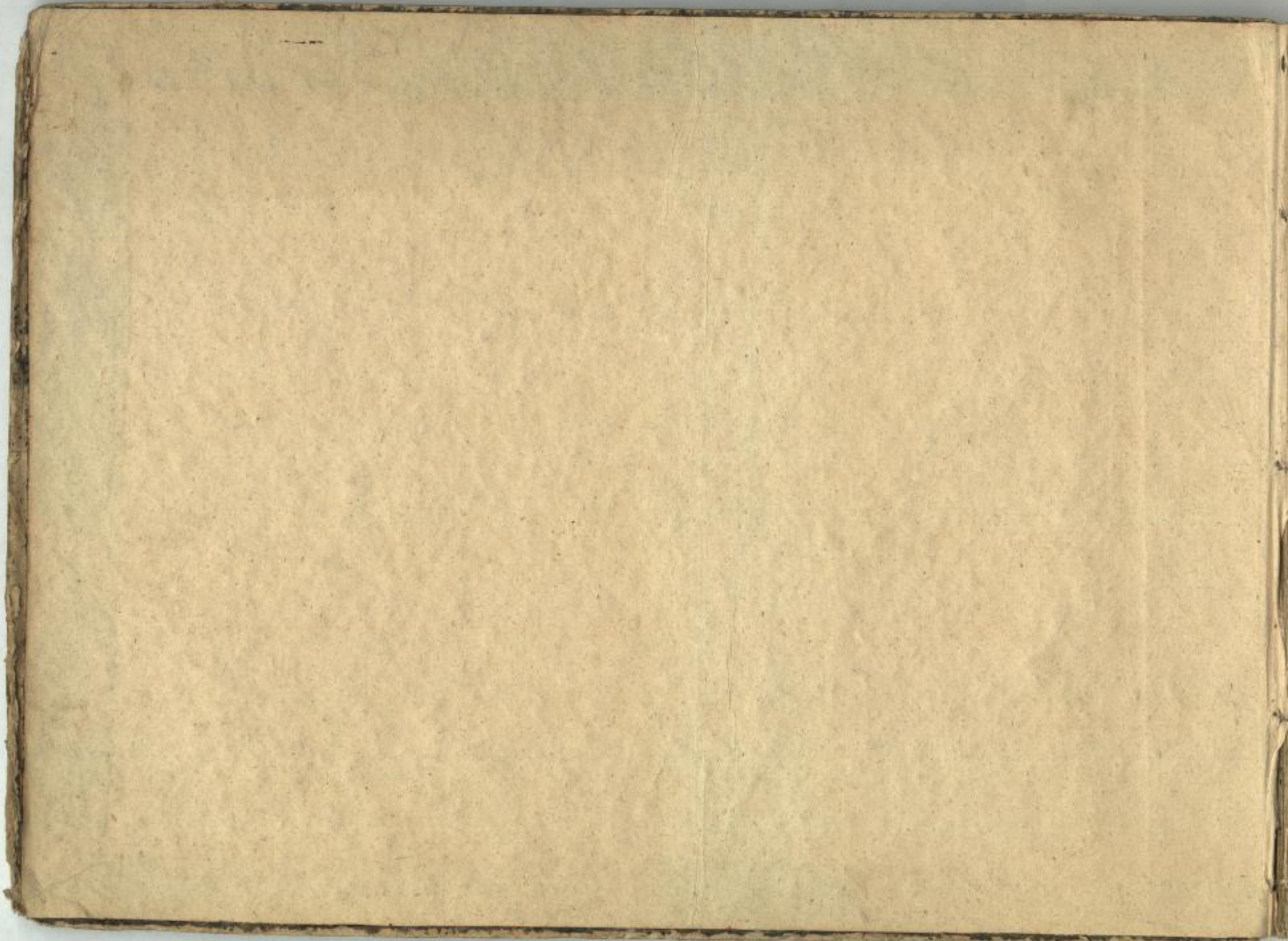


II₂
Ein jüngerer Mensch
v.
H. aydn
A 1955. No. 58

Motiv-Sammel-
Fürsten- u. Landes-
GRIMM

Musica
3356
D 506



~~777~~ L. S. Gr.
Nr. 58.

Die sieben Worte des Erlösers am Kreutze,

in Quotium

von

J. Maydn,

mit deutschem und italienischem Texte

von

A. E. Müller.

1802.

Mus. 3356-D-506



Poststempel Holz.

Handwritten text, possibly a signature or name, in a cursive script.

Handwritten text, possibly a signature or name, in a cursive script.

Maestoso Adagio.

L' INTRODUZIONE.

12

Violino I.

Musical staff for Violino I, featuring a treble clef, common time signature, and dynamic markings such as *ff*, *p*, and *sf*.

Violino II.

Musical staff for Violino II, featuring a treble clef, common time signature, and dynamic markings such as *ff*, *p*, and *sf*.

Viola.

Musical staff for Viola, featuring a C-clef, common time signature, and dynamic markings such as *ff*, *p*, and *sf*.

Corno I. in D.

Musical staff for Corno I in D, featuring a treble clef, common time signature, and dynamic markings such as *ff*.

Maestoso Adagio.

Corno II. in D.

Musical staff for Corno II in D, featuring a treble clef, common time signature, and dynamic markings such as *ff*.

Oboe I.

Musical staff for Oboe I, featuring a treble clef, common time signature, and dynamic markings such as *ff*, *sf*, and *p*.

Oboe II.

Musical staff for Oboe II, featuring a treble clef, common time signature, and dynamic markings such as *ff*, *sf*, and *p*.

Fagotto I.

Musical staff for Fagotto I, featuring a bass clef, common time signature, and dynamic markings such as *ff*, *sf*, and *p*.

Fagotto II.

Musical staff for Fagotto II, featuring a bass clef, common time signature, and dynamic markings such as *ff*, *sf*, and *p*.

Bassi.

Musical staff for Bassi, featuring a bass clef, common time signature, and dynamic markings such as *ff*, *p*, *sf*, and *p*. Includes handwritten annotations: *Violonc.* and *Tutti Bassi.*

Maestoso Adagio.

L. INTRODUZIONE

Moderato Adagio

This page contains a handwritten musical score for a piano introduction. It consists of ten staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) are used throughout. A prominent red vertical line is drawn through the score, roughly in the middle. At the bottom of the page, there are three empty staves. The paper shows signs of age, including some staining and a small red mark on the right edge.

Moderato Adagio

Moderato Adagio

Handwritten musical score for Violone and Tutti Bassi. The score consists of ten staves. The first three staves contain the Violone part, and the remaining seven staves contain the Tutti Bassi part. The music is written in a single system. Dynamics include *p* (piano) and *f* (forte). Performance instructions include *Violonc.* and *Tutti Bassi.* The score features various musical notations such as notes, rests, slurs, and ornaments. There are some handwritten annotations in the lower part of the page, including the number '15' and some illegible scribbles.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves contain the most complex notation, including various note values, rests, and dynamic markings such as *f*, *sf*, and *p*. The middle section of the score features several staves with simpler notation, including some staves that are mostly empty. The bottom section includes a staff with a *Violonc.* marking and some handwritten annotations in red ink. The paper shows signs of age, including foxing and some staining.

placido 1784

U. V.

A handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, dynamic markings such as *sf sf*, and articulation marks. The score is written in a cursive hand. At the bottom of the page, there are three empty staves.

Tutti Bassi.

A page of handwritten musical notation on aged, yellowed paper. The page is numbered '6' in the top left corner. It features ten staves of music, with the first three staves grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *sf*, and *ff*. The music is written in a cursive, historical style. At the bottom of the page, there are three empty staves. Some faint handwritten notes and markings are visible in the lower portion of the page, including what appears to be a signature or initials.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *sf* (sforzando). The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including discoloration and some faint markings. At the top right, there is a small number '2'. At the bottom of the page, there are three empty staves.

The piano accompaniment for the first system consists of eight staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are for the piano. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Adagio. No. 1. Largo.

Soprano. Va - ter! ver - geb ih - nen, denn sie
Alto. Pa - ter! di - mit - te il - lis, non e - nim
Tenore. Va - ter! ver - geb ih - nen, denn sie
Basso. Pa - ter! di - mit - te il - lis, non e - nim

wis - sen nicht was sie thun.
 sci - unt quid fa - ci - unt.
 wis - sen nicht was sie thun.
 sci - unt quid fa - ci - unt.

Largo.

- Violino I.
- Violino II.
- Viole.
- Corni in B basso.
- 2 Oboi.
- 2 Clarinetti in B.
- 2 Flauti.
- 2 Fagotti.
- Tromboni.
- Soprano.
- Alto.
- Tenore.
- Basso.
- Bassi.

The musical score is written for a full orchestra and vocal soloists. It features a variety of instruments including violins, violas, horns, oboes, clarinets, flutes, bassoons, and trombones. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score includes dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte). The tempo is marked *Largo*. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are in German and Latin, describing the Father in Heaven and the Holy Spirit.

Tutti.

Tutti.

Tutti.

Tutti.

Largo.

Handwritten annotations in red and black ink on the right margin, including the number '13' and various musical symbols.

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* and *p*. There are some red handwritten annotations on the right side of the page.

Handwritten musical score for the second system, consisting of seven staves. The notation continues with similar rhythmic and dynamic markings as the first system.

borner, er sieht für Sünder, für dei-ne Kin-der; er - hö-re den Sohn! Auch wir sind tief ge - fal - len, auch wir sind tief ge - fal - len, wir sündig - ten
 pro-le / gra-zia ti chiede, per noi mer-ce - de ot - ten-ga il fi - gliol! Noi pu-re pec-ca - to - ri, noi pu-re pec-ca - to - ri, di col-pe siam

borner, er sieht für Sünder, für dei-ne Kin-der; er - hö-re den Sohn! Auch, Auch wir sind tief ge - fal - len, wir sündig - ten
 pro-le / gra-zia ti chiede, per noi mer-ce - de ot - ten-ga il fi - gliol! Noi, noi pu-re pec-ca - to - ri, di col-pe siam

o Va-ter für dei-ne Kin-der; er - hö-re den Sohn! Auch wir sind tief ge - fal - len, auch wir sind tief ge - fal - len, wir sündig - ten
 o Pa-dre, per noi mer-ce - de ot - ten-ga il fi - gliol! Noi pu-re pec-ca - to - ri, noi pu-re pec-ca - to - ri, di col-pe siam

o Va-ter er sieht für dei-ne Kin-der; er - hö-re den Sohn! Auch wir sind tief ge - fal - len, auch wir sind tief ge - fal - len, wir sündig - ten
 o Pa-dre, grazia per noi mer-ce - de ot - ten-ga il fi - gliol! Noi pu-re pec-ca - to - ri, noi pu-re pec-ca - to - ri, di col-pe siam

Handwritten musical score for the final system, consisting of seven staves. The notation concludes with dynamic markings and a final cadence. There are some red handwritten annotations at the bottom of the page.

F/4
1/2
8
1/2

Musical score for strings and woodwinds. The score consists of ten staves. The top two staves are for woodwinds (flute and oboe), and the bottom eight staves are for strings (violins, violas, cellos, and double basses). The music is written in a major key and 4/4 time. It features various dynamics such as *sf* (sforzando), *p* (piano), and *f* (forte). There are also some handwritten annotations in red ink, including a '4' on the right side of the page.

Solo.

schwer;
re-i;

Solo. doch al - len zum Heil, uns al - len floß dei - nes Soh - nes Blut, dei - nes Soh - nes Blut, zum Heil uns
 ma fi - a che ci ri - sto - ri ei/ che per noi mo - ri, che per noi mo - ri, che ci ri -

schwer;
re - i;

doch al - len zum Heil, uns al - len floß dei - nes Soh - nes Blut, dei - nes Soh - nes Blut, zum
 ma fi - a che ci ri - sto - ri ei/ che per noi mo - ri, che per noi mo - ri, ma

Solo. floß dei - nes Soh - nes Blut, dei - nes Soh - nes Blut,
 ei/ che per noi mo - ri, che per noi mo - ri,

schwer;
re - i;

Violonc.

Solo. floß dei - nes Soh - nes Blut, dei - nes Soh - nes Blut,
 ei/ che per noi, che per noi mo - ri, *Violonc.*

p Tutti Bassi.

43

Tutti.

al - len, zum Heil uns al - len, floss dei - nes Sohnes Blut, dei - nes Sohnes Blut. Das Blut des Lammes, das Blut des Lammes schreit nicht um Rach; es tilgt die
 sto - ri, che ci ri - sto - ri ei / che per noi mo - ri, che per noi mo - ri. Dio che sof - fri, dio che sof - fri, per noi co - si, le col - pe

Tutti.

Heil, zum Heil uns al - len, floss dei - nes Sohnes Blut, dei - nes Sohnes Blut. Das Blut des Lammes schreit nicht um Rach; es tilgt die
 fi - a che ci ri - sto - ri ei / che per noi mo - ri, che per noi mo - ri. Dio che sof - fri, Dio che sof - fri, per noi co - si, le col - pe

Tutti.

floss dei - nes Sohnes Blut, deines Sohnes Blut. Das Blut des Lammes — schreit nicht um Rach; es tilgt die
 ei / che per noi mo - ri, che per noi mo - ri. Dio che sof - fri, — per noi co - si, le col - pe

floss dei - nes Sohn's, deines Sohnes Blut. Das Blut, das Blut des Lammes schreit nicht um Rach; es tilgt die
 ei / che per noi, che per noi mo - ri. Dio che sof - fri, Dio che per noi co - si, le col - pe

p Tutti Bassi.

andere
nicht
zu tun

The musical score consists of several systems of staves. The upper systems are instrumental, likely for strings or woodwinds, featuring complex rhythmic patterns and dynamic markings such as *f*, *p*, *pp*, *sf*, and *fp*. The lower systems contain vocal parts with lyrics in German and Latin. The German lyrics are: "Sün-den, es tilgt die Sün-den, es tilgt die Sün-den. Va-ter der Lie-be, laß uns Gnade fin-den! er-hö-re den Sohn! to-glie, le col-pe to-glie, le col-pe to-glie. Pa-dre amo-ro-so, sia ci pi-e-to-so, a-scol-ta il fi-glio." The Latin lyrics are: "Sün-den, es tilgt die Sün-den. Va-ter der Lie-be, laß uns Gnade fin-den! er-hö-re den Sohn! to-glie, le col-pe to-glie, le col-pe to-glie. Pa-dre amo-ro-so, sia ci pi-e-to-so, a-scol-ta il fi-glio!" The score concludes with the name "HAYDN. 7 W." and a page number "4" at the bottom right.

andere
über
zu legen

12/5/3

11/5/3

Solo.
 O Va - ter, o Va - ter / er - hör', er - hö - re den Sohn!

Solo.
 O Pa - dre, o pa - dre / mercede ot - ten - ga il fi - gliol!

Solo.
 O Va - ter, o Va - ter / er - kü - re den Sohn!
 O Pa - dre / mer - ce - de ot - ten - ga il fi - gliol!

Solo.
 O Va - ter, o Va - ter / er - hör', er - hö - re den Sohn!
 O Pa - dre, o Pa - dre / mercede ot - ten - ga il fi - gliol!

b
 b
 b/b
 b/b

p 303 65 6 6 7 96 p 50 p 7 69.26 4

Tutti
 Va - ter, im Him - mel! o sieh her - nie - der, vom e - wi - gen Thron! dein Ein - ge - borner, er fleht für Sün - der, für dei - ne
Solo.
Tutti.
 Pa - dre ce - les - te! chi - na pie - to - so dal tro - no! tuo ei - glio! tua san - ta pro - le gra - zia! ti chiede, per noi mer -
Solo.
Tutti.
 Va - ter, im Him - mel! o sieh her - nie - der, vom e - wi - gen Thron. O Va - ter tr - hü - re,
Solo.
Tutti.
 Pa - dre ce - les - te! chi - na pie - to - so dal tro - no! tuo ei - glio. O pa - dre, mer - ce - de!

Handwritten musical score with 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are instrumental parts (Violone, Basses). The lyrics are in Latin/German. Performance markings include 'Tutti', 'Solo', 'Solo ado.', and 'Solo imo.'. There are also some handwritten annotations in red ink at the top.

Handwritten annotations in red ink:
 - Above the first vocal staff: "Solo" and "Solo imo."
 - Above the second vocal staff: "Solo" and "Solo imo."
 - Above the third vocal staff: "Solo" and "Solo imo."
 - Above the fourth vocal staff: "Solo" and "Solo imo."
 - Above the fifth vocal staff: "Solo" and "Solo imo."
 - Above the sixth vocal staff: "Solo" and "Solo imo."
 - Above the seventh vocal staff: "Solo" and "Solo imo."
 - Above the eighth vocal staff: "Solo" and "Solo imo."
 - Above the ninth vocal staff: "Solo" and "Solo imo."
 - Above the tenth vocal staff: "Solo" and "Solo imo."
 - Above the eleventh vocal staff: "Solo" and "Solo imo."
 - Above the twelfth vocal staff: "Solo" and "Solo imo."

Tutti.
 Kinder; o Va-ter der Lie - be! o Va-ter/erhö - re den Sohn!
 ce - de, o pa-dre amo - ro - so! ot - tenga, ottenga'l fi - gliol!

Tutti.
 Kinder; o Va-ter der Lie - be; er-hör', o Va-ter/erhö - re den Sohn!
 ce - de, o pa-dre amo - ro - so, mercede ot - ten-ga, ottenga'l fi - gliol!

Tutti.
 o Va-ter/er - hö - re, o Va-ter/er - hö - re den Sohn!
 o pa-dre/mer - ce - de ot - tenga, ottenga'l fi - gliol!

Violone. *Tutti.* o Va-ter/er - hö - re den Sohn!
 ot - tenga, ottenga'l fi - gliol!

Tutti Bassi.

Solo ado.

Solo imo.

Solo.

Va - ter, o o

pa - dre, o o

Va - ter, o

pa - dre, o

1/3/1

1/3/1

1/3/1

1/3/1

4667

Tutti.

Va - ter, er - hö - re den Sohn, er - hö - re den Sohn! Auch wir sind tief ge - fal - len, wir sind tief, ach tief ge - fal - len, wir sind tief, ach tief ge - fal - len, zum
 pa - dre/mer - ce - de, mer - cede ot - ten - ga'l fi - gliol! *Tutti.* Noi pu - re pec - ca - to - ri, pec - ca - to - ri, pec - ca - to - ri, noi di col - pe siamo re - i, ma

Va - ter, er - hö - re den Sohn, er - hö - re den Sohn! Auch wir sind tief - ach tief ge - fal - len, wir sind tief - ach tief ge - fal - len, ach tief ge - fal - len, zum
 pa - dre/mer - ce - de, mer - cede ot - ten - ga'l fi - gliol! *Tutti.* Noi pec - ca - to - ri, pec - ca - to - ri, noi di col - pe, noi di col - pe siamo re - i, ma

Solo.

er - hö - re den Sohn, er - hö - re den Sohn! Auch wir sind tief ge - fal - len, ach wir sind tief ge - fal - len, ach tief ge - fal - len,
 mer - ce - de, mer - cede ot - ten - ga'l fi - gliol! Noi pur pec - ca - to - ri, noi di col - pe di col - pe siamo re - i,

Tutti. Auch wir sind tief, ach tief ge - fal - len, wir sind tief, ach tief ge - fal - len, wir sind tief, ach tief ge - fal - len,
 Noi pec - ca - to - ri, pec - ca - to - ri, pec - ca - to - ri, pec - ca - to - ri, noi di col - pe siamo re - i,

HAYDN 7 W.

4 6 6 7 + 5 *cresc.*

Staccato.

Violonc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.

Tutti B.

cresc.

Violonc.

Heil uns al - len floß des Soh - nes Blut, floß des Soh - nes Blut. O Va - ter der Lie - bel er - hö - re den
 ci ri - sto - ri chi per noi mo - ri, chi per noi mo - ri. Es tilgt die Sünden, laß Gna - de fin - den, laß Gna - de fin - den, er - hö - re den
 zum Heil uns al - len floß sein Blut, floß des Soh - nes Blut. Pa - dre amo - ro - so, sia ci pie - to - so, sia ci pie - to - so, mer - ce - de, mer -
 ma ci ri - sto - ri, chi per noi mo - ri, chi per noi mo - ri. Es tilgt die Sünden, laß Gna - de fin - den. Pa - dre amo - ro - so, sia ci pie - to - so. *Violonc.*

b
e

Tutti. Sohn, er - hö - re den Sohn, o Va - ter, o Va - ter, er - hö - re, er - hö - re, er - hö - re den Sohn.
 ce - de ot - tenga' l fi - glio, o pa - dre, o pa - dre, mer - ce - de, mer - ce - de, ot - ten - ga il fi - glio.

Solo. Sohn, er - hö - re den Sohn, o Va - ter, er - hö - re, er - hö - re den Sohn.
Tutti. ce - de ot - tenga' l fi - glio, o pa - dre, mer - ce - de, ot - ten - ga il fi - glio.

Tutti Bassi. er - hö - re den Sohn, o Va - ter er - hö - re den Sohn, er - hö - re den Sohn, er - hö - re den Sohn.
 ot - tenga' l fi - glio, o pa - dre mer - ce - de, mer - ce - de, ot - ten - ga il fi - glio.

Tutti Bassi. pp

Soprano. Fürwahr, ich sag'

Alto. Amen di - co

Tenore. Fürwahr, ich sag'

Basso. Amen di - co

es dir: Heu - te wirst du bei mir
 ti - bi: ho - di - e me - cum e -
 es dir: Heu - te wirst du bei mir
 ti - bi: ho - di - e me - cum e -

im Pa - ra - die - se seyn.
 ris in pa - ra - di - so.
 im Pa - ra - die - se seyn.
 ris in pa - ra - di - so.

Solo
Chor

Grave e Cantabile.

Violino I.

Violino II.

Viole.

Corni in Eb.

2 Oboi.

2 Flauti.

2 Clarinetti.

2 Fagotti.

Grave e Cantabile.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Solo.
 Ganz Er - barmen, Gnad und Lie - be, ganz Er - barmen, ganz Er - barmen, Gnad und Lie - be; bist du
 Tu di gra - zia sei sor - gen - te, tu di gra - zia, tu di gra - zia sei sor - gen - te; o di.

Solo.
 Ganz Er - bar - men, Gnad und Lie - be, ganz Er - barmen Gnad und Lie - be, ganz Er - bar - men Gnad und Lie - be; bist du
 Tu di gra - zia sei sor - gen - te, tu di gra - zia sei sor - gente, tu di gra - zia sei sor - gen - te; o di.

Solo.
 Ganz Er - bar - men, Gnad und Lie - be, Gnad und Lie - be, ganz Er - barmen Gnad und Lie - be; bist du
 Tu di gra - zia sei sor - gen - te, sei sor - gente, tu di gra - zia sei sor - gen - te; o di.

Solo.
 Ganz Er - bar - men, Gnad und Lie - be, ganz Er barmen Gnad und Lie - be, ganz Er - barmen Gnad und Lie - be.
 Tu di gra - zia sei sor - gen - te, tu di gra - zia sei sor - gente, tu di gra - zia sei sor - gen - te.

Grave e Cantabile.

Violonc.

17

Mittler *Tutti.* Got - tes - lamme! kaum ruft je - ner rei - ig auf zu dir: wenn du kommest in dein Reich, ach so den - ke mein. *Solo.* So ver -

vi - no me - dia - tor, di - ce, e prega il pe - ni - ten - te | di me giunt' al tuo re - gno, deh! sov - ven - ga - ti, o si - gnor. *Solo.* Tu gli

Mittler *Tutti.* Got - tes - lamme! kaum ruft je - ner rei - ig auf zu dir: wenn du kommest in dein Reich, ach so den - ke mein. *Solo.* So ver -

vi - no me - dia - tor! di - ce, e prega il pe - ni - ten - te | di me giunt' al tuo re - gno, deh! sov - ven - ga - ti, o si - gnor. *Solo.* Tu gli

Tutti. *Tutti Bassi.* kaum ruft je - ner zu dir: wenn du kommest in dein Reich, ach so den - ke mein. *p pizz.*

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are:

spricht du ihm voll Mi - de: Heut wirst du bei mir im Pa - ra - die - se
 da - i di gra - zia'l pe - gno: oggi con me sa - ral in pa - ra - di - se

spricht du ihm voll Mi - de: Heut wirst du bei mir im Pa - ra - die - se
 da - i *Solo.* di gra - zia'l pe - gno: oggi con me sa - ral in pa - ra - di - se

Solo. So ver - spricht du ihm voll Mi - de: Heut wirst du bei mir im Pa - ra - die - se
 Tu gli dai di grazia'l pe - gno: oggi con me sa - ral in pa - ra - di - se

Handwritten numbers 10, 10, and 10 are visible on the right margin of the page.

coll'arco.

p

Tutti.

Solo.

seyn. Heut wirst du bei mir im Pa - ra - die - se seyn. Ganz Er - bar - men /

Tutti.

Solo.

so. og - gi con me sa - rai in pa - ra - di - so. Tu di gra - xia

seyn. Heut wirst du bei mir im Pa - ra - die - se seyn.

Tutti.

Solo.

so. og - gi con me sa - rai in pa - ra - di - so. Ganz Er -
Tu di

p coll'arco.

10
10
10

1. 17
1. 10
1. 10

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "Gnad und Lie-be, bist du Mitt-ler Got-tes-lamm! Ganz Er-bar-men| bist du Mitt-ler Got-tes-". The second system continues the lyrics: "sei sor-gen-te, o di-vi-no me-dia-tor! o di-vi-no, o di-vi-no me-dia-". The third system includes the instruction "Tutti." and lyrics: "bist du Mitt-ler Got-tes-lamm, bist du Mitt-ler Got-tes-". The fourth system includes the instruction "Tutti." and lyrics: "o di-vi-no me-dia-tor, o di-vi-no me-dia-". The fifth system includes the instruction "Tutti." and lyrics: "bar-men, Gnad und Lie-be, bist du Mitt-ler Got-tes-lamm, Ganz Er-bar-men| bist du Mitt-ler Got-tes-". The sixth system includes the instruction "Tutti." and lyrics: "gra-zia sei sor-gen-te, o di-vi-no me-dia-tor, o di-vi-no, o di-vi-no me-dia-".

5

1-5

1-8

6 6 4 7 8 5 3 7

The musical score consists of ten staves. The first seven staves are instrumental accompaniment for various instruments, including strings and woodwinds. The last three staves (8, 9, and 10) contain the vocal parts with lyrics in three languages: German, Italian, and French. The lyrics are:

German: *lamm, Got - tes - lamm! Herr und Gott, blick auf uns!*

Italian: *tor, me - dia - tor! Dio signor, re - dentor!*

French: *sieh an dei - nes Kreuzes Fusse, un - sre wah - re Reue, un - sre wahrz Reue und*

pen - ti - ti qu'ci ve - di, del - la tua cro - ce a piedi, del - la tua cro - ce a

HAYDN 7 W.

Solo.

Tutti.

Solo.

Tutti.

Solo.

Tutti.

Violonc.

Tutti Bassi.

Soprano

Alto

Tenore

Basso

The first system of the musical score consists of ten staves. The notation is dense, with various note values, rests, and dynamic markings such as *sf* (sforzando) and *p* (piano). The music appears to be for a multi-instrument ensemble or choir.

Gieb uns auch zur letz - ten Stunde, je - nen Trost aus dei - nem Mun - de: Heut wirst du bei mir im Pa - ra - die - se seyn.
 Ah nel pun - to di no - stra mor - te, quel tuo det - to ci ri - con - for - te:

The first vocal line of the first system, showing the melody for the first part of the lyrics.

Gieb uns auch zur letz - ten Stunde, je - nen Trost aus deinem Mun - de: Og - gi me - co sa - ral in pa - ra - di - so.
 Ah nel pun - to di no - stra mor - te, quel tuo det - to ci ri - con - for - te:

The second vocal line of the first system, showing the melody for the second part of the lyrics.

Gieb uns auch zur letzten Stun - de, je - nen Trost aus deinem Mun - de: Heut wirst du bei mir im Pa - ra - die - se seyn.
 Ah nel pun - to di nostra mor - te, quel tuo det - to ci ri - con - for - te: Og - gi me - co sa - ral in pa - ra - di - so.

The third vocal line of the first system, showing the melody for the third part of the lyrics.

The fourth vocal line of the first system, showing the melody for the fourth part of the lyrics.

998
40

p

p pizz.

lungo assai.

Solo.

Ganz Er - bar - men, *Gnad'* und *Lie - be,* bist du *Mitt - ler,* bist du *Mitt - ler*
Tu di gra - zia sei sor - gen - te, o di - vi - no, o di - vi - no

Solo.

Ganz Er - bar - men, *Gnad'* und *Lie - be,* bist du *Mitt - ler* *Gottes - lamm,* bist du *Mitt - ler*
Tu di gra - zia sei sor - gen - te, o di - vi - no *media - tor,* o di - vi - no

Solo.

Ganz Er - bar - men, *Gnad'* und *Lie - be,* bist du *Mitt - ler,* bist du *Mitt - ler*
Tu di gra - zia sei sor - gen - te, o di - vi - no, o di - vi - no

p pizz.

in C. *coll'arco.*

Tutti.

Got - tes - lamn. Bist du Mitt - ler, bist du Mitt - ler Got - tes - lamn! Gib uns
 me - dia - tor. O di - vi - no, o di - vi - no me - dia - tor! Ah nel

Tutti.

Got - tes - lamn. Bist du Mitt - ler Got - tes - lamn, bist du Mitt - ler Got - tes - lamn! ~~Auch~~ uns
 me - dia - tor. O di - vi - no me - dia - tor, o di - vi - no me - dia - tor! Ah nel

Tutti.

Got - tes - lamn. Bist du Mitt - ler, bist du Mitt - ler Got - tes - lamn! Gib uns
 me - dia - tor. O di - vi - no, o di - vi - no me - dia - tor. Ah nel

Violonc.

HAYDN. 7 W.

coll'arco.

8

115

Musical score for strings and woodwinds. The top two staves show a complex rhythmic pattern with sixteenth and thirty-second notes. The lower staves show a more melodic line with some rests and dynamic markings like *pp*.

auch zur letz - ten Stun - de, je - nen Trost aus dei - nem Mun - de: Heut wirst du bei mir im Pa - ra -
 pun - to di no - stra mor - te) quel tuo det - to ci ri - con - for - te: Og - gi me - co sa - ral in pa - ra -

auch zur letz - ten Stun - de, je - nen Trost aus dei - nem Mun - de: Heut wirst du bei mir im Pa - ra -
 pun - to di no - stra mor - te) quel tuo det - to ci ri - con - for - te: Og - gi me - co sa - ral in pa - ra -

Gieb uns auch zur letz - ten Stun - de, je - nen Trost aus dei - nem Mun - de: Heut wirst du bei mir im Pa - ra -
 Ah nel pun - to di no - stra mor - te) quel tuo det - to ci ri - con - for - te: Og - gi me - co sa - ral in pa - ra -

Tutti Bassi. Violonc.

Tutti Bassi.

1/2/1

1/3

7 6 7 6

die se seyn.
di so.
die se seyn.
di so.
die se seyn.
di so.

Soprano.

Alto.

Tenore.

Basso.

Frau, hier sie - he dei - nen Sohn, und du,
Mu - lier, ec - ce fi - li - us tu - us, et tu
Frau, hier sie - he dei - nen Sohn, und du,
Mu - lier, ec - ce fi - li - us tu - us, et tu

sie - he dei - ne Mut - ter!
ec - ce ma - ter tu - a!
sie - he dei - ne Mut - ter!
ec - ce - ma - ter tu - a!

Grave.

Violino I.

Violino II.

Viola.

Corni in E.

2 Oboi.

Flauto.

2 Fagotti.

Soprano. *Solo.*

Alto. *Solo.*

Tenore. *Solo.*

Basso. *Solo.*

Bassi. *Solo.*

Bassi. *Grave.*

75 = 13 6 7 876 12 72 92

bei dem Kren-ze, bei dem Kren-ze standst, Mut-ter le-zu die du trost-los bei dem Kren-ze standst, Und die Qua-len hei-nes
 so spi-ran-do, so spi-ran-do, Ver-gin ma-dre, ma-dre san-ta scon-so-la-ta. Il sup-pli-zio rio ne-

Tutti. *Solo.*

Tutti. *Tutti.* *Tutti.*

Tutti. Bassi.

cresc. HAYDN, 7 W. 40 4

1/P
 1/2
 1/10
 1/10
 1-10

Lei-dens in der Stund der bit-tern Schei
fan-do il sup-pil-zio rio ne-fan

Solo.
wei-nend seuf-zend, die du sie-ben-fach in dir, in dir em-
Ver-gin ma-dre il sup-pli-zio di Ge-sù pro-va-sti al

Solo.
wei-nend seuf-zend, die du sie-ben-fach in dir, in dir em-
Ver-gin ma-dre il sup-pli-zio di Ge-sù pro-va-sti al

Solo.
wei-nend seuf-zend, die du sie-ben-fach in dir, in dir em-
Ver-gin ma-dre il sup-pli-zio di Ge-sù pro-va-sti al

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* and *p*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system, including vocal lines with lyrics. The lyrics are in German and appear to be a religious text. The notation includes notes, rests, and dynamic markings.

pfandst, in dir em - pfandst! die du wei - nend stuf - zend bei - dem Kreu - ze standst.
cor, pro - va - sti al cor! scon - so - la - ta al - la cro - ce so - spi - ran - do.

Handwritten musical score for the third system, including vocal lines with lyrics and handwritten annotations in red ink. The lyrics are repeated from the previous system.

pfandst, in dir em - pfandst! die du wei - nend stuf - zend bei - dem Kreu - ze standst.
cor, pro - va - sti al cor! scon - so - la - ta al - la cro - ce so - spi - ran - do.

Handwritten red ink: *schiff des Müch. Lu geht die Anker laut*

Handwritten musical score for the fourth system, including vocal lines with lyrics. The lyrics are repeated from the previous systems.

pfandst, in dir em - pfandst! die du wei - nend stuf - zend bei - dem Kreu - ze standst.
cor, pro - va - sti al cor! scon - so - la - ta al - la cro - ce so - spi - ran - do.

Handwritten musical score for the fifth system, featuring complex notation and dynamics. The notation includes notes, rests, and dynamic markings.

17

17

17

17

17

17

Tutti.
 Kaum mehr fähig dich zu fassen, und doch standhaft und ge-las-sen, und ge-las-sen Sohn als Sohn den tren-en
Solo. *einmal* *die* *zu* *Grabe*

Tutti.
 In si bar-ba-ro mo-men-to, di pie-tà per sen-ti-men-to per sen-ti-men-to fi-glio co-me fi-glio ac-cet-ti ac-
 Tu co-me

Tutti.
 Kaum mehr fähig dich zu fassen, und doch standhaft und ge-las-sen, und ge-las-sen Sohn, als Sohn den tren-en
Solo. *einmal* *als*

Tutti.
 In si bar-ba-ro mo-men-to, di pie-tà per sen-ti-men-to per sen-ti-men-to fi-glio co-me fi-glio ac-cet-ti ac-
 Tu co-me

13

16

14

15

17

18

19

20

The musical score consists of several staves. The top four staves are instrumental parts. The fifth staff is a vocal line with lyrics in German: "Hün-ger, und mit ihm auch uns, als Kin - der an!" and "cet-ti. Gianni! gar - zon fe - de - le in mezzo al do - lor!". The sixth staff is another vocal line with lyrics in Italian: "Müt-ter Vir - gin! Je - su! ma - dre! O ri - fu - gio Vir - gin! ma - dre, o ri -". The seventh staff is a vocal line with lyrics in German: "Hün-ger, und mit ihm auch uns, als Kin - der an!" and "cet-ti. Gianni! gar - zon fe - de - le in mezzo al do - lor!". The eighth staff is another vocal line with lyrics in Italian: "O du Zu - flucht o - du ri - fu - gio Ma - ter Je - su, o du". The ninth staff is a vocal line with lyrics in German: "Hün-ger, und mit ihm auch uns, als Kin - der an!" and "cet-ti. Gianni! gar - zon fe - de - le in mezzo al do - lor!". The tenth staff is another vocal line with lyrics in Italian: "O du Zu - flucht Ma - ter Je - su, o du". The eleventh staff is a vocal line with lyrics in German: "Hün-ger, und mit ihm auch uns, als Kin - der an!" and "cet-ti. Gianni! gar - zon fe - de - le in mezzo al do - lor!". The twelfth staff is another vocal line with lyrics in Italian: "O du Zu - flucht Ma - ter Je - su, o du".

Solo.

Oboe 2.

Tutti ma piano.

Tutti. Solo. Tutti.

Solo.

Tutti.

Solo.

Solo.

Tutti.

Tutti.

Solo.

Tutti.

Tutti.

Solo.

Tutti.

Oboe I.

Solo. *Tutti.*

Zu-flucht al-ler Sünder! hör das Fle-hen dei-ner Kin-der.
 fu-gio de pec-ca-to-ri! de' tuoi fi-gli a-scol-ta il pian-to.

Tutti. *Solo.* *Tutti.*

Mut-ter, Ma-dre, Mut-ter, ma-dre, hör das Fle-hen dei-ner Kin-der, dei-ner Kin-der,
 de' tuoi fi-gli a-scol-ta il pian-to, a-scol-ta il pian-to, /e'

Zu-flucht al-ler Sünder! hör das Fle-hen dei-ner Kin-der, Mut-ter, Ma-dre, Mut-ter, hör das Fle-hen dei-ner Kin-der,
 fu-gio de pec-ca-to-ri! de' tuoi fi-gli a-scol-ta il pian-to, o ma-dre, o ma-dre, de' tuoi fi-gli a-scol-ta il pian-to, /e'

Tutti.

Zu-flucht al-ler Sünder! hör das Fle-hen dei-ner Kin-der, Mut-ter, Ma-dre, Mut-ter, hör das Fle-hen dei-ner Kin-der,
 fu-gio de pec-ca-to-ri! de' tuoi fi-gli a-scol-ta il pian-to, de' tuoi fi-gli a-scol-ta il pian-to, /e'

Zu-flucht al-ler Sünder! hör das Fle-hen dei-ner Kin-der, Mut-ter, Ma-dre, Mut-ter, hör das Fle-hen dei-ner Kin-der,
 fu-gio de pec-ca-to-ri! de' tuoi fi-gli a-scol-ta il pian-to, de' tuoi fi-gli a-scol-ta il pian-to, /e'

Musical score for the first part of the page, featuring multiple staves with notes, rests, and dynamic markings like 'p' and 'f'.

Solo. *Tutti.* *Solo.* *Tutti.*

hör! hör! O an Zu-fucht al-ley Sün-der, steh uns bei im lez-ten Streit, ~~Alte~~ ~~Ma~~ ~~Wahr;~~ ~~in der~~ ~~San-~~ ~~sa-~~ ~~gheit!~~ *Tutti.*
 deh! deh! De' - - - tuoi fi-gli a-scol-ta'll pian-to, deh gli as-si-sta'l no-me san-to, ~~ma~~ ~~in der~~ ~~San-~~ ~~sa-~~ ~~gheit!~~ *Tutti.*

hör! hör! steh uns bei im lez-ten Streit, *Tutti.* gli as-
 deh! deh! deh gli as-si-sta'l no-me san-to, *Tutti.* *Tutti.*

hör! hör! steh uns bei im lez-ten Streit, *Tutti.* gli as-
 deh! deh! deh gli as-si-sta'l no-me san-to, *Tutti.* *Tutti.*

Tutti Bassi.

Musical notation for the first system, featuring piano (*p*) and sforzando (*sf*) dynamics. The notation includes various note values and rests.

Musical notation for the second system, featuring piano (*p*) and sforzando (*sf*) dynamics. The notation includes various note values and rests.

steh uns al - len bei,
 si - sta'l no - me san - to.

Wenn wir mit dem To - de
 Quan - do mor - te s'av - vi -

Musical notation for the third system, including lyrics and piano (*p*) dynamics.

steh uns al - len bei,
 si - sta'l no - me san - to.

Wenn wir mit dem To - de
 Quan - do mor - te s'av - vi -

Musical notation for the fourth system, including lyrics and piano (*p*) dynamics.

steh uns al - len bei,
 si - sta'l no - me san - to.

Wenn wir mit dem To - de
 Quan - do mor - te s'av - vi -

Musical notation for the fifth system, including lyrics and piano (*p*) dynamics.

steh uns al - len bei,
 si - sta'l no - me san - to.

Wenn wir mit dem To - de
 Quan - do mor - te s'av - vi -

Musical notation for the sixth system, including lyrics, piano (*p*) dynamics, and a sharp sign (#).

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and moving lines. The next two staves are for the violin, with the first violin part featuring a melodic line with many slurs and the second violin part providing a similar but slightly lower register accompaniment. The bottom two staves are for the cello and double bass, with the cello part having a more active, rhythmic role and the double bass part providing a steady harmonic foundation.

rin-gen, und aus dem be-klemm-ten Her-zen un-srer Scuf-zer zu dir drin-gen, laß uns Mut-ter, laß uns da nicht un-ter-lie-gen, hilf uns dann den
 ci-na, quan-do mor-te s'av-vi-ci-na non la-sciar-ci in ab-ban-don, mi-se-re-re, ma-dre ce-le-ste, re-gi-na, tu ci ai-ta a

rin-gen, und aus dem be-klemm-ten Her-zen un-srer Scuf-zer zu dir drin-gen, laß uns Mut-ter, laß uns da nicht un-ter-lie-gen, hilf uns dann den Feind,
 ci-na, quan-do mor-te s'av-vi-ci-na non la-sciar-ci in ab-ban-don, mi-se-re-re, ma-dre ce-le-ste, re-gi-na, tu ci ai-ta a de-

rin-gen, und aus dem be-klemm-ten Her-zen un-srer Scuf-zer zu dir drin-gen, laß uns Mut-ter, laß uns da nicht un-ter-lie-gen, hilf uns
 ci-na, quan-do mor-te s'av-vi-ci-na non la-sciar-ci in ab-ban-don, mi-se-re-re, ma-dre ce-le-ste, re-gi-na, tu ci ai-

rin-gen, und aus dem be-klemm-ten Her-zen un-srer Scuf-zer zu dir drin-gen, laß uns Mut-ter, da nicht un-ter-lie-gen, hilf uns dann den
 ci-na, quan-do mor-te s'av-vi-ci-na non la-sciar-ci in ab-ban-don, mi-se-re-re, ma-dre ce-le-ste, re-gi-na, tu ci ai-ta a

Tutti Bassi.

The second system of the musical score is primarily for the basses. It consists of a single staff with a bass clef. The music is marked 'Tutti Bassi' and features a rhythmic pattern of eighth and sixteenth notes, similar to the piano part in the first system. The notes are mostly in the lower register, with some slurs and dynamic markings.

The musical score consists of several systems of staves. The top three systems are instrumental, featuring complex rhythmic patterns and dynamics such as *ff* and *p*. The lower systems are vocal staves with lyrics in German. The lyrics are:

Feind, den Feind be - sie - gen, hilf uns dann den Feind be - sie - gen, und steh uns bei im lez - ten - im lez - ten Streit - im lez - ten

de - bel - la - re del de - mon, del de - mon le vo - glie a - va - re, del - la mor - te nel pe - ri - glio la tua gra - zia ci - so - ste

- den Feind be - sie - gen, den Feind - be - sie - gen, und steh uns bei im lez - ten, im lez - ten Streit, im lez - ten

- bel - la - re del de - mon le vo - glie a - va - re, del - la mor - te nel pe - ri - glio ci - so - ste

dann den Feind be - sie - gen, den Feind be - sie - gen, und steh uns bei im lez - ten Streit, im lez - ten

ta a de - bel - la - re, le vo - glie a - va - re, del - la mor - te nel pe - ri - glio ci - so - ste

Feind be - sie - gen, hilf uns dann den Feind, den Feind be - sie - gen, und steh uns bei im lez - ten Streit, im lez - ten

de - bel - la - re del de - mon, del de - mon le vo - glie a - va - re, del - la mor - te nel pe - ri - glio ci - so - ste

The first system of the musical score consists of six staves. The top staff is the vocal line, and the remaining five staves are for piano accompaniment. The music is written in a historical style with various note values and rests.

Streit, wenn wir mit dem To - de rin - gen, wenn wir mit dem To - de rin - gen, o da zei - ge dich, da zei - ge dich als
 gui, del - la mor - te nel pe - ri - glio, la tua gra - zia ci so - ste - gni, fia che de - gui, fia che de - gui siam o

Streit, wenn wir mit dem To - de rin - gen, da zei - ge dich als
 gui, del - la mor - te nel pe - ri - glio, che de - gui siam o

Streit, wenn wir mit dem To - de rin - gen, o da zei - ge dich, da zei - ge dich als
 gui, del - la mor - te nel pe - ri - glio, deh fia che per te, che de - gui siam o

Streit, wenn wir mit dem To - de rin - gen, wenn wir mit dem To - de rin - gen, o da zei - ge dich, da zei - ge dich als
 gui, del - la mor - te nel pe - ri - glio, la tua gra - zia ci so - ste - gni, deh fia che per te, che de - gui siam o

The second system of the musical score consists of six staves, continuing the vocal and piano parts from the first system.

Largo!

Violino I.

Violino II.

Viola.

2 Corni in F.

2 Oboi.

2 Flauto.

2 Clarinetti.

2 Fagotti.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Largo.

War - um hast du mich ver - lassen? wer - sieht hier der Gott - heit Spur? wer - sieht der Gott - heit, der Gott heit Spur?
 Per - ché m'hai de - re - lit - to? ch'il - mi - ste - ro sco - pri - rà? ch'il - mi - ste - ro, chi sco - pri - rà?

War - um hast du mich ver - lassen? wer - sieht hier der Gott - heit Spur? wer? wer? wer sieht hier der Gott - heit Spur?
 Per - ché m'hai de - re - lit - to? ch'il - mi - ste - ro sco - pri - rà? chi? chi? ch'il mi - ste - ro sco - pri - rà?

War - um hast du mich ver - lassen? wer sieht hier der Gott - heit Spur? wer? wer? wer sieht hier der Gott - heit Spur?

Per - ché m'hai de - re - lit - to? ch'il mi - ste - ro sco - pri - rà? chi? chi? ch'il mi - ste - ro sco - pri - rà?

Largo.

HAYDN. ? W.

pp

wer? wer? wer kann fas-sen, dies Ge-heimniß? o Gott der Kraft und Macht! o Gott der Kraft und
 chi? chi? e la men-te, del si-gno-re? pos-sen-te di-vi-ni-ta-ret-tor pa-dre-so-

wer? wer? wer kann fas-sen, dies Ge-heimniß? o Gott der Kraft! o Gott der
 chi? chi? e la men-te, del si-gno-re? pos-sen-te di-vi-ni-ta-ret

wer? wer? wer kann fas-sen, dies Ge-heimniß? o Gott, o Gott der Kraft und Macht! o
 chi? chi? e la men-te, del si-gno-re? pos-sen-te pos-sen-te di-vi-ni-ta-ret

wer? wer? wer kann fas-sen, dies Ge-heimniß? o Gott der Kraft! o Gott der
 chi? chi? e la men-te, del si-gno-re? pos-sen-te di-vi-ni-ta-ret

Handwritten numbers and scribbles at the bottom of the page, including '9-8765' and '9-8765'.

dei-ner Hän-de Werke!

O Herr/ wir dan-ken dir,

po-pra di-tua ma-nol!

Gra-zia si-gnor mer-cè,

dei-ner Hän-de Werke!

O Herr/ wir dan-ken dir,

po-pra di-tua ma-nol!

Gra-zia si-gnor mer-cè,

dei-ner Hän-de Werke!

O Herr/ von Herzen dan-ken wir, dan-

po-pra di-tua ma-nol!

Gra-zia si-gnor mer-cè, noi

dan - ken dir von Her - zen, dan - ken dir von Her - zen, Un - ser we - gen littst du Schmer - zen, Spott, Ver - las - ung, Angst und
 noi - quäl - ti ren - dia - mo, noi - quäl - ti ren - dia - mo. Sof - frir per noi vo - le - sti, scherno, pe - na, e rio do - lor, rio do -

dan - ken dir von Her - zen, dan - ken dir von Her - zen, Un - ser we - gen littst du Schmer - zen, Spott, Ver - las - ung, Angst und
 noi - quäl - ti ren - dia - mo, noi - quäl - ti ren - dia - mo. Sof - frir per noi vo - le - sti, scherno, pe - na, e rio do -

dan - ken dir von Her - zen, dan - ken dir von Her - zen, Un - ser we - gen littst du Schmer - zen, Spott, Ver - las - ung, Angst und
 noi - quäl - ti ren - dia - mo, noi - quäl - ti ren - dia - mo. Sof - frir per noi vo - le - sti, scherno, pe - na, e rio do -

dan - ken dir o Herr von Her - zen, dan - ken dir von Her - zen, Un - ser we - gen littst du Schmer - zen, Spott, Ver - las - ung, Angst und
 noi - quäl - ti ren - dia - mo, noi - quäl - ti ren - dia - mo. Sof - frir per noi vo - le - sti, scherno, pe - na, e rio do -

Clarinetto 1.

Violone.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes various note values, rests, and dynamic markings.

Sün - den noch be - trü - ben? dich mit Sün - den noch be - trü - ben? wer? wer soll - te dich nicht lie - ben?
 a - to chi'n te cre - de! sol be - a - to chi'n te cre - de! chi? chi può a te mancar di - fe - de? *Tutti.* Wer? Chi?

Solo. dich mit Sün - den noch be - trü - ben, dich mit Sün - den noch be - trü - ben? wer? wer soll - te dich nicht lie - ben, dich nicht lie - ben?
 Sol be - a - to chi'n te cre - de, sol be - a - to chi'n te cre - de! chi? chi può a te mancar di fe - de, mancar di fe - de? *Tutti.* Wer? Chi?

Solo. dich mit Sün - den noch be - trü - ben, dich mit Sün - den noch be - trü - ben? wer? wer soll - te dich nicht lie - ben?
 Sol be - a - to chi'n te cre - de, sol be - a - to chi'n te cre - de! chi? chi può a te mancar di fe - de? *Tutti.* Wer? Chi?

Solo. wer soll - te dich nicht lie - ben? Wer?
 chi può a te mancar di fe - de? Chi?

Violonc. *p* *Bassi.*

Handwritten musical score for voice and piano. The score consists of approximately 14 staves. The top staves contain instrumental parts for the piano, including a complex melodic line with many ornaments and a bass line. The lower staves contain the vocal line with German lyrics. The lyrics are:

tren - nen, von dir tren - nen, nein, nichts, nein, nichts soll uns von dir trennen, all - hier und dort in E - wig - keit,

gno - re, dal si - gno - re, nò, nò, nò, non fi - a mai di - vi - so, di - vi - so dal si - gno - re

— nichts soll uns von dir tren - nen, nein, nichts, nein, nichts soll uns von dir tren - nen.

— di - vi - so dal si - gno - re, nò, nò, nò, non fi - a mai di - vi - so.

von dir tren - nen, nein, nichts, nein, nichts soll uns von dir trennen.

sie di - vi - so, nò, nò, nò, non fi - a mai di - vi - so.

— nichts soll uns von dir tren - nen, nein, nichts, nein, nichts soll uns von dir trennen.

— di - vi - so dal si - gno - re, nò, nò, nò, non fi - a mai di - vi - so.

The word "Solo." is written above the final vocal line. The manuscript shows signs of age, including some ink bleed-through and handwritten annotations in red ink on the right margin.

HAYDN. 7 W.

all - hier und dort in E - wig - keit, in E - wig - keit.
 di - vl - so dal si - gno - re, dal si - guor.

in E - wig - keit.
 dal si - guor.

in E - wig - keit.

dal si - guor.

Tutti
 Nein,
 No,

The page contains a handwritten musical score for a vocal ensemble and instruments. It features several systems of staves. The vocal parts include lyrics in German and Italian. The instrumental parts include a Clarinet 1 part and string parts. The score is marked with dynamics such as *Tutti*, *Solo*, and *p*. The lyrics are: "Nein, nichts soll uns von dir tren-nen, nein, nichts soll uns von dir tren-nen, nein, nein, all-hier und dort in E-wig-keit. nò, non fi-a mai di-vi-so, nò, non fi-a mai di-vi-so, nò, nò, mai di-vi-so dal si-gno re. All-hier und dort in Mai di-vi-so dal si-hier und dort in E-wig-keit, mai di-vi-so dal si-gnor, hier und dort in E-wig-keit, mai di-vi-so dal si-gnor." There are also some handwritten numbers at the bottom of the page, possibly indicating measures or rehearsal marks.

The musical score consists of several staves. At the top, there are staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) with dynamic markings like *p* and *sf*. Below these are staves for woodwinds, including a Clarinet (labeled "Clarinetto 1. Solo") and a Bassoon. The vocal line is written in a single staff with lyrics in German and Italian. The lyrics are:

German: "E - wig - keit, in E - wig - keit, all - hier und dort in
 guo - re, no, non fa mai, mai di - vi - so dal si -
 gnor. No, — nichts soll uns von dir tren - nen, gnor. Vi - so dal si -
 gnor. No, — non fi - a mai di - vi - so, gnor. No, — nichts soll uns von dir tren - nen,
 in E - wig - keit, no, non fa mai, in E - wig - keit, no, non fi - a mai di - vi - so,
 no, non fa mai, nein, — nichts soll uns von dir tren - nen,
 no, non fi - a mai di - vi - so, no, non fi - a mai di - vi - so,"

Largo è Cantabile.

Corno I. in C.

Corno II. in C.

Flauto.

Oboe I.

Oboe II.

Clarinetto I.

in C.

Clarinetto II.

Trombone I.

Trombone II.

Fagotto I.

Fagotto II.

Contra Fagotto.

Largo è Cantabile.

Largo è Cantabile.

This page contains a musical score for a woodwind section. The instruments listed on the left are: Corno I. in C., Corno II. in C., Flauto., Oboe I., Oboe II., Clarinetto I. in C., Clarinetto II., Trombone I., Trombone II., Fagotto I., Fagotto II., and Contra Fagotto. The score is written in 3/4 time and features a tempo marking of 'Largo è Cantabile.' The music includes various dynamics such as *p* (piano), *sf* (sforzando), and *f* (forte). The Flauto part has a melodic line starting in the second measure, while the other instruments provide harmonic support with sustained notes and occasional melodic fragments. The bottom right corner of the page contains the number '11' and the publisher's name 'M. B. H. M.'.

This page of a handwritten musical score, page 59, features two staves of instruments: Oboe and Clarinetto. The Oboe part is written on the upper staff, and the Clarinetto part is on the lower staff. The music is in a common time signature and consists of several measures of music. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *p* (piano). The paper shows signs of age, including some staining and a red mark at the bottom left.

This image shows a page of handwritten musical notation on aged paper, numbered 60 in the top left corner. The score is arranged in 12 horizontal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *sf* (sforzando). The music features complex rhythmic patterns, including sixteenth-note runs and slurs. There are some handwritten annotations in the left margin, including a large '0' and some illegible scribbles. The paper shows signs of age, with some staining and discoloration.

A handwritten musical score for Haydn's 7th Variation. The score consists of ten staves. The first three staves are marked with 'Ob' (Oboe) and the last three with 'Cl.' (Clarinet). The music features various dynamics including *sf* (sforzando), *p* (piano), and *sfz* (sforzissimo). There are also some handwritten annotations and a diamond-shaped symbol on the sixth staff. The notation includes notes, rests, and slurs.

HAYDN. 7 W.

A handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and dynamic markings such as *sf*, *p*, and *sfz*. There are also performance instructions like *V* and *Vo* with a downward-pointing triangle. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side. Handwritten annotations in blue ink are present, including the number '06' on the fourth staff, '17' and '17a' on the fifth staff, and '172' on the sixth staff. The staves are connected by a large left-facing curly bracket.

Viol.
Viol. II
Viol. III
Viol. IV
Viola
Violoncello I
Violoncello II
Viola
Violoncello III
Violoncello IV
Bass I
Bass II

Violino I.

Violino II.

Viola.

Corni in A.

2 Oboi.

2 Flauti.

2 Clarinetti
in A.

2 Fagotti.

2 Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

p

p pizzicato.

ff *p pizzicato.*

Solo. *p*

Solo.

Je - sus ru - - - - - fet: *ach! mich*
Ge - su e - - - - - scla *ma:* *ah si -*

Adagio.

ff *pizzicato.*

The musical score consists of several staves. The top two staves feature a string section with dense sixteenth-note patterns, marked *coll'arco.* and *ff*. The lower staves include a vocal line with lyrics and a basso continuo line with *Il do.* and *Imo.* markings. The score concludes with a *Tutti* section and a *col'arco.* marking.

Solo.

Il do.

Imo.

coll'arco.

coll'arco.

Tutti.

Hemmt nun die
Ces - si ven-

dür - stet! ach mich dür stet!
 ti - sco! ah si - ti - sco!

Tutti.

Hemmt nun die
Ces - si ven-

col'arco.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *sf* and *sfz*.

Tutti.

Men - schen / Cru - di / las - set / cru - di / Mit - leid / cru - di / euch - er - wei - chen, / deh pie - tà sen - ti - te, / hemmt nun die Ra - che! / ces - si ven - det - tal

Rache, stillt eu - re Wuth! / detta, odio e fu - ror! / Men - schen, las - set / deh pie - tà sen - ti - te, / Mit - leid, / deh - pie - tà sen - ti - te, / euch er - wei - chen, / deh pie - tà di lui sen - ti - te, / las - set / di lui sen - ti - te, / Mit - leid / di lui sen - ti - te, / euch er - wei - chen, / ruft Er -

Tutti.

Stillt eu - re Wuth, / Ces - si'l fu - ror, / stillt eu - re Wuth! / ces - si'l fu - ror! / las - set / deh pie - tà di lui sen - ti - te, / Mit - leid / deh pie - tà di lui sen - ti - te, / euch er - wei - chen, / deh pie - tà di lui sen - ti - te, / Menschen / deh pie - tà di lui sen - ti - te, / euch er - wei - chen, / ruft Er -

Ra - che, / det - ta, / stillt eu - re Wuth! / ces - si'l fu - ror! / hemmt nun die Ra - che, / ces - si ven - det - ta, / stillt eu - re Wuth, / ces - si'l fu - ror, / las - set / deh pie - tà di lui, / Mit - leid, / di lui sen - ti - te, / Menschen / di lui sen - ti - te, / euch er - wei - chen,

Musical score for the first system, featuring multiple staves with notes and dynamic markings like *sf* and *p*.

ruft Er - barmung in das *Men* - schen, las - set Mit - leid, Mit - leid euch er - weichen, ruft Er - bar - mung in das
 sia men du - ro il vo - stro *Herz!* Cru - di deh ple - tà, ple - tà di - laif sen - ti - te, sia men du - ro il vo - stro

Musical score for the second system, including a *Solo.* marking and lyrics.

barmung, ruft Er - barmung in das *Herz!* *Men* - schen las - set Mit - leid euch er - weichen, ruft Er - bar - mung in das
 du - ro il vo - stro, du - ro il vo - stro *cor!* Deh sen - ti - te | cru - di cru - di sen - ti - te, sia men du - ro il vo - stro

Musical score for the third system, including a *Solo.* marking and lyrics.

bar - mung, ruft Er - bar - mung in das *Herz!* *Men* - schen, *Men* - schen, ruft Erbar - mung in das
 du - ro il vo - stro cor il vo - stro cor! cru - di cru - di sia men du - ro il vo - stro

Musical score for the fourth system, including lyrics.

ruft Er - bar - mung in das *Herz!* *Men* - schen, ruft Erbar - mung in das
 sia men du - ro il vo - stro cor! cru - di sia men du - ro il vo - stro

Musical score for the fifth system, including dynamic markings like *sf* and *p*.

mi - schet, den man mit Gal - le mi - schet. So labt man ihn.
sto - ro, ma vi - no e fiel gli da - te per ri - sto - ro. Kann Grausamkeit noch wei - ter gehn? noch wei - ter

schet, den man mit Gal - le mi - schet. So labt man ihn.
te gli da - te per ri - sto - ro, ri - sto - ro. O mar - to - ro o tor - men - ta cru - del! tor - men - to

Gal - le, mit Gal - le mi - schet. So labt, so labt man ihn. Kann Grau - sam - keit noch wei - ter gehn? Kann Grausamkeit noch wei - ter gehn? noch wei - ter
fiel, vi - no e fiel gli da - te

den man mit Gal - le mi - schet. So per - ri - sto - ro. O mar - to - ro, o tor - men - to cru - del! o mar - to - ro, o tor - men - to cru - del! tor - men - to
ma vi - no e fiel gli da - te

HAYDN. 7 W.

18

1/2

1/4

1/8

1/8

geh, noch wei-ter, noch wei-ter gehn, noch wei-ter gehn?

rio, tor-men-to, tor-men-to rio, tor-men-to cru-del!

geh, — noch wei-ter, noch wei-ter gehn, noch wei-ter gehn?

rio, tor-men-to, tor-men-to rio, tor-men-to cru-del!

geh, noch wei-ter, noch wei-ter gehn, noch wei-ter gehn?

rio, tor-men-to, tor-men-to rio, tor-men-to cru-del!

Solo.

Tutti

Nun kann er nicht mehr fas-sen, den Schmerz, nun kann er, kann er nicht mehr fas-sen, nun kann er
Già ce-de al-la pe-na, al-la pe-na, Ge-sù non hà piú le-na, non hà le-na, già ce-de

Nun kann er nicht mehr fas-sen, den Schmerz, den Schmerz, der ihu all-mäch-tig drückt, er kann ihn
Già ce-de al-la pe-na, Ge-sù non hà piú le-na, non hà piú le-na, già ce-de al-la

Nun kann er nicht mehr, nun kann er nicht mehr fas-sen, nicht mehr
Già ce-de al-la pe-na, già ce-de al-la pe-na, Ge-sù non hà piú le-na, non hà

Nun kann er nicht mehr, nun kann er nicht mehr fas-sen, den Schmerz der ihu all-mäch-tig drückt, nun kann er nicht mehr
Già ce-de al-la pe-na, già ce-de al-la pe-na, Ge-sù non hà piú le-na, non hà

4 6 5 7 6 5 4 - sf sf sf sf sf sf sf

The musical score consists of approximately 12 staves. The top staves contain instrumental parts with various rhythmic patterns and dynamic markings. The lower staves contain a vocal line with lyrics in German and Italian. The lyrics are:

 nicht mehr fas-sen, den Schmerz der Wohl - thun war, der Wohlthun war.

 al - la pe - na, non hà più le - - na, non hà più le - na.

 nicht mehr fassen, den Schmerz der Wohl - thun war, der Wohlthun war.

 pe - na | Ge - sù non hà più le - - na, non hà più le - na.

 fas - sen, den Schmerz der Wohl - thun war, der Wohlthun war.

 le - na, non hà più le - - na, non hà più le - na.

 Solo.

 Je - sus ru - - fet:

 Ge - sù e - sla - - ma:

 The score includes dynamic markings such as *pizzic.*, *p*, and *Solo.* throughout.

Handwritten musical score for strings and voices. The score consists of multiple staves. The top two staves are for strings, with dynamic markings such as *f coll'arco* and *sf*. The lower staves contain vocal parts with lyrics in German and Italian. The lyrics are:

 Men - schen! las - set Mitleid euch er - wei - chen, stillt eu - re Wuth, stillt eu - re

 Cru - di! deh pie - tà di lui sen - ti - to, ces - si' l' fu - ror, ces - si' l' fu -

 Hemmt nun die Ra - che, stillt eu - re Wuth, hemmt nun die Ra - che, stillt eu - re Wuth, stillt eu - re

 Ces - si ven - det - ta odio, e fu - ror, ces - si ven - det - ta, ces - si' l' fu - ror, ces - si' l' fu -

 ach mich, dör - stet! Men - schen! las - set Mit - leid euch er - wei - chen, stillt eu - re Wuth, stillt eu - re

 ah si - ti! sco! Deh / pie - tà, pie - tà di lui sen - ti - to, ces - si' l' fu - ror, ces - si' l' fu -

 Hemmt doch die Ra - che, stillt eu - re Wuth, eu - re Wuth, stillt eu - re

 Ces - si ven - det - ta, ven - det - ta / ces - si' l' fu - ror, ces - si' l' fu -

HAYDN, 7 W.

f coll'arco sf sf sf sf sf sf sf sf sf sf

Wuth! Men-achen las-set Mit-leid euch er-wei-chen, euch er-wei-chen, ruft Er-bar-mung in das Herz, ruft Er-bar-mung in das Herz, ruft Er-
ror! Cru-dil cru-di! cru-di! deh pie-tà di lui sen-ti-te, sia men/du-ro il vo-stro cor, sia men/du-ro il vo-stro cor, sia men/
Wuth! Las-set Mit-leid euch er-wei-chen, euch er-wei-chen, ruft Er-bar-mung in das Herz, ruft Er-bar-mung in das Herz, ruft Er-
ror! Cru-dil cru-di! deh pie-tà di lui sen-ti-te, sia men/du-ro il vo-stro cor, sia men/du-ro il vo-stro cor, sia men/
Wuth! Mit-leid, Men-schen! ruft Er-bar-mung in das Herz, ruft Er-bar-mung in das Herz, ruft Er-
ror! Cru-di! cru-di! sia men/du-ro il vo-stro cor, sia men/du-ro il vo-stro cor, sia men/
Wuth! Ruft Er-bar-mung, ruft Er-bar-mung in das Herz, ruft Er-
ror! Sia men/du-ro, sia men/du-ro il vo-stro cor, sia men/

Handwritten red markings on the left margin, possibly indicating rehearsal marks or corrections.

Violonc.

Tutti Bassi.

cresc.

Handwritten numbers and notes at the bottom right of the page.

Musical score for the first part of the page, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *ff* and *p*.

Solo.

barmung in das Herz! Ach! im Durst vor seinem En - de, rei - chet man ihm Gal - le, rei - chet man ihm Gal - le dar, rei - chet man ihm Gal - le
 du - ro il vo - stro cor! Ah! per spe - gner la sua se - te, gli por - ge - te, gli por - ge - te, gli por - ge - te vi - no, e fiel, gli por - ge - te vi - no, e

Solo.

barmung in das Herz! Ach! im Durst vor seinem En - de, rei - chet man ihm Gal - le dar, rei - chet man ihm Gal - le dar, rei - chet man ihm Gal - le
 du - ro il vo - stro cor! Ah! per spe - gner la sua se - te, gli por - ge - te vi - no, e fiel, gli por - ge - te vi - no, e fiel, gli por - ge - te vi - no, e

Solo.

barmung in das Herz! rei - chet man ihm Gal - le dar, rei - chet man ihm Gal - le, rei - chet man ihm Gal - le
 du - ro il vo - stro cor! gli por - ge - te vi - no, e fiel, gli por - ge - te, gli por - ge - te, gli por - ge - te vi - no, e

Solo.

barmung in das Herz! rei - chet man ihm Gal - le dar!
 du - ro il vo - stro cor! gli por - ge - te vi - no, e fiel

Violonc.

Tutti Bassi.

Musical score for the bottom part of the page, including staves for *Violonc.* and *Tutti Bassi.* The notation includes notes, rests, and dynamic markings like *ff* and *p*.

1-3
 #1-3/3
 1-3
 1-3

dar!
fiell

Tutti. Kann Grausam - keit noch wei - ter gehn, noch wei - ter gehn, noch wei - ter, noch wei - ter

dar!
fiell

Tutti. O tormento, tor - mento il più - cru - del, il più cru - del tor - men - to, il più cru -

dar!
fiell

Tutti. Kann Grausam - keit noch wei - ter gehn? Kann Grausam - keit noch wei - ter gehn, noch wei - ter gehn, noch wei - ter, noch wei - ter

Tutti. O tormento, tor - men - to il più - cru - del! O tor - men - to il più cru - del, il più cru - del tor - men - to, il più cru -

gên, noch wei - ter gehn?

del, il più cru - del!

gên, noch wei - ter gehn?

del, il più cru - del!

HAYDN. 7. W.

No. 6.

Soprano. Es ist voll - bracht.

Alto. Con - su - ma - tum est.

Tenore. Es ist voll - bracht.

Basso. Con - su - ma - tum est.

Violino I.

Violino II.

Viola.

2 Corni in G.

2 Oboi.

2 Flauti.

2 Clarinetti in B.

2 Fagotti.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Es ist vollbracht! An das O-pfer-holz ge-hef-tet, han-get Je-sus in der Nacht; und dann ruft er
 Con-su-ma-tum est! Ge-sù gri-da dal-la cro-ce d'a-tra not-te fra l'or-ror; in fle-bil

Es ist voll-bracht! An das O-pfer-holz ge-äef-tet in der Nacht; ruft Je-sus
 Con-su-ma-tum est! Ge-sù gri-da dal-la cro-ce fra l'or-ror; in fle-bil

Es ist voll-bracht! An das O-pfer-holz ge-hef-tet, han-get Je-sus in der Nacht; ruft Je-sus
 Con-su-ma-tum est! Ge-sù gri-da dal-la cro-ce fra l'or-ror; in fle-bil

Es ist voll-bracht! An das O-pfer-holz ge-hef-tet, han-get Je-sus in der Nacht; und dann ruft er
 Con-su-ma-tum est! Ge-sù gri-da dal-la cro-ce d'a-tra not-te fra l'or-ror; in fle-bil

laut: *es ist voll-bracht.* Was uns je-nes Holz-ge-scha-det, wird durch die-ses gut ge-macht. Weh euch Bös-ten, weh euch
 VO-ce: *è con-su-ma-to.* Fù fa-tal per noi—quel le-gno, che sa-la-te al fin re-cò. O ma-li-gni, ac-ce-#

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first staff contains a melodic line with various note values and rests. The second staff appears to be a vocal line with lyrics underneath. The third and fourth staves are mostly empty, possibly for a second voice or instrument. The fifth staff contains a bass line. The sixth staff has lyrics in German and Latin. The seventh and eighth staves continue the musical notation. The ninth staff has more lyrics. The tenth staff is a final melodic line. The paper shows signs of age, including some staining and wear.

Blin - den, weh euch al - len, die ihr Sün - den im - mer häuft auf Sün - den, die ihr Sün - den im - mer häuft auf Sünden! Men - schen den - ket nach!
 ca - ti, da pec - ca - ti, ah per voi non v'è, non v'è mer - ce - de, ah per voi non v'è, non v'è mer - ce - de! Uo - mo pen - sa a te!

weh euch Blin - den, weh euch al - len, die ihr Sün - den im - mer häuft auf Sün - den! Men - schen den - ket nach!
 ac - ce - ca - ti, da pec - ca - ti, ah per voi non v'è, non v'è mer - ce - de! Uo - mo pen - sa a te!

weh euch Blin - den, weh euch al - len, die ihr Sün - den im - mer häuft auf Sünden, die ihr Sün - den im - mer häuft auf Sünden! Men - schen den - ket nach!
 ac - ce - ca - ti, da pec - ca - ti, ah per voi non v'è, non v'è mer - ce - de, ah per voi non v'è, non v'è mer - ce - de! Uo - mo pen - sa a te!

weh euch Blin - den, weh euch al - len, die ihr Sün - den im - mer häuft auf Sünden! Men - schen den - ket nach!
 ac - ce - ca - ti, da pec - ca - ti, ah per voi non v'è, non v'è mer - ce - de! Uo - mo pen - sa a te!

1/3
1/2
1/4
1/2

Handwritten musical score for voice and piano. The score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics in German. The bottom system continues the vocal line and piano accompaniment. The lyrics are: "wer-det ihr Er-bar-mung fin-den, co-sa mai tu dir po-trai, wer-det ihr Er-bar-mung fin-den, wenn er kommt in sei-ner Herr-lich-keit und sei-ner Macht? do vien dell'uo-mo'l fi-glio di glo-ria pien?"

Solo.

HARDN. 7 W.

21

The first system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *sf* and *ff*. The bottom five staves are for the vocal line, with notes and rests corresponding to the lyrics below.

Schrey'n! Laß dein Lei-den und dein Ster-ben, nicht an uns, nicht an uns ver-lo-ren seyn! nicht an
 tà, le tue pe-ne, la tua mor-te, sal-vi o-gnor, sal-vi o-gnor ci ren-de rà! sal-vi o-

Schrey'n! Laß dein Lei-den und dein Ster-ben, nicht an uns ver-lo-ren seyn! nicht an uns ver
 tà, le tue pe-ne, la tua mor-te, sal-vi o-gnor ci ren-de rà! sal-vi o-gnor ci

Schrey'n! Laß dein Lei-den und dein Ster-ben, nicht an uns, nicht an uns ver-lo-ren
 tà, le tue pe-ne, la tua mor-te, sal-vi o-gnor, sal-vi o-gnor, sal-vi o-gnor ci ren-de

Schrey'n! Laß dein Lei-den und dein Ster-ben, nicht an uns ver-lo-ren seyn! nicht ver-lo-ren seyn.
 tà, le tue pe-ne, la tua mor-te, sal-vi o-gnor ci ren-de rà. o-gnor ci ren-de rà.

The second system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, with dynamic markings like *sf* and *ff*. The bottom five staves are for the vocal line, with notes and rests corresponding to the lyrics above.

uns ver-lo-ren seyn. Lafs uns einst den Him-mel er-ben, und mit dir uns e-wig
 gnor-ci ren-de-ra. Ed il ciel a-vre-mo in sor-te, te-co nell'e-ter-ni

 lo-ren seyn. Lafs uns einst den Him-mel er-ben, und mit dir, und mit dir uns e-wig
 ren-de-ra. Ed il ciel a-vre-mo in sor-te, te-co, te-co nell'e-ter-ni

 seyn, ver-lo-ren seyn. Lafs uns einst den Him-mel er-ben, und mit dir uns e-wig
 ra, ci ren-de-ra. Ed il ciel a-vre-mo in sor-te, te-co nell'e-ter-ni

 Lafs uns einst den Him-mel er-ben, lafs uns einst den Him-mel er-ben,
 Ed il ciel a-vre-mo in sor-te, ed il ciel a-vre-mo in sor-te,

freun, und mit dir, und mit dir uns e - wig freun, uns e - wig freun.
 th, ed il ciel, a - vre - mo in sor - te nell' e - ter - ni - ta.

freun, laß uns einst den Him - mel er - ben, und mit dir uns e - wig freun.
 th, ed il ciel a - vre - mo in sor - te, te - co nell' e - ter - ni - ta.

freun, laß uns einst den Him - mel er - ben, und mit dir uns e - wig freun.
 th, ed il ciel a - vre - mo in sor - te, te - co nell' e - ter - ni - ta.

und mit dir uns e - wig freun, uns e - wig freun.
 ed il ciel a - vre - mo nell' e - ter - ni - ta.

HAYDN. 7 W.

17

11/1/28

17

17

17

17

Solo.

Was uns je - nes Holz ge - scha - det, wird durch die - ses gut ge - macht. Weh euch Bli - sen, weh euch Blin - den, weh euch al - len
 Fu - tal per noi quel le - gno, che sa - lu - te al fin re - cò. O ma - li - gui, ac - ce - ca - ti, da' pec - ca - ti ah per

Tutti. Weh euch Bli - sen, weh euch Blin - den, weh euch al - len
Tutti. O ma - li - gui, ac - ce - ca - ti, da' pec - ca - ti

Tutti. Weh euch Bli - sen, weh euch Blin - den, weh euch al - len
Tutti. O ma - li - gui, ac - ce - ca - ti, da' pec - ca - ti

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note rhythm.

Solo. Imo.

Musical score for the second system, marked "Solo. Imo." The vocal line features a melodic phrase with a fermata, and the piano accompaniment provides harmonic support.

Sün - den im-mer häuft auf Sün - den, die ihr Sün - den im-mer häuft auf Sün - den; Men - schen den- ket nach! wer- det ihr Er - bar - mung
 voi non v'è, non v'è mer- ce de, ah per voi non v'è, non v'è mer-ce - de; uo - mo pen-sa a te! co - sa mai tu dir po -

die ihr Sün - den im-mer häuft auf Sün - den; Men - schen den- ket nach! wer- det ihr Er - bar - mung
 ah per voi non v'è, non v'è mer-ce - de; uo - mo pen-sa a te! co - sa mai tu dir po -

die ihr Sün - den im-mer häuft auf Sün - den, die ihr Sün - den im-mer häuft auf Sün - den; Men - schen den- ket nach! wer- det ihr Er - bar - mung
 ah per voi non v'è, non v'è merce - de, ah per voi non v'è, non v'è mer-ce - de; uo - mo pen-sa a te! co - sa mai tu dir po -

die ihr Sün - den im-mer häuft auf Sün - den; Men - schen den- ket nach! wer- det ihr Er - bar - mung
 ah per voi non v'è, non v'è merce - de; uo - mo pen-sa a te! co - sa mai tu dir po -

Musical score for the third system, continuing the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the fourth system, concluding the page with a final vocal phrase and piano accompaniment.

15
14
110

fin - den, wer - det ihr Er - bar - mung fin - den, wenn er kommt in sei - ner Herr - lich - keit und sei - ner Macht? und sei - ner
 tra - i, co - sa mai tu dir po - trai, quan - do vien dell' uomo'l fi - glio di glo - ria pien? di glo - ria

fin - den, wer - det ihr Er - bar - mung fin - den, wenn er kommt in sei - ner Herr - lich - keit und sei - ner Macht? und sei - ner
 tra - i, co - sa mai tu dir po - trai, quan - do vien dell' uomo'l fi - glio di glo - ria pien? di glo - ria

fin - den, wer - det ihr Er - bar - mung fin - den, wenn er kommt in sei - ner Herr - lich - keit und sei - ner Macht? und sei - ner
 tra - i, co - sa mai tu dir po - trai, quan - do vien dell' uomo'l fi - glio di - glo - ria - pien? di glo - ria

Macht.
pian.

Macht.
pian.

Macht.
pian.

MAZDN. 7 W.

No. 7.

Soprano. *Va - ter! in dei - us Häs - de em -*

Alto. *Pa - ter! in ma - nus tu - as com -*

Tenore. *Va - ter! in dei - us Häs - de em -*

Basso. *Pa - ter! in ma - nus tu - as com -*

pfäh-le ich mei - nen Geist.

men - do spi - ri - tum me - um

pfäh-le ich mei - nen Geist.

men - do spi - ri - tum me - um.

Sitt im neuen Lande

Largo. *Appe!*
con Sordini.

Violino I.

Violino II.

Viola.

2 Corni. in Es.

2 Oboi.

2 Flauti.

2 Clarinetti. in B.

2 Fagotti.

2 Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Largo.

Appe!
con Sordini.

con Sordini.

con Sordini.

Solo.

Largo.

Solo.

*In dei-ne
Nel-la tua*

Solo.

*Tenore In dei-ne
Nel-la tua*

Largo.

6719
433

Tutti.

Nun steigt sein Leiden h^o-her nicht, nun steigt sein Lei-den h^o-her nicht, nun tri-um-phirt er /
 Or cessa ogni do-lo-re, or ces-sa o-gni do-lo-re / del bon Ge-sù, del

Tutti.

Händ, o Herr, empf^h ich mei-nen Geist, mei-nen Geist. Nun steigt sein Lei-den h^o-her nicht, nun steigt sein Lei-den h^o-her nicht, nun tri-um-phirt er laut, nun
 man, signor, lo spir-to mio da-rò, da-rò. Or ces-sa, ces-sa ogni do-lor, or ces-sa o-gni do-lo-re / del bon Ge-sù / del bon, del

Tutti.

Händ, o Herr, empf^h ich mei-nen Geist, mei-nen Geist. Nun steigt sein Leiden h^o-her nicht, nun steigt sein Lei-den h^o-her nicht, nun tri-um-phirt er,
 man, signor, lo spir-to mio da-rò, da-rò. Or ces-sa ogni do-lo-re, or ces-sa o-gni do-lo-re / del bon Ge-sù, del

Tutti. da.

Nun steigt sein Leiden h^o-her nicht, nun steigt, nun steigt sein Lei-den h^o-her nicht, nun tri-um-phirt er
 Or ces-sa ogni do-lo-re, or ces-sa, ces-sa o-gni do-lo-re / del bon Ge-sù, del

Handwritten annotations on the right margin, including the number '11' at the top and several '1/3' markings.

tri-um-phiert er laut und spricht: nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, dir em-pfehl
 bon Ge-sù/ che di ce: lo spirto, o pa-dre a-ma-to, lo spirto, o pa-dre a-ma-to, lo spir-to, o pa-dre a-ma-to, a te sia

Solo.

tri-um-phiert er laut und spricht: nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, dir em-pfehl
 bon Ge-sù/ che di ce: lo spirto, o pa-dre a-ma-to, lo spirto, o pa-dre a-ma-to, lo spir-to, o pa-dre a-ma-to, a te sia

Solo.

tri-um-phiert er laut und spricht: nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, nimm Va-ter mei-ne See-le, dir em-pfehl
 bon Ge-sù/ che di ce: lo spirto, o pa-dre ama-to, lo spirto, o pa-dre ama-to, lo spir-to, o pa-dre a-ma-to, a te sia

Solo.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

The first system of the musical score consists of a vocal line at the top and several instrumental staves below it. The vocal line contains a melodic phrase with various ornaments and slurs. The instrumental staves show accompaniment with chords and rhythmic patterns.

Tutti.
 — ich mei - nen Geist, em - pfehl' ich mei - nen Geist. *Dir,*
 com - men - da - to a te, sia com - men - da - to a te. *Si, nel-*
Tutti.
 ich mei - nen Geist, em - pfehl' ich mei - nen Geist. *Dir,*
 com - men - da - to a te, sia com - men - da - to a te. *Si, nel-*

The second system continues the musical score with vocal lines and instrumental accompaniment. It includes the lyrics: "em - pfehl' ich mei - nen Geist." and "com - men - da - to a te, sia com - men - da - to a te." The notation includes dynamic markings like *p* and *f*, and performance instructions like *Tutti.*

e - wi-gen Ver - der - ben hat uns sein Blut er - ret - tet, aus Lie - be für uns Men - schen, aus Lie - be für uns Men - schen, aus Lie - be, aus
si vin-se gli or - ro - ri, del tar - ta - ro pro - fon - do, e per a - mor del mon - do, e per a - mor del mon - do, del mon - do, del
der - ben, hat uns sein Blut er - ret - tet, sein Blut er - ret - tet, aus Lie - be für uns Menschen, für uns Men - schen, aus Lie - be, aus
ro - ri, del tar - ta - ro, del tar - ta - ro pro - fon - do, e per a - mor e per a - mor del mon - do, del mon - do. del
der - ben hat uns sein Blut er - ret - tet, aus Lie - be für uns Menschen, für uns Men - schen, aus Lie - be, aus
ro - ri del tar - ta - ro pro - fon - do, e per a - mor, e per a - mor del mon - do, del mon - do, del

17/16

31 4 5 6 8-09 6

er den Tod der Sün - der, den Tod der Sün - der. Du gabst uns neu - er Le - ben, was
 ri co' pec - ca - to - ri, co' pec - ca - to - ri. Per que - sta nuo - va vi - ta, che
 er den Tod der Sün - der, den Tod der Sün - der. Du gabst uns neu - er Le - ben, was
 ri co' pec - ca - to - ri, co' pec - ca - to - ri. Per que - sta nuo - va vi - ta, che
 er den Tod der Sün - der, den Tod der Sün - der. Was Che'

neu wir der ge - ben? was kön - nen wir?
 ren der - ti pos - sia - mo? che ren - der - ti?
 kön ne wir der ge - ben? was kön - nen wir?
 ren der - ti pos - sia - mo? che ren - der - ti?

Solo.
 Zu dei - nen Füßen lie - gen wir, o Je - su, tief ge - rührt; nimm un - ser Herz als O - pfer
 A' pie - di tuoi pon ghia - mo, o Je - su! no - stro cor, l'of - fer - ta sia a te si -

ten.

ten.

Zu dei-nen Fü-ßen lie-gen wir, o Je-su, tief ge-rührt, nimm un-ser Herz als Op-fer an, nimm un-ser Herz.

A' pie-di tuoi pon-ghia-mo, o Je-su, 'l nostro cor, l'of-fer-ta sia gra-di-ta, gra-di-ta a te.

Tutti.

Zu dei-nen Fü-ßen lie-gen wir, o Je-su, tief ge-rührt, nimm un-ser Herz als Op-fer an, nimm un-ser Herz.

A' pie-di tuoi pon-ghia-mo, o Je-su, 'l nostro cor, l'of-fer-ta sia gra-di-ta, gra-di-ta a te.

an. Zu dei-nen Fü-ßen lie-gen wir, o Je-su, tief ge-rührt, nimm un-ser Herz als Op-fer an, als Op-fer un-ser Herz.
 gnor. A' pie-di tuoi pon-ghia-mo, o Je-su, 'l nostro cor, l'of-fer-ta sia gra-di-ta, gra-di-ta sia a te.

ten.

ten.

più adagio.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a complex rhythmic pattern, including a triplet in the right hand. The tempo marking 'più adagio.' is positioned at the top right of the page.

The second system of the musical score includes vocal lines with lyrics in German and Italian, and a piano accompaniment. The lyrics are:

 German: *nimm un-ser Herz als O-pfer an. l'of-fer-ta sia a te si-gnor.*

 Italian: *In dei-ne Händ' o Herr, empfeh-ich*

 English: *Nel-le tue man si-gnor, lo spirto*

 The tempo marking 'più adagio.' is repeated at the end of the system.

Tempo primo.

pizzicato.

pizzicato.

sempre più piano.

Solo.
in dei-ne Hand o Herr, em- pfehl ich meinen Geist.

Solo.
meinen Geist, meinen Geist. Nel-le tue man si- gnor, lo spir- to mio da- rò.

Solo.
mio da- rò, da- rò. mei- nen Geist. da- rò.

Solo.
mei- nen Geist. da- rò.

Violonc..

T. B.

HAYDN. 7 W. Tempo primo.

pizzicato. Attaca subito il Terzo moto, ma senza sordini.

10

102 Il Terremoto. Presto, è con tutta la forza. staccato.

Violino I.

Violino II.

Viole.

2 Clarini in C.

Timpani in C. G.

2 Corni in Es.

2 Oboi.

2 Clarinetti in B.

2 Flauti.

2 Fagotti.

Soprano.

Trombone I. Er ist nicht mehr, er ist nicht mehr, er ist nicht mehr, er

Alto.

Trombone II. L'uom Dio mo - ri, l'uom Dio mo - ri, l'uom Dio mo - ri, l'uom

Tenore.

Basso.

Bassi.

staccato.

Presto, con tutta la forza.

A handwritten musical score on aged paper, featuring approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf' (sforzando). The lyrics are written in German and Latin. The text includes:

ist nicht mehr. Der Er - de Tie - fen schal - ten wis - der:
 Dio - ni. Ri - suonan le cu - pe, le cu - pe ca - ver - no:
 ist nicht mehr. Der Er - de Tie - fen schal - ten wis - der:

Handwritten numbers and scribbles at the bottom left of the page, including '45-46-47' and other illegible markings.

A small handwritten mark or signature at the bottom right corner of the page.

Er ist nicht mehr, er ist nicht mehr. Er - zit - te Gol - ga - tha,

L'uom Dio mo - ri, l'uom Dio mo - ri. Tu tre - ma, o Gol - ga - tha,

ist nicht mehr

festigt - in Golga - tha

Handwritten musical score for voice and instruments. The score consists of approximately 14 staves. The top staves contain instrumental parts with complex rhythmic patterns and dynamic markings such as *ff* (fortissimo). The lower staves contain a vocal line with lyrics in Latin. The lyrics are: "er zitt er, er starb auf die- nen Hö- hen, o tu- tre- ma mo- ri o sul- le tue vet- te ah-". There are also some handwritten annotations in the lower part of the page, including "er zitt" and "er starb" written above the notes.

HAYDN. 7 W.

27

Handwritten signature or initials

Handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score consists of 12 staves. The top six staves contain complex, rapid sixteenth-note passages, often marked with 'sf' (sforzando). The bottom six staves contain a vocal line with lyrics in Italian. The lyrics are: 'Son ne fench, und leuch - te die - sem Ta - ge nicht; zer - reiss, fug - gi, o sol o - scu - ra in - fausto, in - fau - sto di; si spacchi. Die Sonne ist erloschen, und leuchtet diesem Tage nicht; zerreiße dich, flieh, o Sonne, dunkel und unglücklich, unglücklich dich; du wirst zerbrechen.' The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

zer - reit - te Land, wor - auf die Mör - der, die Mör - der ste - hen;

l'i - ni - quo suol de - gli em - pi, de - gli em - pi re - o sog - glor - no:

gravis in land was auf die Mörder des die Mörder ist - ten

Grä - ber that euch auf, - ihr Vä - ter steigt an's Licht - ihr Vä - ter steigt an's Licht, steigt an's
 pri - te - vi, o tom - be, e dal - le ca - ta - com - be sor - gen - te, o pa - dri e - stin - ti, sor -
 gen - te, o pa - dri e - stin - ti, steigt an's Licht

The musical score consists of approximately 15 staves. The top staves contain complex instrumental or vocal accompaniment with many beamed notes and slurs. The bottom staves contain the vocal line with lyrics in three languages: German, Italian, and French. The lyrics are:

German: Licht; das Erdreich, das euch deckt, ist ganz mit Blut befeckt, ist

Italian: ge-te; il suol, che vi ce-lo, di san-gue s'im-brat-to, di

French: Licht; das Erdreich, das euch deckt, ist ganz mit Blut befeckt, ist

ganz mit Blut be - flecht, das Erd - reich, das euch deckt, ist ganz mit Blut be - flecht, mit Blut be -
 san - gue s' im - brat - to, il suol, che vi - ce - lo di san - gue s' im - brat - to, sì, s' im - brat -
 ganz mit Blut be - flecht. Das Erd - reich, das euch deckt, ist ganz mit Blut be - flecht, mit Blut be

fleckt, das Erd - reich das euch deckt, das euch deckt, ist ganz mit Blut - mit Blut be.
 to, il suol, il suo - lo che vi ee - lo, di san - gue, di san - gue e' im - beat.
 fleckt das Erd reich, das euch deckt, das euch deckt, ist ganz mit Blut - mit Blut be.

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '112' in the top left corner. It features approximately 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'ff' (fortissimo). The music is arranged in systems, with some staves grouped by brackets. At the bottom of the page, there are three lines of lyrics in German and French. The German lyrics are: 'fleckt, ist ganz mit Blut be - fleckt.' and 'tò, di san - gue s'im - brat - tò.' The French lyrics are: 'fleckt, ist ganz mit Blut bespült.' The word 'Fine.' is written at the end of the musical notation on the right side of the page.

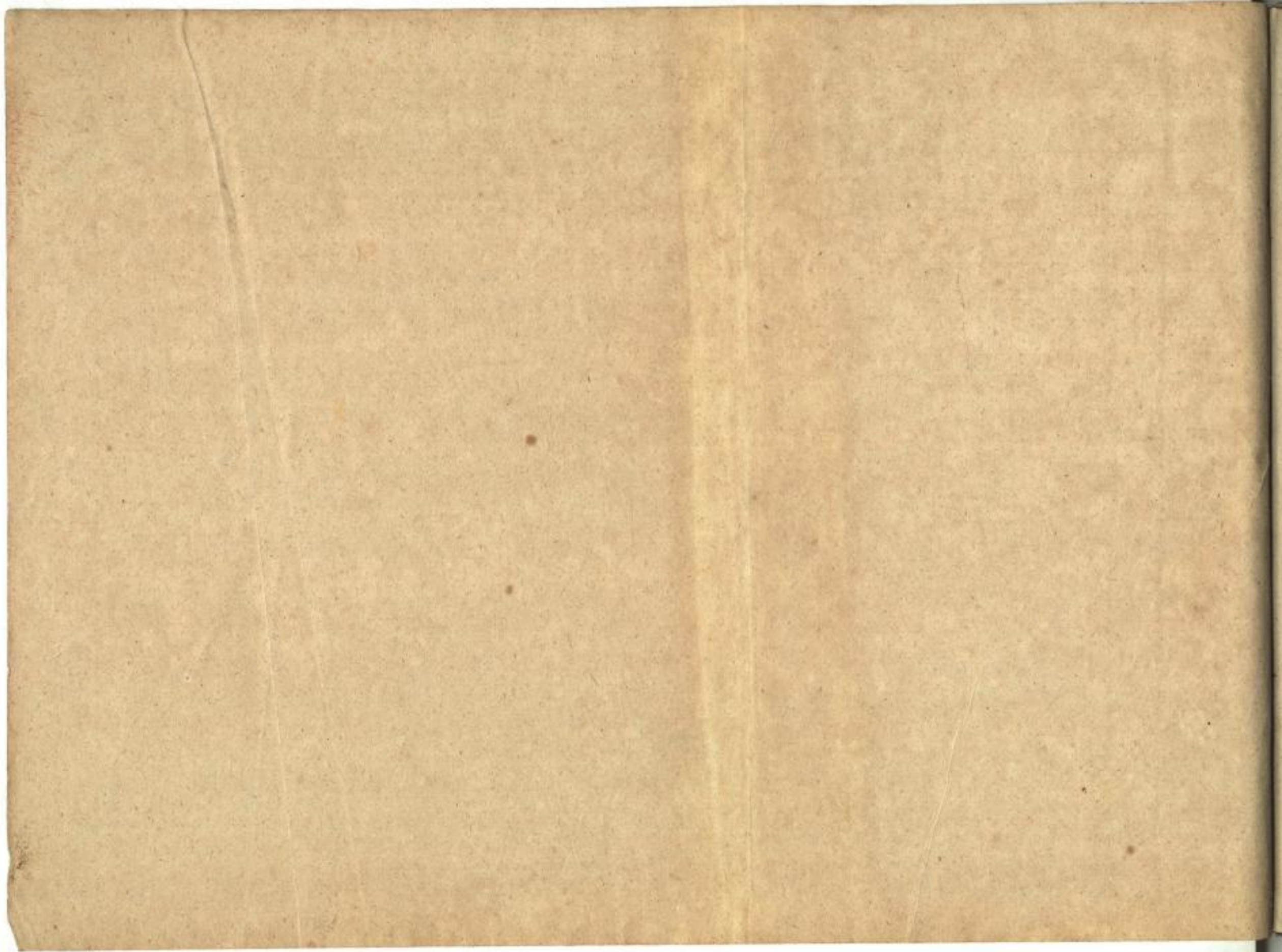
Fine.

fleckt, ist ganz mit Blut be - fleckt.

tò, di san - gue s'im - brat - tò.

fleckt, ist ganz mit Blut bespült.

3356
D 1506



3356

D1506

