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"Sei uns gnädig, Gott der Gnaden"

Hesse, Adolph Friedrich

Breslau, [1836]

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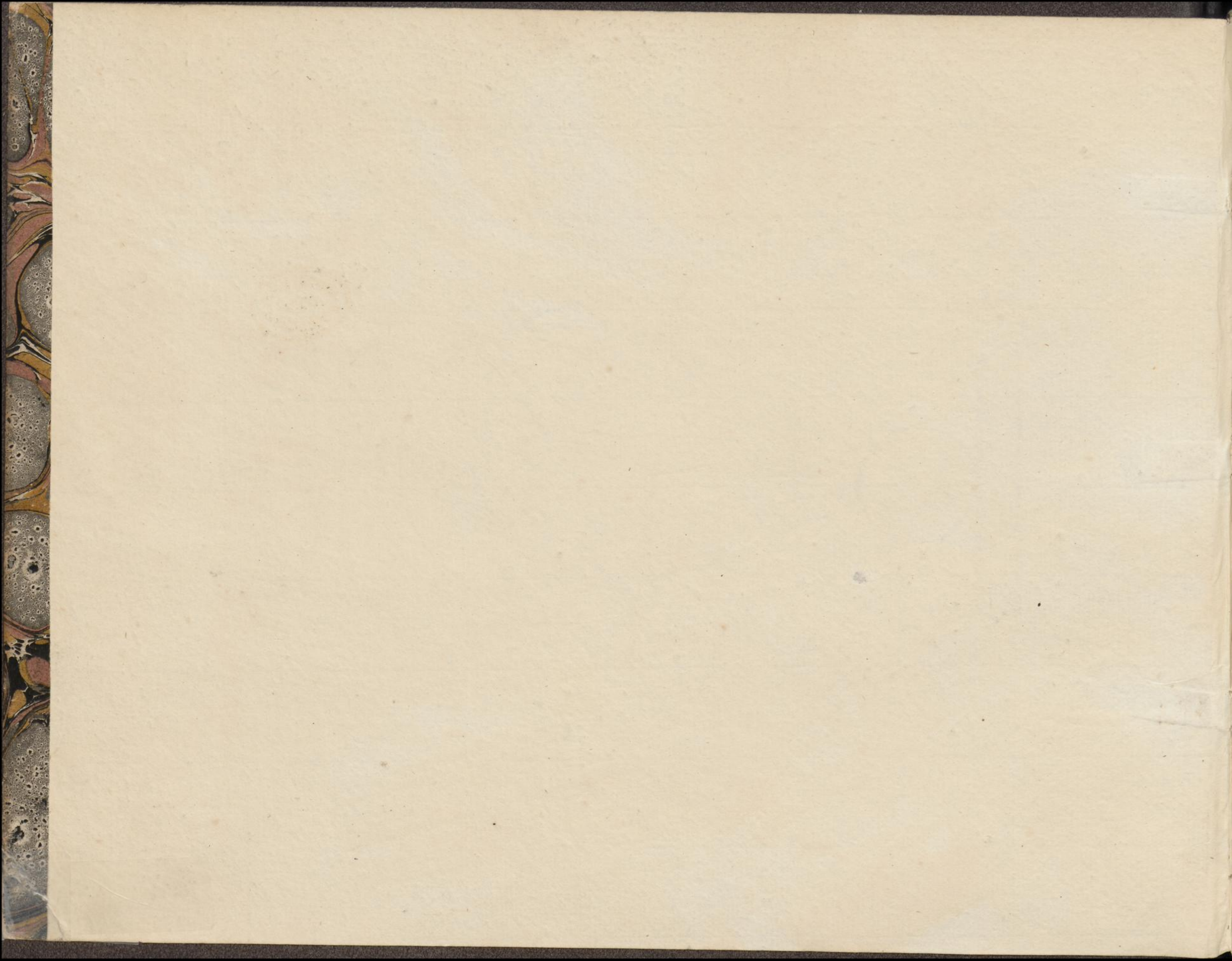
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Landwehr im Wiener Musikanten 1827. T. 17.

allgemein Leipziger Musik. Zeitung 1827. T. 467.

Cæcilia. 29. 19. P. 113.

Gasparini 1840. P. 165.



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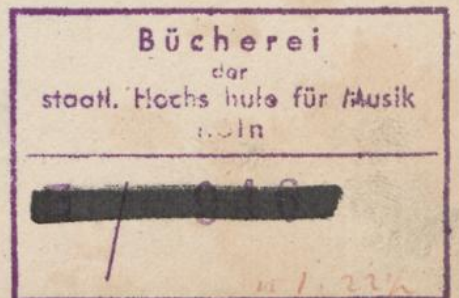
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„Sei uns gnädig, Gott der Gnaden“

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Chor.

*Sei uns gnädig, Gott der Gnaden,
send' uns deines Geistes Segen,
dass er uns vor Noth und Schaden
hüten woll' auf allen Wegen.*

*Mache du in uns lebendig
deines heil'gen Worts Gebot,
dass im Glauben unabwendig
wir beharr'n bis in den Tod.*

Arie.

*Die dich fürchten, Gott der Liebe,
und glauben deinem heil'gen Wort,
sie irren nicht im Weltgetriebe,
durch dich beseligt hier und dort.
Sie wollen treu zum Ziele wallen,
beschirmt von deiner Gnade Stern;
und nicht in Menschenhände fallen,
sie fallen in die Hand des Herrn.*

Quartett.

*Der Weisheit Ehrenkrone,
der Glanz der Erdengüter
wird einst an deinem Throne
erbleichen, mein Behüter.
Lass Lieb' und Glaub' auf Erden,
die Furcht vor deinem Korn
den Völkern allen werden
der ew'gen Weisheit Born.*

Schluss = Chor.

*Deine Weisheit, deine Stärke,
deiner Liebe reicher Segen
strahlt in jedem deiner Werke
unsern Blicken rings entgegen.
Deine Huld ist überschwenglich,
dir allein gehören wir,
du allein bist unvergänglich,
Vater, Ruhm und Preis sei dir!*

D^r. August Kahlert.

CANTATE.

5.

A. Hefse op. 59.

Choro. Andante.

Oboe I.

Oboe II.

Fagotto I.

Fagotto II.

Corni in a.

Timpani in A.u. e.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Solo.
p.
Solo.
p.
mf.
mf.
tr.
pp.
pp.
pp.
pp.
Coro.
pp.

This page of a handwritten musical score, numbered 6, contains ten systems of staves. The notation includes treble and bass clefs, key signatures with two sharps (F# and C#), and various rhythmic values. The score is characterized by several dynamic markings: *sf* (sforzando) appears in the lower systems, while *p* (piano), *cresc.* (crescendo), and *pp.* (pianissimo) are used throughout. The upper systems feature melodic lines with phrasing slurs and accents, including a trill (*tr.*) in the fifth system. The lower systems consist of more rhythmic and harmonic accompaniment. A large blacked-out section is present in the lower-left area of the page.

The musical score is arranged in a system of staves. The top section includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fagott.), and Bassoon I (Fag. I^{mo}). The middle section includes parts for Trumpet (tr.), Trombone (Tromb.), and Horn (Horn). The bottom section includes parts for Violoncello (Violoncello). The score features various musical notations, including notes, rests, and dynamic markings such as *ff*, *pp*, and *p*. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines.

pp.

p.

pp.

p.

pp.

p.

p.

tr.

p.

p.

Sei uns

Sei uns gnä dig, sei uns

Sei uns gnä dig Gott der Gna den, Gott der Gna

Sei uns gnädig, sei uns gnä dig Gott der Gna den, sei uns gnä dig

gnä-dig Gott der Gna-den, send' uns dei-nes Gei-stes Se-gen dass er

gnä-dig Gott der Gna-den, send' uns dei-nes Gei-stes Se-gen dass er

den, Gott der Gna-den, send' uns dei-nes Gei-stes Se-gen Gott der Gna- dass er

Gott der Gna-den, send' uns dei-nes Gei-stes Se-gen dass er

Cello

Basso pizz.

Musical score for a string quartet and vocal soloists. The score includes staves for two violins, two violas, and a cello/bass. It features dynamic markings such as *cresc.*, *pp.*, *ff.*, and *f.*. The bottom section contains German lyrics for a vocal soloist:

uns vor Noth und Schaden
Ma - che du in uns le -

uns vor Noth und Schaden
Ma - che du in uns le -

uns vor Noth und Schaden
Ma - che du in uns le -

uns vor Noth und Schaden hü - ten woll' auf al - len We - gen
Ma - che du in uns le -

Basso pizz. *ff. arco.*

pp bendig dei-nes heil- genWorts Ge- bot dei-nes heil- genWorts Ge- bot, ma-che du in uns te- ben- dig dei-nes
pp ben- dig deines heil- genWorts Ge- bot. dei-nes heilgen Worts Ge- bot, ma- che du in uns te- ben- dig deines
pp bendig deines heil- genWorts Ge- bot dei-nes heilgen Worts- Ge- bot, ma- che du in uns te- ben- dig dei-nes
pp bendig deines heil- genWorts Ge- bot deines heil- genWorts Ge- bot, ma- che du in uns te- ben- dig dei-nes
p *arco.*

The musical score consists of several staves. The top section includes instrumental parts for strings and woodwinds (Flute and Bassoon). The bottom section features four vocal staves with the following lyrics:

heil_ gen Worts Ge_ bot. Dass im Glau_ ben un_ ab_ wendig
heil_ gen Worts Ge_ bot. Dass im Glau_ ben un_ ab_ wendig, dass im Glau_ ben un_ ab_ wendig
heilgen Worts Ge_ bot. Dass im Glau_ ben un_ ab_ wendig un_ ab_ wendig
heilgen Worts Ge_ bot. Dass im Glau_ ben un_ ab_ wendig

Dynamic markings include *pp.* (pianissimo) and *p.* (piano). The woodwinds are marked *Fag.* (Fagott). The vocal parts are marked with *p.* and *pp.*. The bottom-most staff has a *p.* marking.

ff wir be-harrn bis in den Tod, wir be-harrn bis in den

ff wir be-harrn bis in den Tod, wir be-harrn bis in den

ff wir be-harrn bis in den Tod, wir be-harrn bis in den

ff wir be-harrn bis in den Tod, wir be-harrn bis in den

The musical score consists of several systems of staves. The upper systems feature piano accompaniment with various dynamics such as *pp.*, *p.*, and *cresc.*. The lower systems contain vocal lines with the lyrics: *Tod. Bis in den Tod. Bis in den Tod.* The piano part includes markings for *pizz.* and *p. Cello*.

Sei uns
 Sei uns gnädig Gott der Gnaden, Gott der
 Sei uns gnädig, sei uns gnädig Gott der Gnaden, Gott der

pp.

p. *tr.*

pp.

f.

f.

p.

Sei uns gnä-dig Gott der Gna- den. *f.* Sei uns gnä-dig Gott der Gnaden, sei uns gnä-dig Gott der
 gnädig, sei uns gnädig Gott der Gna- den. *f.* Sei uns gnä- dig sei uns gnä-
 Gna- den, Gott der Gna- den. *f.* Sei uns gnä- dig Gott der Gna- den, sei uns gnä- dig Gott der
 gnä- dig Gott der Gna- den. *f.* Sei uns gnä- dig, sei uns gnä-

Musical score for voice and piano. The score consists of 11 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each starting with a dynamic marking of *p. ff.* in the fifth measure. The next two staves are for the piano accompaniment, starting with *pp.* in the first measure and *ff.* in the fifth measure. The bottom three staves are for the voice parts with German lyrics. The lyrics are:

Gna-den. Send' uns dei-nes Gei-stes Se-gen, send' uns dei-nes Geistes Se-gen, sei uns gnä-dig, sei uns
 dig, sei uns gnä-dig, sei uns gnä-dig, gnä-dig. *ff.* Sei uns gnä-dig
 Gna-den sei uns gnä-dig, sei uns gnä-dig, gnä-dig. *ff.* Sei uns gnä-dig
 dig, sei uns gnä-dig, sei uns gnä-dig. *ff.* Sei uns gnä-dig
 Cello. *pp.* *Basso* *pp.* *ff.*

The musical score is written for voice and piano. It consists of 12 systems of staves. The top system has five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Cello/Double Bass). The bottom system has five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Cello/Double Bass). The lyrics are in German and are written below the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp.* and *dim.*. There are also first, second, and third endings marked with numbers 1, 2, and 3.

gnü - dig Gott' der Gna - den. *pp.* Gott der Gna - den, Gott der
Gott - der Gna - den. *pp.* Gott der Gna - den, Gott der
Gott - der Gna - den. *pp.* Gott der Gna - den, Gott der
Gott - der Gna - den. *pp.* Gott der Gna - den, Gott der
Celli. *pp.*

The musical score consists of 12 staves. The top six staves are for instruments: Violin I, Violin II, Viola I, Viola II, Cello I, and Cello II. The bottom six staves are for instruments: Double Bass I, Double Bass II, and four vocal staves. The vocal staves have the lyrics "Gna - - - - - den." written below them. The score includes various musical notations such as notes, rests, slurs, and dynamics. A double bar line is present at the end of the first system.

pp.

4.

5.

6.

tr.

Gna - - - - - den.

Gna - - - - - den.

Gna - - - - - den.

Gna - - - - - den.

pizz.
574.

arco.

A R I E.

(Tympani am Ende der Arie.)

Andante.

2 Oboi.

2 Fagotti.

2 Corni in c.

Violini.

Viola.

Mezzo Soprano Solo.

Bassi.

p. *cresc.* *f.* *pp.*

Celli *p.* *f.* *pp.*

Basso. pizz.

arco. *f.* *p.*

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes:

- Staff 1: Treble clef, dynamics *fz.*, *p.*
- Staff 2: Bass clef, dynamics *fz.*
- Staff 3: Treble clef, dynamics *fz.*
- Staff 4: Treble clef, dynamics *fz.*, *pizz.*, *arco.*, *pp.*
- Staff 5: Treble clef, dynamics *fz.*, *pizz.*, *arco.*, *pp.*
- Staff 6: Bass clef, dynamics *fz.*, *pizz.*, *arco.*, *pp.*
- Staff 7: Treble clef, dynamics *p.*
- Staff 8: Bass clef, dynamics *pp.*

The lyrics for the first system are: *Die dich fürchten Gott der Lie - be, und trau - en dei - nem*

Musical score for the second system, continuing the musical notation and lyrics. The score includes:

- Staff 1: Bass clef, dynamics *pp.*, *f.*, *pp.*
- Staff 2: Treble clef, dynamics *pp.*, *f.*, *pp.*
- Staff 3: Treble clef, dynamics *pp.*, *f.*, *pp.*
- Staff 4: Bass clef, dynamics *f.*, *pp.*
- Staff 5: Treble clef, dynamics *f.*, *pp.*
- Staff 6: Bass clef, dynamics *pp.*

The lyrics for the second system are: *heil - gen Wort, die dich fürch - ten Gott der Lie - be, sie*

Basso pizz.

ir - ren nicht im Welt - ge - trie - be durch dich be - se - tigt hier und dort.

pp. *pp.* *pp.* *f.* *p.* *cresc.* *f.* *f.* *cresc.* *f.* *cresc.* *f.*

dim. *dim.* *dim.* *dim.*

Sie wol - len treu zum Zie - le wal - len, be - schirmt von dei - ner Gut - de Stern, und

dim. *pp.* *dim.* *pp.* *pp.* *dim.* *pp.* *dim.* *pp.*

pp.

nicht in Men- schen Hän- de fal- len, sie fal- len in die Hand des Herrn.

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major, starting with a whole note G4. The bottom staff is a piano accompaniment in G major, starting with a whole note G2. The vocal line continues with a melodic phrase: "nicht in Men- schen Hän- de fal- len, sie fal- len in die Hand des Herrn." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

cresc. *mf* *f* *dim.* *p.* *ff.*

tr. tr. tr. tr. tr. tr. tr. tr.

Detailed description: This system contains the second two staves of the musical score. The vocal line continues with a melodic phrase: "nicht in Men- schen Hän- de fal- len, sie fal- len in die Hand des Herrn." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score includes dynamic markings such as *cresc.*, *mf*, *f*, *dim.*, *p.*, and *ff.*, as well as trills marked with "tr.". The piano accompaniment includes a section marked "cresc." and "mf" in the right hand, and "dim." and "p." in the left hand.

trie - be, durch dich be - se - ligt hier und dort.

Fag. Solo. p. piaz. piaz. piaz.

Oboi.

Fagotti.

Corni.

Tympani.

Violino. I.

Violino. II.

Viola.

Singstimme.

Bassi.

Oboe p.

103. Oboe pp.

pp. in E.

arco. ppp.

arco. pp.

arco. pp.

arco. p.

STREICHQUARTETT

Musical score for strings, measures 1-10. The score consists of five staves (Violin I, Violin II, Viola, Violoncello, and Kontrabaß). Dynamics include p, f, and pp. The music features various melodic lines and rests.

Vocal and Cello/Bassoon parts, measures 1-10. The vocal parts (Soprano, Alto, Tenor) have lyrics in German. The Cello/Bassoon part is marked "pp. Cello. Basso picc.". Dynamics include pp and f.

Thro ne er blei chen mein Be hü ter. Lass Lieb und Glaub auf Er

Thro ne er blei chen mein Be hü ter. Lass Lieb und Glaub auf Er

Thro ne er blei chen mein Be hü ter. Lass Lieb und Glaub auf Er

Thro ne er blei chen mein Be hü ter. Lass Lieb und Glaub auf Er

pp. Cello. Basso picc.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is mostly silent, with some faint notes and rests. Dynamics include *pp.* (pianissimo) in the first and third staves.

The second system contains vocal lines and a basso continuo line. The lyrics are in German and are repeated across four staves. Dynamics include *pp.* (pianissimo) and *Celli.* (Cello).

den, die Furcht vor deinem Korn, den Völkern allen werden der ewigen Weisheit Born, der
 den, die Furcht vor deinem Korn, den Völkern allen werden der ewigen Weisheit Born,
 den, die Furcht vor deinem Korn, den Völkern allen werden der ewigen Weisheit Born, der
 den, die Furcht vor deinem Korn, den Völkern allen werden der ewigen Weisheit Born,

Celli.
Basso pizz.

Viol. I. Oboe

Viol. I. Oboe.

pp. *p.* *p.*

e - - - - - *wi - gen Weis - heit Born.*

der e - - - - - *wi - gen Weis - heit Born.*

e - - - - - *wi - gen Weis - heit Born.*

der e - - - - - *wi - gen Weis - heit Born.*

P. arco. *ppizz.*

C H O R.

Adagio.

Oboe. I.
Oboe. II.
Fagotto. I.
Fagotto. II.
Trombe in D.
Tympani in A. u. D.
Trombone Basso.
Violino. I.
Violino. II.
Viola.
Soprano
Alto
Tenore.
Basso.
Violoncello e Basso

f. *p.* *pp.*
f. *p.* *pp.*
f. *p.* *pp.*
f. *p.* *pp.*
f. *pp.*
f. *pp.*
ff. *pp.*
ff. *pp.*
ff. *pp.*
f. *p.*
f. *p.*
f. *p.*
f. *p.*
arco. *ff.* *pp.*

f. Dei-ne Weis-heit dei-ne Stär-ke, dei-ner Lie-be rei-cher
f. Deine Weis-heit deine Stär-ke,
f. Dei-ne Weis-heit dei-ne Stär-ke,
f. Dei-ne Weis-heit deine Stär-ke,
arco. *ff.*

Musical score for piano and strings, measures 1-4. The piano part features a melodic line in the right hand and a supporting line in the left hand, both marked *pp.* (pianissimo). The string part consists of two staves with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 7/8.

Vocal score with piano accompaniment, measures 1-4. The vocal line is written in a soprano clef and includes the lyrics: "je - dem dei - ner Wer - ke, un - sern Blick - - - - ken / rings ent - - - - ge - - - -". The piano accompaniment is marked *pp.* and *p.* (piano). The key signature is one sharp (F#) and the time signature is 7/8.

The musical score on page 33 consists of 14 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The fifth and sixth staves are for woodwinds (Flutes and Clarinets). The seventh and eighth staves are for brass (Trumpets and Trombones). The bottom four staves are for the piano. The score includes various dynamic markings: *pp.* (pianissimo) in measures 1-2, 5-6, 9-10, and 13-14; *p.* (piano) in measures 3-4, 7-8, and 11-12; and *gen.* (general) in measures 13-14. Performance instructions include *tr.* (trill) in measure 1, *arco.* (arco) in measure 13, and *pp.* in measure 14. The music is written in a key with two sharps (F# and C#) and a common time signature (C).

Allegro molto.

The musical score is arranged in systems. The top system consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses). The second system includes a Flute part with a trill (tr.), a Clarinet part, and a Bassoon part. The third system contains two staves for the string section. The fourth system features four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics: *Dei-ne Weis-heit dei-ne Stär-ke,*. The bottom system continues the string accompaniment. Dynamic markings include *ff*, *f*, *p*, and *cresc.* throughout the piece.

pp.

pp.

pp.

pp.

tr.

pp.

tr.

pp.

p.

p.

p.

p.

p. dolce.

rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner Wer-ke

p. dolce.

rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner Wer-ke

p. dolce.

rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner Wer-ke

p. dolce.

rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner Wer-ke

Viol.

unsern Blick ken rings ent ge gen. Dei ne Huld ist

Cello.

Bassi.

cresc.
cresc.
cresc.
cresc.
p. *tr.*
p.
p.
cresc.
cresc.
cresc.
cresc.
ff.
ff.
ff.
ff.
ff.
ff.
ff.
ff.
ff.
ff.
ff.
ff.

ü - ber - - - schwenglich, dir al - lein ge - hö - ren wir
cresc.
 ü - ber - - - schwenglich, dir al - lein ge - hö - ren wir
cresc.
 ü - ber - - - schwenglich, dir al - lein ge - hö - ren wir
cresc.
 ü - ber - - - schwenglich, dir al - lein ge - hö - ren wir
cresc.

ff. dir al -
ff. dir al -
ff. dir al -
ff. dir al -
ff. dir al -

pp.

pp.

pp.

pp.

pp.

ppixx.

ppixx.p.

col. 1^{mo}

ppixx.p.

p.

pp.

lein, dir al-lein ge-hö-ren wir. Du al-lein bist un-ver-gäng-lich

lein, dir al-lein ge-hö-ren wir. du al-lein bist

lein, dir al-lein ge-hö-ren wir. Du al-lein bist un-ver-gäng-lich

lein, dir al-lein ge-hö-ren wir. du al-lein bist

ppixx.

p.

ff. *pp.*
 ff. *pp.*
 ff. *pp.*
 ff. *pp.*
 f. *arco.* *pp.*
 ff. *arco.* *pp.*
 ff. *arco.* *pp.*
 ff. *pp.*
 ff. *Va - ter Ruhm und Preis sei dir, Ruhm und Preis sei dir.*
 un - ver - - gäng - lich *ff.* *Va - ter Ruhm und Preis sei dir, Ruhm und Preis sei dir.*
 ff. *Va - ter Ruhm und Preis sei dir, Ruhm und Preis sei dir.*
 un - ver - - gänglich *ff.* *Va - ter Ruhm und Preis sei dir, Ruhm und Preis sei dir.*
 ff. *arco.* *pp.*

The musical score consists of several staves. At the top, there are four staves for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). Below these are three staves for Violins, each with a *pp.* dynamic marking. The bottom section features four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics: *pp. Du al-lein bist un-ver-gänglich, dir al-lein ge-hö-ren*. The piano accompaniment is shown in the bottom two staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score consists of several staves. The top section features instrumental parts with dynamics such as *cresc.*, *f.*, *dim.*, *p.*, and *pp.*. The vocal parts include the lyrics: "wir, dir al-lein ge-hö-ren wir." The bottom section includes a cello part labeled "Cello." with dynamics *cresc.*, *ff.*, *p.*, and *pp.*. The score concludes with the marking "rit. *fmo.*".

The musical score is arranged in two systems. The first system contains five staves: two for Soprano and Alto, two for Tenor and Bass, and one for Basses. The second system contains five staves: two for Soprano and Alto, two for Tenor and Bass, and one for Basses. The lyrics 'Dei - ne Weis - heit dei - ne' are written under the vocal staves in the second system. Dynamic markings include *cresc.*, *f.*, *p.*, and *ff.*. A trill is indicated by 'tr.' in the Alto staff of the second system.

pp. pp. pp. pp. Oboe. tr. pp. p. p. p. dolce. p. be rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner
 be rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner
 be rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner
 be rei-cher Se-gen strahlt in je-dem dei-ner Wer-ke, strahlt in je-dem dei-ner
 pp.

The musical score consists of two systems. The first system features a vocal line and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: "Wer-ke, un-sern Blick rings ent-ge-gen!". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The second system continues the vocal line and piano accompaniment. The lyrics are repeated: "Wer-ke, un-sern Blick rings ent-ge-gen!". The score includes various musical notations such as notes, rests, and dynamic markings like *ff.* and *f.*.

This page contains a handwritten musical score for a choir and instruments. The score is organized into two systems. The first system consists of six staves: three for the upper voices (Soprano, Alto, Tenor) and three for the lower voices (Bass, Tenor, Bass). The second system consists of six staves: three for the upper voices and three for the lower voices. The lyrics 'Amen' are written below the vocal staves, with some notes connected by dashed lines to indicate sustained sounds. The music is written in a key with two sharps (F# and C#) and a common time signature. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout the score.

A handwritten musical score on aged paper, page 52. The score is arranged in two systems. The first system consists of eight staves: four for voices (Soprano, Alto, Tenor, Bass) and four for instruments (likely strings or woodwinds). The second system consists of six staves: four for voices and two for instruments. The vocal lines are marked with *ff.* (fortissimo) and feature the word "Amen" written below the notes, often with a long dash indicating a sustained note. The instrumental parts include various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature has one sharp (F#), and the time signature is common time (C). The notation is in a historical style, with some ligatures and specific note heads.

The musical score consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "men, A men, A men, A men, A men, A men, A men." The bottom four staves are instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass). The score includes various musical notations such as notes, rests, and slurs.

FINE.

Siona.

- 1^{tes}. Heft** enthält: „Deutsches Magnificat“ von Ch. Ch. Hohlfeldt, für Chor- und Solostimmen mit Orchester in Musik gesetzt von Theodor Weinlig, (Cantor an der Thomasschule in Leipzig) Partitur. 2. Rthl.
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Faint, illegible text, possibly bleed-through from the reverse side of the page.

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