



A.v.HOBOKEN

DIE JAHRESZEITEN

nach Thomson,

in Musik gesetzt von

JOSEPH HAYDN.



PARTITUR.



Originalausgabe.
Bey Breitkopf & Hartel in Leipzig.



Digitized by the Internet Archive
in 2015

<https://archive.org/details/diejahreszeitenn00hayd>

Subscribenten - Verzeichnis.

Sr. Churfürstl. Durchl. zu Trier.

Sr. Hochfürstl. Durchl. der reg. Herr Landgraf zu Hessen-Darmstadt.

Ihro Herzogl. Durchl. die reg. Frau Herzogin zu Mecklenburg-Schwerin.

Sr. Hochfürstl. Gn. der reg. Herr Fürstbischoff zu Passau.

Sr. Herzogl. Durchl. Prinz Friedrich zu Sachsen-Gotha.

Sr. Hochfürstl. Durchl. Prinz Georg zu Hessen-Darmstadt.

Ihro Durchl. die Prinzessin Caroline v. Schwarzburg-Sondershausen.

Ihro Durchl. die Frau Erbprinzessin v. Thurn und Taxis.

Sr. Durchl. Herr Fürst v. Lobkowitz.

Sr. Durchl. Herr Fürst v. Oettingen-Wallerstein.

Herr C. Adelong, in Berlin.

Das Collegium, Eruditio musica, in Amsterdam.

Mr. le Chev. d'Anduaga fils, à la Haye.

Herr Graf Anton v. Appony, in Wien.

— General Nicolai de Archenevsky, in Mosco.

— Dom. Artaria, in Manheim.

— Concertm. Auberlen, in Tübingen.

— Aue, in Cöthen.

— Barth und Hamberger, in Breslau.

Herr C. F. Beck, in Kirchheim.

Frau Gräfin von Bergen.

Mr. C. Berghuys, in Campen.

Das Bürgerrettungsinstitut in Berlin.

Herr O. Berner, in Breslau.

— L. Bernhard, in Leipzig.

— Musikdirector Bierey.

— Böheim, in Berlin.

— I. A. Böhme, in Hamburg.

— Bohn, in Lübeck.

Muziek-Collegie, in den Bosch.

- Herr D. Brachthuisen, in Amsterdam.
 — I. Bronkhorst, in Rotterdam.
 — Registrator Brümmer, in Altenburg.
 — Graf von Burgsteinfurth.
 — Büschler, in Elberfeldt.
 — Buttler, in Mosco.
 — J. G. Calve, in Prag.
- Mr. Cambier, Ministre de la Guerre à la Haye.
- Herr Musikdirector Cannabich.
 — P. Clarer, in Ottobeuern.
 — Graf Ferd. Colloredo von Mannsfeld, in Regensburg.
- Das Stift Cremsmünster.
- Herr Graf I. L. v. Csaky.
 — Graf Albrecht v. Czernin.
 — Darnmann, in Züllichau.
 — Graf Joseph v. Daun.
 — Delver, in Hamburg.
- Mlle Esperance de Demidoff, in Mosco.
- Herr Freyherr Ferd. v. Deuring.
 — Graf Moritz v. Dietrichstein, in Wien.
 — Dittmar, in Petersburg.
 — Daniel Donker van der Hoff, in Haarlem.
 — Collegienrath von Doppelmayr, in Mosco.
 — C. Döring, in Eisleben.
 — Hoforganist Dreyssig.
 — Dulong, in Mosco.
 — Reg. Secr. Eckart, in Dresden.
 — I. Eder, in Wien.
 — Graf Ferd. v. Egger.
- Die musikalische Societät in Elberfeld.
- Herr Elwin, in Wien.
 — Musikdir. Eppendorf.
 — Graf von Eptödy, in Wien.
- Dem. Erard, in Paris.
- Die musikalische Gesellschaft in Erlangen.
- Herr H. Esher, in London.
 — H. F. Euben, in Amsterdam.
 — Joost Eyberger, in Haarlem.
 — Firnhaber, in Hannover.
 — Cantor Fischer, in Freyberg.
- Herr Benj. Fleischer, in Leipzig.
 — Doctor Forkel.
 — Friedrich Frakmann, in Mosco.
 — Advoc. C. W. Franke, in Leipzig.
- Die Mitglieder des Orchesters von dem Frankfurter Nationaltheater.
- Herr Gastl, in Brünn.
 — Geistinger, in Wien.
 — Hofsecretair Gerber, in Sondershausen.
 — Gitzloff, in Berlin.
- Madame Guizetti in Mosco.
- Die Ressourcen-Gesellschaft zu Glatz.
- Herr Musikdirector Glögg.
 — Göbbels u. Unzer, in Königsberg.
- Die Gombartsche Musikh. in Augsburg.
- Herr Musikdir. Fr. Görges.
 — H. I. Gottheimer.
 — B. Green, in Lübeck.
 — Alt Hofrath Grübler, in Wyl, in der Schweiz.
 — Domen. Guardasoni, in Prag.
- Die neue Günthersche Buchh. in Glogau.
- Herr Musikdir. Haak, in Stettin.
 — Haas u. Sohn in Cölln.
 — Gebr. Hahn, in Hannover.
 — Musicus Hammer, in Kirchheim.
 — v. Hampeln, in Donauschingen.
 — Harnecker, in Berlin.
 — Hartl, Hofagent in Wien.
 — Kammermusicus Harlung, in Braunschweig.
 — I. M. Hauptman, in Schafhausen.
 — Concertmeister Häusler.
 — Concertmeister I. I. Heckel.
 — Hellwig, in Berlin.
 — I. H. Hennig, in Amsterdam.
 — G. Hess, in Augsburg.
 — Hilscher, in Dresden.
 — G. Hoffmann, in Hamburg.
 — Doctor I. U. Hoffmann, in Wetzlar.
- Dem. Maria Hoofmann, in Haarlem.
- Herr Musikdirector Hönicke, in Hamburg.

- Herr Consistorialrath Horstig, in Bückeberg.
 — Huber, in Klagenfurt.
 — Justizcommissarius Hullersheim, in Emden.
 — Joh. Nep. Hummel, in Wien.
 Die Hummelsche Musikhandlung in Berlin.
 Herr C. Jäger, in Amsterdam.
 Die Jägersche Buchhandl., in Frankf. a. M.
 Herr C. Kambach, in Friedeberg.
 — Musikd. Kellner, in Cassel.
 — Gebr. Kilian in Pest.
 Mlle de Kiriloff, in Mosco.
 Herr Hoforg. Kirsten, in Dresden.
 — Organist Kluge, in Erfurt.
 — Baron v. Kospoth, in Leubnitz.
 — I. F. Kühn, in Posen.
 — Kunzsch, in Zwickau.
 — A. Kuntze, in Amsterdam.
 — Pieter van Lee, in Haarlem.
 — Legationsrath v. Lehmann, in Dessau.
 — Lehnhold, in Mosco.
 — Concertmeister Lehritter.
 — F. E. C. Leukart, in Breslau.
 — Prof. Leutwein.
 — Louis Levi, in Berlin.
 — Gebr. Lewrault, in Strasburg.
 — Jos. Leyerer.
 Fräulein Autoinette v. Lilien, in Wien.
 Herr F. T. E. Graf v. Limburg-Styrum, in Leeúwarden.
 — Linsen, in Amsterdam.
 — Chorrector Thomas Malzeck, in Saaz.
 — Joh. Martnades, in Kollin.
 — Kapellmeister Mascheck, in Prag.
 — I. G. Matthies v. Haringscaspel.
 — Hofsänger Maurer, in München.
 Die Mayrsche Buchhandl. in Salzburg.
 Herr G. M. Menz, in Ebersdorf.
 — C. Menz, in Töppliwoda.
 — Mollo et Comp. in Wien.
 — A. Monfreulle, in Warschau.
 — Pietro Paolo Montagnani Mirabili.
 — Directionssecretair Müller, in Magdeburg.
- Herr Musikdir. A. E. Müller, in Leipzig.
 — Organist A. H. Müller, in Leipzig.
 — Organist Müller, in Calbig.
 — C. G. Müller, in Mahlis.
 — Rector Müller, in Eltwil.
 — I. G. Nägeli, in Zürich.
 — Nausch, in Mosco.
 — v. Neustein, in Prag.
 — Kammerm. Niclas, in Rheinsberg.
 Princesse Dorothee d'Odouefsky, in Mosco.
 Herr Rector Fr. C. Oeckel, in Plan.
 — Ordelin et Co., in Neubrandenburg.
 — Hofkammerath I. V. Oswald.
 — Paul Pesarovius, in Mosco.
 — Kammermus. Petersilie, in Weimar.
 — Pfaff, in Lemberg.
 — J. Pleyel, in Paris.
 — Kapellmeister Preindl.
 — Cant. Preusser, in Laucha.
 — Rabenhorst, in Leipzig.
 — Cammerm. Rassmann, in Meiningen.
 — Freyherr von der Reck, in Berlin.
 — Reinecker, in Berlin.
 Die musikalische Ressource in Berlin.
 Herr Graf Heinrich Reuss XLII.
 — Cantor Rohleder, in Schweidnitz.
 — Daniel Runnecken, in Berlin.
 Gräfin v. Rzewuska, geb. Fürstin v. Lubomirska, in Wien.
 Dem. Petrof de Salavovo, in Mosco.
 Herr Salomon, in London.
 — N. v. Saviue, in Mosco.
 — Joh. Fr. Schäffler, in Memmingen.
 — Schaum, in Hirschberg.
 — Hofrath Scheffer, in Gottorp.
 — Carl Fried. Scheibler, in Montjoye.
 — Joh. v. Schenk, in Wien.
 — Carl Schetelig, in Neumünster.
 — Musikdir. Schicht, in Leipzig.
 — Organist Schnabel, in Breslau.
 — G. Heumann Schneck, in Amsterdam.
 Das Schneeberger Concert.
 Herr Graf Gottlob v. Schönburg Hinterglauchau.

Herr Schönebeck, in Lübben.

- Schöps, in Zittau.
- Cantor Schönherr, in Jever.
- Scholz, in Warmbrun.
- Schröder sen., in Chemnitz.
- C. Schubarth, in Regensburg.
- I. I. Schuldt, in Hamburg.
- Musikdir. Schwenke, in Hamburg.
- Freyh. v. Seckendorf, in Regensburg.
- Graf v. Seefeld, in München.
- v. Seida und Lardenberg, in Augsburg.
- Seidel, in Amberg.
- Simrock, in Bonn.

Das Singinstitut in Schafhausen.

Herr Skorodynski, Bischoff zu Lemberg.

Dem. de Soltikoff, in Mosco.

Mr. L. Spangenberg, Maitre de Musique
à la Haye.

Herr Fr. C. I. Graf von Stadion, in Bam-
berg.

Gräfin Louise Starenberg, in Prag.

Herr A. Staub, in Ravensberg.

- C. Staudinger, in Weissenburg.
- Justizactuarus Steinbeck, in Bran-
denburg.
- Graf v. Stollberg-Wernigerode.
- Stuber, in Strasburg.

Frau Gräfin v. Szapary, in Prag.

Frau Gräfin Elisabeth v. Tolstoy, in Mosco.

Die fürstl. Thurn u. Taxische musikal. Bi-
bliothek.

Herr Landrechtsrath v. Töpfer, in Troppau.

- I. Träg, in Wien.
- Baron v. Venningen, aus Manheim.
- Fr. A. Vogelsinger, in Troppau.
- W. Wachsmann, in Amsterdam.
- Peter Waldek, in Münster.
- Graf v. Wallenstein, in Presburg.
- Walther, in Homburg.
- Wappler et Beck, in Wien.

Die Abtey Weiblingen, in Ulm.

Mademoiselle Weimann, in Halle.

Herr Fr. Joh. Wems, in Cöln.

- K. G. Werner, in Dresden.
- Major v. Weyrach, in Ballenstädt.
- C. Widtmann, in Prag.

Die K. K. Hofbibliothek in Wien.

Herr Musikdir. Willing, in Nordhausen.

- Kapellm. J. Wölfl, in Paris.
- Kapellm. Anton Wranitzky.
- Organist Georg Wyt, in Prag.
- D. Joh. Zizius, in Wien.
- Organist Zösinger, in Nürnberg.
- Carl Zulehner, in Mainz.

HAYDN'S JAHRESZEITEN.

ERSTE ABTHEILUNG.

LES SAISONS

PAR

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

PREMIERE PARTIE.

P e r s o n e n .

Simon, ein Pächter.

Hanne, dessen Tochter.

Lukas, ein junger Bauer.

Landvolk.

Jäger.

Simon, fermier.

Jeanne, sa fille.

Lucas, jeune païsan.

Peuple des champs.

Chasseurs.

Die Einleitung stellt den Übergang vom Winter zum Frühling vor.

L' Ouverture peint le passage de l' hyver au printemps.

Largo.

Vivace.

Violino I.

Violino II.

Viola.

Flauti.

Oboe I.

Oboe II.

Clarinetto I.

in B.

Clarinetto II.

in B.

Fagotti.

Corni in B.

Clarini in C.

Timpani in
D. G.

Trombone I.

Trombone II.

Violoncello.

Contrà Basso.

The musical score is arranged in 17 staves. The first section, *Largo*, spans from the beginning to the first double bar line. The second section, *Vivace*, begins after the double bar line. The score includes various musical notations such as notes, rests, trills, and dynamics. The key signature is one flat (B-flat), and the time signature is common time (C). The *Contrà Basso* part includes a trill in the first measure of the *Vivace* section.

This page of musical notation consists of 15 staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *Solo.*, and *Tutti.* The page is numbered '2' in the top left corner.

Staff 1: *p*, *p*, *f*

Staff 2: *p*, *p*, *f*

Staff 3: *p*, *Solo.*, *Tutti.*, *f*, *ff*

Staff 4: *Solo.*, *f*

Staff 5: *f*

Staff 6: *f*

Staff 7: *f*

Staff 8: *Solo.*, *f*, *Tutti.*, *f*, *ff*

Staff 9: *f*

Staff 10: *f*

Staff 11: *f*

Staff 12: *f*

Staff 13: *f*

Staff 14: *p*, *p*, *f*, *ff*

Staff 15: *p*, *f*

This page of musical notation consists of 15 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The dynamic markings include *fi* (fortissimo) and *f* (forte). The notation is arranged in a single system, with the staves connected by a brace on the left side. The page is numbered '3' in the top right corner.

This page of musical notation consists of 18 staves. The top 10 staves feature complex melodic and harmonic lines, often with slurs and accents. The notation includes various note values, rests, and dynamic markings, with the letter 'fi' appearing frequently below the notes. The bottom 8 staves are mostly empty, with some sparse notes and 'fi' markings, suggesting a continuation of the piece or a specific performance instruction.

This is a handwritten musical score for a string quartet, consisting of 16 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a 4/4 time signature. The score is divided into two systems by a brace on the left. The first system contains the first seven staves, and the second system contains the remaining nine staves. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are placed below the notes. There are also some handwritten annotations, including a '4' above a group of notes in the first staff and a '7' above another group. The paper shows signs of age, with some staining and fading.

6

This page of musical notation consists of 16 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '6' in the top left corner. The notation is arranged in two systems of eight staves each. The first system (staves 1-8) features a complex melodic line in the upper staves, with a bass line in the lower staves. The second system (staves 9-16) features a similar structure, with a melodic line in the upper staves and a bass line in the lower staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'ff'. The page is numbered '6' in the top left corner.

This page of musical notation consists of 18 staves, organized into a system with a brace on the left. The notation includes various note values, rests, and dynamic markings such as 'f' (forte). The music is arranged in a system with a brace on the left side. The notation includes various note values, rests, and dynamic markings such as 'f' (forte). The music is arranged in a system with a brace on the left side.

This page of musical notation consists of 14 staves. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The dynamic markings 'f' (forte) and 'ff' (fortissimo) are prominently displayed in several measures. The notation includes a variety of note heads, stems, and beams, as well as rests and bar lines. The overall structure suggests a complex musical piece, possibly a concerto or a symphony movement, with multiple parts or voices. The page is numbered '8' in the top left corner.

The image shows a page of a musical score, likely for a string quartet or similar ensemble. It consists of 14 staves. The top staff has a dynamic marking *p* and contains several measures with musical ornaments and triplets. The second and third staves also have *p* markings. The fourth and fifth staves feature *Solo.* markings and contain more complex musical figures, including triplets. The sixth through tenth staves are mostly empty, with some notes in the sixth staff. The eleventh and twelfth staves have *Solo.* markings and contain musical figures. The thirteenth and fourteenth staves have *p* markings and contain musical notation. The page is numbered 9 in the top right corner.

This page of musical notation consists of 18 staves. The top staff features a complex melodic line with many notes, some with ornaments, and various rhythmic markings. The second staff contains a series of rhythmic markings, possibly indicating fingerings or accents. The third and fourth staves are mostly empty, with some rhythmic markings. The fifth staff contains a series of rhythmic markings, possibly indicating fingerings or accents. The sixth and seventh staves are empty. The eighth staff contains a series of rhythmic markings, possibly indicating fingerings or accents. The ninth and tenth staves are empty. The eleventh staff contains a series of rhythmic markings, possibly indicating fingerings or accents. The twelfth and thirteenth staves are empty. The fourteenth staff contains a series of rhythmic markings, possibly indicating fingerings or accents. The fifteenth and sixteenth staves are empty. The seventeenth and eighteenth staves contain a simple melodic line with notes and rhythmic markings. A dynamic marking 'p' is present on the eleventh staff.

This page of musical notation consists of 18 staves. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a forte dynamic marking (*f*). The second staff also starts with *f*. The third staff has *f* and includes a slur over a group of notes. The fourth staff has *f*. The fifth staff has *f*. The sixth staff has *f*. The seventh staff has *f*. The eighth staff has *f*. The ninth staff has *f*. The tenth staff has *f*. The eleventh staff has *f*. The twelfth staff has *f*. The thirteenth staff has *f*. The fourteenth staff has *f*. The fifteenth staff has *f*. The sixteenth staff has *f*. The seventeenth staff has *f*. The eighteenth staff has *f*. The notation includes various note values, rests, and dynamic markings such as *f* and *Tutti.*

This image shows a page of handwritten musical notation, numbered 12 in the top left corner. The page contains 12 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *fi* (fortissimo) and *f* (forte). The music is written in a style characteristic of 18th or 19th-century manuscripts. The first staff begins with a *fi* marking. The second staff contains a complex passage with many beamed notes. The third staff has a *fi* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *f* marking. The twelfth staff has a *f* marking. The notation is dense and detailed, with many accidentals and slurs.

This page of musical notation consists of 16 staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings such as *fz* (forzando). The music is written in a style characteristic of the late 18th or early 19th century. The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves show more rhythmic patterns with some *fz* markings. The fourth staff has a series of chords with flats. The fifth and sixth staves are mostly rests, with some notes appearing in the fifth measure. The seventh and eighth staves continue the melodic and harmonic development. The ninth and tenth staves feature more complex rhythmic patterns with *fz* markings. The eleventh and twelfth staves are mostly rests. The thirteenth and fourteenth staves show melodic lines with *fz* markings. The fifteenth and sixteenth staves conclude the page with melodic and harmonic elements, including *fz* markings.

This page of handwritten musical notation consists of 14 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings, specifically the Italian term *fi* (for *forzando*), are placed below several notes across the staves. The music is written in a system with a brace on the left side. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

This image shows a page of handwritten musical notation, numbered 15 in the top right corner. The score is arranged in 15 horizontal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century. The first three staves feature dynamic markings of *f* (forte) and include complex rhythmic patterns with slurs and accents. The fourth staff contains a large, intricate passage with many beamed notes. The fifth staff has a dynamic marking of *f*. The sixth and seventh staves show a continuation of the melodic line with some rests. The eighth staff features a large, complex passage with many beamed notes. The ninth and tenth staves are mostly rests, indicating a section where the instrument is silent. The eleventh and twelfth staves continue the melodic line. The thirteenth and fourteenth staves feature large, complex passages with many beamed notes. The fifteenth staff concludes the page with a final note and a dynamic marking of *f*.

This page of musical notation consists of 16 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The dynamic marking *fi* (forte) is prominently used throughout the score, appearing on several staves. The notation includes a variety of note heads, stems, and beams, as well as rests. The overall structure suggests a multi-measure rest or a section of music with a specific rhythmic pattern. The page is numbered 16 in the top left corner.

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first three systems feature complex rhythmic patterns with frequent accents and slurs, often marked with a forte (*f*) dynamic. The fourth system is characterized by sustained notes, some with fermatas, and a change in dynamics to a softer *f*. The notation is dense and detailed, typical of a classical manuscript.

This page of musical notation consists of 18 staves. The notation is complex, featuring various musical symbols including notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *ff* (fortissimo), and *fi* (forzando). The notation is arranged in a series of staves, with some staves containing multiple systems of music. The page is numbered '18' in the top left corner.

This page of musical notation consists of 15 staves. The first three staves feature melodic lines with dynamic markings *p*, *f*, and *sf*. The remaining staves contain accompaniment with dynamic markings *f*. The notation includes various note values, rests, and slurs.

The first three staves of the musical score contain the initial melodic and harmonic material. The notation includes eighth and sixteenth notes, often beamed together, and rests. Dynamic markings such as *fz* (for *forzando*) are placed below the notes. The key signature is one flat, and the time signature is common time (C). The first staff begins with a treble clef, while the second and third staves use different clefs, likely for a piano and a cello or bass.

This section of the score consists of ten empty musical staves, arranged in two groups of five. These staves are likely intended for a piano accompaniment or other instruments that are not fully written out on this page.

The final two staves of the score contain the concluding melodic and harmonic material. The notation continues with eighth and sixteenth notes and rests. Dynamic markings such as *fz* are present. The piece concludes with a final cadence.

The image shows a page of musical notation for Haydn's J. Z., page 21. It consists of 18 staves. The top two staves contain melodic lines with dynamics *f* and *p*. The middle six staves (3-8) contain accompaniment for a keyboard instrument, with notes on the right hand and rests on the left hand. The bottom six staves (9-14) contain accompaniment for a string instrument, with notes on the left hand and rests on the right hand. The final two staves (15-16) contain melodic lines with dynamics *f* and *f*. The notation includes various note values, slurs, and dynamic markings.

This page of musical notation consists of 16 staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *f*, *p*, and *Solo*. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various notes, rests, and dynamic markings such as *ff*, *f*, *p*, and *Solo*. The music is written in a key with one flat (B-flat) and a common time signature.

This page of musical notation consists of 16 staves. The notation includes various rhythmic values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by a mix of melodic lines and accompaniment. Dynamic markings of *f* (forte) and *ff* (fortissimo) are used throughout. Some staves feature triplets, indicated by a '3' and a bracket. The notation is dense, with many notes and rests. The page is numbered '23' in the top right corner.

This page of musical notation contains 16 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are prominently featured, with 'f' (forte) appearing frequently, and 'ff' (fortissimo) appearing in several measures. The music is written in a style characteristic of the late 18th or early 19th century, with clear articulation and phrasing. The staves are arranged in a single system, with a large bracket on the left side indicating the overall structure of the piece.

This image shows a page of handwritten musical notation on 18 staves. The page is numbered '26' in the top left corner. The notation is written in black ink on aged, slightly yellowed paper. The first three staves feature a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The fourth and fifth staves have a similar melodic line but with fewer notes. The remaining staves (6-17) are mostly empty, with only a few notes and rests scattered across them, suggesting a sparse accompaniment or a section where the notes are very faint. The final two staves (18-19) contain a melodic line similar to the first three staves, with some notes beamed together. The overall appearance is that of a manuscript page, possibly a study or a draft.

This image shows a page of handwritten musical notation, numbered 27 in the top right corner. The page contains 16 staves of music. The notation is written in black ink on aged, yellowish paper. The first four staves feature active melodic lines with various note values, including eighth and sixteenth notes, and some rests. The remaining staves are primarily composed of rests, indicating a sustained or held position. Dynamic markings, specifically 'ff' (fortissimo), are placed below several staves, indicating a strong, loud dynamic level. The notation includes various note heads, stems, and beams, as well as some accidentals and phrasing slurs. The overall layout is typical of a manuscript page from a classical music score.

This page of musical notation, numbered 28, contains 14 staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'f' (forte) and 'ff' (fortissimo) are prominently displayed throughout the score. The paper shows signs of age, including some staining and discoloration. The notation is organized into systems, with some staves containing complex rhythmic patterns and others featuring simpler harmonic structures. The overall appearance is that of a historical manuscript page.

The first part of the musical score consists of ten staves. The top three staves contain a complex melodic line with frequent triplets and sixteenth-note patterns. The lower staves provide harmonic support with sustained notes and chords. Dynamic markings such as *f* (forte) are used throughout. The notation includes various note values, rests, and articulation marks.

RECIT. SIMON.
SIMON.

Seht, wie der strenge Win-ter flicht,
Vo-yez le sombre hy-ver s'en-fuir:

zum fer-nen Po-le zieht er
au pôle il porte ses fri-

The second part of the musical score features a vocal line on a single staff and piano accompaniment on a grand staff. The vocal line begins with the lyrics and is followed by a melodic phrase. The piano accompaniment includes a triplet figure. Dynamic markings like *f* are present.

The first part of the musical score consists of 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *f'* (forzando). The music is written in a standard staff format with a treble clef and a key signature of one sharp (F#).

hin.
mats.

Ihm folgt auf sei - nem Ruf
Sa voix ra - pel - le à lui

The second part of the musical score includes the lyrics and continues the musical notation. It features a dynamic marking of *f* at the beginning of the line. The lyrics are: "hin. mats. Ihm folgt auf sei - nem Ruf Sa voix ra - pel - le à lui".

The first part of the musical score consists of 14 staves. The top two staves are vocal lines, with the first staff starting with a dynamic marking of *f*. The next two staves are piano accompaniment, also starting with *f*. The remaining ten staves are for other instruments, with some featuring melodic lines and others providing harmonic support. The notation includes various note values, rests, and dynamic markings.

der wil-den Stür-me brau-send Heer, mit gräss-li-chem Ge-
 des ou-ra-gans im-pe-tu-eux le mu-gis-sant cor-

The second part of the musical score consists of two staves. The top staff is a vocal line, and the bottom staff is piano accompaniment. Both staves start with a dynamic marking of *f*. The notation includes notes, rests, and dynamic markings.

p *f* *p* *f* *p* *f* *p* *ff*

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

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

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

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

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

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

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

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

leul
tege

p *f* *p* *f* *p* *f* *p* *ff*

The first part of the musical score consists of approximately 15 staves. The top staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and dynamic markings of *f*. The lower staves provide harmonic accompaniment, with some staves showing sustained notes and others showing rhythmic patterns. The music concludes with a fermata on the final note of the top staff.

LUKAS.
LUCAS.

Seht wie vom schroffen Fels der Schnee
Vo - yez la nei - ge du haut de ce roc

The second part of the musical score begins with a vocal line on a single staff, starting with a fermata. Below it are several staves of piano accompaniment. The music features a mix of eighth and sixteenth notes, with dynamic markings of *f*. The piece ends with a final chord on the bottom staff.

The musical score on page 34 consists of several staves. The top two staves contain vocal lines with lyrics. The third staff shows piano accompaniment with a triplet. The middle section of the page contains ten empty staves. The bottom section features a vocal line with lyrics and piano accompaniment with triplets.

in trü-ben Strö-men sich er-giesst!
se pré-ci-pi-ter en flots bour-beux

Adagio.

The first system of music consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. It features a melodic line with eighth and sixteenth notes, followed by a series of quarter notes. The middle and bottom staves provide harmonic accompaniment with similar rhythmic patterns.

Solo.

The second system continues the accompaniment from the first system. It includes a *Solo* marking above a melodic flourish consisting of a series of eighth notes and a half note, all under a slur.

Adagio.

The third system shows the accompaniment continuing with a steady rhythm of quarter notes.

Solo.

The fourth system features a *Solo* marking above a melodic flourish of eighth notes and a half note, similar to the one in the second system.

Adagio.

The fifth system continues the accompaniment with quarter notes.

Solo.

The sixth system includes a *Solo* marking above a melodic flourish of eighth notes and a half note.

Adagio.

The seventh system continues the accompaniment with quarter notes.

The eighth system continues the accompaniment with quarter notes.

The ninth system continues the accompaniment with quarter notes.

The tenth system continues the accompaniment with quarter notes.

The eleventh system continues the accompaniment with quarter notes.

The twelfth system continues the accompaniment with quarter notes.

Adagio.

The thirteenth system begins with a treble clef, a key signature of one flat, and a dynamic marking of *p*. It features a melodic line with eighth and sixteenth notes, followed by a series of quarter notes.

Flauto II.

p

p

p

HANNE.
JEANNE.

Seht wie von Sü-den her, durch lau-e Winde sanft ge - lockt, der
 Vo - yez pla - ner vers nous des jours se - reins et du prin - tems le

Four staves of music, likely for strings and woodwinds, showing rhythmic patterns and rests.

Flauto I.

Staff for Flauto I, featuring a melodic line with slurs and accents.

Flauto II.

Staff for Flauto II, featuring a melodic line with slurs and accents.

Oboe I.

Staff for Oboe I, featuring a melodic line with slurs and accents.

Fagotto.

Staff for Fagotto, featuring a melodic line with slurs and accents.

A series of ten empty musical staves, likely for strings or other instruments.

Staff with lyrics: Früh - lings - bo - te streicht.
mes - sa - ger ai - le.

Staff with lyrics: Früh - lings - bo - te streicht.
mes - sa - ger ai - le.

Allegretto.

Violino I.

p dolce. *p*

Violino II.

p dolce. *p*

Viola.

p *p*

Flauti.

Solo. *p dolce.* *p*

Oboe I.

Oboe II.

Fagotti.

Solo. *p* *p*

Corni in G.

Soprano.

Komm hol-der
Viens doux prin -

Alto.

Komm hol-der
Viens doux prin -

Tenore.

Komm hol-der
Viens doux prin -

Basso.

p Komm hol-der
Viens doux prin -

Violoncello.

p dolce. *p*

Contra-Basso.

p *Allegretto.* *p*

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p* and *fz*.

Second system of musical notation, consisting of empty treble and bass staves.

Third system of musical notation, consisting of empty treble and bass staves.

Fourth system of musical notation with lyrics in French and German. The lyrics are: *Lenz! des Him-mels Ga-be, komm! komm, komm! aus ih-rem To-des-schlaf er-tems! du ciel le plus beau don! viens, viens! des chaines du som-meil de-*

Fifth system of musical notation with lyrics in French and German. The lyrics are: *Lenz! des Him-mels Ga-be, komm! komm, komm! aus ih-rem To-des-schlaf er-tems! du ciel le plus beau don! viens, viens! des chaines du som-meil de-*

Sixth system of musical notation with lyrics in French and German. The lyrics are: *Lenz! des Him-mels Ga-be komm! aus ih-rem To-des-schlaf, aus ih-rem To-des-schlaf er-tems! du ciel le plus beau don! des chaines du som-meil, des chaines du som-meil de-*

Seventh system of musical notation with lyrics in French and German. The lyrics are: *Lenz! des Him-mels Ga-be komm! aus ih-rem To-des-schlaf, aus ih-rem Schlaf er-tems! du ciel le plus beau don! des chaines du som-meil, du som-meil de-*

Eighth system of musical notation, featuring treble and bass staves with dynamic markings such as *fz* and *p*.

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

wek-ke die Na-tur! — *f* komm! komm hol-der Lenz! er-wek-ke die Na-
 li-vre la na-tu-re! *f* Viens! viens doux prin-tems! dé-li-vre la na-
 wek-ke die Na-tur! *f* komm hol-der Lenz! er-wek-ke die Na-tur!
 Viens doux prin-tems! dé-li-vre la na-tu-re!
 li-vre la na-tu-re! *f* komm! Viens! Viens! Viens! er-wek-ke die Na-
 dé-li-vre la na-tu-re!

Musical score for the first part of the piece, featuring multiple staves with various dynamics like *p* and *fz*.

Solo.

Tutti.

tur aus ih-rem To-des - schlaf, O komm hol-der
 tu-re des chai-nes du som - meil O viens doux prin-

tur aus ih-rem 'To-des - schlaf, er - wek-ke die Na - tur aus ih-rem To-des - schlaf: O komm hol-der
 tu-re des chai-nes du som - meil, de - li - vre la na - tu - re des chai-nes du som-meil! O viens doux prin-

aus ih-rem To-des - schlaf, er - wek-ke die Na - tur — aus ih-rem To-des - schlaf: O komm hol-der,
 des chai-nes du som - meil, de li - vre la na - tu - re des chai-nes du som - meil! O viens doux prin-

aus ih-rem To-des - schlaf, er - wek-ke die Na - tur — aus ih-rem 'To-des - schlaf: O komm, komm
 des chai-nes du som - meil, de - li - vre la na - tu - re des chai-nes du som-meil! O viens, viens

fi *p*

fi *p*

fi *p*

Solo. *p*

Solo. *p*

Solo. *p*

p

p

p

p

Lenz, des Himmels Ga-be komm, komm hol-der Lenz, des Himmels Ga-be komm!
 tems, du ciel le plus beau don! Viens doux prin-tems, du ciel le plus beau don!

p

hol-der Lenz, des Himmels Ga-be komm, komm hol-der Lenz, des Himmels Ga-be komm!
 tems, doux printems, du ciel le plus beau don! Viens doux prin-tems, du ciel le plus beau don!

p

hol-der Lenz, des Himmels Ga-be komm, komm hol-der Lenz, o komm!
 doux prin-tems, du ciel le plus beau don! Viens doux prin-tems, viens, viens!

p

hol-der Lenz, des Himmels Ga-be komm, komm hol-der
 doux prin-tems, du ciel le plus beau don! Viens doux prin-

p

p

p

p

p

p

Solo.

Solo.

MÄDCHEN UND WEIBER.
FEMMES ET FILLES.

Soprano I.

komm!
don!

Er - na - het sich der hol - de Lenz, schon

Soprano II.

komm!
don!

Il vient, il vient le doux prin - tems ; sa

Alto I.

komm!
don!

Er na - het sich der hol - de Lenz, schon

Alto II.

komm!
don!

Il vient, il vient le doux prin - tems ; sa

p

p

The first system of the musical score consists of seven staves. The top staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The notation includes various note values, rests, and articulation marks.

The second system of the musical score includes vocal lines and instrumental accompaniment. The vocal parts have lyrics in both German and French. The German lyrics are: "füh-len wir den lin-den Hauch, bald le - bet al - les wie-der auf, er na - het sich, er". The French lyrics are: "molle ha-leine on - doye en l'air; tout va re-naitre et s'em-bel-lir. il vient, il vient le". The instrumental parts continue with the same rhythmic and dynamic patterns as the first system, including dynamic markings like *f* and *p*.

DIE MÄNNER.
DES HOMMES.

Tenore I.

Tenore II.

Basso I.

Basso II.

Musical notation for the first system, featuring piano (*p*) dynamics and various note values.

Musical notation for the second system, including piano (*p*) dynamics.

Musical notation for the third system, including forte (*f*) dynamics.

lok - ket ja nicht all - zu früh; froh - lok - ket ja nicht all - zu früh; oft schleicht, oft schleicht in Ne - bel

Musical notation for the fourth system, including piano (*p*) dynamics.

gnez de vous flat - ter trop tôt! crai - gnez de vous flat - ter trop tôt: *p* sou - vent, sou - vent dans un brouil -

Musical notation for the fifth system, including piano (*p*) dynamics.

lok - ket ja nicht all - zu früh; froh - lok - ket ja nicht all - zu früh; *p* oft schleicht, oft schleicht in Ne - bel

Musical notation for the sixth system, including piano (*p*) dynamics.

gnez de vous flat - ter trop tôt! crai - gnez de vous flat - ter trop tôt: *p* sou - vent, sou - vent dans un brouil -

Musical notation for the seventh system, including piano (*p*) dynamics.

Musical notation for the eighth system, including piano (*p*) dynamics.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamic markings *fz*, *fz*, *fz*, *f*, *p*, and *ff*. The bottom five staves are for the vocal line, with dynamic markings *f* and *ff*.

ein - ge - hüllt der Win-ter wohl zu - rück, und streut auf Blüth' und Keim sein star - res, sein star - res

lard ca-ché l'hy-ver, l'hy-ver re - tour - ne et sur les fleurs di - stille son mor - tel, son mor-tel ve -

ein - ge - hüllt der Win-ter wohl zu - rück, und streut auf Blüth' und Keim sein star - res, sein star - res

lard ca-ché l'hy-ver, l'hy-ver re - tour - ne et sur les fleurs di - stille son mor - tel, son mor-tel ve -

The second system of the musical score consists of seven staves. The top two staves are for the piano, with dynamic markings *fz*, *fz*, *fz*, *f*, *p*, and *ff*. The bottom five staves are for the vocal line, with dynamic markings *f* and *ff*.

v p
 v p
 v p
 p

Gift. *Soprano.*
 nin. *Alto.*
 Gift. *Tenore.*
 nin. *Basso.*

Komm holder Lenz, — des Himmels Ga-be,
 Viens doux prin-tems, — du ciel le plus beau
 Komm holder Lenz, — des Himmels Ga-be,
 Viens doux prin-tems, — du ciel le plus beau
 Komm hol-der Lenz, — des
 Viens doux prin-tems, — du

p
 p
 p

The first system of the musical score consists of seven staves. The first staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff also starts with *p* and ends with *f*. The third staff starts with *p* and ends with *f*. The fourth staff is mostly empty with some notes at the beginning and end, marked with *f*. The fifth staff starts with *p* and ends with *f*. The sixth staff starts with *p* and ends with *f*. The seventh staff is mostly empty with notes at the end, marked with *f*.

wei-le län-ger nicht, — o komm, o komm und wei-le län-ger nicht, — und wei-le län-ger
 plis en-fin nos voeux! O viens, o viens, rem-plis en-fin nos voeux! — rem-plis en-fin nos

The second system of the musical score consists of two staves. The first staff has lyrics and dynamic markings *p* and *f*. The second staff is mostly empty with notes at the end, marked with *f*.

wei-le län-ger nicht, o komm, o komm, o komm und wei-le län-ger nicht, — und wei-le län-ger
 plis en-fin nos voeux! O viens, o viens, o viens rem-plis en-fin nos voeux, — rem-plis en-fin nos

The third system of the musical score consists of two staves. The first staff has lyrics and dynamic markings *p* and *f*. The second staff is mostly empty with notes at the end, marked with *f*.

wei-le län-ger nicht! O komm, o komm und wei-le län-ger nicht, — und wei-le län-ger
 plis en-fin nos voeux! O viens, o viens rem-plis en-fin nos voeux, — rem-plis en-fin nos

The fourth system of the musical score consists of two staves. The first staff has lyrics and dynamic markings *p* and *f*. The second staff is mostly empty with notes at the end, marked with *f*.

wei-le län-ger nicht! O komm, o komm, o komm und wei-le län-ger nicht, — und wei-le län-ger
 plis en-fin nos voeux! O viens, o viens, o viens rem-plis en-fin nos voeux, — rem-plis en-fin nos

The fifth system of the musical score consists of two staves. The first staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff starts with a forte (*f*) dynamic and ends with a forte (*f*) dynamic.

p *f* *sf sf*
p *f* *sf sf sf*
f *sf sf sf*
f *sf*
f *sf*
f *sf sf sf*
f *sf sf sf*
f *sf*
f *sf*

nicht, *p* o komm, *f* o komm, und wei-le län-ger nicht, *sf* — und wei — le, wei-le län-ger
 voeux! o viens, o viens, rem - plis en - fin nos voeux, rem - plis, — rem - plis en - fin nos

p *f* *sf sf*
p *f* *sf sf*

nicht, *p* o komm, *f* o komm, o komm und wei-le län-ger, län-ger nicht, — und wei-le län-ger
 voeux! o viens, o viens, o viens rem - plis en - fin, en - fin nos voeux, — rem - plis en - fin nos

p *f* *sf sf*
p *f* *sf sf*

nicht, *p* o komm, *f* o komm, o komm und wei-le län-ger, län-ger nicht, — und wei-le län-ger
 voeux! o viens, o viens, o viens rem - plis en - fin, en - fin nos voeux, — rem - plis en - fin nos

p *f* *sf sf*
p *f* *sf sf*

nicht, *p* o komm, *f* o komm, und wei-le län-ger nicht, — und wei — le län — ger
 voeux! o viens, o viens, rem - plis en - fin nos voeux, — rem - plis — en - fin nos

f *sf sf sf*
f *sf sf sf*

f *sf sf sf*
f *sf sf sf*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

nicht. *p* O *f* komm, komm, komm!

voeux. *p* O *f* viens, viens, viens!

nicht. *p* O *f* komm, komm, komm!

voeux. *p* O *f* viens, viens, viens!

p *f*

p *f*

p

Solo.
p

Schon ei - let froh der Ackermann zur Ar - beit auf das Feld, in lan - gen Furchen
 Rem - pli d'es - poir, l'a - gri - cul - teur à ses tra - vau - x re - vient, il fend la glè - be en

p

f

schrei - tet er dem Pflu - ge flö - tend nach.
 longs sil - lons, et gai - ment siffle un air.

f

Schon Rem-

Musical notation for the first system, including vocal line and piano accompaniment.

Solo. *Tutti.*

Musical notation for the second system, including vocal line and piano accompaniment.

nach, in lan-gen Furchen schreitet er dem Pflu-ge flö-tend nach, in
 air, il fend la glè-be en longs sil-lons, et gai-ment sif-fle un air, il

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

lan-gen Furchen schrei-tet er dem Pflu-ge flö-tend nach, — flö-tend nach, flö-tend, flötend, flö-tend
 fend la glè-be en longs sil-lons, et gai-ment sif-fle un air, — et gai-ment, gai-ment, gäiment sif-fle un

nach.
air.

In ab - ge - messnem Gan - ge dann, in ab - ge - messnem
 Il mar - che en - sui - te à pas é - gaux, il mar - che en - sui - te à

Gan - ge dann wirft er den Saa - men aus, den birgt der
 pas é - gaux se - mant le grain fu - tur, qu' en peu le

Ak - ker treu, den birgt der Ak - ker treu und reift ihn bald zur gold - nen
 sol, qui, le re - çoit, en pleins é - pis ren - dra, en pleins é - pis - ren-

Frucht, dra, und reift en pleins

ihm bald zur gold - nen Frucht.
 en pleins é - pis ren - dra.

In ab - ge - mess - nem Gan - ge dann, in ab - ge - mess - nem Gan - ge dann wirft er den Saa - men
 Il mar - che en - sui - te à pas é - gaux, il mar - che en - sui - te à pas é - gaux, se - mant le grain fu -

p

p

p

Solo.

p

p

ei - let froh der Ak - ker - mann zur Ar - beit auf das Feld, in lan - gen Furchen schrei - tet er dem
 pli d' es - poir, l' a - gri - cul - teur à ses tra - vaux re - vient, il fend la gle - be en longs sil - lons, et

p

Solo.

Solo.

T.

Pflu - ge flö - tend nach, in lan - gen Fur - chen schreitet er dem Pflu - ge flö - tend
 gai - ment sif - fle un air, il fend la gle - be en longs sil - lons, et gai - ment sif - fle un

nach, in lan-gen Fur-chen schreitet er dem Pflu-ge flö-tend nach, in
 air, il fend la gle-be en longs sil-lons et gai-ment sif-fle un air, il

Solo.

Solo.

p

lan-gen Fur-chen schreitet er dem Pflu-ge flö-tend nach, in lan-gen Fur-chen schreitet er dem Pflu-ge flö-tend.
 fend la gle-be en longs sil-lons, et gai-ment sif-fle un air, il fend la gle-be en longs sil-lons, et gai-ment sif-fle un

Violino I.

Violino I. Musical staff with treble clef, 3/4 time signature, and dynamics *p*.

Violino II.

Violino II. Musical staff with treble clef, 3/4 time signature, and dynamics *p*.

Viola.

Viola. Musical staff with alto clef, 3/4 time signature, and dynamics *p*.

Flauti.

Flauti. Musical staff with treble clef, 3/4 time signature, containing rests.

Oboe I.

Oboe I. Musical staff with treble clef, 3/4 time signature, containing rests.

Oboe II.

Oboe II. Musical staff with treble clef, 3/4 time signature, containing rests.

Clarinetto I.
in C.

Clarinetto I. Musical staff with treble clef, 3/4 time signature, containing rests.

Clarinetto II.
in C.

Clarinetto II. Musical staff with treble clef, 3/4 time signature, containing rests.

Poco Adagio.

Fagotti.

Fagotti. Musical staff with bass clef, 3/4 time signature, containing rests.

Corni in F.

Corni in F. Musical staff with treble clef, 3/4 time signature, dynamics *Soli.* and *dolce.*

Soprano.

Soprano. Musical staff with soprano clef, 3/4 time signature, containing rests.

Alto.

Alto. Musical staff with alto clef, 3/4 time signature, containing rests.

Tenore.

Tenore. Musical staff with tenor clef, 3/4 time signature, dynamics *LUCAS.*

Sey uns gnä-dig, mil - der Himmel!
Ciel ex - au - ce nos - pri - e - res!

Basso.

Basso. Musical staff with bass clef, 3/4 time signature, containing rests.

Violoncello.

Violoncello. Musical staff with bass clef, 3/4 time signature, dynamics *Poco Adagio.* and *p*.

Contra-Bassi.

Contra-Bassi. Musical staff with bass clef, 3/4 time signature, dynamics *p*.

The first part of the musical score consists of approximately 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *Solo*. There are also some triplets indicated by a '3' in a circle. The music is written in a single system across the page.

öf - ne dich, öf - ne dich, und traufe Se - gen ü - ber un - ser Land her - ab!
 ver - se, ver - se, verse l'abon - dan - ce sur nos champs et nos gué - reits!

The second part of the musical score continues the piece with similar notation to the first part, including notes, rests, and dynamic markings. It consists of approximately 10 staves.

Musical score for the first part of the page, featuring multiple staves with complex notation, including triplets and dynamic markings like 'f' and 'ff'. The notation includes various note values, rests, and articulation marks.

Tutti.

Musical score for the second part of the page, continuing the instrumental or vocal lines with dynamic markings like 'f'.

Tutti.

Musical score for the third part of the page, including the first line of lyrics: "Sey uns gnä-dig, mil - der Him - mel! öf - ne dich, öf - ne dich".

Tutti.

Musical score for the fourth part of the page, including the second line of lyrics: "Ciel ex - au - ce nos - pri - e - res! ver - se, ver - se,".

Tutti.

Musical score for the fifth part of the page, including the third line of lyrics: "Sey uns gnä-dig, mil - der Him - mel! öf - ne dich, öf - ne dich".

Tutti.

Musical score for the sixth part of the page, including the fourth line of lyrics: "Ciel ex - au - ce nos pri - e - res! ver - se, ver - se,".

Musical score for the seventh part of the page, featuring the final instrumental or vocal lines with dynamic markings like 'f'.

cresc. *fz* *p* *fz* *p*

cresc. *fz* *p* *fz* *p*

cresc. *fz* *fz* *p*

cresc.

cresc. *fz*

fz

cresc.

und trau-fe Se - gen ü-ber un-ser Land her - ab.

ver - se l'a - bon - dan - ce sur nos champs et nos gué - rets.

LUCAS.

und trau-fe Se - gen ü-ber un-ser Land her - ab.

Lass dei-ne
A-breu-ve

ver - se l'a - bon - dan - ce sur nos champs et nos gué - rets.

cresc. *fz* *p*

cresc. *fz* *p*

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many sixteenth and thirty-second notes, including a triplet of eighth notes and a group of sixteenth notes. The lower staff is a bass clef with a similar rhythmic pattern, often acting as a harmonic accompaniment. There are some markings above the notes, possibly indicating ornaments or specific articulation.

This section contains seven empty musical staves, arranged in two groups of three and one single staff at the bottom. These staves are intended for a second instrument or a vocal part that is not present in this specific page of the manuscript.

The second system of music begins with a piano (*p*) dynamic marking. The key signature changes to two flats (B-flat and E-flat). The notation includes a melodic line with a fermata over a note, followed by a key signature change to one flat (B-flat) and then back to two flats. The lower staves remain empty.

Thau die Er - de wäs - sern.
 de tes eaux la ter - re,

SIMON.

The third system of music includes the lyrics: "Lass Re-gen-guss die Furchen / In - on de les sil - lons de". The key signature changes to one flat (B-flat). The notation features a melodic line with a fermata and a key signature change to two flats (B-flat and E-flat) at the end. The lower staves are empty.

3 3 3

p

Solo.

p

Solo.

p

ff

ff

HANNE.
JEANNE.

Lass dei-ne Lüf - te wehen sanft; lass dei-ne Sonne scheinen
Suspend des airs le mou-ve-ment! de-voi-le ton brillant so-

p

trän - ken.
plu - yes.

p

p

pp

pp

pp

hell! Uns spei-set Ue-ber-fluss, uns spei-set Ue - ber-fluss als - dann und dei - ner
 leil! Nous jouirons de tes bien-faits, nous jouirons de tes — — bien - faits tu joui - ras

LUCAS.

Uns spei-set Ue-ber-fluss, uns spei-set Ue - ber-fluss als - dann und dei - ner

SIMON.

Nous jouirons de tes bien-faits, nous jouirons de tes — — bien - faits tu joui - ras

pp

pianissimo.

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

HANNE.
JEANNE.

Tutti.

Solo.

Gü - te Dank und Ruhm.
de nos trans - ports, trans - ports.

Sey nun gnä - dig, mil - der
Ciel, ex - au - ce nos pri -

Tutti.

Solo.

Sey nun gnä - dig mil - der
Ciel, ex - au - ce nos pri -

Tutti.

Solo.

Gü - te Dank und Ruhm.

Sey nun gnä - dig, nun mil - der
Sey nun gnä - dig, mil - der

Tutti.

Solo.

de nos trans - ports, trans - ports.

Ciel, ex - au - ce nos pri -
Ciel, ex - au - ce nos pri -

ff

ff

The first system of the musical score consists of ten staves. The top two staves contain a melodic line with eighth and sixteenth notes, often beamed together. The lower staves provide harmonic support with chords and rhythmic patterns, including several triplet markings (indicated by a '3' in a circle) over groups of notes.

Him - mel öf - ne dich, öf - ne dich und träu - fe Se - - - gen

e - res, ver - - se, ver - - se, ver - se Pa - bon - dan - ce

Him - mel öf - ne dich, öf - ne dich und träu - fe Se - - - gen

e - res, ver - - se, ver - - se, ver - se Pa - bon - dan - ce

The first part of the page contains ten staves of musical notation. The top two staves feature a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and rhythmic patterns. There are several dynamic markings, including *fi* (forte) in the lower right section.

ü - ber un - ser Land her - ab.

sur nos champs et nos gué - rets!

MÄNNER.
HOMMES.

ü - ber un - ser Land her - ab.

Lass dei - nen| Thau die Er - de wäs - sern, lass

sur nos champs et nos gué - rets!

A - breu - ve de tes eaux la ter - re! in -

The second part of the page consists of two staves of musical notation. The top staff continues the melodic line from the first part, while the bottom staff provides harmonic accompaniment. The music concludes with a final cadence.

f *fi*

Soprano I.
Lass dei - ne Lüf - te wehen

Soprano II.
Suspend des airs le mouve -

Alto.
Lass dei - ne Lüf - te wehen

Re - genguss die Fur - chen trän - ken.
ou - de les sil - lons de plu - yes!

Suspend des airs le mouve -

The first system of the musical score consists of ten staves. The top two staves contain melodic lines with various rhythmic values and dynamic markings, including a forte 'f' marking. The lower staves provide harmonic support with chords and bass lines. The notation includes slurs, accents, and dynamic markings throughout.

sanft, lass dei - ne Son - ne scheinen hell. *Tutti.* Uns spriesset Ui - ber - fluss, uns spriesset Ui - - berfluss als -

ment! dé - voi - le ton bril - lant so - leil! Nous jouirons de tes bienfaits, nous jouirons de tes - bien -

sanft, lass dei - ne Son - ne scheinen hell. Uns spriesset Ui - ber - fluss, uns spriesset Ui - berfluss als -
ment! dé - voi - le ton bril - lant so - leil! *Tutti.*

Nous jouirons de tes bienfaits, nous jouirons de tes - de tes bien -

The second system of the musical score continues the composition with ten staves. It features similar melodic and harmonic structures to the first system, with dynamic markings such as 'f' and 'Tutti' indicating the performance style. The notation includes complex rhythmic patterns and slurs.

The first system of the musical score consists of seven staves. The top staff contains a melodic line with dynamics *p* and *f*. The second staff features a complex rhythmic accompaniment with sixteenth notes. The remaining five staves are mostly empty, with some notes and rests in the lower staves, indicating a multi-measure rest or a specific instrumental part.

f Un poco più moto.

The second system continues the instrumental parts from the first system. It consists of seven staves, with the top staff showing melodic lines and the lower staves showing accompaniment. Dynamics *p* and *f* are indicated.

dann — — — — *p* und dei-ner Gü - te Dank und Ruhm;

The third system includes the vocal line. The top staff has the vocal melody with lyrics. The lower staves continue the instrumental accompaniment. Dynamics *p* and *f* are used.

fais, — — — — tu jou - i - ras de nos transports. *f* Uns spriessét
Nous jouirons de

The fourth system continues the vocal and instrumental parts. The vocal line is on the top staff, and the instrumental accompaniment is on the lower staves. Dynamics *p* and *f* are indicated.

dann — — — — *p* und dei-ner Gü - te Dank und Ruhm;

The fifth system continues the vocal and instrumental parts. The vocal line is on the top staff, and the instrumental accompaniment is on the lower staves. Dynamics *p* and *f* are used.

fais, — — — — tu jou - i - ras de nos transports.

The sixth system shows the final instrumental parts of the page. It consists of seven staves, with the top staff having a melodic line and the lower staves having accompaniment. Dynamics *p* and *f* are indicated.

f Un poco più moto.

fi *fi* *fi* *fi*

f Uns spriesset Ui - berfluss und dei - ner Gü - te, und dei - ner
 Nous jouirons de tes bienfaits, tu joui - ras de nos, de nos trans -

Ui - berfluss und dei - ner Gü - te Dank und Ruhm; uns spriesset Ui - berfluss und dei - ner
 tes bienfaits, tu joui - ras de nos, nos trans - ports, nous jouirons de tes bienfaits, tu joui - ras

Uns spriesset
 Nous jouirons de

Gü - te Dank und Ruhm, Dank und Ruhm, Dank und Ruhm. Uns spriesset
 ports, de nos trans - ports, nos trans - ports, nos trans - ports. Nous jouirons de

Gü - te, und dei - ner Gü - te Dank und Ruhm. Uns spriesset
 de nos, de nos trans - ports, de nos trans - ports. Nous jouirons de

Uns spriesset Ui - berfluss und dei - ner Gü - te Dank und
 Nous jouirons de tes bienfaits, tu joui - ras de nos, nos trans -

Ui - berfluss und dei - ner Gü - te, und dei - ner Gü - te Dank und Ruhm. Uns spriesset
 tes bienfaits, tu joui - ras de nos, de nos trans - ports, de nos trans - ports. Nous jouirons de

f

f

f

f

f

f

f

f

f

Ui - berfluss und dei - ner Gü - te Dank und Ruhm, und Dank und Ruhm.
 tes bienfaits, tu joui - ras de nos, nos trans - ports, de nos trans - ports.

Ui - berfluss und dei - ner Gü - te Dank und Ruhm, und dei - ner Gü - te,
 tes bienfaits, tu joui - ras de nos, nos trans - ports, de nos, de nos transports,

Ruhm. Uns spriesset Ui - berfluss und dei - ner Gü - te, und dei - ner
 ports. Nous jouirons de tes bienfaits, tu joui - ras de nos, de nos trans -

Ui - berfluss und dei - ner Gü - te Dank und Ruhm. Uns spriesset
 tes bienfaits, tu joui - ras de nos, nos trans - ports. Nous jouirons de

f

f

f

f

f

f

f

f

f

Uns spriesset Ui - berfluss, und dei - ner Gü - te Dank,
 Nous jouirons de tes bienfaits, nous jouirons de tes bienfaits, tu

Dank und Ruhm. Uns spriesset Ui - berfluss,
 nos trans - ports. Nous jouirons de tes bienfaits,

Gü - te Dank und Ruhm, Dank und Ruhm, Dank und Ruhm, Dank und
 ports, de nos trans - ports, de nos trans - ports, tu joui - ras de

Ui - berfluss, und dei - ner Gü - te Dank und Ruhm, Dank und Ruhm, Dank
 tes bienfaits, tu joui - ras de nos transports, de nos trans - ports, nous

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

Empty musical staff.

und Ruhm, joui-ras und de Ruhm, nos, uns spriesset joui-ras de Ui-berfluss, nos transports, uns spriesset nous joui-rons te tes bien-faits,

Dank nous und Ruhm, joui-rons uns de spriesset Ui-ber-fluss als-dann uns spriesset nous jouirons de

Ruhm nos, und Ruhm, joui-ras, uns spriesset joui-ras de Ui-berfluss, nos transports, uns spriesset nous joui-rons te tes bien-

und Ruhm, joui-rons, uns spriesset joui-rons de Ui-berfluss, tes bienfaits, uns spriesset nous joui-rons te tes bien-

Musical staff with notes and rests.

Musical staff with notes and rests.

The first system of the musical score consists of eight staves. The top two staves feature intricate, rapid sixteenth-note passages. The lower six staves contain more rhythmic and melodic material, including dotted rhythms and sustained notes.

Ruhm, und dei-ner Gü - - te Dank und Ruhm, Dank und Ruhm, und dei-ner
 ports, tu joui-ras, tu joui-ras de nos - trans - ports, de nos trans -

Ruhm, Dank und Ruhm, Dank ports, und Ruhm, und Dank transports, und Ruhm, und
 ports, de nos trans - ports, de nos transports, transports, de

Ruhm, und dei-ner Gü - - te Dank und Ruhm.
 ports, tu joui-ras de nos, de nos trans - ports.

Ui - ber-fluss und dei-ner Gü - - te Dank und Ruhm, Dank und Ruhm,
 tes bienfaits, nous jouirons de tes bien-faits, tu joui-ras, tu joui-ras

The second system of the musical score continues with eight staves. It features similar complex rhythmic patterns and melodic lines as the first system, with dynamic markings such as 'fi' (for *forte*) appearing at the beginning of the lower staves.

Gü - te Dank und Ruhm.
 ports, de nos trans - ports.

Uns
 Nous joui-

dei-ner Gü-te Dank und Ruhm.
 nos trans-ports, de nos trans - ports.

Uns spriesset
 Nous jouirons de

Uns spriesset
 Nous jouirons de

Ui - berfluss und dei - ner
 tes bienfaits, tu joui - ras

Gü - te Dank und
 de nos - trans -

Dank und Ruhm.
 nos trans - ports.

Uns spriesset
 Nous jouirons de

Ui - berfluss und dei-ner
 tes bienfaits, tu joui - ras

Gü - te Dank und
 de nos - trans -

The first system of the musical score consists of ten staves. The top two staves feature complex rhythmic patterns with triplets and slurs. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *fz*. The remaining staves show various rhythmic accompaniments and melodic lines.

Uns spries - set Ue - ber - fluss, uns spries - set Ue - berfluss und dei - ner Gü

Nous jouirons de tes bien faits, tu joui - ras, tu joui - ras de nos trans - ports

Uns spries - set Ue - ber - fluss, uns spries - set Ue - berfluss und dei - ner Gü

Nous jouirons de tes bien - faits, tu joui - ras, tu joui - ras de nos trans - ports

The second system of the musical score continues the composition with similar rhythmic complexity. It features dynamic markings of *f* and *fz* on several staves, indicating a strong and fortissimo section.

The image shows a page of a musical score, page 89, by Haydn. It consists of 14 staves. The top 13 staves are instrumental parts, likely for strings, with various musical notations including sixteenth notes, eighth notes, and rests. Dynamics are marked as *ff* (fortissimo) on several staves. The bottom two staves contain vocal parts with lyrics in German and French. The German lyrics are "Gü - te Dank - - - und Ruhm." and the French lyrics are "ports, de nos - - - trans - ports." The score is written in a historical style with a key signature of one flat and a common time signature.

RECIT.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotto.

HANNE.
JEANNE.

Bassi.

4/8 Andante.

Luft mit feuchten Dünsten an.
a - ges les rem - plit.

Sie häu-fen sich;
Flot - tans d'a-bord,

The first system of the musical score consists of seven staves. The top three staves contain intricate melodic and harmonic lines with frequent sixteenth and thirty-second notes, often beamed together. Dynamic markings of *p* (piano) and *f* (forte) are interspersed throughout. The bottom four staves provide a harmonic accompaniment, primarily using sustained notes and chords. A fermata is placed over a note in the fourth staff of this system.

nun fal - len sie, und giessen
 puis con - den - sés ils ver-sent

The second system continues the musical development. It features similar complex rhythmic patterns in the upper staves and accompaniment in the lower staves. Dynamic markings of *p* and *f* are used to indicate changes in volume.

The third system shows further melodic and harmonic progression. The upper staves continue with complex rhythmic figures, while the lower staves provide a steady accompaniment. A handwritten note in blue ink, "(not out)", is written across the right side of the system.

(not out)

The fourth system consists of several empty staves, indicating a section of the score that has been removed or is otherwise blank.

in der Er - de Schoos den Schmuck und Reichthumder Na - tur.
 sur les prés et champs at - traits, ri - ches - ses et bon - heur.

The fifth system concludes the page with melodic and harmonic lines. It features similar rhythmic patterns and dynamic markings as the previous systems.

Andante. Chant d'allegresse. Entremêlé d'un chœur de jeunes filles et garçons.

Violino I.

Violino II.

Viola.

Flauti.

Oboe I.

Oboe II.

Fagotti.

Soprano.

HANNE.
JEANNE.

O wie lieb-lich ist der An-blick der Ge-fil-de jetzt!
O quels char-mes la cam - pa - gne montre aux yeux ra - vis!

Alto.

Tenore.

Basso.

Violoncello.

Andante.

Contra-Basso.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. Both accompaniment staves feature rhythmic patterns of eighth and sixteenth notes.

The second system of music consists of six empty musical staves, arranged in two groups of three staves each. These staves are currently blank, suggesting they are intended for a second vocal part or additional piano accompaniment.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. Both accompaniment staves feature rhythmic patterns of eighth and sixteenth notes.

kommt ihr Mädchen, lasst uns wal-len, lasst uns wal - len auf der bun-ten Flur; kommt ihr
 jeu - nes fil - les, ras - sem - blons nous, ras - sem - blons nous sur ces prés fleu - ris! jeu - nes

The fourth system of music consists of six empty musical staves, arranged in two groups of three staves each. These staves are currently blank, suggesting they are intended for a second vocal part or additional piano accompaniment.

The fifth system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. Both accompaniment staves feature rhythmic patterns of eighth and sixteenth notes.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody is written in a 4/4 time signature and includes various note values such as eighth and sixteenth notes, along with rests. Below the vocal line, there are two staves of piano accompaniment, each containing a single whole note per measure.

This section contains two staves of piano accompaniment for the first system, each with a single whole note per measure.

The second system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody continues with similar note values and rests. Below the vocal line, there are two staves of piano accompaniment, each containing a single whole note per measure.

Mäd-chen, lasst uns wal-len, lasst uns wal - len auf der bun-ten Flur!
fil - les, ras - sem - blons nous, ras - sem - blons nous sur ces près fleu - ris!

This section contains two staves of piano accompaniment for the second system, each with a single whole note per measure.

LUCAS.

The third system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody begins with a rest followed by a quarter note. Below the vocal line, there are two staves of piano accompaniment, each containing a single whole note per measure.

O wie lieb-lich ist der
 O quels char-mes la cam-

This section contains two staves of piano accompaniment for the third system, each with a single whole note per measure.

The fourth system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody continues with similar note values and rests. Below the vocal line, there are two staves of piano accompaniment, each containing a single whole note per measure.

This section contains two staves of piano accompaniment for the fourth system, each with a single whole note per measure.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. They contain chords and rhythmic patterns that support the vocal line.

A series of seven empty musical staves, each consisting of five lines, arranged vertically. These staves are currently blank, suggesting they are either unused or represent a section of the score that has been removed or is yet to be written.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. They contain chords and rhythmic patterns that support the vocal line.

An - blick der Ge - fil - de jetzt; kommt ihr Bursche, lasst uns wal - len, lasst uns wal - len zu dem grü - nen
 pa - gne montre aux yeux ra - vis! ca - ma - ra - des, ras - sem - blons nous, ras - sem - blons nous dans ces bois ver -

The third system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The two staves below are piano accompaniment, with the upper staff using a treble clef and the lower staff using a bass clef. They contain chords and rhythmic patterns that support the vocal line.

Hain; kommt ihr Bursche, lasst uns wal-len, lasst uns wal - len zu dem grü-nen Hain!
 dis; ca - ma - ra - des, ras-sem-blons nous, ras-sem-blons — nous dans ces bois ver - dis!

pizzicato.

HANNE.
JEANNE.

O wie lieb-lich ist der An-blick der Ge-fil-de jetzt!
O quels char-mes la cam-pag-ne, montre aux yeux ra-vis!

O wie lieb-lich ist der An-blick, ist der
O quels char-mes la cam-pa-gne, la cam-

LUCAS.

O wie lieb-lich ist der An-blick der Ge-fil-de jetzt!
O quels char-mes la cam-pag-ne, montre aux yeux ra-vis!

O wie lieb-lich ist der An-blick, ist der
O quels char-mes la cam-pa-gne, la cam-

An - blick der Ge - fil - de jetzt;
 pa - gne mon-tre aux yeux ra - vis!

Kommt ihr Mäd - chen,
 Jeu - nes fil - les!

An - blick der Ge - fil - de jetzt;
 pa - gne mon-tre aux yeux ra - vis!

Kommt ihr
 Ca - ma -

Musical notation for the first system, featuring a treble clef, a 3-measure triplet, and various rhythmic values.

Two empty musical staves for the second system.

Two empty musical staves for the third system.

Musical notation for the fourth system, including a treble clef and various rhythmic values.

lasst uns wal-len, lasst uns wallen auf der bun-ten Flur; o wie lieblich, o wie
ras - sem-blons nous, ras - sem-blons nous sur ces près fleu - ris; o quels char-mes la cam-

Two empty musical staves for the fifth system.

Musical notation for the sixth system, including a treble clef and various rhythmic values.

Bur-sche, lasst uns wal-len, lasst uns wal-len zu dem grü-nen Hain; o wie lieblich, o wie
ra - des, ras - sem-blons nous, ras - sem-blons nous, dans ces bois ver - dis; o quels char-mes la cam-

Two empty musical staves for the seventh system.

Musical notation for the eighth system, including a treble clef and various rhythmic values.

Two empty musical staves for the ninth system.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a series of notes with slurs. The piano accompaniment consists of rhythmic patterns in the right hand and chords in the left hand.

The second system consists of two staves of piano accompaniment. The right hand plays a series of chords and rhythmic figures, while the left hand provides harmonic support with chords. A dynamic marking 'p' (piano) is visible in the second measure of the right hand.

The third system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line has a melodic line with slurs and a fermata. The piano accompaniment continues with rhythmic patterns.

lieb-lich ist der An - - blick der Ge - fil - de jetzt!
 pa - gne, la cam - pa - - gne montre aux yeux ra - vis!

Seht die
 A la

The fourth system consists of two staves of piano accompaniment, continuing the harmonic and rhythmic patterns from the previous system.

The fifth system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line features a melodic phrase with slurs and a fermata.

lieb-lich ist der An - - blick der Ge - fil - de jetzt!
 pa - gne, la cam - pa - - gne montre aux yeux ra - vis!

The sixth system consists of two staves of piano accompaniment, continuing the harmonic and rhythmic patterns.

The seventh system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line has a melodic line with slurs and a fermata. The piano accompaniment continues with rhythmic patterns.

pp *f* *p* *f*

f *p* *f*

f *p* *f*

pp

Li-lie, seht die Ro-se, seht, seht die Blumen all!
 vue lys et ro-ses of-frent, offrent leur é-clat.

f *p* *f*

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

LUCAS.

Seht die Auen,
Les boc - ca - ges,

seht, die Wiesen,
les prai - ries

seht die Felder, die Fel - der
flat - tent Poeil, flat - tent Poeil i -

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

MÄDCHEN UND BURSCHE. *Tutti.*
 FILLES ET GARCONS.

O wie lieblich ist der Anblick, ist der Anblick der Ge-fil-de
 O quels char-mes la cam-pa-gne, la cam-pa-gne montre aux yeux ra-

Tutti.

O wie lieblich ist der Anblick der Ge-fil-de
 O quels char-mes la cam-pag-gne montre aux yeux ra-

Tenore I. *Tutti.*

all!
 ci!

O wie lieblich ist der Anblick, ist der Anblick der Ge-fil-de
 O quels char-mes la cam-pa-gne, la cam-pa-gne montre aux yeux ra-

Tenore II. *Tutti.*

O wie lieblich ist der Anblick, ist der Anblick der Ge-fil-de
 O quels char-mes la cam-pa-gne, la cam-pa-gne montre aux yeux ra-

f

f

f

f

f

Tutti.

f

jetzt! Lasst uns wal-len auf der bun - ten Flur, auf der bun - ten
 vis! Ras - sem - blons nous sur ces près fleu - ris, sur ces près fleu -

Tutti.

f

jetzt! Lasst uns wal-len, lasst uns wal - len auf der bun - ten
 vis! Ras-sem-blons nous sur ces près fleu - ris, sur ces près fleu -

Tutti.

f

jetzt! Lasst uns wal - len zu dem grü - nen
 vis! Ras - sem - blons nous dans ces bois ver -

Tutti.

f

jetzt! Lasst uns wal - len zu den grü - nen
 vis! Ras - sem - blons nous dans ces bois ver -

f

f

Flur! O wie lieb-lich, o wie lieb-lich ist der An - blick der Ge-fil-de jetzt!

ris! O quels char-mes, o quels char-mes la cam - pa - gne montre aux yeux ra - vis!

Hain! O wie lieb-lich, o wie lieb-lich ist der An - blick der Ge-fil-de jetzt!

dis! O quels char-mes, o quels char-mes la cam - pa - gne montre aux yeux ra - vis!

HANNE.
JEANNE.

Seht die Er-de,
L'air, la ter-re,

seht die Wässer,
l'on - de pu-re,

seht die hel-le Luft!
tout est em-bel - li!

LUCAS.

Al - les le-bet, al - les
Tout s'a - ni-me, tout s'em-

The first system of the musical score consists of six staves. The top three staves contain complex piano accompaniment with frequent chords and arpeggios. The bottom three staves contain a vocal line with lyrics. Dynamics include *f* (forte) and *p* (piano).

HANNE.
JEANNE.

Seht die Lämmer, wie sie
Les a-gneaux, ah comme ils

schwebet, al - les, al - les re - get sich.
pres-se, tout est, tout est a - gi - té.

The second system of the musical score continues the piano and vocal parts. It features similar complex piano accompaniment and a vocal line with lyrics. Dynamics include *f* (forte) and *p* (piano).

The first three staves of the score show a piano accompaniment. The top staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some chords. The second and third staves have bass clefs. The first two staves end with a *cresc.* marking and a forte *f* dynamic. The third staff ends with a *f* dynamic and a *cresc.* marking.

The next three staves feature a *Solo.* marking above specific notes in the piano accompaniment. The first staff has a *Solo.* marking above a group of notes. The second and third staves also have *Solo.* markings above notes. The music continues with piano accompaniment.

The next three staves include the vocal line. The first staff has the lyrics "springen!" and "sau-tent!". The music consists of a few notes on a single staff. The second and third staves are empty.

The next three staves include the vocal line for the character Lucas. The first staff has the name "LUCAS." above the notes. The lyrics are "Seht die Fische, welch Gewim-mel!" and "De pois-sous, ah quel-le fou-le!". The music consists of a few notes on a single staff. The second and third staves are empty.

The final three staves show the piano accompaniment. The top staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some chords. The first two staves end with a *cresc.* marking and a forte *f* dynamic. The third staff ends with a *f* dynamic and a *cresc.* marking.

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

HANNE.
JEANNE.

Seht die Bie-nen wie sie schwärmen;
Vois l'a - beil - le va - ga - bon - de;

LUCAS.

Seht die Vö-gel, welch Ge-
Des oi-seaux vois l'al - le -

p.

p.

p.

The first part of the musical score consists of seven staves. The top three staves contain dense, rhythmic passages with many sixteenth and thirty-second notes. The bottom four staves provide a more sparse accompaniment with fewer notes and rests. Dynamic markings of *f* (forte) are placed below several staves.

Tutti.

Al - les le - bet, al - les schwe - bet, al - les,

Tutti.

Tout s'a - ni - me, tout s'em - pres - se, tout est,

Tutti.

flat - ter!
gres - se!

Al - les le - bet, al - les schwe - bet, al - les,

Tutti.

Tout s'a - ni - me, tout s'em - pres - se, tout est,

The final part of the page contains two staves of music, continuing the complex rhythmic patterns established in the first part of the score. It features similar dense notation and dynamic markings.

p

p

p

MÄDCHEN.
FILLES.

al - les re - get sich. Wel-che Freu-de! wel - che Won-ne,
 tout est a - gi - té. Quelle al - lar - me, douce et ten - dre,
 al - les re - get sich.
 tout est a - gi - té.

p
pizzic.

p
pizzic.

The first system of music features a vocal line with a treble clef and a piano accompaniment with a bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The vocal line contains several phrases, including "schwellet un-ser Herz!" and "nous fait sou-pi-rer!".

Four empty musical staves for piano accompaniment, each with a bass clef. These staves are currently blank, suggesting they are to be filled in by the performer.

schwellet un - ser Herz!
 nous fait sou - pi - rer!

BURSCHE.
 GARCONS.

schwellet un - ser Herz!
 nous fait sou - pi - rer!

Süs - se Triebe,
 Ah quel trouble

sanf - te Rei - ze he - ben, he - ben un - sre Brust!
 dans nos a - mes naît — — et se ré - pand!

The second system of music continues the vocal and piano parts. It includes the same text as the first system, with the vocal line and piano accompaniment. The piano part includes the instruction "coll'arco.".

Süs - se Triebe,
 Ah quel trouble,

sanf - te Rei - ze, he - ben un - sre Brust!
 dans nos a - mes naît — — et se ré - pand!

The third system of music continues the vocal and piano parts. It includes the same text as the previous systems, with the vocal line and piano accompaniment. The piano part includes the instruction "coll'arco.".

coll'arco.

The first part of the musical score consists of three staves. The top staff contains a melodic line with dynamic markings *fp* and *f*. The middle and bottom staves provide harmonic accompaniment, with the middle staff also featuring *fp* and *f* markings. The music is written in a common time signature and includes various rhythmic values and articulation marks.

SIMON.

Was ihr füh-let, was euch rei-zet ist des Schö-pfers, ist des Schö-pfers, des Schö-pfers
Va-tre al-lar-me, *vo-tre trouble* *vient du cré-a-teur,* *vient du cré-a-teur, du cré-a-*

The vocal part for Simon is written on two staves. The top staff contains the vocal line with lyrics underneath. The bottom staff provides the piano accompaniment. Dynamic markings *fp* and *f* are used throughout the piece. The lyrics are in German and French, describing the Creator.

p

p

p

p

p

p

MÄDCHEN UND BURSCHEN,
 FILLES ET GARÇONS.

Tutti.

Lasst uns eh - ren, lasst uns lo - ben, lasst uns preisen, lasst uns

Tutti.

Qu'il re - çoi - ve pour hom - ma - ge, pour hom - ma - ge ces char -

Tutti.

Lasst uns eh - ren, lasst uns lo - ben, lasst uns preisen, lasst uns

Qu'il re - çoi - ve pour hom - ma - ge, pour hom - ma - ge ces char -

Hauch.
 teur.

p

p

prei - sen ihn!

mans trans-ports!

MÄNNER.
HOMMES.

prei - sen ihn! Lasst er - schal - len ihm zu dan - ken, eu - re Stim - men hoch!
mans trans-ports! Que sa gloi - re, sa lou - an - ge re - ten - tisse au ciel!

Lasst er - schal - len, ihm zu dan - ken, eu - re Stim - men hoch!
Que sa gloi - re, sa lou - an - ge re - ten - tisse au ciel!

Tutti.

Es er-schal - len ihm zu dan - ken, un - sre Stim - men hoch!

Tutti.

Que sa gloi - re, sa lou - an - ge re - ten - tisse — au ciel!

Tutti.

Es er - schal - len, ihm zu dan - ken, un - sre Stim - men hoch!

Tutti.

Que sa gloi - re, sa lou - an - ge re - ten - tisse au - ciel!

Maestoso.

String and woodwind staves (Flute, Oboe I, Oboe II, Clarinet in B, Bassoon, Clarinet and Horn in B, Timpani in B F). Dynamics: *p* and *ff*. Includes a triplet in the woodwinds.

Flauti.

Oboe I.

Oboe II.

Clarineti in B.

Fagotti.

Clarini e Corni in B.

Timpani in B F.

Maestoso.

Vocal staves with lyrics: *ff* E - wi-ger,
ff Dieu sans fin,
ff E - wi-ger
ff Dieu sans fin,

Maestoso.

String and woodwind staves. Dynamics: *p* and *ff*. Includes a triplet in the woodwinds.

The musical score consists of 14 staves. The top 13 staves are instrumental accompaniment, featuring a complex texture with many triplets and sixteenth-note patterns. The 14th staff is the vocal line, which includes the following lyrics:

mäch - ti - ger, gü - ti - ger Gott! gü - ti - ger
Dieu — puissant, dieu de bon - té! dieu de bon -
mäch - ti - ger, gü - ti - ger Gott! gü - ti - ger
Dieu — puissant, dieu de bon - té! dieu de bon -

Poco Adagio.

Musical score for woodwinds and strings, measures 1-10. The score includes staves for Oboes, Clarinets (Solo), Bassoons, Horns in B-flat, and Clarinets in B-flat. The time signature is 3/4. Dynamics include *p* (piano) and *f* (forte).

Poco Adagio.

HANNE. JEANNE.

Musical staff for vocal line HANNE. JEANNE. The time signature is 3/4. The lyrics are "Von Tes".

Musical staff for vocal line Gott! The time signature is 3/4. The lyrics are "Gott!".

Musical staff for vocal line tè! The time signature is 3/4. The lyrics are "tè!".

LUCAS.

Musical staff for vocal line LUCAS. The time signature is 3/4. The lyrics are "Von".

Musical staff for vocal line Gott! The time signature is 3/4. The lyrics are "Gott!".

SIMON.

Musical staff for vocal line SIMON. The time signature is 3/4. The lyrics are "Von".

Musical staff for vocal line tè! The time signature is 3/4. The lyrics are "tè!".

Poco Adagio.

Musical score for woodwinds and strings, measures 11-15. The time signature is 3/4.

p *ff* *p* *tr*

deinem Se-gens-mah-le hast du ge-la-bet uns.
a-bondans re-pas - ont ra-ni-mé nos coeurs.

Solo.
 Vom Ströme deiner Freu-den hast
 Les flots de tes dé-li-ces ont

Tutti. *Solo.*
 deinem Se-gens-mah-le hast du ge-la-bet uns. Mäch-ti-ger Gott! Vom Ströme dei-ner Freu-den hast

Tutti. *Solo.*
a-bondans re-pas - ont ra-ni-mé nos coeurs. Dieu - pu-is-sant! Les flots de tes dé-li-ces ont

p *ff* *p* *ff*

The musical score consists of approximately 15 staves. The top staves contain instrumental parts with various rhythmic patterns and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The lower staves are for vocal parts, with lyrics in German and French. The lyrics are: "du ge-trän-ket uns. Gü-ti-ger Gott, gü-ti-ger Gott! E-wi-ger, ra-frai-chi nos sens. Dieu de bon-té, dieu de bon-té! Dieu sans fin,". The word "Tutti." is written above several vocal staves. The score concludes with a final instrumental flourish marked *fp*.

String and woodwind staves with dynamic markings *f* and *ff*.

Oboe I.

Oboe II.

Clarineti.

Fagotti.

Clarini et Corni.

Timpani.

Allegro.

Tutti.

Eh - re,
Gloi - re, hon -

Tutti.

Eh - re, Lob und Preis sei dir, e -
Gloi - re, honneur lou - an - ge à toi, Dieu

Tutti.

Eh - re, Lob und Preis sei dir, e - wi - ger, gü - ti - ger Gott!
Gloi - re, hon - neur, lou - an - ge à toi, dieu sans fin, dieu de bon - té!

Tutti.

Eh - re, Lob und Preis sei dir, e - wi - ger, gü - ti - ger Gott!
Gloi - re, honneur, lou - an - ge à toi, dieu sans fin, dieu de bon - té!

Allegro.

fi

fi

fi

Lob und Preis sei dir, e - wi-ger, gü - ti-ger Gott! e - wi-ger, e - wi-ger, gü - ti-ger
 neur, lou - an - ge à toi, dieu sans fin, dieu de bon-té! dieu - sans fin, dieu - sans fin, dieu de bon-

- wi-ger, gü - ti-ger Gott! E - wi-ger! Eh-re, Lob und Preis sei dir,
 - sans fin, dieu de bon - té! Dieu sans fin! Gloi-re, hon-neur, lou - an - ge à toi,

Eh-re, Lob und Preis sei dir, e - wiger, gü - ti-ger Gott! Eh -
 Gloire, honneur, lou - an - ge à toi, dieu sans fin, dieu de - bon - té! Gloi -

Eh-re, Lob und Preis sei dir, e - wi-ger, gü - ti-ger Gott, gü - ti-ger
 Gloi-re, honneur, lou - an - ge à toi, dieu - sans fin, dieu de bon - té, dieu de bon-

Alto.

7 6 76 6 4 4 6 5 46 6 9 6 4

Musical score for the first part of the piece, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The music is written in a single system across the top half of the page.

Gott! Eh - re, Lob und Preis sei dir, e - wi-ger, gü - ti-ger
 té! Gloi - re, hon - neur, lou - an - ge à toi, dieu - sans fin, dieu de bon -

Musical staff corresponding to the first line of lyrics, showing the vocal line with notes and rests.

e - wi-ger, gü - ti-ger Gott! E - - wi-ger Gott! Eh - re, Lob - - und Preis sei
 dieu sans fin, dieu de bon - té! Dieu - - sans fin! Gloi-re, hon neur, lou - an - ge à

Musical staff corresponding to the second line of lyrics, showing the vocal line with notes and rests.

re, Lob und Preis sei dir, e - wi-ger, gü - - ti-ger Gott! Eh-re, Lob und
 re, honneur, lou - an - ge à toi, dieu sans fin, dieu - de bon-té! Gloire, hon - neur, lou -

Musical staff corresponding to the third line of lyrics, showing the vocal line with notes and rests.

Gott! Eh - re, Lob und Preis sei dir, Eh -
 te! Gloi - re, hon - neur, lou - an - ge à toi, gloi -

Musical staff corresponding to the fourth line of lyrics, showing the vocal line with notes and rests.

Musical staff with figured bass notation, including numbers like 9, 8, 5, 7, 6, 10, 9, 8, 5, and a double sharp symbol (#).

Musical notation for the first system, including vocal line and piano accompaniment with dynamic markings like 'f'.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Gott! e - wi-ger, gü - ti - ger Gott! Gü - ti - ger Gott! Eh - re, Lob und
 té! dieu - sans fin, dieu de bon-té! Dieu de bon-té! Gloi - re, hon - neur, lou -

Musical notation for the fourth system, including vocal line and piano accompaniment.

dir, e - wi-ger, gü - ti - ger Gott! Eh - re, Lob und Preis sei dir, Eh - re, Lob
 toi, dieu sans fin, dieu de bon-té! Gloi - re, hon - neur, lou - an - ge à toi, gloi - re, honneur,

Musical notation for the fifth system, including vocal line and piano accompaniment.

Preis sei dir, e - wi-ger Gott! gü - ti - ger Gott! gü - ti - ger Gott! Lob und Preis sei
 an - ge à toi, dieu sans - fin, dieu de bon - té! dieu de bon té! lou - an - ge à

Musical notation for the sixth system, including vocal line and piano accompaniment.

re, Lob und Preis sei dir, e - wiger Gott! gü - ti - ger Gott! Eh - re, Lob
 re, hon - neur, lou - an - ge à toi, dieu - sans fin! dieu - de bon-té! Gloi - re, honneur,

Musical notation for the seventh system, including vocal line and piano accompaniment.

Musical notation for the eighth system, including vocal line and piano accompaniment with dynamic markings like 'f'.

fz *fz*

fz

fz

f

f

fz *fz*

f

f

fz *fz*

f

f

Preis sei dir, e - wi-ger Gott! mach - ti-ger, gü - ti-ger Gott! Eh - re,
 an - ge à toi, dieu - - sans fin! dieu - pu - is - sant, pu - is - sant! Gloi - re, hon-

fz

und Preis - sei dir, e - wi-ger, gü - ti-ger Gott! Eh - re,
 lou - an - ge à toi, dieu - - sans fin, dieu - - pu - is - sant! Gloi - re, hon-

fz

dir, e - wi-ger, gü - ti-ger Gott! Eh - re,
 toi, dieu - - sans fin, dieu de bon - té! Gloi - re, hon-

fz

- und Preis - sei dir, e - wi-ger Gott! gü - ti-ger Gott! Eh - re, Lob und
 - lou - an - ge à toi, dieu - - sans fin! dieu - - de bon-té! Gloi - re, hon-neur, lou-

fz *fz*

fz *fz*

67 5 - 5 = 10 7 6 5 10 10 6 10 5 6

The first system of the musical score consists of seven staves. The top staff is a piano part with complex rhythmic patterns and many beamed notes. The second staff is a vocal line with lyrics. The third and fourth staves are organ parts, with the fourth staff starting with a large 'O' and a fermata. The fifth and sixth staves are piano accompaniment. The seventh staff is a bass line. A dynamic marking 'f' is present in the sixth staff.

Lob und Preis sei dir, e - wi-ger Gott! mäch-ti-ger Gott! gü - ti-ger Gott! Eh - re,
 neur, lou-an - ge à toi, dieu — sans fin! dieu pu-is - sant! dieu de bon-té! Gloi - re, hon-

Lob und Preis sei dir, e wi-ger Gott! mäch-ti-ger Gott! gü - ti-ger Gott! Eh - re,
 neur, lou-an - ge à toi, dieu — sans fin! dieu pu-is - sant! dieu de bon-té! Gloi - re, hon-

Preis sei dir, e - - wi-ger Gott! mäch - ti-ger Gott! gü - ti-ger Gott! Eh - re,
 an - ge à toi, dieu — — sans fin! dieu pu-is - sant! dieu de bon - té! Gloi - re,

The second system of the musical score consists of two staves. Both staves are piano parts with complex rhythmic patterns and many beamed notes. Dynamic markings 'f' are present at the beginning of both staves.

f *f* *f*

f *f* *f*

f *f*

Lob und Preis sei dir, e-wi-ger Gott! gü-ti-ger Gott! mäch-ti-ger Gott!
 neur, lou-an-ge à toi, dieu — sans fin! dieu — sans fin! dieu pu-is-sant!

Lob und Preis sei dir, e-wi-ger Gott! gü-ti-ger Gott! mäch-ti-ger Gott!
 neur, lou-an-ge à toi, dieu — sans fin! dieu — sans fin! dieu pu-is-sant!

Lob und Preis sei dir, e-wi-ger Gott! gü-ti-ger Gott! Eh-re, Lob und
 neur, lou-an-ge à toi, dieu — sans fin! dieu — sans fin! Gloi-re, honneur, lou-

Lob und Preis sei dir, e-wi-ger, gü-ti-ger Gott! mäch-ti-ger Gott! Eh-re,
 neur, lou-an-ge à toi, dieu sans fin, dieu de bon-té! dieu pu-is-sant! Gloi-re,

f *f*

tr
p
f

Eh-re, Lob und Preis sei dir, e - - wi-ger, gü - ti-ger Gott! e - - wi-ger,
 Gloi-re, honneur, lou - an - ge à toi, dieu - - sans fin, dieu de bon - té! dieu sans fin,

Eh-re, Lob und Preis sei dir, sei dir, e - - wi-ger Gott!
 Gloi-re, hon - neur, lou - an - ge à toi, dieu sans fin, - dieu sans fin!

Preis sei dir, e - - wi-ger Gott! - - e - - wi-ger Gott! - - mäch-ti-ger Gott! e - - wi-ger,
 an - ge à toi, dieu - - sans fin! dieu, - - dieu - - sans fin! dieu, - - dieu pu - is - sant! dieu sans fin,

Lob und Preis sei dir. Eh-re, Lob und Preis sei dir, und
 honneur, lou - an - ge à toi. Gloi-re, hon - neur, lou - an - ge à toi, lou .

4 3 4 1 8

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a 2/4 time signature. The music is written in a standard musical notation style with various note values and rests.

Solo.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes some chords and rests, with the word "Solo." written above the first measure.

Solo.

The third system of music. The vocal line and piano accompaniment are shown. The piano part includes some chords and rests, with the word "Solo." written above the first measure.

Solo.

The fourth system of music. The vocal line and piano accompaniment are shown. The piano part includes some chords and rests.

gü - - ti - ger Gott, gü - ti - ger Gott! e - - wi - ger, gü - ti - ger
 dieu - - - de bon - té, dieu de bon - té! dieu - - - sans - fin, dieu sans

gü - - ti - ger Gott, gü - ti - ger Gott! Eh - re sei dir, o e wi - ger, gü - ti - ger
 dieu - - - de bon - té, dieu de bon - té! Gloi - re à toi, o dieu sans fin, dieu de bon -

gü - - ti - ger Gott! Lob und Preis - sei dir, - o e - wi - ger, gü - ti - ger
 dieu - - - de bon - té! Gloi - re, Gloi - re à toi, - o dieu sans fin, dieu de bon -

Preis, sei dir! Eh - re, Lob und Preis sei
 an - ge à toi! Gloi - re, lou - an - ge à

The fifth system of music. The vocal line and piano accompaniment are shown. The piano part includes some chords and rests.

The first part of the musical score consists of approximately 12 staves. It features a variety of musical notations, including dynamics such as *p* (piano) and *f* (forte), and articulation markings like *Solo.* and *Tutti.* The notation includes treble clefs, notes, rests, and slurs, indicating a complex and expressive piece of music.

Gott! *fin!* gü - ti - ger Gott! e - wiger, gü - ti - ger Gott! mächti - ger,
 dieu de bon - té! dieu sans *fin*, dieu sans *fin!* dieu puissant,

The first vocal line of the second system begins with a *p* dynamic and continues with a *f* dynamic. It includes various note values and rests, with a final *f* dynamic marking.

Gott! *té!* gü - ti - ger Gott! Eh - re sei dir, o e - wiger, gü - ti - ger Gott! mächti - ger,
 dieu de bon - té! Gloi - re à toi, o dieu sans *fin*, dieu de bon - té! dieu puissant,

The first vocal line of the third system starts with a *p* dynamic and ends with a *f* dynamic. It features a mix of note values and rests, with a final *f* dynamic marking.

Gott! *té!* Lob und Preis sei dir, o e - wiger, gü - ti - ger Gott! mächti - ger,
 lou - an - ge à - toi, o dieu sans *fin*, dieu de bon - té! dieu puissant,

The first vocal line of the fourth system begins with a *p* dynamic and concludes with a *f* dynamic. It includes various note values and rests, with a final *f* dynamic marking.

dir, Eh - re, Lob und Preis sei dir, mächti - ger,
 toi, Gloi - re, lou - an - ge à toi, dieu puissant,

The first vocal line of the fifth system starts with a *p* dynamic and ends with a *f* dynamic. It features a mix of note values and rests, with a final *f* dynamic marking.

The first vocal line of the sixth system begins with a *p* dynamic and concludes with a *f* dynamic. It includes various note values and rests, with a final *f* dynamic marking.

e - wi-ger, gü - ti-ger
 dieu sans fin, dieu de bon -

Eh - re, Lob und Preis sei dir, e - wi-ger, gü - ti-ger
 Gloi - re, hon-neur, lou - an - ge à toi, dieu sans fin, dieu de bon -

mäch - - - ti-ger Gott! e - wi-ger, e - wi-ger, gü - ti-ger
 Dieu - - - pu-is - sant! dieu sans fin, dieu sans fin, dieu de bon -

Eh - re, Lob und Preis sei dir, e - wi-ger, gü - ti-ger
 Gloi - re, hon-neur, lou - an - ge à toi, dieu sans fin, dieu de bon -

The musical score consists of 14 staves. The top 13 staves are instrumental accompaniment, and the bottom two staves are vocal parts. The lyrics are in German and are repeated in two parts. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

Gott! e - wi-ger, mäch - ti-ger, gü - ti-ger Gott! mäch - ti-ger
 té! dieu sans fin, dieu puissant, dieu - de bon - té! dieu - pu-is -

Gott! e - wi-ger, mäch - ti-ger gü, - ti-ger Gott! mäch - ti-ger
 té! dieu sans fin, dieu puissant, dieu - de bon - té! dieu - pu-is -

f f f
f f f
f f f
f f f
f f f
f f f
f f f
f f f

Ende des Frühlings.
Fin du printemps.

f f f
f f f
f f f

Gott! e - - - wi-ger, Gott!

sant! dieu, - - - dieu sans fin!

Gott! e - - - wi-ger Gott!

sant! dieu, - - - dieu sans fin!

f f f
f f f

DER SOMMER.

Die Einleitung stellt die Morgendämmerung vor.

Handwritten: No 6

L'ÉTÉ.

L'ouverture peint l'aube du jour.

RECIT. Adagio.

Violino I. *p* *fi* *p* *fi* *p* *fi* *p* *fi* *p*

Violino II. *p* *fi* *p* *fi* *p* *fi* *p* *fi* *p*

Viola. *p* *fi* *p* *fi* *p* *fi* *p* *fi* *p*

Clarineti in B. *Imo. Solo.* *2do.*

Fagotto.

LUCAS.

Bassi. *p* *fi* *p* *fi* *p* *fi* *p* *fi* *p*

RECIT. Adagio. *p* *fi* *p* *fi* *p* *fi* *p* *fi* *p*

fi *p*

fi *p*

Imo.

Solo.

In grau-em Schleier rückt her - an das sanfte
 Aux por - tes du ma - tin pa - roit le jour au point d'é.

fi *p*

Mor-gen-licht;
clo - re;

mit lah - men Schrit-ten weicht vor ihm die trä - ge
a - vec re - gret la som - bre nuit re - cu - le à

Nacht zu - rück,
pas tar - difs.

Zu düst'ren Höhlen flieht der Leichenvö-gel blinde
L'oiseau fu-nè-bre fuit *vers l'antre noir qui le re-*

Schaar; ihr dumpfer Kla-ge-ton be-klemmt das bange Herz nicht mehr,
cèle *et ses lu-gu-bres cris* *n'al lar-ment plus les* *foi* *ples coeurs,*

p

p

p

Oboe I. Solo.

f

p

f

f

SIMON.

Des Ta-ges Herold meldet sich;
 Le coq an-non-ce son ré-veil;

mit
sa

scharfen Lau-te ru - fet er, zu neu-er Thä-tig-keit, den aus-ge-ruh - ten Landmann auf.
 voix per - çan - te ap - pel - le aux champs l'a - gri - cul - teur ac - tif, que le som - meil a re - stau - ré.

ARIA. *Allegretto.*

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Fagotti.

Corno solo.
in F.

LUCAS.

Allegretto.

Bassi.

lang - sam fort,
les — con - duit,

zur fet-ten Weid' auf grü-nen Höh'n
au pd - tu - ra - ge des có - teaux

trei - bet er — sie lang — sam
len - te - ment - il les — con -

fort.
duit.

Nach O - sten blik-kend steht er dann, auf sei-nem Sta-be hin-ge-lehnt, — auf
Vers l'o - ri - ent les yeux fix-és, les bras croi-sés sur son bâ-ton, — les

sei - nem Sta - be hin - - gelehnt, zu sehn den er - sten Son - nen - strahl, welchem er ent - ge - gen
 bras croi - sés sur son - - bâ - ton il est de - bout, et du so - leil, quel - te les pre - miers - ra -

harrt, wel - chem er ent - ge - - - gen harrt, wel - chem
 yons, quel - te les pre - miers - - - ra - yons, quel - te

er ent-ge-gen harrt,
les pre-miers ra-yons

wel-chem er
ra-yons

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

No 7 RECIT.

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

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

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

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

HANNE.
JEANNE.

wel-chem er ent-ge-gen harrt.
quet-te les pre-miers ra-yons.

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

Violonc.

Die Morgen-
L'au-rose è-

rö-the bricht hervor, wie Rauch verflie- get das leichte Gewölk, der Himmel pranget
 ta - le ses ru - bis, en dis - si - pant les nua- ges lé - gers; le ciel est teint

in hel-lem A - zur, der Ber - ge Gi - pfel in feu - ri - gem Gold.
 d' un a - zur é - cla - tant. et l' or re - luit sur la ci - me de monts.

Largo.

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).

Flauti.

Flauti. musical staff with notes and dynamics (pp).

Oboe I.

Oboe I. musical staff with rests.

Oboe II.

Oboe II. musical staff with rests.

Fagotti.

Fagotti. musical staff with rests.

Corni in D.

Corni in D. musical staff with rests.

Largo.

Clarini in D.

Clarini in D. musical staff with rests.

Timpani.

Timpani. musical staff with rests.

Soprano.

Soprano. musical staff with lyrics and vocal line.

HANNE.
JEANNE.

Sie steigt herauf die Son-ne, sie steigt, sie naht, sie kommt, sie
Il mon-te, il vient, le pe-re du jour! il mon-te, il vient, le voi-

Alto.

Alto. musical staff with rests.

Tenore.

Tenore. musical staff with lyrics and vocal line.

LUCAS.

Sie naht, sie kommt, sie
Il mon-te, il vient, le voi-

Basso.

Basso. musical staff with lyrics and vocal line.

SIMON.

Sie
Le voi-

Violoncello.

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

Contra-Basso.

Contra-Basso. musical staff with notes and dynamics (p).

Largo.

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

p *f* *ff*

p *f* *ff*

p *f* *ff*

f *ff*

ff

Coro.
Tutti.

strahlt, sie scheint. Sie scheint in herr-li-cher Pracht, in flam - men-der Ma - je -
là, qui luit. Il luit, o quel-le splen-deur, quel é - clat! quel - le ma - je -

Tutti.

Sie scheint in herr-li-cher Pracht, in flam - men-der Ma - je -
Il luit, o quel-le splen-deur, quel é - clat! quel - le ma - je -

Tutti.

strahlt, sie scheint. Sie scheint in herr-li-cher Pracht, in flam - men-der Ma - je -
là, qui luit. Il luit, o quel-le splen-deur, quel é - clat! quel - le ma - je -

Tutti.

strahlt, sie scheint. Sie scheint in herr-li-cher Pracht, in flam - men-der Ma - je -
là, qui luit. Il luit, o quel-le splen-deur, quel é - clat! quel - le ma - je -

cresc. *f*

cresc. *f*

Allegro.

f *fi* *fi*

f *fi* *fi*

f *fi* *fi*

f *fi*

f *fi*

f *fi*

f *fi*

f *fi*

f Allegro.

f *fi*

f *fi*

f *fi*

f *fi*

stát! Heil! o Son - ne, Heil! des Lichts und

sté! A - stre lu - mi - neux! prin-ci - pe

stát! Heil, o Son - ne, Heil! des Lichts und

sté! A - stre lu - mi - neux! prin-ci - pe

f *fi* *fi*

f *fi* *fi*

f *fi*

f Allegro.

The first system of the musical score consists of ten staves. The top five staves contain intricate instrumental parts with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom five staves are primarily rests, indicating that the vocal parts are silent during this section.

Le-bens Quelle, Heil! Heil, o Son - ne Heil! o du des Weltalls Seel' und Aug', o

The first vocal line consists of a single staff with a melodic line. It begins with a half note, followed by quarter notes, and ends with a half note. The lyrics are written below the staff.

de fé - con - di - té! a - stre lu - mi - neux! o toi, du mon-de l'or-ne-ment, o

The second vocal line consists of a single staff with a melodic line. It begins with a half note, followed by quarter notes, and ends with a half note. The lyrics are written below the staff.

Le-bens Quelle, Heil! Heil, o Son - ne Heil! o du des Weltalls

The third vocal line consists of a single staff with a melodic line. It begins with a half note, followed by quarter notes, and ends with a half note. The lyrics are written below the staff.

de fé - con - di - té! a - stre lu - mi - neux! o toi, du mon-de

The fourth vocal line consists of a single staff with a melodic line. It begins with a half note, followed by quarter notes, and ends with a half note. The lyrics are written below the staff. The word *fi* is written at the end of the line.

The fifth vocal line consists of a single staff with a melodic line. It begins with a half note, followed by quarter notes, and ends with a half note. The lyrics are written below the staff. The word *fi* is written at the end of the line.

Musical score for the first system, consisting of ten staves. The top two staves contain melodic lines with notes and rests. The lower staves contain accompaniment, including chords and single notes. Dynamic markings such as *f* and *ff* are placed below the notes. The key signature has one sharp (F#).

Musical score for the second system, including the first line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "du des Weltalls Seel' und Aug', der Gott - heit, der Gott - heit schön - stes Bild! dich grüs - sen, dich".

Musical score for the third system, including the second line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "toi du mon - de l'or - ne - ment, bril - lant so - leil, re - çois l'hom ma - ge qui t'est dû! re - çois l'hom -".

Musical score for the fourth system, including the third line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "Seel' und Aug', der Gott - heit, der Gott - heit, der Gott - heit schön - stes Bild! dich".

Musical score for the fifth system, including the fourth line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "l'or - ne - ment, bril - lant so - leil, re - çois, — re - çois l'homma - ge qui t'est dû! re -".

Musical score for the sixth system, including the fifth line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "Seel' und Aug', der Gott - heit, der Gott - heit schön - stes, schön - stes Bild!".

Musical score for the seventh system, including the sixth line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "l'or - ne - ment, bril - lant so - leil, re - çois, l'hom - ma - ge qui t'est dû!".

Musical score for the eighth system, including the seventh line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "Seel' und Aug', der Gott - heit, der Gott - heit schön - stes, schön - stes Bild!".

Musical score for the ninth system, including the eighth line of lyrics. The melody continues on the top staff, and the accompaniment is on the lower staves. The lyrics are: "l'or - ne - ment, bril - lant so - leil, re - çois, l'hom - ma - ge qui t'est dû!".

f

f

f

grüs - sen dank - bar wir, der Gott-heit schön - stes Bild! — dich
 ma - ge qui — t'est dū! l'hom-ma-ge qui t'est dū — bril-

grüs - - sen dank - bar wir, der Gott-heit schön - stes, schön - stes Bild! — dich
 ma - - ge qui — t'est dū! re - çois l'hom - ma - ge qui t'est dū — bril -

grüs - sen dank - bar, dank - bar wir, der Gott-heit schön - stes, schön - stes Bild!
 çois l'hom ma - ge qui — t'est dū! re - çois l'hom - ma - ge, qui t'est dū!

dich grüs-sen dank - bar wir, der Gott-heit schön - stes Bild!
 l'hom-ma-ge qui — t'est dū! l'hom-ma-ge qui t'est dū!

Musical score for piano accompaniment, featuring multiple staves with complex chordal textures and melodic lines. Dynamics include *p* (piano).

spricht sie aus, die Freu - den al - le die dei-ne Huld in uns er - weckt, wer
 ex - pri - mer tous les trans - ports, que ta pré - sen - ce ex - ci - te en nous? comment

spricht sie aus, die Freu - den al - le die dei-ne Huld in uns er - weckt,
 ex - pri - mer tous les trans - ports, que ta pré - sen - ce ex - ci - te en nous?

Musical score for piano accompaniment, featuring multiple staves with complex chordal textures and melodic lines.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

This section of the page contains ten empty musical staves, arranged in two groups of five. These staves are intended for a second vocal part or a different instrument, but they are currently blank.

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note followed by quarter notes. The piano accompaniment continues with its established rhythmic and harmonic patterns.

zäh - let sie die See - gen al - le, die dei - ne Mild' — auf uns er -
 é - non - cer tous les bien - faits, que ta bon - té — ré - pand sur

A series of five empty musical staves, similar to the previous section, intended for a second vocal part or instrument.

The third system of music continues the vocal line and piano accompaniment. The vocal line features a mix of quarter and eighth notes. The piano accompaniment remains consistent with the previous systems.

wer zäh-let sie die See-gen, die See - gen al - le, die dei - ne Mild' auf uns er -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line includes a half note and quarter notes. The piano accompaniment continues its rhythmic and harmonic accompaniment.

comment é - non - cer tous les, tous les bien-faits — que ta bon - té ré - pand sur

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a half note. The piano accompaniment concludes with a final chord and a few notes.

Andante.

Musical score for the first system, featuring piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. Dynamics include 'p' (piano) and 'Solo.' (solo). The score consists of multiple staves with notes and rests.

Andante.

Musical score for the second system, featuring piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. Dynamics include 'Solo.' (solo) and 'p' (piano). The score consists of multiple staves with notes and rests.

HANNE.
JEANNE.

Musical score for the vocal entry of Hanne and Jeanne. The tempo is marked 'Andante.' and the time signature is 3/4. The score consists of a single staff with notes and rests.

spricht sie aus? wer zäh-let sie, wer? wer?

Dir dan-ken wir, was uns er-gözt.
Nous te de-vons plai-sirs, gai-té.

Musical score for the vocal entry of Hanne and Jeanne. The tempo is marked 'Andante.' and the time signature is 3/4. The score consists of a single staff with notes and rests.

le sau-ra? qui le pour-ra? qui? qui?

LUCAS.

Musical score for the vocal entry of Lucas. The tempo is marked 'Andante.' and the time signature is 3/4. The score consists of a single staff with notes and rests.

spricht sie aus? wer zäh-let sie, wer? wer?

Dir dan - ken wir was
Nous te - de - vons san -

Musical score for the vocal entry of Lucas. The tempo is marked 'Andante.' and the time signature is 3/4. The score consists of a single staff with notes and rests.

le sau-ra qui le pour-ra? qui? qui?

Musical score for the piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. Dynamics include 'p' (piano). The score consists of multiple staves with notes and rests.

Musical score for the piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. Dynamics include 'p' (piano). The score consists of multiple staves with notes and rests.

Andante. p

fz pp *fp* *fp*

fz pp *fp* *fp*

fz pp *fp* *fp*

Dem Schö - pfer a - ber dan - ken wir, was dei - ne Kraft ver -
 Mais nous - de - vons au cré - a - teur l'ef - fet de ton pou -

uns er - gözt.
 té, vi - gneur.

SIMON.

Dem Schö - pfer a - ber dan - ken wir, was dei - ne Kraft ver -
 Mais nous - de - vons au cré - a - teur l'ef - fet de ton - pou -

Dir dan - ken wir was uns er - gözt. Dem Schö - pfer a - ber dan - ken wir, was dei - ne Kraft ver -
 Nous te - de - vons nos a - li - mens. Mais nous - de - vons au cré - a - teur l'ef - fet de ton - pou -

fz pp *fp* *fp*

fz pp *fp* *fp*

Allegro.

fp fp f sf sf

fp fp f sf sf

fp fp f sf sf

f sf sf

f sf sf

f sf sf

f sf sf

f sf sf

f Allegro.

f sf

f sf

f sf

f sf

f sf

f sf

Tutti.

mag, was dei-ne Kraft ver - mag, Heil! o Son - ne, Heil! des Lichts und
 voir, l'ef-fet de ton pou - voir, voir, tre lu - mi - neux! prin-ci - pe

Tutti.

Heil! o Son - ne, Heil! des Lichts und
 As - tre lu - mi - neux! prin-ci - pe

Tutti.

mag, was dei-ne Kraft ver - mag, Heil! o Son - ne, Heil! des Lichts und
 voir, l'ef-fet de ton pou - voir, voir, tre lu - mi - neux! prin-ci - pe

Tutti.

mag, was dei-ne Kraft ver - mag, Heil, o Son - ne, Heil! des Lichts und
 voir, l'ef-fet de ton pou - voir, voir, tre lu - mi - neux! prin-ci - pe

fp fp f sf sf

fp fp f sf sf

f Allegro. sf sf

The first system of the musical score consists of seven staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns, including dotted rhythms and rests.

The second system of the musical score consists of two staves. Both staves are primarily composed of sustained notes (half notes and whole notes) and rests, indicating a more static harmonic or melodic section.

The third system of the musical score consists of two staves. It features rhythmic patterns and melodic lines similar to the first system, with some sustained notes interspersed.

Le-bens Quelle, Heil! Heil, o Son - ne Heil! dir jauchzen al - le Stim - men, dir

de fé - con - di - té! As - tre lu - mi - neux! en mil - le voix é - cla - te la

The fourth system of the musical score consists of two staves. It features rhythmic patterns and melodic lines similar to the first system, with some sustained notes interspersed.

Le-bens Quelle, Heil! Heil, o Son - ne Heil! dir jauchzen al - le

de fé - con - di - té! As - tre lu - mi - neux! en mil - le voix é -

The fifth system of the musical score consists of two staves. It features rhythmic patterns and melodic lines similar to the first system, with some sustained notes interspersed.

fz

fz

fz

tur. Dir jauch zen, dir
 nom. La glai re, la

jauch zet die Na tur. Dir jauch zen, dir jauch zen, dir
 glai re de ton nom. En mil le voix é cla

zen al le Stim men, al le Stim men, al le Stim men, dir
 le voix, en mil le voix, en mil le voix é cla te la

jauch zen al le Stim men, dir jauch
 mil le voix é cla te, la glai

fz

Tutti.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fi* and *tr*.

jauch-zen al - le Stim - men, dir jauch - zet die Na - tur, dir jauch -
 gloi - re de ton nom, la gloi - re, la gloi - re de ton nom, la gloi -

jauch-zen al - le Stim - men, dir jauch - zet die Na - tur, dir jauch -
 te la gloi - re de ton nom, la gloi - re de ton nom, la gloi -

jauch - zet die Na - tur, - - - dir jauch - zet dir jauch - - - zet die Na -
 gloi - re de ton nom, - - - en mil - le voix la gloi - re, de ton

- - - zet die Na - tur, dir jauch - - - zet, dir
 re de ton nom, la gloi - re, la

Musical score for the second system, continuing the complex rhythmic patterns from the first system, with dynamic markings *fi* and *tr*.

fi fi fi p

fi fi fi p

fi

fi fi fi

fi fi fi

fi fi fi

fi

fi

HANNE.
JEANNE.

- zet die Na - tur, dir jauchzet, dir jauchzet, dir jauch-zet die Na-tur: dir jauch
- re de ton nom, la gloi-re, la gloi-re, la gloi-re de ton nom: la gloi

- zet die Na - tur, dir jauch-zet, dir jauch-zet die Na - tur.
- re de ton nom, la gloi - re, la gloi - re de ton nom.

LUCAS:

tur, die Na - tur, dir jauchzet, dir jauchzet, dir jauch-zet die Na-tur: dir jauch
nom, de ton nom, la gloi-re, la gloi-re, la gloi-re de ton nom: la gloi

SIMON.

jauch-zet die Na - tur, dir jauchzet, dir jauch-zet die Na-tur: dir jauch
gloi - re de ton nom, la gloi-re, la gloi - re de ton nom: la gloi

fi p

fi p

The first system of the musical score consists of ten staves. The top two staves contain vocal lines with various rhythmic patterns and dynamic markings, including 'f' (forte) appearing twice. The remaining eight staves are mostly empty, with some rhythmic notation in the lower staves.

The second system features a vocal line on the top staff with the lyrics: "zet die Na - tur, dir re de ton nom, la". The word "Tutti." is written above the final note. The lower staves contain accompaniment with some rhythmic notation.

The third system features a vocal line on the top staff with the lyrics: "zet, dir jauch re, la glori - - - zet die Na - tur, dir re de ton nom, la". The word "Tutti." is written above the final note. The lower staves contain accompaniment with some rhythmic notation.

The first part of the musical score consists of ten staves. The top two staves feature intricate, rapid sixteenth-note passages. The lower staves contain more rhythmic accompaniment, including triplets and dynamic markings such as *ff* (fortissimo). The music is written in a key with one sharp (F#).

jauch - zet die Na - tur, dir jauch-zet die Na - tur.

gloi - re de ton nom, la gloi - re de ton nom.

jauch - zet die Na - tur, dir jauchzet die Na - tur.

gloi - re de ton nom, la gloi - re de ton nom.

The second part of the musical score continues the instrumental accompaniment from the first part. It features similar rhythmic complexity with triplets and dynamic markings like *ff*. The notation includes various note values and rests, maintaining the overall texture of the piece.

RECIT.

SIMON.

Yes

Nun regt und bewegt sich al - les um - her; ein bun - tes Ge - wühl be - decket die Flur. Dem braunen
 Tout quit - te ses toits, tout marche et s'em - presse; en fou - le aux champs dorés tout ac - court. L'a - gri - cul -

Schnit - ter nei - get sich der Saa - ten wal - len - de Fluth, die Sense blitzt, da sinkt das Korn; doch steht es bald, und aufge - häuft
 teur d'un oeil con - tent voit on - do - yer les é - pis, la faux reluit et les a - bat; mais dres - sés en faisceaux a - près

in fe - sten Gar - ben wie - der da.
 ils or - nent de nou - veau le sol.

Violino I.

Con Sordini.

Violino II.

Con Sordini.

Viola.

Con Sordini.

LUCAS.

Die Mit - tags - son - ne bren - net jetzt in vol - ler Gluth, und
 L'ar - dent mi - di se fait sen - tir, et du so - leil les

Bassi.

p

giesst durch die entwölkte Luft ihr mächtiges Feu'r in Strömen hin-ab.
 traits lan - cés du haut des cieux em - bras - sent les airs d'un feu dé - vorant.

Ob den ge - seng - ten Flä - chen schwebt,
 La plei - ne ex - ha - le des va - peurs,

im niedern Quahm, ein blen - dend Meer von Licht und Wieder - schein.
 dont le mo - bile a - mas flot - tant fa - ti - gue les re - gards.

Sordini Largo. Cavatina.

Violino I.

Con Sordini.

Violino II.

Con Sordini.

Viola.

Flauto.

Oboe.

LUCAS.

Bassi.

p *pp* *pp* *pp*

Dem Druck' er-
L'ex-cès op-

p *pp* *pp* *fp* *fp* *fp* *p* *p* *p*

lie - get die Natur; wel - ke Blu - men, dü - re Wie - sen, trock - ne Quel - len al - les
pri - me la na - ture; fleurs mou - ran - tes, près a - ri - des, eaux ta - ri - es, mon - trent

fp

Musical notation for the first system, featuring piano (p), fortissimo (fp), forte (f), and pianissimo (pp) dynamics.

Empty musical staves for the second system.

Blu - men, dür - re Wiesen, trock - ne Quellen, al - les zeigt der Hit - ze Wuth, und kraft - los, und
rau - tes, près a - ri - des, eaux ta - ries montrent les fu - reurs du chaud: sans for - ce, sans

Musical notation for the third system, including fortissimo (fp) and pianissimo (pp) dynamics.

Musical notation for the fourth system, including piano (p) dynamics.

kraft - los schwachen Mensch und Thier am Bo - den, am Bo - den hin - ge - streckt, und
for - ce l'hom-me et le bê - toil lan - guis - sent, lan - guis - sent é - ten - dus, sans

Musical notation for the fifth system.

pp f

pp f

pp f

pp f

kraft-los, und kraft-los schmach-ten Mensch und Thier am Bo-den hin-ge-streckt, am Bo-den
 for-te, sans for-ce lan-guis - sent, lan-guis - sent l'homme et le be-tail, lan-guis - sent

senza sordini.

pp

senza sordini.

pp

pp

pp

pp

hin-ge-streckt.
 é-ten-dus.

pp

Violino I.

mezza voce.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Corni in C.

p

HANNE.
JEANNE.

Bassi.

mezza voce.

Will-kom-men jetzt, o dunkler Hain,
 Je te sa-lue, o som-bre bois.

wo der be-jahr-ten Eiche Dach den kühlenden Schirm gewährt, und
 où du vieux chê-ne les rameaux pré-sen-tent un frais a-bri, et

pp

pp

pp

pp

wo der schlanken Aespe Laub mit lei-sem Ge-
 en ses feuil-les ba-lan-cé le sou-ple bou-

pp

p

p

p

p

lis-pél rauscht! Am wei-chen Moo-se
 leau fré-mit, Un clair ruisseau mur-

Contra-Bassi.

p

rie-selt da
mur-rei-ci

in hel-ler Fluth der Bach,
rou-lant ses flots pres-sés,

pp

pp

pp

und fröh-lich sum-mend irrt und
et là bour-donne en ses é-

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of three staves with dense chordal textures. The vocal line is on a single staff with dynamic markings *f* and *p*, and trills (*tr*).

Empty musical staves for the second system.

Musical score for the third system, including lyrics: "wirrt die bun-te Son-nen-brut." The piano accompaniment continues with chords, and the vocal line has dynamic markings *f* and *p*.

Musical score for the fourth system, including lyrics: "ciats le peu-ple d'un ra-yon." The piano accompaniment continues with chords, and the vocal line has dynamic markings *f* and *p*.

Empty musical staves for the fifth system.

Musical score for the sixth system, including lyrics: "Kräu-ter rei-nen Bal-sam-duft lei-ne du Zè-phir ré-pand" and "ver-brei-tet Ze-pliirs Hauch, des plan-tes le par-fum,". The piano accompaniment continues with chords, and the vocal line has dynamic markings *f* and *p*.

Solo.

und aus dem na-hen Bu-sche tönt
et du ber-ger le cha-lu-meau

ralen-

tando.

des juu-gen Schä-fers Rohr.
re-sonne en ces buis-sous.

ARIA. Adagio.

Violino I.

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

Violino II.

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

Viola.

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

Flauto.

Flauto. Musical staff with rests.

Oboe I.

Oboe I. Musical staff with notes, dynamics (f), and the word *cantabile.*

Oboe II.

Oboe II. Musical staff with rests.

Clarinetto I. in B.

Clarinetto I. in B. Musical staff with rests.

Adagio.

Clarinetto II. in B.

Clarinetto II. in B. Musical staff with rests.

Fagotto I.

Fagotto I. Musical staff with rests.

Fagotto II.

Fagotto II. Musical staff with rests.

Corni in B.

Corni in B. Musical staff with rests.

HANNE.
JEANNE.

Vocal line for HANNE and JEANNE. Musical staff with rests.

Violoncello.

Violoncello. Musical staff with notes and dynamics (p, f). Includes the word *Adagio.*

Contra-Bassi.

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

Musical notation for the first system, consisting of three staves. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second and third staves also show dynamic markings. The notation includes various note values, rests, and articulation marks.

Musical notation for the second system, consisting of three staves. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second and third staves also show dynamic markings. The notation includes various note values, rests, and articulation marks.

Welche La - bung für die Sin - ne,
O fraîcheur dé - li - ci - eu - se,

welch' Er - ho - lung für das
bau-me sa - lu - tai - re et

Musical notation for the third system, consisting of three staves. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second and third staves also show dynamic markings. The notation includes various note values, rests, and articulation marks.

The first system of music consists of three staves. The top staff is a vocal line with various note values and rests. The middle and bottom staves are piano accompaniment, featuring chords and melodic lines. There are some performance markings like '116111' and '6' above the piano part.

This section contains ten empty musical staves, likely representing a section of the score that is either blank or has been obscured by the scanning process.

Herz!
pur!

je-den A - derzweig durchströ-met, und in je - der Ner-ve beb't er-
par les vei-nes tu cir-cu - les, tu ra-ni - mes chaque nerf, et

The second system of music consists of two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is piano accompaniment. There are performance markings like '6111' and '6' above the piano part.

qui-cken-des, er qui - eken-des Ge-fühl; und in je - - der Ner-ve beht er -
 rends la vie, et rends la vie aux sens; tu ra - ni - mes cha-que nerf, et

quickendes er - quik - ken-des Ge - fühl.
rends la vie, et rends la vie aux sens.

Wel - che
O frei-

La - bung für die Sin - ne, welch' Er - ho - lung für das Herz!
cheur dé - li - ci - eu - se, bau-me sa - lu - taire et pur!

Je - den A - der - zweig durch - strö - met, und in
 Par les vei - nes tu cir - cu - les, tu ra -

The first three staves of the score contain intricate musical notation. Each staff begins with a treble clef and a common time signature (C). The notation is characterized by dense sixteenth-note passages, often grouped in beams. Above the first staff, there are several vertical lines of sixteenth notes, likely representing a guitar or harp accompaniment. The first staff has a '6' above it, and the second and third staves have a '6' below them, indicating sixteenth-note groups. The music concludes with a double bar line and a common time signature.

This section of the score consists of ten empty musical staves, each with a common time signature (C) at the end. These staves are likely intended for a vocal line or a section of the score that is not fully transcribed or is a placeholder for a different instrument.

The vocal line begins with a treble clef and a common time signature (C). The melody is simple and lyrical, consisting of a series of quarter and eighth notes. The lyrics are written below the notes.

je - der, und in je - der Ner - ve bebt er quik - ken-des, er - quik - ken-des Ge -
 ni - mes, tu ra - ni - mes cha - que nerf, et rends - la vie aux sens, - la vie aux

The final two staves of the score continue the complex rhythmic patterns seen at the beginning. They feature dense sixteenth-note passages and are marked with '6' above and below the notes, indicating sixteenth-note groups. The music concludes with a double bar line and a common time signature.

Allegro assai.

The first system consists of five staves. The first three staves contain complex rhythmic patterns with many sixteenth notes. The fourth staff is mostly rests, with a *Solo.* section starting in the second measure. The fifth staff contains a melodic line with some sixteenth notes. Dynamic markings include *p* at the beginning of the first three staves and *p* under the *Solo.* section.

Allegro assai.

The second system consists of five staves. The first staff has a melodic line with lyrics. The second staff has a *Solo.* section with a melodic line. The third and fourth staves are mostly rests. The fifth staff has a melodic line. Dynamic markings include *p* under the first staff and *p* under the *Solo.* section.

fühl.
sens.

Die See - le wa - chet auf zum rei - zen-
Le coeur s'é - pa - nou - it au sen - ti-

Allegro assai.

The third system consists of two staves. Both staves contain melodic lines with notes and rests. Dynamic markings include *p* at the beginning of both staves.

den Ge-nuss, zum rei zen - den Ge - nuss,
 ment flat - teur an sen ti - ment flat - teur,

The first part of the musical score consists of approximately 14 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in triplets. The dynamics are marked with *f*, *p*, and *ff*. The music appears to be a highly technical instrumental or vocal exercise.

und neu - e Kraft er - hebt durch
 et sou - ra - vis - se - ment s'ex -

The second part of the musical score consists of two staves. The top staff contains the vocal line with the lyrics, and the bottom staff contains the piano accompaniment. The dynamics are marked with *f*, *p*, and *ff*. The music is more melodic and less technically demanding than the first part.

Musical score for the first part of the piece, consisting of 12 staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano) and 'fz' (forzando). A trill is marked with 'tr' on the fifth staff.

mil - den Drang die Brust.
 pri - me en doux sou - pirs.

und neu-e Kraft er-
 et son ra-vis-se-

Musical score for the second part of the piece, consisting of 2 staves. It continues the melodic and harmonic lines from the first part, ending with a final chord marked 'fz'.

The musical score consists of 15 staves. The first three staves are piano accompaniment, each starting with a *p* dynamic marking. The fourth staff is a vocal line with lyrics. The fifth staff is piano accompaniment. The sixth staff is a vocal line with lyrics. The seventh staff is piano accompaniment. The eighth staff is a vocal line with lyrics. The ninth staff is piano accompaniment. The tenth staff is a vocal line with lyrics. The eleventh staff is piano accompaniment. The twelfth staff is a vocal line with lyrics. The thirteenth staff is piano accompaniment. The fourteenth staff is a vocal line with lyrics. The fifteenth staff is piano accompaniment.

hebt durch mil - den Drang, durch mil - den Drang die Brust. Und neu -
 ment s' ex - pri - me, s' ex - pri - me, s' ex - pri - me en doux sou - pirs. Et son ra -

This page contains a handwritten musical score for a multi-staff instrument, likely a lute or guitar. The score is organized into systems of staves. The first system consists of three staves with active musical notation, including various note values, rests, and accidentals. The second system consists of six staves, with the top staff containing some notation and the others mostly empty. The third system consists of seven staves, with the top staff containing notation and the others empty. The fourth system consists of eight staves, with the top staff containing notation and the others empty. The fifth system consists of nine staves, with the top staff containing notation and the others empty. The sixth system consists of ten staves, with the top staff containing notation and the others empty. The seventh system consists of eleven staves, with the top staff containing notation and the others empty. The eighth system consists of twelve staves, with the top staff containing notation and the others empty. The notation includes various note values, rests, and accidentals, and is written in a clear, legible hand.

f *f* *p*

f *f* *p*

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

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

— — — e Kraft, er - hebt durch mil - den Drang die
 vis - se - ment s' ex - pri - me, s' ex - pri - me en doux sou-

f *f* *p*

f *f* *p*

The first part of the musical score consists of several staves. The top staff features a complex melodic line with frequent triplets and sixteenth-note runs. The second staff has a similar rhythmic pattern. The third staff contains a more melodic line with some rests. The fourth staff continues with complex rhythmic patterns and triplets. The fifth staff has a simple melodic line with dynamic markings 'p' and 'pp'. The sixth and seventh staves are mostly empty, indicating rests for those parts. The eighth and ninth staves also contain simple melodic lines with dynamic markings.

Brust.
pirs.

Die	See	-	le	-	wa	-	chet	auf	zum
Le	coeur	s'	é-	pa	-	nou	-	it	au

The second part of the musical score consists of two staves. Both staves feature a simple melodic line with some rests, corresponding to the lyrics below. The notes are mostly quarter and half notes.

The musical score consists of ten staves. The top staff contains a complex melodic line with triplets and slurs. The second and third staves provide harmonic support with sustained notes and some movement. The fourth staff has a triplet figure. The fifth and sixth staves are mostly rests. The seventh and eighth staves have sustained notes. The ninth and tenth staves contain the vocal line with lyrics. Dynamic markings *f* and *p* are used throughout to indicate volume changes. Slurs and accents are also present to guide phrasing.

reiz - zen - den Ge - nuss, und neu - e Kraft er - hebt durch mil - den
 sen - ti - ment flat - teur, et son ra - vis - se - ment s' ex - pri - me en

The musical score consists of 14 staves. The first 13 staves are instrumental, likely for piano, with various rhythmic patterns and dynamic markings. The 14th staff is a vocal line with lyrics in French and German. The lyrics are: "Drang die Brust. Und neu-e Kraft er-hebt" and "doux sou-pirs. Et son ra-vis-se-ment s'ex-". The score includes dynamic markings such as *fz* (fortissimo) and *p* (piano) throughout.

Drang die Brust.
doux sou-pirs.

Und neu-e Kraft er-hebt
Et son ra-vis-se-ment s'ex-

The first three staves of music show a melodic line with dynamic markings *f*, *p*, and *pp*. The notes are mostly eighth and sixteenth notes, with some slurs and accents.

The fourth and fifth staves consist of rests, indicating a period of silence for the instruments.

The sixth and seventh staves show a melodic line with a piano (*p*) dynamic marking. The notes are mostly quarter and eighth notes.

The eighth and ninth staves show a melodic line with a piano (*p*) dynamic marking. The notes are mostly quarter and eighth notes.

The tenth staff shows a melodic line with a piano (*p*) dynamic marking. The notes are mostly quarter and eighth notes.

— pri — — — — — me, durch mil - den Drang
s' ex - pri me en doux

The eleventh and twelfth staves show a melodic line with dynamic markings *f* and *p*. The notes are mostly quarter and eighth notes.

die Brust.
sou - pirs.

This musical score consists of 12 staves. The first four staves feature a complex melodic line with triplets and slurs, marked with a forte 'f' dynamic. The fifth and sixth staves show a more rhythmic accompaniment with slurs. The seventh and eighth staves continue the melodic line with slurs. The ninth and tenth staves provide a steady accompaniment. The eleventh and twelfth staves conclude the piece with a melodic line and a forte 'f' dynamic. The lyrics 'die Brust. sou - pirs.' are positioned between the eighth and ninth staves.

No 10

RECITATIVO.

Chor mit Horn

Timpano
in C.

SIMON.
O seht, es stei-get in der schwü-len Luft, am ho-hen Sau-me des Ge-birgs,
Vo-yez vers le cou-chant un va-gue a-mas d'ex-ha-lai-sous flot-ter en l'air,

Bassi.

von Dampf und Dunst, ein fah-ler Ne-bel auf. Em-por ge-drängt, dehnt er sich aus, und
et sur les monts fu-meux se ré-u-nir! Dé-jà le ciel se rem-bru-nit, et

Solo.
ad libitum.

LUCAS.

hül-let bald den Himmelsraum in schwarzes Dun-kei ein. Hört wie vom Thal ein dumpf Ge-brüll
sur les va-stes champs d'azur un voi-le noir s'étend. En-ten-dez vous gron-der au loin

Adagio.

den wilden Sturm verkünd't! seht wie von Un-heil schwer, die fin-stre Wolke langsam zieht, und dro-hend
l'o-rage en ces val-lons? vo-yez l'é-pais-se nu-e ve-nir en me-naçant vers nous et sur la

Poco Adagio.

Violino I.

pizzicato.

Violino II.

pizz.

Viola.

pizz.

HANNE. JEANNE.

auf die Eb - ne
plai - ne s' a - bais

sinkt!
ser!

In ban - ger
Un cal - me

Poco Adagio. senza Cembalo.

pizz.

Ahndung stockt das Le - ben der Na - tur:
plein d' horreur at - tri - ste la na - ture:

kein Thier, kein Blatt be -
la crain - te y re - gne a -

Timpano.

pp

we - get sich,
vec l' effroi

und dans To - des - stil - le herrscht umher.
le si - len - ce de la mort.

attacca subito.

CORO.

Violino I.

pizz. *col'arco.* *ff* *col'arco.*

Violino II.

pizz. *col'arco.* *ff* *col'arco.*

Viola.

pizz. *ff*

Flauti.

Solo. *Tutti.*

Oboi.

ff

Clarineti in B.

ff

Fagotti.

ff *contra Fagott.*

Corni in C.

ff

Clarini in C.

ff

Timpani in C. G.

ff assai.

Soprano.

f Ach! das Un - ge - wit - ter

Alto.

f Ah! po - ra - ge nous at-

Tenore.

f Ach! das Un - ge - wit - ter

Basso.

f Ah! po - ra - ge nous at-

Violoncello.

ff *col'arco.*

Contra-Basso.

Allegro assai. *pizz.* *ff* *Pedal.*

nah't. Ach! das Un - ge - wit - ter nah't,
 teint. Ah! po - ra - ge nous at - teint,
 nah't. Ach! das Un - ge - wit - ter nah't,
 teint. Ah! po - ra - ge nous at - teint,

Three staves of musical notation. The first two staves contain rapid sixteenth-note passages with dynamic markings *f* and *p*. The third staff continues the pattern with similar dynamics.

Three staves of musical notation. The first two staves show sustained notes and rests with dynamic markings *f* and *p*. The third staff continues with similar dynamics.

Three staves of musical notation. The first two staves show sustained notes and rests with dynamic markings *f* and *p*. The third staff continues with similar dynamics.

Three staves of musical notation. The first two staves show sustained notes and rests with dynamic markings *f* and *pp*. The third staff continues with similar dynamics.

hilf uns Him-mel! o wie der Don-ner rollt!

dieu nous ai-de! o quels é-clats! quel bruit!

o wie der Don-ner rollt!

o quels é-clats! quel bruit!

Two staves of musical notation. The first staff contains rapid sixteenth-note passages with dynamic markings *f* and *p*. The second staff continues the pattern with similar dynamics.

o wie die Win - de to - ben, wo flieh'n wir hin! wo
 les vents sont dé - chai - nés, o ciel où fuir!

o wie die Win - de to - ben, wo flieh'n wir hin!
 les vents sont dé - chai - nés, o ciel où fuir!

The musical score consists of multiple staves. The top two staves feature a piano accompaniment with dynamic markings *fz*, *p*, *f*, and *ff*. The middle section contains vocal lines with lyrics in French and German. The bottom two staves continue the piano accompaniment with dynamic markings *fz*, *p*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score for the first part of the page, featuring multiple staves with complex notation, including triplets and dynamic markings like 'fz'.

flich'n, wo flich'n wir hin!
 ciel, o ciel, où fuir!

flich'n wir hin, wo flich'n wir hin! flam men - de Bliz - ze durch -
 ciel, où fuir, o ciel, où fuir! l'air, par des traits de feu

flam men - de Bliz - ze durch -
 l'air, par des traits de feu

flam - men - de Bliz - ze durch - wüh - len die
 l'air, par des traits de feu sil - len lon-

Musical score for the second part of the page, continuing the notation with dynamic markings 'fz' and numerical figures like '6' and '7'.

First system of musical notation, featuring a vocal line with various note values and rests, and a piano accompaniment with chords and moving lines.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, continuing the vocal and piano parts.

Sixth system of musical notation, continuing the vocal and piano parts.

wo - hin! wo s'ich'n wir hin! wo - hin!
 o ciel, o ciel où fuir! où fuir!

Seventh system of musical notation, continuing the vocal and piano parts.

wüh - len die Luft; — den zak - ki - gen Kei - len

Eighth system of musical notation, continuing the vocal and piano parts.

sil - lon - né se — de - chi - re, et pré - ci -

Luft; den zak - ki - gen Kei - len
 né se de - chi - re, et pré - ci

Ninth system of musical notation, continuing the vocal and piano parts.

fz *fz* *fz* *fz*

The first system of the musical score consists of six staves. The top two staves are vocal lines with complex melodic lines and many accidentals. The bottom four staves are for piano accompaniment, featuring chords and arpeggiated figures. The first two staves of the piano part are marked with a forte (*f*) dynamic.

Hilf uns Him - mel!
 Quel ra - va - ge!

ber - stet die Wol - ke und Güs - se stür - zen her -
 pi - tant ses eaux le ciel se fond en tor -

ber - stet die Wol - ke und Güs - se stür - zen her -
 pi - tant ses eaux le ciel se fond en tor -

The second system continues the musical score with six staves. It features similar vocal and piano parts to the first system, with a forte (*f*) dynamic marking at the beginning. The piano part includes some figured bass notation (e.g., *2, 3, 4, 6, 6, 6, 6) and a 6/8 time signature.

p

p

p *Solo.*

I. Solo.

Soli.

pp

Wo ist Rettung! wo ist
 Dieu nous ai-de! dieu nous

ab, und Hüs - se stür - zen her - ab.
 rens, le ciel se fond en tor - rens.

ab, und Hüs - se stür - zen her - ab.
 rens, le ciel se fond en tor - rens.

p

p

The first part of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many sixteenth and thirty-second notes. The subsequent staves show various instrumental parts, including a bass line and several staves with chords and rhythmic accompaniment. The music is dense and rhythmic, typical of a Baroque or Classical instrumental setting.

Wo ist Ret - tung!
 Quel spe - cta - cle!

wei - te Him - mel ent - brennt, der wei - te Him - mel ent - brennt.

cioux sont em - bra - sés, les cioux sont em - bra - sés.

wei - te Him - mel ent - brennt, der wei - te Him - mel ent - brennt.
 cioux sont em - bra - sés, les cioux sont em - bra - sés.

The second part of the musical score continues the instrumental accompaniment from the first part. It consists of two staves, both in treble clef with a key signature of one flat. The music features a steady rhythmic pattern with chords and melodic fragments, providing a harmonic foundation for the vocal parts.

The first part of the musical score consists of several staves. The top staff features a complex melodic line with many triplets and slurs, marked with a forte *f* dynamic. Below it, other staves provide harmonic support with chords and rhythmic patterns, also marked with *f*. The notation includes various note values, rests, and articulation marks.

Weh' uns Ar - men!
Ciel é - par-gne nous!

Wo ist Ret - tung!
E - par - gne nous!

schmetternd kra - chen, schmetternd kra - chen Schlag auf Schlag, auf
sans re - lâ - che, sans re - lâ - che et coup sur coup, sur

schmet - ternd kra - chen Schlag auf
sans re - lâ - che et coup sur

schmetternd kra - chen, schmetternd kra - chen Schlag auf Schlag, auf
sans re - lâ - che, sans re - lâ - che et coup sur coup, sur

The second part of the musical score continues the complex rhythmic patterns from the first part. It features similar melodic and harmonic structures with multiple staves, maintaining the forte *f* dynamic throughout.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment, featuring various rhythmic patterns and chordal textures. The music is written in a standard staff notation with clefs and time signatures.

Hilf uns Himmel, hilf uns Himmel! Weh' uns!
 Ciel! o ciel é - par-gne nous! O ciel!

The second system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment line. The lyrics describe a thunderous event.

Schlag, die schwe - ren Don - ner fürchterlich.

The third system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment line. The lyrics continue the description of the thunderous event.

coup, la fou - dre é - cla - te a - vec fra-cas.

The fourth system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment line. The lyrics repeat the previous system.

Schlag, die schwe - ren Don - ner fürchterlich.
 coup, la fou - dre é - cla - te a - vec fra-cas.

The fifth system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment line. The lyrics repeat the previous system.

Schlag, die schwe - ren Don - ner fürchterlich.
 coup, la fou - dre é - cla - te a - vec fra-cas.

Allegro.

The first section of the musical score consists of approximately 15 staves. The top two staves contain melodic lines with various note values and rests. The third staff features a complex rhythmic pattern with triplets and sixteenth notes. The lower staves provide harmonic support with chords and sustained notes. The tempo is marked as *Allegro*.

weh'
o

uns!
ciel!

Er-schüt - tert wankt die Er - de bis
La ter - re est é bran - lé - e, la

Allegro.

The second section of the musical score consists of approximately 5 staves. It continues the melodic and harmonic themes from the first section, maintaining the *Allegro* tempo.

The first part of the musical score consists of ten staves. The top two staves contain the main melodic line with various rhythmic values and ornaments. The remaining staves provide harmonic support with chords and bass lines. The notation includes treble and bass clefs, time signatures, and various note values such as quarter, eighth, and sixteenth notes.

Weh' uns!
O ciel!

Er - schüt - tert wankt die Er - de bis
La ter - re est é - bran - lé e, la

in des Mee - res Grund, er - schüt - tert wankt die Er - de, er - schüt - tert wankt die
mer en a fre - mi, la ter - re est é - bran - lé e, la ter - re est é - bran -

The second part of the musical score continues the composition with ten staves. It features similar musical notation to the first part, including treble and bass clefs, time signatures, and various note values. The melody and accompaniment continue, leading to the end of the page.

f

ff

f

Er - schüt - tert wankt die Er - de bis
 La - ter - re est é - bran - lé e; la

in des Mee - res Grund, des Mee - res Grund, er - schüt - tert wankt die Er - de bis
 mer en a fré - mi, en a fré - mi, la - ter - re est é - bran - lé e; la

Er - de bis in des Mee - res Grund, er - schüt - tert
 le - é, la mer en a fré - mi, la - ter - re est

weh' uns! er -
 o ciel! la

3

The first system of the musical score consists of ten staves. The top staff contains a melodic line with various note values and rests. The lower staves provide harmonic support with chords and bass lines. The music is written in a standard musical notation style with a treble clef and a key signature of one flat.

in des Mee - res Grund, weh' uns!
 mer en a fré - mi. O ciel!

A single musical staff corresponding to the first line of lyrics, showing the notes for the vocal line.

in des Men - res Grund, bis in des Mee
 mer en a fré - mi, la mer en a

A single musical staff corresponding to the second line of lyrics, showing the notes for the vocal line.

wankt die Er - de, weh' uns!
 é - bran - lé - e, o ciel!

A single musical staff corresponding to the third line of lyrics, showing the notes for the vocal line.

schüt - tert wankt die Er - de bis in des Mee - res Grund, bis
 ter - re est é - bran - lé - e, la mer en a fré - mi, la

A single musical staff corresponding to the fourth line of lyrics, showing the notes for the vocal line.

A single musical staff corresponding to the fifth line of lyrics, showing the notes for the vocal line.

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

hilf uns Him - mel! weh'
 é - par - gne nous! - o

res Grund, bis in des Meeres Grund!
 fré - mi, la mer en a fré - mi!

er - schüttert wankt die Er - de bis in des Mee - res
 la ter - re est é bran - lé - e, la mer en a fré -

in des Mee - res Grund er - schüt - tert, er - schüt - tert wankt die Er - de bis in
 mer en a fré - mi, la ter - re, la ter - re est é - bran - lé - e, la

Musical score for the second part of the page, including the vocal lines and piano accompaniment.

fz

ff

ff

ff

uns! Schmetternd krachen Schlag auf Schlag die schweren Donner fürchter-lich!
 ciel! Sans re-lâche, et coup sur coup la foudre é-clate a-vec fra-cas!

weh' uns! Schmetternd krachen Schlag auf Schlag die schweren Donner fürch-ter-lich!
 O ciel! Sans re-lâche, et coup sur coup la foudre é-clate a-vec fra-cas!

Grund, des Mee-res Grund. Hilf uns Him-mel!
 mi, en a fré-mi. Ciel é-pargne nous

in des Mee-res Grund. Wo ist Ret-tung! schmet-ternd kra-chen die
 mer en a fré-mi. Quel spe-cta-cle! sans re-lâ-che la

fz *fz*

Musical score for the first part of the page, including vocal line and piano accompaniment. The score consists of multiple staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staves. The music is in a major key with a common time signature. The piano part features a prominent bass line with a 'fi' dynamic marking.

weh' uns! er - schüt - tert wankt die Er - de bis
 O ciel! la ter - re est é - bran - lé e, la

weh' uns! er - schüt - tert wankt die
 O ciel! la terre est é - bran -

weh' uns! er - schüt - tert wankt die Er - de, er - schüt - tert wankt die
 o ciel! la ter - re est é - bran - lé e, la ter - re est é - bran -

schwe-ren Don-ner fürch - ter - lich, er - schüt - tert wankt die Er - de bis
 fou - dre é - cla - te a - vec fra - cas, la ter - re est é - bran - lé e, la

Musical score for the second part of the page, including vocal line and piano accompaniment. The score continues from the first part. The vocal line is on the top staff, and the piano accompaniment is on the bottom staves. The music is in a major key with a common time signature. The piano part features a prominent bass line.

in des Mee - res Grund, in bis in des Mee - res Grund, bis
 mer en a fré - mi, la mer en a fré - mi, la

Er - de bis in des Mee - res Grund, bis in des Mee - res
 lé - e, la mer en a fré - mi, la mer en a fré -

Er - de bis in des Mee - res Grund, bis in des Mee - res
 lé - e, la mer en a fré - mi, la mer en a fré -

in des Mee - res Grund, des Mee - res Grund.
 mer en a fré - mi, en a fré - mi.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The system concludes with a double bar line and repeat signs.

in des Mee - res Grund, er - schüt - tert wankt die Er - de, die Er -
 mer en a fré - mi, la ter - re est é - bran - lé - e, la ter -

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with a steady rhythmic accompaniment.

Grund, bis in des Mee - res Grund, er - schüttert wankt die Er - de bis
 mi, la mer en a fré - mi, la ter - re est é - bran - lé - e, la

The third system shows the vocal line with a long note followed by a melodic phrase. The piano accompaniment continues with its characteristic rhythmic texture.

Grund, bis in des Mee - res Grund, des Mee - res Grund, er - schüt - tert
 mi, la mer en a fré - mi, en a fré - mi, la ter - re est

The fourth system features the vocal line with a final melodic phrase. The piano accompaniment concludes with a series of chords.

er - schüt - tert
 la ter - re est

The fifth system shows the vocal line with a final melodic phrase. The piano accompaniment concludes with a series of chords.

f

de bis in des Mee - res
re, la mer en a frè

in des Mee - res Grund, bis in des Mee - res
mer en a frè - mi, la mer en a frè

wankt die Er - de bis in des Mee res, des Mee - res
é bran - lé e, la mer en a, en a frè

wankt die Er - de bis in des Mee - res, des Mee - res
é bran - lé e, la mer en a, en a frè

This musical score consists of 15 staves. The top four staves are for piano accompaniment, featuring chords and melodic lines with dynamic markings of *ff* and *p*. The next four staves are for vocal parts, with lyrics in French: "Grund. Weh uns! Weh uns! mi. O ciel! O ciel!". The bottom four staves continue the piano accompaniment, with dynamic markings of *f* and *pp*. The score includes various musical notations such as notes, rests, and slurs.

The first system of the musical score consists of ten staves. The top two staves feature melodic lines with various ornaments and dynamics, including *f* (forte). The middle four staves provide harmonic support, with dynamics ranging from *p* (piano) to *f*. The bottom two staves appear to be bass lines or accompaniment, with some rests and dynamic markings.

Er - schüt - tert wankt die Er - de bis in des
 La ter - re est é - bran - lé e la mer en
 Er - schüt - tert wankt die Er - de bis in des
 La ter - re est é - bran - lé e la mer en

The second system of the musical score consists of four staves. The top two staves continue the melodic lines from the first system, with dynamic markings such as *f*. The bottom two staves provide harmonic support, with dynamics ranging from *p* to *f*.

The first part of the musical score consists of several staves. The top two staves are for piano, marked *pp*. The third staff is for organ, marked *p*, and features triplet figures. Below these are several empty staves, likely for other instruments or voices.

Mee - res Grund, *pp* er - schüt-tert wankt die Er - de bis in des

a frè - mi, *pp* la ter - re est é - bran - lé - e, la mer en

Mee - res Grund, *pp* er - schüt-tert wankt die Er - de bis in des

a frè - mi, *pp* la ter - re est é - bran - lé - e, la mer en

The second part of the musical score continues with piano and organ parts, both marked *pp*. The piano part features a melodic line with some slurs, and the organ part provides accompaniment with similar rhythmic patterns.

The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features various note values, including eighth and sixteenth notes, often beamed together. There are several slurs and accents. A dynamic marking of *pp* (pianissimo) is present in the second staff. A triplet of eighth notes is marked with a '3' above it in the second staff.

This section contains ten empty musical staves, arranged in two groups of five. These staves are intended for a second instrument or voice part that is not present in this specific page of the score.

Mee - res Grund.

a frè - mi.

Mee - res Grund.

a frè - mi.

This musical score consists of 14 staves. The first three staves contain melodic lines with various note values and slurs. The first staff begins with a *pp* dynamic marking. The second and third staves also begin with *pp* markings. The remaining 11 staves (4 through 14) are mostly empty, with only small horizontal lines indicating rests or specific notes. The final two staves (13 and 14) contain melodic lines with slurs and are marked with *dd* dynamics. The score concludes with a double bar line and repeat dots on the right side of each staff.

The first section of the score consists of ten staves. The top two staves contain melodic lines with dynamic markings of *fi* (forte) and *p* (piano). The remaining eight staves are mostly empty, indicating that the Clarini and Timpani are silent during this section.

LUKAS.

A single musical staff showing the vocal entry for the character LUKAS, starting with a rest followed by a melodic phrase.

Die düst'ren Wol-ken trennen sich; ge - stil - let
 Ah! les nuu - ges se di - vi - sent; les vents en -

A musical staff for the vocal accompaniment, consisting of a whole rest.

A musical staff for the vocal accompaniment, featuring a melodic line with a *fi* dynamic marking.

Allegretto.

A musical staff for the vocal accompaniment, featuring a melodic line with a *fi* dynamic marking.

f *p*

f *p*

f *p*

HANNE.
JEANNE.

Vor ih - rem Un - ter - gan - ge blickt noch die Sonn' em - por,
Ah! le so - leil en - co - re sur nous jette un re - gard,

ist der Stürme Wuth.
fin sont ap-pai - sés.

f *p*

f *p*

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes. The lower staff is a bass clef, mostly containing rests.

p

The second system continues the musical piece. The upper staff has some notes, while the lower staff is mostly rests. A dynamic marking *p* is present at the beginning of the system.

Imo

The third system shows the continuation of the musical score. The upper staff has some notes, and the lower staff is mostly rests.

The fourth system continues the musical piece. The upper staff has some notes, and the lower staff is mostly rests.

und von dem letz - ten Strahle glänzt mit Per - lenschmuck ge - ziert, geziert die Flur, mit Perlenschmuck ge -
 et du der - nier de ses ra - yons il fait é - tin - ce - ler, il fait é - tin - ce - ler les champs, é -

The fifth system continues the musical piece. The upper staff has some notes, and the lower staff is mostly rests.

The sixth system continues the musical piece. The upper staff has some notes, and the lower staff is mostly rests.

The seventh system continues the musical piece. The upper staff has some notes, and the lower staff is mostly rests.

The first system of the musical score consists of seven staves. The top staff contains a complex melodic line with frequent sixteenth-note patterns. Below it, several staves provide accompaniment, with dynamic markings such as *f*, *p*, and *ff* indicating the intensity of the music. The notation includes various note values, rests, and slurs.

ziert die Flur.
 tince-ler les champs.

SIMON.

Zum lang ge-wohn-ten
 Le sein gonf-lé de

The second system of the musical score includes vocal lines and accompaniment. The vocal line begins with the name "SIMON." and is followed by lyrics in both German and French. The accompaniment continues with dynamic markings like *ff* and *p*. The notation includes various note values, rests, and slurs.

The first three staves of the score contain complex musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). It features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout the passage.

A single staff of music containing a whole rest, indicating a full measure of silence.

A staff of music starting with the word "Soli." in italics. It contains a specific rhythmic figure consisting of a quarter note followed by an eighth note, repeated twice. The notation includes a treble clef and a key signature of one flat.

A single staff of music containing a whole rest.

A single staff of music containing a whole rest.

A single staff of music containing a whole rest.

A single staff of music containing a whole rest.

A single staff of music containing a whole rest.

A single staff of music containing a whole rest.

LUKAS.

Dem Gat - ten
 La cail - le ap -

Stal-le kehrt ge - sät - tigt, ge - sät - tigt und er - frischt das fet - te Rind zu - rück.
 son tri - but le gras trou - peau re - vient au gîte, au gîte ac - cou - tu - mé.

A staff of music with a treble clef and a key signature of one flat. It contains a melodic line with various note values and rests.

A second staff of music with a treble clef and a key signature of one flat, continuing the melodic line from the previous staff.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line features a melodic phrase with various note values and rests. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the piano accompaniment. It includes a 'Solo.' marking above the staff. The music features a series of chords and melodic fragments, with a 'p' (piano) dynamic marking. The notation includes various note values and rests.

HANNE.
JEANNE.

Im Gra - se zirpt die Gril-le froh,
Sous l'her - be ja - se le gril- lon,

The third system features a vocal line and piano accompaniment. The vocal line includes the lyrics 'Im Gra - se zirpt die Gril-le froh, Sous l'her - be ja - se le gril- lon,'. The piano accompaniment continues with chords and melodic lines.

ruft die Wach-tel schon.
pel - le son é - poux.

SIMON.

Und
Et

The fourth system continues the piano accompaniment. It features a series of chords and melodic fragments, with a 'p' (piano) dynamic marking. The notation includes various note values and rests.

The first system of music contains two staves. The upper staff has a complex rhythmic pattern with many sixteenth and thirty-second notes, including slurs and accents. Dynamic markings 'fz' with accents are present. The lower staff has a simpler melody with some rests.

The second system consists of three staves. The top staff has a few notes at the beginning, followed by rests. The middle and bottom staves are mostly empty, indicating rests for those parts.

Soli.

The third system features a 'Soli.' section. It consists of three staves. The top staff has five notes, each with a 'fi' marking below it. The middle and bottom staves are mostly empty.

aus dem Sum-pfe quakt der Frosch.
 la gre - nouille en ces ro - seaux.

The fourth system consists of two staves. The upper staff has a melody corresponding to the lyrics. The lower staff has a bass line with some notes and rests.

Allegro.

First system of musical notation. It consists of five staves. The first two staves have dynamics *fz* and *p*. The third staff has a dynamic *p*. The fourth and fifth staves are mostly rests. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Second system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has dynamics *fz* and *fz*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Third system of musical notation. It consists of five staves. The first staff has dynamics *fz* and *fz* and the names *HANNE.* and *SEANNE.* below it. The second staff has dynamics *fz* and *fz*. The third staff has dynamics *fz* and *fz*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Die A - bendglok - ke tönt; die A - bendglok - ke tönt. —
 La clo - che tinte aus - si; la clo - che tinte aus - si. —

Fourth system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has a dynamic *p*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

LUKAS.

Fifth system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has a dynamic *p*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Die A - bendglok - ke tönt; die A - bendglok - ke tönt. —
 La clo - che tinte aus - si; la clo - che tinte aus - si. —

SIMON.

Sixth system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has a dynamic *p*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Die A - bendglok - ke tönt; die A - bendglok - ke tönt. —
 La clo - che tinte aus - si; la clo - che tinte aus - si. —

Seventh system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has a dynamic *p*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

Allegro.

Eighth system of musical notation. It consists of five staves. The first two staves are mostly rests. The third staff has a dynamic *p*. The time signature is $\frac{3}{4}$ with a key signature of two flats.

p

f

f

Von o - ben winkt der hel - le Stern, und la - det
 La belle é - toile au ciel pa - roît, et nous in -

Von o - ben winkt der hel - le Stern. und la - det
 La belle é - toile au ciel pa - roît, et nous in -

Von o - ben winkt der hel - le Stern. und la - det
 La belle é - toile au ciel pa - roît, et nous in -

p

f

The first system of the musical score consists of seven staves. The top staff contains a melodic line with various note values and rests, marked with a forte 'f' dynamic. The second staff continues the melodic line with similar notation. The third staff features a bass line with notes and rests, also marked with 'f'. The fourth and fifth staves are mostly empty, with some notes appearing in the fifth staff. The sixth and seventh staves contain harmonic accompaniment with notes and rests, marked with 'f'.

uns zur sanf - ten Ruh.
 vite au doux re - pos.

Tutti.

uns zur sanf - ten Ruh.

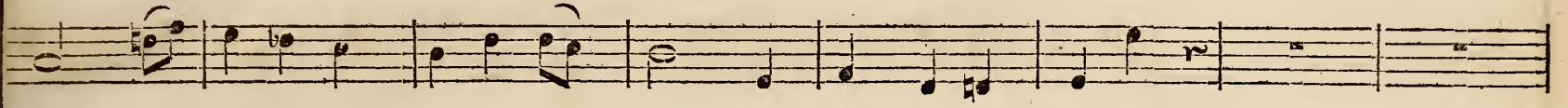
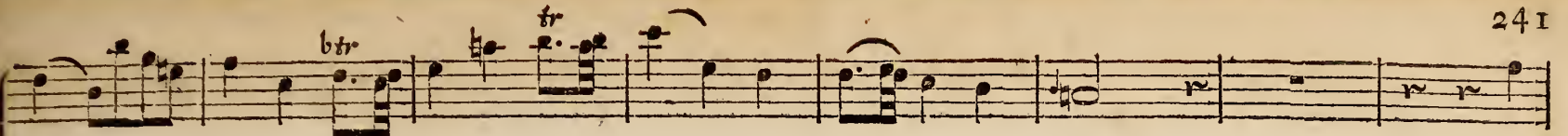
Mäd - chen, Bur - sche,

Tutti.

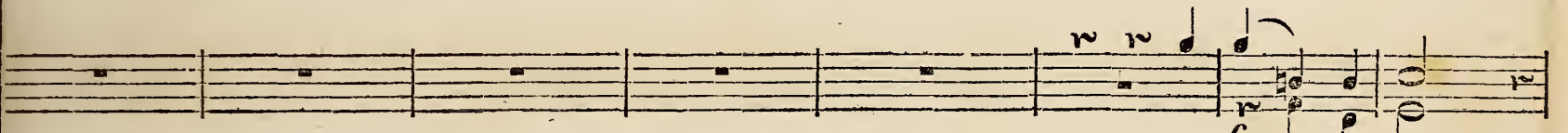
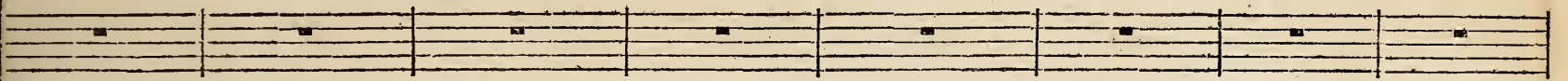
vite au doux re - pos.

Fem - mes, jeu - nes

f



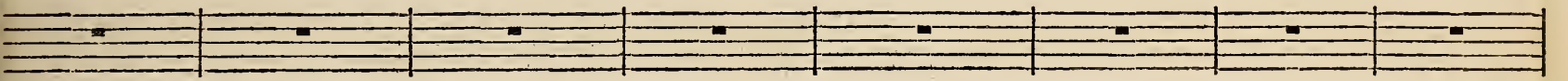
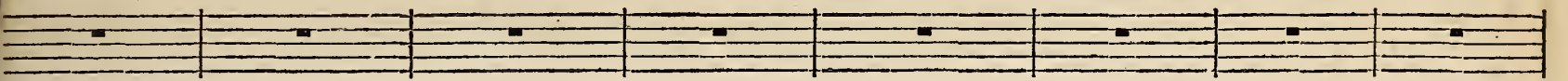
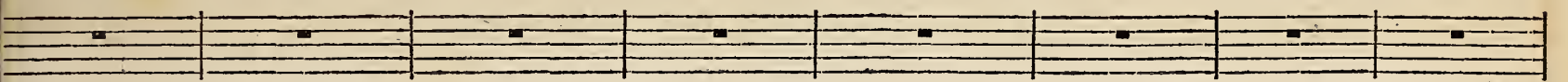
fi



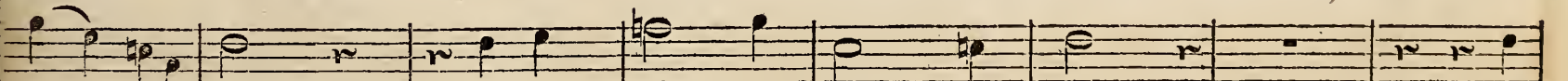
fi



fi



Wei - ber, kommt! un - ser war - tet süs - ser Schlaf, wie



gens, ve - nez! jou - is - sons du bon som - meil, que



fi *fi* *fi*

fi

rei - nes Herz, ge - sun - der Leib, und Ta - ges - ar - beit ihn ge - währ.

la - san - té, que le - tra - vail, qu'un coeur tran - quil - le nous pro - met.

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

Tutti.

Wir geh'n, wir geh'n, wir

Tutti.

Al - lez, al - lez, nous

Mädchen, Bursche, Wei - ber kommt!

Fem - mes, jeu - nes gens, ve - nez!

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

pizzicato.

pizzicato.

Soli.

Imo.

II do.

fol - gen euch. Die A - bend - glock - ke

vous sui - vons. La clo - che a don - né

Die A - bend - glock - ke

La clo - che a don - né

pizzicato.

pizzicato.

f col' arco. *p*

f col' arco. *p*

hat ge - tönt, *f* von o - ben winkt der hel - le Stern, *p* und

le si - gnal, *f* la bel - le é - toi - le au ciel pa - roît, *p* et

hat ge - tönt, *f* von o - ben winkt der hel - le Stern, *p* und

le si - gnal, *f* la bel - le é - toi - le au ciel pa - roît, *p* et

f col' arco.

f col' arco.

Musical score for piano accompaniment, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The music is written in a style typical of 18th or 19th-century manuscripts.

la - det uns zur sanf - ten Ruh. *f* Wir gehn, wir fol - gen
 nous in - vi - te au doux re - pos. *f* Al - lez, al - lez, nous
 la - det uns zur sanf - ten Ruh. Mädchen, Bur - sche, Wei - ber,
 nous in - vi - te au doux re - pos. *f* Fem - mes, jeu - nes gens ve.

p *f*

p *f*

Vocal line with lyrics in French and German. The lyrics are: "la - det uns zur sanf - ten Ruh. *f* Wir gehn, wir fol - gen / nous in - vi - te au doux re - pos. *f* Al - lez, al - lez, nous / la - det uns zur sanf - ten Ruh. Mädchen, Bur - sche, Wei - ber, / nous in - vi - te au doux re - pos. *f* Fem - mes, jeu - nes gens ve." The score includes dynamic markings like *f* and *p*.

euch, wir fol - gen euch.

vous, nous vous sui - vons.

kommt, Wei - ber kommt.

nez, gens ve - nez.

Musical score for strings and woodwinds. The score consists of ten staves. The first two staves are marked *f col' arco. fz*. The third staff is marked *f*. The fourth staff is marked *fz*. The fifth staff is marked *f*. The sixth staff has a first ending marked *I^{mo.}* and a second ending marked *II do.*. The seventh and eighth staves are marked *f*. The ninth and tenth staves are marked *f*.

p Die A - bend - glock - ke hat ge - tönt. Von *f* La

p La clo - che a don - né le si - gnal. Von *f* La o - ben bel - le è - toi.

p Die A - bend - glock - ke hat ge - tönt. Von *f* La o - ben bel - le è -

p La clo - che a don - né le si - gnal. Von *f* La

Musical score for strings and woodwinds. The score consists of two staves. Both staves are marked *f col' arco.*

o - ben winkt der hel - le Stern, *p*
 bel - le é - toi - le au ciel pa - roît, und

winkt, von o - ben winkt der hel - le Stern, *p*
 le, ta bel - le é - toi - le au ciel pa - roît, et

winkt der hel - le Stern, der hel - le Stern, *p*
 toi - le au ciel pa - roît, au ciel pa - roît, und

o - ben winkt der hel - le Stern, *p*
 bel - le é - toi - le au ciel pa - roît, et

la - det uns — zur sanf - - ten Ruh, und la - det uns zur
 et nous in - vi - te au

nous in - vi - te au doux — re - pos, et nous in - vi - te au doux

la - det uns — zur sanf - - ten Ruh, und la - det uns zur
 et nous in - vi - te au

nous in - vi - te au doux — re - pos, et nous in - vi - te au doux re - pos, au

sanf - ten Ruh.
doux re - pos.

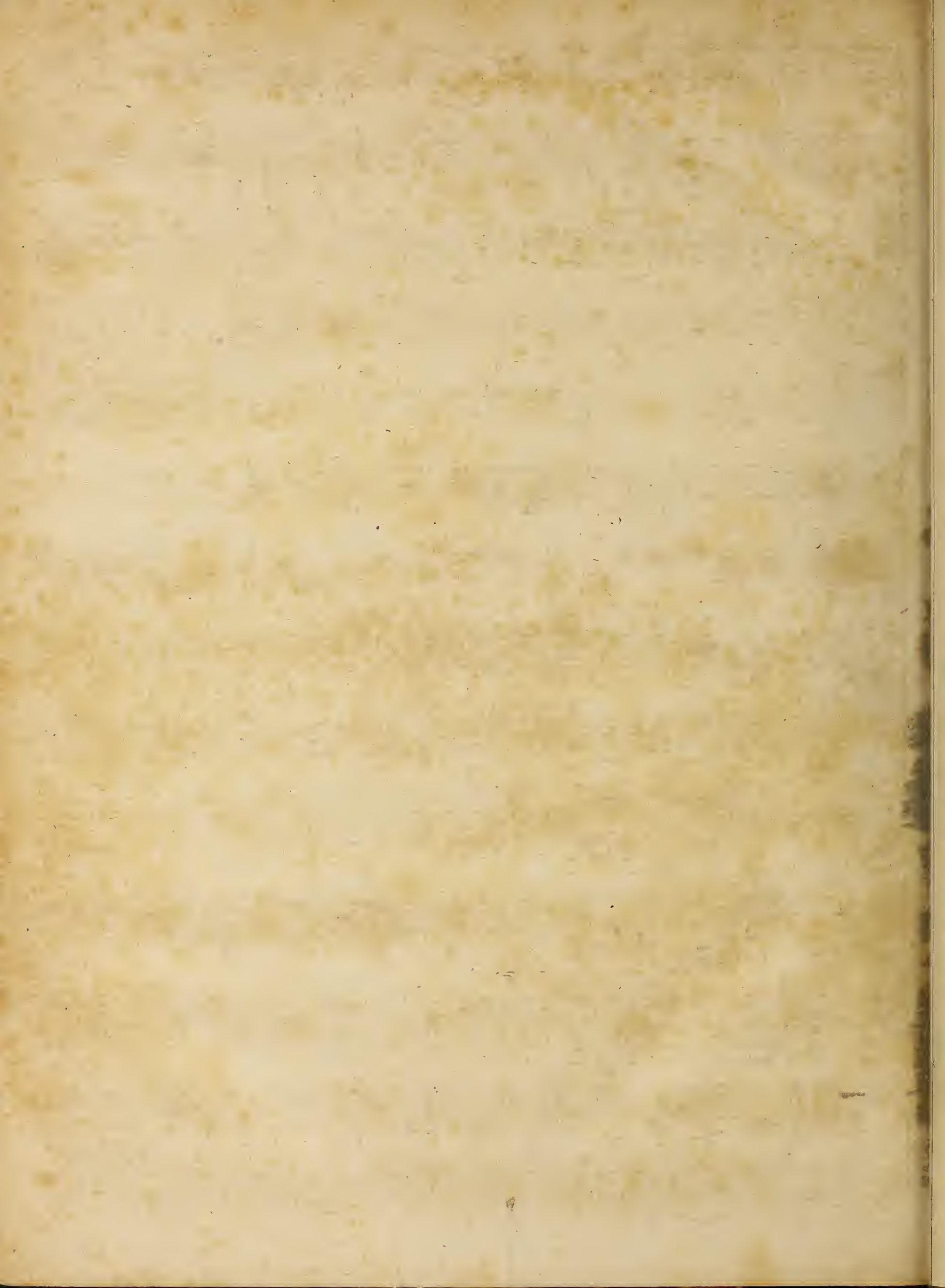
- ten Ruh.
- re - pos.

sanf - ten Ruh.
doux re - pos.

sanf - ten Ruh.
doux re - pos.

Ende des Sommers.
Fin de l'été.

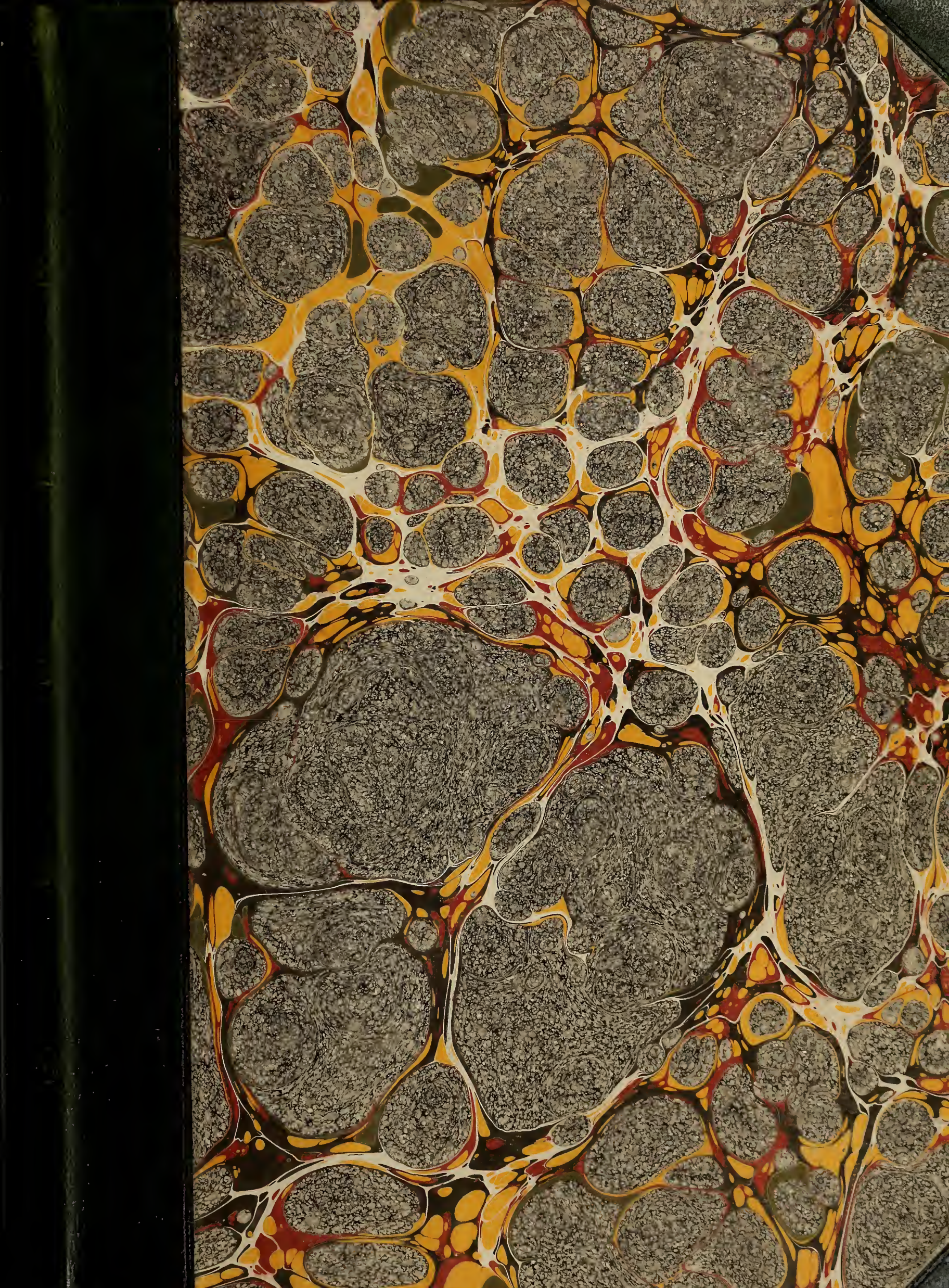
Detailed description: This is a page of a musical score, page 251. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics in French: 'sanf - ten Ruh. doux re - pos.', '- ten Ruh. - re - pos.', 'sanf - ten Ruh. doux re - pos.', and 'sanf - ten Ruh. doux re - pos.'. The piano accompaniment includes a right-hand part with various rhythmic patterns and a left-hand part with a steady bass line. The score concludes with the text 'Ende des Sommers. Fin de l'été.' in the bottom right corner.

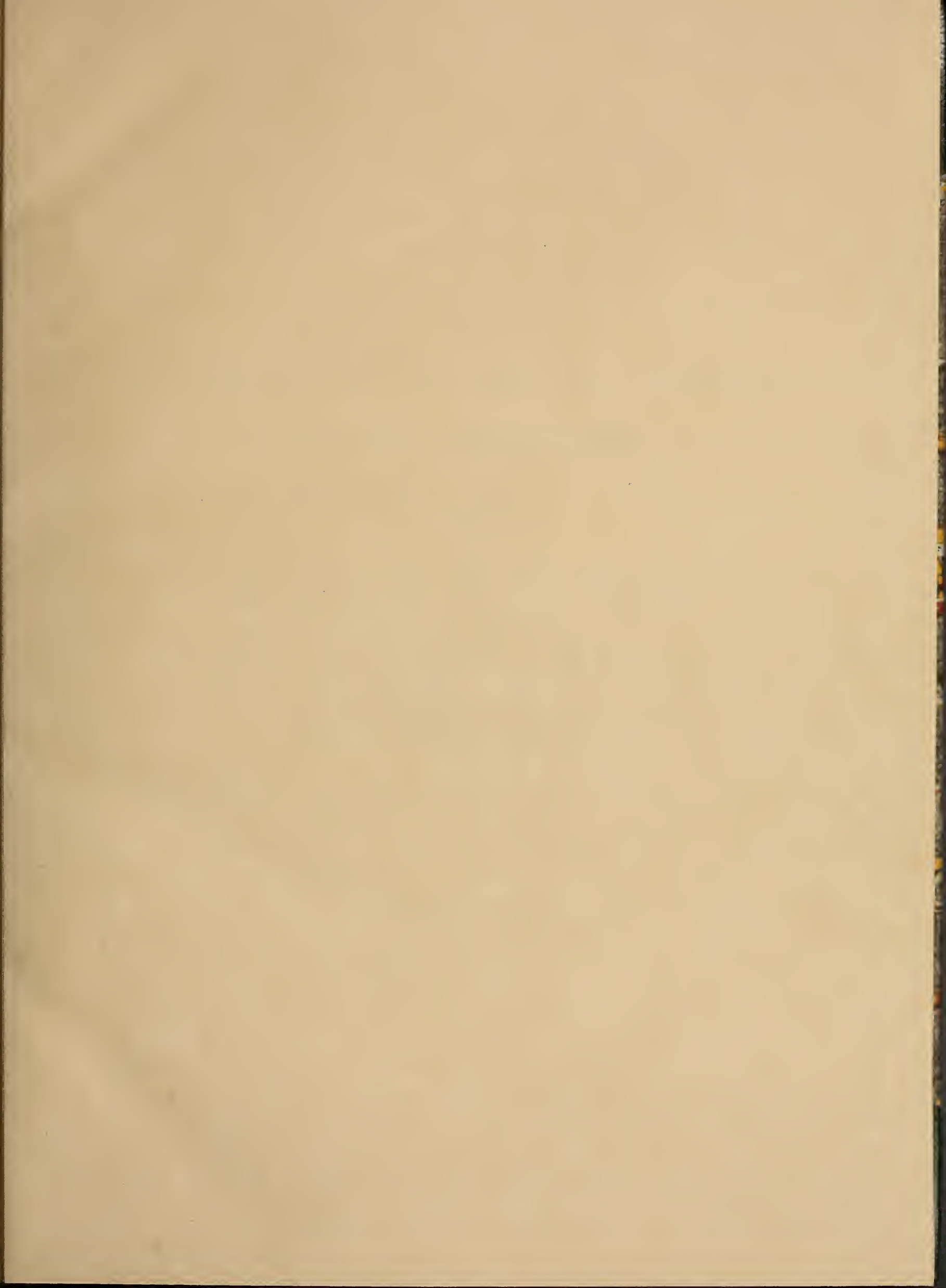


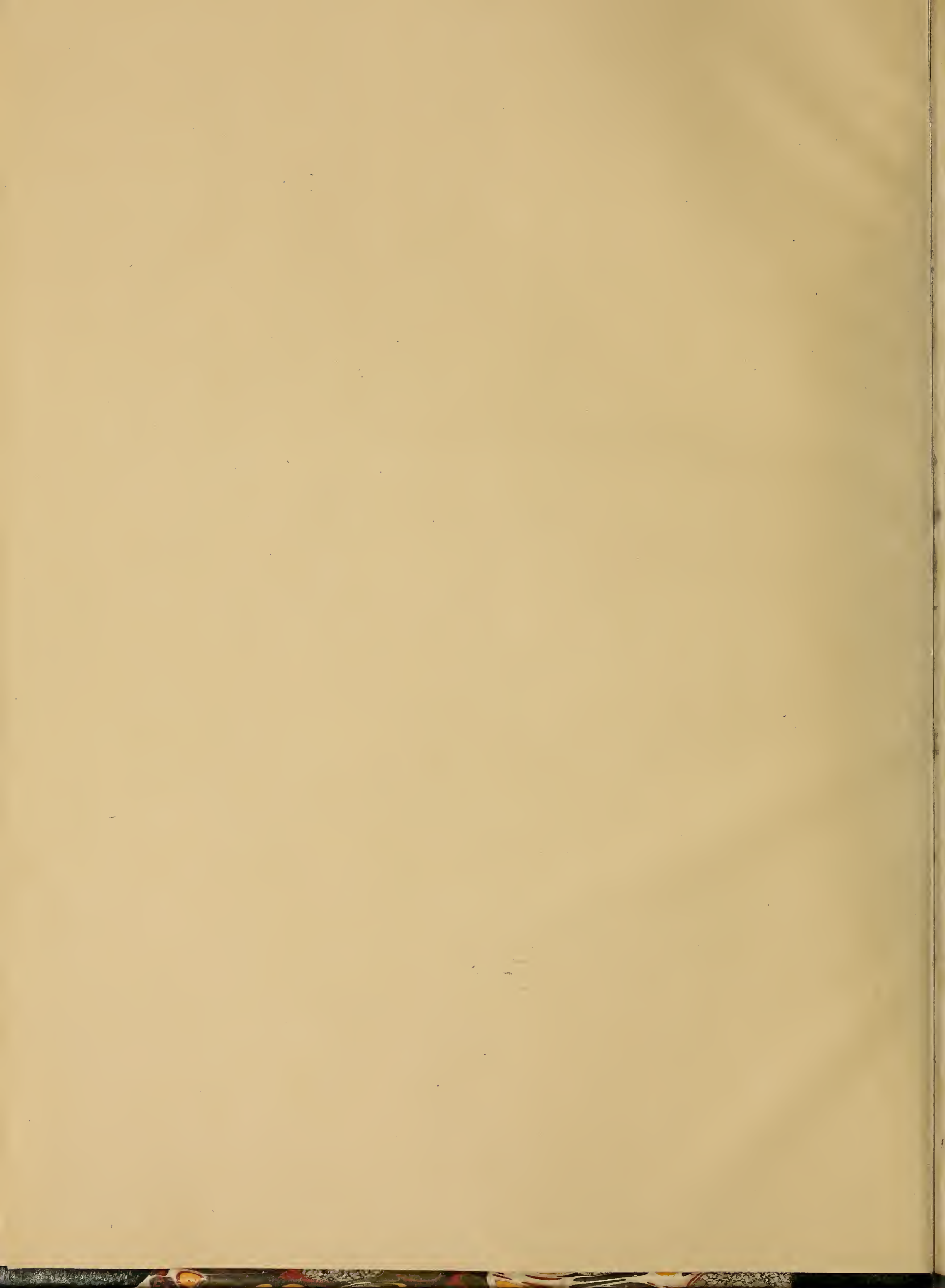












HAYDN'S JAHRSZEITEN.

ZWEITE ABTHEILUNG.

LES SAISONS

PAR

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

SECONDE PARTIE.

DER HERBST.

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

Handwritten: No. 12

L' AUTOMNE.

L'objet de l'ouverture est le sentiment de joie de la moisson abondante.

Allegretto.

Violino I.

Musical staff for Violino I, 3/4 time, key of D major. Starts with a forte (*f*) dynamic and the instruction *cantabile*. 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. Contains rests for the first four measures.

Oboi.

Musical staff for Oboi, 3/4 time, key of D major. Contains rests for the first four measures.

Fagotti.

Musical staff for Fagotti, 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.

Corni in G.

Musical staff for Corni in G, 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.

Allegretto.

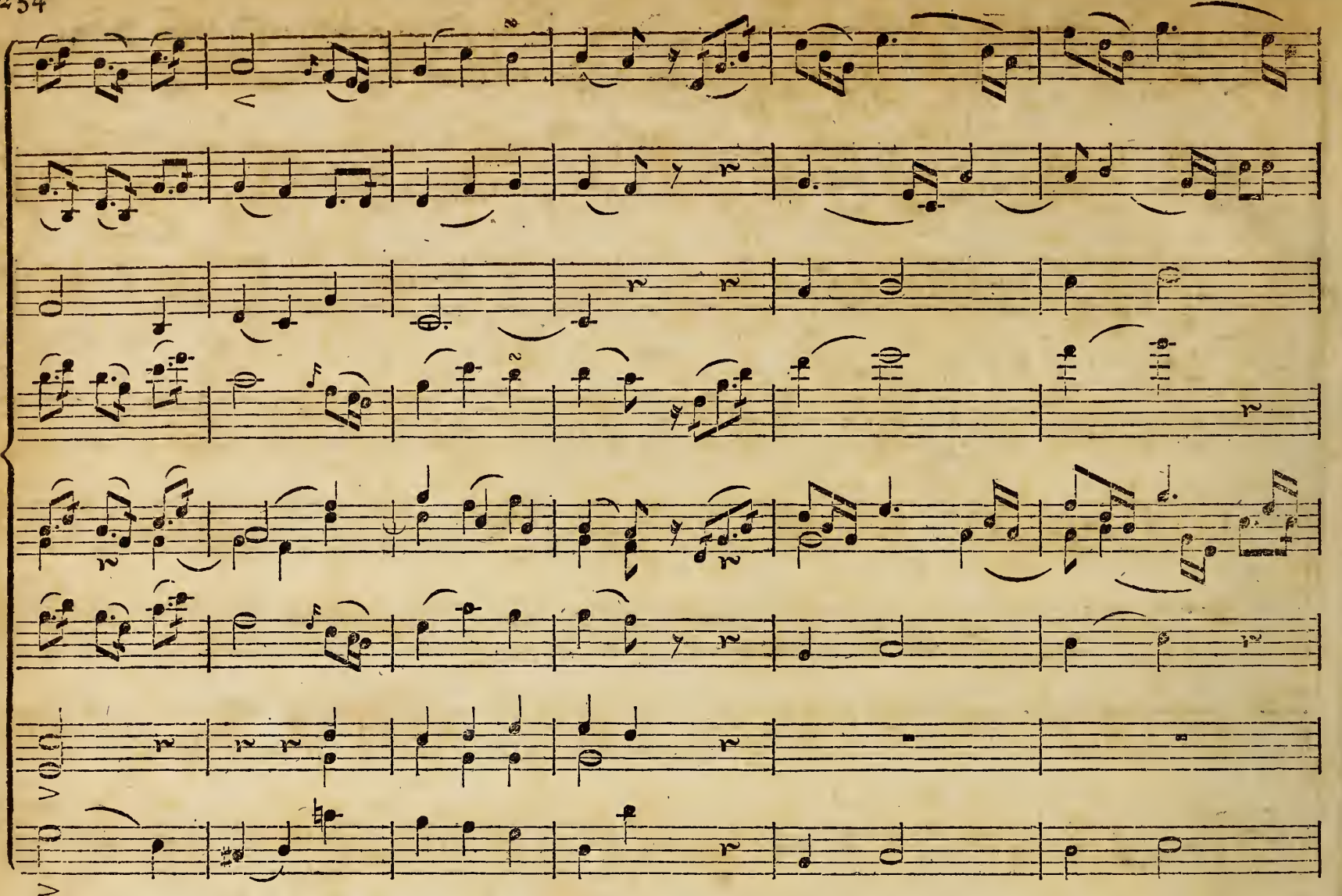
Bassi.

Musical staff for Bassi, 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.

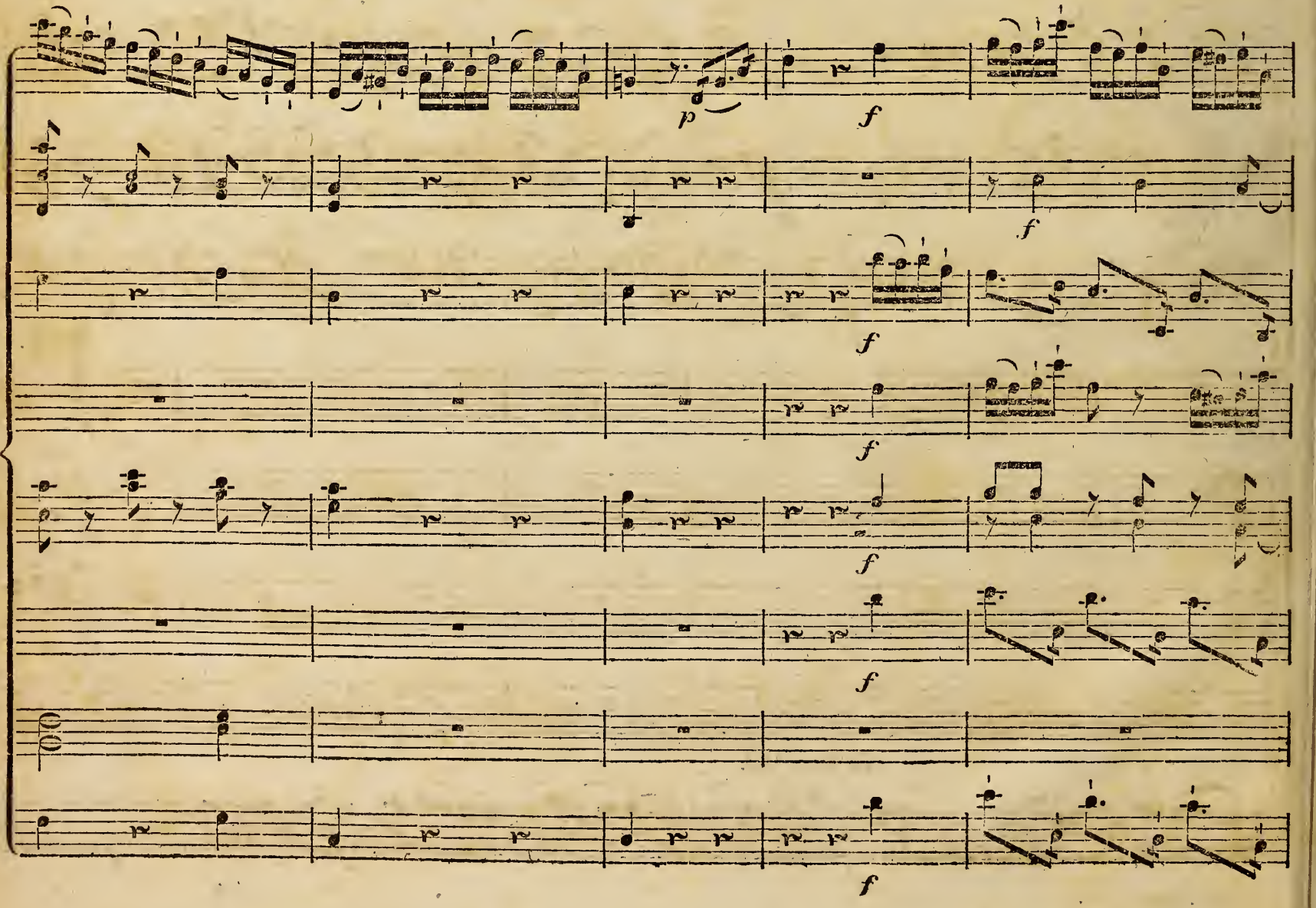
Continuation of the musical score for the first section. It includes staves for Violino I, Violino II, Viola, Flauti, Oboi, Fagotti, Corni in G, and Bassi. The dynamics range from forte (*f*) to piano (*p*). The tempo is *Allegretto*. The score features various musical notations including notes, rests, and fermatas.

Violonc.

Tutti Bassi.



Musical score system 1, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The first staff features a complex melodic line with many beamed notes. The second and third staves show more rhythmic patterns. The fourth and fifth staves contain dense chordal textures. The sixth staff has a simpler melodic line.



Musical score system 2, consisting of six staves. This system is characterized by a prominent melodic line in the first staff with many slurs and dynamic markings including *f*, *p*, and *pp*. The second and third staves continue with rhythmic accompaniment. The fourth and fifth staves show complex chordal structures. The sixth staff has a melodic line with some slurs. The overall texture is dense and expressive.

A musical score for the first section, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). There are also some numerical markings like '2' above notes. The music is written in a standard staff format with a treble clef.

RECITATIVO.

A musical score for the RECITATIVO section, consisting of six staves. The notation is characterized by large, spaced-out notes and rests, typical of recitative style. The music is written in a standard staff format with a treble clef.

HANNE.
JEANNE.

A musical score for the vocal entry, including lyrics in German and French. The notation is in a standard staff format with a treble clef and a 3/4 time signature. The lyrics are:

 Was durch sei - ne Blü - the der Lenz zu - erst ver - sprach ; was durch sei - ne

 Ce que fit é - clo - re le beau printems fleu - ri ; et l'ar - deur fé -

War-me der Sommer rei-feu hiess, zeigt der Herbst in Fül-le dem fro-hen Landmann jetzt.
 con-de du chaud E-té mû-rit, l'a-bon-dant au-tom-ne l'é-ta-le au la-bou-reur.

Handwritten signature

LUCAS.

RECITATIVO.

Den rei-chen Vor-rath führt er nun, auf hoch be-lad-nen Wä-gen ein. Kaum
 Dé-jà ses boeufs, le front bais-sé, ra-mè-nent le pro-duit des champs, et

SIMON.

fasst der wei-ten Scheune Raum, was ihm sein Feld her- vor-ge-bracht. Sein hei-tres Au-ge blickt um-her, es
 l'am-ple a-mas de la mois-son rem-plit sa gran-ge et ses grè-niers. En con-tem-plant d'un oeil ra-vi, ce

misst den auf-gethürmten Se-gen ab, und Freu-de, und Freu-de strömt in sei-ne Brust.
 qu'à ses soins, ce qu'à sa pei-ne il doit, son coeur, son coeur jo-yeux est di-la-té.

Handwritten signature

Violino I.

Violino I. Musical staff with notes and a *p* dynamic marking.

Violino II.

Violino II. Musical staff with notes and a *p* dynamic marking.

Viola.

Viola. Musical staff with notes and a *p* dynamic marking.

Flauto.

Flauto. Musical staff with notes and a *Soli.* marking.

Oboe I.

Oboe I. Musical staff with notes and a *Solo.* marking.

Oboe II.

Oboe II. Musical staff with notes.

Fagotto.

Fagotto. Musical staff with notes and a *Solo.* marking.

Corni in C.

Corni in C. Musical staff with notes and a *Soli.* marking.

Clarini in C.

Clarini in C. Musical staff with notes.

Timpani in C.

Timpani in C. Musical staff with notes.

Soprano.

Soprano. Musical staff with notes.

Alto.

Alto. Musical staff with notes.

Tenore.

Tenore. Musical staff with notes.

Basso.

Basso. Musical staff with notes and a *SIMON.* marking.

So Tel lohnet die Na-
est est le prix

Violoncello.

Violoncello. Musical staff with notes and a *p* dynamic marking.

Contra-Bassi.

Contra-Bassi. Musical staff with notes and a *p* dynamic marking.

The musical score consists of several systems of staves. The top three systems show a piano accompaniment with rhythmic patterns of eighth and sixteenth notes. The fourth system features a melodic line with a *Solo.* marking and a *p* dynamic. The fifth system continues this melodic line with a *fz* dynamic. The sixth system shows a vocal line with lyrics. The seventh system continues the vocal line. The eighth system shows a piano accompaniment with rhythmic patterns. The ninth system continues the piano accompaniment. The tenth system shows a vocal line with lyrics. The eleventh system continues the vocal line.

Solo.
p
fz

tur — den Fleiss, ihm ruft, ihm lacht sie an; ihm
que le tra - vaill de la na - tu re ob - tient; en

mun - tert sie durch Hof - nung auf, ihn mun - tert sie durch Hof - nung auf, ihm steht sie

l'ex - ci - tant par le be - soin, en l'ex - ci - tant par le be - soin, elle sou - rit à

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

wil - lig bei; ihm wir - ket sie, ihm
 ses ef - foris, et le - se - con - de, et

The first part of the musical score consists of approximately 15 staves. The top three staves contain melodic lines with various note values and rests. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). The lower staves appear to be accompaniment or a lower voice part, with some notes and rests visible.

wir - ket sie mit vol - ler, mit vol - ler Kraft, mit vol - ler, mit
 les - se - con - de a - vec, - a - vec vi - gueur, a - vec - vi -

The second part of the musical score continues the composition, corresponding to the lyrics. It features melodic lines with notes and rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation includes various note values and rests.

The first part of the musical score consists of ten staves. The first two staves are for a pair of instruments, likely flutes or violins, with dynamic markings *f* and *p*. The next two staves are for a pair of instruments, likely violas or cellos, also with *f* and *p* markings. The remaining six staves are for a basso continuo or keyboard instrument, with *f* and *p* markings. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

HANNE.
JEANNE.

Von dir, o
C'est au tra-

LUCAS.

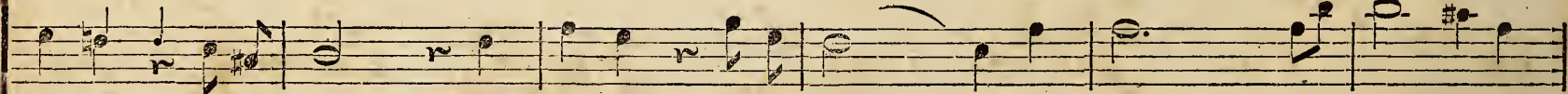
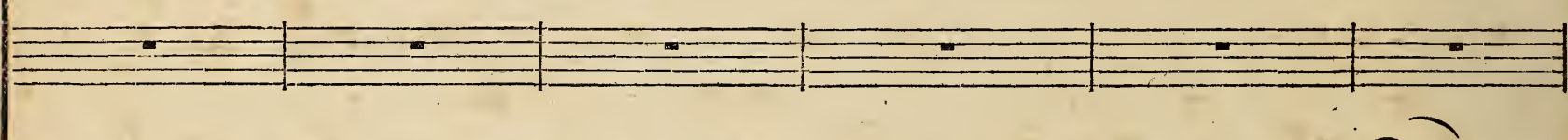
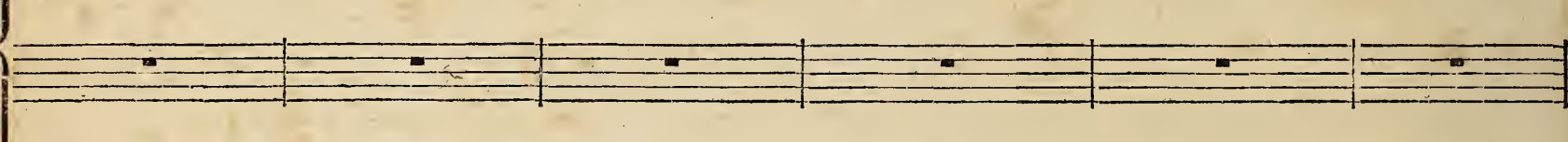
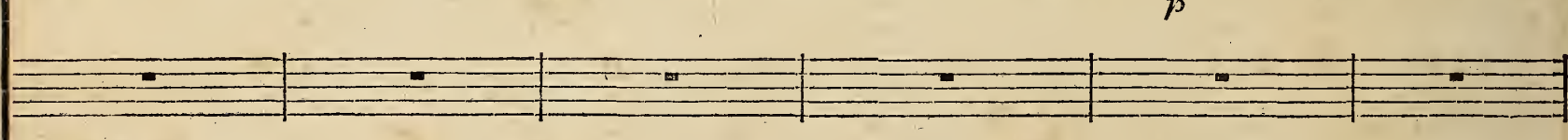
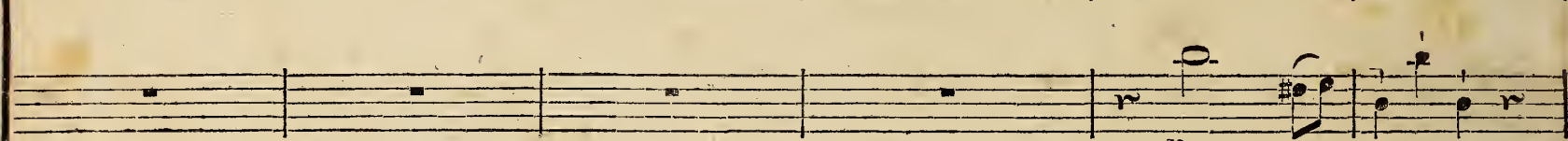
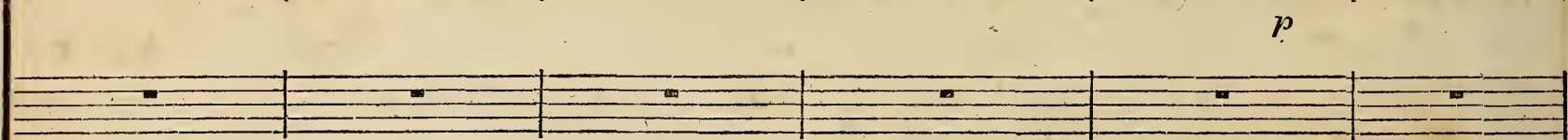
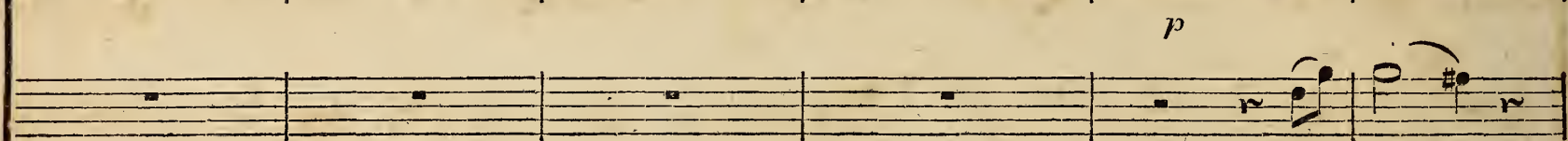
Von dir, o
C'est au tra-

vol - ler Kraft.
gueur - a - vec vi - gueur.

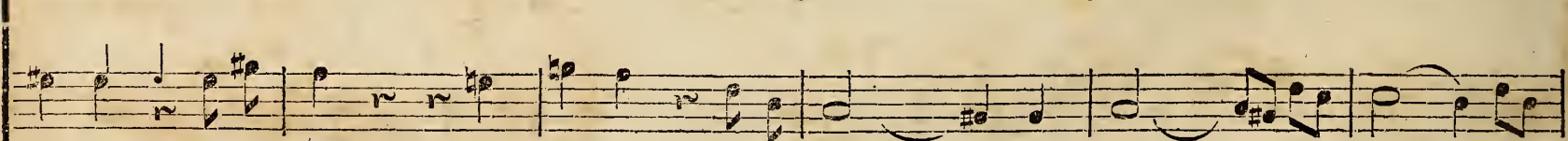
The second part of the musical score consists of four staves. The first two staves are for a pair of instruments, likely flutes or violins, with dynamic markings *f* and *p*. The next two staves are for a pair of instruments, likely violas or cellos, also with *f* and *p* markings. The music continues with similar rhythmic patterns and dynamics as the first part.

Fleiss, kommt al - les Heil. Die Hüt-te, die uns schirmt, die
 vail, que tout - est dü. Ces toits, noire hum-ble a - bri, ces

Fleiss, kommt al - les Heil. Die Hüt-te, die uns schirmt, die
 vail - que tout - est dü. Ces toits, noire hum-ble a - bri. ces



Wol-le, die uns deckt, die Spei-se, die uns nährt, — ist dei — ne Gab, — ist
vé - te - mens u - ti - les, nos sim - ples a - li - mens, — c'est au tra - vail — que



Wol-le, die uns deckt, die Spei-se, die uns nährt, — ist dei — ne Gab, — ist
vé - te - mens u - ti - les, nos sim - ples a - li - mens, — c'est au tra - vail — que



dein Ge - schenk, ist dei - ne Gab, — ist dein — Ge - schenk. O
 tout est dû, c'est au tra - vail — que tout — est dû. Tout

dein — Ge - schenk, ist dei - ne Gab, ist dein — Ge - schenk. O Fleiss, —
 tout — est dû, c'est au — tra - vail que tout — est dû. Tout au —
 SIMON.

O Fleiss,
 Tout au —

Fleiss, o ed - ler Fleiss, von dir, von dir, - kommt
 au tra - vail - est du, san - té, san - té, - re -

- o ed - ler Fleiss, von dir, - von dir - kommt
 - tra - vail est du, san - té, - san - té - re -

- o ed - ler, ed - ler Fleiss, von dir, von dir kommt
 - tra - vail est du, san - té, san - té, re -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano).

al - les Heil, von dir - kommt al - les Heil.
 pos, - bon - heur, tout au - tra - vail - est dû.

al - les Heil, von dir - kommt al - les Heil,
 pos, bon - heur, tout au - tra - vail - est dû.

al - les Heil, von dir - kommt al - les Heil.
 pos, bon - heur, tout au - tra - vail est dû.

The second system of the musical score continues the vocal line and piano accompaniment from the first system. The vocal line features a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

fz *p*
fz *p*
fz *p*
p *fz*
p *fz*
p *fz*

HANNE.
JEANNE.

Du flös - sest Tu - genß ein, und ro - he Sit - ten mil - derst
 De lui naît la ver - tu, il for - me et a - dou - cit les

fz *p*
fz *p*

The first part of the musical score consists of approximately 12 staves. The top three staves contain a melodic line with various note values and rests. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as 'p' (piano) are placed below several staves. The notation includes clefs, key signatures, and various musical symbols like slurs and accents.

du.
moeurs.

LUCAS.

Du weh - rest La - ster ab und rei - - - ni - gest der
 Du cri - me il ga - ran - tit en re - - - pri - mant les

The second part of the musical score continues the composition with approximately 4 staves. It features a similar melodic and harmonic structure to the first part, with notes and rests on the staves.

The first part of the musical score consists of approximately 15 staves. The notation is dense, featuring various rhythmic values, slurs, and accents. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The key signature appears to be B-flat major or D-flat minor, indicated by the presence of B-flat and D-flat notes. The piece concludes with a final chord on the 15th staff.

Men - schen Herz.
 pas - si - ons.

SIMON.

Du stär - kest Muth und
 Il af - fer - mit les

The second part of the musical score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics "Men - schen Herz. pas - si - ons." and "SIMON." followed by "Du stär - kest Muth und Il af - fer - mit les". The piano accompaniment consists of two staves, with dynamic markings *f* and *p*. The notation includes slurs and accents, and the piece ends with a final chord.

Musical score for the first system, including piano accompaniment and vocal lines with 'fi' markings.

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

O Fleiss, o Fleiss, o ed - ler Fleiss, von
 C'est au tra - vail, que tout - est dû, san -

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

O Fleiss, o ed - ler Fleiss, von
 Tout au tra - vail est dû, san -

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

je - der Pflicht. O Fleiss, o ed - ler Fleiss, von
 de de - voirs. Tout au tra - vail est dû, san -

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

The first system of the musical score consists of ten staves. The top three staves contain melodic lines with various note values and rests. The lower seven staves provide harmonic support, including bass lines and chords. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the system. The word *Tutti.* appears on the fourth staff, indicating a change in performance style.

dir, von dir kommt al - les, al - les Heil. O
 té, re - pos, san - té, re - pos, bon - heur. San -

The second system continues the musical composition. It features vocal lines with lyrics and instrumental accompaniment. The word *Tutti.* is repeated on the right side of the system, and the lyrics "O Fleiss, San - té," are written below the vocal line.

dir, von dir kommt al - les, al - les Heil. O Fleiss, o
 té, re - pos, san - té, re - pos, bon - heur. San - té, re -

The third system concludes the page. It shows the final vocal and instrumental lines. The lyrics "dir, von dir kommt al - les, al - les Heil. O Fleiss, von re -" are written below the vocal line. The system ends with a final chord and dynamic markings.

The first system of the musical score consists of ten staves. The top two staves contain intricate melodic lines with many slurs and ties. The lower staves provide harmonic support with chords and single notes. The notation is dense and includes various musical symbols such as accents and slurs.

Fleiss, o ed - ler Fleiss, von dir, von dir, von
 té, re - pos - bon - heur, san - té, bon - heur, tout

A single musical staff with a vocal line, showing notes and rests that align with the lyrics above.

o ed - ler Fleiss, von dir, von dir, von
 re - pos, bon - heur, san - té, bon - heur, tout

A single musical staff with a vocal line, showing notes and rests that align with the lyrics above.

Fleiss, o ed - ler Fleiss, von dir o Fleiss, von dir kommt
 pos, bon - heur, - san - té, bon - heur, san - té, c'est au tra -

A single musical staff with a vocal line, showing notes and rests that align with the lyrics above.

dir - kommt al - les Heil, von dir o - Fleiss, von dir kommt
 pos, - bon - heur, san - té, bon - heur, san - té, c'est au tra -

A single musical staff with a vocal line, showing notes and rests that align with the lyrics above.

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

HANNE.
JEANNE.

dir kommt al - les Heil. Die Hüt - te die uns schirmt, die
 au tra - vaill est dñ. Ces tois, notre hum - ble a - bri, nos

LUCAS.

dir kommt al - les Heil. Die Hüt - te die uns schirmt, die
 au tra - vaill est dñ. Ces tois, notre hum - ble a - bri, nos

SIMON.

al - les, al - les Heil. Die Hüt - te die uns schirmt, die
 vaill que tout est dñ. Ces tois, notre hum - ble a - bri, nos

al - les, al - les Heil. Die Hüt - te die uns schirmt, die
 vaill que tout est dñ. Ces tois, notre hum - ble a - bri, nos

Musical score for the second part of the page, featuring multiple staves with rhythmic patterns and dynamic markings like 'p'.

Wol-le die uns deckt, die Spei-se die uns nährt, ist dei - ne Gab, - ist
vè - te - mens u - ti - les, nos sim - ples a - li - mens, c'est au - tra - vail que tout est

Wol-le die uns deckt, die Spei-se die uns nährt, ist - dei - ne Gab', - ist
vè - te - mens u - ti - les, nos sim - ples a - li - mens, c'est - au tra - vail que tout est

Wol-le die uns deckt, die Spei-se die uns nährt, ist - dei - ne Gab', - ist
vè - te - mens u - ti - les, nos sim - ples a - li - mens, c'est - au tra - vail que tout est

f **Tutti.**

dein - Ge - schenk.
 dü, . san - té.
 O Fleiss, o ed - ler Fleiss, von dir, von dir kommt al - les
 San - té, re - pos, bon - heur, c'est au - tra - vail que tout est

Tutti.

T.

O ed - ler Fleiss, o Fleiss - - von dir kommt al - les
 San - té, re - pos, c'est au - - tra - vail que tout est

dein - Ge - schenk.
 dü, - san - té.
 O Fleiss, o ed - ler Fleiss, von dir - kommt al - les
 San - té, re - pos, bon - heur, c'est au - tra - vail que tout est

Tutti.

dein Ge - schenk. O Fleiss, - o ed - ler Fleiss, von dir, von dir kommt al - les
 dü, san - té. San - té - re - pos, bon - heur, c'est au tra - vail que tout est

Più Allegro.

The first system of the musical score consists of seven staves. The top two staves feature complex rhythmic patterns with triplets and sixteenth notes. The lower staves provide harmonic support with various note values and rests. The tempo marking *Più Allegro.* is positioned at the top right of the page.

f

Più Allegro.

The second system continues the instrumental accompaniment with seven staves, maintaining the complex rhythmic and harmonic structure established in the first system.

Heil.
dú.

Heil.
dú.

Heil.
dú.

Heil.
dú.

O Fleiss, o
San - té, re -

f

f

Più Allegro.

The third system includes four vocal lines, each with the text "Heil. dú." and corresponding musical notation. The instrumental accompaniment continues below, featuring triplets and dynamic markings. The tempo marking *Più Allegro.* is repeated at the bottom right.

Musical score for the first part of the piece, consisting of 12 staves. The notation includes various rhythmic values and dynamic markings such as 'f' and 'ff'.

O Fleiss, o ed - ler Fleiss, von dir kommt al - les Heil, von dir

San - té, re - pos, bon - heur, tout au tra - vail est dû,

ed - ler Fleiss, von dir kommt al - les Heil, von dir, o Fleiss, kommt al - les,

pos, bon - heur, tout au tra - vail est dû, san - té, re - pos, bon - heur,

re - pos, bon - heur,

fz fz

fz

fz fz

fz

fz fz

fz

fz fz

O Fleiss, o ed - ler Fleiss, von dir kommt al - les Heil.
 San - té, re - pos, bon - heur, tout au tra - vail - est dû.

fz

ed - ler Fleiss, von dir kommt al - les Heil, von dir, o Fleiss, kommt al - les, komm
 pos, bon - heur, tout au tra - vail est dû, san - té, re - pos, bon - heur, tout au tra -

kommt al - les Heil, kommt al - les Heil. O Fleiss, von dir, komm
 c'est au tra - vail, que tout est dû. San - té, re - pos, bon

von dir kommt al - les Heil, kommt al - les Heil. O Fleiss, o
 c'est au tra - vail que tout est dû. San - té, re

fz

fz

fz

von dir, o ed - ler Fleiss, von dir kommt al - les, von dir - kommt al - les Heil,
 tout au tra - vail - est dû, tout au tra - vail est dû, tout au tra - vail est dû,

al - - les Heil. Von dir kommt al - les - Heil, von dir kommt al - les Heil, von dir kommt
 vail - - est dû. C'est au tra - vail, - que tout - est - dû, c'est au tra - vail que

al - - les Heil, al - les Heil. O Fleiss, o Fleiss, o ed - - ler
 heur, tout au travail est dû. San - té, bon - heur, tout au tra -

ed - - ler Fleiss, von dir kommt al - les Heil. Von dir, o Fleiss, kommt al - les
 pos, bon - heur, tout au tra - vail est dû. San - té, re - pos, san - té, bon -

f
f
f
f
f
f
f

f

von dir, o Fleiss, — kommt al — les — Heil, von dir, von dir, o Fleiss, — kommt
 san - té, bon - heur, — tout au — tra - vail est dû, san - té, bon - heur, — tout

f

al - les Heil, von dir, o Fleiss, kommt al - les — Heil, von dir, von dir, o Fleiss, — kommt
 tout est dû, san - té, bon - heur, tout au — tra - vail est dû, san - té, bon - heur, — tout

f

Fleiss, von dir, von dir, o Fleiss, — kommt al - les — Heil, von dir, o Fleiss, — kommt
 vail est dû, san - té, bon - heur, — tout au tra - vail est dû, san - té, bon - heur, — tout

f

Heil, von dir kommt al — les Heil, — von dir, o Fleiss, o
 heur, tout au tra - vail — — est dû, san - té, tout au tra -

f

f

f

Musical score for the first part of the page, consisting of ten staves of music. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The music is written in a single system across the staves.

al - - les Heil, von dir kommt al - - les, al - les Heil,
 au tra-vail est dû, c'est au tra - vail - que tout est dû,

al - - les Heil, von dir, von dir kommt al - les Heil, - o Fleiss, o ed - ler
 au tra-vail est dû, c'est au tra-vail que tout est dû, san - té, re - pos, bon -

al - les Heil, von dir, von dir, o Fleiss, kommt al - les Heil, o Fleiss, - von dir kommt
 au tra - vail est dû, san - té, re - pos, tout au - tra - vail est dû, - san - té, bon -

ed - ler Fleiss, von dir, o Fleiss, - kommt al - les Heil, o Fleiss, - von dir kommt
 vail est dû, san - té, bon - heur, - tout au tra - vail est dû, - san - té, bon -

Musical score for the second part of the page, consisting of four staves of music. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The music is written in a single system across the staves.

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 'f' (forte).

Fleiss, kommt al - les Heil, von dir, o Fleiss, kommt al - les Heil, o
 vail que tout est dû, san - té, tout au tra - vail est dû, re-

Fleiss, kommt al - les Heil, von dir, von dir, o Fleiss, kommt al - les Heil
 vail que tout, que tout est dû c'est au tra - vail que tout est dû,

Heil, kommt al - les Heil, von dir, von dir, o Fleiss, kommt al - les Heil, o Fleiss,
 vail, tout au tra - vail est dû, c'est au tra - vail, que tout est dû, san-té,

Fleiss, von dir kommt al - les Heil, von dir, o Fleiss, kommt al - les Heil
 heur, tout au tra - vail est dû, san - té, tout au tra - vail est dû

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

Fleiss, o ed - ler Fleiss, von dir kommt al - les Heil. Die
 pos, bon - heur, bon - heur, tout au tra - vail est dñ. Ces

von dir, o Fleiss - - - - - kommt al - les Heil.
 san - té, re-pos, bon - heur, - - - - - tout au tra - vail est dñ.

von dir kommt al - - - - - les Heil, kommt al - les Heil. Die
 re - pos, bon - heur, - - - - - tout - au tra - vail est dñ. Ces

kommt al - les Heil. Die
 tra - vail est dñ. Ces

HANNE.
JEANNE.

LUCAS.

SIMON.

Musical notation for the first system, featuring piano (p) and forte (f) dynamics. The notation includes various rhythmic values and rests.

Musical notation for the second system, including a *Solo.* marking and piano (p) dynamics.

Musical notation for the third system, including *Solo.* and *Tutti.* markings.

Musical notation for the fourth system, including *Solo.* and *Tutti.* markings.

Musical notation for the fifth system, including *Solo.* and *Tutti.* markings.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 toits, notre hum-ble a - bri, nos vé - temens u - ti - les, nos sim - ples a - li - mens, c'est
 o Fleiss, von dir von dir, o
 san - té, re - pos, bon - heur, tout
Tutti. *Tutti.* *Tutti.*

Musical notation for the sixth system, including *Solo.* and *Tutti.* markings.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 toits, notre hum-ble a - bri, nos vé - temens u - ti - les, nos sim - ples a - li - mens, c'est
 o Fleiss, von dir von dir, o
 san - té, re - pos, bon - heur, tout
Tutti. *Tutti.* *T.* *S.*

Musical notation for the seventh system, including *Solo.* and *Tutti.* markings.

Hüt-te, die uns schirmt, die Wol-le, die uns deckt, die Spei-se, die uns nährt, ist
 toits, notre hum-ble a - bri, nos vé - temens u - ti - les, nos sim - ples a - li - mens, c'est
 o Fleiss, von dir von dir, o
 san - té, re - pos, bon - heur, tout
T. *S.* *T.* *S.*

Musical notation for the eighth system, including piano (p) dynamics.

The first system of the musical score consists of ten staves. The top three staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and longer note values. Dynamic markings 'fz' (forzando) are placed below several notes in the lower staves.

dei - ne Gab, ist dein Ge - schenk, o
 au - tra - vail que tout est dû, est Fleiss, von dir kommt al - les
 Fleiss kommt al - les Heil, kommt al - les Heil, o

au tra - vail est dû, tout au tra - vail est dû, tout au tra - vail est

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

dei - ne Gab, ist dein Ge - schenk, o
 au - tra - vail que tout est dû, est Fleiss, von dir kommt al - les
 Fleiss, kommt al - les Heil, kommt al - les Heil, o
 au tra - vail est dû, tout au tra - vail est

au tra - vail est dû, tout au tra - vail est

dei - ne Gab, ist dein Ge - schenk o
 au - tra - vail que tout est dû, est Fleiss, von dir kommt al - les
 Fleiss, kommt al - les Heil, kommt al - les Heil, o
 au tra - vail est dû, tout au tra - vail est

The third system concludes the page with a final melodic flourish and a strong harmonic ending. A 'ff' (fortissimo) marking is present at the bottom left. The system ends with a double bar line.

Musical score for the first part of the page, 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
 dü. San - té, re pos, bon - heur, san - té, bon - heur, c'est

Tutti.

Heil. O Fleiss, o - Fleiss, kommt
 dü. San - té, re - pos, c'est

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

Heil. O Fleiss, von dir, von dir o Fleiss, von dir kommt
 dü. San - té, re - pos, bon - heur, san - té, bon - heur, tout

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

The first part of the musical score consists of ten staves. The first six staves are vocal lines, each starting with a dynamic marking of *ff* (fortissimo) and alternating with *fz* (forzando). The seventh and eighth staves are piano accompaniment, also marked *ff*. The ninth and tenth staves continue the piano accompaniment with *fz* markings. The music includes various note values, rests, and triplet markings.

al - les Heil, - - - von dir kommt al - les
 au tra - vail que tout est dû, - - - tout au tra - vail est

al - les Heil, kommt al - les Heil, - - - kommt al - les
 au tra - vail que tout est dû, tout au tra - vail est

al - les Heil, al - les Heil, kommt al - les
 au tra - vail est dû, tout au tra - vail est

al - les Heil, al - les Heil, von dir kommt al - les
 au tra - vail est dû, c'est au tra - vail que tout est

The second part of the musical score continues with vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes dynamic markings of *ff* and *fz*. The music concludes with a final chord and a fermata.

The first part of the musical score consists of approximately 15 staves. The top two staves are in treble clef and feature complex rhythmic patterns, including triplets and sixteenth notes. The remaining staves are in bass clef and provide a harmonic accompaniment with longer note values and rests.

Heil, — — — — — kommt al - les Heil.

A single musical staff in bass clef showing the vocal line for the first line of lyrics. The notes are placed on the staff to correspond to the syllables of the text.

dú, — — — — — au tra - vail est dú,

A single musical staff in bass clef showing the vocal line for the second line of lyrics.

Heil, kommt al - les Heil.
dú, au tra - vail est dú.

A single musical staff in bass clef showing the vocal line for the third line of lyrics.

Heil, von dir kommt al - les Heil.
dú, que tout, que tout est dú.

A single musical staff in bass clef showing the vocal line for the fourth line of lyrics.

A single musical staff in bass clef showing the vocal line for the fifth line of lyrics.

This image shows a page of handwritten musical notation on 12 staves. The notation is arranged in two systems of six staves each. The first system contains musical notation with various notes, rests, and some markings such as '2' and '3'. The second system contains mostly rests, indicating a section where the instruments are silent. The paper is aged and shows some staining.

HANNE.
JEANNE.

RECIT.

Seht, wie zum Ha-sel-busche dort die ra-sche Ju-gend eilt! an je-dem As-te schwin-getsich der
Vo - yez là bas vers la cou - draye tous les en - fans cou - rir! aux souples branches sus - pendus, par

SIMON.

Klei-nen lo - se Schaar, und der be-weg-ten Staud' entstürzt gleich Hagelschau'r die lock-re Frucht. Hier
leurs ef - forts u - nis ils font a vec dé - sirs jo - yeux pleu-voir sur eux le fruit lé - ger. Vo -

klimmt der jun-ge Bau'r den ho-hen Stamm ent-lang, die Lei-ter flink hin-auf. VomWipfel, der ihn dekt, sieht
yez mon-ter i - ci sur ce no - yer tuf - fu un dró - le vif et gai. Du haut de l'arbre il voit l'ob -

er sein Liebchen nah'n, und ih-ren Tritt' ent-ge-gen fliegt dann in trau-tem Scherze, die runde
jet de ses a - mours y di - ri - ger ses pas, et se ca - chant lui jet - te la noix rou -

LUCAS.

Nuss her-ab. Im Gar-ten steh'n um je - den Baum die Mäd-chen gross und klein, dem Ob - ste, das sie
lante aux pieds. Les jeu - nes fil - les au ver - ger sont tou - tes ré - u - nies. Aux fruits qu'elles re -

klau - ben, an fri - scher Far - be gleich.
cueil - lent, é - ga - les en frai - cheur.

gigue

DUETTO. *Allegretto.*

Violino I.

Violino II.

Viola.

Oboi.

Clarineti
in B.

Fagotti.

HANNE.

LUCAS.

Allegretto.

Bassi.

LUCAS.

Ihr Schönen aus der Stadt, kommt her, kommt her;
Mes-da-mes de la cour, ve-nez! ve-nez!

blickt an, blickt an die Töchter, die Töchter der Na-
vo-yez, vo-yez — ce que — sans art ni

tur, soins die we-der Putz, noch Schminke ziert. Da seht mein Han - chen
na - tu - re a fait pour ses en - fans. Vo - yez Jean - net - te i -

seht! Ihr Schö - nen kommt, blickt an die Töchter der Na - tur, die we - der
ici! Mes - da mes ve - nez, vo - yez ce que sans art ni soins na - tu - re a

Putz noch Schminke ziert, da seht mein Hanchen, mein Han - chen seht, da seht mein Han - chen
 fait pour ses en fans, vo - yez Jean - net - te, vo - yez Jeannette i - ci, vo - yez Jean - net - - te i -

seht!
 ci!

Ihr blüht
 C'est la

Ge - sundheit auf den Wan - gen;
 san - té qui teint ses jou - es;

im Au - ge
 con - ten - te -

lacht Zu - frie - den - heit,
ment brille en ses joues,

und aus - dem Munde spricht das Herz,
et par - sa bou - che c'est le coeur,

Solo.

und aus - dem Munde spricht das Herz, wenn sie
et par - sa bou - che c'est le coeur, qui m'a

- mir Lie - be schwört, wenn sie
- ju - ré - sa foi, qui m'a

mir Lie - be
ju - ré - sa

schwört, wenn sie mir Lie - be schwört, wenn sie - - mir Lie - be schwört.
 foi, qui m'a ju - ré - sa foi, qui m'a - - ju - ré - sa foi.

HANNE.
 JEANNE.

Ihr Herrchensüss und fein, bleibt weg! bleibt weg, hier schwinden eu - re Kün - ste
 Mes - sieurs les da - moi - seaux, re - stez! re - stez, i - ci vos ru - ses se - roient vai -

ganz, und glatte Wor - te wir - ken nicht; man giebt, man giebt euch kein Ge-
 nes, et sans ef - fet vos doux - pro - pos. On rit, on rit de vos des-

hör. Ihr Herr - chen süß bleibt weg, hier schwinden eu - re Kün - ste ganz und glat - te
 sins. Mes - sieurs, - messieurs re - stez, i - ci vos ru - ses se - roient vai - nes et sans ef -

Solo.
p

Worte wir-ken nicht. man giebt, — man giebt euch kein Ge-hör; Ihr Herrchen süß, man giebt, man giebt euch kein Ge-
fet vos doux pro - pos, *on rit, — on rit de vos des - sins.* *Messieurs restez, on rit, — on rit de vos des -*

fz fz fz fz fz fz p

fz fz fz fz fz p

f *f* *f*

f *f* *f*

hör. Nicht Gold, nicht Pracht kann uns ver - blen - den, ein red - lich
sins. *Votre or ne peut — nous é - blou - ir;* *un coeur sin -*

f *fz fz fz p*

Solo.

p

Herz ist was uns rührt;
ce - re seul nous touche;

und mei - ne Wünsche sind er - füllt,
et si Lu - cas ne chan - ge point,

f

p

f

p

und mei - ne Wünsche sind er - füllt, wenn treu
et si Lu - cas ne chan - ge point, mes voeux

— mir Lu - kas ist, wenn treu mir Lu - kas.
 — *sont ac - com - plis, mes voeux sont ac - com -*

f

p

ist, wenn treu
plis, mes vœux

mir Lu - kas ist.
sont ac - com - plis.

LUCAS.

Blät - ter fal - len ab,
Feuil - les, fleurs et fruits,

Früchte welken hin,
tout en la na - ture

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamics include *fz* (forzando) and *f* (forte).

'Tag und Jahr ver - gehu, nur mei - ne Lie-be nicht, nur mei
 change, et pas - se et meurt, hors mon fi - de - le a-mour, hors mon fi - de -

Musical score for the second system, primarily a vocal line with lyrics. Dynamics include *fz*.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part continues with the sixteenth-note figure. Dynamics include *p* (piano), *fz*, and *pp* (pianissimo).

HANNE.
JEANNE.

Schö - ner grünt das Blatt,
Feuil - les, fleurs et fruits,

Musical score for the fourth system, primarily a vocal line with lyrics. Dynamics include *p* and *fz*.

- ne Lie - be nicht.
 - le a-mour.

The first system of the musical score consists of seven staves. The top three staves contain melodic lines with intricate rhythmic patterns, including sixteenth and thirty-second notes. The bottom four staves are primarily rests, with some harmonic accompaniment appearing in the final measures. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). The time signature is 3/4.

Welch ein

Adagio.

Quels plai-

The second system continues the musical score with seven staves. It features vocal lines on the top three staves and instrumental accompaniment on the bottom four. The vocal lines include the lyrics "Welch ein Glück, welch' ein Glück ist treu-e Lie-be! un - sre Her - zen sind ver - ei - net; sirs, quels plai - sirs l'a - mour fait nal - tre! les doux noeuds qui nous en - chainent;". The instrumental parts include a *Solo* section for the lower strings. Dynamic markings include *f*, *p*, *ff*, and *pp*. The time signature is 3/4.

Glück, welch' ein Glück ist treu-e Lie-be! un - sre Her - zen sind ver - ei - net;
 sirs, quels plai - sirs l'a - mour fait nal - tre! les doux noeuds qui nous en - chainent;

p *ff* *p* *ff* *p*

Solo.
p *ff*

tren - nen kann sie Tod al - lein. Welch' ein
rien que la mort ne les - brise - ra. Quels plai -

ff *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Glück, welch' ein Glück ist treue Lie - be! un - sre Her - zen sind ver - ei - net;
sirs, quels plai - sirs, l'amour fait naî - tre! les doux noeuds qui nous en - chai - nent;

ff *p* *ff*

Ido.

HANNE.
JEANNE.

tren - nen kanu sie Tod - al - lein.

Bes - ter Lu - kas!
Cher Lu - cas!

LUKAS.

rien que la mort ne les - brise - ra.

Liebstes Hannchen!
Che - re Jean - ne!

Allegro.

Flauto.

Oboi.

Lie - ben und ge - lie - bet wer - den,

ist der Freu - den höch - ster Gi - pfel,

Etre ai - mé de ce qu'on ai - me,

c'est le char - me de - la - vi - e,

Allegro.

p

p

p

p

p

ist des Le - bens Wonn' und Glück! -
 com - ble

c'est le com - ble du bon - heur! -

p

p

Lie - ben und ge - lie - bet wer - den, ist des Le - bens Wonn' und Glück, ist des
 Etre ai - mé de ce qu'on ai - me, c'est le com - ble du bonheur, c'est le

Lie - ben und ge - lie - bet wer - den ist des Le - bens Wonn' und Glück, ist des
 Etre ai - mé de ce qu'on ai - me, c'est le com - ble du bonheur, c'est le

Le - bens Wonn' und Glück. Be - ster Lu - kas!
 com - ble du bon - heur. Cher Lu - cas!

Le - bens Wonn' und Glück. Lieb - - - - -
 com - ble du - - - - - bon - heur. Che - - - - - re

Imo. *Soli.*

Be - ster Lu - - - - - kas Lie - ben und ge - liebet wer - den, ist der
 Cher Lu - - - - - cas! Etre ai - mé de ce qu'on ai - me, c'est le

Hann - chen! Lieb - stes Hann chen! Lie - ben und ge - liebet wer - den, ist der
 Jean - ne! Che - re Jean ne! Etre ai - mé de ce qu'on ai - me, c'est le

Fren - de höch - ster Gi - pfel, ist - des Le - - bens, ist - des
 char - me de - la vi - e, c'est - le com - - ble, c'est - le

Violoncello.

Le - - bens Wonn' und Glück,
 com - - ble du bon - heur,

Solo.

Bassi.

des Lebens Wonn' und Glück, des Le - bens Wonn' und
 le comble du bonheur, le com - ble du bon -

Glück
 heur

No 15

SIMON.

RECITATIVO.

Nun zei-get das ent-blöss-te Feld der un-ge-bet-nen Gä-ste Zahl, die an den
C'est à pré-sent, qu'à de-cou-vert on voit tous ces me-nus es-crocs, qui sous les

Hal-men Nahrung fand, und ir-rend jetzt sie wei-ter sucht. Des kleinen Rau-bes kla-get nicht der
blés se nou-ris-soient, cher-cher a-bri, pi-tan-ce ail-leurs. De ce lar-cin, qu'à pri-ne il sent, l'a-

Landmann, der ihn kaum be-merkt; dem Uiber-maasse wünscht er doch nicht ausgestellt zu seyn. Was ihn da-gegen
griculteur ne se plaint pas. C'est le vni-sible ex-cès qu'il craint, et dont il se dé-fend. Ce qui le calme à

sichern mag, sieht er als Wohl-that an, und wil-lig fröhnt er dann zur Jagd, die seinen guten Herrn ergötzt.
cet é-gard est un bien-fait pour lui; et vo-lon-tiers il ai-de a-lors à di-vertir son bon seigneur.

ARIA. Allegro.

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Fagotti.

Timpano in D.

SIMON.

Bassi.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a 'p' dynamic marking.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, featuring piano accompaniment with a bass line.

Fourth system of musical notation, consisting of empty staves.

Seht auf die brei-ten Wie-sen hin!
 Vo-yez com-me à tra-vers ces près!

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a 'p' dynamic marking.

Sixth system of musical notation, featuring piano accompaniment with a bass line.

Seventh system of musical notation, consisting of empty staves.

Eighth system of musical notation, featuring piano accompaniment with a bass line.

seht auf die breiten Wie - sen hin!
 vo - yez com-me à tra - vers ces près

seht, wie der Hund im Gra-se
 le chien de - vant son mai-tre

Ninth system of musical notation, featuring a vocal line and piano accompaniment.

streift, seht wie der Hund im Gra-se streift! am Bo - den su - chet er die Spur, und
va, le chien de - vant son maî-tre va! il rode en qué-te de gi - bier, et

geht ihr un - ab - las - sig nach, und geht — ihr un - ab - las - sig nach. Seht, wie der Hund im Gra-se
sans re - lâ - che il la pour-suit, et sans — re - lâ - che il la pour-suit. Le chien de - vant son maî-tre

streift!
va!

am Bo - den su - chet er die Spur,
il ro - de en què - te de gi - bier,

und geht ihr un - ab - lās - sig nach, und geht ihr un - ab -
et sans re - lâ - che il la pour - suit, et sans re - lâ - che il

Violo. cello.

lās
la

pour - suit et sans

sig, un - ab - las - sig nach.
re - lâ - che il la pour - suit.

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;
 Mais à la fin l'ar-deur l'em-por-te, mais à la fin l'ar-deur l'em-por-te;

er horcht auf Ruf und Stim - me nicht mehr, er horcht auf Ruf und
 et sourd aux cris et à l'ap - pel et sourd aux cris et

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Più moto.

Musical notation for the third system, including vocal line and piano accompaniment.

Stim - me nicht mehr;
à - l'ap - pel;

er ei - let,
a - vi - de,

er ei - let zu haschen -
a vi - de à sai - sir -

Musical notation for the fourth system, including vocal line and piano accompaniment.

Più moto.

Musical notation for the fifth system, including vocal line and piano accompaniment with dynamics *f* and *p*.

Musical notation for the sixth system, including vocal line and piano accompaniment.

da stockt sein Lauf,
tout à coup ar - ré

und steht er un - be - wagt wie Stein.
sans re - mu - er il re - ste là.

Musical notation for the seventh system, including vocal line and piano accompaniment with dynamics *f* and *p*.

Dem nahen Feinde zu ent - gehn, er - hebt der scheue
 Pour é - chapper à l'en - ne - mi, aux at - les a re -

f pizzic.

Vo - gel sich; doch ret - tet ihn nicht schnell - ler Flug. Es
 cours l'oiseau; mais c'est en vain qu'il prend l'es - sor.; Le feu

coll'arco.

ff *p*

ff *p*

ff

ff

ff

ff

blitzt, es knallt, ihn er-rei-chet das Blei, und wirft - ihn todt aus der
 luit, le coup part le plomb vole, il at - teint, et le jet - te mort - du

ff *p*

ff

Luft her - ab. Dem na-hen Feinde zu ent - gehn, erhebt der scheue Vo-gel sich; doch
 haut des airs. Pour é - chap-per à l'en-ne - mi aux aî - les a ré - cours l'oiseau; mais

ff

ret - tet ihn nicht schnell - ler Flug. Ihn er - rei - chet das Blei, und
c'est en vain qu'il prend l'es - sor. Le plomb vole, il l'at - teint, et le

wirft ihn todt, und wirft ihn todt aus der Luft her-ab, und wirft ihn
jet - te mort, et le jet - te mort - du haut des airs, et le jet - te

todt aus der Luft her-ab.
 mort du haut, du haut des airs.

RECITATIVO.

Allegro.

Hier treibt ein dich-ter Kreis die Hasen aus dem La-ger auf.
 Vo-yez aux champs voi-sins les lie-vres a-gi-tés d'effroi.

The first system of music consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves provide harmonic support with chords and moving lines.

The second system of music consists of three empty staves, likely representing a section where the instruments are silent or the music is written on a different page.

The third system of music begins with the instruction *Violonc.* above the staff and *Tutti. Bassi.* below it. The notation shows a melodic line in the upper register and a bass line in the lower register.

The fourth system of music consists of three staves. The top staff continues the melodic line, while the middle and bottom staves provide harmonic accompaniment.

The fifth system of music consists of three staves. The top staff continues the melodic line, while the middle and bottom staves provide harmonic accompaniment.

The sixth system of music consists of three staves. The top staff continues the melodic line, while the middle and bottom staves provide harmonic accompaniment.

Von al - len Sei - ten her - ge - drängt,
 Dans une en - cein - te res - ser - rés,

The seventh system of music consists of three staves. The top staff continues the melodic line, while the middle and bottom staves provide harmonic accompaniment.

pizzic.

pizzic. *coll'arco.*

hilft ih - nen kei - ne Flucht.
 sans ces - se tour - no - yans,

Schon fal - len sie
 de coups mor - tels

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

Andante

und lie - gen bald
 frap - pés en - fin

in Rei - hen freu - dig
 ils re - jou - is - sent

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

Allegro

CORO. *Vivace.*

LANDVOLK UND JÄGER.
PEUPLES ET CHASSEURS.

Violino I.

Violino II.

Viola.

Flauti.

Oboe I.

Oboe II.

Clarinetto I.

Clarinetto II.

Fagotti.

Vivace.

4 Corni in D.

Soprano.

Alto.

Tenore.

hin-ge-zählt.
les ti-reurs.

Basso.

Tutti.

Violoncello.

Contra-Basso.

Vivace.

Hört!
Ah!

f

f

The first part of the musical score consists of ten staves of instrumental music. The notation includes various rhythmic values, accidentals, and phrasing slurs. The music is written in a single system across the top half of the page.

Tutti.

The second part of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in both German and French. The music is written in a single system across the bottom half of the page.

Hört! hört das lau-te Ge - tön! das dort im Wal-de klin - get, das dort im Wal-de klin
 Ah! ah quels sons é - cla - tans font ré - ten-tir la fo - rét! font ré - ten-tir la fo

hört das lau-te Ge - tön! hört das lau-te Ge - tön! das dort im Wal-de klin
 ah quels sons é - cla - tans ah quels sons é - cla - tans font ré - ten-tir la fo

get!
rêt!

get!
rêt!

Tutti.

Welch!
Oh!

Welch — ein lau — tes
Oh! — quel bru — it,

The first system of the musical score consists of ten staves. The top two staves feature complex melodic lines with many beamed notes and slurs. The remaining staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and typical of a classical or romantic era manuscript.

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

The second system continues the musical score. It features a vocal line with lyrics in German and French. The German lyrics are: "welch ein lautes Ge-tön — durchklingt den gan-zen Wald! Es". The French lyrics are: "oh! quel bruit, quels sons font ré-ten-tir la fo-rêt. Des". The musical notation includes notes, rests, and slurs, with some notes marked with accents.

The third system of the musical score consists of four staves. The top two staves appear to be accompaniment for a piano or similar instrument, featuring rhythmic patterns and rests. The bottom two staves continue the vocal line with lyrics: "Es" and "Des".

The fourth system of the musical score consists of four staves. The top two staves are accompaniment staves with rhythmic patterns. The bottom two staves continue the vocal line with lyrics: "Es" and "Des".

et contra Fagott.

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

trom — pes c'est — — le son — ai — gu; c'est des chiens la rauque voix,

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

trom — pes c'est — — le son — ai — gu; c'est des chiens la rauque voix,

The first system of the musical score consists of ten staves. The top two staves feature complex melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and simpler rhythmic patterns. The system concludes with a double bar line.

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

des chiens la rau-que voix. —

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

des chiens la rau-que voix. —

Schon

Dé-

flicht — der auf - ge-sprengte Hirsch; ihm rennen, ihm rennen die Doggen und Reuter nach.

jà le cerf fuit al - lar - mé; des chiens, des chiens et chas-seurs la troupe le suit.

The first system of the musical score consists of ten staves. The top two staves contain a complex piano accompaniment with many sixteenth and thirty-second notes. The lower staves contain vocal lines with lyrics in German and French. The lyrics are: "Er flieht, er flieht, o wie er sich streckt!" and "Il fuit, il court, o comme il s'é-lan-ce!".

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

Il fuit, il court, o comme il s'é-lan-ce!

Er flieht, o wie er sich streckt!

Il fuit, o comme il s'é-lan-ce!

The second system of the musical score continues the piano accompaniment and vocal lines. It features similar complex piano accompaniment and vocal lines with lyrics in German and French. The lyrics are: "Er flieht, o wie er sich streckt!" and "Il fuit, o comme il s'é-lan-ce!".

The first system of the musical score consists of ten staves. The top two staves contain dense, fast-moving melodic lines with many sixteenth and thirty-second notes. The lower staves provide a more rhythmic accompaniment with fewer notes and some rests.

The second system continues the musical composition with similar complexity. It features a mix of melodic and rhythmic staves, maintaining the fast tempo and intricate patterns established in the first system.

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

The third system shows a vocal line with lyrics. The melody is more melodic and slower than the instrumental parts, with a clear phrasing structure.

Des chiens, des chiens et chas-seurs la troupe le suit.

The fourth system continues the vocal line with the same lyrics. The musical notation includes notes, rests, and phrasing marks to guide the singer.

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

The fifth system continues the vocal line. The lyrics are repeated, and the musical notation maintains the melodic flow.

Des chiens, des chiens et chas-seurs la troupe le suit.

The sixth system concludes the page with instrumental accompaniment. It features rhythmic patterns and melodic fragments that mirror the earlier parts of the score.

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

The second system continues the musical composition with similar complexity in the upper staves and rhythmic accompaniment in the lower staves.

due Corni.

The third system introduces a vocal line. The lyrics are: "O wie er springt! o wie er springt! o wie er sich streckt!"

The fourth system continues the vocal line with the lyrics: "Quels bonds il fait! quels bonds il fait! o comme il s'é - lan - ce!"

The fifth system continues the vocal line with the lyrics: "O wie er springt! o wie er springt! o wie er sich streckt!"

The sixth system continues the vocal line with the lyrics: "Quels bonds il fait! quels bonds il fait, o comme il s'é - lan - ce!"

The seventh system returns to the complex rhythmic and melodic patterns seen in the earlier systems.

f

f

f

f

Da bricht er aus den Ge-sträu - chen her-vor, und
 Voi - là qu'il perce à tra-vers - les ha - liers! il

Da bricht er aus den Ge-sträu - chen her-vor, und

Voi - là qu'il perce à tra-vers - les ha - liers!

f

f

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment, featuring chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Corni in Es.

läuft — ü - ber Feld — in das Dik - kigt hin - ein.
court — par les champs, — et re - ga - gne le fort.

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

court par les champs, — et re - ga - gne le fort.

Jetzt

Il

The second system of the musical score consists of two staves of piano accompaniment. It continues the musical theme from the first system, with similar chordal and melodic structures. The key signature and time signature remain the same.

Die
Les

Tenore. I.

Alto.

Zer - streu - et schwärmen sie um - her.
Les chiens - er - rans sont dis - per - sés.

Die
Les

Tenore II.

hat er die Hunde ge - täuscht;

zer - streu - et schwärmen sie um - her.

Die

a mis la meute en dé - faut;

les chiens - er - rans sont dis - per - sés.

Les

The first system of the musical score consists of ten staves. The top two staves contain dense, fast-moving melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as *f* (forte) are placed above the notes in the lower staves.

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

chiens sont en dé - faut; ils er - rent dis - per - sés.

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

chiens sont en dé - faut; ils er - rent dis - per - sés.

The first ten staves of the musical score contain instrumental music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of ornaments, specifically mordents and grace notes, placed above certain notes. The music is written in a single system across ten staves.

Ta - jo!

Ta - yaut!

Ta - jo, — ta - jo, — ta - jo!

Der Jä-ger Ruf, der Hörner Klang ver-

Ta - yaut, — brif-faut, — ta - yaut!

La voix des piqueurs, le son du cor de -

The bottom four staves of the page continue the musical score. The notation is similar to the first part, featuring rhythmic patterns and melodic lines. The system concludes with a final cadence.

Musical score for the first part of the page, consisting of 12 staves of instrumental music. The notation includes various rhythmic values, slurs, and dynamic markings such as 'ff' (fortissimo).

Ho, ho, ho! — Ta - jo! Ho,

Ho, ho, ho! — Ta - yant! Ho,

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

jà - les ré - u - nit. Ho, — ho, ho, ho, — Ta - jo, — brif - faut! Ho,

Musical score for the second part of the page, consisting of 4 staves of instrumental music. The notation includes various rhythmic values, slurs, and dynamic markings such as 'ff' (fortissimo).

The first system of the musical score consists of ten staves. The top two staves contain melodic lines with various note values and rests. The lower staves provide harmonic support. Dynamic markings of *f* (forte) are placed above several measures in the first two staves.

4tro Corni.

The second system begins with a section for four trumpets, labeled '4tro Corni.'. This section features rhythmic patterns of eighth and sixteenth notes. The rest of the system continues with the main melodic and harmonic parts.

ho!
ho!

Mit doppeltem Ei — fer stür — zet
A - vec ar - deur — a - vec — ar -

ho!

Mit doppel-tem Ei fer stür - zet

ho!

A - vec ar - deur, a - vec ar -

ho!
ho!

Mit doppel-tem
A - vec ar - deur

The third system contains vocal lines and instrumental accompaniment. The vocal parts are marked with 'ho!' and have lyrics in German and French. The instrumental parts continue with melodic and harmonic lines, including dynamic markings of *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 Fähr — te los.
 deur — la meu — — — — te re — prend — et pour — suit l'a — ni — mal las — sé.

nun der Hau-fe ver — eint, der Hau-fe ver — eint auf die Fähr — — — — te los.
 deur la meu — te re — prend et pour — suit l'a — ni — mal — — — — las — sé.

nun der Hau-fe ver — eint, der Hau-fe ver — eint — — — — auf die Fähr — te los. Ta-
 deur la meu — te re — prend et pour — suit l'a — — — — ni — mal — las — sé. Ta-

Ei — fer stür — zet nun der Hau-fe ver — eint, ver — eint — auf die Fähr — te los. Ta-
 deur, a — vec ar — deur la meu — te pour — suit, pour — suit — l'a — ni — mal — las — sé. Ta-

Musical score for the second part of the piece, continuing the rhythmic patterns with dynamic markings like 'f'.

The musical score consists of approximately 15 staves. The first three staves contain instrumental or vocal lines with various rhythmic patterns and dynamic markings. The fourth staff is mostly empty. The fifth and sixth staves show a more active melodic line. The seventh and eighth staves continue the melodic development. The ninth and tenth staves feature a more complex rhythmic pattern. The eleventh and twelfth staves show a melodic line with some rests. The thirteenth and fourteenth staves contain the lyrics: "Von sei-nen Feinden eingeholt, an Muth und Kräften ganz erschöpft, er- Par les fé-ro-cés chiens atteint, a-près d'in-fru-ctu-eux ef-forts, il jo, — Ta-jo, — Ta-jo, yaut, — brif-faut, — Ta:yaut,". The fifteenth and sixteenth staves continue the musical accompaniment.

p Von sei-nen Feinden eingeholt, an Muth und Kräften ganz erschöpft, er-

p Par les fé-ro-cés chiens atteint, a-près d'in-fru-ctu-eux ef-forts, il

jo, — Ta-jo, — Ta-jo,

yaut, — brif-faut, — Ta:yaut,

lie - get nun — das schuel-le Thier.

trombe en - fin — tout é - pui - sé.

Sein na - hes En - de kündigt an,

La trombe an - non - ce les a - bois.

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

bien-tôt la fo-rêt re-ten-ti-ra — du cri — de tri-om-phe des — chas-seurs:

The first part of the musical score consists of 11 staves of instrumental music. The notation includes various rhythmic values, rests, and melodic lines across multiple staves, typical of a classical instrumental arrangement.

Den Tod des Hirsches kündigt

Les cors cé - le-brent son tré-

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

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

Imo Solo.

This section of the score consists of approximately 12 staves. The top two staves appear to be vocal lines, while the remaining staves are for instruments. The notation includes various note values, rests, and dynamic markings. The 'Imo Solo.' marking is placed above the fourth staff.

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

pas, et la fo-rêt re-ten-tit au loin du cri - de tri - om - phe des - chas-

This section contains the vocal lyrics for the first two lines of the piece. The lyrics are written in French and German. The musical notation continues on the staves above and below the text.

This section of the score consists of approximately 6 staves. It continues the musical composition with various note values and rests. The notation is consistent with the first section.

f

f

f

f

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

seurs: Ha - la - - - li, ha - la - - - li, du cri - - - de tri -

Ha - la - - - li, ha la - - - li, der freu - di - gen
 Ha - la - - - li, ha la - - - li, du cri - - - de tri -

Den 'Tod des Hir-sches kündigt an, des tö-nen-den Er-zes Ju-bel-lied, der freu - di - gen
 Les cors cé - le - brent son tré - pas, et la fo - rêt re - ten - tit au loin du cri - - - de tri -

The musical score consists of approximately 15 staves. The top three staves contain a complex instrumental accompaniment with many sixteenth and thirty-second notes. Below these are several staves with rests, indicating that the instruments are silent during the vocal passages. The vocal lines are written on a single staff with lyrics in French and German. The piece concludes with a final instrumental flourish on the bottom two staves.

Jä - ger Sie - ges - laut: Ha - la - - - li, ha - la - - -

om - phe des chas - seurs: Ha - la - - - li, ha - la - - -

Jä - ger Sie - ges - laut: Ha - la - - - li, ha - la - - -
 om - phe des chas - seurs: Ha - la - - - li, ha - la - - -

Jä - ger Sie - ges - laut: Den Tod des Hir-sches kündigt an, des tö-nen-den Er - zes
 om - phe des chas - seurs: Les cors cé - le - brent son tré - pas, et la fo - ré - t re - ten -

The first part of the musical score consists of approximately 12 staves. The top two staves feature intricate, rapid sixteenth-note passages. The lower staves contain more melodic and harmonic lines, including some staves with sustained notes and trills. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

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

li, du cri - de tri - om - phe des chas - seurs.

li, der freu - di - gen Jä - ger Sie - ges - laut. Ha - la
 li, du cri - de tri - om - phe des chas - seurs. Ha - la

Ju - bel - lied, der freu - di - gen Jä - ger Sie - ges - lied. Ha - la
 tit au loin du cri - de tri - om - phe des chas - seurs. Ha - la

The second part of the musical score continues with similar complex rhythmic patterns and melodic lines. It features more melodic staves with sustained notes and trills, and continues the intricate sixteenth-note passages from the first part. The notation includes various rhythmic values and dynamic markings.

The musical score consists of approximately 15 staves. The top four staves appear to be for a keyboard instrument, showing a complex texture with many sixteenth and thirty-second notes. The fifth and sixth staves are vocal lines, featuring lyrics in Italian. The seventh and eighth staves are instrumental, with trills and other decorative figures. The bottom four staves continue the instrumental accompaniment. The lyrics are: "Ha - la - li, ha - la - li, ha - la", "Ha - la - li, ha - la - li, ha - la", "li. li. Ha - la - li, ha - la", and "li. li. Ha - la - li, ha - la".

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

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

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

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

RECITATIVO.

Am Re-ben-stok-ke blin-ket jezt, die hel-le
La vigne é - ta - le ses tré - sors, et pleins de

Traub' in vollem Saf-te, und ruft dem Winzer freundlich zu, dass er zu le-sen sie nicht
jus les doux rai-sins, en sou-ri-ant au vi - gne-ron, l'in-vi-tent à les re-cueil-

SIMON.

wei-le. Schon werden Kuf und Fass zum Hügel hin-ge-bracht, und aus den
tir. La cuve et les ton-neaux dé-jà sont pré - pa-rés, a - vec em-

HANNE.
JEANNE.

Hütten strömet zum frohen 'La-ge - wer-ke, das muntre Volk herbei. Seht
pres-se-ment tout quit-te sa de - meu-re, tout aux cô - teaux ac-court. Vo -

wie den Berg hin-an, von Menschen al - les wimmelt! hört wie der Freu - den-
yez sur les hau-teurs la fou - le ré - pan-du - e! Tout est en mou - ve -

LUCAS.

li. li. tou, von je-der Seit' er - schal-let. Die Ar-beit fördert la-chender Scherz, vom
ment, par tout la joye é - cla - te. Pro-pos gail-lards, chan-sons et ris a -

li. li. Mor-gen bis zum A - bend hin, und dann er - hebt der brau-sen-de
ni - ment le tra - va'il du jour, et vers le soir le mou't fu -

li. li. Most, die Frö-lich-keit zum Iust - ge - schrei.
meux ex - ci - te de nou - veaux trans-ports.

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.

Allegro molto.

The first part of the musical score consists of approximately 12 staves. The top staff contains a highly rhythmic melody with many sixteenth and thirty-second notes. Below it, several staves provide harmonic support with chords and sustained notes. Dynamic markings such as 'f' (forte) are placed throughout the score. The notation includes various note values, rests, and articulation marks.

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

le jus du rai-sins, il bout dans nos cel - liers, ça ré - jou - is - sons

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

le jus du rai-sins, il bout dans nos cel - liers, ça re - jou - is - sons nous,

The second part of the musical score continues the composition with similar rhythmic and harmonic structures. It features more complex rhythmic patterns in the upper staves and sustained chords in the lower staves. The notation is consistent with the first part, showing various note values and rests.

fi
fi
fi
fi
fi
fi
fi
fi
fi
fi
fi
fi

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

fz

nous, et vi-ve, vi-ve le vin — soit no-tre gay re-frain! ça

fz

und Juh-he, Juh-he, Juh aus vol-lem Hal-se schrein! nun
et vi-ve, vi-ve le vin soit no-tre gay re-frain! ça

fz

und Juh he, Juh — aus vol-lem Hal - se schrein! nun
et vi - ve le vin — soit no - tre gay re - frain! ça

fz
fi

The first system of the musical score consists of ten staves. The top two staves feature intricate, rapid sixteenth-note passages. The remaining staves provide a harmonic accompaniment with various rhythmic values, including eighth and sixteenth notes. Dynamic markings such as *fz* (forzando) are placed throughout the system to indicate moments of increased intensity.

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

ré - jou - is - sons nous et vi - ve, vi - ve le vin, soit no - tre gay re -

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

ré - jou - is - sons nous et vi - ve, vi - ve le vin, soit no - tre gay re -

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

ré - jou - is - sons nous et vi - ve, vi - ve le vin, soit no - tre gay re -

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

ré - jou - is - sons nous et vi - ve, vi - ve le vin, soit no - tre gay re -

p

p

p

schrein!

frain!

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

frain! A - la ron - de ça bu - bons - re - jou - is - sons nous!

p

p

Musical score for the first part of the piece, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'ff'. The notation includes various rhythmic values and articulation marks.

Lasst uns sin-gen! sin-get al-le, lasst uns fröh-lich seyn! Juh-he, Juh-he, Juh! es

A la ron-de ça chan-tons, ré-jou-is-sous nous! vi-ve, vi-ve le vin, eh

Juh-he, Juh-he, Juh! es
Vi-ve, vi-ve le vin, eh

Juh-he, Juh! es
Vi-ve le vin, eh

le - be der Wein. Juh - he, Juh! es le - be der
 vi - ve le vin. Vi - ve, et vi - ve, eh vi - ve le
 le - be der Wein. Es le - be das Land wo er uns reift! Juh - he, Juh! es le - be der
 vi - ve le vin. Hon - neur aux cé - teaux dont il nous vient! vi - ve, eh vi - ve, eh vi - ve le

The first part of the musical score consists of ten staves. The first three staves contain melodic lines with various note values and rests. The fourth through seventh staves appear to be accompaniment or harmonic support, with some notes and rests. Dynamic markings include *p* (piano) and *fz* (forzando). The key signature has one sharp (F#).

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

vin! Vi - ve, eh vi - ve, eh vi - ve le vin!

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

vin! Hon-neur aux ton-neaux, tant qu'ils sont pleins! Vi-ve, eh vi - ve, eh vi - ve le vin! hon-neur et ra - sade aux vi - gne -

The second part of the musical score continues with ten staves. It features similar melodic and accompaniment lines as the first part. Dynamic markings include *p* and *fz*. The key signature remains one sharp.

The first system of the musical score consists of eight staves. The top two staves contain the vocal melody with lyrics. The remaining six staves are for the piano accompaniment. Dynamic markings 'f' and 'ff' are placed below the staves to indicate volume changes. The music is in a key with one sharp (F#) and a common time signature.

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

Vi - ve, eh vi - ve, eh vi - ve le vin! vi - ve le vin, eh vi - ve, eh vi - ve, eh

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

rons! Vi - ve, eh vi - ve, eh vi - ve le vin! Vi - ve, eh vi - ve, le vin, eh vi - ve, eh vi - ve,

The second system of the musical score continues the vocal and piano parts. It features the same eight-staff structure as the first system. The vocal lines continue with the lyrics, and the piano accompaniment provides harmonic support. Dynamic markings 'f' and 'ff' are used throughout.

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

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

vi - ve, eh vi - ve le vin, — eh vi - ve le vin!

le - be der Wein! es le - be, es le - be der Wein! Kommt ihr Brü-der! füllt die

vi - ve le vin, eh vi - ve, eh vi - ve le vin! Pin - tes plei - nes nous ap -

Musical notation for the final part of the piece, including dynamic markings like 'ff'.

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

Hei-da, hei-da! lasst uns fröh-lich seyn,
 Al-lons, al-lons, gay! ri-ons, chan-tons,

Hei-da! lasst uns fröh-lich seyn,
 Al-lons, gay! ri-ons, chan-tons,

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

pel-lent. Tôt vui-dons les! ré-jou-is-sons nous! Al-lons, gay! ri-ons, chan-tons,

Musical score for the second part of the page, continuing the melody with notes and rests.

The first system of the musical score consists of ten staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. Below it are several staves of accompaniment, including a bass line and a piano accompaniment. Dynamic markings such as *fi* and *f* are placed throughout the system.

und Juh-he, Juh-he, Juh! aus vol-lem Hal-se schrein! Juh - he, Juh - he! es
 et vi - ve, vi - ve le vin, soit tou-jours le re - frain! vi - ve, vi - ve, eh

und Juh-he, Juh-he, Juh! — aus vol-lem Hal-se schrein! Juh - he, Juh - he, Juh, Juh! es
 et vi - ve, vi - ve le vin, — soit tou-jours le re - frain! vi - ve, vi - ve, eh vi - ve,

und Juh-he, Juh-he, Juh! aus vol-lem Hal-se schrein! Juh - he, Juh, Juh! es
 et vi - ve, vi - ve le vin! soit tou-jours le re - frain! vi - ve, vi - ve, eh

und Juh-he, Juh-he, Juh! aus vol-lem Hal-se schrein! Juh - he, Juh - he, Juh, Juh! es
 et vi - ve, vi - ve le vin! soit tou-jours le re - frain! vi - ve, eh vi - ve, eh

The second system of the musical score continues the composition with ten staves. It features similar melodic and accompanimental parts as the first system, with dynamic markings like *fi* and *f* indicating the intensity of the music.

Allegro assai.

fi fi pizzic. pizzic. pizzic.

Solo. fi fi

Allegro assai.

fi fi pizzic. pizzic.

le - be der Wein!
 vi - ve le vin!
 le - be der Wein!
 vi - ve le vin!

fi fi pizzic. pizzic.

The musical score consists of several staves. The top staves contain instrumental parts with various rhythmic patterns and melodic lines. A section of the score is marked *imo Solo.* and includes a dynamic marking *p* (piano) followed by a crescendo leading to a *f* (forte) dynamic. Below the instrumental staves, there are two lines of lyrics in German and French. The German lyrics are: "Nun tö-nen die Pfei-fen, und wir-belt die Trommel, und wir-belt, und". The French lyrics are: "Les fif-res ré-son-nent, tam-bours ac-com-pag-nent, tam-bours, tam-". The score concludes with several empty staves.

f
coll'arco.

f
coll'arco.

coll'arco.

p

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

bours ac - com - pagnent. Bo - yaux i - ci ju - rent, vi -

coll'arco.

coll'arco.

Musical notation for the first system, featuring piano (*p*) and forte (*f*) dynamics. The notation includes various note values and rests across multiple staves.

Empty musical staves for the second system, consisting of seven horizontal lines.

Musical notation for the third system, including a *Soli.* marking and a forte (*f*) dynamic. The notation shows a melodic line with a forte dynamic.

schnarret die Lei-er, da schnar - ret die Lei - er, und dudelt der Bock,
 el - le et mu-set - te, vi - el - le et mu-set - te, bourdonnent là bas,

Musical notation for the fourth system, including lyrics. The notation shows a melodic line with lyrics in German and French.

Empty musical staves for the fifth system, consisting of seven horizontal lines.

Musical notation for the sixth system, featuring piano (*p*) and forte (*f*) dynamics. The notation includes various note values and rests across multiple staves.

The musical score consists of several systems of staves. The top system includes a grand staff with a treble and bass clef, followed by two staves of piano accompaniment. The second system features a vocal line with lyrics and piano accompaniment. The third system shows piano accompaniment. The fourth system is mostly empty staves. The fifth system includes a vocal line with lyrics and piano accompaniment. The sixth system shows piano accompaniment. The seventh system includes a vocal line with lyrics and piano accompaniment. The eighth system shows piano accompaniment. The ninth system includes a vocal line with lyrics and piano accompaniment. The tenth system shows piano accompaniment. The eleventh system includes a vocal line with lyrics and piano accompaniment. The twelfth system shows piano accompaniment. The thirteenth system includes a vocal line with lyrics and piano accompaniment. The fourteenth system shows piano accompaniment. The fifteenth system includes a vocal line with lyrics and piano accompaniment. The sixteenth system shows piano accompaniment. The seventeenth system includes a vocal line with lyrics and piano accompaniment. The eighteenth system shows piano accompaniment. The nineteenth system includes a vocal line with lyrics and piano accompaniment. The twentieth system shows piano accompaniment.

— und du-delt, und du-delt der Bock.

— bour-don-nent, bourdonnent là bas.

Schon hüpfen die Kleinen,

D'en-fans u - ne fou - le,

The first system of music consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A series of ten empty musical staves, arranged in two groups of five. These staves are currently blank, suggesting they were either left out of the original score or are intended for a different arrangement.

und springen, und springen, und springen die Knaben, dort
d'e - fans u - ne fou - le se joint et sau - til - le, tan-

The second system of music consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are: "und springen, und springen, und springen die Knaben, dort" and "d'e - fans u - ne fou - le se joint et sau - til - le, tan-".

The third system of music consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are: "und springen, und springen, und springen die Knaben, dort" and "d'e - fans u - ne fou - le se joint et sau - til - le, tan-".

Hey-sa, hopsa, lasst uns hüpfen,

Al-lons gai, a - ler - te, le - ste,

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

dis qu'à la dan-se les au-tres se li-vrent en gais tour-bil-lons.

f

f *f* *f*

Hey - sa, hop-sa, lasst uns hüpfen!

Al - lons gai, a - lers - te, le - ste!

Ihr

Ri -

f

f

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

Sus, a - ler - te, le - ste, a - ler - te!

Brü - der kommt! Die Kan-nen

ons, bu-vons! Vui-dons les

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "Hey - sa, hop - sa, lasst uns tan-zen;". The second system continues the vocal line with lyrics: "Al - lons gai! Le - ste, a - ler - te;". The third system includes the lyrics: "füllt, die Kan-nen füllt. Die". The fourth system includes the lyrics: "pots, vui-dons les pots. Bu-". The score is marked with dynamics such as *ff* (fortissimo) and *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical score for the first part of the page, featuring multiple staves with complex notation including slurs, ornaments, and dynamic markings like 'f'.

Hey - da! hey - da! lasst uns fröh - lich seyn,
Soyons gai! *leste, a - ler te,* *so - yons gai,*

Hey - da! lasst uns fröh - lich seyn, lasst uns,
So - yons gai! le - ste, a - ler - te, *ré - jou -*

Be - cher leert, die Be - cher leert. Hey - da, Hey - da, lasst uns
vons, chantons, bu - vons, chantons. So - yons gai, ré - jou -

Be - cher leert, die Be - cher leert, Hey - da, lasst uns fröh - lich seyn,
vons, chantons, bu - vons, chantons. So - yons gai, le - ste, a - ler - te,

Musical score for the second part of the page, featuring multiple staves with complex notation including slurs, ornaments, and dynamic markings like 'f'.

f

f

f

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 leste, a - ler - te, so - yons gai! Vi - ve, eh vi - ve, vi - ve le vin, - soit tou - jours le re -

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 is - sons, ré - jou - is - sons nous! Vi - ve, eh vi - ve, vi - ve le vin, - soit tou - jours le re -

fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 is - sons nous! Vi - ve, eh vi - ve, vi - ve le vin, - soit tou - jours le re -

lasst uns fröhlich, fröh - lich seyn! Hey-da und ju - he, ju - he, juh - aus vol - lem Hal - se
 ré - jou - is - sons, ré - jou - is - sons nous! Vi - ve, eh vi - ve, vi - ve le vin, - soit tou - jours le re -

f

f

The first system of the musical score consists of five staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves provide harmonic support with similar rhythmic complexity. The fourth and fifth staves are mostly rests, with some notes appearing in the final measures. Dynamic markings 'fz' (forzando) are placed throughout the system.

The second system continues the musical piece with five staves. It features similar complex rhythmic patterns as the first system. The fourth and fifth staves have a 'f' (forte) dynamic marking. The notation is dense with many beamed notes.

The third system includes the first vocal line. The lyrics are: "schreyn. frain. Ju - he, Vi - ve,". The music is in a high register and features a melodic line with some grace notes.

The fourth system includes the second vocal line. The lyrics are: "schreyn. frain.".

The fifth system includes the third vocal line. The lyrics are: "schreyn. frain. Jauch-zet, lär met, haut les cris! jauch-zet, jauchzet, lär met. haut les cris!". The music is in a lower register and features a melodic line with some grace notes.

The sixth system includes the fourth vocal line. The lyrics are: "schreyn. frain. Jauch-zet, lär met, Haut les cris!". The music is in a lower register and features a melodic line with some grace notes.

The seventh system consists of two staves with complex rhythmic patterns and dynamic markings like 'fz'. The notation is dense with many beamed notes.

The eighth system consists of two staves with complex rhythmic patterns and dynamic markings like 'fz'. The notation is dense with many beamed notes.

hey - sa, hop - sa, ho,
 leste, a - ler - te et gai,

hey - sa, ju - he, ju - he,
 leste, a - lerte, a - lerte et

juh,
 vin,

hey - sa, hop - sa, ho,
 leste, a - ler - te et gai,

hey - sa,
 ut - ur.

springet, tan-zet,
 haut les pieds,

la - chet sin-get, jauchzet, lar - met,
 haut les ver-res, haut les ver - res,

springet, tan-zet,
 haut les pieds,

la - chet, sin-get,
 haut les ver - res,

jauch-zet, lar-met,
 haut les ver - res,

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

juh! gai! hop - sa - sa, heysa - sa, hey - sa, hey, hey - sa - sa, hop - sa - sa,
 leste, a - ler - te, a - lerte et gai, le - ste, a - ler - te, a -

ju - he, juh, hop - sa - sa, heysasa, hey - sa hey, heysasa, hop - sa - sa,
 vi - ve le vin, le - ste, a - ler - te, a - lerte et gai! leste, a - ler - te, a -

Nun fas - sen wir den letz - ten Krug,
 C'en est as - sez, ne bu - vons plus,

Nun fas - sen wir den letz - ten Krug, nun
 C'en est as - sez, ne bu - vons plus, c'en

Musical score for the second part of the page, continuing the complex rhythmic patterns and dynamic markings.

The first system of the musical score consists of seven staves. The top three staves contain the main melodic lines, with dynamic markings of *fz* (forzando) placed below various notes. The bottom four staves appear to be accompaniment or lower vocal parts, with some notes and rests visible.

hey-sa-sa,
lerte et gai,

hop-sa-sa, hey-sa-sa, hop-sa hey,
leste, a-ler-te, leste, a-ler-te et gai,

und sin-gen
oui chan-tons

hey-sa-sa,
lerte et gai,

hop-sa-sa, hey-sa-sa, hop-sa hey,
leste, a-ler-te, leste, a-ler-te et gai,

und
oui

nun fas-sen wir den letz-ten Krug,
c'en est as-sez, ne bu-vons plus,

und sin-gen dann im
mais chan-tons tous et

fas-sen wir den letz-ten Krug,
est as-sez, ne bu-vons plus,

und sin-gen dann im vol-lein
mais chan-tons tous et cé-lé-

The second system of the musical score continues the composition. It features seven staves, similar in structure to the first system. The top three staves carry the primary melodic material, marked with *fz*. The lower staves provide accompaniment, with some notes and rests clearly visible.

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

et contra Fagotto.

Musical score for the second part of the page, including the 'et contra Fagotto' section and subsequent staves with dynamic markings.

dann, und sin - gen dann im vol - lem Chor dem freu - den - rei - chen Re - ben - saft! hey - sa, hey,
 tous, oui chan - tons tous et cé - lé - brons a - vec trans - port ce jus di - vin! vive le vin,

sin - gen dann, und sin - gen dann im vol - lem Chor dem freu - den - rei - chen Re - ben - saft! ju - he,
 chan - tons tous, oui chan - tons tous et cé - lé - brons a - vec trans - port ce jus di - vin! vi - ve le

vol - lem Chor dem freu - den - rei - chen Re - ben - saft! Hey - sa hey, ju - he juh ju - he,
 cé - lé - brons a - vec trans - port ce jus di - vin! Vi - ve le vin, vi - ve le vin, vi - ve le

Chor den freu - dem - rei - chen Re - ben - saft! Hey - sa - sa hey, ju - he juh, hop - sa - sa ho,
 brons a - vec trans - port ce jus di - vin! Vi - ve le vin, vi - ve le vin, vi - ve le vin,

Musical score for the final part of the page, featuring staves with dynamic markings like 'f' and 'sf'.

ju - he, juh, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
vive le vin, vive le vin, le vin. Eh vi - ve le vin, ce no - ble jus, qui chas - se les noirs en -

juh hey - sa - sa juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
vin, vive le vin, le vin. Eh vi - ve le vin, ce no - ble jus, qui chas - se les noirs en -

juh, hey - sa - sa juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
vin. vi - ve le vin, le vin. Eh vi - ve le vin, ce no - ble jus, qui chas - se les noirs en -

ju - he, juh, hey - sa - sa, juh. Es le - be der Wein, der ed - le Wein, der Gril - len und Harm ver -
vi - ve le vin, vi - ve le vin, le vin. Eh vi - ve le vin, ce no - ble jus, qui chas - se les noirs en -

The first part of the musical score consists of approximately 12 staves. The notation is dense, featuring many triplets and complex rhythmic patterns. The music is written in a single system across these staves.

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju-belschall, in tau-sendfa-chen Ju - bel-schall!
 nuis! qu'à cha-que jour au mon-de entier par mil - le voix il soit lou-é, par mil - le voix il soit lou-é!

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju - bel-schall! Hey - da
 nuis! qu'à cha-que jour au mon-de entier par mil - le voix il soit lou-é! ça -

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju - bel-schall! Hey - da
 nuis! qu'à cha-que jour au mon-de entier par mil - le voix il soit lou-é! ça -

scheucht! sein Lob er-tö - ne laut und hoch in tau-sendfa-chen Ju-belschall, in tau-sendfa-chen Ju - bel-schall!
 nuis! qu'à cha-que jour au mon-de entier par mil - le voix il soit lou-é, par mil - le voix il soit lou-é!

The second part of the musical score continues the complex notation from the first part, featuring more triplets and rhythmic complexity across several staves.

f *f* *f*
f *f* *f* *f* *f*
p
 Hey-da lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 ça ré-jou-is-sons nous, ça ré-jou-is-sons nous, ça ré-jou-is-sons nous, et
 lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 ré-jou-is-sons nous, ça ré-jou-is-sons nous, ça ré-jou-is-sons nous, et
 lasst uns fröh-lich seyn, hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 ré-jou-is-sons nous, ça ré-jou-is-sons nous, ça ré-jou-is-sons nous, et
 hey-da lasst uns fröh-lich seyn, lasst uns fröh-lich seyn, und
 ça ré-jou-is-sons nous, ça ré-jou-is-sons nous, et

The first system of the musical score consists of ten staves. The top two staves contain the vocal line with lyrics. The remaining eight staves are for the piano accompaniment. Dynamic markings include *f*, *ff*, and *fz*. The music is in a major key with a common time signature.

ju - he, ju - he juh, aus vol-lem Halse schreyn. — aus vol-lem Halse schreyn, aus

vi - ve et vi - ve le vin, soit le dernier re - frain, — soit le dernier re - frain, soit

ju - he, ju - he juh, aus vol-lem Halse schreyn, — aus vol-lem Hal-se schreyn, aus

vi - ve et vi - ve le vin, soit le dernier re - frain, — soit le dernier re - frain, soit

The second system continues the musical score with ten staves. It features the same vocal and piano parts as the first system, with dynamic markings such as *f* and *fz*.

The first part of the musical score consists of ten staves. The top two staves feature a complex rhythmic pattern of sixteenth notes. The lower staves contain various musical notations, including rests, notes, and dynamic markings such as *ff* (fortissimo). The music is written in a key with one flat (B-flat) and a common time signature.

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

le dernier re - frain, soit le der - nier, soit le der - nier

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

le dernier re - frain, soit le der - nier, soit le der - nier

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

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

The first part of the musical score consists of 11 staves of instrumental music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is organized into measures by vertical bar lines, with repeat signs at the end of each line.

— se schreyn, juh, juh.

— re - frain, vi - ve le vin.

— se schreyn, juh, juh.

— re - frain, vi - ve le vin.

— re - frain, vi - ve le vin.

Ende des Herbstes.
Fin de l'automne.

Der Winter.

Die Einleitung schildert die dicken Nebel womit der Winter anfängt.

L'Hyver.

L'ouverture peint les épais brouillards, par où l'hyver commence.

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. Dynamics range from *p* (piano) to *f* (forte) and *fi* (fortissimo). Trills (*tr*) are indicated in the Violino I and II parts.

This page of musical notation contains several systems of staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *Imo.* (impossible). The music is arranged in systems, with some staves grouped by a brace on the left. The notation is dense and characteristic of 18th-century manuscript notation.

p

Contra-Basso.

Violonc.

RECITATIVO.

Clarineti e Corni tacent.

SIMON.

Nun sen-ket sich das blas-se Iahr, und fal-len Dünste kalt her-ab.
 Par leur de-clin les pâ-les jours, an-non-cent les frimats pro-chains.

Violonc.

Bassi.

f

f

Die Berg' um-hüllt ein grauer Dampf,
Les cieux, la terre sont dispa - ru,

der endlich auch die Flächen drückt,
en - ve - lop - pés en des brouillards,

f *f* *p*

f *f* *p*

f *f* *p*

und am Mit-ta-ge selbst
dont mé - me le so - leil

der Sonne mat-ten Strahl verschlingt.
ne per - ce pas le voi - le épais.

f *f* *p*

Flauti. *ff* > *p* *ff* > *p* *f*

Oboi. *ff* > *p* *ff* > *p* *f*

Fagotti. *ff* > *p* *ff* > *p* *f*

HANNE.
JEANNE.

Aus Lapplands Höhlen schrei-tet her
Des an-tres noirs du pô-le sort,
der stürmisch-dü-stre Win-ter jetzt.
l'im-pi-to-yable et sombre hy-ver.

a tempo. Cavatina. *Largo.*

f > *p* *f* > *p* *f* > *p*

Vor sei-nem Tritt' er-starrt in ban-ger Stil-le die Na-tur.
Tout fuit de-vant ses pas, et la-na-tu-re s'engour-dit.

a tempo. Cavatina *Largo.*

f > *p*

The first system of music consists of a vocal line on a single staff and four staves of piano accompaniment. The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords and arpeggiated figures.

Licht und Le-ben sind geschwächt, Wärm' und
 Sans cha-leur et sans lu-mie-re tri-ste-

The second system continues the vocal and piano parts. A handwritten word "Harm" is written above the vocal line. The piano accompaniment features a prominent arpeggiated pattern in the right hand.

The third system of music includes dynamic markings such as *pizzicato*, *f*, *arco*, and *p*. The piano accompaniment continues with arpeggiated textures and chordal support for the vocal line.

Freu-de sind ver-schwunden.
 ment le tems s'é-cou-le.

Un-muthsvol-len Ta-gen fol-get schwar-zer
 A de mor-nes jours suc-cè-dent té-né-

The fourth system concludes the page with dynamic markings *pizz.*, *f*, *p*, and *arco*. The piano accompaniment features a final arpeggiated figure.

f p

f p

f p

Nach - te lan - ge Dauer. Un - muthsvol - len Ta - gen fol - get schwar - zer Näch - te lan - ge Dau - er,
 breu - ses, lon - gues nuits. A - de mor - nes jours suc - cè - dent té - né - breu - ses, lon - gues nuits,

f p

f *pp*

f *pp*

f *pp*

fol - get schwar - zer Näch - te lan - ge Dau - er.
 suc - cè - dent té - né - breu - ses, lon - gues nuits.

f *pp*

LUCAS.

19

Ge - fes - selt steht der brei - te See, ge - hemmt in sei - nem Lau - fe der
 Ce - va - ste lac est en - chai - né, et dans sons cours le fleu - ve ar - rêt.

Cembalo.

Strom. Im Sturze von thürmenden Fel - se hangt, gestockt und stumm der Wasserfall. Im dürrn Hai - ne tönt kein
 té. De ce roc es - car - pé là cas - ca - de en tombant a suspendu ses - eaux et leur bruit. Rien ne se meut, tout est mu -

Laut. Die Fel - der deckt, die Thä - ler füllt, ein' un - ge - heu - re Flok - ken - last.
 et. Les champs de nei - ge sont cou - verts, et les val - lons en sont com - blés.

Violino I.

Violino II.

Viola.

LUCAS.

Basso.

Der Er - de Bild ist nun ein Grab, wo Kraft und Reitz er - stor - ben liegt,
 La terre en - tiere est le tom - beau de la na - tu - re en - sé - ve - lie;

wo Lei - chen - far - be trau - rig herrscht, und wo dem Blik - ke weit um - her
 son deuil est l'u - ni - for - mi - té, qui ne pré - sen - te au - cun ob - jet

nur ö - de Wü - ste - ney sich zeigt.
 qu'affreux dé - serts de tous cô - tés.

Presto.

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Fagotti.

Corni in E.

LUCAS.

Bassi.

Hier steht der Wandrer
 Les mal - heureux pas.

p

p

p

nun, ver - wirrt und zwei-felhaft, wo - hin den Schritt er len-ken soll, wo - hin, wo -
 sant, con - fus et dé - rou-té, ne sait vers où tour - ner ses pas, ne sait, ne

sempre staccato.

sempre staccato.

staccato.

staccato.

staccato.

staccato.

staccato.

hin den Schritt er len - ken soll. Ver-
 sait, vers où tourner ses pas. En.

staccato.

legato e piano.
legato e piano.

ge - bens su - chet er den Weg: ihn lei - tet we - der Pfad noch Spur,
 vain il - cher - che le sen - tier: au - cun ve - sti - ge ne pa - roît,

ihn lei - tet we - der Pfad noch Spur. Ver - ge - bens su - chet
 au - cun ve - sti - ge ne pa - roît. En - vain il cher - che

er den Weg, ihn lei-tet we-der Pfad noch Spur. Ver-ge-bens
 le sen-tier; au-cun ve-sti-ge ne pa-roit. En-vain vent

f *p*

strengt er sich an, und wa-tet durch den tie-fen Schnee, und
 il s'en fra-ger un; sa peine et ses ef-forts ne font, sa

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
 pei - ne et ses ef - forts ne font que bê - ga - rer de plus en plus, que l'é - ga - rer de

staccato.

f *p*

f *p*

f *p*

f *f*

f *f*

mehr ver - irrt. Jetzt sin - ket ihm der
 plus en plus. De crain - te il est sai -

f *p*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a common time signature (C). The vocal line begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Muth, und Angst be - klemmt sein Herz, da er den Tag sich
 si, son coeur est a - bat - tu, lors - que le jour près

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line features a series of quarter notes, followed by a half note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

The third system of music continues the vocal line and piano accompaniment. The vocal line features a series of quarter notes, followed by a half note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The system includes dynamic markings of *pp* (pianissimo) under the vocal line.

nei - gen sieht, und Mü - dig - keit; und Frost ihm al - le
 de fi - nir lui fait en - vi - sa - ger un dé - plo.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line features a series of quarter notes, followed by a half note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The system includes dynamic markings of *pp* (pianissimo) under the vocal line.

Glied der lähmt. Jetzt sin - ket ihm der Muth, und
 ra ble sort. De crain - te il est sai - si, son

Angst be - klemmt sein Herz: doch plötz - lich trifft sein spähend Aug' der
 coeur est a - bat - tu: mais tout à coup son oeil au guët non

Solo.

f p

f p

f 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.
 loin de - couvrent une lu - eur.

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,
 D'a - bord son coeur re - naît,

den, vor Freuden pocht sein Herz, vor Freuden pocht sein Herz.
 ce, la for - ce lui re - vient, la for - ce lui re - vient!

pp *fp* *pp* *pp* *pp* *pp* *pp*

Er geht, er eilt, er geht, er eilt der Hüt - te zu, er
 En hâte il court, en hâte il court vers cet a - bri, en

The first system of the musical score consists of seven staves. The top two staves contain melodic lines with various note values and rests. The middle three staves appear to be accompaniment, with some staves showing only rests. The bottom staff contains a series of rhythmic markings, possibly for a harpsichord or lute, with the word "eilt" written above and "hd" below.

The second system of the musical score consists of ten staves. The top staff is a vocal line with lyrics underneath. The following seven staves are accompaniment. The bottom staff is a basso continuo line with figured bass notation. The lyrics are: "der Hüt - te zu, wo starr und matt er La bung hofft, wo - er te il court vers cet a - bri où de ses maux il voit, - il".

der Hüt - te zu, wo starr und matt er La bung hofft, wo - er
 te il court vers cet a - bri où de ses maux il voit, - il

clt

LUCAS.

RECITATIVO.

So wie er naht, schallt in sein Ohr, durch heulen-de Winde nur erst geschreckt, hel-ler
En ap-pro - chant il est fro-pé d'en-ten-dre, au lieu de vents dis-cords, chants

HANNE.
JEANNE.

Stimmen lau-ter Klang. Die war-me Stu-be zeigt ihm dann des Dörfchens Nach-bar-schaft, ver-
mé - lo - dieux et doux. Il en-tre et trou-ve ras-sem-blés en-bon-ne in-tel-li-gen-ce tous

SIMON.

eint in traurem Kreise den Abend zu verkürzen mit leichter Arbeit und Gespräch. Am Ofen schwatzen hier,
les voi-sins du lieu pour passer la soi-rée et l'a-bré-ger en s'a-musant. Autour du poè-le i-ci

von ih-rer Ju-gend-zeit die Vä-ter; zu Körb' und Reu-sen flicht die Weidengert', und Netze strickt der
du bon vieux tems les pe-res ja-sent; à ré-pa-rer les réts, ou fa-çon-ner le souple osier les

Allegro.

Violino I.

Violino II.

Viola.

Söh-ne muntren Hau-fe dort. Am Ro-cken spinnen die Müt-ter,
filz gaillards s'empres-sent là. Au fu-seaus'oc-cu-pent les me-res,

Allegro.

am lau - fen - den Ra - de die Töch - ter;
à l'a - gi - le ro - uet les fil - les;

und ih - ren Fleiss be - lebt ein un - ge - kün - stelt fro - hes Lied.
et ce lé - ger tra - vail par la chan - son est a - ni - mé.

Handwritten signature or note in blue ink.

Violino I.

Violino I. Musical staff with notes and dynamics *f*, *fi*, *fi*.

Violino II.

Violino II. Musical staff with notes and dynamics *f*, *fi*, *fi*.

Viola.

Viola. Musical staff with notes and dynamics *f*.

Flauto.

Flauto. Musical staff with rests.

Oboe I.

Oboe I. Musical staff with notes and dynamics *f*, *fi*, *fi*.

Oboe II.

Oboe II. Musical staff with notes and dynamics *f*, *fi*, *fi*.

Fagotti.

Fagotti. Musical staff with notes and dynamics *f*, *fi*.

Corni in D.

Corni in D. Musical staff with notes and dynamics *fi*, *fi*.

Soprano.

Soprano. Musical staff with notes and dynamics *Tutti*.

Knur-re, schnurre,

Alto.

Alto. Musical staff with notes and dynamics *Tutti*.

Tour-ne cher rouet

Tenore.

Tenore. Musical staff with rests.

Basso.

Basso. Musical staff with rests.

Violoncello.

Violoncello. Musical staff with notes and dynamics *f*, *fi*.

Allegro.

Contra-Basso.

Contra-Basso. Musical staff with notes and dynamics *f*, *fi*.

ff *p*

ff *p*

p

ff

ff

ff

ff

HANNE.
JEANNE.

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

Dril - le, Rädchen,
Tords gen - til rou-

mi - gnon, fais ré-son-ner ton bourdon!

ff

Solo.

lang und fein, dril - le fein ein Fa - de - lein, mir zum Busen - schlei - er!
 et, les fils, tords les fins, et bien sub - tils, pour m'en faire un voi - le!

pizz.c.

pizzic.

The first section of the musical score consists of approximately 12 staves. The top staff contains a melodic line with various rhythmic patterns and dynamics, including *fz* and *f*. The second staff continues the melody with similar dynamics. The third staff features a complex rhythmic pattern, possibly for a keyboard instrument, with *f* and *fz* markings. The fourth and fifth staves are mostly rests, with a *f* dynamic marking at the end of the fifth staff. The sixth staff has a *p* dynamic marking. The seventh and eighth staves are also mostly rests, with a *f* dynamic marking at the end of the eighth staff. The ninth and tenth staves are rests, with a *f* dynamic marking at the end of the tenth staff. The eleventh and twelfth staves are rests, with a *f* dynamic marking at the end of the twelfth staff.

Tutti.

Dril - le Rädchen lang und fein, dril - le fein ein Fä - de - lein mir zum Bu - sen - schlei - er. Knur - re, schnurre,
Tords, gentil rou - et, les fils, *tords les fins, et* *bien sub - tils,* *pour m'en faire un voi - le.* *Tour - ne, cher rouet*

Tutti.

Knur - re, schnurre,
 Tour - ne, cher rouet

col arco.

f

col arco.

f

Musical notation for the first system, featuring piano (*p*) and forte (*f*) dynamics. The notation includes various rhythmic values and melodic lines.

Musical notation for the second system, featuring piano (*p*) and forte (*f*) dynamics. The notation includes various rhythmic values and melodic lines.

Musical notation for the third system, featuring forte (*f*) dynamics. The notation includes various rhythmic values and melodic lines.

HANNE.
JEANNE.

knur - re schnur - re Rad - chen schnur - re. We - ber we - be zart und fein, we - be fein das
mi - gnon, fais ré - son - ner ton bour - don. Tis - se rand, mets y du soin, car à pâque, et

knur - re schnurre Rad - chen schnur - re.
mi - gnon, fais ré - son - ner ton bour - don.

Musical notation for the final system at the bottom of the page, including various rhythmic values and melodic lines.

pp

Solo.

p

Schleierlein, mir zur Kirmess - fei - er.
non plus loin, il me faut ce voi - le.

Weber we-be zart und fein,
Tis-se rand, mets y du soin,

pizzic.

pizzic.

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

we-be fein das Schlei-er - lein, mir zur Kirmess-fei - er; knurre schnurre knur - re schnurre Räd - chen
 car à pâque, et - non plus loin, il me faut ce voi - le. Tourne, cher rouet mi - gnon, fais ré-son - ner

Tutti.

Tutti.

knurre, schnurre, knur - re schnurre Räd - chen
 Tourne, cher rouet mi - gnon, fais ré-son - ner

Musical score for the second part of the piece, including the instruction 'coll' arco.' and dynamic markings like 'f'.

p

p

p

HANNE.
JEANNE.

schnur - re! Aus - sen blank, und in - nen rein, muss des Mäd - chens Bu - sen sein, wohl deckt ihn der
 ton bour - don. Blanc de - hors, de - dans be - nin fil - le doit a - voir le sein, et cou - vert d'un

schnur - re!
 ton bour - don.

Musical score for piano accompaniment, featuring multiple staves with dynamic markings (f, sf, p) and various musical notations including slurs and accents.

Tutti. HANNE.
JEANNE.

wohl deckt ihn der Schlei - er. Knur-re schnurre knur - re, schnur-re Räd - chen schnur - re. Aus - sen blank und
 et cou - vert d'un voi - le. Tour-ne, cher rouet mi - gnon, fais ré-son - ner ton bour-don. Air mo - deste, et

Tutti.

Knur-re schnurre knur - re. schnur-re Räd - chenschnur - re.
 Tour-ne, cher rouet mi - gnon, fais ré-son - ner ton bour-don.

Musical score for piano accompaniment, continuing from the previous section with dynamic markings (f) and various musical notations.

f

So'lo.

p

in - nen rein, fleis - sig fromm und sitt - sam seyn, lokket wackre Frei - er.
 douce hu - meur font ve - nir jeune é - pou - seur; puis a - dieu le voi - le!

Soprano

jeune Choeur

M. S. M.

f

f

Tutti.

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

Tutti.

Air mo - deste, et douce hu - meur, font ve - nir jeune é - pouseur; puis a - dieu le voi - le!

Tutti.

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

Tutti.

Air mo - deste, et douce humeur, font ve - nir jeune é - pou - seur; puis a - dieu le voi - le!

f

f

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

Air mo - deste et douce hu - meur font ve - nir jeune é - pouseur; puis a - dieu le

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

Air mo - deste et douce hu - meur font ve - nir jeune é - pou - seur; puis a - dieu le

The first system of the musical score consists of eight staves. The top two staves contain dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The lower staves feature a vocal line with lyrics. Dynamic markings 'fi' (forte) are placed above the vocal line in the second and third measures of the lower staves. The music is written in a key with one flat and a common time signature.

Frei - er, lok - ket wack - re Frei - er.

voi - le, puis a - dieu le voi - le!

Frei - er, lok - ket wack - re Frei - er.

voi - le, puis a - dieu le voi - le!

The second system of the musical score continues the composition with the same eight-staff structure. It features similar complex rhythmic patterns in the upper staves and vocal lines with lyrics in the lower staves. The notation includes various note values, rests, and dynamic markings.

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* (piano) at the beginning, *fz* (forzando) in the middle, and *p* (piano) and *fz* (forzando) towards the end.

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.* (pizzicato).

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.* (pizzicato).

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.
JEANNE.

Ein
II

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.* (pizzicato).

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.* (Moderato, pizzicato).

pp f

pp f
col' arco.

pp f
col' arco.

Mädchen, das auf Eh-re hielt, lieb' einst ein E-del-mann, da er schon längst nach ihr ge-zielt, traf er al-lein sie an.
 é - toit u - ne fille aux champs qui plût à son sei-gneur, tant la sui - vit, tant la - guét-toit que seul il la trouva.

pp f
col' arco.

pp f
col' arco.

The first system of the musical score consists of three staves. The top staff contains a melodic line with dynamic markings *p*, *f*, *p*, *f*, and *p*. The middle and bottom staves contain accompaniment with similar dynamic markings. The music is written in a common time signature and includes various note values and rests.

Er stieg sogleich vom Pferd' und sprach: komm, küs-se dei-nen Herrn! komm küs-se deinen Herrn; sie
 Tô-t quit-tant son che-val il dit: ça viens, em-bras-se moi, ça viens, em-bras-se moi; la

The second system of the musical score includes the vocal line with the lyrics from the previous block. The vocal line is written on a single staff with dynamic markings *f* and *p*. Below the vocal line are three staves of piano accompaniment, with dynamic markings *p*, *f*, and *p*. The music continues with melodic and harmonic development.

> p f fz

f fz

f

f fz

f fz

f fz

f fz

rief vor Angst und Schrecken, ach! ach ja
peur la fait cri-er: he - las! oui dà,

von Her - zen gern. Ei, ei, ei, ei, war - um nicht nein, warum nicht nein?
bien vo - lon - tiers. Eh mais, eh mais, pour-quoi pas non? pourquoi pas non?

Tutti.

Tutti.

Ei, ei, ei, ei, war - um nicht nein, warum nicht nein?
Eh mais, eh mais, pour-quoi pas non? pourquoi pas non?

Tutti.

Ei, ei, warum nicht nein, warum nicht nein? ei, ei, ei,
Eh mais, pourquoi pas non? pourquoi pas non? eh mais, eh

Tutti.

Ei, ei, war-um nicht nein, warum nicht nein? ei, ei, ei,
Eh mais pour-quoi pas non? pourquoi pas non? eh mais, eh

p

p

p

HANNE.
JEANNE.

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
pourquoi pas non? Sois cal-me, cher en-fant, dit il, et don-ne moi ton coeur! sin-cere et tendre est mon a-mour, non

war-um nicht nein?
pourquoi pas non?

ei, war-um nicht nein?
mais, pourquoi pas non?

ei, war-um nicht nein?
mais, pourquoi pas non?

p

p

The first part of the musical score consists of seven staves. The top three staves contain the main melodic and harmonic lines, with dynamic markings of *f* (forte) and *p* (piano). The bottom four staves appear to be for a keyboard accompaniment, with some staves showing chordal textures and others showing more active patterns. The notation includes various note values, rests, and articulation marks.

Leichtsinn o-der Scherz. Dich mach' ich glücklich: nimm dies Geld, den Ring, die gold-ne Uhr,
pas un goût le-ger. *Heu-reuse tu se-ras:* ar - gent et baque et mon-tre d'or,

The second part of the musical score includes the vocal line and accompaniment. The vocal line is on the top staff, with lyrics in French and German. The accompaniment consists of several staves below, with dynamic markings of *f* and *p*. The notation continues with various musical symbols and rests, corresponding to the lyrics.

f

f

fi

f

f

f

f

f

Solo.

f

Tutti.

und hab' ich sonst, was dir ge-fällt, o sags und fo - dre nur! Ei, ei, ei, ei, das klingt recht
 tiens, le voi-ci, tout est à toi, et ce que tu vou-dras. *Vraiment, vraiment c'est par - ler*

Tutti.

Ei, ei, ei, ei, das klingt recht
Vraiment, vraiment c'est par - ler

Tutti.

Ei, ei, das klingt recht
Vraiment c'est par - ler

Tutti.

Ei, ei, das klingt recht
Vraiment c'est par - ler

f

f

fein, das klingt recht fein,
clair, c'est par - ler clair,
das klingt recht fein. Nein, sagt sie, das wär' viel gewagt: mein Bruder möcht' es sehn, und
c'est par - ler clair. C'est trop ris-quer, dit - elle a - lors, mon frere est i - ci près, il

fein, das klingt recht fein,
clair, c'est par - ler clair,
das klingt recht fein.
c'est par - ler - clair.

fein, das klingt recht fein, ei, ei, ei, ei, das klingt recht fein.
clair, c'est par - ler clair, vrai-ment, vrai-ment c'est par - ler clair.

fein, das klingt recht fein, ei, ei, ei, ei, das klingt recht fein.
clair, c'est par - ler clair, vrai-ment, vraiment c'est par - ler clair.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *f*, *p*, and *pp*. The lower staff is in bass clef and contains a supporting line with dynamic markings *f* and *p*.

The second system consists of six empty musical staves, likely for a vocal line and piano accompaniment.

The third system features a vocal line on a single staff with lyrics. The lyrics are in German and French. The music is in a minor key and includes a fermata over the final note of the phrase.

wenn er's mei-nem Va-ter sagt, wie wird mirs dann er-gehn!
 nous ver-roit, et le di-roit sans doute à mon pa-pa!

Er ak-kert uns hier all-zu nah,
 S'il la-bou-roit un peu plus loin,

The fourth system consists of six empty musical staves, likely for a vocal line and piano accompaniment.

The fifth system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *fi* and *p*. The lower staff is in bass clef and contains a supporting line with dynamic markings *fi* and *p*.

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

f
f
f

Tutti.

sonst könnt' es wohl geschehn.
peut - é - tre je pourrois.

Schaut nur, von je-nem Hügel da könnt ihr ihn akkern sehn. *Ho*
Al - lez, montez sur ce plateau, vous le ver-rez d'a-bord. Oh,

Ho
Oh,

Ho, ho!

Oh, oh!

f *f*

f *f*

HANNE.
JEANNE.

ho! was soll das seyn, was soll das seyn, was soll das seyn? In - dem der Jun - ker geht und sieht, schwingt
oh! qu'en se - ra - t - il, qu'en se - ra - t - il, qu'en se - ra - t - il? Tan - dis que le sei - gneur va voir, d'un

ho! was soll das seyn, was soll das seyn, was soll das seyn?
oh! qu'en se - ra - t - il, qu'en se - rat - il, qu'en se - ra - t - il?

ho ho! was soll das seyn, was soll das seyn, was soll das seyn?

oh oh! qu'en se - ra - t - il, qu'en se - ra - t - il, qu'en se - ra - t - il?

f p
 f p
 f p

sich das lo-se Kind auf sei-nen Rap-pen und entflieht geschwinder als der Wind.
 saut sur son che-val elle aus-si-tôt s'é-lan-ce et fuit plus vi-te que le vent.

Lebt
A.

Tutti.
 f p
 f p

The first system of the musical score consists of ten staves. The top two staves contain complex melodic lines with many sixteenth and thirty-second notes. The lower staves contain rests and some harmonic accompaniment. Dynamic markings 'p' (piano) are placed below several staves. A 'Solo.' marking is present above the seventh staff.

wohl, rief sie, mein gnädger Herr! so räch' ich mei-ne Schmach.
 dieu, dit-elle, a-dieu beau fils! je ven-ge ain-si l'hon-neur.

Ganz ein-ge-wur-zelt ste-het er und
 Sur-pris, honteux il re-ste là, plan-

The second system of the musical score continues the notation from the first system. It features similar melodic and harmonic structures across ten staves, with dynamic markings 'p' and 'Solo.' visible.

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,
 té com-me un ni - gaud.

Ha, ha, ha, ha, le tour est bon, le tour est bon! ha, ha, ha, ha, le tour est bon, ha, ha, ha,

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

Ha, ha, le tour est bon, le tour est bon. Ha, ha, ha, ha,

f *staccato.*

f *staccato.*

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.

bon, ha, ha, ha, ha, — le tour est bon, ha, ha, ha, ha, le tour est bon, le tour est bon.

fein, ha, ha, hä, ha, — das war recht fein, ha, ha, ha, ha, das war recht fein, recht fein, recht fein.
 bon, ha, ha, ha, ha, — le tour est bon, ha, ha, ha, ha, le tour est bon, le tour est bon.

fein, das war recht fein, ha, ha, ha, ha, das war recht fein, recht fein, recht fein.
 bon, le tour est bon, ha, ha, ha, ha, le tour est bon, le tour est bon.

Handwritten scribbles

SIMON.

RECITATIVO.

Vom dür-ren O - ste dringt ein scharfer Eishauch jetzt her - vor. Schneidend fährt er durch die
 Les á - pres vents de l'est ap - por - tent de nou-veaux fri - mats. L'air rem - pli de traits ai-

Luft, ver-zeh-ret je - den Dunst, und hascht des Thie-res O - dem selbst. Des grim-mi-gen Ty-
 gus, en gla-çant tout, sai - sit le souf - fle mé - me de la vie. De l'in - fle - xible hy-

ranns, des Win-ters Sieg ist nun voll-bracht, und stum - mer Schrek - ken drückt den gan - zen
 ver tout a su - bi le joug cru - el; son re - gne plein d'hor - reur n'a plus de

Un-fang der Na - tur.
 bor - nes que le tems.

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 a forte (*f*) dynamic. The notation includes various note values, rests, and phrasing slurs.

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 a forte (*f*) dynamic, then a return to piano (*p*), and finally a crescendo to a forte (*f*) dynamic.

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 a forte (*f*) dynamic, then a return to piano (*p*), and finally a crescendo to a forte (*f*) dynamic.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

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 music is mostly silent, with a final forte (*f*) dynamic marking at the end of the staff.

Er-Mor-

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 a forte (*f*) dynamic, then a return to piano (*p*), and finally a crescendo to a forte (*f*) dynamic. The tempo marking *Largo.* is placed below the staff.

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 a forte (*f*) dynamic, then a return to piano (*p*), and finally a crescendo to a forte (*f*) dynamic.

staccato.

p *f* *p* *pp*

blik-ke hier, be-thör-ter Mensch, er-blik-ke deines Le-bens Bild! Ver-
 tel! con-tem-ple en ce ta-bleau l'i-ma-ge de tes jours pas-sés! II

staccato.

p *f* *p* *pp*

blü-*het* ist dein kur-zer Lenz, er - schöpft dei-nes Som-mers Kraft, er - schöpft dei-nes Sommers
 est flè-*tri* ton court prin-tems, per - du ton vi-gou-reux é - té, per - du ton vi-gou-reux é-

The image shows a page of a musical score, numbered 446. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in German. The piano accompaniment consists of several staves, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler, more melodic line. The score is divided into measures by vertical bar lines. The lyrics are: "Kraft. tē. Schon A welk son dein Herbst dem de - clin est".

Kraft.
tē.

Schon
A

welk
son

dein Herbst dem
de - clin est

f

Al-ter zu,
ton au-tomme

schon
et

nah't
puis

der
le

blei-che
pâle hy

f
Win-ter sich
ver t'at-tend

und
pour

The first system of music consists of two staves of treble clef music and one staff of bass clef music. The treble staves contain complex, fast-moving passages with many beamed notes and slurs. The bass staff contains a few notes, including a double bar line and a fermata.

A series of seven empty musical staves, each consisting of two five-line staves joined together.

The second system of music consists of one staff of treble clef music. Below the staff are the lyrics:
 zei - get dir das off' - ne Grab. Schon
 te - con - duir au noir tom - beau. Et

The third system of music consists of two staves of treble clef music. Both staves contain complex, fast-moving passages with many beamed notes and slurs, similar to the first system.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Below it is a piano accompaniment on a grand staff (treble and bass clefs), characterized by a dense, rhythmic pattern of sixteenth notes in the right hand and a simpler bass line in the left hand.

Seven empty musical staves, each consisting of a grand staff with a treble and bass clef, providing space for additional musical notation.

The second system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "nah't der blei - che Win - ter sich, und zei - get dir das / puis le pâle hy - ver t'at - tend, pour te con - duire au". The musical notation continues with a vocal line and piano accompaniment similar to the first system.

Allegro molto.

The first system of the musical score consists of seven 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 bass lines. Dynamic markings of *f* (forte) and *p* (piano) are placed below the staves. The time signature is 2/4.

Allegro molto.

The second system continues the musical piece with similar rhythmic complexity. It features two staves with dynamic markings of *f* and *p*. The time signature remains 2/4.

Solo.

The third system includes a 'Solo' section on the first staff, characterized by a dense texture of notes. Below it, a vocal line begins with a long note and a slur. The time signature is 2/4.

of - ne Grab.
noir tom - beau.

Wo sind sie nun die hoh'n Ent-
Qu' ont-ils produit tes grands pro-

The fourth system concludes the page with a vocal line and piano accompaniment. It features dynamic markings of *f* and *p*. The time signature is 2/4.

Allegro molto.

The upper portion of the page contains a complex piano accompaniment. It consists of three main systems of staves. The first system has three staves, the second has three, and the third has three. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings include *f* (forte), *p* (piano), and *f* (forte) throughout the section. The notation is dense, with many beamed notes and slurs.

würfe,
jets,

die Hof - - nungen von Glück,
les soins - de ta for-tu-ne,

The lower portion of the page continues the piano accompaniment. It consists of two systems of staves. The first system has three staves, and the second has three. The musical style remains consistent with the upper section, featuring complex rhythmic patterns and triplets. Dynamic markings include *f* (forte) and *p* (piano).

Musical score for the first part of the piece, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). The key signature has one flat (B-flat).

die Sucht — nach eittem Ruhme,
l'ar-dent — *dé-sir de gloi-re,*

der Sor-gen schwere Last?
les in-qui-ets sou-cis?

Musical score for the second part of the piece, consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte).

The first three staves of music. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second and third staves also feature *f* and *p* markings. The notation includes various note values, rests, and accidentals.

A single staff of music containing a whole rest, indicating a full measure of silence.

A staff of music with a *Solo.* marking above it. The notation shows a melodic line with various note values and rests.

A staff of music with a *Solo.* marking above it. The notation shows a melodic line with various note values and rests.

A staff of music with a *Solo.* marking above it. The notation shows a melodic line with various note values and rests.

A single staff of music containing a whole rest, indicating a full measure of silence.

A single staff of music containing a whole rest, indicating a full measure of silence.

A single staff of music containing a whole rest, indicating a full measure of silence.

A staff of music with a *Solo.* marking above it. The notation shows a melodic line with various note values and rests.

Wo sind sie nun, die Wonne - ta - ge,
 où sont ces jours dé - li - ci - eux,

ver - schwelgt in Ueppig - keit?
 ces - jours de vo - lup - té?

A staff of music with a piano (*p*) dynamic marking. The notation shows a melodic line with various note values and rests.

A staff of music with a piano (*p*) dynamic marking. The notation shows a melodic line with various note values and rests.

Wo sind sie nun die Won - ne - ta - ge, ver-schwelgt in Ueppigkeit?
 où sont ces jours de - li - ci - eux, ces jours de vo-lup-té?

The first three staves of music contain complex rhythmic patterns with dynamic markings. The first staff starts with a triplet of eighth notes marked *f*, followed by a half note marked *p*, and continues with alternating *f* and *p* markings. The second and third staves follow a similar pattern of alternating *f* and *p* dynamics, ending with a final *f* marking.

This section of the page consists of ten empty musical staves. The first two staves have a few initial notes and rests, but the remaining eight 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
 où sont, où sont ces nuits de jo-ye, d'y-resse et

The final two staves of music on the page contain rhythmic patterns similar to the first three staves. They feature dynamic markings of *p*, *sf*, and *f*, with the first staff starting with a *p* marking and the second staff ending with a *f* marking.

The first system of the musical score consists of three vocal staves and five piano accompaniment staves. The vocal parts are marked with *pp* (pianissimo) at the beginning and *f* (forte) towards the end. The piano accompaniment features a mix of chords and melodic lines, with some staves showing a more active accompaniment pattern.

durchge-wacht? und wo die fro - hen Nächte, im Tau - mel durchgewacht? wo
 de ver-ti-ge? où sont ces nuits de jo-ye, d'y-vresse - et de ver-ti-ge? où

The second system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal parts are marked with *pp* at the beginning and *f* towards the end. The piano accompaniment continues with chords and melodic lines, providing a harmonic foundation for the vocal parts.

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?
sont ces mits?

wo?
où?

Verschwunden sind sie
Ils ne sont plus qu'un

wie ein 'Traum.
son - ge vain.

f *pizzic.* *p*

f *pizzic.* *p*

f coll'arco.

f coll'arco.

coll'arco.

f

f

f

f

f

f

f

f

coll'arco.

f

coll'arco.

Nur Tugend bleibt.
Ver - tu c'est toi.

in Tempo. f

RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Sie bleibt allein, und leitet uns, unwandelbar, durch Zeit und Jahreswechsel, durch
Que rien n'altère! c'est toi dont nous suivrons les pas, et tu nous guides vers

Violoncello. *p*

Basso. *p*

RECITATIVO.

f

f

f

f

Jam-mer o - ðer Freude bis zu dem höchsten Zie - le hin.
le su - præ-me but, qu'à nos tra vaux le ciel a mis.

f

f

Coro. Allegro moderato. No 23

Violino I.

Violino I. musical staff with treble clef and common time signature.

Violino II.

Violino II. musical staff with treble clef and common time signature.

Viola.

Viola. musical staff with alto clef and common time signature.

Flauti.

Flauti. musical staff with treble clef and common time signature. Includes *Solo.* and *p* markings.

Oboe I.

Oboe I. musical staff with treble clef and common time signature. Includes *Solo.* and *p* markings.

Oboe II.

Oboe II. musical staff with treble clef and common time signature. Includes *Solo.* and *p* markings.

Clarineti.

Clarineti. musical staff with treble clef and common time signature.

Fagotti.

Fagotti. musical staff with bass clef and common time signature. Includes *Allegro moderato.*, *p*, and *f* markings. *f* *Contra Fagotto.*

Clarini in C.

Clarini in C. musical staff with treble clef and common time signature. Includes *Imo.*, *f*, and *2do. p* markings.

Timpani in C. G.

Timpani in C. G. musical staff with bass clef and common time signature. Includes *p* and *f* markings.

Soprano.

Soprano. musical staff with soprano clef and common time signature.

Alto.

Alto. musical staff with alto clef and common time signature.

Tenore.

Tenore. musical staff with tenor clef and common time signature.

Basso.

Basso. musical staff with bass clef and common time signature. Includes *SIMON.* and *Dain L'au-* markings.

Violoncello.

Violoncello. musical staff with bass clef and common time signature.

Contra-Basso.

Contra-Basso. musical staff with bass clef and common time signature.

Allegro moderato.

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

Imo.

p *f*

bricht der gros-se Morgen an, der Allmacht zwei - tes Wort erweckt zum neu-en Da-seyn uns, von Pein und Tod auf
 ro - re du grand jour lui-ra, quand à la voix du cré - a - teur nous re - vi - vrons heu - reux, sans plus souffrir, sans

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

The first section of the musical score consists of approximately 12 staves. The top two staves contain melodic lines with dynamic markings of *f* and *p*. The lower staves feature complex chordal textures and rhythmic patterns, including sixteenth-note runs and sustained chords. The notation includes various note values, rests, and articulation marks.

im - mer frei, zum neu-en Da - sein uns, von Pein und Tod auf im - mer frei.
 plus mou - rir, nous re - vi - vrons heu - reux, sans plus souf - frir, sans plus mou - rir.

The second section of the musical score continues the vocal and instrumental parts. It features similar musical textures to the first section, with dynamic markings of *f* and *p*. The notation includes melodic lines, chordal accompaniment, and rhythmic patterns.

The first part of the musical score consists of approximately 12 staves. The notation is dense, featuring many chords and arpeggiated figures. Dynamic markings include 'p' (piano) and 'f' (forte). The music appears to be in a minor key, given the presence of a natural sign on the second line of the staff below the vocal line.

LUCAS.

Die Him-mels-pfor - ten öf - nen sich, der heil' - ge Berg er-

Du ciel les por - tes sont lé - vées, des - su le mont sa -

The second part of the musical score features two vocal lines with lyrics. The lyrics are in German and French. The German lyrics are: "Die Him-mels-pfor - ten öf - nen sich, der heil' - ge Berg er-". The French lyrics are: "Du ciel les por - tes sont lé - vées, des - su le mont sa -". The piano accompaniment consists of two staves with simple harmonic support, including dynamic markings like 'p'.

The first system of the musical score consists of seven staves. The first three staves are marked with a forte (*f*) dynamic. The fourth and fifth staves are marked with a pianissimo (*pp*) dynamic. The sixth and seventh staves are marked with a piano (*p*) dynamic and include the annotation "Solo." above the notes. The music is written in a complex, multi-measure style with various rhythmic values and articulation marks.

The second system of the musical score consists of seven staves. The first three staves are marked with a forte (*f*) dynamic. The fourth and fifth staves are marked with a piano (*p*) dynamic. The sixth and seventh staves are marked with a forte (*f*) dynamic. The music continues with complex rhythmic patterns and articulation.

scheint. Ihn krönt des Her - ren Zelt, wo Ruh und Frie - de thront. Ihn krönt des Herren

cré ... la ten - te du seigneur pa - roît, où re - gne le re - pos. La ten-te du seigneur pa-

The third system of the musical score consists of seven staves. The first three staves are marked with a forte (*f*) dynamic. The fourth and fifth staves are marked with a pianissimo (*pp*) dynamic. The sixth and seventh staves are marked with a forte (*f*) dynamic. The music concludes with complex rhythmic patterns and articulation.

pp f

pp f

pp f

Solo.

Solo.

p

p

Corni in Es Solo.

I. CHOR. Tutti.

HANNE.
JEANNE.

Wer darf durch diese Pfor-ten gehn?
Qui sous ces por-tes pas-se - ra?

Der
Qui

Tutti.

Wer darf durch diese Pfor-ten gehn?
Qui sous ces por-tes pas-se - ra?

LUCAS.

Zelt, wo Ruh und Frie - de thront.

Wer darf durch diese Pfor-ten gehn?

Der

Tutti.

roht, où re - gne le re - pos.

Qui sous ces por-tes pas-se - ra?

Qui

pp f

pp f

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

II. CHOR. Tutti.

HANNE. JEANNE.

Ar - ges mied und Gu - tes that.
tout au bien son coeur vou - a.

Wer darf be - stei - gen die - sen Berg?
Au mont sa - cré qui par - vien - dra?

Von des - sen
Qui fraude et

Tutti.

Wer darf be - stei - gen die - sen Berg?
Au mont sa - cré qui par - vien - dra?
Tutti.

LUCAS.

Ar - ges mied und Gu - tes that.

Wer darf be - stei - gen die - sen Berg?

Von des - sen

tout au bien son coeur vou - a.

Au mont sa - cré qui par - vien - dra?

SIMON.

Qui fraude et

I. CHOR. *Tutti.* HANNE.
JEANNE.

Lip - pen Wahr - heit floss.
ru - ses ab hor - ra.

Wer darf in diesem Zel - te woh - nen?
La ten - te, oh qui l'ha - bi - te - ra?

Der Ar - men und Be -
Qui l'in - di - gen - ce

Tutti.

Tutti. LUCAS.
SIMON.

Lip - pen Wahr - heit floss.

Wer darf in diesem Zel - te woh - nen?
La ten - te, oh qui l'ha - bi - te - ra?

Der Ar - men und Be -
Qui l'in - di - gen - ce

Tutti.

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings like "Solo." and "p".

H. CHOR. *Tutti.* HANNE.
JÉANNE.

dräng-ten half. Wer wird den Frieden dort ge-niessen? Der Schutz und Recht der
 sou - la - gea. De ce re - pos qui jou - i - ra? Qui l'in - no - cen - ce

Tutti. LUCAS.

dräng-ten half. Wer wird den Frieden dort ge-niessen? Der Schutz und Recht der
 sou - la - gea. De ce re - pos qui jou - i - ra? SIMON.

Tutti. SIMON.

dräng-ten half. Wer wird den Frieden dort ge-niessen? Der Schutz und Recht der
 sou - la - gea. De ce re - pos qui jou - i - ra? Qui l'in - no - cen - ce

Musical score for the second part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings like "f".

Musical score for the first part of the page, featuring multiple staves with dynamic markings like *p*, *cresc.*, and *f*. The notation includes various rhythmic values and articulation marks.

I. CHOR. *Tutti.*

II. CHOR. *Tutti.*

BEIDE CHÖRE.

Un - schuld gab. O seht der gros - se Mor - gen naht.
 pro - té - gea. L'au - ro - re de grand jour s'é - leve.

O seht! er leuchtet schon! Die
 Il est ve - nu, ce jour! Du

Tutti.

Tutti.

O seht der gros - se Mor - gen naht.
 L'au - ro - re de grand jour s'é - leve.

O seht! er leuchtet schon! Die
 Il est ve - nu, ce jour! Du

Tutti.

Tutti.

Un - schuld gab. O seht der gros - se Mor - gen naht.

O seht! er leuch - tet schon! Die

Tutti.

Tutti.

pro - té - gea. L'au - ro - re de grand jour s'é - leve.

Il est ve - nu, ce jour! Du

Musical score for the second part of the page, featuring multiple staves with dynamic markings like *p*, *cresc.*, and *f*. The notation includes various rhythmic values and articulation marks.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Solo.

Solo.

Solo.

Him - mels-pfor - ten öf - nen sich, der heil' - ge Berg er - scheint. Vor - ü - ber sind, ver -

ciel les por - tes sont le - vées, le mont sa - cré pa - roît, Il est pas - sé, il

Him - mels-pfor - ten öf - nen sich, der heil' - ge Berg er - scheint. Vor - ü - ber sind, ver -

ciel les por - tes sont le - vées, le mont sa - cré pa - roît. Il est pas - sé, il

ff

ff

I. CHOR. II. CHOR.

Musical score for woodwinds. The top staves show complex melodic lines for the Clarinetti in C and Corni in C. The bottom staves show sustained notes, likely for the Bassoons and Trombones. Dynamics include *f* (forte).

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 Früh - ling
<i>est cal-mè, le tems de nos souf - fran - ces.</i>	<i>L'o-ra - ge de la vie.</i>	<i>Un é - ter - nel prin-</i>
brau-set sind, die lei-den-vol-le	Ta - ge. Des Le - bens Win-ter - stür-me.	Ein ew - ger Früh - ling
<i>est cal-mè, le tems de nos souf - fran - ces.</i>	<i>L'o-ra - ge de la vie.</i>	<i>Un é - ter - nel prin-</i>

Musical score for the vocal parts. It includes the lyrics in German and French for the I. Chor, II. Chor, and both choirs. The bottom staves show the vocal melody with lyrics.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). Some staves include the instruction *Solo.* and *p*.

HANNE.
SEANNE.

herrscht; und grän - zen - lo - se Se - lig - keit wird der Ge - rech - ten Lohn. Auch Oh

Musical staff for Hanne and Seanne, corresponding to the lyrics above.

tems fe - ra jo - uir les bien - heu - reux du prix de leurs ver - tus.

LUCAS.

Musical staff for Lucas, corresponding to the lyrics above.

herrscht; und grän - zen - lo - se Se - lig - keit wird der Ge - rech - ten Lohn. Auch Oh

SIMON.

Musical staff for Simon, corresponding to the lyrics above.

tems fe - ra jo - uir les bien - heu - reux du prix de leurs ver - tus. Oh

Final musical score for instruments, including strings and woodwinds, with dynamic markings such as *ff*.

The musical score consists of approximately 15 staves. The first three staves feature piano accompaniment with dynamics *p* and *f*. The fourth staff is a vocal line with *Tutti.* and *f* markings. The fifth and sixth staves are piano accompaniment with *f* dynamics. The seventh staff is a vocal line with *Tutti.* and *f* markings. The eighth and ninth staves are piano accompaniment with *f* dynamics. The tenth staff is a vocal line with *I. CHOR. Tutti.* and *f* markings. The eleventh staff contains the lyrics in German and French. The twelfth staff is a vocal line with *Tutti.* and *f* markings. The thirteenth and fourteenth staves are piano accompaniment with *f* dynamics. The fifteenth staff is a vocal line with *Tutti.* and *f* markings.

uns werd einst ein sol - cher Lohn! Lasst uns wirken, lasst uns stre-ben. Lasst uns kämpfen!
 qu'il soit no - tre but aus - si! qu'il ex - ci - te, qu'il a - ni - me tous nos voeux!

Tutti.

Lasst uns kämpfen!
 Tous nos voeux!
Tutti.

uns werd einst ein sol - cher Lohn! Lasst uns wir-ken, lasst uns stre-ben. Lasst uns kämpfen!
 qu'il soit no - tre but aus - si! qu'il ex - ci - te, qu'il a - ni - me tous nos voeux!

Tutti.

qu'il soit no - tre but aus - si! qu'il ex - ci - te, qu'il a - ni - me tous nos voeux!

The first part of the page contains a complex musical score for an instrumental ensemble. It consists of approximately 12 staves. The notation is dense, featuring many chords, arpeggios, and melodic lines. There are various accidentals and dynamic markings throughout the piece.

II. CHOR.

BEIDE CHÖRE.

lasst uns har-ren, zu er-rin-gen die-sen Preis.

et nos tra-vaux pour le mé-ri-ter un jour.

lasst uns har-ren, zu er-rin-gen die-sen Preis.

et nos tra-vaux pour le mé-ri-ter un jour.

Uns
Se -

The second part of the page continues the instrumental accompaniment for the choral section. It consists of approximately 4 staves, with notation similar to the first part, including chords and melodic lines.

The first system of the musical score consists of a vocal line on a single staff and seven empty instrumental staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It contains a few notes, including a half note G4, a quarter note F4, and a quarter note E4, followed by a rest.

Uns lei-te dei-ne Hand, o Gott! ver-leih' uns Stärk' und
 Se-con-de nos ef-forts, o dieu! ton bras soit notre ap -

The second system of the musical score consists of a vocal line on a single staff and seven empty instrumental staves. The vocal line continues with a treble clef and a key signature of one flat. It contains a half note D5, a quarter note C5, and a quarter note B4, followed by a rest. The lyrics are printed below the staff.

lei-te dei-ne Hand, o Gott! ver-leih' uns Stärk' und Muth! ver-leih' — — — uns Stärk' und
 con-de nos ef-forts, o dieu! ton bras soit notre ap-pui, ton bras — — — soit notre ap -

The first part of the score consists of several staves. The top staff is a vocal line with notes and rests. Below it are two staves of piano accompaniment. The middle section contains several empty staves, likely for other instruments or voices that are not present in this section.

Uns lei - te dei - ne Hand, o Gott! ver -
 Se - con - de nos ef - forts, o dieu, ton

Muth, ver - leih' uns, verleih' — — uns Stärk' und Muth, Stärk' und Muth, o Gott! o Gott! ver -
 pui, notre ap - pui, ton bras — — soit notre ap - pui, notre ap - pui, o dieu! o dieu! ton

Uns lei - te dei - ne Hand, o Gott! ver - leih' uns Stärk' und Muth, ver - leih'
 Se - con - de nos ef - forts! o dieu! ton bras soit notre ap - pui, ton bras — —

Muth, Stärk' und Muth.
 pui, notre ap - pui.

The second part of the score continues with musical notation. It features a vocal line at the top and piano accompaniment below. The notation includes various note values, rests, and dynamic markings.

The first system of music consists of two vocal staves and piano accompaniment. The vocal staves contain melodic lines with lyrics underneath. The piano accompaniment is shown as a series of empty staves.

leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth,
 bras soit notre ap-pui, ton bras soit notre ap-pui, ton bras soit notre ap-pui,

leih' uns Stärk' und Muth, uns lei-te, uns lei-te dei - ne Hand, o Gott!
 bras soit notre ap-pui, se - conde, se - conde nos ef-forts, o dieu!

— uns Stärk' und Muth. Uns lei-te dei - ne Hand, o Gott! ver leih' uns Stärk' und Muth, verleih'
 — soit notre ap-pui. Se-con-de nos ef-forts, o dieu! ton bras soit notre ap-pui, ton bras —

Uns lei-te dei-ne Hand, o Gott! Uns lei-te dei-ne Hand, o
 Se - con-de nos ef-forts, o dieu! Se - con-de nos ef-forts, o

The second system of music continues the vocal and piano parts from the first system. It features two vocal staves with lyrics and piano accompaniment staves.

ver - leih' — — — — — uns, ver - leih' — — — — — uns, ver -
 se - con — — — — — de, se - con — — — — — de, se -

uns lei - te dei - ne Hand, o Gott! o Gott! ver - leih' — — — — — uns, ver - leih'
 se - con - de nos ef - forts, o dieu! o dieu! se - con — — — — — de, se - con

— — — — — uns Stärk' und Muth! — — — — — ver - leih' — — — — — uns, ver - leih'
 — — — — — soit notre ap - pui! — — — — — se - con — — — — — de, se - con

Gott, o Gott! — — — — — ver - leih' — — — — — uns, ver -
 dieu, o dieu! — — — — — se - con — — — — — de, se -

leih' — — — uns Stärk' und Muth, ver-leih' uns, verleih' uns,
 con — — — de nos ef-forts, se-con-de, de, se-con-de,

uns, o Gott! Stärk' und Muth, o Gott! ver-leih' — uns Stärk' und Muth, ver-leih' uns, ver-
 de, o dieu! nos ef-forts, o dieu! ton bras — soit notre ap-pui, se-con-de, se-

— — — uns Stärk' und Muth, verleih' uns, ver-
 de nos ef-forts, se-con-de, se-

leih' uns, ver-leih' uns Stärk' und Muth, Stärk' und Muth, verleih' — uns Stärk' und Muth, ver-leih' uns, ver-
 con-de, se-con-de nos ef-forts, nos ef-forts, ton bras — soit notre ap-pui, se-con-de, se-

ver-leih' uns Stärk' und Muth, Uns lei-te dei-ne Hand, o Gott! ver-
 se-con-de nos ef-forts. Se-con-de nos ef-forts, o dieu! ton

leih' uns Stärk' und Muth, Stärk' und Muth, ver-leih' uns Stärk' und Muth. Uns lei-te dei-ne Hand, o Gott!
 con-de nos ef-forts, o dieu! ton bras soit notre ap-pui. Se-con-de nos ef-forts, o dieu!

leih' uns, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth.
 con-de, se-con-de nos ef-forts, se-con-de nos ef-forts.

leih' uns, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, Stärk' und Muth.
 con-de, se-con-de nos ef-forts, o dieu! se-con-de nos ef-forts.

f *ff*

leih' — uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, o Gott! o Gott,
 bras — soit notre ap-pui, ton bras soit notre ap-pui, o dieu! o dieu,

ver-leih' — uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, o Gott, o
 ton bras — soit notre ap-pui, se-con-de nos ef-forts, se-con-de nos ef-forts, o dieu, o

Uns lei-te dei-ne Hand, o Gott! o Gott! ver-leih' uns Stärk' und Muth, o Gott!
 Se-con-de nos ef-forts, o dieu! o dieu! se-con-de nos ef-forts, o dieu!

Uns lei-te dei-ne Hand, o Gott! o
 Se-con-de nos ef-forts, o dieu! o

f *ff*

First system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *fi* and *ff*. The piano part includes chords and arpeggiated figures.

ver-leih' uns Stärk' und Muth, o Gott, ver-leih' uns Stärk' und Muth, o Gott, ver-leih' uns Stärk und Muth, o Gott, ver-
 ton bras soit notre ap-pui, o dieu! ton bras soit notre ap-pui, o dieu! se-con-de nos ef-forts, o dieu, se-

Gott! ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, o Gott! ver-leih' uns Stärk und Muth, ver-
 dieu! ton bras soit notre ap-pui, ton bras soit notre ap-pui, o dieu! se-con-de nos ef-forts, se-

o Gott, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk und Muth, o Gott!
 o dieu! se-con-de nos ef-forts, ton bras soit notre ap-pui, se-con-de nos ef-forts, o dieu!

Gott! ver-leih' uns Stärk' und Muth, ver-leih' uns Stärk und Muth, o Gott! ver-leih' uns Stärk und Muth, ver-
 dieu! ton bras soit notre ap-pui, ton bras soit notre ap-pui, o dieu! se-con-de nos ef-forts, se-

Piano accompaniment for the second system, featuring arpeggiated chords and dynamic markings *fi* and *ff*.

leih' uns Stärk und Muth, o Gott! o Gott! verleih' uns Muth, verleih' uns Stärk und Muth. Uns leite deine Hand, uns leite deine
con-de nos ef-forts, o dieu! o dieu! soit notre ap-pui, ton bras soit notre ap-pui. Se-con-de nos ef-forts, se-conde nos ef-

leih' uns Stärk' und Muth, ver-leih' uns, ver-leih' uns Muth, verleih' uns Stärk und Muth. Uns leite deine Hand, uns leite deine
con-de nos ef-forts, ton bras soit notre ap-pui, ton bras soit notre ap-pui. Se-conde nos ef-forts, se-conde nos ef-

verleih' uns, verleih' uns Stärk und Muth,
ton bras, ton bras soit notre ap-pui.

verleih' uns Stärk' und Muth.
ton bras soit notre ap-pui.

Uns leite deine
Se-conde nos ef-

leih' uns Stärk' und Muth, ver-leih, ver-leih' uns Muth, verleih' uns Stärk und Muth. Uns lei-te deine Hand, o
con-de nos ef-forts, ton bras, ton bras soit notre ap-pui, ton bras soit notre ap-pui. Se-conde nos ef-forts, o

II. CHOR.

BEIDE CHÖRE.

Dann geh'n wir ein

in dei - nes Rei - ches

nous te ver - rons

dans tout l'é - clat de

Dann geh'n wir ein

in dei - nes Rei - ches

nous te ver - rons

dans tout l'é - clat de

The first part of the musical score consists of ten staves. The notation is dense, featuring many triplets and sixteenth-note patterns. The dynamic marking 'ff' (fortissimo) is used throughout. The piece concludes with the text 'Ende. Fin.' on the right side of the eighth staff.

Herr - lich - keit.

A - men.

A - men.

ta splen - deur.

A - men.

A - men.

Herr - lich - keit.

A - men.

A - men.

ta splen - deur.

A - men.

A - men.

The final part of the score includes a grand staff (treble and bass clefs) and a single staff below it. The notation continues with rhythmic patterns and dynamic markings, ending with a 'ff' marking.

Einleitung. (Overture.)

Largo.

Vivace.

Trombone I.

Trombone II.

Trombone Basso.

The musical score is arranged in three systems. The first system contains the staves for Trombone I, II, and Bass. The second system contains three staves of piano accompaniment. The third system contains three staves of piano accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* and *fi*. The tempo markings *Largo.* and *Vivace.* are positioned at the top of the page.

This page of musical notation consists of several systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic markings include *f* (forte), *ff* (fortissimo), and *fi* (forzando). Numerical indicators such as 5, 4, 7, 12, 2, and 4 are placed above the staves, likely indicating fingerings or specific performance techniques. The notation is arranged in a traditional score format with multiple systems of staves.

RECITATIVO. CORO *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Und fleht darum den Himmel an.) (Et porte au ciel ses humbles vœux.)

CORO. *Poco Adagio.*

Trombone I. *f*

Trombone II. *f*

Trombone Basso. *f*

Allegro.

Musical score for strings and woodwinds, measures 170-175. 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 a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the staves, such as '5' and '3', which likely refer to fingering or breath marks.

RECITATIVO *tacet.*

(Den Schmuck und Reichthum der Natur.) (*Attraits, richesses et bonheur.*)

CORO. *Andante. Maestoso.*

Musical score for Trombone I, Trombone II, and Trombone Basso, measures 175-180. 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* (fortissimo). The score includes a *Poco Adagio* marking at the end of the section.

Musical score for strings, measures 180-185. The score consists of three staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is *Poco Adagio*.

Musical score for woodwinds and strings, measures 185-195. 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 a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the staves, such as '8', '7', '4', and '26', which likely refer to fingering or breath marks. The tempo is *Allegro. 26*.

First system of musical notation, consisting of three staves. The top staff begins with a flat sign (b) and contains several measures of music with notes and rests.

Second system of musical notation, consisting of three staves. The music continues with notes and rests. Dynamic markings *fi* are placed below the notes in the second and third staves.

DER SOMMER. (L'ÉTÉ.)

RECITATIVO. ARIA *tacet.* RECITATIVO *tacet.*

(Der Berge Gipfel im feurigen Gold.) (Et l'or reluit sur la cime de monts.)

Largo.

Allegro.

Trombone I.

Trombone II.

Trombone Basso.

Three staves of musical notation for Trombone I, II, and Basso. The notation includes notes, rests, and dynamic markings *ff* and *f*. Measure numbers 6 and 2 are indicated above the staves.

Three staves of musical notation. Measure numbers 4, 5, and 13 are marked above the staves. The notation includes notes, rests, and dynamic markings.

Andante. *Allegro.*

Three staves of musical notation. Measure numbers 12 and 2 are marked above the staves. The notation includes notes, rests, and dynamic markings *f*.

Musical score for three trombones and three trumpets. The top three staves are for Trombone I, II, and Basso, and the bottom three are for Trumpet I, II, and III. The music features a melodic line with dynamics like *ff* and markings for measures 18 and 6.

RECITATIVO. CAVATINA *tacet.* RECITATIVO. ARIA *tacet.* RECITATIVO *tacet.*

(Und Todesstille herrscht umher.) (Dans le silence de la mort.)

CORO. *Allegro assai.*

Musical score for three trombones: Trombone I, II, and Basso. The music is in 3/4 time with a key signature of one flat. Dynamics include *ff* and *sf*.

Musical score for three trumpets. The music features a melodic line with dynamics like *f* and markings for measure 18.

Musical score for three trombones. The music features a melodic line with dynamics like *sf* and markings for measures 2 and 5.

Allegro.

Musical score for strings and woodwinds, measures 1-26. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics. The first section is marked *Allegro*. Measures 1-14 are marked with a '2' above the staff. Measures 15-23 are marked with a '15' above the staff. Measures 24-26 are marked with a '23' above the staff. The second section is marked *Allegretto* and features a 2/4 time signature. Measures 27-30 are marked with a '26' above the staff. Dynamics include *ff* and *f*. There are also markings for *fi* and *fi* in the woodwind parts.

DER HERBST. (L'AUTOMNE.)

RECIT. CORO tacet. RECIT. DUETTO tacet. RECIT. ARIA tacet. RECIT. tacet.

CORO. Vivace. 5

Trombone I.

Musical staff for Trombone I, measures 5-19. The staff is in 3/8 time and features a melody with a dynamic marking of *f*. Measure 19 is marked with a '19' above the staff.

In Reihen freudig hin-ge-zählt.
Il ré-jou-is-sent les ti-reurs.

Trombone II.

Musical staff for Trombone II, measures 5-19. The staff is in 3/8 time and features a melody with a dynamic marking of *f*. Measure 19 is marked with a '19' above the staff.

In Reihen freudig hin-ge-zählt.
Il ré-jou-is-sent les ti-reurs.

Trombone Basso.

Musical staff for Trombone Basso, measures 5-19. The staff is in 3/8 time and features a melody with a dynamic marking of *f*. Measure 19 is marked with a '19' above the staff.

In Reihen freudig hin-ge-zählt.
Il ré-jou-is-sent les ti-reurs.

Musical score for woodwinds, measures 4-11. The score is in 3/8 time and features a rhythmic pattern. Measures 4-11 are marked with a '4' above the staff. The woodwind parts are marked with 'II'.

RECITATIVO tacet.

(Die Fröhlichkeit zum Lustgeschrei.) (Excite de nouveaux transports.)

CORO. Molto Allegro.

4 4 5 12

fi *fi*

4 3 3 5

fi *fi* *fi* *fi*

4 3 3 5

fi *fi* *fi* *fi*

Allegro assai.

8 2 8 109

fi *f* *f*

8 2 8 109

fi *f* *f*

8 2 8 109

fi *f* *f*

8 4

fi *ff* *f*

8 4

fi *ff* *f*

8 4

fi *ff* *f*

OUVERTURE. RECIT. CAVATINA *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Ein ungekünstelt frohes Lied.) (Par la chanson est animé.)

CORO. *Allegro.*

The musical score is arranged in systems. The first system includes three staves for Trombone I, Trombone II, and Trombone Basso, and three staves for the piano accompaniment. The Trombone parts are in 3/8 time and feature a triplet of eighth notes at the beginning of each staff, marked with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand part and a left-hand part, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support. Subsequent systems continue the music, with measures 13, 8, and 2 marked above the staves. The score concludes with a double bar line and repeat signs in the piano part.

RECITATIVO. CORO *tacet.* RECIT. ARIA *tacet.* RECIT. *tacet.*

(Bis zu dem höchsten Ziele hin.) (Qu'à nos travaux le ciel a mis.)

CORO. *Allegro moderato.*

Trombone I. 60

Trombone II. 60 *f*

Trombone Basso. 60 *f*

7 3

7 *ff* 3

7 *ff* 3

ff

ff

ff

En
Fin.

