

**Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

**Gesang der Muezzin - Don Mus.Ms. 864**

**Kalivoda, Jan Křtitel Václav**

**[S.I.]**

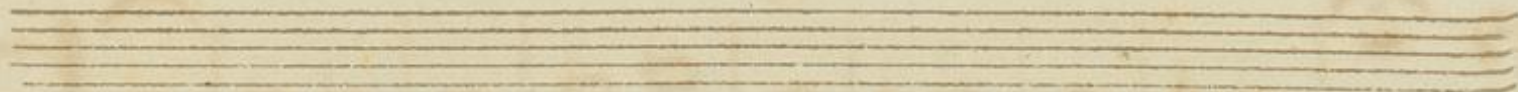
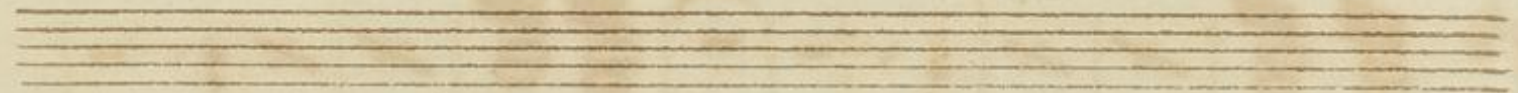
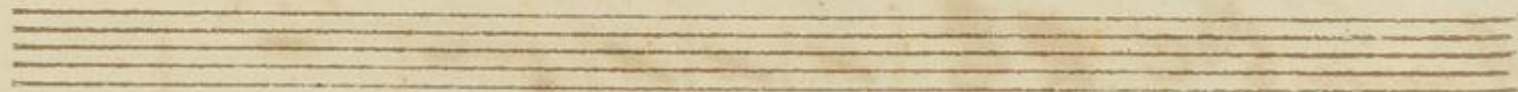
**urn:nbn:de:bsz:31-93005**

*Violino 1<sup>mo</sup>*

*Von Geyring dem Münzmeister zu Wien*

*Adagio.*

The musical score is written in a cursive hand. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio.' Below the first few measures are the markings 'ff', '1.', '2.', '3.', and '4.'. The second staff continues with similar chordal structures. The third staff shows a melodic line of quarter notes.



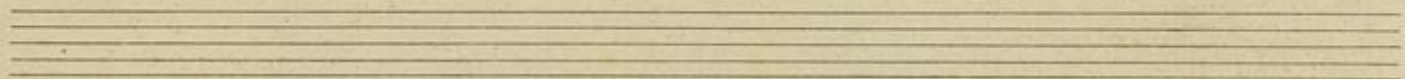
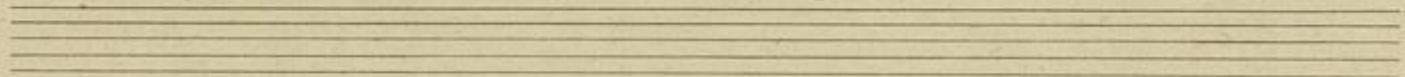
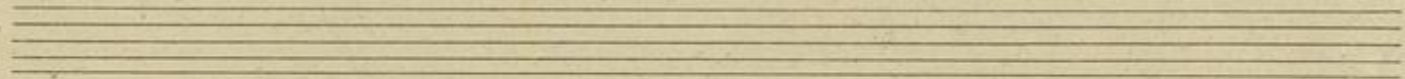
Violino I<sup>ma</sup>

Inn' Anfang Inn' Mazzini | zum Schluss |

Adagio.

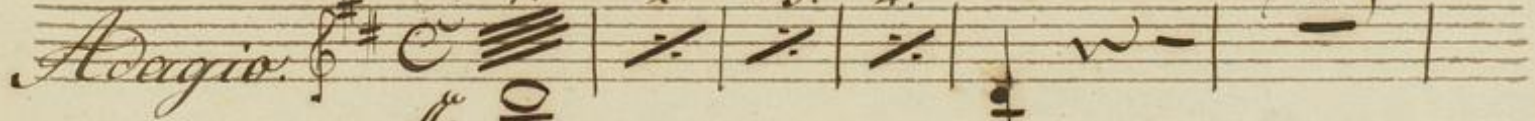
The musical score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a half note G4, followed by a quarter rest, and then a series of slurs over eighth notes. The word 'Moto' is written above the staff. The second staff continues the melodic line with similar slurs and rests, also marked 'Moto'. The third staff features a series of half notes on a descending scale (G4, F#4, E4, D4, C4, B3, A3, G3), marked with a '3' at the end. The word 'Moto' is written above the first two staves.

2



Violino II<sup>da</sup>

Vna Gsprung d'na Minuzzim / gna Affistw /

*Adagio.* 

*f* 



The image shows four horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. Faint, ghostly impressions of handwritten musical notation are visible across the staves, but they are illegible. The notation appears to include various note heads and stems, possibly from a handwritten score.

Viola

1

+ Von Gungl aus dem Streichorchester für ein Violoncello

*Adagio.* *f*

1. 2. 4.



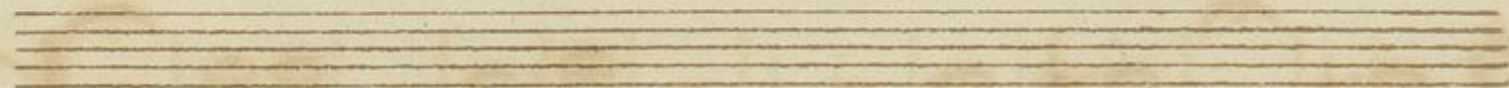
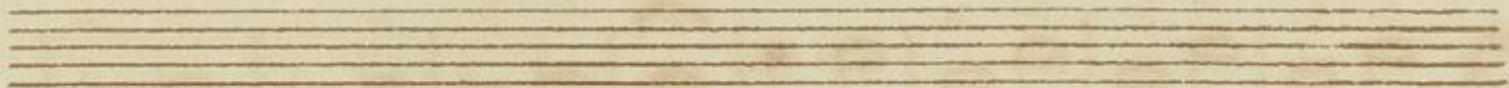
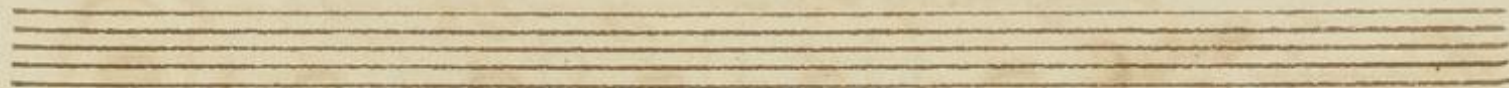
The image shows a page of aged, yellowish paper with four horizontal musical staves. Each staff consists of five parallel lines. The paper has some faint, illegible markings and stains, particularly in the center. The staves are empty of any musical notation.

Basso.

*Im Anfang der Minzzen zum Besten*

*Adagio*

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Adagio' is written in italics. The first measure contains a whole note G4. The second measure contains a half note A4 and a quarter note B4. The third measure contains a half note C5 and a quarter note B4. The fourth measure contains a half note A4 and a quarter note G4. The fifth measure contains a half note F#4 and a quarter note E4. The sixth measure contains a half note D4 and a quarter note C4. The seventh measure contains a half note B3 and a quarter note A3. The eighth measure contains a half note G3 and a quarter note F#3. The ninth measure contains a half note E3 and a quarter note D3. The tenth measure contains a half note C3 and a quarter note B2. The eleventh measure contains a half note A2 and a quarter note G2. The twelfth measure contains a half note F#2 and a quarter note E2. The thirteenth measure contains a half note D2 and a quarter note C2. The fourteenth measure contains a half note B1 and a quarter note A1. The fifteenth measure contains a half note G1 and a quarter note F#1. The sixteenth measure contains a half note E1 and a quarter note D1. The seventeenth measure contains a half note C1 and a quarter note B0. The eighteenth measure contains a half note A0 and a quarter note G0. The nineteenth measure contains a half note F#0 and a quarter note E0. The twentieth measure contains a half note D0 and a quarter note C0. The score ends with a double bar line and a fermata over the final note.



Oboen.

X

Von Gussung der Muzzini. f. zum Schluß

1

Adagio

*f*

*f*

The musical score consists of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio' and the dynamics are 'f'. The second system also has two staves, continuing the piece with various note values, rests, and first endings marked '1.'. The dynamics remain 'f'. The piece concludes with a final cadence on the second staff of the second system.

A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. Faint, ghostly impressions of handwriting are visible across the page, appearing as light brown or tan marks that mirror the layout of the staves. The handwriting is mostly illegible but seems to be organized into columns and rows, possibly representing a musical score or a list of notes. The overall appearance is that of a manuscript page that has been scanned or photographed, with the original ink having faded significantly.

# Clarineten in A.

Von Anfang der Klänge im 1. zur 2. u. 3. u. 4.

Adagio.

Handwritten musical notation for two Clarinet parts in A major, starting with a treble clef and a common time signature. The first system includes dynamic markings *f* and *fz*. The notation shows the beginning of the piece with various note values and rests.

Handwritten musical notation for two Clarinet parts, continuing the melody and accompaniment from the first system.

Handwritten musical notation for two Clarinet parts, featuring first endings (marked '1.') and more complex rhythmic patterns.

Handwritten musical notation for two Clarinet parts, concluding the piece with a final cadence and a large flourish.

The image shows ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. Faint, ghostly impressions of handwritten musical notation are visible across the staves, but they are illegible. The staves are arranged vertically from top to bottom.

# Fagotten.

Ann Gesung. der Minzger und / zins Mistel

Adagio.

*f* 1. 2. 3. 4.

The first system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of notes, including a half note followed by several quarter notes. The lower staff begins with a bass clef and contains a similar sequence of notes. A dynamic marking of *f* is placed below the first measure of the lower staff.

The second system continues the musical piece with two staves. It features a mix of quarter and eighth notes, with some measures containing rests. The notation is consistent with the first system, maintaining the same key signature and time signature.

The third system shows more complex rhythmic patterns, including some sixteenth notes and chords. The first measure of the upper staff has a '1.' above it, indicating a first ending. The lower staff also has a '1.' above a measure, suggesting a first ending or a specific articulation.

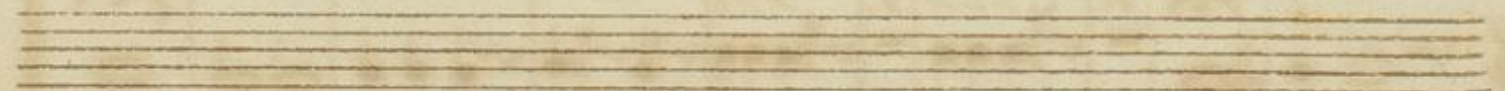
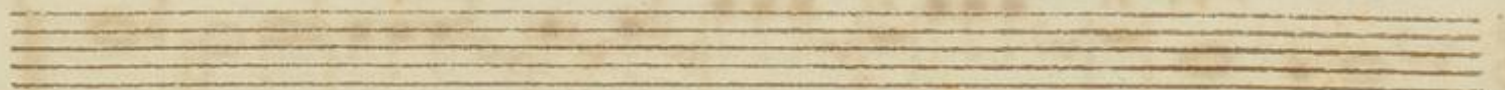
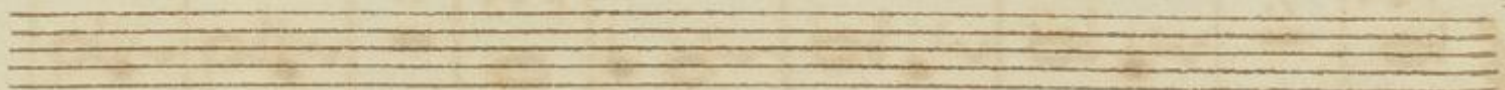
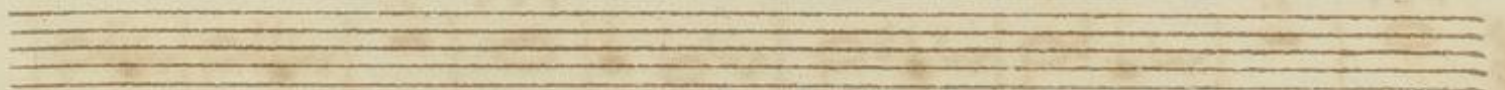
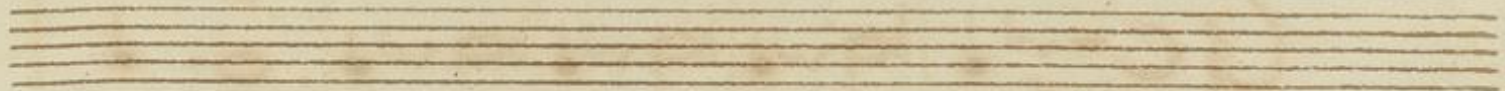
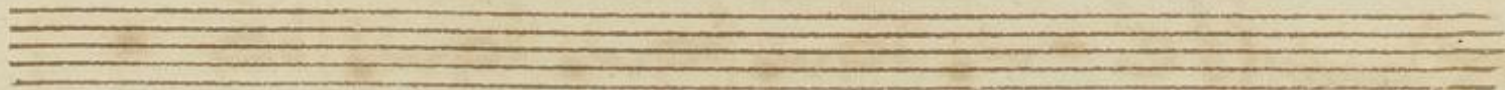
The fourth system concludes the piece on this page. It features dense chordal textures in the upper staff and simpler notes in the lower staff. The system ends with a double bar line and a decorative flourish.



Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or tan ink on aged, yellowish paper. The staves are arranged vertically, with some faint vertical lines suggesting a grid or measure structure. The overall appearance is that of a very old, possibly faded manuscript page.

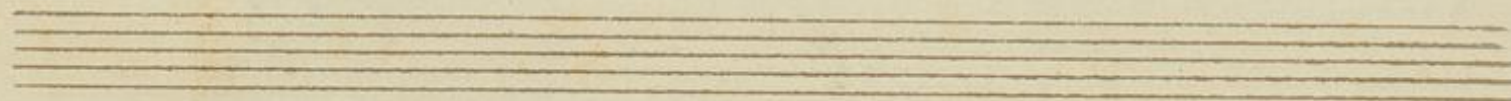
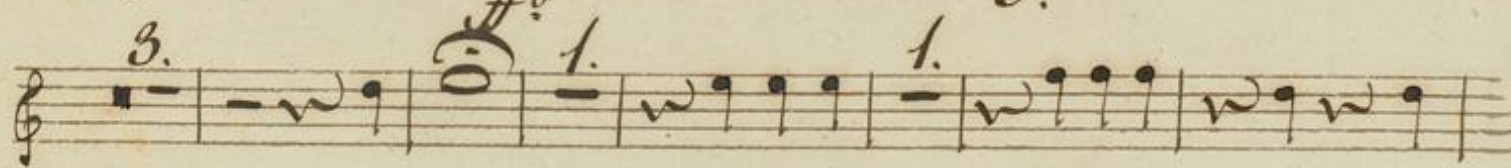
*Corno 1<sup>mo</sup> u: II<sup>da</sup> in E<sup>o</sup>*  
*Una Spina di un Mazzini: con Mistral*

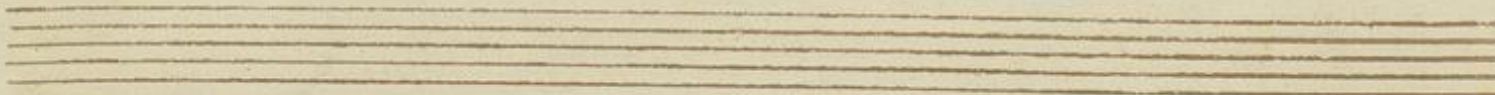
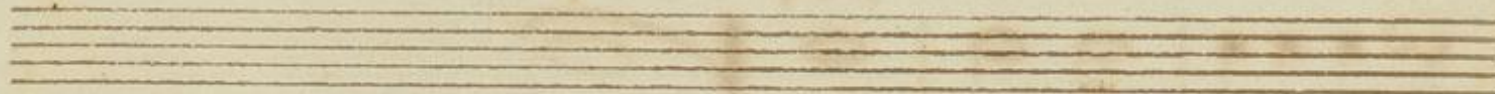
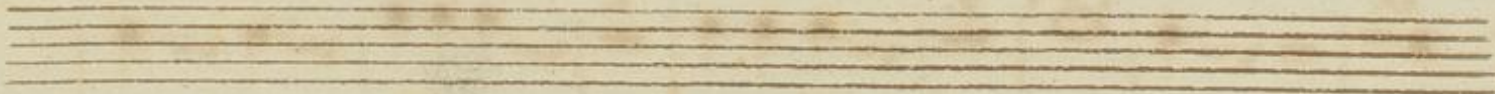
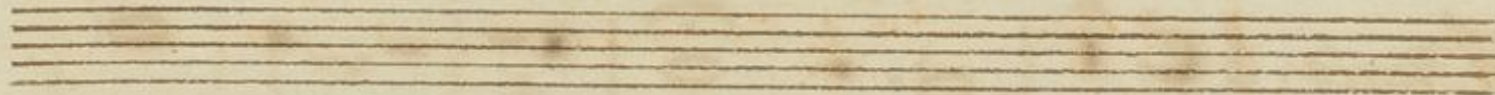
*Adagio.*



Corno III in D.

Annunzio dei Munggiu: zina d'istru:



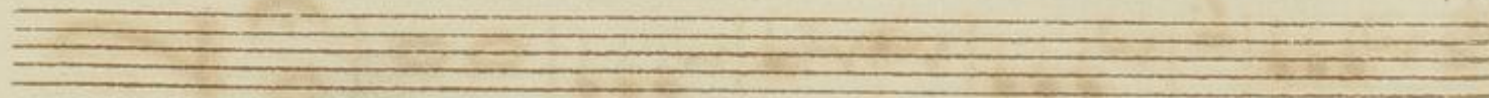
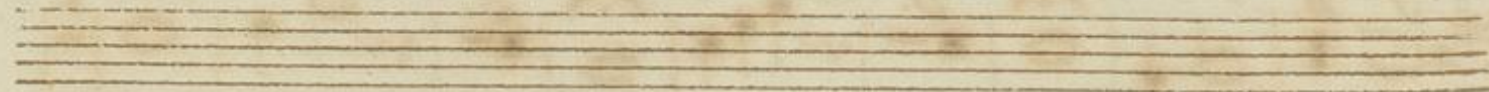
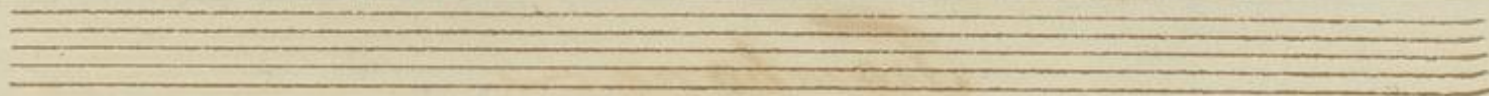


Trombone

*Adagio* *4.* *1.* *3.* *3.* *1.*

*Im Anfang des Minzzen f. ein Aufst.!*

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures with notes, rests, and first endings marked with '1.' and '3.'. A dynamic marking 'f' is present below the first measure. The second staff continues the melody with similar notation, ending with a double bar line and a fermata.



Chor.

Tenor. 1mo

Einleitung der Mäxzeim / zum Wästa /  
Adagio.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature (C). The first measure contains a whole rest. The lyrics "Verheil die Süß der" are written below the staff.

Musical staff 2: Treble clef, key signature of two sharps, common time. The lyrics "Heil! Gott ist groß." are written below the staff.

Musical staff 3: Treble clef, key signature of two sharps, common time. The lyrics "Rüß duß zum Gebet" are written below the staff.

Musical staff 4: Treble clef, key signature of two sharps, common time. The lyrics "Kini Gott als Gott, und" are written below the staff.

Musical staff 5: Treble clef, key signature of two sharps, common time. The lyrics "Müß formt den Proßst" are written below the staff.

Musical staff 6: Treble clef, key signature of two sharps, common time. The lyrics "den Proßst alluße!! Rüß duß" are written below the staff.

Musical staff 7: Treble clef, key signature of two sharps, common time. The lyrics "zum Gebet Gott ist groß" are written below the staff.

Musical staff 8: Treble clef, key signature of two sharps, common time. The lyrics "Gott ist groß." are written below the staff.

Musical staff 9: Treble clef, key signature of two sharps, common time. The lyrics "Gott ist groß." are written below the staff.

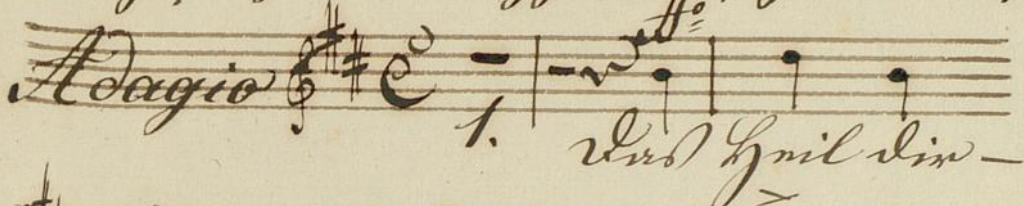


*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

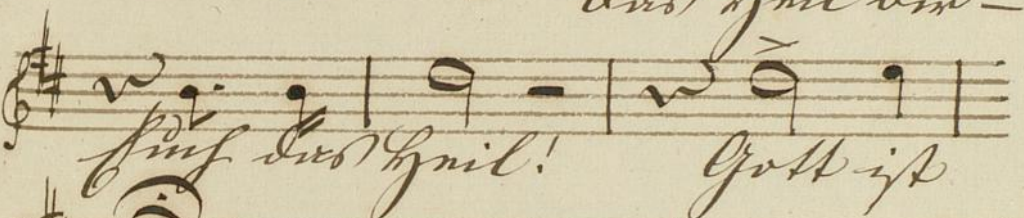
Chor.

Tenor. 1mo

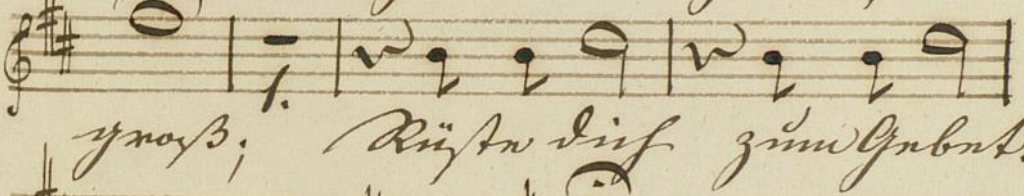
Der Gussung der Minzzen u. d. guldnen

*Adagio* 

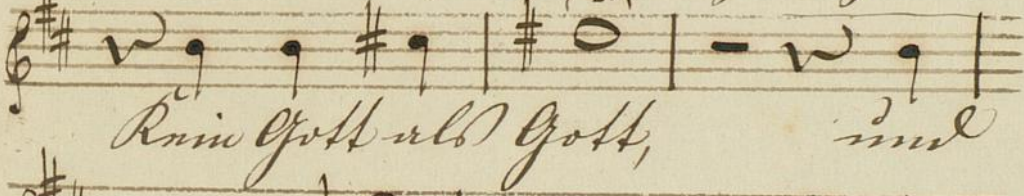
1. Und Heil dir -



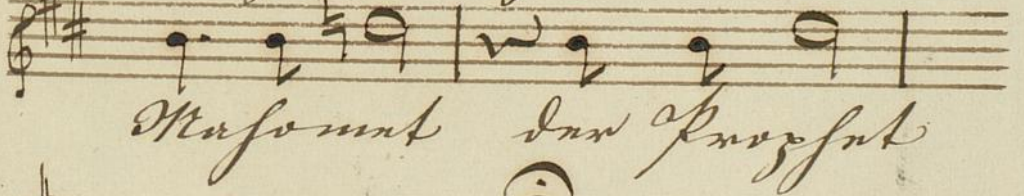
Heil dir! Gott ist



groß; Küßt dich zum Gebet.



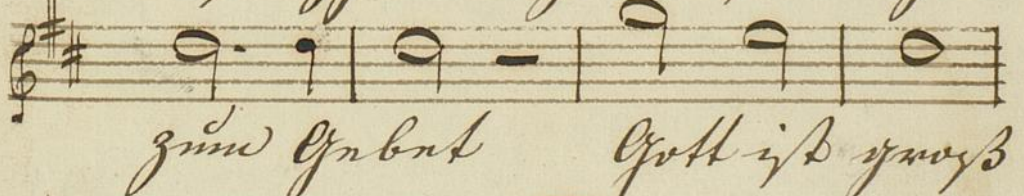
Kein Gott als Gott, und



Mose mit dem Kreuzst



dem Kreuzst allese! Küßt dich



zum Gebet Gott ist groß



Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor 1<sup>mo</sup>

Der Gesung der Mäggin / zum Aufsteht  
Magib. *ff*

1. *ff*  
Vas Hail dir - fuch dar!

Hail! Gott ist groß.

Rüsta dirf zum Gabnt.

Kein Gott als Gott, und

Wurde mit dem Kreuzfut

dem Kreuzfut Allrufo! Rüsta dirf

zum Gabnt Gott ist groß

Gott ist groß.

*[Faint, illegible handwriting, likely a musical score or manuscript, covering the majority of the page.]*

Chor.

Tenor *mo*

In der Gesung der Messen. / zum Aufsteig  
*Adagio.*

Und Hilf dir - Auf der

Hilf! Gott ist groß.

Rüst dir zum Gebet.

Kein Gott als Gott, und

Masamt den Kreuzes

den Kreuzes allese. Rüst dir

zum Gebet Gott ist groß

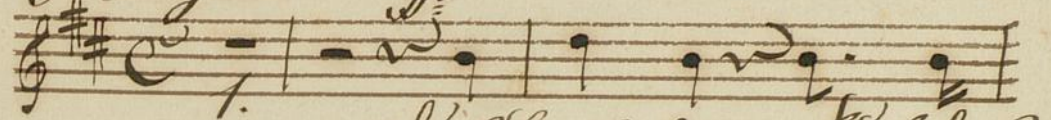
Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

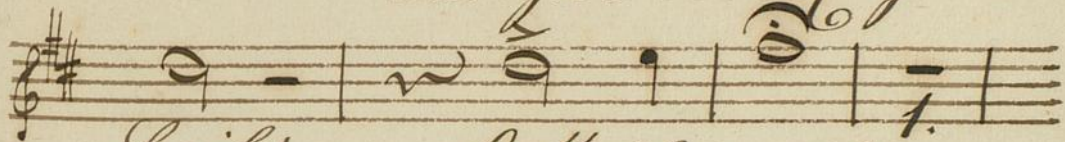
Chor.

Tenor: 1mo

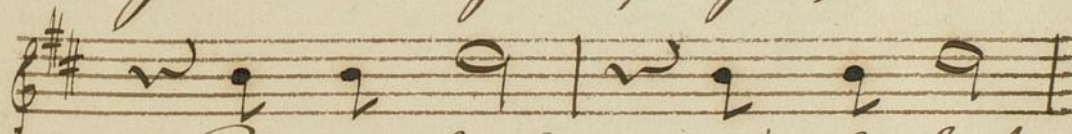
Im Gesung der Muzzin: zum Christen  
Adagio.



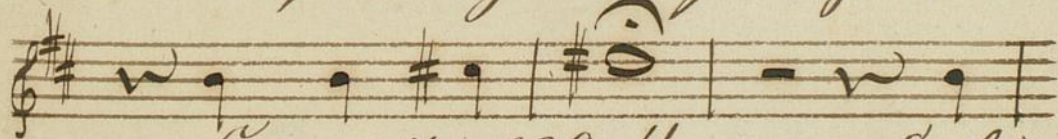
Und weil die Jesu das



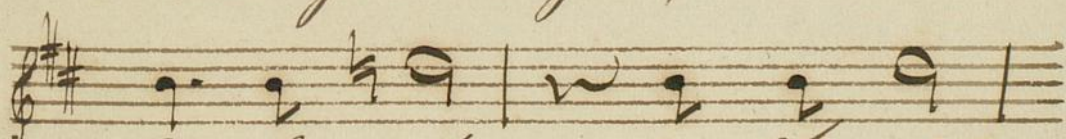
Gheil! Gott ist groß.



Rüfte die zum Gabat.



Kein Gott als Gott, und



Kreuz mit dem Kreuzes



dem Kreuzes Allers! Rüfte die



zum Gabat Gott ist groß



Gott ist groß.



*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor 1<sup>mo</sup>

*Adagio.* *Um Gesung der Muzzin / zum Aufsteig*

Verthuil die Hüf der

Huil! Gott ist groß.

Rüsten die zum Gebet.

Ein Gott als Gott, und

maße mit dem Krampf

dem Krampf allese! Rüsten die

zum Gebet Gott ist groß

Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor II

Um Gesung der Missethäter / zum Christen /  
*Adagio!*

Lob'heil dir - Auf dir  
heil! Gott ist groß.  
Rühm dir zum Lobnt.  
Ein Gott als Gott, und  
Menschent dem Kreuzst  
dem Kreuzst allest! Rühm  
dir zum Lobnt Gott ist  
groß Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor II<sup>do</sup>

7

Am Anfang der Märsche: zum Pfingsten  
*Adagio.*

Heil dir - Herrscherin -  
Heil! Gott ist groß.  
Rufen dir zum Lob.  
Knie Gott als Gott,  
Knecht dem Kreuz  
dem Kreuz allese! Rufen  
dir zum Lob Gott ist  
groß Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor II<sup>do</sup>

Einleitung der Mächtigk. / zum Christen!

*Adagio*

Und weil dir -  
Auf dem weil! Gott ist  
groß. Rühm dir zum Lobt.  
Rühm Gott als Gott, und  
Mächtig der Kreuzes  
der Kreuzes allese! Rühm  
dir zum Lobt Gott ist  
groß Gott ist groß.



*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor II<sup>do</sup>

1

Im Anfang der Messen / zur Zeit der  
Adagio. *f.*

Handwritten musical score for Tenor II, featuring ten staves of music with German lyrics in cursive script. The score is written in G major (one sharp) and common time (C). The lyrics are: "Gib Hil dir-Hilf. dar! Hil! Gott ist groß. Rufen dir zum Gebet. Knie Gott als Gott, und Werf dich in Kreuzes den Kreuzes bel-las! Rufen dir zum Gebet Gott ist groß Gott ist groß." The music consists of a single melodic line on a treble clef staff. The lyrics are written below the notes in a clear, flowing cursive hand. The first staff begins with a fermata over a whole note, followed by a series of quarter and eighth notes. The piece concludes with a final cadence on a whole note.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Tenor II<sup>do</sup>

7

*Im Gesung der Missethäter zum Absterben*  
**Adagio!**

Das Heil dir - bring das

Heil! Gott ist groß.

Rüst dir zum Gebet.

Kein Gott als Gott, und

Muse - mit dem Kreuzstab

den Kreuzstab allese! Rüst

dir zum Gebet Gott ist

groß Gott ist groß.

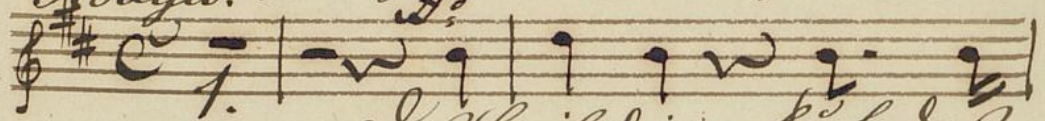
*[Faint, illegible handwriting, likely a list or ledger with columns and rows of text.]*

Chor.

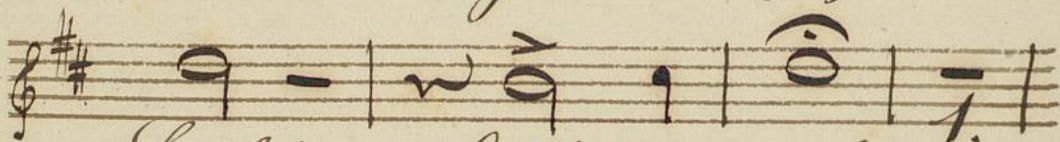
Tenor II<sup>do</sup>

1

*Adagio.* Von Gufung der Muzzine: zum Rüstn



hab Gnül dir - fünf duf



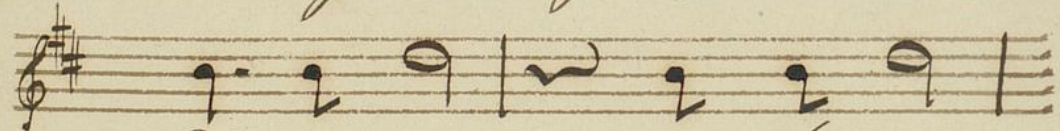
Gnül! Gott ist groß.



Rüstn dir zum Gebat.



Ein Gott als Gott, und



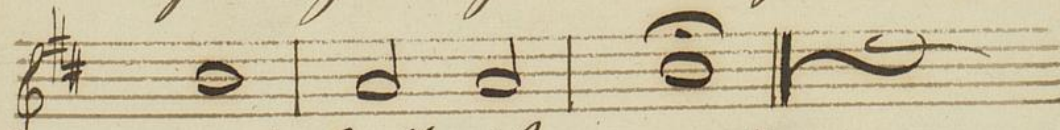
Stufomat dem Kreuzfut



dem Kreuzfut Ulluf. Rüstn



dir zum Gebat Gott ist



groß Gott ist groß.

[Faint, illegible handwritten text, possibly musical notation or a list of characters, arranged in approximately 10 horizontal lines.]

Chor.  
zum Einstud.

Basso. 1<sup>mo</sup>

Adagio.

Ich hab' die Huldin - (auf der) Huld!  
 Gott ist groß.  
 Rüst' dich zum Gebet.  
 Rein Gott als Gott, und  
 Ma' fount dem Kreuzfuß  
 dem Kreuzfuß allese! Rüst' dich  
 zum Gebet. Gott ist  
 groß Gott ist groß.



*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Basso<sup>mo</sup>

1

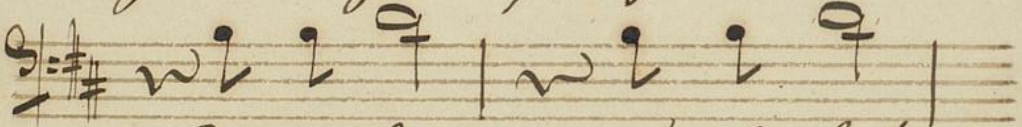
Am Anfang der Mäzzen. 1. zum Aufsteig



1. *F* Durch die - seuf der



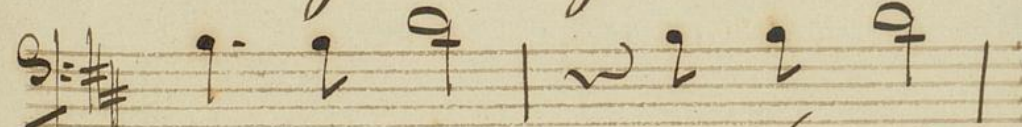
Gheil! Gott ist groß.



Rüsten die zum Gebet.



Ein Gott als Gott, und



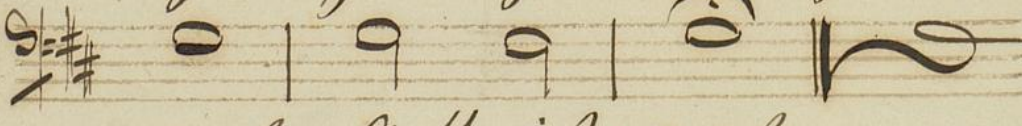
Messias der Kreuzer



der Kreuzer allezeit! Rüsten



die zum Gebet Gott ist



groß Gott ist groß.

*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]*

Chor.  
für ein Instrument  
Adagio.

Basso Solo



Herrn Jesu Christe dich erhebe über alle Welt.  
Herrn Jesu Christe dich erhebe über alle Welt.  
Denn du allein bist Gott, du allein bist Herr,  
du allein bist Jesus Christus, du allein bist der Herr  
Jesus Christus, du allein bist der Herr Jesus Christus.  
Herrn Jesu Christe dich erhebe über alle Welt.  
Denn du allein bist Gott, du allein bist Herr,  
du allein bist Jesus Christus, du allein bist der Herr  
Jesus Christus, du allein bist der Herr Jesus Christus.  
Herrn Jesu Christe dich erhebe über alle Welt.  
Denn du allein bist Gott, du allein bist Herr,  
du allein bist Jesus Christus, du allein bist der Herr  
Jesus Christus, du allein bist der Herr Jesus Christus.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Basso. 1<sup>mo</sup>

1

Am Anfang der Messen: zum Anfang  
*Adagio.*

1. *F*ür die-  
se Zeit die-  
se Zeit

Zeit! Gott ist groß.

Reich die-  
se Zeit.

Reich Gott als Gott, und

Menschen die-  
se Zeit

die-  
se Zeit allese! Reich

die-  
se Zeit Gott ist

groß Gott ist groß.

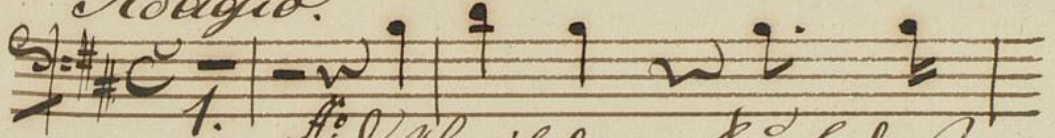
*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Basso:mo

1

zum Mittel  
Adagio.



1. Herrn Huldin - Knecht



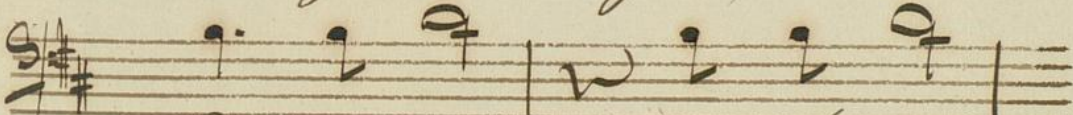
Herr! Gott ist groß.



Rüft dich zum Lob.



Rein Gott lob Gott, und



den Kreuzen



den Kreuzen lob. laß! Rüst



dich zum Lob Gott ist



groß Gott ist groß.



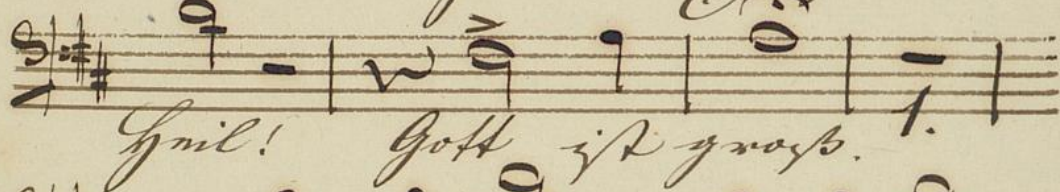
*[Faint, illegible handwriting on a page with horizontal lines, possibly musical notation or a ledger.]*

Chor.  
zum Aufsteigen  
Adagio.

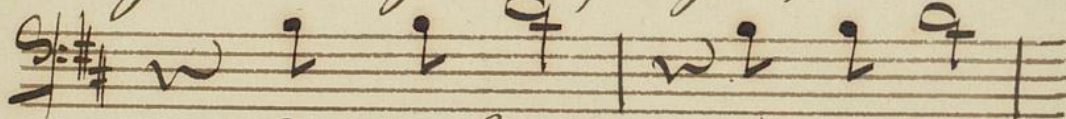
Basso. *f*mo



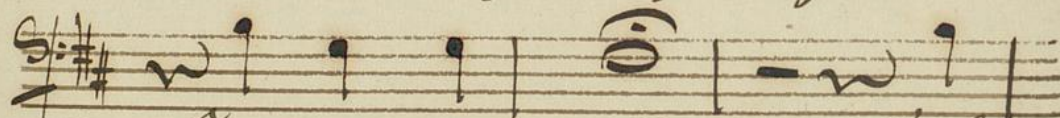
den Huldien- fuch dab



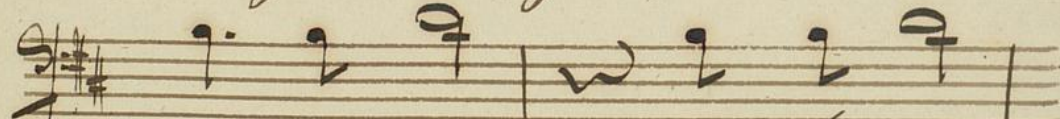
Huil! Gott ist groß.



Rüsten dief zum Gubnt.



Ein Gott als Gott, und



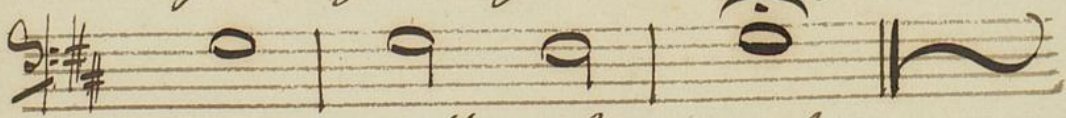
Wers mit dem Kreuzfut



dem Kreuzfut erlufst! Rüsten



dief zum Gubnt Gott ist



groß Gott ist groß.

*[Faint, illegible handwriting on a grid, possibly a musical score or ledger. The text is too light to transcribe accurately.]*

Chor.  
1. zum Aufsteigen

Basso II<sup>da</sup>

Adagio.

1. *Und Gnil die fünf das*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of notes and rests, starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note.

*Gnil! Gott ist groß.*

Musical staff 2: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*Rüsten die zum Gebet.*

Musical staff 3: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*Kein Gott als Gott, und*

Musical staff 4: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*Herfommt den Kreuzst*

Musical staff 5: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*den Kreuzst Allzeit! Rüsten*

Musical staff 6: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*die zum Gebet Gott ist*

Musical staff 7: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*groß Gott ist groß.*

Musical staff 8: Treble clef, key signature of two sharps, common time. The staff contains a series of notes and rests, starting with a quarter note, followed by a half note, and ending with a quarter note.

*[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page]*

Chor.  
für den Chor

Basso II<sup>da</sup>

1

Adagio.

Ich will dich loben  
Gott ist groß.  
Rufen dich zum Lob,  
Ein Gott ist Gott,  
Wersommt dem Kreuz  
dem Kreuz allese! Rufen  
dich zum Lob Gott ist  
groß Gott ist groß.

*[Faint, illegible handwriting, likely a list or ledger with columns and rows of text.]*

Chor

Basso II<sup>do</sup>

1

zum Christen  
Adagio.

1. *Sei dir Hül dir Hül dir*

*Hül! Gott ist groß.* 1.

*Rüsten dir zum Gebet,*

*Kein Gott als Gott, und*

*Wesens mit dem Kreuz*

*dem Kreuz als. laß! Rüsten*

*dir zum Gebet*

*Gott ist groß Gott ist groß.*



*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Bass II<sup>do</sup>

ganz schnell  
Adagio.

*f.* Und weil die Feind

weil! Gott ist groß.

Rufen dich zum Lob.

Kein Gott als Gott, und

Kein Name der Kraft

der Kraft ist. laß! Rufen

dich zum Lob Gott ist

groß Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Basso II<sup>da</sup>

7

f. zum Geistlich

Adagio.

1. Für dichheil dich - heil dich  
heil! Gott ist groß.  
Rufen dich zum Gebet.  
Ein Gott als Gott, und  
Mensch und der Kreuzer  
der Kreuzer alle! Rufen  
dich zum Gebet Gott ist  
groß Gott ist groß.

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*

Chor.

Basso. II<sup>do</sup>

1

Adagio. *Im Anfang der Märschin. / zum Christen!*

Hilf dir - fies der

Hilf! Gott ist groß.

Knie dich zum Gebet.

Knie Gott als Gott, und

Kreuz dich zum Kreuz

zum Kreuz allese! Knie

dich zum Gebet

Gott ist groß Gott ist groß.

*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page. The text is arranged in approximately 12 horizontal lines.]*

*Andante.*

*Anfang des Märsches.*

*Mus. Nr. 804*

*Singstimme.* *Das Heil dir nur das Heil! Gott ist groß;*

*Clarin. in C.*

*Corri. in C.*

*Fagotti.*

*Posaune.*

*Trombo.*

This system contains the first five staves of the score. The vocal line (Singstimme) begins with the lyrics "Das Heil dir nur das Heil! Gott ist groß;". The instrumental parts include Clarinet in C (Clarin. in C.), Cor in C (Corri. in C.), Bassoon (Fagotti), Trumpet (Posaune), and Trombone (Trombo.). Dynamic markings include *po.* (piano) and *fo.* (forte).

*Gott ist groß.* *Außen dir zum Lob. Gott ist groß;*

This system contains the next five staves of the score. The vocal line continues with the lyrics "Gott ist groß. Außen dir zum Lob. Gott ist groß;". The instrumental parts continue with the same woodwinds and brass. Dynamic markings include *po.* and *fo.*.



Ein Gott als Gott, Ein Gott als Gott; und Mofarud Mofarud

Handwritten musical score for the first system. It consists of a vocal line at the top and four piano accompaniment staves below. The vocal line contains the lyrics "Ein Gott als Gott, Ein Gott als Gott; und Mofarud Mofarud". The piano accompaniment includes dynamic markings such as "pp." and "p." across the staves.

Das Hauptbedenke. Gott ist groß,

Handwritten musical score for the second system. It consists of a vocal line at the top and six piano accompaniment staves below. The vocal line contains the lyrics "Das Hauptbedenke. Gott ist groß,". The piano accompaniment includes dynamic markings such as "f." and "p." across the staves.

Andante.

# Gesang der Muezzim .

Tenor. *So.*

Dab hrie die nuf dab hrie! Gott ist groß,  
 Gott ist groß! Hüßr die zum Gebet, Gott ist groß,  
 Lrie Gott als Gott, Lrie Gott als Gott; und Mosamud Mosamud  
 die Kroyßel Allah! Gott ist groß,

*Handwritten title or header, possibly "Piano in G major"*

*Handwritten text, possibly a name or date*

*Handwritten musical notation on six staves, including notes, clefs, and other musical symbols.*

# Andante. Cello & Bass

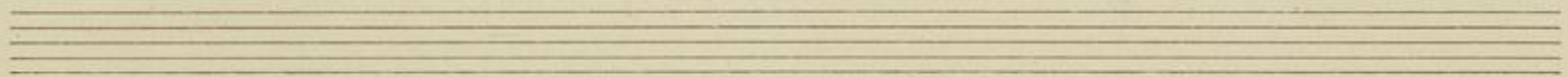
The musical score is written for Cello and Bass. It consists of two systems of staves. The first system has four staves: the top two are for Cello and Bass, and the bottom two are for piano accompaniment. The second system has two staves for Cello and Bass, with the piano accompaniment part continuing on the same staves. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Andante'. The key signature has one sharp (F#). The score includes markings for 'p. piz.' (piano pizicato), 'f.' (forte), and 'p.' (piano). There are also some handwritten annotations like 'piz.' and 'p.' scattered throughout the score.

*Faint handwritten text, possibly a title or list, is visible across the page, but it is illegible due to fading and bleed-through from the reverse side.*

*Andante.*

*Fagotti.*

The musical score is written for two flutes (I and II) and piano accompaniment. It is in D major (one sharp) and 3/4 time, marked *Andante*. The flute parts begin with a *p.* (piano) dynamic. The piano accompaniment also starts with *p.*. The score includes a repeat sign with first and second endings. Dynamic markings include *fo.* (forte) and *po.* (piano). The notation includes various note values, rests, and articulation marks.



*[Faint, illegible handwritten text, possibly musical notation or a list, is visible through the paper.]*

*Andante.*      *Corni in C.*

The musical score is written for two horns in C major, marked *Andante*. It consists of three systems of staves. The first system has two staves, labeled *I.* and *II.*. The first staff of the first system begins with a *p.* dynamic, followed by a crescendo to *f.*, then a decrescendo back to *p.*, and finally another crescendo to *f.*. A *fis.* marking is placed above the final note of the first staff. The second system also has two staves, with a *p.* marking at the beginning and a *f.* marking later. The third system has two staves, with a *p.* marking at the beginning. The score ends with three empty staves.



*[Faint, illegible handwritten text and musical notation on a page with eight staves.]*

Andante. Clarini in C.

I. *2. fo.*

II. *2. fo.*

*pp.* *1. pp.* *fo.*

*[Faint, illegible handwritten text and musical notation on ten staves]*

# Trombone Basso.

*Andante.*

2. *p* *f* *p*

*f* *p* *pp* *p*

*f*

*Handwritten title, possibly "Mendelssohn's Tröste"*

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brownish lines and shapes on the aged paper.