



L.V.BEETHOVEN

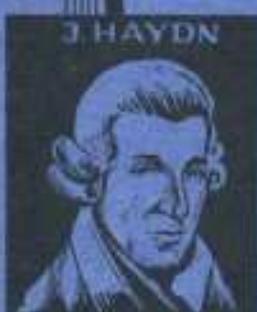


W.A.MOZART

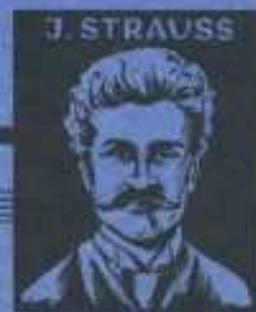
NOTENHEFT



F.SCHUBERT



J.HAYDN



J. STRAUSS



MADE IN AUSTRIA
A stylized letter 'A' logo, composed of three nested, slightly irregular shapes.

Kantate (nach einem Thema v. L. Spohr)

in 7 Teilen (Variationen)

für

Sopran

A2T

2 Hörner (in F) in Partitur in C

Orgel.

v. Holger Scherbaum

1981

Lento

Einleitung (und Schlußsatz.)

Handwritten musical score for the Introduction and Coda. The score consists of four staves, each starting with a key signature of $\text{F}^{\flat}\text{B}^{\flat}$. The music is in common time.

The first section (Introduction) includes dynamic markings such as ff and ff , and performance instructions like "sehr breit und ff". Measures include eighth-note patterns and sixteenth-note patterns.

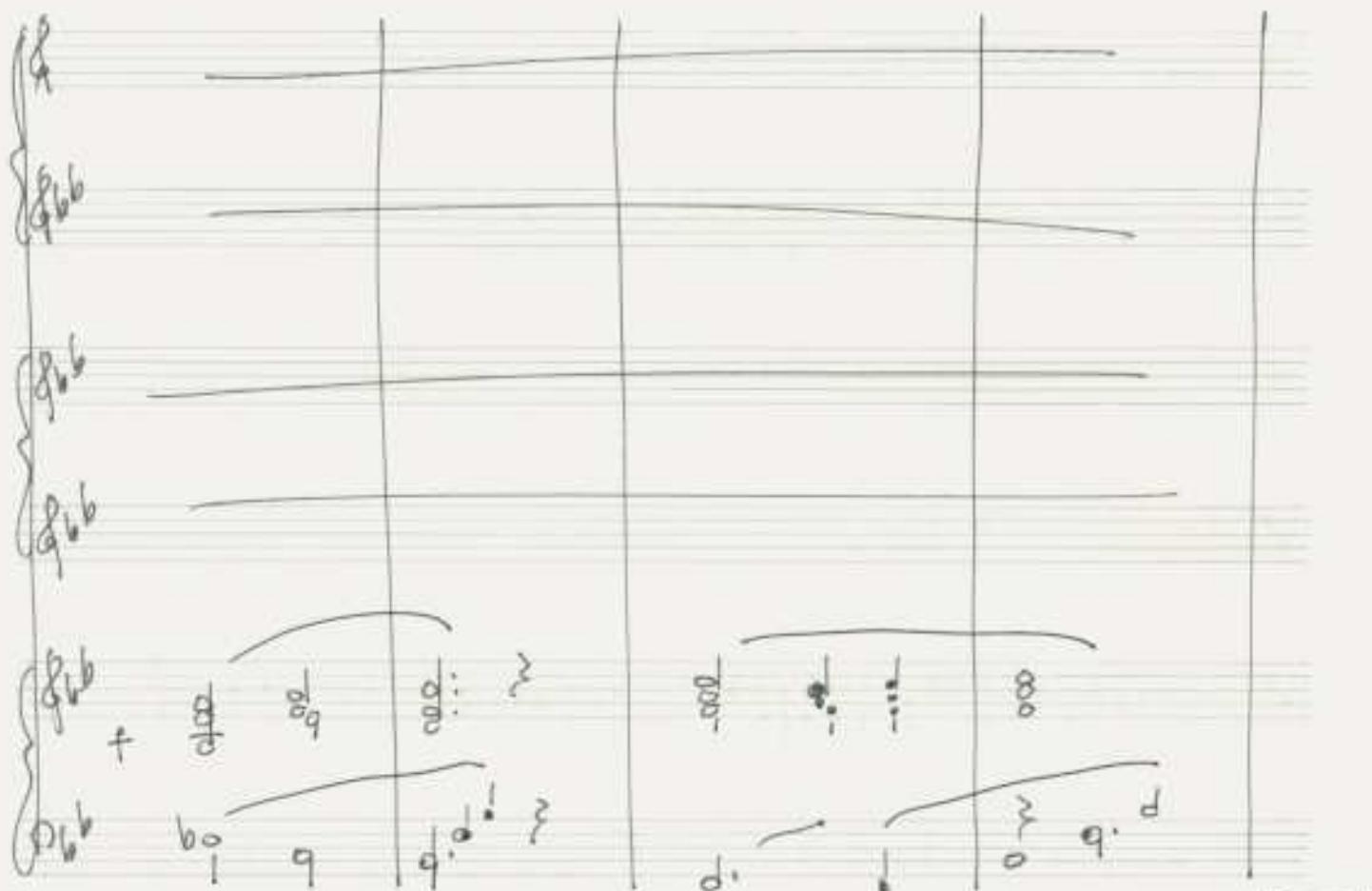
The second section (Coda) begins with a measure containing a circled "①" followed by a sixteenth-note pattern. Measures include eighth-note patterns and sixteenth-note patterns.

Measure numbers 1 through 12 are indicated above the staff.

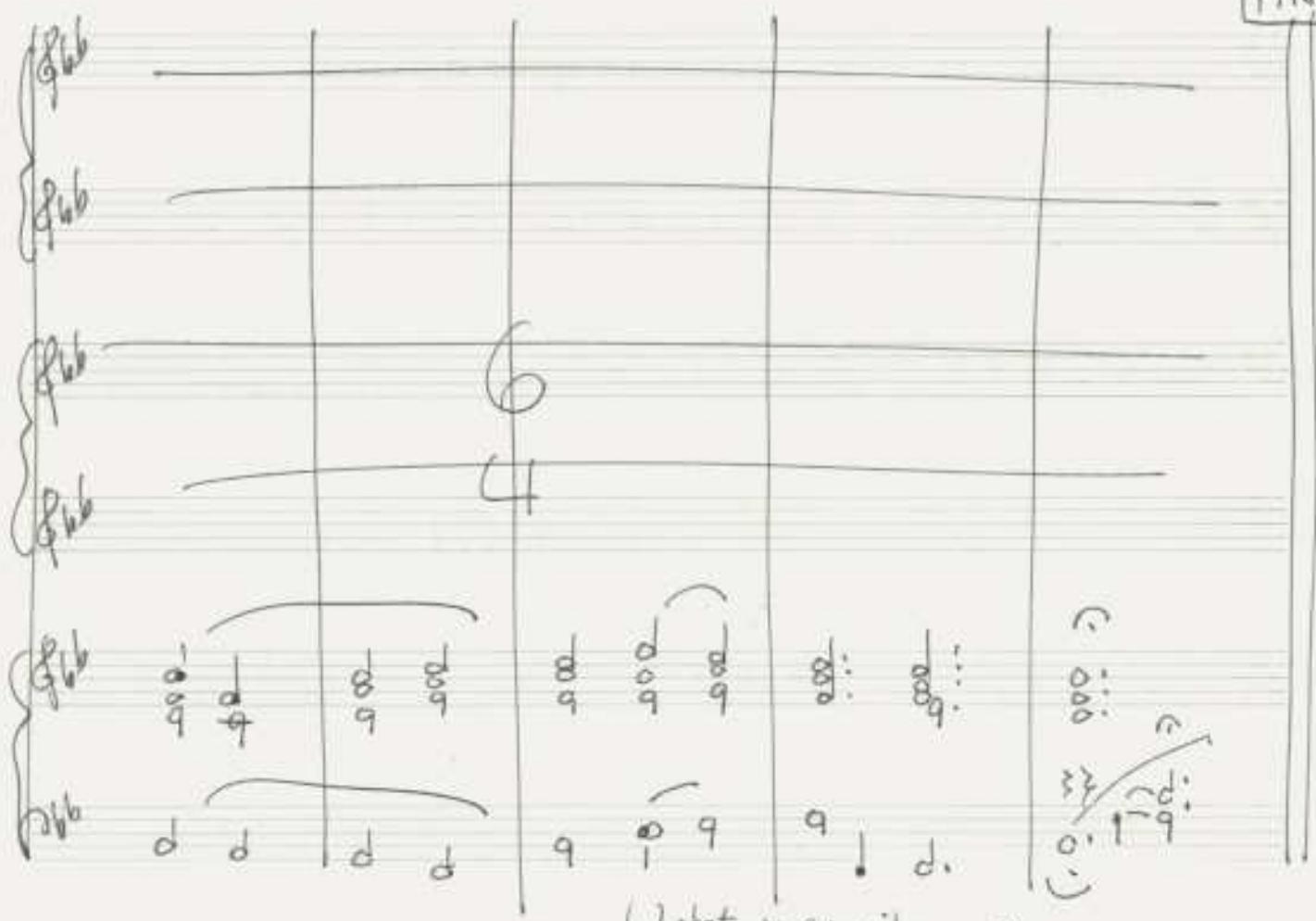
Handwritten musical score for the Introduction and Coda, continuing from the previous page. The score consists of four staves, each starting with a key signature of $\text{F}^{\flat}\text{B}^{\flat}$. The music is in common time.

The section continues with measures featuring eighth-note patterns and sixteenth-note patterns.

Measure numbers 13 through 18 are indicated above the staff.



FINE



(Letzte + zw. zw.)

Andante

(1)

Herr ich bin dein Eigen — tum

Herr ich bin dein Eigen — tum

d. d. d. d. d. d.

(P) 

dein ist ja mein Leben

dein ist ja mein Leben

;

(P) 





Min zum Heil und din zum

mir zum Heil zum mir Heil und din zum

p =

Ruhr Ruhm hast du mir's ge = geben Vater - lich

Ruhr Ruhm hast du mir's ge = geben

p

Ruhr Ruhm hast du mir's ge = geben Vater - lich

p

Ruhr Ruhm hast du mir's ge = geben Vater - lich

p

führt du mich auf des Lebens - Wegen
 86b : ; 9 ; 9 ; 9 > z
 - - -
 86b y $\ddot{\text{u}}$ d y $\ddot{\text{u}}$ 9 ; 3 -
 - y $\ddot{\text{u}}$ d y $\ddot{\text{u}}$; 3 -
 86b q d 8 8 : $\ddot{\text{u}}$ i i i i
 9 9 d d ; i i i i
 meinem Ziel ent = ge - gen.
 9 9 ; i i 9 > 9 33 32
 meinem Ziel ent = gegen meinem Ziel ent = gegen 3 3 3 3
 d d ; i i 9 > 9 23 32
 6 y $\ddot{\text{u}}$ 9 ; y $\ddot{\text{u}}$ 9 23 32
 4 - 33 y $\ddot{\text{u}}$ d - - i
 8 : ; 8 : ; 8 : ;
 ! ! d d d d p. i - q .
 (2tex git)

ruhig (s)

(2)

wer

nur den lieben

gott

läßt

walten

- z
p = i

i i i i

q.

i

q q

-

-

p =

wer nur den

z ! j j j

lieben gott läßt

j j j j

4

-

-

-

-

(p)

z z z z
o o o o

j j j j
o o o o

j j j j
o o o o

j j j j
o o o o

und hoffet auf ihn alle

Zeit

den

walten hoffet auf ihn alle

Zeit

- z
p = i

i i i i
o o o o

i i i i
o o o o

i i i i
o o o o

i i i i
o o o o

i i i i
o o o o

i i i i
o o o o

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wind er wunderbar er= halten in aller Not und

The score consists of four staves of handwritten musical notation. The first staff starts with a forte dynamic (q.) followed by eighth-note pairs. The second staff begins with a half note (-). The third staff has a single eighth note. The fourth staff features a melodic line with slurs and grace notes. Measures are separated by vertical bar lines.

Traurig-keit Wer Gott dem

Traurig-keit wer Gott dem

This section of the score continues the melodic line from the previous page. It includes dynamic markings like q., f, and ff. The notation uses various woodwind techniques such as slurs, grace notes, and different note heads (triangles, crosses) to represent specific sounds or fingerings. Measures are indicated by vertical bar lines.

Höher-höchsten traut
 i ; i ; i - q' ɔ' ε
 der
 up =
 !

Höher-höchsten traut
 i ; i ; i - bq' ɔ' ε
 der
 up =
 !

Höher-höchsten traut
 i ; i ; i - bq' ɔ' ε
 der
 up =
 !

Höher-höchsten traut
 i ; i ; i - bq' ɔ' ε
 der
 up =
 !

Höher-höchsten traut
 i ; i ; i - bq' ɔ' ε
 der
 up =
 !

Höher-höchsten traut
 i ; i ; i - bq' ɔ' ε
 der
 up =
 !

hat auf keinen sand ge= baut
 q' ; i ; i - q' f = i - ɔ' ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

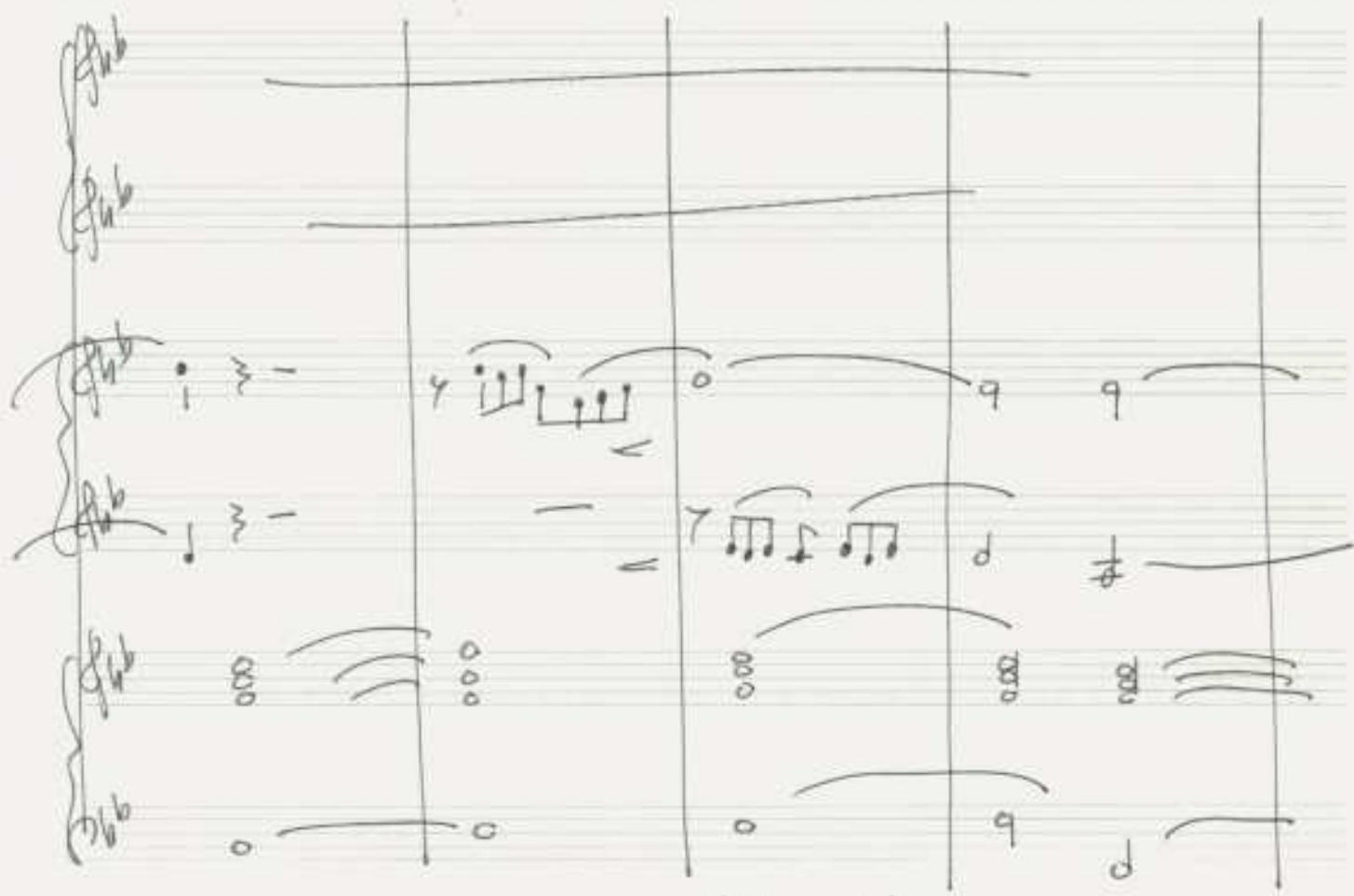
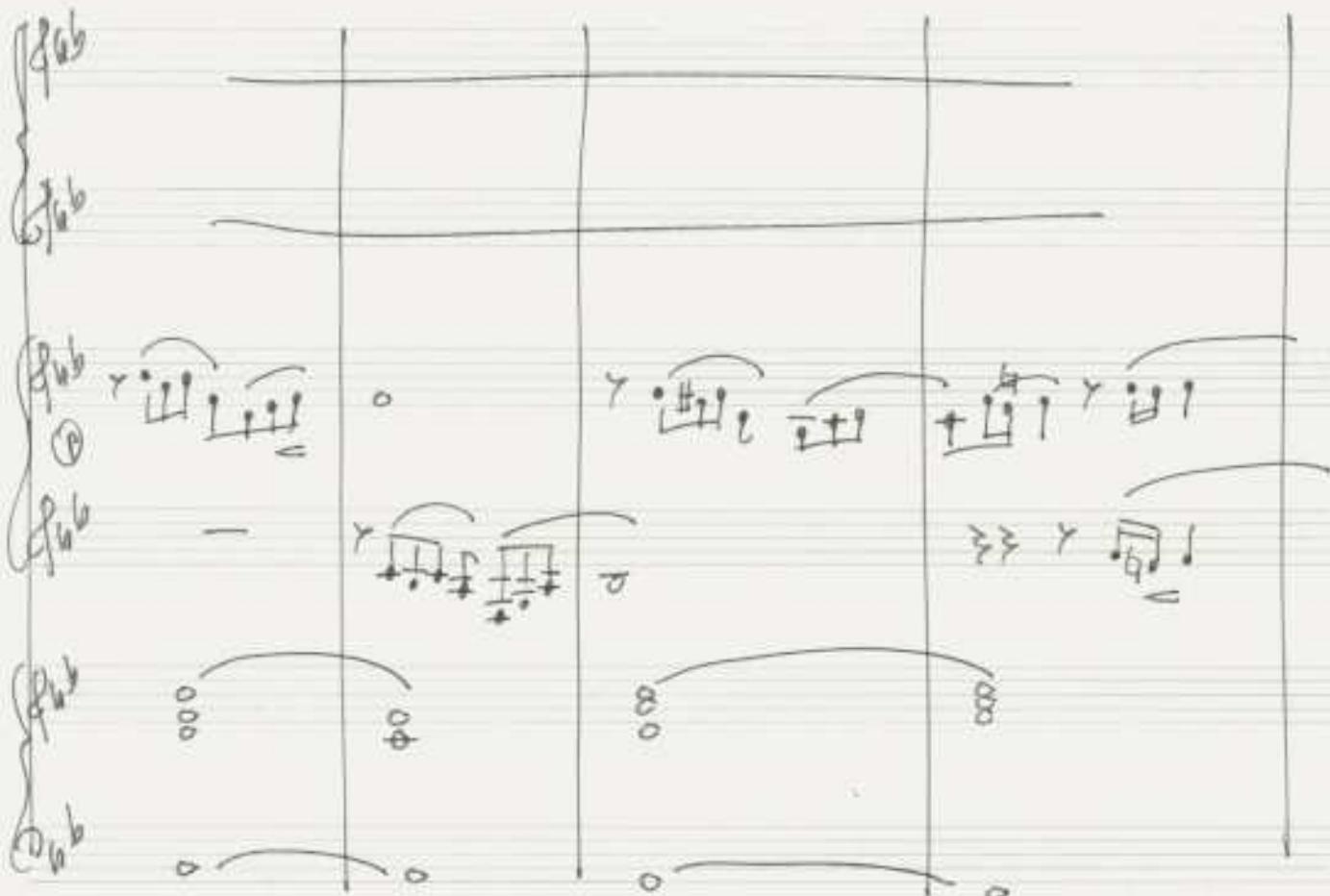
hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

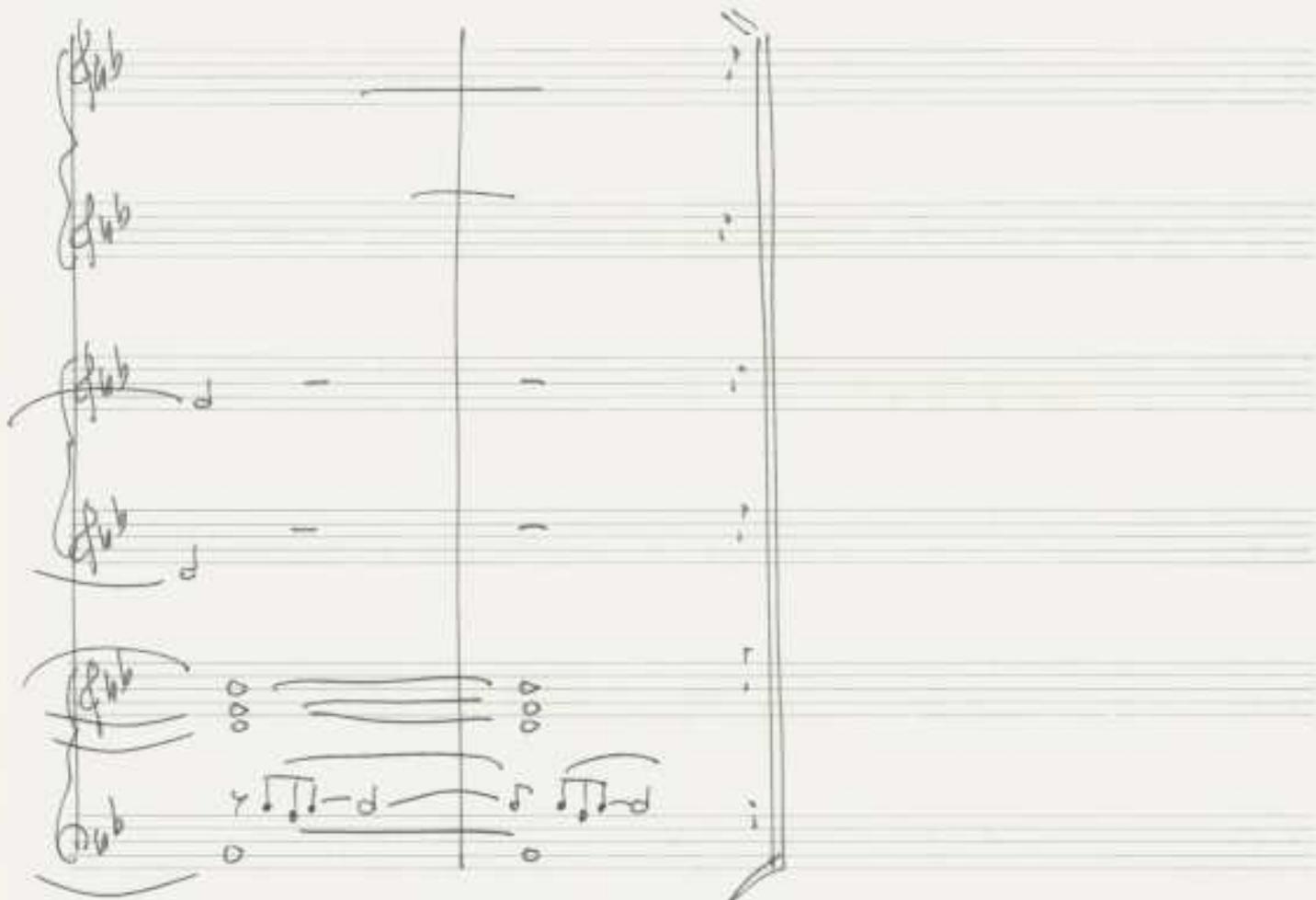
hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -

hat auf keinen sand ge= baut
 i ; i ; i - f q' i - d. ε
 -



(26x gut)



breit

(3)

breit frei

ff d: = = = = d: d: 68: b8: c.

d. d. d. b. d. d. d. q.

solo (frei - scharf)

ff b6 8: b6 d: b6 d: b6 d: b6 d:

b6 d. b6 d. b6 d. b6 d. b6 d.

ff d: d: b6 8:

b6 d. b6 d. b6 d. b6 d.

Adagio (s)

(F#) - (P)

(F#) 6 (meint) *(F#) 8 (meint)*

(F#) (P) *(D#)*

(F#) 4 Komm oh komm du Tröster

(F#) (P) Komm oh Tröster =

(F#) (P) i d =

(F#) (P) i d =

(F#) (P) i d =

mein *Kehr in meinem Herzen*

mein *Kehr in meinem Herzen*

i *i*

i *i*

i *i*

(F#) 4 Komm oh komm du Tröster

(F#) (P) Komm oh Tröster =

(F#) (P) i d =

(F#) (P) i d =

(F#) (P) i d =

ein
 Komm oh Geist vom oben!
 ein
 Komm oh
 ein
 ein

hauch uns deine Weis-heit ein.
 hauch uns deine Weis-heit ein
 hauch uns deine Weis-heit ein

das wir suchen
 Gott al

-Lein
 Gott allein
 den wir suchen
 Gott al - Lein

Allegro con brio

⑤

1H:

2H:

Orgel:

P:

Measures 5-8:

1H:

2H:

Orgel:

P:

Measures 9-12:

1H:

2H:

Orgel:

P:

Handwritten musical score for four voices (SATB) in common time and G major. The vocal parts are arranged in two staves: soprano/alto on top and bass/tenor on bottom.

The score consists of four measures:

- Measure 1:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
- Measure 2:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
- Measure 3:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
- Measure 4:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$

Handwritten musical score for four voices (SATB) in common time and G major. The vocal parts are arranged in two staves: soprano/alto on top and bass/tenor on bottom.

The score consists of four measures:

- Measure 1:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
- Measure 2:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
- Measure 3:** Soprano: $\text{G} \text{ A} \text{ B}$; Alto: $\text{D} \text{ E} \text{ F}$; Bass: $\text{C} \text{ D} \text{ E}$; Tenor: $\text{A} \text{ B} \text{ C}$
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Handwritten musical score for four voices (SATB) in common time and G major. The vocal parts are arranged in two staves: soprano/alto on top and bass/tenor on bottom.

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Handwritten musical score for organ solo, page 19, measures 1-5.

Key signature: G major (no sharps or flats). Time signature: Common time (indicated by 'C').

Measure 1: Four voices play eighth-note patterns. The first voice has a sustained note. Dynamics: f = (fortissimo), f = (fortissimo), f = (fortissimo).

Measure 2: The first voice continues its eighth-note pattern. Dynamics: f = (fortissimo), f = (fortissimo).

Measure 3: The first voice has a sustained note. Dynamics: f = (fortissimo), f = (fortissimo).

Measure 4: The first voice continues its eighth-note pattern. Dynamics: f = (fortissimo), f = (fortissimo).

Measure 5: The first voice has a sustained note. Dynamics: f = (fortissimo), f = (fortissimo).

Handwritten musical score for organ solo, page 19, measures 6-10.

Key signature: G major (no sharps or flats). Time signature: Common time (indicated by 'C').

Measure 6: The first voice has a sustained note. Dynamics: d. (diminuendo), d. (diminuendo), d. (diminuendo), d. (diminuendo).

Measure 7: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 8: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 9: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 10: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Handwritten musical score for organ solo, page 19, measures 11-15.

Key signature: G major (no sharps or flats). Time signature: Common time (indicated by 'C').

Measure 11: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 12: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 13: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 14: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

Measure 15: The first voice has a sustained note. Dynamics: g. (grace notes), g. (grace notes), g. (grace notes), g. (grace notes).

(2 te x zweites mit) 19 (folgt No. 1 + dann gleich)

Handwritten note: Schemnitz (nach J.S. Bach), Orgel in der Kirche St. Marien, SWV 1337 (1981)

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20 Einleitung (ORGEL solo). No.6 = No.1.

No.7 = Einleitung