

*Exercise 2a, Page 367*

10.

10. *pp*

13 2 4 1 2 1 3 2 3

1 2 1 2 1 2 1

### Armes Waisenkind.

Langsam.

6.



Langsamer.



Im Tempo.



## Exercise IIa, Page 371

Musical score for Exercise IIa, Page 371. The score consists of four systems of music for voice and piano.

**System 1:** Treble clef, two sharps. Dynamics:  $D^2 = S^b$ , cresc.,  $S^b$ . Text: Ich such im Schnee ver- - ge - bens nach ih - rer Trit - te Spur, — wo

**System 2:** Treble clef, two sharps. Dynamics:  $pp$ . Text: sie an mei - nem Ar - me \_\_\_\_ durch - strich die grü - ne Flur, — ich

**System 3:** Treble clef, two sharps. Text: such im Schnee ver - - ge - bens nach ih - rer Trit - te Spur, — wo

**System 4:** Treble clef, one sharp. Dynamics:  $\text{h} \frac{3}{8}$ .

---

*Exercise IIb, Page 371*

Musical score for Exercise IIb, Page 371, featuring two staves of music for piano. The score consists of two systems, each starting with a dynamic of *p*. The first system (measures 29) includes instruction markings: *(p)*, *(cresc.)*, and *cresc.* The second system (measure 30) includes *p*, *cresc.*, *(cresc.)*, and *cresc.* Measures 29 and 30 conclude with a double bar line and repeat dots, indicating a return to a previous section.

*Exercise II<sup>d</sup> & III, Page 372*

Glaub will keins andern leben. Hal - le - lu - ja!

Z. 40 101

23

Molto vivace

*Minore*

Äke det Gu-domligt Fiskar-torpet= hund! Gu - dom. ligt  
at be-skä da? Knde Stolta Stämmar  
Som stå rad i rad Med friska blad? Än den lugna  
vi-kensom går framadh ja. Än på långt håll mellan diken  
Åkrar-na? Äke det Gu-domligt defsa ängar-  
nat Gu-dom-li - ga! Gu - dom - li - ga!

## Exercise 5b, Page 375

**127. Herr Christ, der einig Gotts Sohn BWV 164**

Er - töt uns durch dein Gü - te, er - weck uns durch dein Gnad;  
den al - ten Men - schen krän - ke, daß der neu le - ben mag;

Er - töt uns durch dein Gü - te, er - weck uns durch dein Gnad;  
den al - ten Men - schen krän - ke, daß der neu le - ben mag;

wohl hier auf die - ser Er - den, den Sinn und all Be - ger - den, nur G'dan - ken habn zu dir.

wohl hier auf die - ser Er - den, den Sinn und all Be - ger - den, nur G'dan - ken habn zu dir.

Z. 40 101

75

Minore

Ach ich bin ein e-lond sin der min Contract til  
Jak Schall al-le Ricker kränke, på Schpelhusen

en-te går, Heets ein mahl jak mik fer-pin der  
va-re Fink, Al-trich på min hustru tänke

noch zweij dr. Schent Fi-  
på Ca — trink

o-len Schtemmer Bringt mir pleck und penne

Frejlich hör jak tik nu till tu Fan vid ferschte Fink.

## Exercise 7b, Page 380

**196. Jesu, du mein liebstes Leben BWV 356**

Je - su, du mein lieb - stes Le - ben, mei - ner See - len Bräu - ti - gam,  
der du bist für mich ge - ge - ben, an des bit - tern Kreu - zes Stamm,

Je - su, du mein lieb - stes Le - ben, mei - ner See - len Bräu - ti - gam,  
der du bist für mich ge - ge - ben an des bit - tern Kreu - zes Stamm,

Je - su, du mein lieb - stes Le - ben, mei - ner See - len Bräu - ti - gam,  
der du bist für mich ge - ge - ben an des bit - tern Kreu - zes Stamm,

Je - su, du mein lieb - stes Le - ben, mei - ner See - len Bräu - ti - gam,  
der du bist für mich ge - ge - ben an des bit - tern Kreu - zes Stamm,

118 Z. 40 10<sup>1</sup>

Je - su, mei - ne Freud und Won - ne, du mein Hoff - nung.  
Hirt und Kö - nig, Licht und Son - ne, ach, wie soll ich

Je - su, mei - ne Freud und Won - ne, du mein Hoff - nung.  
Hirt und Kö - nig, Licht und Son - ne, ach, wie soll ich

Je - su, mei - ne Freud und Won - ne, du mein Hoff - nung.  
Hirt und Kö - nig, Licht und Son - ne, ach, wie soll ich

Je - su, mei - ne Freud und Won - ne, du mein Hoff - nung.  
Hirt und Kö - nig, Licht und Son - ne, ach, wie soll ich

Schatz und Heil, mein Er - lö - sung, Schmuck und Heil,  
wür dig lich, mein Herr Je - su, prei - sen dich?

Schatz und Heil, mein Er - lö - sung, Schmuck und Heil,  
wür dig lich, mein Herr Je - su, prei - sen dich?

Schatz und Heil, mein Er - lö - sung, Schmuck und Heil,  
wür dig lich, mein Herr Je - su, prei - sen dich?

Schatz und Heil, mein Er - lö - sung, Schmuck und Heil,  
wür dig lich, mein Herr Je - su, prei - sen dich?

Lento lugubre

Op. 65, No. 5.

52.

cresc.

dim.

sempre p

## Exercise VIIb, Page 383

Musical score for Exercise VIIb, Page 383, featuring two staves of music for orchestra.

**Staff 1 (Measures 14-18):**

- Ob.:** Rests throughout.
- E Cor.:** Starts with a sustained note at **p**, followed by a melodic line.
- G:** Rests throughout.
- I VI.:** Starts with a sustained note at **p**, followed by a melodic line.
- II VI.:** Starts with a sustained note at **p**, followed by a melodic line.
- Vla.:** Starts with a sustained note at **p**, followed by a melodic line.
- Vc. Cb. Fag.:** Rests throughout.

**Staff 2 (Measures 19-23):**

- Ob.:** Starts with a sustained note at **f**, followed by a melodic line.
- E Cor.:** Starts with a sustained note at **f**, followed by a melodic line.
- G:** Starts with a sustained note at **f**, followed by a melodic line.
- I VI.:** Starts with a sustained note at **ff**, followed by a melodic line.
- II VI.:** Starts with a sustained note at **ff**, followed by a melodic line.
- Vla.:** Starts with a sustained note at **f**, followed by a melodic line.
- Vc. Cb. Fag.:** Starts with a sustained note at **f**, followed by a melodic line.

### Ein Jüngling liebt ein Mädchen.

57.

The image shows a handwritten musical score for a piano piece. The score consists of four staves of music in 2/4 time, with a key signature of one flat. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a melodic line, and the piano part provides harmonic support with chords. Handwritten lyrics are written below the vocal line. Several handwritten markings are present: 'mf' (mezzo-forte) above the vocal line in the first measure; 'D7' and 'T' under the piano line in the second measure; 'DD' and 'D' under the piano line in the third measure; 'T' under the piano line in the fourth measure; 'h7' and 'T' under the piano line in the fifth measure; 'DB' under the piano line in the sixth measure; 'Sp' under the piano line in the seventh measure; 'cresc' (crescendo) under the piano line in the eighth measure; and 'dim' (diminuendo) under the piano line in the ninth measure. The vocal part ends with a melodic line, and the piano part concludes with a final chord.

Ein Jüngling liebt ein  
Mädchen, die hat einen Andern er-wählt; der Ander liebt eine  
An-dre und hat sich mit dieser ver-mählt.

## Exercise X, Page 385

226 Air / Arie  
Larghetto

30

heur.  
frob.

Ob.

Il faut que je pu-  
Doch nein, nie kann ich

Str.

34

nis- se un- ingrat que j'a- do- re, il faut que je pu-  
has- sen, denn noch im- -mer ich dolie- -re. Das Glück wär'nicht zu

38

nis- -se un in- grat que j'a- do- re mais pour ne pas fa-  
fas- sen, wenn bei mir er nun blier- be. Wird er mich wohl e

+ Hr. + Klar.

42

blir, ah! ré- pé-tions en- co- re ces mots que si sou-  
ken- nen? Wird er für mich ent- bren- nen in Lie- be auf

+ Ob. Fg.

46

vent, j'ai dits dans ma dou- leur, oui, ré- pé-tions en-  
neu' mir lob- -nen mei- ne Treu'? Wie wird er mich wohl

Exercise 9, Page 386

The sheet music consists of four staves of musical notation, likely for piano or harp, in common time and a key signature of two flats. The music is divided into measures by vertical bar lines. Measure numbers 306, 312, 318, and 324 are indicated at the beginning of each staff respectively. Measure 306 starts with a dynamic of **ff**. Measure 312 features a dynamic of **f** and includes two grace note patterns labeled "1." and "2.". Measure 318 begins with a dynamic of **p**. Measure 324 concludes with a dynamic of **sf**. The notation includes various note heads, stems, and bar lines, with some notes having numerical markings above them (e.g., 1, 2, 3, 4, 5) and some having horizontal dashes below them.

*Exercise 14, Page 388*

**Menuetto  
Moderato**

13

A

10

Exercise 16a & b, Page 391



Handwritten musical analysis for Exercise 16b, page 391. The analysis includes fingerings (e.g., 1, 2, 3, 4, 5) and performance markings such as *p legato*, *Dp*, *Sp*, *T*, *C*, *Fm*, *sostenuto*, and *TP*.

25      *p legato*      (Dp) Dp Sp T  
30      C Fm sostenuto TP

## Exercise 17, Page 392

(Larghetto)

Soprano                    TUTTI *f*

Alto                    A - gnus De - -

Tenore                    TUTTI *f*

Basso                    TUTTI A - gnus De - -

Violoncello,  
Basso ed Organo            A - gnus De - -

C. di B.  
(F)

Fag.

Tr.  
(D)

Tim.

Vl.

Vla.

S.

A.

T.

B.

Vc., B.  
ed O.

*zu 2*

*mf p*      *mf p*      *mf p*      *mf p*

*qui tol - - lis pec - ca - ta*

*mf p*      *mf 6 5 p*      *mf 6 p*      *mf 6 5 p*

*10*

*ff 2.*

*Fag.*

*Tr.*  
(D)

*Tim.*

*Vl.*

*Vla.*

*S.*

*A.*

*T.*

*B.*

*Vc., B.*  
ed O.

*ff*

*passai*

*passai*

*mun - - di, do - na e - is re - qui -*

*ff 5*

*3#*

*p assai*

*passai*

*mun - - di, do - na e - is re - qui -*

*senza Organo*

*E. E. 2032*

**Rondo**

**Allegro**



**Larghetto.**

TUTTI

Oboi.

Fagotti.

Corni in B.

Pianoforte.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

*sotto voce*

*pizz.*

*arco*

*Larghetto.*

Ob.

Fag.

Cor.

*Exercise 20, Page 394*

A musical score consisting of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth and sixteenth note patterns. The lyrics, written in German, are placed above the notes. The lyrics are:

wohl hier auf die - ser Er - den, den Sinn und all Be - ger - den und Gdan-ken habn zu dir.  
wohl hier auf die - ser Er - den, den Sinn und all Be - ger - den und Gdan-ken habn zu dir.

Nicht schnell, immer sehr leise.

30. Es weiß und rät es doch kei - ner, wie mir so wohl ist, so  
wohl! Ach, wüßt' es nur Ei - ner, nur Ei - ner, kein Mensch es sonst wis - sen  
soll! So still ist's nicht drauß im Schnee, so stumm und ver.

The image shows a handwritten musical score for voice and piano. The score consists of three staves. The top staff is for the voice, starting with the instruction "Nicht schnell, immer sehr leise.". The number "30." is written above the first measure. The lyrics for the first two measures are "Es weiß und rät es doch kei - ner, wie mir so wohl ist, so" and "wohl! Ach, wüßt' es nur Ei - ner, nur Ei - ner, kein Mensch es sonst wis - sen". The third staff is for the piano, with a dynamic marking "p" at the beginning. The bottom staff is also for the piano. There are handwritten annotations: "soll!" with a question mark over the piano staff, and "so" with a question mark over the vocal staff. A large "X" is written over the first staff. The music is in common time, with various note values including eighth and sixteenth notes. The key signature changes between the staves.

## Exercise 21b, Page 396

A musical score for voice and piano. The vocal line consists of three staves of music with lyrics in German. The piano accompaniment is provided by the lower staff, featuring eighth-note chords and bass notes.

The lyrics are:

heim!" „Groß ist der Män - - ner  
Trug und List, vor Schmerz mein Herz ge -  
bro - - chen ist, wohl irrt das Wald - horn

Accompanying markings include *p*, *f*, and *Ped.*

299 Allegro molto e con brio

304