

Die Klagen des Königs Admet.

An der Gruft der Königinm Alceste,

ein Gedicht von Wieland,

in einem Monolog

Componirt mit Begleitung des Piano Forte.

und Sr. Königl. Hoheit dem Prinzen Fried-

rich von Preussen in tiefer Ehrfurcht gewidmet

von  
Joseph Wertig

in Diensten Sr. Majestät des Königs.

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be clearly documented and verified by the relevant parties. This ensures transparency and accountability in the financial process.

2. In the second section, the author outlines the specific procedures for recording income and expenses. It details the required information for each entry, such as dates, amounts, and descriptions. The text also mentions the need for regular reconciliation to prevent discrepancies from accumulating.

3. The third part of the document addresses the role of the accounting department in providing timely and accurate financial reports. It highlights the importance of collaboration between different departments to ensure that all data is up-to-date and consistent. The author notes that these reports are essential for informed decision-making by management.

4. Finally, the document concludes by reiterating the commitment to high standards of financial integrity and accuracy. It encourages all staff members to adhere to the established protocols and to report any irregularities immediately. The goal is to maintain a robust and reliable financial system that supports the organization's long-term success.

*Introduzion. un poco Adagio.*

A handwritten musical score for a piano introduction, titled "Introduzion. un poco Adagio." The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and ornaments. The first system features a trill (tr.) in the upper voice. The second system includes a trill (tr.) and a dynamic marking of *pia*. The third system contains a dynamic marking of *fu*. The fourth system contains a dynamic marking of *fu*. The fifth system contains a dynamic marking of *fu*. The score is written in a cursive, historical style.

*p. dolce.*

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into six systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with the instruction *p. dolce.* written in a cursive hand. The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

*p.*

*p.*

*p.*

*p.*

*p.p.*

*O Jugendzeit, o goldne Sonne.*

*Tempo Primo.*

*Sage der Liebe, schöner Frühling meines Lebens, wo bist du hin.*

*Ist's möglich bin ich der, der einst so glücklich war.*

*So glücklich einst und jetzt so elend.*

*Ohne Grenzen elend.*

Wenn nicht die  
Hoffnung bald  
Meeste dir zu  
folgen meine  
Qual erträglich  
machte.

Wo bist du,  
wo bist du,  
Irrst du schon geth  
liebter Schatten um  
Sethes Ufer.

Ach ich seh wie  
gehen.

Un poco Allegro.  
In trauriger Majestät geht sie  
allein, am dämmernden Gestad.



*Tempo primo.*

*p. cres:*

*Nur weichen schüchtern  
die kleinern Seelen  
aus.*

*f.*

*sehen mit Erstaunen  
die Heldin an.*

*p.*

*Der schwarze  
Machem stößt  
aus Ufer.*

*Allegro. f.*

*p. cresc. f.*

*Nimmt  
sie ein.*

*Allō:*  
Und entfern  
sich.



*diminuendo.* *p.* *pp.*



Der Schleier weht  
um ihren Nacken,

*p.* O! nach wem Geliebte  
Unglückliche, nach wem  
siehst du so zärtlich dich  
um.



*f.* *p.* *f.* *p.* *f.* *p.*

*mo.* Ich folge dir  
ich komme.



*Tempo Primo.*

*10.* *cres:*

*Wohne mir, schon  
hat das Ufer gegen  
über sie aufgenommen.*

*10.* *p.* *f.*

*Liebreich drängen sich die  
Schatten um sie her.*

*10.* *f.* *p.*

*Sie bieten ihr aus Lethes  
Fluth gefüllte Schalen an.*

*Tempo Primo*  
O hüt dich  
Geliebte, koste  
nicht von diesen  
Reubertracht

*p. f. p. f. p.*

Zieh nicht mit  
ihm ein erschreck-  
liches Vergessen uns-  
rer Liebe ein.

*p. f. p. f. p.*

*Presto.*  
O flieh, geliebter  
O flieh. *For. stacc.* Schatten o flieh.

*Tempo Primo.*  
*f. Staccato.*

*Un poco Adagio.*  
Ich unterläge dem  
Gewicht von diesen  
schrecklichsten der  
Schmerzen.

*p.*

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *p.* and *pp.* The staves are connected by a brace on the left side.

*Rock lebet, Admet  
in deinem Herzen  
(Dies ist sein alles.)*

*Adagio Espressivo.*

Handwritten musical score for the second system, including lyrics and musical notation for five staves. The notation includes various notes, rests, and dynamic markings. The staves are connected by a brace on the left side.

*p.*

*Adagio espressivo.*

*p.*

*Centriche dies  
einzigste dies letzte  
Guth ihm nicht.*

*Centriche geliebter  
Schatten, dies einzige  
dies letzte Guth ihm  
nicht.*

*f.*

*p.*

*Andante.*

Und du wenn noch  
im Reich der Sonne  
in den Kreisen der  
schönen Selen.

*Tempo Primo.*

Wenn in dem Schoos  
des ewigen Friedens ein  
Gedanke noch an deine  
Hinterlassenen dich  
erinnert.

*Tempo Primo.*

Wenn unsere Thränen  
unsere Sehnsucht, unser nie  
ermüdelndes Gespräch von  
deiner Jugend,

Von deinem Umgangs  
wüßten Peitz, und um  
vermehemaligen Glück  
in dir noch erreichen kann.

*Geliebter Schatten,  
 so höre mich, ver-  
 giss unser nicht.*

*Tempo Primo.*

*fühle fühle wie  
 wir alle unruhig  
 sprechlich dich noch  
 im Grabe lieben.*

*Andante.*

*o möchte dies Gefühl in  
 Elysium selbst deine Wonne  
 mehreren.*

*pp.*

*ff.*

*ollo*



*Tempo primo.*

This block contains two systems of musical notation. The first system consists of two staves with a brace on the left. The top staff features a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with notes and rests, some of which are grouped with slurs. Below the first two measures, the word "p." is written above "oio". The word "cresc." is written below the staff in the third measure. The second system also consists of two staves with a brace on the left. The top staff has a treble clef and a common time signature. It contains several measures of music, with the word "p." appearing above "oio" in the fifth measure. The bottom staff of the second system contains notes and rests, with the word "p." above "oio" in the fifth measure. The music concludes with a double bar line.

*Fine.*