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8 Pieces - Don Mus.Ms. 854

pf

Die Bürgschaft. Excerpts - Don Mus.Ms. 854|1 - V (4), orch; StrK WoO
5.05/5

Kalivoda, Jan Křtitel Václav

[S.l.], 18XX

[urn:nbn:de:bsz:31-92671](https://nbn-resolving.org/urn:nbn:de:bsz:31-92671)

1

Quartetto

Mit Engländer
Insgesam

Orchesters

Par J. Halliwoda.

17 Orchester-Stimm.
4 Orgstimm.

Ms. No. 8544

Quartetto

Dorida.

Quartetto

Allegro
Gusto

77.

Sforz.

Immer mehr = mehr = = = = = mehr

1.

1. Göttern auf wie wird das werden

5.

wird das Unglück sich nicht wandern

4.

12.

Fine Adagio. *29.*

Von nun =

Immer mehr =

Göttern lobet seinen

Willen führt uns die - sem Dunkel reis, laßt die Maske mit Ihen mit =

füll - lau der Grund ist fürstlich göttern laubt seinen

Willen führt uns die - sem Dunkel reis, laßt die Maske mit Ihen mit =

füll - lau der Grund ist fürstlich göttern laubt

seinen Willen laßt die Maske mit Ihen mit füll - lau der Grund =

ist fürstlich, der Grund ist fürstlich

Allo Fucioso.

O waly ein Pfennig
erkaufft mein Herz
O waly ein
Pfennig
erkaufft mein Herz
Ich zwick ab hütten
stuck mich dar-
miten
Ich zwick ab hütten
stuck mich dar-
miten
O! waly ein Pfennig
erkaufft mein Herz
O waly ein Pfennig
erkaufft mein Herz
erkaufft mein Herz

1
Ann. No 854 1

Quartetto.

3
Aristomache

Quartetto.

*Allegro
Gusto*

19.

Flauto.



Mein Gemüth, ist dem nicht dulden das ist dem nicht sorgen



Soll kein verbruchen kein verpfänden in dem meinem ganzen



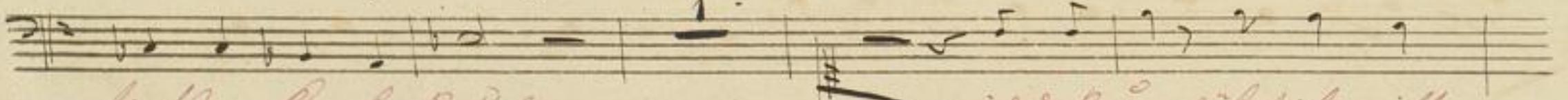
quell, kein verbruchen kein verpfänden in dem

50.



meinem ganzen quell

mit dem



höchstem Ruckend quell

mit dem Vnglüt ist nicht

1.
Lyndon Hören mich o' meine Freunde.

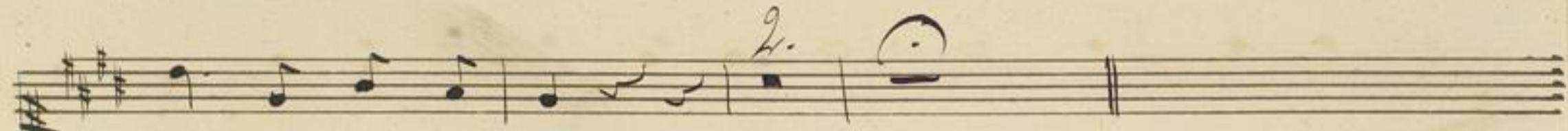
12. *Foco Adagio.* 38.
 Der Gedanke ist süß

3. Göttern laubst seinen Willen
 Thut er süß und die sein

und laßt die Masfuit ihm ausfüllen
 den von =

Thut er süß und die Göttern laubst
 seinen Willen, laßt die

Masfuit ihm ausfüllen, der Gedanke ist süß
 der von =

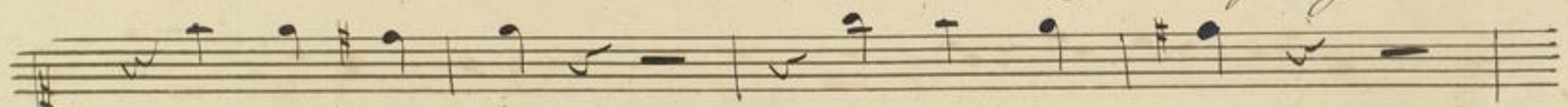


Leist ist Lustmüßig.



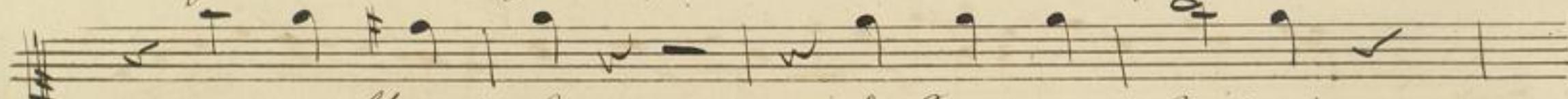
Alto

O wach mein Pfannkuch



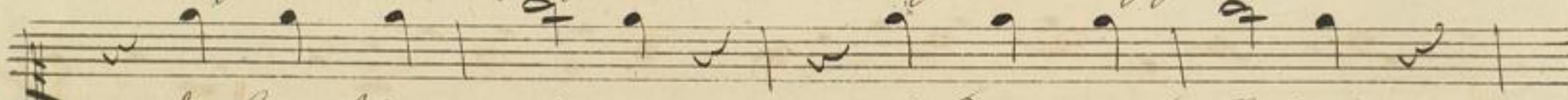
wach mein Pfannkuch

O wach mein Pfannkuch



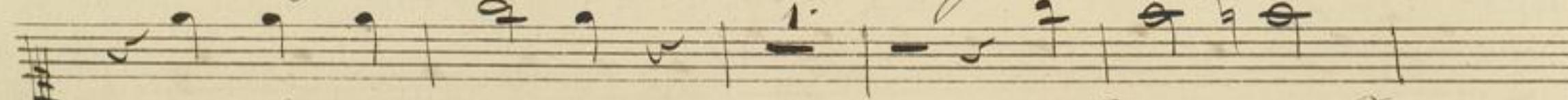
wach mein Pfannkuch

Ich zwist ab hütten



Ich zwist ab hütten

Ich zwist ab hütten



Ich zwist ab hütten

Ich zwist ab hütten

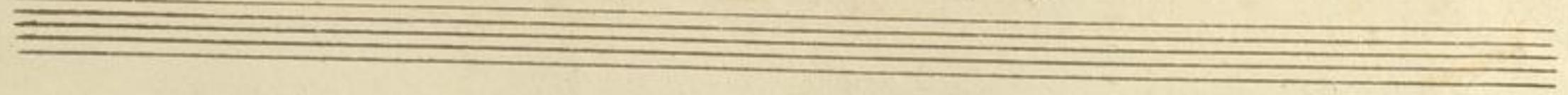
Gyten lücht mich darinnen o! waly in Pflanz an-

zucht mein Herz o waly in Pflanz an zucht mein Herz

o! waly in Pflanz an zucht mein Herz

o waly in Pflanz an zucht mein Herz an-

zucht mein Herz an zucht mein Herz.



1
Mus No 857

Quartetto

Dion.

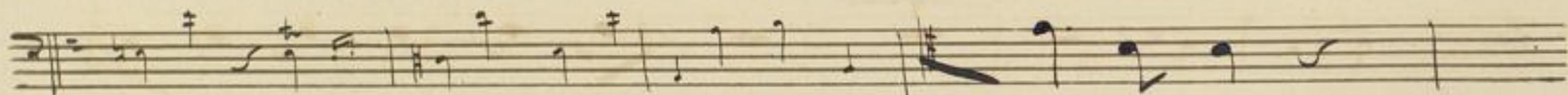
Quartetto

*Allegro
Grasso*

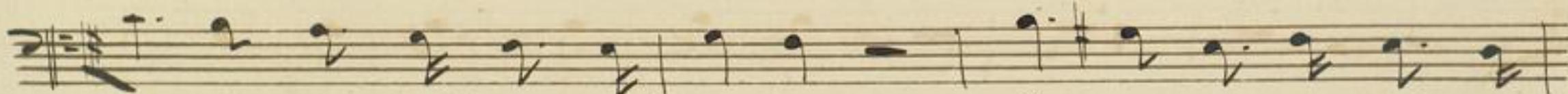
13.

Basso

Königin der großen Welt



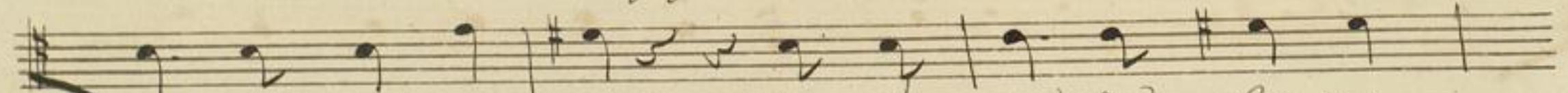
Müßigen



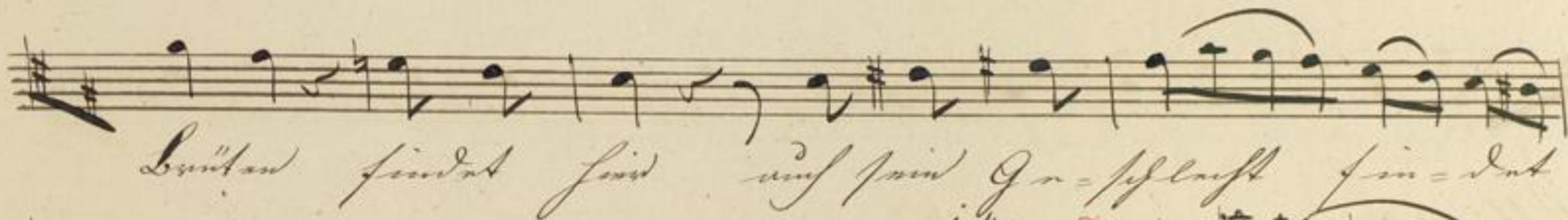
müßigen das zornige Müssen König sey nicht unger-



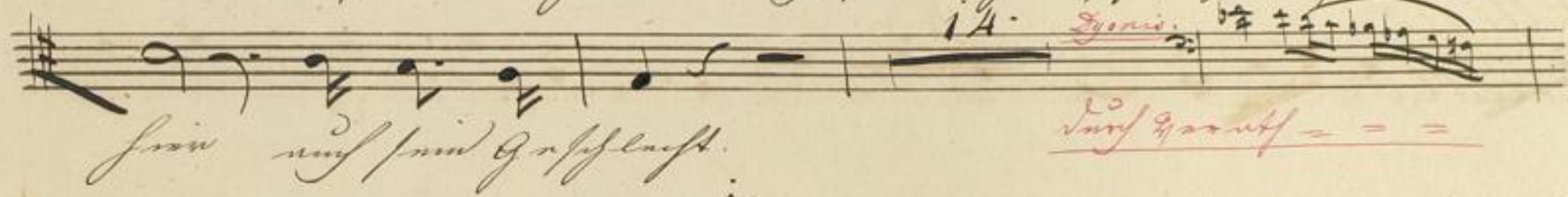
weist von der Ländung föllisch Lützen findet



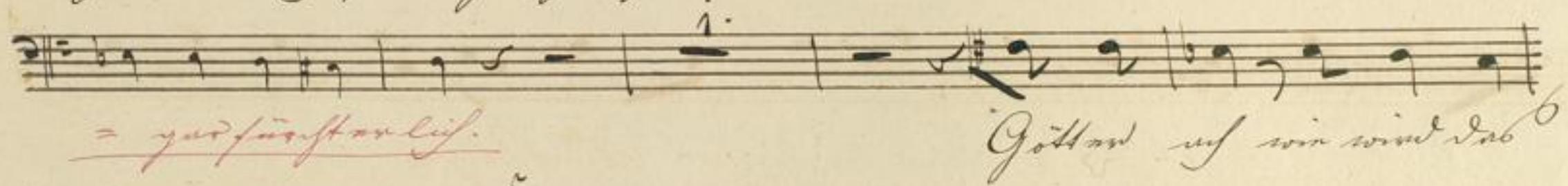
sein auf sein Geflecht von der Ländung föllisch



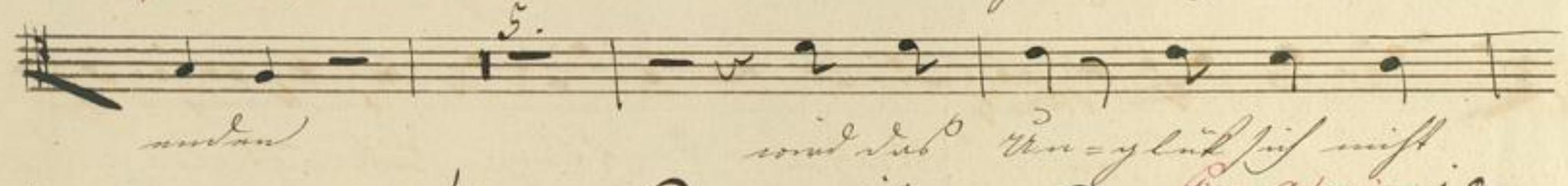
Lütten feindt sein uns sein Gesschlecht sein = dent



sein uns sein Gesschlecht. *14. Syon.* *10. auf Gesschlecht = = =*



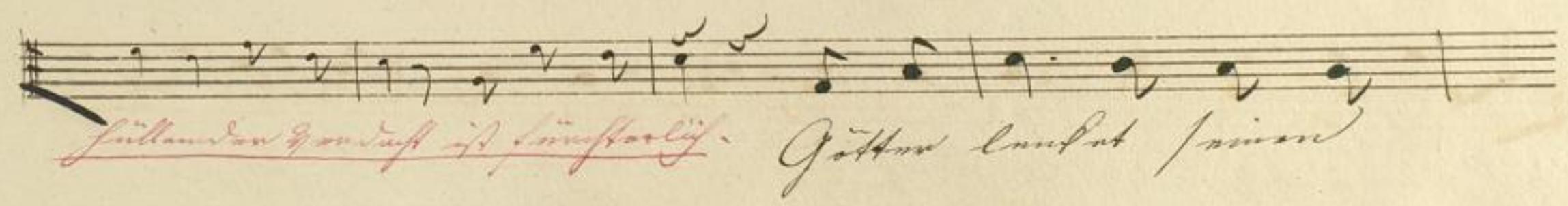
= gesschlecht = lieb. Göttern uns wir wird das



wanden *5.* wird das Un = glücklich nicht



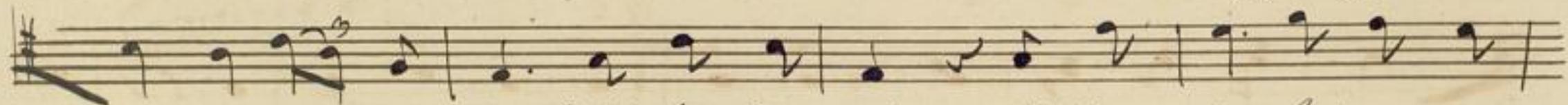
wanden *14.* *12.* *Poco Adagio. 13.*



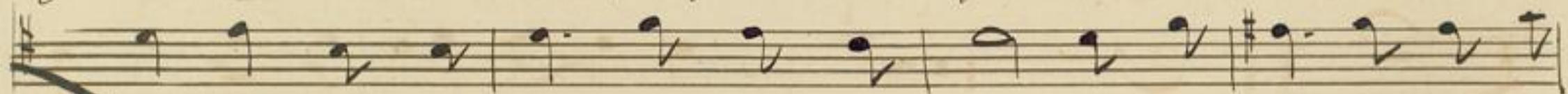
süßwandten Gesschlecht ist gesschlecht = lieb. Göttern lobet seinen



Willen führt uns diesem Dornbusch, laßt die Messiaszeit zu uns =



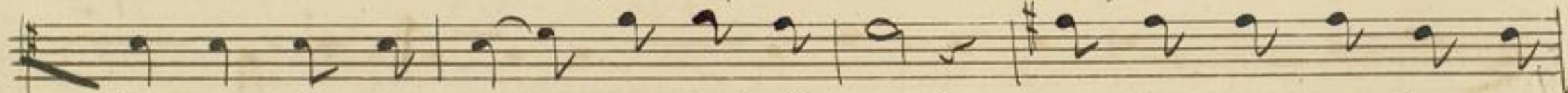
füllen den Grund ist fürstlich, göttern lobet seinen



Willen führt uns diesem Dornbusch, laßt die Messiaszeit zu uns =



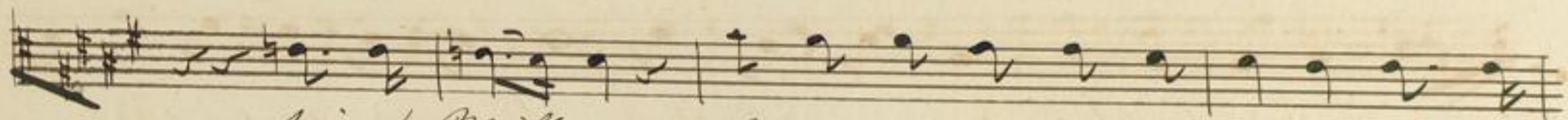
füllen den Grund ist fürstlich, göttern lobet seinen



Willen führt uns diesem Dornbusch, laßt die Messiaszeit zu uns =



füllen den Grund ist fürstlich, göttern lobet

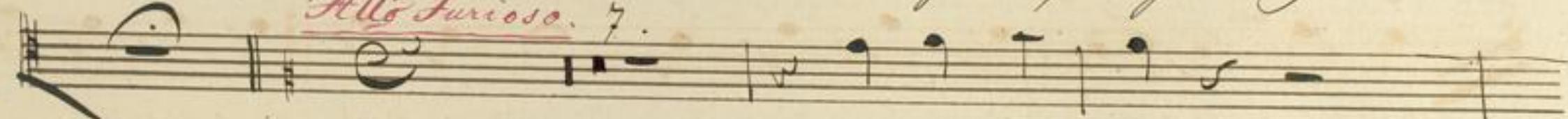


meiner Willen laßt die Maske mit Feuer ausfüllen Der Herr =



duft ist fürstlich Du Herr duft ist fürstlich.

Allo Furioso. 7.



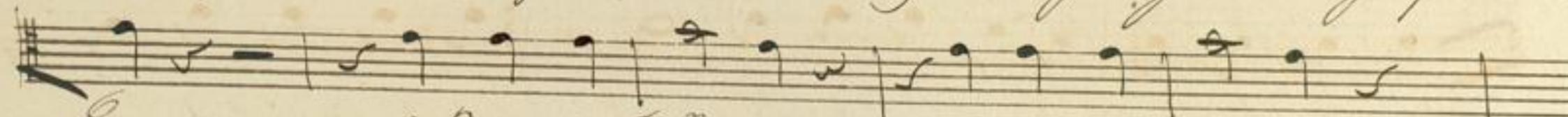
O wald im Thurm



myrthen im Thurm

O wald im Thurm

myrthen im



Ganz,

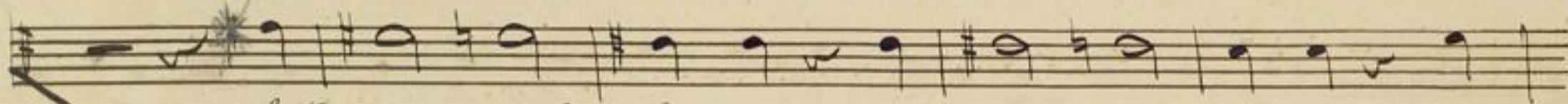
das zwiß ab Hyden

Drückung der mied an



das zwiß ab Hyden

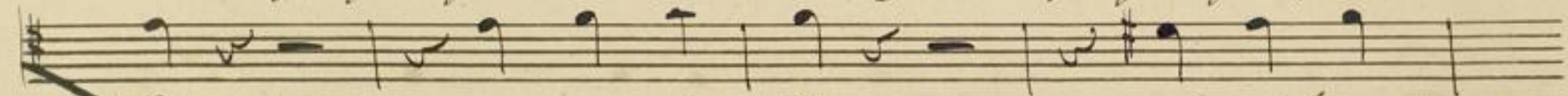
Drückung der mied an



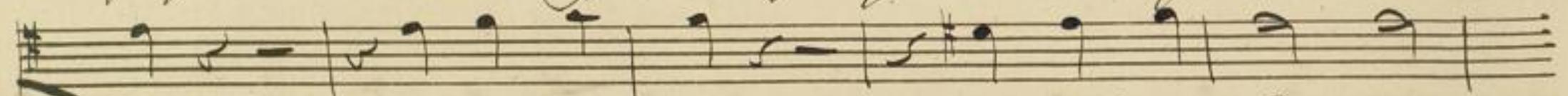
Ich weiß es nicht auf dem Boden o!



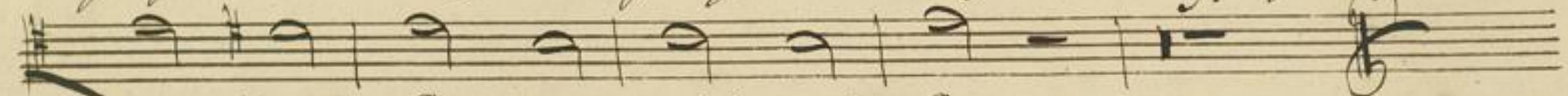
wahrscheinlich er weiß nicht mein Herz o wahrscheinlich nicht mein



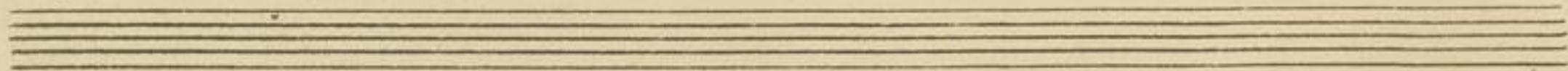
Herz o! wahrscheinlich nicht mein



Herz o wahrscheinlich nicht mein Herz =



nicht mein Herz er weiß nicht mein Herz.



Mus. M. 854

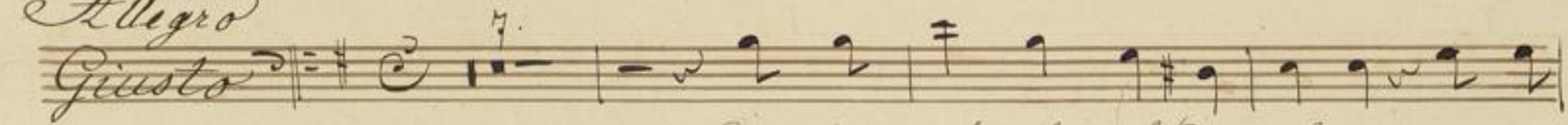
Quartetto

Dionis

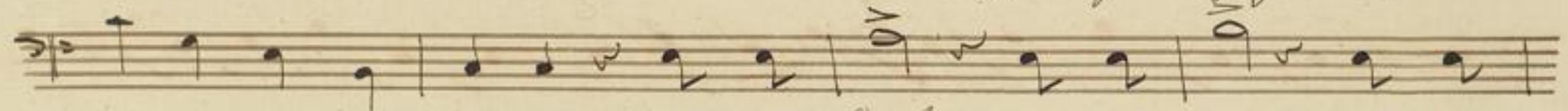
Vollmar.

Quartetto

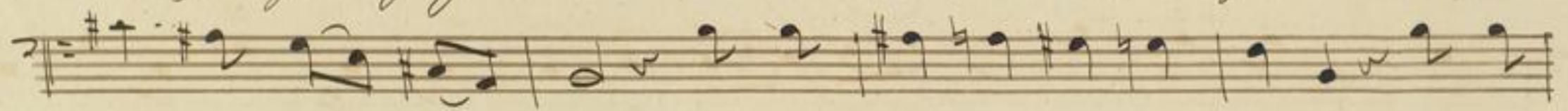
Allegro
Giusto



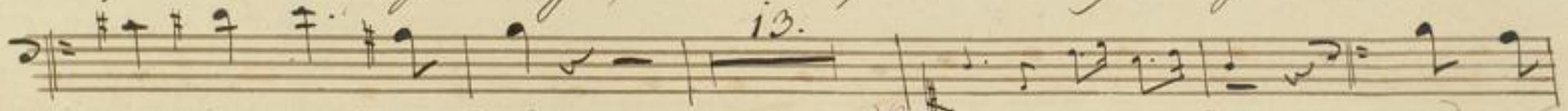
Waisen will ich nicht aufziehen, waisen



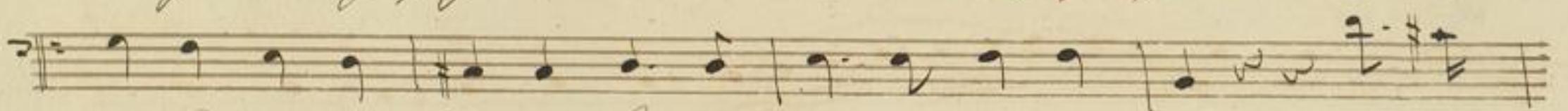
will ich nicht aufziehen, wenn es nur Lust, wenn es nur Lust, wenn es nur



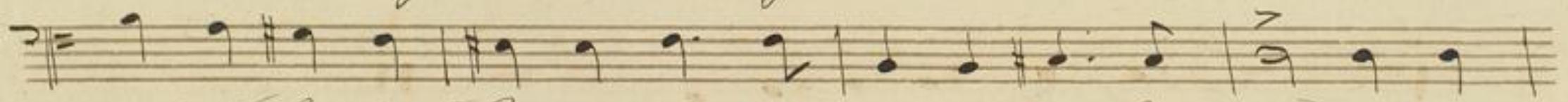
Lust ist all zu wenig; wenn du mich aufziehen, wenn



bringen mich zu fassen und mein Herz zu voll Inm' Lob



bist du mein Gottan Liden lebst mit Verdank du, Süßer



in das Kindes Gottes Namen mit dem Trüben Auf Bönen =

16.

mit dem süßsten Auf *fiere auf sein Gefühls.*

Wenn all mein bist du zu bleiben holden wie befohle ist

apiente

Lief, ja von lobten in - mir liebem Duns gewusst ganz süßsten -

atempore

Lief ja von lobten in - mir liebem Duns gewusst Duns gewusst

Collaparte

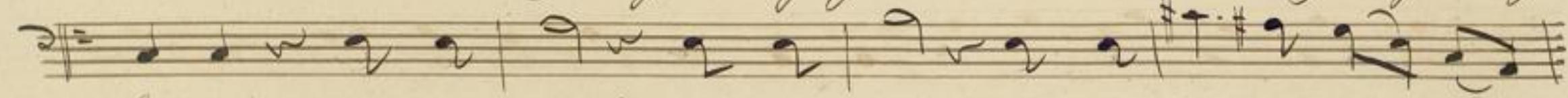
Lief ja von lobten in - mir liebem Duns gewusst Duns gewusst

5. 8.

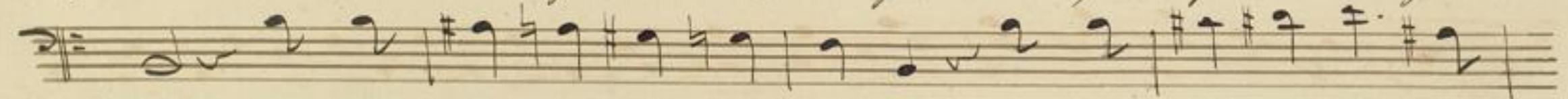
mit dem süßsten Auf und Gefühl.



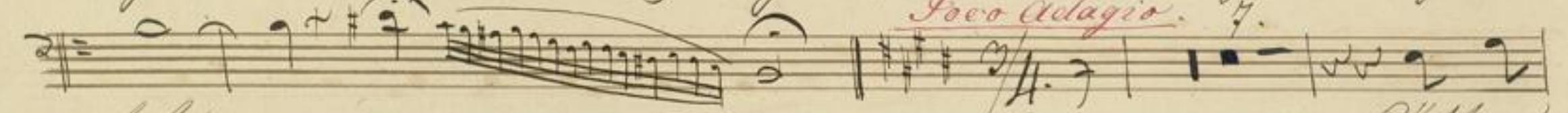
Womit will ich nicht mehr leben
womit will ich nicht mehr



leben
mein Gedacht, mein Gedacht, mein Gedacht ist all zu

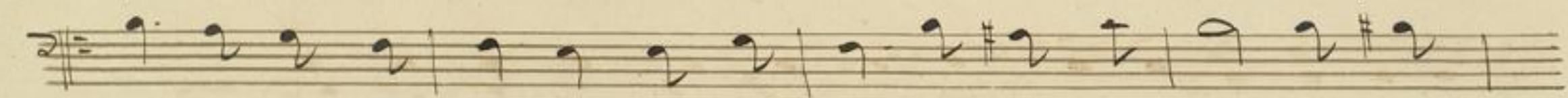


welt, mit dem sollst du mich befohren
mit dem bringe ich mich zu

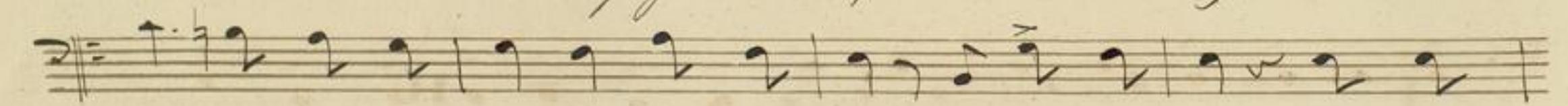


Lebe = = = = =
Göttern

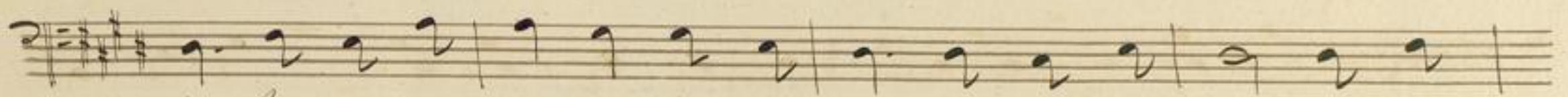
Poco Adagio. 7.



Lebte mit dem Willen
sich mit dem Willen
Lebte mit dem Willen



Wissend mit dem Willen
dem Gedacht ist fürstlich.
Göttern



lobet unnen Willen fust mit diesem Dankal mich, laßt die



Musik mit mich ant-füllen der Wunder ist fürstlich.



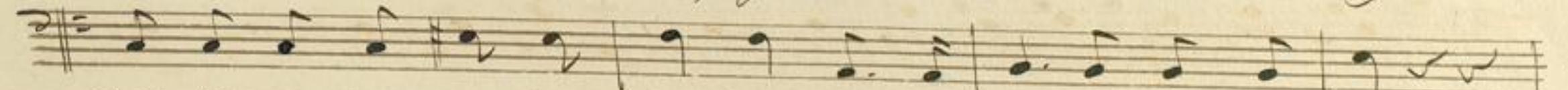
Gott lobet unnen Willen fust mit diesem Dankal mich,



laßt die Musik mit mich ant-füllen der Wunder ist fürstlich.

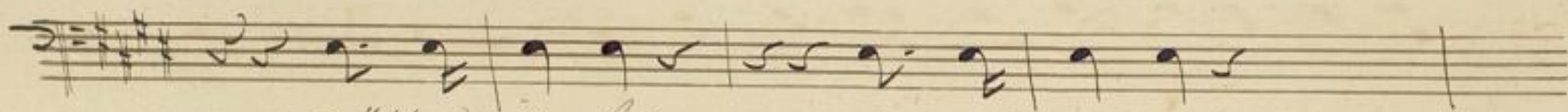


Gott lobet unnen Willen fust mit diesem Dankal mich,

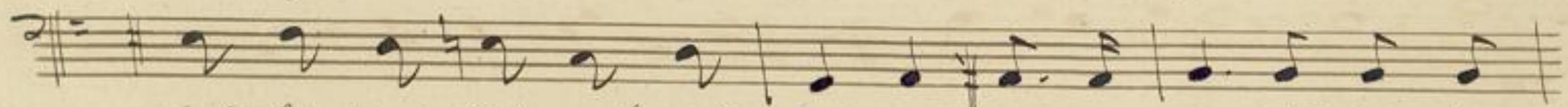


laßt die Musik mit mich ant-füllen der Wunder ist fürstlich.

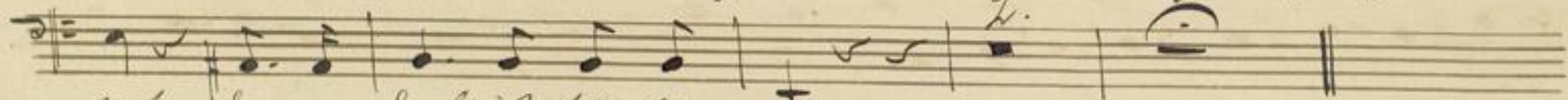
3/4



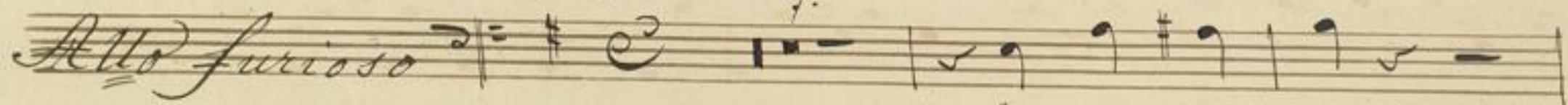
Götter lasset seinen Willen,



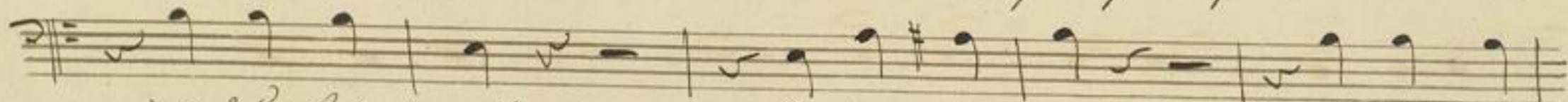
laßt die Missethät nicht an sich sein, den Göttern ist fürstlich



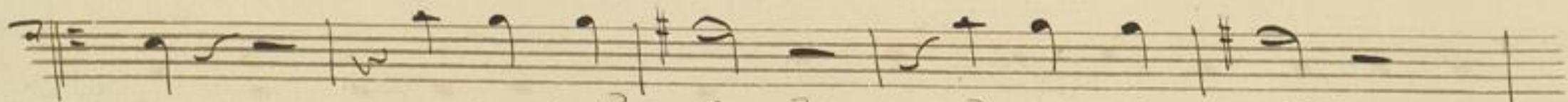
lich, den Göttern ist fürstlich



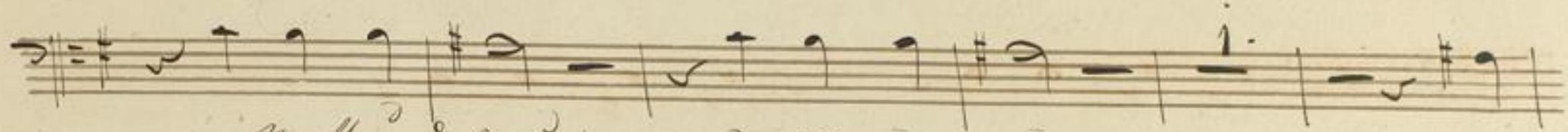
Sont sont sont sont



in Dunkelheit ont, sont - - - in Dunkelheit



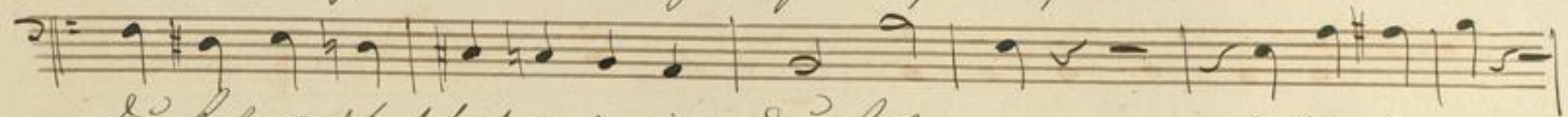
ont wo Nacht und Graun und ist zu sehn,



wo Kraft und Grimm und ist zu scham wo



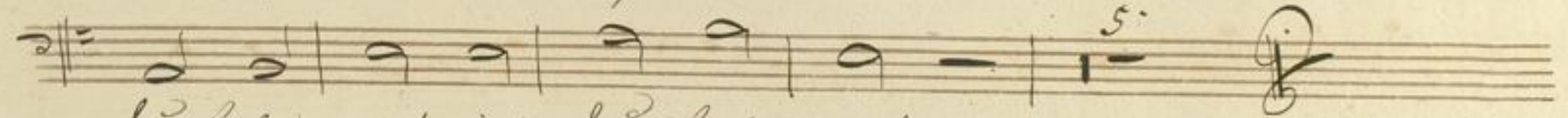
Kraft und Grimm und ist zu scham, fort! fort: : in



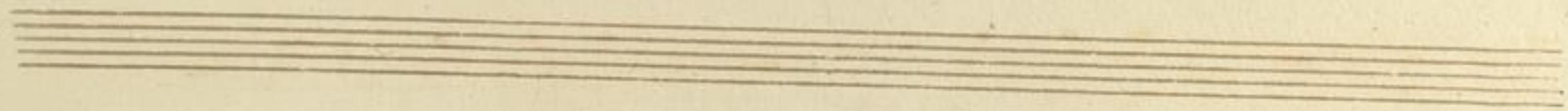
Dunkel out fort fort: : in Dunkel out, fort: : :



in Dunkel out fort: : : in Dunkel out in



Dunkel out in Dunkel out.



Ms. No. 2520

W
Violino Primo.

Quartetto. Violino Primo

Allegro

Giusto *f*

ti *ti* *ti* *p*

f *mf*

f *mf* *f*

mf *p*

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Dynamics include *fz*, *fo*, *fo*, and *p*. A red marking Collaparte is present at the bottom right, along with the initials *3.9.*

atempo.
in my linbau *f^o*

Collaparte in my linbau. *f^o* *atempo* *f^o*

f^o *vis*

mf^o

f^o *mf* *f^o*

mf^o *f^o*

f^o

Poco Adagio.

Handwritten musical score for a single instrument, consisting of ten staves. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a dynamic marking of 'f.' (forte) and a slur over the first few notes. The second staff has a dynamic marking of 'p.' (piano). The third staff has a dynamic marking of 'p.' at the beginning. The remaining staves continue with rhythmic patterns of eighth and sixteenth notes. The piece concludes with a double bar line and a final note on the tenth staff.

Handwritten musical score on ten staves. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. It includes dynamic markings such as *pp.* and *ff.*, and a tempo change to *Allo furioso. 6.* written in red ink. The notation is in a single system with a treble clef and a key signature of one sharp (F#).

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The score features dynamic markings like 'f' and 'ff', and includes a large decorative flourish at the end of the ninth staff. The bottom of the page shows three empty staves.

[Faint, illegible handwriting on a page with horizontal lines]

ms no 8542

Violino Solo

Quartetto. Violino Solo

Allegro Giusto $\text{C}^{\#}$ *f.*

f_o f_o m_{fo}

f_o m_{fo} f_o

mf. p.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score features dynamic markings such as *fz* and *f*, and performance instructions like *Collaparte* and *in unison* written in red ink. The final staff includes the tempo marking *atempo*.

atempo.

my liebste *f.*

pp.

ris.

mf. *f.* *mf.*

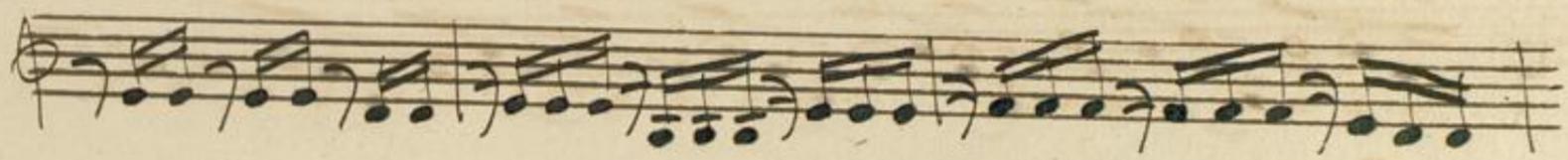
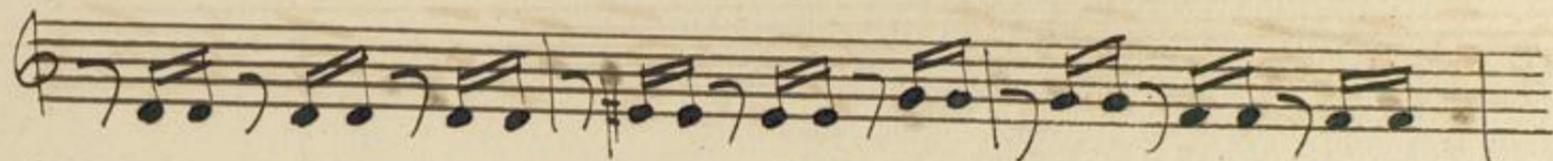
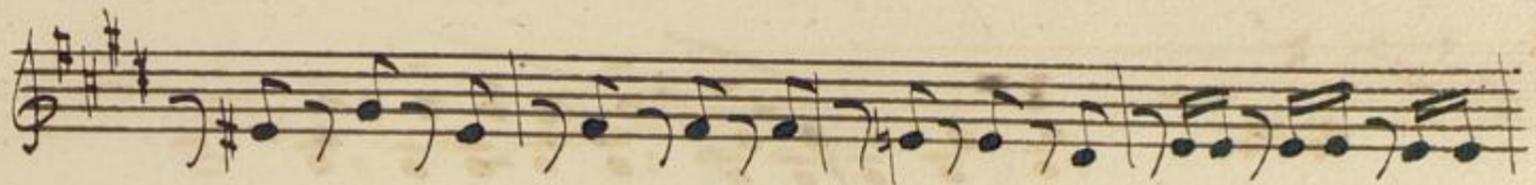
mf.

pp.

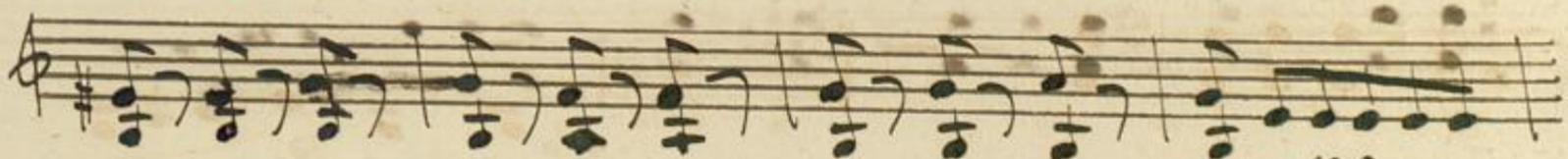
Per Adagio.

f. *f.*

pp.



pizz.

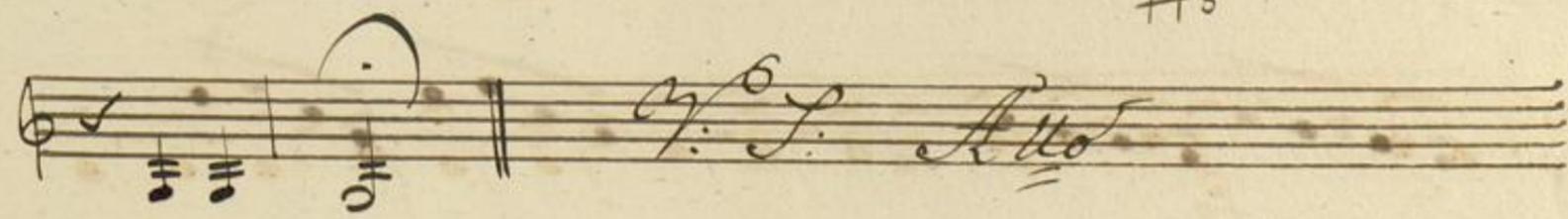


arco pp.



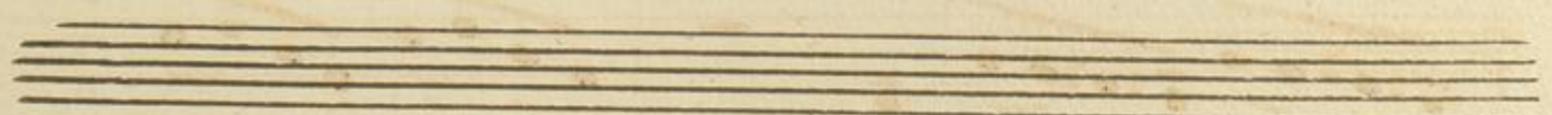
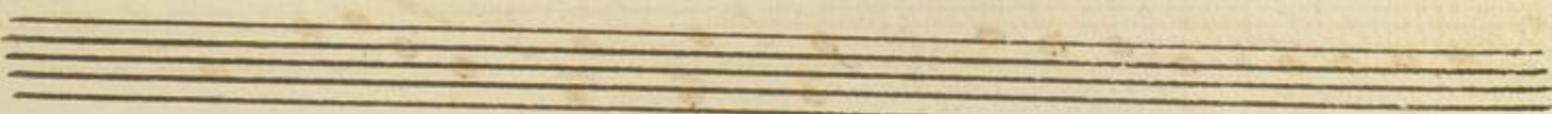
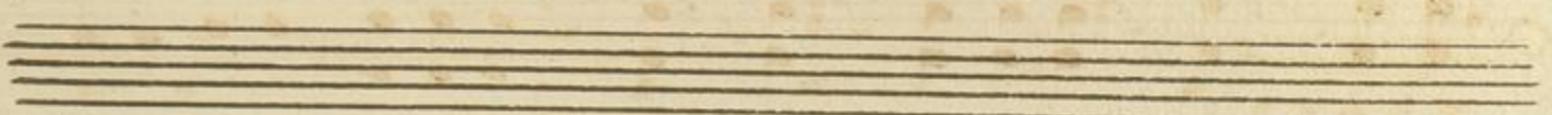
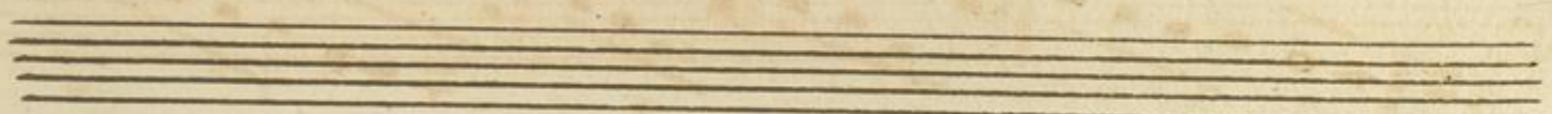
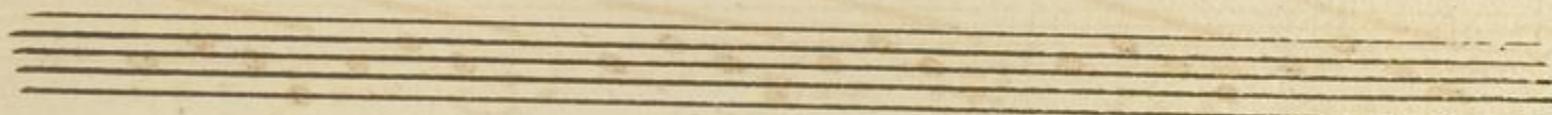
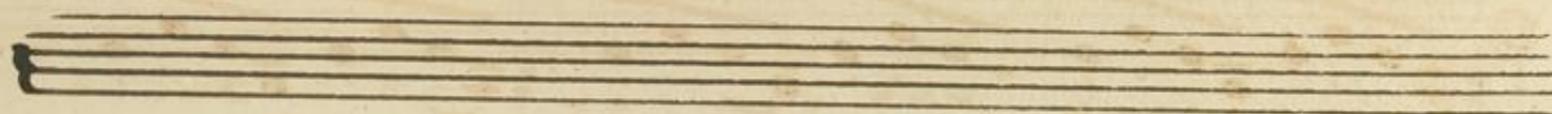
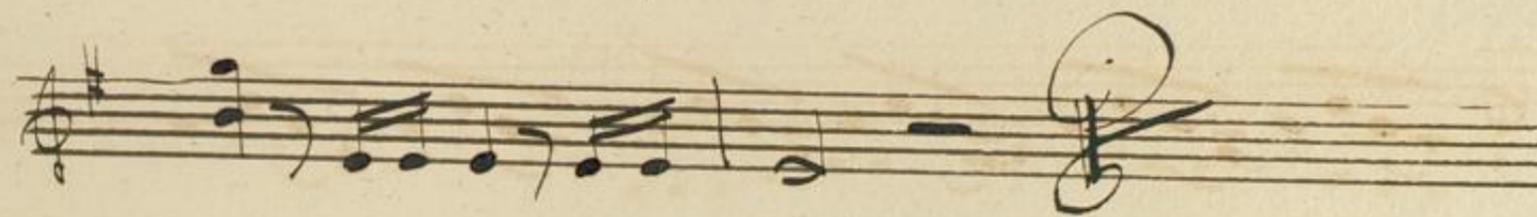
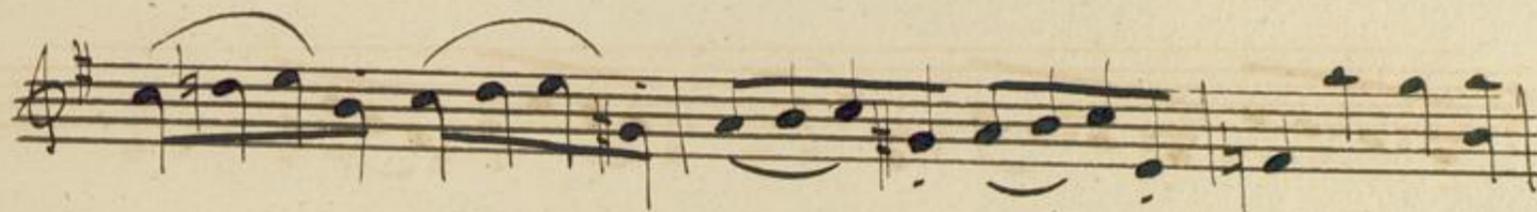
5.

pp.



Alto

Allo Furioso 6.



[Faint, illegible handwriting on a page with horizontal lines. The text is mostly obscured by bleed-through from the reverse side of the paper.]

x

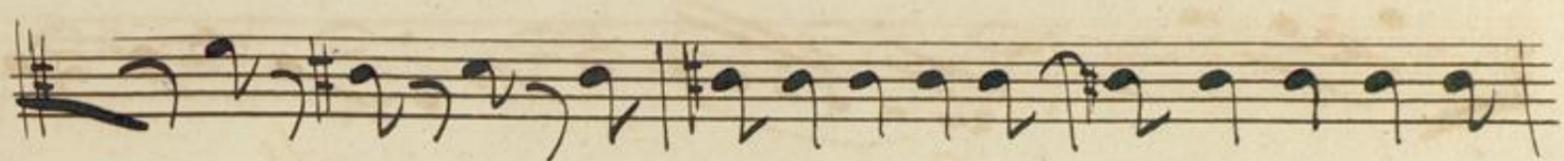
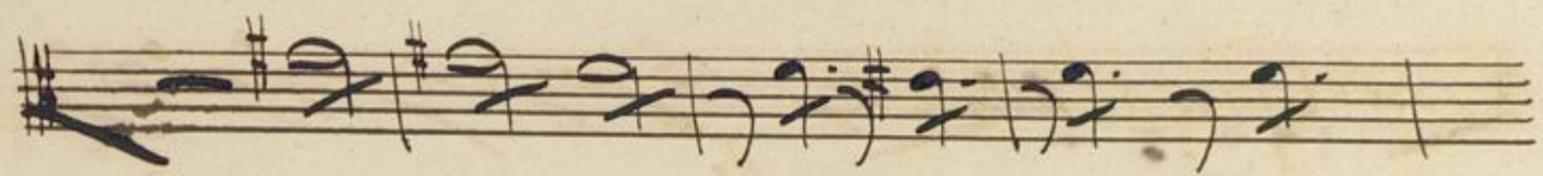
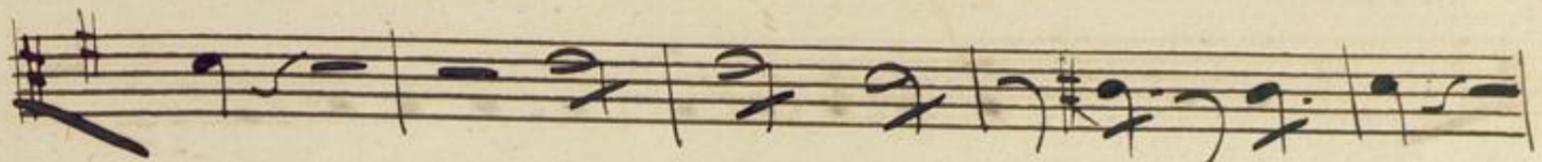
Mus. Nr. 854 2

Violle

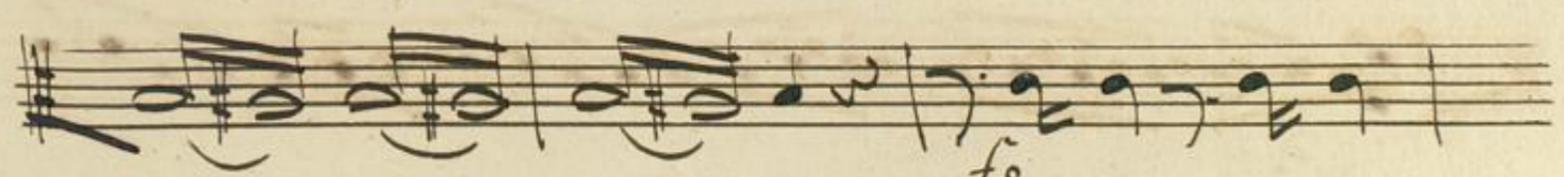
Quartetto *Viole*

Alto Giusto

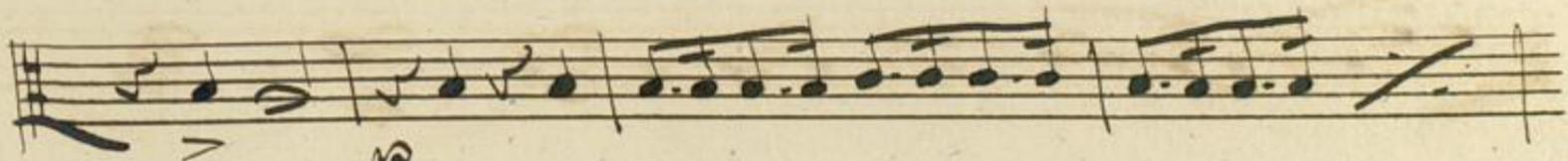
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Alto Giusto' and a dynamic marking of 'f'. The second staff contains a dynamic marking of 'f'. The third staff features dynamic markings of 'mf', 'f', 'mf', and 'f'. The fourth staff has a dynamic marking of 'mf'. The fifth staff has a dynamic marking of 'f'. The sixth staff has no dynamic marking. The seventh staff has no dynamic marking. The eighth staff has no dynamic marking. The ninth staff has no dynamic marking. The tenth staff has no dynamic marking.



fz



f



f

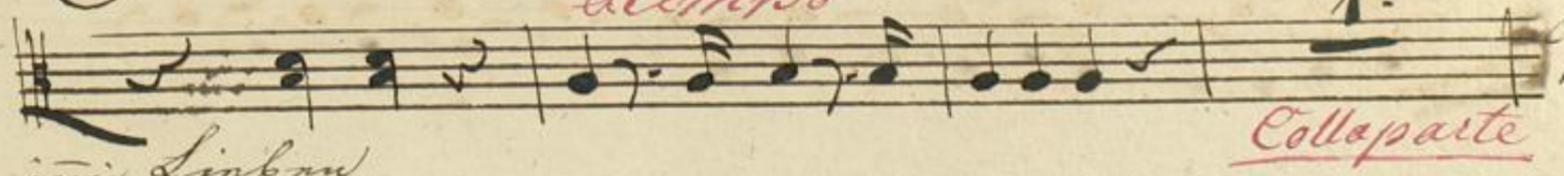


f.

f

Collaparte

atempo



Collaparte

M.F.

inij Linbau

Allegro

Poco Adagio

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes.

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Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes.

Allegro

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a series of eighth notes, ending with a double bar line and a 3/8 time signature.

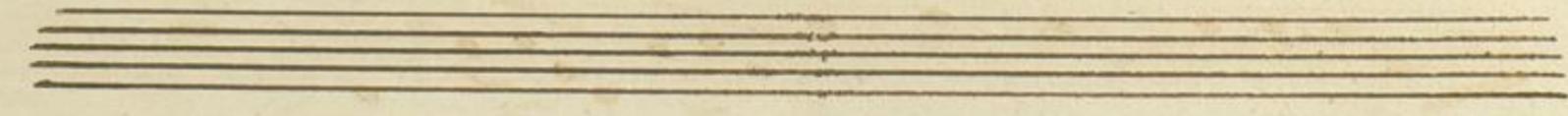
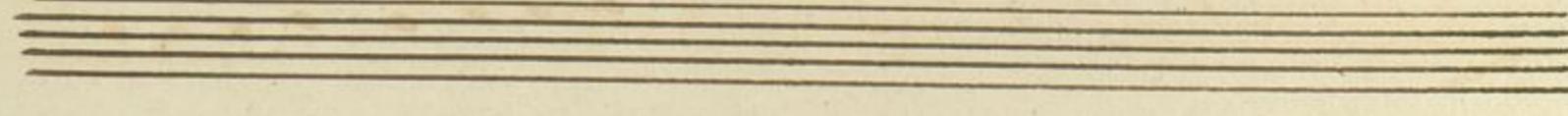
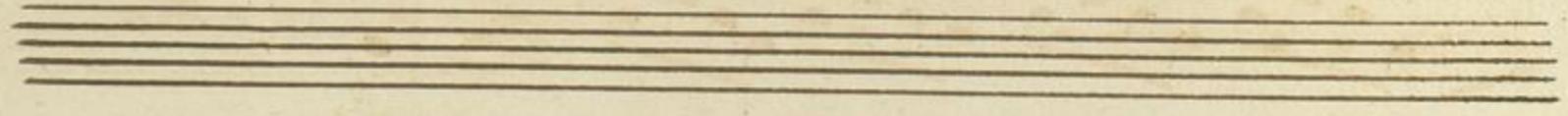
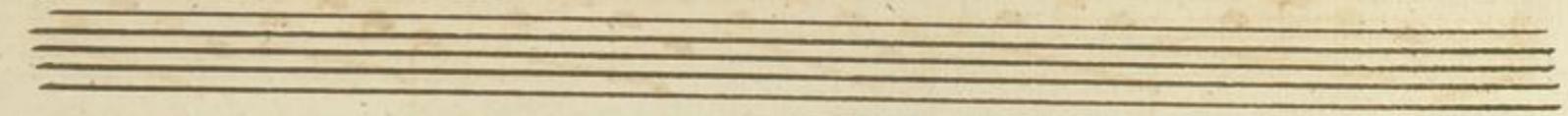
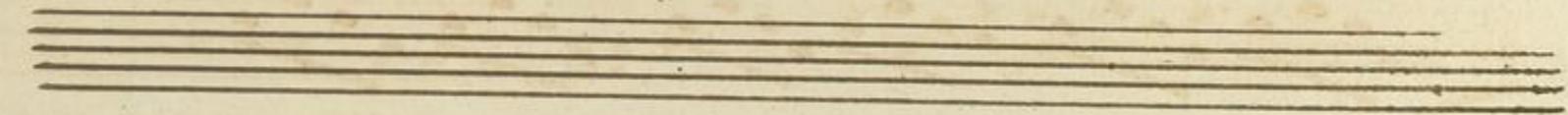
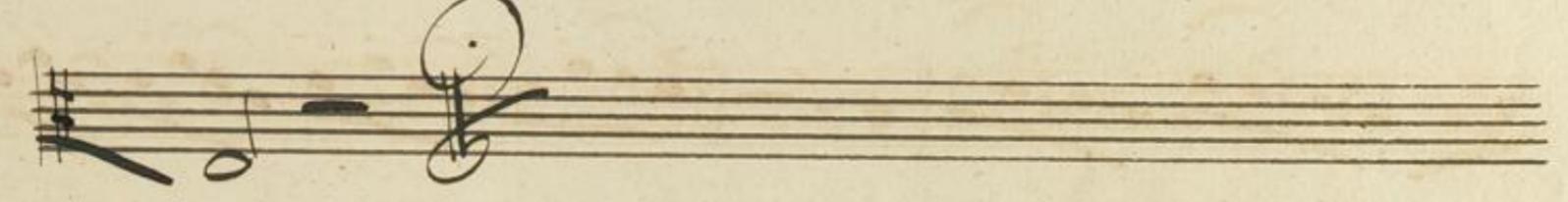
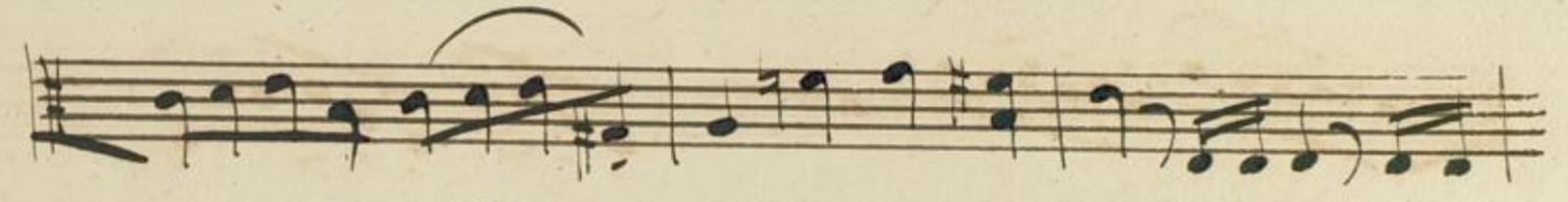
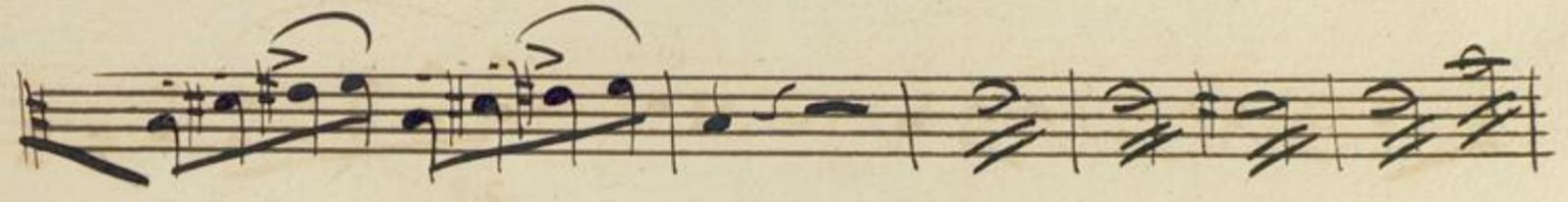
arco pp.

pp.

Allo Furioso. 6.
f.

ff.

ff.



[Faint, illegible handwriting on a page with musical notation lines]

1
Mus Ms 854ⁿ

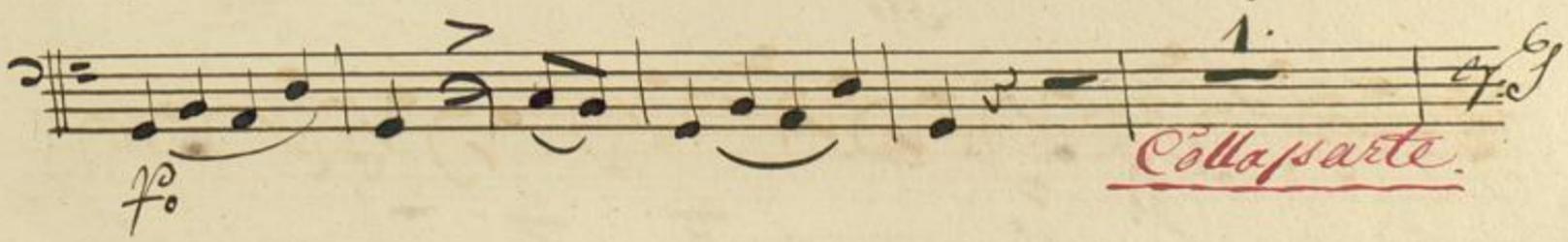
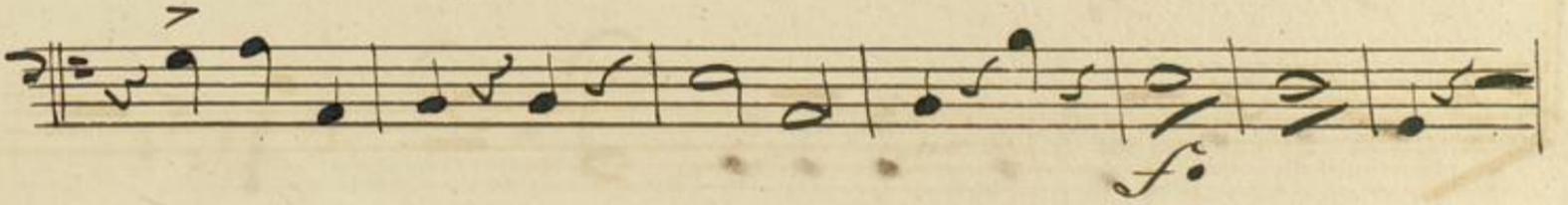
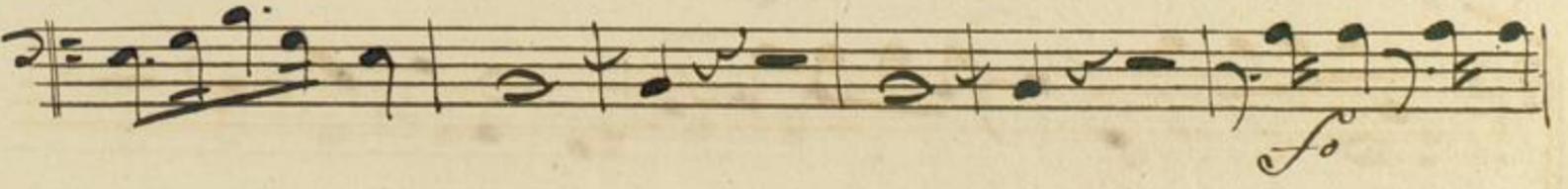
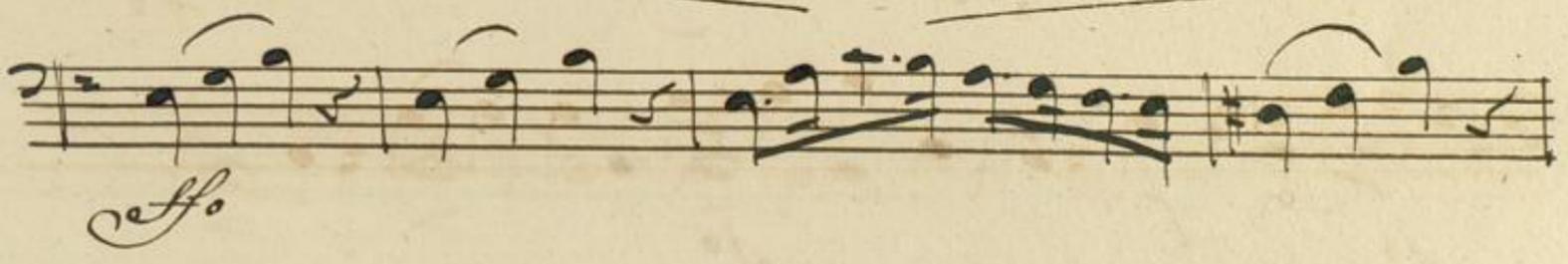
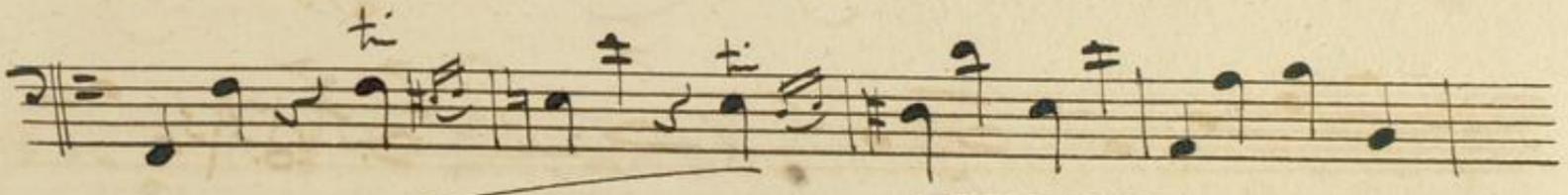
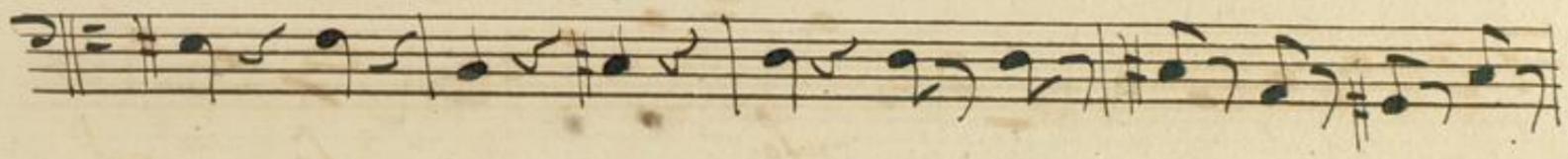
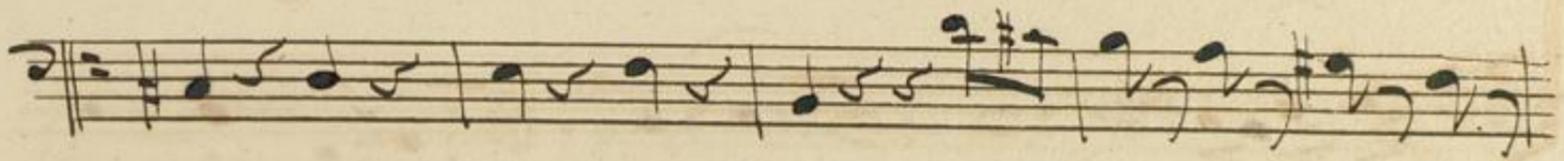
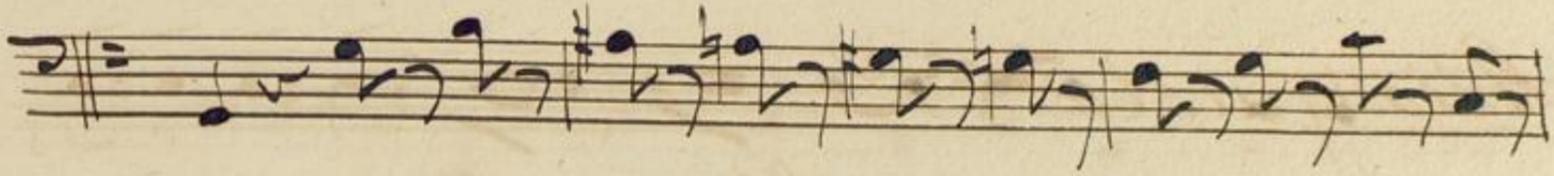
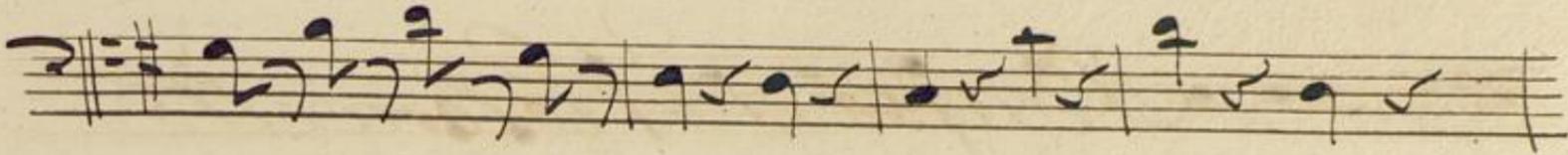
Basso et Violoncello

Quartetto.

Basso et Violoncello

Alto giusto

*fixx.
hae*



atempo

mf Linbrn. *Colla parte*

atempo

mf Linbrn. *f*

f

mf

f *mf* *f*

f

f

Poco Adagio

f *f*

pp. *pp.*

Musical staff with notes and rests.

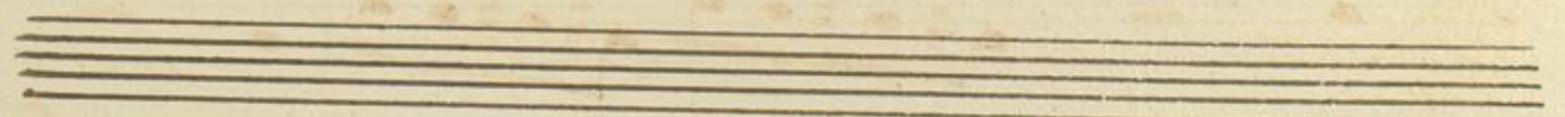
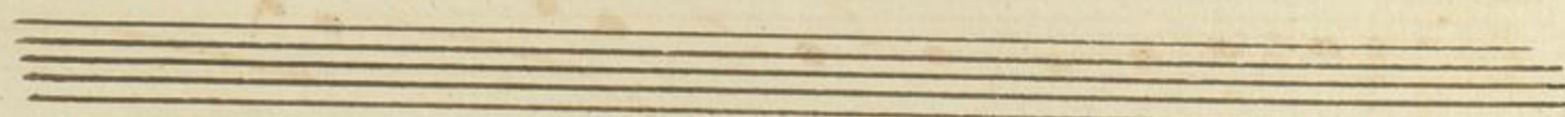
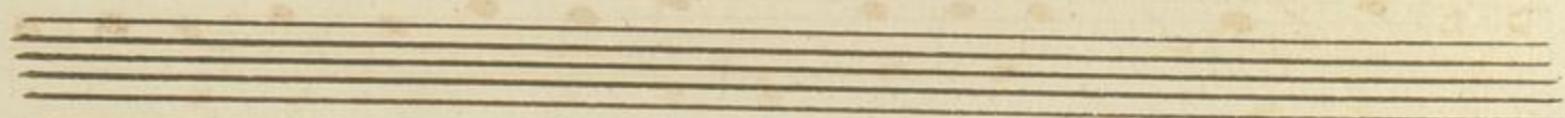
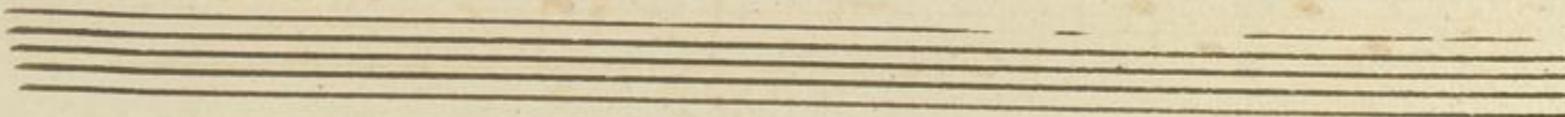
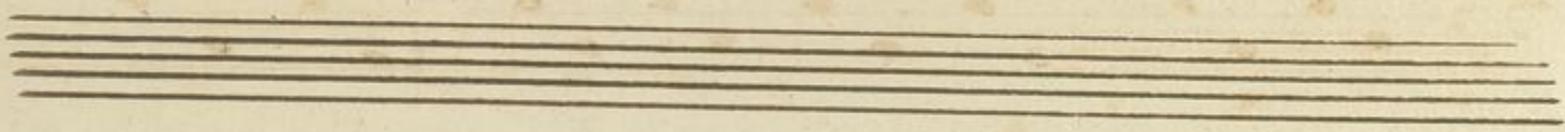
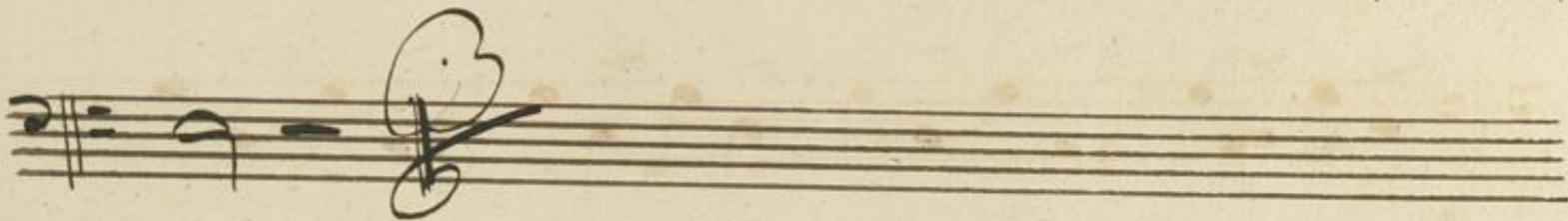
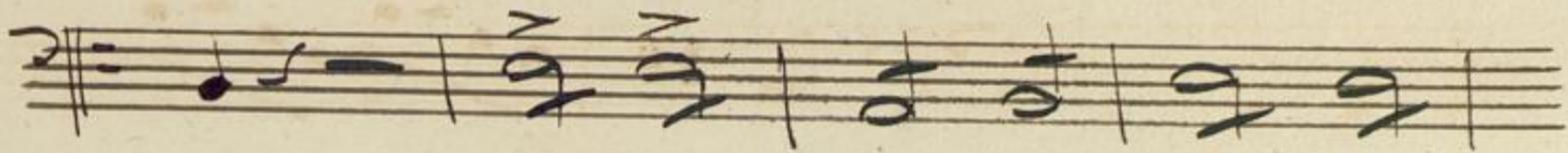
pizz.

Musical staff with notes and rests.

arco. *pp.* 5.

arco. 5.

Handwritten musical score on ten staves. The second staff features the title *Alto Furioso* in red ink. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *f*.



[Faint, illegible handwriting on a page with horizontal lines. The text is mostly obscured by ink smudges and bleed-through from the reverse side.]

Quartetto.

Mus. No 854?

Flauto Primo

Allegro Giusto f^o

p^o f^o

f^o

f^o Solo.

7.

pp^o

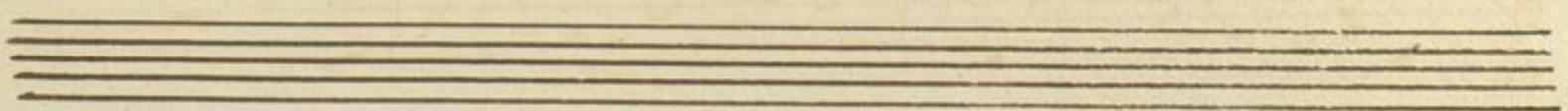
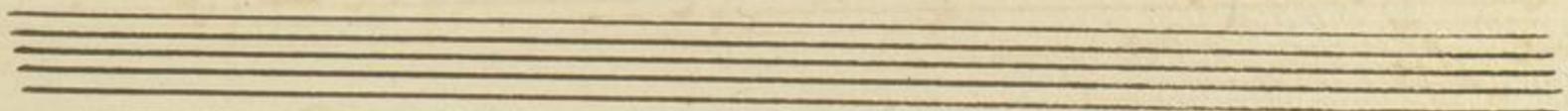
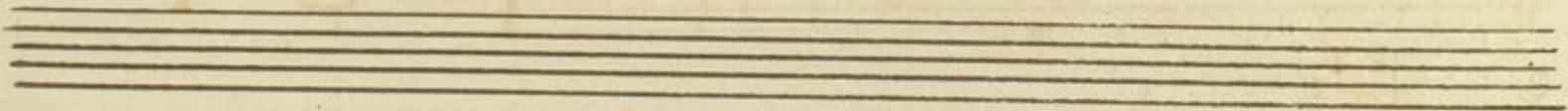
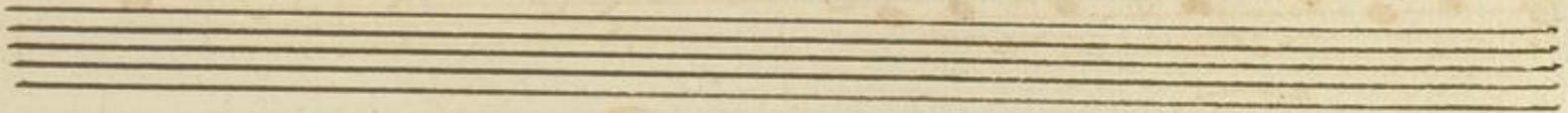
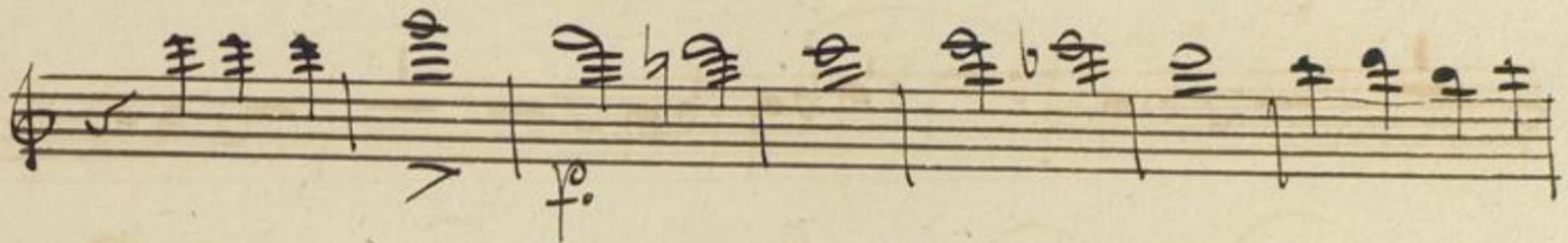
6.

f^o 13. f^o

Solo. 8. f^o $cy. f.$

Poco Adagio

Allo Furioso 6.



Handwritten musical notation on ten staves. Each staff consists of five horizontal lines. The notation is extremely faint and illegible, appearing as light brown or greyish marks across the page. The paper shows signs of age, including yellowing and some staining.

Quartetto.

Flauto Solo

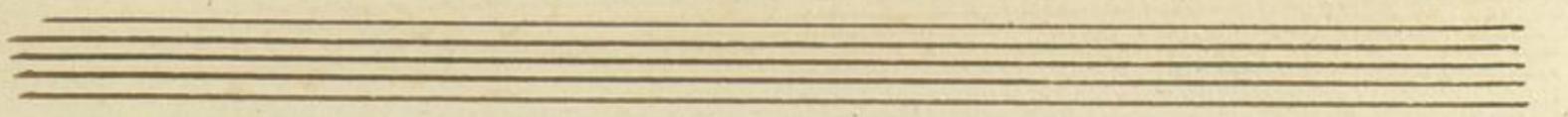
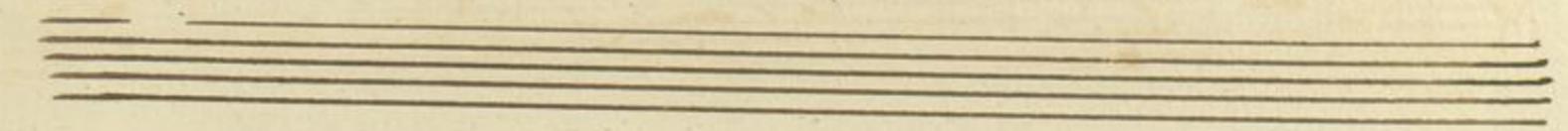
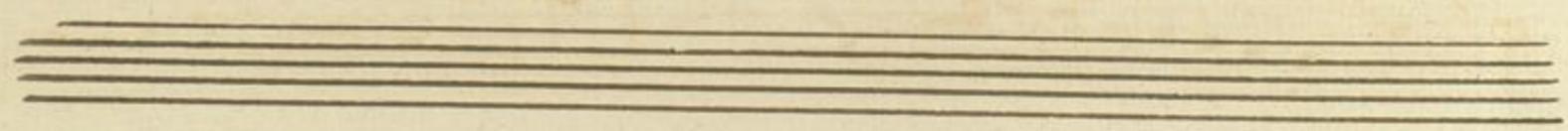
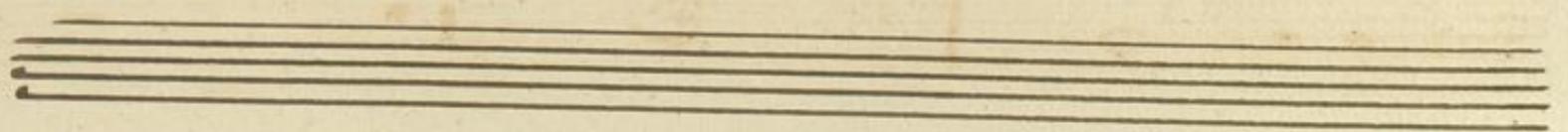
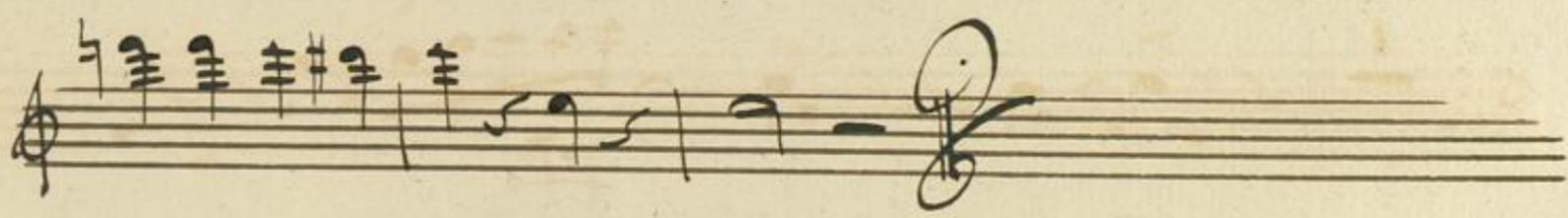
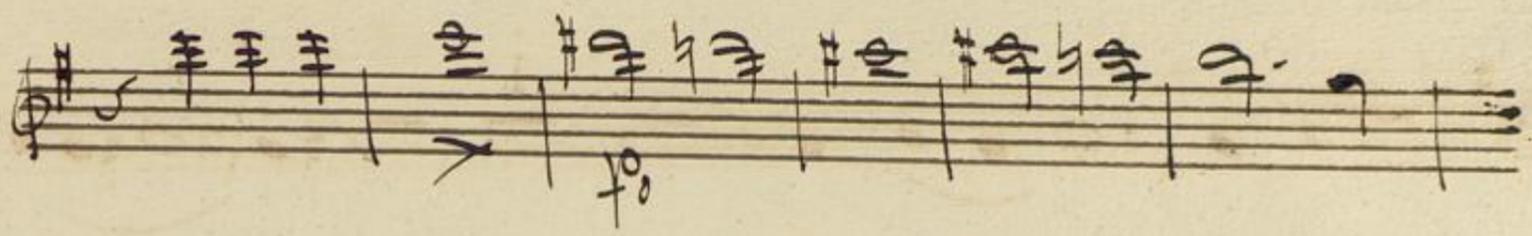
Ans. No 854 2

Alto Giusto *f*

f *ff* *p* *fz*

12. 13. 11.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "Poco Adagio" in red ink on the fourth staff, "Allo Furioso" in red ink on the sixth staff, and "38." above the fifth staff. Dynamic markings include "f", "pp", and "ff". The notation features a mix of eighth and sixteenth notes, some with slurs and accents.



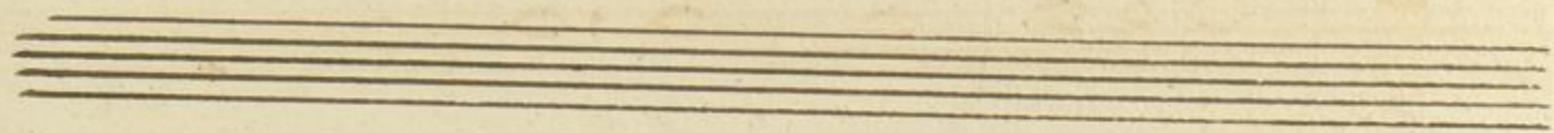
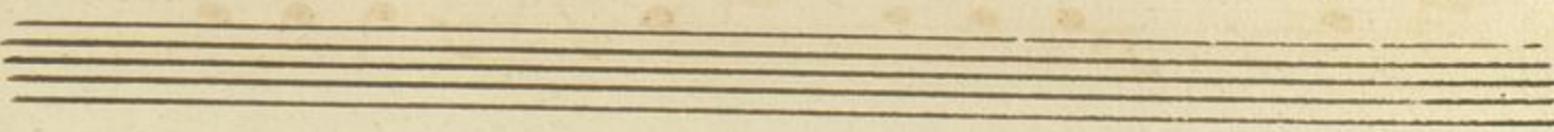
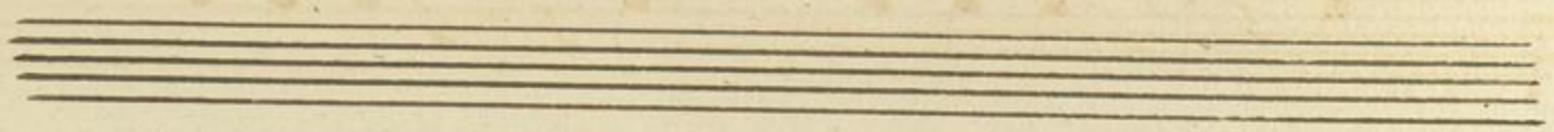
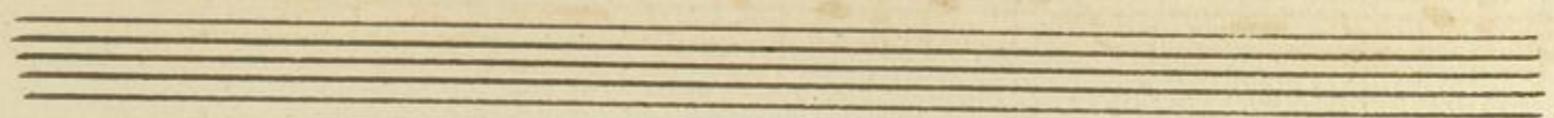
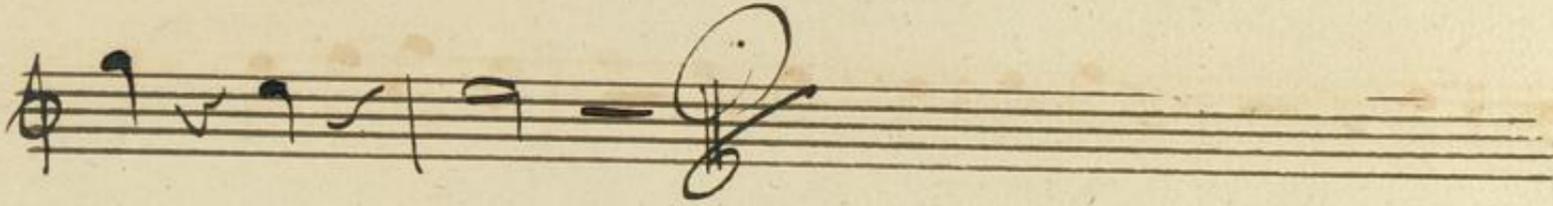
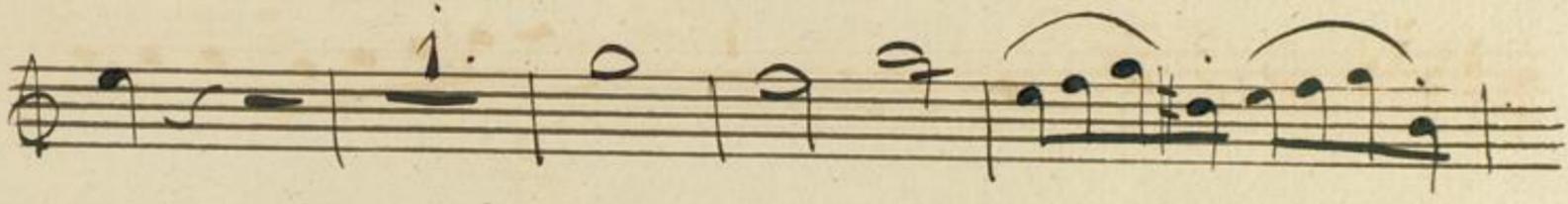
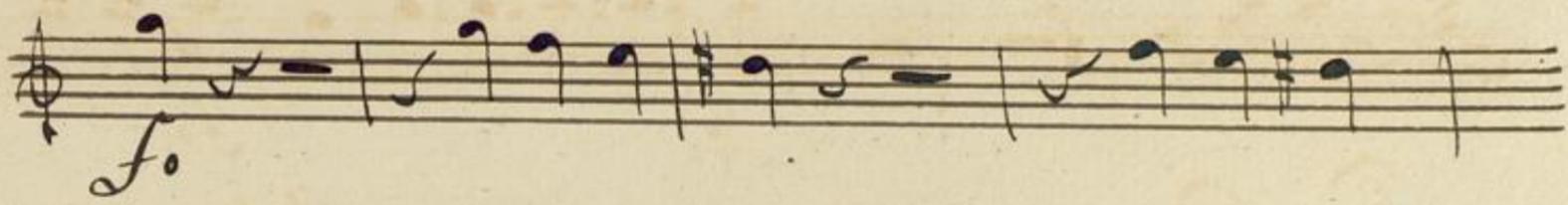
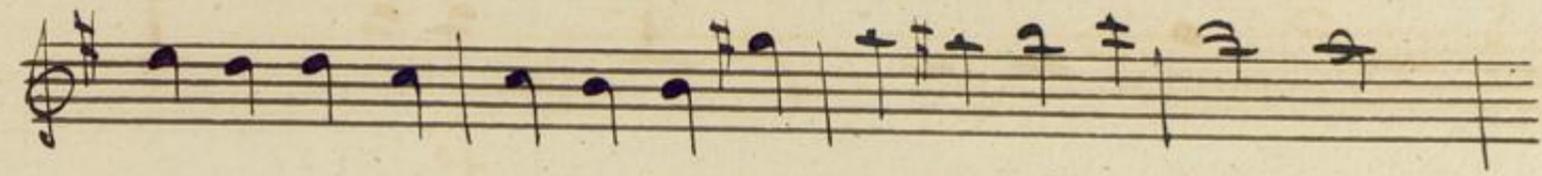
The image shows a page of aged, cream-colored paper with ten sets of blank musical staves. Each set consists of five horizontal lines. The paper has some faint smudges and discoloration, particularly in the middle section. The staves are arranged vertically down the page.

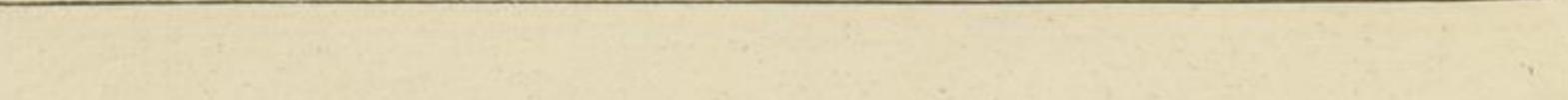
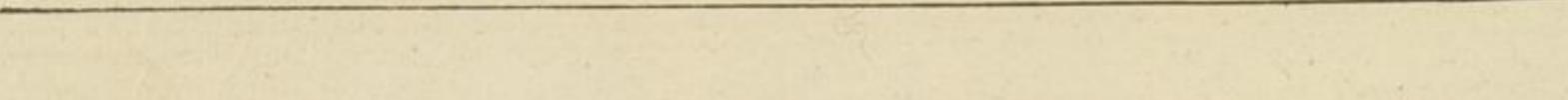
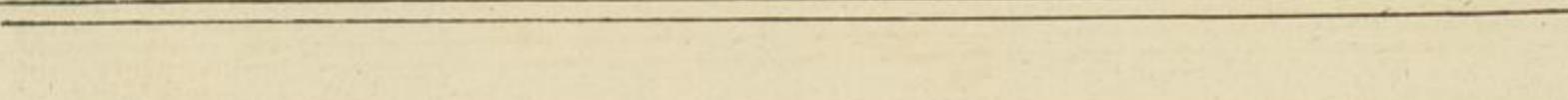
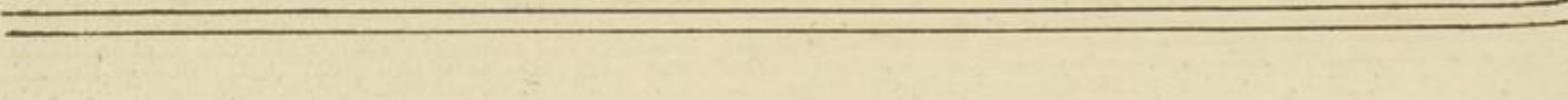
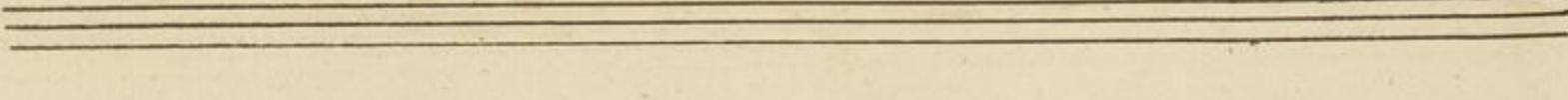
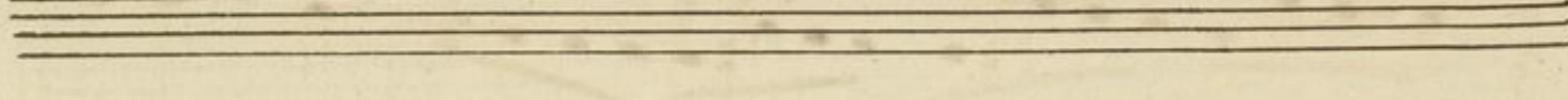
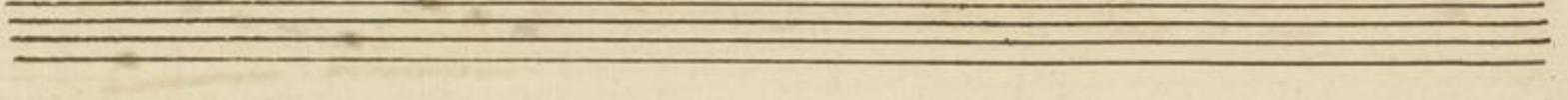
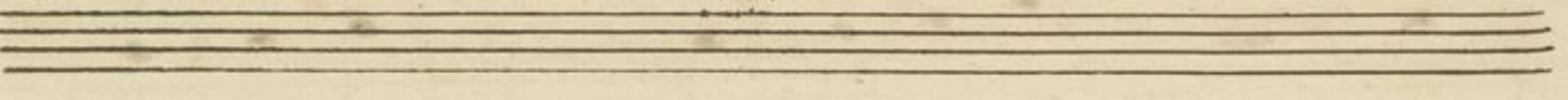
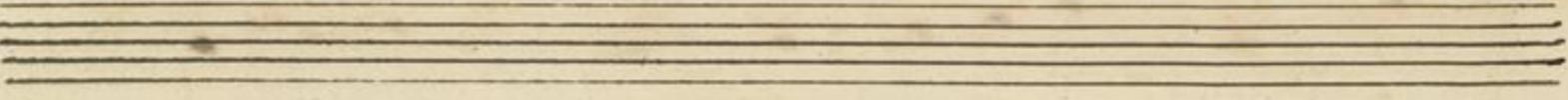
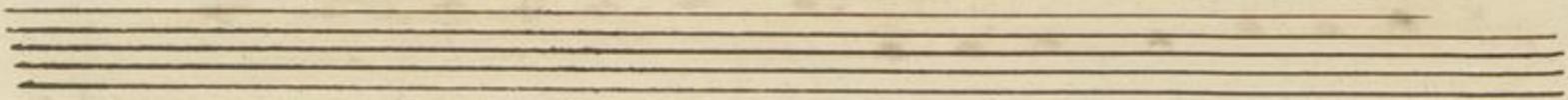
Poco Adagio.

46.

Allo Furioso.

6.





Quartetto.

Oboe Solo

Mus. Ms 8542

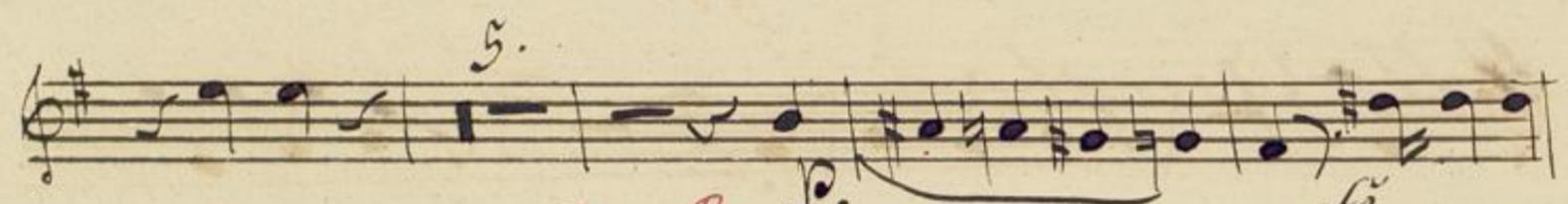
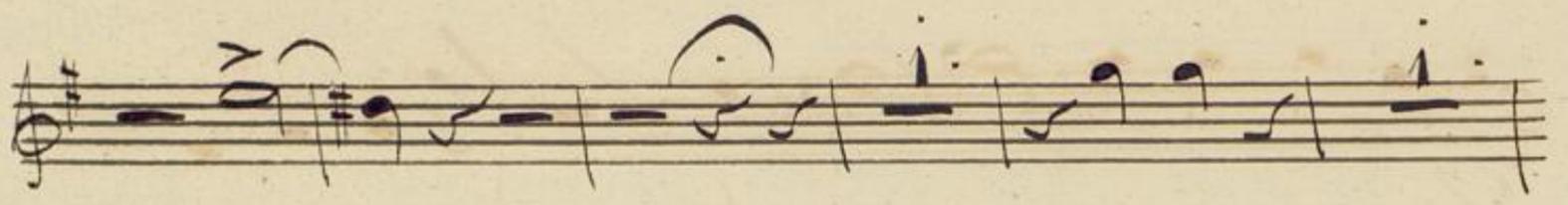
2
Allo Giusto *f_o*

1. 1. 5. 10. 6. 1. 13. 8. 16.

f₀ *fz* *f₀* *f₀*

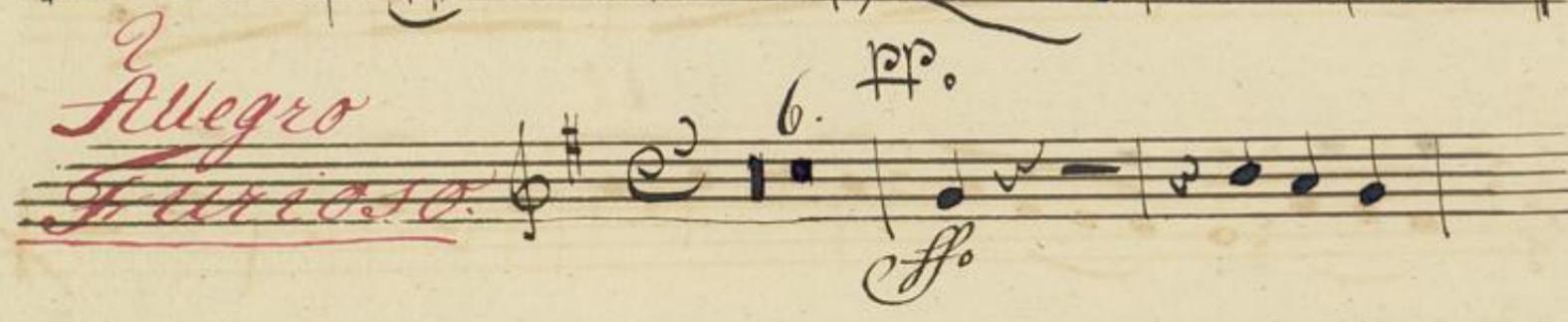
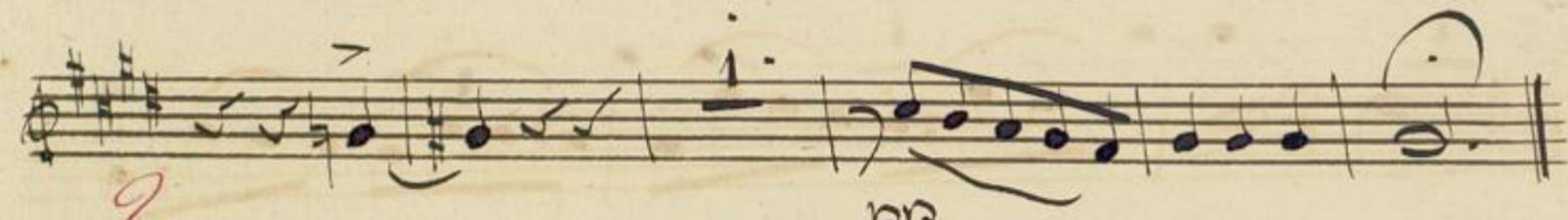
C. G.

16



Poco Adagio

f
46.

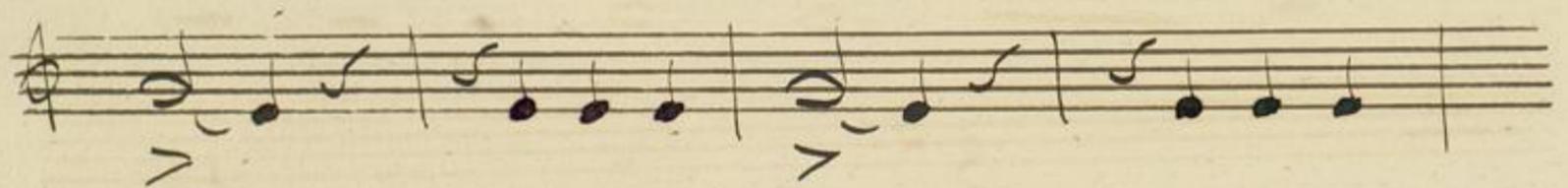
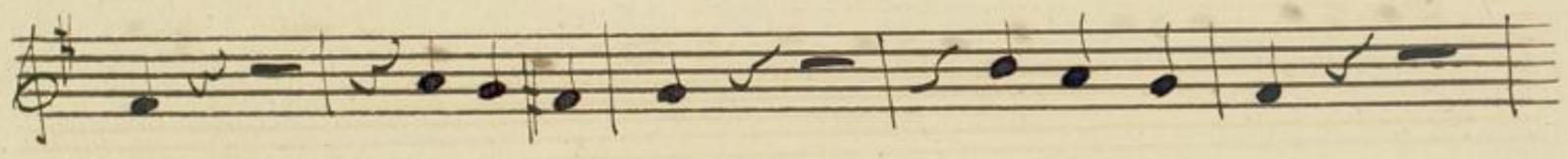


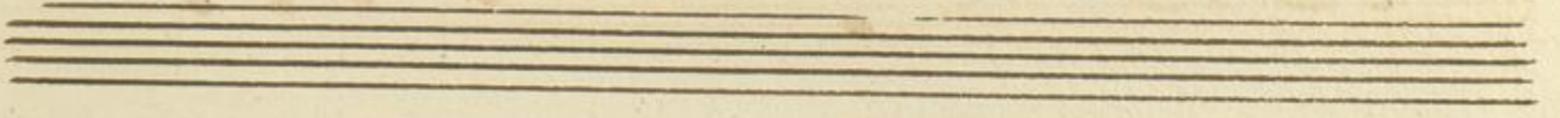
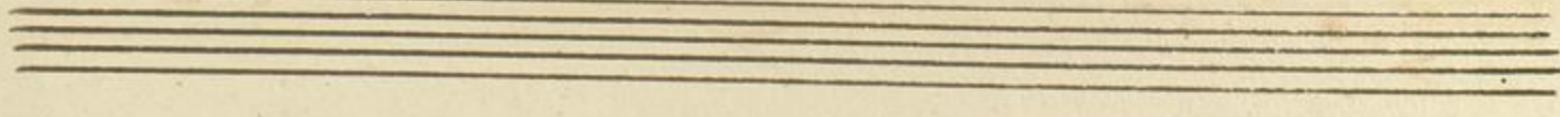
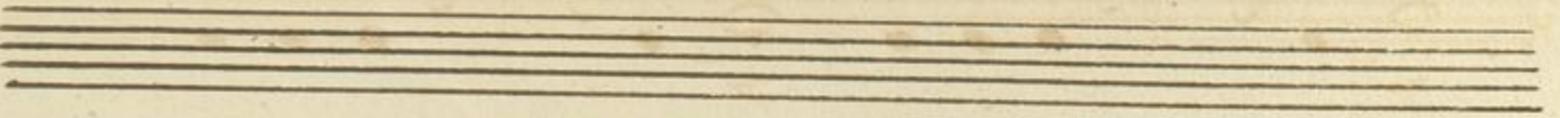
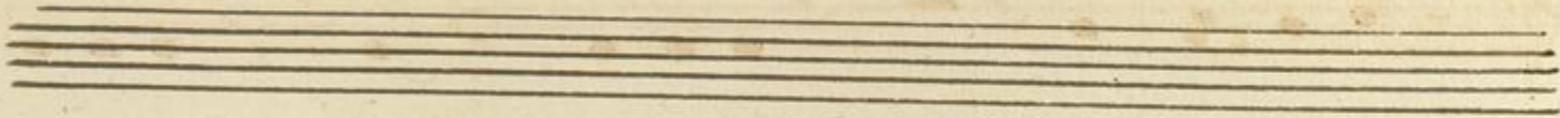
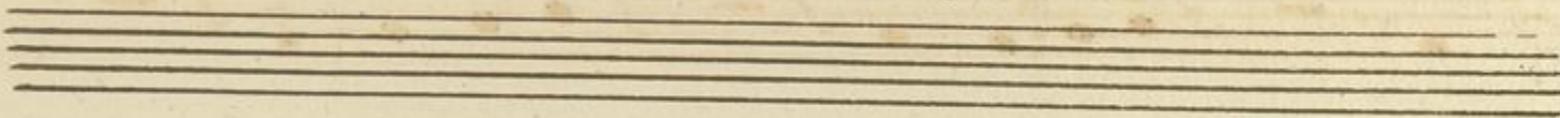
Allegro

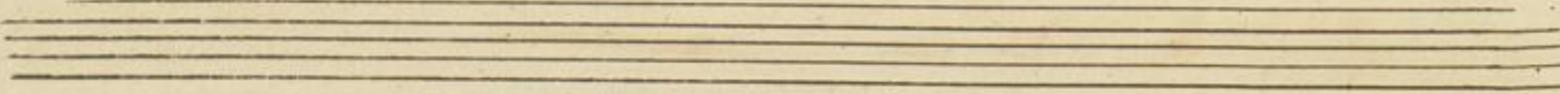
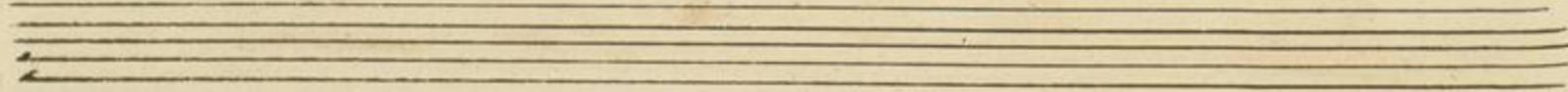
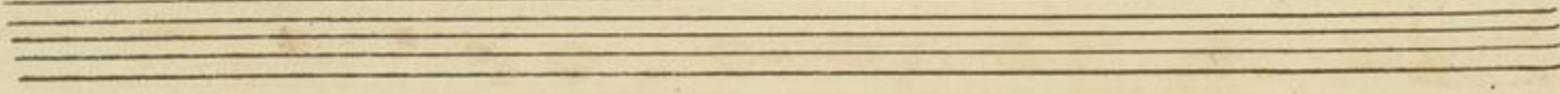
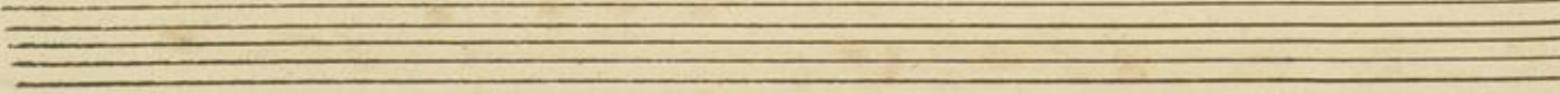
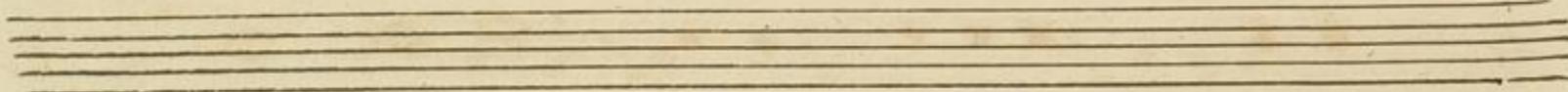
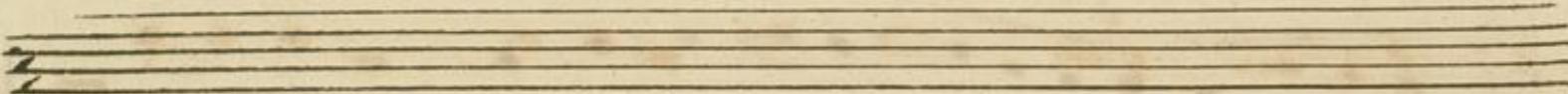
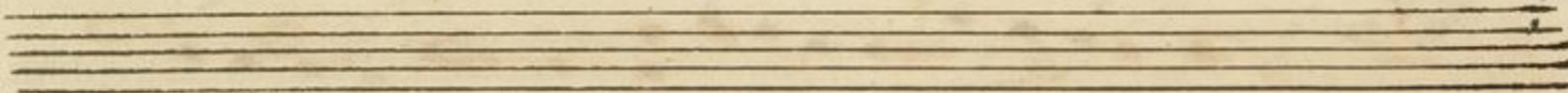
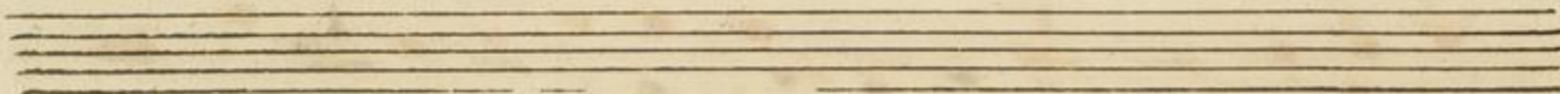
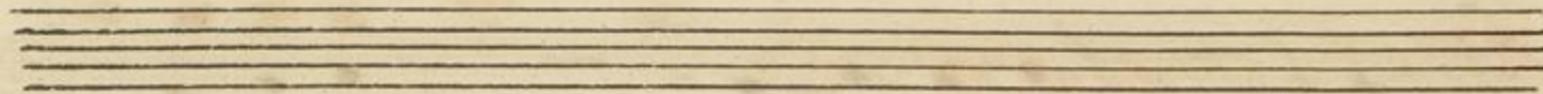
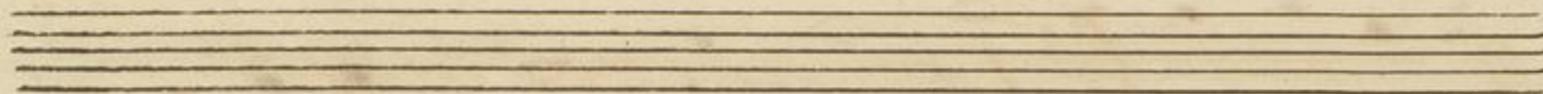
Furioso

pp.

ff.







Quartetto.

Mus. No 8541

Clarinetto Primo *in A.*

Alto Giusto *ff.*

1. *f.*

2. *f.* *f.*

3. *f.*

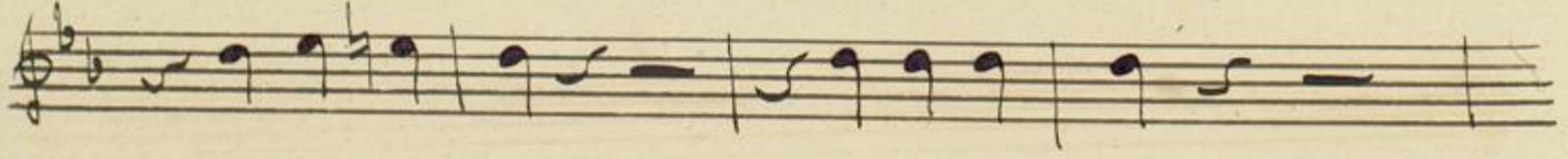
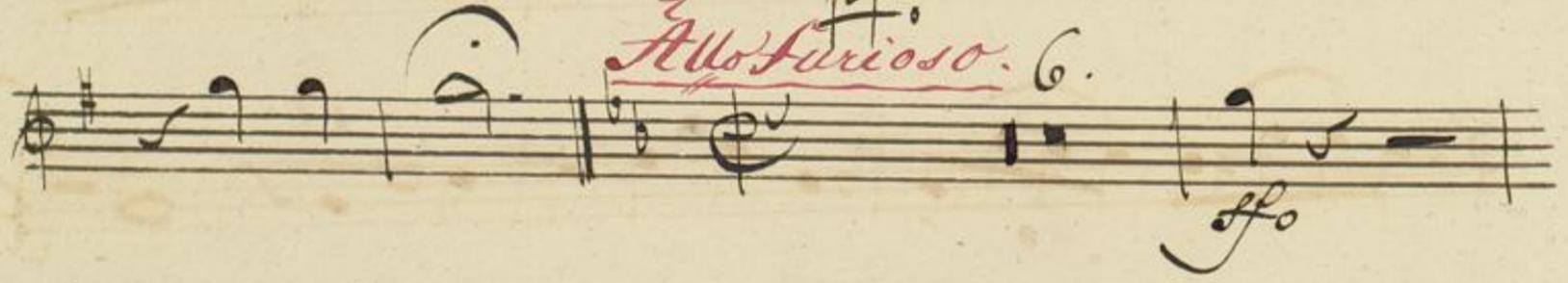
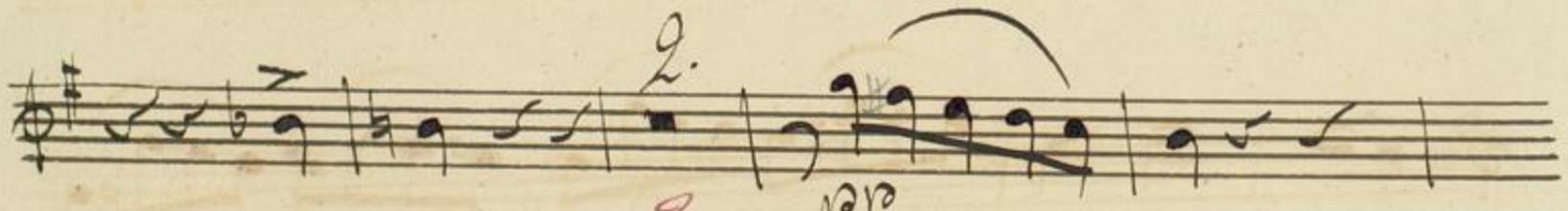
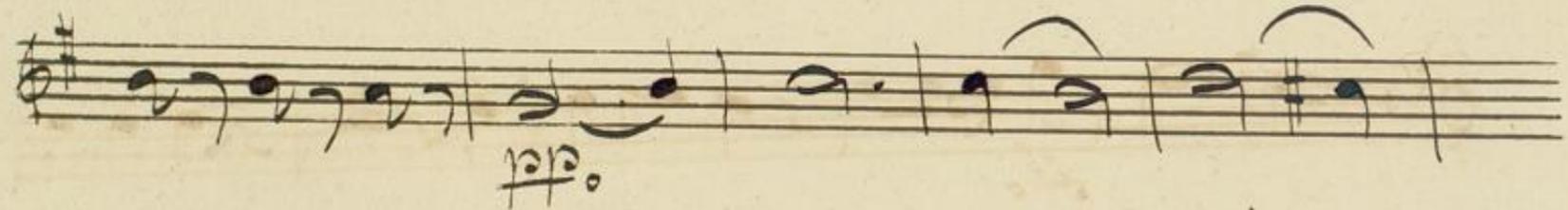
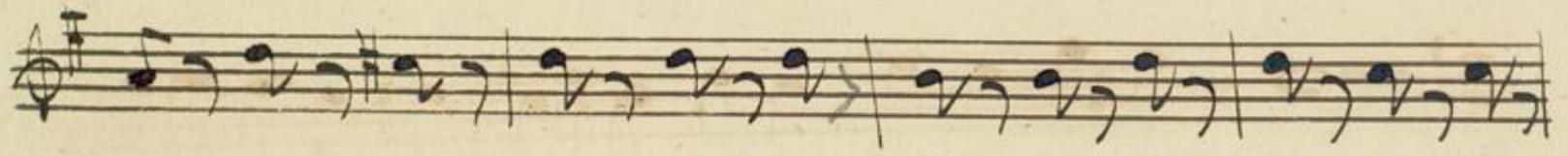
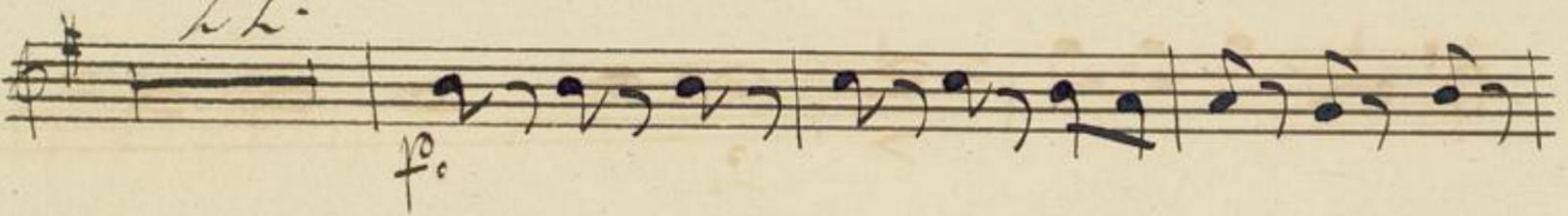
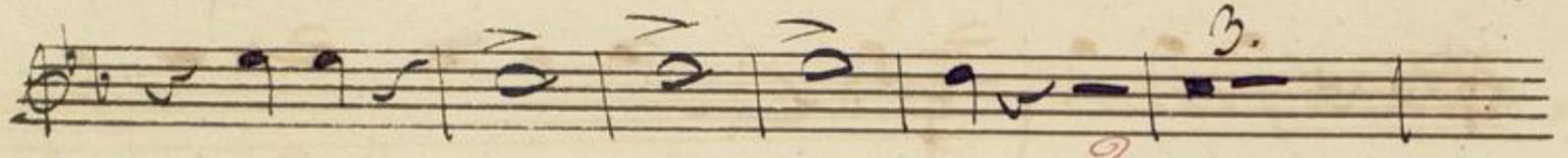
4.

5. *f.* *f.*

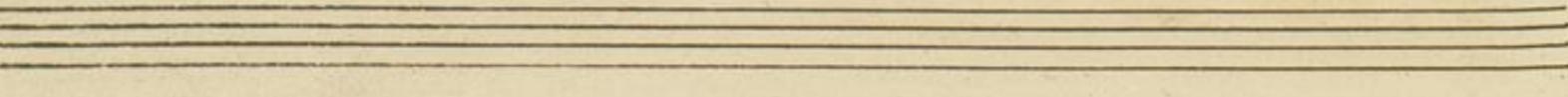
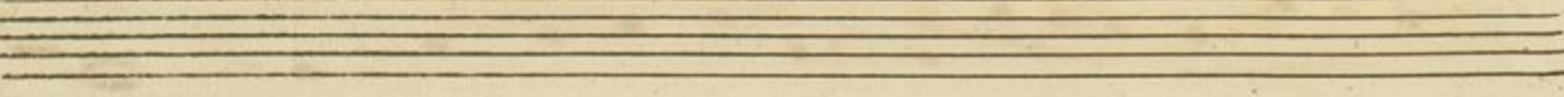
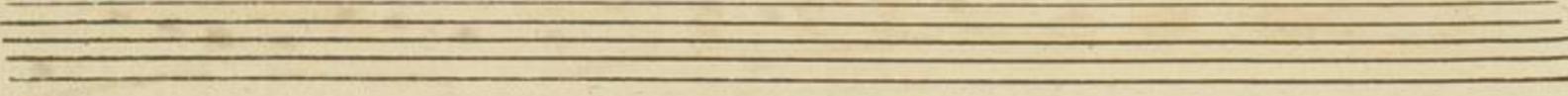
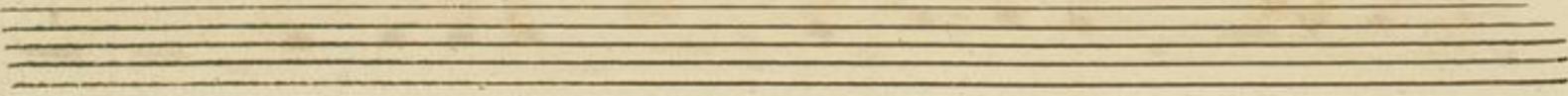
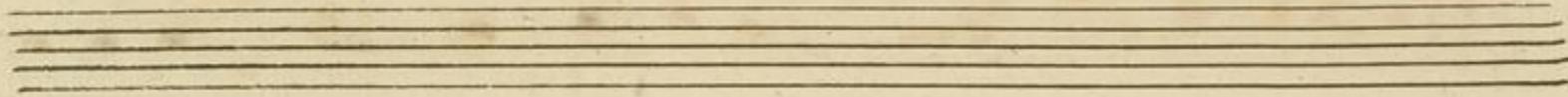
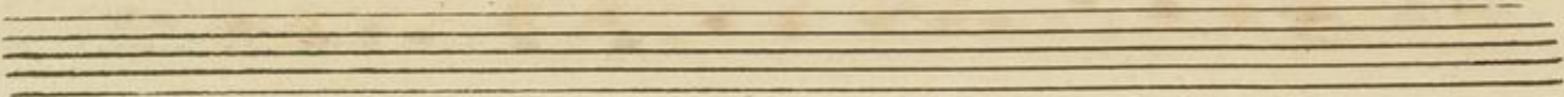
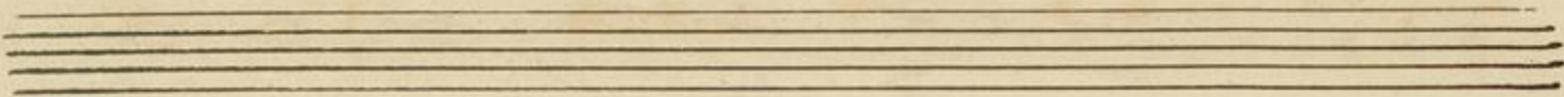
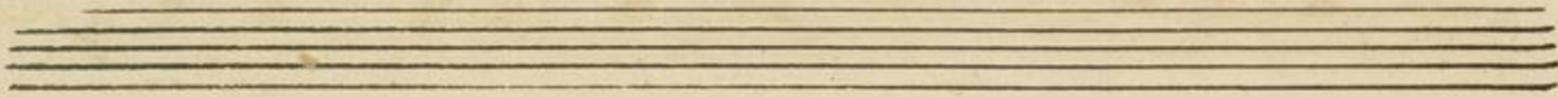
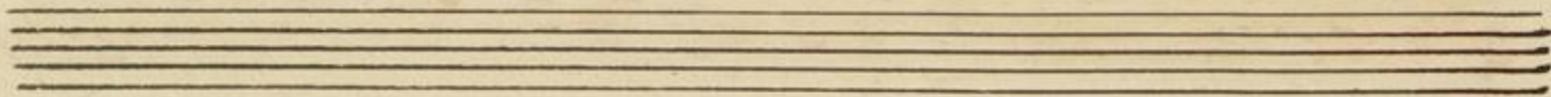
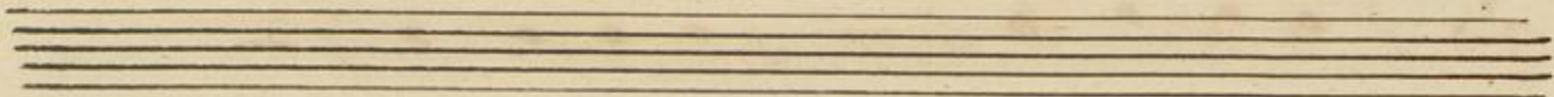
6. *f.*

7. *f.* *f.*

8. *f.*



A handwritten musical score on ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte) appears on the fourth and sixth staves, and *ff* (fortissimo) appears on the sixth staff. The score concludes with a double bar line and a final flourish on the tenth staff. The bottom two staves are empty.



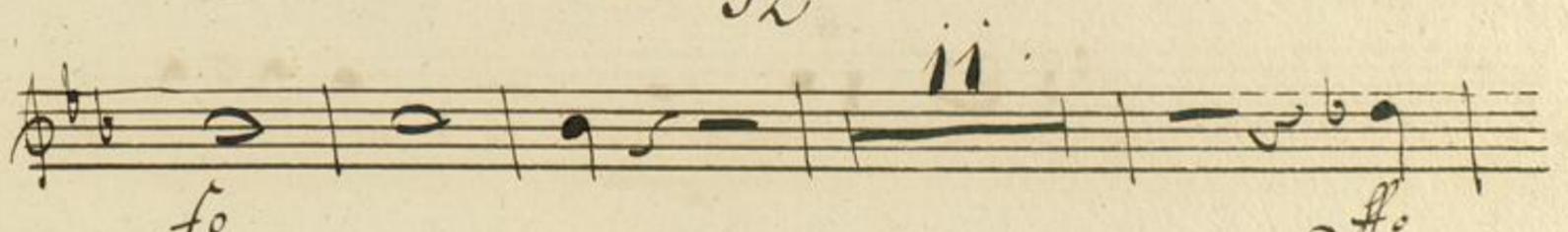
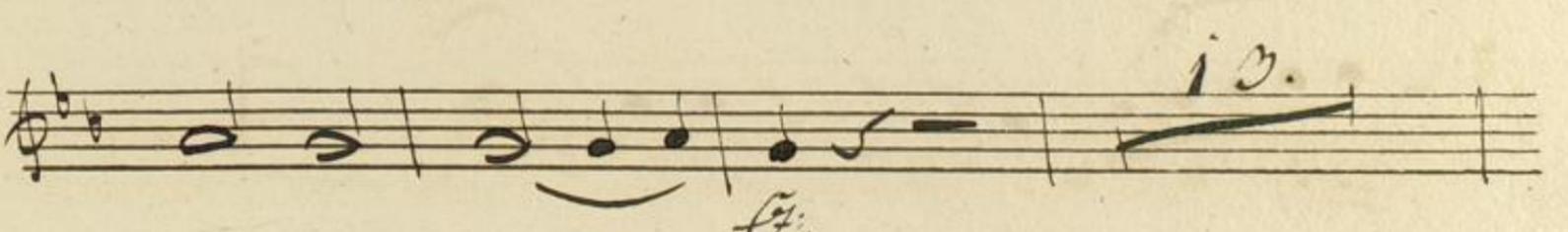
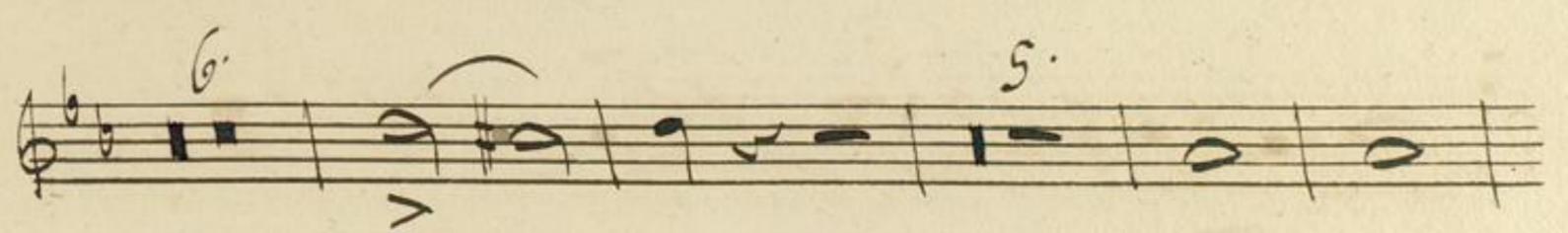
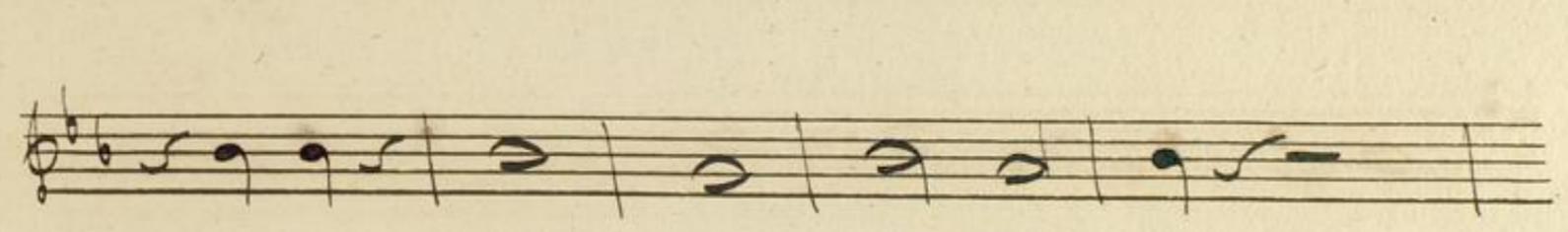
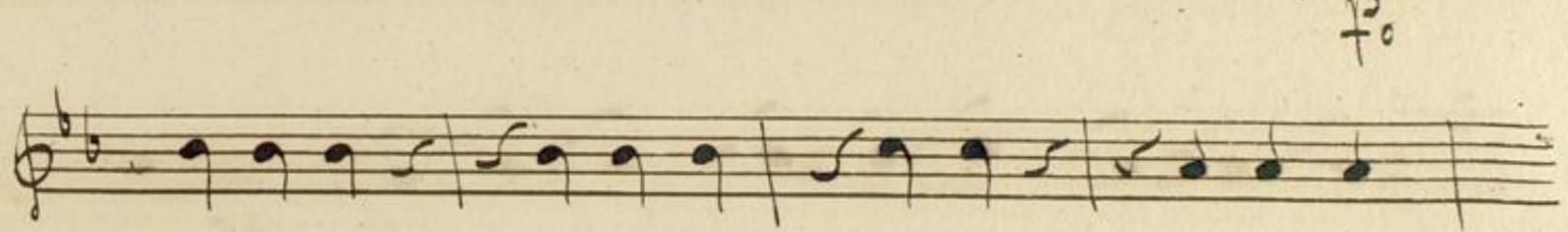
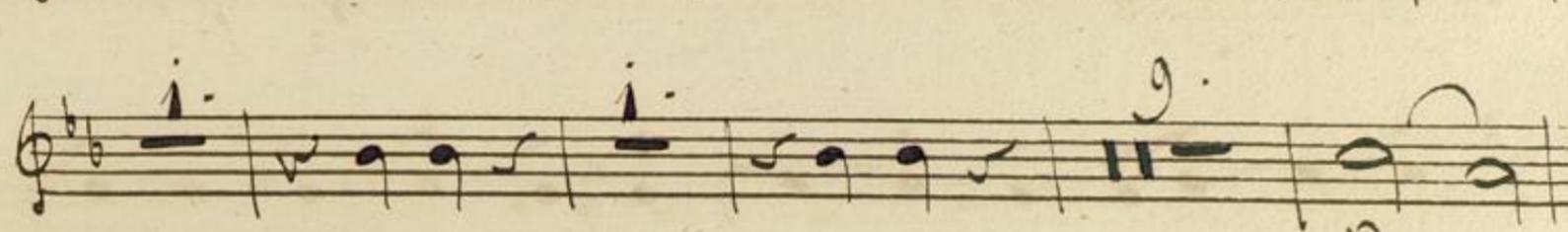
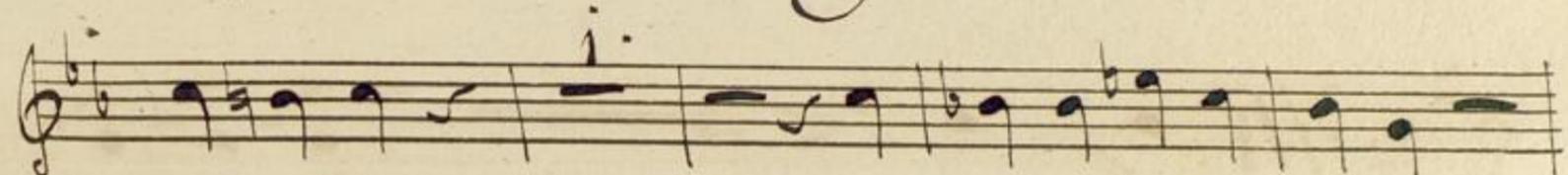
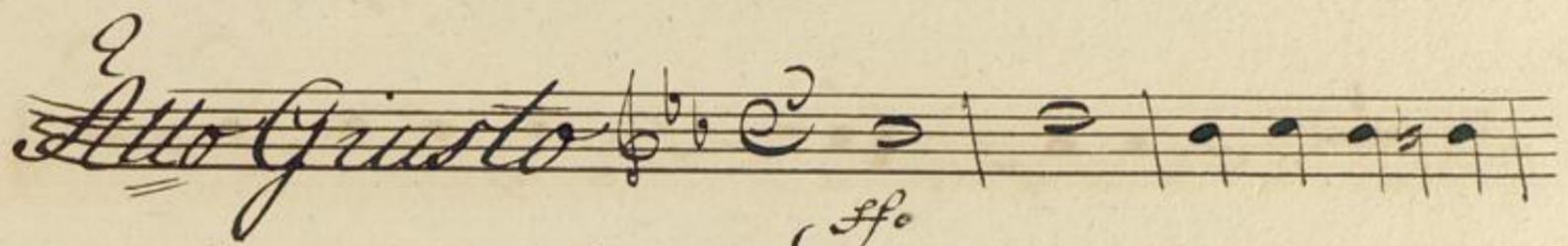
Quartetto.

Amo No 834¹

1

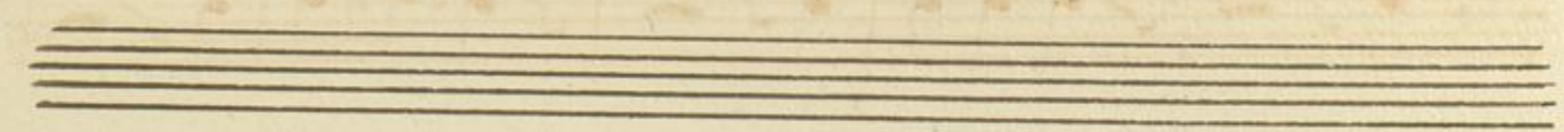
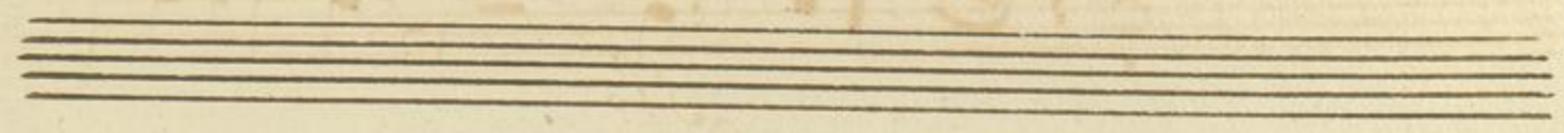
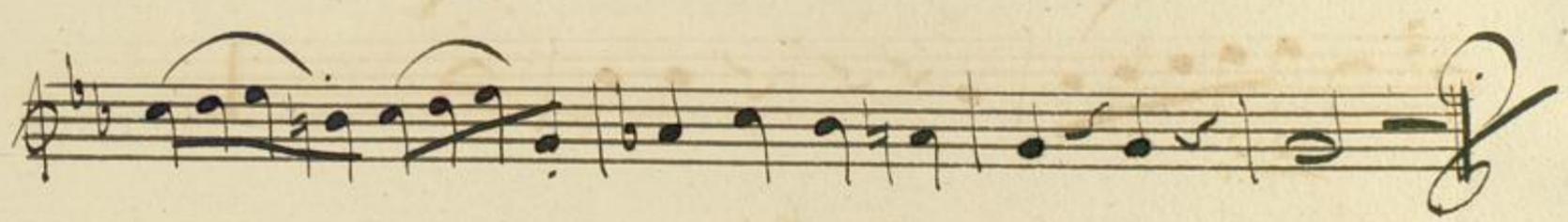
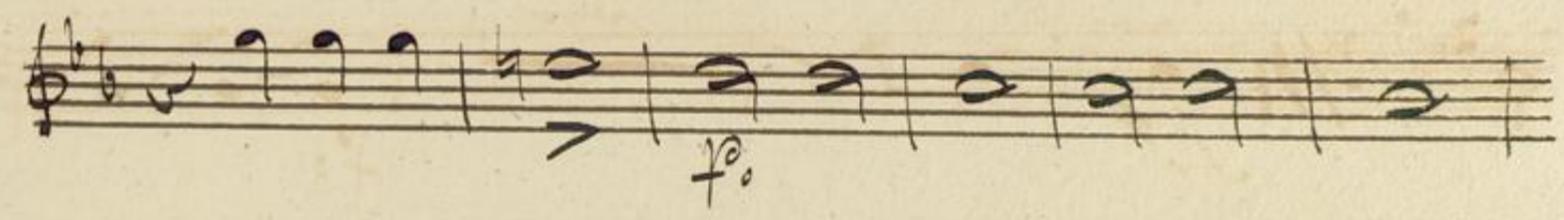
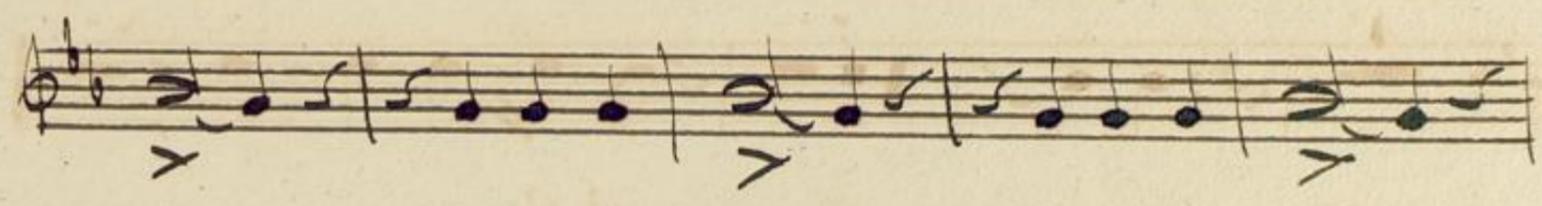
Clarinetto Solo in A²

Atto Giusto



Poco Adagio.

Allo
Furioso.



The image shows a page of aged, yellowish paper with ten sets of blank musical staves. Each set consists of five horizontal lines, typical of a musical staff. The staves are arranged vertically down the page, with some faint, illegible markings or bleed-through from the reverse side. The paper shows signs of age, including some staining and discoloration.

Quartetto.

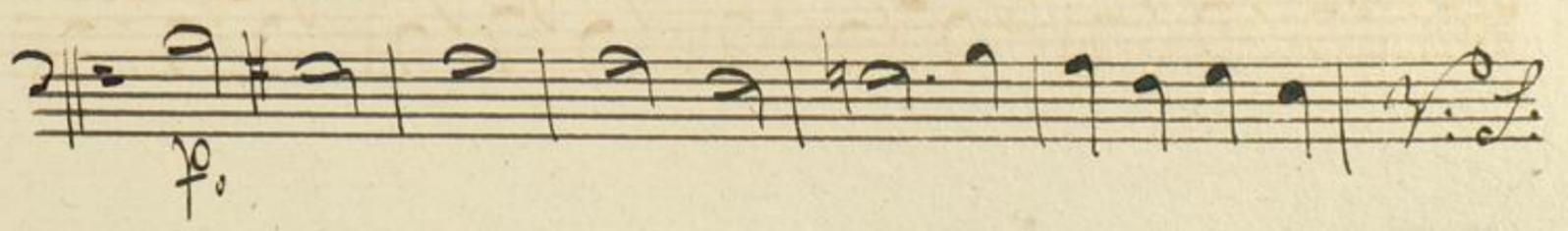
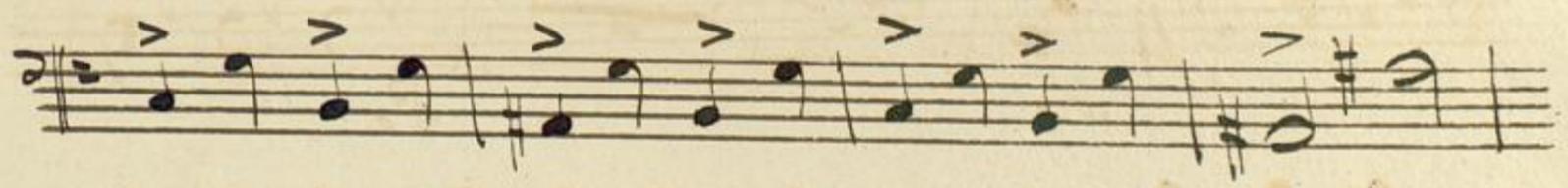
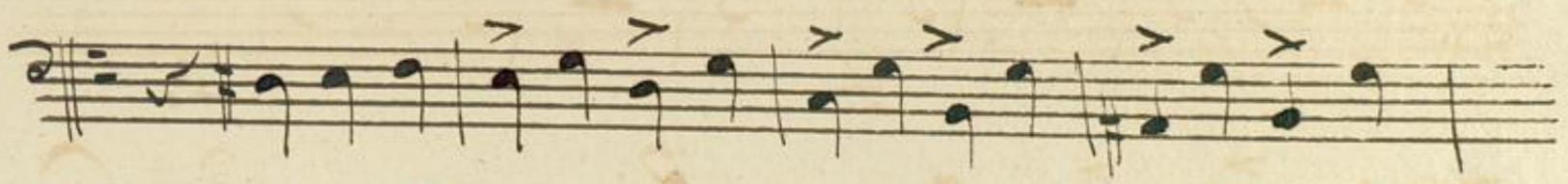
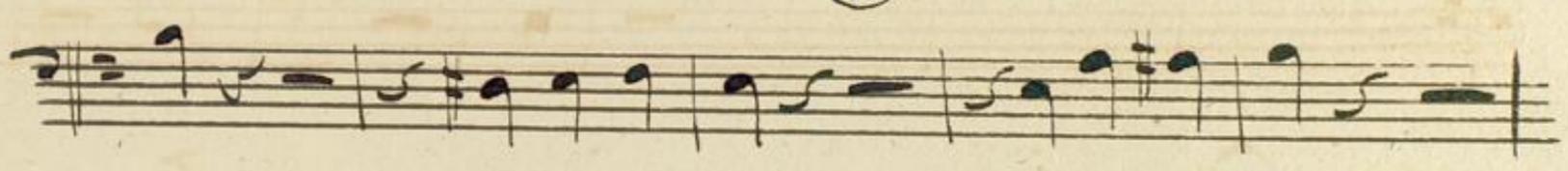
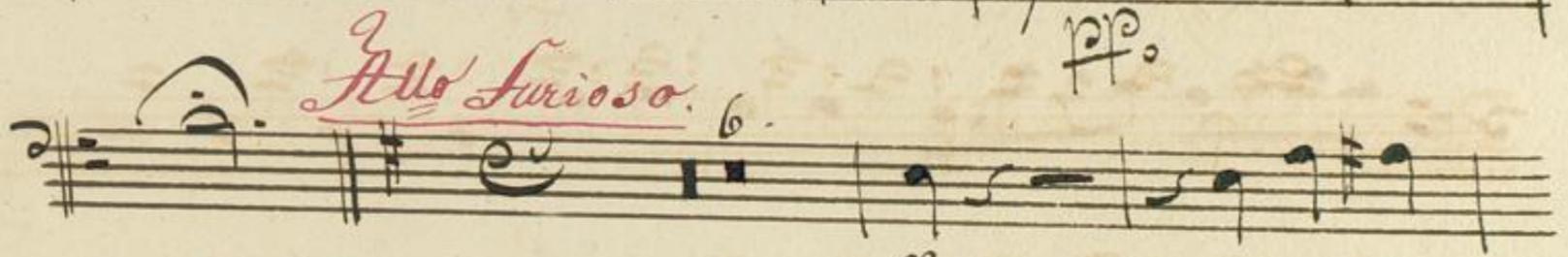
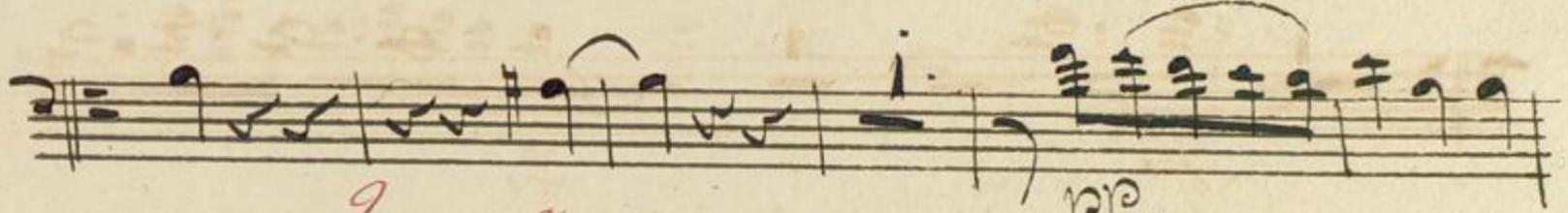
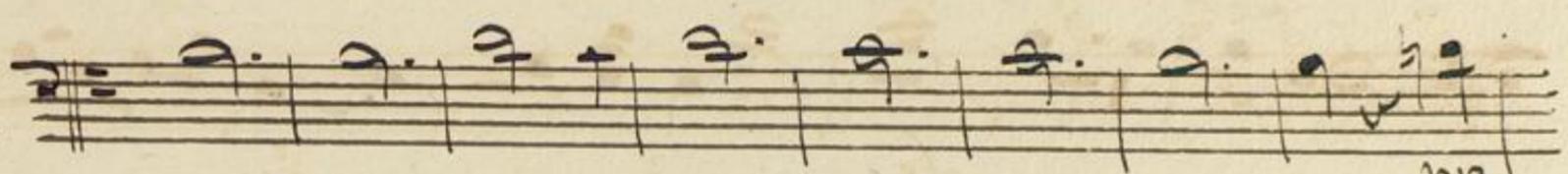
Mus. No 8542

Fagotto Primo

Alto Giusto

p. *f.* *pp.* *fz*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, *p*, and *f₀*. Performance instructions like *Collaparte* and *atempo* are written in red ink. The score concludes with the tempo marking *Poco Adagio*.



Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. A prominent *ff* (fortissimo) marking is visible on the first staff. The music concludes with a double bar line and a decorative flourish on the fifth staff.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically in the lower half of the page.

Quartetto.

Ann. No 8373

Fagotto Solo

Alto Giusto

6. *atempoo*
Collaparte
f

2. *i.* *3.*
Collaparte atempoo
f

i.

i. *2.*

i. *i.*

3. *f*

Poco Adagio. *22.*
f *p*

p^o

p^o

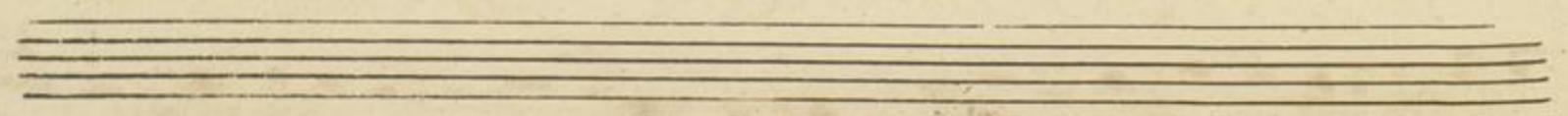
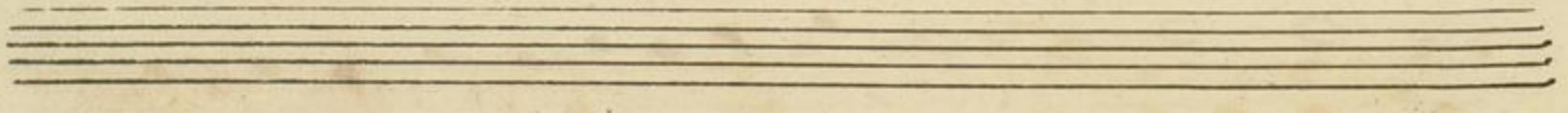
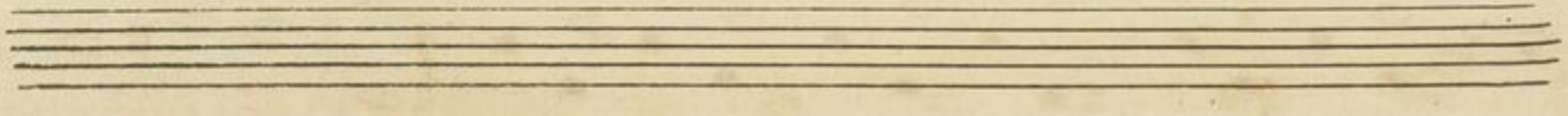
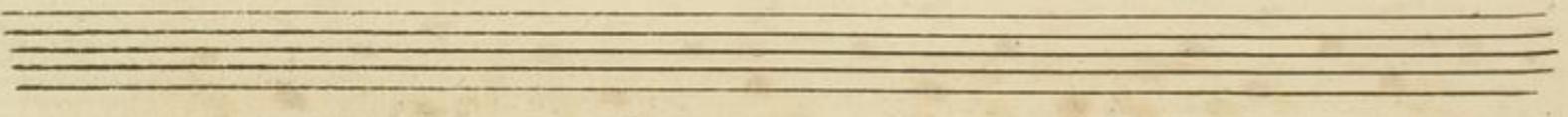
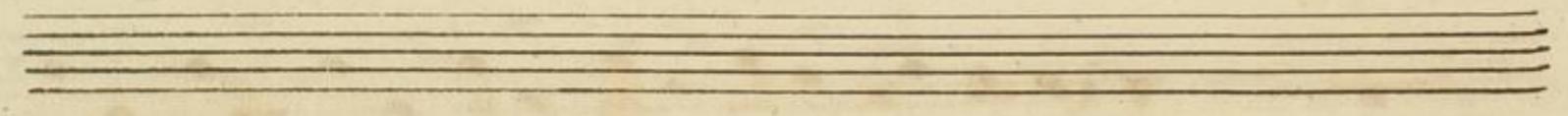
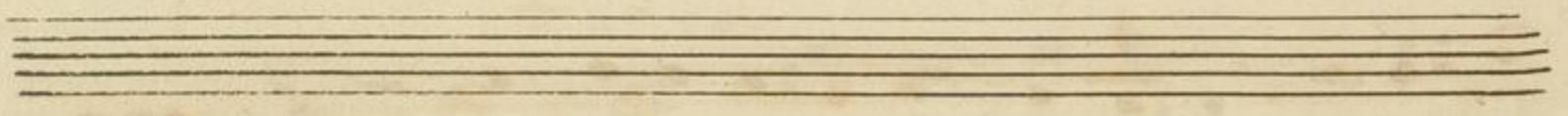
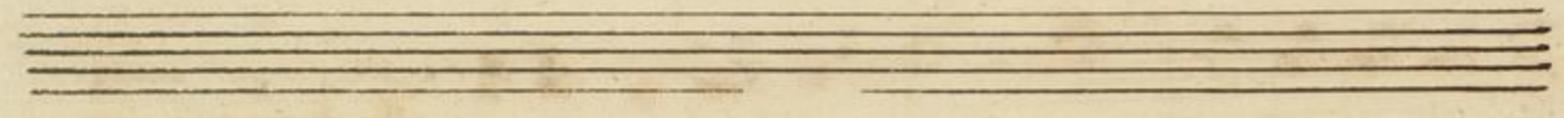
Allo Furioso. 6. *ff*

ff

ff

ff

ff



Quartetto.

Corno Primo

in E.

Alto Giusto *f*

f

f

32. *fz*

5.

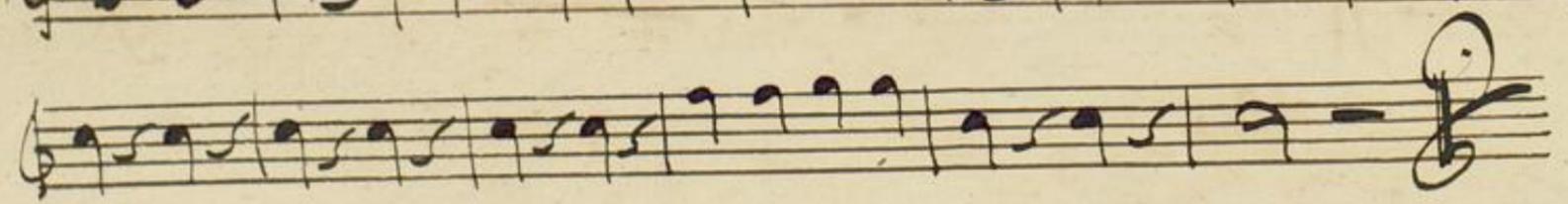
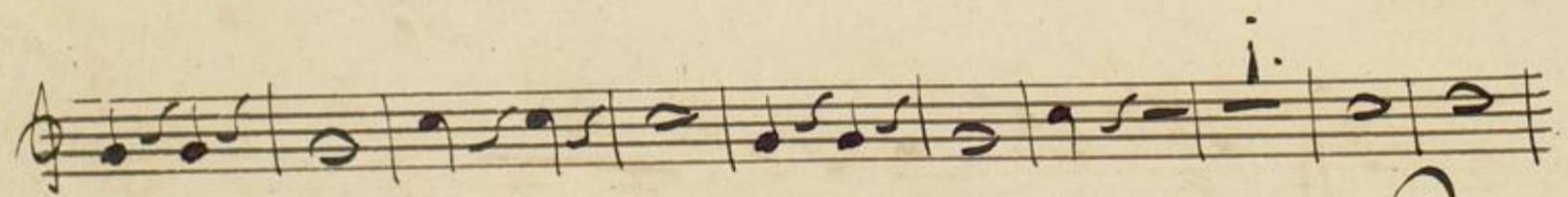
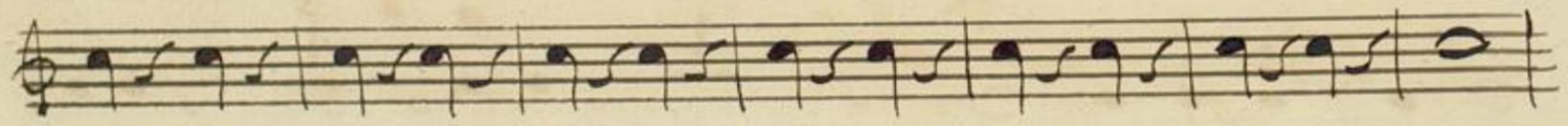
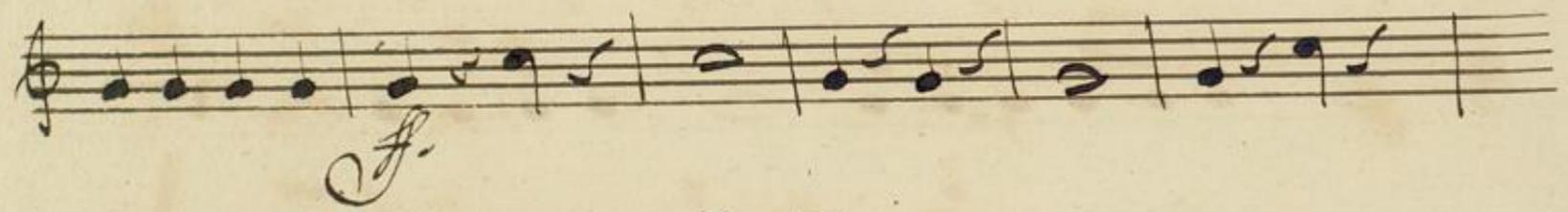
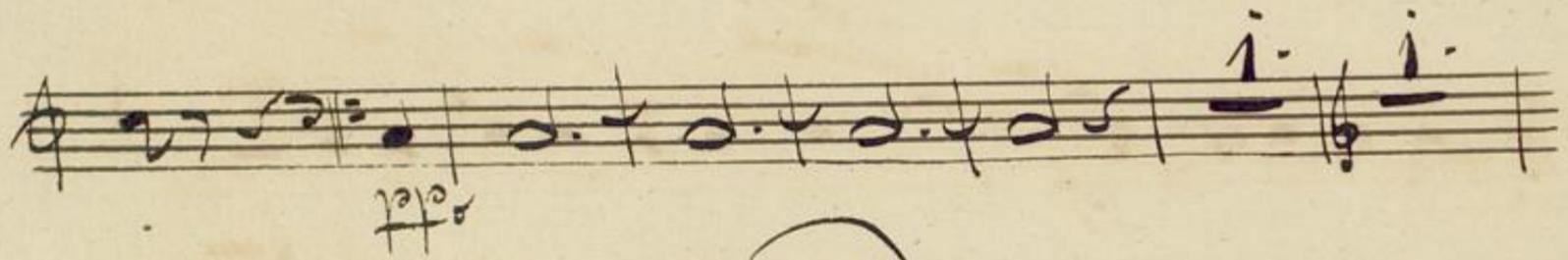
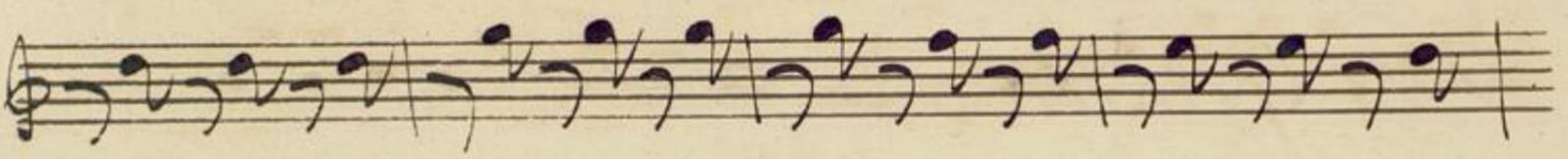
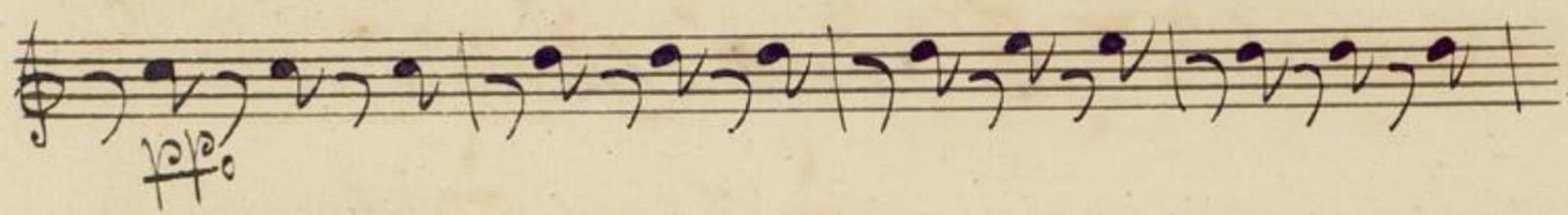
8. *f* *f* 21.

f *f*

3. *f*

Poco Adagio.

29. *f*



Quartetto.

Corno 2do in E. Mus. No 854 1

Allo Giusto *f*

32.

5.

8. 21.

Poco Adagio. 29.

f *ff*

3.

2.

f

Detailed description: This is a handwritten musical score for the second horn part in a quartet, in the key of E major. The piece begins with the tempo marking 'Allo Giusto' and a dynamic of 'f'. The notation is written on ten staves. The first staff starts with a treble clef, a common time signature, and a whole rest. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f' at the beginning, 'ff' in the middle, and 'f' at the end. There are also some performance instructions like 'i.' and '3.'. A section marked 'Poco Adagio' begins at measure 29. The score concludes with a double bar line and a final dynamic of 'f'.

Allo

2.

Mus. No 8547 A

Quartetto.

Trompe Primo

in C.

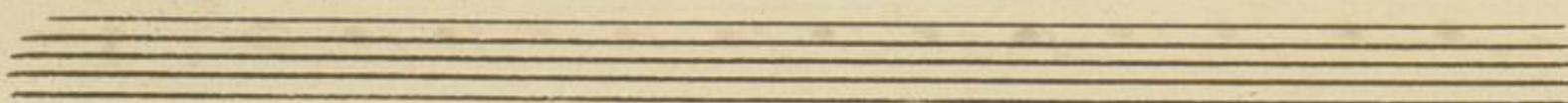
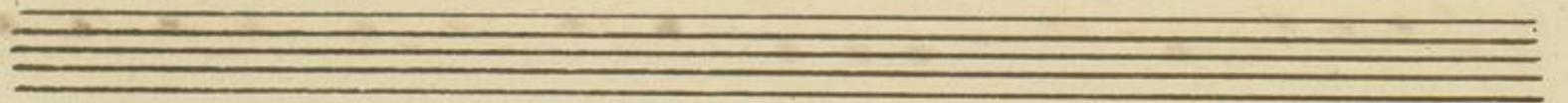
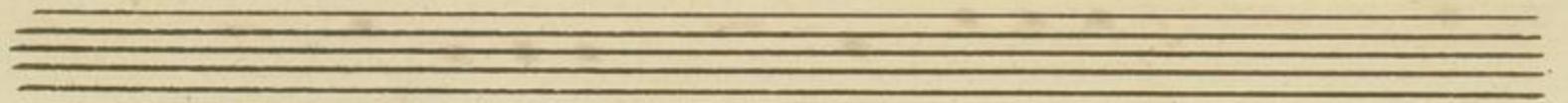
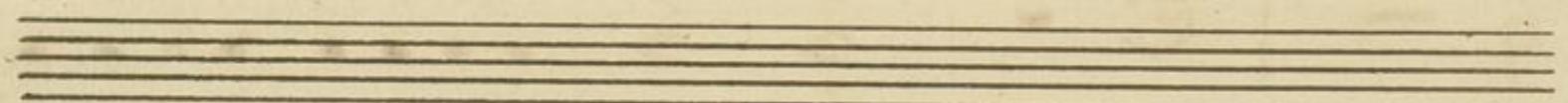
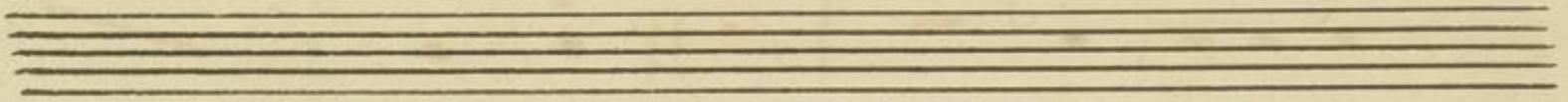
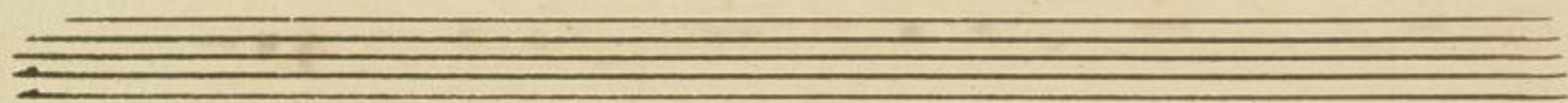
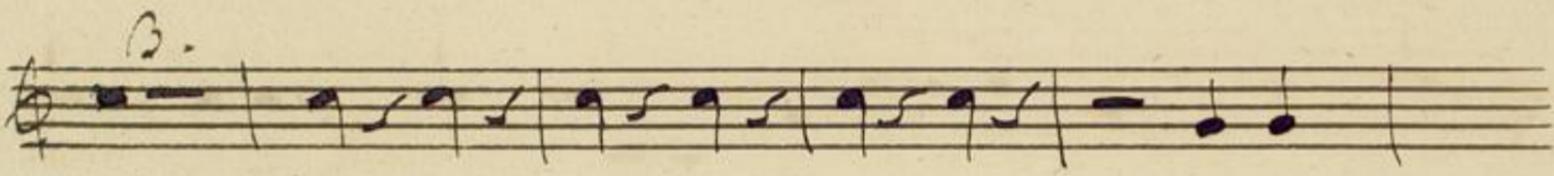
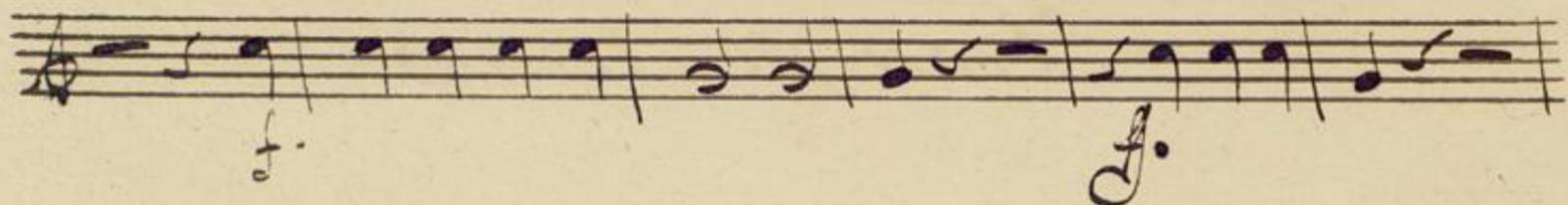
2
Allo Giusto C *f*

36. 13. 33.

Poco Adagio 51.

Allo 2. *f*

5. *f*



Quartetto

Tronpe Solo in C.

Alto Giusto C
f.

36. 13. 33. *i.*

i. 7.

Poco Adagio 51.

Allo. *f.*

5.

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '2' in the top right corner. It contains ten musical staves. The first four staves are filled with handwritten musical notation. The first staff begins with a treble clef and a dynamic marking 'f.'. The second staff continues the notation. The third staff features a triplet of notes marked with a '3.'. The fourth staff concludes with a double bar line and a fermata. The remaining six staves are empty, showing only the five-line structure of the musical staff.

Quartetto

Mit Engländer
Insgang

Orchesters

Par J. Halliwoda.

17 Orchester-Stimm.
4 Gesang.

Quartetto.

in C et H.

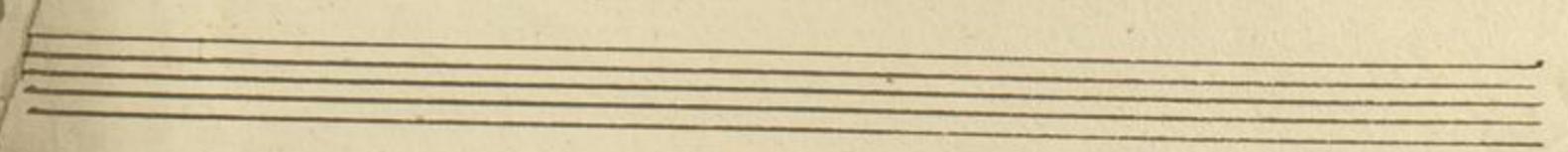
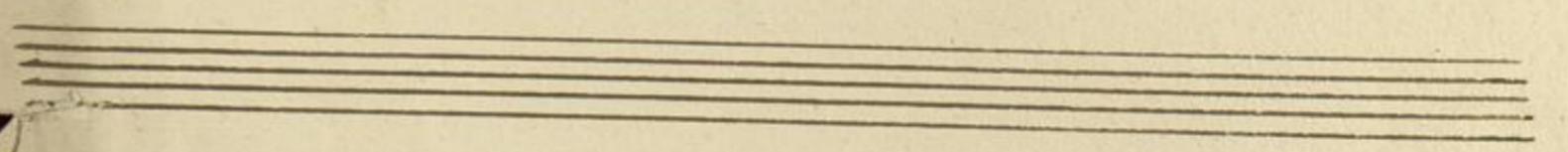
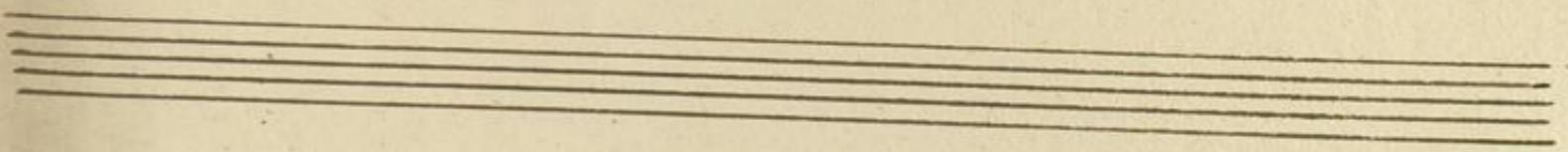
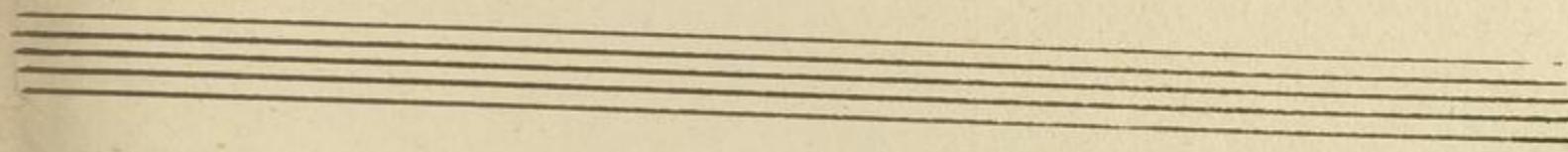
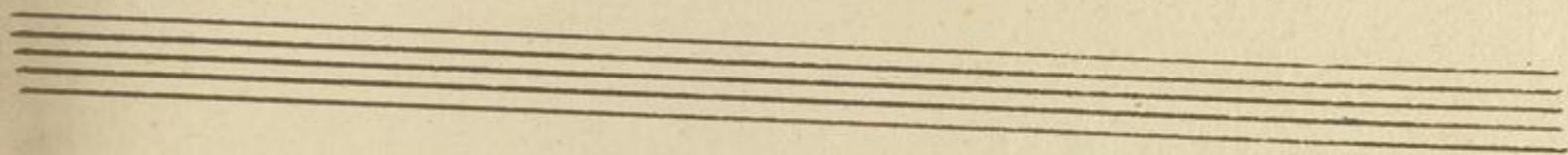
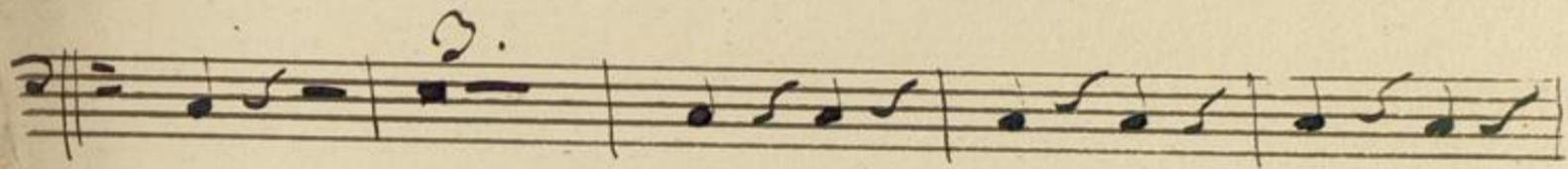
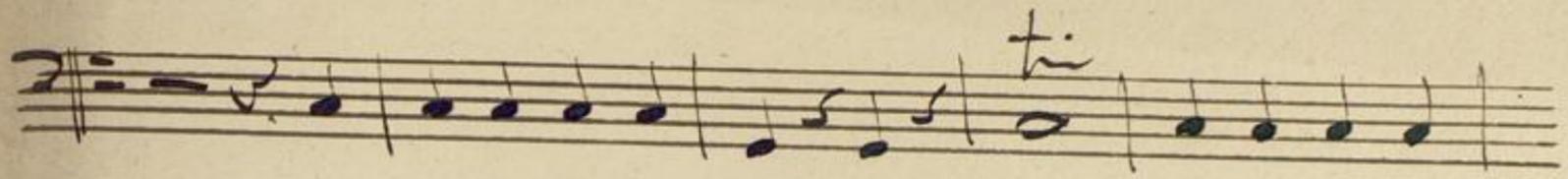
Trimpiani

Allo Giusto

Poco Adagio.

Allo

5.



24