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Das Licht des Glaubens

Anacker, August Ferdinand

Meissen, [1837]

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Repertorium für Kirchenmusik.

Partitur: "das Licht des Glaubens" für 4 Singstimmen
und ~~Orgel~~ ~~Orgel~~ Orgelbass.

~~von~~ von A. F. Anacker.

B. 1. Heft 2.



R 1605

Hochschule für Musik Köln



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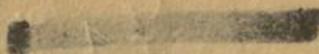


Bücherei
der
staatl. Hochschule für Musik
Köln

~~_____~~

1891

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V. Leipziger neuer Zeitungs-Verlag für Musik. No. 6. P. 80.

iris. 1837. P. 138

REPERTORIUM

für

Deutschlands Kirchenmusik,

für den vierstimmigen Gesang mit Orchester-Begleitung.

I. Band. No. 2. enthält.

Das Licht des Glaubens,

Kirchen-Cantate.

Wenn heiße Thränen mir entfließen etc.,
für vierstimmigen Chormit Begleitung des Orchesters,

componirt

VON

A. F. ANACKER.

Musikdirector zu Freiberg.

Pr. 16 Gr.

Meissen, bei F. W. Goedsche.

Eingetragen in das Vereins-Archiv

Lith. Anst. v. F. W. Goedsche u. Steinmetz in Meissen.

1837.

VERKENIUS

Bücherei
der
staatl. Hochschule für Musik
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R 1605

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~~S 460~~

[Faint, illegible handwriting at the top of the page]

[The main body of the page contains several lines of extremely faint, illegible handwriting, likely bleed-through from the reverse side of the paper.]



1881



Andante con espressione.

Corni in Es.

Musical staff for Corni in Es. The staff contains notes with dynamics *p*, *f*, and *p*.

Clarineti in B.

Musical staff for Clarineti in B. The staff contains notes with dynamics *p*.

Fagotti.

Musical staff for Fagotti. The staff contains notes with dynamics *p*.

Violini I.

Musical staff for Violini I. The staff contains notes with dynamics *p*, *fp*, *fp*, *fp*, *f*, and *p*.

Violini II.

Musical staff for Violini II. The staff contains notes with dynamics *p*, *fp*, *fp*, *fp*, *f*, and *p*.

Viole.

Musical staff for Viole. The staff contains notes with dynamics *p*, *fp*, *fp*, *fp*, *f*, and *p*.

Soprani.

Musical staff for Soprani. The staff contains notes with dynamics *p*.

Sotto voce Wenn heisse

Alti.

Musical staff for Alti. The staff contains notes with dynamics *p*.

Tenori.

Musical staff for Tenori. The staff contains notes with dynamics *p*.

Bücherei der staatl. Hochschule für Musik Köln

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Bassi.

Musical staff for Bassi. The staff contains notes with dynamics *p*.

Violoncelli e Bassi.

Musical staff for Violoncelli e Bassi. The staff contains notes with dynamics *V. Celli fp*, *fp*, *fp*, *c. Bas. f*, *pizz.*, and *c. arco.*

fp fp f p
fp fp f p
fp fp f p

Thränen, heisse Thränen mir entfliessen mein Herz mit Angst u. Schmerzen, m. Angst u. Schmerzen

Herz mit
Herz mit A. und
Herz mit Angst, mit Angst u.
fp

ringt. Dañ sink ich dir zu deinen Füßen Herr zu deinen Fü—sen und
 dir, dañ sink ich dir zu
 dir zu dei—nen

p
fp
fp
fp
fp
f

sempre più cresc.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a piano part. The second and third staves are bass clefs, also with piano parts. The fourth and fifth staves are treble clefs with melodic lines. The sixth and seventh staves are bass clefs with piano accompaniment. Dynamic markings include *f* (forte) and *ff* (fortissimo) across the system. The tempo/mood marking *sempre più cresc.* is at the beginning.

sempre più cresc.

The second system of the musical score includes vocal lines and piano accompaniment. It consists of seven staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment. The fifth and sixth staves are piano accompaniment. The seventh staff is a bass clef with piano accompaniment. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *ff* (fortissimo). The tempo/mood marking *sempre più cresc.* is at the beginning.

Licht, das meines Hummers, mei_nes Hummers Nacht durchbricht.

sempre più cresc.

The third system of the musical score consists of seven staves. The top staff is a treble clef with a piano part. The second and third staves are bass clefs, also with piano parts. The fourth and fifth staves are treble clefs with melodic lines. The sixth and seventh staves are bass clefs with piano accompaniment. Dynamic markings include *f* (forte), *ff* (fortissimo), and *2^a f_z* (second fortissimo). The tempo/mood marking *sempre più cresc.* is at the beginning.

The musical score consists of ten staves. The first six staves are instrumental parts, likely for strings or woodwinds, with dynamic markings of *p* and *fp*. The seventh staff is a vocal line with the lyrics: "Solo. denn ist der Glaube mir ein Licht das meines Hüterns Nacht durch". The eighth and ninth staves are also marked "Solo." and contain instrumental accompaniment. The tenth staff is for the "V. Celli" (Violoncelli) and "con Bassi" (Basses), with dynamic markings of *p*, *fp*, and *ppizz.*

A handwritten musical score on aged paper, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first six staves contain complex rhythmic patterns, often with slurs and ties. The seventh staff begins with the instruction "bricht." followed by a long rest. The eighth and ninth staves contain simple rhythmic patterns, possibly for a different instrument or voice part. The tenth and eleventh staves are mostly empty, with some rests. The twelfth staff contains a simple rhythmic pattern. Dynamic markings include *p* (piano), *f* (forte), and *dim* (diminuendo). The score is written in a historical style, likely from the 18th or 19th century.

Repert. 1 Bd. 2 H.

42
242

Duettino.

Andante con moto ma non tanto.

Corni in Es.

Clarineti
in B.

Fagotti.

Violino I.

Violino II.

Viola.

Soprani.
tac.

Alto. } Solo

Tenore.

Bassi.
tac.

Violoncelli.
e Bassi.

The musical score is written for a symphony orchestra and vocal soloists. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo is marked 'Andante con moto ma non tanto'. The score includes staves for the following instruments and voices:

- Corni in Es.:** Part of the woodwind section, with dynamics *p* and *f*.
- Clarineti in B.:** Part of the woodwind section, with dynamics *p* and *f*.
- Fagotti:** Part of the woodwind section, with dynamics *p* and *f*.
- Violino I. and Violino II.:** Violin parts, with dynamics *p* and *f*.
- Viola:** Viola part, with dynamics *p* and *f*.
- Soprani, Alto, and Tenore:** Vocal soloists. The Soprani part is marked *tac.* (tacet). The Alto and Tenore parts are grouped under a brace labeled 'Solo'.
- Bassi:** Bass part, marked *tac.* (tacet).
- Violoncelli e Bassi:** Cello and double bass parts, with dynamics *f*. The staff is marked 's. Basso' (soprano bass) and 'c. Basso' (contrabasso).

The score features various musical notations including triplets, accents, and dynamic markings. The bottom staff includes the instruction 's. Basso' and 'c. Basso'.

— qui—kung Muth und Hoffnung an. Du giebst ihm

c. Basso.

f *p* *f* *p* *f* *p* *fp* *fp* *fz* *fp* *fp* *p* *fp*

A handwritten musical score on aged paper, page 14. The score is arranged in two systems of staves. The first system consists of six staves: the top two are for Violin I and Violin II, the next two are for Violoncello and Double Bass, and the bottom two are for Soprano and Alto voices. The second system consists of four staves: the top two are for Tenor and Bass voices, and the bottom two are for Violoncello and Double Bass. The music is in a minor key, indicated by two flats in the key signature. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *fz* (forzando), *p* (piano), and *c. arco.* (crescendo arco). There are also performance instructions like *s. Bassi.* (sotto Bassi). The vocal lines include the lyrics "Du gibst ihm".

je_nen in_nern Frie_den den ihm die Welt nicht ge_ben

den ihm die Welt nicht

f *ppizz.* *c. Bassa*

The musical score consists of ten staves. The top two staves are for the piano accompaniment, featuring a complex texture of chords and moving lines. The middle two staves are for the voice, with lyrics written below the notes. The bottom four staves are for the piano accompaniment, continuing the musical texture. The lyrics are: "Du gibst ihm jenen innern Frieden, den ihm die Welt, den ihm die". The score includes dynamic markings such as *p* (piano) and a triplet of eighth notes in the voice part.

Repert. 1. B. 2. H.

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

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

f *dim.* *p* *f* *p*

f *dim.* *p* *f* *p*

f *dim.* *p*

Welt nicht ge—ben kann

f *p* *f* *f*

V. Celli.
44
Bassi.

Durch dieses Geistes Kraft er-neut *wird ihm/der Glau-be*

The image shows a page of handwritten musical notation on aged paper, numbered 20 in the top left corner. The score is arranged in several systems of staves. The top two systems consist of two staves each, with musical notation appearing in the second and third measures. Dynamics *p* (piano) are indicated below the notes in these systems. The third system contains three staves, each with musical notation and dynamics *p*, *f* (forte), and *dim.* (diminuendo) marked. The fourth system also contains three staves with similar notation and dynamics. The fifth system features a single staff with a melodic line, a slur over a group of notes, and the number '5' above it. Below this staff, the text 'Se lig keit' is written. The sixth system consists of two staves with musical notation and dynamics *p*, *f*, and *dim.* marked. The page concludes with a large handwritten number '95' in the bottom right corner.

Choral.

f

Solo. Auch wenn wir zweifelnd oft uns grämen, wenn Kleinmuth un_sern
 Willst du uns Schwache nicht be_schämen so lang' ein Fun_ke

Solo.

Solo.

Solo.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *tutti.* *tutti.* *tutti.* *p* *f*

Geist verstimmt
Glauben glimmt

Du fächst ihn an, du nährest ihn und bald wird er von neuem

Andante.

Tempo primo.

The musical score is arranged in 11 systems. The first system includes a vocal line with the word "glühn." and a cello/bass line. The second system continues the vocal and cello/bass parts. The third system introduces the string ensemble with dynamics *p* and *f*. The fourth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The fifth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The sixth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The seventh system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The eighth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The ninth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The tenth system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*. The eleventh system continues the string parts with dynamics *p*, *fp*, *fp*, *fp*, and *f*.

f *fp* *fp*
f *fp* *fp*
f *fp* *fp*

f *f* *f*

f *f* *f*

f *f* *fz*

arco. *f* *fz*

Du regst, du regst, du regst die schon gesunkenen Hän_de du stärkst des matten Kämpfers d. matten
 stärkst, du stärkst des
 stärkst des matten Kämpfers des
 regst die stärkst du stärkst des

Musical score for voice and piano. The score consists of 11 staves. The top two staves are for the piano accompaniment, and the bottom five staves are for the voice. The lyrics are: "Kämpfers Fuss, gibst der Versuchung, der Versuchung gibst du solch ein Ende, der Ver- suchung solch ein". The score includes dynamic markings such as *f*, *dim.*, *p*, and *Solo.*. There are also performance instructions like *>* and *<* indicating accents and decrescendos. The key signature has one flat (B-flat), and the time signature is 4/4.

Repert. 1.B.2.H.

4.

sempre più cresc.

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

sempre più cresc.

Solo.

Solo.

Solo.

Solo.

sempre più cresc.

f *ff*

Prüfungszeit zur Herrlichkeit uns an zu grössrer Herrlichkeit. und führst durch die Prüfungs

Zeit,
uns ein zu grössrer Herrlich — keit.

s. Bass. fp fp *c. Bass. pizz.*

This page contains a handwritten musical score for a string ensemble. The score is organized into two systems of staves. The first system consists of six staves, and the second system consists of five staves. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'c. arco.' (crescendo) and 'arco.' (arco). The score is written in a single key signature and time signature, which are not explicitly labeled but appear to be common to the entire piece. The handwriting is clear and legible, typical of a composer's manuscript.

c. arco.

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