wohl ist es feucht vom Thränen -

sah, wohl ist es feucht vom Thränen - glanz, das Au-ge, das die Todten sah, ist

*Solo. p*

Wohl ist es

*poco cresc.* *dim.*

*poco cresc.* *dim.*



G

The musical score is written in G major and 3/4 time. It features a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated accompaniment in the lower register. Dynamics range from *pp* (pianissimo) to *p* (piano), with crescendos and accents. Performance instructions include *espress.* (espressivo), *arco.* (arco), and *pp dolce ed espr.* (pianissimo dolce ed espressivo). The score concludes with a *G pp* marking.

**Vocal Lyrics:**

- glanz, das Au - ge, das die Todten sah, wohl ist es feucht vom Thränen - glanz,  
 - glanz, vom Thränen - glanz, das Aug' ist feucht, ist feucht  
 feucht, das Au - ge, das die Tod - - ten sah, wohl ist es  
 feucht, das Au - ge, das die Tod - - ten sah, wohl ist es feucht vom Thränen -

**Chorus:**

Chor.  
 Chor.  
 Chor.  
 Chor.



*p cresc.* *sempre cresc.*  
*p cresc.* *sempre cresc.*  
*mf* *sempre cresc.*  
*sempre cresc.*  
*pp* *poco a poco cresc.* *tr*  
*p cresc.*  
*p cresc.* *sempre cresc.*  
*cresc.* *sempre cresc.*  
*mf cresc.* *sempre cresc.*  
 vom Thränenglanz, doch glückverheissend ist die Stunde und  
*mf cresc.* *sempre cresc.*  
 wohl ist es feucht vom Thränenglanz, doch glückverheissend ist die Stunde und  
*sempre cresc.*  
 feucht vom Thränen - glanz, doch glückverheissend ist die Stunde und  
*sempre cresc.*  
 glanz, wohl ist es feucht vom Thränenglanz, doch glückverheissend ist die Stunde und  
*sempre cresc.*  
*sempre cresc.* *f*



H Allegro.

The musical score is arranged in two systems. The first system (top) consists of ten staves, including five vocal staves and five instrumental staves. It begins with a key signature of one flat and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics range from *f* to *piu f*. The second system (bottom) includes four vocal staves with German lyrics and two instrumental staves. The tempo remains 'Allegro.' and the dynamics include *f*, *sf*, and *con forza*. The lyrics are: 'jubelnd klingt's von Mund zu Munde: Siegreich stehst du da, Germania'. The score ends with a double bar line and the letter 'H'.



- a, sieg - reich stehst du da, Ger - ma - ni - a,  
 - a, sieg - reich stehst du da, Ger - ma - ni - a,  
 - a, sieg - reich stehst du da, Ger - ma - ni - a,  
 - a, sieg - reich stehst du da, Ger - ma - ni - a,







*molto marcato.*

*molto marcato.*

*molto marcato.*

*sempre f*

- a! Dem Him - mel Dank, dem Himmel Dank, Dank, dem

*sempre f*

- a! Dem Him - mel Dank, dem Himmel Dank, Dank, dem

*sempre f*

- a! Dem Him - mel Dank, dem Himmel Dank, Dank, dem

*sempre f*

- a! Dem Him - mel Dank, dem Himmel Dank, Dank, dem

*molto marcato.*

*molto marcato.*







The musical score consists of several staves. The top staves are for instruments, including woodwinds and strings. The bottom staves are for voices. The lyrics are in German and are repeated across four vocal parts.

**Lyrics:**  
 da, stehst du da, sieg - reich, sieg - reich,  
 da, stehst du da, sieg - reich, sieg - reich,  
 sieg - reich stehst du da, sieg - reich, sieg - reich,  
 sieg - reich stehst du da, sieg - reich, sieg - reich,

**Performance Instructions:**  
 - *sempre f* (top left)  
 - *piu f* (multiple locations)  
 - *cresc.* (multiple locations)  
 - *f* (multiple locations)  
 - *mf* (multiple locations)  
 - *sf* (multiple locations)  
 - *dir.* (bottom left)  
 - *sempre con forza.* (bottom left)



The musical score is arranged in a standard orchestral format with vocal soloists. It consists of the following parts:

- String Section:** Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *sempre f*, *sf*, *mf cresc.*, *p cresc.*, and *f*.
- Woodwind Section:** Flutes, Oboes, Clarinets, and Bassoons. Dynamics include *sf* and *f*.
- Brass Section:** Trumpets and Trombones. Dynamics include *sf* and *f*.
- Vocal Soloists:** Four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "sieg - reich stehst du da, Ger - ma - ni - a, sieg - reich". Dynamics include *ff*.
- Percussion:** Timpani and other percussion instruments.

Key musical features include:

- Tempo/Character:** Indicated by *sempre f* (sempre forte).
- Articulation:** *sf* (sforzando) and *cresc.* (crescendo).
- Performance Techniques:** Trills, triplets (marked with '3'), and complex rhythmic patterns in the woodwinds and strings.

K *sempre f*



The musical score is arranged in a system of 18 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The following four staves are for a brass section (Trumpet I, Trumpet II, Trombone I, and Trombone II). The bottom six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2). The lyrics are: "stehst du da, Ger - ma - ni - a, sieg - reich - du,". The score features various dynamic markings: *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *sempre f* (sempre forte). There are also crescendo and decrescendo hairpins. The piece includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and some staves have a *rit.* (ritardando) marking.



The musical score consists of several systems of staves. The upper systems include piano accompaniment with various dynamics such as *cresc.*, *sf*, and *f*. The lower systems feature vocal lines with lyrics in German. The lyrics are: "sieg - reich, sieg - reich - - - reich stehst du da, Germa - - ni -", "sieg - reich, sieg - reich - - - reich stehst du da, Germa - - ni -", "sieg - reich, sieg - reich - - - reich stehst du da, du da, Germa - - ni -", and "sieg - reich, sieg - reich - - - reich stehst du da, du da, Germa - ni -". The score concludes with a *sf* dynamic marking.











Musical score for a choral piece with piano accompaniment. The score includes vocal staves with lyrics and piano staves with musical notation. Dynamics include *dim.*, *p*, *cresc.*, and *mf*.

The piano accompaniment consists of several staves. The upper staves feature chords and melodic lines with dynamics such as *dim.*, *p*, *cresc.*, and *mf*. The lower staves include a bass line with a *tr* (trill) marking.

The vocal parts include a soprano line with *legg.* and *dim.* markings, and four lower parts (alto, tenor 1, tenor 2, and bass) with lyrics. The lyrics are:

sank in den Staub, uns schmückt, uns schmückt der Kranz von  
 sank in den Staub, uns schmückt, uns schmückt der Kranz von  
 sank in den Staub, uns schmückt der Kranz von  
 sank in den Staub, uns schmückt der Kranz von

The piano accompaniment includes dynamics such as *dim.*, *p*, *cresc.*, and *mf*.



M

The musical score consists of several systems of staves. The top system includes a piano part with a treble clef and a bass clef, marked with a forte *f* dynamic. The middle systems feature four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Ei - chen - laub. Heil Ger - ma - ni - a!". The bottom system includes a piano accompaniment with a treble clef and a bass clef, marked with a forte *f* dynamic. The tempo is marked "M" (Moderato). The score is marked with various dynamics: *f* (forte), *ff* (fortissimo), and *sempre piu f* (always more forte). There are also trills and slurs throughout the piece.



Heil Ger - ma - ni - a! Heil! Heil!

Heil Ger - ma - ni - a! Heil! Heil!

Heil Ger - ma - ni - a! Heil! Heil!

Heil Ger - ma - ni - a! Heil! Heil!



Musical score for a choir and orchestra. The score includes staves for various instruments (flutes, oboes, violins, violas, cellos, double basses) and a four-part vocal choir. The lyrics are "Ger - ma - ni - a! Sieg - reich,". The music features dynamic markings such as *sf* and *ff*, and includes complex rhythmic patterns and articulation.



The musical score is arranged in a standard orchestral format with vocal soloists. It consists of the following parts:

- Violins I & II:** Multiple staves with complex melodic and harmonic lines.
- Violas:** Staves with supporting melodic and harmonic parts.
- Violas:** Staves with supporting melodic and harmonic parts.
- Celli & Double Basses:** Staves with a steady bass line and harmonic support.
- Woodwinds:** Staves for various woodwind instruments, including flutes, oboes, and bassoons.
- Brass:** Staves for trumpets, trombones, and tubas.
- Vocal Soloists:** Four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "sieg - reich, sieg - reich du!".

Dynamic markings are extensive, including *sempre ff* (sempre fortissimo) and *sf* (sforzando), indicating a consistently loud and powerful performance style.