

# Hadumoth.

Scenen aus Scheffel's Eikehard.

zusammengestellt von der Componistin,

gedichtet  
von

Luise Hitz.

für Soli, Chor und Orchester

komponirt

von

Luise Adolpha Le Beau.

Opus 40.

Partitur.

Anmerkung: a) Die Recitative sind im Takt zu singen.

b) Für die Hunnen Chöre beliebe man, einen  
Männergesang. Kein Weibchen.

# Personen:

Hadumoth: . . . . . Sopran.

Hadwig: . . . . . Alt.

Audifax: . . . . . Tenor.

Ekkehard: . . . . . Bariton.

Ein Fischer: . . . . . Bass.

# Kadumoth.

Dichtung von Luise Kitz.

## Scene I.

### 1) Einleitung. (Orchester.)

### 2) Recitativ und Arie.

#### Audifax:

Woh blinkt da zwischen dem Gestein?  
 Aufgefällig, nitel Gold!  
 Ich weiß das güldene Kiffelstein,  
 Mit dem die Fugel löst und löst  
 die Regenbogen stritzen,  
 die zarten Traben pfützen?  
 Hai! wie das Kiffelstein pfimmert,  
 Wie's in der Trone flimmert!  
 Wo nassman's woff die Fugel far?  
 das wir' zu wiffen mein Sagar.  
 Ja dunkler Erde Grinden,  
 du ist das Gold zu finden.  
 Gorch! Wie ab fümmer und gorch!  
 Ja, dunkel für is', Pflug und Pflug,  
 Quoz luit, dem wieder fern und fast-  
 To fümmeru sie die ganzen Tag,  
 To fümmeru sie die ganze Nacht,  
 das Sarg's arborgeum Geister.  
 die sind das Goldat Maister!  
 O foch nief, liebe Zwerga,  
 die ist fümft im Sarga!  
 Laßt Audifax, den Girtankuban,  
 Von miran listen Golda fuben!  
 Ja dunkler Erde Grinden &c

### 3) Chor der Zwerga.

Mit fümmeru und pfluffen die ganze Nacht,  
 Mann trint den ten Mauffelintere wufft.  
 Mir graben mit dunkler Tiafa das Gold,

Mit's pfimmern und in der die Grinde rollt.  
 So glüht so pfim, ab blüht so wief!  
 Doch - was die fümft, will fuben,  
 das muß das Zwergat Sündig sein.  
 das pfimmern die Fugel wirt nimmer dein!  
 dein wird er nief! O wief! O wief!

### 4) Recitativ und Duett.

#### Kadumoth:

Audifax, was wiffst du denn?  
 Hauch du, so will ich mit dir wiffen.

#### Audifax:

Zudemst, du sollst wiffen nimmer!  
 das in mir ist abent, das ist nimmer wiff.

#### Kadumoth:

Tug' mir, was ist es? Toga mir!

#### Audifax:

Das die pfimmern die Kiffelstein!  
 das ist Gold! Und nass das Goldat  
 Ich in das Sarga arborgeum waborgan.  
 Ist für ich fümmer die Zwerga fümmer.  
 Grinde nief ich für mir best sein,  
 Mir von isram wotem Gold zu geben.  
 Aber sie niefen mich fochland ab.

#### Kadumoth:

Audifax, was willst du mit dem Gold?

#### Audifax:

Mit dem Golda du ist ich nief frei,  
 Und ich nief! Ein güldene Trone  
 Sollst du fuben - mit die Zingen güldene Gochlein.

#### Kadumoth:

Hauch du pfim den firtigen Mann yafafen?

#### Audifax:

Ja, zum firtigen Mann will ich gefen.

#### Kadumoth:

Wais du denn woff die wiffen Gungel?

Audifax:

Müssen soll er, du nicht wissen?

Kadumoth:

Er balst zu dem meine Gott!

Die alten Götter waren groß und mächtig,

und die ichen stamm,

sind das stärksten Zurecht kündigt.

Kommen, wir wollen zu der Waldfrau gehen.

Die garstet sich wohl auf köstliche Geisse.

Kommen zum Laß der Sonnenwende, Komme!

Kadumoth und Audifax:

Auf! zur Waldfrau, auf!

Die stromt das Holz zusammen.

Die wollen wir beide bringen

Stroh rote zingalnde Stammen;

Und unsere Dille im Freisfeld

Und im den pfimmerten der Artz

Naht mit den roten Stammen

5) Zu Mohan und Fraje anzuor!

5) Chor beim Fest der Sonnenwende mit Soli.

Chor:

Lodanden Stammen Fraje

Auf hochtrüben zur Nacht.

Die Höglain im Walde pfurigen.

Das Opfer ist gebracht.

Ach! die den feiligen Fraje,

Es der Mojan anzuor.

Mohan und Fraje! Wir flachen

Zu fünf im bösen Zeit.

Der Feld zu hochtrüben,

Der ist von fünf gebracht.

Mollt gründig auf und fachen!

Das Opfer ist gebracht.

Es von glücken in der Ründe

Die Sonnenwende rot.

Das ist die Mojanstunde.

Auf, wir's im Apan Loft!

Wir pfurigen Fraje dem Lunde,

Zu, Fraje bis zum Tod.

Kadumoth und Audifax:

Mohan und Fraje, fache Götter,

Laßt den gülden Schutz und finden!

Ach! die im Freisfeld, das fache Gut!

Die zu bringen, gabt uns Mit.

Scene II.

6) Recitativ und Duett.

Audifax:

Unser Pfurigen die Waldfrau gehen und,  
Mollt uns Lunden ihre Geisse lassen.

Kadumoth:

Auf die alten Götter, die wir anzuor,

Gaben uns die fache Fraje

Mir den gülden Schutz zu finden sei,

Mann wir müdig, fache die Nacht Sonnenwende.

Kadumoth und Audifax:

Der laßt und glückt,

Mir Lunden pfurigen!

Ach! die den Apan

Mir den Schutz gebracht.

Zu stillen Nacht

Sonne er von oben!

Es blüht die Fraje,

Mir Fraje Luft.

Ach! die zu fachen.

Die von oben und glückt.

Es fache in der Fraje.

Mir bleiben Lunden

Und fachen Lunden,

Mir bleiben Lunden,

To Morgen, wir fache.

Die Fraje ist nicht fache und. O fache!

7) Recitativ, Arioso und Duett.

Ekkhard:

Was ist's, ihr Kinder, daß ihr die Kraft  
hier suchen, fern von der Mauppen, Dorensperre!

Hadumoth: (zu Audifac)

Tug' ihm, daß uns die alten Götter befragen,  
daß uns' impera Hoffnung und galagan.

Wirkkraft gibt er denn uns' primm Lief  
Und einen brüßlichen Zaubersperre!

Ekkhard:

Was suchst du, lieber Kind, von Zauberei?

Hadumoth:

Größt'würdiger Herr, wir wünschen uns frei.

Audifac sollt' einen Schutz zu haben;  
Der soll uns' Glück und Saifait geben.

Zur Mulisam sind wir gegungen.

Dies nur unsehrst unser Harlungen.

Auf, laßt uns', Herr, uns' fieren Lief  
Einen brüßlichen Zaubersperre!

Ekkhard:

Wirst von Zauberei freist, ihr Lieben;

Das ist übrig noch gelieben

Hon dem alten Leidensperre!

Hin auf Höfen Opferung!

Laßt es euch dem alten Leidensperre!

Der bringt uns' nicht binden, bringt einen Gasten

Einem gültigen Platz zu haben.

Wollt' ihr soviel Müß' uns' geben?

Laßt das kindlich' nitte Gien!

Laßt den Platz im Lager wies'n!

Der Gott das Glaubend will us' uns' weisen:

Der Vater im Himmel sollt' kindlich' uns' weisen.

Ja, das ist's! Das hat das Leben

Lief bis diesen Tag gegeben.

Der erfüllt uns' froh und gut,

Wacht Gesinnheit, Jugendmut.

Ihr sollt' ihr lieben, ihr kindlich' fest sein.

Laßt es das, dann auf die Füße laß'n

Größte Saifait, die du immer

Wohnt im Herzen, zu gedinnen,

Wird der Glaube Kraft der Lief'n

Lief von jedem Dorn befrei'n.

Das könnt' ich, Geliebte, noch nicht verstehen,

Ihr werdet's erlauben, ihr werdet's ansehn.

Hadumoth und Audifac:

Heiliger Mann, mit deinem Worte

Wirst du uns' das Herz befreit

Du hast uns' dem Glaubensperre

Freiheit Harlungen sagt.

O laßt uns' freundlich auf uns' Lief'n

Das dem Vater im Himmel wir kindlich' weisen.

8) Recitativ und Duett.

Ekkhard:

Laß' mich von allen Träumen, wie ich bin!

Andere Arbeit bringt schon man' Lof'n!

Hast du schon den Himmel gesehen?

Die Streifen wieder auf schwallen' Rosten,

Tübel pfingend Lief' das Land,

Tangen, werden sich' erheben.

Jede Hand greift zu der Waffe;

Mit der größten Hilfe pflegen

Wir das wilde Volk im Krieg.

Gaß, mein Sohn, zieh mit zum Sieg!

Audifac:

Gib, heil'ger Mann, mir deinen Segen!

Müß' ich denn zieh' ich den Dorn' abgeben.

Ekkhard:

Du geliebte das Höfsten Segen,

Hörst, schinn' Lief' allen Segen.

Audifac und Ekkhard:

Auf, auf, zum heiligen Krieg!

Die Waffen sind geweiht.

Die Himmel zu befeuern,



Ein freudvoller Morgen erwacht.  
Lay abt die Todten um,  
Daß sie im Frieden ruhn!  
Der Herr sei gnädig, ihr an Seelen!  
In seiner Hand wir sie befehlen.

## 12.) Chor:

Mitten im Leben umfängt uns der Tod.  
Die Tränen erlegen in Thränenflut.  
Sei ihm gnädig, o Herr, unser Gott!

Wird uns die Luft sein,  
Klagt man sie, klagt!

Nie mehr auf Erden

Es ist uns Luft.

Mitten im Leben umfängt uns der Tod.  
Die Tränen erlegen in Thränenflut.

Mildest, o Herr, dein gerechtes Gericht.

Laß ihm lauchten das ewige Licht!

## 13.) Hadumoth:

Die ganze Nacht

hab' ich dürrerwacht;

Und auf der Mordstalt

ging ich davon;

da lagen die Todten

so bleich und stumm,

das Andlich aufhelt sprüht und stündet.

Andische hab' ich nicht gefunden.

Es ist nicht tot, ist nur gefangen!

O könnt' zu ihm ich doch gelangen!

Ich müß' ihn retten, ich müß' ihn befreien -

der Herr wird mir Mut und Kraft verleihen.

## 14.) Hadumoth, Hadwig und Etkerhard.

Hadwig:

Woh' fuchst du, armes Kind?

Hadumoth:

Ich kann nicht hier hin mehr sein;

Woh' fuchst du mich, ich fuch' dich.  
Ein Goldstück schenk mir, Frau Hadwigin.  
Dann zu dem Himmel will ich zieh,  
Da haben den Andische gefangen,  
Will mit dem Goldstück ihn erlösen.

Hadwig:

Hör' dich Goldstück! Mild' ist Gott!

Seine Gnad' ist groß und süß;

Zieh' zu im Frieden!

Etkerhard:

Gott segne und besüß dich

auf diesen rauhen Wegen.

Es süß, Kind, dich gnädiglich

dem guten Ziel entgegen!

Wohlwollen seiner Hofsand,

die süß dich im fremden Land;

Der Stoff und der Gefasand

Wird sie dich kein besüßand!

Denn gah mit Gottes Segen fort;

Zieh' mich der Seinde Leyer mit!

Der Herr sei dir die Schutz und Fort-

der Herr gah dich auf nach Glück!

## 15.) Chor mit Solo.

Chor:

Lab' wohl, du süß, starka Merid!

Du ziehst dich, so weit, so weit!

Es ist danken, dein in Trauen,

Und sollen uns in die Fremde

Manne Segen brüt dein Glück, und Glück,

Manne nicht allein du besüß zu nicht.

Lab' wohl! Im Frieden zieh' dich!

Es salte dir Gott den müßigen Sinn.

Hadumoth:

Lab' wohl, im Frieden zieh' dich!

Es salte mir Gott den müßigen Sinn.

## Scene IV.

16) Arie.

Hadumoth!

Neufimmer geht ab bergauf, bergab,  
 In der Dunkelheit, auf grünen Markten,  
 Dem Untergang der Sonne entgegen.

Magischer ist mir der Lauf des Rheins.

Nein, Güter sind sie, sie sind;

Nein, Berg und Thal ist ergrün,

Längst schon winkt' ich dem Trübsinnigen Land  
 den Abschiedsgang!

Wenn wand' ich, um Ziel zu gelangen,

Zu Ahrifra, der bei den Göttern wohnt?

Nein, Lütten sie, des Abends gehen.

O Gott, beschirm' mich aller Sorgen.

Laß mich Ahrifra von Angst und Noth

Und laß' ich, wenn Gefahr ich droht.

Ist zu verrathen, ist zu besorgen,

Möge's nicht in die Welt verlaufen!

Nein, Lütten sie, des Abends gehen etc.

17) Chor der Waldgeister

Flümm'ra ruft, du solde Maid!

Sonne bleibe dir Angst und Leid

Frümm'ra ruft von dem Lieben dein.

Seld' wirst du Trübsinn du besorgen.

Gute Geister beschützen dich!

Gute Geister galten dich!

Flümm'ra ruft in Wald und Heide!

Gute Geister sollen dich.

18) Recitativ.

Ein Fischer.

Was ist, Mädchen, die Sonne steht hoch!

Wo kommst du her?

Hadumoth:

Wart' denn ich her, dem großen See

Und von dem stillen See her,  
 die Lute nimmst du her.

Fischer:

Und woher kommst du her, Mädchen?

Hadumoth:

Zu dem Hügel will ich gehen.

Die Lute die Ahrifra wohnt her,  
 den will ich besorgen.

O, zeige mir den Weg!

Fischer:

Das ist ein böser Weg.

Der Weg will ich dir zeigen.

Hadumoth:

Halt' dich! Gatt' du nicht mit?

Fischer:

Ist denn weiter?

Die Hügel - die wollen wir besorgen!

Hadumoth:

Laß' mich denn! Lute bin ich zum Ziel.

Wart' dich, ich will den Weg im Hügel gehen.

19) Trinklied der Hunnen.

Männerchor:

Trinkt und singt!

Mit den Luten bleib!

Die Ahrifra geben

den Lute ihre Lute.

Wenst nicht der Hügel den Lute besorgen?

Der Müß' er gehen

sein frohen Lust!

Seld' geht' er ins Heide

gegen zum Heide,

Wenst nicht der Hügel den Lute besorgen?

Der Müß' er gehen

sein frohen Lust;

Wenst nicht der Hügel

den Lute besorgen.



Trinkt nunmehr Müß zu neuem Ziel!  
 So lebt der Monat  
 Für alle Zeit!  
 Warfolgt die Pfauen  
 Über Lust' und Glauben.  
 Harjungt sie von der Gaimuff weit!  
 Und immer zu,  
 Ofen Brust, ofen Brust!  
 Todt diallast moogen,  
 Joyfaut' ofen Drogen!  
 Trinkt und jubelt und singt dazu!

### Scene V.

#### 20) Pitt (Orchester) und Arie.

Audifax:

Jaun verfullt ist der Lärm der Pfau,  
 die dem himmelpfarten im Lude zumeist.  
 Am himmel zeigt ein Lemaßlein  
 den Lärm der himmelpfarten an,  
 Doch die wir fliegend mit bunten Luf.  
 Müß diinkt ab alle Traum zu sein!  
 Mein liebes Kind, nun rufe mit  
 Auf langem Pitt in bunten Kunst!  
 Das Kößlein bringt mich bald auf Gnuß,  
 Gut schon mit den Pfau zebraust.  
 O Gaidmuff, nun bist du mein!  
 Und ich bin frei, und ich bin dein!  
 Und sing! von Gaidmuff ich mich gefunden!  
 In Gaidmuffe kong unser Kopf  
 die Mulden, die ich rathen wollte,  
 Das böse Arie, selig dem Kopf.  
 O Gaidmuff, du gilst mir mehr,  
 Als alle Gälze dieser Welt!  
 Du kommst mir wie dem himmel far,  
 Du hast mich in die Luft verfullt!  
 Gut und süß, deine Lerne Lieb,  
 die mich Gaidmuff zu mir dich Lieb.

#### 21) Duett.

Hadumoth und Audifax.

Sie v. Mater im himmel droben,  
 die wollen wir draken, die wollen wir loben!  
 du hast mich glücklich besand  
 über aller Tod und Süßluftkil.  
 du hast mich zusammen erstanden,  
 die stellen mich in, die stellen mich!

#### 22) Recitativ und Pitt (Orchester)

Audifax:

Mein, liebes Kind, wenn du über mich,  
 Lachst mich wie wieder die Kößlein güß.  
 das bringt mich bald zur Gaimuff frei,  
 die Lärm die von die Lärm Gaidmuff.

#### 23) Hegauer Tanz und Chor.

Pflingt den Reigen, pflingt!  
 jubelt, tanzt und singt!  
 Junges fori mit kräftem Gull:  
 Tride, Tride überall!  
 Trüß rufet mich zum Tanz,  
 Ofen gepflücht mit Krauß und Drogen!  
 Lustige Meisen lust abbringen,  
 Das die Lerne immer zwingen!  
 Si, der Lärm dem die Gaidmuff?  
 Auf dem Kößlein sitzen zuei.  
 Gaidmuff sie luit mit Gaidmuff frei!  
 Gaidmuff und Gaidmuff! Willkommen! Willkommen!  
 Harlorn und Gaidmuff, Luffenat Mägdlein,  
 die Lerne zum Kopf mich mit Lerne.  
 Trinkt mit! Willkommen! Willkommen!

#### 24) Recitativ.

Hadwig:

Glücklich fahrt ich in die Luft vollbracht;  
 Lerne soll ich mich in die Luft sein.

Mit diesem Gesang, der uns das Gmüth beruhet,  
 Trauf' ich mich frei.  
 Allfingelichte trachtet ihr vor mir -  
 Haft auf alle Trau! Und befallt  
 Euch in des Traufes so lieb wie sonst.

## 25) Solo-Quartett.

Hedwig:

Schreibet allezeit  
 Trau in Lieb' verbunden.  
 Habt in Lieb' und Trau  
 Euren Pfalz gefunden.

Erichard:

Gottes Gnadenreich  
 Habt ihr froh gefunden;  
 Habt in Lieb' und Trau  
 Euren Pfalz gefunden.

Hadumoth und Audifax:

Dunkel war unser  
 Euer Licht gefunden.  
 Ja, in Lieb' und Trau  
 Ist der Pfalz gefunden!

## 26) Schlusschor mit Doppelfuge.

Hail! Audifax und Hadumoth!  
 Keiner nicht Gefahr und Not,  
 Sind zu Ziele ihr gedungen.  
 Höfster Sieg ist uns gelungen!  
 Liebe, Gottesknecht und Muth  
 Schaben uns bestes Gut.  
 Hail dem jungen, dem hübschen Mann!  
 Bringt ihn Wein und Blumen dar!  
 Hail! Audifax und Hadumoth!

# Instrumente.

Zwei grosse Flöten.

Eine kleine Flöte.

Zwei Oboen.

Zwei Clarinetten.

Zwei Fagotte.

Zwei Hörner.

Zwei Trompeten.

Drei Posaunen.

Ein Paar Pauken.

Ein Paar Becken.

Eine Harfe.

Erste Violinen.

Zweite Violinen.

Violen.

Violoncelle.

Bässe.

# Scene I.

## No. 1. Einleitung.

Allegro. M. M.  $\text{♩} = 120.$

Fl.  $\text{♩} = 120$   
 Ob.  
 Clar. i. ii.  
 Fag.  
 Hörner i. ii.  
 V. Tromp I. ii. iii.  
 Pos. I. II.  
 ) Pos. III.  
 Saxof. i. ii. iii.  
 Harfe.  
 V. I.  
 V. II.  
 Viola.  
 Cello.  
 Bass.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked "Allegro" with a metronome marking of  $\text{♩} = 120$ . The piece is titled "No. 1. Einleitung." and is part of "Scene I." The score includes parts for a full orchestra, including woodwinds, brass, strings, and harp. The notation is handwritten and includes various dynamics such as *pp*, *mf*, and *ppp*. The score is organized into systems, with each instrument or section having its own staff. The music begins with a series of chords and melodic lines, leading into a more active section with a prominent horn and trumpet melody.

This image shows a handwritten musical score for a string quartet, consisting of four staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into five measures. The first measure contains a few notes and rests. The second measure begins with a dynamic marking of *mf* and features a melodic line in the first staff. The third and fourth measures continue the melodic development with various dynamics including *pp*, *mf*, and *ppp*. The fifth measure concludes with a *ppp* marking and a fermata over the final notes. The notation includes slurs, ties, and various dynamic markings throughout the piece.

Handwritten musical score for orchestra, page 3. The score is written in a major key with three sharps (F#, C#, G#) and a 3/4 time signature. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a whole note chord and moving to a melodic line.
- Ob.:** Oboe part, mirroring the flute's initial chord and then playing a similar melodic line.
- Clar. i. s.:** Clarinet in B-flat part, playing a melodic line with slurs.
- Fag.:** Bassoon part, playing a melodic line with slurs.
- H. i. e.:** Horn in E part, playing a melodic line.
- V. Horn I. i. C.:** Trumpet in C part, playing a melodic line.
- Sos. I. II.:** Saxophone I and II parts, mostly silent.
- Sos. III.:** Saxophone III part, mostly silent.
- Bassoon i. H. e.:** Bassoon in E part, mostly silent.
- Harfe:** Harp part, mostly silent.
- V. I.:** Violin I part, playing a melodic line.
- V. II.:** Violin II part, playing a melodic line.
- Viola:** Viola part, playing a melodic line.
- Cello:** Cello part, playing a melodic line.
- Bass:** Bass part, playing a melodic line.

Dynamic markings include *mf* (mezzo-forte), *pp* (pianissimo), and *mf* (mezzo-forte) throughout the score. The notation includes various note values, slurs, and articulation marks.

This page contains a handwritten musical score for a string quartet, consisting of five staves. The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into four measures. The first staff (top) features a melodic line with dynamics ranging from *mf* to *f*. The second staff continues the melodic line with dynamics from *mf* to *p*. The third staff provides harmonic support with dynamics from *mf* to *p*. The fourth and fifth staves provide further harmonic and rhythmic support, with dynamics from *mf* to *f*. The notation includes various note values, rests, slurs, and dynamic markings such as *mf*, *f*, and *p*. The handwriting is clear and professional.

Meno mosso. M.M. ♩ = 100.

Handwritten musical score for orchestra and strings, measures 1-5. The score is written in 4/4 time with a tempo marking of "Meno mosso. M.M. ♩ = 100." The key signature is three sharps (F#, C#, G#). The instruments and parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. i. st. (Clarinet in A)
- Clar. i. sc. (Clarinet in Bb)
- V. Tromp. i. C. (Trumpet in C)
- Sos. I. II. (Saxophone I & II)
- Sos. III. (Saxophone III)
- Sauke H.-E. (Saxophone Alto)
- Harfe. (Harp)
- V. I. (Violin I)
- V. II. (Violin II)
- Viola. (Viola)
- Cello. (Cello)
- Baßo. (Bass)

Key features of the score include:

- Dynamic markings: *dim.* (diminuendo), *rit.* (ritardando), *ppp* (pianississimo), *pp* (pianissimo), *p* (piano).
- Articulation: *rit.* (ritardando) markings above notes in the Flute, Oboe, Clarinet in A, Clarinet in Bb, Trumpet in C, Saxophone I & II, Saxophone III, Saxophone Alto, and Bass parts.
- Phrasing: Slurs and accents are used throughout the string and woodwind parts.
- Key signature: Three sharps (F#, C#, G#).



Handwritten musical score for a string quartet, page 6. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "dim.", "mf", "p", and "Sutti.". The notation includes various articulations like slurs and accents.

Allegro. M. M.  $\text{♩} = 120.$

Fl. *dim.* *accel.* *pp*

Ob. *dim.* *accel.* *pp*

Clar. i. st. *accel.* *mf* *f*

Fag. *dim.* *accel.* *pp*

H. i. E. *accel.* *mf*

V. Tromp. i. C. *accel.*

Sos. I. II *accel.* *p*

Sos. III *accel.* *p*

Saxof. H.-E. *accel.*

Harfe *p* *accel.*

V. I. *dim.* *accel.* *pp*

V. II. *dim.* *accel.* *pp*

Viola. *dim.* *accel.* *pp*

Cello. *dim.* *accel.* *mf*

Bass. *dim.* *accel.* *pp*

Handwritten musical score for a string quartet, page 8. The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'mf'. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex textures with overlapping lines and some unusual notation, including a 'V.' marking in the lower system.

This page of a handwritten musical score, numbered 9, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in F (Claf. i. F.), Bassoon (Fag.), and Horn in E-flat (H. i. E.). The string section consists of Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. Other instruments shown are Violoncello (V. Tr. i. C.), Saxophone I (Sax. I. I.), Saxophone II (Sax. II), Double Bass (Bass. H.-E.), and Harp (Harfe). The score is written in a major key with a 3/4 time signature. It contains dynamic markings such as *mf*, *pp*, *dim.*, and *p*. The woodwinds and strings have active parts with various articulations and phrasing, while the brass and harp parts are mostly rests with some chordal indications. The notation is dense and characteristic of a working manuscript.

Meno mosso. M. M. ♩ = 100.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Meno mosso" with a metronome marking of 100 beats per minute. The score consists of 11 staves. The first seven staves are mostly empty, with "rit." (ritardando) markings above them. The eighth staff begins with a melodic line marked "dim. rit." and "pp". The ninth staff has a melodic line marked "dim. rit." and "pp". The tenth staff is marked "Solo" and contains a complex, rhythmic accompaniment. The eleventh staff has a melodic line marked "rit." and "pp". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fl.

Ob.

Clar. i. A.

Fag.

H. i. E.

V. I. i. C.

Pos. I. I.

Pos. III.

Sax. de. E.

Klarfe

V. I.

V. II.

Viola.

Cello.

Bass.

dim.

mf

p. Tutti

dim.

Poco più mosso. M.M. = 112.

This is a handwritten musical score for a multi-instrument ensemble. The score is written on 15 staves, organized into three systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Poco più mosso" with a metronome marking of M.M. = 112. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to mezzo-forte (mf) and include a "dim." (diminuendo) marking. The notation is dense and detailed, typical of a composer's manuscript.

This page of a handwritten musical score, numbered 13, contains the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clar. i. A.** (Clarinet in A)
- Fag.** (Bassoon)
- H. i. E.** (Horn in E)
- Vcl. i. C.** (Violoncello)
- Pos. I. II.** (Trumpets I and II)
- Pos. III.** (Trumpet III)
- Soub. H. E.** (Soubassoon in E)
- Klarf.** (Klarinetten)
- V. I.** (Violin I)
- V. II.** (Violin II)
- Viola**
- Cello.**
- Bass**

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations, including slurs, ties, and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The notation is dense, with many notes and rests across the staves.



Handwritten musical score for a string quartet, page 14. The score consists of 14 staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The bottom four staves are for piano accompaniment (Right Hand and Left Hand). The music is in G major (one sharp) and 4/4 time. It features complex melodic lines with many slurs and dynamic markings such as *mf*, *p*, and *f*. The piano part includes chords and arpeggiated figures.

Handwritten musical score for orchestra and strings, page 15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Horn in E-flat (H. i. E.), Violin I & II (V. I. and V. II.), Viola, Cello, and Bass. The score features complex rhythmic patterns, dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and articulation marks like *Sra* (sforzando) and *fz* (forzando). The notation is dense, with many slurs and accents. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The page number '15.' is written in the top left corner.

This page contains a handwritten musical score for piano and voice. The score is written on 14 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The bottom two staves are for the voice, with the vocal line on the upper staff and the basso continuo line on the lower staff. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *mf*, and *f*. There are also some handwritten annotations and corrections. The piece concludes with a double bar line and a final chord.

17. No. 2. Recitativo. M.M. ♩ = 120.

Fl. *cresc.* *pp* *mf*

Ob. *cresc.* *pp* *mf*

Clar. i. A. *cresc.* *pp* *mf*

Fag. *cresc.* *pp* *mf*

V.I. *cresc.* *pp* *mf*

V.II. *cresc.* *pp* *mf*

Viola *cresc.* *pp* *mf*

Audifon *p* *cresc.* *mf*

Cello. *pp* *cresc.* *mf*

Basso. *pp* *cresc.* *mf*

Fl. *p* *pp*

Ob. *p* *pp*

Clar. i. A. *p* *pp*

Fag. *pp*

V.I. *p* *pp*

V.II. *p* *pp*

Viola *p* *pp*

Audifon *Dolce*

Cello. *p* *pp*

Basso. *p* *pp*

Ich hab' blincht die zierlichen dem Gasten? Alas! fahig, nitel Gold! Ich' Kraft und gülden  
Schifflein, mit dem die Engel luff und sold den Regenbogen fützen, die zarten farben

Fl. *pp*

Ob. *pp*

Clar. i. St. *pp*

Fag. *pp*

V. I. *mf* *f* *pp*

V. II. *mf* *f* *pp*

Viola *pp* *mf* *f* *pp*

Kontrabaß *f* *mf* *f* *pp*

Cello *mf* *f* *pp*

Baß *mf* *f* *pp*

*Hilfen? Sei, wie das Schicksal bestimmt, die's in der Kunst flümmert!*

Fl. *pp*

Ob. *pp*

Clar. i. St. *pp*

Fag. *pp*

V. I. *mf* *mf* *mf* *mf* *Dim.* *p*

V. II. *mf* *mf* *mf* *mf* *Dim.* *p*

Viola *mf* *mf* *mf* *mf* *Dim.* *p*

Kontrabaß *mf* *mf* *mf* *mf* *Dim.* *p*

Cello *mf* *mf* *mf* *mf* *Dim.* *p*

Baß *pp* *mf* *mf* *mf* *mf* *p*

*zusammen? wohl die Kunst? das wir zu wissen unser Laßer! für Dunkelheit*

*Tric. Allegro. M. M. d. 120.*

*Pauze.*

Pauke C-F. *mf* *Dim.*  
 V.I. *p* *cresc.* *mf* *Dim.*  
 V.II. *p* *cresc.* *mf* *Dim.*  
 Viola *p* *cresc.* *mf* *Dim.*  
 Audifon *p* *cresc.* *mf*  
 Cello *p* *cresc.* *mf* *Dim.*  
 Bass *p* *mf* *Dim.*

Grundton, Du ist das Gold zu finden. Ganz! wie es fännt und geht!

Pauke C-F. *p* *mf* *crescendo* *f* *Dim.*  
 V.I. *p* *mf* *cresc.* *f* *Dim.*  
 V.II. *p* *mf* *cresc.* *f* *Dim.*  
 Viola *p* *mf* *cresc.* *f* *Dim.*  
 Audifon *p* *mf* *f* *Dim.*  
 Cello *p* *mf* *cresc.* *f* *Dim.*  
 Bass *p* *mf* *cresc.* *f* *Dim.*

Ganz! wie es fännt und geht! Ja, süßlich für' ich' Klag auf Klag, ganz laut, denn wieder

**Partitura 1:**  
 Pauke C-F.  
 V.I.  
 V.II.  
 Viola  
 Audifon  
 Cello.  
 Bass.

Lyrics:  
 fern und fast - so sinnen sie den ganzen Tag, so sinnen sie die lange Nacht, die

Dynamics: *p*, *cresc.*, *mf*, *f*

**Partitura 2:**  
 Pauke in A-D.  
 V.I.  
 V.II.  
 Viola  
 Audifon  
 Cello.  
 Bass.

Lyrics:  
 Lang' am Berg' und Qui - stur. Die sind der Goldes Wei - stur!

Dynamics: *f*

Clar. i. A.  
Fl.  
V. I.  
V. II.  
Viola  
Oboe  
Cello  
Bass

*Fine.*  
*Fine.*  
*Fine.*  
*Fine.*  
*Fine.*  
*Fine.*  
*Fine.*  
*Fine.*

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*mf*

*o* hört mich, liebe Zuhörerin, die ich frucht im Busen ge'leget

Clar. i. A.  
Fl.  
V. I.  
V. II.  
Viola  
Oboe  
Cello  
Bass

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*crescendo*

*Andifog, In* für den... von in'ner lüften gold'n faden! hört mich, liebe Zuhörerin,



Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Clar. i. st. *pp* *cresc.*

Fag. *pp* *cresc.*

V. I. *p* *cresc.*

V. II. *p* *cresc.*

Viola. *p* *cresc.*

Audifon. *mf* *con passione* *cresc.*

Cello. *p* *cresc.*

Bass. *p* *cresc.*

*fort mich, lieber Junger, laßt Audifon, den Liebhaber, von mir um lieben*

Fl. *mf*

Ob. *mf*

Clar. i. st. *mf*

Fag. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Audifon. *mf*

Cello. *mf*

Bass. *mf*

*Goldes Jambou! fort mich, lie-ber Junger, die ich fauß in der - ge! laßt*

Fl. *fine*  
 Ob. *da capo*  
 Clar. i. A. *al*  
 Fag. *fine*  
 V. I. *Dim.*  
 V. II. *Dim.*  
 Viola *Dim.*  
 Ad libitum *an-di-fog and an'now Golda fu — — — bur! fu*  
 Cello. *Dim.*  
 Bass. *Dim.*  
*sequente.*

V. I. *string.* *Dim.* *mf*  
 V. II. *string.* *Dim.* *mf*  
 Viola *string.* *Dim.* *mf*  
 Cello. *string.* *Dim.* *mf*  
 Bass. *string.* *Dim.* *mf*

V. I. *mf* *Dim.*  
 V. II. *mf* *Dim.*  
 Viola *mf* *Dim.*  
 Cello. *mf* *Dim.*  
 Bass. *mf* *Dim.*

# Nº 3. Chor der Lirerge.

Allegretto vivo. M. M. ♩ = 152.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clat. v. st.** (Clarinete in Sol)
- Fag.** (Fagott)
- V. I.** (Viola I)
- V. II.** (Viola II)
- Viola** (Viola)
- Sopran.** (Soprano)
- Alt.** (Alto)
- Tenor.** (Tenor)
- Bass.** (Bass)
- Cello.** (Cello)
- Bass.** (Bass)

The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

Solir  
 fimmern und schaffn die  
 zue - ze Raest, wenn kind von der  
 Wampfan =



Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The first six staves are instrumental parts, and the last six staves include a vocal line with German lyrics. The music is written in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *f*, *mf*, and *dim.* (diminuendo). The lyrics are: "Es immer noch mit dir die fin- du rollt. Es glüht so schön, ab".

Handwritten musical score for page 27, featuring an orchestra and voices. The score is written in G major and 4/4 time. The instruments and parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. in A (Clarinet in A)
- Fag. (Bassoon)
- V.I. (Violin I)
- V.II. (Violin II)
- Viola
- Soprano
- Alt. (Alto)
- Tenor
- Bass. (Bassoon)
- Cello
- Bass. (Bass)

The score includes various dynamic markings and performance instructions:

- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- qd.* (quasi-dolente)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- p* (piano)

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German:

Soprano: blingt so mir! Ich nun der Tugend will für — — — — — bar, wie

Alt.: blingt so mir! Ich nun der Tugend will für — — — — — bar, wie

Tenor: blingt so mir! Ich nun der Tugend will für — — — — — bar, wie

Bass.: blingt so mir! Ich nun der Tugend will für — — — — — bar, wie

This is a handwritten musical score for a voice and piano piece. The score is written on ten staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, with frequent use of slurs and ties. The piano part includes several instances of the instruction 'cresc.' (crescendo). The voice part includes German lyrics written in a cursive hand. The lyrics are: 'wird das Jahr - auch ihm - die sein. Das fesseln und die sind'. The score concludes with a double bar line and repeat signs on the final notes of the piano accompaniment.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*wird das Jahr - auch ihm - die sein. Das fesseln und die sind*

Handwritten musical score for orchestra and voices, page 29. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Clat. in C.), Bassoon (Fag.), Violin I (V.I.), Violin II (V.II), Viola, Soprano (Sopran.), Alto (Alt.), Tenor (Tenor.), Bass (Bass.), Cello, and Double Bass (Bass.). The vocal parts have lyrics in German: "nimme dich! dich nicht an mich! O mein, o mein!". The score features various musical notations including dynamics (e.g., *dim.*, *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., *V*, *f*).



A

The first system of the musical score consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many beamed notes and rests. The second and third staves are in treble clef, and the fourth staff is in bass clef. The music is characterized by frequent slurs and dynamic markings such as *p* and *pp*.

The second system continues the musical score with four staves. The notation remains consistent with the first system, featuring complex melodic lines and dynamic markings. The music flows across the staves with various articulations and phrasing.

A

The third system of the musical score includes a vocal line in the second staff from the top. The lyrics are written below the vocal staff: *Ich sammle und pflege Sie*. The system contains four staves in total. The music continues with complex melodic and harmonic structures, including dynamic markings like *p*.

The fourth system concludes the page with four staves of music. It features intricate melodic patterns and dynamic markings, including *p* and *pp*. The notation is dense and detailed, typical of a classical score.

A



Handwritten musical score for a vocal and piano piece, page 32. The score consists of 12 staves. The top staff is a vocal line with lyrics in German. The remaining 11 staves are for piano accompaniment. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, beams, and slurs. The word "cresc." is written in several places, indicating a crescendo. The lyrics are: "ge-ber uns' Hint-ler Fin-ge des Gold, nicht pfünne-und mit' d'ies' die'."

This musical score page, numbered 33, contains the following parts and lyrics:

- Fl.** (Flute): *dim.*, *mf*, *p*
- Ob.** (Oboe): *dim.*, *mf*, *p*
- Clar. i. st.** (Clarinet in E-flat): *dim.*, *mf*, *p*
- Fag.** (Bassoon): *dim.*, *mf*, *p*
- V. I.** (Violin I): *dim.*, *mf*, *p*
- V. II.** (Violin II): *dim.*, *mf*, *p*
- Viola.**: *dim.*, *mf*, *p*
- Sopran.**: *dim.*, *mf*, *p*
- Alt.**: *dim.*, *mf*, *p*
- Tenor.**: *dim.*, *mf*, *p*
- Bass.**: *dim.*, *mf*, *p*
- Cello.**: *dim.*, *mf*, *p*
- Bass.**: *dim.*, *mf*, *p*

**Lyrics:**  
Soprano: *fin - zu rollt. Es glänzt so schön, es blüht so rein! Auf*  
Alto: *fin - zu rollt. Es glänzt so schön, es blüht so rein! Auf*  
Tenor: *fin - zu rollt. Es glänzt so schön, es blüht so rein! Auf*  
Bass: *fin - zu rollt. Es glänzt so schön, es blüht so rein! Auf*

B

The musical score consists of ten staves. The top five staves are instrumental parts, and the bottom five staves include a vocal line with lyrics. The score is marked with a large 'B' at the top and bottom. Dynamic markings include *cresc.*, *mf*, and *p*. The vocal line lyrics are: "now the victory will be ours, the world is just ours".

B

B

This is a handwritten musical score for a full orchestra and voice. The score is written on 13 staves. The top five staves are for the woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), and Bassoon (Fag.). The next three staves are for the strings: Violin I (V. I.), Violin II (V. II.), and Viola (Viola). The bottom five staves are for the vocal and lower string parts: Soprano (Soprano), Alto (Alt.), Tenor (Tenor), Bass (Bass), Cello (Cello), and Double Bass (Bass). The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *mf* (mezzo-forte), and articulation marks like accents and slurs. The vocal line includes the German lyrics: "bin — dir für. der pfundwunde Platz wird immer sein!". The score is written in a clear, legible hand.

Handwritten musical score for a choir with vocal lines and piano accompaniment. The score includes lyrics in German: "Ihm wird er nicht! O mein, o mein! der wunderbarste Befehl wird". The music features various dynamics such as *mf* and *cresc.* (crescendo), and includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Ihm wird er nicht! O mein, o mein! der wunderbarste Befehl wird".

Lyrics: *Ihm wird er nicht! O mein, o mein! der wunderbarste Befehl wird*

Fl. *dim.*

Ob. *dim.*

Clar. i. A. *dim.*

Fag. *dim.*

V. I. *dim.*

V. II. *dim.*

Viola. *dim.*

Sopran. *p.*  
nun — nur Fried!

Alt. *p.*

Tenor. *p.*

Bass. *p.*

Cello. *dim.*

Bass. *dim.*



This is a handwritten musical score for Clarinet in B-flat. The score is written on ten staves. The first four staves contain the main melodic line, while the remaining six staves appear to be accompaniment or are left blank. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). There are also some handwritten annotations and slurs throughout the piece.

Clar.  
i.B.

No. 4. Recitativo. M. M. d = 100.

V. I. *mf*  
 V. II. *mf*  
 Viola. *mf*  
 Klarinetten *mf* *cresc.* *f*  
 Cello. *p* *mf*  
 Bass. *p* *mf*

Andigang, was kommt dir drum?  
 Wähnst du,  
 so willst mit dir umgehen.

Oboe. *p*  
 Fag. *p*  
 Horns *p*  
 V. I. *p*  
 V. II. *p*  
 Viola. *p*  
 Klarinetten *f* *mf* *p*  
 Cello. *p*  
 Bass. *f* *p*

Gedummel,  
 du fühlst nicht umhin!  
 doch in mir ist Feuer, das ich umhin





Clar. i.B.  
Fag.  
V.I.  
V.II.  
Viola  
Audiop.  
Cello.  
Bass.

auf ist für mich das sein, mir den ichren roten Gold zu geben. Aber für miches reich

Se.  
Ob.  
Clar. i.B.  
Fag.  
V.I.  
V.II.  
Viola  
Audiop.  
Cello.  
Bass.

C

gottent

C

Fl.

Ob.

Clar. in B.

Fag.

V.I.

V.II.

Viola.

Clarinet in B.

Cello.

Bass.

M. M.  $\text{♩} = 112$ .

V.I.

V.II.

Viola.

Clarinet in B.

Cello.

Bass.

*cresc. mf mf*

*cresc. mf mf*

*cresc. mf mf*

*cresc. 5 Andifase. risoluto*

*Andifase, was willst du mit dem Gold zu? Mit dem Gold kaufst du dich frei.*

V.I. *mf* *p*

V.II. *mf* *p*

Viola. *mf* *p*

Stadifax. *f* *p con tenerezza*

Cello. *mf* *p*

Bass. *mf* *p*

und tief auf! Ein güld'ne Kronen sollst du fordern, nicht

V.I. *mf* *p*

V.II. *mf* *p*

Viola. *mf* *p*

Stadifax. *f* *mf* *p*

Cello. *mf* *p*

Bass. *mf* *p*

güld'ne Kronen sollst du fordern - und sie zeigen güld'ne Glöcklein. Hast du schon die

Hadamoth.

V.I. *mf* *f*

V.II. *mf* *f*

Viola. *mf* *f*

Hadamoth. *p*

Cello. *mf* *f*

Bass. *mf* *f*

fauligen Mann zu - sagen? Ja, zum fauligen Mann will ich sagen.





Ob.  
Clar. i. B.  
Fl. i. Es.  
V. I.  
V. II.  
Viola.  
Kadunw.  
Cello.

*p* *mf* *crescendo*  
Kommt, wir wollen zu der Wald-fräulein

Clar. i. B.  
Fag.  
Fl. i. Es.  
V. I.  
V. II.  
Viola.  
Kadunw.  
Cello.  
Bass.

*mf* *mf* *mf*  
gehor. Sie verhaftet sich wohl auf kräftige Gründe. Kommt, zum Fest der

*poco stringendo* - - -

Clar.  
i. B.

Fag.

H.  
i. C.

V. I.

V. II.

Viola.

Kadumoth.

Audifas.

Cello.

Bass.

Handwritten musical score for the first system. It includes staves for Clarinet in B, Bassoon, Horn in C, Violin I, Violin II, Viola, Kadumoth, Audifas, Cello, and Bass. The music is in 4/4 time with a key signature of two flats. Dynamics include *mf* and *poco stringendo*. The vocal parts (Kadumoth and Audifas) have lyrics in German: "Ammenende, Amme! Auf! zur Wohlthat, auf! In friend der Welt zu".

*poco stringendo* - - -

*poco stringendo* - - -

Clar.  
i. B.

Fag.

H.  
i. C.

V. I.

V. II.

Viola.

Kadumoth.

Audifas.

Cello.

Bass.

Handwritten musical score for the second system. It continues the instrumentation from the first system. The vocal parts have further lyrics: "Auff! zur Wohlthat, auff! In friend der Welt zu sammnen. In wollen wir". Dynamics include *mf* and *f*. The score concludes with a *mf* dynamic marking.

*mf*



**E** a tempo

Clar. i. B. *poco rit.* *a tempo*

Fag. *poco rit.* *a tempo*

H. i. Co. *poco rit.* *a tempo*

V. I. *poco rit.* *a tempo*

V. II. *poco rit.* *a tempo*

Viola. *poco rit.* *a tempo*

Flauto *poco rit.* *a tempo*

Audifon *poco rit.* *a tempo*

Cello. *poco rit.* *a tempo*

Bass. *poco rit.* *a tempo*

*Illo - tam in - furi - a - m - yor!*

*flauto ya illo - tam in - furi - a - m - yor!*

**E**

H. *p*

Ob. *p*

Clar. i. B. *p*

Fag. *p*

H. i. Co. *p*

V. I. *p*

V. II. *p*

Viola. *p*

Cello. *p*

Bass. *p*

Fl. *mf* *accelerando*

H. *accelerando*

Clar. i. B. *mf* *accelerando*

Fag. *mf* *accelerando*

H. i. Es. *mf* *accelerando*

Pos. I. II *accelerando*

Pos. III *accelerando*

Harfe. *mf* *accelerando*

V. I. *mf* *accelerando*

V. II. *mf* *accelerando*

Viola. *mf* *accelerando* *divisi*

Cello. *mf* *accelerando*

Basso. *mf* *accelerando*

Fl.

Ob.

Clar. i.B.

Fag.

H. i.C.

Pos. I II

Pos. III

Harfe.

V.I.

V.II

Viola

Cello.

Bass.

*Clarinettten in B.*

*Hörner in C alto.*

*mf*

*f*



Fl. *poco rit.* *dim.*

Ob. *poco rit.* *dim.*

Clar. i. A. *poco rit.*

Fag. *poco rit.* *dim.*

H. i. H. alto. *poco rit.*

Pos. I. II. *poco rit.* *mf* *mf*

Pos. III. *poco rit.*

Harp. *poco rit.* *dim.*

V. I. *poco rit.* *dim.*

V. II. *poco rit.* *dim.*

Viola. *poco rit.* *dim.*

Cello. *poco rit.* *dim.*

Bass. *poco rit.* *dim.*



N<sup>o</sup> 5. Chor beim Fest der Sonnenwende mit Soli. (:Hadamoth u. Audiface:)

Andante. 2 H.H. d=84.

This is a handwritten musical score for an orchestra and choir. The score is written on 18 staves, each with a different instrument or voice part. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. v. s. (Clarinet in E-flat), Fag. (Bassoon), H. v. (Horn in F), H. alto (Horn in C), Pos. (Trumpet), Harfe (Harp), V. I. (Violin I), V. II. (Violin II), Viola, Hadum. (Hadamoth), Audiface. (Audiface), Sopran. (Soprano), Alt. (Alto), Tenor., Bass., Cello., and Bass. (Bass). The music is in common time (C) and the key signature has two sharps (F# and C#). The tempo is marked 'Andante' and the metronome marking is 'd=84'. The score is divided into three measures. The first measure shows the beginning of the piece with various instruments playing. The second measure continues the orchestration. The third measure features a 'crescendo' marking and includes vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics 'Lo - sonda flammam' are written under the vocal staves. The score is written in a clear, legible hand.

Handwritten musical score for orchestra and voices, page 55. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horns, Trombones, Trumpets, Violins I & II, Viola, Cello, Double Bass, and vocal parts (Soprano, Alto, Tenor, Bass). The music features dynamic markings such as *mf*, *cresc.*, and *f*, and includes the vocal line with German lyrics: "Frei - ge - gegen - über - den - Ha - Haupt - stei - ne".

Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The top four staves (1-4) are for woodwinds (flute, oboe, clarinet, bassoon). The next four staves (5-8) are for strings (violin I, violin II, viola, cello). The bottom four staves (9-12) are for brass (trumpet, trombone, tuba, euphonium). The final two staves (13-14) are for vocal parts with lyrics in German. The music is in 2/4 time and features various dynamics such as *mf* (mezzo-forte) and *p* (piano). The lyrics are: "Nög-land im Wald - da / lehrst du - auch - das / O - ghor ist zu =".

Handwritten musical score for orchestra and voices, page 57. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horns (H. in alto), Trumpets (Pos.), Violins I (V. I.), Violins II (V. II.), Viola, Cello (Cello), Double Bass (Bass.), and vocal parts for Soprano (Sopran.), Alto (Alt.), Tenor (Tenor.), and Bass (Bass.).

The vocal parts have lyrics in German: " = bracht. / zülfest zu si- ligem Chri- / gen".



Fl.

Ob.

Clar. i. F.

Fag.

H. i. i. cello.

Pos.

Klarfe.

V.I.

V.II.

Viola

Klarinet

Sopran.

Alt.

Tenor.

Bass.

Cello.

Bass

Götter! Laßt den züld' man

Sühne - hat und freig - u, wir für - sein zu







Handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on 18 staves. The top four staves (Soprano, Alto, Tenor, Bass) contain vocal parts with lyrics in German. The bottom four staves (Right and Left Hand) contain piano accompaniment. The middle four staves are empty. The music is in G major and 4/4 time. The lyrics are: "Gut! Du zu er-rung-est, du-erst auf uns zu-für! das".

F

Fl.

Ob.

Clar. in A.

Fag.

H. v. Horns.

Tromb.

Pos.

Harfe.

V. I.

V. II.

Viola

Kadenz.

gibt und hört!

Audifax

alle - hand mit forigen, so for

Soprano

o - gnen ist ge - weilt.

Alt.

Tenor.

Bass.

Cello.

Präp.

F

Handwritten musical score for a multi-instrument ensemble. The score is written in G major (one sharp) and 4/4 time. It includes parts for Flute 1, Flute 2, Clarinet in Bb, Saxophone, and various string instruments. Dynamics include *mf*, *cresc.*, and *f*. The vocal line includes the lyrics: "Götter her! Woher und fernher, laßt".

Fl. *p*

Ob. *mf*

Clar. i. st. *p*

Fag. *mf*

H. v. H. alto. *mf*

Pos.

Klarfe. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Kadum. *mf*

Adiflan *mf*

Sopran. *mf*

Alt. *mf*

Tenor. *mf*

Basf. *mf*

Cello. *mf*

Basf. *mf*

göt — ter!

göt — ter in der Höhe — der Höhe

Ho — her sind

Ho — her sind

Handwritten musical score for a choir and orchestra, page 66. The score includes vocal parts with German lyrics and piano accompaniment. The lyrics are: "Fürchte dich nicht, du kleine Gotteskinder! Denn ich bin mit euch, und ich werde mit euch sein, bis in alle Ewigkeit. Amen." The score is written in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a string section. The lyrics are written in German and are: "Fürchte dich nicht, du kleine Gotteskinder! Denn ich bin mit euch, und ich werde mit euch sein, bis in alle Ewigkeit. Amen." The score is written in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a string section.

Fl. *mf*

Ob. *mf*

Clay. i. f.

Fag. *mf*

2. i. fl. alto.

Pos.

Klarf. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Clarin. *f*

Audifex. *mf*

Sopran. *mf*

Alt. *mf*

Tenor. *mf*

Bass. *mf*

Cello. *mf*

Bass. *mf*

Laßt ihr gild' nur Befehl mit für — ihu!  
 Laßt ihr gild' nur Befehl mit für — ihu!  
 Ihu — ihu. Helf, mein' ihu O — ihu loht! ihu

Handwritten musical score for a multi-instrument ensemble with vocal parts. The score includes staves for strings, woodwinds, brass, and voices. It features complex rhythmic patterns, dynamic markings like 'mf' and 'p', and lyrics in French: "enfant sur son front", "enfant sur son front", "père - sur son front", "père - sur son front".

Fl. *mf* *crescendo*

Ob. *mf* *crescendo*

Clar. i. st. *mf* *crescendo*

Fag. *mf* *cresc.*

H. v. H. alto.

Pos. *f* *mf* *mf* *crescendo*

Harfe. *f* *mf* *cresc.*

V. I. *mf* *crescendo*

V. II. *mf* *crescendo*

Viola. *f* *mf* *crescendo*

Hadm.

Audifon.

Sopran. *mf* *cresc.*  
 Schin — Sa, zu Frau — bis zum

Alt. *mf* *cresc.*

Tenor. *mf* *cresc.*

Bass. *mf* *cresc.*

Cello. *mf* *cresc.*

Bass. *mf* *cresc.*

*Das löst — für gut!*

*Das löst — für gut!*



Handwritten musical score for a multi-instrument ensemble with vocal parts. The score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom two for cellos and double basses. The middle section contains vocal parts with German lyrics: "für zu er-singen, galt und blief, für zu er-singen, galt und blief, fort zu, fort". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations including slurs, ties, and dynamic markings like "ff" and "p".







**G**

Handwritten musical score for guitar, featuring 14 staves. The score includes a guitar part with chords and a vocal line with lyrics. The lyrics are: "Gut! Gut! Tod! Trauer bit zum Tod!". The score is written in G major and 4/4 time. The guitar part includes a complex chord progression in the first system, followed by a melodic line in the second system, and a final chord progression in the third system. The vocal line consists of a single melodic line with lyrics. The score is marked with a large 'G' at the top left and bottom left.

Fl.

Ob. *marcato*

Clar. i. A.

Fag. *marcato*

Tr. i. D.

Tromb. *marcato*

Horn *marcato*

V. I.

V. II.

Viola *marcato*

Cello

Bass

Cello

Bass

This image shows a handwritten musical score for a 12-staff ensemble. The score is organized into three measures across the page. The top two staves feature complex rhythmic patterns with many beamed notes. The third and fourth staves contain melodic lines with some notes tied across measures. The fifth and sixth staves show a more active melodic line with many beamed notes. The seventh and eighth staves are mostly empty, with only a few notes in the eighth staff. The bottom two staves (ninth and tenth) contain a simple, rhythmic accompaniment. The notation is dense and includes various musical symbols such as stems, beams, and rests.

Fl.

Ob.

Clar. i. A.

Fag.

H. i. E. alto.

Pos.

Horn.

V. I.

V. II.

Viola.

Korn.

Trümpfer

Espr.

Stk.

Tenor.

Bass.

Cello.

Bass.





# Scene II.

## No. 6. Recitativo.

*Disioluto. M. M. d = 100.*

V.I. *f*

V.II. *f*

Viola. *f*

Horn. *f*

Cello. *f*

Herrlich ist die Waldhorn

V.I. *mf*

V.II. *mf*

Viola. *mf*

Horn. *mf*

Cello. *mf*

ist, nicht mit keinem andern verglichen werden.

Hadamoth: *mf* Ich bin allein

V.I. *mf*

V.II. *mf*

Viola. *mf*

Hadamoth. *cresc.*

Cello. *mf*

Götter, die wir anzu rufen, gebau mit milchigen zungen, wir die

V. I. *cresc.*

V. II. *cresc.*

Viola. *cresc.*

Hadam. *cresc.*

Cello. *cresc.*

*gild'na hfygja fundu þei, sumu vir málky fóru áa klagf. þarf málky.*

Fl. *mf*

Ob. *p*

Clar. i. st. *mf*

Sag. *mf*

V. I. *mf*

V. II. *p*

Viola. *f*

Hadam. *f*

Tridifac. *f*

Cello. *f*

Quett.

*Allegro. M.M. d=160.*

Fl.

Ob.

Clar. i. t.

Fag.

V. I.

V. II.

Viola

Kontrabaß

Cello.

Fl.

Ob.

Clar. i. t.

Fag.

V. I.

V. II.

Viola.

Kontrabaß.

Sopran

Cello.

Singtext:  
 dort lauſchet und glih't's, wie  
 ſieh — her h'rih't's! ſieh ſieh — her h'rih't's!  
 dort lauſchet und glih't's, wie ſieh — her h'rih't's!

Fl. *mf*

Ob. *p* *mf*

Clar. i. st. *p* *mf*

Fag. *p* *mf*

V. I. *mf* *pizz.*

V. II. *mf* *pizz.*

Viola *mf*

Klad. *mf*

Aud. *mf*

Cello *mf*

*fließt aus dem Bergfließt der Befug zu - so - bau - in Aillen Raft*

*fließt aus dem Bergfließt der Befug zu - so - bau - in Aillen Raft*

Fl. *mf*

Ob. *mf*

Clar. i. st. *mf*

Fag. *mf*

V. I. *arco* *mf* *p*

V. II. *arco* *mf* *p*

Viola *mf* *p*

Klad. *p*

Aud. *p*

Cello *p*

*hört so aus oben!*

*hört so aus oben!*

*p* *p*

# H

Fl. *p* *mf*

Ob. *p* *mf*

Clar. i. A. *p*

Fag. *p* *mf*

V. I. *p*

V. II. *p*

Viola. *p*

Kad. *mf* *crescendo*

Stad. *p* *mf* *mf* *mf*

Cello. *p* *mf* *mf* *mf*

Fl. *mf* *mf*

Ob. *mf* *mf*

Clar. i. A. *mf*

Fag. *mf*

V. I. *mf* *mf* *pizz.* *mf*

V. II. *mf* *mf* *pizz.* *mf*

Viola. *mf* *mf* *mf*

Kad. *mf* *mf* *mf*

Stad. *mf* *mf* *mf* *mf*

Cello. *mf* *mf* *mf* *mf*

Lyrics:  
lang - hat mich glüht's, wie ein - tau sprüht's! Ah wie ein - lang - hat mich glüht's, wie ein - tau sprüht's!  
Nicht aus dem Schlaf wird der Schlaf ge =  
Nicht aus dem Schlaf wird der Schlaf ge =

Se.  
Ob.  
Clar. i. A.  
Fag.  
V. I.  
V. II.  
Viola.  
Klad.  
Krud.  
Cello.

fo-ben, in stiller Nacht kommt er noch oben! Im stillen

Se.  
Ob.  
Clar. i. A.  
Fag.  
V. I.  
V. II.  
Viola.  
Klad.  
Krud.  
Cello.

do. cresc do cen - do - -

do. cresc cen - - do - -

do. cresc cen - do - -

do. cresc cen - - do - -

This musical score is for a section of an orchestral work, likely a symphony or concerto, featuring a vocal soloist. The score is written in a key signature of two sharps (D major) and a 3/4 time signature. The instruments and parts included are:

- Soprano (Sopr.):** The top staff, featuring a melodic line with a long phrase spanning several measures.
- Clarinet in A (Clav. i. A.):** The second staff from the top, playing a supporting melodic line.
- Bassoon (Fag.):** The third staff from the top, providing harmonic support.
- Trumpets and Trombones (H. i. E.):** The fourth staff, mostly playing sustained notes.
- Violins I and II (V. I. and V. II.):** The fifth and sixth staves, playing rhythmic patterns and melodic fragments.
- Viola (Viola):** The seventh staff, playing a melodic line.
- Double Bass (Kad.):** The eighth staff, providing the bass line.
- Double Bass (Kad.):** The ninth staff, providing the bass line.
- Cello (Cello):** The tenth staff, providing the bass line.
- Bassoon (Fag.):** The eleventh staff, providing harmonic support.

The vocal part includes the following German lyrics:

Ich bleibe hier, wie hier-her die Zeit.  
 Ich bleibe hier

The score includes various musical notations such as dynamics (mf, dim., p), slurs, and articulation marks. The vocal line is written in a soprano clef.



The image shows a handwritten musical score on page 86. It consists of approximately 12 staves. The top two staves appear to be for a vocal line, with lyrics written below them. The remaining staves are for piano accompaniment. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte). The lyrics are in German and repeat a phrase: 'Horn, wie Hornfaß liebt. Es blüht wie Horn, wie Hornfaß'. The handwriting is clear and professional, typical of a composer's manuscript.

Horn, wie Hornfaß liebt. Es blüht wie Horn, wie Hornfaß  
 Horn, wie Hornfaß liebt. Es blüht wie Horn, wie Hornfaß

87.

Handwritten musical score for orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. It features ten staves for instruments and two staves for vocal soloists. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Horn in E-flat (H. i. E.), Violin I (V. I.), Violin II (V. II.), Viola (Viola), Trombone (Tromb.), and Bass (Bass). The vocal soloists are labeled 'Soprano' and 'Alto'. The score includes dynamic markings such as *dim.*, *p*, *mf*, and *cresc.*. The vocal parts have German lyrics: 'Luft! Tief auf! zu fern! die Grenzen nicht. Tief auf! zu'. The score is written in a clear, legible hand.

The image shows a handwritten musical score on page 88. It features multiple staves for voice and piano accompaniment. The key signature is D major (two sharps). The score includes the following elements:

- Vocal Lines:** Several staves with lyrics: "cres - - cen - do", "cres - - cen - do - f", "cres - - cen - do - f", "cres - - cen - do - f", "cres - - cen - do - f", "cres - - cen - do - f", "cres - - cen - do - f", "cres - - cen - do - f".
- Piano Accompaniment:** Multiple staves with dynamic markings such as *mf* (mezzo-forte) and *p* (piano). Some staves include the instruction *divisi*.
- Lyrics:** In the lower section, the lyrics "furch! die ginnen mit nicht." are written under the vocal lines.
- Signature:** The name "Höndel in Co." is written in the right margin.

Fl. *p*

Ob. *p*

Clar. v. St. *p* *mp* *p* *p*

Fag. *p*

V. I. *p*

V. II. *p* *divisi*

Viola. *p* *divisi*

Hadam. *p* *fiel in der Ferne - Ich bleib - bei dir, wie bleib*

Audifon. *p* *fiel in der*

Cello. *p*

Fl. *p*

Ob. *p*

Clar. v. St. *p*

Fag. *p*

V. I. *p* *mf* *più.*

V. II. *p* *mf*

Viola. *p* *mf*

Hadam. *mf* *bei dir - wie bleib - bei dir und*

Audifon. *mf* *Ich bleib - bei dir, wie bleib - bei dir und*

Cello. *p* *mf*

Handwritten musical score for a symphony orchestra and vocal soloists. The score is arranged in two systems of staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Clar. i. st.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola, Horn in E-flat (Horn), Trumpet (Tromp.), Violoncello (Cello), and Double Bass (Kontrabaß). The vocal parts are labeled 'Sopr.' and 'Alto'.

The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte). There are also performance instructions such as *poco rit.* (poco ritardando) written above several staves.

The lyrics for the vocal parts are written below the vocal staves. The lyrics are in German and appear to be a prayer or a plea for mercy. The lyrics for the Soprano and Alto parts are:

Sopr.: = leucht, wie blau - ber Gestir, so morgen, wie früh. Die Jesu ist  
 Alto: = leucht, wie blau - ber Gestir, so morgen, wie früh. Die Jesu ist

In the second system, the lyrics continue:

Horn: nicht für mich. O weh! Die Jesu ist nicht für mich.  
 Alto: nicht für mich. O weh! Die Jesu ist nicht für mich.

The score concludes with a final cadence in the double bass staff.

Fl. *a tempo* *f* *mf*

Ob. *a tempo* *f* *mf*

Clar. i. t. *d. a tempo* *f* *mf*

Fag. *a tempo*

V. I. *arco* *a tempo* *f* *mf*

V. II. *arco* *a tempo* *f* *mf*

Viola. *a tempo* *f* *mf*

Hrad. *a tempo* *mf!*

Aud. *a tempo* *mf!*

Cello. *a tempo* *mf*

Fl.

Ob. *mf* *p*

Clar. i. t. *mf* *p*

Fag.

V. I. *mf* *p*

V. II. *mf* *p*

Viola. *mf* *p*

Hrad. *mf!*

Aud. *mf!*

Cello. *mf* *mf* *dim.* *p*

V. I. *mf* *p* *mf*

V. II. *mf* *p* *mf*

Viola. *mf* *p* *mf*

Erichard. *mf* *mf* *f*

Cello. *mf* *p* *mf*

Was ist's, ihr Kinder, das ihr die Nacht hier aufseht, fern von dem blauen Stern.

V. I. *mf* *fp* *mf*

V. II. *mf* *fp* *mf*

Viola. *mf* *fp* *mf*

Erichard. *mf* *fp* *cresc.* *mf* *mf*

Cello. *mf* *fp* *mf*

Hademoth. (*zu Studifax*) *cresc.*

= was ist's? Was ist's, das euch die alten Götter bezaubert, das

V. I. *mf* *fp* *p* *mf* *mf*

V. II. *mf* *fp* *mf* *mf*

Viola. *mf* *fp* *mf* *mf*

Hadem. *crescendo* *f* *p* *cres-* *con-* *do-*

all' unser Hoffnung mit zu-logen. Wohl, laßt gilt es die auf immer dief mit einem

Cello. *mf* *fp* *mf* *mf*

V. I. *mf* *p* *mf* *mf* *mf*

V. II. *mf* *p* *mf* *mf* *mf*

Viola. *mf* *p* *mf* *mf* *mf*

Hadem. *mf* *p* *mf* *mf* *mf*

Cello. *f* *mf* *p* *mf* *mf* *mf* *p*

Erichard. *mf* *p* *mf* *mf* *mf*

Hademoth. *f* *mf* *mf* *mf*

brüßigen zu-ber-jung. Was sagst du, Studifax, was zu-ber-ber? for-ber-ber zu

Fl. *mf*

Ob. *p*

Clar. i. st. *p*

Fag. *p*

V. I. *p*

V. II. *mp*

Viola. *mp*

Kladum. *mf*

Cello. *p*

Bass. *p*

*fuor, non rimpfen aut fori. Audifus fofft nimen Defatz zu fubaw; Ino follant flied sind*

Fl. *cresc.*

Ob. *poco string.*

Clar. i. st. *cresc.*

Fag. *cresc.*

V. I. *cresc.*

V. II. *cresc.*

Viola. *cresc.*

Kladum. *cresc.*

Cello. *cresc.*

Bass. *cresc.*

*frucht gelow. für d'aldfrun # find wir zu yungun. fofnno unfont infon the =*



Fl. *a tempo*

Ob. *a tempo*

Clar. i. t. *a tempo*

Fag. *a tempo*

V. I. *a tempo*

V. II. *a tempo*

Viola. *a tempo*

Kadun. *a tempo*

Cello. *a tempo*

Bass. *a tempo*

*Langsam. Auf, laßt mich, Herr, aus Euerer Hand einen trübsigen Juch. her.*

*Allegro. Meno mosso. M.M. = 100.*

Fl.

Ob.

Clar. i. t. *mf*

Fag. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Kadun. *mf*

Cello. *mf*

Bass. *mf*

*Allegro.*

*Reiß aus zweiter Hand, ihr Lieben. Das ist übrig noch zu.*

Clar. i. D. *mf*

Fag. *mf* *p* *mf*

Flaute. *mf*

V. I. *mf* *p*

V. II. *mf* *p*

Viola. *mf* *p*

Oboe. *mf*

Cello. *mf* *p*

Bass. *mf* *p*

Clar. i. B. *mf*

Fag. *mf* *p*

Flaute. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Oboe. *mf*

Cello. *mf*

Bass. *mf*

*5*

*blieben nun hier allein firden-brüder, wie auf lösen Ozean. rauch. Laufst*

*nd von dem alten, firdenbrüder bin! der bringt mich nicht firden, bringt binnen zu =*

Piu mosso. M. M.  $\text{♩} = 120.$

Clar. i. st.

Fag.

Klarfe.

V. I.

V. II.

Viola

Ektchard

Cello

Bass.

wimm!  
fimm güld'nen Befatz zu haben, wöhl ich so viel klief' auf'

Clar. i. st.

Fag.

V. I.

V. II.

Viola

Ektchard

Cello

Bass.

haben? Laßt den kindisch nilla Zim! Laßt den Befatz im Drogen ruff'n! Ich foel der'

Fl. *f* *bd* *bd*

Clar. i. A. *f* *bd* *bd*

Fag. *f* *bd* *bd*

Fl. i. Es. *f* *bd* *bd*

V. I. *mf* *mf* *mf* *mf*

V. II. *mf* *mf* *mf* *mf*

Viola. *mf* *mf* *mf* *mf*

Chorhard *mf* *mf* *mf* *mf*

Cello. *mf* *mf* *mf* *mf*

Bass. *mf* *mf* *mf* *mf*

gläubend will ich mich versprechen. den Knecht im Himmel sollt kindlich ich verehren.

Fl. *f* *bd* *bd*

Clar. i. A. *f* *bd* *bd*

Fag. *f* *bd* *bd*

Fl. i. Es. *f* *bd* *bd*

V. I. *mf* *mf* *mf* *mf*

V. II. *mf* *mf* *mf* *mf*

Viola. *mf* *mf* *mf* *mf*

Chorhard *mf* *mf* *mf* *mf*

Cello. *mf* *mf* *mf* *mf*

Bass. *mf* *mf* *mf* *mf*

Ja, der ist's! der hat das Leben auf sich dieses Tag gegeben. der ist's!

Fl. *mf* *cresc.*

Clar. i. st. *mf* *cresc.*

Fag. *p* *mf*

H. i. Es. *mf*

V. I. *p* *cresc.* *mf*

V. II. *p* *cresc.* *mf*

Viola. *mf* *cresc.* *mf*

Klrichan. *mf* *crescendo*

Cello. *mf* *crescendo*

Bass. *mf* *crescendo*

*- fällt mich tief und gut, steht für und für, Jugendzeit. Ihr sollt ihr lieben, ihr kindlich was.*

Fl. *mf* *poco rit.* *Tempo I. M.M. = 100.*

Clar. i. st. *mf* *poco rit.* *Tempo I.*

Fag. *p* *mf* *poco rit.* *Tempo I.*

H. i. Es. *p* *mf* *poco rit.* *Tempo I. Flückeri. F.*

V. I. *mf* *poco rit.* *Tempo I.*

V. II. *mf* *poco rit.* *Tempo I.*

Viola. *mf* *poco rit.* *Tempo I.*

Klrichan. *mf* *poco rit.* *Tempo I.*

Cello. *mf* *poco rit.* *Tempo I.*

Bass. *mf* *poco rit.* *Tempo I.*

*- brünn. Luffen b. d. hat, das auf die fühlige brünn. fühlte fühlte, die da*

Clar. i. st.

Fag.

V. I.

V. II.

Viola

Ethelwein

Cello.

Bass.

*immer wieder im Geyend, zu yarsinnen, wird der Glaube Kraft aus Liefen, auf was*

Clar. i. st.

Fag.

Harfe.

V. I.

V. II.

Viola

Ethelwein

Cello.

Bass.

*zu. das hat be- Gorn. hat kind ist, Galia ble, noch nicht wrothfer, ihr wroth's solien, ihr*

Fl. *poco rit.* *a tempo*

Clar. i. & II. *poco rit.* *a tempo*

Fag. *poco rit.* *a tempo*

Harp *poco rit.* *a tempo*

V. I. *poco rit.* *a tempo*

V. II. *poco rit.* *a tempo*

Viola *poco rit.* *a tempo*

Ukharit *poco rit.* *a tempo*

Cello. *poco rit.* *a tempo*

Bass. *poco rit.* *a tempo*

Fl. *poco ritard.*

Clar. i. & II. *poco ritard.*

Fag. *poco ritard.*

V. I. *poco ritard.*

V. II. *poco ritard.*

Viola *poco ritard.*

Cello. *poco ritard.*

Bass. *poco ritard.*

Quett. M. M.  $\text{♩} = 100.$

Fl. *a tempo*

Clav. i. d. *a tempo*

Fag. *a tempo*

V. I. *a tempo*

V. II. *a tempo*

Viola. *a tempo*

Kadun. *a tempo*

Stad. *a tempo*

Cello. *a tempo*

Bass. *a tempo*

The first system of the musical score includes staves for Flute, Clarinet in D, Bassoon, Violin I, Violin II, Viola, Horn, Trumpet, Cello, and Bass. The tempo is marked 'a tempo'. The key signature has one sharp (F#). The music features various dynamics such as *p* and *mf*. The vocal line (Stad.) begins with the lyrics: *mf feiliger Mann, mit seinem Worte fast du und dich*.

V. I. *mf*

V. II. *mf*

Viola. *mf*

Kad. *mf*

Stad. *mf*

Cello. *mf*

*mf* ganz bewegt. *mf* fast ab und dem gläubigsten innigst das Lamm fast. *p*

*mf* feiliger Mann, mit seinem Worte fast du und dich ganz bewegt.

The second system continues the musical score for Violin I, Violin II, Viola, Horn, Trumpet, and Cello. It includes the vocal line with lyrics: *ganz bewegt. fast ab und dem gläubigsten innigst das Lamm fast. O feiliger Mann, mit seinem Worte fast du und dich ganz bewegt.* Dynamics include *mf* and *p*. The tempo remains 'a tempo'.



V.I. *cres* - - - - *cen* - - - - *do* - - - - *f*

V.II. *cres* - - - - *cen* - - - - *do* - - - - *f*

Viola. *cres* - - - - *cen* - - - - *do* - - - - *f*

Kladura. *cres* - - - - *cen* - - - - *do* - - - - *f*

Kudifan. *cres* - - - - *cen* - - - - *do* - - - - *f*

Cello. *cres* - - - - *cen* - - - - *do* - - - - *f*

lei - te mit freundlich auf erhtiger Lufte, das die Mutter im firtal mir kindlich nufte. O

das es auf dem gluckentfer - te in - ni - gab Her - brungen fuge. O

V.I. *cres* - - - - *cen* - - - - *do* - - - - *f*

V.II. *cres* - - - - *cen* - - - - *do* - - - - *f*

Viola. *cres* - - - - *cen* - - - - *do* - - - - *f*

Kladura. *cres* - - - - *cen* - - - - *do* - - - - *f*

Kudifan. *cres* - - - - *cen* - - - - *do* - - - - *f*

Cello. *cres* - - - - *cen* - - - - *do* - - - - *f*

lei - - te mit freund - lich, das die Ma - ter mir kindlich nufte.

leite mit freundlich auf erhtiger Lufte, das die Mutter im firtal mir kind - lich nufte.

V.I. *mf*

V.II. *mf*

Viola. *mf*

Kladura. *mf*

Kudifan. *mf*

Cello. *mf*

friliger Mann, mit einem Worte fage du mit der ganz beugt. das es auf dem

friliger Mann, mit

V.I. *cres*

V.II *cres*

Viola *cres*

Kladura *cres*

Audifon *cres*

Cello *cres*

gläubigste immer das Lammes jagt. O Liebe mit freundlich auf erfliegte Lagen, die du

immer wieder hast die mit hat ganz brought. das ist nach dem gläubigste

V.I. *cres* - - do - -

V.II. *cres* - - do - -

Viola *cres* - - do - -

Kladura *cres* - - do - -

Audifon *cres* - - do - -

Cello *cres* - - do - -

Wahr und fühlst mir kindlich nach. O lie - ba mit freund lich, das du

immer - gab Her - lammes jagt. O Liebe mit freundlich auf erfliegte Lagen, das du

V.I. *cres* - - do - - *dim.* *mf*

V.II. *cres* - - do - - *dim.* *mf*

Viola *cres* - - do - - *dim.* *mf*

Klad. *cres* - - do - - *dim.* *mf*

Aud. *cres* - - do - - *dim.* *mf*

Cello *cres* - - do - - *dim.* *mf*

Wahr und fühlst mir kindlich nach, ich kindlich, kind - lich nach!

Wahr und fühlst mir kindlich nach, ich kindlich, kind - lich nach!

No. 8. Recitativo.  
Allegro. A. M. G. = 126.

This page contains a handwritten musical score for a piece titled "No. 8. Recitativo." The tempo and meter are indicated as "Allegro. A. M. G. = 126." The score is arranged in two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clas. i. A.), Bassoon (Fag.), Violin (V.), Viola (Viola), Cello (Cello), and Bass (Bass). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clas. i. A.), Bassoon (Fag.), Violin (V.), Viola (Viola), Cello (Cello), and Bass (Bass). The notation is dense, with many notes, rests, and dynamic markings such as *mf* and *dim.*. There are also some handwritten annotations and corrections throughout the score.

Fl.

Ob.

Clar.  
i. st.

Fag.

Musical score for Flute (Fl.) and Bassoon (Fag.). The Flute part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The Bassoon part is written on a bass clef staff with a common time signature (C). Both parts feature a melodic line with various note values and rests.

Viola

Violoncello

Cello

Bass

Fl.

Ob.

Clar.  
i. st.

Musical score for Flute (Fl.) and Bassoon (Fag.). The Flute part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The Bassoon part is written on a bass clef staff with a common time signature (C). Both parts feature a melodic line with various note values and rests.

V.I.

Viola

Violoncello

Cello

Bass

# No. 8. Recitativo.

Allegro. A. M.  $\text{♩} = 126.$

This page contains a handwritten musical score for a piece titled "No. 8. Recitativo." The tempo is marked "Allegro" with a metronome marking of  $\text{♩} = 126$ . The score is arranged in two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clas. i. A.), Bassoon (Fag.), Violin (Viol.), Viola, Cello, and Bass. The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clas. i. A.), Violin (Viol.), Viola, Cello, and Bass. The vocal line is written on a grand staff (treble and bass clefs) and includes the instruction "Laps ohne" (Laps without). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf* and *dim.* (diminuendo). The notation is in black ink on aged paper.

Fl.

Ob.

Clar. in A

Fag.

V. I.

V. II.

Viola

Klbbch. *und ich bin's, mein Leben!*

Cello *dim. mf And' on Arbeit bringt Pfau' von*

Bass *dim. mf*

Fl.

Ob.

Clar. in A

Fag.

V. I.

V. II.

Viola

Klbbch. *Leben!*

Cello *dim. fast du pfau von der Finnen gefast? dim.*

Bass *dim. p*

Fl. *mf* *cres- cen- do*

Ob. *mf* *cres- cen- do*

Clar. i. St. *cres- cen- do*

Clar. ii. St. *cres- cen- do*

V.II. *mf* *cres- cen- do*

Viola. *mf* *cres- cen- do*

Ektrich. *cres- cen- do*  
*für- für wider auf jehellen Hof- für Die- der jehringend der der*

Cello. *cres- cen- do*

Bass. *cres- cen- do*

Fl. *mf*

Ob. *mf*

Clar. i. St. *mf*

Fag. *mf*

Ob. *mf*

Viola. *mf*

Ektrich. *mf*  
*Land, jehring, werden ofi für barren. jeh hand greift zu der*

Cello. *mf*

Bass. *mf*

Fl.

Ob.

Clar.  
i. A.

F

Musical score for Flute and Oboe. The top staff is for Flute (Fl.) and the bottom staff is for Oboe (Ob.). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music consists of a few notes in the final measure of a system, with rests in the preceding measures.

V. II

Viola

Ktch.

Cello

Bass

Fl.

Ob.

Clar.  
i. A.

Fag.



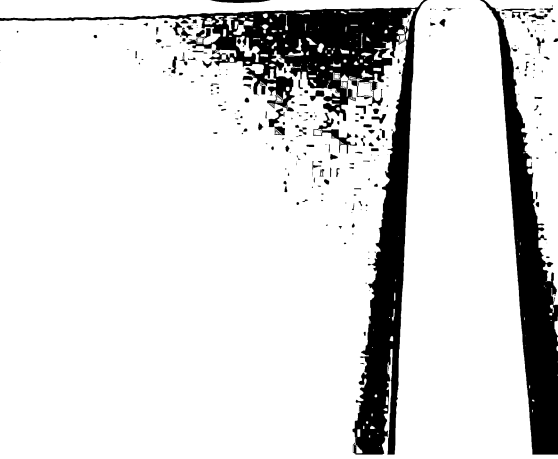
Musical score for Bassoon (Bor.). The staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of a few notes in the final measure of a system, with rests in the preceding measures.

Viola

Ktch.

Cello

Bass





Fl. *mf* *cres- cen- do*

Ob. *mf* *cres- cen- do*

Clar. i. st. *cres- cen- do*

*cres- cen- do*

*mf* *cres- cen- do*

Viola. *cres- cen- do* *mf* *cres- cen- do*

Ettich. *cres- cen- do*  
*für- für wider auf schallen Hof- für Die- sel festung und der*

Cello. *cres- cen- do* *mf*

Bass. *cres- cen- do* *mf*

Fl. *mf*

Ob. *mf*

Clar. i. st. *mf*

Fag. *mf*

Viola. *p*

Ettich. *mf* *Land, fangen, werden oft für barmen. Jede Hand greift zu der*

Cello. *p*

Bass. *p*

Fl.

Ob.

Clay.  
i. A.

Fag.

Bs.

V. I.

V. II.

Viola

Uchch.

Cello.

Bass.

Schaffe, mit der feigsten Hilfe pflegen wir der wilden Welt im Ring. Gef, mein

K

Fl.

Ob.

Clar. i. A.

Fag.

V. I.

V. II.

Viola.

Hörner. *Andifase.*  
 Hörer, geh mit zum Berg! gib, feiliger Mann, mir einen

Cello.

Bass.

Fl.

Ob.

Clar. i. A.

Fag.

V. I.

V. II.

Viola.

Hörner.  
 Du - ge! Hühler Mann gehst du nicht mit =

Cello.

Bass.

Flute (Fl.) *mf*

Violins I (V.I.) *p*

Violins II (V.II) *p*

Viola *p*

Clarinet in E-flat (Clar. i. st.) *p*

Cello (Cello.) *p*

Bass (Bass.) *p*

Lyrics: *Ukkehaid.*  
 . ya — ya — ya —  
 . ja — ja — ja —  
 . ja — ja — ja —

### Duett.

Più mosso. M.M. ♩ = 138.

Flute (Fl.) *mf*

Clarinet in E-flat (Clar. i. st.) *mf*

Bassoon (Fag.) *mf* *cresc.* *dim.*

Trumpets in D (Trampeta i. D.) *mf*

Violins I (V.I.) *mf* *cresc.* *dim.*

Violins II (V.II) *mf* *cresc.* *dim.*

Viola *mf* *crescendo* *dim.*

Clarinet in E-flat (Clar. i. st.) *mf* *crescendo* *dim.*

Cello (Cello.) *mf* *cresc.* *dim.*

Bass (Bass.) *mf* *cresc.* *dim.*

Lyrics: *afat,* *pfis ma dif* *al — lar — nar* *gan!*  
*auf,* *auf, zhen failiqu*

Fl. *mf* *p* *mf* *mf*

Ob. *mf* *mf* *mf*

Clak. i. A. *mf* *mf*

Fag. *mf* *mf*

Tromp. i. D. *mf*

V. I. *mf* *p* *mf* *mf*

V. II. *mf* *p* *mf* *mf*

Viola. *mf* *p* *mf* *mf*

Audifon. *mf* *p* *mf* *mf*

Cello u. Bass. *mf* *p* *mf* *mf*

*Streit! Die Klaffen sind geschlossen. Sie feindat zu befeindeten, zu feindeten Stand sind*

Fl. *mf*

Ob. *mf*

Clak. i. A. *mf*

Fag. *mf*

Tromp. i. D. *mf*

V. I. *mf* *mf*

V. II. *mf* *mf*

Viola. *mf* *mf*

Audifon. *mf* *mf*

Cello u. Bass. *mf* *mf*

*hant. zum Anzuge gehen wir aus. Auf, auf, zum feindeten Streit! Die Klaffen sind ge-*

Fl. *mf*

Ob.

Clay. i. f.

Fag. *mf*

Tromp. i. B. *mf*

V. I. *mf*

V. II. *mf*

Viola *mf*

Stadifon. *mf*

Stich. *mf*

Cello. *mf*

Bass. *mf*

*mf*. Die Feinde zu befechten, zu schützen fast und fecht, zum

Fl.

Ob.

Clar. i. A.

Fag.

Tromp. i. B.

V. I.

V. II.

Viola.

Trech.

Trech.

Cello.

Bass.

*mf*  
Könige zürde uns  
ant. Und pfünd im heiligen Heit  
Der Gott der Erden  
ant. Und pfünd im heiligen Heit  
Der Gott der Erden

*dim.* *p*

*mf*

*mf*

*dim.* *p*

*dim.* *p*

*mf*

*mf*

*dim.* *p*

*dim.* *p*





Fl.

Ob.

Clar.  
i. s.

Fag.

Trump  
i. s.

V.I.

V.II.

Viola.

Soubasson

Ektch.

Cello.

Basso.

auf, zum fröhlichen Hochzeit! Die Bläsel sind gemacht. *mf*

fröhlichen Hochzeit! Die Bläsel sind gemacht. Die Feiern zu befehlen, zu *mf*



Handwritten musical score for a choir and piano. The score consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are written in German below the vocal staves.

Lyrics (German):  
 Herr! der Gott der Erbsen - seit. Und fesselt in die - ligen Herr! der  
 Herr! die schlafen sind gerührt. Und fesselt in feiligen Herr! der

Fl.

Ob.

Clar.  
i. A.

Fag.

Trump.  
u. B.

Ho.

Violin  
I. u. II.

Viola

Alto.  
Gott der Drei - einigkeit.

Tenor.  
Gott der Drei - einigkeit.

Cello.

Bass.

This page of a handwritten musical score, numbered 118, features four staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 19th-century manuscript notation. The score is organized into measures by vertical bar lines, with some measures containing complex rhythmic patterns and others featuring longer notes or rests. The handwriting is clear and legible, showing the composer's original intent.

Handwritten musical score for orchestra, page 119. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clas. i. A.), Bassoon (Fag.), Trumpet in D (Trump. i. D.), Trombone (Tbn.), Double Bass (Doppelb.), Violin I (V.I.), Violin II (V.II.), Viola, Cello, and Bass. The music is in 4/4 time and features various dynamics and articulations.

Key markings and dynamics include:

- rit.* (ritardando) in the Flute, Oboe, Clarinet, Bassoon, Trombone, and Double Bass parts.
- mf* (mezzo-forte) in the Flute, Oboe, Clarinet, Bassoon, Trombone, and Double Bass parts.
- mf* (mezzo-forte) in the Violin I, Violin II, Viola, Cello, and Bass parts.
- p* (piano) in the Violin I, Violin II, Viola, Cello, and Bass parts.
- dim.* (diminuendo) in the Trombone and Double Bass parts.
- rit. p.* (ritardando piano) in the Violin I, Violin II, Viola, Cello, and Bass parts.

# Nº 9. Recitativo und Trioso.

Allegretto. M. M. d. = 92.

Fl. *pp*

Ob. *pp*

Clar. i. st. *pp*

Fag. *pp*

Tromp. i. d. *pp* Trompeten i. C.

Hos. *pp*

Pauke u. d. *pp* Pauken i. C-F. *mf*

V. I. *pp* *p* *mf*

V. II. *pp* *p* *mf*

Viola. *pp* *p* *mf*

Had. *p* *mf* *mf*  
 Sie werden nicht mehr!

Cello. *pp* *mf*

Bass. *pp* *mf*

Lauten v. A. C.

Handwritten musical score for the first system, featuring:

- Lauten C.F.:** Lute in C major, first position.
- V.I. & V.II:** Violins I and II.
- Viola:** Viola.
- Had.:** Horns.
- Cello & Bass:** Cello and Double Bass.

Lyrics for Cello and Bass:

braut ihr zu, zu dem  
 in feinsten Reiter- und  
 mit Lauten, so wie man

Handwritten musical score for the second system, featuring:

- Fl.:** Flute.
- Ob.:** Oboe.
- Clar. v. St.:** Clarinet in E-flat.
- Fag.:** Bassoon.
- V.I. & V.II:** Violins I and II.
- Viola:** Viola.
- Had.:** Horns.
- Cello & Bass:** Cello and Double Bass.

Lyrics for Cello and Bass:

darum.  
 hat braut ab, lichter  
 schon weiß man



Fl. *dim.*

Ob.

Clar. v. A. *dim.*

Fag. *dim.*

V. I. *dim.*

V. II. *dim.* *mf*

Viola *dim.* *mf*

Hrad. *ff*

Cello. *ff* *dim.* *mf*

Bass. *ff* *dim.* *mf*

Fl.

Ob. *mf* *cresc.* *dim.*

Clar. v. A. *p* *cresc.* *dim.*

Fag. *cresc.* *dim.*

V. I. *mf* *cresc.* *dim.*

V. II. *cresc.* *dim.*

Viola. *cresc.* *dim.*

Hrad. *f* *cresc.*

Cello. *f* *cresc.* *dim.*

Bass. *cresc.* *dim.*

*frudio!*

*Gott im Himmel lobet,*

*Den nun wir danken und loben, zu deinem Lob und mai-ge Preis!*

This page of a musical score, numbered 123, features two systems of staves. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola, Horn (Horn), Cello, and Bass. The bottom system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola, Horn (Horn), Cello, and Bass. The vocal parts are written in German. The score is marked with various dynamics and performance instructions.

**System 1 (Top):**

- Fl.:** *pp*, *cresc.*, *mf*, *mf*
- Ob.:** *mf*, *mf*, *mf*
- Clar. i. A.:** *pp*, *cresc.*, *mf*, *cresc.*, *mf*
- Fag.:** *pp*, *cresc.*, *mf*, *p*, *cresc.*
- V. I.:** *pp*, *cresc.*, *cresc.*, *mf*, *p*, *cresc.*, *cresc.*
- V. II.:** *pp*, *cresc.*, *mf*, *p*, *cresc.*
- Viola:** *pp*, *cresc.*, *mf*, *p*, *cresc.*
- Horn:** *p*, *cresc.*, *mf*, *p*, *mf*
- Cello:** *pp*, *cresc.*, *mf*, *p*, *cresc.*
- Bass:** *pp*, *cresc.*, *mf*, *p*, *cresc.*

**Vocal Part 1 (Cello/Bass):**  
 Defirma du furcht mir quindig - luf! fu - walt' mit! Gief mit allem! und

**System 2 (Bottom):**

- Fl.:** *cresc.*, *mf*, *mf*
- Ob.:** *cresc.*, *mf*, *mf*
- Clar. i. A.:** *cresc.*, *mf*, *dim.*, *p*, *mf*
- Fag.:** *cresc.*, *mf*, *dim.*, *p*, *mf*
- V. I.:** *cresc.*, *mf*, *mf*, *dim.*, *p*, *mf*
- V. II.:** *cresc.*, *mf*, *dim.*, *p*, *mf*
- Viola:** *cresc.*, *mf*, *dim.*, *p*, *mf*
- Horn:** *cresc.*, *mf*, *mf*
- Cello:** *cresc.*, *mf*, *dim.*, *p*, *mf*
- Bass:** *cresc.*, *mf*, *dim.*, *p*, *mf*

**Vocal Part 2 (Cello/Bass):**  
 luf die furcht fallen! fu - walt' mit! Gief mit allem! und luf die furcht

M. M. d. = 92.

Fl. *mf*

Ob. *mf*

Clar. in A. *mf*

Bass. *mf*

V. I. *mf*

V. II. *mf*

Viola *mf*

Horn *mf*

Cello *mf*

Bass *mf*

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Bass. *ff*

Horn *ff*

V. I. *ff*

V. II. *ff*

Viola *ff*

Cello & Bass *ff*

12/8

125. No. 10. Doppel-Chor.  
Moderato. M. W. d. = 92.

Fl.  
Ob.  
Clar. i. S.  
Fag.  
Hörner i. F.  
Trompeten i. F.  
Trombonen.  
Pauke i. A-E.  
V. I.  
V. II.  
Viola.  
Sopran.  
Alt.  
Tenor.  
Bass.  
Tenor I. II.  
Bass I. II.  
Cello.  
Bass.

Chor der Kincke und Schwestern in der thurgischen Stadt.  
Chor der Herren in der magyrischen Stadt.

mf, p, cresc.

Auf, Luffet Luffet

Handwritten musical score for voice and piano. The score consists of several systems of staves. The top system includes five vocal staves and piano accompaniment. The lyrics for the first system are: *cres-cen-do*, *cres-cen-do*, *cres-cen-do*, *cres-cen-do*, *cres-cen-do*. The second system includes piano accompaniment and a vocal line with the lyrics: *ist auch Fort im-fang*. The third system includes piano accompaniment and a vocal line with the lyrics: *cres-cen-do*, *cres-cen-do*, *cres-cen-do*. The fourth system includes piano accompaniment and a vocal line with the lyrics: *cres-cen-do*, *Nur fassen das auf windigen Pflanz, im Himmelst*. The score features various musical notations, including notes, rests, and dynamic markings.

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Clar. i. s. *mf* *cresc.* *f*

Fag. *mf* *cresc.* *f*

H. i. s. *mf* *cresc.* *f*

Tromp. i. s. *cresc.* *f*

Bos.

Pauly. i. s.

V. I. *f*

V. II. *f*

Viola *f*

Sopr. *mf* *cresc.* *f*  
*Myrte* *gafur wir fin, um hil-fa zu erlang* *in 2.*

Alt. *mf* *cresc.* *f*  
*cresc.* *cresc.* *f*

Ten. *mf* *cresc.* *f*  
*cresc.* *cresc.* *f*

Basso. *mf* *cresc.* *f*  
*cresc.* *cresc.* *f*

Gen. I. II.

Basso I. II. *f*  
*hingen Gefesselt, fin, fin!* *mit blanker Waffe, ein jeder ein*

Cello *f*

Basso *f*

Handwritten musical score for voice and piano, numbered 128. The score includes piano accompaniment and vocal lines with German lyrics. The piano part features complex textures with many beamed notes and slurs. The vocal part includes lyrics such as "bei dir nur können Trost, o Gott, wie fein - du..." and "Geld. Sei, Sei! Sei, Sei! Sei, Sei!".

*bei dir nur können Trost, o Gott, wie fein - du,*

*Geld. Sei, Sei! Sei, Sei! Sei, Sei!*

*zu lang bei uns bleibt die*

Fl.

Ob.

Claf.  
i. f.

Fag.

H.  
i. f.

Tron.  
i. f.

Pos.

Quint.  
i. f.

V. I.

V. II.

Viola

Opz.

Att.

Ten.

Bass.

Ten.  
I. II.

Bass  
I. II.

Cello.

Bass.

So  
So  
mit  
bil

gaita - blunna  
Lieber, Lieber!

So langa  
für dich, ist unser die Welt, Lieber.



Handwritten musical score for a choir and orchestra. The score consists of 15 staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and another voice part). The bottom ten staves are for the piano accompaniment. The music is in G major and 4/4 time. The lyrics are in German. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks.

Lyrics (Vocal parts):

— lig  
 gneift ob unferer  
 Tün — den.  
 fai — licher Gott!  
 zu

Lyrics (Piano accompaniment):

f — ohen!  
 Erhöhen, Erhöhen!  
 Erhöhen!

# M

Fl. *cresc.*

Ob. *cresc.*

Clar. i. A. *cresc.*

Fag. *cresc.*

H. i. F.

Tromp. i. E.

Pos.

Pauke. A-E.

V. I. *cresc.*

V. II. *cresc.*

Viola *cresc.*

Sopr. *cresc. - - - cen - - - do*  
*Wir im frohen Angst die Winter frost*

Alt. *cresc. - - - cen - - - do*

Ten. *cresc. - - - cen - - - do*

Bass. *cresc. - - - cen - - - do*

Ten. I. II.

Bass. I. II.

Cello. *p. bp.*  
*Im Abend wir ziehen vom*

Bass. *crescendo*  
*crescendo*

# M

Handwritten musical score for a multi-instrument ensemble. The score is written on 15 staves. The top four staves (treble clef) and the bottom four staves (bass clef) contain instrumental parts. The middle staves contain vocal parts with lyrics in German. The music is in 4/4 time and features various dynamics such as *mf* and *mfz*. The lyrics are: "glückseligen Morgen. Ich silber Tafel - ohne das, ohne Sorgen. Sei, Sei!"

Handwritten musical score for a multi-instrument ensemble. The score is written on 15 staves. The top four staves (treble clef) and the bottom four staves (bass clef) contain instrumental parts. The middle staves contain vocal parts with lyrics in German. The music is in 4/4 time and features various dynamics such as *mf* and *mfz*. The lyrics are: "glückseligen Morgen. Ich silber Tafel - ohne das, ohne Sorgen. Sei, Sei!"

Fl. *dim.*

Ob.

Clar. i. st. *dim.*

Fag. *dim.*

H. i. F. *dim.*

Tromp. i. E.

Pos.

Pos. i. E.

V. I. *dim.*

V. II. *dim.*

Viola. *dim.*

Opz. *dim.*

Stt. *dim.*

Ten. *dim.*

Bass. *dim.*

Tron. I. II.

Bass. I. II.

Cello. *dim.*

Bass. *dim.*

*gna — sig auf ihr kindlich la — lau.*

*der weihen und weihen wir, mit dem ge =*

Oboe

kin auf - her glän - big sei - net Ground

= fällt. sei, sei, sei, sei!

Fl. *mf* *cresc.*  
 Ob.  
 Clar. *mf* *cresc.*  
 Bass. *mf* *cresc.*  
 Horns *mf* *cresc.*  
 Tromps. *mf*  
 Pos.  
 Pk. *mf*  
 V. I. *mf* *cresc.*  
 V. II. *mf* *cresc.*  
 Viola. *mf* *cresc.*  
 Sop. *mf* *crescendo*  
 Alt. *mf* *crescendo*  
 Ten. *mf* *crescendo*  
 Bass. *mf* *crescendo*  
 Tom. I. II. *mf*  
 Bass. I. II. *mf*  
 Cello. *mf* *crescendo*  
 Bass. *mf* *crescendo*

The — fer und die be — freitast, die zu  
 lang bei uns bleibt die Gaidablüme fortan, fortan!

Handwritten musical score for a choir and orchestra, page 136. The score includes vocal parts with lyrics in German and instrumental parts for strings and woodwinds. The lyrics are: "Für die Welt, für die Welt, für die Welt, für die Welt!". The music is in G major and 3/4 time.

**Vocal Part Lyrics:**  
 Für die Welt, für die Welt, für die Welt, für die Welt!

**Instrumental Parts:**  
 The score includes parts for strings (Violins I & II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, Saxophones). The woodwinds play a rhythmic accompaniment of eighth notes.

# N

Fl. *p*  
 Ob. *p* *cres - cen - do*  
 Clar. i. st. *p* *cres - cen - do*  
 Fag. *p* *cres - cen - do*  
 H. i. st. *p* *cres - cen - do*  
 Tromp. i. st.  
 Pos.  
 Paultig. A-E.  
 V. I. *p* *cres - cen - do*  
 V. II. *p* *cres - cen - do*  
 Viola *p* *cres - cen - do*  
 Sopr. *p* *cres - cen - do*  
 Alt. *p* *cres - cen - do*  
 Ten. *p* *cres - cen - do*  
 Bass. *p* *cres - cen - do*  
 Ten. I II *p*  
 Bass. I II *p* *cres - cen - do*  
 Cello. *p* *cres - cen - do*  
 Bass. *p* *cres - cen - do*

Gott! Was laßt sich nicht, wenn die Kraft sich zu  
*f-ritta!* *Allegro*

# N



Handwritten musical score for a multi-instrument ensemble. The score is divided into two systems. The first system includes five staves with melodic lines and four staves with sustained chords. The second system includes five staves with melodic lines and four staves with sustained chords. The bottom system contains a vocal line with German lyrics and piano accompaniment.

*fal ——— low,*

*Hörn sorgst mit feurigen Gefühler, was nicht wo und fließt, das magen wir nicht, für*

Fl.   
 Ob.   
 Clar.   
 i. t.   
 Fag.   
 H.   
 i. F.   
 Tromp.   
 i. E.   
 Pos.   
 Becke   
 A. E.   
 V. I.   
 V. II.   
 Viola.   
 Sopran   
 Alt.   
 Ten.   
 Bass.   
 Ten.   
 I. II.   
 Bass.   
 I. II.   
 Cello.   
 Bass.   
 mf

wir, gebirgt aus Al - ten, mit lob mal - - - - -  
 der weiße Fimmel, das ist unser

The image shows a handwritten musical score for a multi-instrument ensemble and vocal parts. The score is written on multiple staves. At the top right, there is a page number '140.' and a dynamic marking 'mf'. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various instruments, likely strings and woodwinds, with complex rhythmic patterns and articulation marks. There are several vocal lines with lyrics in German. The lyrics are: 'dunmfar-ziger Gott, wir flieh zu dir in Zell, fii, fii, fii, fii, fii, fii!'. The score also includes dynamic markings such as 'dim.', 'f', and 'mf'. The notation is dense and detailed, with many slurs and accents.

*dim.*

*dim.*

*dim.*

*dim.*

*divisi*

*dim.*

dunmfar-ziger Gott, wir flieh zu dir in

Zell, fii, fii, fii, fii, fii, fii!

Fl.  
 Ob.  
 Clar.  
 i. A.  
 Fag.  
 H.  
 i. F.  
 Tromp.  
 i. E.  
 Eup.  
 Trp.  
 I.  
 II.  
 Viol.  
 Cello.  
 Bass.  
 Ten.  
 I.  
 II.  
 Bass.  
 I.  
 II.  
 Cello.  
 Bass.  
 Ten.

*dim.*  
*cresc.*

Hau - er:  
 gib

lang bei uns bleibt die Frei - willigen Ge - walt, Erken - ne!  
 to langua sua

und nicht fern bit - tenn Tod zum Ruh -  
 bleibt, ist unser die Welt, frei - keit, frei - keit!  
 Ewigkeit

O

Fl.

Ob.

Clar.  
i. A.

Fag.

H.  
i. F.

Tromp.  
i. E.

Pes.

Pauke  
i. E.

V. I.

V. II.

Viola.

Sopr.

Alt.

Ten.

Bass.

Ten.  
I. II.

Bass.  
I. II.

Cello.

Bass.

*— ew! Sei — li — ger Gott! Sei — liger, Herr*

*— iche! So lange wir blühn, frohen, Ernten!*

*p* *mf* *f*

O

Handwritten musical score for a vocal and instrumental ensemble. The score consists of 18 staves. The top 17 staves are for instruments, and the bottom staff is for a vocal line. The music is in G major and 4/4 time. The vocal line includes the lyrics "Gott! Sei — licher, barmherziger" and "ist unser Heil!".

Fl.

Ob.

Clar.  
i. f.

Fag.

H.  
i. f.

Tromp.  
i. E.

Pos.

Pos.  
i. E.

V. I.

V. II.

Viola.

Lozr.

Stt.

Ten.

Bass.

Ten.  
i. II.

Bass.  
i. II.

Cello.

Bass.

Gott! Was Capf und nicht in

Lieber, lieber! Er-riken!



This is a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is organized into systems of staves. The top system includes a vocal line (soprano) and four instrumental staves (violin I, violin II, viola, and cello). The middle system includes a piano part (piano and celeste) and a bass line. The bottom system includes a double bass line and two additional instrumental staves. The score is divided into three measures. The first measure contains mostly whole notes and rests. The second measure features a variety of rhythmic patterns, including eighth and sixteenth notes. The third measure is characterized by dynamic markings such as *mf*, *cresc.*, and *dim.*, indicating a crescendo followed by a decrescendo. There are also some performance instructions like *Not!* written in the lower staves. The notation includes various clefs, key signatures (one sharp), and time signatures.

*crescendo*

*ff*

This page of a musical score, numbered 147, contains the following parts and markings:

- Fl.**: *mf*, *crescendo*, *ff*
- Ob.**: *mf*, *crescendo*, *ff*
- Clay. v. cl.**: *mf*, *crescendo*, *ff*
- Fag.**: *mf*, *cresc.*, *ff*
- H. v. S.**: *mf*, *cresc.*, *ff*
- Trump. v. E.**: *mf*, *cresc.*, *ff*
- Pos.**: *mf cresc.*, *f*, *ff*, *ff*
- Clarinet A-E.**: *mf*, *cresc.*, *ff*
- V. I.**: *mf*, *cresc.*, *ff*
- V. II.**: *mf*, *cresc.*, *ff*
- Viola.**: *mf*, *cresc.*, *ff*
- Trpt.**: (Empty staff)
- Trb.**: (Empty staff)
- Ten.**: (Empty staff)
- Bass.**: (Empty staff)
- Trom. I. II.**: (Empty staff)
- Bass. I. II.**: (Empty staff)
- Cello.**: *mf*, *cresc.*, *ff*
- Bass.**: *mf*, *cresc.*, *ff*

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 20 staves, organized into four systems of five staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures by vertical bar lines. The first measure contains dense, fast-moving passages in the upper staves, while the second and third measures feature more sustained, harmonic textures. The fourth measure concludes with a final chord. The bottom two staves of each system appear to be for a string section, showing rhythmic patterns and sustained notes. The top two staves of each system likely represent woodwinds or brass instruments. A specific instruction, "Trompeten i. C.", is written on the right side of the score, indicating that the trumpets play in the C-clef. The handwriting is clear and professional, typical of a composer's manuscript.

*Trompeten i. C.*

# Scene III.

## N. II. Recitativo.

Maestoso. M. M.  $\text{♩} = \frac{1}{2}$ .

Fl. v. S. *mf*

Bos. *mf*

Hörnig. *f*

Geflagert ist die Nacht! Im stillen Traum ward ich so

Fl.

Ob.

Clar. v. S.

Fag.

H. v. S.

Bos.

V. I.

V. II.

Viola.

Hörnig. *dim. 3*

Cello.

Bass.

Hörig! Auf himmelstern Nacht ein freundlicher Morgen so naht.

Fl. *mf*

Ob. *mf*

Clar. i. f. *mf*

Fag. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Klarinetten *mf*

Cello. *mf*

Bass. *mf*

*poco string.*

Arie. Più animato. M. M. d. = 60.

Fl. *mf*

Ob. *mf*

Clar. i. f. *mf*

Fag. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Klarinetten *mf*

Cello. *mf*

Bass. *mf*

*da gualt die Todten mir, das sie in Frieden*

V.I. *mf*

V.II *mf*

Viola *mf*

Klavier *mf*

Cello *mf*

Bass *mf*

*risu! dergrabt die Todten nun, das sie ind fein- den risu! der*

Tag. *cresc.*

V.I. *cres-cendo mf*

V.II. *cres-cendo mf*

Viola *mp cresc. mf*

Klavier *crescendo*

Cello *cresc.*

*gaw sei qui- sig ifo- in die- ten! die- ten- na- find*

Tag. *mf*

Hr. v. B. *mf*

V.I. *mf*

V.II. *mp cresc. mf*

Viola *mp cresc. mf*

Klavier *mf*

Cello *mf*

*nair sie on- fahl- an! der gew sei qui- sig*

Fl. *pp*

Fag.

H. i. S.

V. I. *dim.*

V. II. *dim.*

Viola

Hörnig

Cello. *dim.*

*in Tod — aus! für sie — an Faust nicht für die — soll*

V. I. *P*

V. II.

Viola *mf dim.*

Hörnig *mf*

Cello. *p*

Bass.

*— in! brennt die Todten nicht, daß sie im Fein — den wüßten! die*

V. I. *mf*

V. II. *mf*

Viola *mf*

Hörnig *mf*

Cello. *mf*

Bass.

*= brennt die Todten nicht, daß sie im Fein — den wüßten! die ganze sie*

Handwritten musical score for the first system, featuring the following parts and lyrics:

- Fag.** (Flute)
- V.I.** (Violin I)
- V.II.** (Violin II)
- Viola**
- Hadwig** (Soprano): *qui sig ifu in #d. lau! fu fir ma grand noir*
- Cello.**

Dynamic markings include *cresc.*, *mf*, and *p*. The system concludes with a long melodic line in the Flute part.

Handwritten musical score for the second system, featuring the following parts and lyrics:

- Fag.** (Flute)
- H. v. F.** (Horn in F)
- V.I.** (Violin I)
- V.II.** (Violin II)
- Viola**
- Hadwig** (Soprano): *fir bu fall in! lau farr fir qui sig ifu in*
- Cello.**

Dynamic markings include *mf*, *p*, and *f*. The system concludes with a long melodic line in the Flute part.

Handwritten musical score for the third system, featuring the following parts and lyrics:

- Fag.** (Flute)
- H. v. F.** (Horn in F)
- V.I.** (Violin I)
- V.II.** (Violin II)
- Viola**
- Hadwig** (Soprano): *fir lau! fu fir ma grand noir fir bu fall in*
- Cello.**

Dynamic markings include *cresc.*, *mf*, and *p*. The system concludes with a long melodic line in the Flute part.



Q

Fl. *poco rit.*

Clar. i. d. *poco rit.*

Fag. *poco rit.*

H. i. F. *poco rit.*

V. I. *poco rit.*

V. II. *poco rit.*

Viola *poco rit.*

Hornig *poco rit.*

Cello. *poco rit.*

Bass. *poco rit.*

*pi - na font, in pi - na font in in di - ce - re ba*

Fl. *a tempo*

Clar. i. d. *a tempo*

Fag. *a tempo*

H. i. F. *a tempo*

V. I. *a tempo*

V. II. *a tempo*

Viola *a tempo*

Hornig *a tempo*

Cello. *a tempo*

Bass. *a tempo*

*an!*

Fl. *f* *mf* *p*

Clar. i. s. *f* *mf* *p*

Fag. *f* *mf* *p*

H. i. s. *f* *mf* *p*

V. I. *f* *mf* *p*

V. II. *f* *mf* *p*

Viola. *f* *mf* *p*

Hörnig. *f* *mf* *p*

Cello. *f* *mf* *p*

Bass. *f* *mf* *p*

H. i. s. *mf* *mf* *mf* *mf* *cres* *cen* *do*

Pos. *mf* *mf* *mf* *mf* *cres* *cen* *do*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Cello.

Bass.

Fl.

Ob.

Clar.  
i. A.

Fag.

H.  
i. F.

Bs.

V. I.

V. II.

Viola.

Cello.

Bass.

*f*

*mf*

*p*

*dim.*

157.  
No. 12. Chor.

Adagio. M. M. ♩ = 60.

Fl.

Ob.

Clar.  
i. D.

Fag.

H.  
i. F.

Pos.

V. I.

V. II.

Viola

Sopran

Alt.

Tenor

Bass.

Cello.

Bass.

Mitten im Leben anfängt mit der Tod. Die Leiden so la-ger in

Handwritten musical score for voice and piano, page 158. The score consists of 12 systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and piano accompaniment. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment. The fifth system has a vocal line and piano accompaniment. The sixth system has a vocal line and piano accompaniment. The seventh system has a vocal line and piano accompaniment. The eighth system has a vocal line and piano accompaniment. The ninth system has a vocal line and piano accompaniment. The tenth system has a vocal line and piano accompaniment. The eleventh system has a vocal line and piano accompaniment. The twelfth system has a vocal line and piano accompaniment. The lyrics are: 'Transfletet. Sei ihesu quidig, o fero, super Gott! Sei ihesu quidig, o fero, super Gott!'.

Fl. *cresc. --- cen - do - mf dim.*

Ob.

Clar. i. d. *cresc. --- cen - do - mf dim.*

Bass.

H. i. F.

Pos.

V. I. *cresc. --- mf dim.*

V. II. *cresc. --- mf dim.*

Viola. *cresc. --- mf dim.*

Soprano. *p cresc. --- cen - do - mf dim.*  
Ich und am die Kayserin, plagt sie sie, plagt!  
Die mehr auf Eiden als ihren Tagt.

Alt. *cresc. --- cen - do - mf dim.*

Ten. *cresc. --- cen - do - mf dim.*

Bass. *cresc. --- cen - do - mf dim.*

Cello. *cresc. --- mf dim.*

Bass. *cresc. --- mf dim.*

Handwritten musical score for multiple instruments and voices. The score is organized into four systems of staves. The first three systems each consist of four staves, while the fourth system consists of five staves. The lyrics are written in German across the bottom five staves.

Lyrics (German):  
 Ahn'nd' um die Feuert'or,  
 blagt die fe, blagt!  
 Die waf' auf Erden ab  
 if man lacht.

Dynamic markings and performance instructions include: *p*, *cresc.*, *mf*, and *dim.*. The score also features various musical notations such as clefs, notes, rests, and slurs.

**R**

Fl. *p* *mf*

Ob. *p* *mf*

Clar. *p*

Fag. *p*

H. *p*

Pos. *p* *mf*

V.I. *p* *mf*

V.II. *p* *mf*

Viola *p* *mf*

Sopran. *p* *mf* *f* *f*

Alt. *mf* *f*

Ten. *mf* *f*

Bass. *mf* *f*

Cello. *p* *mf*

Bass. *mf*

*Mittels im Lobes anfangs' und der Tod. Die Frauen erlangen in Kampfthat. Hilft'w, o Gott, die g 2*

**R**



Handwritten musical score for a multi-instrument ensemble, featuring vocal lines with German lyrics and piano accompaniment. The score is written on 12 staves, with the vocal line on the 8th staff and piano accompaniment on the remaining staves. The lyrics are in German and appear to be from a religious or dramatic work.

The score includes dynamic markings such as *dim.* (diminuendo) and *mf* (mezzo-forte). The lyrics are written in German and are as follows:

*= nichtes gerieft! dasz ihuun lauesten dat u- reinge Lieft!*

The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal line.

Handwritten musical score for orchestra and voices, measures 163-167. The score is written in 3/4 time with a key signature of two sharps (F# and C#). The instruments and parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. i. t. (Clarinet in E-flat)
- Fag. (Bassoon)
- H. i. F. (Horn in F)
- Obs. (Trumpet)
- V. I. (Violin I)
- V. II. (Violin II)
- Viola.
- Soprano
- Alt. (Alto)
- Ten. (Tenor)
- Bass.
- Cello.
- Bass.

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). The music features various note values, including eighth and sixteenth notes, and rests. The bottom of the page concludes with the instruction *attacca*.

*attacca*

No 13.

Andante. M.M. ♩ = 100.

V. I. *p* *mf* *dim.*

V. II. *p* *mf* *dim.*

Viola *p* *mf* *dim.*

Kladum. *p* *mf* *dim.* *mf*

Cello. *p* *mf* *dim.*

Bass. *p* *mf* *dim.*

Sie gehen Nacht her auf der Nacht; und auf der Halbnacht ging ich für immer; in

V. I. *rit. dim.* *a tempo*

V. II. *rit. dim.* *a tempo*

Viola *rit. dim.* *a tempo*

Kladum. *rit. dim.* *a tempo*

Cello. *rit. dim.* *a tempo*

Bass. *rit. dim.* *a tempo*

Legen die Todten so bleich und stumm, Ich Anblick und stehet von Blut und Wunden.

V. I. *p* *mf* *p*

V. II. *p* *mf* *p*

Viola *p* *mf* *p*

Kladum. *p* *mf* *p*

Cello. *p* *mf* *p*

Bass. *p* *mf* *p*

Andersher, her ich nicht gefunden. Er ist nicht todt. Ich bin gefangen!

Fl. *fp*

Clar. i. st.

V. I. *p cresc.* *mf* *cresc.* *mf*

V. II. *p* *cresc.* *mf*

Viola. *p* *cresc.* *mf*

Hadam. *mf* *cresc.* *mf* *con passione* *mf*

O künig'ge ihu ihf ihf ihf ya-langew! ihf ihf ihf watten, ihf ihf ihf br.

Cello. *p* *cresc.* *mf*

Bass. *p* *cresc.* *mf*

Fl. *mf*

Clar. i. st. *mf*

V. I. *mf* *mf*

V. II. *mf* *mf*

Viola. *mf* *mf*

Hadam. *mf* *mf* *mf*

= forin - der harr nait mir wint und krait wachliche ihf ihf ihf watten, ihf ihf ihf br.

Cello. *mf* *mf*

Bass. *mf* *mf*

Fl.

Clar. i. st.

V. I.

V. II.

Viola

Kladum.

Cello.

Baß.

- forin - der herc wird mir Milt und Kraft was laifin. Jef muß ich retten, ich

S

Fl.

Clar. i. st.

V. I.

V. II.

Viola

Kladum.

Cello.

Baß.

muß ich be forin - ich muß ich retten, ich muß ich be forin - der herc wird mir

Fl.  
Clav. i. st.  
V. I.  
V. II.  
Viola.  
Horn.  
Cello.  
Bass.

Handwritten lyrics for the Horn part: *Wort und Kraft von Kaiser. Ich wills ihm vollen, ich wills ihm befehlen - der Herr wird mir*

Dynamic markings: *mf*

Fl.  
Clav. i. st.  
Sax.  
V. I.  
V. II.  
Viola.  
Horn.  
Cello.  
Bass.

Handwritten lyrics for the Horn part: *Wort und Kraft von Kaiser, der Herr wird mir Wort und Kraft*

Dynamic markings: *mf*, *ff*

Fl.

Clar. i. st.

Fag.

V. I.

V. II.

Viola

Kladum = lafir.

Cello.

Bass.

*rit.*

*Meno mosso. M. M. ♩ = 92.*

Fl.

Clar. i. st.

Fag.

V. I.

V. II.

Viola

Kladwig.

Kladumoth.

Cello.

Bass.

Fl.

Clar. i. d.

Fag.

V. I.

V. II.

Viola

Hörn.

Cello.

Bass.

Clarinetten i. B.

*gestirne mehr sind; noch früher muß ich sein.*

*Sie Goldstück spend' mir, form'!*

V. I.

V. II.

Viola

Hörn.

Cello.

Bass.

*cresc.*

*großzügig, um zu dem Göttern will ich sein; sie haben den Aufsatz zu bringen; will mit dem*

*cres- con- do- 3-*



# T

Handwritten musical score for the first system, featuring six staves: Violin I (V.I.), Violin II (V.II), Viola, Clarinet (Klarinet), Cello (Cello), and Bass (Bass). The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff includes the instruction "mf de vise". The Clarinet part contains the lyrics: "Kadwig. Goldstink ist so lang — rit. Nimm das Goldstink! Mit dir ist Gott! Nimm # 3". Dynamic markings include *mf* and *p*. A large bracket spans the top of the system.

Handwritten musical score for the second system, featuring seven staves: Flute (Flg.), Violin I (V.I.), Violin II (V.II), Viola, Clarinet (Klarinet), Cello (Cello), and Bass (Bass). The music continues in 3/4 time with the same key signature. The Flute part includes the instruction "rit. ... M.M. = 92." and "a tempo". The Clarinet part contains the lyrics: "Lindchen sind groß und hübsch, zieh' sie in dein Gott! rit. ... a tempo fagen und Casin-ten sind auf". Dynamic markings include *mf*, *rit.*, and *a tempo*. A large bracket spans the top of the system.

Trg. *mf*  
 V. I. *p* *mf*  
 V. II. *p* *mf*  
 Viola  
 Ukch. *mf* *p* *mf*  
 Cello. *p*  
 Bass. *p*

diesen wahren Schatz. Ein goldenes Kind, das glücklich den guten Geist und.

Trg. *mf* *p* *mf* *cres - - cen - do*  
 V. I. *p* *mf* *cres - cen - - do*  
 V. II. *p* *mf* *cres - - cen - - do*  
 Viola *mf*  
 Ukch. *mf* *cres - - cen - - do*  
 Cello. *mf* *p* *cresc. - - -*  
 Bass. *p* *cresc. - - -*

— ge — gen! *Was kann's primus Was kann's fund, fin*



Flg. *mf* *p* *cresc. . . . .* *mf*

V. I. *mf* *p* *cresc. . . . .* *mf*

V. II. *mf* *mf* *p* *cresc. . . . .* *mf*

Viola. *mf* *p* *cresc. . . . .* *mf*

Ukulele. *mf* *p* *cresc. . . . .* *mf*

Cello. *mf* *p* *cresc. . . . .* *mf*

Bass. *mf* *p* *cresc. . . . .* *mf*

fürstest du in fremden Land; ein Not und von Ga-fuf-van nicht für dich sein be.



Flg. *p* *mf* **U**

V. I. *p* *mf* *divisi* *p*

V. II. *p* *mf* *p*

Viola. *mf* *mf* *p*

Ukulele. *mf* *mf* *p*

Cello. *mf* *p* *p*

Bass. *p* *p* *p*

= nach-vor! Dirum gef' mit Gottes Segen fort;

First system of a musical score. It includes a vocal line and orchestral parts for Flute (Fl.), Violin I (V.I.), Violin II (V.II), Viola, Clarinet (Cl.), Cello (Cello), and Bass (Bass). The vocal line has lyrics: "Zieh' auf der fronte la-guerant! Des Gouv' sei that dir. Refly und Gouv- des Gouv' gahnt' die". The score features dynamic markings such as *mf*, *mp*, and *p*, and includes a large slur over the top of the first three measures.

Second system of the musical score, starting with the instruction *accelerando*. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clav. r. B.), Bassoon (Fag.), Double Bass (B.), Violin I (V.I.), Violin II (V.II), Viola, Clarinet (Cl.), Cello (Cello), and Bass (Bass). The score contains various performance directions such as *accelerando*, *accel. cresc.*, *mf cresc.*, and *accel. p. cresc.*. The woodwind and string parts show increasing rhythmic activity and dynamic intensity.

No. 15. Chor mit Solo. (: Hadumoth.)

Allegretto. M. M. ♩ = 112.

The musical score is written for a choir and orchestra. The instruments and parts are listed on the left side of the page:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. i. B. (Clarinet in B)
- Eng. (English Horn)
- H. i. F. (Horn in F)
- V. I. (Violin I)
- V. II. (Violin II)
- Viola
- Hadumoth (Soloist)
- Sopran (Soprano)
- Alt. (Alto)
- Ten. (Tenor)
- Bass. (Bass)
- Cello. (Cello)
- B. ass. (Bassoon)

The score includes various performance instructions and dynamic markings:

- Tempo:** Allegretto. M. M. ♩ = 112.
- Performance Instructions:** *con moto*, *cresc.*, *dim.*, *ff*, *mp*, *p*.
- Lyrics:** The Soprano part includes the lyrics "Lobnoff, die künst,".

Fl.

Ob.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Kadun

Sopr.

Alt.

Ten.

Bass.

Cello.

Bass.

Heute Nacht! Du ziehst dich fort, so weit, so weit! Und heute dich in Kerkern, und

This is a handwritten musical score for a voice and piano piece. The score is written on ten staves, with the top four staves for the piano accompaniment and the bottom four staves for the vocal line. The music is in 4/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte). The lyrics are written in German and are positioned below the vocal staff.

The lyrics are as follows:

rollen mit mirig fröhlich, wir haben dich dich du und Glück, wir nicht al -

This musical score page contains the following parts and details:

- Fl.** (Flute) and **Ob.** (Oboe): Both parts feature melodic lines with dynamic markings of *p* and *mp*.
- Clar. i. B.** (Clarinet in B-flat): Melodic line with *p* and *mp* dynamics.
- Fag.** (Bassoon): Melodic line with *p* and *mp* dynamics.
- H. i. B.** (Horn in B-flat): Melodic line with *mp* dynamics.
- V. I.** (Violin I) and **V. II.** (Violin II): Violin parts with *p* and *mp* dynamics.
- Viola**: Melodic line with *p* and *mp* dynamics.
- Klavier** (Piano): This part is present but contains no musical notation on this page.
- Lopr.** (Soprano): Vocal line with lyrics: "... wie die tiefst zürst. Labmahl, die tiefen, sanften Klaut! Die". Dynamics include *mp* and accents (^).
- Alt.** (Alto): Vocal line with *mp* dynamics and accents (^).
- Ten.** (Tenor): Vocal line with *mp* dynamics and accents (^).
- Bass.** (Bass): Vocal line with *mp* dynamics and accents (^).
- Cello.** (Cello): Melodic line with *p* and *mp* dynamics.
- Bass.** (Double Bass): Melodic line with *p* and *mp* dynamics.

The score is marked with a large **V** at the top right and bottom center, indicating the end of a section.



This is a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on ten staves, with the bottom two staves containing lyrics in German. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *cresc.* (crescendo). There are also some handwritten annotations and slurs throughout the piece.

The lyrics, written in German, are:

ziffelt das Gew. so weinet, so weinet! Ach! Tränen dich ins Fortleben und wachen mit innig

This is a handwritten musical score for a symphony or opera. The score is arranged in a system of staves. At the top, the number '179.' is written in the upper left corner. The instruments and voices are listed on the left side of the staves: Fl. (Flute), Ob. (Oboe), Clar. i. B. (Clarinet in B-flat), Fag. (Bassoon), H. i. B. (Horn in B-flat), V. I. (Violin I), V. II. (Violin II), Viola., Horn (Horn), Sopr. (Soprano), Alt. (Alto), Ten. (Tenor), Bass. (Bass), Cello., and Bass. (Bass). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score features various musical notations, including notes, rests, slurs, and dynamic markings such as 'mf' (mezzo-forte). The vocal parts (Soprano, Alto, Tenor, Bass) include lyrics in German: 'fort- und, wie du - ges- und dich dich Glück, wie nicht al - lein die'. The orchestral parts include woodwinds, strings, and horns, with some parts marked with 'mf'.

*pic*

*cres* ----- *con* ----- *do* *mf*

*ppp*

*p*

*p*

*p*

*cres* ----- *con* ----- *do* *mf*

Lobt wohl, im Frieden gief' ih fies; we'

*ppp*

*p*

Lobst gnuet. Labwohl, labwohl, im Frieden gief' ih fies;

*ppp*

*p*

labwohl, im Frieden gief' ih fies; we'

labwohl, im Frieden gief' ih fies;

*p*

*p*

*p*

*p*

Fl.

Ob.

Clas. r. B.

Fag.

H. r. F.

V. I.

V. II.

Viola.

Hadam.

Ten.

Bass.

Cello.

Bass.

*cresc.*

*p*

*mf*

*f*

*cres- cen- - do- -*

Ich - te mir Gott den müt- tigen Him- mel, lobt wohl,

wohl - te dir Gott den müt- tigen Him- mel, lobt wohl, in

Ich - te dir Gott den müt- tigen Him- mel, lobt wohl,

wohl - te dir Gott den müt- tigen Him- mel, lobt wohl, lobt wohl,

The image shows a handwritten musical score for a choir, consisting of 11 staves. The top two staves are vocal parts, and the bottom nine staves are piano accompaniment. The score includes dynamic markings such as *dim.*, *p*, *mf*, and *f*. The lyrics are written in German and are repeated across the vocal staves.

*dim.*  
*p* *mf*  
*p* *mf*  
*p* *mf*  
*p* *mf*  
*mf*  
*dim.*  
*p* *mf*  
*p* *mf*  
*p* *mf*  
*mf* *mf*

und freuden gief' ich hin; no sel — zu mir Gott der  
freu — den gief' der hin; no sel — zu dir Gott der  
gief' — dahin; *mf*

This is a handwritten musical score page, numbered 183. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. v. B.), Bassoon (Fag.), Horn in F (H. v. F.), Violin I (V. I.), Violin II (V. II.), Viola, Harp (Harp.), Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), Bass (Bass), Cello, and Double Bass (Bass). The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics written below their staves. The lyrics are in German: "mü-ßigen Tim! for-geb la mir Gott den", "mü-ßigen Tim! Lieb-wohl, im Frieden gief' desiw; labwohl, im Frieden". The score is written in a single system with multiple staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes various dynamics such as *p* (piano) and *f* (forte), and features extensive use of slurs and ties across measures.

This is a handwritten musical score for a choir or orchestra. The score is written on ten staves. The top two staves appear to be vocal parts, with lyrics written below them. The remaining staves are for instrumental accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings like *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used throughout. The lyrics are in German and are:

un-sterblich sein! Lobt nach! Lobt  
 zief' ihr - für. Lobt nach, im feier-lich zief' ihr - für, un-

Fl. *mf*

Ob. *mf*

Clak. i. B. *mf*

Fag. *mf*

H. i. G. *mf*

V. I. *mf*

V. II. *mf*

Kolara *mf*

Hadum *mf*  
was! lalt was! — lalt was! lalt was!

Sopr. *mf* *mp*  
-ful - ta die Gott die müdfigen Tim! lab was!

Alt. *mf* *mp*

Ten. *mf* *mp*  
lab was, lab was!

Bafs. *mf* *mp*  
lab was!

Cello. *mf* *mp*

Bafs. *mf* *mp*

Detailed description: This is a handwritten musical score for a symphony or opera. It features 13 staves. The top seven staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clak. i. B.), Bassoon (Fag.), Horn in G (H. i. G.), Violin I (V. I.), and Violin II (V. II.). The next two staves are for strings: Viola (Kolar) and Cello (Cello). The eighth staff is for the Trombone (Hadum). The bottom four staves are for voices: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bafs.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are written in German and appear to be a prayer or hymn, mentioning 'Gott' (God) and 'müdfigen Tim' (weary people).



Nº 16. Arie.

Scene IV.

Andante. M. M. d = 92.

Handwritten musical score for the first system, featuring the following instruments and markings:

- V. I.:** First Violin, *p*, *cresc. --- cen --- do f*
- V. II.:** Second Violin, *p*, *cresc. --- cen --- do f*
- Viola:** *p*, *cresc. --- cen --- do f*, *divisi*
- Clam.:** Clarinet, *p*
- Cello:** *p*, *cresc. --- f*
- Fl.:** Flute, *p*, *cresc.*
- Ob.:** Oboe, *p*, *cresc.*
- V. I.:** First Violin, *p*, *cresc.*
- V. II.:** Second Violin, *p*, *cresc.*
- Viola:** *p*, *cresc.*
- Clam.:** Clarinet, *p*
- Cello:** *p*, *cresc.*

Handwritten musical score for the second system, featuring the following instruments and markings:

- Fl.:** Flute, *p*
- Ob.:** Oboe, *p*
- V. I.:** First Violin, *p*
- V. II.:** Second Violin, *p*
- Viola:** *p*
- Clam.:** Clarinet, *mp*, *mf*
- Cello:** *p*, *mp*, *mf*
- Bass:** *p*

Vocal line (Clam.): *mp* *mf*  
*Nach ihm - mer geht er berynt, bery - ab, Ding*

Fl.

Ob.

Clar. i. B.

H. i. B.

V. I.

V. II.

Viola.

Klarinet

Cello.

Bass.

*Sind - lab Fannicht, auf grünen Matten, dem Untergang der Welt auch.*

X

Fl.

Ob.

Clar. i. B.

H. i. B.

V. I.

V. II.

Viola.

Klarinet

Cello.

Bass.

*- geyend.*

*Abgeschied ist mir der Lauf der Welt.*

X

Fl. *mf*

Ob.

Clar. i. B. *mf*

H. i. F. *p* *mf*

V. I. *p* *mf*

V. II. *p* *mf*

Viola. *p* *mf*

Kadun. *mf* *p* *mf*

Cello. *p* *mf*

Bass. *p* *mf*

Nimm Abschied von dir auf;  
Nimm Abschied von dir weg!

Fl. *p*

Ob. *dim.*

Clar. i. B. *mf* *dim.*

H. i. F. *mf* *dim.*

V. I. *mf* *p*

V. II. *mf* *dim.* *p*

Viola. *mf* *dim.* *p*

Kadun. *mf* *dim.* *p*

Cello. *mf* *dim.* *p*

Bass. *mf* *dim.* *p*

lässt sich nicht in dem so-genannten den Abschiedsgreis.

Fl. *mf*

H. i. S. *mf*

V. I. *mf*

V. II. *mf* *divisi*

Viola *mf*

Klarum. *mf*

Cello. *mf*

Wunder'ig mit Ziel ge-langet, zu An-sich-fang!

Fl. *mf*

Ob. *mf*

Klar. i. B. *mf*

H. i. S. *mf*

Harfe. *mf*

V. I. *mf*

V. II. *mf*

Viola *mf*

Klarum. *mf*

Cello. *mf*

Baß. *mf*

Der bei den Him-mel ge-fang-en?

Ob. *p* *pp*

Clav. v. 3. *p* *pp*

H. v. 3. *p* *pp*

Harfe *p* *pp*

Viola *p*

Kadenz. *p*

*Nim*

# Y

V. I. *p* *mf*

V. II. *p* *mf*

Viola *p* *mf*

Kadenz. *p* *mf*

Cello. *p* *mf*

*linden für die Feine des Abend für gan. O fero, be fero' mit aller wa*

V. I. *p* *mf* *p*

V. II. *p* *mf* *p*

Viola *p* *mf* *p*

Kadenz. *mf* *p*

Cello. *p* *mf* *p*

*gan! be fero' mir Andifaz, vor Augst und Not und tröst' ich, wie ge- fero ifen*

*cresc. ...*

Fl. *p* *mf* *p*

Ob.

Clar. i. B.

Fag.

V. I.

V. II.

Viola

Horn *mf* *f* *mf* *f*  
*Con passione*  
Herr! Ich zu er-retten, ich zu be-freien, wollest gnädig zu mir

Cello.

Bass.

Fl. *mf*

Ob.

Clar. i. B.

Fag.

V. I.

V. II.

Viola

Horn *f* *mf* *f* *mf*  
Herr! wollest gnädig zu mir

Cello.

Bass.

Se.  
Ob.  
Cl. i. B.  
Fag.  
V. I.  
V. II.  
Viola.  
Horn.  
Cello.  
Bass.

Wacht wach auf!  
Holla! wach auf! Sei mir Wacht wach auf!  
Wach auf!

V. I.  
V. II.  
Viola.  
Horn.  
Cello.

Rein  
Lichtes für die Finst' der Abend-  
gen. O Gott, beschirm' uns aller-

V. I.  
V. II.  
Viola.  
Horn.  
Cello.

Wach auf! Beschirm' uns  
Auffzug von Angst und Not  
und tröst' ihn, wenn Ge-

Fl. *p* *mf*

Ob. *p* *mf*

Clar. i. B. *p* *cresc.* *mf*

Bassoon *p* *cresc.* *mf*

V. I. *p* *cresc.* *mf*

V. II. *p* *cresc.* *mf*

Viola *p* *cresc.* *mf*

Harp *mf*

Cello *p* *cresc.* *mf*

Bass *p* *cresc.* *mf*

- fuor' in' troff. troff' in', fuor' in' non fa fuor'

Fl. *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Ob. *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Clar. i. B. *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Bassoon *poco rit.* *a tempo* *mf* *cresc.* *dim.*

V. I. *poco rit.* *a tempo* *mf* *cresc.* *dim.*

V. II. *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Viola *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Harp *poco rit.* *a tempo*

Cello *poco rit.* *a tempo* *mf* *cresc.* *dim.*

Bass *poco rit.* *a tempo* *mf* *cresc.* *dim.*

in' troff. troff' in'



M. M. d. = 76.

Fl.

O.

Clas. i. B.

Fag.

H. i. F.

Harfe.

V. I.

V. II.

Viola.

Cello.

Bass.

Clarinetten i. A.

dim.

p

mf

pizz.

Fl. *p* *mf* *mf* *mf* *mf* *mf*

Ob. *p* *mf* *mf* *mf* *mf* *mf*

Fag. *p* *mf* *mf* *mf* *mf* *mf*

H. i. F. *p* *mf* *mf* *mf* *mf* *mf*

Klarf. *p* *mf* *mf* *mf* *mf* *mf*

V. I. *p* *mf* *mf* *mf* *mf* *mf*

V. II. *p* *mf* *mf* *mf* *mf* *mf*

Viola. *p* *mf* *mf* *mf* *mf* *mf*

Cello u. Bass. *p* *mf* *mf* *mf* *mf* *mf*

Fl. *mf* *mf* *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf* *mf* *mf*

Fag. *mf* *mf* *mf* *mf* *mf* *mf*

H. i. F. *mf* *mf* *mf* *mf* *mf* *mf*

Klarf. *mf* *mf* *mf* *mf* *mf* *mf*

V. I. *mf* *mf* *mf* *mf* *mf* *mf*

V. II. *mf* *mf* *mf* *mf* *mf* *mf*

Viola. *mf* *mf* *mf* *mf* *mf* *mf*

Cello u. Bass. *mf* *mf* *mf* *mf* *mf* *mf*

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf* *p* *mf*

Fag. *p* *mf* *p* *mf* *p* *mf*

H. i. F. *p* *mf* *p* *mf* *p* *mf*

Harfe *p* *mf* *p* *mf* *p* *mf*

V. I. *p* *mf* *p* *mf* *p* *mf*

V. II. *p* *mf* *p* *mf* *p* *mf*

Viola *p* *mf* *p* *mf* *p* *mf*

Cello u. Bass. *p* *mf* *p* *mf* *p* *mf*

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf* *p* *mf*

Fag. *p* *mf* *p* *mf* *p* *mf*

H. i. F. *p* *mf* *p* *mf* *p* *mf*

Klarf. *p* *mf* *p* *mf* *p* *mf*

V. I. *p* *mf* *p* *mf* *p* *mf*

V. II. *p* *mf* *p* *mf* *p* *mf* *arco*

Viola *p* *mf* *p* *mf* *p* *mf*

Cello u. Bass. *p* *mf* *p* *mf* *p* *mf*

Fl. *mf* *mf* *mf* *p* *pp*

Ob. *mf* *mf* *mf* *p* *pp*

Clar. i. A. *mf* *mf* *mf* *p* *pp*

Fag. *mf* *mf* *mf* *p* *pp*

H. i. E. *mf* *mf* *mf* *p* *pp*

Tr. i. E. *mf* *mf* *mf* *p* *pp*

V. I. *mf* *mf* *mf* *p* *pp*

V. II. *mf* *mf* *mf* *p* *pp*

Viola *mf* *mf* *mf* *p* *pp*

Cello *mf* *mf* *mf* *p* *pp*

Bass *mf* *mf* *mf* *p* *pp*

# Wälf. Chor der Waldgeister.

Grazioso. M. M. d. = 72.

The musical score is arranged in a system of staves. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, 3/8 time, *ppp*.
- Ob.** (Oboe): Treble clef, 3/8 time, *pp*.
- Clar. i. d.** (Clarinet in D): Bass clef, 3/8 time, *ppp*.
- Fag.** (Bassoon): Bass clef, 3/8 time, *ppp*.
- H. i. F.** (Horn in F): Bass clef, 3/8 time, *ppp*.
- Klarf.** (Clarinet in F): Bass clef, 3/8 time, *ppp*.
- V. I.** (Violin I): Treble clef, 3/8 time, *pp*.
- V. II.** (Violin II): Treble clef, 3/8 time, *arco pp*.
- Viola:** Bass clef, 3/8 time, *arco pp*.
- Sopr. I.** (Soprano I): Treble clef, 3/8 time, *p*. Lyrics: *Wälfen' er fauch, du sol- du blaid! Jamm bleib die Augst und Leid.*
- Sopr. II.** (Soprano II): Treble clef, 3/8 time, *p*.
- Alt. I.** (Alto I): Treble clef, 3/8 time, *p*. Lyrics: *Wälfen' er fauch, du sol- du blaid! Jamm bleib die Augst und*
- Alt. II.** (Alto II): Treble clef, 3/8 time, *p*.
- Ten.** (Tenor): Bass clef, 3/8 time, *p*.
- Bass.** (Bass): Bass clef, 3/8 time, *p*. Lyrics: *Wälfen' er fauch, du sol- du blaid! Jamm bleib die Augst und Leid.*
- Cello:** Bass clef, 3/8 time, *arco pp*.
- Bass.** (Bass): Bass clef, 3/8 time, *pizz. pp*.

Fl.

Ob.

Clas. i. A.

Fag.

H. i. F.

Harfe.

V. I.

V. II.

Viola.

Sops. I.

Sops. II.

Act. I.

Act. II.

Cell.

Bass.

Cell.

Bass.

*Tränen weils am Tag die - ber Trän. bald weils der Sonntag die be =*

*Lied. Trän - weils am Tag die - ber Trän. bald weils die ifer be =*

*Tränen weils am Tag die - ber Trän. bald weils der Sonntag die be =*



Fl. *mf*

Ob. *cresc.* *mf*

Clar. u. St. *mf* *cresc.* *mf*

Fag. *cresc.* *mf*

H. u. F. *cresc.* *mf* *pp*

Klarf. *cresc.* *mf*

V. I. *pp*

V. II. *pp*

Viola *pp*

Cap. I *cresc.* *mf* *pp* *mf*

Cap. II *mf*

St. I *cresc.* *mf* *pp* *mf*

St. II *mf*

Ten. *cresc.* *mf* *pp* *mf*

Bass. *cresc.* *mf* *pp* *mf*

Cello *pp* *p*

Bass. *arco* *pp* *p*

— lei — her dir! *affettuoso* — er faucht in Wald — des — nach! *Gü — te*

— für — her dir! *affettuoso* — faucht! *Gü — te*

— lei — her dir! *affettuoso* — er faucht in Wald — des — nach! *Gü — te*

— für — her dir! *affettuoso* — er faucht! *Gü — te*

— lei — her dir! *affettuoso* — er faucht in Wald — des — nach! *Gü — te*



A

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *ppp* dynamic marking. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The sixth and seventh staves are treble clefs with a key signature of one sharp. The music is primarily composed of chords and rhythmic patterns, with some melodic lines in the upper staves.

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. It contains the following lyrics: *Gri-ße der Welt — hat Schafft! Afflicti- onem suam, de-um sol-ve- re Ma-ior!* The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The music includes vocal lines with lyrics and instrumental accompaniment.

The third system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. It begins with a *ppp* dynamic marking. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The sixth and seventh staves are treble clefs with a key signature of one sharp. The music is primarily composed of chords and rhythmic patterns, with some melodic lines in the upper staves.

A



**B**

The musical score for section B consists of 12 staves. The top two staves are vocal lines, and the remaining ten are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

**Vocal Lyrics:**

bald wirst du kommst du be-fohr. Gu-ter Geister be-fohr-lyan  
 du bist. bald wirst du ich be-fohr. Gu-ter Geister be-fohr-lyan  
 bald wirst du kommst du be-fohr. Gu-ter Geister be-fohr-lyan

**Dynamic Markings:** *p*, *mf*, *cresc.*

**B**

Fl.  
Ob.  
Clar.  
i. cl.  
Fag.  
H.  
i. II.  
Harfe.  
V. I.  
V. II.  
Viola.  
Sop. I.  
Sop. II.  
Alt. I.  
Alt. II.  
Ten.  
Bass.  
Cello.  
Bass.

*Sinf!*  
*Gri — lu*  
*Gri — for*  
*ga — lei — tan*  
*Sinf!*  
*Refléxiva*  
*faust*  
*in*

*Gri — for*  
*lu — für*  
*den Sinf!*  
*Refléxiva*  
*faust*  
*in*

*Sinf!*  
*Gri — lu*  
*Gri — for*  
*ga — lei — tan*  
*Sinf!*  
*Refléxiva*  
*faust*  
*in*

*Sinf!*  
*Gri — lu*  
*Gri — for*  
*ga — lei — tan*  
*Sinf!*  
*Refléxiva*  
*faust*  
*in*

*cresc.*  
*mf*  
*p*  
*pp*  
*cresc.*  
*mf*  
*p*  
*pp*  
*cresc.*  
*mf*  
*p*  
*pp*  
*cresc.*  
*mf*  
*p*  
*pp*  
*cresc.*  
*mf*  
*p*  
*pp*  
*arco*  
*pp*

Handwritten musical score for a multi-instrument ensemble with vocal lines. The score includes piano, violin, viola, cello, and double bass parts, along with vocal staves. It features dynamic markings such as *mf*, *p*, *pp*, and *cresc.*, and includes German lyrics: "Wah-heit schafft! Ge-ist der Gei-ster sel-ben schafft. Refle-xion schafft, die Refle-xion schafft, die Refle-xion schafft, die".

Fl.

Ob.

Clay. i. F.

Fag.

H. i. F.

Flöte.

V. I.

V. II.

Viola.

Cop. I.

Cop. II.

Alt. I.

Alt. II.

Ten.

Bass.

Cello.

Bass.

solche Waid! Faraud bleibe die Augst und Leid. Wäinma fipf von dem

*pp* *p* *cresc.*

This page of musical notation, numbered 208, contains a vocal and piano score. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of 12 systems of staves. The first system includes a vocal line and a piano accompaniment. The second system through the fifth system are instrumental for the piano. The sixth system through the eighth system contain the vocal line with lyrics in German and French. The ninth system through the eleventh system are instrumental for the piano. The twelfth system is a final instrumental system.

The lyrics are as follows:

die — buh die. bald wirst du Land — buh die be forin, bald wirst du  
 fup von dem die — buh die. bald wirst du ihu be forin,  
 die — buh die. bald wirst du Land — buh die be forin,

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). The score also features various musical notations such as notes, rests, slurs, and articulation marks.

D

Fl. *mf*

Ob. *mf*

Clar. i. st. *p* *mf*

Fag. *p* *mf*

K. i. F. *mf*

Harfe. *mf*

V. I. *p* *mf*

V. II. *p* *mf*

Viola. *p* *mf*

Sopr. I. *mf*

Sopr. II. *mf*

Alt. I. *mf*

Alt. II. *mf*

Ten. *mf*

Bass. *mf*

Cello. *mf* *p* *mf*

Bass. *mf* *p* *mf*

*mf* **D** *p* *mf*



Handwritten musical score for a piano piece, page 210. The score consists of 12 staves. The top two staves are for the right and left hands, with a treble clef on the right and a bass clef on the left. The bottom two staves are for the right and left hands, with a treble clef on the right and a bass clef on the left. The music is in 3/4 time and features a variety of dynamics including pp, p, mf, and f. The score includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests. The piece concludes with a final cadence on the last staff.

E

Fl.

Ob.

Clar. i. d.

Fag.

H. i. F.

Harfe.

V. I.

V. II.

Viola.

Sopr. I.

Sopr. II.

Alt. I.

Alt. II.

Ten.

Bass.

Cello.

Bass.

*Gie-ber die-sem sel-ben Schlaf!*

*pizz.*

*arco*

*p*

*mf*

**E**

This is a handwritten musical score for guitar, consisting of 11 staves. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, primarily quarter and eighth notes, with some rests. Dynamic markings such as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo) are used throughout. There are also performance instructions like *arco* (arco) and *trid.* (trid.). The score features several complex chordal textures, some indicated by vertical lines and stems, and includes a section with a *dim.* marking and a *trid.* instruction. The bottom two staves show a continuation of the rhythmic and dynamic patterns.

Fl.

Ob.

Clar. i. D.

Bog.

H. i. F.

Klarfe.

V. I.

V. II.

Viola.

Sopr. I.

Sopr. II.

ten. I.

ten. II.

Bar.

Bass.

Cello.

Bass.

*alco*

Handwritten musical score for a piano piece, page 214. The score consists of 15 staves. The top 10 staves contain complex rhythmic patterns with various dynamics like *p*, *pp*, and *f*. The bottom 5 staves are mostly empty, with some notes and dynamics in the final two staves. The piece concludes with the word *attaca*.

# N<sup>o</sup> 18. Recitativo.

M. M. d = 92.

Clar. i. St.

Fag.

H. F.

V. I.

V. II.

Viola

Fischel

Cello.

Bass.

*arco*

*p*

*mf*

Stauf auf, Mägdelein, die Kamm' stofft fort!

M. M. d = 92.

M. M. d = 92.

V. I.

V. II.

Viola

Fischel

Cello.

Bass.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

Mademoiselle.  
Wo stofft die Frau?

V.I. *p* *mf cresc.*

V.II *p* *mf cresc.*

Viola. *p* *mf cresc.*

Hadam. *mp* *cresc.* *con* *do*  
 Nicht töu' ich für, denn groß' sein kan und von der fahlen Lauge;

Cello. *p* *mf cresc.*

Bass. *p* *mf cresc.*

Clar. i. st. *p*

V.I. *mp* *mf*

V.II. *mp* *mf*

Viola. *mp* *mf*

Hadam. *mf* *Fischer:* *mf*  
 die Lante munt' hat' fagen.  
 Und wir sin

Cello. *mp* *mf* *p*

Bass. *mp* *mf* *p*

Clar. i. st. *cresc.* *con* *do*

V.I. *cresc.* *con* *do*

V.II. *cresc.* *con* *do*

Viola. *cresc.* *con* *do*

Fischer. *cresc.* *con* *do*  
 munt' die fo al-lein?  
 Hadamoth.  
 zu den

Cello. *cresc.* *con* *do*

Bass. *cresc.* *con* *do*

Clar. i. d. *mf* *accelerando*

Fag. *accelerando*

H. i. F. *accelerando*

V. I. *mf* *accelerando*

V. II. *mf* *accelerando*

Viola *mf* *accelerando*

Kladur. *mf* *accelerando*  
 Summ mit ih gefu. In fahr der Aindig, gefungen, Du will ich befrinn.

Cello. *mf* *accelerando*

Bafs. *mf* *accelerando*

Clar. i. d. *a tempo* Clarinetten i. B.

Fag. *a tempo* *mf*

H. i. F. *a tempo* *p* *mf*

V. I. *a tempo*

V. II. *a tempo*

Viola *a tempo*

Kladur. *Trischee. mf* *a tempo*  
 zuege mir den Weg! *a tempo* Ich ist mir bi-fer Gang. Ich den Weg will ich dir

Cello. *a tempo*

Bafs. *a tempo*



Fag. *ad*  
 H. i. F.  
 V. I. *cresc.*  
 V. II. *cresc.*  
 Viola. *p cresc.*  
 Fischer *zürigen. Gladumoth. fahr! Gofft die nicht mit? Fischer. Ich bin*  
 Cello. *p cresc.*  
 Bass. *p cresc.*

*accelerando* — — — — — *M. M. ♩ = 100.*  
 Fl. piccolo.  
 Fl.  
 Ob.  
 Fag. *mf*  
 H. i. F. *mf p*  
 V. I. *cresc. accelerando*  
 V. II. *cresc. accelerando*  
 Viola. *cresc. accelerando*  
 Fischer *Später. Sie können, Sie sollen wir nur jü- gen.*  
 Cello. *cresc. accelerando*  
 Bass. *cresc. accelerando*

Fl. piccolo.  
Fl.  
Ob.  
Fag.  
V. I.  
V. II.  
Viola  
Horn  
Cello  
Bass

*Lab weßt denn!* *bald bin ich am Ziel.* *How far'ist my path from here*

Fl. piccolo.  
Fl.  
Ob.  
Fag.  
V. I.  
V. II.  
Viola  
Horn  
Cello  
Bass

*summen la-ger.*

# No. 19. Trinklied der Hunnen.

Allegro. M. M. ♩ = 100.

Fl. piccolo.

Fl.

Ob.

Fag.

H. f.

Quart. u. E.

Becken

V. I.

V. II.

Viola.

Br. I. II.

Br. I. II.

Cello.

Bass.

The musical score is written for a full orchestra and includes vocal parts. The instruments are arranged in the following order from top to bottom: Fl. piccolo, Fl., Ob., Fag., H. f., Quart. u. E., Becken, V. I., V. II., Viola., Br. I. II., Br. I. II., Cello., and Bass. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 100. The vocal parts (Br. I. II.) have lyrics in German: 'Trinkt und singt! Mit den Saufen blingt! Die Kesseln haben den Kist' von Raben. Um'. The score includes various musical notations such as notes, rests, dynamics (mf), and articulation marks.



*Fl. piccolo.*

*Fl.*

*Ob.*

*Fag.*

*Hr. v. F.*

*Pauke A-E.*

*Becken*

*V.I.*

*V.II*

*Viola.*

*San. I. II.*

*Bass I. II.*

*Cello.*

*Bass*

*— prüft nicht das Innere des  
Kir-chen Gebäudes.*

*mf*

*p*

Wahrnehmung  
 beim großen Fest!  
 Lied geht in's Licht hinein zum Himmel, mit

Fl. piccolo.

Fl.

Ob.

Fag.

H. i. S.

Clarinet F-C.

Basson

V. I.

V. II.

Viola

Trov. I. II.

Bass I. II.

Cello.

Bass.

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds: Flute piccolo, Flute, Oboe, Bassoon, Clarinet F-C, and Bassoon. Below these are the string sections: Violin I, Violin II, Viola, Trombones I and II, Basses I and II, Cello, and Bass. The vocal part is positioned between the Trombones and Basses. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf, p, dim.). The vocal line has lyrics in German: "man... der... die... die... die...".

F

The musical score consists of several systems of staves. The top system includes two grand staves (treble and bass clef) with piano accompaniment. The middle system features a vocal line with German lyrics: "Lefenz und Ljal du trinkt man Wial; D'raun füllt die Luchter, die Luchter zu Luchter. Trinkt man". The bottom system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

F

Fl. piccolo.  
Fl.  
Ob.  
Fag.  
Hr.  
Trombe  
Becken  
V. I.  
V. II.  
Viola  
Ten.  
Basso  
Cello  
Bass.

Mit großer Leidenschaft!

Chorus  
Soloist

*p*  
*mf*

This is a page of a musical score, numbered 225. It features a full orchestral arrangement with a vocal soloist. The instruments listed on the left are Flute piccolo, Flute, Oboe, Bassoon, Horn, Trumpets, Cymbals, Violin I, Violin II, Viola, Tenor, Bass, Cello, and Bassoon. The vocal soloist part includes the lyrics "Mit großer Leidenschaft!". The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings like *p* and *mf*. There are also some handwritten annotations and markings throughout the score.



A handwritten musical score on ten staves. The top two staves are vocal lines in treble clef. The middle two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The score is divided into measures by vertical bar lines. The music features various note values, rests, and dynamic markings. There are some corrections and annotations in the lower vocal line.

*für alle zeit!*  
*derfolgt die Operation über fast' und*  
*geben. Kurzzeit für von der*

Fl. piccolo.

Fl.

Ob.

Fag.

Cl. i. & ii.

Pauke & T.

Bassdrum

V. I.

V. II.

Viola

Trp. I. & II.

Trp. I. & II.

Cello

Double Bass

The musical score is written for a full orchestra and a vocal soloist. The orchestration includes woodwinds (Flute piccolo, Flute, Oboe, Bassoon, Clarinet in B-flat), brass (Trumpets I and II, Percussion including snare and tom-toms, Bass Drum), strings (Violin I and II, Viola, Cello, Double Bass), and a vocal soloist. The score features dynamic markings such as *dim.*, *mf*, and *p*. The vocal part includes the lyrics: "Nun ruhe zu, sein Kopf auf den Ring!". The score is marked with a large 'C' at the top and bottom, indicating common time.

The image shows a handwritten musical score for a piano piece, consisting of 12 staves. The score is divided into two systems of six staves each. The top system includes a grand staff (treble and bass clefs) and four additional staves, likely for a four-hand piano arrangement. The bottom system includes a grand staff and four additional staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The lyrics are in German and are written below the grand staff in the bottom system.

*Zeit willkühft morgen, doch laut ofen krogen!*  
*Leucht und jellall und frucht reger!*

Handwritten musical score for orchestra and strings, page 229. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet in E-flat, Bass Drum, Violin I & II, Viola, Trumpet I & II, Bass I & II, Cello, and Double Bass. The music is in 3/4 time and features various dynamics such as *mf*, *p*, and *f*. The score is written in a single system with multiple staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with the instruction "Fine" and "zu!" written above the Bass I & II staff.



231.

Scene V.  
(:Pitt.)

N<sup>o</sup> 20.

Allegro. M. M. d = 132.

This page contains two systems of handwritten musical notation. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The second system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *p*, *mp*, and *mf*. There are also some performance instructions like *piu mos.* and *n. Pos.* written in the bassoon staff of the second system.

Handwritten musical score for two staves. The notation includes a treble clef and a common time signature (C). The piece begins with a double bar line and repeat dots. The first staff contains a melody with notes on the second, third, and fourth lines, including a half note, a quarter note, and a quarter note with a slur. The second staff contains a bass line with notes on the first, second, and third lines, including a half note, a quarter note, and a quarter note with a slur. The score concludes with a double bar line and repeat dots. The text "n. Dos." is written in the left margin.

n. Dos.

N: 20.

Allegro. M. M. ♩ = 132.

Fl. *mf*

Ob.

Clar. i. B. *p*

Fag.

V. I. *p*

V. II. *p*

Viola *p*

Cello *p*

Bass *pizz.*

Fl. *mp*

Ob. *mp*

Clar. i. B. *mp*

Fag. *mp*

V. I. *mf*

V. II. *mf*

Viola *mf*

Cello *mf*

Bass *mf*



Fl. *mf* *cresc.* *mf* *p*

Ob. *mf* *p*

Clar. *mf* *p*

v. B. *mf* *p*

Fag. *mf* *p*

v. Pos. *mf* *p*

V. I. *mf* *p*

Viola *mf* *p*

Cello *mf* *p*

Basso *mf* *p*

Fl. *mf* *p* *cresc.* *p*

Ob. *mf* *p* *cresc.* *p*

Clar. *mf* *p* *cresc.* *p*

v. B. *mf* *p* *cresc.* *p*

Fag. *mf* *p* *cresc.* *p*

v. Pos. *mf* *p*

V. I. *mf* *p* *cresc.* *p*

V. II. *mf* *p* *cresc.* *p*

Viola *mf* *p* *cresc.* *p*

Cello *mf* *p* *cresc.* *p*

Basso *mf* *p* *cresc.* *p*

Handwritten musical score for two staves. The notation is mostly obscured by a large black redaction. Visible elements include a treble clef on the top staff, a bass clef on the bottom staff, and a dynamic marking of *mf* (mezzo-forte) in the middle of the piece. The score ends with a double bar line and a key signature change to one flat.

Handwritten musical score for two staves, partially obscured by a large black redaction. The notation includes a treble clef on the top staff, a bass clef on the bottom staff, and a dynamic marking of *mf* (mezzo-forte). The score concludes with a double bar line and a key signature change to one flat.

This page of a handwritten musical score, numbered 232, contains two systems of staves for a symphony. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), Horn in F (H. in F.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), Horn in F (H. in F.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The notation is dense with various musical symbols, including notes, rests, dynamics (mf, p, cresc.), and articulation marks. The score is written in a clear, professional hand.

H

This page of a musical score, numbered 233, features a large section of woodwinds and strings. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. i. B.), Bassoon (Fag.), Horn in F (H. i. F.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass (Bafs.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. A prominent feature is the vocal line 'cres - - - cen - - - do' which is repeated across the staves, indicating a crescendo leading to a sustained note. The woodwind parts are highly active, with many notes and slurs. The string parts provide a harmonic and rhythmic foundation. Dynamic markings such as *cres.*, *mf*, and *p* are used throughout. A large 'H' is written at the top right of the page, possibly indicating a rehearsal mark or section header. The bottom of the page shows the continuation of the vocal line and the beginning of the next system.



Handwritten musical score on three staves. The first staff contains a treble clef, a key signature of one flat (Bb), and a common time signature (C). The second staff contains the text "D.S." followed by a fermata symbol. The third staff contains a bass clef and a key signature of one flat (Bb). The music is written in a cursive, handwritten style across four measures. The first measure shows a treble clef, a key signature of one flat, and a common time signature. The second measure contains a treble clef, a key signature of one flat, and a common time signature. The third measure contains a treble clef, a key signature of one flat, and a common time signature. The fourth measure contains a treble clef, a key signature of one flat, and a common time signature. The notes are written in a cursive style, and there are some additional markings like "mf" and "f" in the second and third measures.

# H

This page contains a handwritten musical score for a full orchestra and a vocal soloist. The score is organized into two systems of staves. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. i. B.), Bassoon (Fag.), Horn in F (H. i. F.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The bottom system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. i. B.), Bassoon (Fag.), Horn in F (H. i. F.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass. The lyrics 'cres - - - cen - - - do' are written across the vocal line and repeated in various parts of the orchestra. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *cres.*, *mf*, *p*, and *f*. A large 'H' is written at the top right of the page.

# J

Fl. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Ob. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Clar. in B. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Fag. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

H. in F. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Pos. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Cont. *p* *molto crescendo*

V. I. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

V. II. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Viola. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Cello. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

Bass. *mf* *p* *mf* *p* *mf* *p* *molto cresc.*

# J

This is a handwritten musical score for an orchestra, page 235. The score is arranged in a system with ten staves. The instruments are labeled on the left side of each staff:

- Fl.** (Flute) - Staff 1
- Ob.** (Oboe) - Staff 2
- Clas. i. B.** (Clarinet in B-flat) - Staff 3
- Fag.** (Bassoon) - Staff 4
- H. i. B.** (Horn in B-flat) - Staff 5
- Pos.** (Trumpet) - Staff 6
- Quar. g. B.** (Quadrant in G-flat) - Staff 7
- V. I.** (Violin I) - Staff 8
- V. II.** (Violin II) - Staff 9
- Viola.** - Staff 10
- Cello.** - Staff 11
- Bass.** - Staff 12

The score features various musical notations including notes, rests, and dynamic markings. Key markings include *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The woodwind and brass sections play sustained notes with some rhythmic patterns, while the strings play a more active, rhythmic accompaniment. The overall texture is dense and dynamic.



This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two main systems of staves. The upper system consists of five staves, each with a treble clef and a key signature of one sharp (F#). The first four staves in this system feature a complex texture of overlapping notes and rests, with dynamic markings such as *ff* and *f*. The fifth staff in the upper system is a bass line, starting with a bass clef and a key signature of one sharp, and containing a rhythmic pattern of eighth and sixteenth notes. The lower system consists of five staves, each with a treble clef and a key signature of one sharp. The first two staves in this system are highly active, with dense passages of sixteenth and thirty-second notes. The remaining three staves in the lower system are mostly rests, indicating that these instruments are silent for a portion of the piece. The score is written in black ink on aged paper, with some corrections and annotations visible throughout.

*Pauke ist E.*

*Arie.*

*Un poco meno animato. M. M. ♩ = 112.*

Flg. Fl. i. F. V. I. V. II. Viola. Klarinet. Cello. Bass.

*alco.*

*Sein ungestillt ist der Lärm der Insekten,*

Flg. Fl. i. F. V. I. V. II. Viola. Klarinet. Cello. Bass.

*die dem Gimmern-Heureka nieh Ende gemacht.*

*Am final*

V.I.

V.II.

Viola *divisi*

Kontrabaß

Cello

Text: zeigt sich faunst sich die brand der fimmeln zu erst an, hier der wir fliegend mit *divisi*

Dynamic markings: *p*, *mf*

Fl. piccolo

Fl.

Fag.

Cl. v. S.

Clarinetten

Text: Punkte i. g-d.

V.I.

V.II.

Viola *divisi*

Kontrabaß

Cello

Text: brachen los. tief sinkt ab alles

Dynamic markings: *mf*, *p*

Section markers: **K** (top right), **K** (bottom right)

Musical score for measures 239-244. The score includes parts for Clarinet in B-flat, Bassoon, Saxophone, Horn in F, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal line (Soprano) has the lyrics: "Foramen zu sein! Mein Kind ist Allot Foramen zu sein!". The tempo is marked "Allegro".

Musical score for measures 245-250. The score includes parts for Clarinet in B-flat, Bassoon, Saxophone, Horn in F, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal line (Soprano) has the lyrics: "Mein liebes Kind, nun wach auf und lauf langsam Schritt in langsam Schritt!". The tempo is marked "Allegro".

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Kontrabaß

Cello.

Baß.

*Das Riefpland bringt uns bald nach Friede, fort setzen uns an den*

**L**

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Kontrabaß

Cello.

Baß.

*Rhein gebracht. O her - zu - neh - me, man liebt die wein! Und ist hier fort, und*

**L**

Handwritten musical score for orchestra and voice. The score is arranged in two systems of staves. The top system includes:

- Clar. i. B.
- Bass.
- Fl. i. B.
- V. I.
- V. II.
- Viola.
- Audifon.
- Cello.
- Bass.

The bottom system includes:

- Fl.
- Ob.
- Clar. i. B.
- Bass.
- Fl. i. B.
- V. I.
- V. II.
- Viola.
- Audifon.
- Cello.
- Bass.

Dynamic markings include *p*, *mf*, and *cresc.*. The lyrics are in German:

if his dear! O for his sake, may light be mine! and if his dear!

and if his dear! and if his dear!

Ob.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola.

Stadifon

Cello.

Bass.

**M**

Fag.

V. I.

V. II.

Viola.

Stadifon

Cello.

Bass.

*in der Stille, die ich vor mir sehe, die bei - se - heit so lang' dem*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

*cres - - - cen - - - do - - -*

**M**

Fl.

Clar. i. B.

Sax.

H. i. F.

V. I. B.

V. I.

Viola

Audifon

Cello.

Bass.

Fl.

Clar. i. B.

Sax.

H. i. F.

V. I. B.

V. I.

Viola

Audifon

Cello.

Bass.

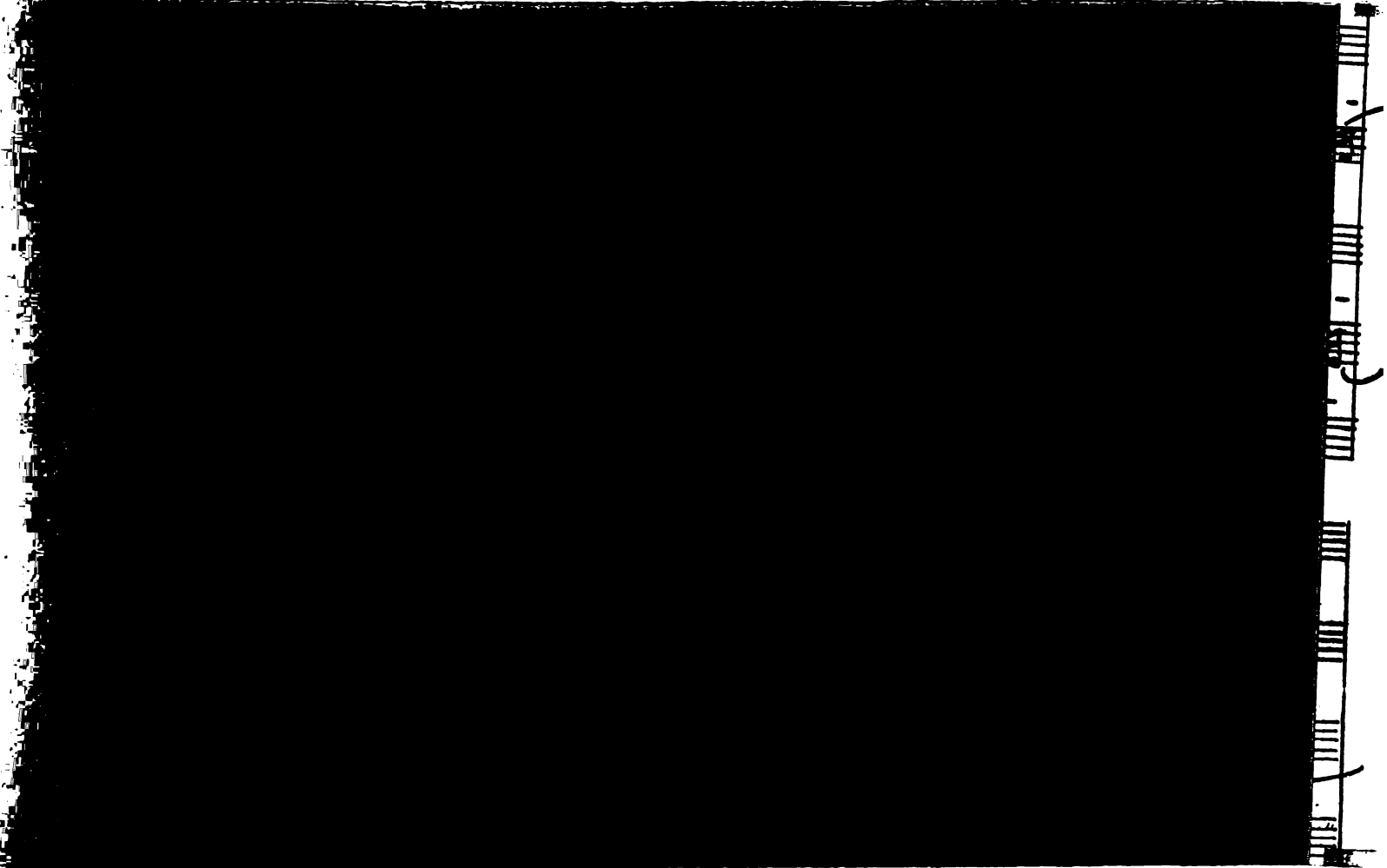
for - du - moff, die zillst mir mafo, alt al - la

**N**

**N**



Handwritten musical score for the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes, rests, and a dynamic marking of *p* (piano). The bass staff begins with a bass clef and contains corresponding notes and rests. A dynamic marking of *cres.* (crescendo) is written between the two staves in the second measure.



Handwritten musical score for the bottom system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including notes, rests, and a dynamic marking of *p* (piano). The bass staff begins with a bass clef and contains corresponding notes and rests.

Fl. *p* *mp* *mf*

Clar. i. B. *mf* *mf*

Fag. *p* *mp* *mf*

H. i. F. *p* *mp* *mf*

V. I. *p* *mp* *mf* *do*

V. II. *p* *mp* *mf* *do*

Viola *p* *mp* *mf* *do*

Audifon *Stops.*

Cello. *p* *mp* *mf* *do*

Bass. *p* *mp* *mf* *do*

Fl. *p* *mp* *mf*

Clar. i. B. *p* *mp* *mf*

Fag. *p* *mp* *mf*

H. i. F. *p* *mp* *mf*

V. I. *p* *mp* *mf*

V. II. *p* *mp* *mf*

Viola *p* *mp* *mf*

Audifon

Cello. *p* *mp* *mf* *do*

Bass. *p* *mp* *mf* *do*

N

N

0 für die moff, die gillt mir maff, alt al-la

Fl.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Audifon

Cello.

Baßo.

*Alfidoz diefer Welt! Du kampf mir wie von himmel her, du laß mich*

Fl.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Audifon

Cello.

Baßo.

*Infirmität so fällt! Ich dank dir deine heil'gen Gab, die dich zu =*

Fl.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Audifon

Cello.

Bass.

- fester zu mir tief lieb! hab' Lieb! hab' Lieb für

Fl.

Clar. i. B.

Fag.

H. i. F.

V. I.

V. II.

Viola

Audifon

Cello.

Bass.

sein sein Lieb, die tief fester zu mir tief lieb!

Fl. *p* *mf* *p* *ritard.*

Clar. i. B. *p* *mf* *p* *ritard.* *Clav. i. st.*

Fag. *ritard.*

H. i. F. *p* *mf* *p* *ritard.*

V. I. *p* *mf* *p* *ritard.*

V. II. *p* *mf* *p* *ritard.*

Viola *p* *mf* *p* *ritard.*

Stadifon *ritard.*

Cello *p* *mf* *p* *ritard.*

Bass *p* *mf* *p* *ritard.*

### Nº 21. Quett.

Moderato. M. M. ♩ = 84.

V. I. *mf* *p* *mf*

V. II. *mf* *p* *mf*

Viola *mf* *p* *mf*

Horn *p* *mf* *p* *mf*

Stadifon

Cello *p* *mf* *p* *mf*

Bass *p* *mf* *p* *mf*

Voice: *Sie, o Natur im Himmel loben, Sie wollen mir danken,*

V. I.  
 V. II.  
 Viola  
 Harp.  
 Cello.  
 Bass.

Dir wollen wir Loben! Du hast uns wunderbar befreit aus aller Not und Gefahr.

V. I.  
 V. II.  
 Viola.  
 Harp.  
 Cello.  
 Bass.

- trit. Du fährst uns zu - sammen wieder,  
 - trit. wir sollen unser Leben leben!

V.I. *p* *mf* *cresc.* *f*  
 V.II. *p* *mf* *cresc.* *f*  
 Viola. *p* *mf* *cresc.* *f*  
 Hornum. *p* *mf* *cresc.* *f*  
 Trüpfen. *p* *mf* *cresc.* *f*  
 Cello. *p* *mf* *cresc.* *f*  
 Baß. *p* *mf* *cresc.* *f*

In fast und quä-der-lief be-sond'ert aus al-ler Not und Säpeligkeit, aus  
 In fast und quä-der-lief be-sond'ert aus al-ler Not und Säpeligkeit, aus

*Allegro. M. M. ♩ = 120.*

V.I. *p* *mf* *cresc.* *f*  
 V.II. *p* *mf* *cresc.* *f*  
 Viola. *p* *mf* *cresc.* *f*  
 Hornum. *p* *mf* *cresc.* *f*  
 Trüpfen. *p* *mf* *cresc.* *f*  
 Cello. *p* *mf* *cresc.* *f*  
 Baß. *p* *mf* *cresc.* *f*

al-ler Not und Säpeligkeit!  
 al-ler Not und Säpeligkeit!

249. No. 22. Recitativo.  
L'istesso tempo. (Allegro).

V.I. *mf* *p* *mf* *f*

V.II. *mf* *p* *mf* *f*

Viola. *mf* *p* *mf* *f*

Audifon. *mf* *p* *mf* *f*

Cello. *mf* *p* *mf* *f*

Bass. *mf* *p* *mf* *f*

Nun lobet Kind, was du er-erzählt, be-singen wir wieder das Köp-lein

V.I. *mf* *p* *mf* *f*

V.II. *mf* *p* *mf* *f*

Viola. *mf* *p* *mf* *f*

Audifon. *mf* *p* *mf* *f*

Cello. *mf* *p* *mf* *f*

Bass. *mf* *p* *mf* *f*

güt. das hoch im bald zur Grinat sie, da loben wir vor die Frau für

V.I. *mf* *p* *mf* *f*

V.II. *dim.* *mf* *p* *mf* *f*

Viola. *dim.* *mf* *p* *mf* *f*

Audifon. *mf* *p* *mf* *f*

Cello. *mf* *p* *mf* *f*

Bass. *mf* *p* *mf* *f*

— sag — in.



Handwritten musical score for Clarinet and Violin in G major, 2/4 time. The score consists of two staves. The top staff is for Violin (Viol.) and the bottom staff is for Clarinet (Clar.). The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with dynamics such as *mf* and *rit.* (ritardando). The piece concludes with a double bar line and a repeat sign.

**Violin Part:**

- Measure 1: *mf*, G4 (quarter), A4 (quarter)
- Measure 2: *mf*, B4 (quarter), C5 (quarter)
- Measure 3: *mf*, D5 (quarter), E5 (quarter)
- Measure 4: *mf*, F#5 (quarter), G5 (quarter)
- Measure 5: *mf*, G5 (quarter), F#5 (quarter)
- Measure 6: *mf*, E5 (quarter), D5 (quarter)
- Measure 7: *mf*, C5 (quarter), B4 (quarter)
- Measure 8: *mf*, A4 (quarter), G4 (quarter)

**Clarinet Part:**

- Measure 1: *mf*, G4 (quarter), A4 (quarter)
- Measure 2: *mf*, B4 (quarter), C5 (quarter)
- Measure 3: *mf*, D5 (quarter), E5 (quarter)
- Measure 4: *mf*, F#5 (quarter), G5 (quarter)
- Measure 5: *mf*, G5 (quarter), F#5 (quarter)
- Measure 6: *mf*, E5 (quarter), D5 (quarter)
- Measure 7: *mf*, C5 (quarter), B4 (quarter)
- Measure 8: *mf*, A4 (quarter), G4 (quarter)

**Handwritten Annotations:**

- mf* (mezzo-forte) is written above the first measure of both staves.
- rit.* (ritardando) is written above the fourth measure of both staves.
- A circled *8va* (octave up) is written above the first measure of the Violin staff.
- A double bar line and repeat sign are at the end of the piece.

249. No. 22. Recitativo.

L'istesso tempo. (Allegro).

Handwritten musical score for the first system, featuring staves for Violin I (V.I.), Violin II (V.II.), Viola, and Cello/Bass (Cello/Bass). The vocal line includes the lyrics: "Nun lobet Kind, was du ant-geriff, be-fraget wir wieder das Kopf-lein". Dynamic markings include *mf* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for the second system, featuring staves for Violin I (V.I.), Violin II (V.II.), Viola, and Cello/Bass (Cello/Bass). The vocal line includes the lyrics: "güt. das bringt uns bald zur Heimat hin, da lobet wir uns die from-ten". Dynamic markings include *mf* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for the third system, featuring staves for Violin I (V.I.), Violin II (V.II.), Viola, and Cello/Bass (Cello/Bass). The vocal line includes the lyrics: "— zog — in.". Dynamic markings include *dim.* and *mf*. The key signature has one sharp (F#) and the time signature is 3/4.

Fl. *mp* *mf*

Ob. *mp* *mf*

Clar. i. A. *mp* *mf*

Fag. *mf*

St. i. S. *mf*

V. I. *mf* *p*

V. II. *mf* *p*

Viola. *mf* *p*

Cello. *mf* *p*

Bass. *mf* *p*

Fl. *mf*

Ob. *mf* *p*

Clar. i. A. *mf* *p*

Fag. *mf* *p*

St. i. S. *mf* *p*

V. I. *mf* *p*

V. II. *mf* *p*

Viola. *mf* *p*

Cello. *mf* *p*

Bass. *mf* *p*

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of five measures. The first measure has a whole rest in both staves. The second measure features a half note in the treble staff and a half note in the bass staff, with a *mf* dynamic marking. The third measure contains a half note in the treble staff and a half note in the bass staff. The fourth measure has a half note in the treble staff and a half note in the bass staff, with a *mf* dynamic marking. The fifth measure contains a half note in the treble staff and a half note in the bass staff.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of three measures. The first measure has a whole rest in both staves. The second measure features a half note in the treble staff and a half note in the bass staff, with a *mf* dynamic marking. The third measure contains a half note in the treble staff and a half note in the bass staff, with a *p* dynamic marking.

Fl. *mp*

Ob. *mp*

Clar. i. A. *mp*

Fag. *mp*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Cello. *mf*

Bass. *mf*

Fl. *mf*

Ob. *mf*

Clar. i. A. *mf*

Fag. *mf*

H. i. F. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Cello. *mf*

Bass. *mf*

P

This musical score page contains the following instruments and parts:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in A (Cl. i. A.)
- Bassoon (Fag.)
- Horn in E-flat (H. i. E-flat)
- Bassoon (Bso.)
- Trumpet in D (Trombe i. D.)
- Violin I (V. I.)
- Violin II (V. II.)
- Viola
- Cello
- Bass

The woodwind parts (Fl., Ob., Cl. i. A., Fag.) and the string parts (V. I., V. II., Viola, Cello, Bass) include the lyrics "cres - - con - - do" written across several measures. The score features various musical notations including dynamics (p, p<sub>2</sub>), articulation (accents), and phrasing slurs. A large "P" is printed at the top left and bottom left of the page.

P

This page of a handwritten musical score, numbered 252, contains the following parts and markings:

- Vocal Lines:** Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horn in F (H. in F.), Trombone (Pos.), Trumpet (Trombe), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bass (Bass). The vocal lines include the lyrics "- cen - do -" and "cen - do -".
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), and *p* (piano).
- Performance Indications:** *rit.* (ritardando) and *tr.* (trill).
- Key Signature:** The score is written in a key with three sharps (F#, C#, G#).
- Time Signature:** The time signature is 4/4.
- Handwritten Annotations:** The score includes various handwritten notes, slurs, and articulation marks throughout the staves.

Fl. *mf molto cresc.*

Ob.

Clar. *mf molto cresc.*

Bass.

H. *mf molto cresc.*

Tromb.

Pos. *mf molto cresc.*

Double Bass *molto cresc.*

V.I. *molto cresc.*

V.II. *molto cresc.*

Viola *molto cresc.*

Cello *molto cresc.*

Bass *molto cresc.*



Handwritten musical score for orchestra, page 254. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. in D), Bassoon (Fag.), Horn in F (H. in F), Trombone (Pos.), Trumpet in D (Tromp. in D), Violin I (V. I.), Violin II (V. II.), Viola, Cello, and Bassoon (Bass.). The music is in 2/4 time with a key signature of one sharp (F#). It features dynamic markings such as *ff*, *f*, and *mf*, and includes various musical notations like slurs, accents, and articulation marks.

# Nº 23. Hegauer Tanz und Chor.

Molto allegro. M. M. C. = 84.

The musical score is arranged in ten staves, each with a specific instrument or voice part. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into two measures by a double bar line. The first measure is marked with *ritard.* and the second with *Molto allegro. M. M. C. = 84.*

- Fl.** (Flute): *ritard.*
- Ob.** (Oboe): *ritard.*
- Clar. i. d.** (Clarinet in D): *p ritard.*
- Fag.** (Bassoon): *p ritard.*
- H. i. F.** (Horn in F): *ritard.*
- Pos.** (Trumpet): *ritard.*
- Pauke** (Drum): *p ritard.*
- V. I.** (Violin I): *p ritard.* *mf*
- V. II.** (Violin II): *p ritard.* *mf*
- Viola**: *p ritard.* *mf*
- Cello**: *p ritard.* *mf*
- Bassf.** (Bass): *p ritard.* *arco mf*

Fl. *cres - - cen - -*

Ob. *cres - - cen - -*

Clar. i. d. *cres - - cen - -*

Fag. *cresc. - -*

H. i. B. *p cresc. - -*

V. I. *cres - - cen - - do*

V. II. *cres - - cen - - do*

Viola. *cres - - cen - - do*

Cello. *cres - - cen - - do*

Bass. *cres - - cen - - do*

Fl. *mf - p mf*

Ob. *mf p mf*

Clar. i. d. *mf p mf cresc.*

Fag. *mf p mf cresc.*

H. i. B. *mf p mf cresc.*

V. I. *mf p mf cresc.*

V. II. *mf p mf cresc.*

Viola. *mf p mf cresc.*

Cello. *mf p mf*

Bass. *mf p mf*

Q

Handwritten musical score for orchestra and voices. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Horn in F (H. i. F.), Trumpet in D (Trombe i. D.), Violin I (V. I.), Violin II (V. II.), Viola, Soprano (Soprano), Alto (Alt.), Tenor (Tenor), Bass (Bass), Cello, and Double Bass (Bass.).

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features various dynamic markings such as *mf*, *dim.*, and *p*. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them, including the phrase "Aufsteigt der Rai - gart".

Q

The musical score consists of ten systems of staves. The first system contains instrumental parts for strings and woodwinds, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The second system continues the instrumental parts. The third system begins the vocal entries. The lyrics are as follows:

*mf* Klingt der Rei-gew, *mf* langt und langt! Juchzet frei mit  
 Klingt — — — Juchzet — — —  
 Klingt der Rei-gew, *mf* langt und langt!  
*mf* Juchzet Juchzet! Juchzet und langt! *mf*

The score concludes with a final system of instrumental parts, including a double bass line at the bottom. Dynamics are consistently marked throughout the piece.

Fl.

Ob.

Clar.  
i. A.

Fag.

H.  
i. F.

Tromb.  
q. - d.

V. I.

V. II.

Viola.

Soprano.

Alt.

Tenor.

Bass.

Cello.

Bass.

low-ber all: fin-de, fin-de in-ber-all.

mf

ff

dim.

5

# R

Beflingel den Rei-gen, fesslingst - ! für - ball, laugt und lingst - !  
 Beflingel den Rei-gen, laugt und lingst - !

# R

Fl. *mf*

Ob. *mf*

Clar. i. t. *mf*

Fag. *mf*

H. i. S. *mf*

Pauche G-D. *mf*

V. I. *mf*

V. II. *mf*

Viola. *mf*

Soprano. *f*  
Jungfrut frei mit lautem Pfall: freier, freier in-ber alle.

Alt. *f*

Tenor. *f*

Bass. *f*

Cello. *mf*

Bass. *mf*



Handwritten musical score for a piano piece, page 262. The score consists of 16 staves. The first 10 staves are instrumental accompaniment. The 11th staff contains the vocal line with German lyrics: "Frühling weiset sich zum Sang, schon geschnitten mit". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "dim.", "p", "mf", and "ff".

Fl. *f*

Ob. *f*

Clar. i. st. *f* *dim.* *mf*

Fag. *f* *dim.* *mf*

H. i. F. *f* *dim.* *mf*

Quint. 9-8. *f*

V. I. *f* *dim.* *mf*

V. II. *f* *dim.* *mf*

Viola. *f* *dim.* *mf*

Capran. *f* *dim.* *mf*  
Hornsp und Kranz! Leuchtige Schiffe laßt er klingeln, laßt die Pauern munter

Alt. *f* *dim.* *mf*

Tenor. *f* *dim.* *mf*

Bass. *f* *dim.* *mf*

Cello. *f* *dim.* *mf*

Bass. *f* *dim.* *mf*

Handwritten musical score for a piece in 2/4 time. The score consists of multiple staves, including vocal lines and piano accompaniment. The music is written in a key signature of one flat (B-flat major or D minor). The score includes various dynamic markings such as *dim.*, *mf*, and *p*. The lyrics are written in German and include the words "Springen!" and "Frühling weiset euch zum Meer!". The score is divided into two systems, with the second system containing the vocal lines and their corresponding lyrics. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is that of a handwritten manuscript, with clear notation and legible handwriting.

W. M. d = 100.

Fl. *mf*

Ob.

Clar. i. S.

Fag. *mf*

H. i. S.

Pos. 1-2

V. I. *mf*

V. II. *mf*

Viola. *mf*

Op. *mf*

Alt. *mf*

Tenor.

Bass. *mf*

Cello. *mf*

Bass. *mf*

Es, wor trüt denn du ga-witthet? Auf dem Köpfelein  
 Es, wor trüt denn  
 trüt denn du ga-witthet? Auf dem Köpfelein sitzen zwei. Greift sie laut mit

sitzen zwei. Geißt sie laut mit Jubel - frei. Ei, was tust du? Ei, was  
 du ge - wisse? Auf dem Rößlein sitzen zwei. Geißt sie laut mit Ju - bal  
 Ei, was tust du du ge - wisse? Auf dem Rößlein sitzen  
 Jubel - frei. Ei, was tust du? Ei, was tust du du ge -

Fl.

Cl.

Clar. v. t.

Fag.

H. v. F.

Pauke G-D.

V. I.

V. II.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Cello.

Bass.

kennt denn? fi, was tust denn du ge-wissen? fi, was tust denn du ge-

-wissen. fi, was tust denn? greifst sie laut. fi, was tust denn? greifst sie

zuw. fi, was tust denn? greifst sie laut. fi, was tust denn?

-wissen? greifst sie laut. fi, was tust denn? greifst sie laut. fi, was

Al. M. d. = 84.

Handwritten musical score for a choir with five parts and piano accompaniment. The score includes vocal lines with German lyrics and piano accompaniment staves. The lyrics are:   
 - ritten ? Auf dem Hüpflein sitzen zwei. Grüßt sie laut mit   
 Lust. Auf dem Hüpflein sitzen zwei   
 Grüßt sie laut. Auf dem Hüpflein sitzen zwei.   
 Und dann ? Auf dem Hüpflein sitzen zwei.

Fl.

Ob.

Clar.  
i. A.

Fag.

H.  
i. F.

Brake  
g. D.

V. I.

V. II.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Cello.

Bass.

fa-tal-ster! An-der-seit sind fa-der-mög! Willkom-men, willkom-men



-men! Was kommt Segenlein, bayeres Hüglein, wir brinten zorn Hoffe sich und from-

The image shows a handwritten musical score on a page numbered 270. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written in German. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also some handwritten annotations and corrections throughout the piece.

S

Handwritten musical score for orchestra and voices. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Horn in F (H. i. F.), Trombone (Trombe g-D.), Violin I (V.I.), Violin II (V.II.), Viola, Soprano (Soprano), Alto (Alt.), Tenor (Tenor), Bass (Bass), Cello, and Double Bass (Bass).

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics: *- man. Trinkt mit! Willkommen, will- kommen! Trinkt*

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also large handwritten 'S' characters at the top and bottom of the page.

This is a handwritten musical score for a piano piece, consisting of 12 systems of staves. The notation is dense and includes various musical symbols such as slurs, dynamics, and articulation marks. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a vocal line with German lyrics.

**Lyrics:**  
 mit, will-kunst, will-kunst — man! Will-kunst,  
 Will-

**Dynamics and Performance Markings:**  
 - *p* (piano)  
 - *mf* (mezzo-forte)  
 - *f* (forte)  
 - *mf* (mezzo-forte)  
 - *f* (forte)

The score features complex phrasing with many slurs and ties, particularly in the upper staves. The lower staves show a steady accompaniment with some chordal textures. The vocal line is written in a clear, legible hand with German lyrics underneath.

Fl.

Ob.

Clar.  
i. A.

Fag.

H.  
i. F.

Tru-  
p.

V. I.

V. II.

Viola.

Sopran.  
Will- kom- men!

Alt.

Tenor.  
kommen!

Bass.

Cello.

Bass.

This is a handwritten musical score for piano, consisting of 18 staves. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Dynamic markings are used throughout, including *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The score concludes with the instruction *attacca*.

Dynamic markings and performance instructions include:

- mf* (mezzo-forte)
- dim.* (diminuendo)
- p* (piano)
- pp* (pianissimo)
- f dim.* (for piano, diminuendo)
- mf* (mezzo-forte)
- attacca* (at the end of the piece)

Handwritten text on the right side of the score reads: "Pauken u. H.-C."

No. 24. Recitativo. M. M. ♩ = 120.

Handwritten musical score for the first system, featuring ten staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. i. d.), Bassoon (Fag.), Horn in F (H. i. F.), Violin I (V. I.), Violin II (V. II.), Viola, and Cello/Double Bass (Cello u. Bass). The music is in 3/4 time with a key signature of one sharp (F#). The vocal line (Soprano) has the lyrics: "Glückselig soll ich sein, das mich bringt. / Ich soll ich nicht mehr sein." The score includes dynamic markings such as *mf*, *p*, and *mp*, along with phrasing slurs and articulation marks.

Handwritten musical score for the second system, continuing the ten-instrument ensemble and the vocal line. The vocal line has the lyrics: "Mit diesem Gesang, der mich das Glück bringt." The score includes dynamic markings such as *mf*, *p*, *mp*, and *cres.* (crescendo), along with phrasing slurs and articulation marks. The instrumental parts continue with various rhythmic patterns and dynamics.

Handwritten musical score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. i. A.), Bassoon (Fag.), Horn in F (H. i. F.), Violin I (V. I.), Violin II (V. II.), Viola, Clarinet in B-flat (Klarinet), Cello and Double Bass (Cello u. Bass.), and Violoncello (Violoncello). The key signature is one sharp (F#) and the time signature is 2/4. The music features various dynamics such as *p* (piano) and *mf* (mezzo-forte). The vocal line includes the lyrics: "nicht, Hand of God, fort." and "Aber die ganze Linie ist".

Handwritten musical score for the second system, measures 5-8. The instrumentation remains the same as in the first system. The key signature changes to two sharps (F# and C#) starting in measure 8. Dynamics include *mf*, *cresc.* (crescendo), and *f* (forte). The vocal line continues with the lyrics: "Aber die ganze Linie ist", "Aber die ganze Linie ist", "Aber die ganze Linie ist", and "fort!".

Handwritten musical score for orchestra and voice, measures 277-280. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Violin I, Violin II, Viola, Harp, Cello/Double Bass, and a vocal line. The vocal line contains the lyrics: "Hast befohlen mich in der Feindschaft so lieb wie sonst."

**Fl.** *pp* *mf* *p*

**Ob.** *mf* *p*

**Clar. i. A.** *mf* *p*

**Fag.** *mf* *p*

**H. i. F.** *mf* *p*

**V. I.** *mf* *p*

**V. II.** *mf* *p*

**Viola.** *mf* *p*

**Harp.**

**Cello u. Bass.** *mf* *p*

**Vcl.** *mf* *p*

**Ob.** *mf* *p*

**Clar. i. A.** *mf* *p*

**Fag.** *mf* *p*

**H. i. F.** *mf* *p*

**V. I.** *mf* *p*

**V. II.** *mf* *p*

**Viola.** *mf* *p*

**Harp.**

**Cello u. Bass.** *mf* *p*

**Vcl.** *mf* *p*



# No. 25. Solo = Quartett.

Moderato. M. M.  $\text{♩} = 60.$

V. I. *p* *mf*  
 V. II. *p* *mf* *mf*  
 Viola. *p* *mf*  
 Horn. *p*  
 Horn. *mf*  
 Trompete. *p*  
 Trompete. *mf*  
 Cello. *p* *mf*

bleibt all-zeit  
 treu in Lieb und Gü-ten.  
 fall in Lieb und Treu

Clar. i. A. *p*  
 Fag. *p*  
 V. I. *p*  
 V. II. *p*  
 Viola. *p*  
 Horn. *p*  
 Horn. *p*  
 Trompete. *p*  
 Trompete. *p*  
 Cello. *p*

wenn dich ge-für-ten.  
 fall in Lieb und Treu  
 wenn dich ge-für-ten.  
 gott-er Gnaden-wort  
 fall ich fort an ge-für-ten;

Fl. *mf*

Ob. *p*

Clar. i. d. *mf*

Fag. *mf*

H. i. F.

V. I. *mf*

V. II. *mf*

Viola *mf*

Hadam. *p*

Hedwig *mf*  
Lies ——— hat alle-zeit Lieb in Lieb und Bin

Elisabeth *mf*  
gibt in Lieb und Gann-er neuen Athm gesinn-er. gibt in Lieb und

Cello *mf*

Bass *mf*

Handwritten musical score for a piece in G major, 4/4 time. The score consists of 12 systems of staves. The first system has five staves. The second system has four staves. The third system has three staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. Dynamics include *p*, *mf*, and *p*. The lyrics are in German.

First system (5 staves):  
 Staff 1: Treble clef, G major key signature, 4/4 time signature.  
 Staff 2: Treble clef, melody with *mf* dynamic.  
 Staff 3: Treble clef, accompaniment with *p* dynamic.  
 Staff 4: Bass clef, accompaniment with *mf* dynamic.  
 Staff 5: Bass clef, accompaniment.

Second system (4 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.  
 Staff 3: Bass clef, accompaniment with *mf* dynamic.  
 Staff 4: Bass clef, accompaniment.

Third system (3 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.  
 Staff 3: Bass clef, accompaniment with *mf* dynamic.

Lyrics for the third system:  
 wir  
 wir - er fühl an - ge - hen - den. Ja, in Lieb und Treue ist der Pfad ge -  
 - den. fuhrt in Lieb und Treue einen Pfad zu führen, in Lieb und

Fourth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Lyrics for the fourth system:  
 Treue - a einen Pfad zu füh - ren. Sei ——— bei alle - zeit

Fifth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Sixth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Seventh system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Eighth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Ninth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Tenth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Eleventh system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

Twelfth system (2 staves):  
 Staff 1: Treble clef, melody with *mf* dynamic.  
 Staff 2: Treble clef, accompaniment with *mf* dynamic.

T

Fl.

Ob.

Clar. in D.

Bass.

Horn in F.

V.I.

V.II.

Viola

Kadun.

Kadrig.

Kadifan.

Kidheid.

Cello.

Bass.

*- fin - den. Ja, in Lieb und Tränen ist der Befehl ge - fin - den.*

*Tränen. blei - bet al - le - zeit von in Lieb und*

*Tränen haben wir einen feld nun fin - den.*

*von in Lieb und bin - den, in Lieb und bin - den. Got - tes*

T

mf

Handwritten musical score for a piece in D major, 4/4 time. The score includes piano accompaniment and vocal lines with German lyrics. The piano part features arpeggiated chords and triplet patterns. The vocal part has lyrics such as "Dunkelbar haben wir einen held ausgesprochen." and "Gundammacht fahst ihr froh aus - ge - hien - der." The score is written in a cursive, handwritten style.

Fl. *mf*

Ob. *mf*

Clar. i. D. *mf*

Fag. *mf*

H. i. F. *mf*

V. I. *mf*

V. II. *mf*

Viola *mf*

Kadum. *mf*  
 in Lieb und Trau — n ist der Befehl ge — fehr — den.

Kadrig. *mf*  
 — fehr — den, in Lieb und Trau — n ge — fehr — den. blai

Adrifan. *mf*  
 ja, in Lieb und Trau — n ge — fehr — den, in Lieb und

Kithad. *mf*  
 Trau — n in — nen Befehl ge — fehr — den. Got — tes

Cello. *mf*

Bass. *mf*

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and piano accompaniment. The piano part includes various dynamics such as *mf*, *p*, and *mf*, and features several triplet markings. The vocal line includes German lyrics.

**Vocal Line Lyrics:**

Hier, in Lieb und Trau — a ist der Befehl zu sein — du,  
 — bei aller Zeit  
 Trau — a ist der Befehl zu sein — du. Dank — nur  
 — du — du — macht halt ihr fuß — an — sein — du. halt in

**Piano Accompaniment:**

The piano accompaniment is written in the right and left hands. It features a variety of rhythmic patterns, including triplets and sustained chords. Dynamics include *mf*, *p*, and *mf*. The score is marked with various articulations and slurs.

Fl. *mf*

Ob.

Clar. i. D. *mf*

Fag. *p* *mf*

Fl. i. F.

V. I. *p* *mf*

V. II. *p* *mf*

Viola. *p* *mf*

Heldin. *p* *mf*  
in Lieb und Trau — ge — heu — ren. Lieb — brau

Hahn. *p* *mf*  
— zeit kein in Lieb und Trau — ren. fah in Lieb und Trau in ren

Held. *p* *mf*  
in — an Lieb und Trau — ren. Ja, in Lieb und

Hahn. *p* *mf*  
Lieb und Trau — u, in Lieb und Trau in ren Befehz ge

Cello. *p* *mf*

Bass. *p* *mf*



U

musical score for voice and piano, featuring German lyrics. The score is written in G major (one sharp) and 4/4 time. The vocal line is marked *mf* and *cresc.*. The piano accompaniment includes various textures and dynamics such as *mf*, *p*, and *cresc.*. The lyrics are:   
sinn' feld am jensei — der. dunk — bar, dunk — bar  
Dyaly ge — fei — der. feld in Lieb und Sonn' nimm' Dyaly  
Sonn' ist der Dyaly ge — fei — der. Ja, in Lieb und Sonn' a  
— fei — der, in Lieb und Sonn' nimm' Dyaly ge — fei — der,

U

Fl. *dim.*

Ob.

Clar. in F. *dim.*

Fag. *dim.* *mf*

H. in F.

V. I. *dim.* *p*

V. II. *dim.* *p*

Viola. *dim.* *p*

Klarinet *dim.* *p*

Klarinet *dim.* *p*

Trompete *dim.* *p*

Trombone *dim.* *mf*

Cello. *dim.* *p*

Bass. *dim.* *p*

*in — vor — feld — mit — ihm — der. — für —*

*zu — für — der. — für — vor*

*ist — der — Befehl — zu — für — der. — für, — in*

*in — vor — Befehl — zu — für — der. — Gottes — Gnade — merkt*

Gild und Güte der, und der neuen Gild  
 Befehle zu geben der, in dem Befehle, dessen Befehle  
 die und Macht, in die und Macht ist der Befehle  
 Subt ist der neue Güte der. Subt in die und Macht dessen Befehle

Handwritten musical score for orchestra and strings, page 289. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horns (H. I. & II.), Violins I & II (V. I. & V. II.), Viola, Cello (Cello), and Bass (Bass). The music is written in a major key with a key signature of one sharp (F#) and a common time signature (C). The score features dynamic markings such as *dim.* (diminuendo) and *mf* (mezzo-forte). The strings are playing a rhythmic pattern of eighth notes. The woodwinds have melodic lines with some sustained notes. The overall texture is a rich orchestral accompaniment.

Handwritten musical score for a piano piece, page 290. The score is written on 18 staves. The top four staves are mostly empty, with some notes in the fifth measure. The fifth staff is labeled "Hörner i. C." and contains notes in the fifth measure. The sixth and seventh staves contain a complex melodic line with dynamics like "f", "mf", and "p". The eighth through twelfth staves are mostly empty. The thirteenth and fourteenth staves contain a complex melodic line with dynamics like "mf" and "p". The bottom two staves contain a complex melodic line with dynamics like "mf" and "p".

291. N<sup>o</sup> 26. Schluss = Chor.

Admoso. M. M.  $\text{♩} = 60$ .

Fl. *dim.*

Ob. *dim.*

Clar. i. A. *dim.*

Fag. *dim.*

H. i. E. *dim.*

V. Tromp. i. C. *dim.*

Pos. *dim.*

Tenor *mf*

V. I. *dim.*

V. II. *dim.*

Viola *dim.*

Soprano *dim.*

Alt. *dim.*

Tenor *dim.*

Bass *dim.*

Cello *dim.*

Bass *dim.*

heil! An-die-se und her-in mit! Auf-stand nicht ge-fahr und

Handwritten musical score for a choir and orchestra. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for vocal parts and piano accompaniment. The lyrics are in German and describe the birth of Jesus.

**Lyrics:**  
 Nat, Kind zum zeh-ten Jahr zu-beringen. Gott/ter King ist

**Dynamic and Performance Markings:**  
 - *mf* (mezzo-forte)  
 - *cresc.* (crescendo)  
 - *allegro* (fast)  
 - *rit.* (ritardando)

The score is organized into systems, with vocal parts and piano accompaniment clearly delineated. The piano part includes a variety of rhythmic patterns and harmonic support for the vocal lines.

Handwritten musical score for orchestra and voices, page 293. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horn in E, Trumpet in C, Trombone, Violin I, Violin II, Viola, Cello, Double Bass, and Soprano, Alto, Tenor, Bass. The music is in G major and 4/4 time. The vocal parts have lyrics in German: "auf ge- lüch- er! die- se, Gott- we- sen- heit und Heil- heit".

Instrument parts include Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. in A.), Bassoon (Fag.), Horn in E (H. in E.), Trumpet in C (V. Tromp. in C.), Trombone (Pos.), Violin I (V. I.), Violin II (V. II.), Viola, Cello (Cello.), and Double Bass (Bass.).

Vocal parts include Soprano (Sopran.), Alto (Alt.), Tenor (Tenor.), and Bass (Bass.).

The score features various musical notations such as clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (p, f). The vocal lines are accompanied by "do" syllables and German lyrics.



Doppelfuge. Allegro. M. M.  $\text{♩} = 100$ .

The image shows a handwritten musical score for a double fugue in D major. The score consists of 14 staves. The top five staves are instrumental parts, and the bottom five staves contain vocal lines with German lyrics. The tempo is marked 'Allegro' and the metronome marking is  $\text{♩} = 100$ . The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'dim.' (diminuendo) and 'f' (forte). The lyrics are: 'nur bat er gut. / frei der jungen, der tiefen'.



Handwritten musical score for a vocal ensemble with piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with lyrics in German and piano accompaniment. The lyrics are: "junges, das trübsam ist! Bringt ihm Wein und blü-men, bringt blü-men, bringt blü-men ihm und blü-men, ihm und blü-men, bringt blü-men ihm; bringt ihm und blü-men, ihm und blü-men, bringt blü-men. Teil des junges, das trübsam".

Fl. *mf*

Ob. *mf*

Clar. i. st. *mf*

Bass. *mf*

H. i. C.

V. Trump. i. C.

Pos.

Contra-Alt. *mf*

V.I. *mf*

V.II. *mf*

Viola. *mf*

Soprano. *mf*  
 Herr! bringt ihr Wein und Blü- men, bringt Wein und Blümen, bringt Blümen

Alt. *mf*  
 Blümen, bringt Wein und Blü- men, bringt Wein und Blümen, bringt Wein und

Tenor. *mf*  
 Herr! bringt Wein und Blü- men, bringt Blümen

Bass. *mf*  
 Herr! bringt ihr Wein und Blü- men, bringt Wein und Blümen, bringt Blümen

Cello. *mf*

Bass. *mf*

V

dar! hail dem jungen, dem hübschen Paar! bringt ihn Wein und Blumen, bringt Blumen dar! bringt ihn Wein und Blumen dar! hail dem jungen, dem dar! hail! Aufsteh und geh du weg! bringt Wein und Blumen

V

Fl. *mf*

Ob.

Clar. i. A. *mf*

Fag. *mf*

H. i. E. *mf*

V. Horn i. C. *f*

Bs.

Truppe H. E.

V. I. *mf*

V. II. *mf*

Viola. *mf*

Sopran. *mf*

Alt. *mf*

Tenor. *mf*

Bass. *mf*

Cello. *mf*

Bass. *mf*

blü - men hier! bringt ihn blümen hier!  
 blümen hier! feil! Aushaus und für die woff! bringt  
 für die woff! bringt ihn und blümen, ihn und blü - men  
 ihn und blü - men hier! feil! Aushaus und für die

Handwritten musical score for a vocal piece, page 300. The score includes vocal lines with lyrics in German and piano accompaniment. The lyrics are: "heil! Aufrufes und für die welt! bringet ihm und blu-man ihm und blu-man bring ihm und blu-man das! bringet ihm und blu-man das! bringet ihm und blu-man! heil! Aufrufes und für die welt! bringet ihm und blu-man! heil! Aufrufes und für die welt!"

Fl. *f*

Ob. *f*

Clar. i. A. *f*

Fag. *mf*

H. i. E. *mf*

V. Horn i. C.

Pos.

Pauke H. E.

V. I. *p*

V. II. *f*

Viola. *mf*

Loprenzi *f*

Alt. *f*  
*— man dar! bringt Wein und blü— man dar! feil dar jungem, dem*

Tenor. *mf*  
*— mit! bringt Wein und blümen, bringt blü— man dar!*

Bass. *f*  
*feil dar jungem, dem hifern dar! bringt Wein und blümen, bringt*

Cello. *f*

Bass. *mf*



Handwritten musical score for a piece in G major, 4/4 time. The score consists of 12 staves. The first six staves are for instruments: Flute 1, Flute 2, Clarinet, Bassoon, Trumpet, and Trombone. The last six staves are for voices: Soprano, Alto, Tenor, and Bass. The music features a melody with dynamic markings such as 'crescendo', 'mf', 'f', and 'p'. The lyrics are in German and describe a scene with flowers and a young man.

zu dir - mich! bringet Rhein und Blü - men! heil! An - dich und  
 bringen hier! heil! An - dich und zu - dir  
 heil dem jungen, dem bringen hier! bringet Rhein, bringt  
 Rhein und Blumen her!

cres. f # # 4p  
 cresc. f # # 4p

Fl.

Ob.

Clar. in D.

Bass.

H. in E.

V. Trumpet in C.

Tromb.

Viol. I.

Viol. II.

Viola.

Vcllo.

Double Bass.

Soprano.

Alto.

Tenor.

Bass.

Lyrics:

Soprano: *zu - hü - moff! bringet Ihm und blü - men! feil! An - d'fay und*

Alto: *moff! feil! An - d'fay und zu - hü - moff! bringet Ihm und*

Tenor: *Ihm und blü - men! Ihm und blü - men! feil! An - d'fay und*

Bass: *feil und jüng - er, der b'fayen f'ner! bringet ifer blü - men dar!*

Handwritten musical score for a piece in D major, 4/4 time. The score consists of 11 staves. The first six staves are instrumental, including a piano part with chords and a melody. The last five staves contain vocal lines with German lyrics. The lyrics are: "zu - dir - moff! bringet Wein und Wein - mer, Wein und Blumen! fail!"; "Wein - mer! fail! An - deres sind zu - dir - moff! bringet Wein und"; "zu - dir - moff! fail den jungen, den tief von"; "fail! An - deres sind zu - dir - moff! fail! fail! fail!".

Fl.   
 Ob.   
 Clar. v. d.   
 Fag.   
 H. v. E.   
 V. Tromp. v. C.   
 Pos.   
 Fag. H. E.   
 V. I.   
 V. II.   
 Viola.   
 Sopran.   
 Alt.   
 Tenor.   
 Bass.   
 Cello.   
 Bass.

An-der, und ge-  
 de-  
 mof! bringet Wein! Weil dem jungen, dem  
 delin, bringet bla-man! Weil dem jungen, dem  
 biefen Jahr! bringet  
 Jahr! bringet Wein! Weil dem jungen, dem  
 biefen Jahr! bringet  
 An-der, und ge-  
 de-  
 mof! bringet Wein und bla-man! Weil!

The image shows a handwritten musical score on ten staves. The key signature is G major (one sharp). The score includes vocal lines and piano accompaniment. Dynamic markings such as *cresc.*, *ff*, and *p* are used throughout. The lyrics are in German and are written in a cursive hand below the vocal staves.

**Lyrics:**

auf dem Meer! Feil! Aufsteig und her-über-moff! Bringet Rhein und  
 Rhein und blü-men her! Feil! Aufsteig und her-über-  
 Rhein und blü-man her! Bringt blü-men her! Feil!  
 Aufsteig und her-über-moff! Bringt Rhein und blü-man her!

Fl.  
 Ob.  
 Clar. i. A.  
 Fag.  
 H. i. E.  
 Trombo i. C.  
 Pos.  
 Pauke H. E.  
 V. I.  
 V. II.  
 Viola.  
 Sopran.  
 Alt.  
 Tenor.  
 Bass.  
 Cello.  
 Bass.

Sopran.  
 Alt.  
 Tenor.  
 Bass.

Blühen dar! feil! An-difaz und für die moff! bringet Alwin! feil!  
 moff! bringet Alwin und blü man, bringt Alwin und blü man, bringt Alwin und blü  
 An-difaz und für die moff! feil! An-difaz und für die  
 bringt Alwin und blü man dar! bringt Alwin und

Au-ri-fer, und ge-ru-moff! bringet Wein und blü  
 man, bringt blü-men her! bringet blü-man! feil! Au-ri-fer und  
 -moff! bringet blü-man! feil dem jün-geren, der kü-ßt er her! bringt ihm  
 blü-man her! bringet Wein und blü

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horn in E-flat, Trumpet in C, Trombone, Bassoon, Double Bass, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Cello. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Adagio' with a metronome marking of 60. The score features various dynamics such as *rit.*, *dim.*, *mf*, and *f*. The vocal soloist part includes German lyrics: *man darf! Weil! Aufsteh und geh' - moff! Aufstand nicht ge - fahr und Not, zu - in - moff! Lieb - man darf!*



Handwritten musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top two staves are vocal parts with lyrics in German. The remaining staves are for various instruments, including strings and woodwinds. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *mf*, *cresc.*, and *f*. The lyrics are: "leid zum Jüdel der Verdammung. Höchstes Ding ist auf gelungen! Lieber,"

Fl.  
 Ob.  
 Clar. in A.  
 Fag.  
 H. in E.  
 V. Tromp. in C.  
 Pos.  
 Pauke K-E.  
 V. I.  
 V. II.  
 Viola.  
 Sopran.  
 Alt.  
 Tenor.  
 Bass.  
 Cello.  
 Bass.

*Gott-mer-ken-der sind Mit-bleiben uns-er tragt es gut.*

Handwritten musical score for a multi-instrument ensemble with vocal lines. The score includes staves for various instruments and voices, with dynamic markings like 'ff' and 'f' throughout. The lyrics are in German: "heil! An-ders und zu ———— moff!".

*Line.*