

Allegro marcato. Sonate für die Orgel. ~~von Engel~~ ^{für die Orgel.} A. P. Martmann

Handwritten musical score for "The Girl in the Red Dress". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is in common time (C). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The music is in a simple, folk-like style. The lyrics are written below the voice staff.

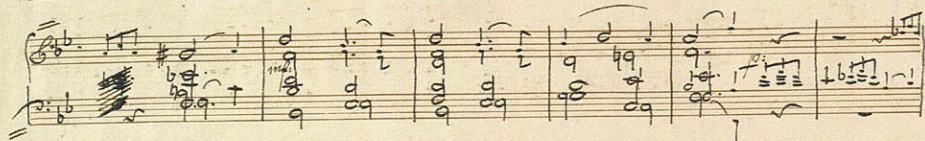
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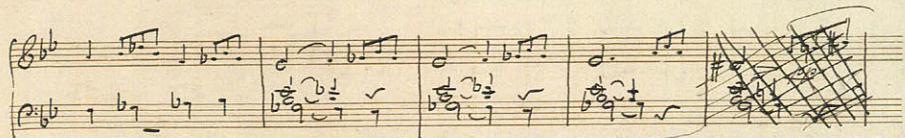
The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and catchy, with a range of one octave. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The score is written in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staff. The score is divided into two systems by a double bar line. The first system contains the first line of the melody, and the second system contains the second line. The handwriting is in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on a single sheet of aged, yellowed paper. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written on the treble staff, and the accompaniment is on the bass staff. The music is written in a cursive, handwritten style. The lyrics "The Rose Tree" are written above the treble staff. The score includes various musical notations such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some wear.

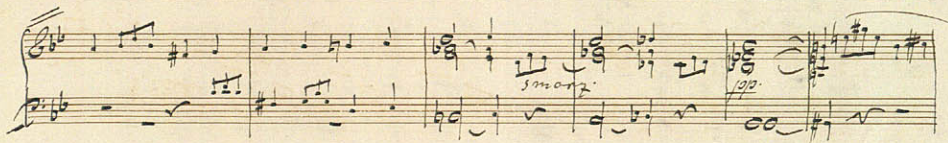
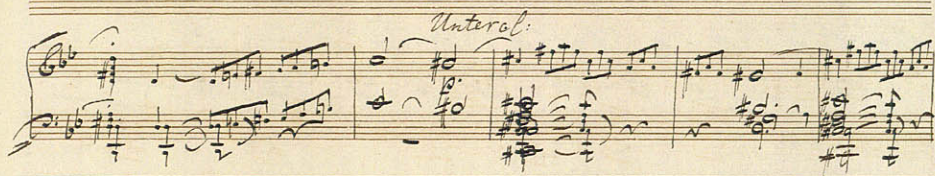










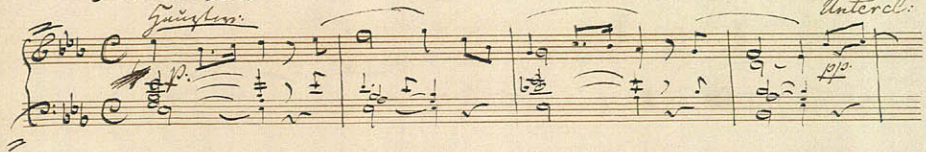


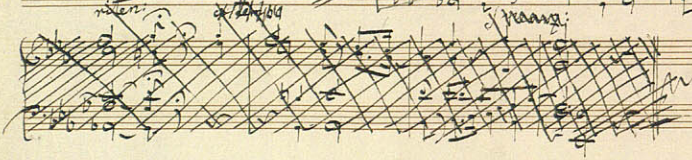
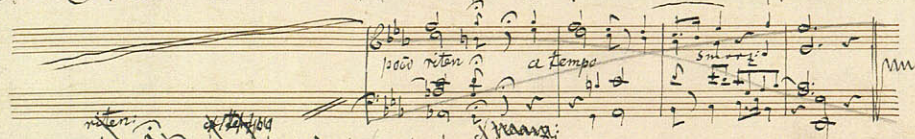


Andantino

ganz leise.

Untercl.





Allegro poco agitato.

Anteril.

Gangster.

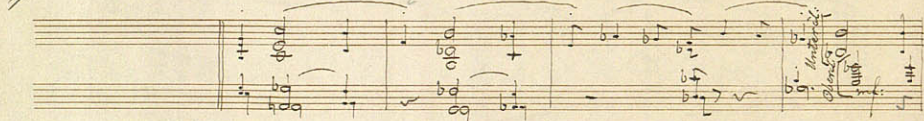
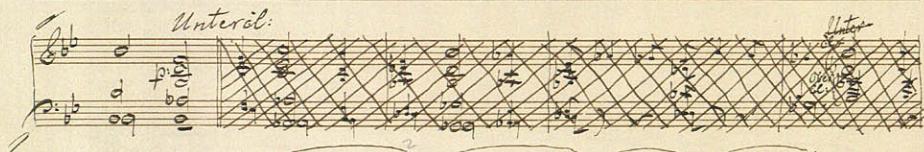
Anteril.

Handwritten musical score for the first system, featuring two staves with treble and bass clefs, key signature of one flat, and time signature of common time. The notation includes various notes, rests, and dynamic markings like 'p' and 'f'. The word 'Gangster' is written above the first staff, and 'Anteril' is written above the second staff.

Handwritten musical score for the second system, continuing the two-staff notation with treble and bass clefs, one flat key signature, and common time signature.

Handwritten musical score for the third system, featuring two staves. The first two measures are heavily crossed out with diagonal lines, while the remaining measures contain musical notation.

Handwritten musical score for the fourth system, featuring two staves with musical notation in treble and bass clefs, one flat key signature, and common time signature.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some sections heavily crossed out or scribbled over.

Key markings and annotations include:

- Violoncello* (Cello) at the top left.
- Violoncello* (Cello) on the second staff.
- Violoncello* (Cello) on the third staff.
- Violoncello* (Cello) on the fourth staff.
- Violoncello* (Cello) on the fifth staff.
- Violoncello* (Cello) on the sixth staff.
- Violoncello* (Cello) on the seventh staff.
- Violoncello* (Cello) on the eighth staff.
- Violoncello* (Cello) on the ninth staff.
- Violoncello* (Cello) on the tenth staff.
- Violoncello* (Cello) on the eleventh staff.
- Violoncello* (Cello) on the twelfth staff.
- Violoncello* (Cello) on the thirteenth staff.
- Violoncello* (Cello) on the fourteenth staff.
- Violoncello* (Cello) on the fifteenth staff.
- Violoncello* (Cello) on the sixteenth staff.
- Violoncello* (Cello) on the seventeenth staff.
- Violoncello* (Cello) on the eighteenth staff.
- Violoncello* (Cello) on the nineteenth staff.
- Violoncello* (Cello) on the twentieth staff.
- Violoncello* (Cello) on the twenty-first staff.
- Violoncello* (Cello) on the twenty-second staff.
- Violoncello* (Cello) on the twenty-third staff.
- Violoncello* (Cello) on the twenty-fourth staff.
- Violoncello* (Cello) on the twenty-fifth staff.
- Violoncello* (Cello) on the twenty-sixth staff.
- Violoncello* (Cello) on the twenty-seventh staff.
- Violoncello* (Cello) on the twenty-eighth staff.
- Violoncello* (Cello) on the twenty-ninth staff.
- Violoncello* (Cello) on the thirtieth staff.
- Violoncello* (Cello) on the thirty-first staff.
- Violoncello* (Cello) on the thirty-second staff.
- Violoncello* (Cello) on the thirty-third staff.
- Violoncello* (Cello) on the thirty-fourth staff.
- Violoncello* (Cello) on the thirty-fifth staff.
- Violoncello* (Cello) on the thirty-sixth staff.
- Violoncello* (Cello) on the thirty-seventh staff.
- Violoncello* (Cello) on the thirty-eighth staff.
- Violoncello* (Cello) on the thirty-ninth staff.
- Violoncello* (Cello) on the fortieth staff.
- Violoncello* (Cello) on the forty-first staff.
- Violoncello* (Cello) on the forty-second staff.
- Violoncello* (Cello) on the forty-third staff.
- Violoncello* (Cello) on the forty-fourth staff.
- Violoncello* (Cello) on the forty-fifth staff.
- Violoncello* (Cello) on the forty-sixth staff.
- Violoncello* (Cello) on the forty-seventh staff.
- Violoncello* (Cello) on the forty-eighth staff.
- Violoncello* (Cello) on the forty-ninth staff.
- Violoncello* (Cello) on the fiftieth staff.
- Violoncello* (Cello) on the fifty-first staff.
- Violoncello* (Cello) on the fifty-second staff.
- Violoncello* (Cello) on the fifty-third staff.
- Violoncello* (Cello) on the fifty-fourth staff.
- Violoncello* (Cello) on the fifty-fifth staff.
- Violoncello* (Cello) on the fifty-sixth staff.
- Violoncello* (Cello) on the fifty-seventh staff.
- Violoncello* (Cello) on the fifty-eighth staff.
- Violoncello* (Cello) on the fifty-ninth staff.
- Violoncello* (Cello) on the sixtieth staff.
- Violoncello* (Cello) on the sixty-first staff.
- Violoncello* (Cello) on the sixty-second staff.
- Violoncello* (Cello) on the sixty-third staff.
- Violoncello* (Cello) on the sixty-fourth staff.
- Violoncello* (Cello) on the sixty-fifth staff.
- Violoncello* (Cello) on the sixty-sixth staff.
- Violoncello* (Cello) on the sixty-seventh staff.
- Violoncello* (Cello) on the sixty-eighth staff.
- Violoncello* (Cello) on the sixty-ninth staff.
- Violoncello* (Cello) on the seventieth staff.
- Violoncello* (Cello) on the seventy-first staff.
- Violoncello* (Cello) on the seventy-second staff.
- Violoncello* (Cello) on the seventy-third staff.
- Violoncello* (Cello) on the seventy-fourth staff.
- Violoncello* (Cello) on the seventy-fifth staff.
- Violoncello* (Cello) on the seventy-sixth staff.
- Violoncello* (Cello) on the seventy-seventh staff.
- Violoncello* (Cello) on the seventy-eighth staff.
- Violoncello* (Cello) on the seventy-ninth staff.
- Violoncello* (Cello) on the eightieth staff.
- Violoncello* (Cello) on the eighty-first staff.
- Violoncello* (Cello) on the eighty-second staff.
- Violoncello* (Cello) on the eighty-third staff.
- Violoncello* (Cello) on the eighty-fourth staff.
- Violoncello* (Cello) on the eighty-fifth staff.
- Violoncello* (Cello) on the eighty-sixth staff.
- Violoncello* (Cello) on the eighty-seventh staff.
- Violoncello* (Cello) on the eighty-eighth staff.
- Violoncello* (Cello) on the eighty-ninth staff.
- Violoncello* (Cello) on the ninetieth staff.
- Violoncello* (Cello) on the ninety-first staff.
- Violoncello* (Cello) on the ninety-second staff.
- Violoncello* (Cello) on the ninety-third staff.
- Violoncello* (Cello) on the ninety-fourth staff.
- Violoncello* (Cello) on the ninety-fifth staff.
- Violoncello* (Cello) on the ninety-sixth staff.
- Violoncello* (Cello) on the ninety-seventh staff.
- Violoncello* (Cello) on the ninety-eighth staff.
- Violoncello* (Cello) on the ninety-ninth staff.
- Violoncello* (Cello) on the hundredth staff.

Handwritten musical score for a symphony, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is written in a historical style, with some annotations in French at the bottom.

Oberöl:
 Untröl:
 120.



Handwritten musical score on ten staves, featuring various musical notations and annotations.

Annotations include:

- Einigen:* (written above the first staff)
- Unterl:* (written above the second staff)
- Einigen:* (written above the third staff)
- Unterl:* (written above the fourth staff)
- Einigen:* (written above the seventh staff)
- Unterl:* (written above the eighth staff)
- Einigen:* (written above the ninth staff)
- Unterl:* (written above the tenth staff)

The score includes various musical symbols such as notes, rests, and accidentals, along with handwritten markings like "Simone" and "Vier".

