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## **Abschiedskantate - Don Mus.Ms. 990**

**Kalivoda, Jan Křtitel Václav**

**[S.l.], 1834 (1834)**

**urn:nbn:de:bsz:31-95665**

Abschieds-Cantate

<sup>III</sup>  
für  
4. Singstimmen  
mit Begleitung  
von

Ganzen Orchesters  
& Cap

J. W. Halliwoda.

282



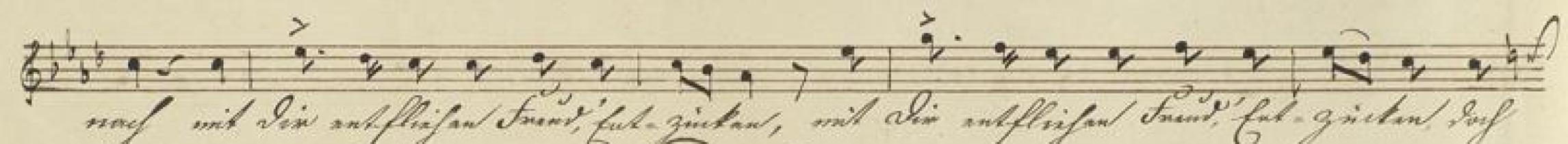
Abschieds-Cantate.

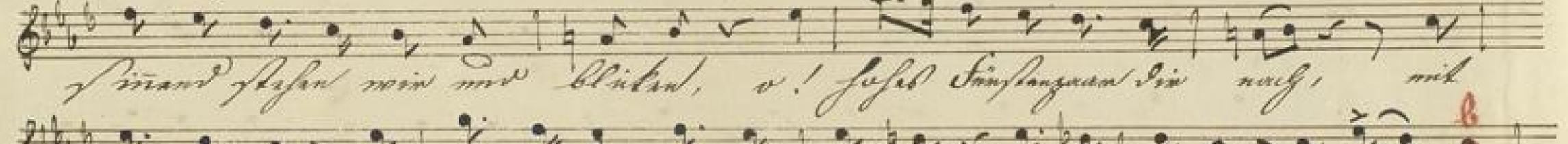
1<sup>te</sup> Sopran Solo.

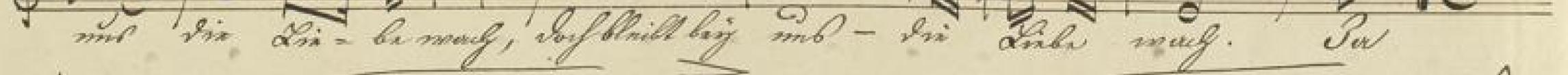
von Kallivada.  
Mus. Nr. 200

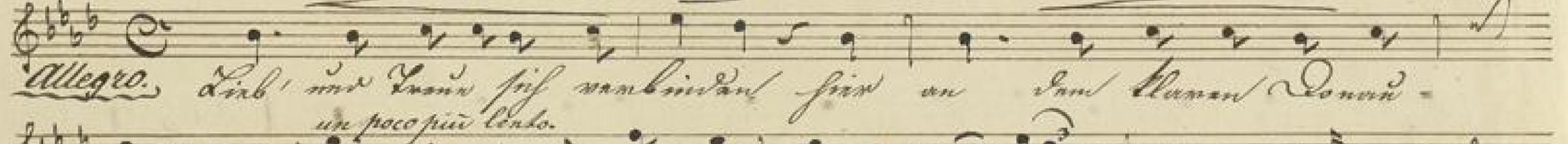
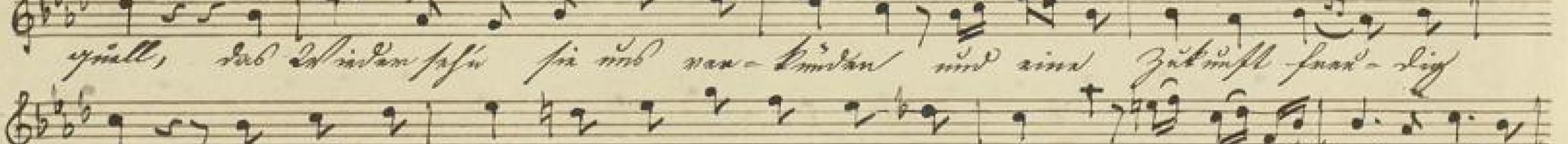
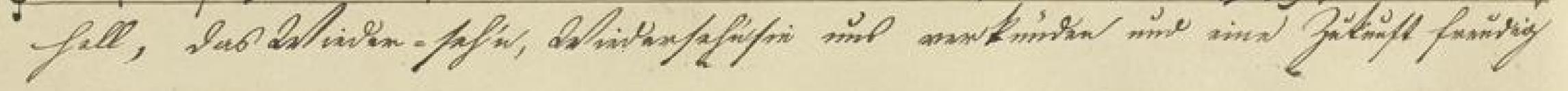
*Larghetto.*  $\frac{2}{4}$  19. *all.*

ziest für - ziest für von Gottes Huld be-  
 glück- tet! *3.* *all.* *po.* ziest für - ziest für, ziest für zum fernem Südanland,  
*fmo.* mo Liebe den Empfang be - naitet und Freude fand am Molten -  
 Nam, mo Liebe den Empfang fünf be - naitet und Freude fand am Molten -  
*3.* *Andte* *po.* Nam. ziest für, ziest für! ziest für! ziest für. von ad - lan  
 Gaten raus, Kan allen Gaten raus blüht über - all das Pison  
 fünf, blüht über - all, über - all das Pison fünf! *5.* *4.* *Moderato.*  
*Solo.* Auf meine Augen mit und blüht o luste Singsagen die


  
 nach mit dir anfließen Süß, süß zücker, mit dir anfließen Süß, süß zücker, dich
   

  
 bleibt bei und die Liebe nach - ja ab bleibt bei und die Liebe nach; dich
   

  
 jemand haben wir und blühen, o! fest in den Augen dir nach, mit
   

  
 dir anfließen, mit dir anfließen Süß, süß zücker, Süß, süß zücker, dich bleibt bei
   

  
 mit die Lie - be nach, dich bleibt bei und - die Liebe nach. Du


  
**Allegro.** Lieb' und Trann sind verbunden sind an dem Namen Donau -
   
*un poco più lento.*
  

  
 quell, das Schindensassu sie sind verbunden sind ein Zückerl süß - lich
   

  
 sell, das Schindens - sassu, Schindensassu sie sind verbunden sind ein Zückerl süßlich

*Tutti.*

*f* *all.* *no.* *9.* *10.* *11.* *Tutti*

*füßel, füßel Achterhüßel, man fuchst dich bald die Lüfte*  
*wasch, man fuchst dich bald die Lüfte wasch, o füßel füßel Achterhüßel, man*  
*fuchst dich bald die Lüfte wasch, o füßel, füßel Achterhüßel!*

*Adagio.* *Allegretto grazioso.*

*no.* *23.* *no.*

*Kom Zücker Dineren schälge. Lieben, von Dei nam Schellen fersant-zimt,*  
*min' jaded ganz die süßen Lieben, wo übr' all für deni Stüge blatt.*  
*lassen, die zwei Lie- be- luf- nen. für mich und*  
*glücklich von Amalie sprachen, um süßen Sie die Amare Liebe lassen, die*

meine Liebe lassen, die <sup>Leib-</sup> meine <sup>Leib-</sup> lob = men.  
 zu mir, laß' freundlich bald zu mir zu mir! *pp* O laß' mit deinem Neben. Bleib, laß' freundlich  
 bald zu mir zu mir, O laß' mit deinem Neben bleib, laß' freundlich, freundlich  
 bald, ja bald zu mir zu mir. *2.* Du feldes Knäuel der Dicken  
 lassen stalt fuch be glückt zu mir zu mir! *pp* Denn die der Sprügel lassen sich lassen  
 mir jedes wünschend wünsch' Glück, und jedes wünschend wünsch' Glück. Du  
 feldes Knäuel der Dicken lassen stalt fuch be glückt zu mir zu mir! *pp* Denn die der  
 Sprügel lassen sich lassen mir jedes wünschend wünsch' Glück, und jedes wünschend

*3. all.*  
 wandte Glimt!  
*3. Decrescendo.* zist sin! zist sin! Gott pfälze  
*3. Dim.* sing! an Freude  
 sey die Zukunfft mein an Freude sey die Zukunfft mein, Gott pfälze, Gott  
*3. cresc.* pfälze, pfälze sing!  
 Ende.

2.  
 freudig  
 sing  
 Picken  
 la  
 7  
 sprach

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page. The paper is aged and yellowed, with a prominent brownish stain in the lower-middle section. The staves are completely blank, with no notes or markings.

Abschieds-Cantate.

X<sup>te</sup> Tenor Solo.

P. W. Kalliwoda.

17. *Basso.*

*Larghetto.*  $\frac{2}{4}$  *zueft sie! zueft sie! —: —: —: nun*

*Gottes Güte be-glei-tet.* *zueft sie! zueft sie! —: —: zueft*

*sie! zueft sie zum fernem Löfman-Land, wo Liebe den Longfang be-*

*reitete mit Süender fankam Malbau-Plaud, wo Liebe den Longfang löst be-*

*reitete mit Süender fankam Malbau-Plaud.* *zueft sie zueft sie! zueft*

*sie! zueft sie! wo ad-lan Gubem rief, wo ad-lan Gubem rief blüht über,*

*all das Deyen löst, blüht über all, in-ber-all das Deyen löst!*

*Moderato*  $\frac{2}{4}$  *28.* *10.* *pp. tutti*

*All. zuehelt fändig fell! O!*

*Süßes, süßes Liebchen schenke, wenn freundlich bald die Lüfte wehrt, wenn freundlich  
 bald die Lüfte wehrt! o süßes, süßes Liebchen schenke, wenn freundlich  
 bald die Lüfte wehrt, o süßes, süßes Liebchen schenke!*

*Solo. Adagio.* *Wohl freundlich ist's mir Geist zu schenken Amalie*

*Lied, so engel-mild, auf Lieb-mund sprach manchen Mann von*

*Stär und den besait Lied. Non Züben reinen Allegretto grazioso.*

*Züß zu Liebchen, wenn reinen Stellen fast anzuhalt, meist jedes Gung des schenken*

*lieben, mo ab'ull für dein Auge blüht. Non Züben reinen Gung des schenken*

*Swißen:* von einem Schallau fast außgeht, wie jader hant die freude  
 lieben, wo ich all die dein Auge blüht. Auf die in diesen sel'gen  
 Malla, wo auf der ansehnlich geynigt, den holden, die der Danna  
 qualla glanz. Bogen-fälle mit mir flücht, die in der Geynd. Pflanz  
 Kraut mit fast begleitet Pflanz die, für mich dem glückseligen Amalie Frauen,  
 um pflegen die die Danna Liebe lassen, für mich, für mich um  
 glückseligen Amalie Frauen, um pflegen die die Danna Liebe lassen,  
 die Danna Lie - be lassen. Für mich um glückseligen Amalie

*f*

*Abfluss*

Hören, wie schreien Sie die neue Liebe hören, die neue Liebe  
 hören, die Liebe hören nun. *Lento. 12.* *9.* *zu mir, Jesu freundlich*  
 bald zu mir zu mir. *pro.* *O Jesu mit Deinam Herzen Blut, Jesu freundlich*  
 bald zu mir zu mir, *2.* *Jesu mit Deinam Herzen Blut, Jesu freundlich, freundlich*  
 bald, ja bald zu mir zu mir. *Adagio.* *La dolce.* *In* *solten auch der Dienen*  
 hören still freubegleit zu mir zu mir, *Dauf die das gungel Rosen fuf* *wasen mit jader*  
 wünschend wunsch Glück, und jader - wünschend wunsch Glück, *in* *solten auch der Dienen*  
 hören still freubegleit zu mir zu mir, *Dauf die das gungel Rosen fuf*

*mf* mit jährl' weinpfand waufl' Ofluit, mit jährl' weinpfand,  
 1. waufl' Ofluit! *mf* Zieß sin! Zieß sin, —: —: *res-*  
*cc* pfize Lauf! *deccendo* von Sünden sey die Zukunft wais, und Sünden  
*diminuendo.*  
 3. sey die Zukunft wais. *mf* Ollt pfize, Ollt pfize, pfize Lauf.



Abchieds-Cantate.

Basso Solo.

J. W. Kalliwoda.

*Larghetto.*  $\frac{3}{4}$  17. *Ziist sin!* — — — — — *von Gottes*

*Gilt be-gleitet!* 1. *pp.* *ziist sin,* — — — — — *zum*

*Sonnen-Lefwan-Land,* *fmo.* *me Liebe von Anfang be-reitet* *mit*

*Straße führt am Moldau-Quand, me Liebe von Anfang fünf be-*

*reitet mit Straße führt am Moldau-Quand.* 3. *pp.* *Ziist sin!*

*ziist sin!* *fmo.* *an ad-ler Yubel raus, an ad-ler Yubel*

*raus, blüht über - all Sub Refana fünf, blüht über - all, über - all Sub*

*Refana fünf!* 5. *Molto.* 28. *Allegro.* 10.

Zukunft feindlich sell! *pp.* O süßes, süßes Schindan - schen, man selbstlos  
 bald die Lüste wasch, man selbstlich bald die Lüste wasch, o süßes  
 süßes Schindan - schen, man selbstlich bald die Lüste wasch, o süßes, süßes  
 Schindan - schen! *Adagio.* *Allegretto grazioso.*

*pp.* Vom Zauber Daimen gelb ge - lichen, von Daimen Walter fesselt  
 zill, wird jedes sanglich fesselt, *no.* nicht für sein Auge  
 blatt. *no.* die kann die - be lafend.

sein müß am glücklichsten Amalie Hennen, von Pfänder.

Vie Sie sauen Liebe, lehren, Sie sauen Liebe, lehren, Sie Liebe

lehen. *Lento. Solo.* Und Sie! so faszyniert mich

binden, so liebevoll mich umschlingend. Carl Egon, lehren glücklich

winden, sein Joch ganz der Liebe zollt. O faszyniert mich mit einem Kuss =

blut, faszyniert mich bald zu mir zu mir, faszyniert mich bald zu mir zu mir! *tutti.*

faszyniert mich mit einem Kuss = blut, faszyniert mich bald zu mir zu mir,

faszyniert mich mit einem Kuss = blut, faszyniert mich faszyniert mich bald, ja bald zu mir zu mir!

*Larghetto.* *fmo:* Sie faszyniert mich der Liebe lehren glück

furcht-geht zu mir zu mir, Dank dir der Herrscher dieser Welt und jeder  
 menschlich-menschlich Glück, und jeder menschlich-menschlich Glück, du  
 selbsten Dank der Herrscher dieser Welt furcht-geht zu mir zu  
 mir, Dank dir der Herrscher dieser Welt und jeder menschlich-menschlich  
 Glück, und jeder menschlich-menschlich Glück! *zisch frei! zisch*  
*frei, zisch frei, zisch frei, Gott pfälzer frei! um Freude sey die*  
*zukunft weiß, um Freude sey die zukunft weiß, Gott pfälzer, Gott pfälzer,*  
*pfälzer frei!*

Abschieds-Cantate.

1<sup>ter</sup> Sopran Chor.

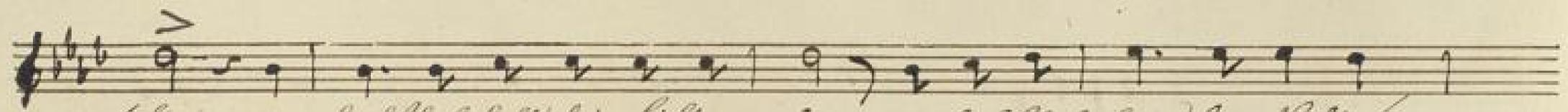
J. W. Kalliwoda.

19. *all.*

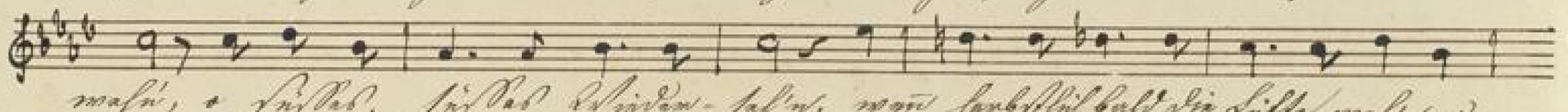
*Larghetto.*  $\frac{2}{4}$  *3.* *zieß für, zieß für, von Gottes Hül' be glück-*  
*lich!* *zieß für!* *zieß für, zieß für zum frommen Kaiser - Land,*  
*fmo.* *me* *Liebe der Langsam bewei - set, und Freude feucht am Mol - dau -*  
*Brand, me* *Liebe der Langsam lauf be - weiset, und Freude feucht am Mol - dau - Brand.*  
*3.* *zieß für, po.* *zieß für!* *zieß für!* *zieß für!* *fmo.* *um ad hoc Gefahr*  
*manf, um ad - hoc Gefahr manf, blüß über - all das Besinn Lauf, blüß über -*  
*5.* *28.* *all, über - all das Besinn Lauf!* *Moderato.*

*10.* *tutti.*

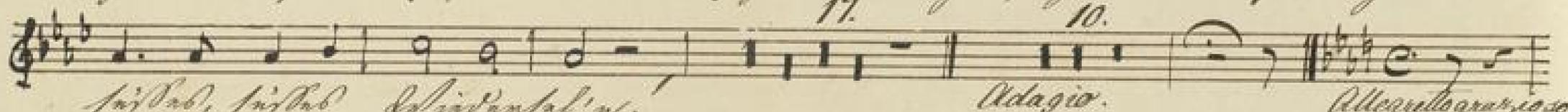
*Allegro.*  $\frac{3}{4}$  *10.* *zukunft freudig fall.* *fmo.* *0* *Süßes, Süßes Ed - liches.*



feh'n, wann feuchtlif bald die Luft waf'n, wann feuchtlif bald die Luft



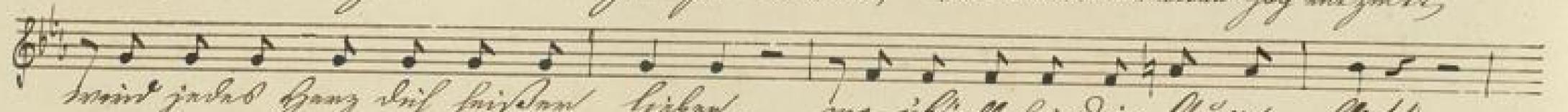
waf'n, o küß' ab, küß' ab die Hand - feh'n, wann feuchtlif bald die Luft waf'n, o



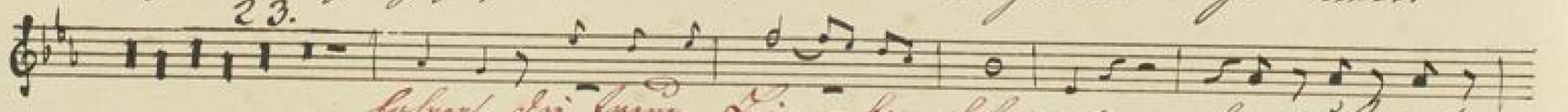
küß' ab, küß' ab die Hand - feh'n. *17.* *10.* *Adagio.* *Allegretto grazioso.*



*pp.* Komme zu mir an meine gel'be Hand, von Amorn sollst du fort geh'n,



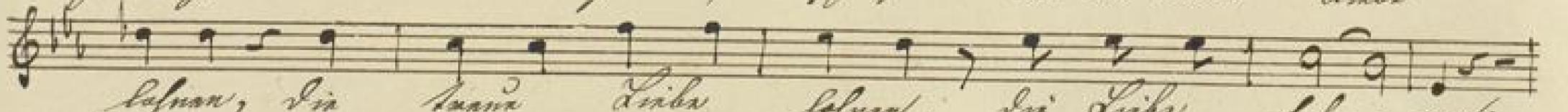
weil' jed' Gang dir frey sein soll, mo' ich dich für dein O'ge stell.



*23.* *lass' an, die Hand die - be - lass' an.* *für mich an*



glücklichsten Amalie hören, um zu sehn die die Hand die Hand



lass' an, die Hand die Hand lass' an, die Hand die Hand

9. Lento. 12.

*no.*  
 zu mir, Jesu freundlich bald zu mir zu mir! O Jesu mit deinem Leben!

bleib, Jesu freundlich bald zu mir zu mir; O Jesu mit deinem Leben bleib, Jesu!

freundlich, freundlich bald, zu bald zu mir zu mir. *2.* *no.* *no.*

*Larghetto.* *2/4* *no.* *no.*  
 solcher Qual der Pein Jesu stell dich bey mir zu mir zu mir!

Wenn dich der grausel' Dämoniß masna und jedes weiffend weiffen

Gleit, und jedes weiffend weiffen Gleit. In solcher Qual der Pein

Jesu, stell dich bey mir zu mir zu mir! Wenn dich der grausel' Dämoniß

masna und jedes weiffend weiffen Gleit, und jedes weiffend weiffen Gleit!

3. *Triest fin!* *Triest fin!* *Gott pfüze* *Emil!* *an Swanda*

*decrebendo.* *100*

*sey die Zukunft mein, an Swanda sey die Zukunft mein, Gott pfüze,*

*Diminuendo.* *3.*

*Gott pfüze, pfüze Emil!*

Abchieds. Cantate.

I<sup>te</sup> Sopran. Chor.

J. W. Hallwoda.

*Larghetto.*  $\frac{2}{4}$  <sup>19.</sup> *all.*

Zi<sup>st</sup> sie! Zi<sup>st</sup> sie, aus Gottes Hei<sup>l</sup> be-*g*lei-

*st!* <sup>3.</sup> zi<sup>st</sup> sie! zi<sup>st</sup> sie, zi<sup>st</sup> sie, zum fernem Busen-*land*, *mo*

Lieba<sup>re</sup> der Gungung be-*reit*, *und* Su<sup>nde</sup>-de<sup>re</sup> furcht um Malt<sup>er</sup>-*land*, *und*

Lieba<sup>re</sup> der Gungung furcht be-*reit*, *und* Su<sup>nde</sup>-de<sup>re</sup> furcht um Malt<sup>er</sup>-*land*.

<sup>3.</sup> Zi<sup>st</sup> sie! Zi<sup>st</sup> sie! zi<sup>st</sup> sie! zi<sup>st</sup> sie! *mo* *er*-*lan* *He*lan

nach, *er*-*lan* *He*lan nach *ble*ib<sup>en</sup> - *all* *der* *De*sin<sup>en</sup> *f*uch, *ble*ib<sup>en</sup>.

*all.* *er*-*lan* - *all* *der* *De*sin<sup>en</sup> *f*uch! <sup>5.</sup>  $\frac{3}{4}$  <sup>28.</sup> *Moderato.*

*Allegro.*  $\frac{3}{4}$  <sup>10.</sup>

Z<sup>er</sup>k<sup>amp</sup>f<sup>er</sup> furcht<sup>ig</sup> *sell.* *O* *fü*cht, *fü*cht *er*-*lan*

*seh'n, wenn ferbylluf bald die Luste wef'n, wenn ferbylluf bald die Luste*
  
*weh'n, u. fiefel, fiefel die inder - seh'n, wenn ferbylluf bald die Luste weh'n,*
  
*fiefel, fiefel die inderseh'n!*
  
*Adagio.*

*Allegretto*
  
*grazioso!*
  
*pp. Von Järlan Ainam hält zu - liebem,*
  
*won Ainam schulten fuf ent - zwick, wird jeder ganz tief fiefel*
  
*lieben, wo ich all für die Augen blüht.*
  
*lesen, die kann die - be lesen. Sie muß von glücklichsten A -*
  
*matic kennen, am schönsten die die kann Liebe lesen, die*

9.  
 Mein Liebste lassen, die Liebe las- sen.  
 12.

zu- rü- ck, lasse frän- dig bald zu mir zu- rü- ck!  
 O

lasse mit einem Neben- blut, lasse frän- dig bald zu mir zu- rü- ck, O

lasse mit einem Nebenblut, lasse frän- dig, frän- dig bald, ja bald zu mir zu- rü- ck!

2. *Larghetto*  
 In sol- chen Augen der Liebe lassen sich

so- gar beglü- ck- t zu mir zu- rü- ck! Denn die- ses Ge- heim- niß der Liebe ist nicht

ver- heim- lich, und je- der ver- heim- lich ver- heim- lich, In

sol- chen Augen der Liebe lassen sich so- gar be- glü- ck- t zu mir zu- rü- ck! Denn die- ses

Handwritten musical score with four staves. The lyrics are written in German cursive below the notes. The score includes dynamic markings such as *no:*, *3.*, *Decrescendo*, and *diminuendo*.

Lyrics:  
 Gungel Rufen sich wasen und jaded wunffend wunffend Gheit, und  
 jaded wunffend- wunffend Gheit!  
 Vor: Gung! an Swanda fuz die Zukunff wunff, an Swanda fuz die  
 Zukunff wunff, Gung pfutzen, Gung pfutzen, pfutzen Gung!

Four empty musical staves.

5  
Abschieds-Cantate.

1<sup>te</sup> Sopran Chor.

J. W. Kallwoda.

*Larghetto.*  $\frac{2}{4}$  19. *all.*

zieß sie! zieß sie, von Gottes Güte be-  
glei-tet. *3.* *pp.* zieß sie! zieß sie, zieß sie zum saunen Lüftchenland,  
*fmo.* wie Liebe den Gesang be-mittel und Freude sanft am Maldeu-  
wand, wie Liebe den Gesang fuis be-mittel, und Freude sanft am Maldeu-  
wand.  
zieß sie! zieß sie, zieß sie, an  
al-ten Gärten raus, an al-ten Gärten raus, blüht über-all das Döslein  
fuis, blüht über-all, über-all das Döslein fuis! *5.* *28.*  
10. *tutti.* *Moderato.*  
*Allegro.* *pp.*

*Süßes, süßes Liebchen - sag' mir, wann süßlich bald die Luste weise, wann süßlich*  
*bald die Luste weise, o süßes, süßes Liebchen - sag' mir, wann süßlich bald die*  
*Lüste weise, o süßes, süßes Liebchen - sag' mir!* 17. 10. Adagio.

*Allegretto grazioso. p. Non Quäben Dirren Galt ge - lieben,*  
*wann Dirren Schellen süß an - zueilt, mind' jacht esz die süßen Lieben,*  
*mo sie halt für die Augen blüht. 2. 3. las san, die kann die - be*  
*las - san. für mich am glücklichsten A - matie spinnen, am süßsten*  
*Nie die kann Liebe las san, die kann Liebe las san, die Liebe*

9. Lento. 12.

*lof - nen.* *zu - mit, Jesu - fründig bald zu - mit zu -*  
*mit!* *O Jesu mit deinem Neben - blut, Jesu - fründig bald zu - mit zu -*  
*mit, O Jesu mit deinem Neben blut, Jesu - fründig, fründig bald, ja bald zu*  
*mit zu - mit.* *2. Adagio. In' Largohetto. solten/kräft der Dicken*  
*Kreuz stalt sich be - glückt zu - mit zu - mit! durch das des Hauptes Blut sich*  
*weisen mit jeder wünschend wankte Blut, mit jeder wünschend wankte*  
*Blut, du solten/kräft der Dicken Kreuz stalt sich be - glückt zu - mit zu -*  
*mit! durch das des Hauptes Kreuz sich weisen mit jeder wünschend wankte*

*no.*  
 Glück, und jeder vernünftigen menschen Glück!  
 3.  
 Sei! Gott pflege *for.* mich! an Schwand sei die Zukunft nicht, an  
 3.  
 Schwand sei die Zukunft nicht, Gott pflege, *no.* Gott pflege, pflege  
 3.  
 mich!

Empty musical staves for accompaniment.

Abschieds-Cantate.

II<sup>te</sup> Sopran.

von J. W. Kalliwoda.

17. *Larghetto*  $\frac{2}{4}$

*Basso* *Tenor*

*zisch sin. zisch sin. zisch sin. zisch sin. von Gottes*

Gott be-gelei-tet!

*Bass* *zisch sin.*

*zisch sin. zisch sin. zisch sin. zisch sin. zisch sin.*

Löschen Laut,

*fmo.* und Liebe den Anfang be-zeuget, und Sünde

führt uns Malder-Hand, und Liebe den Anfang uns be-zeuget, und Sünde

führt uns Malder-Hand.

*zisch sin. zisch sin. zisch sin. zisch sin. zisch sin.*

alleu Gabeu raus, an alleu Gabeu raus, blüß über-*all* das Beson*ne* *5.* *28.*

aus, blüß über-*all* über-*all* das Beson*ne* aus! *Moderato*

*10.* *tutti.*

*Allo.* *zisch sin. zisch sin. zisch sin. zisch sin. zisch sin.*

O *zisch sin. zisch sin. zisch sin. zisch sin. zisch sin.*

*g*

*füßel, süßel Schindler - Jesu, wenn frohlich bald die Luste wasch, wenn frohlich*

*bald die Luste wasch, o süßel, süßel Schindler - Jesu, wenn*

*frohlich bald die Luste wasch, o süßel, süßel Schindler - Jesu!*

*Adagio.* *Allegretto grazioso.* *100. Vom Zücker-Samen geht ge-*

*liraben, von Samen-Säulen fesselt - zücht, wenn jeder ganz die süßen*

*liaben, wo über all für den Augen blüht. lasen, die Samen*

*Lie - be - las - sen. für mich am glücklichsten A ma lie*

*Spinnen, am süßesten die die kleinen Liebe lasen, die kleinen Liebe*

9. Lento. 12.

lofsan, Sei dieb lof-san! *z. mit. Jesu fründig*

bald zu uns zu nit! *p.* O Jesu mit deinem Kelch - blut, *Jesu fründig*

bald zu uns zu nit, *o Jesu mit deinem Kelch - blut, Jesu fründig, fründig*

bald, ja bald zu uns zu nit! *Da Largo. Weil den sollen Diaben*

Jesu stell dich be-gleit zu uns zu nit, *weil dich der hundert Kühe sind*

masen und jades unmissend wasser Blut, *und jades unmissend wasser*

Blut, *Da sollen den Diaben Jesu stell dich be-gleit zu uns zu nit;*

*weil dich der hundert Kühe sind masen und jades unmissend wasser Blut, und*

lofsan,  
bald zu uns zu nit!  
bald,  
Jesu  
masen  
Blut,  
und  
masen und jades unmissend wasser Blut,  
und

j'ardub wunnschafant-wankfa Gfint!  
 Ziif siu! Ziif siu, —:! Gfult  
 pfälze Si siuf! un Saunde siuf di Gütneft wunf un Saunde siuf di  
 Gütneft wunf, Gfult 1<sup>o</sup> pfälze, Gfult pfälze, pfälze Gfult!

Abschieds-Cantate.

II<sup>ter</sup> Sopran.

J. W. Kallwoda.

17. *Larghetto.*  $\frac{2}{4}$

*ziest hin.* — *ziest hin, ziest hin, von Gethar*

*huld beylai - sel!* *ziest hin.* — *ziest hin, ziest hin, ziest hin zum*

*senum Loßman land,* *mo Lieb der Englung beunibel, mit*

*Suanda seant am Maltan - Kraut, mo Lieb der Englung fünf ba -*

*weibel, und Suanda seant am Maltan - Kraut.*

*hin.* *ziest hin, ziest hin!* *ziest hin* *zu adlan Guban wais, zu*

*adlan Guban wais, blüß über - all der Pysen fünf, blüß über -*

*all, über - all der Pysen fünf!* *Modto.* 28.

*pp*  
 Züchtigt freudig fall! *o* *più tosto*, *più tosto* *Ad in tempo* *meno*  
 sanftlich bald die Lusten wasch, was sanftlich bald die Lusten wasch, u *più tosto*  
*più tosto* *Ad in tempo* *meno*, was sanftlich bald die Lusten wasch, u *più tosto*, *più tosto*  
*Ad in tempo* *meno*!  
*Adagio* *Allegretto grazioso*  
*pp* Vom Züchtel *Ad in tempo* *meno* *più tosto* *più tosto* *Ad in tempo* *meno* *più tosto*  
 zucht, wird jedes Herz des süßen *23.* *più tosto* *più tosto* *Ad in tempo* *meno*  
 für dein Auge *più tosto* *più tosto* *Ad in tempo* *meno* *più tosto* *più tosto*  
*Ad in tempo* *meno* für mich um glücklichsten Amalie *Ad in tempo* *meno* *più tosto* *più tosto*

Die drei kleinen Lieder 9. Lesung, Die kleinen Lieder Lesung, Die kleinen

Lesung! *Lento.* zu-mit, Lese-frühtig bald zu-mit zu-mit!

Lese mit kleinen Buchenblät, Lese fröhlich bald zu-mit zu-mit!

Lese mit kleinen Buchenblät, Lese fröhlich, fröhlich bald, ja bald zu-mit zu-mit!

2. *Larghetto.* Ich bin ein kleiner Lesung steht fest be-

glückt zu-mit zu-mit, denn das kleine Buch ist mein bester

Freund und jeder weiß das kleine Buch, das

ich bin ein kleiner Lesung steht fest beglückt zu-mit zu-mit, denn das

Handwritten musical score on four staves. The lyrics are in German. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "Hörst du Kaiser sich musen und jüdel wünschend wackelst Oßnit, und". The second staff continues: "jüdel wünschend wackelst Oßnit!". The third staff has the lyrics: "Hörst du Kaiser sich musen und jüdel wünschend wackelst Oßnit, und jüdel wünschend wackelst Oßnit!". The fourth staff concludes with: "Hörst du Kaiser sich musen und jüdel wünschend wackelst Oßnit, und jüdel wünschend wackelst Oßnit!". The score includes dynamic markings such as "p", "crescendo", and "diminuendo", and performance instructions like "2." and "3.".

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Abschieds. Cantate.

II<sup>te</sup> Sopran.

J. W. Kalliwoda.

*17.*  
 Larghetto.  $\text{2/4}$

1. *ziest fin!* — — — ! *ziest fin, ziest fin von*  
 Gottes Gut be-*stet!* *ziest fin!* — — — ! *ziest fin, ziest fin, ziest*  
 fin, zum fernem Reifman-Land, *fmo.* *mo* Liebs San-*gsang* be-  
 weibel und Sünde sprach um Malten-*land,* *mo* Liebs San-*gsang* *zief* be-  
  
 weibel, um Sünde sprach um Malten-*land.* *mo* Liebs San-*gsang* *zief*  
 fin! *ziest fin* *mo* ad-*len* Gutes weiß, *mo* ad-*len* Gutes  
 weiß, *blüß* über-*all* das Beson-*nes* *zief,* *blüß* über-*all,* über-  
  
 all das Beson-*nes* *zief!* *28.* *10.*  
 Moderato. *All<sup>o</sup>*

*zürüfkt fründig fell!* *pp.* O *frühtab, frühtab* Adiantum - fuf'u, wann

farblich bald die ~~Lüfte~~ <sup>Lüfte</sup> waf'n, wann farblich bald die ~~Lüfte~~ <sup>Lüfte</sup> waf'n, u frühtab

frühtab Adiantum - fuf'u! <sup>17.</sup> wann farblich bald die Lüfte waf'n, u frühtab, frühtab

Adiantum fuf'u! *Adagio.* *Allegretto grazioso.*

*pp.* Nam Zumben Larian hat ya - Larian, *pp.* um Larian Adiantum fuf' mit:

zucht. *pp.* mind' jand' d'gan' die' fuf'ban Larian, *pp.* ma' id'mall für die' Ad - ya

blüht. *pp.* Larian, die' Larian die' be' Larian.

für mich um gleichlich Amalie Larian, um fuf'ban die' die' Larian

*9. Largo. 12.*

Libe leben, die mein Libe leben, die Libe leben.

zu mit, lese frundlich bald zu mit zu mit! O lese mit deinem Helene

blut, lese frundlich bald zu mit zu mit! O lese mit deinem Helene

frundlich, frundlich bald, ja bald zu mit zu mit!

*Larghetto.*

solden Reich der Teufel leben. stell scher er-gluck zu mit zu mit.

zu mit, weil du die erste Reise ist mit jedem erste erste erste

erste, mit jedem erste erste erste erste, da solden Reich der Teufel

leben stell scher er-gluck zu mit zu mit, weil du die erste Reise ist

*mf*  
 masua und jades wuissend wuulfa Ofluit, und jades wuissend wuulfa  
*crescendo.*  
 Ofluit. Zrip sin! Zrip sin, —, Oflit pfälze *f* sin! un  
*decrecendo.*  
 Sunda sij di Zu-kunft wais, un Sunda sij di Zukunft wais, Oflit  
*Diminuendo.*  
*mf* pfälze. Oflit pfälze, pfälze sin!

Empty musical staves for accompaniment.

Abschieds-Cantate.

II<sup>te</sup> Sopran.

J. W. Kalliwoda.

*Larghetto.*  $\frac{3}{4}$  17. Bass. *Tran.*

zieß sie, — zieß sie, — von Gellat?

held be-ylai-let! zieß sie, zieß sie! zieß sie, — zieß sie, zieß sie

fernan Löfman-Land, *fmo.* wo Liebe den Anfang be-mittelt, und

Suanda fucht am Moldau-Knau, wo Liebe den Anfang fief be-

mittelt mit Suanda fucht am Moldau-Knau. *pp.* zieß sie! zieß

sie, zieß sie! *fmo.* un ad-lan Gubau raif, un ad-lan Gubau

raif, bliff über- all das Pfüen fief, bliff über- all, über-

all das Pfüen fief! *f.* 28. *Allegro.* 10.

*Moderato.*

*no.*  
 Züchtst fründig sell! O süßes, süßes Schindern - sehn! wenn  
 sanftlich halt die Lüfte was'n, wenn sanftlich halt die Lüfte was'n,  
 süßes, süßes Schindern - sehn, wenn sanftlich halt die  
 Lüfte was'n, süßes, süßes Schindern - sehn!  
 10. 17.

*Adagio.* *Allegro grazioso.* *no.*  
 Nun Züchten

Liebes Hülfe ge - winnen,  
 man liebes Hülfe sich ant zücht.  
 nicht jähel by any Zeit süßes Lieben, was nicht für sein Kluge  
 23.  
 klärt. lassen, die besten Lie - ba las - sen.

sein müßt von glücklichem Amalie erfahren, um Dir Deine Liebe

lesen, Die Deine Liebe lesen, Die Liebe les- sen. 9.

*Lento.* 12. zu mir, Jesu' freundlich bald zu mir zu mir!

Jesu' mit einem Kusse. Bald, Jesu' freundlich bald zu mir zu mir,

Jesu' mit einem Kusse. Bald, Jesu' freundlich, freundlich bald, zu bald zu mir zu- 2. *Larghetto.*

mir! *Fin.* Ich selbst dich den Dirken lesen soll

sehr beglückt zu mir zu mir, denn dich das höchste Kusse sich lesen mit jeder

*Allegro.* wünschend wachse Glück, mit jeder wünschend wachse Glück; Da

solten Du mich das Peinlichste lesen sollst dich begnügen zu mir zu.

mit, demselben Geist das Geringste Käse ist besser mit jedem weissem weisse.

Glück, mir jedes weissem - weisse Glück!

Sei! - ! Gott schenke uns Freude sei die Zukunft

man, von Freude sei die Zukunft man, Gott schenke, Gott schenke -

Hilfe sei!

Abschieds Cantate.

Tenor, Chor.

J. W. Halliwoda.

17. *Larghetto.*  $\frac{2}{4}$  *1.* Zieht hin! Zieht hin! — — — ! — — — ! von Gollas

hüll' bei glai — tat! *1.* zieht hin! *pp.* Zieht hin! — — — ! — — — ! zieht

hin zum sonn'ig' Löfman — Land, *Emo.* wo Liebe den Anfang hat —

waitet und Freude fahrt am Malden — Brand, *3.* Liebe den Anfang fünf hat —

waitet, und Freude fahrt am Malden — Brand. *3.* Zieht hin! zieht hin! zieht

hin! zieht hin. *Emo.* um ad — len Gfaten rauf, um ad — len Gfaten rauf, blüht über —

all *5.* das Pifon fünf, blüht über *10.* all, über — ull das Pifon fünf! *pp.*

*Moderato.*  $\frac{3}{4}$  *28.* *Allegro.* *10.* Ziehst freundlich fell! *pp.*

*f* süßes, süßes Liebchen schenke mir, wenn farbyllig bist die Luste weise, wenn farbyllig  
 bist die Luste weise! *f* süßes, süßes Liebchen schenke mir! wenn farbyllig bist die  
 Luste weise, *f* süßes, süßes Liebchen schenke mir!

*Adagio* *Allegretto grazioso* *9.* *pp.*  
 Vom Zauben

Reinem Guld ge- lichen, wenn Reinem Miltan fess und- güt,  
 mind jaded gang die süßen Liebchen, mo ubnall für dein Aug  
 blut. *2.* lassen, die deine Lie- ba- les- want.

für mich um glücklichen Amalie Gnomer, um pfänzen

*Vi vi wann Dirba 9. lasun, vi wann Dirba lasun, vi Dirba*  
*lasun. zu nit, lasu' fründig bald zu nit zu*  
*nit. O lasu' mit Laimam Kulan - blut, lasu' fründig bald zu nit zu*  
*nit, O lasu' mit Laimam Kulanblut, lasu' fründig, fründig bald, zu bald zu*  
*nit zu nit!* *And. Largo* *solten Knit der Diaban*  
*lasun stalt fersba - yltit zu nit zu nit, Lant Luf der Gumpel Rufen pil*  
*masun mit jadal münffand manlfe Gflut. In solten Knit der Diaban*  
*Gflut; In solten Knit der Diaban. lasun stalt fersba yltit zu nit zu*

*lylluf*  
*lat' Lia*

mit, dank dir das Haupt der Pfaffen ist unser und jedes ermpfinden wolle

*pp.* Glück, und jedes ermpfinden wolle Glück. *zist für! zist für, zist*

*crescendo.* für, zist für, Gott pflege uns! *un* Sünde sey die Zukunft *Diminuendo.*

*decrescendo.* uns, un Sünde sey die Zukunft uns, Gott pflege, Gott pflege,

*pp.* pflege uns!

Empty musical staves at the bottom of the page.

Abschied-Cantate.

Tenor, Chor

J. W. Kalliwoda.

17.

*Larghetto.*  $\text{2/4}$

Ziess sie! Ziess sie, — — — ! noch

Stille! Stille be-gelei-tet!

Ziess sie! Ziess sie! — — — , ganz

saunen Liefman-Land, wo die Liebe den Gesang be-mittel, und

Freunde sucht am Melbun-Brand, wo die Liebe den Gesang leicht be-mittel, und Freunde

sucht am Melbun-Brand.

Ziess sie! Ziess sie! — — — ! und

und hat Hutten weiß, und und hat Hutten weiß, blüht über-ell der Refen

weiß, blüht über-ell, über-ell der Refen weiß! *Moderato.*

10.

*Allegro.* Zukünft fröhlich fall!

*f*risch, frisch ed' in dem - fest u., man fruchtlich bald in Lufta wasch, man fruchtlich

bald in Lufta wasch' u. frisch frisch ed' in dem fest u. man fruchtlich bald in

Lufta wasch' u. frisch, frisch ed' in dem - fest u. Adagio.

*Allegretto grazioso.* Dem Zarten Sämann Güte zu - bringen,

von Sämann Schültern fest ant - zeichn, nicht jedes Herz die frischen Samen,

wo überall für die Augen - blüh. leser, die man

die - ba leser. für mich von glücklichsten Amalie Hosen, von Pfaffen

Die die Frauen Liebe leser, die Frauen Liebe leser, die Liebe

9. *Lento.* 12. *100.*  
 las- sen. zu mit. Jesu frän- dig bald zu mit zu mit!

las- sen mit Deinam Petrus blut, Jesu frän- dig bald zu mit zu mit,

las- sen mit Deinam Petrus blut, Jesu frän- dig, frän- dig bald, zu bald zu mit zu mit =

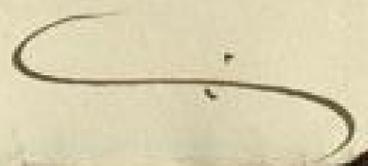
mit! *2.* *f* *rit.* *Adagio.* Ich sah den Petrus las- sen stalt

Ich be- glich zu mit zu mit, Ich sah das Haupt Jesu mit

mit dem wun- der- ba- ren Ge- sicht, mit dem wun- der- ba- ren

Ge- sicht; Ich sah den Petrus las- sen stalt Ich be- glich zu mit zu mit =

mit, Ich sah das Haupt Jesu mit dem wun- der- ba- ren



1.

*pp* Glück, und jeder wünschend wankte Glück. *zusp*

*rescendo* *pp* Sie, zisp Sie, *decrescendo* Gott pflege *for.* Sie! *diminuendo* und Sünde sey die Züchtel

weis, und Sünde sey die Züchtel weis, *pp* Gott pflege, Gott pflege, pflege

*3.* *fin!*

Abschieds-Cantate.

Tenor, Chor.

P. W. Kalliwoda.

*Larghetto.*  $\frac{2}{4}$  17.

*Güt' be-gei-let!* *Ziist für! Ziist für!* *man Galted*

*fernen Lüfman-Land,* *1. Ziist für! Ziist für!* *zinn*

*Trän'de suach um Moltan-Peand,* *mo Liebi den Longfong be-mitatz und*

*neitatz und Trän'de suach um Moltan-Peand.* *3. Ziist für - Ziist für,*

*ziist für. mo ad-ten Ue-ten reis, mo ad-ten Ue-ten*

*reis. blüht über-all das Refin' für, blüht über-all, über-all das*

*Refin' für!* *28.* *10.*

*Modrato.* *Allegro.*

*Zukunft freundlich fall!* *pp.* O, *flütel*, *flütel* *ad in' anfang*, *man*  
*freundlich* *helt* *in* *flütel* *man*, *man* *freundlich* *helt* *in* *flütel* *man*, *u* *flütel*  
*flütel* *ad in' anfang*, *man* *freundlich* *helt* *in* *flütel* *man*, *u* *flütel*, *flütel*  
*ad in' anfang*! *Adagio.* *Allegretto grazioso.*

*pp.* *Man* *zueben* *einam* *helt* *ya* - *lieben*, *man* *einam* *helt* *mit* -  
*zueh*, *man* *jedes* *helt* *ein* *lieben* *man*, *man* *ib'wall*  
*ein* *ein* *helt* *blutt*. *helt*, *ein* *helt* *ein* *helt*  
*helt*. *ein* *man* *von* *gleich* *Amalie* *helt*, *man* *helt*

Handwritten musical notation on the right page, partially visible.

Sie die Leiden Liebe lehren, Sie Leiden Liebe lehren, Sie Leiden

le- ren. *Lento.* ge- mit, Sie- fuen- dig halt' zu' und zu-

mit. *ppa.* O le- ren mit Leiden- den Leiden- blut, Sie- fuen- dig halt' zu' und zu-

mit, O le- ren mit Leiden- den Leiden- blut, Sie- fuen- dig, fuen- dig halt', zu halt' zu'

und zu' mit. *2. Marc. f.* In sol- den Leiden- den Leiden-

le- ren halt' fest- be- steht zu' und zu'- mit, In- des- sen- sel- ber- sel- ber- sel-

ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel-

ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel- ber- sel-

Handwritten musical score with five staves of music and German lyrics. The lyrics are: "nicht, durch das der Hainstet Bäume sind wachsen und jedes wünschend wachsen / Glaubt, und jedes wünschend wachsen Glaubt! Zieht hin! Zieht / hin! zieht hin, — *crescendo*. Gott pfütze — hin! und Suanda sey die Zukunft / hin! zieht hin, — *decrescendo*. Gott pfütze — hin! und Suanda sey die Zukunft mein, Gott pfütze, Gott pfütze, / pfütze hin!"

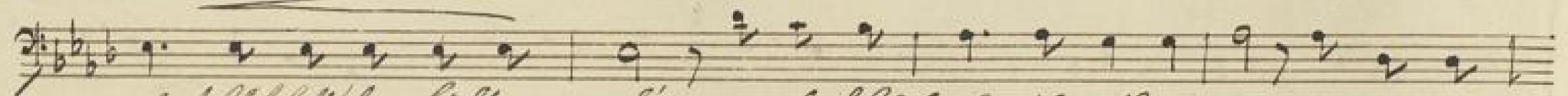
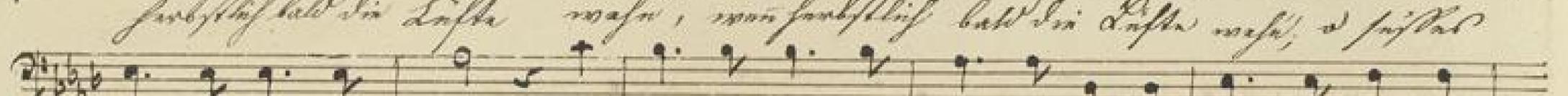
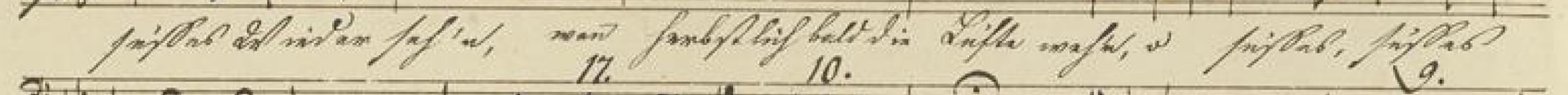
Four empty musical staves at the bottom of the page.

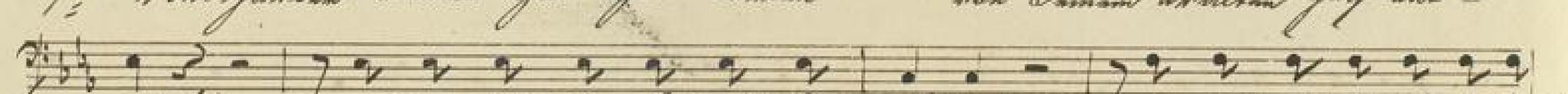
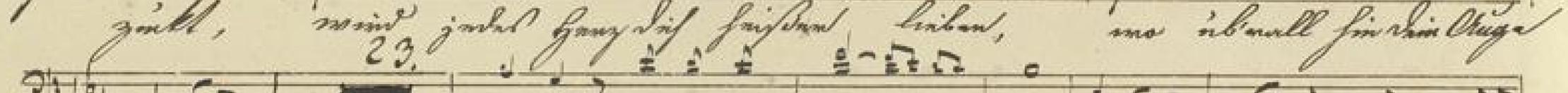
Abschieds. Cantate.

Passo. Chor.

P. W. Kalliwoda.

*Larghetto.*  $\frac{2}{4}$  17. *Ziist für!* — — — — — , von Gottes  
 Güte be-geitelt. *1.* *Ziist für,* — — — — — , zum fernen  
 Aufman-Land, *3.* ma Liebe den Anfang be-zeitelt, und Freude facht am  
 Malten-Quart, ma Liebe den Anfang löst be-zeitelt, und Freude facht am Malten-  
 Quard. *ma.* *Ziist für!* — — — — — ! *And.* an alten Eseln reis, an  
 ad-ten Eseln reis, blüht über- all das Pöpsel löst, blüht über- all, über  
 all das Pöpsel löst! *5.* *28.* *10.*  
*Moderato.* *Allo.*  
*Züchelt furchig sell!* *pp.* O, pisset, pisset die viererfeln, vom


  
 sanftlich halt' die Luste wasch', nun sanftlich halt' die Luste wasch', u' süßlich  

  
 süßlich ed' in' an' saß' u', nun sanftlich halt' die Luste wasch', u' süßlich, süßlich  

  
 ed' in' an' saß' u'. 17. 10. 9.  
 Adagio. Allegretto grazioso.


  
*po.* Vom Zauber Seiner Galt' ga - binben von Seiner Schelten fuch' ent -  

  
 züht, 23. wird' jand' ganz' die' süßlich' leben, mo' ich' will' für' die' Auge  

  
 blüht. Lufnan, die' tuant' die' - be' Lufnan. fuch' mich' von


  
 gleichlich' Am a - lie' tuonan, nun süßlich' die' die' tuant' Lieba  

  
 Lufnan, die' tuant' Lieba' Lufnan, die' Lieba' Luf - nan.

9. Lento. 12.

zämmt, laß' fründig bald zu' mir zu' mir.

laß' mit deinem Leben-Blut, laß' fründig bald zu' mir zu' mir,

2. laß' mit deinem Leben-Blut, laß' fründig, fründig bald, ja bald zu' mir zämmt.

Larghetto.

3. Du sollst den Dämonen laß' stalt fesseln =

gleich zu' mir zu' mir, denn dich hat Christus Christus sich waschen mit jener

mühsam wasser fließ, denn jener mühsam wasser fließ, du sollst den

Dämonen laß' stalt fesseln gleich zu' mir zu' mir, denn dich hat

Christus Christus sich waschen mit jener mühsam wasser fließ, *p*

1.

*Andante* *molto* *triste* *glieb.* *zief* *for!* *Decresc!* *zief*

*for!* *Gott* *pfürz* *for!* *und* *Sancta* *patz* *in* *zä* *knüß* *nüß,* *und* *Sancta* *patz* *in*

*Dimin:* *zä* *knüß* *nüß,* *Gott* *pfürz,* *Gott* *pfürz,* *pfürz* *for!*

3.

Empty musical staves for accompaniment.

Abschieds-Cantate.

Basso chor.

J. W. Halliwoda.

17.

*Larghetto.* 2/4 [Musical notation]

1. *pp.* Zieht hin, zieht hin, — — — von Gottes Güte be-  
glaubet! zieht hin, — — — zum fernem Lebens-

Land, wo Liebe den Anfang be- weilet und Freude fucht am Morgen-

Raum, wo Liebe den Anfang fröh- lich be- weilet und Freude fucht am Morgen-

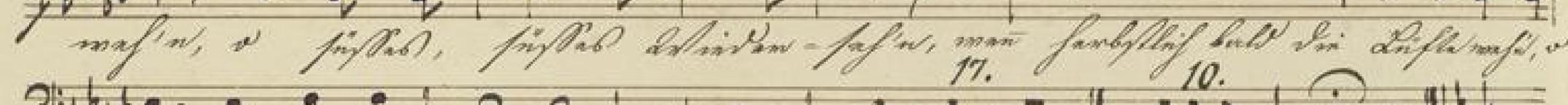
3. *pp.* Zieht hin, zieht hin Wo im ad- len Leben wir, im

ad- len Leben wir, bleibst über- all das Leben fröh- lich, bleibst über-

5. 28. all, über- all das Leben fröh- lich! *Molto*

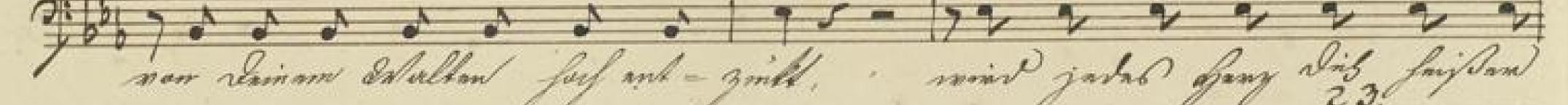
10. *Allegro.* 11' Zieh nicht fröhlich fort! *pp.* 0 Zieh hin, zieh hin, es ist ein gesu- wu


  
 selbstlich bald die Luste was'n, man selbstlich bald die Luste
   

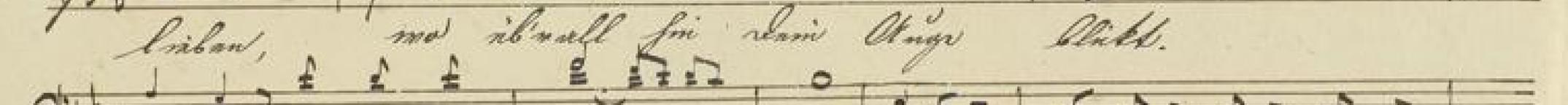
  
 was'n, er süßes, süßes Adiridam - fass'n, man selbstlich bald die Luste was'n,
   

  
 süßes, süßes Adiridam - fass'n. Adagio.

*Allegretto*
  
*grazioso.*
  

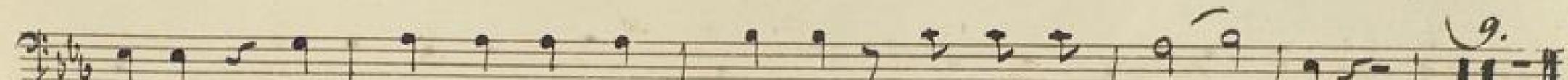
  
 9. *pp.* Neue Zarten Aimeren halt ge - lichen,


  
 vor Aimeren Adalten fass'n - zint, wird jadas gung die fass'n
   

  
 23.

lichen, wo ich will für dein Auge blut.
   

  
 lasen die keine die - ka lasen. für mich und


  
 glücklichsten Amalie gnannt, von fess'n die die keine Liebe


 la-fern, die laue Liebe la-fern, die Liebe la-fern.

*Lento.*

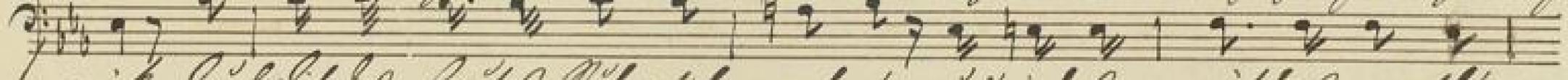
 ja'm. la-fern fründig bald zu mit ja'mit! *pa.* O la-fern mit


 einem Neben-blick, la-fern fründig bald zu mit ja'mit, O la-fern mit einem

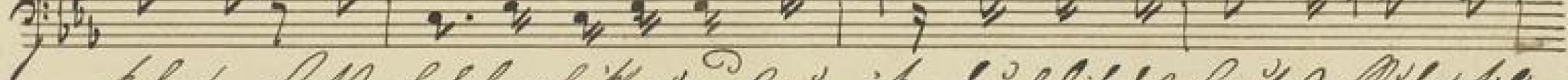

 Neben-blick, la-fern fründig, fründig bald, ja bald zu mit ja'mit!

*Larghetto.*

 In sel-tenen Augen der Liebe la-fern sich selbst begleitet zu mit ja'mit


 mit, auch die das graue Haar sich rasen, mit jeder wünschend wünsch


 Glück, mit jeder wünschend wünsch Glück, in sel-tenen Augen der Liebe


 la-fern sich selbst begleitet zu mit ja'mit, auch die das graue Haar sich

masen und juchet menschen menschen Glick, und juchet menschen menschen Glick!
   
 Zerstreu, — — — — — Gott schenke Friede! und Frieden sey dir
   
 Zukunft nahe, und Frieden sey dir Zukunft nahe, Gott schenke, Gott schenke, schenke
   
 Friede!

Abschieds-Cantate.

Passo Chor.

J. W. Kalliwoda.

*Larghetto* <sup>11.</sup>

1. *grist sie!* — — — — — von Gottes Güte  
 2. *glückselig!* *grist sie,* — — — — — zum fernem Ruhm  
 Land, *Imo* uns Liebe den Gesang be-mittel und Freude freuem Maldeu.  
 Wand, uns Liebe den Gesang fuf be-mittel und Freude freuem Maldeu-Wand.  
 3. *grist sie,* — — — — — von allen Göttern auf, an  
 allen Göttern auf blift über all das Leben fuf, blift über all, über  
 5. all das Leben fuf! <sup>28.</sup> *Moderato.* <sup>10.</sup> *Allegro.* *zuweilen freudig*  
 10. *hell!* *O* süßes, süßes Leben, wenn fuchst du bald die Luft

wasu, man frubyllich bald die Anthe wasu, v. frubel, frubel die Anthe - wasu, man  
17.

frubyllich bald die Anthe wasu, ~~man frubel~~ die Anthe - wasu.  
10. 9.

*Adagio.* Allegro grazioso. 10. Von Zumbach

Einmal gut ge - loben, man einmal die Anthe frubyllich, man ist ab  
23.

frubyllich frubyllich loben, man ist ab frubyllich die Anthe blatt.

loben die Anthe die - be lob - nen. frubyllich man

glublich sein Amalie frubyllich, man frubyllich die Anthe loben, die  
9 12.

loben die Anthe loben, die Anthe lob - nen. Senko.

za' mit, *seu* suändig bald zu' mit zu' mit! *2<sup>da</sup>* O kofa' mit *ein* am *W*alder blit,  
 kofa' suändig bald zu' mit zu' mit, *2* kofa' mit *ein* am *W*alder blit, kofa'  
 suändig, suändig, bald, zu' bald zu' mit zu' mit! *Co. In*

**Larghetto.** *2/4* fel - den *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'  
 mit, *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'  
 mit, *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'  
 mit, *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'  
 mit, *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'  
 mit, *ein* am *W*alder blit kofa' *2* fel - den *ein* am *W*alder blit zu' mit zu'

*Zerst für.* *Gott segne die Zeit, von Freude*

*sey die Zukunft uns, an Freude sey die Zukunft uns, Gott segne, Gott*

*Hör, Hör Zeit.*

*decresc.* *Dim!*

*3.*

Abschieds

von Halliwoda

Cantate Flauto primo

*Larghetto* 9/11

1. 2. 1. 2. 7. 7. 5. 5. 18. 3. 3.

*moder.* 3/4

*Allo* *piu 4. lento*

*p* *pp* *1.* *2.*

*Adagio*

*pp*

*Allegretto Grazioso*

*p* *pp* *1.* *ii.* *12*



pp *f*

*De eres = cen = do* *pp* *dimi =*

*nuen do =*

Abschieds  
Cantate

von Halliwoda

Flauto Solo

*Larghetto* 2/4 35. *ff*

*moder.* 3/4 29. *allegro* A.

*piu Lento.* A. 2. *ff*

*Adagio* 11.

*Allegretto Grazioso* 7.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *ritardando*, and *Larghetto*. There are also numerical markings like 14., 21., and 5. The score is written in a cursive style on aged paper.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

Absieds.  
Cantate

von Kalliwoda

1

Oboe primo

*Larghetto*  $\frac{2}{4}$

The musical score consists of 14 measures, divided into two systems of seven measures each. The first system begins with a *Larghetto* tempo marking and a  $\frac{2}{4}$  time signature. The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *ff*. There are also articulation marks like accents and slurs. The second system concludes with a *moder.* tempo marking and a  $\frac{3}{4}$  time signature. The final measure of the second system is marked with a double bar line and a repeat sign.

*Allo*

4. 8.

*piu Lento*

*Adagio*

*Allegretto*  
*Gracioso*

11.

9.

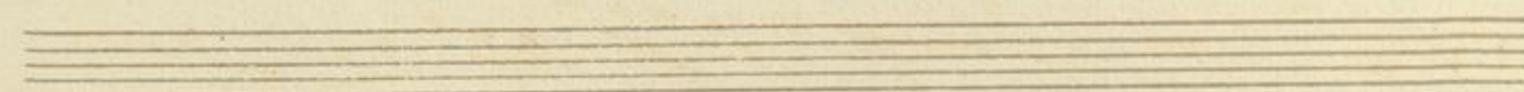
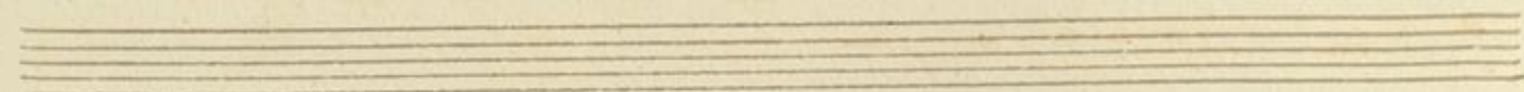
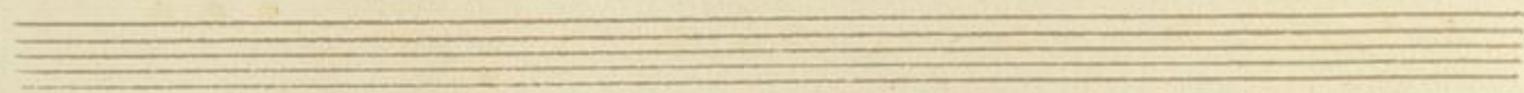
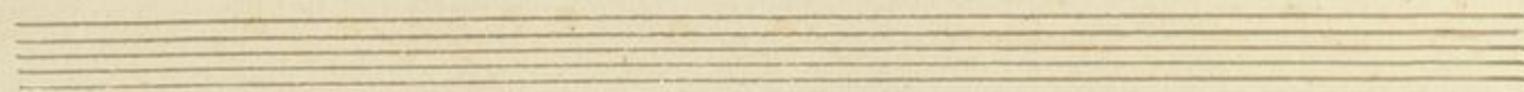
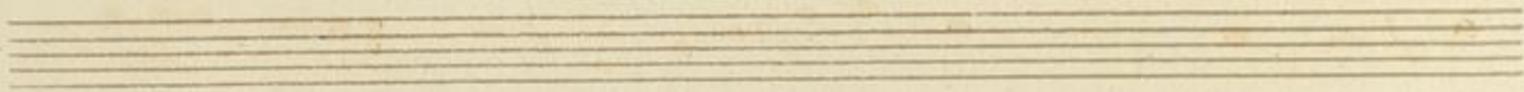
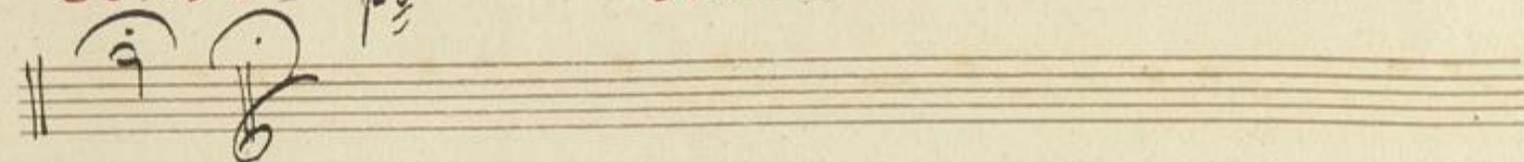
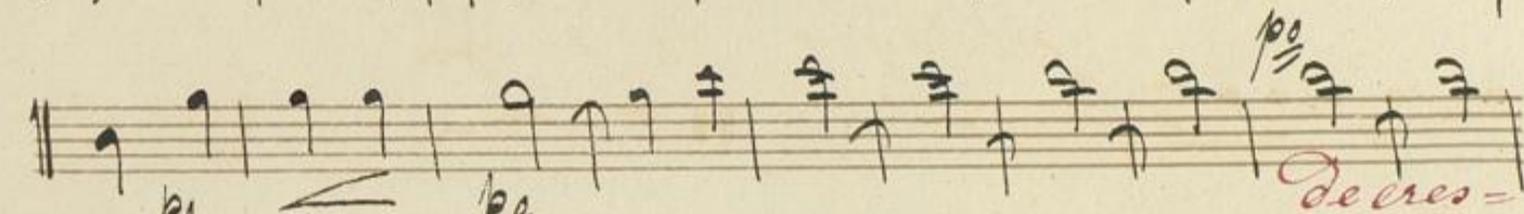
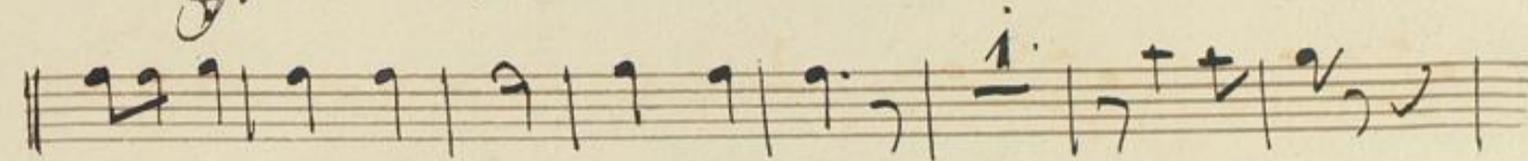
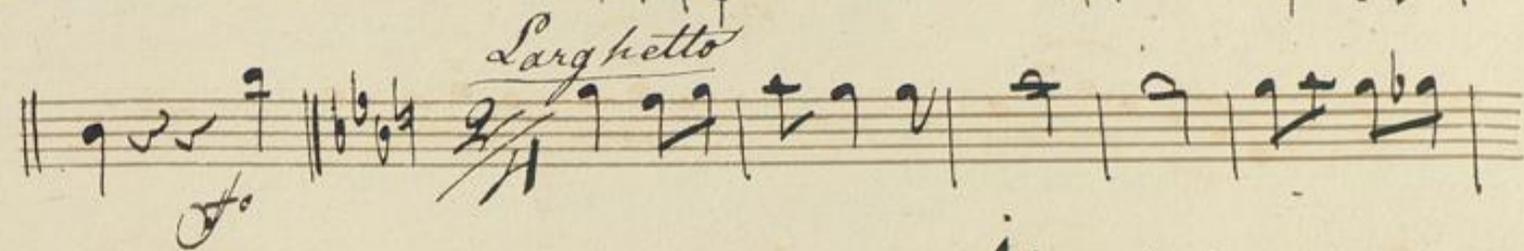
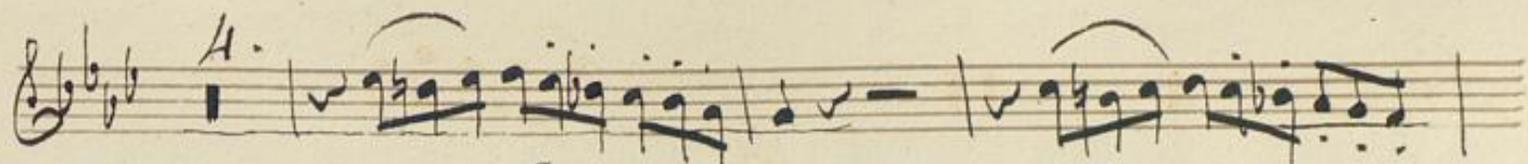
7.

2. 7.

1. 12.

*ritardando*

*Lento* 17.



A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text.

Oboe Solo

*Larghetto*  $\frac{2}{4}$  16.

9.

*moder.*

28. *Allegro* 4. 8.

*piu lento* 4.

1. 15.

*Adagio* 9.

*Allegretto*  
*Grazioso* 7.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *ritardando*, *Lento*, and *Larghetto*. There are also numerical markings like "12." and "26." and some crossed-out sections.

Abschieds  
Cantate

von Hallwada

Clarinete 1<sup>mo</sup> in B.

*Larghetto* 2/4

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The tempo is marked *Larghetto*. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *fo* (forzando). There are also markings for *moder.* (moderato) and a measure number '17'. The piece concludes with a double bar line and a final flourish.

*pp*

*fo*

*pp*

*fo*

*pp*

*moder.* *pp*

17.

*pp*

9.

*pp*

9

*Alto* 4. 8.

*piu Lento* *pp*

*pp*

*Adagio* 9.

*Allegretto Grazioso*

1. 4. 6. *pp*

12. *f*

Handwritten musical notation on a staff with a treble clef. The notes are mostly quarter and eighth notes. A dynamic marking *f* is present. Below the staff, the word *ritardando* is written in red ink. Further right, the word *Lento* is written in black ink, followed by the number *13.* with a horizontal line underneath it.

Two staves of handwritten musical notation. The first staff begins with a dynamic marking *pp*. The notation consists of eighth and sixteenth notes.

Two staves of handwritten musical notation. The second staff features a dynamic marking *f* and a tempo marking *Larghetto* in black ink. A 2/4 time signature is also visible.

Two staves of handwritten musical notation. The first staff has a first ending bracket labeled *1.* above it.

Two staves of handwritten musical notation. The first staff has a second ending bracket labeled *2.* above it. Dynamic markings *pp* and *f* are present.

Two staves of handwritten musical notation. The word *Decrescendo* is written in red ink between the staves. Dynamic markings *pp* and *f* are present.

Two empty musical staves at the bottom of the page.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. There are a few small dark spots on the page, one on the eighth staff and one on the ninth staff.

Abschieds Cantate

von Kalliopea <sup>1</sup>

Clarinetto Solo in B.

*Larghetto* 2/11 16. 2.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings *pp* and *f*.

Musical staff with notes and rests.

Musical staff with notes and rests, marked with a '4' above.

Musical staff with notes and rests, marked with a '1' above.

Musical staff with notes and rests.

Musical staff with notes and rests, marked with *moder.* and '17.'

Musical staff with notes and rests, marked with *Allo H.*, '8.', and *piu Lento*.

Empty musical staves at the bottom of the page.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'p', 'pp', 'f', 'Adagio', 'Allegretto Grazioso', and 'Lento'. Measure numbers 3, 5, 12, and 15 are indicated. The piece concludes with a 'ritardando' marking.

Handwritten musical score on a page with seven staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The score includes dynamic markings such as "Larghetto", "f", "ff", and "diminuendo". There are also first and second endings marked "1." and "8.". A section of the third staff is crossed out with black ink.

A page of 12 blank musical staves, arranged vertically. Each staff consists of five horizontal lines. The paper is aged and yellowed. There are some faint smudges and a small dark spot on the fourth staff from the top.

Abschieds Cantate.

von Halliwooda

Fagotto primo

*Sarghetto*

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The first staff contains the title *Sarghetto*. The music consists of a series of notes and rests, with various dynamics and articulations. Dynamics include *p* (piano), *f* (forte), and *moder.* (moderate). There are also markings for first and second endings, such as *1.* and *2.*. The score concludes with a double bar line and a final flourish.

*Allo*

Handwritten musical score for the first section, *Allo*. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. There are also some slurs and accents. A measure number '4.' is written above the first staff.

*piu Lento*

Handwritten musical score for the second section, *Adagio*. It consists of two staves of music. The notation includes various note values and rests. A dynamic marking of *ff* is present. A measure number '9.' is written above the second staff.

*Adagio*

Handwritten musical score for the third section, *Allegretto Grazioso*. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as *ff*. Measure numbers '4.', '6.', and '7.' are written above the staves.

*Allegretto Grazioso*

Handwritten musical notation on a five-line staff, featuring a series of chords and melodic lines with slurs.

Handwritten musical notation on a five-line staff, continuing the piece with various chordal textures.

Handwritten musical notation on a five-line staff, showing a sequence of chords and rests.

Handwritten musical notation on a five-line staff, including the tempo marking *Lento.* and the performance instruction *ritardando* written in red ink. A dynamic marking *pp* is also present.

Handwritten musical notation on a five-line staff, featuring a melodic line with a fermata and a dynamic marking *pp*.

Handwritten musical notation on a five-line staff, consisting of a series of chords.

Handwritten musical notation on a five-line staff, showing a sequence of chords and rests.

Handwritten musical notation on a five-line staff, including the tempo marking *Larghetto* and a dynamic marking *pp*.

Handwritten musical notation on a five-line staff, featuring a melodic line with slurs.

Handwritten musical notation on a five-line staff, showing a sequence of chords and rests.

Handwritten musical notation on a five-line staff, including a dynamic marking *pp* and a final cadence.

Four empty musical staves at the bottom of the page.

*Deeres een =*

*minuendo*

*f*

*f*

Abschieds-  
Cantate.

von Halliwooda

Fagotto Solo

Sarghetto 16.

*p*  
*f*  
*f*  
*A.*  
*f*  
*moder:*  
*p*  
*f*  
*A.*

*V. G.*

*Allo*

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes and rests. A dynamic marking *pp* is written below the first few measures. A red annotation *piu Lento* is written across the first and second staves. Measure numbers 4 and 2 are indicated above the notes.

Handwritten musical notation on two staves. The first staff starts with a dynamic marking *pp*. The second staff begins with the tempo marking *Adagio g.* and a repeat sign. A red annotation *Allo grazioso* is written above the second staff.

Handwritten musical notation on seven staves. The first staff has a dynamic marking *pp*. The second staff has a dynamic marking *pp* and a measure number 12 above it. The third staff has a dynamic marking *fo*. The fourth staff has a dynamic marking *fo*. The fifth staff has a dynamic marking *fo*. The sixth staff has a dynamic marking *fo*. The seventh staff has a dynamic marking *fo* and a red annotation *Lento* above it. A red annotation *ritardando* is written below the seventh staff. Measure numbers 1, 4, 7, and 1 are indicated above the notes.

*Larghetto*

*De cress en do*

*Diminuendo*

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text.

Abschieds  
Cantate

von Halliwooda

Corno primo in Es

*Larghetto*  $\frac{2}{4}$  <sup>2.</sup> *pp*

*f*

*A.* *pp* *f*

*f*

*pp*

*f*

*pp* *moder.* *is.*

*f*

8. *pp*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Larghetto' and the time signature '2/4'. The music is in the key of E-flat major. The score includes various dynamics such as 'pp' (pianissimo), 'f' (forte), and 'pp' (pianissimo) again. There are also markings for 'A.' (Allegretto) and 'moder. is.' (moderato). The score concludes with a double bar line and the number '8.' followed by 'pp'.

*Allegro*

*piu Sento*

*Adagio*

*Allegretto Grazioso*

*Sento*

*ritardando*

5.

*Larghetto*

*diminuendo*

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text.

Abschieds Cantate

von Halliwoda

Corno Solo in Es

*Larghetto*  $\frac{2}{4}$   $\frac{2}{2}$

*p* *f* *mf*

*4.* *1.* *15.* *8.*

*moder.*

*Allo*

*Adagio*

*Allo Graziosa*

*Santo*

*ritardando*

Handwritten musical notation on a single staff, featuring rhythmic patterns and a fermata.

*Larghetto*

Handwritten musical notation on a single staff, starting with a treble clef and a 2/4 time signature.

Handwritten musical notation on a single staff, showing a melodic line.

Handwritten musical notation on a single staff, showing a melodic line.

Handwritten musical notation on a single staff, featuring a fermata and dynamic markings.

Handwritten musical notation on a single staff, featuring dynamic markings and a fermata.

Handwritten musical notation on a single staff, featuring dynamic markings and a fermata.

Handwritten musical notation on a single staff, featuring dynamic markings and a fermata.

Empty musical staff.

A page of 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and yellowed.

Abschieds  
Lantate

von Halliwoda

Trompe *fino* in Es

*Larghetto*  $\frac{2}{11}$  35. *f.*

ii.

i. moder.  $\frac{2}{9}$

*Alto* 40.

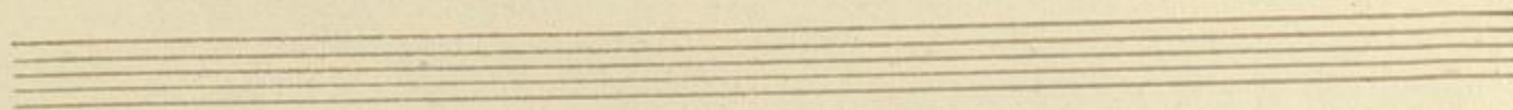
*Adagio* 9. *Alto grazioso* 17.

20 13.

5.

*f.* 3. *ritardando*

*Lento* 26.



*Larghetto*

Handwritten musical score for a piece titled "Larghetto". The score consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking "f." and contains a melodic line with various note values and rests. The second staff continues the melody with a dynamic marking "i.". The third staff continues the melody with a dynamic marking "ii.". The fourth staff continues the melody with a dynamic marking "8.". The fifth staff contains a few notes and rests, with a dynamic marking "f." and a fermata over the final note. Below the fifth staff are four empty staves.

Abschieds  
Cantate

von Hallwoda

Trompe Solo in Es

Larghetto  $\frac{3}{4}$  35. *f*

Musical notation for the first staff.

Musical notation for the second staff.

Musical notation for the third staff.

Alto 40. *f* *Adagio*

Musical notation for the fourth staff.

Musical notation for the fifth staff.

Musical notation for the sixth staff.

Musical notation for the seventh staff.

*ritardando* *f* Lento 26.

Musical notation for the eighth staff.

Musical notation for the ninth staff.

Musical notation for the tenth staff.

Musical notation for the eleventh staff.

Musical notation for the twelfth staff.

26. pausen

*Larghetto*

Handwritten musical score for five staves. The first staff begins with a treble clef, a common time signature, and a forte dynamic marking 'f'. The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar note values. The third staff features a series of sixteenth notes. The fourth staff has a forte dynamic marking 'f.' and a fermata over a note. The fifth staff has a forte dynamic marking 'f.' and a fermata over a note. The score ends with a double bar line.

Seven empty musical staves for notation.

Ms. No. 990

Abschieds Cantate

Violino Primo.

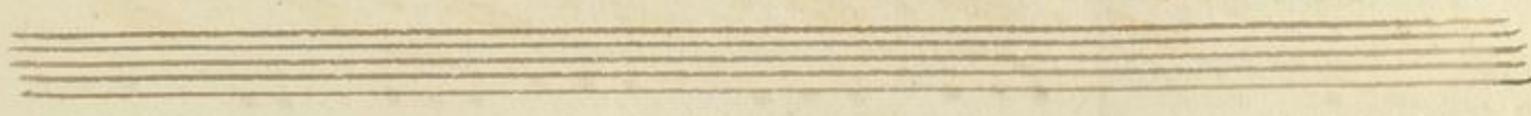
i.

*Abschieds  
Cantate. Violino primo.*

*Larghetto*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Larghetto' and a key signature of one flat. The music is written in a single melodic line for the first violin. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: a 'p' (piano) marking appears on the second staff, and an 'f' (forte) marking appears on the eighth staff. The notation includes slurs, ties, and fermatas. The piece concludes with a double bar line and a final flourish.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values, rests, and dynamic markings such as *p*, *pp*, and *moder.*. The music is written in a historical style with some ink bleed-through from the reverse side of the page.



*p*

*pp*

*Allo*

*un poco piu Lento*

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, continuing the melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats, and a melody with slurs and a dynamic marking of *pp*.

Empty musical staff.

*Allegretto Grazioso*

A handwritten musical score on aged paper, consisting of ten staves of music. The title "Allegretto Grazioso" is written in cursive at the top. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *pp* (pianissimo) is present on the third staff. The score concludes with a double bar line and repeat dots.

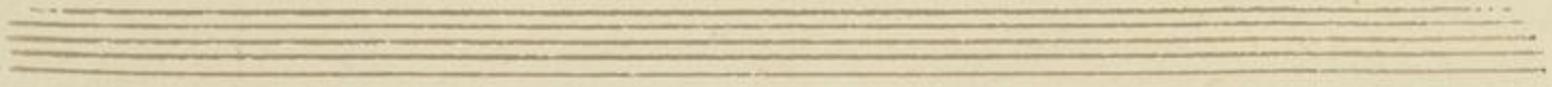
Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff has a forte (*f*) marking. The third staff has a piano (*p*) marking. The fourth staff has a *ritardando* marking in red ink and a *Lento* tempo marking. The fifth staff has a *pizz.* marking in red ink. The bottom two staves are empty.

*Larghetto*

*arco*

*p*

*f*



Deus = = en = =

Do = *ps* diminu =

en = do

*Fine.*

*[Faint, illegible text, likely bleed-through from the reverse side of the page]*

Abchieds Cantate

Violino Primo.

2.

*Violino Primo*

*Larghetto*  $\frac{2}{4}$  *po*

*cres = = =*

*fo* *p*

*fo*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Larghetto' and the time signature '2/4'. A dynamic marking 'po' (pianissimo) is placed below the first few notes. The music is written in a single system with ten staves. There are several slurs and phrasing marks throughout. In the seventh staff, there is a red handwritten marking 'cres = = =' above the notes. In the eighth staff, there are red markings 'fo' and 'p' below the notes. In the ninth staff, there is a red 'fo' marking below the notes. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values (eighths, sixteens, and sixteenth notes), rests, and dynamic markings such as *p*, *pp*, *f*, *moder.*, and *p/po*. The music is written in a cursive, historical style.

O  
roa

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The score features dynamic markings like 'p' and 'pp', and tempo markings 'Allo' and 'un poco piu lento'. There are also slurs and repeat signs throughout the piece.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including a triplet.

*f* Adagio

Musical staff with notes and rests.

Musical staff with notes and rests.

*Allo* Grazioso

Musical staff with notes and rests.

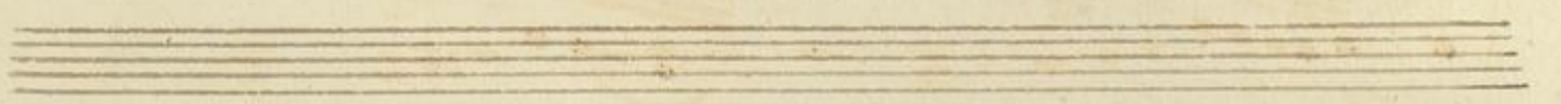
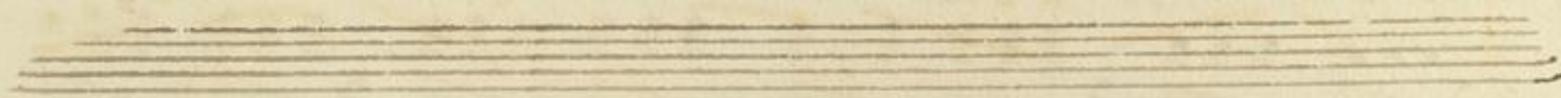
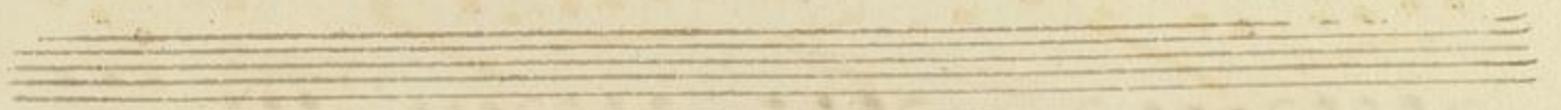
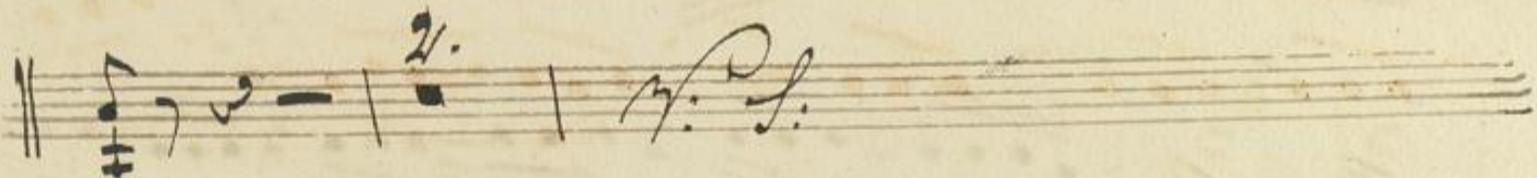
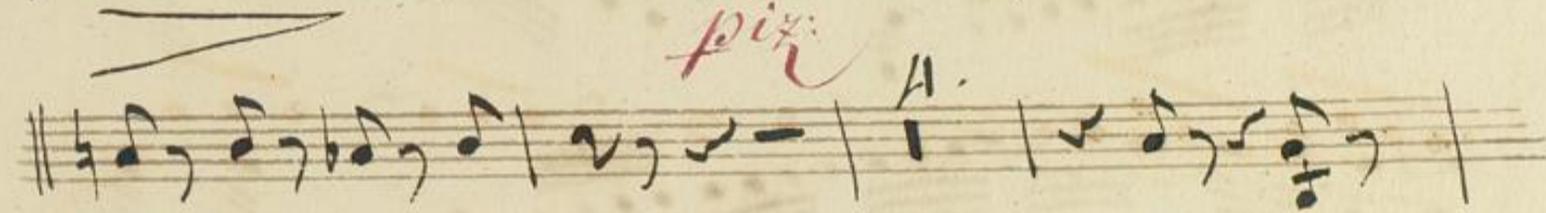
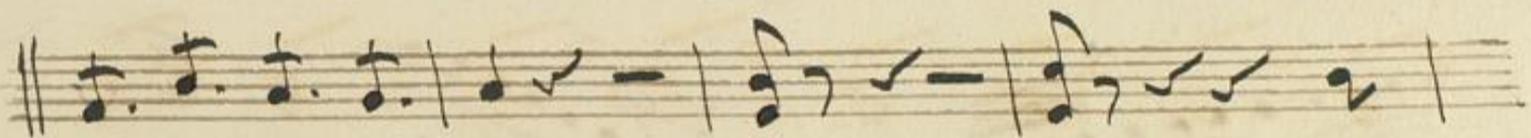
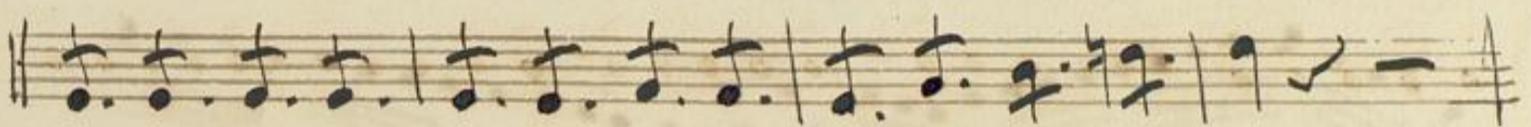
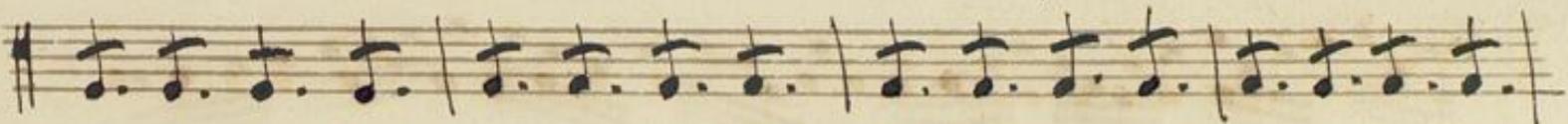
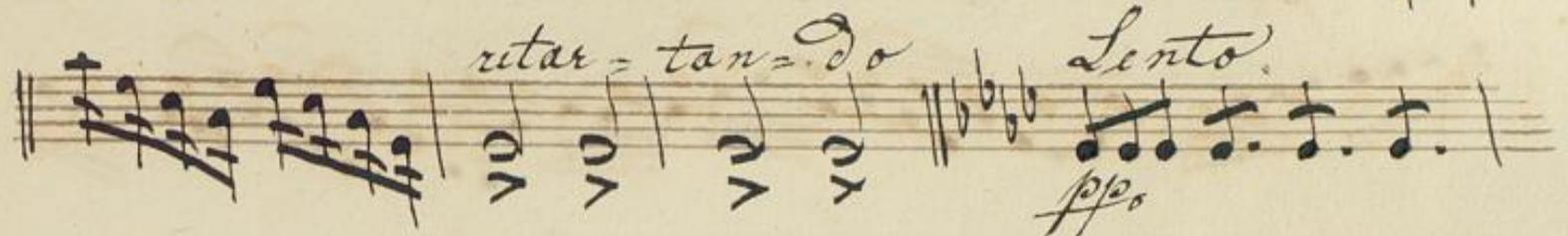
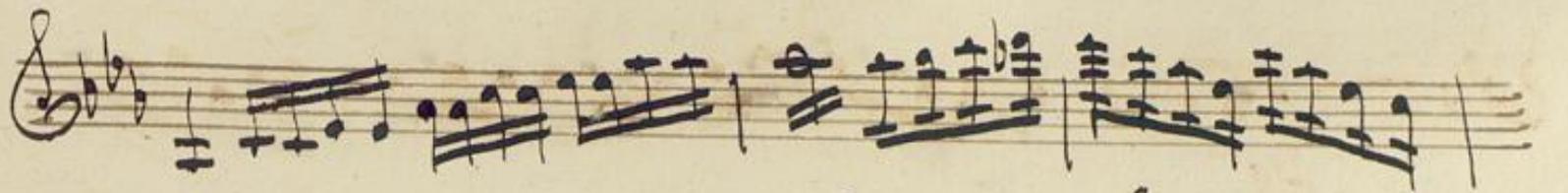
Musical staff with notes and rests.

Musical staff with notes and rests.

Empty musical staff.

Empty musical staff.

A handwritten musical score consisting of 12 staves. The notation is in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a common time signature. A dynamic marking of *pp* is written below the first few notes. The music features a variety of rhythmic values, including eighth and sixteenth notes, often grouped with beams and slurs. There are several measures with complex, multi-note figures. The score concludes with a double bar line and a repeat sign. The paper shows signs of age, including some staining and foxing.



Larghetto

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Larghetto'. The first staff includes the instruction 'arco' in red ink and a dynamic marking 'f' (forte). The music is characterized by dense, rapid sixteenth-note passages. The second staff continues this texture. The third and fourth staves show similar rhythmic patterns. The fifth staff features a first ending bracket. The sixth staff includes a dynamic marking 'p' (piano). The seventh and eighth staves continue the melodic and rhythmic development. The ninth staff features a dynamic marking 'f' (forte) and a hairpin crescendo. The tenth staff concludes the piece with a final measure. Below the tenth staff are three empty staves.

de cres =

cres = = Do = = = p

diminuendo.

Fine.

[Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines across the top half of the page.]

8

*Violino Secondo.*

1.

Abschieds  
Cantate

von Halliwoda

Violino 2do

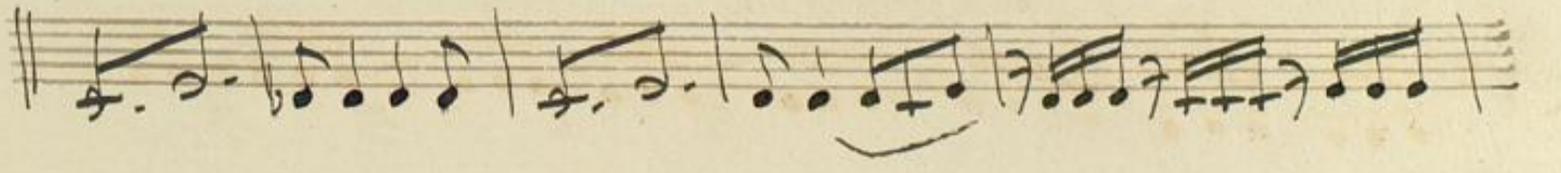
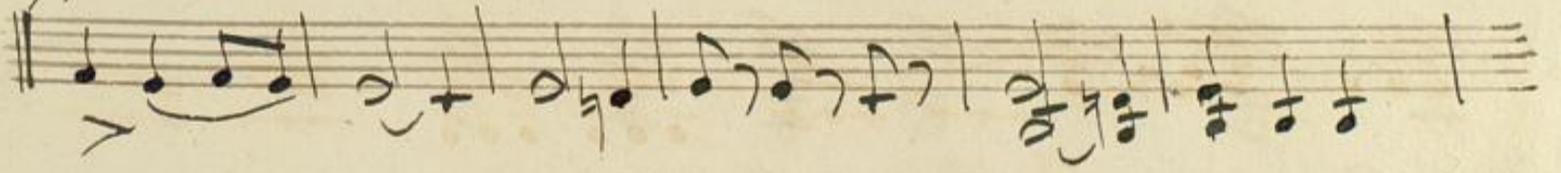
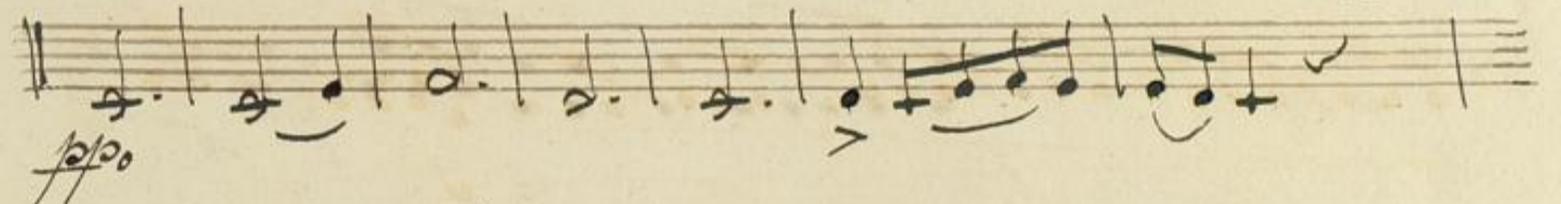
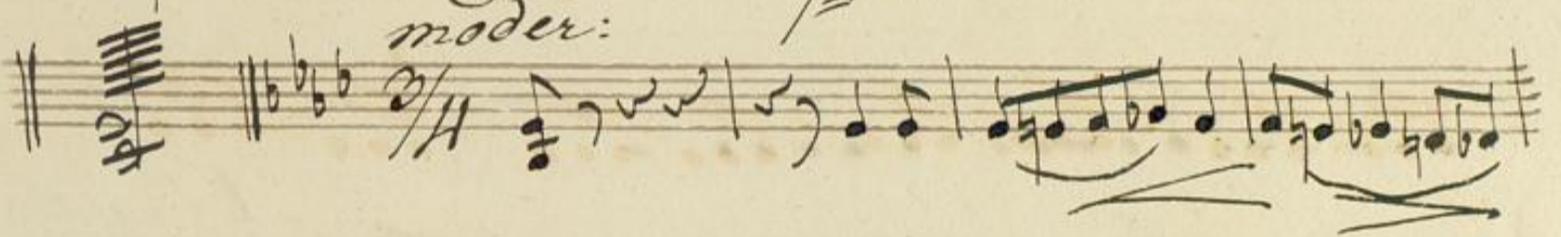
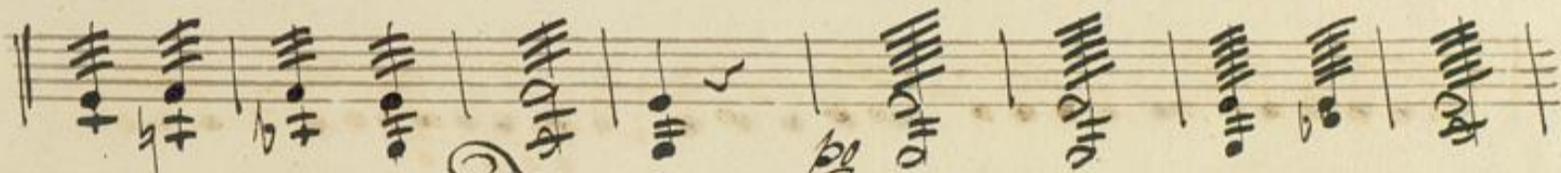
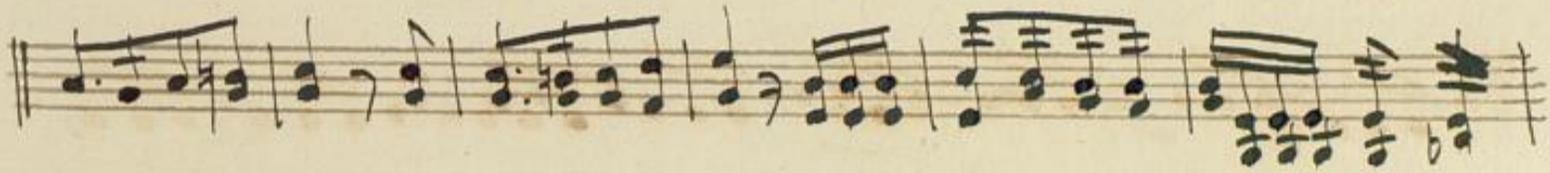
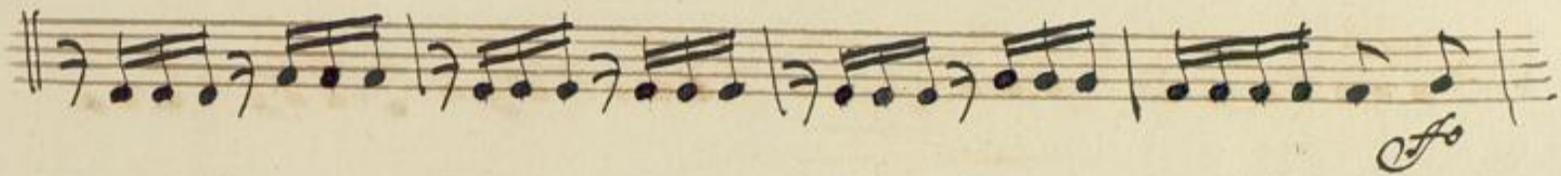
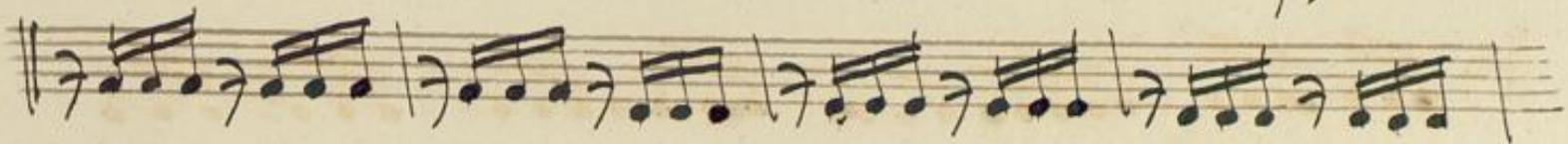
*Larghetto*  $\text{G}^{\flat}$   $\frac{2}{4}$  *pp*

*f*

*pp*

*f*

*p*

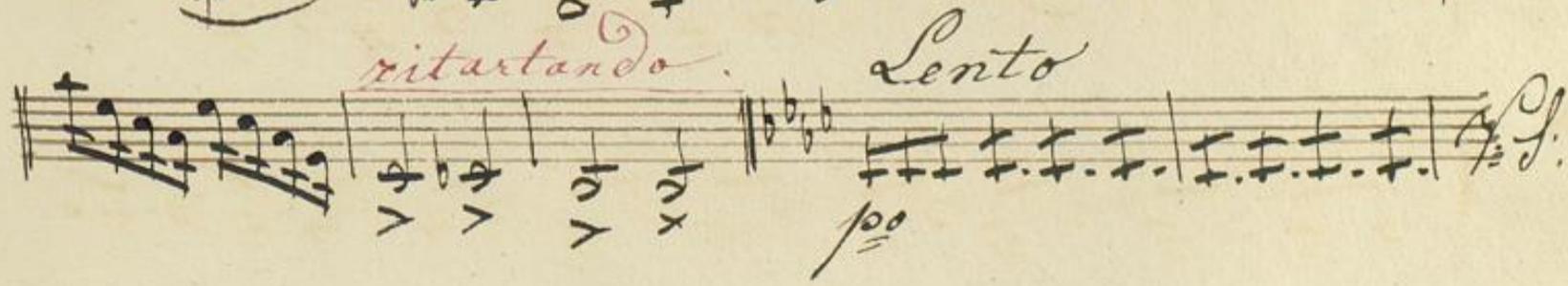
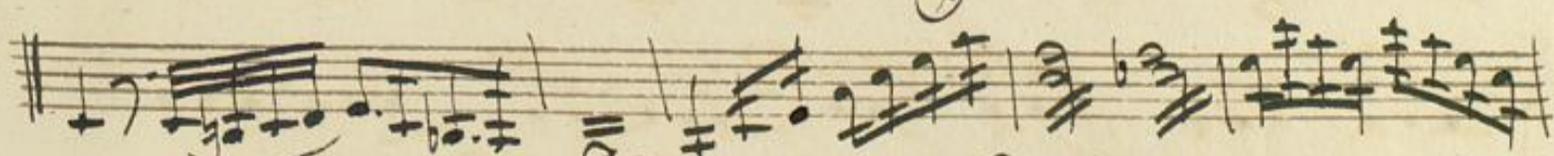
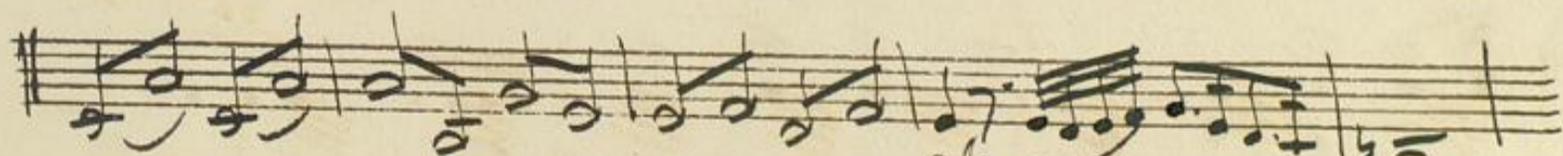
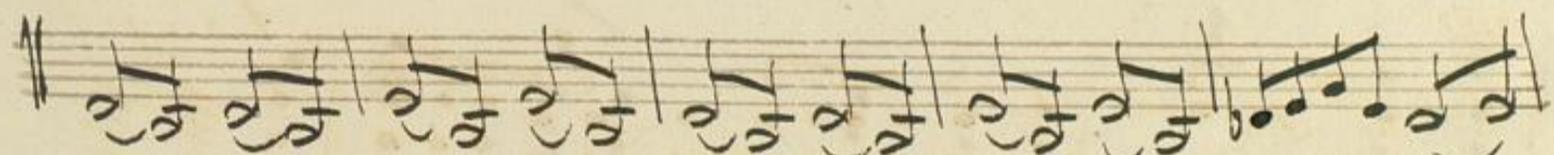
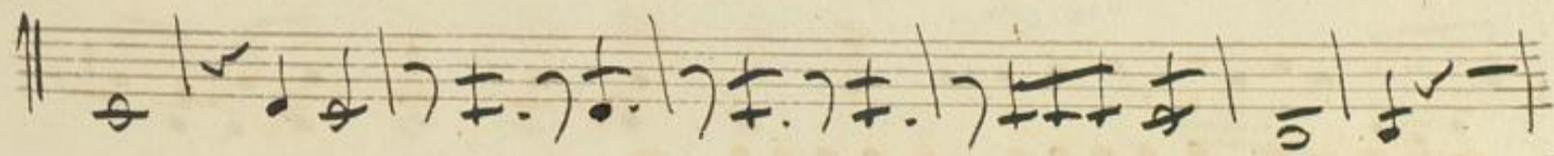
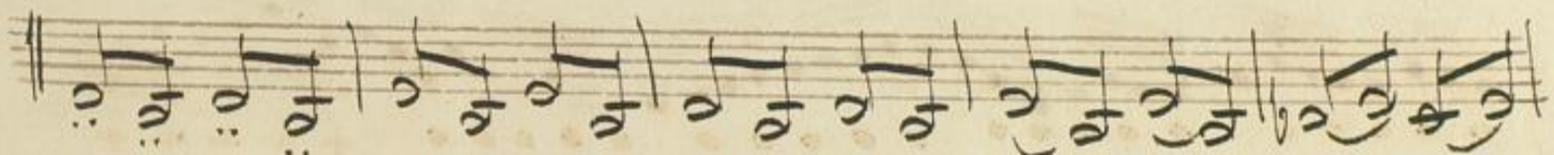
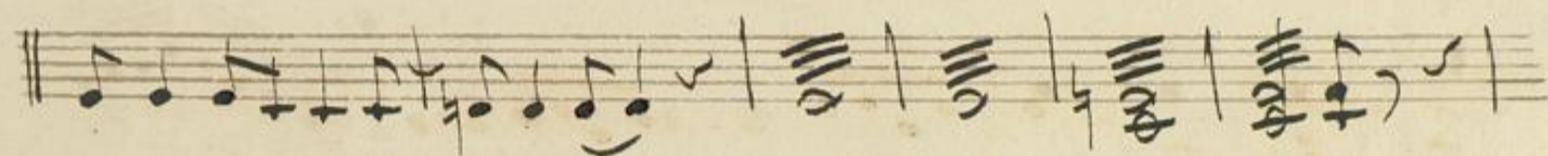
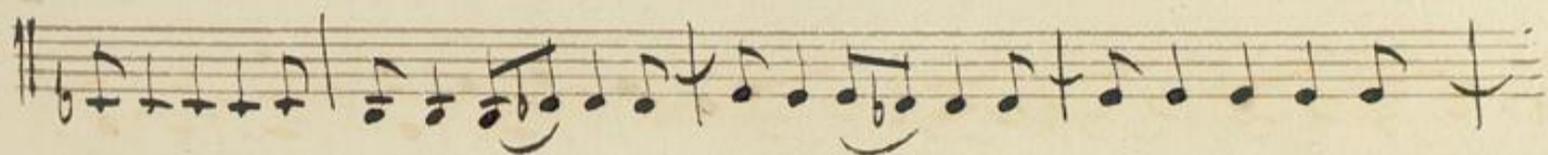
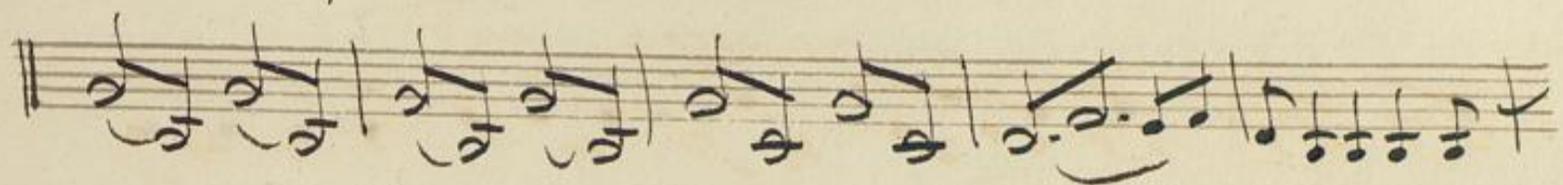
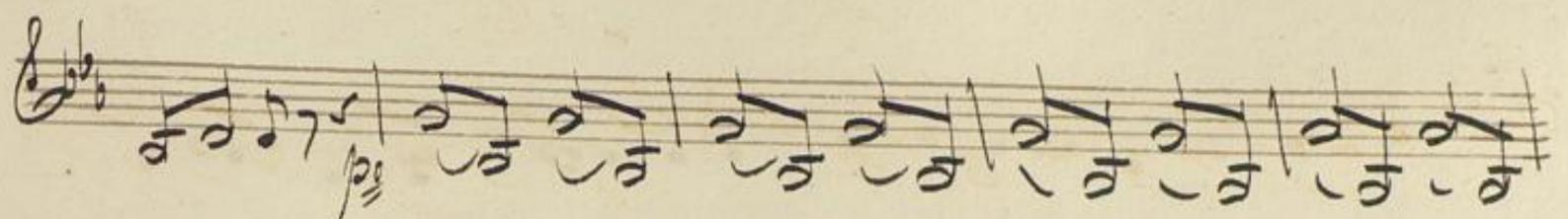


*Allo*

*un poco più lento*

*Adagio.*

*Allegretto Grazioso*



Handwritten musical score on ten staves. The notation includes treble clef, key signature of two flats, and various rhythmic values. It features dynamic markings such as *pizz.*, *arco*, and *pizz.*, and performance instructions like *Sarghetto* and *arco*. The score concludes with three empty staves.

Handwritten musical score on six staves. The first staff has a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes. A hairpin crescendo is drawn over the first two staves, with 'f' above it. The third staff has 'De cres = cen = do = ='. The fourth staff has 'Dimi = ='. The fifth staff has 'nu = en = do = ='. The sixth staff ends with a fermata over a whole note.

Fine.

This image shows a page of musical manuscript paper with 12 staves. The top two staves contain faint, illegible handwritten notes, possibly representing a musical score. The remaining staves are blank. The paper is aged and yellowed.

*Violino 2do*

---

*2.*

Abschieds  
Cantate

von Kallivoda

Violino Solo

*Larghetto*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Larghetto* and a key signature of two flats (B-flat and E-flat). The music is written in a single system with a treble clef. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. There are several dynamic markings: *pp* (pianissimo) appears on the second staff, *f* (forte) on the eighth staff, and *pp* again on the ninth staff. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

This page contains a handwritten musical score consisting of 12 staves. The notation includes various clefs (treble and bass), time signatures (3/4, 3/8, 2/4), and dynamic markings such as *ff*, *moder.*, and *pp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some markings that appear to be *rit.* (ritardando) and *acc.* (accelerando). The handwriting is in dark ink on aged, slightly yellowed paper.

Allo

p

Adagio

p

*Allegro Grazioso*

Handwritten musical score for a piece titled "Allegro Grazioso". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a cursive, handwritten style. The first staff contains a large, decorative flourish. The second and third staves feature a series of notes with stems that are slanted upwards, creating a rhythmic pattern. The fourth staff continues this pattern with some notes marked with accents. The fifth and sixth staves show a more complex rhythmic structure with many notes. The seventh and eighth staves feature a series of notes with stems that are slanted downwards. The ninth and tenth staves continue the piece with various rhythmic patterns. The score ends with a double bar line and a signature "L. P." in the bottom right corner.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and clefs. It features several performance markings in red ink: "ritardando" and "Lento" on the fourth staff, "pizz" on the eighth staff, and "arco" on the ninth staff. The tempo marking "Larghetto" is written in black ink on the ninth staff. The music is written in a single system across ten staves.

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *f*, and *ff*. There are also red ink annotations: *Deus = e n = = = do = =* and *Dimi nu e n*. The score concludes with a double bar line and a fermata on the final note.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

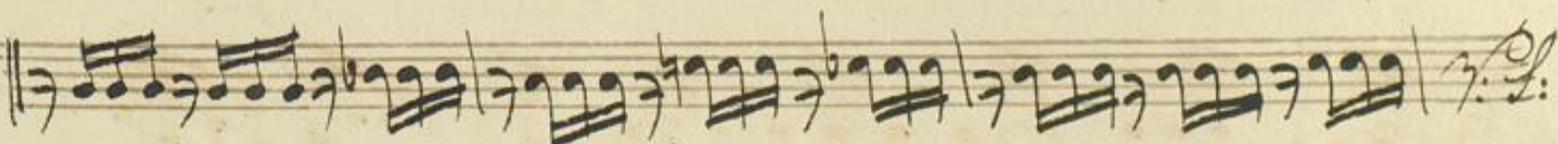
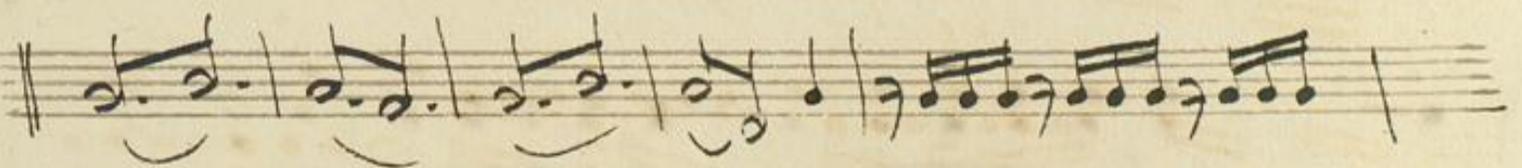
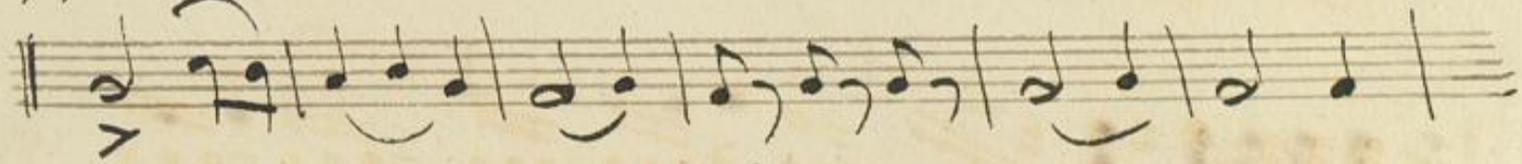
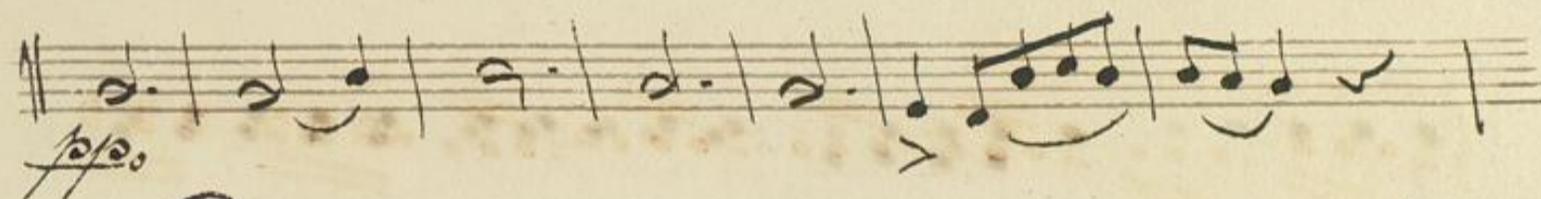
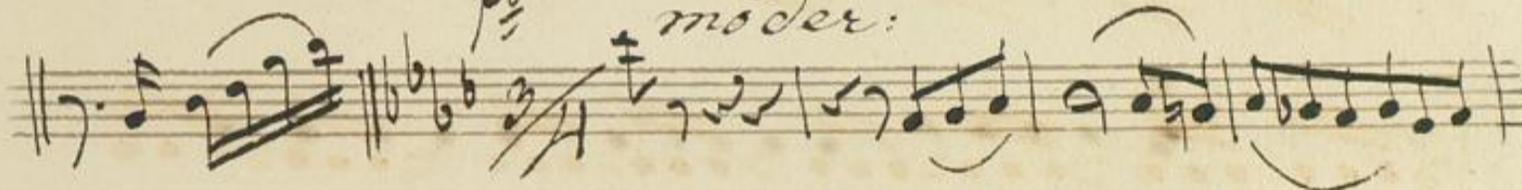
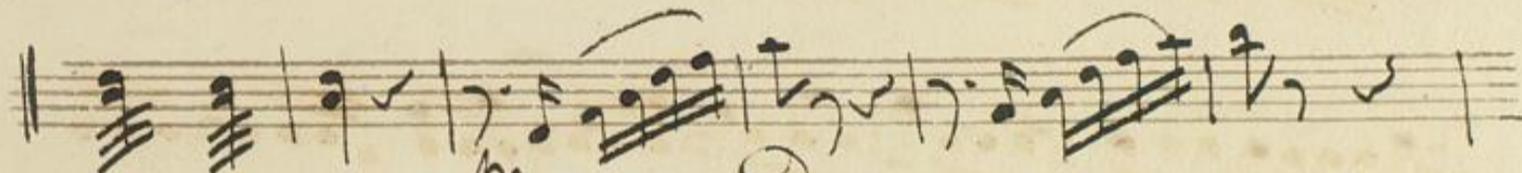
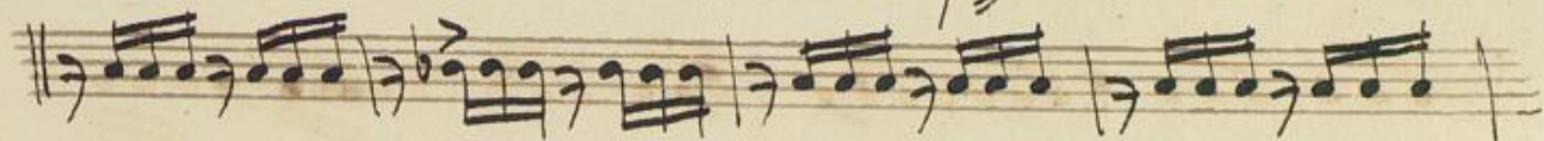
Abschieds Cantate

Viola.

*Viola.*

*Larghetto*  $\frac{2}{4}$  *pp*

*f*



*Allo*

*un poco più lento*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'pp', and 'f'. The piece concludes with a 'Crescendo' marking and the word 'Adagio' written in red ink.

*Allegretto Grazioso*

A handwritten musical score on aged paper, consisting of ten staves. The title "Allegretto Grazioso" is written in cursive at the top. The notation includes various note values, rests, and dynamic markings. A red "pizz." marking is present on the second staff, and a red "arco." marking is on the third staff. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations in red ink include:

- ritardando* (written across the third and fourth staves)
- Lento* (written above the fourth staff)
- pizz.* (written above the eighth staff)
- Larghetto* (written below the ninth staff)
- arco.* (written above the ninth staff)

The score concludes with a double bar line on the tenth staff.

Musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Musical notation on a single staff, continuing the piece with various note values and rests. A dynamic marking of *pp* (pianissimo) is visible below the staff.

Musical notation on a single staff, showing a continuation of the melodic line with a *pp* dynamic marking.

Musical notation on a single staff, featuring a series of sixteenth-note patterns.

Musical notation on a single staff, with a *ff* (fortissimo) dynamic marking below the staff.

Musical notation on a single staff, continuing the sixteenth-note patterns. A *de cres =* (decrescendo) marking is written in red below the staff.

Musical notation on a single staff, featuring a series of notes with a *len = do = = = = = pp* marking in red below the staff.

Musical notation on a single staff, with a *diminu en = = do = =* marking in red below the staff.

Musical notation on a single staff, concluding with a double bar line and a fermata over the final note.

Fine.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Abschieds Cantate

Basso & Violoncello.

*Abschieds  
Lantate.*

*von Kallioda*

*Basso & Violoncello*

*Larghetto*

*g f*

*pp pizz*

*arco*

*ff*

*pp*

*pp*

Detailed description: This is a handwritten musical score for Bass and Cello. It consists of ten staves of music. The first staff begins with the tempo marking 'Larghetto' and a key signature of one flat. The music is written in a single melodic line. Dynamics include 'g' (pizzicato) and 'f' (forte) in the first two staves, 'pp pizz' (pianissimo) in the third, and 'arco' (arco) in the fifth. The score features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some performance markings like accents and slurs.

*f.*

*moder.*

*pp*

*Cello* *pp* *Basso*

*Allo*

*arco*

*piu*

*un poco piu lento*

*arco*

*pp*

*f.*

Handwritten musical score on page 4, featuring multiple staves with notes, rests, and dynamic markings such as *p*, *pizz.*, and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Adagio.

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *ff* (fortissimo) and a fermata over the final note. The second staff begins with a dynamic marking of *pp* (pianissimo) and a fermata over the final note.

Allegretto  
Grazioso

Cello

Handwritten musical notation for the second system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *ppiz* (pianissimo) and a fermata over the final note. The second staff begins with a dynamic marking of *pp* (pianissimo) and a fermata over the final note.

Bassopiz:

Handwritten musical notation for the third system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *pp* (pianissimo) and a fermata over the final note. The second staff begins with a dynamic marking of *pp* (pianissimo) and a fermata over the final note.

Cello

Handwritten musical notation for the fourth system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *f* (forte) and a fermata over the final note. The second staff begins with a dynamic marking of *f* (forte) and a fermata over the final note.

arco

Handwritten musical notation for the fifth system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *f* (forte) and a fermata over the final note. The second staff begins with a dynamic marking of *f* (forte) and a fermata over the final note.

Basso

Handwritten musical notation for the sixth system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *ppiz* (pianissimo) and a fermata over the final note. The second staff begins with a dynamic marking of *ppiz* (pianissimo) and a fermata over the final note.

ppiz

Handwritten musical notation for the seventh system, featuring a treble clef and a 3/4 time signature. The music consists of two staves. The first staff begins with a dynamic marking of *ppiz* (pianissimo) and a fermata over the final note. The second staff begins with a dynamic marking of *ppiz* (pianissimo) and a fermata over the final note.

arco.

V. S.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key markings include:

- ritardando* (written in red ink)
- Lento* (written in black ink)
- pizz.* (written in red ink)
- Larghetto* (written in black ink)
- arco* (written in red ink)

The score also features a 2/4 time signature and a *ff* dynamic marking. The notation includes slurs, accents, and repeat signs.

*p*

*f*

*De eres - ein Do*

*diminuendo*



*Basso.*

Abschieds  
Lantate. *von Halliwoda*  
Basso

*Larghetto*  $\frac{2}{11}$  *pizz.*

*arco.*

*arco*

*f* *p*

*f*

*p*

*p*

*p*

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of sixteenth notes and rests.

Handwritten musical notation on a single staff, including a *moder.* marking and a change in time signature to 4/4.

Handwritten musical notation on a single staff, starting with a *3.* marking and a *po* dynamic marking.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, including a *>* accent marking.

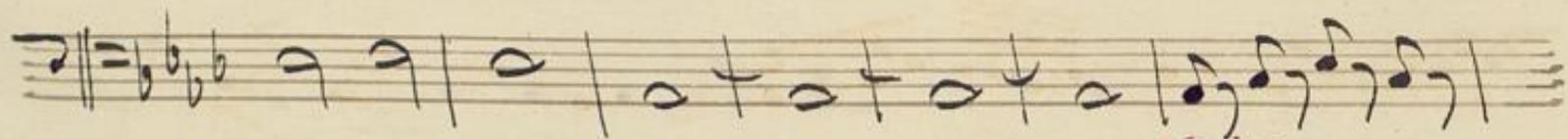
Handwritten musical notation on a single staff, starting with a *Allegro* marking and a *rin poco* marking.

Handwritten musical notation on a single staff, including a *arco.* marking.

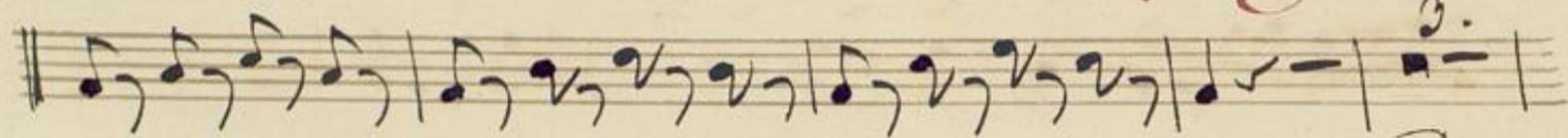
Handwritten musical notation on a single staff, starting with a *piu lento* marking and a *piu* marking.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, ending with a double bar line and a repeat sign.



*pizz.*



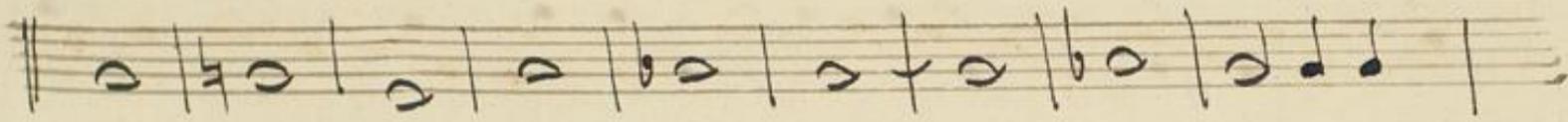
*Adagio.*



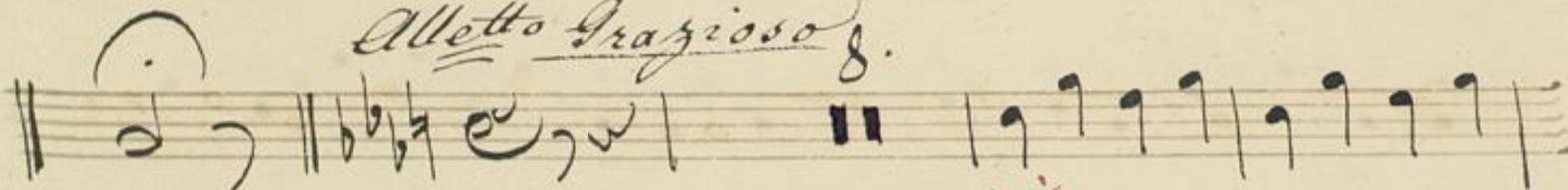
*f*

*f*

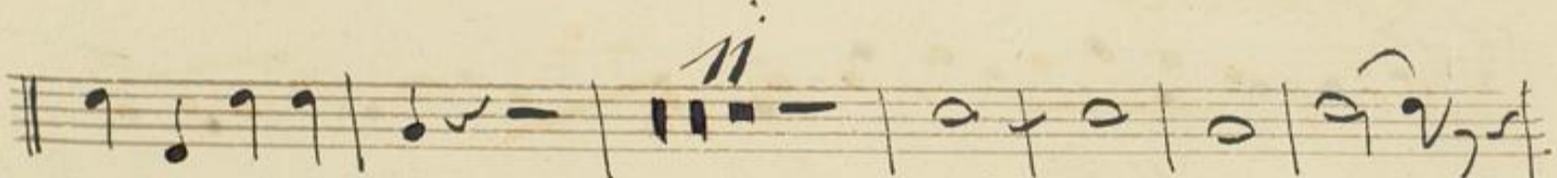
*ff*



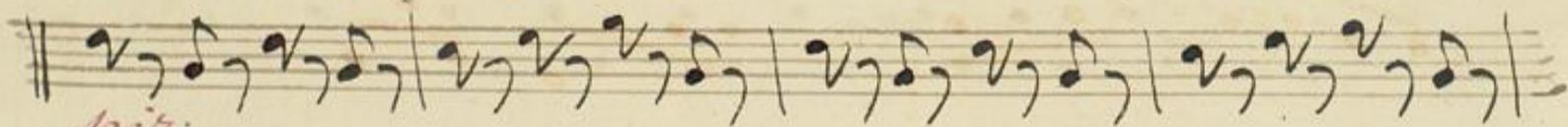
*Alletto Grazioso.*



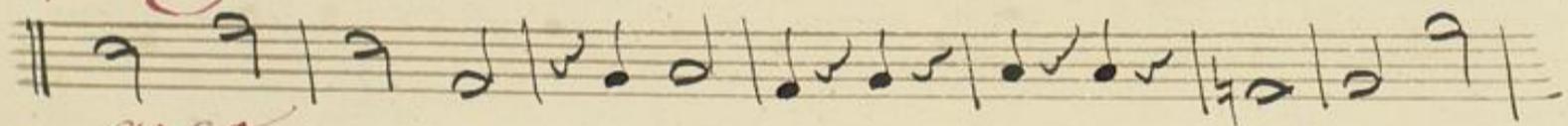
*pizz.*



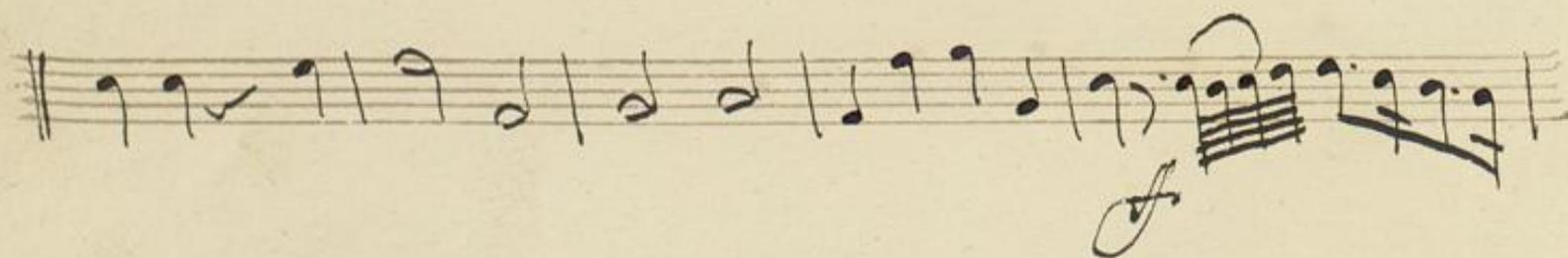
*arco*



*pizz.*



*arco*



Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *Lento* and *ritardando*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *ppz*, *A.*, and *2.*

Musical staff with notes and rests, including the marking *Larghetto*.

Musical staff with notes and rests, including the marking *arco*.

Empty musical staff with a clef and a few notes.

Empty musical staff.

Empty musical staff.

Handwritten musical score on a page with six staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *f*, and *diminuendo*. The text *Deus =*, *cœn = do =*, and *diminuendo =* is written in red ink. The word *Fine.* is written at the end of the piece.

