

Der faule Hans.

OPERA

in einem Act

nach einer poetischen Erzählung Felix Dahns

von

ALEXANDER RITTER.

Bühnenaufführungsrecht vorbehalten.

Partitur	Pr. M 75_ netto.
Textbuch 30 netto.
Clavierauszug vom Componisten 9_ netto.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER

(K. K. Oesterr. gold. Med.)

6798 6799. 6800.

Gültig nur zum Gebrauch

Dem großen Meister



*in innigster Verehrung
gewidmet.*

Personen.

Die Königin von Brabant.....	<i>Sopran.</i>		Erster.....		<i>Tenor.</i>
Graf Hartung.....	<i>Bass.</i>		Zweiter.....	} Riese	<i>Bass.</i>
Paulus.....	<i>Bass.</i>	} seine Söhne	Erste.....		<i>Hoher Sopran.</i>
Rudolf.....	<i>Tenor.</i>		Zweite.....		<i>Mezzo-Sopran.</i>
Kurt.....	<i>Bass.</i>		Dritte.....		<i>Alt.</i>
Philipp.....	<i>Bass.</i>		Vierte.....	} Magd	<i>Hoher Sopran.</i>
Erich.....	<i>Tenor.</i>		Fünfte.....		<i>Mezzo-Sopran.</i>
Ralf, der Sänger.....	<i>Tenor.</i>		Sechste.....		<i>Alt.</i>
Hans, genannt „der faule“.....	<i>Tenor.</i>		Der Thurmwart.....		<i>Bass.</i>
Harald Hildetand, dänischer König.....	<i>Bass.</i>		Ein Bote.....		<i>Bass.</i>
Ein Schmied.....	<i>Bass.</i>	Knappen, Gesinde und Mägde.			

Instrumente des Orchesters.

Streichinstrumente: I^{te} und II^{te} Violinen. Bratschen. Violoncelle. Contrabässe.

Holzblasinstrumente: Kleine Flöte. 2 gr. Flöten. 2 Hoboen. 2 Clarinetten. 2 Fagotte.

Blechinstrumente: 4 Hörner. 3 Trompeten. 3 Posaunen. Basstuba.

Saiteninstrumente: 2 Harfen (*ad libitum* eine oder beide wegzulassen).

Schlaginstrumente: Pauken. Becken. Militair-Trommel. Triangel.

Instrumente hinter der Scene.

Eine Basstuba. Zwei Hörner. Ein Paar Becken. Ein Becken mit Paukenschlägel.

The musical score is arranged in systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The second system includes staves for brass (Trumpets, Trombones) and a section labeled 'Ohne Tuba'. The piano part is shown in grand staff notation. The score contains various dynamic markings: *pp* (pianissimo) and *p* (piano). Performance instructions include *ausdrucksvoll* (expressive) and *sehr ausdrucksvoll* (very expressive). The piano part features a melodic line with slurs and accents, marked with a 'p' dynamic. The brass section has a melodic line starting in the third measure, marked with a 'sehr ausdrucksvoll' instruction.

Musical score system 1, measures 1-5. The system consists of five staves. The first two staves are treble clef, and the last two are bass clef. The third staff from the top has a melodic line starting in measure 4 with a first ending bracket and the instruction *sehr ausdrucksroll* underneath. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical score system 2, measures 6-10. This system contains five empty staves, indicating that the instruments are silent during these measures.

Musical score system 3, measures 11-15. This system features a piano accompaniment with a repeating eighth-note pattern in the right hand and a similar pattern in the left hand. The notes are in a minor key.

Musical score system 4, measures 16-20. This system continues the piano accompaniment from the previous system, with the same eighth-note patterns in both hands.

Musical score system 5, measures 21-25. This system contains five empty staves, indicating that the instruments are silent during these measures.

Musical score system 6, measures 26-30. This system features a vocal line in the first staff and piano accompaniment in the remaining staves. The vocal line has a first ending bracket and the instruction *sehr ausdrucksroll* underneath. The notes are G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords and single notes in the right hand and chords in the left hand. The instruction *pp* is present in the second staff.

It

molto cresc.

p cresc.

f dim.

f dim.

f dim.

p cresc.

III.

p cresc.

p

p

p

p

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

p

p

6 Allegro.

Fl. *ff*

Hob. *ff*

Cl. *ff*

Fag. *ff*

Hr. 1. 2. *cresc. ff* *molto cresc.*

Hr. 3. 4. *cresc. ff* *molto cresc.*

Trp. 1. 2. 3. *cresc. sf* *molto cresc.*

Pos. 1. 2. *ff* *p* *sf* *ff*

Pos. u. Tuba *ff*

Pk. *ff*

Viol. I. *cresc. ff* *p* *cresc. ff*

Viol. II. *ff* *f*

Br. *ff* *f*

Vllc. *ff* *marcato*

C. B. *cresc. ff* *p* *cresc. ff* *marcato*

Allegro.

Allegro.

p *cresc.* *sf dim.* *p dolce*

p *cresc.* *sf dim.*

molto cresc.

sfp dolce

sfp *f marcato*

f marcato

f marcato

f marcato

f marcato

Musical score system 1, measures 1-4. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, and *cresc.*. There are first and second endings marked with '1' and '2'.

Musical score system 2, measures 5-8. The piano continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, and *cresc.*. The word "gehüllt" is written above the piano staff, and "getheilt" is written below the bass staff.

Musical score system 3, measures 9-12. The piano continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and *cresc.*. The word "zu 2" is written above the piano staff. A section marked "A" begins at the end of the system.

Musical score system 4, measures 13-16. The piano continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and *cresc.*. The word "sempre ff" is written above the piano staff. A section marked "A" begins at the end of the system.

zart und ausdrucksroll

p

più p

più p

più p

più p

cresc. *dimin.*

cresc. *dimin.*

cresc. *dimin.*

p

B

pp *poco cresc.* *p* *f marcato*

pp *poco cresc.* *p*

f marcato

f marcato

B *f marcato*

System 1 of a musical score, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many beamed notes and slurs. The second staff is in treble clef with a key signature of one flat (Bb) and contains a similar melodic line. The third staff is in bass clef with a key signature of one flat (Bb) and contains a bass line. The fourth and fifth staves are in bass clef with a key signature of one flat (Bb) and contain a bass line. The system includes dynamic markings such as *ff* and *ff*.

System 2 of a musical score, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many beamed notes and slurs. The second staff is in treble clef with a key signature of one flat (Bb) and contains a similar melodic line. The third staff is in bass clef with a key signature of one flat (Bb) and contains a bass line. The fourth and fifth staves are in bass clef with a key signature of one flat (Bb) and contain a bass line. The system includes dynamic markings such as *ff* and *ff*.

System 3 of a musical score, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many beamed notes and slurs. The second staff is in treble clef with a key signature of one flat (Bb) and contains a similar melodic line. The third staff is in bass clef with a key signature of one flat (Bb) and contains a bass line. The fourth and fifth staves are in bass clef with a key signature of one flat (Bb) and contain a bass line. The system includes dynamic markings such as *ff* and *ff*.

System 4 of a musical score, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many beamed notes and slurs. The second staff is in treble clef with a key signature of one flat (Bb) and contains a similar melodic line. The third staff is in bass clef with a key signature of one flat (Bb) and contains a bass line. The fourth and fifth staves are in bass clef with a key signature of one flat (Bb) and contain a bass line. The system includes dynamic markings such as *ff* and *ff*.

The first system of the musical score consists of two systems of staves. The top system has four staves (treble and bass clefs), and the bottom system has four staves (treble and bass clefs). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings such as *mf* and *f* throughout the system.

im Tempo.

The second system of the musical score continues with two systems of staves. It features a variety of tempo markings, including *riten.* (ritardando) and *im Tempo.* (return to tempo). Dynamic markings such as *p* (piano) are used. The notation includes complex rhythmic patterns, slurs, and accents. There are also some performance instructions like *zu 2* and *zu 3* indicating multi-measure rests or groupings.

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *ff*, *mf*, and *cresc. molto*.

Fifth system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *ff* and *3tes*.

Sixth system of musical notation, including vocal line and piano accompaniment. Includes the word *getheilt* and dynamic markings: *ff*, *mf*, and *sf*.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *cresc.*, *molto*, and *pp*. A key signature change to D major is indicated at the end of the system.

Second system of musical notation, primarily piano accompaniment. Dynamics include *mf* and *ff*.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *ff*, *sf*, *dimin.*, and *p*. The instruction "Etwas zurückhalten." is present. A key signature change to D major is indicated.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *pp* and *ppp*. The instruction "zart und ausdrucksvoll" is present.

Fifth system of musical notation, primarily piano accompaniment. Dynamics include *ff*.

Sixth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *8pp espr.*, *cresc.*, *ff*, *dimin.*, and *p*. The instruction "Im Zeitmaass." is present. A key signature change to D major is indicated.

Itē
cresc.

1 3 5

8pp espr. cresc. ff ff ff ff
cresc. cresc. pp ff
f f f f

Im Zeitmaass.

6 6 6 6 6 6

E

ff p cresc. ff
p cresc. molto cresc.
p molto cresc. molto cresc. ff

zu 2

p cresc.

molto cresc.

p

molto cresc.

p

molto cresc.

f

This system contains the first system of a musical score. It features a grand staff with three staves. The top two staves are vocal lines, with the second staff marked "zu 2". The bottom three staves are piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand, marked with "6" and "molto cresc.". Dynamics range from piano (*p*) to forte (*f*).

molto cresc.

molto cresc.

f

This system contains the second system of the musical score, continuing the grand staff from the first system. It features similar vocal and piano parts. The piano part continues with the sixteenth-note figure, marked with "6" and "molto cresc.". Dynamics include *molto cresc.* and *f*.

F

ff
sempre ff
zu 2

sempre ff
ff
marcato

F

p
p cresc.
f
f dim.
f

molto cresc.
p
fp dolce

fp dolce
p
f
marcato

First system of musical notation, measures 1-4. Includes dynamic markings *f*, *sp*, and *cresc.*. Features a treble clef and a key signature of one flat.

Second system of musical notation, measures 5-8. Includes dynamic markings *p*, *cresc.*, *f*, and *p dolce*. Features a treble clef and a key signature of one flat.

Third system of musical notation, measures 9-12. Includes dynamic markings *f*, *sp dolce*, *cresc.*, *sp*, and *p*. Features a treble clef and a key signature of one flat.

Fourth system of musical notation, measures 13-16. Includes dynamic markings *ff*, *2te*, and *ff*. Features a treble clef and a key signature of one flat.

Fifth system of musical notation, measures 17-20. Includes dynamic markings *ff*, *piu*, and *ff*. Features a treble clef and a key signature of one flat.

Sixth system of musical notation, measures 21-24. Includes dynamic markings *cresc.*, *ff*, *sempre ff*, *geteilt*, and *p*. Features a treble clef and a key signature of one flat.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *p* and *pp*, and various musical notations including slurs and ties.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing more complex rhythmic patterns and dynamic markings like *p*, *pp*, and *rit*.

Fourth system of musical notation, featuring crescendos (*cresc.*) and diminuendos (*dimin.*) markings, along with *rit* and *pp* dynamics.

Fifth system of musical notation, including *pp* and *poco cresc.* markings, and various musical notations.

Sixth system of musical notation, concluding the page with *cresc.* and *p* markings.

1^{te} 2^a 3^a 4^a 5^a 6^a 7^a 8^a 9^a 10^a 11^a 12^a

f marcato *f marcato* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Più mosso.

13^a 14^a 15^a 16^a 17^a 18^a 19^a 20^a 21^a 22^a 23^a 24^a

f marcato *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato*

25^a 26^a 27^a 28^a 29^a 30^a 31^a 32^a 33^a 34^a 35^a 36^a

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

p cresc. *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto*

37^a 38^a 39^a 40^a 41^a 42^a 43^a 44^a 45^a 46^a 47^a 48^a

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

molto cresc.

49^a 50^a 51^a 52^a 53^a 54^a 55^a 56^a 57^a 58^a 59^a 60^a

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

p cresc. *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto* *p cresc.* *p cresc.* *p cresc. molto*

First system of musical notation, featuring a grand staff with five staves. The notation includes various rhythmic values and dynamic markings such as *ff* and *mf*.

Second system of musical notation, continuing the grand staff. It includes dynamic markings like *mf* and *ff*, and some notes are marked with accents.

Third system of musical notation, featuring a grand staff. It includes dynamic markings such as *mf*, *ff*, and *stringendo sempre*. The notation shows a transition from a slower tempo to a more driving one.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings like *ff* and *ritard.*. The notation shows a series of repeated notes with a deceleration.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings such as *p*, *cresc.*, *molto cresc.*, and *ff*. The notation shows a long, sustained note with a crescendo.

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings like *ff* and *ritard.*. The notation shows a series of repeated notes with a deceleration.

Maestoso alla breve.

String quartet (Violin I, Violin II, Viola, Violoncello) and woodwind parts (Flute, Clarinet, Bassoon). The strings play sustained notes with long slurs. The woodwinds have sparse entries.

Vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocalists have lyrics: "zu 2" and "zu 3". The piano accompaniment features chords and melodic lines.

Harfe I. (Harp I). The harp plays a rhythmic accompaniment of chords.

Harfe II. (Harp II). The harp plays a melodic line with large slurs.

Becken. (Cymbal). The cymbal plays a rhythmic pattern.

Triangel. (Triangle). The triangle plays a rhythmic pattern.

Maestoso alla breve.

String quartet and woodwind parts. The strings play a rhythmic accompaniment. The woodwinds have melodic lines.

This page of a musical score, numbered 21, features a complex arrangement of instruments. At the top, there are five staves for woodwinds (flute, oboe, clarinet, bassoon, and saxophone), each with a melodic line and a large slur. Below these are five staves for strings (violin I, violin II, viola, cello, and double bass), also with melodic lines and slurs. The middle section consists of a grand piano (piano and left hand) with a dense, rhythmic accompaniment of chords and arpeggios. The bottom section contains five staves for a string quartet (two violins, two violas, and two cellos/double basses), with intricate melodic and harmonic parts. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

H

This page of musical notation consists of several systems of staves. The first system includes five staves with various musical notations, including notes, rests, and dynamic markings like *all.* and *ff*. The second system has four staves, with the third staff containing a complex rhythmic pattern marked with a '3' and a slur. The third system consists of two staves with block chords. The fourth system has two staves with a melodic line in the upper staff and a bass line in the lower staff, both featuring slurs and dynamic markings. The fifth system has two staves with a melodic line and a bass line. The sixth system has two staves with a melodic line and a bass line. The seventh system has two staves with a melodic line and a bass line. The eighth system has two staves with a melodic line and a bass line. The ninth system has two staves with a melodic line and a bass line. The tenth system has two staves with a melodic line and a bass line. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

H

The first system of the score includes five staves. The top two staves are for woodwinds (likely flutes and oboes), showing melodic lines with slurs and accents. The bottom three staves are for strings, with rhythmic patterns and dynamic markings such as *allegro* and *rit.*

The second system features five staves. The top two staves are woodwinds. The third staff is for Trombones, with a *rit.* marking. The fourth staff is for Trumpets, with a *Pos. ohne Tuba* marking. The fifth staff is for Tuba. The system contains complex rhythmic figures and dynamic markings like *allegro* and *rit.*

The third system consists of five staves, all of which are for string instruments. It features a *cresc. molto* marking and various rhythmic patterns.

The fourth system consists of five staves, all of which are for string instruments, continuing the rhythmic and dynamic development from the previous system.

The fifth system consists of five staves, all of which are for string instruments, showing further rhythmic complexity.

The sixth system consists of five staves, all of which are for string instruments, with some melodic lines appearing in the upper staves.

The seventh system consists of five staves, all of which are for string instruments, featuring a *f* dynamic marking.

The eighth system features five staves. The top two staves are woodwinds with complex melodic lines. The bottom three staves are strings, with dynamic markings like *allegro* and *rit.*

Erste Scene.

*Flöte/Bass. Links ist das Flöß mit Eichen. Im Hintergrunde die
Hochwälder, in deren Mitte ein großer Felsen. Rechts vor dem Felsen ein kleiner
Wasserfall. Rechts im Hintergrunde ein Bergkamm, darüber ein Felsenkamm, und im Süden
ein Felsen. Links ein alter Linden mit Apfelbaum, unter dem liegt Hans beiseite und dem
Bauern
versteht, den Felsen zu sehen, auf dem er steht. Felsen Wälder, großen Baumkamm.*

In leichter Bewegung

Flöte 1. 2. *pp*
Clarinete 1. 2. *pp*
Fagott 1. 2.
Horn 1. 2. *in F.* *Dämpfer*
1. Violinen *Dämpfer*
2. Violinen *Dämpfer*
Bratschen *gehüllt*
Viola *gehüllt*
Violoncelle *pp*
Contrabässe *pp*

Fl. *pp*
Cl. *pp*
Fg. *pp*
Hr. *pp*
Viol. *pp*
Viola *gehüllt*
Violoncelle *pp*
Contrabässe *pp*

Fu.
Cl.
Fig. 1. 2.
Hr. 1. 2.
7000 cresc.
7000 cresc.
Dimi
Dimi
Dimi
Das Nonnenkapitel

Fig. 1. 2.
marcato
p
p
And-ant
And-ant
And-ant

Fig. 1. 2.
sul 9.
sul 9.
Ham
Auf-ly mein wun-der-lich! Silber aus Hollar! auf-und auf-falun! Gold-fa-ly ein-kun-der!
gethilt.

Fag. *pp.*

Korn 1.2. *pp.* *cresc.* *pp*

ohne Dämpfer *pp* *cresc.* *pp*

Viol. *pp* *cresc.* *pp*

Horn *pp* *cresc.* *pp*

Alte = = fahnen Helm = = st! *Silf = fahnen*

pp *cresc.* *pp*

pp *cresc.* *pp*

Cl. 1.2.

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

Korn 1.2. *pp* *cresc.* *pp*

Viol. *pp* *cresc.* *pp*

Horn *pp* *cresc.* *pp*

Alte = = fahnen Helm = = st! *Silf = fahnen*

pp *cresc.* *pp*

pp *cresc.* *pp*

pp *cresc.* *pp*

pp *cresc.* *pp*

pp *cresc.* *pp*

6.

Fl. 1, 2

Hob. 1, 2

Cl. 1, 2

Viol. primo

Viol. secondo

Viola

Cello

Bass

Trumpets

Trombones

Drum

Timpani

Fl. 1

Fl. 2

Hob. 1, 2

Cl. 1

Cl. 2

Fag. 1, 2

Cor. 1, 2

Cor. 3, 4

Tauken in E. A.

Viol. primo

Viol. secondo

Viola

Cello

Bass

Trumpets

Trombones

Drum

Timpani

trém.

stossimpfer

trém.

stossimpfer

(ausgeführt)

st. sf!

tu

juu: li: sa,

blau: daria,

stef: tanta,

flü: harnit,

sy: mon: den = sa

trém.

molto espress.

molto espress.

molto espressivo

Zweite Scene.

Das Grafen Lusthaus zu verlassen, beschloß Lammert, vom Walden her
durch den Wald hin und durch die Büsche in die Hofb. zu gehn. Er ludet Rudolf, Paulus, Kurt,
Philipp, Erich, Paul und Graf Hartung. Im Waldhause der Baum fällt auf den Gindergang
der Lammert und seine mit Lammert und Gindert, aller Art.

Fag. Lebhaft

Fl. 1. 2.
Cl. 3. 4.
Horn 1. 2.
Viol.
Viola

p *mf* *cresc.*

Fl. 1. 2.

Cl. 1. 2. in B

Fag.

Fl. 1. 2.

Cl. 3. 4.

Paul. in F. C.

Viol.

Viol.

Viola

p *mf* *cresc.* *f* *cresc.*

Fl.
Hr. 1.2.
Hr. 3.4.
Pk.

This system contains the first five staves of the score. The Flute part (Fl.) starts with a dynamic marking of *ff* and includes a trill-like figure. The Horns 1 & 2 (Hr. 1.2.) and Horns 3 & 4 (Hr. 3.4.) parts have dynamic markings of *f*. The Percussion part (Pk.) is marked with *mf*. The key signature has two flats, and the time signature is 3/4.

Fl.
Hr.
Cl.
Hr. 1.2.
Hr. 3.4.
Pk.
Graf Hartung

This system continues the score with six staves. The Flute part (Fl.) has a dynamic marking of *ff*. The Horns (Hr.) and Clarinet (Cl.) parts have dynamic markings of *f*. The Percussion part (Pk.) is marked with *mf*. A vocal line for Graf Hartung is introduced in the lower part of the system, with a dynamic marking of *mf*. The notation includes various musical ornaments and articulation marks.

Fag.
Hob.
Cl. b
Fag. *1^{ste}*
Viol.
Graf Hart.
steht auf's Kopf! *der langst von Oben* *und wackelt sich fast im*

Detailed description: This system contains the first system of the musical score. It includes staves for Flute (Fag.), Horn (Hob.), Clarinet in B-flat (Cl. b), Bassoon (Fag. 1^{ste}), Violin (Viol.), and Graf Hartung. The vocal line for Graf Hartung has the lyrics: "steht auf's Kopf! der langst von Oben und wackelt sich fast im". The music is in a key with one flat and a 3/4 time signature. Dynamics include *sf* and *70*.

Fag. 1.
Hr. 1. 2.
Viol.
Graf Hartung
Commenst! *Sie laß' sie mich im Thal. Sie fragen, mit*

Detailed description: This system continues the musical score with staves for Bassoon (Fag. 1.), Horns 1 and 2 (Hr. 1. 2.), Violin (Viol.), and Graf Hartung. The vocal line for Graf Hartung has the lyrics: "Commenst! Sie laß' sie mich im Thal. Sie fragen, mit". The music continues in the same key and time signature. Dynamics include *sf* and *70*.

Hob. 1.

Hob. 1. 2.

Hob. 3. 4.

Viol.

Grav. Cl.

Erinnern garst du in der Lagen, ob es die Lagen in der Lagen, ob Galten grimm man durch die Lagen, den

espresso

Cl.

Fag.

Viol.

Grav. Cl.

Hans nun bringt die Lagen, den! nun durch die Lagen in der Lagen, den

Fl. 1. 2. *f* *te*
espressivo.

Cl. 1. 2.

Fag. 1. 2. *cresc.*

Fl. 1. 2. *f* *cresc.*

Op. 3. 4. *cresc.*

Tromp.

Pauk.

Viol. *cresc.*

Viol. *cresc.*

Viola *cresc.*

Erste

Philipp

Quart *und li = bar*

Hann an mir ja = you immer more?

cresc.

cresc.

Fl. 1. 2.

Hob. 1. 2.

Clar. 1. 2. *f* *espresso.* *cresc.*

Fag. 1. 2. *cresc.*

Hr. 1. 2. *f* *espresso.*

Hr. 3. 4. *f* *cresc.*

Tromp.

Tr.

Viol. *cresc.* *espresso.*

Viola *cresc.*

Cell. *cresc.* *espresso.* *cresc.*

Bass *cresc.*

Chor. *so blüht nun*

Phil. *und jezt nicht Au - was ich er - zeugt -*

für, nur - brüht nun *für* *tu*

cresc. *cresc.*

Ob. 1.

Fl. 1. 2. *dimin.*
 Clar. 1. 2. *dimin.*
 Fag. *dimin.*
 Horn 1. 2. *dimin.*
 Horn 3. 4. *dimin.*
 Viol. *dimin.*
 Viola *dimin.*
 Grand St. *dimin.*
 Bass *dimin.*

mf! Im Himmel an-ge-lan-ten! Demm' nicht-als' yuf-fen,

molto cresc.

Fl. 1. 2. *1^{ste}*
 Ob. 1. 2. *1^{ste}*
 Clar. 1. 2. *1^{ste}*
 Fag. *1^{ste}*
 Horn 1. 2. *cresc.*
 Horn 3. 4. *cresc.*
 Viol. *molto cresc.*
 Viola *molto cresc.*
 Grand St. *molto cresc.*
 Bass *molto cresc.*

Im Himmel an-ge-lan-ten! Demm' nicht-als' yuf-fen,

molto cresc.

18.

Cl. 1. 2.

Fl. 1. *dolce e legatissimo*
 Fl. 2.
 Clar. 1. 2. *dolce*
 Fag. 1. *7^{pp}*
 Horn 1. *7^{pp}*
 Horn 2. *7^{pp}*
 Trp. 1. *7^{pp}*
 Trp. 2. *7^{pp}*
 Trombone 1. *7^{pp}*
 Trombone 2. *7^{pp}*
 Tuba *7^{pp}*
 C. 1. *7^{pp}*
 C. 2. *7^{pp}*
 Bass *7^{pp}*

gestrichelt

simf. und scherzhaft. Im Commencement soll uns Orléans in nicht von Sinnen. Brüder

Fl. 1. 2. *1^{ste}*
 Ob. 1. 2. *1^{ste}*
 Clar. 1. 2. *1^{ste}*
 Fag. 1. *1^{ste}*
 Horn 1. 2. *1^{ste}*
 Horn 3. 4. *3^{tes}*
 Trp. 1. 2. *1^{ste}*
 Trp. 3. 4. *1^{ste}*
 Trombone 1. 2. *1^{ste}*
 Trombone 3. 4. *1^{ste}*
 C. 1. *7^{pp}*
 C. 2. *7^{pp}*
 Bass *7^{pp}*

gestrichelt

Es sollen auch die jungen Prinzen und Prinzessen sein, und soll uns Orléans

Fl.
Ob.
Cl.
Fag.
3tes
Vcl.
Viol.
Viol.

so = lau, erd läuft er mit dem Hof = lau.
läuft und gleich zurück

mf
f
mf
f
mf
f
mf
f
mf
f
mf
f

Fl.
Ob.
Cl.
Fag.
3tes
Vcl.
Viol.
Viol.

nur von Luft, ist das und für = ihrem Gr. flücht.
cresc.

f cresc.
f cresc.
f cresc.
f cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Fl.

Cl.

Fag.

Hr.

Tromp. 1 in F.

Tromp. in G.D.

Vcl. I

Vcl. II

Vcl. III

Vcl. IV

Kontrabass

Stimm

Gief die mir wasche die Lue: den mir, wie die sich kummale Mann für Mann, ihr

Handwritten musical score for a piano and voice piece. The score consists of 14 staves. The first 12 staves are for the piano, with various dynamics like "cresc." and "f" indicated. The 13th staff contains the vocal line with German lyrics. The 14th staff is for the bassoon, with "Bog." and "f" markings. The music is in 2/4 time and C major.

Plac-ma, mire mit Pinfu ya =
 = warmt, mit =
 = für den ersten Schritt. für Linn.
 Aus

This page of a handwritten musical score, numbered 22, features a complex orchestral arrangement. The score is written on 18 staves. The top section consists of a woodwind and brass ensemble, including flutes, oboes, clarinets, bassoons, and trumpets. The bottom section includes a string quartet and a vocal line. The music is in 2/4 time and includes dynamic markings such as *fp*, *mf*, and *ff*. A key signature change to one sharp is indicated in the first measure. The vocal line includes the German lyrics: "Gott, im Wald und im Thraume, ———— Grand Dieu Seigneur Dieu, un pied de terre!" The score concludes with a double bar line and a repeat sign.

Handwritten musical score for a piano and orchestra. The score consists of 14 staves. The top three staves are for woodwinds (flute, oboe, clarinet). The next four staves are for strings. The bottom four staves are for piano. The music is in 2/4 time and features a key signature change from C major to B-flat major. The piano part includes a vocal line with German lyrics. Performance markings include "p dolce" and "Cl. 1. Dolce".

Handwritten musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Rückfall für you, mein Philipp bringt dich hellen in das Licht, mein Kruz ist das ist im Gefolge. Man". The score is written in a key with two flats and a 2/4 time signature. It features various musical notations such as slurs, ties, and dynamic markings like "cresc." and "p".

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Paulus von dem Lauf er- lasset, mein Ru- - dolf ist das Laxen an wach, man". The score includes dynamic markings such as "poco cresc.", "cresc.", and "p". It also features various musical notations like slurs and ties.

Meine Flöte

10

The score is a handwritten manuscript for a piece titled "Meine Flöte". It consists of multiple staves for different instruments and a vocal line. The instruments listed on the left are: *Fl. 1. 2.*, *Trump. 1. 2. 3.*, *Hörn. 1. 2.*, *Hörn. 3 u. Tuba*, and *Pauk. in G.*. The vocal line includes German lyrics: *Siehe! Siehe! die neuen Werke sind nicht aufgehört!* and *(Sie wandelt auf den höchsten Bergen etc.)*. The music features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *f*, *ff*, and *Dimin.* are used throughout. The score is numbered "10" at the top and bottom.

The image displays a handwritten musical score for piano, consisting of approximately 15 staves. The score is written in a single system across four systems of staves. It includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are prominent throughout, including *dimin.* (diminuendo), *sf* (sforzando), and *p* (piano). A specific instruction *rite* is also present. The piece concludes with a series of chords and a final note. In the lower right section, there is a handwritten note in German:

(Die Köpfe, von dem Hans, der
linges bleibt, umgeben ist
mit befeuchtigten Gebirgen.)

Cl. 1.2

Langsamer 29

Handwritten musical score for the first system, including parts for Clarinet 1 & 2, Flute, Oboe, Violin, Viola, and Piano. The score is in 3/4 time and features various musical notations such as dynamics (p, mp), articulation (accents), and performance instructions like 'Langsamer' and 'espressivo'. The piano part includes the instruction 'pian p'.

Handwritten musical score for the second system, continuing the instrumental parts and adding a vocal line for 'Horns'. The vocal line includes the German lyrics: 'Leston auf der Höhe und sieht sein Werk sein Werk sein' and 'Lest auf der Höhe sein'. The piano part continues with complex rhythmic patterns and triplets.

Hob. 5.

Inseln bescheiden, nur ich für mich selbst so weit zu finden
Und ich den Ozean umarmt allein,

Hob.
Fag.

Gott schenke uns ihm,
so laßt ihn la-ban!

espressivo

Hob.

1. 2. tes

Cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Alleg.

Flöb. *f*
 Clar. *f*
 Viol. *f*
 Viola *f*
 Piano *f*

tr
mf
f
f
f

Hof und Hoff und Ribbenftein, und Inwangenst und Gal. ummiffen,
tr

f
f

1^{te} Clar.
 Flöb.
 Viol. II
 Viola
 Piano

ff
ff
ff

ff
ff

ff
ff

ich find die Welt so glich, wenn und unser Himmel Singen drum!
ff

Fl. 1. 2.

Handwritten musical score for Flute 1 and 2. The score includes parts for Flute 1 and 2, Clarinet in B-flat, Trombone 1, and Piano. The music is in G major and 4/4 time. Dynamics include *ppp*, *pp*, *p*, *f*, *mf*, *ff*, *ppp*, *pp*, *p*, *f*, *mf*, *ff*, *ppp*, *pp*, *p*, *f*, *mf*, *ff*. Expressive markings include *molto espressivo*, *ppp*, *pp*, *p*, *f*, *mf*, *ff*, *ppp*, *pp*, *p*, *f*, *mf*, *ff*. The score is divided into measures by vertical bar lines. The piano part includes the lyrics: *zu tief = her ni = ma jehen = no halt, wie alle das = nicht halt,*

6798.

The musical score is a handwritten manuscript for a multi-instrument ensemble. It consists of 12 staves. The top five staves are for woodwinds and strings. The bottom five staves are for piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. The score includes various musical notations such as triplets, crescendos, and dynamic markings like 'p' and 'f'. The bottom two staves contain German lyrics: 'zu Pflanz- an, in/der Pflanzbau giefu' and 'und Pflanzbau in/der Pflanzbau giefu'.

Fli. 1. 2.

cresc.

Flute parts with triplets and crescendos. Trompe 1 part. 3rd and 8th Violin parts. Vocal line with lyrics: "Und ringt in Tode und Grol. in macht ist Commen, milde Gnar. Luftlich." Performance instructions include *f*, *gützlich*, and *mit jeder nimmt*.

Fli. 1. 2.

Flute, Clarinet, and Violin parts. Vocal line with lyrics: "Luftlich von Grol und layt auf zu mir brach mit feul; y lumbt mir, uf mir ab" Performance instructions include *un poco pesante*, *un poco pesante*, *un poco pesante*, and *un poco pesante*.

6798 un poco pesante.

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

geht mit auf, in's rüchle, kommt, von uns Gefährlich.
 Lox,
 Loxulpalz!

Fl. 1.
 Fl. 2.
 Viol.
 Viola.
 Piano

Wirdt die mich noch Gofen?
 Wen sind nicht Altes an mich sind

Fl. 1. 2.
Fl.
Cl.
Fag.
Hr.
Viol.

Staccatissimo.
staccatissimo.
staccatissimo.
staccatissimo.
staccatissimo.
staccatissimo.
staccatissimo.

ff
ff
ff
ff
ff
ff

(ritard.)
(Per Doppeln kommt heraus)

Woh! Woh!
Das Kind in festem

sf sempre sf
sf sempre sf

No. 12.
Fl. 1. 2.
Fl.
Cl.
Fag.
Hr.
Viol.

15.

sf
sf
sf
sf
sf
sf

sulc.
sulc.

(Quappelnstuck.)

Spricht und bewege für den Offizier!
Das Kind

sf sempre sf
sf sempre sf

Kl. Fl.

Sehr schnell.

Fl. 1. 2.

Cl.

Fg.

tr.

Viol.

weiß ich ab dem Rock

und kniffen von dem Fußblock.

molto stringendo e

molto stringendo e

Sehr schnell.

Sehr schnell.

6798.

Fl. 1. *Kri. Flöte*

Fl. 2. *cresc.*

Fl. 1. 2. *zu 2.*

Kob.

3 Trompeten.

cresc.
Tb. in G.

Viol.

molto, sprüch. der für im Was an gar und mit flamm non ifen zu Lothar. der erulden maiften flü gerind

402
H. H. Leitmaass.

ff. 1. 2.

Leitmaass.

Horns (Hornen) und mit Klarinetten

Hörst du, mein Hornen-Boß, dich nicht wundern, was ich

Leitmaass.

6798.

Langsam

Handwritten musical score for a full orchestra. The score includes staves for Fl. 1 & 2, Fl. 3, Clarinet, Horns, Trombones, Trumpets, and Strings. The tempo is marked "Langsam".

Key markings include *ff* (fortissimo) and *pp* (pianissimo). A specific instruction for the Horns is: *1stes pp*. The string section is marked *molto dim.* (molto diminuendo).

A handwritten note in the string section reads: *(Horns spielen zum Beginn und bis 1/2 (auf 1/2 in der 2ten))*.

The tempo "Langsam" is repeated in the middle and bottom sections of the score.

Handwritten musical score for strings, featuring a prominent triplet pattern. The tempo is marked "Langsam".

The instruction *immer mehr abnehmend.* (always more and more decreasing) is written above the strings. The string section is marked *pp*.

The score includes staves for Violin, Viola, and Cello/Double Bass.

42

Al. 1. Gemächliches Zeitmaass.

Dritte Scene. Der Schmied. Die Vorigen.

Al. 2. *p*

Fig. 1. *p*

Fig. 2. *p*

Viol. *pp* *cresc.*

Gemüthliches Zeitmaass.

Graf G. (Folter) *cresc.*

Das fühlst du nicht, nicht, nicht!

cresc.

cresc.

Al. 1.

Al. 2.

Fig. 1.

Fig. 2. *cresc.* *f*

cresc. *f*

Viol. *f* *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

Schmied

Binjal von dempan Luftblod für die Affingal. Lasse dich, was ziff, was pyg hat ifr?

dim. *pp*

dim. *pp*

dim. *pp*

6798. *ppizz.*

Fl. 1.

Fl. 1.
Fl. 2.

Viol.

man sollmal sich's zu denken sein? ist das noch sollmal in die Hand - der sein-baum Bog. Weistlein

Cl. in B.
Tromp.

Viol.
Viola

Horn
Fag.

6798.

Fr. 16 Etwas belebter.

Handwritten musical score for the first system. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin (Vcl.), Viola (Vcl.), Cello (Vcl.), Double Bass (Vcl.), Trumpet (Tromp.), and vocal lines. The tempo is marked "Etwas belebter". Dynamics include *mf* and *rit.*. The lyrics are: "Ihr seid das Salz der Erde, aber wenn das Salz verflüchtigt ist, was nützt es denn? Es wird zum Vieh, das man nicht isst, und man wirft es weg." The system ends with a double bar line and a repeat sign.

16 Etwas belebter.

Handwritten musical score for the second system, continuing the orchestral and vocal parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin (Vcl.), Viola (Vcl.), Cello (Vcl.), Double Bass (Vcl.), Trumpet (Tromp.), and vocal lines. The tempo is marked "Etwas belebter". Dynamics include *mf* and *rit.*. The lyrics are: "Ihr seid das Salz der Erde, aber wenn das Salz verflüchtigt ist, was nützt es denn? Es wird zum Vieh, das man nicht isst, und man wirft es weg." The system ends with a double bar line and a repeat sign.

Fl. 1. 1. u. 2.
Fl. 2.
Cl. 1.
Cl. 2.
Fg. 1. mf
Fg. 2. mf
Hr. mf
Tromp. mf
Viol.
Violoncello
Kontrabaß

Gott nun Micheln mit nun Runf = ten *yal' is is grait, den afulod klypftan!*

molto dim.
molto dim.
molto dim.

dim. molto

17. Voriges Leitmaass

Fl. 1.
Fl. 2.
Fg. 1.
Fg. 2.
Viol.
Violoncello
Kontrabaß

Voriges Leitmaass

Schmied!
Hilf zu!
Lohn Gneß!

so klypft is for purl stann aig = man Hof = ma

pizz.
pizz.
pizz.
pizz.

17. Voriges Leitmaass.

f

f

f

f

f

f (mit allmählicher Fortwärtigkeit) (Grosses Fortwärtigen, möglichst sich fortwärtig ab.)

f (pizz.)

solche Tugend? Liebt ihr das Vey und wohl, bestruft? (imman Probirt)

f

f

f

1. u. 2.

f

pizz.

pizz.

(zu Hans)

Wozu lachst, junger Mann!

Gibt Licht!

Gibt Licht: es bald man löst ihn

in F.
ffp.
fp.
Combr. und mündl.

18
trem.
6798

F. 1. 2

Handwritten musical score for a symphony, page 48. The score includes staves for Flutes 1 and 2, Clarinet, Bassoon, Violins I and II, and a vocal line with German lyrics. The music is in 4/8 time and features dynamic markings like 'ff' and 'f'.

Lyrics: *gultausifur ult. niman Tod san, man magt, mit ifur zu paxifan und ist Opob zu braufan*

Fl. 1. 2. *ff*

Cl. *ff*

Tr. *ff*

Tromp. *ff*

Tromb. *ff*

Bass. *ff*

Dr. *ff*

Viol. *ff*

Viola *ff*

Cello *ff*

Double Bass *ff*

in B

Lebhaft

Voice: *ff*

Graf H.

Temp. 1. *non mirabile* *all'* *sein* *Er* = *ba*, *das* *er* *in* *Wolfsmaulba.* (*graft ab*)

Temp. 2.

Bass 1.

Bass 2.

Leu

Fl. 1 & 2
Clarinet
Bassoon
Violin I
Violin II
Viola
Cello
Double Bass

Hans
Philipp

zur = bar! der ist noch zu wenig!

zur = bar! der ist noch zu wenig!

zur = bar! der ist noch zu wenig!

zur = bar! der ist noch zu wenig!

zur = bar! der ist noch zu wenig!

zur = bar! der ist noch zu wenig!

M. Fl.

Handwritten musical score for Flute (M. Fl.) and Trombone (Tromp. 1. 2.). The score includes dynamic markings such as *mf*, *f*, *cresc.*, *dimin.*, and *pomp. 1. 2.*. It features a vocal line with lyrics in German and a piano accompaniment.

Lyrics: *so immer leuchtend - your Licht so erhellend mir - stant durch - bo - Pan! (Cub)*

Rehearsal mark: *nilt!*

Musical score for Flute 1 and 2 (Fl. 1.2.), Bassoon (Bso.), and Clarinet (Cl.). The score is in a key with one flat (B-flat major or D minor) and 2/4 time. The flute parts feature intricate sixteenth-note passages. The bassoon and clarinet parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf* and *pp*.

Musical score for Flute (Fl.), Clarinet (Clar.), Bassoon (Bos.), and Piano (P.). The score continues in the same key and time signature. The flute part has a *cresc.* marking. The piano part features a *Crucis* section with the text: "Aber der Gott gemischt ist, seiner unregelmäßig ist." The piano accompaniment includes complex rhythmic patterns and dynamic markings such as *p*, *cresc.*, and *f*.

Ft. 1.

Ft. 2.

20

sempre f

piu

piu

piu

f

Der Schmied

dimin.

dimin.

dimin.

dimin.

dimin.

rit!

rit *non piu forte in l'ultima, non lo uolli piu*

20

6798

Fl.

Musical score for Flute and strings, measures 1-12. The flute part features dynamic markings such as *ppp*, *pp*, and *ppp sempre*, along with articulation like *stacc.* and phrasing slurs. The string section consists of four staves with various dynamic markings including *pp*, *ppp*, and *ppp sempre*. A section for 'Fl. in G.' begins in measure 10, and the woodwinds ('viol.') are also indicated.

Piano accompaniment for measures 1-12. The left hand features a steady eighth-note accompaniment pattern, with dynamics ranging from *ppp* to *ppp sempre*. The right hand has a melodic line with a 'Raff' marking. The lyrics 'Kurt geistig (alt)' are present under the first staff.

Voice and piano score for measures 13-19. The vocal line includes lyrics in German: 'galten?', 'Kurt', 'Passion', 'Wir sind ein Junges weibl., auch soll' ich nun sein'. The piano accompaniment continues with eighth-note patterns. Dynamics include *ppp*, *pp*, and *ppp sempre*. The 'Raff' marking is also present in the piano part.

Fl.

C.

Flr. 1. 2.

Rudolf

Paulus *Just, Gerecht, laßt die Missethäter nicht der Sünd' fort sein. (alb.)*

Ericke *(Lichte für dich, dich für die Lichte)*
Wohinwärts? mich? mich an mir =

Just! (alb.)

Cl.

Flr.

Flr.

Viol.

Strohhaus, so was du nicht/du nicht/du nicht! (alb.) *(Alle sind abgegangen. In Lichte ist der, Hans allein.)*

770

770

770

770

6798.

56
H. W.

Vierte Scene.

(Hans ulhin)

Hestig bewegt.

Handwritten musical score for a scene. The score is written on multiple staves, including a grand staff (piano and violin/viola) and a separate staff for the cello/contrabass. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked *Hestig bewegt.* (Allegretto). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *f#p*), and articulation marks. There are also some handwritten annotations like "7070" and "7072" near the bottom of the page.

Hestig bewegt.
6798.

Al. Fl.

The image shows a handwritten musical score for a woodwind ensemble. The top section is for Flute 1 and 2, with the first staff labeled 'Fl. 1. 2.'. Below this are parts for Bassoon (B.), Clarinet (Cl.), and another Bassoon (B.). The score is written in G major and 3/4 time. It features complex melodic lines with many slurs, ties, and ornaments, as well as dense harmonic textures in the lower parts. Dynamics such as *f*, *ff*, *mf*, and *p* are used throughout. The piece concludes with a double bar line and a final *ff* dynamic marking.

Al. Fl. b

The musical score is a handwritten manuscript for a full orchestra. It consists of approximately 18 staves. The top section includes parts for Flute (Al. Fl. b), Clarinet (Cl. 1 & 2), Bassoon (Fag.), Trumpets (Tr.), Trombones (Tromb.), and Double Basses (Cb.). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features a variety of musical notations, including sixteenth and thirty-second notes, rests, and dynamic markings such as *molto cresc.*, *f*, and *pp*. There are also handwritten annotations like "steute" and "rie". The bottom of the page contains the number "6798."

col. ff.

21

Handwritten musical score for a piano piece, page 59. The score consists of 12 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various accompaniment parts. The score includes dynamic markings such as *molto cresc.*, *staccatissimo*, *sempre f.*, and *ff*. There are also performance instructions like *Hans* and *Innamorati!*. The piece concludes with the word *Fin*.

21

6798

This is a handwritten musical score for piano, consisting of approximately 12 systems of staves. The notation is dense and includes various musical elements:

- Staff 1 (Top):** Features a complex rhythmic pattern with many beamed notes. It includes dynamic markings such as *pp*, *ff*, and *f*. There are also markings like *rit.* and *rit. 2^o*.
- Staff 2:** Continues the complex rhythmic pattern with similar dynamic markings.
- Staff 3:** Shows a more melodic line with some rests and dynamic markings like *ff*.
- Staff 4:** Contains several triplet markings (indicated by the number '3') over groups of notes.
- Staff 5:** Similar to Staff 4, with triplet markings and dynamic markings like *ff*.
- Staff 6:** Features a series of chords and dynamic markings like *pp*.
- Staff 7:** Shows a melodic line with dynamic markings like *ff*.
- Staff 8:** Continues the melodic line with dynamic markings like *ff*.
- Staff 9:** Features a complex rhythmic pattern with dynamic markings like *ff*.
- Staff 10:** Similar to Staff 9, with dynamic markings like *ff*.
- Staff 11:** Contains a melodic line with dynamic markings like *ff*.
- Staff 12:** Shows a melodic line with dynamic markings like *ff*.
- Staff 13:** Features a melodic line with dynamic markings like *ff*.
- Staff 14:** Contains a melodic line with dynamic markings like *ff*.
- Staff 15:** Shows a melodic line with dynamic markings like *ff*.
- Staff 16:** Features a melodic line with dynamic markings like *ff*.
- Staff 17:** Contains a melodic line with dynamic markings like *ff*.
- Staff 18:** Shows a melodic line with dynamic markings like *ff*.
- Staff 19:** Features a melodic line with dynamic markings like *ff*.
- Staff 20:** Contains a melodic line with dynamic markings like *ff*.

W. F.

This is a handwritten musical score for a multi-instrument ensemble. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1 (top):** Features complex rhythmic patterns with many beamed notes and rests.
- Staff 2:** Contains a tempo or performance instruction: *Al. 1.2.*
- Staff 3:** Shows melodic lines with some slurs and accents.
- Staff 4:** Contains notes with a question mark above them, possibly indicating uncertainty or a specific performance instruction.
- Staff 5:** Features a melodic line with a slur and a question mark.
- Staff 6:** Shows a melodic line with a slur and a question mark.
- Staff 7:** Contains notes with a slur and a question mark.
- Staff 8:** Shows notes with a slur and a question mark.
- Staff 9:** Contains notes with a slur and a question mark.
- Staff 10:** Features notes with a slur and a question mark.
- Staff 11:** Shows notes with a slur and a question mark.
- Staff 12:** Contains notes with a slur and a question mark.
- Staff 13:** Shows notes with a slur and a question mark.
- Staff 14:** Contains notes with a slur and a question mark.
- Staff 15:** Features notes with a slur and a question mark.
- Staff 16:** Shows notes with a slur and a question mark.
- Staff 17:** Contains notes with a slur and a question mark.
- Staff 18 (bottom):** Shows notes with a slur and a question mark.

Dynamic markings such as *sf* (sforzando) and *p* (piano) are used throughout. A specific instruction *suba* is written in the lower part of the score. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

(exklusiv abstrahieren)

Hans

Vom Wachen auf in Schlaf erbebt, nicht ohne mich auf Aufbruch, nein, weil Licht ist doch Tag und Tag

No. 1. 2.

The musical score consists of approximately 12 staves. The top section includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and rests. Dynamic markings include *ff*, *molto dimmi*, *dimin.*, and *otto*. The bottom section includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Vest ist so weicht dem süßen Lichte der: „Du". The piano part continues with similar rhythmic patterns and dynamic markings.

Viol. *Wah! Wah! Wah! Wah!*

*Im Heil'gen Geist einmüthig ge-
betend, und man sich nicht ab-
lassen soll, bis man zu
Hilf' er-
reicht ist.*

Fl. 1. 2. *23*

*Er-
reicht ist.*

*Zu Holz- und Blech-
instrumenten, die
sich nicht
auf-
heben
sollen.*

Fl. 1. 2.

Mob.

Cl.

Fag. 1. 2.

Trp.

Tuba

Drum

Viol.

Vcllo

Cello

Contra Bass

ff - wa sin gan myn, Iud mirian' min brin Fan-gan Iud Fex-miran, bairn Yogan Iud miffan Folia

Fl. 1. 2.

24.

Mob.

Cl.

Fag.

Trp.

Tuba

Drum

Viol.

Vcllo

Cello

Contra Bass

ff - wa ga' yn minnan! (Lu lwyf yllawd' minn)

molto cresc

ff staccatissimo

molto cresc

molto cresc

molto cresc

ff stacc.

ff

Fu. 1. 2.

Handwritten musical score for the first system. It includes staves for Flute 1 & 2 (Fu. 1. 2.), Clarinet (Cl.), Bassoon (Fag.), Violin (Viol.), Viola (Vcl.), Cello (Vcl.), and Double Bass (Kontr.). The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line at the bottom contains the lyrics: "Wann bist nicht mehr zu dem Mann - dem vor dem Mann -".

Fu. 1. 2.

Handwritten musical score for the second system. It continues the instrumental parts for Flute 1 & 2 (Fu. 1. 2.), Clarinet (Cl.), Bassoon (Fag.), Violin (Viol.), Viola (Vcl.), Cello (Vcl.), and Double Bass (Kontr.). The vocal line at the bottom contains the lyrics: "im Himmel für in Ost und Lärm mit malen ihn nicht malen werden und spielen ihn auf".

W. G.

25

Handwritten musical score for orchestra and voice. The score is written on multiple staves. The top section includes a woodwind part with complex rhythmic patterns and dynamic markings like *ff* and *8va*. Below this is a string section with various rhythmic figures and dynamics. The bottom section features a vocal line with lyrics in German: "Lied mit ihrem Ge- Brau!". The score is marked with various dynamics such as *f*, *ff*, and *fp*. The key signature is one sharp (F#) and the time signature is 2/4. The page number 67 is in the top right corner, and the number 25 is written at the top and bottom of the page.

25

6798

68.
M. Fr.

Etwas langsamer.

The musical score consists of approximately 12 staves. The top two staves feature a complex, rhythmic melody with many beamed notes. The lower staves provide harmonic support with chords and bass lines. The score is marked with a 3/4 time signature and a key signature of one sharp (F#). Dynamic markings include *molto dim. e poco ritard.* and *espressivo*. The tempo instruction *Etwas langsamer.* is repeated at the beginning and end of the piece.

6798

Etwas langsamer

Fl.

dim.

dim.

dim.

dim.

Chorus (sempre parlando)

Wahrhaftig mir Gott der Heil', wann er will Gesehnd' an sich, allein ist

Chorus (singt heil)

cresc.

cresc.

cresc.

cresc.

Erreicht Gottes Ort, sein immerwährendes Leben zum Herkommen, und driffet mich ein

Chorus (singt heil)

espress.

cresc.

cresc.

cresc.

cresc.

noch so stark, sein Oh. let mich ein Leben auf = wann.

Er fied mir

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics: "solbarr frozlyf lair, stoß ihn hin. Lann-Ste flingt iud ar pof, irrogant aller- grib, so bald ar mis sin pofst,". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* and *sf*.

Handwritten musical score for the second system. The vocal line continues with lyrics: "roß, - bei aller Lann-Ste flingt! - ab iud ar Lann inf pofst. So oft misß". Performance markings include *dimmi* (diminuendo) and *espresso* (crescendo). The piano accompaniment includes a *p* (piano) marking at the start.

Handwritten musical score for the third system. The vocal line concludes with lyrics: "Lann, ihn zu nar- pof: - man, Lann ar Lann sin zu pofst, so daß inf". The piano accompaniment ends with a *dimmi* marking. The page number "6798." is written at the bottom center.

Clar. in A

piu espress

es

subm

3 tes.

sul G

sul D

sul G

sul D

(intermitt. grandioso)

Zeit ist nicht zu sparen, nur kann man wirklich nicht sparen!

This page of musical score contains the following parts and markings:

- Fl. 1:** Flute 1 part, marked *cresc.*
- Fl. 2:** Flute 2 part, marked *cresc.*
- Oboe:** Oboe part, marked *cresc.*
- Clarinet:** Clarinet part, marked *cresc.*
- Bassoon:** Bassoon part, marked *cresc.*
- Tromp. 1.2:** Trombones 1 and 2 parts, marked *cresc.*
- Trpt. 1.2:** Trumpets 1 and 2 parts, marked *cresc.*
- Drum:** Drum part, marked *cresc.*
- Snare:** Snare drum part, marked *cresc.*
- Cymbal:** Cymbal part, marked *cresc.*
- Percussion:** Percussion part, marked *cresc.*
- Violin I:** Violin I part, marked *cresc.*
- Violin II:** Violin II part, marked *cresc.*
- Viola:** Viola part, marked *cresc.*
- Cello:** Cello part, marked *cresc.*
- Double Bass:** Double Bass part, marked *cresc.*

Additional markings include *rit. (mf)* and *rit. marc.* in the Trombone and Trumpet parts, and *mf* and *ff* dynamic markings throughout.

Al. Fl.

Handwritten musical score for Flute 1, page 73. The score consists of 15 staves. The top two staves are for the Flute 1 part, and the bottom two are for the Flute 2 part. The middle staves contain piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in German are present at the bottom of the page.

poco a poco dimin.
6798

Was ist das! Das = nun mißfaßt die - verblüffen? in diesem B. : Das B. halt er - laue mich

Fl. 1.

Fl. 2.

Clarin.

Viol. I.

Viol. II.

(Abw. Diminuendo, malte stärker in den letzten

Laufen?

2. Langsam (in dem vorherigen)

Cyrt.

Viol. I.

Viol. II.

Vcllo I. (übernahm.)

C. B.

Viol. I. sul G.

Viol. II. sul G.

fufe getragen.

fufe getragen.

fufe getragen.

Vcllo I. fufe getragen

Vcllo II. fufe getragen

alt die wof Lab. p, alt die wof

Viol.

Br.

Violonc.

Lab. p, in den Lab. p im den tiefen, und feld in die die die langhaft, in - den wof die den wof, man den wof

76.

Str. 1. in F *ppp*

Str. 2. in F *ppp*

Str. 3. in C

Str. 4. in C *ppp*

ppp

Harfe *p*

Pos. *ppp sempre*

ppp sempre

Vcll *ppp sempre*

Singer: *Offen kühnt ihr Lied - er pro-Bathylle Abend mit dem Lied - er, inf*

C.

Str. 1. 2. in F

Str. 3. 4. in C

in F *steg*

1. 2. Pos.

ppp

2te Pos.

ppp

Harfe

Vcllna solo

Viol.

(Griffel)

Vcll (Griffel)

ppp

Singer: *Es singt der Lenz in seinem Lauf und er nun sein Lie - gen floß unheimlich rollt über*

C. B.

Fl.

Cl. *molto espressivo.*

2^{tes}

3^{tes}

3^{tes}

3^{tes}

3^{tes}

Tos.

Vcl. solo

8^{va}

Vcl.

Viol.

Vclli.

non Moxipauant dixerunt quoniam lingua. In lignis thuribus plerumque sunt thura, sed balfum ad

C. B.

Aug^{tes}

crec.

arco

Tos.

Vcl.

arco

Vcl.

trem.

o crec.

trem

dim

crec.

dim

crec.

Vclli.

tuu = ya uaf fuman graifant, mund in gar fagt und ya = wuf = sat, in mouigmu

Fl. I. *pim p*

Fl. II. *70*

Hr. 1. 2. (F.) *70*

Hr. 3. (F.) *ppp*

Hr. 4. im C. *ppp*

Viol. I. *p*

Viol. II. *pim p*

Vcllo. *pim p*

Fag. *pim p*

Bass. *pim p*

molto cantabile

German zu span. na.

Alte festhalten die voll bräut- fähig

p *pp* *ppp* *2tes* *p* *pp* *ppp* *pp* *ppp*

Fl. I. *p cresc.*

Fl. II. *espressivo*

Hr. 1. 2. *p cresc.*

Hr. 3. *cresc.*

Hr. 4. *cresc.*

Viol. I. *cresc.*

Viol. II. *cresc.*

Vcllo. *cresc.*

Fag. *cresc.*

Bass. *cresc.*

cresc. *espressivo* *pp* *ppp* *pp* *ppp* *espressivo* *pp* *ppp* *pp* *ppp*

in 4/4

Ich nun dir für, das in Trümpfen anfangen! Alte
 mich in dir für die mit x man in fanly

cresc. *espressivo* *pp* *ppp* *pp* *ppp* *espressivo* *pp* *ppp*

Handwritten musical score for a multi-instrument ensemble. The score includes parts for Flute 1, Flute 2, Flute 3, Flute 4, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with one sharp (F#) and a 3/4 time signature. Performance markings include *cantabile*, *ste*, *tes*, *geth.*, and *(zornfroh)*. The lyrics at the bottom are: "großem, faltem Erlösung im Paradies, denn die Tugend umschiffet nun den Weltkugeln! Ein". The score is numbered 6798 and signed C.B.

Handwritten musical score for orchestra and voice. The score includes staves for various instruments and a vocal line with lyrics. Key markings include *f*, *1^{ste}*, *2^{tes}*, *3^{te} Bo: u Tuba*, *Pos:*, and *cresc.* (crescendo). The music is in a key with one sharp (F#) and a 2/4 time signature.

39 Breit

Viol. I. 2. 3.

Fl. 1. 2. 3.

Cl. 1. 2. 3.

B. 1. 2. 3.

Horn 1. 2. 3.

Tr. 1. 2. 3.

Harfe I.

Harfe II.

Cel. u. Kb.

Vox

auf der er-göt-ten in-bar den Welt!

This is a handwritten musical score for a multi-instrument ensemble, consisting of 16 staves. The score is organized into four measures across the page. The notation includes various rhythmic values, rests, and dynamic markings such as *dimin* (diminuendo) and *f* (forte). The first two measures feature a complex melodic line in the upper staves, while the lower staves provide harmonic support with sustained notes and chords. The third and fourth measures show a transition in the melodic line, with some staves ending in a fermata. The overall style is that of a personal manuscript or a composer's sketch.

A handwritten musical score for a string quartet with piano and flute parts. The score is written on ten staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom two for the first and second cellos/double basses. A piano part is written on a grand staff (treble and bass clefs) in the middle section. A flute part is written on a single staff in the bottom right section. The music is in 3/4 time and G major. Dynamics include *p*, *mp*, *Alto espres. esp.*, *note*, *Starkf. I. 7^o*, *Starkf. II. 7^o*, *And. 7^o*, and *f*. The flute part is marked *Flauto* and *rit*.

Handwritten musical score for voice and piano. The score consists of 11 staves. The top two staves are for the voice, with lyrics in German. The remaining nine staves are for the piano accompaniment. The music includes various dynamics such as 'p', 'pp', 'cresc.', 'espressivo', and 'gruff.'. There are also performance markings like '1. te' and '2. te'.

Handwritten musical score for a string quartet with vocal lines. The score consists of 12 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom four staves are for vocalists (Soprano, Alto, Tenor, and Bass). The music is in G major and 4/4 time. The score includes dynamic markings such as "pote", "cresc", and "cresc." throughout. The vocal lines have lyrics in German: "Li - = tar", "Luß = = huf", "die", and "müß' = = yan". The score is marked with "6798." at the bottom center.

Handwritten musical score for orchestra and voice. The score consists of approximately 15 staves. The top staves are for woodwinds and strings, with various dynamic markings such as *ppp*, *mf*, and *f*. The bottom staves are for the vocal line, with lyrics written in German. The lyrics include: "Zun - = bar - kum! ruf' mich - in - mi - er - der - für - öff - nen". There are also some performance instructions like "3tes Solo" and "2tes Solo". The score is written in a cursive, handwritten style.

Handwritten musical score for measures 34-36. The score includes parts for the following instruments:

- Fl. 12.** (Flute 12)
- Cl. 12.** (Clarinet 12)
- Tromp.** (Trumpet)
- Tbn.** (Trombone)
- Bs.** (Bassoon)
- Ob.** (Oboe)
- Harp. I.** (Harp I)
- Viol. 70** (Violin 70)
- Viola 70** (Viola 70)
- Violoncello 70** (Cello/Double Bass 70)

The score features various musical notations including notes, rests, and dynamic markings such as *p*, *pp*, *ppp*, *mf*, and *ppmp*. Measure numbers 34, 35, and 36 are indicated at the top of the respective measures.

Handwritten musical score for measures 34-36. The score includes parts for the following instruments:

- Fl.** (Flute)
- Cl.** (Clarinet)
- Bs.** (Bassoon)
- 2 Violinen I vllain** (Violin I)
- 1 Violine II vllain** (Violin II)
- 1 Bratschke vllain** (Viola)
- Cell. u. C. B.** (Cello/Double Bass)

The score features various musical notations including notes, rests, and dynamic markings such as *p*, *pp*, *ppp*, and *mf*. Measure numbers 34, 35, and 36 are indicated at the top of the respective measures.

V.P.

2 Viol. I. allein
1 Viol. II. allein
1 Bst. allein

Handwritten musical notation for Violin I, Violin II, and Bassoon. Includes dynamic markings like *pp* and *mp*.

2 Viol. I. allein
2 Viol. II. allein
1 Bst. allein
(Für Cello/Double Bass)

Handwritten musical notation for Violin I, Violin II, Bassoon, and Cello/Double Bass. Includes dynamic markings like *pp sempre* and *mp sempre*.

Wachet auf! Ich höre ja die Schritte!
Hör. 1.

2 Viol. I. allein
2 Viol. II. allein
1 Bst. allein

Handwritten musical notation for Violin I, Violin II, Bassoon, and Cello/Double Bass. Includes dynamic markings like *pp* and *mp*. Includes notes like *sul C...* and *alla Viol. I.*

Auf uns die Flügel! Singt uns die alten Lied' an! Kommt uns zu- ruf!
6798.

Handwritten musical score for a piece with vocal line and piano accompaniment. The score includes staves for Flute (Flr.), Violin (Vcl.), Viola (Vcl.), and Piano (P). The piano part features complex rhythmic patterns and dynamic markings like 'ppp' and 'sull. G.'. The vocal line has German lyrics: "Nun, der Aufbruch der Ocean ist vollstündig (Kraft gewonnen.)".

Fünfte Scene.

Aus einem Trauerstück, das die Folgen eines unglücklich verlaufenden Liebesverhältnisses darstellt.
 Einmalig, stark, leicht, aber nicht zu leicht, mit sich selbst im Einklang, mit unerschütterlicher „P“ zur Basis.
 Schnell, flüchtig.

Handwritten musical score for the fifth scene, featuring piano accompaniment. The score includes staves for Violin (Vcl.), Viola (Vcl.), and Piano (P). The piano part has a steady, rhythmic accompaniment with dynamic markings like 'ppp' and 'galopp'.

Fl. 1. 2.

Cl. 1. 2. (A)

Viol.

1^{ste}
2^{te}
3^{te}
4^{te}
5^{te} *fu fu fu fu!*
6^{te} *fu fu fu fu!*

Die Mägdle

sempre ppp

35

Fl.

Cl. (A)

Viol.

1^{ste}
2^{te}
3^{te}
4^{te}
5^{te}
6^{te}

cresc.

fu fu fu fu!

sempre ppp

6798

92.

Fu.

Cl.

Fg.

Fl. 1. 2.

Viol.

Viol.

1^{ste} u. 2^{te}

3^{te}

4^{te} u. 5^{te}

6^{te}

Fu. 1^{ste} u. 2^{te}

Cl.

Fg.

Fl. 1. 2.

Viol.

Viol.

1^{ste} u. 2^{te}

3^{te}

4^{te} u. 5^{te}

6^{te}

Fu. 1^{ste} u. 2^{te}

Cl.

Fg.

Fl. 1. 2.

Viol.

Viol.

1^{ste} u. 2^{te}

3^{te}

4^{te} u. 5^{te}

6^{te}

Fu. 1^{ste} u. 2^{te}

Cl.

Fg.

Fl. 1. 2.

Viol.

Viol.

1^{ste} u. 2^{te}

3^{te}

4^{te} u. 5^{te}

6^{te}

Fu. 1^{ste} u. 2^{te}

Cl.

Fg.

Fl. 1. 2.

Viol.

Viol.

1^{ste} u. 2^{te}

3^{te}

4^{te} u. 5^{te}

6^{te}

1^{te}

1^{te}

1^{tes}

(opus 200)

galvill.

pp

1^{te}

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. 1. 2. 36

Musical score for the first system, featuring Flute 1 and 2, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Piano. The score includes various dynamics such as *f*, *dimin.*, and *mf*. The piano part includes a *pizz.* marking.

36

Musical score for the second system, featuring Flute 1 and 2, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Piano. The score includes dynamics such as *f*, *dimin.*, *mf*, *pizz.*, *forte*, *1^{te} Nagel*, and *2^{te} Nagel*. The piano part includes a *pizz.* marking. The vocal line includes the lyrics: *Wir singt mit Springflüsschen effenschmitz mit!*

94.
Hb.

Musical score for the first system, including staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bog.), and Piano (p). The piano part includes the lyrics: "Hörst du: nicht die grüne Lieb' Lieb'!" and "Lied'meinig' Herz".

Fl. 1/2

Musical score for the second system, including staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bog.), and Piano (p). The piano part includes the lyrics: "Hörst du: nicht die grüne Lieb' Lieb'!" and "Lied'meinig' Herz".

Fl. 1.2. 1ste

Fl. 2tes

Cl.

1ste

(zum 6^{ten} von minor 2^{ten} von imitiram)

Claf! Claf! Claf! Lend!

2te

3te

4te

5te

6te

(mit kläglich und abwart. minor 2^{ten})

Claf Gott, mich stän... mit so tief!

Fl. 1.2. 1ste

Fl.

Cl.

Fl. 1.2.

1ste

2te

3te

4te

5te

6te

Die sind nicht noch!

Die füllt! Die füllt!

Die füllt! Die füllt!

Die füllt! Die füllt!

Gaht! Ihr sind im - barm - erz - ya Licht!

6798.

Fu. 1. 2.

38

Handwritten musical score for a symphony orchestra and voice. The score includes parts for Flute 1 & 2, Clarinet, Bassoon, Violin 1 & 2, Viola, Cello, Double Bass, and Voice. The music is in G major and 3/4 time. The page number 97 is in the top right. The number 38 is written at the top and bottom of the page. The voice part has the lyrics "Oxy. Wolf von, im Hofman Galt, mein im Wein" and "Jesu - luf!".

38

6798

Fl. 1. 2.

1.^{re} 2.^{te}

lour

fin fin fin fin fin!

fin fin fin fin fin!

fin fin fin fin fin! fin fin!

fin fin fin fin fin! fin fin!

fin fin fin!

fin fin fin!

est fini

M. Fl.

1^{te}
p
mf
mf
f

1^{te} V.
2^{te} V.
p
mf
f

1^{te} V.
2^{te} V.
3^{te} V.
4^{te} V. Sing-
5^{te} V.
6^{te} V.
p
mf
f
Cresc
f

und nicht wenig Goldsucher und Ding-
und nicht wenig furchen die, be- furchen, mein! mein!
und nicht wenig
mein, mein!

Handwritten musical score for Flute 1 and Flute 2. The score includes several systems of staves. The first system shows the Flute 1 and Flute 2 parts. The second system shows the vocal lines with lyrics: *Wir sind Heilighen die yammann, wir sind Heilighen die yammann! Zu fe*. The third system shows the piano accompaniment. The fourth system shows the vocal lines with lyrics: *mmmm,* *Wir sind Heilighen die yammann*. The fifth system shows the vocal lines with lyrics: *Wir sind Heilighen die yammann, wir sind Heilighen die yammann!* The sixth system shows the vocal lines with lyrics: *Wir sind Heilighen die yammann*. The seventh system shows the vocal lines with lyrics: *Wir sind Heilighen die yammann, wir sind Heilighen die yammann!* The eighth system shows the vocal lines with lyrics: *Wir sind Heilighen die yammann, wir sind Heilighen die yammann!* The ninth system shows the piano accompaniment with the marking *Pog.*

Fic. 1. 2.

Fl. 1. 2.
p cresc cresc p cresc sempre

Fl. 2.
p cresc cresc p cresc sempre

Fl. 3.
p cresc cresc p sempre cresc

Fl. 4.
p cresc cresc p cresc sempre

Fl. 5.
p cresc cresc p cresc sempre

Fl. 6.
p cresc cresc p cresc sempre

Tpt.
p cresc cresc p cresc sempre

Tos. di Tuba
p cresc cresc p cresc sempre

Tk.
p cresc cresc p cresc sempre

Viol.
p cresc cresc p cresc sempre

Viol.
p cresc cresc p cresc sempre

1. fu fu fu fu fu!
2. fu fu fu fu fu!
3. mouuuu! fu fu fu!
4. fu fu fu fu fu!
5. mouuuu! fu fu fu!
6. mouuuu! fu fu fu!

Viol.
p cresc cresc p cresc sempre

M. Fl.

Mässiges (deutsches) Walzer- Leitmass.

The musical score consists of several systems of staves. The top system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The middle systems contain vocal lines with lyrics. The lyrics are: "Für für für für für für für! Versuch Nichts = - sein tief ein Rauf ga =". The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'f', 'mf', and 'espressivo'. There are also some handwritten annotations and corrections throughout the score.

H. F.

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. mir-man! Ein Blut für-muße nicht schlacht be-gin-man und kumpt an". The piano part includes dynamic markings like *mf* and *f*, and articulation marks like *70*.

104.
M. Fl.

40. Voriges Leitmaass.

M. 1. 2.

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

Wir so fort, der Welt, ja nicht nur sie - son noch ein Welt!

All. Fl.

Fl. 1 & 2

Handwritten musical score for Flutes 1 and 2. The score consists of ten staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as 'dimin.', 'p', 'pmp', 'rit.', and 'sforzando'. There are also some performance instructions like 'Tutti string' and 'Orf. fan'.

Handwritten musical score for voice and piano. The score is in G major and 4/4 time. The first system includes a vocal line with the lyrics "Hand mit ihm?" and piano accompaniment. The second system continues the vocal line with "Und der Herr: hat dir umf. ihm?" and piano accompaniment. The third system features a vocal line with the lyrics "So komm hin ihm, ob" and piano accompaniment. The score includes various musical notations such as dynamics (cresc., p, ppp), articulation (acc.), and performance instructions (1te, 2te).

Handwritten musical score for voice and piano. The score is in G major and 4/4 time. The first system includes a vocal line with the lyrics "nicht, was blai-ten, für die unzuf. dort in, was: kom- - - neu, dem" and piano accompaniment. The score includes various musical notations such as dynamics (p, ppp), articulation (acc.), and performance instructions (1te, 2te).

Fl. 1. 2.

44.

1^{te}
f

1^{te}
f

Fl. 1. 2.

erect

1. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

2. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

3. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

4. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

5. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

6. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

7. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

8. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

9. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

10. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

11. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

12. *fuße empfallt vom Rand* *füllt ihn hin vor: er* *Lafut: um* *Linf = = and blood.*

Etwas zurückgehalten.

Fl. 1. 2.

Clarinet

Bassoon

Oboe

sf *dimmi*

Viol.

Viola

Horns

Etwas zurückgehalten.

f *dimmi*

Zimmer abwärts durch ein neues Glospar, - so! zu! nicht!

1. *zu! zu! zu! zu! zu! zu! zu!*

2. *zu! zu! zu! zu! zu! zu! zu!*

3. *zu!*

4. *zu! zu! zu! zu! zu! zu! zu!*

5. *zu!*

6. *zu!*

zu! zu! zu! zu! zu! zu! zu!

Alle *grad* *nicht*

C. - B.

f *dimmi*

Etwas zurückgehalten.
6798.

Fag.
Hr. 3.4.
Viol.
Pst. gestrichl
Horn
Alte gestrichl

molto ritard
molto ritard
molto ritard
molto ritard
molto ritard

reit *pp* *pp* *pp* *pp*

fort mit mir von Pöppan. Hört, hört auf Lieb: meine süßgüef, künft süßgüef!

Hr.
Voriges Leitmotiv

Fag.
Hr. 3.4.
Viol.

1ste Mand. colla parte.

Vom hoch mir gort, meine süß mal süß, süß mir süß im Christ br.

Fl. 1. 2. *pp* *glor.* *1^{ste}*

Bringt?

Ein Quellpunkt ist your gaf = wauterhoff!

Der = für fünf Wunden wofft für

Fl. 1. 2. *42* *rit*

f *eresc*

1. *Adm. wöllt ihr für velt. stumme* *ben. pflicht: = an?* *der ihr zu frucht stent*

2. *Adm. wöllt ihr für ben. pflicht: = an?*

3. *Adm. wöllt ihr für velt. stumme* *ben. pflicht: = an?*

Esperant!

Handwritten musical score for a large ensemble, including vocal parts and piano accompaniment. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It features various dynamics such as *ff*, *f*, *sf*, *sfz*, *pp*, *p*, *mp*, *mf*, *ffz*, and *ppp*. Performance instructions include *rit.*, *rit. cresc.*, *rit. decresc.*, *rit. cresc. sempre*, *rit. decresc. sempre*, *rit. cresc. sempre*, and *rit. decresc. sempre*. The vocal parts include lyrics in German: "Seydmarck ge' mich an", "Zu fu fu fu fu fu fu fu fu fu fu!", "Zu fu fu fu fu fu fu fu fu fu fu!", "Zu fu fu fu fu fu fu fu fu fu fu!", "Zu fu fu fu fu fu fu fu fu fu fu!", "Zu fu fu fu fu fu fu fu fu fu fu!", "Zu fu fu fu fu fu fu fu fu fu fu!". The piano accompaniment includes complex rhythmic patterns and chordal textures. The score is numbered 43 at the top and bottom left, and 6798 at the bottom center.

43

6798.

p *rit. decresc. sempre.*

Fl. 1. 2.

1^{te}
1^{te}
1^{te}

2^{da}

Viol.

1.
2.
3.
4.
5.
6.

Geld
Geld
Geld
Geld
Geld
Geld

zurück
zurück
zurück
zurück
zurück
zurück

zurück muß ich nichts zu fragen?
und spricht der König zum Rith zu fragen?

Fl. 1.
 Fl. 2.
 Cl. 1.
 Cl. 2.
 Viol.
 Viola
 1^{ste} Hautb.
 2^{te} Hautb.
 Bass
 Contrabass

mf: *mit froh-wer-muth* *ich* *geb-ten* *hat,* *ich* *mit-mun-ter* *lust* *mit-*

Fl. 1.
 Fl. 2.
 Cl. 1.
 Cl. 2.
 Viol.
 Viola
 1^{ste} Hautb.
 2^{te} Hautb.
 Bass
 Contrabass

45

1^{ste} *7^o cresc* *2^{te}* *7^o sfz* *8^{va}* *ff* *part!*

Bin *von* *Luft* *an,* *weil* *ich* *am* *Luft* *mit* *sein* *zu* *haben,* *mit* *ich* *am* *Luft* *mit* *sein* *zu* *haben,*

7^o cresc *7^o sfz* *ff* *7^o* *ff*

6798 *7^o* 45.

Fl. 1.

Str. 2. tes

Vcl. 1.

Fl. 2.

Viola

Vcl. 2.

Violoncello

Kb. 1.

Hörn. 1.

Hörn. 2.

Tromm. 1.

Tromm. 2.

Allet!

Und dich ein Gewölbe mit mir = füllt -

Luv fu fu fu fu fu fu!

Luv fu fu fu fu fu fu!

Luv fu fu fu fu fu fu!

Luv fu fu fu fu fu fu!

Tromm.

Fl. 1. 2.

Fl. 1. 2.

Str. 1. 2.

Vcl. 1.

Vcl. 2.

Violoncello

Kb. 1. 2.

Hörn. 1. 2.

Hörn. 1. 2.

Tromm. 1. 2.

Hörn. 1. 2.

Hörn. 1. 2.

Hörn. 1. 2.

Hörn. 1. 2.

man das die = gläubige mollen

Man das die

Man das die gläubige mollen

Man das die

Man das die

Man das die

Man das die

Man das die

Man das die

Man das die

Fl. 1.
Fl. 2.
Clar.
Viol.
Vcllo
Bass

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

2^{de} *f* *f* *f* *f* *f*

1^{tes} *2^{tes}* *1^{tes}* *2^{tes}* *1^{tes}* *2^{tes}*

p *f* *f* *f* *f* *f*

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

1. *2.* *3.* *4.* *5.* *6.*

moet pifon *Dinnam ja ya-linght,* *Dinnam ja ya-*
gluublicfa mollbringht, *moet pifon* *Dinnam ja ya-linght,* *Dinnam ja ya-*
moet no mollbringht, *moet via ya-linght,* *moet no mollbringht moet via ya-linght,*
bringht, *moet pifon* *Dinnam ja ya-linght,* *Dinnam ja ya-linght,*
moet no mollbringht, *moet via ya-linght,* *moet no mollbringht* *moet via ya-linght,*

46. Etwas breiter im Leitmasse. >

Fl. 1.
Fl. 2.
Klar. 1. u. 2.
Fag. 1. u. 2.
Tob. u. Tuba
Oph.
Viol.
Baßgeige
2. Singt,
3. Singt
1. Chor
2. Chor
3. Chor
4. Chor
5. Chor
6. Chor

Fl. 1/2

Fl.

Tromp

Tuba

4 Col.

Br. u. Fag.

1. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

2. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

3. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

4. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

5. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

6. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

7. = für dich, als ich verlassen, und auf dich, dich selbst, verblüfft, daß du vor- in

M. Fl.

47. Wieder belebt.

This is a handwritten musical score for a piece titled "47. Wieder belebt." The score is arranged in a standard orchestral layout with multiple staves. At the top left, it is marked "M. Fl." and "47. Wieder belebt." The page number "119" is in the top right corner. The score includes parts for woodwinds (Flute, Clarinet, Bassoon, Oboe), strings (Violin I, Violin II, Viola, Cello, Double Bass), percussion (Triangel, Becken), and vocal soloists (Soprano, Alto, Tenor, Bass). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is heavily marked with dynamic and articulation instructions, including "p cresc", "sfz cresc", "f cresc", "cresc", "rit", and "triffl!". The vocal parts feature lyrics such as "auf's bar-", "triffl!", and "Luz für für für für für für für!". The piece concludes with the instruction "47. Wieder belebt." and the number "6798." at the bottom.

47. Wieder belebt.

6798.

tr

Handwritten musical score for orchestra and choir. The score includes staves for strings, woodwinds (Flute, Oboe, Clarinet, Bassoon, Triangel, Becken), percussion (Trommel), and choir. The music is in 4/4 time and features complex rhythmic patterns and dynamics. The choir part includes vocal lines with lyrics "Gai! Gai!" and "Gai = u = fu!".

pin ff

Waltzer

4/4

Violin I
Violin II
Cello
Piano

Triangel
Becken

Waltzer
mf

Voice parts with lyrics:

1. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

2. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

3. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

4. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

5. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

6. Sei = er = fer! — der der mein Pfand er = mög = lich ist, — bleibt auf

mf

Waltzer

6798.

Fl. 1. 2.

Triangel

Viol.

1. und Pfand zu sel-ber Schrift und ihr hier folgt und immer-der-der

2. - der Pfand zu sel-ber Schrift und ihr hier folgt und immer-der-der

3. - der Pfand zu sel-ber Schrift und ihr hier folgt und immer-der-der

4. - der Pfand zu sel-ber Schrift und ihr hier folgt und immer-der-der

5. *fu fu fu fu!* der

6. - der Pfand zu sel-ber Schrift *fu fu fu fu!* und ihr hier folgt und immer-der-der

W. Th.

48

Fl. 1 & 2

Oboe

Clarinet

Bassoon

Horns

Trumpets

Trombones

Violins

Violas

Cellos

Double Basses

Voice

2tes

4tes

poco forte

sempre ff

sempre ff

sempre ff

mil. in Mai - bayert! Hier steht auf fort! Galt der sein Herr!

196.

Fl. 1.
Fl. 2.
Cl. 1.
Cl. 2.
Tr.
Viol.
Vcl.
Cb.

Fl. 1.
Fl. 2.
Cl. 1.
Cl. 2.
Tr.
Viol.
Vcl.
Cb.

6798.

Viol.
Pf.
Clas. Fl. Lyris!
Me.

mp
pp
mf
mf
mf
mf
mf

mf

Herr Gott! was willst du von mir?
 Herr! Lyris! Liebst du mich noch?
 Liebst du mich noch?

Viol.
Pf.
Cl.
Me.

mf
mf
mf
mf
mf

mf

mf

mf

mf

mf

In dem pflichtig sorg' dich gar um mich,
 Ich pflicht' auch mal, und soll nicht sein!
 (Pfl. kommt wieder vor.)

mf

Cl. 1.
Cl. 2.
Viol.
Pf.
Me.

mf
mf
mf
mf
mf

mf

mf

mf

mf

mf

mf

mf

mf

Hier will ich dich noch mit mir sein?
 Lie! Pf!

Gieb

51.

Flo.

es *dolce.*

fzart!
Vor ist im Gefühl, im Hauch fulten könnlich bei der Nacht! *Haus!*

molo! *Haus* *Welt, die fult, die nun* *immer was, als*

51.

Flo.

ste *19. zart!* *7 dolce*

ste *p dolce*

ste *3tes*

Flans *Pratz (schring)*
voll auf Trimen Nordfild, *freund, mein* *Nordfild ist,* *ich bin mein lieber* *Son - - - - - der list*

mollo espressivo

139.
Fl. 1. 2.

Handwritten musical score for measures 139-142. The score includes parts for Flute 1 and 2, Clarinet 1, 2, and 3, Bassoon, and Bass. The lyrics are: "Nimmst du mich nicht auf, so laß mich nicht ab, denn ich bin dein Kind." The score features various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *mf*.

Fl. 1. 2. 52

Handwritten musical score for measures 143-146. The score includes parts for Flute 1 and 2, Clarinet 1, 2, and 3, Bassoon, and Bass. The lyrics are: "Nimm dich nicht an, dich nicht an, dich nicht an, dich nicht an." The score features various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *cresc.*

52.

6798.

Fl. 1.2.

Handwritten musical score for Flute 1 and 2, Piano, Violin, and Cello/Double Bass. The score includes dynamic markings such as *mf*, *stacc.*, *p dolce espress.*, *pp*, *crec.*, and *dim.*. The lyrics are written in German: *nechten Zung!*, *Wüßßung!*, *das für dich so was können und immer nur die Chöre können, ich weiß, du bist am*

Handwritten musical score for Clarinet, Flute, Violin, and Cello/Double Bass. The score includes dynamic markings such as *p*, *mf*, *ff*, and *pp*. The lyrics are written in German: *simlar Art,*, *die ichen Werd' von finu benoufot.*, *Ja, ja!*, *warriß!*, *st kommt an*

Handwritten musical score for a multi-instrumental piece. It features staves for Flute (Fl.), Violin (Viol.), Viola (Viola), Cello (Cello), and Bass (Bass). The score includes various musical notations such as dynamics (p, f), articulation (accents), and performance directions like "1^{te}" and "2^{te} mit". The piece concludes with a double bar line.

No. 53.

Handwritten musical score for a vocal and piano piece. It includes staves for Flute (Fl.), Violin (Viol.), Viola (Viola), Cello (Cello), Bass (Bass), and a vocal line. The vocal line contains the following lyrics: "I Gottes Namen! Lobet, mir! Und ist ja ganz und gar wunderbar! Das heißt, gläubet mir mich". The score includes dynamics like "p dolce" and "p dolce" and performance directions like "7^o espressione". The number "53." is written in the bottom left corner, and "6798." is written at the bottom center.

ste
cresc.
flus
dimi.
espressivo
cresc.

Fl. 1. 2.
cresc.
dimi

Viol.
cresc.
dimi

Viol.
cresc.
dimi

Viol.
cresc.
dimi

Viol.
cresc.
dimi

Flauto
Für diesen Platz, können nicht so tief hingucken.

flauto
Für diesen Platz so leicht anfüllen, bringt ihn in.

cresc.
dimi
cresc.

Fl. 1.

ste
cresc.
f

ste
forte

fl.
cresc.
f

fl.
cresc.
f

Viol.
f
cresc.
f

Viol.
f
cresc.
f

Flauto
für den ersten Platz, sehr leicht, weil er in seiner Form, wenn er sich in der Luft und Sonne. Und

cresc.
f
p
cresc.
f
p

55

Fl. 1, 2

1^{te}

cresc

espresso

mf

Fl. 1.

1^{tes}

p

7^o

7^o

7^o

7^o

7^o

7^o

Ihm in der Anpreisung, die auf sein Leben zu steht; in der heil. Schrift in

55

Fl. 1, 2

1^{te}

cresc

dimmi

dimmi

1^{tes}

cresc

cresc

cresc

dimmi

dimmi

dimmi

7^o

7^o

7^o

7^o

7^o

7^o

7^o

Wohl anproben, mir kommt die Lustigkeit vom Herzen; in der heil. Schrift in allen seinen Worten

cresc.

dimmi

7^o

7^o

7^o

7^o

7^o

6798

All.

1^{te}

Fl. 1.
Viol.
Viola.
Horn
war für mich, um dein süßes, in einem so hellen zu schweben, und mit dir zu sein.
hab
cresc. *f*

All.

dim.

Fl. 1.
Viol.
Viola.
Horn
fahre! Mein! Ich schreibe dir ein, gib mir einen Aufbruch.
dim. *70* *p*

Ft. 1. 2.

Etwas zurückgehalten Im Leitmaass

Fl. 1. 2. *p*

Cl. *p*

Fl. *p*

Ob. *p*

Viol. 1. 2. *p* *molto cresc.*

Vcllo *p* *molto cresc.*

Bass *p* *molto cresc.*

Chor! *Alf*
 Ich weiß und nicht Ich weiß ja: nur noch ein inf der so fast man sein, ja.

Etwas zurückgehalten Im Leitmaass

p *molto cresc.*

56. Im Leitmaass

Ft. 4. 2.

Fl. 1. 2. *cresc.*

Cl. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Viol. 1. 2. *cresc.*

Vcllo *cresc.*

Bass *cresc.*

Tromp. 1. 2. *p*

TR. in F. B. *p* *molto cresc.*

Chor! *p*

Ich weiß, du wirst ja bald im Hörsaal mit mir, auf zu begriffen und dir ein

p

W. C. B.

Hb.

Fl.

Cl.

Fg.

Viol.

P.

Ziel zu mir/nur, das fallest dir mit/denft parisen die Meise noch, drum auf = gestafte und

Fl.

Cl.

Fg.

Viol.

P.

Lumpfand tief - ihm nachzugeben! Und nurt gar nicht die Gorte der lacht, nur solch Ziel ist

6798.

57

Fl. 1. *1. Stelle*

Fg.

Hr.

Viol. *trem.* *trem.* *trem.* *pizz.* *pizz.* *pizz.*

Viol.

Fl. 1.

Horn *mit Blech's folgt -*

Fl. 2. *Nein mit dir your aim Ziel für mich! Almit dann nicht anders ist, - so gering!*

Fl. 3.

Fl. 4.

Fl. 5.

Fl. 6.

Fl. 7.

Fl. 8.

Fl. 9.

Fl. 10.

Fl. 11.

Fl. 12.

Fl. 13.

Fl. 14.

Fl. 15.

Fl. 16.

Fl. 17.

Fl. 18.

Fl. 19.

Fl. 20.

Fl. 21.

Fl. 22.

Fl. 23.

Fl. 24.

Fl. 25.

Fl. 26.

Fl. 27.

Fl. 28.

Fl. 29.

Fl. 30.

Fl. 31.

Fl. 32.

Fl. 33.

Fl. 34.

Fl. 35.

Fl. 36.

Fl. 37.

Fl. 38.

Fl. 39.

Fl. 40.

Fl. 41.

Fl. 42.

Fl. 43.

Fl. 44.

Fl. 45.

Fl. 46.

Fl. 47.

Fl. 48.

Fl. 49.

Fl. 50.

Fl. 51.

Fl. 52.

Fl. 53.

Fl. 54.

Fl. 55.

Fl. 56.

Fl. 57.

Fl. 58.

Fl. 59.

Fl. 60.

Fl. 61.

Fl. 62.

Fl. 63.

Fl. 64.

Fl. 65.

Fl. 66.

Fl. 67.

Fl. 68.

Fl. 69.

Fl. 70.

Fl. 71.

Fl. 72.

Fl. 73.

Fl. 74.

Fl. 75.

Fl. 76.

Fl. 77.

Fl. 78.

Fl. 79.

Fl. 80.

Fl. 81.

Fl. 82.

Fl. 83.

Fl. 84.

Fl. 85.

Fl. 86.

Fl. 87.

Fl. 88.

Fl. 89.

Fl. 90.

Fl. 91.

Fl. 92.

Fl. 93.

Fl. 94.

Fl. 95.

Fl. 96.

Fl. 97.

Fl. 98.

Fl. 99.

Fl. 100.

Fl. 1.

Cl. 1.

Fl. 1.

Tromp. 1.

am Reg *naturlich* *molto cresc.* *am Reg*

am Reg *naturlich* *molto cresc.* *am Reg*

am Reg *naturlich* *molto cresc.* *am Reg*

Fl. 1.

Fl. 2.

Fl. 3.

Fl. 4.

Fl. 5.

Fl. 6.

Fl. 7.

Fl. 8.

Fl. 9.

Fl. 10.

Fl. 11.

Fl. 12.

Fl. 13.

Fl. 14.

Fl. 15.

Fl. 16.

Fl. 17.

Fl. 18.

Fl. 19.

Fl. 20.

Fl. 21.

Fl. 22.

Fl. 23.

Fl. 24.

Fl. 25.

Fl. 26.

Fl. 27.

Fl. 28.

Fl. 29.

Fl. 30.

Fl. 31.

Fl. 32.

Fl. 33.

Fl. 34.

Fl. 35.

Fl. 36.

Fl. 37.

Fl. 38.

Fl. 39.

Fl. 40.

Fl. 41.

Fl. 42.

Fl. 43.

Fl. 44.

Fl. 45.

Fl. 46.

Fl. 47.

Fl. 48.

Fl. 49.

Fl. 50.

Fl. 51.

Fl. 52.

Fl. 53.

Fl. 54.

Fl. 55.

Fl. 56.

Fl. 57.

Fl. 58.

Fl. 59.

Fl. 60.

Fl. 61.

Fl. 62.

Fl. 63.

Fl. 64.

Fl. 65.

Fl. 66.

Fl. 67.

Fl. 68.

Fl. 69.

Fl. 70.

Fl. 71.

Fl. 72.

Fl. 73.

Fl. 74.

Fl. 75.

Fl. 76.

Fl. 77.

Fl. 78.

Fl. 79.

Fl. 80.

Fl. 81.

Fl. 82.

Fl. 83.

Fl. 84.

Fl. 85.

Fl. 86.

Fl. 87.

Fl. 88.

Fl. 89.

Fl. 90.

Fl. 91.

Fl. 92.

Fl. 93.

Fl. 94.

Fl. 95.

Fl. 96.

Fl. 97.

Fl. 98.

Fl. 99.

Fl. 100.

Die Stimme wand aban folgt be- pfloßem, daß man zu mir zu- kommen sollam, - ein löf zu =

112.

Op. 112.

Handwritten musical score for measures 112-118. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet 1 (Tromp. 1.), Violin (Viol.), Viola (Viola), Cello (Cello), Bass (Bass), and Piano (Piano). The key signature is D major. The tempo is marked *Allegro*. The score features dynamic markings such as *molto cresc.*, *f*, and *1^{stes}*. The lyrics are: "Hilf! Ich hab' mir = frucht, Kopf = schmerz Dein' ich ist = bring' von = miltem' trinitat = foran, in = Kommu = nit' = ion".

118.

Handwritten musical score for measures 118-124. The score includes parts for Clarinet (Cl.), Trumpet 1 (Tromp. 1.), Violin (Viol.), Viola (Viola), Cello (Cello), Bass (Bass), and Piano (Piano). The key signature is D major. The tempo is marked *Allegro*. The score features dynamic markings such as *am Steg*, *natürlich*, and *cresc. molto*. The lyrics are: "Hörst du? Ich bin = Dein' Zerriss' Zilinder und = die = Jovax und = im = int' = sind = pfer = Land, auf = Rinfan".

Tr.

Fl. *p*

Viol. *molto cresc. --- sfp*

Vcllo *molto cresc. --- sfp*

Fagf. *molto cresc. --- sfp*

Prinz und Prinz, paupt miri, - so fuch er foch yn. pferen der lonye Goliath ift yn. felo - nun, ift un yn fiam rin

Fl.

Fl. *in St. molto cresc.*

Klar. *molto cresc.*

Trompt. 1. *molto cresc.*

Tr. *cresc.*

Fagf. *molto cresc.*

Bass *molto cresc. (brass fort)*

Cl. Hornwallen, nun p'wilt ift der Prinz fuch. Nun wolt, of un - la die -

Cl. = no - nun! die folte Lönig yn

Fl. 1.2.

Fl. 1.

cresc.

cresc.

Tr.

4^{tes}

ppp

Trpt. 1.

ppp
Pos. 3.

ppp

Tr.

cresc.

cresc.

cresc.

cresc.

cresc.

Lyral - dem Orkämpf und Taf - = man, leicht jähzt Luy und

cresc.

Handwritten musical score for Flute 1 and 2. The score consists of multiple staves. The top two staves are for Flute 1 and Flute 2. The middle section includes staves for strings (Violins I and II, Violas, Cellos, and Double Basses) and a Harp. The bottom section contains vocal lines with German lyrics. The score is marked with various dynamics such as *mf*, *f*, *pp*, *ppp*, *sfz*, and *sf*. It also includes performance instructions like *più cresc.*, *poco cresc.*, *4tes*, and *Th. in F. B.*. There are some handwritten annotations and corrections throughout the score.

Fl. 1. 2.

2^{tes}

3^{tes}

Trpt. 1.

Half

Hans *Ul- lau in dem Thurt.* *Lo- rriser und Kuf- man* *Die- yst- luffel*

The musical score is arranged in a system of staves. At the top, there are staves for Flute 1 and 2, with the instruction 'Fl. 1. 2.' and dynamic markings 'f' and 'p'. Below these are staves for the second and third trumpets, labeled '2tes' and '3tes'. A Trombone part is labeled 'Trpt. 1.'. The lower section of the score includes a 'Half' part and a vocal line with lyrics in German: 'Hans Ul- lau in dem Thurt. Lorriser und Kuf- man Die- yst- luffel'. The score is filled with musical notation, including notes, rests, and dynamic markings such as 'mf' and 'p'.

150.

Fl. 1. 2.

Langsam

Flute 1 and 2 parts with *cresc.* and *dim.* markings. String parts with *gtes* and *3tes* markings. Piano accompaniment with *ff* and *fp* markings. The tempo *Langsam* is indicated at the top right.

Flute 1 and 2 parts with *cresc.* and *dim.* markings. String parts with *cresc.* markings. Piano accompaniment with *ff* markings. The tempo *Langsam* is indicated at the top right.

Flute 1 and 2 parts with *cresc.* and *dim.* markings. String parts with *cresc.* markings. Piano accompaniment with *ff* markings. The tempo *Langsam* is indicated at the top right.

Fl. 1. 2.
Fl. 3. 4.
 Human, Ihr sind gel-sau-ert! (Ihr Mordthier müßt einen solchen Verrückten)

Flute 1 and 2 parts with *cresc.* and *dim.* markings. String parts with *cresc.* markings. Piano accompaniment with *ff* markings. The tempo *Langsam* is indicated at the bottom right.

6798.

Langsam

Cl.

1ste

Fl.

Ob.

Fag.

Viol.

Vcllo

Piano

*(Königinn von Palfen, unsterblich
bekannt, das heißt:)* Mein Leben, mit dem Herz beglückt, wird spürbar nicht der Mühsal

Cl. 1. 2.

Fl.

Ob.

Fag.

Viol.

Vcllo

Piano

4tes

more ff.

Ein Königinn - die herrliche, in der Palf, in der Palf!

159.
A. 1. 2.

62. Voriges Leitmaass

Fl. 1. 2.
Ob.
Klar.
Fag.
Horn
Viol.
Viola
Kornett
Kornett

Voriges Leitmaass
pizz.
pizz.
pizz.

Voriges Leitmaass.
Geh' aus zu demselben Anym froh! Auf weber laß sich

62.

Fl. 1. 2.
Ob.
Klar.
Fag.
Horn
Viol.
Viola
Kornett
Kornett

Voriges Leitmaass.
1. ste
2. ste
3. ste

Voriges Leitmaass.
Hör, Grot' auf! Ich folge dir! Ich folge dir! Ich folge dir!

Fl.
Allegro
St. gestarkt
3tes. 4tes
Stimme des Boten (singt im folgenden Takte)

Gullog! Wauflauf!

Wiss sind ya - fllan!

Zoffnungt im Bittor und Wa-

Fl.
Stimme des Boten

fallan!

Ein Bittor und Lannan sind ya - fallan!

Ein Linn yiu flinst mit Lannan Woff Jannan woff

Fl. 1. 2.

ff

Org. 1. 2. 3.

Obs. u. Tuba

Viol.

Cell.

Stimme des Boten

ist ja hwar Licht nu Donnerpfley.

(urb)

ist ja hwar Licht nu Donnerpfley!

Siebente Scene.

(Morgenscheinung, die von Nordwind der Sturm zu vollstündigen Gewalt fällt, übergeht. Im Schloss und auf dem Hofe wird es lebendig. Ein Lärm, der sich fort pflanzet und im Lichte nirgendwo. In die, Lärm und Wachen laufen erschrocken, erschrecken und rufen sich zu: "Die Dämonen kommen!" "Die Riesen!" "Die Königin!" Und im Schloss hört man im Grollen auf ihrem Durchgang und Wachen rufen.)

Sehr lebhaft.

Fi.
Fl.
Cl.
Tuba
Viol.
Tuba

gestorft
mf
gestorft
mf

offen
offen

156.
M. 63.

The musical score is written for a large ensemble. It includes staves for strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns, Tuba), and a vocal line. The score is marked with various dynamics such as *dim.*, *mf*, and *p*. The vocal line includes the following German lyrics:

Graf Hartung (Graf H. tritt, vor im Kampfgewand, mit dem Dolch (sich löst)
 und ruft zum Herrn hervor) Man kann - sich leicht erschlagen, zu

63

6798.

M. Tr.
Fr. 1.2.

Tuba auf dem Theater (mit neuen Stimmen für).

(in einem Ritz durch den Raum)

Mil. Tr. *p* *cresc.* *sub G.*

Groß St.
stimmlich die W. pullen! Zu schaffen hat die ganze Troß!

The musical score is written on ten staves. The top two staves are for M. Tr. and Fr. 1.2. The next two staves are for Tuba, with the instruction 'Tuba auf dem Theater (mit neuen Stimmen für)'. The fifth staff is for Mil. Tr., with dynamics *p* and *cresc.*, and the instruction '(in einem Ritz durch den Raum)'. The sixth and seventh staves are for Groß St., with the lyrics 'stimmlich die W. pullen! Zu schaffen hat die ganze Troß!'. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1.2.

ff

Tuba auf dem Theater

Tk. in A.

ff

Hans (Hans liegt im Gefängnis (Lumpen))
 wie sein Leich, sein Kopf
 ruhen in der Sonne -
 nicht, er hat keine
 hat das was man nicht
 Do weiß! Jetzt geht der Tausch los!

Handwritten musical score for the first system, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horn 4 (Hr. 4.), and Violin (Vln.). The score includes dynamic markings such as *sempre ff* and *4^{tes}*. A vocal line with German lyrics is present, with the text: *(Vor Aufbruch der Lagen, Mägde und Dienstmädchen immer tragen. Zurechtfen, Märfen, Rinngeing it. / m. wird ist und auch das Refeß yndervan. Vngariffen, blieben ringeln Gropfen mit Augnblit's Hofen und Pfannen tief arfhandelt Dreyer mit zu ffilden.)*

Handwritten musical score for the second system, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horn 3 & 4 (Hr. 3 & 4.), and Violin (Vln.). The score includes dynamic markings such as *1^{ste}*, *2^{te}*, *3^{tes}*, and *grave*. The notation includes various musical symbols like notes, rests, and slurs.

Fl. 1.2.
1st 2nd

Trpt. 1.2.
1st 2nd

Mil. Dr.

Br. & Snare

Mus. C.B.

p cresc.

Fl. 1.2.

Trpt. 1.2.

Dr. in A.

Fl. Fl.

65.

Fl. 1. 2.

Fl.

Cl.

B.

Tr.

T.

Viol.

Viola

Cello

Double Bass

65.

6798.

(Größte Hartung wird mir vor, (zu mirigen Augen)
schleppend gepflast, und dann
Defloß. Im Solenwurf und
warf sie Töfse.)

Ihr Menschen! Red nicht in Worten?

(zu Anstreich)
Ginanz zum Strom

No. 4.

Fl. 1. *cresc.* *cresc.*

Mil.-Dr.

Cl. *cresc.*

Gr. Hr. *(messer zu Ostinato)*
 Sind blutige Thiere! Ocht Dämonenpföß, im finstern Troß! Ocht Moll' im Troßbau' lie - gen

cresc. *cresc.*

No. 5.

Fl. 1. 2

Tramp. 1ste

Mil.-Dr. *cresc.* *p cresc.*

Cl. *molto cresc.*

Gr. Hr. *Allohu.* *mf* *mf* *mf* *(zu Ende)*

mf

66
Sta. 1. 2.

Militär. Tr.

(zu Dorn)

Herz, die summt's Porzinn
und springt's ein Anstern für.
Ein fremder Knappe (wird sein man
Spring man

trém.
trém.
trém.

ff
ff

66
Sta. 1. 2.

Viel.

(Knappe vom Goldfuss und nicht für ein)

Spinnack sollt von Waldweid
mit vier Knappen ver. In! Graf H.
Spring man halt ein Extern

ff
ff

No. 7.

Fl. 1. 2.

f

Tromp. 1. 2.

Trk.

Mil. Tr.

to cresc. f

bravissimo!

(zu Paulus)

Im Himmel zittern wir

mf

M. Tr.

The first system of the score shows a piano accompaniment. The right hand features a complex texture with many chords and moving lines, while the left hand provides a steady bass line. The music is in a minor key, indicated by the key signature.

Mel.-Tr.

The second system contains the vocal line and piano accompaniment. The vocal line includes the following lyrics: "Ein fremder Knappe (mit dem) mir noch ein aus For. Ich' nun Gott kein briffel zum Kreuz sie mit dem ynnigst mit iformall von. (Wurde mit Soliman erntet mit mir stark Paulus um Professor Luzgan)". The piano accompaniment includes dynamic markings such as *trem.*, *ff*, and *sf*.

Fl. 1. 2.

Aufpassen! Das ist ein nofroyer = blinben!

Al. F.

68

Fu. 1.2.

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Graf A. (zu Erich und Philipp) Ihr Halls von Stütz auf und und Hfluytun vor der Schwand!". The score is written in a system with multiple staves, including vocal staves and piano accompaniment staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The score is marked with "68" at the beginning and "6798" at the bottom. The piano part features complex chordal textures and melodic lines. The vocal part is written in a clear, legible hand.

68.

6798

Kl. F.

F. 1. 2.

Ein fremder Knappe (von Stridbar) (der man zu ihm (für) Graf H. Ertrag von Plüffen kommt zum Winken mit dem Dutzend vil - la! (müßig?) D: fo! ... nicht

H. F.

1.ste

f > *dim.*

Ein fremder Knappe.

(Klingling)

Er weiß halt -!

3

(zu seinem Mädchen)

Gimmaltranz/fool/foor... noch!

Al. F. 69

Fl. 1. 2.

Ph. in A. E.

Mit. Salt, furchig, furchig, furchig, furchig!

Ein Jam! Auffer beytgen Ballen, zum wuhsen Teller

№. 9.

Handwritten musical score for Klavier (piano) in 4/4 time, Op. 9, No. 9. The score consists of 12 staves. The first staff is the treble clef, and the last two are the bass clef. The music features various dynamics including *p*, *cresc.*, *ff*, and *mf*. There are also markings for "10tes" and "3" (triplets). The bottom staff contains the German lyrics: "Dann die Tröpfe, umhüllt ihre armen armen Lützle!".

Handwritten musical score for XI. Fu. The score is written on multiple staves. The top staff is marked 'Fl. 1. 2.'. Dynamics include 'cresc.', 'mf', and 'ff'. There are also markings for '1^{sta}' and '3' (triplets). The notation includes various note values, rests, and articulation marks.

This is a handwritten musical score for a piano piece, consisting of approximately 15 staves. The notation is dense and includes various musical elements:

- Staff 1:** Features a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *ff* and contains complex chordal structures and arpeggiated patterns.
- Staff 2:** Continues the melodic and harmonic development with similar complex figures.
- Staff 3:** Shows a continuation of the intricate textures.
- Staff 4:** Includes a dynamic marking of *ff* and features a prominent arpeggiated figure.
- Staff 5:** Contains a dynamic marking of *ff* and continues the complex harmonic language.
- Staff 6:** Features a dynamic marking of *ff* and includes a *mf* marking in a lower register.
- Staff 7:** Shows a dynamic marking of *ff* and continues the arpeggiated patterns.
- Staff 8:** Includes a dynamic marking of *ff* and features a *mf* marking.
- Staff 9:** Contains a dynamic marking of *ff* and includes a *mf* marking.
- Staff 10:** Features a dynamic marking of *ff* and includes a *mf* marking.
- Staff 11:** Includes a dynamic marking of *ff* and features a *mf* marking.
- Staff 12:** Contains a dynamic marking of *ff* and includes a *mf* marking.
- Staff 13:** Features a dynamic marking of *ff* and includes a *mf* marking.
- Staff 14:** Includes a dynamic marking of *ff* and features a *mf* marking.
- Staff 15:** Contains a dynamic marking of *ff* and includes a *mf* marking.

Throughout the score, there are numerous dynamic markings, including *ff* (fortissimo) and *mf* (mezzo-forte). The notation is highly detailed, with many notes beamed together and complex rhythmic patterns. The piece concludes with a final chord and a fermata.

Fl. II.

Fl. I. 2.

Musical score for woodwinds and strings. The woodwind section includes Flute I (Fl. I. 2.), Flute II (Fl. II.), Clarinet (Cl.), Bassoon (Fag.), and Oboe (Hr.). The string section includes Violins I and II (Viol. I., Viol. II.). Dynamics include *ff sempre* and *f sempre*. The score is written in G major and 2/4 time.

Chor der Frauen

Ten. I.

Ten. II.

Bass I.

Bass II.

(Der Tropfen der Lurzen ist immer voll:

stürzten yammortan, und bricht in

in milch (Kopf und)

Auf! in's Feld fahrt!

Auf! zum blauen Himmel!

Auf! in's Feld fahrt!

Auf! zum blauen Himmel!

Auf! zum blauen Himmel!

Auf! zum blauen Himmel!

Auf! zum blauen Himmel!

Auf! zum blauen Himmel!

No. 96

The first section of the manuscript is a piano accompaniment consisting of 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first two staves are for the right hand, featuring a melodic line with eighth and sixteenth notes, often beamed together. The lower staves (3-12) are for the left hand, providing a harmonic foundation with chords and moving bass lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The second section of the manuscript is a vocal line with German lyrics and piano accompaniment, consisting of 5 staves. The lyrics are written in a cursive hand below the vocal line. The piano accompaniment is written in the lower staves. The lyrics are: "Groß und fast fünfzehn!" and "Und zum Vierzehnten!" in the first system, and "Groß und fast fünfzehn!" and "Und zum Vierzehnten!" in the second system. The music continues with a similar melodic and harmonic structure to the first section.

Kl. Tr.

Handwritten musical notation for the first system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the second system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the third system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the fourth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the sixth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the seventh system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the eighth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the ninth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the tenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the eleventh system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the twelfth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the thirteenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the fourteenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the fifteenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the sixteenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the seventeenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the eighteenth system, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for the nineteenth system, including a treble clef and a key signature of one sharp (F#).

Mil. Tr.

Bass

Bass

(Paulus tritt ein und zum Herten)

Der Krebs ist fertig!

Laß die Lenden your summt zum Gol-la la!

Laß die Lenden your summt zum Gol-la la!

Laß die Lenden your summt zum Gol-la la!

Laß die Lenden your summt zum Gol-la la!

Fl. 1.

Tromp.

Pauk.

Viol.

Viola

Graf H.

Stumpfe gehen mir die Füße vor Augen und mir - geiz! (Mit Empörung)

Wachet Wä - mer - König

Fl. 2.

Fl.

Viol. f

mit tief, man zu sagen er merkt, wo wir - in Digg' im Fall schlief.

Handwritten musical score for the first system, measures 67-72. The score includes vocal lines with German lyrics and piano accompaniment. Dynamic markings include *p*, *cresc.*, and *f*. The lyrics are: "Erpfindet, als Luchse, soll bald er freif. - man hat Gutes Hartung, Gel. - den - freif. - man!"

Handwritten musical score for the second system, measures 72-79. The score includes vocal lines with German lyrics and piano accompaniment. Dynamic markings include *f* and *ff*. The lyrics are: "Und geht in Luchse den freif. den Lern - man flieg!"

H. F.

Charakter Fragmente

Viol. I
Viol. II
Viola
Cello
Dbl. Bass
Kb. Tr.
Pochen
Horn u. Oboe
Erich
Karl v. Phil.
Paulus
Frau H.
Ten. I
Ten. II
Bass I.
Bass II.

zur
für
auf
zu
und
hing!
zu!

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag.

Hr. I

Hr. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Mib.-Tr.

Becken

Perc.

Erich

Kurt

Paulus

Gr. Ch.

Erst. mollo

Erst. mollo

segue

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

Zum Ding!

(Die gingen unter Krugentzschens Bogen ab.
Herr Graf Hartung und Rudolf, von Cösterm
zurückzuführen, blieben vorf.)

Fl. 1. 2.

Fl. 3. 4.

Cl. 1. 2.

Fag. 1. 2.

Trp. 1. 2.

Trp. 3. 4.

Tromb. 1. 2.

Tromb. 3. 4.

Viol.

6798.

A handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The score is divided into two main sections by a double bar line. The first section, starting at measure 6798, features a complex rhythmic pattern with many sixteenth notes. The second section, starting at measure 74, continues with similar rhythmic complexity. The notation is dense and detailed, typical of a composer's manuscript.

Fl. 1.2

Woodwinds: Fl. 1.2, Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tromp.), Trombone (Tromb.).

Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), Cello (Vcllo), Double Bass (Cb.).

Dynamic markings: *dim.*, *1^{mo} dim.*, *1^{ste} dim.*, *1^{te} dim.*, *dim.*

Woodwinds: Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tromp.), Trombone (Tromb.).

Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), Cello (Vcllo), Double Bass (Cb.).

Dynamic markings: *1^{te}*, *1^{mo}*

Viol. I. *ppf cresc. f dim.*
 Viol. II. *ppf cresc. f dim.*
 Viol. III. *ppf cresc. f dim.*
 Viol. IV. *ppf cresc. f dim.*
 Viola *ppf cresc. f dim.*
 Cello *cresc. f dim.*
 Bass *cresc. f dim.*

Stimme des Thumwerts
 (Wend ich schon seinen Namen)
 Ich wußt im Dünkel mit Graubanden
 und dem Wapfen der Lohbarden!

Vcll.
 C.B.

Achte Scene.
 (Vorige: Die Königin.)

Mässig bewegt (wie d. admet schneller als vorher sind)

Viol. I. *ppf.*
 Viol. II. *ppf.*
 Graf D.
 (zu Rudolf)
 Ein König ist's, der mich der Welt im meinem Zorn

Mässig bewegt.
 Mässig bewegt.

6798

Handwritten musical score for the first system. It includes staves for Flute (Fl.), Violin (Viol.), Viola (Viola), and Bassoon (Fag.). The lyrics are: *Andantino. fmf. Vor ihm in Ekstase liegend, hat Lucia, einen so - ber so - voll ge - we - ten Blick*. The score features various musical notations such as *cresc.*, *ppog.*, and *f*.

Handwritten musical score for the second system, continuing the instrumental parts. It includes staves for Flute (Fl.), Violin (Viol.), Viola (Viola), and Bassoon (Fag.). The lyrics are: *zinf. M. in C. D.*. The score features various musical notations such as *ppoz.* and *f*.

Handwritten musical score for the third system, including vocal parts and piano accompaniment. It includes staves for Flute (Fl.), Clarinet in B-flat (Cl. in B), Bassoon (Fag.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Piano (P.). The lyrics are: *(Lina reißt verzerrte Töne, mit Schreien aus dem Hals)*. The score features various musical notations such as *cresc.*, *ppoz.*, and *f*. The number *6798* is written at the bottom center.

Handwritten musical score for the first system. It includes staves for Flute (Fl.), Violin (Viol.), and Piano (P.). The lyrics are written below the piano part: "sinn-ge Umi, und inf mit Tip-pau und mit Top-pau mill froh der auf mein La. den lassen!"

Handwritten musical score for the second system. It includes staves for Violin (Viol.) and Piano (P.). The lyrics are written below the piano part: "Königin um Flur-tun-ge Flo- fel- lumbrau er- probt in ge- der Noth sil man!"

Handwritten musical score for the third system. It includes staves for Flute (Fl.), Violin (Viol.), and Piano (P.). The lyrics are written below the piano part: "Hör mich, das die ich auf dem Land, bayest mich (Einst) auf dem Land". The word "Repressivo" is written above the piano part.

77

Fl.
Trg.
Tuba
Viol. C.B.

(poco rit.)
Um Dampfplatz über ficht man firt!

Tuba
Viol. C.B.

(Ein Lönigin
bisthaft. n. b. m. f. alle
die Klanten)
Mit Krullen gift. wofur ist

77

Trg.
Tuba
Viol. C.B.

Königin
Was über = drach Gilbarten!
Ein Rinpen/Handlung mag zu pafen, man

Trg.
Tuba
Viol. C.B.

Graf H.
Wenn denn dein Gold be = haben!
Mit Schwert/Handlung umfing wird Löniger! Um seine Löniger

Königin

77

Opéra de Théâtre

Horn 1. in F.
Horn 2. in F.
Becken
Ein Becken mit Paukenschlägel.
Fl. 1^{ste}
Cl.
Fg.
Hr.
Tob.
Pp.
Viol. cresc.
Viol. cresc.
Königin
Graf H. folgen alle!
Hör! Herrwolt! Ich hab' bloump' die zu' ent-la!
Vier Reipen von-fur mein' Hand

78
6798.

Handwritten musical score for orchestra and voice. The score includes staves for Flute, Clarinet, Bassoon, Oboe, Horns, Trumpets, Trombones, Tuba, Snare Drum, Cymbals, and Piano. The piano part features complex chords and textures. The vocal line includes the lyrics "Ja ja! Jetzt rafft er Mann von Mann! Die ma! die bruch ich Paulus".

Fl.

Ob.

Cl.

Fag.

Tuba

Pos. 3

Tuba

Oparr!

Es fällt nicht Staub von Lachan ferner!

Handwritten musical score for page 79. The score consists of approximately 15 staves. The top staves contain melodic lines with various dynamics and articulation marks. The middle staves feature piano accompaniment with chords and rhythmic patterns. The bottom staves contain lyrics in German. The score is marked with dynamics such as *p*, *f*, and *cresc.*. The lyrics are: "Was kommt! O Gott, hilf!" and "Da malle juf in den, soch jfaint' an".

Handwritten musical score for a piece, page 195. The score includes multiple staves for piano accompaniment and vocal lines. The piano part features chords, arpeggios, and sixteenth-note patterns. The vocal line includes lyrics in German: "lin yan jin van Parla !" and "Umsonst stößt sie mit Pfeile und Tonnen". The score is marked with dynamics like "p", "cresc.", "mf", and "ff", and includes performance instructions like "ff" and "ff".

Fl. 1.2.

...auf aller Handlung sich verlassen!

Diein Tausendfremde mit dem Tausendern:

The musical score consists of multiple staves. The upper staves show the vocal line with lyrics in German. The lower staves show the piano accompaniment, including a grand staff with treble and bass clefs. The lyrics are: "Rudolf's Land durch Bayern und Pfalz - Und Erich's Galm' und Paulus' Schild zur Arminius' Pfeil' im's Ja-". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a multi-instrument ensemble with vocal lines. The score includes staves for strings, woodwinds, brass, and voice. It features dynamic markings such as *cresc.*, *ff*, *dim.*, and *p*. The bottom two staves contain lyrics in Indonesian.

*Dim. puit bu. langit
 dan hbar- mian - san!*

*Dim. puit sy- fanyan
 dan ya bin tan, Dlaf dan*

Tr. im A. E.

Handwritten musical score for a piano and voice. The score includes staves for piano accompaniment and a vocal line. The piano part features markings such as *pizz.*, *Bag.*, and *morendo*. The vocal line includes the lyrics: *(Ein Komman von der Marschführer) Das Front letzte Hü - gen*. The score is signed *C. B.* at the bottom left.

Handwritten musical score for a piano and voice. The score includes staves for piano accompaniment and a vocal line. The piano part features markings such as *pizz.* and *brusf!*. The vocal line includes the lyrics: *Zum Pflöffe auf dem für den Lauf. Dem Antorn Harald mit vor =*. The score is signed *Tr.* at the top left.

Handwritten musical score for the first system. It includes staves for Flute 1 & 2, Clarinet 1 & 2, and strings. The woodwinds and strings have a *cresc.* marking. The vocal line (Graf H.) has the lyrics: "...rief! Und ni = man Rufen noch gilt's zu mar. = bau:". The piano accompaniment also features a *cresc.* marking.

Handwritten musical score for the second system. It continues the woodwind and string parts from the first system. The vocal line (Graf H.) has the lyrics: "für uns = zu Do = ni = gin zu Her = bau!". The piano accompaniment includes a *f* marking.

Neunte Scene.

Vorige: Dann Harold. Später die Riesen.

Dasselbe Leitmaass

Fr. 12.

The musical score is arranged in ten systems. The first system includes a piano (p) and a clarinet in B-flat (Cl. 1. 2 in B.). The second system features a horn in F (Horn in F.). The third system includes a tuba (Tuba) and a trombone in B-flat (Tpk. in B.). The fourth system is for the percussion (Schläge ans Thor). The fifth system is for the piano (p). The sixth system includes a horn in F (Horn in F.). The seventh system is for the vocal soloist (Harold's Stimme, von Aussen). The eighth system is for the piano (p). The ninth system is for the piano (p). The tenth system is for the piano (p). The score includes various musical notations such as dynamics (ff, f), articulation (accents), and performance instructions (segue).

F. 1. 2. b.

The musical score consists of several staves. The top staves are for woodwinds (Flute 1 and 2, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Horn). The bottom staves are for strings (Violin, Viola, Cello, and Double Bass). A vocal line is also present, labeled 'Harold's Stimme'. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *ff*. There are also some handwritten annotations and a large number '3' above a staff.

Harold's Stimme

L. fo! Du bist ein gro-sser Jupp! ff

-nie! Toupt pflanz ich Al-ler Lutz und Stein!

Cl. Fl. 1. 2.

3 Tromp. poco cresc. ---

3 Hornig. poco cresc. ---

Klarin. *Was ist das Mann, was er sagen, Graf? Auf ihn so fesseln Lu - sen*

Vclle *muß, daß sie's so si - lig facht?*

C.B. poco cresc. # ---

Cl. Fl. 1. 2.

3 Tromp. *1ste* *molto espressivo*

3 Hornig. *stark.*

Klarin. *Graf H. Auf er - lig sein*

Vclle *Ich kann ihn nicht. - Ein Lärmen!*

C.B.

Fl. 1. 2.

Cl.

Fl. 1. 2.

3 Tromp. *p*

Vclle *espressivo*

Vclle *zu - ge hirt; es facht ihn gut die Lärmen Lo - sen!*

C.B.

Christ facht an

206.

3 Tromp.

Musical score for 3 Trombones and Voice. The score includes a vocal line with German lyrics: "gott nicht laßt er = sprechen noch seinen Namen, der Welt = heiligt, er ist noch immer der Herr". The score features various musical notations including notes, rests, and dynamic markings such as *cresc.* and *mf*.

Musical score for strings and woodwinds. The score includes parts for Violins (Viol.), Violas (Vcl.), and Cellos/Double Basses (Cb.). It features complex rhythmic patterns, triplets, and dynamic markings such as *mf* and *più cresc.*.

Musical score for 3 Trumpets (3 Trp.) and Tuba. The Tuba part includes the instruction "Schläge ans Thor". The score includes dynamic markings such as *mf*.

Musical score for strings and woodwinds. The score includes parts for Violins (Viol.), Violas (Vcl.), and Cellos/Double Basses (Cb.). It features complex rhythmic patterns, triplets, and dynamic markings such as *mf*, *più cresc.*, and *segue*.

M. Fr.

Fl. 1. 2.

3 Pss.

Tuba

Trk.

Beckem

Schläge ans Thor

Harald

(aus Thor's Hingel zurückwinkt in dem Hof. Harald's unflüchtige Gestalt tritt ein. Graf Hartung wandt ihn mit verzerrtem Gesicht an zu schauen. Die Krümpfen.)

zum

Voriges Leitmaass.

Flü. *f*

Cl. *f*

Hr. *f*

3 Tromp. *f*

3 Horns *f*

Flans (mit feierlicher Stimme)
 Jetzt er-be-re-ich-te die Mü-he er-war-de!

Voriges Leitmaass

(Mit feierlicher Stimme) *ff*
 Die er-re-ich-te die Mü-he er-war-de!

Voriges Leitmaass

Flü.

3 Tromp.

3 Horns in E♭

Flans
 und er-re-ich-te die Mü-he er-war-de zu Lo-ren-ze!

rit.
rit.
rit.
rit.

(Ein Lauter moll. *rit.*
rit.)
Lo-ren-ze! er-re-ich-te die Mü-he er-war-de zu Lo-ren-ze!

Fg.

Hr.

3 Tromp.

Boq.

(Die weltliche Reize können brüchig sein)

Fg.

Hr.

3 Tromp.

*Die sind noch mehr so die Reize
Lohn = na!*

*Reinwand! Ihr
Sücht, um die so die Reize = na!*

Fl. 1. 2.

3 Tromp.

3 Hrn.

Viol.

p

cresc.

molto cresc.

sfz

molto cresc.

molto cresc.

Habt ihr den Herrn nicht gehört!

(siehe Partitur des Herrn) *molto cresc.*

Der Herr ist nicht weit!

sfz

Fl. 1. 2.

3 Tromp.

3 Hrn.

Viol.

p

cresc.

molto cresc.

sfz

molto cresc.

Herr! Mein! Mein! Mein!

(siehe Partitur des Herrn) *molto cresc.*

Herr! Herr! Herr! Herr!

sfz

Handwritten musical score for orchestra and voice. The score is written on multiple staves. The instruments and parts include:

- 3 Tromp. 3^{te}
- 3 Tr. 2^{te} u. 3^{te}
- Tuba
- Pi. in E. B.
- Viol.
- Violoncello
- Double Bass
- Voice

Key markings and dynamics include:

- f* (forte)
- piu cresc.* (more crescendo)
- molto cresc.* (much crescendo)
- sf* (sforzando)
- pp* (pianissimo)

Handwritten notes in the voice part include:

- (Inm Abrißten)*
- (Un sibrigum Jamma mol.)*
- Jetzt würd' ich man no. Han Uffst!*

Other markings include *6* (fingerings), *3* (triplets), and *2^{te}* (second ending).

The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment, with dynamic markings of *ff*. The middle system features a vocal line with the word *Tuba* written above it, and a lower piano accompaniment part. The bottom system contains a vocal line with the text *Zweiter Preis* and a piano accompaniment part. The lyrics at the bottom are: *Hans, am die Stüft woyne, Hans aber puchl sie und zueh sie woyne, in dem er ein Affend iher Döge woyne*. The page number *6798.* is printed at the bottom center.

Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom two for piano. The score includes various musical notations such as notes, rests, and dynamic markings. There are two sections of music, with the second section starting with the vocal line "Erster Piese" and "Zweiter Piese". The lyrics are in German: "Gott ist hoch und himmel-hoch, luft, lie-bare Sonne, die Got-ten-wohl". The score ends with a double bar line and the number "84".

Cl.

Hr.

Tromp.

Vcl. *p* *cresc. e string.* *piu cresc.* *f* *p cresc. e string.*

Vcl. *p* *cresc. e string.* *piu cresc.* *f* *p cresc. e string.*

Korn. *p* *cresc. e string.* *piu cresc.* *f* *p cresc. e string.*

(Cantabile)
 Nicht so! mein Gott! mein Gott!

Hr.

Tromp.

Vcl. *piu cresc.* *f* *cresc. e string.* *sempre*

Vcl. *piu cresc.* *f* *cresc. e string.* *sempre*

Vcl. *piu cresc.* *f* *cresc. e string.* *sempre*

f *sempre*
 Zurück zu mir! mein Gott! mein Gott!

Fl. 1. 2.

1^{te}

The score consists of 15 staves. The top two staves are for Flute 1 and Flute 2. The bottom two staves are for Flute 3 and Flute 4. The middle staves contain various accompaniment parts. The score is marked with dynamics such as *cresc.*, *mf*, *ff*, and *p*. There are also performance instructions like *1^{te}* and *2^{de}*. The notation includes various note values, rests, and slurs.

Flans

(Et bouge tout dans l'air
de son air)

Allegro

ff

Fl. 1. 2.

86.

Handwritten musical score for multiple instruments, including Flutes 1 and 2, and various strings. The score is written in a key with two sharps (F# and C#) and a common time signature. It features dynamic markings such as *dim.*, *cresc.*, *ff*, *molto*, *dimin.*, and *sfp*. The notation includes various note values, rests, and articulation marks. There are several measures with a double bar line and repeat signs. The bottom of the page contains the numbers 6798 and 86, and some handwritten notes in German: *von Lorenz Linxander (Linz)* and *Sf! Marc. = = barman im*.

220.

Fl. 1. 2.

Musical score for the first system, featuring woodwinds, strings, and vocal lines. The woodwinds (Flute 1 and 2) and strings play a rhythmic accompaniment with *sfp* dynamics. The vocal line includes the lyrics: "Winn - - - - - ! Am fühl'ig sein fra - - - - - ! Weil - - - - - !". The violin part is marked *f espressivo*.

Fl. 1. 2.

Musical score for the second system, continuing the woodwinds, strings, and vocal lines. The woodwinds and strings continue with *sfp* dynamics. The vocal line includes the lyrics: "Winn Ja. - - - - - ! Tod - - - - - ! Lieb - - - - - !". The violin part is marked *f*. The piano part includes *pizz.* markings.

Fu. 1. 2.

The musical score is written on 14 staves. The top three staves contain intricate melodic and rhythmic patterns, likely for woodwinds or strings. The fourth staff shows a vocal line with German lyrics: "Gott in zu hundert! (Vesp) Gail mit Ding an sich selbst. da, sich - zu nun". Below the vocal line is a basso continuo line marked "Reg.". The bottom staves provide harmonic support with chords and bass lines. A dynamic marking "f" is present in the second measure, and a "Reg." marking is used for the basso continuo line.

A handwritten musical score for piano, consisting of 16 staves and 4 measures. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first four staves are grouped together with a brace on the left. The fifth and sixth staves are also grouped with a brace. The seventh and eighth staves are grouped with a brace. The ninth and tenth staves are grouped with a brace. The eleventh and twelfth staves are grouped with a brace. The thirteenth and fourteenth staves are grouped with a brace. The fifteenth and sixteenth staves are grouped with a brace. The score is divided into four measures by vertical bar lines. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The fourth measure contains an eighth note chord. The score is written in a clear, legible hand.

Lehnte Scene. (Die Vorigen, ohne Hams.)

124.

Fl. 12.

Fl. 12.
Fl. 12. *espressivo.*

Cl.

Fag.

Tr. 1. *fp*

Tr. 2. *fp*

Pos.

Viol. 1. *fp*

Viol. 2. *fp*

Viola. *fp*

Celli. *fp*

Bassi. *fp*

Königin
Ich wüßte gern - - - - -
wird!

226.
Hilf. 1. 2.

88

Cl. 1. 2.
Fg. 1. 2.
Hr.
Pos.
Viol.
Vcl. C. B.

Am Knie Lied vor Dir = = *Alles und Dir = =* *gibt* *in*

88. sf

Hr.
Cl.
Fg.
Hr.
Pos.
Viol.
Vcl. C. B.

Lied vor *Dir = =* *lieb* *lich = =* *hat* *er*

6798.

228.
No. 89

Handwritten musical score for measures 228-231. The score includes staves for Flute (Fl.), Horn (Hr.), Trombone (3 Tromp.), Violin (Viol.), and Piano (P). The key signature is one flat (B-flat). The tempo is marked *Andante*. The score features a melodic line in the Flute and Horn parts, and a piano accompaniment with a prominent sixteenth-note pattern in the right hand. The piano part includes dynamic markings *sfzp* and *ff*. The score concludes with the instruction *arruffan!* (Crisp and lively) and a final flourish.

Handwritten musical score for measures 232-235. The score includes staves for Trombone (Tromp.), Violin (Viol.), and Piano (P). The key signature is one flat (B-flat). The tempo is marked *Andante*. The score features a melodic line in the Trombone and Violin parts, and a piano accompaniment with a prominent sixteenth-note pattern in the right hand. The piano part includes dynamic markings *ff* and *sfzp*. The score concludes with the instruction *arruffan!* (Crisp and lively) and a final flourish.

6798.

Fig. 2.

Musical score for the first system, featuring parts for Trompe, Viol., and vocal lines. The vocal line includes the lyrics: *Sucht mich nicht und lacht mich holt!*

Becken
Ein Becken mit Paukenschlägel.

Musical score for the second system, including parts for Trompe, Viol., and Becken. The score includes dynamic markings such as *cresc.* and *sempre più*.

Op. 12.

1^{to}

90

Musical score for the first system, measures 90-93. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Horns), and a vocal line. The vocal line has the lyrics: "nimu ihu Gott in die - und". The score is marked with dynamic levels such as *ff* and *ff*. The key signature is B-flat major, and the time signature is 4/4. The first measure of the system is marked with a first ending bracket and a repeat sign.

Musical score for the second system, measures 94-97. The score includes staves for woodwinds (Flutes, Clarinets, Bassoons, Horns), strings (Violins I, Violins II, Violas, Cellos, Double Basses), and piano. The piano part has the lyrics: "zu sp!". The score is marked with dynamic levels such as *p* and *cresc.*. The key signature is B-flat major, and the time signature is 4/4. The first measure of the system is marked with a first ending bracket and a repeat sign.

90

6798.

232.
Fr. 12.

Fl.
3 Tromp.
Viol.
Piano
der Himmel ist nun klar - - an - ge!

Fr. 12. #0

Fl.
3 Tromp.
Viol.
Piano
der Himmel ist nun klar - - an - ge!

Fl. 1, 2.

91.

Fl. 1, 2. *molto cresc.*
 Clarinet *molto cresc.*
 Bassoon *molto cresc.*
 Trumpet *molto cresc.*
 Trombone *molto cresc.*
 Horns *molto cresc.*
 Violins *molto cresc.*
 Violas *molto cresc.*
 Cellos *molto cresc.*
 Double Basses *molto cresc.*
 Voice: *Alte* *Winn' ihau Piss' you win' ihau p'pou!* *Alte* *Winn' ihau Piss' you win' ihau p'pou!*

Fl. 1, 2.
 Clarinet
 Bassoon
 Horns
 Violins
 Violas
 Cellos
 Double Basses
 Voice: *Alte* *Winn' ihau Piss' you win' ihau p'pou!* *Alte* *Winn' ihau Piss' you win' ihau p'pou!*

Cl. 2.

Cl. 2. *f* *cresc.*

Fl. *f* *cresc.*

Tromp. 1. 2.

3 Bas.

Tr. *in Es.* *mf*

Viol.

Garf: = pain *vous avez fait!*

cresc.

cresc.

Cl. 2te *1te* *espressivo*

Fl. *2te* *molto cresc.*

Tromp.

3 Bas.

Viol.

L'air s'élève subit dans les hauts!

Do ré mi! six huit in ut: la

molto cresc.

molto cresc.

236.
H. H.

M. 1. 2.

The musical score consists of multiple staves. The upper staves are for the orchestra, with various instruments indicated by clefs and dynamics. The lower staves are for the voice, with lyrics written below the notes. The score is in a key with two flats and a common time signature. Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are in German and appear to be a dramatic or operatic piece.

(Nach dem ersten Aufzuge)

Wie wir nun haben das Spiel!

Vi. Fl.

Fl. 1. 2.

Trp. 3

This page of musical score contains several staves of music. The top section includes staves for Flute 1 & 2, Clarinet, Bassoon, and Trumpet 3. The notation is complex, featuring many slurs, ties, and dynamic markings. The bottom section of the page shows more staves with dense rhythmic patterns and melodic lines. The overall style is that of a classical or romantic-era woodwind ensemble score.

M. 1.

Op. 11. 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.

mf
mf
mf

H. H.

Fl. 1. 2.

Pr. 3.

Do = nigin!

Königin
Und mit dem Hoff der Kind = man

6798.

240

Fl. 1. 2.

Handwritten musical score for the first system. It includes staves for Flute 1 and 2, Clarinet, Bassoon, Oboe, Violin, Viola, and Cello/Double Bass. The score contains various musical notations such as dynamics (p, f, fortissimo), articulation (accents), and performance instructions like "1^{tes}", "3^{tes}", and "segne.". The vocal line includes the lyrics: "ye - = munt in fal - lau A low - mung, ye - gria - pan".

Fl. 1. 2.

Handwritten musical score for the second system. It continues the orchestral and vocal parts. The score includes dynamics like "ff" and "geteilt, ff", and performance instructions like "1^{tes}". The vocal line includes the lyrics: "mit der fef. - ra Mann, so jubelt man mit gria - pan".

Letzte Scene.

(Die Vorigen. Ein Lirggen und Brispigen, welche von Affen, von
seinbauen kann zum Lirggen gezogen, Lirgen, aufgelöst und in Ordnung
zurück, und sollen immer mehr die Lirgen. Inzwischen Lirgen und Affen,
Prominente u. s. m. bringen den Lirgen zum Lirgen. - Kommt und Paff, auf die Lirgen zu
samt, ihm folgen. Ein reiner Lirgen.)

Handwritten musical score for 'Letzte Scene'. The score is written on multiple staves, including a Flute 1 part (Fl. 1. 2.) and a Piano part. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *cresc.*, *in st.*, *sempre*, and *f*. There are also performance instructions like *beide.* and *Ass. 3.* The score is numbered 6798 at the bottom.

242
M. Fr.

Handwritten musical score for piano, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- 1. tes** (first time)
- beide** (both)
- 2. tes** (second time)
- mf** (mezzo-forte)
- f** (forte)
- piu cresc.** (more crescendo)
- piu f** (more forte)
- 3** (triplets)
- 3.** (triplets)
- mf** (mezzo-forte)
- f** (forte)

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation is dense, with many notes and rests across the staves.

Al. F.

93

Handwritten musical score for orchestra and voices, page 93. The score includes parts for Flute 1 & 2, Oboe, Clarinet, Bassoon, 3 Trumpets, Trombones, and Voices. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into measures, with various musical notations such as notes, rests, and dynamics.

beide

notes

3 Trpt.

Pos. & Tuba

Dr.

Bassoon

*Lyrics: Ann Ann
Pharmis & Pharf...*

A handwritten musical score for a multi-instrument ensemble. The score is written on 18 staves. The top staves (1-4) appear to be for strings, with various rhythmic patterns and dynamics. Staves 5-8 contain woodwind parts, including what looks like a flute and clarinet. Staves 9-12 are for brass instruments, with notes and rests. Staves 13-16 are for a vocal line, with lyrics written below the notes. The bottom two staves (17-18) are for a piano accompaniment, showing a steady rhythmic pattern. The music is in a key with one sharp (F#) and a common time signature. There are various musical notations such as slurs, ties, and dynamic markings throughout the score.

Do sei dein Stein zu eh. lass dich dem Vespere

Fl. 1. 2. *f*

1^{ste} *f*

2^{te} *f*

3^{te} *f*

Fl. *f*

Viol. *f*

Königin

Ma. C. B.

Opus 4. G. 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.

C. 1. 2.

Fl. 1^{ste} 3^{te}

Viol. *f*

Kön.

Text: *Was ist dir um die Welt? Was ist dir um die Welt? Was ist dir um die Welt? Was ist dir um die Welt?*

Ma. C. B.

Fu. 1. 2.

1^{tes}
3^{tes}
Viol.
Lyric? Ich hab' ihn zum Hund sein Pfand — alt er mich nicht mehr alt sein

Ruhiges Leitmaass

molto dim.
molto dim.
molto dim.
molto dim.
molto dim.
molto dim.
molto dim.

1^{ste} Solo
sehr stark

Ruhiges Leitmaass
Ruhiges Leitmaass
Ruhiges Leitmaass

Haus durch: so man da sein mich selbst Pfand!
Auf mein! Brr — zischt! Ich hab' dich nicht mehr alt sein

W. & C. B.
W. & C. B.

Fl. I. 2.

Musical score for Flute I (Fl. I. 2.) and other instruments including Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Hr.). The score shows various musical notations such as notes, rests, and dynamics.

Musical score for Violin I (Vcl. I.) and Violin II (Vcl. II.). The score shows various musical notations such as notes, rests, and dynamics.

Musical score for Viola (Vcl. II.), Cello (Vcl. I.), and Double Bass (Vcl. II.). The score shows various musical notations such as notes, rests, and dynamics.

Musical score for the Chorus (Chor.) with vocal lines for Paulus, Rudolf, Kurt, Philipp, Erich, and Thalf. The score shows various musical notations such as notes, rests, and dynamics.

Musical score for the Chorus (Chor.) with vocal lines for Hans and Fritz. The score shows various musical notations such as notes, rests, and dynamics.

Musical score for the Chorus (Chor.) with vocal lines for Fritz II and Bass I and II. The score shows various musical notations such as notes, rests, and dynamics.

Musical score for the Chorus (Chor.) with vocal lines for Fritz II and Bass I and II. The score shows various musical notations such as notes, rests, and dynamics.

p

6798.

97 f

Handwritten musical score for an opera scene. The score includes vocal lines for Paulus, Rudolf, Kurt, Phil., Erich, and Hans, along with piano accompaniment. The lyrics are in Indonesian. Performance instructions include "cresc. sempre" and "1. 2. 2do =". The score is numbered 6798 at the bottom.

Paulus: *Alah? Er. mengapa kau per apa? di sini?* *Er. per apa? di sini yang Allah -*

Rudolf: *Alah kamu di sini?!* *Non! Tuhan!*

Kurt: *Er. mengapa?!* *Non!*

Phil.: *Alah kamu di sini?!* *Non! Tuhan!*

Erich: *Er. per apa? di sini yang Allah -*

Hans: *Er. mengapa?!* *Non!*

Paulus (bottom): *Alah? Er. mengapa kau per apa? di sini?* *Er. per apa? di sini yang Allah -*

Fl. 1. 2. *1^{ste}*

1^{ste}

2^{de}

3^{te}

4^{te}

5^{te}

6^{te}

7^{te}

8^{te}

9^{te}

10^{te}

11^{te}

12^{te}

13^{te}

14^{te}

15^{te}

16^{te}

17^{te}

18^{te}

19^{te}

20^{te}

21^{te}

22^{te}

23^{te}

24^{te}

25^{te}

26^{te}

27^{te}

28^{te}

29^{te}

30^{te}

31^{te}

32^{te}

33^{te}

34^{te}

35^{te}

36^{te}

37^{te}

38^{te}

39^{te}

40^{te}

41^{te}

42^{te}

43^{te}

44^{te}

45^{te}

46^{te}

47^{te}

48^{te}

49^{te}

50^{te}

51^{te}

52^{te}

53^{te}

54^{te}

55^{te}

56^{te}

57^{te}

58^{te}

59^{te}

60^{te}

61^{te}

62^{te}

63^{te}

64^{te}

65^{te}

66^{te}

67^{te}

68^{te}

69^{te}

70^{te}

71^{te}

72^{te}

73^{te}

74^{te}

75^{te}

76^{te}

77^{te}

78^{te}

79^{te}

80^{te}

81^{te}

82^{te}

83^{te}

84^{te}

85^{te}

86^{te}

87^{te}

88^{te}

89^{te}

90^{te}

91^{te}

92^{te}

93^{te}

94^{te}

95^{te}

96^{te}

97^{te}

98^{te}

99^{te}

100^{te}

101^{te}

102^{te}

103^{te}

104^{te}

105^{te}

106^{te}

107^{te}

108^{te}

109^{te}

110^{te}

111^{te}

112^{te}

113^{te}

114^{te}

115^{te}

116^{te}

117^{te}

118^{te}

119^{te}

120^{te}

121^{te}

122^{te}

123^{te}

124^{te}

125^{te}

126^{te}

127^{te}

128^{te}

129^{te}

130^{te}

131^{te}

132^{te}

133^{te}

134^{te}

135^{te}

136^{te}

137^{te}

138^{te}

139^{te}

140^{te}

141^{te}

142^{te}

143^{te}

144^{te}

145^{te}

146^{te}

147^{te}

148^{te}

149^{te}

150^{te}

151^{te}

152^{te}

153^{te}

154^{te}

155^{te}

156^{te}

157^{te}

158^{te}

159^{te}

160^{te}

161^{te}

162^{te}

163^{te}

164^{te}

165^{te}

166^{te}

167^{te}

168^{te}

169^{te}

170^{te}

171^{te}

172^{te}

173^{te}

174^{te}

175^{te}

176^{te}

177^{te}

178^{te}

179^{te}

180^{te}

181^{te}

182^{te}

183^{te}

184^{te}

185^{te}

186^{te}

187^{te}

188^{te}

189^{te}

190^{te}

191^{te}

192^{te}

193^{te}

194^{te}

195^{te}

196^{te}

197^{te}

198^{te}

199^{te}

200^{te}

201^{te}

202^{te}

203^{te}

204^{te}

205^{te}

206^{te}

207^{te}

208^{te}

209^{te}

210^{te}

211^{te}

212^{te}

213^{te}

214^{te}

215^{te}

216^{te}

217^{te}

218^{te}

219^{te}

220^{te}

221^{te}

222^{te}

223^{te}

224^{te}

225^{te}

226^{te}

227^{te}

228^{te}

229^{te}

230^{te}

231^{te}

232^{te}

233^{te}

234^{te}

235^{te}

236^{te}

237^{te}

238^{te}

239^{te}

240^{te}

241^{te}

242^{te}

243^{te}

244^{te}

245^{te}

246^{te}

247^{te}

248^{te}

249^{te}

250^{te}

251^{te}

252^{te}

253^{te}

254^{te}

255^{te}

256^{te}

257^{te}

258^{te}

259^{te}

260^{te}

261^{te}

262^{te}

263^{te}

264^{te}

265^{te}

266^{te}

267^{te}

268^{te}

269^{te}

270^{te}

271^{te}

272^{te}

273^{te}

274^{te}

275^{te}

276^{te}

277^{te}

278^{te}

279^{te}

280^{te}

281^{te}

282^{te}

283^{te}

284^{te}

285^{te}

286^{te}

287^{te}

288^{te}

289^{te}

290^{te}

291^{te}

292^{te}

293^{te}

294^{te}

295^{te}

296^{te}

297^{te}

298^{te}

299^{te}

300^{te}

301^{te}

302^{te}

303^{te}

304^{te}

305^{te}

306^{te}

307^{te}

308^{te}

309^{te}

310^{te}

311^{te}

312^{te}

313^{te}

314^{te}

315^{te}

316^{te}

317^{te}

318^{te}

319^{te}

320^{te}

321^{te}

322^{te}

323^{te}

324^{te}

325^{te}

326^{te}

327^{te}

328^{te}

329^{te}

330^{te}

331^{te}

332^{te}

333^{te}

334^{te}

335^{te}

336^{te}

337^{te}

338^{te}

339^{te}

340^{te}

341^{te}

342^{te}

343^{te}

344^{te}

345^{te}

346^{te}

347^{te}

348^{te}

349^{te}

350^{te}

351^{te}

352^{te}

353^{te}

354^{te}

355^{te}

356^{te}

357^{te}

358^{te}

359^{te}

360^{te}

361^{te}

362^{te}

363^{te}

364^{te}

365^{te}

366^{te}

367^{te}

368^{te}

369^{te}

370^{te}

371^{te}

372^{te}

373^{te}

374^{te}

375^{te}

376^{te}

377^{te}

378^{te}

379^{te}

380^{te}

381^{te}

382^{te}

383^{te}

384^{te}

385^{te}

386^{te}

387^{te}

388^{te}

389^{te}

390^{te}

391^{te}

392^{te}

393^{te}

394^{te}

395^{te}

396^{te}

397^{te}

398^{te}

399^{te}

400^{te}

401^{te}

402^{te}

403^{te}

404^{te}

405^{te}

406^{te}

407^{te}

408^{te}

409^{te}

410^{te}

411^{te}

412^{te}

413^{te}

414^{te}

415^{te}

416^{te}

417^{te}

418^{te}

419^{te}

420^{te}

421^{te}

422^{te}

423^{te}

424^{te}

425^{te}

426^{te}

427^{te}

428^{te}

429^{te}

430^{te}

431^{te}

432^{te}

433^{te}

434^{te}

435^{te}

436^{te}

437^{te}

438^{te}

439^{te}

440^{te}

441^{te}

442^{te}

443^{te}

444^{te}

445^{te}

446^{te}

447^{te}

448^{te}

449^{te}

450^{te}

451^{te}

452^{te}

453^{te}

454^{te}

455^{te}

456^{te}

457^{te}

458^{te}

459^{te}

460^{te}

461^{te}

462^{te}

463^{te}

464^{te}

465^{te}

466^{te}

467^{te}

468^{te}

469^{te}

470^{te}

471^{te}

472^{te}

473^{te}

474^{te}

475^{te}

476^{te}

477^{te}

478^{te}

479^{te}

480^{te}

481^{te}

482^{te}

483^{te}

484^{te}

485^{te}

486^{te}

487^{te}

488^{te}

489^{te}

490^{te}

491^{te}

492^{te}

493^{te}

494^{te}

495^{te}

496^{te}

497^{te}

498^{te}

499^{te}

500^{te}

501^{te}

502^{te}

503^{te}

504^{te}

505^{te}

506^{te}

507^{te}

508^{te}

509^{te}

510^{te}

511^{te}

512^{te}

513^{te}

514^{te}

515^{te}

516^{te}

517^{te}

518^{te}

519^{te}

520^{te}

521^{te}

522^{te}

523^{te}

524^{te}

525^{te}

526^{te}

527^{te}

528^{te}

529^{te}

530^{te}

531^{te}

532^{te}

533^{te}

534^{te}

535^{te}

536^{te}

537^{te}

538^{te}

539^{te}

540^{te}

541^{te}

542^{te}

543^{te}

544^{te}

545^{te}

546^{te}

547^{te}

548^{te}

549^{te}

550^{te}

551^{te}

552^{te}

553^{te}

554^{te}

555^{te}

556^{te}

557^{te}

558^{te}

559^{te}

560^{te}

561^{te}

562^{te}

563^{te}

564^{te}

565^{te}

566^{te}

567^{te}

568^{te}

569^{te}

570^{te}

571^{te}

572^{te}

573^{te}

574^{te}

575^{te}

576^{te}

577^{te}

578^{te}

579^{te}

580^{te}

581^{te}

582^{te}

583^{te}

584^{te}

585^{te}

586^{te}

587^{te}

588^{te}

589^{te}

590^{te}

591^{te}

592^{te}

593^{te}

594^{te}

595^{te}

596^{te}

597^{te}

598^{te}

599^{te}

600^{te}

601^{te}

602^{te}

603^{te}

604^{te}

605^{te}

606^{te}

607^{te}

608^{te}

609^{te}

610^{te}

611^{te}

612^{te}

613^{te}

614^{te}

615^{te}

616^{te}

617^{te}

618^{te}

619^{te}

620^{te}

621^{te}

622^{te}

623^{te}

624^{te}

625^{te}

626^{te}

627^{te}

628^{te}

629^{te}

630^{te}

631^{te}

632^{te}

633^{te}

634^{te}

635^{te}

636^{te}

637^{te}

638^{te}

639^{te}

640^{te}

641^{te}

642^{te}

643^{te}

644^{te}

645^{te}

646^{te}

647^{te}

648^{te}

649^{te}

650^{te}

651^{te}

652^{te}

653

Handwritten musical score for orchestra and voice. The score includes parts for Flute I, Flute II, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Cello, Double Bass, and Voice. It features dynamic markings such as *sfz*, *sf*, *cresc.*, and *mf*, along with performance instructions like *Al. 1.2.* and *Viv. I grad. furt.*

Fo. 1. 2.

Viol. 1. 2.

Fag. 1. 2.

Viol. I.

Viol. II. *fp*

Br. *fp*

Und wach mit Sorgen und Glai - - - - - dem ich Halt mir immer gar wohl.

Fu. 1. 2.

ffo

1566

99

Du bist wort in Alir-pau mir mounig unruiffelstert Gungst, -

Fu. 1. 2.

Al.

Cl. 1. 2.

Str. 1. 2.

Viol.

99

Du bist wort mir warz fai - - - pau, des bist wort uf ga-glaubd: -

Fl. 1. 2.

Sehr lebhaftes Zeitmaass

100

Clar. in B₃

Hr.

3 Tromp.

Sehr lebhaftes Zeitmaass

Tes. & Tuba

Viol. II

Kon. ff

Vcllo & Kb. = ganz und zu = bel bei ab balunnt: Ju, ju,

100 ff

Fl. 1. 2.

Fl. 1.

Fl. 2.

Fl. 3. 4.

Viol. I

Kon.

Vcllo

ff espressivo

ff espressivo

Handwritten musical score for the first system. It includes staves for Flute 1, Flute 2, Flute 3 & 4, Violin I, and a vocal line for the Queen (Königin). The lyrics are: "gleichen Ort und groß = an", "er = kann sich in der sanften = groß = an!", "Nimm".

Handwritten musical score for the second system. It continues the orchestral and vocal parts. The Queen's lyrics are: "Lasset mich fahren", "Geliebten!", "O Laß", "mich!", "Nimm mich für!", "Nimm mich". Dynamic markings include "cresc." and "p".

Handwritten musical score for the first system. It includes vocal lines with lyrics: "für! Ouch" and "mir, nun ist es. your name!". The piano accompaniment features chords and a melodic line in the right hand. Dynamics include *sf* and *ff*.

Langsamer

Handwritten musical score for the second system. It includes vocal lines with lyrics: "yalob inf dir mich an!". The piano accompaniment features chords and a melodic line in the right hand. Performance instructions include *molto dim. e ritard.*, *molto ritard.*, and *ppp Langsamer*. Dynamics include *ppp* and *pp*. The score is marked *Fin. II.* and includes the signature "W. M. C. B."

Tr. im Es. B.

Viol.

Graf H.

Teufel
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Rudolf
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Kurt
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Andi, op.
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Erich
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Pauli
ppp
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Hans

Ten. I.

Ten. II.

B. I. *Und was für ein Gemüt?* *ppp*
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

B. II. Hans? *ppp*
O Wunder! Nicht ist unmöglich mehr jetzt - im - mer!

Viol. I.

Viol. II.

Br.

Königin

Hans ist un- = ab La = = ban mit er = werft!

La = = ban mit er = werft! *Vin*

pp sempre
 er facht' an pflanz' unwerft sein Er!
 Wacht?
 Wacht? *Uf un!*

Wacht? *Wacht? das ist er, er ist unwerft!* *Hin, immer*

Me.

C.B.

U. 1. 2. in B.

Fl.

Viol. I

Viol. II

Tr.

Hörn.

Stimm.

C.

B.

H. lauchend Lilt das Glück zu mir = - lan!
 Glück zu mir = - lan! Ein Trauf = - lan schneit den den
 du mir nicht ab?
 Ich zu danken, was ich nicht ab?
 Sollst du mir ein Lied singen, - wof ba =
 singt ab?

Handwritten musical score for orchestra and voice. The score includes staves for Flute 1 & 2, Clarinet, Bassoon, Violin I & II, Viola, Cello, Double Bass, and Voice. The music is in a minor key and features dynamic markings such as *espress.*, *f*, *cresc. sempre*, and *sf*. The vocal line includes German lyrics: "Wahr: flieg' ich fort und bin = in flieg' ich immer wieder: ja flieg' ich zu", "Lach' und bin = in flieg' ich immer wieder: ja flieg' ich zu", "mir: ga = bal mir im = mer, ga = bal mir immer.", "mir: ga = bal mir im = mer, ga = bal mir immer.", "mir: ga = bal mir im = mer, ga = bal mir immer.", "mir: ga = bal mir im = mer, ga = bal mir immer.", "Ich = mer, mer = ran mir! Ich mir ich weiß es =", "Ich = mer, mer = ran mir! Ich mir ich weiß es =", "Ich = mer, mer = ran mir! Ich mir ich weiß es =", "Ich = mer, mer = ran mir! Ich mir ich weiß es =".

p molto cresc.

p cresc. molto f

Königin

1.40
2.54
6te

Liebs. Sau Thar = = man, mit demselb. ul. la Gimmalt. far. = man, man = por zu lieb. han
 liebs. Sau Thar. = = man, mit demselb. ul. la Gimmalt. far. = man, man. por zu lieb. han
 jub. inf. ihu. wuf. die. in. Kraft. = your. very. wuf. mit. galubst, im. Hil. han. jub. inf.
 jub. inf. ihu. wuf. die. in. Kraft. = your. very. wuf. mit. galubst, im. Hil. han. jub. inf.
 jub. inf. ihu. wuf. die. in. Kraft. = your. very. wuf. mit. galubst, im. Hil. han. jub. inf.
 jub. inf. ihu. wuf. die. in. Kraft. = your. very. wuf. mit. galubst, im. Hil. han. jub. inf.
 brennt. bei. zu. = der. Groll. man. = brennt! Warum. wir. fast. All. mit
 brennt. bei. zu. = der. Groll. man. = brennt! Warum. wir. fast. All. mit
 brennt. bei. zu. = der. Groll. man. = brennt! Warum. wir. fast. All. mit
 brennt. bei. zu. = der. Groll. man. = brennt! Warum. wir. fast. All. mit

Handwritten musical score for a large ensemble. The score consists of approximately 12 staves. The top staves feature complex rhythmic patterns with sixteenth and thirty-second notes, often grouped with slurs and marked with a '6' above them. Dynamic markings include 'dim.' (diminuendo) and 'p' (piano). The bottom staves show a more rhythmic accompaniment with eighth and sixteenth notes. The overall style is characteristic of 19th-century manuscript notation.

Fl. 1.2.

Fl.

Cl.

Lebhaft

Viol.

Viol.

1^{te}

2^{te}

3^{te}

4^{te}

5^{te}

6^{te}

7^{te}

8^{te}

9^{te}

10^{te}

11^{te}

12^{te}

13^{te}

14^{te}

15^{te}

16^{te}

17^{te}

18^{te}

19^{te}

20^{te}

21^{te}

22^{te}

23^{te}

24^{te}

25^{te}

26^{te}

27^{te}

28^{te}

29^{te}

30^{te}

31^{te}

32^{te}

33^{te}

34^{te}

35^{te}

36^{te}

37^{te}

38^{te}

39^{te}

40^{te}

41^{te}

42^{te}

43^{te}

44^{te}

45^{te}

46^{te}

47^{te}

48^{te}

49^{te}

50^{te}

51^{te}

52^{te}

53^{te}

54^{te}

55^{te}

56^{te}

57^{te}

58^{te}

59^{te}

60^{te}

61^{te}

62^{te}

63^{te}

64^{te}

65^{te}

66^{te}

67^{te}

68^{te}

69^{te}

70^{te}

71^{te}

72^{te}

73^{te}

74^{te}

75^{te}

76^{te}

77^{te}

78^{te}

79^{te}

80^{te}

81^{te}

82^{te}

83^{te}

84^{te}

85^{te}

86^{te}

87^{te}

88^{te}

89^{te}

90^{te}

91^{te}

92^{te}

93^{te}

94^{te}

95^{te}

96^{te}

97^{te}

98^{te}

99^{te}

100^{te}

101^{te}

102^{te}

103^{te}

104^{te}

105^{te}

106^{te}

107^{te}

108^{te}

109^{te}

110^{te}

111^{te}

112^{te}

113^{te}

114^{te}

115^{te}

116^{te}

117^{te}

118^{te}

119^{te}

120^{te}

121^{te}

122^{te}

123^{te}

124^{te}

125^{te}

126^{te}

127^{te}

128^{te}

129^{te}

130^{te}

131^{te}

132^{te}

133^{te}

134^{te}

135^{te}

136^{te}

137^{te}

138^{te}

139^{te}

140^{te}

141^{te}

142^{te}

143^{te}

144^{te}

145^{te}

146^{te}

147^{te}

148^{te}

149^{te}

150^{te}

151^{te}

152^{te}

153^{te}

154^{te}

155^{te}

156^{te}

157^{te}

158^{te}

159^{te}

160^{te}

161^{te}

162^{te}

163^{te}

164^{te}

165^{te}

166^{te}

167^{te}

168^{te}

169^{te}

170^{te}

171^{te}

172^{te}

173^{te}

174^{te}

175^{te}

176^{te}

177^{te}

178^{te}

179^{te}

180^{te}

181^{te}

182^{te}

183^{te}

184^{te}

185^{te}

186^{te}

187^{te}

188^{te}

189^{te}

190^{te}

191^{te}

192^{te}

193^{te}

194^{te}

195^{te}

196^{te}

197^{te}

198^{te}

199^{te}

200^{te}

201^{te}

202^{te}

203^{te}

204^{te}

205^{te}

206^{te}

207^{te}

208^{te}

209^{te}

210^{te}

211^{te}

212^{te}

213^{te}

214^{te}

215^{te}

216^{te}

217^{te}

218^{te}

219^{te}

220^{te}

221^{te}

222^{te}

223^{te}

224^{te}

225^{te}

226^{te}

227^{te}

228^{te}

229^{te}

230^{te}

231^{te}

232^{te}

233^{te}

234^{te}

235^{te}

236^{te}

237^{te}

238^{te}

239^{te}

240^{te}

241^{te}

242^{te}

243^{te}

244^{te}

245^{te}

246^{te}

247^{te}

248^{te}

249^{te}

250^{te}

251^{te}

252^{te}

253^{te}

254^{te}

255^{te}

256^{te}

257^{te}

258^{te}

259^{te}

260^{te}

261^{te}

262^{te}

263^{te}

264^{te}

265^{te}

266^{te}

267^{te}

268^{te}

269^{te}

270^{te}

271^{te}

272^{te}

273^{te}

274^{te}

275^{te}

276^{te}

277^{te}

278^{te}

279^{te}

280^{te}

281^{te}

282^{te}

283^{te}

284^{te}

285^{te}

286^{te}

287^{te}

288^{te}

289^{te}

290^{te}

291^{te}

292^{te}

293^{te}

294^{te}

295^{te}

296^{te}

297^{te}

298^{te}

299^{te}

300^{te}

301^{te}

302^{te}

303^{te}

304^{te}

305^{te}

306^{te}

307^{te}

308^{te}

309^{te}

310^{te}

311^{te}

312^{te}

313^{te}

314^{te}

315^{te}

316^{te}

317^{te}

318^{te}

319^{te}

320^{te}

321^{te}

322^{te}

323^{te}

324^{te}

325^{te}

326^{te}

327^{te}

328^{te}

329^{te}

330^{te}

331^{te}

332^{te}

333^{te}

334^{te}

335^{te}

336^{te}

337^{te}

338^{te}

339^{te}

340^{te}

341^{te}

342^{te}

343^{te}

344^{te}

345^{te}

346^{te}

347^{te}

348^{te}

349^{te}

350^{te}

351^{te}

352^{te}

353^{te}

354^{te}

355^{te}

356^{te}

357^{te}

358^{te}

359^{te}

360^{te}

361^{te}

362^{te}

363^{te}

364^{te}

365^{te}

366^{te}

367^{te}

368^{te}

369^{te}

370^{te}

371^{te}

372^{te}

373^{te}

374^{te}

375^{te}

376^{te}

377^{te}

378^{te}

379^{te}

380^{te}

381^{te}

382^{te}

383^{te}

384^{te}

385^{te}

386^{te}

387^{te}

388^{te}

389^{te}

390^{te}

391^{te}

392^{te}

393^{te}

394^{te}

395^{te}

396^{te}

397^{te}

398^{te}

399^{te}

400^{te}

401^{te}

402^{te}

403^{te}

404^{te}

405^{te}

406^{te}

407^{te}

408^{te}

409^{te}

410^{te}

411^{te}

412^{te}

413^{te}

414^{te}

415^{te}

416^{te}

417^{te}

418^{te}

419^{te}

420^{te}

421^{te}

422^{te}

423^{te}

424^{te}

425^{te}

426^{te}

427^{te}

428^{te}

429^{te}

430^{te}

431^{te}

432^{te}

433^{te}

434^{te}

435^{te}

436^{te}

437^{te}

438^{te}

439^{te}

440^{te}

441^{te}

442^{te}

443^{te}

444^{te}

445^{te}

446^{te}

447^{te}

448^{te}

449^{te}

450^{te}

451^{te}

452^{te}

453^{te}

454^{te}

455^{te}

456^{te}

457^{te}

458^{te}

459^{te}

460^{te}

461^{te}

462^{te}

463^{te}

464^{te}

465^{te}

466^{te}

467^{te}

468^{te}

469^{te}

470^{te}

471^{te}

472^{te}

473^{te}

474^{te}

475^{te}

476^{te}

477^{te}

478^{te}

479^{te}

480^{te}

481^{te}

482^{te}

483^{te}

484^{te}

485^{te}

486^{te}

487^{te}

488^{te}

489^{te}

490^{te}

491^{te}

492^{te}

493^{te}

494^{te}

495^{te}

496^{te}

497^{te}

498^{te}

499^{te}

500^{te}

501^{te}

502^{te}

503^{te}

504^{te}

505^{te}

506^{te}

507^{te}

508^{te}

509^{te}

510^{te}

511^{te}

512^{te}

513^{te}

514^{te}

515^{te}

516^{te}

517^{te}

518^{te}

519^{te}

520^{te}

521^{te}

522^{te}

523^{te}

524^{te}

525^{te}

526^{te}

527^{te}

528^{te}

529^{te}

530^{te}

531^{te}

532^{te}

533^{te}

534^{te}

535^{te}

536^{te}

537^{te}

538^{te}

539^{te}

540^{te}

541^{te}

542^{te}

543^{te}

544^{te}

545^{te}

546^{te}

547^{te}

548^{te}

549^{te}

550^{te}

551^{te}

552^{te}

553^{te}

554^{te}

555^{te}

556^{te}

557^{te}

558^{te}

559^{te}

560^{te}

561^{te}

562^{te}

563^{te}

564^{te}

565^{te}

566^{te}

567^{te}

568^{te}

569^{te}

570^{te}

571^{te}

572^{te}

573^{te}

574^{te}

575^{te}

576^{te}

577^{te}

578^{te}

579^{te}

580^{te}

581^{te}

582^{te}

583^{te}

584^{te}

585^{te}

586^{te}

587^{te}

588^{te}

589^{te}

590^{te}

591^{te}

592^{te}

593^{te}

594^{te}

595^{te}

596^{te}

597^{te}

598^{te}

599^{te}

600^{te}

601^{te}

602^{te}

603^{te}

604^{te}

605^{te}

606^{te}

607^{te}

608^{te}

609^{te}

610^{te}

611^{te}

612^{te}

613^{te}

614^{te}

615^{te}

616^{te}

617^{te}

618^{te}

619^{te}

620^{te}

621^{te}

622^{te}

623^{te}

624^{te}

625^{te}

626^{te}

627^{te}

628^{te}

629^{te}

630^{te}

631^{te}

632^{te}

633^{te}

634^{te}

635^{te}

636^{te}

637^{te}

638^{te}

639^{te}

640^{te}

641^{te}

642^{te}

643^{te}

644^{te}

645^{te}

646^{te}

647^{te}

648^{te}

649^{te}

650^{te}

651^{te}

652^{te}

653^{te}

654^{te}

655^{te}

656^{te}

657^{te}

658^{te}

659^{te}

660^{te}

661^{te}

662^{te}

663^{te}

664^{te}

665^{te}

666^{te}

667^{te}

668^{te}

669^{te}

670^{te}

671^{te}

672^{te}

673^{te}

674^{te}

675^{te}

676^{te}

677^{te}

678^{te}

679^{te}

680^{te}

681^{te}

682^{te}

683^{te}

684^{te}

685^{te}

686^{te}

687^{te}

688^{te}

689^{te}

690^{te}

691^{te}

692^{te}

693^{te}

694^{te}

695^{te}

696^{te}

697^{te}

698^{te}

699^{te}

700^{te}

701^{te}

702^{te}

703^{te}

704^{te}

705^{te}

706^{te}

707^{te}

708^{te}

709^{te}

710^{te}

711^{te}

712^{te}

713^{te}

714^{te}

715^{te}

716^{te}

717^{te}

718^{te}

719^{te}

720^{te}

721^{te}

722^{te}

723^{te}

724^{te}

725^{te}

726^{te}

727^{te}

728^{te}

729^{te}

730^{te}

731^{te}

732^{te}

733^{te}

734^{te}

735^{te}

736^{te}

737^{te}

738^{te}

739^{te}

740^{te}

741^{te}

742^{te}

743^{te}

744^{te}

745^{te}

746^{te}

747^{te}

748^{te}

749^{te}

750^{te}

751^{te}

752^{te}

753^{te}

754^{te}

755^{te}

756^{te}

757^{te}

758^{te}

759^{te}

760^{te}

761^{te}

762^{te}

763^{te}

764^{te}

765^{te}

766^{te}

767^{te}

768^{te}

769^{te}

770^{te}

771^{te}

772^{te}

773^{te}

774^{te}

775^{te}

776^{te}

777^{te}

778^{te}

779^{te}

780^{te}

781^{te}

782^{te}

783^{te}

784^{te}

785^{te}

786^{te}

787^{te}

788^{te}

789^{te}

790^{te}

791^{te}

792^{te}

793^{te}

794^{te}

795^{te}

796^{te}

797^{te}

798^{te}

799^{te}

800^{te}

801^{te}

802^{te}

803^{te}

804^{te}

805^{te}

806^{te}

807^{te}

808^{te}

809^{te}

810^{te}

811^{te}

812^{te}

813^{te}

814^{te}</

2^{tes}. Ruhiges Tempo

C. f

Fag. f

Hr. 1. 2. *1^{tes}* f

Ruhiges Tempo

Viol. f

(*Transmittet sich zu dem ersten Labirinthum des ersten Organs*)

Sich einem gewissen Ort empfängt, in der

Hr. f

C. f

Fag. f

Hr. *1^{tes}* f

Viol. f

Laf, wenn wir wohl den Logenoffen. Auf dem Laf - er gief' Org - anen, fult dem

Viol.

Sey dir nicht im Sinn, und laß es immer tief ya - lie - hen, tief ya yem innigsten Druft zu

Viol.

brüsten, sie ist ya - rülich, will und träge, füt, nicht ja zorn und zögernst wa - re,

Hob.

Cl.

Fag.

Trp. 1.2.

3 Tromp. p molto cresc.

Ph. mit

pp cresc.

Viol.

sich für sich oben aufgerichtet - noch will, die kommt jetzt wa - re

Handwritten musical score for orchestra and voices. The score includes staves for strings, woodwinds, brass, and percussion (Trompeten, Becken, Triangel). It also features vocal parts with German lyrics. The music is in a major key with a 3/4 time signature. The lyrics are: "Hilft sie mit Stills. Von Leiden und Verd. Hartung folgen ihnen." followed by "in Pri = = = nu" and "Anni ba = = = mufst !".

This page of musical notation includes the following parts and markings:

- Top Section:** Five staves of music, likely for woodwinds or brass, with various notes and rests.
- Tromp. 1. 2.**: Trombone parts 1 and 2, featuring a triplet of eighth notes.
- Tromp. 3.**: Trombone part 3, featuring a triplet of eighth notes.
- Tr.**: Trumpet part, with a dynamic marking of *sf* (sforzando).
- Mel. Tr.**: Melodizing Trumpet part.
- Becken**: Cymbal part, indicated by a triangle symbol.
- Triangel**: Triangle part, indicated by a triangle symbol.
- Bottom Section:** Five staves of music, likely for the piano and other instruments, with various notes and rests.

The musical score consists of the following parts and markings:

- Violins I & II:** Top two staves, featuring melodic lines with slurs and dynamic markings.
- Violas:** Third staff, with melodic lines and dynamic markings.
- Celli & Kontrabass:** Fourth and fifth staves, providing harmonic support with slurs and dynamics.
- Flutes:** Sixth staff, with melodic lines and dynamic markings.
- Clarinets:** Seventh staff, with melodic lines and dynamic markings.
- Fagott:** Eighth staff, with melodic lines and dynamic markings.
- Trumpets:** Ninth and tenth staves, featuring rhythmic patterns and triplets.
- Trombones:** Eleventh and twelfth staves, with melodic lines and dynamic markings.
- Mil.-Fr. (Military Trumpets):** Thirteenth staff, marked *cresc. molto*.
- Becken (Cymbals):** Fourteenth staff, with rhythmic patterns.
- Triangel (Triangle):** Fifteenth staff, with rhythmic patterns.
- Choir:** Sixteenth to nineteenth staves, with vocal lines and lyrics.

(Der Vorhang fällt)