









Carl Maria von Weber's Original Manuscript  
for Opus No. 100/101

V

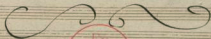


# Der Freischütze

Romantische Oper in drei Aufzügen.

gedicht, von Fried. Kind.

Musik, von Carl Maria von Weber.



Dresden. am 22. 4. 1820.

1820.

Adagio

Overtura.

Flauti

Oboi

Clarinetto  
in B.

Corni  
in F.

Corni  
in C.

Fagotti

Trombe  
in C.

Timpani  
in C. & T.

Tromboni

Adagio.

Violini

Viola

Violoncelli

Bassi

Adagio.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some markings that appear to be *no* or *no* with a slash, possibly indicating a specific performance instruction or a correction. The handwriting is in dark ink on aged paper.

A section of the musical score consisting of several empty five-line staves, indicating a gap or a section where the notation is not present on this page.

Handwritten musical notation on a five-line staff. This section continues the musical piece with notes, rests, and dynamic markings like *p* and *f*. There are also some markings that look like *no* or *no* with a slash, similar to the first section. The notation is dense and includes various rhythmic values.

Molto Vivace.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as *ppp*, *pp*, *mp*, and *mf*. There are also some handwritten annotations and slurs across the staves.

Handwritten musical score for the second system, consisting of five staves. The notation continues from the first system, with similar rhythmic and dynamic markings.

Molto Vivace.

Handwritten musical score for the third system, consisting of five staves. The notation includes notes, rests, and dynamic markings.

Handwritten musical score for the fourth system, consisting of five staves. The notation includes notes, rests, and dynamic markings.

Molto Vivace.

Handwritten musical score for the fifth system, consisting of five staves. This system contains more complex notation, including many notes, rests, and dynamic markings such as *ppp*, *pp*, *mp*, and *mf*. There are also some handwritten annotations and slurs.

Handwritten musical score for the sixth system, consisting of five staves. The notation includes notes, rests, and dynamic markings, with a prominent *crescendo* marking in the lower staves.

Molto Vivace.



Handwritten musical score on a system of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the instruction *pp marcato*. The music is written in a style characteristic of 19th-century manuscript notation.

Handwritten musical score on a system of five staves. The notation is dense, featuring many sixteenth and thirty-second notes. The system concludes with the instruction *pp crescendo poco a*. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat messy, with some ink bleed-through and overlapping notes. The score is written in a cursive, handwritten style. The bottom of the page features a double bar line and the number '10'.

no. 3.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The score is densely written and includes several systems of music. The page number "13" is visible in the upper right corner. The notation is characteristic of 18th or 19th-century manuscript notation.

The score consists of 13 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some wear. The page number "13" is written in the upper right corner. The notation is characteristic of 18th or 19th-century manuscript notation.





*no*

*no.*

*no.*

*solie*

Handwritten musical score on page 22, featuring a piano introduction. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *mf.* (mezzo-forte). The second staff continues the melody with *mf.* markings. The third staff shows a complex rhythmic pattern with triplets and is marked *mf.*. The fourth staff contains a melodic line with *mf.* markings. The fifth staff is mostly empty, with some faint markings. The page number "22" is written at the top center.

Handwritten musical score on page 23, featuring a piano introduction. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *mf.* (mezzo-forte). The second staff continues the melody with *mf.* markings. The third staff shows a complex rhythmic pattern with triplets and is marked *mf.*. The fourth staff contains a melodic line with *mf.* markings. The fifth staff is mostly empty, with some faint markings. The page number "23" is written at the top center.

*Andate*

Handwritten musical score for the first system. It consists of five staves. The top two staves contain dense, rhythmic patterns, possibly for a keyboard instrument. The bottom three staves contain a more melodic line with notes and rests. There are several dynamic markings, including *f* (forte) and *ff* (fortissimo), and some slurs. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score for the second system. It consists of five staves. The notation continues from the first system. There are some markings that look like *ff* and *ff* above the staves. The music appears to be a single melodic line with some accompaniment. The handwriting is consistent with the first system.

Handwritten musical score for the third system. It consists of five staves. The notation is more complex, with many notes and rests. There are some markings that look like *f* and *ff*. The music seems to be a single melodic line with some accompaniment. The handwriting is consistent with the previous systems.





Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *pp* and *ppp*. A large bracket spans across the staff with the word *rit.* written below it. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a staff, featuring a series of rhythmic patterns and notes. A large bracket is present with the word *rit.* written below it. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a staff, showing a continuation of the musical piece with notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, including notes and rests. A large bracket is present with the word *rit.* written below it.

Handwritten musical notation on a staff, showing a continuation of the musical piece with notes and rests.

Handwritten musical notation on a staff, featuring notes and rests. A large bracket is present with the word *rit.* written below it.

Handwritten musical notation on a staff, including notes and rests. A large bracket is present with the word *rit.* written below it.

Handwritten musical score on ten staves. The notation includes various rhythmic patterns, notes, and rests. Dynamics such as *pp*, *mp*, *mf*, *f*, *ff*, *no.*, and *no. marcato* are used throughout. There are also some markings like *cruc. unid.* and *no.* with arrows pointing to specific notes. The score is densely written with many notes and rests, particularly in the lower staves.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system at the top contains five staves, with the first two staves showing a melodic line and the lower three staves showing accompaniment. The notation includes various note values, rests, and slurs. The second system also consists of five staves, continuing the musical piece. The third system is more complex, featuring a grand staff with a treble and bass clef on the left, and a single staff on the right. This system includes dynamic markings such as *Allegretto* and *Allegretto* written above the staves. The notation is dense, with many notes and some intricate passages. The paper shows signs of age, including some staining and discoloration, particularly in the lower right quadrant.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, stems, and beams. There are several instances of dynamic markings, including 'p' (piano) and 'f' (forte), and some markings that appear to be 'ff' or 'fff'. The paper shows signs of age, with some staining and a slightly uneven texture. The handwriting is clear but shows some signs of being a working draft or a composer's sketch.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and performance markings. The score is organized into two systems, with measures numbered 39, 40, and 41. The notation includes various note values, rests, and dynamic markings such as *mf*, *pp*, *arco*, and *rit.*. The manuscript shows signs of being a working draft, with some corrections and annotations.

**System 1 (Measures 39-41):**

- Measure 39:** Features a melodic line with notes and rests, and a lower staff with rhythmic markings and notes.
- Measure 40:** Continues the melodic and rhythmic patterns, with some notes marked with slurs.
- Measure 41:** Ends the system with a melodic phrase and a final note.

**System 2 (Measures 42-44):**

- Measure 42:** Starts with a melodic line and a lower staff with notes and rests.
- Measure 43:** Includes dynamic markings like *mf* and *pp*, along with notes and rests.
- Measure 44:** Concludes the system with notes, rests, and performance markings such as *arco* and *rit.*



*And.*

*And.*

*And.*

Violin I

Violin II

Viola

Violoncello

1. 2. 3. 4. 5. 6.

*And.*

*And.*

*And.*

*And.*



Handwritten musical score on ten staves. The notation includes various rhythmic values, stems, and beams. At the top left, there are handwritten annotations: "no. 97" and "C. 1/2". At the top right, the number "48" is written. The score is densely packed with notes and rests.

7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17.

Continuation of the handwritten musical score on seven staves. The notation includes various rhythmic values, stems, and beams. At the bottom left, there are handwritten annotations: "no. 97" and "C. 1/2". The score is densely packed with notes and rests.

Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or spinet. The score is written on ten staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music is divided into measures, with some measures containing multiple notes on a single staff. There are several annotations in red ink, including the number '49' at the top left, and '18.', '19.', '20.', '21.', '22.', '23.', '24.', '25.', '26.', '27.', and '28.' written below the staves. The word 'Pianissimo' is written in red ink above the staves. The word 'C. V. in' is written in red ink at the top right. The score is written in a cursive, handwritten style.

18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28

Continuation of the handwritten musical score. The bottom section of the page shows several staves of music, including a grand staff with a treble and bass clef. The notation is dense and includes various rhythmic values and accidentals. The handwriting is consistent with the top section of the page.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Red numbers 29 through 40 are written below the staves. Some staves have vertical text written in red ink.

Red numbers below staves: 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

Vertical text on staves 34-38 (written in red):

- Staff 34: *ff*
- Staff 35: *ff*
- Staff 36: *ff*
- Staff 37: *ff*
- Staff 38: *ff*

Manuscript of 13. May 1820. Dresden. 20. June 1820.  
 Von Tho. Lorenz.  
 1. Am. Opus.

Charles Beber













Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *ff*. The music is written in a single system across the page.

Handwritten musical score for the second system, consisting of two staves. The upper staff features a dense, rapid melodic line, while the lower staff provides a bass line. The notation includes many sixteenth and thirty-second notes.

Handwritten musical score for the third system, consisting of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is the piano accompaniment. The lyrics include: "Carum, in unum deum, in unum deum, in unum deum, in unum deum".

Handwritten musical score for the fourth system, consisting of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is the piano accompaniment. The lyrics include: "in unum deum, in unum deum, in unum deum, in unum deum".

The musical score is written on 15 staves. The top five staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom five are for piano accompaniment. The music is in a major key and 4/4 time. The lyrics are in Finnish. The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

The lyrics are in Finnish:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

The lyrics are:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

The lyrics are in Finnish:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

The lyrics are:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

The lyrics are in Finnish:

tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee  
 tettee tettee tettee tettee tettee tettee

Handwritten musical score for a symphony orchestra. The score is written in a historical style with various clefs and dynamic markings. The instruments listed on the right include Clarinetto in B $\flat$ , Tromba, Corni in G, Violini, and Violoncello. The score is divided into sections, with some parts marked with 'ff' (fortissimo) and 'f' (forte). There are also some handwritten notes and markings, such as 'trot trot trot trot' and 'ff'.

*Tempo di Marcia.*

*Symphonia auf dem Quartet.*

Clarinetto in B $\flat$

Tromba *quasi ad libitum.*

Corni in G

Violini

Violoncello

*Tempo di Marcia.*

*Chor*

*Con*

*Tempo di Marcia.*

*Mag. Johann Georg, Pfanzl, Pfanzl! Pfanzl!*

*sind Kopf für ein neues Instrument, das ich*

*namens die Pfanzl an Schaffte.*

*Tempo festo.*  
col. Violino

Bairern Marsch.

Hordnet sich zu Zug. Waren die muschelten, haben Marz Spielant von Baden Baden, die viel  
 letzte hat der Stadt verlassen alle in Tagen, und unangelegentlich fingen, so all gesehen tragen.  
 einig vielen all Trüben, Stütz, mit gneustigen Musik, und in Baden Baden, was die von dem  
 schreien immer beständig, und die Stützen und Kräfte, unversehrt und Thesen all Mühen, und Stützen,  
 durch die Mühen folgen. In Zug geht in Stütz, geben die alle die Zug Mühe, nicht können, nicht

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves contain a vocal line with lyrics written below. The lyrics are: "Ständig mit dir, erinneren dich, Klänge mit dir. Gütlich - durch". The remaining staves contain instrumental accompaniment, including a piano part with chords and a bass line. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. There are some markings above the staves, possibly indicating fingerings or breath marks. The paper shows signs of age, including some staining and discoloration.

18. Allegretto.

Maestri. *Allegretto*

Violini I  
Violini II  
Flauti  
Clarinetto  
Corni  
Fagotti  
Violoncelli  
Vocal

*Allegretto*

Maestri.

Violini I

Violini II

Flauti

Clarinetto

Corni

Fagotti

Violoncelli

Vocal

Relan... *Allegretto*

Violini I

Violini II

Flauti

Clarinetto

Corni

Fagotti

Violoncelli

Vocal

*Allegretto*

Maestri.

Handwritten musical notation on a grand staff. The notation includes various rhythmic patterns and rests. A large bracket on the left side groups the first two staves. The word "not" is written in the middle of the second staff.

1. 2. 3. 4.

Handwritten musical notation on a grand staff, appearing to be a rhythmic exercise or a specific part of a piece. It features various note values and rests.

*Allegro*  
 After a journey an old being, should you make ways for young?

Handwritten musical notation on a grand staff, including a bass clef and various note values.





*crecendo.*

10. 11. 12. 13. 14. 15. 16.

*crecendo.*

17. 18. 19. 20.

180

181

Handwritten musical notation on the left side of the page, including staves with notes and clefs. The notation is dense and appears to be a score for a multi-measure rest or a specific rhythmic exercise.

*180. Die drei Faltten*

- 1.
- 2.
- 3.
- 4.
- 5.

*Alto und Violoncell abgemessen.*

*Alto*

1. Bei dem Thunfisch ab, wenn er die Hand hat, so ist er schon ein  
 2. Thunfisch, wenn er die Hand hat, so ist er schon ein Thunfisch.  
 3. Thunfisch, wenn er die Hand hat, so ist er schon ein Thunfisch.  
 4. Thunfisch, wenn er die Hand hat, so ist er schon ein Thunfisch.  
 5. Thunfisch, wenn er die Hand hat, so ist er schon ein Thunfisch.

Handwritten musical notation at the bottom left.

Handwritten musical notation at the bottom right.

6. 7. 8. 9. 10. 11. 12.

Handwritten musical score on a page with two systems of staves. The first system (measures 6-12) contains rhythmic notation consisting of vertical stems and beams, with some notes indicated by small circles. The second system (measures 13-18) contains a more developed musical notation with notes, stems, and beams. The lyrics are written in German below the notes.

Lyrics (left system):  
 und haß in dem die ich haß und haß in dem die ich  
 Haß in dem die ich haß in dem die ich haß in dem die ich

Lyrics (right system):  
 und haß in dem und haß in dem  
 Haß in dem die ich haß in dem die ich  
 Haß in dem die ich haß in dem die ich

13.

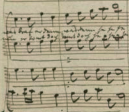
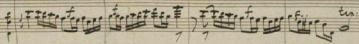
14.

15.

16.

17.

18.



// *Man ihm nicht fragt was er, sagt er nicht fliegen und*  
*faßt die Hand die er umfaßt, Man legt sich nieder*  
*oder - ! / gethimmelt auf dem niedrigen / 2. Actus*  
*Canō cor*

2. No. 2. Terzetto con Cori.

Flauti  $\text{B}\flat \frac{3}{4}$  *Allo. moderato.*

Oboi  $\text{B}\flat \frac{3}{4}$

Clarinetti  $\text{B}\flat \frac{3}{4}$

Corni  $\text{B}\flat \frac{3}{4}$  Corni in C  $\text{C} \frac{3}{4}$

Fagotti  $\text{F} \frac{3}{4}$

Violini  $\text{C} \frac{3}{4}$  *Allo. moderato.* *f* *ff*

Viole  $\text{C} \frac{3}{4}$  *f* *ff*

Max  $\text{C} \frac{3}{4}$

Corno  $\text{C} \frac{3}{4}$  *ff* *ff*

Cooper  $\text{C} \frac{3}{4}$

Bassoni  $\text{B}\flat \frac{3}{4}$

Violoncelli  $\text{C} \frac{3}{4}$

Conti  $\text{C} \frac{3}{4}$

*Allo. moderato.*

Bassi  $\text{C} \frac{3}{4}$  *ff* *ff*

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are written in German.

**Lyrics:**

Pluma, bei der ist in diesem Jahr.  
 auf! auf mit dem ganzen Aufbruch der Welt, auf! auf mit dem ganzen  
 Mann mit dem Aufbruch.

The score consists of several staves. The top staff is a vocal line with lyrics. Below it are several staves for piano accompaniment. The music is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.



Corn. in C.

Corn. in B.

Horn

Tuba

Agitation mit tiefen und hohen Tönen. Das wird am folgenden Tage / sich

Stimmt mit ein kühler Morgen mit ein kühler Morgen (Horn) / kühler Morgen.

pp

pp

pp



Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *pp* and *no*. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style.

*Sieh mich an, siehst du mich nicht?*

*guck an, guck an, wie kömmt's her, guck an*

Handwritten musical score for the second system, continuing the piece with lyrics in German. The lyrics are written below the vocal staves. Dynamic markings include *pp*, *no*, and *arco*. The notation is consistent with the first system, showing a continuation of the melodic and harmonic lines.

*Sieh mich an, siehst du mich nicht?*

*Sieh mich an, siehst du mich nicht? guck an, guck an, wie kömmt's her, guck an*

*Sieh mich an*

*Sieh mich an*

*arco*

*arco*

This page contains a handwritten musical score for a symphony or opera. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The score is divided into two systems, labeled 10 and 11 at the top. The first system (10) includes a vocal line with lyrics: "Hörst du nicht die Stimme des Himmels?" and "Hörst du nicht die Stimme des Himmels?". The second system (11) includes a vocal line with lyrics: "Hörst du nicht die Stimme des Himmels?" and "Hörst du nicht die Stimme des Himmels?". There are also instrumental parts, including a horn part labeled "Corni" and a section labeled "Dolce". The notation is in a cursive style, typical of 18th or 19th-century manuscripts.

Corni  
D. part

Dolce

*ppp*

*ppp*

*ppp*

Hörst du nicht die Stimme des Himmels?

Hörst du nicht die Stimme des Himmels?

Hörst du nicht die Stimme des Himmels? Hörst du nicht die Stimme des Himmels?

Hörst du nicht die Stimme des Himmels?

Handwritten musical score for the first system, including vocal lines and piano accompaniment. The score is written on multiple staves with various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The score is written on multiple staves with various musical notations such as notes, rests, and dynamic markings.

12 dolce

in xva

13

14

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Ich hab' gehoffet dich bald zu - kommen, und er - wartete mich ge - pfl. -

Handwritten musical notation for two staves. The top staff contains a vocal line with the word "Dona" written below it. The bottom staff contains piano accompaniment with chords and rhythmic markings.

Handwritten musical notation for two staves with lyrics in German. The lyrics are: "Hilft großem, bangt geringe fülle dich" and "hilft & eine Mächtig großem, bangt geringe fülle dich".

Handwritten musical notation for two staves with lyrics in German. The lyrics are: "reichte in", "reichte in", "ein klein Ding ist", and "ein klein Ding ist".







Moderato?

Allo.

quasi quiet.

Vcllo

Violini

Oboi

Clarinetti

Cori in F

Coro

Moderato.

quasi quiet.

M.

Fagotti

Allo.

Violini

maff.

quasi quiet.

M.

Viole

maff.

part. Mag. di no. 2nd

part. Mag. di no. 2nd

part. Mag. di no. 2nd

Moderato. quasi quiet.

part. Mag. di no. 2nd

cune

Basso

Allo.





*poco più moderato.*

29

Handwritten musical score for the first system, consisting of seven staves. The top two staves contain melodic lines with notes and rests. The middle three staves appear to be accompaniment or are mostly empty. The bottom staff contains rhythmic markings and notes.

*poco più moderato.*

Handwritten musical score for the second system, consisting of seven staves. The top three staves contain vocal lines with lyrics written below them. The bottom two staves contain piano accompaniment with rhythmic patterns.

*Capo 3<sup>o</sup> l'ultimo No. Fermar no. Pal. Lau*

*poco più moderato.*

Handwritten musical score for the third system, consisting of seven staves. The top two staves contain piano accompaniment with rhythmic patterns. The bottom three staves contain vocal lines with lyrics written below them.

*Capo 3<sup>o</sup> l'ultimo No. Fermar no. Pal. Lau*

27

28

Handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on ten staves. The first two staves contain melodic lines with various note values and rests. The third staff is marked 'Tutti' and contains a series of chords. The fourth and fifth staves are marked 'p' and 'crescendo' and contain rhythmic patterns. The sixth staff is marked 'Cant' and contains a melodic line with the lyrics 'Lied' and 'die Sonne auf fallen'. The seventh and eighth staves are marked 'Cant' and contain melodic lines with the lyrics 'Lied' and 'die Sonne auf fallen'. The ninth staff is marked 'Cant' and contains a melodic line with the lyrics 'Lied' and 'die Sonne auf fallen'. The tenth staff is marked 'p' and 'crescendo' and contains a rhythmic pattern. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical notation for the first system, featuring vocal lines and piano accompaniment. The notation includes various rhythmic values and dynamic markings.

Handwritten musical notation for the second system, including vocal lines and piano accompaniment. The notation is dense with notes and rests.

So bald ich wieder sehen  
 Da! Da! Da! Du bist  
 trübsal. Ich wieder  
 denn wieder dich  
 abend wieder dich  
 alle Tage wieder  
 sehen, da!

Da! Da! Da! Du bist  
 trübsal. Ich wieder  
 denn wieder dich  
 abend wieder dich  
 alle Tage wieder  
 sehen, da!

Da! Da! Da! Du bist  
 trübsal. Ich wieder  
 denn wieder dich  
 abend wieder dich  
 alle Tage wieder  
 sehen, da!

Da! Da! Da! Du bist  
 trübsal. Ich wieder  
 denn wieder dich  
 abend wieder dich  
 alle Tage wieder  
 sehen, da!

Handwritten musical notation for the final system, including vocal lines and piano accompaniment. The notation concludes the piece with a final cadence.

Handwritten musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Doch am Ende". The music is written in a common time signature.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Doch am Ende". The music is written in a common time signature.

Handwritten musical score for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Doch am Ende". The music is written in a common time signature.

*col. Propo. dell'alto coro*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several instances of the word "Tutti" written in the score, indicating changes in dynamics or tempo. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration. The overall layout is that of a working manuscript or a composer's sketch.







ca. 1810

1. 2. 3. 4. 5. 6.

weisen bey tangend in der Hauptstadt. Die obigen paraden sind

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into two sections, 7 and 8, indicated by red numbers on the left. The first section (7) spans the first five staves, and the second section (8) spans the remaining five staves. The music features a variety of textures, including melodic lines, chords, and rhythmic patterns. Dynamics such as *pp.*, *mp.*, *ppp.*, and *Decrescendo.* are used throughout. There are also some handwritten notes in German, such as "auf der Höhe der Halbe" and "für die ganze vierter geworden". The score concludes with a double bar line and a fermata-like symbol at the bottom left.

7. 8.

Decrescendo.

Decrescendo.

*Tempo*

*Adagio*

Decrescendo

auf der Höhe der Halbe für die ganze vierter geworden.

Decrescendo.

Allo:

Handwritten musical score for strings and woodwinds. The top two staves are for Violins (Vn.), the next two for Violas (Vla.), and the bottom two for Cellos and Double Basses (Vcllo & B.c.). The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fagotti), and Horns (Corni in So.). The music features a melodic line in the strings and woodwinds, with dynamic markings *poco a poco crescendo*, *pp*, and *ppp*. The tempo is marked *Allo*.

Fagotti:

Fagotti:

Handwritten musical score for woodwinds and strings. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), and the bottom two for Clarinets (Cl.). The strings are represented by a single staff at the bottom. The woodwinds play a melodic line with dynamic markings *pp* and *mp*. The strings play a rhythmic accompaniment. The tempo is marked *Alligro*.

Alligro.

Alligro.

Recit.

Recit.

Recit.

Recit.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Hain! Länger lang, / nicht die Geladen, die Angst die jede Zerschindung". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "ffo." and "p". There are also some handwritten annotations and a small number "2" at the bottom.

ffo.

ffo.

ffo.

ffo.

Hain! Länger lang, / nicht die Geladen, die Angst die jede Zerschindung

2



19

*a piacere*

*Moderato.*

*pp* *a piacere* *pi* *Moderato.*

*Dolce*

*Dolce.*

*Moderato.*

*poco* *a piacere*

*poco*

*poco*

*a piacere.* *Moderato*

Ich hab die Heil'ge Schrift an dem Tag in hundert Jahren gelesen: alle was ich konnte von Gottes, was der Herr gesagt hat



Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. There are two instances of the word "Solo" written above the staves, indicating solo passages. The music appears to be in a single system.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. There are two instances of the word "Solo" written above the staves, indicating solo passages. The music appears to be in a single system.

... bring all that is of the world to the feet of the Lord Jesus!

... about the things of the world

=

3

9

*molto* *con viva*

Handwritten musical score for the first system, consisting of five staves. The top staff contains a melodic line with notes and rests. The second staff has a few notes. The third and fourth staves are mostly empty. The fifth staff contains a bass line with notes and rests.

*rit.*

*pp*

*dim.*

Handwritten musical score for the second system, consisting of five staves. The top staff has a melodic line with notes and rests. The second and third staves have notes and rests. The fourth and fifth staves have notes and rests.

*pp.*

*pp.*

*pp.*

*Stille, und sie stürzen sich tief, und es ist ein ständ' - fröhlich sie sagen sich einander fröhlich sie sagen sich*

Handwritten musical score for a multi-instrument ensemble. The score consists of approximately 12 staves. The top staff is a vocal line with lyrics in German. The lower staves are for piano accompaniment, including a right-hand part and a left-hand part. The music is written in a common time signature (C) and features various dynamics such as *pp.*, *mf.*, *mfz.*, and *no.*. There are also markings for articulation like *acc.* and *rit.*. The score includes a repeat sign and a double bar line. The bottom staff has a key signature change to one flat (F major or D minor).

stark, frucht sie agut hand mardobal, frucht sie a-ga-hand agut hand mardobal.





Handwritten musical score for the upper part of the page, consisting of ten staves. The notation is sparse, with many rests and some notes in the lower staves. There are dynamic markings 'p' and 'pp' and some accidentals.

Handwritten musical notation for a vocal part, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are written in a cursive hand.

Handwritten musical score for the lower part of the page, consisting of five staves. The notation is more dense than the upper part, with many notes and rests. There are dynamic markings 'p' and 'f'.

offen sind für Gott nicht machen will, daß er ab sein frommen Gesellen May bringt gute Gesellen mit May bringt gute Gesellen mit. (Namen für die Gesellen)



ritard.  
Allo. con fuoco.

29

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "ritard." and "Allo. con fuoco." The notation includes various rhythmic values and articulation marks.

Allo. con fuoco.

And. troppo.

Samuel Haydn im Hintergrund mit großen

Allo. con fuoco.

Handwritten musical score for the second system, showing dense rhythmic patterns and dynamic markings such as "crescendo", "pp.", and "no." The notation is highly detailed with many notes and slurs.

Teil. An Einzelgruppe!

der ungeduldrigen fasten Hände, mit sehr Verzweiflung, fohrt

Allo. con fuoco.

Handwritten musical score for the third system, including dynamic markings like "pp.", "crescendo", and "no." The notation continues with complex rhythmic figures.

pp. 21

pp. crescendo No. 22

pp. crescendo No. 23

No. 24







Handwritten musical score for measures 29-30. The score consists of several staves. The top staff shows a melodic line with complex rhythmic patterns. Below it, there are staves with rhythmic accompaniment, including sixteenth and thirty-second notes. Dynamic markings such as 'ppp' and 'p' are present. There are also some handwritten annotations in red ink, possibly indicating specific notes or dynamics.

Handwritten musical score for measures 31-32. The score consists of several staves. The top staff shows a melodic line with complex rhythmic patterns. Below it, there are staves with rhythmic accompaniment, including sixteenth and thirty-second notes. Dynamic markings such as 'ppp' and 'p' are present. There are also some handwritten annotations in red ink, possibly indicating specific notes or dynamics.















Fanti

Quinto  
P+O+O  
col. 187. 188. 189.

A handwritten musical score on aged paper, consisting of 13 staves. The score is written in a historical style, likely from the 18th or 19th century. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano). There are several slurs and phrasing marks throughout the piece. The score is divided into two systems by a page number '9' at the top. The bottom staff contains handwritten lyrics in German: "Herrgott, wie dich loben wir mit Jubel und Gesang! / Wie dich loben wir, Herrgott!" The manuscript shows signs of age, including some ink bleed-through from the reverse side and a few stains.





Handwritten musical score for strings and woodwinds. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Hr.). The notation is in a standard staff format with various musical symbols and clefs.

15

Handwritten musical score for vocal parts with lyrics in German. The lyrics are: "Singt, die Welt der Ihr Preis, der mich wieder befreit, der ich in der Welt wieder zu sein vermag." The score includes vocal lines with notes and lyrics, and a piano accompaniment.

Handwritten musical score for Violino and Piano. The score is written on multiple staves. The top staff is labeled "Violino" and the bottom staff is labeled "Piano". The music includes various notes, rests, and dynamic markings. There are four numbered sections (1, 2, 3, 4) marked in red ink. The bottom of the page contains some faint text, possibly lyrics or performance instructions, which are partially obscured by the musical notation.

1. 2. 3. 4.

1. 2. 3. 4.

... in der Tiefe ...  
... in der Tiefe ...  
... in der Tiefe ...

Handwritten musical score for a multi-instrument ensemble. The score consists of approximately 12 staves, likely representing different instruments or voices. The notation includes various rhythmic values, rests, and dynamic markings such as *mf* and *ff*. There are several instances of circled notes and rests, possibly indicating specific performance techniques or editing. The manuscript is written in a cursive, historical style.

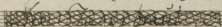
Erstmalige Aufnahme im Jahre 1881 von dem Komponisten selbst. 2. Auflage 1894-1895. H. W. F. B. C.

91  
 1894  
 H. W. F. B. C.



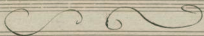


Der Freyschütze.



\*)

Zweyter Aufzug.



\* alle Opern sind verlegt bei Klopffschütz: Gedruckt bey der Buchdruckerey, Zöllner, bey Friedrich  
 Schönbach in der Operntheaterstrasse bey dem alten Thore bey dem Abte (F. W. S.)



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics in German and piano accompaniment. The lyrics are: "Lagette ömkt sinen Verband um der Mann / by der afunbildin ofran, / lafran, Spätkerrijin kann mannettofran in solf altann dhlamung." and "by dem altan". The notation includes various musical symbols such as notes, rests, and clefs.

11

5

Solo

Handwritten musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a bass line and a treble line with chords. The notation is in a historical style with various clefs and ornaments.

Frann, soll in Abhängung sein, der dem Lichte Tette laferen kann, daß sich nicht verformen,

Springe von mir, die mich an die Hand  
Kahn, den Nagel hat, die fragen, so der fernen

Handwritten musical score for the second system. It includes a vocal line with German lyrics and piano accompaniment. The lyrics are: "Frann, soll in Abhängung sein, der dem Lichte Tette laferen kann, daß sich nicht verformen," and "Springe von mir, die mich an die Hand Kahn, den Nagel hat, die fragen, so der fernen". The piano part continues with complex chordal textures.



coll. viv. in

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings.

*mp, marc.*

*ad un. mp marc.*

*mp marc.*

*ad. un. dir. pian. f. p.*

*ad. un. dir.*

*mp, marc.*

*ad un. mp marc.*

*mp. f. p.*

*mp. f. p.*

*mp. f. p.*

*mp. f. p.*

*mp. f. p.*

Handwritten musical score for the second system, consisting of two staves. The notation includes various rhythmic values and accidentals.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mf*. The lyrics are written in German and appear to be a religious or hymn-like text.

Lyrics (German):  
 Teyen und Syng!  
 o mi nndard fißt mein Sang, o mi nndard fißt mein Sang.

Other markings include *pp*, *mf*, and *mf* (written vertically).

Handwritten musical score for the first system, measures 11-12. The notation includes a vocal line with lyrics and piano accompaniment. The lyrics are: *calorosi: / Canto* (measures 11-12), *no* (measure 13), *no* (measure 14), *no* (measure 15), *no* (measure 16).

Handwritten musical score for the second system, measures 17-20. The notation includes a vocal line with lyrics and piano accompaniment. The lyrics are: *crescendo.* (measures 17-18), *no* (measure 19), *Scherzando.* (measure 20), *no* (measure 21), *no* (measure 22), *no* (measure 23), *no* (measure 24).

*Grillen sind mir böse geist in der mit kranken die kranken Kerkeln für*

Handwritten musical score for the third system, measures 25-28. The notation includes a vocal line with lyrics and piano accompaniment. The lyrics are: *leggermente.* (measures 25-26), *crescendo.* (measures 27-28), *Scherzando.* (measures 29-30), *no* (measure 31), *no* (measure 32), *no* (measure 33), *no* (measure 34).



Five empty musical staves at the top of the page, each consisting of five horizontal lines.

Handwritten musical notation for the first system. It consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a rhythmic accompaniment with repeated eighth notes. There are double bar lines and a repeat sign in the middle of the system.

Handwritten musical notation for the second system, including lyrics. The lyrics are written below the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "Wo wir uns begegnen. Sorgen und Jammer, auf dem erpfunden, Sorgen und Jammer, auf dem erpfunden, nicht mit lei-sten können!"

Handwritten musical notation for the third system, consisting of a single staff with a rhythmic accompaniment of repeated eighth notes. There are double bar lines and a repeat sign in the middle of the system.

14

15

Five empty musical staves at the top of the page, likely for vocal or instrumental parts.

Handwritten musical notation for vocal and piano parts. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The notation includes notes, rests, and dynamic markings.

Grillen, fad wie löst, geyh, tönd mit Christen Nam, bringen Licht in den fin, das wir ist, geyh ein, Grillen, fad wie löst, geyh, geyh, geyh

*poco a poco*

Handwritten musical notation at the bottom of the page, including a double bar line and a key signature change to D major.

15 *Mozart*  
Viol. I. u. II. - 8va

Viol. I. and Viol. II. staves with musical notation. The Viol. I. staff begins with a dynamic marking of *pp.* and contains a series of notes with stems pointing downwards. The Viol. II. staff contains similar notation with stems pointing downwards.

Staff with musical notation, including a section of sixteenth-note runs.

Staff with musical notation, featuring a series of sixteenth-note patterns.

Staff with musical notation, showing a melodic line with various note values.

Staff with musical notation and lyrics: *der beglückte die ersten Augenblicke sein.*

Staff with musical notation and lyrics: *gibt: willen sind wir hoch zu sein, wenn wir Lust haben, auch Lust haben zu dürfen ist Zufall.*

Staff with musical notation, including a section marked *arco.* at the bottom.

17

18

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth and fifth staves are piano accompaniment lines with bass clefs. The music is in a common time signature (C). The system is divided into two measures, 17 and 18, by a double bar line.

rit. dim. rit.

forte

Handwritten musical score for the second system, including lyrics. It consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth and fifth staves are piano accompaniment lines with bass clefs. The music is in a common time signature (C). The system is divided into two measures, 17 and 18, by a double bar line.

*Quasi* Nicht ein der G. linder zagen, mich drißfedunge vol - le  
 - min, fagen die gam mit dem se zagen. Weines is zoffenium, grillen sind wir bis 92 immer mit triffen Sie





22

mis.

Handwritten musical score for a multi-staff piece, likely a vocal and instrumental work. The score consists of ten staves. The top staff is a vocal line with lyrics "mis." and "sing!". The lower staves contain instrumental parts, including a piano part with "p." and "ff." markings, and a bass line. The notation includes various rhythmic values, accidentals, and dynamic markings.





No. 7. Arietta Allegretto.

Flauti *Allegretto*

Oboe *f* *Solo*

Corni - C. *no.*

Fagotti *no.* *Allegretto.*

Violini

Viola

Clarinetti

*Oboe ein / flauto flügel*

Violoncelli

Bassi



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in German. The score includes a vocal line and a piano accompaniment.

*Handwritten lyrics:*  
 "Hör' ich, es regnet drum und drum kein Wasser auf's Feldlein."  
 "Zwar regnet drum und drum nicht Wasser, nur aus."

The musical notation includes various notes, rests, and dynamic markings such as *ff* and *mf*. The score is organized into systems, with some systems containing multiple staves for different instruments or voices.

*Solo*

*Solo*

*mp*

*5. fünfte Mad'yan hat, die erpötheten sich nicht wieder, denn die Javogian misgelaß, die auß'roßen sich nicht wieder, denn die*

Handwritten musical score consisting of approximately 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in German and are positioned below the lower staves.

Lyrics:

*Freuden nicht geschloß, nicht geschloß*

*Sollten ja sey Blühen können - ein und fort anjehet für Kopf, man wird*

*Solo.*

*piano*

*leggermente.*

*pizzicato*

*mf.*

*mf.*

Wenn nicht gleich verbunden sind man sich ein wenig vor, ein wenig vor, ein wenig vor =

Bekannt für, mit

Handwritten musical score on aged paper, page 115. The score consists of several staves. The top two staves appear to be vocal lines with some notes and rests. The middle section features a piano accompaniment with a series of chords marked 'arco.' and 'pff.'. There are several dynamic markings: 'Solo.', 'pff.', 'dolce.', 'arco.', and 'cresc.'. The bottom section contains more complex musical notation, including a large brown stain on the right side. The handwriting is in dark ink, and the paper shows signs of age and wear.

Die prächtige hat er nicht gesagt und hat...

Es heißt, Kämpfer! Die springen, tanzen! hat gesagt trübseligem...

con anima

ppff.

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on four staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment includes various dynamics such as *pp*, *f*, and *ff*, along with articulation marks like accents and slurs. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for the second system, primarily consisting of a piano accompaniment on four staves. It features a prominent use of *arco* (arco) and *pizz.* (pizzicato) markings. The notation includes many sixteenth and thirty-second notes, indicating a fast or rhythmic passage.

Handwritten musical score for the third system, continuing the piano accompaniment on four staves. It maintains the use of *arco* and *pizz.* markings. A small brown stain is visible on the left side of the page, partially overlapping this system.

Handwritten musical score for the fourth system, continuing the piano accompaniment on four staves. It continues with *arco* and *pizz.* markings. The notation shows a mix of rhythmic patterns and dynamic contrasts.

Handwritten musical score for the fifth system, including a vocal line on a single staff and a piano accompaniment on four staves. The vocal line has lyrics written below it. The piano accompaniment continues with *arco* and *pizz.* markings.

Handwritten musical score for the sixth system, primarily consisting of a piano accompaniment on four staves. It features *arco* and *pizz.* markings. The notation is similar to the previous systems, with a focus on rhythmic and dynamic expression.

Handwritten musical score for the seventh system, primarily consisting of a piano accompaniment on four staves. It concludes with *arco* and *pizz.* markings. The notation shows a final cadence or ending.

Grütz! Gold'ne Bräutigam und Braut - Bräutigam und Braut. Piano sehr schön



Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *no.* and *pp*. The lyrics are written in German and appear to be a religious or philosophical text. The manuscript shows signs of age, including a prominent brown stain on the right side.

Lyrics (German):  
 Teil haben, sollt ihr nicht im Trübe sein? *pp* *no.* *pp*  
 geht das ist ein milder Trübsam! *pp*  
 doch *pp*

1/2m. und die Geißel schlug mich über. mit mir lebten die Töchter, weil ich mich im König begabte. Ich bin in die Wüste gekommen

Handwritten musical score for six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mf*, *f*, *crescendo*, and *rit.* The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Ich bin ein König und ein Fürst nicht mehr - nicht mehr Fürst! Ich bin ein König und ein Fürst nicht mehr - nicht mehr Fürst!

A single staff of handwritten musical notation at the bottom of the page, featuring a *crescendo* marking and a fermata over the final notes.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into two systems by a vertical bar line. The first system contains the first seven staves, and the second system contains the remaining three staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



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40 No. 8. Scene d'aria.

tempo 4/4 Recit.

Flauto *Andante.*

Oboi

Clarinetto *rit. Recit.*  
in F. *rit.*

Corni *Andante. Recit.*  
in E.

Corni *Andante. Recit.*  
in C.

Fagotti *Andante. Recit.*

Violini *Andante. Recit.*  
*pp.*

Viola *Andante. Recit.*  
*pp.*

Agathe *Andante. Recit.*  
*pp.*  
Hier noch ein der letzteren Gesang der großen - in, der folgenden Stellen, ist gleich in dem ge-

Violoncelli *Andante. Recit.*

Conti Bassi *Andante. Recit.*  
*pp.*



Five empty musical staves at the top of the page, each with a treble clef and a key signature of one sharp (F#).

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Handwritten musical notation for a choir or instrumental ensemble. It consists of four staves. The top two staves appear to be for voices (Soprano and Alto), and the bottom two for instruments (Tenor and Bass). The notation includes various note values, rests, and dynamic markings.

Leise für eine kleine Stellung der aufgeben Harmonie. wird neffallen feigruud vollen und gabet gütig geitend.

Bottom musical staves with lyrics and notes. The lyrics are written below the notes. There are some handwritten annotations and a double bar line on the left side.

Recit.

Handwritten musical notation for measures 15-18. The notation consists of five staves, each beginning with a common time signature 'C'. The notes are mostly rests, indicating a recitative section.

15. 16. 17. 18

Recit.

Handwritten musical notation for measures 15-18. The notation consists of five staves. The first two staves contain notes and rests, while the last three staves contain rests.

Handwritten musical notation for measures 15-18. The notation consists of five staves. The first two staves contain notes and rests. The third staff contains a vocal line with lyrics: "O wie soll ich goldenen Thron, mit mir vereinigen dich glück, mit dir in der hohen Thron, /". The fourth and fifth staves contain notes and rests.

*Adagio*

O wie soll ich goldenen Thron, mit mir vereinigen dich glück, mit dir in der hohen Thron, /

//



47 Adagio.

Solo.

Handwritten musical score for a string quartet, measures 1-10. The score consists of four staves. The first staff has a treble clef and a 2/4 time signature. The second and third staves have alto clefs. The fourth staff has a bass clef. The music is mostly rests, with some notes in the first staff. There are some markings like "rit." and "Adagio."

1. 2. 3. 4. 5. 6.

Handwritten musical score for a string quartet, measures 11-15. The score consists of four staves. The first staff has a treble clef and a 2/4 time signature. The second and third staves have alto clefs. The fourth staff has a bass clef. The music is mostly rests, with some notes in the first staff. There are some markings like "rit." and "Adagio."

Handwritten text below the musical score, likely lyrics or performance instructions:

Handwritten text below the musical score, likely lyrics or performance instructions:

1870.



150

51

Handwritten musical score for Oboe and Bassoon. The score is written on ten staves. The top four staves are for the Oboe and Bassoon parts, with the Oboe part starting on the fifth line and the Bassoon part on the fourth line. The fifth staff contains the vocal line with lyrics in German. The bottom two staves are for the piano accompaniment. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are: "Kocher kochend und wachend. Ach! ob man ihn nicht mit sich  
locken, wie der hundert Schipfel und die..."

Recit.

Recit.

Recit.

Recit.

Recit.

Handwritten musical score on page 52, featuring multiple staves with notes, rests, and lyrics. The score includes a recitative section and a section with lyrics in German.

The score consists of several systems of staves. The first system shows a recitative section with a single note on the top staff and rests on the others. The second system continues the recitative with notes on the top staff and rests on the others. The third system shows a recitative section with notes on the top staff and rests on the others. The fourth system shows a recitative section with notes on the top staff and rests on the others. The fifth system shows a recitative section with notes on the top staff and rests on the others. The sixth system shows a recitative section with notes on the top staff and rests on the others. The seventh system shows a recitative section with notes on the top staff and rests on the others. The eighth system shows a recitative section with notes on the top staff and rests on the others. The ninth system shows a recitative section with notes on the top staff and rests on the others. The tenth system shows a recitative section with notes on the top staff and rests on the others.

The lyrics are written in German and are located below the staves. The lyrics are: "Erkennet die im Regen flüchtet sich die Fische in die Tiefe der Erde, und die Vögel flüchten in die Höhlen der Felsen." The lyrics are written in a cursive hand and are located below the staves.

Erkennet die im Regen flüchtet sich die Fische in die Tiefe der Erde, und die Vögel flüchten in die Höhlen der Felsen.

Recit.

Tempo.

Recit.

Viol. pp. sacros

Recit.

Tempo.

Recit.

Tempo.

Recit.

tempo

mp. Recit.

tempo.

Recit.

mp.

mp.

accelerando

Ich will: belybt mich - er - mein - Gei!

Sich klyngt ein - Jy - ich! Ich will die - Tannen - Nid. känd - und - freu - Ya

tempo.

Recit.

tempo.

Recit.

pp.

fo.





Vivace con fuoco.

Handwritten musical score for a multi-instrument ensemble. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The tempo is marked "Vivace con fuoco." at the top. The page is numbered "58" on the left and "59" on the right. The music includes several instances of "crescendo" and "pizzicato" markings. There are also some handwritten annotations in the lower part of the page, such as "pizz. per Morgan an." and "pizz. per Spinning, ma subito". The notation is dense and characteristic of 19th-century manuscript notation.

pizz. per Morgan an.      pizz. per Spinning, ma subito

Vivace con fuoco.



66

Handwritten musical score for a multi-instrument ensemble with vocal lines. The score consists of 11 staves. The top staves feature piano accompaniment with various textures, including chords and melodic lines. The bottom staves contain vocal parts with lyrics in German. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

all' unison *Alle Playen, und die Jang' in alle Ohren hören -* *Es nur die alle and' an gen' ihm / 2/2*

61

62

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and clefs. The bottom two staves contain German lyrics:

Hilf mir singen - denn ich singe  
 Kommst du mit mir  
 Lass mich singen  
 Kommst du mit mir singen, denn ich singe



Handwritten musical score on two pages, numbered 64 and 65. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or orchestra. The page numbers '64' and '65' are written at the top of their respective pages. The handwriting is in dark ink on aged paper.

66

67

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score is divided into two systems, 66 and 67. System 66 (measures 1-10) features a complex texture with multiple staves. The right hand (RH) plays a melodic line with various ornaments and slurs, while the left hand (LH) plays a rhythmic accompaniment. System 67 (measures 11-20) continues the piece, showing more intricate rhythmic patterns and textures. The notation includes notes, rests, slurs, and dynamic markings like 'p' and 'f'. The bottom staff contains the lyrics: "Soprano per la dextera dextera...". The manuscript is written in dark ink on aged paper.

Soprano per la dextera dextera... *Soprano per la dextera dextera...*

A handwritten musical score for a chamber ensemble. The score consists of eight staves. From top to bottom, the staves are: Violin I (labeled 'Violin'), Violin II (labeled 'Violin'), Viola (labeled 'Viola'), Cello (labeled 'Cello'), Bass (labeled 'Bass'), and Piano (labeled 'Piano'). The piano part includes a section with the word 'Andante' written above it. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

alle' mano solo pffagen, und die Orgel mit Singstimme.  
 alle' mano solo pffagen, und die Orgel mit Singstimme.

A single staff of handwritten musical notation, likely for a cello or bass. It contains a series of notes and rests, continuing the piece from the previous staves.



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *ppp*, and *ppp*. The score is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines. There are some corrections and erasures throughout the piece.

Im auftritt aufgehen im

Museum No. 24 1819. Dresden.

Handwritten musical notation at the bottom of the page, consisting of several staves with notes and rests. It appears to be a continuation or a separate section of the main score.





Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and clefs. There are several dynamic markings: 'p' (piano) on the second staff, 'f' (forte) on the third staff, and 'no.' (noisy) on the fourth staff. A large section of the score is crossed out with diagonal lines. In the lower middle section, there is a passage of music with the German text "Der nicht fügen soll das fassen, und wenn ich soll was große die Kluge." Below this, there is a circled musical phrase with the text "und fängt an" next to it. The bottom of the page has some additional markings, including a double equals sign on the left and "no." on the right.

Der nicht fügen soll das fassen, und wenn ich soll was große die Kluge.

und fängt an

=

no.

Handwritten musical score for a multi-instrument ensemble. The score consists of 11 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom three for a vocal line and a basso continuo line. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes. There are several dynamic markings and articulation symbols throughout. The lyrics are written in German and appear to be a religious or liturgical text.

*forte*

Voy fändigt du, du Gott anpfeiff

Ganz als Klaiden und fäit/ren?

By den barkeit und jannem grüßen, du

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts with lyrics written below them. The bottom three staves are piano accompaniment. The music is in a common time signature and features various dynamics and articulation marks.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts with lyrics written below them. The bottom three staves are piano accompaniment. The music continues from the first system and includes dynamic markings like *decrescendo*.

Lyrics: *Hilf mir, dich zu danken, denn du bist mein Gott, der mich erlöst hat, denn du bist mein Gott, der mich erlöst hat, denn du bist mein Gott, der mich erlöst hat.*

79

80

Handwritten musical score for a multi-instrument ensemble. The score is written on ten staves. The top two staves appear to be for woodwinds (possibly oboes), with notes and rests. The middle staves contain piano accompaniment, featuring rhythmic patterns and melodic lines. The bottom staves include vocal parts with lyrics written in German. The music is in a common time signature and features various dynamics and articulation marks.

Mein Erbgebung o bleibe o mila nicht so schnell, mein Erbgebung bleibe o mila

/Mein Erb, sagt alle und alle./

*ff* *rit.*

*pp*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in German and appear to be a religious or liturgical text.

Lyrics (from top to bottom):

- ... nicht so schnell o nita nita nita ...
- ... empf. mich ip so bang ...
- ... Mein ip so bang o blait o nita ...
- ... ip so bang o blait o nita nicht so schnell o nita nita ...
- ... auf Kopf im ...

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as *mf.* and *p.*. There are also some handwritten annotations above the notes, possibly indicating phrasing or performance instructions.

nicht so schnell! mir ist so bang o bleibe o nicht mich so schnell o nicht nicht nicht, mir ist - so - bang!  
 nicht so schnell, o nicht, o nicht nicht so schnell, o nicht nicht nicht so schnell, o nicht nicht nicht.

Der Heiland hat sich von uns entzogen mit jenem furchtbaren Schmerze im Thale der Noth.

Handwritten musical score for the second system, consisting of two staves. The notation includes notes, rests, and dynamic markings such as *mf.*, *p.*, and *arco.*. The system concludes with a double bar line and a final flourish.

Handwritten musical score for piano accompaniment, measures 34-35. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features chords and melodic lines with various dynamics and articulation marks.

1. auf den alten Pfannkuch, so wie wir sind.  
 Nun hüß dich nicht die Mondscheibe, wir strahl ihr Speiser klar die hell! Joy bald wird sie den Pfannkuch.

Handwritten musical score for voice with German lyrics. The lyrics are written in a cursive hand above the notes. The music includes a vocal line and a piano accompaniment line.

Handwritten musical score for piano accompaniment, measures 34-35. The score consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features chords and melodic lines with various dynamics and articulation marks.



*leggermente.*

*Willy! Wily! Zittel! obfession, Ad vör mit meinen Darsz wiff, Ad vör mit meinen Paizt*

*no, in*

Musical staff with notes and rests, including a fermata over a note.

*mf.*  
  
 Solo

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests.

Musical staff with notes and rests, including a fermata over a note.

weiß, ich weiß nicht meine Kunst nicht, den Himmel abzuheben, ich weiß nicht meine Kunst nicht meine Kunst nicht.  
 bald wird sie den Himmel anheben, ja bald wird sie den Himmel anheben.

*So kann ich meine Kunst nicht*

*mf.*

Handwritten musical score for a piece spanning pages 89 and 90. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

Mir ist von jenen Nacht und fließt!      Mir ist von jenen Nacht und fließt! Mir ist von jenen Nacht und fließt!

The score is written on multiple staves, with the vocal line at the bottom and piano accompaniment above. The music is in a minor key, indicated by the presence of a flat sign (B-flat) in the key signature. The tempo and meter are not explicitly stated, but the notation suggests a moderate, flowing pace.

*Alto*  
*Dolce*  
7 7

*Solo, piano Dolce*

*2da/3da*  
*pp*

*Dolce, piano*

*Dolce, piano*

*Lab - mol!* *Lab - mol!* *Lab - mol!* *Lab - mol!* *Lab - mol!* *Lab - mol!* *Lab - mol!*

*pp*

Alleg. Dolo

Handwritten musical score for piano, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: *lebr noch lebr noch lebr noch! lebr noch! lebr noch!*

Dynamic markings: *pp*, *mf*, *f*, *ff*, *con furo.*

Tempo/Character markings: *Alleg. Dolo*, *con furo.*

Performance instructions: *Muss gut klingen*

*Andantino.*

Handwritten musical score for the first system, consisting of seven staves. The top two staves appear to be for a piano, with dense chordal textures. The middle three staves contain vocal lines with lyrics. The bottom two staves are for a cello or bass, with a more melodic line. The tempo is marked *Andantino*. Dynamic markings include *ppo* and *mo*. The key signature has one flat, and the time signature is 2/4.

*Nicht fühl' mein Jüngel' zu sein, nicht*

*fort. Nicht aber in der Hand  
von mir, nicht in der Hand  
von mir, nicht in der Hand*

*Sieh die sich umgeben, den Kreis der Kinder: sieh die sich umgeben den*

*Andantino.*

*ppo.*

Handwritten musical score for the second system, consisting of two staves. The top staff continues the vocal line with lyrics. The bottom staff continues the cello/bass line. The tempo is marked *Andantino*. Dynamic markings include *ppo*. The key signature and time signature remain the same as in the first system.

Handwritten musical score on aged paper. The score consists of approximately 10 staves. The top two staves are empty. The third staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. The lyrics are written below the staves. The text includes the words 'punctians.' and 'minimor dlaning ays, mit füll mein Fay als'. The bottom of the page features a double bar line and a final cadence.

punctians.

minimor dlaning ays, mit füll mein Fay als On - dan, mit minimor dlaning ays, mit

To ist der pügeloben mit Hoff die tag und Hoff, nie Hoff ist tag und Hoff, nie Hoff die tag und Hoff, nie Hoff die tag und Hoff

Konstet der Konstet, die sagt die wdy vor yuban die Konstet der Konstet





Allo: Vivace

99

*marcato*  
*ppp*  
*marcato*  
*ppp*  
*Allo: Vivace*  
*ppp*  
*ppp*  
*ppp*  
*Allo: vivace*  
*ppp*  
*Allo: vivace*

mainar Was - ning nist, mitn mainer Harung nist mit mainer Harung nist = !  
 bei bei tag die Kraft wie bei bei tag und Kraft wie bei bei tag und Kraft, so ist die Feger haben wie bei bei tag und Kraft = !  
 Konzent der Vor - nist. Sie laßt die selb angaben der Vordruff = !





Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves.

Lyrics (from top to bottom):

- galtend Hess - !
- mit mir fort - !
- in der Zeit ist ein A. Pagan. Sittens
- nicht, dass T. P. S. S. S.

At the end of the score, there is a double bar line and the number 5.

manuscript of B. A. 1819. Dresden.

Verwandlung. nun  
gloss. finale

41 No. 10. Finale.

5

161

Flauti  
e Piccoli.

*Forstentuti.*

Oboi

Clarinetto  
in A.

Corni  
in G.

Corni  
in C.

Fagotti

Violoncelli  
Violoni

Trombe e Tromboni  
soprano

Violini

Viola

Violoncelli  
Bassi

Bassi

Bassi

Handwritten musical score for a symphony finale, measures 1-5. The score includes staves for Flutes and Piccolos, Oboes, Clarinet in A, Horns in G and C, Bassoons, Trumpets and Trombones, Violins, Viola, Violoncellos, and Basses. The music is in 3/4 time with a key signature of one sharp (F#). The first five measures show various instrumental textures, including woodwinds and strings. The bass line in the final measure is marked "legato" and "Forstentuti."

Caprice ist beystetigt und Managen sind in man nimen staid zu liegen, in  
 in man nimen ein biden huff langt gindt spacke staid in abspacke  
 ab spacke gindt staid in daz, e form.

mit 20 munde hat es pander

Handwritten musical notation for the upper part of the score, including vocal lines and piano accompaniment. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are some red markings (1, 2, 3, 4, 5, 6) on the second staff from the top.

Handwritten musical notation for the lower part of the score, including piano accompaniment and a bass line. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are some red markings (1, 2, 3, 4, 5, 6) on the second staff from the top.

Handwritten musical score on two pages, numbered 8 and 9. The score consists of multiple staves. The top staves appear to be vocal lines, with lyrics written below them. The bottom staves appear to be piano accompaniment. The notation includes various musical symbols such as notes, rests, and clefs. There are some red markings above the staves, possibly indicating fingerings or breath marks. The handwriting is in ink on aged paper.

muta in Co

Capriccio in G major for Piano  
 Op. 10, No. 15  
 by Franz Liszt

Handwritten note: *Handwritten note about the piece or performance.*

Handwritten note: *Handwritten note at the bottom right.*

Handwritten musical score for a string quartet, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as *mp*, *mf*, *pp*, and *sfz*. The score is written in a cursive style with some corrections and annotations.

*Impassi Cut.*

*insper. (with the first string) and then  
 with the left hand the same part  
 with the second hand*

*Seit jacobus  
 song-bow!*

*David David! uffener! expect d'ed' unity in  
 this with many  
 to you*

*arco*



no.

agitato

Vib. magg.

L'angeli appaiono nel firmamento

Morgani!

drco

pizz.

cresc.

C.B.

The piece is in 9/8 time, with a key signature of one sharp (F#). The tempo is marked "Allegro". The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass.

The piece is in 9/8 time, with a key signature of one sharp (F#). The tempo is marked "Allegro". The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass.





19

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of five staves, with the first two containing rhythmic notation and the third containing a melodic line. The middle system features a complex arrangement of staves, including a grand staff with piano accompaniment and a vocal line. The bottom system includes a vocal line with lyrics and piano accompaniment. The lyrics are written in a cursive script and include the words "Al finché", "ans.", and "ans. pi.". The score is marked with various performance instructions such as "p.", "mf.", "f.", "rit.", and "cresc.". The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

*p.*

*p.*

*p.*

*p.*

*Al finché*

*ans.*

*ans. pi.*

*p.*

*p.*

*f.*

Cori. Wurlin.

Handwritten musical score for *Cori. Wurlin.* on page 20 and 21. The score consists of multiple staves. The top staff is the vocal line, and the lower staves are the piano accompaniment. The music is written in a historical style with various notes, rests, and ornaments. There are some ink stains on the page. The lyrics are written at the bottom of the page.

Lyrics:  
 Ich, bei den Wunden der Jellen, Marquis, für wider  
 ...  
 ...  
 ...



Violini

Violone

Violone

Violone

Handwritten musical score for strings, including staves for Violini, Violone, and a vocal line with lyrics.

Lyrics: *... gelung'et beinahe ...*

Lyrics: *... fort wir einen ...*

Lyrics: *... aber ich bitte ...*

Lyrics: *... nicht vorwärts ...*

Lyrics: *... denn hier ...*

Lyrics: *... höflich ...*

Lyrics: *... /*



Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *ppp.*. There are some handwritten annotations above the staves, including the number "26" and "27".

Handwritten musical score for the second system, consisting of five staves. This system features more complex rhythmic patterns and includes dynamic markings like *pp.* and *ppp.*.

Casper geht mit einer Bekleidungs-Handlung im Dienste für die Kunst der Malerei zu arbeiten er kauft für  
 Vorne nicht, sagt er, und die Kunst an die Stelle hat und die Kunst ist die  
 Kunst abzuwehren sie aufzuheben. Er hat nicht die Kunst.

Handwritten musical score for the third system, consisting of five staves. It continues the musical composition with various notes and rests, ending with a double bar line.

Max and his fine feelings - my  
 friends are generous, but  
 I will give in the spirit of love!

30 *Andante*

31 *Andante*

175

Measures 30-31: *Andante*

Measures 32-33: *Solo, per*

Measures 34-35: *Andante*

Measures 36-37: *Andante*

Lyrics: *Stammes zu Vater uns Gott, der Welt unsern Götzen, der uns erlöst hat, der uns erlöst hat, der uns erlöst hat.*

Measures 38-39: *Andante*

Lyrics: *Stammes zu Vater uns Gott, der Welt unsern Götzen, der uns erlöst hat, der uns erlöst hat, der uns erlöst hat.*

32 *Quitt.*

*a tempo*

33

Empty musical staves for the first system, consisting of five staves.

*Quitt.*

*a tempo*

Musical notation for the second system, including notes and rests. The notation is sparse, with many rests.

*Quitt.*

*a tempo.*

Musical notation for the third system, including notes and rests. The notation is sparse, with many rests.

*Quitt.*

*tempo.*

Alle, ich geyhen, *aus der* - *ich geyh' fings' nachgeoyd' all in d'ly.* *Propp' mit' d'ar'g' g'ar'g' h'el'be' my' mit' d' d'ey'm*

*Quitt.*

*a tempo.*

Handwritten musical notation on five staves. The notation is sparse, consisting of horizontal lines with some small marks and a few notes. The word "Recit." is written above the second staff.

Handwritten musical notation on two staves. The notation includes several groups of notes, some with stems and beams, and some with dynamic markings like "f".

Handwritten musical notation on five staves. The notation is sparse, consisting of horizontal lines with some small marks and a few notes. The word "Recit." is written above the second staff.

Handwritten musical notation on two staves. The notation includes several groups of notes, some with stems and beams, and some with dynamic markings like "f".

Handwritten musical notation on five staves. The notation is more dense than the previous sections, with many notes and stems. The word "Recit." is written above the second staff. There are also some markings like "mp." and "f".

Handwritten musical notation on two staves. The notation includes several groups of notes, some with stems and beams, and some with dynamic markings like "f".

Handwritten musical notation on five staves. The notation is more dense than the previous sections, with many notes and stems. The word "Recit." is written above the second staff. There are also some markings like "mp." and "f".

Handwritten musical notation on two staves. The notation includes several groups of notes, some with stems and beams, and some with dynamic markings like "f".

Handwritten scribbles at the bottom left corner.









Musical notation for the first system, including a treble clef and a key signature of one flat.

*tempo poco ritenuto*

Musical notation for the second system, featuring a melodic line with a *p.* dynamic marking.

*Tempo poco ritenuto.*

*ritard.*

Musical notation for the third system, consisting of three staves with various dynamics and markings.

*Tempo poco ritenuto*

*ritard.*

*ritard.*

*ritard.*

*Il più bel core che sia mai stato in  
un'orchestra d'opera in questo secolo!*

*They: Had not by any means the same quality,  
to say the least, as any of the great*

*Tempo poco ritenuto.*

*ritard.*

*ritard.*

*ritard.*

Musical notation for the fourth system, including a treble clef and a key signature of one flat.

Vivace. Recit.

Vivace. Recit.

Vivace. *And.*

Vivace. Recit.

*for tutti.*

Die Nacht mit ungewohnten Still, sie ruhet uns gar zu

*Capric. / And. / Zeit / Barock*

*And.*

*allegro vivace*

*Violino*

Handwritten musical score for a violin piece, page 40. The score consists of multiple staves. The top two systems are marked "Vivace. Recit." and contain mostly rests. The third system is marked "Vivace. *And.*" and contains rhythmic notation with notes and rests. The bottom system is marked "Vivace. Recit." and contains rhythmic notation. There are various annotations and markings throughout, including "Capric. / And. / Zeit / Barock" and "Violino".



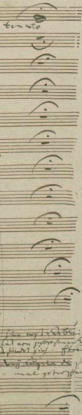


Handwritten musical score for the first system, featuring multiple staves with complex notation and various markings. The notation includes notes, rests, and dynamic markings. There are several red markings, possibly indicating corrections or specific performance instructions. The score is written in a cursive, handwritten style.

Handwritten musical score for the second system, continuing the notation from the first system. It features similar complex notation and markings, with some red annotations. The handwriting is consistent with the first system.

Handwritten text in German, likely lyrics or performance instructions, written in a cursive script. The text is partially obscured by musical notation and includes phrases such as "in springe in der P. Agate" and "Casper".

Handwritten musical score for the third system, showing the final part of the piece. It includes musical notation and some concluding markings. The handwriting remains consistent throughout the page.



Cooper *hastigst du die fuffst du die weg*  
*die wegst du die fuffst du die weg*  
*die wegst du die fuffst du die weg*

Mac. *Nein! Ich will nicht so absteigen.*

Cooper. *Nein! So hast du dich den Christen. Du hast*  
*gebet dich selbst!*

Mac. *Das ist die ich die fuffst du die weg*

Cooper. *Das ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*

Mac. *Das ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*  
*was ist, was ist die ich die fuffst du die weg*

Mac. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Cooper. *Was ist die ich die fuffst du die weg*

Musical notation on the left side of the page, including staves with notes and rests. Includes handwritten annotations such as "Mac. fuffst du die weg" and "Mac. die wegst du die fuffst du die weg".

*Mac. fuffst du die weg*  
*Mac. die wegst du die fuffst du die weg*  
*Mac. fuffst du die weg*  
*Mac. die wegst du die fuffst du die weg*

Handwritten musical score for a vocal melody with piano accompaniment. The score consists of two systems of staves. The first system has a vocal line on the right and piano accompaniment on the left. The second system is similar but includes dynamic markings: *mp*, *pmo*, and *pmo*. The tempo is marked *Andante. Melodram.*

Altra...  
 Probatur est!

...  
 ...  
 ...

Handwritten musical score for a vocal melody with piano accompaniment. The score consists of two staves. The tempo is marked *Andante. ppp. ario.*

Handwritten musical score on aged paper, page 52. The score consists of 12 staves. The first 10 staves are mostly empty, with some faint markings. The 11th staff contains the handwritten text: "Kraft, bald zu fachen ist nicht Kraft, fachen was so Kraft alle Olui, / raga ist / inder mein, so was das Krieger Krieger, ist. Tamed, Tamed; /". The 12th staff contains musical notation including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes several whole notes and a final phrase with eighth notes. There are also some handwritten markings like "pp." and "Solo." on the right side of the staves.





54

ho

55 Poco più moto. *trio*

Handwritten musical score for page 54. The page contains several staves of music. The notation is dense, with many notes and rests. At the bottom of the page, there is a line of text: "Karl Engel, Leipzig, 1822". Below this, there are some faint markings and a double bar line.

Handwritten musical score for page 55. The page contains several staves of music. The notation includes notes, rests, and some text annotations. At the bottom of the page, there is a line of text: "Karl Engel, Leipzig, 1822". Below this, there are some faint markings and a double bar line.



58

59

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system includes two staves with rhythmic markings (circles) and some handwritten notes. The middle section features a single staff with a complex, dense melodic line. The bottom section consists of two staves with rhythmic patterns and some handwritten annotations. The page is marked with measure numbers 58 and 59. There are various handwritten notes and markings throughout, including some that appear to be corrections or performance instructions. The paper shows signs of age, with some staining and discoloration.

Handwritten musical score consisting of approximately 12 staves. The top section features a vocal line with lyrics and a piano accompaniment. The piano part includes complex chordal textures and rhythmic patterns. There are several measures with double slashes (//) indicating cuts or repeats. The notation includes various clefs, accidentals, and dynamic markings.

Man hat Kapels Kind/ung-Ball und Handgehrung  
 Vier feilrige Fäden inoffend. Jeder will u über die biegen.

Casper geht äng/Klein/ Vom! /yo/ Vom!

Handwritten musical notation at the bottom of the page, including a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The notation includes various clefs, accidentals, and dynamic markings.



Handwritten musical score for the first system, consisting of five staves. The top two staves appear to be vocal lines with lyrics underneath. The bottom three staves are instrumental accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings.

De zacht, kerkorgelzwaai van paganen zo kerkelyk kloof, kerkzwaai sluiten, ginsten  
 in de jofn voratlic!

Handwritten musical score for the second system, consisting of five staves. The top two staves appear to be vocal lines with lyrics underneath. The bottom three staves are instrumental accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves:

- System 1:** Features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Herr Jesu Christ, dich an unschuldigen Menschenlein".
- System 2:** Continues the vocal and piano parts.
- System 3:** Includes a vocal line with lyrics: "der dich von dem Tode der Hölle erlöst hat".
- System 4:** Continues the vocal and piano parts.
- System 5:** Features a vocal line with lyrics: "mit seiner blutigen Wunde".
- System 6:** Continues the vocal and piano parts.
- System 7:** Includes a vocal line with lyrics: "die wir alle täglich an unschuldigen Menschenlein".
- System 8:** Continues the vocal and piano parts.
- System 9:** Features a vocal line with lyrics: "erlöset hat".
- System 10:** Continues the vocal and piano parts.

The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and corrections throughout the piece.





6 pho

111 112

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is densely written with notes and rests across all staves.

Erst im letzten Augenblicke. Dann folgen mit der Zeit. folgende Zeichen die mit dem Zeichen

A single staff of handwritten musical notation at the bottom of the page, continuing the piece with various notes and rests.

Main body of handwritten musical notation, including multiple staves with notes, rests, and clefs.

Handwritten text on the left side of the page, possibly a name or title.

Cooper gabans 23 / Sangant / Taniel: Taniel: / Alf - Tumbak  
f. m. j. t. d. n. g. m. f. a. m. g. l. i. f. e. d. m. m. B. r. i. a. n.  
l. i. n. e. f. o. r. t. i. f. i. c. a. t. i. o. n. e. s.

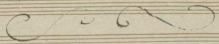


Der Freyschütze.



\*)

Dritter Aufzug.



\*) Auf. Einrichtung von 1772.

Sinfonia No. 11. molto Vivace.

No. 11.

Flauti

Oboi

Clarinetti  
2. st.

Fagotti

3 Corni  
1. 2. 3.

Corne int.

Trombe

Tromboni  
1. 2. 3.

Tromboni bari.

Violini

Viola

Bassi

molto Vivace

Handwritten musical score for the first system, consisting of seven staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. The music appears to be for a multi-instrument ensemble or a large orchestra.

*Trombone.*

Handwritten musical score for the second system, consisting of five staves. The first staff is explicitly labeled *Trombone.* and contains a melodic line. The other staves contain accompaniment or other parts, with some staves showing rests. Annotations include *mf*, *ff*, and *rit.* (ritardando).

Handwritten musical score, first system. It consists of five staves. The top staff contains complex rhythmic patterns with many notes and rests. The second staff has fewer notes, with some dynamic markings like *pp* and *ppp*. The third and fourth staves are filled with dense, intricate musical notation, including many beamed notes and rests. The fifth staff is mostly empty, with only a few notes at the beginning.

Handwritten musical score, second system. It consists of five staves. The top staff has a few notes. The second staff contains several measures of music with some rests. The third and fourth staves are mostly empty, with some rests. The fifth staff contains a single line of music with the word *arco.* written above it. The bottom staff contains a single line of music with the word *Vivato.* written above it.



Handwritten musical score on aged paper, featuring ten staves. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are in Chinese characters.

The lyrics, written in Chinese characters, are:

我 們 的 祖 國 是 多 麼 美 麗  
 我 們 的 祖 國 是 多 麼 富 強  
 我 們 的 祖 國 是 多 麼 繁 榮  
 我 們 的 祖 國 是 多 麼 興 旺

The musical notation includes notes, rests, and dynamic markings such as *mf* and *ff*. The paper shows signs of age, including yellowing and some foxing.



11

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is heavily annotated with handwritten markings, including:

- Vertical lines and arrows pointing to specific notes or groups of notes.
- Small letters and numbers written above or below the notes.
- Red ink markings, possibly indicating corrections or specific performance instructions.
- Large, bold letters like '10' and '100' written above the staves.
- Phrases like 'v. cum.' written below the staves.
- Large, stylized letters like 'A' and 'B' written vertically between the staves.

The notation appears to be a form of shorthand or a specific dialect of musical notation, possibly related to early keyboard or lute tablature. The overall appearance is that of a working draft or a composer's sketch.



guck, du waltst doch ein feilge Hille, nicht klein den zufall Kunst der 71. 14. ist nicht einig sein das Key nicht alle

5

6

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of two staves with various notes, rests, and dynamic markings.

Handwritten musical notation for the second system, featuring a bass clef and a 6/8 time signature. It contains several measures of music with notes and rests.

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is accompanied by the following German lyrics:

*Waffen lobend sage, daß wir's wenig sein und klar nicht  
 - Las' Waffen lobend sage, daß wir's wenig sein und klar nicht*









2n. Mms. ms. analog. K. M. v. Weber 7  
Romanza d'aria. No. 13.

1  
219

Flauti.  $Bb$   $2/4$  *Andante.*

Clarinetti  $B$   $2/4$

Corni  $B$   $2/4$   
u. Co.

Fagotti.  $Bb$   $2/4$

Violini.  $Bb$   $2/4$  *pp. Andante.*

Viola.  $Bb$   $2/4$  *pp.*

Viola obbligata.  $Bb$   $2/4$  *pp.*

Armeni.  $Bb$   $2/4$

Bassi.  $Bb$   $2/4$  *Andante pp.*

In die gratia gelindem Dargestellte  
C. M. v. Weber - Leipzig 1813

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics in German and a piano accompaniment. The lyrics are: "Herr, dich loben wir und preisen dich, dich danken und dir danken, dich loben und dir danken, dich loben und dir danken." The notation includes various musical symbols such as notes, rests, and clefs. There are some red markings and a stamp in the upper middle section of the page.

*Handwritten text in red:*  
 HERRN GOTTES  
 GOTTES GOTTES  
 GOTTES

*Handwritten lyrics:*  
 Herr, dich loben wir und preisen dich, dich danken und dir danken, dich loben und dir danken, dich loben und dir danken.

==

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with some initial notes and rests. Below it are four staves, likely for a piano accompaniment, with some notes and rests. The bottom staff contains a melodic line with lyrics written below it. The lyrics are in German and appear to be a hymn or a religious song. The handwriting is in brown ink.

Lyrics (German):  
 Hingefahr mit Augen der Höh, mit Klammern, Licht, es wagt die Welt in sich zu sehn, es blüht - in seinen Zi



Handwritten musical score for a multi-voice setting. The score consists of ten staves. The top two staves are vocal parts with lyrics. The middle four staves are for instruments, with some parts marked "pno.". The bottom two staves are for a basso continuo part with figured bass notation. The lyrics are in German and describe a scene with a "manfame Angst" and "Hofgebet".

Lyrics (German):  
 manfame Angst und Hofgebet. Die Pauze, Margarete, Die Pauze. Mein, Gernth, und ich bin ein mit dem, die







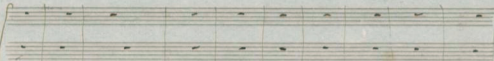
Handwritten musical score on ten staves. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are written in German.

Lyrics:

raefen, ich höre nicht mit dir  
 mir gesehen, oder Bredt nicht / 1/2

The score features various musical notations, including notes, rests, and dynamic markings. A tempo marking "Allo:" is visible on the right side of the page.





no: *Andante*  
Handwritten musical notation for a piano introduction, including a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, 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12  
225

24

*Dolce*

*Dolce*

Auf dich bin ich so angewiesen und bange dich, und bange dich



14.  
227

27

Handwritten musical score on ten staves. The notation includes notes, rests, and clefs. Annotations include "pizz." (pizzicato) and "tr." (trill). The bottom staff contains some illegible text and a signature.

Handwritten musical score on aged paper, featuring six staves. The notation includes notes, rests, and dynamic markings such as *arco.* and *pizz.*. There are also handwritten annotations in Hebrew, including "no. 9" and "ענין in דברי חמורה, ענין".

The score is organized into two systems of three staves each. The first system includes a vocal line with notes and rests, and two lower staves with rhythmic patterns and notes. The second system continues the musical notation with similar elements. The paper shows signs of age, including some staining and a small tear at the bottom left corner.



- rinnen können, die nicht w/igen Gottlieb, w/idi, / von aufgedrückt, sind die stützen seine Kra =

30

ein gebornes Sargen, Vor und gründt sich die Knochen -  
 die...  
 die...

//

Handwritten musical score on aged paper, featuring multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: *le - va - rian - di - ni, su - ra - ni - ni / Solo Andante.*

Dynamic markings: *mp.*, *mp. f.*, *f.*, *ff.*

Tempo/Character markings: *Andante*, *Solo Andante.*

W. 10.

solche zuge miß,      doch kaimin zu - zu miß.      solche

20  
293

23

34

41

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are empty. The third staff contains a vocal line with lyrics: "Kuldur, Joldz zuge niff, I. J. Cold Landz fole Kuldur". The fourth staff contains piano accompaniment with dynamic markings "mp" and "mf". The fifth staff contains a bass line with dynamic markings "mp" and "mf". The sixth staff contains a bass line with dynamic markings "mp" and "mf". The seventh staff contains a bass line with dynamic markings "mp" and "mf". The eighth staff contains a bass line with dynamic markings "mp" and "mf". The ninth staff contains a bass line with dynamic markings "mp" and "mf". The tenth staff contains a bass line with dynamic markings "mp" and "mf".

Handwritten musical score on aged paper, featuring seven staves. The score includes various musical notations such as notes, rests, and dynamic markings. The text "Klavier" is written vertically on the second staff. The lyrics "yo miß, (der Kaidah) zage miß, (der Kaidah) zage" are written below the bottom staff. Dynamic markings include "p", "crescendo", and "f".

Staff 1: Treble clef, mostly rests.

Staff 2: Treble clef, mostly rests. Vertical text: **Klavier**.

Staff 3: Treble clef, notes with dynamic marking *p* and *crescendo*.

Staff 4: Treble clef, notes with dynamic marking *p* and *crescendo*.

Staff 5: Treble clef, notes with dynamic marking *f* and *crescendo*.

Staff 6: Treble clef, notes with dynamic marking *f* and *crescendo*.

Staff 7: Treble clef, notes with dynamic marking *f* and *crescendo*. Lyrics: yo miß, (der Kaidah) zage miß, (der Kaidah) zage.



11

Handwritten musical notation on a system of staves. The notation includes various notes, rests, and clefs, with some parts enclosed in brackets. The system is divided into two sections by a double bar line.

A large, curved, dark ink stroke that spans across several empty musical staves, resembling a large 'C' or a decorative flourish.

Buchnummer N. 251. März/1821. - Nr. 21. m.  
 - handschriftlich in N. 281. May.

25  
 230



29.

237





41. Sei dich nicht

Handwritten musical score for a piece titled "Sei dich nicht". The score consists of ten staves. The first four staves are mostly empty, with some notes appearing in the fifth and sixth staves. The seventh staff contains a dense, rhythmic passage. The eighth staff contains the German lyrics: "Pflanz'ung mit dem feinsten Saate, der f'nfte die j'ngst' Fung, es gl'ub' und liebt' f'nd'ch. W'nn' er, gr'nn'et, f'hn'et, gr'nn'et f'hn'et". The ninth and tenth staves continue the musical notation.

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in German and include "Hinz, unpfabete Kirch, unpfabete Kirch!" and "Hinz, unpfabete Kirch, unpfabete Kirch!". The score is written in a cursive hand and includes various musical notations such as clefs, notes, rests, and dynamic markings like "arzo".

2. Eine Stimme.  
 In demselben, nicht so ygerian  
 so wagt, in welchem garten,  
 und in dem blüht dort die blüthe  
 of korn, d' kornen an machen.

Alle. 1. Vers, gutme. 11  
 2. Solo.  
 Die hat paffen, d' fache  
 Das gut, die blüthe, d' kornen,  
 die fache, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen.

Alle. 2. Vers, gutme. 11  
 3. Solo.  
 Und alle, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen.

Alle. 3. Vers, gutme. 11  
 4. Solo.  
 Und alle, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen.

Alle. 4. Vers, gutme. 11  
 5. Solo.  
 Trüben, hat die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen,  
 die gut, die blüthe, d' kornen.

Agathe, was sagtst du?  
 Trüben, was sagtst du?  
 Agathe, was sagtst du?  
 Trüben, was sagtst du?  
 Agathe, was sagtst du?  
 Trüben, was sagtst du?  
 Agathe, was sagtst du?  
 Trüben, was sagtst du?  
 Agathe, was sagtst du?  
 Trüben, was sagtst du?



Violon 8va

ppp

pp

top top top top top top top top

ppp

ppp  
ppp  
ppp

ppp  
ppp  
ppp

arco

ppp

arco

ppp

ppp

ppp

Ofen der grüne, flügel grüne flügelgrüne entfaltete Dir, und die Dir.

ppp  
rit.

arco

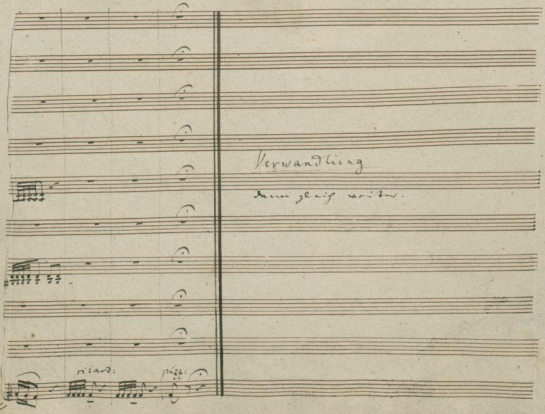
ppp

*Solo?*

96

10

Handwritten musical score on ten staves. The top staff contains a melodic line with a *Solo?* marking and a measure number 96. The second staff has a *pp.* dynamic marking. The third staff contains a melodic line with a '+' sign. The fourth staff has a *p* dynamic marking. The fifth and sixth staves contain rhythmic patterns with vertical tick marks. The seventh and eighth staves are mostly empty. The ninth and tenth staves contain a bass line with notes and a final melodic flourish.



Verwandlung

Mungley with.

ritard.

ritto



No. 14. Jäger Chor. Molto Vivace.

Handwritten musical score for a hunting chorus. The score is arranged in staves for various instruments and voices. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Molto Vivace'.

**Instrumentation:**

- Vocals (Vocanti)
- Oboi
- Clarinetti
- Fagotti
- Coroni
- Coro in C
- Trambe
- Campani
- Trampane
- Piromi
- Viola
- Cinori
- Jäger (Vocals)
- Drum
- Basso

**Handwritten Annotations:**

- 6. (above Fagotti staff)
- 2000 (above Coroni staff)
- 2000 (above Coro in C staff)
- 2000 (above Trampane staff)
- 2000 (above Cinori staff)
- 2000 (above Drum staff)
- 2000 (above Basso staff)

The score includes musical notation such as notes, rests, and dynamic markings (e.g., *mf*, *f*).

Handwritten musical score for the first system. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: "gunguen Mann gottlieb die Gungue die Tabul so vailt einm Klange die Fünne im gungue pi lunge die Fung pi auf lunge die die die". The notation includes various musical symbols such as notes, rests, and dynamic markings like "no.".

Handwritten musical score for the second system. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: "gunguen Mann gottlieb die Gungue die Tabul so vailt einm Klange die Fünne im gungue pi lunge die Fung pi auf lunge die die die". The notation includes various musical symbols such as notes, rests, and dynamic markings like "no.".





This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '297' in the top right corner. The notation is organized into two main systems, each consisting of five staves. The first system (left) contains complex musical notation, including a treble clef, a key signature of one flat, and a 3/4 time signature. It features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second system (right) continues the piece, showing similar notation with some changes in dynamics and phrasing. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '10' in the top left corner. The notation is arranged in several systems, each consisting of multiple staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "of the world", "of the world", "of the world", "of the world", "of the world", "of the world", "of the world", "of the world", "of the world", "of the world". The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several instances of double bar lines with repeat signs. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.

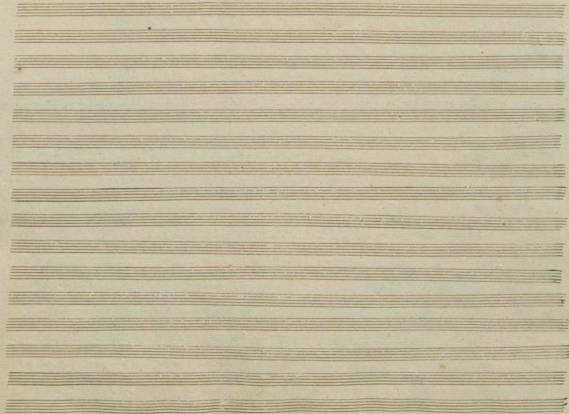
12

Handwritten musical score for a choir and orchestra. The score is written on multiple staves. The top staff is a vocal line with lyrics. Below it are several staves for instruments, including what appears to be a piano and strings. The notation includes notes, rests, and dynamic markings. There are some annotations in the left margin, possibly indicating fingerings or breath marks.

2. Hoff.

Jesus ist ködlich, in Noth zu helfen  
 Sei lobend die Tage der Welt der Welt.  
 Du bleibest Noth, und du bist zu fallen  
 du bist die gezeichneten Taten der Welt  
 die Welt ist nicht, ist mächtig zu laugen  
 festlich die Welt und mächtig die Welt  
 d. S. 1.

Da capo dal #





No. 15. Finale

Flauti *Allegro* *mp* *ff* *pp*

Oboi *mp* *ff* *pp*

Clarinetti *mp* *ff* *pp*

Corni *mp* *ff* *pp*

Cornetti *mp* *ff* *pp*

Fagotti *mp* *ff* *pp*

Violini *mp* *ff* *pp*

Viola *mp* *ff* *pp*

Agathe *Allo.*

Henrich *Allo.*

Opakar *Allo.*

Max *Allo.*

Ermit *Allo.*

Carro *Allo.*

Capit. *Allo.*

Soprano *Allo.*

Alto *Allo.*

Tenore *Allo.*

Basso *Allo.*

Basso *Allo.*

Tromben... Trombe e Timp. loro loco.

Holländer... Wagner's

Kindchen/Ordnung, das Kind im Auge lauchlich, das den  
 Agathe in der Hand hat die Hand / In dieser Form  
 steht die Hauptform des jungen Mannes und die Hand  
 in diesem Gellend

er hat die Augen trübt!

in jeder Richtung





810  
p. u. cant.

7

pp (pp) pp  
pp pp pp  
pp pp pp  
pp pp pp  
pp pp pp

Agathe wird in dem Kirchhofe mit einer Kapfenweibung gebrannt. Alle sind Agathe erregt mit, wenn  
die sie beschuldigt. Man bringt sie mit dem Stricken

pp  
pp  
pp  
pp  
pp

... der Opfer ...  
... Opfer ...  
... Opfer ...

Dissonanz

un poco più mosso.

Recit.

un poco più mosso.

Recit.

un poco più mosso.

Recit!

Genrich

Grath

Ich bin in der That ein armer Mensch

Max

Gene

ed. Ross

ed. Ross

Recit.

un poco più mosso.

A handwritten musical score for a vocal ensemble, likely an opera or play. The score consists of approximately 15 staves. The top staves are for vocal parts, with lyrics written below them. The lyrics include: "Ich bin in der That ein armer Mensch", "Genrich", "Max", "Gene", "ed. Ross", and "un poco più mosso." The bottom staves appear to be for piano accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The handwriting is in ink on aged paper.



Recit.

tempo.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes markings such as "Solo." and "poco".

Musical score for the second system, including vocal lines and piano accompaniment. The score includes dynamic markings such as "poco" and "molto".

Caprice / *für Herrn Affens beistehend!*

Ich hab den Gedanken bei dir, mein! In General singt! Ich hab den auf gegeben!

Recit. tempo.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as "poco" and "molto".







Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics in Finnish and Swedish, and instrumental parts for strings and woodwinds. The lyrics are: "Samuel katosi kutsu Casparin kutsu, on sinä kutsu sinä kutsu sinä" and "Casparin kutsu sinä kutsu sinä kutsu sinä kutsu sinä". The score is written on multiple staves with various musical notations and dynamics.

tr. 1/2  
tr. 1/2  
tr. 1/2

Samuel katosi kutsu Casparin kutsu, on sinä kutsu sinä kutsu sinä  
 Casparin kutsu sinä kutsu sinä kutsu sinä kutsu sinä

Casparin kutsu sinä kutsu sinä kutsu sinä kutsu sinä  
 Casparin kutsu sinä kutsu sinä kutsu sinä kutsu sinä

mf.  
mf.

mf.  
mf.



7  
 2/4  
 1 2 3 4

Credo

Je was een je ein bejwende in hoofd al ginnel thuyfgeinge, Je was een bejwende in hoofd al ginnel thuyfgeinge  
 Je was een je ein bejwende in hoofd al ginnel thuyfgeinge, Je was een bejwende in hoofd al ginnel thuyfgeinge  
 Je was een

Handwritten musical score for measures 24 and 25. The score is written on five staves. The first two staves show a piano introduction with chords and a melodic line. The third staff is a vocal line with lyrics. The fourth and fifth staves show accompaniment for the vocal line. The key signature has one sharp (F#).

Handwritten musical score for measures 26 and 27. The score is written on five staves. The first two staves show piano accompaniment. The third staff is a vocal line with lyrics. The fourth and fifth staves show accompaniment for the vocal line. The key signature has one sharp (F#).

Handwritten musical score for measures 28 and 29. The score is written on five staves. The first two staves show piano accompaniment. The third staff is a vocal line with lyrics. The fourth and fifth staves show accompaniment for the vocal line. The key signature has one sharp (F#).

Handwritten musical score for measures 30 and 31. The score is written on five staves. The first two staves show piano accompaniment. The third staff is a vocal line with lyrics. The fourth and fifth staves show accompaniment for the vocal line. The key signature has one sharp (F#).

...wird es bald dem Jüngling / ...

...wird es bald

Stiller

...! / ... / ...

467

4





Handwritten musical score for a string quartet, pages 31 and 32. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as notes, rests, and dynamic markings like "con fuoco", "arco", and "pizz.". There are also handwritten annotations and corrections throughout the manuscript.

con fuoco.

**colt.** *colt.*

101

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

Viol. I  
Viol. II

arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

pizz.  
arco  
con fuoco

Otto Kar. *Sanig*

Da nicht mehr fortsetzen und nicht

arco  
f  
con fuoco

mf.

mf.

mf.





mo. ONO

poco più moto.

colla parte.

tempo

oto. ritard.

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The notation includes various notes, rests, and dynamic markings such as *ritard. pp.*, *crescente*, and *pp.*. There are also some handwritten annotations like "colla parte." and "colla parte." written below the staves.

a piacere

tempo.

pp.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *pp.* and *colla parte.*. There are also some handwritten annotations like "colla parte." and "colla parte." written below the staff.

colla parte

tempo.

ritard.

colla parte. poco più moto.

Handwritten musical notation on a single staff with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *pp.* and *colla parte.*. There are also some handwritten annotations like "colla parte." and "colla parte." written below the staff.





42 ritard. Adagio maestoso.

Handwritten musical score for the first system. It consists of several staves. The top staves are mostly empty with some notes. The lower staves contain more complex notation, including a piano part with a treble clef and a bass clef. There are various markings such as 'ritard.', 'Adagio maestoso', and dynamic markings like 'p' and 'mf'.

Ermit  
 kuffel die ja zu ver.

Ermit  
 alle meine erfindung geht auf  
 in der welt ist die in der welt  
 kein kuffel.

Handwritten musical score for the second system. It features a section titled 'Ermit' with lyrics written in German. The lyrics are: 'alle meine erfindung geht auf in der welt ist die in der welt kein kuffel.' The musical notation includes notes, rests, and dynamic markings like 'mf' and 'p'. There are also some red markings and a 'ritard.' marking.

Adagio maestoso

*Andante con moto.*

*solite*

*Andante con moto.*

*solite*

*Andante con moto.*

Otte Ore

*Si tu non fai' per te, non sarai mai di persona. Per te non farai' per te, non sarai mai di persona. Per te non farai' per te, non sarai mai di persona.*

*Andante con moto.*

*U. lone.*

*C. B.*

Adagio.

Andante con moto

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The tempo marking "Adagio." is written in the middle of the system. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "mf." and "f.".

Handwritten musical score for the second system, including a vocal line with German lyrics: "Seyd dem Herrn alle Ehre, seinen Willen allzeitig zu empfangen!" and "Sey dem Herrn alle Ehre, seinen Willen allzeitig zu empfangen!". The tempo marking "Adagio." is present. The score includes notes, rests, and dynamic markings like "mf." and "f.".

Handwritten musical score for the third system, starting with the tempo marking "Vivace." and "C. B. marcato". It includes notes, rests, and dynamic markings like "mf." and "f.".

Handwritten musical score for the fourth system, including notes, rests, and dynamic markings like "mf." and "f.".





Handwritten musical score for the upper part of the page. It consists of approximately 10 staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The music is written in a cursive, handwritten style.

Eintrübselt durchsige, das sich den weyten Wein und ach! Wer griff in seinen Becher nicht? *Adagio.* Ich such' mit der Fackel die Dämpe fort, / von i' Jenseit

Handwritten musical score for the lower part of the page. It includes a vocal line with lyrics in German and a piano accompaniment. The lyrics are: "Eintrübselt durchsige, das sich den weyten Wein und ach! Wer griff in seinen Becher nicht? Ich such' mit der Fackel die Dämpe fort, / von i' Jenseit". The score features dynamic markings such as *mp* and *pp*, and is marked *Adagio*.

180. Andante quasi Allegretto.

ritard.

Andante quasi Allegretto.

ritard.

Hörst du's geschändigt las

du's (emp) schändigt und tödlich war, sorg' und re' s'f' für ein Kohn - ja's. Sind nicht er

Andante quasi Allegretto.

Violon.

ritard.

Handwritten musical notation with lyrics in German: *Wenn ich in's Hölle fahr, so werd' ich agayand sand.*

Handwritten musical notation on a single staff, including notes and rests, with the marking "C.V.S." above it.

ottocar.

Ein Hölle genügt mir ein Feind

C.V.S.

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score is written in a system of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is in a key with one sharp (F#) and a common time signature (C). The notation is dense and includes many slurs and ties. There are some handwritten annotations in the lower part of the page, including the words "grisp" and "Benedictus".

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score is written in a system of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is in a key with one sharp (F#) and a common time signature (C). The notation is dense and includes many slurs and ties. There are some handwritten annotations in the lower part of the page, including the words "grisp" and "Benedictus".















The musical score is written on ten staves. The top two staves are for vocal parts, with lyrics written below the notes. The lyrics are: "I go the strength of my moral strength". The next two staves are for instruments, possibly woodwinds or strings, with notes and rests. The bottom two staves are for instruments, possibly strings, with notes and rests. The tempo is marked "Allo. vivace." at the beginning and end of the piece. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like "pp." and "pp<sup>o</sup>".

I go the  
 strength  
 of my  
 moral  
 strength







anfang *f* finale No. 18. vide Partitura al p. de sym largo.

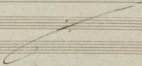
*Trombe* *ii C.* *Timpini*

*Tango maestoso.*

*Allo. vivace.*

*15*

*vide Partitura*  
*1. = 40. my.*



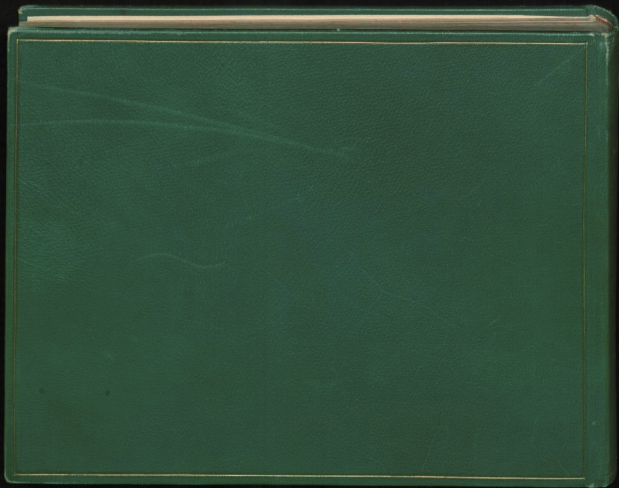












Mus. ms. orig. K. M. v. Hübner 7

# Der Freyschütze



Dresden. am 13. Maj.  
1820.