

Dem Kaiser der
Küsten Land, dem
Kaiser Wolf, in der ~~ersten~~
Vergangen

begegnung
gewinnung von
P. Kar Grotte

Juli - wach
(Festung von Hermann Lütz)

für eine Singstimme und
Clavier componirt.

September 1871

*Langsam, mit tiefem
Empfinden singend.*

Juli - Nacht

This is a handwritten musical score for a piece titled "Juli - Nacht". The score is written on ten staves, with the first two staves of each system containing vocal lines and the remaining staves containing piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The tempo and mood are indicated at the top left as "Langsam, mit tiefem Empfinden singend." (Slowly, with deep feeling).

The lyrics are written in German and are interspersed between the musical staves. The lyrics are:

Wunder, Wunder Juli - Nacht -
Sich nicht küßt sie Jüngling - was sich so hoch und schwebt hoch,
Wunder mein Liebes, Wunder - gark
Wunder sie golden - plattam,
gibt sie die Fülle der Fülle
Wunder sie die Fülle der Fülle

The score is written in a cursive, handwritten style, typical of 19th-century musical notation. The piano accompaniment features flowing, arpeggiated figures in the right hand and more rhythmic, chordal patterns in the left hand. The overall mood is romantic and nostalgic, as suggested by the title and the tempo markings.

Handwritten musical score for a piece titled "Malkam" in G major. The score is written on five systems of staves, each containing a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in German and are written below the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "ppp". The handwriting is in ink on aged paper.

System 1: The vocal line begins with the word "Malkam". The piano accompaniment features a series of chords and moving lines. The lyrics "Malkam" are written above the first measure.

System 2: The vocal line continues with the lyrics "wie zu". The piano accompaniment maintains a steady rhythm with chords and moving lines. The lyrics "wie zu" are written above the first measure.

System 3: The vocal line continues with the lyrics "gott mark". The piano accompaniment continues with chords and moving lines. The lyrics "gott mark" are written above the first measure.

System 4: The vocal line continues with the lyrics "für die". The piano accompaniment continues with chords and moving lines. The lyrics "für die" are written above the first measure.

System 5: The vocal line continues with the lyrics "und die". The piano accompaniment continues with chords and moving lines. The lyrics "und die" are written above the first measure.



MH-Inv. 16896

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