

An das Klavier.

Maria Theresia Paradis
Aus Soph. Reife.

Adagio

Voice

Sey mir ge-grüist mein

Piano

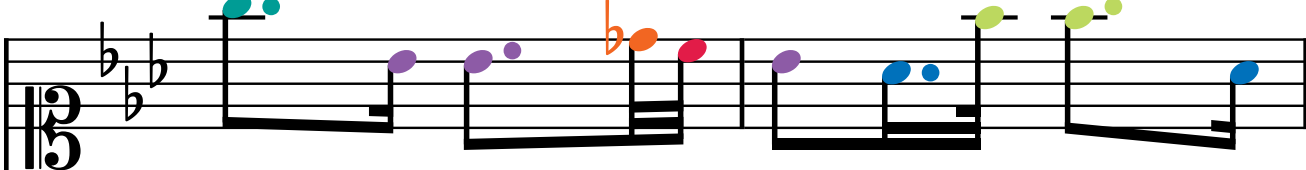
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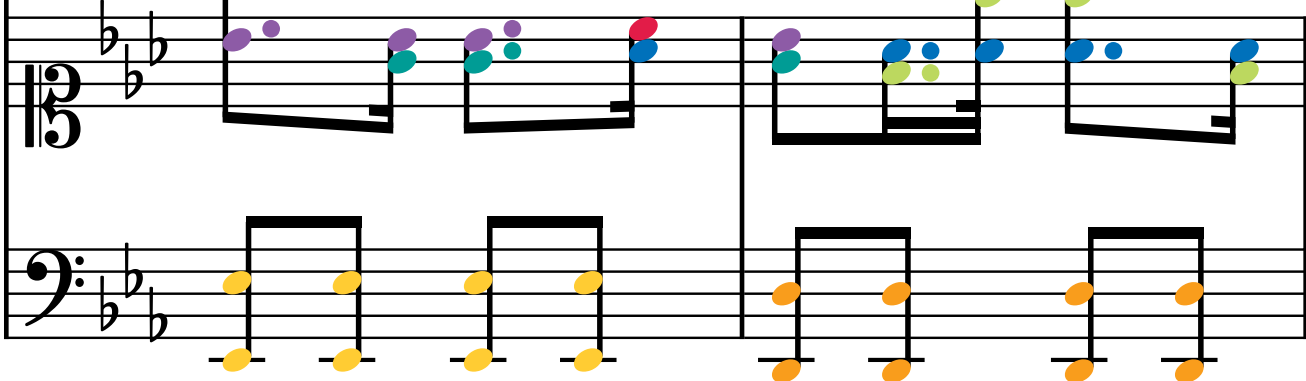
Vo.

feh-meich-elndes Kla - vier, was

Pno.


5

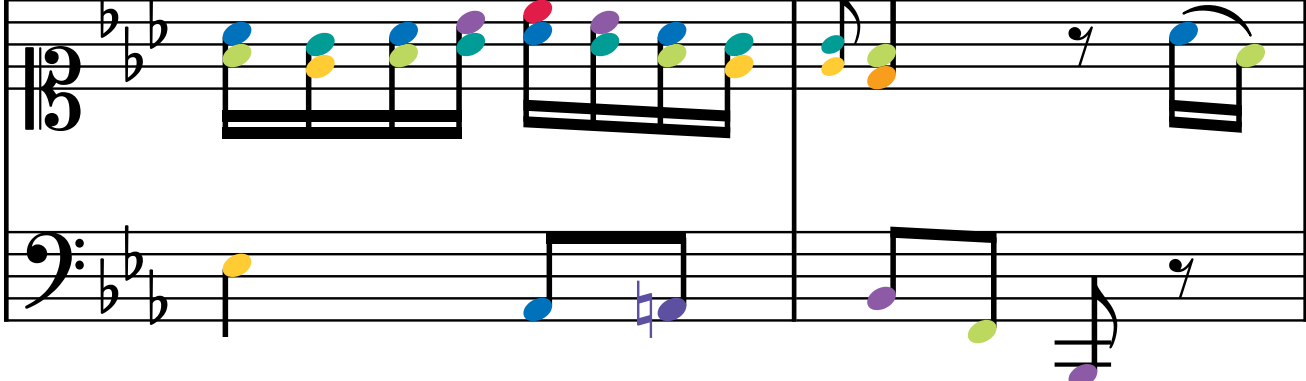
Vo.  kei - neSpra - che rich - tigdenkt, die

Pno. 

Detailed description: This block contains the first system of a musical score. It features a vocal line (Vo.) and a piano accompaniment (Pno.). The vocal line is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are 'kei - neSpra - che rich - tigdenkt, die'. The notes are color-coded: teal, purple, red, blue, and green. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The system is numbered '5' at the top left.

7

Vo.  Krank-heit tief in mir, was

Pno. 

Detailed description: This block contains the second system of the musical score. It features a vocal line (Vo.) and a piano accompaniment (Pno.). The vocal line continues with the lyrics 'Krank-heit tief in mir, was'. The notes are color-coded: blue, teal, purple, red, blue, teal, and green. The piano accompaniment continues with the same two-staff structure as the first system. The system is numbered '7' at the top left.

9

Vo. *nie mein Mund be -*

Pno.

10

Vo. *-kennt, diefs klagich dir, diefs klag - ich*

Pno. *calando.*
sf

13

Vo.

dir!

Pno.

p

f

14

Vo.

Pno.

p *f*

Sey mir gegrüßt mein fehmeichelndes Klavier,
 Was keine Sprache richtig denkt,
 Die Krankheit tief in mir,
 Was nie mein Mund bekennt,
 Dieß klag ich dir!
 Dich o Klavier, erfand ein Menschenfreund,
 Ein Mann, der traurig war, wie ich;
 Er hat, wie ich geweint,
 Voll Kummer schuf er dich
 Für ich, und auch für mich.
 Und Heil sey ihm, Vertrauter meiner Bruft,
 Heil sey dem Mann der dich erfand!
 Hat ihn, der Schmerz und Luft
 An deine Saiten band,
 Kein Stein genannt?

Sophia an Siegwart.

Maria Theresia Paradis
Heilung

Andantino

Voice

End - lich winkt der Freund der Mü - den

Piano

5

Vo.

mir Er - lü - fung zu.

tr

Pno.

9

Vo.

Freundlich zeigt er in der Nähe

Pno.

Endlich winkt der Freund der Müdeh
 Mir Erlöfang zu.
 Freundlich zeigt er in der Nähe
 Mir des Grabes Ruh.

Hofnungslofer Liebe Thränen
 Wurden tädlich mir,
 Diefе Thränen, ach Geliebter!
 Weint ich weint ich dir.

Ach dich liebte meine Seele,
 Und du liebteft nicht.
 Weinend fah die Ungeliebte
 Mond und Sonnenlicht.

Meiner Jugend Freuden alle
 Flohen plötzlich mich;
 Veilchen welkten, Rofen fchwandes,
 Wo ich traurig fchlich.

13

Vo.

mir des Gra - bes Ruh.

Pno.

The piano accompaniment consists of two staves. The upper staff is in a treble clef and contains a series of chords and melodic lines, with some notes highlighted in purple, teal, orange, and red. The lower staff is in a bass clef and contains a simple bass line with notes in teal and orange. The music is in a key with one flat (B-flat) and a 3/4 time signature.

Aus Siegwart.

Maria Theresia Paradis

Andante

Voice

Wohl und im - mer wohl dem Mann,

Piano

3

Vo.

der fein Lieb - chen fe - hen kann - ,

Pno.

5

Vo. **3**
der mit won - ne - vol - len Kuf - fen

Pno. **3**

Detailed description: This block contains the musical notation for measures 5 and 6. The vocal line (Vo.) is in a 3/8 time signature with a key signature of one flat (B-flat). The lyrics are "der mit won - ne - vol - len Kuf - fen". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with a 3/8 time signature and a left-hand staff with a 3/8 time signature. The right-hand staff features a rhythmic pattern of eighth notes, with some notes beamed together. The left-hand staff features a simple bass line with quarter notes and rests.

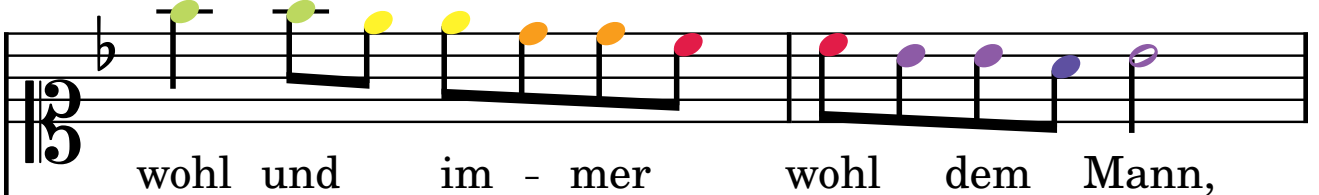
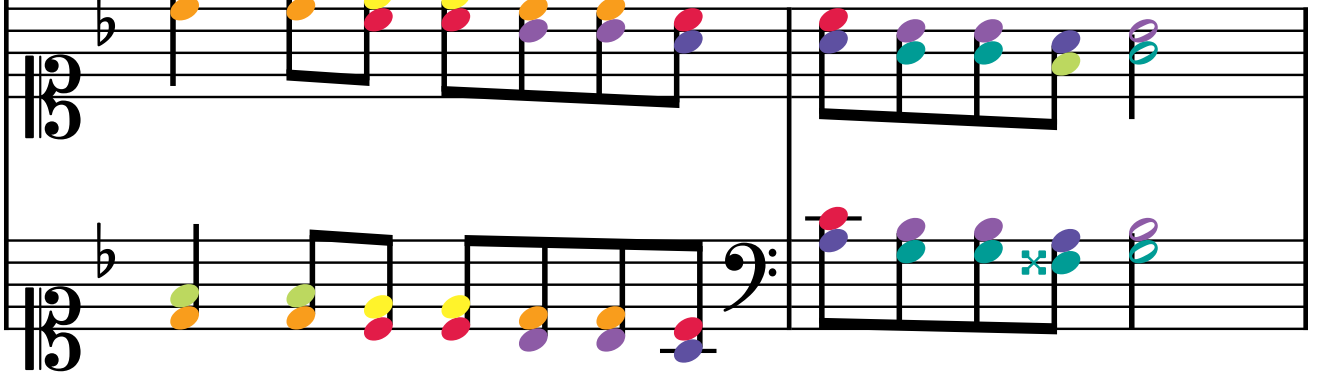
7

Vo. **3**
darf in fei - nen Arm hiefchief - fen,

Pno. **3**

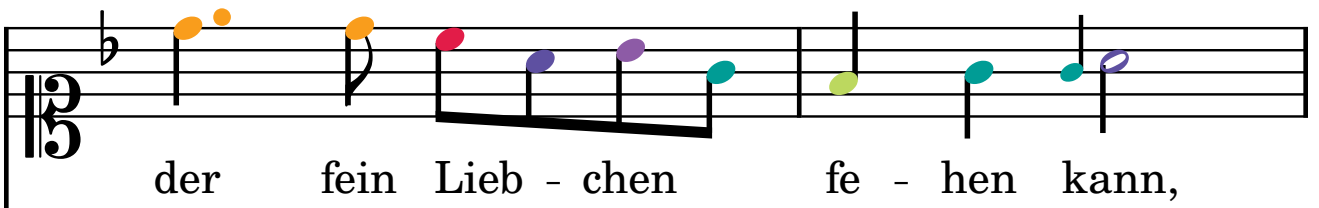
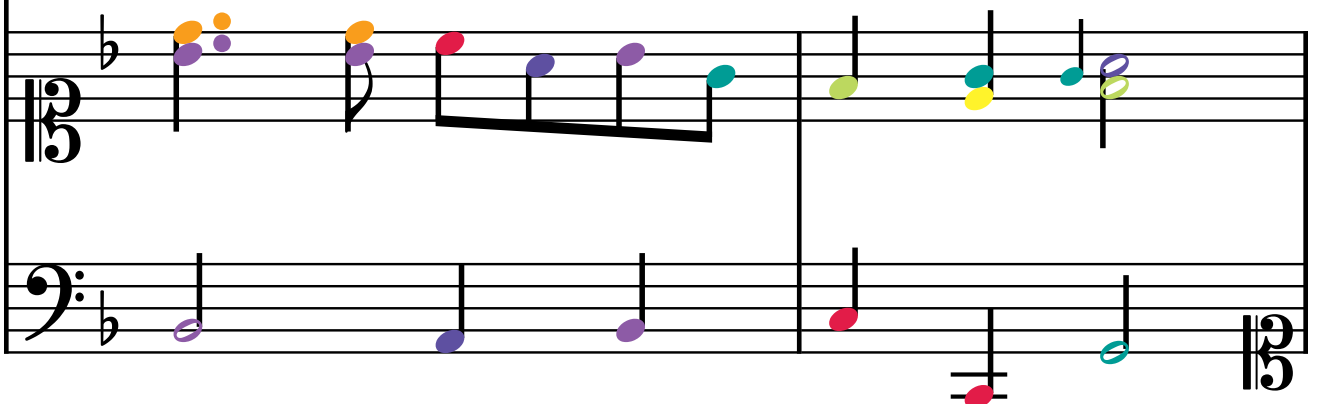
Detailed description: This block contains the musical notation for measures 7 and 8. The vocal line (Vo.) is in a 3/8 time signature with a key signature of one flat (B-flat). The lyrics are "darf in fei - nen Arm hiefchief - fen,". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with a 3/8 time signature and a left-hand staff with a 3/8 time signature. The right-hand staff features a rhythmic pattern of eighth notes, with some notes beamed together. The left-hand staff features a simple bass line with quarter notes and rests. The piece concludes with a final 3/8 time signature symbol.

9

Vo. 
Pno. 

wohl und im - mer wohl dem Mann,

11

Vo. 
Pno. 

der fein Lieb - chen fe - hen kann,

13

Vo.

wohl und im - mer

Pno.

14

Vo.

wohl dem Mann, der fein Liebchen fe-hen kann.

Pno.

17

Vo.

Pno.

The image shows a musical score for voice and piano. The voice part (Vo.) is on a single staff with a treble clef and a key signature of one flat (Bb). It contains a whole note chord consisting of two notes: a Bb on the second line and a Bb on the second space. The piano part (Pno.) is on two staves, both with a key signature of one flat. The upper staff has a treble clef and contains a sequence of notes: Bb (red), Bb (purple), Bb (purple), Bb (cyan), Bb (purple), Bb (purple), Bb (green), Bb (purple), Bb (cyan), Bb (cyan), Bb (yellow), Bb (green), Bb (yellow), Bb (green), Bb (purple). The lower staff has a bass clef and contains a sequence of notes: Bb (red), Bb (red), Bb (green), Bb (green), Bb (red), Bb (red), Bb (green), Bb (green). The piano part is divided into two measures by a bar line. The notes are connected by beams, and there are some slurs and accents.

19

Vo.

Pno.

Wohl und immer wohl dem Mann;
 Der fein Liebchen fehen kann,
 Der mit wonnevollen Küffen
 Daf in feinen Arm fie fchliefsen,
 Wohl und immer wohl dem Mann,
 Der fein Liebchen fehen kann.
 Aber weh dem armen Mann,
 Der nichts Liebes fehen kann,
 Der wie ich in Minna Banden
 Trauern mufs in fremden Landen!
 Weh und immer weh dem Mann,
 Der nichts Liebes fehen kann.

Das Gärtnerliedchen aus dem Siegwart.

Maria Theresia Paradis

Schluss der letzten Strophe.

Voice

Grab, fo grab ich mir

Piano

6

Vo.

ein Grab.

Pno.

2

10

Vo.

Pno.

15

Vo.

Pno.

Die Tanne.

An Doris.

Maria Theresia Paradis

Andante

Voice

Staff 1: Voice. Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody consists of eighth notes and quarter notes. The lyrics are: "Sich Do - ris wie vom Mond be -".

Piano

Staff 2: Piano. Treble clef, key signature of one sharp (F#), 3/8 time signature. The accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted quarter notes in the left hand. The lyrics are: "Sich Do - ris wie vom Mond be -".

4

Vo.

Staff 1: Voice. Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody continues with eighth notes and quarter notes. The lyrics are: "-ftrahlt die Tan - ne glänzt fo".

Pno.

Staff 2: Piano. Treble clef, key signature of one sharp (F#), 3/8 time signature. The accompaniment continues with the same rhythmic pattern. The lyrics are: "-ftrahlt die Tan - ne glänzt fo".

7

Vo. schön, vor je - dem Baum hab

Pno.

10

Vo. ich im Wald - die Tan - ne

Pno.

13

Vo. *mir er - fehn, die Tan-ne mir er -*

Pno.

Detailed description: This block contains musical notation for measures 13 through 16. The vocal line (Vo.) is in 3/8 time with a key signature of one sharp (F#). The lyrics are "mir er - fehn, die Tan-ne mir er -". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a rhythmic pattern of eighth notes, while the left-hand part has a simpler bass line.

17

Vo. *-fehn.*

Pno.

Detailed description: This block contains musical notation for measure 17. The vocal line (Vo.) has the lyric "-fehn." and shows a final note on a half note. The piano accompaniment (Pno.) continues with the same rhythmic and melodic patterns as in the previous measures, ending with a final chord in both hands.

4

Sieh Doris, wie vom Mond bestrahlt
Die Tanne glänzt so schön,
Vor jedem Baum hab ich im Wald
Die Tanne mir ersehnt.
Wie ruhig steht sie da im Thal,
Gepflanzt von Gottes Hand.
Es bleicht kein Reif, kein Sonnenstrahl
Ihr ewig grün Gewand.
Auf ihren Ästen baut kein Wurm
Kein falcher Weih sein Nest,
Und neigt sich gleich ihr Haupt im Sturm,
So steht ihr Fuß doch fest.
So steht sie, bis aus schwüler Luft
Ein Blitz sie niederstreckt,
Und dennoch haucht sie süßen Duft,
Bis kühles Moos sie deckt.
Deckt, Doris, mich einst kühles Moos,
So reifs' im Mondenschein
Aus untrer Kinder Arm dich los
Und wall in diesen Hain.
An meine Tanne hingelegt
Sing dann im heitern Ton
Dein Lied, das mich so oft bewegt,
Das, vom Hilarion.
Und dringen Seufzer in das Lied
So blick den Himmel an,
Von welchem der herunter ficht
Der uns vereinen kann.
Und wenn, wie von des Zephyrs Wehn
Der Tanne Wipfel bebt;
So ist mein Geiß, der ungefehnt
Ob deinem Scheitel schwebt.
Und werf ich zu des Baumes Fuß
Ein Zweiglein dir herab;
So Weih es ein mit einem Kuß
Und steck es auf mein Grab.
Pfeffel.

Erinnerung ans Schickfal.

Von Madame de la Roche.

Maria Theresia Paradis

Un poco Adagio

Violin

3 3 3 3

Voice

Mei-ner lie - bentrau - ten

3 3 3 3

Harpsichord

3

Vln.

Vo.

Hch.

Lin - de, die mir

4

Vln.

Vo.

Hch.

freund - lich Schat - ten

5

Vln.

Vo.

Hch.

gab, rif - fen

6

Vln.

Vo.

Hch.

ach, die bü - fen

7

Vln.

Vo.

Hch.

Win - de tau - fend ih - rer Blät - ter

9

Vln.

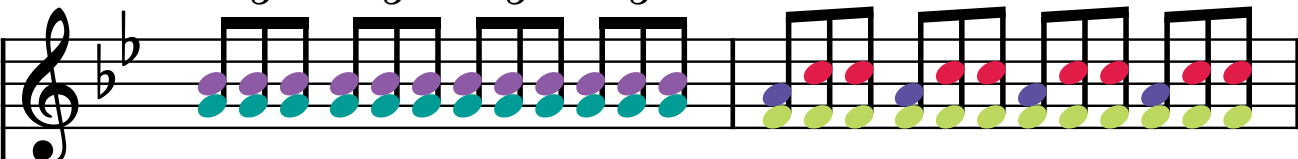
Vo.

Hch.

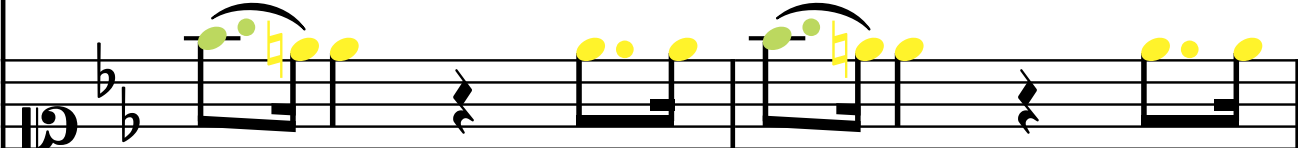
ab, blafs und

10

Vln.

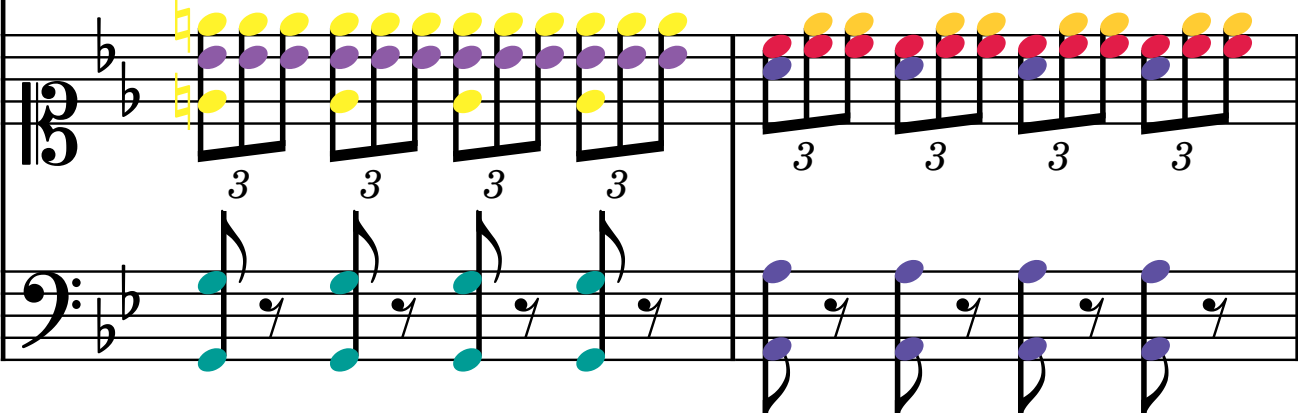


Vo.



alt - ternd fie - len al - le nah bey

Hch.



Detailed description: This musical score page features three staves. The top staff is for Violin (Vln.) in treble clef, showing two measures of triplets with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The middle staff is for Voice (Vo.) in bass clef, with lyrics 'alt - ternd', 'fie - len', 'al - le', and 'nah bey' under the notes. The bottom staff is for Harpsichord (Hch.) in bass clef, with two staves. The upper staff has triplets with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The lower staff has a simple accompaniment with fingerings 3, 2, 1, 3, 2, 1.

12

Vln.

Vo.

mei - nem Fen - fter hin, gleich als

Hch.

Detailed description: This musical score page, numbered 6, contains three systems of music. The first system is for the Violin (Vln.) in treble clef, featuring a 12-measure rest with four groups of eighth-note triplets (purple notes) and a fermata. The second system is for the Voice (Vo.) in bass clef, with the lyrics "mei - nem Fen - fter hin, gleich als" and a fermata. The third system is for the Harpsichord (Hch.) in bass clef, with a 12-measure rest, four groups of eighth-note triplets (orange and green notes) in the right hand, and eighth notes with rests (purple and yellow notes) in the left hand, all ending with a fermata.

14

Vln.

Vo.

Hch.

fuch - ten fie im

15

Vln.

Vo.

Hch.

Fal - le Schutz bey

16

Vln.

Vo.

Hch.

ih - rer Nach - ba -

17

Vln.

Vo.

Hch.

-rin.

18

Vln.

Vo.

Hch.

The image shows a musical score for three instruments: Violin (Vln.), Voice (Vo.), and Harp (Hch.). The score is in 3/4 time and B-flat major. The Violin part starts at measure 18 and features four measures of triplets of eighth notes. The first triplet consists of G4, A4, and Bb4. The second triplet consists of Bb4, C5, and Bb4. The third triplet consists of Bb4, C5, and Bb4. The fourth triplet consists of Bb4, C5, and Bb4. The Voice part is silent. The Harp part features four measures of triplets of eighth notes. The first triplet consists of G4, A4, and Bb4. The second triplet consists of Bb4, C5, and Bb4. The third triplet consists of Bb4, C5, and Bb4. The fourth triplet consists of Bb4, C5, and Bb4. The score is in 3/4 time and B-flat major.

10

Meiner lieben trauten Linde,
Die mir freundlich Schatten gab,
Riffen geftern rauhe Winde
Taufend ihrer Blätter ab,
Blafs und zitternd fielen alle
Nah bey meinem Fenfter hin,
Gleich als fuchten fie im Falle
Schutz bey ihrer Nachbarin.
Gute Blätter! ener Grünen
War Vergnügen für mein Herz;
Nun könnt ihr zum Bilde dienen
Meines Lebens Wohl und Schmerz,
Denn in meinen Sommertagen
Blühten Freuden um mich her,
Unglück kehrte fie zu Klagen,
Und fie welkten, find nicht mehr.
Von dem rauhen Nord getrieben
Sterbt ihr weit von eurem Stamm,
So wie ich von allen Lieben,
Die mir Neid und Bosheit nahm.
Aber Unfchuld mufs mich tröften,
Und Gedult ift eine Pflicht
Ausgeübet von den Beften,
Denn der Böfe kennt fie nicht.
Mit des Frühlings fchönen Morgen
Blühe die Linde wieder neu,
Wird dann auch von ihren Sorgen
Meine Seele wieder frey?
Segue Gott! in Keim und Blühte,
Meiner Kinder Geift und Glück;
Denn in diefer Vatergüte
Bringft du auch mein Wohl zurück.

Der Auferstehungsmorgen

Maria Theresia Paradis

Andante

Voice

Wenn ich einft von jen-nem Schlum-mer, wei-cher

Piano

4

Vo.

Tod heifst, auf - er - fteh, und von

Pno.

6

Vo. Vo. die - fes Le - bens Kummer frey, den

Pno. Pno.

8

Vo. Vo. fchü - nen Morg - en

Pno. Pno.

9

Vo. *feh.*

Pno.

10

Vo.

Pno.

11

Vo.

O! dann wach ich an - ders

Pno.

13

Vo.

auf, schon am Ziel ist dann mein

Pno.

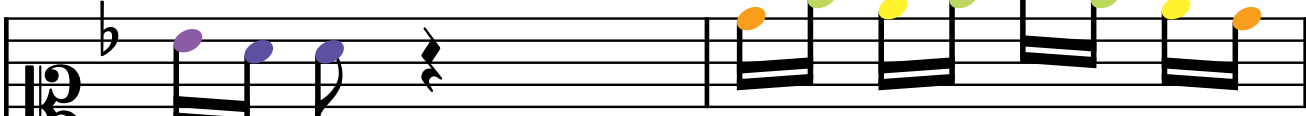
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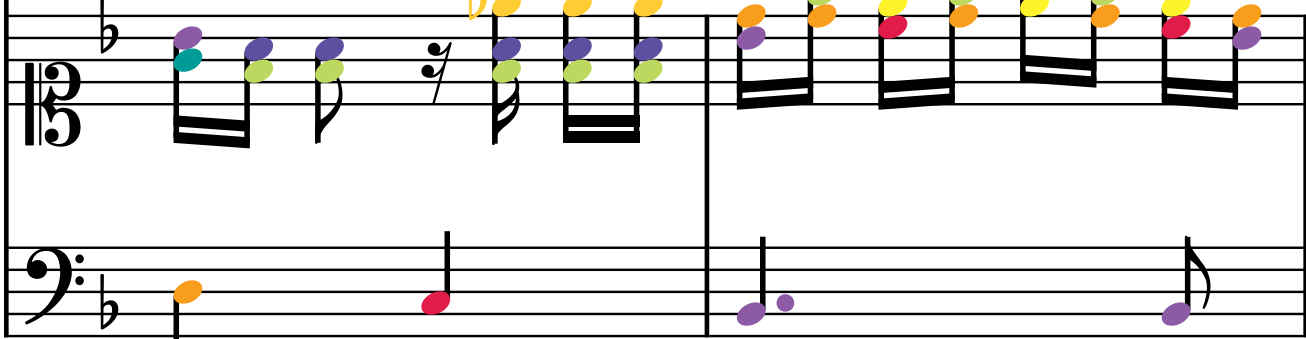
Vo.
Pno.

18

Vo.
Pno.

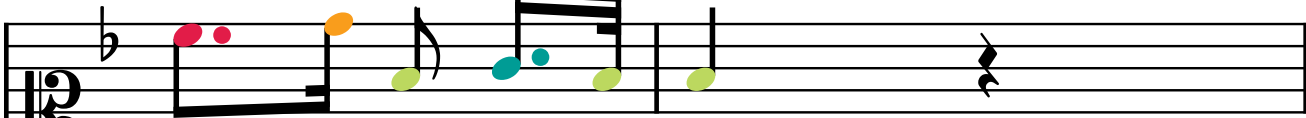
21


Vo. 
Mor - gen, grof - fer Tag an

Pno. 

Detailed description: This musical system covers measures 21-22. The vocal line (Vo.) is in a soprano clef with a key signature of one flat (B-flat). The lyrics are 'Mor - gen, grof - fer Tag an'. The piano accompaniment (Pno.) consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The right-hand part features a melodic line with colorful notes (purple, blue, green, yellow, orange, red) and rests. The left-hand part provides a simple harmonic accompaniment with notes in purple, red, and blue.

23

Vo. 
dei - nem Mor - gen.

Pno. 

Detailed description: This musical system covers measures 23-24. The vocal line (Vo.) continues with the lyrics 'dei - nem Mor - gen.' in the same soprano clef and key signature. The piano accompaniment (Pno.) continues with two staves. The right-hand part features a melodic line with colorful notes (red, orange, green, blue, purple) and rests. The left-hand part provides a simple harmonic accompaniment with notes in purple, red, and green.

25

Vo.

Pno.

Detailed description: This block contains the musical notation for measures 25 and 26. The vocal line (Vo.) is on a single staff with a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. It contains two whole rests. The piano part (Pno.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff has a treble clef, a key signature of one flat, and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, some with slurs, and a few chords. The left-hand staff has a bass clef, a key signature of one flat, and a 3/8 time signature, with a few chords and rests. The piano part is marked with a 'p' (piano) dynamic. The notes in the piano part are color-coded: yellow, cyan, purple, orange, red, and blue.

27

Vo.

Pno.

Detailed description: This block contains the musical notation for measures 27 and 28. The vocal line (Vo.) is on a single staff with a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. It contains two whole rests. The piano part (Pno.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff has a treble clef, a key signature of one flat, and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, some with slurs, and a few chords. The left-hand staff has a bass clef, a key signature of one flat, and a 3/8 time signature, with a few chords and rests. The piano part is marked with a 'p' (piano) dynamic. The notes in the piano part are color-coded: purple, orange, red, cyan, yellow, and blue.

8

Wenn ich einft von jenem Scummer,
Welcher Tod heifst, auferfteh,
Und von diefes Lebens Kummer
Frey, den fchönen Morgen feh.
O! dann wach ich anders auf,
Schon am Ziel ift dann mein Lauf,
Träume lind des Pilgers Sorgen,
Grofser Tag! an deinem Morgen.
Hilf dafs keiner meiner Tage,
Geber der Unfterblichkeit,
Jenem Richtenden einft fage,
Er fey ganz von mir entweiht!
Auch noch heute wacht ich auf!
Dank dir, Herr! zu dir hinauf
Führ mich jeder meiner Tage,
Jede Freude, jede Plage.
Dafs ich gern fie vor mir fehe,
Wenn ihr letzter nun erfcheint,
Wenn zum dunklen Thal ich gehe,
Und mein Freund nun um mich weint :
Lindre dann die Todespein,
Und lafs mich den Stärkften feyn.
Mich der ihn gen Himmel weife
Und dich Herr des Todes preife.
Klopftock.

Morgenlied eines armen Mannes

Johann Timotheus Hermes.

Dm. d. Tk Oest. XXVII. (54)

M. Th. Paradis.

f Langsam mit Empfindung.

Voice

(8)

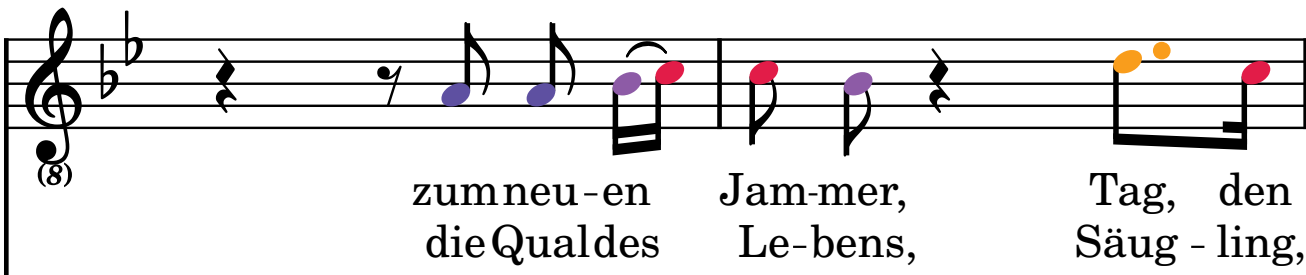
Weckst du mich
Ruh nur sanft:

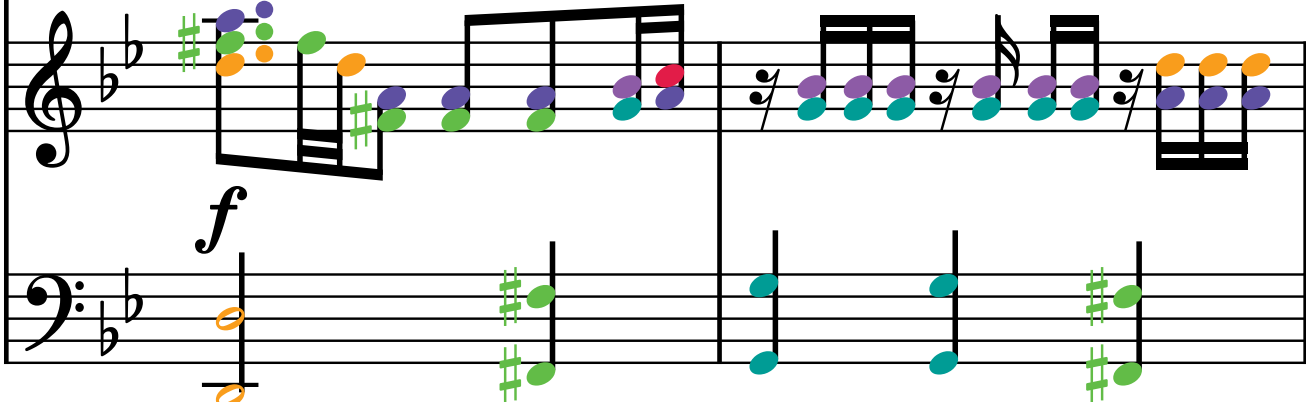
Piano

f *p*

②


3

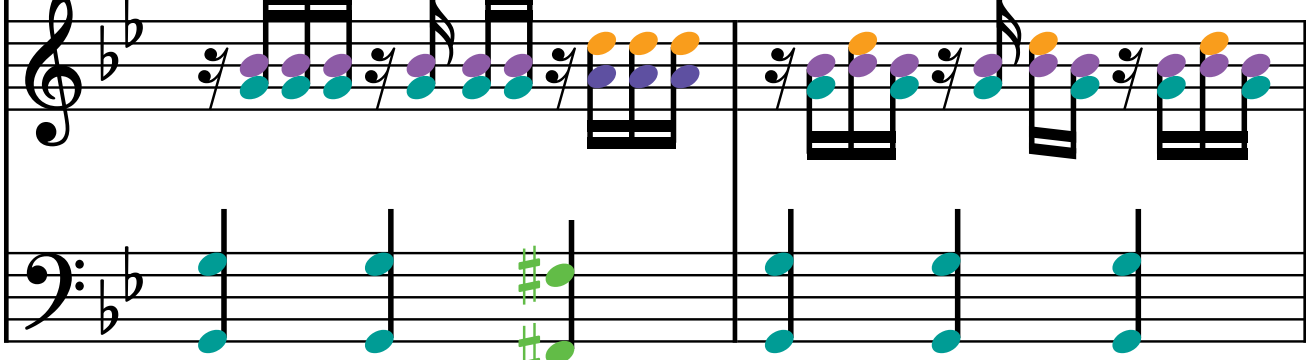
Vo. 

Pno. 

zum neu-en Jam-mer, Tag, den
die Qual des Le-bens, Säug-ling,

5

Vo. 

Pno. 

mei - ne Sehn-sucht rief, Als in
trifft dich nie zu spät! Du wirst

7

Vo. (8) mei - - - ner klei - nen
füh - - - len, wie ver -

Pno.

8

Vo. (8) Kam - mer Weib und
-ge - bens Mei - ne

Pno.

④

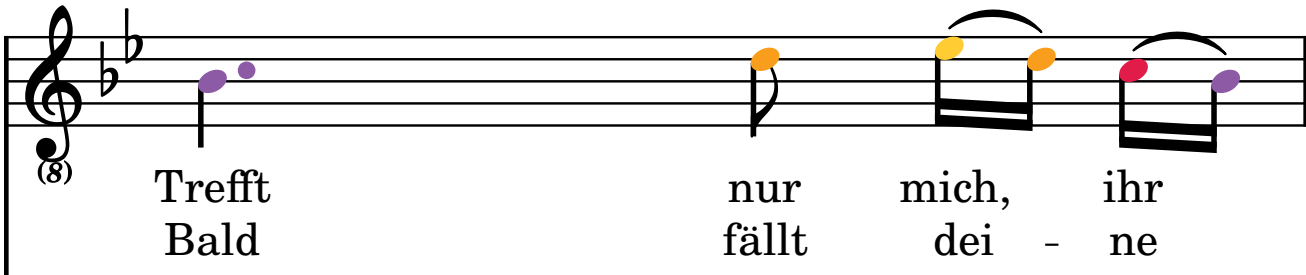
9

Vo. 

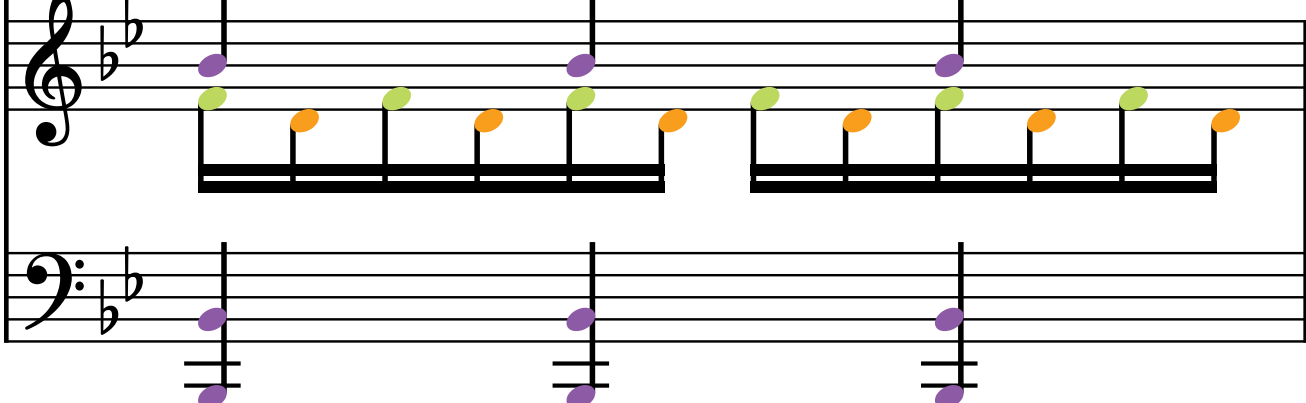
Säug-ling ru - hig schließ?
Weh mut für dich fleht.

Pno. 

11

Vo. 

Trefft Bald nur mich, ihr
fällt dei - ne

Pno. 

12

Vo. (8) neu - - - en
nack - - - ten

Pno.

13

Vo. (8) Sor - gen,
Glie - der

Pno. *f*

⑥

14

Vo.

Pno.

15

Vo.

Pno.

Scho - net
Je - des

16

Vo. (8) doch des Wie - bes Herz, scho-net
Wet - ter grau - sam an, je - des

Pno.

18

Vo. (8) doch des Wei - bes Herz, Weck' sie
Wet - ter grau - sam an, Bald quält

Pno. *f* *p*

8

20

Vo. (8) spät, dich qual-vol - ler Mor-gen, der Hun - ger wie-der, Ach ihr Denmein

Pno. *f*

22

Vo. (8) letz - ter Blick war
Weib nicht stil - - len

Pno. *p*

23

Vo.

(8) Schmerz, ach ihr letz-ter Blick war
kann, den mein Weib nicht stil - len

Pno.

f

25

Vo.

(8) Schmerz.
kann.

Pno.

f

3.

Schlummre, Freundin meiner Jugend,
Fühl die Not nicht, die mich schreckt,
Sie ist da, weil Fleiß und Tugend
Mich nicht mehr wie vormals deckt;
Ich kann Kind und Weib nicht retten,
|:Gott der Gnaden, das kannst du,:|
Mach sie glücklich, und zieh Ketten,
|:Die mich drücken, fester zu.:|

4.

Ich will still auf rauhen Wegen
Des gewohnten Jammers gehn
Und auch heut' um Brot und Segen
Für mein Kind und Weib dich flehn.
Sie erwachen_ o dein Scherzen
|:Säugling, wie durchdringt es mich,:|
Diese allertiefsten Schmerzen
|:Wahrlich, Herr, sie jammern dich.:|

Vaterlandslied

M. Th. Paradis
Clandias

Vivace

Voice

Ich bin ein deut-fcher Jüng - ling, mein

Harpsichord


4

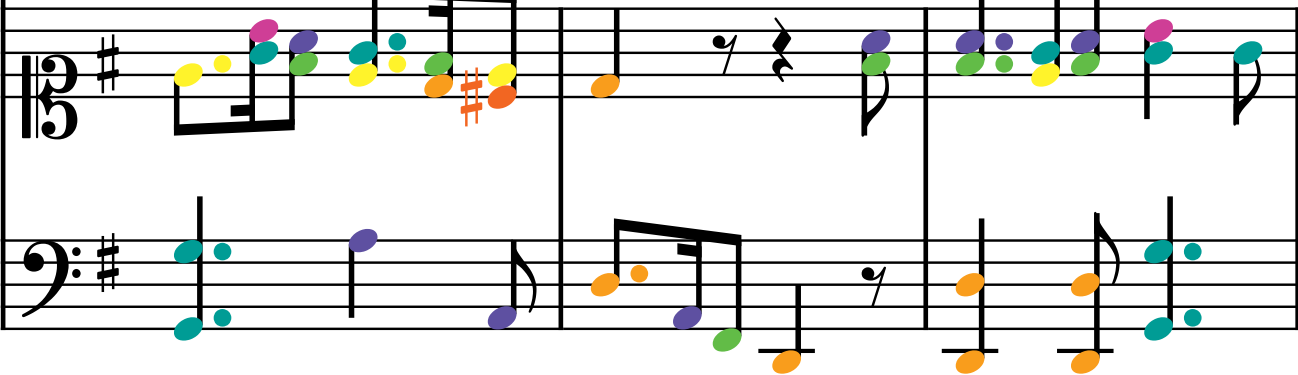
Vo.

Haar iftkraufs, breit mei - ne Bruft.

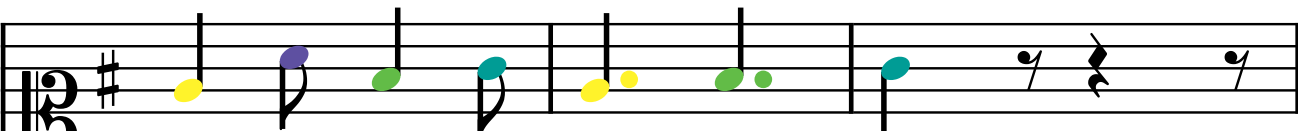
Hch.

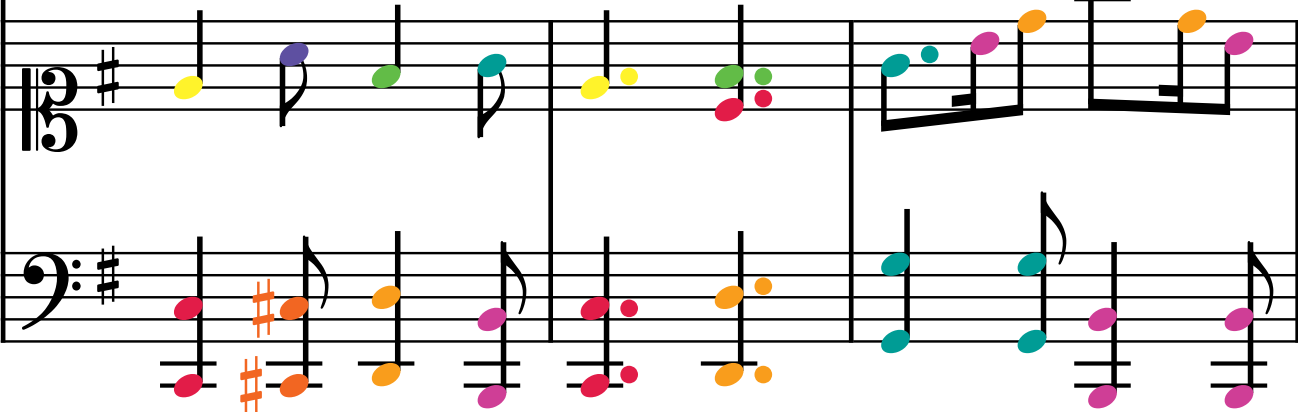
6

Vo. 
Mein Va - ter war ein

Hch. 

9

Vo. 
ed - ler Mann, ich bin es auch.

Hch. 

12

Vo.

Hch.

15

Andantino

Vo.

Hch.

Wenn mein

17

Vo. *Au - - ge Un - - recht*

Hch.

Detailed description: This system contains measures 17 and 18. The vocal line (Vo.) is in a soprano clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It features a melodic line with notes colored green and yellow, connected by a slur. The lyrics 'Au - - ge Un - - recht' are written below the notes. The piano accompaniment (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a rhythmic pattern of eighth notes with a slur, colored in orange, green, and pink. The left hand plays a bass line with notes colored pink and cyan.

19

Vo. *fieht,*

Hch.

Detailed description: This system contains measure 19. The vocal line (Vo.) is in a soprano clef with a key signature of two sharps and a 3/8 time signature. It features a single note colored yellow with the lyric 'fieht,' written below it. The piano accompaniment (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a rhythmic pattern of eighth notes with a slur, colored in orange, green, and pink. The left hand plays a bass line with notes colored blue and cyan.

20

Vo. *13* # #

fräust fch mein

Hch. *13* # #

21

Vo. *13* # #

krau - - fes

Hch. *13* # #

22

Vo. **13** Haar em - por, und

Hch. **13**

Detailed description: This system covers measures 22 and 23. The vocal line (Vo.) is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'Haar em - por, und'. The notes are: G4 (purple), A4 (orange), B4 (red), and G4 (purple). A fermata is placed over the B4 note. The piano accompaniment (Hch.) consists of two staves. The right hand (RH) plays a rhythmic pattern of eighth notes in groups of four, with colors alternating between purple, yellow, and orange. The left hand (LH) plays a simple bass line with purple notes: G2, F#2, and G2. A fermata is also present over the final note of the RH in measure 23.

24

Vo. **13** mei - ne

Hch. **13**

Detailed description: This system covers measure 24. The vocal line (Vo.) is in treble clef with a key signature of two sharps. It contains the lyrics 'mei - ne'. The notes are: G4 (orange), A4 (orange), and G4 (orange). A long slur covers the first two notes. The piano accompaniment (Hch.) consists of two staves. The right hand (RH) plays a rhythmic pattern of eighth notes in groups of three (triplets), with colors alternating between orange, purple, and green. The left hand (LH) plays a simple bass line with green notes: G2 and G2. The number '3' is written below each triplet in the RH.

25

Vo. **Hand** fchwellt

Hch.

26

Vo. **auf** und

Hch.

27

Vo. **13** zuckt und

Hch. **13**

28

Vo. **13** grieft

Hch. **13**

29

Vo. **13** ans

Hch. **13**

Detailed description: This block contains the musical notation for measures 29 and 30. The vocal part (Vo.) is in a soprano clef with a key signature of two sharps (F# and C#). In measure 29, there is a single quarter note on the staff with the lyrics 'ans' underneath. The harpsichord part (Hch.) consists of two staves. The right hand (RH) plays a sequence of eighth notes, with groups of three notes marked with a '3' below them. The notes are color-coded: orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange. The left hand (LH) plays a similar sequence of eighth notes, also with triplets, and is color-coded: orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange, cyan, pink, orange. The bass line (bottom staff) has a few notes in measure 29, including a purple note on the second line and another purple note on the first space.

30

Vo. **13** Schwerdt,

Hch. **13**

Detailed description: This block contains the musical notation for measures 30 and 31. The vocal part (Vo.) is in a soprano clef with a key signature of two sharps. In measure 30, there is a single quarter note on the staff with the lyrics 'Schwerdt,' underneath. The harpsichord part (Hch.) consists of two staves. The right hand (RH) plays a sequence of eighth notes, with groups of three notes marked with a '3' below them. The notes are color-coded: orange, green, purple, orange, green, purple, orange, green, purple, orange, green, purple, orange, green, purple, orange. The left hand (LH) plays a similar sequence of eighth notes, also with triplets, and is color-coded: orange, green, purple, orange, green, purple, orange, green, purple, orange, green, purple, orange, green, purple, orange. The bass line (bottom staff) has a few notes in measure 30, including an orange note on the first space and another orange note on the first space.

10

31

Vo. *und*

Hch.

3 3 3 3 3 3 3 3

32

Vo. *greift*

Hch.

3 3 3 3 3 3 3 3

12

35

Vo.

Hch.

36

Vo.

Hch.

37

Vo.

Hch.

38

Vo.

Hch.

39

Vo.

Hch.

Detailed description: This block contains the musical notation for measures 39 and 40. The voice part (Vo.) is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a whole rest in both measures. The piano accompaniment (Hch.) consists of two staves. The right hand (RH) has a treble clef and plays a rhythmic pattern of eighth notes: G4 (orange), A4 (yellow), B4 (orange), C5 (yellow), D5 (orange), E5 (yellow), F#5 (orange), G5 (yellow). This pattern repeats in measures 39 and 40. The left hand (LH) has a bass clef and plays a simple bass line: G3 (orange) in measure 39, and G3 (orange), F#3 (orange), E3 (orange) in measure 40. A repeat sign is present at the end of measure 40.

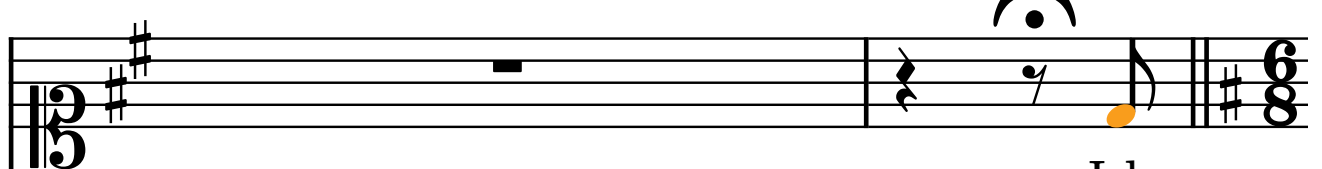
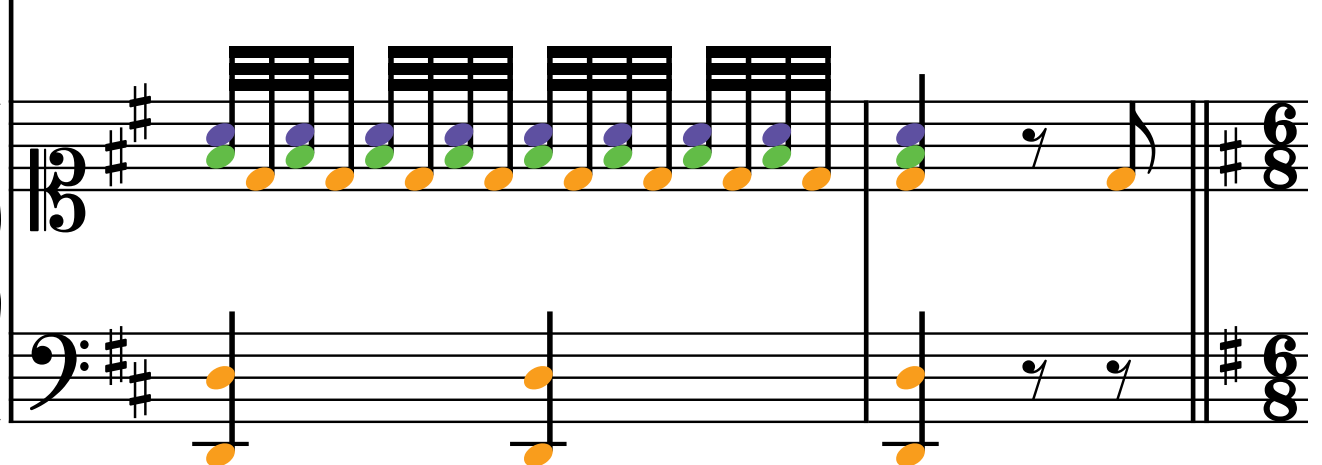
40

Vo.

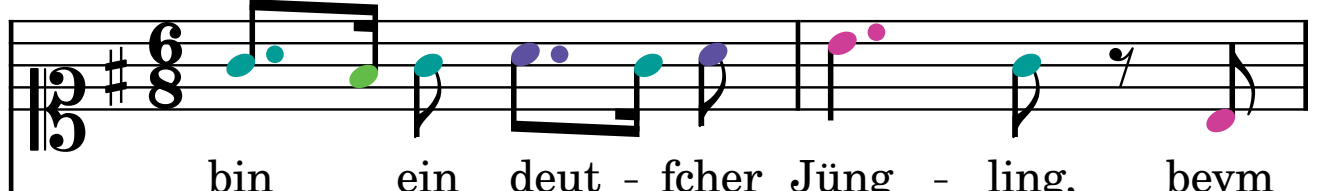
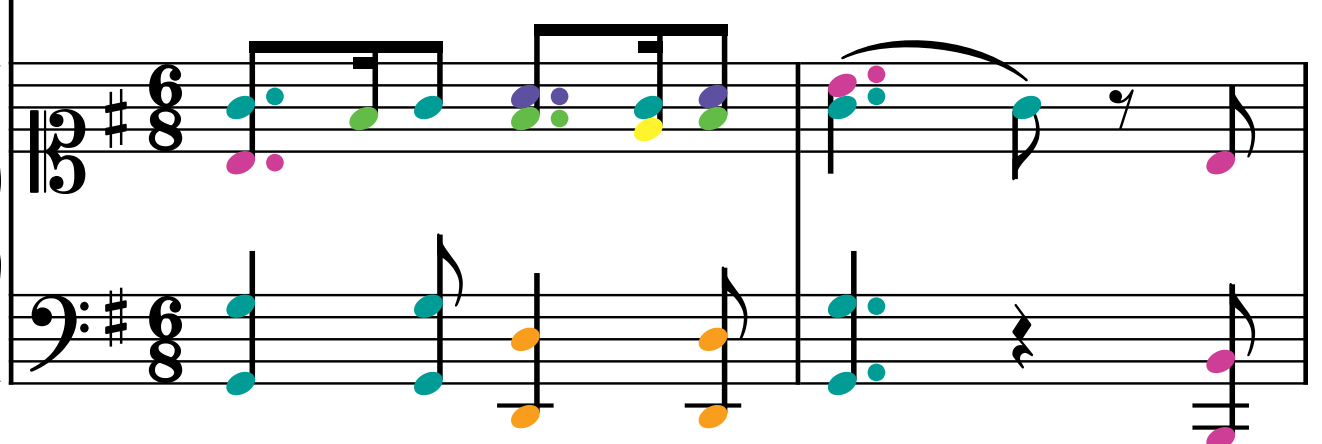
Hch.

Detailed description: This block contains the musical notation for measures 41 and 42. The voice part (Vo.) is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a whole rest in both measures. The piano accompaniment (Hch.) consists of two staves. The right hand (RH) has a treble clef and plays a rhythmic pattern of eighth notes: G4 (cyan), A4 (magenta), B4 (cyan), C5 (magenta), D5 (cyan), E5 (magenta), F#5 (cyan), G5 (magenta). This pattern repeats in measures 41 and 42. The left hand (LH) has a bass clef and plays a simple bass line: G3 (orange) in measure 41, and G3 (orange), F#3 (orange), E3 (orange) in measure 42. A repeat sign is present at the end of measure 42.

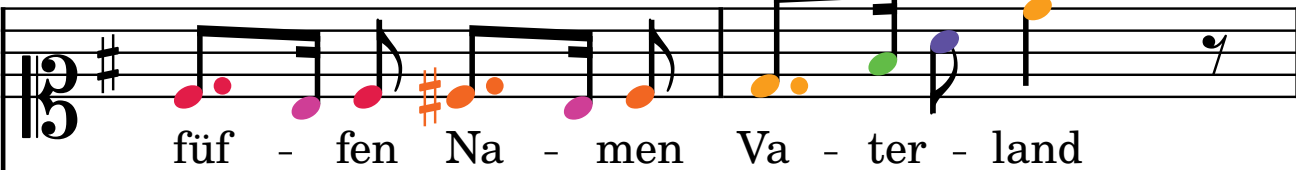
41

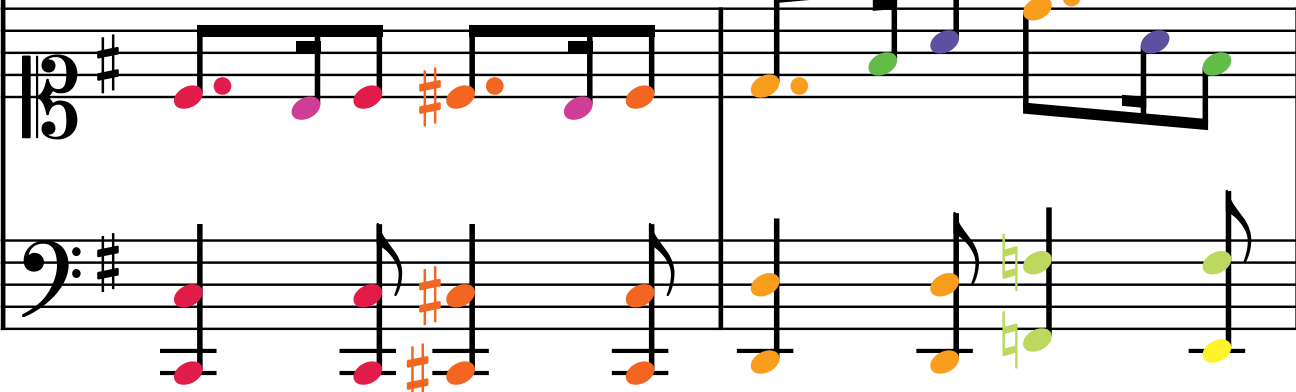
Vo. 
Hch. 

43 **Tempo pr.**


Vo. 
Hch. 

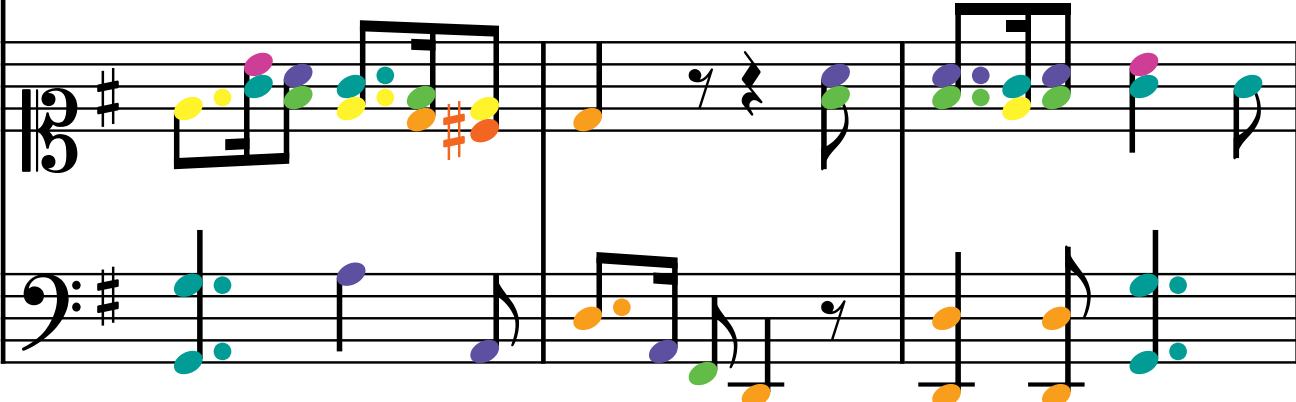
45

Vo. 
fü - fen Na - men Va - ter - land

Hch. 

47

Vo. 
schlägt mir das Herz, und

Hch. 

50

Vo.
mein Ge-ficht wird feu - er - roth.

Hch.

53

Vo.

Hch.

56

Andantino

Vo.

 Ich weifs ein deut-fches

Hch.

58

Vo.

 Mäd - chen, ihr Aug iftblau und

Hch.

60

Vo.
funft ihr Bück, und gut ihr Herz, und

Hch.
3 3 3 3 3 3 3 3

62

Vo.
blau, o Her - da blau ihr Aug.

Hch.
3 3 3 3 3 3

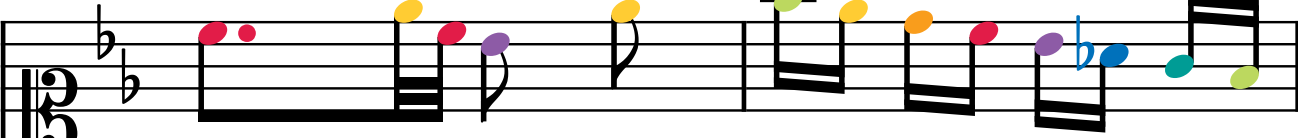
64

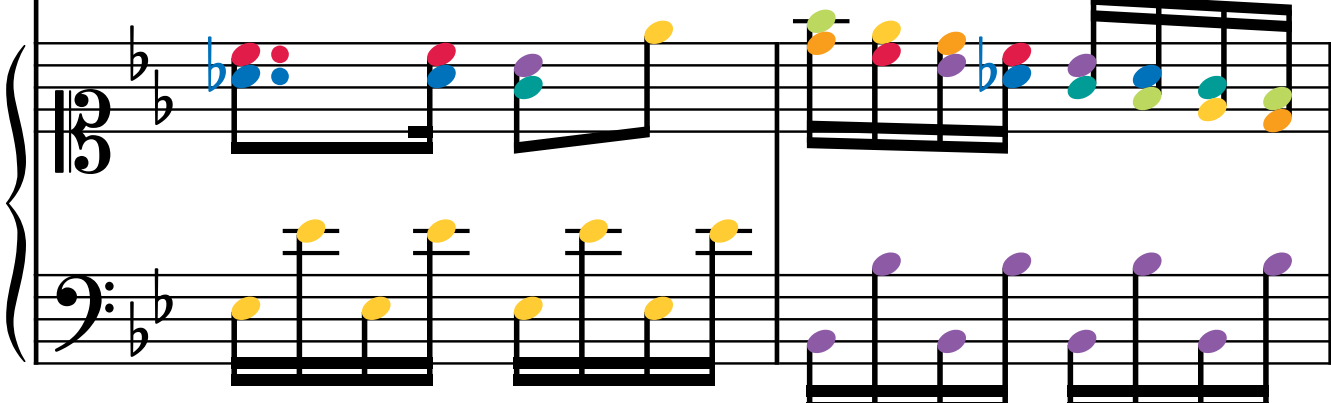
Allegro

Vo. 
Wer nicht flammt von Thu-

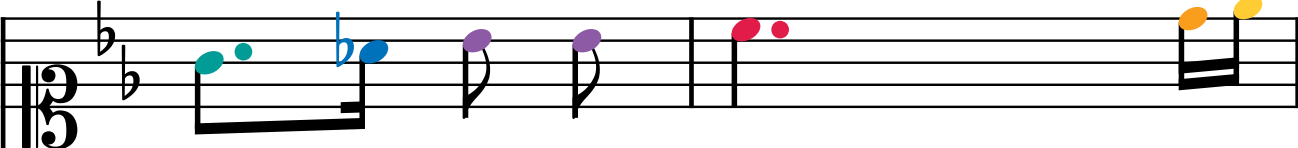
Hch. 

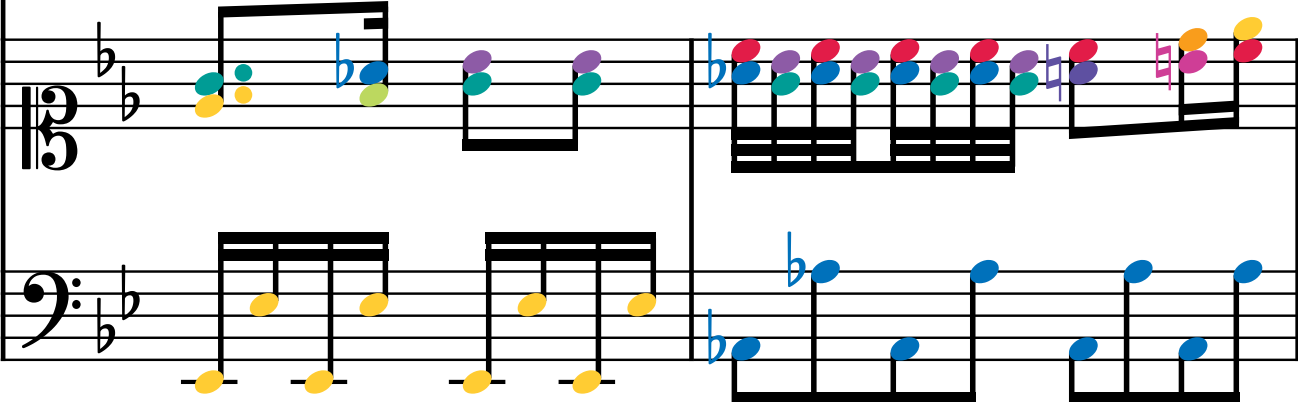
67

Vo. 
- is - kon, der bli - cke nch dem

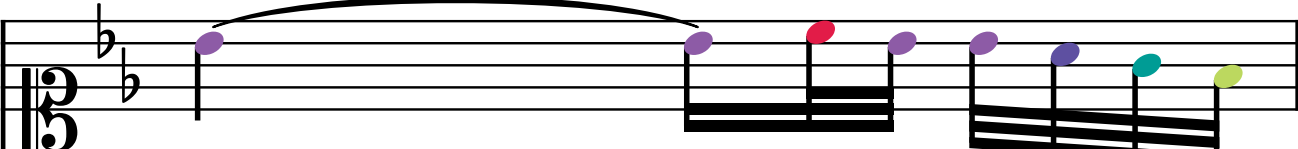
Hch. 

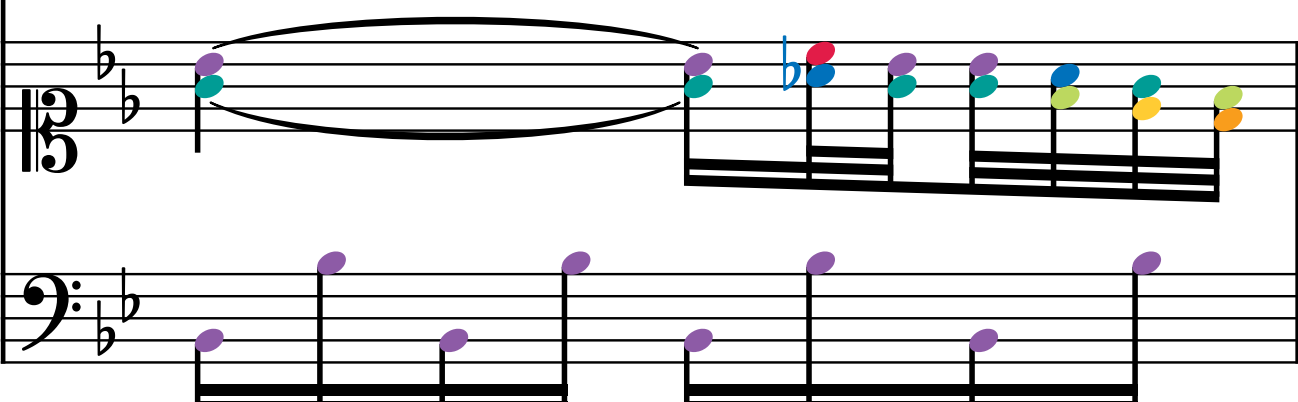
69

Vo. 
Mäd - chen nicht, der bli - - cke

Hch. 

71

Vo. 
nach dem Mäd - chen

Hch. 

72

Vo.

nicht,

Hch.

This musical score consists of two systems. The first system is for measure 72, and the second system is for measure 73. Both systems feature a vocal line (Vo.) and a piano accompaniment (Hch.) with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 13/8. In measure 72, the vocal line has a single note (G4) followed by a fermata. The piano accompaniment has a complex rhythmic pattern with many notes, some of which are color-coded: yellow, green, cyan, blue, purple, red, orange, and yellow. In measure 73, the vocal line is silent. The piano accompaniment continues with a similar rhythmic pattern and color-coded notes.

73

Vo.

Hch.

This musical score consists of two systems. The first system is for measure 73, and the second system is for measure 74. Both systems feature a vocal line (Vo.) and a piano accompaniment (Hch.) with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 13/8. In measure 73, the vocal line is silent. The piano accompaniment has a complex rhythmic pattern with many notes, some of which are color-coded: orange, yellow, green, yellow, orange, red, purple, purple, red, orange, yellow, green, cyan, purple, and purple. In measure 74, the vocal line is silent. The piano accompaniment continues with a similar rhythmic pattern and color-coded notes.

74

Vo.

Hch.


75

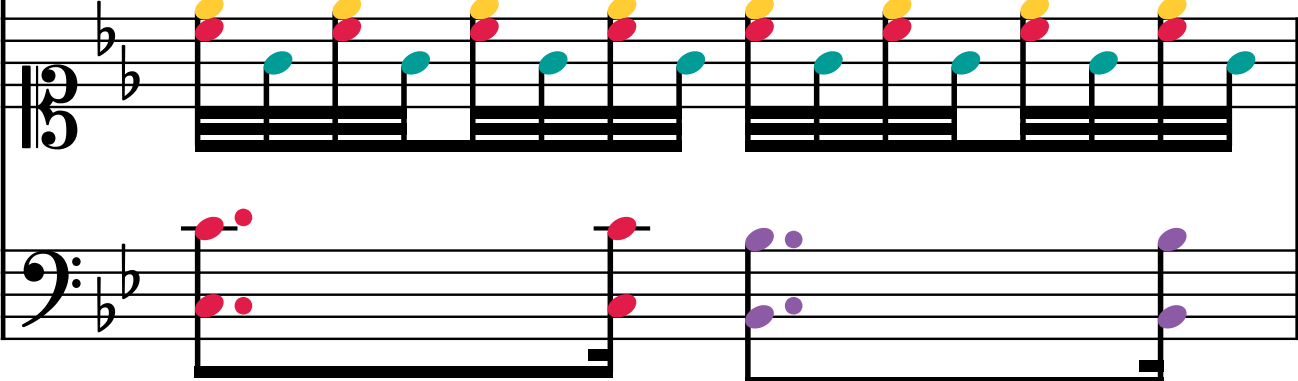
Vo.

er bli - ckenicht, er

Hch.


77

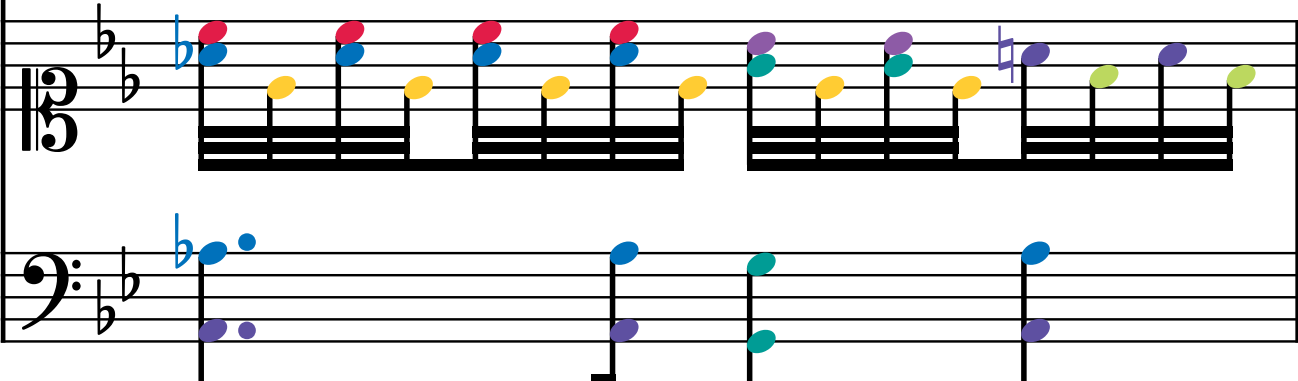
Vo.  bli - cke nicht, wenn

Hch. 

Detailed description: This block contains the musical notation for measure 77. It features a vocal line (Vo.) and a piano accompaniment (Hch.) in 13/8 time. The key signature has one flat (B-flat). The vocal line consists of a half note followed by a quarter note, then a half note followed by a quarter note, and finally a half note followed by a quarter note. The lyrics are 'bli - cke nicht, wenn'. The piano accompaniment has two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with some rests.

78

Vo.  er nicht von Thu -

Hch. 

Detailed description: This block contains the musical notation for measure 78. It features a vocal line (Vo.) and a piano accompaniment (Hch.) in 13/8 time. The key signature has one flat (B-flat). The vocal line consists of a half note followed by a quarter note, then a half note followed by a quarter note, and finally a half note followed by a quarter note. The lyrics are 'er nicht von Thu -'. The piano accompaniment has two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with some rests.

79

Vo. **13** **13** - is - kon ftammt!

Hch. **13** **13**

80

Vo. **13** **13**

Hch. **13** **13**

81

Vo.

Hch.

Detailed description: This block contains the musical notation for measures 81 and 82. The vocal line (Vo.) is on a single staff with a treble clef, a key signature of one flat (B-flat), and a 13/8 time signature. It shows a whole rest in measure 81 and a whole note in measure 82. The piano accompaniment (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with notes in purple, blue, green, and yellow. The left-hand part features a rhythmic accompaniment with notes in orange and teal. The piano part continues into measure 82.

82

Andantino

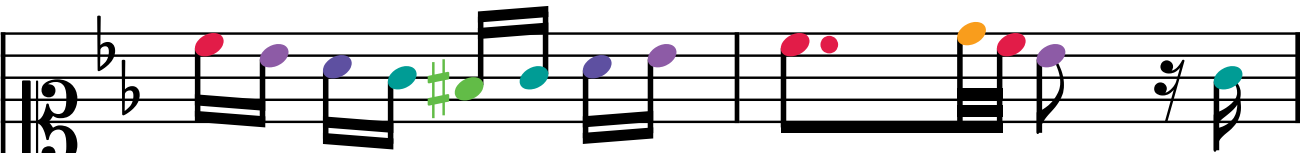
Vo.

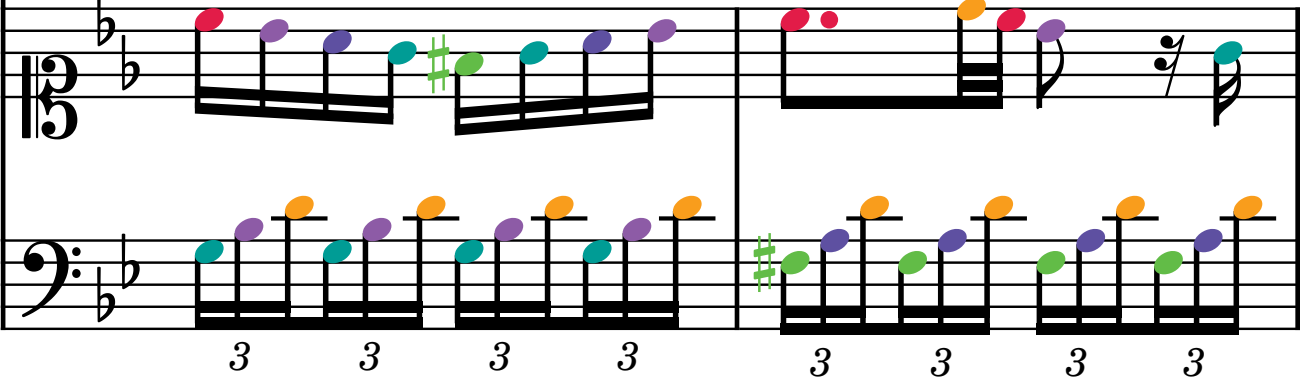
Denn

Hch.

Detailed description: This block contains the musical notation for measure 82. The vocal line (Vo.) is on a single staff with a treble clef, a key signature of one flat (B-flat), and a 13/8 time signature. It shows a whole rest in the first part of the measure and a whole note in the second part, with the word "Denn" written below. The piano accompaniment (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with notes in blue, orange, and yellow. The left-hand part features a rhythmic accompaniment with notes in blue, purple, and yellow. The piano part concludes the measure.


84

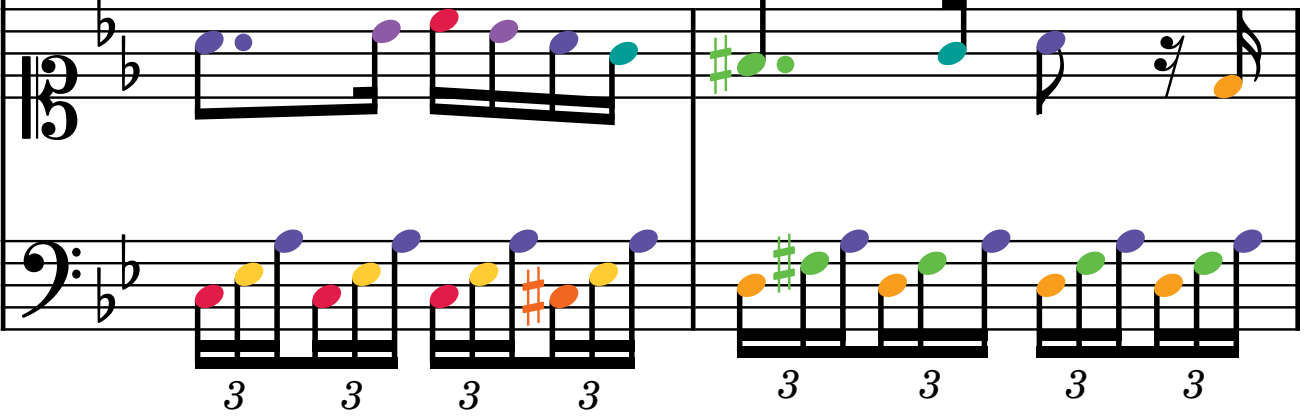
Vo.  ih - res blau - en Au - ges foil

Hch. 

Detailed description: This system shows the musical notation for measure 84. The vocal line (Vo.) is in a soprano clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "ih - res blau - en Au - ges foil". The piano accompaniment (Hch.) consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The right-hand part features a melodic line with notes colored red, purple, cyan, and green. The left-hand part features a rhythmic accompaniment of eighth-note triplets, with notes colored cyan, purple, orange, and green. The measure is divided into two measures by a bar line.

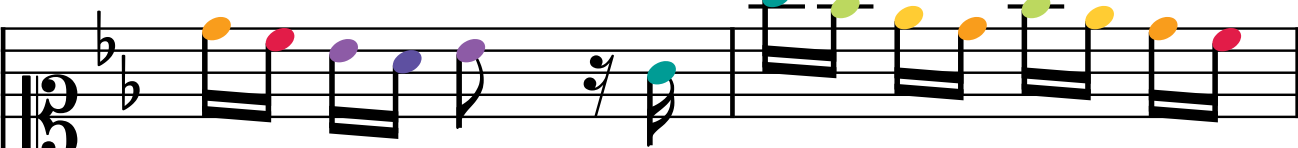
86

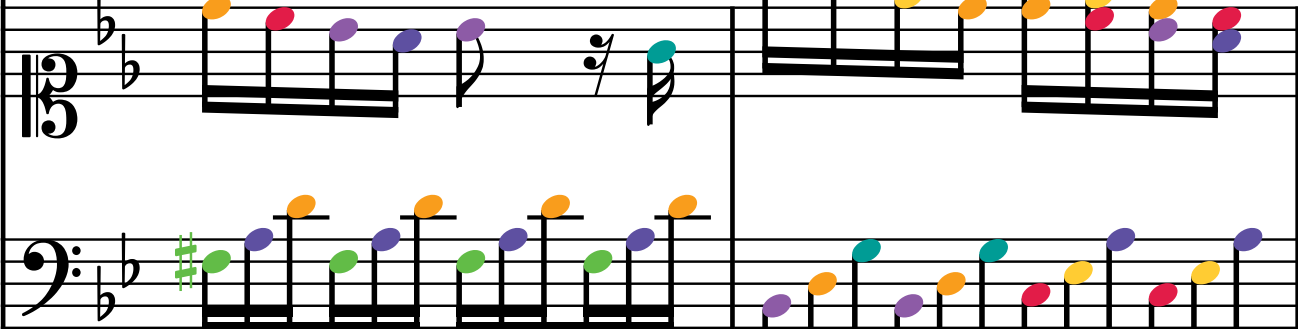
Vo.  fih ein ed - ler Jüng - lingfreun, fie

Hch. 


Detailed description: This system shows the musical notation for measure 86. The vocal line (Vo.) is in a soprano clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "fih ein ed - ler Jüng - lingfreun, fie". The piano accompaniment (Hch.) consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The right-hand part features a melodic line with notes colored purple, red, purple, cyan, and orange. The left-hand part features a rhythmic accompaniment of eighth-note triplets, with notes colored red, yellow, purple, and green. The measure is divided into two measures by a bar line.

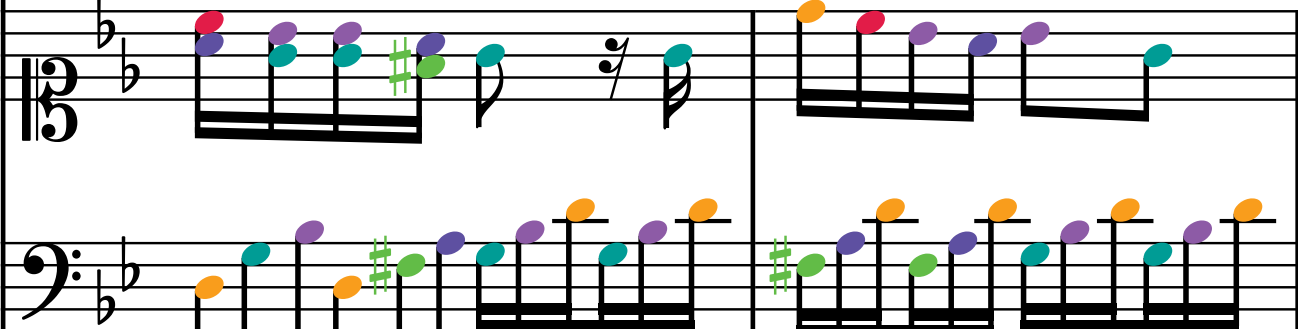
88

Vo. 
 foll ge - liebt, foll ei - nes ed - len

Hch. 
 3 3 3 3 3 3 3 3

90

Vo. 
 Jüng-ling feyn, foll ei - nes ed - len

Hch. 
 3 3 3 3 3 3 3 3

92

Vo.

Jüng - lings feyn!

Da Capo.

Hch.

Die letzte Stropise v

30

Ich bin ein deutfeher Jingling!
Nein Haar ift kraus, breit meine Bruft ;
Mein Vater war
Ein edier Mant, ich bin es auch.

Wenn mein Aug' Unrecht fiehet,
Sträubt fich mein kraufes Haar empor,
Und meine Hand
Schwellt auf und zuckt und greift ans Schwerdt.

Ich bin ein deutfcher Jüngling!
Beym füfsen Namen Vaterland
Schlägt mir das Herz,
Und mein Geficht wird feuerroth. -

Ich weiß ein deutfches Müdchen;
Ihr Ang ift blau and fanft ihr Blick,
Und gut ihr Herz
Und blau, a Hertha, blau ihr Aug.

Wer nicht fammt von Thuiskon,
Der blicke nach dem Mädchen nicht!
Er blicke nicht
Wenn er nicht von Thuiskon fammt

Denn ihres blauen Auges
Soll fich ein edler Jüngling freun!
Sie foll geliebt,
Soll eines edlen Jünglings feyn!!

Ich bin ein deutfcher Jüngling,
Und fehaue kalt und kühn umber,
Ob einer fey,
Der nach dem Mädchen blicken will.

Clandias.

Da eben seinen Lauf vollbracht

M. Th. Paradis

Von Demoif. Jerufalem in Braun/cherig

Andante

Voice

Da e - ben fei - nen Lauf voll - bracht, der

Harpsichord

4

Vo.

fchön - fteFrüh - kngs - tag, und

Hch.

6

Vo.

nun die Ru - he ftil - ler Nacht, schon

Hch.

8

Vo.

auf den Flu - ren lag; da

Hch.

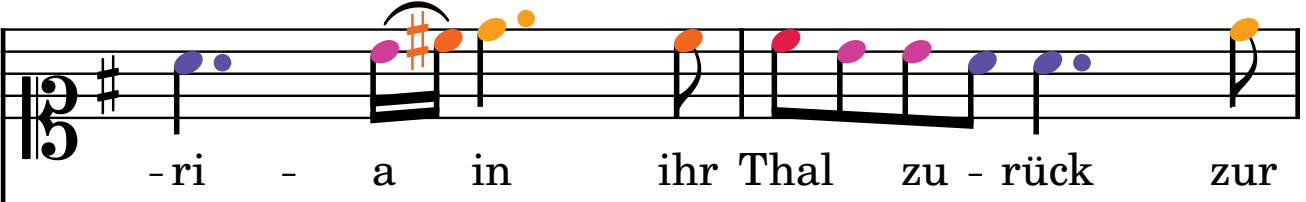
10

Vo.
 Hch.

12

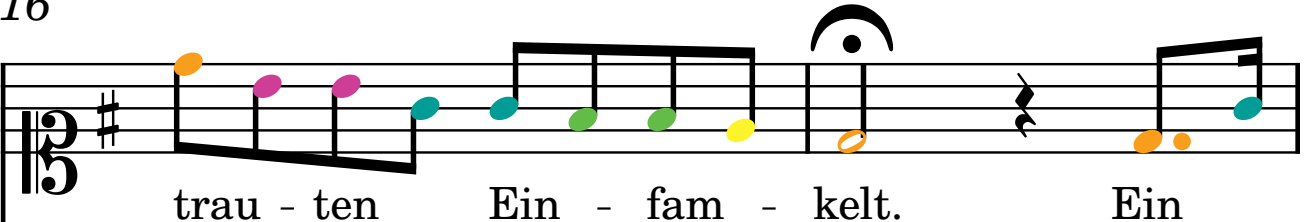
Vo.
 Hch.

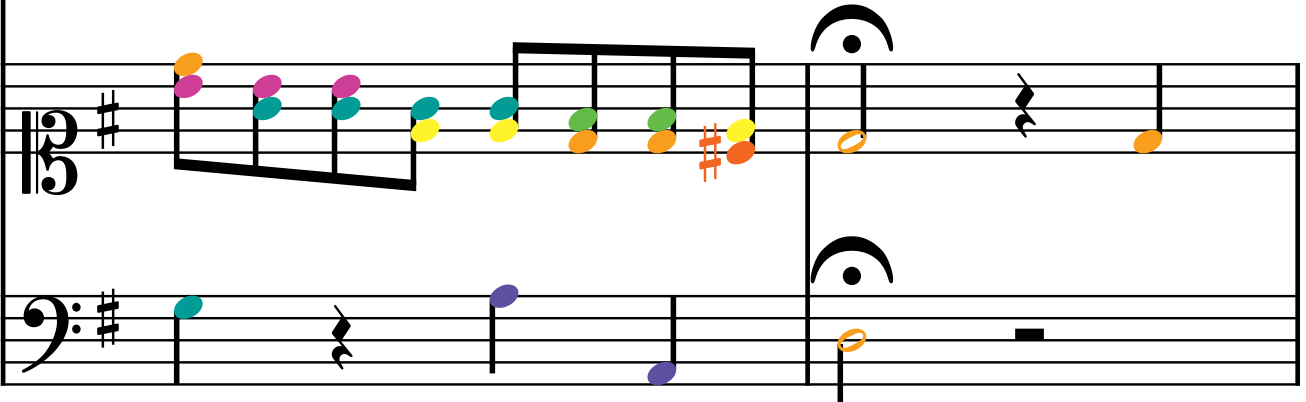
14

Vo. 
-ri - a in ihr Thal zu - rück zur

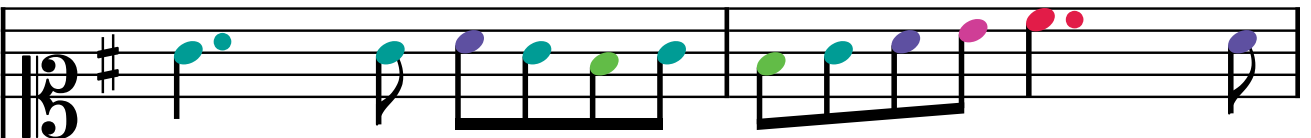
Hch. 
-ri - a in ihr Thal zu - rück zur

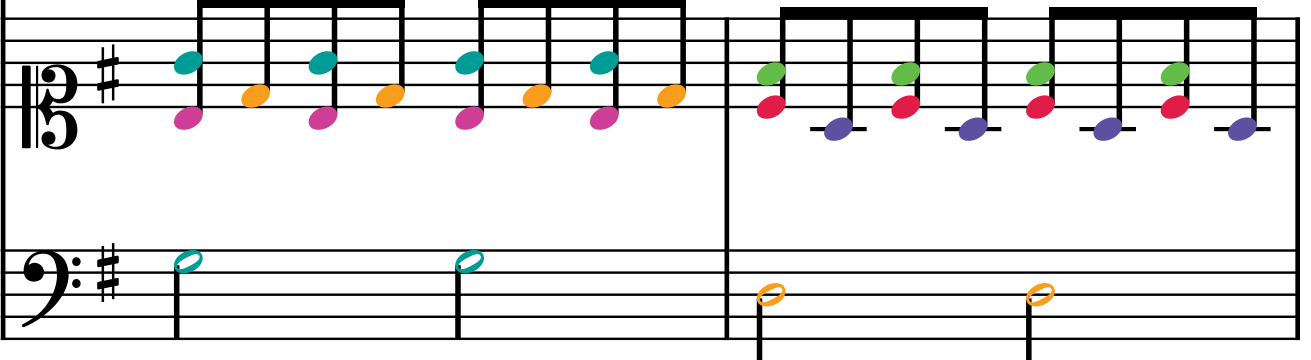
16

Vo. 
trau - ten Ein - fam - kelt. Ein

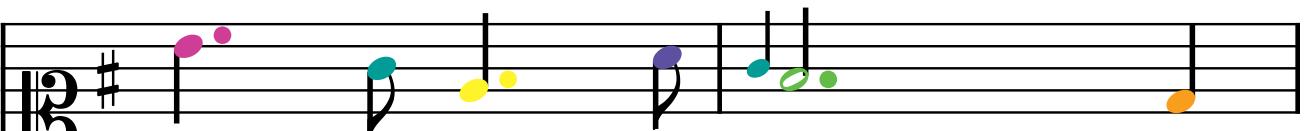
Hch. 
trau - ten Ein - fam - kelt. Ein

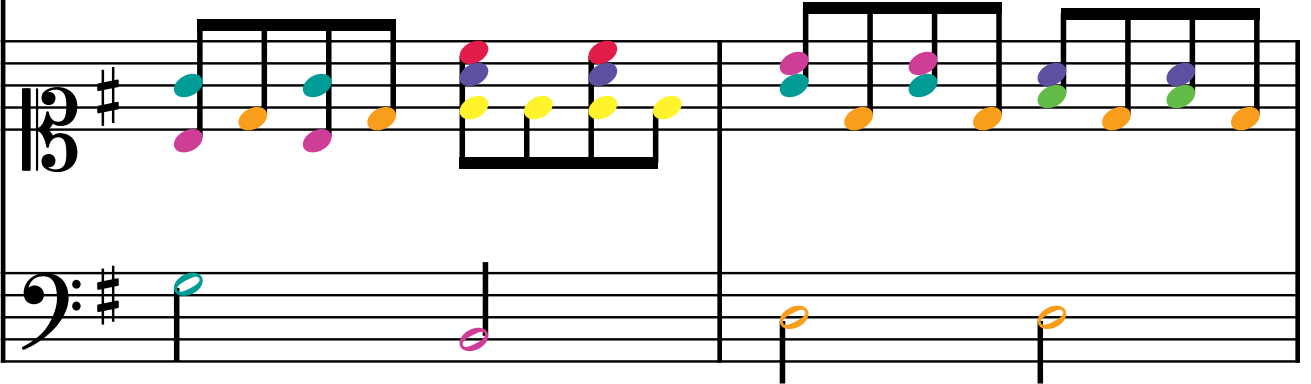
18

Vo. 
Seuf - zer, der ihr Lin-drung gab, der

Hch. 

20

Vo. 
fanf - ten Bruft ent - drang, in -

Hch. 

22

Vo.
 -des dieblei - che Wang' her-ab, die

Hch.

24

Vo.
 ftil - le Thrä - ne fank, Minore. Denn

Hch.

27

Vo.

ach! be-trog - ne Lie - bebrach des

Hch.

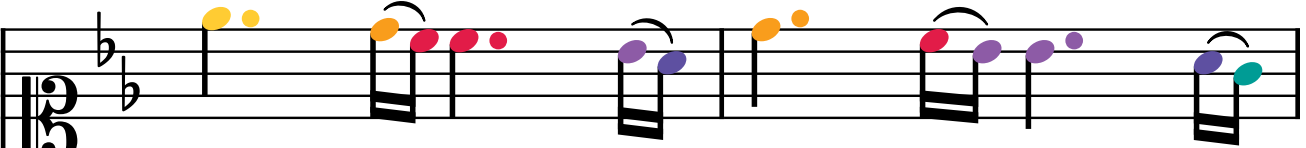
29

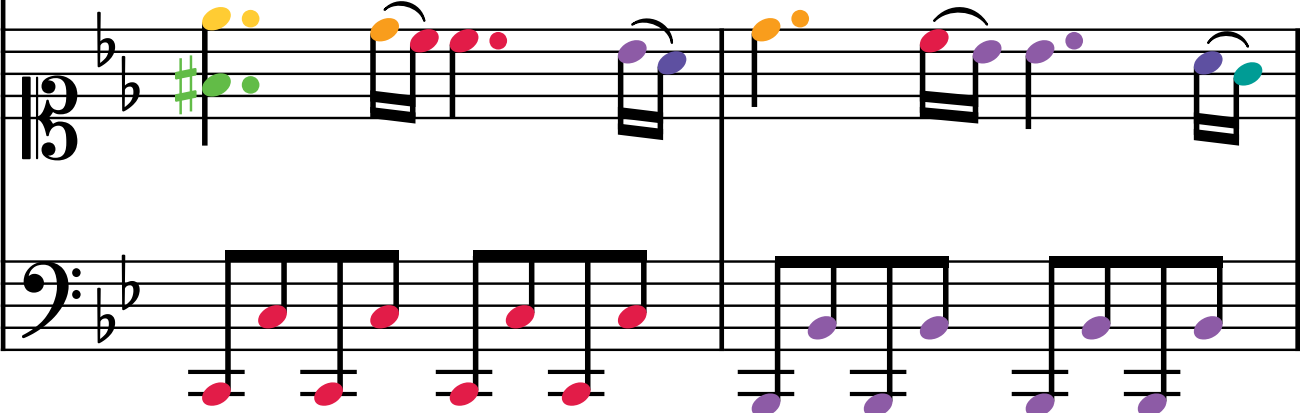
Vo.

ar - men Mäd - chens Herz; aus

Hch.

31

Vo. 
ih - ren trü - ben Au - genfprach der

Hch. 

33

Vo. 
hof - nungs-lo - fe Schmerz,

Hch. 

35

Vo. Vo. **13** Sie feufzt, da

Hch. Hch. **13**

Detailed description: This system contains measures 35 and 36. The vocal line (Vo.) is in a soprano clef with a key signature of one flat and a 13/8 time signature. It features a whole rest in measure 35, followed by a quarter note in measure 36 with a slur over it. The piano accompaniment (Hch.) consists of two staves. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of eighth notes. Some notes are color-coded: purple, red, green, and orange.

37

Vo. Vo. **13** Zäh - renihr ent - fliehn, wie

Hch. Hch. **13**

Detailed description: This system contains measures 37 and 38. The vocal line (Vo.) is in a soprano clef with a key signature of one flat and a 13/8 time signature. It starts with a quarter note in measure 37, followed by a quarter rest and a quarter note in measure 38 with a slur over it. A fermata is placed over the second quarter note in measure 38. The piano accompaniment (Hch.) consists of two staves. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of eighth notes. Some notes are color-coded: purple, orange, green, and pink.

39

Vo. e - lend ach! ach! bin

Hch.

Detailed description: This system covers measures 39 to 41. The vocal line (Vo.) is in a soprano clef with a key signature of one flat (B-flat). It features a melodic line with notes colored in red, yellow, and orange. The lyrics are "e - lend ach! ach! bin". The piano accompaniment (Hch.) consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords with notes colored in red, yellow, and blue, while the left hand plays a simple bass line with notes colored in red and yellow.

42

Vo. ich, die Schnee - blum und das

Hch.

Detailed description: This system covers measures 42 to 44. The vocal line (Vo.) continues in the same soprano clef and key signature. It features a melodic line with notes colored in red, orange, blue, and purple. The lyrics are "ich, die Schnee - blum und das". The piano accompaniment (Hch.) continues with two staves. The right hand plays chords with notes colored in red, yellow, and blue, while the left hand plays a simple bass line with notes colored in red and yellow.

44

Vo. **13**

Veil - chen blühn jetzt oh - ne Reiz für

Hch. **13**

46

Vo. **13**

mich; der Früh - lings - fon - ne

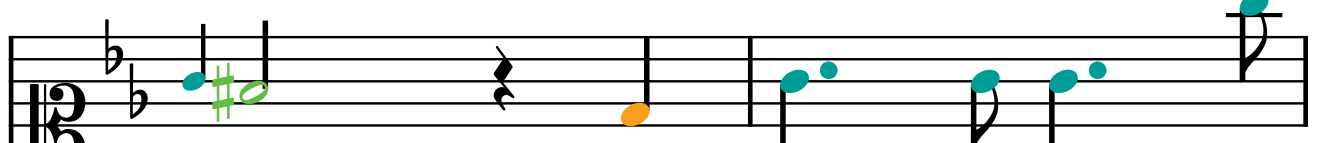
Hch. **13**

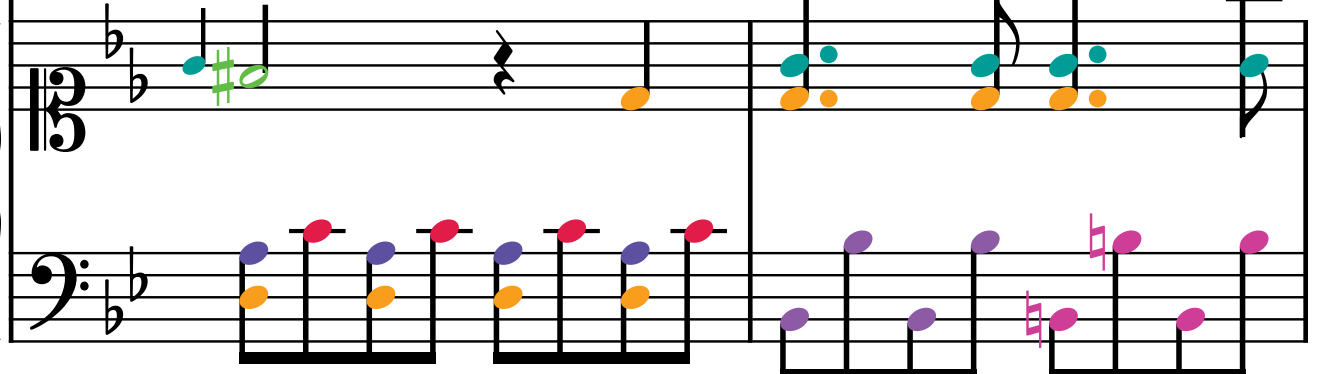
48

Vo.  **13**
hol - des Licht, das je - den Blick er -

Hch.  **13**

50

Vo.  **13**
- freut, er - freut nur mei - ne

Hch.  **13**

52

Vo.

Au - gen nicht, ver - min - dert nicht mein

Hch.

54

Vo.

Leid. Der klei - ne Bach in

Hch.

57

Vo.

def - fen Glanz ich mich fogern er -

Hch.

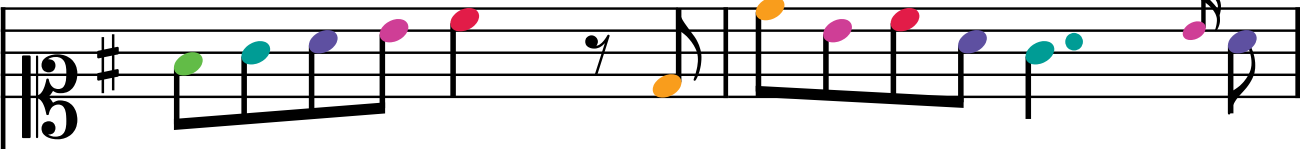
59

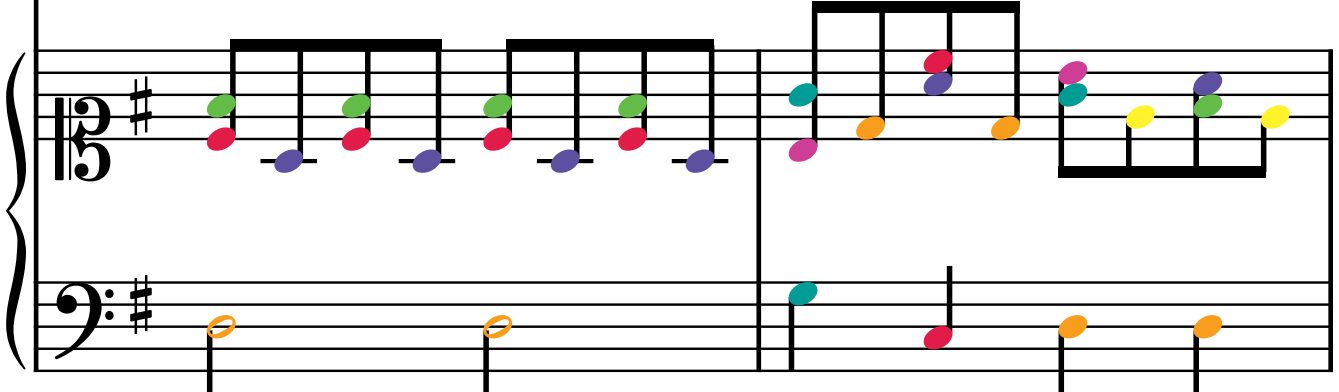
Vo.

-blickt, wenn ich mit-ei - nem


Hch.

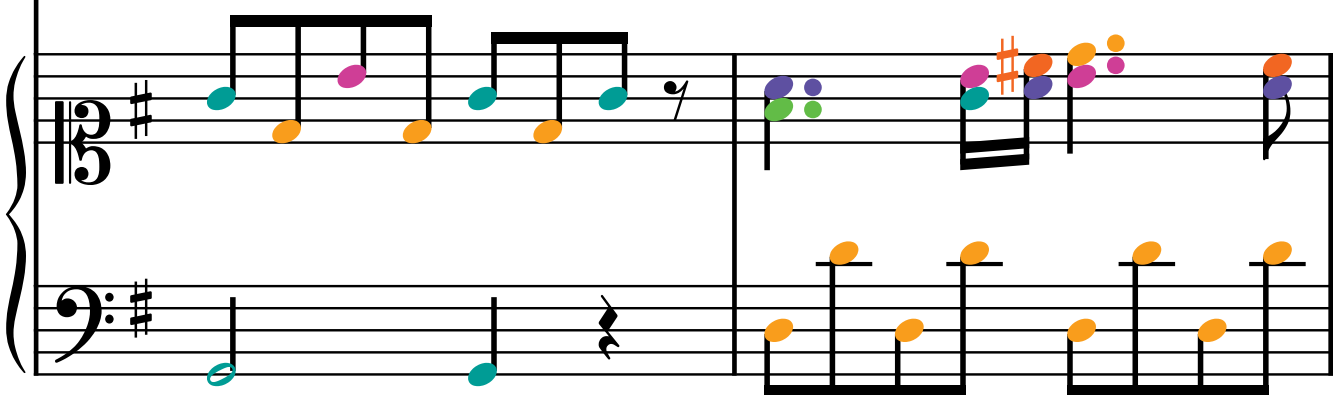
61

Vo.  Blu - men-kranz mein blon - des Haar ge-


Hch. 

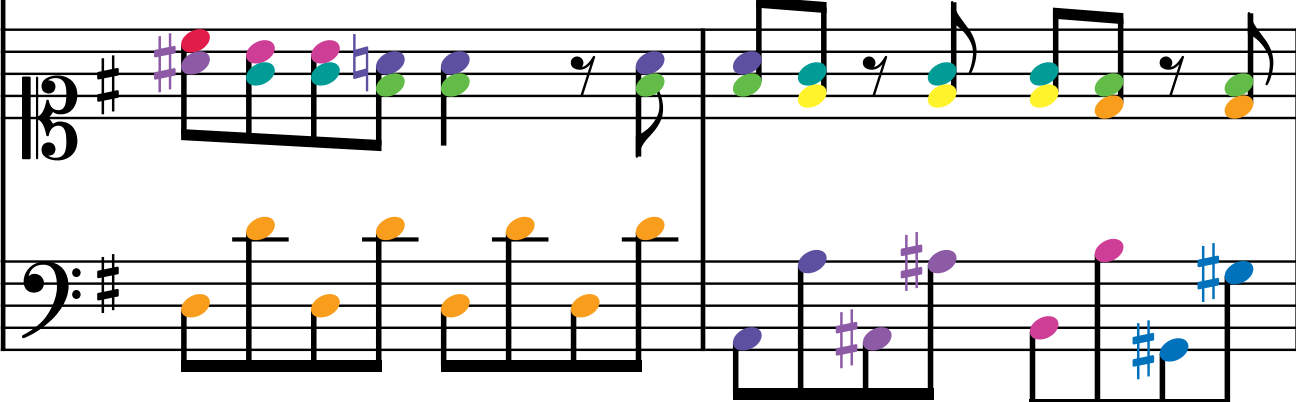
63

Vo.  -fchmückt, zeigt jetzt mir nur, wie

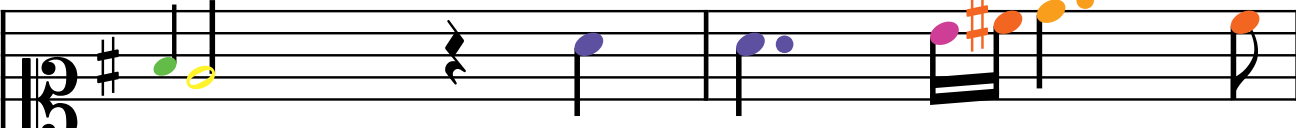
Hch. 

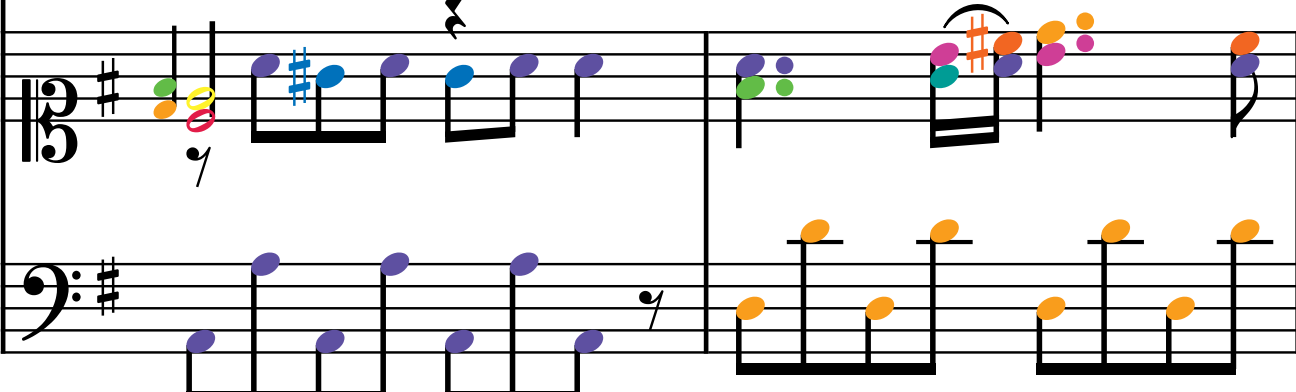
65

Vo.  dies Ge - ficht, von Lieb und Gram ver-

Hch. 

67

Vo.  -blüht; O! Lu - cia, Lu - cia


Hch. 

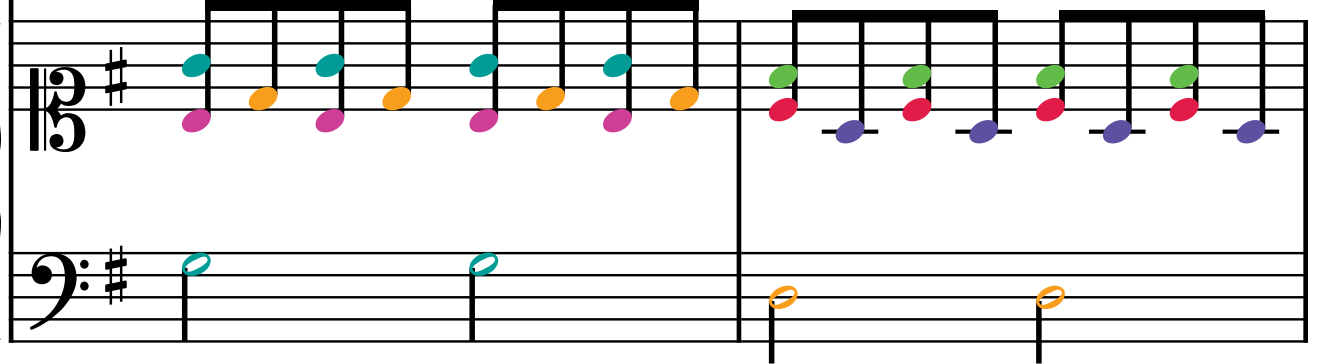
69

Vo. 
fieht du nicht, wie bald der Reiz uns fliecht? Doch


Hch. 

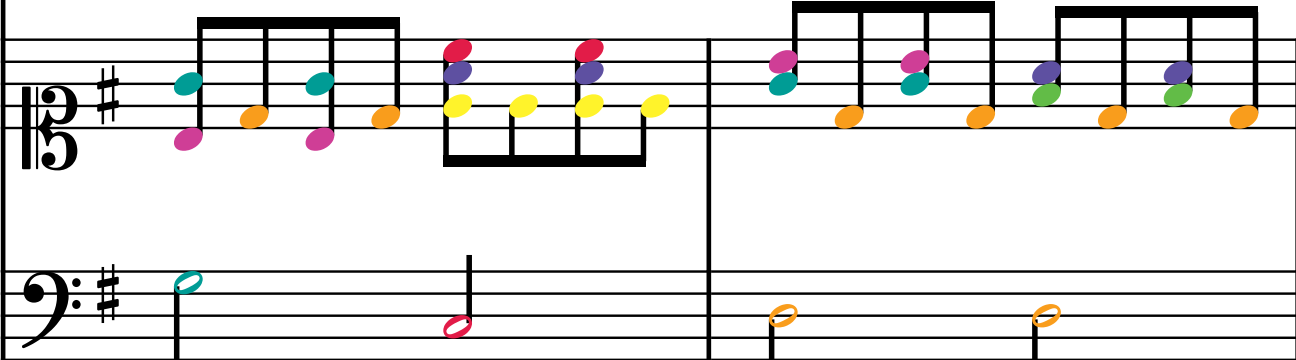
72

Vo. 
du, dermich ver - gas bey ihr, nun

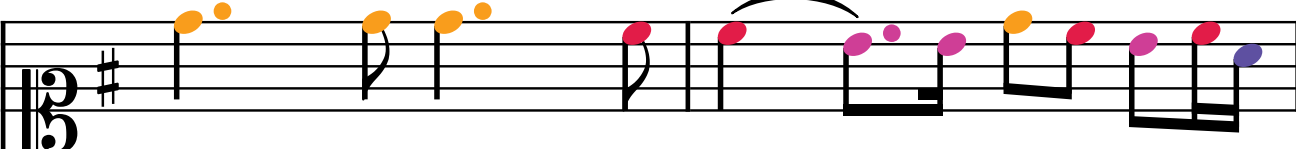
Hch. 

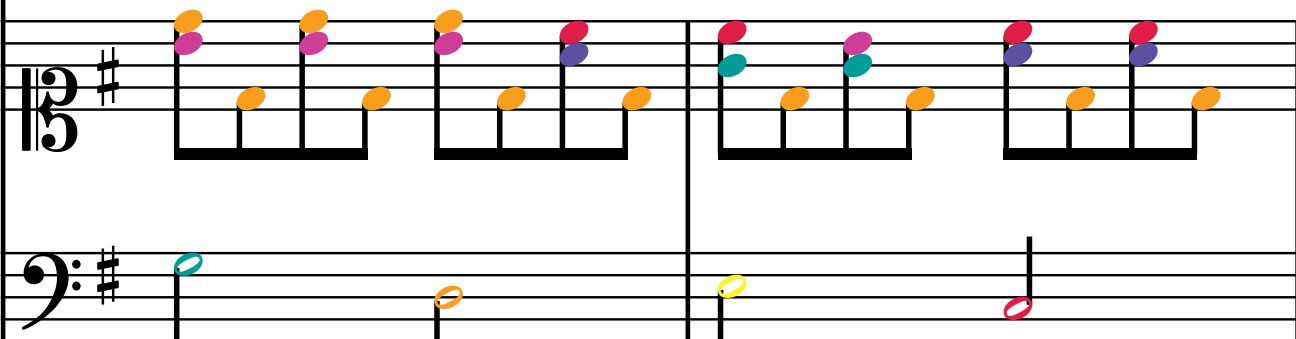
74

Vo. 
mei - nen An - blick flieht; o

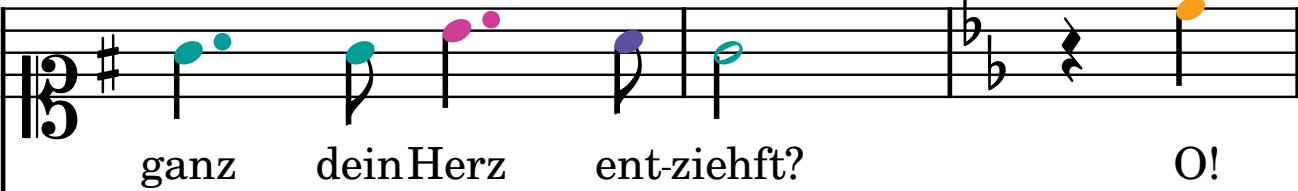
Hch. 

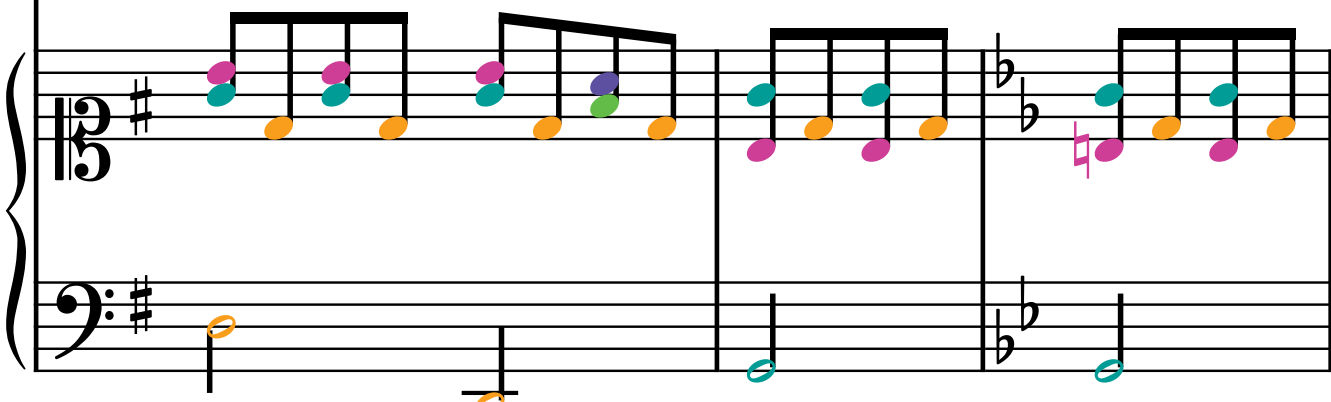
76

Vo. 
fag um wel - chen Reiz du mir fo

Hch. 


78

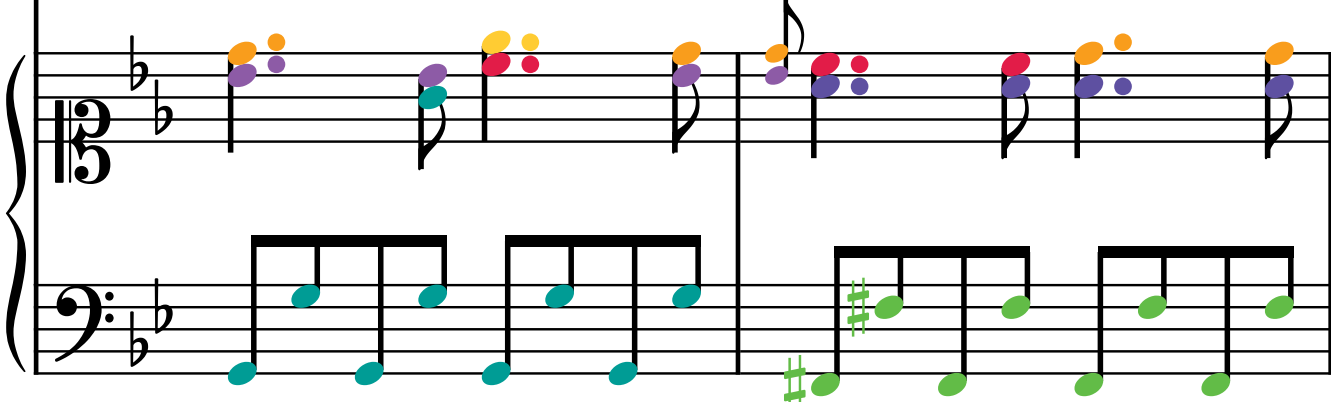
Vo. 
ganz dein Herz ent-zieht? O!

Hch. 

Detailed description: This system contains measures 78, 79, and 80. The vocal line (Vo.) is in a 13/8 time signature with a key signature of one sharp (F#). The lyrics are "ganz dein Herz ent-zieht? O!". The piano accompaniment (Hch.) consists of two staves: the right hand (RH) plays a rhythmic pattern of eighth and sixteenth notes, and the left hand (LH) plays a simple bass line. The music ends with a double bar line and a repeat sign.

81

Vo. 
Heb - te fie dich treu - er wohl, wohl

Hch. 

Detailed description: This system contains measures 81, 82, and 83. The vocal line (Vo.) is in a 13/8 time signature with a key signature of two flats (Bb, Eb). The lyrics are "Heb - te fie dich treu - er wohl, wohl". The piano accompaniment (Hch.) consists of two staves: the right hand (RH) plays a rhythmic pattern of eighth and sixteenth notes, and the left hand (LH) plays a simple bass line. The music ends with a double bar line and a repeat sign.

83

Vo.

zärt - li - cher als ich? Doch

Hch.

85

Vo.

nein, meinletz - ter Seuf - zer foll nicht

Hch.

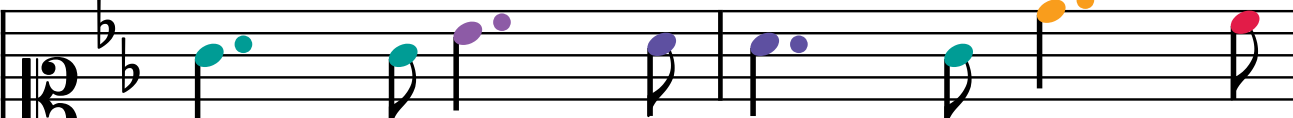
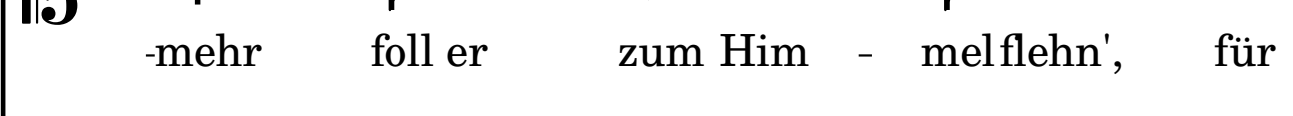
87



Vo.  **13** 
kla - gen wi - der dich, viel -

Hch. 
13 

Detailed description: This block contains the musical notation for measure 87. It features a vocal line (Vo.) and a piano accompaniment (Hch.). The vocal line is in a soprano clef with a key signature of one flat and a 13/8 time signature. The lyrics are 'kla - gen wi - der dich, viel -'. The piano accompaniment consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The right-hand staff contains chords and single notes, while the left-hand staff features a rhythmic pattern of eighth notes.

89

Vo.  **13** 
-mehr foll er zum Him - mel flehn', für

Hch. 
13 

Detailed description: This block contains the musical notation for measure 89. It features a vocal line (Vo.) and a piano accompaniment (Hch.). The vocal line is in a soprano clef with a key signature of one flat and a 13/8 time signature. The lyrics are '-mehr foll er zum Him - mel flehn', für'. The piano accompaniment consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The right-hand staff contains chords and single notes, while the left-hand staff features a rhythmic pattern of eighth notes.

91

Vo.

dich denich ge - liebt, dafs

Hch.

93

Vo.

er, derTreu dich fchwö - ren fehn, den

Hch.

95

Vo. **13** **b** fal - fchen Schwur ver - giebt. Und

Hch. **13** **b**

Detailed description: This system contains measures 95, 96, and 97. The vocal line (Vo.) is in a soprano clef with a key signature of one flat (B-flat) and a 13/8 time signature. The lyrics are "fal - fchen Schwur ver - giebt. Und". The piano accompaniment (Hch.) consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with many notes, some of which are color-coded (yellow, red, purple, cyan, green). The left-hand part provides a simple harmonic accompaniment with fewer notes.


98

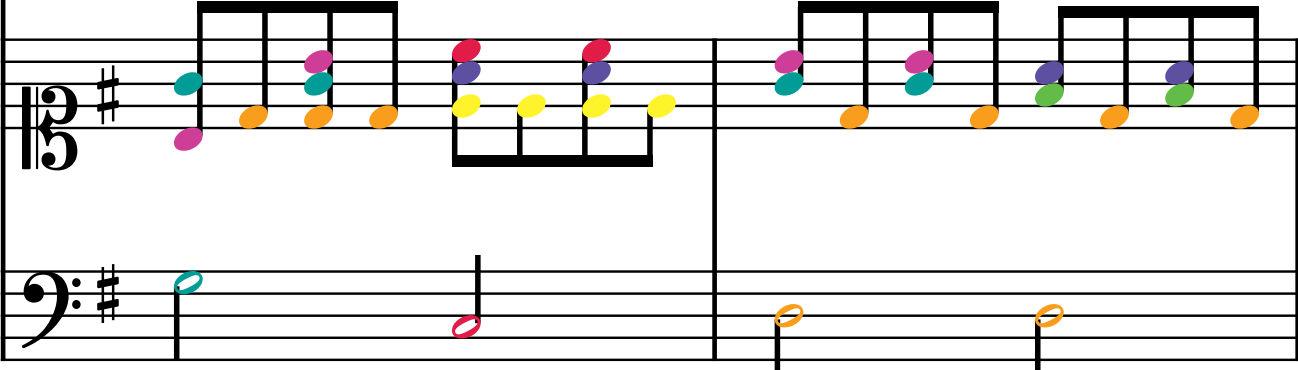
Vo. **13** **#** nun dabald voll - en - det ift, des

Hch. **13** **#**

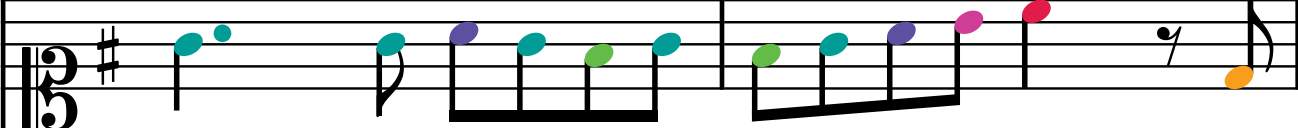
Detailed description: This system contains measure 98. The vocal line (Vo.) is in a soprano clef with a key signature of one sharp (F#) and a 13/8 time signature. The lyrics are "nun dabald voll - en - det ift, des". The piano accompaniment (Hch.) consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with many notes, some of which are color-coded (cyan, orange, pink, green, purple). The left-hand part provides a simple harmonic accompaniment with fewer notes.

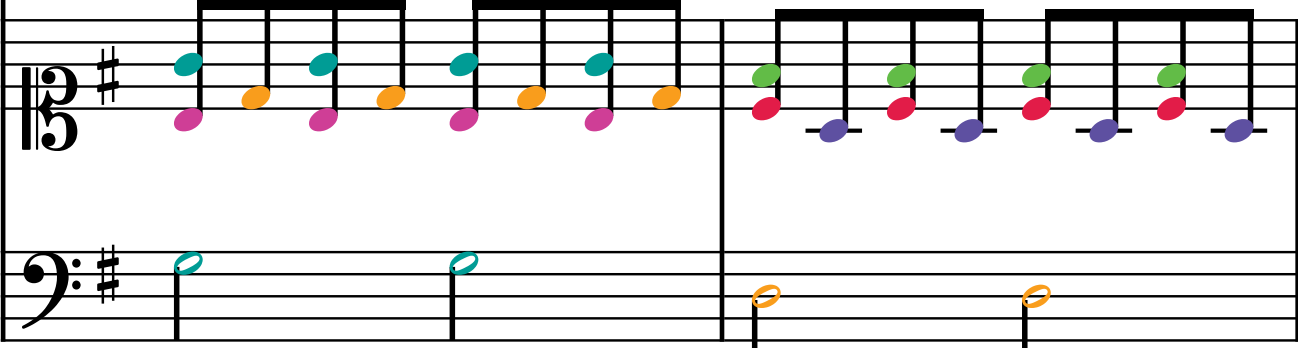
100

Vo.  *Le - benstrü - ber Pfad, nun*

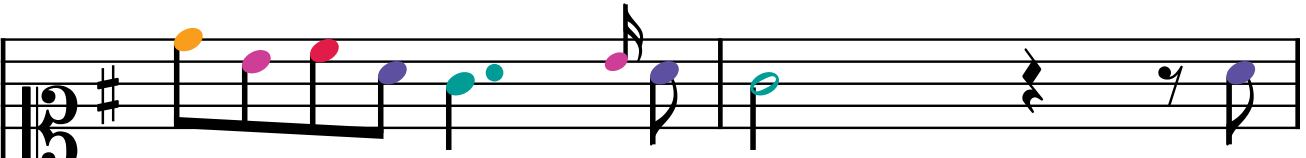
Hch. 

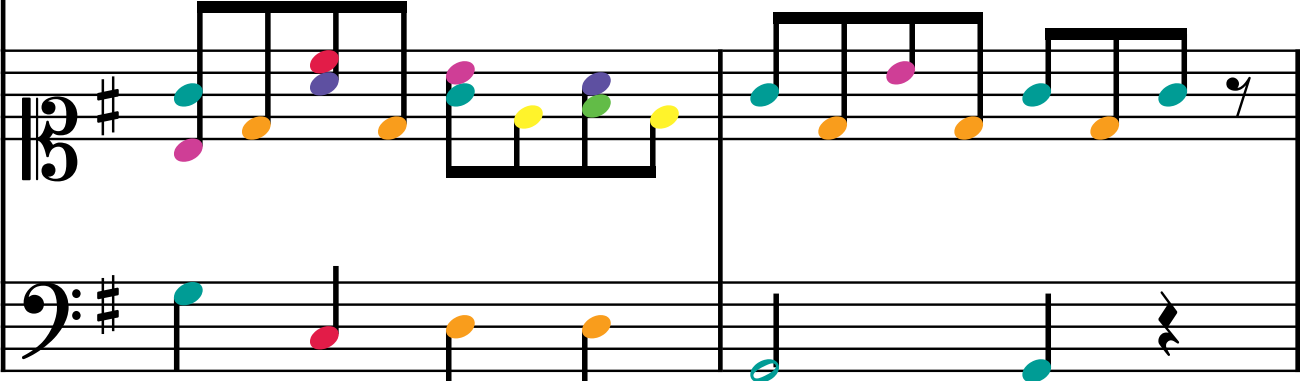
102

Vo.  *hör', eh'fich mein Au - ge fchließst, was*

Hch. 

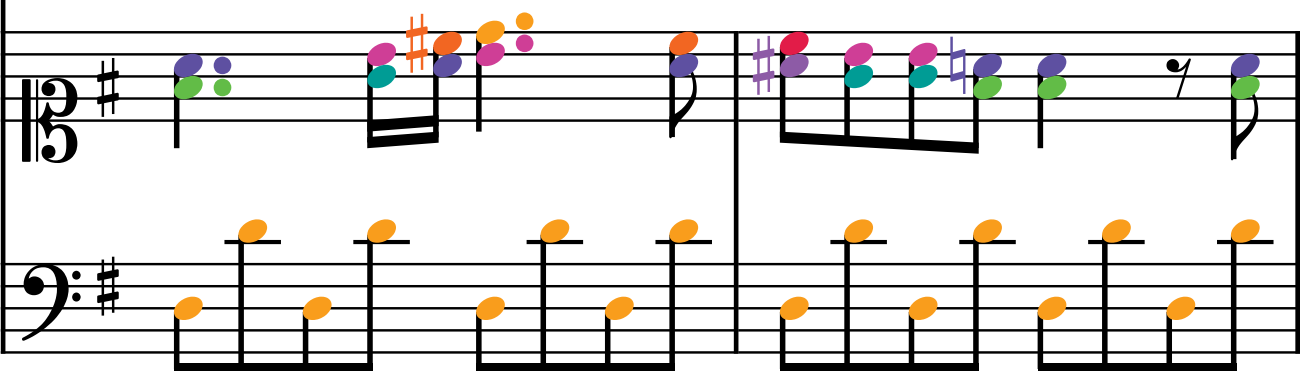
104

Vo.  fter - ben ich noch bat. Wenn

Hch. 

106

Vo.  dir der-einf't der Tag er - fcheint, (ich

Hch. 

108

Vo. *13* #

werd' ihnnicht mehr fehn) der

Hch. *13* #


110

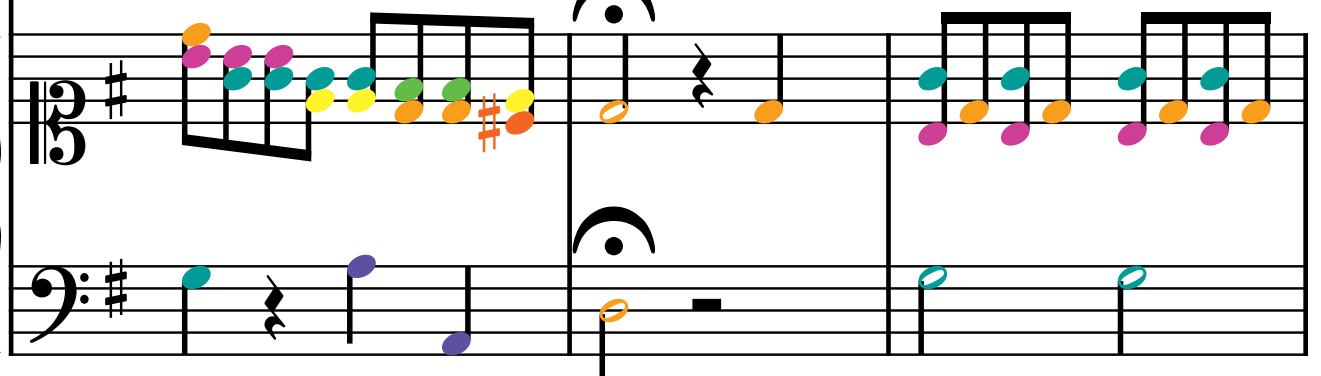
Vo. *13* #

Lu - cien ganz mit dir ver - eint, dann


Hch. *13* #

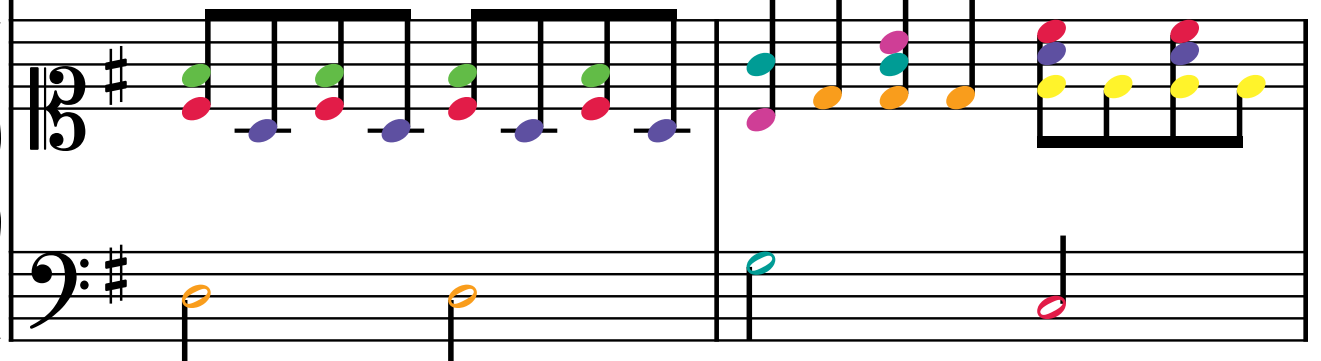
112

Vo. 
 denk an dies mein Flehn. Und wenn du mit dem

Hch. 

115

Vo. 
 Hoch - zeit - zug den Kirch - hof gehft her-

Hch. 

117

Vo. *13* #

- ab; fo tre - tenicht dein

Hch. *13* #

119

Vo. *13* #

fro - herZug, auf

Hch. *13* #

121

Vo.

Hch.

Detailed description: This block contains the musical notation for measures 121 and 122. The voice part (Vo.) is on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a single note in measure 121 and rests in measure 122. The piano part (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Both share the same key signature and time signature. The right-hand part has a melodic line with notes in pink, orange, yellow, and green, including a slur over two notes in measure 122. The left-hand part has a rhythmic accompaniment of eighth notes in cyan. Measure numbers 121 and 122 are indicated above the piano staves.

123

Vo.

Hch.

Detailed description: This block contains the musical notation for measures 123, 124, and 125. The voice part (Vo.) is on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features rests in all three measures. The piano part (Hch.) consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Both share the same key signature and time signature. The right-hand part has a melodic line with notes in green, cyan, pink, and purple. The left-hand part has a rhythmic accompaniment of eighth notes in cyan, with some notes in purple and green. Measure numbers 123, 124, and 125 are indicated above the piano staves.

Wenn ich der Kaiser wäre

M. Th. Paradis

Göttingfche post. Blumenlefe v. 1786

Allegretto

Voice

Wenn ich der Kai - fer wä - re, nichts

Harpsichord

4

Vo.

nüz - temir die Eh - re, für dich, duZau - be - rin, für

Hch.

8

Vo.

dich, du Zau - be rinn! - ftieg ich vou mei-nem

Hch.

11

Vo.

Thro - ne, und leg - te mei - ne Kro - ne, zu

Hch.

14

Vo. *dei - nen Füß - fen hin, zu dei - nen Füß - fen*

Hch.

Detailed description: This system contains measures 14, 15, and 16. The vocal line (Vo.) is in a soprano clef with a key signature of one flat and a 3/8 time signature. The lyrics are 'dei - nen Füß - fen hin, zu dei - nen Füß - fen'. The piano accompaniment (Hch.) consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with various colored notes (green, yellow, orange, red, purple, cyan) and a slur over measures 15 and 16. The left-hand part provides a simple harmonic accompaniment with notes in purple and red.

17

Vo. *hin!*

Hch.

Detailed description: This system contains measure 17. The vocal line (Vo.) is in a soprano clef with a key signature of one flat and a 3/8 time signature. The lyrics are 'hin!'. The piano accompaniment (Hch.) consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part has a melodic line with green notes and a slur. The left-hand part has a descending melodic line with notes in green, red, and blue.

4

Wenn ich der Kaifer wäre,
Nichts nützte mir die Ehre;
Für dich, du Zauberinn,
Stieg ich von meinem Throne
Und legte meine Krone
Zu deinen Füßen hin.
Lebt' ich in jenen Zeiten,
Wo ritterlich zu freiten
Des Mannes Ehre war;
Dich führt ich im Panniere,
Bey jeglichem Turniere
Stellt' ich zum Streit mich dar.
Dürft' ich, wie Wolf, den Weifen
Den grofsen Satz beweifen,
Dies fey die befte Welt ;
Dich wollt ich ihnen zeigen,
Und alle würden fchweigen
Und riumen mir das Feld,
Könnt' ich den Preis im Singen,
Wie Orpheus, mir erringen,
Ich fänge nur von Dir.
Kein Goldftaub, kein Gepränge,
Kein Kaiferthum erränge
Ein andres Lied von mir.
Nun bin ich nicht der Kaifer,
Kein Ritter und kein Weifer,
Auch Orpheus bin ich nicht!
Ich armer Junge habe
Jetzt leider keine Gabe,
Die deinem Werth entspricht.
Doch alles was ich habe,
Das bring' ich dir zur Gabe;
Mein ganzes Ich ift dein:
Gern bin ich nicht der Kaifer;
Kein Ritter und kein Weifer,
Willt du mein Mädchen feyn.

An meine entfernte Lieben

M. Th. Paradis
Riedinger.

Larghetto

Voice

Ihr Lie - ben, die ich

Harpsichord

3

Vo.

Sch-wer-muths-voll an mei-nem Bu-fen feh - ne, em-

Hch.

6

Vo.

Hch.

-pfangt den klein - en Freu-nd-fchaft-zoll, fammt


8

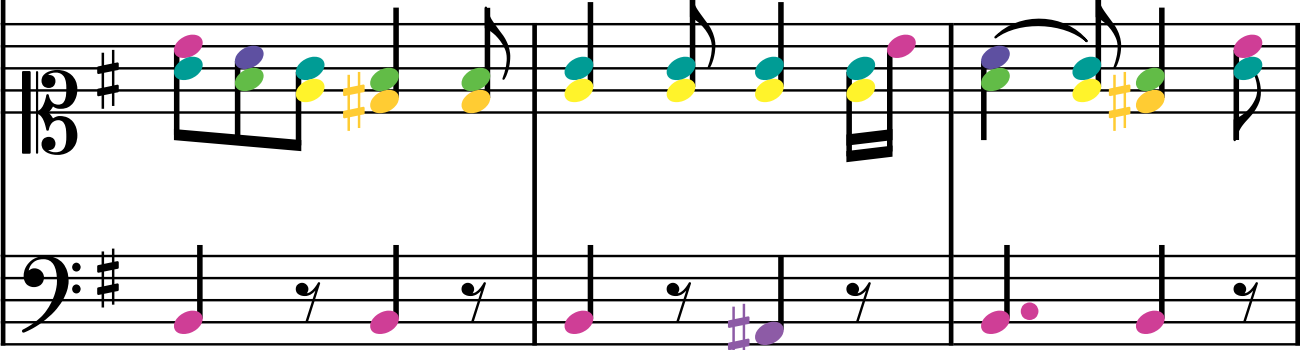
Vo.

Hch.


ei - ner Freund-fchafs - thrä - ne; zwar ift das O - pfer

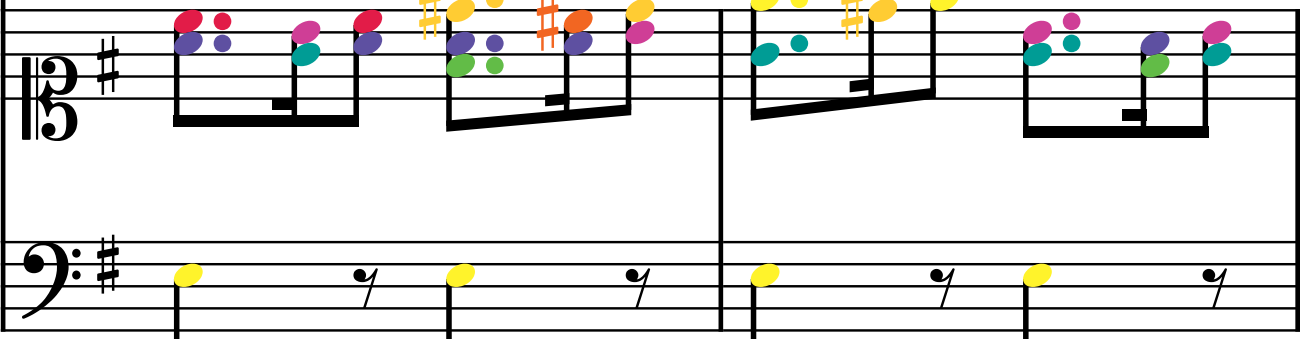
11

Vo.  nur gering, ein Lied-chen nur voll Kla - gen, doch


Hch. 

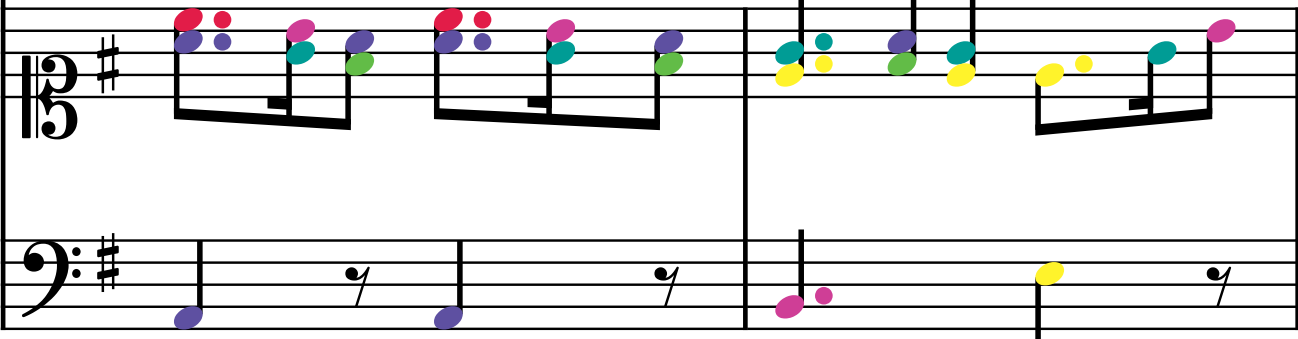
14

Vo.  wie ich fuh - lend euch be - fing, mag

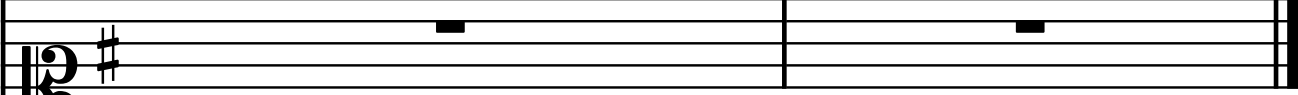
Hch. 

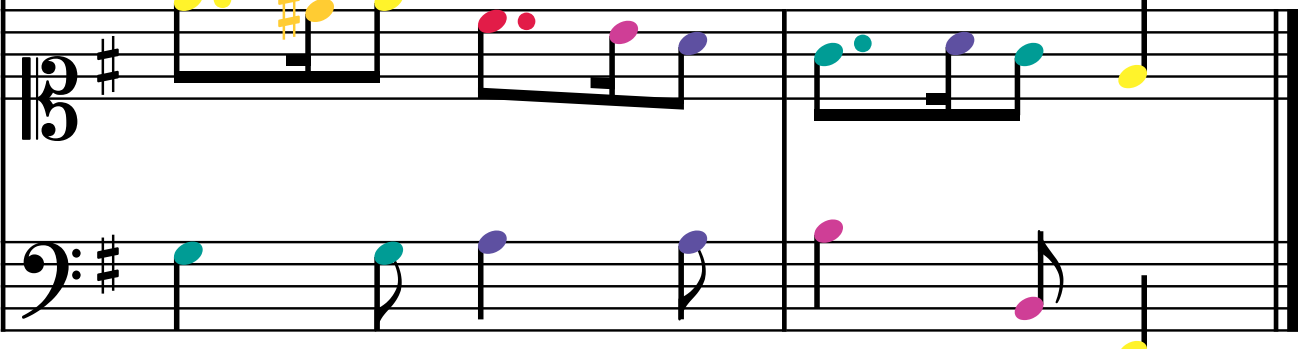
16

Vo. 
euch die Fre - und-fchaft fa - gen.

Hch. 

18

Vo. 

Hch. 

Ihr Lieben, die ich Schwermuthsvoll
 An meinen Bufen fehne,
 Empfängt den kleinen Freundschaftszoll
 Sammt einer Freundschaftsthräne,
 Zwar ist das Opfer nur gering;
 Ein Liedchen nur voll Klagen,
 Doch wie ich fühlend euch befang
 Mag euch die Freundschaft fagen,

Habt Dank, the Edlen allgumal,
 Gefchwifter meiner Seelen,
 Habt Dank, der Güt und Freundschaft all!
 Ich kann sie nicht all zählen,
 Auch kann ich sie verlohnen nie
 Nur schweigend sie verehren,
 Der alles lohnt, der lohne sie!
 Er wird mein Flehn erhören.

Mein Schickfal zeigte mir ein Ziel
 Nach dem ich follte freiten,
 Der Quaal und Sorgen hatt' es viel,
 Viel Ungemach und Leiden,
 Durch Dorn und Disteln mußte ich
 Auf meinem Pfade dringen,
 Auch Fels und Klüfte schreckten mich
 Womit ich mußte ringen.

Doch blickt auf meinen Pfad auch oft
 Mit Heiterkeit die Sonne,
 Und gofs ins Finstre unverhoft
 Mir Freude, Luft und Wonne.
 Auch manche Rose blühte auf
 Aus Dornen und daren Klüfte,
 Und gofs auf meinen trüben Lauf
 Viel süße Ambradüfte.

6

Mein Ambra, Freunde, waret ihr,
Ihr wart die fünfse Rosen,
Die tausend, tausend Freuden mir
Ins trübe Herz gegoffen,
Als ich auf meinem Pilgerfteig
Kaum Ruhe durfte hoffen,
Da fand ich, edle Herzen, euch
Und eure Arme offen.

Ich hatt' mich nicht verdient gemacht
Um euch und eure Güte,
Und reifte wie durch öde Nacht
Mit traurigem Gemüthe.
Ich wufste nichts von euch und war
Wie von der Welt verlaffen:
Da reichtet ihr den Arm mir dar
In Lieb mich zu umfaffen.

An euren Bufen fchlug mein Herz,
In heitrer Ruh und früllich
Vergals es Sorge, Leid und Schmerz,
War Kummerfrey, war felig,
Doch ruhte nicht mein Wechfelloos
Das mir die Freud mißgünnte,
Bis mich es aus der Liebe Schoofs
Und ihren Armen trennte,

Nun feufz' ich manche Trauerftund
Um euch, ihr edle Lieben!
Wein' oft mein trübes Auge wund
Aus warmen Freundschaftstrieben,
Ach Freunde liebt mich fernerhin,
Vergeffet nie Therefen!
Mich, die ich ewig ewig bin
Was ich euch fonft gewefen.

Lebt wohl! lebt ewig alle wohl!
Einfst fehen wir uns wieder,
Dann foll — o Wonne! Ach dann foll
Ein Strom voll Jubellieder
Euch Freunden danken jeder Treu
Die ihr an mir bewiefen,
Mein Herz wird dann euch wechselfrey
In fteter Freud geniefsen.

ENDE.