

AMG
XIII
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H Y M N E

AUF DIE

N A T U R.

MUSICALISCHE CANTATE

VON

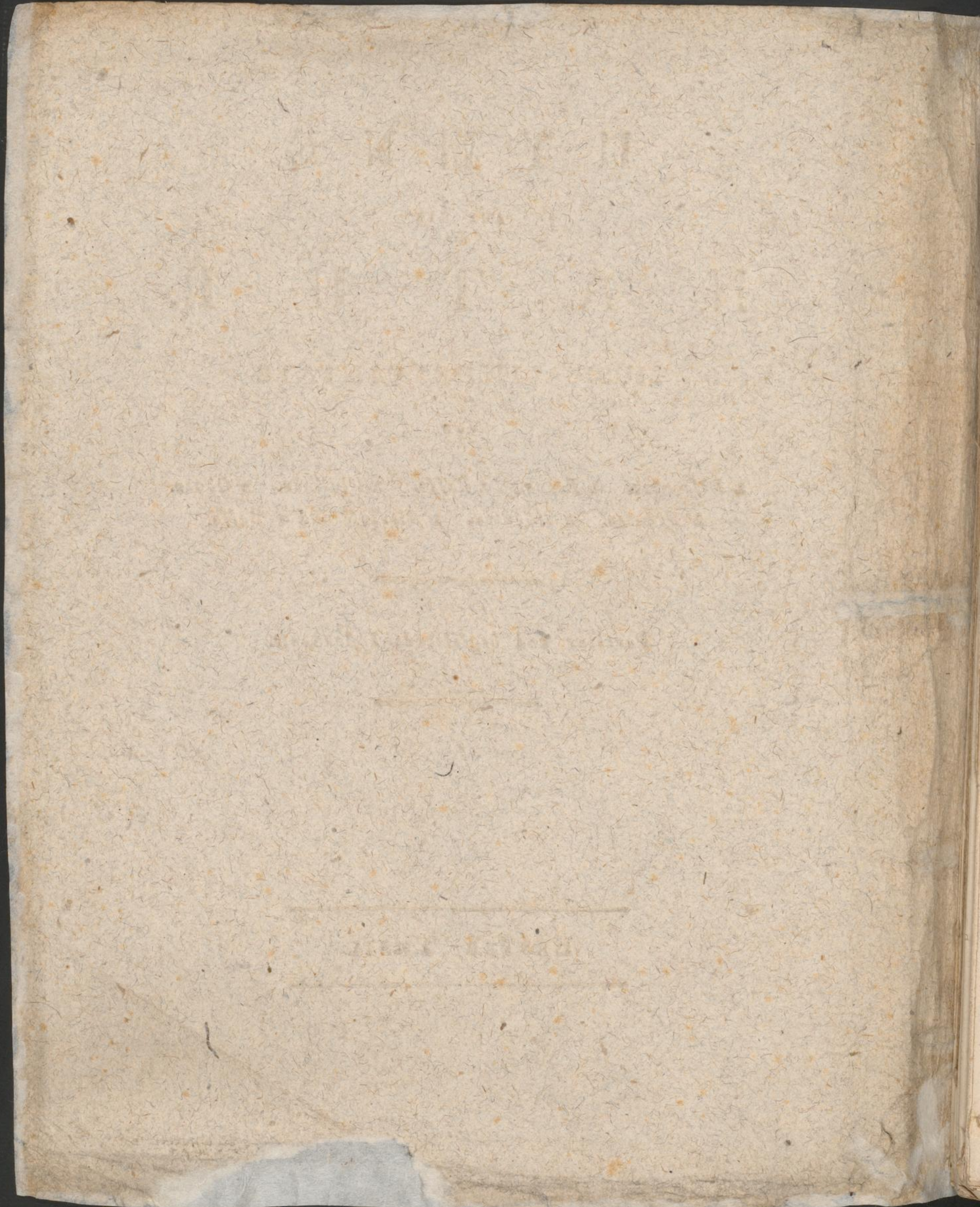
2 Discanten. 1 Tenor. 1 Basso. 2 Violinen. 2 Oboen.

2 Flauten. 2 Hörnern. 1 Altviola und 1 Basso.

Partitur und begleitende Instrumente.

[Handwritten signature]

ERSTER THEIL.



AMG
XIII
1004

Violino Primo.

I

Allo maestoso

Chor.

The musical score is written on 12 staves. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allo maestoso'. The first staff is labeled 'Chor.' and contains a series of notes with trills. The second staff continues the melody with a dynamic marking of 'f'. The third staff features a change in dynamics to 'p' and includes a trill. The fourth staff has a dynamic marking of 'f' and a trill. The fifth staff has a dynamic marking of 'p' and a trill. The sixth staff has a dynamic marking of 'f' and a trill. The seventh staff has a dynamic marking of 'p' and a trill. The eighth staff has a dynamic marking of 'f' and a trill. The ninth staff has a dynamic marking of 'p' and a trill. The tenth staff has a dynamic marking of 'f' and a trill. The eleventh staff has a dynamic marking of 'p' and a trill. The twelfth staff has a dynamic marking of 'f' and a trill.

Violino Primo.

This page contains 13 staves of musical notation for the Violino Primo part. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *ff*, and *tr*. The music is written in a single system across the page.

Violino Primo

Musical score for Violino Primo, measures 1 through 12. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' above notes in measures 3 and 5. A dynamic marking of 'f' (forte) appears in measure 7. The piece concludes with a double bar line in measure 12.

Adagio

Musical score for Violino Primo, measures 13 through 16. The tempo is marked 'Adagio'. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music is characterized by a slower, more spacious feel, featuring half notes, quarter notes, and eighth notes. A dynamic marking of 'p' (piano) is present in measure 13. The piece concludes with a double bar line in measure 16.

The first system of the musical score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some measures containing slurs and accents. The second and third staves contain more complex rhythmic patterns, including sixteenth-note runs and slurs. The fourth and fifth staves continue the melodic and rhythmic development of the piece.

Allegro non molto

Aria.

The second system of the musical score, labeled 'Aria', consists of ten staves. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Allegro non molto'. The music is characterized by a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves. Dynamic markings include 'f' (forte) and 'p' (piano). A 'Cresco' marking is present in the sixth staff, indicating a gradual increase in volume. The piece concludes with a final cadence in the tenth staff.

Violino Primo.

The musical score is written for Violino Primo and consists of 15 staves. The key signature is one flat (F major). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *fp* (fortissimo piano) at the beginning of the third staff, *f* (forte) at the end of the first staff, and *fp* at the end of the eighth staff. A *Cresc* (Crescendo) marking is present at the end of the thirteenth staff. The notation includes slurs, accents, and some specific articulation marks like asterisks and crosses. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

The musical score for Violino Primo on page 6 is written in G minor (one flat) and consists of 15 staves. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Dynamics are indicated by *fp* (fortissimo piano), *f* (forte), *Cresc* (crescendo), and *pp* (pianissimo). There are also several *acc* (accents) and *tr* (trills) marks. The piece concludes with a final whole note chord on the bottom staff.

Musical notation for the first system, consisting of two staves. The first staff contains a melodic line with various ornaments and dynamics including *f* and *p*. The second staff contains a bass line and ends with the instruction "Da Capo".

Recitativo

Musical notation for the "Recitativo" section, marked "Adagio". It consists of six staves of music. The first staff is in 2/4 time and includes dynamics *f* and *p*. The subsequent staves feature more complex rhythmic patterns and dynamics such as *ff* and *p*.

Andante

Musical notation for the "Andante" section, consisting of three staves. The first staff is in 6/8 time and includes the marking "pizz". The second staff is marked "Cresc" and the third staff is marked "Con L'arco".

Terzetto.

Musical notation for the "Terzetto" section, marked "Poco Adagio". It consists of four staves of music. The first staff is in 3/4 time and includes dynamics *f* and *p*. The final staff concludes with the dynamic marking *fp*.

This page contains a musical score for the first violin part, consisting of 15 staves of handwritten notation. The score begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate patterns of sixteenth and thirty-second notes, often grouped in beams. Dynamics such as *f* (forte), *p* (piano), and *Cresc* (crescendo) are used throughout. There are several instances of asterisks (*) placed above notes, likely indicating specific performance techniques or bowing directions. The notation includes various rests, slurs, and phrasing marks. The paper shows signs of age, with some staining and wear at the edges.

Violino Primo.

This page contains a musical score for the first violin (Violino Primo), consisting of 14 staves of handwritten notation. The score is written in a single system and includes various musical symbols and dynamics. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *pp*, *f*, and *p* are used throughout. The score concludes with a double bar line and a repeat sign.

Adagio.

Ein - sam dem Geräusch der Welt ent-wi-chen
 siz ich und belausche die Natur;
 von dem süf-se-ften von dem süf-se-ften Ge - fühl be-
 schlichen bringt mein Geist in ih-re fein ste Spur. Von dem
 Graß - halm bis zur stol - zen Ein - de, vom In-sect bis zu dem ew' - gen
 Geist predigt al-les Weis - heit, Güte, ja ge - lin-de reif-pelt
 selbst der West: O Menschen preißt den der al-les al-les schuf! dort in dem Blüten -
 Baume tönt ihm der Ge-
 sang der Nach-ti - gall,
 wie der Mü - fen Sum - men; in ent-fern - ten
 Rau - me nennet seinen Namen selbst der Wieder-hall.

Violino Primo

Allegro
Moderato

Aria

The musical score is written for a single violin part. It begins with a treble clef and a common time signature (C). The tempo is marked as *Allegro* and *Moderato*. The piece is an *Aria*. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *p* (piano) and *f* (forte). The score is organized into measures by vertical bar lines, with some measures containing repeat signs or ornaments. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

This page contains a handwritten musical score for the first violin part. The score is written on 16 staves, each beginning with a treble clef. The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often grouped in beams. There are several dynamic markings throughout, including *f* (forte), *p* (piano), and *ff* (fortissimo). Some notes are marked with an asterisk (*), possibly indicating specific performance techniques or ornaments. The paper shows signs of age, with some staining and wear at the bottom edge.

The first system of music consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a forte (f) dynamic marking. The third and fourth staves contain complex rhythmic patterns with many sixteenth notes. The fifth staff concludes the system with a fermata over a whole note.

Adagio non tanto

The second system of music consists of five staves. The first staff is in 2/4 time and begins with a piano (pp) dynamic marking. The music features a steady eighth-note accompaniment. The fifth staff ends with a fermata.

Tempo Primo

The third system of music consists of two staves. The first staff is in common time (C) and begins with a piano (p) dynamic marking. The second staff concludes the system with a *Da Capo* instruction.

Andantino.

The fourth system of music consists of three staves. The first staff is in 2/4 time and begins with a key signature of one flat. The music is characterized by a slower, more melodic line.

Violino Primo

The first system of the musical score consists of six staves of music. The first five staves contain a complex melodic line with various dynamics including *fp*, *pp*, and *f*. The sixth staff concludes the system with a double bar line.

Duetto

Adagio non tanto

The second system, titled "Duetto", begins with a tempo marking of "Adagio non tanto" and a 2/4 time signature. It consists of ten staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages and includes dynamic markings such as *f*, *fp*, and *f*. The system concludes with a double bar line.

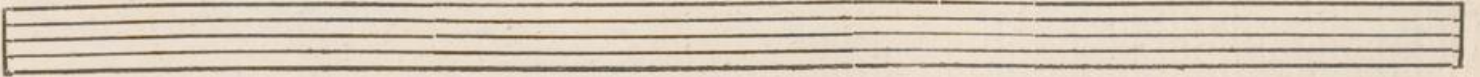
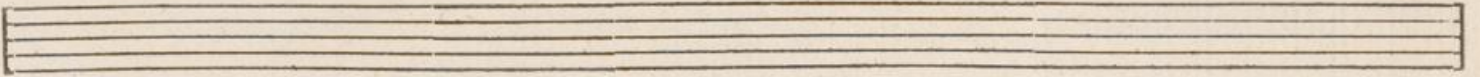
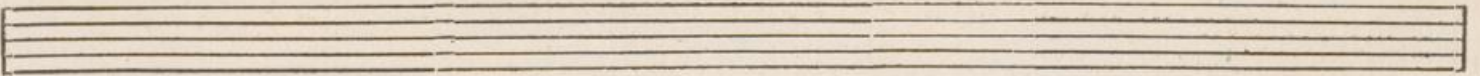
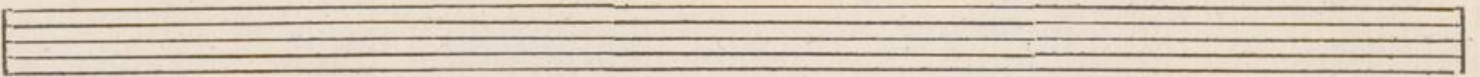
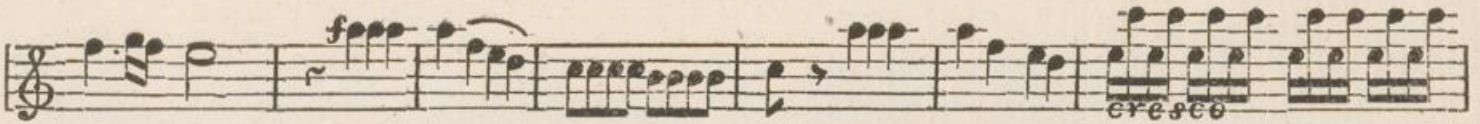
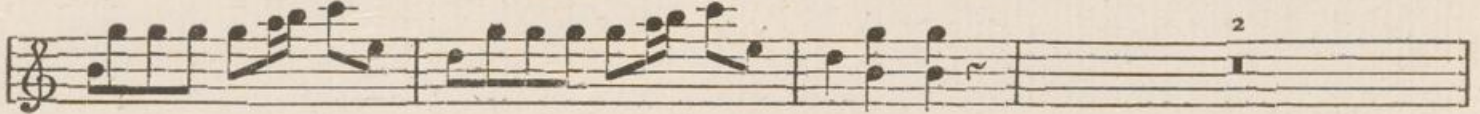
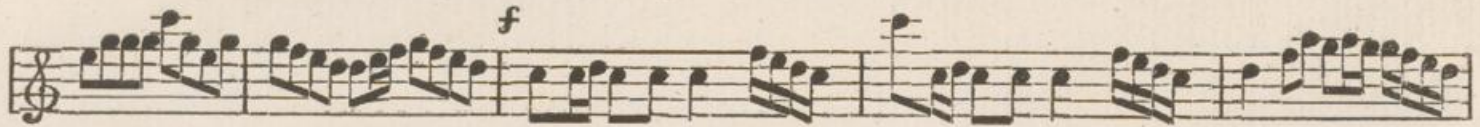
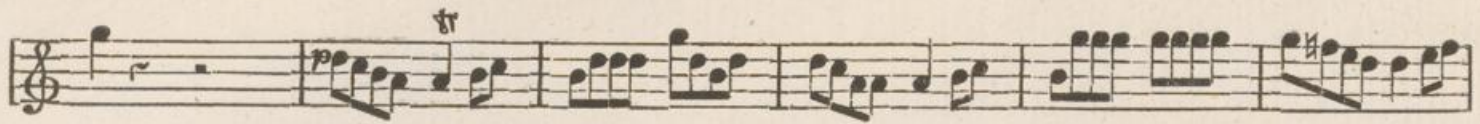
Violino Primo

This page contains a musical score for the first violin part, consisting of 15 staves of handwritten notation. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano), *f* (forte), *sp* (sforzando), and *eresso* (crescendo). The score is densely packed with notes, particularly in the lower staves, indicating a technically demanding passage. The paper shows signs of age, with some staining and a slightly irregular edge.

Chor

Allegro
Maestoso

The musical score consists of 14 staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several trills (tr) and accents (acc) throughout the piece. Dynamics such as *f* (forte) and *p* (piano) are indicated. The score is written in a single system, with each staff connected to the next by a brace on the left. The paper shows signs of age, with some staining and wear at the edges.



This image shows a page of aged, yellowed musical manuscript paper. At the top left, the number '17' is printed. At the top center, there is a faint, handwritten title that appears to read 'Piano Solo'. The page is ruled with 12 horizontal staves. The first seven staves from the top contain very faint, ghostly musical notation, likely from the reverse side of the paper or a previous page. The remaining five staves at the bottom of the page are mostly blank, with only some very light, illegible markings. The paper has a textured, slightly irregular edge, particularly on the left side.

AMG
XIII
1004a

Violino Primo.

I

Allo maestoso

Chor.

The musical score consists of 13 staves of handwritten notation. The first staff begins with the tempo marking 'Allo maestoso' and the word 'Chor.' followed by a common time signature 'C'. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte), *p* (piano), and *tr* (trill) are indicated throughout. There are also asterisks (*) and a flat sign (b) used as performance markings. The score is written on a single page with some staining and wear, particularly at the bottom.

Finis

Violino Primo.

The musical score for Violino Primo on page 2 consists of 14 staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), and *fp* (fortissimo-piano). It also features articulation marks like accents and trills (*tr*), as well as ornaments indicated by asterisks (*). The music is written in a single system across the page, with a treble clef at the beginning of each staff. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The overall style is characteristic of 18th or 19th-century violin repertoire.

Violino Primo

The first section of the score consists of 12 measures of music. It begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by a steady eighth-note pattern in the first few measures, followed by more complex rhythmic figures including sixteenth-note runs and triplets. Various performance markings are present, such as accents, slurs, and dynamic markings like *tr* (trill) and *b* (basso). The section concludes with a double bar line.

Adagio

The second section of the score, marked *Adagio*, consists of 4 measures. It begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The music is slower and more melodic, featuring a mix of quarter and eighth notes. A dynamic marking of *p* (piano) is indicated at the start. The section ends with a double bar line.

The first system of the musical score consists of five staves. The first staff contains a melodic line with a key signature of one flat and a common time signature. The second and third staves feature complex rhythmic patterns, including sixteenth-note runs and chords, with some notes marked with asterisks. The fourth and fifth staves continue the melodic and rhythmic development, ending with a double bar line.

Allegro non molto

Aria.

The second system, labeled 'Aria', begins with a treble clef, a key signature of one flat, and a common time signature. It consists of ten staves of music. The first staff starts with a dynamic marking of *f*. The music features a mix of melodic lines and rhythmic patterns, including sixteenth-note runs. A *Cresco* marking is present in the sixth staff. The system concludes with a double bar line.

Violino Primo.

Handwritten musical score for Violino Primo, page 5. The score consists of 16 staves of music in G major (one sharp) and 3/4 time. It features various musical notations including slurs, accents, and dynamic markings such as *f*, *fp*, and *p*. The word *Cresce* is written in the 14th staff. The manuscript shows signs of age, including some staining and wear at the bottom edge.

The musical score for Violino Primo on page 6 is written in G major (one sharp) and 4/4 time. It consists of 16 staves of music. The notation includes various rhythmic values, slurs, and articulation marks. Dynamics such as *fp* (fortissimo piano), *f* (forte), *Cresc* (Crescendo), *p* (piano), and *pp* (pianissimo) are used throughout. There are also trills and ornaments indicated by asterisks. The bottom two staves feature whole notes in the bass clef, likely representing the basso continuo or a simplified bass line. The paper shows signs of age, with some staining and wear at the edges.

Violino Primo

The first system consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with a first ending bracket and a repeat sign. The bottom staff continues the melody and includes the instruction "Da Capo" with a double bar line and repeat sign.

Recitativ

The "Recitativ" section is marked "Adagio" and is written in a 2/4 time signature with a key signature of one flat. It spans six staves. The notation features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f*, *fp*, and *p*. The section concludes with a double bar line.

Andante

The "Andante" section is written in a 6/8 time signature with a key signature of one sharp (F#). It spans three staves. The notation includes a "pizz" (pizzicato) marking and a "Cresce" (crescendo) marking. The section ends with the instruction "Con Basso" and a double bar line.

Terzetto.

The "Terzetto" section is marked "Poco Adagio" and is written in a 3/4 time signature with a key signature of one sharp (F#). It spans four staves. The notation features a mix of eighth and sixteenth notes. Dynamic markings include *f*, *fp*, and *p*. The section concludes with a double bar line.

Violino Primo

The musical score for Violino Primo on page 8 is a highly technical piece. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic marking of *f* and includes a double bar line with repeat dots. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *f*, *p*, and *f*. A *Cresc* marking appears in the seventh staff. The score concludes with a final cadence in the sixteenth staff, marked with a double bar line and repeat dots.

Violino Primo.

This page contains a musical score for the first violin part, consisting of 15 staves of handwritten notation. The score is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *pp*, *f*, and *p* are used throughout. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Adagio.

Ein - sam dem Geräusch der Welt ent - wi - chen
 siz ich und belausche die Natur;
 von dem süß - fe - sten von dem süß - fe - sten Ge - fühl be -
 schlichen dringt mein Geist in ih - re fein ste Spur. Von dem
 Graß - halm bis zur stol - zen Lin - de, vom In - sect bis zu dem ew' - gen
 Geist predigt al - les Weis - heit, Güte, ja ge - lin - de reiß - pelt
 selbst der West: O Menschen preißt den der al - les al - les schuf! dort in dem Blüten -
 Baume tönt ihm der Ge -
 sang der Nach - ti - gall,
 wie der Mü - fen Sum - men; in ent - fern - ten
 Rau - me nennet seinen Namen selbst der Wieder - hall.

Violino Primo

Aria

Allegro

Moderato

The musical score is written for a single violin part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro' and 'Moderato'. The score contains 16 staves of music. The first staff has a key signature of one sharp (F#) and a common time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes slurs, accents, and other performance instructions. The paper shows signs of age, with some staining and wear at the bottom edge.

This page of musical notation for Violino Primo consists of 18 staves of music. The notation is written in treble clef and includes various rhythmic values, accidentals, and dynamic markings. The music is dense and features many sixteenth and thirty-second notes. The page is numbered 12 in the top left corner and is titled "Violino Primo" in the top center. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f". The music is dense and features many sixteenth and thirty-second notes.

The first system of music consists of six staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. The second staff features a forte dynamic marking (*f*) and contains dense sixteenth-note passages. The third and fourth staves continue with intricate rhythmic patterns, including some notes marked with an asterisk (*). The fifth and sixth staves conclude the system with more melodic and rhythmic development.

Adagio non tanto

The second system of music consists of four staves. It begins with a 2/4 time signature and a piano dynamic marking (*pp*). The music is characterized by a steady eighth-note accompaniment. The first staff includes a key signature change to two flats. The second and third staves feature melodic lines with some notes marked with an asterisk (*). The fourth staff concludes the system with a forte dynamic marking (*f*) and a key signature change to one flat.

Tempo Primo

The third system of music consists of two staves. It begins with a common time signature (*C*) and a piano dynamic marking (*p*). The music is written in a simple, rhythmic pattern. The second staff concludes with the instruction *Da Capo*.

Andantino.

The fourth system of music consists of three staves. It begins with a 2/4 time signature and a key signature of two flats. The music is written in a simple, rhythmic pattern. The first staff includes a key signature change to one flat. The second and third staves conclude the system with melodic and rhythmic development.

Violino Primo

Musical score for Violino Primo, measures 1-12. The score is written on six staves in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fp* (fortissimo piano) and *pp* (pianissimo). The piece concludes with a double bar line.

Duetto

Adagio non tanto

Musical score for Duetto, measures 1-12. The score is written on ten staves in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *fp* (fortissimo piano). The piece concludes with a double bar line.

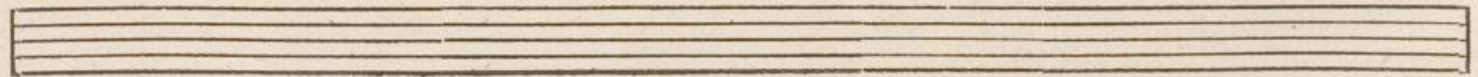
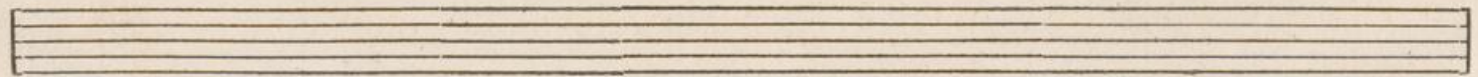
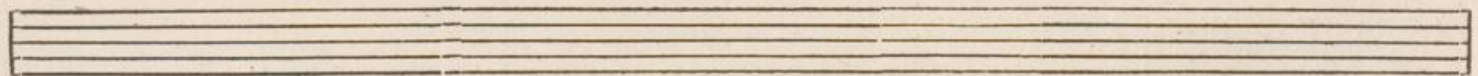
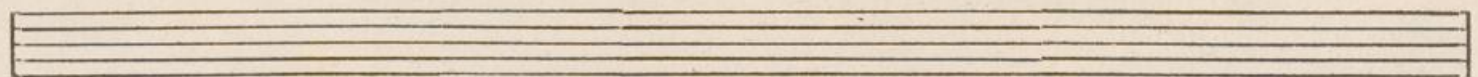
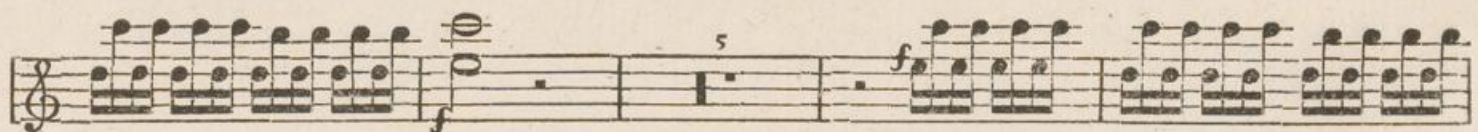
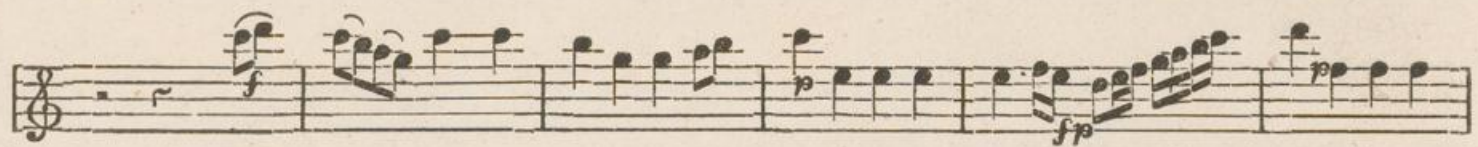
Violino Primo

Handwritten musical score for Violino Primo, page 15. The score consists of 15 staves of music in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The music features intricate patterns of eighth and sixteenth notes, often with slurs and ties. The page ends with a double bar line on the final staff.

Chor

Allegro
Maestoso

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo markings 'Allegro' and 'Maestoso' are written above the first staff. The music is characterized by frequent trills (tr), accents (*), and dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The score is written in a single system across the page.



Handwritten text at the top center of the page, possibly a title or page number, which is mostly illegible due to fading.

Handwritten text in the top right corner, possibly a page number or a reference mark.

Main body of the page containing several lines of extremely faint, illegible handwriting, likely bleed-through from the reverse side of the paper.

AMG
XIII
1004 b

Musik-Gesellschaft in Zürich.

Violino Secondo

I

Allo maestoso

Chor.

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The tempo is marked *Allo maestoso*. The score includes various musical notations such as trills (tr), slurs, and dynamic markings including *f* (forte), *p* (piano), and *tr* (trill). The music features complex rhythmic patterns, including sixteenth-note runs and dotted rhythms. The notation is in a single system, with each staff representing a different voice or instrument part within the ensemble.

Violino Secondo.

The musical score for Violino Secondo on page 2 consists of 14 staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). It also features articulation marks like trills (*tr*) and accents (*>*). The music is characterized by intricate rhythmic patterns, including sixteenth-note runs and slurs. The page shows signs of age, with some staining and wear along the left edge.

Violino Secondo

The first system of the musical score consists of eight staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains several measures of music, including a trill (tr) and a dynamic marking of *p*. The subsequent staves contain various rhythmic patterns, including sixteenth-note runs and chords. The system concludes with a double bar line.

Adagio

The second system of the musical score consists of seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking *Adagio* is written above the first staff. The music is characterized by a slower pace and includes various rhythmic figures, such as dotted rhythms and sixteenth-note passages. The system ends with a double bar line.

The first three staves of musical notation for Violino Secondo. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a complex rhythmic pattern of sixteenth and thirty-second notes. The second and third staves continue this pattern with various rests and melodic lines.

Allegro non molto

Aria. *C*

The remaining ten staves of musical notation for the Aria section. The notation includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). It features a variety of rhythmic patterns, including sixteenth-note runs and longer melodic phrases. The section concludes with a final cadence.

Violino Secondo

Handwritten musical score for Violino Secondo, page 5. The score consists of 15 staves of music in G major (one flat) and 3/4 time. It features various dynamics including *sf*, *f*, *p*, and *Cresc*, along with articulation marks like accents and slurs.

Violino Secondo.

The musical score for Violino Secondo on page 6 consists of 16 staves. The key signature is one flat (F major), and the time signature is 3/4. The score includes various musical notations such as dynamics (fp, Cresc, f, pp), articulation (accents, slurs), and phrasing. The piece concludes with a 'Da Capo' instruction.

Violino Secondo

Recitatif

Adagio

The Recitatif section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Adagio'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano). The section concludes with a double bar line.

Andante

The Andante section consists of four 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 tempo is marked 'Andante'. The music is characterized by a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte). A 'Cresc.' (crescendo) marking is present on the second staff. The section concludes with a double bar line.

Terzetto.

Poco

Adagio

The Terzetto section consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Poco Adagio'. The music features a consistent eighth-note accompaniment. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano). The section concludes with a double bar line.

This page of a musical score for the second violin part contains 16 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *p* (piano), *f* (forte), and *Cresc* (crescendo). Several asterisks (*) are placed above the notes to indicate specific passages or ornaments. The music is written in a single system across the page.

Musical score for Violino Secundo, measures 1 through 14. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp*, *f*, and *p* are present throughout the passage.

Recitativo

Adagio.
Musical score for Violino Secundo, measures 15 through 18. The tempo is marked *Adagio*. The time signature is 2/4. The music consists of a series of eighth notes, some beamed together, and rests. The dynamic marking *p* is indicated at the beginning of the section.

Ein - sam dem Geräusch der Welt ent-wi-chen

siz ich und belausche die Natur;
 von dem süf-fe-ften von dem süf-fe-ften Ge - sühl be-
 schlichen *pp* dringt mein Geist in ih-re feinste Spur. Von dem
cresc. Gras - halm bis zur stol - zen Lin - de, vom In - sekt bis zu dem ew' - gen
 Geist predigt al-les Weis - heit, Güte, ja ge - lin-de lif-pelt
 selbst der West: O Menschen preißt den der al-les al-les schuf! dort in dem Blüthen -
 Baume tönt ihm der Ge-
 sang der Nach-ti - gall,
 wie der Mü - fen Sum - men; im ent-fern - ten
Cresc. Rau - me nennet seinen Namen selbst der Wieder-hall.

Aria

Allegro
Moderato

Violino Secondo

This page contains a musical score for the second violin part, consisting of 15 staves of handwritten notation. The music is written in treble clef and includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and dynamic markings such as *p* (piano) and *f* (forte). The notation is dense and detailed, with many slurs and accents. The paper shows signs of age, with some staining and wear at the edges.

This page contains a musical score for the second violin part, consisting of 18 staves of handwritten notation. The score is written in treble clef and includes various musical notations such as notes, rests, slurs, and dynamic markings. The notation is dense and complex, with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). There are also some markings that look like *ff* or *fff*. The score is arranged in a single system across 18 staves. The paper shows signs of age, with some staining and wear along the left edge.

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one flat. The middle and bottom staves continue the melodic and harmonic lines. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Andante non tanto

The second system consists of six staves of music. It begins with a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower staves and more melodic lines in the upper staves. Dynamics include *pp* and *f*. There are some asterisk markings on the bottom staves.

Tempo Primo

The third system consists of two staves of music. It begins with a common time signature (C). The music is more rhythmic and features a prominent eighth-note accompaniment. The word "Da Ca" is written at the end of the second staff.

Andantino.

The fourth system consists of six staves of music. It begins with a 2/4 time signature and a key signature of one flat. The music is slower and more lyrical. Dynamics include *fp* and *pp*. The system concludes with a *pp* marking and a final chord.

Duetto

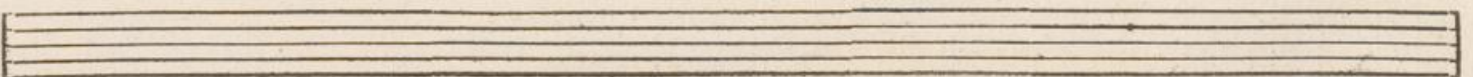
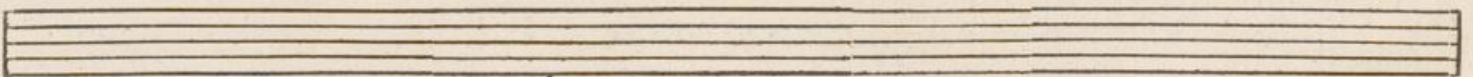
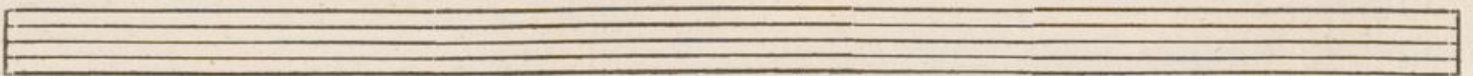
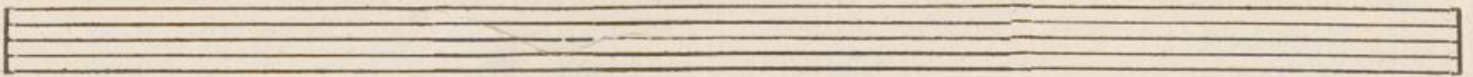
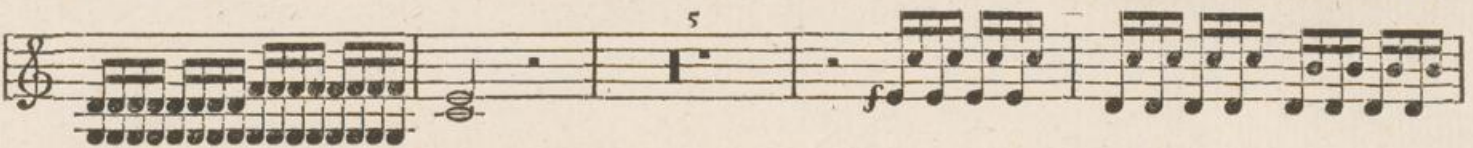
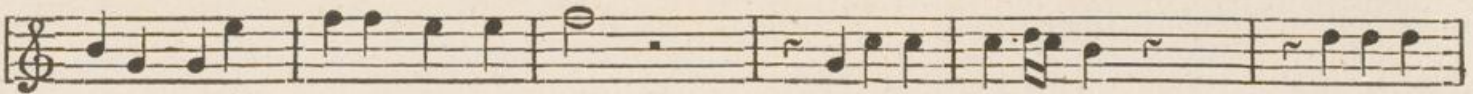
Adagio non tanto

This page contains a musical score for the second violin part, consisting of 14 staves of handwritten notation. The music is written in a single system with a common time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings throughout the score, including *p* (piano) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots at the end of the final staff.

Chor

Allagro
Maestoso

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The notation includes a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and dotted rhythms. There are several instances of slurs and accents throughout the piece. The paper shows signs of age, with some staining and wear along the left edge.



This image shows a page of aged, yellowed musical manuscript paper. At the top center, the number '223' is faintly visible. The page is ruled with 12 horizontal staves. The first two staves contain very light, almost illegible musical notation, possibly including a treble clef and some notes. The remaining ten staves are mostly blank, with some faint smudges and light pencil marks scattered across them. The paper has a slightly textured appearance and shows signs of wear, particularly along the left edge.

Viola

Allo maestoso

Chor.

f

p

p

p

p

p

f

f

f

f

p

p

f

Viola

This page contains a musical score for the Viola part, consisting of 14 staves of music. The time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *f* (forte), *fp* (fortissimo), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

Violas

The first section of the score consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'f' (forte). The music features a mix of melodic lines and rhythmic patterns, including some sixteenth-note runs.

Adagio

The second section of the score consists of six staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The tempo marking 'Adagio' is written above the first staff. The notation includes quarter, eighth, and sixteenth notes, with some slurs and dynamic markings like 'p' (piano). The music is characterized by a slower, more lyrical feel compared to the first section.

Viola

Three staves of musical notation for the Viola part. The first staff contains a series of eighth and sixteenth notes with rests. The second and third staves feature more complex rhythmic patterns, including sixteenth-note runs and rests.

Allegro non molto

Aria.

A series of 13 staves of musical notation for the Aria section, marked "Allegro non molto". The notation includes various rhythmic figures, such as sixteenth-note runs and eighth-note patterns. Dynamic markings like "f" (forte) and "p" (piano) are present throughout the piece. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8.

Viola

Handwritten musical score for Viola, page 5. The score consists of 15 staves of music in 3/4 time, featuring various dynamics and articulations. The key signature is one flat (B-flat). The score includes dynamic markings such as *fp*, *f*, *p*, *Cresc*, and *fp*. The notation includes eighth and sixteenth notes, rests, and slurs. The music is written on a single system of 15 staves.

This section of the score contains seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It features a series of sixteenth-note patterns followed by quarter notes. Dynamic markings include *f* (forte) and *p* (piano). The second staff continues with similar rhythmic patterns. The third and fourth staves show more complex rhythmic figures, including eighth-note runs. The fifth staff includes a *pp* (pianissimo) marking. The sixth staff has a *h* marking, possibly indicating a breath mark or a specific articulation. The seventh staff concludes with a *f* marking and a *Da Capo* instruction, indicating a repeat of the section.

Recitativ

This section is marked *Adagio* and is in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The tempo is indicated by the *Adagio* marking. The music features a mix of quarter and eighth notes. Dynamic markings include *f* and *p*. The second and third staves continue the melodic and rhythmic development. The fourth and fifth staves conclude the recitativo section with various rhythmic patterns and dynamics.

Andante

This section is marked *Andante* and is in 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of two flats. The tempo is indicated by the *Andante* marking. The music features a mix of quarter and eighth notes. Dynamic markings include *p* and *f*. The second and third staves continue the melodic and rhythmic development. The fourth staff concludes the *Andante* section with various rhythmic patterns and dynamics.

Viola

Terzetto.

Poco
Adagio

The musical score is written for Viola and consists of 15 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Poco Adagio'. The score includes various dynamics such as *f* (forte), *p* (piano), *fp* (fortissimo piano), and *Cresc* (crescendo). There are also markings for *ff* (fortissimo) and *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*), possibly indicating specific performance techniques or ornaments. The score concludes with a final cadence.

Viola

This section consists of ten staves of musical notation for the Viola part. The music is written in a 3/4 time signature with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo) are indicated throughout the piece.

Recitativo

Adagio.

Ein - sam dem Geräusch der Welt ent - wi - chen

siz ich und belausche die Natur;

von dem süß - fe - sten von dem süß - fe - sten Ge - fühl be -

schlichen dringt mein Geist in ih - re feinste Spur. Von dem

Gras - halm bis zur stol - zen Lin - de, vom In - sekt bis zu dem ew' - gen

Viola

Geist predigt al-les Weis - heit, Güte ja ge - lin - de lif - pelt
 selbst der Welt: O Menschen preißt den der al-les al-les schuf! dort in dem Blüten-
 Baume tönt ihm der Ge-
 sang der Nach-ti - gall,
 wie der Mü - fen Sum - men; in ent-fern - ten
Cresco
 Hau - me nennet seinen Namen selbst der Wiederhall.

Arias

Allegro
Moderato

The Arias section consists of ten staves of instrumental music for the Viola. It begins with a *Moderato* tempo and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo changes to *Allegro* in the final staff. The notation includes dynamic markings such as *f* and *pp*, and articulation marks like slurs and accents.

Viola

This page contains a musical score for the Viola part, consisting of 15 staves of music. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamics are indicated by *f* (forte) and *p* (piano). A triplet of eighth notes is marked with a '3' and a 'p'. There are several asterisks (*) and a flat symbol (b) scattered throughout the score. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The paper shows signs of age, with some staining and wear at the edges.

Viola

The first system of the musical score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a series of eighth-note patterns. The second staff features a forte (f) dynamic marking and continues with eighth-note patterns. The third staff has a fermata over the first measure and includes a double bar line with repeat signs. The fourth and fifth staves continue with eighth-note patterns, with a forte (f) dynamic marking in the fifth staff. The sixth staff concludes the system with a fermata over the final measure.

Andante non tanto

The second system of the musical score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of quarter notes. The second staff features a forte (f) dynamic marking and includes a double bar line with repeat signs. The third staff continues with eighth-note patterns. The fourth staff has a 4-measure rest marked "Tempo Primo" and then continues with eighth-note patterns. The fifth staff includes a piano (p) dynamic marking and continues with eighth-note patterns. The sixth staff concludes the system with a double bar line and the instruction "Da Capo" followed by a repeat sign.

Andantino.

The third system of the musical score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It contains a series of quarter notes. The second staff continues with quarter notes. The third staff includes a fermata over the final measure. The fourth staff features a fortissimo (ff) dynamic marking and continues with quarter notes. The fifth staff concludes the system with a piano (pp) dynamic marking and continues with quarter notes.

Viola

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music, including a half note, a quarter note, and a half note, with dynamic markings of *fp* (fortissimo piano) appearing twice. The lower staff contains a series of sixteenth-note patterns, some beamed together, and a few quarter notes.

Duetto

Adagio non tanto

The 'Duetto' section begins with the tempo marking *Adagio non tanto* and a 2/4 time signature. It consists of 14 staves of music. The key signature remains one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *fp* and *f* are used throughout. The notation includes many slurs and accents, indicating phrasing and emphasis. The section concludes with a final measure on the 14th staff.



Musical score for the Violin part, consisting of five staves. The key signature has one flat (B-flat) and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present at the end of the fifth staff.

Chor

Allegro
Maestoso



Musical score for the Chor part, consisting of nine staves. The key signature has one flat (B-flat) and the time signature is common time (C). The music is characterized by a steady, rhythmic pattern of eighth notes. Dynamics markings include *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat dots.

Viola

The musical score is written for a Viola in 3/8 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. There are also articulation marks like accents and slurs. The score concludes with a double bar line on the 11th staff, followed by three empty staves at the bottom of the page.

AMG

Musik-Gesellschaft in Zürich

Fondamento.

XIII
1004 d

I

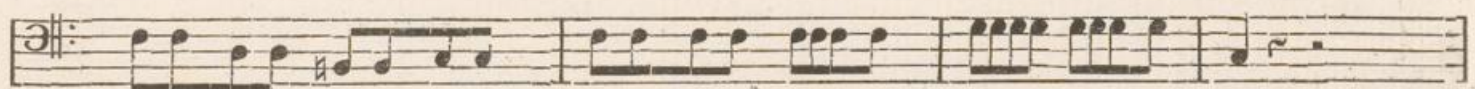
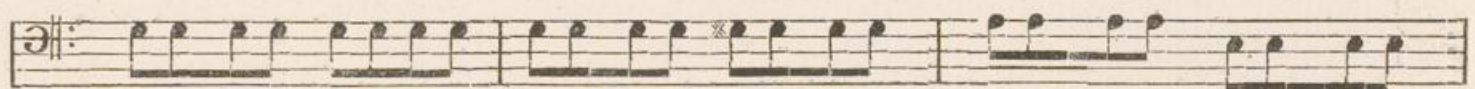
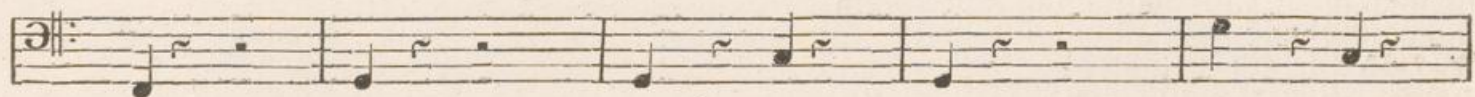
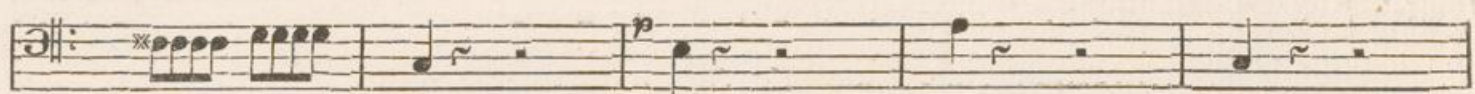
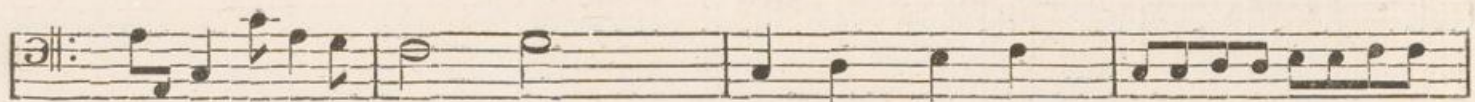
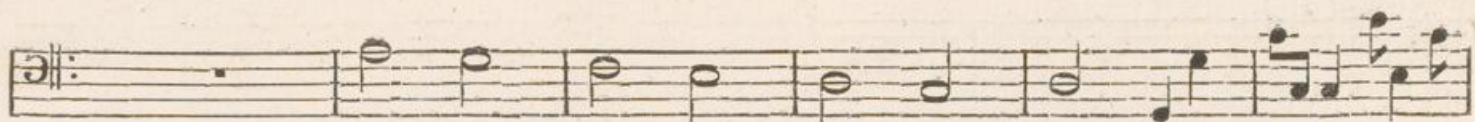
Allo maestoso

Chor.

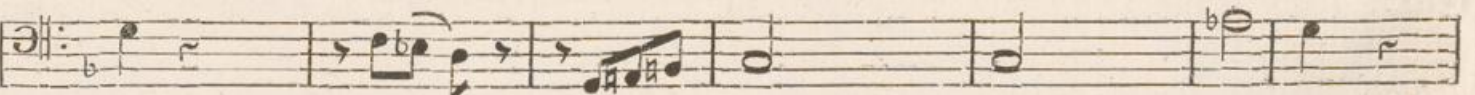
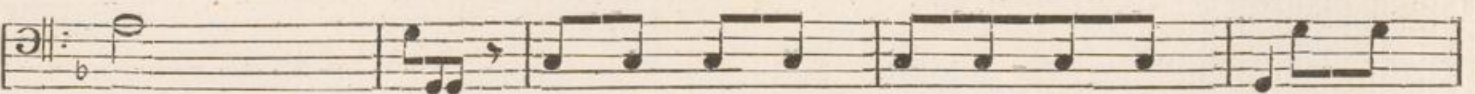
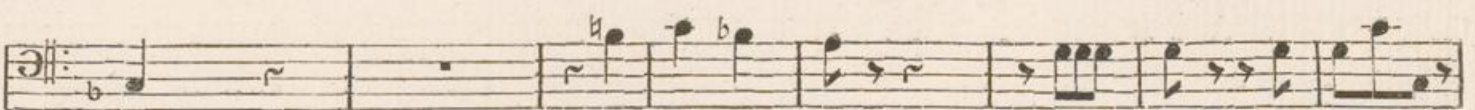
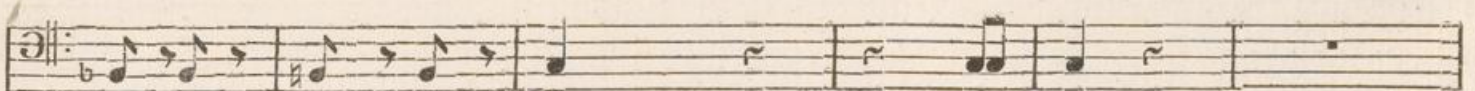
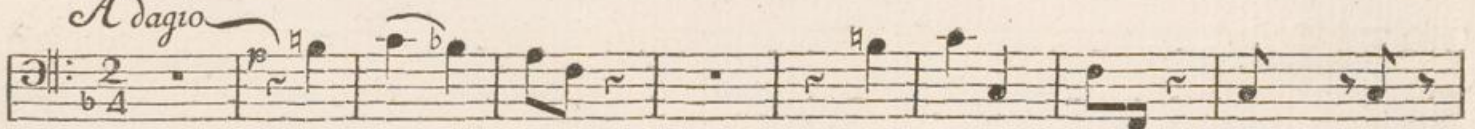
The musical score consists of 14 staves of music. The first staff is labeled 'Chor.' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allo maestoso'. The first staff starts with a forte dynamic (*f*) and includes a 'pizzicato' instruction. The second staff has a piano dynamic (*p*) and a 'con arco' instruction. The third staff returns to a forte dynamic (*f*). The fourth staff features a piano dynamic (*p*). The fifth staff has a piano dynamic (*p*) and a forte dynamic (*f*). The sixth staff has a piano dynamic (*p*). The seventh staff has a piano dynamic (*p*). The eighth staff has a piano dynamic (*p*). The ninth staff has a piano dynamic (*p*). The tenth staff has a piano dynamic (*p*). The eleventh staff has a piano dynamic (*p*). The twelfth staff has a piano dynamic (*p*). The thirteenth staff has a piano dynamic (*p*). The fourteenth staff has a forte dynamic (*f*).

Fondamento.

The musical score consists of 14 staves of music, likely for a cello or double bass. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a series of sixteenth notes, followed by a triplet of sixteenth notes. The second staff features a dynamic marking of *p* (piano) and a *f* (forte) marking. The third staff has a *p* marking. The fourth staff contains a *ff* (fortissimo) marking. The fifth staff is marked *pizzicato*. The sixth staff has a *ff* marking. The seventh staff is marked *con l'arco* (with the bow) and *f*. The eighth staff has a *p* marking. The ninth staff has a *f* marking. The tenth staff has a *b* (flat) marking. The eleventh staff has a *b* marking. The twelfth staff has a *b* marking. The thirteenth staff has a *b* marking. The fourteenth staff has a *b* marking.



Adagio



Fondamento.

Musical notation for the 'Fondamento' section, consisting of three staves. The first staff has a forte (f) dynamic marking. The second and third staves contain rhythmic accompaniment with various note values and rests.

Allegro non molto

Aria.

Musical notation for the 'Aria' section, consisting of twelve staves. The first staff is in common time (C). The notation includes various melodic lines and accompaniment with dynamic markings like p and f.

Fondamento.

5

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of common time (C). It starts with a dynamic marking of *fp* and a triplet of eighth notes. The second staff includes the instruction *Tasto solo*. The third staff features a *Cresc* marking. The fourth staff contains a *f* marking. The fifth staff has a *p* marking. The sixth staff includes a *fp* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *fp* marking. The tenth staff has a *f* marking. The eleventh staff has a *p* marking. The twelfth staff has a *fp* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *p* marking. The fifteenth staff has a *fp* marking.

Fondamento.

Musical notation for the 'Fondamento' section, consisting of five staves. The first four staves contain melodic and harmonic lines. The fifth staff features a 'Tasto solo' section with a 'pizzicato' marking and a '4' indicating a four-measure rest.

Recitativo

Musical notation for the 'Recitativo' section, consisting of five staves. It begins with an 'Adagio' tempo marking and a 2/4 time signature. The notation includes various dynamics like 'f' and 'p', and markings like 'pizz' and 'Tasto Solo'.

Andante

Musical notation for the 'Andante' section, consisting of four staves. It features a 6/8 time signature and includes markings for 'pizz' and 'Con l'arco'.

Terzetto.

Musical notation for the 'Terzetto' section, consisting of two staves. It begins with 'Poco Adagio' and a 3/4 time signature. The notation includes dynamics like 'f' and 'p', and markings like 'pizz' and 'Con l'arco'.

The musical score consists of 14 staves of music. The notation includes various rhythmic patterns, dynamic markings (p, f, pp, ff, f unis), and performance instructions such as 'Pizzicato' and 'Con l'arco'. The music is written in a single clef with a key signature of one sharp (F#). The page number '7' is in the top right corner.

Recitativo

Adagio.

Ein - sam dem Geräusch der Welt ent - wi - chen

siz ich und belausche die Natur;

von dem süß - ste - nen von dem süß - ste - nen Ge - fühl be -

schlichen

dringt mein Geist in ih - re fei - ne Spur. Von dem

Gras - halm bis zur stol - zen Lin - de, vom In - sect bis zu dem ew' - gen

Geist predigt al - les

Weis - heit, Güte,

ja ge - lin - de reis - pelt

selbst der West:

O Menschen preißt den

der al - les al - les schuf!

dort in dem Blüthen -

Baume

Lönt ihm der Ge -

sang der Nach - ti - gall,

Con l'arco

wie der Mü - fen Sum - men; in ent-fern - ten

Hau - me nennet seinen Namen selbst der Wieder-hall.

Allegro Moderato

Aria

pizzic

con l'arco unisono

Pizzicato

con l'arco

f

con l'arco

unisono

pizzicato

f

con l'arco

uniso

Fondamento.

A musical score for a string ensemble, consisting of 13 staves. The notation includes various articulations and dynamics. The first staff begins with a *pizzicato* marking. The second staff features a *f* dynamic and a *con l'arco* marking. The sixth staff includes a *unisono* marking and a *p* dynamic. The tenth staff has a *f* dynamic and a *con l'arco* marking. The twelfth staff is marked *unisono*. The score concludes with a fermata on the final note of the thirteenth staff.

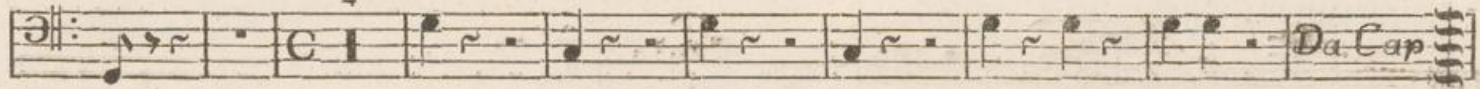
Andante non tanto

A musical score for a string ensemble, consisting of three staves. The first staff is in 2/4 time and includes *pizzicato* and *con l'arco* markings. The second and third staves feature *f* dynamics and *uniso* markings. The notation includes complex rhythmic patterns and articulations.

Tempo Primo

Fondamento.

II



Duetto



Fondamento.

Musical score for the 'Fondamento' section, consisting of ten staves of music in G minor, 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'pizzicato' and 'con l'arco'.

Chor

Allegro
Maestoso

Musical score for the 'Chor' section, consisting of six staves of music in C major, 2/4 time. The notation features a prominent bass line with many sixteenth notes and dynamic markings like 'pizzicato' and 'con l'arco'.

This page contains 13 staves of musical notation for a 'Fondamento' exercise. The notation is written in a single system with a common time signature. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes various accidentals, such as flats and naturals. Dynamic markings are present throughout, including 'p' (piano), 'f' (forte), 'poco' (poco), and 'molto' (molto). The word 'Basso' is written in a larger font in the middle of the page. The page is numbered '13' in the top right corner and 'Fondamento' in the top center.

Handwritten title or text at the top center of the page.

A series of 15 horizontal musical staves, each containing faint, illegible notation. The notation appears to be a sequence of notes and rests, but the details are too faded to discern. The staves are arranged vertically down the page.

Handwritten text or signature located below the 10th staff.



AMG
XIII
1004 e

Musik-Gesellschaft in Zürich.

Flauto Primo.

I

Coro, Adagio, Aria & Recitativ Tacent.

Andante.

Poco Adagio

Terzetto

A

Recitativ

Adagio *p*

Einsam dem Geräusch der Welt entwichen
 siz ich und belaufe die Natur; von dem süßesten von dem süßesten Gefühl be-
 schlichen dringt mein Geist in ihre feinste Spur. Von dem Grafsalm bis zur stolzen
 Linde, vom In-sect bis zu dem ew'gen Geist predigt alles Weisheit, Güte, ja ge-linde lispelt
 selbst der West: O Menschen preist den, der alles alles schuf! dort in dem Blüten-Baume *Cresco*
 tönt ihm der Ge-fang der Nachti-gall, *Cresco*
 wie der Mücken Summen; in entfernten Raume nennet feinen Namen selbst der Wiederhall.

Allegro moderato

Aria

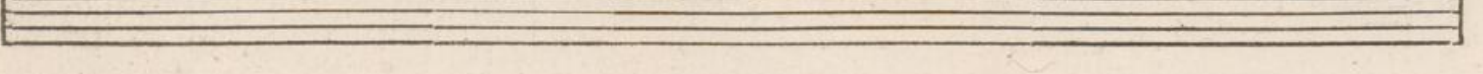
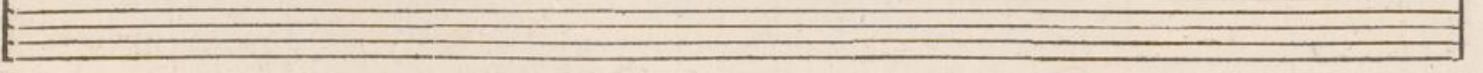
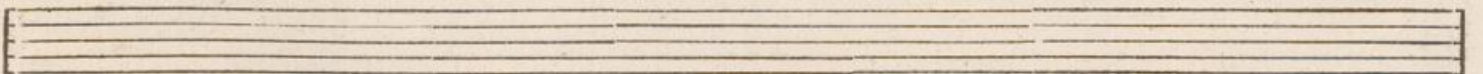
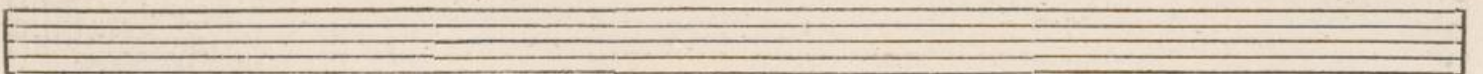
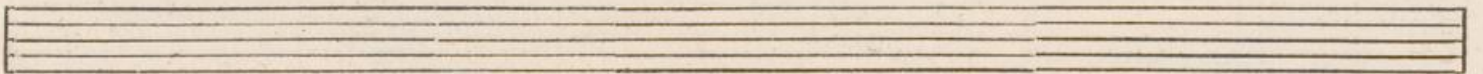
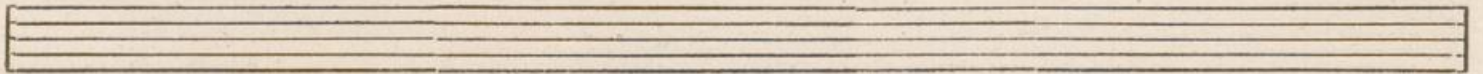
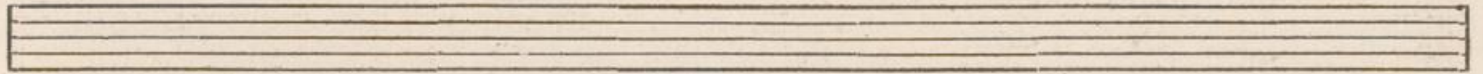
The musical score is written for a single flute part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro moderato' and the piece is an 'Aria'. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often grouped in beams. There are several instances of triplets, indicated by a '3' above the notes. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). Fingerings are indicated by numbers 1-5 above notes. There are also some markings like '10' and '5' above notes. The score ends with a double bar line and repeat dots.

f 6 *f* 3 *f* 2

Adagio non tanto *f* 3

Tempo Primo *f* 3 *Da Capo*

Andantino Duetto et Coro Tacent



Flauto Secondo.

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I

ATTO I.

Chor Adagio, Aria et Recitativ Tacent

Andante

Musical notation for the first system, including a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The notation consists of two staves with various notes, rests, and dynamic markings like 'f' and '2'.

Terzetto Recitativ Aria Andantino Duetto et Chor Tacent

A series of ten empty musical staves for the second system, each consisting of five lines.

ATTO II.

Chor.

Allegro non molto

Aria	Recitativ	Aria	Chor	Duetto	Recitativ
Andantino	Aria	Choral	Duetto et Chor	Tacent	

Fine

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Allegro maestoso

Oboe Prima

1

Chor *f*

p

f

p *f*

p

p

p

soli

f

f

p

f

A

2 *Adagio*

Oboe Primas

2/4 *p* *Cresco*

Allegro non molto *Aria*

f *fp*

6 3 8 3 5 2 7 2 3 4 5 9 21 4

Da Capo *Recitativo Andante*
et Terzetto Tacent

Oboe Prima

Recitativ

Adagio

Einsam dem Geräusch der
Welt entwichen siz ich und belausche die Natur; von dem
süf-fe-ften von dem süf-fe-ften Ge - fühl be-schlichen dringt mein Geist in ihre
feinste Spur. Von dem Grafshalm bis zur stolzen Linde, vom In-sect bis zu dem ew'gen Geist predigt alles Weisheit, Güte,
ja ge-linde lispelt selbst der West: O Menschen preist den, der alles alles schuf! dort in dem Blüten-
Baume *crecscendo* tönt ihm der Ge - sang der Nachti - gall, wie der
Mücken Summen; in entfernten Raume nennet feinen Namen selbst der Wiederhall.

Aria

Allegro moderato

Oboe Prima

Adagio non tanto

Tempo Primo

Da Capo

Andantino & Duetto Tacet

Allegro maestoso.

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Musik-Gesellschaft in Zürich

Oboe Secondo.

I

Allegro maestoso

Chor

The musical score consists of 18 staves of music. The first staff is marked with a forte *f* dynamic. The second staff begins with a piano *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *soffi* (soft) and *f*. There are also numerical markings (1-9) above some notes, possibly indicating fingerings or breath marks. The music is written in a single melodic line on a treble clef staff.

Adagio Tacent

A

Aria

Allegro non molto

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Allegro non molto*. The score includes various musical notations such as notes, rests, and ornaments. Performance markings include dynamics like *f* (forte) and *fp* (forzando), and articulation like accents. There are also performance directions such as *Da Capo* at the end of the 14th staff. The score is annotated with measure numbers: 3, 6, 8, 17, 21, and 24.

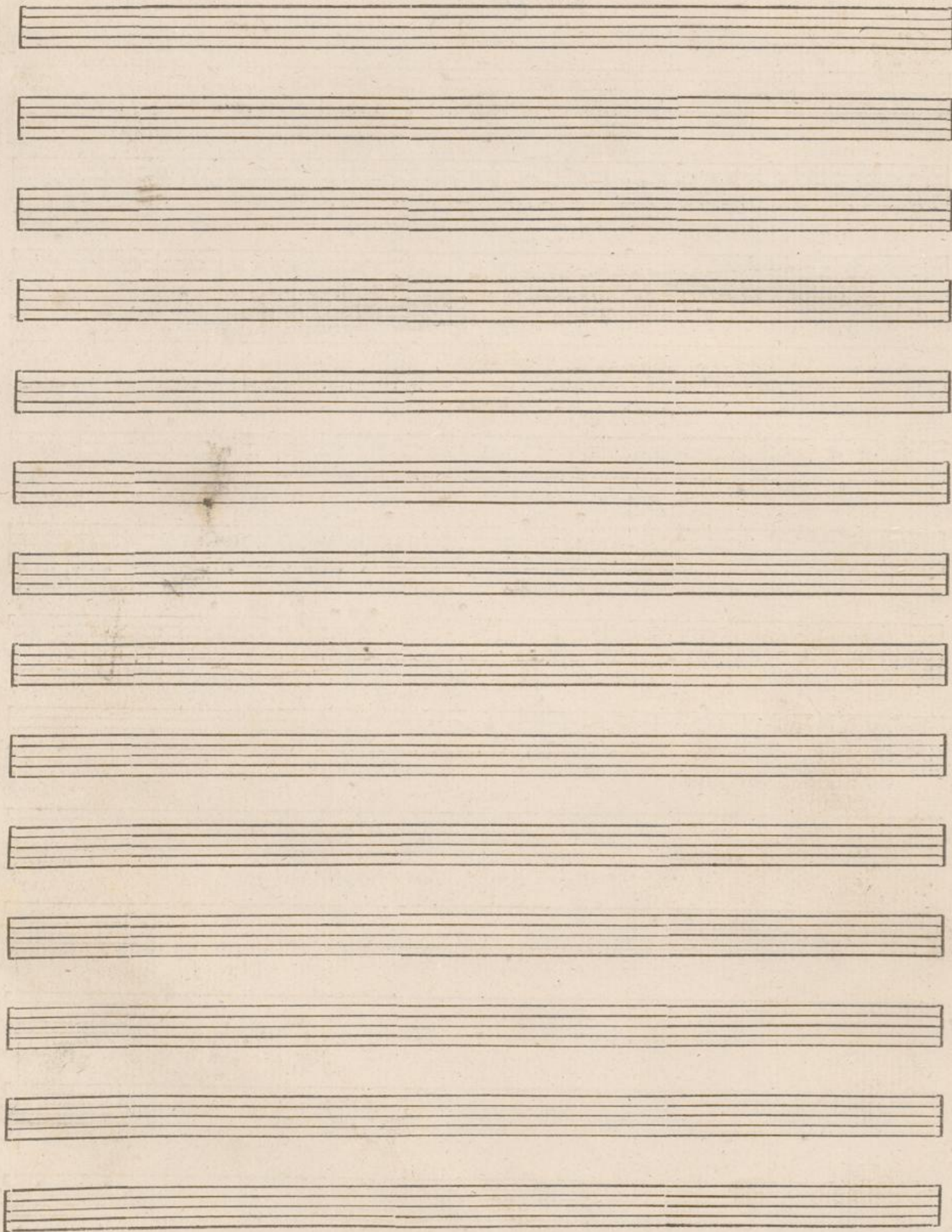
Recitativ Andante Terzetto Recitativ Aria et Duetto Tacent

Chor

Allegro maestoso

8 staves of musical notation in treble clef, common time, starting with a dynamic marking of *f*. The notation includes various note values and rests, with dynamic markings such as *ppp* and *f*. Numerical figures (2, 7, 9, 3, 5) are present above certain notes, likely indicating fingerings or breath marks. The score concludes with a double bar line and repeat dots.

Five empty musical staves, likely for other instruments or as a continuation of the score.



Corno Primo.

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I

Allegro maestoso

Coro

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic (f). The music is written in a single melodic line. The score includes various dynamics such as f, p, and mf, and articulations like accents and slurs. There are several measures with fingerings indicated by numbers 1 through 9. The music concludes with a double bar line.

Adagio Tacet

Allegro moderato

Aria

3 6 2 2 6 12 18 3 11 2 6 3 13 10 6 3 2

Adagio non tanto

3 pp 3

Tempo Primo

6 Da Capo

Andantino et Duetto Taceti

Empty musical staff

Allegro maestoso

Coro

The musical score for Corno Primo on page 4 consists of 11 staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The second staff features a *pp* marking. The third staff has an *f* marking. The fourth staff includes a fingering '2' above the staff. The fifth staff has a fingering '9' above it and an *f* marking. The sixth staff has an *f* marking and a fingering '2' above it. The seventh staff has a fingering '4' above it, a *ppp* marking, an *f* marking, and a fingering '2' above it. The eighth staff has a fingering '9' above it. The ninth staff has a *solo* marking. The tenth and eleventh staves are empty.

Corno Secondo.

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XIII
1004k

Musik-Gesellschaft in Zür.

I

Allegro maestoso

Chor

The musical score consists of 14 staves of music. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff begins with *f*. The third staff begins with *f*. The fourth staff begins with *f* and ends with *p*. The fifth staff begins with *f*. The sixth staff begins with *p*. The seventh staff begins with *f*. The eighth staff begins with *p*. The ninth staff begins with *p*. The tenth staff begins with *f*. The eleventh staff begins with *f*. The twelfth staff begins with *p*. The thirteenth staff begins with *p*. The fourteenth staff begins with *p*. The score includes various articulations such as slurs, accents, and dynamic markings like *f*, *p*, and *ff*. There are also some markings that look like 'H' or 'I' on some staves.

Adagio Tacet

Allegro non molto

Aria

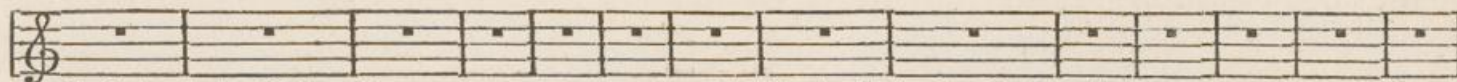
6
3 2
17 6
6 6 3
3 2
5 3 3
3 9 3
17 2
2 31 5
Da Capo Recitativ Andante et Terzetto Tacent

Recitativ

Adagio

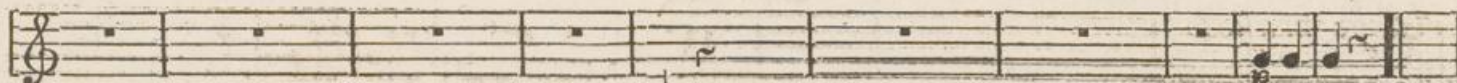
4
p
Einsam dem Geräusch der Welt entweichen
fiz ich
und belausche die Natur; von dem süßesten von dem süßesten Ge-fühl be-schlichen
dringt mein Geist in ihre feinste Spur. Von dem Grafsalm bis zur stolzen Linde, vom In-sect bis zu dem ew'gen
Geist predigt alles Weisheit, Güte, ja ge-linde lispelt selbst der West: O Menschen preißt den, der alles alles

Corno Secondo.



schuf! dort in dem Blüten-Baume

tönt ihm der Ge-fang der Nachti-gall,

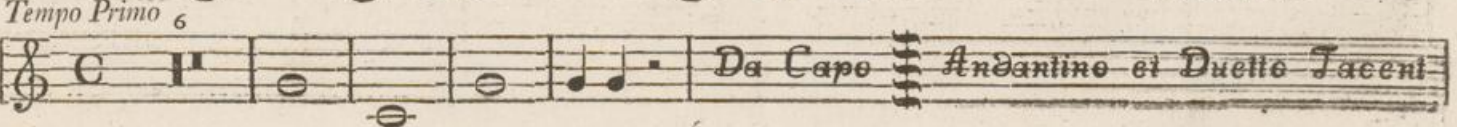
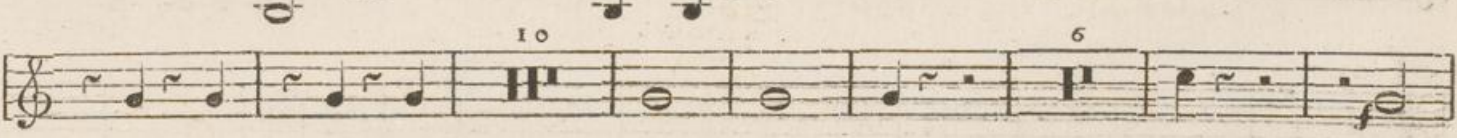
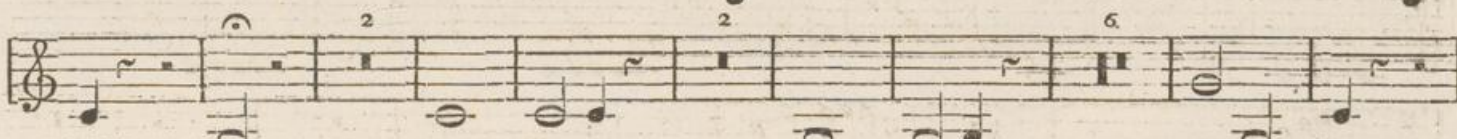
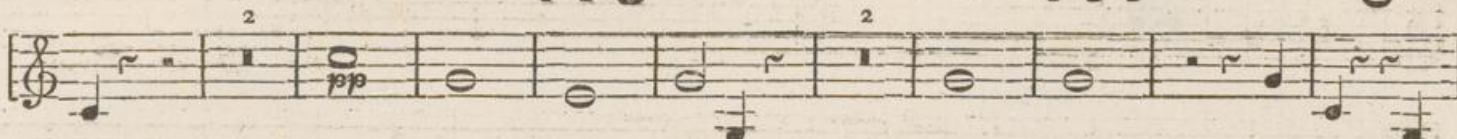


wie der Mücken Summen; in entfernten Raume

nennet feinen Namen selbst der Wiederhall.

Aria

Allegro moderato



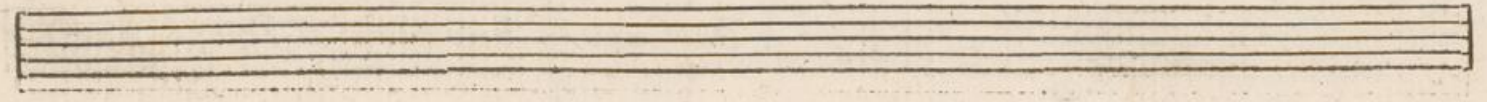
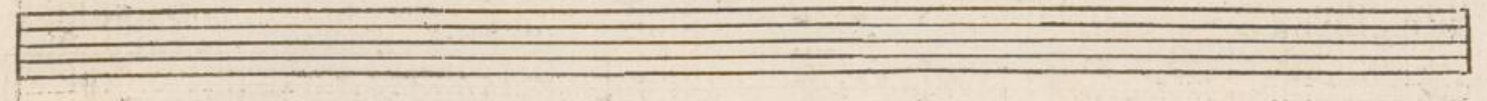
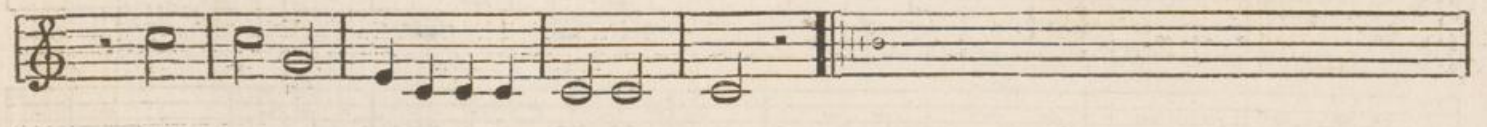
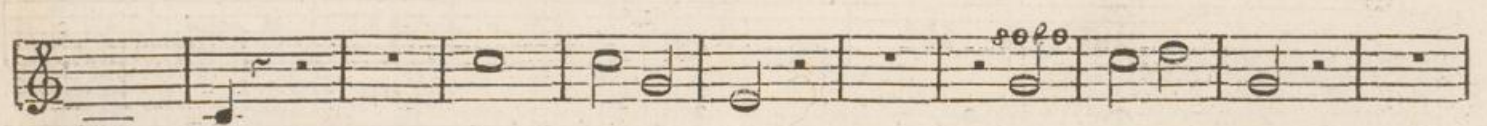
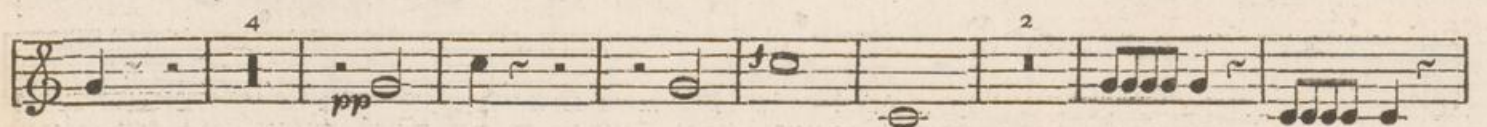
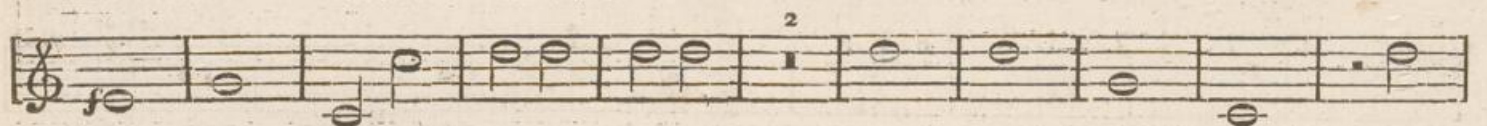
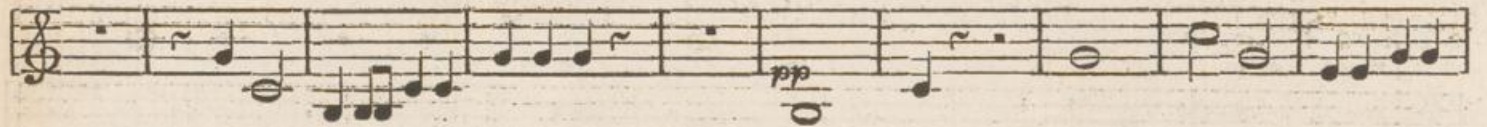
Adagio non tanto

Tempo Primo

Da Capo Andantino et Duetto Taceti

Allegro maestoso

Chor



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XIII
1004b

Musik-Gesellschaft in Zürich

Allo maestoso

Canto Primo

I

Chor. 

Schal-le laut durch hel-le Lüf-te, heil' ges Lob-lied der Na - tur!
 Won - ne, Dank und Op - fer - Duf-te streu' dir je - de jede Cre - a - tur, Stimmt mit frohem
 Ju - bel - klang, stimmt mit frohem Ju - bel - klang, stimmt mit frohem Ju - bel - klang in den grossen in den grossen in den grossen
 Lob - gefang. Stimmt mit fro - hem - stimmt mit fro - hem fro - hem Ju - bel - klang Ju - bel - klang,
 Ju - bel - klang in den grossen in den grossen grossen Lob - ge - fang. Won - ne Dank und Op - fer
 duf - te streu' dir je - de Cre - a - tur streu' dir je - de Cre - a - tur, Stimmt mit frohem Ju - bel - klang in den grossen
 in den grossen grossen Lob - ge - fang. Du der We - sen Schöp - fe -
 rin, reif - fest uns zur Ehr - furcht hin! Sieh' uns dei - ne Kin - der hier!
 Sieh' uns dei - ne Kinder hier! Dank und Op - fer Dank und Op - fer Op - fer brin - gen wir, Dank und
 Op - fer brin - gen wir. Schal - le laut durch hel - le Lüf - te
 heil' - ges Lob - lied der Na - tur! Won - ne Dank und Op - fer duf - te
 streu' dir je - de je - de Cre - a - tur! Stimmt mit frohem Ju - bel - klang stimmt mit frohem Ju - bel - klang
 stimmt mit frohem Ju - bel - klang in den grossen in den grossen in den grossen Lob - gefang, stimmt mit
 frohem stimmt mit fro - hem fro - hem Ju - bel - klang - - Ju - bel - klang Ju - bel - klang in den grossen in den grossen

grof-fen Lob-ge - fang. Won-ne, Dank und Op-fer - düf-te, freu' dir je-de Cre-a - tur
 freu' dir je-de Cre-a - tur stimmt mit frohem Lob-ge-fang in den groffen in den groffen grof-fen grof-fen
 grof-fen in den groffen grof-fen groffen Lob - ge-fang groffen Lobge-fang grof-fen Lob-gefang

Adagio.

Der Morgen graut, Au-ro-rens Pur-pur-Flügel bestreicht den düstern Ho-ri-zont;
 Still und ver - traut ver - sinkt am fer-nen Hü-gel mit blaßem Silber-licht der Mond. Vom Tha-le
 steigt ein Ne - belheer und hül-let die Gegend noch in trübre Nacht, doch zitternd
 neigt es sich, der Lichtstrahl - spie-let dadurch, es flieht. Die Sonn'erwacht, der Vorhang
 sinkt. Erleuchtet steht die Er-de da, so bald ihr O - dem - weht; Ihr - Fußtritt trieft von
 Segen schwer, sie spreitet Licht und Wonne Wonne vor sich her.

*Allegro non molto**Aria*

Wie herr-lich waltet sie herauf in ihrem un-ge - hemmten Lauf die
 See-le der Na - tur! die See-le der Na - tur! Wie herrlich waltet sie her-auf in ih-rem un-ge -
 hemmten Lauf die See - le die See - le die See-le der Na - tur wie herr-lich wal - let
 sie herauf in ih-rem un-ge - hemmten Lauf die See -
 le der Na - tur! auf Finsterniß und

Canto Primo

3

Nacht einher auf Finsternis und Nacht einher gießt sie ihr volles volles Strahlen - Meer, volles Strah-
 len Meer, und lächelt lächelt auf die Flur und lächelt lächelt auf die Flur, die See-le der Na-tur!
 lä - chelt lächelt auf die Flur! die See-le See-le der Na - tur! lächelt lä-chelt
 lä-chelt auf die Flur! lächelt auf die Flur Wie herr-lich wal-let sie her-auf in
 ihrem un - ge - hemnten Lauf die See - le der Na - tur! die See - le der Na - tur! wie herrlich waltet
 sie herauf wie herr-lich waltet sie herauf die See - le die See - le die See-le der Na - tur! die
 See - le die See - le die See - le der Na - tur! Auf Fin-sternis und Nacht einher auf Finster-nis und
 Nacht ein-her gießt sie ihr volles volles Strahlen Meer, volles Strah
 len meer, gießt sie ihr volles sie ihr
 volles sie ihr volles Strahlen - Meer volles Strahlen-Meer und lächelt auf die Flur und lächelt auf die
 Flur die See-le der Na - tur! lä - chelt auf die Flur die See-le See-le der Na - tur!
 lä-chelt lä-chelt lächelt auf die Flur die See-le See-le der Na - tur! die See-le der Na - tur!
 Im Rosen-klei-de glänzet die Schöpfung ü - ber - all dort winkt vom Licht be-
 kränzet der Hü-gel und das Thal, Ein, Blick ein Blick in die-se Won-ne Sce-ne ent-

lokt uns ei - ne Freu - den Thrä - ne ent - lokt uns ei - ne Freuden Thrä -
ne. Ein Blick in die - se Won - ne Sce - ne entlockt uns ei - ne Freu - den. Thrä - ne

15 *Da Capo* *Recitativo Tacet*

wie

Andante

Anf ein-mal hauchte der Lenz so lau auf einmal hauchte der Lenz so lau da sprofsen die Bäume, es
grünte die Au; da sprofsen die Bäume, es grünte die Au, geschmückt steht die Schöpfung in rei - zen - der
Pracht und al - les be - lebtlich, und al - les er - wacht. und al - les er - wacht.

crec. e

*Poco Adagio**Terzetto.*

Heil dir, o Lenz! Heil o Lenz! dein dein Füllhorn gießt das
Leben gießt das Leben auf die Flur; gießt das Le-ben auf die Flur; gießt das Le-ben auf die Flur; gießt das
Leben auf die Flur; durchfließt die Fa-fern die Fa-fern der Na - tur, ja ja
glühen-de ja glühende Schöpfer - kraft der Na - tur. der Na - tur. der Na - tur.
Heil dir, o Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja
glühen-de Schöpfer-kraft durchfließt die durchfließt die Fa-fern der Na-tur, durchfließt die Fa-fern der Na-
tur. Der - - Em-pfindung Sai - - te klingt wenn der Lenz der Lenz den Flü - gel

Canto Primo

schwingt, wenn der Lenz der Lenz den Flügel schwingt, die Schöpfung jauchzt die Schöpfung lebt steigt em-por!

steigt empor! der Ju-bel Ju-bel der Na - tur um - schwebt har - monisch har - mo-nisch unfer

Ohr, umschwebt har-monisch umschwebt har-monisch un-fer Ohr, un-fer Ohr.

Heil dir Heil O Lenz! dein dein Füllhorn giefst das Leben giefst das Leben auf die Flur; giefst das

Le-ben auf die Flur; giefst das Leben auf die Flur; giefst das Le-ben auf die Flur; Schöpferkraft

Schöpferkraft der Na - tur, der Na - tur, der Na - tur, der Na - tur. Heil dir, o

Lenz! dein Füllhorn giefst das Leben auf die Flur; auf die Flur; ja ja glüh'nde Schöpfer - kraft

durchfließt die Fafern die Fafern der Na - tur, durchfließt die Fafern die

Fa-fern der Na - tur, durchfließt die Fafern die Fa-fern der Na - tur.

der Na - tur, der Na - tur.

Adagio

Recitativo

Ein-fam

dem Geräusch der Welt entwichen siz ich und belau-sche die Natur;

von dem süf-fe-ften von dem süf-fe-ften Ge - fühl be - schlichen
 dringt mein Geist in ih-re feinste Spur. Von dem Grafs-halm bis zur stol-zen
 Lin - de, vom In - sect bis zu dem ew'-gen Geist predigt al-les Weis-heit, Gü-te,
 ja ge - lin-de lif-pelt selbst der West: O Menschen preißt den, der al-les al-les schuf! dort
 in dem Blüten-Baume Tönt ihm der Ge-fang der Nachti-
 gall, wie der Mücken Summen; in entfern-ten
 Raume nennet seinen Na-men selbst der Wieder-hall.

*Allegro Moderato**Aria*

29
 Die See-le schwimmt in Won-ne mir, die See-le schwimmt in Won-ne mir, ent-zückt
 klopft mei-ne Brust, o, wer Na-tur! fog je aus dir so him-mel - rei-ne Luft!

3

die See-le schwimmt in Won-ne mir, die Seele schwimmt in Won-ne mir, in Won-ne in

Won-ne in Won-ne schwimmt die See-le mir, ent-zückt klopft meine Brust, ent-zückt klopft mei-ne

mei - - - - - ne Brust, o, wer Na-

tur! o, wer Na-tur! fog je aus dir so him-mel-rei-ne Luft! so him-mel - rei

- - - - - ne Luft so him-mel-rei-ne rei-ne Luft so him-mel-

rei - - - - - ne Luft die See-le schwimmt in Won-ne mir, die

See-le schwimmt in Won-ne mir, ent-zückt klopft mei-ne Brust, o, wer Na-tur! fog je aus

3

dir so him-mel - rei-ne Luft! die See-le schwimmt in Won-ne mir, ent-zückt klopft meine

Brust, o, wer Na-tur! o, wer Natur! fog je aus dir so rei-ne so him-melrei-ne Luft! o, wer Na

tur! fog je aus dir so him-mel-rei

- - - - - ne fo him-mel - rei - ne Luft! so him-melrei - ne Luft!

entzückt klopft meine Brust, ent-zückt klopft mei-ne Brust, o, wer Na-tur! fog je aus dir so

3

him-mel-rei - ne rei - - - - - ne

Luft, o, wer Na-tur! o, wer Na-tur! fog je aus dir so him-mel - rei-ne Luft!

16

die Blüten duften Zephier schweigt Zephier schweigt die Schöpfung die

2

Schöpfung neiget sich, auf ei-ner Purpur wol-ke steigt her-ab Gott fey-er-lich

Tempo Primo

9

Die *Da Capo* *Andantino und Duetto Tacet*

Allegro maestoso

Chor

28

Preist den Schöpfer der der We-fen Hee-re mit dem Winken fei-ner Hand mit dem Winken

fei-ner Hand feiner Hand erschuff mit dem Winken fei-ner Hand erschuff: An-bettung, Ruhm und Eh-re, An-

bet-tung, Ruhm und Eh-re, Ihm ge-bührt An-bet-tung, An-bet-tung, Ruhm Ruhm und Eh-

re, Al-les, al-les alles folget seinem Ruff, alles fol-get alles folget alles folget fei-nem

fei-nem fei-nem Ruff, al-les folget al-les fol-get seinem seinem Ruff, Preist den Schöp-fer

der der We-fen Hee-re mit dem Winken feiner Hand mit dem Win-ken fei-ner Hand

2

feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An-bettung, Ruhm und Eh-re, Ihm ge-

bührt An-bettung, An-bet-tung, Ruhm Ruhm und Eh-re, Ruhm und

solo

Eh-re, al-les fol-get fei-nem Ruff, al-les folget fei-nem

2

Ruff, fei-nem Ruff.

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Musik-Gesellschaft in Zürich

Allo maestoso

Canto Primo

I

Chor. 

24

Schal-le laut durch hel-le Lüf-te, heil' ges Lob-lied der Na - tur!

Won-ne, Dank und Op-fer - Duf-te streu' dir je-de jede Cre-a - tur, Stimmt mit frohem

Ju-bel - klang, stimmt mit frohem Ju-bel-klang, stimmt mit frohem Ju-bel-klang in den groffen in den groffen in den groffen

Lob-gefang. Stimmt mit fro - hem stimmt mit fro - hem fro - hem Ju-bel - klang Ju-bel - klang,

Ju-belklang in den groffen in den groffen groffen Lob - ge - fang. Won-ne Dank und Op - fer

düf-te streu' dir je-de Cre-a - tur streu' dir je-de Cre-a - tur, Stimmt mit frohem Ju-bel-klang in den groffen

in den groffen grof-fen groffen Lobge - fang. Solo Du der We - sen Schöp - fe-

rin, reif-felt uns zur Ehr-furcht hin! 11 Sieh' uns dei-ne Kin-der hier!

Sieh' uns dei - ne Kinder hier! Dank und Op - fer Dank und Op - fer Op - fer brin-gen wir, Dank und

Op - fer brin - gen wir. 19 Schal-le laut durch hel - le Lüf - te

heil' - ges Lob - lied der Na - tur! Won-ne Dank und Op - fer düf - te

streu' dir je - de je-de Cre-a - tur! Stimmt mit frohem Ju-belklang stimmt mit frohem Ju-belklang

stimmt mit frohem Ju-belklang in den groffen in den groffen in den groffen Lob - gefang, stimmt mit

frohem stimmt mit fro-hem fro-hem Jubel-klang Ju-bel-klang Ju-bel-klang in den groffen in den groffen

grof-fen Lob-ge - fang, Won-ne, Dank und Op-fer - düf - te, freu' dir je - de Cre-a - tur
 freu' dir je - de Cre-a - tur stimmt mit frohem Lob-ge-fang in den groffen in den groffen grof - fen grof - fen
 grof - fen in den groffen grof - fen groffen Lob - ge-fang groffen Lobge-fang grof-fen Lob-gefang

Adagio.

Der Morgen graut, Au-ro-rens Pur-pur-Flügel bestreicht den düstern Ho-ri-zont;
 Still und ver - traut ver - sinkt am fer-nen Hü-gel mit blassem Silber-licht der Mond, Vom Tha-le
 steigt ein Ne - belheer und hül-let die Gegend noch in trübre Nacht, doch zitternd
 neigt es sich, der Lichtstrahl spie-let dadurch, es flieht. Die Sonn'erwacht, der Vorhang
 sinkt. Erleuchtet steht die Er-de da, so bald ihr O - dem weht; Ihr Fußtritt trieft von
 Segen schwer, sie spreitet Licht und Wonne Wonne vor sich her.

*Allegro non molto**Aria*

Wie herr-lich waltet sie herauf in ihrem un-ge hemnten Lauf die
 See-le der Na - tur! die See-le der Na - tur! Wie herrlich waltet sie her-auf in ih-rem un-ge -
 hemnten Lauf die See - le die See - le die See-le der Na - tur wie herr-lich wal - let
 sie herauf in ih-rem un-ge hemnten Lauf die See - le der Na - tur! auf Finsterniß und

Canto Primo

3

Nacht einher auf Finsternis und Nacht einher gießt sie ihr volles volles Strahlen - Meer, volles Strah-len
 Meer, und lächelt läch-elt auf die Flur und lächelt lä-chelt auf die Flur, die See-le der Na-tur!
 lä - chelt lächelt auf die Flur! die See-le See-le der Na - tur! lächelt lä-chelt
 lä-chelt auf die Flur! lächelt auf die Flur ¹⁵ Wie herr-lich wal-let sie her-auf in
 ihrem un - ge - hemnten Lauf die See - le der Na - tur! die See - le der Na - tur! wie herrlich waltet
 sie herauf wie herr-lich waltet sie herauf die See - le die See - le die See-le der Na - tur! die
 See - le die See - le die See - le der Na - tur! Auf Fin-sternis und Nacht einher auf Finster-nis und
 Nacht ein-her gießt sie ihr volles volles Strahlen Meer, volles Strah
 - len meer, gießt sie ihr volles sie ihr
 volles sie ihr volles Strahlen - Meer volles Strahlen-Meer und lächelt auf die Flur und lächelt auf die
 Flur die See-le der Na - tur! lä - chelt auf die Flur die See-le See-le der Na - tur!
 lä-chelt lä-chelt lächelt auf die Flur die See-le See-le der Na - tur! die See-le der Na - tur!
¹¹ Im Rosen-klei-de glänzet die Schöpfung ü - ber - all dort winkt vom Licht be-
 kränzet der Hü-gel und das Thal, Ein Blick ein Blick in die-se Won-ne Sce-ne ent-

lokt uns ei - ne Freu - den Thrä - ne ent - lokt uns ei - ne Freuden Thrä -
ne. Ein Blick in die - fe Won - ne Sce - ne entlockt uns ei - ne Freu - den, Thrä - ne

15 *Da Capo* *Recitativ Tacet*

wie

Andante

Anf ein-mal hauchte der Lenz so lau auf einmal hauchte der Lenz so lau da sprosten die Bäume, es
grünte die Au; da sprosten die Bäume, es grünte die Au, geschmückt steht die Schöpfung in rei - zen - der
Pracht und al - les be - lebtlich, und al - les er - wacht, und al - les er - wacht.

crecsc

*Poco Adagio**Terzetto.*

Heil dir, o Lenz! Heil o Lenz! dein dein Füllhorn gießt das
Leben gießt das Leben auf die Flur; gießt das Le-ben auf die Flur; gießt das Le-ben auf die Flur; gießt das
Leben auf die Flur; durchfließt die Fa-fern die Fa-fern der Na - tur, ja ja
glühen-de ja glühende Schöpfer - kraft der Na - tur, der Na - tur, der Na - tur.
Heil dir, o Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja
glühen-de Schöpfer-kraft durchfließt die durchfließt die Fa-fern der Na-tur, durchfließt die Fa-fern der Na-
tur. Der - - Em-pfindung Sai - - te klingt wenn der Lenz der Lenz den Flü - gel

schwingt, wenn der Lenz der Lenz den Flügel schwingt, die Schöpfung jauchzt die Schöpfung lebt steigt em-por!

steigt empor! der Ju-bel Ju-bel der Na - tur um - schwebt här - monisch har - mo-nisch unfer

Ohr, umschwebt har-monisch umschwebt har-monisch un-fer Ohr, un-fer Ohr.

Heil dir Heil O Lenz! dein dein Füllhorn gießt das Leben gießt das Leben auf die Flur; gießt das

Le-ben auf die Flur; gießt das Leben auf die Flur; gießt das Le-ben auf die Flur; Schöpferkraft

Schöpferkraft der Na - tur. der Na - tur. der Na - tur. der Na - tur. Heil dir, o

Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja glüh'nde Schöpfer-kraft

durchfließt die Fa-ern die Fa-ern der Na - tur, durchfließt die Fa-ern die

Fa-ern der Na - tur, durchfließt die Fa-ern die Fa-ern der Na - tur.

der Na - tur. der Na - tur.

Adagio

Recitativo

Ein-sam

dem Geräusch der Welt entweichen fiz ich und belau-sche die Natur;

von dem süf-fe-ften von dem süf-fe-ften Ge - fühl be - schlichen

dringt mein Geist in ih-re feinste Spur. Von dem Grafs-halm bis zur stol-zen

Lin - de, vom In - sect bis zu dem ew'-gen Geist predigt al-les Weis-heit, Gü-te,

ja ge - lin-de lif-pelt selbst der West: O Menschen preißt den, der al-les al-les schuf! dort

in dem Blüten-Baume Tönt ihm der Ge-fang der Nachti-

gall, wie der Mücken Summen; in entfern-ten

Raume nennet feinen Na-men selbst der Wieder-hall.

*Allegro Moderato**Aria*

29 Die See-le schwimmt in Won-ne mir, die See-le schwimmt in Won-ne mir, ent - zückt

klopft mei-ne Brust, o, wer Na-tur! sog je aus dir so him-mel - rei-ne Luft!

3
die See-le schwimmt in Won-ne mir, die Seele schwimmt in Won-ne mir, in Won-ne in

Wonne in Wonne schwimmt die See-le mir, ent-zückt klopft meine Bruft, ent-zückt klopft mei-ne

mei - - - - - ne Bruft, o, wer Na -

tur! o, wer Na - tur! fog je aus dir fo him-mel-rei-ne Luft! fo him mel - rei -

- - - - - ne Luft fo him - mel - rei-ne rei-ne Luft fo him-mel-

rei - - - - - ne Luft die See - le schwimmt in Wonne mir, die

See-le schwimmt in Won-ne mir, ent-zückt klopft mei-ne Bruft, o, wer Na - tur! fog je aus

dir fo him-mel - rei-ne Luft! die See-le schwimmt in Wonne mir, ent-zückt klopft meine

Bruft, o, wer Na - tur! o wer Natur! fog je aus dir fo rei-ne fo him-melrei - ne Luft! o, wer Na

tur! fog je aus dir fo him-mel-rei - - - - -

- - - - - ne fo him-mel - rei - ne Luft! fo him-melrei - ne Luft!

entzückt klopft meine Bruft, ent-zückt klopft mei-ne Bruft, o, wer Na - tur! fog je aus dir fo

him - mel - rei - ne rei - - - - - ne

Luft, o, wer Na - tur! o wer Na - tur! fog je aus dir fo him - mel - rei - ne Luft!

16 die Blüten duften Zephier schweigt Zephier schweigt die Schöpfung die

Schöpfung neiget sich, auf ei-ner Purpur wol-ke steigt her-ab Gott fey-er-lich

Tempo Primo

9 Die *Da Capo* *Andantino und Duetto Tacet*

Allegro maestoso

Chor

28 Preisst den Schöpfer der der We-fen Hee-re mit dem Winken fei-ner Hand mit dem Winken

fei-ner Hand fei-ner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An-bettung, Ruhm und Eh-re, An-

bet-tung, Ruhm und Eh-re, Ihm ge-bührt An-bet-tung, An-bet-tung, Ruhm Ruhm und Eh-

re, Al-les, al-les alles folget feinem Ruff, alles fol-get alles folget alles folget fei-nem

fei-nem fei-nem Ruff, al-les folget al-les fol-get feinem feinem Ruff, Preisst den Schöp-fer

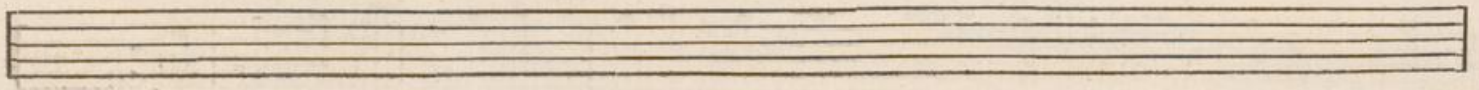
der der We-fen Hee-re mit dem Winken fei-ner Hand mit dem Win-ken fei-ner Hand

feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An-bettung, Ruhm und Eh-re, Ihm ge-

bührt An-bettung, An-bet-tung, Ruhm Ruhm und Eh-re, Ruhm und

Eh-re, al-les fol-get fei-nem Ruff, al-les folget fei-nem

Ruff, fei-nem Ruff.



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Allegro maestoso

Chor

24

Schal-le laut durch hel-le Lüf-te, heil' ges Lob-lied der Na-tur!

Won-ne, Dank und Op-fer-Düf-te freu' dir je-de jede Cre-a-tur. Stimmt mit frohem

Ju-belklang, stimmt mit frohem Ju-belklang, stimmt mit frohem Jubelklang in den großen in den grof-fen in den großen

Lob-ge-fang. Stimmt mit fro-hem stimmt mit fro-hem fro-hem Ju-bel-klang Ju bel-klang,

Ju-belklang in den großen in den großen großen Lob-ge-fang. Won-ne Dank und Op-fer-

düf-te freu' dir je-de Cre-a-tur freu' dir je-de Cre-a-tur. Stimmt mit frohem Ju-bel-klang in den großen

in den großen grof-fen großen Lob-ge-fang. Hol-de Freu-den-Ge-be-

rin: holde Freu-den-Ge-be-rin du ent-zückt, du ent-zückt uns

Herz und Sinn! du hol-de Freu-den-Ge-be-rin. Sieh' uns dei-ne Kin-der hier!

Sieh' uns dei-ne Kin-der hier! Dank und Op-fer Dank und Op-fer Op-fer brin-gen wir, Dank und

Op-fer brin-gen wir. Schal-le laut durch hel-le Lüf-te

heil'-ges Lob-lied der Na-tur! Won-ne Dank und Op-fer düf-te

freu' dir je-de je-de Cre-a-tur! Stimmt mit frohem Ju-belklang stimmt mit frohem Ju-belklang

stimmt mit frohem Ju-belklang in den großen in den großen in den großen Lob-gefang, stimmt mit

frohem stimmt mit fro-hem fro-hem Jubel-klang Ju-bel-klang Ju-bel-klang in den großen in den grof-fen

grof-fen Lobge-fang. Won-ne, Dank und Op-fer-düf-te, freu'dir je-de Cre-a-tur

freu'dir je-de Cre-a-tur stimmt mit frohem Lob-ge-fang in den groffen in den groffen grof-fen grof-fen

grof-fen in den groffen grof-fen groffen Lob-ge-fang groffen Lobge-fang grof-fen Lob-gefang

Adagio Aria und Recitativ Taceti.

Andante

Auf ein-mal hauchte der Lenz so lau Auf ein-mal hauchte der Lenz so lau Da sprofsen die Bäume, es

grün-te die Au; Da sprofsen die Bäume, es grünte die Au; Geschmückt steht die Schöpfung in rei-zen-der

Pracht, und al-les be-lebt sich, und al-les er-wacht, und al-les er-wacht.

Poco Adagio

Terzetto.

Heil dir, o Lenz! Heil o Lenz! dein dein Füllhorn giefst das

Leben giefst das Leben auf die Flur; giefst das Le-ben auf die Flur; giefst das Le-ben auf die Flur; giefst das

Le-ben auf die Flur; durchfließt die Fa-fern die Fa-fern der Na-tur, ja ja

glü-hen-de ja glühende Schöpfer-kraft der Na-tur, der Na-tur, der Na-tur.

Heil dir, o Lenz! dein Füllhorn giefst das Le-ben auf die Flur; auf die Flur; ja ja

glü-hende Schöpfer-kraft durchfließt die durchfließt die Fa-fern der Na-tur, durchfließt die Fa-fern der Na-

tur, Gram und finstre Schwermuth flie-hen, wann die jungen Ro-sen blü-hen.

die Schöp-fung jauchzt die Schöp-fung lebt steigt em-por!

Canto Secondo

3

steigt empor der Ju-bel Ju-bel der Na - tur um - schwebt har - monisch har - monisch un - fer
 Ohr, umschwebt har - mo - nisch umschwebt har - mo - nisch un - fer Ohr, un - fer Ohr. Heil dir O
 Lenz! Heil O Lenz! dein dein Füllhorn gießt das Leben gießt das Le - ben auf die Flur; gießt das
 Le - ben auf die Flur; gießt das Leben auf die Flur; gießt das Le - ben auf die Flur; Schöpferkraft
 Schöpferkraft der Na - tur. der Na - tur. der Na - tur. der Na - tur. Heil dir, o
 Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja glüh'nde Schöpfer - kraft
 durchfließt die Faern die Faern der Na - tur, durchfließt die Faern die
 Fa - ern der Na - tur, durchfließt die Faern die Fa - ern der Na - tur.
 der Na - tur. der Na - tur. *Recitativ Aria et Andantino tacent*

*Adagio non tanto**Duetto*

Nie, selbst in den wonnereichsten Stunden Hat mein Herz die Se - - lig - keit em -
 pfunden, Wie in dieser wie in die er die - ser stil - len A - bendstund. En - gel steigen steigen durch die Schatten
 nie - der, steigen durch die Schatten nieder, Um uns hal - len um uns hal - len ih - re Fe - yer - Lieder,
 Segnend krönen sie selbst un - fe - ren Bund, selbst un - fe - ren Bund, En - gel krönen, En - gel krönen segnend un - feren
 Bund, En - gel krönen selbst segnend un - fe - ren Bund, Nie hat mein Herz Nie hat mein
 Herz die Se - ligkeit em - pfunden, selbst in den wonnereichsten Stunden selbst in den wonnereichsten Stunden

En-gel steigen durch die Schat-ten nieder, um uns hal-len um uns hal-len ih-re Fey-er - Lieder, ih-re Feyer - Lieder,
 segnend krönen sie selbst unsern Bund, En-gel krönen En-gel krönen krönen selbst
 seg-nend unsern Bund, En-gel krönen En-gel krönen kröneu selbst segnend seg-nend
 seg-nend un-seren Bund, segnend un-seren Bund.

Allegro maestoso

Chor

2 8
 Preist den Schöpfer der der Wesen Hee - re mit dem Winken fei-ner Hand mit dem Winken
 fei-ner Hand fei-ner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm und Eh - re, An -
 bet-tung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Al - les, al - les alles folget seinem Ruff, al - les fol-get al - les folget alles folget fei - nem
 fei - nem fei - nem Ruff, al - les fol-get al - les fol-get seinem seinem Ruff, Preist den Schöpfer
 der der We-sen Hee - re mit dem Winken fei-ner Hand mit dem Win - ken fei-ner Hand
 fei-ner Hand er - schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm und Eh-re, An -
 bettung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Ruhm und Eh - re, 2 al - les fol-get fei-nem Ruff, al - les folget fei-nem
 Ruff, fei - nem Ruff.

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Musik-Gesellschaft in Zürich

Allegro maestoso

Canto Secondo

I

Chor

24

f Schal-le laut durch hel-le Lüf-te, heil' ges Lob-lied der Na-tur!

p Won-ne, Dank und Op-fer - Düs-te freu' dir je-de jede Cre-a - tur. Stimmt mit frohem

Ju-belklang, stimmt mit frohem Ju-belklang, stimmt mit frohem Jubelklang in den großen in den groß-fen in den großen

Lob-ge-fang. Stimmt mit fro-hem stimmt mit fro-hem fro-hem Ju-bel-klang Ju-bel-klang,

Ju-belklang in den großen in den großen großen Lob-ge - fang. Won-ne Dank und Op-fer -

düs-te freu' dir je-de Cre-a - tur freu' dir je-de Cre-a - tur. Stimmt mit frohem Ju-bel-klang in den großen

in den großen groß-fen großen Lob-ge - fang. Hol-de Freu-den-Ge-be-

rin: holde Freu - - - den - Ge-be-rin du ent-zükt, du ent-zükt uns

Herz und Sinn! du hol-de Freu-den-Ge-be-rin. Sieh' uns dei-ne Kin-der hier!

Sieh' uns dei-ne Kin-der hier! Dank und Op-fer Dank und Op-fer Op-fer brin-gen wir, Dank und

Op-fer brin-gen wir. 19 *f* Schal-le laut durch hel-le Lüf-te

p heil'-ges Lob-lied der Na-tur! *f* Won-ne Dank und Op-fer düs-te

p freu' dir je-de je-de Cre-a - tur! *f* Stimmt mit frohem Ju-belklang stimmt mit frohem Ju-belklang

stimmt mit frohem Ju-belklang in den großen in den großen in den großen Lob-gefang, stimmt mit

frohem stimmt mit fro-hem fro-hem Jubel-klang Ju-bel-klang Ju-bel-klang in den großen in den groß-fen

grof-fen Lobge - fang. Won-ne, Dank und Op - fer - düf - te, streu' dir je - de Cre-a - tur
 streu' dir je - de Cre-a - tur stimmt mit frohem Lob-ge-fang in den groffen in den groffen grof - fen grof - fen
 grof - fen in den groffen grof - fen groffen Lob-ge - fang groffen Lobge-fang grof - fen Lob-gefang

*Adagio Aria uad Recitativ Tacent.**Andante*

Auf ein-mal hauchte der Lenz so lau Auf ein-mal hauchte der Lenz so lau Da sprofsen die Bäume, es
 grün-te die Au; Da sprofsen die Bäume, es grün-te die Au; Gefchmückt steht die Schöpfung in rei - zen - der
 Pracht, und al-les be - lebt sich, und al-les er - wacht, und al - les er - waht.

*Poco Adagio**Terzetto.*

Heil dir, o Lenz! Heil o Lenz! dein dein Füllhorn giefst das
 Leben giefst das Leben auf die Flur; giefst das Le-ben auf die Flur; giefst das Le-ben auf die Flur; giefst das
 Le - ben auf die Flur; durchfließt die Fafern die Fa-fern der Na - tur, ja ja
 glü - hen-de ja glühende Schöpfer - kraft der Na - tur, der Na - tur, der Na - tur.
 Heil dir, o Lenz! dein Füllhorn giefst das Le-ben auf die Flur; auf die Flur; ja ja
 glü - hende Schöpfer - kraft durchfließt die durchfließt die Fa-fern der Na - tur, durchfließt die Fa-fern der Na -
 tur. Gram und finstre Schwermuth flie - hen, wann die jungen Ro - fen blü - hen.
 die Schöp-fung jauchzt die Schöp-fung lebt steigt em - por!

Canto Secondo

steigt empor der Ju-bel Ju-bel der Na - tur um - schwebt har - monisch har - monisch un - fer
 Ohr, umschwebt har - mo - nisch umschwebt har - mo - nisch un - fer Ohr, un - fer Ohr. Heil dir O
 Lenz! Heil O Lenz! dein dein Füllhorn gießt das Leben gießt das Le - ben auf die Flur; gießt das
 Le - ben auf die Flur; gießt das Leben auf die Flur; gießt das Le - ben auf die Flur; Schöpferkraft
 Schöpferkraft der Na - tur. der Na - tur. der Na - tur. der Na - tur. Heil dir, o
 Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja glüh'nde Schöpfer - kraft
 durchfließt die Fa - ern die Fa - ern der Na - tur, durchfließt die Fa - ern die
 Fa - ern der Na - tur, durchfließt die Fa - ern die Fa - ern der Na - tur.
 der Na - tur. der Na - tur.

Recitativo Aria et Andantino tacente

Adagio non tanto *Duetto*

Nie, selbst in den wonnereichsten Stunden Hat mein Herz die Se - - lig - keit em -
 pfunden, Wie in dieser wie in die - er die - ser stil - len A - bendstund. En - gel steigen steigen durch die Schatten
 nie - der, steigen durch die Schatten nie - der, Um uns hal - len um uns hal - len ih - re Fe - yer - Lieder,
 Segnend krönen sie selbst un - fe - ren Bund, selbst un - fe - ren Bund, En - gel krönen, En - gel krönen segnend un - feren
 Bund, En - gel krönen selbst segnend un - fe - ren Bund, Nie hat mein Herz Nie hat mein
 Herz die Se - ligkeit em - pfunden, selbst in den wonnereichsten Stunden selbst in den wonnereichsten Stunden

En-gel steigen durch die Schat-ten nieder, um uns hal-len um uns hal-len ih-re Fey-er - Lieder, ih-re Feyer - Lieder,
 segnend krönen sie selbst unsern Bund, En-gel krönen En-gel krönen krönen selbst
 seg-nend unsern Bund, En-gel krönen En-gel krönen kröneu selbst segnend seg-nend
 seg-nend un-feren Bund, segnend un-feren Bund.

Allegro maestoso

Chor

2 8
 Preist den Schöpfer der der Wesen Hee - re mit dem Winken fei-ner Hand mit dem Winken
 fei-ner Hand feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm und Eh - re, An -
 bet-tung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Al - les, al - les alles folget feinem Ruff, al-les fol-get al-les folget alles folget fei - nem
 fei - nem fei - nem Ruff, al-les fol-get al-les fol-get feinem feinem Ruff, Preist den Schöpfer
 der der We-sen Hee - re mit dem Winken fei-ner Hand mit dem Win-ken fei-ner Hand
 feiner Hand er - schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm und Eh-re, An -
 bettung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Ruhm und Eh - re, al-les fol-get feinem Ruff, al-les folget fei-nem
 Ruff, fei - nem Ruff.

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Musik-Gesellschaft in Zürich

Tenore

I

Allegro maestoso

Chor

2 4

Schal-le laut durch hel-le Lüf-te, heil'ges Lob-lied der Na-tur!

Won-ne, Dank und Op-fer-Düf-te je-de Cre-a-tur, Stimmt mit frohem

Ju-belklang, stimmt mit frohem Jubelklang, stimmt mit frohem Jubelklang in den grossen in den grossen in den grossen

Lob-ge-fang, Stimmt mit fro-hem stimmt mit fro-hem fro-hem Ju-bel-klang Ju-bel-klang,

Ju-belklang in den grossen in den grossen grossen Lob-ge-fang, Won-ne Dank und Op-fer

düf-te streu' dir je-de Cre-a-tur streu' dir je-de Cre-a-tur, Stimmt mit frohem Ju-bel-klang in den grossen

in den grossen grossen grossen Lobge-fang. Schalle laut durch hel-le Lüfte

heil'-ges Lob-lied der Na-tur! Won-ne Dank und Op-fer düf-te

je-de Cre-a-tur! Stimmt mit frohem Ju-bel-klang stimmt mit frohem Ju-bel-klang

stimmt mit fro-hem Ju-belklang in den grossen in den grossen in den grossen Lob-ge-fang, stimmt mit

fro-hem stimmt mit fro-hem fro-hem Jubel-klang Ju-bel-klang Ju-bel-klang in den grossen in den grossen

grof-sen Lobge-fang. Won-ne, Dank und Op-fer-düf-te, streu' dir je-de Cre-a-tur

streu' dir je-de Cre-a-tur stimmt mit frohem Lob-ge-fang in den grossen in den grossen grof-sen grossen

grof-sen in den grossen grof-sen grossen Lobge-fang grossen Lobge-fang grossen Lobgefing

Adagio und Aria Tacet

Recitativo a Tempo

Adagio

Von deinem Riefen Arm so vest um-Munden O Winter! lag in Trau'r gehüllt die Fnr, der Er-de gan-zer
Reiz vor hin ge-schwunden, des To-des kal-te Fesseln klirten nur, Der Vogelfang ver-stum-te in den
Hei-nen, die wei-te Schöpfung war ein off-nes Grab an ih-rer Ur-ne stand ihr Freund zu wei-nen, zu
wei-nen fah' fehn-fuchtsvoll fah' fehn-fuchtsvoll in fei-ne Gruft her - ab.

Andante

Auf einmal hauchte der Lenz so lau Auf einmal hauchte der Lenz so lau Da sprofsen die Bäume, es
grün-te die Au; Da sprofsen die Bäume, es grün-te die Au; Geschmückt steht die Schöpfung in rei-zen - der
Pracht, und al-les be - lebt sich, und al - les er - wacht, und al - les er - wacht.

Poco Adagio

Terzetto.

Heil dir, Heil o Lenz! giefst das Le - ben giefst das Leben auf die Flur;
giefst das Leben auf die Flur; auf die Flur; ja, glühende Schöpfer - kraft Schöpfer -
kraft Schöp-fer - kraft durchfließt die Fa-ern die Fa-ern der Na - tur, ja ja glühende ja
glühen-de Schöpfer - kraft durchfließt die Fa-ern die Fa-ern der Na - tur, der Na - tur.
Heil dir, o Lenz! dein Füll-horn giefst das Leben auf die Flur; auf die Flur; ja ja
glühende Schöpferkraft durchfließt die Fa-ern die Fa-ern die Fa-ern der Na - tur, durchfließt die Fa-ern der Na -
tur. Der Pflanze todt-e Hülle finkt wenn sie deinen O-dem trinkt. Du

Tenore

3

winkt E-ly-fi-um steigt em-por! steigt empor! der Ju-bel Ju-bel der Na-tur um-
 schwebt har-monisch har-monisch unser Ohr, umschwebt har-monisch Heil dir O Lenz!
 Heil O Lenz! gießt das Le-ben gießt das Le-ben auf die Flur; gießt das Leben auf die
 Flur; auf die Flur; ja ja glüh-en-de Schöpferkraft Schöpferkraft
 durch-fließt die Fa-ern die Fa-ern der Na-tur, Heil dir, o
 Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja ja glüh'nde Schöpfer-kraft
 durchfließt die Fa-ern die Fa-ern der Na-tur, durch-fließt die Fa-ern die
 Fa-ern der Na-tur, durch-fließt die Fa-ern die Fa-ern der Na-tur.
 der Na-tur, der Na-tur, *Recitativ et Aria Tacent*

Andantino

Weichet nie, ihr himmlischen Ge-füh-le, die ihr meinen Bu-sen füß durch-glüht,
 die ihr meinen Bu-sen füß durch-glüht, wann der Tag er-licht, und still und küh-le nun der
 Däm'ring Flohr die Welt die Welt um-zieht, O, dann schwellt der Hei-lig-ste der Trie-be heiß-fer
 schmachtend mei-ne treu-e Brust. Heißer schmachtend mei-ne treu-e Brust. Alles schweigt umher!
 o, Mi-na; nur die Lie-be fül-let uns den Be-cher rei-ner Luft,
 Nur die Lie-be fül-let uns o, Mi-na den Be-cher rei-ner Luft,

Adagio non tanto

Duetto

15

Von der Däm rung weichem Flor weichem Flor um - floßen Häng' ich

still, in Won ne Won ne hin - ge - goß - fen Ein - zi - ge! Ein - zi - ge! an dei - nem süß - fen Mund,

9

Ein - zi - ge! Ein - zi - ge! an dein em süß - fen Mund, En - gel stei - gen stei - gen durch die Schat - ten

nieder, stei - gen durch die Schat - ten nieder, Um uns hal - len um uns hal - len ih - re Fe - yer - Lie - der,

Segnend krö - nen sie selbst un - se - ren Bund, selbst un - se - ren Bund, En - gel krö - nen, En - gel krö - nen segnend un - se - ren

11

Bund, En - gel krö - nen selbst segnend un - se - ren Bund, Ein - zi - ge! Ein - zi - ge! an dein em süß - fen

8

Mund, häng' ich still, häng' ich still, in Won ne hin - ge - goß - fen

En - gel stei - gen durch die Schat - ten nieder, um uns hal - len um uns hal - len ih - re Fe - yer - Lieder, ih - re Fe - yer - Lieder,

segnend krö - nen sie selbst un - se - ren Bund, En - gel krö - nen En - gel krö - nen krö - nen selbst

segnend un - se - ren Bund, En - gel krö - nen En - gel krö - nen krö - nen selbst segnend seg - nend

15

segnend un - se - ren Bund, segnend un - se - ren Bund,

Seque Choro.

Tenore

Chor

Allegro maestoso

28

Preifst den Schöpfer der der Wesen Hee-re mit dem Winken fei-ner Hand mit dem Winken
 fei-ner Hand feiner Hand erschuff mit dem Winken fei-ner Hand erschuff: Ihm gebührt Anbetung, Ruhm Ihm gebührt An-
 bet-tung, Ruhm und Eh-re, An - bet - tung, An - bet - tung, Ruhm Ruhm und Eh -
 re, Al - les, al - les alles folget feinem Ruff, al-les folget al-les folget fei - nem
 fei - nem fei - nem Ruff, al-les fol-get al-les fol-get feinem feinem Ruff, Preifst den Schöpfer
 der der We-sen Hee - re mit dem Winken fei-ner Hand mit dem Winken fei-ner Hand
 feiner Hand er - schuff mit dem Winken fei-ner Hand erschuff: An - bet-tung, Ruhm Ihm gebührt An -
 bet-tung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Ruhm und Eh - re, al-les fol-get fei-nem Ruff, al-les folget fei-nem
 Ruff, fei - nem Ruff.

Tenore

AMG

XIII

I

Allegro maestoso

1004 pp

Chor

Schal-le laut durch hel-le Lüf-te, heil'ges Lob-lied der Na-tur!

Won-ne, Dank und Op-fer-Düf-te je-de Cre-a-tur. Stimmt mit frohem

Ju-belklang, stimmt mit frohem Jubelklang, stimmt mit frohem Jubelklang in den grossen in den grossen in den grossen

Lob-ge-fang. Stimmt mit fro-hem stimmt mit fro-hem fro-hem Ju-bel-klang Ju-bel-klang,

Ju-belklang in den grossen in den grossen grossen Lob-ge-fang. Won-ne Dank und Op-fer

düf-te streu'dir je-de Cre-a-tur streu'dir je-de Cre-a-tur. Stimmt mit frohem Ju-bel-klang in den grossen

in den grossen grossen grossen Lobge-fang. Schalle laut durch hel-le Lüfte

heil'-ges Lob-lied der Na-tur! Won-ne Dank und Op-fer düf-te

je-de Cre-a-tur! Stimmt mit frohem Ju-bel-klang stimmt mit frohem Ju-bel-klang

stimmt mit fro-hem Ju-belklang in den grossen in den grossen in den grossen Lob-ge-fang, stimmt mit

fro-hem stimmt mit fro-hem fro-hem Jubel-klang Ju-bel-klang Ju-bel-klang in den grossen in den grossen

grof-fen Lobge-fang. Won-ne, Dank und Op-fer-düf-te, streu'dir je-de Cre-a-tur

streu'dir je-de Cre-a-tur stimmt mit frohem Lob-ge-fang in den grossen in den grossen grof-fen grossen

grof-fen in den grossen grof-fen grossen Lobge-fang grossen Lobge-fang grossen Lobgefäng

Adagio und Aria Tacet

Recitativo a Tempo

Adagio



 Von deinem Riefen Arm so vest um-Munden O Winter! lag in Trau'r gehüllt die Fnr, der Er-de gan-zer



 Reiz vorhin ge-schwunden, des To-des kal-te Fesseln klirten nur, Der Vogelfang ver-stum-te in den



 Hei-nen, die wei-te Schöpfung war ein off-nes Grab an ih-rer Ur-ne stand ihr Freund zu wei-nen, zu



 wei-nen fah' fehn-fuchtsvoll fah' fehn-fuchtsvoll in fei-ne Gruft her-ab.

Andante



 Auf einmal hauchte der Lenz so lau Auf einmal hauchte der Lenz so lau Da sprofsen die Bäume, es



 grün-te die Au; Da sprofsen die Bäume, es grün-te die Au; Geschmückt steht die Schöpfung in rei-zen-der



 Pracht, und al-les be-lebt sich, und al-les er-wacht, und al-les er-wacht.

Poco Adagio

Terzetto.



 Heil dir, Heil o Lenz! giefst das Le-ben giefst das Leben auf die Flur;



 giefst das Leben auf die Flur; auf die Flur; ja, glühende Schöpfer-kraft Schöpfer-



 kraft Schöpfer-kraft durchfließt die Fa-fern die Fa-fern der Na-tur, ja ja glühende ja



 glühen-de Schöpfer-kraft durchfließt die Fa-fern die Fa-fern der Na-tur, der Na-tur,



 Heil dir, o Lenz! dein Füll-horn giefst das Leben auf die Flur; auf die Flur; ja ja



 glühende Schöpferkraft durchfließt die Fa-fern die Fa-fern die Fa-fern der Na-tur, durchfließt die Fa-fern der Na-



 tur. Der Pflanze todte Hülle finkt wenn sie deinen O-dem trinkt. Du

Tenore

3

winkt E-ly-fi-um steigt em-por! steigt empor! der Ju-bel Ju-bel der Na-tur um-
 schwebt har-monisch har-monisch un-fer Ohr, umschwebt har-monisch Heil dir O Lenz!
 Heil O Lenz! gießt das Le-ben gießt das Le-ben auf die Flur; gießt das Leben auf die
 Flur; auf die Flur; ja ja glüh-en-de Schöpferkraft Schöpferkraft
 durch-fließt die Fa-fern die Fa-fern der Na-tur. Heil dir, o
 Lenz! dein Füllhorn gießt das Leben auf die Flur; auf die Flur; ja . ja glüh'nde Schöpfer-kraft
 durchfließt die Fa-fern die Fa-fern der Na-tur, durch-fließt die Fa-fern die
 Fa-fern der Na-tur, durch-fließt die Fa-fern die Fa-fern der Na-tur.
 der Na-tur, der Na-tur.

Recitativ et Aria Tacent

Andantino

Weichet nie, ihr himmlischen Ge-füh-le, die ihr meinen Busen flüß durch-glüht,
 die ihr meinen Bu-sen flüß durch-glüht, wann der Tag er-lifcht, und still und küh-le nun der
 Däm' rung Flohr die Welt die Welt um-zieht. O, dann schwellt der Hei-lig-ste der Trie-be heiß-fer
 schmachtend mei-netreu-e Brust. Heißer schmachtend mei-netreu-e Brust. Alles schweigt umher!
 o, Mi-na; nur die Lie-be fül-let uns den Be-cher rei-ner Luft,
 Nur die Lie-be fül-let uns o, Mi-na den Be-cher rei-ner Luft.

Adagio non tanto

Duetto

15
 Von der Dämrung weichem Flor weichem Flor um - floffen Häng' ich
 still, in Wonne Wonne hin - ge - gof - fen Ein - zi - ge! Ein - zi - ge! an dei - nem füß - fen Mund.
 9
 Ein - zi - ge! Ein - zi - ge! an deinem füßen Mund. En - gel fteigen fteigen durch die Schatten
 nieder, fteigen durch die Schat - ten nieder, Um uns hal - len um uns hal - len ih - re Fe - yer - Lie - der,
 Segnend krö - nen fie felbft unferen Bund, felbft unfe - ren Bund, En - gel krö - nen, En - gel krö - nen fegnend un - fe - ren
 11
 Bund, En - gel krö - nen felbft fegnend un - fe - ren Bund, Ein - zi - ge! Ein - zi - ge! an deinem füß - fen
 8
 Mund, häng' ich still, häng' ich still, in Wonne hin - ge - gof - fen
 En - gel fteigen durch die Schatten nieder, um uns hal - len um uns hal - len ih - re Fe - yer - Lieder, ih - re Fe - yer - Lieder,
 fegnend krö - nen fie felbft unfern Bund, En - gel krö - nen En - gel krö - nen krö - nen krö - nen felbft
 feg - nend un - fern Bund, En - gel krö - nen En - gel krö - nen krö - nen felbft fegnend feg - nend
 15
 feg - nend un - fe - ren Bund, fegnend un - fe - ren Bund.

Seque Choro.

Allegro maestoso

Chor

28

Preisst den Schöpfer der der Wefen Hee - re mit dem Winken fei-ner Hand mit dem Winken
 fei-ner Hand feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: Ihm gebührt Anbetung, Ruhm Ihm gebührt An-
 bet-tung, Ruhm und Eh-re, An - bet - tung, An - bet - tung, Ruhm Ruhm und Eh -
 re, Al - les, al - les alles folget seinem Ruff, al-les folget al-les folget fei - nem
 fei - nem fei - nem Ruff, al-les fol-get al-les fol-get seinem feinem Ruff, 7 Preisst den Schöpfer
 der der We-fen Hee - re mit dem Winken fei-ner Hand mit dem Winken fei-ner Hand
 feiner Hand er - schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm Ihm gebührt An -
 bettung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Ruhm und Eh - re, al-les fol-get fei-nem Ruff, al-les folget fei-nem
 Ruff, fei - nem Ruff. 2

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Basso

AMG
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Musik-Gesellschaft in Zürich

I

Allegro maestoso

Chor ²⁴

Schal-le laut durch hel-le Lüf-te, heil'ges Lob-lied der Na-tur!
 Won-ne, Dank und Op-fer-Düf-te je-de Cre-a-tur. Stimmt mit fro-hem
 Ju-belklang, stimmt mit fro-hem stimmt mit frohem Jubelklang, in den großen in den großen in den großen
 Lob-ge-fang, stimmt mit fro-hem fro-hem fro-hem Ju-bel-klang Ju-bel-klang,
 Ju-belklang in den großen in den großen groß-en Lob-ge-fang, Won-ne Dank und Op-fer
 düf-te streu'dir je-de Cre-a-tur streu'dir je-de Cre-a-tur. Stimmt mit frohem Ju-bel-klang in den großen
⁴⁹
 in den großen großen großen Lobge-fang. Schal-le laut durch hel-le Lüf-te
 heil'-ges Lob-lied der Na-tur! Won-ne Dank und Op-fer düf-te
 je-de Cre-a-tur! Stimmt mit fro-hem Ju-bel-klang stimmt mit fro-hem
 stimmt mit fro-hem Ju-belklang in den großen in den großen in den großen Lob-gefang,
 stimmt mit fro-hem fro-hem frohem Jubel-klang Ju-bel-klang Ju-bel-klang in den großen in den großen
 großen Lobge-fang. Won-ne, Dank und Op-fer-düf-te, streu'dir je-de Cre-a-tur
 streu'dir je-de Cre-a-tur stimmt mit frohem Lobge-fang in den großen in den großen groß-en groß-en
 groß-en in den großen groß-en großen Lobge-fang großen Lobge-fang großen Lobgefang

Adagio Aria et Recitativ Tacet

Basso

Andante

4

er-es-co
 Da sprosst die Bäume, es grün-te die Au; Da sprosst die Bäume, es grün-te die Au; Ge-
 schmückt steht die Schöpfung in rei-zender Pracht, und al-les be - lebtlich, und al-les er -
 wacht, und al-les er - wacht.

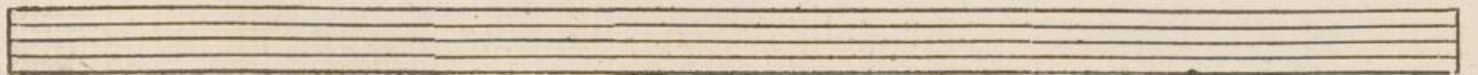
Terzetto Recitativ Aria Andantino et Duetto Tacent

Chor

Allegro maestoso

28

Preifst den Schöpfer der der Wesen Hee-re mit dem Winken fei-ner Hand mit dem Winken
 feiner Hand feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An - bettung, Ruhm und Eh-re, An -
 bettung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Al-les, al-les alles folget feinem Ruff, al-les fol-get al-les folget fei-nem
 fei-nem fei-nem Ruff, alles fol-get al-les fol-get feinem feinem Ruff, Preifst den Schöpfer
 der der Wesen Hee-re mit dem Win-ken fei-ner Hand mit dem Win-ken fei-ner Hand
 feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: Ihm gebührt An - bettung, Ruhm und Eh-re, An -
 bettung, Ruhm und Eh-re, An - bet-tung, An - bet-tung, Ruhm Ruhm und Eh -
 re, Ruhm und Eh re, al-les fol-get fei-nem Ruff, al-les fol-get fei-nem
 Ruff, fei - nem Ruff.



Basso

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Musik-Gesellschaft in Zürich

I

Allegro maestoso

Chor ²⁴

Schal-le laut durch hel-le Lüf-te, heil'ges Lob-lied der Na-tur!

Won-ne, Dank und Op-fer-Düf-te je-de Cre-a-tur, Stimmt mit fro-hem

Ju-belklang, stimmt mit fro-hem stimmt mit frohem Jubelklang, in den grossen in den grossen in den grossen

Lob-ge-fang, stimmt mit fro-hem fro-hem fro-hem Ju-bel-klang Ju-bel-klang,

Ju-belklang in den grossen in den grossen grof-fen Lob-ge-fang, Won-ne Dank und Op-fer

düf-te freu'dir je-de Cre-a-tur freu'dir je-de Cre-a-tur. Stimmt mit frohem Ju-bel-klang in den grossen

in den grossen grossen grossen Lobge-fang, ⁴⁹ Schal-le laut durch hel-le Lüf-te

heil'-ges Lob-lied der Na-tur! Won-ne Dank und Op-fer düf-te

je-de Cre-a-tur! Stimmt mit fro-hem Ju-bel-klang stimmt mit fro-hem

stimmt mit fro-hem Ju-belklang in den grossen in den grossen in den grossen Lob-gefang,

stimmt mit fro-hem fro-hem frohem Jubel-klang Ju-bel-klang Ju-bel-klang in den grossen in den grossen

grossen Lobge-fang. Won-ne, Dank und Op-fer-düf-te, freu'dir je-de Cre-a-tur

freu'dir je-de Cre-a-tur stimmt mit frohem Lobge-fang in den grossen in den grossen grof-fen grof-fen

grof-fen in den grossen grof-fen grossen Lobge-fang grossen Lobge-fang grossen Lobgefang

Adagio Aria et Recitativ Tacet

Basso

Andante

4

crec. eo

Da sprofsen die Bäume, es grün-te die Au; Da sprofsen die Bäume, es grün-te die Au; Ge-
 schmückt steht die Schöpfung in rei-zender Pracht, und al-les be-lebtlich, und al-les er-
 wacht, und al-les er-wächt.

Terzetto Recitativ Aria Andantino et Duetto Tacent

Allegro maestoso

Chor

28

Preifst den Schöpfer der der Wefen Hee-re mit dem Winken fei-ner Hand mit dem Winken
 feiner Hand feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: An-bettung, Ruhm und Eh-re, An-
 bettung, Ruhm und Eh-re, An-bet-tung, An-bet-tung, Ruhm Ruhm und Eh-
 re, Al-les, al-les alles folget feinem Ruff, al-les fol-get al-les folget fei-nem
 fei-nem fei-nem Ruff, alles fol-get al-les fol-get feinem feinem Ruff, Preifst den Schöpfer
 der der Wefen Hee-re mit dem Win-ken fei-ner Hand mit dem Win-ken fei-ner Hand
 feiner Hand er-schuff mit dem Winken fei-ner Hand erschuff: *sol* Ihm gebührt An-bettung, Ruhm und Eh-re, An-
 bettung, Ruhm und Eh-re, An-bet-tung, An-bet-tung, Ruhm Ruhm und Eh-
 re, Ruhm und Eh re, al-les fol-get fei-nem Ruff, al-les fol-get fei-nem
 Ruff, fei-nem Ruff,

2

