

HILARIUS HAUFNIENSIS

THE LOVEFULL ARTSONG

pdf 1/3



Okay!



Artsong 01 g

Wolfgang Mozart

$\text{♩} = 140$

Grand Piano

1

15

30

45

59

73

89

103

118

135

151

165

180

195

211

227

239

Artsong 02 C

Wolfgang Mozart

$\text{♩} = 170$

The image displays a musical score for Grand Piano in G major, 4/4 time, with a tempo of quarter note = 170. The score is written for a single piano and consists of 157 measures. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 13, 24, 37, 47, 56, 66, 75, 84, 91, 103, 114, 126, 138, 147, and 157 marked. The score begins with a dynamic marking of *f* (forte). It features various musical ornaments, including trills (marked *tr*) and triplets (marked with a '3'). Dynamics such as *sf* (sforzando), *p* (piano), and *f* (forte) are used throughout. The score includes a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplet eighth notes. The final measure (157) is marked *rit.* (ritardando). The instrument is labeled "Grand Piano" at the beginning.

Artsong 03 C

Wolfgang Mozart

♩ = 150

Grand Piano

1

14

29

43

56

69

81

93

106

125

140

154

166

179

194

209

223

238 *rit.*

Artsong 04c

Ludwig Beethoven

♩ = 180

Grand Piano

1 *ff* *p*

13 *mf* *f* *ff* *p*

28 *mf* *sf* *sf*

40 *sf* *sf* *sf* *sf* *f*

51 *ff*

65

79 *mf* *f*

92 *ff* *sf* *sf* *sf* *sf* *sf* *sf*

108 *mf*

127 *p* *pp* *ff* rit. -----

Artsong 05 C

Ludwig Beethoven

♩ = 190

Grand Piano

ff

12

21

34

47

58

72

87

101

115

129

143

158

174

189

206

222

pp *mp* *mf* *ff* *fp* *fp* *fp*

p *f* *p*

f *sf* *sf* *sf* *ff*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

ff *p*

pp *mp* *mf* *ff* *fp* *fp* *fp*

f *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

ff *p*

f *p* *f*

p *p* *mp* *mf* *f*

accel. *accel.* *♩ = 112* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp*

f *ff*

ff

ff

Artsong 07 F

Ludwig Beethoven

♩ = 150

Grand Piano

The musical score is written for Grand Piano in a 3/4 time signature, marked with a tempo of quarter note = 150. It begins with a first ending bracket (1) and includes various dynamic markings such as *f*, *p*, *sf*, *ff*, and *mf*. The piece features a complex rhythmic and harmonic structure with frequent accents and dynamic shifts. The notation includes various note values, rests, and articulation marks.

1

16

32

50

67

84

98

110

122

134

150

167

185

201

215

233

Artsong 11 d

Anton Bruckner

$\text{♩} = 140$

Grand Piano

1 *fff*

12 *fff*

24 *p*

36 *mf* *f* *ff*

47 *fff*

57 *mf*

67 *f*

75 *ff* *mf*

84 *f* *ff*

96 *pp* *mf*

108 *f* *ff* *ff* *accel.*

119

130 *fff*

Artsong 12 Eb

Anton Bruckner

Grand Piano

$\text{♩} = 45$

1 *p* *pp* *ppp*

9 *pp* *p*

14 *mf* *f*

19 *ff* *f*

26 *mf* *accel.*

36 *f*

49 *a tempo* *ff* *ff*

55 *f* *p* *mf* *f*

60 *ff* *p* *mf*

67 *f* *ff*

74

Artsong 14 Eb

Anton Bruckner

$\text{♩} = 130$

Grand Piano

1 *ff* *f*

10

19 *ff*

31

42 *f* *ff* *fff*

51

62 *p* *mf* *f*

73 *ff* *fff*

84 *ff*

94

103 *mf* *f*

113 *ff*

125 *mf* *f* *ff*

137

Artsong 15 dBb

Anton Bruckner

$\text{♩} = 210$

Grand Piano

1 *pp* *p* *mf* *ff*

12 *ff*

25 *p* *mf* *f* *ff*

41 *pp* *p*

56 *mf* *ff*

69 *ff* *p* *mf*

84 *f* *ff* *fff*

101 *p* *accel. - - - - -*

117 *mf* *f* *a tempo* *rit. - - -* *p*

132 *mf* *ff* *mf* *f*

146 *a tempo* *mf* *p* *mf*

161 *accel. - - -* *f*

178 *p* *mf* *f*

194 *ff* *pp*

209 *mp* *ff*

Artsong 16 Eb

Anton Bruckner

♩ = 150

Grand Piano

1

p *mf*

11 *rit.* *fz* *ff* *mf* *f*

24 *p* *mf* *f*

33 *ff* *rit.*

44 *a tempo* *f* *mf* *mp*

56 *f*

67

78 *a tempo* *f* *pp*

91 *ff*

105 *ff* *f*

118 *ff* *mf* *tr* *♩ = 85*

130 *f* *f* *p* *♩ = 150*

140 *pp* *p* *pp* *p* *pp* *♩ = 85*

153 *mf* *p*

168 *f* *ff* *fff*

Artsong 17 EbF

Anton Bruckner

Grand Piano

1 $\text{♩} = 70$

mf *p*

6 *f* *p*

13 *f* *ff* *f*

20

26 *ff* *f*

32 *mf* *p* *mf*

38 *f* *ff*

44 *rit.* *pp* *p* *f*

52 *ff*

Artsong 18 Bb

Anton Bruckner

Grand Piano

The score is written for Grand Piano and consists of 151 measures. It begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The piece is marked with a forte (*f*) dynamic at the beginning. Measure numbers 1, 11, 23, 34, 44, 55, 62, 72, 83, 94, 103, 113, 121, 131, 141, and 151 are indicated at the start of their respective staves. The score includes several articulation and dynamics markings: accents (*acc.*), acceleration markings (*accel.*), and dynamic changes such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The tempo is marked as *a tempo* in measure 34. The piece concludes with a final *ff* dynamic.

Artsong 22 FE

Anton Bruckner

♩ = 50

Grand Piano

1

6

12

18

23

29

36

42

48

55

62

p *mp* *p*

mp *pp* *p* *mf* *f*

ff *p*

mf *f*

ff *f* *mp*

p *pp* *p* *mp* *pp*

p *mp* *mf* *f*

ff *p* *f* *ff*

mf *f* *ff*

fff

mf

rit. - - - - - a tempo

rit. - - - - -

6 *6*

Artsong 27 Db

Anton Bruckner

$\text{♩} = 54$

Grand Piano

1 *mf*

5 *f* *ff*

10 *f* *rit.*

16 *ff* *p* *mf* *ff* *p*

22 *f* *ff*

28 *p* *a tempo* 5:4

33

37 *mf* *f*

42 *rit.* 5:4 *ff*

Artsong 28 c

Anton Bruckner

♩ = 138

Grand Piano

1

12

24

36

50

64 *a tempo*

78

92

105

118 *accel.*

129

141

150

160 *rit.*

171

185

199 $\text{♩} = 40$

Artsong 29 d

Anton Bruckner

$\text{♩} = 120$

Grand Piano

1 *fff* *rit.* *fff*

12 *a tempo* *fff*

25 *rit.* *mf* *a tempo* *f*

37 *fff*

47 *fff* *mf* *p* *pp*

58 *p* *f* *p* *f* *p*

67 *p* *mp* *mp*

77 *p* *mf* *f* *fff* *a tempo* *p*

86 *mp* *pp* *mf*

97 *p* *p*

109 *V* *fff* *fff*

120 *p* *mf*

134 *f* *fff* *fff*

146 *fff* *fff*

ऋषिः नारायणः

छन्दः अनुष्टुप् 1-15, त्रिष्टुप् 16

देवता पुरुषः

- सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् । स भूमिं विश्वतो वृत्वात्यतिष्ठदशाङ्गुलम् ॥ 1 ॥
- पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् । उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥ 2 ॥
- एतावानस्य महिमातो ज्यायाँश्च पूरुषः । पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥ 3 ॥
- त्रिपादूर्ध्व उदैत्पुरुषः पादोऽस्येहाभवत् पुनः । ततो विष्वङ् व्यक्रामत्साशनानशने अभि ॥ 4 ॥
- तस्माद्विराळजायत विराजो अधि पूरुषः । स जातो अत्यरिच्यत पश्चाद्भूमिमथो पुरः ॥ 5 ॥
- यत्पुरुषेण हविषा देवा यज्ञमतन्वत । वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्ध्रविः ॥ 6 ॥

- 1 我若能说万人的方言，并天使的话语却没有爱，我就成了鸣的锣，响的钹一般。
- 2 我若有先知讲道之能，也明白各样的奥秘，各样的知识。而且有全备的信，叫我能够移山，却没有爱，我就算不得什么。
- 3 我若将所有的周济穷人，又舍己身叫人焚烧，却没有爱，仍然与我无益。
- 4 爱是恒久忍耐，又有恩慈。爱是不嫉妒。爱是不自夸。不张狂。
- 5 不作害羞的事。不求自己的益处。不轻易发怒。不计算人的恶。
- 6 不喜欢不义。只喜欢真理。
- 7 凡事包容。凡事相信。凡事盼望。凡事忍耐。
- 8 爱是永不止息。先知讲道之能，终必归于无有。说方言之能，终必停止，知识也终必归于无有。
- 9 我们现在所知道的有限，先知所讲的也有限。
- 10 等那完全的来到，这有限的必归于无有了。
- 11 我作孩子的时候，话语像孩子，心思像孩子，意念像孩子。既成了人，就把孩子的事丢弃了。
- 12 我们如今仿佛对着镜子观看，模糊不清。到那时，就要面对面了。我如今所知道的有限。到那时就全知道，如同主知道我一样。
- 13 如今常存的有信，有望，有爱，这三样，其中最大的是爱。

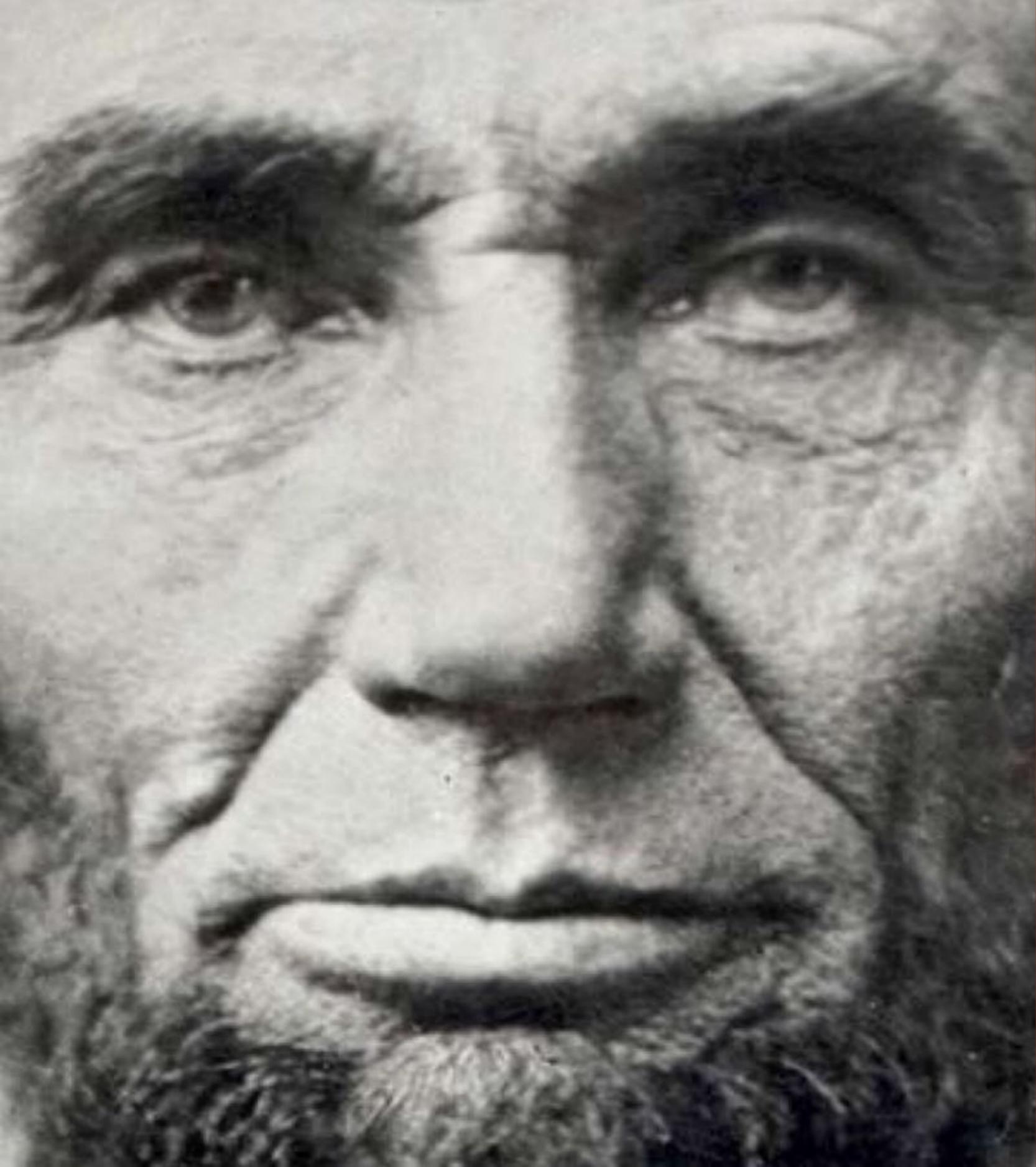












39 $\frac{1}{2}$

p *mf*

44

f

50

f

55

ff

19 Bb

Anton Bruckner

$\text{♩} = 140$

Grand Piano

1

ff

6

11

6

100

Musical notation for measures 100-103. The first measure starts with a dynamic marking of f . The piece features a series of triplet patterns across four measures, each beginning with a grace note.

104

Musical notation for measures 104-107. The first measure has a dynamic marking of mf . The piece continues with triplet patterns followed by eighth-note patterns in the remaining measures.

110

Musical notation for measures 110-113. The first measure has a dynamic marking of ff . The piece includes triplet patterns and eighth-note patterns across four measures.

115

Musical notation for measures 115-118. The first measure has a dynamic marking of mf , which changes to ff in the final measure of this section.

22 FE

Anton Bruckner

$\text{♩} = 50$

Grand Piano

1

p *mp*

4

p *mp* *pp*

8

p *mf* *f*

13. Mr. BAZALGETTE informed me that he had not been able to determine all the circumstances and conditions with regard to size, inclination, and quantity of water sufficient to make a sewer self-cleansing. He would not recommend a larger sewer than one 3 feet by 2 feet, egg-shaped, to be built less than a whole brick, or 9 inches thick, although the sewer in Wind Mill street, Westminster, which is 3 feet 9 inches by 2 feet 6 inches, is but 4½ inches thick. It is about 30 feet below the surface, generally, in a very wet and gravelly soil, and after having been down seven years is still in excellent order. It was laid in cement throughout. He would not, however, recommend the repetition of such an experiment.

14. Mr. BAZALGETTE also informed me that there were many cellars on the south side of the Thames, below the level of the sewers. They were generally intended to be water tight, but were, nevertheless, damp, and subject to occasional floodings, so that goods in them were frequently destroyed or damaged.

15. Messrs. BAZALGETTE and HAYWOOD have, for several years, had their attention turned to the subject of intercepting the sewage of London, diverting it from the Thames through the metropolis, and discharging it at points on both sides of the river, so low down as not to become offensive again to the inhabitants.

20. The low districts are to be drained by main intercepting sewers, the contents of which are to be pumped up, and discharged with that of the high level sewers, at or near high water, to prevent it from being carried back by the flood tide into the city.

21. This plan, besides avoiding the pollution of the Thames, would form the basis of a much more efficient system for the street and house draining of the low lying districts, than now exists.

8. En projektleder skal koordinere enkeltbidrag og tænke på det overordnede projekttema, samt foretage projekt-forundersøgelse -rapport -styring og -udvikling ud fra aftalt målsætning, engageret dialog og fælles analytisk og fleksibel forståelses- og reference-ramme for, og tværfaglighed i projektet med empiri- metod- og teoretiske overvejelser, hvis det ud fra et helhedsorienteret perspektiv skal være deltagerstyret og målrettet samt projektorienteret.

9. Tilgængeliggørelse af forretningsgrundlaget og -ordnen tillige med forretningskendetegnets særpræg må indeholde systematiserede styringsinstrumenter og -principper, som man kan kommercialisere ved at anlægge og skabe rent forretningsmæssige fordele og synspunkter, i form af at arbejde med og sætte standarder inden for bæredygtighed i markedsføringen.

10. Den plausible forklaring på gennemførelse af værdibaserede forandringer begrundes ofte med, at værdierne er bærende for en virksomhedskultur og understøtter bestræbelserne for at indfri og reducere de forretningsmæssige mål og risici samt at optimere indtjeningen betydeligt i strategiperioden, når de enkelte enheders strategiske samarbejde tager udgangspunkt i afsæt- og indtrængningsstrategier samt repositioneringsstrategier, hvis ellers belønning- og incitament-tendenser er baseret på et balanceret strategisk grundlag.

9. Et apagogisk bevis er en helt speciel domsfunktion i apodikt- og assertor-iske udsagn, uden mulighed for et efeme- og refuto-risk dementi, selv for prægnantielle kategorier af episodisk og momentan karakter.

10. Udgangspunktet i den filosofiske hermeneutik er en absurd associativ ekstemporal og irrationel ekseget- og epilyd-isk persev- og gentagelseit-eration, med afvigelseaber- elabo- eksprob- og præpa-ration samt fulg- perj- og transfiguration.

11. Som begrebsmetafor kan tilstedeværensbestemmelser være apologetiske til det selvforsvarende og associationsfrembringende til det selvkredsende, når de forblindes af fremtrædelsens oprindelige tilsynekomst.

12. Apperceptionen i den empiriske bevidsthed fremkalder en meget tydelig assertorisk begrebsekstension, i forhold til afledte limitative og sammensatte dispositions- og elementar-begreber, eks- og im-plicit latent nomin- og verbaldefinition samt læring, når den forgår ved eksterioriseret overførsel.

13. På sammenligningsbasis er grænselinjer og invarianser i betyd- og sætningsstrukturerne, diskontinuitet- og deduktion-sstrukturerne sammensatte af nominelt forenede aggregater, som det mest distinktive træk i en emergerende mængdelærestruktur, foruden prægnans, saliens og signifikans.

21. You always work hard to see that no individual or group is overlooked, you are always adept at quickly making people feel accepted and involved, you are continuously working and interacting with people because you enjoy the challenge of making everyone feel important, you believe that we must begin by appreciating what we all share in order to respect the differences among us, you have a natural capacity to truly care for all people, you love to explain what we all have in common.

22. You always see people's faces light up when you ask them about their favorite interests, you are amazing at figuring out what every person on your team does best and to help them capitalize on their knowledge - skills and talents, you can draw out the best in each person, you can explain each person's unique actions - motivations and needs, you help your colleagues and friends plan their future by designing it based on what they do best individually.

23. You absorb collect and gather information - books facts quotations words or you collect tangible objects because it interests you, you always make a point of identifying the data and facts that are most valuable to others and to yourself, you always try to identify situations in which you can share the information you have collected with other people, you enjoy accumulating information and knowledge.

