

Cantate

von Friedrich Dörmann

No. 102.

Coro. Maestoso

4353



Handwritten musical score for the first system, including parts for Clarinet, Trumpet, Flute 1 & 2, Violin 1 & 2, Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The score is written in G major and 2/4 time. The lyrics for the vocal parts are: "Alle Menschen sind von Gott erschaffen".

Handwritten musical score for the second system, continuing the instrumental and vocal parts. The lyrics for the vocal parts are: "aus dem Staube der Erde".

Mus. 4686-E-506



1.



Allegro con spirito

Handwritten musical score for the first system, featuring various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

- Cl. 1.2**: Clarinet parts with notes and rests.
- Tymp.**: Tympani part with rhythmic notation.
- F. 1.**: Flute 1 part, marked *Sve*.
- F. 2.**: Flute 2 part, marked *c. Fl. 1*.
- Y. 1**: Violin 1 part.
- Y. 2**: Violin 2 part.
- Viola**: Viola part.
- Sopr.**: Soprano vocal part.
- Alto**: Alto vocal part.
- Tenore**: Tenor vocal part.
- Basso**: Bass vocal part, with lyrics *finde, Ed. 5. Dank.*
- Fond.**: Bassoon part.

The system concludes with a double bar line and repeat signs.

Handwritten musical score for the second system, continuing the orchestral and vocal parts from the first system.

- Cl. 1.2**: Clarinet parts.
- Tymp.**: Tympani part.
- F. 1.**: Flute 1 part, marked *Sve*.
- F. 2.**: Flute 2 part, marked *c. Fl. 1*.
- Y. 1**: Violin 1 part.
- Y. 2**: Violin 2 part.
- Viola**: Viola part.
- Sopr.**: Soprano vocal part.
- Alto**: Alto vocal part.
- Ten.**: Tenor vocal part.
- Basso**: Bass vocal part, with lyrics *haben den Gewinnung der für*.
- Fond.**: Bassoon part.

The system concludes with a double bar line and repeat signs.



Handwritten musical score for the first system, measures 1-6. The score includes parts for Clarinet, Tympani, Flutes (1 and 2), Violins (1 and 2), Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The lyrics for the vocal parts are: "wa - f - gar - me - nie | re wa - f - re wa - f - re |".

Handwritten musical score for the second system, measures 7-12. The score includes parts for Clarinet, Tympani, Flutes (1 and 2), Violins (1 and 2), Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The lyrics for the vocal parts are: "nie | re wa - f - re wa - f - re |".



Handwritten musical score for measures 3-10. The score includes parts for Clarini 1.2., Tympani, Flutes 1.2., Violins 1.2., Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The lyrics for the vocal parts are: "für dich auf dich" and "für dich auf dich, gab dem dem".

Measures: 3, 4, 5, 6, 7, 8, 9, 10

Clarini 1.2. 3 4 5 6 7 8 9 10

Tymp. 13 14 15 16 17 18 19 20

Fl. 1. *svl* 3 4 5 6 7 8 9 10

Fl. 2 3 4 5 6 7 8 9 10

V. 1 3 4 5 6 7 8 9 10

V. 2 3 4 5 6 7 8 9 10

Viola 3 4 5 6 7 8 9 10

Sopr. 3 4 5 6 7 8 9 10

Alto 3 4 5 6 7 8 9 10

Tenor 3 4 5 6 7 8 9 10

Basso 3 4 5 6 7 8 9 10

Fond. 3 4 5 6 7 8 9 10

Lyrics: für dich auf dich, gab dem dem

Handwritten musical score for measures 11-18. The score includes parts for Clarini 1.2., Tympani, Flutes 1.2., Violins 1.2., Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The lyrics for the vocal parts are: "O du für dich melo- die für die- se m- e- die für die- se".

Measures: 11, 12, 13, 14, 15, 16, 17, 18

Clarini 1.2. 11 12 13 14 15 16 17 18

Tymp. 21 22 23 24 25 26 27 28

Fl. 1. 2 3 *loco* 4 5 6 7 8

Fl. 2. 2 3 4 5 6 7 8

V. 1 2 3 4 5 6 7 8

V. 2 2 3 4 5 6 7 8

Viola 2 3 4 5 6 7 8

Sopr. 2 3 4 5 6 7 8

Alto 2 3 4 5 6 7 8

Tenor 2 3 4 5 6 7 8

Basso 2 3 4 5 6 7 8

Fond. 2 3 4 5 6 7 8

Lyrics: O du für dich melo- die für die- se m- e- die für die- se



Clarini 1-2	19	20	21	22	23	24	25	26
Tymp	29	30	31	32	33	34	35	36
Fl. 1	q.	q.	q.	q.	q.	q.	q.	q.
Fl. 2	q.	29.	q.	q.	q.	29.	q.	q.
V. 1	q.	q.	q.	q.	q.	q.	q.	q.
V. 2	q.	q.	q.	q.	q.	q.	q.	q.
Viola	q.	q.	q.	q.	q.	q.	q.	q.
Sopr.	q.	29.	q.	q.	q.	q.	q.	q.
Alto	q.	q.	q.	q.	q.	29.	q.	q.
Ten.	q.	q.	q.	q.	q.	q.	q.	q.
Basso	q.	q.	q.	q.	q.	q.	q.	q.
Fond.	q.	q.	q.	q.	q.	q.	q.	q.

Clarini 1-2	27	28						
Tymp	37	38						
Fl. 1	q.	q.	q.	q.	q.	q.	q.	q.
Fl. 2	q.	q.	q.	q.	q.	q.	q.	q.
V. 1	q.	q.	q.	q.	q.	q.	q.	q.
V. 2	q.	q.	q.	q.	q.	q.	q.	q.
Viola	q.	q.	q.	q.	q.	q.	q.	q.
Sopr.	q.	q.	q.	q.	q.	q.	q.	q.
Alto	q.	q.	q.	q.	q.	q.	q.	q.
Ten.	q.	q.	q.	q.	q.	q.	q.	q.
Basso	q.	q.	q.	q.	q.	q.	q.	q.
Fond.	q.	q.	q.	q.	q.	q.	q.	q.



Clarin. 1.2  
 Tympani  
 Fl. 1 loco  
 Fl. 2 c. Fl. 1  
 V. 1  
 V. 2  
 Viola  
 Sopr.  
 Alto  
 Tenor  
 Bass  
 Fond. *Vinguen Gall*

Clarin. 1.2  
 Tympani  
 Fl. 1  
 Fl. 2 c. Fl. 1  
 V. 1  
 V. 2  
 Viola  
 Sopr.  
 Alto  
 Tenor  
 Bass  
 Fond. *fing im den Kopf - ge - fing*



Clarini 1-2	5	6	7	8	9	10	11	12
Trompeten 1-2	5	6	7	8	9	10	11	12
Fl. 1		1			1	2	3	
Fl. 2		1			1	2	3	
V. 1								
V. 2								
Viola								
Sopr.		1						
Alto		1						
Tenore		1						
Basso		1						
Fond.								

Clarini 1-2	13	14	15	16	17	18	19	20
Trompeten 1-2	13	14	15	16	17	18	19	20
Fl. 1	<i>loco</i>				<i>8vc</i>			
Fl. 2								
V. 1								
V. 2								
Viola								
Sopr.								
Alto								
Ten.								
Basso								
Fond.								



Handwritten musical score for a full orchestra and vocal ensemble. The score is written on aged, yellowed paper and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2 (with *c. Fl. 1* marking).
- Violins:** V. 1 and V. 2 (with *c. V. 1* marking).
- Viola**
- Vocalists:** Soprano (Sopr.), Alto (Alto), Tenor (Tenore), and Bass (Basso).
- Woodwinds:** Clarinet (Clarin.) and Bassoon (Fond.).
- Drumming:** Tympani (Tymp.).

The score features various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *svc* (sforzando). The vocal lines include lyrics in German, such as "mit dem Jubel, frey und..." and "mit dem Jubel, frey und...". The page number "8" is visible at the bottom center.











Coro. Allegro maestoso

Handwritten musical score for the first system, featuring various instruments and vocal parts. The instruments listed are Clarinet, Trumpet, Flute 1 and 2, Violin 1 and 2, Viola, Soprano, Alto, Tenor, Bass, and Bassoon. The score includes musical notation with notes, rests, and dynamic markings such as *svc*. The vocal parts (Soprano, Alto, Tenor, Bass, Bassoon) have lyrics written below them, including "Finit' voj' den Goren" and "er gab den".

Handwritten musical score for the second system, continuing the orchestral and vocal parts from the first system. It includes the same instruments and vocal parts. The lyrics for the vocal parts continue: "Finit' voj' den Goren! Der Gaudium Daitru Spiel". The score features complex musical notation, including triplets and various rhythmic patterns.



Clarin.  
 Tymp.  
 Fl. 1. *av.*  
 Fl. 2. *av.*  
 V. 1.  
 V. 2.  
 Viola  
 Sopr.  
 Alto  
 Tenore  
 Basso  
 Fond. *fu gab den küniglichen in hand von d. d. d. spiel*

Clarin.  
 Tymp.  
 Fl. 1. *av.*  
 Fl. 2. *av.*  
 V. 1.  
 V. 2.  
 Viola  
 Sopr.  
 Alto  
 Tenore  
 Basso  
 Fond. *Frei sey den Göttern*





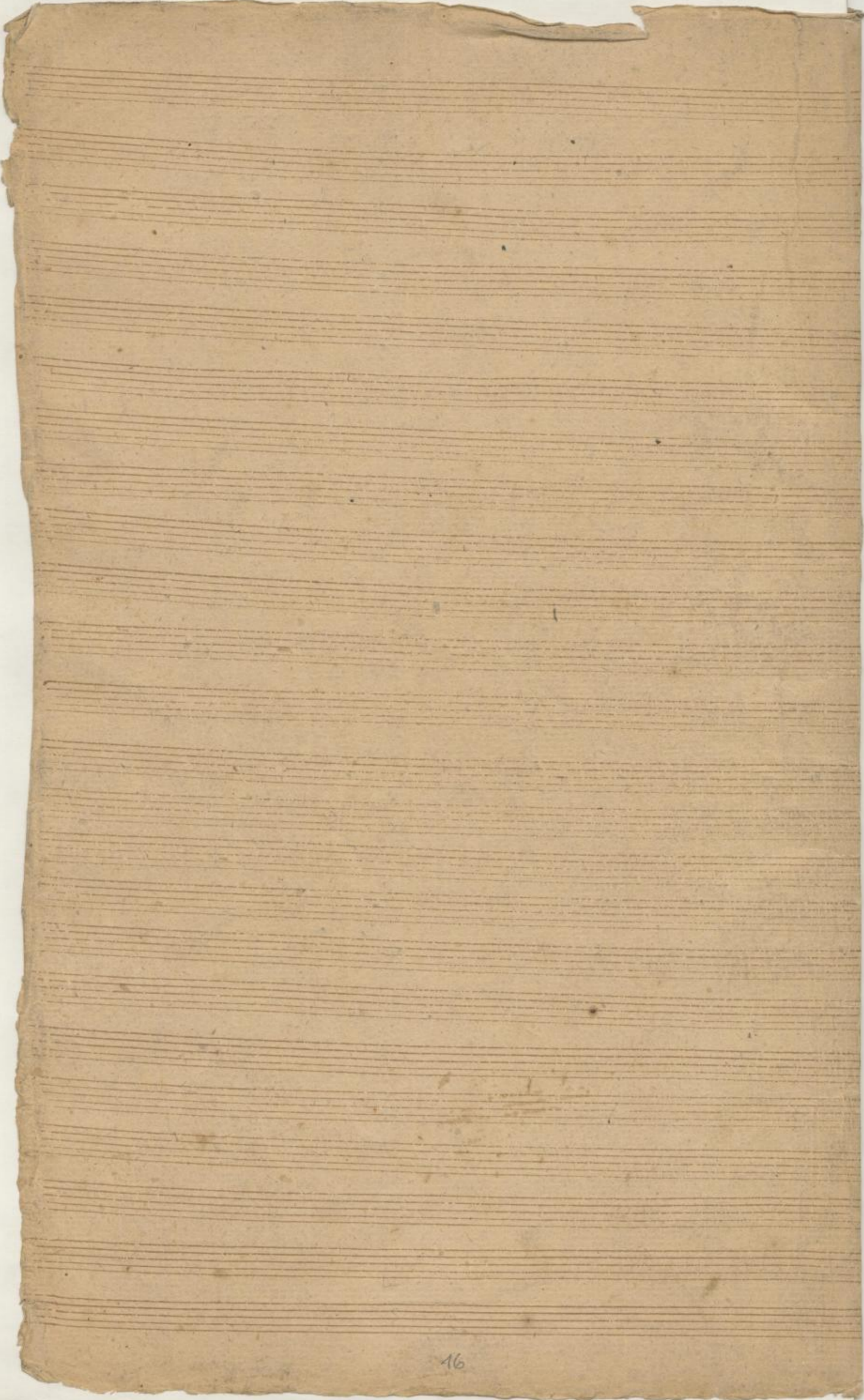












16



Coro. Maestoso.

Soprano primo

von Friedr. Dürrenmatt

3 *Andertüngswürdiger Andertüngswürdiger zu dir, zu dir*

3 *Stieg unser Festgesang zu dir zu dir Stieg unser Festgesang. p. r. dir*

3 *alle deine Kinder sind Freunde Lob und Dank für wir alle deine Kinder,*

3 *wir sind Freunde, Lob und Dank. Allegro con spirito 3. Du Herr, du*

3 *Herr sing unser Lob! freude, er wahr Harmonie er*

3 *wahr, wahr Harmonie, wahr Harmonie Er schick dich*

3 *er schick dich, gab dir dein Opfer für süßer Melo- die, für sü- ßer Me-*

3 *lo- die, für süßer Me- lo- die gab dir dein Opfer für*

3 *sü- ßer Melo- die. 4. dir singe Gott! dich, Dankspiel! du*

3 *in dein Festgesang, in dein Festgesang — 2. überfließen kann frey*

3 *Mitgrüße, wenn fließen kann, frey Mitgrüße, was D- du sag, frey Dank, was D- du sag,*

3 *frey Dank, was D- du sag, was D- du sag, was D- du sag, frey Dank was*

3 *D- du sag was D- du sag, frey Dank. 3. Volti subito.*

Mus. 4626-E-56a





Aria. Andantino.

3.

Ja, Erndter, Gott verschmäht es nicht das Opfer istb auch klein. Ja, Erndter, Gott verschmäht es nicht

Opfer, istb auch klein — das Opfer, istb auch klein — Nacht — auf und singt voll Zuversicht

nacht — auf und singt voll Zu — versicht, mir frög die Dore wine, mir frög die

Dore wine — mir frög die Dore wine — mir frög — die Dore wine

Ja, Erndter, Gott verschmäht es nicht das Opfer istb auch, istb auch klein. Nacht

auf und singt voll Zuversicht, mir frög die Dore wine — mir frög die Dore wine. Nacht auf. 5.

singt voll Zuversicht, mir frög die Dore wine — mir frög die Dore wine, mir frög die Dore wine

3. mir, mir frög die Dore wine.

Freie frög dem Herrn freie frög dem Herrn er gab Gesehl dem Mund ein Lied. freie frög dem

Herrn! der Hand ein Daitenspiel. Er gab der Ernst Gesehl, der Hand ein Daitenspiel. freie frög dem

Herrn freie frög dem Herrn

1. Zwer stürben wir, es hebt der Ewe, so waren das Herz auch glüht, die

2. fünf singen wir im Hofen Ewe ihm unser Dore Dank, rüht

1. Vater und dem höchsten Dore er rüht kein stöblif Lied.

2. löst dem Vater und dem Dore ein bester freibyr - sang.





Coro. Maestoso.

~ Soprano primo ~

von Friedrich Schuler.

an - betungsbewündiger, Anbetungsbewündiger zu dir zu dir

sting unser Freibgesang zu dir, zu dir sting unser Freibgesang. Ehre

alle deine Kinder sind Freunde Lob und Dank Dir alle deine Kinder, wir sind

Freunde, Lob und Dank. Dankgese, dem Gese sing unser Gese!

Erwaise erwaise Harmonie, erwaise, erwaise

Harmonie, erwaise - se Harmonie Er schief auf dich

Er schief auf dich, gab Dir dem Gese für süße Me - lo -

dir, für sü - ßer Me - lo - dir, für sü - ßer Me - lo - dir

gab Dir dem Gese für sü - ßer Me - lo - dir. Ehre

singen Gott! küß, Dankspiel! töu in dem Festge - sang, in dem

Festge - sang - , Ehre schüßen kann frey Mitgehilfe, wer

schüßen kann frey Mitgehilfe, was D - dem sat, frey Dank, was D - dem sat, frey Dank, was

D - dem sat, was D - dem sat was D - dem sat frey Dank - was D - dem sat was D - dem sat frey Dank

Ms. 4686-E-506a



3.

Volte subito







Coro. Maestoso.

Soprano

von Fr. Desvignes

unbefehlswürdiger, unbefehlswürdiger, zu dir, zu dir  
 steig unser Preisgesang zu dir, zu dir steig unser Preisgesang. *p.*  
 alle deine Kinder sind *Allegro con spirito* Lob und Dank, *3.* *1.* wir alle deine Kinder, wir sind  
 Freude, Lob und Dank. *3.* *1.* Dem Herrn, dem Herrn sing unser  
 Freude, *3.* *1.* unsere Harmonie, unsere, unsere Harmonie  
 wir, unsere Harmonie *3.* *1.* Er steht auf dir *1.* er steht auf  
 dir, gab dem dem Herrn sein süßes Me- *1.* *1.* lodir, sein sü- *1.* *1.* ßer Me- *1.* *1.* lo-  
 dir, sein sü- *1.* *1.* ßer Me- *1.* *1.* lodir gab dem dem Herrn sein süßes  
 Me- *4.* *1.* lodir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir  
 Me- *1.* *1.* lodir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir  
 in dem Festge- *2.* *1.* sang, in dem Festge- *1.* *1.* sang *1.* *1.* dir  
 dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir  
 dir, dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir  
 dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir *1.* *1.* dir

Mus. 4686-E-506a



Volti subito 5



Aria Soprano - tace

Coro. Allegro maestoso

Frei' sey dem Herren      Frei' sey dem Herren

gab Gefühl      dem Mund ein Lied. Frei' sey dem Herren! der

hand ein Daitenspiel. Er gab der Christ Gefühl, der hand ein Daiten-

spiel. Frei' sey dem Herren! Frei' sey dem Herren

Choral.

1. Zu uns ständen wir, es lobt der Herr, so waren das Herz auf  
2. Einst singen wir in so fern Land, ihn in der Herr-

1. glüht, die Vater und den höchsten Dasein - nicht kein sterblich Kind.  
2. Dank, rühmt laut dem Vater und dem Dasein wie bester Freigefang.



Coro. Maestoso.

# Alto primo

von Friedr. Dürren

Be - beding - würdiger      Be - beding - würdiger      zu dir, zu

dir steig unser Freijohsang      zu dir, zu dir steig unser Freijohsang.      *p* dir

alle deine Kinder sind Freunde, Lob und Dank, wir alle deine Kinder wir sind

*f*

Allegro con spirito

Freunde, Lob und Dank.      Dem Herrn, dem Herrn sing unser Lob!

erwacht      erwacht      erwacht, erwacht

Herrn - er,      Herrn - er      Er steht auf dir

er steht auf dir, gab Dir dein Opfer für sich. Me - lo - die - für si - ch Me -

lo - die für sich Me - lo - die      gab Dir dein Opfer für

si - ch Me - lo - die      dir singen Gott      Dank,

Danksgel!      den in dem Festge - sang, in dem Festge - sang

2.      dir fließen Lamm      *p*      *Volti subito*

Mus 4686-6-56a





frey Mitge-*fühl*, was *fühl*-*er* kann, frey Mit-*ge*-*fühl*, was *D*-*er* hat,  
 frey Dank, was *D*-*er* hat, frey Dank, was *D*-*er* hat, was *D*-*er* hat  
 was *D*-*er* hat, frey Dank, was *D*-*er* hat  
 was *D*-*er* hat, frey Dank!

*Aria Soprano* *tace*

*Coro. Allegro maestoso.*

frey frey dem Herrn frey frey dem Herrn er gab der *Erde* *Freude*  
 er gab der *Mund* in *Erde*. frey frey dem Herrn! der *Hand* in *Daiten*-  
*spiel*. er gab der *Erde* *Freude* der *Hand* in *Daiten*-*spiel* frey frey dem  
 Herrn! frey frey dem Herrn

*Choral.*

1. *Zusammen* *stimmlich* wir, es *lobt* der *Herr*, so *warm* hat *Jesus* *ang*  
 2. *Erde* *singen* wir in *se*-*her* *Herr* *Jesus* in *se*-*her* *Erde*  
 1. *glück*, *die* *Wasser* *und* *die* *Wasser* *und* *die* *Wasser* *und* *die* *Wasser*  
 2. *Dank*, *nicht* *tut* *dem* *Wasser* *und* *die* *Wasser* *und* *die* *Wasser*

1. *Erde*.  
 2. *singen*







frey Mitgefuehl, woro fließ-ten kann, frey Mit-ge- fühl, was D- dem hat,  
 frey Dank, was D- dem hat, frey Dank, was D- dem hat, was D- dem hat.  
 was D- dem hat, frey Dank, was D- dem hat was  
 D- dem hat, frey Dank.

*Tria Soprano - tace*

*Coro. Allegro maestoso.*

frey frey dem Herrn, frey frey dem Herrn, er gab der  
 Brust Gehehl er gab dem Mund ein Lied. frey frey dem Herrn! der  
 Hand ein Daiten spiel. Er gab der Brust Gehehl der Hand ein Daiten  
 spiel. frey frey dem Herrn! frey frey dem Herrn

*Choral.*

1. Zway Hände wir, ob hebt der Zou, so warm das Herz auch glüht,  
 2. fünf Finger wir in so-fern dem Iesu ein - from Danks  
 1. Dieß Vater und dem höchsten Dase erweist kein sündlich Lied.  
 2. rinst löst dem Vater und dem Dase ein besseer Freygesang.








  
 p. Wer schliefen kann  
 frey Mitge - stift, wer schliefen kann, frey  
 Mitge - stift, was Dir - dem sat, frey Dank, was Dir - dem sat, frey Dank, was  
 Dir - dem sat, was Dir - dem sat, was Dir - dem sat frey Dank  
 Dir - dem sat, was Dir - dem sat, frey Dank.

Aria Soprano *tace*

Coro. Allegro maestoso


  
 frey frey dem Herrn  
 frey frey dem Herrn  
 er gab der Geist Gehehl  
 er gab dem Mund ein Lied. frey frey dem Herrn! der Hand ein Daiten - spiel  
 er gab der Geist Gehehl der Hand ein Daiten - spiel. frey frey dem Herrn  
 frey frey dem Herrn

Choral.


  
 1. Zuaner stammeln wir, ab lobt der Eon, so wanne das Herz ein  
 2. frey singen wir im so - fern Eon ihu im - fern Dore  
 1. gliebt, die la - ter und die hieften Dose er - wist kein stroblich  
 2. Dank rinst laut im Vater und dem Dose ein bese - vor freilge -  
 1. Lied.  
 2. sang.





Coro. Maestoso.

Tenore

von Friedr. Pfeiffer

In betungswürdiger Inbetungswürdiger  
 zu dir, zu dir sing unser Preisgesang zu dir, zu dir sing  
 unser Preisgesang. *p* Wir alle deine Kinder sind Freude, Lob und  
 Dank wir alle deine Kinder wir sind Freude, Lob und Dank.  
*Allegro con Spirito*  
 Inm Himmel, dem Himmel sing unser Lob! *Erwache.*  
 erwache - er erwache, erwache Himmel  
 wir erwache - er Himmel - wir Er steh auf dich  
 Er steh auf dich, gab Dir dein Ohr für süßer Me - lo -  
 die, für süßer Me - lo - die für sü - ßer Me - lo - die  
 gab Dir dein Ohr für sü - ßer Me - lo -  
 die - *4.* Wir singen Gott heil, Daitouffiel!  
 töu in den Festge - sang - in den Fest - ge - sang -

2.

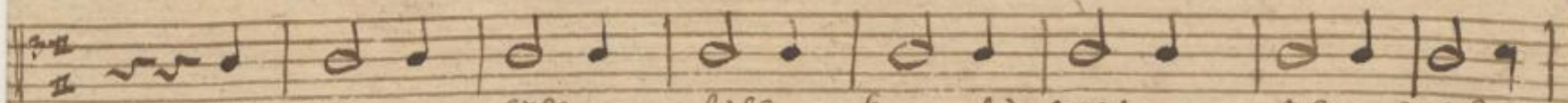
*p* Wir führen den

Volti subito

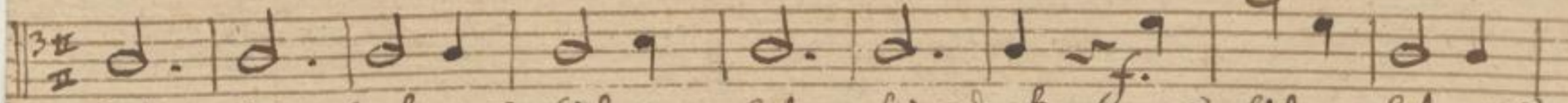
Mus. 4686-E-906a



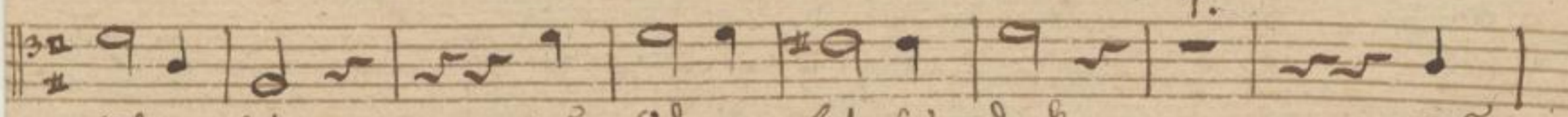




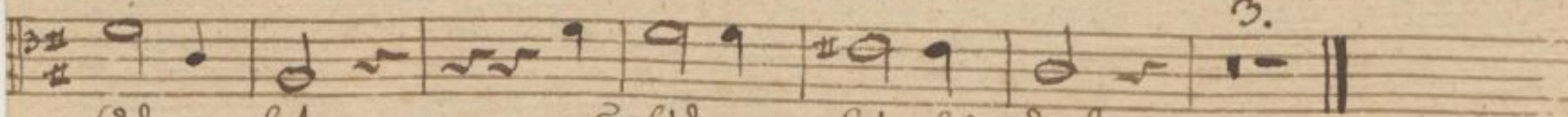
freij Mitge - riß, was rißten kann, freij Mitge - riß, was Odem



hat, freij Dank, was Odem hat, freij Dank, was Odem hat, was



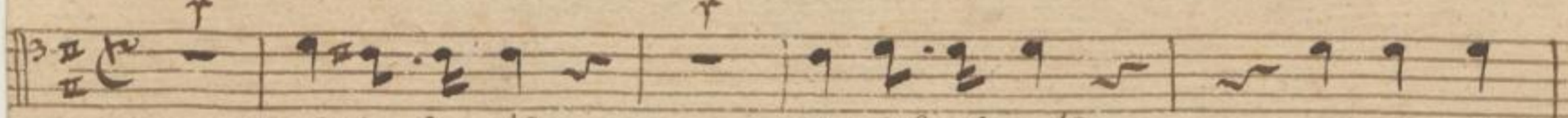
Odem hat, was Odem hat freij Dank was



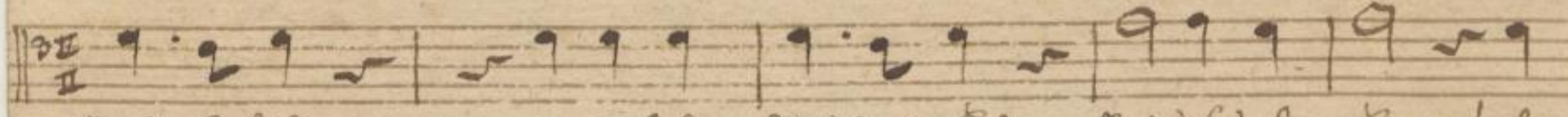
Odem hat, was Odem hat, freij Dank.

Aria Soprano *tace*

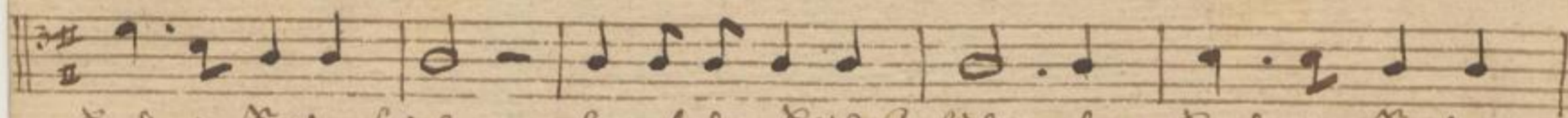
Coro. Allegro maestoso



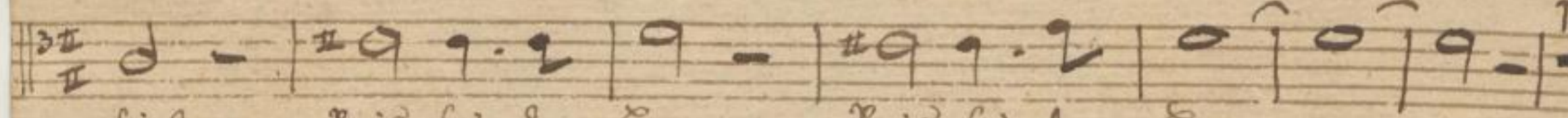
Frei freij dem Herrn Frei freij dem Herrn er gab der



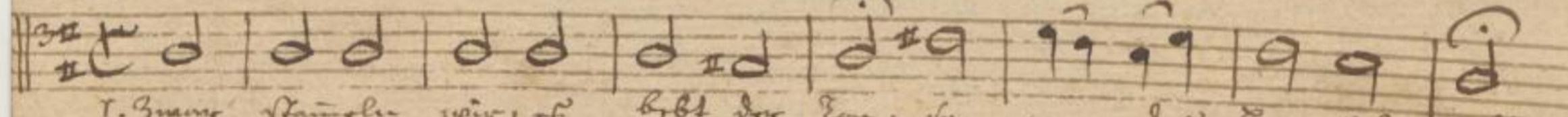
Geist Geßel er gab dem Mund ein Lied Frei freij dem Herrn! der



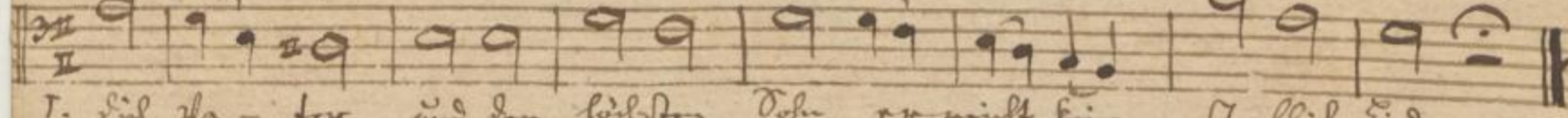
Hand ein Daitenspiel. Er gab der Geist Geßel der Hand ein Daiter



spiel Frei freij dem Herrn Frei freij dem Herrn



1. Zume stäncke wir, ob lebt der Ene, so warum das Herz auf glißt,  
2. freij singen wir im so - fern Ene ihu im - fern dort Dank



1. die da - her und den selbsten Tode er rißt ein sterblich Ene.  
2. nicht löst den Vater und den Tode nie besser - freijgesang.







freij Mitge - flüß, wor flüßten Lamm, freij Mitge - flüß, was D - dem  
 sat, freij Dank, was D - dem sat, freij Dank, was D dem sat, was  
 D dem sat, was D dem sat, freij Dank was D dem sat,  
 was D dem sat, freij Dank.

Aria Soprano *tace.*

Coro. Allegro maestoso.

Frei freij dem Herrn, Frei freij dem Herrn er gab der Geist Geseß  
 er gab dem Mund ein Lied. Frei freij dem Herrn! der Hand ein Daiten  
 Spiel. Er gab der Geist Geseß der Hand ein Daitenspiel, Frei freij dem  
 Herrn Frei freij dem Herrn

1. Zwar stürmten wir, ob lebt der Ene, so waren das Herz nicht glüß,  
 2. fünf singen wir im Lufte Ene Jesu unser Dank,  
 1. Die da - ter und dem süßten Tode er weiß kein sterblich Kind.  
 2. nicht tönt dem da - ter und dem Tode ein bester Freijgefang.







über süß-ten Baum  
 frey Mitgefühl, wer süßten  
 Baum, frey Mitge-fühl, was U-derm hat, frey Dank, was U-derm  
 hat, frey Dank, was U-derm hat, was U-derm hat, was  
 U-derm hat frey Dank was U-derm hat was  
 U-derm hat, frey Dank.

*Aria Soprano tace*

*Coro. Allegro maestoso*

frey frey dem Gnom frey frey dem Gnom er gab der  
 Ernst Gefühl er gab dem Mund ein Lied. frey frey dem Gnom! der  
 Hand ein Dinten - spiel. er gab der Ernst Gefühl der Hand ein Dinten  
 spiel. frey frey dem Gnom frey frey dem Gnom

*Choral.*

1. Gnom stürmte wir, ob lebt der Ton, so wenn das Gnom auf glüht, die  
 2. fünf singen wir im sü-ßen Ton ihn unser Drole dank, rind  
 1. Wa-ter und der süßten Dole ruht ein strahlig Lied.  
 2. fünf der Wa-ter und der Dole ein bester freygesang-



The musical score consists of approximately 18 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes dynamic markings such as *f.* and *p.*, and a tempo marking *Allegro con spirito*. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several slurs and accents throughout the piece. The score concludes with a double bar line and the instruction *Volti subito*.

Volti subito



Aria. Andantino

Coro. Allegro maestoso

Choral. 2 mal



Coro. Maestoso.

~ Violino primo ~

con Fr. J. J. J.

The musical score is written on 18 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff includes a dynamic marking of *f.* and a first ending bracket. The second staff continues with complex rhythmic patterns. The third staff has a dynamic marking of *f.*. The fourth staff introduces a tempo change to *Allegro con spirito* and a new time signature of 3/4. The fifth staff continues with intricate passages. The sixth staff has a dynamic marking of *f.*. The seventh staff has a dynamic marking of *fp.*. The eighth staff has a dynamic marking of *fp.*. The ninth staff has a dynamic marking of *f.*. The tenth staff has a dynamic marking of *f.*. The eleventh staff has a dynamic marking of *p.*. The twelfth staff has a dynamic marking of *p.*. The thirteenth staff has a dynamic marking of *p.*. The fourteenth staff has a dynamic marking of *p.*. The fifteenth staff has a dynamic marking of *p.*. The sixteenth staff has a dynamic marking of *p.*. The seventeenth staff has a dynamic marking of *p.*. The eighteenth staff has a dynamic marking of *p.* and a tempo change to *Andantino* with a time signature of 6/8.

Mus. 4686-E-506a



Volti subito 21



Aria. Andantino

Handwritten musical score for an Aria in Andantino tempo. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive hand and includes various dynamics such as p (piano), f (forte), and cresc. (crescendo). There are also some markings like '7' and 'pp.' (pianissimo). The piece concludes with a double bar line.

Coro. Allegro maestoso

Handwritten musical score for a Coro in Allegro maestoso tempo. The score consists of 5 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand and includes dynamics such as f (forte) and sfz (sforzando). The piece concludes with a double bar line.

Choral. 2. mal

Handwritten musical score for a Choral section, marked '2. mal'. The score consists of 2 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand and consists of a series of notes, possibly representing a vocal line or a simple harmonic accompaniment. The piece concludes with a double bar line.







Coro. Allegro maestoso

Choral. 2 mal



Coro. Maestoso.

~ Violino secondo ~

von Ludwig Beethoven

Mus. 4586-E-56a



Volti subito



Aria. Andantino.

Handwritten musical score for an Aria, Andantino. The score consists of 10 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music features various dynamics including *p.*, *f.*, and *cresc.* The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

Coro. Allegro maestoso

Handwritten musical score for a Coro, Allegro maestoso. The score consists of 6 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music features various dynamics including *f.*, *p.*, and *pp.* The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

Choral. 2 mal

Handwritten musical score for a Choral section, 2 mal. The score consists of 2 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music features a simple melody with various dynamics. The notation includes quarter and eighth notes, rests, and slurs. The piece concludes with a double bar line.



Coro. Maestoso

Viola

v. Friedrich Schumann

The musical score consists of 15 staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a forte (f) dynamic and includes two first endings marked '1.'. The second staff begins with a piano (p) dynamic. The third staff contains the tempo change to 'Allegro con spirito' and a forte (f) dynamic. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and a fermata.

Volti subita

Mus. 4686-E-506a





Aria. Andantino

Handwritten musical score for an Aria, Andantino. The score consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The music features various dynamics including *p.*, *f.*, and *cresc.* The notation includes eighth and sixteenth notes, rests, and slurs.

Coro. Allegro maestoso

Handwritten musical score for a Coro, Allegro maestoso. The score consists of 4 staves of music. The key signature is one sharp (F#) and the time signature is 3/2. The music features various dynamics including *f.*, *p.*, and *pp.* The notation includes quarter and eighth notes, rests, and slurs.

Choral. 2 mal

Handwritten musical score for a Choral section, 2 mal. The score consists of 2 staves of music. The key signature is one sharp (F#) and the time signature is 3/2. The music features a simple, rhythmic melody with quarter notes and rests.



Coro. Maestoso.

Violono

v. Frider. V. J. J. J.

Handwritten musical score for Violon. The score consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Coro. Maestoso.' at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like 'f.' (forte) and 'p.' (piano). There are also some markings that look like 'T' above certain notes. The music is written in a clear, legible hand.

Allegro con spirito

Aria. Andantino

Handwritten musical score for Aria. The score starts with a 6/8 time signature. The tempo is marked 'Aria. Andantino'. The music is written on a single staff with notes and rests. There are dynamic markings like 'p.' (piano) and 'f.' (forte). The score ends with a double bar line and a fermata.

Volti subito

Mus 4686-E-506a





Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *cresc.*, *p*, and *pp*. The score is divided into sections, with the first section labeled "Caro. Allegro maestoso" and the second section labeled "Choral. 2 vocal". The music is written in a style characteristic of 18th or 19th-century manuscript notation.







trin. Andantino.

Handwritten musical score for a string trio, Andantino tempo. The score consists of three staves. Above the staves are numerous handwritten numbers and symbols, likely fingering or bowing indications. The key signature has two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as *p* and *cresc.*. The word "Tuto" is written above the second and third staves.

Coro. Allegro maestoso.

Handwritten musical score for a chorus, Allegro maestoso tempo. The score consists of three staves. The key signature has two flats (Bb and Eb). The word "unison." is written above the first staff. The music features various notes and rests.

Final. 2. mal.

Handwritten musical score for the final section, 2. mal. The score consists of three staves. The key signature has two flats (Bb and Eb). The music features various notes and rests.



Coro. Maestoso

Flauto 1.

von Friedrich Jucidor

Aria. Andantino

18. **Volti subito**

ms. 4686-E-506a





Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, with some sections marked with "cresc." (crescendo) and "p." (piano). A section is labeled "Coro. Allegro maestoso" and another "Choral. 2. mal". The paper shows signs of age, including discoloration and some wear.

Coro. Allegro maestoso

Choral. 2. mal



Coro. Maestoso.

Flauto 2.

n. F. v. D. J. v. D. J.

The musical score consists of 14 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures with first endings marked '1.'. The second staff starts with a second ending marked '2.' and includes the tempo instruction 'Allegro con spirito'. The third staff continues the melodic line. The fourth staff features a series of eighth notes. The fifth staff contains a complex passage with many sixteenth notes. The sixth staff has a triplet marked '3.'. The seventh staff continues with eighth notes. The eighth staff has a first ending marked '1.'. The ninth staff has a first ending marked '1.'. The tenth staff has a first ending marked '1.'. The eleventh staff has a first ending marked '1.'. The twelfth staff has a first ending marked '1.'. The thirteenth staff has a first ending marked '1.'. The fourteenth staff has a first ending marked '1.'. The score concludes with a double bar line.

Aria tace

Si volti

Mus 4686-E-506a





Coro. Allegro maestoso

Handwritten musical score for 'Coro. Allegro maestoso'. It consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The middle and bottom staves are accompaniment staves, also with treble clefs and two sharps. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Choral. 2. mal

Handwritten musical score for 'Choral. 2. mal'. It consists of two staves. The top staff is a vocal line with a treble clef, a key signature of two sharps, and a common time signature. The bottom staff is an accompaniment staff with a treble clef and two sharps. The music is primarily composed of quarter and eighth notes.



Coro. Maestoso

Clarinete I. in D.

Fr. Lindner. Opus 100

Handwritten musical score for Clarinet I, measures 1-28. The score is written on ten staves. It begins with a forte (f) dynamic and a tempo marking of 'Maestoso'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.'. A change in time signature from 3/4 to 2/4 is indicated by a double bar line. The piece concludes with a double bar line and the number '28.'.

Aria tace

Coro. Allegro maestoso

Handwritten musical score for the 'Aria tace' section, measures 29-37. The score is written on five staves. It begins with a tempo marking of 'Allegro maestoso'. The music consists of a series of notes, some with accents, and rests. There are first and second endings marked with '1.' and '2.'. The section ends with a double bar line.

Choral. 2 mal

Mus 4686-E-506a



37



38

8 1522



Coro. Maestoso

Clarino 2. in D

W. Friedrich. Defussier

Handwritten musical score for Clarino 2. in D, starting with *Coro. Maestoso*. The score consists of ten staves of music. The first staff begins with a dynamic marking *f.* and includes first and second endings. The tempo changes to *Allegro con spirito* in the second staff. The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 1, 2, 21, and 28 are indicated. The piece concludes with a double bar line.

Aria. tace

Coro. Allegro maestoso

Handwritten musical score for *Aria. tace*, starting with *Coro. Allegro maestoso*. The score consists of five staves of music. The first staff begins with a dynamic marking *f.* and includes first and second endings. The tempo is *Allegro maestoso*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1 and 2 are indicated. The piece concludes with a double bar line.

Choral. 2 mal

Mus. 4686-E 506a





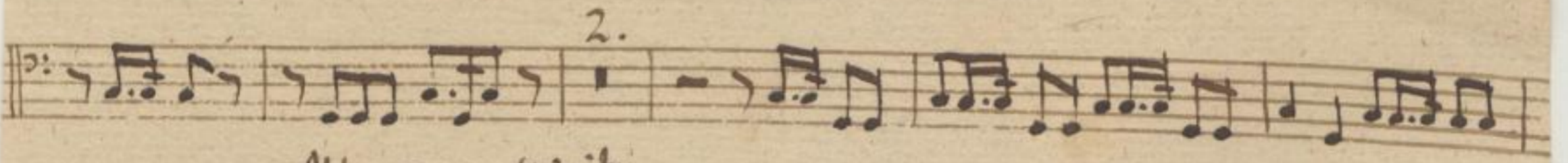
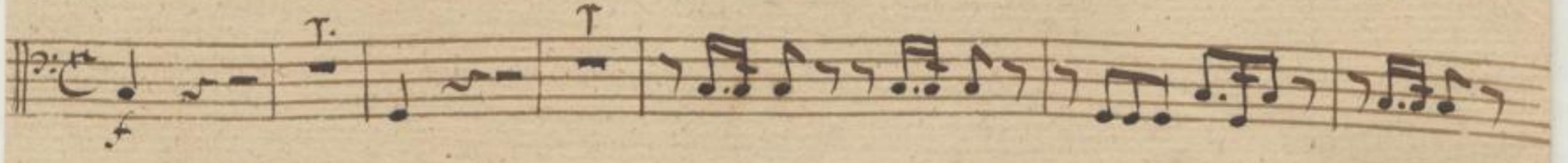




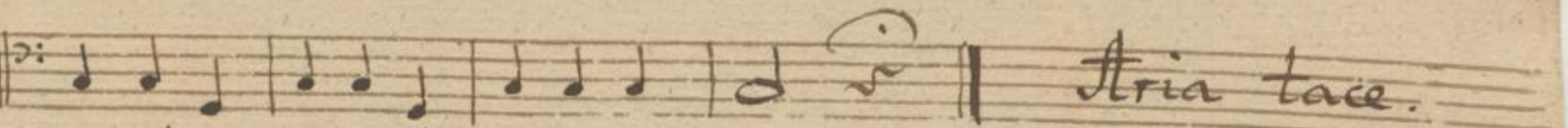
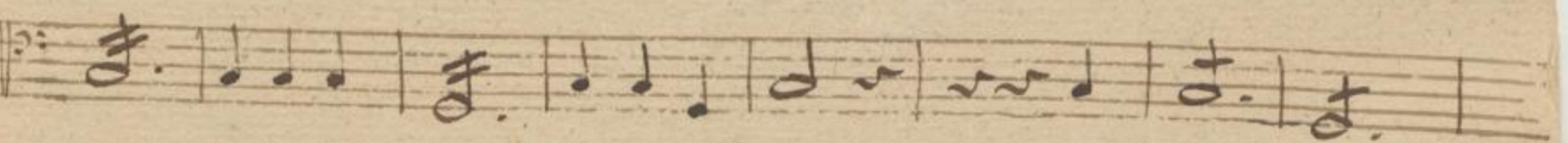
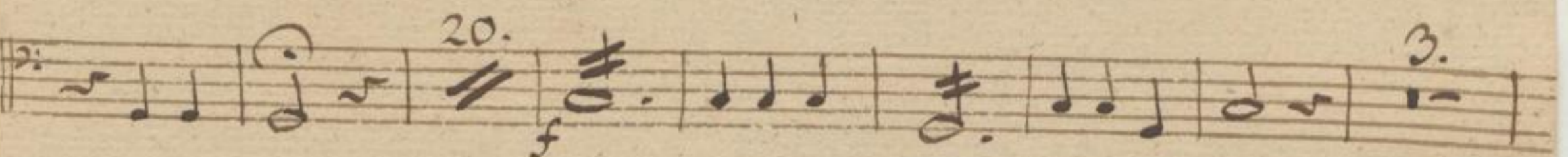
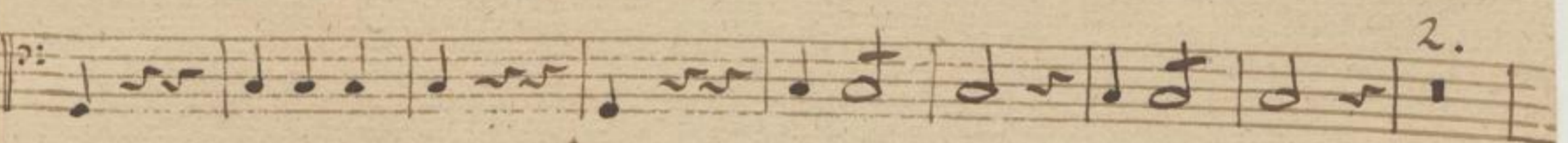
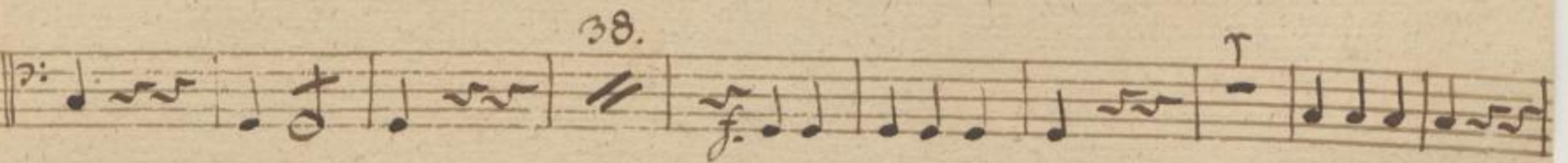
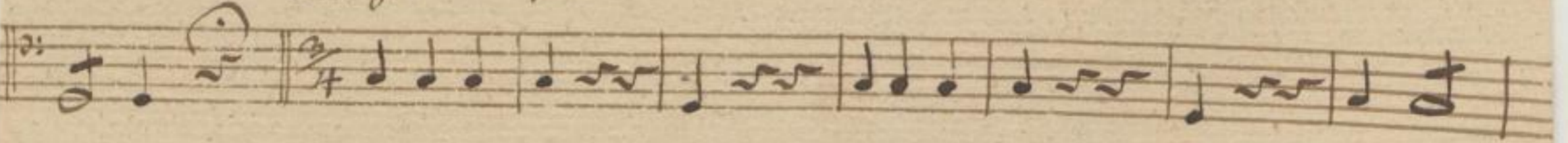
Coro. Maestoso.

Tympani in D

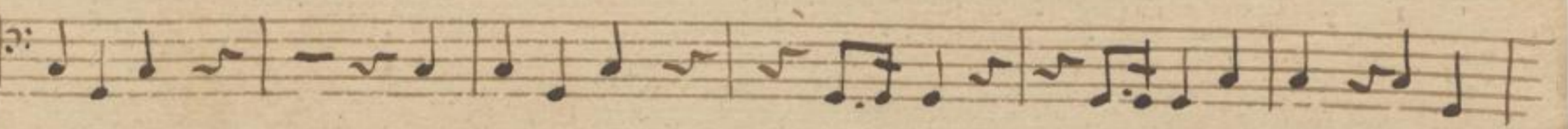
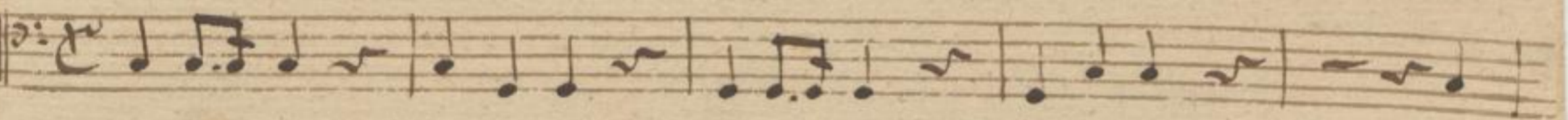
von Friedr. Schubert



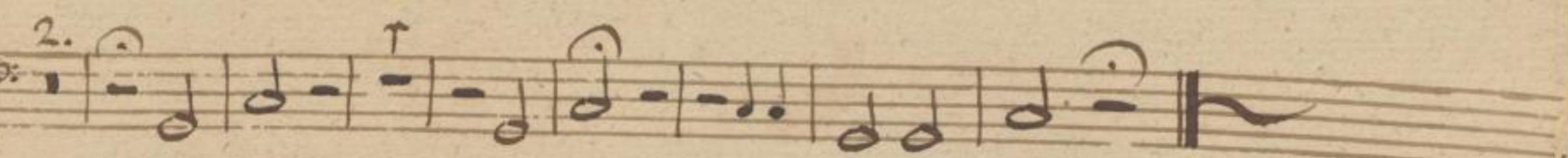
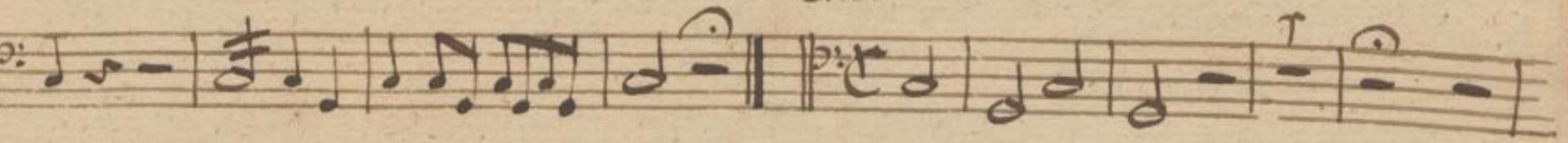
Allegro con spirito



Coro. Allegro maestoso

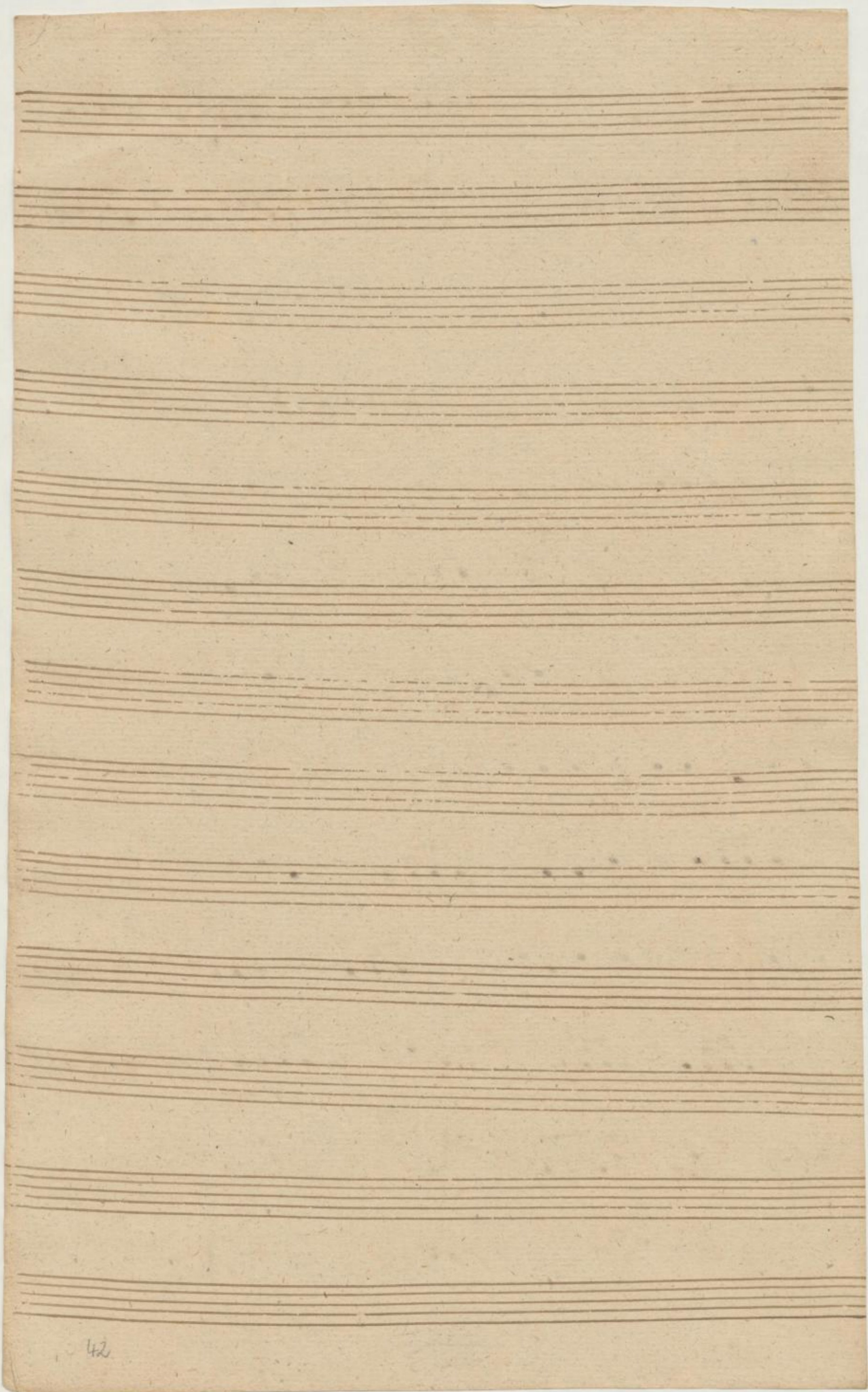


Choral. 2 mal



Mus. 4686 E-556a





42



Coro. *Mestoso*. Alto.

J. F. Schneider.

Zu-*batung* wü-*di-ger*, Zu-*batung* wü-*di-ger*,  
 zu dir, zu dir, *Heilig* unser *Freiburg* zu dir, zu  
 dir *Heilig* unser *Freiburg*. *Und* alle deine Kinder, sind  
 dank, Lob und *Laut*, wir alle, deine Kinder wir sind dank, Lob und  
*Laut*. *Alto: cor spiritato.* *Da* *Jesus*, *Da* *Jesus* *Heilig* unser  
*He!* *Er*-*wache*, *er*-*wache*, *Ja* *me*-*er*, *er*-*wache*  
*wache*, *er*-*wache* *Ja* *me*-*er*, *er*-*wache* *Ja* *me*-*er*.  
*Er* *fühlt* *mich* *dich* *er* *fühlt* *mich* *dich*, *gab* *Dir* *Dir*  
*Die* *für* *Heilig* *Me*-*lo*-*die*, *für* *Heilig* *Me*-*lo*-*die* *für*  
*Heilig* *Me*-*lo*-*die*, *gab* *Dir* *Dir* *Die*, *Heilig*  
*Heilig* *Me*-*lo*-*die*, *Was* *singen* *Gott*,  
*Heilig*, *Freiburg*! *Sie* *in* *den* *Freiburg*, *in* *den* *Freiburg*-  
*sung*... *Was* *fühlen* *kann*. *Alti-fubito.*

Mus. 4686-E-506a













sey Mitgefühl, was süßlan kan, sey Mitge- süß, was D'neu  
 hat, sey Dank, was D'neu hat, sey Dank, was D'neu hat, was  
 D'neu hat, was D'neu hat sey Dank, was  
 D'neu hat, was D'neu hat, sey Dank.

*Aria Soprano. Tacet.*

*Coro. Allo: maestoso.*

Jesus sey dem Jesus, Jesus sey dem Jesus, er gab der  
 Laus' Jesu, er gab dem Mund ein Lied, Jesus sey dem Jesus. Der  
 fand ein Psalmspiel. Er gab der Laus' Jesu, der fand ein  
 Psalmspiel. Jesus sey dem Jesus! Jesus sey dem Jesus!

**Choral.** *1.* *2.*  
 groß' Staunen wie, ob daß der Lou, so voran der  
 Kunst sin gen wie im gö- hren Lou, ihm nimm an  
 Jez auch glüht, die Wa- ter und der hoch' am Polu, er  
 der- le Dacht, nimm' tönt dem Wa- ter und dem Polu, ein  
 nicht kein stablich Lied.  
 daß an Jesu ge- sang.







Ich Mitgefühle, was süßlein kann, Ich Mitgefühle, was  
 O dem hat, Ich Sant, was O dem hat, Ich Sant, was  
 O dem hat, was O dem hat, was O dem hat Ich Sant,  
 was O dem hat, was O dem hat, Ich Sant.

*Aria Soprano. Facet.*  
*Coro. Allo: maestoso.*

Ich Ich dem Jura, Ich Ich dem Jura, ne gab der  
 Geist Gefühl, ne gab dem Mund nicht. Ich Ich dem  
 Jura! der fand nie Dichtung. Er gab der Geist Gefühl, der  
 fand nie Dichtung. Ich Ich dem Jura! Ich Ich dem  
 Jura —

*Choral.*  
 In neuen Stunden wir, ne gibt der Ton, so  
 die Kunst singen wir und ho-heren Ton, ich  
 warum das ganz anbläst, die Wa-ter und dem hochsten  
 und der Ton-ler Laut nicht laut dem Wa-ter und dem  
 Ich, ne nicht kein stöblich sind.  
 Ich, nie bei dem freigen-geug.