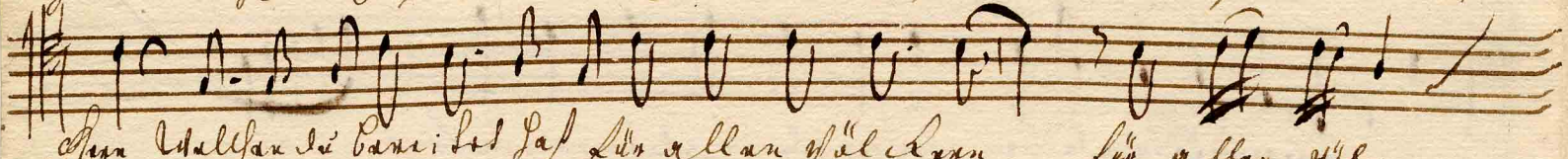


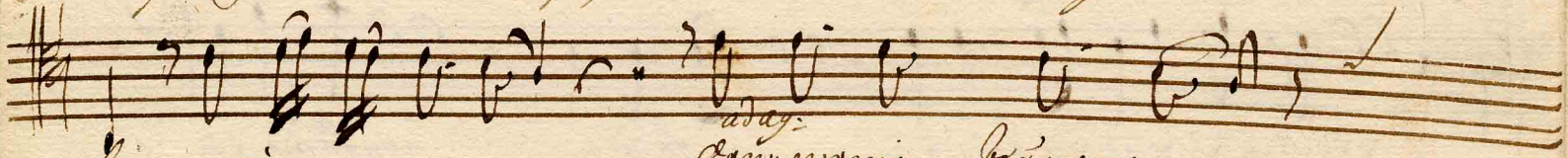
Jeban sinen sijalant y * sahan, *alleg:* aitaljan lu' paraitel jef füs allen wälkann füs allen wäl,



den wäljan lu' paraitel jef füs allen wälkann füs allen wäl,



den wäljan lu' paraitel jef füs allen wälkann. füs allen wäl,



adagio: annunna kuyan



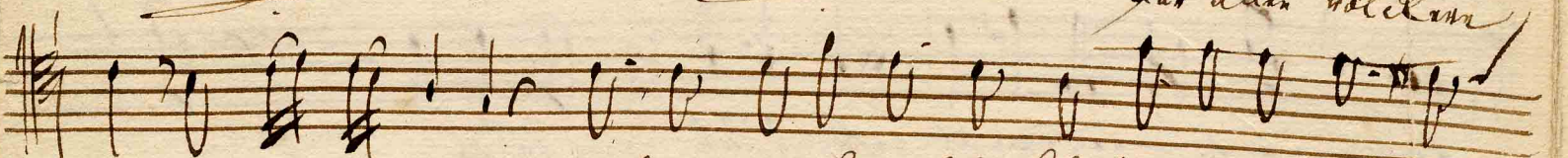
Jeban sinen sijalant y * sahan annunna kuyan



Jeban sinen sijalant y * sahan *alleg:* aitaljan lu' paraitel jef.



füs allen wälkann



wäljan lu' paraitel jef füs allen wälkann



füs allen wälkann

wäljan lu' *adagio*



paraitel jef füs al



den allen wälkann füs allen

füs al



den füs al

den füs

allen *rit.* *rit.* *rit.* *rit.*

Ein Gott der allmächtig Ein Gott der allmächtig — den wir prei-

sen, Ein Gott der allmächtig — den wir prei-

sen die Sünden, und dem wir danken und loben dem

Frei — dem wir danken und loben dem Frei-

sen Gott der allmächtig den wir preisen und dem wir danken

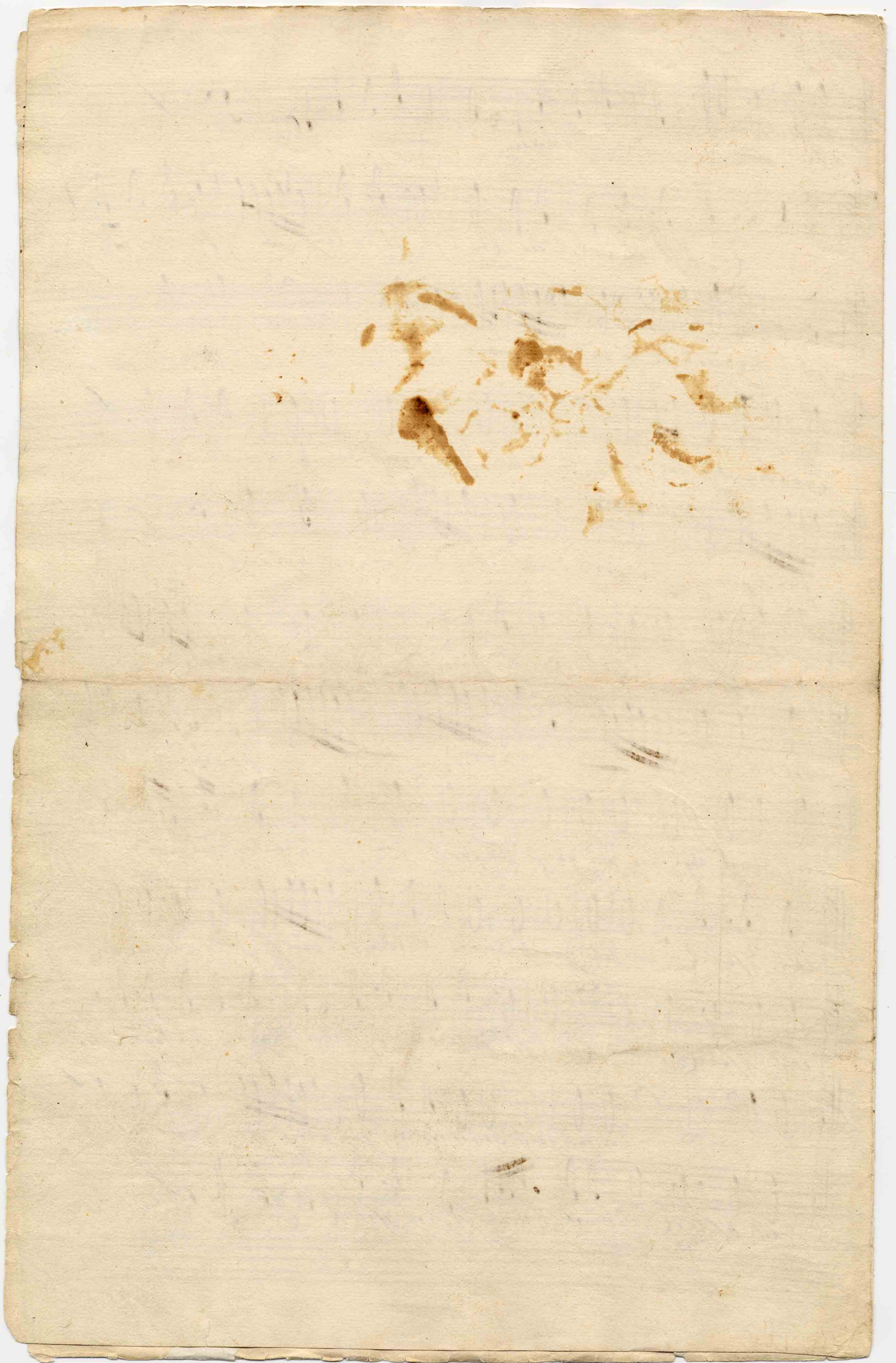
und loben dem wir danken — dem wir danken und loben

dem wir danken und loben dem wir danken und loben dem wir danken

und loben dem wir danken und loben dem wir danken und loben dem wir danken

und loben dem wir danken und loben dem wir danken und loben dem wir danken

und loben dem wir danken und loben dem wir danken und loben dem wir danken



Symphonia, taet.

a. 3.

Tenor.

Herre nu låter tu tin, Tienare, tin Tienare, Herre nu

låter tu tin tienare, tin Tienare, i frjød fara

Herre nu låter tu tin Tienare, tin Tienare tin Tienare i frjød

fara i frjød fara, i frjød fara, i frjød fara, i frjød fa =

= ra, i frjød fara i frjød fara, i frjød fara, som Tu

sagot hafwer, Herre Nu låter tu tin Tienare, tin Tienare, i frjød

fara, i frjød, i frjød fara, som tu, sagot hafwer, i frjød fara

i frjød fara, i frjød fara, i frjød fara, i frjød fara, i frjød

fa ra, i frjød fara, som Tu sagot hafwer, som Tu, ::::

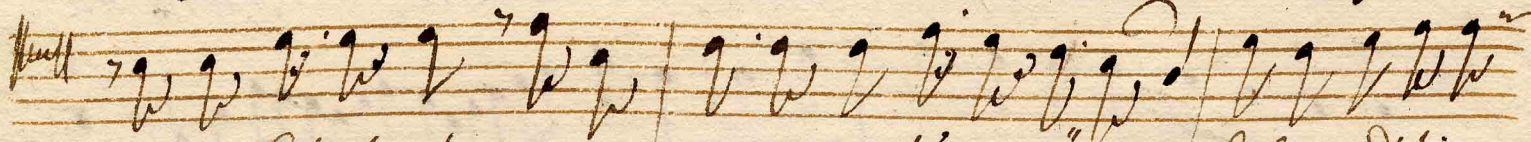
sagot hafwer, som Tu, sagot hafwer.

Adagio.



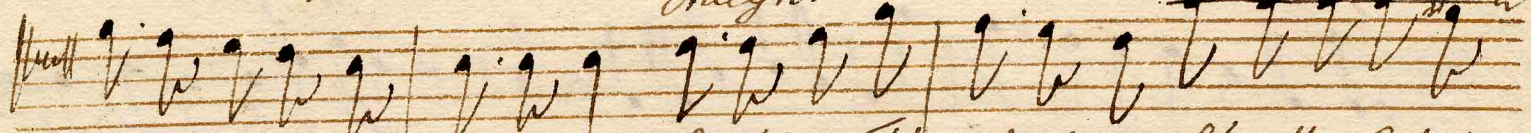
Sj' Mina Ö-gon

hafwa seottina Saligheet



tina Saligheet

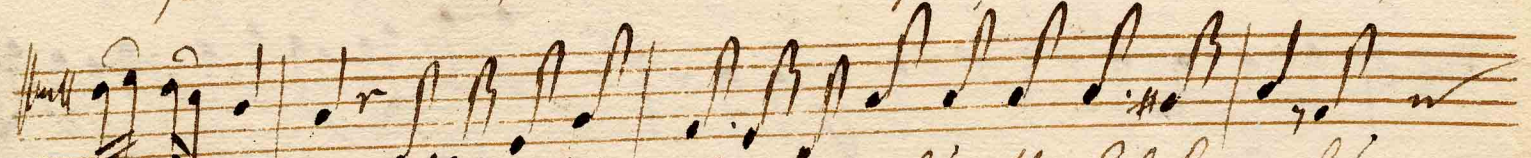
Allegro. Sj' min Ö-gon hafwa seottina



Saligheet tina Saligheet, hwilken Süberedt hafwer för allo Solike,



för allo Solike, hwilken Süberedt hafwer för allo Solike, för



allo Solike, hwilken Süberedt hafwer för allo Solike, för

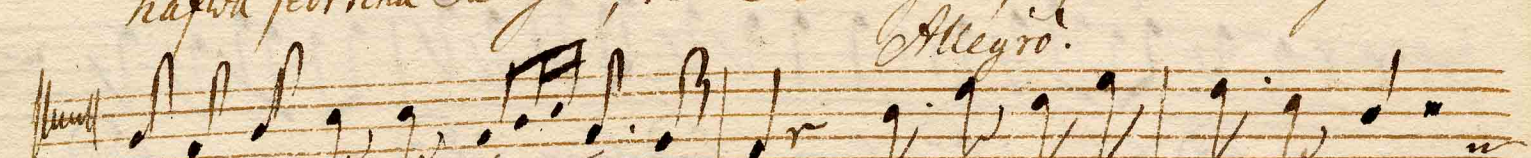


Allo Soliken,

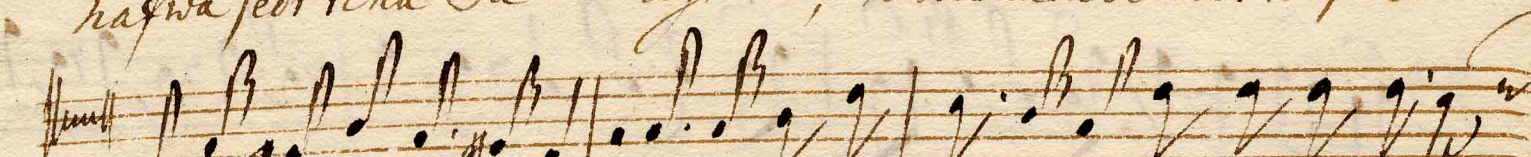
Adagio. Sj' mina Ö-gon



hafwa seottina Salighet, tina Salighet, Sj' min Ö-gon



Allegro. hafwa seottina Sa - ligheet, hwilken Süberedt hafwer



för Allo soliken



för allo solike, hwilken Süberedt hafwer för allo Soliken, för

Handwritten musical notation on a single staff.

Allo folken, för allo folken, hwilken Tuberedt hafwer för

Handwritten musical notation on a single staff.

Al

Handwritten musical notation on a single staff.

lo, Al-lo folken, för allo, för Al

Handwritten musical notation on a single staff.

lo, för Al

Handwritten musical notation on a single staff.

lo, för allo, för allo folken, för allo folke.

Handwritten musical notation on a single staff.

Ett ljus till uplysning, ett ljus till uplysning för Hedningarna

Handwritten musical notation on a single staff.

Ett ljus till uplysning, till uplysning för Hedningar-

Handwritten musical notation on a single staff.

na, och till folk, och till folk Israel till

Handwritten musical notation on a single staff.

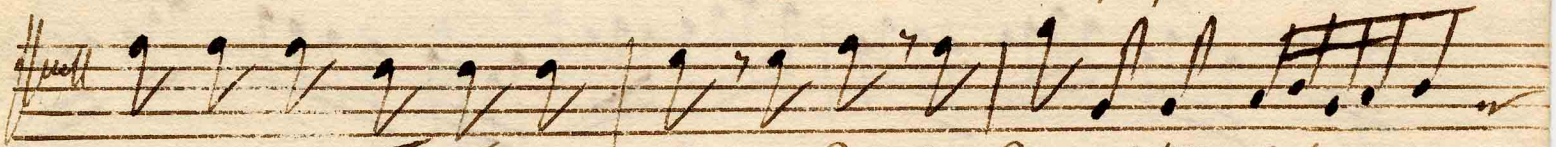
pris, Israel till pris, Ett ljus till uplysning, uplysning

Handwritten musical notation on a single staff.

till uplysning, uplysning för Hedningar



= na, och titt Folk Israel till pris, och titt



Folk, och titt Folk Isra- el till Pris, till Pris, och titt Folk



Israel till pris, och titt Folk Israel till Pris, Is-



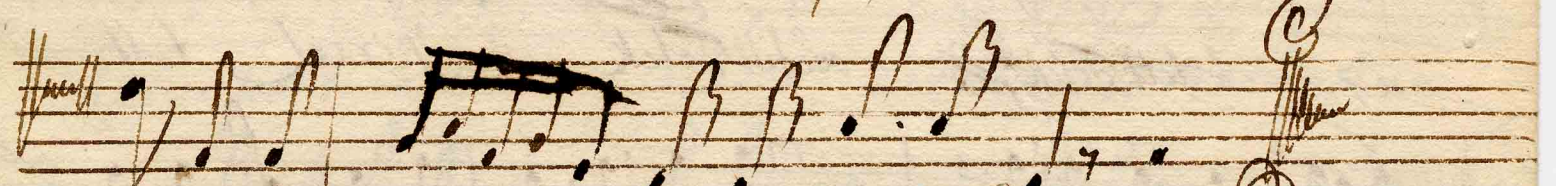
-rael till Pris, Ett Ljus till Upljysning, Upljysning, till Upljys-



lyning för Hed-ningarna, Vi-



och titt Folk Israel till Pris, Is-rael till



Pris, och titt Folk Israel till Pris.



This page contains a handwritten musical score for Violino I. The score is written on 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Cresc.* (Crescendo) written below the first staff.
- piano.* (piano) written below the fourth staff.
- Dim. con arco* (Diminuendo con arco) written below the eighth staff.

The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, with some staining and a faint circular stamp at the top center.



Handwritten musical notation on a five-line staff, featuring various note values and rests.

adagio.

Handwritten musical notation on a five-line staff, continuing the piece with more complex rhythmic patterns.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic line.

Handwritten musical notation on a five-line staff, featuring a series of sixteenth-note passages.

Handwritten musical notation on a five-line staff, with dense rhythmic figures.

Handwritten musical notation on a five-line staff, showing a change in the melodic contour.

Handwritten musical notation on a five-line staff, concluding the piece with a final cadence.

Passo mio Capri d'aria lirica.

Violino e

A handwritten musical score for Violino e, consisting of 12 staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The score begins with a treble clef and a common time signature (C). The first staff is marked *Andante*. The second staff has a key signature change to one sharp (F#). The third staff has a key signature change to two sharps (F# and C#). The fourth staff has a key signature change to one sharp (F#) and a tempo marking of *Andante*. The fifth staff has a tempo marking of *piano*. The sixth staff has a key signature change to one sharp (F#). The seventh staff has a key signature change to two sharps (F# and C#). The eighth staff has a key signature change to one sharp (F#). The ninth staff has a key signature change to two sharps (F# and C#). The tenth staff has a key signature change to one sharp (F#). The eleventh staff has a key signature change to two sharps (F# and C#). The twelfth staff has a key signature change to one sharp (F#). The score ends with a double bar line and a fermata.

Allegro.

51. 3



Peru min Läst ou demen.

Seiner.

à 3.

Tenor e doi Violini cor Contralto
di Viola: Brusteküde.

Der mein Laß der kleinen Contin.

allegro

41

Handwritten musical notation on two staves. The first staff is in treble clef with a common time signature. The second staff is in bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff in treble clef. It features a series of quarter notes with some slurs and rests.

Handwritten musical notation on a single staff in treble clef. It includes eighth notes, quarter notes, and rests, with some dynamic markings.

Handwritten musical notation on a single staff in treble clef. It shows a sequence of quarter notes with some slurs and rests.

Handwritten musical notation on a single staff in treble clef. It features eighth notes and quarter notes with various rests.

Handwritten musical notation on a single staff in treble clef. It consists of quarter notes and rests, with some slurs.

Handwritten musical notation on a single staff in treble clef. It shows a series of quarter notes with some slurs and rests.

Handwritten musical notation on a single staff in treble clef. It features eighth notes and quarter notes with various rests.

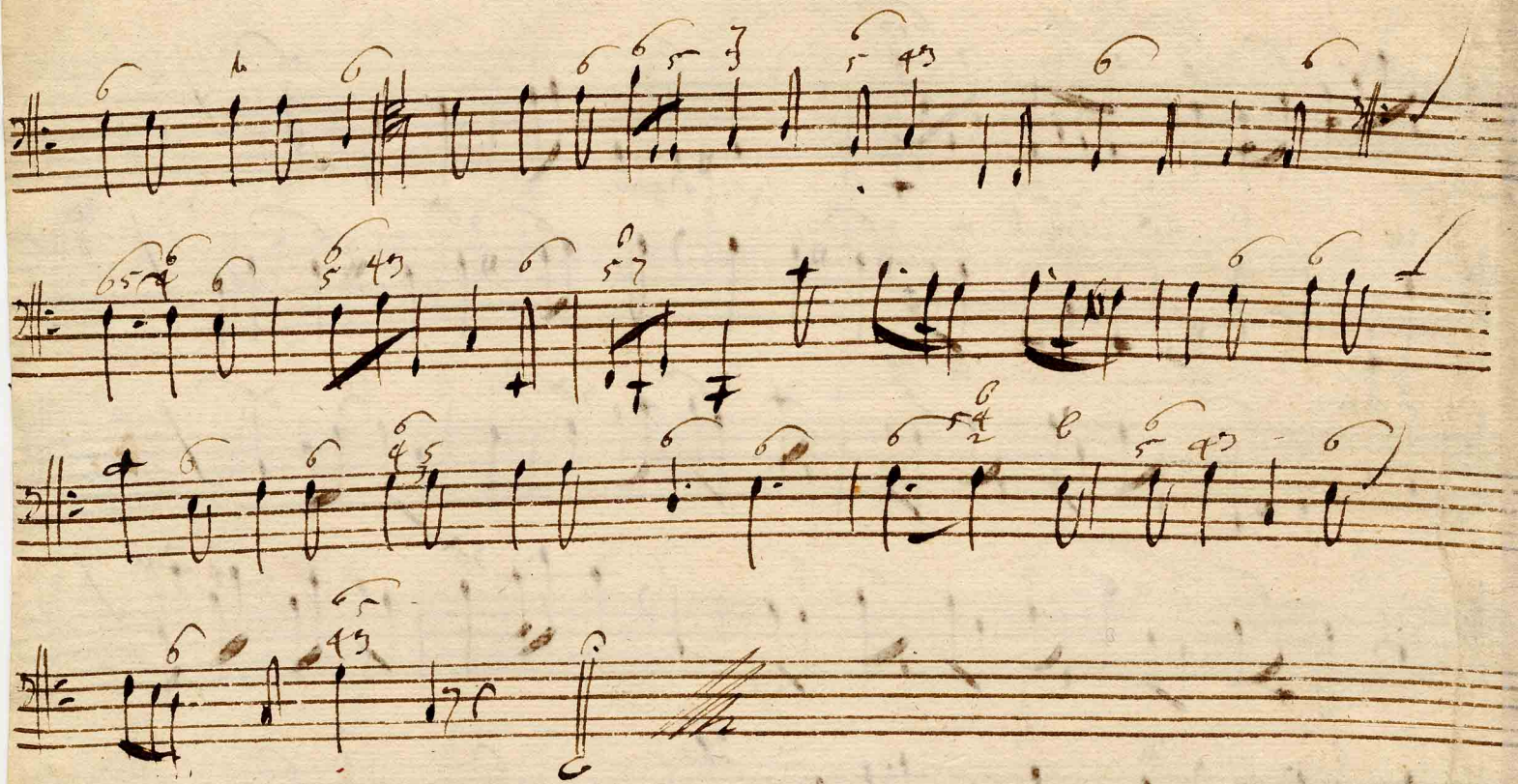
Handwritten musical notation on a single staff in treble clef. It includes quarter notes and rests, with some slurs and dynamic markings.

Handwritten musical notation on a single staff in treble clef. It shows a sequence of quarter notes with some slurs and rests.

Handwritten musical notation on a single staff in treble clef. It features eighth notes and quarter notes with various rests.

Contra Altus

allegro



à 3 Herr nun laß du deinen *Contin.*

Sinfonia

MUSIC PAPER



à 3 Herr nun laß du deinen *Contin.*

Sinfonia

Allegro.