

LUDWIG VAN BEETHOVEN

WoO 94

Air 'Germania'

B flat major

Full score



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Sammlung von Berthold'schen Werke.

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Serie 20.

Dramatische Werke.

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N^o 207^d Schlussgesang: „Germania, wie stehst du jetzt.“

Leipzig, Verlag von Breitkopf & Härtel.

*Die Resultate der kritischen Revision dieser Ausgabe sind
Eigenthum der Verleger.*

SCHLUSSGESANG

aus dem Singspiele: Die gute Nachricht.

Beethovens Werke.

Musik von

Serie 20. N^o 2074

L. VAN BEETHOVEN.

Feurig, jedoch nicht zu geschwind.

Flauti. *ff*

Oboi. *ff*

Clarinetten in B. *ff*

Fagotti. *ff*

Corni in B. *ff*

Trombe in B. *ff*

Timpani in B. F. *ff*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Bruno. *ff*

Soprano. *ff*

Alto. *ff*

Tenore. *ff*

Basso. *ff*

Violoncello e Basso. *ff*

1. Ger - ma - ni - a, Ger - ma - ni - a, wie stehst du jetzt im Glan - ze da!

2. ma - ni - a, Ger - ma - ni - a, wie stehst du jetzt in Ju - gend da!

3. ma - ni - a, Ger - ma - ni - a, wie stehst du jetzt ge - wal - tig da!

4. ma - ni - a, Ger - ma - ni - a, wie stehn der Für - sten Schaaren da!

1. Ger -

2. Ger -

3. Ger -

4. Ger -

Original-Verleger: Wallishauser'sche Buchhandlung in Wien.

B. 2074

Stich und Druck von Breitkopf & Härtel in Leipzig.



1. Zwar zo-gen Ne-bel um dein Haupt, die
 2. Zum zwei-ten Le-ben, frisch und schön, liess
 3. Nennt deutscher Muth sich deutsch und frei, klingt
 4. Von al-ter Zwietracht kei-ne Spur, ge-

1. ma-ni-a, Ger-ma-ni-a, wie stehst du jetzt im Glan-ze da!
 2. ma-ni-a, Ger-ma-ni-a, wie stehst du jetzt in Ju-gend da!
 3. ma-ni-a, Ger-ma-ni-a, wie stehst du jetzt ge-wal-tig da!
 4. ma-ni-a, Ger-ma-ni-a, wie stehn der Für-sten Schaaren da!

B. 2074

Musical score for the first system, featuring multiple staves with complex notation, including chords, melodic lines, and dynamic markings like 'f' and 'p'.

1. al_te Son_ne schien ge_raubt, doch Gott, der Herr, war hel fend nah!
2. A_le_xan_der dich er_stehn, als ihn die Ne_ _va schei_den sah!
3. Friedrich Wilhelm Dank da_bei, ein Wall von Ei_ _sen stand er da!
4. treu den Banden der Na_tur, so kom_men sie von fern und nah!

Preis
Preis
Preis
Preis

Musical score for the second system, showing vocal lines with lyrics and accompaniment.

1. Doch Gott, der Herr, war hel fend nah! Preis

2. Als ihn die Ne_ _va schei_den sah! Preis

3. Ein Wall von Ei_ _sen stand er da! Preis

4. So kom_men sie von fern und nah! Preis

B. 2074

Musical score for piano and orchestra. The score consists of multiple staves. The piano part is in the upper staves, and the orchestra part is in the lower staves. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *sf* (sforzando) and *f* (forte) are used throughout the piece.

1. 4. ihm, Heil dir, Ger - ma - ni - a, Ger - ma - ni - a, Ger - ma - ni - a!

1. ihm, Heil dir, Ger - ma - ni - a, Ger - ma - ni - a, Ger - ma - ni - a!

2. ihm, Heil dir, Ger - ma - ni - a, Ger - ma - ni - a, Ger - ma - ni - a!

3. ihm, Heil dir, Ger - ma - ni - a, Ger - ma - ni - a, Ger - ma - ni - a!

4. ihm, Heil dir, Ger - ma - ni - a, Ger - ma - ni - a, Ger - ma - ni - a!

B. 207^d

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) feature dense, repetitive rhythmic patterns, likely for a keyboard instrument. The fifth and sixth staves (treble and bass clefs) contain more melodic and harmonic lines. The seventh and eighth staves (treble and bass clefs) continue the complex rhythmic and melodic development. The ninth and tenth staves (treble and bass clefs) conclude the system with dynamic markings such as *ff* and *f*. The key signature is one flat (B-flat).

2. 3. 4. 5. Ger -

This section consists of five empty musical staves, arranged in two groups of two and one. These staves are likely intended for instruments that are silent during this portion of the piece or as a placeholder for a different instrument.

The final staff at the bottom of the page contains a melodic line with dynamic markings *f* and *ff*. It appears to be a continuation or a separate part of the composition.

B. 2074



ma_ni_a, Ger_ma_ni_a, wie stehst du e_wig dau_ernd da!

5. Ger_ma_ni_a, Ger_ma_ni_a, wie

5. Ger_ma_ni_a, Ger_ma_ni_a, wie

5. Ger_ma_ni_a, Ger_ma_ni_a, wie

5. Ger_ma_ni_a, Ger_ma_ni_a, wie

B. 2074

poco ritard.

p

poco ritard.

p

poco ritard.

p

Was Sehnsucht ein_zeln still ge_dacht, wer hat's zu ei_nem Ziel ge_bracht?

13

stehst du e_wig dau_ernd da!

13

stehst du e_wig dau_ernd da!

13

stehst du e_wig dau_ernd da!

13

stehst du e_wig dau_ernd da!

poco ritard.

p

B. 2074

Più Allegro.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, and a double bass line. The vocal part includes a soprano line and a bass line. Dynamics include 'f' and 'a 2.'.

Franz, Kai.ser Franz! Vic.to.ri.a!

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal part includes four voices (Soprano, Alto, Tenor, Bass) and a bass line. Dynamics include 'f'.

Franz, Kai.ser Franz! Vic.to.ri.a!

Franz, Kai.ser Franz! Vic.to.ri.a!

Franz, Kai.ser Franz! Vic.to.ri.a!

Franz, Kai.ser Franz! Vic.to.ri.a!

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a minor key and features a variety of rhythmic patterns, including chords, eighth notes, and sixteenth notes. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout the system.

The second system of the score features five vocal staves with lyrics and piano accompaniment. The lyrics are: "a! Preis ihm, Heil dir, Ger.ma - ni - a, Ger.ma - ni - a! Preis ihm, Heil dir, Ger.ma - ni - a!". The vocal parts are written in a minor key and include dynamic markings like *f* and *ff*. The piano accompaniment continues with rhythmic patterns similar to the first system.

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The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic textures, including sixteenth-note runs and chords. Dynamic markings of *fff* (fortissimo) are placed throughout the system. There are also some markings like 'p 2.' and 'a 2.' above certain notes.

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

Ger - ma - - - ni - a!

B. 2074

fff

