



Wunderbares Oratorium,



Arie (Bass-Solo) und Chor (gemischter Chor)
mit Begleitung des Orchesters

componirt von

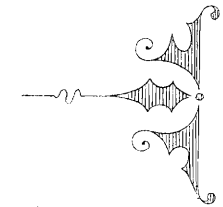



Joseph Haydn.

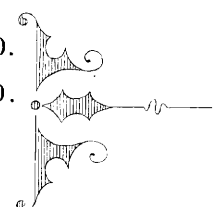


Bearbeitung des Clavierauszuges von Josef Liebeskind.

Deutscher Text von Ludwig Hopf.



Partitur	M. 4. — no.
Orchesterstimmen	" 3. — no.
Chorstimmen (à 30 Pf.)	" 1.20.
Clavierauszug	" 2.50.



Bearbeitung Eigenthum der Verleger für alle Länder.

Leipzig,
Gebrüder Reinecke.

136. 137. 138. 139.

Vorwort.

Volle hundert Jahre sind verflossen, seitdem *Joseph Haydn* das vorliegende Oratorium-Bruchstück componirt hat. Es war während des Meisters zweiten Aufenthalt in England (1794-1795), als ihn der Graf von Abingdon aufforderte, ein Oratorium zu schreiben und ihm Nedham's englische Übersetzung der lateinischen Schrift „*Mare clausum*“ von Seldon zur Composition empfahl. Haydn, welcher nach Vollendung seines: *Ritorno di Tobia* (1774) kein Oratorium wieder geschrieben hatte, ging mit Freuden auf den Vorschlag ein und begann sogleich die Arbeit. Dieselbe gedieh jedoch nicht weit, da Haydn nach Vollendung zweier Nummern, einer Bassarie und eines vierstimmigen Chores mit Orchesterbegleitung, die Composition aufgab. Diese zwei vollendeten Nummern, deren Autograph sich in der Bibliothek des British Museum zu London befindet, werden hiermit zum ersten Male der Öffentlichkeit übergeben. Sicherlich wird diese classische Novität allen Freunden und Verehrern der Haydn'schen Muse willkommen sein.

Teplitz, im Juni 1894.

Josef Liebeskind.



Unvollendetes Oratorium. Unfinished Oratorio.

Das Abschreiben der Stimmen ist nach § 4 des Gesetzes vom 11. Juni 1870 verboten u. werden Zuwiderhandlungen gerichtlich verfolgt.

Aria.

Andante.

Joseph Haydn.

Flauto.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in C.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Neptun.

Violoncello
&
Contrabasso.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto, Oboi, Clarineti in C, Fagotti) and strings (Violino I, Violino II, Viola, Violoncello & Contrabasso) are active throughout the piece. The brass section (Corni in F, Trombe in C) and Timpani are present but mostly silent. The vocal part (Neptun) is also present but silent. The score includes various musical notations such as dynamics (p, ppp, espressivo), articulation (pizz.), and phrasing slurs.

The first system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, showing a melodic line with various note values and rests. The lower staff is a piano accompaniment in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes, with some chords and a fermata at the end of the system.

The second system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, containing several measures of rests followed by a few notes. The lower staff is a piano accompaniment in a bass clef, which is mostly empty, indicating that the piano part is silent during this section.

The third system of the musical score consists of two staves. The upper staff is a piano accompaniment in a soprano or alto clef, showing a complex texture of chords and arpeggiated figures. The lower staff is a piano accompaniment in a bass clef, featuring a steady rhythmic accompaniment with eighth notes and chords.

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, showing a melodic line with a fermata at the end. The lower staff is a piano accompaniment in a bass clef, featuring a simple accompaniment of eighth notes.

för' Gott, o för' minn fai - 1846
Nor can I think my sweet is

The first system of the musical score consists of four staves. The top two staves appear to be vocal parts, with the upper staff containing a melodic line and the lower staff providing accompaniment. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The music is in a minor key, indicated by the key signature.

This system contains four empty musical staves, suggesting a section of the score where the music is not present or is a placeholder.

The second system of the musical score consists of four staves. It continues the melodic and harmonic development from the first system, with the vocal parts and piano accompaniment working together to create a rich musical texture.

Glorie und Macht und Reichthum possessst By sea's access, and thereby blest with plenties not a

A single musical staff at the bottom of the page, likely a continuation of the piano accompaniment from the previous system.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features long, sustained notes with slurs, indicating a slow or static texture. Dynamic markings of *f* (forte) and *p* (piano) are placed below the staves to indicate volume changes.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features rhythmic patterns of eighth and sixteenth notes. Dynamic markings of *f* and *p* are used throughout the system.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features dense rhythmic patterns, likely sixteenth notes, creating a more active texture. Dynamic markings of *f* and *p* are present.

The fourth system includes vocal lines and piano accompaniment. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment line. Dynamic markings of *f* and *p* are used. The lyrics are: "wifew. few. Warm say - me, o' Jew, far - mer Which next the vir - tue of they".

First system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with a melodic line and a long slur over the first two measures. The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The word "a due" is written above the first two notes of the piano part.

Second system of musical notation. It consists of four staves. The top three staves are vocal parts with rhythmic patterns. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

Third system of musical notation. It consists of three staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The piano part features a complex rhythmic texture with many sixteenth notes.

Fourth system of musical notation. It consists of three staves. The top two staves are piano accompaniment. The bottom staff contains the lyrics in German and French. The piano part continues with a rhythmic accompaniment.

auf dem Land mit drei- und vier- und fünf, mit vier und
 wach - - - feil es, will her se- zere from for- ein mi- series, will her se-

Viol. I.
Viol. II.
Viola.
Nepf.
Vcll.
C.B.

vi- giv, quidamvniyan Gaud.
Vcll. care from for - - - ein miseries.
C.B. *unis.*

Ob.
Cl.
Fag.
Cor.
Viol. I.
Viol. II.
Viola.
Nepf.
Vcll.
C.B.

för, Gode, o för min fri - - - tads Skofu zum Guld der
Nor can I thirte my suit is vain, That land, the

The first system consists of five staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is a piano accompaniment with chords and a melodic line. The third staff is a piano accompaniment with chords. The fourth staff is a piano accompaniment with a melodic line and a fermata. The fifth staff is a piano accompaniment with a melodic line and a fermata. Dynamic markings include *p* in the second, third, and fourth staves.

The second system consists of three staves. The top staff is a vocal line with a melodic line and a fermata. The middle staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with chords. Dynamic markings include *p* in the top and middle staves.

The third system consists of three staves. The top staff is a piano accompaniment with a melodic line and a fermata. The middle staff is a piano accompaniment with a melodic line and a fermata. The bottom staff is a piano accompaniment with a melodic line and a fermata. Dynamic markings include *col'arco* in the top, middle, and bottom staves.

The fourth system consists of a single staff with a melodic line and a fermata. Dynamic markings include *p* at the beginning.

*fear - - fear - in the vain, 'till Albion's Walter - rife, in
 sea should now main - tain, Since re - tri - bution's due and*

The fifth system consists of a single staff with a melodic line and a fermata. Dynamic markings include *col'arco* at the beginning.

The first system of the musical score consists of four staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The second staff continues this melodic line with some rests. The third staff has a more sparse melodic line with long notes and rests. The bottom staff provides a bass line with rhythmic accompaniment, including some sixteenth-note patterns. Dynamic markings of *p* (piano) are present in several measures.

This system consists of four empty musical staves, likely representing a section where the music is not written on this page or is a placeholder.

The second system of the musical score consists of four staves. The top staff is a vocal line with a clear melody. The second and third staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the piano bass line, consisting of simple chords and moving lines. The system concludes with a double bar line.

gabff ihw Gol-tes Pfanz und Moaf und fwi - - - nne Slot - - - zu Hol - - - zu
 England hath great wealth poss-est By sea's ac - - cess, and there - - - by

A single musical staff at the bottom of the page, likely a continuation of the piano accompaniment from the system above. It contains a series of notes and rests.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves are also in treble clef and contain more melodic lines with some rests. The bottom staff is in bass clef and contains a bass line with some chords and rests.

This system consists of four empty musical staves, arranged in a grand staff format (two treble clefs and two bass clefs). No musical notation is present in this system.

The second system of the musical score consists of four staves. The top two staves are in treble clef and contain melodic lines. The bottom two staves are in bass clef and contain a bass line with a triplet of eighth notes. The music continues with various rhythmic patterns and notes.

Preußt *Preußt* *du* — mit *Vifort* — — *ten-wifern*, mit *Vifort* — — *ten-wifern*, *Preußt*
blest *with* *plen-* — — *ties* *not* — — *a* *few*, *and* *there* — — *by* *blest* *with*

A single bass staff at the bottom of the page, continuing the musical notation from the previous system. It contains a bass line with various notes and rests.

The first system of the musical score consists of four staves. The top two staves (treble clef) contain intricate melodic lines with many sixteenth and thirty-second notes. The bottom two staves (bass clef) provide a harmonic accompaniment with longer note values. Dynamic markings include *f* (forte) and *sf* (sforzando).

The second system of the musical score consists of four staves. The top two staves (treble clef) feature sustained chords or long notes, with a large slur spanning across them. The bottom two staves (bass clef) also contain sustained notes. Dynamic markings include *f* and *sf*.

The third system of the musical score consists of four staves. The top two staves (treble clef) have a rhythmic accompaniment of eighth and sixteenth notes. The bottom two staves (bass clef) have a similar rhythmic accompaniment. Dynamic markings include *f*.

The fourth system of the musical score consists of a single staff (bass clef) featuring triplets and trills. The notes are grouped with '3' above them, and a trill is indicated with 'tr' above a note.

lin — mit *V*flor¹ — — — *ten* — *ri*fen,
plen — — — *ties* *not* — — — *a* *fer*u,
*krön*ft *lin*, — *krön*ft *lin* mit *V*flor¹*ten*
with *plen* — — — — *ties* *not* *a*

The fifth system of the musical score consists of a single staff (bass clef) with a rhythmic accompaniment of eighth and sixteenth notes. Dynamic markings include *f*.

First system of musical notation. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a minor key. The first two staves have a *p* dynamic marking. The bottom staff has a *p* dynamic marking and the tempo marking *a dove*. The system contains four measures of music.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music is in a minor key. The system contains four measures of music, with a *p* dynamic marking in the first measure of the top staff.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music is in a minor key. The system contains four measures of music, with a *p* dynamic marking in the first measure of the top staff.

ritur.
ferr.

Fourth system of musical notation. It consists of one staff in bass clef. The music is in a minor key. The system contains four measures of music, with a *p* dynamic marking in the first measure.

Chorus.

Allegro.

Flauto.

Oboi.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprani.

Alti.

Chor.

Tenori.

Bassi.

Violoncello.

Contrabasso.

Allegro.

The musical score consists of the following parts:

- Flauto:** Flute part, starting with a forte (*f*) dynamic and a *a due* marking.
- Oboi:** Oboe part, starting with a forte (*f*) dynamic and a *a due* marking.
- Fagotti:** Bassoon part, starting with a forte (*f*) dynamic.
- Corni in D:** Horn part, starting with a forte (*f*) dynamic and a *a due* marking.
- Trombe in D:** Trumpet part, starting with a forte (*f*) dynamic and a *a due* marking.
- Timpani in D.A.:** Timpani part, starting with a forte (*f*) dynamic.
- Violino I & II:** Violin parts, starting with a forte (*f*) dynamic.
- Viola:** Viola part, starting with a forte (*f*) dynamic.
- Chorus:** Vocal parts for Soprano, Alto, Tenor, and Bass, starting with a forte (*f*) dynamic. The lyrics are: "Unum vult, magni Unum Ritus vult They great endeavors to en-".
- Violoncello & Contrabasso:** Cello and Double Bass parts, starting with a forte (*f*) dynamic.

a dov.

ff

ff

ff

ff

ff

*Qua
creas* ————— *pa-rim bar tu'is.* ————— *er.*
The marine pow

*Qua
creas* ————— *pa-rim bar tu'is.* ————— *er.*
The marine pow

*Qua
creas* ————— *pa-rim bar tu'is.* ————— *er.*
The marine pow

*Qua
creas* ————— *pa-rim bar tu'is.* ————— *er.*
The marine pow

mis.

ff

adve

f

f

f

f

Dieß, dieß, was für die - men Dieß als Gottesein der Thun, als
Thy great en - dea - vors to en - creas the marine power, the

f

Dieß, dieß, was für die - men Dieß als Gottesein der Thun, als Gottesein, als
Thy great en - dea - vors to en - creas the marine power, the ma - - rine power, to en -

zris.

f

f *adue* *adue*

f

f
 Dieß stum, wasß die-mun Rief als Grotzflur die Dain. Stum, wasß die-mun Rief,
 They great en-dea-vors to en-creas the marine power, The marine pow-er.

die-mun Rief als Grotzflur die Dain, die Dain, als Grotzflur die Dain, Stum, wasß
 dea-vors to en-creas the marine power, They great en-dea-vors to en-creas They great en-

Grotz-flur die Dain, als Grotzflur die Dain, als Grotzflur die Dain,
 ma-rine, the ma-rine power, The marine power. They great en-dea-vors, they

Grotz-flur die Dain, als Grotzflur die Dain, als Grotzflur die Dain,
 creas the ma-rine power, They great en-dea-vors to en-

rit.

a due.

Vain, auf woche' Vainen Rief'ald' Guroffwin' der Vain, ald' Guroffwin' - rin, ald' Guroffwin' - - rin, ald'
They great en- deavors to en- creas the marine power, the marine power, the ma- rine - power, the

Vainen Rief, auf' Vainen Rief' ald' Guroffwin' der Vain, ald' Guroffwin' - - rin der Vain, - -
deavors to en- creas the marine power, the marine power, the ma- rine power, the ma - - -

Vain, ald' Guroffwin' der Vain, ald' Guroffwin' der Vain, der Vain, ald' Guroffwin' - -
great, they great en- deavors to en- creas the marine power, the ma- rine the ma - - -

Rief
creas. *ald' Guroffwin' der Vain, ald' Guroffwin' der Vain, der Vain,*
They great en- deavors to en- creas the marine power, the ma - - -
eris.

First system of musical notation, including piano and bass staves. Dynamic markings include *f* and *ff*.

Second system of musical notation, featuring vocal staves with the instruction *a due*.

Third system of musical notation, including piano and bass staves. Dynamic markings include *f* and *ff*.

Geh zum Kampf,
groß de-signt! Der Waffe Geh zum Kampf, zum Kampf, -

Geh zum Kampf,
groß de-signt! Thoru actst som great de-signt, som great

Geh zum Kampf,
groß de-signt. Der Waffe Geh zum Kampf, zum Kampf, -

Geh zum Kampf,
groß de-signt! Thoru actst som great de-signt, som great

Fourth system of musical notation, including piano and bass staves. Dynamic markings include *f* and *ff*.

zum Kampf!
de. sign!

Sing'nd Refren für Donn'
Welche had Se-venth Hen-rie'

zum Kampf!
de. sign!

Sing'nd Refren für Donn' furr,
Welche had Se-venth Hen-rie dort,'

zum Kampf!
de. sign!

Sing'nd Refren für Donn'
Welche had Se-venth Hen-rie'

zum Kampf!
de. sign!

Sing'nd Refren für Donn' furr,
Welche had Se-venth Hen-rie dort,'

zuris.

ff

a due
f

ff

f

f
 fimm, fimg ruif Kaf-van fia dann fimm! Auf's man ba-fel-tigt iff dein Jarr-pfar-
 dov, which had Se-venth Hen-rie dov, be-fore Co-torn-bus tanch'd from Spa-rists

f
 fimg ruif Kaf-van fia dann fimm! Auf's man ba-fel-tigt iff dein Jarr-pfar-
 which had Se-venth Hen-rie dov, be-fore Co-torn-bus tanch'd from Spa-rists

f
 fimm, fimg ruif Kaf-van fia dann fimm! Auf's man ba-fel-tigt iff dein Jarr-pfar-
 dov, which had Se-venth Hen-rie dov, be-fore Co-torn-bus tanch'd from Spa-rists

f
 Auf's man, auf's man ba-fel-tigt iff dein Jarr-pfar-
 be-fore, be-fore Co-torn-bus tanch'd from Spa-rists

From, from Spanish - shore, from Spanish shore! The Tre - dies had been thine! The Tre - - -

From, from Spanish - shore, from Spanish shore! The Tre - dies had been thine! The Tre - - -

From, from Spanish - shore, from Spanish shore! The Tre - dies had been thine! The Tre - - -

From, from Spanish - shore, from Spanish shore! The Tre - dies had been thine! The Tre - dies

rit.

allegro

in dies *vifun-ga - kront,* *vifun - ga - - - kront,* *Am*
had beer thine! *had beer thine!* *The*

in dies *vifun-ga - kront,* *vifun - ga - - - kront,* *Am*
had beer thine! *had beer thine!* *The*

in dies *vifun-ga - kront,* *vifun - ga - - - kront,* *Am*
had beer thine! *had beer thine!* *The*

vifun-ga - kront, Am *vifun - ga - - - kront,* *Am*
had beer thine, The *In dies* *had beer thine!* *The*

rit.

adone

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -
 Je - - - dies had beer Eize, had beer Eize, had beer

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -
 Je - - - dies had beer Eize, had beer Eize, had beer

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -
 Je - - - dies had beer Eize, had beer Eize, had beer

He - nu vijf - ga - krout, in He - nu vijf - ga - - krout, vijf - ga -
 Je - dies had beer Eize, Eze Je - - dies had beer Eize, had beer

rit.

a disce

ff *f*

ff *f*

ff *f*

ff *f*

ff *f* *p*

ff *f* *p*

ff *f* *p*

krönt, riefen-ge-krönt!
Thine, had been Thine!

krönt, riefen-ge-krönt!
Thine, had been Thine!

krönt, riefen-ge-krönt!
Thine, had been Thine!

krönt, riefen-ge-krönt!
Thine, had been Thine!

Sie ist die Königin!
Yet do thy seas those

Sie ist die Königin!
Yet do thy seas those

Sie ist die Königin!
Yet do thy seas those

Sie ist die Königin!
Yet do thy seas those

rit.

ff *f* *p*

vire d'old Belan bin had fuf-tu Land
Tre-dian mines ex-celt Tre ri-ches far:

vire d'old Belan bin had fuf-tu Land, had fuf-tu Land
Tre-dian mines ex-celt Tre ri-ches far, in ri-ches far: vire binan binan fin, bin
the Belgians know it well, the

vire d'old Belan bin had fuf-tu Land
Tre-dian mines ex-celt Tre ri-ches far:

vire d'old Belan bin had fuf-tu Land, had fuf-tu Land vire binan binan fin, bin binan
Tre-dian mines ex-celt Tre ri-ches far, in ri-ches far: the Belgians know it well, the Belgians

Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.
The Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.

Les Belges le savent bien! *Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*
Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.

Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.
the Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.

Savent bien! *Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*
know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.

unis.

treu - - en die - - nen heil! Auf dem wasser die - - nen
 Bet - - ters ken - - nen es welt! Sie great er - - sta - - vers

en die - - nen heil! Auf dem wasser
 ters ken - - nen es welt! Sie great er -

en die - - nen heil!
 ters ken - - nen es welt!

en die - - nen heil!
 ters ken - - nen es welt!

rit.

Rief *alt Grottsfurn der Vorn,* *alt Grottsfurn!* *Seem rief, rief*
to *en-creas the marine power,* *the marine power.* *Thy great en-*

Sei - nun Rief *alt Grottsfurn der Vorn,* *was' diinn Rief, was' diinn Rief,*
dea - vors *to* *en-creas the marine power,* *the marine power, the marine power,*

Sei' diinn, was' Sei - nun, *Sei - - nun Rief!* *Sei' diinn, was' Sei - nun*
Thy great en-dea - vors *to* *en-creas,* *Thy great en-dea - vors*

Sei' diinn, was' Sei - nun *Rief* *alt Grottsfurn der Vorn,*
Thy great en-dea - vors *to* *en-creas the marine power,*

weis.

Vri - nun Rief, als Gwotfuvun der Driin! *Wafz' Driinun*
dea - vors zu er - creas the marine power. *Thy great en -*

Vri - nun Rief, als Gwotfuvun! *Wafz' Driinun*
zu er - creas the marine power, *They do cor -*

Rief als Gwotfuvun der Driin, *Wafz' Driinun Rief als Gwotfuvun,*
zu er - creas the marine power, *Thy great en - dea - vors zu er - creas*

als Gwotfuvun. *Wafz' Driinun, Wafz' Driinun Rief als*
the marine power, *Thy great en - dea - vors zu er -*

umis.

sf ff

ad lib

f sf

f ff

p f

p f

p f

p f

sf ff

Stimmf!
sigr:

Vingraif kafvan fin domu fin, vingraif kafvan fin domu fin! Auf'mm be-
Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore co-

Stimmf!
sigr:

Vingraif kafvan fin domu fin, vingraif kafvan fin domu fin! Auf'mm be-
Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore co-

Stimmf!
sigr:

Vingraif kafvan fin domu fin! Auf'mm be-
Which had Seventh Henrie dor, be-fore co-

Stimmf!
sigr:

Auf'mm, auf'mm be-
be-fore, be-fore co-

rit.

2 2 2 2

a due

fol - - light iff kein Juv - pfur - thron, kein Juv pfur thron! kein Mann wifm - ga -
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - thron, kein Juv pfur thron! kein Mann wifm - ga -
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - thron, kein Juv pfur thron! kein Mann wifm - ga -
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - thron, kein Juv pfur thron! kein Mann wifm - ga -
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

ritis.

krönt! *sein* *Na - - - ma* *vüfungu - krönt,* *vüfu - - gn - -*
woll, *the* *Tr - - - dies* *had been thine,* *had been*

krönt! *sein* *Na - - - ma* *vüfungu - krönt,* *vüfu - - gn - - -*
woll, *the* *Tr - - - dies* *had been thine,* *had been*

krönt! *sein* *Na - - - ma* *vüfungu - krönt,* *vüfu - - gn - - -*
woll, *the* *Tr - - - dies* *had been thine,* *had been*

krönt! *sein* *Thema* *vüfungu - krönt,* *sein* *Na - ma* *vüfu - - gn - - -*
woll, *the* *Tr - dies* *had been thine,* *the* *Tr - dies* *had been*

mis.

a due

krönt, *Ein Na - - - m* *rißm - ge - krönt,* *rißm - - - ge - - -*
Erne, *the Tr - - - dies* *had been Erne,* *had been*

krönt, *Ein Na - - - m* *rißm - ge - krönt,* *rißm - - - ge - - -*
Erne, *the Tr - - - dies* *had been Erne,* *had been*

krönt, *Ein Na - - - m* *rißm - ge - krönt,* *rißm - - - ge - - -*
Erne, *the Tr - - - dies* *had been Erne,* *had been*

krönt, *Ein Na - - - m* *rißm - ge - krönt,* *Ein Na - - - m* *rißm - - - ge - - -*
Erne, *the Tr - dies* *had been Erne,* *the Tr - dies* *had* *, been*

cris.

Neue beachtenswerthe Erscheinungen

aus dem Verlage von
Gebrüder Reinecke in Leipzig.

* * *

Mehrstimmige Gesänge mit und ohne Begleitung:

	Date	Due		
L. Cherubini, Chor				M.
„de Provence.“ Für weiblichen Chor mit	MAY 31 1968			
nes kleinen Orches				
von Carl Reineck				
Partitur mit unter	JUL 30 1968			
vierauszug				n. 6, -
Orchesterstimmen				n. 10, -
Jede Chorstimme.				nd Bass in ei -30.
Joseph Haydn, Un-				
torium, bestehe				Einstudieren
(Bass-Solo) und Cho			 1, -
Chor) mit Begleitung				
Herausgegeben von				<i>Du bist un-</i>
kind (mit deutsch.				<i>nd für,“ Mo-</i>
Partitur				Chor.
Orchesterstimmen			 1, 50.
Chorstimmen (à 30). 1, 20.
Klavierauszug . .				
Carl Reinecke, Op.				
<i>weissen und Ros</i>				ier für das
Solostimmen (2 Sop				ihnachtssang
stimmigen weiblicher				nach Bibel-
tion und Pianoforte.				edern für 2
tung v. Heinrich C				men u. 1 Män-
Übersetzung v. L. de				ung des Piano-
Vollständiger Klav:				iums (Orgel).
Die drei Solostimme			 2, -
Die drei Chorstimme			 1, -
Verbindent. Text u. T.				
Text der Gesänge			 unter denen der
Aus dem Klavieraus				zu den anmutigsten ge-
Nº 2. Soli (2 Sopr)				n Familien, die über die
die Bäumchen zart				fügen und die gewöhnt
Nº 3. Ave Maria (2 Sopr. u. 1 Alt):				Festes durch den Zauber
„Die Sonne ist zur Ruh' gegangen“		-, 60.		deshalb die vorliegen-
Nº 4. Duett (2 Sopr.): „Nacht ist				elegentlichste empfoh-
schwarz“		-, 80.		
Nº 7. Duett (2 Sopr.): „Schneeweiss-				
chen, du bist allzujung“		1, -		
Nº 9. Schneeweisschen Lied (Sopr):				
„Nun komm du nur“		-, 60.		

Zur gefl. Beachtung!

Wir setzen jede solide Sortimentshandlung bereitwilligst in den Stand, diese Werke, in Partitur oder Klavierauszug auch zur Ansicht liefern zu können. Erforderlichen Falles beliebe man, sich direkt mit uns in Verbindung zu setzen.

Gebrüder Reinecke.

