



RECORDS OF THE  
NATIONAL GEOGRAPHIC SOCIETY

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Zürich 20. August 1946!

Am heutigem Tage sei dies mein Gedicht! -  
Ob auch von dem, was instrumentale Klang genannt,  
Es Bild mir ist und Stimme und Tot erscheint.  
Hoch glänzte mir: es ist nicht Tot. Es klingt!  
Es steigt herauf wie lang verangeneu Luten  
In seiner ersten reichvollen Schönheit,  
Die dein und mein war, immer Cigarette,  
Als Vaterland verkehrenderisch fytone. -  
Was demals klein, gibt Antwort heute noch  
Auf menschen schwächelvollten Ruf der Seele  
Und fragt an können es, verneinbar wie  
Im tiefsten Kerngebiet, wo alles lebt,  
Was schön und gut und herrlich einst gewesen.  
Die hört die Stimmen und die Instrumente  
Und sieht aus Vater sink, der ihre Väter  
Der Föllinern, Instrumentieren gewesen.  
Und du nicht kann, schüchtern, stämmend hören,  
Wie in dir wieder alles eingeführt.  
Kein stämmes Böck ist's, nein, der volle Klang  
Als in seinem künstlervollglückten Jugendleben,  
Des keine Lohneck der Gegenwart berührt.

So seid mir geduldig, liebe Brüder . . . . .



Richard Barth.

Ein  
deutsches Requiem

nach Worten der heil. Schrift  
für  
Soli, Chor und Orchester  
(Orgel ad libitum)

componirt  
von

Johannes Brahms.

OP. 45.

*Eigentum des Verlegers für alle Länder*  
LEIPZIG, WINTERHUR, J. RIETZ - BIEDERMANN

*Kor! Das. 24.*

Aufführungen des Requiers  
nach dieser Liste:

- |     |                  |                       |           |  |
|-----|------------------|-----------------------|-----------|--|
| 1.  | 2 Februar 1894.  | <u>Marburg (Kahn)</u> | Polisten: | Emma Klüdemann.<br>Joseph Handl.<br>Dorothea Schmidt.<br>Anton von Kroy. |
| 2.  | 21 Februar 1896  | <u>Hamburg</u>        | "         | Emma Keller.<br>Carl Mejer.  |
| 3.  | 22 October 1897. | "                     | "         | Maria Geier.<br>Joh. Mejermeister.                                       |
| 4.  | 9 Februar 1903.  | "                     | "         | Helene Gornier.<br>Ruth Damsberg.  |
| 5.  | 12 März 1903.    | "                     | "         | Anna Kappel.<br>Alex. Heinemann.   |
| 6.  | 29 Decemb. 1904. | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 7.  | 29 Decemb. 1905. | "                     | "         | Helene Gornier.<br>Ruth Damsberg.  |
| 8.  | 5 Januar. 1906   | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 9.  | 26 November 1906 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 10. | 29 November 1907 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 11. | 18 November 1908 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 12. | 17. Novemb. 1909 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 13. | 22 November 1911 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 14. | 20 November 1912 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 15. | 19 November 1913 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 16. | 18 November 1914 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 17. | 17 November 1915 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 18. | 22 November 1916 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |
| 19. | 21 November 1917 | "                     | "         | Anna Kappel.<br>Ruth Damsberg.   |

# Ein deutsches Requiem

## nach Worten der heiligen Schrift

I.

Selig sind, die da Leid tragen, denn sie sollen getröstet werden. Die mit Thrauen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

*Matth. 13, 23  
13, 24*

II.

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grasses Blässe. Das Gras ist verderbet und die Blässe abgefallen.

So soll man geduldig, lieben Betder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfinde den Morgenroth und Abendroth.

*1 Petr. 1, 24  
1, 25*

*Jach. 3, 17  
3, 18*

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grasses Blässe.

Das Gras ist verderbet und die Blässe abgefallen.

Aber des Herrn Wort bleibet in Ewigkeit. Die Erbküster des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie erproben und Schmerz und Seufzen wird weg lassen.

*1 Petr. 1, 25  
Jerem. 33, 10  
33, 11*

III.

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schwanen, und machen ihnen viel vergöbliche Ursache; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wenn soll ich mich tödten! Ich hoffe auf dich. Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

*Psalm 39, 4-8*

*Matth. 5, 12  
5, 13*

## IV.

Wie hehlich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und schreit sich  
nach den Vorhöfen des Herra;  
mein Loh und Seele freuen sich  
in dem lebendigen Gott.  
Wohl dem, die in deinem Hause wohnen,  
die loben dich unzuehler.

St. 85  
12. 5. 6

## V.

Ihr halt aus Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herr soll sich freuen  
und eure Freude soll niemand von euch nehmen.  
Schiet mich an:  
ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe grossen Trost finden.

St. 86  
12. 13  
12. 22  
St. 87  
12. 5. 7. 8

St. 88  
12. 14

Ich will euch trösten,  
wie Einn seine Mutter tröset.

## VI.

Denn wir haben nie keine bleibende Statt,  
sondern die unzufällige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
Wie werden nicht alle einschlafen,  
wir werden aber alle verwandelt werden;  
und daselbige püßlich, in einem Augenblick,  
so der Zeit der letzten Passare.  
Denn so wird die Passare schallen,  
und die Todten werden auferstehen  
unverweslich,  
und wir werden verwandelt werden.  
Dass wird erfüllt werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in dem Sieg.  
Tod, wo ist dein Stachel!  
Hölle, wo ist dein Sieg!  
Herr, du bist würdig an nehmen  
Preis und Ehre und Kraft,  
denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie das Wesen  
und sind geschaffen.

St. 89  
12. 15. 16

St. 90  
12. 17  
12. 18-20

St. 91  
12. 19. 20

## VII.

Segl sind die Todten, die in dem Herra sterben, von  
dem 22.  
In der Geist spricht, dass sie ruhen von ihrer Arbeit:  
denn ihre Werke folgen ihnen nach.

St. 92  
12. 21. 22



# Ein deutsches Requiem.

## I.

Johannes Brahms, Op. 45.

Ziemlich langsam und mit Ausdruck (M.M. ♩ = 80.)

Flöten.

Hörnern.

Fagotte.

Hörner in F.

Posannen.

Harfe.  
(Wahlweise doppelt besetzt)

Sopran.

Alt.

Tenor.

Bass.

Violen.

Violoncell I & II.

Violoncell III.

Contrabass.

Ziemlich langsam und mit Ausdruck (M.M. ♩ = 80.)

C-fag. mit Violoncell I & II tausch. (J. 19)

Musical score for the first system, featuring a piano and a violin. The piano part includes dynamic markings *pp*, *ppp*, and *p*. The violin part is marked *pp*.

Musical score for the second system, featuring a piano and a violin. The piano part includes dynamic markings *pp* and *ppp*. The violin part is marked *pp*.

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: "Se - lig sind, se - lig sind, die da Leid tra - gen." The piano part includes dynamic markings *pp* and *ppp*.

Piano accompaniment for the fourth system. The piano part includes dynamic markings *pp* and *ppp*. The system includes complex rhythmic patterns and slurs.

A

*p*

*p* *adagio*

den, die sollen ge-trübet wer- den, se- lig sind, se- lig sind, die da Leb-  
 en, den, die sollen ge- tri- bet, ge- trübet wer- den, se- lig sind, se- lig sind, die da Leb-  
 - enden, die sollen ge- trübet, ge- trübet wer- den, se- lig sind, se- lig sind, die da Leb-  
 - en, den, die sollen ge- trübet, ge- trübet wer- den, se- lig sind, se- lig sind, die da Leb-

*p*

*pizz.* *arco*

*arco*

*rit.* *adagio*

*p*

*prepara.*

Leid tra - gra, deus sic sal - lea ge - tris . . . stes,

Leid tra - gra, deus sic sal - lea, sic sal - . . . lea ge -

Leid tra - gra, deus sic sal - lea ge - tris . . . stes,

Leid tra - gra, deus sic sal - lea ge - tris . . . stes, ge -

*Allegro*

*Allegro*

*Allegro*

col. 136

T



Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes a blue 'X' and a red line with a blue 'X'.

Musical score for the second system, featuring a vocal line and a piano accompaniment.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are in German.

Thel . . . . . sen, mit Thelien si . en, wer . den mit Freu . den mit Freu . den

Thel . sen, die mit Thel . . . . . sen si . en, . . . . . wer . den mit

Thel . sen, mit Thel . sen si . . . . . en, wer . den mit Freu . den em . ten,

Thel . sen si . en, mit Thel . sen si . . . . . en, . . . . . wer . den mit Freu . den

*mf cresc.*

*mf*

*mf*

Musical score for the first system, featuring vocal staves and piano accompaniment. The vocal parts are marked *mf* and *rit.*. The piano accompaniment includes a grand staff with a *rit.* marking.

Musical score for the second system, including vocal staves with lyrics and piano accompaniment. The vocal parts are marked *mf* and *rit.*. The piano accompaniment includes a grand staff with a *rit.* marking.

rit. ten. - - - - - rit. mit Freu - - - - - den rit. ten. - - - - -  
 Freu - den rit. Freu - - - - - den rit. ten. mit Freu - - - - - den rit. ten. - - - - -  
 rit. ten. - - - - - rit. mit Freu - den, rit. ten. - - - - - mit Freu - den  
 rit. ten. - - - - - rit. mit Freu - den, rit. ten. - - - - - mit Freu - den

arco  
*mf arco.*  
 arco  
*mf arco.*

C

Musical notation for the piano introduction, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. A red vertical line is drawn above the first few measures.

Continuation of the piano introduction musical notation, consisting of two staves in treble and bass clefs.

Vocal line musical notation, first staff. The lyrics "tra." are written below the notes.

Vocal line musical notation, second staff. The lyrics "tra." are written below the notes.

Vocal line musical notation, third staff. The lyrics "tra." are written below the notes.

Vocal line musical notation, fourth staff. The lyrics "tra." are written below the notes.

Vocal line musical notation, fifth staff. The lyrics "tra." are written below the notes.

Piano accompaniment musical notation, first staff. Dynamics include *pp* and *pp fortissimo*.

Piano accompaniment musical notation, second staff. Dynamics include *pp* and *pp fortissimo*.

Piano accompaniment musical notation, third staff. Dynamics include *pp*.

Piano accompaniment musical notation, fourth staff. Dynamics include *pp*.

Piano accompaniment musical notation, fifth staff. Dynamics include *pp*.

*p espressivo*

*p*

*espressivo*

*p*

*espressivo*

*p*

*espressivo*

*pp fortissimo*









Musical score for a vocal ensemble with piano accompaniment. The score is in G major and 4/4 time. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment for the right and left hands. The lyrics are "Gloria - ben. Se - lig sind, ih - re Gloria - ben. Se - lig sind." The score includes dynamic markings such as *pp*, *p*, and *f*, and various musical notations like slurs, ties, and accents.

The score is divided into two systems. The first system contains the vocal parts and piano accompaniment. The second system contains the vocal parts and piano accompaniment. The lyrics are:

Sopranos: *pp* Gloria - ben. *f* Se - lig sind, *pp* ih - re Gloria - ben. *f* Se - lig sind. *pp*

Altos: *pp* Gloria - ben. *f* Se - lig sind, *pp* ih - re Gloria - ben. *f* Se - lig sind. *pp*

Tenors: *pp* ih - re Gloria - ben. *f* Se - lig sind, *pp* ih - re Gloria - ben. *f* Se - lig sind. *pp*

Basses: *pp* ih - re Gloria - ben. *f* Se - lig sind, *pp* ih - re Gloria - ben. *f* Se - lig sind. *pp*

Piano Accompaniment: *pp*











The musical score is arranged in two systems. The first system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The second system consists of six staves: two vocal staves (Tenor and Bass) and four piano accompaniment staves (Right Hand, Left Hand, Bass, and another Right Hand part).

The lyrics are in German and are distributed across the vocal staves. The lyrics are:

ge-trü-estet wer - den, dass sie wil - len - brau - ge -  
 tet wer - den, dass sie wil - len - brau - ge -  
 tet wer - den, ge-trü-estet wer - den, dass sie wil - len - brau - ge -  
 ge-trü-estet, ge-trü-estet, sie wil - len - brau - ge -

The score includes various musical markings such as *pp*, *mf*, *ppp*, and *rit.* (ritardando). There are also dynamic markings like *rit.* and *pp* in the piano parts. The piano part features complex textures with many sixteenth and thirty-second notes, and some passages with triplets.

Musical score for the first system, featuring four staves. The first staff is a vocal line with a *pp* marking. The second and third staves are piano accompaniment with *pp* markings. The fourth staff is a bass line with a *pp* marking. The system concludes with a double bar line and a repeat sign.

Musical score for the second system, featuring two staves. The first staff is a vocal line with a *p* marking. The second staff is a piano accompaniment with a *p* marking. The system concludes with a double bar line and a repeat sign.

Musical score for the third system, featuring five staves. The first four staves are vocal lines with lyrics: *trü - stet wer - den, ge-trü-stet wer - den.* The fifth staff is a piano accompaniment with a *pp* marking. The system concludes with a double bar line and a repeat sign.

Musical score for the fourth system, featuring five staves. The first four staves are piano accompaniment with dynamic markings *ppz* and *p*. The fifth staff is a piano accompaniment with a *pp* marking. The system concludes with a double bar line and a repeat sign.

## II.

19

Langsam, marschmäßig. (M. M. 4. 66.)

Piccolo. *pp*

Flöten. *pp* *in allegato ma un poco marcato*

Hörn. *pp* *in allegato ma un poco marcato*

Clarineten  
in B. *pp* *in allegato ma un poco marcato*

Fagotte. *pp* *legato m. a.*

Hörner  
in G. H. *pp*

Hörner  
in G. C. *pp*

Trumpeten  
in B. *pp*

Posaunen  
und Tuba. *pp*

Praken  
in F. B. E. *pp*

Harfe. *pp*

Violine 1. *pp* *legato ma un poco marcato*

Violine 2. *pp* *legato ma un poco marcato*

Violen. *pp* *legato ma un poco marcato*

Sopran. *pp* *legato ma un poco marcato*

Alt. *pp* *legato ma un poco marcato*

Tenor. *pp* *legato ma un poco marcato*

Bass. *pp* *legato ma un poco marcato*

Violoncelli  
und Contrabass. *pp* *legato ma un poco marcato*

Langsam, marschmäßig. (M. M. 4. 66.)

C-fagott &amp; Klar.

Duet  
p dolce

Handwritten musical score for a duet, page 20. The score consists of 14 staves. The top two staves are for vocal parts, with the word "Duet" and "p dolce" written above them. The remaining staves are for piano accompaniment. The music is in 3/4 time and features various dynamics including *pp*, *p*, and *f*. The bottom two staves show a bass line with a "pp marcato" marking.

A  
*pp legato ma un poco marcato*

Musical score for piano and orchestra, measures 1 through 20. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra provides harmonic support with various textures, including strings and woodwinds. Dynamic markings include *pp*, *pp legato ma un poco marcato*, *p*, and *pp*. The tempo and articulation are indicated by the section header.

Musical score with vocal entry, measures 21 through 30. The vocal line enters with the text "Deus al - les Flei - sch es ist wie Gras und al - le". The piano accompaniment continues with a steady bass line. Dynamic markings include *pp*, *p*, and *pp*. A large *rit.* (ritardando) marking is present. The score concludes with a final *pp* marking and a fermata.

Handwritten musical score for a piece with vocal and instrumental parts. The score includes multiple staves for voices and instruments, with lyrics in German. The lyrics are:

Herr - lich-keit des Men - schen wie des Gra-nes Blaues Das Gran-letzer Gerret - und die  
 Herr - lich-keit des Men - schen wie des Gra-nes Blauen. Gran-letzer Gerret - und die  
 Herr - lich-keit des Men - schen wie des Gra-nes Blauen. Gran-letzer Gerret - und die  
 Herr - lich-keit des Men - schen wie des Gra-nes Blauen. Gran-letzer Gerret - und die

Additional markings in the score include *pp*, *deloso*, and *pedaloso*.



This page contains a musical score for a symphony, likely from the 19th century. The score is arranged in two systems of staves. The top system includes a vocal line (soprano) and a piano accompaniment. The bottom system includes a piano accompaniment and a vocal line (bass). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The dynamics markings are *sf cresc.* (sforzando crescendo) and *p cresc.* (piano crescendo). The tempo marking is *Allegro*. The score is marked with a large red watermark in the center. The page number 21 is in the top left, 6 is in the top center, and 10 is in the top right. The page number 100 is at the bottom center.



al - les Fleiſch es iſt wie Gras und al - le Herr - lich - keit des Men - ſchen wie des  
 al - les Fleiſch es iſt wie Gras und al - le Herr - lich - keit des Men - ſchen wie des  
 al - les Fleiſch es iſt wie Gras und al - le Herr - lich - keit des Men - ſchen wie des  
 al - les Fleiſch es iſt wie Gras und al - le Herr - lich - keit des Men - ſchen wie des



*C* Etwas bewegter. (M. 2. 180.)

*p dolce*  
*p dolce agitato*  
*p dolce*  
*p dolce*

Seid unge-dul-dig, De-beu-ri-der, bis auf die Ze-kauf des Herrn,  
 Seid unge-dul-dig, De-beu-ri-der, bis auf die Ze-kauf des Ze-kauf des Herrn,  
 Seid unge-dul-dig, De-beu-ri-der, bis auf die Ze-kauf des Ze-kauf des Herrn,  
*pp* Seid unge-dul-dig bis auf die Ze-kauf des Herrn,  
*rit. p dolce*

*C* Etwas bewegter. (M. 2. 180.)

*C. F. Peters*

## D

*p cresc.*  
*III*

*p dolce*      *p cresc.*  
*p dolce*      *p cresc.*  
*p dolce*      *p dolce*      *p cresc. cresc.*  
 bis auf die Zu - kunft des Herrn. Siehe da Achmann war - tet auf die him - mel -  
 bis auf die Zukunft des Herrn. Siehe da Achmann war - tet auf die himmelische Frucht, die  
 bis auf die Zukunft des Herrn. Siehe da Achmann war - tet auf die himmelische Frucht, die  
 bis auf die Zukunft des Herrn. Siehe da Achmann war - tet auf die him - mel -  
*p dolce*      *p cresc.*  
 Siehe da Achmann war - tet auf die himmelische Frucht, die  
*p dolce*      *p cresc.*

D



Musical score for the first system, measures 1-8. It includes staves for piano, violin, and cello. Dynamics include "pp" and "p".

Musical score for the second system, measures 9-16. It includes vocal parts with lyrics and piano accompaniment. Dynamics include "pp" and "p". A red "X" is marked on the piano staff in measure 11.

bis er en - pfa - he den Morgen - re - gen und Abend - re  
 bis er en - pfa - he den Morgen, re - gen und Abend - re  
 bis er en - pfa - he den Morgen, re - gen und Abend - re  
 u - ber, bis er en - pfa - he den A - bend - re



Handwritten musical score for a multi-instrument ensemble. The score is written on 16 staves, organized into four systems of four staves each. The instruments are indicated by clefs and key signatures:

- System 1:**
  - Staff 1: Treble clef, no key signature (C major).
  - Staff 2: Treble clef, one flat (B-flat major).
  - Staff 3: Treble clef, one flat (B-flat major).
  - Staff 4: Bass clef, one flat (B-flat major).
- System 2:**
  - Staff 5: Treble clef, one flat (B-flat major).
  - Staff 6: Bass clef, one flat (B-flat major).
  - Staff 7: Bass clef, one flat (B-flat major).
  - Staff 8: Bass clef, one flat (B-flat major).
- System 3:**
  - Staff 9: Treble clef, one flat (B-flat major).
  - Staff 10: Treble clef, one flat (B-flat major).
  - Staff 11: Treble clef, one flat (B-flat major).
  - Staff 12: Bass clef, one flat (B-flat major).
- System 4:**
  - Staff 13: Bass clef, one flat (B-flat major).
  - Staff 14: Bass clef, one flat (B-flat major).
  - Staff 15: Bass clef, one flat (B-flat major).
  - Staff 16: Bass clef, one flat (B-flat major).

Key performance markings include *pp* (pianissimo) and *pp dolce* (pianissimo dolce). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large, faint watermark is visible in the center of the page.





Handwritten musical score with vocal parts and piano accompaniment. The score is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are in German and describe the fragrance of a man's shirt as being like a field of grass and flowers.

The score includes the following parts:

- Vocal parts (Soprano, Alto, Tenor, Bass) with lyrics.
- Piano accompaniment.
- Accompanying instruments (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, Tom-tom, Bass Drum, Triangle, Gong, Chimes, Crotales, Tam-tam, Trigon).

The lyrics are:

al - to Herr - lich - keit des Men - schen wie des Gras - ses Blüthen. Das Gras ist ver - darret  
al - to Herr - lich - keit des Men - schen wie des Gras - ses Blüthen.  
al - to Herr - lich - keit des Men - schen wie des Gras - ses Blüthen.

*pp* **G**

*pp* *p marcato* *p marcato* *p marcato*

et de Ma - re ab - so - lut - i - bus. In - ce - les - tis.  
 et de Ma - re ab - so - lut - i - bus. In - ce - les - tis.  
 et de Ma - re ab - so - lut - i - bus. In - ce - les - tis.  
 et de Ma - re ab - so - lut - i - bus. In - ce - les - tis.

*pp* **G** *rit. Dec.*

poco a poco cresc. *mf cresc.* *mf cresc.*  
*poco a poco cresc.* *mf cresc.*  
*poco a poco cresc.* *mf cresc.*  
*poco a poco cresc.* *mf cresc.*  
*poco a poco cresc.* *p cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*  
*poco a poco cresc.* *sempre cresc.*

Musical score for a 12-part ensemble. The score is written on twelve staves, with the first seven staves containing musical notation and the last five staves being empty. The notation includes notes, rests, and dynamic markings such as *poco a poco cresc.*, *mf cresc.*, *p cresc.*, and *sempre cresc.*. A watermark is visible in the center of the page.

rit. Tuba  
Tuba et

Deum al - les Fleisch es ist wie Gräs und al - le Herr - lich - keit des  
geistlich

Deum al - les Fleisch es ist wie Gräs und al - le Herr - lich - keit des  
rit.

Deum al - les Fleisch es ist wie Gräs und al - le Herr - lich - keit des  
rit.

Deum al - les Fleisch es ist wie Gräs und al - le Herr - lich - keit des  
rit.

rit.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *p dolce* and *pp*.

Musical score for the second system, continuing the complex notation from the first system.

Men-schen wie des Gra-ess-Hörern.  
 Men-schen wie des Gra-ess-Hörern. Da-Gra-ess-tiv-beret und die Hie-ne ab-er-fal-len.  
 Men-schen wie des Gra-ess-Hörern. Da-Gra-ess-tiv-beret und die Hie-ne ab-er-fal-len.  
 Men-schen wie des Gra-ess-Hörern. und die Hie-ne ab-er-fal-len.

*pp* *pp* *pp* *pp*

II Un poco sostenuto. (M. M. ♩ = 56.)

Primo.

Flutes. *f*

Oboes. *f*

Clar. *f*

Bass. *f*

Tr. u. B. *f*

Percussion. *f*

Tam-tam. *f*

Castanets. *f*

Violins. *avanzo sostenuto*

Viola. *avanzo sostenuto*

*f* A - ber des Her - ra - Wert bleibet, blei - bet in E -

*f* A - ber des Her - ra - Wert bleibet, blei - bet in E -

*f* A - ber des Her - ra - Wert bleibet, blei - bet in E -

*f* A - ber des Her - ra - Wert bleibet, blei - bet in E - - - - -

Violoncelli. *f*

Contrabassi. *f*

II Un poco sostenuto. (M. M. ♩ = 56.)

## Allegro non troppo. (M. 8. 1. 103.)

The musical score consists of the following parts:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Trumpet (Tromp.)
- Trombone (Tromb.)
- Timpani (Timp.)
- Violin I (Vcl. I)
- Violin II (Vcl. II)
- Viola (Vcl. III)
- Cello (Vcl. IV)
- Double Bass (Vcl. V)
- Vocal Soloists (Soprano, Alto, Tenor, Bass)

The vocal parts have the following lyrics:

- wie-keit.  
 - wie-keit.  
 - wie-keit.  
 - wie-keit.  
 keit, in E - - wie - keit. He Er. Er-stein des Herra werden wieder tommen und genZi-er-

A large red 'F' is written in the bassoon part. A red watermark 'Monttropa' is visible in the center.



Die Er - lö - setz des Herrn werden wie - der kommen und ge - zu - en und ge - zu - en  
 Die Er - lö - setz des Herrn werden wie - der kommen und ge - zu - en kom - men nicht  
 Die Er - lö - setz des Herrn werden wie - der kommen und ge - zu - en kom - men nicht  
 und ge - zu - en kommen mit Jauchzen, die Er - lö - setz des Herrn werden wieder kommen, und ge - zu - en

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are:

kunnasti Jumoni, Pres - de, Pres - de, Pres - de, Pres - de,  
 Jaak - su, Pres - de, Pres - de, Pres - de, Pres - de,  
 Jaak - su, e - vi - ge Pres - de, e - vi - ge Pres - de,  
 kunnasti Jumoni, Pres - de, Pres - de, Pres - de, Pres - de.

Performance markings include *cresc.*, *f marcato*, *Tutti tutti.*, and *Tutti*. There are handwritten red 'X' marks and a blue 'X' mark on the score.

Tuba col 27

wi - ge Erva - do w'ied ü - ber ih - ren renn - flup -  
 wi - ge Erva - do w'ied ü - ber ih - ren renn - flup -  
 wi - ge Erva - do w'ied ü - ber ih - ren renn - flup -  
 wi - ge Erva - do w'ied ü - ber ih - ren renn - flup -

301

Handwritten musical score on page 33, featuring multiple staves for instruments and voices. The score includes a large section of repeated notes, possibly indicating a printing error or a specific performance instruction.

The score is organized into two systems of staves. The first system contains five staves, and the second system contains seven staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and annotations include:

- allegretto* (written above a blue scribble)
- rit.* (written below the first staff of the second system)
- forte* (written above the first staff of the second system)
- rit.* (written above the second staff of the second system)
- rit.* (written above the third staff of the second system)
- rit.* (written above the fourth staff of the second system)
- rit.* (written above the fifth staff of the second system)
- rit.* (written above the sixth staff of the second system)
- rit.* (written above the seventh staff of the second system)
- rit.* (written above the eighth staff of the second system)
- rit.* (written above the ninth staff of the second system)
- rit.* (written above the tenth staff of the second system)
- rit.* (written above the eleventh staff of the second system)
- rit.* (written above the twelfth staff of the second system)
- rit.* (written above the thirteenth staff of the second system)
- rit.* (written above the fourteenth staff of the second system)
- rit.* (written above the fifteenth staff of the second system)
- rit.* (written above the sixteenth staff of the second system)
- rit.* (written above the seventeenth staff of the second system)
- rit.* (written above the eighteenth staff of the second system)
- rit.* (written above the nineteenth staff of the second system)
- rit.* (written above the twentieth staff of the second system)
- rit.* (written above the twenty-first staff of the second system)
- rit.* (written above the twenty-second staff of the second system)
- rit.* (written above the twenty-third staff of the second system)
- rit.* (written above the twenty-fourth staff of the second system)
- rit.* (written above the twenty-fifth staff of the second system)
- rit.* (written above the twenty-sixth staff of the second system)
- rit.* (written above the twenty-seventh staff of the second system)
- rit.* (written above the twenty-eighth staff of the second system)
- rit.* (written above the twenty-ninth staff of the second system)
- rit.* (written above the thirtieth staff of the second system)
- rit.* (written above the thirty-first staff of the second system)
- rit.* (written above the thirty-second staff of the second system)
- rit.* (written above the thirty-third staff of the second system)
- rit.* (written above the thirty-fourth staff of the second system)
- rit.* (written above the thirty-fifth staff of the second system)
- rit.* (written above the thirty-sixth staff of the second system)
- rit.* (written above the thirty-seventh staff of the second system)
- rit.* (written above the thirty-eighth staff of the second system)
- rit.* (written above the thirty-ninth staff of the second system)
- rit.* (written above the fortieth staff of the second system)
- rit.* (written above the forty-first staff of the second system)
- rit.* (written above the forty-second staff of the second system)
- rit.* (written above the forty-third staff of the second system)
- rit.* (written above the forty-fourth staff of the second system)
- rit.* (written above the forty-fifth staff of the second system)
- rit.* (written above the forty-sixth staff of the second system)
- rit.* (written above the forty-seventh staff of the second system)
- rit.* (written above the forty-eighth staff of the second system)
- rit.* (written above the forty-ninth staff of the second system)
- rit.* (written above the fiftieth staff of the second system)
- rit.* (written above the fifty-first staff of the second system)
- rit.* (written above the fifty-second staff of the second system)
- rit.* (written above the fifty-third staff of the second system)
- rit.* (written above the fifty-fourth staff of the second system)
- rit.* (written above the fifty-fifth staff of the second system)
- rit.* (written above the fifty-sixth staff of the second system)
- rit.* (written above the fifty-seventh staff of the second system)
- rit.* (written above the fifty-eighth staff of the second system)
- rit.* (written above the fifty-ninth staff of the second system)
- rit.* (written above the sixtieth staff of the second system)
- rit.* (written above the sixty-first staff of the second system)
- rit.* (written above the sixty-second staff of the second system)
- rit.* (written above the sixty-third staff of the second system)
- rit.* (written above the sixty-fourth staff of the second system)
- rit.* (written above the sixty-fifth staff of the second system)
- rit.* (written above the sixty-sixth staff of the second system)
- rit.* (written above the sixty-seventh staff of the second system)
- rit.* (written above the sixty-eighth staff of the second system)
- rit.* (written above the sixty-ninth staff of the second system)
- rit.* (written above the seventieth staff of the second system)
- rit.* (written above the seventy-first staff of the second system)
- rit.* (written above the seventy-second staff of the second system)
- rit.* (written above the seventy-third staff of the second system)
- rit.* (written above the seventy-fourth staff of the second system)
- rit.* (written above the seventy-fifth staff of the second system)
- rit.* (written above the seventy-sixth staff of the second system)
- rit.* (written above the seventy-seventh staff of the second system)
- rit.* (written above the seventy-eighth staff of the second system)
- rit.* (written above the seventy-ninth staff of the second system)
- rit.* (written above the eightieth staff of the second system)
- rit.* (written above the eighty-first staff of the second system)
- rit.* (written above the eighty-second staff of the second system)
- rit.* (written above the eighty-third staff of the second system)
- rit.* (written above the eighty-fourth staff of the second system)
- rit.* (written above the eighty-fifth staff of the second system)
- rit.* (written above the eighty-sixth staff of the second system)
- rit.* (written above the eighty-seventh staff of the second system)
- rit.* (written above the eighty-eighth staff of the second system)
- rit.* (written above the eighty-ninth staff of the second system)
- rit.* (written above the ninetieth staff of the second system)
- rit.* (written above the ninety-first staff of the second system)
- rit.* (written above the ninety-second staff of the second system)
- rit.* (written above the ninety-third staff of the second system)
- rit.* (written above the ninety-fourth staff of the second system)
- rit.* (written above the ninety-fifth staff of the second system)
- rit.* (written above the ninety-sixth staff of the second system)
- rit.* (written above the ninety-seventh staff of the second system)
- rit.* (written above the ninety-eighth staff of the second system)
- rit.* (written above the ninety-ninth staff of the second system)
- rit.* (written above the hundredth staff of the second system)

The lyrics for the voice parts are:

te selu. Fiva-de und Was - er - wendts-ker - gel - fen,  
te selu. Fiva - - de und Was - er -  
te selu. Fiva - - de und Was - er -  
te selu. Fiva - - de und Was - er -

The musical score consists of several systems of staves. The top systems are for piano accompaniment, with dynamic markings such as *p*, *pp*, *ppress*, and *mf*. The lower systems include vocal parts with lyrics in German. The lyrics are:

und Schmerz und Seufzen wird weg, wird weg  
 und Schmerz und Seufzen wird weg, wird weg  
 und Schmerz und Seufzen wird weg, wird weg  
 und Schmerz und Seufzen wird weg, wird weg

The lyrics continue with:

nicht, Freu - de und Win - er,  
 nicht, Freu - de und Win - er, werde der,  
 nicht, Freu - de und Win - er,

A red vertical line is drawn through the score, and a blue 'Y' is written above the piano part.

Tuba fort

wer - den sie er - grei - fen, sie er - greifen, und Schmerz

er - grei - fen, wer - den sie er - grei - fen, er - greifen, und Schmerz

an - werden sie er - grei - fen, wer - den sie er - greifen, und Schmerz

X  
L

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are piano accompaniment (Right Hand and Left Hand). The lyrics are in German. A red line is drawn across the vocal staves, starting from the Soprano staff and extending down to the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p".

Lyrics (German):  
 und Seuf - zen wird weg, - wird weg mit - sen, weg mit - sen.  
 und Seuf - zen wird weg, wird weg, wird weg, wird weg mit - sen, weg mit - sen.  
 und Seuf - zen wird weg, wird weg, wird weg, wird weg mit - sen, weg mit - sen.  
 und Seuf - zen wird weg, wird weg, wird weg mit - sen, weg mit - sen.

The image displays a page of handwritten musical notation for a choir and orchestra. The score is arranged in a standard format with vocal parts on the top staves and piano accompaniment on the bottom staves. The vocal parts include Soprano, Alto, Tenor, and Bass, each with a corresponding line of lyrics. The piano accompaniment consists of a grand staff (treble and bass clefs) with various musical notations such as notes, rests, and dynamic markings. A large red 'X' is drawn across the middle of the page, crossing over several staves. A red vertical line is drawn on the right side of the page, extending from the vocal parts down to the piano part. The lyrics are in German and appear to be a hymn or a religious text. The text is as follows:

*scappo cress.*  
Die Er-lö-sen des Herrn, die Er-lö-sen des Herrn we-den  
*scappo cress.*  
die Er-lö-sen des Herrn, die Er-lö-sen des Herrn we-den  
*scappo cress.*  
die Er-lö-sen des Herrn, die Er-lö-sen des Herrn werden  
Die Er-lö-sen des Herrn, die Er-lö-sen des Herrn werden

Chorus: *scappo cress.* col. Herrn.

11 nach



Tahn' Psa. 8.

wieder kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, kom - men mit

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wieder kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

wie-der kommen, und gen Zi-on, und gen Zi-on kommen mit Jauchzen, kommen mit Jauchzen, und gen Zi-on

Musical score for voice and piano. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in G major and 4/4 time. The lyrics are in German.

**Lyrics:**  
 Jauch - zra, mit Jauch - zra, hoch - mei, hoch - mei, hoch - mei, hoch - mei, hoch - mei,  
 hoch - mei mit Jauch - zra, hoch - mei, hoch - mei, hoch - mei, hoch - mei, hoch - mei,  
 und gesi - en hoch - mei, hoch - mei, hoch - mei, hoch - mei, hoch - mei, hoch - mei,  
 und gesi - en hoch - mei, hoch - mei, hoch - mei mit Jauch - zra, mit Jauch - zra, mit Jauch - zra, mit Jauch - zra, mit Jauch - zra, mit Jauch - zra.

Performance markings include *rit.* (ritardando) and *pp* (pianissimo). The score concludes with a double bar line and a fermata.

## M

kom - men mit Jauch - zen, Freu - de,  
 kom - men, kommen mit Jauch - zen, wi - ge Freu - de,  
 kom - men, und gen Zi - on kommen mit Jauch - zen, Freu - de, Freu - de,  
 - zen kom - men, gen Zi - on kom - men mit Jauchzen, Freu - de, Freu - de,



Handwritten musical score for orchestra and vocal soloist.

**Instrumentation:**  
 - Flute 1 & 2  
 - Clarinet in B-flat  
 - Bassoon  
 - Trumpets 1 & 2  
 - Trombones 1, 2 & 3  
 - Tuba  
 - Percussion (Cymals, Snare Drum, Bass Drum, Triangle, Gong, Chimes, Toms, Maracas, Tambourine)  
 - Violins I & II  
 - Violas  
 - Cellos  
 - Double Basses

**Dynamic Markings:** *pp* (pianissimo), *ppp* (pianissimissimo), *p* (piano), *f* (forte), *ppp* *trappuillo* (pianissimissimo, trill effect).

**Vocal Soloist:** A pink line labeled *Solo* indicates the soloist's entry in measure 25. The lyrics are: *Heap - - - te - - - solis,*

**Handwritten Annotations:**

- Red "I" in measures 23 and 24, with a pink line pointing to the soloist's entry.
- Red "Ja" in measure 28.
- Red "pp" in measure 28, near the vocal line.

**Performance Markings:** *pp* *trappuillo* is written above the strings in measures 22 and 24.

Handwritten musical score on page 51, featuring multiple staves with musical notation and handwritten annotations in red ink.

Annotations include:

- Solo* (written twice in black ink)
- Gr* (written in red ink, with a vertical red line extending downwards from it)
- Gr* (written in red ink, with a vertical red line extending upwards from it)
- Waltz* (written in red ink)
- Gr* (written in red ink)
- Waltz* (written in red ink)

Lyrics visible at the bottom of the page:

wi-ge Freu-de, e - wir Freu-de,

Handwritten musical score for a choir and piano. The score consists of 12 staves. The top two staves are vocal parts with lyrics "Preu - de, e - vi - ge Preu - de, e - vi - ge". The bottom two staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pp". There are also some red markings on the score.

*mf cresc. sempre*  
*mf cresc. sempre*  
*p cresc. sempre*  
*mf cresc. sempre*  
*p cresc. sempre*  
*mf cresc. sempre*  
*p cresc. sempre*  
*p cresc. sempre*  
*p cresc. sempre*  
*cresc. sempre*  
*mf cresc. sempre*  
*mf cresc. sempre*  
*p cresc. sempre*  
*cresc.*  
*p cresc. sempre*  
*mf cresc. sempre*

Freu - de wird i - ber ih - ren Sang -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -

0



*p molto distant.*  
*p molto distant.*  
*p molto distant.*  
*p molto distant.*  
*pp*  
*sf*  
*pp*  
*pp*  
*p molto distant.*  
*fp distant.*  
*pp*  
*p molto distant.*  
*fp distant.*  
*p distant.*  
*te seia, e - wl - go Praa - de.*  
*ren Hoap - - te seia, e - wl - go Praa - de.*  
*ren Hoap - - te seia, e - wl - go Praa - de.*  
*ren Hoap - - te seia, e - wl - go Praa - de.*  
*ren Hoap - - te seia, e - wl - go Praa - de.*  
*fp molto distant.*  
*pp*

### III.

Andante moderato. (M.M. 60-70.)

Flöten.

Höbren.

Clarineten in A.

Fagotte.

Hörnere in D.

Hörnere in F/B.

Trumpeten in D.

Posaunen 1 u. 2.

Posaunen 3 u. Tuba.

Paucken in D/A.

Violine 1.

Violine 2.

Violen.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabaß.

*Subito*

Herr, ich ru' dich an, du mein Leben, du mein Heil, du mein Glück, du mein Heil.

*ff*

*Andante moderato. (M.M. 60-70.)*

C-fugata. (S. 21.)

Handwritten musical score on a page numbered 29. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are in German and Latin. The text includes:

Ziel hat, und ich da, von mass, und ich da, von mass.

Herr, Herr, Ich, er dich nicht, dass ich Es.

Herr, Herr, Ich, er dich nicht, dass ich Es.

Herr, Herr, Ich, er dich nicht, dass ich Es.

plus.

plus.

Handwritten annotations in blue ink include "Gloria" and "pp".

de mit mir ha - ben mus, und nicht Le - ben ein Ziel hat, und ich da, von mus, und ich da -  
 de mit mir ha - ben mus, und nicht Le - ben ein Ziel hat, und ich da, von mus, und ich da -  
 de mit mir ha - ben mus, und nicht Le - ben ein Ziel hat, und ich da, von mus, und ich da -  
 de mit mir ha - ben mus, und nicht Le - ben ein Ziel hat, und ich da, von mus, und ich da -

B

Handwritten musical score for a multi-instrument ensemble. The score consists of 15 staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), each with dynamic markings such as *pp*, *pp/legato*, and *pp/legato*. The next five staves are for strings (violin I, violin II, viola, cello, and double bass), with dynamic markings like *pp* and *pp/legato*. The bottom five staves are for voices (soprano, alto, tenor, and bass) and a basso continuo line. The vocal parts have lyrics in Dutch: "Dit is, mijn Va - ge stel el, het Handboek ver de, end". The basso continuo line includes figured bass notation and dynamic markings like *pp* and *pp/legato*. The score is written in a historical style with various ornaments and slurs.

B

Musical score for a choral and instrumental ensemble. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trumpet, Trombone, Percussion, and Piano). The lyrics are in Latin.

Lyrics:

Solo le - ven - ta - uis - que ni - si - us  
 Si - be - ri - us Ta - ge - stis et i - ter -  
 Si - be - ri - us Ta - ge - stis et i - ter -  
 Si - be - ri - us Ta - ge - stis et i - ter -  
 Si - be - ri - us Ta - ge - stis et i - ter -  
 Si - be - ri - us Ta - ge - stis et i - ter -  
 Si - be - ri - us Ta - ge - stis et i - ter -

Musical markings include dynamics such as *pp*, *p*, *f*, *cruc.*, and *rit.*.

Hand breit vor dir, und mein Le - ben, mein  
 Hand breit vor dir, und mein Le - ben, mein  
 Hand breit vor dir, und mein Le - ben, mein  
 Hand breit vor dir, und mein Le - ben, mein

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

Musical score for orchestra and voices. The score includes staves for strings, woodwinds, brass, and voices. There are red annotations: a large 'X' over the woodwind section and a vertical line over the vocal parts. Dynamics include *f*, *sf*, *p*, *pp*, and crescendos. The vocal parts have lyrics in German.

Lyrics:  
 Le - bu ist wie abho ver dir.  
 Le - bu ist wie abho ver dir.  
 Le - bu ist wie abho ver dir. Solo.  
 Le - bu ist wie abho ver dir. Herr, leh.re dich.



The musical score on page 65 consists of several systems. The top system includes vocal staves and piano accompaniment for strings and woodwinds. The vocal line begins with a melodic phrase marked *pp* (pianissimo). The piano accompaniment features rhythmic patterns in the strings and woodwinds. The bottom system contains the vocal line with German lyrics and piano accompaniment.

The lyrics are:

sich, dass die Er- . de mit mir ha . ben muss, und mich Le . ben die Ziel hat, und ich die . ses muss,

and leh da - ven maso, leh da - ven maso,  
 and leh da - ven maso, leh da - ven maso,  
 and leh da - ven maso, leh da - ven maso,  
 and leh da - ven maso, leh da - ven maso, and leh da - ven maso, and leh da - ven maso,

24 v. 2

This page of a musical score, page 82, contains the following elements:

- Instrumentation:** The score includes parts for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tubas, euphoniums).
- Dynamic Markings:** The score features a wide range of dynamics, including *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo).
- Tempo and Meter:** The music is written in 3/4 time.
- Performance Indications:** The score includes various performance markings such as accents, slurs, and hairpins.
- Section Header:** At the bottom of the page, the text "Grand Horn" is written in blue ink, with "Cory" written below it.

Musical score for a symphony, page 124. The score is written for multiple instruments and includes a vocal line. The instruments shown include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and a vocal line. The score includes dynamic markings such as *p*, *pp*, and *f*, and performance instructions like *cresc.* and *rit.*. The vocal line has lyrics in German: "Ach, wir sind nicht alle". The score is marked with a large watermark "MusicalScoreCloud.com".

The musical score on page 49 features a complex arrangement of instruments and vocal parts. The upper staves include woodwinds (flutes, oboes, bassoons, clarinets) and brass (trumpets, trombones, horns, and tubas). The lower staves are primarily strings (violins, violas, cellos, and double basses). Two vocal soloists are present, with their lyrics written below the vocal staves. The lyrics are in German and appear to be a dramatic or narrative text. The score is marked with various dynamics such as *p* (piano) and *pp* (pianissimo), and includes numerous slurs and phrasing marks. A large, faint watermark is visible in the center of the page.

The lyrics for the vocal parts are as follows:

Men, wies, die dich so el . . . cher le . . . be.

The vocal parts also include the word *aria* written below the notes in several places.

## D

Musical score for a symphony, page 29, rehearsal mark D. The score includes staves for strings, woodwinds, brass, and vocal soloists. Dynamics range from *pp* to *sp*. The vocal line includes the lyrics: "Nie ge, hen da, her wie ein Sche... aus, und mach dich... neu wieder".

## D

The musical score consists of approximately 12 staves. The top staves contain vocal lines with lyrics in German. The bottom staves contain piano accompaniment. The lyrics are: "geb. . . l. che Tu ru, be, sie sammel, und wisser nicht wer es kriegswiel. Arb, wie -". There are several dynamic markings such as "p cresc." and "p". The score is marked with "E" at the top and bottom. The page number "71" is in the top right corner.

C. foy... K-Less

Musical score for a choral and instrumental piece. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German and appear to be a hymn or prayer.

The lyrics are:

gar nicht. Ich al-le Mea-sen, die dich so al-ber  
 gar nicht. Ich al-le Mea-sen, die dich so al-ber  
 gar nicht. Ich al-le Mea-sen, die dich so al-ber  
 gar nicht. Ich al-le Mea-sen, die dich so al-ber, so



In - - - - - In - - - - -  
 die - - - - - die - - - - -  
 die - - - - - die - - - - -  
 si - - - - - cher le - - - - - In - - - - - In - - - - -  
 die - - - - - die - - - - -  
 die - - - - - die - - - - -  
 si - - - - - cher le - - - - - In - - - - - In - - - - -

Handwritten musical score for piano, featuring multiple staves. The score includes various dynamics and markings: *pp*, *ppp*, *p molto cresc.*, *f*, *rit.*, *and.*, *noia.*, *Nos Herr.*, *wessil ich nicht...*, *Nos Herr, noch will ich nicht...*, *p molto cresc.*, *f*, *p molto cresc.*, *p molto cresc.*, and *f*. A large red 'X' is visible at the top right of the page.

The score is written in a major key and 2/4 time. It includes a variety of note values, rests, and phrasing slurs. The bottom staves show a bass line with some notes below the staff.

A large red 'X' is drawn across the top right portion of the page, partially overlapping the key signature and time signature area.

C. J. G. v. B. B. S. J. S.

S.  
 A.  
 T.  
 B.  
 Viol. I  
 Viol. II  
 Viola  
 Cello  
 Bass  
 Fl.  
 Clar.  
 Bassoon  
 Trumpet  
 Trombone

an Herr, was soll ich mich trü - steu, nich trü - steu?  
 Nun Herr, an Herr, was soll ich mich trü - steu, nich  
 an Herr, an Herr, was soll ich mich trü - steu, nich  
 Nun Herr,

This musical score is arranged in systems. The top system includes vocal staves and piano accompaniment. The lyrics are written below the vocal staves. A large red 'X' is drawn over the middle section of the score, specifically over the piano accompaniment and the beginning of the vocal lines in the second and third measures.

The lyrics are as follows:

Nam Herr,	ten Herr,	ten Herr, wess soll schmach
trü - steu?	Nam Herr,	
trü - steu, nich	trü - steu?	Nam Herr, wess soll
ten Herr, wess soll schmach	trü - steu?	Nam Herr,

The musical score is written on multiple staves. The vocal line includes the following lyrics:

Nun Herr, wass soll ich mich trü - - - sten?  
 Nun Herr, wass soll ich mich trü - - - sten?  
 wass soll ich mich trü - - - sten?

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*). There is a large red 'X' drawn over the keyboard part on the left side of the page.

First system of musical notation, featuring staves for strings and woodwinds. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, continuing the instrumental parts from the first system.

Nun Herr, nun Herr, wenn soll ich mich trü. steu?

trü. steu? Nun Herr, nun Herr, wenn soll ich mich trü. steu?

Nun Herr, nun Herr, nun Herr, wenn soll ich mich

Nun Herr, nun Herr, nun Herr, wenn soll ich mich

Third system of musical notation, including vocal parts with lyrics. The lyrics are: Nun Herr, nun Herr, wenn soll ich mich trü. steu? trü. steu? Nun Herr, nun Herr, wenn soll ich mich trü. steu? Nun Herr, nun Herr, nun Herr, wenn soll ich mich Nun Herr, nun Herr, nun Herr, wenn soll ich mich

*p sfz*  
*p sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*  
*pp sfz*

*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Weiss soll ich mich trü - steu?  
Weiss soll ich mich trü - steu?  
Weiss soll ich mich trü - steu?  
Weiss soll ich mich trü - steu?  
Weiss soll ich mich trü - steu?

trü - steu?  
trü - steu?  
trü - steu?  
trü - steu?  
trü - steu?



*p* *cresc.* *rit.* *molto* *arrapace*

Ich hab - - - fe auf dich, auf dich, ich hab - - - fe, ich hab - fe auf dich, ich

*p* *cresc.* *rit.* *molto* *arrapace*

Ich hab - - - fe, ich hab - - - fe auf dich, *molto* *arrapace* Ich hab - - - fe, ich

*p* *cresc.* *rit.* *molto* *arrapace*

Ich hab - - - fe auf dich, - - - ich hab - - - fe auf dich, ich hab - - - fe, ich

*p* *cresc.* *rit.* *molto* *arrapace*

Ich hab - - - fe, ich hab - - - fe, ich hab - - - fe, ich hab - - - fe auf dich, ich hab - fe

*arrapace cresc.*

(Hörig Contrabasso-Stimmen für E-Faßes nach B. m.)



Handwritten musical score for a choir and orchestra. The score consists of multiple staves for voices and instruments. The vocal parts have lyrics in German. There are handwritten annotations in red ink, including a large 'X' on the right side and a star on the bass line. The music is in a common time signature.

Ich - se auf dich.  
 Ich - se auf dich.  
 Ich - se auf dich. Der Ge - heil - ige Geist  
 Ich - se auf dich. Der Ge - heil - ige Geist ist in Got - tes - hand und le - be  
 Ich - se auf dich. Qual - rät - sel - los, lei - de  
 Ich - se auf dich.

*siempre con tutto lo forze*  
 C. F. G. or B. I.

The musical score is written in 3/4 time. The top system consists of a piano introduction (piano) in treble and bass clefs, followed by two vocal parts (Soprano and Alto) and a piano accompaniment. The bottom system contains vocal parts with German lyrics and a piano accompaniment. A red vertical line is drawn through the middle of the page, separating the instrumental introduction from the vocal entry.

The lyrics are:

Der Ge . rich . ten Ses . sen  
 rich . ten Ses . sen sind in Got . tes Hand und lei . te Qual rüh . ret . de  
 an, lei . te Qual, lei . te  
 Qual, lei . te Qual rüh . . . ret sie An, der Ge . rich . ten Ses . sen sind in Got . tes

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

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

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

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

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

sind in Got . tes Hand und lei . ne Qual rüh . ret . tauchen, lei . ne Qual lei . ne Qual rüh .  
 Qual rüh . . . ret . sic an, rüh . ret . sic an, der Ge . reh . ten Sei . ten sind in Got . tes  
 Got . tes Hand und lei . ne Qual rüh . ret . sic an, der Ge . reh . ten Sei . ten sind in  
 Der Ge . reh . ten Sei . ten sind in Got . tes

**G**

Hand und lei. - we Qual rüh, ret ele an, der Ge. - reb. ten See. len sind in Got. tes Hand und lei. - we

Get. - tes Hand, sind in Got. - tes Hand, der Ge. reb. - ten See. len sind in Got. - tes

Hand und lei. - we Qual rüh. - ret ele an, und lei. - we Qual - rüh, ret ele an, der Ge.

**G**

Qual rühret sie an, hei . . . er  
 Hand und hei . . . er Qual, und hei, er Qual rüh . . . ret sie an, der Ge-  
 Hand und hei . . . er Qual, und hei . . . er Qual rüh . . . ret sie  
 rech . . . ten Beruhen sind in Gottes Hand und hei . . . er Qual rüh . . . ret sie

Qual, lei - ne Qual rih - - - ret sie - an, und lei - ne Qual rih, ret sie an, - - -  
 reb - ten Necken sind in Got - tes Hand und lei - ne Qual rih, ret sie an, - - -  
 an, der Ge - reb - ten Necken sind in Got - tes Hand und lei - ne Qual, lei - ne Qual rih - - -  
 an, der Ge - reb - ten Necken sind in Got - tes Hand, lei - - - ne

The musical score consists of multiple staves. The vocal parts include:

- Soprano:** der Ge-re-ch-ten Neu-ten sind in Got-tes Hand-ten bei-te Qual-rüh-ret sich-an, der Ge-
- Alto:** - - - - - bei-te Qual-rüh-ret sich-an, bei-te
- Tenore:** - - - - - der Ge-re-ch-ten Neu-ten sind in Got-tes Hand, der Ge-re-ch-ten Neu-ten
- Basso:** Qual-rüh-ret sich-an, der Ge-re-ch-ten Neu-ten sind in Got-tes Hand, der Ge-

The instrumental parts include:

- Two Flutes (Fl. I and Fl. II)
- Two Clarinets (Cl. I and Cl. II)
- Two Bassoons (Fag. I and Fag. II)
- Two Trumpets (Tr. I and Tr. II)
- Two Trombones (Tbn. I and Tbn. II)
- Two Tubas (Tuba I and Tuba II)
- Two Timpani (Timp.)
- Two Snare Drums (Tr.)
- Two Cymbals (Cym.)
- Two Bass Drums (B.D.)
- Two Harps (Harf.)
- Two Pianos (P.)
- Two Cellos (Vcllo I and Vcllo II)
- Two Double Basses (Vcllo I and Vcllo II)

reh - ten Neu - len sind in Got - tes Hand und bei - se Qual rüh - ret sie an,  
 bei - se Qual, und bei - se Qual, und bei - se Qual rüh - ret sie an,  
 sind in Got - tes Hand und bei - se Qual, bei - se Qual, bei - se Qual rüh - ret sie an, der Ge -  
 reh - ten Neu - len sind in Got - tes Hand, der Ge - reh - ten Neu - len



der Ge-rech-te, der Gerech-te sind in Got-tes Hand und lei-te Qual, und lei-te Qual rüh-ret sie an, der Ge-rech-te sind in Got-tes Hand und lei-te Qual, und lei-te Qual rüh-ret sie an, und

Hand und lei. ne Qual rih - ret sie an, und lei. - re  
 Qual rih. ret sie an, und lei. ne Qual, keine Qual rih. ret sie an,  
 Sie. den sind in Got. tes Hand, lei. - re Qual, lei. - re Qual,  
 lei. - re Qual rih - ret sie an, rih - ret, rih. ret sie an, und lei. - re Qual,

This page of musical score, numbered 81, features a complex arrangement of staves. At the top, there are several staves for woodwinds and strings, including a flute part with a melodic line and a bassoon part with a more rhythmic accompaniment. Below these are staves for brass instruments, including trumpets and trombones, and a large section for the choir. The choir parts are written in mensural notation with Latin lyrics underneath. The lyrics include:

Qual, and lei - re Qual, and lei - re Qual, lei - re Qual, lei - re  
 and lei - re Qual, and lei - re Qual, lei - re  
 and lei - re Qual, lei - re  
 and lei - re Qual, lei - re

The bottom of the page shows the beginning of the next page, with the number 82 visible. There are some yellowish stains at the bottom of the page, likely from tape repairs.

Musical score for a choral and instrumental ensemble. The score includes vocal parts with Latin lyrics and instrumental parts for strings and woodwinds. The lyrics are:

Qual, — lei . no Qual rih . . ret . sic  
 Qual, — lei . no Qual, lei . no Qual rih . . ret . sic  
 Qual, — lei . no Qual, — lei . no Qual, — lei . no Qual rihet . sic  
 Qual, — lei . no Qual rih . ret . sic as, rih . ret, rih . ret sic as.

The score is written in G major and 3/4 time. It features a vocal line with lyrics, a piano accompaniment, and a woodwind section. The lyrics are:

GLO RIA IN EX CEL SIS DE O, IN TER RA PAX HO MI NIBUS BO NA E VOL UN TATIS. GLO RIA IN EX CEL SIS DE O, IN TER RA PAX HO MI NIBUS BO NA E VOL UN TATIS. GLO RIA IN EX CEL SIS DE O, IN TER RA PAX HO MI NIBUS BO NA E VOL UN TATIS. GLO RIA IN EX CEL SIS DE O, IN TER RA PAX HO MI NIBUS BO NA E VOL UN TATIS.

## IV.

93

Mässig bewegt. (M.M. 1. u. 2.)

Flöten. *p dolce*

Hörn. *p dolce*

Clarinettens II. *p dolce*

Fagott.

Hörn. u. Es.

Violine 1. *p dolce*

Violine 2. *p dolce*

Viola. *p*

Sopran. *p*

Alt. *p*

Tenor. *p*

Bass. *p*

Violoncell. *p dolce*

Contrabass. *plac.* *p*

Wie Lieb, Lieb ständ'ich Weib, mein Gut, Herr  
Lieb, Lieb ständ'ich Weib, mein Gut, Herr  
Lieb, Lieb ständ'ich Weib, mein Gut, Herr  
Lieb, Lieb ständ'ich Weib, mein Gut, Herr

Mässig bewegt. (M.M. 1. u. 2.)

-Fugata IV-V (S.M.S.)

Musical score for a choral piece, page 21. The score includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The lyrics are:

Ze - - ha. oth, Herr Ze. ha. oth, del. no. Weh. san. gen, Herr  
 Ze - - ha. oth, Herr Ze. ha. oth, del. no. Weh. san. gen, Herr  
 Ze - - ha. oth, Herr Ze. ha. oth, del. no. Weh. san. gen, Herr  
 gen Herr Ze. ha. oth, Herr Ze. ha. oth, del. no. Weh. san. gen, Herr

**A**

*p*

*p espress.*

*p espress.*

*p*

*p espress.*

*p*

Ze - ba - eth!

Ze - ba - eth!

Ze - ba - eth! Wie lieb - lich sind die - se

Ze - ba - eth, Herr Ze - ba - eth!

*p*

*p*

**A** *and. (rit.)*  
102

Musical score for a vocal and piano piece, page 90. The score includes vocal lines for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The music is in 3/4 time with a key signature of one flat. The lyrics are in German and include the words "Wie lieblich sind" and "Weib, meine Herrin".

The score features a piano introduction with a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The vocal lines enter with the lyrics "Wie lieblich sind" and "Weib, meine Herrin". The music is marked with dynamics such as *p* (piano) and *espress.* (espressivo).

The lyrics are:

Wie lieblich sind . . . lieblich sind  
 Wie lieblich sind . . . lieblich sind  
 Weib, meine Herrin, Herrin! . . .  
 Wie lieblich sind . . . lieblich sind



del - te Woh - san - gen, Herr Ze - hu - eth! Mel - ne See . . .

del - te Woh - san - gen, Herr Ze - hu - eth! Mel - ne See . . .

Ich el - del - te Woh - san - gen, Herr Ze - hu - eth! Mel - ne See . . .

del - te Woh - san - gen, Herr Ze - hu - eth! Mel - ne See . . .

*pizz.*

*p*  
Org. b.

Handwritten musical score for a choir and orchestra. The score consists of 12 staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for Bass and Tenor. The middle six staves are for the piano accompaniment. The lyrics are written in German and appear on the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p".

17 v. b.

sich nach den Vor- händen Herrn, melo  
 tet sich nach den Vor- händen Herrn, melo  
 tet sich nach den Vor- händen Herrn, melo  
 sich nach den Vor- händen Herrn, melo



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

freu - eu sich in dem l. - be. - di. gen Gott.  
 Her - le freu - eu sich in dem l. - be. - di. gen, in dem l. - be. - di. gen Gott.  
 Her - le freu - eu sich in dem l. - be. - di. gen, in dem l. - be. - di. gen Gott.  
 Her - le freu - eu sich in dem l. - be. - di. gen, in dem l. - be. - di. gen Gott.

Wie lieb-lich ständ'ich Wie-mun-gen, Herr Ze...  
 Wie lieb-lich ständ'ich Wie-mun-gen, Herr Ze...  
 Wie lieb-lich ständ'ich Wie-mun-gen, Herr Ze...  
 Wie lieb-lich ständ'ich Wie-mun-gen, Herr Ze...

plus.  
 2. 1. 2.

. ha. oh, Herr Ze. ha. oh,      d-ies Woh. un. gen, Herr Ze. .  
 . ha. oh, Herr Ze. ha. oh,      d-ies Woh. un. gen, Herr Ze. .  
 . ha. oh, Herr Ze. ha. oh,      d-ies Woh. un. gen, Herr Ze. .  
 Ze. ha. oh, Herr Ze. ha. oh,      d-ies Woh. un. gen, Herr Ze. ha.

Musical score for a vocal and instrumental ensemble, page 104. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in German and appear to be a liturgical or religious text.

The score is written for a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line includes the following lyrics:

ha... st!      Wohl de... ten,  
 ha... st!      Wohl de... ten,  
 ha... st!      Wohl de... ten,  
 st, Herr Ze... ha... st!      Wohl de... ten,

The piano accompaniment includes dynamic markings such as *p* (piano) and *legato*.



C

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

wahl de - ter, de - iu de - iu Hen - ri - cob - ter, de -

*p*

wahl de - ter, de - iu de - iu Hen - ri - cob - ter.

*p*

wahl de - ter, de - iu de - iu Hen - ri - cob - ter.

*p*

wahl de - ter, de - iu de - iu Hen - ri - cob - ter.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

org. ter.

die - hen dich im - mer, dar, die - hen dich,  
 die - hen dich im - mer, dar, im - mer, im - mer, im - mer, dar, im - mer, dar, die - hen  
 die - hen dich im - mer, dar, die - hen dich, die - hen dich im - mer, dar, die - hen  
 die - hen dich im - mer, dar, die - hen, die - hen, die - hen, die - hen, die - hen dich,

die lo . hen dich in mer . dar , immer dar , die lo . hen , die  
 dich in mer . dar , die lo . hen dich immer . dar , die lo . hen ,  
 dich in mer . dar , die lo . hen dich immer . dar , die lo . hen dich in mer . dar , die lo .  
 die lo . hen dich immer . dar , immer . dar , die lo . hen dich in mer . dar ,

lo - ben, die lo - ben, die lo - . . . ben dich im . . . mer . .  
 die lo - . . . ben, die lo - ben, lo - . . . ben dich im . . . mer . .  
 ben dich, die lo - ben, die lo - ben, die lo - ben dich im . . . mer . .  
 die lo - ben, die lo - ben, die lo - ben, die lo - ben dich im . . . mer . .

*p*  
*pp*  
*plac.*  
*p*  
*plac.*  
*p*  
*p sfz.*  
*sfz.*  
*p sfz.*  
*sfz.*  
*p sfz.*  
*sfz.*  
*p*  
*plac.*  
*p*  
*plac.*  
*p*  
*sfz.*

*p* *espress.*

*p* *espress.*

*p*

*arco*  
*p* *espress.*

*arco*  
*p*

*p dolce*

*arco*  
*p*

*p dolce*

dar!      Wie lieblich, wie lieblich, wie lieblich.

dar!      Wie lieblich, wie lieblich, wie lieblich.

dar!      Wie lieblich, wie lieblich, wie lieblich.

dar!      Wie lieblich, wie lieblich, wie lieblich.

dar!      Wie lieblich, wie lieblich, wie lieblich.

*arco*  
*p*

*arco*  
*p*



Musical score for page 111, featuring multiple staves of piano accompaniment and vocal lines. The score includes dynamic markings such as *dim.* and *p*, and articulation markings like *acc.* and *stacc.*. The vocal lines include the lyrics:

Weh... - - - - - gra!

Weh... - - - - - gra!

Weh... - - - - - gra!

Weh... - - - - - gra!

Weh... - - - - - gra!

## V.

Langsam. (M. M. ♩ = 104.)

Flöten.

Hörner.

Christina  
in B.

Fagotte.

Hörner  
in D.

Violine I.  
*col Sord.*  
*p dolce*

Violine II.  
*col Sord.*  
*p dolce*

Viola.  
*p dolce*

Sopran Solo.  
hr. ——— habt. con.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.  
*pp*  
*(leg. marc.)*

Contrabass.  
*pp*

Langsam. (M. M. ♩ = 104.)

The score is for the fifth movement, marked "Langsam" (Adagio) with a tempo of 104 beats per minute. It features a variety of instruments and vocal parts. The woodwinds (Flutes, Horns, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic and harmonic lines, often with dynamic markings like *pp* and *p dolce*. The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) are present but mostly silent in this section. The score is in common time (4/4) and includes a repeat sign at the end.



Musical score for a vocal and piano piece, page 113. The score includes vocal lines and piano accompaniment for various instruments including strings, woodwinds, and brass. The lyrics are in German.

The score is arranged in systems. The vocal line is on the top staff. The piano accompaniment includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Trumpet (Tr.)
- Trombone (Tromb.)
- French Horn (F. Horn)
- Violin I (V. I.)
- Violin II (V. II.)
- Viola
- Cello
- Double Bass

The lyrics are:

Trau - ric - keit, Trau - ric - keit, Trau - ric - keit, ihr - habt aus Trau - ric - keit

Performance markings include *pp* (pianissimo), *ppp* (pianissimissimo), *arco*, and *al*. A *Solo* marking is present above the flute part.

**A**

*poco cresc.* *ritornello*

*poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.*

Ich, a - ber, a - ber ich will nicht wieder sehen und nur dich soll ich freuen, und  
 ich will dich ich will dich ich will dich ich will dich ich will dich  
 ich will dich ich will dich ich will dich ich will dich ich will dich

*ritornello* *p* *ritornello* *p* *ritornello* *p* *ritornello* *p*

**A**

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in mensural notation with lyrics underneath. The piano accompaniment is written in mensural notation with dynamic markings such as *pp* and *piano cres.*. The lyrics are in German.

Lyrics:

ca - re Pre - ce soll Ni - sand, Niemand hat auch ich - ma -  
 tri - stea, wie Ei - nen sei - ne Mut - ter tri - stea, wie Ei - nen sei - ne Mutter tri -  
 stea, wie Ei - nen sei - ne Mutter tri - stea, wie Ei - nen sei - ne Mutter tri -  
 stea, wie Ei - nen sei - ne Mut - ter tri - stea, wie Ei - nen sei - ne Mutter tri -  
 stea, wie Ei - nen sei - ne Mutter tri - stea, wie Ei - nen sei - ne Mutter tri -

**B**

Schick mich aus, ich habe einen Koffer, der mich mit dem Leben ausstatten kann.

**B**

*pp*  
*pp*  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

ano - - - ano Tri - ste - stea

*ppress.*  
 Hoh will each tri - stea,

*ppress.*  
 Hoh will each tri - stea,

*ppress.*  
 Hoh will each tri - stea, each tri - stea.

*ppress.*  
 Hoh will each tri - stea, each tri - stea.

*pp*  
*pp*

118  
C

Ich habe eine Heil- als Zeit Mu-ternal Ar-bett ge-habt und habe grossen, und ha-be

*poco cresc.*

*poco cresc.*

C

The musical score consists of ten systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features complex textures with sixteenth-note patterns and chords. The vocal line begins with the lyrics 'ge-... sen, grossen Trost fin-... de.' and continues with 'Ich will euch trö-... sten, trö-... sten, trö-... sten.' The score includes various performance markings such as *ff*, *pp*, *f*, *p*, *ppressa*, and *dim.*. A large 'D' is printed at the end of the piece. The bottom system includes a piano accompaniment with markings *p*, *ppressa*, *dim.*, and *ff*.



Musical score for page 121, featuring vocal lines and piano accompaniment. The score includes dynamics such as *ppp*, *p*, and *f*, and articulations like *pizz.* and *arco*. The lyrics are:

Ihr habt uns Trau - rig heit, Ihr habt uns Trau - rigkeit.



**E**

The musical score consists of several staves. The vocal line includes the following lyrics:

Trau - rig - heit, a - ber, a - ber ich will euch wieder sehen und euch  
 Ich will euch

Performance markings include *dim.*, *espress.*, *plac.*, and *p*. A blue 'X' is marked on the vocal line, and a red 'X' is marked on the piano line. The section is marked with a large **E** at the top and bottom.

Herz soll sich freuen und - en - so Freu - de, und es - so Freude soll Niemandem auch nehmen,  
 Ich will euch trö - sten, wie Eltern seine Mutter trö - stet, wie  
 Ich will euch trö - sten, wie Eltern seine Mutter trö - stet, wie  
 trö - sten, ich will euch trö - sten, wie Eltern seine Mutter trö - stet, wie  
 Ich will euch trö - sten, wie Eltern seine Mutter trö - stet, wie

Musical score for a piece, likely a symphony or concerto, featuring multiple staves and vocal parts. The score is divided into measures, with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte) indicating volume. The piece concludes with a *pp* marking and a *cresc.* (crescendo) instruction.

The vocal parts include the following lyrics:

tra — auch ach.

Eine reine Mutter trü — stel, ich will euch trü — sten, ich will euch

Eine reine Mutter trü — stel, ich will euch trü — sten, ich will euch

Eine reine Mutter trü — stel, ich will euch trü — sten, ich will euch trü — sten, ich

Eine reine Mutter trü — stel, ich will euch trü — sten, ich will euch trü — sten, ich

Musical score for a piece, likely a symphony or concerto, featuring multiple staves and vocal parts. The score is divided into measures, with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte) indicating volume. The piece concludes with a *pp* marking and a *cresc.* (crescendo) instruction.

Musical score for voice and piano. The score is written for a voice part and a piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a bass line. The voice part is written in a single staff with a soprano clef. The lyrics are in German.

The score is divided into measures. The piano part features various dynamics, including *pp* (pianissimo), *p* (piano), and *f* (forte). The voice part includes the following lyrics:

ich will euch wie-der se-hen, wie-der se-hen, wie-der se-hen!  
 trü-ster, ich will, will euch trösten, will euch trü-ster!  
 trü-ster, ich will, will euch trösten, will euch trü-ster!  
 will euch trü-ster, will euch trösten, will euch trü-ster!  
 will euch trü-ster, will euch trösten, will euch trü-ster!

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a grand staff with treble and bass clefs, and a bass line. The voice part is written in a single staff with a soprano clef. The score is divided into measures. The piano part features various dynamics, including *pp* (pianissimo), *p* (piano), and *f* (forte). The voice part includes the following lyrics:

Andante. (M. M. ♩ = 92.)

## VI.

Piccilo.  
Flöten.

Hoboen.

Clarineten  
in A.

Fagotte.

Hörner  
in C.

Hörner  
in E.

Trompeten  
in C.

Posaunen  
u. Tuba.

Posken in  
C, G, D.

Violine 1.  
*con sordini*

Violine 2.  
*con sordini*

Viola.

Sopran.  
Denk wir haben die bei - te bei - hande Statt, son - dern die

Alt.  
Denk wir haben die bei - te bei - hande Statt, son - dern die

Tenor.  
Denk wir haben die bei - te bei - hande Statt, son - dern die

Bass.  
Denk wir haben die bei - te bei - hande Statt, son - dern die

Violoncell.  
*plu.*

Contrabass.  
*plu.*

Andante. (M. M. ♩ = 92.)

C-fag. tacet - S. 129.

zu - huf - li - ge sa - chen wir,   
 zu - huf - li - ge sa - - - - - chen wir,   
 zu - huf - li - ge sa - - - - - chen wir,   
 zu - huf - li - ge sa - - - - - chen wir,

dass wir haben bis bei -

*p* *allegro*  
*p* *allegro*  
*p* *allegro*  
*pp*

*allegro*  
*allegro*  
*allegro*  
*allegro*

den wir haben Me-ri-te  
 Me-ri-te Mel-chen-der Statt,  
 Me-ri-te Mel-chen-der Statt, Me-ri-te Mel-chen-der  
 den wir haben Me-ri-te Mel-chen-der Statt, Me-ri-te Mel-chen-der Statt, Me-ri-te Mel-chen-der  
 den wir haben Me-ri-te Mel-chen-der Statt, Me-ri-te Mel-chen-der Statt, Me-ri-te Mel-chen-der

*allegro, molto*  
*allegro, molto*

BASSO SOLI







Musical score for voice and piano. The score is in G major and 4/4 time. It features a vocal line with German lyrics and a piano accompaniment. The lyrics are:

n - ber al - le, al - le ver - was - d-ht, ver - was-d-ht wir ver - den n - ber,  
 G-ht, wir ver - den n - ber

Dynamics include *pp* (pianissimo) and *p* (piano). The piano part includes a large 'X' mark over the first few measures.

al - le verwan - delt wer - den  
 al - le verwan - delt wer - den  
 al - le verwan - delt wer - den  
 al - le verwan - delt wer - den

den, und das sel - bi - ge plützlich  
 zu

erren.

*pp cresc.*

*pp cresc.*



Handwritten musical score for a march, featuring multiple staves for instruments and voices. The score includes a key signature of one flat, a 2/4 time signature, and various musical notations such as notes, rests, and dynamics. A large 'X' is drawn over the first two staves of the vocal section. The bottom of the page contains the lyrics "See Pa - no" and a page number "131".

See Pa - no  
 See Pa - no  
 See Pa - no  
 See Pa - no  
 See Pa - no

Musical score for a piece in 3/4 time, marked "Vivace". The score includes staves for strings, woodwinds, brass, and vocal soloists. A large red "X" is drawn over the first vocal staff. The lyrics are in German: "Denn es wird die Pe- sun - ne schal - - - leuend die Tod - ten wer - den".

auf - er - ste - hen - den - am - drit - ten - Tag - nach - dem - Tod - er - ste - hen - den - am - drit - ten - Tag - nach - dem - Tod - er - ste - hen - den - am - drit - ten - Tag - nach - dem - Tod

**D**

lich, und wir werden ver wandelt, ver was - delt wer - den.

lich, und wir werden ver wandelt, ver was - delt wer - den.

lich, und wir werden ver wandelt, ver was - delt wer - den.

lich, und wir werden ver wandelt, ver was - delt wer - den.

**D**



Handwritten musical score for orchestra and voice, page 117. The score includes staves for strings, woodwinds, brass, and voice. The vocal line features German lyrics: "Denn, denn wird er fill, ist nur - der das Wort, das er wahr-". The music is written in a major key with a 4/4 time signature. Dynamics include *pp*, *p*, and *mf*. The score is handwritten and includes various musical notations such as notes, rests, and articulation marks.

Denn, denn wird er fill, ist nur - der das Wort, das er wahr-

C. Fug. Steingard und Bogus

Handwritten musical score for a large ensemble, including vocal parts and instruments like strings and woodwinds. The score is on page 138 and features a large red "Org." marking at the bottom left and a red "X" at the bottom center.

The score includes multiple staves for various instruments and voices. The vocal parts have lyrics in German, including "Der Tod ist verschlim. gen" and "Der Tod ist verschlim. gen". There are also markings such as "cresc." and "cresc." indicating dynamics.

At the bottom left, there is a large red "Org." marking. At the bottom center, there is a red "X" and the number "138".

In den Sieg, der Tod ist verkehrt - gen In den Sieg, der Tod ist verkehrt - gen  
 In den Sieg, der Tod ist verkehrt - gen In den Sieg, der Tod ist verkehrt - gen  
 In den Sieg, der Tod ist verkehrt - gen In den Sieg, der Tod ist verkehrt - gen  
 In den Sieg, der Tod ist verkehrt - gen In den Sieg, der Tod ist verkehrt - gen

in den Sieg, in den Sieg, ist ver,  
in den Sieg, in den Sieg, ist ver,  
in den Sieg, in den Sieg, ist ver,  
in den Sieg, in den Sieg, ist ver.

Es

schlagenver-schla-gen in den Sieg. Tod, wo ist dein Staub!

schlagenver-schlagenver-schlagen in den Sieg. Tod, wo ist dein Staub!

schlagenver-schla-gen in den Sieg. Tod, wo ist dein Staub!

schlagenver-schlagenver-schlagen in den Sieg. Tod, wo ist dein Staub!

Vorsicht. 200

Sop.  
 Alto  
 Ten.  
 Bass  
 Ten., Ten., we ist dein Sta. chel! Hil. fe, we ist dein Sing.  
 Ten., Ten., we ist dein Sta. chel! Hil. fe, we ist dein Sing.  
 Ten., Ten., we ist dein Sta. chel! Hil. fe, we ist dein  
 Ten., Ten., we ist dein Sta. chel! Hil. fe, we ist dein

Musical score for a choir and piano. The score is divided into two systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal parts with lyrics and piano accompaniment. The lyrics are in German and appear to be a hymn or prayer.

The lyrics are:

Ich dein Sing, Ich dein Sing, Ich - le, wo Ich dein Sing!  
 Ich dein Sing, Ich dein Sing, Ich - le, wo Ich dein Sing!  
 Sing, Ich dein Sing, Ich - le, wo Ich dein Sing!  
 Sing, Ich dein Sing, Ich - le, wo Ich dein Sing!

Musical score for SATB choir and piano accompaniment. The score is in 4/4 time and consists of 12 measures. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment for the right and left hands. The lyrics are:

S: Hil - le, we ist dein Sieg, ist dein Sieg, Hil - le, Hil - le,  
 A: Hil - le, we ist dein Sieg, ist dein Sieg, Hil - le, Hil - le,  
 T: Hil - le, we ist dein Sieg, ist dein Sieg, Hil - le, Hil - le,  
 B: Hil - le, we ist dein Sieg, ist dein Sieg, Hil - le, Hil - le.



**F**

wo ist dein Stuhl? **Tutti** wo ist dein Stuhl? **Hilf!**  
 wo ist dein Stuhl? **Tutti** wo ist dein Stuhl? **Hilf!**  
 wo ist dein Stuhl? **Tutti** wo ist dein Stuhl? **Hilf!**  
 wo ist dein Stuhl? **Tutti** wo ist dein Stuhl? **Hilf!**  
 wo ist dein Stuhl? **Tutti** wo ist dein Stuhl? **Hilf!**

**F** (rit. cresc.)

Musical score for page 116, featuring multiple staves of music and vocal parts with lyrics. The score includes a piano introduction, followed by vocal entries for Soprano (Sop.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The lyrics are:

Sop. - we, we ist dein Sing! we  
 Alto - le, we ist dein Sing! we  
 Tenor - le, we ist dein Sing! we  
 Bass - le, we ist dein Sing! we

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern in the lower register. The vocal parts enter in a staggered fashion, creating a choral effect.

This page of musical score, numbered 117, contains two systems of music. Each system consists of ten staves. The first system features melodic lines on the top two staves and accompaniment on the remaining eight staves. The second system follows a similar structure. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like 'ff'. The score is printed on aged paper with some tape repairs on the left and bottom edges.

Handwritten musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics and instrumental parts. A large diagonal watermark is visible across the page.

**Vocal Lines (Lyrics):**

- Staff 10: *no ist 4tu Sing!*
- Staff 11: *no ist 4tu Sing!*
- Staff 12: *no ist 4tu Sing!*
- Staff 13: *no ist 4tu Sing!*

**Instrumental Lines:**

- Staff 1: Treble clef, melodic line.
- Staff 2: Treble clef, accompaniment.
- Staff 3: Treble clef, accompaniment.
- Staff 4: Bass clef, accompaniment.
- Staff 5: Treble clef, melodic line.
- Staff 6: Treble clef, accompaniment.
- Staff 7: Bass clef, accompaniment.
- Staff 8: Bass clef, accompaniment.
- Staff 9: Bass clef, accompaniment.
- Staff 14: Bass clef, accompaniment.
- Staff 15: Bass clef, accompaniment.

Handwritten musical score for a piece in Allegro tempo. The score consists of 16 staves. The first 12 staves are for various instruments, including strings and woodwinds. The 13th and 14th staves are for vocal parts with German lyrics. The 15th and 16th staves are for the basso continuo. The lyrics are: "Herr, du bist wür- dig zu", "Herr, du bist wür- dig zu - uns Preis und Eh - re und Kraft, denn du hast al - le-".

*C. F. G. sempre nel Basso.*

## Piscatae tract.

II.

The musical score is arranged in two systems. The first system includes a vocal line (Soprano) and a keyboard accompaniment (Piano). The second system includes a vocal line (Alto/Tenor) and a keyboard accompaniment. The lyrics are written below the vocal lines.

The lyrics for the first system are:

Ich - re und Kraft, du bist all - le - Die - ge er - schaf -  
 Die - ge er - schaf - - Got, und durch dei - sen Will - len hat - bea - dete We - sen und wird ge - schaf -

The lyrics for the second system are:

Herr, du bist wir - - dig zu nehmen Preis und Ich - re und

The score includes various musical notations such as clefs, time signatures, and dynamic markings. There is a large watermark in the center of the page.

## G

vriendachtigen Willen ha - berdeden We - sen and klad gschaf - fen,  
 Son - und klad gschaf - fen, ge - schaf - fen, Here, du bist wîr - dig zu  
 Here, du bist wîr - dig zu erk - nen Prei - sard Eh - re and Graft,  
 Graft, dewils haat al - le - den Dî - ge er - schaf - fen, and dewils - ten Will - leu - he - ren

Herr, du bist wür - dig zu neh - men Preis und Eh - re und Kraft,  
 neh - men Preis und Eh - re und Kraft, Herr, du bist wür - dig zu  
 und durch dei - nen Wil - len ha - ben die das We - - sen, Herr, du bist  
 wie das We - - sen, Herr, du bist wür - dig zu neh - men Preis und



Handwritten in red: *Subito*

Herr, da bist wir - - - dich zu nehmen Preis und Eh - - re,  
 ach, was Preis, Preis und Eh - re, zu nehmen Preis und Eh - - re,  
 wir - dich zu ach - - men Preis und Eh - re und Kraft, denn da hast  
 Eh - re, und Eh - re, und Eh - - re und Kraft, denn da hast

II  
 (Da, dort)

and  
 und durch de-sser Wil-len ha-ben wir das Wi-ssa,  
 al-les die-ze er-erbf-ten,  
 al-les die-ze er-erbf-ten,  
 al-les die-ze er-erbf-ten,

105. 7. 1. X

und schuf ge - schaf - ten, Herr, du bist wir - dig an schone Preis und Eh - re und  
 und schuf ge - schaf - ten, denn du bist al - le - Dis - ge - ge - schaf -  
 und schuf ge - schaf - ten, durch deine Will - ke - hen sie das We - sen und sind ge - schaf -  
 und schuf ge - schaf - ten,

Flauto 1 u. 2

Pos. 4 u. Tuba

Straff, 23 nehmen Preis und Eh.re, Preis und Eh.re, Preis und

Ja, Herr, du bist wir - dig zu neh-men, 23 nehmen Preis und Eh.re, Preis und Eh.re, Preis und

Sie, 23 neh-men, 23 nehmen Preis und Eh.re, Preis und Eh.re, Preis und

Herr, du bist wir - dig zu neh-men, 23 nehmen Preis und Eh.re, Preis und Eh.re, Preis und

(mit Orgel)

Eh - re und Kraft, und Kraft, zu neh-men Preis und Eh - re und Kraft,  
 Eh - re und Kraft, und Kraft, zu neh-men Preis und Eh - re und Kraft,  
 Eh - re, Eh - re und Kraft, zu neh-men Preis und Eh - re und Kraft,  
 Eh - re, und Eh - re und Kraft, Herr, da bist wür - dig zu neh-men Preis und

21 schen Preis und Eh. re, 22 schen Preis und Eh - re und Kraft, und Kraft,  
 23 schen Preis und Eh. re, 24 schen Preis und Eh - re und Kraft, und Kraft,  
 25 schen Preis und Eh. re, 26 schen Preis und Eh - re, und Eh - re und Kraft,  
 Eh. re, 28 schen Preis und Eh. re, 29 schen Preis und Eh - re, und Eh - re und Kraft, 30

Handwritten musical score for a multi-voice setting, likely a Mass. The score is written on 14 staves, including vocal parts and basso continuo. The music is in a major key and common time. The lyrics are in Latin, with some words in German. The score includes dynamic markings such as *p* (piano) and *cruc.* (crescendo). There are some red markings, including a large 'II' and a red 'X' over a measure.

The lyrics are as follows:

zu schmerz Preis und Eh - re.  
 Herr, da bist wie die zu  
 zu schmerz Preis und Eh - re und Ruff, Herr, da bist  
 zu schmerz Preis und Eh - re.  
 durch deines Will - les ka - men sie des

*p*  
*cruc.*  
*p*  
*cruc.*  
*p*  
*cruc.*  
*p*  
*cruc.*  
*p*  
*cruc.*  
*p*  
*cruc.*  
*p*  
*cruc.*

II  
 X

Ich nehme Preis und Eh - re und Kraft, zu Ich nehme Preis und  
 wür - dig da ich nehme Preis und Eh - re und Kraft, zu Ich nehme Preis und  
 We - ses, Herr, du bist wür - dig zu Ich nehme Preis und Eh - re, zu Ich nehme Preis und  
 Herr, du bist wür - dig, Herr, du bist wür - dig zu Ich nehme Preis und Eh - re, zu

Musical score for a hymn, page 160. The score includes vocal parts and a basso continuo line. The lyrics are in German and Latin. There are some red markings on the manuscript, including an 'X' over a note in the vocal line and another 'X' over a note in the basso continuo line.



Fl. I  
 Fl. II  
 Ob.  
 Fag.  
 Cl. I  
 Cl. II  
 Viol. I  
 Viol. II  
 Viola  
 Viol. III  
 Viol. IV  
 S.  
 A.  
 T.  
 B.  
 B.  
 B.

Eh - re, 24 eh - ren Preis, 25 eh - ren Preis und Eh - re, 26  
 Eh - re, 25 eh - ren Preis, 25 eh - ren Preis und Eh - re, 26  
 Eh - re, 26 eh - ren Preis, 25 eh - ren Preis und Eh - re, 26  
 eh - ren Preis und Eh - re, 24 eh - ren Preis und Eh - re, 26 eh - ren Preis, 25

*f marc.*  
*f marc.*  
*f marc.*  
*f marc.*





and durch des men Will - len ha - ben sie das We - sen und sind ge - schaf - fen.  
 del - ten... Will - len ha - ben sie das We - sen und sind ge - schaf - fen.  
 Will - len ha - ben sie das We - sen, das We - sen und sind ge - schaf - fen.  
 Herr, du bist

Musical score for page 161, featuring multiple staves with musical notation and German lyrics. The score includes vocal lines and piano accompaniment. The lyrics are:

Herr, du bist wir - dig zu lob - nen Preis und Eh - re,  
 Herr, du bist wir - dig zu lob - nen, zu lob - nen Preis und Eh - re, zu  
 Herr, du bist wir - dig zu lob - nen Preis und Eh - re und Hoff - zu setzen  
 wir - dig zu lob - nen Preis und Eh - re, Eh - re und Kraft, zu lob - nen Preis.

M

an neuen Preis und Eh - re und Kraft  
 neuen Preis, Prestand Eh - re und Kraft dem du hast al - le  
 Preis, Preis, Preis und Eh - re und Kraft, dem  
 an neuen Preis und Eh - re und Kraft,

M

(Opp. best)

Musical score for a choir and orchestra, page 143. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are in German and Latin: "duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen".

The score consists of several staves:

- Top staff: Treble clef, piano accompaniment.
- Second staff: Treble clef, piano accompaniment.
- Third staff: Bass clef, piano accompaniment.
- Fourth staff: Treble clef, piano accompaniment.
- Fifth staff: Treble clef, piano accompaniment.
- Sixth staff: Bass clef, piano accompaniment.
- Seventh staff: Bass clef, piano accompaniment.
- Eighth staff: Treble clef, vocal line with lyrics.
- Ninth staff: Treble clef, vocal line with lyrics.
- Tenth staff: Bass clef, vocal line with lyrics.
- Eleventh staff: Bass clef, vocal line with lyrics.
- Twelfth staff: Bass clef, vocal line with lyrics.
- Thirteenth staff: Bass clef, vocal line with lyrics.
- Fourteenth staff: Bass clef, vocal line with lyrics.
- Fifteenth staff: Bass clef, vocal line with lyrics.

The lyrics are:

duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen  
 duas duas al-le-lu-ias Dis-ge-ner-a-tus, et durch den heil-igen

and durch-ten Wil - len ha - ben sie das We - sen und sind ge - schaf - fen,  
 be - reit zu sein.

Ich - sen Will - en ha - ben sie das We - sen und sind ge - schaf - fen,  
 zu sein.

Will - len ha - ben sie das We - sen, das We - sen und sind ge - schaf - fen,  
 zu sein.

und durch Ge - sen Wil - len ha - ben sie das We - sen, Herr, du bist  
 zu sein.



The image shows a page of a musical score, likely for a hymn. It features two systems of music. The first system has a vocal line (Soprano) and a piano accompaniment. The second system has a vocal line (Alto/Tenor/Bass) and a piano accompaniment. The lyrics are in German and describe the Eucharist. There are red handwritten marks on the score, including arrows pointing to specific notes and a large 'X' over the word 'wird'. A blue handwritten signature 'H. Schmid' is visible on the right side of the page.

*Soprano*

Herr, da bist wir - dig, Herr, da bist wir - dig, Herr, da bist wir - dig 28  
 Herr, da bist wir - dig, Herr, da bist wir - dig, Herr, da bist wir - dig, wirdig 29  
 Herr, da bist wir - dig, Herr, da bist wir - dig, Herr, da bist wir - dig, wirdig 29  
 wirdig, Herr, da bist wir - dig, Herr, da bist wir - dig, Herr, da bist wirdig 28

This page contains a musical score for an orchestra and voices. The orchestral parts include strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Oboes), brass (Trumpets, Trombones, Horns, Tuba), and Percussion (Timpani, Snare, Cymbals, Triangle, Gong). The vocal parts consist of five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are in German.

**Lyrics:**  
 Ich - men Prei - und Eh - re und Kraft, 20 Ich - men Prei - und Eh - re und Kraft.  
 Ich - men Prei - und Eh - re und Kraft, 21 Ich - men Prei - und Eh - re und Kraft.  
 Ich - men Prei - und Eh - re und Kraft, 22 Ich - men Prei - und Eh - re und Kraft.  
 Ich - men Prei - und Eh - re und Kraft, 23 Ich - men Prei - und Eh - re und Kraft.  
 Ich - men Prei - und Eh - re und Kraft, 24 Ich - men Prei - und Eh - re und Kraft.

The score includes dynamic markings such as *pp*, *f*, and *fff*. There are also performance instructions like *fil.* (filosofico) and *rit.* (ritardando). The page number 120 is visible at the top left.

## VII.

Feierlich. (M. M.  $\text{♩} = 80$ .)

Flöten.

Hoboen.

Clarineten  
in E.

Fagotte.

Hörner  
in F.

Hörner  
in E.

Posaunen.

Harfe.

Violine 1.

Violine 2.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Se... lig... sind die Tod... ten, die in dem Herrn ster...

*Org. und Bass.*  
Feierlich. (M. M.  $\text{♩} = 80$ .)

*C. F. Schlegel*

This page contains a musical score with the following components:

- Instrumental Staves:**
  - Two systems of three staves each (likely strings or woodwinds).
  - Two systems of two staves each (likely piano accompaniment).
  - Two systems of one staff each (likely solo instruments).
- Vocal Staves:**
  - Two systems of two staves each (Soprano and Alto).
  - Two systems of two staves each (Tenor and Bass).
- Lyrics:**
  - bra von man an, von ihm ab,  
 So - - - - - ist die Tod - - - - - ten, die in dem

III

se - lig stid die Tod - ten, se - lig,  
 So - lig, se - lig stid die Tod - ten, se - lig,  
 So - lig, se - lig, se - lig, se - lig stid die  
 Her - ren ster - hen von him - mel, von him - mel, se - lig, se - lig, se - lig stid die

se - lig - sind die Tod - ten, die Tod - ten, die in dem Her - ren ster - ben.

se - lig - sind die Tod - ten, die Tod - ten, die in dem Her - ren ster - ben.

Tod - ten, sind die Tod - ten, die in dem Her - ren ster - ben.

Tod - ten, die Tod - ten, se - lig, se - lig sind die Tod - ten, die in dem

*Andante.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef and begins with a rest followed by a melodic phrase. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines. The tempo marking *Andante.* is placed below the first staff.

Hör

*Andante.*

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Hör in dem Her-ren ster-beu-ma-ai". The piano accompaniment continues with a similar rhythmic pattern. The tempo marking *Andante.* is repeated below the first staff of this system.

die in dem Her-ren ster-beu-ma-ai  
 in dem Her-ren ster-beu-ma-ai  
 in dem Her-ren ster-beu-ma-ai  
 Her-ren ster-beu-ma-ai

6. 12.







*p. sempre.*

*p. sempre.*

*ppp*

*pp*

*ppp*

*ppp* *sempre.*

ih - rer Ar - bell; dem ih - rer Wer - ke fol - gen ih - ren nach; dass sie

ih - rer Ar - bell; dem ih - rer Wer - ke folgen ih - ren nach;

ih - rer Ar - bell; dem ih - rer Wer - ke fol - gen ih - ren nach;

von ih - rer Ar - bell; dem ih - rer Wer - ke fol - gen ih - ren nach;

*ppp*

*ppp*

(Org. solo)

ru - hen von ih - rer Ar - beiti; dem ih - re Wer - ke  
 dass sie ru - hen von ih - rer Ar - beiti; dem ih - re Wer - ke  
 dass sie ru - hen von ih - rer Ar - beiti; dem ih - re Wer - ke  
 dass sie ru - hen von ih - rer Ar - beiti; dem ih - re Wer - ke

*ritardando*  
*ritardando*  
*ritardando*  
*ritardando*

Musical score for a vocal and instrumental ensemble. The score consists of 11 systems of staves. The first system shows the vocal line and piano accompaniment. The second system shows the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system shows the vocal line with lyrics and piano accompaniment. The fifth system shows the vocal line with lyrics and piano accompaniment. The sixth system shows the vocal line with lyrics and piano accompaniment. The seventh system shows the vocal line with lyrics and piano accompaniment. The eighth system shows the vocal line with lyrics and piano accompaniment. The ninth system shows the vocal line with lyrics and piano accompaniment. The tenth system shows the vocal line with lyrics and piano accompaniment. The eleventh system shows the vocal line with lyrics and piano accompaniment.

Musical score for a vocal and instrumental ensemble. The score is written in 2/4 time and consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line with lyrics and piano accompaniment.

**Lyrics:**  
 fal - - - - - gen - - - - - ih - - - - - ten nach,  
 fal - - - - - gen, fal - - - - - gen ih - - - - - ten nach,  
 fal - - - - - gen, fal - - - - - gen ih - - - - - ten nach,  
 fal - - - - - gen ih - - - - - ten nach,

The piano accompaniment features a variety of textures, including sustained chords, arpeggiated figures, and rhythmic patterns. Dynamics such as *pp* (pianissimo) and *mf* (mezzo-forte) are indicated throughout the score.



Handwritten musical score for a vocal ensemble and piano accompaniment. The score is divided into two systems, each with ten staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system includes vocal parts and piano accompaniment. The lyrics are in German and appear to be a prayer or a hymn.

**System 1:**

- Staff 1: Soprano vocal line with lyrics: "In der Höhe der Herrlichkeit"
- Staff 2: Alto vocal line with lyrics: "In der Höhe der Herrlichkeit"
- Staff 3: Tenor vocal line with lyrics: "In der Höhe der Herrlichkeit"
- Staff 4: Bass vocal line with lyrics: "In der Höhe der Herrlichkeit"
- Staff 5: Piano accompaniment (right hand)
- Staff 6: Piano accompaniment (left hand)

**System 2:**

- Staff 7: Soprano vocal line with lyrics: "denn sie ruhen, denn sie ruhen, denn sie ruhen"
- Staff 8: Alto vocal line with lyrics: "denn sie ruhen, denn sie ruhen, denn sie ruhen"
- Staff 9: Tenor vocal line with lyrics: "denn sie ruhen, denn sie ruhen, denn sie ruhen"
- Staff 10: Bass vocal line with lyrics: "denn sie ruhen, denn sie ruhen, denn sie ruhen"
- Staff 11: Piano accompaniment (right hand)
- Staff 12: Piano accompaniment (left hand)

Dynamic markings include *pp* (pianissimo) and *f* (forte). A red handwritten mark is visible in the second system, first staff.

Musical score for a choir and orchestra. The score is in 2/4 time and G major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are:

Ih - rer Ar - beiti; dem Ih - re Wer - ke, Ih - re Wer - ke fel - gen, fol - gen  
 Ih - rer Ar - beiti; dem Ih - re Wer - ke, dem Ih - re Wer - ke fel - gen, fol - gen  
 Ih - rer Ar - beiti; dem Ih - re Wer - ke, dem Ih - re Wer - ke fel - gen, fol - gen  
 Ih - rer Ar - beiti; dem Ih - re Wer - ke, dem Ih - re Wer - ke fel - gen, fol - gen

In - sen - sibel

Se - lig sind die Tod - ten die in dem Herrn star - ben

Ende

C. F. Schlegel



Se - lig, se - lig sta - tis - tis Tod - tem, se - lig, se - lig

Se - lig, se - lig sta - tis - tis Tod - tem, se - lig, se - lig

ben vor um an, vor um an, se - lig sta - tis - tis Tod - tem, se - lig, se - lig

Se - lig, se - lig, se - lig sta - tis - tis



**D**

Musical score for the first system, measures 1-4. It includes staves for vocal line and piano accompaniment. A large red 'X' is drawn above the system. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for the second system, measures 5-8. It includes staves for vocal line and piano accompaniment. The vocal line has lyrics in German. The piano part continues with complex rhythmic patterns.

Her - ren ster - - beuten aus. ss.

Her - ren ster - - beuten aus. ss.

Her - ren ster - - beuten aus. ss.

Her - ren ster - - beuten aus. ss.

Musical score for voice and piano. The score is divided into two systems. The first system contains five staves, and the second system contains eight staves. The music is written in a major key and 4/4 time. The tempo is marked *Andante*. The dynamics range from *ppp* to *pp*. The lyrics are in German.

The lyrics are:

Se-ig sind die Tod - tra, die in-der Herrscher, heu, se - lig,  
 Se- - lig sind die Tod - bense-ig sind die Tod - tra, se. lig sind die  
 Se- ligsind die Tod - tra, die in-der Herrscher, heu, se - lig,  
 Se- lig sind die Tod - tra, se. lig sind die

The score includes various musical notations such as notes, rests, and dynamic markings. A large red 'X' is drawn over the second system, indicating a correction or deletion. The page number 188 is visible in the top left corner.

The first system of the musical score consists of six staves. The top two staves are for piano, with dynamic markings including *cresc.*, *pp*, and *p*. The bottom four staves are for strings, with dynamic markings including *cresc.*, *pp*, and *p*. A large red 'X' is drawn over the middle two staves of this system.

The second system of the musical score includes vocal parts and piano accompaniment. The piano part is on the top two staves, and the vocal parts are on the bottom four staves. The lyrics are written below the vocal staves. Dynamic markings include *cresc.*, *pp*, *p*, and *ppp*.

Lyrics:  
 so - ligst die Tod - ten, die Tod - ten, se - lig stät, se - lig stät,  
 Tod - ten, se - lig stät die Tod - ten, se - lig stät, se - lig stät, se - lig  
 so - ligst die Tod - ten, die Tod - ten, se - lig stät, se - lig stät,  
 Tod - ten, die Tod - ten, stät die Tod - ten, se - lig stät,

C. Fas. tant.

The musical score is written for a choir and orchestra. The first system consists of six staves, and the second system consists of seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "cresc.". There are also some performance instructions like "cresc." and "f".

The lyrics are written in German and are distributed across the staves. The lyrics are:

se - lig sind die Tod - ten, die in dem Her -  
 ren, die in dem Her -  
 ren, se - lig sind, se - lig sind die Tod - ten, die in dem  
 se - lig sind, se - lig sind die Tod - ten,  
 se - lig sind, se - lig sind die Tod - ten,

Musical score for five voices and basso continuo, measures 1-4. The staves are labeled on the right as *Viol.*, *Viol.*, *Viol.*, *Viol.*, *Viol.*, and *Basso Continuo*. The music is in a common time signature. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *pp*. The dynamics *pp* are also written above the first three staves in the second, third, and fourth measures respectively.

Musical score for two voices and basso continuo, measures 5-8. The staves are labeled on the right as *Viol.*, *Viol.*, and *Basso Continuo*. The music is in a common time signature. The first measure is marked *p*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The dynamics *p* are also written above the first two staves in the second, third, and fourth measures respectively.

Musical score with lyrics for two voices and basso continuo, measures 9-12. The staves are labeled on the right as *Viol.*, *Viol.*, and *Basso Continuo*. The music is in a common time signature. The first measure is marked *pp*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *pp*. The dynamics *pp* are also written above the first two staves in the second, third, and fourth measures respectively.

*rea, den Her, ren ster, her, se, lig, se, lig.*  
*Tot, tes, die in den Herren ster, her, se, lig, se, lig.*  
*Her, ren den Her, ren ster, her, se, lig, se, lig.*  
*die in den Her, ren ster, her, se, lig, se, lig.*











