

Abendzauber

von

Heinrich von der Mässig.

Männerchor

mit Solo und 3 Tenorstimmen

nebst 4 Hörnern in F

von

Anton Bruckner.



SUPPL. MUS.

№ 3186 *

Langsam, feierlich, doch nicht schleppend.

1.
2. Hörner in F. 3. 4.

Ferngesang.
1. Cudler?

Solo

1. Tenor

2. Tenor

1. Bass

2. Bass

Piano accompaniment for the first system, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The music features chords and melodic lines with dynamics like *ppp* and accents.

rüßig, In vorwärtsand. *cresc.*

pp. Das Vom träumend zwi- pfen der - fan, *ppp.* no fließend

pp. *Stimmstimme.* *cresc.* *ppp.*

ppp. *Stimmstimme.* *cresc.* *ppp.*

ppp. *Stimmstimme.* *cresc.* *ppp.*

ppp. *Stimmstimme.* *cresc.* *ppp.*

Piano accompaniment for the second system, featuring a vocal line and four piano staves. The vocal line includes lyrics and dynamics like *pp.* and *ppp.*. The piano accompaniment includes dynamics like *ppp.* and *cresc.*.

Handwritten musical notation for the first system, consisting of three staves. The top two staves have rests, with a *ppp.* dynamic marking above the second staff. The bottom staff also has a rest.

Handwritten vocal line with German lyrics: *senft der Herin, wo flüchtst senft der Herin, der Am trübt zu dem Sal-ten, cresc.*

Handwritten musical notation for the second system, consisting of four staves. The top staff has notes and a *cresc.* marking. The bottom three staves also have notes and *cresc.* markings.

Piano accompaniment for the first system. The right hand features sixteenth-note chords, with a '6' above the first measure and a 'pppp.' dynamic marking. The left hand has a simple bass line. The system concludes with a fermata and the letter 'A'.

cresc.
 no flüßend perust der Inn, no flüßend perust der Inn. *p.* *A*
 Elm

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics 'no flüßend perust der Inn, no flüßend perust der Inn.' and 'Elm'. The piano accompaniment features a 'cresc.' marking and 'pppp.' dynamics. The system concludes with a fermata and the letter 'A'.

A

Five empty musical staves, likely for piano accompaniment, with treble and bass clefs and key signatures.

cresc.

Le royas fery ba- d'instent des Mon — des villes feines, du Le royas fery ba

Piano accompaniment for the vocal line, consisting of four staves. It includes dynamic markings such as *pp.*, *cresc.*, and *f.*, and features a long melodic line across the staves.

Three empty musical staves at the top of the page, each with a treble clef and a key signature of two flats (B-flat and E-flat).

cresc. sempre *dim.*

— *knüpfen* *das* *Man* — *das* *Nilbauferin,* *das* *Mondes* *Nil* — *bau*

ppp. *cresc. sempre* *dim.*

ppp. *cresc. sempre* *dim.*

ppp. *cresc. sempre* *dim.*

ppp. *cresc. sempre* *dim.*

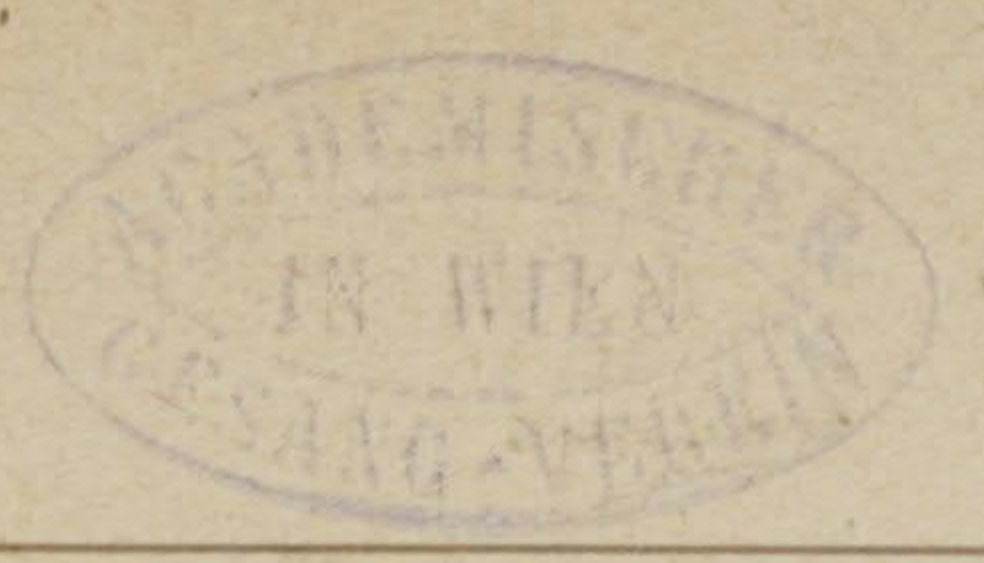
The main musical score consists of five staves. The top staff is for the voice, with German lyrics written below it. The lyrics are: "knüpfen das Man — das Nilbauferin, das Mondes Nil — bau". The score includes dynamic markings such as *ppp.* (pianissimo) and *cresc. sempre* (crescendo sempre), and phrasing slurs. The bottom four staves are for the piano accompaniment, with each staff also featuring *ppp.* and *cresc. sempre* markings.

B

p. Zugewandten.

B

p. Und um dem Ziel - das - die - Ziel



Handwritten musical notation for the first system, including treble and bass staves with musical notation and dynamics like *mf*.

Noug — li — yal — lm — pany, und von dem

Handwritten musical notation for the second system, including lyrics and dynamics like *mf* and *cresc.*

Handwritten musical notation for the first system. It consists of a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation includes a melodic line with a triplet of eighth notes marked 'a 3' and a bass line with a whole note chord.

Handwritten musical notation for the second system. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a vocal line with lyrics and a piano accompaniment.

Ann

wah

Lin

dar

mit

Handwritten musical notation for the third system. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a vocal line and a piano accompaniment.

Etwas langsamer

Handwritten musical notation for piano accompaniment, consisting of three staves. The first two staves are treble clef, and the third is bass clef. The music features chords and melodic fragments. Dynamics include *pp.* and *p.*

Etwas langsamer.

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is on a single staff with German lyrics: "zum über-seh vom Klang, mit zum über-seh vom". The piano accompaniment consists of four staves (treble and bass clefs). Dynamics include *dim.* and *pp.*

Etwas langsamer

Tempo I. mo

Musical score for the first system. It consists of three staves. The top two staves are for piano accompaniment, and the bottom staff is for a solo instrument. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked *Tempo I. mo*. The piano part begins with a *ppp.* dynamic. The solo part is marked *I. Solo* and *ppp.*. The system concludes with a *ppp.* dynamic.

Tempo I. mo

Musical score for the second system. It features a vocal line and piano accompaniment. The key signature has two flats, and the tempo is *Tempo I. mo*. The vocal line includes the lyrics: *Allegro, mit zornbegeisterter Bewegung. Inf*. The piano accompaniment is marked *ppp.* and *ppp. sempre*. The system concludes with a *ppp.* dynamic.

Tempo I. mo

Empty musical staves at the bottom of the page, with the tempo marking *Tempo I. mo* centered above them.

Three empty musical staves, each with a treble clef and a key signature of one flat (B-flat). The staves are separated by vertical bar lines.

Inclination

A musical score consisting of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. It contains the following lyrics: *seufzt am An-ge-sicht, weinest im süßem Thaum, weinest im süßem*. The piano accompaniment consists of three staves: a right-hand treble staff and two left-hand bass staves. The right-hand part features a melodic line with a long slur over the first four measures. The left-hand part features a bass line with a long slur over the first four measures. The score is written in a cursive, handwritten style.

Piano accompaniment for the first system. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a melodic line in the right hand with some grace notes and a more rhythmic accompaniment in the left hand. The first measure is marked *p.* and the second measure is marked *mf.*. There are some markings above the notes, possibly indicating fingerings or ornaments.

Tranquillo;

cresc. sempre

ella trinita ius in personam

cresc.

magis quam

Piano accompaniment for the second system. It consists of four staves, likely for different instruments or voices. Each staff begins with a half note followed by a long, sweeping line that spans across the measures, indicating a sustained or glissando effect. The first measure of each staff is marked *p.*. The instruction *cresc. sempre* is written above each staff, indicating a continuous increase in volume throughout the piece.



D

Sin-ultra-mun, nu — goa zum Sin — ultra-mun.

D

D

Handwritten musical score for the first system, consisting of three staves. The top two staves are grouped by a brace on the left. The music includes notes, rests, and dynamic markings such as *ppp.* and *ppp.*. A fermata-like symbol is present at the end of the first staff.

Handwritten musical score for the second system, consisting of five staves. The top two staves are grouped by a brace on the left. The music includes notes, rests, and dynamic markings such as *pp.*, *ppp.*, and *ppp.*. A fermata-like symbol is present at the end of the second staff.

Ann Lönnström jr

Nur Lönntu ja suu ya - fann am wunn-vollen Ort,
 Lönntu ja suu - ya - fann, suu ya - fann
 Lönntu ja suu ya - fann nur Lönntu ja suu ya - fann

The first system of the score consists of five staves. The top staff contains a sixteenth-note figure with a '6' above it, indicating a sextuplet. The other four staves contain rests, indicating that the instruments are silent during this section.

The second system of the score includes vocal lines and piano accompaniment. The lyrics are in German. The piano accompaniment features dynamic markings such as *p.*, *cresc.*, and *f*. The lyrics are as follows:

Was kömmt ja aus-ya — denn das wunn-sollm
was kömmt ja aus-ya — denn, was-ya — denn
kömmt ja aus-ya — denn, was kömmt ja aus-ya — denn

Piano accompaniment for the first system, featuring two staves with complex chordal and melodic patterns. The music is in a minor key and includes dynamic markings like 'pp.' and 'b'.

Piano accompaniment for the second system, consisting of a single staff with rests.

Vocal line for the first part of the second system, starting with the word "Ach!" and the lyrics "Wach dich im Lagenen Din".

Piano accompaniment for the second part of the second system, including dynamic markings like "pp.".

Piano accompaniment for the third part of the second system, including dynamic markings like "pp.".

Vocal line for the second part of the second system, with lyrics "Wach dich im Lagenen Din" and dynamic markings like "dim." and "pp.".

Piano accompaniment for the third part of the second system, including dynamic markings like "pp.".

The first system of the score consists of three staves. The top two staves are grand staff notation (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bottom staff is a single treble clef staff. The music begins with a rest in the first two staves, followed by a series of chords and melodic lines in the third staff. A *pp* (pianissimo) dynamic marking is present in the third measure of the top two staves. The notation includes various rhythmic values and articulation marks.

The second system of the score consists of five staves. The top staff is a vocal line with lyrics written below it. The bottom four staves are piano accompaniment. The key signature remains three flats, and the time signature is common time. The lyrics are: "Hilf ———— you ———— die Zombro ———— lö ———— un, die Zom ———— bro ————". The piano accompaniment features chords and melodic lines in the upper and lower registers. A *pp* dynamic marking is also present in the first measure of the piano accompaniment.

Etwas langsamer.

The piano accompaniment for the first system consists of four staves. 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 three flats (B-flat, E-flat, A-flat) and a common time signature. The first measure shows a whole note chord in the right hand and a whole note chord in the left hand. The second measure features a triplet of eighth notes in the right hand and a whole note chord in the left hand. The third measure continues with a triplet of eighth notes in the right hand and a whole note chord in the left hand. The fourth measure has a whole note chord in the right hand and a whole note chord in the left hand. The fifth measure has a whole note chord in the right hand and a whole note chord in the left hand. The sixth measure has a whole note chord in the right hand and a whole note chord in the left hand. The seventh measure has a whole note chord in the right hand and a whole note chord in the left hand. The eighth measure has a whole note chord in the right hand and a whole note chord in the left hand. The piece ends with a double bar line.

The vocal line consists of four staves. The first staff is the vocal line, and the other three are for the piano accompaniment. The lyrics are: *So — un — fort — !*. The music is in a key with three flats and a common time signature. The first measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The second measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The third measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The fourth measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The fifth measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The sixth measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The seventh measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The eighth measure has a whole note chord in the piano accompaniment and a whole note chord in the vocal line. The piece ends with a double bar line.

Etwas langsamer.

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