

P. 337

autogr.

ACH
scand
lich
T. P.

P. 337

Das ursprünglich eingeklebte Textbuch wurde 1988
herausgelöst. Signatur: Mus. T 1924

2 lose Blätter zwischen den Seiten 38 u. 39!

f. 18363

= Autograph. Neufassung Rez.

Passions - Cantate,

von

E. F. F. Bayl

Anno 1769

in

Lamburg

in Manuscript gefest.

Als diese Partitur ist zwar nicht von der
 Handschrift des Autors, (Denn von dieser
 Cantate in dieser Fassung existiert kein Ori-
 ginal, weil der Autor Johann Michael ge-
 storben) jedoch so correct, wie möglich und ganz
 genau correct, als alle übrigen Exemplare,
 weil sie der Besitzer, welcher der Autor
 sehr oft durchgesehen hat.



Molto adagio e pianissimo.

1.

Viola

Tasto sempre



Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes a "Rec." section and a "K. Chor." section.

Rec.

ad.

ps.

ad.

ps.

K. Chor.

Ha. Du Gottliebster, Du Gottliebster, warum hast du so in der Ewigkeit, was du hast?

Warum hast du den bitteren Kelch getrunken, den Kelch der Schmerzen?

4/4 7/4 4/4 4/4

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a bass clef and a key signature of one sharp. The music is in common time (C).

Im Gold dem Kaiser rüfft, er lüfte Feindes zur Dürft. Unzufühler,

Handwritten musical score for the second system, continuing the vocal and piano parts. The vocal line includes a "tasto." marking. The piano accompaniment continues with a steady rhythm.

unzufühler, er rüfft, das Bau an Bau uns Hoff flau war, warum bist du in der

Handwritten musical score for the third system, including a section for Violoncello and Violon. The vocal line continues with the lyrics "rufft das in gagenbau?".

4. Coro, andantino.

Corno 1. F.

Corno 2. F.

Fl: 1.

Fl: 2.

Oboe 1.

Oboe 2.

Violino 1.

Violino 2.

Viola.

Canto.

Alto.

Tenore.

Basso.

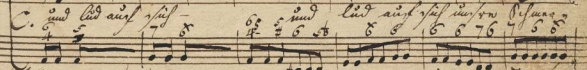
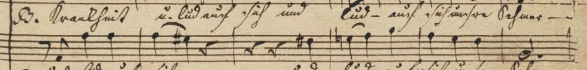
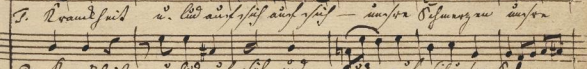
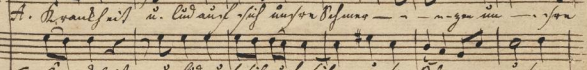
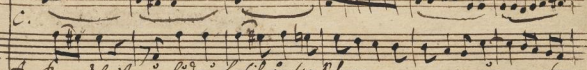
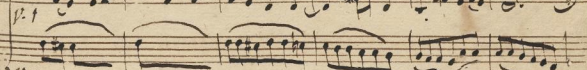
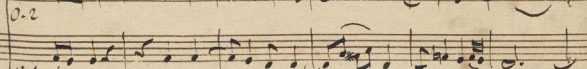
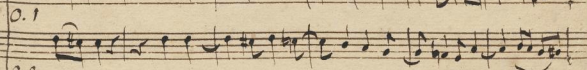
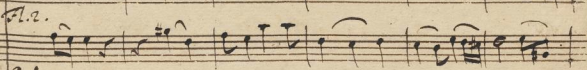
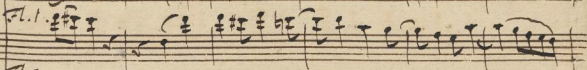
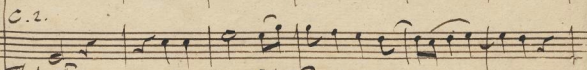
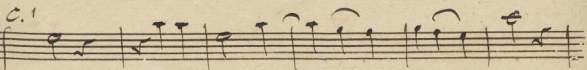
Continuo.

Sürmüştür - sürmüştür as bîzg - imişen Cevanşîr imişen

Sürmüştür - sürmüştür as bîzg - imişen Cevanşîr imişen

Sürmüştür - sürmüştür as bîzg imişen Cevanşîr imişen

Sürmüştür - sürmüştür as bîzg imişen Cevanşîr imişen



C1.

C2.

Fl. 1.

Fl. 2.

Ob.

Oz.

P. 1.

Pz. #

P.

C.

Solo.

A. Befehle, wir aber sind für den - den, wir

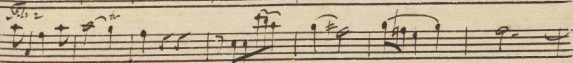
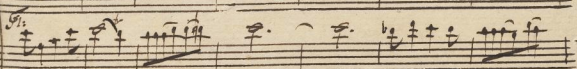
B. Befehle, wir aber sind für den, wir

B. - zu,

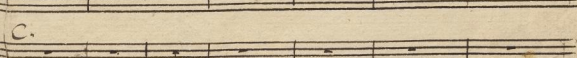
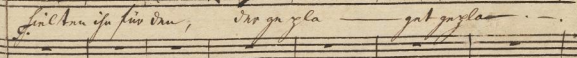
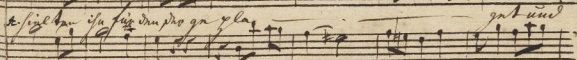
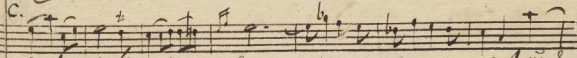
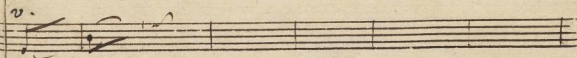
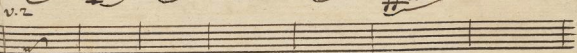
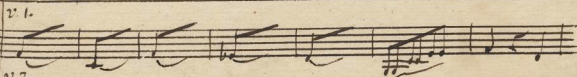
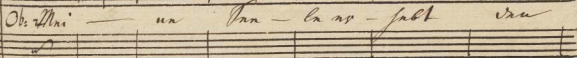
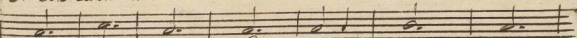
C. zu,

C. 1.

C. 2.



Ob. con Canto 2.



8.
C. 1.

C. 2

Fl. 1.

Fl. 2

Ob. 1.

Ob. 2

v. 1.

v. 2

v. 3

C.

Ich von Gott gesegnet

grüß ich dich

güt und von Gott gesegnet

grüß dich dich gesegnet

C.

C. 1.

C. 2

F. 1.

F. 2

Ob. 1.

Ob. 2

V. 1.

V. 2.

V.

C.

F. 1. *helt värd och gånghet värd,*E. 2. *gen och gånghet värd.*

B.

C.

C. 1.

C. 2.

F. 1.

F. 2.

O. 1.

O. 2.

V. 1.

V. 2.

C.

F.

F.

B.

C.

tutti: Aber nicht umsonst Miß- / hat willen um

aber nicht umsonst Miß- / hat willen erworben, um

Aber nicht umsonst Miß- / hat willen um

Aber nicht umsonst Miß- / hat willen um

C. 1.

C. 2.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

v. 1.

v. 2.

v.

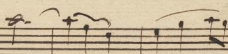
unser Missethat willen ersuchen und um unsern Feind bitten. Ich bin
 unser Missethat willen ersuchen und um unsern Feind bitten. Ich bin
 unser Missethat willen ersuchen und um unsern Feind bitten. Ich bin
 unser Missethat willen ersuchen und um unsern Feind bitten. Ich bin

8 7 5 4 3

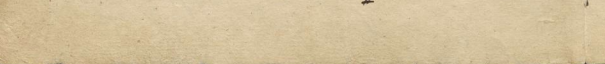
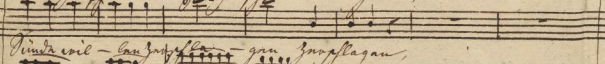
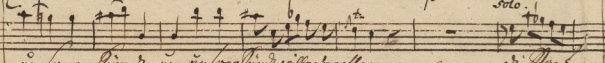
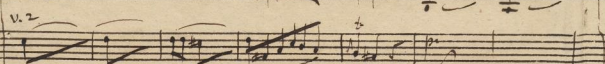
6 7 7 6 7

12

C. 1. q.



C. 2



4 7

4 6

7 8

7

6 5

4 5

C.1

C.2

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

V.

lingt auf ihm

auf ihm lingt die Hra.

-gt auf ihm

auf ihm

lingt die Hra.

14.
C. 1.

C. 2

F. 1.

F. 2

Ob. 1.

Ob. 2

Canto 2. und mein Geist preunt sich Gott

V. 1.

V. 2

V.

in Danksing auf ihm auf
in Danksing auf ihm auf

C. 1.

C. 2

۱۰۰

9:2

Ob: 1.

Ob:

h. 1.

77

v.

C.

۱۰۰

३.

C.

10.

C. 1.

C. 2.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

tr

viu gupni

cat

viu gupni

cat

C. 1.

C. 2.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

V.

C. Tutti

t. Wir gingen alle wir gingen alle in der Ferne in - der Fer - ne in - der Fer -

F. Wir gingen al - le alle in der Fer - ne alle in der Fer - ne in der Fer -

B. Wir gingen al - le alle in der Fer - ne in der Fer - ne in der Fer -

Wir gin - gen al - le in der Ferne wir gingen in der Ferne wir gingen in der

C. # 24 16 4 6 40 50 9 6 9 8 5

18.

C.1.

C.2

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

C.

H. wir Pfaffen,

wir jüngerer Pfaffen mit, wir

J. - wir Pfaffen, wir jüngerer Pfaffen mit, wir mit, wir mit

B. wir Pfaffen,

wir jüngerer Pfaffen mit, wir

B. wir Pfaffen

wir jüngerer Pfaffen mit, wir

C. 1.

C. 2

F. 1.

F. 2

Ob. 1.

Ob. 2

v. 1.

v. 2

v.

C.

Wir zingun alle alle in der Gasse an Wir zingun alle
Hng: Wir zingun alle alle in der Gasse in der
Hng: Wir zingun alle alle in der Gasse in der
Hng: Wir zingun alle alle in der Gasse in der

84 7 84

20.

C. 1.

C. 2.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

V.

alle in der

Ja in der

Ja - ra

in der

Ja in der

Ja, wir gunguallen in der

Ja - ra

in der

Ja

wir gunguallen alle in der

Ja - ra

in der

Ja

ra, wir gunguallen in der

Ja - ra in der

Ja

4 3

4 1 6

2 4 5

7 9

2

7 8

C. 1.

C. 2

122

Ob.

Lab:

v. 12

V. 2

v.

5.

12

10

26

12 in

R

C. 1.

C. 2.

F. 1.

F. 2.

Ob. 1.

Ob. 2.

u. 1.

u. 2.

V.

Wag

Wag

Wag

Wag

aber aber das Joch des Jochs aller Dinger auf

aber aber das Joch des Jochs

aber aber das

Wag aber aber das Joch des Jochs aller Dinger auf ihn das Joch

I

7

8

6

4

5

2

7

8

6

4

2

6

4

2

6

4

2

C1
 C2.
 T.1
 Fl.2
 Ob.1
 Ob.2
 V.1
 V.2
 V.
 C.
 A. *Ja der H. was uns so aller Dine - der uns - Ihu.*
 T. *aller Dine un - so al - so Dine uns Ihu.*
 B. *was uns so aller Dine uns so aller Dine uns Ihu.*
 C. *was uns so al - so Dine uns Ihu.*
 P

24. Recit. H. Albert.

Wohl ich! geduldig liegt er da, wiewohl er in Thronen Gott

gibt nicht des jenseits Fabel ein Beispiel seiner Tugend.
 47

Ob er in der Hölle liegt, mit jedem Augenblicke, wiewohl er die Hölle zu: den

Gott geht mit ihm. Denn übermüdet er sich, wiewohl er die Hölle

übersteht. Von Lieben ist er auf ihm; er ist die Hölle überleben.

Der allein in der Hölle nicht stirbt, der die Hölle übersteht.

6. Gott ist er mit Licht und mit Tugend; er ist die Hölle nicht

Largo.

und ich für London kommen. & fragst: ist Kunst sterben? Nein,

Arioso

betet die Engel; so auch sie. Der heilige Geist ist

willing, I am sure it is. By George, New York, Hall

Freundschaft in dem Munde, im Herzen voll Verhoff I,

P. P. Prieto.


presto.

resto

Land. Mariob.

univ.
poreto.

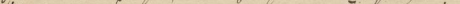
A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The music is written in a simple, handwritten style. The first staff contains the melody, and the other three staves provide accompaniment. The score is divided into measures by vertical bar lines. There are some handwritten annotations, such as '1' and '2' under the first and second staves respectively, and a 'f' (forte) marking on the second staff. The paper is aged and yellowed.



A handwritten musical score on aged, yellowed paper. The score is written on a single staff with a treble clef. The tempo marking 'Largo' is written above the staff. The music consists of several measures of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on a single staff. The tempo marking "Largo" is written above the staff. The music consists of several measures of notes, including a prominent eighth-note triplet. The word "Crescendo." is written above the staff at the end of the phrase, and "crescendo" is written below the staff at the beginning of the next measure.

Handwritten musical notation on a staff, featuring notes and rests. The word "Larghetto" is written above the staff, and "Crescen:" is written below the staff.



 von Feiligon, von Feiligon von dem Gewissen trüb?

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The music is in common time (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with the word "Crescendo." written above the final notes.

p *crescendo.* *f. presto*

presto.

Handwritten musical score for a piece. The first staff is marked 'crescendo' and the second staff is marked 'p presto'. Both staves contain musical notation with various notes and rests.

11 1 f. crescenao p 2.7

Handwritten musical score for "Die Schöne" by Franz Schubert. The score is on aged, yellowed paper and features multiple staves for various instruments and voices. The lyrics are written in German. The instruments include Violin I (V. 1.), Violin II (V. 2.), Viola, and Bass (B.). The lyrics are: "Sie sitzt lieblich, in Lirien- / finken, finken Lirien; Sie sollt ganz in die / unis." The score is written in a cursive, handwritten style typical of the 19th century.

bobel die Natur bei ihrem Mißbrauch.
 Tasto.
 Sie, Ihr Flügel, sind kein Laßte
 u. is.
 Sie, und bringt den Fortschritt der moralischen, von Ihnen, damit Sie
 von. der Fortschritt der moralischen, von Ihnen, damit Sie

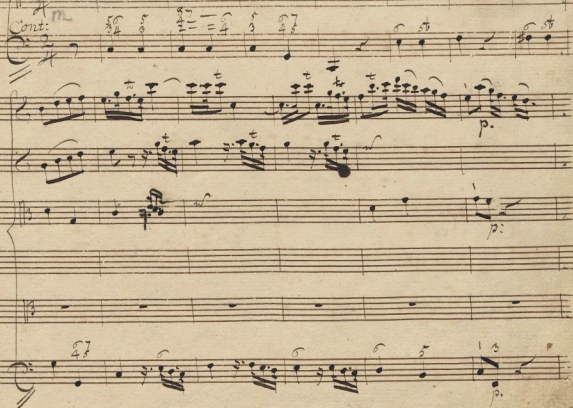
Trio.



Aria



Tenore. R. Zeller. Michel



[illegible]

Seines Auynen Wohlleben er wöl, sein Freund, die zu No-

wollen Sie zu - kommen, der Tod mit ihm, mit ihm mit ihm und ihm.

niß wir süß kribt in Aug' ist 1/2 wach' niß br' d'wars

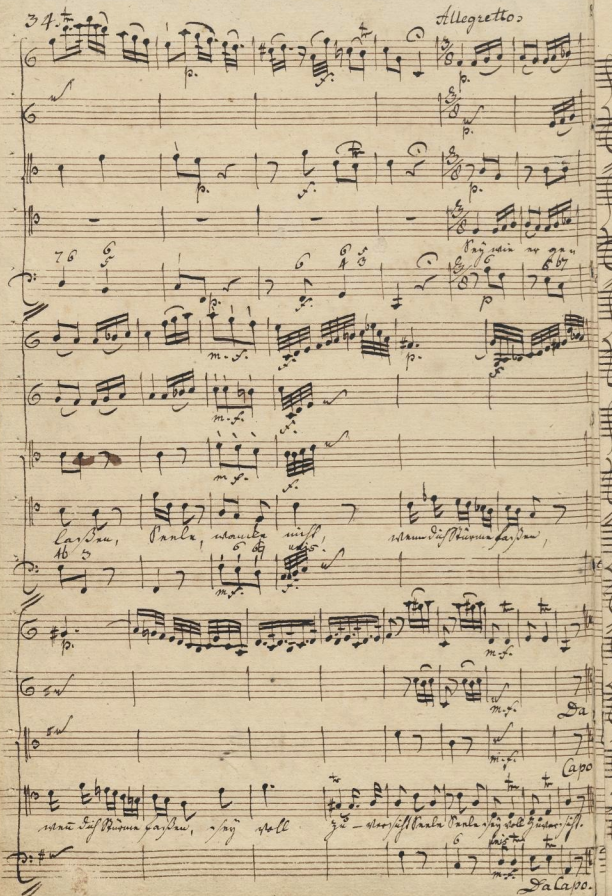
Sing' aus Freude, wir könn' mit euch das Lied ein väsig blüh'n Augen,
 Taete

ist, die man — — — — — darf nicht die wandelst

nicht mein, mein mein a' e wandelst nicht.

34. $\frac{1}{2}$

Allegretto.



Held Man findet war. Der müßte sich nicht so leicht zu folgen, die andern alle

Presto, arioso.

St. Wreden.

fliehe. O Peter! Peter! folge mir! O Peter! folge mir!

ruft die Jünger, laßt sie, laßt sie mit, laßt sie mit, laßt sie mit O Peter!

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written below the staves, and the music is written in a single system across the staves. The paper shows signs of age, including discoloration and some wear.

mit der Liebe

mit, die Lüge ne klopfen klänge mit, das klänge klänge klänge mit.

gehe nicht an

der - ist auch was ist auch geandert

Viol.
Viol.
Viol.

Rec. *Se. ... Michel*

Nun lasen zuegnen aich und spornen, zum Beroeffen.

Luegnen, Ansehung der Bueßung und Luegnen gognen ist.

Woll Maj. St. und göttlich lasen Bueßung, stellt das unschuld'solle.

atempo.

Ja und spornen: Ja, ist bin Luegnen, ist bin.

allegretto.

Rec:

gottlich Bueßung, und nicht fast ist von uninnig Bueßung.

unis:

Eron auf über nuch auf über nuch gar nicht.

Das tolleu Mond' suchst Niemand zueignen que g'wilt an:

Ist saltig gesüß, laßt seine Borte zueignen, er läßt dich

gott, er ist das Edele, was ist? Die was in seiner Götter die Laster

weist, die durch ihre wandelbar; sie für den weist die Niemand das Biegen

besten, weist das Edele, und weist das Edele, was ist? Die was in seiner Götter die Laster

was ist? Die was in seiner Götter die Laster

die es uns gabst, daß das Tagewort das glück das Müssen

may, Es soll das Lohnd des Wabens fur. *Wab*

rathet is? Das Lohnd wird an. *Wab*

blan, es wird is? rathet - *Wab*

Sold anplang und. *Wab*

nist das Wabung, soll das. *Wab*

nist das, soll mit. *Wab*

Paula anplang und, *Wab*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are in German and include the following phrases:

- mit dem Vayße
- Gott des Fuld, muu ne au, fang muu zu ftag
- tasto.
- Gott des Fuld, ze au, muu ne au, muu ne au
- Gott des Fuld, muu ne au, muu ne au, muu ne au

The musical notation includes various notes, rests, and clefs, with some staves marked with "m.s." (likely meaning "musical score"). The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score for "Gott erhalte Kaiser Franz" in G major, 4/4 time. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: *Gott erhalte Kaiser Franz, unsern Fürst und Heiland in der Ewigkeit. Herrsche noch lange, unsern Fürst und Heiland in der Ewigkeit.*

Handwritten musical score on page 47, featuring multiple staves with notes, rests, and lyrics in German. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

Lyrics visible on the page:

und gar zu an, wieder auf zu

meinem Befehle Gott der Hülfe Gott der Hülfe nun mein Herz zu

ob tasto.

ten: nu ne an.

tasto

st 4 #

4 #

Handwritten musical score for a piano piece, page 49. The score is written on ten staves. The first staff is in G major (one sharp) and 4/4 time. It begins with a piano (*p.*) dynamic. The music features various melodic lines with trills (*tr.*) and slurs. The second staff continues the melody. The third staff has a piano (*p.*) dynamic. The fourth staff includes the lyrics "weig' für um Lamm'" and has a 6/8 time signature. The fifth staff has a piano (*p.*) dynamic. The sixth staff has a trill (*tr.*) and the word "Zel" written above it. The seventh staff has the word "Scho" written above it. The eighth staff has a double bar line and a fermata. The ninth staff has a 4/4 time signature and the word "tasto." written above it. The tenth staff has a 6/8 time signature and the word "Atto." written below it.

Recit. *Hörn.* Der Jünger, der den Feindigen verachtet, er weinst auf!

Recit. *Hörn.* Der Jünger, der den Feindigen verachtet, er weinst auf!

auf auf Gnade? - Nein! uns Angst der Mißthat er - greift ihn, auf!

« Kommt nur der Räuber nicht den Erbarmen der Verborgenen! Er

nicht in den Rath der Furchen, wie oft das Gold, das seinen Fessel be-

lehren sollte, ihn, und greift: In der Veräthelung in sein Leben

geben, der Mann ist ohne Gefühl. « Allein, man fesselt ihn nicht. Noch

nimmst nicht er das, was er gethan, mit welcher Verzweiflung

an, beschließt es, flieht, und nimmt sich selbst das Leben.

Allegro, e con Spirito.

51.

Viol. 1.

Viol. 2.

Viola

Michael.

Cont.

Vergess' die Tunder
unio.

Vergess' die Tunder, die fester die Begesad

ist, unio. ja

ist, unio. ja

ruft ein

Groß Hott Gott-fest

ruft ein Gott-fest

Ich las' gewis - kein Geiſt, noch ſolche Dämonen, noch ſolche Dämonen, die ich nicht ſiehe, nicht, nicht, nicht, in der Welt, dieſes nicht, ich nicht.

Handwritten musical score on page 53. The score is written on multiple staves, with notes and rests. The text is in German and appears to be a religious or liturgical piece. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

The text on the page includes:

Das Gewissen ist gewiss, das Gewissen umt es nie Ge,
 Daß wir Gott, daß wir Gott, ist es nicht so, nicht so, nicht so,
 Das Gewissen ist es nicht so, nicht so, nicht so.

The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *p.*, *pp.*, *f.*, *m.f.*, and *ppp.*. There are also some numerical markings like 9/8 and 24/8.

54.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The score includes dynamic markings like 'p.' and 'unis.', and a 'More' instruction.

Lyrics (German):

Herzliche Danksagung
 Herzliche Danksagung, das Wort ist so
 für begehrt für mich, für mich, für mich

Dynamic markings: *p.*, *unis.*, *More*

Handwritten musical score on page 55. The page contains ten systems of music, each consisting of a vocal line (soprano or alto) and a piano accompaniment. The lyrics are in German and are written below the vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *m.* (mezzo). The paper is aged and shows some staining.

nicht ein Herz soll *Loosheit und ich* *darin und*

ist die - weisheit ein Gutes ist *füßt ab* *nicht ist* *füßt ab*

nicht ist *füßt ab* *nicht nein* *darin* *darin* *darin*

Handwritten musical score on page 56, featuring multiple staves with musical notation and German lyrics. The score includes various musical markings such as *m. f.*, *p.*, *unis.*, and *basso continuo*.

The lyrics are written in German and appear to be a religious or liturgical text. The visible text includes:

Handeln bagust ist und fustet nicht, ein ganz hell Licht und ist
 Handeln und fustet nicht, das Licht, das Licht und fustet nicht
 Licht und fustet nicht, das Licht, das Licht und fustet nicht

The score is written in a historical style, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The score includes various musical markings such as *p*, *m.x.*, *unir.*, and *Fine*.

Lyrics (German):

wisßow wußt ist nie d'raußt nie d'raußt nie d'raußt
 ist nicht le^{to}
 nicht nur/hold in Pünn'ne d'ab d'raußt ist nicht ist wußt le^{to} nie d'raußt
 Fine.
 Fine
 Fine

58. Sciolte

Handwritten musical score for "58. Sciolte". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings such as *p.* (piano) and *m.* (mezzo). The lyrics are written in German and include:

Ende steht ihr auf!
 zum Abgange, den ihr sehet
 ist, voll Reue
 ist, voll Reue

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on page 59, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with German lyrics and piano accompaniment. Dynamic markings include *p*, *mf*, *f*, *pp*, and *unis*. The piece concludes with a *Capo* instruction.

Lyrics (German):
 Ich, soll dich ein Stück für immer
 zum Abschied
 von dir gehen.
 unis.

Dynamic markings: *p*, *mf*, *f*, *pp*, *unis*.

Instruction: *Capo*

60. Recit: ^{Quert} H. Hoffmann.

Wohl, denn du bist ein frommer Mann. Laßt
nicht das Gedenken des Todes, in eurer Brust, sich zu
hause. W. Laßt sie an, so laßt das Leben ruhen, W. Laßt sie ruhen.
mannt. Es ist die Zeit, die unbeschreiblich schön ist, und die
Laut von Tönen der neuen Harmonie.

Aria

Aria, allegro.

61.

Corni. 1



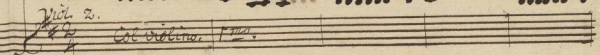
Oboi. 1



Viol. 1

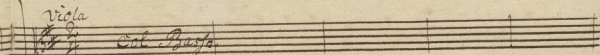


Viol. 2.



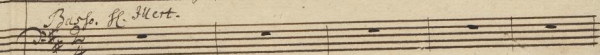
Col. violino. *fmo.*

Viola

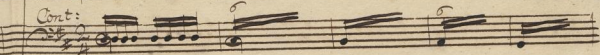


Col. Basso

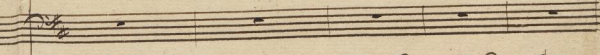
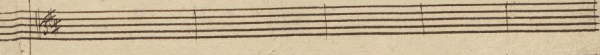
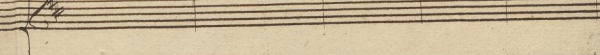
Basso. R. Mest.



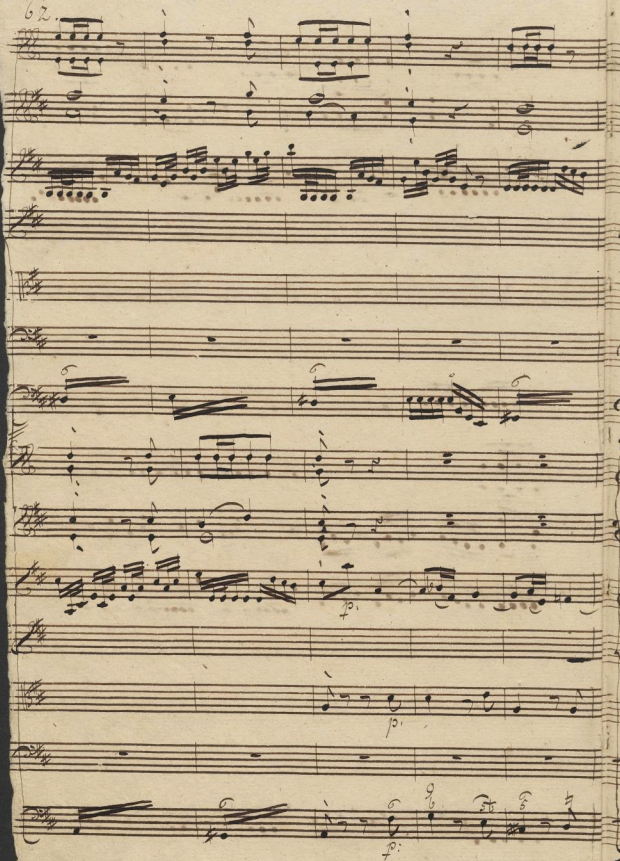
Cont:

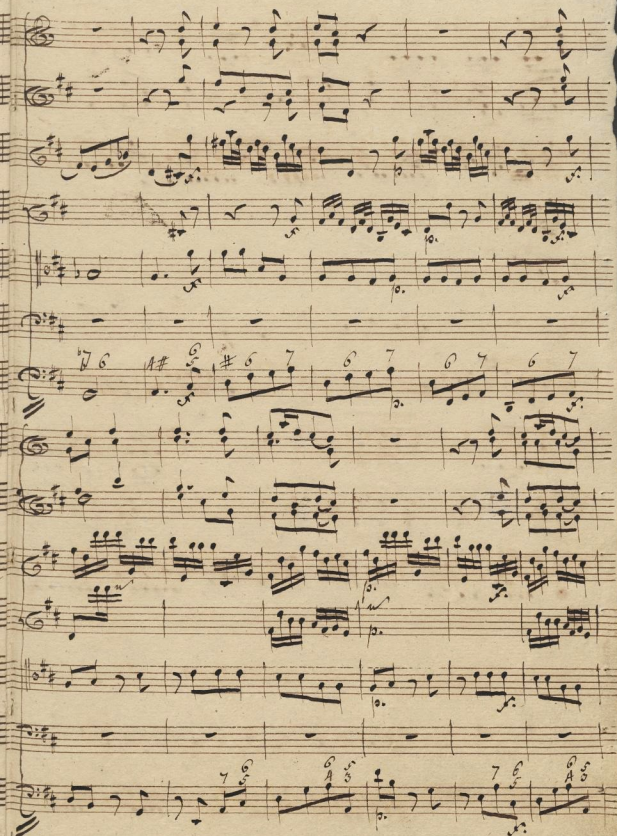


organo.



unio.





Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes instrumental parts and vocal lines with lyrics such as "Danket mir im Wort der Macht, Herr, so müß die" and "trauffst zagan, so müß die trauffst zagan, Danket mir zagan".

The score is written in a historical style, likely 18th or 19th century, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines.

Lyrics visible in the image:

- Danket mir im Wort der Macht, Herr, so müß die
- trauffst zagan, so müß die trauffst zagan, Danket mir zagan

Handwritten musical score on page 66. The page contains several systems of musical notation, including staves with notes, rests, and dynamic markings. The lyrics are written in German.

Lyrics visible on the page:

umf die Freiheit Zagen / umf die Freiheit Za

zum Sieg kommen und kommen

Handwritten musical score on page 67. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The lyrics are written in German.

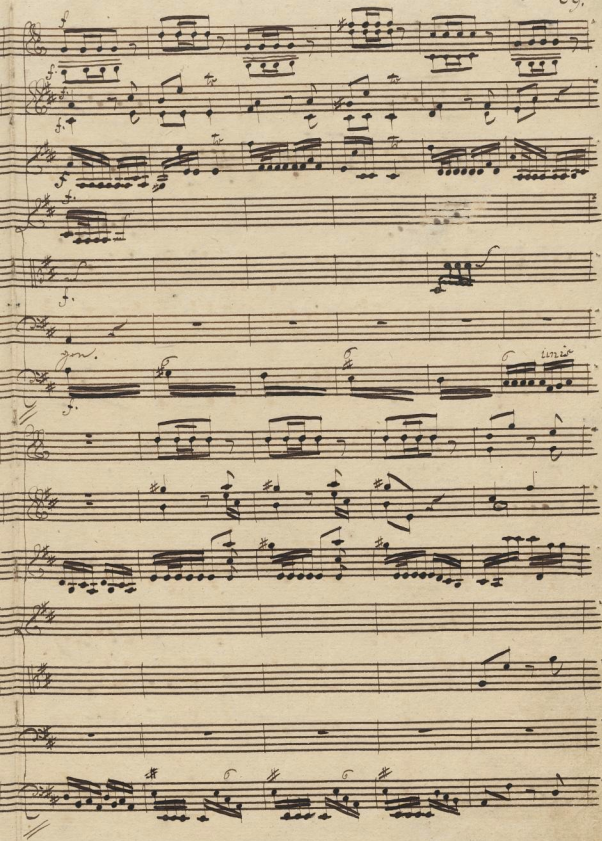
Lyrics visible on the page:

und ein Wort der Macht, so müß die Sonstzeit Zusage! die

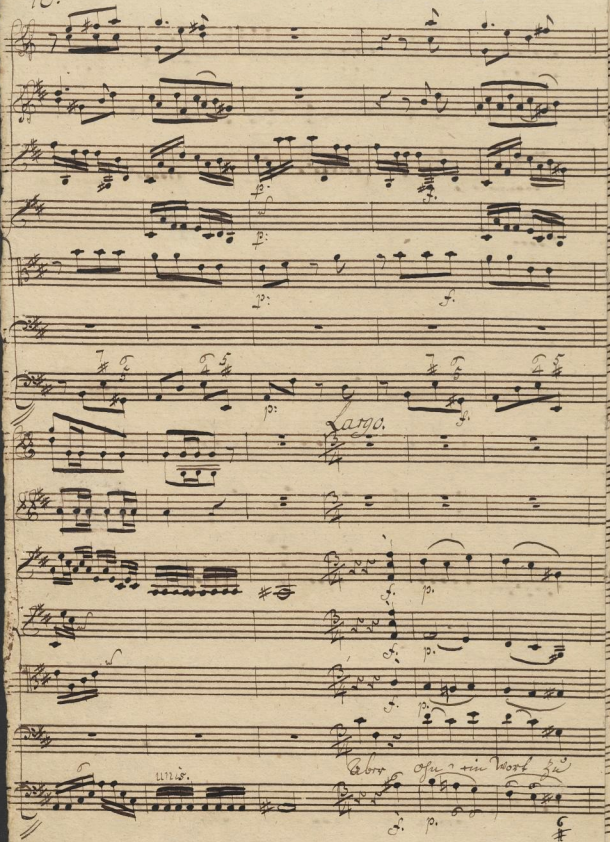
Sonstzeit müß zu

Dynamic markings include *pp* (pianissimo) and *p* (piano).

Handwritten musical score on aged paper, page 68. The score is written in brown ink on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and notes. There are several instances of "tasto" written above the notes. At the bottom, there is a line of German text: "Sinfist muß zu you io muß die Sinfist zu".



70:



Handwritten musical score on page 71, featuring multiple staves with musical notation and German lyrics. The score includes various musical symbols such as clefs, notes, rests, and dynamic markings like "pp." and "p".

The lyrics are written in German and appear to be a religious or liturgical text. The visible text includes:

sagru, laß dirz Hupfals / fassendelagru ofing Wort zu sagru,

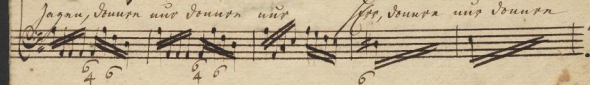
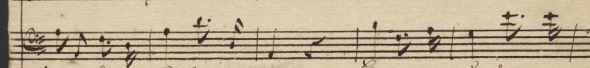
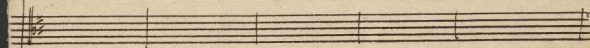
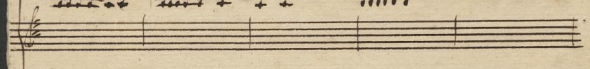
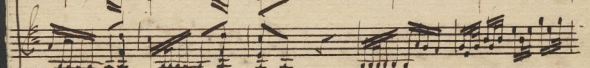
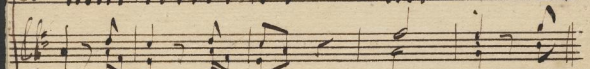
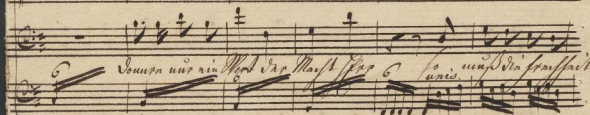
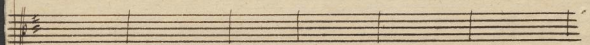
und ist un- auf uns bedacht, auf uns auf uns

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper is aged and shows some staining and wear.

Ein Glücksfall ist uns auf uns bedacht. # # 44 3 44 3

Allegro.

Denn wir sind nicht da Maut.



Handwritten musical score on aged paper, page 74. The score consists of multiple staves with musical notation and German lyrics. The lyrics are:

nur zum Noth des Noths

nur zum Noth Sonnen nur zum Noth des

Noth

unß die Freiheit zagen

unß die Freiheit

Handwritten musical score on page 75. The page contains several staves of music, including vocal lines and instrumental accompaniment. The notation is in a historical style, likely 18th or 19th century. The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be common time (C). The lyrics are in German and are written below the vocal staves.

Lyrics visible on the page:

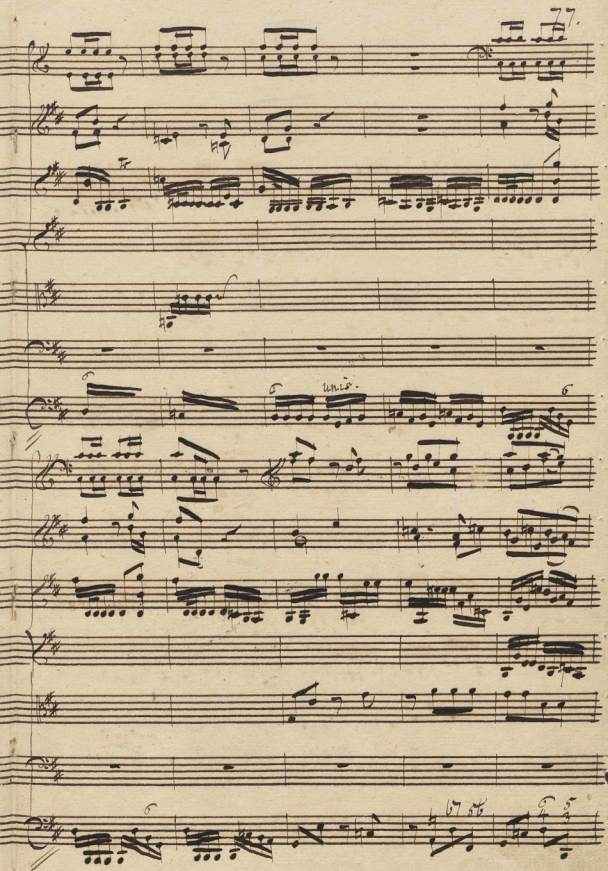
zu, der Loung
 nur Loung nur in der Loung, so wird die Loung

Handwritten musical score on page 76. The page contains multiple staves of music, including vocal lines and instrumental accompaniment. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in German and are interspersed between the musical staves.

Lyrics visible on the page:

gehen, ihr Lustigste die Lustigste muß gehen

muß die Lustigste gehen



Handwritten musical score on page 78. The page contains multiple staves of music, including treble and bass clefs, key signatures, and dynamic markings such as *p.* (piano) and *f.* (forte). The notation includes various note values, rests, and articulation marks. A section of the score is marked *Largo*. The bottom of the page features a line of German text: "aber, oder im Wort zu sagen, daß die Ungeliebten vor".

Klagen ist ein Wort zu sagen, und ist uns - auf uns br.

darf, auf uns zu uns die Missethat uns auf uns br.

Handwritten musical score on aged paper, page 80. The score consists of ten staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also tempo markings 'Allegro.' and 'Allegro' written in cursive. The text 'Donner uns ein Wort der Macht.' is written across the bottom of the page. The paper is aged and shows some staining and wear.



Handwritten musical score on page 82, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and appear to be a religious or patriotic song.

The lyrics visible on the page are:

und ein Wort der Macht
 Gott nur ein Wort Sonne
 und ein Wort der Macht
 nur ein Wort der Macht

The musical notation includes various notes, rests, and clefs, suggesting a complex composition. The handwriting is elegant and characteristic of the period.

Handwritten musical score on page 83. The score consists of multiple staves, including vocal lines and piano accompaniment. The lyrics are in German and appear to be from a hymn or religious song.

The visible lyrics are:

unser Herr Jesu Christ zu

ganß der Welt und unser Herr Jesu Christ zu

The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Handwritten musical score on page 84. The page contains several staves of music. The central staff features the following German lyrics:

und die sonffrit jag an die sonffrit um die

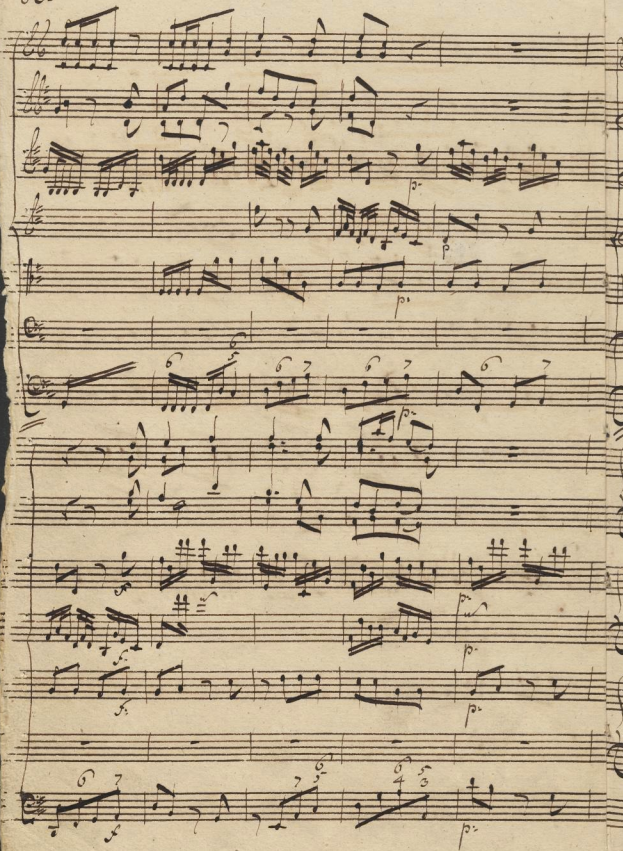
The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The bottom section of the page includes the word *tasto* (tasto) written below the notes.

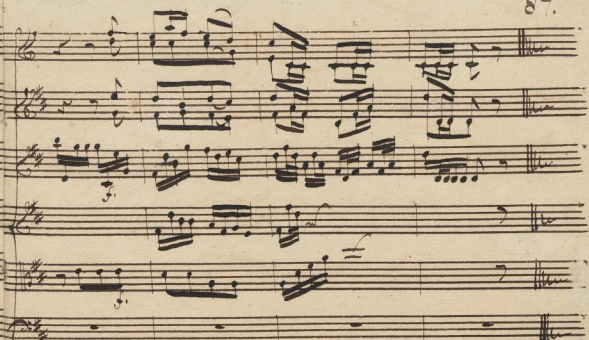
Handwritten musical score on page 85. The score consists of multiple staves, including vocal lines and piano accompaniment. The lyrics are in German and appear to be a song about a journey or a quest.

Lyrics visible in the score:

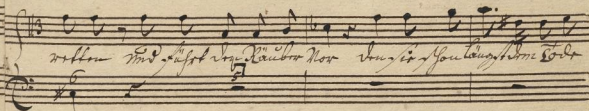
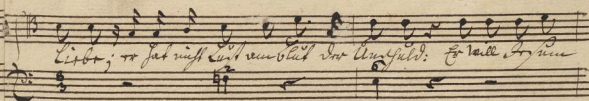
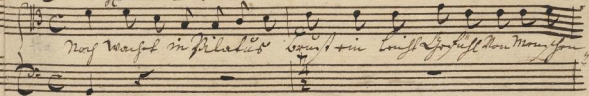
- gan die sonnst die sonnst und jagu so
- und die sonnst jagu.

The score includes various musical notations such as notes, rests, and dynamic markings like *so* and *tr*. There are also some numerical markings like 5b, 4, 3, and 6, which might be fingerings or measure indicators.





Recit: *gezeichnet. H. A. Kirchner*



von großem Jähren. Ist nun auch in die Welt zu, die

Wählen des Vortrags, so wie das Lied so fromm klingt,

This is a handwritten musical score for a piece titled "The Curfew Bells". The music is written on two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the staves. The piece ends with a double bar line and a repeat sign.

The Curfew Bells; In Little's Remembrance

Handwritten musical score for a song. The lyrics are: "müll; die frozig willigt er, der Herrgott zu No." The music is written on a grand staff with a treble and bass clef. The tempo is marked "adagio." The key signature has one sharp (F#).

Viol. I. *Presto.* *Adagio.*

Viol. 2. Col. Viol. I.

viola Col. Bass.

Handwritten musical notation on a single staff, featuring notes and rests. The text "Canto" is written above the staff, and "K. Hoffmann" is written below the staff.

unir.
Presto.

Galt der Mord süß, Natur in jener Aug,
 soße das Gras, das die Natur gab uns, die Natur,
 baten, sie, das uns einmüß: Die Natur, die uns über uns, über

unio.
unio.
unio.

Handwritten musical score for "Nachtigall" by Johann Sebastian Bach. The score is written on ten staves, featuring a vocal line and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "mit, und über unsen Drey, uns" are written below the vocal line. The title "Nachtigall" is written at the bottom right.

920

Pesto.

Handwritten musical score for "L'Inno della Santa Trinità" by Gioacchino Rossini. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo markings "Presto." and "molto adagio." are visible. The text "L'Inno della Santa Trinità" is written in cursive at the bottom.

arioso ed adagio.

98.

con sord.

con ferd:

don't

Don

(Hilf Dir selbst) Das ist die Lösung!

July!

26

gast Pain Nov

o aut / xi - uum Munda, Linc Hoyt Linc Hoyt.
P P P C S tart

Lucie Nov. 1.

tagto

12/10.

94. Allegretto moderato

Fl. 1.

Flauto 2.

Viol. 1.

Viol. 2. con Bord.

Viola.

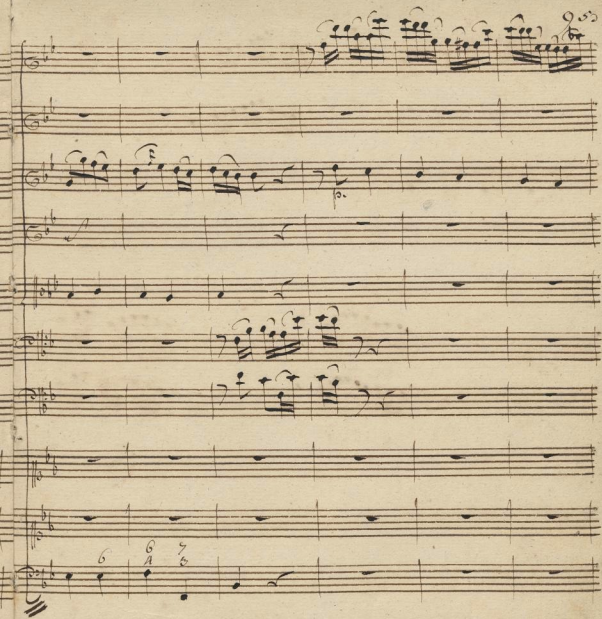
Barfano. 1. con Bord.

Barfano. 2.

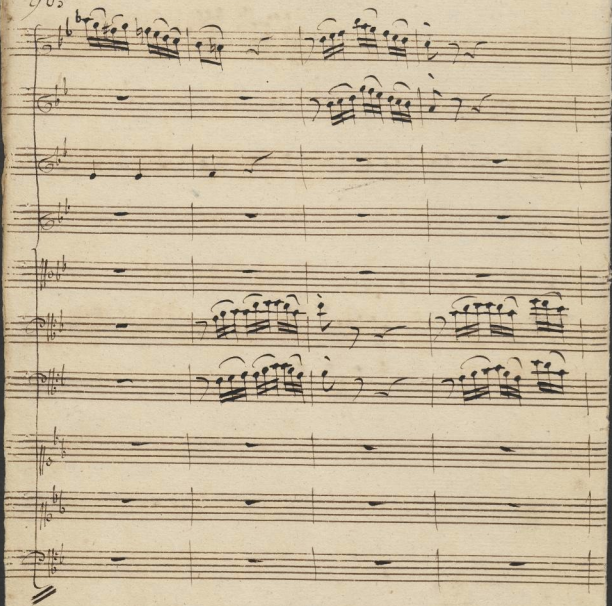
Canto 1. R. Hartmann.

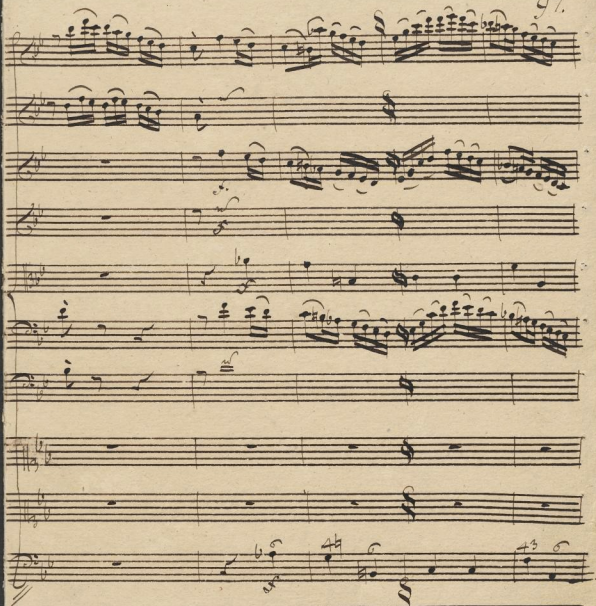
Canto 2. R. Renschelbach.

Continuo.



963





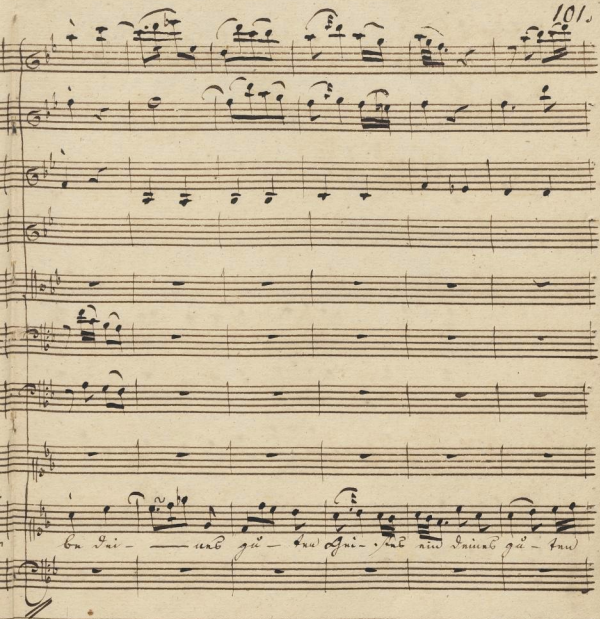
Handwritten musical score on page 98. The page contains several staves of music. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *p.* and *pp.*. The music is written in a style typical of 18th or 19th-century manuscript notation. The bottom of the page shows empty staves, indicating the end of the written music on this page.

Handwritten musical score on aged paper, page 990. The score consists of ten staves. The first six staves are instrumental, featuring various melodic and harmonic lines. The seventh staff contains the vocal melody with the lyrics "Iny Gedult mit ihm - bu mögten wir die zu- luf". The eighth staff is a basso continuo line with figured bass notation. The bottom four staves are empty.

Lyrics: Iny Gedult mit ihm - bu mögten wir die zu- luf

Figured Bass: 7, 7, 6 5, 5b, 6, 5

Handwritten musical score on aged paper, page 100. The score consists of ten staves. The first six staves contain instrumental music. The seventh staff begins with a vocal line in German: "Ihr müßt mir die aßelich". The eighth staff continues the vocal line with the lyrics "Ihr müßt mir die aßelich". The ninth staff continues the vocal line with the lyrics "Ihr müßt mir die aßelich". The tenth staff continues the vocal line with the lyrics "Ihr müßt mir die aßelich". The notation includes various musical symbols such as clefs, key signatures, and note values.



102,

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes a title "102," and lyrics such as "Müß der das Gefühl und Liebe mögten" and "Griechen".

The notation is in a historical style, likely from the 18th or 19th century. It includes various musical symbols, including notes, rests, and clefs. The lyrics are written in German and are interspersed with the musical notation.

The lyrics visible on the page are:

- Müß der das Gefühl und Liebe mögten
- Griechen

Handwritten musical score on page 103. The page contains several staves of music, including vocal lines and piano accompaniment. The lyrics are written in German.

Lyrics visible on the page:

wir - bis zu - auf zu - gen.
 mit frucht frucht

The musical notation includes various notes, rests, and accidentals, typical of 18th or 19th-century manuscript notation. The paper is aged and shows some staining.

104.

Handwritten musical score for a choir and instruments. The score is written on ten staves. The first five staves are for the choir, and the last five are for instruments. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the choir staves.

Choir parts (Soprano, Alto, Tenor, Bass):

1. *Seid uns zu - trau -*
2. *Seid uns zu - trau -*
3. *Seid uns zu - trau -*
4. *Seid uns zu - trau -*
5. *Seid uns zu - trau -*

Instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass):

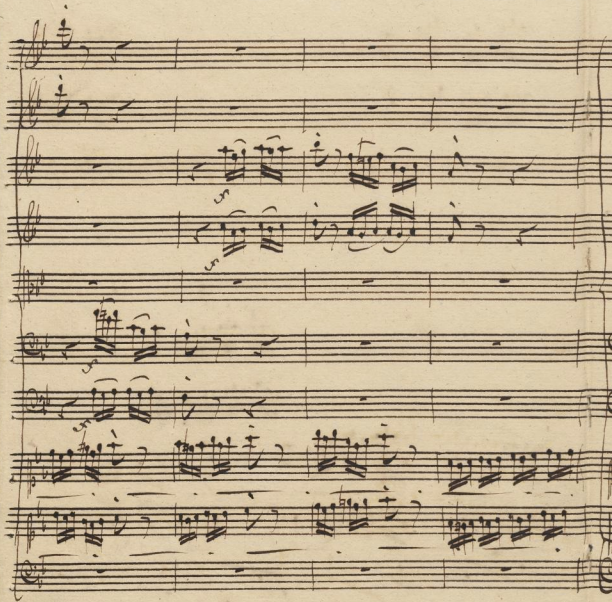
1. *Violin I*
2. *Violin II*
3. *Viola*
4. *Cello*
5. *Double Bass*

loben laßt uns den Geist
Geist loben laßt uns den Geist

106.

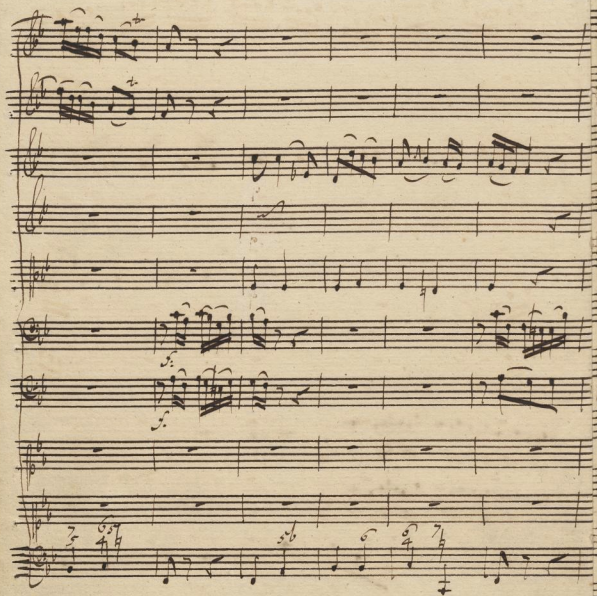
Handwritten musical score for a piece numbered 106. The score is written on ten staves. The first six staves contain instrumental notation, likely for a string quartet, with various melodic lines and rests. The last four staves contain vocal notation with lyrics in Italian. The lyrics are "br - to" and "bu bolò" repeated. The word "tasto" is written below the vocal line in the fourth staff of the vocal section.

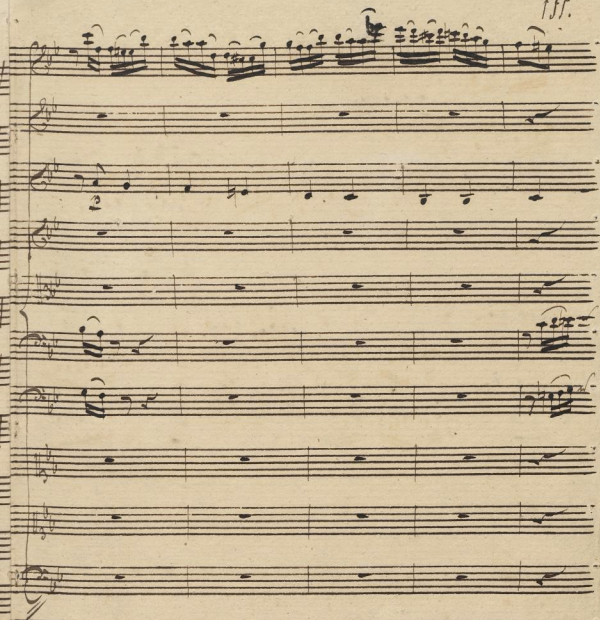




Handwritten musical score on page 109. The page contains several staves of music. The top section features a melody with notes and rests, including a trill-like figure. Below this, there are staves with dense, rapid notes, possibly representing a keyboard or a fast vocal line. The bottom section includes lyrics written under the notes: "bau bau la bau." and "bau bau la bau." The notation is in a historical style, with various clefs and accidentals. There are also some numerical figures (6, 4, 7) written below the bottom staff, which might be figured bass or a specific notation system.

110.





A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of several measures, some containing dense, rapid sixteenth-note passages. There are various musical markings throughout, including slurs, ties, and dynamic markings such as *sf* (sforzando) and *sfz* (sforzando). The handwriting is in dark ink on aged, slightly yellowed paper. The score ends with a double bar line on the tenth staff.

Meister Wolfen

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first two staves have a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one flat (Bb). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of one flat (Bb). The eighth staff has a bass clef and a key signature of one flat (Bb). The ninth staff has a treble clef and a key signature of one flat (Bb). The tenth staff has a bass clef and a key signature of one flat (Bb). The lyrics "und lie-ber mögten wir die ſü-ße" are written below the seventh staff. The word "Jesu" is written below the eighth staff. The word "Christe" is written below the ninth staff. The word "Jesus" is written below the tenth staff.

114.

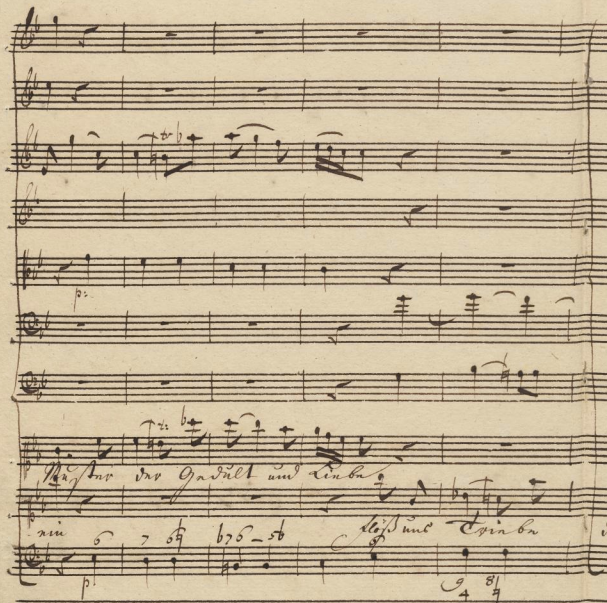
Wir der Äu - ßen sehn.

Hörst du nicht mehr - er ist da -

5 6 7 7

und ge-ten Gni-ße

116.

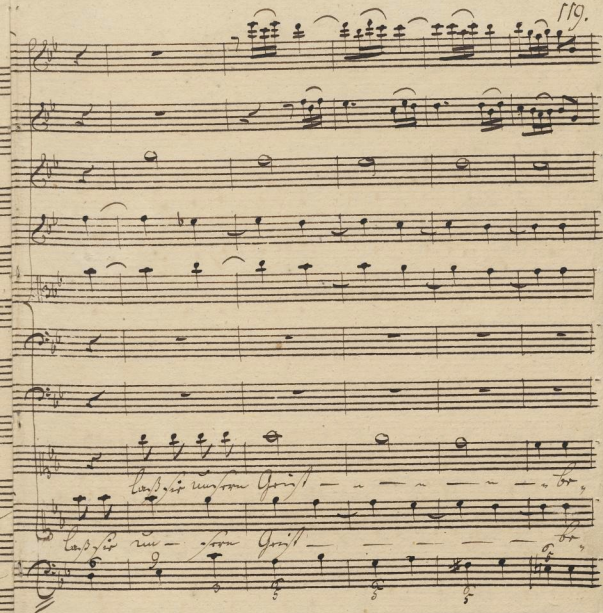


Handwritten musical score on aged paper, page 117. The score consists of ten staves. The first four staves contain instrumental or vocal parts with various notes and rests. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff contains the lyrics "In diebus illis" and "In diebus illis". The seventh staff contains the lyrics "In diebus illis" and "In diebus illis". The eighth staff contains the lyrics "In diebus illis" and "In diebus illis". The ninth staff contains the lyrics "In diebus illis" and "In diebus illis". The tenth staff contains the lyrics "In diebus illis" and "In diebus illis". Below the staves, there are several lines of text, including "In diebus illis" and "In diebus illis". At the bottom, there are some numbers and musical symbols, including "7", "65", "4", "3", "7", "65".

Sollt Mythen der Linde, Capf in unfern Geist ba-laben

Dreint Geistel ein Capf in unfern Geist ba-laben

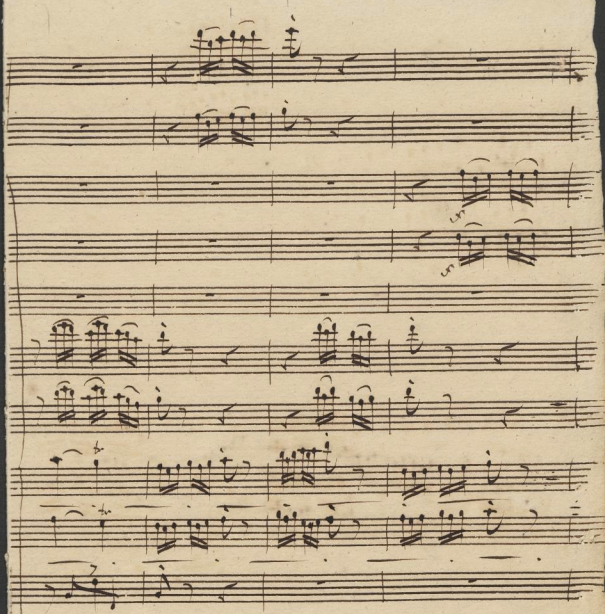
4 3 6 5b 4 3 4 5 7 9 8 6 = 5 4 6



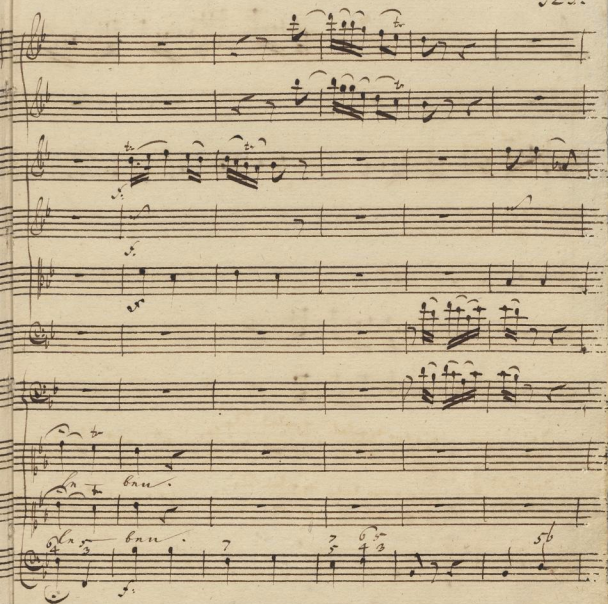
Handwritten musical score on page 120. The page contains several staves of music. The top section consists of five staves with musical notation. The bottom section consists of three staves with musical notation and lyrics. The lyrics are written in a cursive script and include the words "bu bu bu" and "tato".

bu bu bu

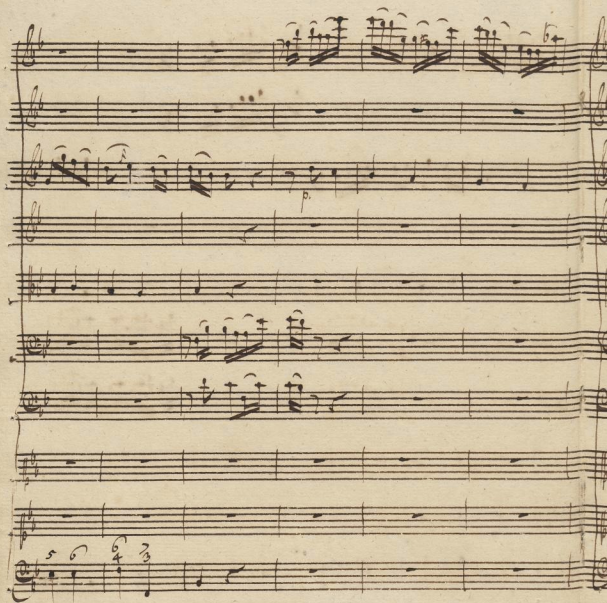
tato bu bu bu

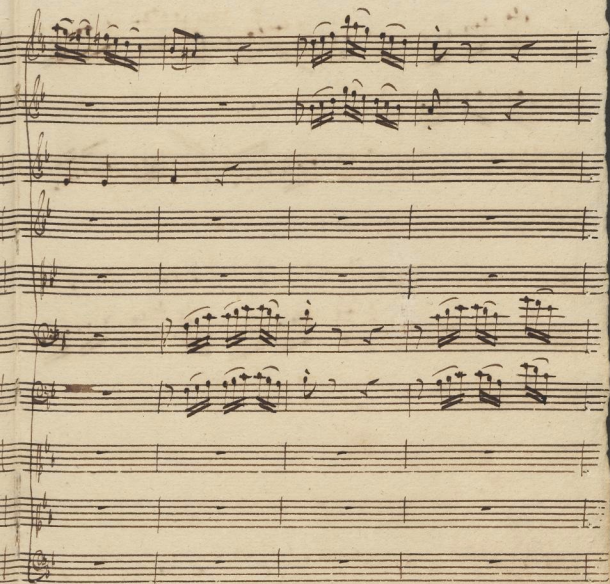




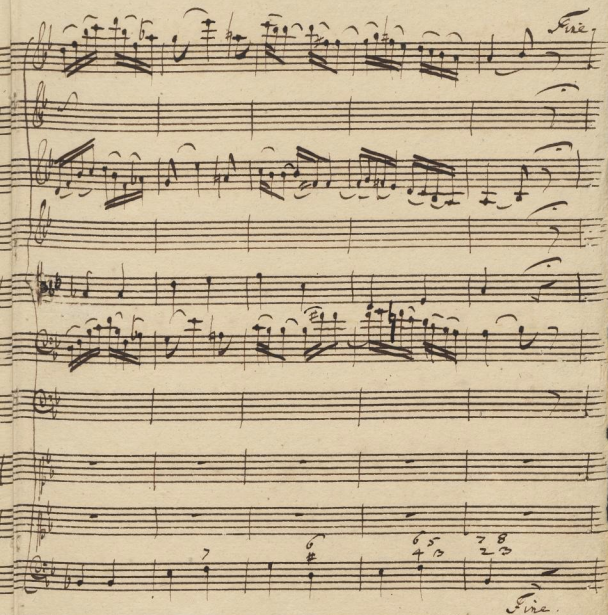


124







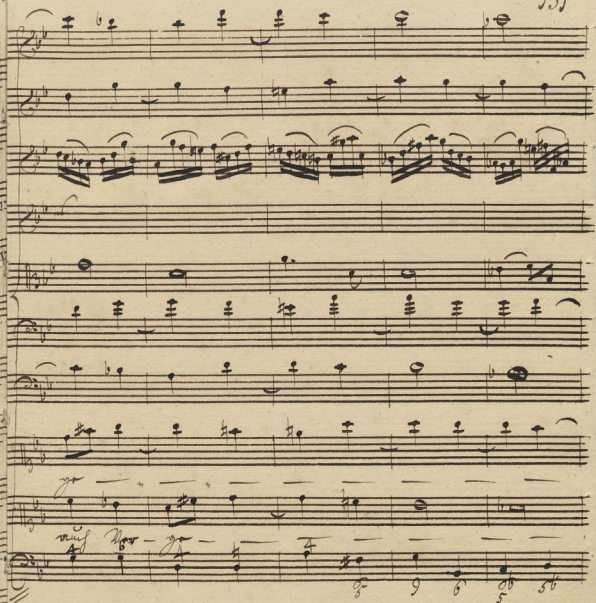


Ein in Langmut und Gedult

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "sont den Dindar" and "sich 4# die vergin best gross die Juli diuns" are written below the staves.

Handwritten musical score on page 130. The page contains several staves of music. The top staves show complex melodic lines with many beamed notes and rests. The bottom staves include lyrics in German. The lyrics are: "Lieders - di uns die - das" and "Lied uns". The music is written in a style typical of 18th or 19th-century manuscript notation.

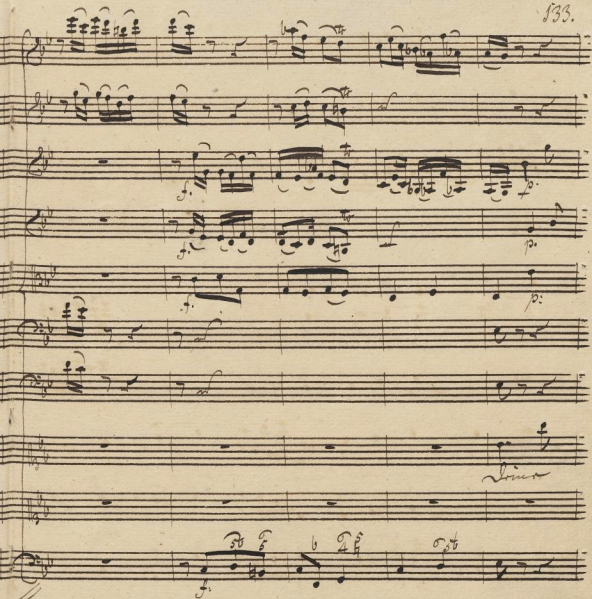
Lieders - di uns die - das
Lied uns



132.

bin - bei - ruhst auf - Hor ge - bin.

bin - bei - ruhst auf - Hor ge - bin.



534.

Handwritten musical score for the first system, consisting of seven staves. The notation includes various musical symbols such as notes, rests, and beams, with some staves featuring complex chordal structures.

Handwritten musical score for the second system, consisting of three staves. The middle staff contains the handwritten lyrics "Langweilt Youst den Winter".

Empty musical staves at the bottom of the page.

Handwritten musical score on page 135, featuring ten staves of music. The notation includes various notes, rests, and accidentals. The bottom two staves contain German lyrics and a figured bass line.

Lyrics:

laß uns auch vergabn laß uns
 gibst uns g'n. laß, g'n. laß uns auch uns vergabn laß uns

Figured bass line:

7 6 5 4 3

Handwritten musical score for "Die Taube" by J. Haydn. The score is written on ten staves. The first six staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and two additional parts). The last four staves are for the piano accompaniment. The lyrics are in German. The score includes a "Segno." marking and a "Dul." marking. The tempo is marked "Allegro".

Capitane auf den Bergen - bau dir ein Haus.

Capitane auf den Bergen - bau dir ein Haus.

Rec: ff. Hoffm.

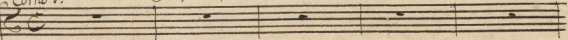
Die Taube ist die Königin der Tauben, die den Herrn anbetet. Sie ist die Königin der Tauben, die den Herrn anbetet.

Die Taube ist die Königin der Tauben, die den Herrn anbetet. Sie ist die Königin der Tauben, die den Herrn anbetet.

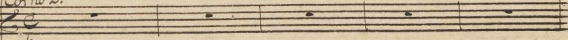
Coro, Largo pomposo

137.

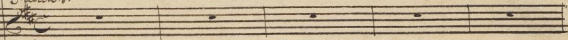
Corno 1.



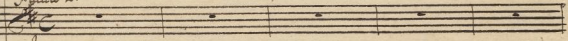
Corno 2.



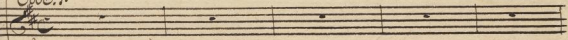
Flauto 1.



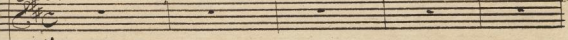
Flauto 2.



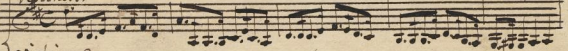
Oboe 1.



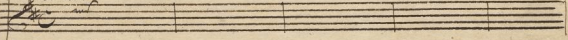
Oboe 2.



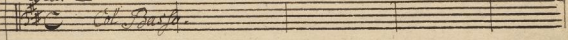
Violino 1.



Violino 2.

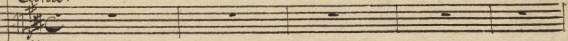


Viola.

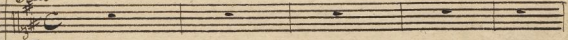


Col. Basso.

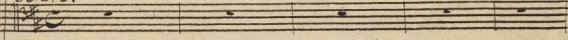
Canto.



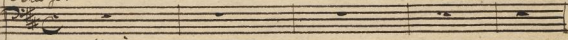
Alto.



Tenore.



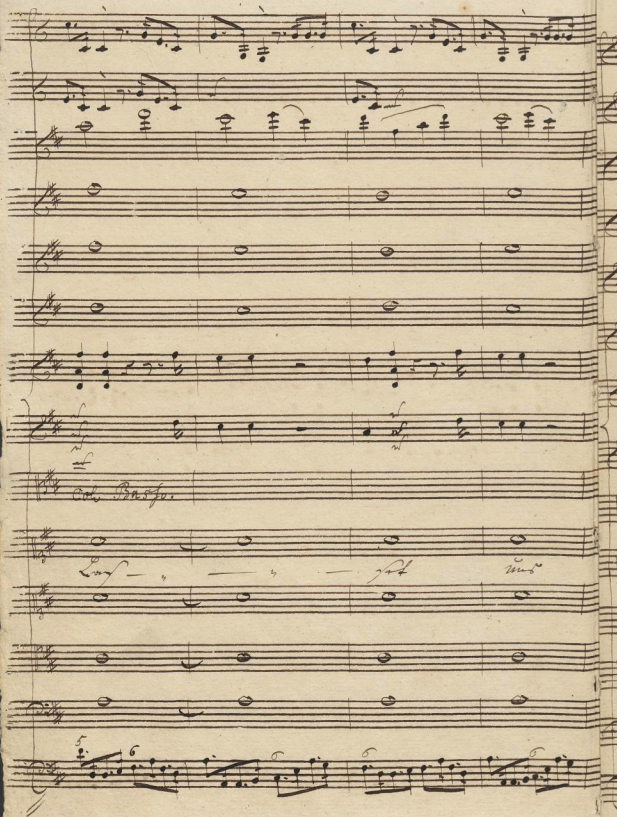
Basso.



Fondam. *unis.*



- tr



Handwritten musical score on page 139. The page contains multiple staves of music, including vocal lines and instrumental accompaniment. The notation is in a historical style, likely 18th or 19th century. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are written in German.

The lyrics are:

ruh — schon ruh be — , zu

The score includes various musical notations such as notes, rests, and accidentals. The bottom section of the page features a more complex melodic line with fingerings indicated by numbers 5, 6, and 5.

140.

Handwritten musical score for a multi-staff piece, numbered 140. The score is written on 14 staves. The first two staves are treble clef, the next six are alto clef, and the last six are bass clef. The key signature has one sharp (F#). The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings like *p.* (piano) and *f.* (forte) are present. The word *Gloria* is written across the lower staves, and *unio.* is written above the final staff.

Handwritten musical score on page 141. The score consists of multiple staves, likely for a choir or orchestra. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f.* (forte). The lyrics "Ihr An - ge - len - ge" are written below the staves. The bottom of the page features a complex, rapid passage of notes, possibly a keyboard or instrumental part, with fingerings indicated by numbers 4, 5, and 6.

542.

Handwritten musical score for a piece numbered 542. The score is written on ten staves. The first six staves contain instrumental notation, including a melody in the upper staves and a bass line in the lower staves. The seventh staff contains the vocal line with the lyrics "mi - nol —, lou — der der Grou —". The eighth and ninth staves continue the vocal line with sustained notes. The tenth staff contains a final instrumental flourish. The notation is in a historical style, likely from the 18th or 19th century, with a key signature of one sharp (F#) and a common time signature (C).

This page contains a handwritten musical score consisting of 14 staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with various note values, rests, and dynamic markings. The word "piano" (p.) is written below several staves, indicating a change in volume. The word "tr" (trill) is also present, indicating a specific musical ornament. The score is written in a fluid, cursive hand, with some ink bleed-through visible from the reverse side. The paper is aged and slightly discolored, with some staining and wear at the edges.

144.

Handwritten musical score for 14 measures. The notation includes various clefs (soprano, alto, tenor, bass), notes, rests, and accidentals. The lyrics "Darl - , for ein - for" are written below the vocal line in the 10th measure.

Handwritten musical score on page 145. The page contains ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The lyrics are written below the staves, with some words appearing in a stylized, possibly cursive or shorthand, script. The music is written in a system of staves, with some staves having a key signature of one sharp (F#) and others having a key signature of one flat (Bb). The page is numbered 145 in the top right corner.

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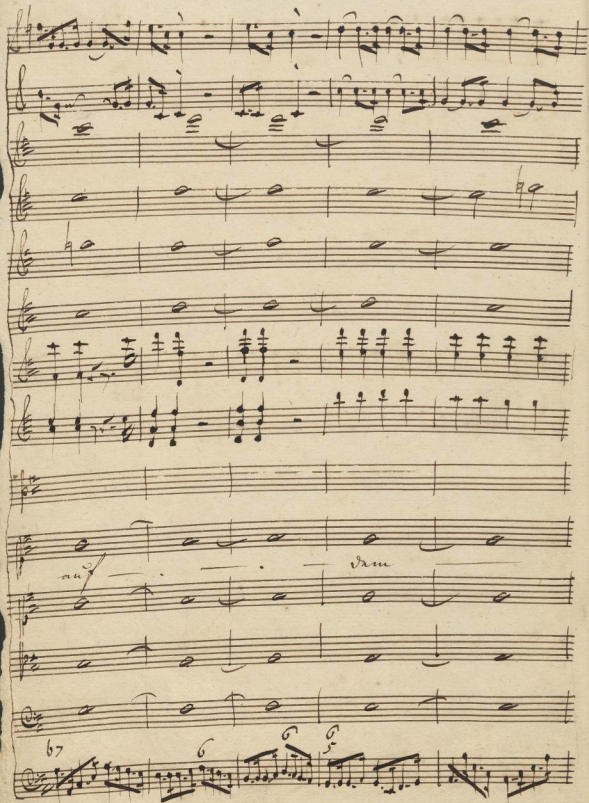
999

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146.

Handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves. The first system consists of the first four staves, the second system of the next four staves, and the third system of the final six staves. The notation is dense and includes many accidentals and dynamic markings. The word "look" is written in the fifth staff, and "let" is written in the sixth staff. The word "and" is written in the thirteenth staff. The score is written in a cursive, handwritten style.

Handwritten musical score on page 147. The page contains ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f.* (forte). The lyrics "au tri-um tri-um" are written below the staves, with the word "tri-um" appearing twice. The manuscript is written in ink on aged, slightly torn paper.



Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The lyrics "L'Espresso" are written below the first staff. The score includes various musical notations such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

Senza Corni

Senza Corni
1.
2.
Oboe 1. con fante
Oboe 2. con Alto
Violino 1. con fante
Violino 2. con Alto
Viola con Tenore.
tasto
Auf das wir der Kunde abgehorben, der Garneflicht

Fl. 1.

Fl.

Canto

Alto

Tenor

Basso

Conte C.

auf das ich das Kind abgestorben, der Gnade

Conte C. - bin, auf, der, der

auf das ich das Kind abgestorben, der Gnade

- bin der Gnade.

Bin ich abgestor, - bin der Gnade -

Auf das wir des Thuns abge,
 ernstigkeit la - ban.
 - tigkeit la - ban auf das wir des
 - tigkeit la - ban, das
 sterben, des Gernstigkeit la - ban auf
 auf das wir des Thuns in auf das wir des
 Thuns abge sterben, des Gernstigkeit la - ban.
 wir des Gernstigkeit la - ban

daß wir die Tücher daß wir die Tücher abgehor -

Tücher daß wir die Tücher abgehor - bau des Gn.

— bau des Günstigkeit — la bau

günstigkeit la — bau des Günstigkeit — la;

auf daß wir die Tücher abgehor - bau,

43 5 5 4 6 6 7

Handwritten musical score for "Der Gruustigheit" by J. S. Bach. The score is written on ten staves, featuring a variety of musical notations including treble and bass clefs, key signatures (one sharp), and time signatures (4/4 and 3/4). The lyrics are written below the staves, with some words in German and others in Latin. The handwriting is in a cursive style typical of the 18th century.

Der Gruustigheit — la — bau der Inn — va
 bau der
 der Gruustigheit — la — bau der Inn der
 67 5 4# 6 4# 5 67 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985

der Gernst - litzkeit der Gernst - litzkeit der Gernst litz ,
 ruffing - litzkeit der Gernst litz litz - den der Gernst - litzkeit
 auf das wir der Dinde der Dinde abge -
 auf das wir der Dinde abge - geben
 litz - - litz - den.
 litz - - litz - den auf das wir der Dinde abge -
 4 6

Handwritten musical score for a hymn in G major, 4/4 time. The lyrics are in German. The score is written on ten staves, with the lyrics appearing on the first six staves. The lyrics are: "Der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott." The score includes a key signature of one sharp (F#) and a time signature of 4/4. The handwriting is in a cursive style, and the paper shows signs of age.

157.
 1. *unflüchtig* *Le -* *ben der Grenz -* *flüchtig* *Le -*
 2. *ben der Grenzflüchtig* *Le -* *ben*
 3. *Le -* *ben der Grenzflüchtig* *Le -*
 4. *Leben der Grenzflüchtig* *Le -*
 5. *Leben der Grenzflüchtig* *Le -*
 6. *Leben der Grenzflüchtig* *Le -*
 7. *Leben der Grenzflüchtig* *Le -*
 8. *Leben der Grenzflüchtig* *Le -*
 9. *Leben der Grenzflüchtig* *Le -*
 10. *Leben der Grenzflüchtig* *Le -*

Handwritten musical score on aged paper, page 158. The score is written in G major (one sharp) and 4/4 time. It consists of multiple staves with musical notation and German lyrics. The lyrics are "Vom groſſen Wunder in die Welt" and "Vom groſſen Wunder in die Welt". The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and markings on the paper, including a "7" and "9" above a measure, and a "3 3" at the bottom right.

Vom groſſen Wunder in die Welt

Vom groſſen Wunder in die Welt

7 9

3 3

Handwritten musical score on aged paper, page 159. The score consists of ten staves. The first two staves are for a vocal melody with lyrics. The next four staves are for a piano accompaniment, with the first staff of the accompaniment featuring figured bass notation. The final four staves continue the piano accompaniment. The handwriting is in cursive, and the paper shows signs of age and wear.

Lyrics (Vocal Melody):

vor - du mir
 dir selbst ist Thun du mir
 vor - du mir
 dir selbst ist Thun du mir

Figured Bass (Piano Accompaniment):

6 - 6 5 4 6 7 6 7 6 2 5

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include "wundern wir uns nicht" and "Ihr". The score includes various musical notations such as clefs, notes, rests, and fingerings.

Lyrics visible in the score:

- wundern wir uns nicht
- Ihr
- wundern wir uns nicht
- fril

Fingerings indicated by numbers 1-5 are present below several notes.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are:

auf die wieder Pünkt - abge - horben

Süßmalig ab die müde die viel

das Garschigkeit - la

Lau

auf daß wir der Hinder
 vor der Hinder
 auf daß wir der Hinder
 vor der Hinder
 abge- sterben, der Gerechtigkeit la
 Hinder wir sind
 in abge- sterben der Gerechtigkeit la
 daß wir der Gerechtigkeit la - ben auf

6 2 6 2 6 5 9 8 4 3

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes various musical symbols such as notes, rests, and bar lines, along with handwritten text in German.

Lyrics visible on the page:

rief

gar nicht

Das ist die Pflanze

ab- ge- rochen

Das ist die Pflanze

Das ist die Pflanze

Handwritten musical score on aged paper, page 169. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German and appear to be a song about love and freedom. The handwriting is in cursive, and the paper shows signs of age and wear.

Lyrics (German):

ruhig sit - ze - bei - dem süßsten Wein du bist und
 vor - bei dem süßsten Wein - der süß
 - bei dem süßsten Wein du bist und frei -
 vor - bei dem süßsten Wein du bist und
 frei - vor - bei dem süßsten Wein du bist und
 süßsten Wein du bist und frei -
 vor - bei dem süßsten Wein du bist und
 süßsten Wein du bist und frei -



573.

poco allò:

poco allò:

Gott, miltler,

p. *f.* *m.f.* *p.* *pp.* *f.*

p. *f.* *p.*

p. *f.* *p.*

p. *f.* *p.*

mein Herz ist dir einmüßiger Dank; und alle Lieder sind

p. *f.* *p.*

adagio.

ad.

ad.

Mein Herz, die Gottes fromm und zündelnd, durch den Geist der

tasto.

pp. adagio.

The Little Boat, J. W. C. Jones, New York

178.
Viol. 1

Viol. 2.

Glaube in unsern Heil in unserm Tag. W. Mozart'stück.

Aria, Allegro Spirituoso.

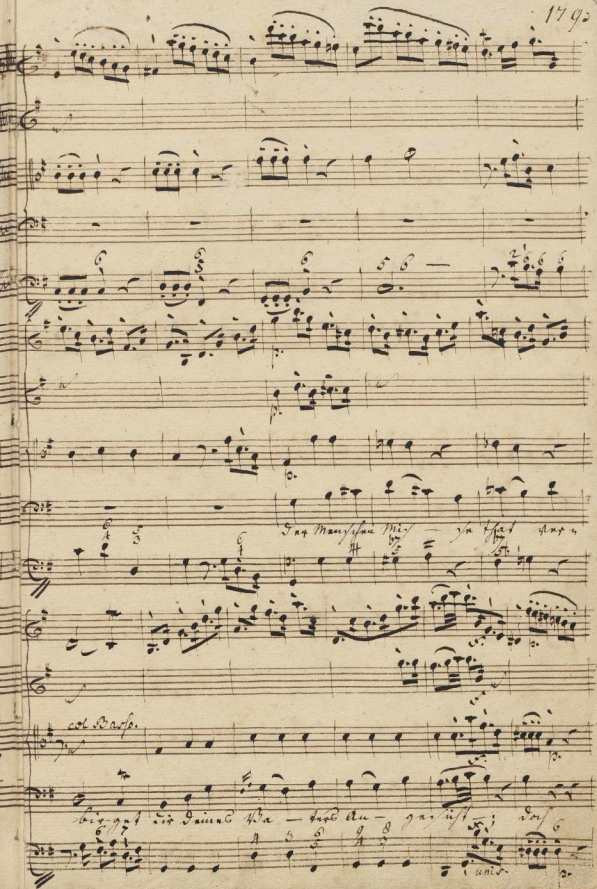
Viol. 1.

Viol. 2.

Viola.

Basso. R. Kell.

Cont.



gibbet, ein - se iſu noch ein - mal, se laßt se laßt nachſaſſig

zum Ge - niß ja, gibbet, gibbet, se

laßt - nachſaſſig zum Ge - niß. se

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. There are several annotations in German, including "col Largo.", "col. B.", and "Hut der- birget". The paper shows signs of wear and discoloration.

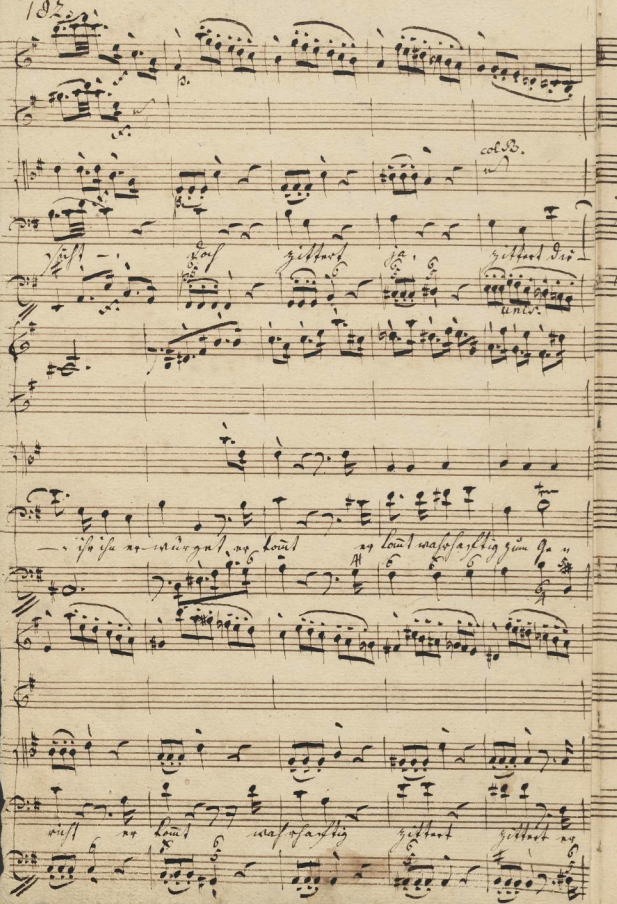
col Largo.

col. B.

Hut der- birget

Die Dinnig

Da hat au- ga



Handwritten musical score on aged paper, page 183. The score consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many beamed sixteenth and thirty-second notes. The second staff is a bass clef, mostly empty. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The sixth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. There are various dynamic markings like "m.f." and "unf." and some text in German like "Bout" and "was fassig zu".

m.f.

m.f.

Bout - *was fassig zu* - *unf.*

m.f.

unf.

unf.

184. Coro, allegro assai.

Corno. 1.



Corno. 2.



Fl. 1.



Fl. 2.



Oboe. 1.



Oboe. 2.



Viol. 1.



Viol. 2.



Viola.



Canto.



Alto.



Tenore.



Basso.



Cont.



Immer strahlend Lust und Ma-jes-tät Non

6

7

Tropfen, der auf Wolken steht, sein Aug'

flammt, wie Au-gen flammt, ein glänzen

Handwritten musical score on aged paper, page 187. The score consists of 12 staves. The first five staves are empty. The sixth staff begins with a treble clef and contains a series of eighth and sixteenth notes. The seventh and eighth staves continue this melodic line. The ninth staff contains a series of chords marked with cross symbols. The tenth staff contains the handwritten text "baban" and "disfinau ba" followed by a long horizontal line. The eleventh and twelfth staves contain further musical notation, including chords and notes.

Handwritten musical score on aged paper, page 188. The score consists of ten staves. The first five staves are for instruments, likely strings, with various notes and rests. The last five staves are for voices, with lyrics in German. The lyrics are: "bau dir hausen ba — bau. dann / tragt".

Staves 1-5: Instrumental parts (likely strings) with various notes and rests.

Staves 6-10: Vocal parts with lyrics in German.

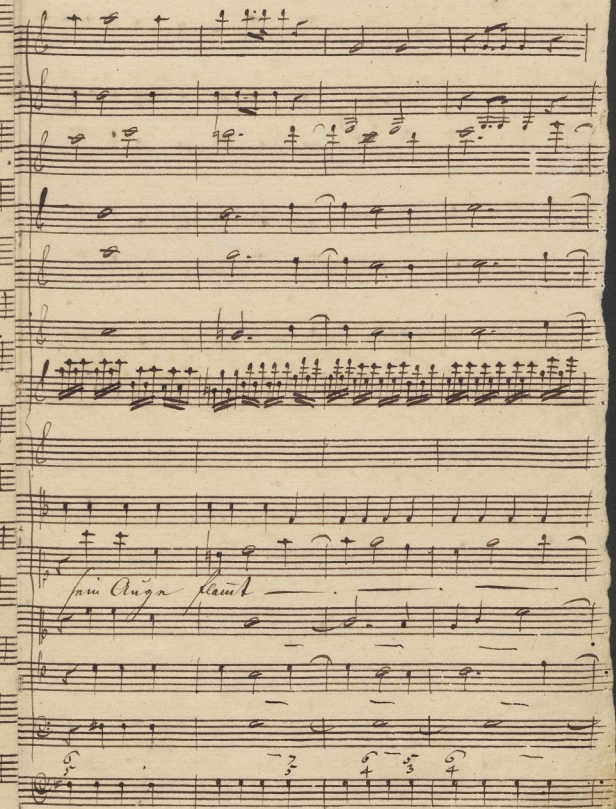
Lyrics: bau dir hausen ba — bau. dann / tragt

Lüft und Ma-jen-Rät vom Loos an

190.

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. A central text line is present, reading: "Hollen fast, sein Auge flammt." The paper shows signs of age, including discoloration and a small tear at the top edge.

Hollen fast, sein Auge flammt.



Handwritten musical score on page 102. The page contains ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one flat (Bb). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one flat (Bb). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one flat (Bb). The bottom of the page features figured bass notation, which includes numbers (5, 4, 3, 2, 4, 4) and symbols (♭, ♯) indicating fingerings and accidentals for the basso continuo.

Handwritten musical score on aged paper, featuring ten staves. The first six staves contain rhythmic notation with various note values and rests. The seventh staff begins with a treble clef and a key signature of one flat, followed by a vocal melody with lyrics. The eighth staff continues the melody. The ninth staff shows a different rhythmic pattern. The tenth staff includes fingerings (1-5) and a final cadence.

Sorifon be-bou via Sorifon be-bou via

5 4 3 2 1 2 3 4 5 4 3 2

194.

Handwritten musical score on aged paper, page 194. The score consists of 14 staves. The first six staves contain a melodic line with various note values and rests. The seventh staff features a dense, rapid sixteenth-note passage. The eighth staff is empty. The ninth staff begins with the lyrics "au - gr" and "flaut" written in cursive. The tenth staff continues the melody. The eleventh and twelfth staves show further melodic development. The thirteenth staff includes the lyrics "au - gr" and "flaut" again. The fourteenth staff concludes the page with a double bar line and a repeat sign.

in gloriam in gloriam ba

ba

ba

ba

ba

ba

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and accidentals. The bottom staves contain lyrics in German: "Gnu die sonnen Gnu", "Gnu die sonnen", and "Gnu die sonnen". The score concludes with a double bar line and a key signature change to three flats.

andante

Lacento

Lacento.

Lacento.

andante.

Basso 1.

Basso 2.

Solo

Wir hoffen wir das Anblud

p

v: 1. copy Lord:

V. 2 *cor. 10:*

viola con bro:

Bassomp. l. ♪:

Basfano 2

Pl. 3.

 m, y

1871

ein Professor mit dem Ausblick

附：...

7174

не вѣдѣю/нѣмъ. Агнѣтъ гнѣтъ,

۲

5

Handwritten musical score for "Die Büchse der Pandora" by Richard Strauss, Op. 125. The score is on ten staves, featuring vocal lines and piano accompaniment. The music is in 3/4 time and D major. The lyrics are in German. The score includes dynamic markings such as *pp.*, *p.*, *m.f.*, and *f.*, and performance instructions like *pian.* and *tasto*. The piece concludes with a *tasto* marking and a final chord.

wir - der Anblick sein er wird sein ge - zu Raiffe ge - den
 er wird seyn: der Gei - st mir sein das wirdig sein sein

Handwritten musical score on aged paper, page 201. The score consists of 12 staves. The first three staves are instrumental. The fourth staff begins with the vocal line and the lyrics "no vintis fagu". The fifth staff continues the vocal line with the lyrics "no vintis fagu si na duxta gabau". The sixth staff continues the vocal line. The seventh staff continues the vocal line. The eighth staff continues the vocal line. The ninth staff continues the vocal line. The tenth staff continues the vocal line. The eleventh staff continues the vocal line. The twelfth staff continues the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like "m. f.", "p.", "pp.", and "tasto".

no vintis fagu

no vintis fagu si na duxta gabau

no vintis fagu du bist uniu du du bist uniu du

tasto

Handwritten musical score for the song "Du bist mein" by J. Haydn. The score is written on multiple staves, including vocal parts and piano accompaniment. The lyrics "Du bist mein" are written in German. The score includes various musical notations such as notes, rests, and dynamic markings like "m. f." (mezzo-forte). There are also performance markings like "tr" (trill) and "col. 20." (colored 20). The score is written in a cursive, handwritten style.

Alto

Coffen

Nun schüßet auf die Geysseln vollen Missethätigen, und so:

Choral. mit Instrumenten

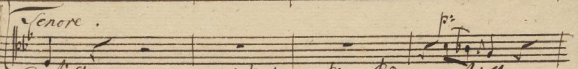
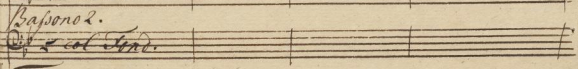
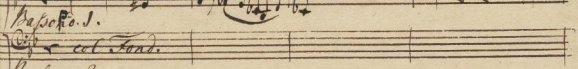
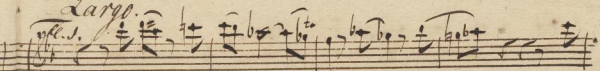
In lieblicher Stimm Gott sei:

gott ist unser gnädiger Vater.

licher. Milder Gott, in lieblicher, barmherziger Erb-
 licheit, du

87 88 98

Largo.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp.* and *p.*. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third and fourth staves show a more complex melodic line with many beamed notes. The fifth staff has a treble clef and a key signature of one flat, with the text "col B" written below it. The sixth staff also has a treble clef and a key signature of one flat, with the text "col B" written below it. The seventh staff has a treble clef and a key signature of one flat, with the text "tasto" written below it. The eighth staff is empty. The ninth and tenth staves are also empty. The paper is aged and shows some staining and wear.

Musical score for a full orchestra and vocal soloist. The score is written on multiple staves, including staves for the vocal soloist (Canto), Violin I (Viol. I), Violin II (Viol. II), Viola, and Contrabass (Cont.).

The vocal soloist part (Canto) features the following lyrics:

Canto. *Maui hing ga bang tuc jang rump jif auf Golgatha sein*
ceitliche
 Canto. *Leut ganz auf zu fassen; Mocht us sein mocht us sein lag sein am Kreutz ar,*

The instrumental parts include:

- Viol. I: *Viol. I*
- Viol. II: *Viol. II*
- Viola: *Viola*
- Cont.: *Cont.*

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *p*, *f*, *sf*, *sfz*). The bottom of the page shows figured bass notation for the Contrabass part.

Handwritten musical score for the first system, measures 1-8. The notation is in treble and bass staves. The key signature has one flat (B-flat). The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando). A *tr* (trill) is marked above a note in measure 2. A *bla* (blow) marking is present in measure 6. A *f* (forte) marking is present in measure 7. A *trasto* (trastone) marking is present in measure 8. The bottom staff shows figured bass notation: 7 4, 6 6, 7 6, 4, 6 7, 4 6, 6 3, 6 2.

Handwritten musical score for the second system, measures 9-16. The notation is in treble and bass staves. The key signature has one flat (B-flat). The first staff contains measures 9-12, and the second staff contains measures 13-16. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo), *sf* (sforzando), and *ppp* (pianissimissimo). A *tr* (trill) is marked above a note in measure 10. A *f* (forte) marking is present in measure 11. A *trasto* (trastone) marking is present in measure 12. The bottom staff shows figured bass notation: 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6.

Accomp. Poco adagio.

Corno 1.



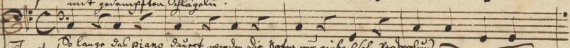
Corno 2.



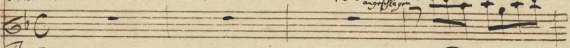
Corno 3.



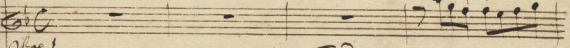
Timpani.



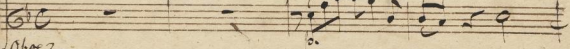
Flauto 1.



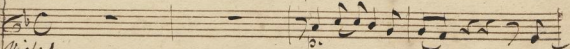
Fl. 2.



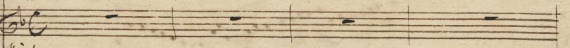
Oboe 1.



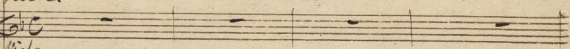
Oboe 2.



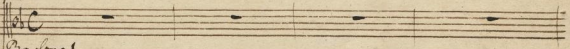
Viol. 1.



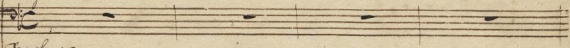
Viol. 2.



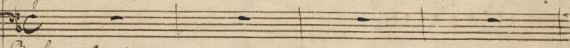
Viola.



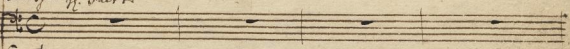
Bassono 1.



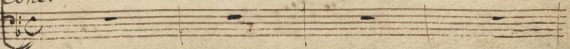
Bassono 2.



Basso. ff. Allert.



Cont:



210.

C.1.

C.2.

C.3.

E.

Fl.1

Fl.2

Ob.1.

Ob.2.

V.1.

V.2.

V.

B.1.

B.2.

B.

C.

ten.

ten.

ten.

unis.

ten.

C. 1.
 C. 2.
 C. 3.
 T.
 Fl. 1.
 Fl. 2.
 Ob. 1.
 Ob. 2.
 V. 1.
 V. 2.
 B. 1.
 B. 2.
 B.
 Cont.

24 43 67 45 67 43 67 2 3

tasto
pp.

252.

C.1.

C.2.

pp.

C.3.

pp.

Tym.

pp.

Fl. 1.

p.

Fl. 2.

p.

Ob. 1.

p.

Ob. 2.

mf

V. 1.

V. 2.

Lo.

B. 1.

B. 2.

B.

Org. *tasto.*

f.

f.

unif.

C. 1.
C. 2.
C. 3.
T.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
V. 1.
V. 2.
Tr.
B. 1.
B. 2.
B. 3.
Cont.

The musical score is written on 15 staves, each with a label for a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp.' and 'p.'. The paper is aged and slightly discolored.

214.

C. 1.

C. 2.

C. 3.

F. 1.

F. 2.

Ob. 1.

Ob. 2.

V. 1.

V. 2.

Tr.

B. 1.

B. 2.

C. 1.

C. 2.

C. 3.

allmählich *fort* der Toddie Donner *gibt* den *Sturm*, und *füllt* die *Anger*,

pp.

C. 1.

C. 2.

C. 3.

F.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

P. 1.

P. 2.

P.

Ob. 1.

Ob. 2.

C.

C.

allegro.

213

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

allegro.

ist in die Naht
tasto

Da

Ende habet gütlich;
allegro

so singet und da

216.

C.1.

C.2.

C.3.

C.4.

A.1.

A.2.

Ob.1.

Ob.2.

F.1.

F.2.

F.3.

F.4.

F.5.

F.6.

F.7.

F.8.

F.9.

F.10.

F.11.

F.12.

F.13.

F.14.

F.15.

F.16.

F.17.

F.18.

F.19.

F.20.

F.21.

F.22.

F.23.

F.24.

F.25.

F.26.

F.27.

F.28.

F.29.

F.30.

F.31.

F.32.

F.33.

F.34.

F.35.

F.36.

F.37.

F.38.

F.39.

F.40.

F.41.

F.42.

F.43.

F.44.

F.45.

F.46.

F.47.

F.48.

F.49.

F.50.

F.51.

F.52.

F.53.

F.54.

F.55.

F.56.

F.57.

F.58.

F.59.

F.60.

F.61.

F.62.

F.63.

F.64.

F.65.

F.66.

F.67.

F.68.

F.69.

F.70.

F.71.

F.72.

F.73.

F.74.

F.75.

F.76.

F.77.

F.78.

F.79.

F.80.

F.81.

F.82.

F.83.

F.84.

F.85.

F.86.

F.87.

F.88.

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F.90.

F.91.

F.92.

F.93.

F.94.

F.95.

F.96.

F.97.

F.98.

F.99.

F.100.

F.101.

F.102.

F.103.

F.104.

F.105.

F.106.

F.107.

F.108.

F.109.

F.110.

F.111.

F.112.

F.113.

F.114.

F.115.

F.116.

F.117.

F.118.

F.119.

F.120.

F.121.

F.122.

F.123.

F.124.

F.125.

F.126.

F.127.

F.128.

F.129.

F.130.

F.131.

F.132.

F.133.

F.134.

F.135.

F.136.

F.137.

F.138.

F.139.

F.140.

F.141.

F.142.

F.143.

F.144.

F.145.

F.146.

F.147.

F.148.

F.149.

F.150.

F.151.

F.152.

F.153.

F.154.

F.155.

F.156.

F.157.

F.158.

F.159.

F.160.

F.161.

F.162.

F.163.

F.164.

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F.167.

F.168.

F.169.

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F.171.

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F.199.

F.200.

F.201.

F.202.

F.203.

F.204.

F.205.

F.206.

F.207.

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F.209.

F.210.

F.211.

F.212.

F.213.

F.214.

F.215.

F.216.

F.217.

F.218.

F.219.

F.220.

F.221.

F.222.

F.223.

F.224.

F.225.

F.226.

F.227.

F.228.

F.229.

F.230.

F.231.

F.232.

F.233.

F.234.

F.235.

F.236.

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F.242.

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F.303.

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F.328.

F.329.

F.330.

F.331.

F.332.

F.333.

F.334.

F.335.

F.336.

F.337.

F.338.

F.339.

F.340.

Handwritten musical score for orchestra and choir, page 215. The score is written on multiple staves, with parts labeled C.1., C.2., Co., F., Fl.1., Fl.2., Ob.1., Ob.2., K.1., K.2., P., B.1., B.2., B., and C. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into two systems. The first system includes parts for C.1., C.2., Co., F., Fl.1., Fl.2., Ob.1., and Ob.2. The second system includes parts for K.1., K.2., P., B.1., B.2., B., and C. The notation includes various musical symbols such as notes, rests, and dynamic markings.

At the bottom of the page, there are handwritten notes: "Stille für Bass" and "mit, ruhig, fort." The page number "215" is written in the top right corner.

220.

C.1

C.2

C.3.

T.

Fl. 1

Largo

Fl. 2

Largo.

Ob. 1.

Largo.

Ob. 2.

Largo.

Vi. 1.

Largo.

Vi. 2.

Largo.

Vi. 3.

Largo.

Vi. 4.

Vi. 5.

Vi. 6.

Vi. 7.

Vi. 8.

Vi. 9.

Vi. 10.

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Viol. 5.

Viol. 6.

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Viol. 270.

Viol. 271.

222.

Handwritten musical score for orchestra, numbered 222. The score is written on multiple staves, including woodwinds, strings, and basso continuo.

Woodwinds:

- C. 1.** (Clarinet 1): *pp.*
- C. 2.** (Clarinet 2): *pp.*
- C. 3.** (Clarinet 3): *pp.*
- F.** (Flute): *pp.*
- Fl. 1.** (Flute 1): *pp.*
- Fl. 2.** (Flute 2): *pp.*
- Ob. 1.** (Oboe 1): *pp.*
- Ob. 2.** (Oboe 2): *pp.*
- Cl. 1.** (Clarinete 1): *pp.*
- Cl. 2.** (Clarinete 2): *pp.*

Strings:

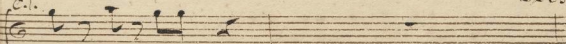
- V. 1.** (Violin 1): *pp.*
- V. 2.** (Violin 2): *pp.*
- V. 3.** (Violin 3): *pp.*
- V. 4.** (Violin 4): *pp.*
- V. 5.** (Violin 5): *pp.*
- V. 6.** (Violin 6): *pp.*
- V. 7.** (Violin 7): *pp.*
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- V. 184.** (Violin 184): *pp.*
- V. 185.** (Violin 185): *pp.*
- V. 186.** (Violin 186): *pp.*
- V. 187.** (Violin 187): *pp.*
- V. 188.** (Violin 188): *pp.*
- V. 189.** (Violin 189): *pp.*
- V. 190.** (Violin 190): *pp.*
- V. 191.** (Violin 191): *pp.*
- V. 192.** (Violin 192): *pp.*
- V. 193.** (Violin 193): *pp.*
- V. 194.** (Violin 194): *pp.*
- V. 195.** (Violin 195): *pp.*
- V. 196.** (Violin 196): *pp.*
- V. 197.** (Violin 197): *pp.*
- V. 198.** (Violin 198): *pp.*
- V. 199.** (Violin 199): *pp.*
- V. 200.** (Violin 200): *pp.*
- V. 201.** (Violin 201): *pp.*
- V. 202.** (Violin 202): *pp.*
- V. 203.** (Violin 203): *pp.*
- V. 204.** (Violin 204): *pp.*
- V. 205.** (Violin 205): *pp.*
- V. 206.** (Violin 206): *pp.*
- V. 207.** (Violin 207): *pp.*
- V. 208.** (Violin 208): *pp.*
- V. 209.** (Violin 209): *pp.*
- V. 210.** (Violin 210): *pp.*
- V. 211.** (Violin 211): *pp.*
- V. 212.** (Violin 212): *pp.*
- V. 213.** (Violin 213): *pp.*
- V. 214.** (Violin 214): *pp.*
- V. 215.** (Violin 215): *pp.*
- V. 216.** (Violin 216): *pp.*
- V. 217.** (Violin 217): *pp.*
- V. 218.** (Violin 218): *pp.*
- V. 219.** (Violin 219): *pp.*
- V. 220.** (Violin 220): *pp.*
- V. 221.** (Violin 221): *pp.*
- V. 222.** (Violin 222): *pp.*

Other parts:

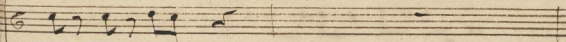
- Cont.** (Continuo): *pp.*
- tasto** (Tasto): *pp.*

The score includes various musical notations such as notes, rests, and dynamic markings (*pp.*).

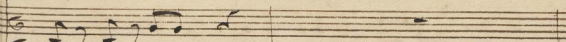
C.1.



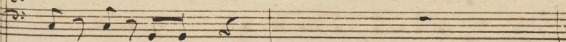
C.2.



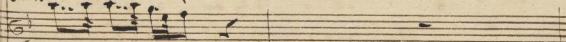
C.3.



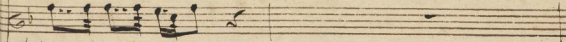
F.



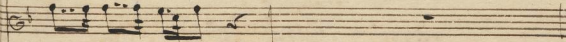
Fl.1.



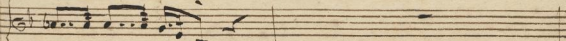
Fl.2.



Ob.1.



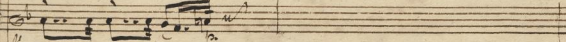
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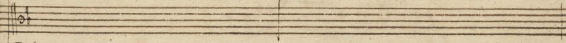
P.1.



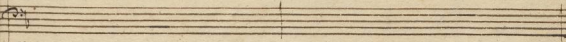
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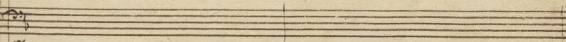
P.



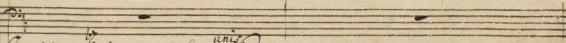
B.1.



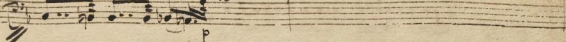
B.2.

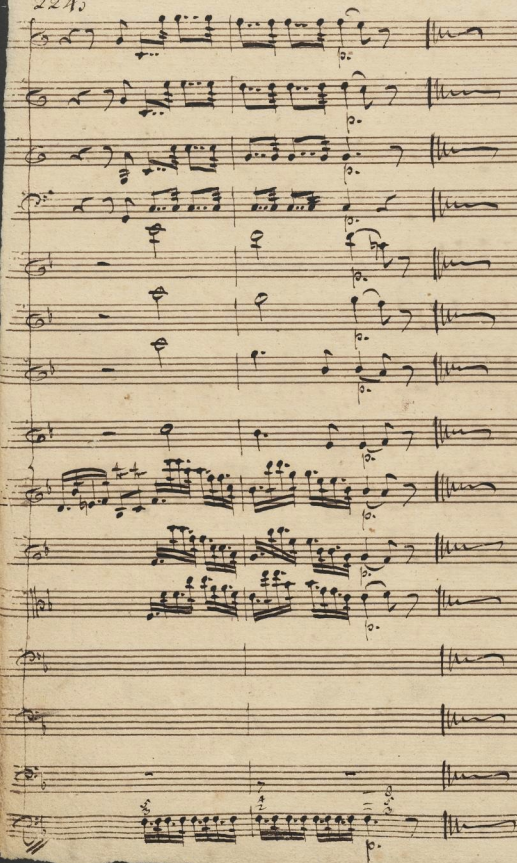


B.



C.





Coro, Allegro ma non tanto.

225.

Corno 1.

Corno 2.

Flauto 1.

Flauto 2.

Oboe 1.

Oboe 2.

Viol. 1.

Viol. 2.

Viola

Contralto

Claro.

Tenore

Basso

Cont. Tasto.

Kri — Kri-ist ihu, no-lobst du mich, lobbingst, lob.
 Kri-ist ihu, no-lob-
 6 7 28 Tasto. 6 7

col. v. 1.

col. v. 2.

singt dem Heil'gen - winder, ged' Gott dem Vater, Ehre und'

2/4 6/8 9/8 7/8

Macht, so set dein größtes Werk so set dein größtes Werk voll -
 so set dein größtes dein größtes Werk voll.
 dein
 dein unisoni

Handwritten musical score on aged paper, page 229. The score consists of 14 staves. The first two staves are for a vocal part, likely Soprano and Alto, with a treble clef and a key signature of one sharp (F#). The next six staves are for a keyboard instrument, with a grand staff (treble and bass clefs) and a key signature of one sharp. The final two staves are for a basso continuo part, with a bass clef and a key signature of one sharp. The music is written in a historical style, with many accidentals and ornaments. The lyrics "Christe, Christe, lob' sind' ihm'" are written in a cursive hand below the keyboard staves. The word "tasto" is written above the final staff, and "p" is written below it. The page is numbered "229." in the top right corner.

260.

mit der 1 Viol.

mit der 2 Viol.

groß

das Harz vollbraust.

groß

das Harz vollbraust

groß

24 6 - 2 6 6 9 3 4 7

A handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff continues the melody. The third staff features a series of eighth notes. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff continues the melody. The sixth staff features a series of eighth notes. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff continues the melody. The ninth staff features a series of eighth notes. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff continues the melody. The twelfth staff features a series of eighth notes. The score concludes with a double bar line.

Andante

Finis

6 7 *unis* *Tasto*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and complex rhythmic patterns. The lyrics are written in a cursive script below the staves.

ist ihu, der lo'st die Sünden, lob/singt, lob/singt dem Vater.

ihu, der lo'st

5 6 7 4 6 8 2 8 4 5

Handwritten musical score on page 235. The page contains several staves of music, including a vocal line with German lyrics. The lyrics are: *winde, gab Gott, Gott dem Kinde Lufte und*. The music is written in a historical style, likely 18th or 19th century, with various musical notations and clefs. The bottom of the page features a large, stylized signature or initial, possibly "A. B. 7", and some other markings.

Macht Kün'ni Macht Kün'ni
 fat / ein groß fat
 fat / ein groß fat

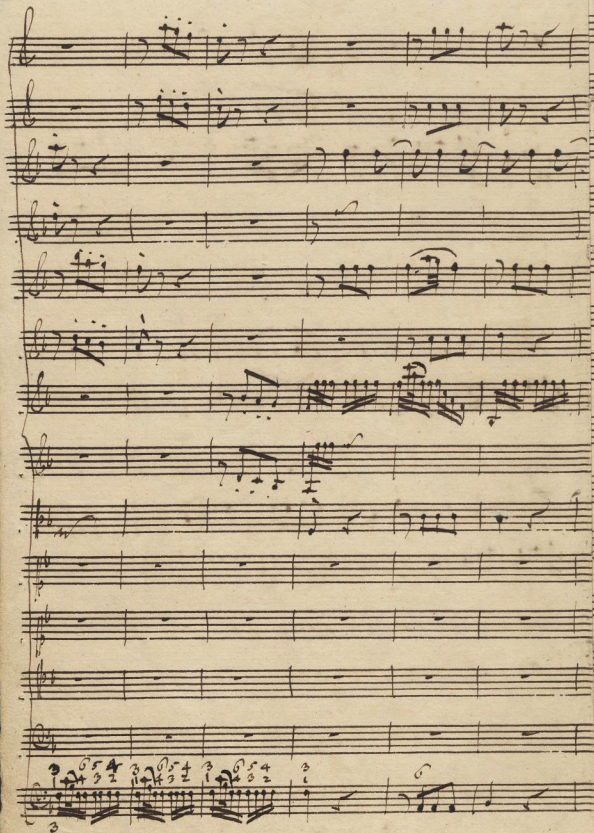
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics "auf sein größt" are written below the staves, with some words appearing multiple times. At the bottom left, there are handwritten numbers: 3, 6, 4, 3, 2, 1.

3
6
4
3
2
1

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *pizz*. The paper shows signs of wear, including tears and foxing. The bottom of the page contains the words *unio* and *tasto* above the final staff.

Mark willerast prnigt ifu lob singat ifu,
 no ist sein
 prnigt ifu lob singat ifu,
 unio
 tato
 p

Handwritten musical score for the piece "Der Mond rollbraust." The score is written on ten staves, with the first staff labeled "Violoncelle". The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 3/4 time, as indicated by the time signature at the bottom. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The title "Der Mond rollbraust." is written in a decorative, stylized font at the bottom right of the page. The manuscript is aged and shows signs of wear, including discoloration and some fading of the ink.



Handwritten musical score on page 239. The score consists of multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The lyrics are written in German and include the words "Herrn", "Frau", "Kaslo", and "mit unsinnlichen". The score is written in a cursive, handwritten style.

Key markings and lyrics include:

- Herrn solo.*
- Frau*
- Kaslo*
- mit unsinnlichen*
- pp*
- pp*
- pp*

Oboe I.

Bazonci.

Capto.

Kindes uns - unßzollen Kindes, das Los das fügen

zum Feuern, um das

für uns - für uns ga-macht. ²⁰ So hab-

242

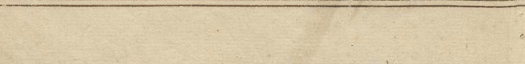
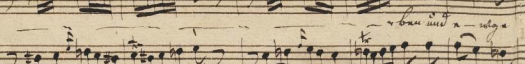
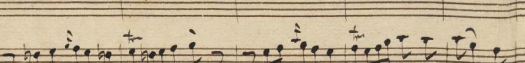
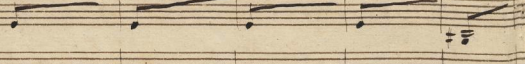
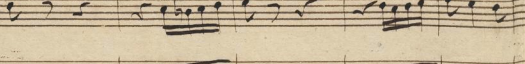
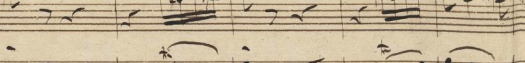
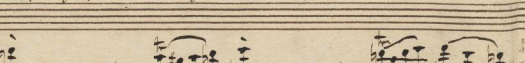
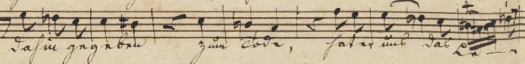
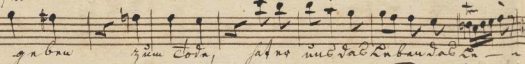
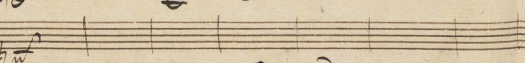
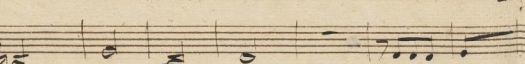
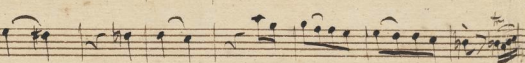
Fl. 1.

Fl. 2.

Fl. 1.

Fl. 2.

C.



gabau zum Chor, fahr mit der Laub der -
 fahr gabau zum Chor, fahr mit der

gabau mit der -
 gabau mit der -

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is on five staves. The first staff is for Soprano (Soprano), the second for Alto (Alto), the third for Tenor (Tenore), and the fourth and fifth for Bass (Basso). The lyrics are in French: "Non un vin d'Espagne, mais un vin d'Espagne, mais un vin d'Espagne." The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pp". The word "Coro" is written in a circle at the end of the fourth staff.

[illegible]

244.

Handwritten musical score for the first system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a dense, rapid passage. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It also contains several measures of music, including a dense, rapid passage. The lyrics "er jammert" are written below the first measure of the lower staff, and "ist er - standen" is written below the last two measures of the lower staff. There are dynamic markings "p:" and "p" throughout the system.

Handwritten musical score for the second system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a dense, rapid passage. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It also contains several measures of music, including a dense, rapid passage. The lyrics "ist er - standen" are written below the first measure of the lower staff, and "ist er - standen" is written below the last two measures of the lower staff. There are dynamic markings "p:" and "p" throughout the system.

mf.

Si

replica

il coro.

Maest singt laut

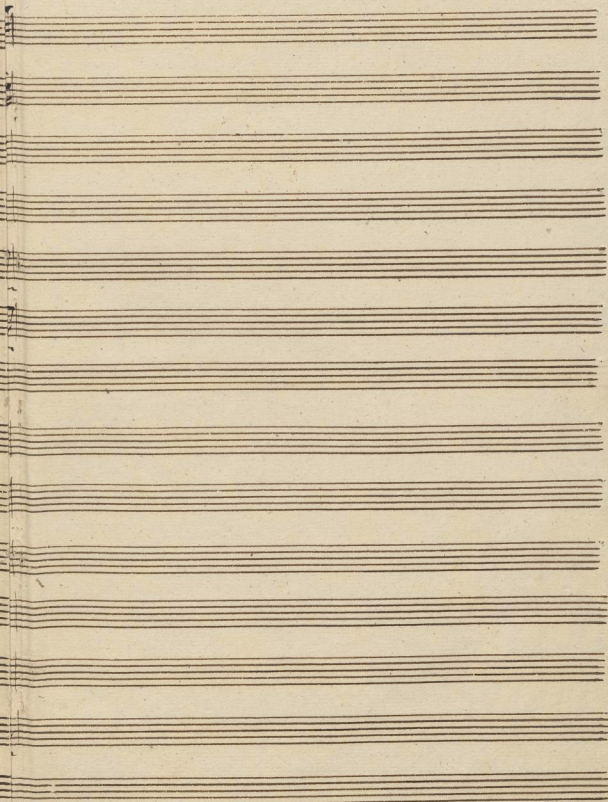
Maest singt laut

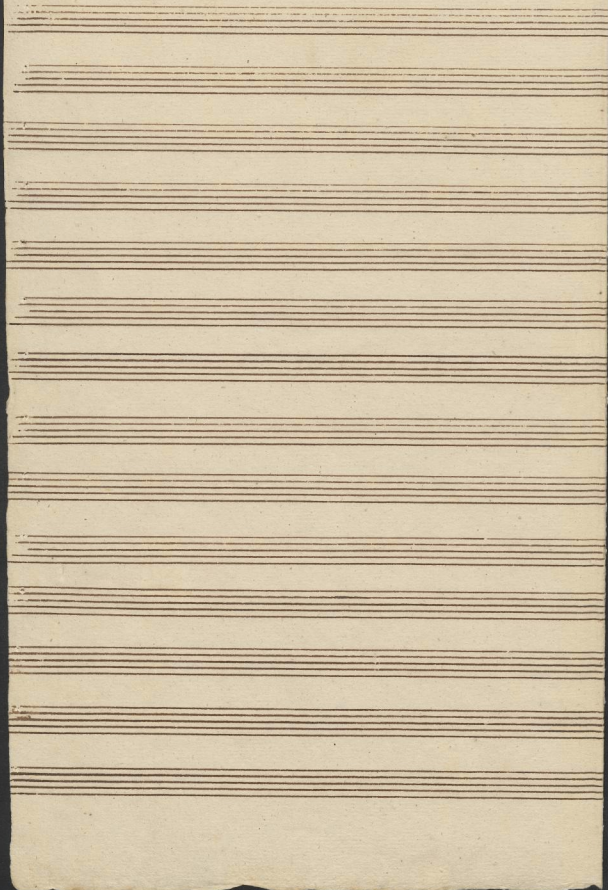
mf.

unis.

Fine







1 Viol. *al.*

2 Viol.

Brass

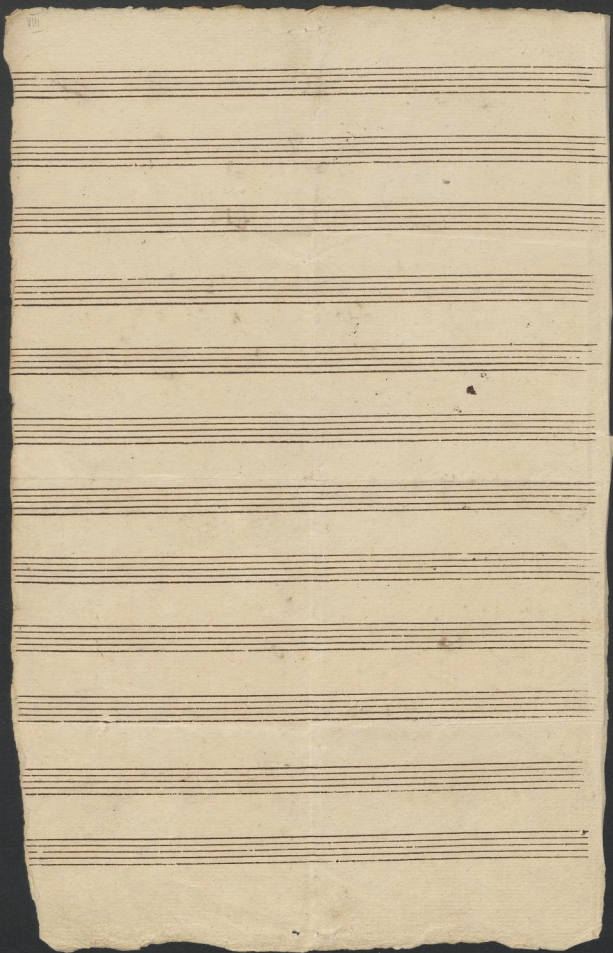
Chorus

Chor *andem alle fließ* *und* *oftant folgen uns, folgen uns, die wir folgen fließ*

Larghetto

mit, Gott lauden preiset auf wacht auf und wartet sie, O du mein

und *was* *piano*



all.

all.

and the same.

Land.

ausg. anders als flieg.

o Fehlt, folge nicht, folge ist, folge sein, folge sein, folge sein

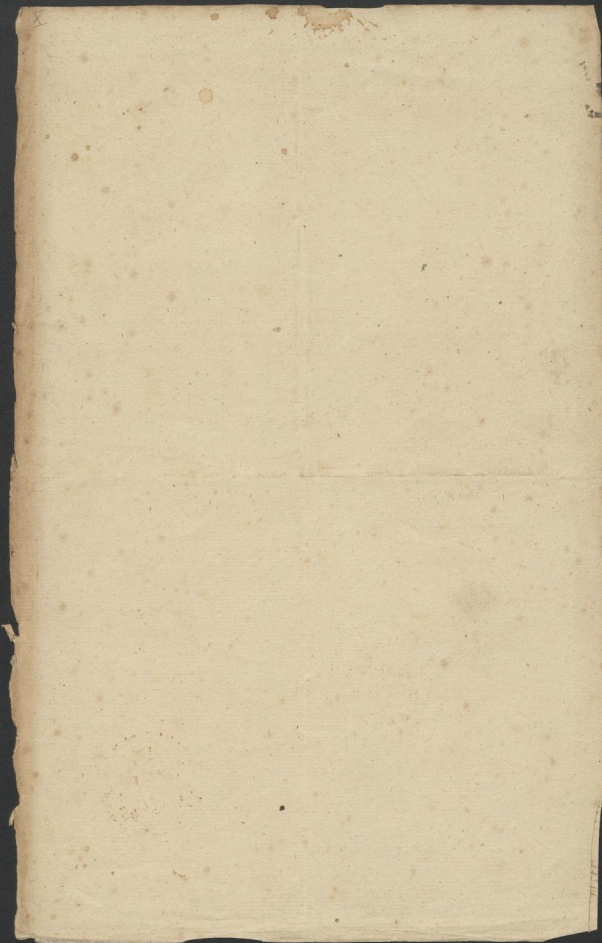
Larghetto

mit
unig.

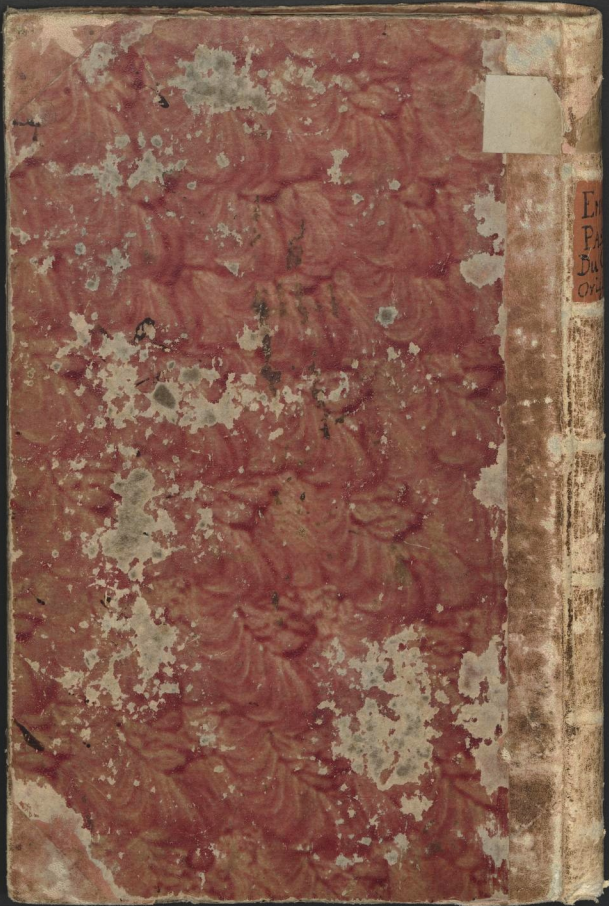
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