

# HEAR MY PRAYER.

Hör' mein Bitten.

The English Version by  
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*Andante.*

Oboi.

Clarineti in B $\flat$

Fagotti.

Corni in C.

Timpani in E.B.

Violino I.

Violino II.

Viola.

Soprano Solo.

Hear my prayer, O God, incline Thine ear! Thyself from my pe-  
Hör mein Bit-ten, Herr nei-ge dich zu mir; auf dei-nes Kindes

Soprano.

Alto.

Tenor.

Bass.

C  
H  
O  
R  
I  
S.

Cello e Basso.

Ob

Cl

Fru

Handwritten annotations: "1. Ch Hr" at the top, "Cl" and "Fru" on the left margin, and "fel" and "Cl" on the right margin. The score includes staves for Oboe, Clarinet, Flute, and piano accompaniment. Dynamics include *p* and *mf*. A large bracket groups the piano accompaniment staves.

-ti-tion do not hide; Hear my prayer, O God, incline Thine ear! Thyself from my pe-ti-tion do not hide, Thyself from my pe-  
 Stimme ha-be Acht! Hör'mein Bitten, Herr neige dich zu mir, auf deines Kindes Stimme ha-be Acht, auf deines Kindes

Four empty musical staves, corresponding to the Oboe, Clarinet, Flute, and piano accompaniment parts, located below the vocal line.

13

The musical score consists of several staves. The top staff is a vocal line with lyrics in German and English. The piano accompaniment includes a right-hand part with various dynamics and articulations, and a left-hand part with a bass line. The score includes dynamic markings such as *pp*, *p*, *cresc.*, *sf*, and *fp*. There are also handwritten annotations like "ARN" and "a 2".

Lyrics:  
 -ti-tion do not hide! Take heed to me! Hear how in prayer I mourn to Thee, Hear how in prayer I mourn to Thee,  
 Stim-me ha-be Acht! Ich bin al-lein; wer wird mir Tröster und Hel-fer sein? Wer wird mir Tröster und Hel-fer sein?

8b

ci

rw

*Solo*  
*P*  
*Ch*  
*CRBSC.*

*dim.* *pp* *pp* *pp* *pp* *pp*

Hear how in prayer I mourn toThee! Takeheed to me, Takeheed to me! WithoutThee all is dark, — I have no  
 Wer wird mir Troster und Hel - fersein? Ich bin al - lein, ich bin al - lein: Ich ir - re oh - ne Pfad — in dunkler

*pizz.*

17

*Tempo*

ol

ci

rrs

dim. - pp sf dim.

STRINGS pp

? Clar. pp

pp CTESC. CTESC. sf.

guide, I have no guide, no guide! With-out Thee all is dark, I have no guide, I have no guide, Hear my  
 Nacht; in dunk-ler, dunk-ler Nacht; ich ir-re oh-ne Pfad in dunk-ler Nacht, in dunk-ler Nacht! Hör' mein

pizz. arco pp

99

15

Handwritten musical score with multiple staves. A large scribble is present in the upper right quadrant. The score includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamics.

prayer, O God, incline Thine ear! Thyself from my pe - ti - tion do not hide, Thyself from my pe - ti - tion do not  
 Bit - ten Herr nei - ge dich zu mir; auf dei - nes Kin - des Stim - me ha - be Acht, auf dei - nes Kin - des Stim - me ha - be

Lower portion of the handwritten musical score, showing several empty staves and a few notes at the bottom.

27



OBOE

Handwritten: OBOE

Handwritten: a2

Dynamics: *f*, *p*, *tr*

The godless come fast!  
und he-ben ihr Haupt;

I - i - qui - ty, hat - red, up - on me they  
Wo - ist nun der Ret - ter an den ihr ge -

e - ne-my shouteth,  
Fein - de sie droh'n,

The godless come fast!  
und he - ben ihr Haupt;

e - ne-my shouteth,  
Fein - de sie droh'n,

The godless come fast!  
und he - ben ihr Haupt;

e - ne-my shouteth,  
Fein - de sie droh'n,

The godless come fast!  
und he - ben ihr Haupt;

e - ne-my shouteth,  
Fein - de sie droh'n,

The godless come fast!  
und he - ben ihr Haupt;



*f* *a 2*

*f* *a 2*

*p cresc.* *f* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

cast!  
 -glaubt?

The wick-ed op - press me,  
 Sie lästern dich täg-lich

Ah,  
 Sie

*f* *sf* *f*

In - i - qui - ty, hat - red, up - on me they cast!  
 Wo ist nun der Ret - ter, an den ihr ge - glaubt?

The wick-ed op - press me,  
 Sie läs-tern dich täg-lich

*f* *sf* *f*

In - i - qui - ty, hat - red, up - on me they cast!  
 Wo ist nun der Ret - ter, an den ihr ge - glaubt?

The wick-ed op - press me,  
 Sie läs-tern dich täg-lich

*f* *sf* *f*

In - i - qui - ty, hat - red, up - on me they cast!  
 Wo ist nun der Ret - ter, an den ihr ge - glaubt?

The wick-ed op - press me,  
 Sie läs-tern dich täg-lich

*f* *sf* *f*

In - i - qui - ty, hat - red, up - on me they cast!  
 Wo ist nun der Ret - ter, an den ihr ge - glaubt?

The wick-ed op - press me,  
 Sie läs-tern dich täg-lich

*f* *p* *f*

where shall I fly? \_\_\_\_\_ Perplex'd and be-wil-der'd, O God, hear my cry, — O God, —  
 stel - len uns nach, \_\_\_\_\_ und hal - ten die Frommen in Knechtschaft und Schmach in Knecht -

O God, — hear my  
 in Knecht - schaft und

O God, — hear my  
 in Knecht - schaft und

O God, —  
 in Knecht -

O God, —  
 in Knecht -

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is spread across the remaining six staves, including a grand staff (treble and bass clefs) and a cello/bass line. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A dynamic marking of *sf* (sforzando) is present in the piano part.

cry! O God, hear my cry, Per-plex'd and be-wil-der'd, O God, hear my cry!  
 Schmach in Knecht - schaft und Schmach, und hal-ten die From-men in Knechtschaft und Schmach.

The second system of the musical score continues the vocal and piano parts from the first system. It consists of seven staves, maintaining the same instrumental arrangement and key signature.

cry! O God, hear my cry, Per-plex'd and be-wil-der'd, O God, hear my cry!  
 Schmach in Knecht - schaft und Schmach, und hal-ten die From-men in Knechtschaft und Schmach.

The third system of the musical score continues the vocal and piano parts. It consists of seven staves.

cry!— my cry! O God, hear my cry, Per-plex'd and be-wil-der'd, O God,  
 Schmach in Schmach in Knecht - schaft und Schmach und hal-ten die From-men in Schmach.

The fourth system of the musical score continues the vocal and piano parts. It consists of seven staves.

— hear my cry! O God, hear my cry, Per-plex'd and be-wil-der'd,  
 - schaft und Schmach in Knechtschaft und Schmach in Knechtschaft und Schmach.

The fifth system of the musical score continues the vocal and piano parts. It consists of seven staves.

— hear my cry! O God, hear my cry, Per-plex'd and be-wil-der'd,  
 - schaft und Schmach in Knecht - schaft und Schmach sie hal-ten die

The sixth system of the musical score consists of two staves, primarily piano accompaniment, continuing the piece.



How

godless come fast;  
*stel-len uns nach;*

Per-plex'd and be-wil-der'd, O God, hear my cry, O God,  
*und hal-ten die From-men in Knechtschaft und Schmach, in Knecht-*

The godless come fast;  
*sie stel-len uns nach*

The godless come fast;  
*sie stel-len uns nach*

The godless come fast;  
*sie stel-len uns nach*

The godless come fast;  
*sie stel-len uns nach*

The godless come fast;  
*sie stel-len uns nach*

*p f p f*

*sf* *A* *SA*

*sf* *a2*

*sf* *cresc.* *p* *cresc.* *cresc.* *cresc.*

— hear my cry! O God! — hear my cry! — Perplex'd and be-  
 -schaft und Schmach, in Knecht - schaft und Schmach. — sie hal-ten die

— hear my cry! O God! — hear my cry! — Perplex'd and be-  
 -schaft und Schmach, in Knecht - schaft und Schmach sie hal-ten die

— hear my cry! — Per-plex'd and be-wil-der'd, O God, hear my cry,  
 -schaft und Schmach sie hal-ten die From-men in Knechtschaft in Schmach

God, — hear my cry, O God, hear my cry! Perplex'd and be-wil-der'd, O God,  
 Knecht - - schaft und Schmach in Knecht - - schaft und Schmach sie hal-ten die From-men in Knecht -

God, — hear my cry, O God, — hear my cry! O God, — O God, —  
 - Knecht - - schaft und Schmach in Knecht - - schaft und Schmach in Schmach in Knecht -

*cresc.*

Musical score for piano and strings, measures 1-10. The score includes staves for two treble clefs, two bass clefs, and a grand staff. Dynamics include *sf*, *f*, and *sf*. Performance markings include *a2* and *tr*.

-wil-der'd, O God, hear my cry! O God, hear my cry! O God,  
 From-men in Knechtschaft und Schmach, in Knechtschaft und Schmach, in Knecht -

-wil-der'd, O God, hear my cry! O God, hear my cry! O God,  
 From-men in Knechtschaft und Schmach, in Knechtschaft und Schmach, in Knecht -

— O God, O God, hear my cry! O God, — hear  
 — in Schmach in Knechtschaft und Schmach in Knecht - schaft und

— hear, O God, hear my cry! O God, —  
 — schaft in Knechtschaft und Schmach in Knecht -

— hear, O God, hear my cry! — O God,  
 — schaft in Knechtschaft und Schmach — in Knecht -

Cello

hear my cry! O God, hear my cry! O God, hear my cry!  
 -schaft und Schmach und hal - ten die From - men in Knecht - schaft und Schmach.

my cry! O God, hear my cry! O God, hear my cry!  
 in Schmach und hal - ten die From - men in Knecht - schaft und Schmach.

hear my cry! O God, hear my cry! O God, hear my cry!  
 -schaft und Schmach und hal - ten die From - men in Knecht - schaft und Schmach.

hear my cry! O God, hear my cry! O God, hear my cry!  
 -schaft und Schmach und hal - ten die From - men in Knecht - schaft und Schmach.



a2  
 p dim. pp  
 Imo  
 p dim. pp  
 a2  
 p dim. pp  
 tr  
 p dim. pp pp  
 dim. p dim. pp  
 dim. p dim. pp  
 dim. p dim. pp

O God, hear my cry!  
 In Knechtschaft und Schmach.

Don't stop →

p pp  
 O God, hear my cry!  
 In Knechtschaft und Schmach.  
 p pp  
 O God, hear my cry!  
 In Knechtschaft und Schmach.  
 p pp  
 O God, hear my cry!  
 In Knechtschaft und Schmach.  
 p pp  
 O God, hear my cry!  
 In Knechtschaft und Schmach.  
 a2  
 dim. p pp

Recit.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note followed by a half note. The second staff is a piano accompaniment line in treble clef with a key signature of two sharps (F# and C#). The third staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#). The fourth staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The fifth staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#).

change to G.D.

The second system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a long melodic line with a fermata. The second staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#). The fourth staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The fifth staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#). Handwritten markings include a large 'B' above the first staff and 'pp' below the first and second staves. Dynamic markings 'dim.' and 'pp' are present at the end of the system.

Recit.

My heart is sore-ly pain'd with in my breast, My soul with death-ly ter - ror is oppress'd,  
 Mich fasst des To-des Furcht bei ih-zem Dräun! sie sind un-zäh-li-ge, — ich bin al-lein;

The third system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics from the previous block. The second staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#). The fourth staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The fifth staff is a piano accompaniment line in bass clef with a key signature of one sharp (F#). Handwritten markings include 'pp' below the first staff. Dynamic markings 'pp' are present at the end of the system.

*a tempo sostenuto*

ff

ff

ff

ff

*cresc.*

*cresc.*

*cresc.*

ff

ff

ff

*a tempo sostenuto*

*sostenuto*

*f*

Trembling and fear - ful-ness up - on me fall, With hor - ror o - ver-whelm'd, Lord, hear me call, Lord, hear me  
 mit mei - ner Kraft kann ich nicht wie - der - stehn; Herr käm - pfe du für mich, Gott hör' mein Flehn, Gott hör' mein

Lord, hear me  
 Gott hör' mein

Lord, hear me  
 Gott hör' mein

Lord, hear me  
 Gott hör' mein

Lord, hear me  
 Gott hör' mein

*cresc.*

ff

SITLA

Handwritten musical score for the first system. It features a vocal line on a treble clef staff and piano accompaniment on two grand staff systems (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano) and *pp* (pianissimo). There are some handwritten annotations, including a circled area on the right side of the piano part.

Handwritten musical score for the second system, including lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on two grand staff systems. The lyrics are in German and English. Dynamics include *sf* (sforzando), *pp* (pianissimo), and *dim.* (diminuendo). There is a handwritten "OFF" with a downward arrow on the right side of the vocal line.

call, With hor-ror o-ver-whelm'd, Lord, hear me call!  
 Fleh'n, Herr käm-pfe du für mich! Gott hör' mein Fleh'n!

call, With hor-ror o-ver-whelm'd, Lord, hear me call!  
 Fleh'n, Herr käm-pfe du für mich! Gott hör' mein Fleh'n!

call, With hor-ror o-ver-whelm'd, Lord, hear me call!  
 Fleh'n, Herr käm-pfe du für mich! Gott hör' mein Fleh'n!

call, With hor-ror o-ver-whelm'd, o-ver-whelm'd, Lord, hear me call!  
 Fleh'n, Herr käm-pfe du für mich, du für mich! Gott hör' mein Fleh'n!

call, With hor-ror o-ver-whelm'd, Lord, hear me call!  
 Fleh'n, Herr käm-pfe du für mich! Gott hör' mein Fleh'n!

*Con un poco più di moto.*

Fl.  
Cl.  
Vla.  
Cb.

pp

pp

pp

pp

pp

O\_\_ for the wings, for the wings of a dove! Far a-way far a - way would I rove! O\_\_ for the wings, for the  
O\_\_ könnt' ich flie - gen wie Tau-ben da-hin, weit hin-weg vor den Fein-de zu fliehn! O\_\_ könnt' ich flie - gen wie

Fl.  
Cl.  
Vla.  
Cb.

pp

Ob

Ce

The musical score is arranged in a system with multiple staves. At the top right, there is a handwritten 'Ob' above a staff with a treble clef and a key signature of one sharp (F#). The first staff below it has a treble clef and a key signature of two sharps (F#, C#). The second staff has a bass clef and a key signature of two sharps. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The eleventh staff has a treble clef. The twelfth staff has a bass clef. The thirteenth staff has a treble clef. The fourteenth staff has a bass clef. The fifteenth staff has a treble clef. The sixteenth staff has a bass clef. The seventeenth staff has a treble clef. The eighteenth staff has a bass clef. The nineteenth staff has a treble clef. The twentieth staff has a bass clef. The twenty-first staff has a treble clef. The twenty-second staff has a bass clef. The twenty-third staff has a treble clef. The twenty-fourth staff has a bass clef. The twenty-fifth staff has a treble clef. The twenty-sixth staff has a bass clef. The twenty-seventh staff has a treble clef. The twenty-eighth staff has a bass clef. The twenty-ninth staff has a treble clef. The thirtieth staff has a bass clef. The thirty-first staff has a treble clef. The thirty-second staff has a bass clef. The thirty-third staff has a treble clef. The thirty-fourth staff has a bass clef. The thirty-fifth staff has a treble clef. The thirty-sixth staff has a bass clef. The thirty-seventh staff has a treble clef. The thirty-eighth staff has a bass clef. The thirty-ninth staff has a treble clef. The fortieth staff has a bass clef. The forty-first staff has a treble clef. The forty-second staff has a bass clef. The forty-third staff has a treble clef. The forty-fourth staff has a bass clef. The forty-fifth staff has a treble clef. The forty-sixth staff has a bass clef. The forty-seventh staff has a treble clef. The forty-eighth staff has a bass clef. The forty-ninth staff has a treble clef. The fiftieth staff has a bass clef. The fifty-first staff has a treble clef. The fifty-second staff has a bass clef. The fifty-third staff has a treble clef. The fifty-fourth staff has a bass clef. The fifty-fifth staff has a treble clef. The fifty-sixth staff has a bass clef. The fifty-seventh staff has a treble clef. The fifty-eighth staff has a bass clef. The fifty-ninth staff has a treble clef. The sixtieth staff has a bass clef. The sixty-first staff has a treble clef. The sixty-second staff has a bass clef. The sixty-third staff has a treble clef. The sixty-fourth staff has a bass clef. The sixty-fifth staff has a treble clef. The sixty-sixth staff has a bass clef. The sixty-seventh staff has a treble clef. The sixty-eighth staff has a bass clef. The sixty-ninth staff has a treble clef. The seventieth staff has a bass clef. The seventy-first staff has a treble clef. The seventy-second staff has a bass clef. The seventy-third staff has a treble clef. The seventy-fourth staff has a bass clef. The seventy-fifth staff has a treble clef. The seventy-sixth staff has a bass clef. The seventy-seventh staff has a treble clef. The seventy-eighth staff has a bass clef. The seventy-ninth staff has a treble clef. The eightieth staff has a bass clef. The eighty-first staff has a treble clef. The eighty-second staff has a bass clef. The eighty-third staff has a treble clef. The eighty-fourth staff has a bass clef. The eighty-fifth staff has a treble clef. The eighty-sixth staff has a bass clef. The eighty-seventh staff has a treble clef. The eighty-eighth staff has a bass clef. The eighty-ninth staff has a treble clef. The ninetieth staff has a bass clef. The ninety-first staff has a treble clef. The ninety-second staff has a bass clef. The ninety-third staff has a treble clef. The ninety-fourth staff has a bass clef. The ninety-fifth staff has a treble clef. The ninety-sixth staff has a bass clef. The ninety-seventh staff has a treble clef. The ninety-eighth staff has a bass clef. The ninety-ninth staff has a treble clef. The hundredth staff has a bass clef.

wings of a dove! Far a-way, far a-way, far a-way, far a-way would I rove! In the wil- derness build me a  
 Tau- ben da- hin, weit hinweg, weit hinweg, weit hinweg vor dem Fein- de zu flich'n! In die Wü- ste eill' ich dann

Celli  
 cresc. p a 2 pp

*dolce*

*Srr*

*mo*

*p*

*Hm* *dim.*

*sf* *f* *p*

nest, And re-main there for e - ver at rest, — In the wilderness build me, build me a nest, And remain there for  
 fort, fän-de Ru - he am schat-ti-gen Ort, — in die Wü - ste eilt' ich, eilt' ich dann fort, fän-de Ru - he am

Handwritten annotations: *Sb*, *Cl*, *dim.*

Printed annotations: *dim.*, *p*, *pp*

ev - er at rest, In the wil - derness build me a nest, And remain there for ev - er at rest, and remain there for  
 schat - ti - gen Ort; in die Wü - ste eilt' ich dann fort, fän - de Ru - he am schat - ti - gen Ort, fän - de Ru - he am

Printed annotation: *pp*



Handwritten notes: *can.* (cantabile), *a2* (second ending), *f* (forte), *p* (piano), *tr* (trill).

ev - er at rest, and re-main there for ev - - - er at rest,  
 schat-ti-gen Ort, fän - de Ru - he am schat - - ti-gen Ort,

Handwritten notes: *TEN* (Tenor), *BASS* (Bass), *f* (forte), *pp* (pianissimo).

O for the wings, for the  
 O könnt' ich flie - gen wie

O for the wings, for the wings of a  
 O könnt'ich flie - gen wie Tau - - - ben da -

*SOP*

O for the wings, for the wings of a dove, the wings of a dove! Far a - way, far a -  
 O könnt' ich flie - gen wie Tau - ben da - hin, wie Tau - ben da - hin! Weit hin - weg vor dem

*ALTO*

O for the wings, for the wings of a dove, the wings of a dove! Far a - way, far a -  
 O könnt' ich flie - gen wie Tau - ben da - hin, wie Tau - ben da - hin! Weit hin - weg vor dem

O for the wings, for the wings, of a dove, a dove! Far a - way,  
 O könnt' ich flie - gen wie Tau - ben da - hin, da - hin! Weit hin - weg,  
 wings of a dove, for the wings, O for the wings of a dove!  
 Tau - ben da - hin, könnt' ich flie - gen wie Tau - ben da - hin!

dove, O for the wings of a dove! Far a - way would I  
 - hin, O könnt' ich flie - gen wie Tau - ben da - hin, Weit hin -

*T* *A* *T* *A*

- way would I rove, far a - way would I rove, a - way would I rove, far a - way!  
 Fein - de zu flieh'n, vor dem Fein - de zu flieh'n, dem Fein - de zu flieh'n, weit hin - weg!

- way would I rove, far a - way would I rove, a - way would I rove, far a - way!  
 Fein - de zu flieh'n, vor dem Fein - de zu flieh'n, dem Fein - de zu flieh'n, weit hin - weg!

far a - way, far a - way, far a - way would I rove, a - way would I rove, far a - way! In die  
 weit hin - weg, weit hinweg vor dem Fein - de zu flieh'n, dem Fein - de zu flieh'n, weit hin - weg! In die

Far a - way, far a - way would I rove, far a - way would I rove, far a - way!  
 Weit hin - weg vordem Feind weit hin - weg vor dem Fein - de zu flieh'n, weit hin - weg!

rove, far a - way, far a - way, far a - way would I rove, far a - way!  
 - weg vor dem Feind, weit hin - weg vordem Fein - de zu flieh'n, weit hin - weg!



The musical score consists of ten staves. The first six staves are instrumental accompaniment, including a piano part with a trill and a cello/bass part. The last four staves are vocal parts with German lyrics. The lyrics are:
   
and re - main there for ev - er at rest, re - main
   
fän - de Ru - he am schat - ti - gen Ort, hin - weg
   
-main there for ev - er, for ev - er at rest, re - main
   
schat - ti - gen Ort, am schat - ti - gen Ort, hin - weg
   
rest, and re - main there for ev - er, for ev - er at rest, re - main
   
Ort, fän - de Ru - he am schat - ti - gen, schat - ti - gen Ort, hin - weg
   
wil - derness build me a nest, And re - main there at rest, re - main
   
Wü - ste eill' ich dann fort, Fän - de Ruh' am schat - ti - gen Ort, hin - weg



Imo  
pp  
pp  
pp

wings of a dove! Far a-way, far a-way would I rove, O for the wings, for the wings of a dove,  
 Tau - ben da - hin! weit hin - weg vor dem Fein - de zu flieh'n, O könn' ich flie - gen wie Tau - ben da - hin,

pp  
And re - main there,  
 Fän - de Ru - he

pp  
And re - main there,  
 Fän - de Ru - he

pp  
And re - main there,  
 Fän - de Ru - he

pp  
And re - main there,  
 Fän - de Ru - he

a 2

98

Handwritten notes: "200" with a downward arrow and "OBER" with a bracket.

Imo

Far a-way, far a-way, far a-way, far a-way would I rove! In the wil - derness build me a  
 weit hin-weg, weit hin-weg, weit hinweg vor dem Fein - de zu flieh'n! In die Wü - - ste eilt' ich dann

far a-way, would I rove!  
 weit hin-weg wollt' ich flieh'n!

far a-way, would I rove!  
 weit hin-weg wollt' ich flieh'n!

far a-way, would I rove!  
 weit hin-weg wollt' ich flieh'n!

far a-way, would I rove! O for the wings, for the  
 weit hin-weg wollt' ich flieh'n! O könnt' ich flie - gen wie

Celli

Handwritten note: "forms"

Handwritten number: "203"



T A S

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

nest, \_\_\_\_\_ And re - main there for ev - er at rest, In the wil - derness build me,  
 fort, \_\_\_\_\_ Fän - de Ru - he am schat - ti - gen Ort, In die Wü - ste eilt' ich,

*Cresc.*

O for the wings of a dove! \_\_\_\_\_  
 O könnt' ich flie - gen da - hin! \_\_\_\_\_

*Cresc.*

O for the wings, for the wings of a dove!  
 O könnt' ich flie - gen wie Tau - - - ben da - hin!

*Cresc.*

O for the wings, for the wings of a dove!  
 O könnt' ich flie - gen wie Tau - - - ben da - hin!

wings, \_\_\_\_\_ for the wings of a dove!  
 Tau - - - ben, wie Tau - - - ben da - hin!

pp

208

Ob

*dolce*

*Imo*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*dim.* *p* *f*

build me a nest, And re-main there for ev-er at rest; In the wil-derness build me a nest,  
 eilt' ich dann fort, Fän-de Ru-he am schat-ti-gen Ort, In die Wü-ste eilt' ich dann fort,

*p*

In the wil-der-ness build me a  
 In die Wü-ste eilt' ich dann

*p*

In the wil-der-ness build me a  
 In die Wü-ste eilt' ich dann

*p*

In the wil-der-ness build me a  
 In die Wü-ste eilt' ich dann

*p*

In the wil-der-ness build me a  
 In die Wü-ste eilt' ich dann

*cresc.*

212

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings like 'p' and 'pp'. The score includes several instances of the instruction 'Cresc.' (Crescendo) written in Cyrillic script.

And re - main there for ev - er at rest, for ev - er at rest, for ev -  
 Fän - de Ru - he am schat - ti - gen Ort, am schat - ti - gen Ort, am schat -

nest, — And re - main there for ev - er at rest, for ev - er at rest, for  
 fort, — Fän - de Ru - he am schat - ti - gen Ort, am schat - ti - gen Ort, am  
 nest, — And re - main there for ev - er at rest, for ev -  
 fort, — Fän - de Ru - he am schat - ti - gen Ort, am schat -  
 nest, — And re - main — there for ev - er at rest, for ev - er at rest, for  
 fort, — Fän - de Ru - he am schat - ti - gen Ort, am schat - ti - gen Ort, am  
 nest, And re - main there at rest, for ev -  
 fort, Fän - de Ruh', fän - de Ruh' am schat -

Musical score for vocal parts, including lyrics in German and Russian. The score includes dynamic markings like 'f' and 'dim.' (diminuendo).

217



OB 1794/1?

tempo

The first system of the musical score consists of seven staves. From top to bottom: a piano part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*; a violin part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*; a second violin part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*; a cello part in bass clef with a key signature of one sharp (F#) and a dynamic marking of *p*; a double bass part in bass clef with a key signature of one sharp (F#) and a dynamic marking of *p*; a first violin part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*; and a second violin part in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The music features various rhythmic patterns and melodic lines, with some notes circled in red.

The second system of the musical score is a vocal score with piano accompaniment. It consists of seven staves. The top staff is the vocal line with lyrics: "ev - er at rest. schat - ti - gen Ort." The second staff is the piano accompaniment for the first voice part with lyrics: "- main there at rest. schat - ti - gen Ort." The third staff is the piano accompaniment for the second voice part with lyrics: "- main there at rest. schat - ti - gen Ort." The fourth staff is the piano accompaniment for the third voice part with lyrics: "there at rest. - ti - gen Ort." The fifth staff is the piano accompaniment for the fourth voice part with lyrics: "there at rest. - ti - gen Ort." The sixth staff is the piano accompaniment for the fifth voice part with lyrics: "there at rest. - ti - gen Ort." The seventh staff is the piano accompaniment for the sixth voice part with lyrics: "there at rest. - ti - gen Ort." The piano part includes a dynamic marking of *p* and various musical notations.

227