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Die Jahreszeiten

**Haydn, Joseph
Thomson, George**

Leipzig, [1802]

Der Frühling

Die Einleitung stellt den Übergang vom Winter zum Frühling vor.

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

Largo. *Vivace.*

Violino I. *ff* *f* *f* *f* *f* *f*

Violino II. *ff* *f* *f* *f* *f* *f*

Viola. *ff* *f* *f* *f* *f* *f*

Flauti. *f*

Oboe I. *f*

Oboe II. *f*

Clarinetto I. *f*

Clarinetto II. *f*

Fagotti. *Largo.* *Vivace.* *ff* *f* *f* *f* *f* *f*

Corni in B. *f*

Clarini in C. *f*

Timpani in D. G. *ff* *f* *f* *f* *f* *f*

Trombone I. *f*

Trombone II. *f*

Violoncello. *ff* *f* *f* *f* *f* *f*

Contra Basso. *Largo.* *Vivace.* *ff* *f* *f* *f* *f* *f*

HAYDN. J. Z.

I

A handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in ink, and the paper shows signs of age and wear. The score is written in a style typical of 18th or 19th-century musical manuscripts.

Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), and *ffz* (fortissimo crescendo). Performance instructions include *Solo.* and *Tutti.*

The score is written in a system of 14 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in ink, and the paper shows signs of age and wear. The score is written in a style typical of 18th or 19th-century musical manuscripts.

This page contains a handwritten musical score, likely for a multi-instrument ensemble or choir. It consists of 14 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *fi* (fistissimo). The music is written in a system where some staves have a common key signature (one flat) and others have a different key signature (two flats). The paper shows signs of age, including foxing and staining.

This page contains a handwritten musical score on aged, yellowed paper. The score is written on 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking *fi* (forte) is prominently used throughout the score, appearing on many of the staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including foxing and staining.

A handwritten musical score on page 5, featuring 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score is written in a cursive, handwritten style. The first staff contains a melodic line with eighth and sixteenth notes, followed by a series of rests. The second staff continues the melodic line. The third staff features a series of eighth notes. The fourth staff has a series of eighth notes. The fifth staff has a series of eighth notes. The sixth staff has a series of eighth notes. The seventh staff has a series of eighth notes. The eighth staff has a series of eighth notes. The ninth staff has a series of eighth notes. The tenth staff has a series of eighth notes. The eleventh staff has a series of eighth notes. The twelfth staff has a series of eighth notes. The thirteenth staff has a series of eighth notes. The fourteenth staff has a series of eighth notes. The fifteenth staff has a series of eighth notes. The score is marked with 'fi' (forte) in several places. The page number '5' is in the top right corner.

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A handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The notation includes many slurs and ties, indicating complex melodic lines. Dynamic markings like *f* (forte) are present on several staves. The manuscript is aged, with some staining and wear visible along the edges.

A handwritten musical score on page 7, featuring multiple staves with notes, rests, and dynamic markings like 'f'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The page is numbered 7 in the top right corner. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f'.

Handwritten musical score on page 8, featuring multiple staves with notes, rests, and dynamic markings like *fi*. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. The page is numbered 8 in the top left corner. The manuscript is written in brown ink on aged paper.

p

p

Solo.

Solo.

p

p

A handwritten musical score on page 10, featuring multiple staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano). The score is written in a historical style, likely from the 18th or 19th century. The page is numbered '10' in the top left corner. The musical notation is arranged in a system of staves, with some staves containing more complex figures and others containing rests. The handwriting is clear and legible.

Handwritten musical score on page 11. The page contains 14 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The first staff begins with a forte (*f*) marking. The second staff also begins with a forte (*f*) marking. The third staff begins with a forte (*f*) marking. The fourth staff begins with a forte (*f*) marking. The fifth staff begins with a forte (*f*) marking. The sixth staff begins with a forte (*f*) marking. The seventh staff begins with a forte (*f*) marking. The eighth staff begins with a forte (*f*) marking. The ninth staff begins with a forte (*f*) marking. The tenth staff begins with a forte (*f*) marking. The eleventh staff begins with a forte (*f*) marking. The twelfth staff begins with a forte (*f*) marking. The thirteenth staff begins with a forte (*f*) marking. The fourteenth staff begins with a forte (*f*) marking. The score is written in a single system, with the staves connected by a brace on the left. The notation is in a historical style, with some notes having stems that are not clearly defined. The page is numbered 11 in the top right corner.

Handwritten musical score on page 12, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'fi'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The page is numbered 12 in the top left corner. The musical notation is spread across 12 staves, with some staves containing multiple systems of music. The notes are primarily half notes and quarter notes, with some eighth notes. The rests are also clearly marked. The dynamic markings 'f' (forte) and 'fi' (fistissimo) are used throughout the score. The handwriting is in a cursive style, typical of the period. The paper is aged and shows some discoloration and wear along the edges.

A handwritten musical score on page 13, featuring 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. Dynamic markings 'f' (forte) are present on several staves, including the second, third, fourth, seventh, eighth, and thirteenth. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The staves are numbered 1 through 14 at the bottom left of the page.

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A handwritten musical score on page 14, featuring multiple staves with notes, rests, and dynamic markings like 'fi'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The page is numbered '14' in the top left corner. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'fi'. The page is numbered '14' in the top left corner. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fi*. The page number 15 is visible in the top right corner.

Handwritten musical score on page 16, featuring multiple staves with notes, rests, and dynamic markings like 'fi'. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fi* (forte) and *fi* (fist). The score is written on a system of staves, with some staves containing only rests, indicating a multi-measure rest or a section where a particular instrument or voice part is silent. The handwriting is in a historical style, typical of 18th or 19th-century musical manuscripts.

Handwritten musical notation on a page, likely a manuscript. The notation is arranged in multiple staves, showing various musical notes, rests, and dynamic markings such as *f* and *fi*. The page is numbered "17" in the top right corner. The handwriting is in ink on aged paper.

Handwritten musical score on page 18, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fi*, *f*, and *ff*. The score is written in a historical style, likely from the 18th or 19th century. The page number 18 is visible in the top left corner.

19

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

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

p *f* *f* *f*

f

f

f

f

f

f

f

f

f

f

f

f

p *f* *f*

p *f*

Handwritten musical score on page 20. The page contains 15 staves. The first three staves contain musical notation with dynamic markings *f* (forte) and *fi* (fistissimo). The remaining 12 staves are empty. The notation includes various note values, rests, and slurs. The page is numbered 20 in the top left corner.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves. The top staff contains a series of notes with dynamic markings 'fi' (forte) and 'p' (piano). The subsequent staves show various musical notations, including notes, rests, and dynamic markings. The handwriting is in a historical style, and the paper appears aged. The bottom of the page features a series of notes and rests, with dynamic markings 'fi' and 'p' repeated. The overall layout is typical of a musical manuscript page.

HAYDN'S J. Z.

6

Handwritten musical score on page 22, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *Solo.* (solo). The staves are arranged in a system, with some staves containing multiple measures of music. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on page 23, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The staves are arranged in a system, with some staves containing more complex figures, including triplets and slurs. The paper shows signs of age, with some staining and wear.

A handwritten musical score on page 24, featuring multiple staves with notes, rests, and dynamic markings like 'fi'. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as 'fi' (forte). The staves are arranged in a system, with some staves containing more complex rhythmic patterns and others containing simpler notes or rests. The paper shows signs of age, including some staining and wear along the edges.

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

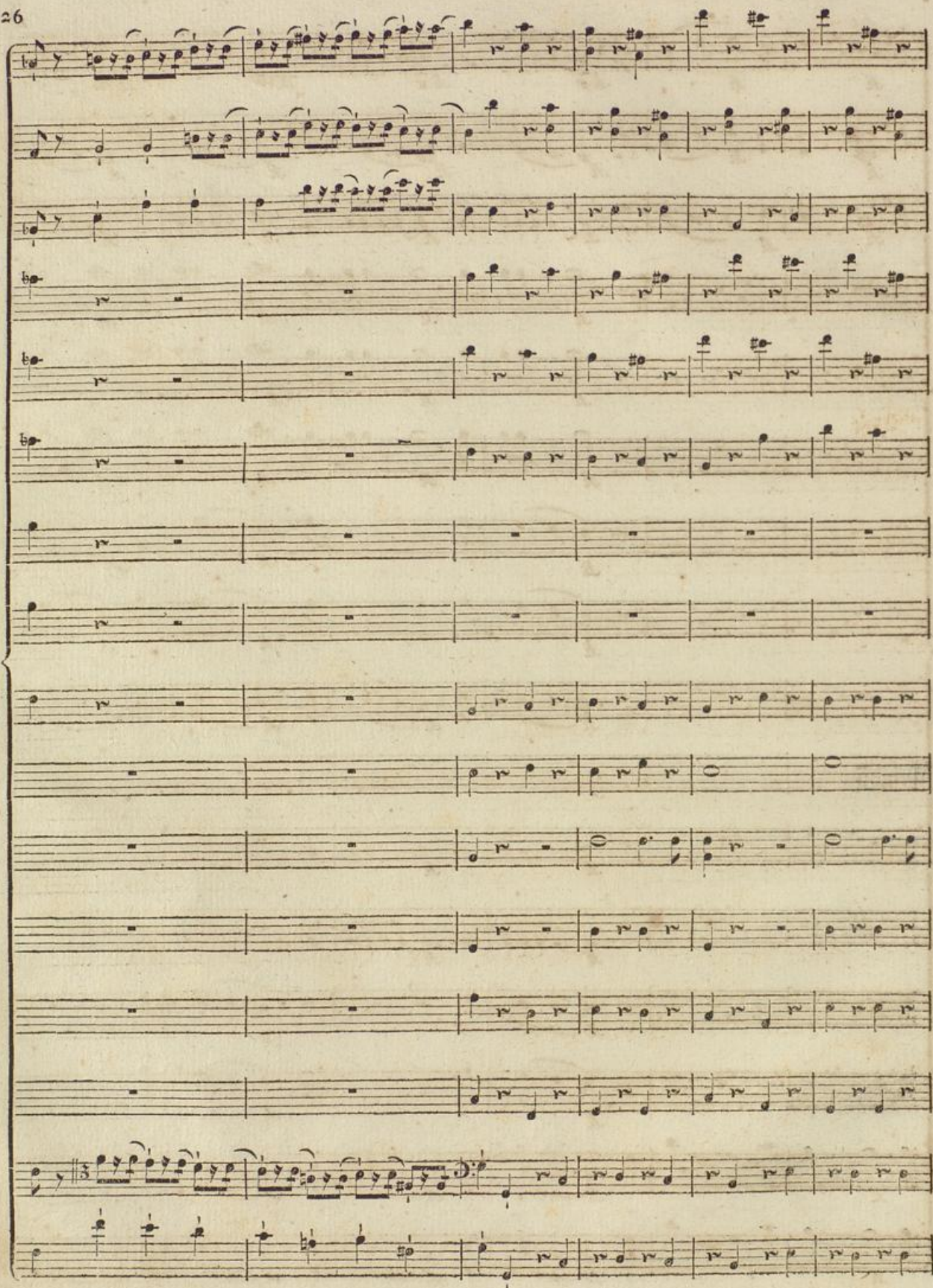
fi fi fi fi fi fi

fi fi fi fi fi fi

fi fi fi fi fi fi

HAYDN'S J. Z.

7



This page contains a handwritten musical score on 15 staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a historical style, with some staves showing complex rhythmic patterns and others containing rests. The dynamic marking 'ff' (fortissimo) appears frequently throughout the piece. The paper is aged and shows some staining.

This page contains a handwritten musical score on 15 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is written in a historical style, with some staves showing complex rhythmic patterns and others featuring more sustained notes. The paper is aged and shows some staining, particularly along the left edge.

RECITATIVO.

29

RECIT. SIMON.

Scht, wie der strenge Win-ter flieht,
Vo-yez le som're hy-ver s'en-fuir:

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

hin.
mats,

Ihm
Sa

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

Musical score for page 31, featuring multiple staves with musical notation. The score includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*). The lyrics are written below the staves, corresponding to the musical phrases.

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

Handwritten musical score on page 32, featuring multiple staves with musical notation and dynamic markings. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). The score is organized into systems, with some staves containing rests. The bottom section of the page includes the text "heul tige" followed by musical notation.

33

f

f

f

f

f

LUKAS.
LUCAS.

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

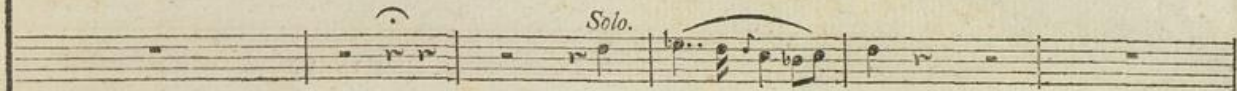
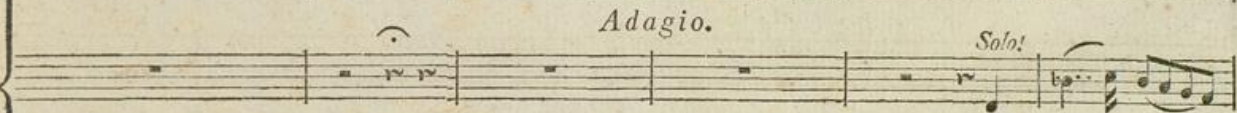
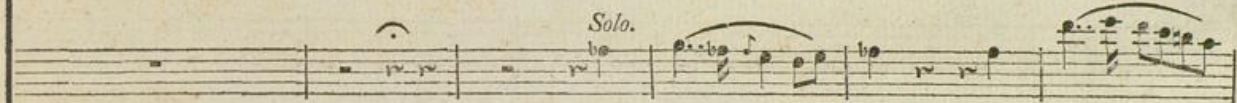
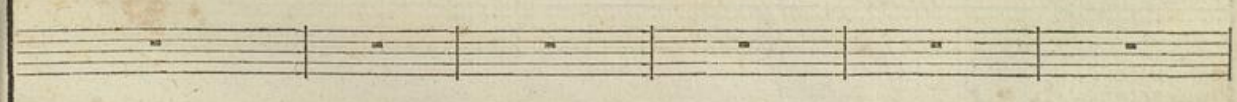
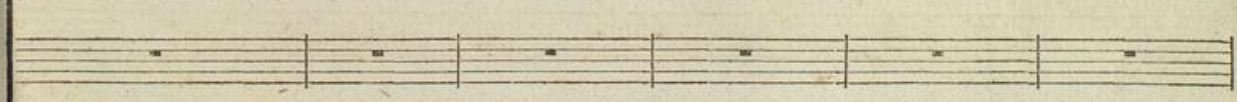
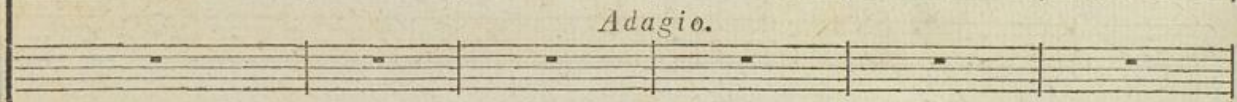
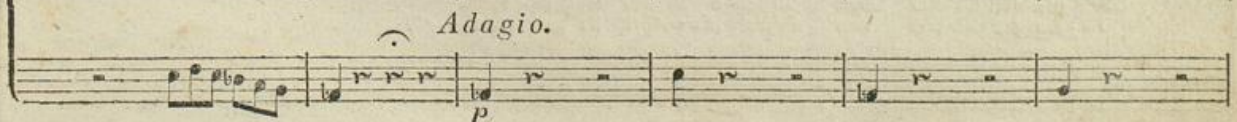
f

Haydn's I. Z.

9

HAYDN'S J. Z.

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

Adagio.*Adagio.**Solo.**Adagio.**Solo!**Solo.**Adagio.**Adagio.*

HANNE.
 JEANNE.

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

Flauto II.

p

p

p

Flauto I.

Flauto II.

Oboe I.

Fagotto.

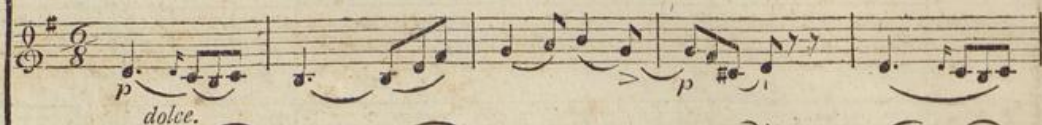
Fruh - lings-bo - te streicht.
mes - sa - ger ai - le.

Allegretto.

Violino I.



Violino II.



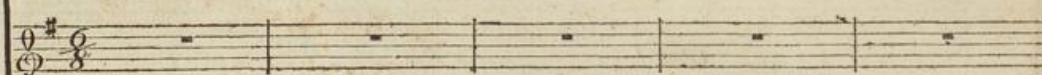
Viola.



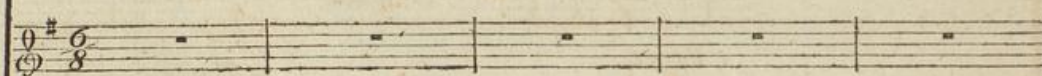
Flauti.



Oboe I.



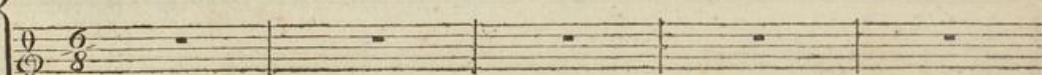
Oboe II.



Fagotti.



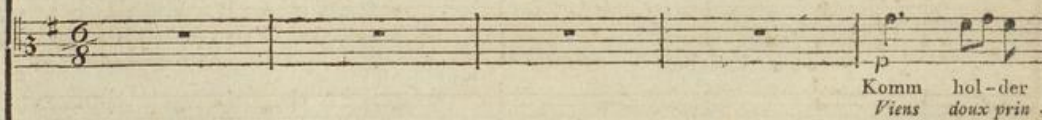
Corni in G.



Soprano.



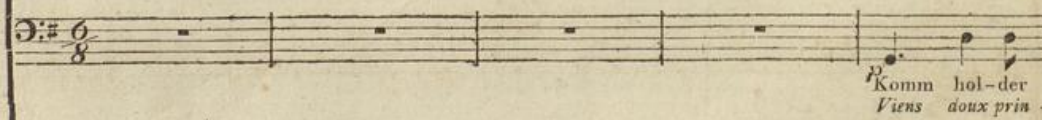
Alto.



Tenore.



Basso.



Violoncello.



Contra-Basso.

*Allegretto.*

Lenz! des Him-mels Ga-be, komm! komm, komm! aus ih-rem To-des-schlaf er-
 tems! du ciel le plus beau don! viens, viens! des chaines du som-meil dé-

Lenz! des Him-mels Ga-be, komm! komm, komm! aus ih-rem To-des-schlaf er-
 tems! du ciel le plus beau don! viens, viens! des chai-nes du som-meil dé-

Lenz! des Him-mels Ga-be komm! aus ih-rem To-des-schlaf, aus ih-rem To-des-schlaf er-
 tems! du ciel le plus beau don! des chai-nes du som-meil, des chai-nes du som-meil dé-

Lenz! des Him-mels Ga-be komm! aus ih-rem To-des-schlaf, aus ih-rem Schlaf er-
 tems! du ciel le plus beau don! des chai-nes du som-meil, du som-meil dé-

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

Tutti. *f* *ff* *ff*

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

wek-ke die Na-tur! — komm! komm hol-der Lenz! er-wek-ke die Na-

li-vre la na-tu-re! *f* Viens! viens doux prin-tems! dé-li-vre la-na-

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

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

f *ff* *ff*

f *ff* *ff*

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

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

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

HAYDN'S J. Z.

[illegible]

p

Solo.

Solo.

MÄDCHEN UND WEIBER.
FEMMES ET FILLES.

Soprano I.

komm!
don!

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

p schon

Soprano II.

komm!
don!

Il vient, il vient le doux prin - tems ;

p sa

Alto I.

komm!
don!

Er na - het sich der hol - de Lenz,

p schon

Alto II.

komm!
don!

Il vient, il vient le doux prin - tems ;

p sa

p

p

füh-len wir den lin-den Hauch, bald le - bet al - les wie-der auf, er na - het sich, er
 molle ha-leine on - doye en l'air; tout va re-naître et s'em-bel-lir. il vient, il vient le
 füh-len wir den lin-den Hauch, bald le - bet al - les wie-der auf. er na - het sich, er
 molle haleine on - doye en l'air; tout va re-naître et s'em-bel-lir. il vient, il vient le

HAYDN's J. Z.

12

First system of musical notation, primarily piano accompaniment. It consists of several staves with various musical notes, rests, and dynamic markings such as *f* (forte).

DIE MÄNNER.
DES HOMMES.

Tenore I.

na - het sich der hol - de Lenz, er na-het sich der hol - de Lenz! Froh -

Tenore II.

doux printems, le doux prin - tems, il vient, il vient le doux prin - tems. Crai -

Basso I.

na - het sich der hol - de Lenz, er na-het sich der hol - de Lenz! Froh -

Basso II.

doux printems, le doux prin - tems, il vient, il vient le doux prin - tems. Crai -

Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings like *f* (forte).

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

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

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

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

ein - ge - hüllt der Win-ter wohl zu - rück, und streut auf Blüth' und Keim sein star - res, sein star - res
 lard ca-ché l'hy-ver, l'hy-ver re - tour - ne et sur les fleurs di - stille son mor - tel, son mor-tel ve -
 ein ge-hüllt der Win-ter wohl zu - rück, und streut auf Blüth' und Keim sein star - res, sein star - res
 lard ca-ché l'hy-ver, l'hy-ver re - tour - ne et sur les fleurs di - stille son mor - tel, son mor-tel ve -

komm, komm, komm, auf un-sre Fluren sen-ke dich, o komm holder Lenz, o komm und
 don! - viens, viens, o viens, descends sur nos guérets! O viens doux prin-tems, o viens, rem-
 komm, - des Himmels Ga-be komm, auf un-sre Fluren sen-ke dich, o komm holder Lenz, und
 don! - du ciel le plus beau don! O viens, descends sur nos guérets! O viens doux printemps, rem-
 Himmels Ga-be komm, auf un-sre Fluren sen-ke dich, komm hol-der Lenz, o komm und wei-le län-ger
 ciel le plus beau don! O viens descends sur nos guérets! Viens doux prin-tems! o viens! rem-plis nos vœux rem-

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

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

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

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

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

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

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

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

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

SIMON.

RECITATIVO.

Vom Widder strahlet jetzt die hel-le Sonn' auf uns her - ab. Nun weichen Frost und
 Du si - gue du bé - lier le ra - dieux so - leil nous lu - it. Aux a - qui - lons fou-

Dampf, und schweben lau - e Dünst' um-her; der Er - de Bu - sen ist ge - löst, er - hei-tert, er-
 gueux suc - ce - dent les Zé-phis lé - gers; la terre at - tend le soc ai - gu; le ci - el, le

hei - tert ist die Luft.
 ciel est calme et pur.

ARIA.

Allegretto.

Violino I.

Violino II.

Viola.

Flauto piccolo.

Oboi.

Fagotto.

Corni in C.

SIMON.

Bassi.

Allegretto.

p

Solo.

p

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

f

f

f

f

f

f

f

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

p

p

p

p

p

p

p

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

p

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

57

Solo. *Tutti.* *p*

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

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

Handwritten musical score on page 58, featuring multiple staves with musical notation and lyrics in German and French. The score includes dynamic markings like 'f' (forte) and 'p' (piano).

nach.
air.

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

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

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

Frucht, und reißt
 dra, en pleins

Handwritten musical score on page 60, featuring multiple staves with musical notation and German lyrics. The score includes dynamic markings like 'f' and 'p'.

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

p

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

p

aus-
tur,

Den birgt der Ak-ker tren und reißt ihn
qu'en peu le sol, qui le re-çoit, en pleins é-

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

Schon
Rem.

p

p

p

Solo.

p

p

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

p

Solo.

Solo. *T.*

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

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

Solo.

Solo.

p

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

nach, air, flo-tend nach, flo-tend, flo-tend, flo-tend nach, air, flo-tend nach, flo-tend sif-fle un air, gai-ment, gai-ment sif-fle un air, sif-fle un air, sif-fle un

Basso.

Violonc.

LUCAS.

RECIT.

Der Landmann hat sein Werk vollbracht, und weder
Du la-bou-reur les soins ac-tifs ont mis un

Müh noch Fleiss ge-sparrt; den Lohn er-war-tet er aus
ter-me à ses tra-vaux; des mains de la na-tu-re il

Händen der Natur, und fleht darum, und fleht da-
en at-tend le prix, et por-te au ciel, et por-te au

ram den Himmel an.
ciel ses hum-bles voeux.

Violino I. *p*

Violino II. *p*

Viola. *p*

Flauti.

Oboe I.

Oboe II.

Clarinetto I.
in C.

Clarinetto II.
in C.

Poco Adagio.

Fagotti.

Corni in F. *Soli.*
dolce.

Soprano.

Alto.

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

Basso.

Violoncello. *Poco Adagio.* *p*

Contra-Bassi. *p*

Handwritten musical score on page 66. The page contains multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *Solo*. The music is written in a historical style, likely from the 18th or 19th century. The bottom of the page features a line of lyrics in German and French, with corresponding musical notes above them.

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

f

fz

Tutti.

f

f

Tutti.

Sey uns gnä-dig, mil - der Him - mel! öf - ne dich, öf - ne dich

Ciel ex - au - ce nos pri - e - res! ver - se, ver - se,

f

f

Tutti.

Sey uns gnä-dig, mil - der Him - mel! öf - ne dich, öf - ne dich

Ciel ex - au - ce nos pri - e - res! ver - se, ver - se,

f

f

cresc. *fi* *p* *fi* *p*

cresc. *fi* *p* *fi* *p*

cresc. *fi* *fi* *p*

cresc. *fi* *p*

cresc. *fi*

cresc. *fi*

cresc. *fi*

cresc. *fi*

cresc. *fi*

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

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

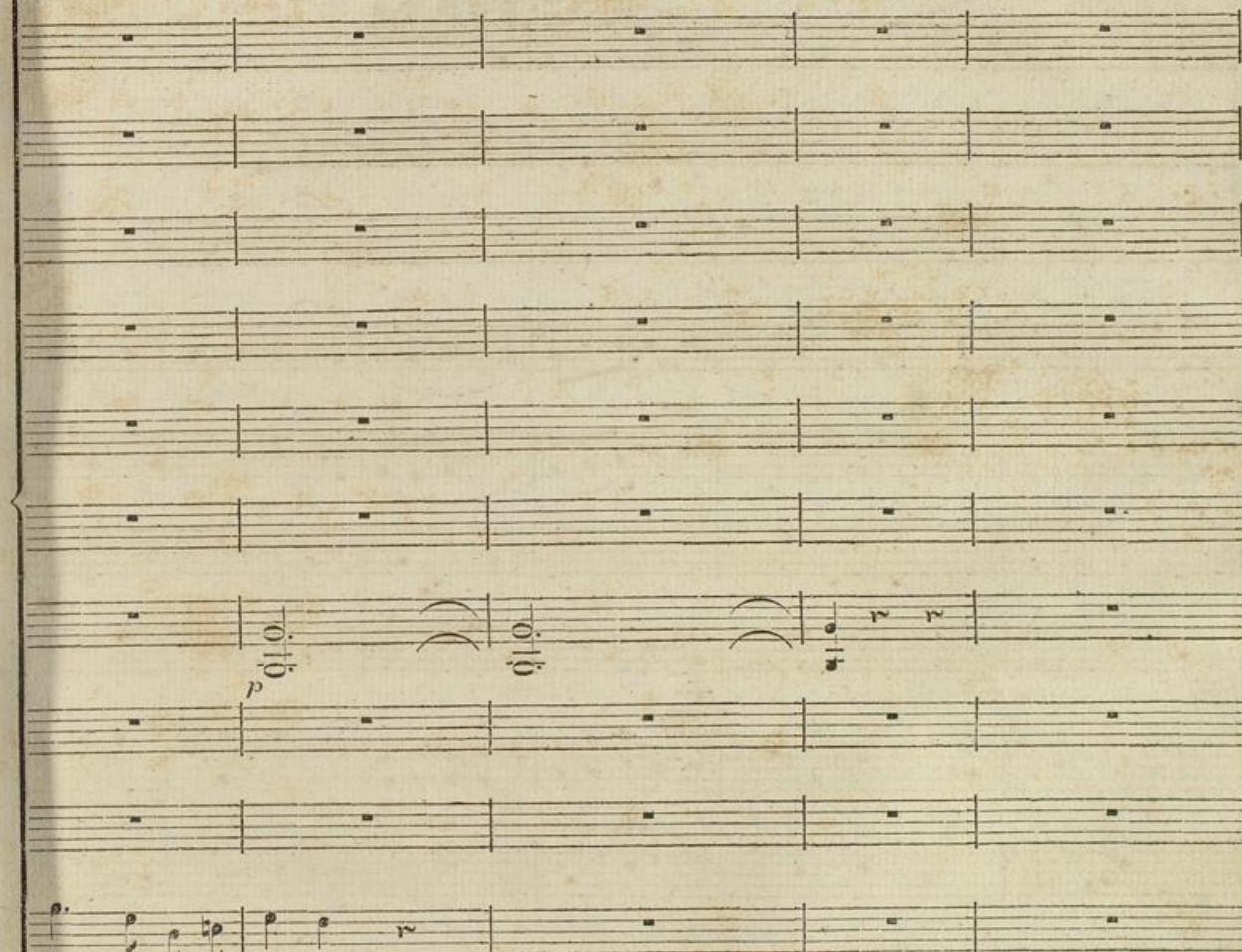
und trau-fe Se - gen ü-ber un-ser Land her - ab.

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

cresc. *fi* *p*

cresc. *fi* *p*

LUCAS.
Lass dei-ne
A-bren-ve



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

SIMON.

Lass Re-gen-guss die Furchen
In - on de les sil-lons de

Solo.

Solo.

HANNE.
JEANNE.

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

trän - ken.
plu - ges.

pp

pp

pp

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

LUCAS.

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

SIMON.

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

pp
pianissimo.

72

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score begins with a piano introduction featuring arpeggiated chords and moving bass lines, marked with a forte (*f*) dynamic. The vocal entries are staggered, with each voice part beginning its melody at different points. The lyrics are in German and French. The piece includes several sections labeled "Tutti." and "Solo.", indicating changes in texture or performance style. The final section ends with a double fermata and a fortissimo (*ff*) marking.

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

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

HANNE.
JEANNE.

Tutti. Solo.

Gü - te Dank und Ruhm. Sey nun gnä - dig, mil - der
de nos trans - ports, trans - ports. Ciel, ex - au - ce Ciel, ex - au - ce pri.

ff

Him - mel öf - ne dich, öf - ne dich und trau - fe Se - - gen
 e - res, ver - - se, ver - - se, ver - se l'a - bon - dan - ce
 Him - mel öf - ne dich, öf - ne dich und trau - fe Se - e gen
 e - res, ver - - se, ver - se, ver - se l'a - bon - dan - ce

HAYDN's J. Z.

19

Handwritten musical score on page 74. The score consists of multiple staves with musical notation and lyrics in German and French. The lyrics are:

ü - ber un-ser Land her - ab.
 sur nos champs et nos gué - rets!

MÄNNER.
 HOMMES.

Lass dei-nen] Thau die Er-de wäs - sern, lass
 A-breu - ve de tes eaux la ter - re! in -

Re - genguss die Fur-chen trän - ken.

on - de les sil - lons de plu - yes!

Soprano I.
Lass dei-ne Lüf - te wehen

Soprano II.
Suspend des airs le mouve -

Alto.
Lass dei-ne Lüf - te wehen
Suspend des airs le mouve -

sanft, lass dei - ne Son - ne scheinen hell. Uns spriesset Ui - ber - fluss, uns spriesset Ui - - berfluss als -
ment! dé - voi - le ton bril - lant so - leil! Nous jouirons de tes bienfaits, nous jouirons de tes - bien -
sanft, lass dei - ne Son - ne scheinen hell. Uns spriesset Ui - ber - fluss, uns spriesset Ui - berfluss als -
ment! dé - voi - le ton bril - lant so - leil! Tutti. Nous jouirons de tes bienfaits, nous jouirons de tes - de tes bien -

Un poco più moto. 77

Musical score for the first system, measures 77-84. The score is written for a piano. The upper voice (treble clef) has a melody with various note values and rests. The lower voice (bass clef) provides a rhythmic accompaniment with repeated eighth notes. Dynamics include piano (p) and forte (f). The tempo marking is *Un poco più moto.*

f Un poco più moto.

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

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

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

f faits, — — — — — tu jou- i- ras de nos transports. *f*

f Un poco più moto.

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

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

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

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

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

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

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

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

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

Dank nos und Ruhm.
 nos trans - ports.

Uns spriesset Ui - berfluss,
 Nous jouirons de tes bienfaits,

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

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

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

Dank und Ruhm, uns spriesset Ui - ber - flux als - dann uns spriesset
 nous joui - rons de tes bien - faits, de tes bien - faits, nous jouirons de

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

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

[illegible]

Ruhm, und dei-ner Gü - - te Dank und Ruhm, Dank und Ruhm, und dei-ner
 ports, tu joui-ras, tu joui-ras de nos - trans - ports, de nos trans-
 ports, Dank und de nos trans - ports, und de nos transports, transports, de
 Ruhm, und dei-ner Gü - - te Dank und Ruhm.
 ports, tu joui-ras de nos, de nos trans - ports.
 Ui - ber-fluss und dei-ner Gü - te Dank und Ruhm, Dank und Ruhm,
 tes bienfaits, nous jouirons de tes bien-faits, tu joui-ras, tu joui-ras
fi
fi

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

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

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

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

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

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

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

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

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

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

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

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

te Dank und Ruhm, und dei - ner

nos trans - ports, de nos trans -

te Dank und Ruhm, und dei - ner

nos trans - ports, de nos trans -

Handwritten musical score for voice and piano, page 89. The score features multiple staves with complex piano accompaniment and vocal lines. Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are in Latin and German: "Gü - te Dank und Ruhm. ports, de nos trans - ports." The bottom of the page includes the signature "Haydn's J. Z." and the number "23".

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotto.

HANNE.
JEANNE.

Bassi.

Er-hört ist un-ser Flehn, der lau-e West er-wärmt, und füllt die
 Nos vœux sont ex-cés: un souf-fle doux a-gi-te l'air, et de nu-

Andante.

Luft mit feuchten Dünsten an. Sie häu-fen sich;
 a-ges les rem-plit. Flot-tans d'a-bord,

Violone. Tutti Bassi.

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

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

Violino I.



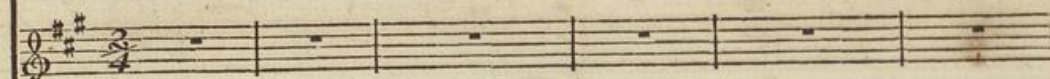
Violino II.



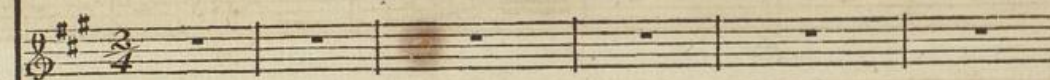
Viola.



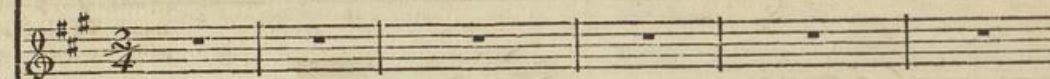
Flauti.



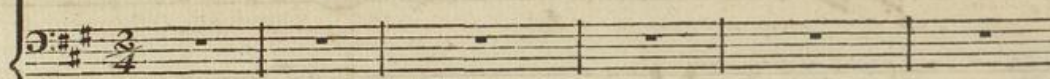
Oboe I.



Oboe II.



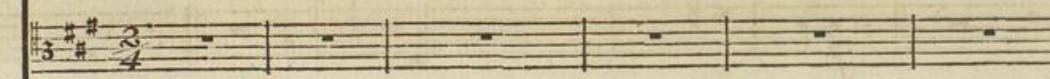
Fagotti.



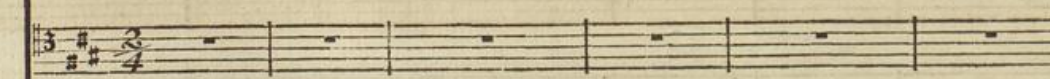
Soprano.



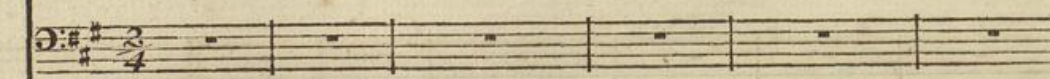
Alto.



Tenore.



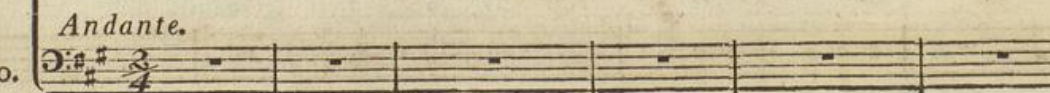
Basso.



Violoncello.



Contra-Basso.

*Andante.*

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

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

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

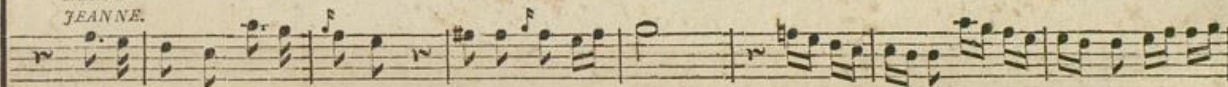
An - blick der Ge - fil - de jetzt; kommt ihr Bursche, lasst uns wal - len, lasst uns wal - len zu dem grü - nen
 pa - gne montre aux yeux ra - vis! ca - ma - ra - des, ras - sem - blons nous, ras - sem - blons nous dans ces bois ver -

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

pizzicato.

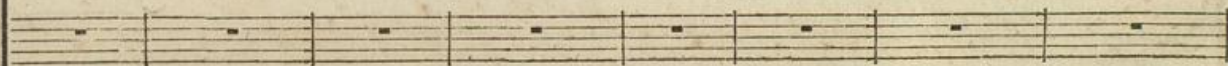


HANNE.
JEANNE.

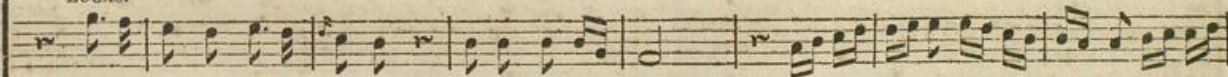


O wie lieb-lich ist der An-blick der Ge-fil-de jetzt!
O quels char-mes la cam-pag-ne, montre aux yeux ra-vis!

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

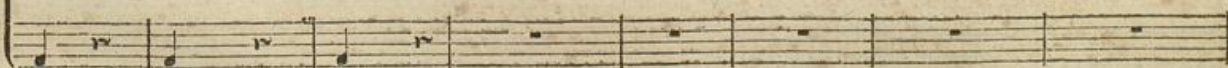
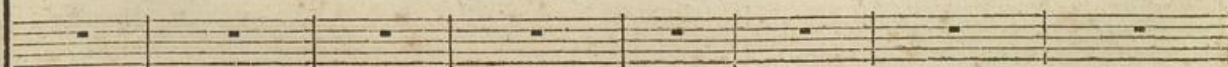


LUCAS.



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

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



HAYDN's J. Z.

25

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

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

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

Kommt ihr
 Ca - ma.

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

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

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

Handwritten musical score for a string quartet, featuring multiple staves with complex notation, including triplets and various dynamic markings like *pp*, *f*, and *p*. The score includes a vocal line with lyrics in German and French.

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

HAYDN'S J. Z.

coll'arco.

MÄDCHEN UND BURSCHEN. *Tutti.*
FILLES ET GARÇONS.

p
O wie lieb-lich ist der Anblick, ist der An - blick der Ge - fil - de
O quels char - mes la cam - pa - gue, la cam - pa - gue montre aux yeux ra -

Tutti.

p
O wie lieb - lich ist der An - blick der Ge - fil - de
O quels char - mes la cam - pag - gue montre aux yeux ra -

Tenore I. *Tutti.*

all!
ci!

p
O wie lieb-lich ist der Anblick, ist der An - blick der Ge - fil - de
O quels char - mes la cam - pa - gue, la cam - pa - gue montre aux yeux ra -

Tenore II. *Tutti.*

p
O wie lieb-lich ist der Anblick, ist der An - blick der Ge - fil - de
O quels char - mes la cam - pa - gue, la cam - pa - gue montre aux yeux ra -

f

f

f

f

f

f

f

Tutti.

jetzt!
vis!

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

Tutti.

jetzt!
vis!

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

Tutti.

jetzt!
vis!

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

Tutti.

jetzt!
vis!

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

f

f

105

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

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

f *f* *f*

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

f *f* *f*

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

f *f* *f*

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

f *f* *f*

f *f* *f*

f *f* *f*

HAYDN'S J. Z.

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f *p*

f *p*

f *p*

f

f

f

f

**HANNE.
JEANNE.**

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

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

f *p*

f

cresc. *f*

cresc. *f*

cresc. *f*

Solo.

Solo.

Solo.

Solo.

springen!
sau - tent ?

LUCAS.

Seht die Fische, welch Gewim - mel!
De pois - sons, ah quel - le fou - le!

cresc. *f*

cresc. *f*

p *pp*

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

Solo. 6 6 6 3 1

HANNE.
JEANNE.

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

LUCAS.

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

Musical score for page 110, featuring multiple staves with complex rhythmic patterns and lyrics in French. The score includes dynamic markings such as *f* (forte) and *Tutti*.

Lyrics (French):
 flat - ter!
 gres - se!
 Al - les le - bet, al - les schwe - bet, al - les,
 Tout s'a - ni - mé, tout s'em - pres - se, tout est,
 Al - les le - bet, al - les schwe - bet, al - les,
 Tout s'a - ni - me, tout s'em - pres - se, tout est,

III

p

p

p

MÄDCHEN.
FILLES.

al - les re - get sich. Wel - che Freu - de! wel - che Won - ne,

tout est a - gi - té. Quelle al - lar - me, douce et ten - dre,

al - les re - get sich.

tout est a - gi - té.

p
pizzic.

p
pizzic.

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

BURSCHEN.
GARÇONS.

Süs-se Triebe,
Ah quel trouble

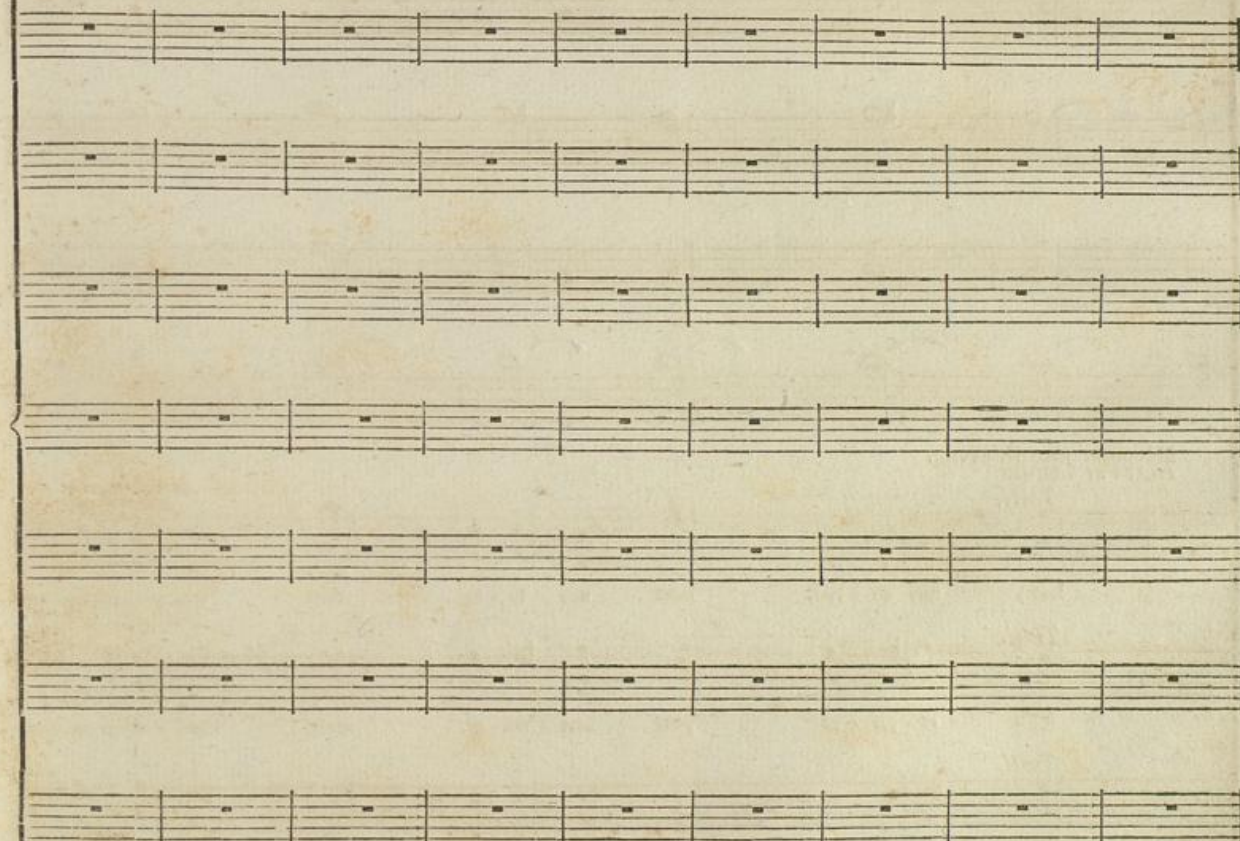
sanf-te Rei-ze he-ben, he - ben un - sre Brust!
dans nos a - mes nait — et se ré - pand!

Süs-se Triebe,
Ah quel trouble,

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

coll'arco.

coll'arco.



SIMON.

Was ihr füh-let,
Va-tre al-lar-me,

was euch rei-zet
vo-tre trouble

ist des Schö-pfers,
vient du cré-a-teur,

ist des Schö-pfers, des Schö-pfers
vient du cré-a-teur, du cré-a-



HAYDN'S J. Z.

29 f

prei - sen ihn!
 mans trans-ports!

MÄNNER.
 HOMMES.

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

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

*Tutti.*

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

Tutti.

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

Tutti.

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

Tutti.

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



117

Maestoso.

p

ff

Flauti.

Oboe I.

Oboe II.

Clarineti in B.

Fagotti.

Clarini e Corni in B.

Timpani in B F.

Maestoso.

ff

E - wi-ger,

ff

Dieu sans fin,

ff

E - wi-ger

ff

Dieu sans fin,

Maestoso.

p

ff

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

Poco Adagio.

Oboi.

Clarinetti. Solo.

Fagotti. *sf* *p* *sf*

Corni in B. *sf* *p* *sf*

Clarini in B.

Poco Adagio.

HANNE.
JEANNE.

Gott!
te!

Von
T'es

LUCAS.

Gott!

Von
SIMON.

te!

T'es

Poco Adagio.

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

Vom Strome deiner Freu-den hast
Les flots de tes dé-li-cies ont

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

Mach-ti-ger Gott! Vom Strome dei-ner Freu-den hast
Tutti. Solo.

Dieu-pu-is-sant! Les flots de tes dé-li-cies ont
Tutti. Solo.

p ff

[illegible]

HAYDN'S J. Z.

Flute I.

Flute II.

Oboe I.

Oboe II.

Clarinetti.

Fagotti.

Clarini et Corni.

Timpani.

Allegro.

Tutti.

Tutti.

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

Tutti.

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

Tutti.

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

Tutti.

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

Allegro.

f *f* *f* *f* *f* *f* *f*

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

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

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

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

9 8 5 2 1 4 3 2 1 0 8 5

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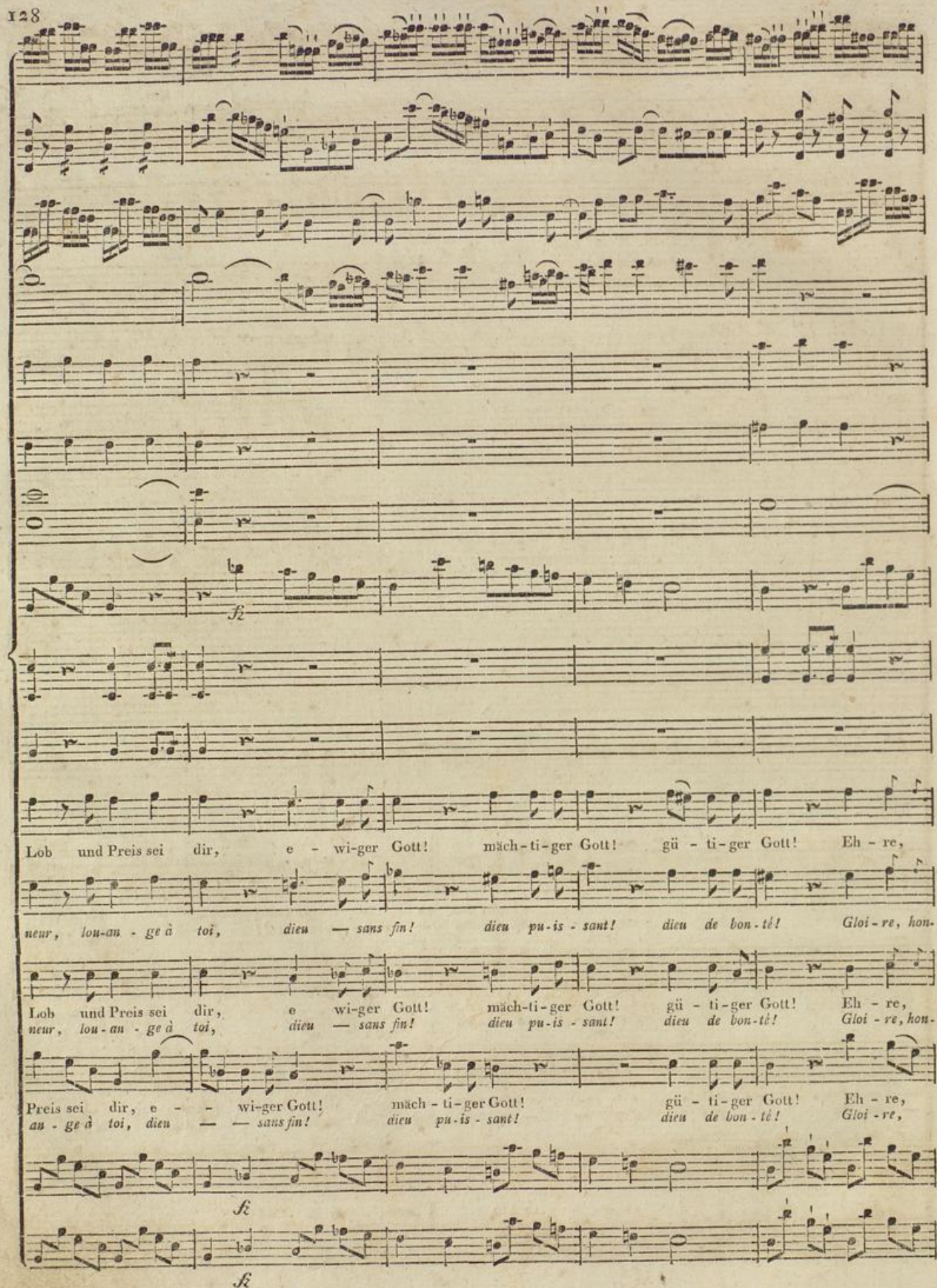
Gott! e - wi-ger, gü - ti - ger Gott! Gü - ti-ger Gott! Eh - re, Lob und
 té! dieu - sans fin, dieu de bon-té! Dieu de bon-té! Gloi - re, hon - neur, lou -

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

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

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

[illegible]



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

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

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

fi

fi

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

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

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

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

HAYDN's J. Z.

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f

f

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

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

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

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

4 3 4 1 4 2 8

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

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

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

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

Gott!
fin!

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

Gott!
té!

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

Gott!
té!

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

dir,
toi,

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

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

e - wi - ger,
dieu sans fin,

gü - ti - ger Gott,
dieu de bon - té,

gü - ti - ger Gott!
dieu de bon - té!

e - wi - ger!
dieu sans fin!

Eh - re,
Gloi - re, hon -

e - wi - ger,
dieu sans fin,

e - wi - ger,
dieu sans fin!

e - wi - ger,
dieu sans fin!

e - wi - ger
dieu - sans

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

f *f* *sf*

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- wi-ger Gott! mach ti-ger, e-wi-ger, mach ti-ger Gott!
 - sans fin! dieu, dieu pu-is-sant, dieu sans fin, dieu sans fin!

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

mach ti-ger Gott! e-wi-ger, mach ti-ger Gott!
 dieu - puissant! dieu sans fin, dieu sans fin!

Gott! mach-ti-ger Gott, mach-ti-ger Gott! e-wi-ger, mach ti-ger Gott!
 fin! dieu pu-is-sant, dieu puis-sant! dieu sans fin, dieu sans fin!

fi *fi* *fi* *fi* *fi* *ff*

[illegible]

Gott! e - wi-ger, mäch - ti-ger, gü - ti-ger Gott! mäch - ti-ger

té! dieu sans fin, dieu puissant, dieu - de bon - té! dieu - pu - is -

Gott! e - wi-ger, mäch - ti-ger gü, - ti-ger Gott! mäch - ti-ger

té! dieu sans fin, dieu puissant, dieu - de bon - té! dieu - pu - is -

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

Ende des Frühlings.
 Fin du printemps.

Gott! e - wi-ger, Gott!
 sant! dieu, - - - dieu sans fin!
 Gott! e - wi-ger Gott!
 sant! dieu, - - - dieu sans fin!