



Gedächtnisfeyer

MOZARTS.



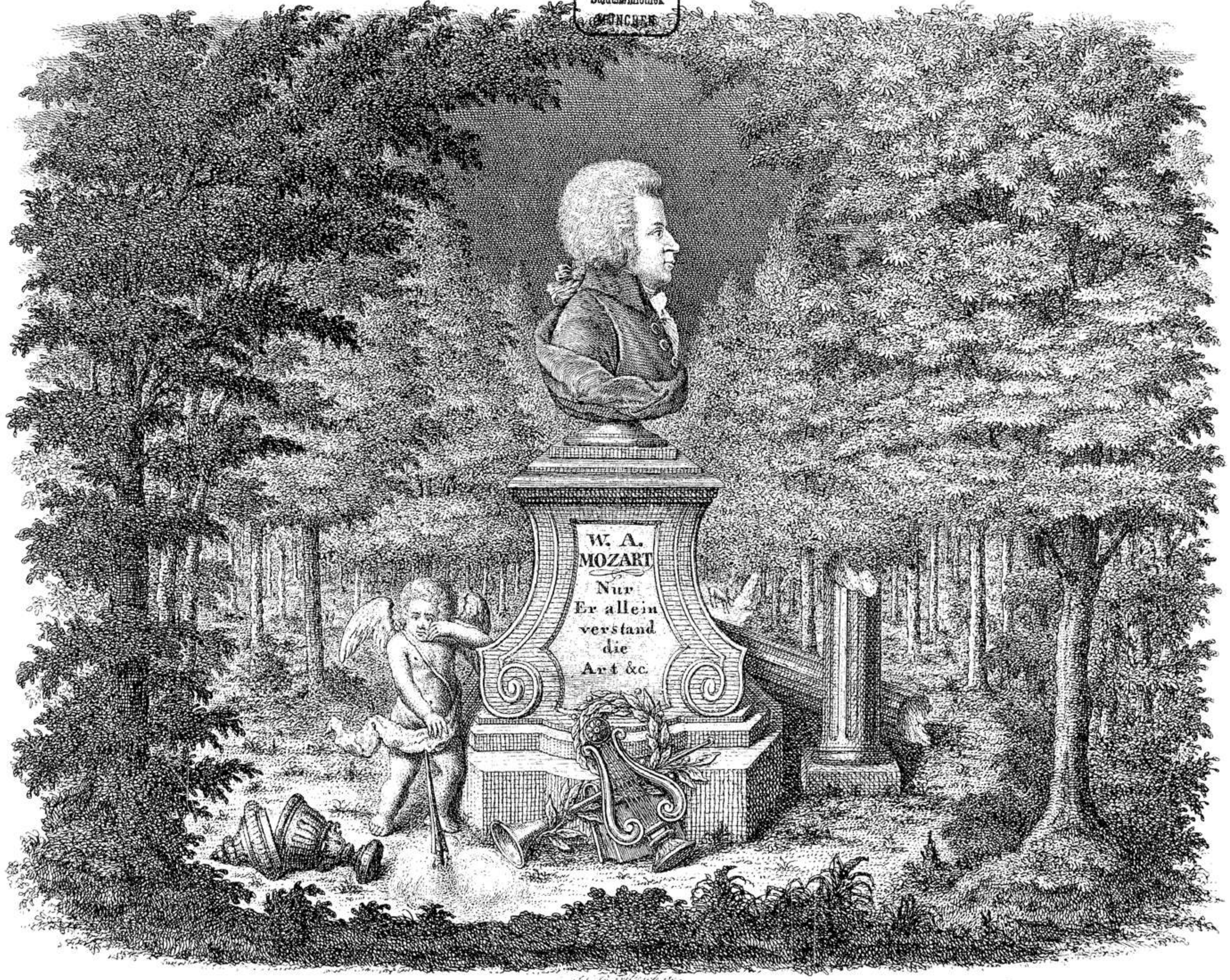
GEDÄCHTNISFEYER
M O Z A R T S

componirt
von Herrn **CANNABICH.**

Im Klavierauszuge

von
H. N. HOFFMANN.

Hamburg,
in der Meynschen Musikhandlung.



W. A.
MOZART

Nur
Er allein
verstand
die
Art &c.

Verzeichnifs der Pränumeranten.

Berlin.			
Herr Böheim, Musikhändler	-	-	12 Exempl.
Herren Concha & Franke, Musikhändler	-	-	12 —
Braunschweig.			
Musikalisches Magazin auf der Höhe	-	-	12 —
Herr C. H. Hodemann	-	-	1 —
Bremen.			
Herr F. Willmanns, Buchhändler	-	-	1 —
Celle.			
Herr Schulze, der Jüngere, Buchhändler	-	-	4 —
Copenhagen.			
Herr L. G. Tréville	-	-	6 —
Dresden.			
Herr Hillscher, Musikhändler	-	-	4 —
Frankfurt am Main.			
Herren Gayl & Hedler, Musikhändler	-	-	12 —
Die Pechische Musikhandlung	-	-	12 —
Greetfyl, bei Emden.			
Herr Friedr. Corn. Bilker	-	-	1 —
Hamburg.			
Herr Heinrich Albers	-	-	1 —
Herr Alberthal	-	-	1 —
Herr Dr. und Secretair Anderson	-	-	1 —
Herr J. C. Bremer	-	-	1 —
Herr Crayn	-	-	1 —
Herr Delver	-	-	1 —
Herr Dunker	-	-	1 —
Demoiselle Exter	-	-	1 —
Herr Heins	-	-	1 Exempl.
Demoiselle A. E. Herterich	-	-	1 —
Demoiselle Charl. Aug. Hinsch	-	-	1 —
Herr Fr. Nic. Kitz, Organist am Dom	-	-	1 —
Demoiselle A. A. Lüders	-	-	1 —
Herr Lütgert	-	-	1 —
Herr G. H. Mahncke	-	-	1 —
Demoiselle E. Meyer	-	-	1 —
Madame Paulsen	-	-	1 —
Madame Ant. Wilhelmine Peper	-	-	1 —
Demoiselle Fr. Petiscus	-	-	1 —
Herr Precht	-	-	1 —
Herr Reinwald	-	-	1 —
Herr Rodatz	-	-	1 —
Demoiselle Roosen	-	-	1 —
Demoiselle A. A. Schultz	-	-	1 —
Herr Joh. Andr. Siemers	-	-	1 —
Herr Heinrich Steindorf	-	-	1 —
Herr Völkers	-	-	3 —
Herr Voigt	-	-	1 —
Herr J. Christ. Wedekind	-	-	1 —
Hannover.			
Hellwingsche Hofbuchhandlung	-	-	4 —
Itzehoe.			
Gräfin Wilhelmine von Bothmer	-	-	1 —
Kiel.			
Madame Lorentzen	-	-	1 —
Madame Schultz	-	-	1 —
Herr Cantor Oehlers	-	-	1 —
Königsberg.			
Herr Nicolovius, Buchhändler	-	-	1 —

	Leipzig.			
Breitkopf- & Hertelsche Musikhandlung	-	-	8 Exempl.	
Herr Fleischer, der Jüngere, Buchhändler	-	-	8 —	
	Lübek.			
Herr Bohn, Buchhändler	-	-	1 —	
	Lüneburg.			
Herren Herold & Wahlstab, Buchhändler	-	-	3 —	
	Magdeburg.			
Herr J. A. Creutz, Buchhändler	-	-	4 —	
	Paris.			
Herr Ignaze Pleyel	-	-	12 —	
	Philippsthal.			
Herr J. J. Mahncke, Inspector der Freyherrl. Waiz von Eschenschen Saline zu Greifswald	-	-	1 —	

	Stade.			
Demoiselle Friedrich	-	-	-	1 Exempl.
	Steinhausen, bei Wismar.			
Fräulein Louise von Plessen, die Jüngere	-	-	-	1 —
	Stralsund.			
Frau Postcontrolleurin L. Cummerow	-	-	-	1 —
Frau Wittwe Struck	-	-	-	1 —
	Wien.			
Herr Träg, Musikhändler	-	-	-	7 —
	Wismar.			
Demoiselle Augusta Dahlmann	-	-	-	1 —
Demoiselle Christina Dahlmann	-	-	-	1 —
Die Bödnersche Buchhandlung	-	-	-	3 —



GEDÄCHTNISFEYER MOZARTS.

C h o r o.

Larghetto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a forte (*f*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill (*tr*) in the final measure. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a trill (*tr*) in the second measure. The lower staff includes a piano-piano (*pp*) dynamic marking. The notation shows a continuation of the melodic and harmonic themes established in the first system.

The third system shows further development of the music. The upper staff has a fortissimo (*ff*) dynamic marking, while the lower staff has a piano-piano (*pp*) dynamic. The melodic line in the upper staff becomes more active with sixteenth-note patterns.

The fourth system concludes the section. The upper staff starts with a piano (*p*) dynamic, and the lower staff has a piano-piano (*pp*) dynamic. The music ends with a final cadence in both staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a melodic line in the upper staff with dynamic markings *pp* (pianissimo) and trills (*tr*). The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. The upper staff features trills (*tr*) and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The lower staff contains a complex rhythmic accompaniment with many sixteenth notes and chords.

The third system of musical notation shows the continuation of the melodic and harmonic themes. The upper staff has a piano (*pp*) marking. The lower staff continues with its intricate accompaniment.

The fourth system of musical notation concludes the page. The upper staff begins with a fortissimo (*ff*) marking and later has a piano (*pp*) marking. The lower staff continues with the accompaniment, ending with a final chord.

Tutti. **Soli.**

Fey - ert, fey - ert! fey - ert in ver - ein - ten Chö - ren den gros - sen, den er - hab' - nen Tag, da den En - gel - chor zu

Fey - ert, fey - ert! fey - ert in ver - ein - ten Chö - ren den gros - sen, den er - hab' - nen Tag, da den En - gel - chor zu

Tutti. **Soli.**

schmücken, der Schö - pfer un - sern Mo - zart rief. Ver - blüht ist er, doch nicht ge - stor - ben, er lebt in sei - nen Wer - ken fort: e - wig,

schmücken, der Schö - pfer un - sern Mo - zart rief. Ver - blüht ist er, doch nicht ge - stor - ben, er lebt in sei - nen Wer - ken fort: e - wig,

Tutti. **Soli.** **Tutti.**

e - wig glänzt sein Ruhm in der Mu - sen Hei - lig - thum! E - wig! e - wig in der Mu - sen Hei - lig - thum, in der

e - wig glänzt sein Ruhm in der Mu - sen Hei - lig - thum! E - wig! e - wig in der Mu - sen Hei - lig - thum, in der

Mu - sen Hei - lig - thum!

Mu - sen Hei - lig - thum!

dolce

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with the lyrics 'Mu - sen Hei - lig - thum!'. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 6/8 time and changes to 12/8 time after a double bar line. The tempo is 'L'istesso tempo'.

Solo.

Wenn tän - delnd er das Spiel er - griff, so floh vor sei - ner Mei - ster - hand der ban - gen

pp

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with the lyrics 'Wenn tän - delnd er das Spiel er - griff, so floh vor sei - ner Mei - ster - hand der ban - gen'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 12/8 time. A dynamic marking of 'pp' is present in the middle staff.

Sor - gen scheu - es Heer von sei - ner Göt - ter - kunst ge - bannt, von sei - ner Göt - ter - kunst ge - bannt.

dolce

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with the lyrics 'Sor - gen scheu - es Heer von sei - ner Göt - ter - kunst ge - bannt, von sei - ner Göt - ter - kunst ge - bannt.'. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 12/8 time. A dynamic marking of 'dolce' is present in the middle staff.

Ach! lei - der ist es all - zu - wahr, ach! lei - der ist es all - zu - wahr! nur er al - lein ver - stand die

Art, die mit dem hei - tern fro - hen Scherz den sanf - ten Ernst ge - zie - mend paart,

den sanf - ten Ernst ge - zie - mend paart — — — ge - zie - mend paart — — — ge - zie - mend paart.

Ach! e - wig, e - wig glänzt sein Ruhm in Har - mo - ni - ens

Hei - lig thum!

mf.

Tutti. **Soli.** **Tutti.**

ff E - wig! e - wig! in der Mu - sen Hei - lig - thum, in der

E - wig! e - wig! in der Mu - sen Hei - lig - thum, in der

Solo.

Mu - sen Hei - lig - thum!

Mu - sen Hei - lig - thum!

p

Hat je das Lied der Nach - ti - gall, die

ad libid.

stöh - nend um den Gat - ten trau - ret, hats je ein - Sterbli - cher so nach - ge - ahmt ? hats je ein Sterb - li - cher so

mzf.

nach - ge - ahmt ? hat je des Jüng - lings heis - se Brust der Lie - be un - nenn - ba - re

a tempo.

p dolce.

Lust in sanf - tern Tö - nen nachge - ahmt ? Ach sa - get an, weist der Mann, weist der

mzf. *ad* *mzf.*

Mann, der wohl so lieb-lich flö-ten kann? ach sa - get an, wo ist der Mann?

mf. *p*

Soli. Tutti. Soli.

E-wig! e-wig glänzt sein Ruhm in der Mu-sen Hei-lig - thum! *p* E-wig, e-wig in der Mu-sen Hei-lig-
pp
 E-wig! e-wig glänzt sein *sfz.* Ruhm in der Mu-sen Hei-lig - thum! *pp* E-wig, e-wig in der Mu-sen Hei-lig-
pp

sfz. *ff*

Tutti. Solo.

thum, in der Mu - sen Hei - lig - thum. Wenn sei - ne Mu - se Ernst ge - bot, wenn

thum, in der Mu - sen Hei - lig - thum. *p*

ff *sfz.*

sei - ne Mu - se Ernst ge - bot, dann braufst der Sturm nicht schau - ri - ger dann braufst der

sfz. *p*

Sturm nicht schau - ri - ger, dann rollt der Don - ner min - - - dr

hehr als sei - - - ner Tü - - - ne Strom, als

sei - - - - - ner Tö - - - - - ne Strom. Ha! rief der Schö-pfer, als er

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note 'sei' followed by a series of rests, then 'ner', another series of rests, 'Tö', more rests, 'ne', and finally 'Strom.' followed by a half note rest. The second staff is the piano accompaniment, featuring a dense texture of sixteenth notes in the right hand and a simpler bass line in the left hand. The third staff is the bass line, providing harmonic support with a steady rhythm of quarter notes.

gar der Sphä-ren Har-mo-nie ver - such-te. ha! dem Küh - - - - - nen

The second system continues the musical score. The vocal line begins with a whole note 'gar', followed by a series of eighth notes for 'der Sphä-ren Har-mo-nie', a half note rest, and then 'ver - such-te.' followed by a half note rest. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, with dynamic markings 'p' and 'ff'. The bass line continues with a steady quarter-note accompaniment.

soll es nicht ge - lin - gen den Men - - - - - schen-söh - - - - - nen vor - - - - - zu - sin - gen, was

The third system concludes the musical score. The vocal line starts with a half note 'soll es nicht ge - lin - gen', followed by a series of eighth notes for 'den Men - - - - - schen-söh - - - - - nen vor - - - - - zu - sin - gen,' and ends with a half note 'was'. The piano accompaniment maintains the sixteenth-note texture in the right hand, with a 'ff' dynamic marking. The bass line continues with a steady quarter-note accompaniment.

Göt - tern vor - - be - hal - - ten ist; er winkt, er winkt, und

p *pp* *pp*

Mo - zarts Hauch - - zer - flieist! - Doch e - wig, e - wig glänzt sein Ruhm in Har - mo -

p *smorz.* *p* *Staccato*

Tutti.

ni - ens Hei - lig - - thum, E - wig in der Mu - sen Hei - lig - - thum,

E - wig in der Mu - sen Hei - lig - - thum,

ff *ff*

in der Mu - sen Hei - lig - thum.

in der Mu - sen Hei - lig - thum. *dolce. p*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with lyrics and the marking *dolce. p*. The bottom staff is a piano accompaniment with a more active melodic line.

Recit.

This system contains three staves of piano accompaniment. The top staff has a melodic line with some chromaticism. The middle staff has a more complex texture with many notes and ornaments. The bottom staff has a steady bass line.

du, der jezt von Fes-seln frey, in Har-mo-ni-en auf-ge-löst, im rei-nen lich-ten Ae-ther schwebst, be-see-le, wenn du uns ver-

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment.

nimmst, der hier ver - ein - ten Geist und Her - zen, vol - len - de, was du an - ge - fan - gen, und hauch' von der Un - sterb - lich - keit noch

p

a tempo.

nie ge - hör - tem Ein - klang, de - nen; die ihn in dei - nen Wer - ken ahn - den, nur ei - nen lei - sen Nach - hall ein. tempo primo.

mf *p* *pp*

Tutti.

Dann glänz - te herr - li - cher dein Ruhm in Har - mo ni - ens Hei - lig - thum. Ver - blüht bist

p

Ver - blüht bist

Soli.

du, doch nicht ge - - stor - ben, du lebst in dei - nen Wer - ken fort. *p* E - wig! e - wig! in der

du, doch nicht ge - - stor - ben, du lebst in dei - nen Wer - ken fort. *ff* E - wig! e - wig! in der *p*

Choro I. e - wig! in dem Hei - lig - thum! *p*

e - wig! in dem Hei - lig - thum!

Tutti. Choro II. *ff* E - wig,

Mu - - sen Hei - lig - thum! E - wig e - wig glänzt dein Ruhm, *ff* e - wig!

Mu - - sen Hei - lig - thum! E - wig e - wig glänzt dein Ruhm, *ff* e - wig! *dolce.* *f dolce. p* *Accomp.*

E - wig in der Mu - sen Hei - lig - thum.

E - wig in der Mu - sen Hei - lig - thum.

in dem Hei - lig - thum, in der Mu - sen Hei - lig - thum.

in dem Hei - lig - thum, in der Mu - sen Hei - lig - thum.

smorz.