

Neue Liebeslieder.

NEW SONGS OF LOVE.

WALTZEN

Translated into English by Mrs Natalia Marfaren.

WALZER

für vier Singstimmen
und
Pianoforte zu vier Händen

1868

JOHANNES BRAHMS.

Op. 65.

Pr. 4 Mark 50n.

Die Singstimmen, Text deutsch u. englisch, kosten je ein 1 Mark 1/2 Mark.

Half Size Note

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WARUNG.

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N. Simrock.

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N. Simrock.

Neue Liebeslieder.

New songs of Love.

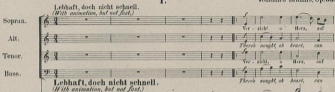
Walzer.

1.

Johannes Brahms, Op. 65.

Lebhaft, doch nicht schnell.
(With animation, but not fast.)

Sopran. Ver - lieb' o Herz, auf
Alt. There's naught as sweet, as
Tenor. Ver - lieb', o Herz, auf
Bass. There's naught as sweet, as



I.^o

Pianoforte.

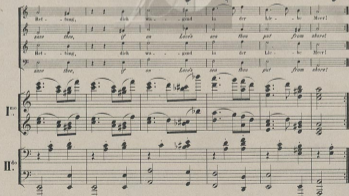
II.^{do}



Her - zung, dich wa - gend in der Lieb - le Morel
sich dich, o an Lieb's aus dem par - tise from abret
Her - zung, dich wa - gend in der Lieb - le Morel
sich dich, o an Lieb's aus dem par - tise from abret

I.^o

II.^{do}



Drei tau - send Na - chts schwin - nen zur - trüm - merl, er -
 Die streun mit wende er - nem - - heil, des - treu - nen, des -
 Drei tau - send Na - chts schwin - nen zur - trüm - merl, er -
 Die streun mit wende er - nem - - heil, des - treu - nen, des -

I.

II.

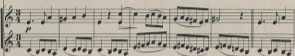

trüm - merl, zur - trüm - merl an Ge - stel - len - bei
 treu - nen, des - treu - nen soll es all - they heil
 trüm - merl, zur - trüm - merl an Ge - stel - len - bei
 treu - nen, des - treu - nen soll es all - they heil

I.

II.

Sopran.  *p*
 Alt.  *p*
 Tenor.  *p*
 Bass.  *p*

Ein - stür Scheiter der Nacht, Wo - - grass und Wir - bel - er - fahrt! Sie - de - ey
She - dury gleam of the night, ten - - post, hull wave of the coast She - de - ey



I^{mo}  *p*
 Pianoforte.
 II^{da}  *p*

Scheiter der Nacht, Wo - - grass und Wir - bel - er - fahrt! Sie - de - ey
gleam of the night, ten - - post, hull wave of the coast She - de - ey

Sie - de - ey
She - de - ey

Sie - de - ey
She - de - ey

Sie - de - ey
She - de - ey

I^{mo}  *p*
 II^{da}  *p*

si-ber-um Lau-de, Eux in be-gri-fu in Mox - det
 rarely at sea, knows of your ser-vice and wis - dom
 si-ber-um Lau-de, Eux in be-gri-fu in Mox - det
 rarely at sea, knows of your ser-vice and wis - dom

I

II

Das ist die ein-zi-gi-ge, die sich nicht zu-ru-ck
 zieht, hat treue für sich,
 die in der mid-night storm, auf-fliegt zu-ru-ck
 Das ist die ein-zi-gi-ge, die sich nicht zu-ru-ck
 zieht, hat treue für sich,
 die in der mid-night storm, auf-fliegt zu-ru-ck

I

II

treibt, Mi - - - les ent - frist von Nies - - - er, ent - frist von Stra -
 wach, für er die hant dich pas - - - der, an hant dich pas -
 treibt, Mi - - - les ent - frist von kren -
 wach, für er die hant dich pas -

I^o

II^o

I^o

II^o

Sopran.

p dol.

As je - der Hand die Flo - zer hat ich be - deut' mit die -
 Eze - ahle sp - an my fle - - gere fall' manya ring was fle -

I^o

Pianoforte.

II^o

p dol.

T^o

gr. abiz.

die mir er - erhalt' mich die - der Is selig' die - her - ein, mach'

II^o

espress.

Das ist - er nach dem an - dere geh ich dem selb - ste, u - ber in - var, di - ses Ding - ille
 I - les, I gave them one and all to the fel - rest, hat ge - fi - di, das guat' I

I^o

espress.

II^o

espress.

14

mol.
 bei der sch. - ren, - ren, von sch. - ren, u. bei so - wie - si - gen Flug - läu - ten
 der der sel. - ren, der der sel. - ren, hat per - si - si - en geist / der der.

I
f *p* *mol.*

II
f *p* *mol.*

4.

Bass.
 Erhabenheit an - gen, so durch ihre wä - sen - heit, so durch ihre wä - sen - heit, so durch ihre wä - sen - heit
 To eyes of highness, if ye be he - ven - ly, so great incomprehensible, and leads are visible.

I
poco f *f* *f*

Pianoforte.
II
f

Wie soll er steh in sel. - ren, - ren, - ren, - ren, von Bar - ten durchschneidend Hand
 How will she stand in dex. - teri - bus, my hand, a - gainst that, comparing parts

I
cresc.

II
cresc.

5.

Alt.

1. Wäh - - - re, wähl - - - te, del - - - tes, Schön,
 2. Wähl - - - ich, lüh - - - ab, schen - - - ken, Arz,
 3. Wähl - - - dich, an, gott - - - ergeb - - - den, mir,
 4. Wähl - - - dich, an, gott - - - ergeb - - - den, dir,
 5. Wähl - - - dich, an, gott - - - ergeb - - - den, dir.

I^o

sotto voce

Pianoforte.

II^{do}

sotto voce

Nach - - - se - - - ris, vor - - - Me - - - ne, O - - - wir - - - beu - - - den, das
 to - - - be - - - sta - - - bers, ge - - - he, Al - - - les, er - - - sche - - - und
 gott - - - liche - - - son - - - nen, an - - - der, er - - - sche - - - und
 von - - - der - - - er - - - sche - - - und.

I^o

II^{do}

p

An - ge - lica vir - gin - e, tu - a - que, san - ctu - a - que, tu - a - que, tu - a - que
 her - ming looks of la - be - l - aband, lights and there I now rest!

I^o

II^o

Flam - me - um tu - a - que, tu - a - que, tu - a - que, tu - a - que, tu - a - que
 of the wings me, ab - se - n - t - mar - ri - ge - m - a - re, de - m - a - re, de - m - a - re

I^o

II^o

del - ic - i - a - que, del - ic - i - a - que, del - ic - i - a - que, del - ic - i - a - que
 that My col - o - red, that My col - o - red, that My col - o - red, that My col - o - red

I^o

II^o

1 2

1 2

Sopran.

del.

Ma - - - ara strait mir an die Mut - - - ter, will ich
 Be - - - an red I erer, my ma - - - der, Stuhl zu

I^o

p dol.

Pianoforte.

II^o

p dol.

espress.

ge - - - su trit - - - be Ma, Ma, Ma kat Bock, de
 peit ee e - - - ay erer, erer, The de - - - cause de

I^o

espress.

II^o

espress.

1. 2.

Be - - - we wis - - - ter, an - - - wir ich ver - - - MIB - - - ter Ma, Ma,
 ror will abe - - - er, über my - - - er, de cause in death, death.

I^o

II^o

1. 2.

toto

Lebhaft.
(*With animation.*)

Sopran.
 Alt.
 Tenor.
 Bass.

Vou - de - me - se - weil' auf - weil' kom - me - He - gen - ge - he - er,
 From you hills the ter - restrials, and the rain after you - are,
 Vou - de - me - se - weil' auf - weil' kom - me - He - gen - ge - he - er,
 From you hills the ter - restrials, and the rain after you - are.

Lebhaft.
(*With animation.*)

I.
 II.

f marc.

Planoforte.

von - de - me - se - weil' auf - weil' kom - me - He - gen - ge - he - er,
 from you hills the ter - restrials, and the rain after you - are,
 von - de - me - se - weil' auf - weil' kom - me - He - gen - ge - he - er,
 from you hills the ter - restrials, and the rain after you - are.

I.
 II.

und ich geh' ... dir zu ... gesen ... hat ... dert ... hat ... dert ...
Field that I might give to thee ... You ... dert ... dert ...
 und ich geh' ... dir zu ... gesen ... hat ... dert ... hat ... dert ...

I^o *p* *f* *sciss.*
 II^o *p* *f* *sciss.*

ten ... und ... Was ... Sie ... von ... die ... die ...
ten ... and ... Was ... Sie ... von ... die ... die ...
 ten ... und ... Was ... Sie ... von ... die ... die ...

I^o
 II^o

Will all Will keep - me He - . . . give - . . . us and - . . . let - . . . us
 for - . . . rest spread the rain over ev - . . . ery, would that I might
 Will all Will keep - me He - . . . give - . . . us and - . . . let - . . . us
 for - . . . rest spread the rain over ev - . . . ery, would that I might

I^{no}

II^{no}

do so give but - . . . det - . . . ta - . . . ved His -
 give to thee for - . . . dred thou - . . . and His -
 do so give but - . . . det - . . . ta - . . . ved His -
 give to thee for - . . . dred thou - . . . and His -

I^{no}

II^{no}

Ruhig.
(Tranquilly.) *p dol.*

Sopran. *Wol - che Göt - ter in He - ven,*

Alt. *Wol - che Göt - ter in He - ven,*

Tenor. *Wol - che Göt - ter in He - ven,*

Bass. *Wol - che Göt - ter in He - ven,*

Ruhig.
(Tranquilly.) *p dol.*

I^o

Pianoforte.

II^o

sch - er - ze die - ses, die - ses,

inangef - te die - ses, die - ses,

sch - er - ze die - ses, die - ses,

inangef - te die - ses, die - ses,

I^o

II^o

p dol.

wel - che Göt - ter in Be - weis,
 er - cret aus Is - ra - el
 wel - che Göt - ter in Be - weis,
 er - cret aus Is - ra - el

p dol.

Ich
 Ich

schö - ne still - le Flie - ßel
 wundert die au - ßer - ord - nung
 schö - ne still - le Flie - ßel
 wundert die au - ßer - ord - nung

p dol.

p dol.

18

espress.

espress.

espress.

The first system of the score consists of five staves. The top staff is a vocal line with lyrics in German. The second staff is a vocal line with lyrics in English. The third and fourth staves are vocal lines with lyrics in German. The fifth staff is a piano accompaniment line. The tempo/mood is marked *espress.* (espressivo).

O Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 O Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 O Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 O Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 O Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.

p dol.

p dol.

p dol.

The second system of the score consists of five staves. The top staff is a vocal line with lyrics in German. The second staff is a vocal line with lyrics in English. The third and fourth staves are vocal lines with lyrics in German. The fifth staff is a piano accompaniment line. The tempo/mood is marked *p dol.* (piano dolcissimo).

Herr Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 Herr Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 Herr Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 Herr Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.
 Herr Jesu, Christe, König der Welt, Herr der Welt, Herr der Welt.

Sopran.

espress.

No - ges am Her - zen fühl ich ein Gitt mir,
 Schlaf sei, auch er - reue ras. the at my heart ave,

I^{no}

ppespresso

Pianoforte.

II^{do}

mir, kann ich ein Mal, eben so, an die, was ich... Ich - den Klang, das - ses die
 core, das was a real, das, something else, a die... der die, dass! die - ses, das

I^{no}

poco cresc.

II^{do}

poco cresc.

cresc. *poco f* *dim.*

ges - sen, ein ges - sen, ges - sen was, be - reit - ten Le - ben, ist - lang
 see... als, das was als, was als hier without look sweet plus... here... and plus

I^{no}

poco f *dim.*

II^{do}

poco f *dim.* *p*

1 2

espress.

Tenor.

I^{no}

Pianoforte.

II^{do}

Ich ko-m' also all der und der und was er still und brau-er,
 To-morrow maid - I whir - per oft, the while my heart's in me - giveth,

cresc.

I^{no}

II^{do}

den e-wig, e-wig lobet in dir o Neu-er,
 We that to thee my thoughts I oft, at The-er,

I^{no}

II^{do}

o Neu-er, wie der he-ilig-keit
 at The-er, for the he-ilig-keit

Sopran.

Lebhaft.
(With animation.)

Alles, Alles in des Will's, saget da vor, da Schrecklich!
I will bear no more of this, How will I bear this horror!

Al, trübsal sey, in des Will
How will I bear this horror,

Pianoforte.

I^o

II^o

in - 2 Maß - da Will's, ist El - nem an - dere Fand' da list, stel - in des
ge, das fluch - tet, das ist Y' das wurd' erst set a mare, erst anseyg.

an Teil, ist dem da list die lo - we Dick, dem da holdst an Al, ist
— an - se - pt. Was, ist list will sere - le - mare, and of trust be die, 'st!

I^o

II^o

7970

Sopran.
Alt.
Tenor.
Bass.

Schwar - - - - - we
Wald, die Schat - - - - - tre ist so
Dunk - - - - - lachend, die
Scha - - - - - den er
Schwar - - - - - we
Wald, die Schat - - - - - tre ist so
Dunk - - - - - lachend, die
Scha - - - - - den er

S

I^{no}

Pianoforte.

II^{do}

di - - - - - strel Ar - - - - - men Herr, die Lei - - - - - den
glu - - - - - chl Ar - - - - - ching Herr, so An - - - - - ty
di - - - - - strel Ar - - - - - men Herr, die Lei - - - - - den
glu - - - - - chl Ar - - - - - ching Herr, so An - - - - - ty

I^{no}

II^{do}

3620

let us drü - ckend, an - sehn Weis - heit drin Let - zen let us drü - ckend,
 in thy ser - ven, a - ching heart, so be - ry in thy ser - ven,
 let us drü - ckend, an - sehn Weis - heit drin Let - zen let us drü - ckend,
 in thy ser - ven, a - ching heart, so be - ry in thy ser - ven,

I:

II:

let us drü - ckend: Schmer - ze dich - ckend
 in thy ser - ven! dich - ckend ser - ven!
 let us drü - ckend: Schmer - ze dich - ckend
 in thy ser - ven! dich - ckend ser - ven!
 in thy ser - ven! Schmer - ze dich - ckend ser - ven!
 dich - ckend ser - ven! dich - ckend ser - ven!

1

2

1

2

TEHO

espress
Was dir die - - - - - ste wach, es die - - - - - ste vor
espress
Ich für e - - - - - ter - more das er die
espress
Was dir die - - - - - ste wach, es die - - - - - ste vor
espress
Ich für e - - - - - ter - more das er die

p
I^o
p
II^o

f
Al - - - - - ge, e - - - - - ge
f
per - - - - - te, auf f
f
Al - - - - - ge, e - - - - - ge
f
per - - - - - te, auf f

f
I^o
div. *p*
div. *p*
II^o

Musical score for a vocal and piano piece, page 25. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features vocal lines and piano accompaniment for two hands (I and II).

Vocal Lines:

- First System:**
 - Top line (Soprano): *su - - - ter - - sangt* | *ist* | *Halt - - ver - -*
 - Second line (Alto): *sigt* | *for - - her,* | *her,* | *ver - - ry - - her,*
 - Third line (Tenor): *su - - - ter - - sangt* | *ist* | *Halt - - ver - -*
 - Bottom line (Bass): *sigt* | *for - - her,* | *her,* | *ver - - ry - - her,*
- Second System:**
 - Top line: *singt* | *singt* | *singt* | *singt*
 - Second line: *her* | *her* | *her* | *her*
 - Third line: *singt* | *singt* | *singt* | *singt*
 - Bottom line: *her* | *her* | *her* | *her*

Piano Accompaniment:

- Hand I (Right):** Features a melodic line with eighth and sixteenth notes, often with slurs and ties. Dynamics include *f* and *p*.
- Hand II (Left):** Features a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

Performance Markings:

- Hand I:** *ff*, *f*, *p*
- Hand II:** *ff*, *f*, *p*

The score concludes with a double bar line and repeat signs at the end of the piano parts.

Sopran.
 Kein, die - lich - ter, sei - an dich
 Nur - ze licht - so be - lie - stig - lob mir

All.
 Soet thy - self, my
 Do not - grieve an - der - heart, and
 not pale, but

I: *pp*

Planoforte.

II: *pp* *al. r. ma ben marcato*

cresc.

so - be - lie - stig - steht. Wie es auch in Eu - ma bewegt, in
 to - clear to me - ly. Though thy heart will - in - the here, will.

pp *cresc.*

II: *cresc.*

1 *2*

2471

Ha . . . uns besuch, die - ße, die - ße dei - . . . nre Trüb, das es
 in der Luft, ab, für - her, und komm mit uns, hast die

I^{no}

First system of the piano I part, featuring a complex, flowing melodic line with many sixteenth and thirty-second notes. It includes a fermata over a measure and a dynamic marking of *ppp*.

II^{no}

First system of the piano II part, featuring a more rhythmic accompaniment with chords and moving lines. It includes a dynamic marking of *f* and *ppp*.

ich die Welt er - lebe, wie wir zu - so leb, so leb, leb.
 world the er - cret lease, how I hold thee dear, as dear, dear.

I^{no}

Second system of the piano I part, continuing the complex melodic line. It includes a dynamic marking of *dim.* and *ppp*.

II^{no}

Second system of the piano II part, continuing the rhythmic accompaniment. It includes a dynamic marking of *dim.* and *ppp*.

2^{da} volta poco rit.

Soprän.
 Alt.
 Tenor.
 Bass.

Flon - nis, es - ge, dach dich in Hass. Ein - le was - nig und ver -
 Eye of Night - sing, ra - new hair, - gon, the words, the soul th -

I^{mo}
 Pianoforte.
 II^{da}

we - ge, Ein - ner lei - durch dich bis - rei, In wie er -
 These have brought to me die, pair, from the path
 re - sing, Ein - ner lei - durch dich bis - rei, In wie er -
 These have brought to me die, pair,

I^{ri}
 II^{da}

cresc.

mes Hæc gr - a - tis, in aëre ut - mes Hæc gr - a - tis - - - - - pul
- my heart pra - ses - - - - - stig, from the south my heart pra - ses - - - - - stig,

in aëre ut - mes Hæc gr - a - tis, ut - a - tis - - - - - pul
from the south - my heart pra - ses - - - - - stig, pra - ses - - - - - stig,

I^a

cresc.

II^a

cresc.

Flux - a - tus - - - - - græ - dia - - - - - mes Hæc - - - - - lina - le - wo - - - - - vir - u - - - - - vir - wo - - - - - græ -
eye of light - stig, ra - - - - - tra - - - - - heli - - - - - gus - - - - - the words, the soul is - - - - - ree - - - - - stig,

I^a

II^a

Ten . . . ner ist durch dich Ma . . . rie in mir er . . . ren Herr ge . . .
 These have wrought to me de . . . pair, from the youth my heart . . . per . . .

I^o

II^o

an . . . ges, in . . . mir er . . . ren Herr ge . . . to . . . geal
 are . . . sing, from the youth my heart . . . are . . . sing.

I^o

II^o

Kom in Ede der Son - ne Brud, sich in Nacht der Tag ver - loh - ret
 Can the sun - beam fare to even, Morning was Night day - ly pi - aint
 Kom in Ede der Son - ne Brud, sich in Nacht der Tag ver - loh - ret
 Can the sun - beam fare to even, Morning was Night day - ly pi - aint

I^o

pp *assess.*

II^o

pp

cresc.
 Sonn - de hel - er Men - schen - brud, alk - ma ch - er Glat - te
 Can a her - sing heart fare - go, Lov'd de - light or Lov'd de -
cresc.
 Sonn - de hel - er Men - schen - brud, alk - ma ch - er Glat - te
cresc.
 Can a her - sing heart fare - go, Lov'd de - light or Lov'd de -

I^o

cresc.

II^o

cresc.

vol - ler Lust, das das Herz in Qual ver - ge -
 Lese de - - - - - light that no heart it here - - - - -

vol - ler Lust, das das Herz in Qual ver - ge -
 Lese de - - - - - light that no heart it here - - - - -

vol - ler Lust, das das Herz in Qual ver - ge -
 Lese de - - - - - light that no heart it here - - - - -

vol - ler Lust, das das Herz in Qual ver - ge -
 Lese de - - - - - light that no heart it here - - - - -

I:

II:

-
 -
 -

-
 -
 -

-
 -
 -

I:

II:

Zum Schluss.

Conclusion.

(Dritte.)

Ruhig.
(Tranquilly.)

Sopran.

Alt.

Tenor.

Bass.

Ruhig.
(Tranquilly.)

I^{mo}

Pianoforte.

II^{mo}

aus! Ver - ge - hen te steh! Ihr zu will - - den, aa will - den,
aus! Ihre sacht te toll, auf Aus mit - - den, Aus mit - den,
aus! Ihre sacht - - hen te steh! Ihr zu will - - den,
aus! Ihre sacht Ver - ge - hen te steh! Ihr zu will - - den,
aus! Ihre sacht Ver - ge - hen te toll, auf Aus mit - - den,

I^{mo}

II^{mo}

wie ich Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 of the sor - - - - - rry and joy away - - - - - tag a find to - - - - -
 wie ich Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 of the sor - - - - - rry and joy away - - - - - tag a find to - - - - -

I^o

II^o

Herz, wie ich Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 Herz, of the sor - - - - - rry and joy, away - - - - - tag a find to - - - - -
 Herz, Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 Herz, sor - - - - - rry and joy, away - - - - - tag a find to - - - - -
 wie ich Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 of the sor - - - - - rry and joy, away - - - - - tag a find to - - - - -
 Jam - - - - - und Glück wech - - - - - in die heu - - - - -
 sor - - - - - rry and joy, away - - - - - tag a find to - - - - -

I^o

II^o

*Brust.
Anst.* *Brust.
Anst.* *Brust.
Anst.* *Brust.
Anst.*

*Brust.
Anst.*

Bei - - - - - les Mis - - - - - ser des Was des Bei
 In - - - - - der Heil'ge er - - - - - of wounds can - - - - - not

do
 from

I. **II.**

Was des Bei - - - - - was - - - - - gral
 Anst. from Lewis her - - - - - led er - - - - - rum, ge - - - - - der Mis - - - - - ser des Bei

from Lewis her - - - - - led er - - - - - rum, ge - - - - - der Heil'ge er - - - - - of

Was des Bei - - - - - was - - - - - gral
 Anst. from Lewis her - - - - - led er - - - - - rum, ge - - - - - der Mis - - - - - ser des Bei

I. **II.**

1670

Wies - du die süh - le, die A - me ge
 wunde - ste. heil, heil, from Leut' her - led

heil - los bla - ut die Wies - du die süh - le, die
 heil, heil, from Leut' her - led ar - ren, ge

süh - le, heil, ge - heil, heil, Wies - du die süh - le, die
 heil, heil, from Leut' her - led ar - ren, ge

heil - los bla - ut die Wies - du die süh - le, die
 ge - heil, heil, from Leut' her - led ar - ren, ge

criso.

criso.

will - gra, die A - me ge, will - gra, die A - me ge
 ar - ren, from Leut' her - led ar - ren, from Leut' her - led

A - me, ge, A - me, ge, A - me, ge, will - gra, die A - me ge
 heil, from Leut' her - led ar - ren, from Leut' her - led ar - ren, from Leut' her - led

A - me, ge, will - gra, die A - me ge, will - gra, die A - me ge
 heil, from Leut' her - led ar - ren, from Leut' her - led ar - ren, from Leut' her - led

süh - le, die A - me ge, will - gra, die A - me ge, will - gra, die A - me ge
 heil, from Leut' her - led ar - ren, from Leut' her - led ar - ren, from Leut' her - led

p

p

I
 II

gra, a - ber Lis - de - rang kommt ein - sic, ihr Ge - tra, ven
 ra, der die ter - merle Far - sauge, ab, - das, der je es - ly, ren

gra, Lis - de - rang kommt ein - sic, ihr Ge - tra, ven
 ra, der merle Far - sauge, ab, - das, der je es - ly, ren

gra, Lis - de - rang kommt ein - sic, ihr Ge - tra, ven
 ra, der merle Far - sauge, ab, - das, der je es - ly, ren

tra, a - ber Lis - de - rang kommt ein - sic, ihr Ge - tra, ven
 ra, der die ter - merle Far - sauge, ab, - das, der je es - ly, ren

I
 II

I
 II

auch, a - ber Lis - de - rang kommt ein - sic, die die, ihr Ge - tra, ven
 de, der die ter - merle Far - sauge, ab, - das, der je es - ly, ren

auch, Lis - de - rang kommt ein - sic, die die, ihr Ge - tra, ven
 de, der merle Far - sauge, ab, - das, der je es - ly, ren

auch, a - ber Lis - de - rang kommt ein - sic, die die, ihr Ge - tra, ven
 de, der die ter - merle Far - sauge, ab, - das, der je es - ly, ren

kommt, a - ber Lis - de - rang kommt ein - sic,
 sauge, der die ter - merle Far - sauge, ab, - das, der je

I
 II

Sopran.

p dol.

An Je - - - der Raat Lu Fu - - - ger hat Ich be -
 die - - - abe - - - op - - - an my fte - - - gre fell ma -

I^{mo}

p dol.

Pianoforte.

II^{do}

I^{mo}

Ich mit Ha - - - gre, die mir ge - - - schickt mein
 ring war fte - - - abing, gl - - - uck er dy my

II^{do}

I^{mo}

Hu - - - der is mit dem Lu - - - der - - - stan -
 die - - - the, dy dar af - - - fe - - - den moß.

II^{do}

espress.

1. ed ri - - - ora, oach - - - dem, as - - - dem, oach, ich dem, who - - - ora, - - - rest,
 A. - - - lar, I gear - - - them, our - - - and, All to the, fol - - - rest,

espress.

espress.

espress.

a. - - - her, us - - - wir - - - di - - - ein, Sing - - - die, I, die, dem, who - - - ora, - - - rest, dem
 hat, per - - - fi - - - di - - - aus, puch, I, held, the, fol - - - rest,

espress.

espress.

espress.

p

f

f

espress.

who - - - ora, a. - - - her, us - - - wir - - - di - - - ein, Sing - - - die, I, die, dem, who - - - ora, - - - rest,
 fol - - - rest, hat, per - - - fi - - - di - - - aus, puch, I, held,

espress.

espress.

espress.

p dol.

p dol.

f

f



W. 9. Liederspiel, drei mit Bassell.

X. Brief (siehe pag. 20 X)

Arbeiten
wie pag. 3
empfangen
pag. 8 mit
Maximierung
mit 7024.

Tenor
Sopran
Bass

= V.P.

hoch!
1/4
siehe Brief
vom 21. 75.

Hand Liebeslied.

Ichalzen
für 4 Klänge
i. Pianoforte 2/4 & 3/4.

Johannes Brahms
Op. 65.

Ihre Kreise bitte ich mich einen besonderen Empfang
abzugeben. Ich hoffe, dass die
Verhältnisse sich bald bessern werden.

J. Brahms.

Die ersten 6 Takte
überbrückt.

Leitf. ~~...~~

Mendelssohn'sches.
No. 1. (Kriegschor mit Orgel) von G. F. Deumer

Volle Orgel, op. 65

Sopran

Alt

Tenor

Bass

Pianoforte

die ersten sechs Takte überbrückt

Handwritten musical notation for the first system, featuring vocal staves and piano accompaniment. The lyrics "die ersten sechs Takte überbrückt" are written across the vocal staves.

Handwritten musical notation for the second system, continuing the vocal and piano parts.

28

Verlag v. Neufeldner von G. F. Deumer's Nachr.

7070

Spencer, missis you historical, *you historical,*



MS



you historical missis of Spencer? *missis!*

you had missis!



Sopran

All

Tenor

Bass

Piano

1^{mo}

Pianoforte

2^{da}

Die Seele schütteln die Nacht, die - ge - gen -

Die Seele schütteln die Nacht, die -

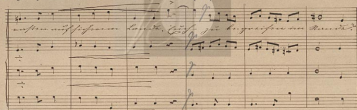
Wunderge - fecht!

lx

- gung, sein, theilige, fasa! Die, D. empf. die die ge. lichte



waffen mit, fassen, leicht, die, für, be, gung, fassen, die, die, die



And. aff. Struente al. bene

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are written in a cursive hand with lyrics. The piano part includes various rhythmic patterns, including sixteenth-note runs and chords. There are some annotations in the piano part, such as "arco" and "pizz.".

And. aff. Struente al. bene

molto aff. molto bene

This system continues the musical piece with two vocal staves and two piano accompaniment staves. The tempo and mood are indicated as "molto aff. molto bene". The piano part features more complex rhythmic figures, including slurs and accents. There are also some performance markings like "arco" and "pizz.".

molto aff. molto bene

Long and short with Bass. etc, and short with Bass

And. Long and short with Bass

The musical score consists of several systems of staves. The top two systems appear to be vocal lines with lyrics written below them. The lower systems are for piano accompaniment, showing chords and melodic lines. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some performance instructions like 'And.' (Andante). The notation includes various note values, rests, and articulation marks. The paper shows signs of age, with some staining and a slightly yellowed tone.

11. 3.

Soprano *Dol.*
Oben für die Fund der Sin - - ge
I^{mo} *p. Dol.*
Pianoforte.
II^{da} *p. Dol.*

fall in beidh und sein *gilt* *gilt*
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein

gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein

gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein
gilt in beidh und sein

Handwritten musical score for voice and piano. The score is written on aged paper and consists of several systems of staves. The top system shows a vocal line with lyrics and a piano accompaniment. The lyrics are written in a cursive hand and include phrases like "The voice of the Lord is heard", "The voice of the Lord is heard", and "The voice of the Lord is heard". The piano accompaniment features chords and melodic lines, with dynamic markings such as "espress" and "p dol". The middle system continues the vocal line and piano accompaniment, with lyrics like "The voice of the Lord is heard" and "The voice of the Lord is heard". The bottom system shows the vocal line and piano accompaniment, with lyrics like "The voice of the Lord is heard" and "The voice of the Lord is heard". The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

~~No. 4.~~

Allegretto
I^{mo}
Crescendo
Pianoforte
II^{do}

Die Pfaffen sind die Welt nicht zu verdrücken

Handwritten musical score for the first system. It includes a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves: I^{mo} (right hand) and II^{do} (left hand). The tempo is marked 'Allegretto' and the dynamics are 'Crescendo' and 'Pianoforte'. The lyrics for the vocal line are 'Die Pfaffen sind die Welt nicht zu verdrücken'.

Die Pfaffen sollen sich nicht zu ernähren

Wahrheit sollen sie nicht verkennen

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'Die Pfaffen sollen sich nicht zu ernähren' and 'Wahrheit sollen sie nicht verkennen'. The piano accompaniment features dense chordal textures and arpeggiated figures.

Ich setze ihnen den Schlüssel zum Reich der Himmel

Handwritten musical score for the third system. It continues the musical composition with vocal and piano parts. The lyrics are 'Ich setze ihnen den Schlüssel zum Reich der Himmel'. The piano part continues with complex rhythmic and harmonic patterns.

Handwritten scribbles at the bottom of the page.

M.S.

Allegro

Handwritten musical score for the first system. It includes a vocal line with lyrics: "Ich hab' dich wieder gesehen dich". Below the vocal line is a piano accompaniment with the instruction "Piano". The music is in 3/4 time and consists of four measures.

Handwritten musical score for the second system, primarily piano accompaniment. It consists of four measures of music. There are some annotations in the right margin, including "CS" and "in d. 2. 5 v. 10".

hast dich nicht mehr gesehen, dich nicht

Handwritten musical score for the third system. It includes a vocal line with lyrics: "hast dich nicht mehr gesehen, dich nicht". Below the vocal line is a piano accompaniment. The music is in 3/4 time and consists of four measures.

Findeu fortel! Glanzend auf der See die

welt die See die welt

Welt die welt die welt die welt

Welt die welt die welt die welt

W.C.

Soprano.

Die fünf Pfahl weis man die Mitter weislich

Piano.

The first system of the manuscript shows a vocal line for the Soprano and a piano accompaniment. The vocal line begins with the lyrics "Die fünf Pfahl weis man die Mitter weislich". The piano part consists of two staves, with the right hand playing chords and the left hand providing a bass line. The music is written in a common time signature.

ganz so hat es die. Zwei. Die füllte. Die Kopf

Allegro.

Andante.

Allegro.

The second system continues the musical piece. It features a vocal line with the lyrics "ganz so hat es die. Zwei. Die füllte. Die Kopf". The piano accompaniment is divided into three measures, each with a different dynamic marking: *Allegro.*, *Andante.*, and *Allegro.*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Spindel, so wie es, und hat. hat fünf. fünf.

The third system concludes the page. The vocal line has the lyrics "Spindel, so wie es, und hat. hat fünf. fünf.". The piano accompaniment continues with two measures, each marked with a dynamic of *Allegro.*. The page ends with a double bar line and some handwritten notes below the staff.

WS
11-
ind. 11

Handwritten title and markings at the top of the page, including a large 'W' and some illegible text.

Handwritten musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: "Ich bin ein Götterknecht, der den Göttern dient." The notation includes clefs, a 3/4 time signature, and various musical notations.

Handwritten musical score for Piano Forte (I and II). The notation includes clefs, a 3/4 time signature, and various musical notations.

Handwritten musical score for Violin (Vcll). The notation includes clefs, a 3/4 time signature, and various musical notations.

Handwritten musical score for Cello and Double Bass (Violoncello & Bass). The notation includes clefs, a 3/4 time signature, and various musical notations.

Lifaya Ball mit Ball Sommer Regen.

10. 10. 10.

10. 10. 10.

10. 10. 10.

gros

pinetank, pinetank, loup-pant

Stieffer

Handwritten musical notation for the first system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "gros pinetank, pinetank, loup-pant Stieffer". The piano accompaniment includes the word "loup" and "pinetank".

pinetank loup-pant

gros

gros

Handwritten musical notation for the second system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "gros". The piano accompaniment includes the word "gros".

gros

gros

gros

Handwritten musical notation for the third system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "gros". The piano accompaniment includes the word "gros".

gros

Handwritten musical notation for the fourth system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "gros". The piano accompaniment includes the word "gros".

Will someone be your guide
 when you are lost if you be

Handwritten musical notation for the second system, including a vocal line and two piano accompaniment staves. Includes a large 'B' marking and a '3' at the end.

Will you be my friend
 when I am in need of aid -

Handwritten musical notation for the fourth system, including a vocal line and two piano accompaniment staves. Includes various performance markings like 'piano' and 'rit.'.

Andte *M. S.*

Topiani

All

Tenor

Bass

Abi - se - qui - se - ius

1^{mo}

Pianoforte

2^{da}

CS

1^{mo}

2^{da}

3^{ta}

4^{ta}

5^a

6^a

7^a

8^a

9^a

10^a

11^a

12^a

13^a

14^a

15^a

16^a

17^a

18^a

19^a

20^a

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is organized into systems, with some systems containing multiple staves. The notation includes various note values, rests, and dynamic markings such as *ff*, *mf*, *mp*, *pp*, *sfz*, *rit.*, and *rit. all.*. There are also some handwritten annotations and corrections throughout the piece.

Key markings and annotations include:

- ff* (fortissimo)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- pp* (pianissimo)
- sfz* (sforzando)
- rit.* (ritardando)
- rit. all.* (ritardando allargando)
- rit. all. 2*
- rit. all. 3*
- rit. all. 4*
- rit. all. 5*
- rit. all. 6*
- rit. all. 7*
- rit. all. 8*
- rit. all. 9*
- rit. all. 10*
- rit. all. 11*
- rit. all. 12*
- rit. all. 13*
- rit. all. 14*
- rit. all. 15*
- rit. all. 16*
- rit. all. 17*
- rit. all. 18*
- rit. all. 19*
- rit. all. 20*
- rit. all. 21*
- rit. all. 22*
- rit. all. 23*
- rit. all. 24*
- rit. all. 25*
- rit. all. 26*
- rit. all. 27*
- rit. all. 28*
- rit. all. 29*
- rit. all. 30*
- rit. all. 31*
- rit. all. 32*
- rit. all. 33*
- rit. all. 34*
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- rit. all. 88*
- rit. all. 89*
- rit. all. 90*
- rit. all. 91*
- rit. all. 92*
- rit. all. 93*
- rit. all. 94*
- rit. all. 95*
- rit. all. 96*
- rit. all. 97*
- rit. all. 98*
- rit. all. 99*
- rit. all. 100*

ff - - - *ma* *mol* - - - *la* *glor* - - -

ff - - - *ma* *mol* - - - *la* *glor* - - -

f *espress* *o* *vin* *lin* - - -

f *espress* *o* *vin* *lin* - - -

f *espress* *o* *vin* *lin* - - -

Handwritten musical score for a choir, featuring vocal lines and piano accompaniment. The score is written on aged paper and includes various musical notations such as notes, rests, and dynamic markings.

Vocal Lines:

- Top Line (Soprano):** Lyrics include "nicht", "so", "sein", "sich", "nicht", "wissen".
- Second Line (Alto):** Lyrics include "nicht", "so", "sein", "sich", "nicht", "wissen".
- Third Line (Tenor):** Lyrics include "nicht", "so", "sein", "sich", "nicht", "wissen".
- Bottom Line (Bass):** Lyrics include "nicht", "so", "sein", "sich", "nicht", "wissen".

Piano Accompaniment:

- Fourth Line (Right Hand):** Contains piano accompaniment with notes and rests.
- Fifth Line (Left Hand):** Contains piano accompaniment with notes and rests.

Handwritten Annotations:

- Top Right:** "ganz" written above the first staff.
- Second Staff:** "ganz" written above the staff.
- Third Staff:** "ganz" written above the staff.
- Fourth Staff:** "ganz" written above the staff.
- Bottom Right:** "ganz" written above the staff.
- Bottom Right:** "ganz" written above the staff.

Other Markings:

- Dynamic markings: *mf*, *f*, *pp*, *ppp*, *ppp*.
- Tempo/Character markings: *And.*, *And.*.
- Performance instructions: *del.*, *del.*.
- Rehearsal marks: *1*, *2*.

M. 9.

Die Musik von J. II.

Allegro.

Ma - yam ...

1:

espress.

Licropete

II:

f

ff

f

ff

f

ff

buon giorno mio paese

buon giorno mio paese

buon giorno mio paese

buon giorno mio paese

buon giorno mio paese

buon giorno mio paese

Handwritten musical score for piano and voice. The score consists of approximately 18 staves. The vocal line is written in treble clef with lyrics: "la jeune Jeune, fort - - fort vain". Below the vocal line, there is a section with the lyrics "written to - have with living". The piano accompaniment includes various musical notations such as slurs, brackets, and dynamic markings like *mf* and *pp*. The manuscript shows signs of being a working draft, with some ink bleed-through from the reverse side and a large circular mark in the center of the page.

Soprano

Ich bin für dich und die Welt der Welt nicht allein

Iste

Violoncello

II^a

Violoncello

Hornen, + Hornen

Solfegg.

N. 11.

27

Soprano.

all. ed. all. in un tempo presto ed animato

Pianoforte.

all. ed. all. in un tempo presto ed animato

all. ed. all. in un tempo presto ed animato

And. - to the end - see letter!

And. - to the end - see letter!

And. - to the end - see letter!

2

And. - to the end - see letter!

And. - to the end - see letter!

And. - to the end - see letter!

2

Soprano. *Allegro* *in 8*
Stimmung *Platz,* *sein* *Schaffen* *ist* *so*

Alt.

Tenor.

Bass.

Piano. *Allegro* *in 8*
 I.

Pianoforte.

II.

Soprano! *Allegro* *in 8*
den *ersten* *Tag,* *sein* *Leiden*

Alt.

Tenor.

Bass.

Piano. *Allegro* *in 8*

Pianoforte.

f *ff* *Andante*, *meno mosso* *And.* *Andante* *ff* *Andante*

This system contains the first two systems of a handwritten musical score. The top system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The lyrics are: "Andante, meno mosso And. Andante ff Andante". The piano part features a complex texture with many beamed sixteenth notes and chords. The second system continues the vocal and piano parts.

f *ff* *Andante* *ff* *Andante* *Andante* *ff* *Andante*

Andante *ff* *Andante* *ff* *Andante* *Andante* *ff* *Andante*

Andante *ff* *Andante* *ff* *Andante* *Andante* *ff* *Andante*

This system contains the third and fourth systems of the handwritten musical score. The top system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The lyrics are: "Andante ff Andante ff Andante Andante ff Andante". The piano part continues with complex textures. The second system continues the vocal and piano parts, with some dynamic markings like *ff* and *Andante*.

allegro
Maß die mezig rath, wir fuff vor die. Jau,
allegro
allegro
allegro

u. sing inlauten fuff. Goldmann. ni.

This is a page of handwritten musical notation, likely a score for a vocal and instrumental ensemble. The paper is aged and yellowed. The notation consists of several systems of staves. The top system includes vocal lines with lyrics in German: "Maß die mezig rath, wir fuff vor die. Jau,". Below this are several instrumental staves, possibly for keyboard or strings, with complex rhythmic patterns and some markings like "dim:" and "p". The second system of notation includes more lyrics: "u. sing inlauten fuff. Goldmann. ni." and continues with instrumental notation. The handwriting is in cursive, and there are some ink smudges and corrections throughout the piece. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for a two-part setting, likely a duet. The score is divided into two systems, I and II, by a double bar line. Each system contains four staves: a vocal line (top), a piano accompaniment line (second), a second vocal line (third), and a piano accompaniment line (bottom). The notation includes notes, rests, and dynamic markings such as "dim." and "ff". The first system is marked "I." and the second "II.". The paper shows signs of age and wear.

folgt No. 13. *ff*

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled manuscript. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The score is oriented vertically on the page.

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

oorto

Adagio

Op. 13.

Soprano

Alto

Pianoforte

*1. Mein geliebter Sohn
2. Du bist der Engel der Tröstung*

The second system of the score continues the piano accompaniment and vocal lines. The piano part features a complex texture with multiple voices and dynamic markings such as *f*, *mf*, and *ff*. The vocal parts include a soprano line with lyrics and an alto line. The piano part is divided into two systems of staves, with the second system showing a grand staff with multiple voices. The lyrics are written in German and are partially obscured by a watermark.

Ich se mich nun mit dir befreundet, wie du bist
 befreundet, wie du bist, wie du bist, wie du bist

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics written in cursive. The second staff is a piano accompaniment line. The music is written in a single system with various musical notations including notes, rests, and bar lines.

befreundet, wie du bist, wie du bist, wie du bist,
 befreundet, wie du bist, wie du bist, wie du bist, wie du bist

This system contains the second two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated in cursive. The piano accompaniment includes some numerical figures (1 2 1 2) and other musical markings. The system concludes with a double bar line.

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The lyrics are: "Lies er nicht den Welt zu Grund mit mir".

The system includes a vocal line with lyrics, a piano part with a treble clef, and a bass line with a bass clef. The piano part features a prominent bass line with a series of eighth notes and rests, marked with a forte (*ff*) dynamic.

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The lyrics are: "Lied so lieb, so lieb, so lieb.".

The system includes a vocal line with lyrics, a piano part with a treble clef, and a bass line with a bass clef. The piano part features a prominent bass line with a series of eighth notes and rests, marked with a forte (*ff*) dynamic. The system concludes with a double bar line and a repeat sign.

No. 14.

35

Sopran. *flaunmawai - ya, kinklat Juan*
 Alt.
 Tenor.
 Bass.
 Pianoforte.
 I.
 II.

Kuala man, pignat sar se, gaw,

The score is written on aged paper and consists of several systems. The vocal parts are written on staves with treble clefs and a common time signature. The piano accompaniment is written on grand staff notation (treble and bass clefs). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Röschen ist süßlich fressen, sie macht so.
 Röschen ist süßlich fressen, sie macht so.

mal ganz ge-ge-ges...
 sie macht so mal ganz ge-ge-ges.

f
cres.
f

Handwritten musical notation on a single staff with lyrics: *Gay go go gau, flainn an go, Linnleat haan*
go gau,

Handwritten musical notation on a single staff with lyrics: *gan*

Handwritten musical notation on a single staff with lyrics: *Linnleat haan*

Handwritten musical notation on a single staff with lyrics: *Linnleat haan*

Handwritten musical notation on a single staff with lyrics: *Linnleat haan*

ma - und ganz ge - zo - gen.

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

San - te Spi - rit - us De - i Pa - tris con - sistent

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

Musical notation for the fifth system, including piano accompaniment.

Musical notation for the sixth system, including piano accompaniment.

Musical notation for the seventh system, including piano accompaniment.

Musical notation for the eighth system, including piano accompaniment.

Handwritten musical score on aged paper, page 39. The score is written in ink and includes vocal lines and piano accompaniment.

The top system features a vocal line with the lyrics: *na - mal ganz ge - ze - gen.*

The middle system features a piano accompaniment with the lyrics: *in der* and *igen*.

The bottom system features a vocal line with the lyrics: *han in*, *Ed - len*, *Bar - on*, and *Leu - end*.

The score includes various musical notations such as notes, rests, and dynamic markings like *espress.* and *p*.

17

A handwritten musical score on aged paper, featuring a vocal line at the top and piano accompaniment below. The score is divided into two systems, each with five staves. The vocal line is in a cursive hand with German lyrics. The piano accompaniment includes chords, arpeggios, and melodic lines.

System 1:
 - **Vocal:** "Sich im Schlaf son Tag' an. Hofman? Lass' die..."
 - **Piano:** Accompaniment with chords and melodic fragments. Includes markings like *tr* and *rit*.

System 2:
 - **Vocal:** "Sich im Schlaf son Tag' an. Hofman? Lass' die..."
 - **Piano:** Accompaniment with chords and melodic fragments. Includes markings like *tr* and *rit*.

System 3:
 - **Vocal:** "Sich im Schlaf son Tag' an. Hofman? Lass' die..."
 - **Piano:** Accompaniment with chords and melodic fragments. Includes markings like *tr* and *rit*.

System 4:
 - **Vocal:** "Sich im Schlaf son Tag' an. Hofman? Lass' die..."
 - **Piano:** Accompaniment with chords and melodic fragments. Includes markings like *tr* and *rit*.

System 5:
 - **Vocal:** "Sich im Schlaf son Tag' an. Hofman? Lass' die..."
 - **Piano:** Accompaniment with chords and melodic fragments. Includes markings like *tr* and *rit*.

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The lyrics are written in German.

Vocal Line:

- First system: *glück. be. gief* (first measure), *wan?* (second measure)
- Second system: *agress: Ich bin* (first measure)
- Third system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Fourth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Fifth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Sixth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Seventh system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Eighth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Ninth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Tenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Eleventh system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Twelfth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Thirteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Fourteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Fifteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Sixteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Seventeenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Eighteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Nineteenth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)
- Twentieth system: *Ich bin glück. be. gief* (first measure), *Ich bin glück. be. gief* (second measure), *Ich bin glück. be. gief* (third measure)

Piano Accompaniment:

- First system: Treble and bass clefs, notes and rests.
- Second system: Treble and bass clefs, notes and rests.
- Third system: Treble and bass clefs, notes and rests.
- Fourth system: Treble and bass clefs, notes and rests.
- Fifth system: Treble and bass clefs, notes and rests.
- Sixth system: Treble and bass clefs, notes and rests.
- Seventh system: Treble and bass clefs, notes and rests.
- Eighth system: Treble and bass clefs, notes and rests.
- Ninth system: Treble and bass clefs, notes and rests.
- Tenth system: Treble and bass clefs, notes and rests.
- Eleventh system: Treble and bass clefs, notes and rests.
- Twelfth system: Treble and bass clefs, notes and rests.
- Thirteenth system: Treble and bass clefs, notes and rests.
- Fourteenth system: Treble and bass clefs, notes and rests.
- Fifteenth system: Treble and bass clefs, notes and rests.
- Sixteenth system: Treble and bass clefs, notes and rests.
- Seventeenth system: Treble and bass clefs, notes and rests.
- Eighteenth system: Treble and bass clefs, notes and rests.
- Nineteenth system: Treble and bass clefs, notes and rests.
- Twentieth system: Treble and bass clefs, notes and rests.

*del. tal No. 10. ist die Welt so voll. lau
ist die Welt so voll. lau Lieft, so voll. lau
Welt so voll. lau Lieft, die Welt so voll. lau
Lieft, ist die Welt so voll. lau*

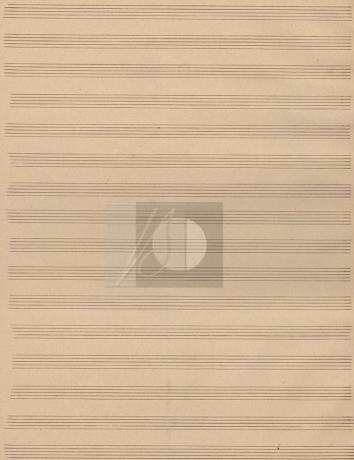
Musical notation for the first system of the piano accompaniment, including treble and bass staves.

*Lieft, Lieb Lieb ganz im Quell von je
Lieft, Lieb Lieb ganz im Quell von je*

Musical notation for the second system of the piano accompaniment, including treble and bass staves.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *ff* and *pp*. There are several annotations and corrections, including a large scribble in the middle section and a circled '2' at the bottom. The score concludes with the handwritten text *Zum Schluss.*

Zum Schluss.



Wulfg. Zum Schluss. (Gothie)

Violoncelle
 Alt
 Tenor
 Bass

Violin I.
 Violin II.

Andante

Hoch Nam, ja Ma' lang gungig, lang abend, stille sitz'

Hoff - dem zu seht man sich nicht an - und nicht die Kunst, seinen Liebenden
 zu seht
 Hocht. ja zu seht man,
 gebiet' Hocht. ja zu seht man

MS: Die Vinytzen p. 2. 3/4 Takt ja, Refon!

Gott sei dir gesungen, dich lobt und preiset die Hand
 Gott
 sei dir gesungen
 sei dir gesungen
 sei dir gesungen

Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten

Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten
 Die Hand kommt der Rechten, die Rechten, die Rechten, die Rechten

Fakt!

Pianissimo *pp* *cresc.*
 Ein Anker gar stille, gar, f. lei
 Ist kein Nimmal die Nimmal spruch, Ein Anker gar stille, Ein Anker, lei d.
pp Ist kein Nimmal die Nimmal spruch, lei d. - mer gar stille.
cresc. Ist kein Nimmal die Nimmal spruch, Ein Anker gar stille.

cresc.
 Ein Anker gar stille, gar, absterben in der See
 mer, Ein Anker gar stille, gar, Leit die See
 gar, Ein Anker gar stille, gar, Leit die See
 gar, lei d. - mer gar stille, gar, absterben

Musical notation for the lower staves, including piano and bass clefs.

Handwritten musical score on eight staves. The notation includes treble and bass clefs, various note values (eighths, sixteens), rests, and slurs. The lyrics are written in German and appear to be a religious or liturgical text.

Lyrics (from top to bottom):
 head - bei - ge - i - st - er - se - en - wir - a - ber - lei - den - se - i - en - h - e - i - l - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 lei - den - se - i - en - h - e - i - l - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 lei - den - se - i - en - h - e - i - l - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 sei - e - n - i - e - i - ge - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 sei - e - n - i - e - i - ge - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 sei - e - n - i - e - i - ge - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 sei - e - n - i - e - i - ge - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -
 sei - e - n - i - e - i - ge - i - g - e - i - n - e - m - G - e - i - st - e - n - e - r - e - r - t - e - n - v - e - r - d - e - n -

Musical markings include *f* and *mol.* (molto). The score is written in a cursive hand on aged paper.

Handwritten musical score for a string quartet, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *mf*, *pp*, and *pppp*. The score is written in a cursive style typical of 18th or 19th-century manuscripts. The first two staves appear to be for the first and second violins, the next two for the first and second violas, and the fifth for the cello and double bass. The music is organized into measures, with some measures containing multiple notes and rests.

A large, faint watermark or ghost image of a circular object, possibly a seal or logo, centered on the lower half of the page. The watermark is semi-transparent and appears to be a circular emblem with some internal details, though they are too light to discern clearly. It is positioned over the lower staves of the musical score.

F. J. Carroch
Beth
171
Friedrich

