

Nº 2. Ensemble.

Allegretto.

Flauto I. *p*

Flauto II.

Oboe I. *p*

Oboe II. *p*

Clarinetto I in C. *p*

Clarinetto II in C. *p*

Fagotto I. *p*

Fagotto II. *p*

Corni in G.

Violino I. *p*

Violino II. *p*

Viola. *p*

Lucinde und Claudine mit Soprano.

Alto.

Pedro mit Tenore.

Alonzo mit Basso.

Violoncello e Basso. *p*

Chor der Landleute.

Detailed description: This is a page of a musical score for an ensemble. It features 15 staves. The top 11 staves are for instruments: Flauto I, Flauto II, Oboe I, Oboe II, Clarinetto I in C, Clarinetto II in C, Fagotto I, Fagotto II, Corni in G, Violino I, and Violino II. The next three staves are for vocalists: Lucinde und Claudine mit Soprano, Alto, and Pedro mit Tenore. The final staff is for Violoncello e Basso. The tempo is marked 'Allegretto'. The key signature has one sharp (F#) and the time signature is 8/8. Dynamics include 'p' (piano) for several instruments. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

Gabst uns Clau - di - nen, gabst uns Clau - di - nen, bist uns so glück - lich uns wie - der er -
 fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er -
 fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er -
 fröhlicher Tag, herr - licher Tag, bist uns so glück - lich uns wie - der er -

The first system of the score consists of ten staves of piano accompaniment. The music is written in a major key with a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with 'rall.' (ritardando) appearing on several staves and 'pp' (pianissimo) appearing on others. The overall texture is dense and melodic.

Ein Kind.

schie - nen, fröh - licher, se - liger, herr - licher Tag! Sieh', es er - schei - nen al - le die Klei - nen,

schie.nen, fröh - licher, se - liger, herr - licher Tag!

schie - nen, fröh - licher, se - liger, herr - licher Tag!

schie - nen, fröh - licher, se - liger, herr - licher Tag!

The second system of the score features vocal lines and piano accompaniment. It begins with the vocal line in a soprano clef, followed by three more vocal lines in different clefs (alto, tenor, and bass). The lyrics are in German. The piano accompaniment continues from the first system, with dynamics like 'f' (forte) and 'pp' (pianissimo) indicated. The music concludes with a 'rall.' (ritardando) marking.

Mäd - chen und Büb - chen kom - men, o Lieb - chen, bin - den mit Bän - dern und Krän - zen dich an.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The texture is dense, with multiple voices in the right hand and a solid bass line in the left hand.

Tutti.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Alonzo.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nur von den Dei - nen bring' ich die Ga - be,

The second system of the score includes vocal lines and piano accompaniment. The vocal lines are written in various clefs (soprano, alto, tenor, and bass) and include the lyrics. The piano accompaniment continues with musical notation and dynamic markings like *f* and *p*.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

mf

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

denn was ich ha - be, das all ist dein. Nimm die - se Klei - der, nimm die Ge - fü - sse, nimm die Ju.

cresc.

f

mf

cresc.

f

The piano accompaniment consists of ten staves. The upper staves feature melodic lines with various rhythmic values, including eighth and sixteenth notes, often beamed together. The lower staves provide harmonic support with chords and bass lines. Dynamic markings like *fz* (forzando) are placed throughout the piece to indicate moments of increased intensity.

This section contains the vocal parts and their accompaniment. The lyrics are written in German. The vocal lines are arranged in four parts (Soprano, Alto, Tenor, Bass). The piano accompaniment continues from the first system. The lyrics are: "Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des we - len und blei - be mein. Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des". A *Tutti.* marking is placed above the vocal lines, and a *fz* marking is at the end of the piano part.

The first system of the score consists of ten staves. The top two staves are for the vocal parts, and the remaining eight staves are for the piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent right-hand melody with trills and a left-hand accompaniment with sixteenth-note patterns. Dynamic markings include *pp* (pianissimo) in several places.

Lucinde.

The second system of the score is the vocal entry for the character Lucinde. It consists of five staves. The top staff is the vocal line with the following lyrics: "Ta - ges er - freu'n. Ro - - sen und Nel - ken zie - - ren den Schlei - er, den — ich zur". The bottom four staves are for the piano accompaniment, which provides a harmonic and rhythmic foundation for the vocal line. The piano part includes a bass line with a steady eighth-note accompaniment and a right-hand part with chords and moving lines. A *pp* marking is present at the bottom of the system.

Fei - er heu - te dir rei - che; blü - hen erst wer - den sie, wenn er dich schmückt. Wenn du des

Ta - ges dich wan - delnd ver - gnüg - test, wenn du in Träu - men die Näch - te dich

The piano accompaniment consists of ten staves. The first five staves are in treble clef, and the last five are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The key signature has one sharp (F#).

Tutti.

wieg - test, hab' ich mit eig' - ner Hand ihn ge - stickt. Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

The vocal line is on a single staff in treble clef. The piano accompaniment continues on the remaining staves. The lyrics are in German. Dynamics markings include *f* (forte).

The piano accompaniment consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a major key with a 3/4 time signature. It features a variety of rhythmic figures, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'p' (piano) appears in the upper right section, and 'pp' (pianissimo) appears in the lower right section. The texture is dense and melodic.

The vocal section includes four staves with lyrics in German. The lyrics are: "glückt, nimm ihn und trag' ihn und blei - be be-glückt." The first three staves are for different vocal parts (Soprano, Alto, Tenor/Bass). The fourth staff is the piano accompaniment. A character name "Pedro." is written above the fourth staff, followed by the lyrics "Blu - mender Wie - se, dür - fen auch". The piano accompaniment continues with a steady rhythmic pattern, marked with 'pp'.

die . se hof . fen und wä . nen? ach, — es sind Thrä . nen, noch sind die Thrä . nen des Thau . es da .

p

The piano accompaniment consists of several staves. The upper staves feature melodic lines with various ornaments and dynamics, including *f* and *p*. The lower staves provide a rhythmic foundation with chords and moving bass lines. Dynamic markings include *f* (forte) and *p* (piano), with some instances of *decresc.* (decrescendo).

Claudine.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Thrä - nen und Schwei - gen mö - gen euch

Nimm sie, die herz - li - chen Ga - ben, sie an.

Tutti.

ran. Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

The vocal staves are arranged in a system. The top staff is for the soloist, Claudine, and the bottom staff is for the ensemble, Tutti. The lyrics are written below the notes. The music includes various rhythmic values and dynamic markings like *f* and *p*.

The first system of the score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in G major and 4/4 time. The right hand features complex chordal textures with many sixteenth notes and some triplet-like patterns. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *cresc.*, *fp fp*, and *f*. The system concludes with a fermata over the final chord.

The second system of the score features a vocal line on the top staff and piano accompaniment on the bottom staves. The vocal line is in G major and 4/4 time, with lyrics in German. The piano accompaniment continues from the first system. Dynamic markings include *cresc.* and *f*.

zei - gen, wie — ich so fröh - lich füh - le, so se - lig, al - les, was al - les ihr für mich ge - than.

The piano accompaniment consists of ten staves. The top staff features a rapid sixteenth-note melody. The middle staves contain sustained chords and harmonic support. The bottom staves include a bass line with eighth-note patterns. Dynamic markings of *p* (piano) are present in several measures.

Tutti.

Claudine.

Nimm sie, die Gaben, die herzlichen an. Könn' ich mein Leben,
Nimm sie, die Gaben, die herzlichen an.
Nimm sie, die Gaben, die herzlichen an.
Nimm sie, die Gaben, die herzlichen an.

The vocal entries are on ten staves. The first staff is for the 'Tutti' group, and the second is for 'Claudine'. The lyrics are written below the notes. The accompaniment continues with a steady eighth-note bass line. A *p* marking is at the bottom right.

The first system of the piano accompaniment consists of ten staves. The top staff features a complex, rhythmic melody with many sixteenth notes, often beamed in groups of four. The middle staves provide harmonic support with sustained notes and chords, some marked with a piano (*p*) dynamic. The bottom staves continue the rhythmic pattern with similar sixteenth-note figures, some marked with mezzo-forte (*mf*) dynamics. The system concludes with a *p dim.* marking.

The second system features a vocal line on a single staff and piano accompaniment on five staves. The vocal line contains the following German lyrics: "Va - ter, dir ge - ben, könnt' ich ohn' Schran - ken al - len euch dan - ken, könnt' ich, o". The piano accompaniment continues with rhythmic patterns similar to the first system, marked with *mf* and *p* dynamics. The system ends with a *p* dynamic marking.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf* (mezzo-forte) and *sf* (sforzando). The texture is dense, with multiple voices in both the treble and bass clefs.

Tutti.

The second system of the score shows the vocal entries for four parts: Soprano, Alto, Tenor, and Bass. Each part has a line of German lyrics. The piano accompaniment continues from the first system. The lyrics are:

Soprano: könnt' ich - Fröh - licher, se - liger, herr - licher Tag! Gabst uns Clau - di - nen, gabst uns Clau -

Alto: Fröh - licher, se - liger, herr - licher Tag, fröhlicher, herrlicher Tag, du gabst uns Clau - di - nen

Tenor: Fröh - licher, se - liger, herr - licher Tag, fröhlicher, herrlicher Tag, du gabst uns Clau - di - nen

Bass: Fröh - licher, se - liger, herr - licher Tag, fröhlicher Tag,

The piano accompaniment for this system includes dynamic markings like *mf* and *sf*.

The piano accompaniment for the first system consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including *f* (forte) and *mf* (mezzo-forte), and some phrasing slurs. The accompaniment provides a rich harmonic and rhythmic foundation for the vocal parts.

di - . nen, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 wie - der, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 wie - der, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 herrlicher Tag, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher

The second system of the score contains four vocal staves. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are written below the notes. The music continues with similar rhythmic and melodic patterns as the first system, with dynamic markings like *f* and *mf*. The lyrics are: "di - . nen, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher" repeated three times, followed by "herrlicher Tag, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher".

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sp* (sforzando) and *fs* (fortissimo) are placed throughout the system. The staves are arranged in a grand staff format, with five treble clefs and five bass clefs.

The second system of the score features four vocal lines and two piano accompaniment staves. The vocal lines are written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Tag, fröh - li - cher, se - li - ger, herr - liche Tag, o fröh - li - cher, se - li - ger, herr - . . .". The piano accompaniment consists of two staves, with dynamic markings *sp* and *fs* indicating the intensity of the accompaniment. The vocal lines are arranged in a four-part setting, with the top two staves in treble clef and the bottom two in bass clef.

The first system of the score consists of 12 staves of piano accompaniment. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of textures, including dense sixteenth-note passages, sustained chords, and melodic lines. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). The system concludes with a double bar line and repeat signs on the right side of each staff.

The second system of the score contains five vocal staves, each with a vocal line and a corresponding piano accompaniment line. The lyrics for all staves are ". li - cher Tag!". The vocal lines are written in a soprano, alto, tenor, and bass clef. The piano accompaniment for these staves is simpler, often consisting of a single bass note or a simple chordal accompaniment. Dynamic markings include *f* and *pp*. The system ends with a double bar line and repeat signs.