

LUDWIG BEETHOVEN



W.A. MOZART



NOTENHEFT

FRIEDRICH SCHUBERT



J. HAYDN



J. STRAUSS



Schlechte Zeit für Lyrik

Allegretto

ich weiß doch nur der Glückliche ist be=liebt

D: 2 ① = $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$

B: $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$ | $\begin{array}{c} \text{F#} \\ \text{C} \end{array}$ $\begin{array}{c} \text{G} \\ \text{E} \end{array}$

seine Stimme hört man gern

D: $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$

B: $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$

(poco rit.)

seufze = nicht ist schön —

D: $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$

B: $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$ | $\begin{array}{c} \text{B} \\ \text{F#} \end{array}$ $\begin{array}{c} \text{D} \\ \text{A} \end{array}$

Tempo

der verkrüppelte Baum im Hof

zeigt auf den schlechten Boden # + 6 #, aber die

A handwritten musical score for piano. The score consists of three measures. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two eighth-note chords: the first is F#-A-C, and the second is G-B-D. Measure 2 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains two eighth-note chords: the first is D-F#-A, and the second is E-G-B. Measure 3 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two eighth-note chords: the first is A-C-E, and the second is B-D-F#. Measures 1 and 2 have a bracket under them labeled 'P' (Piano). Measure 3 has a bracket under it labeled '3'. Measures 1 and 2 also have a bracket under them labeled '1'.

Vorüber = gehenden schimpfen ihn einen Krüppel

A handwritten musical score for a single melodic line. The score consists of four measures. Measure 1 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains two eighth notes and a sixteenth note. Measure 2 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains three eighth notes. Measure 3 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains two eighth notes and a sixteenth note. Measure 4 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two eighth notes. The score is written on five-line staff paper.

(poco rit)

meno

doch mit Recht doch mit Recht

$\text{ff} >$

$\text{p} =$

$\text{p} \quad \# \text{q}$

$\# \text{q}$

Tempo) die grünen Boote und die lustigen Segel der Sündes

$\text{p} =$

$\text{p} \quad \# \text{q}$

$\# \text{q}$

$\text{f} \quad >$

sehe ich nicht vor= allem sehe ich

$\text{p} =$

$\text{p} \quad \# \text{q}$

$\# \text{q}$

$=$

$<$

A musical score diagram on lined paper. The vocal line starts with 'mehr' (b9) and 'den' (b2). The piano accompaniment has a bass line from 'g' to 'f' and a treble line from 'b' to 'a'. The vocal line continues with 'wir' (i), 'der' (#2), 'Finster' (#1), and 'günzig' (9). The piano accompaniment has a bass line from 'g' to 'f' and a treble line from 'b' to 'a'.

A handwritten musical score on five-line staff paper. The score consists of two systems separated by a double bar line. The first system starts with a dynamic of f , followed by a measure with a tempo marking of $= \text{vivo}$. The second system begins with a dynamic of ff , followed by a measure with a tempo marking of $\# \text{q}$. The score concludes with a dynamic of p .

(sprechen

(sprechen
P: Dab̄ die vierzigjährige Hȫuslerin gekrönt geht?
Die Brüste der Mündchen
find wunder wie ehedem.
(8)

bweit (breit)

in meinem Lied ein Reim könne wir fast vor wir

ঁ ষ ষ ষ ষ ষ ষ ষ ষ

九

○
○

6
10
10

Über ~~=~~ mit!

#半 #。 C

三

hartig (frei)

in mir streiten sich die Be = feisterung über den
accord.

in mir streiten sich die Be = feisterung über den
accord.

blühenden Appel = bau

(Lento

noch das Ent =

blühenden Appel = bau

(Lento noch das Ent =)

= setzen über die Reden des Austreichers

= setzen über die Reden des Austreichers

(frei) Recitativnoten

aber wir da zweite, drängt nach
zum
#+

Schreibtisch

Frühling 1938

langsam

Heute Oster = sonntag früh

Forte dynamic (f) is circled with a question mark.

eine plötzliche Schneesturm

über die Insel

Measures 1-2: Dynamics p, ff. Measure 3: Dynamics fp.

zwischen den grünen Hecken lag Schnee

Measures 1-2: Dynamics ff. Measure 3: Dynamics f. Measures 4-5: Dynamics ff.

(frei)

mein zinger Sohn holte mich zu seinem Aprikosenbaumchen
an der Hausr-mauer

Largo (zu einem Vers weg) in dem ich auf diejenigen Fitt mit dem Finger

den Kontinent, diese Isel mein Volk, meine Familie und mich ver-

= zilgen mag

A handwritten musical score for 'Gloria' by J.S. Bach. The score is written on five systems of four-line staff paper. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The vocal parts include Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (O). The lyrics are in Latin, such as 'Gloria Patri' and 'Amen'. The score includes dynamic markings like forte (F), piano (P), and sforzando (sf). There are also various slurs and grace notes. The manuscript is written in blue ink.

Groß, gift

groß, gut

Hilf

Lento (Presto)

Schweigend legten wir einen Fackel (n.) über den

A handwritten musical score for piano. The first measure starts with a dynamic 'p' followed by a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note pairs: (F#, A), (G, B), (A, C#), (B, D#), (C#, E), (D#, F#), (E, G), (F#, A). The second measure begins with a repeat sign, followed by a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth-note pairs: (D#, F#), (E, G), (F#, A), (G, B), (A, C#), (B, D#), (C#, E), (D#, F#). The third measure starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth-note pairs: (B, D#), (C#, E), (D#, F#), (E, G), (F#, A), (G, B), (A, C#), (B, D#). Measures 4-6 are indicated by a brace and a circled '11'.

Tempo (largo)

frierenden

Baum

A handwritten musical score for guitar, consisting of three staves. The top staff uses a standard staff with a treble clef, and the bottom two staves use a bass staff with a bass clef. The time signature is common time (indicated by a 'C'). The score includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others having tails. Measures are separated by vertical bar lines. The first staff has measures starting with a circle, a square, a triangle, another circle, a square, and a triangle. The second staff has measures starting with a circle, a square, a triangle, and a square. The third staff has measures starting with a circle, a square, a triangle, and a square. The score ends with a final measure ending in a square.

Conjunto

Deutsches Lied.

frei zuhören (sie sprechen wieder von großen Zeiten!)

(Leise) nur weine nicht
PP #I I = > sie sprechen wieder von Ehre

(sprechen)
der Krieger wird nur aufreiden) ff

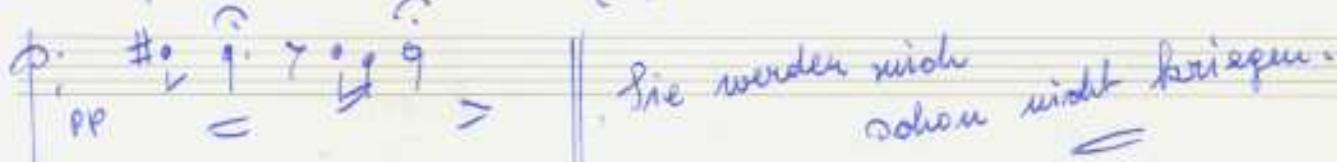
(Leise) nur weine nicht (stark) (sprechen) heilig
PP = = Da ist nichts im Schrank,
was zu holen wäre

gebräte

sie sprechen wieder von großem Siegen!



leuto *nein weine nicht* (sprechen (heftig - Preis))



Maestoso

ziehen die Heere



nur weine nicht



wenn ich wieder kehre

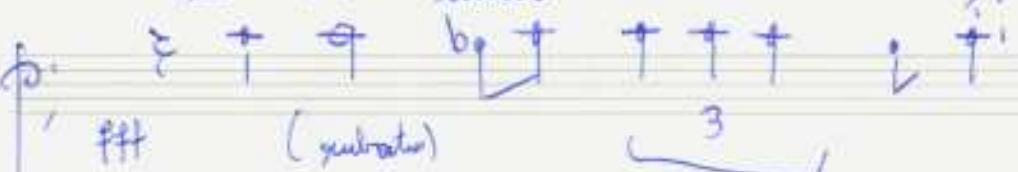


{ ♪



bweilt (gut)

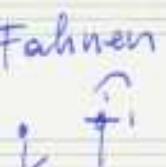
kehrt ich unter anderen Fahnen



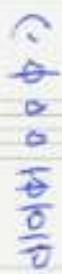
fff

(zweiter)

3



{ ♪



(tempo) Lento (pesante)

wieder

(gut)

A handwritten musical score for two voices and conga. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure with a long note followed by a short note. The bottom staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a measure with a bass note followed by a treble note. Both staves have a circled "777" below them. To the right of the staves, there is a "Conga" instruction with a wavy bracket. The music concludes with a final measure consisting of a bass note, a treble note, and a conga symbol.

Vier Aufforderungen an einen Mann von
verschiedenen Seiten zu verschiedenen Zeiten

weit (Maestoso)

①

Mezzosopran

oder (H2T)

b:

Handwritten musical score for voice part b. The score consists of two systems of music. The first system starts with a dynamic ff and includes markings like #9, #9, #9, #9, b9, b9, b9, and b9. The second system starts with a dynamic ff and includes markings like #9, #9, #9, #9, b9, b9, b9, and b9. There are several annotations in blue ink: a bracket under the first system with the text "(alles Oktave höher)" pointing to the first ff dynamic; a bracket under the first system with the text "Hier hast du ein" pointing to the first ff dynamic; a bracket under the second system with the text "Hier hier ist" pointing to the first ff dynamic; and a bracket under the second system with the text "Platz für deine Sachen" pointing to the first ff dynamic.

Platz für deine Sachen

b:

Handwritten musical score for voice part b. The score consists of two systems of music. The first system starts with a dynamic ff and includes markings like b9, b9, b9, b9, and b9. The second system starts with a dynamic ff and includes markings like #9, #9, #9, #9, b9, b9, b9, and b9. There are annotations in blue ink: a circle around the ff dynamic in the first system; a circle around the ff dynamic in the second system; and a circle around the ff dynamic in the second system.

stelle - die Möbel um nach deinem Fe = schwarz
 ♫: #9 9 9 | #+ + + #9 9 | #9 9 9 9
 mf = = =
 ♪ = = =
 up = = =
 ♪ = = =
 #, #9 9 9 9

lange was du brauchst — da ist der
 ♫: b9 9 9 9 | f 9 9 9 | b9 9 9 9
 = = = = = = = =
 ♪ = = = = = = =
 up = = = = = = =
 ♪ = = = = = = =

Schlüssel — hier bleibt
 ♫: b9 9 9 9 | (gut + dir) 9 9 | b9 9 9 | ♩ (P)
 f b8 b6 = = = =
 ♪ = = = = = = =
 up = = = = = = =
 ♪ = = = = = = =

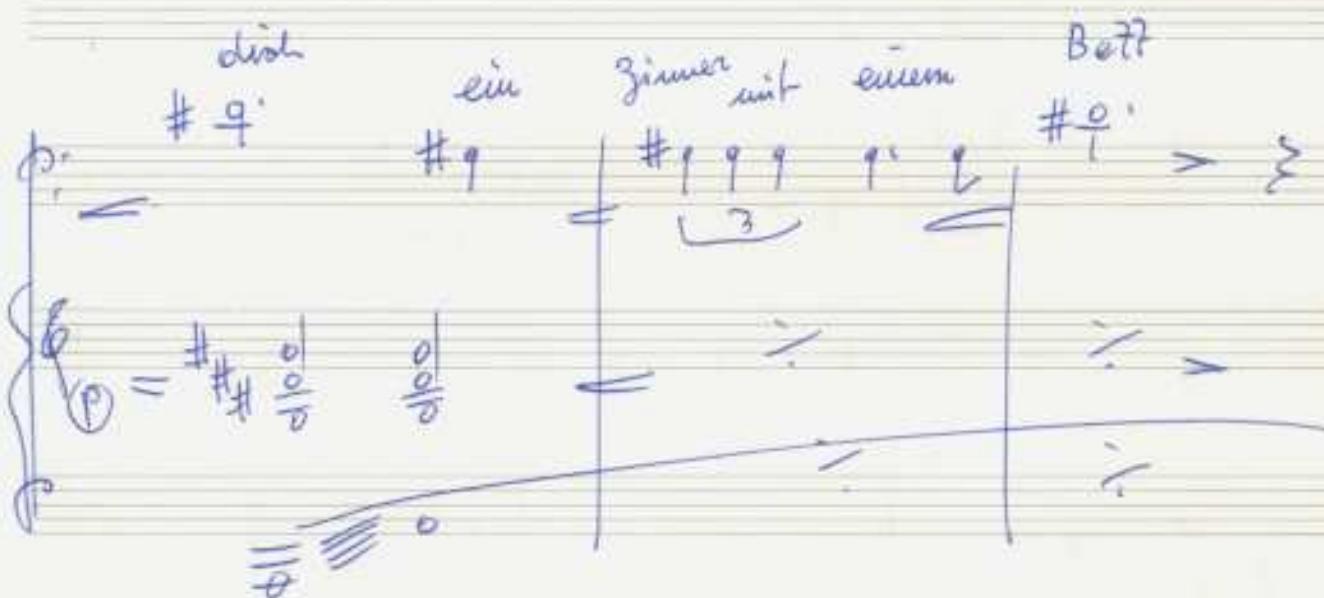
(frei)

②

es ist eine Stube da für uns alle und für

D: 
④ = 

D: 
④ = 

D: 
④ = 

D: 
④ = 

No. ③

pesante

bleibe bei uns

t f i q

ff

Lento

(bewegter)

hier ist

deine

Schlafstelle

+ t

+ b + i

i l

p =

q

q

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

Bett ist noch ganz frisch

das

b p

<

f

=

b d

b

=

=

=

=

=

=

=

=

=

=

=

=

lag erst ein

t f t

=

=

=

=

=

=

=

=

=

=

=

=

=

Mann drei wenn du

heikel bist schwache deinen Zimtöffel

+ t f i t t

b t t t p i i

b i f b t f g

b i f b t f g

b i f b t f g

b i f b t f g

poco su

frei (leeres)

bleibe zuhig bei bei

$$\text{pp} \leq \text{L} \leq \text{pp}$$

enregt (bewegt)

④ No.4

Kamer nach schnell oder du

das ist die

D: F#9 19 1 1 1 1 1 1 1 3

并 3

11
B

(B)

104

(1) 甲子年正月廿二日

Page 5 of 5

1. (t) (t) | : | :

A blank musical staff consisting of five horizontal lines and four spaces, starting with a sharp sign.

9 " 1149
- 3

kannst auch bleiben eine Nacht aber das kostet extra!

b: $\text{b} \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{t}$ $\text{q} \quad \underbrace{\text{i} \quad \text{i} \quad \text{i}}_{\leftarrow}, \text{t} \quad \text{i} \quad \text{t} \quad \text{i}$

{ f: $\text{b} \quad \overset{\wedge}{\text{o}}$ $\quad >$ $\quad :$

p: $\# \quad \# \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{o}} \quad \overset{\wedge}{\text{i}}$ $\quad >$ $\quad :$

Meno (gutiger verlaend) — (— gut + dir)

ich werde dich nicht stören

b: $\text{b} \quad \overset{\wedge}{\text{g}} \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}}$ $\quad >$ $\quad >$ $\quad -$

{ f: $\text{b} \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}}$ $\quad > \text{dir}$ $\quad >$ $\quad :$

p: $\text{b} \quad \overset{\wedge}{\text{d}} \quad \overset{\wedge}{\text{d}} \quad \overset{\wedge}{\text{d}} \quad \overset{\wedge}{\text{d}}$ $\quad > \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}}$ $\quad >$ $\quad :$

(gut ——————>)

übrigens

bin ich nicht krank

c: $\text{b} \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}}$ $\quad >$ $\quad >$ $\quad \text{P}$

{ f: $\text{b} \quad \overset{\wedge}{\text{b}} \quad \overset{\wedge}{\text{b}}$ $\quad >$ $\quad >$ $\quad \text{P}$

p: $\# \quad \# \quad \# \quad \#$

Lento (frei) du bist hier so gut aufgehoben wie wo anders

#P
P
P:
P:

#f >
accel
mit den > pp

(groß mit ... den)

Lento du kaust also da - bleiben

pp
P
P:
P:

q. >
q. <
q. < >

pp
P
P:
P:

f > pppp

(Lento)

①

Aus (Deutsche Kriegsfibel)

Bassbariton (

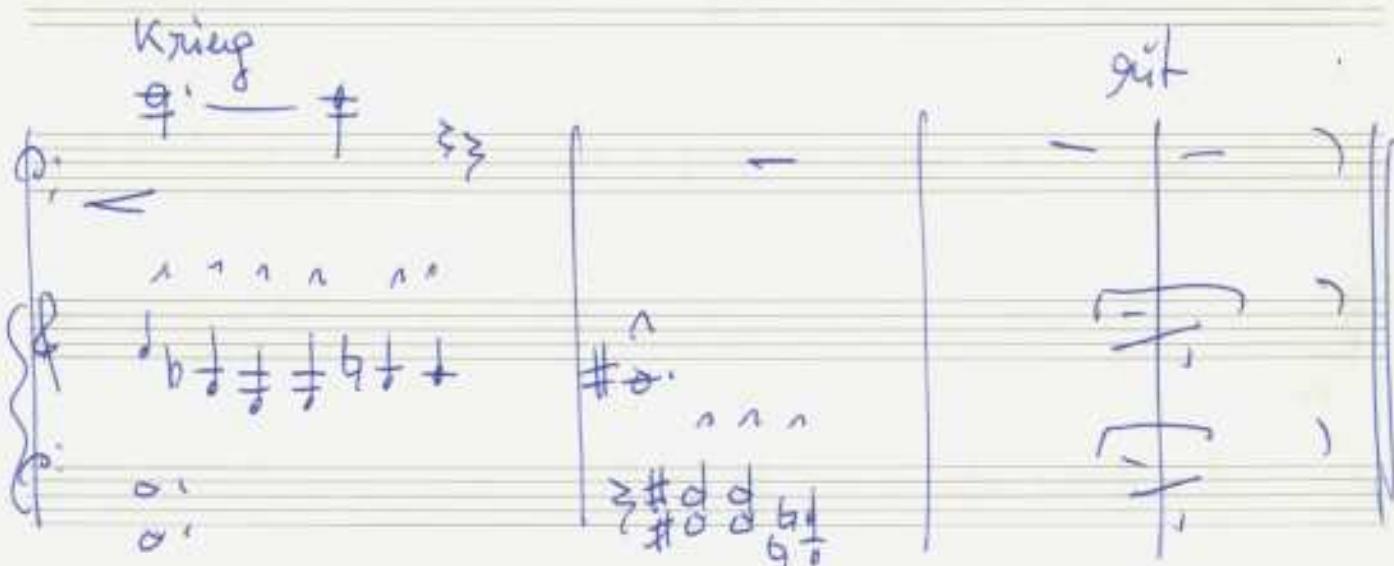
auf der Mauer stand mit

P: 

Kreide —

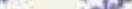
P: 

Krieg

P: 

Leute (frei, sprechen) keine

Der es geschrieben hat, ist schon gefallen!

ruhig (Lento)  auf sie der soziale Raum kennenden großen Zeiten, die

Handwritten musical score for the first section of "Wälder werden wohl die Jäger tragen noch die". The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures for piano (p), bassoon (bassoon), violin (violin), and cello (cello). The second system starts with a bass clef, a key signature of one sharp, and a common time signature. It contains measures for piano, bassoon, violin, and cello. The vocal part is indicated by a soprano clef above the vocal line.

groß, gut dir

Hörte - stehen noch die Menschen atmen noch
#† † † † | #q' , #q #; ; q' | #q' >
- = f > (p) = D; #o | #o
f: - - - - | - - - - | - - - - | - - - -
C: - - - - | - - - - | - - - - | - - - -

(3)

erregt (frei)
General dein Tonk ist ein starker Wagen, er

#z #g #† † the † i † b, g f g
f: - - - - | - - - - | - - - - | - - - -
C: 4 (4) - - - - | - - - - | - - - - | - - - -
P: 4 - - - - | - - - - | - - - - | - - - -
#o #o #o #o | #o #o #o #o

front einer Wald und zer=unabt hundeste Meusleer

A handwritten musical score for three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure consisting of a whole note followed by a fermata. The second staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure consisting of a half note followed by a fermata. The third staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure consisting of a half note followed by a fermata.

aber er hat einen Fehler (brait) er

A handwritten musical score for a single melodic line. The score consists of three measures. Measure 1 starts with a dynamic f , followed by a descending eighth-note pattern: $\{ \} \{ \} \# \downarrow \downarrow \downarrow \downarrow$. Measures 2 and 3 begin with a dynamic p , followed by a descending eighth-note pattern: $i \downarrow \downarrow \downarrow \downarrow$. Measure 3 concludes with a dynamic p , followed by a descending eighth-note pattern: $\{ \} \{ \} \{ \} \# \downarrow \downarrow \downarrow \downarrow$.

Braucht einen Fahrer!

erregt (frei)

Seine - mal dein

Bomberflugzeug

stark

es

p: $\text{z} \# \text{l} \# \text{t} \cdot \text{t}$

$\# \text{t} \text{b} \# \text{i} \text{t} \text{i} \text{t}$, ist

$b, b \#$

\neq

f=

(P) 10: $\text{z} \# \text{l} \# \text{t} \cdot \text{t}$

$\# \text{b} \text{t} \text{b} \text{t}$

$b \text{b} \# \text{b}$

$\#$

b:

$\# \# \# \#$

$\# \# \# \#$

fliegt ^{schneller} als ein Sturm und trögt mehr

p: $\# \# \# \# \# \#$

$\text{q} \cdot \text{b} \# \text{t}$

$\# \# \# \#$

(P) 11: $\text{q} \text{t} \# \text{t} \# \text{t}$

$\text{q} \cdot$

$\text{b} \text{b}$

=

$\# \# \# \#$

p: z

$\text{b} \# \text{b} \# \text{b}$

$\#$

(gut ----- →

als ein Ele = fenant

p: $\text{b} \# \text{t} \# \text{t} \text{t} \text{t} \text{t} \text{t}$

=

-

(P) 12: $\text{b} \text{b} \# \text{b} \# \text{b}$

$\# \#$

$\#$

(Pendel

breit

aber es hat einen

+ + + #, 9 9
f. 3

Fehler

b + 9.

es braucht einen Mon =

z, 9 #, 9 b 9 9
mf — f =



breit Maestoso

= feur

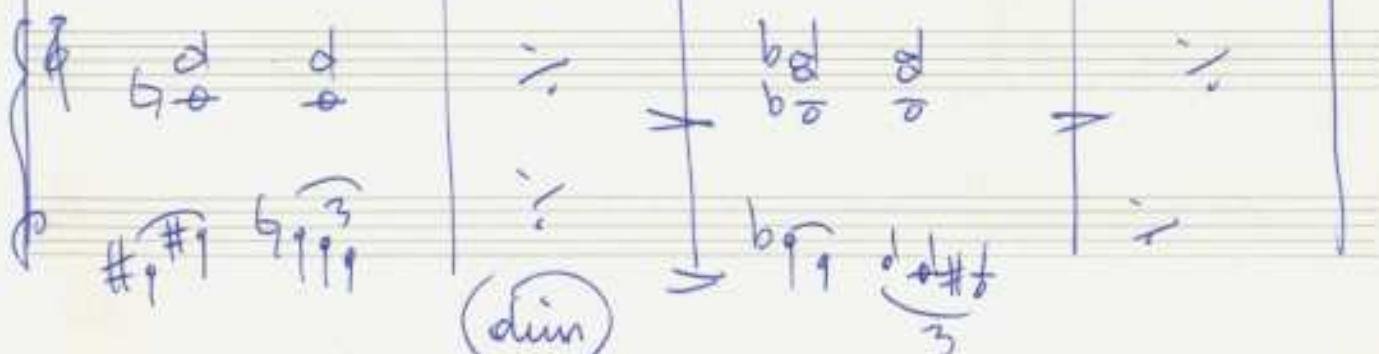
b 9.

Geme =



= real der Mensch ist sehr brauchbar er kann fliegen er kann

b 9. + 9 9 9 b 9 9 9 b 9 9 9



(dim)

grit —————

töten

Selva Langston

er kann denken

A handwritten musical score on four-line staves. The top staff is for Soprano (S.), the second for Alto (A.), the third for Bass (B.), and the bottom staff is for Basso Continuo (BC.). The BC staff includes a bassoon part (Bassoon) with a bass clef and a cello/bass part with a bass clef. The score consists of four measures. Measure 1: Soprano has a fermata over a half note, Alto has a half note, Bass has a half note. Measure 2: Soprano has a dynamic f , Alto has a dynamic p , Bass has a dynamic s . Measure 3: Soprano has a dynamic f , Alto has a dynamic p , Bass has a dynamic s . Measure 4: Soprano has a dynamic f , Alto has a dynamic p , Bass has a dynamic s . Below the BC staff, there is a bassoon realization with a bass clef and a cello/bass realization with a bass clef. A bracket labeled "Pedale" is positioned under the BC staff.

Rudern — Gespräche

sehr langsam (gleitend)

(auf Achsel) es ist Abend

pp; $\gamma \# i l i i >$; $\gamma \gamma \gamma \gamma \gamma$ zwei Faltboote

da-rinnen

zwei nackte junge

Männer

p; $\gamma b i b i i >$; $\gamma b i b i i >$; $i i > j j > \gamma \gamma$

nebenei-nander rudern

p; $\gamma \# i i > \# i i >$; $i i > \gamma \gamma$

sprechen wie.

Handwritten musical score for organ. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings like pp and poco rit . The second system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The third system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The score features various note heads, rests, and slurs. The first system ends with a fermata over the last note. The second system ends with a fermata over the last note. The third system ends with a fermata over the last note.

sprechend

rudern wie

neben ei - wande

Handwritten musical score for organ, continuing from the previous page. The score consists of three systems of music. The first system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings like p and bq . The second system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The third system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The score features various note heads, rests, and slurs. The first system ends with a fermata over the last note. The second system ends with a fermata over the last note. The third system ends with a fermata over the last note.

sehr ruhig.

(rit)

Handwritten musical score for organ, starting on a new page. The score consists of three systems of music. The first system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings like Pedal , pp , and $=\text{ppp}$. The second system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The third system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The score features various note heads, rests, and slurs. The first system ends with a fermata over the last note. The second system ends with a fermata over the last note. The third system ends with a fermata over the last note.

Rückkehr

(frei) die Vater = Stadt, wie find ^{ih} nie doch?

p; $\begin{array}{ccccccccc} \text{z} & ; & \text{l} & \# \text{i} & \text{i} & \text{i} & \# \text{i} & \text{i} & - \\ \text{p} = & & = & & & & & & \end{array}$

f $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

pp $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

p $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

p $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

folgend den Bomber-schwärmen Konn ^{noch} ^{ih} Haus

p; $\begin{array}{ccccccccc} \text{z} & \text{i} & \text{i} & \# & \text{i} & \text{i} & \text{i} & \# & \text{q} \\ \text{pp} = & \text{i} & \text{i} & = & \text{i} & \text{i} & \text{i} & \text{i} & - \\ & \text{i} & \text{i} & & \text{i} & \text{i} & \text{i} & \text{i} & \end{array}$

f $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

p $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

pp $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

$\times \quad \quad \quad \triangleright$

Coll $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

(frei) wo denn liegt ore? wo die unge-heuen Ge =

p; $\begin{array}{ccccccccc} \text{z} & ; & \text{b} & \text{i} & \text{i} & \text{i} & \text{i} & \text{i} & \text{i} \\ \text{p} = & & & & & & & & \end{array}$

f $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

F $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

p $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

pp $\begin{array}{c} \text{o} \\ \text{o} \end{array} -$

$\rightarrow \quad \quad \quad \text{ff} \quad \begin{array}{c} \text{o} \\ \text{o} \end{array} -$

(breit)

b. = bing - nu Rauch stehen
 # + ♭ + ♮ T T | # ♭ T T | - - | - -

{ ♪ - | - | - | - |

(frei)

b. das in den Feuer dort
 # T T T T i f | des ist sie!
 ff - = | ♭ ♭ # ♭ # ♭ | m

{ ♪ # ♭ ♭ | ♭ ♭ |

{ ♪ ♭ ♭ | ♭ ♭ |

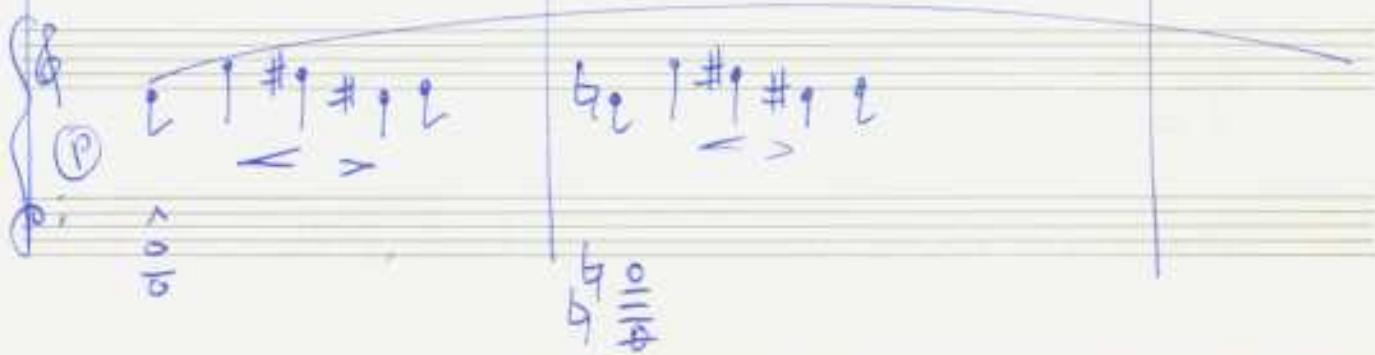
(ruhig)

b. (1) - - - - | - - - - | - - - - | - - - - |

{ ♪ P ♭ ♭ ♭ ♭ = ♭ |

{ ♪ ♭ ♭ ♭ ♭ |

die Vaterstadt —, wie empfängt
sie uns



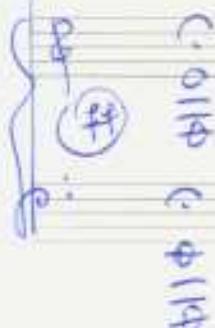
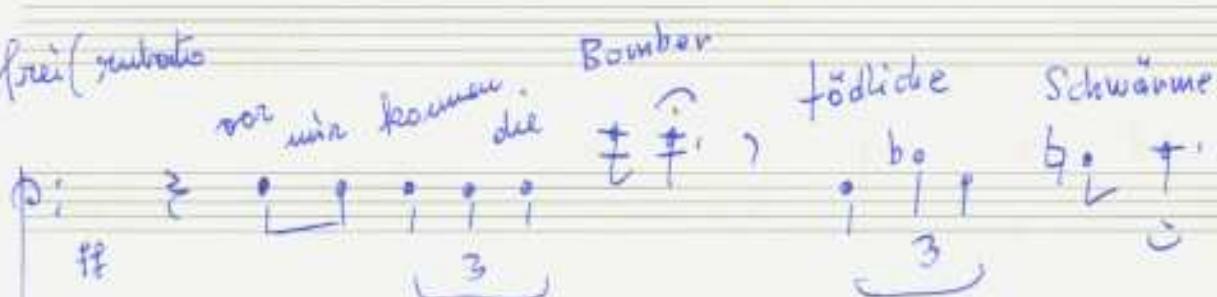
noch

(poco s/w)



frei (zurück)

vor mir kommen die Bomber



frei!

melden Euch meine Rückkehr

Flute: $\geq \# \text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

(Pfiff) $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Flute: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

(Pfiff) $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

succ). Feuer-brünste

Feuer= brünste

Flute: $\geq \# \text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Flute: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

persante gehen dem Sohn voran!

Flute: $\geq \# \text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Flute: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$

Piano: $\text{---} \text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---} \text{---}$



(frei | gebrochen)

Er ist der Erib-Pfeind
b. $\text{z} \text{ b} \text{q} \text{ } \underline{\text{b}} \text{ } \text{z}$; $\text{f} \text{ f} \text{ } \text{z} \# \text{f} \text{ } \text{z} \# \underline{\text{f}}$ $\text{z} \# \underline{\text{f}} \# \text{y} \text{ q}$

b. f
p. $\text{f} \# \text{d}$
 $\# \# \text{d}$

ich kann es enden sagen $\text{f} \text{ f} \text{ } \text{z}$ $\text{z} \# \text{f} \text{ i} \text{ i}$
denn wir die Loi-
b. $\text{z} \text{ i} \text{ i} \text{ i}$
p. $\text{f} \text{ b} \text{ d}$
 $\text{b} \text{ d}$

pp
p
Pedal

= ve
#f.

p. $\text{z} \text{ z}$

(frei)

weiß $\text{b} \text{ t} \text{ t} \text{ } \text{z} \text{ z}$
nun ich nun mehr

p -

pp
p

b 8

Lento

bim —

und eine Grille

Fingerings: first measure, first note 'b' and 'i' are connected by a bracket; second measure, first note 'b' and 'i' are connected by a bracket; second measure, 'G' and 'r' are connected by a bracket.

Lento

Cxit

Fingerings: first measure, 'b' and 'i' are connected by a bracket; second measure, 'G' and 'r' are connected by a bracket; third measure, 'G' and 'r' are connected by a bracket; fourth measure, 'G' and 'r' are connected by a bracket.

(2)

bweit

Handwritten musical score for a piece titled "bweit". The score consists of two systems of music. The first system starts with a dynamic of p_f . It features a bassoon part with notes like $\{ \text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \}$, a piano part with $\# \text{F} \# \text{G} \# \text{A} \# \text{B}$, and a bassoon part with $\# \text{D} \# \text{E} \# \text{F} \# \text{G}$. A circled "4" with a double sharp is followed by the text "pesante". The second system begins with a dynamic of p_i . It includes a bassoon part with $\text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E}$, a piano part with $\# \text{A} \# \text{B} \# \text{C} \# \text{D}$, and a bassoon part with $\# \text{D} \# \text{E} \# \text{F} \# \text{G}$.

Handwritten lyrics and musical score for "Ihr Leute". The lyrics are:

Ihr Leute wenn b. ihr einen sagen hört er
 (g) $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$ wenn $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$ sagen $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$
 $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$ (jubilat frei) $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$ hört er
 (p) $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$ $b \text{ } \text{c} \text{ } \text{d} \text{ } \text{e}$

Handwritten lyrics and musical score for "Ich habe nun ein großes Reich zerstört in". The lyrics are:

Ich habe nun ein großes Reich zerstört in
 (p) $\# \text{c} \text{ } \text{d} \text{ } \text{e} \text{ } \text{f}$ $\text{c} \text{ } \text{d} \text{ } \text{e} \text{ } \text{f}$ $\# \text{c} \text{ } \text{d} \text{ } \text{e} \text{ } \text{f}$ $\text{c} \text{ } \text{d} \text{ } \text{e} \text{ } \text{f}$

(breit(frei))

zwaunzig



Touren

#P. ♩

<

(Lento)

fragt wo id pe=blieben

pp =

< >

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

=

Largo (sehr langsam)

langsam

ich von da = bei ich

— ? ♩ 9. ♩ = = clesc. (mf) —

pp b6 6 6 6

^ ^ ^ ^

(breit(frei))

vor da = bei und

9. ♩ = = pp =

vor da = bei

9. ♩ = = pp =

f< = = pp =

< = = pp =

(gut)

(Lento) gut)

lebte davon

Φ: ♫ ♪ ♫ ♪

—

pessante

sieben —

♩ ♩ ♩ ♩

≡

32

— ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈

großes gut.

Φ: —

○ 6 6 6 6 6 6 6

— / / / / / /

—

— <

—

○ 0 0 0

○ 0 0 0

○ 0 0 0

Φ

zu die däwinische Zufluchtstätte
der ersten Jahre des Erzls.

sehr frei (sehr langsam)

(↑)

This is a handwritten musical score for a single melodic line. It consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a dotted half note followed by a sixteenth-note pattern: A, B, C, D, E, F, G. This is followed by a measure of rest, then a measure with a bass note B and a treble note A. The second system begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The melody continues with a bass note B and a treble note A. The notation includes various rests, eighth and sixteenth notes, and some grace notes indicated by small 'g' symbols above the stems. The score is written on five-line staff paper.

(geit) —

This is a handwritten musical score for a single melodic line, continuing from the previous section. It consists of two systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a bass note B followed by a treble note A. The second system begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The melody continues with a bass note B and a treble note A. The notation includes various rests, eighth and sixteenth notes, and some grace notes indicated by small 'g' symbols above the stems. The score is written on five-line staff paper.

frei (1) Viertel

sag, Haus,
das zwischen Sand und Birkenbaum steht:

pp = >= <= >

pp < >

pp < >

(frei der alte Satz "die Wahlkraft ist konkret")

p < <= > < > < >

b b B

b B

hat, obendrein der Flüchtling
singt dir eingesummt

p = <= >= <= >

pp < >

pp < >

(sehr zart) langsam (frei)

der Bomberpläne Aufall über=dauert?

p: 33 7 # i i i i i i i i i i i i
b ♫ pp < = < > (mit) > mp

{ ♪ b o
{ ♪ o /

(1) Lento

p: - - - - -
b ♫ - - - - -
p: ♪ = # q - # = b ♫ - - - - -
Pedal > = > = > = >

(pp) (rit.)

p: -
4 { ♪ o o =
4 { ♪ o o =
4 { ♪ o o =
4 { ♪ o o =
♫ = = = = =
♫ = = = = =
♫ = = = = =
♫ = = = = =

Adagio

Auf einen chinesischen Teewurzel Löwen.
Die

A handwritten musical score for a single instrument. The score consists of five measures separated by vertical bar lines. Measure 1 starts with a dynamic 'p.' followed by a fermata over a note. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The first measure contains the lyrics 'pesante'. Measures 2 and 3 begin with a repeat sign. Measure 2 ends with a repeat sign and a fermata over a note. Measure 3 begins with a repeat sign and ends with a fermata over a note. Measure 4 starts with a dynamic 'f' followed by a fermata over a note. Measure 5 starts with a dynamic 'ff' followed by a fermata over a note. The lyrics 'pesante' are written above the first measure.

Schlechten

fürchten

die

Schlechter

A handwritten musical score for a single melodic line. The score consists of four measures. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two eighth-note pairs followed by a measure repeat sign. Measure 2 begins with a key signature of one sharp (F#) and a common time signature, containing two eighth-note pairs. Measure 3 begins with a key signature of one sharp (F#) and a common time signature, containing two eighth-note pairs. Measure 4 begins with a key signature of one sharp (F#) and a common time signature, containing two eighth-note pairs. The score ends with a final measure sign.

fürchter deine

Klave

Handwritten musical score for piano:

Measures 1-2:

- Measure 1: f , $f\#$, acci
- Measure 2: $f\#$, f , dim

Measures 3-4:

- Measure 3: $f\#$, f , acci
- Measure 4: $f\#$, f , dim

(frei)

die Guten freuen
deiner Grazie

b.; $\begin{array}{c} \text{z} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{z} \\ \text{p} \end{array}$ $\begin{array}{c} \text{z} \\ \text{pp} \end{array}$

poco giit

(frei) Derlei hözte ich gern von meinem
vers

b.; $\begin{array}{c} \text{z} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{z} \\ \text{p} \end{array}$ $\begin{array}{c} \text{z} \\ \text{p} \end{array}$

- - - - -

pp pp pp

Pedal Ped. Ped.

Lunga

Die Moritat von Mackie Messer

langsam beginnen / stetig steigen in Lautstärke + Tempo

Fundort (auf 2)	Vor der Haifisch	der hat Zähne
→ —	33 ♫; ; ♪; ♪;	; ♪; ♪; ♪; ♪;
↑ (hören beginnen)	P = Anнем schließen	blauen Sonntag
↓ = (bei Wiederholung sollen wesentlich rascher und (forte) mit acc. et cusec.	;	;
↓	;	;

longer begin (acc). — + chsc.)

M a cheath	der hat ein	Messer	doch das	Messer
7 + əj ·	† † † b̥j	† əj ·	† ʒ † b̥j	† əj ·
Mensch	gibt um die	Ecke	den man	Mackie

A handwritten musical score for a piano. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music includes various notes, rests, and dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). There are also several fermatas (dots over notes) and a measure repeat sign (double bar line with dots).

sieht man nicht
 tolles sind
 Messer nennt Und Schmutz =
 Meier

des Haifischs Flasen Rot, wenn dieser
 bleibt ver schwunden und so mancher

Blut ver gießt Mackie Messer
 weiche = Mann und sein Geld

trögt neu Handtuch Drauf keine Untert
 hat Mackie Messer Dem man nichts be= weisen

liest — du der Thene
 bo Jenny Towler grünew
 Kann (2tet ~~und~~)

Wasser fallen plötzlich Leute um Erst
 fanden Mit 'nem Messer in der Brust- und am

weder Pest noch Chole = na - Podres

b. b ♭ ♯ ♪ | b ♭ ♪ ♭ ♪ ♪ | b ♭ ♪ | ♪ ♪ | ♪ ♪ ♪

Kai geht Mackie Messer Per von

{ ♫ b ♭ ♭ ♭ | ♫ ♭ ♭ ♭ ♭ ♭ | ♫ ♭ ♭ | ♫ ♭ ♭ ♭ | ♫ ♭ ♭ ♭

{ ♪ ♭ ♭ ♭ ♭ | ♪ ♭ ♭ ♭ ♭ | ♪ ♭ ♭ | ♪ ♭ ♭ ♭ | ♪ ♭ ♭ ♭

heißt Macbeth fehlt um Podres

b. b ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ | ♭ ♭ ♭ ♭

all' em nichts Ge = f = wußt der von

{ ♫ b ♭ ♭ ♭ | ♫ ♭ ♭ ♭ ♭ | ♫ ♭ ♭ ♭ | ♫ ♭ ♭ ♭

{ ♪ b ♭ ♭ ♭ | ♪ ♭ ♭ ♭ ♭ | ♪ ♭ ♭ ♭ | ♪ ♭ ♭ ♭

heißt Macbeth fehlt um —

b. ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ | ♭ ♭ ♭ ♭

all' em nichts Ge = f = wußt

{ ♫ ♭ ♭ ♭ | ♫ ♭ ♭ ♭ ♭ | ♫ ♭ ♭ ♭ | ♫ ♭ ♭ ♭

{ ♪ ♭ ♭ ♭ | ♪ ♭ ♭ ♭ ♭ | ♪ ♭ ♭ ♭ | ♪ ♭ ♭ ♭

schnell sehr rasch und laut!
(wo ist
ff ff)

Fifths
ff ff

glück der Führherr —
q' + ff q'

Handwritten musical score for the first section. It consists of two staves. The top staff has dynamic markings: **ff** at the beginning, followed by **ff ff** in a circle, then **b**, **ff**, and **ff ff**. The bottom staff has **b**, **b**, **b**, **b**, **b**, and **b**. The lyrics are: "schon sehr rasch und laut!" (with dynamic ff ff), "Fifths", "ff weres", "immer", "wissen", and "müsste". Measure endings are indicated by **;**, **;**, and **;**.

kann das je aus Sonnenlicht
b; b q' b q' + b q' q'
Mackie Messer weiß es nicht

Handwritten musical score for the second section. It consists of two staves. The top staff has **b**, **b**, **b**, **b**, **b**, and **b**. The bottom staff has **b**, **b**, **b**, **b**, **b**, and **b**. The lyrics are: "kann das je aus Sonnenlicht", "Mackie Messer", and "weiß es nicht". Measure endings are indicated by **;**, **;**, and **;**.

Presto (lebhaft)

und das große

Feuer im Solo

b; b b q' b q'

b q' q' + b q'

b b

b b b b

b b b b

b b b b

;

;

A handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The lyrics are:

sieben Kinder und ein Greis

The vocal parts are:

- Soprano (top staff): $b_1 b_2 b_3$
- Alto (middle staff): $b_1 b_2 b_3$
- Bass (bottom staff): $b_1 b_2 b_3$

Accompaniment parts are shown in blue ink:

- Violin: $b_1 b_2 b_3$
- Cello: $b_1 b_2 b_3$
- Piano: $b_1 b_2 b_3$

Man fragt und der nichts weiß.

(sift... --) hatt abbrechen

Moderato (

immer ruhiger im Tempo

Witwe

deren

Namen

seder

auf und	wor	fe =	schändet
# q. ;	# q. ;	# f ;	# f ;
-mf =	f < (mit)	ff <	fff lunga

Presto (immer leiser und langsamer) größer mit dir

A handwritten musical score on three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains two measures of music. The middle staff has a bass clef and a common time signature. It also contains two measures of music. The bottom staff has a bass clef and a common time signature. It contains two measures of music. The first measure of each staff begins with a quarter note followed by a eighth note. The second measure begins with a eighth note followed by a quarter note. The third measure begins with a quarter note followed by a eighth note. The fourth measure begins with a eighth note followed by a quarter note.

A handwritten musical score for two voices. The top staff starts with a forte dynamic (F) and a common time signature. It features a single measure consisting of a whole note followed by a half note and a quarter note. The bottom staff begins with a piano dynamic (P) and a common time signature. It contains a measure with a whole note followed by a half note and a quarter note. Both staves continue with a series of eighth notes and sixteenth notes, separated by vertical bar lines. The score concludes with a final measure on each staff.

Per Pfauenbaum

Audiente (↑) (sehr) (frei)

(frei)

im Hofe steht ein Pfauenbaum

der ist klein ^{aber} es kaum

er hat ein Gilde drun

um

der Kleine kann nicht größer sein, ja

(poco rit)

größer sein das möcht er gern

's ist keine Red de-von

(rit)

(plötzlich)

(P)

(ruhig)

er hat zuwenig sonn

(P)

(frei)

(gut)

(~) den Pflaumenbaum
glaubt man ihn kaum

PP = < = >

Detailed description: This section of the score is in common time. It features two staves. The top staff has a dynamic of 'frei' above it and '(gut)' below it. The bottom staff has a dynamic of '(~) den Pflaumenbaum glaubt man ihn kaum'. Articulation marks include a wavy line under a note, a brace with '#d' and a cross, and a brace with 'b' and a cross. Measures end with '<' and '>' symbols.

weil er wie eine Pflaume hat (energisch)

PP = < = >

Detailed description: This section is labeled '(energisch)'. It shows a dynamic of 'PP' in a circle above a measure. Articulation marks include a brace with 'b' and a cross, and a brace with '#d' and a cross. Measures end with '<' and '>' symbols. There are also slurs and grace notes.

doch es ist ein Pflaumenbaum

PP

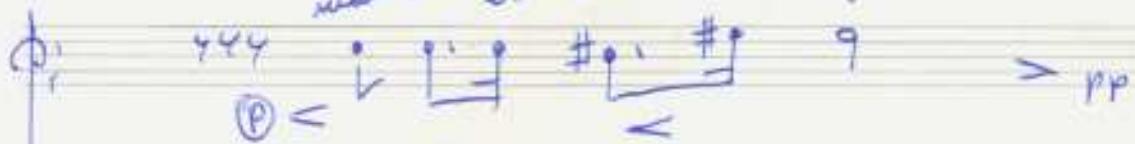
Detailed description: This section starts with 'doch es ist ein Pflaumenbaum' and ends with '(gut)'. It includes a dynamic of 'PP' in a circle above a measure. Articulation marks feature vertical strokes through notes and slurs. Measures end with '<' and '>' symbols.

(frei) (mit)

Lento

man kommt es an dem

Blatt

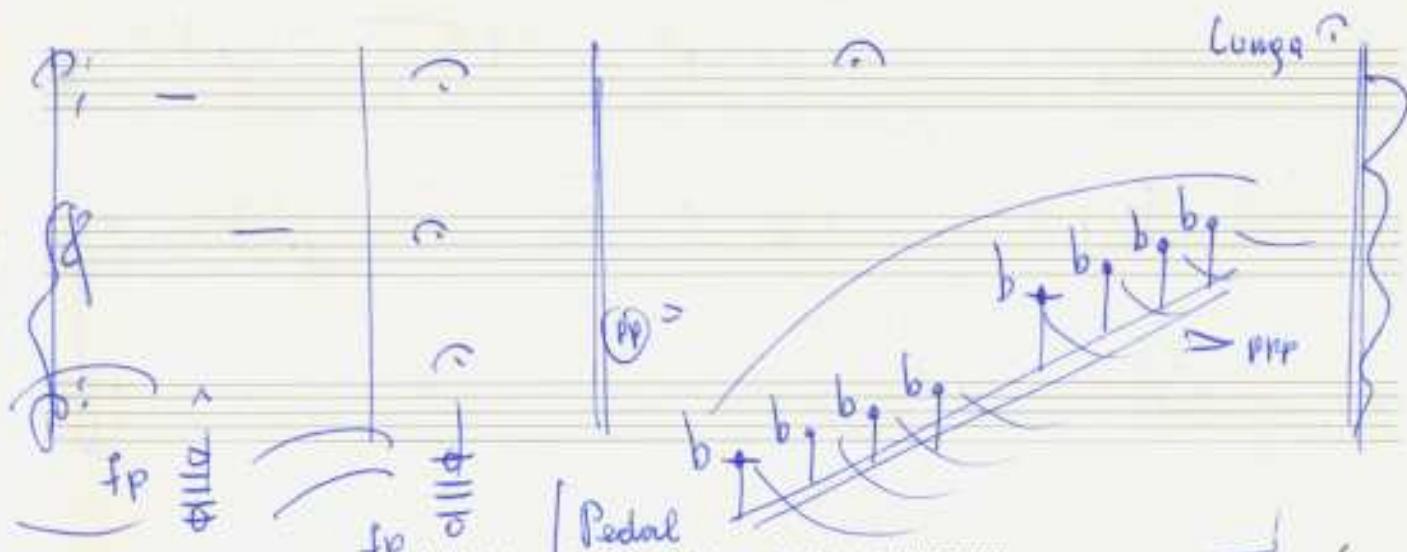


Lento

(man kommt es an dem Blatt)



Lento



Der Rauch

Leute (sehr langsam)

des kleinen Hauses unter Bäumen am See

(P = fangen erst das 2. x dazu)

f 3

4 (P)

vom Dach steigt Rauch

fehlte er

roco mit dir

Largo (frei) wie tröstlos dann

fehlte — ev. #+ · + # + # + + + +

p: ♪ # ♪ ♪ PP < —

ff — z b b z —

p: — — — — —

z b b d —