

Neue Liebeslieder.

NEW SONGS OF LOVE.

WALTZES

Translated into English by M^{rs} Natalia Marfaren.

WALZER

für vier Singstimmen
und
Pianoforte zu vier Händen

1891

JOHANNES BRAHMS.

OP. 65.

Pr. 4 Mark 50n.

Die Singstimmen, Text deutsch u. englisch, kosten Jede 1 Mark) 4 Mark.

Half Size Note

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N. Simrock.

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N. Simrock.

Neue Liebeslieder. New songs of Love.

Walzer.

1.

Johannes Brahms, Op. 63.

Lebhaft, doch nicht schnell.
(With animation, but not fast.)

Sopran. *Ver - such' o Herz, auf*
 Alt. *Flücht' nicht ab hast, an*
 Tenor. *Ver - such', o Herz, auf*
 Bass. *Flücht' nicht ab hast, an*

I.
 II.
 Pianoforte.

Herz - such', o Her - z, auf
 Herz - such', o Her - z, auf
 Herz - such', o Her - z, auf
 Herz - such', o Her - z, auf

I.
 II.

Iren - ta - wad Na - chen schwin - nen zer - tren - meri, zer -
 The stream with winds wa - nam - - bird, des - tree - flow, des -
 Iren - ta - wad Na - chen schwin - nen zer - tren - meri, zer -
 The stream with winds wa - nam - - bird, des - tree - flow, des -

I.
 II.

tren - meri, zer - tren - meri an ge - stalt un - bel
 tree - flow, des - tree - flow full an all they hear
 tren - meri, zer - tren - meri an ge - stalt un - bel
 tree - flow, des - tree - flow full an all they hear

I.
 II.

Sopran.
Alt.
Tenor.
Bass.

Fin - ster Scheiter der Nacht, Wo - - - grau und Wir - bel - er - fahrt! Sie - der - er
She - ding glow of the night, tem - - - pest, shall woe of the coast She - der - er

I^{mo}
Pianoforte.

II^{do}

Scheiter der Nacht, Wo - - - grau und Wir - bel - er - fahrt! Sind wohl, die da er - lukt ru - hen auf
glow of the night, tem - - - pest, shall woe of the coast Who, 'old comfort and light, dwelling re -

Scheiter der Nacht, Wo - - - grau und Wir - bel - er - fahrt! Sind wohl, die da er - lukt ru - hen auf
glow of the night, tem - - - pest, shall woe of the coast Who, 'old comfort and light, dwelling re -

I^{mo}
Pianoforte.

II^{do}

al-ber-um Lande, Each to be - gri-fou in Won - der
 reatly at rest, know of your ter - ror and won - der
 al-ber-um Lande, Each to be - gri-fou in Won - der Das ist der ewig - le
 reatly at rest, know of your ter - ror and won - der None but truthter for - tress,

I. *p*
 II. *p*

Das ist der ewig - le, who - shew it will - der No al - ber-um Lande
 None but truthter for - tress, who is the mid - night storm, sat - ting the wa - ter
 who - shew it will - der No al - ber-um Lande
 who is the mid - night storm, sat - ting the wa - ter

I. *cresc.*
 II. *cresc.*

7

Mei-lea - - - - - ed - - - - - erst von - - - - - kren - - - - - der, ed - - - - - erst von - - - - - kren - - - - -

wacht, für - - - - - er - - - - - his - - - - - bame - - - - - dich - - - - - der, an - - - - - bame - - - - - dich - - - - - der, an - - - - - bame - - - - - dich - - - - -

Mei-lea - - - - - ed - - - - - erst von - - - - - kren - - - - -

wacht, für - - - - - er - - - - - his - - - - - bame - - - - - dich - - - - - der, an - - - - - bame - - - - - dich - - - - - der, an - - - - - bame - - - - - dich - - - - -

I^o

II^o

I^o

II^o

3.7

[illegible]

[illegible]

4.

Bass.

Bruchmoura Aa - gra, der dacht der win - che fal - len und stül - te schen -
Ie yon of dach, ara, if ye hat te - che zoot anseyn trendle, and lande - ar striden.

I.

Pianoforte.

II.

Pianoforte.

The musical score is for a three-part setting of "The Rose Tree." It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a basso continuo line at the bottom. The vocal line includes German lyrics and their English translation. The piano accompaniment consists of chords and arpeggiated figures. The basso continuo line provides a harmonic foundation with chords and a steady bass line. The score is marked with a key signature of one flat (B-flat) and a common time signature (C).

Vocal Part:
 We sell'd thee dead in sel - tem Straw - nels here, you Kar - te das selbste Herz
 Rose - nold thou dead in dee - griß hear, my heart, a - gainst that, whispering Hand poß't

Piano Accompaniment:
 The piano part features a series of chords and arpeggiated figures, primarily in the right hand, with some bass notes in the left hand.

Basso Continuo:
 The basso continuo line consists of a series of chords and a steady bass line, providing a harmonic foundation for the other parts.

The score is numbered 3420 at the bottom.

5.

Alt.

1. Wäh - - - re, wach - - - te, der - - - sen, Sehn,
 2. Weß - - - ich, lüß - - - mit, schenkt - - - ren, Auch
 3. Guard die, aus, gut, erig - - - der, mir,
 4. Für I, weite, a, ge - - - hat, spelt

I^{no}
sotto voce

Pianoforte.

II^{do}
sotto voce

Nach - - - tis, vor We - - - le, O wir heu! das
 to - - - le - - - taa - - - bers ge - - - he, At, er! an! die and
 guard - - - his - - - aus - - - from vor - - - ren!
 from - - - each night till mor - - - - row.

I^{no}

II^{do}

An - ge my, der du zu - den, das zu zu - den zu - den
 her - ring looks if is Jo - ahn's, (sings and there I come out!)

I:

II:

Flan - net du die See - le nicht, der See - le nicht,
 of der Sege me, ab - la - mar! de - water, de - water!

I:

II:

der or Will - to, der or Will - to, der or Will - to, der or Will - to
 that My col - lege, that My col - lege flourish flourish! flourish!

I:

II:

1 2

1 2

Sopran.

del.

Ma - - - ara strot mir sa de Ma - - - tra, well ich
 Ro - - - an red I erer, my me - - - der, though I'm

I:

p del.

Pianoforte.

II:

p del.

espress.

guc sa trü - - - be Ma. Ma. Me kat Bekk, de
 peit es e - - - ag erer, erer, Die be - - - cause der

I:

espress.

II:

espress.

1. 2.

Ro - - - we ich - - - bet, an wie ich sat - - - Mit - - - trit Ma. Ma.
 erer will abse - - - er, like my - - - er, der leaves in death, death.

I:

II:

1. 2.

Lebhaft.

(With animation.)

Soprano. *Vom Ge-ir-ge Welt' auf Welt' kom-men Er-gru-gis-se,*

Alt. *From you hills the ter- rest speeds, and the rain after con- sum,*

Tenor. *Vom Ge-ir-ge Welt' auf Welt' kom-men Er-gru-gis-se,*

Bass. *From you hills the ter- rest speeds, and the rain after con- sum,*

Lebhaft.

(With animation.)

I^{no} *f marc.*

II^{no} *f marc.*

Planoforte.

Vom Ge-ir-ge Welt' auf Welt' kom-men Er-gru-gis-se,

From you hills the ter- rest speeds, and the rain after con- sum,

Vom Ge-ir-ge Welt' auf Welt' kom-men Er-gru-gis-se,

From you hills the ter- rest speeds, and the rain after con- sum,

I^{no}

II^{no}

und lob ge - he - di - so - gen. Was - der - was - der -
 feld, das I might give the her den - dent, der - dent
 und lob ge - he - di - so - gen. Was - der - was - der -
 Was - der - was - der -

f *scen.*
f *scen.*

ten - und die - - - - - Von der - he - ge
 the - and die - - - - - From you die he
 ten - und die - - - - - Von der - he - ge
 the - and die - - - - - From you die he

f
f

Will' aye Will' keep - me He - . . . giv - . . . and - . . . be
 far - . . . rest speed, and the rain after me - . . . would that I might
 Will' aye Will' keep - me He - . . . giv - . . . and - . . . be
 far - . . . rest speed, and the rain after me - . . . would that I might

I^{no}

II^{to}

dir so goes but - . . . fast - . . . and His - . . .
 give to thee has - . . . dread thou - . . . and his - . . .
 dir so goes but - . . . fast - . . . and His - . . .
 give to thee has - . . . dread thou - . . . and his - . . .

I^{no}

II^{to}

p dol.

wei - - - che Gek - - - se in - - - Be - - - vire,

er - - - cret nach in abe - - - dy spot

wei - - - che Gek - - - se in - - - Be - - - vire,

er - - - cret nach in abe - - - dy spot

I^{mo} *p dol.*

II^a *p dol.*

schö - - - en stü - - - le Flie - - - che!

Wunder der au - - - ßer - - - lich - - - keit

schö - - - en stü - - - le Flie - - - che!

Wunder der au - - - ßer - - - lich - - - keit

I^{mo}

II^a

18

espress.

0 - - - - - mag. in - - - - - der welt für - - - - -

0 - - - - - mag. in - - - - - der welt für - - - - -

0 - - - - - mag. in - - - - - der welt für - - - - -

0 - - - - - mag. in - - - - - der welt für - - - - -

I^{ma} *espress.*

II^{do} *espress.*

p dol.

hier gel. mit der hellen son. - - - - -

hier gel. mit der hellen son. - - - - -

hier gel. mit der hellen son. - - - - -

hier gel. mit der hellen son. - - - - -

I^{ma} *p dol.*

II^{do} *p dol.*

7620

Sopran.

espress.

No - gen am Her - zen fühl ich ein Güt - mir,
 Sharp poi - nard er - reu - ran, lös at my heart's core,

I^{no}

pespree

Pianoforte.

II^{do}

p

mir, kann ich ein Müt, eben ich an zu fühl, was stär - il - chen Hing, bin - sen die
 core, how can a soul, des, blossing felt, a do - ore die, dear! Ah - me, dear

I^{no}

poco cresc.

II^{do}

poco cresc.

cresc. *poco f* *dim.*

ges - sen, ein ges - sen, ges - sen wisse, be - ruh - ten Le - ben, est - lang?
 see - als, how can she, can she live without love's sweet plea - sure, and pain?

I^{no}

poco f *dim.*

II^{do}

poco f *dim.* *p*

3030

espress.

Tenor.

I^{no}

Pianoforte.

II^{da}

Ich ho - re was all der und der und was er still und brau - , ke,
 To ma - ry a maid - I whi - per soft, the while my heart is in me - , geist!

cresc.

I^{no}

II^{da}

den e - wig, e - wig lobet in dir o Neu - , we,
 Sie that es the - my thoughts I soft, at Sie - , na,

I^{no}

II^{da}

o Neu - we, was der lo - der - ke! ke!
 at Sie - na, for the las - geist! geist!

Sopran. *Lebhaft.*
(With animation.)
Alles, Alles in des Wals, saget du mir, du Schreckliche! Al, leuend' sey, in des Wal
I will hear no more of love, thou wilt not deceive me! Never wilt thou come to race,

I^o
Pianoforte.
II^o

Ein - ge Mal, du Wirth, lei - Et - nem an - der's Platz' du lei - stel - in dei -
ge, then fluch - 'er, laus' me! If thou needs must set a snare, arch some prey.

I^o
II^o

an Falsch, denn du bist ein lo - ver Dich, denn du holdst an Al, lei
— an, — ept! Hinn, Ad! hind' wilt sacre — le — mare, — of trust be che, 'st!

I^o
II^o

Sopran.
Alt.
Tenor.
Bass.

Schwar - - - - - Wald, die Schat - - - - - ist so
Dark - - - - - wood, thy sha - - - - - are so
Schwar - - - - - Wald, die Schat - - - - - ist so
Dark - - - - - wood, thy sha - - - - - are so

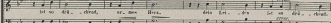
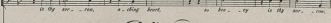
I^{mo}
Pianoforte.
II^{do}

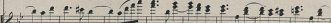
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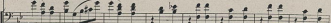
di - - - - - ster! Ar - - - - - me! Wer, die Lei - - - - - den
glau - - - - - mp! A - - - - - ching! Auerl, so An - - - - - ty
di - - - - - ster! Ar - - - - - me! Wer, die Lei - - - - - den
glau - - - - - mp! A - - - - - ching! Auerl, so An - - - - - ty

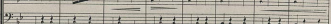
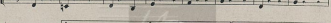
I^{mo}
II^{do}

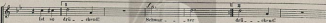
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 II: 

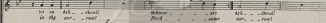
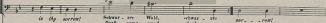
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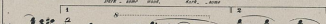
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 II: 

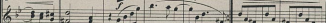
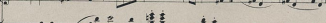
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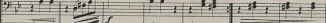
I: 
 II: 

I: 
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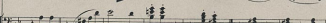
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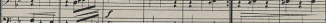
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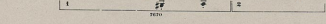
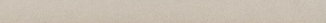
I: 
 II: 

I: 
 II: 

I: 
 II: 

I: 
 II: 

I: 
 II: 

I: 
 II: 

Musical score for voices and piano, page 25. The score is written in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment for the first system, and piano accompaniment for the second system.

First System:

- Vocal Parts:**
 - Soprano: *su - - - ter - - sing!* *let* *Hold - - - ver - - el - - -*
 - Alto: *right for - - here, here,* *you - - ry - - hear,*
 - Tenor: *su - - - ter - - sing!* *let* *Hold - - - ver - - el - - -*
 - Bass: *right for - - here, here,* *you - - ry - - hear,*
- Piano Accompaniment:**
 - I^{mo}:** Treble clef, arpeggiated chords and single notes.
 - II^{do}:** Bass clef, arpeggiated chords and single notes.

Second System:

- Vocal Parts:**
 - Soprano: *sing!* *sing!*
 - Alto: *let!* *let!*
 - Tenor: *sing!* *sing!*
 - Bass: *let!* *let!*
- Piano Accompaniment:**
 - I^{mo}:** Treble clef, arpeggiated chords and single notes.
 - II^{do}:** Bass clef, arpeggiated chords and single notes.

The score includes dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). The piano part features a prominent arpeggiated texture throughout.

Sopran. *mf*
 Nein, die - lieb - tre, set - an dich nie
 Stür - ze nicht - an heil - ige - lob mir

Alt. *mf*
 Soul thy - self, my dear - est heart, soul
 Do not goe an me, and stee, pale

I^o *pp*

Pianoforte.

II^{da} *pp* *in v. ma ben marcato*

so we - be nicht - steh. Wie es auch in Eu - - ma krenn, in
 lile An - ge - steh. *cresc.*

so clear to me *cresc.*
 and mist - fel, - ly. Though thy heart will - in - the here, with.

I^o *p* *cresc.*

II^{da} *p* *cresc.*

Ha . . . na beuht, dän - ple, dän - ple dei . . . na Trüb, dann es
 so der lara, ah, für . . . her, and come not near, lest the

f *pp*

8

f *pp*

nicht die Welt er - leucht, wie wir uns so Lieb, so Lieb, Lieb.
 world the as - cret leach, how I hold thee dear, as dear, dear.

dim. *pp*

2^a volta poco rit.

dim. *pp*

7870

Soprano.
 Alt.
 Tenor.
 Bass.

Flon - me, es - ge, dich - der Haar - Ein - le was - nig und ver -
 Eyes of Night - sing, ra - new hair - gra - the words, the real in -

I^{mo}
 Pianoforte.
 II^{da}

we - ge, Ein - mer lei - durch dich hin - ein, In mein ar -
 These have brought to me die - pair, from the path
 ra - sing, Ein - mer lei - durch dich hin - ein, die - pair,

I^{er}
 II^{da}

Rem - me ber let death do its Ma - jo - ry in this ar - ra - ny Here ge -
 These have wrought to me de - pair, from the youth my heart pre -

I:
 II:

as - ges, in this ar - ra - ny Here ge - to - - - - -
 as - sing, from the youth my heart pre - sen - - - - - sing.

I:
 II:

Kam in Els der Son - ne Bruch, sich in Nacht der Tag ver - bleib - en?
 Can the sun - beams fare to even, Morning was Night did - dy pi - ceant
 Kam in Els der Son - ne Bruch, sich in Nacht der Tag ver - bleib - en?
 Can the sun - beams fare to even, Morning was Night did - dy pi - ceant

I. *pp* *express.*
 II. *p*

cresc.
 Sonn - de hel - se Men - schen, bruch sich - men ch - se glat - he -
 Can a her - sing heart fare - go Lov'd de - light as Lov'd de -
 cresc.
 Sonn - de hel - se Men - schen, bruch sich - men ch - se glat - he -
 Can a her - sing heart fare - go Lov'd de - light as Lov'd de -

I. *cresc.*
 II. *cresc.*

7670

f
 orb - - - - - real?
 mi - - - - - alone?
 orb - - - - - real
 mi - - - - - alone?

p *rapace.*
 Ist die Flur
 Ist die Flur
 Ist die Flur
 Ist die Flur

f *p* *p*
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur

f *p* *p*
 Licht, Light,
 Licht, Light,
 Licht, Light,
 Licht, Light,

f *p* *p*
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur

f *p* *p*
 Licht, Light,
 Licht, Light,
 Licht, Light,
 Licht, Light,

f *p* *p*
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur
 das die Elm' in die - - - - - ist die Flur

f *p* *p*
 Licht, Light,
 Licht, Light,
 Licht, Light,
 Licht, Light,

vol. - - - ler Lust, dass das Herz in Qual ver - ge -
 Lese de - - - light that no heart it here to be -
 vol. - - - ler Lust, dass das Herz in Qual ver - ge -
 Lese de - - - light that no heart it here to be -
 ler - - - Lust, that no heart it here to be -
 de - - - light

I:

II:

- - - bet ver - - - bet
 - - - rido de - - - rido
 - - - bet ver - - - bet
 - - - rido de - - - rido

I:

II:

2410

wir rich Jam - - - - - mer und Glück wech - - - - - sein in die heu - - - - - der
 of the sor - - - - - row and joy away - - - - - lag a find in - - - - - der

wir rich Jam - mer und Glück wech - - - - - sein in die heu - - - - - der
 of the sor - row and joy away - - - - - lag a find in - - - - - der

Herz, wir rich Jam - mer und Glück wech - - - - - sein in die heu - - - - - der
 Herz, of the sor - row and joy, away - - - - - lag a find in - - - - - der

Herz, Jam - mer und Glück wech - - - - - sein in die heu - - - - - der
 Herz, sor - row and joy, away - - - - - lag a find in - - - - - der

wir rich Jam - - - - - mer und Glück wech - - - - - sein in die heu - - - - - der
 of the sor - - - - - row and joy, away - - - - - lag a find in - - - - - der

Jam - - - - - mer und Glück wech - - - - - sein in die heu - - - - - der
 sor - - - - - row and joy, away - - - - - lag a find in - - - - - der

I.
 II.

[illegible]

[illegible]

gra, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 ren, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren
 gra, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 ren, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren
 gra, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 ren, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren

I
 II

ren, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 de, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren
 ren, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 de, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren
 kuant, a - ber Lis - - - - - de - rang kuant via - - - - - die, ihr Gu - tra, ven
 sage, hat die ter - - - - - merle Faa - - - - - sage, ab, - - - - - that ge an - ly, ren

I
 II

[illegible]

Sopran.

p dol.

An je - - der Hand du Fin - - ge hast ich be -
 bre - - che - - an my fin - - ge soll man a

I^{mo}

p dol.

Pianoforte.

II^{do}

p dol.

I^{mo}

Ich wil die - - ge, du mir ge - schenkt mein
 ring war fin - - ding, gl - - uck er dy my

II^{do}

I^{mo}

Hu - - der in wil, um die - - hen - - stes
 bre - - che, by dar af - - fe - - ran möß.

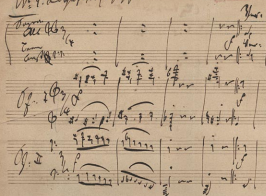
II^{do}



W₂ 9. Luftschiff, das nicht voll ist.

X Royf. profa pag. 2. X

Arbiters
and pay 3
and pay
pay 2 and
Maximum
and 7024.



== V.P.

back!
st to
piper's
own 2/6. 75.

Hand Liebling

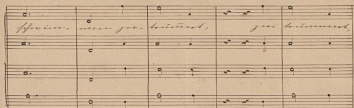
Malz
für 4 Hingstweine
2. Pfaffenorte für 4 Gärten

Johannes Brahms
Op. 65.

Es kann für alle in unserm Hause sein
Abzug zu betreiben. Diese Vorzüge
betrachtet sich bei jeder Gelegenheit.

To V. L. L.

Spencer, unsern Gott befestigt, den befestigt,



us



den befestigt unsern Gott, den befestigt!



den befestigt unsern Gott, den befestigt!



W2.

[illegible]

Handwritten musical score, first system. The lyrics are: *Das ist die alte Weise*. The notation includes staves with notes, rests, and various musical markings such as *Andante*, *Allegro*, and *Adagio*.

Handwritten musical score, second system. The lyrics are: *was ich auf der Welt gesehen habe, das ist die alte Weise*. The notation includes staves with notes, rests, and various musical markings such as *Andante*, *Allegro*, and *Adagio*.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The lyrics are written in French and include the words "L'homme, l'animal, le Dieu, l'homme, l'animal, le Dieu". The score is written in a cursive style, with various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The paper shows signs of age, including discoloration and a large, faint circular watermark in the center.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The lyrics are written in French and include the words "L'homme, l'animal, le Dieu, l'homme, l'animal, le Dieu". The score is written in a cursive style, with various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The paper shows signs of age, including discoloration and a large, faint circular watermark in the center.

W. 3.

Soprano *Del.*

Ohr ge- hört hat die Lir- - ge-
I^{mo} *p. Del.*

Pianoforte.

II^{da} *p. Del.*

gilt

fallt auf beider Brust die Lir- - ge-
gilt

gilt

der Lir- - ge-
gilt

gilt

die uns selbst umbringt in die Lir- - ge-
gilt

gilt oben das Dinstückchen

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, with lyrics in German and English. The lyrics are: 'The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.' The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in cursive, and the paper is aged and slightly discolored.

~~N. 4.~~

Handwritten musical score for a piece titled "Die Pfaffenknechte" (The Priest's Servants) by Carl Schuler. The score is written on aged, yellowed paper and features multiple staves with musical notation and lyrics in German. The lyrics are written in a cursive hand, and the musical notation includes notes, rests, and bar lines. The score is divided into sections by large, bold, handwritten letters: "I", "II", "III", and "IV". The first section, "I", is marked "Trio" and "poco f". The second section, "II", is marked "f". The third section, "III", is marked "f". The fourth section, "IV", is marked "f". The score is a full-page manuscript, likely a working draft or a personal copy, given the handwritten nature of the text and the presence of corrections and markings.

M. S.

11

Allegro

1. Violoncello
2. Violoncello

1. Violoncello
2. Violoncello

Violoncello
Violoncello

Violoncello
Violoncello

Violoncello
Violoncello

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Violoncello
Violoncello

Violoncello
Violoncello

Violoncello
Violoncello

MS
in d. 2.
5 v. 1

Handwritten musical score on aged paper, featuring multiple staves and lyrics in German. The lyrics are:

gibst du fort! (Himmelst) auf der See la

wirft die See la wirft

Gott, la, Maria Gott la betet. betet.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sf* (sforzando). There are also handwritten annotations and corrections throughout the manuscript.

Handwritten title and tempo markings:
 1. *Allegro*
 2. *Allegro*
 3. *Allegro*
 4. *Allegro*
 5. *Allegro*
 6. *Allegro*
 7. *Allegro*
 8. *Allegro*
 9. *Allegro*
 10. *Allegro*
 11. *Allegro*
 12. *Allegro*
 13. *Allegro*
 14. *Allegro*
 15. *Allegro*
 16. *Allegro*
 17. *Allegro*
 18. *Allegro*
 19. *Allegro*
 20. *Allegro*
 21. *Allegro*
 22. *Allegro*
 23. *Allegro*
 24. *Allegro*
 25. *Allegro*
 26. *Allegro*
 27. *Allegro*
 28. *Allegro*
 29. *Allegro*
 30. *Allegro*
 31. *Allegro*
 32. *Allegro*
 33. *Allegro*
 34. *Allegro*
 35. *Allegro*
 36. *Allegro*
 37. *Allegro*
 38. *Allegro*
 39. *Allegro*
 40. *Allegro*
 41. *Allegro*
 42. *Allegro*
 43. *Allegro*
 44. *Allegro*
 45. *Allegro*
 46. *Allegro*
 47. *Allegro*
 48. *Allegro*
 49. *Allegro*
 50. *Allegro*
 51. *Allegro*
 52. *Allegro*
 53. *Allegro*
 54. *Allegro*
 55. *Allegro*
 56. *Allegro*
 57. *Allegro*
 58. *Allegro*
 59. *Allegro*
 60. *Allegro*
 61. *Allegro*
 62. *Allegro*
 63. *Allegro*
 64. *Allegro*
 65. *Allegro*
 66. *Allegro*
 67. *Allegro*
 68. *Allegro*
 69. *Allegro*
 70. *Allegro*
 71. *Allegro*
 72. *Allegro*
 73. *Allegro*
 74. *Allegro*
 75. *Allegro*
 76. *Allegro*
 77. *Allegro*
 78. *Allegro*
 79. *Allegro*
 80. *Allegro*
 81. *Allegro*
 82. *Allegro*
 83. *Allegro*
 84. *Allegro*
 85. *Allegro*
 86. *Allegro*
 87. *Allegro*
 88. *Allegro*
 89. *Allegro*
 90. *Allegro*
 91. *Allegro*
 92. *Allegro*
 93. *Allegro*
 94. *Allegro*
 95. *Allegro*
 96. *Allegro*
 97. *Allegro*
 98. *Allegro*
 99. *Allegro*
 100. *Allegro*

Handwritten lyrics and musical notation for the vocal parts:

Soprano: *Allegro* *Allegro* *Allegro* *Allegro*

Alt: *Allegro* *Allegro* *Allegro* *Allegro*

Tenor: *Allegro* *Allegro* *Allegro* *Allegro*

Bass: *Allegro* *Allegro* *Allegro* *Allegro*

Handwritten musical notation for the piano accompaniment:

Piano: *Allegro* *Allegro* *Allegro* *Allegro*

Handwritten musical notation for the vocal parts:

Soprano: *Allegro* *Allegro* *Allegro* *Allegro*

Alt: *Allegro* *Allegro* *Allegro* *Allegro*

Tenor: *Allegro* *Allegro* *Allegro* *Allegro*

Bass: *Allegro* *Allegro* *Allegro* *Allegro*

Handwritten musical notation for the piano accompaniment:

Piano: *Allegro* *Allegro* *Allegro* *Allegro*

leſen ſoll' ich ſoll' ſammeln Regen.

geſt - te, ſchönſte ge. te von ſe

gros- *finestock, finestock, finestock, finestock* *finestock*

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

finestock

Willkommen bei euch, grüßte
 euch ich zu be-

8^{tes}

Sie für euch, für den besten Teil -

8^{tes}

Muz.

M. S.

Topiani *Adi- fa- fari- fari- in-*

Alti

Tenor

Basso

1^{mo} *2^{do}*

Contraponto

1^o *2^o*

De- uia- fidi- ben- fidi- fari-

De- uia- fidi- ben- fidi- fari-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a cursive style, likely from the 19th century. The lyrics are in French, including words like "Plaisir", "jeune", "d'air", "je", "sont", "d'air", "jeune", "d'air", "je", "sont", "d'air", "jeune", "d'air", "je", "sont".

The score is organized into systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on ten staves. The notation includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Ho - - - - - ma pol - - - - - la glo - - - - -".

Key markings and annotations include:

- col 8^{va}* (multiple instances)
- espress.* (multiple instances)
- rit.* (multiple instances)
- dim.* (multiple instances)
- f* (multiple instances)
- 2* (written below the piano part)
- fine* (at the end of the score)

The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score on aged paper. The score consists of multiple staves, likely for a choir or orchestra. The lyrics are written in German and include the words "Gott", "Herr", "Jesus", "Christ", "Gott", "Herr", "Jesus", "Christ", "Gott", "Herr", "Jesus", "Christ". The notation includes various musical symbols such as notes, rests, and clefs. There are also some handwritten annotations and corrections. The paper shows signs of age, including discoloration and some staining.

M. J.

Allegro.

Ma - jor von Lau

I: *espresso;*

Diapente

II:

frei *frei* *ist* *kein* *Gift* *mehr*

beim ersten Mißbrauch *spürst* *du* *schon* *schon* *gute*

poco cresc.

poco cresc.

I *II*

I *II*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are written in French and include:

le feu d'orgue, fol - - - par aim

vous - fol, aim jeunes, jeunes mœurs,

scrittés Le - bon nuit, l'orgue.

The score includes various musical notations such as notes, rests, and dynamic markings like *forte* and *meno*. There are also handwritten annotations and corrections throughout the piece, including a large "I" and "3" at the bottom right.

Leipzig.

St. II.

24

Soprano.

Alles, alles aus der Hand, laß dich nieder!

Piano.

Alles, alles aus der Hand, laß dich nieder!

Alles, alles aus der Hand, laß dich nieder!

Alles, alles aus der Hand, laß dich nieder!

Alles, alles aus der Hand, laß dich nieder!

Alles, alles aus der Hand, laß dich nieder!

Handwritten musical score on a single system, featuring a vocal line and a piano accompaniment. The lyrics are written above the vocal line.

Lyrics: *Not to be - less than!* *From the high sea*

The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and annotations in the original manuscript.

Continuation of the handwritten musical score on a single system. The lyrics are written above the vocal line.

Lyrics: *From the high sea* *From the high sea*

The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and annotations in the original manuscript.

Supran. *Dispanzua* *Plato,* *sein* *Sofallen* *ist* *so*

Alt.

Tenor.

Bass.

Pianoforte

I.

II.

Supran. *Das* *ist* *sein* *Leben*

Alt.

Tenor.

Bass.

Pianoforte

I.

II.

Handwritten musical score on aged paper, featuring vocal and piano parts. The lyrics are in German.

First System:

ff *Andante*, *namet Ganz*, *sein Liedes* *ff* *Andante*

crus.

Second System:

And

Third System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fourth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fifth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Sixth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Seventh System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Eighth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Ninth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Tenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Eleventh System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twelfth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fourteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fifteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Sixteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Seventeenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Eighteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Nineteenth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twentieth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-first System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-second System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-third System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-fourth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-fifth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-sixth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-seventh System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-eighth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Twenty-ninth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirtieth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-first System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-second System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-third System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-fourth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-fifth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-sixth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-seventh System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-eighth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Thirty-ninth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fortieth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-first System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-second System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-third System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-fourth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-fifth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-sixth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-seventh System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-eighth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Forty-ninth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

Fiftieth System:

ff *Andante*! *Sicheres* *Andante*!

crus.

express.

Was die mirzig sanft, wir laßt der die. ganz,

ap piano

capriccio

capriccio

dim.

dim.

u. sing

insbruck

fug

Goldmann

vi.

Handwritten musical score for two systems, each with two staves. The first system is labeled *I.* and the second *II.*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *dim.* and *cresc.*. The score is written in a cursive, handwritten style on aged paper.

folgt No. 13. *pp. f.*

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols, notes, and rests, with some sections crossed out by diagonal lines. The score is written in a cursive, handwritten style. The page is numbered 31 in the top right corner.

The score is organized into systems, with each system containing multiple staves. The notation includes various musical symbols, notes, and rests, with some sections crossed out by diagonal lines. The score is written in a cursive, handwritten style.

Key elements visible in the score include:

- Multiple staves per system, some of which are crossed out.
- Handwritten musical notation, including notes, rests, and dynamic markings.
- Diagonal lines crossing out sections of the score.
- Handwritten text and markings, including "p" (piano) and "f" (forte).
- A large, stylized watermark or logo in the center of the page.

Ad lib.

No. 13.

Tipton

Alto

I me

Pianoforte

II do

1. Mein geliebter Sohn
 2. Du bist mein
 3. Du bist mein
 4. Du bist mein

Handwritten musical score for piano and voice, featuring multiple staves and lyrics. The lyrics are in German and appear to be a song or aria. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Lyrics (German):

1. Mein geliebter Sohn
 2. Du bist mein
 3. Du bist mein
 4. Du bist mein

Handwritten notes and markings are visible throughout the score, including "I me", "Pianoforte", "II do", and "Alto".

Aber es wird nur die Zeit kommen, die die
 Zeit wird kommen, die die Zeit wird kommen, die die
 Zeit wird kommen, die die Zeit wird kommen, die die
 Zeit wird kommen, die die Zeit wird kommen, die die

kommt, die Zeit wird kommen, die die Zeit wird kommen, die die
 kommt, die Zeit wird kommen, die die Zeit wird kommen, die die
 kommt, die Zeit wird kommen, die die Zeit wird kommen, die die
 kommt, die Zeit wird kommen, die die Zeit wird kommen, die die

Handwritten musical score on a single system. The top staff contains the vocal melody with the lyrics "Es ist nicht dein Wille zu Grunde zu geh'n". The bottom staff contains the piano accompaniment, marked *pp*. The score is written in a single system with a repeat sign at the end.

Handwritten musical score on a single system. The top staff contains the vocal melody with the lyrics "Nicht so leicht, so leicht, Lieb". The bottom staff contains the piano accompaniment, marked *pp*. The score is written in a single system with a repeat sign at the end.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. Below the staff, the lyrics "Gung go go gau flamm-ru ga, Luvthel haun" are written in a similar cursive script. The notation includes various musical symbols such as notes, rests, and a sharp sign (#).

Handwritten musical score for "Der Herr ist unser Schutz" by J. Haydn. The score is on aged, yellowed paper and features multiple staves with musical notation, including notes, rests, and bar lines. The lyrics are written in German. The title "Der Herr ist unser Schutz" is at the top. The score includes a vocal line and a piano accompaniment. The lyrics are: "Der Herr ist unser Schutz, der Herr ist unser Schutz, der Herr ist unser Schutz, der Herr ist unser Schutz." The score is signed "J. Haydn" at the bottom right.

Handwritten musical score for "Der Herr ist unser Gott" by J. Haydn. The score is on aged, yellowed paper and features multiple staves with musical notation, including notes, rests, and bar lines. The lyrics "Der Herr ist unser Gott" are written in German. The manuscript includes various musical markings such as "adagio", "p", "f", and "cresc.".

[illegible]

[illegible]

Handwritten musical score for "Der Wald" by Franz Schubert. The score is written on aged, yellowed paper and includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German. The title "Der Wald" is written at the top. The score is divided into systems, with the first system starting with "Der Wald" and the second system starting with "Lied". The piano part is written in the lower staves, and the vocal parts are in the upper staves. The handwriting is in cursive, and there are some corrections and markings throughout the score.

Handwritten musical score on page 43. The score consists of multiple staves. The top section includes vocal or instrumental lines with notes and rests, accompanied by dynamic markings such as *f* (forte) and *p* (piano). Below this, there are staves with rhythmic patterns, possibly for a keyboard or percussion instrument, indicated by vertical strokes and horizontal lines. The bottom section features a series of staves with notes and rests, ending with a double bar line and the text *Zum Schluss.* (To the end).



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various clefs, key signatures, and time signatures. The score is written in a cursive, handwritten style, with some parts appearing to be corrections or additions. The paper shows signs of age, including stains and a large, faint, circular watermark or stamp in the center.

The score is organized into systems, with staves grouped together. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The handwriting is fluid and expressive, typical of 19th-century musical notation. The paper is aged and discolored, with visible stains and a large, faint, circular watermark or stamp in the center.

4. Caroch
Pech
171
Friedrich

