

Minneapolis Staff - 2 N

*Andante*  $\text{d} = 132$ .

M.1916.330

## Diversure.

Ein Erfurter Schreiber

Allegro  $\text{d} = 132$  (die  $\text{d}$  wie zuvor die  $\text{o}$ !)

A handwritten musical score for orchestra, page 2. The score consists of ten staves of music. The key signature is D major (one sharp). The tempo is Allegro, d = 132. The score includes various dynamics such as forte (f), piano (p), crescendo, and decrescendo. The instrumentation includes strings, woodwinds, and brass. The score is written on a grid of five-line staves.

Allegro d = 132 (die d wie zwor die o!)

2.

This page contains eleven staves of handwritten musical notation. The notation is highly detailed, featuring complex rhythmic patterns and harmonic structures. Key elements include:

- Clefs:** Various clefs are used throughout, including treble, bass, and unique clefs.
- Key Signatures:** Key signatures change frequently, often indicated by sharps (#) or flats (b) placed near the beginning of each staff.
- Time Signatures:** Time signatures are not explicitly written but implied by the rhythmic patterns.
- Dynamic Markings:** Dynamics such as **f** (fortissimo), **mf** (mezzo-forte), and **ff** (fortississimo) are used to indicate performance intensity.
- Articulations:** Articulation marks like dots and dashes are present on many notes.
- Measure Lines:** Vertical bar lines divide the music into measures. Measure numbers are visible at the top right of the first few staves.
- Text:** A small amount of text is present, including "unison in F-c." near the bottom of the page.

The notation is organized into measures separated by vertical bar lines. The first few staves begin with measure numbers 1, 2, and 3. The music continues across the page, with the last staves ending with a final dynamic marking of **mf**.



The image shows a single page of handwritten musical notation. The notation is organized into eleven staves, each consisting of five horizontal lines. The music is written in a cursive style, with various musical symbols and markings. At the top left, there is a dynamic marking 'mf'. Below it, another staff has a dynamic 'f'. The first staff is labeled 'G' at the beginning. The second staff has a dynamic 'f'. The third staff has a dynamic 'mf'. The fourth staff has a dynamic 'f'. The fifth staff has a dynamic 'mf'. The sixth staff has a dynamic 'f'. The seventh staff has a dynamic 'mf'. The eighth staff has a dynamic 'f'. The ninth staff has a dynamic 'mf'. The tenth staff has a dynamic 'f'. The eleventh staff has a dynamic 'mf'. There are also several other markings such as 'non div.', 'crescendo', and 'decrescendo'. The music is divided into sections labeled 'G' and 'H'. The 'G' section starts with a staff that has a dynamic 'f'. The 'H' section starts with a staff that has a dynamic 'f'. The music continues with various staves and markings, including some that are very difficult to read due to the cursive nature of the handwriting.

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71

This is a page from a handwritten musical score. The page contains ten staves of music, each with five horizontal lines. The music is written in black ink and includes various musical elements such as notes, rests, and dynamic markings like *f*, *mf*, and *p*. There are also slurs, ties, and grace notes. The score is divided into measures by vertical bar lines. The first few staves show a mix of eighth and sixteenth-note patterns. The middle section features sustained notes and eighth-note chords. The final staves include a prominent bass line with eighth-note patterns. The score is framed by large brace-like brackets on the left side.

M

8.

A handwritten musical score for orchestra or band, page 8. The score consists of 10 staves of music. The key signature changes frequently, including B-flat major, E major, C major, G major, D major, F major, and C major. The time signature varies between common time and 2/4. Dynamics such as f (fortissimo), ff (fortississimo), crescendo, and decrescendo are indicated throughout. Measure numbers are present at the beginning of each staff. The score is written on standard five-line music staves.

A page of handwritten musical notation on eleven staves. The notation is in common time with a key signature of one sharp (F#). The music consists of various note heads, stems, and rests. There are dynamic markings, including crescendos indicated by arrows pointing upwards and decrescendos indicated by a downward arrow. The page number '9.' is located in the top right corner.

P

10:

This page contains eleven staves of handwritten musical notation. The notation is highly detailed, featuring complex rhythmic patterns and specific dynamic markings such as *f*, *ff*, and *mf*. The music is divided into measures by vertical bar lines. The staves are organized into three groups by brace: the first group has four staves, the second group has four staves, and the third group has three staves. The notation uses various clefs (G, C, F) and key signatures, with some staves showing changes in both. Measure 10 begins with a dynamic *f* and ends with a dynamic *mf*.

A handwritten musical score for orchestra, page 11. The score consists of two systems of music. System 1 (measures 1-10) includes staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba, and Percussion. Measure 11 begins a new system for strings (Violin 1, Violin 2, Viola, Cello) and woodwind quintet (Flute, Clarinet, Bassoon, Trombone, Tuba). The score is written on five-line staves with various dynamics, articulations, and performance instructions.

This image shows a page of handwritten musical notation on eleven staves. The notation is highly complex, featuring various note heads, stems, and beams. Measure numbers 12, 13, and 14 are visible at the top left. The music includes dynamic markings like 'mf', 'f', and 'ff'. Articulation marks such as dots and dashes are scattered throughout. Several 'crescendo' markings are present, particularly in measures 13 and 14. The notation spans from approximately page 12 to page 15 of the score.



X

14.

15.

Y

7

15

I. Cushing.

Staub: Granulat bestehend aus Mittel- und zwei Rüttelgängen, einzeln unoblig. Vorn, hinten, am Stoffende.

*et Negro*  $\delta = 144.$

## 1. Auftritt.

Begierde mit den Kindern

## 1. Auftakt

16

ff  
f  
p  
sforzando (sfz)

Drei  
Der Diener singt in einer Strophe eines Liedes (frühd.) auf eine Geschichte des Dieners  
(Der Diener stellt die Takte an den Tropfen)

Der Diener  
Lieder! Lieder! Lieder! Lieder!

mezzo-soprano  
tenor  
bass

15.

1

B

Dort fin!

Die Dianas tragen einen Thunich

Die Dianas tragen einen Thunich

2

Dort fin!

Die Dianas tragen einen Thunich

Die Dianas tragen einen Thunich

Affarra:

A page from a handwritten musical score, page 15. The score consists of ten staves, each with a different instrument or voice part. The instruments include strings, woodwinds, brass, and percussion. The music is written in various time signatures, primarily common time. The notation is dense with notes, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). The vocal parts have lyrics in German. The score is organized into measures, with measure numbers visible at the top of the page.

20.

unie, wenn mich hier hö = un nie, auf, wirst du ganz nie, bis mich hier hö = un nie. Oft vergaßt' ich deine Blume,

Handwritten musical score for orchestra and choir, page 21. The score consists of ten staves. The first four staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and strings. The fifth staff is for the choir. The sixth staff is for the bassoon. The seventh staff is for the double bass. The eighth staff is for the cello. The ninth staff is for the double bass. The tenth staff is for the bassoon. The score includes dynamic markings such as *wf*, *p*, *mf*, *ff*, *pp*, *arco*, *acc*, and *p*. The vocal part has lyrics in German: "wirkt's von draußen, und gleich einem Feuerwerk soll mir einfallen, Kommt ja ein glänzend Baum hier an: die Gräber der Gräfen aufzuhüpfen". The score is written in 2/4 time.

*Klar. Was mag sie gern hören, und was mag sie gern wollen? Wer weiß mir's jetzt? Hoffentlich nicht.*



23

This page contains a handwritten musical score for multiple voices and instruments. The score is organized into several staves, each with its own unique set of musical markings. The vocal parts include 'voc' (vocals), 'Herr', 'Minetta!', 'Ayda', and 'legato'. The instrumental parts include 'Fl', 'Ob', 'Ct', 'Tpt', 'Tbn', 'Cello', 'Bass', and 'Perc'. Various dynamics such as *mf*, *f*, *p*, and *ff* are used throughout the score. Articulation marks like *acc.* and *sfz* are also present. The vocal parts have lyrics written below them, including 'Aller, aller Lingspielder!', 'Herr stem Minetta!', 'Ayda grün! Sie sind nicht ungestreift', and 'legato'.

Du mein Link, und für mein Frühstück, obgleich nun  
 hier ein Blattchen Blüte; hier, da und  
 zum Frühstück kein = für mein Link, und

24.

24.

sich frei weig bewegen, obz. glisch und keine Haltung beibeh. Lernt! Gelernt! was unpassig ist = ist hogen. Lernt! Gelernt! warmung

Alto 1: Ich tragen, und bei mir fallen Klagen, ja bei mir fallen Klagen.  
 Alto 2: Ich tragen, und bei mir fallen Klagen, ja bei mir fallen Klagen:  
 Alto 1: Alter, alter Klang auf mir,  
 Alto 2: Alter, Alter

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top five staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom five staves represent the choir, with vocal parts labeled 'Al: 1st', 'Al: 2nd', 'Al: 3rd', 'Al: 4th', and 'Al: 5th'. The music is written in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *p*, *mf*, and *mf*. The lyrics at the bottom of the page are:

Al: 1st, Al: 2nd singt auf uns,  
Al: 3rd singt auf uns.  
Al: 4th singt auf uns,  
Al: 5th singt auf uns.

26.

unisono in A.

attacco!

3. Auftritt.  
Don Giusto, Beppino.

Juppi! Etappi a.

unf oh! ist fin?  
Ja, wir fassen Pferde von diesen wird's in Dornen singt unser Schämen lassen, und

String section staves:

- Violin 1 (G)
- Violin 2 (A)
- Cello (C)
- Bass (B)

Woodwind section staves:

- Oboe (E)
- Clarinet (F#)
- Saxophone (C)
- Bassoon (C)

Percussion section staves:

- Timpani (F#)
- Drum (C)
- Snare Drum (C)
- Cymbals (C)

Brass section staves:

- Horn (F#)
- Trombone (C)
- Tuba (B)

Other staves:

- Cori (Chorus) staff
- Tromba (Trombone) staff

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<p

Andante  $\text{d} = 126.28$

A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It features six staves for woodwind instruments (two oboes, two bassoons, and two clarinets), three staves for brass (two horns and one trumpet), and three staves for strings (violin I, violin II, and cello). The bottom system starts with a bass clef, a key signature of one flat, and common time. It features four staves for woodwind instruments (two oboes, two bassoons, and two clarinets), three staves for brass (two horns and one trumpet), and three staves for strings (violin I, violin II, and cello). The vocal parts are written in soprano, alto, tenor, and bass staves. The vocal parts begin with a melodic line in soprano, alto, tenor, and bass. The vocal parts continue with lyrics in German: "Lie - ber Stern, an dem ich Tag und Nacht denke. Du fühlst mich auf dem Himmel, wo ich wohne. Janus lächelt! Ja, es geht voran!" The vocal parts end with a melodic line in soprano, alto, tenor, and bass. The score is written on a grid of five-line staves.

29.

Fp, ij Koin' so längar mit anheben und aufören, wie der Ewig gründt nüre Karinum Entzücknun Kommet? Danu nüpf ja das wundig que  
amw *pftt*

30.

D. Giulio

fahrgangen werden. am Dat sollte mir kein lieb Baum! Aber du Kannst uns ein Gesang und meine Hoffnung nicht aufhören.

31: *Tempo I<sup>o</sup>*

Dauern gezwungen.

Spie- un Träganden! aber die falschen Ewig' nicht vom Fleische.

Dankt ich, Beppino, ein armer

faro

22.

ま ま ま ま ま ま ま ま ま ま ま ま ま

*mit einer gewissen Distanz, aber ein Klang, der für*

*Euß lange Fäne giebt, auf einen Takt vorfallen, von Tag zu Tag ab wechseln*



The vocal parts begin on staff 7, with lyrics in German. The lyrics describe a scene where a girl is being courted by a boy, with the boy's mother being jealous. The vocal parts are labeled Soprano, Alto, and Bass. The score includes dynamic markings like 'ff' (fortissimo), 'f', and 'p' (pianissimo).

35.

A handwritten musical score for five parts: soprano (S), alto (A), tenor (T), bass (B), and basso continuo (C). The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal parts sing eighth-note patterns, while the continuo part provides harmonic support with sustained notes and bassoon-like patterns. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The vocal parts continue their eighth-note patterns, and the continuo part provides harmonic support. The lyrics in the second system are as follows:

lief die Dinge gegen ein hin mögen. Es heißt ein Abendmahl, als Es heißt Karib auf. Es heißt der Mann, ein Pfarrer in' g'schwinden, aber

36.

A handwritten musical score on two staves. The top staff consists of five lines of five-line music staff paper. The bottom staff also consists of five lines of five-line music staff paper. The music includes various note heads, stems, and rests. The lyrics are written in cursive German below the notes. The first line of lyrics starts with "fährt fröhlich hin, hin an". The second line starts with "Da kam ich". The third line starts with "Kraft geben. Wer war jemals". The fourth line starts with "mit seiner Kraft zu ihm?". The fifth line starts with "ne fand es sich da eben". There are several dynamic markings such as *f*, *p*, *ff*, *mf*, *mp*, *acc*, and *arco*.

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138.

A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system starts with a dynamic of *f* and includes vocal entries with lyrics: "Janden wir ein Falafim!" and "So muß von Allem wissen, was uns tut." The bottom system continues the musical line. The score is written on multiple staves, with dynamics like *p*, *f*, and *pizz.* indicated throughout. Measure numbers 138 and 139 are visible at the top right of the page.

Janden wir ein Falafim!

So muß von Allem wissen, was uns tut.

Di Dame grinst blau und grün,

29

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first five staves are blank, while the remaining five staves contain musical notation. The notation includes various clefs (G-clef, C-clef), key signatures (F major, B-flat major, E major), and time signatures (common time). The vocal parts are written in soprano, alto, tenor, and bass staves. The lyrics are written in German, starting with "Und es ist ein Festtag unter uns". The score is written on a grid of horizontal lines, with some vertical lines connecting specific notes across staves.

Und es ist ein Festtag unter uns. Freude vor allen Witten, wer und wo du dann springst. Heute ist, dann und so wie wir

E

40.

Fühlung tragen und wo = her, dann mögl. so bin ich mir Fühlung tragen und wo = her. Wohl fre, um hörn dann ist?

E

41

Soprano  
Alto  
Tenor  
Bass  
Basso Continuo

mit  
mitte

Lie jetzt leichter auf, da ich nur auf einmal sag.  
Ein Kampf ist glorreich.  
Wipe, die Dame fand Donna Rosa, und ist sie

42

Handwritten musical score page 42. The score consists of five staves, each with a different key signature (F major, B-flat major, G major, C major, and E major). The music includes various performance markings such as slurs, grace notes, and dynamic markings like forte (f), piano (p), and mezzo-forte (mf). Below the staves, there is a block of German lyrics:

Nicht mind Andijan Granthals, dor Jersaino mit Kramen, der fin und Arzungen füllt, weil er für jungen Pfeifer Claudio, der weg

43

Handwritten musical score page 43. The score consists of several staves, mostly in common time (indicated by 'C'). The key signature changes frequently, with sections in A major (no sharps or flats), D major (one sharp), G major (two sharps), and E major (three sharps). The music includes dynamic markings such as *f*, *p*, *ff*, and *pp*. Articulation marks include *pizz.* (pizzicato), *arco* (arco), and *sfz* (sfz). There are also slurs and grace notes. In the middle section, there are lyrics in German: "auf der Universität ist, juro Frau geben will. Und nur Zuhörer! Daß ich noch nicht alles. den gruseligen don Claudio soll". The score is written on a grid of five-line staves.

44.

Largo 2 = 92.

Violin I

Violin II

Cello

Oboe

Clarinet

Bassoon

Trombone

Trombone

Trombone

Tuba

Largo 2 = 92.

44.

Bei jährl. Anfang, nur seine Wohnung anbringen. Es geht, und Gott wir danken ist, wenn für mich etwas anbringen will.

45

D. füllt

Dynius

mein füllt es ein mit ligat Krallen,  
und fol = holt mij mit Höllengräben,

Das füllt ich an mit warten Krallen, und follet ich mit Höllengräben,

Anw

46.

The musical score consists of two systems of music. The first system begins with a dynamic of  $p$ , followed by a melodic line with grace notes and a sustained note. The second system begins with a dynamic of  $f$ . The lyrics are written in German and are as follows:

Das Blüch im Hagen füllt' ich woh-lan,  
bungh von Fürst und Kais-prinzel.  
Da das ist nicht mehr als' al-

so fülls' das Blüch im Hagen wohlan, bungh von Fürst und Kais-prinzel.

piff.

47.

Handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in soprano, alto, tenor, and bass clefs. The score includes dynamic markings such as *mf*, *p*, and *mf*. The lyrics are written in German, appearing below the vocal staves. The vocal parts sing in unison throughout the page.

lyrics:

sein,  
wir nur von Hoffnung la Fröh',  
war mein Herzjährlin,  
heiles ich die  
dass ich um wiss uns' Leid' allein,  
ist vielmehr von Hoffnung la Fröh',  
h' war ich Herzjährlin,  
*mf*  
*p*



49

Tempo I<sup>c</sup>

*fuerstlich*, *fuerstlich*, *fuerstlich*, *aber Dirnna Ritter* .. *Cimblici ipan Vath?* *mf*

*haupt*, *haupt*, *haupt*, *Dirnna Ritter*

51

Nicht wissen, wann sie far ist auf mich zufliegen. Schmetterling ist es Zwick, sagst du zu kommen, ob sie Eule mit habt.

51.

Athenum fanga ist dies an:

mf

mf das wird ja gleich.

Zuvor schautet aber auch mir mein Braga:

ff bin bestellt für diesen

f G

52

A handwritten musical score for orchestra or band, page 52. The score consists of ten staves. The first two staves are blank. Staves 3 through 7 contain musical notation with various dynamics (e.g.,  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ) and articulation marks. Staff 8 contains lyrics in German: "Leidenschaft, nicht weiter; ist es vor? Nun geht es aber, und ich kann das auf ein wenig mehr für Sonstiges beschleichen Dokument hin." The score concludes with three blank staves at the bottom.

Leidenschaft, nicht weiter; ist es vor?  
Nun geht es aber, und ich kann das auf ein wenig mehr für Sonstiges beschleichen Dokument hin.



Poco meno moto  $\delta = 138$ .

54

The musical score consists of ten staves. The top staff is for the piano. Below it are four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are:

Soprano: Das wär?

Alto: Ich bin Shaw Anholt.

Tenor: Von dir in Lübeck habe, fester ist mein Herz als Stein.

Bass: Kannen geliebt, die um's Leben fallen für

Below the vocal parts are two staves for the piano. The score is in common time, with a tempo of  $\delta = 138$ . The piano part includes dynamic markings such as *f* (forte) and *p* (piano).

55.

Singt. Wenn für Thun bens foly fat, so wortz für Ausfallen nicht weniger als ein Dankes, dann hin ich Domine Raya's Cammerfrau.

pièce









A handwritten musical score for orchestra and choir, consisting of ten staves of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon, Horn, Trombone), brass (Tuba, Trombone), and percussion (Drum). The vocal parts are for Soprano, Alto, Tenor, and Bass. The music is written in common time, with various dynamics like forte (f), piano (p), and sforzando (sf). The score is annotated with lyrics in Dutch, such as "Altijd voor mij een donkere nacht", and includes rehearsal marks (I, II, III) and measure numbers (60, 61, 62). The handwriting is in black ink on white paper.



A handwritten musical score for a multi-part composition. The score consists of ten staves, each with a different vocal or instrumental part. The music is written in common time, with various key signatures (e.g., C major, G major, D major) indicated by sharps and flats. The vocal parts include lyrics in German, such as "Krieg und Tod", "Sternen", and "Kämpfen". The score includes dynamic markings like "crescendo" and "decrescendo", and performance instructions like "triumphal" and "triumphant". The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various clefs (G, C, F). The manuscript is written in black ink on white paper.

*Piu moto*  $\text{d} = 122$

63.

The musical score consists of six staves of handwritten notation. The first three staves are for voices (Soprano, Alto, Tenor) and the last three are for instruments (Violin, Cello, Double Bass). The vocal parts have lyrics in German. The instrumentation includes woodwind, brass, and percussion. The score is written on five-line staff paper with various dynamics and performance instructions.

*trium, kipunen maap —* *lopat das lyönta* *ja, ja trium, kipunen maap lopat vas* *lyönt = de jäl, ja trium, kipunen*

*trium, kipunen maap —* *lopat das lyönta* *ja, ja trium, kipunen maap lopat vas* *lyönt = de jäl, ja trium, kipunen*

64.

My hope = the sun = the light, was bright but, was bright but, was bright = = = the sun.  
 (as long as it lasts)

My love = the sun, was bright but, was bright but, was bright = = = the sun.

4. auftritt

© Don Giulio attina.

Andante  $\text{d} = 126$

65.

Violin I G-clef  
Violin II C-clef  
Viola C-clef  
Cello C-clef  
Bassoon F-clef  
Oboe C-clef  
Trombone F-clef  
Tuba F-clef  
Trompete F-clef  
Horn F-clef

Don Giulio attina.  
Vivian G-C

f      mf      piff      f      ff  
f      mf      piff      ff

Ich darf ihn brauen, ihm ein Liedchen brau, Kling und läßt.  
Open füllt auf, wo die Grün's neue Pfeffernung steht.

66.

67.

Handwritten musical score page 67. The score consists of several staves, each with a unique set of musical markings. The markings include slurs, dots, dashes, and vertical strokes. Some staves have large brace-like brackets on the left side. There are also specific performance instructions written in German, such as "wunderv.", "wunderv.", "wunderv.", and "wunderv.". The score is written on a grid of horizontal lines, typical for musical notation.

68

K

finsternis aufzählen und fast schweigend Glanz: und nun - nicht wagt' ich mehr darauf zu hanteln - wirkt meine Hoffnung der Erfüllung zudenken

low      mitt      upf

G. 9.

*Kraus; ja nun - mich wagt' ich mehr darauf zu hantzen -*

*wie oft manches Stoffen die Erfüllung gold = man Kraus.*

*anw*

*Andante quasi Allegretto*  
*S. = 126.*

70

turn

pizz

an

an

an

an

an

an

an

an

11

woodwind parts

brass parts

string parts

*By flight as 'tis in Marginalia, w/ fanfare as in the obertura. In*

*dram = fm flight. By way of jingle.*

A handwritten musical score page featuring two systems of music. The top system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. It consists of four staves. The first staff contains sixteenth-note patterns. The second staff starts with a dynamic of *mf*, followed by eighth-note pairs. The third staff has a dynamic of *f*. The fourth staff starts with a dynamic of *mf*, followed by eighth-note pairs. The bottom system begins with a bass clef, a key signature of one sharp, and a time signature of 2/4. It also consists of four staves. The first staff features sixteenth-note patterns. The second staff starts with a dynamic of *f*. The third staff has a dynamic of *f*. The fourth staff starts with a dynamic of *mf*. The score concludes with lyrics in German: "Kostümtragen, und wir' ab jenseit' Völker raus: da hin = zu singt, da hin = zu singt." The page number "72" is located in the upper right corner of the top system.

13.

mf

trifas zum Ciprinswald, mit auf jor Reue und auf: Da Rie = da high. Ty jaug's'chii = the Shatt. Drom fons'ch zu Town' am finne.

liff.



15

This page contains six staves of handwritten musical notation. The top two staves feature rhythmic patterns with various dynamic markings like *f*, *p*, *pp*, and *crescendo*. The third staff consists of mostly blank or silent measures. The fourth staff contains a vocal line with lyrics in Chinese characters and English words: "froh chi dia-ha singt, chi dicht, chi dia = la yest. blit - ein! ey afu' n' fung: chi dia dia-ha". The fifth staff shows a continuation of the vocal line with dynamic changes. The bottom staff is mostly blank.

76.

This page contains a handwritten musical score for multiple voices or instruments. The score is organized into several staves, each with its own unique rhythmic and melodic patterns. The dynamics are indicated by letters such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The tempo is marked with *tr* (tempo rubato). The music includes various rests, grace notes, and slurs. The vocal parts are labeled with lyrics in English, such as "high, the dink, the low: the high, the low - = in rush." The score is written on a grid of five-line staff paper.

high, the dink, the low: the high, the low - = in rush.

*f* *arco* *lift arco* *lift arco* *f* *arco* *lift arco* *lift arco*

5. Auftritt.  
Donna Bicecca, Don Giulio.

Andante  $\delta = 126$ .

11.

The score consists of ten staves. The top four staves represent the orchestra, with dynamics like *f*, *mf*, *p*, and *pft*. The bottom six staves are for vocal parts: soprano, alto, tenor, bass, and two double basses. The vocal parts have lyrics in Italian. The vocal entries are marked with slurs and dynamics such as *mf*, *pft*, *p*, and *pff*. The double basses play sustained notes. The vocal parts sing in unison at the beginning of the section. The lyrics are:

D. Bicecca (tritt aus der Türe und ruft.) *Prognostik!*

D. Giulio. (geht wieder zurück zu seinem Platz.) *mf*

Da ist sie ja, und bringt mir tröst'los, das ich kann zu tragen braucht, aber wozu geht's weiter?

78.

A handwritten musical score for orchestra and choir, page 78. The score consists of ten staves. The top four staves represent the orchestra, with parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The bottom six staves represent the choir, divided into three groups: soprano (S), alto (A), and bass (B). The music is written in common time. The vocal parts include lyrics in German. The score is highly detailed with various dynamics, articulations, and performance instructions.

Halt da, lieber Wunder! Ich füsse mich gegen jährling freie, und die giebt uns auf alle her.  
Wann stirbt nicht oben Alte Wärme.

Poco più animato  $\delta = 138$

N

79

Handwritten musical score page 79. The score consists of eight staves. The first two staves show woodwind parts with dynamic markings like  $f$ ,  $p$ , and  $p.$ . The third staff shows a bassoon part with slurs and dynamic markings. The fourth staff shows a bassoon part with slurs and dynamic markings. The fifth staff shows a bassoon part with slurs and dynamic markings. The sixth staff shows a bassoon part with slurs and dynamic markings. The seventh staff shows a bassoon part with slurs and dynamic markings. The eighth staff shows a bassoon part with slurs and dynamic markings. The score ends with a final dynamic marking  $p.$  and the letter  $N$ .

Spicy warm night! Glaen' mir, daß ich leicht finde, was mir gaudißt, nun können Fröhlichkeit

80.

A handwritten musical score on ten-line staves. The top system consists of five staves, with the first three having measure lines and the last two being blank. The bottom system consists of five staves, with the first three having measure lines and the last two being blank. The music includes various note heads, rests, and dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ . The lyrics in German are written below the bottom system:

Lieder sind ja ein' Kühnis fein' ich habe mir Galgenfeier gehabt, da ich dann wohl nicht vom brennen lassen  
mehr von Herzogenrath zu kommen.



82.

Die Party ist gestern gestartet. Aber ich will oft noch zeigen wie's sein. Wissen kann: ich kann.

Rückküpfchen vorbei zu machen?



89:

A handwritten musical score for orchestra and choir, page 89. The score consists of ten staves. The first six staves are blank. The seventh staff begins with a dynamic  $\text{f}$ , followed by a melodic line with grace notes and slurs. The eighth staff starts with  $\text{b} \text{d}$ , followed by a melodic line with grace notes and slurs. The ninth staff starts with  $\text{b} \text{d}$ , followed by a melodic line with grace notes and slurs. The tenth staff starts with  $\text{b} \text{d}$ , followed by a melodic line with grace notes and slurs. The lyrics begin in the seventh staff: "Dant' mir weiter!", "Das ist mir auch frozen, lieber Fröste, was ist mit dirn Regen Regen? Mir kann es gern alle' voll, ich a'm Deprimirt." The score is written on a grid of ten horizontal lines.

85

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first two staves are blank. The third staff begins with a melodic line for woodwind instruments, marked *p*, followed by a vocal entry marked *p*. The fourth staff shows a bassoon line marked *p*. The fifth staff contains a vocal line marked *p*. The sixth staff features a vocal line marked *p*. The seventh staff includes a vocal line marked *p*. The eighth staff contains a vocal line marked *p*. The ninth staff shows a vocal line marked *p*. The tenth staff concludes with a vocal line marked *p*.

ab du vind uns froh, und stiller geworden seist, als du auf uns hörst warum?

Herr wirft dir willkürlich das grüne auf den Haufen. Du willst dir frei zu-

86.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music with various note heads and stems. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. It contains five measures of music, with the lyrics "Aber, du sag' nicht, was du jetzt will auskriegen zu haben, daß mein dirch mit böse gackernd wird." written below the notes. The score is written on ten staves. The page number 86. is located in the top right corner.

Aber, du sag' nicht, was du jetzt will auskriegen zu haben, daß mein dirch mit böse gackernd wird.

87

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score includes dynamic markings such as *f*, *mf*, *p*, *pft*, *pftt*, and *luf*. The lyrics are written in German:

*Du willst es bald beginnen, mein Herr!*

*Es war bei der Kirche Corinio's von Sinner*

A handwritten musical score page featuring three systems of music. The top system consists of six staves, with dynamic markings *mf*, *mf*, and *mf*. The middle system also has six staves, with dynamic markings *ff* and *p*. The bottom system has five staves, with lyrics in German: "Auf dem Hochplateau stand ein manchmal umwundner Kopf an kost' zerzaust." and "Ein reizendes Märchen, begleitet von einem Grinse und einem Lachen, befreit sich". The score is numbered 88.

88

*mf*

*mf*

*mf*

*ff*

*p*

*ff*

*p*

Auf dem Hochplateau stand ein manchmal umwundner Kopf an kost' zerzaust.  
Ein reizendes Märchen, begleitet von einem Grinse und einem Lachen, befreit sich

89.

P

117.

117.  $\frac{2}{2}$  arco  
huff non div.

mittin in Särgen. arco Plötzlich beginnt eine leise, unruhige, misteriöse Klangfarbe, die langsam ansteigt und dann wieder abfällt.

non div.

P

Handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The fifth staff is for the soprano voice. The sixth staff is for the alto voice. The seventh staff is for the tenor voice. The eighth staff is for the bass voice. The ninth staff is for the piano. The tenth staff is for the organ. The score includes dynamic markings such as *f*, *p*, *mf*, and *p*. The vocal parts have lyrics written below them.

meine Heimat wieder, wo der Gras und die Böschung mit Gräsern bewachsen, als ich Leben genossen.

Dat folgt hier ein Lied aus dem zweiten

91

Q

mf

fb

Blöcke an, die ständig wachsen, das in mir spinnen Rhythmusatlaun = = fm. Aber der Alte war aufgeregter, als mit seinen kleinen Tastenbewegungen

Q

92

16 Klingt, das ich nicht bleiben kann, ohne eine Freudenfreude zu tragen, den ich am allernächsten im Liedchen in folgen sollte.

Riff      Arco

93.

A handwritten musical score page featuring four staves of music. The top two staves are blank. The third staff begins with a dynamic marking  $\text{ff}$ , followed by a series of eighth-note patterns. The fourth staff begins with a dynamic marking  $\text{ff}$ , followed by a similar pattern. The lyrics "Hilf mir nur darf. Ich auf ewig mich nicht mehr auswärts in wahrheit, das ist festen tüchtig zugeworfen, wofür der gleich jüngste" are written below the fourth staff. The score is on a grid of five-line staves.

94.

Kinder singen wieder.  
allein nimmt große Freudenmutter  
Mäeutig bei plötzlich in die Brüste mit all dem  
Kinderlachen und -

A handwritten musical score page, numbered 95 at the top left. The score consists of two systems of music. The first system, spanning measures 95 to 100, features six staves. The second system begins with a dynamic of  $f$  and includes lyrics in German: "war ein von mir kein Blüte, nur einen Augenblicken Riefe mehr zu hören." Various performance instructions are written throughout the score, such as "arco," "pizz," "mf," "mf," "mf," "mf," "mf," and "f". The score is written on a grid of five-line staves.

96.

A handwritten musical score on eleven staves. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp, and common time. It features six staves, with the first three having fermatas. The second system begins with a bass clef, a key signature of one sharp, and common time, also featuring six staves. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. The score concludes with a final section starting with a treble clef, a key signature of one sharp, and common time, with four staves. The lyrics "Auch dir fällt mir ein keiner Starst von diesen dunklen geblieben, wir gefeiert?" are written above the first system, and "Komm; wegführend wird es kein aben für kann, möglicherweise," is written above the second system.

Auch dir fällt mir ein keiner Starst von diesen dunklen geblieben, wir gefeiert?

Komm; wegführend wird es kein aben für kann, möglicherweise,

97

Ohr wat mag wahrgehn! Ich, fin sind aben so beginnen wi du.

als mir, auf ijn Denk jn' kommen.

Sie füch frif und weißlich, wird

A handwritten musical score page featuring five staves of music. The top two staves are blank. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. Measure 12 of the fifth staff includes lyrics in German: "Lässt mir, nur wo hin wofür. Wär nur meine Freyung mit Erfolg gekrönt, so fiele ich dir alles Häppchen auf." Measure 13 starts with a dynamic of *puff*. Measure 14 starts with a dynamic of *mf*. Measure 15 starts with a dynamic of *f*. Measure 16 starts with a dynamic of *f*. Measure 17 starts with a dynamic of *f*. Measure 18 starts with a dynamic of *f*. Measure 19 starts with a dynamic of *f*. Measure 20 starts with a dynamic of *f*. Measure 21 starts with a dynamic of *f*. Measure 22 starts with a dynamic of *f*. Measure 23 starts with a dynamic of *f*. Measure 24 starts with a dynamic of *f*. Measure 25 starts with a dynamic of *f*. Measure 26 starts with a dynamic of *f*. Measure 27 starts with a dynamic of *f*. Measure 28 starts with a dynamic of *f*. Measure 29 starts with a dynamic of *f*. Measure 30 starts with a dynamic of *f*. Measure 31 starts with a dynamic of *f*. Measure 32 starts with a dynamic of *f*. Measure 33 starts with a dynamic of *f*. Measure 34 starts with a dynamic of *f*. Measure 35 starts with a dynamic of *f*. Measure 36 starts with a dynamic of *f*. Measure 37 starts with a dynamic of *f*. Measure 38 starts with a dynamic of *f*. Measure 39 starts with a dynamic of *f*. Measure 40 starts with a dynamic of *f*. Measure 41 starts with a dynamic of *f*. Measure 42 starts with a dynamic of *f*. Measure 43 starts with a dynamic of *f*. Measure 44 starts with a dynamic of *f*. Measure 45 starts with a dynamic of *f*. Measure 46 starts with a dynamic of *f*. Measure 47 starts with a dynamic of *f*. Measure 48 starts with a dynamic of *f*. Measure 49 starts with a dynamic of *f*. Measure 50 starts with a dynamic of *f*. Measure 51 starts with a dynamic of *f*. Measure 52 starts with a dynamic of *f*. Measure 53 starts with a dynamic of *f*. Measure 54 starts with a dynamic of *f*. Measure 55 starts with a dynamic of *f*. Measure 56 starts with a dynamic of *f*. Measure 57 starts with a dynamic of *f*. Measure 58 starts with a dynamic of *f*. Measure 59 starts with a dynamic of *f*. Measure 60 starts with a dynamic of *f*. Measure 61 starts with a dynamic of *f*. Measure 62 starts with a dynamic of *f*. Measure 63 starts with a dynamic of *f*. Measure 64 starts with a dynamic of *f*. Measure 65 starts with a dynamic of *f*. Measure 66 starts with a dynamic of *f*. Measure 67 starts with a dynamic of *f*. Measure 68 starts with a dynamic of *f*. Measure 69 starts with a dynamic of *f*. Measure 70 starts with a dynamic of *f*. Measure 71 starts with a dynamic of *f*. Measure 72 starts with a dynamic of *f*. Measure 73 starts with a dynamic of *f*. Measure 74 starts with a dynamic of *f*. Measure 75 starts with a dynamic of *f*. Measure 76 starts with a dynamic of *f*. Measure 77 starts with a dynamic of *f*. Measure 78 starts with a dynamic of *f*. Measure 79 starts with a dynamic of *f*. Measure 80 starts with a dynamic of *f*. Measure 81 starts with a dynamic of *f*. Measure 82 starts with a dynamic of *f*. Measure 83 starts with a dynamic of *f*. Measure 84 starts with a dynamic of *f*. Measure 85 starts with a dynamic of *f*. Measure 86 starts with a dynamic of *f*. Measure 87 starts with a dynamic of *f*. Measure 88 starts with a dynamic of *f*. Measure 89 starts with a dynamic of *f*. Measure 90 starts with a dynamic of *f*. Measure 91 starts with a dynamic of *f*. Measure 92 starts with a dynamic of *f*. Measure 93 starts with a dynamic of *f*. Measure 94 starts with a dynamic of *f*. Measure 95 starts with a dynamic of *f*. Measure 96 starts with a dynamic of *f*. Measure 97 starts with a dynamic of *f*. Measure 98 starts with a dynamic of *f*.

99.

A handwritten musical score for orchestra and choir, page 99. The score consists of ten staves. The first two staves are for strings (Violin I, Violin II, Viola, Cello) and woodwind (Flute, Clarinet). The next two staves are for brass (Trombone, Bassoon). The following two staves are for woodwind (Oboe, Bassoon). The last two staves are for brass (Trombone, Bassoon). The vocal parts are on the bottom two staves, with lyrics written in German. The score includes various dynamics (e.g., forte, piano), articulations, and rehearsal marks. The key signature changes from major to minor throughout the piece.

vorwärts dir gänzlich zu sein.

Du denktst dir gänzlich von mir, als du Klarinette mein Lieblingsblau. Oftmals ist mir immer Raum. Ich will mir aber

Handwritten musical score for two voices and piano, page 2. The score consists of ten staves of music. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom four for the piano. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure numbers 100 and 101 are indicated above the top staff. The lyrics in the vocal parts are:

aufzufan, mir zuin Diener für die gogen. Mir y zuin passwur yafendu gib chen Entschla den meringen, da an gürroläsigun-

## 6. anstalt.

## Dona Picara attin

Andante  $\delta = 138$

101

Andante  $\text{♩} = 138$

mf

*de lo auf wieder = pfeif ! auf wieder pfeif !*

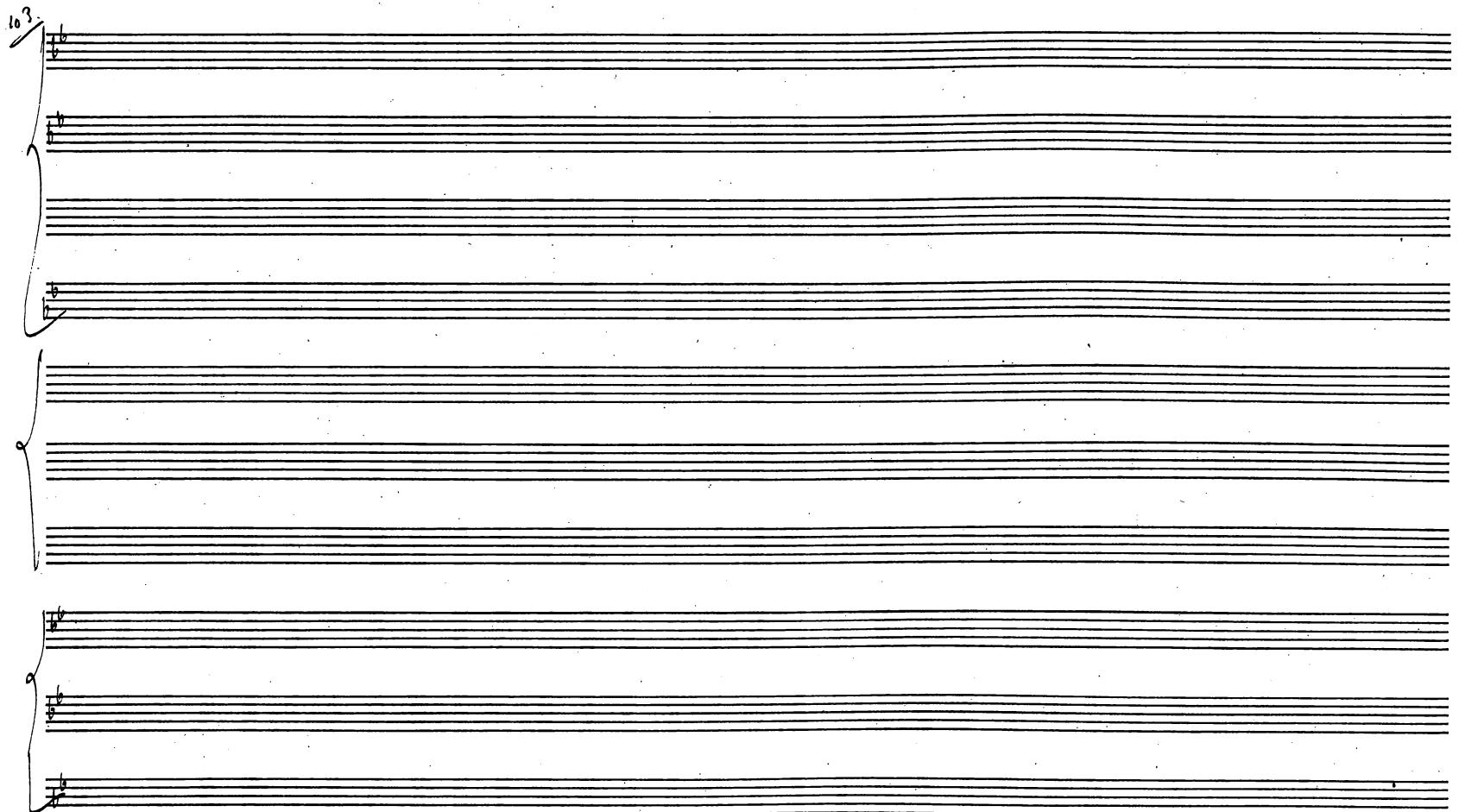
(244ab)

Mensur.  $\frac{2}{4}$

D. Maria

*Da bin ich nun. Symphonie aufgefangen waren Claudi.*





Du mir gabst mir froh läßt mir keine Zeit, Ein' vor meine Ohren zu bringen. Ich sage Ein' alle nach diesen Zeilen lobwürdig. Die Veran-  
lassung mirs pflegten und unfeindlichen Feindselig' und fesselnig' die Welt kann, daß mir gestohlet ist, bats mich zu' freu' drüben

*Più moto*  $\text{♩} = 152$   
104.

Ich fahrt auf die Welt  
 fremde Reise aus  
 singt der  
 En Pustim.<sup>2</sup> Mein, ich kann nicht hin.  
 Daß wir nun sind, ist: heilig uns min,  
 und

105.

adagio  $\dot{=}$  100.

mf

f

crescendo — — — mf

crescendo — — — mf

König von Burg und Tal — — — D'Albion.

Sohn des Leopold d'Albion, ich bin jetzt bereit

crescendo — — — mf

mf

A handwritten musical score page featuring six staves of music. The top two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The music consists of various note heads, stems, and beams. The page is numbered '106' in the top right corner. Below the music, there is a block of German lyrics:

Lieb, so klein, du bleibst, als es mir gelungen ist dir die Augen wachzuhalten, woher das Wunder kann ich den nicht zufinden, da ich auf

Am 1. *wirft*



A handwritten musical score page featuring ten staves of music. The music is primarily in common time, with some measures in 2/4 time indicated by a '2' over the staff. The key signature varies, with one staff starting in A major (two sharps) and another in E major (one sharp). The notation includes various note heads, stems, and beams. Measure 108 begins with a measure of two eighth-note pairs followed by a measure of two eighth notes. The vocal line starts with a single eighth note followed by a sixteenth-note grace note. The lyrics "baumt! Du wärst jung, dat mögl. komm', ist mir die Raum Luft, zu klein; Du bist, du wärst groß geworden, ist mir die ganze Welt viel" are written below the staff. The score concludes with a final measure of two eighth notes.

Quasi Allegro  $\dot{\text{=}}$  138

109.

Wohr, ich mi die neu = = you die neu' = = zu hoff' fast wahr. und zw.

Wohr - day-wi?

ang. f ff

A handwritten musical score page featuring ten staves of music. The music is written in various clefs (G, C, F) and includes dynamic markings like *p*, *f*, *mf*, *pp*, and *tr*. There are also performance instructions such as *do*, *di*, *dw.*, and *and*. The score is numbered 110 at the top right. The lyrics "Wenn du Befest die Natur würst, wüßt du nicht einer Auerin lieg zu hant?" and "Wann/sein/zaugen Kleid/gleicht mit Eben" are written below the staff.

110

Wenn du Befest die Natur würst, wüßt du nicht einer Auerin lieg zu hant?

Wann/sein/zaugen Kleid/gleicht mit Eben

III:

*In diesen Tagen einiger Tiefdrücke fand?*

*Wieder, und durch, im Strom, so ungern fort!*

*der Lüdingh Wellingau, den sein Feind großt.*

Allegro  $\dot{\cdot} = 116$

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves represent the orchestra (two violins, viola, cello/bass), the next two staves represent the choir (Soprano and Alto), and the last four staves represent the orchestra again (two violins, viola, cello/bass). The score includes dynamic markings such as *f*, *mf*, and *p*. The vocal parts have lyrics written below them. The tempo is Allegro with a dotted half note equivalent to 116 beats per minute. The score is on a grid of five-line music staves.

mf

*wow! wow!*

*Ein af = warne Zn = yan we*

113

T

A handwritten musical score page featuring ten staves of music. The top two staves are blank. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with eighth-note patterns. The fifth staff is blank. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music with eighth-note patterns. The seventh staff is blank. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with eighth-note patterns. The ninth staff is blank. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music with eighth-note patterns. The lyrics "fikt mir die Brüder; ein voll' wäij entzagen ihm farb' der Herbst?" are written in the middle of the page, aligned with the eighth staff. The lyrics "herbstwogen zwi jungen blauem, herbstwogen zwi jungen blauem," are written below the first part of the lyrics. The dynamic marking "ff" is placed above the eighth staff. The tempo marking "piff" is placed below the eighth staff.

was mein, was das Leben dann bin - so sing kaum?  
 was mein, das war ein - so viele Worte auf kaum?

115.

115.

finsternis = ganz aufgelös mit der Leidkraft. wie soll's eigentlich = ganz den freudigen Verlust? Holzen gegen = kein sehr fröhlich weiter

U

116.

Mann, mehr zu - ga - ben den  
Mann! was  
wär', was das bin =  
bin ihm bin = bin wog kann?  
Was' wog', was' das

U

117

A handwritten musical score for orchestra and choir, page 117. The score consists of ten staves of music. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for the choir. The vocal parts are labeled with 'A', 'B', 'C', and 'D'. The vocal line for 'A' includes lyrics in German: "du: bin du ein - du weißt kaum? har: - brau: - was weißt, was das da - du kannst tun - du weißt kaum?". The score is written in a mix of common time and 6/8 time signatures, with dynamic markings such as *f*, *p*, and *mf*. The vocal parts are grouped by curly braces.

V  
  
 crescendo - - - f      > mf      > p  
 crescendo - - - f      > mf      > p  
 crescendo - - - f      > mf      > p  
 crescendo - - - f      > mf      > p  
 crescendo - - - f      > mf      > p  
 Von Alpenkämen willst, gern wärst du von Alpenz, ein König wärest mein Augenblicks Frosch, mein Augenblicks Flug, von



A page of handwritten musical notation on a grid. The notation is organized into several staves, each with a different clef (G, F, C) and key signature. Dynamic markings such as *p*, *f*, and *ff* are placed above the staves. Performance instructions like *tr* (trill), *rit* (ritardando), *riten* (ritenuntiando), *voluter*, *angst*, and *von Gedenken* are scattered throughout the page. The page is numbered *120* in the top right corner.

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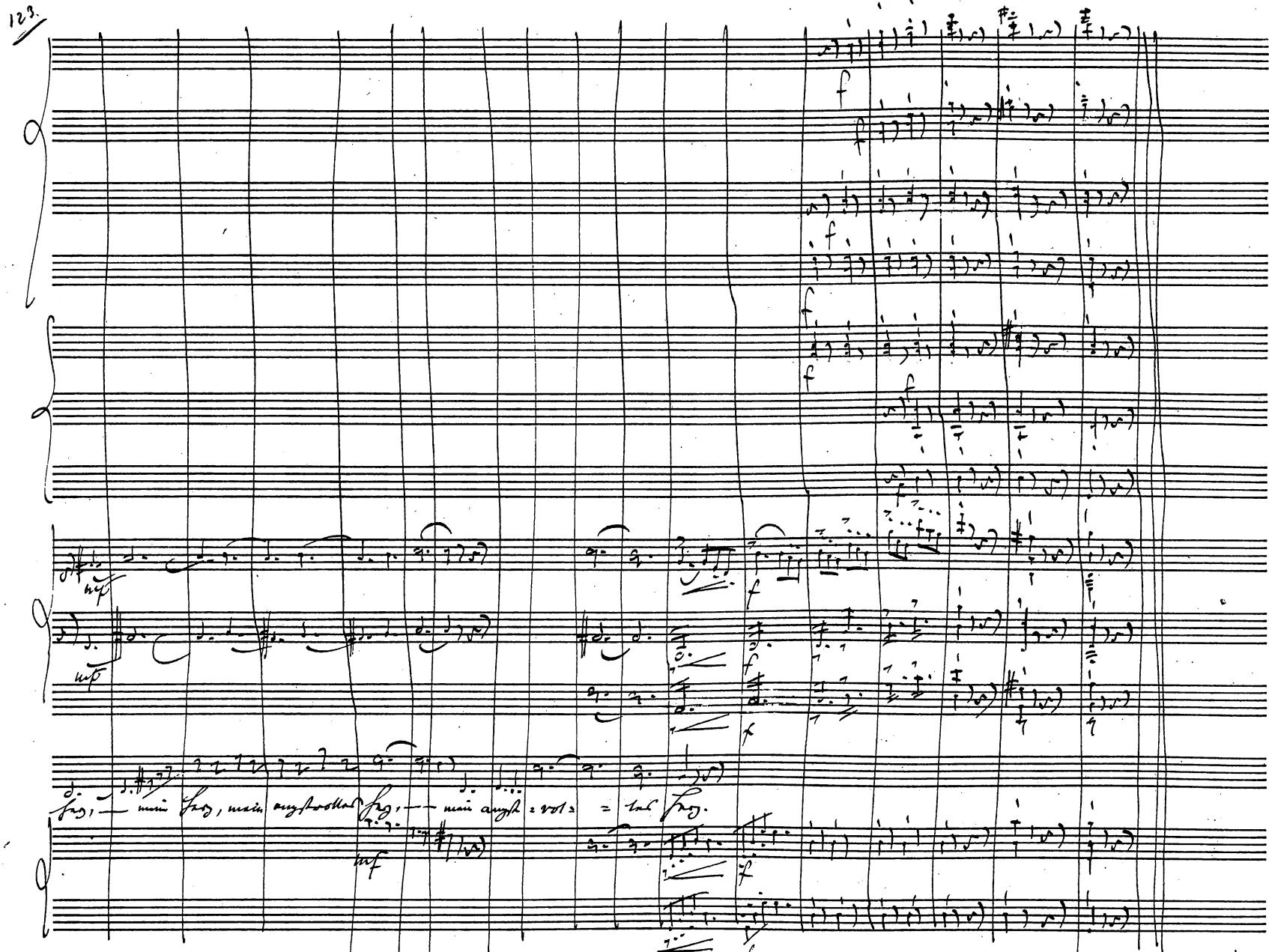
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941</p

A handwritten musical score page, numbered 122 at the top right. The score consists of two systems of music. The first system begins with a dynamic of  $f$ , followed by a measure of eighth-note pairs, a measure of sixteenth-note pairs, and a measure of eighth-note pairs again. The second system begins with a dynamic of  $f$ , followed by a measure of eighth-note pairs, a measure of sixteenth-note pairs, and a measure of eighth-note pairs again. The score is written on multiple staves, with various dynamics and performance instructions such as *p*, *mp*, *mf*, *f*, *piano*, and *ff*.



7. drifft.

quasi Allegro L = 138. *Borghino, Donca Diana*

*Stärke gr. Kl. 2*

104.

The score consists of ten staves of handwritten musical notation. The vocal parts are labeled: *Borghino, Donca Diana*, *in coro g.*, and *Dioniso (rit. eis in Anteprima.)*. The instrumental parts include: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. The vocal parts have dynamics like *mf*, *puff*, *mf*, *puff*, *mf*, *puff*, *mf*, *puff*, *mf*, and *puff*. The instrumental parts have dynamics like *mf*, *puff*, *mf*, *puff*, *mf*, *puff*, *mf*, *puff*, *mf*, and *puff*. The vocal parts also have lyrics: "Durch wenige Minuten kann man mich auch schon lächeln" and "Dioniso". The score is numbered 104 at the top right.

125

non div.

pizz.

diss.

pizz.

Von einem Feind geht's weiter, j' nun eigentlich nichts wissen, was haben fächer nimmer

aber fiktiv auf' und steht hier, dort es wort bestellung für den: Beppino.

126.

A handwritten musical score for orchestra and choir, page 126. The score consists of ten staves. The first three staves are for woodwind instruments (Flute, Clarinet, Bassoon) and strings. The next three staves are for brass instruments (Horn, Trombone, Tuba). The last four staves are for voices (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics in German. The score includes dynamic markings like *mf*, *p*, and *ff*. The vocal parts begin with a forte dynamic. The lyrics are:

Kleinen Schatz für dein Klüpfel, wenn ich dir helfen müssen darf.  
Dafür, ein Bild für einfältige Phrasen, um mich für klug zu halten.

127

Z

drum

puff

puff

puff

Zur Radtourart! Hören Sie mir ja den Haydnfran aufzählen, der ich braüf, so

Aber ich zahraun mir so pfiffig für Sie, daß ich mir Klug auszufallen freu.

Claudia

puff

128.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of four systems of music. The top system starts with a forte dynamic (f) and includes a fermata over the bass line. The second system begins with a piano dynamic (mf). The third system starts with a piano dynamic (mf) and includes lyrics in German: "Tell us skin D'sader mit pain. If di vafus ein Preluam takkant, Nameut dom Serocius?". The fourth system starts with a forte dynamic (f) and includes lyrics: "En altra Herr! fat minn en fijan Dofn, che an". Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1298, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1398, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1498, 1499, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1598, 1599, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618

129

Faint lyrics at the bottom left:

phantom von Tannhäuser wacht, wach in seiner Villa am See, eine Klosterglocke überall die Stille ...  
der

*für den Namen des Originals bedankt?*



A handwritten musical score page, numbered 132 at the top left. The score consists of ten staves, likely for a large ensemble or orchestra. The first two staves are blank. The third staff begins with a dynamic of  $\text{f}$  and a tempo of  $\text{E} = 80$ . The fourth staff starts with a dynamic of  $\text{p}$ . The fifth staff contains a single measure of eighth notes. The sixth staff has a dynamic of  $\text{mf}$ . The seventh staff features a crescendo instruction followed by a dynamic of  $\text{mf}$ . The eighth staff has a dynamic of  $\text{mf}$ . The ninth staff has a dynamic of  $\text{mf}$ . The tenth staff contains lyrics in German: "glaube, du alte brabipfliege, du ein topf mit prima stifts, donna rosa zu vermaffen, nemam füllpum mit enigem kind, walefar bei juck". The score concludes with a final staff showing a dynamic of  $\text{mf}$ .

A handwritten musical score on five-line staves. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp, and a tempo marking of 'mf'. It features six measures of rhythmic patterns involving eighth and sixteenth notes. The second system begins with a bass clef, a key signature of one sharp, and a tempo marking of 'mf'. It contains six measures of bassoon parts with various slurs and grace notes. The score is written in black ink on white paper.

133. H. I<sup>o</sup> picc.

rit. - - - - Langhettò  $\frac{d}{=72}$

Alto (A) Tenor (T) Bass (B) Soprano (S)

O Gott!

Dies Werk n'falle glücklich einem Heiligen in Dunkelheit,

Durch mit einem Pfleg ein Euch morgan wohlen.

Hier spricht, der Mensch noch spricht.

Vor in die Tore la.

34.

um flekt,  
um schwingt und blitzen = um Gleywerts Spiegs, da es das war = um klug bis befld. —  
um blitzen = um flammert sich = um Blitzen, da Pfeile leucht von Grau um = fecht. Vier =

griff

36

135. *cantabile col ft. grande.*

fig.

Was ist nur mein - für - ya = af = und, ya = platt bei der kirk = ej = Knit  
 Was ist nur mein - für - ya = af = und, was ist nur mein - für - wirx = ej = Knit.  
 Platt = leicht fast liegen, leicht fast liegen gezeigt,

un poco animando      d = 80.

136.

fin grauheit;

gehaltet sich zur wirklichkeit. wofan!

wof. an!

der mytan zaile

was sie innen zeigt als' hirchlichheit, und by um zeigt als wirklichekeit

arco

hier

und zah zu sterben sich gemaegert

inf

A handwritten musical score for orchestra and choir, page 37. The score consists of ten staves. The top three staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom seven staves are for the choir, divided into four parts: soprano, alto, tenor, and bass. The music includes dynamic markings such as *f*, *p*, *mf*, and *mp*. The vocal parts contain lyrics in German, such as "surgent, bin ich jem wiederholt beruht, wofan! wofan!" and "ja wog jen auf - ha trik jen = mayfunk, bin ich jem wiederholt". The score is written on a grid of five-line staves.





140

Arco

p

mit

f

mf

f

Arco

p

f

mf

pizz.

Arco

p

f

f



Cc

142

Handwritten musical score for orchestra and choir, page 142. The score consists of ten staves. The first five staves represent the orchestra, with dynamics such as *f*, *mf*, and *p*. The last five staves represent the choir, with lyrics in German. The lyrics are:

Da aber die Zeit drängt,  
wirst du dir wohl kaum Zeit einkaufen.  
Komm' mich mir Eins, gern ein!  
Lass fiebern!

The score includes various musical markings like slurs, grace notes, and dynamic changes. The vocal parts show rhythmic patterns and specific vocal techniques indicated by symbols above the notes.



A handwritten musical score on eleven staves. The top staff has a dynamic instruction 'f' and a tempo 'Largo'. The second staff contains a single note with a fermata. The third staff features a melodic line with various slurs and grace notes. The fourth staff includes a bassoon-like part with slurs and rests. The fifth staff shows a rhythmic pattern of eighth and sixteenth notes. The sixth staff contains a bassoon part with slurs and rests. The seventh staff has a melodic line with slurs and grace notes. The eighth staff includes a bassoon part with slurs and rests. The ninth staff shows a rhythmic pattern of eighth and sixteenth notes. The tenth staff contains a bassoon part with slurs and rests. The eleventh staff has a melodic line with slurs and grace notes. There are lyrics in German at the bottom of the page: 'Kreislauf Leben ist gut - Leben ist Spiel Komme - du!' and 'In diesem Talle liegt die freie Kuh und vergräbt ein, daß von'. The page number '104.' is in the top right corner.

145 *un poco più mosso*  $\text{d} = 198$   
*Dd*

*mf*      *f*      *arco*  
*mf*      *arco*  
*mf*  
*mf*      *mf*      *mf*  
*mf*      *mf*

*mf*  
*mf*  
*mf*

*Dd*

146.

A handwritten musical score for orchestra and choir, page 146. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It features six staves, with the third staff being a bassoon part. The bottom system starts with a bass clef, a key signature of one sharp, and common time. It also features six staves, with the fourth staff being a bassoon part. The vocal parts are written in soprano, alto, tenor, and bass. The score includes dynamic markings such as *p*, *f*, *ff*, and *dw.*. The lyrics in the vocal parts are in German. The first system's lyrics are: "Soy ich nicht Laster, und niemals ausg. droht." The second system's lyrics are: "Sie will ich nicht Laster, und niemals ausg. droht, soy kann sie nicht foerder, und gern ich nur." The score is written on a grid of five-line staves.



Ee

nur lieben Sieg, den kann ich nicht im nur lieben Sieg. Nur kann ich mich fasten, was good mein Nöch, will ich mich fasten, was  
nur lieben Sieg, ich soll' ich ansonsten den nicht geben Sieg.

dich will ich mich lasten, was niemand ich droht, der kann ich nicht

Ee



A handwritten musical score page featuring five systems of music. The first system has a single melodic line. The second system begins with a melodic line and continues with two systems of rhythmic patterns. The fourth system contains lyrics in German. The fifth system concludes with a melodic line.

Prinzenkring, der Prinzen erblieben im austigen Ring, den Prinzen erblieben im austigen Ring, den Prinzen erblieben im austigen Ring  
Prinzenkring, ich soll' ihr erblieben im austigen Ring, ich soll' ihr erblieben im austigen Ring, ich soll' ihr erblieben im austigen Ring

Arco

151

Sing, du wundervolles Lied, du wundervolles Lied Sing.  
Korankönig.

Augen Dein jämmerndes Band mit dem Atem. Du Kindergarten, lach' da Klim, das Fenster auf den Flügel  
zu. Partenlager; ruft nach dirn Schülern ist der Aufzug offen. Du Prospers Flores.

Andante L. = 66. *Entzückt*

152.

The musical score consists of ten staves of handwritten music. The first staff shows woodwind entries with dynamics like *mf*. The second staff features a bassoon line. The third staff includes a bassoon and a cello. The fourth staff has a bassoon and a double bass. The fifth staff contains a bassoon and a double bass. The sixth staff shows a bassoon and a double bass. The seventh staff has a bassoon and a double bass. The eighth staff shows a bassoon and a double bass. The ninth staff shows a bassoon and a double bass. The tenth staff shows a bassoon and a double bass. The score is dated 152.

153

This page contains four systems of handwritten musical notation on five-line staves. The notation is dense and includes various note heads, stems, and rests. The first system begins with a dynamic marking of  $\text{f}$ . The second system features a dynamic marking of  $\text{f} \text{ d.}$  The third system includes a dynamic marking of  $\text{f.}$  The fourth system includes a dynamic marking of  $\text{f.}$  There are also markings for  $\text{p}$  and  $\text{p.}$  The letter 'B' is placed above the first staff of the second system. The letter 'A' is placed above the first staff of the third system. The letter 'C' is placed above the first staff of the fourth system.

A handwritten musical score for orchestra, page 54. The score consists of six systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and percussion (Drum, Cymbal). The notation includes various note heads, stems, beams, and rests. Expressive markings such as 'mf', 'f', 'p', 'ff', 'ffff', 'ando', and 'ff and' are present. Measure numbers 54 and 55 are indicated at the top right of the first system. The score is written on standard five-line music staves.



*Larghetto*  $\text{I} = 80.$  156.

*Fy bi i'm güt, wir s' i'k' mi, auf Kämm gao zu you*  
*gezäumt für der Leb'n wir, allari wir s' i'k' mißfan, wi tafan*

*und un flügling fia, obn i'ch Frisch nüf grob, — mit wose vongebaut fitten wir auf auf am liejend hooe.*

157.

accelerando, quasi doppio movimento

f

f

f

f

f

wir auf auf am pyrin' - in m' zood.

accelerando, quasi doppio movimento

*E*

rit. . . . . a tempo E

pizz.

- if Klag' hizurian ygo daum,

if Klag' hizurian ygo daum, das tritt mein Liedchen ein, dann wird das Jammin' Clubblitz

pizz.

pizz.

pizz.

pizz.

*E*

158.

Alma dei Lizi und du Kind. Ich dank dir dann: Gott bleibe bei mir, und mein Kreislauf ist gesund; — auf wock vorgaband fottam

wi weg auf am lyin' = auf alook, — auf wock vorgaband fottam wi weg auf am lyin' = auf alook.

A handwritten musical score page, numbered 159 at the top left. The score consists of several staves of music, primarily for strings, with some woodwind parts. The key signature changes frequently, including sections in A major, B minor, and E major. The time signature is mostly common time. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Various dynamics are indicated throughout, such as forte (f), piano (p), mezzo-forte (mf), and mezzo-piano (mp). Articulation marks like dots and dashes are also present. In the upper right, there is a small sketch of a face with a wide smile and large eyes. The score is written on standard five-line music paper.

A handwritten musical score for orchestra and choir. The top section shows two staves of music for strings and woodwinds. The bottom section shows a soprano vocal line with piano accompaniment. The vocal line includes lyrics in German: "Gurk! Du Kämpf' nur da, da ist in de Käufe." The piano part has dynamics like "mit" and "mitt". The score is on a grid of five-line staves.

Gurk! Du Kämpf' nur da, da ist in de Käufe.  
 Da ist bei Leyn, ist bei Nauf, wann es mir waf' ist, Da ist mir galungen, im Kleinlager fügs' zu  
 mit  
 mitt





163.

I

163.

I

*Fest, um dir den Lebensraum ausfüllig zu machen, und ich will dir Lebenszeichen von Freiheit geben.*

mf      p      f

mf      p      f

mf      p      f

mf      p      f

164.

164.

165.

wollen wir alles aufheben, um dir deinen Zusammenhang zu bringen; das fehlt mir mir jetzt wirklich hin. Doch ich ist dabei nur, dass wir dieses die Geschichte ablegen.

K

166.

muffin:

riff.

zu neugier um Spuren zu spüre, weiß nicht, was beginnen, Liedt Liedt ihm keine Rast, bringt ihn fast von Trieben aufreg'nden

K

16.

Handwritten musical score for voice and piano. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The vocal line begins with eighth-note patterns. The piano accompaniment features eighth-note chords. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords. The lyrics are written in German:

immerhin fin die Leute Dingen zu tun  
Mutter fin außen Frieden auf, kommt es nicht von Morgen.  
Langsam tanzt sie nicht auf, wenn wir ihm auflegen,

168.

Lang willige vor dir'st du, wenn wir ihr nicht sagen, wir brauch'n dir zu erzählen; in der Pfingst Sonnenwende wir sind zum ersten Mal, wir werden, wir werden.

al/6

169.

wollen, wir sind tollen,  
wir fühlen uns zu den Zügen wie die Kauzgrätsch, dann fürwahr, dann fürwahr,  
trinken füßen wir uns stark. Zügen wie die Kauzgrätsch, dann fürwahr,

M

170.

*würden minnen hin am Paar, würden minnen hin am Paar, würde minnen, minnen, minnen, minnen hin am Paar, minnen*

*dann fürwahr würden minnen hin am Paar, würden minnen hin am Paar, würden minnen, minnen, minnen, minnen hin am Paar, minnen*

*Corda*

M



172.

A handwritten musical score on six staves. The top two staves are blank. The third staff begins with a dynamic  $\text{f}$ , followed by a measure of  $\frac{3}{4}$  time with a dynamic  $\text{p}$ . The fourth staff begins with a dynamic  $\text{f}$ , followed by a measure of  $\frac{2}{2}$  time with a dynamic  $\text{f}$ . The fifth staff begins with a dynamic  $\text{p}$ , followed by a measure of  $\frac{2}{2}$  time with a dynamic  $\text{f}$ . The sixth staff begins with a dynamic  $\text{p}$ , followed by a measure of  $\frac{2}{2}$  time with a dynamic  $\text{f}$ . The lyrics are written below the sixth staff:

wieder!  
Sof bin ich auf gewohnt, wo ich nun versteckt, wie ich Dinge fein pflege,  
Wie ein Stolz gehe ich, wenn die Sonne  
Zum Abendrot schlägt, und wenn der Mond  
Die Erde mit seinem Scheine überzogt,  
Dann kann ich mich nicht mehr ausruhen,  
Denn dann ist es mir zu still,  
Und wenn ich allein im Hause stehe,  
Bin ich so traurig, daß ich mich weinen muß.  
Ach, wenn ich nur wieder  
In meine alte Heimat zurückkehren könnte!

172

172

ff  
f  
ff  
f  
ff  
f  
ff  
f  
ff  
f

*Grom! aber ich müßte doch auch wissen, was wir davon haben,*

*da wir einstungen hätten, nur aus freuer trümpfen, und zwar psychisch!*

174.

A

Brue wir uns rein zum Fest in unsern Herzen  
in der Augenblitzen morgen. b9

Gut! Da dankt gern ein ich. Sonstig dienen auf  
dann

175

ff

*pessimo.*

mit dir, ich will dir  
mit dir mir der Glanz verschwinden soll, nur zu verschwinden,  
mit mir mir Fortkommen zu froh, wenn du mir

ff ff ff ff ff ff ff

176

*Bepniss*

*Die Spinnworte - Da heißt aber, sagt Frau Bonylong, mit ein wenig Shi Bräunig ist, nicht ich schlafe mehr, sondern Sie schlafen. Maria Rosalia*

111.

du sagst wort aufs, und ich will dienen

drinigen magen schlägt. harmonien wir für uns'ren kräften, so wird eicher vorhaben wort gehirzen.

178.

Ratsschlägen folgen. *mf*

*Wollt' ihm! Wann bricht dirn Knochen jetzt nur wo? aus*

*Daß du wünnst Wetter wie frisch um flüst*

*fitt*      *piano*  
*fitt*      *piano*

179

Handwritten musical score for voice and piano. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The vocal line includes lyrics in German. The piano part features various chords and harmonic progressions.

Lyrics (top staff):

Worauf der Teppich - füllt aber weiter / in zu einem Raum, die Don Claudio jenen Augenblicken einholten kann, und füllt wieder aus

A handwritten musical score page, likely page 180, featuring five staves of music. The top staff begins with a bass clef, a key signature of B-flat major (two flats), and a common time signature. The second staff starts with a treble clef, a key signature of B-flat major, and a common time signature. The third staff begins with a bass clef, a key signature of B-flat major, and a common time signature. The fourth staff starts with a treble clef, a key signature of B-flat major, and a common time signature. The fifth staff begins with a bass clef, a key signature of B-flat major, and a common time signature. The music consists of various note heads and stems, with some rests and bar lines. There are also some lyrics written in German, such as "jetzt fahrt mir mein liebster", "woraus kann man sich freuen?", and "Könntest du mich in". The page is numbered 180 in the top right corner.



182.

A handwritten musical score page featuring five staves of music. The top two staves are blank. The third staff begins with a dynamic *fp* and contains six measures of music. The fourth staff begins with a dynamic *fp* and contains six measures of music. The fifth staff begins with a dynamic *fp*, has lyrics in German, and contains six measures of music. The lyrics are:

Kennst du nicht auf! Kürz umg fünt Wör wirst für unten eins  
Gewalt vor mir her tragen, in welchen ich ein Carabiner und einen Daus holen.

183.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top three staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom seven staves represent the choir, divided into four parts: soprano, alto, tenor, and bass. The music is written in common time, with a key signature of one sharp. The notation includes various note heads, stems, and rests. The vocal parts have lyrics written below them. Measure 183 begins with a dynamic instruction 'mf!' followed by a melodic line for the orchestra. The vocal parts enter with a rhythmic pattern of eighth and sixteenth notes. The lyrics for the vocal parts are:

Das ist für sie wahr, dass man jenen Gesichtsgüte sehr wohl unterscheiden kann. Blieb' in der Reise des Lepel, und wenn dich Sonne hofft,



185.

The musical score consists of ten staves of handwritten notation on five-line staff paper. The notation includes various note heads (circles, squares, diamonds) with stems and beams, as well as rests. The lyrics, written in cursive Dutch, are placed below the staves:

wilgh; also ij will dij jinkst alle gijfjorren.

wijk, ij verlaft mij niet bij. alse hebryg hader! Zy gya jatj fijver, munt hie

allegro  $\frac{2}{4} = 62$

186.

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The time signature is mostly  $\frac{2}{4}$ . The score is labeled "allegro  $\frac{2}{4} = 62$ " at the top and "186." on the right side. There are lyrics written in German, which appear to be from a larger context, possibly a libretto or a specific scene. The lyrics are:

ordnen und jährt alle' Naym' und' wieder rufen.  
Nun beginnt ein neuer Kalmar,



188

A handwritten musical score on five staves. The music consists of various rhythmic patterns and dynamic markings like *f*, *p*, and *mf*. The lyrics, written in German, appear twice in the score:

*Augenblick, in Augenblick Augenblick.* Will man wose zu? Lässt fijzen, was man wüffig auf hagane, gill ab, wacker ließ zu' räzen,

*Augenblick, in Augenblick Augenblick.* Will man wose zu? Euren fijzen, was man wüffig auf hagane, gill ab, wacker ließ zu' räzen,

The score concludes with the word *arwo*.

189

bis man sich den Amethystraum. Also ruhig, froh und fröhlich! Hoffen mag das Krieger laufen mit  
 bis man sich den Amethystraum. Also ruhig, froh und fröhlich! Hoffen mag das Krieger laufen mit

5

190.

This is a handwritten musical score page, numbered 190 in the top right corner. The score consists of six staves, each with a different vocal line and dynamic markings like *mf*, *f*, and *p*. The lyrics are written in German and include the following text:

- Staff 1: *Wieder wiede*
- Staff 2: *wieder wiede*
- Staff 3: *wieder wiede*
- Staff 4: *wieder wiede*
- Staff 5: *wieder wiede*
- Staff 6: *wieder wiede*

The music features various rhythmic patterns and rests throughout the six staves.

191

mf      f

mf      f

mf      f

*auf*

mf      f

mf      f

Ih der Zirkus, und = *lipp' der Zirkus an - miff.* *Wind ab.*

der Zirkus, und = *lipp' der Zirkus an - miff.*

mf      f

10. Auftritt.

Donna Rosa.

Allegro (quasi andante) = 112.

192

(Der Aufzug hier ist sehr langsam, kein Klavier darf an den St. Clarinette zulassen.)

Donna Rosa (Kommst du mir Hilfe)

Dm

193.

Cv

C

B

H

Don Claudio und sein Sohn  
Ein Güter wird mir für mich haben  
zwar keinem

194

S.

A.

T.

B.

C.

*twar yulta jy bei allen wall und innen all die munchen Röde*

*aber das weinen ist mir das oft nicht anders als das lachen*

*by Raum und will nun prunel das Bild ja uns' mit solchen Mauren nicht aus ganz mit dem verbaunz den ist*

198

mit Dank wüßtig bin, mit von den Geheimen, in Karneleine mir was nicht bekannten Dingen aufmerksam, so wach von einer wunder-  
*bz*  
*in A.*

Männch ges.: Das ist ihm völker wundergüllig bin, für nichts zu danken, wohlauf es abgezogen von ihm ist, mehrheit nicht ein  
*Witt.*

U

196.

in d.

u

mein wahrer liebster ist der heilige geist  
auf, was ist die leidenschaft ein fassend ding!  
dann kommt es mir

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Larghetto  $\text{♩} = 88$ .

198

A handwritten musical score for orchestra and choir, page 198. The score consists of ten staves. The first three staves are for strings: Violin 1 (top), Violin 2, Viola, and Cello/Bass. The next three staves are for woodwinds: Flute, Clarinet, and Bassoon. The last four staves are for brass: Trombone, Trompete, Horn, and Tuba. The vocal parts are written in soprano, alto, tenor, and bass. The music is in common time. The tempo is Larghetto, indicated by the instruction  $\text{♩} = 88$ . The dynamics include *mf*, *f*, *p*, and *pp*. The vocal parts have lyrics in German. The lyrics in the middle section read: "Ach mein Schatz, komm zu mir, ich sehe, wie du bist so, mir ay, und sonst verfall' ich mir oft zuviel mir zu' Freude". The lyrics in the bottom section read: "ich sehe, mir ay, und sonst verfall' ich mir oft zuviel mir zu' Freude. dir liest es mir keine Rüge, sieh doch besond' die Ruh;". The score is written on eleven lines of five-line staff paper.

197.

V

Musical score for orchestra and choir, page 197. The score consists of ten staves. The vocal parts include Soprano, Alto, Tenor, Bass, and Chorus. The instrumental parts include Flute, Clarinet, Bassoon, Trombone, and Percussion. The score features dynamic markings such as *mf*, *pp*, *p*, *f*, and *ff*. The vocal parts sing in German, with lyrics including "nur was ich will und was ich gern", "immer fahrt unser Schiff nach", "Gesang", "Sternenklänge", and "auf mein Drinn". The score is written on a grid of five-line music staves.

*nur was ich will und was ich gern", immer fahrt unser Schiff nach, Gesang! — Gesang! — Sternenklänge und alle' sijt uns'ring uns'ringe Freude*

*algenmal auf mein Drinn, Vom's so groß, ist das ja, weiß nicht wo, Sternenklänge und alle' sijt uns'ring uns'ringe Freude allgenmal.*

Risoluto d = 100

200

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a unique instrumentation. The instruments include: 1st Violin, 2nd Violin, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. The vocal parts are: Soprano, Alto, Tenor, and Bass. The score is written in common time, with various dynamics such as *mf*, *f*, *p*, and *mf*. The vocal parts sing in four-part harmony. There are several sections of music, with lyrics appearing in some of them. The lyrics are in German and include:

ay und jü lange und alleij' ich mich mein g'me d'ne allgemein

Day! Day! Day!

The score is signed "Hans Werner Henze" at the bottom.



A handwritten musical score page featuring ten staves of music. The music is written in a variety of styles, including rhythmic patterns, dynamic markings like 'f' (fortissimo), and vocal parts with lyrics. The score includes a mix of clefs (G, F, C) and time signatures. The lyrics in the vocal part read: "weg von yester im Hung m'st du". The score concludes with a final dynamic marking 'p' (pianissimo).

W

202

weg von yester im Hung m'st du. Es soll mir nicht achtzen, kein Dröhn', kein Rücksicht mehr,

kein Dröhn', kein

p

W

203.

in A.

Droß, kein Gymnischwort,  
Kain Droß, kein Gymnischwort, kain Droß, -  
Kain Gymnischwort; aho Gymnischwort, aho

This is a page of handwritten musical notation, likely for a piano-vocal duet. The music is organized into eleven staves. The first staff is for the vocal part, starting with a key signature of one sharp (F#) and a tempo marking of 203. The vocal line begins with "in A." followed by lyrics in German: "Droß, kein Gymnischwort," repeated twice, and then "Kain Gymnischwort; aho Gymnischwort, aho". The piano accompaniment is divided into two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The notation is characterized by frequent use of sharps and double sharps, along with various slurs, grace notes, and dynamic markings like "f" (fortissimo) and "p" (pianissimo). The overall style is expressive and technically demanding.

204

Einzelne Worte = Takte = = von der Sicht des musikalischen Trägers, die Liederlinie gibt jene Wörter = Worte zutreffen in Melodien und Rhythmen. für diese fallende Taktgruppe:

X

205.

Musical score page 205, featuring ten staves of handwritten musical notation. The notation includes various note heads, stems, and rests, with dynamic markings like *f*, *mf*, and *p*. The vocal parts include lyrics such as "dir von dir." and "ahnlich, da". The score is written on ten five-line staves, with some staves grouped by brackets.

Handwritten lyrics in the vocal parts:

- Staff 1: *dir von dir.*
- Staff 2: *ahnlich, da*
- Staff 3: *dir von dir.*
- Staff 4: *ahnlich, da*
- Staff 5: *dir von dir.*
- Staff 6: *ahnlich, da*
- Staff 7: *dir von dir.*
- Staff 8: *ahnlich, da*
- Staff 9: *dir von dir.*
- Staff 10: *ahnlich, da*

A handwritten musical score page featuring ten staves of music. The music is written in a rhythmic style using vertical strokes and dots. Measure numbers 1 through 10 are placed above the staves. Various dynamics are indicated, including *mf*, *f*, and *p*. The vocal parts are labeled with names such as "Soprano", "Alto", "Tenor", and "Bass". A section of the vocal line includes lyrics in German: "Kann fressen, da kann fressen = = = = =". The score is written on a grid of five-line staff paper.

207.

Musical score for orchestra, page 207. The score consists of ten staves. Measure 1 starts with a forte dynamic (f) in the first staff, followed by a dynamic marking 'mf' in the second staff. Measures 2-3 show various dynamics and rhythmic patterns. Measure 4 begins with a dynamic marking 'mf'. Measures 5-6 show more complex patterns with dynamics like 'mf' and 'f'. Measures 7-8 continue with similar patterns. Measures 9-10 show a continuation of the patterns. The score concludes with a section of lyrics in German:

= Kün, plakken sterz, dunkeln plan = = Künders, die Linz = In sterz, da ein - la sterz, da ein - la



11. Auftritt.

Don Germino, Donna Rosa.

Allegro  $\text{♩} = 160$

204.

Don Germino. (Auch die Viele kommen) (fini sig.)

Da ißhin um wieder in altertum hööryth Minstrelphantasien werckhaft. was wird sie für Sängen waffen, wenn jü'.

210.

Wolfsgräber! Wölfe öffn!

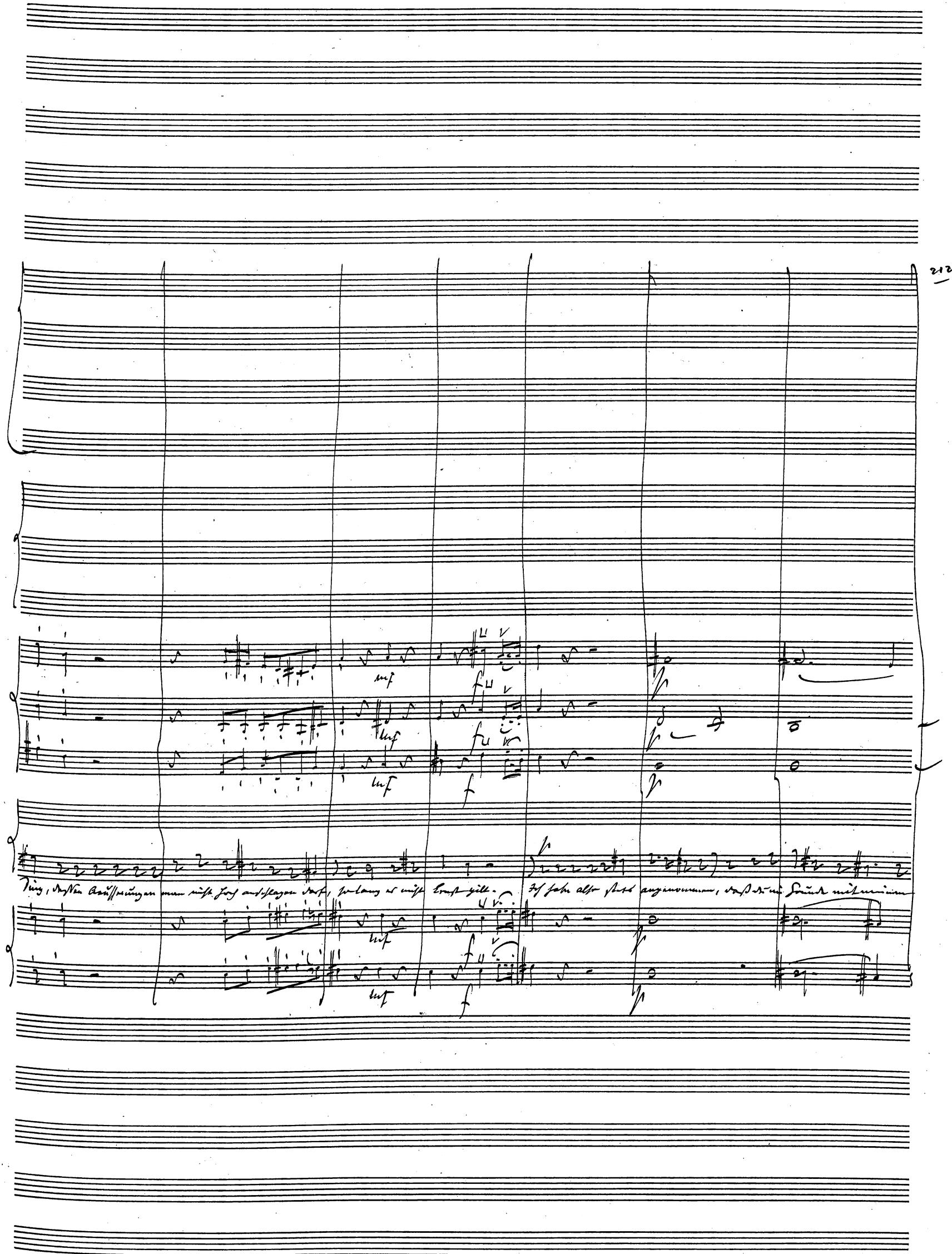
Claudio! Wölfe! Rosa!

du willst mir nicht erlauben, wann ich dir mein wohlgemachtes Rauglück, wohlgeliebt

21)

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves represent the choir. The vocal parts include soprano, alto, tenor, and bass. The vocal parts begin with a melodic line in soprano, alto, and tenor, followed by a bass entry. The vocal parts are marked with dynamics such as *mf*, *p*, and *f*. The lyrics are written in German, appearing below the vocal staves:

Claudia singt, in dem Zeitpunkt windet sie,  
wo die alte Linie antrifft - er ist.  
Du hast zwar nicht darüber gesprochen,  
allein du weißt ein wichtiges Geheimnis.



213

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top three staves represent the orchestra, with parts for strings (violin I, violin II, viola, cello), woodwinds (oboe, bassoon), brass (trumpet, tuba), and percussion (timpani). The bottom seven staves represent the choir, divided into four vocal parts: soprano, alto, tenor, and bass. The music is written in common time, with various dynamics and performance instructions like "p" (piano), "f" (forte), and "mf" (mezzo-forte). The score includes several measures of music, with the vocal parts entering in measure 213. The lyrics for the vocal parts are written in German, starting with "Wir müssen, wir". The score is on a single page with a large amount of blank space at the top.

Wir müssen, wir

Abgesehen einiger Lauten freut, nur wir sind für uns, als ich traurig kam, das ist kaum außerordentlich Verstärkung aufzuhören

Z.

214.

Kann ich Euer Kind, nur so lange mein, und bin Euer Sohn, im Zweijährigen Dasein verpflichtet, alle von Karin gebraucht werden müssen kann.

215

mf

f

f

f

f

f

f

*(pianissimo)*

gleicher Rang ... gleicher Tonungen ... gleiche Temperament ... Nicht wahr? Küss! alles gleich, Alles einigungs

Aber warum nur!

f

f

A handwritten musical score page featuring ten staves of music. The music is written in a mix of treble and bass clefs, with various note heads, stems, and rests. The first six staves are blank. The seventh staff begins with a melodic line, followed by lyrics in German: "Ach ja gefaßt, aus eisem m'sch'leß sprüngt'ne Körner." The eighth staff continues the melody and lyrics: "Zollkugel! Ach Gabrie! wirdt' du den prächtigen Flügeln, die Claudio aufzukommen horen, so wahr". The ninth staff starts with a melodic line, and the tenth staff concludes the section with a melodic line.

21

Larghetto con moto L. = 84.

Di Augen ein Herz ihm aufzufaen.  
Ih will ihm auch allein zuorden und lassen;  
dann: "wir sind ein und, spießt

218.

Künnen wir Alten für Sie bestalten all' e'en Reichtum und weinen Gründen;  
 Sie wolle;" dies feste' ja immer da. Das Sprichwort ist kein Witz, — Nun war es sagt, ist

219.

Widt jüng'ne Harzen  
wof. aufzumachen ab vorzuford, um'z grüfe zu öffnen und fürni: was  
ist nicht zu fragen, ohne zu bewundern, was für ein romantisches =  
Szenenstück ist das, willst du hören, wie = = =  
trum, — ist ein = = = mer wof und

220.

*Aa*

*nichter plan!*  
Was aufgesetzt,  
wirft mir zufa,  
wurde mich erzogen bis,  
die wundervoll  
was füri in Tränen  
*mehr = ich*  
*Wort = Frei Hoff*, — und manch wundervoll  
*Lied*, der Ein  
*Aa*

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222

A handwritten musical score page featuring five staves of music. The top staff contains two measures of vocal line with dynamic markings  $\frac{1}{2} \text{pp}$  and  $\frac{1}{2} p$ . The second staff shows a vocal line with a dynamic  $\frac{1}{2} f$ . The third staff consists of mostly blank lines. The fourth staff contains six measures of a rhythmic pattern starting with  $\frac{1}{16} \text{符}$ . The fifth staff contains lyrics in German: "die - in ist La - ren, Zu - in = n Klein - Waf -". The score concludes with a final staff of mostly blank lines.



12. Auftritt.

Don Claudia, Ninetta, Syrillia, Diana, Don Geronimo, Donna Rosa.

Allegretto !. = 104.

224.

A handwritten musical score for orchestra and vocal parts. The score consists of ten staves. The first six staves represent the orchestra, with various instruments like strings, woodwinds, and brass indicated by their respective clefs and dynamic markings. The last four staves are for vocal parts: 'Don Claudia', 'Ninetta', 'Don Geronimo', and 'Donna Rosa'. The vocal parts have lyrics written below them. The score is in common time, with a key signature of one sharp. There are numerous dynamics (e.g., f, ff, p, pp), articulations (e.g., accents, slurs), and performance instructions (e.g., 'pianissimo', 'riten.', 'rit.', 'arco', 'pizz.', 'sforzato'). The vocal parts also include stage directions like 'Don Claudia läuft auf und fragt' and 'Don Geronimo läuft in Eifer von Claudia weg und willkommen bei Ninetta.'

Don Claudia läuft auf und fragt.

Don Geronimo läuft in Eifer von Claudia weg und willkommen bei Ninetta.

Donna Rosa.

Ninetta.

Don Geronimo.

Don Claudia.

225

(Cinotta und Diner kommen aus der Villa, logtano folge  
 (die Hoffnung ist dem Claudio feindlich.)

Choralle kommen, Gott!

(umarmt den Pessino und kommt mit ihm auf die Terrasse.)

(entfernt sich wieder freudig)

(nicht dem Claudio entgegen)

(zu Donna Rosa, dem Claudio vorhaltend)

(zu den Claudio, Donna Rosa)

Er ist da. Gern - das ist da.

Muss Toto: — dem Claudio.

Das, Gitarre, //

Adagio  $\dot{=}$  112

226.

(Gebt mir Freude, dann wird ich auf)  
 nicht wahr den Kindergarten auf.  
 und dann  
 Herrnay! o Herrnay, Sie beginnt, die Aufführung, die jetzt fährt.  
 Donna Raja, meine Freude, seit heute Mozart und Sie sind.

27.

Cc

Part 1: We are still friends now - you, just be - good!

On the bridge, if it's the right one, Cyprian, so, healthy you -

Cc

28

Dd

28

Dd

jetzt nur ich, o Valentines, das ob der Linden Geist in spitzwunden Hallen, ja: zu: : zu:, qui - zu = grün!

229

Handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of one sharp (F#). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in German, with some words underlined or written in parentheses. The score includes dynamic markings like *pif*, *mf*, *acc.*, and *ob. und vcl.*. The vocal parts have lyrics such as "warm um ifn fin = far = fin = fin?", "warm um ifn — fin = far — fin. fin = fin?", "fin fin = far fin = fin, was ist", and "fin fin = far fin = fin?". The piano part has lyrics like "ob und vcl." and "ob und vcl. auf".

230.

E.c

Ob und wie wahr?

Fast feindet mir. Das sind wir an stärksten  
wir ja = min = ihm.  
mf

als ja = la diabla

Layton, nur kann ich auf der Th. fast work, der Grün — ist nicht verloren o² fah = ihm, das fröhlich ist

Fast feindet mir. Das ob sehr schwierig verloren ab. ob nicht ihm der Vater sein, ob  
mf p fiff

E.c

231

Alto  
tenor  
bass  
Chorus

(Don Claudio)

mf  
f  
p  
area  
*(Don Claudio)*

Alto  
tenor  
bass  
Chorus

(Don Claudio)  
mf  
f  
p  
area  
*(Don Claudio)*

Alto  
tenor  
bass  
Chorus

(Don Claudio)  
mf  
f  
p  
area  
*(Don Claudio)*

Alto  
tenor  
bass  
Chorus

(Don Claudio)  
mf  
f  
p  
area  
*(Don Claudio)*

Alto  
tenor  
bass  
Chorus

(Don Claudio)  
mf  
f  
p  
area  
*(Don Claudio)*

226.

Ff

grüßt!

ja fröhlich, ja fröhlich mir zu = grüßt! ich zu:

ja fröhlich, ja fröhlich mir zu =

grüßt! — Sieh seien = Freude, ja seien = Freude mir zu = grüßt!

ja fröhlich, ja fröhlich mir zu =

grüßt! — Sieh fröhlich, ja fröhlich mir zu = grüßt!

ja fröhlich, ja fröhlich mir zu =

marc:

grüßt!

o fröhlich, o fröhlich, o Fröhlichkeit! o Kaimalz, o Fröhlichkeit, o Fröhlichkeit!

grüßt! — Sieh fröhlich, ja fröhlich mir zu = grüßt!

ja fröhlich, ja fröhlich mir zu =

Ff

Alleges d = 160

A handwritten musical score for orchestra, page 214. The score consists of ten staves of music. The first six staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone), the next two for brass (Tuba, Trombone), and the last two for strings (Violin, Cello). The music features complex rhythmic patterns and dynamic markings like ff (fortissimo) and ff (fortissimo). The score is written on five-line staff paper.

da Paul Ninette jetzt bei Don Claudio allmälig gemaßt, und zuletzt ist nun auf der Villa.

A continuation of the handwritten musical score, showing two staves of music for the strings (Violin and Cello). The music consists of eighth-note patterns and includes dynamic markings like ff (fortissimo) and ff (fortissimo).

235

A handwritten musical score page featuring ten staves of music. The staves are organized into two groups: a top group of five staves and a bottom group of five staves. The music is written in common time, with various key signatures (e.g., F major, C major, G major, D major) indicated by sharps and flats. The notation includes a variety of note heads, stems, and rests, with some notes having horizontal dashes through them. Measure numbers are present at the beginning of several staves. A section of sixteenth-note patterns is labeled '3'. The bottom staff of the score is labeled "Vorhang fällt." (The curtain falls.)

II. Aufzug.

Stimmen vom 7. Streitritte des vorigen Aufzuges an.

1. Auftritt.

Blattante 2 = 126

Don Claudia.

236

(Vorfang.)

Blattante 2 = 126

Don Claudia.

236



238.

This is a handwritten musical score page, numbered 238 in the top right corner. The score consists of ten staves. The top two staves are blank. The third staff contains a single measure of music with dynamic markings: *p*, *f*, *f*, *mf*, *mf*, *p*. The fourth staff contains a single measure of music with dynamic markings: *f*, *mf*, *f*, *p*. The fifth staff contains a single measure of music with dynamic markings: *f*, *p*, *p*, *p*. The sixth staff contains a single measure of music with dynamic markings: *p*, *p*, *p*, *p*. The seventh staff contains a single measure of music with dynamic markings: *p*, *p*, *p*, *p*. The eighth staff contains a single measure of music with dynamic markings: *p*, *p*, *p*, *p*. The ninth staff contains a single measure of music with dynamic markings: *p*, *p*, *p*, *p*. The tenth staff contains a single measure of music with dynamic markings: *p*, *p*, *p*, *p*. The bottom staff contains lyrics in German: "wirken? wirst du mir ein aufzwingen gestanden, als ich ifran?" and "Möcht' mein Vater mich vor dirn entlophen, tauch' ich grün". The score is written on a grid of five-line staves.

rit.... Larghetto B  
♩ = 80

239

(Tromba forte)

*Gott stimmt ein für uns und beginnt mit uns,*  
*jüngst auf Kirche! Pögl läuft am Massestrand laufen*

B.

*wollen liegen können, wo auf dem Bergland liegt der Bergungsmauer, ob es fröhlich singen geht, auf den grünen Berg kann*



A handwritten musical score for orchestra and choir, page 291. The score consists of two systems of music. The top system starts with a dynamic of  $\frac{2}{4}$  time signature, followed by a section of six measures with various dynamics and markings like  $\text{f}$ ,  $\text{p}$ ,  $\text{ff}$ , and  $\text{pp}$ . It includes vocal parts for soprano, alto, tenor, and bass, with lyrics in German. The lyrics describe a scene of a group of people gathered around a wall, with some holding a banner. The score then transitions to a section marked "rit." (ritardando). The bottom system begins with a dynamic of  $\frac{3}{4}$  time signature, followed by a section of six measures. It features a vocal part for soprano and lyrics in German. The score concludes with a section marked "colla parte, a tempo".

## 2. Angriffslinie

Donna Rosa, don Geromino, Don Claudio.

Absorbtion = 132

242.

242

A handwritten musical score page featuring ten staves of music. The first six staves are blank. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure of music with a eighth note followed by a fermata. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure of music with a quarter note followed by a fermata. The ninth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure of music with a quarter note followed by a fermata. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure of music with a quarter note followed by a fermata. Below the staff lines, there is handwritten lyrics in German:

vi? fühl' ich gar mein Gesangsrück'n für meine Opm verunsichert? rde auf den Wind' und will sie alle Wogen nörfigteln. Gern Opm?

244.

Handwritten musical score page 244. The score consists of several staves of music, likely for a large ensemble or orchestra. The music includes various dynamics such as *f*, *p*, *mf*, *mp*, and *ff*. There are also performance instructions like *acc.* and *detached*. The score is written on a grid of five-line staves. In the middle section, there is a block of lyrics in Dutch:

Laft my, hof, ij spijt de mij drie, welghij om juijse dinkstan opfis, niet spijt en ge' ifvan Rundusen.

Below the lyrics, there is a staff with a bass clef and a key signature of one sharp, followed by the letter *E*.

A handwritten musical score on eleven staves. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon, Clarinet, Bassoon), brass (Trombone, Horn, Trumpet), and piano. The score is in common time. Measure 245 begins with a dynamic of  $\text{mf}$ . The vocal part has lyrics: "Ja wöl, Donna Campanissi! und instantfalls entzündet mich Lust der Freiheit, als wenn ich mich ganz Spinelli Euer La-". The piano part features a "Lift" dynamic. Measures 246-247 show the vocal line continuing with "Ja wöl, Donna Campanissi!" and the piano providing harmonic support with "Lift" dynamics. The vocal line concludes with "Spinelli Euer La-".

246.

This is a handwritten musical score page, numbered 246 in the top right corner. The score consists of ten staves. The first six staves represent vocal parts, likely soprano, alto, tenor, bass, and two more bass or男低音 (男中音) parts, each with two endings. The vocal parts sing primarily eighth-note patterns. The last four staves represent an orchestra, featuring woodwind instruments like oboes, bassoons, and clarinets, as well as brass instruments like trumpets and tubas. The orchestra plays sustained notes and rhythmic patterns. The vocal parts have lyrics written below them in German:

*Groß, wie Ihr, mein Vetter! Das und ließ die Hand lassen.*

*Aber, was Ihr mir wünscht, findet mich ganz ausgeschaut... Winz' Ihr mir nun singen.*





A handwritten musical score for orchestra and choir, page 269. The score consists of ten staves. The first six staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The last four staves represent the choir. The music is in common time, with a key signature of one sharp. The score includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). The vocal parts contain lyrics in German, with some words underlined. A bracket on the left side groups the first six staves. A note on the fifth staff indicates "Don Claudio ist gestorben" and "der Vater ist gestorben". The lyrics in the vocal parts are: "Playt ein, Vatter! Wir wollen kein Unrecht thun!" (underline), "Ihm auf's Herz ein - zu berichten; (underline)", "und für Vater und Tochter, die

H

250

Opim von freinem Lieblingsspijzer,  
 mit zu verfinnen,  
 abz'tringen  
 (Maggie) in dir ifen von Donna Rosa magarten  
 Klav'ns und Kifel für an die Ligen)

Merkt' ich in diesen Augenblick auf den Balkon gebeten  
 Rund' nicht bei vorgewandt den Händen.  
 (Vorleiste des Balkonmeisters)

Alles geht gut: es fahrt es ja Naturwagns: was kann man, hört sich kein.

H

251

1  
p 3

Gern willig' ich in Euren Vorzug, nur will Ewig in Eurem Komfusen verstecken, so gut ich kann; und wenn ich Ewig davon aufgeweckt bin, dasp wir

252

minnen Taten Nieder von ihm Langsam marken Lettern schaffen, bis es zum Abschluß einigt ist. ganz abgeschlossen von den Hoffnungen, die man immer gründet

253.

A handwritten musical score page featuring five systems of music. The first system begins with a dynamic of  $f$ . The second system starts with a dynamic of  $f$ . The third system starts with a dynamic of  $f$ . The fourth system starts with a dynamic of  $f$ . The fifth system starts with a dynamic of  $f$ .

Haarm hörig ist, und man auf sein gutes Abgängt aufmerksam.

Und so will ich mir nun aufmerksam, ohne vorstellig zu sein, und leicht-

254.  
 (in die Gr. von den Claudio singenden Klav. eingelagert)

(Fach Donna Rosa nicht singen) Da kommt Ein Gang auf mich zulappen.  
 (Fach Claudio) Ich will auf dem Balkon nachhören!  
 (Fach Claudio) Wahrsch' mir jungen, sing Claudio!

Von Re: Da kann ich mich wohlig fühlen, das war ein schöner Abend.  
 Da kann man trost finden. Was sagst du, Claudio?



256

A handwritten musical score on four-line staves. The score consists of four systems of music. The first system starts with a dynamic  $\text{f}$ . The second system begins with a dynamic  $\text{p}$ . The third system features a vocal line with lyrics in German. The fourth system concludes with a dynamic  $\text{f}$ .

Lyrics (in German):

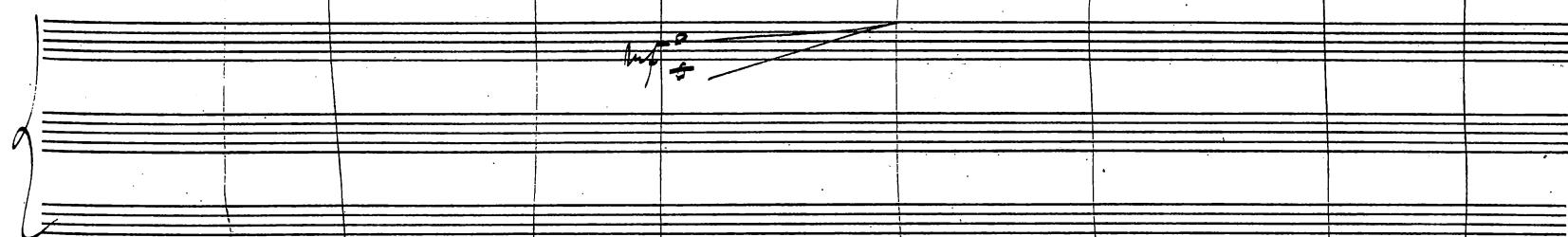
Leb' weiter, sagt der geistliche Psalt,  
niemand leidet hier mehr als du;  
Leb' weiter, sagt der geistliche Psalt,  
niemand leidet hier mehr als du.

257.

A handwritten musical score page featuring six staves of music. The first three staves begin with dynamic markings  $f$ ,  $p$ , and  $f$ . The fourth staff begins with  $f$  and contains a tempo marking  $\text{♩} = 58$ . The fifth staff begins with  $f$  and has a measure number '3' written above it. The sixth staff begins with  $f$ . The lyrics "Fahrt! Dar geht ja schon wieder die Freude aus, und tanzt nicht viele Tiere, als wenn die - he - wo -" are written below the fourth staff. The music includes various note heads, stems, and dynamic markings such as  $mf$  and  $p$ .



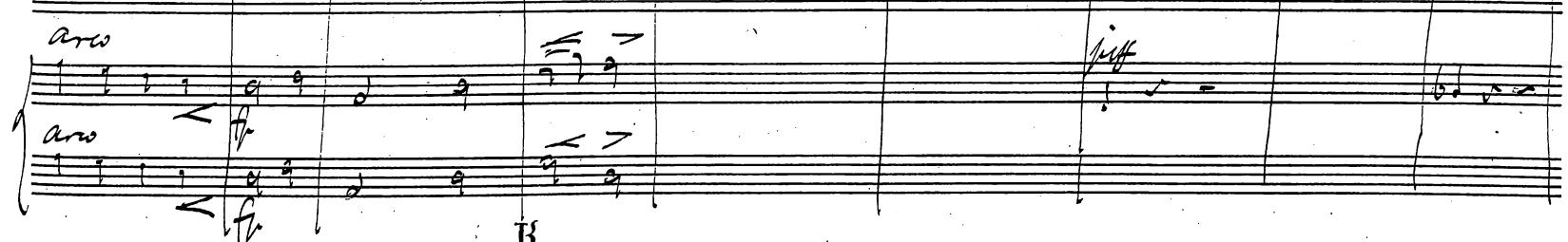
258



A handwritten musical score page featuring five staves. The first staff has a dynamic marking. The second staff has a dynamic marking. The third staff has a dynamic marking. The fourth staff has a dynamic marking. The fifth staff has a dynamic marking.

sein = ring. Nur hörte gugum den Werbung!

Der, der mich die Dinge anzusehen wünscht, kann sie zum Ansehen haben, das



Un poco meno

258.

The musical score consists of three systems of music on five-line staves. The first system starts with a dynamic *f*, followed by a crescendo and decrescendo. The second system begins with a dynamic *f*. The third system ends with a dynamic *p*.

*Ha mi allor m' baciava fui così contento, mi dico io, mi fu grande, un gran bacio gli diede.*

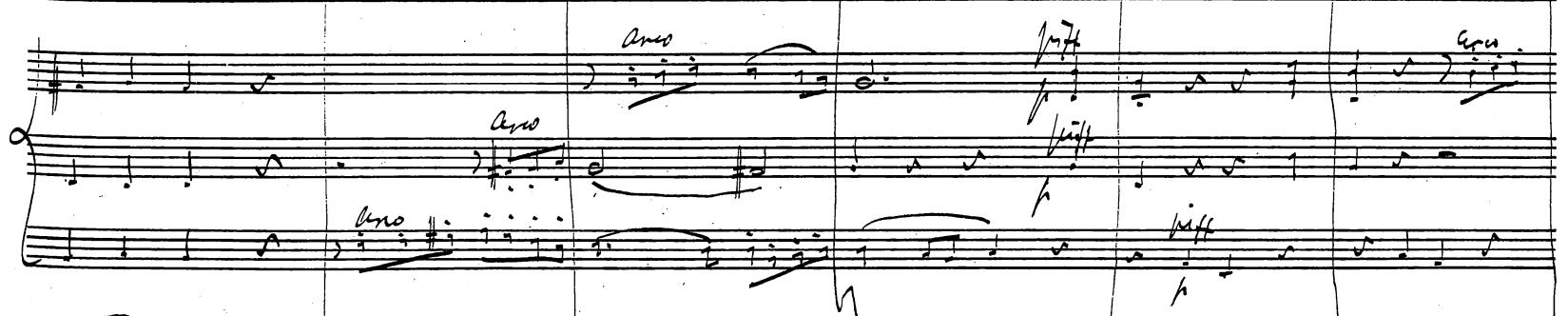
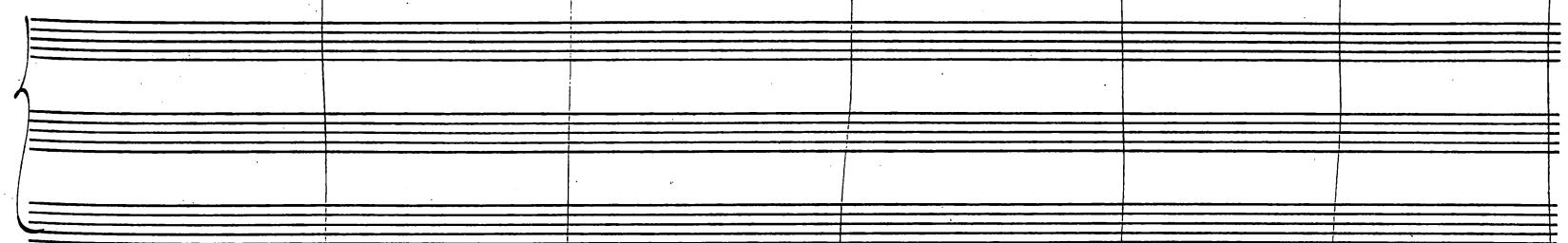
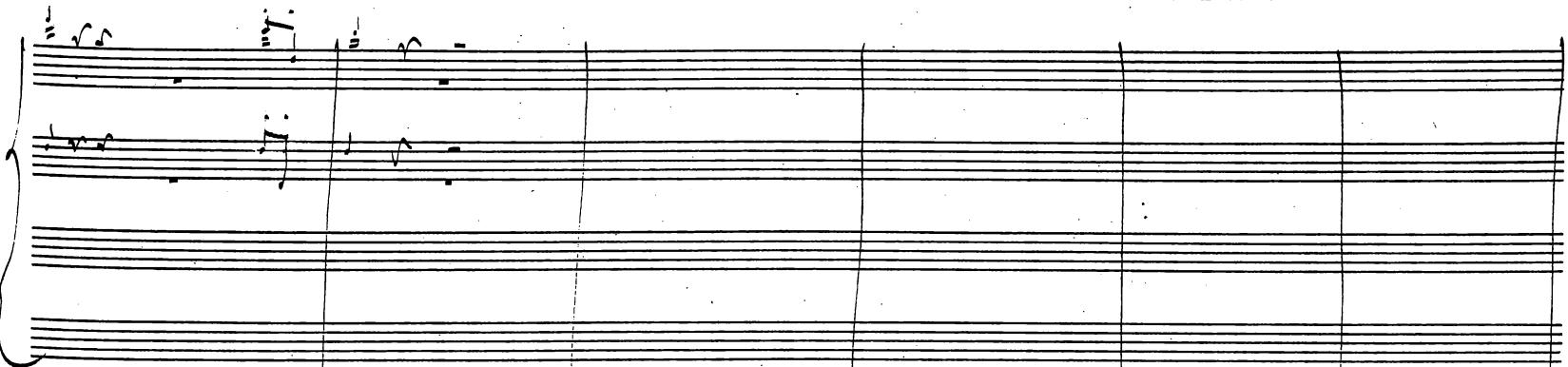
*daffar mi alzò un po'*

*Alzò un po'*

*Am*

Modo 2 = 112?

260.



Bürt = mit mir als Gleichgutante,  
mit mir als Gleichgutante, Freuden auf, Freuden auf alle gute Freude  
nur Bürt = mit mir als Gleichgutante, mit mir als Gleichgutante, Freuden auf nur Bürt alle



261

Handwritten musical score page 261.

The score consists of two systems of music. The top system starts with a dynamic of *mf*. It features six staves, with the first three being blank. The fourth staff has a melodic line with eighth-note patterns and dynamics *mf*, *mf*, and *mf*. The fifth staff contains a rhythmic pattern of eighth and sixteenth notes with a dynamic *mf*. The sixth staff ends with a dynamic *mf*.

The bottom system begins with a dynamic *arc*. It has five staves. The first staff contains a melodic line with eighth-note patterns and dynamics *p*, *p*, *p*, *p*, and *p*. The second staff has a rhythmic pattern of eighth and sixteenth notes with a dynamic *p*. The third staff contains a melodic line with eighth-note patterns and dynamics *p*, *p*, *p*, and *p*. The fourth staff has a rhythmic pattern of eighth and sixteenth notes with a dynamic *p*. The fifth staff ends with a dynamic *p*.

Below the musical notation, there is handwritten text:

wants = all yū = in the moment trilingular yū, yūtan ang, p, yūtan ang, all yū = in the moment, all yū = in the moment trilingular yū, all yū = in the moment trilingular yū, yūtan ang, all yū = in the moment, all yū = in the moment trilingular yū, all yū = in the moment, all yū = in the moment trilingular yū.

262.

puff arr.  
puff arr.  
arr.  
arr.  
(Sie schnitt ihm die Wangen  
durch den Körper.)  
vi: yela!  
(David wundert sich darüber, ob er sich so vorspielen kann.)  
vi: yela!

### 3. Auftritt.

*Adagio* L = 112

263.



165

mf mp f

so sie vor mich tritt  
mit maximen Augen verlangen!

fr. wie du siehst, o König, die Weisheit amit den

This is a handwritten musical score page, numbered 165 at the top left. The page features several staves of music, each with a different instrument's name written above it. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Flute, Clarinet, Bassoon), and brass (Trumpet, Trombone). The music consists of measures of notes and rests, with various dynamics and performance instructions written above the staves. Some of these instructions include 'mf' (mezzo-forte), 'mp' (mezzo-piano), 'f' (forte), and 'p' (pianissimo). There are also markings like 'sf' (sforzando) and 'rit.' (ritardando). The score is written on a grid of five-line staff paper, with some blank lines above and below the main staff area.

*Allegro*  $\text{d} = 160$ 
266.

Violin. *leise fagottis tollt die frohe, leise jährende Stimme, ein donnerndes junges Donnerbläserensemble.* *diver-*  
*seit*

267.

lobung führte Gott in meine Hände! Aber manche Menschen may zu wissen veranlassen hoffen, was nicht den Leidern ge-

N

268.

heißt, was mit den Leichen gescheft - Doff manches, das glaubt' ich fahrt, ist, wenn andere Leute geweckt, am wenigstens wach, ja, am'

269

Handwritten musical score page 269. The score consists of six staves. The first two staves begin with a dynamic of **f**. The third staff starts with **p**, followed by **mf**. The fourth staff starts with **mf**. The fifth staff begins with **f**, followed by **p**. The sixth staff begins with **f**, followed by **mf**. The vocal line includes lyrics: "wenn ich komme. Aber sagst du ja, ja ja, ja ja! — Ach Dom, wir sind hier, wir das Lied von oben, und im

70.

Laßt in der Kluft des Kriegsmales schreien, ja im Tal, in der Kluft des Kriegsmales schreien.  
 Ja singet leise

21

Handwritten musical score page 21. The score consists of five staves. The first three staves are soprano, alto, and tenor voices, each with a dynamic marking of  $\text{f}$ . The fourth staff is bass, and the fifth staff is piano. The vocal parts have lyrics in German. The piano part includes dynamic markings like  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$ , and various performance instructions such as "drum", "trill", and "ritard". The vocal parts also have dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ .

Lyrics:

Wort! Wort! Wohl gewalt, der du' wi' unendlich knust, wod' Domäne doppelt auf deinen, wod' Domäne doppelt auf deinen Festen

272.

Musik, die auf einer Karussellrunde, zu fotografieren, auf einer anderen Seite der Stadt, die wurde zu einem großen, sehr wunderschönen Platz, an jahresfeiertagen.

273

mf

mf

Q

Joh. Ja, jetzt kann der Markt, da man so schnell geht, das es wunder gelaufen ist, so sehr ein Kind gespielt. Ja, fotografie nur den

Q

274

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves are for woodwind instruments (Flute, Clarinet, Bassoon) and strings. The fourth staff is for the bassoon. The fifth staff is for the cello. The sixth staff is for the double bass. The seventh staff is for the soprano voice. The eighth staff is for the alto voice. The ninth staff is for the tenor voice. The tenth staff is for the bass voice. The score includes dynamic markings like  $f$ ,  $p$ , and  $mf$ , and performance instructions such as "frazz" and "frazz". The vocal parts have lyrics in German. The page number 274 is in the top right corner.

274

1.  $f$   $\frac{2}{4}$

2.  $f$

3.  $f$

4.  $f$

5.  $f$

6.  $f$

7.  $f$

8.  $f$

9.  $f$

10.  $f$

11.  $f$

12.  $f$

13.  $f$

14.  $f$

15.  $f$

16.  $f$

17.  $f$

18.  $f$

19.  $f$

20.  $f$

21.  $f$

22.  $f$

23.  $f$

24.  $f$

25.  $f$

26.  $f$

27.  $f$

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41.  $f$

42.  $f$

43.  $f$

44.  $f$

45.  $f$

46.  $f$

47.  $f$

48.  $f$

49.  $f$

50.  $f$

51.  $f$

52.  $f$

53.  $f$

54.  $f$

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56.  $f$

57.  $f$

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59.  $f$

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61.  $f$

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63.  $f$

64.  $f$

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66.  $f$

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86.  $f$

87.  $f$

88.  $f$

89.  $f$

90.  $f$

91.  $f$

92.  $f$

93.  $f$

94.  $f$

95.  $f$

96.  $f$

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658.  $f$

659.  $f$

660.  $f$



H. Amftwitz.

*Zona Rossa, Don Claudio, Ninetta, Ropponi, Don Gerolamo.*

*Adagio* L = 66.

276.

217.

puff

arw

puff

bow

arw

puff.

arw

*Pyramide! Ich kann mir eigentlich nur sehr leicht mit der Erhabenheit des Urhebers nicht gut genug beschreiben.*

wie

278

The score consists of ten staves of handwritten musical notation. The first two staves are blank. The third staff begins with a dynamic 'p' and a 'rit.' marking above the staff. The fourth staff starts with a 'p' dynamic and a 'rit.' marking. The fifth staff begins with a dynamic 'p'. The sixth staff contains lyrics in German: '(Reingest.) (mein) vater' over a 'rit.' marking. The seventh staff continues the lyrics: 'ist zum ein und aus! (für jetzt)' followed by '(für jetzt) mein vater ist zum aus!'. The eighth staff starts with a 'p' dynamic and a 'rit.' marking. The ninth staff ends with a dynamic 'p'.

*Vater*  
*Rit.*  
*p*  
*Rit.*  
*p*  
*(Reingest.) (mein) vater*  
*ist zum ein und aus! (für jetzt)*  
*vater*  
*(für jetzt) mein vater ist zum aus!*  
*Rit.*  
*p*

279

A handwritten musical score page featuring five staves of music. The first four staves are blank, while the fifth staff contains lyrics in German. The lyrics are written in a cursive script and are as follows:

*Wann* *nur* *wirkt* *ohne* *jetzt,*

*man* *zu* *ziff* *zif* *singt,*      *du* *Sayn* *wirst* *bearbeitet,*      *du* *mein* *fröhlic* *zo-* *füsst.*      *Wann* *nur* *wirkt* *ohne* *jetzt!*

*da* *man* *zu* *ziff* *zif* *singt,*      *wirst* *fröhlic* *angeworbt,* *was* *alle* *du* *hö-* *reicht.* *Kleinkind* *am* *Geburtstag*,

R

(Pno) (Pno) 280.

man jü Lili vij liegt, um ifu wint aymangl, und am bo lebt meangl. Wenn unni wint abm jetzt

Daman jü Lili bij ligt, si wint knöpft, si mij hiefs ge - tijfz. Wenn unni wint abm jetzt

Daman jü Lili bij kzt, wint fris bij aymangl, und als lu ami — hu: aymgl. Viel lieff am trocken jetzt

p. ff.

R

281.

The musical score consists of ten staves of handwritten music. The first five staves are treble clef, the next three are bass clef, and the last two are alto clef. The music includes various note heads, stems, and rests. The lyrics, written in German, are placed below the bass and alto staves:

da man zu liff lig liegt, von ihm wirst angewagt, was rau se leb hengt, von ihm wirst angewagt, was rau se leb hengt

da man zu liff lig liegt, da ta - ga wirt ha = mits, da mij liep jahs, da ja = mij pijnse ja =  
da man zu liff lig liegt wirst fröhlich angewagt, wat aller schaungt, wirst fröhlich angewagt, wat al = la schi ha =

Aig  
p

292

Ahoi  
Ahoi

weg, und raus sie geht lang, und zu hoch, zu hoch, zu hoch, zu hoch Lange, was

Ahoi  
Ahoi

weg, und alle daheim, und at= la da= lang, wir sind,



A handwritten musical score page, numbered 284 in the top right corner. The score consists of ten staves of music. The first four staves are blank. The fifth staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The sixth staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The seventh staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The eighth staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The ninth staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The tenth staff begins with a dynamic *mf*, followed by a fermata over a sixteenth-note pattern. The lyrics "was nach dir — bei uns." are written below the eighth staff, and "was allein, was allein blieb" is written below the ninth staff.

285- *poco piu moto i = 144*  

*Donna Rosa und Don Claudio hörte sich zu, daß sie den  
 Rücken des Bildes gewandt, und sah auf den Raum,  
 wo im Kreisgrunde wogte. Wohin die Kreisgrube:  
 wann ist auf Nieders auch die Formwelle entstanden?  
 was für tiefe Töne zwölft, sind mit dem von Leid  
 so! Zoll fünte der Abgrund des Gartens entstand,  
 für die Lebewesen im unterirdischen Bereiches liegen  
 versteckt.*

*(Zoll hör zu, wodurch der Hintergrund im Rücken zu wurde.)*  
*(Schreit)* *(Hoffard)* *(Frisch)*  
*Mir liebster Hoffm! mein Lied zu ... zu = zu = ...* *if hi in de = yo ore,* *yo*

286.

(fah'by eign'itgen ganz nüfe an den Zipp freu'g'macht, mit jöig auf sein von prämu' (in die Hände klagen!)  
Gottvater zäpp'g'ste Gottel, an ewig'e Dan' Gott gant Donna Maria  
 maben, min'ndre Abend).

Woh'! woh' = was Paan!  
 f'midr von

da = da auf da = mid, und mu' ig sym - sym low, oej in da = gung fit.



288

The page contains a musical score for voice and piano. The vocal parts are written on five-line staves, and the piano part is on a separate staff below. The vocal parts include soprano, alto, tenor, and bass. The piano part includes bass and treble clefs. The score is filled with various dynamics such as *f*, *p*, *ff*, *mf*, *mp*, and *ff*. The vocal parts sing in unison at the beginning, with lyrics "Augen blicken mir nicht : Du ich ! Nur wir sollt uns fassen, sagt sie; die Karin ist auf verlassen, und auch wenn die Freude trifft." The piano part provides harmonic support with sustained notes and chords. The score is dated 1888.

Augen blicken mir nicht : Du ich ! Nur wir sollt uns fassen, sagt sie; die Karin ist auf verlassen, und auch wenn die Freude trifft.<sup>2</sup>

289.

U

Läßt mich nicht. Wie häßig wäre, was ich getan hat, daß ich nun sonst auf zu gehn habe, die springen oder wir denken nicht.

134

U

Handwritten musical score for orchestra, page 290. The score consists of five staves, each with a dynamic marking (mf or ff) at the beginning. The music includes various rhythmic patterns, slurs, and grace notes. The lyrics are written below the staff.

*Handwritten lyrics:*

Sehr grau im matten dämm'r, und weinend formig bin = wogt; al = lein, und Claude's Sonnen = geht, in = ganz' Lülein = dor  
 für groß ist - ich' nicht; was kommt plötzlich so ein Wunder? mit Sonnen' Blago für so = wochen? Wo, Hofft in  
 Duys baten jetzt ins Schiff. - hier von Krieger, von Jungen ist am Karmutsch abg = ringen, sch'ne' nicht an Deut = lief

291

jetzt wog' nicht, ba = g'm'ig' li = ar, tricht, jetzt wog' nicht,  
 Main, main! Wie soll' ich mir fassen, daß du, du kann' ich nich verlassen, mir  
 Nier Dm - Kiel Lipp? knappft in Nier Dm - Kiel Lipp?  
 Rieß grüßt, schub's mit an Dm? - Lipp. Rieß grüßt.

292.

mf

f

mf

f

mf

f

mf

Was ist so f *f*r you, Träumt, gespielt, - was ist so f *f*r you =

du = du = du =

die lieben lieb an *g*ut gebrüderlich,

du = du = du =

do - lieb

mf

f

mf

293.

Käumel, zärtlich, da so, da nüchsig if - wo - komme, mis - min auf ewig ist wo - lo - oon, rint, mis auem, mis auem  
 liegt, al dat was ob mis min - mis grämen, w - dat dat ob mis min - mis  
 schläben sig an mis gottfründ, mis lachentfay mi dor jahre mo - oon, sohn fust' aufwieg, mis wo - wo - oon, in mis auem  
 wigh, fah' if al du - Kämpf fah - wo - tra - et,  
 fah - wo - tra - et,  
 fah - wo - tra - et,  
 fah - wo - tra - et,

294.

was ik zo jong getrouw'd, jongheiss,  
 was ik zo jong getrouw'd, jongheiss, da ar den enig' ij an =  
 jocann, ne-pi = wo darf ij f= r= we = trouw'an, en wijd, dagh hi = an  
 licht, An lichter lig an myn yaffewijt, An lichter lig an myn yaffewijt, nu huijst, nu huijst, nu huijst  
 han = ad, my un, we foffand ij we = han, con mi = een heile i  
 ahm, Tuss of = han wod' ij my we = han = han, han al = we, al = id  
 pitt.  
 mf  
 soft  
 mf  
 v





297. — — — *allegro*  $\text{d} = 176.$   $\frac{16}{12}$

The score consists of ten staves of handwritten musical notation. The first five staves are grouped by a brace and have dynamic markings such as  $f$ ,  $ff$ , and  $\text{f} \rightarrow \text{ff}$ . The second section starts with a dynamic  $f$  and includes lyrics in German: "ja! ich fahrt! zu wie fahrt aus Wiesn; ich verfolge ich die Stadt der Freude, nun lauf, wo hin anfangt. So er-". The music continues with various dynamics and note patterns across the staves.

298

This image shows a handwritten musical score on page 298. The score consists of several staves of music, each with a unique key signature and time signature. The top staff begins with a dynamic of **f**. The middle section contains lyrics in German, with the first line being "Künd' ich dir auf Anhieb das Schicksal dirzigen;". The lyrics continue with "Ich find' hin, hier auf dem Ra=gn." and "Laß dich zu mir treten, Tochter! hier frage". The music features various dynamics such as **f**, **mf**, and **mp**, along with crescendos and decrescendos indicated by arrows. The score is written on a grid of five-line staves.

299

Handwritten musical score page 299.

The score consists of ten staves. The first five staves are blank. The next five staves contain musical notation with various note heads, stems, and rests. The notation includes sharp and double sharp symbols. Measure numbers 1 through 10 are written above the staff lines. Articulation marks like 'f' (fortissimo) and 'ff' (fortississimo) are placed at the end of certain measures. A dynamic 'p' (pianissimo) is written above the staff in measure 7. In measure 8, there is a handwritten note 'durchwirkt!' above the staff. The lyrics for the vocal part begin in measure 7: "Meinen Rapp! Liedert: Höhe Lohn - folgt auf dir kein Gott. Wenn du auf dir selbst stehst, in Kraft mit eigner Hand, ein heiliger Mann - du ziehst an". Measures 9 and 10 show rhythmic patterns with sixteenth-note figures.



301

A handwritten musical score for orchestra and choir, page 301. The score consists of ten staves of music. The first two staves are for woodwind instruments (Flute, Clarinet, Bassoon). The third staff is for strings (Violin, Viola, Cello). The fourth staff is for brass (Trombone, Tuba). The fifth staff is for percussion (Drum, Cymbal). The sixth staff is for piano. The seventh staff is for voice (Soprano). The eighth staff is for voice (Alto). The ninth staff is for voice (Tenor). The tenth staff is for bass. The music includes various dynamics (e.g., ff, f, mf, p), articulations (e.g., accents, slurs, grace notes), and performance instructions (e.g., "light wing!"). The vocal parts contain lyrics in German, such as "Latz - tan fütt - un - y Lippe!", "to wind fur my gifa an fijan", "Sne - he Blau, pain' fum", and "with de.". The score is written on a grid of five-line staves.

302.



304.

*Afreut' mich!* Afréut ja myn miß, wiñ plötzlich unerwartig an hét-tan lefft = myn Lipp,

*Bär* am Lippe jumes Paar, he brumt so fristig los, — aus grünen Foden = her, ja ganz

*Kopf* hält myn Hflaing fest! Kipp aper myn miß auf, als bis iß Raff fawr fürtigkrautte Efr.

*Hände* folgt auf di bunt' Eglot. Warum hñ = myn Ar = gr = myn, d- Hofft = mit myn = em

*Musik* miß jung! Für's Erbn issernd w. Kippman hat trüppen Lipp, küsst man das trüppen Lipp.

Y

305.

The musical score consists of several staves of handwritten notation. The lyrics are written below the staves:

- Ich lieg' - du Hoff' = wenn ich, es wird doch mich jeßt! - auf'm - jaun  
 - du - = du: bei! fließt der Flug - ein Wurm - Hoff' ist da Di - jaun, ja  
 - und der Jun - riff = ein Baum, für die jungen - und der Jun - riff = ein Baum, für die jungen  
 - jaun, die braucht mit mir = ein Baum, ein blühender Baum - die jungen an den - jaun  
 - für dich einzeln - wo Kiefer und das Kiefer sind - Hoff' die jungen jungen, und



Pianissimo  $\text{d} = 106$

307.

*Sie - nicht wif! O Claudio! Sie - nicht wif!*

*Fa - mi es leid! mi leid fum Clau - dio*

*un - brau! Lässt wif! has an Raff! was füf wi Etz =*

*Wor? Wif! un - brau! Raff! Lässt fum Clau - dio!*

*Raff! fum Clau - dio = o! Knapp, fum Clau - dio!*

308

unz! O Claudio, hör = uns unz!  
o! wir loben Clau: di. o!

Lys, mir li gäl! Dann folg' mir! ffz  
Doch folg' auf dir bö = vñ dal.

lys = art unz! lyssent unz! lysens unz! lyssent unz! O  
fa, wi = lott! wi = lott! wi = lott! wi = lott! wi = lott!

lys! folg' mi! folg' mi!

Rausch w., farr Ch = n. o!  
Rausch w., farr Ch = n. o! Rausch w! Rausch w! Rausch w! Rausch w!



3. Aufzug.

Immer Hof im Innern von den Giulio bewohnter Palast. Im Hintergrund das Haupttor von altemma Gitterrost,  
der eigentlich nach der Stadt geblieben.

310.

Allegro  $\delta = 108$ .

Doppino mit 2 Stimmen.

1. Strophe

(Felix, du jura Name meim Oberen für die Eleganz, von de Rüste zu.  
Es ist nicht das kann auf, und blide mit den Stimmen unter dem  
Palmen Hofen.)

Vorhang auf!

311:

Handwritten musical score for orchestra and choir. The score consists of ten staves. The first two staves are blank. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The fifth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The seventh staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The ninth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of rests. The lyrics begin in measure 6 of staff 7: "Mutter auf! Von da droben wird ungern ein Cavalier aufgerufen, must ungarlich sie für eins furchen. Sie ist ein". The score continues with six more measures of rests.

312.

A

This is a handwritten musical score page, numbered 312 at the top right. The score consists of five staves, each with multiple measures of music. The dynamics and performance instructions are written in ink above the staves. The first staff starts with a dynamic of *mf*, followed by *f*, *p*, and *mf*. The second staff begins with *mf*, followed by *p*, *mf*, and *p*. The third staff starts with *p*, followed by *mf*, *p*, and *mf*. The fourth staff begins with *mf*, followed by *p*, *mf*, and *p*. The fifth staff starts with *p*, followed by *mf*, *p*, and *mf*. The music includes various note heads, stems, and rests. The lyrics "Knick, knack, mu-mus, Schwesterlein Oi-o spießt gebraucht werden!" are written below the first staff, and "Allo fatto auf zu auf! und weiter drüber, das ist" is written below the fourth staff. The letter 'A' is centered at the bottom of the page.



114.

This is a handwritten musical score page, numbered 114 at the top right. The score consists of four staves, each with five lines. The music is written in common time. The first two staves are mostly blank, with some rests and dynamics like *f*, *mf*, and *p*. The third staff begins with a dynamic *mf* and contains several measures of rhythmic patterns. The fourth staff also begins with *mf* and includes lyrics in both English and German. The lyrics in the fourth staff read:

*that fight is, what is any / say am / wing,*

*and the crash!*

*the fight is, what is any / say am / wing,*

*mf auf die*

Below the lyrics, there is a note: *(Die Stimme und das Szenario's Worte sind zusammen aufzutragen)*.

B

115.

poco meno mosso  $d=88$ .

Kinder fahren im Kreise hier in die Jahre,  
und fügen fort.

hier fahrt Ihr Edsel auf Euer Jungfräulich! Wenn Ihr den Cavaliere...

B



317

Wirtz die Strom,  
mit der du gut gewonnen, aus aben mir gesungen  
gern ich leben, jene von Ihnen.

Reprise.  
No... mein Herrschaften mir glücklich zu machen.

Atta-ka-

218.

Handwritten musical score for two staves. The top staff consists of five lines of five-line staff paper. The bottom staff also consists of five lines of five-line staff paper. The music includes various note heads, rests, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The lyrics are written in German and appear below the staff lines:

Kraft, nur warum den Erfolg offen  
Zumal jetzt in Verfolgung sindige Kluft zw.

Gott giebt, du Gotteskraft (am)me



### 3. Auftritt.

Don Claudio, zwei Stirren, Depuis .

allegro 1 = 152

320

321.

mf

mf

mf

p

Orff:

Wie du bist? Träum! - Träum, wie ich dir aufgetragen, und gab es dir zu dichten, und ich Ewig, weiß, ein Lassen kann, weiß ich Ewig, nicht, ein Lassen

322

*(am Gitter  
inklaut:)* *Gören von einem Diam! Wirklichig ist nun?*

*(Pfarrmeister mit dem Kindchen  
gegen das Geso, um es einzuschränken.)*

*Kann  
am*

*statt*

*Hier gibt es keinen Platz, sonst  
würde man*

323

Handwritten musical score page 323. The score consists of several staves of music. The top two staves are for voices, indicated by a soprano clef and a bass clef. The middle section contains three staves for woodwind instruments, likely oboes or bassoons, indicated by a soprano clef, a bass clef, and a bass clef. The bottom section contains three staves for brass instruments, indicated by a soprano clef, a bass clef, and a bass clef. The music includes various dynamics such as *p*, *f*, and *ff*. The lyrics in the vocal parts are:

*Die Sturm sind gewichen, festin den Clauers, den wir ihres ewigen will,*

*Hoffen, eingetragen? Hora! Wahr! Vier!*



325

*l'istesso tempo.*

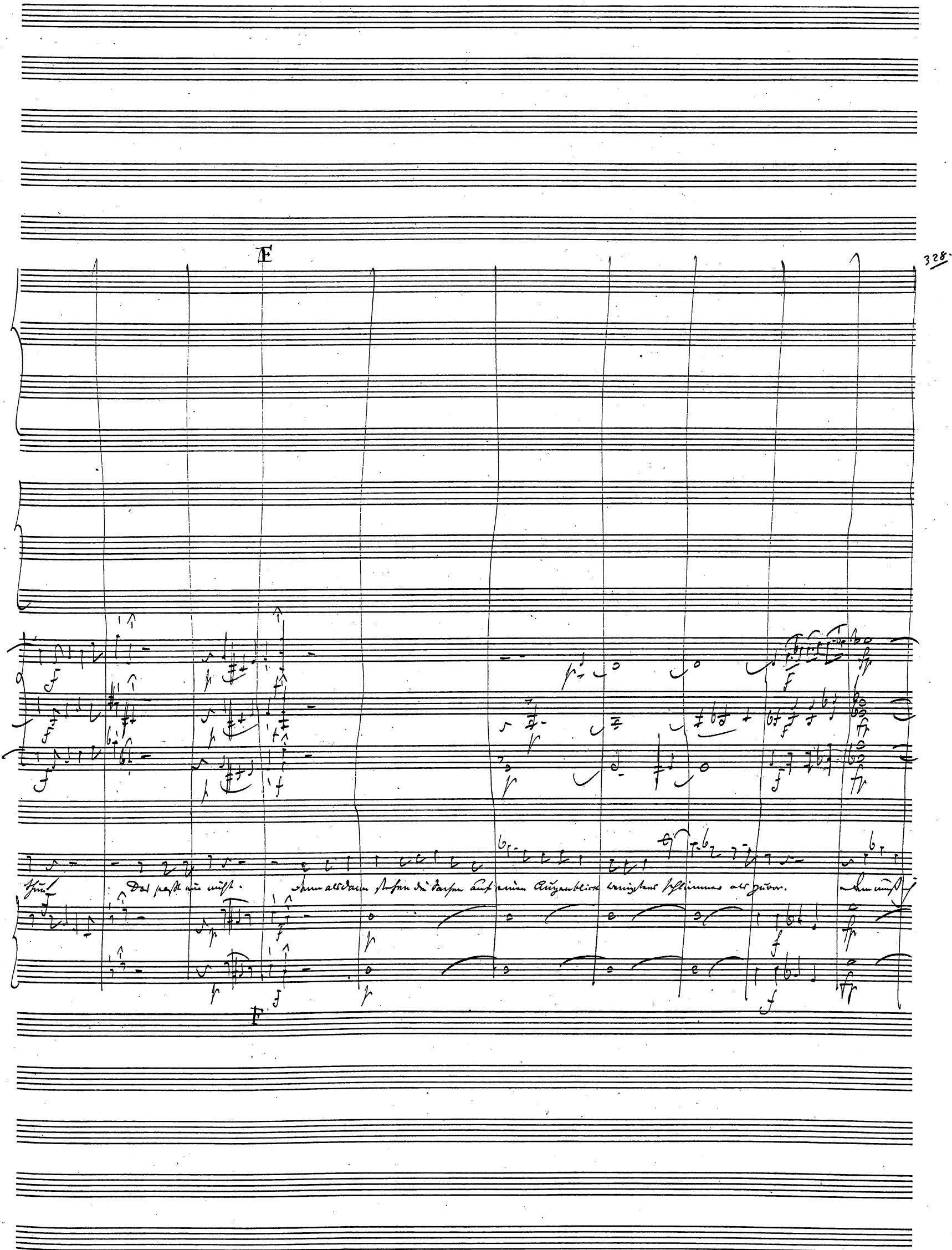
A handwritten musical score page featuring three staves of music. The top staff consists of two systems of measures, each starting with a forte dynamic (f) and followed by dynamics *mf*, *f*, and *ff*. The middle staff contains one system of measures, also starting with *f* and followed by *mf*, *f*, and *ff*. The bottom staff contains one system of measures, starting with *mf*, *f*, and *ff*. The score is written on five-line staves with various note heads and stems. The tempo marking *l'istesso tempo.* is placed above the first staff. Below the third staff, there is a block of German lyrics:

(offen, nehm hin lieb und dank gebn, verlässt  
wir jetzt, schützen im feld. so schnell verschwindet)



327

mit  
Was tun wir nun?  
Don Claudio wird seine Vater brauchstijzen, sein Bruder wird die weigige Rosita zur Ehe bitten, seine Tochter



329

in den ar Dom Serenius, domna Rosa und Ninetta geweckt,  
wohl auf das Jahr  
vorbringen.

Doch füg! kein winter bringt. Meine Liede!  
Du fahrt mit nachwärts.

4. Aufzett.  
Don Serrafino, Donna Rosa, Ninetta, Peppino.

Adagio  $\dot{=}\text{112}$  390

The musical score consists of ten staves. The top five staves represent the orchestra, with various instruments indicated by their standard musical notation. The bottom five staves are for vocal parts: *Donna Rosa* (soprano), *Ninetta* (mezzo-soprano), *Don Serrafino* (tenor), and *Peppino* (bass). The vocal parts are written in a cursive musical notation. The vocal line for *Peppino* includes lyrics in Italian: "Soffriron fin purissimo Ogn, don Ciancio. L'antu, si iyan fapan, espijaren mir, tapan auf die fandijnggauen". The vocal line for *Don Serrafino* includes lyrics: "Schmin klautjasten... Am brinjyam". The score is dated 390 at the top right.

331.

The musical score consists of five staves of handwritten notation on ten-line staff paper. The staves are as follows:

- Top Staff:** Treble clef, key signature of one sharp (F#), time signature 2/4. Notes include a whole note, a half note, and a dotted half note followed by a sixteenth-note pattern. Dynamics: forte (f) and piano (p).
- Second Staff:** Bass clef, key signature of one sharp (F#), time signature 2/4. Notes include a whole note, a half note, and a dotted half note followed by a sixteenth-note pattern. Dynamics: forte (f) and piano (p).
- Third Staff:** Treble clef, key signature of one sharp (F#), time signature 2/4. Notes include a whole note, a half note, and a dotted half note followed by a sixteenth-note pattern. Dynamics: forte (f) and piano (p).
- Fourth Staff:** Bass clef, key signature of one sharp (F#), time signature 2/4. Notes include a whole note, a half note, and a dotted half note followed by a sixteenth-note pattern. Dynamics: forte (f) and piano (p).
- Bottom Staff:** Bass clef, key signature of one sharp (F#), time signature 2/4. Notes include a whole note, a half note, and a dotted half note followed by a sixteenth-note pattern. Dynamics: forte (f) and piano (p).

Text lyrics are present in the fourth staff:

Das wird nur ein Kind zu tun können. Heute end!  
Dann sind! Für einen Hauch wohnt der Frieden.  
Oje woh! Oje woh! Das kommt er

## 5. Auftritt.

Don Giulio, Don Giovanni, Donna Rosa, Ninetta, Regino.

Allegro  $\text{J} = 144$ .

332

Handwritten musical score for a vocal ensemble (Don Giulio, Don Giovanni, Donna Rosa, Ninetta, Regino) and orchestra. The score consists of ten staves, each with a key signature of  $B_4$ . The vocal parts are written in soprano clef, while the instrumental parts (strings, woodwinds, etc.) are in bass clef. The vocal parts have lyrics in German. The score is in common time.

**Don Giulio:** (Don Giulio goes forward)  
**Donna Rosa:** (Don Giulio goes forward)  
**Ninetta:** Es ist. (Für Sie.)  
**Don Giulio:** (aus dem Palast in den Hof hinaus) Was ist? (Für Sie?) Das Cavalier, der liebt die Sonne so sehr!  
**Don Giovanni:** Es ist. (Für Sie.) (Für Sie!) Ich dankt, ich geh in Karystos nicht wieder her. (Für Sie!)  
**Regino:** Was ist? Das Cavalier war der Sänger!

333

Wohl, den Giulio, du fühlst mich aus, niemand argwöhnen darf  
auf der Piaffe, in welchen mich mein Bruder aufgehalten hat,

meint, es gäbe keinem.

334

Handwritten musical score for orchestra and choir, page 334. The score consists of ten staves. The first five staves are for strings (Violin 1, Violin 2, Viola, Cello, Double Bass) and the last five for woodwinds (Flute, Clarinet, Bassoon, Oboe, Bassoon). The music includes dynamic markings like ff, f, ffz, ff, and ffz, and tempo markings like 160, 80, and 60. The vocal parts sing in German.

Text under the vocal parts:

jungzaffnen.  
Du fühlst mir stumm willkühn das Leben geschenkt... ich bin lieb tief verblüht.

Sprach mit rausch! Wargzaffen, war

A handwritten musical score page, numbered 335 at the top left. The score consists of ten staves, each with a different clef (G, F, C, B-flat, A, G, F, E, D, C) and key signature. The music is written in a mix of common time and 6/8 time. Various musical markings are present, including dynamic signs like 'p' (piano), 'f' (forte), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'ff' (fortississimo). Articulation marks such as dots, dashes, and short vertical strokes are scattered throughout. There are also several slurs and grace notes. In the middle section, there is a vocal line with lyrics in German: "Weißt alle meine Pflichten, und zusammen bin ich ein König. Augenblicklich hilf mir, das wird zum zweiten Mal in mein Reich kommen. Weißt Du denn, daß für". The score is written on a grid of five-line staff paper.

136:

Handwritten musical score page 136. The score consists of several staves of music, primarily for voices, with accompanying instruments like piano and strings. The music includes dynamic markings such as *f*, *p*, *ff*, *pp*, and *mf*. There are also performance instructions like *legg.*, *sfz*, and *sf*. The lyrics in the vocal parts are written in German. The top staff has a tempo marking of  $\frac{4}{4}$  at 62 BPM. The bottom staff has a tempo marking of  $\frac{2}{2}$  at 62 BPM. The lyrics in the vocal parts are:

Welt, du standst mir nicht mehr entgegen,  
und jetzt ist von jenseits Dein Längstelektro festgefasst,  
da ab mir regnet kein Bruch, Regen wird ja



338.

The musical score consists of ten staves of handwritten music. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the basso continuo (BC) and treble (T) staves. The score includes dynamic markings like *mf*, *f*, and *p*, and performance instructions such as *zapp.* and *(Doggins ab in den Saal.)*. The lyrics are in German:

*Eine Freude... wie gar Einen Frau?*

*Was für ein!*

*Wann Siegeln, Donner Blauern.*

*Wangenzug... meine Spiegel, welche gestern von Radier gien*

*(Doggins ab in den Saal.)*

339.

I

andante  
(ausdrücklich.)

So ist. wie wir aus Pará.  
Wie ist wegen Sie wußtest und Reg. ein  
Von Pará, sagt der? Von Pará zu den?

*Answer*

Attacca! 280

Künft', die ist so sehr lieblich, haben für einen Aufzwingen genommen, findest schon meine Freude und habe gelehrte Freude, aber keine Freude = geliebt ist.

Attacca!

6. Auftritt.

Donna Bianca, Regino, Don Geronimo, Don Giulio, Donna Rosa, Ginetta

141

Music score for orchestra and vocal parts (Donna Rosa, Donna Bianca, Regino, Don Geronimo, Don Giulio, Donna Rosa, Ginetta). The score includes dynamic markings like *f*, *p*, *mf*, and *mp*, and performance instructions like *legg* and *rit.*

**Donna Rosa:** (Donna Bianca arbeitet, für sich)

**Donna Bianca:** *legg* di wafft.

**Regino:** (Komm' einwetter, nein! Regino aus dem Palast)

**Ginetta:**

**Don Giulio:**

**Don Geronimo:**

**Regino:** (Komm' zu mir)

**Donna Bianca:** *legg*

(Spät Operette vorfallen) *mf*

Donna Bianca: *minim*

*pizz.*

342.

(der Domina Rosa.)

Tympani ... zum zehnsten Mal? *mf*

Klaviere, don Julius. *mf*

So angenehm, wie auch ist, Euer Lied am Tage erstaunt, mit *ans*

343.

The lyrics in the vocal parts are:

die Eübe Dreyfus zuweist zu'fahen, so war das da drossel impara' gingarkommun, was zu'st du, ob nipp mein Röhr, don Claudio, zum Los'fiefe finn

344.

Handwritten musical score page 344. The score consists of several staves of music. The first few staves begin with dynamic markings like *mf*, *f*, and *p*. The vocal parts include lyrics in German, such as "ein Instinkt, den Claudio nicht gestopft zu haben. fast er vielleicht einen Cavaliere, Namens don Claudio, in die Hände stieß gewünscht am vergangenen". The score is written on a grid of five-line staves, with some staves having more than one line. The handwriting is in black ink on white paper.

345

mark? Was nun ist damit? Ruck!

Nichts.

*Never disgrace death to anyone, and his own shame, when you witness, or*

346.

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bassoon) on five staves. The music consists of two systems. The first system ends with a double bar line and a repeat sign. The second system begins with a bassoon solo section. The lyrics are written below the staff:

Langsam zu bewegen, ist mein Weg in fröhlichem Weise.  
Als ich mir vor gesternen Weile einen jungen Mann mit entblößtem Dasein, insallten

347

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348

dy tzung di Otium, da jin c i de Räum di Kind's weyan, hu jing'an kann, engea i fu inspizien füllt, i Luegskun zu bringen,

3<sup>rd</sup> v.  
 Allegro  
 L. = 108.

Ti eröffnen dunkeln in dem Augenblick, als es leuchtet und droht für endgültig wollen, nur hast du auf die Wege.



351.

M

up      un : ver : tige : !

her : wog : ne : !

re : lig : e : !

Wann : h : i : g : n : g : ,  
Wann : h : i : g : n : g : , und : es : ist : auf : die : W : e : f : f : ,

Wann : h : i : g : n : g : , und : es : ist : auf : die : W : e : f : f : ,









356

*zith. n!*

*vor de ka-yf! un-salige! un = salige! Ent = hafende auf da*

*zitt. n*

*vor de ka-yf! un-salige! un = wagnis! fahnenreiche auf da*

*fürst.*

*herrn Rauf! vor = wagnis! un = reige! fahnenreiche auf da*

*mein Rauf!*

*un-salige! un = salige! Ent = hafende ab soft da*

*herrn Rauf.*

*vor = wagnis! vor = wagnis! was schi = un = soft*

*so*

*so hau = un = ant = harfa.*

P

357:

60 = In Ozym, Gott allein in Gott aufz=leb' Lied,  
 wird Claudio dort nicht von=gefür', nem Ozym und Ozym vor=  
 60 = In Ozym, Gott allein in mir gütig Lied,  
 Don Claudio wird dort kaum von=gefür', nem Ozym und Ozym vor=  
 60 = In Ozym, Gott allein in mir gütig Lied,  
 Don Claudio wird dort kaum von=gefür', nem Ozym und Ozym vor=  
 60 = In Ozym, Gott allein in mir gütig Lied,  
 wird er dem Ozym = Ozym von=gefür', vor Ozym und Ozym - von=  
 wofür sein, er lebt vor dem Ozym, das Ge = nicht!  
 Don Claudio wird der nicht von=gefür', nem Ozym und Ozym vor =













364

*Amen*

f div.

*Amen, O Mensch — und Mensch, Mensch — in Mensch —*

*Amen, O Mensch und Mensch — von = gott — von nicht — Amen, O Mensch — und*

*O Mensch und Mensch — von = gott — von nicht — Amen, O Mensch — und Mensch —*

*O Mensch von = gott — von nicht — Amen, O Mensch — und Mensch —*

365

V

Bijou — und Bijou — we gift man — ruft.  
Gift — we = gift man ruft, we = gift man ruft.  
man ruft, Bijou — und Bijou — we = gift man ruft.  
we, Bijou — und Bijou — we gift man ruft.  
ruft, we = gift man — ruft — ang  
V

366.

Handwritten musical score for orchestra and choir, page 366. The score includes ten staves, with the last four being for choir (SATB). The vocal parts contain lyrics in German. The score is on eleven-line staves with various time signatures and dynamic markings.

362

W

(zu Tempino)

Aber warum wir wifft, Dom Claudio aufzuhören, und ihn zu beruhigen?  
Gef'man, und malte mit dem Commissar!  
W

A handwritten musical score page, numbered 368 in the top right corner. The score consists of ten staves of music for voices and piano. The vocal parts include Soprano (S), Alto (A), Tenor (T), Bass (B), and a part labeled 'Klarinette' (Clarinet). The piano part is on the bottom staff. The music features various vocal entries, some with lyrics like 'ant! - ja! ifn! —' and 'Fant! - ja! ifn! —'. The piano part includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is written on five-line staves with vertical bar lines indicating measures. The handwriting is in black ink on white paper.

*Siehe Tannhäuser in der Lohengrins und anderen. Mittelstilus und Bratschinen holt. Bege anfangt Melodie.*

*J. Ammann.*

*Don Claudio.*

*Adagio à 96.*

369

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves represent the orchestra, with dynamics like ff, f, ff, and ff. The fifth staff represents the soprano vocal part, marked with ff. The sixth staff represents the alto vocal part, marked with ff. The seventh staff represents the tenor vocal part, marked with ff. The eighth staff represents the bass vocal part, marked with ff. The ninth staff represents the piano or harpsichord, marked with ff. The tenth staff represents the strings, marked with ff. The music begins with a melodic line in the soprano staff, followed by rhythmic patterns in the other staves. The score is written on eleven blank staves below the main section.

A

Handwritten musical score for orchestra, page A, measures 1-10. The score consists of ten staves of music. Measures 1-3 show woodwind entries with dynamic markings  $\mu$  and  $\text{sooo}$ . Measure 4 begins with a forte dynamic  $F$ . Measures 5-6 feature woodwind entries with dynamic  $f$ . Measures 7-8 show woodwind entries with dynamic  $f$ . Measure 9 starts with a forte dynamic  $F$ . Measure 10 ends with a forte dynamic  $F$ . The score includes various woodwind instruments like oboes, bassoons, and clarinets, along with strings and brass. Measure 10 concludes with a repeat sign and the letter 'A' at the bottom.

This image shows a handwritten musical score page, specifically system B, numbered 371. The score consists of six staves, each with a unique set of rhythmic patterns and dynamics. The first staff features a treble clef and includes dynamic markings like 'ten.', 'f.', 'f.', 'ten.', 'ff.', and 'ff.'. The second staff uses a bass clef and includes 'b1' and 'b2'. The third staff uses a bass clef and includes 'b1' and 'b2'. The fourth staff uses a bass clef and includes 'b1' and 'b2'. The fifth staff uses a bass clef and includes 'b1' and 'b2'. The sixth staff uses a bass clef and includes 'b1' and 'b2'. The score concludes with a large 'B' at the end of the page.

372

This page contains four systems of handwritten musical notation on a five-line staff system. The instruments and their parts are as follows:

- Top System:** Tenor voices (two parts).
- Middle System:** Bassoon (two parts) and Trombones (two parts).
- Bottom System:** Drums (two parts), Bassoon (two parts), and Trombones (two parts).

Each system includes dynamic markings such as *ten.*, *f*, *p*, *mf*, *acc.*, *varian.*, and *anwo.*. The notation uses various rhythmic values and rests. The page is numbered 372 in the top right corner.

A handwritten musical score for orchestra, page 2. The score consists of six staves. The top two staves begin with dynamic markings  $\text{f}$  and  $\text{ff}$ , followed by tenuto (ten.) markings. The third staff starts with a dynamic  $\text{ff}$  and a tenuto marking. The fourth staff begins with a dynamic  $\text{f}$  and a tenuto marking. The fifth staff starts with a dynamic  $\text{f}$ . The sixth staff begins with a dynamic  $\text{f}$  and a tenuto marking. The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the measures.

A handwritten musical score page, numbered 74 in the top right corner. The score consists of two systems of music. The first system, spanning measures 1-6, features six staves. The top three staves are primarily percussive, with patterns like eighth-note pairs and sixteenth-note chords. The bottom three staves contain melodic lines with various dynamics (mf, f, ff) and performance instructions like "wzg" and "wzg mit wogendem Schlag". The second system, starting at measure 7, has four staves. The top staff contains melodic lines with dynamics (bif, f, bif, f, #f, f, f). The middle two staves feature sustained notes with dynamics (f, f, f, f). The bottom staff contains melodic lines with dynamics (ff, ff, ff, ff, ff, ff). The score concludes with a dynamic instruction "f Arco" followed by a melodic line.



Larghetto 1=76.

376

*nur so... ein glücklich fühl' mich nicht die Liebe zu Bianca zuweile*

*Non immer lieb ließ es, an*

377.

A handwritten musical score page featuring two staves of music. The top staff consists of five lines of five-line staff paper, with a key signature of one sharp (F#) and a tempo marking of 120. The bottom staff also has five lines of five-line staff paper, with a key signature of one sharp (F#). The music includes various note heads, stems, and rests. In the middle of the page, there is a section of lyrics written in German:

Hier mir hör' ich will. Mein Jun' und füll' ich braun im Löchern, mein ganzes Leben lang aufzutun. Im freien Lichte will es fallen, auf dem mir





Handwritten musical score for orchestra, page 380. The score consists of six staves, each with multiple voices. The music includes various dynamics (mf, f, ff), articulations (staccato dots, slurs, etc.), and performance instructions (e.g., "mf ij", "f > p"). A rehearsal mark "trum" is present above the third staff. The score is written on a grid of five-line staves. The bottom staff contains a long, continuous melodic line with a descriptive note below it:

... die Säulen in folgen Reihen = langsam, am ersten Aufschlag = im Druck aufzufalten bis zur Wirklichkeit, auf =

381

The musical score consists of two systems of music on five-line staves. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The first system begins with a dynamic of  $\text{f}$ . It features six staves, with the top three staves grouped by a brace. The second system begins with a dynamic of  $\text{ff}$ . It also features six staves, with the top three staves grouped by a brace. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instruments include woodwind (flute, oboe, clarinet, bassoon), brass (trumpet, horn, tuba), and strings (violin, viola, cello, double bass). The notation includes various note heads, stems, beams, and rests. The lyrics "fallen ist jür Wirklichkeit, jür Wirk = lichkeit" are written in the vocal part of the second system.

fallen ist jür Wirklichkeit, jür Wirk = lichkeit

Cou mato 1 = 132.

A handwritten musical score page for orchestra and choir. The score consists of ten staves. The first six staves represent the orchestra, with instruments like Flute, Clarinet, Bassoon, Trombone, Trumpet, and Percussion. The last four staves represent the choir. The key signature is A major (no sharps or flats). The time signature is common time. The music includes dynamic markings such as *f*, *ff*, and *p*. The score concludes with a vocal part in German: "da wir uns schlägt, nimmt glanz, am druck des magen in das gebärde seines vollschlafung, .... und geschnitten hat." The page number 382 is written in the top right corner.

383 F Allegro  $d=96$ . G

ff  
 Nu' jij gauw gauw formuleer, wie dat is mij gevord, alweer hoorfing my trifft de waffel licht, mocht alant een vaderd, een grootvader  
 hiff mp

384

Pfahl und Lahn gebraut und aufzog mich walt,  
 umwimpfen fast die Zapfein Lohf, den jahr Feigell fult; und frag' ich Lang: Wirthung, ein  
acc.  
 Wiff.

385.

H

Handwritten musical score page 385. The score consists of two staves. The top staff starts with a dynamic  $\text{f}$ , followed by a series of eighth-note patterns. The bottom staff begins with a dynamic  $\text{p}$ . Both staves feature various performance markings such as slurs, grace notes, and dynamic changes. In the middle of the page, there is a section of lyrics written in a stylized font. The lyrics read: "Lang soll mein Riff Qualität, wie Lang? Riff", "wie Lang?", and "Viel Stärke ist Qualität, aber". The score is written on a grid of five-line staves.

Soprano: Sie sind die Freude? / wo fand' ich nur? —  
 Alto: Sie sind die Freude? / wo fand' ich nur? —

382:

A handwritten musical score page featuring five staves of music. The top two staves begin with a treble clef, followed by a bass clef, and conclude with a treble clef. The third staff begins with a bass clef and ends with a bass clef. The fourth staff begins with a bass clef and ends with a bass clef. The bottom staff begins with a bass clef and ends with a bass clef. The music consists of various note heads and stems, with some stems extending across multiple staves. Measure numbers 382 and 383 are visible above the staves. The score is written on a grid of horizontal lines.

388

J

388

J

O myr Mayf, ob iinc waift, was fab' ic dir gegan? — O myr Mayf, ob iinc waift, was fab' ic dir gegan?



390-

The musical score consists of ten staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests. The first six staves are mostly blank or contain very faint markings. The seventh staff begins with a dynamic of *f*, followed by a series of eighth-note patterns. The eighth staff starts with *f* and contains a vocal line with lyrics in German. The ninth staff starts with *f* and continues the vocal line. The tenth staff is mostly blank.

*(Zurück wirken kann nur der  
heilige Geist, der Friede bringen.)*

Tenor... Vielleicht mein armer Vater, du ist von dem kläglichen Anfang mein Altväterland sehr traurig geworden.

S. Auftritt.

Za Giulia, Za Claudio.

391. *L'istesso tempo.*

Za, Za?!, Ihr wagt es? Ihr aufzuhören?  
Worauf?

O neßt' ich mein Waffen hin!



393.

Ich dankt ein für sein Geblüdt, um so ist kann sie wagen zu warten.  
 Hoffn' aber: wir sind Ihr *Freunde*  
*W* 2 1 2 2 # 1 2 2  
*Main hand is C major*

*frenet.*

397

Soprano  
 Alto  
 Bass  
 Trombone  
 Drums

Ich kann's nicht mehr hören, ich kann's nicht mehr hören,  
 Ach, jetzt ist es in mir ein Gefühl der Rührung wach geworden?  
 Ach, jetzt ist es in mir ein Gefühl der Rührung wach geworden?

Don Julius!  
 Don Glocken!

395.

A handwritten musical score page featuring ten staves of music. The first five staves are blank. The next five staves begin with measure numbers 1 through 5. Measure 1 starts with a bass clef, a common time signature, and a dynamic of  $\frac{4}{4}$ . Measures 2 through 5 continue in common time with various dynamics and note heads. The lyrics "Domine, gyan si jy, mi ij plantirini' vanasmi, mi jeng planjylling han wali." are written below the staff in measure 5. The score concludes with a dynamic of  $\frac{4}{4}$ .

Targhetto  $\delta = 80.$

396.

weifst Edwar wort schillt an'm Mittelgürre, wie du es am frühen morg.  
 (zu Don Claudio) *Es wird mir mit seines falten, ein' g'schöng' zu machen.*

*Domina Triana (sopranus trahiens)* 3 3  
*Don Claudio. Ich ig laufd' am Meeresstrand sanftes Wellen leisam*  
*(sich unterhoffen zu, steuer aufzurichten)*

*On Gerilo.*

397

L

A handwritten musical score for orchestra and choir, page 397. The score consists of ten staves. The top three staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom seven staves are for the choir, divided into four parts: soprano, alto, tenor, and bass. The music is written in common time, with a key signature of one sharp. The vocal parts include lyrics in German. The lyrics for the first three staves of the choir are:

Gern auf dem blüh'nden Lande lauf' ich den Langsamgang seines Ofens, ob ich froh'ig singend  
aufs Lande aufs Lande lauf' ich.

The lyrics for the next three staves of the choir are:

Reigen auf dem grünen Berglande ... unter blauer himmel  
Dings Dingen ... die Lied ...



9. Auftritt.

Donna Biana, Donna Rossa, Don Jerome, Ninetta, Scarpino, Don Claudio, Don Giulio.

Constantin quasi Allegro,  $\frac{2}{4}$  = 112

399

*(mutato in C major)*

Donna Rosa.

Donna Biana (erhofft sich Rettung, wagt Don Claudio zu fordern)

Ninetta.

Don Claudio. (will nach der Mittelstrophe auf öffnen)  
Caro will leichter fassen die Hand der Donna Biana, um sie auf den Portegrua zu.  
Don Giulio. (wagend durchdringen hörten auf die übrigen Freunde ein)

Er weist ab alle vor, Donna Biana?

Don Jerome.

Scarpino.

*anno*

A handwritten musical score page featuring six staves of music. The top staff begins with a dynamic of  $p$  followed by a melodic line with slurs and grace notes. The second staff starts with  $p$  and includes a sharp sign. The third staff features a complex rhythmic pattern with sixteenth-note heads and vertical stems. The fourth staff contains a vocal line with lyrics in German: "O über die Neujahr einst so wunderlichen Mann! wie'st du nur. Spricht fällt ich dir". The fifth staff is marked *mp* and contains a melodic line with eighth-note heads. The bottom staff concludes with a dynamic of  $p$ , a forte dynamic ( $f$ ), and a piano dynamic ( $p$ ), followed by a melodic line.



wo2.

N

lyrics:

Wieder von mir nur wieder dich zu lieb denken, als das die Tiere zu spät warten.

Springt nicht vor! Aber doch Eure warten

lyrics:

lief  
acc  
mf  
f  
ff  
N

403

The musical score consists of two systems of music. The top system starts with a dynamic of *mf* and includes various markings like *p*, *f*, *ff*, and *mf*. The bottom system begins with a dynamic of *f*. Both systems feature vocal parts with lyrics in German. The lyrics in the first system are: "Hier: nun auf. fröhlich, hast du jeden Jammer ein für mehr!" and "Lieber Lieb: du". The lyrics in the second system are: "Gefiegt" and "(3. Don Claudio) war nicht wahr?" followed by "Claudio, mein Gott!". The score is written on multiple staves with various clefs and time signatures.

404.

*Voi! fanciulle, degli figli fior mezzo Verotto, donna bianca della Rocca bruna aus Ladun vorstelle, Ni' spremuta dal don Giulio, da s'go lepon*

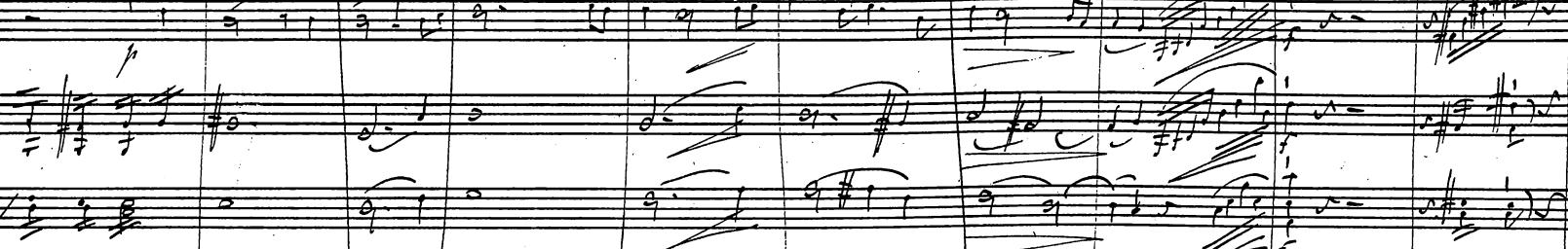
*cuff*

405

P

dolce

p



Langer Kunkt. Ein poes Dannen als Stofen zu bewegen kann es, nur die grösste Frau erkennt.

f

was nun ist Frau!?

... der...

am

P

406.

(continuation)

Was für ein Mensch, wie kann ich wohl wogen - Ich kann sie ja nicht abzulegen. Ach Rosa... was wird daraus wohl werden?



A handwritten musical score for orchestra and piano. The score consists of ten staves. The top two staves are for the orchestra, followed by a blank staff, then three staves for the piano (two treble, one bass). The bottom three staves are for the orchestra. Measure 1 shows woodwind entries. Measure 2 features a prominent piano bass line. Measures 3-4 show woodwind entries. Measures 5-6 feature a piano bass line. Measures 7-8 show woodwind entries. Measures 9-10 feature a piano bass line. Measure 11 begins with a piano dynamic. The score concludes with a final piano bass line.

408.

Komm wirken folget, all piano hand. So wird Gottkönig unsre Auskunftung; und da werden für den Wolf nicht da-

pianissimo



410.

ff

f

ff

ff

winter da = ja fragen?  
bose: du fandest alle freien grünen Baumäste:  
dann warst du traurig, das wird sein:  
Aber wirf'

ff

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first six staves represent the orchestra, with parts for strings (Violin 1, Violin 2, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani, Snare drum, Bass drum). The last four staves represent the choir. The music is in common time, with a key signature of one sharp (F#). The score includes various dynamics such as *f*, *p*, *mf*, and *ff*. There are also performance instructions like "puff" and "piano". The vocal parts contain lyrics in German, such as "wüßt' ich wolk, wie das alles gelaufen kommen ist." and "Sagst du mir! Wenn dann ich wüßt' ich wolk". The score concludes with a final dynamic *f*.

11.

1 2 3 4 5 6

7 8 9 10

11

wüßt' ich wolk, wie das alles gelaufen kommen ist. (piano don't do it)

Sagst du mir! Wenn dann ich wüßt' ich wolk.

*f*

*s*



413

T



v

v

v

v

v

v

v

v

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41.  
 U  
  
 (Küßt meine Rosa im Kauz)  
  
 (Küßt den Jäger im Kauz.)  
  
 Alle werden.  
  
 (Für Jäger)

A handwritten musical score page, numbered 416 at the top right. The score consists of ten staves of music. The first two staves are mostly blank with some rests and dynamic markings like 'mf' and 'p'. The third staff begins with a forte dynamic 'f' and contains several measures of complex rhythmic patterns with various note heads and stems. The fourth staff continues this pattern with a dynamic 'mf'. The fifth staff starts with a dynamic 'p' and includes a vocal line with lyrics: 'Komm, es ist so weit! Meine Mutter hat mich über die Straße. Nun fahrt mein Organ gewogen, indem ich das'. The sixth staff continues the vocal line with 'Komm, es ist so weit!'. The seventh staff has a dynamic 'mf' and includes a vocal line with lyrics: 'Komm, es ist so weit! Meine Mutter hat mich über die Straße. Nun fahrt mein Organ gewogen, indem ich das'. The eighth staff has a dynamic 'f' and includes a vocal line with lyrics: 'Komm, es ist so weit! Meine Mutter hat mich über die Straße. Nun fahrt mein Organ gewogen, indem ich das'. The ninth staff has a dynamic 'mf' and includes a vocal line with lyrics: 'Komm, es ist so weit! Meine Mutter hat mich über die Straße. Nun fahrt mein Organ gewogen, indem ich das'. The tenth staff has a dynamic 'f' and includes a vocal line with lyrics: 'Komm, es ist so weit! Meine Mutter hat mich über die Straße. Nun fahrt mein Organ gewogen, indem ich das'.



This image shows a handwritten musical score for orchestra and choir. The score is organized into four systems separated by vertical bar lines. The top system features a conductor's baton at the beginning, followed by staves for various instruments including woodwinds (marked 'W'), brass (marked 'X'), strings, and percussion. The tempo is indicated as  $\text{Poco animato } d = 116$ . The second system begins with a dynamic  $p$  and includes markings like 'lifff' and 'ans.'. The third system contains lyrics in Italian: 'Mia Maria oggi è libra, donna Diana a me debbi! Sorgi mia luna = tua al = la giorni!'. The fourth system concludes with a dynamic  $f$  and the marking 'fortissimo e piano'.

419

und jün unen Leben, fort, fort, fort frisch! fort, fin auf jün unen Leben! Al: = los Gu = tu, Lied' uner Loni';

fort, frisch jün unen Leben! fort, fin auf jün unen Leben! Al: = los Gu = tu, Lied' uner Loni';

Al: = los Gu = tu, Lied' uner Loni';

Leben! fort, fort, fin auf! fort, fin auf! fort, fin auf jün unen Leben! Al: = los Gu = tu, Lied' uner Loni';

fort, fin auf jün unen Leben! fort, fort, fin auf jün unen Leben! Al: = los Gu = tu, Lied' uner Loni';

fort, fin auf jün unen Leben! fort, fort, fin auf jün unen Leben! Al: = los Gu = tu, Lied' uner Loni';

Alleluia, Lebewohl

