

(1921/22 428)
Andante maestoso

Introduction zur Orchestersuite
von Felix Draeseke
Nur von Draeseke - Sign.

Verdon 1862



Handwritten musical score for the first system, featuring staves for various instruments including Flauto piccolo, Clarineti, Fagotti, Corni, Trombe, Tromboni, Tubi, Timpani, Gran Tamburo, and Clarinetto basso. The tempo is marked 'Andante maestoso'.

Handwritten musical score for the second system, continuing the orchestral arrangement with staves for Flauto piccolo, Clarineti, Fagotti, Corni, Trombe, Tromboni, Tubi, Timpani, Gran Tamburo, and Clarinetto basso. The tempo is marked 'Andante maestoso'.

Mus. 7099-G-506



Handwritten musical score for the first system, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *p*, *mf*, *f marc.*, and *pp*. The notation includes various musical symbols like clefs, key signatures, and time signatures.

Handwritten musical score for the second system, continuing the composition with similar notation and dynamic markings. The bottom of the page includes the word *loco* and other performance instructions.

Handwritten musical score for the first system, featuring multiple staves for various instruments including Flage, Horn, Pos., Tub., Pr., Eb., and Clarinet. The notation includes notes, rests, and dynamic markings such as *f* *espr.* and *pp.*

Handwritten musical score for the second system, featuring staves for Flage, 4 Flage, Clar., Fagotti, Corni, Trombe, Tromboni, Tuba, Timp., Contrabassi, and Chord. The vocal parts (Tenori and Bassi) include the lyrics: "p. Nacht ist's u. - ber dem Schweizer land u. - ber dem". The notation includes notes, rests, and dynamic markings such as *f*, *pp.*, and *fp.*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves. The instruments are: Clarinet in B-flat (Clar. in B.), 4 Flutes (4 Flageoli.), Corni (Horns), Trombone (Tromboni), Fagott (Bassoon), Timp. (Timpani), and Contrab. (Double Bass). The vocal soloist is represented by a single staff with lyrics in German. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *p.* (piano) and *espr.* (espressivo). The lyrics are: "Schweiz - der Land! dem Schweiz der Land! - in - der dem Schweiz - der Land! - Nacht ist's über dem Schweizer Land - ! strahlt uns nimmer der Mor - gen strahlt uns nimmer der Mor - gen strahlt uns nimmer der Mor - gen".

Der Morgen

Mor-gen nim - mer der Mor-gen?

Mor-gen nim - mer der Mor-gen?

Mor-gen nim - mer der Mor-gen?

strahl uns nim - mer der Mor-gen?

wohl jegliche Hoffnung schwand ob

ob wol jegliche Hoffnung schwand

wol jegliche Hoffnung schwand ob

Schwer drückt auf uns die mächtige Hand

C. bassi

Handwritten musical score for the song "Der Schmuck" by Carl August. The score is written on five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The lyrics are in German. The music is in 4/4 time and G major. The piano part features a simple harmonic accompaniment with a bass line and chords.

Vocal Parts:

- Soprano:** wie wir entringen ty ran - nen druck an - des Landes blühenden Schmuck unsers Lan - des Schmuck
- Alto:** wie wir entringen ty ran - nen druck unsers Landes blühenden Schmuck unsers Lan - des Schmuck
- Tenor:** wie wir entringen ty ran - nen druck unsers Landes blühenden Schmuck unsers Lan - des Schmuck.
- Bass:** wie wir entrin - nen ty ran nen druck unsers Lan - des Schmuck.

Piano Accompaniment:

The piano part is written on a single staff. It features a simple harmonic accompaniment with a bass line and chords. The tempo is marked "pp" (pianissimo).

Lyrics:

Der Schmuck
 Aber wer soll der Retter sein?

[illegible]

— — —

[illegible]

Andante.

No. II. Sopran Solo - Chor.

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves with musical notation, including notes, rests, and dynamic markings. The title "Symphonie" is visible at the top left. The score includes parts for Flauti, Clarineti, Fagotti, Corni, Trombe, Timpani, Chassi, Soprano Solo, and various vocal parts (Soprano, Alto, Tenore, Basso). The tempo is marked "Andante".

Handwritten musical score for the first system, featuring multiple staves for various instruments and a vocal line. The instruments listed on the left are: Fl. (Flute), Clar. B. (Clarinet Bb), Fag. (Bassoon), Corni (Horn), Trombe (Trumpet), Ob. (Oboe), Holzha. (Woodwind), and Clavier (Keyboard). The vocal line is written in German. The first staff is marked "I. Solo mit der Gesangsstimme". The music is in a key with two flats (Bb) and a common time signature (C). The tempo is marked "p." (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

I. Solo mit der Gesangsstimme

Men - ge - auf zu den Her - gen

steh mit der Trau'n die Deine die - er - wähl - te En - ge - be

Handwritten musical score for the second system, continuing the composition. The instruments listed on the left are: Fl. (Flute), Clar. B. (Clarinet Bb), Fag. (Bassoon), Corni (Horn), Trombe (Trumpet), Ob. (Oboe), Holzha. (Woodwind), and Clavier (Keyboard). The vocal line is written in German. The music is in a key with two flats (Bb) and a common time signature (C). The tempo is marked "p." (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

mit der Trau'n die Deine die - er - wähl - te En - ge - be

heil'grau'n

Gott - ge - gründe

ritard. *à tempo.*

Handwritten musical score for the third system, continuing the composition. The instruments listed on the left are: Fl. (Flute), Clar. B. (Clarinet Bb), Fag. (Bassoon), Corni (Horn), Trombe (Trumpet), Ob. (Oboe), Holzha. (Woodwind), and Clavier (Keyboard). The vocal line is written in German. The music is in a key with two flats (Bb) and a common time signature (C). The tempo is marked "p." (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Gott ge - ge - ben sind sie ein Schirm der

heil'grau'n

Gott - ge - gründe

ritard. *à tempo.*

119.

Handwritten musical score for "Die Freie Presse" by Franz Schubert. The score is written on 11 staves, with the vocal line on the bottom staff. The lyrics are in German. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The tempo is marked "mod." (moderato). The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

Die Freie Presse
 hehret Freiheit gesien - sen wappne die nervigen Glieder mit Ers - !
 Schwing dich auf zum gerechten Freie

2)

Handwritten musical score for a large ensemble, including woodwinds, brass, and strings. The score is written in German and features a vocal line with lyrics. The tempo is marked *Allegro maestoso* (Vivaces de masses). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *espr.* (espressivo). The lyrics are: "ja - ge der Vög - le Meute ins Wei - le ja - ge mich in den bren - nenden Schmerz". The score is divided into measures, with some measures containing multiple notes and rests. The notation is in a standard musical staff format with a key signature of one flat and a time signature of 3/4.

Handwritten musical score for a large ensemble, including woodwinds, brass, and strings. The score is written in German and features a vocal line with lyrics. The tempo is marked *Allegro maestoso* (Vivaces de masses). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *espr.* (espressivo). The lyrics are: "Ist von Gott auf Er - den der Freiheit be - stimmten Ton zu werden von uns ein mütterliches Gram - 1". The score is divided into measures, with some measures containing multiple notes and rests. The notation is in a standard musical staff format with a key signature of one flat and a time signature of 3/4.

Handwritten musical score for "Die Tyranen" by Carl Maria von Weber. The score is for a full orchestra and voice. The instruments listed are Clarinet, Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Cymbal. The vocal part is for a male voice (mp, marc.). The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are: "Gleich die unbefrieden Tag die Tyranen die ungeliebten dich - du ent- reiss - sen untragbare Scham!"

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written in German and includes the following elements:

- Instrumental Parts:** Fl. piccolo, 4 Flauto, Clarinet, 4 Fagotto, Corni, Trombe, Tromboni, Tuba, Vp. (Violoncello), and Eb (Euphonium).
- Tempo and Mood:** The score is marked "Allegro con moto" in several places.
- Performance Instructions:** Includes "ritard." (ritardando), "cresc." (crescendo), "mf" (mezzo-forte), "p" (piano), and "marc." (marcato).
- Vocal Parts:** The vocal parts are written in German and include the lyrics: "durch die Luft", "sau - send", "Hört ihr", and "Frei".
- Handwritten Notes:** The score is heavily annotated with handwritten notes, including "ritard.", "cresc.", "mf", "p", and "marc.", as well as "Allegro con moto" and "Hör-ohet".

Handwritten musical score for voice and piano. The score is written on multiple staves. The lyrics are in German and appear to be a song about a bird (Vogel) and a man (Mann). The lyrics are: "Ra - ge der", "Vog - le Maute ins Wei -", "banne von Dir un männlichen Gram!", "Holt wie die", "Ra - ge der", "Vog - le Maute ins Wei -", "banne von Dir un männlichen Gram!", "Holt wie die", "Ra - ge der", "Vog - le Maute ins Wei -", "banne von Dir un männlichen Gram!", "Holt wie die". The musical notation includes various notes, rests, and dynamic markings such as *mf* and *f*. The score is written in a cursive, handwritten style.

Handwritten musical score on page 17, featuring multiple staves with musical notation and lyrics in German. The score includes various musical symbols, clefs, and dynamic markings.

Lyrics:

Gleiches die unbe-
Gleiches die unbe-
Gleiches die unbe-
Gleiches die unbe-

fre-
fre-
fre-
fre-

neu-
neu-
neu-
neu-

rag die Tij-
rag die Tij-
rag die Tij-
rag die Tij-

ran-
ran-
ran-
ran-

neu die unge-
neu die unge-
neu die unge-
neu die unge-

bet-
bet-
bet-
bet-

neu-
neu-
neu-
neu-

Dich zu ent-
Dich zu ent-
Dich zu ent-
Dich zu ent-

reis-
reis-
reis-
reis-

sen un-
sen un-
sen un-
sen un-

Handwritten musical score on page 18. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The lyrics are written below the staves, and there are various performance instructions and markings throughout the piece.

Lyrics:

trag - ba - rer Scham!
 trag - ba - rer Scham!
 trag - ba - rer Scham!
 trag - ba - rer Scham!
 trag - ba - rer Scham!

Performance Instructions and Markings:

- a' 2.* (first appearance)
- fespr.* (first appearance)
- mp* (first appearance)
- pp* (first appearance)
- mf marc:* (first appearance)
- mf* (first appearance)
- pp* (second appearance)
- mf* (second appearance)
- pp* (third appearance)
- mf* (third appearance)
- pp* (fourth appearance)
- mf* (fourth appearance)
- pp* (fifth appearance)
- mf* (fifth appearance)
- pp* (sixth appearance)
- mf* (sixth appearance)
- pp* (seventh appearance)
- mf* (seventh appearance)
- pp* (eighth appearance)
- mf* (eighth appearance)
- pp* (ninth appearance)
- mf* (ninth appearance)
- pp* (tenth appearance)
- mf* (tenth appearance)
- pp* (eleventh appearance)
- mf* (eleventh appearance)
- pp* (twelfth appearance)
- mf* (twelfth appearance)
- pp* (thirteenth appearance)
- mf* (thirteenth appearance)
- pp* (fourteenth appearance)
- mf* (fourteenth appearance)
- pp* (fifteenth appearance)
- mf* (fifteenth appearance)
- pp* (sixteenth appearance)
- mf* (sixteenth appearance)
- pp* (seventeenth appearance)
- mf* (seventeenth appearance)
- pp* (eighteenth appearance)
- mf* (eighteenth appearance)
- pp* (nineteenth appearance)
- mf* (nineteenth appearance)
- pp* (twentieth appearance)
- mf* (twentieth appearance)
- pp* (twenty-first appearance)
- mf* (twenty-first appearance)
- pp* (twenty-second appearance)
- mf* (twenty-second appearance)
- pp* (twenty-third appearance)
- mf* (twenty-third appearance)
- pp* (twenty-fourth appearance)
- mf* (twenty-fourth appearance)
- pp* (twenty-fifth appearance)
- mf* (twenty-fifth appearance)
- pp* (twenty-sixth appearance)
- mf* (twenty-sixth appearance)
- pp* (twenty-seventh appearance)
- mf* (twenty-seventh appearance)
- pp* (twenty-eighth appearance)
- mf* (twenty-eighth appearance)
- pp* (twenty-ninth appearance)
- mf* (twenty-ninth appearance)
- pp* (thirtieth appearance)
- mf* (thirtieth appearance)
- pp* (thirty-first appearance)
- mf* (thirty-first appearance)
- pp* (thirty-second appearance)
- mf* (thirty-second appearance)
- pp* (thirty-third appearance)
- mf* (thirty-third appearance)
- pp* (thirty-fourth appearance)
- mf* (thirty-fourth appearance)
- pp* (thirty-fifth appearance)
- mf* (thirty-fifth appearance)
- pp* (thirty-sixth appearance)
- mf* (thirty-sixth appearance)
- pp* (thirty-seventh appearance)
- mf* (thirty-seventh appearance)
- pp* (thirty-eighth appearance)
- mf* (thirty-eighth appearance)
- pp* (thirty-ninth appearance)
- mf* (thirty-ninth appearance)
- pp* (fortieth appearance)
- mf* (fortieth appearance)
- pp* (forty-first appearance)
- mf* (forty-first appearance)
- pp* (forty-second appearance)
- mf* (forty-second appearance)
- pp* (forty-third appearance)
- mf* (forty-third appearance)
- pp* (forty-fourth appearance)
- mf* (forty-fourth appearance)
- pp* (forty-fifth appearance)
- mf* (forty-fifth appearance)
- pp* (forty-sixth appearance)
- mf* (forty-sixth appearance)
- pp* (forty-seventh appearance)
- mf* (forty-seventh appearance)
- pp* (forty-eighth appearance)
- mf* (forty-eighth appearance)
- pp* (forty-ninth appearance)
- mf* (forty-ninth appearance)
- pp* (fiftieth appearance)
- mf* (fiftieth appearance)
- pp* (fifty-first appearance)
- mf* (fifty-first appearance)
- pp* (fifty-second appearance)
- mf* (fifty-second appearance)
- pp* (fifty-third appearance)
- mf* (fifty-third appearance)
- pp* (fifty-fourth appearance)
- mf* (fifty-fourth appearance)
- pp* (fifty-fifth appearance)
- mf* (fifty-fifth appearance)
- pp* (fifty-sixth appearance)
- mf* (fifty-sixth appearance)
- pp* (fifty-seventh appearance)
- mf* (fifty-seventh appearance)
- pp* (fifty-eighth appearance)
- mf* (fifty-eighth appearance)
- pp* (fifty-ninth appearance)
- mf* (fifty-ninth appearance)
- pp* (sixtieth appearance)
- mf* (sixtieth appearance)
- pp* (sixty-first appearance)
- mf* (sixty-first appearance)
- pp* (sixty-second appearance)
- mf* (sixty-second appearance)
- pp* (sixty-third appearance)
- mf* (sixty-third appearance)
- pp* (sixty-fourth appearance)
- mf* (sixty-fourth appearance)
- pp* (sixty-fifth appearance)
- mf* (sixty-fifth appearance)
- pp* (sixty-sixth appearance)
- mf* (sixty-sixth appearance)
- pp* (sixty-seventh appearance)
- mf* (sixty-seventh appearance)
- pp* (sixty-eighth appearance)
- mf* (sixty-eighth appearance)
- pp* (sixty-ninth appearance)
- mf* (sixty-ninth appearance)
- pp* (seventieth appearance)
- mf* (seventieth appearance)
- pp* (seventy-first appearance)
- mf* (seventy-first appearance)
- pp* (seventy-second appearance)
- mf* (seventy-second appearance)
- pp* (seventy-third appearance)
- mf* (seventy-third appearance)
- pp* (seventy-fourth appearance)
- mf* (seventy-fourth appearance)
- pp* (seventy-fifth appearance)
- mf* (seventy-fifth appearance)
- pp* (seventy-sixth appearance)
- mf* (seventy-sixth appearance)
- pp* (seventy-seventh appearance)
- mf* (seventy-seventh appearance)
- pp* (seventy-eighth appearance)
- mf* (seventy-eighth appearance)
- pp* (seventy-ninth appearance)
- mf* (seventy-ninth appearance)
- pp* (eightieth appearance)
- mf* (eightieth appearance)
- pp* (eighty-first appearance)
- mf* (eighty-first appearance)
- pp* (eighty-second appearance)
- mf* (eighty-second appearance)
- pp* (eighty-third appearance)
- mf* (eighty-third appearance)
- pp* (eighty-fourth appearance)
- mf* (eighty-fourth appearance)
- pp* (eighty-fifth appearance)
- mf* (eighty-fifth appearance)
- pp* (eighty-sixth appearance)
- mf* (eighty-sixth appearance)
- pp* (eighty-seventh appearance)
- mf* (eighty-seventh appearance)
- pp* (eighty-eighth appearance)
- mf* (eighty-eighth appearance)
- pp* (eighty-ninth appearance)
- mf* (eighty-ninth appearance)
- pp* (ninetieth appearance)
- mf* (ninetieth appearance)
- pp* (ninety-first appearance)
- mf* (ninety-first appearance)
- pp* (ninety-second appearance)
- mf* (ninety-second appearance)
- pp* (ninety-third appearance)
- mf* (ninety-third appearance)
- pp* (ninety-fourth appearance)
- mf* (ninety-fourth appearance)
- pp* (ninety-fifth appearance)
- mf* (ninety-fifth appearance)
- pp* (ninety-sixth appearance)
- mf* (ninety-sixth appearance)
- pp* (ninety-seventh appearance)
- mf* (ninety-seventh appearance)
- pp* (ninety-eighth appearance)
- mf* (ninety-eighth appearance)
- pp* (ninety-ninth appearance)
- mf* (ninety-ninth appearance)
- pp* (hundredth appearance)
- mf* (hundredth appearance)