

Die Räuber. <sup>25.</sup>

1. Lucros Jagd. Chor  
2. La Sentinell. Quartett.  
3. Belisar. Chor.  
4. Marsch.
- } Orangis.

Auftrag: Gomburgische  
zum Chor: " für seine Loben.



25.)



Musikstücke.

zu dem Trauerspiel

Die Räuber.  
/von Schiller./

Enthält:

- 1. Lucows Jagd, begleitet von 8 Corni. od. g. Orchester.
- 2. La Sentinelle. für 4 Männerstimmen  
gesetzt, begleitet von 8 Corni. od. g. Orchester.
- 3. Chor aus Pelisar, Musik von  
Paisel, begl. von 8 Corni. od. g. Orchester.
- 4. Marsch für das g. Orchester  
Componist von A. Mllr.

Arrangirt  
von

Adolf Müller  
830

Ms. Der Marsch N. 4 ist in das  
Maledrum Robert der  
Tieger übertragen.

Den 10. Sept.  
im h. b. p. Institut  
v. J. 1830



N. 1.

Allo modo

Lützows. Sage.

Lützow von Lützow.

M. 1. 631

1<sup>te</sup> in Es

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3<sup>tie</sup> in Es

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Tenore 1<sup>o</sup>

" 2<sup>o</sup>

Basso 1<sup>o</sup>

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einmalen wieder mir geben von Engeln und so Reiz - gew pp/1 immer u. halt immer Auf - mullfall, bis

cres.  



valent.

Handwritten musical notation for the upper instrumental parts, including woodwinds and strings. The notation includes notes, rests, and dynamic markings such as *cres.* and *valent.*

Vocal line with German lyrics: *Freude ist loben dir Lutz- f. kullt, ein Zinnen auf nicht-sonst das Lügen.* The notation includes notes and rests.

Handwritten musical notation for the lower instrumental parts, including woodwinds and strings. The notation includes notes, rests, and dynamic markings such as *p* and *parlando*.

Vocal line with German lyrics: *Leben in unglückseliger Lutz- f. kullt? Das ist frey freyger*. The notation includes notes and rests.



*Echo*  
*in Es*

*pp*  
*pp*  
*pp*  
*pp*

*Echo.*

*pp*  
*pp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*  
*pp*

*Da Capo*

2. Knopf. Wenn wirksam das Leynen wir vollbracht  
 furchtet die Glenden Lamm fühlend  
 So werden bei Tagen, bei Hünen und Herd  
 Nach menschlich die Kunden nicht freilich dinstrecht  
 Gelingen auf reinigten Pflichten  
 Volle Tugend u. Leben es ist  
 OO



No. 4.

Allo.

Licours, Page.

1/3

Handwritten musical score for a symphony. The score is arranged in staves from top to bottom: *Trompans in Es*, *Trombe in Es*, *Corri in Es*, *Flauti*, *Oboe*, *Clarin Bs.*, *Fagotti*, *Violini* (with a large bracket), *Cono*, and *Basso*. The music is written in a common time signature (C) and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings like *crac*, *rit.*, *rit. A*, and *rit. B*. There are also slurs and accents throughout the piece.

*Ritard.*

Allo.

*p*



# Quintet

This page contains a handwritten musical score for a Quintet. The score is written on ten staves. The first four staves are for woodwinds: Clarinet (labeled 'Clarinet'), Oboe (labeled 'Oboe'), and two parts of a string section. The bottom two staves are for the remaining string parts. The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The word 'cres.' (crescendo) is written above several staves, indicating a gradual increase in volume. The dynamic markings 'p' (piano) and 'pp' (pianissimo) are used throughout. The word 'Quintet' is written in large, cursive letters at the top of the page. The paper is aged and shows some wear, including a small tear at the bottom edge.

*Clarinet*  
*Oboe*

*cres.*  
*p*  
*pp*



Five empty musical staves at the top of the page, with a brace on the left side grouping the first three staves.

Violoncello *Violoncello* *Ritard* *a Tempo.*

Clarinete *Clarinete*

Flauto *Flauto*

Handwritten musical notation for Violoncello, Clarinete, and Flauto. The Violoncello part includes dynamic markings *pp* and *ppp*. The Clarinete part includes a *ppp* marking. The Flauto part includes a *ppp* marking. The section is marked *Ritard* and *a Tempo.*

Violino I *Violino I*

Violino II *Violino II*

Viola *Viola*

Violoncello *Violoncello*

Handwritten musical notation for Violino I, Violino II, Viola, and Violoncello. The Violino I and II parts include dynamic markings *mf* and *ritard*. The Viola part includes a *ppp* marking. The Violoncello part includes a *ppp* marking.

Violoncello *Violoncello* *Ritard* *a Tempo*

Handwritten musical notation for Violoncello at the bottom of the page. The section is marked *Ritard* and *a Tempo*.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a cursive script and include the words "in ge", "Cal", and "Pae". The score is organized into systems, with some staves grouped by brackets. The notation includes notes, rests, and other musical symbols. At the bottom of the page, the word "Tutti" is written in a decorative, calligraphic style.

in ge  
Cal  
Pae

Tutti



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as "ECHO" and "Tutti". The score is written in a historical style with a treble clef and a 3/5 time signature.

*Sal Segno*









N.º 3.

*All. Moderato* La Sentinelle.

Lied v. Gogol. 6

*Violino I* in Es  
*Violino II* in Es  
*Viola* in Es  
*Viola* in *tr. molo*  
*Violoncello* in C  
*Basso* in C  
*Tenore* in *tr. molo*  
*Basso* in *tr. molo*

*famlich leben fufend wir, in Leben froh auf der Berg und walden bebend, im Dinsten*  
*unser heil gepreuet haben, in Ewigkeit Hoff und Gerechtigkeit zu dem heiligen, dem heiligen*



as

Es

Handwritten musical notation for the first system, featuring vocal lines and piano accompaniment. The notation includes notes, rests, and bar lines across four measures.

Was hat die Kugel so, festgenagelt, flimmern die  
 frieden, die den  
 Wald ist unser Konfiguration, ein Mond der  
 erübt und alle den  
 ist  
 im Mond  
 im Wald ist unser Konfiguration, ein Mond der  
 erübt  
 im Wald ist unser Konfiguration, ein Mond der  
 erübt

Vocal lines with German lyrics for the first system. The lyrics are written in cursive and include words like 'Kugel', 'Konfiguration', 'Mond', 'erübt', 'frieden', 'den', 'Wald', 'unser', 'Konfiguration', 'ein', 'Mond', 'der', 'erübt'.

Piano accompaniment for the first system, consisting of six staves of music. The notation includes chords, arpeggios, and rhythmic patterns.

wie sehr müßig und  
 fröhlich, ein  
 wie sehr müßig und  
 fröhlich, ein  
 wie sehr müßig und  
 fröhlich, ein  
 wie sehr müßig und  
 fröhlich, ein

Vocal lines with German lyrics for the second system. The lyrics are written in cursive and include words like 'wie', 'sehr', 'müßig', 'und', 'fröhlich', 'ein'.

wie sehr müßig und  
 fröhlich, ein



rallent.

Tempo

Musical notation for the first system on the left page, including staves for strings and woodwinds.

Musical notation for the first system on the right page, including staves for strings and woodwinds.

Musical notation for the first system in the middle column, including staves for strings and woodwinds.

Musical notation for the first system in the right column, including staves for strings and woodwinds.

*insgesamt des Herrn gebeten sein bleiben*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

Musical notation for the second system on the left page, including staves for strings and woodwinds.

Musical notation for the second system on the right page, including staves for strings and woodwinds.

Musical notation for the second system in the middle column, including staves for strings and woodwinds.

Musical notation for the second system in the right column, including staves for strings and woodwinds.

*insgesamt des Herrn gebeten sein bleiben*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

*insgesamt des Herrn gebeten sein, u. offen*  
*insgesamt des Herrn gebeten sein, u. offen*

rallent.



Tempo in

Handwritten musical score for a string quartet. The score is written on five staves. The top staff contains a melodic line with notes and rests. Below it are four staves for string instruments, with some notes and rests. The score is divided into measures by vertical bar lines. There are annotations in German: "Come avanti." and "sobattuti" written across the string staves. At the bottom right, there are markings for "2. Knopfe.", "Dal Segno", and "Lento".

~~2. Knopfe. Gmüt Lofend wir bey felter felter ein  
 Zu waffen Zug den bey wieser Fröhten manen  
 Da giebt nollend Dütalder, Lina u. Orbin  
 Gmüt ender may dem dem der lida Sprachell fongem.  
 De leben wir, stete müßig u. fang ef. ef. ef.  
 Der fignen janz mit unsem Wille fond  
 Der in fupfer fupferman zittret und rothiged  
 Der müßig bolu der Welter fiedt zuo Werd  
 Dem wieser unsem wieser jefen alle der ifen wieser  
 De leben wir ef.~~



N.º 3.

Moderato

La Sentinelle.

1.)

2.)

4.18

Symphon. in Es<sup>mo</sup> C

Trombe in Es<sup>mo</sup> C

Cori in Es<sup>mo</sup> C

Clari in Es<sup>mo</sup> C

Fagotti in Es<sup>mo</sup> C

Oboe in Es<sup>mo</sup> C

Col Viol 1<sup>mo</sup>  
Col Viol 2<sup>do</sup>

Clarini in Es<sup>mo</sup> C

Fagotti in Es<sup>mo</sup> C

Violini in Es<sup>mo</sup> C

Violini in Es<sup>mo</sup> C

Violini in Es<sup>mo</sup> C

Violini in Es<sup>mo</sup> C

Violini in Es<sup>mo</sup> C

Basso in Es<sup>mo</sup> C

Moderato



3.)

4.)

5.)

A handwritten musical score on aged paper, consisting of approximately 12 staves. The score is divided into three sections, labeled 3.), 4.), and 5.) at the top. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *mp*, and *ppp*. The first section (3.) features a complex rhythmic pattern in the upper staves. The second section (4.) includes a staff labeled "C: Viol 1<sup>ma</sup> e 2<sup>da</sup>" with a clef change. The third section (5.) shows a more active melodic line in the upper staves. The bottom of the page contains a few additional staves with rhythmic notation and a clef.



This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two systems, each with four measures. The notation is a form of shorthand, using various symbols and clefs to represent musical notes and rests. The first system includes several staves with diagonal slashes, indicating they are to be played but not written out. The second system features more active notation, including a grand staff with a treble and bass clef, and a single staff with a bass clef. The notation consists of stems, beams, and various note heads, some with flags or dots. The paper shows signs of age, including foxing and some staining.



Musical score system 1, measures 1-3. Features four staves with treble clefs and dynamic markings *mf*. The notation includes chords and melodic lines.

Musical score system 2, measures 1-3. Features three staves. The top two staves have melodic lines with dynamic markings *mf* and *p*. The bottom staff has chordal accompaniment.

Musical score system 3, measures 1-3. Features five staves. The top two staves have rhythmic patterns of eighth notes. The bottom three staves have melodic and chordal notation.



Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into measures by vertical bar lines.

Key markings and annotations include:

- p* (piano) at the beginning of the first staff.
- rit.* (ritardando) written across the middle staves.
- Rallent.* (Ritardando) written in large cursive across the right side of the score.
- pizz.* (pizzicato) written above several notes in the lower staves.
- arco* (arco) written above notes in the lower staves, indicating the return to bowed playing.

The notation consists of several systems of staves. The first system includes a treble clef and a bass clef. The second system features a grand staff with a brace on the left. The third system includes a bass clef and a grand staff with a brace on the left. The fourth system features a bass clef and a grand staff with a brace on the left. The fifth system features a bass clef and a grand staff with a brace on the left.



*Tempo*

Handwritten musical score for the first system, consisting of seven staves. The notation includes various note values, rests, and dynamic markings. A large slur covers the right half of the system, with the word *rit.* written above it. The bottom two staves of this system contain rhythmic patterns, possibly for a keyboard instrument.

Handwritten musical score for the second system, consisting of seven staves. The top two staves are marked *pizz* (pizzicato) and feature rhythmic patterns. The middle two staves are marked *arco ritard* (arco ritardando) and contain melodic lines. The bottom two staves contain rhythmic patterns, likely for a keyboard instrument. The word *ritard* is written across the middle of the system.

*mpo*  
*Tempo*

*Ritard.*



*Tempo.*

Musical score for strings and woodwinds. The first measure is marked *Tanto*. The next five measures are numbered 1., 2., 3., 4., and 5. The woodwind parts (flute, oboe, and bassoon) have melodic lines, while the string parts are filled with diagonal hatching.

*Cono avanti*

Musical score for strings and woodwinds. The woodwind parts (flute, oboe, and bassoon) have melodic lines. The string parts are filled with diagonal hatching. The section ends with the marking *Dal Segno*.







N:4

~~Allegro~~ Presto

Choro.

Jean Belisar:

12

Handwritten musical notation for the first system, including staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (T.), and Trombone (Tb.). The notation includes clefs, time signatures, and rhythmic markings.

Vocal parts for Tenor (Tenor 1. and 2.) and Bass (Bass 1. and 2.). The lyrics are written below the notes in German.

Tenor 1. *1. m.* *2. m.* *3. m.* *4. m.*

Tenor 2. *1. m.* *2. m.* *3. m.* *4. m.*

Bass 1. *1. m.* *2. m.* *3. m.* *4. m.*

Bass 2. *1. m.* *2. m.* *3. m.* *4. m.*

*Torne avanti* *Allegretto*

Handwritten musical notation for the second system, including staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (T.), and Trombone (Tb.).

Vocal parts for Tenor (Tenor 1. and 2.) and Bass (Bass 1. and 2.). The lyrics are written below the notes in German.

Tenor 1. *1. m.* *2. m.* *3. m.* *4. m.* *5. m.* *6. m.* *7. m.* *8. m.* *9. m.*

Tenor 2. *1. m.* *2. m.* *3. m.* *4. m.* *5. m.* *6. m.* *7. m.* *8. m.* *9. m.*

Bass 1. *1. m.* *2. m.* *3. m.* *4. m.* *5. m.* *6. m.* *7. m.* *8. m.* *9. m.*

Bass 2. *1. m.* *2. m.* *3. m.* *4. m.* *5. m.* *6. m.* *7. m.* *8. m.* *9. m.*

*ff.*







# Presto.

Handwritten musical score for a full orchestra, titled "Presto." The score is organized into six measures, numbered 1 through 6 at the top and bottom. The instruments listed on the left are:

- Gran Tambor
- Tamburo pic.
- Tromboni
- Timpani in Esol.
- Trombe in C
- Corri in Esol.
- Flauti
- Oboe
- Clarineti in Bb
- Fag.
- Violini
- Violoncelli
- Basso

The notation includes various rhythmic values (e.g., eighth notes, quarter notes, half notes, rests) and dynamic markings. Some parts are marked with "C. Basso" or "adue". The score concludes with a double bar line and a fermata. The page number "13" is written in the top right corner, and "14" is written in the top left corner.



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various rhythmic symbols, clefs, and dynamic markings.

**System 1 (Top):**

- Measures 1-6 are numbered and grouped by a large brace and slur.
- Measure 6 contains a clef change and a dynamic marking: *C. dy.*
- Staff 1:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 2:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 3:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 4:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 5:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 6:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$

**System 2 (Bottom):**

- Measures 1-6 are numbered and grouped by a large brace and slur.
- Measure 6 contains a clef change and a dynamic marking: *C. dy.*
- Staff 1:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 2:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 3:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 4:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 5:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$
- Staff 6:  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{r} \sim$

The right side of the page shows a continuation of the notation with some crossed-out parts.

1.)



Handwritten musical notation on five staves. The first two staves contain rhythmic notation with stems and beams. The next two staves contain rhythmic notation with stems and beams. The fifth staff contains rhythmic notation with stems and beams. A large, sweeping line is drawn across the middle of the page, starting from the first staff and ending at the fifth staff.

1. 2. 3. 4. 5.

Handwritten musical notation on three staves. The first staff has a large scribble at the beginning. The second and third staves contain rhythmic notation with stems and beams. A large, sweeping line is drawn across the middle of the page, starting from the first staff and ending at the third staff.

1. 2. 3. 4. 5.

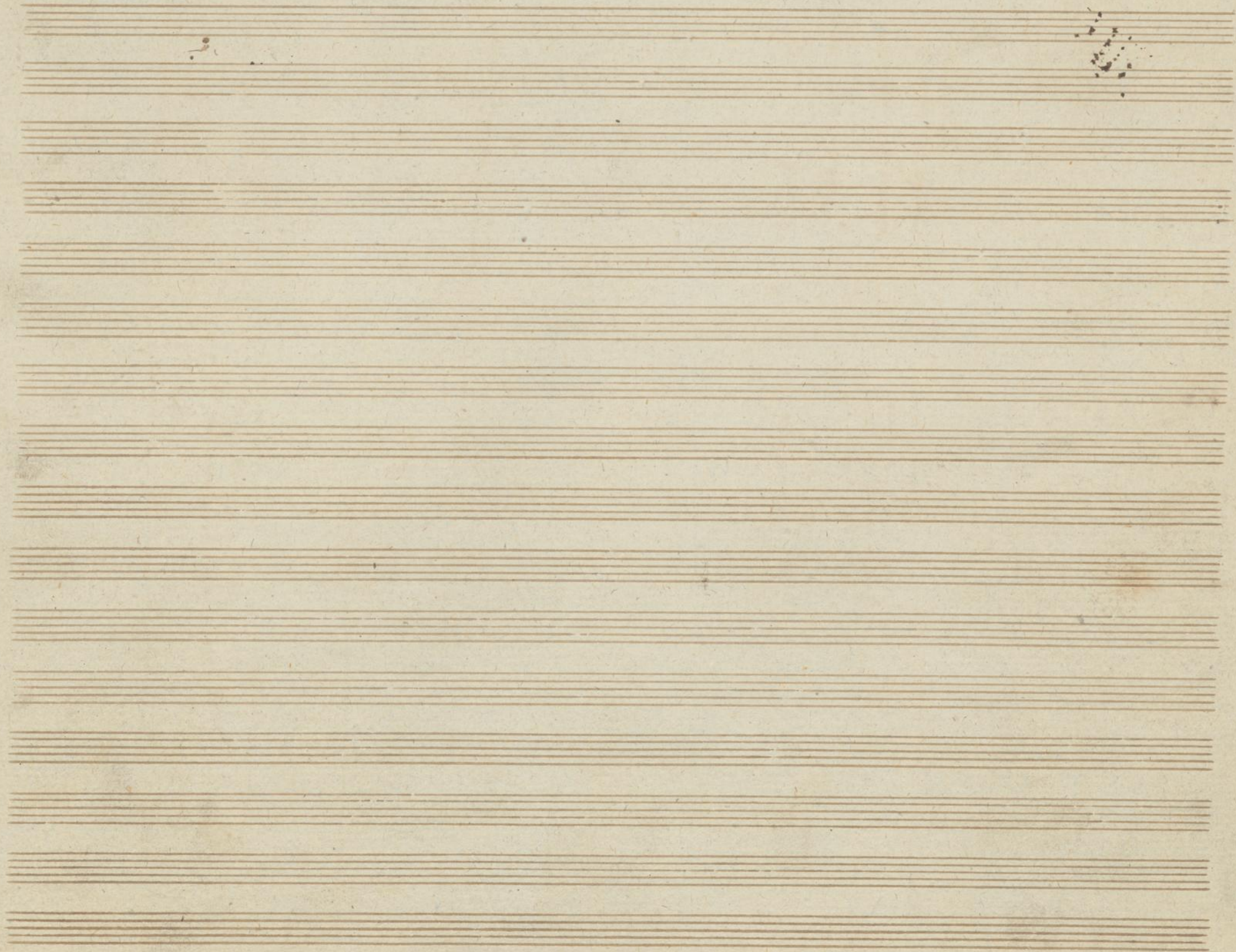
Handwritten musical notation on four staves. The first staff has a large scribble at the beginning. The second and third staves contain rhythmic notation with stems and beams. The fourth staff contains rhythmic notation with stems and beams. A large, sweeping line is drawn across the middle of the page, starting from the first staff and ending at the fourth staff.

1. 2. 3. 4. 5.

2.) 3.) 4.) 5.)

*Handwritten signature or initials*







# Die Räuber.

ad. 25.

(Auf der Bühne.)

Lied, für fünf Stimmen.

Mod.  $\text{♩} = 120$

*Violini*  
1.  $\text{♩} = 120$   
2.  $\text{♩} = 120$   
3.  $\text{♩} = 120$   
4.  $\text{♩} = 120$

Mod.  $\text{♩} = 120$

*rallent.*

*tempo*





# Die Räuber

Cornu *f<sup>mo</sup>* in Es

Moe *f*

*f*

*p*

*rallent*

*tempo*

*f*

*p*

Dal Segno



Die Räuber.

Cornu 2<sup>do</sup> in Es

The musical score consists of five staves. The first staff begins with the tempo marking *Molto* and a dynamic marking *ff*. The second staff features a fermata over the first measure and a dynamic marking *f*. The third staff includes a *rallent* marking. The fourth staff starts with a *tempo* marking and a dynamic marking *ff*. The fifth staff concludes with the instruction *Dal Segno*.



Die Räuber

Cornu 3<sup>do</sup> in Es

*Moderato*

*f*

*rallent*

*tempo*

*f*

*Dal Legno*



Die Räuber.

Cornu 4<sup>to</sup> in Es

Moderato

*p*

*rallent*

*tempo*