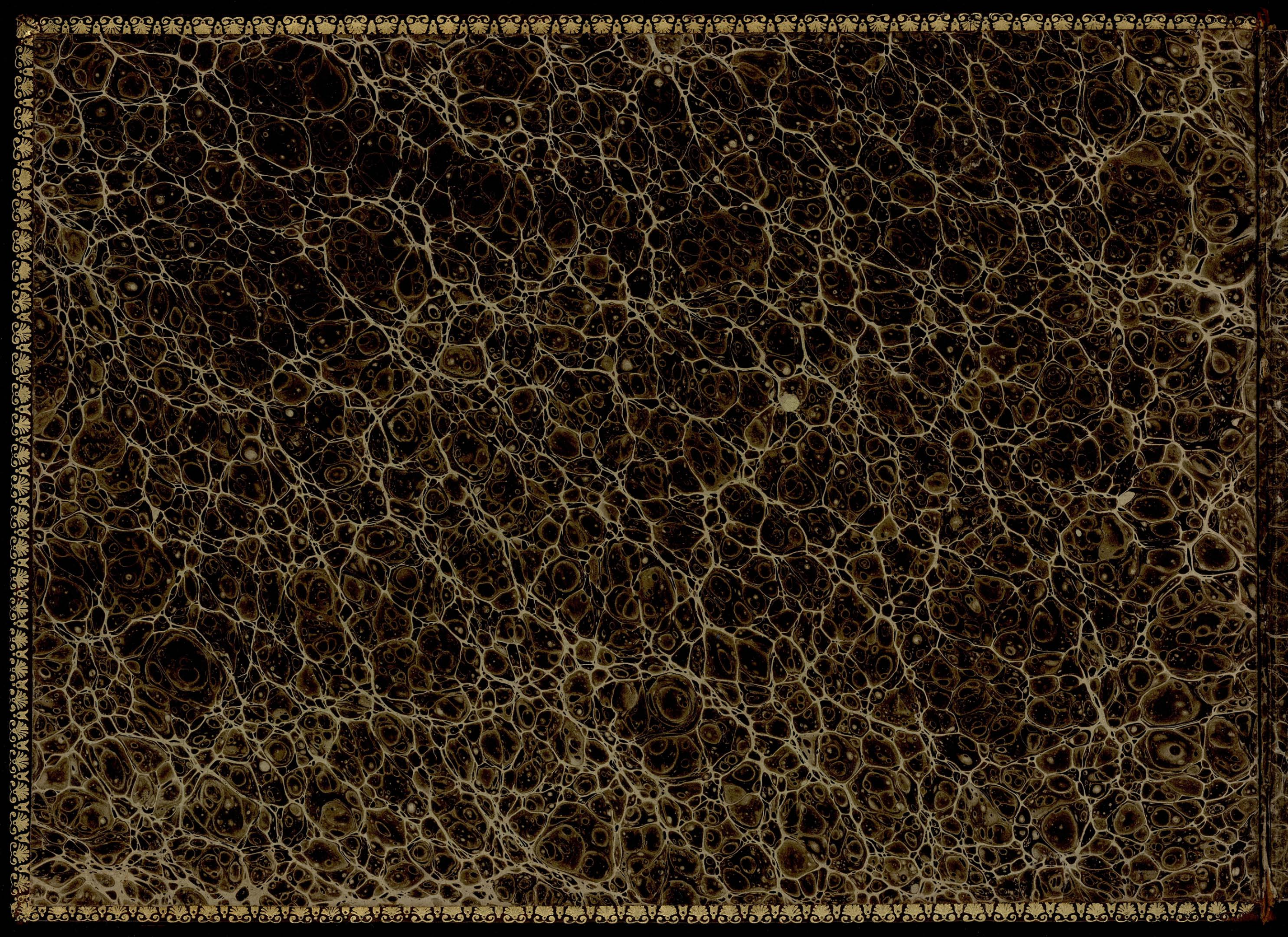
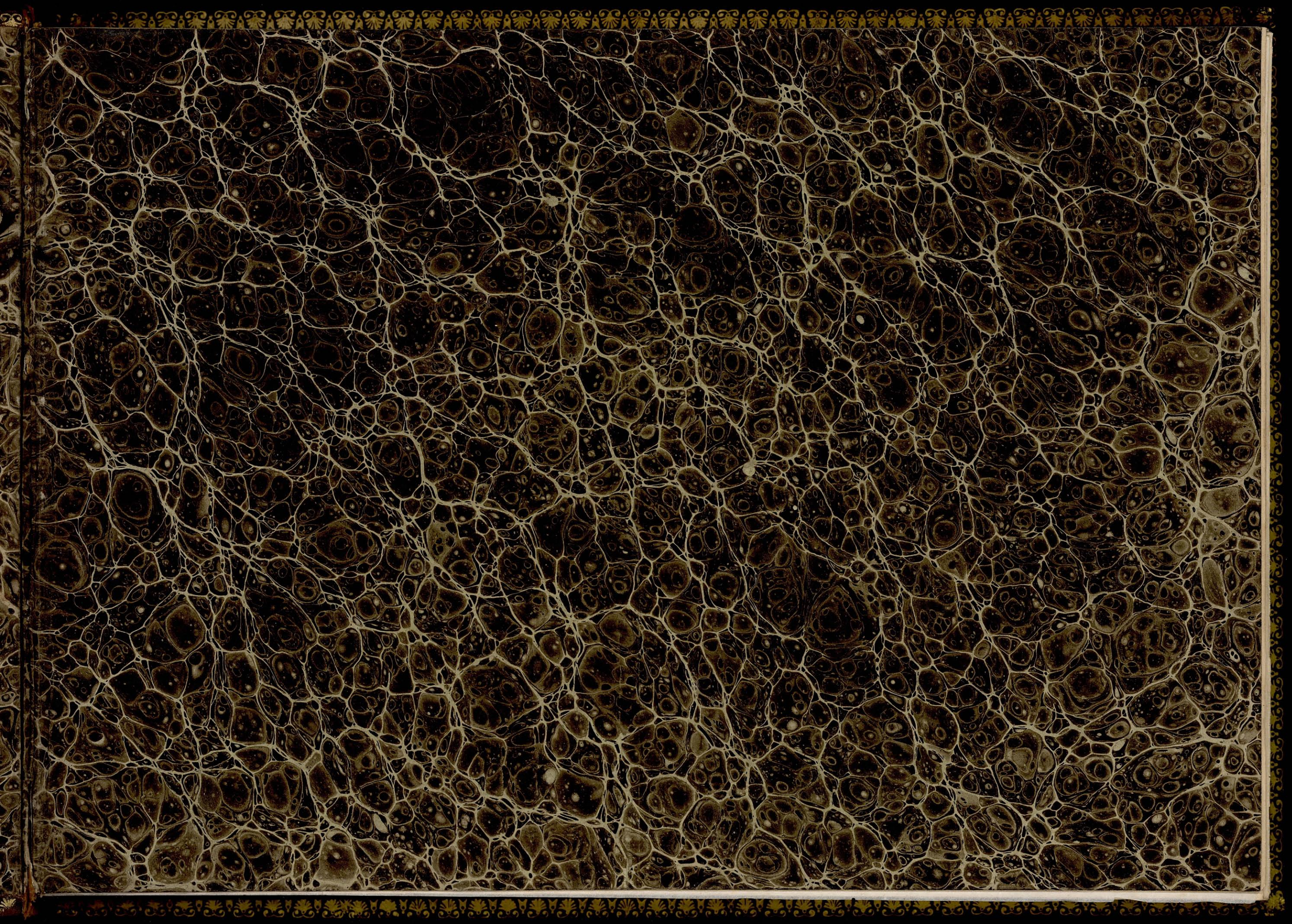


Olla Potrida
af
Vocal Duetter
med
Claveer Accompagnement
af
George Gerson.





(C II, 6b) George Gersons Samling

From 1st. January 1820.

Olla Podrida

eller

Kustumst

af

VOCAL-DUETTER med CLAVEER=ACCOMPAGNEMENT



Geo. Gerson.

Helliget sin Søster Rose's Fødselsdag, den 24^{de} Januar 1820.



Vorschlag zur Suite von Goethe

Handwritten musical notation for the first system, featuring staves for Flute, Violin, and Piano. The tempo marking "Andante con moto" is visible.

Flute

Violin

Piano

Andante con moto

Handwritten musical notation for the second system, featuring staves for Flute, Violin, and Piano.

Flute

Violin

Piano

Handwritten musical notation for the third system, featuring staves for Flute, Violin, and Piano.

Flute

Violin

Piano

Handwritten musical notation on a single staff, featuring various note values, rests, and bar lines. The notation is written in a cursive, historical style.

Handwritten musical notation on a single staff, featuring various note values, rests, and bar lines. The notation is written in a cursive, historical style.

Handwritten musical notation on a single staff, featuring various note values, rests, and bar lines. The notation is written in a cursive, historical style.

Vorschlag zur Güte. von Goethe.

Lie *Er* *Clar. Auszug*

Andante con moto.

Du ge-fällst mir so wohl, mein lie-bes Kind, mein

lie-bes Kind, Du ge-fällst mir so wohl; und wie wir Lins-bag-ger an-der sind, so mößt' ich mir nur

pfri-chen, so mößt' ich mir nur pfri-chen, mir nur pfri-chen Da war' no

cresc *for*

wohl, da war' no wohl uns Bräutigam. Da war' no wohl uns Bräutigam.

gefall' ich dir? ge-fall' ich dir? ge-fall' ich dir, so ge-fallst du mir

so ge-fallst du mir, so ge-fallst du mir, so ge-fallst du mir. Du sagst es frey, ich sag' es



Sie, Du sagst es frey, ich sag' es dir. Gefall' ich dir? Gefall' ich dir? ge-fall' ich dir, so ge-

Du ge-fallst mir so wohl, mein lie-bes Kind, mein liebes Kind, du ge-

fallst Du mir Du sagst es frey, ich sag' es dir, Du sagst es frey, ich sag' es dir, ich sag' es

fallst mir so wohl Du sagst es frey, ich sag' es dir, Du sagst es frey, ich sag' es, ich sag' es

fp *p* *poco a poco* *crescendo*

Sie, ich sag' es dir. O mein, ach mein, wie sa-ßen wir abend! O mein! O mein! Das

Sie ich sag' es dir. wie sa-ßen! wie sa-ßen!

for *p* *cresc* *tr*

Un-*ge* - *we* *ist* *ih* - *ren* *ge* - *we*, das Un-*ge* - *we* *ist* *ih* - *ren* *ge* - *we*.
fre - *u* - *en*!

Engel! *ist* *un* - *ser* - *lich* *Wort*, fre - *u* - *en*! *ge* - *we*! *ist* *un* - *ser* - *lich* *Wort* *ist*

minst, *da* *mu*ß! *ist* *gleich* *wie* *der* *for*, *gleich* *wie* *der* *for*, *gleich* *wie* *der* *for*.
Was *ist* *es* *dam* *so* *gro*ß?

Adagio

Lie - ben? so gro - ßes Lie - ben? Guck' dich nicht, guck' dich

Adagio.

nicht, guck' dich nicht - so laß - uns wie uns selbst - sein, so laß - uns wie uns

Tempo primo

Tempo primo

selbst - sein.

cresc

so ge - fällt dir mein Ross, mein Lie - bes Lied, mein

Gr - fall' in' dir? Gr - fall' in'
 lieb - tes Kind, so gr - fällt' du mir, wof
 mein lieb - tes Kind?
 Dir so gr - fällt' du mir Du sagst es frey, in' sag' es dir, Du sagst es frey,
 so gr - fällt' du mir wof Du sagst es frey, in' sag' es dir, Du sagst es frey in' sag' es
fp *p* poco a poco crescendo
 in' sag' es, in' sag' es dir, in' sag' es dir. *ff* nun, *f* nun frey - ra than wir
 dir, in' sag' es dir, in' sag' es dir. *for* *p* *fp*

Handwritten musical score for "Der Unbesiegbare" by Franz Schubert. The score is written on three staves. The top staff contains the vocal melody with lyrics "Der Unbesiegbare". The middle staff contains the vocal melody with lyrics "Der Unbesiegbare". The bottom staff contains the piano accompaniment. The score is written in G major and 2/4 time. The lyrics are "Der Unbesiegbare".

Handwritten musical score for a piece titled "Das Unbrigg, das Unbrigg". The score is written on three staves. The top staff contains the melody with lyrics: "ge, das Un-brigg, das Un-brigg. Das Un-brigg wird sich schon ge-tr". The middle staff contains a second melody line. The bottom staff contains a bass line with a large bracket on the left side. The music is written in a historical style with various note values and rests. The lyrics are written in a cursive script below the top staff.

Handwritten musical score for a piece titled "Das Na-brigs, das Na-brigs". The score is written on five staves. The top two staves contain the vocal melody with lyrics written below the notes. The bottom three staves contain the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are "Das Na-brigs, das Na-brigs, das Na-brigs". The handwriting is in a cursive style, and the paper shows signs of age.

Das Ma — bri — ga wird tief pfeu ga — bun. Das Ma — bri — ga

Ma — bri — ga wird tief pfeu ga — bun. Das

Das Ma — bri — ga wird tief pfeu ga — bun

Ma — bri — ga. Das Ma — bri — ga wird tief pfeu ga — bun

cresc for p

cresc for p

Frühlings-Orakel. von Föthe.

Soprano *Tenore* *Clavier* *Begleitung*

Andante con moto.

Du gro-ßes Wä-ter No-gel du, Blü-ten-längst o Coi-coi, Bittan nicht jün-gen pharis, in der

Du gro-ßes Wä-ter No-gel du,

p *Vol* *cresc* *mf*

Wen das Zeit die dasen Ge-ist liebste No-gel du, kann es fassen, auf ihm zu dem Coi-

Wen das Zeit die dasen

p *sf*

Cow, Daii Cui-cow, Daii Cui-con, nu — mah mah Cui-con, Cui-con

Daii Cui-cow, Daii Cui-con nu — mah mah Cui-con Cui-con Cui-con.

rf rf for p cresc.

hörs du! nu mer lieb-tes fact

hörs du!

for p

hörtst du? ganz lieb, ganz Al-le, und so ist bei-der In-gend wol-les Cui-con wol-les Cui-con

wol-les Cui-con wol-les Cui-con

mf

calando a Tempo

Ah die Kinder, denn noch nicht voll, sa-ge wie lange es war - bin voll? jung! Cui - cui!

calando a Tempo. p

jung! Cui - cui!

Immer jünger!

mf

for

pp

Ich so sehr mich mus- und Pfeile! mit ganz Taten auf Ge Duld! a-ber, wenn wir uns ge-noss man
 rat-ten fa-ga-ga-ga-tes Comman- Wie-er, daß du uns at-früß, kann du his-le
 pro-ffr-riß! fine! Con-con! Jung! Con-con!

cresc *cresc*
for *p*
meno più presto
meno più presto

Immer bei Cui-cui! Cui-cui! immer bei Cui-cui! Cui-

bei Cui-cui! Cui-cui-cui! im-me

cresc. for decresc.

cui! haben wir wohl nicht ge-üßelt, wo-nig am halbentzand fühl. Wann wir

haben wir wohl nicht ge-üßelt. Wo-nig

p mf p

ge-üßelt wor-te ge-ben, sagst du wohl wie lang wir la-ben, sagst du wohl wie lang wir la-ben

Wann wir ge-üßelt wor-te ge-ben, sagst du wohl wie lang wir la-ben, wie lang

cresc. for.

Can-can! *La* *ban* *ist* *nur* *gro-ßes* *Lied*

Can-can! *dolce* *La* *ban*



La *ban*



ist *nur* *gro-ßes* *Lied*, *immer* *fröhlich* *hervor* *zu* *treten*.

La *ban* *ist* *nur* *gro-ßes* *Lied*

mf *cresc* *for* *La* *ban*



La-baw ist ein gro-ßes Licht, wenn jifs' nicht be-muf-man lüßt, wenn jifs'

ist ein gro-ßes Licht, wenn jifs' nicht

nicht be-muf-man lüßt La-baw ist ein gro-ßes Licht, wenn jifs'

nicht be-muf-man lüßt, La-baw ist ein gro-ßes Licht, wenn jifs' nicht be-muf-man lüßt, wenn jifs'

p *cresc* *for* *decrease:*

Andante

nicht so - ras - che - lich sind wir nun zu - sam - men bli - ben,

Andante

calando

8 m. v.

Bleibt dann auf das trau - er Lie - ben? Bleibt dann auf das trau - er Lie - ben?

Bleibt dann -

piu presto

Lohn - u das zu fu - ße gehn, wa - r das al - les nicht so schön,

piu presto

Lohn - u das zu fu - ße gehn, wa - r das al - les nicht so schön, & u

cresc

for dolce

Handwritten musical score on page 18, featuring vocal lines and piano accompaniment. The lyrics are in German, and the tempo markings include *loco.*, *cresc.*, *for*, *piu presto*, and *fin*.

Vocal Lines:

- Top staff: *al-les muß muß sein* *könn'tu das* *zu fassen geseh, wa-r al-les muß muß*
- Second staff: *sein, wa-r al-les muß muß sein, al-les wa-r muß muß sein*

Piano Accompaniment:

- Third staff: *loco.* (marked above the staff)
- Fourth staff: *cresc.* (marked above the staff)
- Fifth staff: *piu presto* (marked above the staff)
- Sixth staff: *piu presto* (marked above the staff)
- Seventh staff: *cresc.* (marked above the staff)
- Eighth staff: *for* (marked above the staff)

The score is written in a single system with multiple staves. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *p* (piano) and *f* (forte).

Handwritten musical score on page 19, featuring vocal and piano parts. The score is written on ten staves, with the first three staves forming the first system and the remaining seven staves forming the second system. The vocal parts are written on the top staves of each system, and the piano accompaniment is on the bottom staves. The music includes various notes, rests, and dynamic markings such as *p*, *cresc*, and *for*. The lyrics "Cm - cm" are written below the first two staves of the first system. The phrase "Bis. in infinitum." is written below the sixth staff of the second system. The score concludes with a double bar line and the phrase "Bis in infinitum." written below the final staff.

Cm - cm

Cm - cm

p cresc for p cresc for

Bis. in infinitum.

Bis in infinitum.

Handwritten musical score for three staves. The top two staves contain vocal lines with lyrics "Cui - cui!" and "Cui - cui!". The bottom staff contains a piano accompaniment with dynamic markings *p*, *pp*, *ppp*, and *ffor*. The score is written in a single system and ends with a double bar line.

Seven empty musical staves, each consisting of five lines, arranged vertically below the first system.

Duetto d'Adriano di Metastasio.

Emirene

Farnaspe

Clavicembalo

Andante con moto.

Se non te amo al-la-to,

Se a me t'invo-la il
I-dolo del cuor mi-o, col tuo bel no-me a-ma-to fra' labbri io mo-ri-ro.

fa - to, I - do - lo del cor mi - o, col tuo bel no - me a - ma - to fra' labbri io mo - ri - rò, fra'

lab - bri io mo - ri - rà. Ad - di - o, lu - ce deg - li occhi mie - i Ad - di - o, mia vi - ta! Ad - di - o

for. p. for. decresc.

di - o lu - ce degli occhi mie - i, Ad - di - o! Ad - di - o!

Ad di - o, mia vita, Ad - di - o!

for. dolce

Quando se-del mi sei, quando se-del mi sei, che più bra-mar do-

Quando il mio ben per de-i Quando il mio ben per de-i

vio? che più bra-mar do-vio?

che più sperar po-trò, che più spe-rar po-trò? quando il mio ben perdei

Quando se-del mi sei che più bramare do-

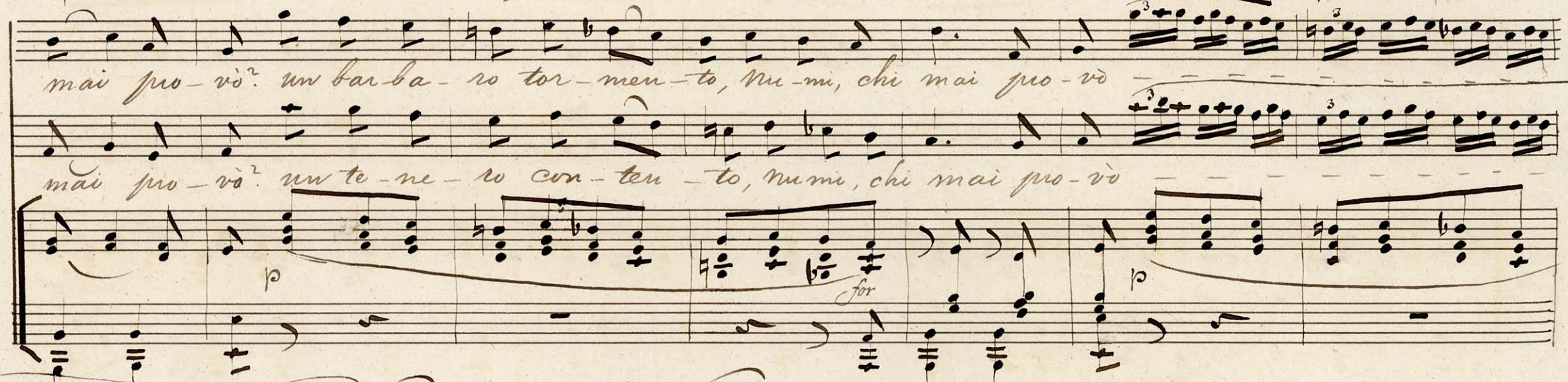
cresc *for* *p* *fp* *pw*

che più sperar po- trò. Un barba- ro tor- men- to e-
vivo. Un tenero con- ten- to e- quale a quel ch'io
quale a quel ch'io sento, e- quale a quel ch'io sento Nu- mi! chi mai pro- vò?
sen- to e- quale a quel ch'io sento, Nu- mi, Nu- mi, chi mai pro- vò? un
Un barba- ro tor- men- to e- quale a quel ch'io sento, chi mai pro-
te- ne- ro con- tento e- quale a quel ch'io sento Nu- mi, chi mai pro-

vò? un barba-ro tor-men-to, e-guale a quel ch'io sen-to, e-guale a quel ch'io sento, Nu-mi, chi
vò? un te-ne-ro con-ten-to, e-guale a quel ch'io sento, Nu-mi, chi



mai pro-vò? un barba-ro tor-men-to, Nu-mi, chi mai pro-vò
mai pro-vò? un te-ne-ro con-ten-to, Nu-mi, chi mai pro-vò



-chi mai pro-vò! chi mai pro-vò, chi mai pro-vò! Addi-o!
chi mai pro - vò! chi mai pro-vò, chi mai pro-vò! Addi-o! Addi-o!



Duett aus Claudine von Villa Bella. von Gothe

Claudine *Recit:*
Pedro
Fortepiano *Allegro agitato*
for
Reinard,
Wah-fern Rißt's hab' ich ge-han! wah-fern Rißt's hab' ich ge-han!

Allegro moderato.

Letz ge- lieb-ter, laß die Tränen! laß ge- lieb-ter, laß die Tränen! dir'se Augen, dir'se

And

ff *cresc*

Wenn ich nur den Vater sa- hen?

Wissen könnt' ich Lieb' und Glück dir an, Wissen könnt' ich Lieb' und Glück dir an. Laß uns

mf *p*

Wenn ich nur den Vater sa- hen?

Ja, schon brichst du Tag Ja- ren, ja schon brichst du Tag Ja- ren

nur zu- sammen ge- hen Laß uns nur zu- sammen ge- hen, ja schon brichst

mf

poco più presto.

an. Auf! wo wir - bier' in uns tief in den Bergen? wo wir - bier' in uns, wo wir - bier' in uns

an. poco più presto.

tief in den Bergen?

tief in den Bergen?

gibt es den Ort wo wir magst du wir - bier - gung, gibt es den Ort

Ja dir, o Gränpunkt, dir dank' ich den Gnade

Ort - wo wir magst du wir - bier - gung.

Die Dank' ist ein Gnaad.
 Ich bin mir Glück-liebet, und-liebt ein-mal,
 Auf! wo wir beg' ist uns
 Ich bin mir Glück-liebet und-liebt ein-mal.
 Auf! wo wir beg' ist uns tief in den Her-zen, tief in den Her-zen. Da die o

m. v.
for
mf

Graß-samen Dank' uf die Gnaad, die - Dank' uf die Gnaad! Ja die o Graß - sa - men
 Ich bin ein Gluck - luf - te und - luf - te
 Dank' uf die Gnaad, die Graß-samen die Dank' uf die Gnaad, Dank' uf die Gnaad!
 mal, ein Gluckluf - te und - luf - te mal, ein Gluckluf - te, und - luf - te mal. Laß, laß - n auf, Ja -
 lieb - te, laß n laß - n auf Ja - lieb - te, ja, du - dank, laß die die - du al - le

for *mf* *cresc*
for *ffor* *p*
fp *fp* *cresc.*

er-mannst dich die Le-ben, so er-
 laube Gnade dir, alle die- se Gnade - lebe dir
 fass, fass, auf ge-

mf *p* *fp*

mann dich die Le-ben, fass auf das Wort der Lie-be, ja schon fass' ich mich ge-
 liebt, fass, fass dich ge-lieb-t

fp *m.v.*

dich, fass auf das Wort der Lie-be, fass auf das Wort der Lie-be, ja schon fass' ich mich ge-liebt, ja schon
 da, be-ken-nen, daß die Lie-be al-le die- se Gnade dir, ja dann Gnade, Gnade dir, al-le

cresc *fp* *for*

piu Allegro

füßt' ich mich zu - fröh. *Nun gesprengt in diesen Gründen unser Ländlein auf zu*
rei - ne Quaalan *fröh. piu Allegro.* *Nun gesprengt*
cresc. *mf*

finden, die uns nur zu lang her - weilt, die uns nur zu lang her - weilt, nun ge - sprengt in diesen Gründen unser
finden *die uns nur zu lang her weilt, uns nur zu lang her weilt, -*
mf

Ländlein auf zu - fin - den, die uns nur zu lang her - weilt, die uns nur zu lang her - weilt.
Ländlein *weilt*
for

Allegro molto.

Vij gr - groß - at

Vij

for

man - a Pon - na! sij nim Zin - ge im - mer, Won - ne; sij nim Zin - ge, wie die Lie - be al - le

man - a

p

ban - gen Gna - den Gie - ß, sij nim Zin - ge, wie die Lie - be, wie die Lie - be, wie die Lie - be al - le

ban - gen

mf

fp

fp

for

Handwritten musical score on page 34, featuring vocal and piano parts with German lyrics.

Vocal Part (Soprano/Alto):

- Line 1: *ban-gen Gnäa-lan Jilch* *Big sin Grün-ge* *wis sis Lis-bu al-la*
- Line 2: *ban-gen*
- Line 3: *ban-gen Gnäa-lan Jilch, al* *la ban-gen Gnäa-lan Jilch, al*
- Line 4: *ban-gen Gnäa-lan al* *la ban-gen Gnäa-lan, al*
- Line 5: *la ban-gen Gnäa-lan Jilch* *al-la Gnäa-lan Jilch*

Piano Part:

- Line 1: Accompanying chords and melody for the first vocal line.
- Line 2: Accompanying chords and melody for the second vocal line.
- Line 3: Accompanying chords and melody for the third vocal line.
- Line 4: Accompanying chords and melody for the fourth vocal line.
- Line 5: Accompanying chords and melody for the fifth vocal line.

Performance Markings:

- pp* (pianissimo) at the beginning of the piano part.
- for* (forte) at the end of the first piano system.
- for* (forte) at the end of the fifth piano system.

Handwritten musical score on a page numbered 33. The score is written on ten staves. The first two staves contain vocal lines with the lyrics "al-la Gnaa laa Gnaa!" written below them. The third staff is a piano accompaniment, featuring a treble and bass clef, with dynamic markings *p* (piano) and *for* (forte) indicating the start of musical phrases. The fourth staff is empty. The fifth staff continues the piano accompaniment, also featuring dynamic markings *for* and *for*. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The ninth staff is empty. The tenth staff is empty.

Duetto della Cantata Diana e Endimione

Diana

Recitativo

Endimione

No risoluto, al duol che mi tormenta, re-sis-ter più non so.

Fortepiano

for.

a Tempo. Moderato

Recit.

Si, morra, ed abbia pace al fin il mio

Recit.

cuore. a tempo

p

mf

p

mf

cresc.

Recit
Cor-raggio, andiam, sei tu che il chiedi Amo-re.

Recit:
Per-ma-ti!
Ciel, che mi-ro sei tu! sogno, o de-li-ro!

for *p* *a Tempo*
eh qual sor-pre-sa? Do-do-na all'er-ror

Recit:
Tut-to mi'e no-to, e all'er-ror tu-o per-

mi-o *Cin-tia di-let-ta, sa il ciel...* *Recit:*
for *p*

Handwritten musical score for "L'Inno di S. Maria" by G. Rossini. The score is on three staves. The top staff is for the vocal part, with lyrics "do-no" and "Ah s'io ti stringo al sen, con ten-to io so-no". The middle and bottom staves are for the piano accompaniment. The tempo is marked "Andante con moto".

A handwritten musical score on aged paper. The score is written on five staves. The top staff is a single melodic line. The lower four staves are grouped by a brace on the left and contain a complex accompaniment with many beamed notes and rests. The lyrics 'Pur ti veggo o mio te-so-ro, pur ti stringo ancora al' are written in cursive below the top staff. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

Handwritten musical score for the song "Sen pur ti veggo" by Giovanni Battista Pergolesi. The score is written on three staves. The top staff is the vocal line, featuring a melody with lyrics in Italian: "Sen pur ti veggo, o mio te-so-ro, pur ti stringo an-co-ra al sen, pur ti". The middle staff is the keyboard accompaniment, consisting of chords and arpeggios. The bottom staff is the bass line, with notes and rests. The handwriting is in brown ink on aged paper.

veg-go, o mie te-so-ro, pur ti stringo ancora al sen pur ti stringo an-cora al

Ah tu sai, quanto t'a-do-ro, mia speran-za a-ma-to ben, ah tu

sen.

Sai quan-to t'a-do-ro, mia spe-ran-za a-ma-to ben mia speranza a-ma-to

ben. A me tu rie-di lo cre-do ap-pe-na a me to

Ti ri-trovo, ed è ver? ti ri-trovo

p pf p mf

rie-di lo cre-do ap-pe-na; troppo ca-ra è la mia pe-na se mi

ed è ver? troppo ca-ra è la mia

ser-bi al pri-mo ar-dor. troppo ca-ra è la mia pe-na

pe-na se mi ser-bi al pri-mo ar-dor troppo ca-ra è la mia pe-na

se mi ser-bi al primo ar-dor, troppo cara è la mia pena se mi ser-bial
de mi troppo ca ra è la

pri-mo ar-dor al pri-mo ardor, se mi ser-bi al primo ardor al
primo ar-dor, se mi ser-bi al pri-mo al pri-

pri-mo ardor I dol mi-o! Sempre fi-da ti sa-
pri-mo ar-dor. Diletta a-man-te! ognor costante. ti sa-

mf *pf* *mf* *p* *tr* *p* *cresc.* *p*

ra ques-to mio cuor sempre fida *ti sa-ra questo mio*
ra *ognor co-stante ti sa-ra*

cuor, sempre fi-da *ti sa-ra questo mio cuor sempre*
cuor, *ognor co-stante* *questo mio cuor*

fi-da *ti sa-ra questo mio cuor.* *sempre fida*
ognor co-stan-te *ti sa-ra* *ognor co-*

cresc *for* *p* *fp*

Allegro assai

ti sa-rà ques-to mio cuor quanto e' dolce in questo is-

tante ti sa-rà *Allegro assai* te quanto e'

tante, quanto e' grato un fido a-mor quanto e' grato un fido a-

mor quanto e' dolce in ques-to is-tante quanto e'

mor, quanto e' dolce in ques-to is-tan-te quanto e' gra-to un fi-do a-

crescendo

gra-to un fi-do a-mor, un fi-do a-mor quanto e' gra-to un fi-do a-mor, quanto e'
 mor quanto e' grato un fi-do a-mor
 dolce in questo is-tante quanto e' grato un fi-do a-mor I-dol mio
 Diletta a-mante
 Sem-pre fi-da ti sa-ra questo mio cuor questo mio
 ognor co-stante ti

Handwritten musical score on page 45, featuring vocal lines and piano accompaniment. The lyrics are in Italian, expressing love and devotion.

Vocal Lines:

- Top line: *cuor. quanto è dolce in questo is-tante, quanto è gra-to un fi-do a-mor, quanto è*
- Second line: *dolce, quanto è gra-to, quanto è gra-to un fi-do a-mor quan-to è gra-*
- Third line: *mor, un fi-do a-mor, quanto è gra-to un fi-do a-mor*
- Fourth line: *to un fi-do a-mor*
- Fifth line: *un fi-do a-mor quan-to è gra-*

Piano Accompaniment:

- Left hand (bass clef): Features chords and arpeggiated figures. Dynamics include *p* (piano) and *cresc.* (crescendo).
- Right hand (treble clef): Features chords and melodic lines. Dynamics include *mf* (mezzo-forte).

Key Signature: One sharp (F#).

più presto

to un fi-do a-mor, quan-to è' dolce quan-to è' gra-to un fi-do a-mor, quan-to è'

to un *più presto* un fi-do un fi-do a-mor

mf *p* *for*

dolce quan-to è' gra-to un fi-do a-mor, ah! quan-to è' gra-to un

un fi-do, un fi-do a-mor ah! quan-to è' gra-to un

cresc:

fi-do a-mor ah! quan-to è' gra-to un fi-do a-mor, un

fi-do a-mor ah! quan-to è' gra-to un fi-do a-mor, un

for *lo*

fi-do a-mor, un fi-do a-mor

fi-do a-mor, un fi-do a-mor.

for

Duo des Amants Trothée.

Rosalie *bon Die'! bon Die'! que de chagrin!*

Dubriel *Ch. bon Dieu! bon Dieu! bon Dieu! que de train, à*

Pianoforte *Allegro*

Il a bu toute ma meilleur

quoi bon se mettre en co-lère, à quoi bon se mettre en co-lère

vin *Pon Die'! pon Die'! que de cha-grin*

La Ca-re n'est pas votre affaire, *He bon Dieu! bon*

Bon Die'! bon Die'! que de cha-grin, bon Die'! bon Die'! que de cha-
Dieu! que de train bon Dieu! que de train Bon Dieu! que de

cresc: rf

grin, que de cha-grin, que de cha-grin! *Jamais, ja-mais j'aurais pu croire, ja-*
train, que de train, que de train!

rf for

mais ja-mais j'aurais pu croire *Je veux è-tre maître chez moi, je veux è-tre maître chez*

p

Handwritten musical score for the song "Tais-toi" by Georges Bizet. The score is written on ten staves, featuring vocal lines and piano accompaniment. The lyrics are in French: "Tout m'appartient, rien n'est à toi, tout m'appartient, rien n'est à toi, rien n'est à toi". The score includes dynamic markings such as "mf", "cresc.", and "for", and tempo markings like "Bis" and "cà". The notation includes various musical symbols like notes, rests, and accidentals.

Je m'en ven-ge-rai, tu peux m'en croi-re je m'
Je suis le maître et je veux boi-re, je veux boi-re, je suis le maître, et
ven-ge-rai, tu peux m'en croi-re, tu peux m'en croi-re, tu peux m'en
je veux boire, je veux boi-re, je veux boi-re, je veux
croi-re, tu peux m'en croi-re
boi-re, je veux boi-re

mf *for* *mf* *cresc.* *for* *ffor*

Skilsmisfen af J. J. Baggesen.

Adagio, quasi Andante. *Snart*

Hun

Han

Fortepiano *sempre legato* *cresc.* *mf*

Ja- nu- jeg til Ly- lats Pa- de; mig Gya- nu- Mørke- brød- ket vi; O! dog- gult dø- en

jeg med Glo- re, Jais no- gaw nst- te dig, som jeg. O! dog- gult dø- en jeg med Glo- re, Jais

for

no- gen af- te- le- dig kom- mig:

Als die Linn dorthin fähr- te Lou- ger; die Reil- las Linn mit Of- n' par; die du mig,

si Linn al- ste- lou- ger, die el- ste si be- f' - ner mann; die du mig si Linn al- ste

O! mast og mast og n — du lu — de jag

lou ger, jeg fl — for ai br — fo — mast.

Gef til al — den dig min dan! Du mast og mast og n — du lu — de jeg Gif mel

al — den dig min dan! Mit hjert — he lde skal dog — gals bræn — de, for in — gen

p *cresc.* *mf*

Die Stille

Amst - le vom - ge dan, Inor in - gen Amst - le vom - ge dan.

Die Stille

Am - ge; man ist Si - e. Die Si - e mit pin - le dop - ge, dop - ge Inor at Oro.

no - mer mit der E - nig - ge; der pin - le all der mer E - ge.

Die

Sag mer - met mig Saw C - mig föj - a, den fjn - ket alt den

Nam - me Dampas *man vil Gj - a mig smi - let dop - palt* *farst* *at Ord*

cresc. *mf* *dimin.*

mer - la Lord, den fjn - ket alt, den mer - la Lord

Dik Gj - a mig smi - let dop - palt farst at Ord. *O Gud! o Smil!*

piu lento

Sag al - let

Low *til - ba - ga!* *Low* *til - ba - ga!* *loco* *colla Parte*

mf

Tacet.

sig i him-lens Nios... sig al-ster sig i him-lens Nios...

stan.

Allegro agitato

sin her Caa-er! sin her Da-gr!

sin her Da-gr! o sind mit Lio! o fann mig Doo! o sind mit Lio!

Handwritten musical score for "Der Tod und das Mädchen" by Franz Schubert. The score is written on four systems of staves. The first system has a vocal line with lyrics "fahn' mir Död! o rin - der Tod - der, min - der Da -" and a piano accompaniment. The second system continues the vocal line with "ge! o sind mit Lie, o fahn' mir Död! o fahn' mir" and the piano accompaniment. The third system has the vocal line "Död! o fahn' mir Död! o sind mit Lie! o fahn' mir" and the piano accompaniment. The fourth system has the vocal line "Död! o fahn' mir Död!..." and the piano accompaniment. The score is written in brown ink on aged paper. The piano part features a prominent bass line with many octaves and chords. The vocal part is written in a cursive hand. The title "Der Tod und das Mädchen" is written at the top left of the page.

Sieg der Liebe von Baggesen. (nach einem alten Volkslied.)

Gesang

Allegro maestoso

Forlepiano

for

Pallas:
Komm, Jüngling, komm!

mf *for* *mf*

Wiß du Not-leid, Komm, Jüngling, komm! Du siehst ihn lag mit.

p dolce. *for*

gib mir den Ap-fel in die Hand, gib mir den Ap-fel in die Hand, so geh' ich

Wais *lieb, wais-lieb dir, ich ge-he Wais* *lieb*

mf

Dir.

mf

Taris *Recit.*

for *mf*

mir wais-lieb? Dir Wais-lieb ist ge-nug für

a Tempo Vivace

Andante.

vivace

Detailed description: This is a handwritten musical score on aged paper. It consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: 'Wais lieb, wais-lieb dir, ich ge-he Wais lieb'. The piano accompaniment has a dynamic marking 'mf'. The second system continues the piano accompaniment. The third system introduces a recitative section for the vocal line, marked 'Taris Recit.', with lyrics: 'mir wais-lieb? Dir Wais-lieb ist ge-nug für'. The piano accompaniment continues. The fourth system continues the recitative. The fifth system shows a change in tempo to 'a Tempo Vivace' and includes the lyrics 'Andante.' and 'vivace'. The piano accompaniment changes to a more rhythmic pattern.

— mag uns lieb — ig sein inf mag uns lieb — ig sein

Allegro con brio

for

Adagio

Als hat — kein Zins' o im Got — te — reich, als hat — kein

Zins' o be — freit' in die Na — tur. Zum Lo — nig mach in die so — glanz, zum Lo — nig

maß' in die so - gleich, gib mit der Ap - fal mir, gib mit der Ap - fal mir! Linn Lö - nig maß' in die so -

sollicitando *risoluto*

gleich, gib mit der Ap - fal mir, gib mit der Ap - fal, mit der Ap - fal mir.

mf *for* *for* *p*

Paris *Recit.*

War ja ein König soß wie in?

mf *p*

Allegretto

Einmal, in glänze mein, mein, mein, in glänze

p *pp*

Bräut' maßt in die für

Viel! und laß mich froh sein. Be-fal-te Ma-ß und Ruf für dich, be-fal-te Ma-ß und Ruf für dich! und laß mich



froh sein, laß mich nur froh sein, laß mich nur froh in mein-er sein, laß mich nur froh sein, o laß mich froh sein, be-fal-te Ma-ß und Ruf für



Venus:
dich und laß mich froh sein! - und laß mich froh sein!
Andantino
rallent.
pp



ad tempo
dich sollt nicht Was frist, Ma-ß, noch Glind? nicht Ma-ß, nicht Glind? Was willst du, Jüngling? was willst du? *prinf!*
rallent. *ad tempo*
p *mf* *p* *dolce*



Venus:
Paris:

Bring mich mit an! o bring mich an! Ich singe dich auf immer

rallent.

Reiz für dich più vivace *Bring mich mit an! o bring mich an!*

a Tempo *O für die Lust! o Wonnen-Blut! o!*

Ich singe dich *mich Reiz für dich?*

gibst du mir mal ein! *O Wonnen-Blut!* *O für die Lust! Du füllst*

mf dolce

Ein' auf uns an!

mir zu mai-nam Glück! o sü-ßer Lust! o Won-nen-blud!

for *dolce* *cresc*

Won-nen-blud! Du füllst uns zu mai-nam Glück *Da! nimme ihu ap-fel*

for *mf*

All. molto.

Mein ist der Friede! der ap-fel mein!

Fin. All. molto

for *mf* *for*

This page contains a handwritten musical score for a vocal and piano piece. The notation is in G major (one sharp) and 4/4 time. The score is organized into systems, each with a vocal line and a piano accompaniment line. The lyrics are in German and appear to be a variation of a traditional hymn.

Lyrics:

Ich dan — ke dir, o
Denn ist der König! der Ap — fel denn!
Lied — er! ich dan — ke dir, o Lied — er! denn ist der Ap — fel
denn! der Ap — fel denn! denn ist der
Denn ist der König, der Ap — fel denn! Denn ist der König, der Ap — fel

Performance markings:

- Vocal line:** *mf*, *p*, *cresc.*, *m. v.*
- Piano accompaniment:** *cresc.*, *mf*, *decrease*, *cresc.*, *mf*, *cresc.*, *for*

frü! der Ap - fel mein! der frü! ist mein! der Ap - fel mein! mein!

Drum! der Ring ist drum! der Ap - fel drum! der Ring ist drum! drum!

mein! Ich dan - ke dir, o Lie - be! ich dan - ke dir, o Lie - be! mir

Drum!

Du laßt mich den Ring ge - brauch, mit du laßt mich den Ring ge - brauch, doch fal - les Witz und

for

In — noc muß. Ich dan — ke dir, o Lie — be! Ich dan — ke dir, o Lie — be! mir

for *p* *cresc*

du laß mich den Ring ge — haßt, mir du laß mich den Ring ge — haßt!

for *p* *cresc* *mf*

Allegretto pastorale.

Was Was

Handwritten musical score on three systems, each with a vocal line and a piano accompaniment line. The lyrics are in German.

System 1:

Vocal: *suchst garstigst du bliehst, der himmel und der jain, sie danken dir, o Lieb!*

Piano: *p cresc mf p mf*

System 2:

Vocal: *stehst auf Wahn. Was suchst garstigst du bliehst, der himmel und der jain, sie danken*

Piano: *p cresc mf p*

System 3:

Vocal: *dir, o Lieb! der stehst auf Wahn. Was suchst garstigst du bliehst, der himmel und der*

Piano: *mf p mf p*

System 4:

Vocal: *dir, o " Was suchst garstigst du bliehst, der*

Piano: *mf p*

ganz für danken dir, o Lin — da! Ich folge — an der — ein.

ganz mal — und ich ganz, für dank — an dir Ich folge — an der — ein für

mf for

ja dir, o Lin — da! Ich folge — an der — ein. wir dank

danken dir, o Lin — da! Ich folge — an der — ein. wir dank — an dir, o Lin

mf

mf Lin — da! wir danken dir Ich folge — an der — ein.

rallent.

da! o Lin — da! o Lin — da! Ich folge — an der — ein. Ich folge — an der — ein. Andante.

colla Parte

rf *mf* *p* *pp*

Ped.

Duett aus den "Unglückbringenden Pantoffeln" von J. C. Unzer.

Allegretto sostenuto.

Prinz

Was die an-ge-liebte fließt, muß die ewig-

Fortepiano

keit herbeiführen, muß die ewig-keit herbeiführen; mö-ge die Zeit uns

Wal-den pfänden, ja, Wal-den pfänden, meine Trau-n pfändet, meine Trau-n

Er-ken auf ihr Lieb Glück Ränfzer, Längst, Vor zwiefelung, Ränfzer;
 Ränfzer, Längst, Vor zwiefelung, Ränf-ner; Bleibst du trau, und Loh die Gännen, ja,
 Loh die Gännen, trotz die ruf-ig dem Gapsfel, trotz die ruf-ig dem Gapsfel.
 Eng fangs auf

mf
 mf
 p
 mf
 p
 mf

Handwritten musical score on five systems. The notation includes vocal lines with lyrics and piano accompaniment. Dynamics such as *cresc*, *mf*, *for*, *p*, and *un poco più lento* are present. The lyrics are in German and French.

Was kann uns das

Nun - a - ber a - wig - an Er - neu - ge - frei - lich - ten Pei - n, ge - frei - lich - ten Pei - n

cresc *mf* *for* *p*

Lob - ten wir die Hei - lig - en ge - hor, bleib - te uns ein - bleib - te uns ein - Was

un poco più lento *p*

kann uns das Lob - ten wir die Hei - lig - en ge - hor, bleib - te uns ein -

mf *p* *Dolce* *lung*

Handwritten musical score on four staves, featuring German lyrics and musical notation. The lyrics are:

Was kann uns das
 fange auf's Mau-er der n-wig-er Cräu-er ge-fas-lichter *Wüns.*
 La-ben noch da-li-ges ge-ben, bleib! Lie-be uns mit, bleib! Lie-be uns mit. Was
 Was kann uns das
 kann uns das La-ben noch da-li-ges ge-ben, bleib! Lie-be uns mit, bleib!
 La-ben, das La-ben uns da-li-ges

The score includes various musical notations such as notes, rests, and dynamic markings like *cresc*, *mf*, and *p*. The handwriting is in cursive, and the paper shows signs of age.

Li - be uns uns, bleib
Li - be, bleib Li - be, bleib Li - be uns
Li - be
for

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "Li - be uns uns, bleib" and "Li - be, bleib Li - be, bleib Li - be uns". The middle staff is a vocal line with the lyrics "Li - be". The bottom staff is a piano accompaniment line with dynamic markings "p" and "p#".

Andante con moto
reiß' - in dem Meer in das Rin - gal zum Ein - in, das
Dir

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "reiß' - in dem Meer in das Rin - gal zum Ein - in, das". The middle staff is a vocal line with the lyrics "Dir". The bottom staff is a piano accompaniment line with dynamic markings "p" and "p#".

Ringeln ihr Jungs, das Ringeln ihr Jungs.
galh n - wig am Glau - bne, galh
mf

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "Ringeln ihr Jungs, das Ringeln ihr Jungs." and "galh n - wig am Glau - bne, galh". The middle staff is a vocal line with the lyrics "mf". The bottom staff is a piano accompaniment line with dynamic markings "p" and "p#".

[illegible]

min - mer dir rān - bew der Zärt - lich - keit Pfand. Laß min - mer dir rān
 min - mer mir rān - bew der Zärt - lich - keit Pfand. Laß min - mer mir
 rān bew der Zärtlich - keit Pfand, Laß
 rān bew der Zärtlich - keit Pfand, Laß
 min - mer dir rān bew der Zärt - lich - keit Pfand. Laß uns
 min - mer mir rān bew der Zärt - lich - keit Pfand. Laß uns

p *mf* *cresc* *Allegro.* *for p* *for*

Handwritten musical score on page 78, featuring vocal and piano parts with German lyrics.

Vocal Part (Soprano/Alto):

- mit merpflung - nur Palan,
- Ja, laß mir mit merpflung - nur Palan, dann
- mit
- Spiritual, das mir Drost, nur gan - gan - gesu', nur gan - gan - gesu'; o laß mir mit merpflung
- Spiritual gesu.
- Palan mit merpflung nur Palan dann Spiritual das mir Drost, nur gan - gan -
- laß mir mit merpflung nur, merpflung nur Palan

Piano Part:

- for
- p
- for
- p
- mf
- p
- cresc

Andante

Andante

gafn, ihm Pfund sal frof ant-gr-grn-gafn, ihm Pfundsal, des ihm droff, ant-gr-grn-gafn.

gafn, for mf cresc for p

lap ihm mit her pfliung nun dan lau, o lap ihm mit her pfliung nun.

lap cresc mf cresc

Tempo 1^o

Das lau, ihm Pfundsal, des ihm droff, ant-gr-grn-gafn, ant-gr-grn

Das lau, Tempo 1^{mo}

for p mf for p cresc

Handwritten musical score on page 80, featuring vocal lines and piano accompaniment. The lyrics are in German.

Vocal Lines:

- Staff 1: *gahn* *dem Bist-pal* *sof* *ant ge - ran gahn, dem Bist-pal* *sof ant -*
- Staff 2: *ge - ran - gahn.* *Die die - be soll uns die - genblit - n* *gaf - lan*
- Staff 3: *mit der die - be die - genblit - n* *gaf - lan,*

Piano Accompaniment:

- Staff 1: *ffor* *p* *ffor* *p* *for* *ffor*
- Staff 2: *Lap*
- Staff 3: *Lap* *mit der die - be* *Lap*

The score includes various musical notations such as notes, rests, and dynamic markings (*ffor*, *p*, *Lap*).

An-ge-blind-er *zä-ten*, *und* *hö-ren* *die* *Lü-ten* *mit* *Ca-* *ge* *Com-men* *sa-*

mf *ten* *zä-ten* *sa-* *ten*, *hö-ren* *die*



hö-ren *ten* *zä-ten*, *und* *hö-ren* *die* *Lü-ten* *mit* *Ca-*

ten *an* *An-ge-blind-er* *zä-ten* *hö-ren* *die* *Lü-ten* *mit* *Ca-*



ge *Com-men* *sa-*, *hö-ren* *die* *Lü-ten* *mit* *Ca-* *ge*, *die* *Lü-ten* *mit*

ge *Com-men* *sa-*, *hö-ren* *die* *Lü-ten* *mit* *Ca-* *ge*, *die* *Lü-ten* *mit*



Ca - ge Com - men - sap, *sfz* the Ruin - more Ca - ge, the Ruin - more Ca - ge

sf for *mf*

Com - men sap, the Ruin - more Ca - ge Com - men sap.

sfz

for *ff*

sfz

Duett af Fiskerne, af Joh. Ewald.

Lise

Svend

Fortepiano

Allegro moderato.

mf *for* *cresc* *ffor*

p *cresc* *mf*

for *mf* *p*

Du gaar ih! jeg maae sul!

ja, Vaa - gn, du gro - der!

Jeg har jo din Caa - ra.

Jeg har jo dit Blod!

Du gro - der, jeg har jo din Caa - ra.

Handwritten musical score for "Die Lorelei" by Franz Schubert. The score is written on ten staves, with the top two staves for the vocal line and the bottom eight staves for the piano accompaniment. The lyrics are in German. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "mf", and "p".

Vocal Line (Top Two Staves):

- Staff 1: *Ich maan' n'el! Ich par jo V'el' L'elad!*
- Staff 2: *g'ni mörb' n'as vil Di' n'?*
- Staff 3: *röd-mas V'ui Aa-ra?*
- Staff 4: *Du l'iu-dra, Du L'io-la mit j'jir-ta.*
- Staff 5: *ja, na-gin-d' Caa-rar!*
- Staff 6: *du jaa-ra.*
- Staff 7: *Du l'iu-dra.*
- Staff 8: *Du L'io-la mit j'jir-ta.*
- Staff 9: *g'no-la mit Mos. ja na-gin-d' Caa-rar!*
- Staff 10: *Du jaa-ra.*
- Staff 11: *Du g'no-la mit*

Piano Accompaniment (Bottom Eight Staves):

- Staff 1: *cresc.*
- Staff 2: *mf*
- Staff 3: *p*
- Staff 4: *cresc.*
- Staff 5: *mf*
- Staff 6: *p*
- Staff 7: *cresc.*
- Staff 8: *mf*
- Staff 9: *p*
- Staff 10: *cresc.*
- Staff 11: *mf*
- Staff 12: *p*
- Staff 13: *cresc.*
- Staff 14: *mf*
- Staff 15: *p*
- Staff 16: *cresc.*
- Staff 17: *mf*
- Staff 18: *p*
- Staff 19: *cresc.*
- Staff 20: *mf*
- Staff 21: *p*
- Staff 22: *cresc.*
- Staff 23: *mf*
- Staff 24: *p*
- Staff 25: *cresc.*
- Staff 26: *mf*
- Staff 27: *p*
- Staff 28: *cresc.*
- Staff 29: *mf*
- Staff 30: *p*
- Staff 31: *cresc.*
- Staff 32: *mf*
- Staff 33: *p*
- Staff 34: *cresc.*
- Staff 35: *mf*
- Staff 36: *p*
- Staff 37: *cresc.*
- Staff 38: *mf*
- Staff 39: *p*
- Staff 40: *cresc.*
- Staff 41: *mf*
- Staff 42: *p*
- Staff 43: *cresc.*
- Staff 44: *mf*
- Staff 45: *p*
- Staff 46: *cresc.*
- Staff 47: *mf*
- Staff 48: *p*
- Staff 49: *cresc.*
- Staff 50: *mf*
- Staff 51: *p*
- Staff 52: *cresc.*
- Staff 53: *mf*
- Staff 54: *p*
- Staff 55: *cresc.*
- Staff 56: *mf*
- Staff 57: *p*
- Staff 58: *cresc.*
- Staff 59: *mf*
- Staff 60: *p*
- Staff 61: *cresc.*
- Staff 62: *mf*
- Staff 63: *p*
- Staff 64: *cresc.*
- Staff 65: *mf*
- Staff 66: *p*
- Staff 67: *cresc.*
- Staff 68: *mf*
- Staff 69: *p*
- Staff 70: *cresc.*
- Staff 71: *mf*
- Staff 72: *p*
- Staff 73: *cresc.*
- Staff 74: *mf*
- Staff 75: *p*
- Staff 76: *cresc.*
- Staff 77: *mf*
- Staff 78: *p*
- Staff 79: *cresc.*
- Staff 80: *mf*
- Staff 81: *p*
- Staff 82: *cresc.*
- Staff 83: *mf*
- Staff 84: *p*
- Staff 85: *cresc.*
- Staff 86: *mf*
- Staff 87: *p*
- Staff 88: *cresc.*
- Staff 89: *mf*
- Staff 90: *p*
- Staff 91: *cresc.*
- Staff 92: *mf*
- Staff 93: *p*
- Staff 94: *cresc.*
- Staff 95: *mf*
- Staff 96: *p*
- Staff 97: *cresc.*
- Staff 98: *mf*
- Staff 99: *p*
- Staff 100: *cresc.*
- Staff 101: *mf*
- Staff 102: *p*
- Staff 103: *cresc.*
- Staff 104: *mf*
- Staff 105: *p*
- Staff 106: *cresc.*
- Staff 107: *mf*
- Staff 108: *p*
- Staff 109: *cresc.*
- Staff 110: *mf*
- Staff 111: *p*
- Staff 112: *cresc.*
- Staff 113: *mf*
- Staff 114: *p*
- Staff 115: *cresc.*
- Staff 116: *mf*
- Staff 117: *p*
- Staff 118: *cresc.*
- Staff 119: *mf*
- Staff 120: *p*
- Staff 121: *cresc.*
- Staff 122: *mf*
- Staff 123: *p*
- Staff 124: *cresc.*
- Staff 125: *mf*
- Staff 126: *p*
- Staff 127: *cresc.*
- Staff 128: *mf*
- Staff 129: *p*
- Staff 130: *cresc.*
- Staff 131: *mf*
- Staff 132: *p*
- Staff 133: *cresc.*
- Staff 134: *mf*
- Staff 135: *p*
- Staff 136: *cresc.*
- Staff 137: *mf*
- Staff 138: *p*
- Staff 139: *cresc.*
- Staff 140: *mf*
- Staff 141: *p*
- Staff 142: *cresc.*
- Staff 143: *mf*
- Staff 144: *p*
- Staff 145: *cresc.*
- Staff 146: *mf*
- Staff 147: *p*
- Staff 148: *cresc.*
- Staff 149: *mf*
- Staff 150: *p*
- Staff 151: *cresc.*
- Staff 152: *mf*
- Staff 153: *p*
- Staff 154: *cresc.*
- Staff 155: *mf*
- Staff 156: *p*
- Staff 157: *cresc.*
- Staff 158: *mf*
- Staff 159: *p*
- Staff 160: *cresc.*
- Staff 161: *mf*
- Staff 162: *p*
- Staff 163: *cresc.*
- Staff 164: *mf*
- Staff 165: *p*
- Staff 166: *cresc.*
- Staff 167: *mf*
- Staff 168: *p*
- Staff 169: *cresc.*
- Staff 170: *mf*
- Staff 171: *p*
- Staff 172: *cresc.*
- Staff 173: *mf*
- Staff 174: *p*
- Staff 175: *cresc.*
- Staff 176: *mf*
- Staff 177: *p*
- Staff 178: *cresc.*
- Staff 179: *mf*
- Staff 180: *p*
- Staff 181: *cresc.*
- Staff 182: *mf*
- Staff 183: *p*
- Staff 184: *cresc.*
- Staff 185: *mf*
- Staff 186: *p*
- Staff 187: *cresc.*
- Staff 188: *mf*
- Staff 189: *p*
- Staff 190: *cresc.*
- Staff 191: *mf*
- Staff 192: *p*
- Staff 193: *cresc.*
- Staff 194: *mf*
- Staff 195: *p*
- Staff 196: *cresc.*
- Staff 197: *mf*
- Staff 198: *p*
- Staff 199: *cresc.*
- Staff 200: *mf*
- Staff 201: *p*
- Staff 202: *cresc.*
- Staff 203: *mf*
- Staff 204: *p*
- Staff 205: *cresc.*

Du liden. Du liden mit jyske.

Mos. Ja, na gunden Caaren! Du jaa-er. Du godela mit Mos.

al! Ja, na mit Naan mos for ag-ta-on Lil-ten, Ja bue-er du smol-

no i liden-lig-froes Lige.

Ja! Ja na mit na gunden Liden, som jeg spil-ter, Ja

mf

bür- du du for- de til for- de va Dyo, for bür- du du for- de til for- de va
 Skal Lief- for du for- de det al- skal- du gjor- te?
 Dyo. Skal of- for du proken det
 O Liom- ganden Dyo- der, I spær mig Linn Omus- te!
 mo- sig- a Lopp?
 Man n- nign

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

Handwritten musical score on three systems. The notation includes vocal lines and piano accompaniment with various dynamics and performance markings.

System 1:

- Vocal line: *Skal Lief-ge du for-ke det al-skunde gjor du?*
- Piano accompaniment: *Spaan du den sa-nne Lief.* Dynamics: *mf*, *for*, *p*. Markings: *Skal* at the end.

System 2:

- Vocal line: *O Lous-pruden Dig - der, I Spaan mig Lief*
- Piano accompaniment: *fl - for du skal den sa-mo-dig-a Brødt?* Dynamics: *mf*, *for*, *p*, *m.v.*

System 3:

- Vocal line: *Omst - w!*
- Piano accompaniment: *Man a-mi-gra Spaan du den sa-nne Lief.* Dynamics: *fp*, *mf*, *p*. Markings: *Man a-mi-gra Spaan du den* at the end.

Handwritten musical score for the first system. It features a vocal line with the lyrics "na - na - na Lieb" and a piano accompaniment. The piano part includes a section marked "m.v." (moderato vivace) and a dynamic marking "p" (piano).

Handwritten musical score for the second system. It includes a vocal line with the lyrics "Lieb - fro, from fro - der ich al - lein" and a piano accompaniment. The tempo is marked "Allegro assai". The piano part has a section marked "Allegro assai. Lieb fro from" and a dynamic marking "for".

Handwritten musical score for the third system. It includes a vocal line with the lyrics "Jesu - tu! o fl - leu, from from - der ich mo - dig - a Bräut!" and a piano accompaniment. The piano part has dynamic markings "fp" (fortissimo) and "mf" (mezzo-forte).

O fl-der, som smil-ter sig mo- dig- en Løjf! O
 O fl-der, — — — — —
 nu — der du gaa-lande Mid og her smil-ter! for — nu — der sig-ter, og
 O (nu — der du gaa-lande smil-ter! — — — — —
 blan — der her Løjf! for — nu — der sig-ter og blan — der her
 for — — — — — decresc.

Ljst! o föl da min

Ljst! at Ona-gr, du gro-der!

p *mf* *p* *mf* *p*

Caa-va! o föl da min *Caa-va!* Jag Lau ri

mf *p* *cresc* o kil sku!

Jag Lau ri. Jag Lau ri. for digger dit Elod!

kil sku! ja. Ona-gr!

mf *p* for *p* *cresc* Du

Handwritten musical score on page 91, featuring vocal and piano parts with Swedish lyrics.

Vocal Part (Soprano/Alto):

- Da jag sa.
- Ja - minsta Draa - br! Da prö - va.
- at, Ma - ga, Du gro - de!
- O föl du minn Caa - re!
- Inga han ni.
- för dröppar dit Blod!
- O vil - la!
- Ja
- Da lin - dra
- Da Lio - la mit fjär - ta.
- na - gamla Caa - re!
- Da jag sa.
- Da ga - la mit

Piano Part:

- mf
- p
- cresc
- for
- m. r.
- fp
- fp

The score is written on four systems of staves. The vocal part is on the upper staff of each system, and the piano accompaniment is on the lower staff. The lyrics are written in Swedish and are interspersed with the musical notation.

Handwritten musical score on page 92, featuring vocal and piano parts with lyrics in Danish. The score is written on ten staves, with the vocal line in the middle and piano accompaniment on the top and bottom staves.

Lyrics (Danish):

Løb-fer, som for-der det al-ternde gis-ter! O fl-der, som smel-
 ler det mo-vige Brødt! O an-der den god-ende Fred og den smel-
 ler det mo-vige Brødt! O an-der den god-ende smel-ter, for-

Performance markings:

- mod.* (moderate)
- m.v.* (moderato vivace)
- con più moto* (with more motion)
- for* (forte)
- fp* (fortissimo)
- cresc* (crescendo)
- mf* (mezzo-forte)

The piano accompaniment includes various chords, arpeggios, and melodic lines, often marked with *mod.* and *m.v.* The vocal line is written in a clear, legible hand, with the lyrics written below the notes.

Handwritten musical score on page 93, featuring three systems of music with lyrics in Danish. The notation includes vocal lines and piano accompaniment with various dynamics and performance markings.

System 1:

Vocal line: *n — nu — der Hjer — ter og blan — der vor Ljst! for — n — nu — der*

Piano accompaniment: *mf*, *cresc*, *for*

System 2:

Vocal line: *Hjer — ter og blan — der vor Ljst! o nu — der vor Drid, og blan — der vor*

Piano accompaniment: *mf*, *for*, *for*

System 3:

Vocal line: *Ljst! o — blan — der vor Ljst! o nu — der vor Drid! og*

Piano accompaniment: *for*, *for*, *mf*, *cresc.*

Handwritten musical score on ten staves. The lyrics are written in cursive below the notes.

Staves 1-2: *blan — der nor Ljst! fl — kos! blan — der nor*

Staff 3: *Ljst! Du an — de nor Nrid! Du blan — de nor*

Staff 4: *for*

Staff 5: *Ljst!*

Staff 6: *Ljst!*

Staff 7: *for*

Staff 8: *Ljst!*

Staff 9: *for*

Staff 10: *Ljst!*



Indhold.

Vorschlag zur Güte, von Goethe	pag: 1.
Frühlings Orakel, von D.	. 9.
Duetto s' Adriano, di Metastasio	. 21.
Duett aus Claudine von Villa Bella, von Goethe	. 26.
Duetto della Cantate "Diana e Endimione"	. 36.
Duo des "Amants Prothée"	. 48.
Skilsmisfen af J. J. Baggesen	. 52.
Sieg der Liebe von Baggesen. (naaf rimmen altsam Holz/sjmitt.)	. 59.
Duett aus den "Unglückbringenden Pantoffeln" von J. C. Unzer	. 71.
Duett af "Fiskerne" af Joh. Ewald	. 83.

Box 199904

foto 199904

