

Haydn.

Hermann.

Johann Michael

Haydn

Hermann

Ballet pantomime in four parts

MH 148

*4 T (solo), T, B (coro), 2 fl, 2 piff (C/D/G), 2 ob, fag,
2 cor (B \flat /C/D/E \flat /E/F/G/A), tr (C/D), tri, tmbo, 2 tamb, ida (D),
2 vl, vla, man, bc*

Full score




Edition Esser-Skala, 2023

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Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-hermann-mh-148](https://github.com/edition-esser-skala/haydn-m-hermann-mh-148)
v1.0.0, 2023-01-14 (31b6dc458ba2be123ed8cedd245f9904026f39d2)



Critical Report

Abbreviations

b	basses
B	bass
bc	basso continuo
cor	horn
fag	bassoon
fl	flute
ida	instrumento d'acciaio
man	manicordo
ob	oboe
piff	piffero
T	tenor
tamb	tamburo
tmbo	tamburino
tr	tromba
tri	triangolo
vl	violin
vla	viola

Sources





B1	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5674
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1771-08-01
	<i>RISM ID</i>	840016698
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	https://gallica.bnf.fr/ark:/12148/btv1b100703412
	<i>Notes</i>	authentic copy by Werigand Rettensteiner, with corrections in Haydn's hand

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern

conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	bc	Bass figures only appear in movement 4·4. All other bass figures have been added by the editor.
1·12	27f 30	vla –	each 1st ♩ in B1 : c+c'4-  B1 contains the following directive below the final staff, relating to the final bar: “NB l’ultima Nota [brevis with fermata] col arco fortissimo e decrescendo in pianissimo”.
2·7	7	vla	1st ♩ in B1 : g'4
2·8	10	bc	grace note missing in B1
	24	vla	1st ♩ in B1 : g4
2·11	57	ob, cor	bar in B1 : 
	57	vl 2	bar in B1 : 2 × 
2·12	32	cor 2	bar missing in B1
3·1	5	cor	rhythm of 2nd ♩ in B1 : ♩
	39	sol	3rd ♩ in B1 : b16–b16
3·2	53	vl 2	1st ♩ in B1 : c#''8
	222	Montanus	1st ♩ in B1 : a'4- 
3·3	1	–	The first bar of this movement is also printed at the end of the previous movement to accomodate the overlapping vocal parts.
3·4	30	–	B1 lacks a <i>fine</i> mark; however, the 1st ♩ of bar 30 represents the most sensitive way to end the movement.
3·5	16	Venus	last ♩ missing in B1
3·6	102	ob 2	bar missing in B1
3·8	62	vla	grace note missing in B1
3·9	5	vla	7th to 12th ♩ in B1 : 6 × e'16
	34	ob	bar missing in B1
	96	ob	last ♩ in B1 : d''8
4·2	–	–	In B1 , this movement is split into two movements: The first one comprises piff, cor, and tamb, while the second one comprises the remaining instruments. In addition, the directive “NB voce umana cogli Pifferi” appears above the movement.
4·4	16	man	4th ♩ in B1 : f#''16
4·5	–	ida	A separate staff for this instrument has been added by the editor.

Changelog

1.0.0 – 2023-01-14

Added

- initial release

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Lyrics

3.1 Accompagnato

- Teutogenus* Quid video?
Quae me terra, quae regio bonis opibusque
condecorata naturae optimis,
quae pulcra, quae fecunda me tellus habet?
Temporibus his unde venit adflictis decor?
Quis providus adest pastor,
et custos loci, qui didicit,
inter temporum et rerum arduas patriam procellas tegere,
ut antiqui nihil splendoris illa perdat? –
An vivit novus Pompilius?
An Saturnus in terram aurea saecula reduxit?
Iste Thessaliam meis oculis adumbrat fertilem et pulchram locus.
Adeste, quisquis nobiles colitis plagas,
nomenque me docete felicitis soli.
- Montanus* Quis novus hic hospes?
Nosse quis Salzam cupit?
- Teutogenus* Amice!
- Montanus* Quid Teutogene! quid montes petis,
qui plana lambis littora,
et valles amas.
- Teutogenus* Descende! nil morare, nil metuas mali!
- Montanus* Parebo votis.
Promptus en jussa exsequor: –
Adsum. Petitam numquid annonam advehis?
- Teutogenus* Inanis ad te venio; nam Cereris nihil huc
adtulisse Marte tam dubio licet.
- Montanus* Heu me! Peribit subditus, segetes nisi propitius
hac multiplicet in terra Deus.
- Teutogenus* Hem! quid laccessis astra?
Quid numen pium querulis fatigas precibus,
et metuis famen, dum vix beatior exstat in terris locus,
ac iste, cui natura materna manu videtur indidisse divitias simul,
quas arctiore dextera multis declit?
Amice!
Si fortasse te miserum auctumas alias
revise lumine attento plagas:
et tunc videbis, quanta tibi coelum bona contulevit.

- Arctus undique est panis:
tibi natura subministrat insolitas opes.
- Montanus* Id ego paterna Principis curae optimi adscribo,
qui pro subditi vigilat bono,
teneroque nos prosequitur affectu.
- Teutogenus* Istius mihi pande nomen Principis,
ut illum colam.
- Montanus* Videbis ex hoc monte percusso iubar,
quod exhibebit Principis nostri decus,
scutumque tectum crinibus perspicuae aquae.
- Teutogenus* Quae mira nobis decora de saxo elicis.
Novi fluentes rivuli nitidas aquas,
quae puritatem Principis vestri notant.
Novi micantis igneas Aellae faces
quibus indicatur fervidus in omnes amor:
Novi virentes ramuli teneras comas,
queis firma spes in optimum innuitur Deum:
Novi coruscam clypei et in medio crucem,
qua viva designatur in superos fides:
Novi patentes Patris in patriam manus,
qui sublevare subditos opibus cupit,
et liberali dextera miseros iuvat.
Novi Leonis vigilis impavidam indolem. –
- Montanus* Exasse iam te Principem nosse optimum intelligo.
Ecce! Sicut e saxo decus gentile fulget Principis,
sic et meo in corde nomen ipsius scriptum nitet.
Quod serus, et venturus aliquando nepos
post plura per me saecula extolli audiet.
En! musa nostra cogitat gratam sui amoris obtulisse tesseram,
sed tam pio quid obtulisse Principi acceptum queat?
- Teutogenus* Tu convenire magna scis magnis:
mea hinc si sequare consilia,
magna elige, et tunc placebit musa,
ne dubites, tua.
- Montanus* Magna petis, at magna simul,
ut placeam edoce.
- Teutogenus* Primatis Archipraesul in nostris tuus nomen habetoris.
Sede ab hac prima fides divina luxit Teutoni,
qui se prius vinclis ligatum daemonis doluit miser.
Hinc musa pro Primate Primatem canet!
Vis nosse, Primas iste quis fuerit?

Pius Hermannus est, Teutonia quem merito colit.
Hic triste primus omnium excussit iugum,
quo Roma capti Teutonis pressit caput.
Nobilius invenisse vix aliud queas exemplar,
in Pimate Primatem colens.

Montanus Amice! Tua consilia praeprimis placent.
Tuas cruore soepius caesi suo,
varia quirites strage tinxerunt aquas:
musam ergo nostram facta, quae nosti edoce.

Teutogenus A fratre Rheno plurima edoctus scio:
Hinc longiores nectere haud opus est moras.
Accede carum Principem, et patriae patrem,
Teutonia quem submissa Primatem dolit.
Accinge digno strenuas operi manus,
meamque spera rebus in dubiis opem. –

Montanus Excelse Princeps! Columen et patriae decus!
En musa tibi devota, quae Salzam bibit,
hodie laboris citius abrepti quidem,
dedisse specimen gestit.
Hermannus impigros pro patria atque subditis,
quod tu facis, hodie labores breviter in scenam dabit.
Ignosce Princeps nostra si fors lyra,
non in cothurni purpura, et versu gravi incedat;
ornamenta nam nimium breve surripuit
ista tempus et praeceps labor.
Hinc si canentis sermo displiceat,
bona placeat voluntas:
Musa, quod potuit, agit.
Sigmunde! Clemens adspice Hermannum, et fave.

3.2 Duetto

Teutogenes Felix Germania, felix!
cui mira providentia
haec sors beata obtigit
Hermannum nutriendi.

Montanus Felix Iuvavia, felix!
cui Numinis clementia
haec sors beata obtigit
Sigmundum eligendi.

both In Te, o Princeps! integra
Germania laetatur.

Teutogenes Hunc principem belliducem

Montanus Te Principem Antistitem

both ut solem inter sidera
 suspensa demiratur.

3.4 Aria

Venus Sein reizendes Wefen, fein artiger Blick
 fchlägt Jupiters raffelnde Pfeile zurück.

Bacchus Die ftrotzende Rebe mit munterem Saft
 giebt Göttern den Nektar und Menfchen die Kraft.

both Mars felbft wird bezwungen durch Liebe und Wein:
 mir hat es gelungen fein Herrfcher zu seyn.

3.5 Aria

*Venus and
Bacchus* Es kann alfo Bacchus und Venus allein
 der mächtigfte Kriegsgott der Sterblichen feyn.
 Bey unferen Gaben wird Herkules fchwach,
 es geben auch Tiger und Panterthier nach.
 Hier find die Befieger vom Schläfe betäubt:
 bis ein deutlicher Krieger die Schwachen entleibt.

3.6 Coro

Chorus Magne Deus Teutonum
Bardorum, audi vota subplicum!

Chorus Ducum Fac ut per victoriam
et Militum liberemus patriam.

Per Tuisci merita
da virtutis praemia,
per Gomeris clypeum
tege vultus Teutonum.

Qui ditasti maxime
patres nostrae patriae,
da felicem exitum
post devictum praelium.

1

Del Ballo la parte prima

1.1 Larghetto

Larghetto

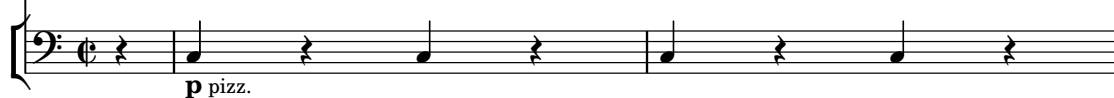
Flauto I, II

Corno I, II
in CI
Violino

II



Viola

Basso
continuo

=

6
5

6

7
#

b7

First system of music, measures 6-8. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 6 features a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. Measure 7 shows a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. Measure 8 shows a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. The piano accompaniment includes a bass line with a descending eighth-note pattern. The system ends with a double bar line and repeat dots.

5 5' 6 4 5 3

=

Second system of music, measures 9-11. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 9 features a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. Measure 10 shows a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. Measure 11 shows a vocal melody with a sharp sign and a piano accompaniment with a descending eighth-note pattern. The piano accompaniment includes a bass line with a descending eighth-note pattern. The system ends with a double bar line and repeat dots.

6 5 6

11

12

7/4

#

6

6

b5

7

15

6
4

7
3

6
5

6
5

=

18

6
5

6

6
4

7
3

9
4

8
3

1.2 Allegro

Allegro

ob
1, 2

cor (C)
1, 2

1
vl
2

vla

bc

f senza sordino

f arco

f arco
unisono

=

5

f

9

6 5 5 6 5 5 6 5

≡

15

ff p f p

ff p f p

ff p f p

5 7

19

Measures 19-22. Dynamics: *f*, *p*, *f*, *p*. The piano part features arpeggiated figures and a steady bass line. A double bar line with repeat dots is at the end of measure 22.

23

Measures 23-25. Dynamics: *pp*, *cresc.*, *pp*, *cresc.*, *pp*, *poco f*. The piano part features arpeggiated figures and a steady bass line. A double bar line with repeat dots is at the end of measure 25.

26

f

a 2

f

ff

ff

più **f**

ff

più **f**

ff

6

29

f

ff

6

4

f

ff

6

4

32

a 2

6 6 6 4 5 4 unisono

36

a 2

6 6 6 4 5 4 unisono

1.3 Andante

Andante

ob
1, 2

1
vl
2

vla

bc

mezza voce

mezza voce

mezza voce

mezza voce

6 6 - 6 6 5 4 3 6 6 6 5 6 6 -

=

6

mezza voce
mezza voce

6 5 4 6 6 6 6 7 5 6

11

6 6 5 4 5 8 6 7 5

≡

16

6 6 5 4 5 8 6 7 5

21

6 6 6/5 3 6 6 5 6 6 6 5 3

=

26

6 6 7 5 6 6 6/4 5/3 9/4 6/4 6

1.4 Maggiore · Minore

Maggiore

ob
1, 2

cor (F)
1, 2

1
vl

2

vla

bc

f

6 6 7 6 7 6

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a vocal line in treble clef, starting with a '6' above the first measure. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble clef, with the fourth staff featuring a continuous eighth-note pattern in the first two measures. The fifth staff is piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. At the bottom of the page, there are fingerings and bowings indicated by numbers and symbols: 6, 2, 6, 6_b, 6, 5_b, 6, 6, 7.

11 Minore

sempre **p**

sempre **p**

sempre **p**

6 7 6 4 3 6 7 4 3 6 7 6 7

16 Maggiore da capo

9 8 6 5 6 7 6 6 6 7 9 8 3

1.5 Andante

Andante

ob
1, 2

f *p* *f*

1
vl

f *p* *f*

2

f *p* *f*

vla

f *p* *f*

bc

f 6 *p* 6 5 6 *f* -

≡

6

p *f*

p *f* *p*

p *f* *p*

p *f* *p*

7 - *p* 6 7 *f* 7 6 *p* 7

11

6 45 2 6 6 7 6 6 7 6 6 7

=

16

6 6 7 47 6 7 6 7 6 7 6 7

1.6 Allegro moderato

Allegro moderato

ob
1, 2

cor (D)
1, 2

vl
1
2

vla

bc

f

6 5 7 6 5 7 # — 5 3

=

9

f

6 5 6 5 6 #5 — 6 — 2 6 6 7 — 5 3

1.8 Allegretto

Allegretto

ob
1, 2

cor (D)
1, 2

vl
1
2

vla

bc

f *ten.* *f* *ten.* *f* *ten.* *f*

f 2 6 6 6 6 2 6 6 6

7

1. 2.

7 6 6 6

13

The musical score is written for a piece in D major, starting at measure 13. It consists of five staves. The first staff is a vocal line with a first ending (marked '1.') and a second ending (marked '2.'). The second staff is a piano accompaniment with arpeggiated chords. The third and fourth staves are a piano accompaniment with arpeggiated chords, marked 'ten.' (tension). The fifth staff is a bass line with a sequence of notes and a '7' marking.

6 2 6 6 6 7

1.9 Andante

ob
1, 2

Andante
sotto voce

vl
1
2

sotto voce

vla

sotto voce

bc

sotto voce

6 5 9 8 6 5 6 5 6 6 5 3

4 3 4 3 4 3 4 3

=

9

6 — 6 — 6 — 6 6 7 3

4 3

1.10 Allegro molto

Allegro molto

ob
1, 2

cor (G)
1, 2

1
vl

2

vla

bc

f

f

f

f unisono

$\frac{5}{3}$ $\frac{6}{5}$ $\frac{\sharp 4}{2}$

Allegro molto

ob
1, 2

cor (G)
1, 2

1
vl

2

vla

bc

f

f

f

f unisono

$\frac{5}{3}$ $\frac{6}{5}$ $\frac{\sharp 4}{2}$

11

6 5 6 5 6

=

17

2.

7 2 8 3 7 2 8 3

22

a 2

unisono

6 4 5 3

=

29

a 2

8 3 6 4 5 3 5 3

1.11 Un poco adagio

Un poco adagio

ob 1, 2 *f*

1 *f* *p* *f* *p* *f*

vl 2 *f*

vla *f*

bc *f*

2 6 6 - 6 6 6 5

=

6

6 4 5 6 5

10

6
5

6
5

6
5

6
4

5
3

1.12 Larghetto

Larghetto

fl
1, 2

fag

cor (C)
1, 2

1
vl

2

vla

bc

p

p

p

p con sordino

p con sordino

p

p pizz.

6
5

4

6

7
#

b7

5

5'

Musical score for measures 7-10. The score is written for a grand piano (treble and bass staves) and two vocal parts (soprano and alto). Measure 7 begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The vocal parts enter in measure 8 with sustained notes. Measure 9 contains a double bar line and repeat signs. Measure 10 continues the vocal and piano parts. Below the bass staff, the following figures are written: $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{5}$, and 6.

=

Musical score for measures 11-14. The score is written for a grand piano (treble and bass staves) and two vocal parts (soprano and alto). Measure 11 begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The vocal parts enter in measure 12 with sustained notes. Measure 13 contains a double bar line and repeat signs. Measure 14 continues the vocal and piano parts. Below the bass staff, the following figures are written: $\frac{7}{4}$, $\frac{-}{\#}$, $\frac{f}{2}$, 6, and $\frac{6}{b5}$.

14

7 6 7 6

≡

17

6 6 6 7

20

9
4

8
3

6

5

6

pizz.

senza sordino

pizz.

senza sordino

pizz.

[illegible]

2

Del Ballo la parte seconda

2.0 Sinfonia

Allegro

ob
1, 2

cor (E)
1, 2

1
vl

2

vla

bc

p *p* *p*

6 7 6 6 7 6 7 6 6 7

=

8

p *f*

f

f

f

f

6 7 6 7 6 7 6 7 6

15

9 #2 - 3 6 5 6 4 5 3 p 6 6 6 6 #6



22

Sheet music for 'The Rose Tree' in D major (three sharps). The score is arranged for voice and piano. The piano part includes a grand staff with treble and bass staves. The music features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like a trill (*tr*). The piano part includes a complex bass line with figures like 6, 7 6, and 7 6 # -.

29

7 6 7 6 2 6 6 4 5 #4 2

35

6 6 5 - 6 6 4 5 6 - 6 6 4 5

41

6 — 3 #3 3 3 6 6 7 # p 6 # —

48

6 ♭7 6 #4 2 6 6 6 7 # 7 6 6 # — 6 ♭7

57

57

f

6 6 $\sharp 4$ 2 6 6 \sharp *f* — 6 $\frac{6}{4}$ 5 6 —

64

64

6 $\frac{6}{4}$ 5 6 — 3 $\sharp 3$ 3 3 6 $\frac{6}{4}$ $\frac{6}{4}$ 6

70

6 6 7
4 #

unisono

p

p

p

5 5 6
5 4 #

78

f

f

f

f

6 x6 6
#

87

8 3 6 5 8 3 6 5

95

8 3 6 5 8 3

102

5 3
6 4 #2
7 5 #
6 4

109

b7 6 4

116

6 5 5 3 8 4

124

7 5 #6 4 #7 4 2 8 3

132

132

p

p

p

6 6 6 6 6 6 6 6

140

f

f

f

f

6 6 2 6

147

6
4 5

2

6

6
5

153

6

6
4

5

6

6

6
4

5

6

3

3

3

6

6

159

6 6 7
4 3

p

5 2 6 7 6 #4 6 6 7

#4 2

168

5 2 6 7 6 #4 6 6 7

#4 2

175

Measures 175-180. The score is in E major (three sharps) and 6/8 time. The vocal line (treble clef) starts with a whole rest in measure 175, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, and a half note G4. The piano accompaniment (grand staff) features a right hand with eighth-note triplets and a left hand with quarter notes. The bass line (bass clef) includes fingerings: 6, f, 6, 6/4, 5, 6, 6/4, 5, 6.

181

Measures 181-186. The score is in E major (three sharps) and 6/8 time. The vocal line (treble clef) starts with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, and a half note G4. The piano accompaniment (grand staff) features a right hand with eighth-note triplets and a left hand with quarter notes. The bass line (bass clef) includes fingerings: 3, 3, 3, 6, 6, 6, 6/4, 6/4, 6, 6, 6/4, 6/4, 6.

2.1 Andante comodo

Andante comodo

ob 1, 2 *p*

1 *mf*

vl 2 *mf*

vla *mf*

bc *mf* 7 7/2 8/3 7 9/4 8/3 4/2 6 4/2 6

≡

7

6 7# 6 6 6 5/3

13

6 5 6 5 6 3 #

=

19

6 4 7 3 2 6 2 6 6 7

2.2 Allegretto

Allegretto

ob
1, 2
f

cor (A)
1, 2
f

1
f

vl
2
f

vla
f

bc
f

6 — 2 6 # — # 6 6 6 — 6 7 #

[illegible]

2.3 Presto

The musical score for 'The Rose Tree' is presented in a five-staff format. The first staff is a single treble clef. The second staff is also a single treble clef. The third and fourth staves are grouped by a brace on the left, indicating a piano accompaniment; the third staff is a treble clef and the fourth is a bass clef. The fifth staff is a single bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score consists of seven measures. The first measure has a whole note in the first staff and a half note in the second. The second measure has a half note in the first staff and a quarter note in the second. The third measure has a quarter note in the first staff and an eighth note in the second. The fourth measure has an eighth note in the first staff and a sixteenth note in the second. The fifth measure has a sixteenth note in the first staff and a thirty-second note in the second. The sixth measure has a thirty-second note in the first staff and a sixty-fourth note in the second. The seventh measure has a sixty-fourth note in the first staff and a final whole note in the second. The piano accompaniment in the third and fourth staves provides a harmonic and rhythmic foundation, with the bass line in the fifth staff providing a steady pulse. The final measure of the score is marked with a double bar line and a repeat sign.

2.4 Allegretto

Allegretto

1 vl sempre p

2 v2 sempre p

vla sempre p

bc sempre p

6 vl tr

b6 6 6 # b6 b5 6 5

12 vl

b 6 5 6 7 5 6 #

2.5 Andante



The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff is for the vocal melody, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth and quarter notes. The second staff is for the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a complex, flowing melody in the right hand and a simpler, more rhythmic line in the left hand. The score is divided into four measures, each with a repeat sign at the end. The bottom staff is a bass line, featuring a single bass clef and a common time signature. It consists of a series of eighth and quarter notes, providing a steady rhythmic foundation for the piece.

Measures 1-4 of the musical score. The key signature is B-flat major (two flats). The time signature is 12/8. The score includes a vocal line, a piano accompaniment (right hand and left hand), and a bass line with fingerings.

Measure 1: Vocal: quarter rest, eighth rest, quarter note B-flat. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 2: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 3: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 4: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

≡

Measures 5-8 of the musical score. The key signature is B-flat major (two flats). The time signature is 12/8. The score includes a vocal line, a piano accompaniment (right hand and left hand), and a bass line with fingerings.

Measure 5: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 6: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 7: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

Measure 8: Vocal: quarter note B-flat, quarter note A, quarter note G. Piano RH: quarter note B-flat, quarter note A, quarter note G. Piano LH: quarter note B-flat, quarter note A, quarter note G. Bass: quarter note B-flat, quarter note A, quarter note G.

2.6 Allegro molto

Maggiore · Allegro molto

ob
1, 2

cor (B♭)
1, 2

1
vl

2

vla

bc

f

f

f

f

f

6 5 7 6 5

=

7

6 7 4/3 6 6 unisono

13 Minore

sempre **p**

sempre **p**

sempre **p**

5 6 6 5 6 7

sempre **p**

≡

19 Maggiore da capo

6 7 8 8 9 6 9 6 7

2.7 Larghetto

Larghetto

[illegible]

2.8 Allegro non troppo

Maggiore · Allegro non troppo

ob
1, 2

cor (E \flat)
1, 2

1
vl

2

vla

bc

f

f

f

f

f

6

7

The image shows a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two staves (Soprano and Alto), and the second system contains the last two staves (Tenor and Bass). The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the first system, and the second ending leads to the final cadence. The piano accompaniment features a simple harmonic progression, with the left hand playing a steady bass line and the right hand playing chords and moving lines. The overall style is that of a traditional folk song arrangement.

13 Minore

sempre **p**

sempre **p**

sempre **p**

sempre **p**

6 15 9 8 6 9 8 6

5 4 3

≡

19 Maggiore da capo

7 9 8 7 6 7 9 8

4 3 4 3

2.9 Allegro moderato

Allegro moderato

ob 1, 2 *f*

1 *f* *p* *f* *p*

2 *f* *p* *f* *p*

vla *f* *p* *f* *p*

bc *f* *unisono*

=

5 *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

7# 6/4

9

7# 8/3 7#

=

13

7/6/4 8#

2.10 Allegretto

Allegretto

fl *mf*

1 *mf*

2 *mf*

vla *mf*

bc *mf*

6 6 6 6 9/4 7 5 6

=

5

tr

tr

[*tr*]

6 # 6 6 6 7/#

Musical score for measures 1-11. The score is written for four staves: Treble, Grand (Treble and Bass), and Bass. The key signature is one sharp (F#). The time signature is 4/4. The music features a piano (p) dynamic. The first staff has a repeat sign at the beginning. The second and third staves have a piano (p) dynamic. The fourth staff has a piano (p) dynamic and a 6/4 time signature. The score includes various musical notations such as notes, rests, and accidentals.

=

Musical score for measures 12-15. The score is written for four staves: Treble, Grand (Treble and Bass), and Bass. The key signature is one sharp (F#). The time signature is 4/4. The music features a forte (f) dynamic. The first staff has a forte (f) dynamic. The second and third staves have a forte (f) dynamic. The fourth staff has a forte (f) dynamic. The score includes various musical notations such as notes, rests, accidentals, and trills (tr). The score ends with a double bar line and repeat dots.

2.11 Allegro molto

Allegro molto

ob
1, 2

cor (G)
1, 2

vl
1
2

vla

bc

f

=

6

6

6

10

6
b5

6
b5

=

14

6

6

28

7 8 3 7

32

8 7 8 7

36

6
4

7

7
5

6
4

5
3

40

6

b6

7
#5
#

54

1. 2.

p

p

p

5 3 6 4 5 3

60

7 5 6 4 5 3 6 4 5 3 8 6 7 5

66

6 4 5 3 4 7 9 5 6 5 6 5 3

72

6 5 6 6 5 5 4 3 2 7 3

2.12 Finale

Allegro

ob
1, 2

cor (A)
1, 2

1
vl

2
vl

vla

bc

f

f

f

f

f

7 6 6 9 8 6 6 6 5 6 7 6 6

4 3 4 3 4 4 3 - 4 -

=

7

p

poco p

p

p

p

9 8 6 7 6 - 7 - 6 5 6 7

4 3 5 4 - 5 - 4 3 4 5

14

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is a single treble clef. The second staff is a single treble clef. The third and fourth staves are a grand staff (treble and bass clefs). The fifth staff is a single bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and repeat dots.

The image displays a musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The tempo is marked "Allegretto".

Vocal Parts:

- Soprano:** The melody begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and continues with a series of eighth and sixteenth notes in the subsequent measures.
- Alto:** The vocal line follows a similar pattern, starting with a whole rest in the first measure and then entering in the second measure with a half note G3.

Piano Accompaniment:

- Right Hand:** The right hand provides a harmonic accompaniment using eighth and sixteenth notes, often beamed together. It includes dynamic markings such as *p* (piano) and *f* (forte).
- Left Hand:** The left hand plays a steady eighth-note accompaniment, providing a rhythmic foundation for the piece.

The score includes various musical notations such as rests, notes, beams, and dynamic markings, all clearly visible on the staves.

28

f

f

f

f

p

p

p

6 4 7 # 7 4 6 9 8 4 6 3 6

p

35

Da capo sino al segno

Coda

f

f

f

f

f

6 - 5 4 5 # 6 # 7 4 8 3 *f* 6 4 7 2 8 3

43

76

=

51

6/5 8/3

3

Dedicatio

3.1 Accompagnato: Quid video?

79

Moderato

Oboe I, II

Corno I, II
in D

I
Violino

II

Viola

Montanus,
Salzae [Praeses]
Teutogenus,
Danubii Praeses

Basso
continuo

4

poco **p**

poco **p**
poco **p**
poco **p**

poco **p**
poco **p**
poco **p**

Teutogenes

Quid vi - deo? Quae me ter - ra, quae

poco **p**

4 7 6 4 7 6 4 7

9

re-gi-o bo-nis o-pi-busque con-deco-ra-ta natu-rae o-ptimis, quae pulcra, quae fe-cun-da me tel-lus habet?

6

13

Tem-po-ri-bus his un-de ve-nit ad-fli-ctis de-cor?

6 6 6 6 7 6

21

f

f

f

f

f

8

patriam procel-las te-gere, ut an-ti-qui ni-hil splendo-ris il-la perdat? - An

f

6 6 6
4 4 4

25

vi-vit no-vus Pompi-lius? An Sa-tur-nus in terram au-re-a sae-cu-la re-du-xit? I-ste Thes-

4
2

6
5

6

29

sa-li-am me-is o-cu-lis ad umbrat fer-ti-lem et pul-cram lo-cus.

p

f

p

f

p

f

5

4
3

7
#

6
b

32

Ad - e - ste, quisquis no - bi - les co - li - tis pla - gas, no - men - que me do - ce - te fe - li - cis so - li.

6 6 6 6 6 6

36

Montanus Teutogenes Montanus*

Quis no - vos hic hospes? Nos - se quis Salzam cu - pit? A - mi - ce! Quid Teu - to - ge - ne! quid montes

6 6 6 #5 #5 6 6

40

pe-tis, qui pla-na lam-bis lit-to-ra, et val-les a-mas. *Teutogenes* De-scen-de! nil mora-re, nil

6 6 # 6 6 # 6

44 *Allegretto*

me-tu-as ma-li! Pare-bo vo-tis. *Montanus*

6 6

48

Promptus en jus-sa ex - sequor: - Adsum. Pe - ti - tam numquid annonam advehis? In - a - nis ad te

Teutogenes

6 b 6 #5 #

52

ve-ni-o; nam Ce - re - ris ni - hil huc ad - tu - lis - se Mar - te tam du - bi - o li - cet. Heu me! Per - i - bit

Montanus

6 b

56

subditus, se-getes ni-si pro-pi-ti-us hac mul-ti-plicet in ter-ra De-us. Hem! quid la-ces-sis a-stra? Quid numen

Teutogenes

≡

60

pi-um quere-lis fa-ti-gas pre-cibus, et me-tu-is fa-men, dum vix be-a-ti-or ex-stat in ter-ris

64

lo - cus, ac i - ste, cu - i na - tu - ra mater - na ma - nu vi - de - tur in - di - dis - se di - vi - ti - as si - mul,

♭ # 6/5

68

quas ar - cti - o - re dex - te - ra mul - tis de - clit? A - mi - ce! Si for - tas - se te mi - serum au - ctumas a - li - as re - vi - se

♭ 6 ♭7

72

lu-mine atten-to pla-gas: et tunc vi-de-bis, quan-ta ti-bi coe-lum bo-na con-tu-levit. Ar-ctus un-dique est

≡

76

pa-nis: ti-bi na-tu-ra sub-mi-ni-strat in-so-li-tas o-pes. Id e-go pater-na Prin-ci-pis cu-rae

Montanus

5 4/2 5 f p

80

Teutogenes

o - ptimi adscribo, qui pro sub-di-ti vi-gilat bo-no, tene-ro-que nos pro-se-quitur af - fe-ctu. I - stius mi-hi pande nomen

6

84

Montanus

Principis, ut il-lum co-lam. Vi-de-bis ex hoc mon-te percus-so iu-bar, quod ex-hi - be-bit Prin-ci-pis no-stri

16

6

Moderato

88

de-cus, scutumque tectum cri - nibus perspi-cu ae a-quae.

3 3/4 7 6 6 6

92

Teutogenes

Quae mi - ra no - bis de-co-ra de sa-xo

6 2 6 - 4 7 6 4 7

a tempo

96

poco **p** **pp**

e-licis. No - vi flu-en - tes ri - vu-li ni - tidas

poco **p** **pp**

poco **p** **pp**

poco **p** **pp**

pp

6 7 7 6 7 7

7 4 7 4

100

a-quas, quae pu - ri - ta - tem Prin-ci-pis ve - stri no-tant. No - vi mi -

6 5

103

can-tis i - gneas Ael - lae fa - ces qui - bus in - di - ca - tur fer - vidus in o - mnes

≡

106

a - mor: No - vi vi - ren - tes ra - mu - li te - neras co - mas, quais fir - ma

#5
#

109

spes in o - ptimum in - nu - i - tur De-um: No - vi co - ru-sciam cly - pe-i et in me - di-o

=

112

cru-cem, qua vi - va de - si - gna - tur in su - peros fi-des: No - vi pa -

115

ten-tes Pa - tris in pa - tri-am ma-nus, qui sub-le - va - re sub - di-tos o - pi-bus

≡

118

cu - pit, et li - be - ra - li dex - te-ra mi - se-ros iu - vat. No - vi Le-o - nis

2 - 6

121

vi - gi-lis im - pa - vi-dam in-dolem. — Ex - as - se iam te Prin-cipem nos - se o - ptimum in -

Montanus

b5

h4
2

124

tel - li-go. Ec - ce! Si-cut e sa - xo de - cus gen - ti - le ful - get Princi-pis, sic et

unisono

f

6

127

me - o in cor - de no - men i - psi - us scri - ptum ni - tet. Quod se - rus, et ven -

unisono

130

tu - rus a - liquando ne - pos post plu - ra per me saecu - la ex - tol - li au - di - et.

unisono

133

En! mu-sa no-stra co-gi-tat gratam su - i a - mo - ris ob - tu-lis - se tesseram, sed tam pi - o quid

=

137

ob - tu-lis - se Prin-ci-pi acceptum queat? ^{Teutogenes} Tu conve-ni - re ma-gna scis magnis: me a hinc si sequa-re consi-li-a, magna

141

8 e-li-ge, et tunc pla-ce-bit mu-sa, ne du-bites, tu-a. Ma - gna pe-tis, at ma-gna si-mul, ut pla-ceam e - doce.

Montanus

8

2 7 5



145 Allegretto

8 Pri-ma-tis Ar-chi-praesul in nostris tu-us nomen habe-

Teutogenes

8

f p

6 6 6 2 6 -

p

16)

f

f

f

8 i - ste quis fu-e-rit? Pi - us Hermannus est, Teu - to - ni-a quem me - ri - to co - lit.

f

6 2 $\flat 6$ $\flat 6$ $\flat 5$ $\flat 6$

165

Hic tri-ste primus omnium excus-sit iugum, quo Ro-ma ca-pti Teu-tonis pres-sit

6
b

$\frac{b4}{2}$ 6
2 b5 -

p

b2

169

ca-put. No-bi-li-us in-ve-nis-se vix a-li-ud

f

b6
b

b6
b

b5

b6
b

6
b

$\frac{b4}{2}$ b6 - b5

6

p

173

que - as ex-emplar, in Pri-ma-te Prima-tem co-lens.

==

177

Montanus

A - mi-ce! Tu - a con-si-li-a prae-pri-mis placent. Tu - as cru-o-re soepius cae-si

181

su-o, va-ri-a qui-ri-tes stra-ge tinxerunt a-quas: musam er-go nostram fa-cta, quae no-sti e-doce. A fratre Teutogenes

6 $\frac{b4}{2}$ 6

185

Rhe-no plu-ri-ma e-do-ctus sci-o: Hinc lon-gi-o-res ne-ctere haud o-pus est mo-ras. Ac-ce-de ca-rum

6 6 #

189

8 Principem, et pa - tri-ae patrem, Teu-to-ni-a quem sub - mis-sa Primatem do-lit. Ac - cin-ge di-gno strenuas o - pe-ri

6 # #5 6 #

193 Moderato

8 manus, me - am-que spe-ra re-bus in du - bi - is opem. -

#5 6 6 6 6

197

Montanus

Ex-cel-se Princeps! Co-lumen et pa-triae

6 2 6 - 4 7 6 4 7

201

p *a tempo* *pp*

de-cus! En mu-sa ti - bi de - vo - ta, quae Sal-zam

p *pp* *p* *pp*

6 4 7 6 4 7 6 5 6 5

205

bi - bit, ho - di-e la - bo - ris ci - ti-us ab - re - pti qui - dem, de - dis - se spe - cimen

8

67

≡

208

ge - stit. Her-man - ni im - pigros pro pa - tri-a at - que sub - ditis, quod tu

8

6
5

6
5

211

fa - cis, ho - di-e la - bo-res bre - vi-ter in sce - nam da - bit. I - gno - sce

214

Prin-ceps no - stra si for - san ly - ra, non in co - thur-ni pur - pura,

217

et ver - su gra - vi in - ce - dat; or-namen - ta nam ni - mium bre - ve surri - pu-it

≡

220

i - sta tem - pus et prae-ceps la - bor. Hinc si ca - nen - tis

3.2 Duetto: Felix Germania

[illegible][illegible]

7 5 6

9

fp fp f

fp fp f

6 5 7

[illegible]

26

p

p

p

p

6 6 7 6 6 7

30

f

f

f

f

6 3 - # 6 2 6 2 6

33

Fe - - lix Ger -

36

ma - ni-a, fe - lix! cui mi - ra pro - vi -

39

den - ti - a haec sors be - a - ta ob - tigit Her - man - - -

6 5 6 6 4 7 3 5 6

43

num nu - tri - en - - di, Her - man - num nu - tri -

8 7 6 6 7

47

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

Fe - - lix Iu - va - vi-a,

en - di.

f *p* 5 3 7 6 6

50

p

fe - lix! cui nu - mi - nis cle - men - ti-a haec

6 6 7 5 6 5 6

53.

sors be - at - a ob - ti-git Sig - mun - -

6
5

6

56.

dum e - li - gen - - - di, Sig -

8
#

7

6

59

f

a 2
f

f *p*

f *p*

f *p*

mun - dum e - li - gen - di. In Te, o

In Te, o

f *p*

6 5 # 7

62

f *f*

f *f*

f *p* *f*

f *p* *f*

f *p* *f*

Prin - ceps, in Te, o Prin - ceps

Prin - ceps, in Te, o Prin - ceps

f *p* *f*

5# 6 4 8 6 6 7

65

in - te-gra Ger - ma - ni-a, Ger - ma - ni-a lae - ta -

in - te-gra Ger - ma - ni-a, Ger - ma - ni-a lae - ta -

7 6 7 #

69

- - - - -

5 6 5 # 6 4

72

8 2 8 # 6 b7 # 6

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by Franz von Suppé. It is a piano and voice arrangement. The score is written for a piano (left hand and right hand) and a voice (soprano). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a soprano line. The lyrics are "The Rose Tree" and "The Rose Tree".

Measure 1: The piano part begins with a melody in the right hand, starting on a half note G4, followed by a quarter note A4, and a quarter note B4. The left hand provides a bass line with a half note G2, a quarter note A2, and a quarter note B2. The voice part enters with a half note G4, followed by a quarter note A4, and a quarter note B4.

Measure 2: The piano part continues with a melody in the right hand, starting on a half note C5, followed by a quarter note D5, and a quarter note E5. The left hand provides a bass line with a half note C3, a quarter note D3, and a quarter note E3. The voice part continues with a half note C5, followed by a quarter note D5, and a quarter note E5.

Measure 3: The piano part concludes with a melody in the right hand, starting on a half note F#5, followed by a quarter note G5, and a quarter note A5. The left hand provides a bass line with a half note F#2, a quarter note G2, and a quarter note A2. The voice part concludes with a half note F#5, followed by a quarter note G5, and a quarter note A5.

78. **f**

p **f** **p** **fp** **fp**

p **f** **p** **fp** **fp**

p **f** **p** **fp** **fp**

in - te-gra Ger - ma - ni - a lae - ta - -

in - te-gra Ger - ma - - - ni - a lae - ta - -

p **mf** **p** **fp** **fp**

6 6₅ 5 6 6₄ #

82. **f** **f** **p**

fp **f** **p**

fp **f** **p**

tur.

tur. Fe - - - - lix Ger -

f **p**

6 7# 6

85

Fe - lix Iu - va - vi - a,
ma - ni - a,

88

fe - lix Iu - va - vi - a, fe - lix! cui Nu - mi-nis cle - men - ti - a haec
fe - lix Ger - ma - ni - a, fe - lix! cui mi - ra pro - vi - den - ti - a haec

5 # 6 4 7 5 # 6 4 5 3

92

sors be - at - a ob - ti - git Sig - mun - dum e - li - gen - di.

sors be - a - ta ob - ti - git Her - man - num nu - tri - en - di.

6 5 4 6 5 5 7 #

96

In Te, o Prin - ceps, in - te - gra Ger - ma - ni - a lae - ta - tur, lae -

In Te, o Prin - ceps, in - te - gra Ger - ma - ni - a lae - ta - tur,

p fp fp fp fp

5 # 6 7 - 6 5 3 #3 3

100

ta - - - - -

lae - ta - - - - -

6 6 6

103

6 5 6 6 7#

106

tur, Ger - ma - ni - a lae - ta -

tur, Ger - ma - ni - a lae - ta -

6 5 5 6 6 4

109

tur.

tur.

f ff f ff f

6 6 5

112

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is arranged for voice and piano. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The score is divided into three measures. The first measure shows the vocal line and the piano accompaniment. The second measure shows the vocal line and the piano accompaniment. The third measure shows the vocal line and the piano accompaniment. The piano accompaniment is marked with a piano (p) dynamic.

115

Musical score for "The Rose Tree" (No. 115). The score is in 2/4 time and features a key signature of one sharp (F#). The instrumentation includes:

- Violin I:** Plays a melody starting on G4, moving to A4, B4, and C5, with various ornaments and slurs.
- Violin II:** Provides harmonic support with chords and single notes.
- Piano:** Features a complex accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.
- Viola:** Remains silent throughout this section.
- Cello:** Remains silent throughout this section.
- Bass:** Provides a steady bass line with eighth-note patterns.

 The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece concludes with a final chord in the key of D major.

118

8
3

121

Hunc

6 6 5

124

p

p

p

8

Te Prin - ci - pem An - ti - sti - tem ut

8

prin - ci - pem bel - li - du - cem ut

p

#

7

128

mf

p

mf

mf

mf

8

so - lem in - ter si - de - ra sus - pen - sa de - mi - ra - tur.

8

so - lem in - ter si - de - ra sus - pen - sa de - mi - ra - tur, hunc

5
3

6
4

7
5

7
#

mf

132

Te Prin - ci - pem An - ti - sti-tem ut
 prin - ci - pem bel - li - du-cem ut

136

so - lem in - ter si - de-ra sus - pen - sa de - mi - ra - tur, sus -
 so - lem in - ter si - de-ra sus - pen - sa de - mi - ra - tur, sus -

140

pen - - - - - sa de - mi - ra - tur,

pen - - - - - sa de - mi - ra - tur, bel -

5 8 6 7 5 # 8 6 7 5 5 6 6 5 6 4 5 3 6 5

144

de - mi - ra - tur, An - ti - sti - tem de - mi - ra - tur.

li - du - cem de - mi - ra - tur, de - mi - ra - tur.

6 5 6 4 5 3 6 5 - 6 5 6 4 5 3 5 6

148

pp

p

p

p

Fe - - lix Ger - ma - ni-a, fe - lix! cui

p

6

6

5

6

151

mi - ra pro - vi - den - ti-a haec sors be - a - ta ob - ti-git Her -

6

5

6

6

4

7

3

5

6

155

pp

pp

man - num nu - tri - en - di, Her -

8 7 6

159

f

f

f

p

p

f

p

Fe - lix Iu -

man - num nu - tri - en - di.

6 7 f 2 5 6 p 6

162

va - vi-a, fe - lix! cui Nu - mi - nis cle -

6 6

165

men - ti-a haec sors be - at - a ob - ti-git Sig -

7 6 4 6 6

2 5

168

p

p

p

mun - - - dum e - li - gen - - -

♭ 8 7

171

f

f

p

f

p

di, Sig - mun - dum e - li - gen - di. In Te, o

In Te, o

6 6 ♭5 # *f* *p* 7

175

f *a 2* *f* *f* *p* *f* *p*

8 Prin-ceps, in Te, o Prin-ceps! in - te-gra Ger -

8 Prin-ceps, in Te, o Prin-ceps! in - te-gra Ger -

f *p* *f* *p*

5' 6 8 6 7 7

3 4 6 4 5

179

8 ma - ni-a, Ger - ma - ni-a lae - ta -

8 ma - ni-a, Ger - ma - ni-a lae - ta -

6 7 6 7

4 2

183

Musical score for measures 183-186. The score is written for a piano and two vocal parts. The key signature is two sharps (F# and C#). The piano part consists of three staves: the top two are treble clef and the bottom is bass clef. The vocal parts are two staves, both in treble clef. Measures 183 and 184 show the piano playing a steady eighth-note accompaniment while the vocal parts are silent. In measures 185 and 186, the vocal parts enter with a melodic line, and the piano accompaniment continues. Below the piano staves, there are fingering numbers: 8/3, 6/4, 7/2, and 8/3.

187

Musical score for measures 187-190. The score continues from the previous system. Measures 187 and 188 show the piano playing a steady eighth-note accompaniment while the vocal parts are silent. In measures 189 and 190, the vocal parts enter with a melodic line, and the piano accompaniment continues. Below the piano staves, there are fingering numbers: 6/7, 6/7, 6/7, and 6/7.

191

- - - tur, in - te-gra Ger - ma - -
 - - - tur, in - te-gra Ger -

6 f 6 mf 6 5

195

- ni - a lae - ta - - tur.
 ma - ni - a lae - ta - - tur. Fe - -

6 fp 6 4 7 # 6 7

199

Fe - - - - - lix Iu - - - - - lix Ger - ma - ni-a,

202

va - vi-a, fe - lix Iu - va - vi - a, fe - lix! cui Nu - mi-nis cle - fe - lix Germa - ni - a, fe - lix! cui mi - ra pro - vi -

206

men - ti - a haec sors be - at - a ob - ti - git Sig - mun - dum e - li -
 den - ti - a haec sors be - a - ta ob - ti - git Her - man - num nu - tri -

6 5 6 4 6 5 5 7
 4 3 5 2 3 3 3

210

gen - di. In Te, o Prin - ceps, in - te - gra Ger - ma - ni - a lae -
 en - di. In Te, o Prin - ceps, in - te - gra Ger - ma - ni - a lae -

fp
 5 6 7
 3 4 5

214

ta - tur, lae - ta -

ta - tur, lae - ta -

fp

6 5 3 3 3 6

4 3

217

ta - tur, lae - ta -

ta - tur, lae - ta -

p

6 5 3 3 3 6

4 3

220

7 5 6 4

224

7 5 6 4 7 5 6 4 7 5 6 4

228

Sheet music for 'The Rose Tree' in D major (one sharp). The score is arranged for voice and piano. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The vocal line is in the treble clef. The music features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into four measures. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and triplets, along with dynamic markings like 'fp' (fortissimo piano). The vocal line consists of a single melody line. The score is presented in a clean, black-and-white format.

232

mf

mf *f*

mf *f*

mf

mf

8 tur, in Te, o Prin - ceps, lae - ta - tur,

8 tur, in Te, o Prin - ceps, lae - ta - tur,

mf

8
3

236

f

p *f* *p*

p *f* *p*

p *f*

in - te-gra Ger - ma - ni - a lae - ta -

in - te-gra Ger - ma - ni - a lae - ta -

f *p*

$\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{\#}$

240

p

p

tur, Ger - ma - ni - a lae - ta -

tur, Ger - ma - ni - a lae - ta -

$\frac{6}{5}$ $\frac{6}{4}$

243

f **p**

tr 8

tur,

tur,

f **p**

5 #

246

Presto assai

f

a 2

f **f**

tr 8

lae - ta - tur.

lae - ta - tur.

f **8** **3**

$$\begin{matrix} ob \\ 1, 2 \end{matrix}$$

The first system of the musical score is for the 'Presto assai' section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo marking 'Presto assai' is written above the staff. The first measure contains a forte dynamic marking 'f' and a flower-like ornament. The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The system ends with a repeat sign.

$$\begin{array}{c} \text{cor}(D) \\ 1, 2 \end{array}$$
[illegible]

1

The first staff of music is in treble clef, key of D major (two sharps), and 3/8 time. It begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents. The staff ends with a double bar line.

 v_k vla

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a forte (f) dynamic and a half-note rest. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two measures with a half-note rest, each marked with a repeat sign (two dots). The piece concludes with a piano (p) dynamic. The lyrics 'The Rose Tree' are written below the notes.

 bc [illegible]

13

f

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a measure of whole rest, followed by another measure of whole rest. The melody starts in the third measure with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The melody then moves to a half note E4, a half note D4, and a half note C4. The piece concludes with a final measure of whole rest.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in three staves. The top staff is in Treble clef, the middle staff is in Alto clef, and the bottom staff is in Bass clef. The key signature is one sharp (F#). The score includes dynamic markings 'p' (piano) and 'f' (forte) across the measures. Articulation marks, such as vertical lines with flags, are placed above certain notes in the top and middle staves. The bottom staff features a series of eighth notes and rests, with some measures containing multiple eighth notes beamed together.

26

38

5 3 6 6 6 6 6 5 6

5 3 6 5 6 5 6 6 6 6

50

Solo

Solo

p

p

p

6 6 6 5 3 7 7 -

64

Solo

Solo

p

5 6 6 7 5 6 7 6 5 3 9 8

77

p *f* *a 2* *f*

7

6 5 # 8 3

89

p *p* *p*

6 5 # 8 3 6 #

101

f

p

f

f

f

=

110

a 2

f

6 5 6 4 7 # 6 4 7 # 6 4 7 #

119

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

$\begin{matrix} \flat 7 \\ 5 \end{matrix}$
 $\begin{matrix} - & 6 & 5 \\ 4 & 3 & 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} - \\ 8 \\ 6 \end{matrix}$
 $\begin{matrix} - & 7 & 6 \\ 5 & 4 & 7 \end{matrix}$

132

p *p* *p* *p* *p* *p*

$\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 3 \end{matrix}$
 $\begin{matrix} 5 \\ 3 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 5 \\ 3 \end{matrix}$

144

5 4 4 3 6 5 6 4 7 5 f p 6 5 5 4 4 3 6 5 6 4

==

156

7 3 6 2 6 2 6 6 6 2 6 2

170

Sheet music for 'The Rose Tree' in D major, 3/4 time. The score is arranged for voice and piano. The piano part includes a left hand with a complex bass line and a right hand with chords and arpeggios. The vocal line is a single melody. The score is marked with a forte (f) dynamic and includes a repeat sign at the end.

196

Measures 196-206:

- Measure 196: Vocal melody starts with a half note G4, followed by a quarter note A4, and a half note B4. Piano accompaniment has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p* (piano) for the vocal, *f* (forte) for the piano.
- Measures 197-200: Similar melodic and harmonic structure with various intervals and dynamics.
- Measures 201-206: The piano accompaniment features a complex bass line with many sixteenth notes and triplets. Dynamics: *f* (forte) for the piano.

5 3 6 4 5 3 6 4 5 3

207

Measures 207-217:

- Measure 207: Vocal melody starts with a half note G4, followed by a quarter note A4, and a half note B4. Piano accompaniment has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p* (piano) for the vocal, *f* (forte) for the piano.
- Measures 208-210: Similar melodic and harmonic structure with various intervals and dynamics.
- Measures 211-217: The piano accompaniment features a complex bass line with many sixteenth notes and triplets. Dynamics: *f* (forte) for the piano.

6 6 4 5 3 6 4 5 3

[illegible]

231

Sheet music for 'The Rose Tree' in G major (one sharp). The score is arranged for voice and piano. The vocal part consists of two staves, both of which are mostly empty, indicating that the lyrics are to be sung to the melody. The piano accompaniment is written for four staves: two for the right hand and two for the left hand. The right hand part features a melody with eighth and sixteenth notes, while the left hand part provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a final chord in G major.

242

a 2

6 7 8 6 5 8
5 3 5 3 3

254

p

6 5 7 7 -
3 3

264

Soprano: f
 Alto: f
 Piano RH: f
 Piano LH: f
 Bass: f

Chord symbols: $6/5$, $6/4$, $7/5$, $6/4$

273

Soprano: f
 Alto: f
 Piano RH: f
 Piano LH: f
 Bass: f

Chord symbols: $7/5$, $6/4$, $7/5$, 5

Andantino **3.4** Aria: Sein reizendes Wefen

ob
1, 2

cor (G)
1, 2

1
vl

2

vla

Bacchus

Venus

bc

f

7 5 4 3 6 5 7 — 5

6

7 5 6 4 2 8 3 7 5 6 4 2 8 3 6 4 5 7 6

12

6 5 6 6 6 5 6 6 6 5 6 5 6 2 6 6 6

4 3 5 4 3 5 4 3 5 5 6 5 6

20

2 6 6 f 6 6 6 6 6 6 6 6 6 6 6

5 4 4 5 5 4 4 5 4 4 5 4 4

28. *a 2* 

Sein rei - zendes We - fen, fein ar - ti - ger Blick schlägt Ju - piters

5 7 5 4 3 6 5 7 - 5 8 3 7 6 4

36. *p* *f*

Die

raf - felnde Pfei - le zu - rück, schlägt Ju - pi - ters raf - feln - de Pfei - le zu - rück.

6 5 9 8 6 5 - 8 7 6 6 5 9 8 6 5 f
4 3 7 6 4 3 - 3 5 4 4 3 7 6 4 3

43

Vocal Staves:

8 *f*rot - zen-de Re - be mit mun - te - rem Saft giebt Göt - tern den Nek - tar und Men-fchen die

Piano Accompaniment:

6 5 3 4 5 6 5 6 7 6 5 6 4 3 5 7 -

50

Vocal Staves:

Kraft, giebt Göt - tern den Nek - tar und Men-fchen die Kraft, _____ und Men-fchen die Kraft.

Piano Accompaniment:

5 6 5 6 6 5 3 - #3 - 3 - #3 5 6 6 5 f

58.

Mars felbft wird be - zwungen durch

Mars felbft wird be - zwungen durch

6 5 6 6 6 6 6 5 6 6 7 # $\frac{b7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ - 5 -

66.

Lie - be und Wein: mir hat es ge - lun - gen fein Herrfcher zu seyn, mir,

Lie - be und Wein: mir hat es ge - lun - gen fein Herrfcher zu seyn, mir,

7 5 6 6 5 - 5 - - 6 6 $\frac{b}{4}$ 7 6 5 $\frac{b}{4}$ # - 6 $\frac{b}{4}$ 5 6 $\frac{b4}{2}$ 6

74

mir, mir, mir, mir hat es ge-

mir, mir, mir, mir hat es ge-

6 5 # 4 2 6 6 5 6 2 6 6 5 6 2 6 6 7

81

lun - gen fein Herrfcher zu seyn, mir hat es ge - lun - gen fein Herr - fcher zu seyn.

lun - gen fein Herrfcher zu seyn, mir hat es ge - lun - gen fein Herr - fcher zu seyn.

8 7 6 5 6 5 4 3 5

3.5 Aria: Es kann alfo Bacchus

Vivace

ob
1, 2

cor (G)
1, 2

1 vl
2

vla

Bacchus
Es kann al-fo Bacchus und Venus allein der mächtig-ste Kriegsgott der Sterblichen feyn, der mäch - tigste

Venus
Es kann al-fo Bacchus und Venus allein der mächtig-ste Kriegsgott der Sterblichen feyn, der mäch - tigste

bc

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

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

Kriegs - gott der Sterb - lichen feyn, der mäch - tig-ste Kriegs - gott der Sterb - lichen

Kriegs - gott der Sterb - lichen feyn, der mäch - tig-ste Kriegs - gott der Sterb - lichen

f **p**

12

feyn. Bey un - - fe-ren Ga - ben wird Her - ku-les fchwach, bey

feyn. Bey

f p f p f p

7 6 - 7 6

17

un - fe - ren Gaben wird Herku - les fchwach, es ge - ben auch Ti - ger und Panter - thier nach, es ge - ben auch Ti - ger und

un - fe - ren Gaben wird Herku - les fchwach, es ge - ben auch Ti - ger und Panter - thier nach, es ge - ben auch Ti - ger und

p f

6 5 6 6 6 5 6 6

22

Measures 22-26:

Vocal 1: Panterthier nach, es ge - ben auch Ti - ger und Pan - terthier nach,

Vocal 2: Panterthier nach, es ge - ben auch Ti - ger und Pan - terthier nach,

Piano: Accompaniment with chords and arpeggios.

Figured Bass: 6 5, 8 3, 6, 7 # 6 5 #, f 8 3

27

Measures 27-31:

Vocal 1: Ti - ger und Pan - terthier nach.

Vocal 2: Ti - ger und Pan - terthier nach.

Piano: Accompaniment with chords and arpeggios.

Figured Bass: p, 6, 7 # 6 5 #, f, 6, #, 6

32

Hier find die Be - fie - ger vom Schla - fe be - täubt:_____

Hier find die Be - fie - ger vom Schla - fe be - täubt:_____

7 # 9 8 4 3

39

bis ein deutlicher Krie - ger die Schwa - chen ent - leibt. Hier find die Be - fie - ger vom Schlafe betäubt: bis

bis ein deutlicher Krie - ger die Schwa - chen ent - leibt. Hier find die Be - fie - ger vom Schlafe betäubt: bis

6 6 6 5 5 4 3 6 5

55

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

leibt. Es kann al-fo Bac - chus und Ve - nus al - lein der

leibt.

60

p

mäch - tig-ste Kriegs - gott der Sterb - lichen feyn. Hier find die Be - fieger vom

Hier find die Be - fieger vom

f *p*

7 6 6 4 3

65

Schlafe betäubt: bis ein deutlicher Krieger die Schwachen entleibt, bis ein deutlicher Krieger die Schwachen entleibt, ein

Schlafe betäubt: bis ein deutlicher Krieger die Schwachen entleibt, bis ein deutlicher Krieger die Schwachen entleibt, ein

5 6 6 5 6 6 5

70

deut - fcher Krie - ger die Schwa - chen ent-leibt, ein deut - fcher Krie - ger die

deut - fcher Krie - ger die Schwa - chen ent-leibt, ein deut - fcher Krie - ger die

fp fp fp f fp fp fp f fp fp

4 5 3 4 7

76

Swach - chen entleibt. Hier find die Befieger vom Schlafe betäubt: bis ein deutlicher Krieger die Schwachen entleibt, ein

Swach - chen entleibt. Hier find die Befieger vom Schlafe betäubt: bis ein deutlicher Krieger die Schwachen entleibt, ein

$\frac{6}{4}$ $\frac{5}{3}$

82

deut - fcher Krie - ger die Swach - chen entleibt, ein deut - fcher Krie - ger die

deut - fcher Krie - ger die Swach - chen entleibt, ein deut - fcher Krie - ger die

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$

88. *a 2*

f

f

f

f

8 Schwa - chen entleibt, die Schwa - chen ent-leibt, die Schwa - chen ent -

8 Schwa - chen entleibt, die Schwa - chen ent-leibt, die Schwa - chen ent -

f

7 5 6 7 6 5 6 5

93.

leibt.

leibt.

unisono

47 6 7 8

4 2 3

3.6 Coro: Magne Deus Teutonium

173

Andante

ob
1, 2

cor (E♭)
1, 2

1
vl

2

vla

Chorus Bardorum
Chorus Ducum et Militum

T

B

bc

f

5

6
4

5
3

7

-

9

Chorus Bardorum
Ma - gne De - us Teu - to-num

Chorus Bardorum
Ma - gne De - us Teu - to-num

$\frac{6}{4}$ $\frac{5}{3}$

13

au - di vo - ta sub - pli-cum, au - di vo - ta sub - pli-cum!

au - di vo - ta sub - pli-cum, au - di vo - ta sub - pli-cum!

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

17

Fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am,

Fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am,

6 6 9 8 6 5 6 6 5 7 f 6

21

fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am.

fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am.

6 6 9 8 6 5 6 6 5 7 f 6 6

25 *f*

f

Chorus Ducum et Militum

Ma - gne De - us Teu - to-num au - di vo - ta sub - plicum,

Chorus Ducum et Militum

Ma - gne De - us Teu - to-num au - di vo - ta sub - plicum,

9 8 6 5
7 6 4 3

29

au - di vo - ta sub - plicum! Fac ut per vi - cto - ri - am

au - di vo - ta sub - plicum! Fac ut per vi - cto - ri - am

6 7 6 5 6 9 8
4 3 4 3 5 4 3

33

li - be - re - mus pa - tri - am, fac ut per vi - cto - ri - am

li - be - re - mus pa - tri - am, fac ut per vi - cto - ri - am

8/3 6/5 6 6/5 7 6 6 6/5 9/4 8/3

37

li - be - re - mus pa - tri - am.

li - be - re - mus pa - tri - am.

6/4 6/5 6 6/5 7 7

41

Chorus Bardorum

Per Tu-i - sci me - ri - ta

Chorus Bardorum

Per Tu-i - sci me - ri - ta

6 4 5 3 6

45

da vir - tu - tis prae - mi - a, per Go - me - ris cly - pe - um te - ge

da vir - tu - tis prae - mi - a, per Go - me - ris cly - pe - um te - ge

6 4 5 3 6 9 5 6 7

49

vul - tus Teu - to - num, per Go - me - ris cly - pe - um te - ge

vul - tus Teu - to - num, per Go - me - ris cly - pe - um te - ge

6 6 5 5 f p 6 9 5 6 7

53

Chorus Ducum et Militum

vul - tus Teu - to - num. Ma - gne De - us Teu - to - num

Chorus Ducum et Militum

vul - tus Teu - to - num. Ma - gne De - us Teu - to - num

6 6 5 f 6 6

57

au - di vo - ta sub - plicum, au - di vo - ta sub - plicum!

au - di vo - ta sub - plicum, au - di vo - ta sub - plicum!

9 8 6 5
7 6 4 3

6 7 6 5 2

61

Fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am,

Fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am,

6 6 9 8
b5 b4 3

6 5 6 5 7 6

65

fac ut per vi - cto - ri - am li - be - re - mus pa - tri - am.

6 6 9 8 6 6 6 6 7
b5 b4 3 5 5

69

7 6 5 6 4 3 4

73

p

p

p

p

Chorus Bardorum

8 Qui di - ta - - sti ma - xi-me pa - tres no - strae

Chorus Bardorum

Qui di - ta - - sti ma - xi-me pa - tres no - strae

p

5
3

77

f

f

f

f

p

p

f

p

8 pa - tri-ae, pa - tres no - strae pa - tri-ae, da fe - li - cem

pa - tri-ae, pa - tres no - strae pa - tri-ae,

f

p

6 6 5 6 7 5 46 6 6

81

ex - i - tum post de - vi - ctum prae - li - um, da fe - li - cem

da fe - li - cem ex - i - tum post de - vi - ctum prae - li - um,

— — 5 3 6 6 6 5 — 5 ♭6 6 ♭6 5

85

ex - i - tum post de - vi - ctum prae - li -

da fe - li - cem ex - i - tum post de - vi - ctum prae - li -

6 ♭6 — 6 5 — 7 ♭4 2 6 — 5 6 6 5 ♭

89 *f*

um. Ma - gne De - us Teu - to - num

Chorus uterque

um. Ma - gne De - us Teu - to - num

f 2 6 6

92

au - di vo - ta sub - pli - cum, au - di vo - ta

au - di vo - ta sub - pli - cum, au - di vo - ta

9 8 6 5 6 7

95

sub - pli-cum! Fac ut per vi - cto - ri - am

sub - pli-cum! Fac ut per vi - cto - ri - am

6 5 6 6 9 8
4 3 5 b4 3

98

li - be - re - mus pa - tri - am, fac ut per vi -

li - be - re - mus pa - tri - am, fac ut per vi -

8 6 6 6 7 6 6 6
3 5 5 5 6 6 b5

101

cto - ri - am li - be - re - mus pa - tri - am.

cto - ri - am li - be - re - mus pa - tri - am.

9 8 6 6 6 6 7 5

104

7 6 5 4 3

107

7 2

8 3

7 2

8 3

7 2

110

8 3

7 2

8 3

The musical score for 'The Rose Tree' is presented in a system of five staves. The first two staves are for vocal parts, both in treble clef with a key signature of one flat (B-flat). The third and fourth staves are for piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in one flat. The fifth staff is a separate bass line, also in one flat. The score begins with a measure number '43' in the top left corner. The music features a variety of notes, rests, and ornaments, including a trill in the piano part. The piece concludes with a double bar line and repeat dots.

52

Menuetto da capo

6 5 6 6 6 6 6 6

4 3 3 7 6 6

3.8 Andante

Andante

ob
1, 2

1
vl
2

vla

bc

Measures 1-6 of section 3.8 Andante. The woodwinds play sustained notes, while the strings play a rhythmic pattern. Dynamics include piano (p) and forte (f). The bassoon part includes fingerings 5 and 6.

≡

7

Measures 7-12 of section 3.8 Andante. The woodwinds play sustained notes, while the strings play a rhythmic pattern. Dynamics include piano (p) and forte (f). The bassoon part includes fingerings 5 and 6.

13

Measures 13-18. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Fingerings: 5 6 6 5, 6 5, 6.

≡

19

Measures 19-24. Dynamics: *f*, *p*, *f*, *p*, *p*, *p*. Fingerings: 6 6 6 — 6 5, 6 — 6 5, 6 — 6 5.

25

p staccato
staccato

6 6 5 4 # 7

=

31

f *p*

f *p*

f *p*

7 6 5 4 3 6



44

Handwritten musical score for 'The Rose Tree'. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The music is in common time (C). The score is divided into measures by vertical bar lines. The first measure is a whole rest. The second measure contains a whole note chord. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The seventh measure contains a whole note chord. The eighth measure contains a whole note chord. The ninth measure contains a whole note chord. The tenth measure contains a whole note chord. The eleventh measure contains a whole note chord. The twelfth measure contains a whole note chord. The thirteenth measure contains a whole note chord. The fourteenth measure contains a whole note chord. The fifteenth measure contains a whole note chord. The sixteenth measure contains a whole note chord. The seventeenth measure contains a whole note chord. The eighteenth measure contains a whole note chord. The nineteenth measure contains a whole note chord. The twentieth measure contains a whole note chord. The twenty-first measure contains a whole note chord. The twenty-second measure contains a whole note chord. The twenty-third measure contains a whole note chord. The twenty-fourth measure contains a whole note chord. The twenty-fifth measure contains a whole note chord. The twenty-sixth measure contains a whole note chord. The twenty-seventh measure contains a whole note chord. The twenty-eighth measure contains a whole note chord. The twenty-ninth measure contains a whole note chord. The thirtieth measure contains a whole note chord. The thirty-first measure contains a whole note chord. The thirty-second measure contains a whole note chord. The thirty-third measure contains a whole note chord. The thirty-fourth measure contains a whole note chord. The thirty-fifth measure contains a whole note chord. The thirty-sixth measure contains a whole note chord. The thirty-seventh measure contains a whole note chord. The thirty-eighth measure contains a whole note chord. The thirty-ninth measure contains a whole note chord. The fortieth measure contains a whole note chord. The forty-first measure contains a whole note chord. The forty-second measure contains a whole note chord. The forty-third measure contains a whole note chord. The forty-fourth measure contains a whole note chord. The forty-fifth measure contains a whole note chord. The forty-sixth measure contains a whole note chord. The forty-seventh measure contains a whole note chord. The forty-eighth measure contains a whole note chord. The forty-ninth measure contains a whole note chord. The fiftieth measure contains a whole note chord. The fifty-first measure contains a whole note chord. The fifty-second measure contains a whole note chord. The fifty-third measure contains a whole note chord. The fifty-fourth measure contains a whole note chord. The fifty-fifth measure contains a whole note chord. The fifty-sixth measure contains a whole note chord. The fifty-seventh measure contains a whole note chord. The fifty-eighth measure contains a whole note chord. The fifty-ninth measure contains a whole note chord. The sixtieth measure contains a whole note chord. The sixty-first measure contains a whole note chord. The sixty-second measure contains a whole note chord. The sixty-third measure contains a whole note chord. The sixty-fourth measure contains a whole note chord. The sixty-fifth measure contains a whole note chord. The sixty-sixth measure contains a whole note chord. The sixty-seventh measure contains a whole note chord. The sixty-eighth measure contains a whole note chord. The sixty-ninth measure contains a whole note chord. The seventieth measure contains a whole note chord. The seventy-first measure contains a whole note chord. The seventy-second measure contains a whole note chord. The seventy-third measure contains a whole note chord. The seventy-fourth measure contains a whole note chord. The seventy-fifth measure contains a whole note chord. The seventy-sixth measure contains a whole note chord. The seventy-seventh measure contains a whole note chord. The seventy-eighth measure contains a whole note chord. The seventy-ninth measure contains a whole note chord. The eightieth measure contains a whole note chord. The eighty-first measure contains a whole note chord. The eighty-second measure contains a whole note chord. The eighty-third measure contains a whole note chord. The eighty-fourth measure contains a whole note chord. The eighty-fifth measure contains a whole note chord. The eighty-sixth measure contains a whole note chord. The eighty-seventh measure contains a whole note chord. The eighty-eighth measure contains a whole note chord. The eighty-ninth measure contains a whole note chord. The ninetieth measure contains a whole note chord. The ninety-first measure contains a whole note chord. The ninety-second measure contains a whole note chord. The ninety-third measure contains a whole note chord. The ninety-fourth measure contains a whole note chord. The ninety-fifth measure contains a whole note chord. The ninety-sixth measure contains a whole note chord. The ninety-seventh measure contains a whole note chord. The ninety-eighth measure contains a whole note chord. The ninety-ninth measure contains a whole note chord. The hundredth measure contains a whole note chord.

50

6 — 6 5 3 6 — 6 5 6 — 6 5 6 — 6

=

57

6 6 5 3 5 5 5 5 5

3.9 Allegro molto

The musical score for 'The Rose Tree' is presented in a system of six staves. The first two staves are for the vocal parts, both in treble clef with a key signature of three sharps (F#, C#, G#). The third and fourth staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in the same key signature. The fifth staff is a bass line in bass clef, also in the same key signature. The sixth staff is a figured bass line in bass clef, with a key signature of three sharps. The music is in 4/4 time. The vocal parts feature a melody with various intervals and rests. The piano accompaniment includes a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The figured bass line provides harmonic support with numbers and accidentals.

11

6 6 5 6 7 6 7 5 6 6

ten.

p

a 2

p

17

p

f

f

f

f

unisono

f

28

Sheet music for "The Rose Tree" in G major (one sharp) and 2/4 time. The score is arranged for voice and piano. The piano part consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music features a simple melody with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures. The piece concludes with a double bar line and repeat dots.

Musical score for measures 36-40. The score is written for a piano with four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is D major (two sharps). The time signature is 4/2. The music features a complex texture with multiple voices. Measure 36 starts with a repeat sign. Measure 37 has a fermata over the first measure. Measure 38 has a fermata over the first measure. Measure 39 has a fermata over the first measure. Measure 40 has a fermata over the first measure. The bass line includes figured bass notation: $\frac{4}{2}$, 6, $\frac{6}{b5}$, and $\frac{8}{3}$.

Musical score for measures 41-45. The score is written for a piano with four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is D major (two sharps). The time signature is 4/2. The music features a complex texture with multiple voices. Measure 41 starts with a repeat sign. Measure 42 has a fermata over the first measure. Measure 43 has a fermata over the first measure. Measure 44 has a fermata over the first measure. Measure 45 has a fermata over the first measure. The bass line includes figured bass notation: $\frac{4}{2}$, $\frac{6}{b5}$, and $\frac{8}{3}$.

46

a 2

a 2

6 5 5 8 7

52

6 6 5 6 5

57

6 5

62

6 5

67

6 5 6 6 6 4 5 3 2 6

≡

72

6 6 4 5 3 p 6 7 6 7 - 5 6 6

a 2
p

78

p *f* *a 2* *f* *unisono* *f*

6 7 6 7 — 6 6 6

=

85

f *unisono* *f*

5 3 — 6 6/5

90

Measures 90-96 of a musical score in A major (three sharps). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is A major (three sharps). The time signature is not explicitly shown but appears to be 4/4. The music features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment includes chords and moving lines in both hands. The system ends with a double bar line and repeat signs.

97

Measures 97-103 of a musical score in A major (three sharps). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is A major (three sharps). The time signature is not explicitly shown but appears to be 4/4. The music continues with similar notation to the previous system. Measure 98 has a '2' above it, possibly indicating a second ending or a specific fingering. The system ends with a double bar line and repeat signs.

4

Le Marcie

4.1 [First movement]

[Tempo deest]

1 *piff* (C) *f*

2 *f*

tr (C) *f*

tamb *f*

6

12

4.2 [Second movement]

[Tempo deest]

The musical score is for the second movement, marked [Tempo deest]. It features a woodwind section with two parts of Piccolo (G), Flute, Oboe (two parts), and Bassoon. The string section includes Cor Anglais (two parts), Triangle, Tambourine, and Tambourine Velato. The woodwinds and strings play a melodic line with trills and triplets, while the percussion provides a rhythmic accompaniment. The score is in 4/4 time and begins with a forte (f) dynamic.

Woodwinds:

- 1 piff (G):** Melodic line with trills and triplets, starting with a forte (f) dynamic.
- 2 piff (G):** Melodic line with trills and triplets, starting with a forte (f) dynamic.
- fl:** Flute part, mostly resting.
- 1 ob:** Oboe part, mostly resting.
- 2 ob:** Oboe part, mostly resting.
- fag:** Bassoon part, mostly resting.

Strings:

- cor (G) 1, 2:** Cor Anglais part, playing a melodic line with a forte (f) dynamic.
- tri:** Triangle part, mostly resting.
- tamb:** Tambourine part, playing a rhythmic accompaniment with a forte (f) dynamic.
- tamb velato:** Tambourine Velato part, mostly resting.

This musical score is for page 209 and features a piano and string ensemble. The piano part is written for five staves (two grand staves and three individual staves) in D major. It begins with a measure marked with a '7' and a trill. A double bar line with repeat dots appears after the second measure. The piano part starts with a forte (*f*) dynamic at the beginning of the third measure. The string section consists of three staves. The first staff is in treble clef, and the second and third staves are in bass clef. The strings play a rhythmic pattern of eighth notes in the first two measures, followed by a double bar line with repeat dots. The score continues with various musical notations, including rests, notes, and dynamic markings.

15

This musical score page contains measures 15 through 22. It features a piano accompaniment and a string section. The piano part is written in treble and bass staves with a key signature of two sharps (F# and C#). The string section consists of five staves: two violins (treble clef), two violas (alto clef), and a cello/bass (bass clef). The key signature for the strings is one sharp (F#). The piano part includes various musical notations such as eighth notes, quarter notes, half notes, and trills. The string section provides harmonic support with sustained notes and rhythmic patterns.

23

The musical score is divided into two systems. The first system contains measures 23 through 29. It consists of six staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system contains measures 30 through 35 and consists of three staves: a single staff (treble clef) and a grand staff (treble and bass clef). The key signature is D major (two sharps). The time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The first system ends with a double bar line.

4.3 [Third movement]

Allegretto

1
piff (C)

2

f

al suo piacer

tmbo

tamb

f

=

4.4 [Fourth movement]

[Tempo deest]

cor (D)
1, 2

f

instrumento
d'acciaio (D)

f

1
vl

f pizz.

2

f pizz.

vla

f pizz.

manicordo

f

b

f pizz.

[6 7]

6

6 6 [5]
4 4 3

6 4

7
[5]

6 4

12

5
[3]

6 6 6 [5]
4 4 3

This musical score is for page 216 and consists of six systems of staves. The first system is a grand staff with four staves: two treble staves and two bass staves. The second system has two staves. The third system has two staves. The fourth system has one staff. The fifth system is a grand staff with three staves: two treble staves and one bass staff. The sixth system is a grand staff with two staves. The score includes various musical notations such as notes, rests, and bar lines. There are repeat signs in the first, second, third, and fifth systems. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is written in a standard musical notation style.

5

7 7 6 6 5 7

10

This musical score page contains measures 10 through 14. It features a piano accompaniment and a vocal line. The piano part consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there are fingerings for the piano part: 9/4 and 8/3 for measures 10 and 11, 7 for measure 12, and 9/4 and 8/3 for measures 13 and 14.

9 8
4 3

7

9 8
4 3

15

1. 2.

a 2

6 4 5 3

The musical score is written for piano and voice. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The score is divided into two systems. The first system contains measures 15-18, and the second system contains measures 19-24. Measure 15 is marked with a '15' and a first ending bracket. Measure 19 is marked with a '2' and a second ending bracket. Measure 21 is marked with 'a 2'. The piano accompaniment consists of a grand staff (treble and bass clef) and a separate bass line. The vocal line is in the treble clef. The score ends with a double bar line and repeat signs.