

No. 1. Stabat mater

No. 2. "Inuch, id gott und sein gütig"

No. 3. "Im Heubten mit den Orgeln."

No. 4. Das Hymn.

.. S. Högen

Partitur



Insanae et vanae curae. (Des Staubes eitle Sorgen.) Motette für 4 Singstimmen, mit Begleitung des Orchesters, von J. Haydn. Partitur. Leipzig, bey Breitkopf u. Härtel. (Pr. 1 Rthlr.)

Kleinere, dem grössern Haufen minder wichtig vorkommende Werke anerkannter, wahrhaft grosser Meister der Vergessenheit entziehen und sie durch öffentliche Bekannmachung der Nachwelt erhalten, ist ein wesentlicher Dienst, den man der Kunst erweist. Ganz jugendliche Versuche ausgenommen, ist wol an einem grossen Künstler nichts unwichtig. Einzelne Handzeichnungen, ja einzelne Federstriche zeichnender Künstler werden, wenigstens als Seltenheiten, in Kunstcabinetten dem forschenden Auge des Kenners und Liebhabers dargelegt. Oben genamnte Musikhandlung verdient also, noch abgesehen vom innern Gehalt des Werks, unsern Dank, wenn auch sie nicht blos, dem Zeitgeist nachgebend, Werke von schon begründetem Ruf und Glück mit Geschmack und Auswahl käuflich macht. Gegenwärtige, wie wir glauben, sehr wenig bekannte Motette unsers unsterblichen Haydn, verdiente allerdings schon als ein Werk dieses Meisters mitgetheilt zu werden: weit mehr aber noch ihres eigenthümlichen Gehalts wegen wird jeder Freund Haydn'scher Werke — und wer wäre das nicht? — in seiner Sammlung sie nicht entbehren wollen. Ein an sich wenig bedeutender, in dem Latein des Mittelalters geschriebener Text *) ist hier in einem vollständigen Chore dargestellt. Die Bewegung, das Leben, das alle Werke dieses Meisters auszeichnet, ist auch hier überall sichtbar. Die Haltung und Kraft der singenden Stimmen, die schönen Fortschreitungen der Harmonien, die tief wirkenden Rückungen und kunstvoll verbundenen Modulationen von Seite 9—12, müssen bey der Aufführung eine treffliche Wirkung hervorbringen. Die gesangreichen, nachahmenden Sätze bey

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den Worten *quid prodest, o mortalis*, welche so einsichtsvoll den rauschenden, hinrollenden Sätzen eingewebt sind, und dem Menschen das Nichtigte seiner Sorgen gleichsam sprechend an das Herz legen, sind sehr rührend und herrlich; sie können auch dem studirenden Tonkünstler zum Beyspiele und Muster dienen, wie man eine, im Ganzen schön und bestimmt aufgefasste musikalische Idee durch Reichthum und Mannigfaltigkeit in und bey grösster Einheit zur besten Wirkung durchführen könne. Da eben diese Sätze wieder in *Dur* vorkommen, — der ganze Chor ist nämlich in *D moll* gesetzt, und schliesst mit seiner ersten Hälfte in *F dur* — so ist das Ganze dieses einfachen, für sich selbst bestehenden Stückes auch auf eine Art geschlossen, die ohne Störung des beabsichtigten Eindrucks des Ganzen, doch den letzten Effect sehr wohlthätig und erwünscht seyn lässt. Ueberall herrschen Ordnung, richtiges Ebenmaas der Theile, und ein so schönes Verhältniss derselben unter einander, wie dies nur ein wahrhaft grosser Meister treffen und festhalten kann. Aus der Aufschrift: *Motette*, und auch aus der bezifferten Orgelstimme, sollte man denken, dass dieser Chor für die Kirche, oder eine andere religiöse Gelegenheit bestimmt gewesen sey. Wir können uns davon nicht ganz überzeugen, und glauben, dass er, seines Styles und seiner innern Behandlung wegen, noch mehr für den Concertsaal geeignet sey, wo er gewiss seine Wirkung nicht verfehlen wird. Er erfordert ein vollständiges Orchester: drey Posaunen, Pauken, Trompeten, neben den andern gewöhnlichen Blas-

*) Er heisst: *Insanae et vanae curae
Invadunt mentes nostras,
Saepe furore replent
Corda, privata spe.
Quid prodest, o mortalis,
Curare pro mundalis,
Si caelos negligas?
Sunt fausta tibi cuncta,
Si Deus est pro te.*

Instrumenten: doch können erstere, so wie allenfalls auch einige der andern, weggelassen werden, da sie keine eigenen Sätze haben, sondern bloß zur Ausfüllung da sind. Jeder Musikdirector wird diese Aenderungen für sein Orchester, wenn es nicht vollständig genug seyn sollte, leicht machen können. Der deutsche Text ist gut und würdig; ist auch den Noten mit Einsicht untergelegt. Da die Ausführung nicht schwer ist, können wir diesen schönen Haydn'schen Chor auch jedem Liebhaberconcert, so wie jeder öffentlichen musikalischen Veranstaltung, bestens empfehlen.

Trois Duos pour deux Violons, composés par A. Matthæi. op. III. Leipzig, chez A. Kühnel. (Pr. 1 Rthlr. 8 Gr.)

Man muss es diesen Duos zum Lobe nachsagen, dass sie mit Fleiß gearbeitet sind, und dass der Verfasser, der als ein vorzüglicher Violinist rühmlich bekannt ist, sein Instrument dabey immer im Auge gehabt und ihm manche schwierige Aufgabe vorgelegt hat. Denn diese Duetten sind schwerer, als sie auf den ersten Anblick zu seyn scheinen, besonders wenn man die vorgeschriebene Strichart überall treulich beybehalten will, die dem Rec. indessen hie und da mehr von der eigenen Manier des Verfassers, als von dem Ausdruck, den die Sätze fordern, ausgegangen, und also mehr capriziös als effectvoll zu seyn schien. Bey dem allen kann Rec. dieser Arbeit, seinem Gefühl nach, wenig Beyfall unter solchen Liebhabern versprechen, die in vielen Noten auch viel Musik — und je schwieriger diese Noten sind, um so anziehendere, erfreuendere Musik suchen. Was man hier findet, lässt ziemlich kalt, und belohnt die Mühe sorgsamere Execution nicht genugsam. Das Ganze ist mehr ein Werk des Fleißes,

es zum Theil schon geschehen ist, nämlich das späte, lange Einstimmen und Präludiren, bis zum Anfange der Overture, und besonders unmittelbar nach dem letzten Schlusston eines Actes. Viel hat es sich schon seit einiger Zeit verloren, und wenn die Herren unter sich darin übereinkommen, früh, *einzel*n (wel-

als der Eingebung; und es ist ein alter wahrer Satz, dass nicht zum Herzen geht, was nicht vom Herzen gekommen ist. Das bisher Gesagte gilt hauptsächlich von den ersten, längsten Sätzen in jedem der drey Duos. Die melodische Grundlage ist hier zu unbedeutend, des Passagenwerks hingegen schon darum zu viel, weil in diesen Passagen so viel Willkührliches, Verworrenes und Charakterloses ist. Dass der Verf. in seiner Begleitung die sogenannte galante Schreibart so viel möglich vermieden, und sich dem strengern Satz genähert, ist zu loben, wenn er sich auch in diesem Elemente nicht überall mit der Leichtigkeit bewegt, die freylich gerade in den Werken dieser beschränktern Gattung ein Haupterforderniss ist. In dem ersten Duo (D dur) hat das erste Allegro zu wenig Hervorstechendes; doch ist das letzte Allegro ($\frac{3}{8}$) gefälliger und in seinem Charakter fester gehalten. Das zweyte Duo (C moll) ist grösser, gehaltvoller gedacht und sorgfältig ausgeführt. Doch im ersten Allegro ist auch hier des Melodischen zu wenig, und der krausen und schwierigen Passagen zu viel. Das darauf folgende Andante mit Variationen gehört zu den besten Sätzen in diesem Werke. Das erste Allegro des dritten Duo (A dur) würde Rec. wegen seines melodischen Inhalts und der einfachern, wohlklingendern Passagen vorzüglich wohlgefallen haben, wenn er sich das Thema, dessen erste Hälfte aus 6 und die andere aus 7 Takten besteht, und mithin etwas Unrhythmisches hat, besser hätte aneignen können. Uebrigens sind diese Duos zur Uebung sehr zu empfehlen, und die Liebhaber werden sie in dem Maasse lieber gewinnen, in welchem sie sich eine vollkommene Ausführung derselben zu eigen gemacht haben. Der Stich ist dentlich und correct.

Insanae et vanae curae.

(Des Staubes eitle Sorgen.)

Quotette

für 4 Singstimmen

mit Begleitung des Orchesters

VON

JOSEPH HAYDN.

PARTITUR.

Bei Breitkopf & Härtel in Leipzig.

Pr. 1 Thlr.

C



Allegro moderato

Violino 1. *f* *p* *f*

Violino 2. *f* *f*

Viola. *f*

Flauto. *f*

Oboi. *f*

Fagotti. *f unis.* *f unis.*

Corni in F.

Trombe in D.

Timpani D. e A.

Trombone Alto.

Trombone Tenore.

Soprano.

Alto.

Tenore.

Basso.

Bassi e Organo. *f unis.* *f unis.*

This is a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The upper system consists of six staves, with the top two being treble clefs and the bottom two being bass clefs. The lower system consists of six staves, with the top two being treble clefs and the bottom two being bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several instances of chromatic runs and complex rhythmic patterns. The score includes various musical symbols such as slurs, ties, and dynamic markings. The handwriting is clear and professional, typical of a composer's manuscript.

5207 = 4 6 5 5 5 = 5

The image shows a page of musical notation, page 5. It consists of 15 staves. The top four staves contain complex melodic and rhythmic patterns, likely for a piano or similar instrument. The middle staves contain harmonic accompaniment, with chords and sustained notes. The bottom staves are mostly empty, with some rhythmic markings at the very bottom.

This musical score is written for a multi-staff instrument, possibly a harpsichord or spinet. It consists of 13 staves. The top four staves (1-4) contain the most complex rhythmic material, with frequent sixteenth-note passages and slurs. The fifth staff (5) is marked 'unis.' and contains a more melodic line. The remaining staves (6-13) provide harmonic support with chords and sustained notes. The piece concludes with a double bar line and the text 'In-Des' repeated on the final four staves. The key signature is one sharp (F#), and the time signature is 4/4. The bottom-most staff includes some numerical annotations: '5', '#', '=', '6', '4', '=', '#', '#', '4'.

In-Des

In-Des

In-Des

In-Des

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

-sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - ro - re
 Staubes eit - le Sor - gen be - thören un - sre See - le, treiben zu Reu und

-sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - ro - re
 Staubes eit - le Sor - gen be - thören un - sre See - le, treiben zu Reu und

-sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - ro - re
 Staubes eit - le Sor - gen be - thören un - sre See - le, treiben zu Reu und

-sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - ro - re
 Staubes eit - le Sor - gen be - thören un - sre See - le, treiben zu Reu und

b5 *p[#]* *f* *b5* *1[#]* *#* *5* *3*

re - plent Jam - mer corda pri - va - ta spe. In sa - - nae et vanae
oft das ver - zag - te Herz. Des Stau - - bes eit - - le

re - plent Jam - mer corda pri - va - ta spe. In sa - - nae et vanae
oft das ver - zag - te Herz. Des Stau - - bes eit - - le

re - plent Jam - mer corda pri - va - ta spe. In sa - - nae et vanae
oft das ver - zag - te Herz. Des Stau - - bes eit - - le

re - plent Jam - mer corda pri - va - ta spe. In sa - - nae et vanae
oft das ver - zag - te Herz. Des Stau - - bes eit - - le

3 3 3 6 6 5 6 5 6 4

The first system of the score features a complex piano accompaniment. The top two staves (treble clef) contain rapid sixteenth-note arpeggiated figures. The bottom two staves (bass clef) provide a harmonic foundation with chords and moving bass lines. Dynamics include piano (*P*) and piano fortissimo (*ff*).

The vocal staves contain the lyrics in Latin and German. The Latin text is: *cu - rae, in - va - dunt men - tes nostras, in - sa - nae et vanae*. The German text is: *Sor - gen be - thö - ren un - sre Seele, des Stau - bes eit - le*. The music is written in a simple, homophonic style with dynamics ranging from piano (*P*) to piano fortissimo (*ff*).

pp f

pp f

pp f

2do f

f a 2. f a 2.

pp f

cu-rae, in-va-dunt mentes no- - - stras, sae pe furo-re re- - -
 Sor-gen, be-thö-ren un-sre See- - - le, trei-ben zu Reu und Jam- - -

pp

cu-rae, in-va-dunt mentes no- - - stras, sae pe furo-re re- - -
 Sor-gen, be-thö-ren un-sre See- - - le, trei-ben zu Reu und Jam- - -

pp

cu-rae, in-va-dunt mentes no- - - stras, sae pe furo-re re- - -
 Sor-gen, be-thö-ren un-sre See- - - le, trei-ben zu Reu und Jam- - -

pp

cu-rae, in-va-dunt mentes no- - - stras, sae pe furo-re re- - -
 Sor-gen, be-thö-ren un-sre See- - - le, trei-ben zu Reu und Jam- - -

#7/4 # #7/4 pp# 6/4 # 6/4

The first system of the musical score consists of seven staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). It features a melodic line with various note values and rests. The second staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The sixth staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The seventh staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

re - - - plent cor - da priva - ta spe, sae - pe furoré
 Jam - - - mer oft das verzag - te Herz, treiben zu Reu und

- plent cor - da priva - ta spe, in - sa - - - nae sae - pe furoré
 - mer oft das verzag - te Herz, rit - le Sor - - - gen treiben zu Reu und

sae - pe furo - re re - - - plent cor - da pri - va - ta spe, in - -
 trei - ben zu Reu und Jam - - - mer oft das ver - zag - te Herz, zu

sae - pe furo - re re - - - plent cor - da priva - ta
 trei - ben zu Reu und Jam - - - mer oft das verzag - te

Cello Bassi

The second system of the musical score consists of seven staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). It features a melodic line with various note values and rests. The second staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The sixth staff is the piano accompaniment, written in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The seventh staff is the piano accompaniment, written in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a complex melodic line featuring many sixteenth and thirty-second notes. The second staff is a treble clef with a more rhythmic accompaniment. The third staff is a bass clef with a steady accompaniment. The remaining staves are mostly empty, with some scattered notes and rests.

re - - plent cor_da pri_va - ta spe, in_sanae et vanae cu_rae in_vadunt men - tes
 Jam - - mer oft das verzag - te Herz, des Stau_bes eitle Sor_gen be_thören un - sre

re - - plent cor_da pri_va - ta spe, in_sanae et vanae cu_rae in_vadunt men - tes
 Jam - - mer oft das verzag - te Herz, des Stau_bes eitle Sor_gen be_thören un - sre

-sa - - nae cor_da pri_va - ta spe, in_sanae et vanae cu_rae in_vadunt men - tes
 Jam - - mer oft das verzag - te Herz, des Stau_bes eitle Sor_gen be_thören un - sre

spe, cor_da pri_va - ta spe, in_sanae et vanae cu_rae in_vadunt men - tes
 Herz, oft das verzag - te Herz, des Stau_bes eitle Sor_gen be_thören un - sre

9 5 6 6 8 7 7 6 7 5 5 6 7 5 6
 4 = 4 3 5 3 4 3 4 4 4 4 4 4 4

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next four staves are for the vocal line, with two staves in treble clef and two in bass clef. The bottom two staves are empty, likely for a second vocal part or a different instrument.

no - stras, saepe furo_re re - plent corda priva_ta spe, sae - pe fu_ro_re
 See - le, treiben zu Reu und Jam_mer oft das verzag_te Herz, trei - ben zu Reu und

no - stras, saepe furo_re re - plent corda priva_ta spe, sae - pe fu_ro_re
 See - le, treiben zu Reu und Jam_mer oft das verzag_te Herz, trei - ben zu Reu und

no - stras, saepe furo_re re - plent, sae - pe fu_ro_re re - - - -
 See - le, treiben zu Reu und Jam_mer, trei - ben zu Reu und Jam - - - -

no - stras, saepe furo_re re - plent corda priva_ta spe,
 See - le, treiben zu Reu und Jam - mer oft das verzag_te Herz,

b7 5 = 6 = 5 6 6 = 5 3

re - - - - - plent cor - - - - da pri - va - - - - ta spe,
 Jam - - - - - mer oft das ver - zag - - - - te Herz,
 re - - - - - plent cor - - da corda pri - - - - vata spe,
 Jam - - - - - mer oft das ver - zag - - - - te Herz,
 - - - - - plent cor - - da pri - va - ta, pri - va - - ta spe, sae - pe fu - ro - re
 - - - - - mer oft das ver - zag - te Herz, trei - ben zu Reu und
 sae - pe fu - ro - re re - plent corda priva - ta, cor - da pri - - - - vata spe,
 trei - ben zu Reu und Jam - mer oft das ver - zag - te Herz,

b6
5
b3

b7
5

b5
3

7
3

6
3

b6
5

b4

5
3

5207

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a complex style with many accidentals and dynamic markings. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes many beamed notes and rests, suggesting a fast or intricate piece.

sae - pe fu_ro_re re - - - - plent cor - - - da pri - va - - - ta
 trei - ben zu Reu und Sor - - - - gen oft das ver - zag - - - te

sae - pe fu_ro_re re - - - - plent cor - da corda pri - - - va
 trei - ben zu Reu und Jam - - - - mer oft - das ver - zag - - - te

re - - - - - plent cor - - da pri - va - ta, pri - va - - - ta
 Jam - - - - - mer oft das ver - zagte, ver - zag - - - te

sae - pe fu_ro_re re - plent corda priva_ta, cor - da pri - - - va - ta
 trei - ben zu Reu und Jam - mer oft das verzagte Herz, das verzag - - - te

b6
5
b3

b7 = b5
3

7 6 46
4 3 5

b6 = 5
4 b3

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melodic line with various note values and rests. The second staff is a piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The third staff is a piano accompaniment in bass clef, continuing the harmonic support. The fourth and fifth staves are empty, likely reserved for other instruments or voices.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are empty.

prodest o morta - lis, co - na - ri promunda - - lis, si coe - los negli - gas, si
 Sohn des flüchtigen Le - bens, vergiss des ir - ren Stre - bens, ein Traum ist Er - denglück, ein

Quid prodest o morta - lis, co - na - ri, promun - da - - lis si coe - - - los si
 O Sohn des flüchtigen Le - bens, vergiss des ir - ren Stre - - - - - bens ein

prodest o morta - lis, co - na - ri promunda - lis, si coe - los negli - gas, si
 Sohn des flüchtigen Lebens, vergiss des ir - ren Strebens, ein Traum ist Er - denglück, ein

prodest o morta - lis, co - na - ri promunda - - lis, si coe - los negli - gas, si
 Sohn des flüchtigen Le - bens, vergiss des ir - ren Stre - bens, ein Traum ist Er - denglück, ein

The first system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, likely for a piano accompaniment. The fourth staff is a bass clef. The fifth and sixth staves are treble clefs, and the seventh is a bass clef. Dynamic markings 'p' (piano) and 'a2' (second octave) are present in the fifth and sixth staves.

coe - los ne - gli - gas. Sunt fau - sta ti - bi eun - cta, sunt fausta ti - bi
 Traum ist Er - den - glück. Drum trockne deine Zäh - ren, blick auf zu bessern

coe - los ne - gli - gas. Sunt fausta ti - bi eun - cta, si
 Traum ist Er - den - glück. Blick auf zu bessern Sphä - ren, wo

coe - los ne - gli - gas. Sunt fau - sta ti - bi eun - cta, sunt fausta ti - bi
 Traum ist Er - den - glück. Drum trockne deine Zähren, blick auf zu bessern

coe - los ne - gli - gas. Sunt fau - sta ti - bi eun - cta, sunt fausta ti - bi
 Traum ist Er - den - glück. Drum trockne deine Zäh - ren, blick auf zu bessern

The second system of the musical score features four vocal lines with lyrics in German and Latin. The lyrics are: 'coe - los ne - gli - gas. Traum ist Er - den - glück. Sunt fau - sta ti - bi eun - cta, sunt fausta ti - bi Drum trockne deine Zähren, blick auf zu bessern'. The first two lines of lyrics are in German, and the last two are in Latin. The musical notation includes treble and bass clefs, notes, rests, and dynamic markings.

The first system of the musical score consists of ten staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second and third staves are piano accompaniment in treble and bass clefs respectively. The remaining seven staves are empty, likely representing other instruments or voices that are not present in this section.

cun - cta, si De - us est pro te, si De - us est pro te, si De - us est pro te, si De - us est pro te,
 Sphä - ren, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt

De - us est pro te, si De - us est, si De - us est, si De - us est pro te, si De - us est pro te,
 ew'ger Frie - de wohnt, wo ew - ger, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt

cun cta, si De - us est pro te, si De - us est pro te, si De - us est pro te, si De - us est pro te,
 Sphären, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt

cun cta, si De - us est pro te, si De - us est pro te, si De - us est pro te, si De - us est pro te,
 Sphären, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt

The second system of the musical score contains four vocal lines with German lyrics. Each line is accompanied by a piano accompaniment staff. The lyrics are: "cun - cta, si De - us est pro te, si De - us est pro te, si De - us est pro te, si De - us est pro te, Sphä - ren, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt, wo ew'ger Frie - de wohnt". The lyrics are repeated in a slightly different arrangement in the second and third vocal parts.

pp f

pp f

pp f

pp f

unis

a 2.

f

f

f

f

f

f

te, si Deus est pro te.
wohnt, wo ewiger Friede wohnt. In-Des

te, si Deus est pro te.
wohnt, wo ewiger Friede wohnt. In-Des

te, si Deus est pro te.
wohnt, wo ewiger Friede wohnt. In-Des

te, si Deus est pro te.
wohnt, wo ewiger Friede wohnt. In-Des

con Org.

pp

ff

The first system of the musical score consists of five staves. The top staff is a piano part with dynamic markings *p* and *f*. The second staff is a violin part, also with *p* and *f* markings. The third staff is a bass line. The fourth and fifth staves are vocal staves, currently containing rests.

sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - rore
 Staubes eit - le Sor - gen be - thoren un - sre See - le, treiben zu Reu und

sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - rore
 Staubes eit - le Sor - gen be - thoren un - sre See - le, treiben zu Reu und

sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - rore
 Staubes eit - le Sor - gen be - thoren un - sre See - le, treiben zu Reu und

sanae et va - nae cu - rae, in - vadunt men - tes no - stras, saepe fu - rore
 Staubes eit - le Sor - gen be - thoren un - sre See - le, treiben zu Reu und

b5 *P* *f* *b5* *f* *3* *3*

The musical score consists of several staves. The top five staves are instrumental, featuring complex rhythmic patterns and triplets. The bottom section includes a vocal line with lyrics in Latin and German, and a bass line. The lyrics are:
 re - plent corda pri - va - ta spe, in - - sa - nae et vanae
 Jam - mer oft das ver - zag - te Herz, des - - Stau - bes eit - - le

Below the vocal line, there are two rows of numbers:
 7 6 7 6 6 5 6 5 6
 5 3 7 6 6 5 4 5 4

The musical score consists of ten staves. The first four staves are instrumental, featuring complex rhythmic patterns and chords. The fifth staff is a vocal line with lyrics in German. The sixth and seventh staves are instrumental accompaniment. The eighth and ninth staves are vocal lines with lyrics. The tenth staff is a bass line with lyrics. The lyrics are in German and describe the invasion of the Sorcerer's army.

cu - rae in - va - dunt men - tes no - stras, sae - pe furore
 Sor - gen be - thö - ren un - sre See - le, trei - ben zu Ruund

cu - rae in - va - dunt men - tes, invadunt men - -
 Sor - gen, des Stau - bes Sor - gen bethören un - sre

cu - rae in - va - dunt men - tes no - stras,
 Sor - gen be - thö - ren un - sre See - le,

cu - rae in - va - dunt men - tes no - stras,
 Sor - gen be - thö - ren un - sre See - le,

re - - - - plent cor - da pri - va - ta spe,
 Jam - - - - mer oft das ver - zag - te Herz,

tes sae - pe fu - ro - re re - - - - plent cor - - - - da,
 See - - - - le, trei - ben zu Reu und Jam - - - - mer

sae - pe fu - ro - re re - - - - plent cor - da pri - - va - ta
 trei - ben zu Reu und Jam - - - - mer oft das ver - - zag - te

sae - pe fu - ro - re re - - - - plent
 trei - ben zu Reu und Jam - - - - mer

6 5 7 9 6
 b3 #3 4 3

The first system of the musical score consists of several staves. At the top, there are two treble clef staves and two bass clef staves, likely for piano accompaniment. Below these are two more treble clef staves and two bass clef staves, which appear to be for vocal parts. The music is written in a key with one flat (B-flat) and a common time signature. The vocal lines are mostly silent in this system, with some notes appearing in the lower staves. The piano accompaniment features rhythmic patterns and chords.

The second system of the musical score includes lyrics and figured bass. The lyrics are written in German and Latin. The figured bass is written in a system with a bass clef and a key signature of one flat. The lyrics are:

saepe furore re - plent corda priva - ta spe, sae - pe furore re - - - plent

treiben zu Reu und Jammer oft das verzagte Herz, trei - ben zu Reu und Jam - - - mer

saepe furore re - plent corda priva - ta spe, sae - pe furore re - - - plent

treiben zu Reu und Jammer oft das verzagte Herz, trei - ben zu Reu und Jam - - - mer

saepe furore re - plent cor - da privata spe, re -

treiben zu Reu und Jammer oft das verzagte Herz, - - - - - trei ben zu Reu und

saepe furore re - plent corda priva - ta spe, sae - pe furo - re re - plent

treiben zu Reu und Jam - mer oft das verzagte Herz, trei - ben zu Reu und Jam - mer

The figured bass is:

9 6 6 5 5 #

3 - 3 5 = 4

b6 5 = b7 3 =

cor - da pri - va - ta spe, pri - va - ta spe, pri - va - ta spe. - - -
 oft das ver - zag - te Herz, das verzagte Herz, das verzagte Herz. - - -
 cor - da pri - va - ta spe, pri - va - ta spe, pri - va - ta spe. - - -
 oft das ver - zag - te Herz, das verzagte Herz, das verzagte Herz. - - -
 - plent corda cor da priva - ta spe, pri - va - ta spe, pri - va - ta spe. - - -
 Jam - mer oft das verzag - te Herz, das verzagte Herz, das verzagte Herz. - - -
 cor - da priva ta spe priva - ta spe, pri - va - ta spe, pri - va - ta spe. - - -
 oft das verzagte Herz das verzag - te Herz, das verzagte Herz, das verzagte Herz. - - -

5 6 6 6 5 = fz³fz fz³fz fz fz unis. fz fz
 3 - 5 4 = #

Musical score for organ, page 29. The score consists of multiple staves. The top staff features a complex melodic line with many sixteenth notes. The second staff has a similar melodic line. The third staff is a bass line with quarter notes. The fourth staff contains sustained chords. The fifth staff is a bass line with quarter notes. The sixth staff contains sustained chords. The seventh staff is a bass line with quarter notes. The eighth staff contains sustained chords. The ninth staff is a bass line with quarter notes. The tenth staff contains sustained chords. The eleventh staff is a bass line with quarter notes. The twelfth staff contains sustained chords. The thirteenth staff is a bass line with quarter notes. The fourteenth staff contains sustained chords. The fifteenth staff is a bass line with quarter notes. The sixteenth staff contains sustained chords. The seventeenth staff is a bass line with quarter notes. The eighteenth staff contains sustained chords. The nineteenth staff is a bass line with quarter notes. The twentieth staff contains sustained chords. The twenty-first staff is a bass line with quarter notes. The twenty-second staff contains sustained chords. The twenty-third staff is a bass line with quarter notes. The twenty-fourth staff contains sustained chords. The twenty-fifth staff is a bass line with quarter notes. The twenty-sixth staff contains sustained chords. The twenty-seventh staff is a bass line with quarter notes. The twenty-eighth staff contains sustained chords. The twenty-ninth staff is a bass line with quarter notes. The thirtieth staff contains sustained chords. The thirty-first staff is a bass line with quarter notes. The thirty-second staff contains sustained chords. The thirty-third staff is a bass line with quarter notes. The thirty-fourth staff contains sustained chords. The thirty-fifth staff is a bass line with quarter notes. The thirty-sixth staff contains sustained chords. The thirty-seventh staff is a bass line with quarter notes. The thirty-eighth staff contains sustained chords. The thirty-ninth staff is a bass line with quarter notes. The fortieth staff contains sustained chords. The forty-first staff is a bass line with quarter notes. The forty-second staff contains sustained chords. The forty-third staff is a bass line with quarter notes. The forty-fourth staff contains sustained chords. The forty-fifth staff is a bass line with quarter notes. The forty-sixth staff contains sustained chords. The forty-seventh staff is a bass line with quarter notes. The forty-eighth staff contains sustained chords. The forty-ninth staff is a bass line with quarter notes. The fiftieth staff contains sustained chords.

Dynamic markings: *p dol*, *p*, *pp*, *a 2.*, *p*, *Tasto*, *senza Organo*, *p*.

8 6 7 # 6 6 7 5 6 5 6
 3 5 3 5 3# 4 3# 4

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system is mostly empty. The third system features a vocal line with the lyrics: "Quid prodest o mor-ta- _lis, co-na-ri pro munda- _lis, si coe-los negli- gas, / O Sohn des flüchtigen Le - bens, vergiss des ir-ren Stre - bens, ein Traum ist Erden-glück," with a "dol" marking under "Lebens". The fourth system continues the vocal line with the same lyrics and "dol" marking. The fifth system shows the vocal line with lyrics and "dol" marking. The sixth system shows the vocal line with lyrics and "dol" marking. The seventh system shows the vocal line with lyrics and "dol" marking. The eighth system shows the vocal line with lyrics and "dol" marking. The ninth system shows the vocal line with lyrics and "dol" marking. The tenth system shows the vocal line with lyrics and "dol" marking. The eleventh system shows the vocal line with lyrics and "dol" marking. The twelfth system shows the vocal line with lyrics and "dol" marking. The thirteenth system shows the vocal line with lyrics and "dol" marking. The fourteenth system shows the vocal line with lyrics and "dol" marking. The fifteenth system shows the vocal line with lyrics and "dol" marking. The sixteenth system shows the vocal line with lyrics and "dol" marking. The seventeenth system shows the vocal line with lyrics and "dol" marking. The eighteenth system shows the vocal line with lyrics and "dol" marking. The nineteenth system shows the vocal line with lyrics and "dol" marking. The twentieth system shows the vocal line with lyrics and "dol" marking. The twenty-first system shows the vocal line with lyrics and "dol" marking. The twenty-second system shows the vocal line with lyrics and "dol" marking. The twenty-third system shows the vocal line with lyrics and "dol" marking. The twenty-fourth system shows the vocal line with lyrics and "dol" marking. The twenty-fifth system shows the vocal line with lyrics and "dol" marking. The twenty-sixth system shows the vocal line with lyrics and "dol" marking. The twenty-seventh system shows the vocal line with lyrics and "dol" marking. The twenty-eighth system shows the vocal line with lyrics and "dol" marking. The twenty-ninth system shows the vocal line with lyrics and "dol" marking. The thirtieth system shows the vocal line with lyrics and "dol" marking. The thirty-first system shows the vocal line with lyrics and "dol" marking. The thirty-second system shows the vocal line with lyrics and "dol" marking. The thirty-third system shows the vocal line with lyrics and "dol" marking. The thirty-fourth system shows the vocal line with lyrics and "dol" marking. The thirty-fifth system shows the vocal line with lyrics and "dol" marking. The thirty-sixth system shows the vocal line with lyrics and "dol" marking. The thirty-seventh system shows the vocal line with lyrics and "dol" marking. The thirty-eighth system shows the vocal line with lyrics and "dol" marking. The thirty-ninth system shows the vocal line with lyrics and "dol" marking. The fortieth system shows the vocal line with lyrics and "dol" marking. The forty-first system shows the vocal line with lyrics and "dol" marking. The forty-second system shows the vocal line with lyrics and "dol" marking. The forty-third system shows the vocal line with lyrics and "dol" marking. The forty-fourth system shows the vocal line with lyrics and "dol" marking. The forty-fifth system shows the vocal line with lyrics and "dol" marking. The forty-sixth system shows the vocal line with lyrics and "dol" marking. The forty-seventh system shows the vocal line with lyrics and "dol" marking. The forty-eighth system shows the vocal line with lyrics and "dol" marking. The forty-ninth system shows the vocal line with lyrics and "dol" marking. The fiftieth system shows the vocal line with lyrics and "dol" marking.

si coe - los ne - gli - gas. Sunt faus - ta ti - bi cun - cta, sunt
 ein Traum ist Er - den - glück. Drum trock - ne deine Zäh - ren, blick

los si coe - los ne - gli - gas. Sunt fausta ti - bi
 ein Traum ist Er - den - glück. Blick auf zu bes - sern

si coe - los ne - gli - gas. Sunt faus - ta ti - bi cun - cta, sunt
 ein Traum ist Er - den - glück. Drum trock - ne deine Zäh - ren, blick

si coe - los ne - gli - gas. Sunt faus - ta ti - bi cun - cta, sunt
 ein Traum ist Er - den - glück. Drum trock - ne deine Zäh - ren, blick

fausta ti - bi cun - cta, si Deus est pro te, si De - us est pro
 auf zu bessern Sphä - ren, wo ew'ger Frie - de wohnt, wo ew' - ger Frie - de

cun - cta, si De - us est pro te, si De - us est si De - us est pro
 Sphä - ren, blick auf wo ew' - ger Frie - de wohnt, wo ew' - ger Frie - de

fausta ti - bi cun - cta, si Deus est pro te, si De - - - - us est pro -
 auf zu bessern Sphä - ren, wo ew'ger Frie - de wohnt, wo ew' - - - - ger Frie - - - de

fausta ti - bi cun - cta si Deus est pro te, si De - us est pro
 auf zu bessern Sphä - ren wo ew'ger Frie - de wohnt, wo ew' - ger Frie - de

te, si Deus est pro te, si Deus est pro te. — — — —
 wohut, wo ew'ger Frie - de wohut, wo ew'ger Frie - de wohut. — — — —

te, si Deus est pro te, si Deus est pro te. — — — —
 wohut, wo ew'ger Frie - de wohut, wo ew'ger Frie - de wohut. — — — —

te, si Deus est pro te, si Deus est pro te. — — — —
 wohut, wo ew'ger Frie - de wohut, wo ew'ger Frie - de wohut. — — — —

te, si Deus est pro te, si Deus est pro te. — — — —
 wohut, wo ew'ger Frie - de wohut, wo ew'ger Frie - de wohut. — — — —

Fine

