

The Seasons

by

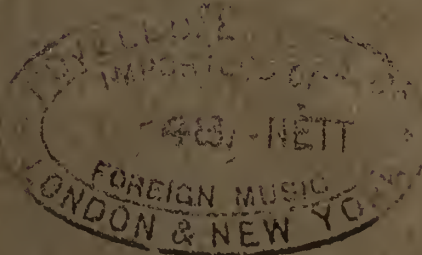
J. Haydn.

II.

Die Jahreszeiten

von

J. Haydn.



THE

OF

A

BY

THE

AND

A

HAYDN'S JAHRZEITEN.

ZWEITE ABTHEILUNG.

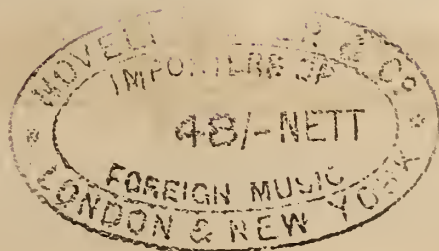
THE SEASONS

BY

J O S E P H H A Y D N.

S E C O N D P A R T.

A. & S. NORDHEIMER
LONDON & MONTREAL



221

DER HERBST.

Der Einleitung Gegenstand ist des Landmanns freudiges Gefühl über die reiche Erndte.

AUTUMN.

The Overture indicates the husbandman's satisfaction at the abundant harvest.

Allegretto.

Violino I.

Musical staff for Violino I, 3/4 time, key of D major. Starts with a forte (*f*) dynamic and a *cantabile* marking. The melody is melodic and features a fermata over the first measure.

Violino II.

Musical staff for Violino II, 3/4 time, key of D major. Starts with a forte (*f*) dynamic. The melody is more rhythmic and features a fermata over the first measure.

Viola.

Musical staff for Viola, 3/4 time, key of D major. Starts with a forte (*f*) dynamic. The melody is more rhythmic and features a fermata over the first measure.

Flauti.

Musical staff for Flauti, 3/4 time, key of D major. The staff contains rests, indicating that the flutes are silent in this section.

Oboi.

Musical staff for Oboi, 3/4 time, key of D major. The staff contains rests, indicating that the oboes are silent in this section.

Fagotti.

Musical staff for Fagotti, 3/4 time, key of D major. Starts with a forte (*f*) dynamic. The melody is melodic and features a fermata over the first measure.

Corni in G.

Musical staff for Corni in G, 3/4 time, key of D major. Starts with a forte (*f*) dynamic. The staff contains a rhythmic accompaniment of eighth notes.

Allegretto.

Bassi.

Musical staff for Bassi, 3/4 time, key of D major. Starts with a forte (*f*) dynamic. The melody is melodic and features a fermata over the first measure.

A large block of musical notation continuing the score for various instruments. It includes staves for Violino I, Violino II, Viola, Flauti, Oboi, Fagotti, Corni in G, and Bassi. The notation includes various dynamics such as *p* (piano) and *pⁱ* (pianissimo), and features complex rhythmic patterns and melodic lines. The tempo marking *Allegretto* is repeated at the beginning of this section.

The first system of the musical score consists of seven staves. The top two staves contain woodwind parts with complex rhythmic patterns and slurs. The bottom five staves are for strings, showing a steady accompaniment with some rests.

The second system begins with a *Violonc.* (Violoncello) part on the top staff, marked with a *p* (piano) dynamic. Below it are five staves for other instruments, mostly showing rests.

The third system features a *Tutti Bassi.* (Tutti Basses) part on the top staff, marked with a *f* (forte) dynamic. The system includes six staves for other instruments, with various rhythmic figures and slurs.

The fourth system continues the *Tutti Bassi.* part on the top staff, marked with a *f* dynamic. It includes five staves for other instruments.

This page of handwritten musical notation contains two systems of staves. The first system consists of six staves, with the top two staves grouped by a brace on the left. The second system also consists of six staves, with the top two staves grouped by a brace. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The handwriting is in black ink on aged paper.

This section consists of eight staves of music. The notation is intricate, featuring many slurs, accents, and dynamic markings such as 'p' (piano). There are also some numerical markings like '2' above notes. The music appears to be a vocal or instrumental line with a high level of technical difficulty.

RECITATIVO.

The RECITATIVO section is composed of six staves. The notation is significantly simpler than the previous section, consisting of a series of rhythmic patterns and rests, typical of recitative style. The notes are mostly quarter and eighth notes, with some rests.

HANNE.
7 ANE.

Was durch sei - ne Blü - the der Lenz zu - erst ver - sprach; was durch sei - ne
 What by va - rious blos - soms fair spring in pro - mise show'd; what by heat con -

A single line of musical notation at the bottom of the page, featuring a few notes and rests, likely serving as a continuation or a final cadence for the recitative.

Wär-me der Sommer rei-fen hiess, zeigt der Herbst in Fül-le dem fro-hen Landmann jetzt.
 coc-ting to ripe-ness sum-mer brought, plen-teous au-tumn of-fers to glad the hus-band-man.

LUCAS.

RECITATIVO.

Den rei-chen Vor-rath führt er nun, auf hoch be-lad-nen Wä-gen ein. Kaum
 Th'a-bun-dant har-vest now he brings on hea-vy-load-ed wag-gons home. Th'ex.

SIMON.

fasst der wei-teu Scheune Raum, was ihm sein Feld her- vor-ge-bracht. Sein hei-tres Au-ge blickt um-her, es
 ten-sive barns give hard-ly room, to what the fields af-ford-ed him. His pleas-ed looks sur-vey-ing err he

misst den auf-gethürmten Se-gen ab, und Freu-de, und Freu-de strömt in sei-ne Brust.
 try's th'ac-cu-mu-lat-ed mass to count, and joy, and joy per-vades his grate-ful breast.

TERZETTO.

Allegretto.

Violino I.

Violino I. Musical staff with notes and dynamics (p).

Violino II.

Violino II. Musical staff with notes and dynamics (p).

Viola.

Viola. Musical staff with notes and dynamics (p).

Flauto.

Flauto. Musical staff with notes and dynamics (p).

Oboe I.

Oboe I. Musical staff with notes and dynamics (p).

Oboe II.

Oboe II. Musical staff with notes and dynamics (p).

Fagotto.

Fagotto. Musical staff with notes and dynamics (p).

Corni in C.

Corni in C. Musical staff with notes and dynamics (p).

Clarini in C.

Clarini in C. Musical staff with notes and dynamics (p).

Timpani in C.

Timpani in C. Musical staff with notes and dynamics (p).

Soprano.

Soprano. Musical staff with notes and dynamics (p).

Alto.

Alto. Musical staff with notes and dynamics (p).

Tenore.

Tenore. Musical staff with notes and dynamics (p).

Basso.

Basso. Musical staff with notes and dynamics (p).

SIMON.

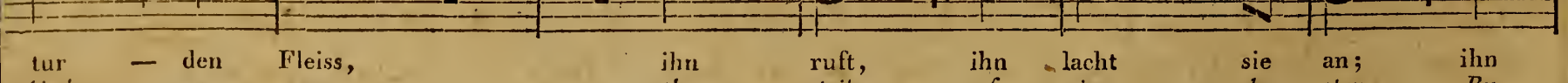
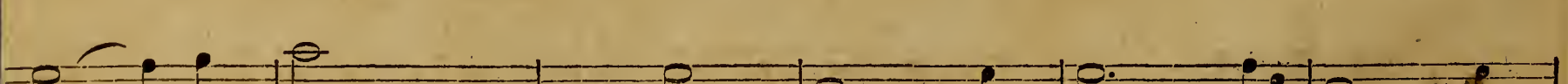
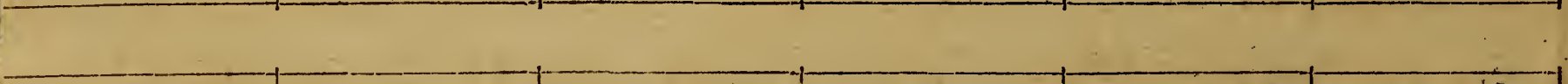
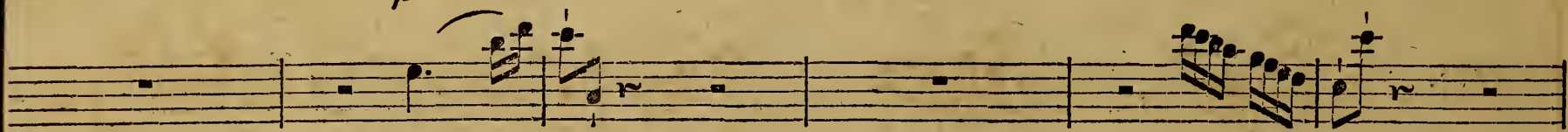
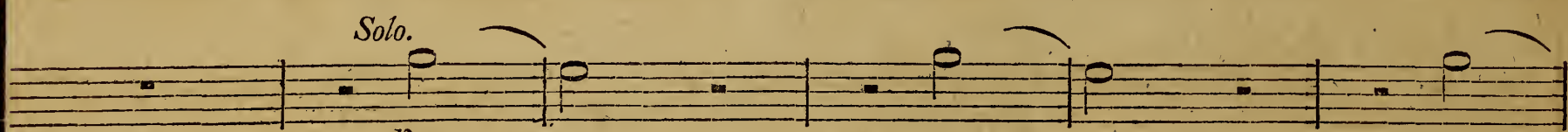
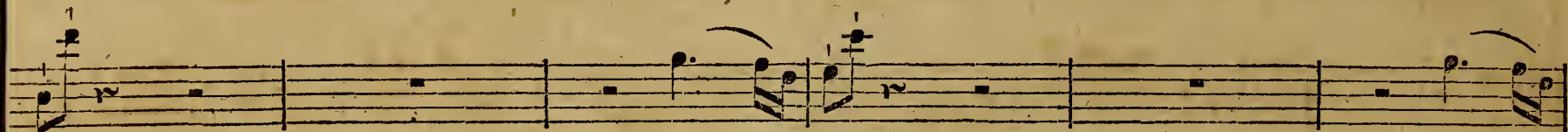
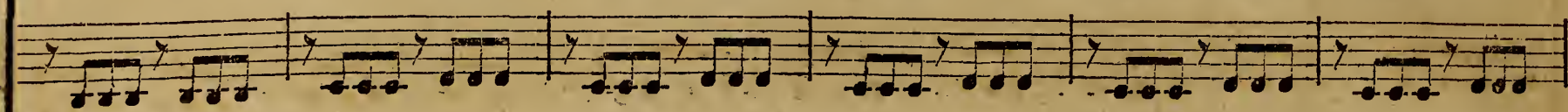
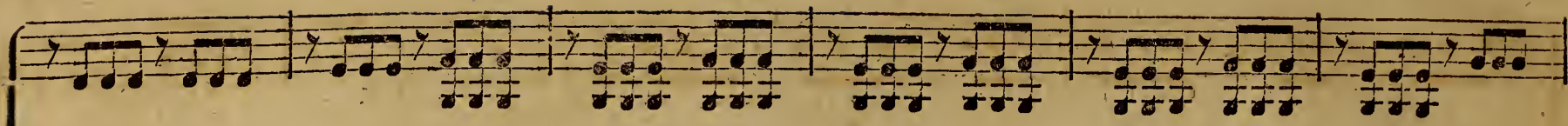
So lohnet die Na-
So nature e-ver

Violoncello.

Violoncello. Musical staff with notes and dynamics (p).

Contra-Bassi.

Contra-Bassi. Musical staff with notes and dynamics (p).



tur — den Fleiss, ihn ruft, ihn lacht sie an; ihn
kind — re - pays the toil of in du - stry. By



mun - tert sie durch Hof - nung auf, ihm mun - tert sie durch Hof - nung auf, ihm steht sie
 hope of gain in - ci - ting it, by hope of gain in - ci - ting it she rea - dy

The musical score consists of several systems of staves. The upper systems feature piano accompaniment with various dynamics such as *f*, *fi*, and *p*. The lower systems include a vocal line with lyrics in German and English. The lyrics are: "wil - lig bei; ihm wir - ket sie, ihm
help - be - stows, and all - her pow'r, and". The score concludes with a final system of piano accompaniment marked with *f* and *p*.

The first part of the musical score consists of ten staves. The top three staves contain melodic lines with various ornaments and dynamic markings such as *fp*. The remaining seven staves are primarily rests, with some notes appearing in the lower staves, indicating a multi-measure rest for the upper parts.

wir - ket sie mit vol - ler, mit vol - ler Kraft, mit vol - ler, mit
 all - her pow'r ex - erts, and all her pow'r ex - erts, and all her migh - ty

The second part of the musical score continues the vocal line and accompaniment. It features melodic lines with notes and rests, and dynamic markings such as *f* and *p*. The bottom two staves show the continuation of the accompaniment.

Musical score for the first part of the piece, featuring multiple staves with dynamic markings 'f' and 'p'. The notation includes various rhythmic values and melodic lines.

HANNE.
JANE.

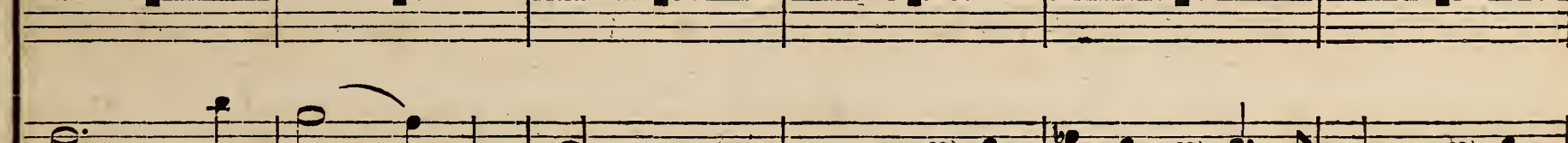
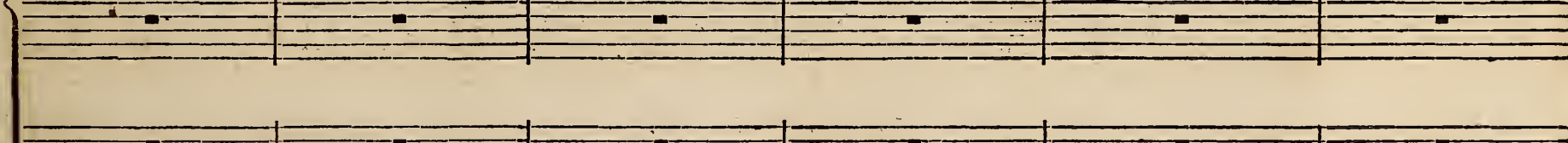
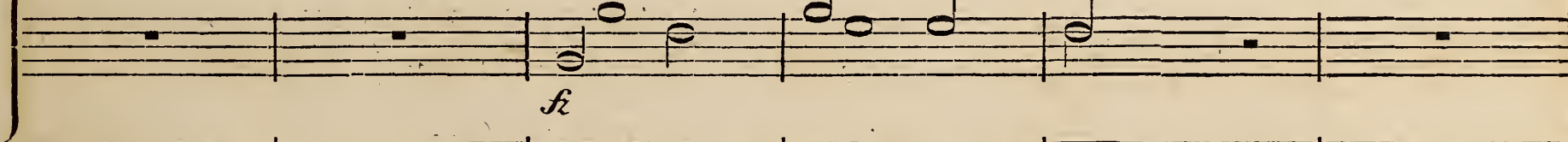
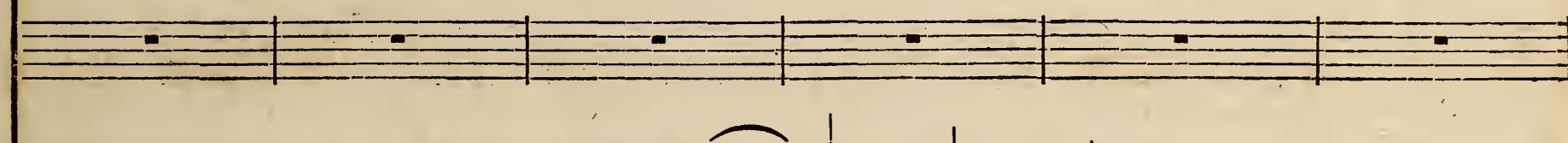
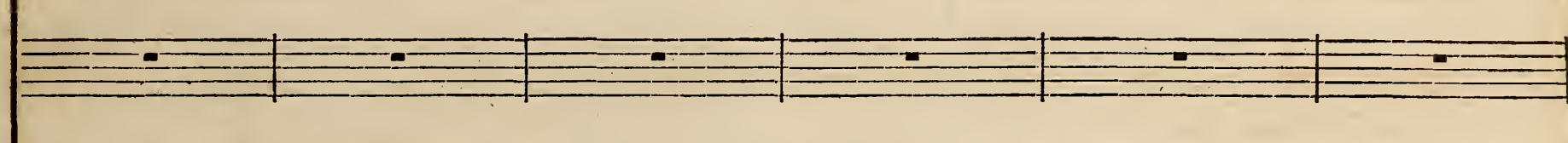
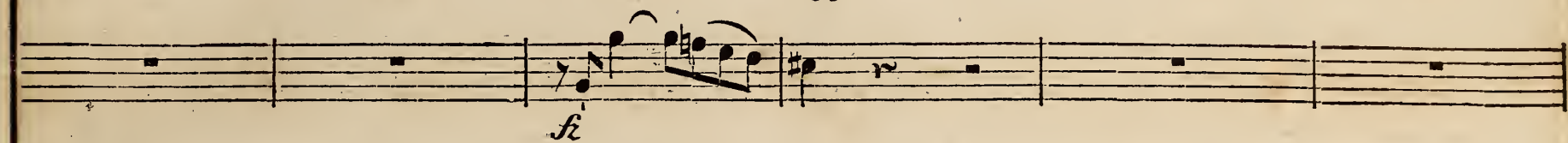
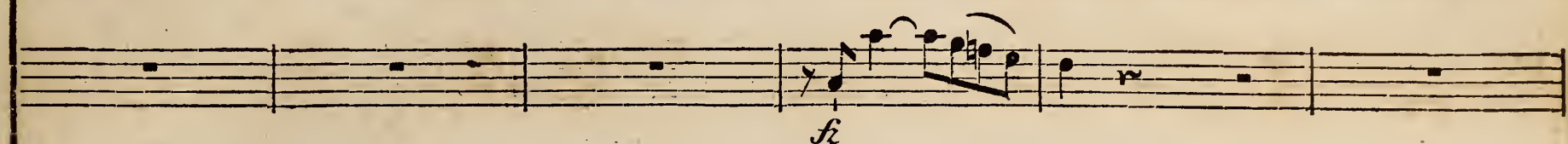
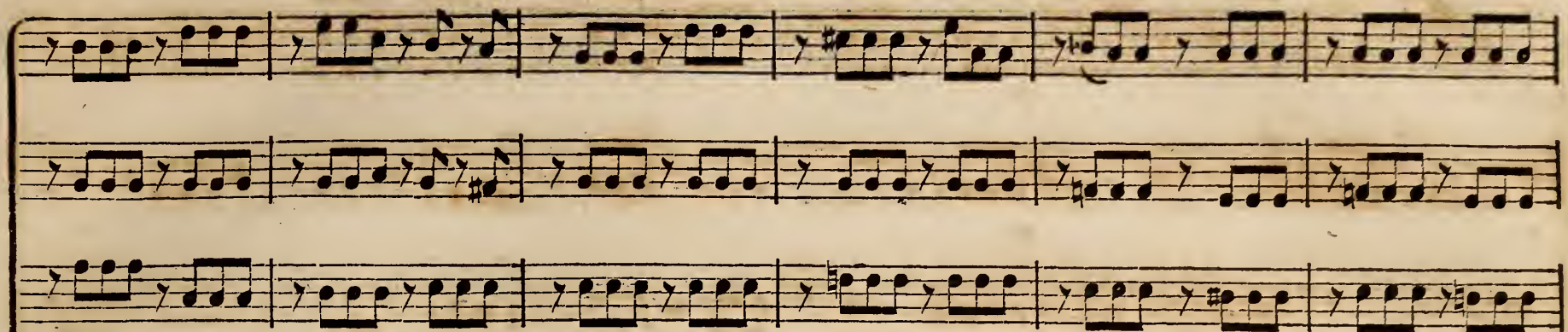
Von dir, o
From in du-

LUCAS.

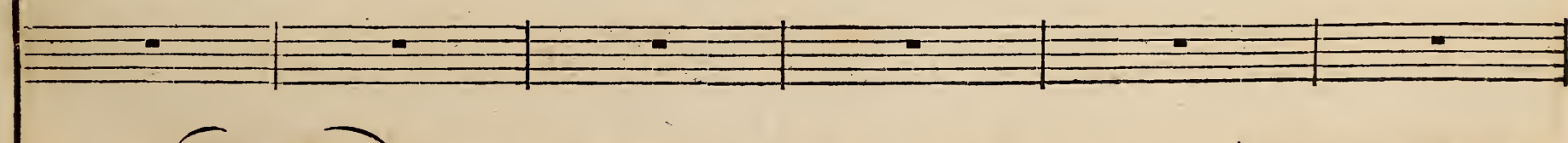
Von dir, o
From in du-

vol - ler Kraft.
pow'r ex - erts.

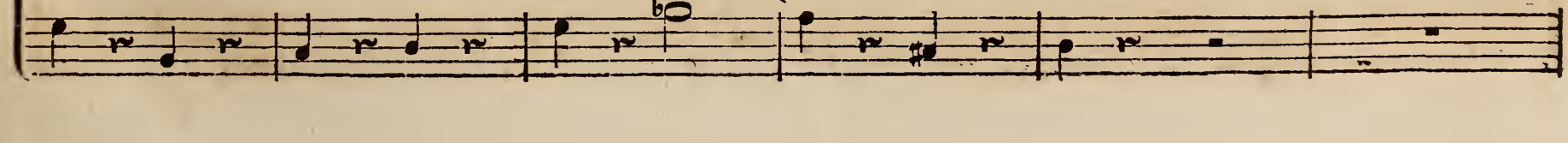
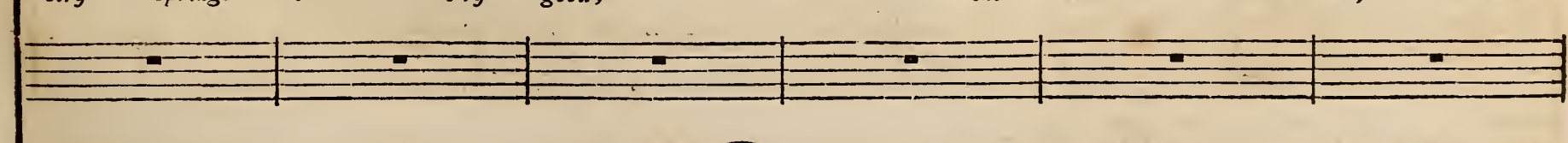
Musical score for the second part of the piece, featuring multiple staves with dynamic markings 'f' and 'p'. The notation includes various rhythmic values and melodic lines.



Fleiss, kommt al - les Heil. Die Hüt-te, die uns schirmt, die
 stry springs e - v'ry good; the hut that shel-ters us, the



Fleiss, kommt al - les Heil. Die Hüt-te, die uns schirmt, die
 stry springs e - v'ry good; the hut that shel-ters us, the



Wol-le, die uns deckt, die Spei-se, die uns nährt, — ist dei — ne Gab, — ist
 wool that co-vers us, the whol-some hearthing food, — is all — its grant, — is

Woi-le, die uns deckt, die Spei-se, die uns nährt, — ist dei — ne Gab, — ist
 wool that co-vers us, the whol-some hearthing food, — is all — its grant, is

dein Ge - schenk, ist dei - ne Gab, — ist dein — Ge - schenk. O
 all his gift, is all his grant, — is all — his gift. From

dein — Ge - schenk, ist dei — ne Gab, ist dein — Ge - schenk. O Fleiss, —
 all — his gift, is all — his grant, is all — his gift. From thee, —
 SIMON.

O Fleiss, —
 From thee, —

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a melody with various note values and rests. The lower staves are for piano accompaniment, with some notes marked with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time.

Fleiss, o ed - ler Fleiss, von dir, von dir, - kommt
 thee, o in - du - strie, from thee, from thee - springs

The piano accompaniment for the first system, consisting of three staves. It features a bass line with several whole notes and rests, and a treble line with some chords and moving lines.

- o ed - ler Fleiss, von dir, - von dir - kommt
 - o in - du - strie, from thee, - from thee - springs

The piano accompaniment for the second system, consisting of three staves. It continues the bass and treble lines from the first system, with some changes in dynamics and articulation.

- o ed - ler, ed - ler Fleiss, von dir, von dir kommt
 - from thee, o in - du - strie, from thee, from thee springs

The second system of the musical score, consisting of five staves. The vocal line continues the melody from the first system. The piano accompaniment includes some chords and moving lines, with a forte (*f*) dynamic marking. The key signature has one sharp (F#), and the time signature is common time.

al - les Heil, von dir - kommt al - les Heil.
 ev' - ry good, from thee - springs ev' - ry good.

al - les Heil, von dir - kommt al - les Heil,
 ev' - ry good, from thee - springs ev' - ry good.

al - les Heil, von dir - kommt al - les Heil.
 ev' - ry good, from thee - springs ev' - ry good.

Musical score for the first part of the piece, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the score to indicate volume changes. The piece appears to be in a minor key, as indicated by the presence of flat accidentals.

HANNE.
JANE.

Du flös - sest Tu - gend ein, und ro - he Sit - ten mil - derst
 Thow mak'st all vir - tues grow', and - wild - ness rude is tam'd by

Musical score for the second part of the piece, including the vocal line and accompaniment. The vocal line is written on a single staff with lyrics underneath. The accompaniment consists of several staves with rhythmic patterns and dynamic markings. The lyrics are: "Du flös - sest Tu - gend ein, und ro - he Sit - ten mil - derst Thow mak'st all vir - tues grow', and - wild - ness rude is tam'd by". The musical notation includes various note values, rests, and articulation marks. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the score to indicate volume changes. The piece appears to be in a minor key, as indicated by the presence of flat accidentals.

du.
thee.

LUCAS.

Du weh - rest La - ster ab und rei - - - ni - gest der
 Thou keep'st from wic - ked - ness, and sav'st - - - from guilt the

The first part of the musical score consists of approximately 15 staves. The top two staves contain complex rhythmic patterns with many beamed notes and slurs. The lower staves feature simpler rhythmic accompaniment, including whole notes and rests. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the score to indicate volume changes.

Men - schen Herz.
heart of man.

SIMON.

Du stär - kest Muth und
Thou firm - est mind and

The second part of the musical score continues the composition with similar rhythmic and melodic elements. It features more complex rhythmic patterns in the upper staves and accompaniment in the lower staves. Dynamic markings like *f* and *p* are used to guide the performer's dynamics.

Complex rhythmic patterns with various accidentals (flats, naturals) and slurs.

Quarter and eighth notes with various accidentals.

Half and quarter notes with various accidentals.

Half notes and rests with various accidentals.

p

Half notes and rests with various accidentals.

p

Half notes and rests with various accidentals.

p

Half notes and rests with various accidentals.

p

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Sinn will, zum Gu - ten, zum Gu - ten und zu
 to act, - to act as law and

Notes corresponding to the lyrics above.

Notes corresponding to the lyrics above.

O Fleiss, o Fleiss, o ed - ler Fleiss, von
 From thee, from thee, o in - du - strie, from

O Fleiss, — o ed - ler Fleiss, von
 From thee, — o in - du - strie, from

je - der Pflicht. O Fleiss, — o ed - ler Fleiss, von
 du - ty ask. From thee, — o in - du - strie, from

dir, von dir kommt al - les, al - les Heil. O Fleiss, von
 thee, from thee springs ev' - ry, ev' - ry good. From thee, from

The first part of the musical score consists of approximately 12 staves. The top two staves feature intricate instrumental parts with many beamed notes and slurs. The lower staves contain vocal lines with various note values and rests. The music is written in a key with two sharps (F# and C#) and a common time signature.

Fleiss, o ed - ler Fleiss, von dir, von dir, von
 thee, o in - du - strie, from thee, from thee, from

A single musical staff containing the vocal line for the first part of the lyrics, with notes and rests aligned with the text.

o ed - ler Fleiss, von dir, von dir, von
 o in - du - strie, from thee, from thee, from

A single musical staff containing the vocal line for the second part of the lyrics, with notes and rests aligned with the text.

Fleiss, o ed - ler Fleiss, von dir o Fleiss, von dir kommt
 thee, o in - du - strie, from thee, from thee, from thee springs

A single musical staff containing the vocal line for the third part of the lyrics, with notes and rests aligned with the text.

dir - kommt al - les Heil, von dir o Fleiss, von dir kommt
 thee - springs ev' - ry good, from thee, from thee, from thee springs

A single musical staff containing the vocal line for the fourth part of the lyrics, with notes and rests aligned with the text.

The piano accompaniment consists of several staves. The top two staves feature intricate, flowing patterns with frequent sixteenth and thirty-second notes. The lower staves provide a harmonic foundation with sustained notes and occasional melodic lines. Dynamics include piano (*p*) and solo passages.

HANNE.
JANE.

dir kommt al - les Heil. Die Hüt - te die uns schirmt, die
 thee springs ev' - ry good. The hut, that shel - ters us, the

dir kommt al - les Heil.
 thee springs ev' - ry good.

LUCAS.

al - les, al - les Heil. Die Hüt - te die uns schirmt, die
 ev' - ry, ev' - ry good. The hut, that shel - ters us, the

SIMON.

al - les, al - les Heil. Die Hüt - te die uns schirmt, die
 ev' - ry, ev' - ry good. The hut, that shel - ters us, the

The piano accompaniment for the second part features sustained notes in the lower staves and more active lines in the upper staves. Dynamics include piano (*p*).

Wol-le die uns deckt, die Spei-se die uns nährt, ist dei - ne Gab, - ist
 wool, that co - vers us, the whole-some heart'-ning food is all - thy grant, - is

Wol-le die uns deckt, die Spei-se die uns nährt, ist - dei - ne Gab', - ist
 wool, that co - vers us, the whole-some heart'-ning food is - all thy grant, - is

Wol-le die uns deckt, die Spei-se die uns nährt, ist - dei - ne Gab', - ist
 wool, that co - vers us, the whole-some heart'-ning food is - all - thy grant, - is

f

f

f

f

f

f

f

f

f

f

f **Tutti.**

dein - Ge - schenk.
all his gift.
O Fleiss, o ed - ler Fleiss, von dir, von dir kommt al - les
From thee, o in - du - strie, from thee, from thee springs ev' - ry

Tutti.

O ed - ler Fleiss, o Fleiss — — von dir kommt al - les
O in - du - strie, from thee, — — from thee springs ev' - ry

T.

dein — Ge - schenk.
all — his gift.
O Fleiss, o ed - ler Fleiss, von dir — kommt al - les
From thee, o in - du - strie, from thee — springs ev' - ry

Tutti.

dein Ge - schenk. O Fleiss, — o ed - ler Fleiss, von dir, von dir kommt al - les
all his gift. From thee, — o in - du - strie, from thee, from thee springs ev' - ry

f

ff

f

ff

Più Allegro.

The first system of the musical score consists of seven staves. The top two staves feature intricate rhythmic patterns, including a triplet of eighth notes in the first measure of the top staff and a triplet of eighth notes in the first measure of the second staff. The remaining staves contain various rhythmic figures, including quarter and eighth notes, and rests. The system concludes with a double bar line and a fermata over the final note.

f

Più Allegro.

The second system of the musical score consists of five staves. The top two staves continue the instrumental accompaniment with rhythmic patterns similar to the first system. The bottom three staves are vocal lines, each beginning with the lyrics "Heil. good." followed by a series of vertical lines representing the vocal melody. The system concludes with a double bar line and a fermata over the final note.

Heil.
good.

Heil.
good.

Heil.
good.

Heil.
good.

O Fleiss, o
From thee, o

The third system of the musical score consists of five staves. The top two staves continue the instrumental accompaniment. The bottom three staves are vocal lines, each beginning with the lyrics "Heil. good." followed by a series of vertical lines representing the vocal melody. The system concludes with a double bar line and a fermata over the final note.

f

f

Più Allegro.

f *f*

f

f *f*

f

f *f*

O Fleiss, o ed - ler Fleiss, von dir kommt al - les Heil.
 From thee, o in - du - strie, from thee springs ev' - ry good.

f *f*

ed - ler Fleiss, von dir kommt al - les Heil; von dir, o Fleiss, kommt al - les, kommt
 in - du - strie, from thee springs ev' - ry good, from thee, from thee springs ev' - ry, springs

kommt al - les Heil, kommt al - les Heil. O Fleiss, von dir kommt
 springs ev' - ry good, springs ev' - ry good. From thee, from thee springs

von dir kommt al - les Heil, kommt al - les Heil. O Fleiss, o
 from thee springs ev' - ry good, springs ev' - ry good. From thee, o

f

f

fi

von dir, o ed - ler Fleiss, von dir kommt al - les, von dir - kommt al-les Heil,
 from thee, o in - du - strie, from thee springs ev' - ry, from thee springs ev' - ry good,

al - - les Heil. Von dir kommt al - les - Heil, von dir kommt al - les Heil, von dir kommt
 ev' - - ry good. From thee springs ev' - ry - good, from thee springs ev' - ry good, from thee springs

al - - les Heil, al - les Heil. O Fleiss, o Fleiss, o ed - ler
 ev' - - ry good, ev' - ry good. From thee, from thee, o in - du -

ed - - ler Fleiss, von dir kommt al - les Heil. Von dir, o Fleiss, kommt al - les
 in - du - strie, from thee springs ev' - ry good. From thee, from thee springs ev' - ry

fi

fi

f

f

f

f

f

f

f

f

von dir, o Fleiss; — kommt al — les — Heil, von dir, von dir, o Fleiss, — kommt
 from thee, from thee — springs ev' — ry good, from thee, o in — du — strie, — springs

f

al — les Heil, von dir, o Fleiss, kommt al — les — Heil, von dir, von dir, o Fleiss, — kommt
 ev' — ry good, from thee, from thee springs ev' — ry — good, from thee, o in — du — strie, — springs

f

Fleiss, von dir, von dir, o Fleiss, — kommt al — les — Heil, von dir, o Fleiss, — kommt
 strie, from thee, o in — du — strie, — springs ev' — ry — good, from thee, from thee — springs

Heil, von dir kommt al — les Heil, von dir, o Fleiss, o
 good, from thee springs ev' — ry good, from thee, from thee, o

f

f

f

f

al - - les Heil, von dir kommt al - - les, al - - les Heil,
ev' - - ry good, from thee springs ev' - - ry, ev' - - ry good,

al - - les Heil, von dir, von dir kommt al - - les Heil, - o Fleiss, o ed - - ler
ev' - - ry good, from thee, from thee springs ev' - - ry good, from thee, o in - - du -

al - - les Heil, von dir, von dir, o Fleiss, kommt al - - les Heil, o - Fleiss, - von dir kommt
ev' - - ry good, from thee, o in - du - strie, springs ev' - - ry good, from thee, - from thee springs

ed - - ler Fleiss, von dir, o Fleiss, - kommt al - - les Heil, o - Fleiss, - von dir kommt
in - du - strie, from thee, from thee - springs ev' - - ry good, from thee, - from thee springs

fi

fi

fi

fi

Fleiss, kommt al - les Heil, von dir, o Fleiss, kommt al - les Heil, o
 thee springs ev' - ry good, from thee, from thee springs ev' - ry good, from

Fleiss, kommt al - les Heil, von dir, von dir, o Fleiss, kommt al - les Heil,
 thee springs ev' - ry good, from thee, o in - du - strie, springs ev' - ry good,

Heil, kommt al - les Heil, von dir, von dir, o Fleiss, kommt al - les Heil, o Fleiss,
 good, springs ev' - ry good, from thee, o in - du - strie, springs ev' - ry good, from thee,

Fleiss, von dir kommt al - les Heil, von dir, o Fleiss, kommt al - les Heil,
 thee, from thee springs ev' - ry good, from thee, from thee springs ev' - ry good,

fi

Musical score for the first part of the hymn, consisting of several staves with notes and rests. The music is written in a common time signature. There are dynamic markings such as *p* (piano) and *f* (forte) scattered throughout the score.

Solo.

Musical score for the second part of the hymn, including lyrics for HANNE, JANE, LUCAS, and SIMON. The lyrics are written below the notes. There are dynamic markings such as *f* (forte) and *p* (piano) scattered throughout the score.

HANNE.
JANE.

Fleiss, o ed - ler Fleiss, von dir kommt al - les Heil. Die
 thee, o in - du - strie, from thee springs ev' - ry good. The

von dir, o Fleiss - - - - - kommt al - les Heil.
 from thee, o in - - - - - du - strie' springs ev' - ry good.

von dir kommt al - les Heil, kommt al - les Heil. Die
 from thee springs ev' - - - - - ry good, springs ev' - ry good. The

SIMON.

kommt al - les Heil. Die
 springs ev' - ry good. The

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a 'p' dynamic marking and a treble line with a 'f' dynamic marking.

The second system continues the musical piece. It includes a vocal line and piano accompaniment with a 'Solo.' marking above the vocal line and a 'p' dynamic marking below the piano part.

The third system shows the vocal line and piano accompaniment. It features a 'Solo.' marking above the vocal line and a 'Tutti.' marking above the piano part.

The fourth system continues the musical piece with vocal and piano parts.

The fifth system includes the vocal line and piano accompaniment. It features a 'Tutti.' marking above the vocal line and a 'Solo.' marking above the piano part.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 hut, that shel-ters us, the wool, that co-vers us, the wholesome heart'ning food, is
 o Fleiss, von dir von dir, o
 from thee, from thee, o in-du-
 Tutti. T. S.

The sixth system continues the musical piece with vocal and piano parts. It features a 'Tutti.' marking above the vocal line and a 'Solo.' marking above the piano part.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 hut, that shel-ters us, the wool, that co-vers us, the wholesome heart'ning food, is
 o Fleiss, von dir von dir, o
 from thee, from thee, o in-du-
 Tutti. T. S.

The seventh system continues the musical piece with vocal and piano parts. It features a 'Tutti.' marking above the vocal line and a 'Solo.' marking above the piano part.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 hut, that shel-ters us, the wool, that co-vers us, the wholesome heart'ning food, is
 o Fleiss, von dir von dir, o
 from thee, from thee, o in-du-
 Tutti. T. S.

The eighth system continues the musical piece with vocal and piano parts. It features a 'p' dynamic marking below the piano part.

The first system of the musical score consists of ten staves. The top six staves contain melodic lines with various rhythmic values, including sixteenth and thirty-second notes, and rests. The bottom four staves appear to be accompaniment, with some notes beamed together. Dynamic markings such as *fz* (forzando) are placed below several notes in the lower staves.

dei - ne Gab, ist dein Ge - schenk, o
 all thy grant, is all thy gift, from Fleiss, von dir kommt al - les
 Fleiss kommt al - les Heil, kommt al - les Heil, o

strie, springs ev' - ry good, from thee springs ev' - ry good, from thee springs ev' - ry

The second system continues the musical score with similar notation to the first system, including melodic lines and accompaniment staves.

dei - ne Gab, ist dein Ge - schenk, o
 all thy grant, is all thy gift, from Fleiss, von dir kommt al - les
 Fleiss, kommt al - les Heil, kommt al - les Heil, o thee, from thee springs ev' - ry
 strie, springs ev' - ry good, springs ev' - ry good, from

The third system continues the musical score with similar notation to the first system, including melodic lines and accompaniment staves.

dei - ne Gab, ist dein Ge - schenk o
 all - thy grant, is all thy gift, from Fleiss, von dir kommt al - les
 Fleiss, kommt al - les Heil, kommt al - les Heil, o thee, from thee springs ev' - ry
 strie, springs ev' - ry good, springs ev' - ry good, from

The fourth system continues the musical score with similar notation to the first system, including melodic lines and accompaniment staves.

The fifth system concludes the page with a forte (*ff*) dynamic marking at the beginning. It features melodic lines and accompaniment staves, ending with a final chord.

Musical score for the first part of the piece, featuring multiple staves with notes and dynamic markings like 'fz'.

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

Heil. O Fleiss, von dir, von dir o Fleiss, von dir kommt
 good. From thee, o in - du - strie, from thee, from thee springs

Tutti.

Heil. O Fleiss, o Fleiss, kommt
 good. From thee, from thee springs

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

Heil. O Fleiss, von dir, von dir o Fleiss, von dir kommt
 good. From thee, o in - du - strie, from thee, from thee springs

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

good. From thee, o in - du - strie, from thee, from thee springs

Musical score for the second part of the piece, featuring multiple staves with notes and dynamic markings like 'fz'.

Musical score for the first part of the piece, featuring multiple staves with treble and bass clefs, dynamic markings like 'ff' and 'fz', and various musical notations including notes, rests, and triplets.

Musical score for the second part of the piece, continuing the instrumental accompaniment with similar notation and dynamics.

al - les Heil, - - - von dir - - - kommt al - les
 ev' - ry good, - - - from thee - - - springs ev' - ry

al - les Heil, kommt al - les Heil, - - - kommt al - les
 ev' - ry good, springs ev' - ry good, - - - springs ev' - ry

al - les Heil, al - les Heil, kommt al - les
 ev' - ry good, ev' - ry good, springs ev' - ry

al - les Heil, al - les Heil, von dir kommt al - les
 ev' - ry good, ev' - ry good, from thee springs ev' - ry

Musical score for the final part of the piece, featuring instrumental accompaniment.

The first part of the musical score consists of approximately 12 staves. The top two staves are in treble clef and feature complex rhythmic patterns, including triplets and sixteenth notes. The lower staves are in bass clef and provide a harmonic accompaniment with longer note values and rests.

Heil, ——— kommt al - les Heil.
 O —————

good, ——— springs ev' - ry good.
 O —————

Heil, kommt al - les Heil.
 good, springs ev' - ry good.

Heil, von dir kommt al - les Heil,
 good, from thee springs ev' - ry good.

The second part of the musical score continues the bass line accompaniment from the first part, featuring similar rhythmic patterns and note values.

This page of musical notation consists of 16 staves. The first 10 staves contain musical notation, including notes, rests, and fingerings. The notation is organized into two systems of five staves each. The first system (staves 1-5) features a melodic line in the upper voice and a bass line in the lower voice. The second system (staves 6-10) continues this structure. The last six staves (11-16) are mostly empty, with some notes in the bottom two staves. The notation includes various note values, rests, and fingerings, such as the number '3' appearing under some notes in the 10th staff.

HANNE.
JANE.

RECIT.

Seht, wie zum Ha-sel-busche dort die ra-sche Ju-gendeilt! an je-dem As-te schwin-getsich der
Be - hold, how to the ha-zel-bank now has-ten all the boys! soon en the branches swing-ing hangs the

SIMON.

Klei-nen lo - se Schaar, und der be-weg-ten Staud' entstürzt gleich Hagelschau'r die lock-re Frucht. Hier
litt - le mer - ry tribe, and from the shak-ed bush - es falls as hail in show'r the loo-sen'd fruit. Here

klimmt der jun-ge Bau'r den ho-hen Stamm ent-lang, die Lei-ter flink hin-auf. Vom Wipfel, der ihn dekt, sieht
climbs a nimble youth a top a lof - ty stem the lad - der brisk - ly up. Hid on the high - est bough he

er sein Liebchen nah'n, und ih-ren Tritt' ent-ge-gen fliegt dann in trau-tem Scherze, die runde
spy's be - low and sees his sweetheart co - ming near. In sport then at her feet the rol - ling

LUCAS.

Nuss her-ab. Im Gar-ten steh'n um je - den Baum die Mäd-chen gross und klein, dem Ob-ste, das sie
nut he flings. In th'or-chard stand round ev' - ry tree the liv' - ly girls and maids all like the fruits, they

klau - ben, an fri - scher Far - be gleich.
ga - ther; all rud - dy, fresh, and sweet.

DUETTO. Allegretto.

Violino I.

Violino I. Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics markings p and f.

Violino II.

Violino II. Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics markings p and f.

Viola.

Viola. Musical staff with alto clef, 2/4 time signature, key signature of one flat, and dynamics markings p and f.

Oboi.

Oboi. Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics marking f.

Clarineti in B.

Clarineti in B. Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics markings p and f.

Fagotti.

Fagotti. Musical staff with bass clef, 2/4 time signature, key signature of one flat, and dynamics marking p.

HANNE.

HANNE. Musical staff with alto clef, 2/4 time signature, key signature of one flat, and rests.

LUCAS.

LUCAS. Musical staff with alto clef, 2/4 time signature, key signature of one flat, and rests.

Allegretto.

Bassi.

Bassi. Musical staff with bass clef, 2/4 time signature, key signature of one flat, and dynamics markings p and f.

Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics marking p.

Musical staff with treble clef, 2/4 time signature, key signature of one flat, and dynamics marking p.

Musical staff with alto clef, 2/4 time signature, key signature of one flat, and dynamics marking p.

Musical staff with alto clef, 2/4 time signature, key signature of one flat, and rests.

Musical staff with alto clef, 2/4 time signature, key signature of one flat, and rests.

Musical staff with bass clef, 2/4 time signature, key signature of one flat, and rests.

Musical staff with bass clef, 2/4 time signature, key signature of one flat, and rests.

LUCAS.

LUCAS. Musical staff with bass clef, 2/4 time signature, key signature of one flat, and rests.

Ihr Schönen aus der Stadt, kommt her, kommt her;
Ye la-dies fine and fair! o come, o come!

blickt an, blickt an die Töchter, die Töchter der Na-
and look, and look — at na-ture's, at nature's daughters

Musical staff with bass clef, 2/4 time signature, key signature of one flat, and dynamics marking p.

tur, here! die we-der Putz, noch Schminke ziert. Da seht mein Han - chen
 No skill, nor art prank up their charms. Be - hold my Jane, - be -

seht! hold! Ihr Schö - - - - - nen kommt, blickt an die Töchter der Na - tur, die we - der
 Te la dies come, and look the na - ture's daughters here! no skill, nor

Putz noch Schminke ziert, da seht mein Hanchen, mein Han - chen seht, da seht mein Han - chen
 art prank up their charms. Be - hold my Jane, my Jane be - hold, be - hold my Jane, be -

seht!
hold!

Ihr blüht Ge - sundheit auf den Wan - gen; im Au - ge
 The bloom of health glows on her cheeks; her smi - ling

Solo.

lacht Zu - frie - den - heit, und aus - dem Munde spricht das Herz,
 eyes beam hap - pi - ness, and from her lips speaks out the heart,

und aus - dem Munde spricht das Herz, wenn sie - mir Lie - be schwört, wenn sie mir Lie - be
 and from her lips speaks out the heart, when love - to me she vows, when love to me she

Musical score for the first system, consisting of six staves. The first three staves contain the vocal line with lyrics. The last three staves contain the piano accompaniment. Dynamics include *ff*, *f*, and *p*.

schwört, wenn sie mir Lie - be schwört, wenn sie - - mir Lie - be schwört.
 vows, when love to me she vows! when love to me she vows.

Musical score for the second system, continuing the vocal and piano parts from the first system. Dynamics include *ff*, *f*, and *p*.

Musical score for the third system, consisting of six staves. The first three staves contain the vocal line with lyrics. The last three staves contain the piano accompaniment. Dynamics include *p* and *ff*.

HANNE.
 JANE.

Ihr Herrchensüss und fein, bleibt weg! bleibt weg, hier schwinden eu - re Kün - ste
 Te vains and sil - ly fops, keep of! keep of, here wi - ly tricks and cheats are

Musical score for the fourth system, concluding the page. It consists of three staves. The first staff contains the vocal line with lyrics. The last two staves contain the piano accompaniment. Dynamics include *p*, *ff*, and *p*.

ganz, und glatte Wor - te wir - ken nicht; man giebt, man giebt euch kein Ge-
 lost, and glozing tales em - ploy'd in vain; to them, to them we lis - ten

hör. Ihr Herr chen süß bleibt weg, hier schwinden eu - re Kün - ste ganz und glat - te
 not. Te sil ly fops, keep of, here wi - ly tricks and cheats are lost, and glo - zing

Solo.

Worte wir-ken nicht; man giebt, — man giebt euch kein Ge-hör; Ihr Herrchen süß, man giebt, man giebt euch kein Ge-
 tales em - ploy'd in vain; to them, to them we lis - ten not. Te sil - ly fops, to them, to them we li - sten

hör. Nicht Gold, nicht Pracht kann uns ver - blen - den, ein red - lich
 not. No gold, no gau - dy dress can daze us; a can - did

Solo.

p

Herz ist was uns rührt;
 soul is what we like;

und mei - ne Wünsche sind er - füllt,
 and all my wish - es are at - tain'd,

f

p

f

p

f

p

und mei - ne Wünsche sind er - füllt, wenn treu
 and all my wish - es are at - tain'd, if Lu

- mir Lu - kas ist, wenn treu mir Lu - kas
 cas true re - mains, if Lu - cas true re -

f

p

ist, wenn treu mir Lu - kas ist.
 mains, if Lu cas true re - mains.

LUCAS.

Blät - ter fal - len ab,
Lea - ves will fall of,

Früchte welken hin,
fruits will fade a - way.

Tag und Jahr ver - gehn,
days and years e - lapse;

nur mei - ne Lie - be nicht,
not so my constant love,

nur mei - - - - -
not so - - - - -

fz

HANNE.
FANE.

Schö - ner grünt das Blatt,
Fresh - er is the leaf,

- ne Lie - be nicht.
- my con - stant love.

p *fz* *pp*

The first system of music features a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 4/4 time signature. The piano accompaniment consists of a right-hand part on the top staff and a left-hand part on the bottom two staves. Dynamics markings include *fz* (forzando) and *p* (piano). The system concludes with a repeat sign.

süs - ser schmeckt die Frucht, hel - ler glänzt der Tag, wenn dei - ne
sweet - er is the fruit, *bright - er shi - nes the day,* *when love is*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on three staves. Dynamics markings include *fz* and *p*. The system concludes with a repeat sign.

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on three staves. Dynamics markings include *fz* and *p*. The system concludes with a repeat sign.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on three staves. Dynamics markings include *fz*, *p*, and *f*. The system concludes with a repeat sign.

Lie - be spricht, wenn dei ne Lie - be spricht.
in thy looks, when love is in thy looks.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on three staves. Dynamics markings include *fz*, *p*, and *f*. The system concludes with a repeat sign.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is on three staves. Dynamics markings include *fz*, *p*, and *f*. The system concludes with a repeat sign.

Musical score for the first system, featuring piano (*p*) and forte (*f*) dynamics. The time signature is 3/4. The score consists of multiple staves, with the vocal line starting with the lyrics "Welch ein".

Welch ein

Musical score for the second system, including vocal lines with German and English lyrics. The tempo is marked "Adagio". The score includes piano (*p*) and forte (*f*) dynamics, as well as "Solo." markings. The lyrics are:

Glück, welch' ein Glück ist treu-e Lie-be! un-sre Her-zen sind ver-ei-net;
 light, what de-light gives e-qual fla-me! Ties of love our hearts u-ni-te;

First section of piano accompaniment with dynamic markings *f* and *p*.

Ando.

Second section of piano accompaniment, marked *Ando.* with dynamic marking *p*.

HANNE.
JANE.

tren - nen kann sie Tod - al-lein.

Bes - ter Lu - kas!
Dear - est Lu - cas!

LUKAS.

death a - lone these bands - can break.

Liebstes Hannchen!
Dear - est Jen - ny!

Vocal line for the first section with lyrics and dynamic markings *f* and *p*.

Allegro.

Third section of piano accompaniment, marked *Allegro.* with dynamic markings *p* and *f*.

Flauto.

Musical staff for the Flute part.

Oboi.

Musical staff for the Oboe part.

Lie - ben und ge-lie-bet wer - den, ist der Freu - den höch - ster Gi - pfel,

Faith - ful love, by love re - turn - ed, is the high - est pitch - of rap - ture,

Allegro.

Final section of piano accompaniment, marked *Allegro.* with dynamic markings *p* and *f*.

ist des Le - bens Wonn' und Glück!
 life - the joy and bliss!

Lie - ben und ge - lie - bet wer - den, ist des Le - bens Wonn' und Glück, ist des
 Faith - ful love, by love re - turn - ed, is of life the joy and bliss, is of

Lie - ben und ge - lie - bet wer - den, ist des Le - bens Wonn' und Glück, ist des
 Faith - ful love, by love re - turn - ed, is of life the joy and bliss, is of

Le - bens Wonn' und Glück. Be - ster Lu - kas!
 life the joy and bliss. Dear - est - Lu - cas!

Le - bens Wonn' und Glück. Lieb - - - - -
 life the joy - and bliss. Dear - - - - - est

Imo. *Soli.*

Be - ster Lu - - - kas Lie - ben und ge - liebet wer - den, ist der
 Dear - est Lu - - - cas! Faith - ful love, by love re - tur - ned, is the

Hann - chen! Lieb - stes Hann - chen! Lie - ben und ge - liebet wer - den, ist der
 Jen - ny! Dear - est Jen - ny! Faith - ful love, by love re - tur - ned, is the

Musical score for the first system, featuring piano accompaniment with various dynamics like *f* and *p*.

Freu - de höch - ster Gi - pfel,

ist - des Le - - bens, ist - des

high - est pitch of rap - ture,

is - of life,

is - of,
Violoncello.

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, primarily piano accompaniment.

Musical score for the fourth system, including piano accompaniment and a solo section.

Solo.

Le - - bens Wonn' - - und Glück,

life - - the joy - - and bliss,

Musical score for the fifth system, including piano accompaniment.

Bassi.

des Lebens Wonn' und Glück, des Le - bens Wonn' und
 of life the joy and bliss, of life the joy and

Glück
 bliss

RECITATIVO.

Nun zei-get das ent-blöss-te Feld der un-ge-bet-nen Gä-ste Zahl, die an den
 Now on the strip-ped fields ap-pear the self-in-vi-ted ma-ny guests, that hid and

Hal-men Nahrung fand, und ir-rend jetzt sie wei-ter sucht. Des kleinen Rau-bes kla-get nicht der
 bred on til-led earth in quest of food now roam ab-out. At the small loss, but litt-le felt, the

Landmann, der ihn kaum be-merkt; dem Uiber-maasse wünscht er doch nicht ausgestellt zu seyn. Was ihn da-gegen
 husbandmann will not re-pine; but yet from cum-ber-some ex-cess pre-ser-ved he would be. Such fears what may re-

sichern mag, sieht er als Wohl-that an, und wil-lig fröhnt er dann zur Jagd, die seinen guten Herrn ergötzt.
 move, he looks u-pon as fa-vour kind, and rea-dy then joins in the toil, that to his lord may give de-light.

ARIA.

Allegro.

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Fagotti.

Timpano in D.

SIMON.

Aellgro.

Bassi.

Seht auf die brei-ten Wie-sen hin!
 Be - hold the wide ex - tend - ed meads!

seht auf die breiten Wie - sen hin! seht, wie der Hund im Gra-se
 be - hold the wide ex - tend - ed meads! See how the spa - niel sweeps the

streift, seht wie der Hund im Gra-se streift! am Bo - den su - chet er die Spur, und
 grass, see how the spa - niel sweeps the grass! In search of scent he gent - ly roves, and

geht ihr un - ab - las - sig nach, und geht - ihr un - ab - las - sig nach. Seht, wie der Hund im Gra-se
 stoop - ing draws a - long the turf, and stoop - ing draws a - long the turf. See how the spa - niel sweeps the

streift! am Bo - den su - chet er die Spur, und geht ihr un - ab - läs - sig nach, und geht ihr un - ab -
 grass! in search of scent he gent - ly roves, and stoop - ing draws a - long the turf, and stoop - ing draws a -

Violoncello.

lās sig, un - ab - läs - sig nach.
 lo ng, a - long the turf.

Più moto.

Più moto.

Più moto.

Più moto.

Più moto.

Più moto.

Più moto.

Più moto.

Jezt a - ber reisst Be-gierd' ihn fort, jezt a - ber reisst Be-gierd' ihn fort;
But press'd by ar - dour now he runs, but press'd by ar - dour now he runs.

er horcht auf Ruf und Stim - me nicht mehr, er horcht auf Ruf und
To call and chi - ding voice he's deaf to call and chi - ding

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked "Più moto." The music consists of several staves with notes, rests, and dynamic markings.

Più moto.

Musical score for the second system, including the vocal line and piano accompaniment. The tempo is marked "Più moto." The music continues with various notes and rests.

Stim - me nicht mehr;
voi - ce he's deaf;

er ei - let,
and ea - ger

er ei - let zu haschen —
and ea - ger to catch —

Musical score for the third system, including the vocal line and piano accompaniment. The tempo is marked "Più moto." The music continues with various notes and rests.

Più moto.

Musical score for the fourth system, including the vocal line and piano accompaniment. Dynamic markings "f" and "p" are present. The tempo is marked "Più moto." The music continues with various notes and rests.

da stockt sein Lauf,
he sud - den stops;

— und steht er un - be - wegt wie Stein.
— and stiff un - mov'd, as stone, he stands.

Musical score for the fifth system, including the vocal line and piano accompaniment. Dynamic markings "f" and "p" are present. The tempo is marked "Più moto." The music continues with various notes and rests.

Dem nahen Feinde zu ent - gehn, er - hebt der scheue
 Th' im - pending danger to a - void in vain the sca - red

f pizzic.

Vo - gel sich; doch ret - tet ihn nicht schnell - ler Flug. Es
 fowl gets up; there's no a - void in ra - pid flight. The

coll'arco.

blitzt, es knallt, ihn er-rei-chet das Blei, und wirft ihn todt aus der
 gun darts out, darts out the mortal lead; the bird falls dead from a

Luft her-ab. Dem na-hen Feinde zu ent-gehn, erhebt der scheue Vo-gel sich; doch
 loft on the ground. Th'im-pen-ding dan-ger to a-void in vain the sca-red fowl gets up; there's

ret - tet ihn nicht schnell - ler Flug. Ihn er - rei - chet das Blei, und
 no a - vail in ra - pid flight. The gun dards out the lead, the

wirft ihn todt, und wirft ihn todt aus der Luft her - ab, und wirft ihn
 bird falls dead, the bird falls dead from a loft on the ground, the bird falls

todt aus der Luft her-ab.
 dead from a loft on the ground.

RECITATIVO.

Allegro.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

LUCAS.

Hier treibt ein dich-ter Kreis die Hasen aus dem La-ger auf.
 Here clo-sed rings com-pel the ti-mid hares to quit their haunts.

Bassi.

The first system of the musical score consists of seven staves. The top three staves contain vocal parts with complex melodic lines and various ornaments. The bottom four staves are for piano accompaniment, showing a steady rhythmic pattern. The key signature has one sharp (F#).

Violonc.

Tutti.

Bassi.

The second system continues the musical composition with seven staves. It features similar vocal and piano parts as the first system, maintaining the same key signature and rhythmic structure.

Von al - len Sei - ten her - ge - drängt,
 For - ev' ry side they're dri - ven in,

The third system shows the vocal line corresponding to the lyrics provided. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp.

pizzic.

pizzic. *coll'arco.*

hilft ih - nen kei - ne Flucht.
and no where is es - cape,

Schon fal - len sie
They wheel and wind

pizzic. *coll'arco.* *pizzic.*

coll'arco.

pizzic. *coll'arco.*

und lie - gen bald
but fall, and soon

in Rei - hen freu - dig
in sho - wy fils dis -

coll'arco. *pizzic.* *coll'arco.*

CORO. *Vivace.* LANDVOLK UND JÄGER. COUNTRY-PEOPLE AND HUNTERS.

Violino I.

Violino I. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Violino II.

Violino II. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Viola.

Viola. musical staff with alto clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Flauti.

Flauti. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Oboe I.

Oboe I. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Oboe II.

Oboe II. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Clarinetto I.

Clarinetto I. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Clarinetto II.

Clarinetto II. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Fagotti.

Fagotti. musical staff with bass clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Vivace.

4 Corni in D.

4 Corni in D. musical staff with treble clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains a melodic line starting in the first measure, ending with a trill (tr) and a forte (f) dynamic marking.

Soprano.

Soprano. musical staff with soprano clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Alto.

Alto. musical staff with alto clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Tenore.

Tenore. musical staff with tenor clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

hin-ge-zählt.
play'd they lie.

Basso.

Basso. musical staff with bass clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Tutti.

Hört!
Hear

Violoncello.

Violoncello. musical staff with bass clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Contra-Basso.

Contra-Basso. musical staff with bass clef, key signature of one sharp (F#), and 6/8 time signature. The staff contains rests for the first five measures and a final measure with a forte (f) dynamic marking.

Vivace.

Tutti.

Hört! hört das lau-te Ge-tön! das dort im Wal-de klin-get, das dort im Wal-de klin-
 Hear! hear the clank and the noise, that make the fo-rest ri-ng, that make the fo-rest-ri

hört das lau-te Ge-tön! hört das lau-te Ge-tön! das dort im Wal-de klin
 hear the clank and the noise, hear the clank and the noise, that make the fo-rest ri

get!
ng!

get!
ng!

Tutti.

Welch!
O,

Welch — ein lau — tes
What — clank, wath noise,

welch ein lautes Ge - lön — durchklingt den gan - zen Wald! Es

o what clank and what noise make all the fo - rest ring! It

Es

It

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty, likely for a second vocal part or another instrument.

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

et contra Fagott.

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

ist — der gel — — len-den Hör — ner Schall, der gie-ri-gen Hunde Ge-

The fourth system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

is the shril — — ling sound — of horns, the bar-king of greedy hou-

The fifth system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

ist — der gel — — len-den Hör — ner Schall, der gie-ri-gen Hunde Ge-

The sixth system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

is the shril — — ling sound — of horns, the bar-king of greedy hou-

The seventh system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty.

bel-le, der Hunde Ge- bel - le.

nds, the barking of hou - nds.

bel-le, der Hunde Ge- bel - le. Schon

nds, the barking of hou - nds. Here

flieht — der auf - ge - sprengte Hirsch ;

ihm rennen, ihm rennen die Doggen und Reuter nach.

starts the fear - a - rous - ed stag ;

be - hind runs, behind runs the pack and the hun - ters crew.

The first section of the musical score consists of 12 staves. The top two staves are piano accompaniment, featuring a complex, arpeggiated texture with many sixteenth and thirty-second notes. The next two staves are vocal lines, with the upper staff containing a melodic line and the lower staff containing a bass line. The remaining six staves are piano accompaniment, providing a harmonic and rhythmic foundation for the vocal parts.

Er flieht, er flieht, o wie er sich streckt!

He flies, he flies, o see, what strains!

Er flieht, o wie er sich streckt!

He flies, o see, what strains!

The second section of the musical score consists of 4 staves. The top two staves are piano accompaniment, continuing the arpeggiated texture from the first section. The next two staves are vocal lines, with the upper staff containing a melodic line and the lower staff containing a bass line. The piano accompaniment provides a rhythmic and harmonic support for the vocal parts.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

The second system continues the musical score. The vocal line has a few more notes, including a half note and a quarter note. The piano accompaniment continues with its intricate rhythmic patterns and slurs.

Ihm rennen, ihm rennen die Doggen und Reu-ter nach. —

The third system of the musical score features the English translation of the lyrics. The vocal line and piano accompaniment continue with the same musical notation as the previous systems.

Be-hind runs, be-hind runs the pack and the hun-ters crew. —

The fourth system of the musical score features the German lyrics. The vocal line and piano accompaniment continue with the same musical notation as the previous systems.

Ihm rennen, ihm rennen die Doggen und Reuter nach. —

The fifth system of the musical score features the English translation of the lyrics. The vocal line and piano accompaniment continue with the same musical notation as the previous systems.

Be-hind runs, be-hind runs the pack and the hun-ters crew. —

The sixth system of the musical score concludes the page. It features the final vocal notes and piano accompaniment, including slurs and accents.

The first system of the musical score consists of seven staves. The top four staves contain intricate, fast-moving melodic lines with many beamed notes and slurs. The bottom three staves contain a more rhythmic accompaniment with fewer notes and some rests.

The second system continues the musical score. It includes a vocal line with lyrics and a section labeled 'due Corni.' (two horns) with a treble clef and a key signature of one sharp (F#).

due Corni.

O wie er springt! o wie er springt! o wie er sich streckt!

O see, what bounds! o see, what bounds! o see, what strains!

O wie er springt! o wie er springt! o wie er sich streckt!

O see, what bounds! o see, what bounds! o see, what strains!

The third system of the musical score consists of two staves. Both staves contain complex, fast-moving melodic lines with many beamed notes and slurs, similar to the first system.

f

f

f

f

f

f

f

Da bricht er aus den Ge-sträu - chen her-vor, und
 Lo there! the copse and thic - - - kets he bursts, and

f

Da bricht er aus den Ge-sträu - chen her-vor, und
 Lo there! the copse and thic - - - kets he bursts, and

f

f

The first part of the score consists of ten staves of music. The first four staves are for the vocal line, and the remaining six staves are for the piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Corni in Es.

läuft — ü-ber Feld — in das Dik - kigt hin-ein.
 skims — o'er the fields — to the deep - - est wood.

A single musical staff for the vocal line, showing the melody for the first line of lyrics. It includes a treble clef, a key signature of two flats, and a common time signature.

läuft ü - ber Feld — in das Dik - kigt hin-ein.

A single musical staff for the vocal line, showing the melody for the second line of lyrics. It includes a treble clef, a key signature of two flats, and a common time signature.

skims o'er the fields — to the deep - - est wood.

Jetzt

Now

The second part of the score consists of two staves of music. The first staff is for the vocal line, and the second staff is for the piano accompaniment. The music continues with similar rhythmic and melodic patterns as the first part.

The first system of the musical score consists of ten staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and arpeggiated figures. A dynamic marking 'f' is present in the fourth staff.

Tenore. I.

Die
Dis-
Alto.

Zer - streu - et schwärmen sie um - her.
Dis - pers'd - they ramble and stray a - bout.

Die
Dis-

Tenore II.

hat er die Hunde ge - täuscht;

zer - streu - et schwärmen sie um - her.

Die

has he de - cei - ved the hounds,

dis - pers'd - they ramble and stray a - bout.

Dis-

The second system continues the instrumental accompaniment. It features similar complex notation to the first system, with a focus on rhythmic patterns and harmonic textures. The notation includes various note values and rests across the ten staves.

The first system of the musical score consists of ten staves. The top two staves contain dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The lower staves feature a more melodic line with some rests and dynamic markings such as *fz* (forzando) and *ff* (fortissimo).

Hun-de sind zer-streut; sie schwär - men hin - und her.

per - sed are the hounds; they ram - ble and stray - ab - out.

Hun-de sind zer-streut; sie schwär - men hin - und her.

per - sed are the hounds; they ram - ble and stray - ab - out.

The first part of the musical score consists of 12 staves of instrumental music. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several instances of triplets and slurs throughout the piece.

Ta - jo!

Ta - yo!

Ta - jo, — ta - jo, — ta - jo!

Der Jä-ger Ruf, der Hörner Klang ver-

Ta - yo, — hal - loo, — ta - yo!

The hunters voice, the pier-cing horn have

The second part of the musical score consists of 4 staves of instrumental music, continuing the piece with similar notation and rhythmic patterns as the first part.

The musical score consists of 14 staves. The first 12 staves are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings of *ff*. The 13th and 14th staves are vocal lines with lyrics in German and English. The lyrics are:

 Ho, ho, ho! — Ta - jo! Ho,

 Ho, ho, ho! — Ta - yo! Ho,

 sam — melt aufs neu - e sie. Ho — ho, ho, ho! — Ta - jo, — ta - jo! Ho,

 brought — the pack a - gain. Ho, — ho, ho, ho! — Ta - yo, — hal - loo! Ho,

f

f *f* *f* *f*

f *f*

4tro Corni.

ho! Mit doppeltem Ei fer stür zet
 ho! With ardour in - crea sed rash - ly

ho! Mit doppel-tem Ei - fer stür - zet

ho! With ardour in crea-sed rash - ly

ho! Mit doppel-tem
 ho! With ardour in -

f *f*

f

Musical score for the first part of the piece, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f'.

nun — der Hau — — fe ver — eint — auf die Fahr — te los.
 pours — a — lo — — ng on the track — the re — joi — ned gang.

nun der Hau-fe ver-eint, der Hau-fe ver-eint auf die Fahr — — — te los.
 pours a - long on the track, a-long on the track the re - joi — — — ned gang.

nun der Hau-fe ver-eint, der Hau-fe ver-eint — — — auf die Fahr — te los.
 pours a - long on the track, a - long on the track — — — the re - joi — ned gang.

Ei - fer stür - zet nun der Hau-fe ver-eint, ver - eint — auf die Fahr — te los.
 crea - sed rash - ly pours a - long on the track, the track — the re - joi — ned gang.

lie - get nun — das schnel - le Thier.

haust - ed drops — the nim - ble deer.

Sein na - hes En - de kündigt an,

His gas - ping a . go - ny pro - claim

f

des tö-nen-den Er-zes Ju-bel-lied, — der freu-di-gen Ja-ger Sie-ges-laut:

of sounding brass the con-que-ring tune — of hun-ters the loud tri-um-phant shouts:

f

f

The image shows a page of a musical score for 'The Seasons' by Joseph Haydn. It consists of 15 staves. The top 14 staves are instrumental, with the first two being treble clef and the remaining 12 being bass clef. The bottom two staves are vocal parts with lyrics. The lyrics are: 'Den Tod des Hirsches kündigt / 'Tis done: his fi-nal doom pro- / Ha - la - - - li, ha - la - li, ha - la - - - li. / Ha - la - - - li, ha - la - li, ha - la - - - li.

The first two staves of the score contain musical notation. The first staff features a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with similar rhythmic patterns.

The third and fourth staves continue the musical composition. The fourth staff includes the instruction *Imo Solo.* above a series of notes, indicating a solo performance section.

The fifth and sixth staves show further development of the musical themes, with the fifth staff continuing the melodic line and the sixth staff providing accompaniment.

The seventh and eighth staves continue the musical notation, maintaining the rhythmic and melodic structure established in the previous staves.

The ninth and tenth staves show the continuation of the musical score, with the melody and accompaniment progressing through the measures.

The eleventh staff contains musical notation corresponding to the first line of the German lyrics.

an, des tö-nenden Er-zes Ju-bel - lied, der freu - di-gen Jä - ger Sie - ges-

The twelfth staff contains musical notation corresponding to the second line of the German lyrics.

claim, of sound-ing brass the con-que-ring tune, of hun - ters the loud - tri - um - phant

The thirteenth and fourteenth staves are mostly empty, indicating a section of the score where the vocal line is silent or where the accompaniment is reduced.

The fifteenth and sixteenth staves conclude the musical notation on this page, showing the final notes and rests of the section.

f

f

f

laut: Ha - la - - li, ha - la - - li, der freu - di-gen

shouts: Ha - la - - li, ha - la - - li, of hun - ters the

Ha - la - - li, ha la - - li, der freu - di-gen

Ha - la - - li, ha la - - li, of hun - ters the

Den Tod des Hir-sches kündigt an, des tö-nen-den Er-zes Ju-bel-lied, der freu - di-gen

Tis done: his fi - nal doom pro-claim of soun-ding brass the con - que-ring tune, of hun - ters the

f

The first part of the musical score consists of approximately 10 staves. The top two staves feature dense, rhythmic patterns with many sixteenth and thirty-second notes. The lower staves contain more melodic and harmonic lines, including some trills and sustained notes. The key signature has one flat (B-flat), and the time signature is 3/4.

The second part of the musical score continues the development of the piece. It features similar rhythmic complexity and melodic movement. There are several trills marked with 'tr' in the upper staves. The lower staves provide a steady harmonic accompaniment.

li, der freu - di - gen Jä - ger Sie - ges - laut.

The musical score for the first line of lyrics, showing the vocal line and its accompaniment.

li, of hun - ters the loud - tri - um - phant shouts.

The musical score for the second line of lyrics, showing the vocal line and its accompaniment.

li, der freu - di - gen Jä - ger Sie - ges - laut. Ha - la - - -
 li, of hun - ters the loud - tri - um - phant shouts. Ha - la - - -

The musical score for the second line of lyrics, showing the vocal line and its accompaniment.

Ju - bel - lied, der freu - di - gen Jä - ger Sie - ges - lied. Ha - la - - -
 que - ring tune, of hun - ters the loud - tri - um - phant shouts. Ha - la - - -

The musical score for the third line of lyrics, showing the vocal line and its accompaniment.

The musical score for the fourth line of lyrics, showing the vocal line and its accompaniment.

Ha - la - li, ha - la - - - - - li, ha - la - - - - -

Ha - la - li, ha - la - - - - - li, ha - la - - - - -

li. Ha - la - li, ha - la - - - - -

li. Ha - la - li, ha - la - - - - -

li. Ha - la - li, ha - la - - - - -

li. Ha - la - li, ha - la - - - - -

RECITATIVO.

Am Re-ben-stok-ke blin-ket jezt, die hel-le
The vine-yard now in clu-ters bright dis-plays his

Traub' in vollem Saf-te, und ruft dem Winzer freundlich zu, dass er zu le-sen sie nicht
tur-gent jui-cy gra-pes, and smil-ing call's the ma-sters hand to ga-ther them without de-

SIMON.

wei-le. Schon werden Kuf und Fass zum Hügel hin-ge-bracht, und aus den
lay. Al-rea-dy tubs and vats be-low the hills are set; and from the

HANNE.
JANE.

Hütten strömet zum frohen Ta-ge-wer-ke, das muntre Volk herbei. Seht
huts a-round streams to the gra-te-ful task old age and cheer-ful youth. See

wie den Berg hin-an, von Menschen al-les wimmelt! hört wie der Freu-den-
how the moun-tains back by swarms is o-ver-run'n'd! and hear-th' ex-ult-ing

LUCAS.

ton, von je-der Seit' er-schal-let. Die Ar-beit fördert la-chender Scherz, vom
cry's from ev'-ry part re-sound! The wag-gish joke en-liv'ns the toil; from

Mor-gen bis zum A-bend hin, und dann er-hebt der brau-sen-de
morn to ev'n 'tis laugh-ing work and then the foa-ning pe-tu-lant

Most, die Frö-lich-keit zum Lust-ge-schrei.
must ex-alt's the mirth to shouts of joy.

Violino I.

Violino II.

Viola.

Flauti.

Oboe I.

Oboe II.

Clarineti in C.

Fagotti.

Clarini et Corni
in C.

Timpani in
C. G.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Contra-Basso.

The musical score is arranged in a system of staves. The top section includes Violino I, Violino II, Viola, Flauti, Oboe I, Oboe II, Clarineti in C, Fagotti, Clarini et Corni in C, and Timpani in C. G. The bottom section includes Soprano, Alto, Tenore, Basso, Violoncello, and Contra-Basso. The score is marked with a forte (*f*) dynamic and the tempo *Allegro molto*. The vocal parts have lyrics: Soprano: "Ju - he, juh - he!", Alto: "Hey - day, hey - day!", Tenore: "Ju - he, juh - he!", Basso: "Hey - day, hey - day!".

The first system of the musical score consists of five staves. The top staff is the piano part, featuring a complex, rhythmic melody with many sixteenth and thirty-second notes. The second staff is the violin part, which plays a more melodic line with some slurs and dynamic markings of *fz* (forzando). The third staff is the viola part, the fourth is the cello part, and the fifth is the double bass part. The lower strings play a steady, rhythmic accompaniment.

der Wein ist da, die Ton-nen sind ge - füllt, nun lasst uns fröh-lich

the li - quor flows; the bul - ky tuns are fill'd. Now let our joy break

der Wein ist da, die Ton-nen sind ge - füllt, nun lasst uns fröh - lich seyn,

the li - quor flows; the bul - ky tuns are fill'd. Now let our joy break out,

The second system of the musical score continues the composition. It follows the same five-staff structure as the first system. The piano part continues its intricate rhythmic pattern, while the violin part provides a melodic counterpoint. The lower strings maintain their steady accompaniment.

The first part of the musical score consists of approximately 12 staves. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings. The dynamic marking 'fz' (forzando) is prominently used throughout this section, indicating a strong, accented attack. The music appears to be for a piano or similar keyboard instrument.

sey, und Juh-he, Juh-he, Juh — aus vol-lem Hal-se schrein! nun

out, and hey-day, hey-day, hey — in loud-est strains re-sound! now

und Juh-he, Juh-he, Juh aus vol-lem Hal-se schrein! nun
and hey-day, hey-day, hey in loud-est strains re-sound! now

und Juh - he, Juh — aus vol-lem Hal - se schrein! nun
and hey - day, hey — in loud-est strains re - sound! now

The second part of the musical score continues the notation from the first part. It features similar complex notation and dynamic markings, including 'fz'. The piece concludes with a final cadence on the bottom staff.

The first system of the score consists of ten staves. The top two staves feature complex melodic lines with many beamed notes and slurs. The lower staves provide harmonic support with chords and rests. Dynamic markings such as *fz* are placed throughout the system.

lasst uns fröh - lich seyn und Juh-he, Juh-he, Juh, aus vol-lem Hal-se

let our joy break out, and hey-day, hey-day, hey in loud-est strains re -

lasst uns fröh - lich seyn und Juh-he, Juh-he, Juh, aus vol-lem Hal-se

let our joy break out, and hey-day, hey-day, hey in loud-est strains re -

The second system continues the instrumental accompaniment with ten staves, mirroring the structure of the first system. It includes melodic lines, harmonic accompaniment, and dynamic markings like *fz*.

p

p

schrein!

p

sound!

p

schrein! Lasst uns trin - ken! trin - ket Brü - der, lasst uns fröh - lich seyn!

p

sound! Let us drink now! rai - se your cups! let us mer - ry be!

p

p

The musical score consists of approximately 15 staves. The first two staves contain instrumental music with dynamic markings of *f* and *ff*. The third staff begins with the German lyrics: "Lasst uns sin-gen! sin-get al-le, lasst uns fröh-lich seyn! Juh-he, Juh-he, Juh! es". The fourth staff contains the English translation: "Let us sing! raise your voi-ces! let us mer-ry be! Hey-day, hey-day, hey! all". The fifth staff continues the German lyrics: "Juh-he, Juh-he, Juh! es Hey-day, hey-day, hey! all". The sixth staff continues the English lyrics: "Juh-he, Juh! es Hey-day, hey! all". The final two staves return to instrumental music with *f* and *ff* markings.

The first system of the musical score consists of ten staves. The top two staves contain a melodic line with various note values and rests, including slurs and accents. Dynamic markings include *p* (piano) and *f* (forte). The lower staves provide harmonic support with chords and bass lines, also marked with *p* and *f*. The key signature has one sharp (F#).

le - be der Wein.

Juh - he, Juh! es le - be der

hail to the wine!

Hey - day, hey! all hail to the

le - be der Wein.

Es le - be das Land wo er uns reift! Juh - he, Juh! es le - be der

hail to the wine!

Be hail - ed the land, that brings it forth! Hey - day, hey! all hail to the

The second system continues the musical score with ten staves. It features similar melodic and harmonic structures to the first system, with dynamic markings of *p* and *f*. The notation includes slurs, accents, and various note values. The key signature remains one sharp.

The first system of the musical score consists of ten staves. The first three staves contain melodic lines with dynamics *p* and *f*. The remaining seven staves are accompaniment, with the first two showing chords and the others showing rhythmic patterns. Dynamics *p* and *f* are clearly marked throughout the system.

Wein! Juh - he, Juh! es le - be der Wein!

wine! Hey - day, hey! all hail to the wine!

Wein! Es le - be das Fass, das ihn ver - wahrt. Juh - he Juh! es le - be der Wein! es le - be der Krug, wor - aus er

wine! Be hail - ed the vat, that nur - tur's it! Hey - day, hey! all hail to the wine! be hail - ed the jug, where out it

The second system of the musical score continues the composition with ten staves. It features similar melodic and accompanimental structures to the first system, with dynamics *p* and *f* indicated. The bottom two staves show more complex rhythmic accompaniment.

f *ff* *f* *f* *f*

f *ff* *f* *f* *f*

f *ff*

f *ff*

f *ff*

f *ff*

f

f

f

Juh - he, Juh! es le - be der Wein! Juh - he, Juh! es le - be der Wein! Juh, Juh!

f

Hey - day, hey! all hail to the wine! Hey - day, hey! all hail to the wine! Hey, hey!

f

fließt! Juh-he, Juh! es le - be der Wein! Juh-he, Juh - he, Juh, Juh - he, Juh - he, Juh! es

f

runs! Hey-day, hey! all hail to the wine! Hey-day, hey - day, hey! hey - day, hey - day, hey! all

f *ff*

f *ff*

The first part of the musical score consists of approximately 12 staves. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The music appears to be in a major key with a 2/4 time signature.

— Juh, es le - be der Wein, es le - be der Wein!

— hey! all hail — to the wine, — all hail to the wine!

le - be der Wein! es le - be; es le - be der Wein!

Kommt ihr Brü-der! füllt die

hail to the wine, all hail, all hail to the wine!

Come good fel-lows! fill the

The second part of the musical score continues the notation from the first part, featuring similar rhythmic and dynamic elements, including *ff* markings.

The first part of the musical score consists of approximately 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fi*. The music is written in a style typical of 18th or 19th-century manuscript notation.

Hei-da, hei-da! lasst uns fröh-lich seyn,
 Mer-ry! mer-ry! let our joy break out,

Hei-da! lasst uns fröh-lich seyn,
 Mer-ry! let our joy break out,

Kan-nen, leert die Be-cher, lasst uns fröh-lich seyn! Hei-da! lasst uns fröh-lich seyn,

tan-kards! drain the go-blets! let us mer-ry be! Mer-ry! let our joy break out,

The second part of the musical score continues the notation from the first part, with similar rhythmic and dynamic elements. It concludes with a final *fi* marking.

Allegro assai.

fi fi

pizzic.

pizzic.

pizzic.

Solo.

Solo.

Solo.

fi fi

Allegro assai.

le - be der Wein!

hail to the wine!

le - be der Wein!

hail to the wine!

fi fi

Allegro assai.

pizzic.

pizzic.

The musical score consists of several systems of staves. The top systems feature a vocal line with lyrics and a piano accompaniment. The lyrics are: "Nun tö-nen die Pfei-fen, und wir-belt die Trommel, und wir-belt, und Here's tun'd the shrill fi-fe, and bea-ten the drum and bea-ten, and". The piano part includes a section marked "Solo" and dynamic markings "p" and "f". The score is written in a style characteristic of the late 18th or early 19th century.

f
co'arco.

f
col'arco.

col'arco.

p

wir - belt die Trommel. Hier kreischt die Fie - del, da

bea - ten the drum. There's scra - ping the fidd - le is

f
col'arco.

f
col'arco.

Musical notation for the first system, including treble and bass staves with notes and dynamic markings like 'fz' and 'p'.

Empty musical staves for the second system.

Musical notation for the third system, featuring a 'Soli.' marking and dynamic markings like 'fz'.

schnarret die Lei-er, da schnar - ret die Lei - er, und dudelt der Bock,

squee-zed the bag, is squee - zed the bag, and droning the pipe,

Musical notation for the fourth system, including lyrics in German and English.

Musical notation for the fifth system, including treble and bass staves with notes and dynamic markings.

— und du-delt, und du-delt der Bock.

— and droning, and droning the pipe.

Schon hüpfen die Kleinen,

See skip-ping the boys,

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes, rests, and slurs. The lower staff is a piano accompaniment with a bass clef, featuring chords and moving lines.

A series of ten empty musical staves, each consisting of five lines, arranged in two groups of five. These staves are currently blank, suggesting they are for a second vocal part or a different instrument that is not present in this version of the score.

und springen, und springen, und springen die Knaben, dort

and frisk-ing, and frisk-ing, and frisk-ing the youth! See

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. Both staves contain musical notation for the final part of the system.

The first two systems of the score consist of two staves each. The first system contains a complex melodic line with many beamed notes and rests. The second system continues this melodic line with similar rhythmic complexity.

A series of ten empty musical staves, arranged in two groups of five. These staves are likely intended for a vocal line or a section of the score that is not fully transcribed on this page.

Hey-sa, hopsa, lasst uns hüpfen,

Trip it, lop it, quick and gay-ly,

flic-gen die Mäd-chen, im Ar-me der Bursche, den länd-li-chen Reihn.

fly - ing the maids, in th'arms of her lads, with swiftness a-round.

The final two systems of the score consist of two staves each. The first system shows a melodic line with some rests and a more active accompaniment line. The second system continues the melodic line and accompaniment.

f

f *f* *f*

f *f* *f*

Hey - sa, hop-sa, lasst uns hüpfen!

Trip it, hop it, quick and gay - ly!

Ihr

Good

f

f

f

f

Hey-sa, hop-sa, lasst uns springen!

Trip it, hop it, quick and nim-bly!

Brü - der kommt!

Die Kan-nen

fel - lows-come!

The tan-kards

Hey - sa, hop - sa, lasst uns tan-zen;

Trip it, hop it, quick and spright-ly!

füllt, die Kan-nen füllt.

Die

fill, the tan-kards fill.

The

The first section of the musical score consists of approximately 10 staves. The top two staves contain dense, rhythmic passages with many beamed notes. The lower staves are mostly empty, with some notes appearing in the final few staves. Dynamic markings such as 'f' (forte) are present at the end of several staves.

Hey - da! hey - da! lasst uns fröh - lich seyn,
 Mer - ry! mer - ry! let our joy break out,

Hey - da! lasst uns fröh - lich seyn, lasst uns,
 Mer - ry! let our joy break out mer - ry,

Be - cher leert, die Be - cher leert. Hey - da, Hey - da, lasst uns
 go - blets drain, the go - blets drain! Mer - ry! mer - ry, let our

Be - cher leert, die Be - cher leert, Hey - da, lasst uns fröh - lich seyn,
 go - blets drain, the go - blets drain! Mer - ry! let our joy break out,

The second section of the musical score continues the melody from the first section. It consists of approximately 6 staves. The notes are more spaced out, with many rests. The key signature and time signature are consistent with the first section.

fz

fz

fz

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 mer - ry, let our joy break out! Hey-day, and hey-day, hey-day, hey in loud - est strains re-

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 mer - ry, let our joy break out! Hey-day, and hey-day, hey-day, hey in loud - est strains re-

fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 joy break out! Hey-day, and hey-day, hey-day, hey in loud - est strains re-

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 mer - ry, let our joy break out! Hey-day, and hey-day, hey-day, hey in loud - est strains re-

fz

fz

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *fz*.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, featuring a vocal line with lyrics.

schreyn.
sound!

Ju - he,
Hey - day,

Fourth system of musical notation, featuring a vocal line with lyrics.

schreyn.
sound!

Fifth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

schreyn.
sound!

Jauch - zet, lär - met, jauch - zet, jauchzet, lär - met.
Re - vel, ri - ot, re - vel, re - vel, ri - ot!

Sixth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

schreyn.
sound!

Jauch - zet, lär - met,
Re - vel, ri - ot!

Seventh system of musical notation, featuring piano accompaniment with trills (*tr*).

Eighth system of musical notation, featuring piano accompaniment with trills (*tr*).

The musical score consists of approximately 15 staves. The first staff has dynamic markings *fz fz fz fz fz fz*. The second staff has *fz fz*. The third staff has *fz fz fz*. The fourth staff has *fz*. The fifth staff has *fz fz fz*. The sixth staff has *fz fz fz*. The seventh staff has *fz fz fz*. The eighth staff has *fz fz fz*. The ninth staff has *fz fz fz*. The tenth staff has *fz fz fz*. The eleventh staff has *fz fz fz*. The twelfth staff has *fz fz fz*. The thirteenth staff has *fz fz fz*. The fourteenth staff has *fz fz fz*. The fifteenth staff has *fz fz fz*. The lyrics are:
 ju - he, juh, ju - he, ju - he, juh, ju - he, ju - he, juh,
 hey-day, hey, hey-day, hey - day, hey, hey - day, hey - day, hey,
 Ju - he, ju - he, juh! ju - he, juh, ju - he,
 Hey-day, hey - day, hey! hey-day, hey, hey - day,
 jauch - zet, lär - met, lär - met, jauch - zet, lär - met,
 re - vel, ri - ot, ri - ot! re - vel, ri - ot,
 fz fz fz fz fz fz

The first system of music consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is written in a key with one sharp (F#) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fz* (forzando) are placed throughout the piece.

hey - sa, hop - sa, ho,
trip it cheer-ly, hey,

hey - sa, ju - he, ju - he,
trip it, hey-day, hey - day,

juh,
hey,

hey - sa, hop - sa, ho,
trip it cheer-ly, hey,

hey - sa,
trip it

springet, tan-zet,
Jump and gam-bol,

la - chet sin-get, jauchzet, lär - met,
laugh and ca - rol, re - vel, ri - ot,

springet, tan-zet,
Jump and gam-bol,

la - chet, sin-get,
laugh and ca - rol,

jauch-zet, lär-met,
re - vel, ri - ot,

The second system of music continues the piece with six staves. It maintains the same key signature and time signature as the first system. The notation includes various rhythmic figures and rests. Dynamic markings like *fz* are used to indicate moments of emphasis. The system concludes with a final cadence.

The first system of the musical score consists of seven staves. The top three staves contain intricate melodic lines with frequent sixteenth and thirty-second notes, often beamed together. Dynamic markings of *fz* (forzando) are placed below several measures. The bottom four staves provide a harmonic and rhythmic accompaniment, with some measures containing rests.

juh! hop - sa - sa, heysa - sa, hey - sa, hey, hey - sa - sa, hop - sa - sa,
 hey! trip it on, mer - ri - ly, brisk - ly, hey, push it on, press it on,

ju - he, juh, hop - sa - sa, heysasa, hey - sa hey, heysasa, hop - sa - sa,
 hey - day, hey, trip it on, mer - ri - ly, brisk - ly, hey, push it on, press it on,

Nun fas - sen wir den letz - ten Krug,
 Now let us brim the pant - ing cup,

Nun fas - sen wir den letz - ten Krug, nun
 Now let us brim the pant - ing cup, now

The second system continues the musical score with seven staves. It features similar complex rhythmic patterns and melodic lines as the first system, with *fz* dynamic markings. The bottom staves continue the accompaniment, ending with a final cadence.

The first part of the musical score consists of ten staves. The first six staves contain a complex melodic line with many slurs and dynamic markings of *fz*. The seventh and eighth staves are mostly empty, with only a few notes and rests. The ninth and tenth staves continue the melodic line with *fz* markings.

hey-sa-sa,
push it on,

hop-sa-sa, push it on,
hey-sa-sa, hop - sa hey,
press it on, brisk - ly hey,

und sin-gen
then let us

hey-sa-sa,
push it on,

hop - sa-sa, hey-sa-sa,
push it on, press it on,
hop - sa hey,
brisk - ly hey,

und
then

nun fas-sen wir den letz-ten Krug,
now let us brim the pant-ing cup,

und sin-gen dann im
then let us sing in

fas-sen wir den letz-ten Krug,
let us brim the pant-ing cup,

und sin-gen dann im vol-lem
then let us sing in cho-rus

The second part of the musical score consists of four staves. The first two staves continue the melodic line with *fz* markings. The third and fourth staves also continue the melodic line with *fz* markings.

Musical score for the first part of the page, featuring multiple staves with notes and dynamics like 'fz' and 'fi'.

et contra Fagotto.

Musical score for the second part of the page, including the 'et contra Fagotto' section with notes and dynamics like 'fz'.

dann, und sin - gen dann im vol - lem Chor dem freu - den - rei - chen Re - ben - saft! hey - sa, hey,
 sing, then let us sing in cho - rus full the bright and cher - ful juice of grape! hey - day, hey,

sin - gen dann, und sin - gen dann im vol - lem Chor dem freu - den - rei - chen Re - ben - saft! ju - he,
 let us sing, then let us sing in cho - rus full the bright and cher - ful juice of grape! hey - day, hey,

vol - lem Chor dem freu - den - rei - chen Re - ben - saft! Hey - sa hey, ju - he juh ju - he,
 cho - rus full the bright and cher - ful juice of grape! Hey - day, hey, huz - za, hey, huz - za,

Chor dem freu - den - rei - chen Re - ben - saft! Hey - sa - sa hey, ju - he juh, hop - sa - sa ho,
 full the bright and cher - ful juice of - grape! Press it on, hey, huz - za, hey, push it on, hey,

Musical score for the final part of the page, featuring notes and dynamics like 'fz'.

(von hier an, bis zu Ende des Chors, spielt Triangel und Tambourin mit)
(Of here till to the end accompn ied the sistre and the tambourin.)

The instrumental introduction consists of approximately 12 staves. The top staff features a complex rhythmic pattern with many sixteenth and thirty-second notes. Subsequent staves show various rhythmic accompaniments, including chords and single notes, with dynamic markings such as *fz* (forzando) and *f* (forte) indicating accents and volume changes.

ju - he, juh, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
 huz - za, hey, press it on, hey! All hail to the wine, old a - ge's friend, of care and grief the cal - mer

A single musical staff with a treble clef, showing the melody for the first vocal line. The notes are mostly quarter and eighth notes, with some rests.

juh hey, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
 hey, press it on, hey! All hail to the wine, old a - ge's friend, of care and grief the cal - mer

A single musical staff with a treble clef, showing the melody for the second vocal line. The notes are mostly quarter and eighth notes, with some rests.

juh, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
 hey, press it on, hey! All hail to the wine, old a - ge's friend, of care and grief the cal - mer

A single musical staff with a treble clef, showing the melody for the third vocal line. The notes are mostly quarter and eighth notes, with some rests.

ju - he, juh, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
 huz - za, hey, press it on, hey! All hail to the wine, old a - ge's friend, of care and grief the cal - mer

A single musical staff with a treble clef, showing the melody for the fourth vocal line. The notes are mostly quarter and eighth notes, with some rests.

The final section of the page contains two more staves of music, continuing the instrumental accompaniment with rhythmic patterns and chords.

The first system of the musical score consists of eight staves. The top staff features a complex melodic line with many triplets and slurs. The lower staves provide harmonic support with various rhythmic patterns and chordal structures.

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju-belschall, in tau-sendfa-chen Ju - bel-schall!
 sweet! By thou-sand voi-ces ju - bi-lant the no-ble li- quor prais-ed be, the no-ble li - quor prais - ed be!

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju - bel-schall! Hey - da
 sweet! By thou-sand voi-ces ju - bi-lant the no-ble li- quor prais-ed be! Mer - ry,

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju-bel-schall! Hey - da
 sweet! By thou-sand voi-ces ju - bi-lant the no-ble li - quor prais-ed be! Mer - ry,

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju-belschall, in tau-sendfa-chen Ju - bel-schall!
 sweet! By thou-sand voi-ces ju - bi-lant the no-ble li - quor prais-ed be, the no-ble li - quor prais - ed be!

The second system of the musical score continues with eight staves, mirroring the complex notation of the first system. It includes more triplets and slurs, maintaining the intricate melodic and harmonic texture.

f *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

Hey-da lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
Mer-ry! let our joy break out, mer-ry, let our joy break out, let our joy break out, and

lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 let our joy break out, mer-ry, let our joy break out, let our joy break out, and

lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 let our joy break out, mer-ry, let our joy break out, let our joy break out, and

hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 mer-ry, let our joy break out, let our joy break out, and

The first part of the musical score consists of ten staves. The top two staves feature a complex rhythmic pattern with many sixteenth notes. The lower staves contain more melodic and harmonic lines. Dynamic markings such as *ff* (fortissimo) are placed at the end of several staves. The notation includes various note values, rests, and accidentals.

vollem Hal-se schreyn, aus vol - lem Hal - se, vol - lem Hal -

A single musical staff containing the first vocal line with lyrics. The notes are aligned with the text above. The dynamic marking *ff* is visible at the end of the staff.

loud-est strains re - sound, in loud - est strains, in loud - est - strains

A single musical staff containing the second vocal line with lyrics. The notes are aligned with the text above. The dynamic marking *ff* is visible at the end of the staff.

vol-lem Hal-se schreyn, aus vol - lem Hal - se, vol - lem Hal -

A single musical staff containing the third vocal line with lyrics. The notes are aligned with the text above. The dynamic marking *ff* is visible at the end of the staff.

loud-est strains re - sound, in loud - est strains, in loud - est strains

The first staff of the second section, featuring a rhythmic pattern of eighth notes. The dynamic marking *ff* is at the end. Below the staff, the letters *fi* are written under each measure.

The second staff of the second section, featuring a rhythmic pattern of eighth notes. The dynamic marking *ff* is at the end. Below the staff, the letters *fi* are written under each measure.

The first part of the musical score consists of ten staves of instrumental music. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines. The music is arranged in a multi-staff format, typical of a full instrumental ensemble score.

The second part of the musical score consists of two staves of instrumental music, continuing the piece with similar notation and structure.

— se schreyn, juh, juh.

The third part of the musical score consists of two staves of instrumental music, continuing the piece with similar notation and structure.

— re - sound, hey, hey!

The fourth part of the musical score consists of two staves of instrumental music, continuing the piece with similar notation and structure.

— se schreyn, juh, juh.

The fifth part of the musical score consists of two staves of instrumental music, continuing the piece with similar notation and structure.

— re - sound, hey, hey!

The sixth part of the musical score consists of two staves of instrumental music, continuing the piece with similar notation and structure.

— re - sound, hey, hey!

Ende des Herbstes.
End of the autumn.

Der Winter.

Die Einleitung schildert die dicken Nebel womit der Winter anfängt.

Winter.

The overture paints the thick fogs at the beginning of Winter.

Adagio mà non troppo.

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Bassi.

The first system of the musical score includes staves for Violino I, Violino II, Viola, Flauti, Oboi, Clarineti in B, Fagotti, Corni in Es, and Bassi. The tempo is marked *Adagio mà non troppo*. Dynamics include *p* (piano) and *1mo Solo* (first solo).

The second system of the musical score continues the orchestration. It features *1mo Solo* markings for the Oboe and Bassoon parts, and *Solo* markings for the Bassoon part. Dynamics range from *f* (forte) to *p* (piano).

The first system of the musical score consists of seven staves. The top three staves contain melodic lines with various note values and rests. The bottom four staves contain accompaniment, including chords and arpeggiated figures. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the system. A first ending bracket labeled "1mo." spans the first two staves of the lower section.

The second system of the musical score continues the piece with seven staves. It features similar melodic and accompanimental textures to the first system. Dynamic markings of *f* and *p* are used to indicate volume changes. Multiple first ending brackets labeled "1mo." are present, marking specific sections of the music.

p

Contra-Basso.

Violonc.

RECITATIVO.

Clarinetti e Corni tacent.

SIMON.

Nun sen-ket sich das blas-se Jahr,
 Now sinks the pale de-cli-ning year;

und fal-len Dünste kalt her-ab.
 con-den-sed vapours now des-cend.

Violonc.

Bassi.

f

f

Die Berg' um-hüllt ein grauer Dampf,
On mountains heap the ho-a-ry mists,

der endlich auch die Flächen drückt,
that gra-dual swal-low up the plain,

f *f* *p*

f *f* *p*

f *f* *p*

und am Mit-ta-ge selbst
and in the height of noon

der Sonne mat-ten Strahl verschlingt.
the sun's re-frac-ted rays ab-sorb.

f *f* *p*

Flauti.

Oboi.

Fagotti.

HANNE.
JANE.

Aus Lapplands Höhlen schrei-tet her
From Lapland's vaults now for-ward steps

der stürmisch-dü-stre Win-ter jetzt.
rough win-ter with his stor-my train.

a tempo.

Cavatina, Largo.

Vor sei-nem 'Tritt' er - starrt in ban - ger Stil - le die Na - tur.
At his approach be - numm'd in an - xi - ous stupor na - ture shrinks.

a tempo.

Cavatina Largo.

Licht und Le-ben sind geschwächt, Wärm' und
 Light and life in sad-ness languish; vi-tal

p

pizzicato. *f* *arco.* *p*
pizz. *f* *arco.* *p*
pizz. *f* *arco.* *p*

Freu-de sind ver-schwunden.
 heat and joy ver-sake us.

Un-muthsvol-len Ta-gen fol-get schwar-zer.
 Af-ter sul-len, hea-vy days fol-low

arco.
pizz. *f* *p* *f* *p*

f p

f p

f p

f p

Näch - te lan - ge Dauer. Un - muthsvol - len Ta - gen fol - get schwar - zer Näch - te lan - ge Dau - er,
 long and dis - mal nights. Af - ter sul - len, hea - vy days fol - low long and dis - mal nights,

f pp

f pp

f pp

f pp

fol - get schwar - zer Näch - te lan ge Dau er.
 fol - low, fol - low long and dis mal ni ghts.

RECITATIVO.

LUCAS.

Ge - fes - selt steht der brei - te See, ge - hemmt in sei - nem Lau - fe der
 By frost ce - ment - ed stands the lake; ar - res - ted is the stream in his

Cembalo.

Strom. Im Sturze von thürmenden Fel - se hangt, gestockt und stumm der Wasserfall. Im dürrn Hai - ne tönt kein
 course, and in his pre - ci - pi - tious fall o'er the cliff there stopt and dumb the torrent hangs. No more the leafless woods re -

Laut. Die Fel - der deckt, die Thä - ler füllt, ein' un - ge - heu - re Flok - ken - last.
 sound; the fields are hid, the val - lies fill'd by heaps im - mense of drift - ed snow.

Violino I.

Violino II.

Viola.

LUCAS.

Der Er - de Bild ist nun ein Grab, wo Kraft und Reitz er - stor - ben liegt,
 The face of earth ap - pears a grave, where nature's splendour bu - ried lies.

Basso.

wo Lei - chen - far - be trau - rig herrscht, und wo dem Blik - ke weit um - her
 One dead - ly hue o'er all is spread, and ev - ry where a bleak ex - panse,

nur ö - de Wü - ste - ney sich zeigt.
 A daz - ling waste, af - flits the sight.

Presto.

Violino I. *f*

Violino II. *f*

Viola. *f*

Flauti. *f*

Oboi. *f*

Fagotti. *f*

Corni in E. *f*

LUCAS. *f*

Bassi. *f*

Hier steht der Wandrer
 Here stands the wand'rer

ge - bens su - chet er den Weg: ihn lei - tet we - der Pfad noch Spur,
 vain he strives to meet a road; to guide him there's no track, nor path,

legato e piano.

legato e piano.

Imo.

ihn lei - tet we - der Pfad noch Spur. Ver - ge - bens su - chet
 to guide him there's no track, nor path. In vain he strives to

er den Weg, ihn lei - tet we - der Pfad noch Spur. Ver - ge - bens
 meet a road; to guide him there's no track, nor path. In vain he

f *p* *f* *p* *f* *p*

strengt er sich an, und wa - tet durch den tie - fen Schnee, und
 struggles to get on; im - pa - tient, floun - cing thro' the drifts, im -

legato. *legato.* *Imo.* *legato.*

staccato.

staccato.

staccato.

II do. *Tutti.*

wa - tet durch den tie - fen Schnee, er find't sich im - mer mehr ver - irrt, er find't sich im - mer
 pa - tient, floun - cing thro' the drifts, he finds him - self still more as - tray, he finds him - self still

staccato.

f *p*

f *p*

f *p*

f *f*

f *f*

mehr ver - irrt. Jetzt sin - ket ihm der
 more as - tray. De - press'd his spi - rits

f *p*

Muth, und Angst he - klemmt sein Herz, da er den Tag sich
 drop, and an - guish wrings his heart, as day to night be-

pp
 pp
 pp
 nei - gen sieht, und Mü - dig - keit, und Frost ihm al - le
 gins to yield, and wea - ri - ness and cold has stif - fend

Glie - der lähmt. Jetzt sin - ket ihm der Muth, und
 all - his limbs. De - press'd his spi - rits drop, and

Angst be - klemmt sein Herz: doch plötz - lich trift sein spähend Aug' der
 an - guish wrings his heart: but to his spy - ing look ap - pears a

f *p* *f* *p* *f* *p* *Solo.* *p* *f* *p*

Musical score for the first system, featuring multiple staves with notes and rests. The tempo is marked "Allegro." and dynamics include "p".

Schim - mer ei - nes na - hen Lichts.
 sud - den gleam of vi - cine light.

Allegro.

Musical score for the second system, featuring multiple staves with notes and rests. The tempo is marked "Allegro." and dynamics include "f" and "p".

Da lebt er wie - der auf,
 Re - vi - ved he starts up;

p

vor Freuden pocht sein Herz, vor Freuden pocht sein Herz.
 with joy - ful, pant - ing breast, with joy - ful, pant - ing breast.

p

f

Er geht, er eilt, er geht, er eilt der Hüt - te zu,
 He goes and hies, he goes and hies the hut to reach,

f

pp *f* *f* *p*
p *f* *f* *p*
f *f* *p*
f *f*
f *p*
f *p*

wo starr und matt er La - bung hofft. Da
 where from his pains he hopes re - lief, Re -

pp *p* *f*
p *p* *f*
p *f*
p *f*
mo. p *f*
p *f*
p *f*
f

lebt er wie - der auf, vor Freu
 vi ved he starts up with joy

den, vor Freuden pocht sein Herz, vor Freuden pocht sein Herz.
 ful, with joy - ful, pant - ing breast, with joy - ful, pant - ing breast.

pp

Er geht, er eilt, er geht, er eilt der Hüt - te zu, er
 He goes and hies, he goes and hies the hut to reach, he

The first system of the musical score consists of seven staves. The top three staves contain vocal parts with various rhythmic values and accidentals. The bottom four staves contain piano accompaniment, primarily using quarter and eighth notes. The lyrics 'eilt goes' are written below the bottom staff.

eilt
goes

The second system of the musical score consists of ten staves. The top two staves contain vocal parts with dynamic markings like *pp* and *ppp*. The bottom eight staves contain piano accompaniment. The lyrics are written below the bottom staff in both German and English.

der Hüt-te zu, wo starr und matt er La bung hofft, wo er
the hut to reach, where from his pains he hopes re-lief, where he

La - bung hofft, wo er La - bung hofft.
hopes re - lief, where he hopes re - lief.

f *p* *f* *f*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with a half note rest, followed by a melodic phrase starting on a whole note. The piano accompaniment consists of rhythmic patterns in the right hand and chords in the left hand. Dynamics include *f* (forte) and *p* (piano).

Detailed description: This system continues the musical piece. It features further development of the vocal melody and piano accompaniment. The piano part includes various textures, such as arpeggiated figures and block chords. The system concludes with a double bar line.

LUCAS.

RECITATIVO.

So wie er nah't, schallt in sein Ohr, durch heulen-de Winde nur erst geschreckt, hel-ler
As he draws nigh, soon to his ears, af-frigt-ed as yet by the howl-ing winds, tu-ning

HANNE.
JANE.

Stimmen lau-ter Klang. Die war-me Stu-be zeigt ihm dann des Dörfchens Nach-bar-schaft, ver-
voi-ces sweet-ly sound. The warm-ed room now lets him see the ham-lets neig-bour-hood in

SIMON.

eint in traudem Kreise den Abend zu verkürzen mit leichter Arbeit und Gespräch. Am Ofen schwatzen hier,
friend-ly cer-cle met, to shorten the long e-ven with ea-sy work and mer-ry talk. Here sit and pleas'd re-count

von ih-rer Ju-gend-zeit die Väter; zu Körb' und Reu-sen flicht die Weidengert', und Netze strickt der
their feats of youth the fa-thers gray. There join the lim-ber twigs to bas-kerts light, or mend the nets in

Allegro.

Violino I.

Violino II.

Viola.

Söh-ne müntrer Hau-fe dort. Am Ro-cken spinnen die Müt-ter,
joke and jest the spor-tive lads. Old mo-thers spin on the dis-taf,

Allegro.

am lau - fen - den Ra - de die Töch - ter;
 on ro - ta - ry wheels the daugh - ters;

und ih - ren Fleiss be - lebt ein un - ge - kün - stelt fro - hes Lied.
 and chear - id is their task by plain, and art - lers, jol - ly song.

Allegro.

411

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of sixteenth-note runs and eighth notes, with dynamic markings of *f* and *fi* appearing below the staff.

Viola.

Musical staff for Viola, featuring a C-clef (alto clef), a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with a dynamic marking of *f* appearing below the staff.

Flauto.

Musical staff for Flauto, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The staff is mostly empty, indicating the flute is silent during this passage.

Oboe I.

Musical staff for Oboe I, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

Oboe II.

Musical staff for Oboe II, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

Fagotti.

Musical staff for Fagotti, featuring a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

Corni in D.

Musical staff for Corni in D, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of quarter notes and half notes, with dynamic markings of *fi* and *Tutti.* appearing below the staff.

Soprano.

Musical staff for Soprano, featuring a C-clef (soprano clef), a key signature of one flat (B-flat), and a 6/8 time signature. The staff is mostly empty, with the word *Tutti.* appearing below the staff.

Knur-re, schnurre,

Alto.

Musical staff for Alto, featuring a C-clef (alto clef), a key signature of one flat (B-flat), and a 6/8 time signature. The staff is mostly empty, with the word *Tutti.* appearing below the staff.

Tutti.

Tët the wheel a

Tenore.

Musical staff for Tenore, featuring a C-clef (tenor clef), a key signature of one flat (B-flat), and a 6/8 time signature. The staff is mostly empty.

Basso.

Musical staff for Basso, featuring a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The staff is mostly empty.

Violoncello.

Musical staff for Violoncello, featuring a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

Allegro.

Contra-Basso.

Musical staff for Contra-Basso, featuring a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes and quarter notes, with dynamic markings of *f* and *fi* appearing below the staff.

f *p*

f *f*

f *ff*

f

knur - re, schnurre, Rädchen, schnur - re!

HANNE.
JANE.

Dril - le, Rädchen,
Quick - ly whir-ling,

f

go - ing, make it snore a turn - ing!

lang und fein, dril-le fein ein Fa - de-lein, mir zum Busen - schlei-er!
 gent - le wheel, twist a long and slen - der thread for a mo - dest vei - ling!

The first system of the musical score consists of seven staves. The top staff contains a melodic line with various note values and rests, including a trill. Dynamic markings 'f' and 'fi' are present. The second staff continues the melody. The third staff features a complex rhythmic pattern with many sixteenth notes. The fourth and fifth staves are mostly empty, with a few notes and rests. The sixth staff has a melodic line starting with a piano 'p' marking. The seventh staff continues the melodic line with a forte 'f' marking.

The second system begins with a vocal line on a single staff. The lyrics are: "Dril - le Rädchen lang und fein, dril - le fein ein Fä - de - lein mir zum Bu - sen - schlei - er. Knur - re, schnurre, Quick - ly whir - ling, gent - le wheel, twist a long and slen - der thread for a mo - dest vei - ling! Set the wheel a Tutti." The 'Tutti.' marking is placed above the final notes of the vocal line.

Dril - le Rädchen lang und fein, dril - le fein ein Fä - de - lein mir zum Bu - sen - schlei - er. Knur - re, schnurre,
 Quick - ly whir - ling, gent - le wheel, twist a long and slen - der thread for a mo - dest vei - ling! Set the wheel a
Tutti.

The third system continues the vocal line from the previous system. The lyrics are: "Knur - re, schnurre, Set the wheel a Tutti." The 'Tutti.' marking is placed above the final notes of the vocal line.

Knur - re, schnurre,
 Set the wheel a
Tutti.

The fourth system consists of two staves. Both staves feature a piano line with a series of eighth notes. The marking 'col arco.' is written below both staves. A forte 'f' dynamic marking is placed at the end of the system.

col arco.

col arco.

f

f

The piano accompaniment consists of several staves. The top staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second and third staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The fourth staff contains some rests and a few notes. The fifth and sixth staves continue the melodic and harmonic lines.

HANNE.
JANE.

knur - re schnur-re Räd-chen schnur - re. We - ber we - be zart und fein, we - be fein das
go - - ing, make is snore a turn - ing! Gent - le wea - ver, weave is slight, thin and slight the

knur - re schnurre Räd-chen schnur - re.
go - - ing, make is snore a turn - ing!

This section includes the vocal line and its accompaniment. The vocal line starts with the lyrics and has a dynamic marking of *f*. The accompaniment consists of several staves, with the bottom two staves showing a rhythmic pattern of eighth and sixteenth notes.

pp

Solo.

p

Schleierlein, mir zur Kirmess - fei - er.
 mo - dest veil 'gainst the fair, that's co - ming!

Weber we - be zart und fein,
 Gent - le wea - ver, weave it slight,

pizzic.

pizzic.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'fi'.

we - be fein das Schlei - er - lein, mir zur Kirmess - fei - er; knurre schnurre knur - re schnurre Räd - chen
 thin and slight the mo - dest veil 'gainst the fair, that's co - ming! Set the wheel a go - ing, make it snore a

Tutti.

Tutti.

knurre, schnurre, knur - re schnurre Räd - chen
 Set the wheel a go - ing, make it snore a

coll' arco.

coll' arco.

HANNE.
JANE.

schnur - re! Aus - sen blank, und in - nen rein, muss des Mäd - chens Bu - sen sein, wohl deckt ihn der
 tur - ning! Blank with - out, and pure with - in ought the mai - dens breast to be; well fits it the

schnur - re!
 tur - - ning!

The first three staves of the musical score contain intricate melodic and rhythmic passages. The top staff features a series of eighth and sixteenth notes with various rests and slurs. The second and third staves continue this complex texture with similar rhythmic motifs and melodic development.

A single musical staff containing a few small notes or rests, possibly serving as a bridge or a specific instruction for a performance.

A musical staff featuring complex rhythmic patterns and melodic lines, continuing the intricate texture established in the first three staves.

A single musical staff containing a few small notes or rests, similar to the second staff above.

A single musical staff containing a few small notes or rests, similar to the second staff above.

A single musical staff containing a few small notes or rests, similar to the second staff above.

A musical staff featuring complex rhythmic patterns and melodic lines, continuing the intricate texture established in the first three staves.

Schlei - er.
vei - ling.

Aussen blank und in - nen rein,
Blank without, and pure with-in

muss des Mädchens Bu - sen sein,
ought the mai - dens breast to be ;

A single musical staff containing a few small notes or rests, similar to the second staff above.

A single musical staff containing a few small notes or rests, similar to the second staff above.

A single musical staff containing a few small notes or rests, similar to the second staff above.

A musical staff featuring complex rhythmic patterns and melodic lines, continuing the intricate texture established in the first three staves.

pizzic.

colt' arco.

A musical staff featuring complex rhythmic patterns and melodic lines, continuing the intricate texture established in the first three staves.

pizzic.

colt' arco.

f fz fz p

f fz fz p

f fz p

p

f

f

f

f

Tutti.

HANNE.
JANE.

wohl deckt ihn der Schlei - er. Knur-re schnurre knur - re, schnur-re Räd - chen schnur - re. Aus - sen blank und
 well fits it the vei - ling. Set the wheel a go - ing, make is snore a turn - ing! Blank wi - thout and

Tutti.

Knur-re schnurre knur - re. schnur-re Räd - chenschnur - re.
 Set the wheel a go - ing, make is snore a turn - ing.

f

f

So'o.

p

in - nen rein, fleis - sig fromm und sitt - sam seyn, lokket wackre Frei - er.
 pure with - in, heed - ful, meek and up - right maids shall good sui - tors bring in.

f

f

Tutti.

Aussen blank und in - nen rein, fleissig, fromm und sitt - sam seyn, lok - ket wakre Frei - er.

Tutti.

Blank without, and pure with - in, heed - ful, meek and up - right maids shall good sui - tors bring in.

Tutti.

Aussen blank und in - nen rein, fleissig, fromm und sitt - sam seyn, lok - ket wakre Frei - er.

Tutti.

Blank without, and pure within, heed - ful, meek and up - right maids shall good sui - tors bring in.

f

f

Aus - sen blank und in - nen rein, fleis - sig, fromm und sittsam seyn, lok - ket wack - re

Blank with-out, and pure with-in, heed - ful, meek and up-right maids shall good sui - tors

Aus - sen blank und in - nen rein, fleis - sig, fromm und sittsam seyn, lok - ket wack - re

Blank with-out, and pure with-in, heed - ful, meek and up-right maids shall good sui - tors

The first system of the musical score consists of seven staves. The top two staves contain dense, rhythmic passages with many beamed notes. The third staff has a melodic line with some rests. The fourth staff contains a series of chords, some with accidentals. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff features more complex rhythmic patterns. Dynamic markings 'fz' (forzando) are placed under the second and third staves.

The second system of the musical score includes vocal lines and piano accompaniment. The first staff is a vocal line with the lyrics "Frei - er, lok - ket wack - re Frei - er." The second staff is a piano accompaniment line. The third staff is another vocal line with the lyrics "bring in, shall good sui - tors bring in." The fourth staff is a piano accompaniment line. The fifth and sixth staves continue the vocal and piano parts.

The third system of the musical score includes vocal lines and piano accompaniment. The first staff is a vocal line with the lyrics "Frei - er, lok - ket wack - re Frei - er." The second staff is a piano accompaniment line. The third staff is another vocal line with the lyrics "bring in, shall good sui - tors bring in." The fourth staff is a piano accompaniment line. The fifth and sixth staves continue the vocal and piano parts.

The fourth system of the musical score consists of two staves. Both staves contain complex rhythmic passages with many beamed notes and some accidentals, similar to the first system.

CORO. Moderato.

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with dynamic markings *p*, *fi*, *p*, and *fi*.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with the marking *pizzic.*

Viola.

Musical staff for Viola, featuring a C-clef (alto clef), a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with the marking *pizzic.*

Flauti.

Musical staff for Flauti, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Oboe I.

Musical staff for Oboe I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Oboe II.

Musical staff for Oboe II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Fagotti.

Musical staff for Fagotti, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Soprano.

Musical staff for Soprano, featuring a C-clef (soprano clef), a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

HANNE.
JANE.

Ein
An

Alto.

Musical staff for Alto, featuring a C-clef (alto clef), a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Tenore.

Musical staff for Tenore, featuring a C-clef (tenor clef), a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Basso.

Musical staff for Basso, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a whole rest.

Violoncello.

Musical staff for Violoncello, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with the marking *pizzic.*

Contra-Basso.

Musical staff for Contra-Basso, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line with the marking *Moderato. pizzic.*

pp f

pp f
col' arco.

pp f
col' arco.

Mädchen, das auf Eh-re hielt, licht' einst ein E-del-mann, da er schon längst nach ihr ge-zielt, traf er al-lein sie an.
 ho- nest coun-try - girl there was, that plea-sed much her lord. Long had he sought to speak with her, as sole he once her met.

pp f
col' arco.

pp f
col' arco.

p *f* *p* *f* *p*
p *f* *p* *f* *p*
p *f* *p* *f* *p*

Er stieg sogleich vom Pferd' und sprach: komm, küs-se dei-nen Herrn! komm küs-se deinen Herrn; sie
 Dis-mounting soon his horse he said: come, giv your lord a kiss! come, give your lord a kiss! In

f *p* *f* *p*
p *f* *p* *f* *p*

> p f fz

f fz

f fz

f fz

f fz

f fz

f

Tutti.

rief vor Angst und Schrecken, ach! ach ja von Her - zen gern. Ei, ei, ei, ei, war - um nicht nein, warum nicht nein?
 fright and fear she cry'd a - las! o yes, with all my heart. Ha, ha, ha, why not ans - wer : no? ha, why not no?

Tutti.

Ei, ei, ei, ei, war - um nicht nein, warum nicht nein?
 Ha, ha, ha, why not ans - wer no? ha, why not no?

Tutti.

Ei, ei, warum nicht nein, warum nicht nein? ei, ei, ei,
 Ha, why not ans - wer no? ha, why not no? ha, ha, ha,

Tutti.

Ei, ei, war - um nicht nein, warum nicht nein? ei, ei, ei,
 Ha, why not ans - wer no? ha, why not no? ha, ha, ha,

f

f

p

p

p

HANNE.
JANE.

war-um nicht nein? Sei ru-hig, sprach er, lie-bes Kind, und schenke mir dein Herz! denn mei-ne Lieb' ist treu gesinnt, nicht
ha, why not no? Be calm, dear pret-ty lass, said he; and me be-stow thy heart! My love is true and con-stant too, not

war-um nicht nein?
ha, why not no?

ei, war-um nicht nein?
why not ans - wer no?

ei, war-um nicht nein?
why not ans - wer no?

p

p

f *p* *f* *p* *f* *p*

Leichtsinn o-der Scherz. Dich mach' ich glücklich: nimm dies Geld, den Ring, die gold-ne Uhr,
 id - le, trifling sport, Thou shalt be hap-py: take this purse, this ring and gol-den watch;

f *p* *f* *p* *f* *p*

First system of musical notation, consisting of five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte).

Solo.

Musical notation for the solo section, consisting of a single staff with notes and rests.

Tutti.

und hab' ich sonst, was dir ge-fällt, o sags und fo - dre nur! Ei, ei, ei, ei, das klingt recht
 and is yet, what thou wish-ed for, o name and ask it free. So, so, so, so, the trick is

Tutti.

Ei, ei, ei, ei, das klingt recht
 So, so, so, so, the trick is

Tutti.

Ei, ei, das klingt recht
 So, so, the trick is

Tutti.

Ei, ei, das klingt recht
 So, so, the trick is

Final system of musical notation, consisting of five staves with notes and rests.

Musical score for the first part of the piece, consisting of ten staves of instrumental music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano).

fein, das klingt recht fein, das klingt recht fein. Nein, sagt sie, das wär' viel gewagt: mein Bruder möcht' es sehn, und
fine, the trick is fine, the trick is fine. No, said she, 'twere too great a risk; my bro-ther could us see. And

Musical score for the second part of the piece, consisting of two staves of instrumental music.

fein, das klingt recht fein, das klingt recht fein.
fine, the trick is fine, the trick is fine.

Musical score for the third part of the piece, consisting of two staves of instrumental music.

fein, das klingt recht fein, ei, ei, ei, ei, das klingt recht fein.
fine, the trick is fine, so, so, so, so, the trick is fine,

Musical score for the fourth part of the piece, consisting of two staves of instrumental music.

fein, das klingt recht fein, ei, ei, ei, ei, das klingt recht fein.
fine, the trick is fine, so, so, so, so, the trick is fine.

Musical score for the fifth part of the piece, consisting of two staves of instrumental music. It includes dynamic markings 'p' and 'r' (ritardando).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a supporting line. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo).

This system contains five empty musical staves, likely for a vocal line and piano accompaniment.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a supporting line. Lyrics are written below the staves.

wenn er's mei-nem Va-ter sagt, wie wird mirs dann er-gehn!
 if then it my fa-ther knew, how would it fare with me!

Er ak-kert uns hier all-zu nah,
 He ploughs well nigh in yon-der field;

This system contains five empty musical staves, likely for a vocal line and piano accompaniment.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a supporting line. Dynamic markings include *f* (forte) and *p* (piano).

f *p* *f*

f *p* *f*

p *f*

f

f

f

sonst könnt' es wohl geschehn.
save that..perhaps I might ...

Schaut nur, von je-nem Hügel da könnt ihr ihn akkern sehn. Ho
There o'er that rising ground you may be-hold him at his work. What

Tutti.

f *f*

f *f*

Ho
What

Ho, ho!

What now!

f *f*

f *f*

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

HANNE.
JANE.

ho! was soll das seyn, was soll das seyn, was soll das seyn? In - dem der Jun - ker geht und sieht, schwingt
now! what's come to pass, what's come to pass, what's come to pass? At now the lord goes on and looks, with

ho! was soll das seyn, was soll das seyn, was soll das seyn?
now! what's come to pass, what's come to pass, what's come to pass?

ho ho! was soll das seyn, was soll das seyn, was soll das seyn?
what now! what's come to pass, what's come to pass, what's come to pass?

what now! what's come to pass, what's come to pass, what's come to pass?

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has dynamic markings *f* and *p*. The piano accompaniment includes a grand staff with treble and bass clefs, and several empty staves below.

sich das lo-se Kind auf sei-nen Rap-pen und entflieht geschwinder als der Wind.
 sud-den jerk the maid jumps on his nag, and run-ning flies like ra-pid wind a-way.

Lebt
Fare-

Musical score for the second system, consisting of several empty staves for piano accompaniment.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line has dynamic markings *f* and *p*, and the word *Tutti.* is written above it. The piano accompaniment includes a grand staff with treble and bass clefs, and several empty staves below.

p

p

p

p

p

p

Solo.

p

wohl, rief sie, mein gnädiger Herr! so räch' ich mei-ne Schmach.
well, she calls, my gra-cious lord! so I re-venge my wrongs.

Ganz ein-ge-wur-zelt ste-het er und
In shame and won-der lost, he stands and

p

p

p

p

p

p

p

f *staccato.*

f *staccato.*

f *staccato.*

f *staccato.*

f *staccato.*

f *staccato.*

f *staccato.*

Tutti.

gafft ihr staunend nach. Ha, ha, ha, ha, das war recht fein, das war recht fein, ha, ha, ha, ha, das war recht fein, ha, ha, ha,
 stares at her es - cape.

Ha, ha, ha, ha, that was well done, that was well done! ha, ha, ha, ha, that was well done, ha, ha, ha,

Ha, ha, das war recht fein, das war recht fein.

Ha, ha, ha, ha,

Ha, ha, that was well done, that was well done.

Ha, ha, ha, ha,

f *staccato.*

f *staccato.*

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

ha, das war recht fein, ha, ha, ha, ha, — das war recht fein, das war recht fein, das war recht

ha, that was well done, ha, ha, ha, ha, — well done — in-deed, well done in-deed, well done in-

das war recht fein, ha, ha, — das war recht fein, das war recht fein, das war recht

that was well done, ha, ha, — well done in-deed, well done in-deed, well done in-

das war recht fein, ha, ha, — das war recht fein, ha, ha, ha, ha, das war recht

that was well done, ha, ha, — well done in-deed, ha, ha, ha, ha, well-done in-deed, ha, ha, ha, ha, well done in-

f *ff* *f* *ff*

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

fein, ha, ha, ha, ha, — das war recht fein, ha, ha, ha, ha, das war recht fein, recht fein, recht fein.

deed, ha, ha, ha, ha, — well done in - deed, ha, ha, ha, ha, well done in - deed, well done in - deed.

fein, ha, ha, ha, ha, — das war recht fein, ha, ha, ha, ha, das war recht fein, recht fein, recht fein.
 deed, ha, ha, ha, ha, — well done in - deed, ha, ha, ha, ha, well done in - deed, well done in - deed.

fein, das war recht fein, ha, ha, ha, ha, das war recht fein, recht fein, recht fein.
 deed, well done in - deed, ha, ha, ha, ha, well done in - deed, well done in - deed.

SIMON.

RECITATIVO.

Vom dür-ren O - ste dringt ein scharfer Eishauch jetzt her - vor. Schneidend fährt er durch die
Now from the li - vid East an i - cy gale is dart - ed out. Fierce - ly ro - ving through the

6 5b 4/2

Luft, ver-zeh-ret ije - den Dunst, und hascht des Thie-res O - dem selbst. Des grim-mi-gen Ty-
sky, it sei - zes ev - ry wet, and self the breath of li - ving souls. 'Tis done. The ty - rant

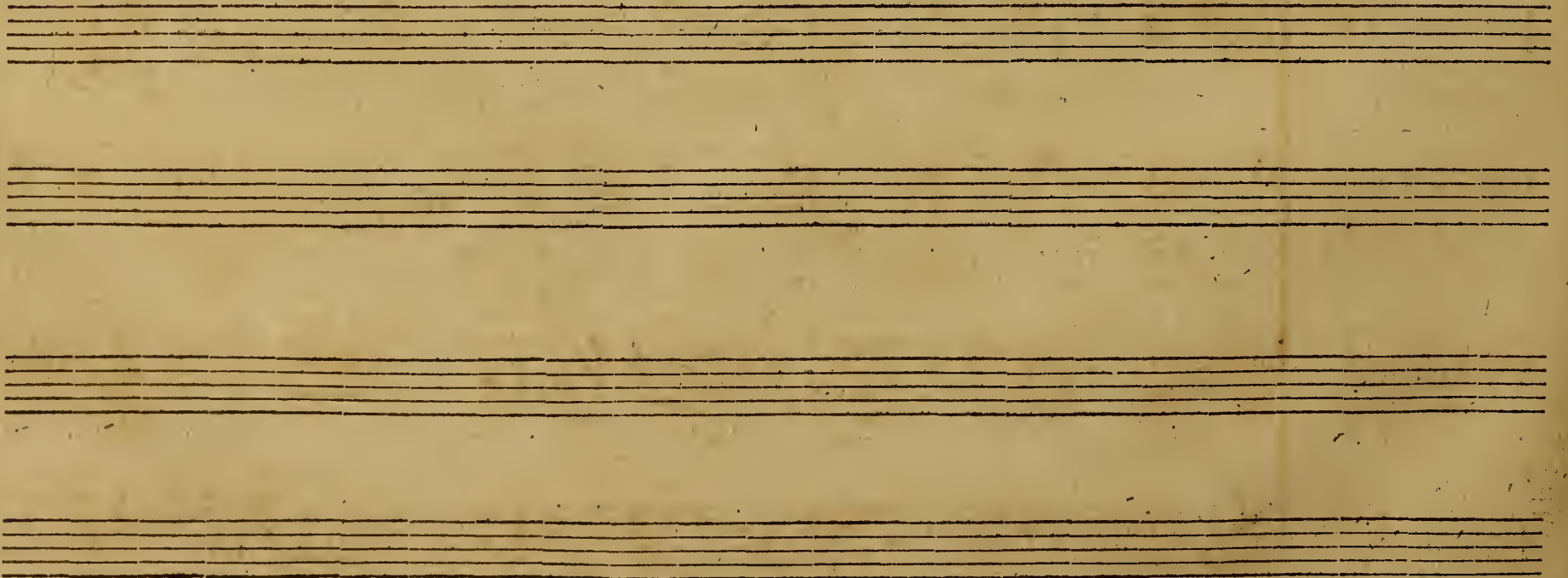
6 4/2 7*

ranns, des Win-ters Sieg ist nun voll-bracht, und stum - mer Schrek - ken drückt den gan - zen
dread, hard win - ter, has sub - dued the year, and ter - ror dumb ex - tends o'er na - ture

4/2 6b b7

Um-fang der Na - tur.
all his gloo - my reign.

b7



ARIA.

Largo.

Violino I.

Musical staff for Violino I. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, then a return to piano (*p*), and finally a crescendo to forte (*f*) with a fermata. The notation includes various note values, rests, and dynamic markings.

Violino II.

Musical staff for Violino II. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a return to piano (*p*), and finally a crescendo to forte (*f*) with a fermata.

Viola.

Musical staff for Viola. The staff is in alto clef with a key signature of two flats and a 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a return to piano (*p*), and finally a crescendo to forte (*f*) with a fermata.

Flauti.

Musical staff for Flauti. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Oboe I.

Musical staff for Oboe I. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Oboe II.

Musical staff for Oboe II. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Clarinetto I.

Musical staff for Clarinetto I. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Clarinetto II.

Musical staff for Clarinetto II. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Fagotti.

Musical staff for Fagotti. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Corni in Es.

Musical staff for Corni in Es. The staff is in treble clef with a key signature of one flat (F) and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

SIMON.

Musical staff for SIMON. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The staff contains rests for most of the piece, with a final entry marked *f* and a fermata.

Er-
Be-

Violoncello.

Musical staff for Violoncello. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a return to piano (*p*), and finally a crescendo to forte (*f*) with a fermata.

Largo.

Contra-Bassi.

Musical staff for Contra-Bassi. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a return to piano (*p*), and finally a crescendo to forte (*f*) with a fermata.

staccato. *p* *f* *p* *pp*

staccato. *p* *f* *p* *pp*

staccato. *p* *f* *p* *pp*

blik-ke hier, be-thör-ter Mensch,
hold, o weak and foo-lish man,

er-blik-ke deines Le-bens Bild!
the pic-ture of thy life be-hold!

Ver-
Soon

p *staccato.* *f* *p* *pp*

p *staccato.* *f* *p* *pp*

blü-het ist dein kur-zer Lenz, er - schöpfet dei-nes Som-mers Kraft, er - schöpfet dei-nes Sommers
 pass'd a - way thy flo - rid spring, ex - haust-ed is thy sum - mer's strenght, ex - haust-ed is thy sum-mer's

The image shows a page of a musical score with 14 staves. The top two staves contain complex melodic lines with many notes and slurs. The next six staves are mostly empty, with only a few notes in the first two measures. The bottom two staves contain lyrics and musical notation. The lyrics are: Kraft. strenght; Schon To welkt age dein Herbst dem your au - tumn. The musical notation below the lyrics includes notes, rests, and slurs.

Kraft.
strenght;

Schon To welkt age dein Herbst dem
your au - tumn

Al-ter zu, schon nah't der blei - che Win - ter sich und
wi - thers on, and win ther bleak is draw - ing near to

zei - get dir das off? - ne Grab. Schon
 show at last the yawn - ing tomb. And

Allegro molto.

The first system consists of six staves of piano accompaniment. The top two staves have melodic lines with dynamic markings of *f* and *p*. The bottom four staves provide harmonic support with chords and bass lines, also marked with *f*.

Allegro molto.

The second system consists of two staves of piano accompaniment. Both staves feature rhythmic patterns with a dynamic marking of *f*.

Solo.

The third system consists of two staves of piano accompaniment. The top staff has a melodic line with a dynamic marking of *f*, while the bottom staff provides harmonic support.

of - ne Grab.
yawn - ing tomb.

Wo sind sie nun die hoh'n Ent-
Where are they now, those lof-ty

The fourth system consists of two staves of piano accompaniment. The top staff has a melodic line with dynamic markings of *f* and *p*. The bottom staff provides harmonic support with a dynamic marking of *f*.

Allegro molto.

The first system of the musical score consists of ten staves. The top three staves contain complex rhythmic patterns with frequent triplet markings (indicated by a '3' in a circle) and dynamic markings of *f* (forte) and *p* (piano). The remaining seven staves are primarily accompaniment, featuring sustained chords and rhythmic patterns, with dynamic markings of *f* appearing at the beginning and end of the system.

würfe,
schemes,

die Hof - - nungen von Glück,
those flat - t'ring hopes of weal,

The second system of the musical score continues the composition with ten staves. It maintains the complex rhythmic and dynamic structure of the first system, with *f* and *p* markings and triplet figures. The accompaniment staves continue with sustained chords and rhythmic accompaniment.

Musical score for piano accompaniment, consisting of 11 staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include piano (*p*) and forte (*f*). The key signature has one flat (B-flat).

die Sucht — nach eitlen Ruhme,
 Those lon - - gings of - ter fa - me,

der Sor-gen schwere Last?
 of cares the hea - vy load?

Musical score for the vocal line, consisting of two staves. The melody is simple and follows the lyrics. Dynamic markings include piano (*p*) and forte (*f*).

The first part of the musical score consists of several staves. The first three staves contain melodic lines with dynamic markings of *f* (forte) and *p* (piano). The fourth and fifth staves are mostly rests, with a *Solo.* marking above the fifth staff. The sixth and seventh staves also feature *Solo.* markings and contain melodic fragments. The eighth and ninth staves are again mostly rests.

Wo sind sie nun, die Wonne - ta - ge, ver - schwelgt in Ueppig - keit?
 Where are they now, those blithsome days in wan - ton pleasures spent?

The second part of the musical score consists of two staves. Both staves begin with a melodic line marked *p* (piano), followed by a series of rests.

The first system of the musical score consists of five staves. The top three staves contain melodic lines with various note values, rests, and dynamic markings such as *f* and *fi*. The fourth and fifth staves are primarily rests, with some notes appearing at the end of the system. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

Wo sind sie nun die Won - ne - ta - ge, ver-schwelgt in Ueppigkeit?
 Where are they now, those blith - some days - in wan - ton pleasures spent?

The second system of the musical score consists of two staves. Both staves contain melodic lines with notes, rests, and dynamic markings such as *f*. The notation is similar to the first system, with a key signature of one flat and common time.

The first three staves of music contain complex rhythmic patterns. The first staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamic markings include *fz*, *p*, *fz*, *p*, *p*, and *f*. The second and third staves continue this melodic and harmonic development with similar dynamic markings.

This section of the page consists of ten empty musical staves. The first two staves have a few initial notes and rests, but the remainder of the staves are completely blank, suggesting a vocal line that is mostly silent or a section of the score that has been redacted or is otherwise empty.

und wo, und wo die fro - hen Näch - te, im Tau mel
 and where, and where those fes - tive nights in gid dy

The final two staves of music on the page continue the melodic and harmonic patterns from the first three staves. They feature dynamic markings of *p*, *fz*, *p*, and *f*, concluding the piece with a strong *f* dynamic.

pp f

pp f

pp f

f

f

f

f

f

f

durchge-wacht? und wo die fro - hen Nächte, im 'Tau - mel durchgewacht? wo
 re - vels lost? and where those fes - tive nights in gid - dy re - vels lost? where

pp f

pp f

f *pizzic.* *p*

f *pizzic.* *p*

f *pizzic.* *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

sind sie nun?
are they now?

wo?
where?

Verschwunden sind sie
All fled and va-nish'd

wie ein Traum.
like a dream.

f *pizzic.* *p*

f *pizzic.* *p*

f coll'arco.

f coll'arco.

f coll'arco.

f

f

f

f

f

f

f

f

Nur Tugend bleibt,
Sole vir-tue stays

coll'arco.

f

coll'arco.

in Tempo. f

RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *p*

Basso. *p*

sie bleibt allein, und leitet uns, unwandelbar, durch Zeit und Jahreswechsel, durch
a-lone she stays. A-lone she too may be thro' life, thro' years and time revolving, thro'

RECITATIVO.

f

f

f

f

f

f

Jam-mer o-der Freude bis zu dem höchsten Zie-le hin.
for-tune good or bad our guide to hap-pi-ness on high.

Coro. Allegro moderato.

Violino I.

Violino II.

Viola.

Flauti.

Oboe I.

Oboe II.

Clarineti.

Allegro moderato.

Fagotti.

f Contra Fagotto.

Clarini in C.

Timpani in C. G.

Soprano.

Alto.

Tenore.

Basso.

SIMON.

Dann
Then

Violoncello.

Contra-Basso.

Allegro moderato.

First system of musical notation, consisting of three staves. The first staff begins with a piano (*p*) dynamic marking. The second staff contains a forte (*f*) dynamic marking. The third staff contains a piano (*p*) dynamic marking. The notation includes various note values and rests.

A series of seven empty musical staves, indicating a section of the score where no notation is present.

Imo.

Second system of musical notation, starting with the word *Imo.* and a piano (*p*) dynamic marking. It consists of three staves with musical notation.

Third system of musical notation, consisting of three staves with musical notation.

bricht der gros-se Morgen an, der Allmacht zwei - tes Wort erweckt zum neu-en Da-seyn uns, von Pein und Tod auf
 comes the great and glori-ous morn, the new cre - a - ting word a - wakes to se - cond life us all from pain and death for

Fourth system of musical notation, including lyrics and dynamic markings. The first staff begins with a piano (*p*) dynamic marking. The second staff contains a forte (*f*) dynamic marking. The third staff contains a piano (*p*) dynamic marking. The notation includes various note values and rests.

The first part of the musical score consists of approximately 12 staves. The notation includes various rhythmic values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The music is written in a standard staff format with a treble clef and a key signature of one flat.

im - mer frei, zum neu-en Da-sein uns, von Pein und Tod auf im - mer frei.
 e - ver free, to se - cond life us all, from pain and death for e - ver - free.

The second part of the musical score continues the vocal line and accompaniment. It includes the lyrics and corresponding musical notation with dynamic markings like *f* and *p*.

The piano accompaniment consists of several staves. The top staff features a complex texture with many sixteenth and thirty-second notes, often beamed together. The middle staves have a more rhythmic accompaniment with quarter and eighth notes. The bottom staves are mostly rests, indicating that the piano part is primarily in the upper registers. Dynamics include *p* (piano) and *f* (forte).

LUCAS.

Die Him-mels-pfor - ten öf - nen sich, der heil' - ge Berg er-

The heav'n - ly gates are lift - ing up; the hal - low'd mount ap -

The piano accompaniment for the vocal entry is simpler than the first part. It consists of a few staves with a steady accompaniment of quarter and eighth notes. The dynamics are marked *p* (piano).

Musical score for the first system, featuring piano and solo parts. The piano part consists of three staves with dynamic markings *f*, *pp*, and *f*. The solo part consists of three staves, each beginning with a *Solo.* marking and a *p* dynamic. The music is written in a common time signature.

Musical score for the second system, continuing the piano and solo parts. The piano part consists of two staves with dynamic markings *f*, *p*, and *f*. The solo part consists of two staves with a *Solo.* marking and a *p* dynamic. The music continues in a common time signature.

Musical score for the third system, including vocal lines with German and English lyrics and piano accompaniment. The piano part consists of two staves with dynamic markings *f*, *pp*, and *f*.

schein^t. Ihn krönt des Her - ren Zelt, wo Ruh und Frie - de thront. Ihn krönt des Herren
 pears, and on its brow the ho - ly tent, where peace e - ter - nal dwells. And on its brow the ho - ly

pp f

pp f

Solo. p

p Corni in Es Solo.

I. CHOR. Tutti.

Wer darf durch diese Pfor-ten gehn? Der
Those gates to pass, who may pro - ceed? The

Tutti.

Wer darf durch diese Pfor-ten gehn? LUCAS.
Those gates to pass, who may pro - ceed?

Tutti.

Zelt, wo Ruh und Frie - de thront. Der
tent, where peace e - ter - nal dwells. SIMON.

Tutti.

Wer darf durch diese Pfor-ten gehn? The
Those gates to pass, who may pro - ceed?

pp f

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'Solo. p'.

II. CHOR. *Tutti.*

HANNE.
JANE.

Ar - ges mied und Gu - tes that.
man, whose life was in - cor - rupt.

Wer darf be - stei - gen die - sen Berg?
The sa - cred mount, who may as - cend?

Von des - sen
The man, whose

Tutti.

Wer darf be - stei - gen die - sen Berg?
The sa - cred mount, who may as - cend?
Tutti.

LUCAS.

Ar - ges mied und Gu - tes that.

Wer darf be - stei - gen die - sen Berg?

Von des - sen

Tutti.

SIMON.

man, whose life was in - cor - rupt.

The sa - cred mount, who may as - cend?

The man, whose

Musical score for the second part of the page, continuing the instrumental accompaniment with dynamic markings like 'f'.

Lip - pen Wahr - heit floss.
 ton - gue spoke no de - ceit.

Wer darf in diesem Zel - te woh - nen?
 With - in the tent, who shall a - bi - de?

Der Ar - men und Be -
 He, that to want and

Wer darf in diesem Zel - te woh - nen?
 With - in the tent, who shall a - bi - de?

Lip - pen Wahr - heit floss.

Wer darf in diesem Zel - te woh - nen?

Der Ar - men und Be -

ton - gue spoke no de - ceit.

With - in the tent, who shall a - bi - de?

He, that to want and

dräng-ten half.
grief lent aid.

II. CHOR. *Tutti.*

HANNE.
JANE.

Wer wird den Frieden dort ge-niessen?
Th'e - ter - nal peace, who shall en-joy?

Der Schutz und Recht der
He, that for in - no -

Tutti.

Wer wird den Frieden dort ge-niessen?
Th'e - ter - nal peace, who shall en-joy?

Tutti.

dräng-ten half.

LUCAS.

Wer wird den Frieden dort ge-niessen?

Der Schutz und Recht der
SIMON.

grief lent aid.

Th'e - ter - nal peace, who shall en-joy?

He, that for in - no -

Musical score for woodwinds. The score consists of ten staves. The first two staves are for Clarinet in C, and the remaining eight staves are for Horns. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte). The woodwinds play a melodic line with some ornamentation and grace notes.

Clarinetti in C.

I. CHOR.

II. CHOR.

BEIDE CHÖRE.

brau - set sind, die lei - den - vol - le Ta - ge. Des Le - bens Win - ter - stür - me. Ein ew - ger Fröh - ling

are they calm'd, the wo - ful days of pain, — the win - try storms of life. The spring un - bound - ed

brau - set sind, die lei - den - vol - le Ta - ge. Des Le - bens Win - ter - stür - me. Ein ew - ger Fröh - ling

are they calm'd, the wo - ful days of pain, — the win - try storms of life. The spring un - bound - ed

Musical score for the vocal parts, corresponding to the lyrics above. It consists of two staves. The notation includes various rhythmic values, slurs, and dynamic markings. The vocal line is in a key with one flat and common time.

ff

ff

ff

ff

ff

ff

ff

ff

Solo.

p

Solo.

p

HANNE.
JANE.

herrscht; und grän - zen - lo - se Se - lig - keit wird der Ge - rech - ten Lohn. Auch May

reigns, and e - ver - las - ting hap - pi - ness is vir - tue's high re - ward.

LUCAS.

herrscht; und grän - zen - lo - se Se - lig - keit wird der Ge - rech - ten Lohn. Auch SIMON.

reigns and e - ver - las - ting hap - pi - ness is vir - tue's high re - ward. May

p *f* *Tutti.* *f* *Tutti.* *f* *Tutti.* *f*

uns werd einst ein sol - cher Lohn! Lasst uns wirken, lasst uns stre-ben. Lasst uns kämpfen!
 we de - serve a like re - ward! Let our wish-es, let our ac - tions, let our la - bours,

Tutti.

Lasst uns kämpfen!
 Let our la - bours,
Tutti.

uns werd einst ein sol - cher Lohn! Lasst uns wir-ken, lasst uns stre-ben. Lasst uns kämpfen!
 we de - serve a like re - ward! Let our wish-es, let our ac - tions, let our la - bours,

f. *Tutti.*

f

The first part of the page contains a complex musical score consisting of approximately 12 staves. The notation includes various clefs, time signatures, and note values, with some staves featuring dense chordal textures and others showing more melodic lines. The music is arranged in a multi-staff format typical of classical instrumental or vocal scores.

II. CHOR.

BEIDE CHÖRE.

lasst uns har-ren, zu er-rin-gen die-sen Preis.

our en-da-vours on-ly tend that prize to gain.

lasst uns har-ren, zu er-rin-gen die-sen Preis.

our en-da-vours on-ly tend that prize to gain.

Uns
Di-

The second part of the page continues the musical score with approximately 4 staves. It maintains the same notation style as the first part, with various clefs and note values. The bottom right corner of this section contains the text 'Uns Di-'.

The first system of the musical score consists of a vocal line on a single staff and seven piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase starting on a G4 note, moving through A4, B4, and C5, then descending to B4, A4, and G4. The piano accompaniment consists of several staves with rests, indicating that the instruments are silent during this initial vocal phrase.

The second system of the musical score includes the vocal line and piano accompaniment. The lyrics are written below the vocal line. The German lyrics are: "Uns lei-te dei-ne Hand, o Gott! ver-leih' uns Stärk' und". The English lyrics are: "Di-rect us on thy ways, o God! sup-port us in the". The music continues with a melodic line in the vocal part and accompaniment in the piano staves.

The third system of the musical score includes the vocal line and piano accompaniment. The lyrics are written below the vocal line. The German lyrics are: "lei-te dei-ne Hand, o Gott! ver-leih' uns Stärk' und Muth! ver-leih'". The English lyrics are: "rect us on thy ways, o God! sup-port us in the strife! sup-port". The music continues with a melodic line in the vocal part and accompaniment in the piano staves.

Uns lei - te dei - ne Hand, o Gott! ver -
 Di - rect us on thy ways, o God, sup -

Muth, ver - leih' uns, verleih' — — uns Stärk' und Muth, Stärk' und Muth, o Gott! o Gott! ver -
 strife, sup - port us, sup - port — — us in the strife, in the strife, o God! o God, sup -

Uns lei - te dei - ne Hand, o Gott! ver - leih' uns Stärk' und Muth, ver - leih' — —
 Di - rect us on thy ways, o God! sup - port us in the strife, sup - port — —

Muth, Stärk' und Muth.
 strife, in the strife.

leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth,
 port us in the strife, sup-port us in the strife, sup-port us in the strife.

leih' uns Stärk' und Muth, uns lei-te, uns lei-te dei - ne Hand, o Gott!
 port us in the strife, di-rect us, di-rect us on thy ways, o God!

— uns Stärk' und Muth. Uns lei-te dei - ne Hand, o Gott! ver leih' uns Stärk' und Muth, ver-leih' —
 — us on thy ways, di-rect us on thy ways, o God! sup-port us in the strife, support —

Uns lei-te dei-ne Hand, o Gott! Uns lei-te dei-ne Hand, o
 Di-rect us on thy ways, o God! Di-rect us on thy ways, o

ver - leih' — — — — — uns, ver - leih' — — — — — uns, ver -
 sup - port — — — — — us, sup - port — — — — — us, sup -

uns lei - te dei - ne Hand, o Gott! o Gott! ver - leih' — — — — — uns, ver - leih'
 Di - rect us in thy ways, o God! o God! sup - port — — — — — us, sup - port — —

— — — — — uns Stärk' und Muth! — — — — — ver - leih' — — — — — uns, ver - leih'
 — — — — — us in the strife! — — — — — sup - port — — — — — us, sup - port — —

Gott, o Gott! — — — — — ver - leih' — — — — — uns, ver -
 God, o God! — — — — — sup - port — — — — — us, sup -

The first system of music features a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The key signature has one sharp (F#).

The second system consists of piano accompaniment for the vocal line, showing a steady rhythmic accompaniment with some melodic movement in the right hand.

The third system continues the musical piece, with the vocal line and piano accompaniment. The piano part has a more active role here.

leih' uns, o Gott! Stärk' und Muth, o Gott! ver-leih' uns, ver-leih' uns, ver-
 port us, o God! in the strife, o God! sup-port us, support us, sup-

The fourth system shows the vocal line and piano accompaniment. The piano part has a more active role here.

leih' uns, o Gott! Stärk' und Muth, o Gott! ver-leih' uns, ver-leih' uns, ver-
 port us, o God! in the strife, o God! sup-port us, support us, sup-

The fifth system continues the musical piece, with the vocal line and piano accompaniment.

leih' uns, o Gott! Stärk' und Muth, o Gott! ver-leih' uns, ver-leih' uns, ver-
 port us, o God! in the strife, o God! sup-port us, support us, sup-

The sixth system shows the vocal line and piano accompaniment. The piano part has a more active role here.

leih' uns, o Gott! Stärk' und Muth, o Gott! ver-leih' uns, ver-leih' uns, ver-
 port us, o God! in the strife, o God! sup-port us, support us, sup-

The seventh system continues the musical piece, with the vocal line and piano accompaniment.

The eighth system shows the vocal line and piano accompaniment. The piano part has a more active role here.

ver-leih' uns Stärk' und Muth, Uns lei-te dei-ne Hand, o Gott! ver-
 sup-port us in the strife! Di-rect us in thy ways, o God! sup-

leih' uns Stärk' und Muth, Stärk' und Muth, ver-leih' uns Stärk' und Muth. Uns lei-te dei-ne Hand, o Gott!
 port us in the strife, in the strife! sup-port us in the strife. Di-rect us on thy ways, o God!

leih' uns, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth.
 port us, sup-port us in the strife, sup-port us in the strife.

leih' uns, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, Stärk' und Muth.
 port us, sup-port us in the strife, sup-port us in the strife, in the strife.

fi *fi*

fi *fi*

fi

leih' — uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, o Gott! o Gott,
 port — us in the strife, sup-port us in the strife, o God, o God,

ver-leih' — uns Stärk' und Muth, verleih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, o Gott, o
 sup-port — us in the strife, support us in the strife, sup-port us in the strife, o God, o

Uns lei-te dei-ne Hand, o Gott! o Gott! ver-leih' uns Stärk' und Muth, o Gott!
 Di-rect us in thy ways, o God! o God! sup-port us in the strife, o God!

Uns lei-te dei-ne Hand, o Gott! o
 Di-rect us in thy ways, o God! o

fi

fi

The first part of the musical score consists of approximately 12 staves. The top two staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. Below these, several staves provide harmonic support with simpler rhythmic patterns, including rests and occasional notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

leih' uns Stärk und Muth, o Gott! o Gott! verleih' uns Muth, verleih' uns Stärk und Muth. Uns leite deine Hand, uns leite deine

port us in the strife, o God! o God! sup-port us, sup - port us in the strife. Di-rect us in thy ways, di-rect us in thy

leih' uns Stärk' und Muth, ver-leih' uns, verleih' uns Muth, verleih' uns Stärk und Muth. Uns leite deine Hand, uns leite deine

port us in the strife, sup-port us, sup-port us, sup - port us in the strife. Direct us in thy ways, di-rect us in thy

verleih' uns, verleih' uns Stärk und Muth, verleih' uns Stärk' und Muth. Uns leite deine

sup-port us, sup-port us in the strife, sup-port us in the strife. Di-rect us in thy

leih' uns Stärk' und Muth, ver - leih, ver-leih' uns Muth, verleih' uns Stärk und Muth. Uns lei-te deine Hand, o

port us in the strife, sup - port, sup-port us, sup - port us in the strife, Di-rect us in thy ways, o

Unleitete deine Hand, o

Di-rectus in thy ways, o

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'f', and triplet markings.

I. CHOR.

Hand, o Gott! ver - leih' uns Stärk' und Muth. Dann sin - gen wir,
 ways, o God! sup - port us in the strife. In tri - umph then

Hand, o Gott! ver - leih' uns Stärk' und Muth. Dann sin - gen wir,
 ways, o God! sup - port us in the strife. In tri - umph then

Hand, o Gott! ver - leih' uns Stärk' und Muth. Dann sin - gen wir,
 ways, o God! sup - port us in the strife. In tri - umph then

Gott, o Gott! ver - leih' uns Stärk' und Muth. Dann sin - gen wir,
 God! o God! sup - port us in the strife. In tri - umph then

Musical notation at the bottom of the page, including dynamic markings like 'f'.

The first ten staves of the page contain an instrumental musical score. The notation includes various rhythmic values, rests, and ornaments, typical of a Baroque or Classical era manuscript. The staves are arranged in a system, with some staves containing multiple voices or parts.

II. CHOR.

BEIDE CHÖRE.

Dann geh'n wir ein in dei - nes Rei - ches

we shall as - cend the ho - ly mount of

Dann geh'n wir ein in dei - nes Rei - ches

we shall as - cend the ho - ly mount of

The bottom five staves of the page continue the instrumental musical score. The notation is consistent with the first part, featuring various rhythmic patterns and melodic lines.

Einleitung. (Overture.)

Largo.

Vivace.

Trombone I.

Trombone II.

Trombone Basso.

The musical score is written for three trombone parts: Trombone I, Trombone II, and Trombone Basso. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two sections: 'Largo' and 'Vivace'. The 'Largo' section begins with a 3-measure rest for each part, followed by a melodic line. The 'Vivace' section starts with a 7-measure rest, followed by a more rhythmic and melodic passage. Dynamics include *f* (forte) and *fi* (forzando). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 7, 5, 4, 2 1). The bottom three staves of the score are for the piano accompaniment, with dynamics *f* and *fi*.

5 4

f *f* *f* *f*

12 12 12

f *f* *f*

7 7 7

ff *f* *ff* *f* *ff*

f *f* *f* *f*

2 2 2

f *f* *f* *f* *f* *f*

4 4 4

ff *f* *f*

ff *f* *f*

ff *ff* *ff*

RECITATIVO. CORO *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Und fleht darum den Himmel an.) (And sends to heav'n his ardent nows.)

CORO. *Poco Adagio.*

Trombone I.

Musical score for strings and woodwinds, measures 1-175. The score consists of six staves. The top three staves are for woodwinds (flutes, oboes, and bassoons), and the bottom three are for strings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like '5' above certain notes.

RECITATIVO *tacet.*

(Den Schmuck und Reichthum der Natur.) (The pride and wealth of nature fair..)

CORO. *Andante. Maestoso.*

Musical score for Trombone I, Trombone II, and Trombone Basso, measures 175-260. The score is in 3/4 time and features a key signature of one flat. The tempo is *Andante. Maestoso.* The dynamics are marked *ff*. The score includes a *Poco Adagio.* marking at the end of the section.

Musical score for strings, measures 260-320. The score consists of three staves. The music features a steady rhythmic pattern with eighth and sixteenth notes. The tempo is *Poco Adagio.*

Musical score for woodwinds, measures 320-400. The score consists of three staves. The music features a steady rhythmic pattern with eighth and sixteenth notes. The tempo is *Allegro. 26*. The dynamics are marked *f*.

Musical score for strings, measures 400-480. The score consists of three staves. The music features a steady rhythmic pattern with eighth and sixteenth notes. The tempo is *Allegro. 26*. The dynamics are marked *f*.

Musical score for strings and woodwinds, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*.

DER SOMMER. (SUMMER.)

RECITATIVO. ARIA *tacet.* RECITATIVO *tacet.*

(Der Berge Gipfel im feurigen Gold.) (The mountains tipt with aethereal gold.)

Largo.

Allegro.

Trombone I.

Trombone II.

Trombone Basso.

Musical score for Trombone I, II, and Basso, showing three staves. The notation includes notes, rests, and dynamic markings such as *ff* and *f*. Measure numbers 6 and 13 are indicated.

Musical score for strings, showing three staves. The notation includes notes, rests, and dynamic markings such as *ff* and *f*. Measure numbers 4, 5, and 13 are indicated.

Andante. *Allegro.*

Musical score for woodwinds, showing three staves. The notation includes notes, rests, and dynamic markings such as *f*. Measure numbers 12 and 2 are indicated.

Musical score for three staves. The first three staves each have a measure marked '18' and a measure marked '6'. The bottom three staves have a measure marked '2' and a dynamic marking 'ff'.

RECITATIVO. CAVATINA *tacet.* RECITATIVO. ARIA *tacet.* RECITATIVO *tacet.*

(Und Todesstille herrscht umher.) (And nature seems a world of death.)

CORO. *Allegro assai.*

Musical score for Trombone I, Trombone II, and Trombone Basso. Trombone I and II have a dynamic marking 'ff' and a measure marked '2'. Trombone Basso has a dynamic marking 'ff'. The score includes the instruction 'Alo.' and dynamic markings 'fi'.

Musical score for three staves. Each staff has a measure marked '18' and a dynamic marking 'f'.

Musical score for three staves. Each staff has a measure marked '2' and a dynamic marking 'fi'. The bottom staff has a measure marked '5'.

Allegro.

Musical score for three staves, measures 1-14 and 15-21. The first staff has a '2' above it. The second and third staves have '14' above them. The piece concludes with a double bar line and a '7' above the final measure.

Musical score for three staves, measures 12-21. Each staff begins with a forte dynamic marking 'ff'. The second and third staves have '12' above them. The piece concludes with a double bar line and a '7' above the final measure.

Musical score for three staves, measures 15-26. Each staff begins with a forte dynamic marking 'ff'. The tempo is marked 'Allegretto'. The second and third staves have '15', '23', and '26' above them. The piece concludes with a double bar line and a '7' above the final measure.

DER HERBST. (AUTUMN.)

RECIT. CORO tacet. RECIT. DUETTO tacet. RECIT. ARIA tacet. RECIT. tacet.

CORO. Vivace. 5

Trombone I.

Musical score for Trombone I, measures 5-19. The staff begins with a '5' above it and ends with a '19' above it.

In Reihen freudig hin - ge-zählt.
In showy files dis - play'd they lie.

f

Trombone II.

Musical score for Trombone II, measures 5-19. The staff begins with a '5' above it and ends with a '19' above it.

In Reihen freudig hin - ge-zählt.
In showy files dis - play'd they lie.

f

Trombone Basso.

Musical score for Trombone Basso, measures 5-19. The staff begins with a '5' above it and ends with a '19' above it.

In Reihen freudig hin - ge-zählt.
In showy files dis - play'd they lie.

f

Musical score for three staves, measures 4-11. Each staff begins with a '4' above it and ends with an '11' above it.

3 18 5 20

12 10

11

5 23 ff

RECITATIVO tacet.

(Die Fröhlichkeit zum Lustgeschrei.) (Exalts the mirth to shouts of joy.)

CORO. Molto Allegro.

Trombone I.
Trombone II.
Trombone Basso.

Allegro assai.

DER WINTER. (WINTER.)

OVERTURE. RECIT. CAVATINA *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Ein ungekünstelt-frohes Lied.) (By plain, and artless, jolly song.)

CORO. *Allegro.*

Trombone I.

Trombone II.

Trombone Basso.

The musical score consists of three staves for Trombone I, Trombone II, and Trombone Basso. The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The music is marked *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The score is divided into measures, with some measures containing rests or specific articulation marks like '15', '13', and '8'. The first system shows measures 1-8, the second system shows measures 9-16, the third system shows measures 17-24, and the fourth system shows measures 25-32. The score concludes with a double bar line and repeat signs.

RECITATIVO. CORO *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Bis zu dem höchsten Ziele hin.) (Our guide to happiness on high.)

CORO. *Allegro moderato.*

Trombone I. *60*

Trombone II. *60 f*

Trombone Basso. *60 f*

7 ff

7 ff

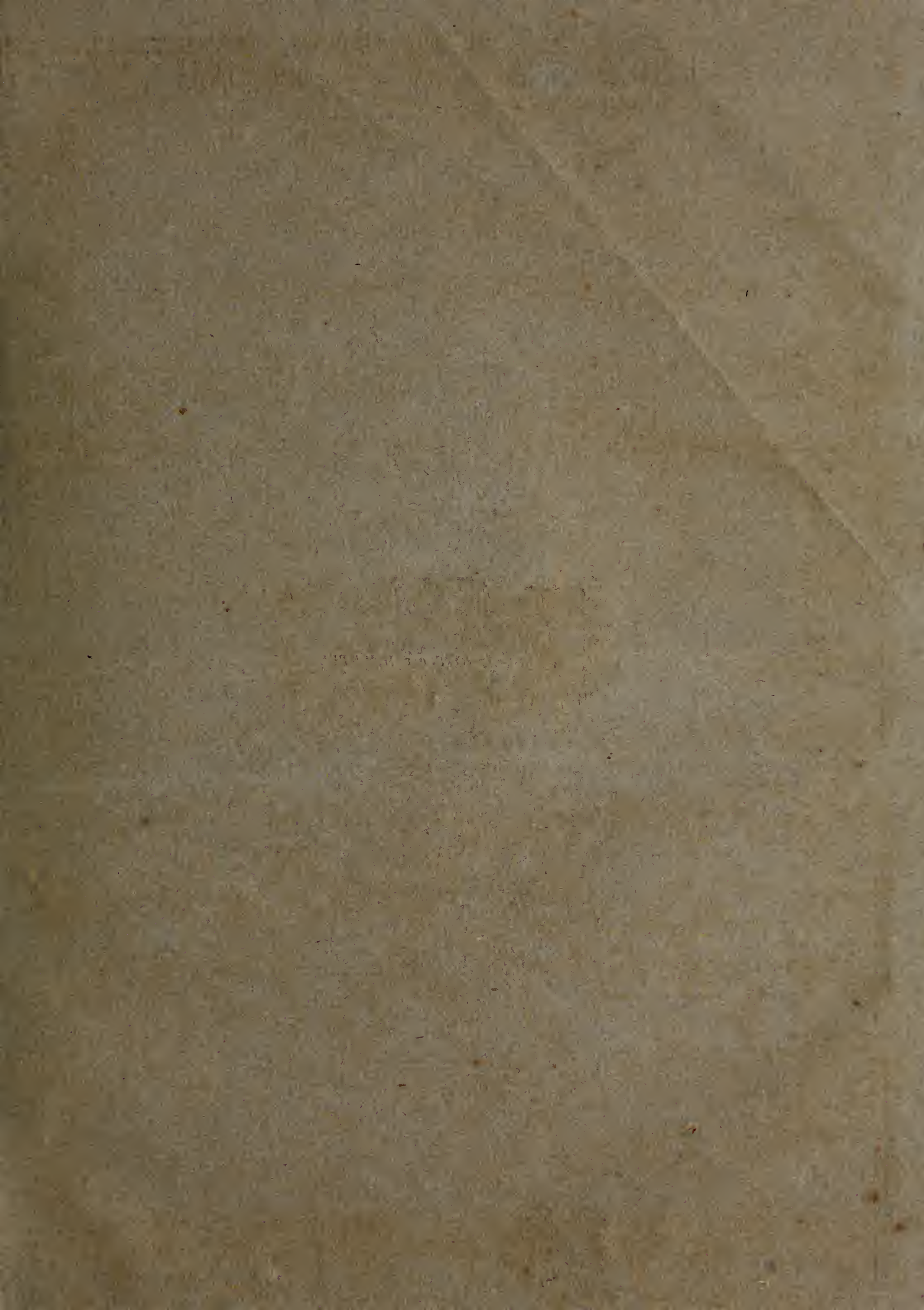
7 ff

ff

ff

ff

Ende.
End.





BREITKOPF UND HAERTEL.