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## **Glück auf weit mehr als Silber - Don Mus.Ms. 1119**

**Kreutzer, Conradin**

**[S.l.], 1820 (1820c)**

**urn:nbn:de:bsz:31-98186**

Mus Ms 1119

Chor  
 von Sängern  
 und Soubassisten.  
 Mit Begleitung  
 1. Clarinetta in B.  
 Flauto  
 1. Corni in Es.  
 2. Fagotti

Del Sigl. C. Kreutker.

116

Das sind die sieben Sagenklänge.

Chor des Landvolks

Tenore 1<sup>ma</sup>

Mus. Nr. 1119

1

Alto

glück auf! glück auf glück auf weit

unser als Silber und als Gold, ein Mädel hat gut und schön und soll besetzt

ist zum Teil gar nicht besetzt ist zum Teil gar

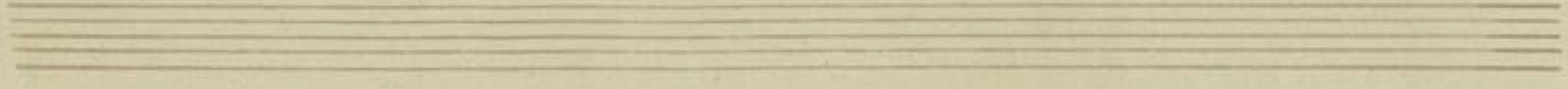
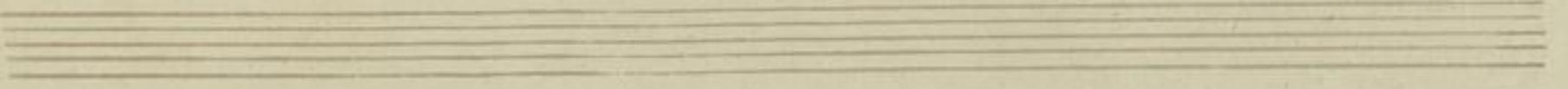
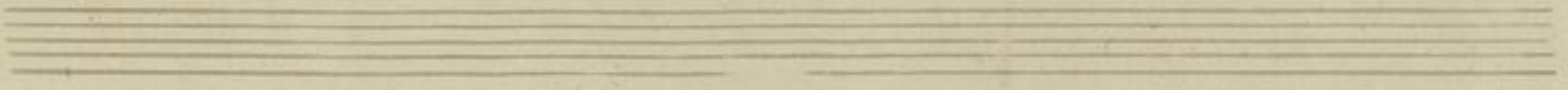
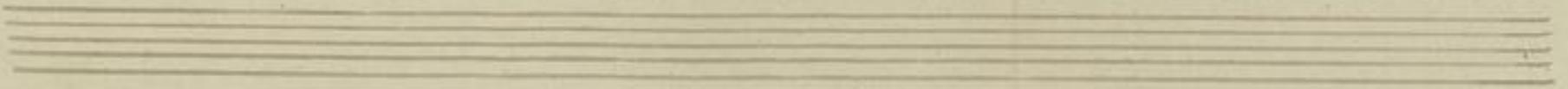
nicht zu. Tugend und geistlichkeit sind alle

gut und schön, und hinter Versteht das ein ganzes Land

Luston weiß das Unheil niemals ist - das

Hilffail niemals ist

ist

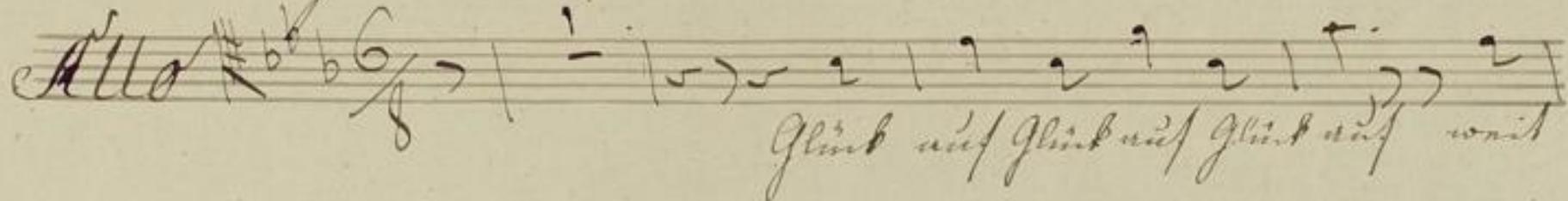


Chor der Langleute

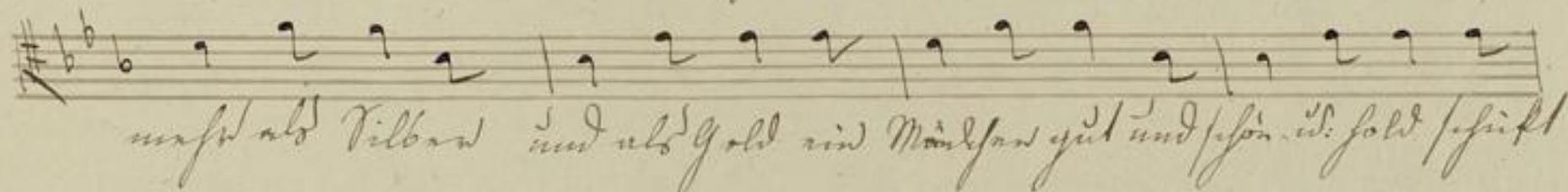
Tenore I<sup>mo</sup>

Mus. Nr. 1914

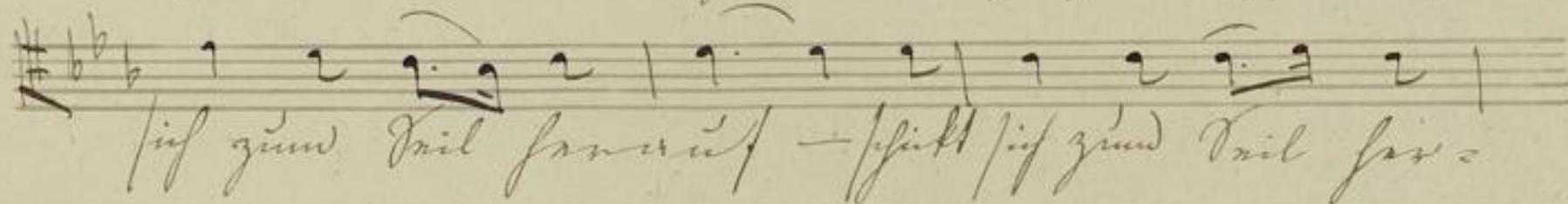
7

Allo 

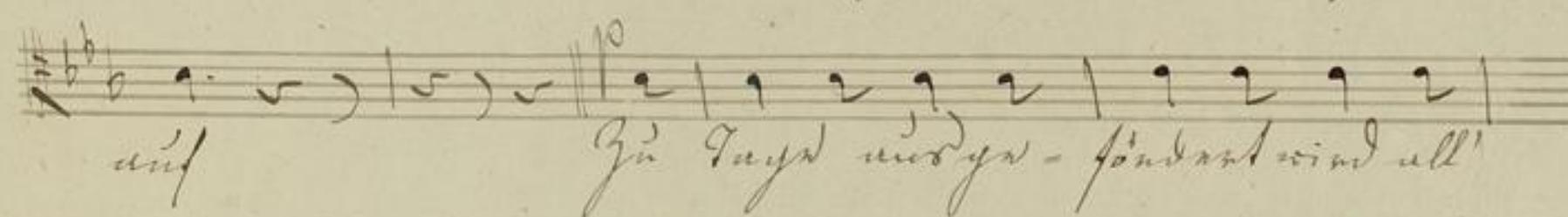
Glück auf Glück auf Glück auf weit



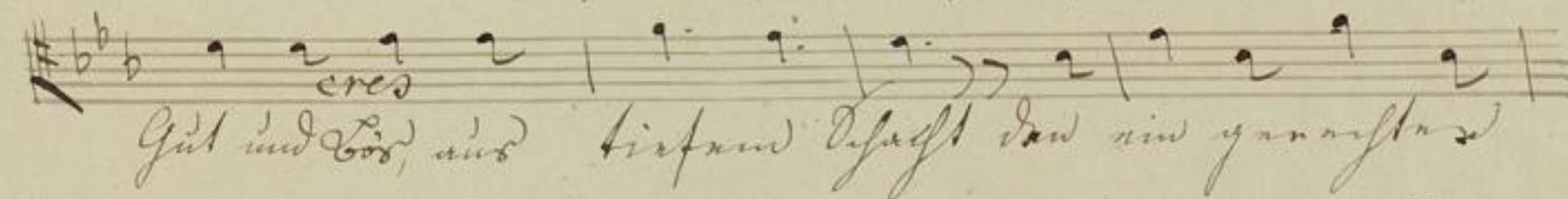
mußt als Silber und als Gold ein Mädchen gut und schön. Ich soll sie nicht



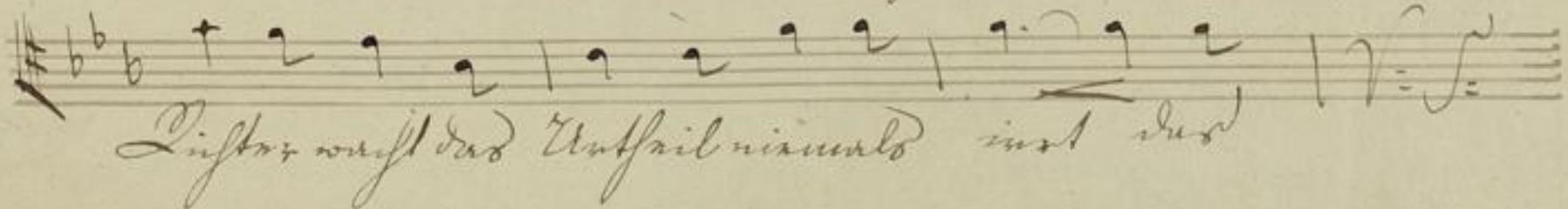
sein zum Teil sanfter - siecht sein zum Teil für



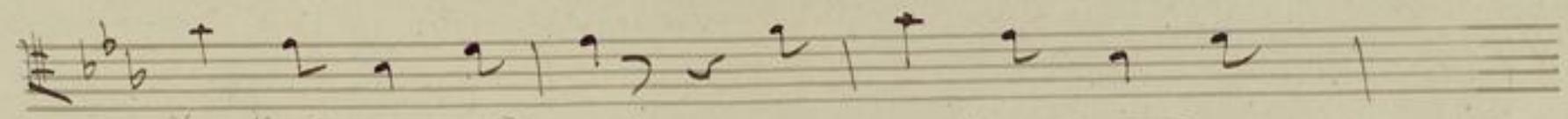
auf Zu Tugend und ge - sundheit wird all



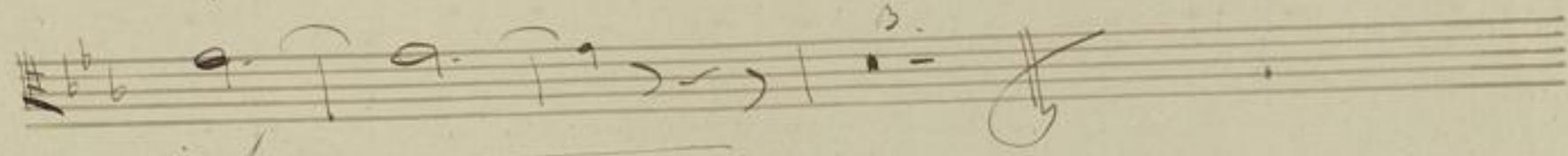
eres Gut und Gutes, aus tiefstem Besatz das ein ganz neues



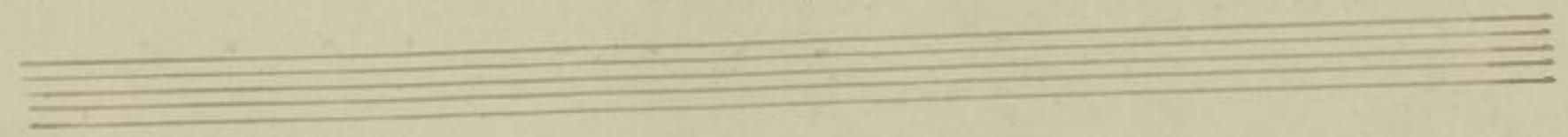
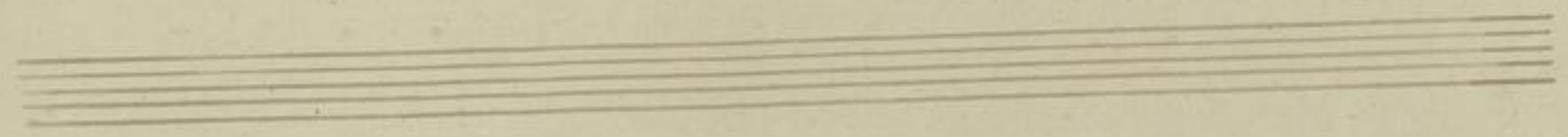
Liste, weiß das Aufseil niemals ist das



*Grüß dir meine Liebste*



*ist*



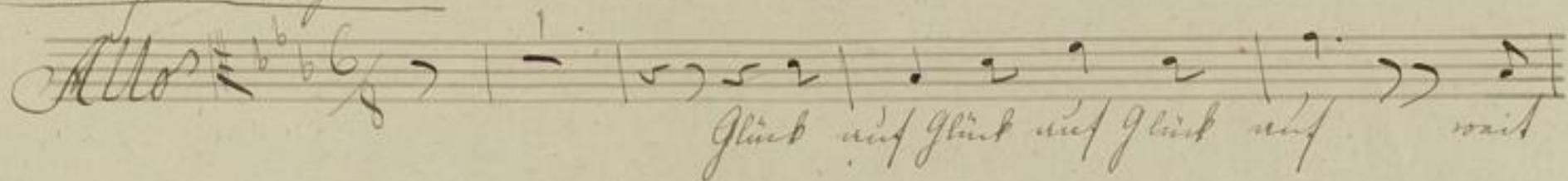
So wie wir uns bekümmern.

Chor *Sanctus* *lento*.

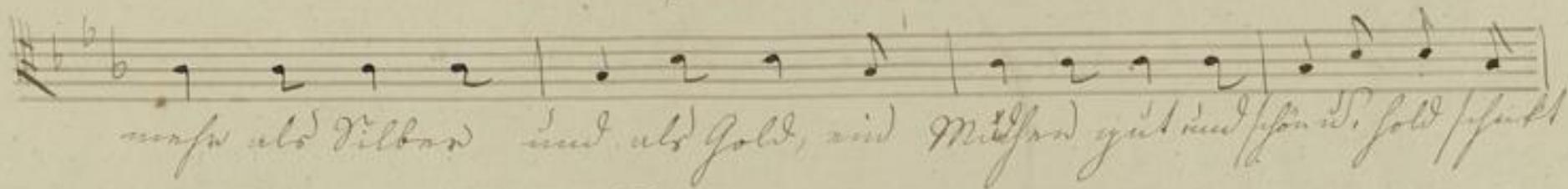
Tenore 2<sup>a</sup>.

Mus. No. 4419

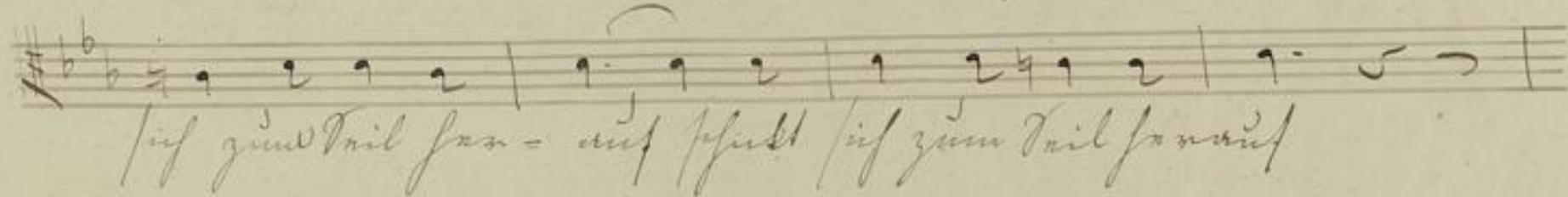
*Alto*



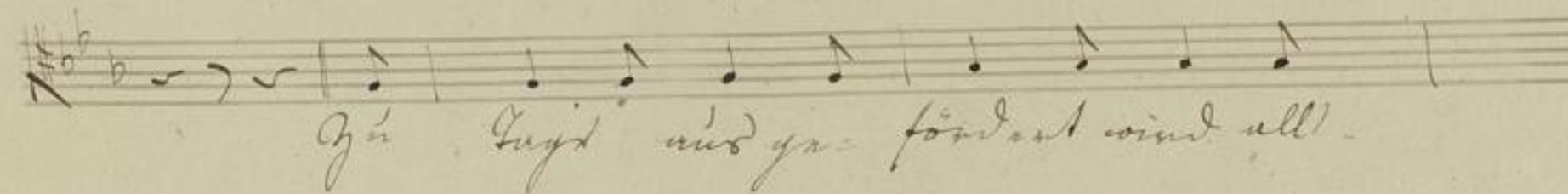
Glück auf Glück auf Glück auf weit



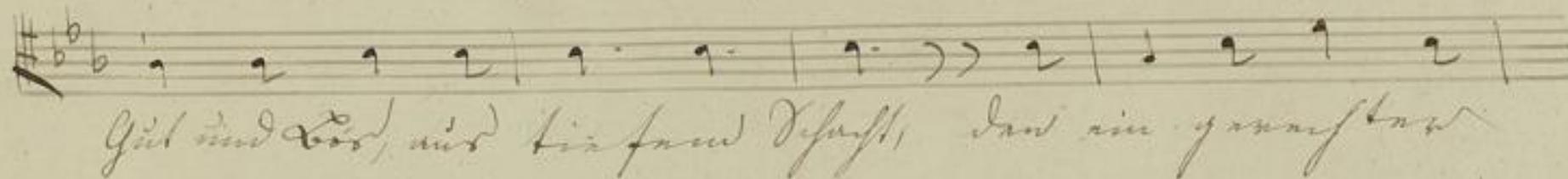
wasser als Silber und als Gold, und Mühsal gut und schön, gold schick



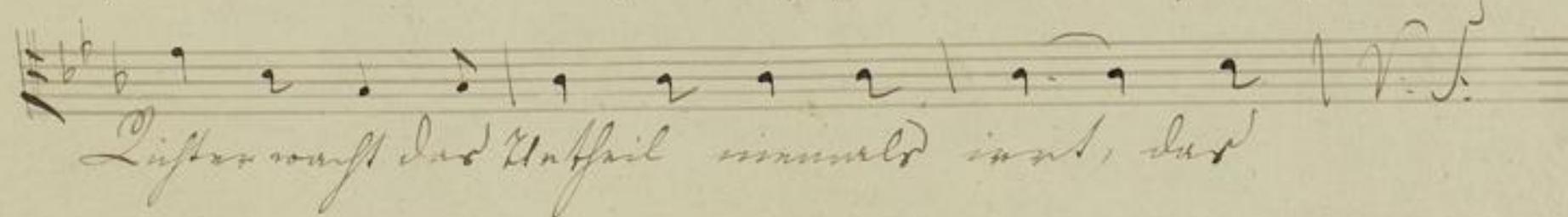
sich zum Teil san - auf schick sich zum Teil san auf



für Güt und ge - fördert wird all -



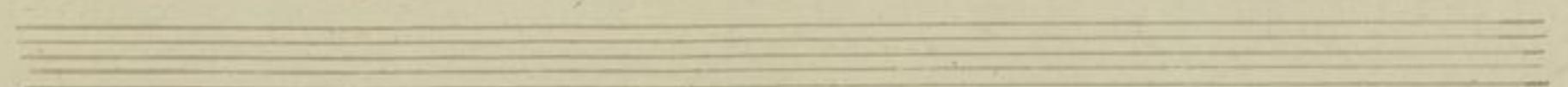
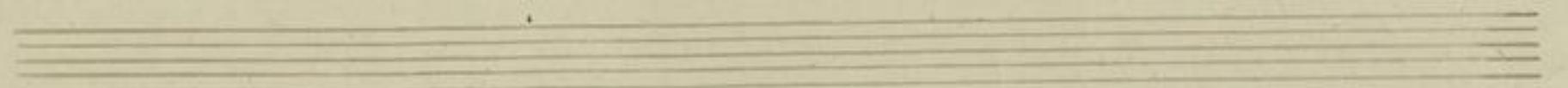
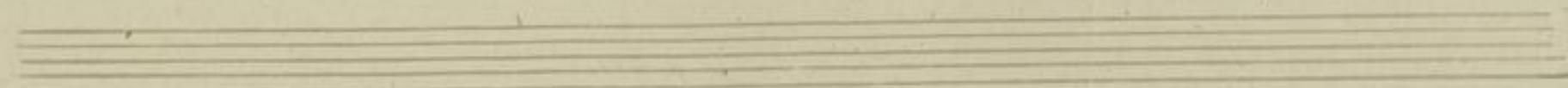
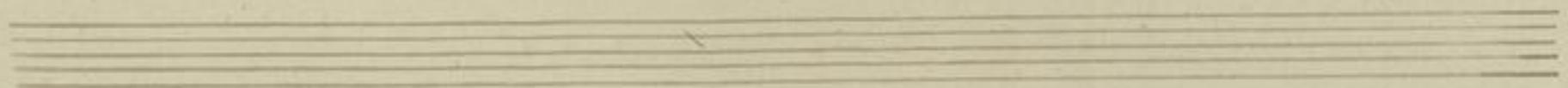
Güt und vor, und hier auch Verfügt, das ein ganzes



Lusten wagt das Unheil immerd in, das

Vestfal unanimo ist

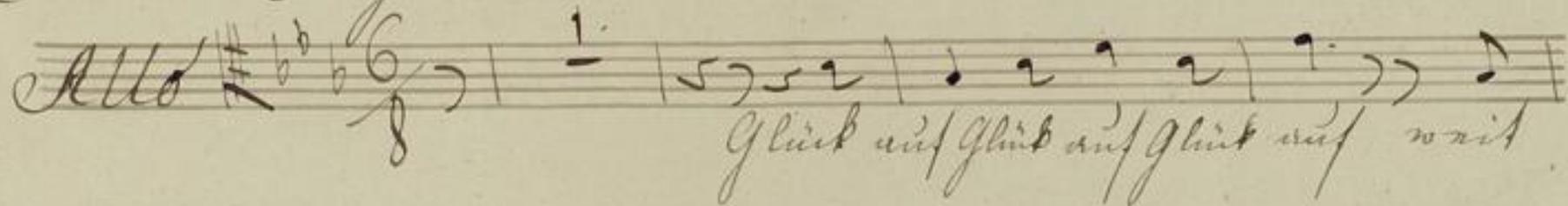
ist unanimo ist unanimo ist



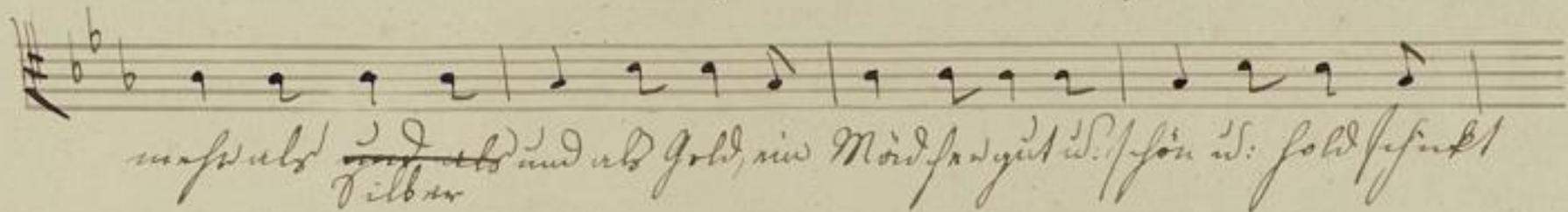
Wie ein prof. v. H. H. H.

# Chor mit Langlauten. Tenore 2do

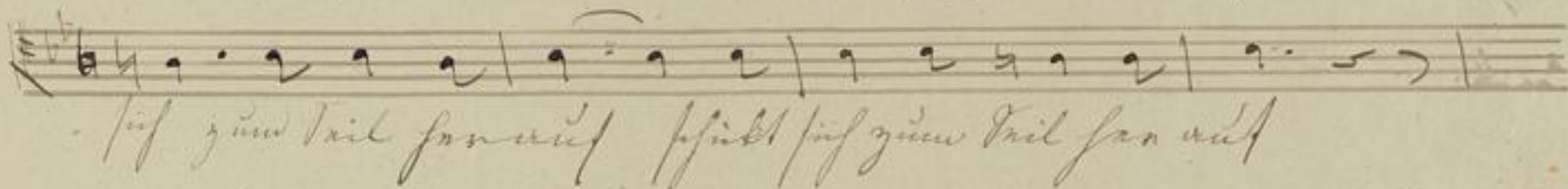
Num. Nr. 1119

Alto 

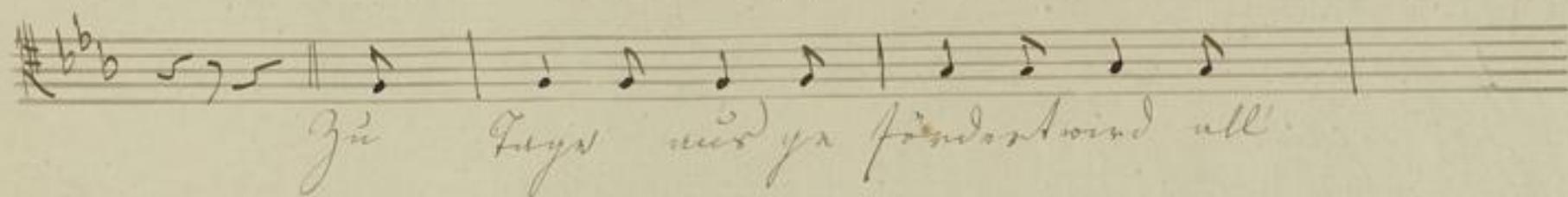
Gleich auf Gleich auf Gleich auf weit



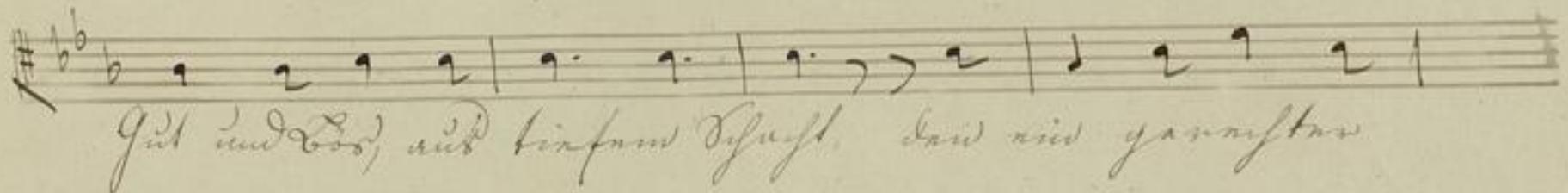
weiss als ~~und als~~ und als Gold, ein Meid, so gut ist. Ich ist: Gold, so gut  
Silber



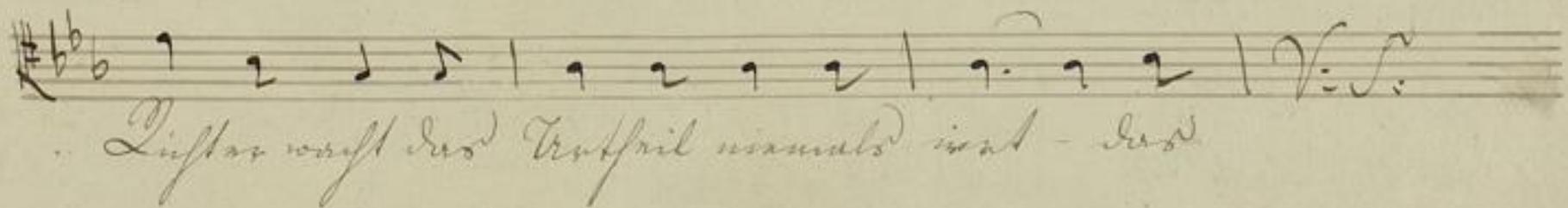
Ich zum Teil so weit, so gut, so zum Teil so weit



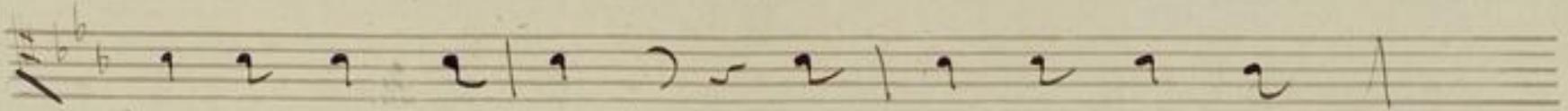
Zu Feys und ja, so dankend all



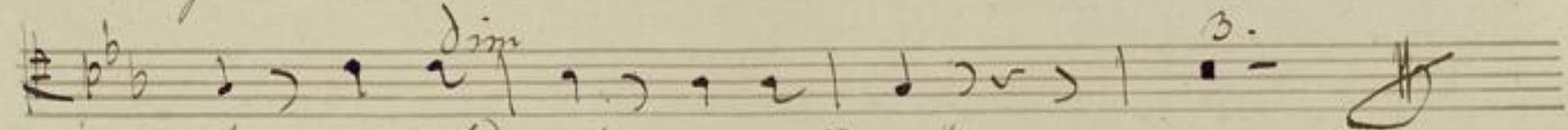
Gut und Los, und so fern so gut, das sind so gut



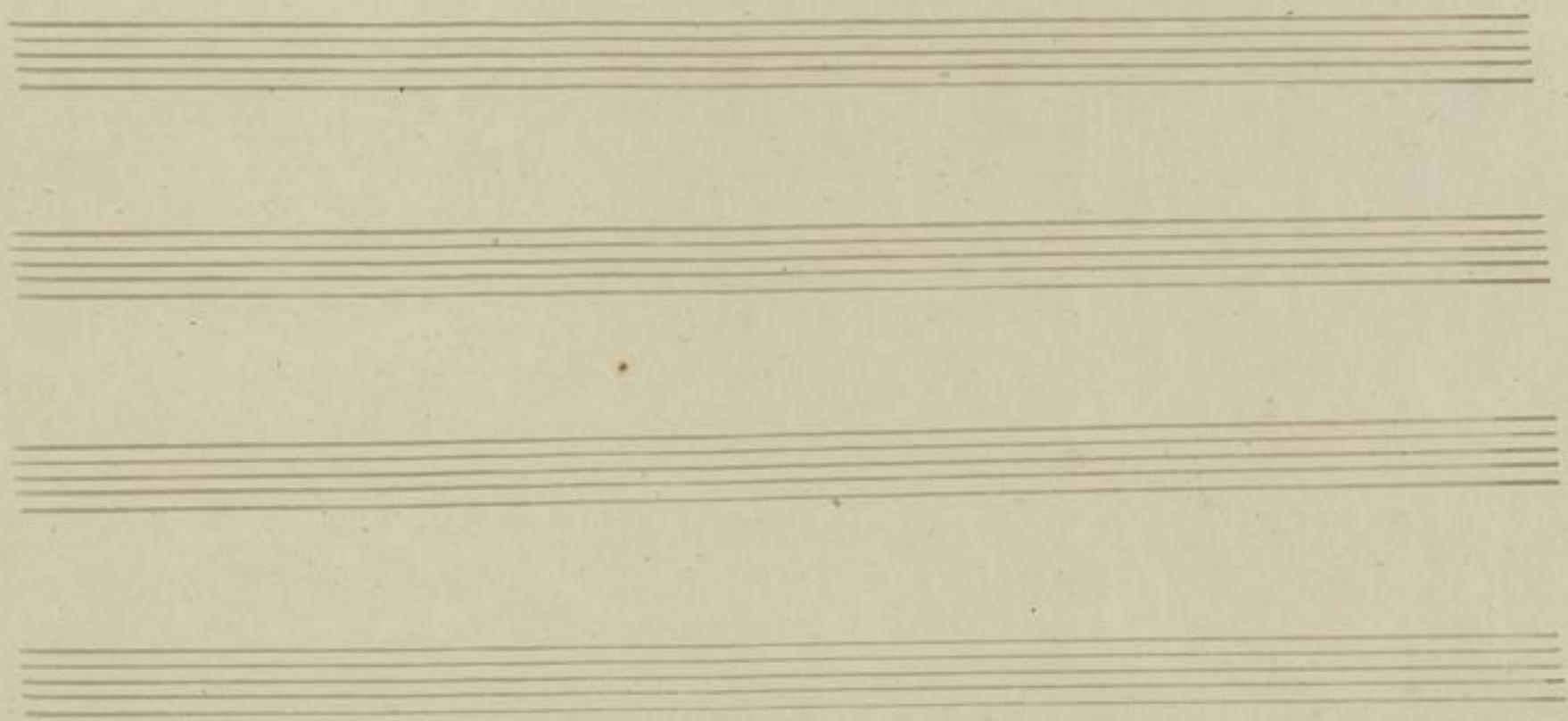
Lustig so gut das Trübsal so gut ist - das



*Waldes rausch*



*rausch rausch rausch*





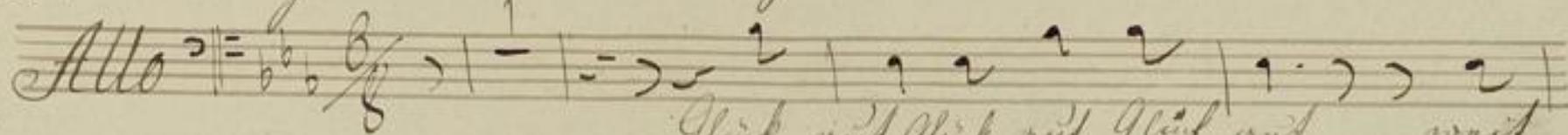
innt das Weiffel unmal innt unmal

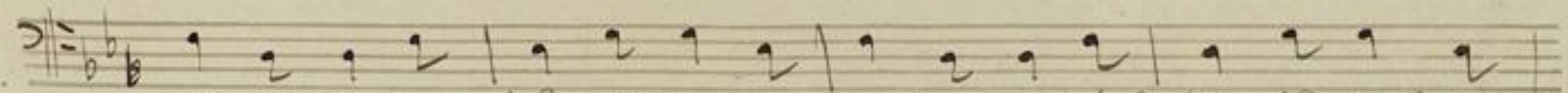
innt unmal innt

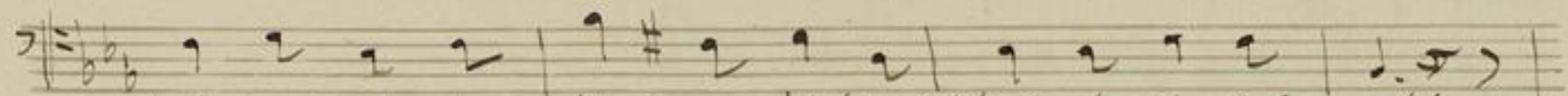
Chor der Engel.

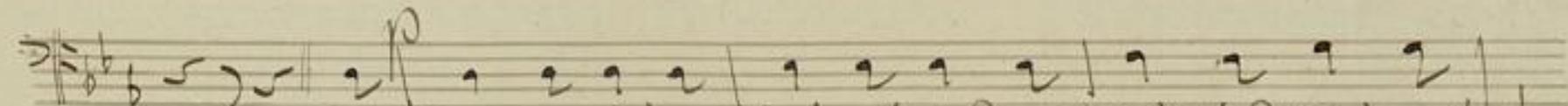
Bass

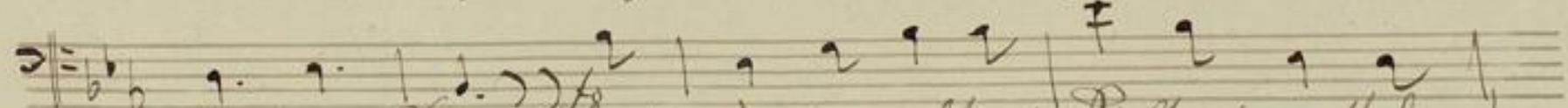
Mus. No. 4419

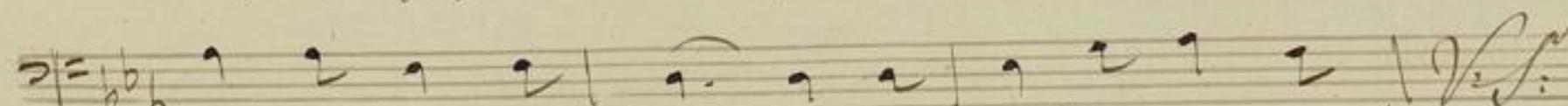
Alto   
Glaub auf Glaub auf Glaub auf weit

  
was als Silber und als Gold, ein Mädel so gut und schön und so lieblich

  
bis zum Teil sanft sanft bis zum Teil sanft

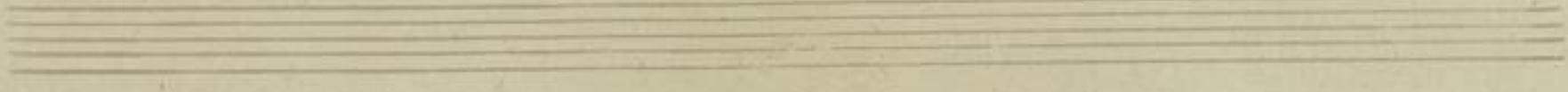
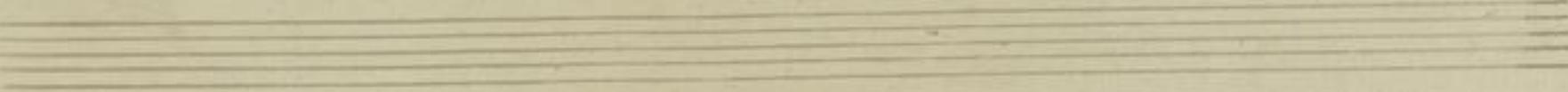
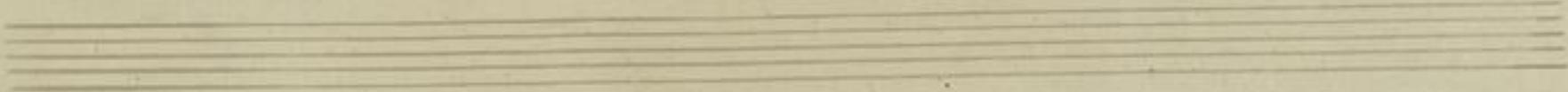
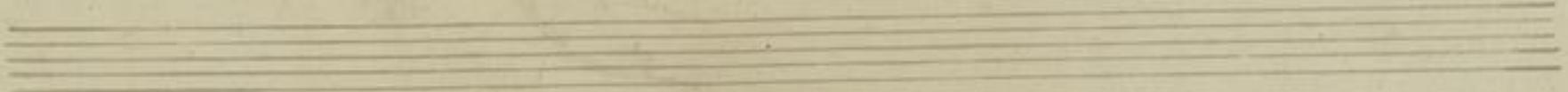
  
zu Tage auszusondern wird all Gut und Böse, aus

  
einfach Versteht Du nie ganzstreu Kisten wovon das.

  
Versteht niemals ist - das Versteht niemals

Handwritten musical notation on a five-line staff. The notes are written in a cursive style. Below the staff, the lyrics are written in a cursive hand: "ist das Maßzeit wannals ist wannals".

Handwritten musical notation on a five-line staff. The notes are written in a cursive style. Below the staff, the lyrics are written in a cursive hand: "ist wannals ist". The notation ends with a double bar line and a fermata. Above the final note, there is a small "B." marking.



Inno wird jünger  
aus der Flügel

# Flauto

Chor zum Sonntag

Aug. Nr. 1419

Alto  $\text{b b b}$   $\frac{6}{8}$  *f*

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page and are completely blank, with no notes or markings. The paper is off-white or light beige, showing signs of age with some faint smudges and discoloration. The staves are evenly spaced and extend across most of the width of the page.

Das fünfzigste Abonnement Chor C B  
Joseph Klingner Clarinetto primo in B. Chor zum Grand Opus 2.  
Hing. No 1119

Alto

ti ti ti

f

f

cres.

f

ff

dim.

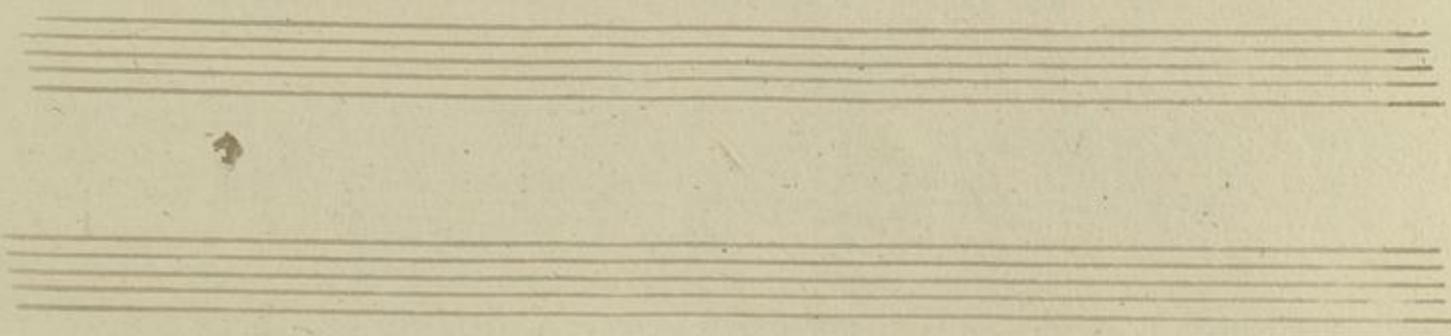
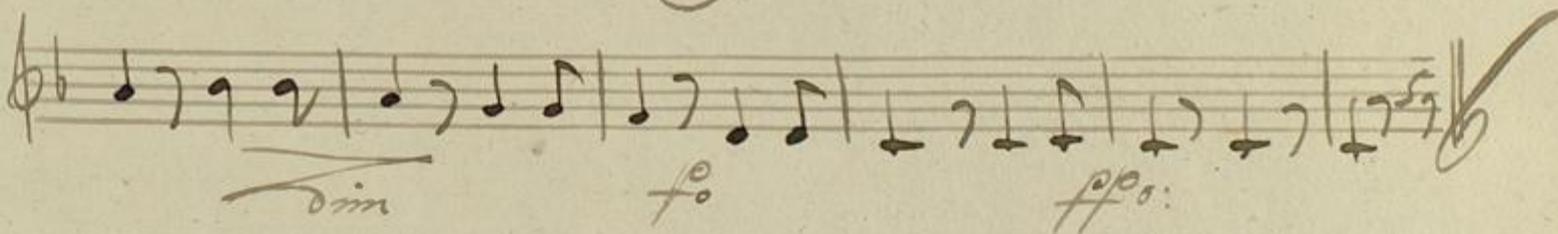
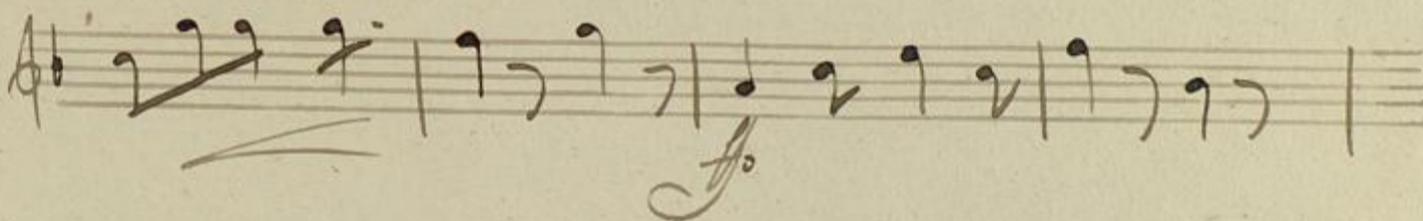
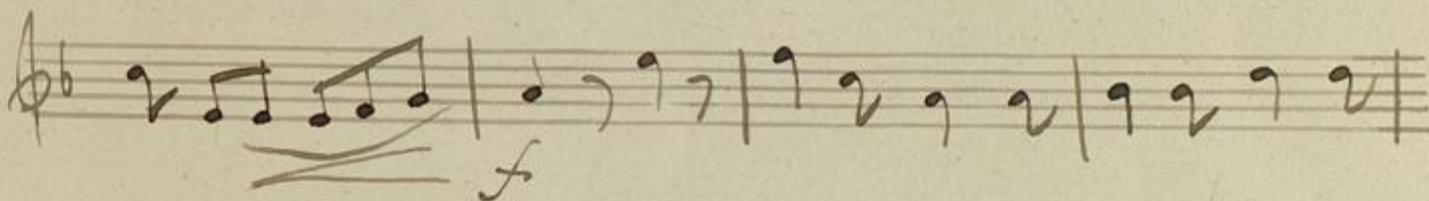
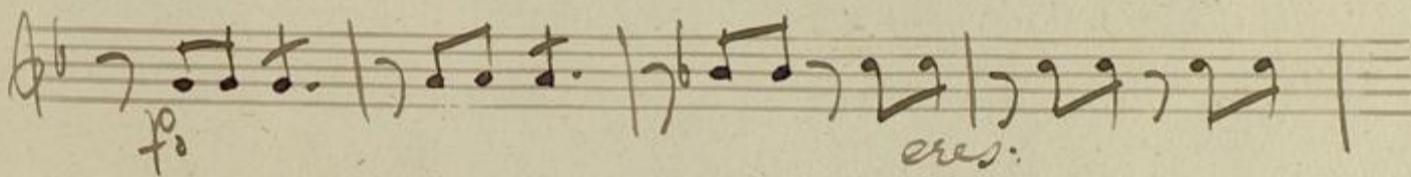
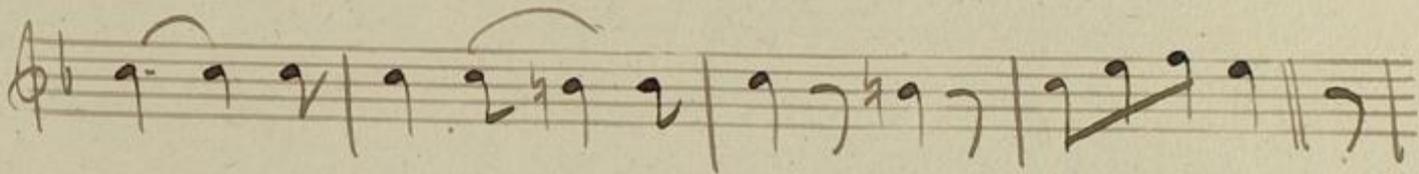
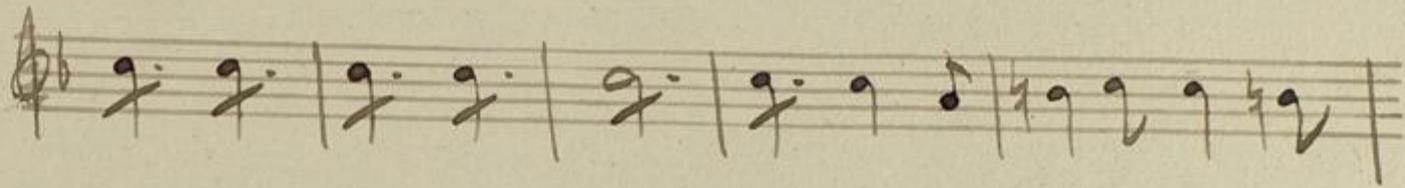
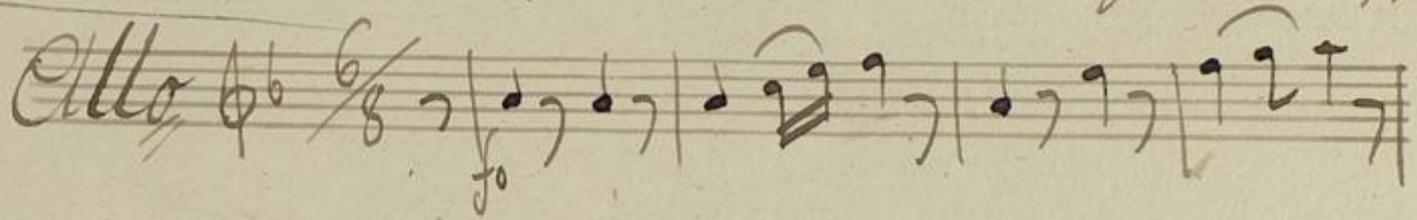
ff

The image shows ten blank musical staves arranged vertically on a single sheet of aged, yellowish paper. Each staff consists of five horizontal lines. The paper has a slightly textured appearance with some minor foxing or staining, particularly in the upper and lower right areas. The staves are completely empty of any musical notation or markings.

Inno mit dem  
Kreuzklingeln

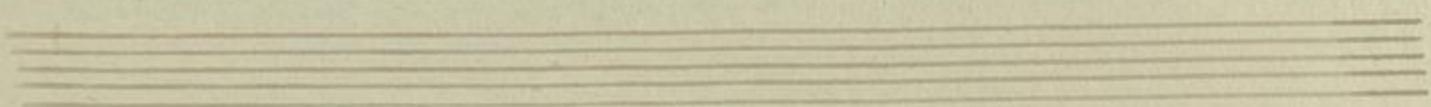
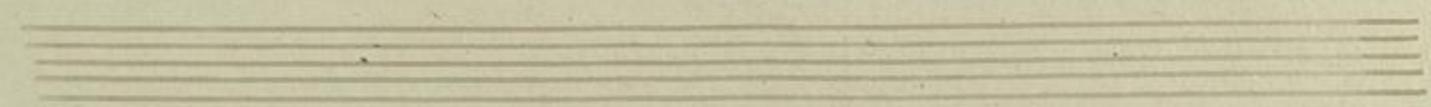
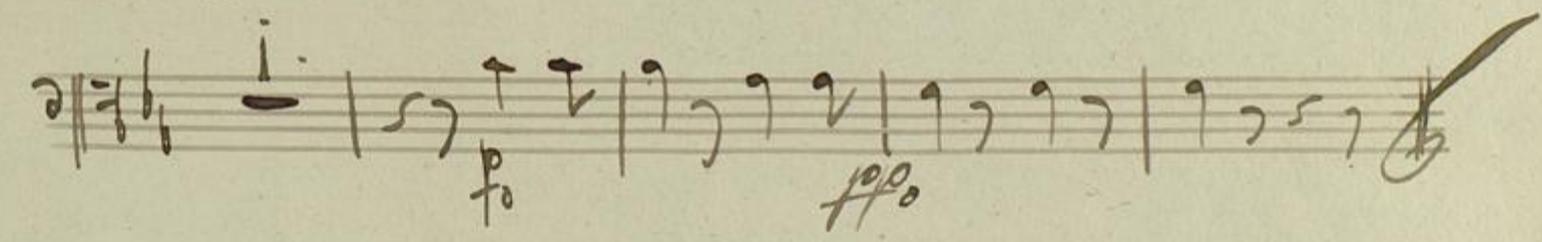
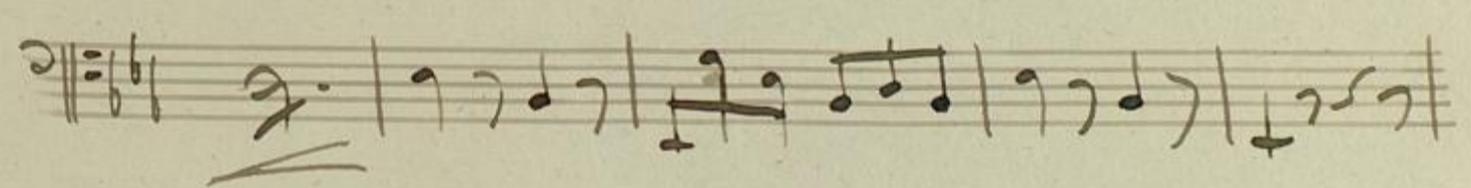
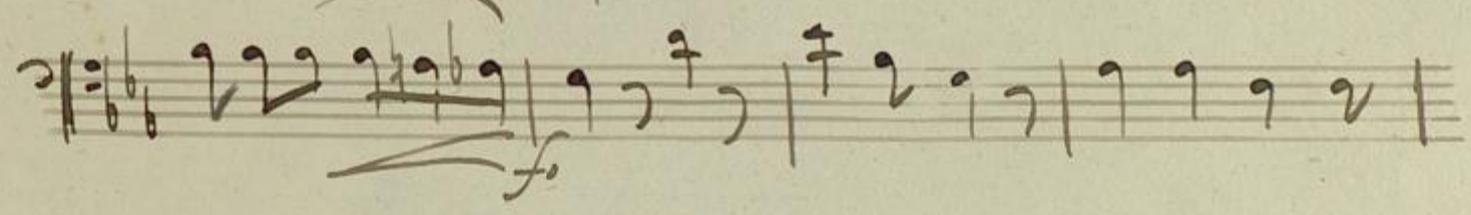
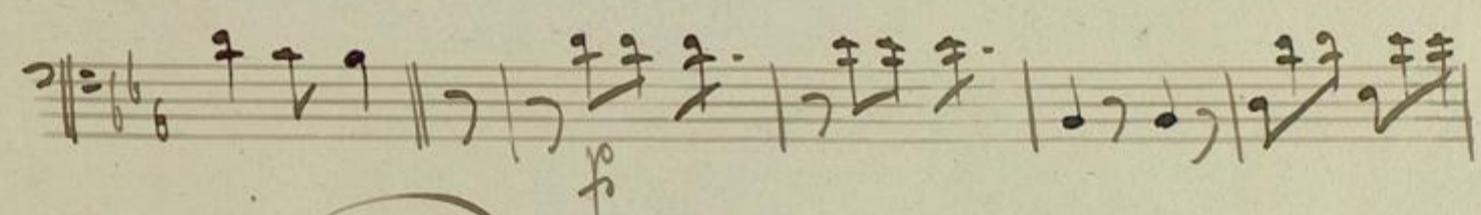
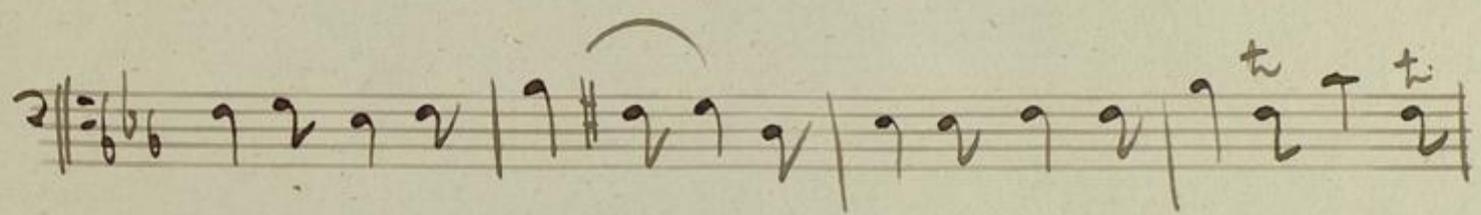
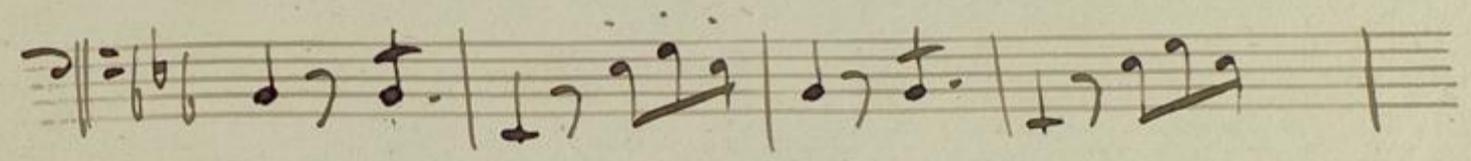
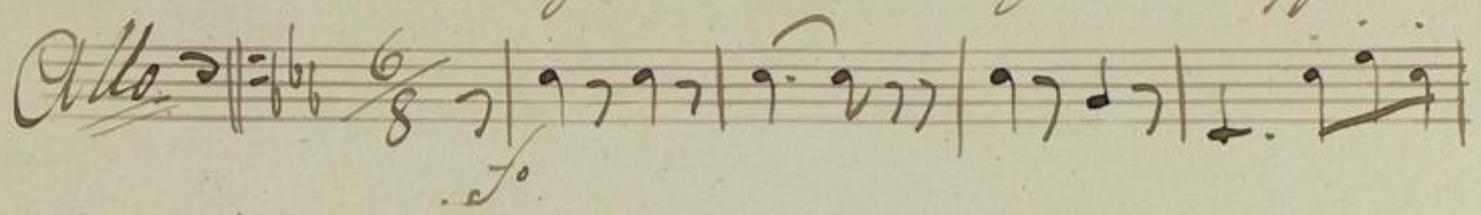
Clarinetto 2do in Bb. Chor zum Sonntag

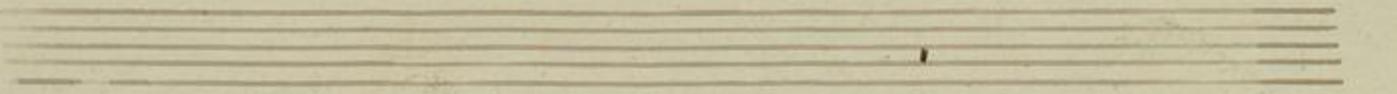
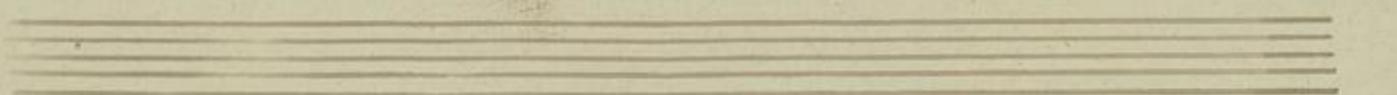
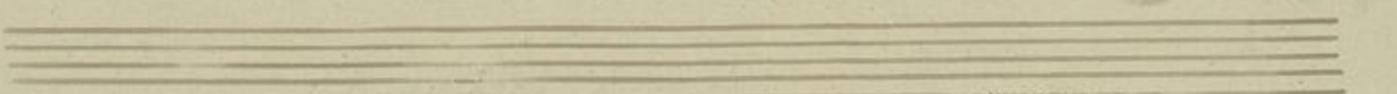
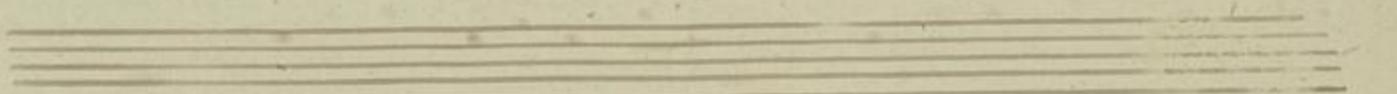
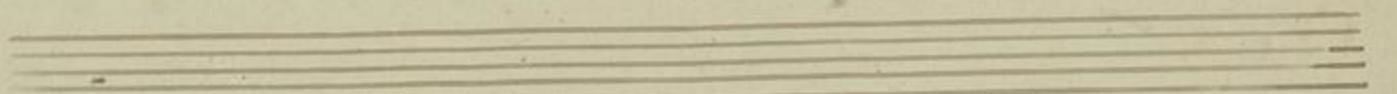
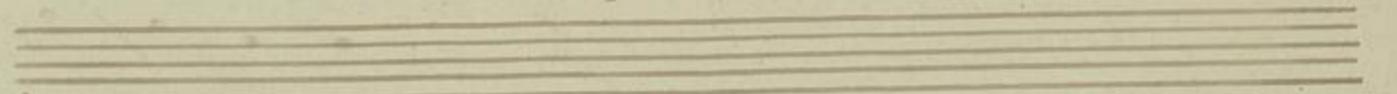
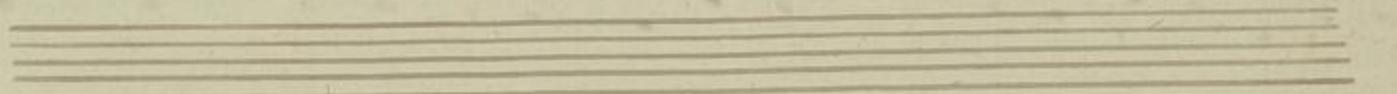
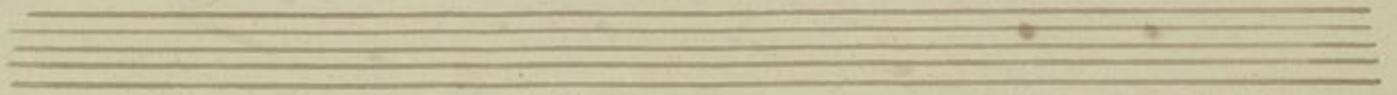
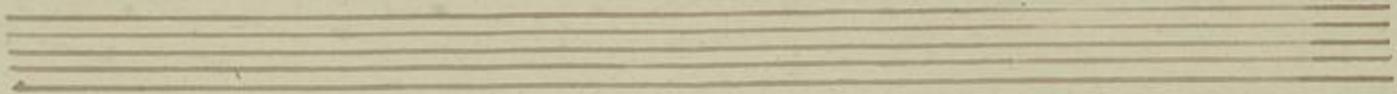
Aug. No 1119



The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page and are completely blank, with no notes or markings. The paper is aged and has a yellowish-tan hue.

*Joseph Klingler* Fagotto *no* Chor zum *Sanctus* *Sanctus* *no* 1





Mus Ms 1119

Chor  
 von Singknechten  
 und Knabenstimmen.  
 Mit Begleitung  
 1. Clarinetta in B.  
 Flauto  
 1. Corni in Es.  
 2. Fagotti

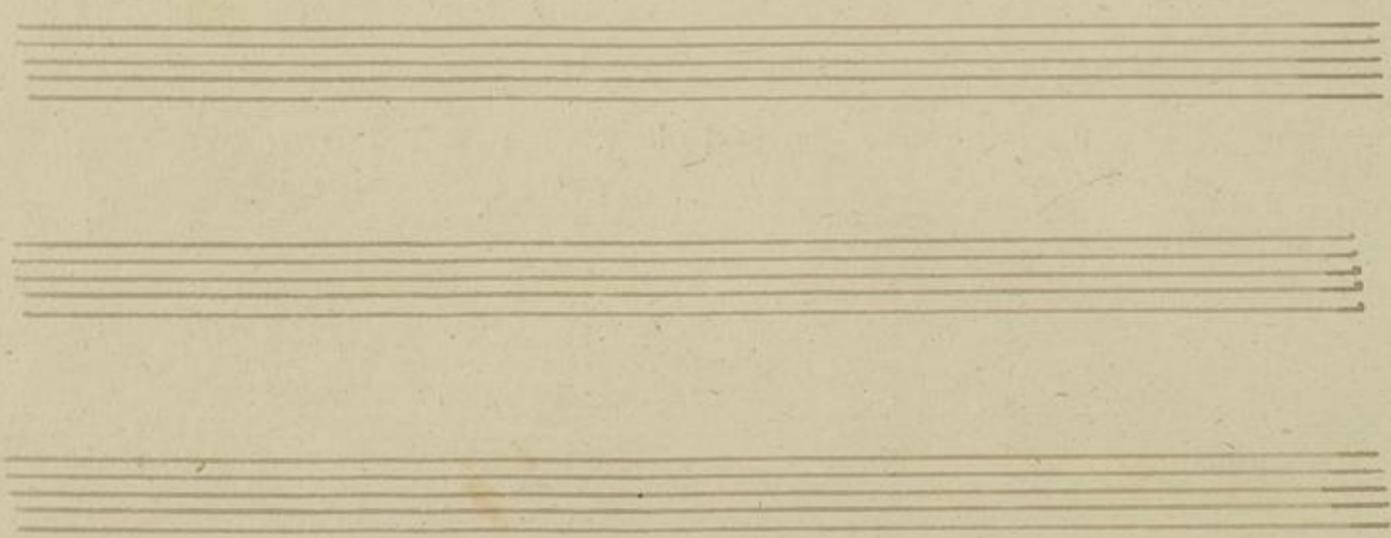
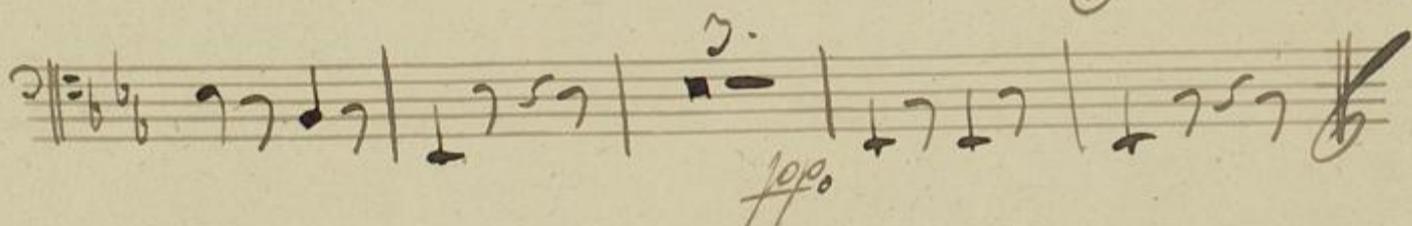
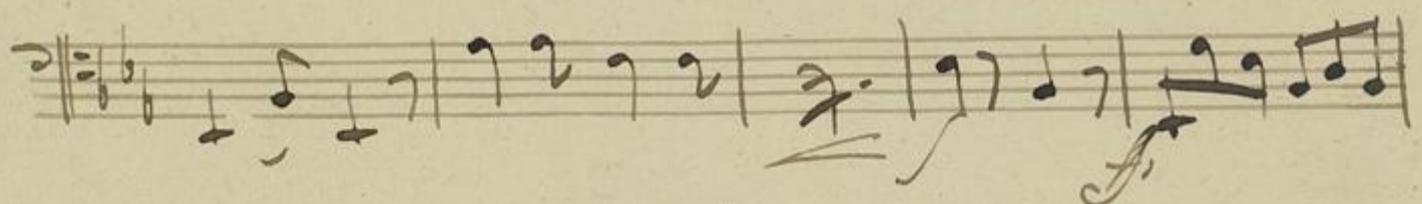
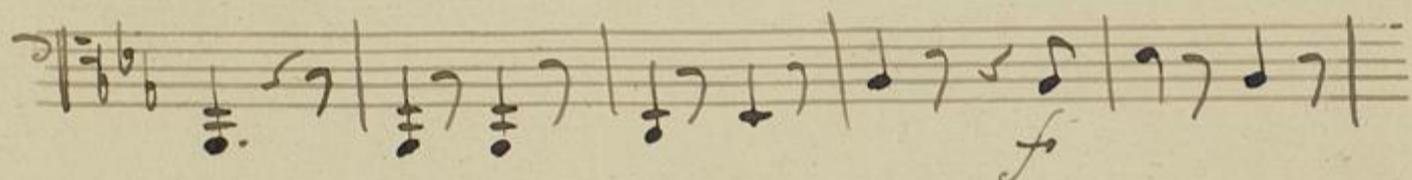
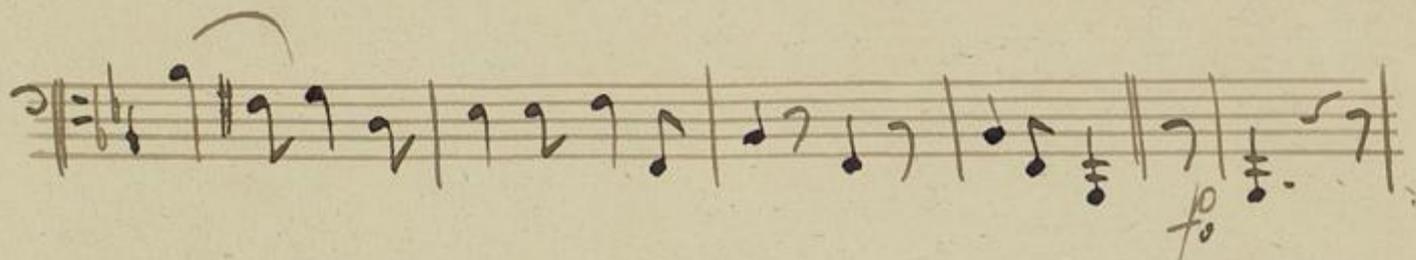
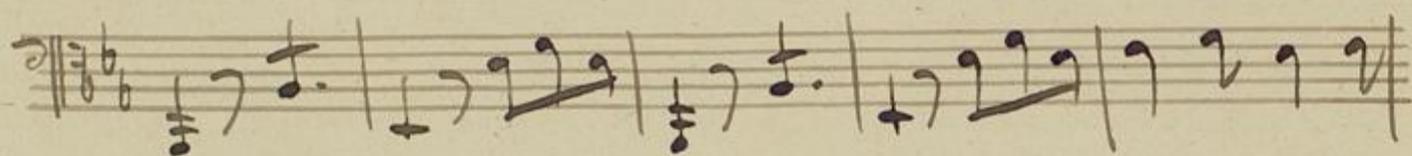
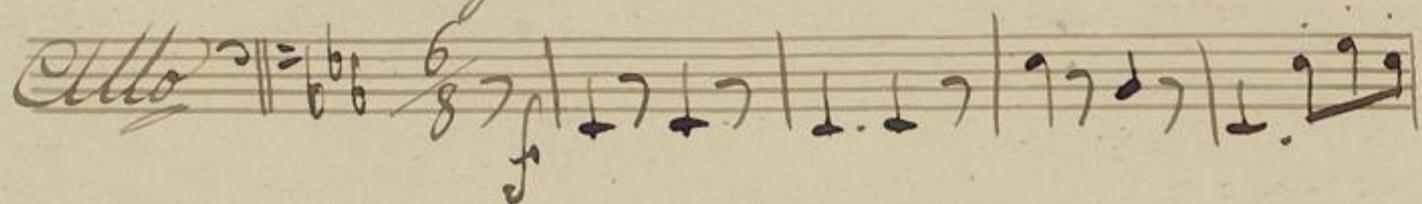
Del Sigl. C. Kreutker.

116

2. Trau in d'wint' fang  
zolling an.

Fagotto Solo

Chor zum Laut / f. untr.



The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page and are completely blank, with no notes or markings. The paper is aged and yellowed, with some minor stains and a small dark spot on the fourth staff from the top.

29

4

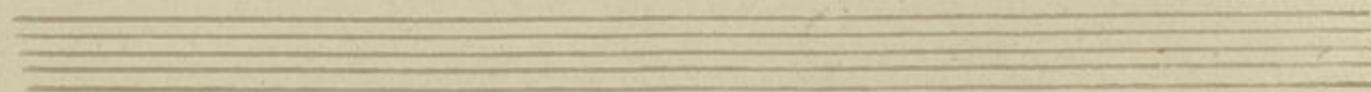
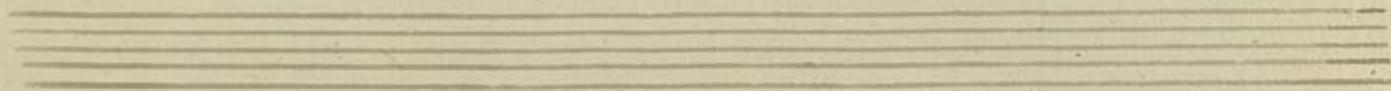
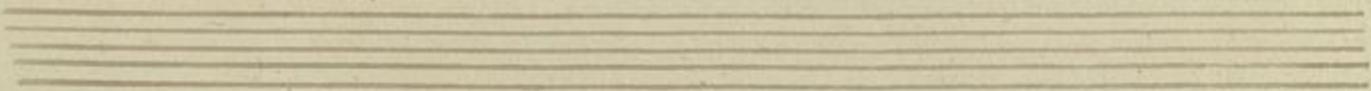
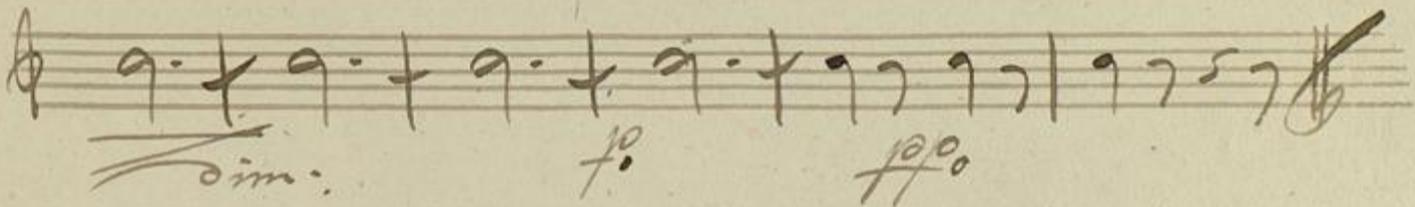
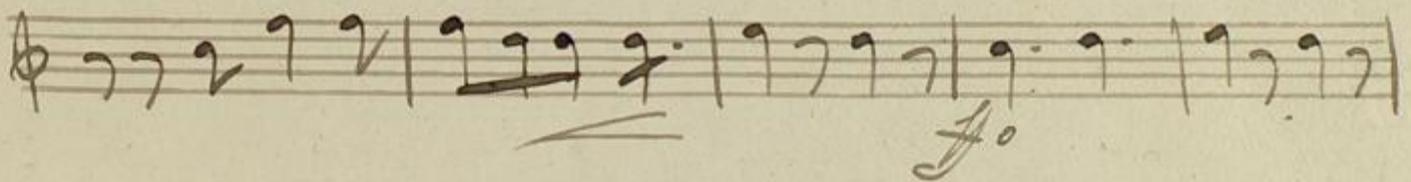
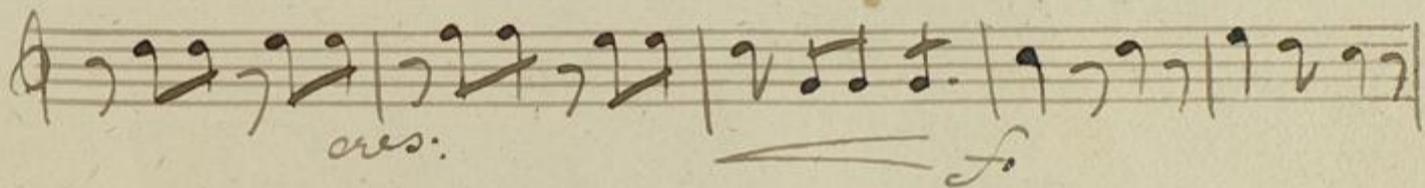
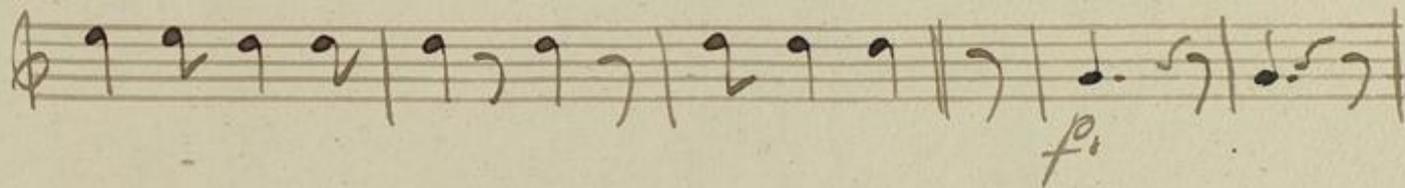
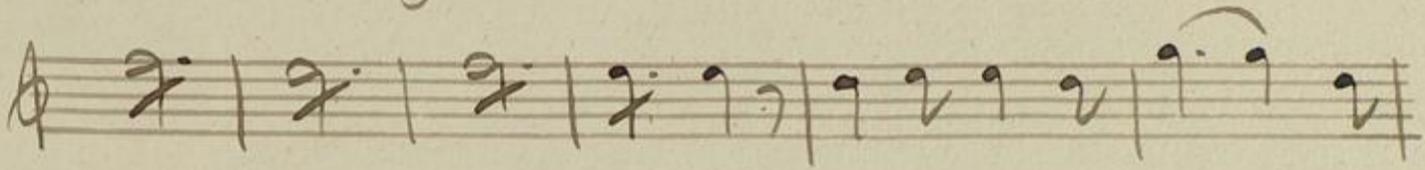
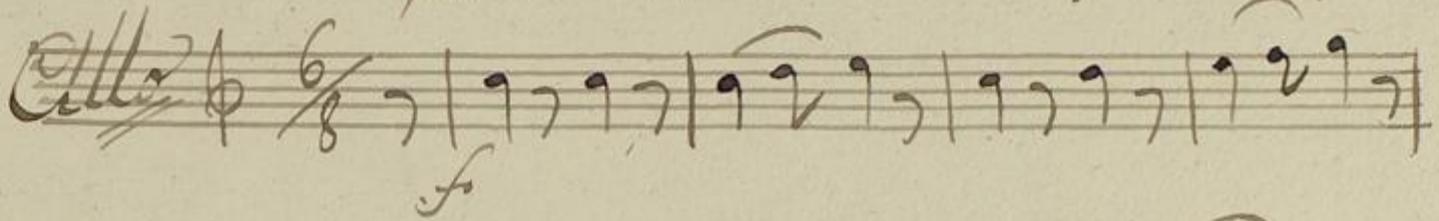
Das windinstrument folgt  
Klingau.

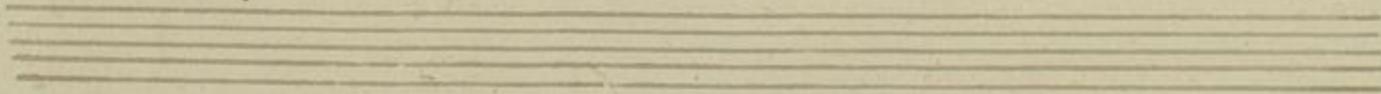
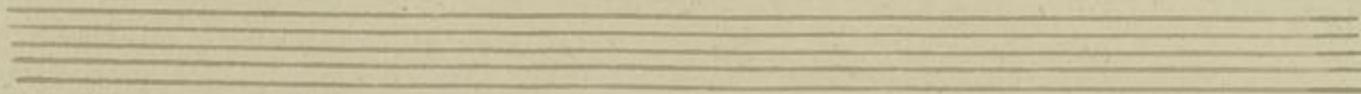
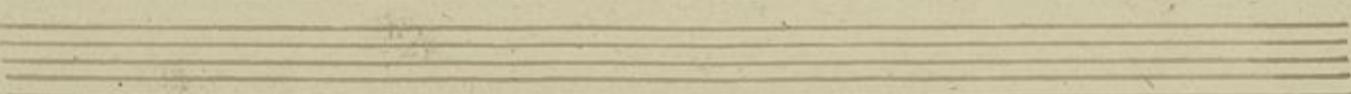
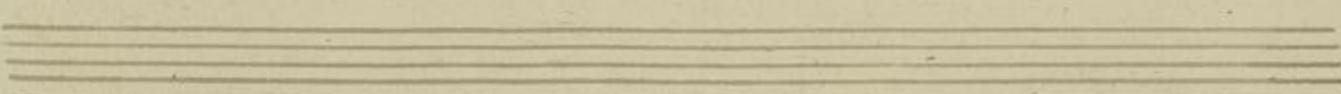
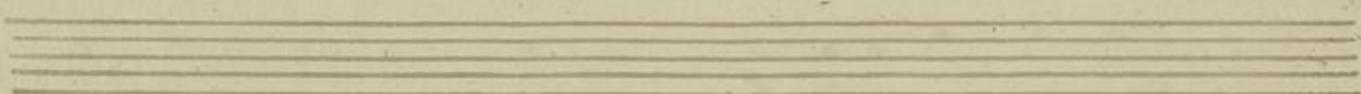
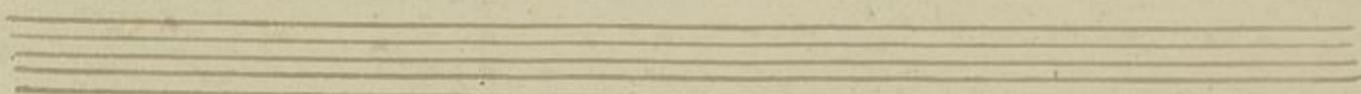
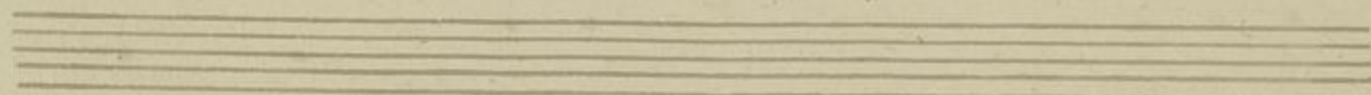
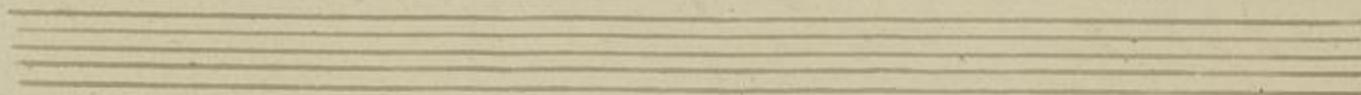
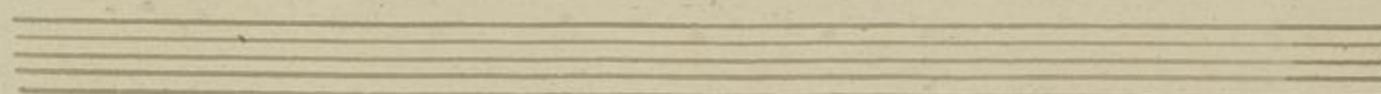
Corno Primo in E.

Chor zum Brundfennel.

Mus. No. 4.119

1

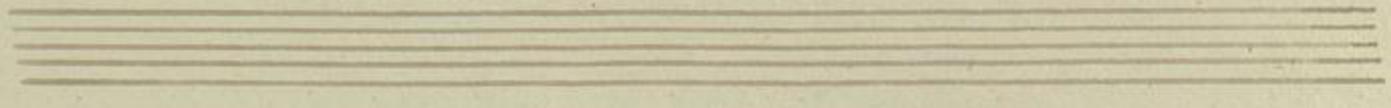
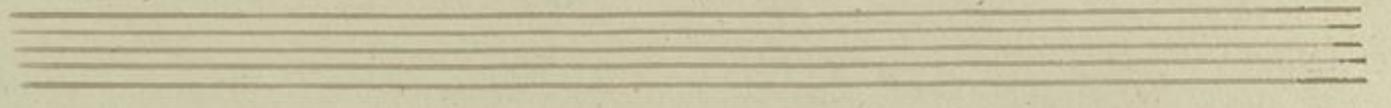
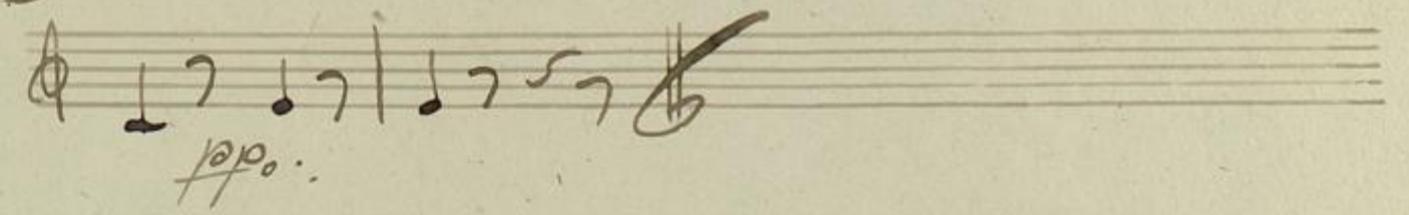
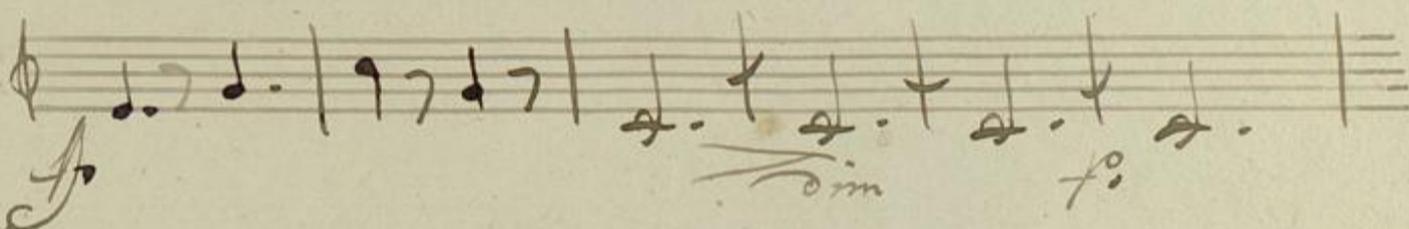
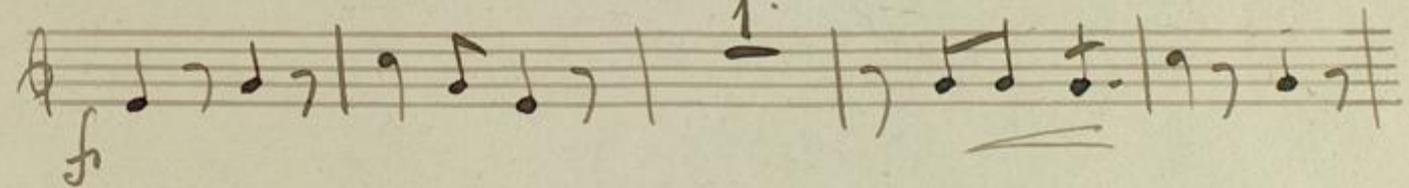
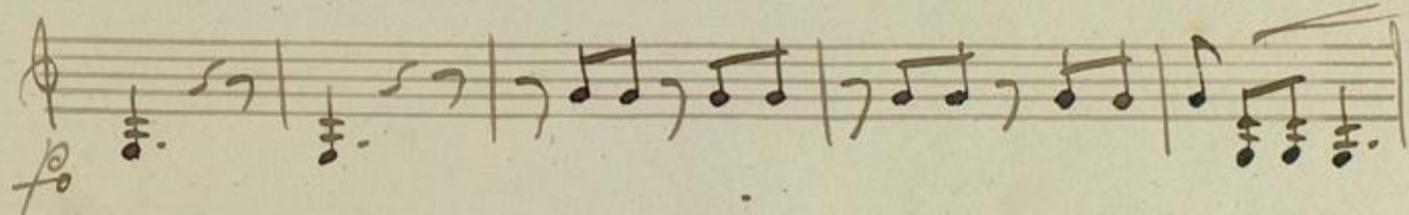
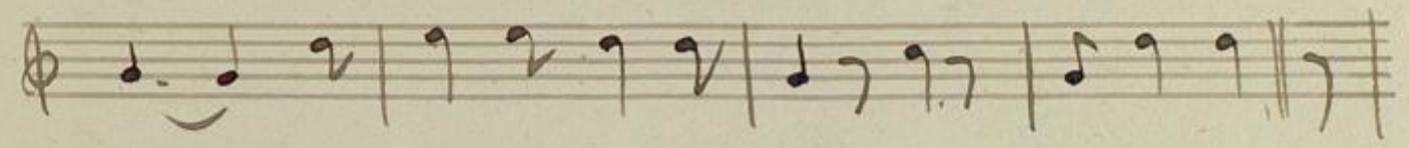
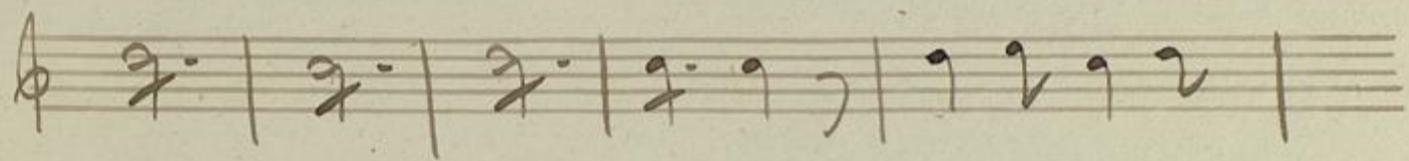




Joseph Haydn

Corno Solo in Es

Chorgrün <sup>Haydn. No. 1306</sup> ~~Amantissimo~~ **F** 1



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 some faint smudges and a small dark mark on the second staff from the top. There is no musical notation or text on the staves.