



No. 29

BEETHOVEN

Missa solennis

Op. 123

Klavierauszug mit Text

Vocal Score ★ Partition Chant et Piano



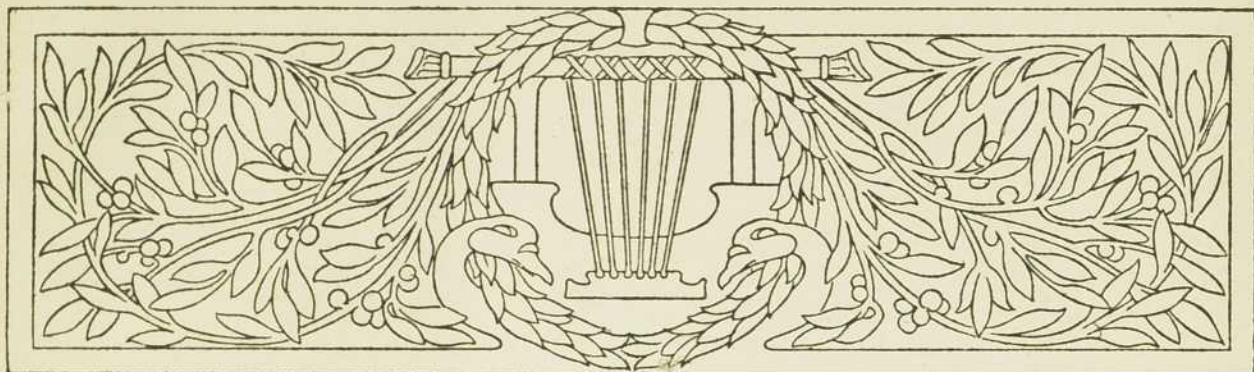
S. Jadassohn



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L. VAN BEETHOVEN

MESSE

(Missa solennis)

für 4 Solostimmen, Chor und Orchester.

Op. 123.

Vollständiger Klavierauszug mit Text

von

S. JADASSOHN.



Eigentum der Verleger
LEIPZIG, BREITKOPF & HÄRTEL

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MUS-ETR

Inhalt.

Kyrie.....	Pag. 1.
Gloria.	" 11.
Credo.....	" 43.
Sanctus.....	" 77.
Benedictus.....	" 82.
Agnus Dei.....	" 93.



MISSA SOLENNIS

VON

L. VAN BEETHOVEN.

KYRIE.

Pag. 1. Kyrie eleison, Christe eleison.

Herr erbarme dich unser, Christus erbarme dich unser.

GLORIA.

Pag. 11. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, domine Deus, Rex coelestis, pater omnipotens, Domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris, amen.

Ehre Gott in der Höhe, und auf Erden Friede den Menschen welche guten Willens sind: wir loben Dich, wir preisen Dich, wir beten Dich an, wir verherrlichen Dich. Dank sei Dir ob Deiner grossen Herrlichkeit, Herr unser Gott, himmlischer König, allmächtiger Vater, Herr, eingeborner Sohn, Jesus Christus, Herr unser Gott, Lamm Gottes, Sohn des Vaters, der Du hinwegnimmst die Sünden der Welt, erbarme Dich unser, nimm an unser Flehn, der Du sitzt zur Rechten des Vaters. Denn Du allein bist heilig, Du allein der Herr, Du allein der Höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen.

CREDO.

Pag. 43. Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibillum omnium et invisibillum.

Ich glaube an einen Gott, allmächtigen Vater, Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren.

Credo in unum dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo,

Ich glaube an einen Herrn, Jesum Christum, Gottes eingebornen Sohn vom Vater stammend vor allen Zeiten, Gott von Gott, Licht vom Licht,

lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Credo in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas.

Credo in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma, in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi, amen.

wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den alles erschaffen worden ist, der wegen uns Menschen und zu unserem Heil herniederstieg vom Himmel, empfangen vom heiligen Geiste, geboren von der Jungfrau Maria, und Mensch geworden. Der gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward. Und wieder auferstand am dritten Tage, wie geschrieben stand. Aufgeföhren ist in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit zu richten die Lebendigen und die Todten, dessen Reich ohne Ende sein wird.

Ich glaube an den heiligen Geist, der Herr ist und Leben giebt, der vom Vater und dem Sohne gekommen, der mit dem Vater und Sohne angebetet und verherrlicht wird, der geredet hat durch die Propheten.

Ich glaube an eine heilige katholische und apostolische Kirche. Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Todten und ein ewiges Leben, Amen.

SANCTUS.

Pag. 77. Sanctus dominus Deus Sabaoth: Pleni sunt coeli et terra gloria tua, osanna in excelsis.

Pag. 82. Benedictus qui venit in nomine Domini, osanna in excelsis.

Heilig ist der Herr! Gott Sabaoth. Himmel und Erde sind Deines Ruhmes voll. Hosianna in der Höhe.

Gelobt sei der du kommst im Namen des Herrn. Hosianna in der Höhe.

AGNUS DEI.

Pag. 93. Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamm Gottes, das Du lösest die Sünden der Welt, erbarme dich unser, gieb uns Frieden.

Kyrie.

Assai sostenuto. Mit Andacht.

Pianoforte.

SOLO.

A

SOPRANO. Ky - ri - e.

ALTO. Ky - ri - e.

TENORE. Ky - ri - e.

BASSO. Ky - ri - e.

CORO.

A

SOPRANO. *f* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e

ALTO. *f* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e

TENORE. *f* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e

BASSO. *f* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e, *ff* Ky - ri - e, *p* Ky - ri - e

A

B

e e lei son.

B *p* *cresc.* *f*

e lei son, Ky ri e, Ky ri e e

p *f*

e lei son, Ky ri e e lei son, e

cresc. *f*

e lei son, Ky ri e e lei son, e

p *cresc.* *f*

e lei son, e lei son, Ky ri e e lei son, e

B

p *cresc.* *f*

CORO.

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

lei son, Ky ri e e lei son, Ky ri e e lei son, e leison,

p *p* *cresc.*

lei son, e lei son, Ky ri e e lei son, e leison,

p *p* *cresc.*

lei son, e lei son, Ky ri e e lei son, e leison,

p *p* *cresc.*

lei son, e lei son, Ky ri e e lei son, e leison,

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

[illegible]

D Andante assai ben marcato.

SOLO.

Andante assai ben marcato.

Christe, Christe e-lei son,

Christe, Christe e-lei son,

Andante assai ben marcato.

[illegible][illegible]

E

son, Chri-ste, Chri-ste, Chri-ste e-leison.

son, Chri-ste, Chri-ste, Chri-ste e-leison.

son, Chri-ste, Chri-ste.

E

son, Chri-ste, Chri-ste.

Chri-ste, Christe, Christe e-lei-son, e-

Chri-ste, Christe, Christe e-leison, Chri-ste e-lei-son, Chri-ste,

e-lei-son, e-lei-son, Chri-ste e-lei-son,

e-lei-son, Chri-ste, Chri-ste e-

E

p *cresc.* *f* *più f* *ff*

F

Chri-ste, Christe e-lei-

Chri-ste, Christe

e-lei-son, e-lei-

Christe, Christe e-lei-son.

lei-son, Chri-ste e-lei-

Chri-ste, Chri-ste e-lei-son, Chri-ste, Chri-ste lei-

Chri-ste, Chri-ste e-lei-son, Chri-ste, Chri-ste lei-

lei-son.

F

CORO.

H *f* *o* *o* *o*

Ky - ri

f

Ky - ri

f

Ky - ri

f

Ky - ri

p *p* *cresc.* *f*

H

SOLO.

Ky -

Ky - ri - e,

Ky -

Ky - ri - e,

Ky - ri - e e -

e -

CORO.

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

e, Ky - ri - e, Ky - ri e

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

e, Ky - ri - e, Ky - ri e

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

e, Ky - ri - e, Ky - ri e

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

e, Ky - ri - e, Ky - ri e

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

f

I

ri e e lei son.

ri e e lei son.

lei son.

lei son.

I *p cresc.* *f* *dimin.* *p f*

e lei son, Ky - ri e e lei son, Ky - ri e e

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

e lei son, Ky - ri e e lei son, Ky - ri e e

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

e lei son, Ky - ri e e lei son, Ky - ri e e

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

e lei son, Ky - ri e e lei son, Ky - ri e e

I

e lei son, Ky - ri e e lei son, Ky - ri e e

CORO.

lei son, Kyrie

lei son, Kyrie

lei son, Kyrie

son, Kyrie

Kyrie

dolce *sempre p* *cresc.*

[illegible]

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

e lei son, Ky ri e e lei son, e lei

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

e lei son, Ky ri e e lei son, e lei

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

e lei son, Ky ri e e lei son, e lei

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

e lei son, Ky ri e e lei son, e lei

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

e lei son, Ky ri e e lei son, e lei

p **M** *più p* *pp*

son, Ky ri e e lei son,

p *più p* *pp*

son, Ky ri e e lei son,

p *più p* *pp*

son, Ky ri e e lei son,

p *più p* *pp*

son, Ky ri e e lei son,

p *più p* *pp*

son, Ky ri e e lei son,

p *più p* *pp*

son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

pp *f* *dimin.* *p* *pp*

e lei son, Ky ri e e lei son,

Gloria.

Allegro vivace.

Pianoforte.

ff

3/4

Key signature: two sharps (F# and C#).

CORO.

SOPRANO.

ALTO.

Glo - ri - a in excel - sis De - o,

TENORE.

BASSO.

Glo - ri - a in excel - sis De - o.

Glo - ri - a

ff

3/4

Key signature: two sharps (F# and C#).

SOPRANO.

Glo - ri - a in excel - sis De - o, glori - a, glori - a

ALTO.

glo - ri - a, glo - ri - a, glori - a

TENORE.

glo - ri - a, glo - ri - a, glori - a

BASSO.

in excel - sis De - o, glo - ri - a, glori - a, glori - a

ff

3/4

Key signature: two sharps (F# and C#).

A

in ex - cel - sis, glori - a, gloria, glo -

in ex - cel - sis, glori - a, gloria, glo -

in ex - cel - sis, gloria, gloria, glo -

in ex - cel - sis, gloria, gloria, glo -

A

- ri - a, glo - ria in excel - sis De - o.

- ri - a, glori - a. glo - ri - a in excel - sis

- ri - a, glori - a, glori - a, glo - ri - a in excel - sis

- ri - a, glori - a, glori - a in excel - sis, glo - ria,

De - o, in ex - cel - sis De - o,

De - o, in ex - cel - sis De - o,

De - o, in ex - cel - sis De - o,

glo - ria in excelsis, in ex - cel - sis De - o,

B *p* *>*

pax ho mi ni bus, ho

pax ho mi ni bus, ho

pax ho mi ni bus, ho

p

et in ter ra pax ho

B *p* *>*

mi ni bus bo nae vo lun ta tis, et in ter ra pax

mi ni bus bo nae, bo nae vo lun ta tis, et in ter ra pax, pax ho mi ni

mi ni bus bo nae, bo nae vo lun ta tis, pax ho mi ni

mi ni bus bo nae, bo nae vo lun ta tis, pax ho mi ni

ho mi ni bus bo nae vo lun ta tis,

bus, ho mi ni bus bo nae, bo nae vo lun ta tis,

bus, ho mi ni bus bo nae vo lun ta tis,

bus, ho mi ni bus bo nae vo lun ta tis,

p cresc.

C *ff*

lau - da - mus te. be - ne -

lau - da - mus te. lau - da - mus te, be - ne -

lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te.

lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te, lau -

C *f*

di - ci - mus te, lau - da - mus te, be - ne - di - ci - mus te, a do - ramus

di - ci - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, a do - ramus

lau - da - mus te, be - ne - di - ci - mus te, a do - ramus

da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, a do - ramus

pp

D *ff*

te, glo - ri - fi - ca -

te, glo - ri - fi - ca -

te, glo - ri - fi - ca -

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -

D *ff* *f* *ff* *f* *ff*

ri - fi - ca - mus te, lau - da - mus

- mus te, lau - da - mus te, be - ne - di - ci - mus

- mus te, glori - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus

- mus te, lau - da - mus te,

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written on a single page with a decorative border.

te, be-ne-di-ci-mus te, a-do-ra-mus te,

te, be-ne-di-ci-mus te, a-do-ramus te, ff

te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca

be-ne-di-ci-mus te, a-do-ramus te, glo-ri-fi-ca

A musical score for a piece titled 'E'. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#). The piece begins with a series of chords in the treble staff and a melodic line in the bass staff. The tempo is marked 'pp' (pianissimo) and the dynamics include 'ff' (fortissimo) and 'f' (forte). The score is labeled 'E' at the top right.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and arpeggiated figures. The voice part is in the upper register, featuring a melody with a trill and a long note. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a forte (f) dynamic.

f te, glo - ri - fi - ca - mus te, glo - *ff*
 ca - mus te, glo - *ff*
 ca - mus te, glo - *ff*
 mus te, glo - *ff*

f ri - fi - ca - mus te. *f*
 ri - fi - ca - mus te. *f*
 ri - fi - ca - mus te. *f*
 ri - fi - ca - mus te. *f*
 ri - fi - ca - mus te. *f*

Meno Allegro.
cantabile

p

TEN. SOLO.

Gra - ti - as a

SOLO.

Gra - ti - as a - - gi - mus

Gra - ti - as a - - gi - mus ti - bi propter mag - nam glo - ri - am

- gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am, gra - ti - as a - - gi - mus

SOLO.

F

ti - bi prop - ter mag - nam glo - ri - am tu - am.

tu - am, gra - ti - as a - - gi - mus ti - bi.

ti - bi.

Gra - ti - as a - - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am.

CORO.

F

p

Gra - ti - as a - - gi - mus ti - bi

Gra - ti - as a - - gi - mus ti - bi

Gra - ti - as a - - gi - mus ti - bi

Gra - ti - as a - - gi - mus ti - bi

F

p

Gra - ti - as a - - gi - mus ti - bi

CORO.

cresc.
 prop - ter mag - nam glo - ri - am tu - am,
cresc.
 prop - ter mag - nam glo - ri - am tu - am.
cresc.
 - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,
cresc.
 - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

G Tempo I.

f
 Do - mine De - us,
f
 Do - mine De - us,
f
 Do - mine De - us,
f
 Do - mine De - us,

G Tempo I.

f

f Rex coe - le - stis, *f* De - us, *fff* pa - ter o -
f Rex coe - le - stis, *f* De - us, *fff* pa - ter o -
f Rex coe - le - stis, *f* De - us, *fff* pa - ter o -
 Rex coe - le - stis, De - us, pa - ter o -

fff

mini po-tens.

mini po-tens.

mini po-tens.

mini po-tens.

SOLO.

H

Do -

Domine fi-li u-ni-ge-ni-te.

Domine fi-li u-ni-ge-ni-te.

dimin.

H

p

mine fi-li u-ni-ge-ni-te, Je-su Chri-ste,

Do-mine fi-li u-ni-ge-ni-te, Je-su Chri-ste,

Do-mine fi-li u-ni-ge-ni-te, Je-su Chri-ste, Je-su Chri-ste,

Do-mine fi-li u-ni-ge-ni-te, Je-su Chri-ste, Je-su Chri-ste,

CORO.

p cresc. Je su Chri - ste, *ff* Do - mine De - us. *ff*

p cresc. Je su Chri - ste, *ff* Do - mine De - us. *ff*

p cresc. Je su Chri - ste, *ff* Do - mine De - us. *ff*

p cresc. Je su Chri - ste, *ff* Do - mine De - us. *ff*

cresc. *ff*

f. a - gnus De - i, fi - lius pa -

De - us, fi - lius pa -

a - gnus De - i, fi - lius pa -

De - us, fi - lius pa -

dimin. p tris. *p*

dimin. p tris. *p*

dimin. p tris. *p*

dimin. p tris. *p*

dimin. p tris. *p*

dimin. p

SOLO.

Qui tollis, mi - serere nobis.

Qui tollis, qui tollis pec - ca - ta, pec - ca - ta mundi,

Qui tollis, qui tollis, qui tol - lis pec - ca - ta mundi, mi - serere

Qui tollis, qui tollis pec - ca - ta, pec - ca - ta mundi,

SOLO.

mi - se - re - re no - bis,

qui tollis, qui tol - lis pec -

qui tollis, qui tol - lis

qui tollis, qui tollis,

qui tollis, qui tollis,

CORO.

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

ca - ta mun - di, pec - ca - ta mun - di,
 pec - ca - ta mun - di, pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,

L *f* *cresc.* *f*
 qui tol - lis,
 qui tol - lis,
 qui
 qui tol - lis. qui

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

sus - ci - pe de - pre - ca -
 sus - ci - pe de - pre - ca -

qui tol - lis pec - ca - ta, pec - ca - ta mundi,
 qui tol - lis pec - ca - ta mundi,
 tol - lis peccata, pec - ca - ta mundi,
 tol - lis peccata, pec - ca - ta mundi,

ff *p*

espress.

sus - ci - pe - de - pre
 - ti_o - nem nostram,
 - ti_o - nem nostram,
 sus - ci - pe de - precati_o - nem no - stram,

pp
 sus - ci - pe depre - cati_o - nem nostram,
pp
 sus - ci - pe depre - cati_o - nem nostram,
pp
 sus - ci - pe depre - cati_o - nem nostram,
pp
 sus - ci - pe depre - cati_o - nem nostram,

cresc.
pp

SOLO.

cresc.
 cati_onem no - stram. sus - ci - pe depre - ca - ti_onem no - stram,
cresc.
 pe, sus - ci - pe depreca - ti_onem no - stram,
cresc.
 pe, sus - ci - pe de - preca - ti_o - nem no - stram,
cresc.
 ci - pe de pre - ca - ti_onem no - stram,

M

CORO.

f qui sedes ad dexte - ram pa - tris, *pp* mi -

f qui sedes ad dexte - ram pa - tris, *pp* mi -

f qui sedes ad dexte - ram pa - tris, *pp* mi -

f qui sedes ad dexte - ram pa - tris, *pp* mi -

M

f *dimin. p pp*

SOLO.

mi - se - re - re no - bis,

mi - se -

CORO.

pp se - re - re no - bis, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re

se - re - re no - bis, mi - se - re - re

se - re - re no - bis, mi - se - re - re

mi - se - re

re no - bis,

mi - se - re

cresc. mi se - re - re

cresc. mi se - re - re

cresc. mi se - re - re

cresc. mi se - re - re

cresc.

re no bis,

re no bis,

mi - se - re re no bis,

re no bis,

N

no bis,

no bis,

no bis, qui se-des ad dex - te-ram pa-tris,

no bis, qui se-des ad dex - te-ram pa-tris,

N

f *p ff* *f*

re - re, mi - se - re re no - bis,
no - bis, mi - se - re re no - bis,
no - bis, mi - se - re re no - bis,
mi - se - re - re, mi - se - re - re no - bis.

p qui se - des ad dex - teram pa - tris, mi - se - re
p qui se - des ad dex
p no
qui se - des ad dex - teram pa - tris, mi - se -

p *cresc.*

CORO.
re no - bis, mi - se - re re no - bis, mi - se - re re no - bis,
teram pa - tris, mi - se - re re no - bis, mi - se - re re no - bis,
bis, mi - se - re re no - bis, mi - se - re re no - bis,
re re no - bis, mi - se - re re no - bis.

f *ff*

SOLO.

ah, mi-se re re no bis, ah, mise re

CORO.

bis, ah, mise re re

bis, ah, mise re re

bis, ah, mise re re no bis, cresc.

p bis, ah, mise re re

p cresc. dim. p cresc. poco a poco

re cresc. re no bis.

ah, mise re re no bis.

re, mi-se re re no bis.

ah, mise re re no bis.

nobis, no bis.

nobis, no bis.

nobis, no bis.

nobis, no bis.

p pp

V. A. 29.

Allegro maestoso.

CORO.

TEN. *f* Quo - ni - am

tu so - lus sanctus,

SOPR. Quo - ni - am tu so - lus Do - minus.

SOPR. *f* quo - ni - am tu so - lus al -

ALT. *f* Quo - ni - am tu, tu so - lus, so - lus al -

TEN. *f* Quo - ni - am tu so - lus, so - lus, so - lus al -

BASS. *f* Quo - ni - am tu so - lus, so - lus, so - lus al -

Quo - ni - am tu so - lus, tu so - lus, so - lus al -

V. A. 29.

tis simus, Je - su Christe, cum
 tis simus, Je - su Christe, cum
 tis simus, Je - su Christe, cum
 tis simus, Je - su Christe, cum

san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a
 san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a
 san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a
 san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a

men, in glo - ri - a De - i pa - tris, a
 men, in glo - ri - a De - i pa - tris, a
 men, in glo - ri - a De - i pa - tris, a
 men, in glo - ri - a De - i pa - tris, a
 men, in glo - ri - a De - i pa - tris, a men,

V. A. 29.

P Allegro, ma non troppo e ben marcato.

men,
men,
men,
in glo ri a De i pa tris, a men, a

Allegro, ma non troppo e ben marcato.

P
ff

in glo ri a
ri a De i pa tris, a men, a men, a
men, a men, a men, a

P
sf

in glo ri a De i pa tris, a
De i pa tris, a men, a men, a
men, a men, a men, a men, a
a men,

P
sf

[illegible][illegible][illegible]

men, a men, a men, in
ri a De i pa tris, a men, a men, a men,
in glo ri a De i pa tris, a men, a
men, a men, a men, in glo.

glo - ri - a De - i pa - tris, a - men, a -

a - men, a - men, in glo - ri - a De - i pa - tris, a - men, a -

men, a - men, in glo - ri - a De - i pa - tris, a - men, a -

ri - a De - i, pa - tris, a - men, a - men,

[illegible]

SOLO.

in glo - ri - a De - i pa - tris, a

in glo ri - a De - i pa - tris, a

ri - a De - i pa - tris, a

BASSO.

in glo - ri - a De - i pa - tris, a

CORO.

p Cum san - cto spi - ri - tu

SOLO.

men, a - men, a - men, **T**

men, a - men, a - men,

men, a - men, a - men,

men, a - men, a - men,

men, a - men, a - men, **T**

TEN.

p Cum san - cto spi - ri - tu **T** *f* in

CORO.

f in glo

f
in glo
in glo
glo
ri - a, in
ri - a, in

ri - a, in glo - ria De - i pa - tris, in
a, glo - ria De - i pa - tris, a men,
glo - ri - a, in glo - ri - a, in glo
glo - ria De - i pa - tris, cum san - cto spi - ri - to, in glo

gloria De - i pa - tris, a
amen, a men, a men, a
ria De - i pa - tris, a
ria De - i pa - tris, a

a - men, in gloria pa
 in glori a Dei pa - tris, amen,
 in glori a Dei pa - tris a - men, a - men, in gloria Dei
 pa - tris, amen, a - men, a - men, in gloria Dei pa
 Quo - niam tu so - lus al -
 Quo - niam tu so - lus Do - mi - nus, tu so - lus al -
 so - lus, tu so - lus san - ctus, tu so - lus al -
 quo - niam tu so - lus al -
 tris, a - men, a - men, a - men,
 in gloria Dei pa - tris, a - men,
 pa - tris a - men, a - men, a - men, a - men, a - men,
 - tris, a - men, a - men, a - men,
 tis - simus, Je - su Chri - ste, cum sancto spi - ri - tu in glo - ri a Dei pa - tris, *cresc.*
 tis - simus, Je - su Chri - ste, cum sancto spi - ri - tu in glo - ri a Dei pa - tris, *cresc.*
 tis - simus, Je - su Chri - ste, cum sancto spi - ri - tu in glo - ri a Dei pa - tris, *cresc.*
 tis - simus, Je - su Chri - ste, cum sancto spi - ri - tu in glo - ri a Dei pa - tris, *cresc.*

CORO.

V

f *ff*

amen, in glo ri a De i pa tris,

amen, in glo ri a

amen, in glo ri a

amen, in glo ri a

ff

a - men, a - men, a -

De i pa tris, a - men, a - men, a -

De i pa tris, a - men, a - men, a -

De i pa tris, a - men, a - men,

men, a - men,

men, a - men, a - men,

men, a - men, a - men,

a - men, a - men,

ff

[illegible]

Credo.

Allegro ma non troppo.

SOPRANO.

ALTO.

TENORE.

BASSO.

CORO.

Allegro ma non troppo.

Credo, cre - do in unum,

Pianoforte.

Cre - do,	cre - do - in	u - num	De - um,	in
-----------	---------------	---------	----------	----

Cre - - do in u - - num De - um,

cre do in u num. u num De um. cre do in u num

u - num De - um, in u - nam De - um, in u - nam De - um.

u - num,	u - - num	De - um, pa -	trem,	pa - trem, pa
----------	-----------	---------------	-------	---------------

ere	do in	u	num	De-um, pa	trem,	pa-trem, pa
-----	-------	---	-----	-----------	-------	-------------

u - num,	u - num	De - um, pa -	trem,	pa - trem, pa -
----------	---------	---------------	-------	-----------------

u - num, u - num De - um, pa - trem, pa - trem, pa

V. A. 29.

A

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and the key signature has one flat (B-flat). The lyrics are in Latin. The page is numbered 'A' at the top center. The lyrics are: 'Cre - do, cre - do in unum Do - mi - num,'. The music features dynamic markings such as *f* (forte) and *sf* (sforzando). The notation includes various note values, rests, and phrasing slurs.

The musical score is written for piano in 2/2 time. It begins with a piano introduction marked 'p' and 'f'. The main section, marked 'A', starts with a forte 'f' dynamic. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a final flourish in the right hand.

Cre - do, ere - do in u - num Do - minum, in u - num, u - num Do -

Cre - do in u - num Do - minum, in u - num, u - num Do -

in u-num Do-mi-num, in u - num Do - minum, in u - num, u - num Do -

in u - num Do-minum, u - num Do - minum, in u - num, u - num Do -

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems. The first system contains four measures, and the second system contains four measures. The music is written in a clear, legible font.

et, et ex pa - tre na - tum an - te omni - a,
 et, et ex pa - tre na - tum an - te,
 et, et ex pa - tre na - tum an - te, an - te omni - a

omnia sae - cula, De - um de De - o, lu - men de
 ante omni - a sae - cula, De - um de De - o, lu - men de
 ante omni - a sae - cula, De - um de De - o, lu - men de
 sae - cula, De - um de De - o, lu - men de

cresc.

lu - men de lumine, De - um ve - rum de De - o ve - ro,
 lumine, de lu - mine, De - um, De - um ve - rum de De - o ve - ro,
 lu - men de lu - mine, De - um verum, De - um ve - rum de De - o ve - ro,
 De - um, De - um verum, De - um ve - rum de De - o ve - ro,

ge-ni-tum, non fac-tum, con-sub-stan-ti
 ge-ni-tum, non fac-tum, con-sub-stan-ti a-lem pa-tri, per quem o-mnia fa-cta
 ge-ni-tum, non fac-tum, con-sub-stan-ti a-lem pa-tri, per quem o-mnia fa-cta
 a-lem pa-tri, per quem o-mnia fa-cta sunt, per quem, per quem o-mnia fa-cta sunt,
 con-sub-stan-ti a-lem, con-sub-stan-ti a-lem
 a-lem pa-tri, per quem o-mnia fa-cta sunt, o-mnia fa-cta
 ni-a fa-cta, o-mnia fa-cta sunt, o-mnia, o-mnia fa-cta
 con-sub-stan-ti a-lem pa-tri, per quem o-mnia fa-cta sunt, o-mnia fa-cta
 pa-tri, per quem o-mnia fa-cta, fa-cta, o-mnia fa-cta sunt, o-mnia fa-cta

V. A. 29.

sf
sunt, o - mnia fa - cta sunt.
sunt, o - mnia, o - mnia fa - cta sunt.
mni - a fa - cta, o - mnia fa - cta sunt.
mni - a fa - cta sunt, fa - cta sunt.

dimin. *p*

D *p* *cresc.* *p*
Qui pro - pter nos ho - mi - nes et propter no - stram sa -
Qui pro - pter nos ho - mi - nes et propter no - stram sa -
Qui pro - pter nos ho - mi - nes et propter no - stram sa -
Qui pro - pter nos ho - mi - nes et propter no - stram sa -

D *p*

f *sf* *p*
lu - tem de - scen - dit de coe -
lu - tem, *f* *sf* qui pro -
lu - tem de - scen - dit de coe - lis, *p* qui
lu - tem de - scen - dit de coe - lis, qui pro -

cresc. *f* *sf* *p*

- lis, qui pro - pter nos ho - mi - nes et pro - pter
 pter nos ho - mi - nes et propter no - stram, no - stram sa -
 pro - pter nos ho - mi - nes et propter no - stram, no - stram sa -
 pter nos ho - mi - nes et propter no - stram, no - stram sa -

no - stram, no - stram sa - lu - tem de - scen - dit, de
 lu - tem, sa - lu - tem de - scen - dit, de
 lu - tem, sa - lu - tem de - scen - dit, de
 lu - tem, sa - lu - tem de - scen - dit, de

scendit, de - scen - dit de coe - lis.
 scendit, de - scen - dit de coe - lis.
 scendit, de - scen - dit de coe - lis.
 scendit, de - scen - dit de coe - lis.

V. A. 29.



ET INCARNATUS.

E Adagio.

SOLO.

Vocal solo for 'ET INCARNATUS.' The music is in E major, 4/4 time. The vocal line is marked *p dim.* and *mezza voce*. The lyrics are: Et, et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a.

ET INCARNATUS.

E Adagio.

Piano accompaniment for 'ET INCARNATUS.' The music is in E major, 4/4 time. It features a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of chords and eighth notes. Dynamics include *p dim.* and *pp*.

Vocal duet for 'ET INCARNATUS.' The music is in E major, 4/4 time. The vocal lines are marked *mezza voce*. The lyrics are: Et in-car-na-tus est de spi-ri-tu vir-gi-ne, Et in-car-na-tus est.

Piano accompaniment for 'ET INCARNATUS.' The music is in E major, 4/4 time. It features a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of chords and eighth notes. Dynamics include *mezza voce*.

de spi - ri - tu san - cto
san mezza voce
 et in - car - na - tus est
 na - tus est de spi - ri - tu

sempre pp

ex Ma - ri - a,
 vir - gi - ne,
 de spi - ri - tu san - cto
 ex Ma - ri - a, ex Ma - ri - a, Ma - ri - a, Ma - ri - a

ri - a vir - gi - ne, vir
 ri - a vir - gi - ne, vir
 ex Ma - ri - a, Ma - ri - a vir
 ri - a vir - gi - ne, vir

SOLO.

gi-ne,
gi-ne,
gi-ne,
et.
gi-ne,

CORO.

Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,
Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,
Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,
Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,

Cresc.

F Andante.

et ho-mo fa-ctus est, ho-mo

ho-mo fa-ctus est,
ho-mo fa-ctus est,
ho-mo, ho-mo fa-ctus est,

Andante.

ff

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section for the Gloria. It is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts enter with the lyrics 'fa - ctus est, ho - mo, fa - ctus est.' The piano part provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as 'cresc.' (crescendo) and 'f' (forte). The lyrics are in Latin, and the music is in German notation.

G Adagio espressivo.

est. Crucifixus, et tiam pro nobis, pro

Adagio espressivo.

cresc.

Cru-ci - fi-xus, cru-ci - fi - xus e - ti-am pro

cresc.

xus e - ti-am pro no-bis, cru-ci - fi-xus e - ti-am pro

cresc.

no-bis, e - ti-am pro no-bis, cru-ci - fi-xus e - ti-am pro

cresc.

fixus e - ti-am pro no-bis, cru-ci - fi - xus e - ti-am pro

p *sf* *p* *cresc.*

H

pp *p* *cresc.*

no - bis, pro no - bis, pas - sus,

SOLO.

pp *p* *cresc.*

no - bis, pro no - bis, pas -

pp *p* *cresc.*

no - bis, pro no - bis, pas -

pp *p* *cresc.*

no - bis, pro no - bis, pas -

H

p *pp* *f* *p*

sub Pon - ti-o Pi - la - to pas - sus,

CORO.

p *pp* *f* *p*

pro nobis, pro no-bis, sub Pon-ti-o Pi - la - to pas - sus,

p *pp* *f* *p*

pro nobis, pro no-bis, sub Pon-ti-o Pi - la - to pas - sus,

p *pp* *f* *p*

pro nobis, pro no-bis, sub Pon-ti-o Pi - la - to pas - sus,

H

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

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

Musical score for "L'Espresso" by Maurice Strakosky. The score is for voice and piano. The voice part is in French, with lyrics: "pas sus, pas sus, pas sus et se". The piano part features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The score is divided into two systems. The first system has four staves (voice and piano). The second system has two staves (piano). The score is marked with "cresc." and "f" (forte) dynamics.

I

pul - tus est,

pul tus est,

pul tus est,

pul - tus est,

pas - sus,

pas sus,

pas - sus,

pas - sus,

I pul - tus est, pas

cresc.
sub Pontio Pi - la - to

pas sus, pas

cresc.
sub Pontio Pi - la - to

pas sus, pas

cresc.
sub Pontio Pi - la - to

pas sus, pas

cresc.
sub Pontio Pi - la - to

pas sus, pas

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a 'cresc.' (crescendo) and includes various musical notations such as eighth notes, sixteenth notes, and beams. The bass staff begins with a bass clef and a key signature of one flat. The music is written in a style typical of early 20th-century musical notation.

sus.
 sus. pas- sus et se pul - tus est, et. et se pul - tus
 sus. pas sus et se pul - tus est, et. et se pul - tus
 sus. pas sus et se pul - tus est, et. et se pul - tus
 sus. pas sus et se pul - tus est, et. et se pul - tus
 pas sus.
 pas sus.
 pas sus.
 sub Pon - ti - o Pi - la - to pas - sus.
 est, et sepultus est. dim. pp
 est, et sepultus est. dim. pp
 est, et sepultus est. dim. pp
 est, et sepultus est. dim. pp
 est, et sepultus est. dim. pp
 poco cresc. p dim. pp più dim. ppp

ET RESURREXIT.

Allegro.

CORO.

ter - ti - a di - e se - cun - dum scri - ptu - ras.

Et resur - re - xit - ter - ti - a di - e se - cun - dum scri - ptu - ras.

ET RESURREXIT.

Allegro.

ter - ti - a di - e se - cun - dum scri - ptu - ras.

Allegro molto.

Et a - scen - dit in coe - lum, a - scen - dit in coe - lum, a - scen

Allegro molto.

sempre più *f*

M

coe - lum, coe - lum, coe - lum, se - det ad

M

ff

se - det ad dex - te - ram, dex - te - ram
 se - det ad dex - te - ram pa - tris, ad dex - te - ram
 dex - te - ram pa - tris, ad dex - te - ram
 se - det ad dex - te - ram pa - tris, ad dex - te - ram

pa - tris,
 pa - tris,
 pa - tris,
 pa - tris,
 et
 et i - terum

et i - terum ven - tu - rus est cum glo - ri - a, cum
 i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a, cum glo - ri - a
 et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri - a
 et i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a

N *f* *f*

glo - ri - a ju - di - ca - re,

ju - di - ca re,

ju - di - ca re,

ju - di - ca re,

N *f* *f* *f* *f*

f *ff*

ju - di - ca re

ju - di - ca re

ju - di - ca re

ju - di - ca re

ju - di - ca re

f *ff*

p

vi - vos, vi - vos, vi - vos et mor - tu - os,

vi - vos, vi - vos, vi - vos et mor - tu - os,

vi - vos, vi - vos, vi - vos et mor - tu - os,

vi - vos, vi - vos, vi - vos et mor - tu - os,

f *p* *p* *cresc.*

non, non, eu - jus re - gni non rit, non
 e rit fi - nis, eu - jus re - gni non e rit, non
 eu - jus re - gni, eu - jus re - gni non
 re - gni non e rit, non e rit fi - nis, non e rit, non

Allegro ma non troppo.
 e rit fi - nis, non, non, non.
 e rit fi - nis, non, non, non.
 e rit fi - nis, non, non, non.
 e rit fi - nis, non, non, non.

Allegro ma non troppo.

Do - minum et vi - vi - fi - cantem,
 Credo, credo in spi - ritum sanctum, qui ex patre fi - li -
 Cre - do, Cre - do, do, cre - do,
 Cre - do, cre - do,

qui eum pa-tre et fi-li-o simul ado-ra-tur et conglorifi-ca-tur, qui lo-

oque pro-ce-dit, qui lo-cu-tus est, lo-cutus est per Pro-

cre-do, ere-do, ere-do, ere-do, ere-do, ere-do, ere-do,

ere-do, ere-do, ere-do, ere-do, ere-do, ere-do,

cutus est per Pro-phetas, ere-do, ere-do,

phe-tas, per Pro-phetas, ere-do,

ere-do, ere-do, ere-do, ere-do, credo in u-nam sanctam catholicam et

ere-do, ere-do, ere-do,

cresc.

ere-do ere-do, ere-do, ere-do, ere-do, ere-do

ere-do, ere-do, ere-do, ere-do, ere-do, ere-do

a-po-sto-licam Ec-cle-siam, con-fi-te-or unum Ba-ptis-ma, in re-mis-si-onem pec-

con-fi-te-or unum Ba-ptis-ma, in re-mis-si-onem pec-

p *sf* *sf* *sf* *Q* *sf* *sf*

in remis-si-o-nem pec-ca-to-rum, et ex-spe-cto, ex

in remis-si-o-nem pec-ca-to-rum, et ex-spe-cto, ex

ca-to-rum, pec-ca-to-rum, et ex-spe-cto, ex

ca-to-rum, pec-ca-to-rum, et ex-spe-cto, ex

p *sf* *sf* *sf* *Q* *sf* *sf*

spe-cto re-sur-re-cti o-nem mortu-

spe-cto re-sur-re-cti o-nem mortu-

spe-cto re-sur-re-cti o-nem mortu-

spe-cto re-sur-re-cti o-nem mortu-

spe-cto re-sur-re-cti o-nem mortu-

sf *sempre più f* *ff* *Q* *sf* *sf*

o-rum et, et vi-tam ven-tu-ri ven-tu-ri sae-cu-li, a

o-rum et, et vi-tam ven-tu-ri ven-tu-ri sae-cu-li, a

o-rum et, et vi-tam ven-tu-ri ven-tu-ri sae-cu-li, a

o-rum et, et vi-tam ven-tu-ri ven-tu-ri sae-cu-li, a

o-rum et, et vi-tam ven-tu-ri ven-tu-ri sae-cu-li, a

sf *sempre f* *ff* *Q* *sf* *sf*

V. A. 29.

ff

men,
men,
men,
men,

Allegretto ma non troppo. *p*

et vi-tam ven-tu-ri sae-cu-li.
a-men, a-

Allegretto ma non troppo. *p* *cresc.* *p*

a-men, a-men, amen, a-men.
et vi-tam ven-tu-ri sae-cu-li, a-men, a-

p

a-men, a-men, amen, a-men.
et vi-tam ven-tu-ri sae-cu-li, a-men, a-

[illegible][illegible][illegible]



men, a

a - men, a - men, a - men, a

men, a - men, a - men, et - vi - tam ven -

men, et vi - tam ven - tu - ri sae - culi, a - men, a - men,



men, et vi - tam ven - tu - ri sae -

men, a

tu - ri sae - culi, a - men, a

a - men, a - men, et



culi, a - men, a - men, a - men, et vi - tam, et

men, a - men, et vi - tam ven - tu - ri, ven -

men, a - men, a - men, a - men, a

vi - tam ven - tu - ri sae, *cresc.*

cresc.

[illegible]

[illegible]

men, a
men, et vi - tam, et
men, et vi - tam ven - tu - ri. ven - tu - ri
men, et vi - tam, et vi - tam, et vi - tam ven - tu - ri
vi - tum

vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri
sae
ven - tu - ri sae

cu - li, a - men, a
cu - li, a - men, a
cu - li, a - men, a
cu - li, a - men, a

ben marcato

U

men, a - men, a - men, et vi - tam ven - tu - ri.

men, a - men, a - men, et vi - tam, et

men, a - men, a - men, a

men, a - men, a - men, et vi - tam,

ven - tu - ri sae - cu - li, amen, et vi - tam ven - tu - ri, ven - tu - ri, ven -

vi - tam ven - tu - ri sae - cu - li, amen, et vi - tam ven - tu - ri, ven - tu - ri, ven -

men, et vi - tam, et vi - tam ven - tu - ri, ven - tu - ri, ven -

et vi - tam ven - tu - ri, ven - tu - ri, ven

tu - ri sae - cu - li, a - men, a

tu - ri sae - cu - li, a - men, a

tu - ri sae - cu - li, a - men, a

tu - ri sae - cu - li, a - men, a

[illegible]

pp
a
pp
a

cresc.
pp
pp

men.
men.
a men.
a men.

pp
a men.
pp
a men.
pp
a men.
pp
a men.

sempre pp
a.
V. A. 29.

Sanctus.

Adagio.

Mit Andacht.

Pianoforte.

SOLO.

SOPRANO. *p* *cresc.* San - ctus Do - minus, Do - minus De - us

ALTO. *p* *cresc.* San - ctus Do - minus, Do - minus De - us

TENORE. *p* *cresc.* San - ctus Do - minus, Do - minus De - us

BASSO. *p* *cresc.* San - ctus Do - minus, Do - minus De - us

San - ctus Do - minus, Do - minus De - us

p *cresc.* *sforzato* Sa - ba - oth, san - ctus Do - minus, Do - minus De - us

p *cresc.* *sforzato* Sa - ba - oth, san - ctus Do - minus, Do - minus De - us

p *cresc.* *sforzato* Sa - ba - oth, san - ctus Do - minus, Do - minus De - us

p *cresc.* *sforzato* Sa - ba - oth, san - ctus Do - minus, Do - minus De - us

p *cresc.* *sforzato* Sa - ba - oth, san - ctus Do - minus, Do - minus De - us

p Sa - ba - oth, Sa - ba - oth, *mezza voce* sanctus, sanctus
p Sa - ba - oth, *mezza voce* sanctus, sanctus
p Sa - ba - oth, Sa - ba - oth, *mezza voce* sanctus, sanctus
p Sa - ba - oth, Sa - ba - oth, *mezza voce* sanctus, *ten.* sanctus

p *sempre più piano*

pp Dominus De - us, De - us Sa - ba - oth.
pp Dominus De - us, De - us Sa - ba - oth.
pp Dominus De - us, De - us Sa - ba - oth.
pp Dominus De - us, De - us Sa - ba - oth.

pp *più dim.*

A Allegro pesante.

CORO. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, o - san
 Ple - ni sunt coe - li et

A Allegro pesante.

V.A. 29.

na, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-

Ple-ni sunt coe-li et ter-ra glo-ri-a

ter-ra glo-ri-a tu-a, o-san-na, o-san-na in ex-

cel-sis, o-sanna in ex-cel-sis, ple-ni sunt coe-li et

tu-a, o-san-na, o-sanna in ex-cel-sis, ple-ni sunt coe-li et

cel-sis, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, glo-ri-a

Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, glo-ri-a

ter-ra glo-ri-a tu-a. ple-ni sunt coe-li et

ter-ra glo-ri-a tu-a, o-san-

tu-a, glo-ri-a tu-a, ple-ni, ple-ni sunt coe-li et

tu-a, glo-ri-a tu-a. o-san

ter-ra glo-ri-a tu-a, glo-ri-a tu-a, glo-ri-a
 na, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis, ple-ni sunt coe-li et
 ter-ra glo-ri-a tu-a, glo-ri-a tu-a, glo-ri-a
 na, o-san-na in ex-cel-sis, ple-ni sunt coe-li et ter-ra glo-ri-a

tu-a, glo-ri-a tu-a, glo-ri-a tu-a.
 ter-ra glo-ri-a tu-a, glo-ri-a tu-a.
 tu-a, glo-ri-a tu-a, glo-ri-a tu-a.
 tu-a, glo-ri-a tu-a, glo-ri-a tu-a.

OSANNA.

Presto.

O-san-na, o-san-na in ex-cel-sis, o-san-na, o-san-na, o-san-na, o-san-na in ex-cel-sis

Presto.

san - na in ex - cel - sis, o - san - na, o - san - na,
cel - sis, o - san - na, o - san - na, o - san - na in ex -
O - san - na, o - san - na in ex - cel - sis, o -

cel - sis, o - san-na, o - san-na, o - san-na, o - sanna in ex -

san - na, o - san-na, o - san - na in ex - cel - sis, o - san-na, o - san - na, o -

san - na, o - san-na in ex - cel - sis, o - san-na in ex - cel - sis, o - san

[illegible]

PRÄLUDIUM.

Sostenuto ma non troppo.

Pianoforte.

p

rinf.

p

Andante molto cantabile e non troppo mosso.

cresc.

p

CORO. **E BASS.**

p

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mini,

tr

dim.

p

cresc.

dolce cantabile

pp

p



SOLO.

SOPR.

ALT.

TEN.

BASS.

Be-ne-di-ctus qui ve-nit, qui ve-nit in no-mi-ne

qui ve-nit in

Be-ne-di-ctus qui ve-nit, qui

cresc. *pp* 8:

Domini, qui ve-nit in no-mine, no-mi-ne

no-mine Do-mi-ni, qui ve-nit in no-mi-ne

ve-nit in no-mine Domini, qui ve-nit, qui,

qui ve-nit, qui ve-nit, qui ve-nit in no-mi-ne

cresc. *mf*

Do-mi-ni, in no-mi-ne Do-mi-ni, qui

Do-mi-ni, in no-mi-ne Do-mi-ni, qui

qui ve-nit, qui ve-nit, qui ve-nit in

Do-mi-ni, in no-mi-ne Do-mi-ni

p *cresc.* *mf* *cresc.*

ve - nit in no - mi - ne, no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni

sf *f*

SOLO.

G

ni, ni, ni, ni,

CORO.

G

f in nomi-ne Do-mi-ni, in nomi-ne Do
f in nomi-ne Do-mi-ni, in nomi-ne Do
f in nomi-ne Do-mi-ni, in nomi-ne Do
f in nomi-ne Do-mi-ni, in nomi-ne Do

G

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

mi-ni, mi-ni, mi-ni, mi-ni,

p qui

p qui ve-nit,

p qui ve-nit,

dolce dim.

ve-nit, be-ne-di-ctus qui ve-nit, qui

qui ve-nit, qui ve-

be-ne-di-ctus qui ve-

cresc. ve-nit in nomi-ne Do-mi-ni, be-ne-di-ctus,

cresc. nit in nomi-ne Do mini, be-ne-di-ctus,

cresc. nit in nomi-ne Do mi-ni, be-ne-di-ctus,

cresc. in nomi-ne Do mi-ni, be-ne-di-ctus,

cresc.

cresc.

be-ne-di-ctus, be-ne-di-ctus qui, qui, qui ve-nit in

be-ne-di-ctus, be-ne-di-ctus qui, qui, qui ve-nit in

be-ne-di-ctus, be-ne-di-ctus qui, qui, qui ve-nit in

be-ne-di-ctus, be-ne-di-ctus qui, qui, qui ve-nit in

no mi-ne Do mi-ni.

no mi-ne Do mi-ni.

no mi-ne Do mi-ni.

no mi-ne Do mi-ni.

SOLO

Be-ne

Be-ne-di-ctus qui ve-nit, qui

di-ctus, be-ne-di-ctus, be-ne-di-ctus qui ve-nit, qui ve-nit

qui, qui ve-nit, qui ve-nit, be-ne

Be ne - di - ctus qui ve - nit in no - mi - ne
 ve - nit in no - mi - ne Do - mi - ni, in
 qui, qui ve - nit in no - mi - ne Do - mi - ni,
 di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

a tempo. **I**
 Do - mi - ni, *a tempo.* qui ve - nit,
 no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne,
 qui ve - nit
a tempo. **I** *a tempo.* qui ve - nit, qui ve - nit in

colla voce *cresc.*
 qui ve - nit, qui ve - nit, qui ve - nit, qui
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
 qui ve - nit in no - mi - ne Do - mi - ni, qui
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, qui

mf sf p cresc. p cresc.

ve nit in no mine Do mi ni,
qui ve nit, qui ve nit in no mine Do mi ni,
no mi ne, no mine Do mi ni,
ve nit in no mi ne Do mi ni

triummum
f

K

SOLO.

ni,
ni,
ni,
ni,

K

CORO.

ni,
in nomine Domi ni, in nomine Do mini.
in nomine Domi ni, in nomine Do mini.
in nomine Domini, in nomine Do mini.
in nomine Domini, in nomine Do mini.

K

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

[illegible]

SOLO.

L

f

Do - mini. O - san - na in ex - cel - sis,

Do - mini. O - san - na in ex - cel - sis,

Do - mini. O - san - na in ex - cel - sis,

Do - mini. O - san - na in ex - cel - sis,

CORO.

L

f

O - san - na, o -

O - san - na, o - sanna in ex - cel -

cresc.

L

f

ben marcato

CORO.

f

O - san - na, o - sanna in ex - cel -

O - san - na, o - sanna in excel - sis, in ex - cel -

sanna in ex - cel - sis, o - san - na in excel - sis, o - san -

sis, in ex - cel - sis, o - sanna, o - san - na, o -

f

f

f

f

sis, in ex-cel-sis, o-san-na in ex-cel-sis. **M**
 sis, o-san-na in ex-cel-sis. **M**
 na, o-san-na, o-san-na, o-san-na in ex-cel-sis. **M**
 san-na, o-san-na, o-san-na in ex-cel-sis. **M** Be-ne

Be-ne-di-ctus qui ve-nit in no-mi-ne *dim.*
 Be-ne-di-ctus qui ve-nit in no-mi-ne *dim.*
 di-ctus qui ve-nit in no-mi-ne *dim.*

crese.
 Do-mi-ni. O-san-na, o-san-na in ex-cel-sis, o-san-na, o-
 Do-mi-ni. O-san-na, o-
 O-san-na, o-*crese.* san-na in ex-cel-sis, o-san-na, o-
 Do-mi-ni. O-san-na, o-san-na in ex-

p *crese.*

san - na, o - san - na in ex - cel sis. *f.* *p.*
 san - na in ex - cel sis. *f.* *p.*
 san - na, o - san - na in ex - cel sis. *f.* *p.*
 cel sis. in ex - cel sis. *f.* *p.*

Agnus Dei.

Adagio.

BASSO. SOLO. *p* *cresc.* *p*
 A - gnus.

Pianoforte.

a - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta, pec -

SOLO. *p* *p* *p*
 ca - ta mun - di, mi - se - re - re,
 TEN. *p* *p* *p*
 pec - ca - ta mun - di, mi - se -
 CORO. BASS. *p* *p* *p*
 pec - ca - ta mun - di, mi - se -

mi - se - re - re, mi - se - re - re no - bis.

re - re, mi - se - re - re, mi - se - re - re

re - re, mi - se - re - re, mi - se -

CORO.

TEN. I.
no - bis.

TEN. II.
mi - se - re - re no - bis.

BASS. I.
re - re no - bis.

BASS. II.
mi - se - re - re no - bis.

cresc. *p*

SOLO.

ALT.
A - gnus, a - gnus De - i qui tol - lis pec - ca - ta

TEN.
A - gnus De - i qui tol - lis pec -

SOLO.

B

qui tol - lis pec - ca - ta mun - di, mi - se -

ca - ta, pec - ca - ta mun - di,

CORO.

SOPR.

B

ALT.

pec - ca - ta mun - di,

TEN.

pec - ca - ta mun - di,

BASS.

pec - ca - ta mun - di,

B

re - re, mi - se - re - re, mi - se - re

mi - se - re - re, mi - se - re - re,

p mi - se - re - re, mi - se - re - re.

p mi - se - re - re, mi - se - re - re.

p mi - se - re - re, mi - se - re - re.

p mi - se - re - re, mi - se - re - re.

p

cresc.

SOLO. ALT.

re, mi-se-re re no-bis.

3

f *ff*

SOLO. SOPR. ALT. TEN. BASS.

A - gnus, a - gnus De-i qui tol-lis pec-

A - gnus De-i qui

A - gnus De-i qui tol-

cresc. *cresc.* *cresc.* *cresc.*

p *cresc.*

f *cresc.* *f*

ca-ta, qui tol-lis pec-ca-ta, pec-ca

tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, qui tol-lis pec-

gnus De-i qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, pec-

lis pec-ca-ta, pec-ca-ta, qui tol-lis pec-

f

C

SOLO.

ta mun - di, mi - se - re -

ca - ta mun - di, mi - se - re - re, mi - se - re - re,

ca - ta mun - di, mi - se - re - re, mi - se - re - re,

C

ca - ta, pec - ca - ta mundi, mi - se - re - re, mi - se - re - re, *cresc.*

CORO.

cresc. A - gnus De - i *pp* mi - se - re - re no - bis, *cresc.* mi - se -

cresc. A - gnus De - i *pp* mi - se - re - re no - bis, *cresc.* mi - se -

cresc. A - gnus De - i *pp* mi - se - re - re no - bis, *cresc.* mi - se -

A - gnus De - i mi - se - re - re no - bis, *cresc.* mi - se -

C

f *pp* *cresc.*

re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

re - re, mi - se - re - re, mi - se - re - re

re - re, mi - se - re - re, mi - se

re - re, mi - se - re - re, mi

re - re, mi - se - re - re, mi - se

p

V. A. 29.

CORO.

no - bis, *cresc.* mi - se - re

re - re no - bis, *cresc.* mi - se - re *cresc.*

se - re - re no - bis, *cresc.* mi - se

BASS I.
re - re no - bis,

BASS II.
mi - se - re - re no - bis,

cresc.

re no - bis, *cresc.* mi - se - re *cresc.*

re no - bis, *cresc.* mi - se

re re no - bis, *cresc.* mi - se - re

mi - se - re

p cresc.

dim. re no - bis. *pp* A - gnus De - i! *p* Do -

dim. re no - bis. *pp* A - gnus De - i!

dim. re no - bis. *pp* A - gnus De - i!

dim. re no - bis. *pp* A - gnus De - i!

re no - bis. A - gnus De - i!

dim. *pp* *pp*

E Allegretto vivace.

na Do na no bis pa cem,
Do na pa cem,
Do na no bis pa cem,

E Allegretto vivace.

p
cresc.

CORO.
SOPR. *p*
BASS. *p*
pa cem, pa
pa
pp
pp

SOPR. *cresc. poco a poco*
ALT. *cresc. poco a poco*
TEN. *cresc. poco a poco*
BASS. *cresc. poco a poco*
pa cem,
cem,
cresc. poco a poco

F *cresc.*

pa
cem,
pa
pa

F

cresc.
pa
cem,
cem,
pa
cem,
pa
cem,

f

G

p
do na no bis pa cem,
cem, do na no bis pa cem, do
cem, do na no bis pa cem, do
do na no bis pa cem, do

f

G

[illegible]

The image displays a page from a musical score for 'Hallelujah' by Franz Liszt. The score is written for voice and piano. The top system shows the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics 'Hallelujah' are written below the vocal parts. The score is marked with 'H' and 'ff' (fortissimo). The piano accompaniment features a prominent bass line with octaves and chords. The vocal parts enter with a long note on 'Hallelujah'.

SOLO. SOPR.

The image shows a musical score for a Soprano solo and piano accompaniment. The Soprano part is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The lyrics 'do - na pa' are written below the staff. The piano accompaniment consists of three staves: two for the right hand in treble clef and one for the left hand in bass clef. The right hand part features a melodic line with notes and rests, and a more active line with sixteenth and thirty-second notes. The left hand part provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *sf* (sforzando). A *cresc.* (crescendo) marking is present in the piano part. The score is for a solo performance.

do - na pa

p

do - na pa

do - na, do - na pa

do - na, do - na pa

sf

p *cresc.*

[illegible][illegible]

[illegible]**K** Allegro assai.

Allegro assai.

The musical score is written for piano on two systems. The first system consists of a treble and bass staff. The treble staff begins with a *pp* dynamic marking and contains a series of chords and a melodic line. The bass staff features a rhythmic accompaniment of eighth notes. The second system continues the composition, with the treble staff showing more complex chordal textures and the bass staff maintaining the rhythmic pattern. The score is printed on aged, yellowed paper.

Recit.
(fiamidamente.)
(ängstlich.)

SOLO. ALT.

A - - - gnus De-i qui tol-lis pec-ca-ta

p colla voce

SOLO. a tempo.

mun-di,

TEN.

Recit. a tempo

A - - - gnus De-i mi-se-re-re, mi-se-

a tempo. a tempo.

cresc. *colla voce* *più cresc.*

SOLO. **L**

re-re, mi-se-re - - - re nobis. A - - - gnus De-i, do

SOPR. *ff* Recit.

L *f*

misere-re nobis.

L *f*

misere-re nobis.

L *f*

misere-re nobis.

L *f*

misere-re nobis.

L *ff* *colla voce*

M Tempo I.

SOLO.

na, do na, do na, do

M Tempo I.

p

na no bis pa cem, pa cem, do na no bis pa cem, do

pa cem, pa do na, do na, do na, do na, do

pp *sempre pp*

pa - - - - - cem, - - - - - pa
 cem, - - - - - pa
 do - - - - - na, do - - - - - na,
 do - - - - - na, do - - - - - na,

cresc.

- - - - - cem,
cresc.
cresc. do - na, do - na, do - na, do - na,
 do - na, do - na, do - na, do - na,

cresc.

f *dum.*

N CORO.

do - na no - bis pa - cem,
 cem, do - na no - bis pa - cem,
 do - na no - bis pa - cem,
 do - na no - bis pa - cem, do - na no - bis

p

f

f *f* *f*

N

p *cresc.*

f

V. A. 29.



First system of the musical score. It features vocal staves and piano accompaniment. The vocal parts enter with the lyrics "do na no bis pa" and "cem, do". The piano accompaniment is marked with a forte *f* dynamic. The system concludes with a double bar line.



Second system of the musical score. The vocal parts continue with the lyrics "na no bis pa" and "do na no bis". The piano accompaniment includes a section marked *ben marcato* (well marked) with a forte *f* dynamic. The system concludes with a double bar line.



Third system of the musical score. The vocal parts continue with the lyrics "cem, do na pa" and "do na pa". The piano accompaniment is marked with a forte *f* dynamic. The system concludes with a double bar line.



do na, do na, do na, cem,

f



pa pa, cem,

pp



pp



cem, do na, do na, do na, do na, do na, do na,

ff



f

SOLO.

CORO.

SOLO section, measures 1-4. The soloist sings "do na pa" in measures 1-3 and "pa cem," in measure 4. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

CORO section, measures 1-4. The chorus sings "do na pa cem," in measure 1, "do na pa cem," in measure 2, and "do na pa cem," in measure 3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

Piano accompaniment for measures 1-4. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays sustained chords. The dynamic is marked *p cresc.*

SOLO section, measures 5-8. The soloist sings "pa cem," in measure 5, "pa cem," in measure 6, and "pa cem," in measure 7. The piano accompaniment continues with the rhythmic pattern in the right hand and sustained chords in the left hand.

CORO section, measures 5-8. The chorus sings "pa cem," in measure 5, "pa cem," in measure 6, and "pa cem," in measure 7. The piano accompaniment continues with the rhythmic pattern in the right hand and sustained chords in the left hand.

Piano accompaniment for measures 5-8. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays sustained chords. The dynamic is marked *p* in measure 5 and *f* in measure 6.

p
pa cem.
p
pa cem.
p
pa cem.
p
pa cem.

sf pa cem,
sf pa cem,
sf pa cem,
sf pa cem,
sf pa cem,
sf pa cem,

sf *sf* *sf* *p* *sf* *sf* *sf*

CORO.

sf *sf* **Q** **Presto.**

pa cem.
pa cem.
pa cem.
pa cem.
pa cem.

Presto.

sf *sf* *sf* *tr* *tr* *sf* *sf*

sf V. A. 29.

This page contains seven systems of musical notation, each consisting of a treble and a bass staff. The music is written in a key with two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and ornaments (tr). Dynamic markings are present throughout, including *ff* (fortissimo) and *f* (forte). The piece features a complex texture with many chords and rapid passages, particularly in the right hand. The notation is typical of 19th-century piano music.

The musical score is written for a choir and piano. It begins with a piano introduction in D major, featuring a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The piano part includes dynamic markings of *sf* (sforzando) and *ff* (fortissimo). The choir enters with the word "CORO." and sings "Agnus Dei" in a homophonic setting. The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass), with the lyrics "Agnus Dei" repeated. The piano accompaniment continues with a rhythmic pattern of eighth notes. The score concludes with a final piano section featuring a more active piano part with sixteenth-note runs in the right hand and a steady eighth-note bass line.

Chorus: CORO.
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei

Instrumental: *sf*, *ff*, *f*, *ff*

SOLO. **S** SOPR. *ff*

Do - na pa - cem, pa - cem, do -

CORO.

Do - na pa - cem, pa - cem,

Do - na pa - cem, pa - cem,

Do - na pa - cem, pa - cem,

Do - na pa - cem, pa - cem,

f *ff*

Tempo I.

SOLO.

na,

do

do na,

Tempo I.

p

do na,

na,

do na,

do na,

do - na no - bis pa

do - na no - bis pa

do - na no - bis pa

do - na no - bis pa

SOLO.

T

cem,

cem,

cem,

cem,

CORO.

T *p cresc.* *f* *f* *sf*

do - na nobis pa

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

do - na nobis pa

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

do - na nobis pa

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

do - na nobis pa

T

f *sf* *sf* *sf*

The image displays a page from a musical score, likely a vocal and piano arrangement of Schubert's 'Ave Maria'. The score is written on eight staves, organized into four systems of two staves each. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom four staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are marked with a forte dynamic (*sf*). The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand, also marked with a forte dynamic (*sf*). The lyrics 'cem, do - na, do - na, do -' are visible under the vocal staves.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble staff melody and a bass staff accompaniment. The melody is marked with a forte (f) dynamic. The bass staff features a steady eighth-note accompaniment. The piece concludes with a final chord in the treble staff.

CORO.

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem,

pa - cem,

pa - cem,

pa - cem,

dim.

V *pp* do

pp do

V *p* do

Musical score for "Gloria" by Giuseppe Verdi, featuring vocal parts and piano accompaniment. The score includes lyrics in Italian and dynamic markings such as "cresc.", "p", "pp", and "sempre più piano".

pa - cem,

pa - cem,

pa - cem,

pa - cem,

p *pp* *pp*

X *f*

do - na pa - cem, pa - cem.

f do - na pa - cem, pa - cem.

f do - na pa - cem, pa - cem.

f do - na pa - cem, pa - cem.

do - na pa - cem, pa - cem.

cresc. *f ben marcato* *p*

cresc. *ff* *f*

Gesunde

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Gesangs-Musik.

Gesangsquartette u.-Terzette.

- 10 Bach, 371 Choralgesge. (Becker, Dörfel). quer 8.
 730 — 69 Choralmelodien mit beziffertem Baß (Becker). quer 8.
 Beethoven, Schlußchor »An die Freude« a. d. 9. Symphonie. Französisch:
 1723 Frauenstimmen.
 1724 Männerstimmen.
 1255/59 Eccard, Joh., Geistl. Lieder v. Teschner. S., A., T. I. II. u. B. 8.
 1698 Franck, Psalm 150 für Chor u. Orgel (engl.) gr. 8.
 1607 Freundt, Das Weihnachtsliederbuch, für gem. Chor (Göhler). Partitur. 4.
 1608/11 — Stimmen.
 1269 Gläser, Choralbuch. 4.
 1675 Hauptmann, Männerchöre (Op. 49, 55) Partitur.
 1676/79 — Stimmen.
 1680 — Weltliche Lieder für gem. Chor (Op. 21, 25, 32, 47). Partitur.
 1681/84 — Stimmen.
 1692 — Sämtl. geistliche Gesänge für gem. Chor. Partitur.
 1693/96 — Stimmen.
 1727 — Kleinere geistl. Chorwerke. Partitur.
 1728/31 — Stimmen.
 1732 — Größere geistl. Chorwerke. Partitur.
 1733/36 — Stimmen.
 1627 Loewe, Hohenzollern-Album. I. Gesänge f. vierst. Männergesang. gr. 8. Part.
 1640/43 — Stimmen.
 1751 Lyr, Deutsche Weisen. Heft V. Lieder für gem. u. Männerchor. gr. 8.
 1217 Maier, Deutsche Volkslieder f. S. A. T. B. Part. 8.
 1218/21 — Stimmen. 8.
 187 Mendelssohn, Männerchöre, Kpl. (Rietz). Part. 8.
 188/91 — Dieselben. Stimmen (Rietz). 8.
 192 — 23 Lieder f. S., A., T. u. B. Kpl. (Rietz). Partitur. 8.
 193/96 — Dieselben. Stimmen (Rietz). 8.
 1831 Methfessel, Männerchöre (Dost). Part. 1832/35 — Stimmen.
 292/95 Mozart, Messen. I. Abt. Nr. 1—8. 4 Bde. (Sopr., Alt, Ten. u. Baß) (Habert). 8.
 296/99 — 2. Abt. Nr. 9—15. 4 Bde. (Habert). 8.
 1857 — Kompos. f. Freimauren (Reinecke.) gr. 8.
 1350 Palestrina, Leichte Chöre. Partitur (deutsch) für gemischten Chor.
 1351 — für Männerchor.
 1352 — für Frauenstimmen.
 1836 Schein, Weltliche Lieder. Herausgegeben von Dr. A. Prüfer. Partitur.
 1837/40 — Stimmen (Sopr., Alt, Ten., Baß).
 1615 Schubert, Gesge. f. Frauenchor. Part. 1616/19 — Stimmen.
 579 Schumann, R., Sämtl. Lieder u. Gesänge für Männerstimmen. Part. 8.
 580/83 — Stimmen. 4 Bde. 8.
 584 — Sämtl. Lieder u. Gesänge f. Sopran, Alt, Tenor und Baß. Partitur. 8.
 585/88 — Stimmen. 4 Bde. 8.
 1291 — Lieder u. Gesänge f. Frauenst. gr. 8.
 733 — Spanisches Liederspiel. Op. 74. (Eins- und mehrstimmig.) gr. 8.
 734 — Minnespiel. (Eins- und mehrst.) gr. 8.
 735 — Spanische Liebeslieder. Op. 133. (Eins- und mehrstimmig.) gr. 8.
 1769 Schütz, 20 vierst. Psalm. a. d. 16. Bande d. Ges.-Ausg. Für den prakt. Gebrauch ausgew. und herausgeg. von Th. Goldschmidt. Sängerpertitur.
 1285 Silcher, 50 ausgew. Lieder u. Gesänge f. Männerchor. Partitur. 8.
 1286/89 — Dieselben. Stimmen. 8.
 Tuma, Passionsgesänge f. Chor u. Org.:
 1821 — Partitur.
 1822/25 — Stimmen Sopr., Alt, Ten., Baß.
 1826 — Sammlung ausgew. Chöre und Chorsätze mit Orgelbegl. für den prakt. Gebrauch bearbeitet von O. Schmid. Partitur.
 1827/30 — Stimmen (Sopr., Alt, Ten. Baß).
 1586 Wolfrum, Der evangelische Kirchenchor. Samml. älterer stroph. Lieder und liturg. Gesge. für gem. Chor. Part. 4.
 1537/70 — Stimmen.

Nr.

Gesangsquartette.

- 1917 Einstimmiges Chorbuch. Eine Auswahl von Volks-, volkstüml. und Kunstliedern für höh. Lehraust. Seminare, Männergesangsvereine und gesellige Kreise v. L. Riemann, Klavier-Part.
 1877 Flottenlieder, Ausgewählte deutsche für Männerchor. Partitur 89.
 1878/81 — Stimmen.
 1930 75 geistl. Lieder u. Arien a. Schemellis Gesangbuch u. d. Notenbuch d. Anna Magdalena Bach. Für vierst. Chor v. Franz Wüllner. Partitur.
 1757/60 — Chorstimmen (S.-A.-T. u. B.)
 379 Deutscher Liederkranz. 50 der schönsten Lieder und Gesänge für Sopran, Alt, Tenor und Baß (Volkland) Part.
 830/83 — Stimmen.
 1964 Madrigale, Ausgewählte u. mehrstimm. Gesänge ber. Meister des 16. u. 17. Jahrh. (W. Barclay Squire). Bd. I.
 334 Deutsche Männerchöre. 50 der schönsten Lieder u. Gesänge. (Cavallo). Part.
 335/38 — Stimmen.
 1961 Altniederländische Kriegs- u. Siegeslieder, nach Adr. Valerius (1626). Eine vaterländ. Folge f. Tenor- und Baßsolo, Männerchor, Orch. und Orgel v. J. Röntgen. Op. 43. (Dtsch. von K. Budde). Klavierauszug.
 1944/47 — Chorstimmen.
 1894 Volkslieder, Altniederländische, nach Adr. Valerius (1626), f. Frauenstim. bearbeitet v. J. Röntgen. Deutsche Übers. von K. Budde. Partitur.
 1895/97 — Stimmen.

Klavierauszüge mit Text.

- 1446 d'Albert, Der Mensch u. das Leben. gr. 8.
 59 Astorga, Stabat mater (Schletterer). gr. 8.
 480 Bach, Johannespassion. gr. 8.
 719 — Lucaspassion (Dörfel). 8.
 732 — Dieselbe. Deutsch-Engl. (Dörfel). gr. 8.
 11 — Matthäuspassion (Jadassohn). 8.
 1942 — Trauermusik bearb. v. Ph. Wolfrum (deutsch-engl.). Klavierauszug von O. Taubmann.
 13 — Weihnachtsoratorium. (Jadassohn). 8.
 1857 — m. engl. Text.
 1788 — Weihnachtsmusik a. dem Weihn.-Orat. Zum Gebrauch im Hause, in Schulen u. kl. Gemeinden, f. Harm., Klavier u. Choralgesang (2 Viol. u. 2 Hörner ad lib.) (W. Waage.) kl. 4. mit beigef. Instr.-Stimmen.
 — Kantaten nach der Ausgabe der Bach-Gesellschaft:
 430 — Ein feste Burg (Brißler). gr. 8.
 571 — O ewiges Feuer, o Ursprung der Liebe. (Naumann). gr. 8.
 723 — Bleib' bei uns (Franz). gr. 8.
 1901 — Kant. No. 58. »Ich will den Kreuzstab« n. d. Bearb. v. Ph. Wolfrum (O. Taubmann).
 — 211 Kantaten (Siehe besond. Verz.)
 — Messen. S. bes. Verz.
 — Motetten. S. bes. Verz.
 1951 — Streit zwischen Phoebus und Pan. N. d. Bearb. v. F. Motil (deutsch-englisch). (O. Taubmann).
 947 Becker, Liturgie.
 1197 — Selig aus Gnade. gr. 8.
 1359 — Geistl. Dialog. (d.-e.) gr. 8.
 1377 — Reformation Cantata. (e.-d.) gr. 8.
 1763 — (deutsch.)
 1378 — Cantata. Op. 50. (e.-d.) gr. 8.
 1456 — Kantate »Herr, wie langer, gr. 8.
 1415 Beethoven, Christus am Ölberge. (Reinecke). 4.
 1323 — Egmont (Krug). gr. 8.
 23 — Wohlfühle Ausgabe.
 24 — Fidelio (Brißler). 8.
 1416 — Meerestille und glückliche Fahrt. (Reinecke). 4.
 1921 — (Brißler) 4.
 1411 — Messe. Op. 86. (Reinecke). 4.
 29 — Missa solennis (Jadassohn). gr. 8.
 1198 — Ruinen von Athen. 4.

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Klavierauszüge mit Text.

- 1230 Beethoven, Chor-Phantasie. Op. 80. 4.
 1852 — — französisch.
 1295 — An die Freude. (Aus der 9. Symphonie.) (Reinecke.) gr. 8.
 1722 — — französisch.
 1620 — 9. Symph. m. Schlußchor. englisch.
 1332 — Ah! perfido. Op. 65. (Brißler.) 4.
 297 Bellini, Romeo und Julie (deutsch und italienisch) (Mockwitz). 8.
 904 Berneker, Christi Himmelfahrt. gr. 8.
 1331 — Christus, der ist mein Leben. gr. 8.
 1305 Berlioz, Benvenuto Cellini.
 1790 — Faustus Verdammung.
 1968 — — Englisch (J. Holbrooke).
 1920 — Op. 25. Des Heilands Kindheit (franz.-deutsch-engl.) (Taubmann).
 1853 — Herminia (französisch-deutsch-engl.) (Ph. Scharwenka).
 1989 — Op. 28. Kaiserhymne (Scharwenka).
 1593 — Kleopatra (französisch-deutsch-engl.) (Ph. Scharwenka).
 1970 — Lelio, oder Die Rückkehr ins Leben (Ph. Scharwenka).
 1975 — Der 5. Mai (O. Taubmann).
 1791 — Requiem (Große Totenmesse) (Ph. Scharwenka).
 1965 — Resurrexit (O. Taubmann).
 1845 — Romeo u. Julie. (Kleinmichel.) gr. 8.
 1976 — Op. 11. Sarah im Bade. Ballade für 3 Chöre (O. Taubmann).
 1978 — Religiöse Betrachtg. (O. Taubmann).
 1981 — Heroische Szene (Der Aufstand der Griechen) (O. Taubmann).
 1866 — Op. 22. Te Deum. (O. Taubmann).
 1841 — Die Einnahme von Troja.
 1842 — Die Trojaner in Karthago.
 168 Boccherini, Stabat m. (Schletterer). gr. 8.
 355 Boieldieu, Weiße Dame (Jadassohn). gr. 8.
 298 Cherubini, Missa pro defunctis (lat.) 8.
 299 — Requiem. C-moll (lat.). 8.
 300 Donizetti, Lucrezia (deutsch u. ital.). gr. 8.
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