

Die Marktl.

Hymne von M. Hartmann

für
Solostimmen, Chor und Orchester

componirt

von

FERD. HILLER.

Op. 99.

Dichtung und Composition Eigenthum des Verlegers.

Partitur. Pr. 10 r^g.

Klavierauszug Pr. 3 r^g. 10 Sgr.

Orchesterstimmen Pr. 6 r^g. 15 Sgr. Singstimmen Pr. 2 r^g.

Textbuch 1 ½ Sgr.

BRESLAU, VERLAG VON F. E. C. LEUCKART
(CONSTANTIN SANDER.)

F. E. C. L. 10. 72.

[1861]

DIE NACHT.

3

HYMNE.

N^o 1.

(Moritz Hartmann.)

Andante con moto. (♩ = 84.)

Ferdinand Hiller, Op. 99.

Flöten. *dolce*

Hoboen.

Clarinetten in B. *p*

Fagotten. *dolce*

Hörner in Es. *pp*

Hörner in B. basso. *p*

Alt- & Tenor-Posaune.

Bass-Posaune & Tuba.

Pauken in Es & B. *tr* *pp*

Violine 1. *dolce* *con Sordino*

Violine 2. *T. con Sordino*

Viola. *T. dolce* *dolce*

Sopran.

Alt.

Tenor.

Bass.

Violoncell. *T. dolce*

Contrabass. *T. dolce*

Andante con moto. (♩ = 84.)

Anmerkung (S. Solo. T. Tutti.) Der Dirigent wird je nach der Stärke der Besetzung, zu bestimmen haben, wie viele Pulte der Streichinstrumente bei den mit S. bezeichneten Stellen mitzuwirken haben.

Verlag und Composition Eigentum des Verlegers.

F. F. C. L. 1672

Stich und Druck der Biederstein'schen Offizin in Leipzig.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in the key of B-flat major (two flats) and 4/4 time. The first system (measures 1-4) features a melodic line in the Violin I part, with the other instruments providing harmonic support. The second system (measures 5-8) continues the melodic development, with dynamic markings of *pp* and *p*. The third system (measures 9-12) shows a more active texture with trills in the Cello/Double Bass part and a *tr* marking. The score concludes with a *divisi* marking in the Cello/Double Bass part, indicating that the strings are to play in divided parts.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are: "Sie steigt em - por, sie steigt em - por in stil - ler Pracht, die". The score includes dynamic markings such as *dolce* and *p*, and performance instructions like *tr* (trills). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

A

The musical score consists of 12 staves. The top four staves are instrumental, with dynamic markings such as *f*, *mf*, and *p*. The fifth staff is a vocal line with lyrics: "heil-ge Nacht, sie wallt her- vor aus purpurnem Thor, —". The sixth staff is another vocal line with lyrics: "heil-ge Nacht, sie wallt her- vor, sie wallt her- vor aus purpurnem Thor, —". The seventh staff is a vocal line with lyrics: "heil-ge Nacht, sie wallt her- vor aus purpurnem Thor, —". The eighth staff is a vocal line with lyrics: "heil-ge Nacht, sie wallt her- vor, sie wallt her- vor aus purpurnem Thor, — aus". The bottom four staves are instrumental accompaniment, with dynamic markings including *p*, *f*, and *divisi*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

aus Ne - bel - schleiern, aus Ne - bel - schleiern, aus Ne - bel - schlei - ern,
 aus Ne - bel - schleiern, aus Ne - bel, aus Ne - bel - schleiern, aus Ne - bel - schlei - ern,
 aus Ne - bel - schleiern, aus Ne - bel - schleiern, aus Ne - bel - schlei - ern,
 Ne - bel - schleiern, aus Ne - bel - schleiern, aus Ne - bel - schleiern,

p *Solo.* *dolce* *tr* *pp* *p* *p*

B

The musical score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom seven staves are for the vocal line. The lyrics are written in German. The score includes various dynamic markings such as *f*, *pp*, *pizz.*, and *tr*. The tempo is marked *pp* (pianissimo) in several places. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece is marked with a **B** at the beginning and end of the section.

Lyrics:
 wandelt, sie schreitet von Gi - pfe! zu Gi - pfe!, es flü - stern die Wi - pfe!, die Wi - pfe! den
 wandelt, sie schreitet von Gi - pfe! zu Gi - pfe!, es flü - stern die Wi - pfe!, die Wi - pfe! den
 wandelt, sie schreitet von Gi - pfe! zu Gi - pfe!, es flü - stern die Wi - pfe!, die Wi - pfe! den
 wandelt, sie schreitet von Gi - pfe! zu Gi - pfe!, es flü - stern die Wi - pfe!, die Wi - pfe! den

B

The musical score is arranged in a system of staves. The top four staves are for the string quartet: Violin I, Violin II, Viola, and Cello/Double Bass. The bottom four staves are for vocal soloists, with lyrics in German. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Gräsern zu: Es naht die Nacht, die Nacht, das Fest der".

a 2.
p
p
p
p
tr
pp
arco
p
arco
p
p
3
p
pp
p
pp
p
pp
arco
p
arco

Gräsern zu: Es naht die Nacht, die Nacht, das Fest der
Gräsern zu: Es naht die Nacht, die Nacht, das Fest der
Gräsern zu: Die Nacht, das Fest der
Gräsern zu: Die Nacht, das Fest der

The musical score consists of several systems. The top system shows piano accompaniment with dynamic markings *pp* and *p*. The middle systems show vocal staves with lyrics. The lyrics are: "Ruh', das Fest der Ruh'. Es naehet die Nacht," "Ruh', das Fest der Ruh'. Es naehet die Nacht, " das Fest der Ruh', "Ruh', das Fest der Ruh'. Das Fest der Ruh', "Ruh', das Fest der Ruh'. Das Fest der Ruh'!

The musical score consists of 12 staves. The first six staves are mostly empty, with some notes in the final measure of each staff. The seventh staff begins with a bass clef and contains a melodic line with lyrics. The eighth and ninth staves are vocal staves with lyrics. The tenth staff is a bass line with lyrics. The eleventh and twelfth staves are piano accompaniment staves. Dynamics include *pp*, *p*, and *tr*.

das Fest der Ruh, das Fest der Ruh.
das Fest der Ruh, das Fest der Ruh.
das Fest der Ruh, das Fest der Ruh.
Es na-het die Nacht, das Fest der Ruh, das Fest der Ruh.

dolce *in C.* *dolce* *in C.* *dolce*

Solo. dolce *p*

p *p un poco marcato* *dolce* *dolce*

dolce *mf*

Nacht! Will-kommen, will-kom-men. Nun wandelst du hin, verhüll-ten Schrittes, von Lager zu

dolce *mf*

Nacht! Will-kommen, will-kom-men. Nun wandelst du hin, verhüll-ten Schrittes, von Lager zu

p *p un poco marcato* *p un poco marcato*

dolce

dolce

in D.

mf

Nun wandelst du hin, verhüllten Schrittes, von Lager zu Lager der schlafenden Kinder.

Lager der schlafenden Kinder.

mf

Nun wandelst du hin, verhüllten Schrittes, von Lager zu Lager der schlafenden Kinder.

Lager der schlafenden Kinder.

N^o. 3.
Quasi Recitativo.

Flöten.

Hoboen.

Clarinetten in C.

Fagotten.

Violine 1.

Violine 2.

Viola.

Sopran Solo.

Violoncell.

Contrabass.

Zu deiner Linken geht mit goldnem Fittig ein hol-der Ge-nius, zu deiner

Quasi Recitativo.

Rechten geht mit dunk-lem Fittig ein holde- rer stil-ler Ge-ni-us: Der Traum, der Tod, der Traum, der

dolce *Solo, dolce* *dolce* *Con moto. (♩ = 96.)* *dolce* *pp*

Flöten.

Clarinetten in A.

Fagotten. *pp*

Hörner in E. *pp*

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

Tod. *poco cresc.* *pizz.* *pp* *pizz.*

Sie tra-gen Balsam in weissen Hän-den, sie tra-gen

Con moto. (♩ = 96.)

Bal-sam, ihm aus-zu-spen-den für al-le Wun-den, für al-les Leid, für al-le Wun-den, für al-les

A

Flöten. *dolce* a 2. x

Hoboen. *dolce*

Clarinetten in A. a 2.

Fagotten. *dolce*

Hörner in E.

Hörner in D. *pp*

Alt- & Tenor-Posaune. *pp* *sempre pp*

Bass-Posaune. *pp* *senza Tuba* *sempre pp*

Paucken in H. *pp* *sempre pp*

Viol. 1. *p* *dolce*

Viol. 2. *dolce*

Viola. *dolce*

Sopran. *dolce*

Solo. *Tutti. dolce*

Leid. Sie tragen Bal - sam in weissen Hän - den, sie tra - gen Bal - sam, ihn aus - zu - spen - den für al - le

Alt. *dolce*

Tenor. *dolce*

Bass. *dolce*

Sie tragen Bal - sam in weissen Hän - den, sie tra - gen Bal - sam, ihn aus - zu - spen - den für al - le

Violoncell. *T. arco dolce*

Contrabass. *T. arco dolce*

A

The first system of the musical score consists of several staves. At the top, there are piano accompaniment staves with intricate rhythmic patterns, including sixteenth-note runs and chords. Below these are the vocal staves, which begin with a melodic line in the treble clef and a supporting line in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The second system continues the musical score and includes vocal lyrics. The lyrics are: "Wun-den, für alles Leid, für al-le Wunden, für alles Leid, für alles Leid!". The piano accompaniment continues with similar rhythmic patterns, and the vocal lines are more active, with the bass line featuring trills (tr) in several measures. The lyrics are written below the vocal staves, with some lines appearing in multiple staves to accommodate the vocal parts.

N^o 4.
Quasi Recitativo.

Flöten. *pp*

Hoboen. *pp*

Clarinetten in A. *pp*

Fagotten. *pp*

Violine 1. *ff* *pp* *S*

Violine 2. *ff* *pp* *S*

Viola. *ff* *pp*

Tenor Solo. Sei mir ge- prie - - sen, ge-bé-ne-deit, hold-sel-ger Knabe, gold' - ner Traum. *ff* *S*

Violoncell. *ff* *pp*

Contrabass. *ff* *pp*

Quasi Recitativo.

Hoboen. *mf*
Animato, ma sostenuto. (♩ = 88.)

Clarinetten in A. *mf*

Fagotten. *mf*

Hörner in E. *mf*

T. *ff* *mf* *S*

T. *ff* *mf* *S*

T. *ff* *mf* *S*

T. *ff* *mf* *S*

Ich lit' und stritt', ich lit' und stritt', noch halt' ich das Schwert mit

Animato, ma sostenuto. (♩ = 88.)

blu - tender Haut das gegen das Herz mit dop - pelter Scheide mir fährt, mit lei - sem

f *pp*

Solo.

lunga

Schritte kommst du her - bei und hast es dem Kummer entwandt und brichst es entzwei, und brichst es entzwei.

eresc. *p* *f*

No. 5.

Andante con moto. (♩ = 96.)

Flöten.

Hoboen.

Clarinetten in A.

Fagotten.

Hörner in D.

Violine Solo.

Viola 1.

Viola 2.

Sopran Solo.

Violoncell.

Contrabass.

dolce

p

dolce

dolce

dolce

pizz.

pizz.

Hold-selger Kna-be, gold-ner Traum

p

Solo.

Andante con moto. (♩ = 96.)

dolce.

pp

arco

dolce
p
pizz.
p
dolce
dolce
arco
p arco
pizz.
p
 du führst uns von dan - - neu, an blii - - hen-de
p
pizz.

poco cresc.

Straude, in la - - chende Lan - de, in blii - - hende, la - - chen - de
pizz.
p arco
p
pizz.

dolce
dolce
dolce
dolce
dolce
dolce

Lau - de. Wo Pal - - men glän - - zende Zel - - te, Zel - - tedes

dolce
dolce
mp
p
p
p

Frie - - dens span - - nen, und fliegst du wei - - ter mit luftigen

p

dolce

pp

pp

pp

pp

Schwinge, be - fühlst du zu sin - - gend' Nach - - ti - gall!

dolce

dolce

p

p

dol. un poco marc.

dol. un poco marc.

arco

pizz.

p

Ge - nie - - sse, ge - nie - - sse was der Tag versagt, — sei glück - - lich,

glück - - lich bis - - es tagt, ge - nie - sse was der Tag versagt, ge -

crese. *dolce*
nie - sse was der Tag ver - sagt, sei glück - - lich, glück - - lich bis - - es

tagt, sei glück - lich glück - lich bis es tagt,

mf

mf

Solo.

dolce

pp

dolce

pizz.

pizz.

dolce

arco dolce

arco dolce

sei glück-lich bis es tagt!

No. 6.

Listesso tempo.

Flöten.

Hoboen.

Clarinetten in A.

Fagotten.

Violine 1. *Senza Sordini.*

Violine 2. *pp Senza Sordini.*

Viola. *pp*

Sopran Solo.

Violoncell.

Contrabass.

Traum! Traum! ahnst du,

pp

Listesso tempo.

See - le was er flü - sternd sagt von un - fass - ba - rer Pracht,

pp

N^o 7.
Allegro con fuoco. (♩ = 144.)

Flöten.

Hoboen.

Clarinetten in A.

Fagotten.

Hörner in E.

Hörner in D.

Alt- & Tenor-
Posaune.

Bass-Posaune
& Tuba.

Pauken in E. & H.

Violine 1.

Violine 2.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

ten.
a 2.
ten.
ten.
a 2. ten.

Er verkün - det das Licht das drü - ben tagt jen - seits der Nacht, jen - seits der Nacht,
 jen - seits der Nacht, er verkündet das Licht, das drüben tagt, jen - seits der Nacht, er ver-

Er verkün-det das Licht das drü-ben tagt,
 er verkün-det das Licht das drü-ben tagt, das drü-ben,
 Er verkün-det das Licht das drü-ben tagt, das drü-ben
 kün-det das Licht das drü-ben tagt, das Licht, das drü-ben tagt, drü-ben

das Licht jen-seits der Nacht, er verkün-det das Licht das drü-ben tagt,
 drü-ben tagt jen-seits der Nacht, jen-seits der Nacht, er verkün-det das Licht das drü-ben
 tagt, jen-seits der Nacht, jen-seits der Nacht, er verkün-det das Licht das drü-ben
 tagt, das Licht das drü-ben, trü-ben tagt, er verkün-det das Licht das drü-ben

A

mf *molto cresc.*

tr *p*

ten. *sf*

ten. *sf*

mf *ten.* *sf*

ten. *sf*

mf *ten.* *sf*

ten. *sf*

A *p* *sf*

drü - ben, drü - - - ben, drü - ben, drü - ben tagt, das Licht, das
tagt, drü - ben, drü - - - ben jen - - - seits der Nacht, das Licht, das
tagt, das drü - ben tagt, das drü - ben tagt, das Licht, das
tagt, das Licht, das drü - ben tagt jen - - - seits der Nacht,

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern with many sixteenth notes, often in a triplet or sixteenth-note group. Dynamics for the piano range from *p* (piano) to *ppp* (pianissimo) and *ff* (fortissimo). The vocal lines are in a soprano or alto register, with lyrics in German. The lyrics are: "Licht, das Licht, das Licht, das Licht, das Licht jen - seits der jen - seits der Nacht, jen - seits der Nacht, das Licht jen - seits der". The vocal dynamics are mostly *mf* (mezzo-forte).

B *molto cresc.*

The piano accompaniment consists of several staves. The upper staves (treble and alto clefs) feature chords and melodic lines with a *molto cresc.* instruction. The lower staves (bass clefs) provide a rhythmic foundation with triplet patterns and some trills. Dynamic markings include *molto cresc.* and *ff* throughout the section.

Nacht, jen - - seits der Nacht, jen - - seits der Nacht, er ver - kün - det das Licht, das
 Nacht, jen - - seits der Nacht, jen - - seits der Nacht, er ver - kün - det das Licht, das
 Nacht, jen - - seits der Nacht, jen - - seits der Nacht, er ver - kün
 Nacht, jen - - seits der Nacht, jen - - seits der Nacht, er ver - kün - det das

B *molto cresc.*

The final staff continues the piano accompaniment with a *molto cresc.* instruction and a *ff* dynamic marking.

The musical score consists of several staves. At the top left, there is a 'p' dynamic marking and a '11' marking. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in German and describe light and night.

drü - hen tagt, jen - seits der Nacht, jen - seits der Nacht, er verkündet das Licht das drü - hen
 drü - hen tagt, jen - seits der Nacht, jen - seits der Nacht, er verkündet das Licht, das Licht,
 det das Licht, das Licht, jen - seits der Nacht, er ver - kün - det das Licht,
 Licht, das drü - hen tagt, jen - seits der Nacht, jen - seits der Nacht, jen - seits der Nacht,

37

ten.

ten.

ten.

ten.

tr

tr

tr

tagt, jen - seits der Nacht, jen - seits der Nacht, er verkün - det das

jen - seits der Nacht, jen - seits der Nacht, das Licht, das drü - ben tagt, er verkün - det das

jen - seits, jen - seits der Nacht, jen - seits, jen - seits der Nacht, er verkün - det das

— das Licht jen - seits der Nacht, das Licht das jen - seits der Nacht, er verkün - det das

C a 2. ten. ten.

The piano accompaniment for the first system consists of several staves. The right hand part features a melodic line with some trills and a bass line with a similar rhythmic pattern. The left hand part provides harmonic support with chords and a steady bass line. Dynamics include *p* (piano) and *ff* (fortissimo). Performance instructions include *tr* (trill) and *molto cresc.* (molto crescendo).

Licht das drü - ben tagt, jen - seits der Nacht, er verkündet,

Licht das drü - ben tagt, jen - seits der Nacht, er verkündet,

Licht das drü - ben tagt, jen - seits der Nacht, er verkündet,

Licht das drü - ben tagt, jen - seits der Nacht, er verkündet,

The vocal parts are arranged in four staves, each with a vocal line and a corresponding piano accompaniment line. The lyrics are: "Licht das drü - ben tagt, jen - seits der Nacht, er verkündet,". The piano accompaniment for the vocal parts includes dynamics like *p* and *molto cresc.*

C

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The next two staves are for the organ, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The bottom four staves are for the organ's lower register, featuring a complex rhythmic pattern of triplets. Dynamics such as *ff* and *tr* are indicated. The system concludes with a double bar line.

The second system of the musical score includes vocal parts and organ accompaniment. The top two staves are for the vocalists, with the lyrics: "er verkündet, er verkün - det das Licht das drüben tagt, das drüben tagt jen - - seits der". The next two staves are for the organ, with the same lyrics. The bottom four staves are for the organ's lower register, continuing the rhythmic accompaniment. Dynamics such as *ff* and *tr* are indicated. The system concludes with a double bar line.

The musical score consists of 14 staves. The top 10 staves are for piano accompaniment, including two grand staves (treble and bass clef) and two bass staves. The bottom 4 staves are for voice, with lyrics in German. The lyrics are: "Nacht, das Licht, das drü - - ben tagt." The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *ff*, and *divisi*. The piano part features intricate textures with chords and moving lines in both hands.

This page of a musical score, numbered 41, contains a complex arrangement of music across 18 staves. The score is organized into several systems. The first system (staves 1-4) features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It includes a melodic line with eighth-note patterns and a bass line with chords. The second system (staves 5-8) continues the melodic and harmonic development, with the bass line showing more intricate chordal textures. The third system (staves 9-12) introduces a new melodic line in the upper register, characterized by rapid sixteenth-note runs, while the bass line maintains a steady accompaniment. The fourth system (staves 13-16) shows a transition where the upper staves become mostly rests, and the focus shifts to the bass line, which features a dense, rhythmic pattern of sixteenth notes. The fifth system (staves 17-18) concludes the page with a final melodic flourish in the bass line and a sustained harmonic texture in the lower staves.

Solo.

Andante con moto. (♩ = 72.)

dolce
dolce
dolce
dolce
dolce
dolce
p
p
p
p = pp
pizz.
pizz.
pizz.
dolce
dolce
dolce
dolce
dolce
dolce
dolce
dolce
dolce
dolce
dolce
pizz.
pizz.
arco
dolce
dolce
dolce
dolce
arco
dolce
dolce
dolce
arco

in Es.
in C.

Ein Wie - derschein von Se - lig - kei - ten
Ein Wie - derschein von Se - lig - kei - ten
Ein Wie - derschein von Se - lig - kei - ten
Ein Wie - derschein von Se - lig - kei - ten

Andante con moto. (♩ = 72.)

cresc.
dolce
cresc.
cresc.
f
cresc.
f
dolce
f
cresc.
dolce
cresc.
f
dolce
cresc.
f
dolce
cresc.
f
dolce
cresc.
f
dolce
cresc.
f
dolce
cresc.
f
dolce
cresc.
f
dolce

Ist dein Traum - ge - sieht; ein Ab - glanz nur sind die lichten Wei - ten von jenem ew' - gen Licht. Ein
Ist dein Traum - ge - sieht; ein Ab - glanz nur sind die lichten Wei - ten von jenem ew' - gen Licht. Ein
Ist dein Traum - ge - sieht; ein Ab - glanz nur sind die lichten Wei - ten von jenem ew' - gen Licht. Ein
Ist dein Traum - ge - sieht; ein Ab - glanz nur sind die lichten Wei - ten von jenem ew' - gen Licht. Ein

The musical score consists of several systems. The upper systems are instrumental, featuring piano accompaniment with various dynamics like *dolce* and *p*. The lower systems include vocal lines with German lyrics. The lyrics are: "Tro-pfenhaut auf die Er-de nie-der und Fröh-ling blüht; ein Tro-pfen scheint im Him-mel wieder,". The score is written in a key signature of two flats and a 3/4 time signature.

The musical score consists of several systems. The top system includes piano accompaniment for the right hand with a *dolce* marking. The vocal parts enter in the second system with the lyrics: "ein Stern er - glüht, ein Stern er - glüht. Ein Wie - derschcin von Se - lig - kei - ten". The piano accompaniment continues with a *dolce* marking and includes a section marked "a 2." in the third system. The lyrics are repeated in the fourth system. The piano accompaniment features a *dum.* marking in the fifth system.

ist dein Traum - ge - sicht, ein Ab - glanz nur, ein Ab - glanz nur sind die lich - - ten Wei - ten

ist dein Traum - ge - sicht, ein Ab - glanz nur, ein Ab - glanz nur sind die lich - - ten Wei - ten

ist dein Traum - ge - sicht, ein Ab - glanz nur, ein Ab - glanz nur sind die lich - - ten Wei - ten

ist dein Traum - ge - sicht, ein Ab - glanz nur, ein Ab - glanz nur sind die lich - - ten Wei - ten

von je-nem ew'-gen, ew'-gen, ew'-gen Licht.
 von je-nem ew'-gen, ew'-gen, ew'-gen Licht.
 von je-nem ew'-gen, ew'-gen, ew'-gen Licht.
 von je-nem ew'-gen, ew'-gen, ew'-gen Licht.

ff, *dim.*, *dol.*, *p*, *tr*, *in C.*

The page contains a musical score with the following elements:

- Staves 1-4:** Violin I, Violin II, Viola, and Violoncello. All are marked *dolce*. Violins I, II, and Viola have *cresc.* markings.
- Staff 5:** Flute (Fl. in F u.B.).
- Staff 6:** Clarinet in B-flat (Cl. in B.).
- Staff 7:** Bassoon (Fag.).
- Staff 8:** Trombones (in 2 groups).
- Staff 9:** Trumpets (in 2 groups).
- Staff 10:** Trombones (in 2 groups).
- Staff 11:** Basses. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".
- Staff 12:** Tenors. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".
- Staff 13:** Sopranos. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".
- Staff 14:** Basses. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".
- Staff 15:** Basses. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".
- Staff 16:** Basses. The lyrics are: "Es rie - - - selt in Quel - - - len her - ab von den".

Dynamic markings include *p*, *divisi*, *cresc.*, and *cresc.* throughout the score.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamics *f*, *dim.*, *dolce*, and *cresc.*. The vocal staves begin with the lyrics "Ster - - nen. Es we - bet durch un - end - - li - che". The piano accompaniment features complex chordal textures and melodic lines. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass). The lyrics are: "Ster - - nen. Es we - bet durch un - end - - li - che". The piano accompaniment includes markings for *mf*, *p*, *cresc.*, and *perese.*. The score concludes with a final piano accompaniment section marked *f* and *p*.

A

Musical score for a symphony with vocal soloists and choir. The score includes multiple staves for woodwinds, strings, and voices. Dynamics range from piano (p) to fortissimo (ff). The lyrics are in German: "Fer nen von Welt zu Welt die strah lenden Bah".

dolce *sempre cresc.*
dolce *dolce* *sempre cresc.*
dolce *sempre cresc.*
sempre cresc. *dolce* *sempre cresc.*
dolce *sempre cresc.*
p *pp* *cresc.* *poco a poco*
p *pp* *cresc.* *poco a poco*
decresc. *p* *sempre cresc.*
decresc. *p* *sempre cresc.*
decresc. *p* *sempre cresc.*
dolce *cresc.*
dolce *cresc.*
dolce *cresc.*
dolce *cresc.*
decresc. *p* *sempre cresc.*
decresc. *p* *sempre cresc.*

- - - nen, es wal - - - let in Strö - - - men durch
 - - - nen, es wal - - - let in Strö - - - men durch
 - - - nen, es wal - - - let in Strö - - - men durch
 - - - nen, es wal - - - let in Strö - - - men durch

himm - - - li - sche Wei - - - ten, durch u - - - fer -

himm - - - li - sche Wei - - - ten, durch u - - - fer -

himm - - - li - sche Wei - - - ten, durch u - - - fer -

himm - - - li - sche Wei - - - ten, durch u - - - fer -

The musical score is arranged in a system of 12 staves. The top four staves (1-4) represent the vocal parts, with lyrics written below the bottom two staves (9-10). The bottom eight staves (5-12) represent the piano accompaniment, including a section for the Cymbal (Cu.G.).

Key features of the score include:

- Dynamic Markings:** *ff* (fortissimo) is used extensively throughout the instrumental and vocal parts. *sf* (sforzando) is used for accents in the piano accompaniment.
- Instrumentation:** The piano part includes a section for the Cymbal, labeled "in Cu.G." with a *tr* (trill) marking.
- Lyrics:** The vocal lines feature the lyrics "lo - se un - end lich" repeated across the bottom staves.
- Notation:** The score includes various musical notations such as slurs, ties, and articulation marks.

The musical score consists of several systems. The top system includes a grand staff with piano accompaniment and a vocal line. The piano part features complex chordal textures and arpeggiated figures. The vocal line is marked with a large 'B' and includes the lyrics 'kei ten aus Sonnen'. The second system continues the piano accompaniment with a 'non divisi' marking. The third system shows the vocal line with lyrics 'kei ten aus Sonnen' and dynamic markings 'mf', 'tr', and 'p'. The fourth system continues the piano accompaniment with 'sempre ff' markings. The fifth system shows the vocal line with lyrics 'kei ten aus Sonnen' and dynamic markings 'f' and 'p'. The sixth system continues the piano accompaniment with 'sempre ff' markings. The score concludes with a large 'B' marking.

The musical score on page 55 features a complex arrangement of vocal and instrumental parts. The vocal parts, including soprano, alto, tenor, and bass, are written in a key with two flats and a 4/4 time signature. The lyrics for the vocal parts are: "strömt es in O - - - - - ce - a". The piano accompaniment consists of multiple staves, including grand piano and celesta parts. The score is marked with dynamic instructions such as *cresc.* (crescendo) and *ff* (fortissimo). A *divisi* marking is present in the piano part, indicating that the instruments should play in divided parts. The notation includes various rhythmic values, accidentals, and articulation marks.

The musical score on page 56 consists of 15 staves. The first 10 staves are arranged in two systems of five staves each. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system includes a grand staff and two additional staves. The bottom system consists of three staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *dim.*, *sempre dim.*, and *p*. The word *nen.* is written below several staves in the lower half of the page.

Allegro. (♩ = 100.)

The musical score on page 57 consists of 18 staves. The top section includes a piano introduction with a *p* dynamic marking. The middle section features a complex rhythmic pattern with sixteenth-note runs in the upper staves and a steady bass line. The bottom section shows a piano accompaniment with chords and a bass line. The tempo is marked *Allegro.* with a quarter note equal to 100 beats per minute. The key signature has three flats, and the time signature is common time (C).

Allegro. (♩ = 100.)

The musical score consists of 14 staves. The top seven staves are instrumental, including strings and woodwinds. The bottom seven staves are vocal parts with lyrics. Dynamics include *mf*, *molto cresc.*, and *ff*. The lyrics are: "Es be - hendie Ve - stender Er - de, es".

Musical score for piano and orchestra, measures 1-5. The score includes staves for strings, woodwinds, brass, and piano. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The orchestration includes woodwinds and brass playing sustained notes.

zit - tern die Sä - len des Bauß, sie wer - den zer - split - tern, zer -

zit - tern die Sä - len des Bauß, sie wer - den zer - split - tern, zer -

es zit - tern die Säulen des Bauß, sie wer - den zer - split - tern, zer -

Er - de, es zit - tern die Säulen des Bauß, sie wer - den zer - split - tern, zer -

Vocal and piano accompaniment for the lyrics. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part continues with rhythmic patterns similar to the previous section.

The first system of the score features a piano accompaniment. It consists of a grand staff with three treble clefs and two bass clefs. The music is in a minor key and 3/4 time. The first two measures are marked with a forte (*f*) dynamic. The piano part includes complex textures with triplets and dense chordal structures. A common time signature 'C' is indicated at the beginning of the third measure.

The second system of the score features a vocal line with German lyrics and piano accompaniment. The lyrics are: "split - tern, zer - split tern; die See braust aus den U - fern em - por, die". The vocal line is written in a single staff with a treble clef. The piano accompaniment continues from the first system, with a *divisi* marking in the bass line. The music concludes with a common time signature 'C'.

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with various chords and melodic lines. The second system continues the piano accompaniment. The third system introduces vocal lines for three voices (Soprano, Alto, and Bass/Tenor), each with the same German lyrics. The piano accompaniment continues below the vocal lines. The lyrics are: "See braust aus den U - fern em - por, aus Wol - - kenge - bir - gen stür - zet die Flam -".

me wie Fluthen, wie Fluthen ausgebrochenem Damme, me wie Fluthen, wie Fluthen ausgebrochenem Damme,

a 2.

sul G.

3

3

3

bro - - chenem Dam - - me, der Don - - ner pochet, pochet an's ir - - dische
 der Don - - ner pochet, pochet an's ir - - dische
 aus ge-bro - - chenem Dam - - me, der Don - - ner pochet, pochet an's ir - - dische
 me, der Don - - ner pochet, pochet an's ir - - dische

The first system of the musical score consists of several staves. The top three staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. Above the piano staves, there are markings 'a 2.' and a large 'D' indicating a dynamic or performance instruction. Below the piano staves, there are two staves for the violin, with the upper staff in treble clef and the lower staff in bass clef. The violin part includes trills, indicated by 'tr' markings. The system concludes with a large 'D' at the end of the staff.

The vocal section of the score consists of four staves, likely representing different vocal parts (Soprano, Alto, Tenor, and Bass). Each staff contains the lyrics: "Thor, aus ir - - - di - sche Thor." The lyrics are written in a stylized font with hyphens indicating syllable placement. The musical notation above the lyrics shows the pitch contour and rhythm for each part.

The second system of the piano accompaniment continues the rhythmic and melodic patterns established in the first system. It features similar sixteenth-note runs and chordal textures. The system concludes with a large 'D' at the end of the staff.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with sustained notes and a more active upper part. The vocal line has lyrics in German. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. The piece concludes with a final cadence in the piano part.

Be - bet nicht! Das ist nicht Tod, das ist nicht Tod,

Be - bet nicht! Das ist nicht Tod, das ist nicht Tod,

Be - bet nicht! Das ist nicht Tod, das ist nicht

Be - bet nicht! Das ist nicht Tod, das ist nicht

be - het nicht, das ist nicht Tod, das ist nicht Tod,
be - het nicht, das ist nicht Tod, das ist nicht Tod,
Tod, be - het nicht, das ist nicht Tod, das ist nicht
Tod, be - het nicht, das ist nicht Tod, das ist nicht

Musical score for a symphony with vocal soloists and choir. The score includes staves for strings, woodwinds (Trompeten in D), brass, and vocal parts. Dynamics range from *mf* to *ff*. The lyrics are in German.

Trompeten in D.

in E.
 in D.

in E. & H.

das ist nicht Tod, nicht Tod. Es ist das Licht, das Licht, das Licht,
 das ist nicht Tod, nicht Tod. Es ist das Licht, das Licht, das Licht,
 Tod, das ist nicht Tod, nicht Tod. Es ist das Licht, das Licht, das Licht,
 Tod, das ist nicht Tod, nicht Tod. Es ist das Licht, das Licht, das Licht,

The musical score is arranged in a system of 14 staves. The top six staves (1-6) are for vocal parts, with the first staff containing a vocal line and the others providing accompaniment. The next six staves (7-12) are for piano accompaniment, with the first three staves (7-9) showing a rhythmic pattern of eighth notes and the last three staves (10-12) showing a more complex accompaniment. The bottom two staves (13-14) are for a second vocal part, with the first staff containing the vocal line and the second staff providing accompaniment. The lyrics are written below the second vocal staff.

das Licht, — das Licht, das drü - hen tagt jen - seits der Nacht,

das Licht, — das Licht, das drü - hen tagt jen - seits der Nacht,

das Licht, — das Licht, das drü - ben tagt jen - seits der Nacht,
 das Licht, — das Licht, das drü - ben tagt jen - seits der Nacht,
 jen - seits der Nacht, das Licht, das Licht, das
 jen - seits der Nacht, das Licht, das drü - ben, drü - ben tagt jen - seits der

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with a second system continuing the accompaniment. The vocal line begins in the third system, with lyrics: "das Licht, das drü-ben tagt jen - seits der Nacht, das Licht, jen - seits der Nacht, das Licht jen - seits der Nacht das Licht, das drü - - - ben, drü - - - ben, drü-ben tagt jen - - seits der Nacht, das Licht, das Nacht, das Licht, das drü-ben tagt jen - seits der Nacht das Licht, das". The score includes various musical notations such as dynamics (e.g., *ten.*, *ff*, *tr*), articulation (accents), and performance instructions (e.g., *a 2.*).

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. The lyrics are in German. The score is marked with a key signature of two sharps (F# and C#) and a time signature of 4/4. The lyrics are:

das Licht, das drü - ben tagt
 drü - ben tagt jen - - seits der Nacht, das Licht, das drü - ben tagt
 drü - ben tagt jen - - seits der Nacht, das Licht, das drü - ben tagt
 drü - ben tagt jen - - seits der Nacht, das Licht, das drü - ben tagt

The score features various musical notations including dynamics (e.g., *mf*, *ff*), articulation (e.g., *tr*), and phrasing slurs. There are also large letters 'E' at the top and bottom of the page, possibly indicating a section or key signature change.

das drü - ben tagt, das Licht das drü - ben, drü - ben tagt

das drü - ben tagt, das Licht das drü - ben, drü - ben tagt

das drü - ben tagt, das Licht das drü - ben, drü - ben tagt

das drü - ben tagt, das Licht das drü - ben, drü - ben tagt jen - seits der

mf

p

Musical score for a choral and instrumental piece, page 73. The score includes vocal parts with lyrics and instrumental parts for strings and piano. Dynamics range from *mf* to *ff*. The lyrics are:

jen - seits der Nacht, jen - seits der Nacht, das Licht das drü - ben
 jen - seits der Nacht, jen - seits der Nacht, das Licht, das Licht
 jen - seits der Nacht, jen - seits der Nacht, das Licht das drü - ben
 Nacht, jen - seits der Nacht, das Licht, das drü - - ben, drü - ben

tagt jen - seits der Nacht, jen - seits der Nacht,

jen - seits der Nacht, jen - seits der Nacht,

tagt jen - seits der Nacht, jen - seits der Nacht,

tagt jen - seits der Nacht, jen - seits der Nacht, ten.

das Licht, das Licht, das Licht,
 das Licht, das Licht, das Licht,
 das Licht, das Licht, das Licht,
 das Licht, das Licht, das Licht,

das Licht.

das Licht.

das Licht.

das Licht.

No. 8.

Andante. (♩ = 76.)

Solo.

Hoboen. *dol.*

Clarinetten in C. *p dol.*

Fagotten. *dol.*

Hörner in E. *dol.*

Violine 1. *S. p.*

Violine 2. *S. p.*

Viola. *S. p.*

Tenor Solo. *S. p.*

Violoncell. *S. p.*

Contrabass. *dol.*

o Tod er - schu' - ter Hel - fer, Bringer des

Andante. (♩ = 76.)

Frie - dens, Al - le Sehnsucht Stil - len - der, Fel - sen - zer - bre - chender, lie - bender, um - ar - mender Be -

Solo.

frei - er! Füh - rer in kum - mer - lo - se Ge - fil - de, du blickst so mil - de.

dot. pp

Andante con moto. (♩ = 96.)

Flöten.

Hoboen.

Fagotten.

Hörner in C.

divisi

dot.

Ans dei - nem Aug' ein - zi - ger Strahl und es schmilzt die Qual und es schmilzt die Qual und Ro - sen er -

divisi

dot.

Andante con moto. (♩ = 96.)

dolce

blühn aus er - kal - te - ten Her - zen und Ro - sen er - blühn aus er - kal - te - ten Her - zen.

p

dol.

pp

pp

Saft glei - tet dein Rahm hin - ü - ber zu den e - wig ru - he - vol - len

dolce
divisi
p
dol.
dolce
dol.
dol.

Au - en, Und dei-ne Kin - der schau-n lächelnd ob unsrer Thrä-nen, lächelnd ob unsrer Thrä-nen zu
 uns den Trau - ernden her - ü - ber, Sie sind im Ha - fen, sie sind in e - wi-ger Ru - he ge -

Solo.

dol.

poco cresc.

p

poco cresc.

poco f

dim.

p

poco cresc.

poco f

dim.

dim.

dim.

p

poco cresc.

poco f

dim.

bor - gen; wir a - ber schla - fen ent - ge - gen, ent - ge - gen ver - gängli - chem Mor - gen, ver - gängli - chem

dim.

dim.

dim.

p

poco cresc.

poco f

dim.

p

poco cresc.

poco f

dim.

dol.

p

pp

pp

pp

pp

pp

Mor - gen. Sie sind im Ha - fen, im Ha - fen.

dol.

pp

pp

N^o 9.

Andante maestoso. (♩ = 66.)

Flöten. *dol.*

Hoboen. *dol.*

Clarinetten in A. *dol.*

Fagotten. *dol.*

Hörner in E. *mf*

Hörner in D. *mf*

Trompeten in D. *mf*

Alt- & Tenor-
Posaune *mf*

Bass Posaune
& Tuba. *mf*

Pauken in Ges. & F. *mf*

Violine 1. *mf*

Violine 2. *mf*

Viola. *mf*

Sopran. *mf*

Alt. *mf*

Tenor. *mf*

Bass. *mf*

Violoncell. *mf*

Contrabass. *mf*

divisi

trem.

pprem.

Von Welt zu Welt, von Welt zu

ff *mf*

The musical score is arranged in a system of staves. The top section consists of five staves for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The bottom section consists of four staves for vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are in German and are repeated across the vocal staves.

Lyrics:
 Welt durch un - end - li - che Wei - ten, durch un - end - li - che Wei -
 Welt durch un - end - li - che Wei - ten, durch un - end - li - che Wei -
 Welt durch un - end - li - che Wei - ten, durch un - end - li - che Wei -
 Welt durch un - end - li - che Wei - ten, durch un - end - li - che Wei -

Performance Instructions:
 - *ff* (fortissimo) is used in several places, including the beginning of the piano accompaniment and the vocal entries.
 - *p* (piano) is used in the piano accompaniment.
 - *dot.* (accent) is placed over notes in the piano accompaniment.
 - *cresc.* (crescendo) is used in the piano accompaniment and vocal parts.
 - *mf* (mezzo-forte) is used in the piano accompaniment.

dol. *mf* *ff* *ff*

dol. *mf* *ff* *ff*

dol. *mf* *ff* *ff*

dol. *mf* *ff* *ff*

dol. *mf* *ff* *ff*

p *ff* *p* *ff*

mf *mf* *ff* *ff* *dim.*

mf *mf* *ff* *ff* *dim.*

mf *mf* *ff* *ff* *dim.*

mf *mf* *ff* *ff* *dim.*

ten sind aus - ge - spannt, sind aus - ge - spannt, die
ten sind aus - ge - spannt, sind aus - ge - spannt, die
ten sind aus - ge - spannt, sind aus - ge - spannt, die
ten sind aus - ge - spannt, sind aus - ge - spannt, die

mf *mf* *ff* *ff* *dim.*

mf *mf* *ff* *ff* *dim.*

A

a 2.

The musical score consists of multiple staves. The top section includes piano accompaniment with dynamics like *sempre dim.*, *dol.*, *cresc.*, and *f*. Below this are vocal staves with lyrics in German. The lyrics are: "tö - nen - den Sai - ten, die Har - fe klingt, es klingt das All, die". The score continues with piano accompaniment and vocal lines, ending with a section marked **A** and dynamics like *dol.*, *cresc.*, and *f*.

Har - fe klingt, es klingt das All, es klin - get das All

Har - fe klingt, es klingt das All, es klin - get das

Har - fe klingt, es klingt das All, es klin - get das All

Har - fe klingt, es klingt das All, es klin - get das

The musical score is arranged in a grand staff format with multiple systems. The upper systems feature piano accompaniment with various textures, including chords and melodic lines. The lower systems feature a vocal line with German lyrics. The lyrics are: "das Lied vom e - wi - gen Le - ben und Ster - ben, das". The score includes dynamic markings such as *p*, *pp*, *mf*, and *dol.* (dolce). There are also performance instructions like *All.* and *tr* (trills). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Musical score for voice and piano. The score consists of multiple staves. The vocal line includes the following lyrics:

Lied vom e - wi - gen Le - - ben und Ster - ben, das Lied von der
 Lied vom e - wi - gen Le - - ben und Ster - ben, das Lied von der
 Lied vom e - wi - gen Le - - ben und Ster - ben, das Lied von der
 Lied vom e - wi - gen Le - - ben und Ster - ben, das Lied von der

Performance markings include *p*, *cresc.*, *pp*, *dol.*, and *tr*.

The musical score consists of ten staves. The top four staves are for piano accompaniment, and the bottom four staves are for the voice. The piano part features a complex texture with multiple voices, including a prominent left hand with chords and a right hand with melodic lines. The voice part is a single line with lyrics in German. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *dot.*. The lyrics are: "Lie - be ü - ber - all! Das Lied, das Lied von der Lie - be ü - ber.all, ü - ber.all, ü - ber.all, ü - ber.all." The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

The musical score consists of 14 staves. The top 10 staves are for the piano accompaniment, including two grand staves (treble and bass clef) and two smaller staves (likely for a second piano part or figured bass). The bottom 4 staves are for the vocal line, with lyrics in German. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings include *p*, *mf*, *ff*, and *cresc.*. The lyrics are: "ü - ber - all! Das Lied von der Lie - be ü - ber - all!" repeated four times across the vocal staves.

No. 10.

Animato. (♩ = 100.)

Flöten.

Hoboen.

Clarinetten in A.

Fagotten.

Violine 1.

Violine 2.

Viola.

Sopran.

Tenor.

Violoncell & Contrabass.

a 2.

mf

S. dol.

dolce ma un poco marcato

Lie - - be, dei-ne Macht schuf die Nacht, schuf den Tod,

Lie.be;

S. dol.

dolce ma un poco marcato

S. dol.

dolce ma un poco marcato

S. dol.

dolce ma un poco marcato

Animato. (♩ = 100.)

dolce ma un poco marcato

dol.

Muta in B.

dol.

schuf den Tod; du bist das Licht das e - - wig brennt, du bist das Licht das

dei-neMacht schuf die Nacht, schuf den Tod; du bist das Licht das e - - wig brennt, du bist das Licht das

Vecl. C.B.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The system includes a grand staff with vocal staves and piano accompaniment. The lyrics are:

e - - wig brennt in un-serm Her - zen, in un-serm Her - zen, in un-serm Her - - zen am
 e - - wig brennt in un-serm Her - zen, in un-serm Her - zen, du bist das Licht am

Solo.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The system includes a grand staff with vocal staves and piano accompaniment. The lyrics are:

Firmament, Du bist das Licht das e - wig leuchtet, du bist das Licht das e - wig leuchtet
 Firmament, Du bist das Licht das e - wig leuchtet, du bist das Licht das e - wig leuchtet

Veell.

dol.

p

dol.

dol.

dol.

dol.

dol.

auch in der Thrä-ne, auch in der Thrä-ne die un-ser Au-ge, un-ser Au-ge befeuchtet.

auch in der Thrä-ne, auch in der Thrä-ne die un-ser Au-ge, un-ser Au-ge befeuchtet. *Veell. dol.*

Veell. dol.

Bassi.

Solo.

ten. *ten.*

dol. *ten.*

dol. *ten.*

dol. *ten.*

dol.

Leuchtest in Thrä-nen mit gold-nen Strah-len, durch

Leuchtest in Thrä-nen mit gold-nen Strah-len,

dol. ten. *ten.*

Bassi.

p
dot.
p
poco cresc. *poco f* *dim.* *dot.*
poco cresc. *poco f* *dim.* *dot.*
poco cresc. *poco f* *dim.* *dot.*
 Hof - fen und Seh - nen und na - gen - de Qua - len, durch Hof - fen und Seh - nen und na - gen - de Qua - len. Leuchtest in Thränen mit
 durch Seh - nen und na - gen - de Qua - len, durch Hof - fen und Seh - nen und na - gen - de Qua - len. Leuchtest in Thränen
poco cresc. *poco f* *dim.* *dot.*

dot.
dot.
p
 gold' - nen Strah - len, leuch - test in Thrä - nen mit gold - nen Strah - len durch Seh - nen und
 mit gold - nen Strah - len, leuch - test in Thrä - nen mit gold' - nen Strah - len durch Hof - fen und Seh - nen und

na - gen-de Qua - len, durch Hof - fen und Seh - nen und na - gen-de Qua - len. Leuch - test in
 na - gen-de Qua - len, durch Hof - fen und Seh - nen und na - gen-de Qua - len. Leuch - test in

mf

Thrä - nen, leuchtest in Thrä - nen, leuchtest durch Hof - fen und Seh - nen.
 Thrä - nen, leuchtest in Thrä - nen, leuchtest durch Hof - fen und Seh - nen.

p, *f*, *dol.*

Andante No. 11.*

A Allegro non troppo. (♩=126.)

Sopran. *dol.*
 We - be, o Lie - be, dein e - - wi - ges Band von Herz zu Her -

Alt. *dol.*
 We - be, o Lie - - be, dein e - - wi - ges Band von Herz -

Tenor. *dol.*
 We - - be, o Lie - - be, dein e - - wi - ges Band, von -

Bass. *dol.*
 We - - be, o Lie - - be, dein e - - wi - ges

Violoncell & Contrabass. *p*

A Allegro non troppo. (♩=126.)

B
 zen, von Land zu Land, von Land zu Land.

zu Her - zen, von Land, von Land zu Land. We - be

Land zu Land, von Land zu Land. We - be, we - - be dein

Band von Land zu Land, von Land zu Land, o we - - be dein

B

We - be, we - - be dein e - - wi - ges

we - - be dein e - - wi - ges, e - - wi - ges

e - - wi - ges Band, dein e - - wi - ges Band, dein e - - wi - ges Band,

e - - wi - ges Band, dein e - - wi - ges

*Anmerkung. Im Falle der Dirigent eine Unterstützung seines Chores für notwendig hält, werden die in den Clarinetten- und Fagott-Stimmen enthaltenen kleinen Noten gespielt.

Band von Land zu Land. We - be, o Lie - be, dein e - - wi - ges Band —
 Band, — dein Band. We - be, o Lie - - be, dein e - -
 We - - be, o Lie - be. We - - be, o Lie - - be, dein
 Band, dein Band. — We - - be, o

— von Herz — zu Her - - zen, von Land, — von Land — zu Land, —
 wi - ges Band — von Herz — zu Her - - zen, von Land — zu Land, von Land zu Land,
 e - - wi - ges Band — von Land — zu Land, — von Land — zu Land,
 we - - be dein e - - wi - ges Band — von Land zu Land, — von Land zu Land,

we - be, we - - be dein e - - wi - ges Band,
 we - be, we - - be dein Band,
 we - be, we - - be dein e - - wi - ges Band, dein e - - wi - ges Band, dein Band —
 dein e - - wi - ges Band,

mf *decresc.* *mf* *decresc.* *cresc.* *f*

we - - be, we - - be, we - - be, we - - be dein e - wi - ges Band -

mf *decresc.* *mf* *decresc.* *cresc.* *f*

we - - be, we - - be, we - - be, we - - be dein e - wi - ges Band -

mf *decresc.* *mf* *decresc.* *cresc.* *f*

we - - be, we - - be, we - - be, we - - be dein e - wi - ges Band -

we - be, we - - - be, we - be, we - - - be dein e - - - wi - ges Band -

p *mf*

dol. *cresc.*

von Herz — zu Her - - zen, von Herz — zu Her - zen, von Land, — von

dol. *cresc.*

von Herz — zu Her - - zen, von Herz — zu Her - zen, von Land, — von

dol. *cresc.*

von Herz — zu Her - - zen, von Herz — zu Her - zen, von Land, — von

dol. *cresc.*

von Herz — zu Her - - zen, von Herz — zu Her - zen, von Land, — zu

dol. *cresc.*

von Herz — zu Her - - zen, von Herz — zu Her - zen, von Land, — zu

Poco meno mosso. *p* *pp*

Land — zu Land, — von Herz zu Her - zen, von Herz zu Her - zen.

p *pp*

Land, — von Land zu Land, von Herz zu Her - zen, von Herz zu Her - zen.

p *pp*

Land, — von Land zu Land, von Herz zu Her - zen, von Herz zu Her - zen.

p *pp*

Land, — zu Land, — von Herz zu Her - zen, von Herz zu Her - zen.

Poco meno mosso.

N^o 12.

Allegro. (♩. = 144.)

Flöten.

Hoboen.

Clarinetten in B.

Fagotten.

Hörner in Es.

Hörner in F.

Alt- & Tenor-
Posaune.

Bass-Posaune
& Tuba.

Pauken in G.

Violine 1. *S. dol.*

Violine 2. *S. p.*

Viola. *S. p.*

Sopran Solo.
We - - be, we - - be dein e - wi - ges Band, dein e - wi - ges Band von

Tenor Solo.
We - - be, we - - be dein e - wi - ges Band, dein e - wi - ges

Sopran.

Alt.

Tenor.

Bass.

Violoncell. *S. dol.*

Contrabass. *S. dol.*

Allegro. (♩. = 144.)

Herz zu Her - - zen, von Land - zu Land,
Band von Herz - zu Her - - zen, von

dot. *poco cresc.* *mf*
dot. *poco cresc.* *mf*
dot. *poco cresc.* *mf*
dot. *poco cresc.* *mf*

von Land zu Land,
Land zu Land, von Land zu Land,
O sprich das Wer. de. O sprich das
O sprich das Wer. de. O sprich das
dein ist die Macht, dein ist die Macht,

A

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle four staves are instrumental parts. The bottom four staves are additional instrumental parts. The music is in a key with two flats and a 3/4 time signature. Dynamics include *dolce* and *Mufa in Es & B.*

dolce

Mufa in Es & B.

Es

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental parts. The lyrics are: "Wer - de. O sprich das Wer - de, das Wer - de." and "dein - ist die Macht. O sprich das Wer - de, das Wer - de." The music continues in the same key and time signature as the first system.

A

The musical score consists of multiple staves. The top section includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Es wer - de das Glück - der Lie - be den Rin - der der Er - de, es wer - de das Glück, das wer - de das Glück, das Glück - der Lie - be, das Glück - der Lie - be den Rin - der der Er - de, es". The score includes various musical notations such as notes, rests, and dynamic markings like *dol.* and *p*. There are also some markings like *S.* and *p* on the vocal lines.

The musical score is arranged in a system of 14 staves. The top two staves are for the vocal line, with lyrics written below the second staff. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mol.* (molto). The lyrics are in German and describe the concept of happiness and love.

Glück — der Lie - be den Rin - der der Er - de, der Er - - - de, das Glück der Lie - - be, das Glück der Lie - -
wer - de das Glück, das Glück — der Lie - be den Rin - der der Er - de, der Er - - - de, das Glück der Lie - -

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor) have lyrics in German. The piano accompaniment includes various dynamics such as *p*, *mf*, *dim.*, and *dol.* (dolce). There are also markings for *a 2* and *T.* (Tutti). The score is divided into sections by the letter **B**.

Vocal Lyrics:
 be - den Rin - - - dern der Er - - de.
 be, das Glück der Lie - - be den Rin - dern der Er - - de.
 We - - be, we - - be dein e - wi - ges Band
 We - - be, we - - be dein
 We - - be, we - - be dein e - wi - ges
 We - - be, we - - be

dol.

p

von Herz zu Her - zen, von
e - wi - ges Band von Herz zu Her - zen,
Band von Herz zu Her - zen,
dein e - wi - ges Band von Herz zu Her - zen,

The musical score consists of several systems. The first system includes piano accompaniment staves with dynamic markings *f* and *mf*, and a vocal line with a *dol.* marking. The second system continues the piano accompaniment and includes a *Muta in C & G.* instruction. The third system features a vocal line with the lyrics: "Land - zu Land, von Land - zu Land. Es wer - de das Glück, das von Land - zu Land, von Land zu Land. Es wer - de das Glück." The piano accompaniment in this system includes *f* and *p* markings. The final system shows the vocal line continuing with the lyrics and a *dol.* marking, accompanied by piano staves.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a piano accompaniment. The middle system features a piano solo with intricate arpeggiated figures, marked with *dol.*. The bottom system contains the vocal line with German lyrics and piano accompaniment. The lyrics are: "Glück - der Lie - be, das Glück der Lie - be den Kin - der der Er - de, das Glück der Lie - be *dol.* Es der Lie - be den Kin - der der Er - de. *dol.* Es wer - de das Glück, das Glück der Lie - be".

den Kin - dern der Er - de, den
 wer - de das Glück, das Glück der Lie - be den Kin - dern der Er - de, das Glück, das
 das Glück der Lie - be, das
 das Glück der Lie - be den Kin - dern der Er - de, den

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The following two staves are piano accompaniment in treble clef, with the word "sempre dolce" written below the first staff. The bottom two staves are piano accompaniment in bass clef. The music is in a 3/4 time signature and a key signature of two flats.

Kin - dern der Er - de. We - - be, we - - be dein e - wi - ges Band,
 Lie - - - be, we - - - be, we - - - be dein
 Lie - - be. We - - be, we - - be dein e - - - wi - ges Band, dein e - wi - ges
 Kin - dern der Er - - de, we - - be, we - - be

The second system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef with lyrics. The next two staves are piano accompaniment in bass clef. The following two staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "Kin - dern der Er - de. We - - be, we - - be dein e - wi - ges Band, Lie - - - be, we - - - be, we - - - be dein Lie - - be. We - - be, we - - be dein e - - - wi - ges Band, dein e - wi - ges Kin - dern der Er - - de, we - - be, we - - be".

dein e - wi - ges, e - - - wi - ges Band, dein e - wi - ges Band, - von Herz zu
 e - wi - ges Band, - we - - be dein e - wi - ges Band, - dein e - wi - ges Band,
 Band, we - - be, we - - be dein e - wi - ges Band, - von Herz zu
 dein e - wi - ges Band, we - - be dein e - wi - ges Band, von Herz zu

The musical score is arranged in a system of staves. It includes a vocal line with lyrics, a piano accompaniment, and instrumental parts for violin and cello. The score is in a key with two flats and a 3/4 time signature. Dynamics such as *ff* and *f* are indicated throughout. A section of the score is marked "in C & G, f".

Her - - zen, von Land zu Land, von
von Herz zu Her - zen, von Land zu Land,
Her - - zen, von Herz zu Her - zen, zu Her - - zen, von Land zu Land,
Her - - zen, von Herz zu Her - zen, zu Her - - zen, von Land zu

D

Muta in Es & B.

S.p. *dol.*

Lie - - be, we - - bedeln e - - wi-ges Band von Herz zu
 Land - - zu Land, von Land - - zu Land,
 von Land - - zu Land,
 Land, von Land, von Land - - zu Land,

S.p. *dol.*

D

Musical score for a vocal and piano piece, page 114. The score includes vocal lines with German lyrics and piano accompaniment with various performance markings.

Lyrics:
 Her - zen, von Herz zu Her - zen, von Land zu Land, von Herz zu Her - zen,
 Herz zu Herz, von Land zu Land, von Land zu Land, von Herz zu
 von Herz zu Her - zen, von

Performance Markings:
 - *mp* (mezzo-piano)
 - *espressivo*
 - *p* (piano)
 - *dot.* (accent)
 - *Solo.* (Solo)
 - *p* (piano)

dot. *a 2.*

dot. *a 2.*

dot. *a 2.*

dot. *a 2.*

dot. *a 2.*

in Es.&B.
mp

p divisi T.

T. *dot.*

T. *dot.*

von Herz zu Her - zen.
Her - zen, zu Her - zen.
von Herz zu Her - zen, von Herz zu
we - be dein e - wi - ges Band, dein e - wi - ges
o we - be dein Band, dein e - wi - ges
Herz zu Her - zen, von Land zu Land,

Musical score for voice and piano. The score is in D minor and 3/4 time. It features a piano accompaniment and a vocal line with German lyrics. The lyrics are:
 Her - zen, von Herz zu Her - zen, von Herz zu Her - zen,
 Band, von Herz zu Her - zen, von Land, von Land zu
 Band, von Herz zu Her - zen, von Land, von Land zu
 von Land zu Land, von Land zu Land, von Land zu

The first system of the musical score consists of ten staves. The top two staves (treble clef) feature a melodic line with a '2.' marking above the first measure. The middle four staves (bass clef) provide harmonic support with various rhythmic patterns. The bottom four staves (bass clef) continue the harmonic accompaniment. Dynamics include *f* and *mf*.

The second system of the musical score includes vocal lines with German lyrics. The lyrics are: "We - - be von Land - zu Land, dein e - wi-ges Band, von Land zu Land, von Land. We - - be von Land - zu Land dein e - wi-ges Band, dein e - wi-ges Land, von Land zu Land dein e - wi-ges Band, von Land - zu Land, we - - Land, von Land - zu Land, von Land - zu Land von". The vocal lines are written in treble clef, and the accompaniment is in bass clef. Dynamics include *f* and *mf*.

0

The instrumental introduction consists of 12 measures. It features a complex texture with multiple staves. The upper staves (treble clef) contain melodic lines and chords, while the lower staves (bass clef) provide harmonic support. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature has two flats, and the time signature is 4/4.

Land zu Land, von Land zu Land. O sprich das Wer - - de,
 Band, dein e - wi - ges, e - wi - ges Band. O sprich das Wer - - de,
 - be dein e - wi - ges Band. O sprich das Wer - - de,
 Land zu Land. Dein ist die Macht, dein ist die

0

o sprich das Wer - de, o sprich das Wer - de, dein, dein ist die
 o sprich das Wer - de, o sprich das Wer - de, dein, dein ist die
 o sprich das Wer - de, o sprich das Wer - de, dein, dein ist die
 Macht, dein ist die Macht dein, dein, dein ist die

F

Macht, dein ist die Macht, o sprich das Wer - - - de.

Macht, dein ist die Macht, o sprich das Wer - - - de.

Macht, dein ist die Macht, o sprich das Wer - - - de.

Macht, dein ist die Macht, o sprich das Wer - - - de.

We - - he,
Es - - wer - - de das Glück, das

F

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into systems, with the vocal line and piano accompaniment clearly distinguished. The lyrics are: "we - be dein e - wi - ges Band, dein e - wi - ges Band, es wer - de das Glück, das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be, den Kin - dern der Er - de. We - be, we - be dein". The piano part includes various textures, including arpeggiated figures and sustained chords. The score is marked with "dol." (dolente) in several places, indicating a slow, expressive tempo. The key signature is B-flat major, and the time signature is 4/4.

G

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic values, slurs, and dynamic markings such as *ff* and *f*. There are also some performance instructions like *tr.* (trill) and *26.* (fingerings).

The second system of the musical score includes vocal lines with German lyrics. The lyrics are: "von Land zu Land, dein ist die Macht, sprich dasWer.de, sprich dasWer.de, dein ist die Macht, dein, dein ist die Macht, sprich dasWer.de, sprich dasWer.de, Land zu Land, von Land zu Land, sprich dasWer.de, sprich dasWer.de, Macht, dein ist die Macht, dein ist die Macht, sprich dasWer.de, sprich dasWer.de". The system continues with instrumental accompaniment on the bottom staves, including dynamic markings like *ff*.

G

mol.

dol.

dol.

p

We - be dein e - wi - ges, e - wi - ges

We - be, we - - -

dein, dein — ist die Macht.

dein, dein — ist die Macht.

dein, dein — ist die Macht.

dein, dein — ist die Macht.

dot.

Baud, dein e - - - wigese - wiges Band.

be dein e - - - wiges Band.

dot.

We - be dein e - - wi-ges Band, dein e - - - wi-ges

dot.

We - be dein e - - - wi-ges

dot.

We - be dein e - - - wi-ges

dot.

We - be, we - - - be dein e - - - wi-ges

dot.

This musical score is for a voice and piano piece. It consists of 14 staves. The top five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom nine staves are for vocal parts. The vocal lines are arranged as follows: Soprano (S.) and Tenor (T.) on the first staff; Soprano (S.) and Tenor (T.) on the second staff; Bass (B.) on the third staff; Soprano (S.) and Tenor (T.) on the fourth staff; Bass (B.) on the fifth staff; Soprano (S.) and Tenor (T.) on the sixth staff; Bass (B.) on the seventh staff; Soprano (S.) and Tenor (T.) on the eighth staff; and Bass (B.) on the ninth staff. The lyrics are: "von Herz zu Her - zen, von Herz zu Herzen, von Land zu Land, von Herz zu Herzen, Band, von Herz zu Her - zen, von Land zu Land, von Herz zu Herzen, Band, von Herz zu Her - zen, von Land zu Land, von Herz zu Herzen, Band, von Herz zu Her - zen, von Land zu Land, von Herz zu Herzen." The score includes dynamic markings such as *f* and *dot.*, and includes rehearsal marks S., T., and B. The music is in a minor key with a common time signature.

The musical score is arranged in a grand staff format with multiple systems. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The music is in a minor key and 4/4 time. The lyrics are in German and describe the power of God and the call to prayer.

Lyrics:
 von Land zu Land, dein ist die Macht, dein ist die Macht,
 von Land zu Land, dein ist die Macht, dein ist die Macht,
 Her - zen, von Land zu Land, o sprich das Wer - de, o sprich das
 Her - zen, von Land zu Land, o sprich das Wer - de, o sprich das
 Her - zen, von Land zu Land, o sprich das Wer - de, o sprich das
 Her - zen, von Land zu Land, o sprich das Wer - de, o sprich das

This musical score is for a choir and orchestra. It consists of 12 staves. The top six staves are for the vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the bottom six staves are for the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are in German.

The lyrics for the vocal parts are:

dein ist die Macht, —
 dein ist die Macht, —
 Wer - de, o sprich das Wer - de, das Wer -
 Wer - de, o sprich das Wer - de, das Wer -
 Wer - de, o sprich das Wer - de, das Wer -
 Wer - de, o sprich das Wer - de, das Wer -

The score includes various musical notations such as dynamics (ff, dol., p, p divisi), articulation (accents), and phrasing slurs. The piano part features a complex harmonic structure with many chords and moving lines.

K

tr *tr*

dol. *f* *dol.* *f*

S. *f*

Es wer - de das

Es wer - de das Glück, das Glück - der Lie - be,

de, das Glück - der Lie - be,

de, das Glück - der Lie - be,

de, das Glück der Lie - be,

de, das Glück - der Lie - be,

de, das Glück der Lie - be,

K

Glück, — das Glück — der Lie - be den Kin - dern den Kin - dern der Er - de,
 das Glück — der Lie - be den Kin - dern der Er - de,
 das Glück — der Lie - be den Kin - dern der Er - de, den Kin - dern der
 das Glück — der Lie - be den Kin - dern der Er - de, den Kin - dern der
 das Glück — der Lie - be den Kin - dern der Er - de, den Kin - dern der
 das Glück — der Lie - be den Kin - dern der Er - de, den Kin - dern der

L

The musical score consists of multiple staves for voice and piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note rhythm. The vocal line features lyrics in German. Dynamics range from *pp* (pianissimo) to *poco cresc.* (poco crescendo). The score is divided into measures by vertical bar lines.

Lyrics for the first system:
 Es wer - de das Glück, das Glück der Lie - be

Lyrics for the second system:
 Er - de, das Glück, das Glück der

L

M

den Kin- dern der Er - de, den Kin- dern der Er - de, der Er - de, dein
 Lie - be den Kin- dern der Er - de, der Er - de, der Er - de,
 Lie - be, dein
 Lie - be,
 Lie - be,
 Lie - be,
 Lie - be, dein ist die

M

ist die Macht, dein ist die Macht, o sprich das Wer - de,
dein ist die Macht, dein ist die Macht, o sprich das Wer - de,
ist die Macht, dein ist die Macht, o sprich das Wer - de,
dein ist die Macht, o sprich das Wer - de,
dein ist die Macht, o sprich das Wer - de,
Macht, dein ist die Macht, o sprich das Wer - de,

The musical score consists of 14 staves. The first 10 staves are instrumental accompaniment for piano, with various dynamics such as *p*, *pp*, and *tr* (trills). The 11th and 12th staves are vocal lines with lyrics in German. The 13th and 14th staves are instrumental accompaniment for the vocal lines, with dynamics *p* and *pp*. The lyrics are: "o sprich das Wer-de, o sprich das Wer-de. Es wer-de das Glück, das Glück der".

dol.

pp

p

dol.
Es

dol.
Es

dol.
Es

dol.
Es

p

p

Es wer-de das Glück, das Glück der Lie-be den Kin-dern, den Kin-dern der Er-de. Es
Er-de, den Kin-dern, den Kin-dern der Er-de. Es

N

The musical score is arranged in two systems. The first system consists of ten staves: five for the vocal line (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five for the piano accompaniment (Right Hand Treble, Left Hand Bass, and three additional staves). The second system consists of seven staves: four for the vocal line (Soprano, Alto, Tenor 1, Tenor 2) and three for the piano accompaniment. The lyrics are: "wer-de das Glück, das Glück der Lie-be den Kin- dern, den Kin- dern der Er- - de, —". The piano part includes dynamic markings *pT* and *T.dol.*. The score concludes with a large 'N' at the bottom left.

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

das Glück der Lie - be, das Glück der Lie - be, das Glück der Lie - be den Kindern der

0

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into two systems, each starting with a circled '0'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. The vocal line is written in a single staff with lyrics in German. The lyrics are: "Er - de. Es wer - de das". The score includes various musical notations such as dynamics (p, pp, dol.), articulation (accents), and phrasing slurs. The piano part has a consistent rhythmic accompaniment, while the vocal part has a melodic line with some grace notes and slurs.

Glück, das Glück der Lie - be den Kin - dern der Er - de.
 das Glück der Lie - be, der Lie - be den Kin - dern der Er - de.
 das Glück der Lie - be den Kin - dern der Er - de.
 das Glück der Lie - be den Kin - dern der Er - de.
 das Glück der Lie - be den Kin - dern der Er - de.
 das Glück der Lie - be den Kin - dern der Er - de.

mf *pp* *ppp* *dol.* *pp* *pp* *pp* *pp*

