

N

2

N

Mus. ms. autogr.
Schwenke, C.F.G.
2

C.F.G. S.
Gesamt = 2.
N = 12.
c. f. ϕ

II
Götschau:
Hamburg 1824.

1 Sopr. alt Tenor & Bass

2 Violino I.

2 Violino II

1 Viola

1 Oboe 1st 2

1 Clarinet 1st

1 Fagott

1 Horn

Admission 10

Mus. ms. autogr. C. F. G. Schwencke 2

Passions - Kantate.

Der du in bangen Nächten etc.
C moll.

Von C. F. G. Schwencke.
Musikdirector in Hamburg.

Partitur.
(17 Bogen)

Eigene Handschrift des Componisten.



Hiebei die ausgeschriebenen Org. Stimmen

[illegible]

Accomp: Adagio.

Handwritten musical score for orchestra and voice. The score includes staves for Corni, Fagotti, Flauto, Oboe, Violini, Viola, and Basso. The tempo is marked "Adagio". The key signature is one flat (B-flat). The score is written in a cursive, handwritten style. The bottom of the page contains the German text: "Der Tag verfliehet, der Sommer blühet, die Liebe bräutet, die Zeit verfliehet."

Corn. *fp*

Fagotti *fp*

Flauto *fp*

Oboe *fp*

Violini *fp*

Viola *fp*

Basso *fp*

unio

Der Tag verfliehet, der Sommer blühet, die Liebe bräutet, die Zeit verfliehet.

Du bangst stillen Ligen Affen, mit Gross-Handwerk, die Kasse auf
 Die Kasse auf

Die Kasse auf
 Die Kasse auf
 Die Kasse auf
 Die Kasse auf
 Die Kasse auf
 Die Kasse auf

Aufsteigt zum Meer. Königliche Fall der Lichte hat das der Albrecht Gernon

wieder. Befriedigt steht fortwährend zum Geist, den.

Handwritten musical score on page 6. The music is written in a historical style, likely 18th or 19th century. The notation includes various note values, rests, and clefs. The lyrics are written in German below the staves.

gütel mit Gerechtigkeit und Macht. für dich den festeren, daß ich nicht sein konnte

Continuation of the handwritten musical score on page 6. The lower staves show notes and rests. The lyrics continue below the staves.

Sich nicht niederbeugt, und füllt die Allmacht Gottes, zur Ehre der heiligen Dreieinigkeit Amen

Flauti. *Ana. Larghetto.*

Oboe.

Fagotto.

Violini.

Tenor Solo.

Naht.

Am stillen Abend mich liebend, so wie auf der

Naht.

Naht.

Quod Nuncupat, refert me. Quis scilicet nuncupat quod die die meae Gens

col Vno 1. in 8.
col Vno in 8.

col Vno 1. in 8.
col Vno in 8.

ist. Am hellen Abend wird Abend, wenn auf des Grabes Kuffe einfließt, selbst ein

col Vno 1. in 8.
col Vno in 8.

Geist sich nicht verzweifelt für den die meine Geister ist.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The handwriting is in a historical style, likely from the 18th or 19th century.

Gleich im dem Vornung lang umhergehe mit in der

Handwritten musical score on five staves. The notation includes notes, rests, and dynamic markings like 'cres'.

Handwritten musical score on two staves. The notation includes notes, rests, and dynamic markings like 'cres'.

Handwritten musical score on two staves. The notation includes notes, rests, and dynamic markings like 'cres'.

Grüßer Grun die Aeff; so walt' ich nicht im fangten Hefe durch Nacht und Gruen, denn der

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one sharp (F#), and the time signature is 8/8.

The lyrics, written in German, are:

nicht. Am stillen Abend wird es bald, wenn sich das Gröbel Nacht anlegt,
 er soll mich nicht, ich will nicht, er soll mich nicht, er soll mich nicht, er soll mich nicht,
 er soll mich nicht, ich will nicht, er soll mich nicht, er soll mich nicht, er soll mich nicht,

At the bottom right, there are additional markings: *col. Vio 1 in 8.* and *col. Viola in 8.*

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in German and are interspersed between the staves.

Wenn mich der Gräuel Nacht umfliehet, so soll mein Geist sich nicht vergeblich dir, da meine Pflicht

ist! am hellen Abend wird's Abend, wenn mich der Gräuel Nacht umfliehet, so soll mein

col. Vis 1 in 8.
col. Vis 2 in 8.

Gibst segnest, was du willst, das ist dir, das uns, Götter ist.

Accomp.

Violini.

p

Viola.

p

Basso.

p

Tromba.

p

Poco Andante.

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

p

Trombe.

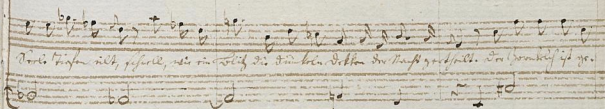
p

Am stillen Thale wandelt umher die Götter, wie die Sonne durchs Feld und Thal.

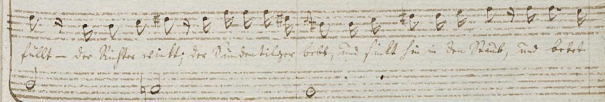
gibt. Von Walden schwingt, zupfe ich fern die Felle in Goldschimmer. Als, wenn er das

Sänge der Menschen fließ, ja die Besatzung zugeht in unsern Sinn im Thale der Götter.

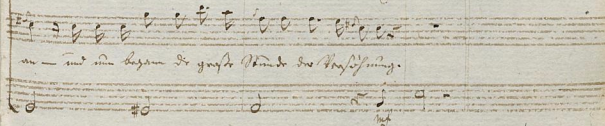
fülle dich mit dem heiligen Geiste und laß dich von ihm leiten.
 denn er wird dich in alle Wahrheit leiten.
 und du wirst die Früchte des Geistes ernten.
 die Liebe, die Freude, die Friede, die Geduld, die Sanftmuth, die Güte, die Treue, die Keuschheit, die Engherzigkeit.
 diese Früchte werden dir in dem Leben und in der Ewigkeit zu Theil werden.
 denn wer diese Früchte erntet, wird das Leben ewig haben.
 Amen.



Der Richter nicht, gefall, wie ein Solist die Dürken Dicken der Nacht und hell. Der Bruch ist ja.



füllt - der Richter nicht, der Dürken Dicken der Nacht und hell. Der Bruch ist ja.



in - und ein Leben die große Dürken der Nacht und hell.

Ans. Largo.

Corn in C. *C*

Flauto. *C*

Oboi. *C*

Fagotto. *C* *acc. B.*

Violini. *C*

Viola. *C*

Viola. *C* *acc. B.*

Canto. *C*

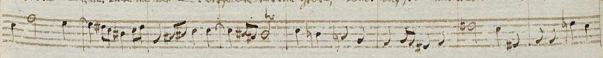
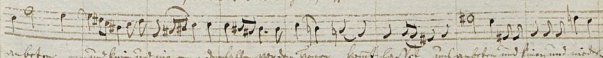
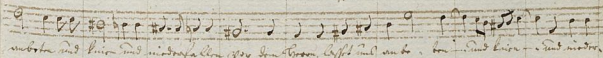
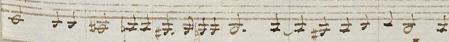
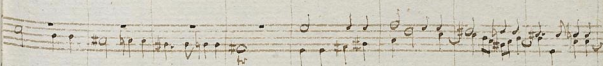
Alto. *C*

Tenore. *C*

Basso. *C*

Fondamento. *C*

Wird leicht und anbeten und kein Leid niederkommen von der Gnade Gottes



comparais

adieu à B.

adieu à B.

en solo.

Reich lasset sich an hohen und tiefen und niedrigen vor dem Herrn, lasset sich

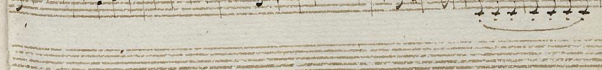
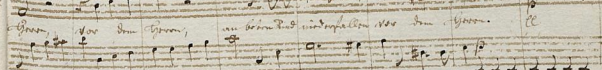
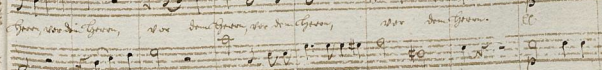
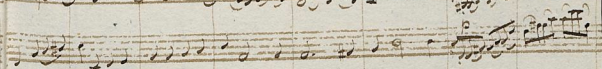
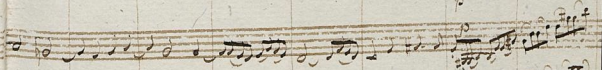
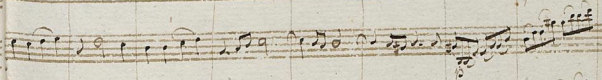
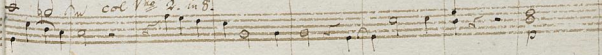
vor dem Herrn, lasset sich an hohen und tiefen und niedrigen vor dem Herrn, lasset sich

fallen vor dem Herrn, lasset sich an hohen und tiefen und niedrigen vor dem Herrn, vor dem

fallen vor dem Herrn, lasset sich an hohen und tiefen und niedrigen vor dem Herrn, vor dem



♩ 6d m col No 2. in 8.



Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and bar lines. A line of German text is written across the middle of the page, below the musical staves.

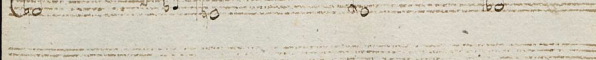
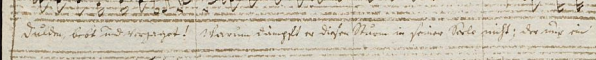
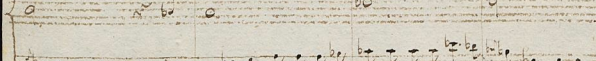
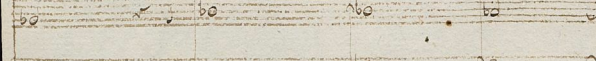
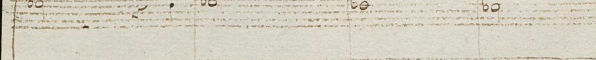
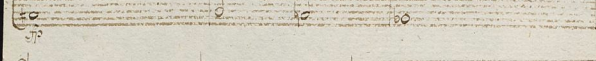
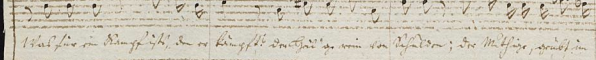
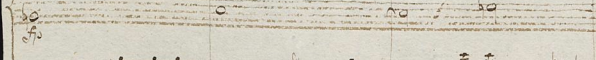
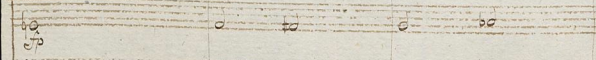
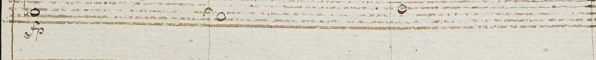
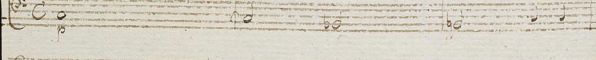
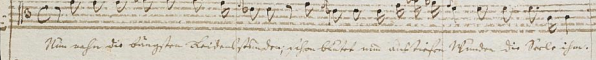
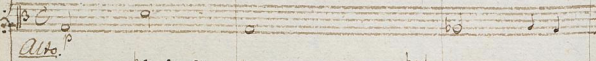
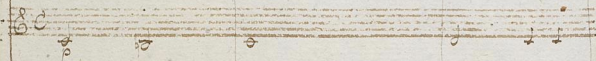
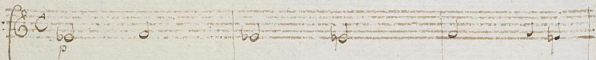
drinke ist am iſt fri; Großigkeit und Großiſt ſind die ſind die - ſing.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The text "Holten und Dunkel ist dem ist für; Grusslicht und Grusslicht sind Voller Voller" is written across the middle staves. The score includes various musical notations such as clefs, key signatures, and dynamic markings like *crs* and *crs*.

The visible text on the page is:

Holten und Dunkel ist dem ist für; Grusslicht und Grusslicht sind Voller Voller

Accomp.



Nun sahn die Längsten Leidens Stunden, schon belet mit süßem Wunden die Wunde ihm.

Thal für ein Dampfbad, da er künftige Dampfbad, um von Dampfbad; der Muffige, bracht in

Süden, bracht und künftige! Tharum künftige er Dampfbad in seiner Wunde künftige; der künftige in

Mayst du dich nicht mit mir in der Meere Ozean für dich singst? Wenn ich die Welt der Erde der Erde sollt. Wie mag ich

Unsing seine Lieder, so singst allein, von aller Welt der Erde der Erde sollt. Wie mag ich

glück, von der Erde der Erde sollt, wie mag ich

Handwritten musical score for a vocal ensemble, featuring five staves with notes and rests. The music is in G major and 4/4 time. Dynamics include pp (pianissimo) and mf (mezzo-forte).

Choro Langhelle.

Handwritten musical score for a vocal ensemble, featuring five staves with notes and rests. The music is in G major and 4/4 time. Dynamics include mf (mezzo-forte), p (piano), and pp (pianissimo).

Canto.

Wenn ich in Gefahrung mich setze auf's Leben,

und dem kühnen edeln Muth ich Folge in mein Leben wagt, so stehst du auf's Muthige.

froue, so stehst du mich Mergel froue!
 die will ich dann in dem garten, will mich auf den brennstiel setzen, die sich auf dem
 mich den fire gedient.
 Wenn ich im brennstiel auf dem brennstiel setze, und dann bin

Handwritten musical score for a vocal melody. The lyrics are: "Gehet das Mitleid's Pfad in meine Pfaden weiter; so, führe du mich Morgenstunde, so". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "mf".

Handwritten musical score for a vocal melody. The lyrics are: "Führe du mich Morgenstunde!". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "mf".

Accomp.

Handwritten musical score for an accompaniment. The lyrics are: "Der große Götterrat selbst ist nicht von Nichte. Er verweist, der Himmel aufgeschaltet, auf". The music is written on three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The tempo is marked "p".

Handwritten musical score for the song "Gungu" by Franz Liszt. The score is written on five staves. The first four staves are for piano accompaniment, and the fifth is for the vocal line. The music is in G major and 2/4 time. The lyrics are written below the vocal staff.

Gungu *Waldes in Mado; fass blüß sein Auge auf die Nacht. Lichte Gungu, Waldes in Mado*

Handwritten musical score for a hymn. The title is "Gebet, wo der Heil' Vater sein Herz". The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth staff is for the basso continuo. The music is in G major and 4/4 time. The lyrics are written below the fifth staff.

Gebet, wo der Heil' Vater sein Herz
 steht, sich aufzuhebt, auf uns herab
 schenkt, uns die Heil' Vater sein Herz
 steht, sich aufzuhebt, auf uns herab
 schenkt, uns die Heil' Vater sein Herz

Andante a Tempo.

Andante a Tempo.

Die ich selig fand, nur dich für ich das ich dich gehn! so kühnlich, glücklich so gütlich spürst.

Handwritten musical score for the first system. The vocal line (soprano) and piano accompaniment (piano) are written on staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

Wunder ich nicht mehr nicht eine Stunde waschen! wie drückst du dich gegen die

Handwritten musical score for the second system. The vocal line and piano accompaniment continue. The lyrics are written below the vocal line.

Dein Vater, sie, dem Geist so willig war! ruckst! ruckst! ruckst, sie

Handwritten musical score for the third system. The vocal line and piano accompaniment conclude the piece. The lyrics are written below the vocal line.

Munde der Gesetze!

Duetto, Allegretto.

Obai.

Com. 2.

Violini.

Viola.

Canto.

Tenore.

Andamento.

Mit der zu sterben! Man soll sterben, mit der zu sterben! Man soll sterben! Man soll sterben!

gestirbt, der ganz nicht sein. zu geben, mit der zu sterben und zu leben.

Allegro, moderato.

Seine Pflichten nicht. Was ich, der seine Pflichten ist gewiß! Nur keine Klammern
 Und die Klammern der hohen Ringel nicht zum Leben. Hört! Hört! Hört! Hört!

[illegible]

Handwritten musical score on page 32. The page contains multiple staves of musical notation, including treble and bass clefs, and a central line of German lyrics. The notation is in a historical style, likely from the 18th or 19th century.

The lyrics, written in German, are:

Thu uns loben zu deinem Prieſter deſſen und loben, zu deinem Prieſter deſſen und so

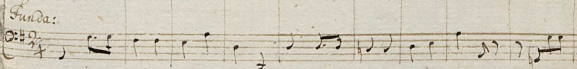
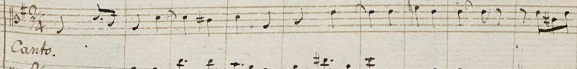
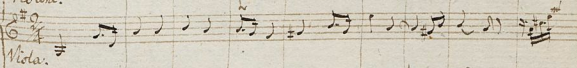
The musical notation includes various notes, rests, and clefs, with some staves featuring more complex rhythmic patterns. The handwriting is in a cursive style, typical of the period.

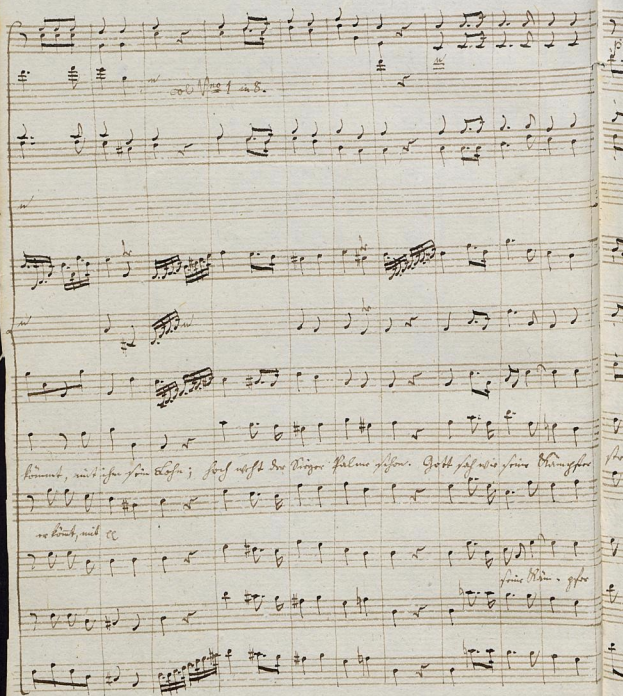
Coro. Andante.

Corni in D.



Tori.





Handwritten musical score on page 35, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *col Canto in 8.* (colla Canto in 8).

Lyrics (German):

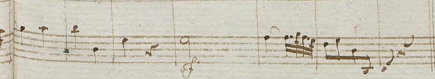
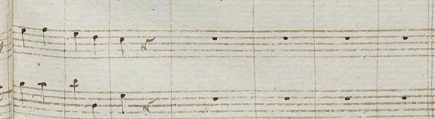
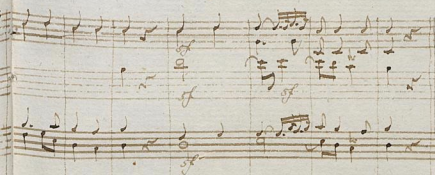
schicken; Gott las wie seine Salbe Litten. Es kömmt, es kömmt, mit ihm sein Leben; er
 Es kömmt, es kömmt mit *cc*
 seine Salbe - *cc*

col. Canto in 8.

col. B.

keim, es keim, mit ihm sein Leben; dich weist der Dämon halbes Leben, dich weist der

es keim, es keim, mit



Nigger Palace

Accomp.

Handwritten musical score for the first system, featuring three staves with treble, alto, and bass clefs. The music is in common time (C) and includes a piano (p) dynamic marking. The lyrics are written below the staves.

Tenore.

Nach immer geht es tiefen in Geiſt von neuen Verſuchen durchgeführt. Die

Handwritten musical score for the second system, continuing the three-staff arrangement. The lyrics continue below the staves.

ſachte ſolge Worte künden, vermißt mit Geiſt und Verſehen wird von Angewiß der

Handwritten musical score for the third system, continuing the three-staff arrangement. The lyrics continue below the staves.

Zahlſchriß. Es überlegt die Lieder Menge, ſieheſt ſich ſein Odem und ſein Leben

Lento.

... sein Blut steht in der Adren fließ, sein Blut ist heiß, er fühlt die Leidenschaft

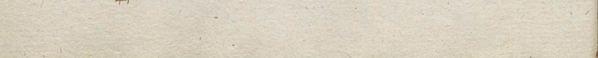
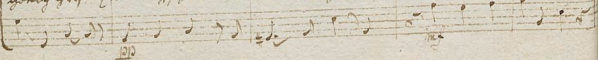
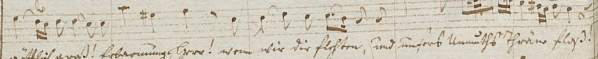
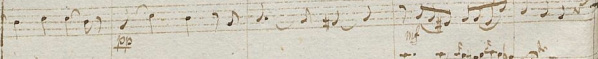
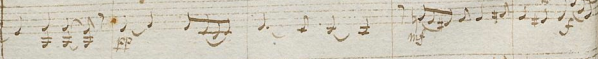
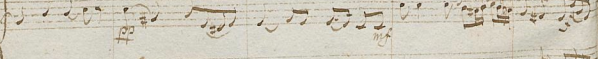
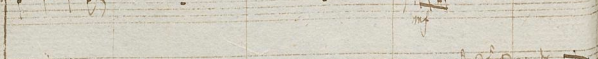
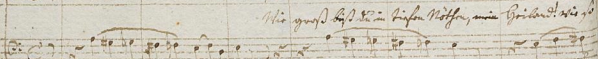
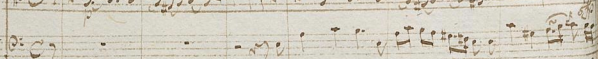
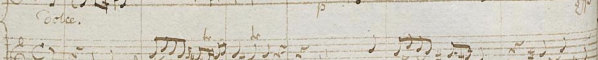
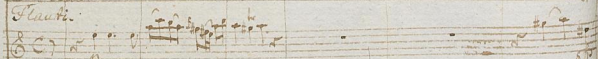
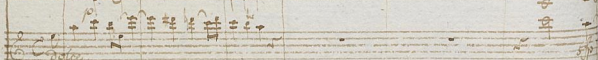
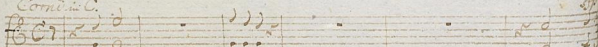
Lento.

... Mein Vater! ist die Welt, so ist die Welt auf der wir leben! Das

... mein Vater! ist die Welt! Das ist die Welt, die wir leben! Das

Arioso. Poco Andante.

Corni in C.



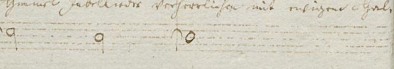
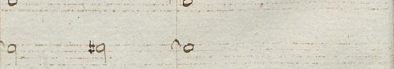
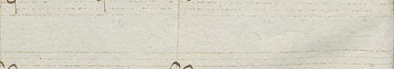
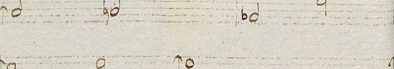
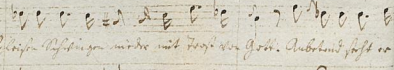
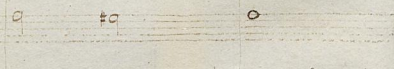
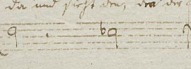
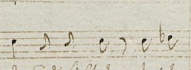
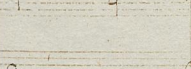
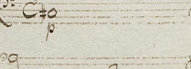
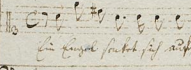
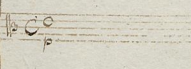
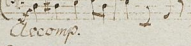
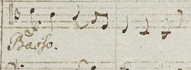
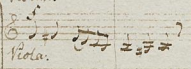
Wie groß ist das in diesen Notizen, wie Bräutigam! wie groß!

col. Nr. in 8.

gütlich groß! Gebirgung! Grot! wenn sie die fliegen, und immer Unmuth! Hühner flieg!

Ist still, ist still ruhet das Gefühlsorgane, o Unempfindlicher! der dir, auf
 In der tiefen Besinnung brühen, wäre sie auf uns so dunkel mir, wäre sie auf uns so dunkel mir.

Corni.



Die Engel stehen sich auf hohen Pfosten und mit Fesseln des Lichts. Aufsteigend steht er

Da und steht da, da der Himmel hell und die Erde mit seinen Engeln.

Handwritten musical notation on three staves. The first staff contains notes: $\text{a}^{\flat}\text{q}$, bq , $\text{\sharp a}$, r , p , o , no , a . The second staff contains notes: bo , aq , r , d , bo , no . The third staff contains notes: o , bq , r , p , o , no .

Below the staves, there is a line of text: *Lebenszeit von Bismarck nach dem Tode auf. Es grüßt den Volkstempel. Es ist der Bismarck nach ganz.*

Handwritten musical notation on three staves. The first staff contains notes: $\text{a}^{\flat}\text{q}$, q , no , bq , bq , a . The second staff contains notes: bo , d , no , bd , no . The third staff contains notes: q , q , aq , q , aq , bd .

Below the staves, there is a line of text: *Erge, Frucht und Grog. Auf schnell steht es in ein tiefes Gedenken. Es ist ein Grog, und es ist ein Grog.*

Handwritten musical notation on three staves. The first staff contains notes: no , o , aq , r , q , a . The second staff contains notes: bo , d , bd , d , r , d . The third staff contains notes: abo , q , bq , aq , r , q .

Below the staves, there is a line of text: *in tiefen tiefen sind zu sehen, und es ist ein Grog, und es ist ein Grog.*

Aria. Andantino.

Handwritten musical score for an Aria, Andantino. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "Andantino".

The lyrics, written in German, are:

alle Lütz. hinter den d'nen Himmel singt, wie ich den feil von Dunkelheit den Ziel

Meine deine Lieb singt.

Handwritten musical score for an Aria, Andantino. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "Andantino".

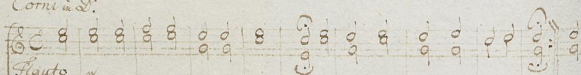
The lyrics, written in German, are:

alle Lütz. hinter den d'nen Himmel singt, wie ich den feil von Dunkelheit den Ziel

Meine deine Lieb singt.

Soprano.

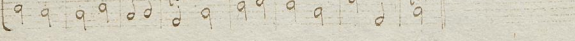
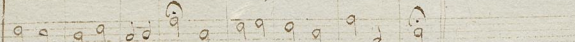
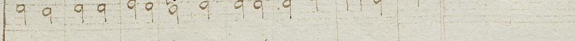
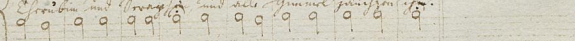
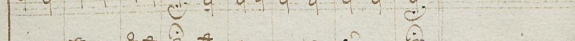
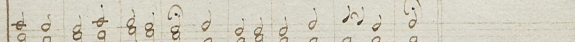
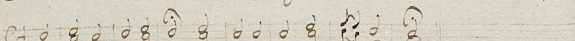
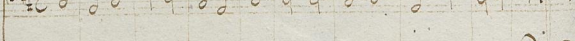
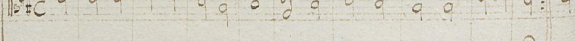
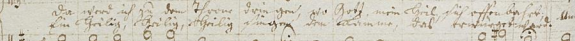
Corni in D.



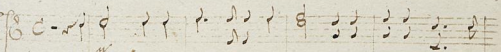
Flauto

col Canto in B.

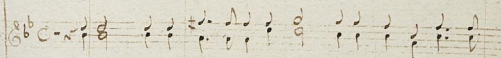
Oboi.

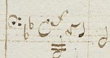


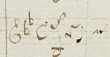
Coro. Largo.

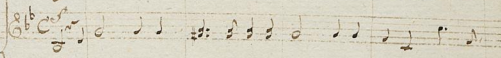
Corni in F. 

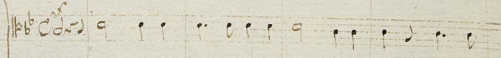
Flauto.  col Canto in 8.

Oboi. 

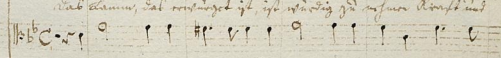
Fagotto.  col B. in 8 basso.

Violini.  col Canto.

Viola. 

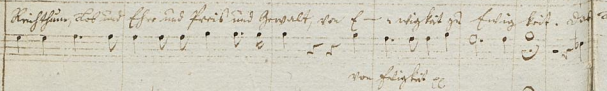
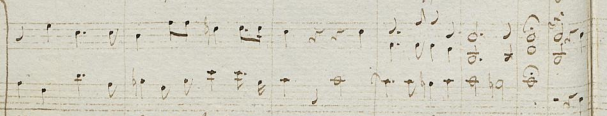
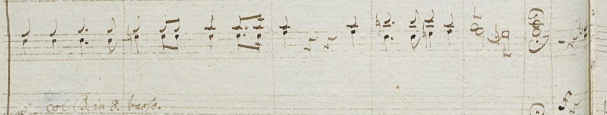
Canto. 
Ich komme, ich versorget ist, ich wünsch zu neuen Reichtum

Alto. 

Tenore. 

Basso. 

Fondamento. 



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The notation includes various notes, rests, and clefs, with some staves labeled with instrument abbreviations like "alto", "bass", and "bq".

The lyrics, written in German, are:

...denn, das verurtheilt ist, ist würdig zu unserm Knecht und Knechtin, Tod und Leben und

The musical notation is written in a historical style, likely from the 18th or 19th century, and includes various clefs and note values.

ae. Canto in 8.

ae. B. in 8. basso.

Herib und Gestalt, von f. unsigheit zu f. w. h. l.

Piu Allegro

Leist' du ihn frei, und seine Morgenröthe dich den Tag zu bringen.

Geh! - töthet mich der Anblick der Verworfenen, die ihre Befreiung geküßten, die

blühenden, die sterbenden Gottesknechte auf Golgatha.

Arioso. Larghetto.

Flauto. *de Vno 1*
in B.

Oboi.

Fagotto. *col B.*

Violini.

Viola.

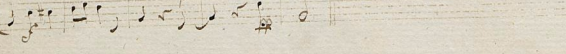
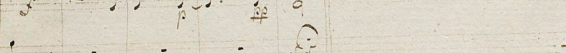
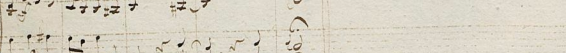
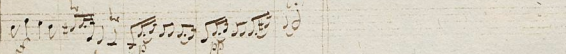
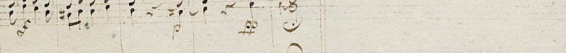
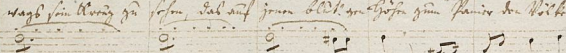
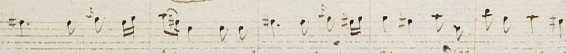
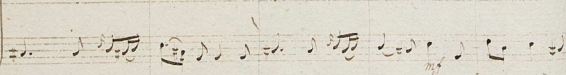
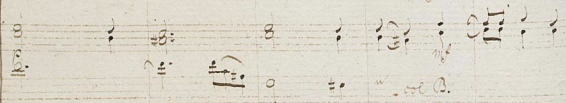
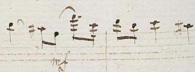
Basso.

Chorus. *col B.*

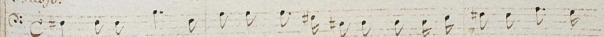
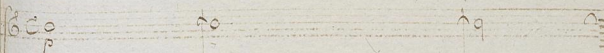
solche ich mit bangen Blicken auf

Palast Künigsstolz, wo unser König schliefst; *Zitternd*

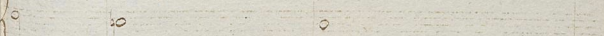
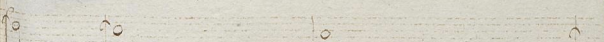
or. No. 1. in 8.



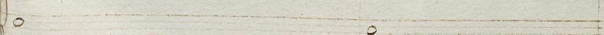
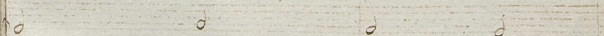
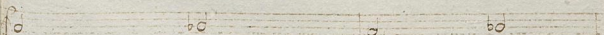
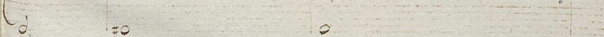
Accom.



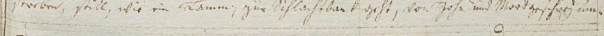
Auf, wie weinend der Ablichter schwebend, wie er weinend und gro,



schlagen die Flügel auf Gabeln jetzt steht; wie er nun auf Wieder,



schweben, still, wie ein Leuchter, der flackernd steht, von Licht und Mond gesegnet.



geben! Rufen, laß ich ich in stiller Majestät am Mordessiegel

Sieht erschauern, wie unter Schüdeln und Gebirgen sich kriegstrotzig ein König

ist. —

Coro. Adagio.

Corni in Eb. *alleg. 1. in 8.*
 Flauto. *alleg. 1. in 8.*
 Oboi.
 Fagotto.
 Violini.
 Viola.
 Coro 1.
 Canto. *Andante! Andante! no tempo... tempo*
 Alto. *Andante! Andante! no tempo... tempo*
 Basso.
 Coro 2.
 Canto.
 Alto.
 Tenore.
 Basso.
 Fundamento.

[illegible]

Allegro.

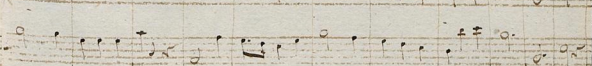
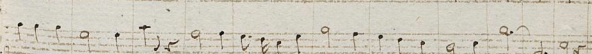
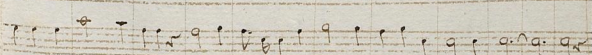
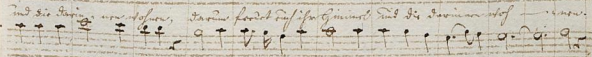
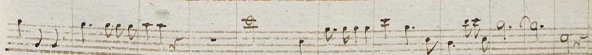
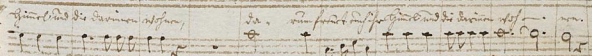
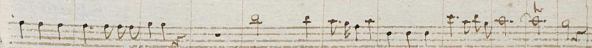
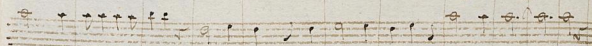
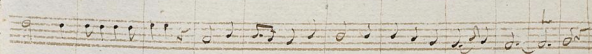
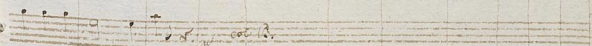
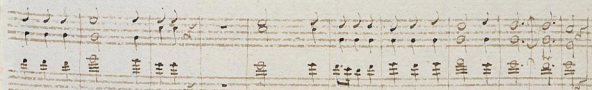
basso c. 13.

Nun ist das Göl und die Christen das

Wir will nicht leben, dinge und leben! Nun ist das Göl und die Christen das

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes instrumental parts at the top and vocal parts below. The lyrics are:

Krieffend die Maest anrufet Gottes sind Erpfunden worden. Darum lauchet die Maest anrufet Gottes sind Erpfunden worden. Darum lauchet die Maest anrufet Gottes sind Erpfunden worden.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Stanza 1 (approx. lines 1-4):

Stanza 2 (approx. lines 5-8):

Stanza 3 (approx. lines 9-12):

Stanza 4 (approx. lines 13-16):

Stanza 5 (approx. lines 17-20):

Stanza 6 (approx. lines 21-24):

Stanza 7 (approx. lines 25-28):

Stanza 8 (approx. lines 29-32):

Stanza 9 (approx. lines 33-36):

Stanza 10 (approx. lines 37-40):

Stanza 11 (approx. lines 41-44):

Stanza 12 (approx. lines 45-48):

Stanza 13 (approx. lines 49-52):

Stanza 14 (approx. lines 53-56):

Stanza 15 (approx. lines 57-60):

Stanza 16 (approx. lines 61-64):

Stanza 17 (approx. lines 65-68):

Stanza 18 (approx. lines 69-72):

Stanza 19 (approx. lines 73-76):

Stanza 20 (approx. lines 77-80):

Stanza 21 (approx. lines 81-84):

Stanza 22 (approx. lines 85-88):

Stanza 23 (approx. lines 89-92):

Stanza 24 (approx. lines 93-96):

Stanza 25 (approx. lines 97-100):

Stanza 26 (approx. lines 101-104):

Stanza 27 (approx. lines 105-108):

Stanza 28 (approx. lines 109-112):

Stanza 29 (approx. lines 113-116):

Stanza 30 (approx. lines 117-120):

Stanza 31 (approx. lines 121-124):

Stanza 32 (approx. lines 125-128):

Stanza 33 (approx. lines 129-132):

Stanza 34 (approx. lines 133-136):

Stanza 35 (approx. lines 137-140):

Stanza 36 (approx. lines 141-144):

Stanza 37 (approx. lines 145-148):

Stanza 38 (approx. lines 149-152):

Stanza 39 (approx. lines 153-156):

Stanza 40 (approx. lines 157-160):

Stanza 41 (approx. lines 161-164):

Stanza 42 (approx. lines 165-168):

Stanza 43 (approx. lines 169-172):

Stanza 44 (approx. lines 173-176):

Stanza 45 (approx. lines 177-180):

Stanza 46 (approx. lines 181-184):

Stanza 47 (approx. lines 185-188):

Stanza 48 (approx. lines 189-192):

Stanza 49 (approx. lines 193-196):

Stanza 50 (approx. lines 197-200):

Stanza 51 (approx. lines 201-204):

Stanza 52 (approx. lines 205-208):

Stanza 53 (approx. lines 209-212):

Stanza 54 (approx. lines 213-216):

Stanza 55 (approx. lines 217-220):

Stanza 56 (approx. lines 221-224):

Stanza 57 (approx. lines 225-228):

Stanza 58 (approx. lines 229-232):

Stanza 59 (approx. lines 233-236):

Stanza 60 (approx. lines 237-240):

Stanza 61 (approx. lines 241-244):

Stanza 62 (approx. lines 245-248):

Stanza 63 (approx. lines 249-252):

Stanza 64 (approx. lines 253-256):

Stanza 65 (approx. lines 257-260):

Stanza 66 (approx. lines 261-264):

Stanza 67 (approx. lines 265-268):

Stanza 68 (approx. lines 269-272):

Stanza 69 (approx. lines 273-276):

Stanza 70 (approx. lines 277-280):

Stanza 71 (approx. lines 281-284):

Stanza 72 (approx. lines 285-288):

Stanza 73 (approx. lines 289-292):

Stanza 74 (approx. lines 293-296):

Stanza 75 (approx. lines 297-300):

Stanza 76 (approx. lines 301-304):

Stanza 77 (approx. lines 305-308):

Stanza 78 (approx. lines 309-312):

Stanza 79 (approx. lines 313-316):

Stanza 80 (approx. lines 317-320):

Stanza 81 (approx. lines 321-324):

Stanza 82 (approx. lines 325-328):

Stanza 83 (approx. lines 329-332):

Stanza 84 (approx. lines 333-336):

Stanza 85 (approx. lines 337-340):

Stanza 86 (approx. lines 341-344):

Stanza 87 (approx. lines 345-348):

Stanza 88 (approx. lines 349-352):

Stanza 89 (approx. lines 353-356):

Stanza 90 (approx. lines 357-360):

Stanza 91 (approx. lines 361-364):

Stanza 92 (approx. lines 365-368):

Stanza 93 (approx. lines 369-372):

Stanza 94 (approx. lines 373-376):

Stanza 95 (approx. lines 377-380):

Stanza 96 (approx. lines 381-384):

Stanza 97 (approx. lines 385-388):

Stanza 98 (approx. lines 389-392):

Stanza 99 (approx. lines 393-396):

Stanza 100 (approx. lines 397-400):

Handwritten musical score on page 63. The page contains several staves of musical notation, including treble and bass clefs, and a central line of German text. The notation is in a historical style, likely from the 18th or 19th century.

The text on the page is as follows:

Nun ist das Heil und die Kraft und das Königreich das Meist in uns

Nun ist das Heil und die Kraft und das Königreich das Meist in uns Gott

[illegible]

Handwritten musical score on page 65. The page contains ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are in German and are written below the staves. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are:

Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin
 Wohin, wohin

The lyrics are repeated on each staff, with some variations in the phrasing. The music is written in a style that is characteristic of the period, with a focus on melody and harmony. The notation includes various note values, rests, and bar lines. The page is numbered 65 in the top right corner.

Coro. Largo.

Im Wandel ihres ists Prinzip und Dank dem hohen Hellen der gesungen; im Wan-

im Wan-

im Wan-

im Wan-

col. Canto in 8.

les fins — 10. Perpetuel sans gres — you. Monnaie, monnaie if

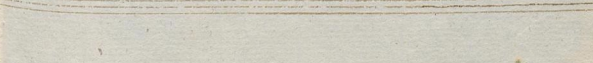
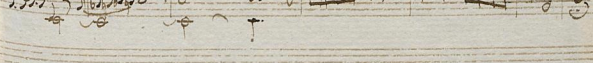
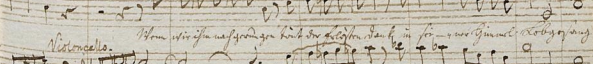
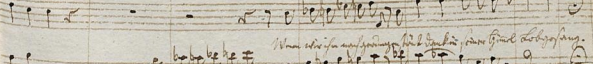
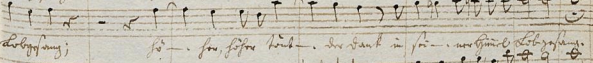
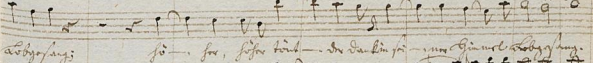
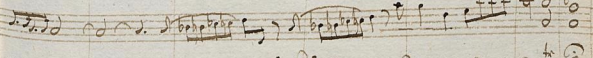
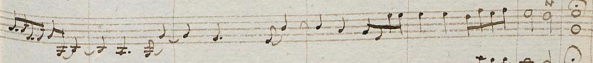
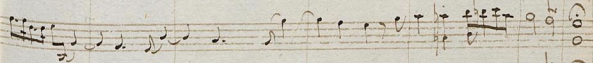
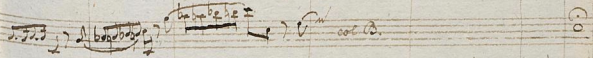
be für die Holländer für's Land dank gegeben. —. gen.

im Jahr — an den Kaiser

Wieder so wie im Jahre 1812 und 1813 gewesen —, you.

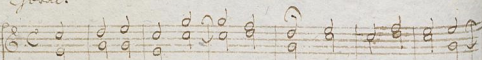
col. Canto in 8.

aufgegrungen wird so für den Leichter Dank in seiner Himmel Lobgesang in seiner Himmel
 in seiner Himmel Lobgesang in seiner Himmel



Soprano.

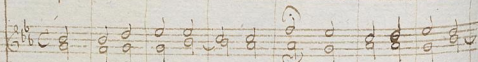
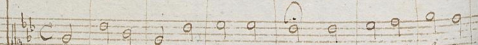
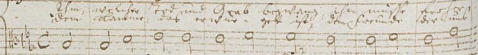
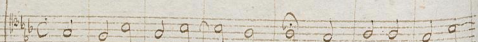
Cornu. C. b.



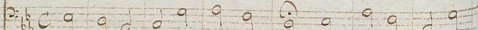
Flauto

C¹² C¹² solo Canto in 8.

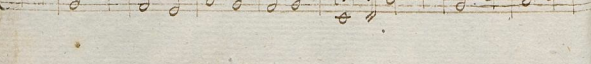
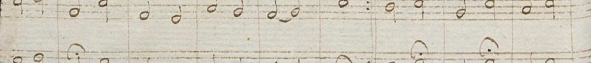
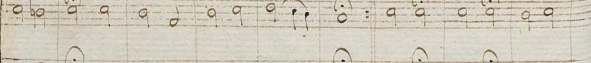
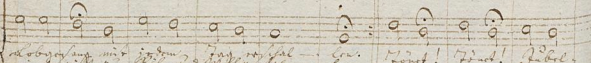
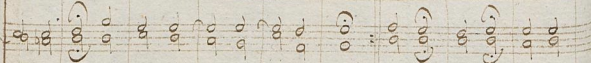
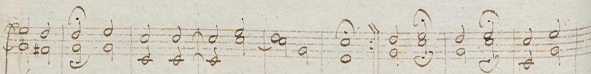
Viol.

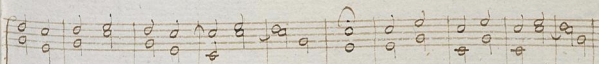
Canto e
Violoncello.Alto e
Violino 2.Tenore e
Viola.

Basso.

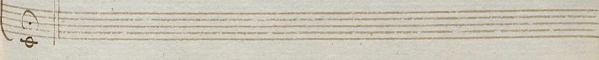
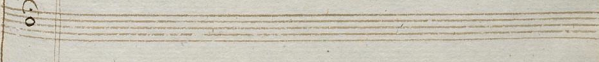
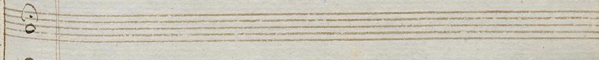
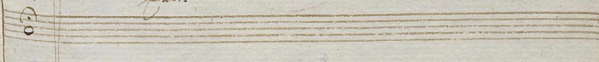
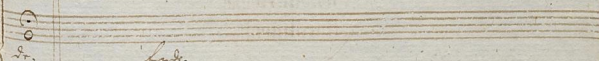
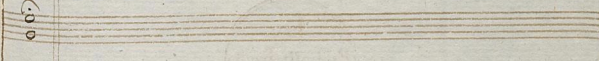
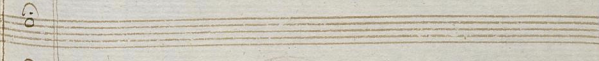
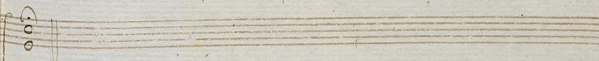
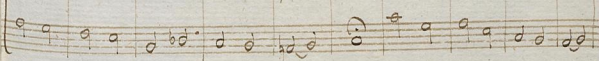
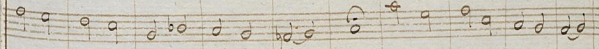
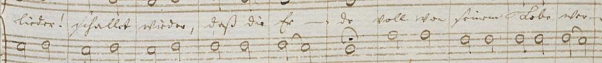
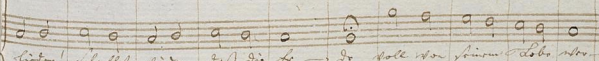
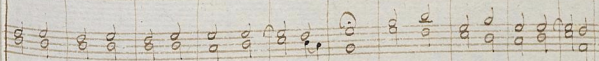


Fondamento.





sol Canto in 8.



Ende.



10 m PJA -

III

EX

BIBLIOTHECA
POELCHAVIANA.

