



# Wanderndes Oratorium,



Arie (Bass-Solo) und Chor (gemischter Chor)  
mit Begleitung des Orchesters

componirt von

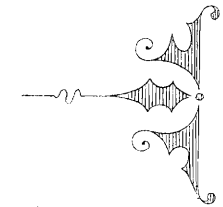



## Joseph Haydn.

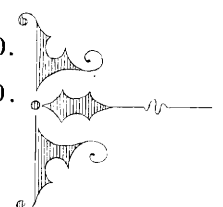


Bearbeitung des Clavierauszuges von Josef Liebeskind.

Deutscher Text von Ludwig Hopf.



Partitur .....	M. 4. — no.
Orchesterstimmen .....	" 3. — no.
Chorstimmen (à 30 Pf.) .....	" 1.20.
Clavierauszug .....	" 2.50.



Bearbeitung Eigenthum der Verleger für alle Länder.

Leipzig,  
Gebrüder Reinecke.

136. 137. 138. 139.

## Vorwort.

Volle hundert Jahre sind verflossen, seitdem *Joseph Haydn* das vorliegende Oratorium-Bruchstück componirt hat. Es war während des Meisters zweiten Aufenthalt in England (1794-1795), als ihn der Graf von Abingdon aufforderte, ein Oratorium zu schreiben und ihm Nedham's englische Übersetzung der lateinischen Schrift „*Mare clausum*“ von Seldon zur Composition empfahl. Haydn, welcher nach Vollendung seines: *Ritorno di Tobia* (1774) kein Oratorium wieder geschrieben hatte, ging mit Freuden auf den Vorschlag ein und begann sogleich die Arbeit. Dieselbe gedieh jedoch nicht weit, da Haydn nach Vollendung zweier Nummern, einer Bassarie und eines vierstimmigen Chores mit Orchesterbegleitung, die Composition aufgab. Diese zwei vollendeten Nummern, deren Autograph sich in der Bibliothek des British Museum zu London befindet, werden hiermit zum ersten Male der Öffentlichkeit übergeben. Sicherlich wird diese classische Novität allen Freunden und Verehrern der Haydn'schen Muse willkommen sein.

*Teplitz, im Juni 1894.*

*Josef Liebeskind.*



# Unvollendetes Oratorium. Unfinished Oratorio.

Das Abschreiben der Stimmen ist nach § 4 des Gesetzes vom 11. Juni 1870 verboten u. werden Zuwiderhandlungen gerichtlich verfolgt.

## Aria.

*Andante.*

Joseph Haydn.

Flauto.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in C.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Neptun.

Violoncello  
&  
Contrabasso.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto, Oboi, Clarineti in C, Fagotti) and strings (Violino I, Violino II, Viola, Violoncello & Contrabasso) are active throughout the piece. The brass section (Corni in F, Trombe in C) and Timpani are present but mostly silent. The vocal part (Neptun) is also present but silent. The score includes various musical notations such as dynamics (p, ppp), articulation (pizz., unis.), and phrasing slurs.

The first system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, showing a melodic line with various note values and rests. The lower staff is a piano accompaniment in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes, with some chords and a '2.' marking.

The second system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, containing several measures of rests and a few notes. The lower staff is a piano accompaniment in a bass clef, which is mostly empty, indicating that the piano part is silent during this section.

The third system of the musical score consists of two staves. The upper staff is a piano accompaniment in a soprano or alto clef, showing a complex texture of chords and moving lines. The lower staff is a piano accompaniment in a bass clef, featuring a steady rhythmic accompaniment with eighth and sixteenth notes.

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, showing a melodic line with various note values and rests. The lower staff is a piano accompaniment in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

*för' Gott, o för' minn fai - 1946*  
*Nor can I think my sweet is*



The first system of the musical score consists of four staves. The top two staves appear to be vocal parts, with the upper staff containing a melodic line and the lower staff providing a more active accompaniment. The bottom two staves are instrumental, with the lower staff featuring a prominent bass line and the upper staff providing harmonic support. The music is written in a common time signature and includes various rhythmic values such as eighth and sixteenth notes.

This system contains four empty musical staves, likely representing a section of the score that has been omitted or is a placeholder for another part of the composition.

The second system of the musical score consists of four staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing a more active accompaniment. The bottom two staves are instrumental, with the lower staff featuring a prominent bass line and the upper staff providing harmonic support. The music is written in a common time signature and includes various rhythmic values such as eighth and sixteenth notes.

*Glorie und Macht und Reichthum possidest By sea's access, and thereby blest with plenty not a*

A single musical staff at the bottom of the page, likely a bass line or accompaniment. It features a series of notes and rests, continuing the musical theme from the previous systems.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features long, sustained notes with slurs, indicating a slow or static texture. Dynamic markings of *f* (forte) and *p* (piano) are placed below the staves to indicate volume changes.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features rhythmic patterns of eighth and sixteenth notes. Dynamic markings of *f* and *p* are used throughout the system.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features dense rhythmic patterns, likely sixteenth-note runs. Dynamic markings of *f* and *p* are used throughout the system.

The fourth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top two staves contain a vocal line with lyrics. The bottom two staves contain piano accompaniment with rhythmic patterns. Dynamic markings of *f* and *p* are used throughout the system.

*wifw.*  
*ferw.*

*Winn say - w, o juw, fer - w  
Which next the vir - tue of they*

First system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with a melodic line and a long slur over the first two measures. The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The word "a due" is written above the piano staff in the first measure.

Second system of musical notation, consisting of three staves. The top two staves are vocal parts with a melodic line and a long slur. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes.

Third system of musical notation, consisting of three staves. The top two staves are vocal parts with a melodic line and a long slur. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes.

Fourth system of musical notation, consisting of three staves. The top two staves are vocal parts with a melodic line and a long slur. The bottom staff is the piano accompaniment. Below the piano staff, there are two lines of lyrics in German and French.

auf dem Land mit drei- und vier- und fünf, mit vier und  
 wach - - - feil ries, will her se- zere from for- ein mi- series, will her se-



Viol. I.  
Viol. II.  
Viola.  
Nepf.  
Vcll.  
C.B.

vi- giv, quidamvniyan Gaud.  
Vcll. care from for - - - ein miseries.  
C.B. *unis.*

Ob.  
Cl.  
Fag.  
Cor.  
Viol. I.  
Viol. II.  
Viola.  
Nepf.  
Vcll.  
C.B.

för, Gode, o för min fri - - - tads Skofu zum Guld der  
Nor can I thirte my suit is vain, That land, the

The first system consists of five staves. The top staff is a vocal line with a long rest. The second staff contains chords. The third staff has a long note with a dynamic marking 'p'. The fourth and fifth staves contain a melodic line with a dynamic marking 'p' and a slur over a series of notes.

The second system consists of three staves. The top staff has a long note followed by a rest and another long note. The middle and bottom staves are mostly empty with some faint markings.

The third system consists of three staves. The top two staves are piano accompaniment with chords and moving lines. The bottom staff is a bass line. The word 'col'arco' is written above the top two staves.

The fourth system consists of a single staff with a vocal line. It contains several notes with slurs and a final note with a fermata.

far - - fur-in fur fair, zu Albion's Waltham-river, in  
 sea should now main-tain, Since re-tri-bution's due and

The fifth system consists of a single staff with piano accompaniment. It contains a series of notes with slurs. The word 'col'arco' is written above the staff.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a minor key. The first staff contains a series of sixteenth-note runs and chords, with a dynamic marking of *p* (piano). The second staff continues with similar rhythmic patterns, also marked *p*. The third staff features a melodic line with a long note and a dynamic marking of *p*. The fourth staff contains a bass line with a dynamic marking of *p* and includes first and second endings, labeled 'I.' and '2.'.

This system consists of four empty musical staves, arranged in two pairs of treble and bass clefs, with no musical notation present.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics written below it. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The music is in a minor key and features a steady rhythmic accompaniment.

gabff ihw Gol-tes Pfanz und Moaf und fwi - - - nne Slot - - - te Hol - - - ge  
 England hath great wealth poss-est By sea's ac - - cess, and there - - - by

A single musical staff at the bottom of the page, in bass clef, containing a series of notes and rests.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is also in treble clef and features a similar melodic line. The third staff is in treble clef and contains a more rhythmic accompaniment with some slurs. The bottom staff is in bass clef and provides a harmonic foundation with sustained notes and some chordal structures.

This system consists of four empty musical staves, arranged in a grand staff format (two treble clefs and two bass clefs). These staves are currently blank, suggesting they are reserved for a vocal line or a specific instrumental part that is not present in this version of the score.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line. The second staff is also in treble clef and features a similar melodic line. The third staff is in bass clef and provides a harmonic accompaniment. The bottom staff is in bass clef and contains a triplet of eighth notes, followed by a quarter note and a half note.

*Preußt* *Preußt* *du* — mit *Vifort* — — *ten-wifern*, mit *Vifort* — — *ten-wifern*, *Preußt*  
*blest* *with* *plen-* — — *ties* *not* — — *a* *few*, *and* *there* — — *by* *blest* *with*

A single bass staff at the bottom of the page, containing musical notation. It appears to be a continuation of the bass line from the previous system, featuring a series of quarter and eighth notes.

The first system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a melodic line with eighth notes. The third staff has a treble clef and contains a sustained chord with a slur. The bottom staff has a bass clef and contains a bass line with quarter notes. Dynamic markings 'f' are present in the second and third staves.

The second system consists of four staves. The top staff has a treble clef and contains a sustained chord with a slur. The second and third staves are empty. The bottom staff has a bass clef and contains a bass line with quarter notes. Dynamic markings 'f' are present in the top and bottom staves.

The third system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a treble clef and contains a melodic line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with quarter notes. Dynamic markings 'f' are present in the second, third, and bottom staves.

The fourth system consists of a single staff with a bass clef. It contains a bass line with quarter notes and eighth notes, including triplets and a trill. Dynamic markings 'f' and 'tr' are present.

*lin mit Vflorj. . . . tu-risur,  
 pler - - - ties not a ferw,  
 kröntst lin, - - - kröntst lin mit Vflorjstun-  
 with pler - - - ties not a*

The fifth system consists of a single staff with a bass clef. It contains a bass line with quarter notes and eighth notes. Dynamic markings 'f' are present.

First system of musical notation. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a minor key. The first two staves have a *p* dynamic marking. The bottom staff has a *p* dynamic marking and the tempo marking *adove*. The system contains four measures of music with various note values and rests.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music is in a minor key. The system contains four measures of music, primarily consisting of rests and some notes in the upper staves.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music is in a minor key. The system contains four measures of music with various note values and rests. The top staff has a *p* dynamic marking.

Fourth system of musical notation. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a minor key. The system contains four measures of music. The top staff has a *p* dynamic marking and the tempo marking *vifur.* *fero.*



*a dov.*

*ff*

*ff*

*ff*

*ff*

*ff*

*Guar* ----- *pa-rin dar Du'v.* -----  
*creas* ----- *The marine powv* ----- *er.*

*Guar* ----- *pa-rin dar Du'v.* -----  
*creas* ----- *The marine powv* ----- *er.*

*Guar* ----- *pa-rin dar Du'v.* -----  
*creas* ----- *The marine powv* ----- *er.*

*Guar* ----- *pa-rin dar Du'v.* -----  
*creas* ----- *The marine powv* ----- *er.*

*mis.*

*ff*



*adve*

*f*

*f*

*f*

*f*

*Dieß, dieß, was für die - man Dieß als Gottesein der Thun, als*  
*Thy great en - dea - vors to en - creas the marine power, the*

*f*

*Dieß, dieß, was für die - man Dieß als Gottesein der Thun, als*  
*Thy great en - dea - vors to en - creas the marine power, the ma - - rine power, to en -*

*zris.*

*f*

*f* *adue* *adue*

*f*

*f*  
 Dieß ist die große That, die die Welt erschaffen hat.  
 They great en-dea-vors to en-creas the marine power,  
 Dieß ist die große That, die die Welt erschaffen hat,  
 The marine pow-er.

die große That, die die Welt erschaffen hat, die große That, die die Welt erschaffen hat.  
 dea-vors to en-creas the marine power, They great en-dea-vors to en-creas They great en-

erschaffen hat die Welt, die Welt erschaffen hat, die Welt erschaffen hat.  
 ma-rine, the ma-rine power, The marine power. They great en-dea-vors, they

erschaffen hat die Welt, die Welt erschaffen hat, die Welt erschaffen hat.  
 creas the ma-rine power, Dieß ist die große That, die die Welt erschaffen hat, die große That, die die Welt erschaffen hat.

*rit.*

*a due.*

*Vain, auf woche' Vainen Rief'ald' Guroffwin' der Vain, ald' Guroffwin' - rin, ald' Guroffwin' - - rin, ald'*  
*They great en- deavors to en- creas the marine power, the marine power, the ma- rine - power, the*

*Vainen Rief, auf' Vainen Rief' ald' Guroffwin' der Vain, ald' Guroffwin' - - rin der Vain, - -*  
*deavors to en- creas the marine power, the marine power, the ma- rine power, the ma - - -*

*Vain, ald' Guroffwin' der Vain, ald' Guroffwin' der Vain, der Vain, ald' Guroffwin' - - -*  
*great, they great en- deavors to en- creas the marine power, the ma- rine the ma - - -*

*Rief*  
*creas.*

*ald' Guroffwin' der Vain, ald' Guroffwin' der Vain, der Vain,*  
*They great en- deavors to en- creas the marine power, the ma - - -*  
*eris.*



First system of musical notation, including piano and bass staves. Dynamic markings include *f* and *ff*.

Second system of musical notation, featuring vocal staves with the instruction *a due*.

Third system of musical notation, including piano and bass staves. Dynamic markings include *f* and *ff*.

Fourth system of musical notation, featuring vocal staves with German lyrics:

*zur zum Kampf, groß de- sigr!*      *zur Waffe zur zum Kampf, Euer actst sorn great de- sigr,*      *zum Kampf, sorn great*

*zur zum Kampf, groß de- sigr!*      *zur Waffe zur zum Kampf, Euer actst sorn great de- sigr,*      *zum Kampf, sorn great*

*zur zum Kampf, groß de- sigr!*      *zur Waffe zur zum Kampf, Euer actst sorn great de- sigr,*      *zum Kampf, sorn great*

Fifth system of musical notation, featuring a bass staff with the instruction *rins* and dynamic markings *f* and *ff*.





From, from Spanish - shore, from Spanish shore!      The Tre - dies had been thine!      The Tre - - -

From, from Spanish - shore, from Spanish shore!      The Tre - dies had been thine!      The Tre - - -

From, from Spanish - shore, from Spanish shore!      The Tre - dies had been thine!      The Tre - - -

From, from Spanish - shore, from Spanish shore!      The Tre - dies had been thine!      The Tre - dies

*rit.*



*allegro*

*in dies*      *vifun-ga - kront,*      *vifun - ga - - - kront,*      *Am*  
*had beer thine!*      *had beer thine!*      *The*

*in dies*      *vifun-ga - kront,*      *vifun - ga - - - kront,*      *Am*  
*had beer thine!*      *had beer thine!*      *The*

*in dies*      *vifun-ga - kront,*      *vifun - ga - - - kront,*      *Am*  
*had beer thine!*      *had beer thine!*      *The*

*vifun-ga - kront, Am*      *vifun - ga - - - kront,*      *Am*  
*had beer thine, The*      *in dies*      *had beer thine!*      *The*

*rit.*

*adone*

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -  
 Je - - - dies had beer Eize, had beer Eize, had beer

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -  
 Je - - - dies had beer Eize, had beer Eize, had beer

He - - - nu vijf - ga - krout, vijf - ga - - krout, vijf - ga -  
 Je - - - dies had beer Eize, had beer Eize, had beer

He - nu vijf - ga - krout, He - nu vijf - ga - - krout, vijf - ga -  
 Je - dies had beer Eize, Je - dies had beer Eize, had beer

*rit.*

*a disce*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f* *p*

*ff* *f* *p*

*ff* *f* *p*

*krönt, riefen-ge-krönt!*  
*thine, had been thine!*

*krönt, riefen-ge-krönt!*  
*thine, had been thine!*

*krönt, riefen-ge-krönt!*  
*thine, had been thine!*

*krönt, riefen-ge-krönt!*  
*thine, had been thine!*

*Sie ist die Königin!*  
 Yet do thy seas those

*Sie ist die Königin!*  
 Yet do thy seas those

*Sie ist die Königin!*  
 Yet do thy seas those

*Sie ist die Königin!*  
 Yet do thy seas those

*rit.*

*ff* *f* *p*

*voix alt* *Telarsu* *linn* *lad* *fat-tu* *Lourd*  
*Tre-dian* *mines* *ex-cel* *Tre* *ri-ches* *far:*

*voix alt* *Telarsu* *linn* *lad* *fat-tu* *Lourd*, *lad* *fat-tu* *Lourd* *les* *trouer* *linn* *fin*, *les* *trouer*  
*Tre-dian* *mines* *ex-cel* *Tre* *ri-ches* *far*, *ou* *ri-ches* *far:* *the* *Belgians* *know* *it* *well*, *the*

*voix alt* *Telarsu* *linn* *lad* *fat-tu* *Lourd*  
*Tre-dian* *mines* *ex-cel* *Tre* *ri-ches* *far:*

*voix alt* *Telarsu* *linn* *lad* *fat-tu* *Lourd*, *lad* *fat-tu* *Lourd* *les* *trouer* *linn* *fin*, *les* *trouer*  
*Tre-dian* *mines* *ex-cel* *Tre* *ri-ches* *far*, *ou* *ri-ches* *far:* *the* *Belgians* *know* *it* *well*, *the* *Belgians*  
*trouer*.

*Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*  
*The Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.*

*Les Belges le savent bien!* *Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*  
*Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.*

*Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*  
*the Belgians know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.*

*Savent bien!* *Les Belges le savent bien, les Belges le savent bien, les Belges le savent bien.*  
*know it well, the Belgians know it well, the Belgians know it well, the Belgians know it well.*

*unis.*

treu - - en die - - nen heil! Auf dem wasser die - - nen  
 Bet - - ters ken - - nen es welt! They great ex - - ten - - sions

en die - - nen heil! Auf dem wasser  
 ters ken - - nen es welt! They great ex - -

en die - - nen heil!  
 ters ken - - nen es welt!

en die - - nen heil!  
 ters ken - - nen es welt!

*rit.*

*Rief* *alt Grottsfium dar Dain,* *alt Grottsfium!* *Drum rief, rief*  
 to *en-creas the marine power,* *the marine power.* *Thy great en-*

*lui - nun Rief* *alt Grottsfium dar Dain,* *was' di nun Rief, was' di nun Rief,*  
*dea - vors* *to* *en-creas the marine power,* *the marine power, the marine power,*

*Drif drum, was' lui - nun,* *lui - - nun Rief!* *Drif drum, was' lui - nun*  
*Thy great en-dea - vors* *to* *en-creas,* *Thy great en-dea - vors*

*Drif drum, was' lui - nun* *Rief* *alt Grottsfium dar Dain,*  
*Thy great en-dea - vors* *to* *en-creas the marine power,*

*weis.*

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation, featuring a vocal line and piano accompaniment in G major.

Third system of musical notation, primarily piano accompaniment with intricate arpeggiated patterns in the right hand.

Fourth system of musical notation with lyrics: *Vri - man Reef, als Gwotfuvun der Driin! dea - vors to en - creas the marine power. Wasz' Driin They great en -*

Fifth system of musical notation with lyrics: *Vri - man Reef, als Gwotfuvun! to en - creas the marine power, Wasz' Driin They do cor -*

Sixth system of musical notation with lyrics: *Reef als Gwotfuvun der Driin, wasz' Driin Reef als Gwotfuvun, To en - creas the marine power, They great en - dea - vors to en - creas*

Seventh system of musical notation with lyrics: *als Gwotfuvun. the marine power, Wasz' Driin, wasz' Driin Reef als Driin Reef als*

Eighth system of musical notation with lyrics: *wasz' Driin, wasz' Driin Reef als Driin Reef als*



fp cresc. fp cresc. fp cresc.

a due fp cresc. fp cresc. fp cresc.

fp cresc. fp cresc. fp cresc.

*mp* *mp* *mp* *mp*  
 Não são Guu- ffa- rin! fuma um! fuma um  
 dea- vors do cor- fess, do cor- fess, do cor- fess,  
 fess, fuma um! fuma um  
 fuma um! fuma um  
 Não são Guu- ffa- rin! fuma um! fuma um  
 Every do cor- fess, do cor- fess, do cor- fess,  
 fuma um! fuma um  
 Guu- ffa- rin são Guu- ffa- rin! fuma um! fuma um  
 creas the ma- - rine power! do cor- fess, do cor- fess,  
 zens. fp cresc.



sf ff

*allegro* ff

sf f

f ff

p f

*Stimmf!*  
*sign:*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

*Diegriaf Kafwan fin domu fin, diegriaf Kafwan fin domu fin! Auf'mm be-*  
*Which had Seventh Henrie dor, which had Seventh Henrie dor, be-fore Co-*

2 2 2 2

*a due*

fol - - light iff kein Juv - pfur - frou, kein Juvpfur frou! kein Name wifm - gu -  
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - frou, kein Juvpfur frou! kein Name wifm - gu -  
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - frou, kein Juvpfur frou! kein Name wifm - gu -  
 tum - - tuis tarrch'd from Spa - nische shore, from Spanische shore: The Belgians know it

fol - - light iff kein Juv - pfur - frou, kein Juvpfur frou! kein Name wifm - gu -  
 tum - - tuis tarrch'd from Spanische shore, from Spanische shore: The Belgians know it

*ritis.*

*krönt!* *sein* *Na - - - ma* *viſungu - krönt,* *viſu - - gn - -*  
*welt,* *the* *Tr - - - dies* *had been thine,* *had been*

*krönt!* *sein* *Na - - - ma* *viſungu - krönt,* *viſu - - gn - - -*  
*welt,* *the* *Tr - - - dies* *had been thine,* *had been*

*krönt!* *sein* *Na - - - ma* *viſungu - krönt,* *viſu - - gn - - -*  
*welt,* *the* *Tr - - - dies* *had been thine,* *had been*

*krönt!* *sein* *Thema* *viſungu - krönt,* *sein* *Na - ma* *viſu - - gn - - -*  
*welt,* *the* *Tr - dies* *had been thine,* *the* *Tr - dies* *had been*

*mis.*

*a due*

*krönt,* *Ein Na - - - m* *riem-ge-krönt,* *riem - - - ge - - -*  
*Erne,* *the Tr - - - dies* *had been Erne,* *had been*

*krönt,* *Ein Na - - - m* *riem-ge-krönt,* *riem - - - ge - - -*  
*Erne,* *the Tr - - - dies* *had been Erne,* *had been*

*krönt,* *Ein Na - - - m* *riem-ge-krönt,* *riem - - - ge - - -*  
*Erne,* *the Tr - - - dies* *had been Erne,* *had been*

*krönt,* *Ein Na - - - m* *riem-ge-krönt,* *Ein Na - - - m* *riem - - - ge - - -*  
*Erne,* *the Tr - dies had been Erne,* *the Tr - dies had* *, been*

*coris.*

*krönt, rühmte - krönt, rühmte - krönt!*  
*Ehre, had been thine, had been thine!*

*krönt, rühmte - krönt, rühmte - krönt!*  
*Ehre, had been thine, had been thine!*

*krönt, rühmte - krönt, rühmte - krönt!*  
*Ehre, had been thine, had been thine!*

*krönt, rühmte - krönt, rühmte - krönt!*  
*Ehre, had been thine, had been thine!*

*rit.*

