

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Il Barbiere di Siviglia - Don Mus.Ms. 1683a-h

Rossini, Gioachino

[S.l.], 1820 (1820c)

Einlagen und Zusätzliches

[urn:nbn:de:bsz:31-111227](https://nbn-resolving.org/urn:nbn:de:bsz:31-111227)

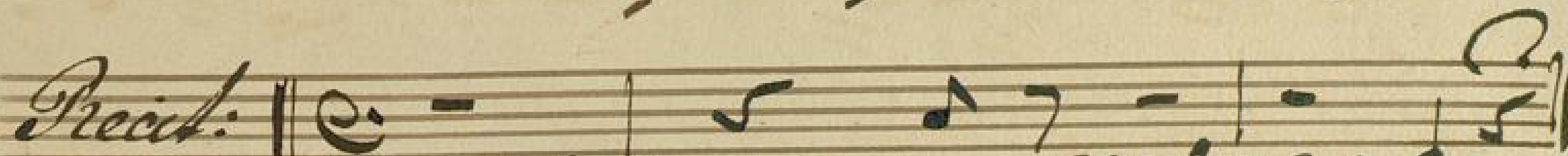
No. 1 Einlage.

Violino primo.

Allegretta.

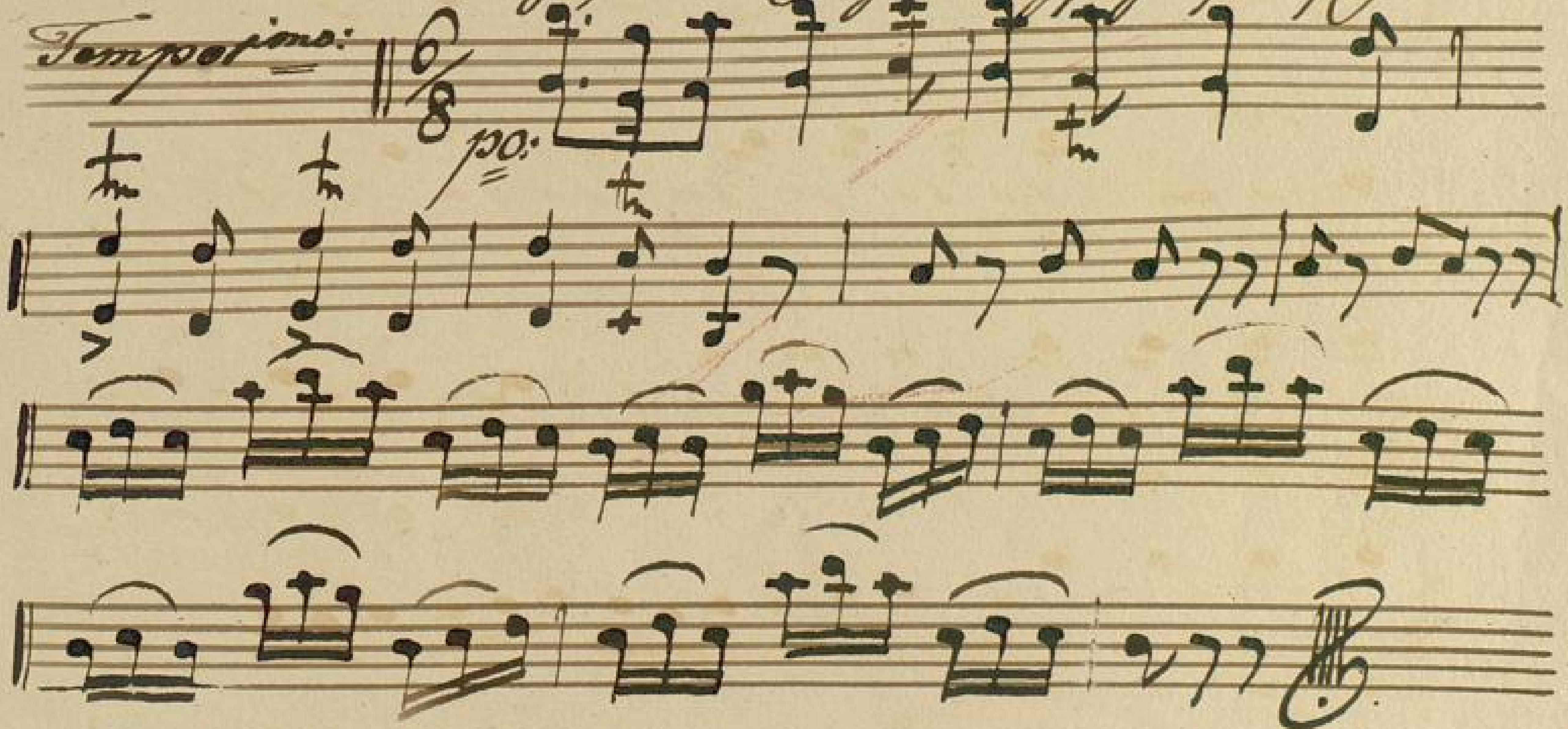


gva divisi.



Im Lied heißt's 'Walchinger', ich hab' das Refugat.

Tempo primo.



The image shows a page of aged, yellowish paper with ten sets of blank musical staves. Each set consists of five horizontal lines. The paper has some minor stains and foxing, particularly near the bottom. The staves are arranged vertically down the page, with some slight waviness in the lines.

Einlage.

Violino Solo.

No. 1

Allegro

po:

Recit^{vo}:

Im Lande fußt die Welt

wirft, ich selbe sah die Wälder.

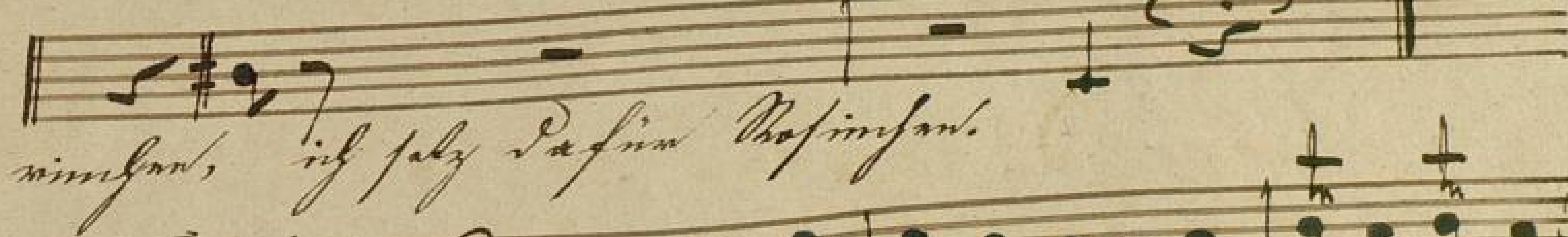
Tempo fino.

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page. The paper is aged and yellowed, with some faint smudges and a small handwritten number '2' in the top right corner. The staves are completely blank, with no notes or markings.

Einlage Bratsche.
No. 1

Alllegretto. 


pp.
Precit. vo.
Im Liedertischlein thall.


nimmt, ich sehr das in Hofimant.

Tempo fmo. 







Handwritten title or text at the top of the page, possibly "Lied" or similar.

The image shows six staves of handwritten musical notation. The notation is somewhat faint and includes various symbols such as notes, stems, and beams. There are some markings that look like clefs or time signatures, but they are difficult to discern clearly. The paper is aged and yellowed.

Einlage:

No. 2

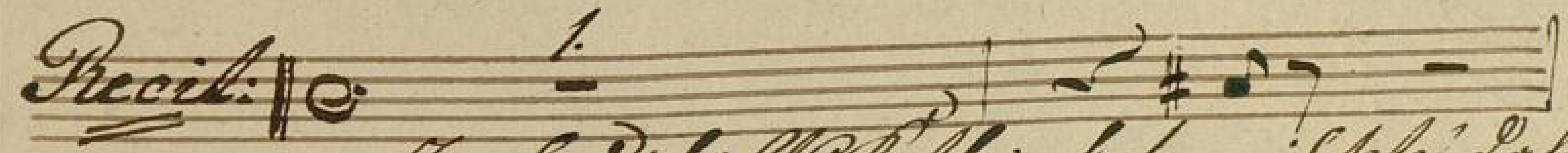
Violoncello solo.

Allegretto. 



pp.



Precit. 

Im Linda feigste Chalkmensch, is selz' Dastin




Chopin Son.

pp.









Handwritten title or text at the top of the page.

Handwritten musical notation on a page with six staves. The notation consists of black dots (notes) placed on the lines of the staves. There are some faint handwritten annotations and markings between the staves, including what appears to be a circled 'C' and some illegible text. The paper is aged and shows some wear and tear.

Andte

Violino 1^{mo}

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The music starts with a half note G4, followed by a dotted half note G4, and then a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A red *ff* marking is written below the first two notes, and a red *piu:* marking is written below the next two notes.

Handwritten musical notation on a five-line staff, continuing the piece with a series of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on a five-line staff, continuing the piece with a series of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on a five-line staff, continuing the piece with a series of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on a five-line staff, continuing the piece with a series of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on a five-line staff, continuing the piece with a series of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on a five-line staff. It begins with a quarter rest, followed by a quarter note G4 marked with a first ending bracket and a first ending dot (*1.*). This is followed by a quarter note G4, a quarter note F4, and a quarter note E4.

Handwritten musical notation on a five-line staff. It begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note C4, a quarter note Bb4, and a quarter note A4. The staff ends with a quarter rest marked with a first ending bracket and a first ending dot (*1.*).

Handwritten musical notation on a five-line staff. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a quarter note D4, a quarter note C4, and a quarter note Bb4. The staff ends with a quarter note A4. A red *arco* marking is written below the first two notes, and a red *ppp* marking is written below the last two notes.

Sigue Allo.

The image shows ten sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and yellowed, with some staining and a small tear at the top center. There is no musical notation or other markings on the page.



Violino primo

Andante.

f. pizz.

ti

Sigue Alto

Handwritten musical notation on ten staves. Each staff consists of five horizontal lines. The notation is sparse, with only a few notes and stems visible, primarily in the lower half of each staff. The paper is aged and shows some staining.

Andante Violino secondo.

f *arco*

1.

1. *2.* *pp* *arco* *pp*

Segue Alto.

The image shows a page of aged, cream-colored paper with ten sets of blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with some sets having a small red mark at the beginning. The paper shows signs of age, including slight discoloration and faint smudges.

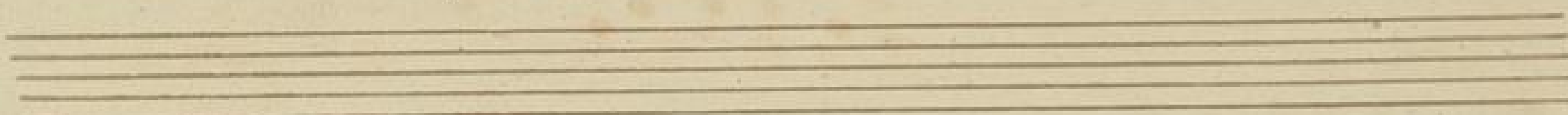
2 1
Andte *Violino 2do.*

f *12/8* *piu*

1.

1. *2.* *pp* *arco*

Segue Allegro



2
Andte

Viola

Einlag.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The first measure contains a whole note chord. The rest of the staff contains a series of eighth notes. A red *ff* marking is written below the first measure, and a red *pizz.* marking is written below the second measure.

Handwritten musical notation on a single staff, continuing the eighth-note sequence from the previous staff.

Handwritten musical notation on a single staff, continuing the eighth-note sequence.

Handwritten musical notation on a single staff, continuing the eighth-note sequence.

Handwritten musical notation on a single staff, continuing the eighth-note sequence. The final measure contains a dotted quarter note. A red *arco.* marking is written below the final measure.

Handwritten musical notation on a single staff, consisting of a series of dotted quarter notes. A first ending bracket labeled "1." spans the final two measures.

Handwritten musical notation on a single staff, consisting of a series of dotted quarter notes. A red *pizz.* marking is written below the first measure, and a red *arco.* marking is written below the second measure. A first ending bracket labeled "1." spans the final two measures.

Handwritten musical notation on a single staff, consisting of a series of dotted quarter notes. A first ending bracket labeled "2." spans the final two measures.

Handwritten musical notation on a single staff, consisting of a series of dotted quarter notes. A red *pizz.* marking is written below the first measure. The staff ends with a double bar line.

Handwritten musical notation on a single staff, consisting of a series of dotted quarter notes. A red *pp^o* marking is written below the first measure, and a red *arco.* marking is written below the second measure. A red *pp^o* marking is written below the fifth measure. The staff ends with a double bar line. Below this staff are three empty staves. A red *Ligue Allo* marking is written below the empty staves.

Blank manuscript paper with ten sets of five horizontal lines, arranged vertically down the page. The paper shows signs of age, including yellowing and faint smudges.

2
Andte

7
Basso et Violoncello.

Handwritten musical notation on a staff, including a treble clef, a 12/8 time signature, and notes. Includes markings *f.* and *piu.*

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes and a first ending bracket labeled *1.*

Handwritten musical notation on a staff with notes.

Handwritten musical notation on a staff with notes, first and second ending brackets labeled *1.* and *2.*, and markings *arco.* and *ppp.*

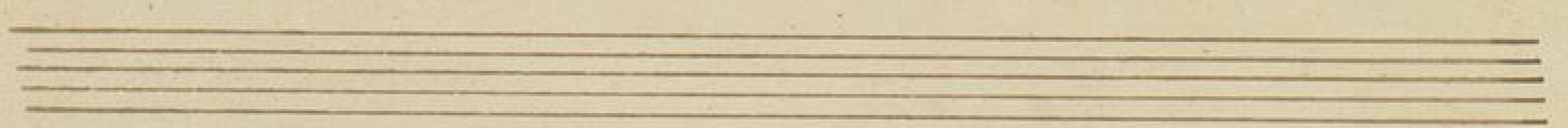
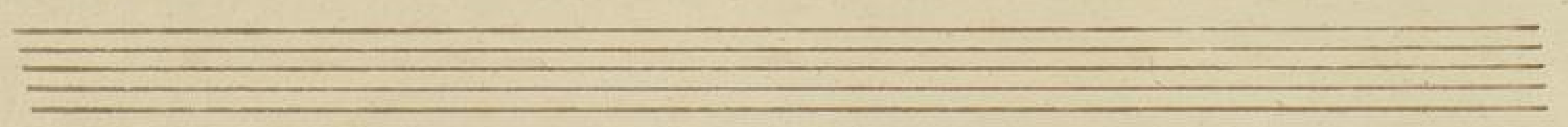
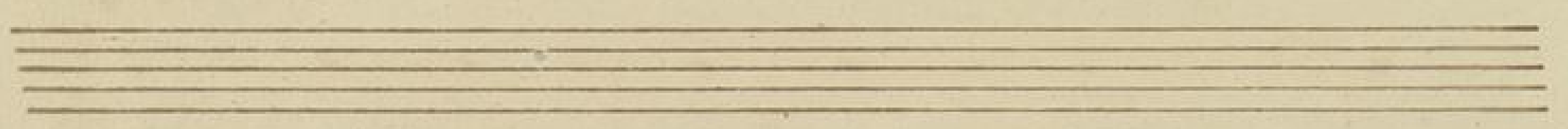
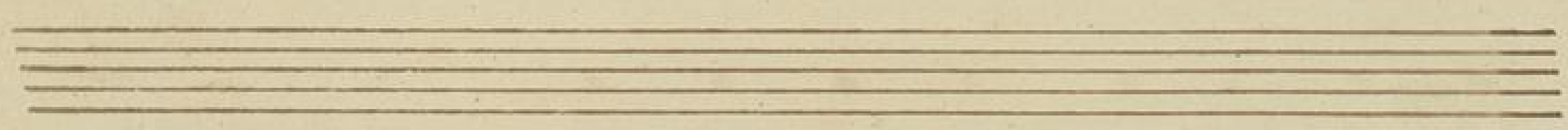
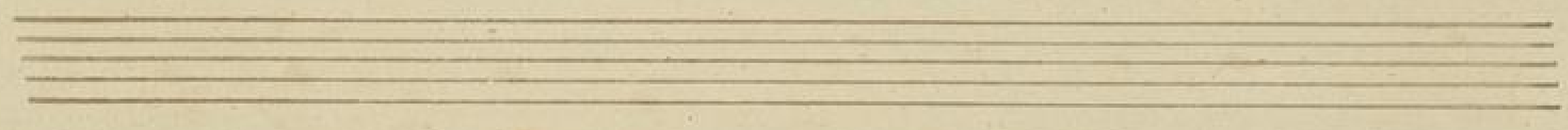
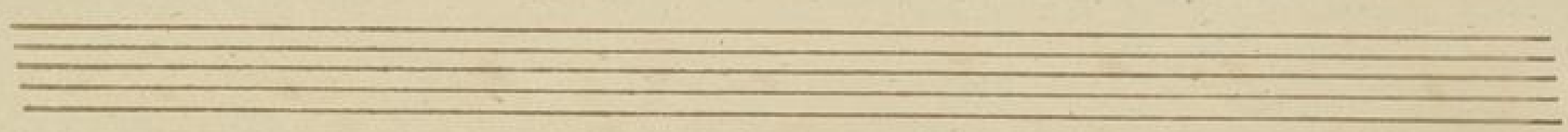
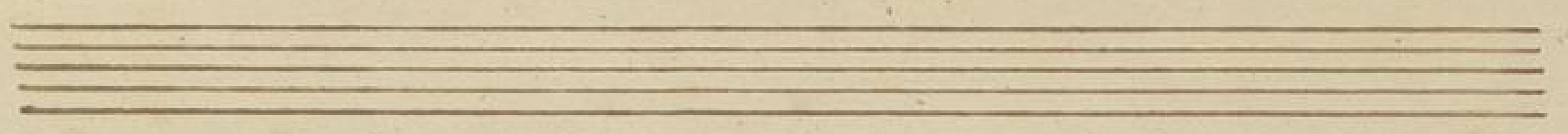
Handwritten musical notation on a staff with notes and a marking *ppp.*, followed by the instruction *Segue Alto*.

Blank manuscript paper with ten sets of five horizontal lines for writing.

2 1
Andante. Basso.

f *pizz.*

pp arco. *pp* Segue Alto





Andte

Flauto 1^{mo}.

Handwritten musical notation for Flauto 1^{mo}. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The music includes various notes, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). There are also numerical markings (1., 2., 3., 4.) above some notes, possibly indicating fingerings or articulation. The notation is in a cursive, handwritten style.

Segue Alto

Five empty musical staves, each consisting of a single five-line staff, arranged vertically below the first section of the score.

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page. The paper is aged and yellowed. The staves are mostly empty, with a few faint lines and a small bracket-like mark on the seventh staff from the top.



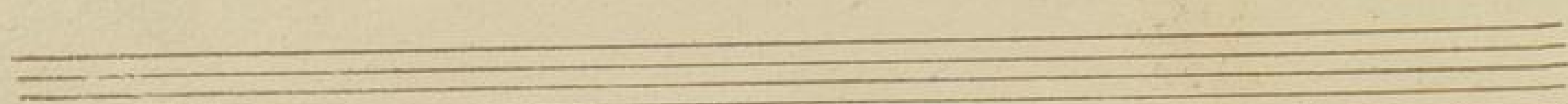
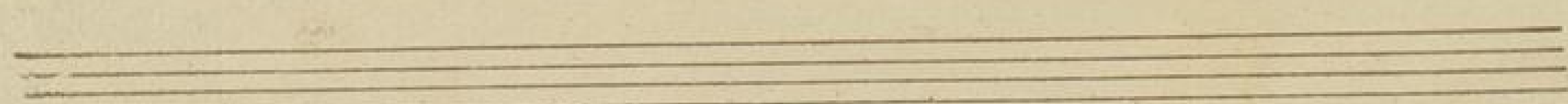
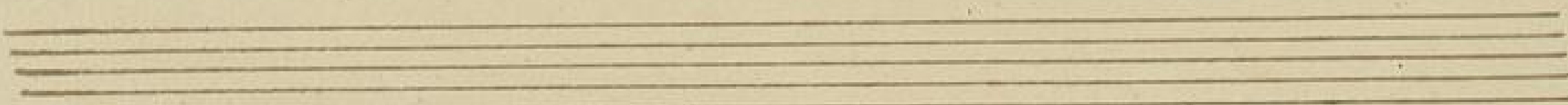
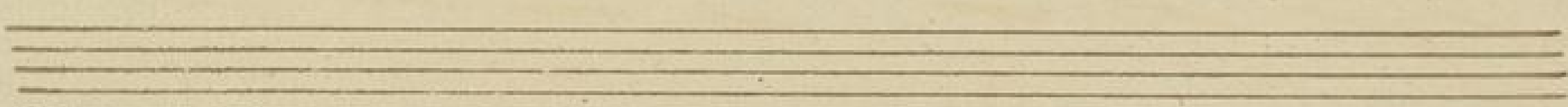
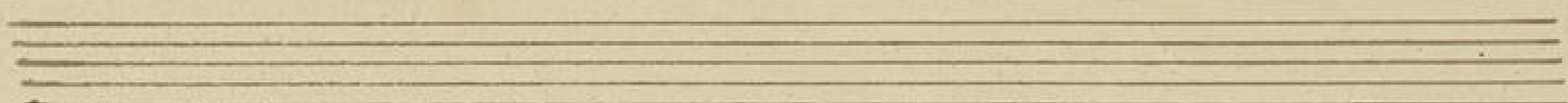
Andte

Oboe

Handwritten musical score for Oboe, starting with a treble clef and a 12/8 time signature. The score consists of five staves of music. The first staff begins with a dynamic marking of *f* and a *pp* marking. The second staff has a '4.' above it. The third staff has a '6.' above it and a *pp* marking. The fourth staff has a '3.' above it. The fifth staff has a '3.' above it. The music features various note values, rests, and articulation marks.

Sigue Allo

Five empty musical staves, each consisting of five horizontal lines, intended for further musical notation.



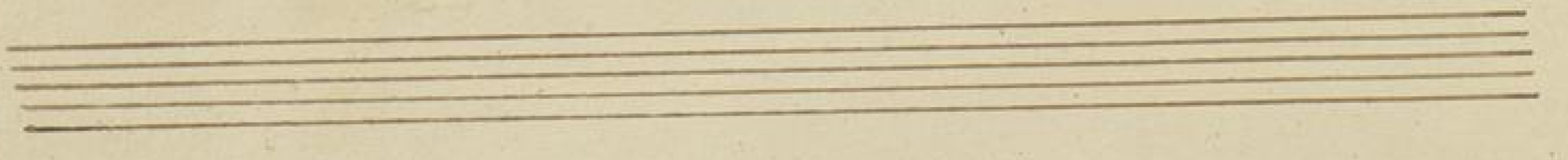
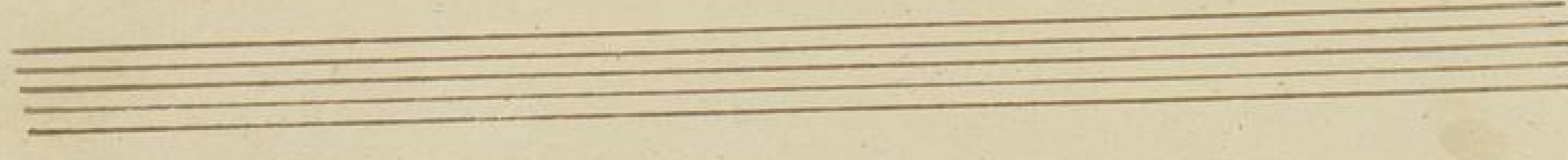
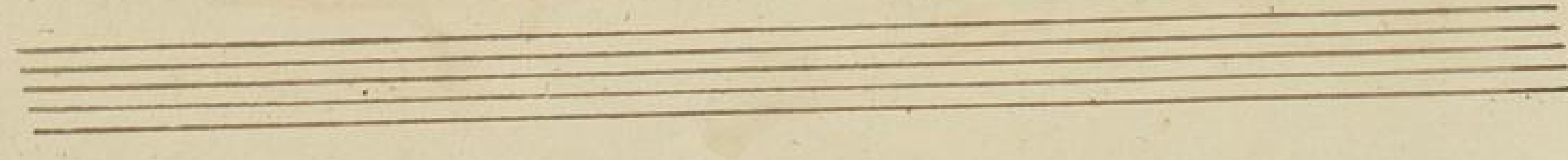
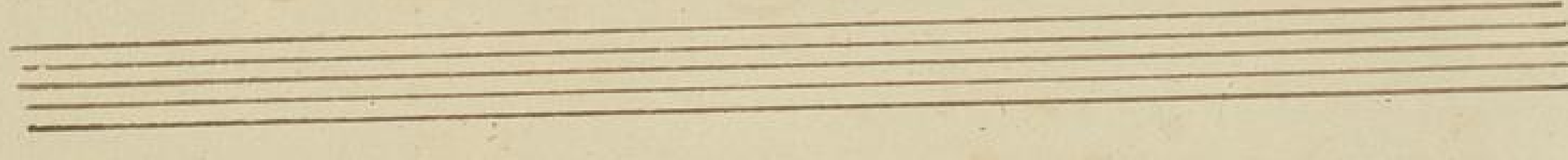
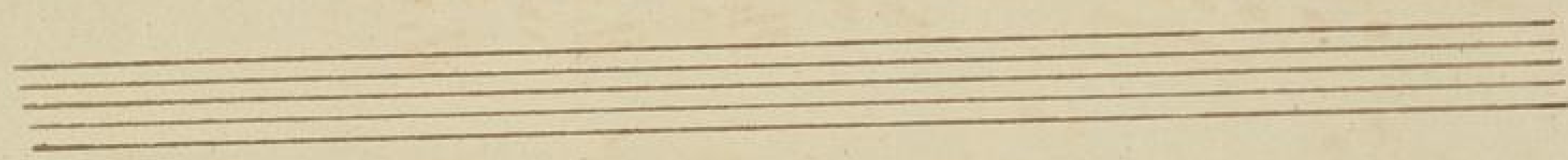
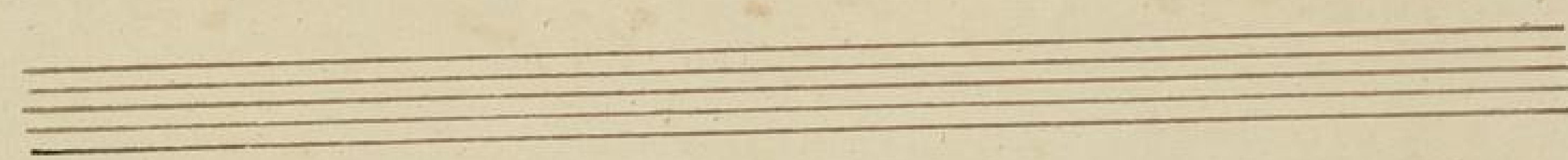
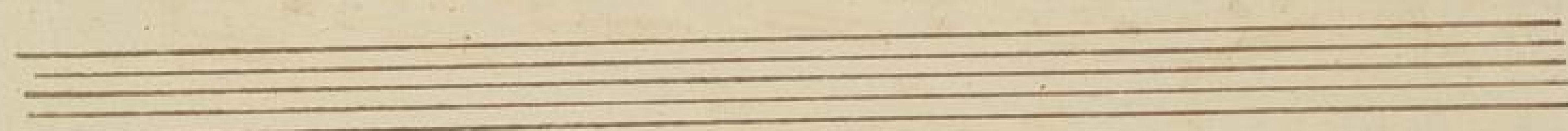
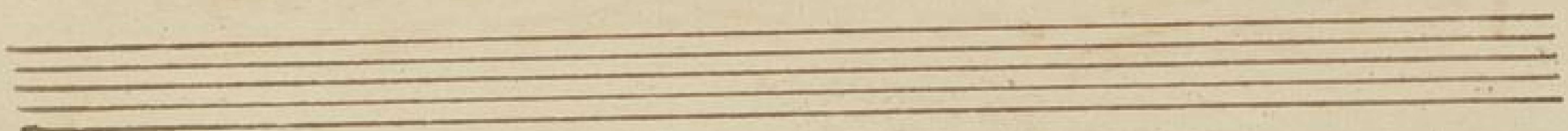
~~♩~~
Andte in B.

Clarinetto fino in B.

Handwritten musical score for Clarinet in B-flat, first movement. The score consists of five staves. The first staff is in treble clef with a 12/8 time signature, starting with a forte (f.) dynamic. The second staff is in alto clef with a 3/4 time signature, starting with a piano (p) dynamic. The third and fourth staves are in alto clef with a 3/4 time signature, starting with a piano (p) dynamic. The fifth staff is in alto clef with a 3/4 time signature. The music includes various note values, rests, and articulation marks like accents and slurs.

Sigue Alto in C^o

Three empty musical staves for the second movement, 'Sigue Alto in C major'.





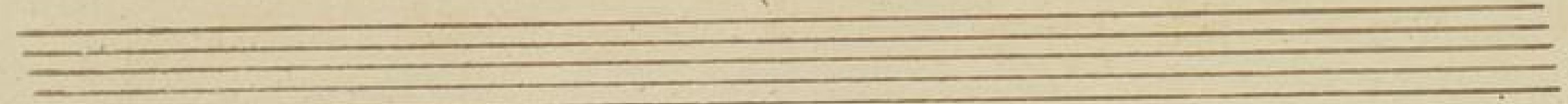
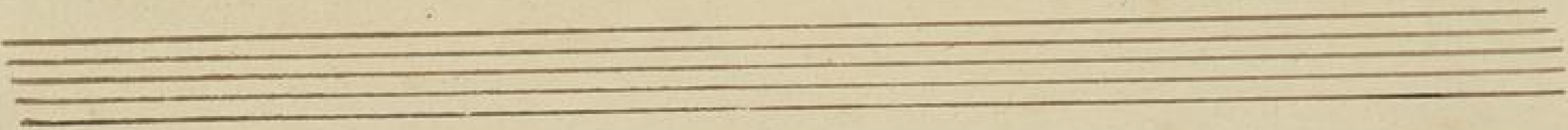
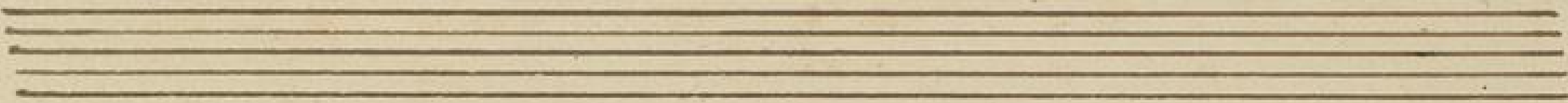
Andte Clarinetto Solo *in B.*

Handwritten musical score for Clarinet Solo in B-flat, marked *Andte*. The score is written on five staves in 12/8 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The music features various notes, rests, and dynamic markings such as *ff* and *pp*. Fingerings are indicated by numbers 1 through 6 above notes. The piece concludes with a double bar line.



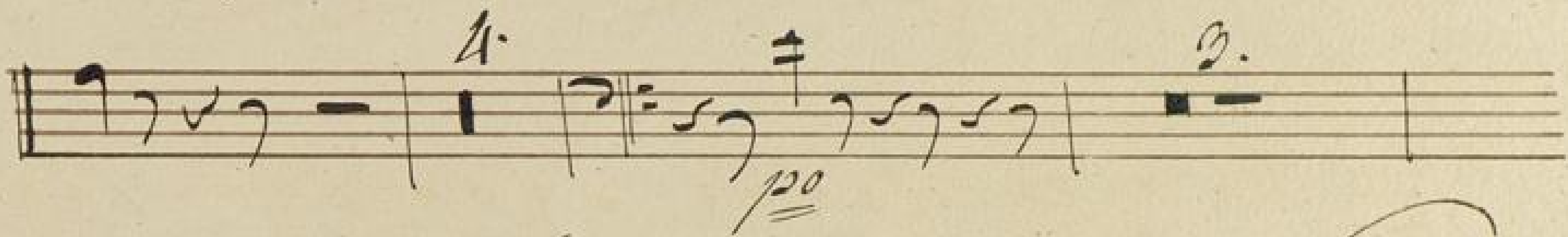
Sique Alto in C.



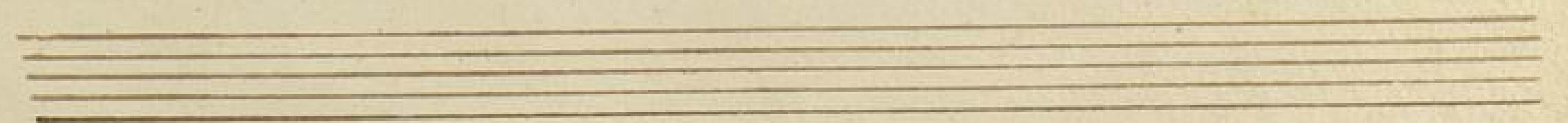
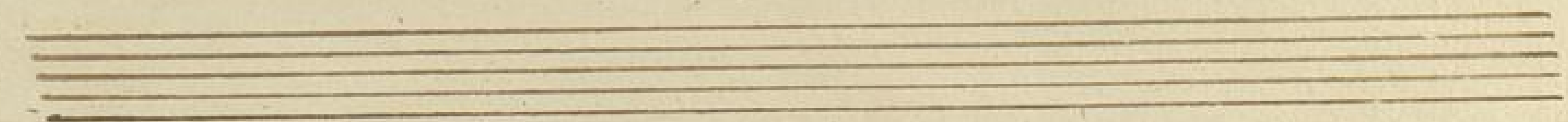


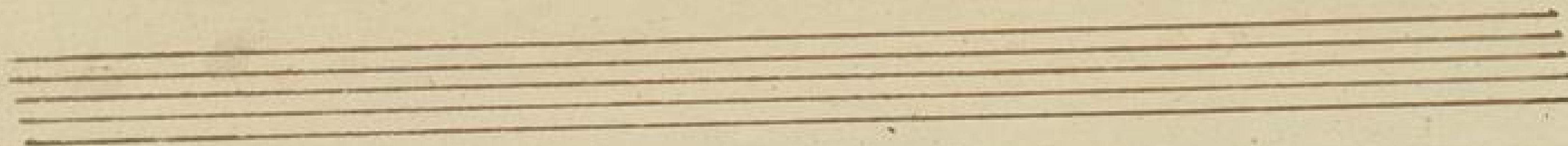
2
Andte.

1
Fagotto *1^{ma}*



Sigue Alto





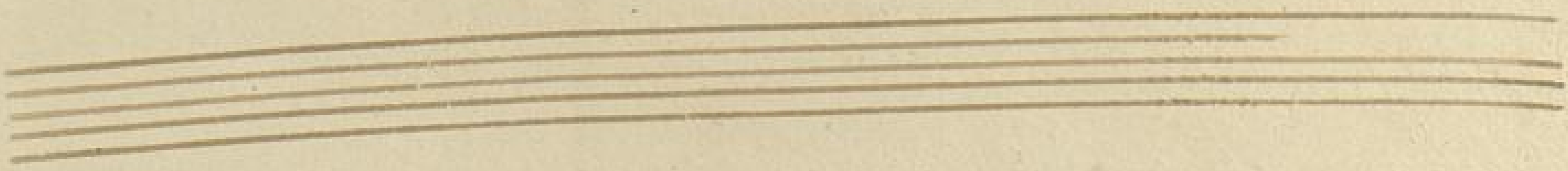
Einlage vor dem Quintetto.

Panseron.

Violino I^{mo}:

Allegro $\text{C}\sharp\sharp$ $\frac{6}{8}$ *pppo:*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro', the key signature of two sharps (D major), and the time signature of 6/8. A dynamic marking 'pppo:' is written below the first few notes. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line and a final cadence on the tenth staff.



Einlage vor dem Quintetto No. 11.

Violino 2^{do}

Allegretto.

8 *ppp^o*

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

2

7

Einlage im 2^{ten} Act vor dem
Quintetto No. II.

Viola.

Alleg^{ro}

The musical score for the Viola part consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is marked *ppp* (pianissimo) and includes a series of quarter notes. The second staff features a long slur over a sequence of notes, including a sharp sign. The third and fourth staves contain chords and are marked *f* (forte). The fifth staff continues with a melodic line. The sixth and seventh staves show a more active melodic passage with slurs. The eighth staff continues the melodic line. The ninth and tenth staves conclude the piece with a few final notes and a double bar line.

2

Einlage in 2^{ter} Act von dem Quintetto.

7

Dauseron.

Violoncello et Basso.

Allegretto.

mf
ppp.

Einlage

Panseron

Clarinetto 1^{mo}
in C.

Allegretto.

3/4.


f

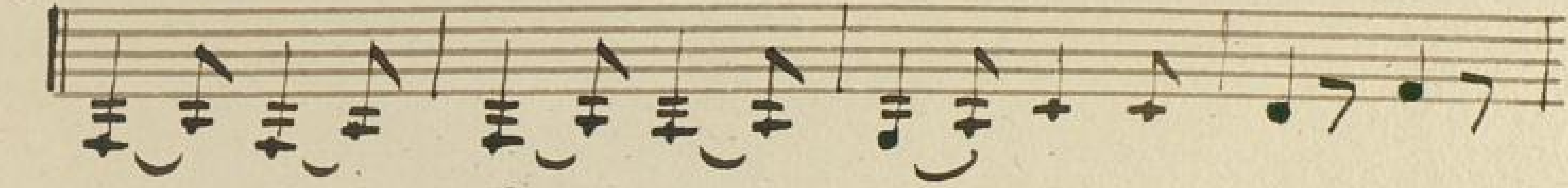
*Op.
Einlage*


Panzeron.

*Clarinetto 2^{do}
in C.*

Allegretto.  *34.*

For: 







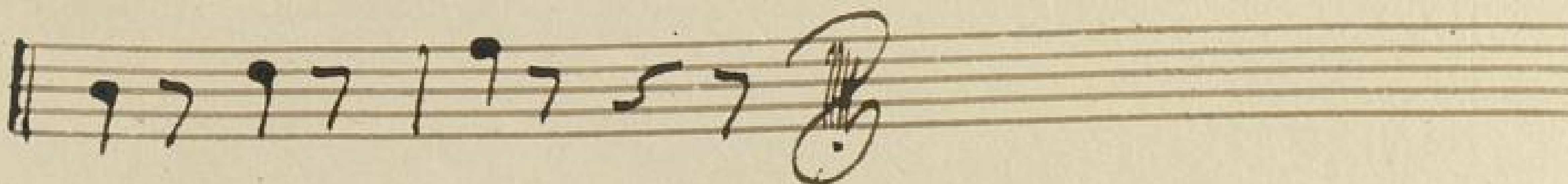
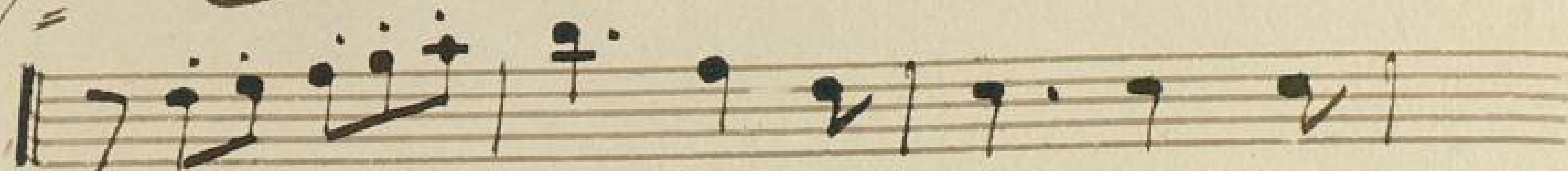
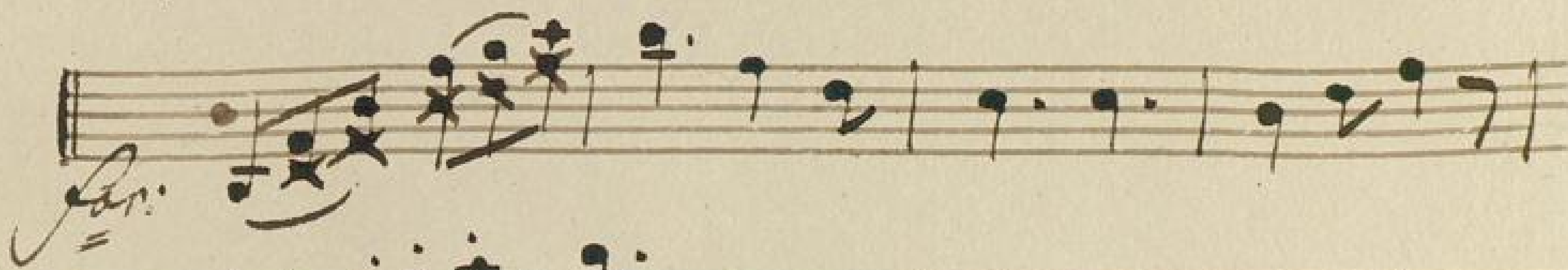
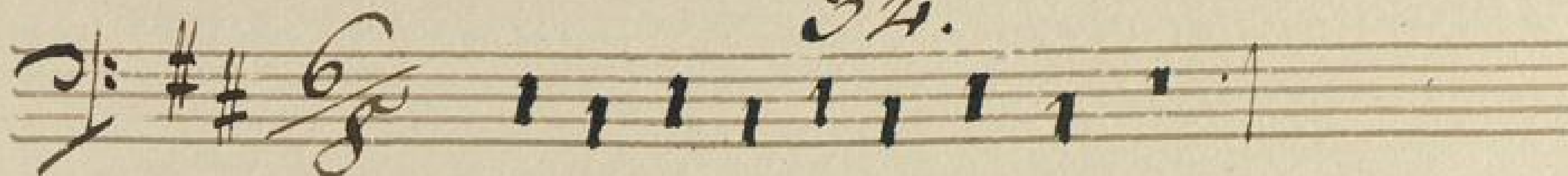
Einlage

Lanseron.

Sagotto *fmo*

Alllegretto.

34.



2
1
Einlage.

Sagotto 2^{do}.

Allegretto. $\text{B} \sharp \sharp \frac{6}{8}$ 34.

Handwritten musical score for 'Einlage' by Sagotto 2do. The score is in bass clef, key of D major (two sharps), and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and contains a melodic line. The second and third staves contain accompaniment. The piece ends with a double bar line and a repeat sign.

Einlage.

Corno primo in D. Panzeron.

Allegretto.

34.

For:

Einlage

Corno 2^{do} in D.

Allegretto.

34

Violino I.

13.



The image shows a page of aged, yellowish paper with six sets of blank musical staves. Each staff is composed of five horizontal lines. The paper has some faint, illegible markings and a small number '2' in the top right corner. The staves are arranged vertically down the page.

Violino II.

40.

Handwritten musical score for Violino II, measures 40-44. The score is written on five staves. The first staff begins with a treble clef, a common time signature, and a double bar line with the number 40. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals (sharps and flats) and dynamic markings. A first ending bracket is present in the second staff, marked with a '1.'. The piece concludes with a double bar line and repeat dots at the end of the fifth staff. Below the main score, there are three empty staves.

The image shows a page of aged, yellowish paper with six sets of blank musical staves. Each staff is composed of five horizontal lines. The paper has some faint, illegible markings and stains, particularly in the upper half. The page is numbered '2' in the top right corner.

7
Viola.

A handwritten musical score for Viola, consisting of six staves of music. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a common time signature. The music is written in a single system. The second staff has a first ending bracket labeled '1.' at the end. The sixth staff ends with a double bar line and repeat dots.

The image shows six sets of blank musical staves, arranged vertically. Each set consists of five parallel horizontal lines, typical of a musical staff. The staves are completely empty, with no notes or markings.

Passio.

A handwritten musical score for a piece titled "Passio." The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style, featuring a variety of note values including minims, crotchets, and quavers, along with rests and accidentals. The notation is dense and fills most of the page. The paper is aged and shows some staining.



Oboe.

Handwritten musical score for Oboe. The score consists of five staves of music and two empty staves at the bottom. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *8.*. The music is written in a single system. The second staff has a dynamic marking of *2.* above it. The notation includes various note values, rests, and slurs. The paper is aged and shows some staining.

The image shows a page of aged, cream-colored paper with six sets of blank musical staves. Each staff set consists of five horizontal lines. The staves are arranged vertically down the page, with some space between each set. The paper shows signs of age, including slight discoloration and a few small spots.

Clarinetto, C.

Handwritten musical score for Clarinet in C, consisting of four staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *ff.* (fortissimo). The second staff includes a second dynamic marking of *f.* (forte). The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line on the fourth staff.

Two sets of empty musical staves, each consisting of five lines, located below the main score.

The image shows a page of aged, cream-colored paper with six sets of blank musical staves. Each staff is composed of five horizontal lines, and the staves are arranged vertically with consistent spacing between them. The paper shows signs of age, including slight discoloration and faint smudges. The entire page is set against a dark, textured background.

Fagotto.

A handwritten musical score for Bassoon (Fagotto) consisting of six staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a common time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The second staff contains a first ending bracket. The final staff concludes with a double bar line and a fermata over the final note.

Handwritten musical notation on six staves. The notation is extremely faint and illegible, appearing as light brown lines and shapes on the aged paper. The staves are arranged vertically with some gaps between them.

Corno in F.

5.

A handwritten musical score for Corno in F, consisting of six staves of music. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a '5.' marking. The music features various note values, including eighth and sixteenth notes, and rests. The key signature is one flat (F major or D minor). The score concludes with a double bar line and repeat dots at the end of the sixth staff.

The image shows a page of aged, yellowish paper with six sets of blank musical staves. Each staff set consists of five horizontal lines. There are some faint, illegible markings and stains on the paper, particularly in the upper left and middle sections. The page is otherwise empty of any musical notation or text.

Trombone.

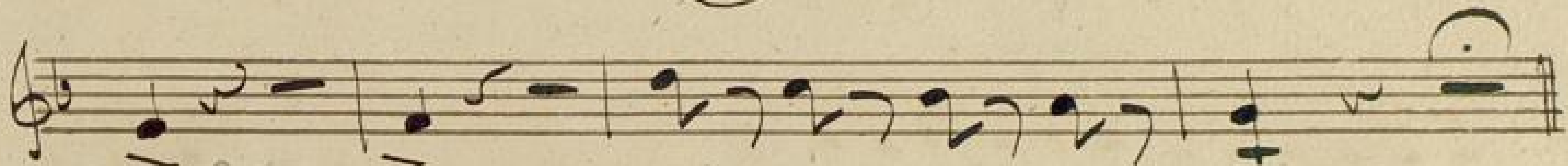
A handwritten musical score for Trombone, consisting of six staves of music. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A '3.' is written above the first measure. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a more active passage with frequent sixteenth-note runs. The fourth staff includes a first ending bracket marked with a '1.' above it. The fifth staff continues the melodic development. The sixth staff concludes the piece with a final cadence, marked by a double bar line.

The image shows a page of aged, cream-colored paper with six sets of blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each set. The paper shows signs of age, including slight discoloration and a few small dark spots. The page is set against a dark, textured background.

Presto

Violino Primo

maestoso  *ff* *Plurimo*




piu
Allo piu mosso

ff 



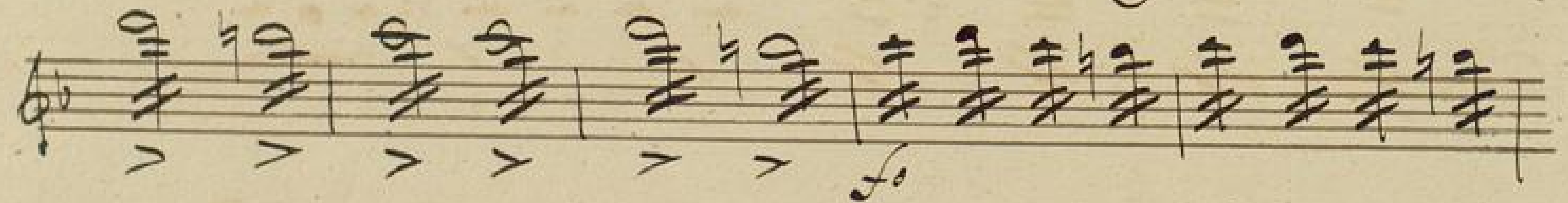








 *ff*

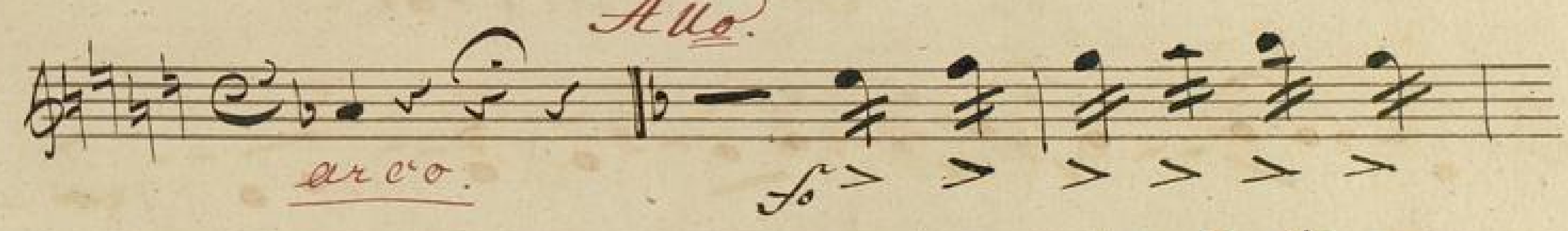




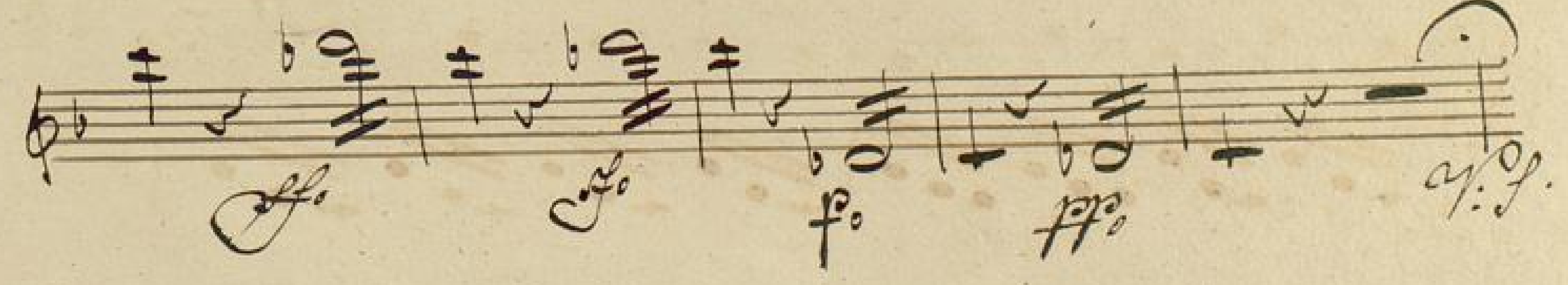
pizz.



And.



arco.



ff.

ff.

f.

ff.

f.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one flat. The first measure contains a whole rest. The notation includes various rhythmic values and dynamics, with a *po* marking below the first measure.

Handwritten musical notation on a single staff, starting with a treble clef. It features a *fo* marking below the first measure and a *pizz. fo* marking below the second measure.

Handwritten musical notation on a single staff, starting with a treble clef. It includes a *arco. fo* marking below the first measure and a *pizz. fo* marking below the second measure. A *Colla voce* marking is written above the staff towards the end.

Handwritten musical notation on a single staff, starting with a treble clef. It features a *arco.* marking below the second measure.

Handwritten musical notation on a single staff, starting with a treble clef. It includes a *pizz. fo* marking below the first measure and an *arco fo* marking below the last measure.

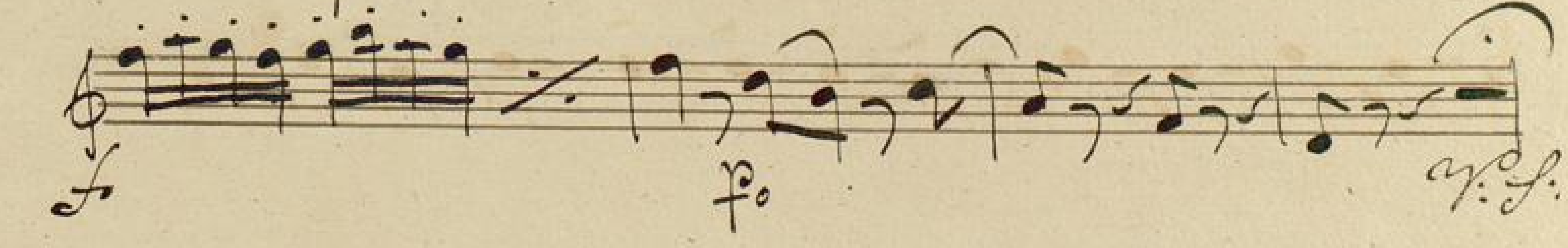
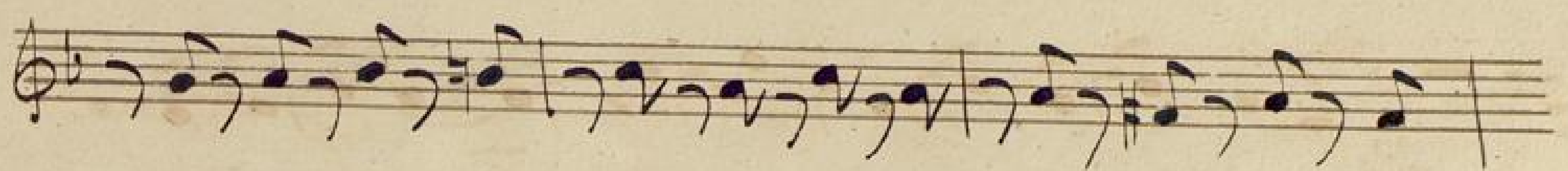
Handwritten musical notation on a single staff, starting with a treble clef. It features a *Co* marking above the second measure and a *Colla voce* marking above the staff towards the end.

Handwritten musical notation on a single staff, starting with a treble clef. It includes a *arco.* marking below the first measure and a *pizz. fo* marking below the last measure.

Handwritten musical notation on a single staff, starting with a treble clef. The notation consists of a series of rhythmic patterns.

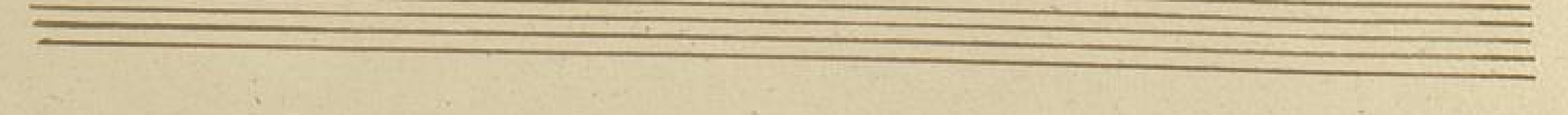
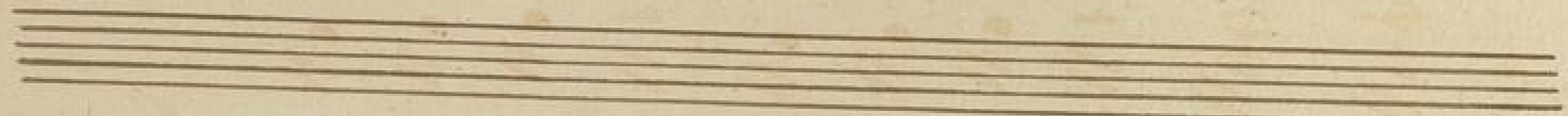
Handwritten musical notation on a single staff, starting with a treble clef. The notation consists of a series of rhythmic patterns.

Handwritten musical notation on a single staff, starting with a treble clef. The notation consists of a series of rhythmic patterns.



Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'f'. It contains a series of chords, each marked with a 'V' and a diagonal slash. The second staff continues with similar chords, some marked with 'f'. The third staff starts with a treble clef and a dynamic marking of 'f', followed by a melodic line of eighth notes. The fourth and fifth staves continue this melodic line. The fifth staff ends with a double bar line and a fermata over the final note.

Six empty musical staves for notation.





Rondo

Violino Solo

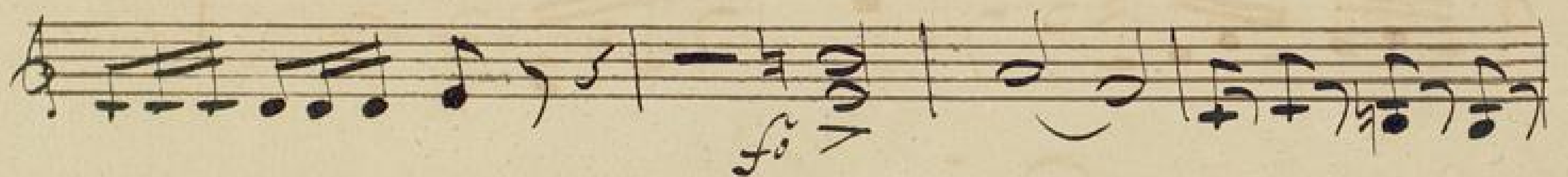
Maestoso

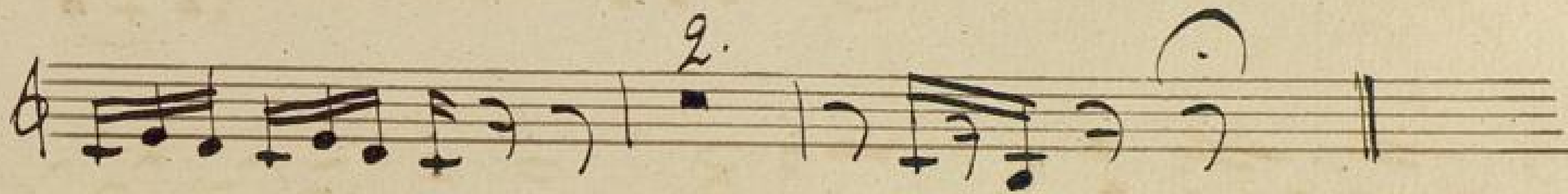
f.

allegro più mosso.

ff.

a. G.





pizz.
arco.
fo

pizz.
arco.

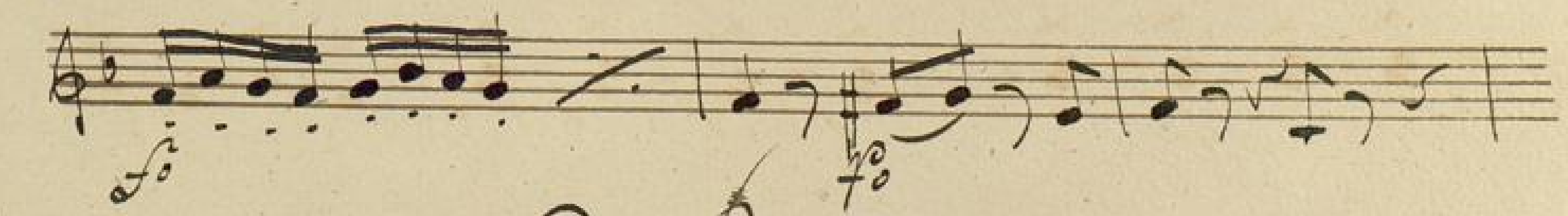
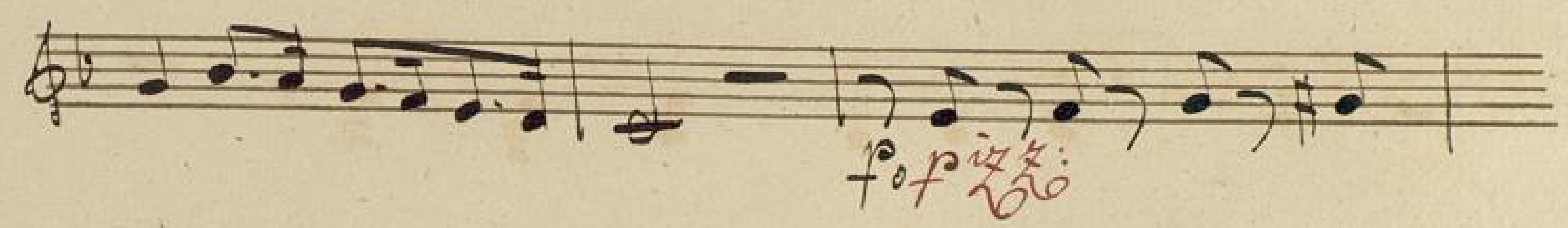
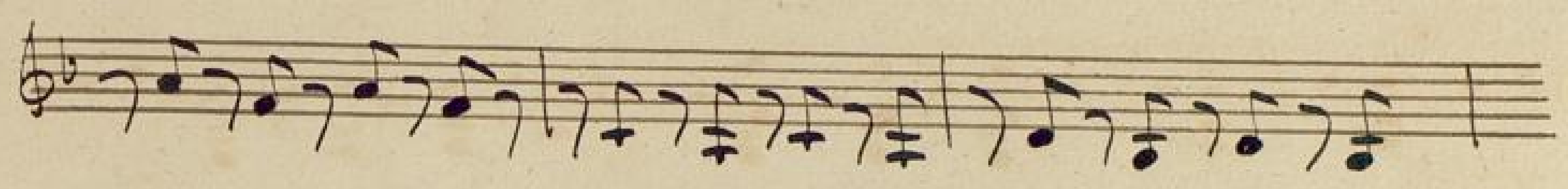
pizz.
Colla voce

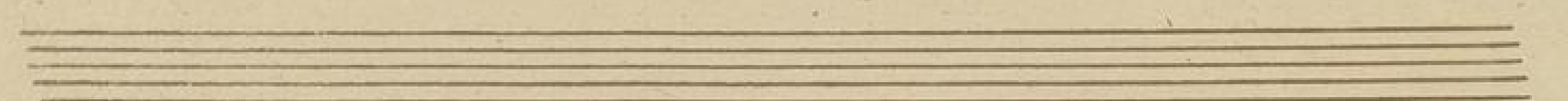
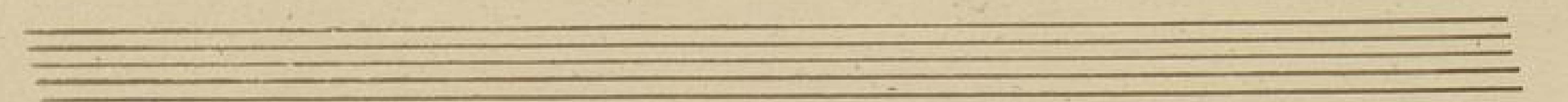
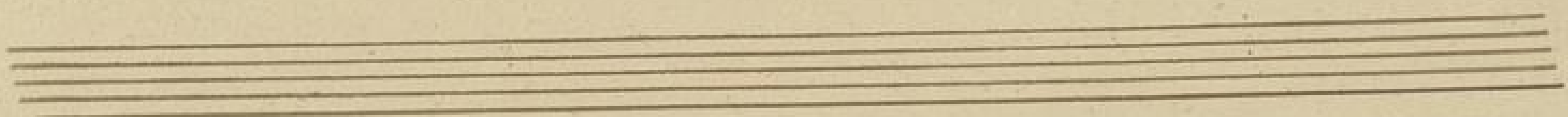
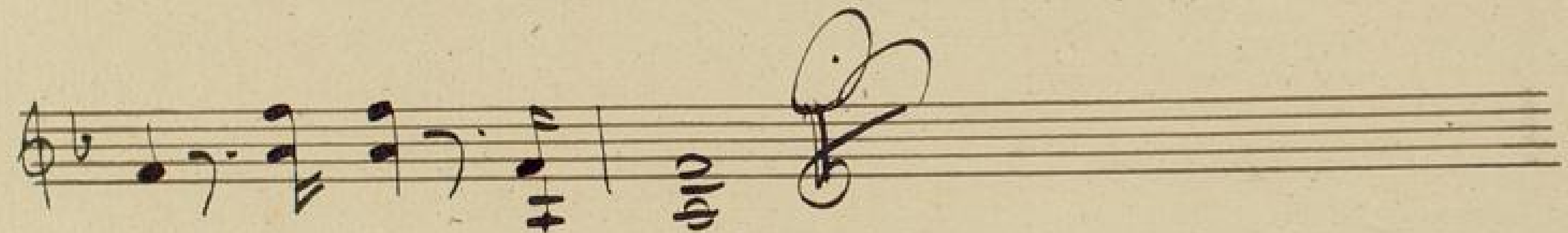
arco.
pizz.

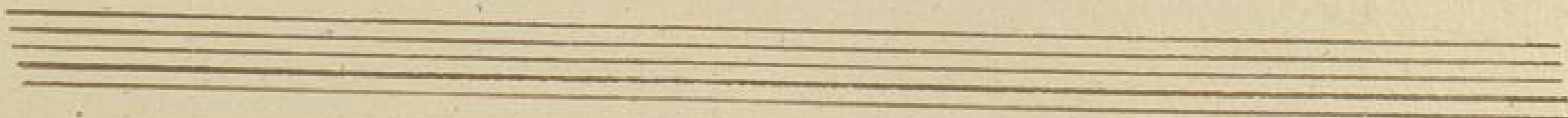
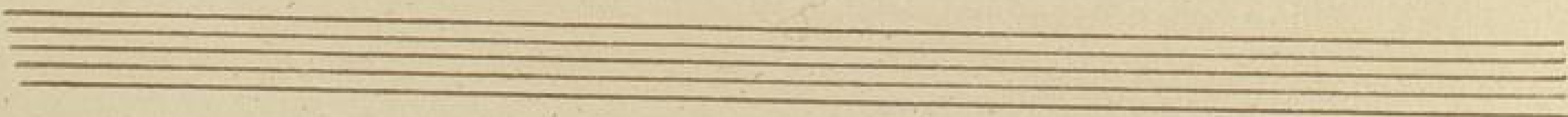
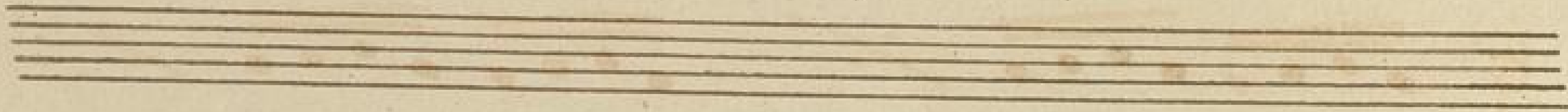
arco.
fo
pizz.

Colla voce.
arco.

pizz.





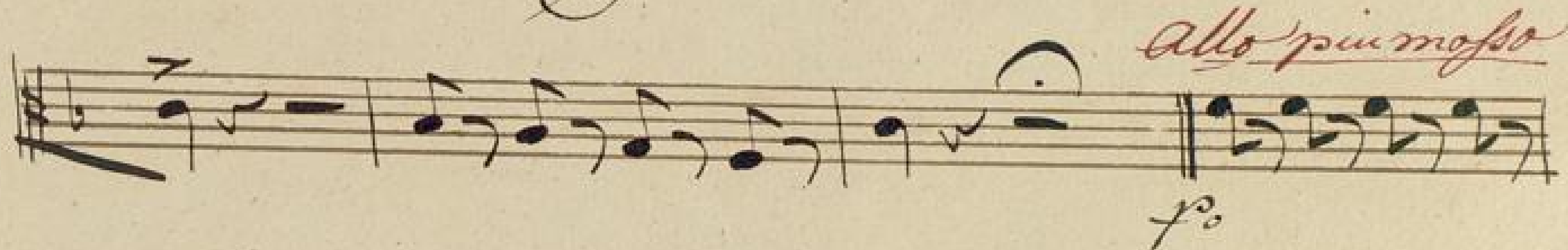


This image shows ten blank musical staves arranged vertically on a single sheet of aged, cream-colored paper. Each staff consists of five horizontal lines. The paper shows signs of age, including slight discoloration and faint smudges. The staves are completely empty, with no notes or markings.

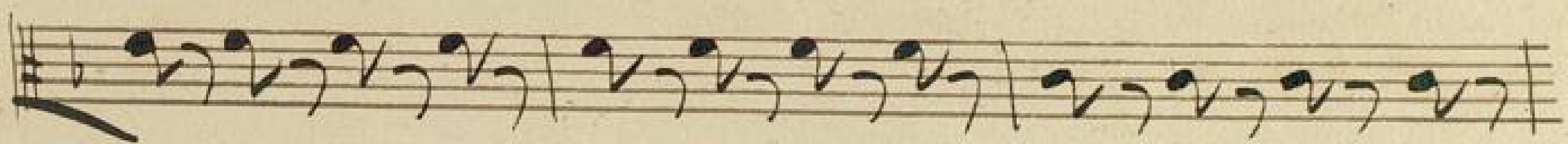
Rondo

Viola

Maestoso 


 *ff* *Allo più mosso*



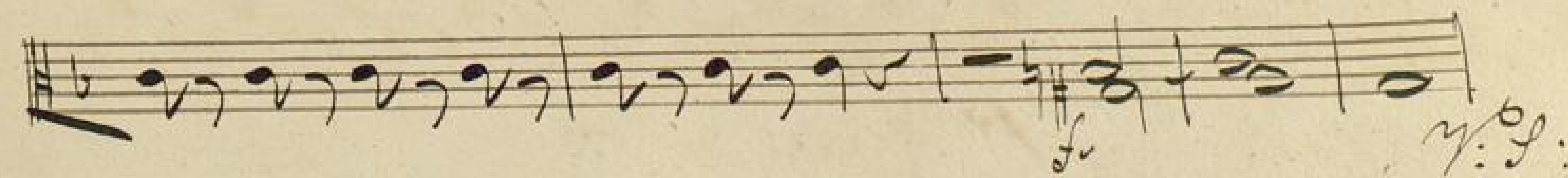










 *ff* *Ad. 2. 2.*

Handwritten musical notation on a five-line staff, featuring a series of eighth notes.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and dynamic markings of *f*, *ff*, and *ff*.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), a tempo marking of *Adagio*, and a dynamic marking of *f*.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pizz.*

Handwritten musical notation on a single staff, featuring a sequence of eighth notes followed by a shaded section and a final measure with a fermata.

Handwritten musical notation on a single staff, including a fermata, a double bar line, and a change in key signature.

arco

Allo

Handwritten musical notation on a single staff, showing a series of chords with accents.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

pizz.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

arco pizz.

Handwritten musical notation on a single staff, featuring a series of chords with accents.

arco pizz.

colla voce.

Handwritten musical notation on a single staff, ending with a double bar line and repeat sign.

pizz. 4.

f. arco. pizz. 4.

collo voce
arco.

pizz. 4.

arco.
f.

pizz.

arco.
pizz.

f

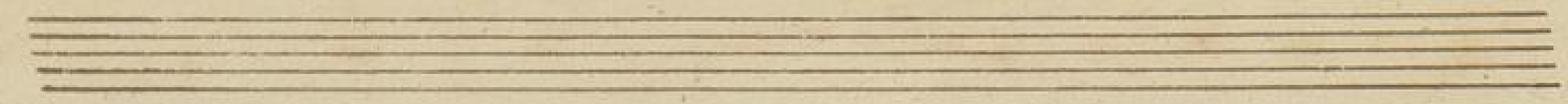
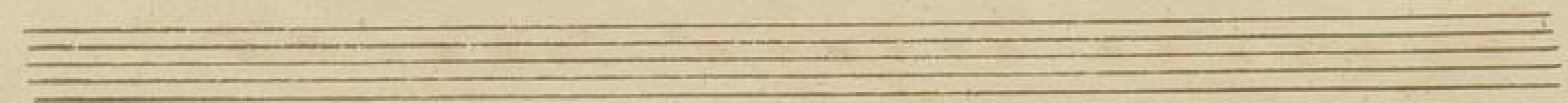
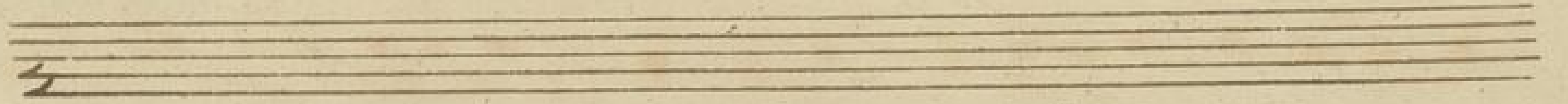
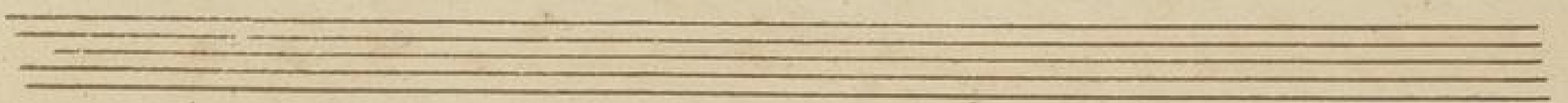
f

f

f

f

f



Rondo.

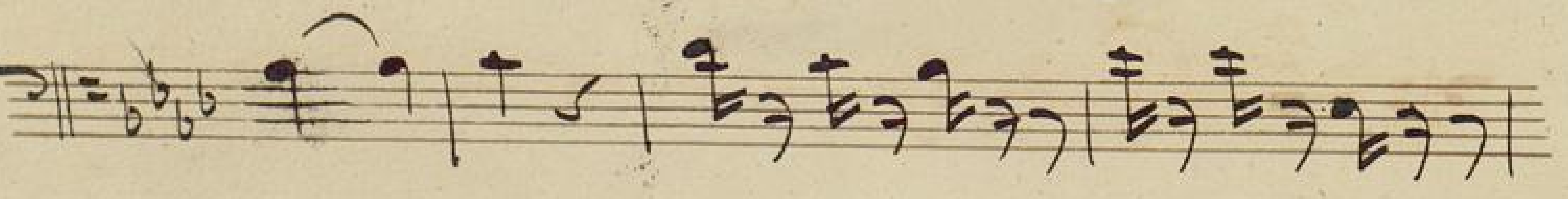
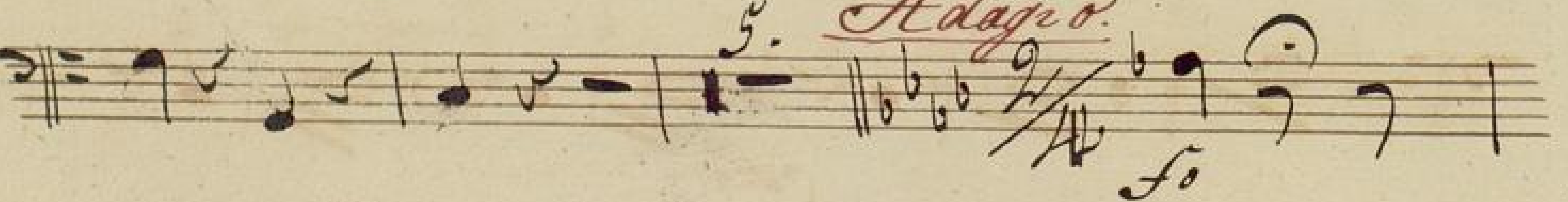
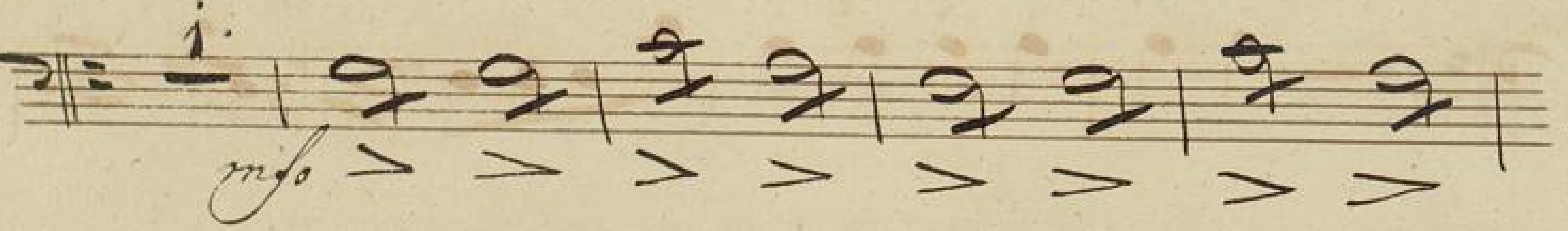
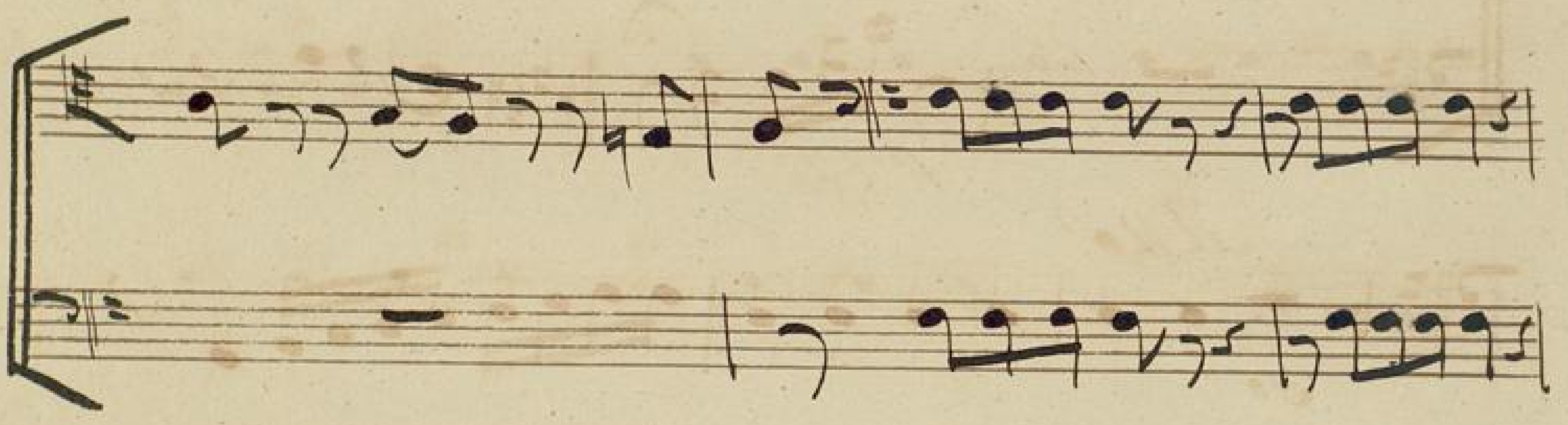
Basso & Violoncello

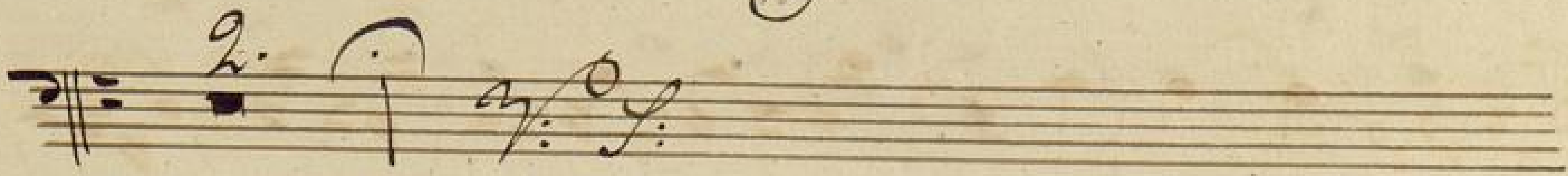
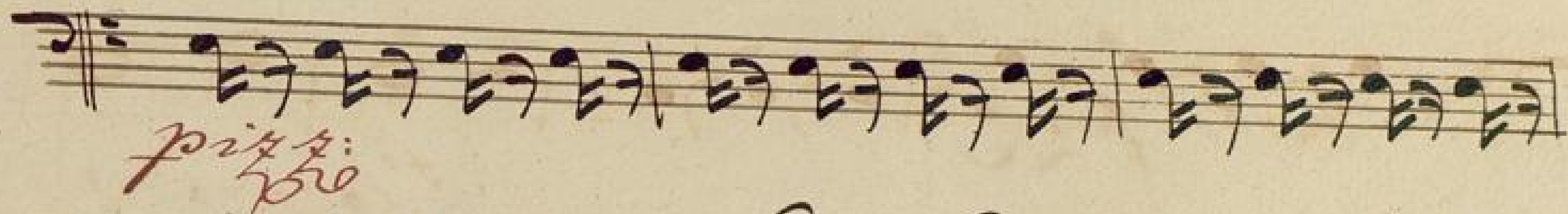
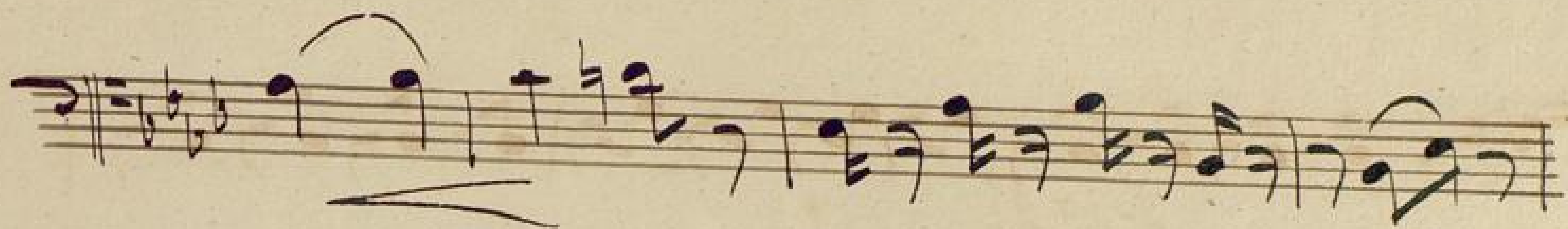
Maestoso *f*

allegro più mosso *f*

f

al. f.





pizz.

f. arco. pizz.

f. arco. pizz. colla voce

arco.

pizz.

arco. pizz. colla voce.

arco.
pizz.

pizz.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, including the instruction *f^o arco.* written in red ink below the staff.

Handwritten musical notation on a five-line staff, including the instruction *pizz* written in red ink below the staff.

Handwritten musical notation on a five-line staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, continuing the piece with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, including the instruction *f^o arco* written in red ink below the staff.

Handwritten musical notation on a five-line staff, including the instruction *f* written in red ink below the staff.

Handwritten musical notation on a five-line staff, including the instruction *f^o* written in red ink below the staff.

Handwritten musical notation on a five-line staff, including the instruction *f. f.* written in red ink at the bottom right of the page.

The image shows ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. Faint, handwritten musical notation is visible across the staves, including several notes and stems. There are also some ink smudges and light-colored stains scattered across the page, particularly in the middle and lower sections. The notation is not clearly legible due to fading and the quality of the scan.



Rondo.

Flauto.

maestoso *ff.*

2. *ff.* *Allo 21.*

7. *ff.* 8. *mf.*

9. *ff.*

10. *ff.*

11. *ff.*

12. *ff.*

13. *ff.*

14. *ff.*

15. *ff.*

v. S.

Allo

Handwritten musical notation on a single staff, featuring a series of chords and a dynamic marking 'f'.

Handwritten musical notation on a single staff, continuing the chordal sequence.

Handwritten musical notation on a single staff, showing more complex chordal structures.

Handwritten musical notation on a single staff, including a dynamic marking 'f' and a fermata.

Handwritten musical notation on a single staff, featuring first, second, and third endings with dynamic markings 'f' and 'Colla voce'.

Handwritten musical notation on a single staff, including a dynamic marking 'f' and a fermata.

Handwritten musical notation on a single staff, featuring first, second, and first endings with dynamic markings 'f' and 'Colla voce a tempo'.

Handwritten musical notation on a single staff, including a dynamic marking 'f' and a fermata.

Handwritten musical notation on a single staff, featuring a dynamic marking 'f'.

Handwritten musical notation on a single staff, including a dynamic marking 'f' and a fermata.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). A second ending bracket is present in the first staff. The piece concludes with a double bar line and a final flourish.

Four empty musical staves, each consisting of five horizontal lines, positioned below the main score.

The image shows a page of aged, cream-colored paper with ten sets of blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with some faint, illegible markings or bleed-through from the reverse side of the paper. The paper shows signs of age, including slight discoloration and small brown spots.

Rondo.

Oboe Primo

Maestoso *ff* 2.

Allo 2i. *ff*

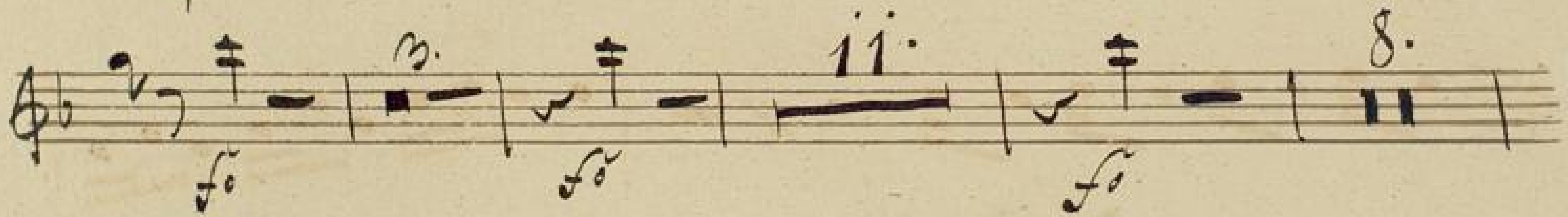
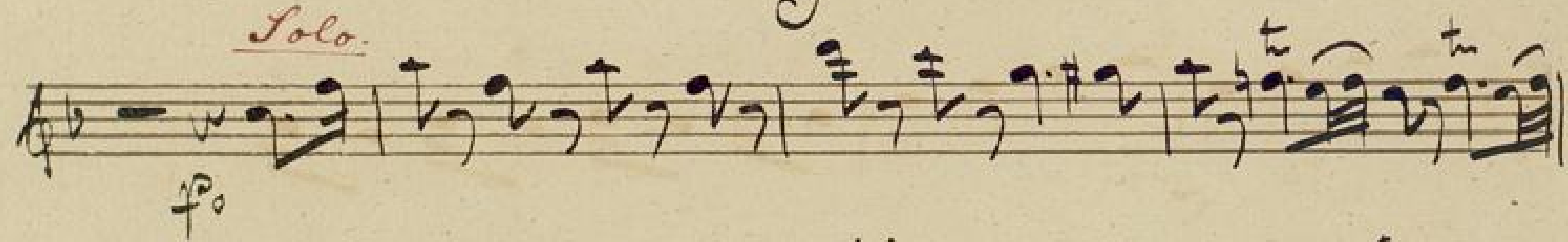
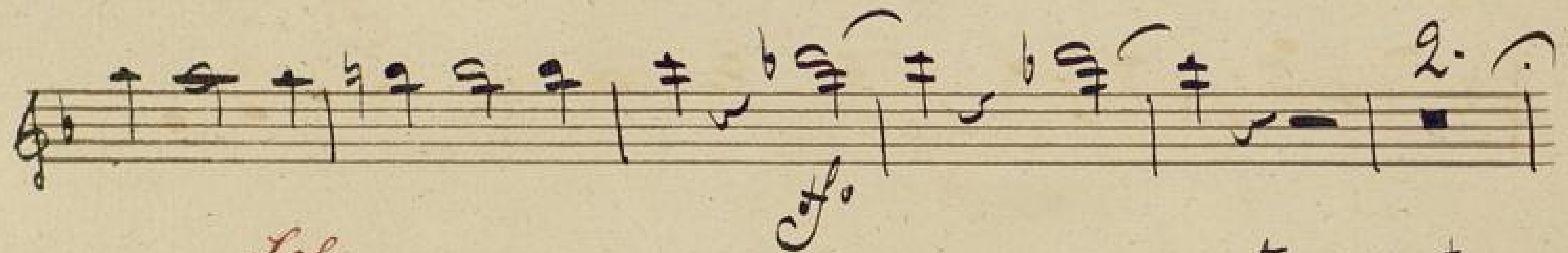
7. *ff* 8. *mf*

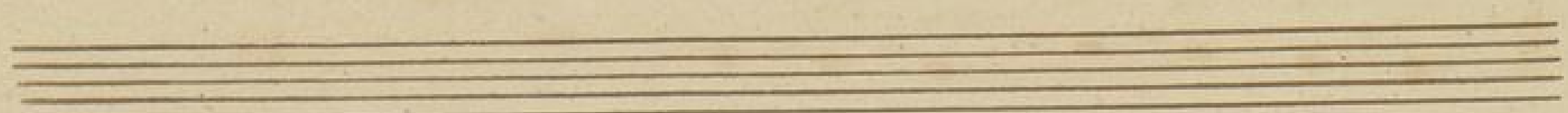
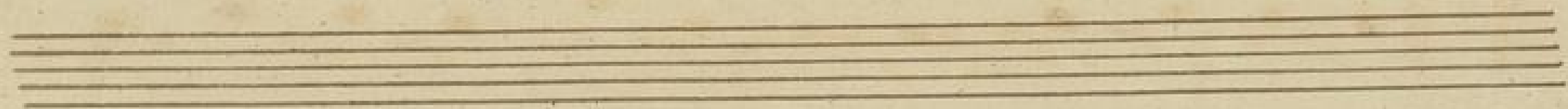
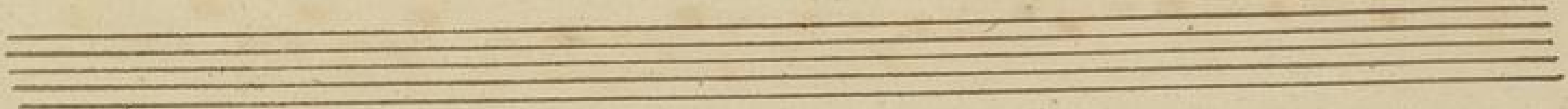
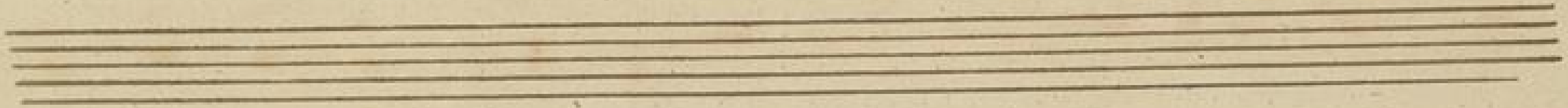
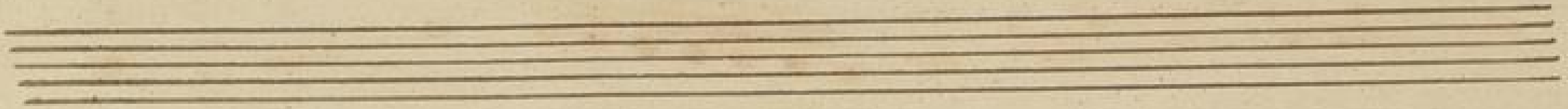
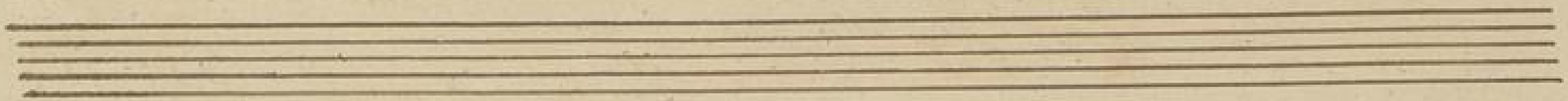
Adagio *ff*

8. *pp*

1.

Allo





Rondo.

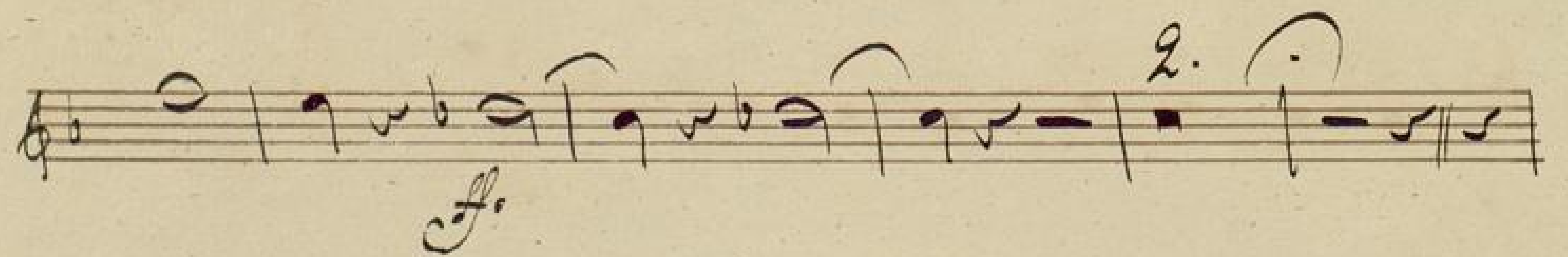
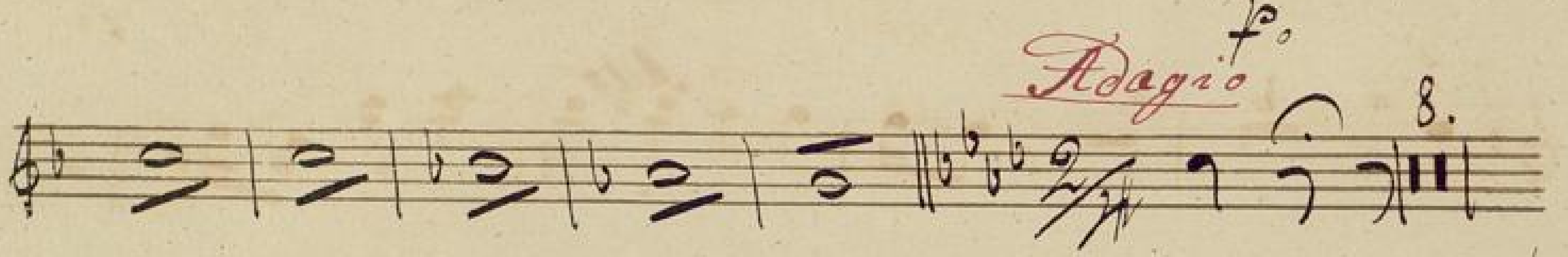
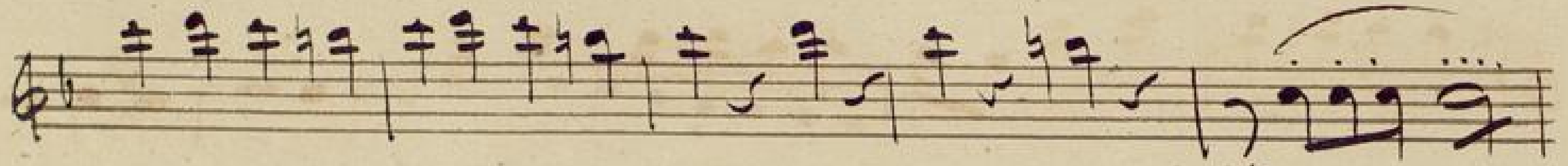
Flügelhorn *Flügelhorn* Primo *in C*

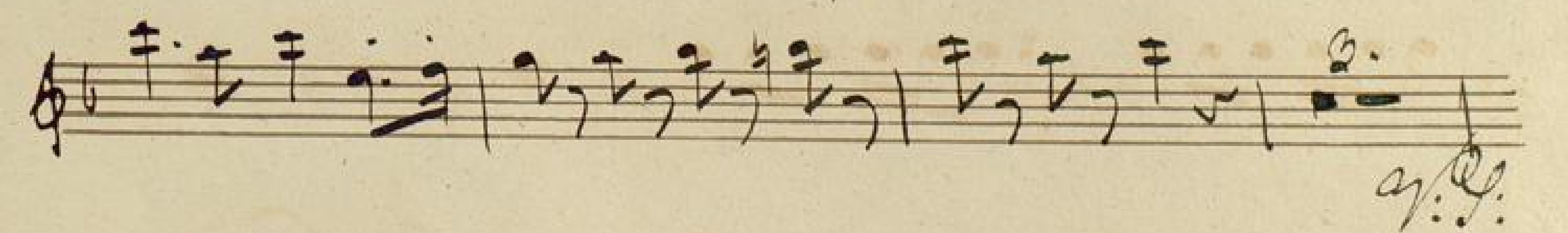
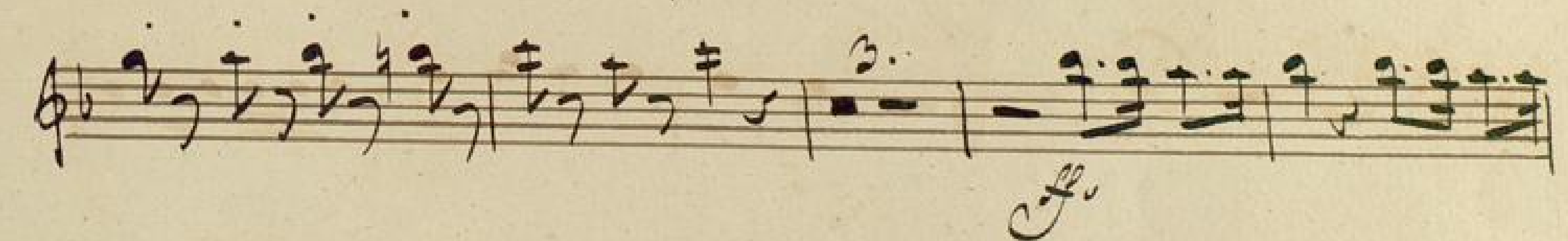
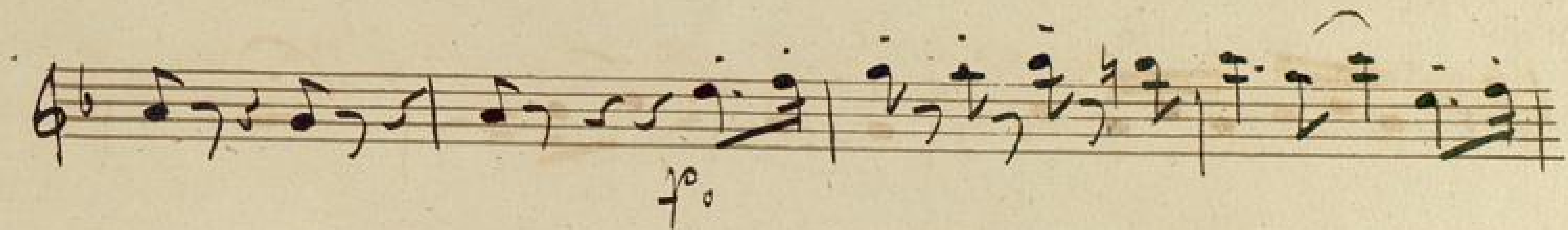
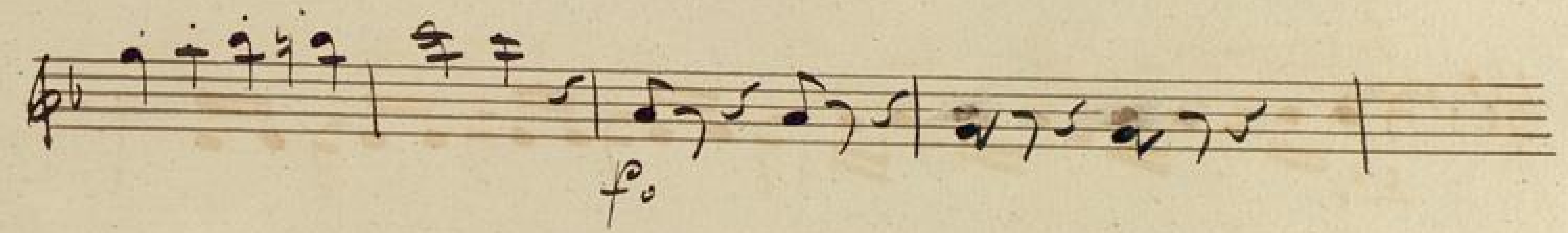
Maestoso *Maestoso* *f* *2.*

Allo 4. *f*

4. *f*

8. *f* *rit.*





Handwritten musical score on seven staves. The first six staves contain musical notation with various notes, rests, and dynamic markings such as 'f', 'ff', and '2.'. The seventh staff contains a single note and a fermata. The bottom three staves are empty.

Pondo.

Clarinetto Solo

maestoso  *f* 2.

Allo.  *f*

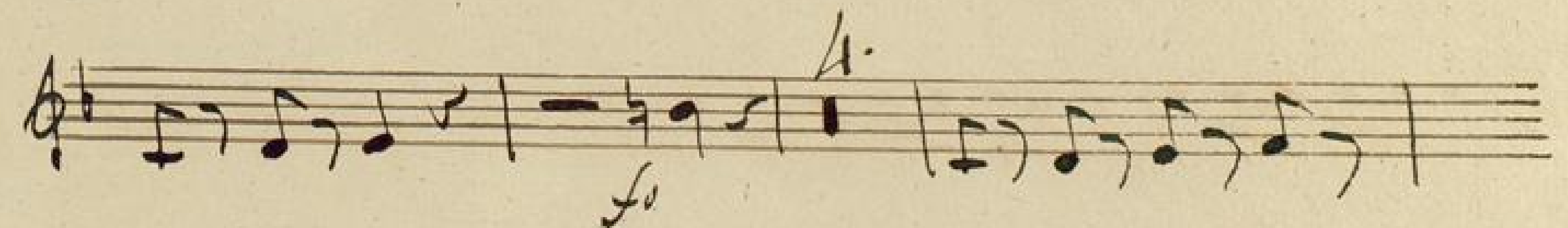




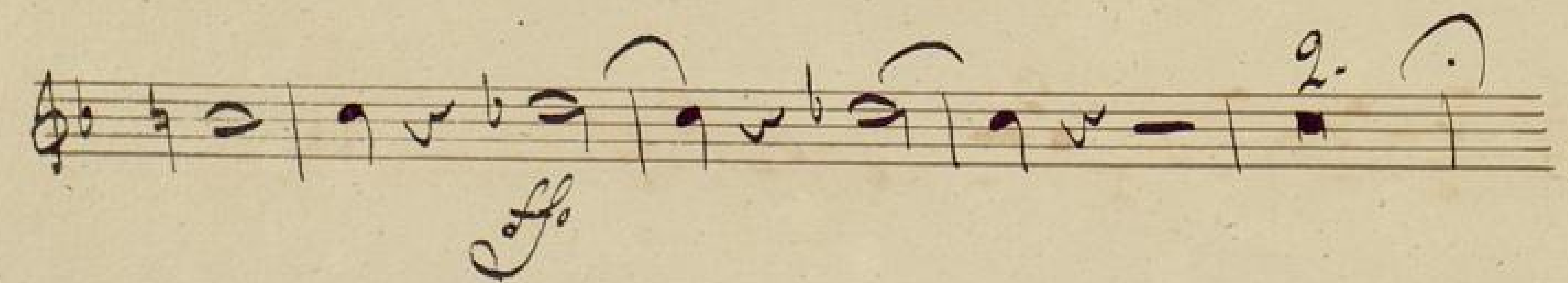
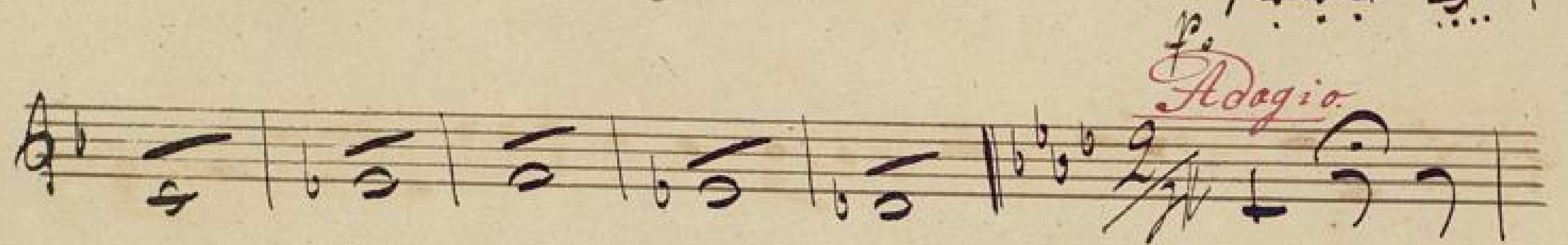




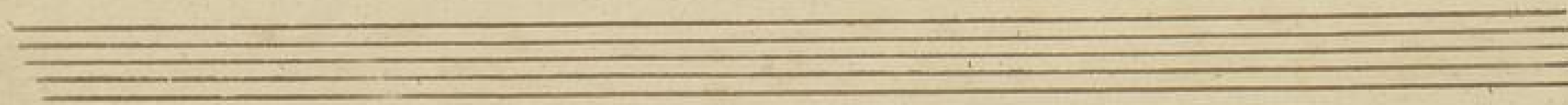


f  *f*

f  *f*



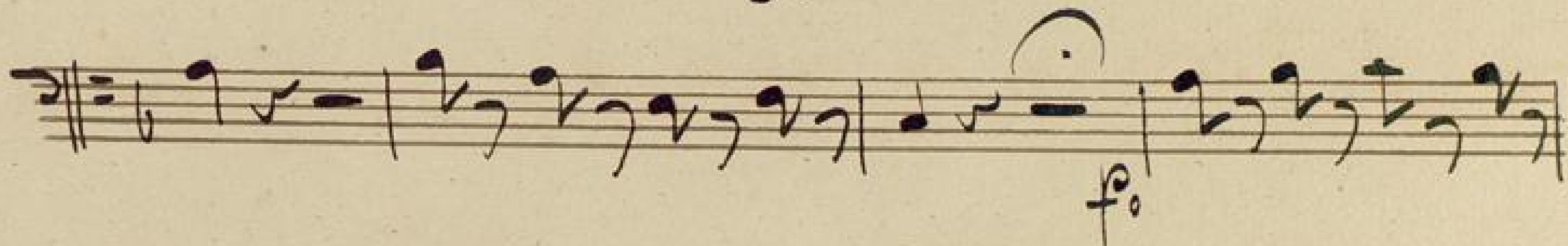
A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features several triplet markings (3.) and dynamic markings such as *f*, *ff*, and *ffo*. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of age and wear, with some staining and a tear at the top right corner.



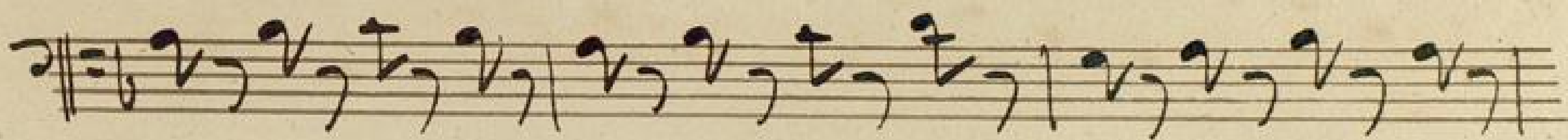
Rondo

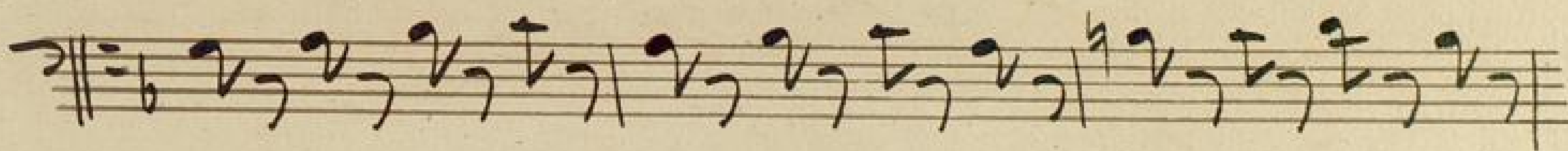
Fagotto Primo

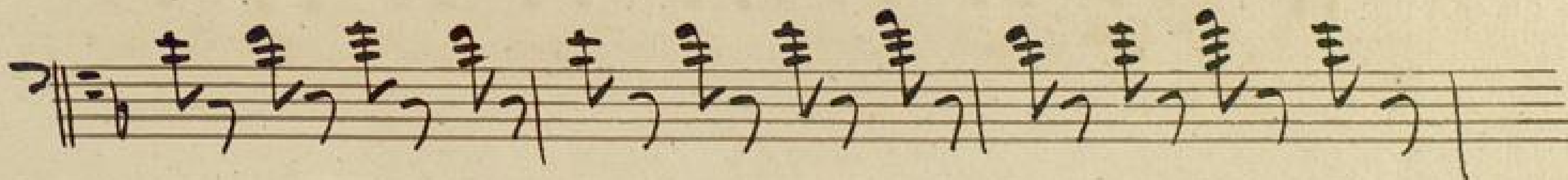
Maestoso 





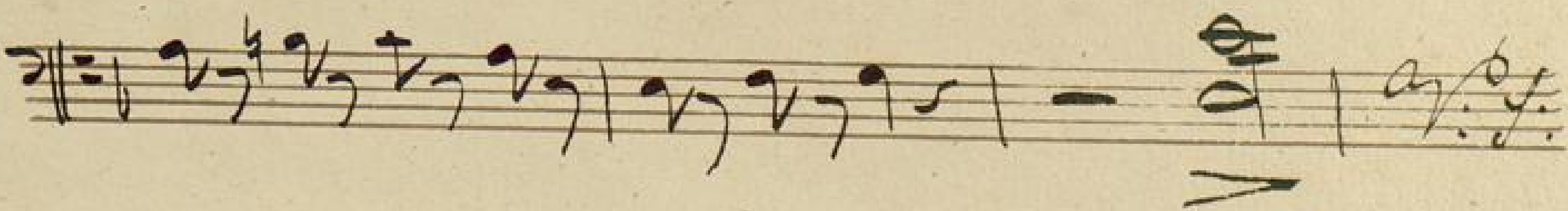


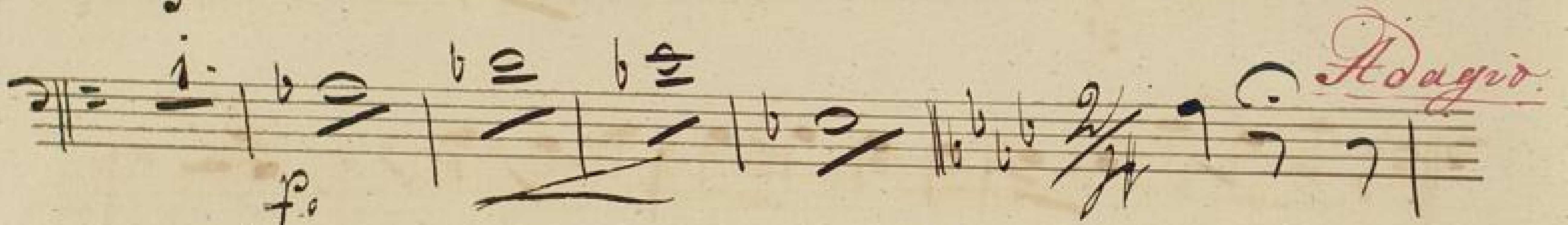
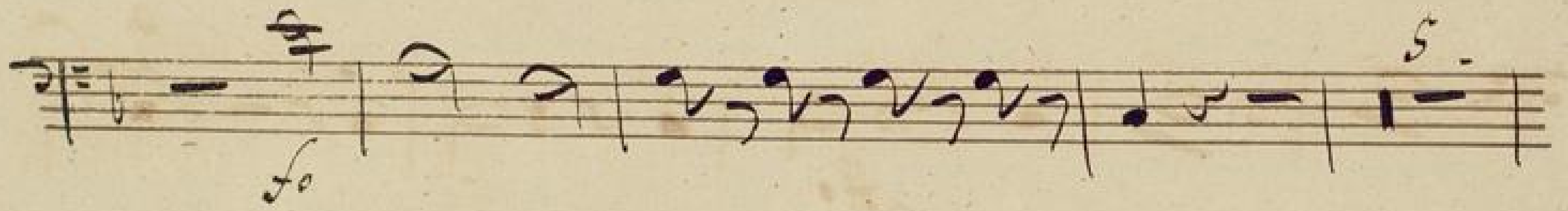
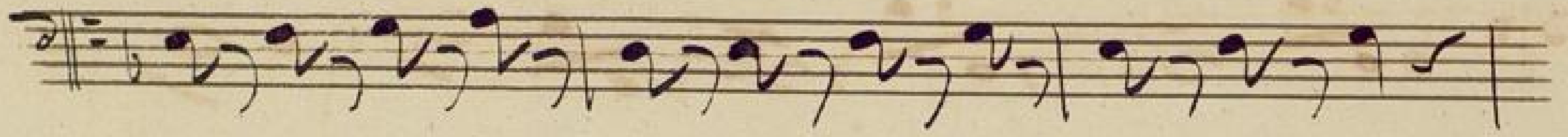


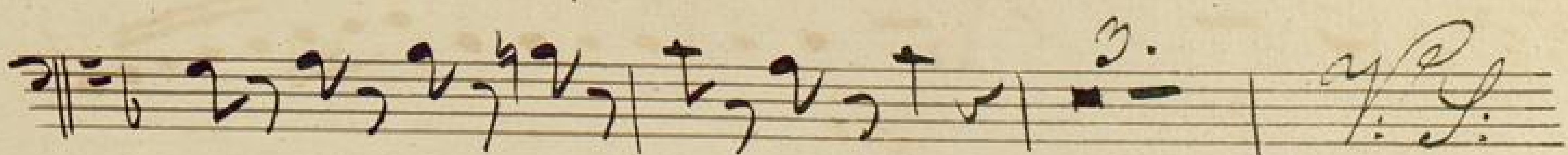
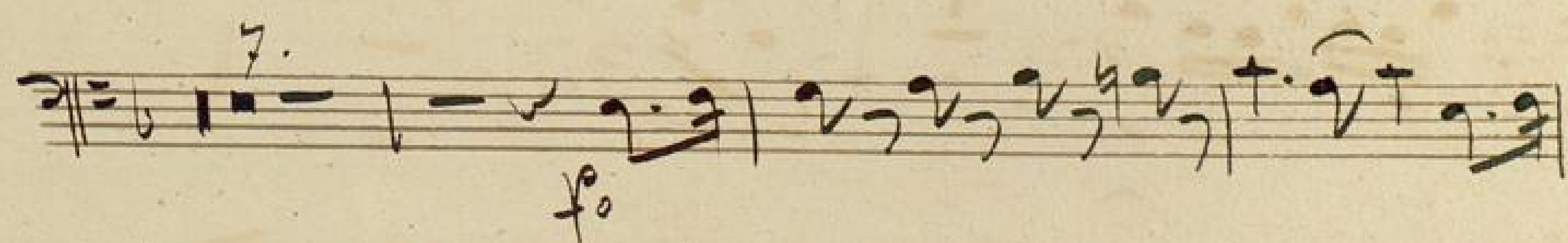
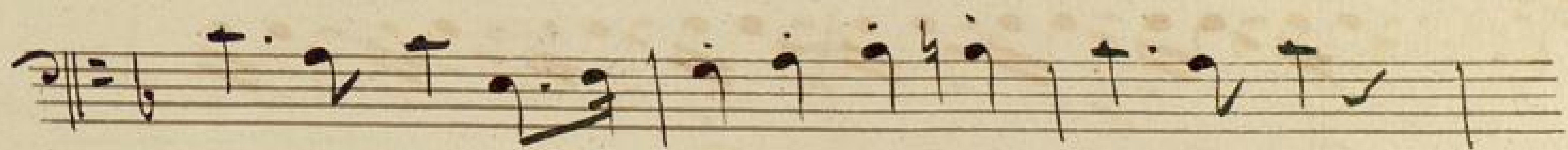
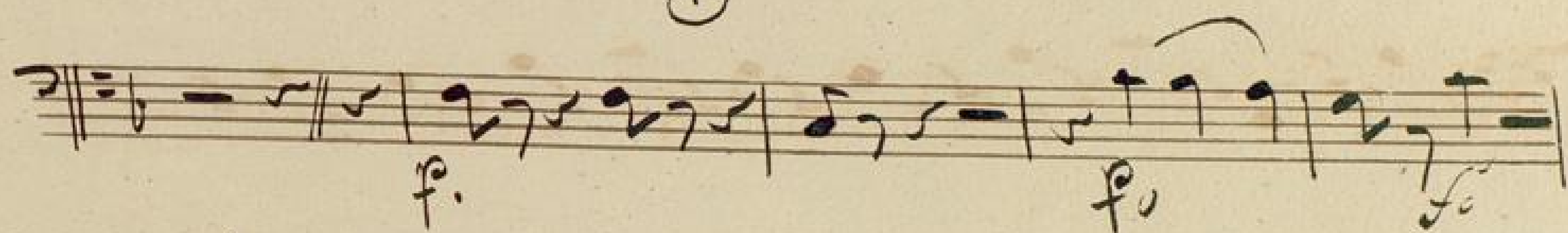
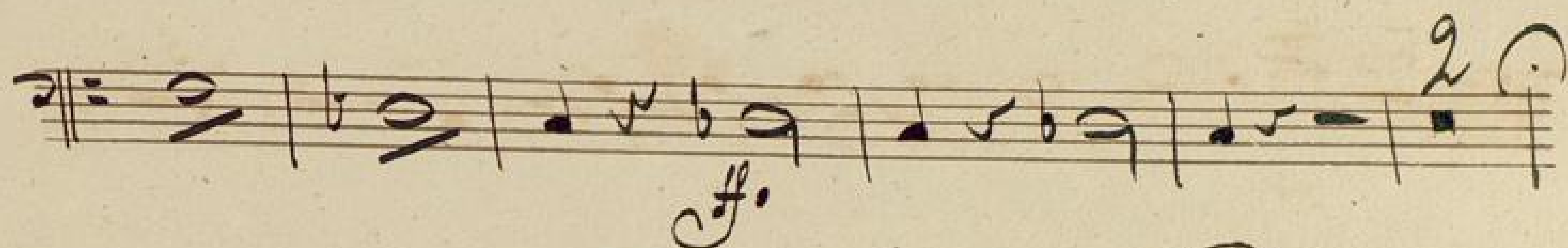
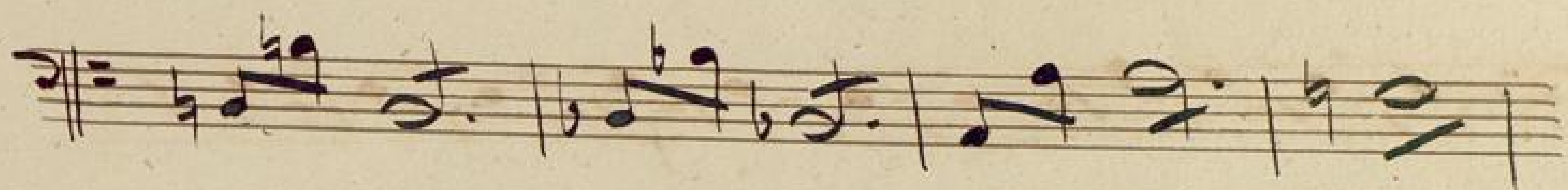


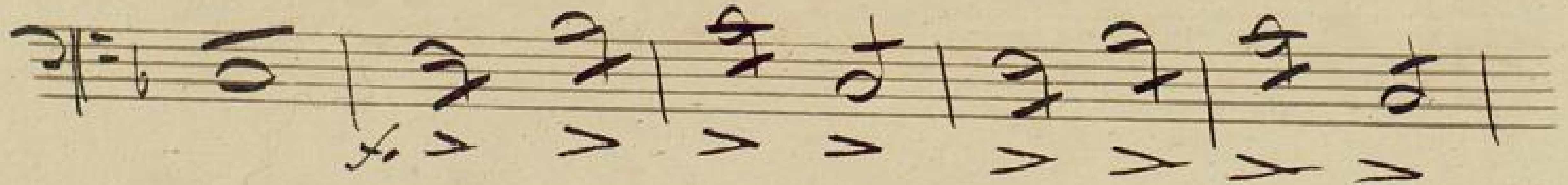
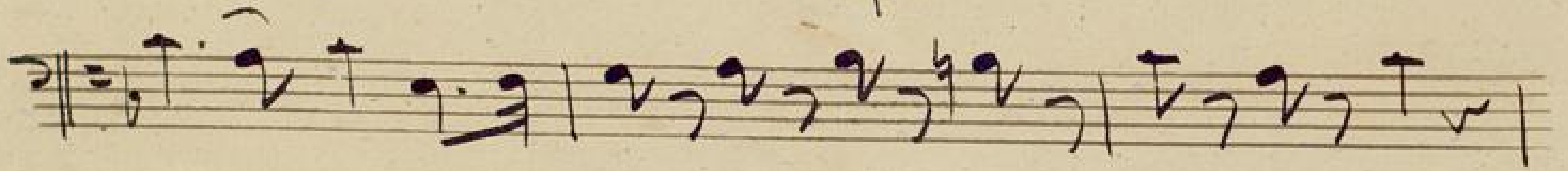
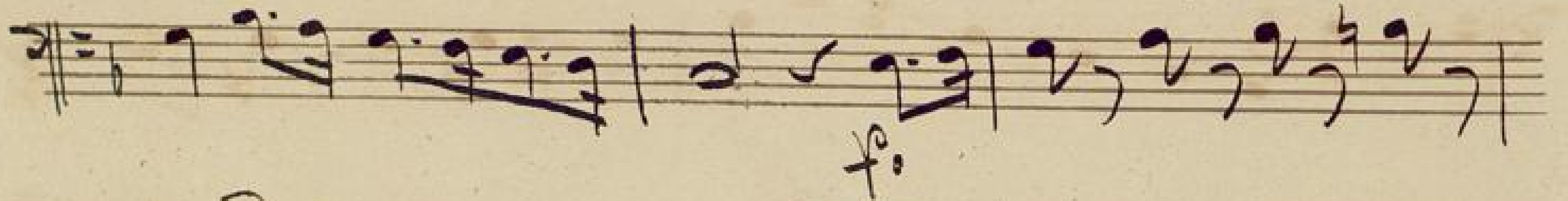


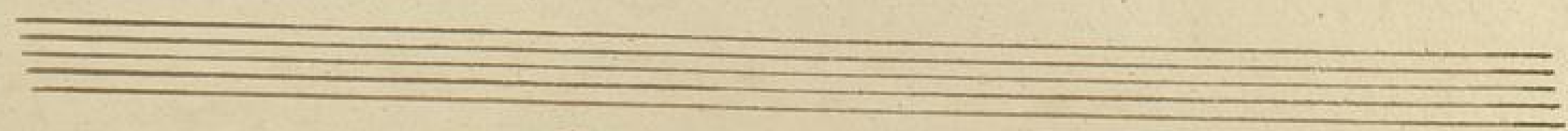














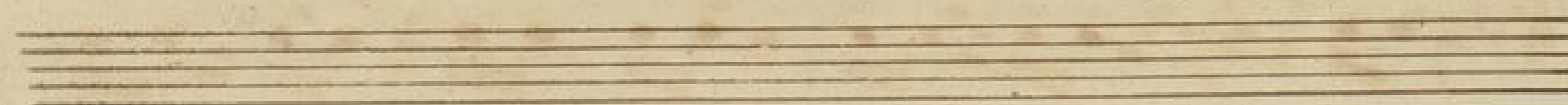
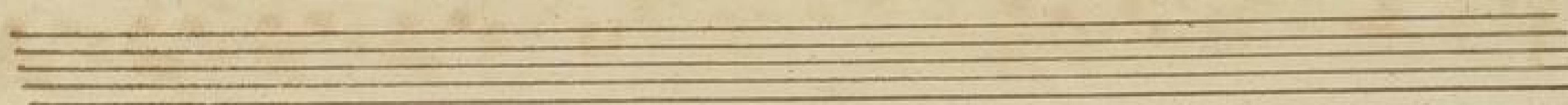
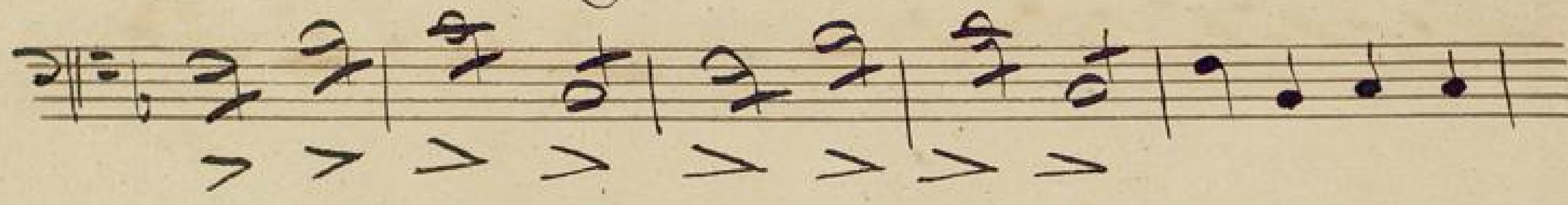
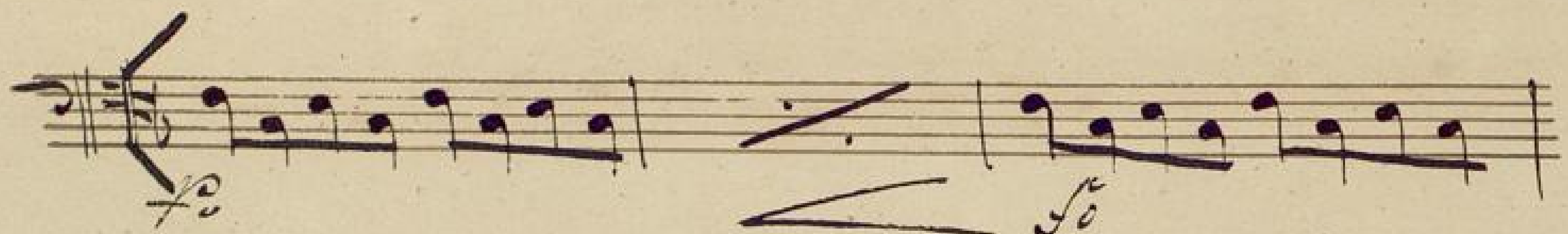
Rondo.

Fagotto Solo

maestoso *f*

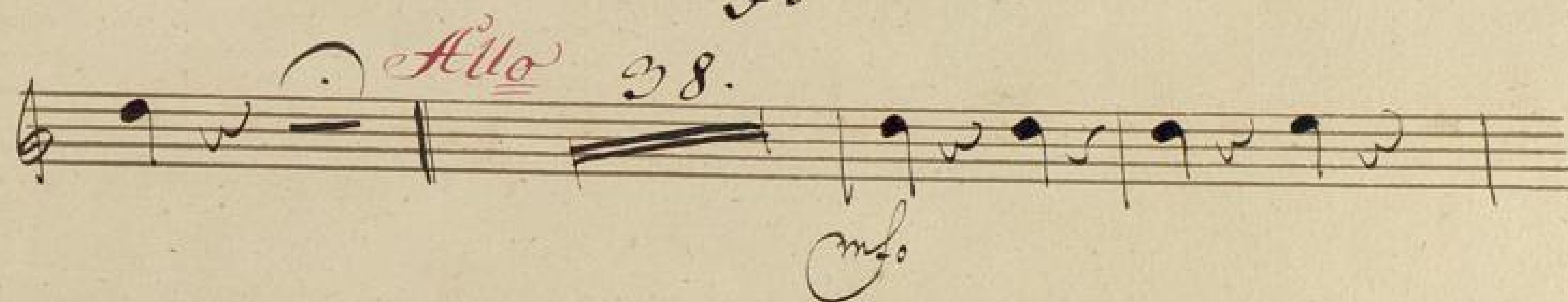
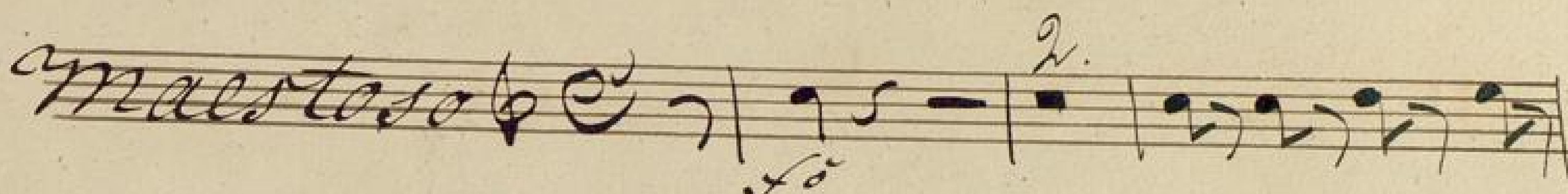


Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *Colla parte*, *dolce*, and *Dol:*. There are also numerical markings like *3.*, *2.*, and *1.* above some notes. The score is written in a cursive style on aged paper.



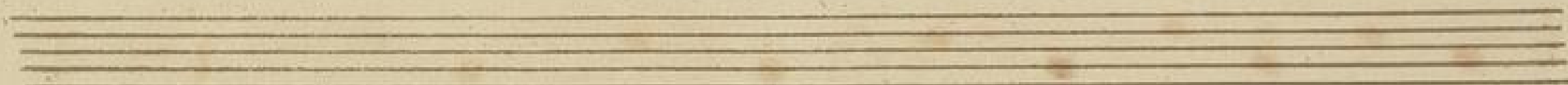
Rondo

Corno Primo *in F.*



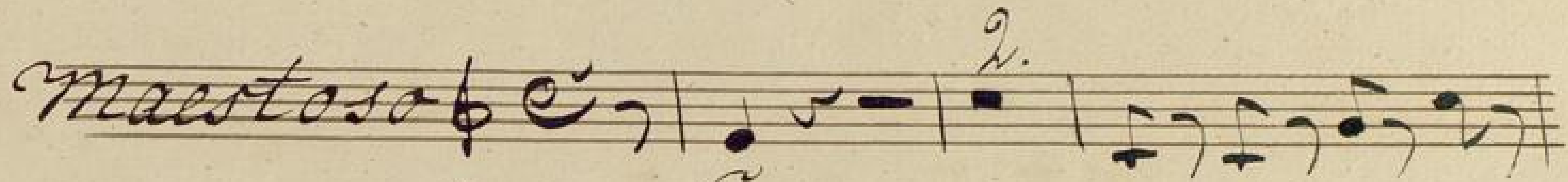
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'Collaparte'. The word 'Collaparte' is underlined in red ink on the second and third staves. The score concludes with a double bar line and a fermata on the final staff.





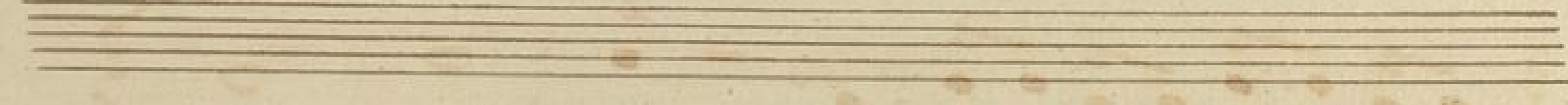
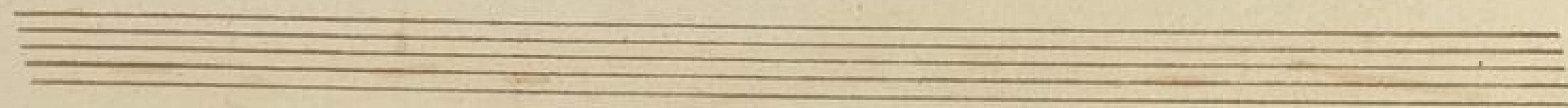
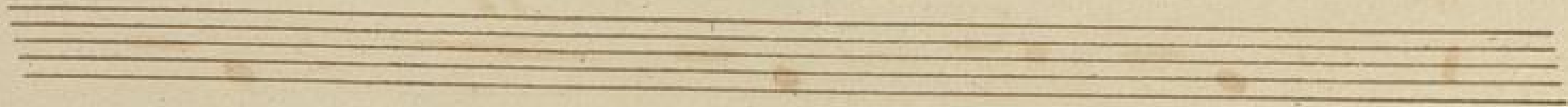
Rondo.

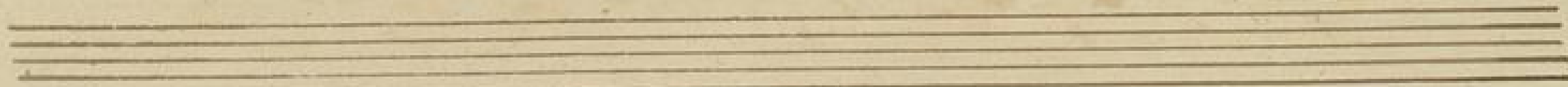
Corno Solo in F.



A handwritten musical score on a single staff, featuring several measures of music with various annotations and dynamics. The score is written in a cursive style. The first measure is marked with a fermata and the number '1.'. The second measure has a fermata and the dynamic 'f'. The third measure has a fermata and the number '3.'. The fourth measure has a fermata and the number 'ii.'. The fifth measure has a fermata and the dynamic 'f'. The sixth measure has a fermata and the number '23.'. The seventh measure has a fermata and the dynamic 'f'. The eighth measure has a fermata and the number '7.'. The ninth measure has a fermata and the dynamic 'f'. The tenth measure has a fermata and the number '2.'. The eleventh measure has a fermata and the dynamic 'f'. The twelfth measure has a fermata and the number 'bis'. The thirteenth measure has a fermata and the dynamic 'f'. The score ends with a double bar line and a fermata.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank and contain no musical notation.





Pondo. Trompe Primo in B.

Maestoso 2.

Allo 38.

Musical staff with notes

Adagio 5.

Allo 15.

Musical staff with notes 2.

Musical staff with notes

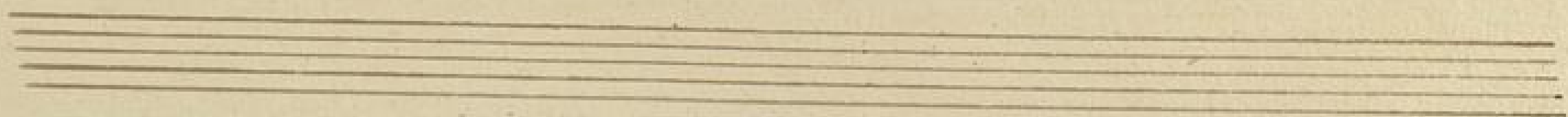
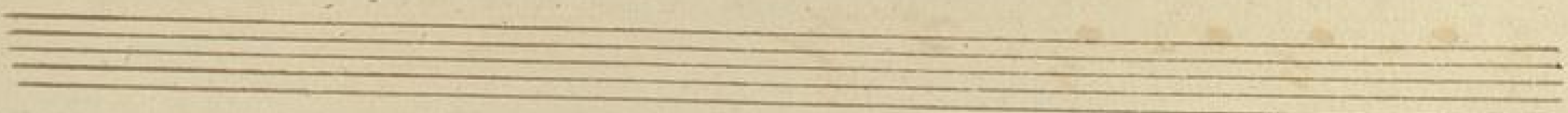
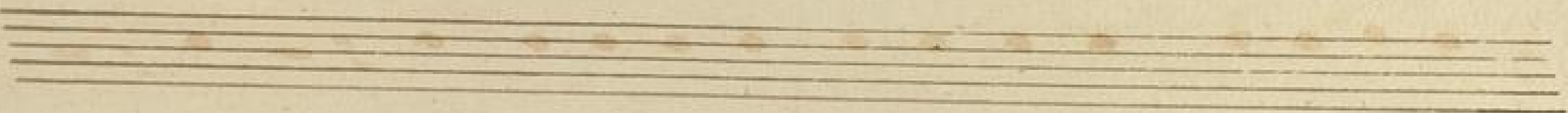
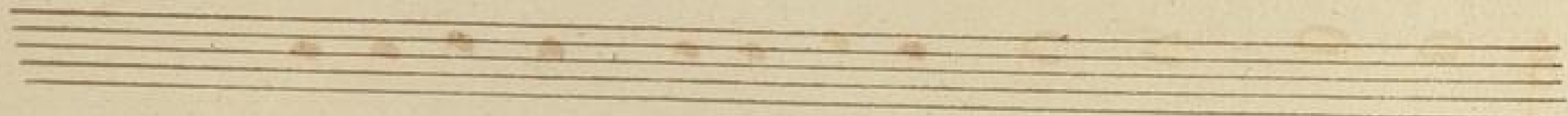
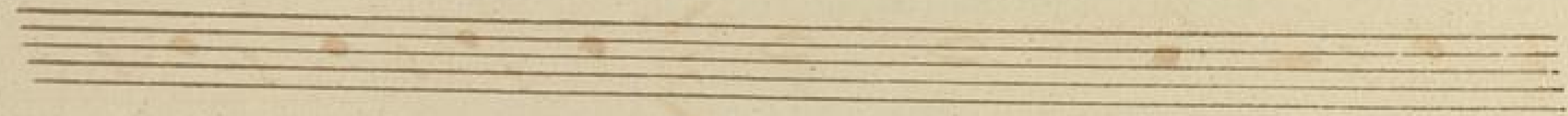
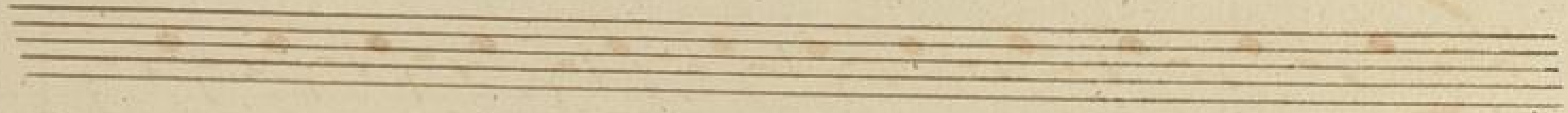
Musical staff with notes 1. 4.

Musical staff with notes 3. 3. 2. 1. 8. Colloparte.

f *2.* *1.* *20.*
Colla parte.

2. *f*

f



This image shows ten blank musical staves arranged vertically on a single sheet of aged, yellowish paper. Each staff is composed of five horizontal lines. The paper has a slightly textured appearance with some minor foxing and a small tear near the bottom left corner. The staves are completely empty of any musical notation or text.

Rondo.

Trompe Solo in B.

maestoso $\text{C} \frac{2}{4}$ | *2.* | *f*

Allo. 38. | *f*

Staff of music with notes and rests.

5. *Adagio.* $\frac{2}{4}$ | *15.*

Allo. | *f*

2. | *f*

1. | *f*

4. | *3.* | *3.* | *11.* | *f* | *f*

23. | *f* | *alleg.*



This image shows ten blank musical staves arranged vertically on a single page of aged, yellowish paper. Each staff consists of five horizontal lines. The paper has a slightly textured appearance and shows signs of wear, including a small tear on the left edge near the middle of the page. The staves are completely empty, with no notes or markings.

2

4



Recitativo et Aria.

aus dem Oper

Der Barbier von Sevilla

par

J. Rossini.

Maest. Keller.

Recitativo

Rosina

Sarghetto *Flauto* *Tin ba =*

glückseligen Auf- laufe, für heilige Sagen, mit dem dem Himmel

genießen, & ewige Ruhm.

ist arm ab Wunden, mir wend ist ihu er-

blieben, ist sah ihu in ga-

den = = = sah durchs Fenster in ga-dank an dich zuversichert zu gehn

W. G.

Aria

Alto modo *Flauto*

O Bild you dem Ge-
 lieb-ten die Frau in meinem Heu-
 af allen Lust und Vergnügen, gedenk ich sol-
 dich O Bild you dem Ge- lieb-ten
 ja allen Lust und Vergnügen gedenk ich sol-
 dich, you sü-ßen Tränen be-
 fan-nen = = = you süßt

Hör = = now mir = = an Da = = la man Harmon, sein and and

sein and and von = = langem dein Bild ja = =

mir = = = gut = = sein, mein Harmon auf dein von = =

langem auf dein von = = langem, dein Bild ja = = mir = = = gut

mir ja ich zu sein ja welche Mensch.

ist unser Mensch,

apiacere

Sagen ich nicht nein nein: : : : nein ney ney

O Bild von dem Ga-liab-tan du Gnostin meinem

Son = = zum ja alle Lust und Sehnen ganz, unbedingte gel-ton

Son, von für = = dem Tausend be-fan = = zum süßt

Son = was mir = un - Die = la mein Gnostin, sein andant

Son andant von-längen, sein Bild ya =

mü = = = gut mir, mein Gönner, auf dein von-
 laugen, auf dein von-laugen, dein Bild ja = mü = = = gut
 mir, auf dein von-la = = = von dein Bild ja = mü = gut
 mir ja dein Bild ja = mü = = gut mir, auf dein von-
 la = = von dein Bild ja = mü = gut mir ja dein Bild ja = mü = gut
 mir ja dein Bild ja = = mü = = gut mir ja = mü = gut

Cavatina

Aut. Juan

Barbier von Sevilla.

Par

J. Rossini.

Mod. Keller

Cavatina

Rosina

Andate $\frac{3}{4}$ 12. *Violini* U-na vo ce po-co

Sà, qui nel cor mi ri-suo-no il mio cor ser-i-to, e già lin-

do spe-che il pie-go, si l'in-do - - - ro mio sa-rà lo giu-

-rai la vin-ce-rò, si l'in-do - - - ro mio sa-

-rà la giu - - -rai la vin-ce-rò, Il tut-to ri-ca-se-

ro jo l'indegro aguzze-ro, alla fin s'uehete-ra, e e' contenta j'oste=

ro, si l'indo = = ro mio sa-ra lo giu-rai la vin-ce =

ro, si l'indo = = ro mio sa-ra, lo giu = = rai la vince =

ro. *Viol.* To so-no dooile

son ri-spet-to = = sa sono ob = = be = = diente,

dol-ce-amoro = = = samilavio regere mi lascio

44
reggere mi fo' guidar, mi fo' qui- dar, ma se mi

toe- ca- no dove il mio debole sarò una vi- pe- ra sa-

ro, e cento trap- pole prima di ee- = dere farò gi-

o- car farò gio- car e cento trappole prima di

ee- dere farò gi- o- car farò gio- = = car e cen- to

trappole prima di ee- dere e cento trappo- le fa- = =

5
rò fa - - ro giuo car. Io sono docile,

sono obbe-diente mila-scio reggere, mi fo qui - dar -

= ma se mi toe - - caro dove il mio debole sarò una

vi - pe - ra sa - - ro, e cento tra - - pole prima

di ee dere farò gio - car farò gio car, e cento

trappole prima di ee dere farò gio - car farò gio - -

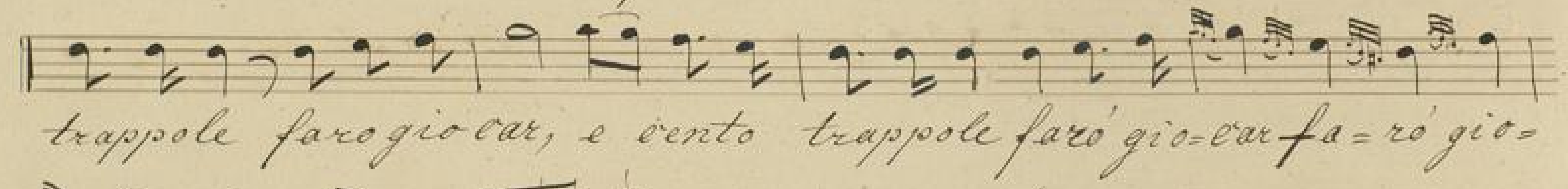


car e cen-to, trappole pri-ma di ce-do-re, e cen-to

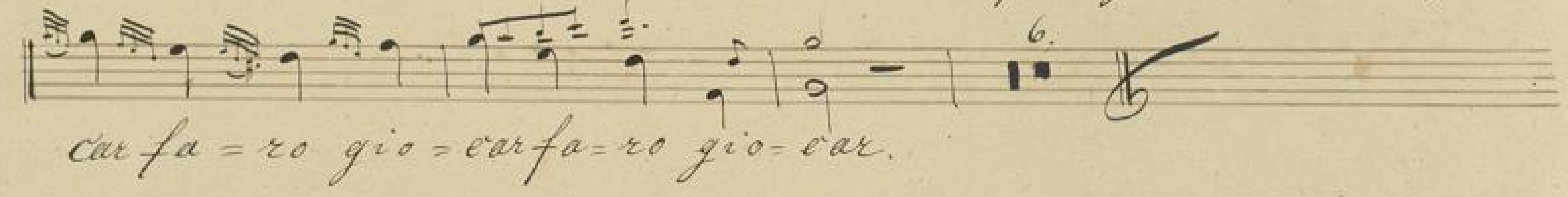


trappo = le fa = = ro fa = = ro gio = = car, e cen-to

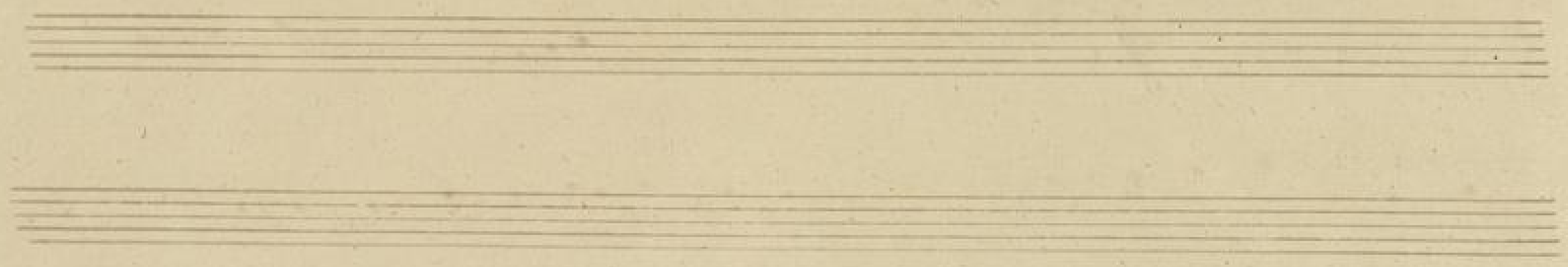
piu alio.



trappole faro gio car, e cen-to trappole faro' gio-car fa-ro' gio=



car fa-ro gio-car fa-ro gio-car.





Der Barbier von Sevilla

Komische Oper in 2 Acten,
von

Rossini

Chorstimme Tenore 1mo:

Zweiter Act.

Bis zum Sinele tacet.

Sinele. $\frac{3}{4}$ 15. *Das Lieba*

gült' und Friede' be-zyhnt' die' Genu' Paas, du

Lie - ba gült' und Friede - dem be-zyhnt' die' Genu'

Paas. Das Lieba gült' und Friede' be-

gült' die' Genu' Paas, das Lie - ba gült' und Friede' dem be-

g

Pa

Pa

Liu allegro

15.

glück dich Gänzlich Paar.

Das Liebeshuld mich

Freunden be-glück dich Gänzlich Paar, das Liebe Glück mich

Freunden be-glück dich Gänzlich Paar, dich Gänzlich Paar, dich Gänzlich

Paar, dich Gänzlich Paar,

Ende der Oper.





Duetto.

Tenore.

Allegretto.

f.

Wald auf unsigen Walle pfiff'ig

stünd' und früh, mit mir Himmel bleibt sel - la - mein Op.

spiel' zornet mir; bay' zünftigen Lüste Mahen sonst die

U - fahr Mann = = = I, sonst die U - fahr

Mann, so flieg' mein Pfeiffchen frei - lau, Zuffien sönt unser

Flasch, auf fliege Pfeiffchen wirten farn' lich will und die

Land, ich - freudlich will ich dich loben, Land,
 ich! - freudlich will ich dich loben - Amen!

8.
 11
 2 mal 2 C.

Duetto

aus

Der Barbier von Sevilla

von

Rossini

Partie Du Rosina

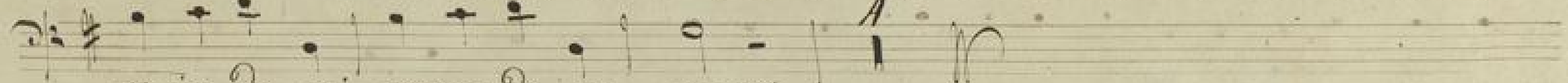
Allegro moderato.

h

Dunqu'io son tu non m'inganni, dunqu'io son la fortuna nata, già me
 l'ero im-ma-gi nata lo sa-pe-vo prima di-te dunqu'io so
 no tu non m'ingan-ni, già me l'ero im-ma-gi-na-ta lo sa-
 pe-vo prima di-te già lo sa-pe-vo prima di-
 te lo sa-pe-vo prima di-te.
 me, ma la via se far son me Senti, Senti ma a Lindoro parlar
 o-co-me si fa. Lindoro parlarvi or ora sa-rà. Per par-larmi, bravo
 bravo venga pur ma con pruden-za, io già moro io già moro d'impa



va a con so - la, chi va - ri - va a in do - vi - nar a - in do - vi - nar



a in do - vi - nar, in do - vi - nar.



Quetto son Rossini

Allegro Moderato.

Figura

10.

Di Lindoro il

va-groggellarsi, siete voi bella Ro-sina, siete voi siete

vo-i bel-la Rosina, che vol-pe so-pria fi-na an che

vol-pe so-pria fi-na ma l'a-ora da far con

me, si ma l'a-ora da far con me, ma l'a-ora da

far-con me. Poco parlar e' uomo si ghitto, ghitto qui Lin-

do-ro per parlar vi or-or sa-ra, ghitto, ghitto qui Lindo-ro parlar vi or-or sa-

ra. Siempra, ma che tarda cosa fa! Egli at-tende, qual che

Segno po ve rin, del vostro affetto, sol duri-ghi di bigliet-

to, sol duri-ghi di bi-glietto gli mandate i qui ver-ra, gli man-
da-te i qui ver-ra gli man-date mandate i qui ver-ra.

Che ne dite, Non vorrei su co-raggio sol duri-ghi

ma di che? ma di che? si sa, presto presto qua il biglietto. *un biglietto eccolo*

Gia e-ra scritto, ve che be-stia, ve che be-stia, il ma-es-tro
fa cia lei. *Allegro moderato* Ah che in gatto dracos?

te-i di ma li-ga pui del-tar.

mi do vi mi do vi / *Do ne, do ne ete rni De - i che va ri va, che va ri va, che va ri va a*
in - do vi nar, do ne, do ne ete rni - De - i, che va ri va, che va ri va, che va ri va in do vi.
nar. qui ver ra, a mo - menti par lar vi qui ver ra, git to,
git to qui ver ra. git to, git to qui ver ra, git to git to qui ver,
ra git to, git to qui ver ra, git to, git to qui ver ra, git to, git to
qui ver ra, do ne, do ne, ete rni - De - i, che va ri va va ri va va -
ri va a in do - vi - nar, do ne, do ne ete rni - De - i che va -
ri va, va - ri va va ri va a, Do vi - nar, che va ri va va ri -

pienza, ma che tarda co-sa fa.
 chene dite Non vor-rei, non sa-pei mi vor-
 gog no? chi? ma di chi? si sa, presto presto qua il biglietto! Un bi-glietto ec- co- lo
 qua presto fac- cio lei! Fuc tu- na- te af- fetto mio- i io co-
 min- cio a res- pi- rar. Ah tu que- det- tar! Ah tu so- lo a-
 mor- tu sei che mi de- vi con- so- lar, che mi de- vi mi
 de- vi con- so- lar, ah tu so- lo amor tu se- i che mi de- vi
 con- so- lar, Ah tu solo a- mor tu se- i che mi' J. P.

de - vi - con - so - lar, senti, senti malen Drind
 -mento palax vi qui vaxra. / venga pur ma' con peu-Denza. For tu - na - ti
 affet - ti mio - i io co - min - cio a re - spi - rar,
 io co - min - cio a re - spi - rar. Ah tu solo a - mor - tu
 se - i, che mi de - vi con - so - lar. Ah tu
 Solo a - mor - tu se - i che mi de - vi con -
 so - lar, che mi de - vi con - so - lar, — che mi de - vi con - so -
 lar, si con so lar, si con so lar, si con so lar.

7
Duett

aus

Le Barbier von
Sivilla

von

J. Rossini

Partie der Figaro

Allegro maestoso

Krausle uns uns der Elitz hab
 Goltab, süß' is uns, wir un - ge -
 stal - hat, und wir ein - hab der - ban
 mal - hat sich in uns, ja sich in uns soll Müß und
 Krausle, ja Krausle uns uns der Elitz hab Goltab, Krausle uns
 uns der Elitz hab Goltab, süß' is uns wir un -
 ge - stal - hat, ja ja Krausle uns
 uns der Elitz hab Goltab, Krausle uns uns der Elitz hab
 Goltab süß' is uns wir un - ge -

sal - sal, is fuf - la muf wull

Muf und Kraft, fuf la muf wull Muf und

Kraft, wull Muf und Kraft.

17. 2. Waffen die fuf in die

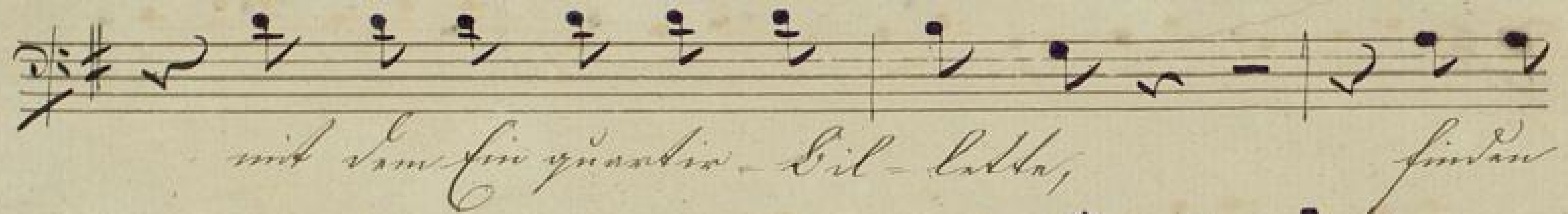
Schiden in die Waffen

das Pul - Veru, ja mein Mann!

3. hauk Komman fannu

Komman fannu

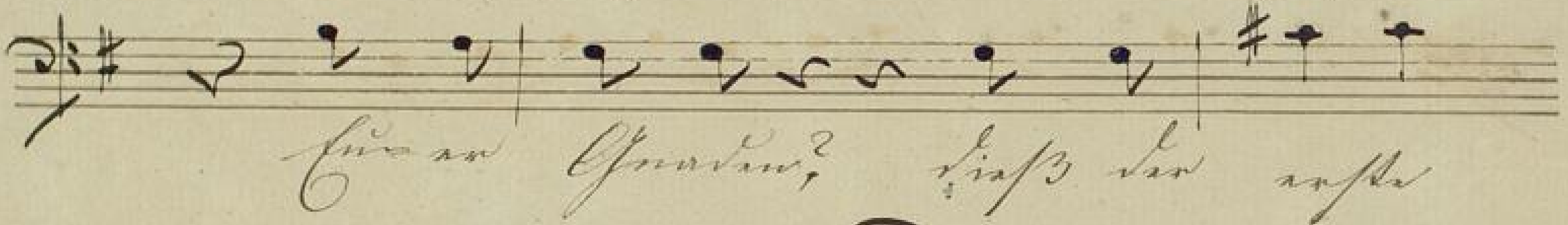
collaparte. fardif gaffo. Ich mak - la C. S.



mit dem feinsten Quarstein - Edelstein, finden



Die den feinsten Gang zeigen, immer wieder zeigen



für ein Quartett, lässt der Meister



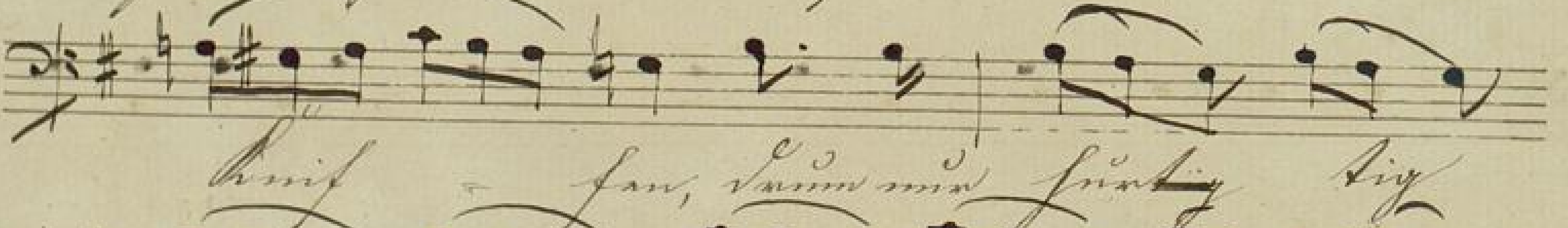
nun den Schiffen, lässt der



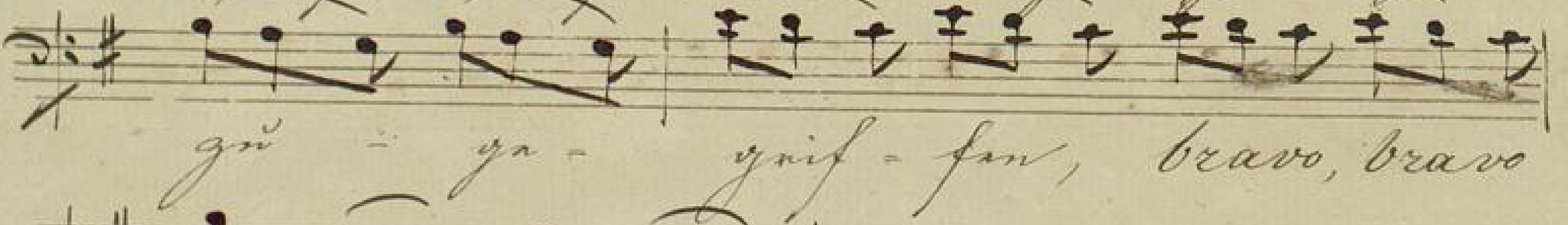
an - se - nun den Schiff -



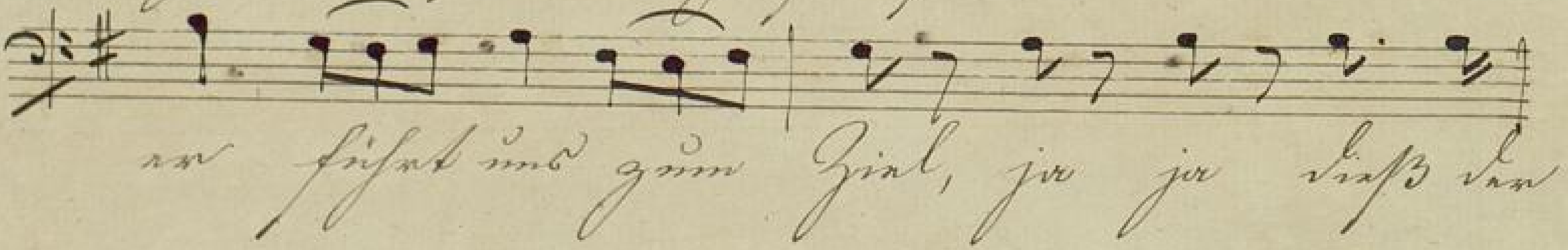
sen, lässt der an - se - nun den



Schiff - sen, dann mit feinsten



ge - ge - geist - sen, bravo, bravo




an feiert mit dem Ziel, je je lässt der



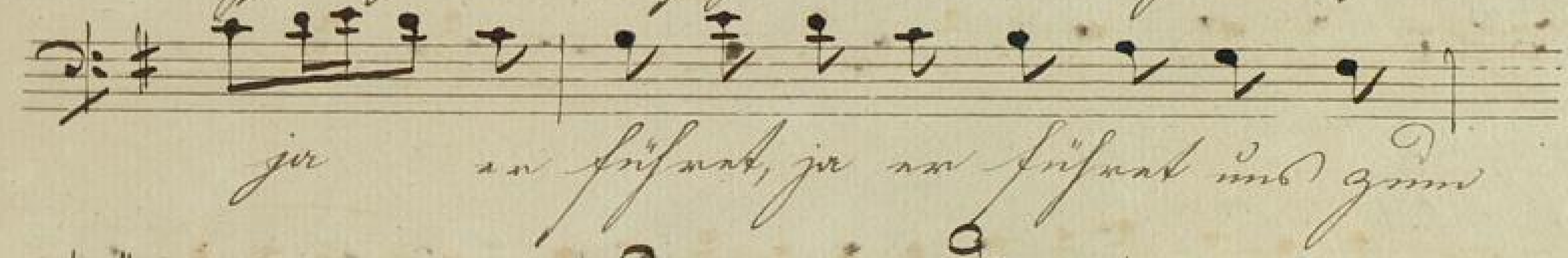
an - ge - nos - sen - den - heit - für -



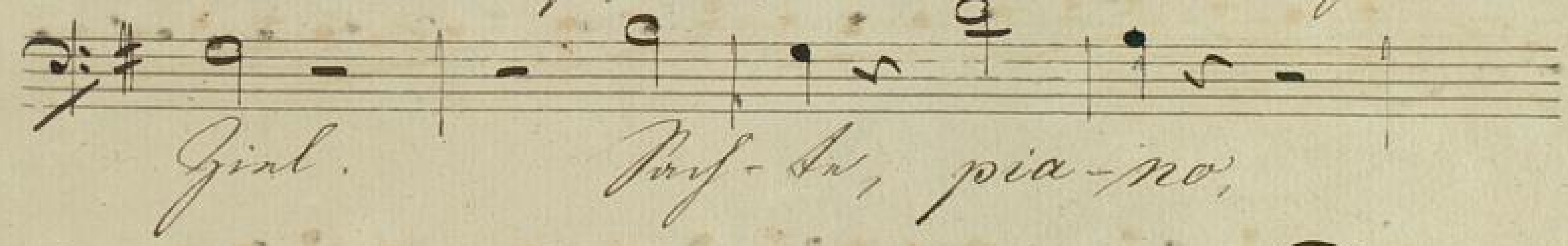
bravo bravo an - ge - nos - sen - den - heit -



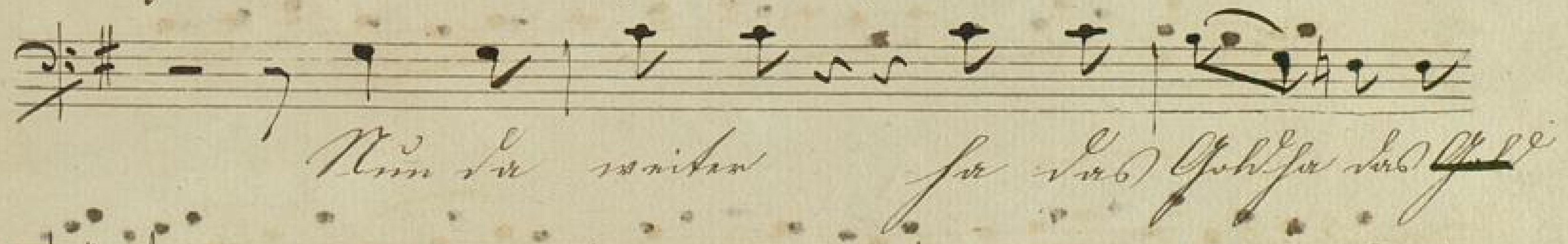
Ziel, ja an - ge - nos - sen - den - heit -



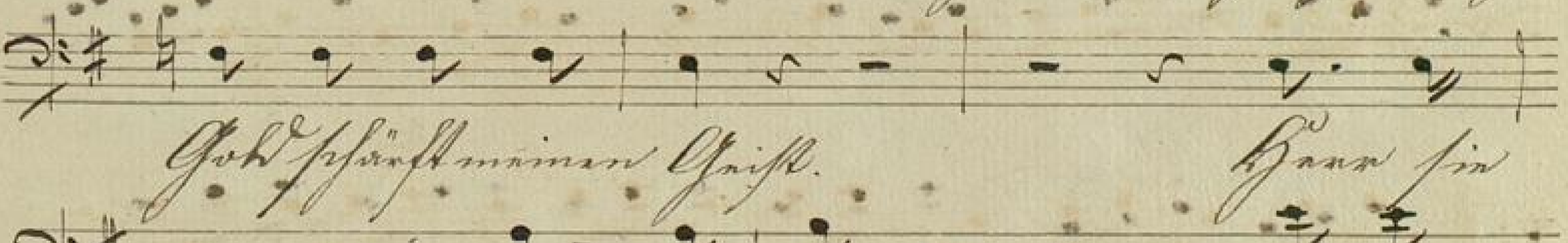
ja an - ge - nos - sen - den - heit -



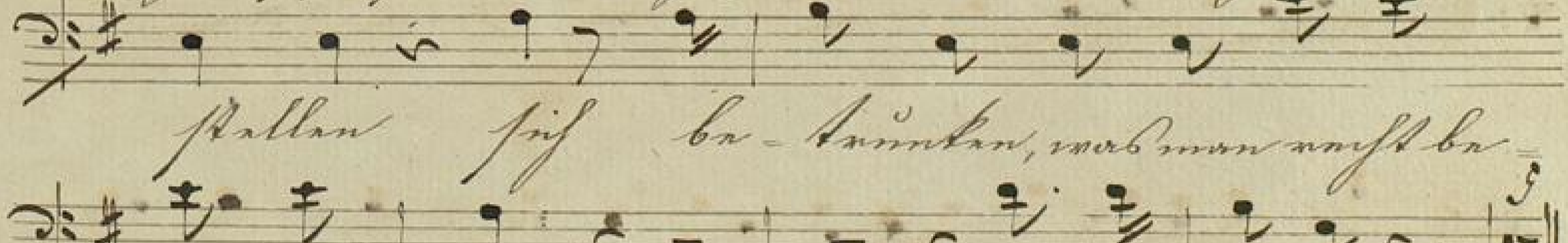
Ziel. Pian - to, pia - no,



Wenn Sie werden für das Götterreich



Götterreich meinem Geist. Ganz in



stillen tief be - ruhigen, nach man weiß be -



ruhigen nach. In der Gnade.

G. S.

colla parte.

Man im Wein sich ganz erwehen, und so voll be-

sauntan ist, sagl mir Sai - man Stof ins Ohr, lantl der

ul - la Prabu - list, ju so lantl der Pra -

bulist, ju so lantl der ul - la Prabu -

Tempo mo.

list. Laß der gwei - la - man der

knif - fan, Laß der gwei - la

man der knif - fan, Lamm mir fächtig

gü - ga - gnif - fan bravo an

füßel ju an füßel mir zum Ziel, ju, ju, Lamm mir

fröh - lich zu - ge - gen - fan

bravo an süß - nat und zum

Ziel, zu an süß nat, zu an süß nat und zum

Ziel, zu an süß nat, zu an süß nat und zum

Ziel. Zu der Purfa, und

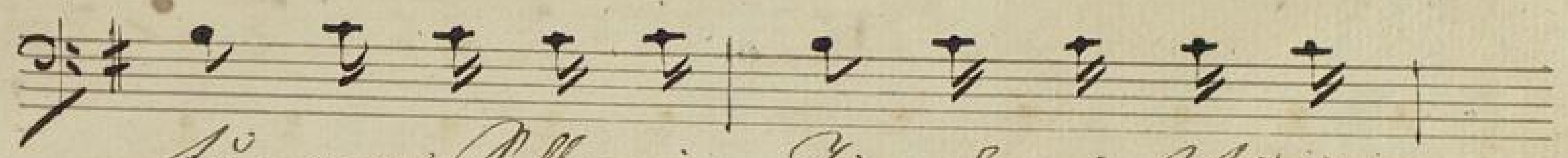
fröhlich. Seit mein

Lachen, nicht zu lassen, Allegro: 5.

stark, wie süß ge - lacht.

G. S.

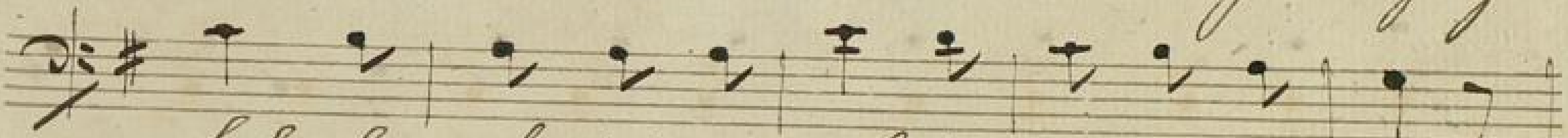
Don Quixottes habens recht sein blonde Seiten,
 und man den Lusten umfhangen - stück,
 Touren, ja nicken, Wasser zum Kröpfen,
 Bonbo - ne - ri - en, sich krank zu machen,
 in kleinen Stiefeln Pfänstelschick - Lu - ren,
 Pulver in Tiegeln zu Alindan - ou - ren,
 recht ist mein Leben für jauchenden. Touren, ja
 nicken, Wasser zum Kröpfen, Bonbo - ne - ri - en sich
 krank zu machen, in kleinen Stiefeln Pfänstelschick -



An - ran, Pulken in Sie galn zu Wunden -



ouren, So ist mein Lu - san, you nicht zu



fas - lan, So ist mein Lu san für jeder muren,



Souren, Das nichtan und nicht Sie zu, So ist mein



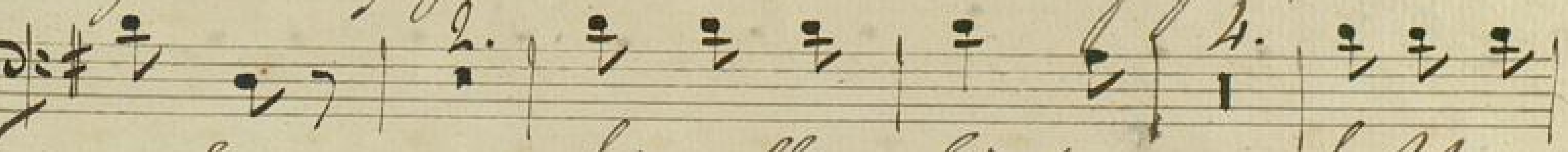
Lu - san für ja - san - men. Nun schnell zu



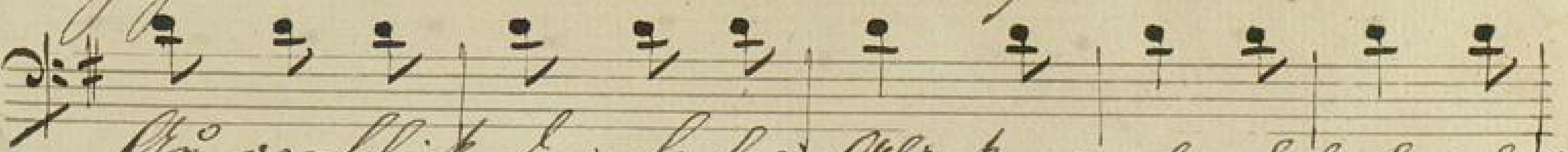
Wurfa, ist lau - ffer, wurfa.



Auf Wunden wurfa. Sie zu, Sie



wurfa, Sie wollen Gehen, Das Wunden



Das geht, Das Linde Gfint, wie furchig, furchig. f. l.

ist Jesu Glanz. *f.* Klingen das Gebet
 wird mich anzurufen, *A.* Klingen das Gebet
 wird mich anzurufen, *f.* bin an die Hand wandelnd an.
 blühen, bin an die Hand wandelnd an - blühen, klingend
 Gebet wird mich anzurufen, bin an die Hand wandelnd an.
 blühen, bin an die Hand wandelnd an - blühen, pfingst
 klingend, machet sich zurufen, machet sich zurufen,
 fünf fünf, fünf fünf fünf fünf fünf fünf fünf fünf
 meinem Jesu. *f.* Gott wird in seine Macht

lay ih mir Laban, *h.* In wieß ab saban zum

Gleit an-zon, zum Gleit an-zon, In wieß ab

saban zum Gleit an-zon, In wieß ab

saban zum Gleit an-zon, ja, ja zum Gleit an-

zon, ja, ja zum Gleit an-zon, zum Gleit an-

zon. *12.*

The image shows ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically down the page. The paper is aged and yellowed, with a large, irregular water stain at the top center. There are also smaller spots and foxing throughout the paper. The staves are completely blank, with no notes or markings.

Sopran Aria

Aus der Oper

Der Barbier von Sevilla

von Rossini

Erden, in un-tern Luch-ten, ist

Alles was auf der Erde ist, in un-tern Luch-ten

Luch-ten ja ist alles was auf der Erde ist, ja-

heilich ist ja-heitlich ja-heitlich mein Erden in

un-tern Luch-ten ja ist

alles was auf der Erde ist = = = = =

ja froh und frei ist allem froh und
 frei ist allem froh und frei ja froh und
 frei ja froh und frei ja - ist - allem froh und
 frei
Adagio.
 du willst du nicht mit

Recher hand mich und dem Reichen loben mich

Wird der Liebe Feilgab Land mit manich glück be =

geben! die wird mich ganz mit Pfla = gen, die

Hand = n in = 4 m = gefund, die

wird mich ganz mit Pfla = gen = die

Hand *allegro* Verstand = gefund, die die schreiben

Vor die Pflichten
Wie

Ich ist dich zu klamm dich zu klamm, von dem

Herrn mich zu klamm zu klamm dich

hang, dich ab hang, dich ab hang
dich

hohu hirnab. Mann, Ich mein Sohn sein an =

hang, ich fuß mein hang an diesem Pflanzu mich

Letto voce

bleibt noch die gut man, süß ge=

lieb = son süß man ganz zu sein man

Afluyau wenig bleibt noch die ge=

son, o süß ge = lieb zu süß man ganz zu sein man

Afluyau wenig bleibt noch die ge = son,

süß ge lieb = son, süß man ganz zu sein man

ff

Pflanz - you ney - ey bleibt ab die ya =

Ann ^o fuß ya = lieb = Ann fuß man

honz zu dainnen Pflanz - you ney - ey

bleibt ab die yabann, fuß man honz zu dainnen

Pflanz - you ney - ey bleibt ab die ya =

Ann, fuß man honz zu dainnen Pflanz you ney - ey



Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, with some beamed eighth notes. The lyrics are written in cursive below the notes. The second staff continues the melody and ends with a double bar line and a fermata.

Son- ne = ig bleibt ob die ge- suan die neig
Son die neig Son die neig son.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. There are some faint, illegible markings on these staves, possibly bleed-through from the reverse side of the page.

Graf

Man - nen und We -iber - Kind -er sind die - se welt ist be -

ginn - net, ist nicht ab - geht, was ist be - ginn, ist nicht

nicht, was nicht ab - geht. ist nicht ab - geht.

Graf

Man - nen und We -iber - Kind -er sind die - se welt ist be -

ginn - net, ist nicht ab - geht, was ist be - ginn, ist nicht

ist nicht ab - geht. ist nicht ab - geht.

Graf.

nißt, ist mißbaß nißt

Allo.
Segue.

The image shows six staves of handwritten musical notation. Each staff consists of five lines. The notation is sparse, with only a few notes and rests visible. The notes are small, dark dots. The staves are arranged vertically, with the top staff containing the most notes. The paper is aged and yellowed, with some foxing and stains. The handwriting is in dark ink.

Clisa.

18.

Rosina.

Handwritten musical notation for the beginning of the Clisa part, including a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 12/8.

Handwritten musical notation for the first line of the Rosina part, featuring a treble clef and a key signature of three flats.

was ich be-ginn' ich weiß ab nicht,

Handwritten musical notation for the second line of the Rosina part, including a *Cresc.* marking above the staff.

was ich be-ginn',

ich weiß ab nicht, an weiß ab nicht, an weiß ab

Handwritten musical notation for the third line of the Rosina part.

nicht,

was ich be-gin-ne, ich weiß ab

Handwritten musical notation for the fourth line of the Rosina part.

nicht,

was ich be-ginn',

ich weiß ab nicht, an weiß ab

Handwritten musical notation for the fifth line of the Rosina part.

nicht. ich weiß ab nicht,

ich weiß ab nicht,

ich weiß ab

Handwritten musical notation for the sixth line of the Rosina part, ending with a double bar line and a fermata.

nicht.

Allo:

Handwritten musical notation on five staves. The notation consists of black dots (notes) placed on the lines of the staves. The first staff has four notes, the second has ten, the third has three, the fourth has ten, and the fifth is empty. The paper is aged and shows some staining.

Basilio.

Andte. $\frac{12}{8}$ *16.* *setz man die Handen auf*

Phantou *läßt man* *Phantou,* *ist weiß ab*

ist, *was ist be-ginn* *Partolo,* *ist weiß ab ist,* *un*

ist ab ist. *ist weiß ab ist,* *setz man die Handen auf*

Phantou *läßt man* *Phantou,* *ist weiß ab*

ist, *was ist be-ginn,* *Partolo,* *ist weiß ab*

Grav

nicht, an nicht ab nicht. ich nicht ab nicht, ich

nicht ab nicht,

all.

Graf.

be - gin - - - - - na, ich weiß - - - - -

ab mäß. Man - - - - - nan und Thun - - - - - kan läßt sein

Die - - - - - na, nach - - - - - an be - - - - - gin - - - - - na, na weiß ab

weiß, nach - - - - - an be - - - - - gin - - - - - na weiß ab weiß, nach - - - - - an be -

ginn - - - - - na, na weiß ab weiß. *Figaro* Fast und Entschloß, fast und an

Carolo, Man - - - - - nan und Thun - - - - - kan läßt sein

Handwritten musical notation on a single staff. The notation begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of several measures of music, including quarter and eighth notes. Below the staff, the lyrics are written in cursive: *niß,* *an niß ab niß.* The piece concludes with a double bar line and a fermata over a final note. To the right of the staff, the tempo marking *Allo.* is written above a new key signature of three sharps (F-sharp, C-sharp, G-sharp).

Four empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

The image shows six sets of blank musical staves on aged, yellowish paper. Each set consists of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or markings. The paper shows signs of age, including slight discoloration and faint smudges.