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Umlauff, Ignaz

[S.l.], 1790 (1790c)

Akt II

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Zweiter Aufzug

M

Introduziones

allegro

io

Solo:

fz: ff:

p: ff: ff: ff: cresc. inf:

p: ff: ff:

Solo:

f: f: v. f:

Handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings such as *ff.*, *sol.*, and *cres.* The music is written in a single system across the staves.

ii
aria
naef nimm Stimmigkei frohlichem Naech!
allegro
 Handwritten musical score for an aria, consisting of five staves. The notation includes complex rhythmic patterns and dynamic markings such as *ff.*, *sol.*, and *cres.* The music is written in a single system across the staves.

Handwritten musical score on page 25, featuring multiple staves with notes, rests, and dynamic markings such as "cres:", "f:", and "m:v:". The score is written in a single system across ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff. The paper shows signs of age, including some staining and discoloration.

N^o 3. aria. Ni mir unglücklich, im Finstern Zu Glück ://

Presto $\text{C} = \text{b}$ $\frac{6}{8}$

aria

N^o 4. aria. Sie ist die helle Strahl! Lächel mir =//

Andte moderato $\text{C} = \text{b}$ $\frac{2}{4}$

Rosa und da ging so nit und fand den Schatz

Brotfeld ja, wenn so ich gefunden hätte

Rosa und doch fürcht' er sich nicht *Sing' du?* *Sanft* *py* *babam*

ihu *auch* *ploru*

N 5. Tacet

No. 6. aria: *Das ist was als ich Zäflou boum //*

allegro *ff:* *ff:* *ff:* *cras: ff:* *cras:* *ff:* *ff:*

The musical score is written on 12 staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'allegro'. The first staff has a dynamic marking of *ff:*. The second staff has a *ff:* marking. The third staff has a *ff:* marking. The fourth staff has a *ff:* marking. The fifth staff has a *ff:* marking. The sixth staff has a *cras:* marking. The seventh staff has a *cras:* marking. The eighth staff has a *ff:* marking. The ninth staff has a *ff:* marking. The tenth staff has a *ff:* marking. The eleventh staff has a *ff:* marking. The twelfth staff has a *ff:* marking. A section of the score, between the eighth and tenth staves, is crossed out with a dense grid of lines.

Handwritten musical score on ten staves. The first eight staves contain musical notation with various notes, rests, and dynamic markings such as 'f' and 'cres.'. The notation is in a single system, likely for a string instrument.

v: N. 7

Four empty musical staves at the bottom of the page.

N^o. 7. aria *Hilf lieber Gott o fabricz*

Andante $\text{C} \frac{2}{4}$

N^o. 8. *Tacet*

Mas N^o. 8. *brucht der Gott also* v: N^o. 9.

Wandfammere also N^o. 9.

N^o. Finale, und Chor /: 0 waf bin Marlofom

Handwritten musical score for 'No. Finale, und Chor /: 0 waf bin Marlofom'. The score consists of 11 staves of music. The first staff is a treble clef with a key signature of one flat and a common time signature. The subsequent staves are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are present throughout. The piece concludes with the instruction 'v: P. Solo.' followed by three empty staves.

Solo.

Handwritten musical score for a solo piece, consisting of 13 staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *mf*. The score is written in a single system across the page. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The final staff ends with a double bar line and repeat dots.

Handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings such as *f*, *cres.*, and *Solo:*. The manuscript shows signs of age with some staining and ink bleed-through.

Solo.

p: oct.

f:

f: oct.

f:

Presto

f:

f:

f:

f:

f:

f:

f:

f:

f:

f:

Handwritten musical notation for the first system, consisting of five staves with various note values and rests.

Recitativo

Handwritten musical notation for the second system, including vocal lines with lyrics and piano accompaniment.

Heil, was bist du bring Lügen

f: f: allro:

Wird du anders für den forchtal

Du du baganzm grade finden

p: f: v. p. adagio

Adagio Cantabile

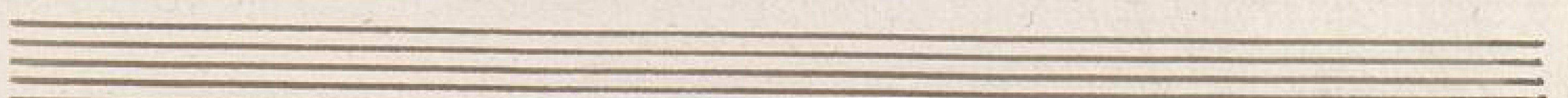
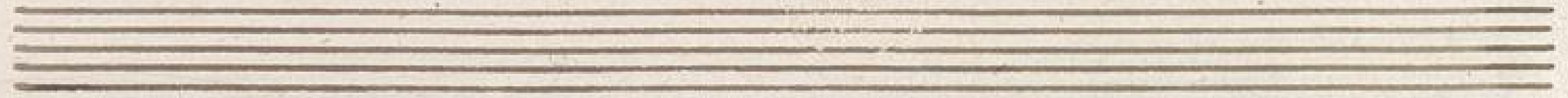
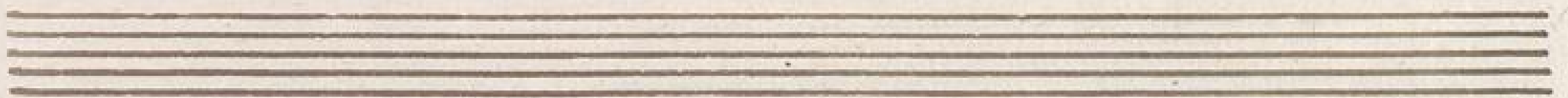
Handwritten musical score for "Adagio Cantabile" on page 36. The score consists of 12 staves of music in G major, 3/4 time. It features various dynamics (p, f, ff) and tempo markings (Adagio, Presto, Prestissimo). The lyrics "mit Lust zu gelinden" and "Staf' Dou auf" are written below the notes.

Handwritten musical score on 13 staves. The notation includes various note values, rests, and accidentals. The key signature has one sharp (F#). The piece concludes with a double bar line, the number '68', the word 'pausen:', and a dynamic marking 'v: f.'

This image shows a page from a music manuscript book, page 28. The page is filled with 14 blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, typical of a five-line staff used for musical notation. The paper is aged and shows some minor staining and discoloration. There is no musical notation or text on the page.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and slightly yellowed.

The image shows a page of aged, yellowish paper with ten sets of blank musical staves. Each set consists of five horizontal lines. The staves are arranged vertically down the page, with some minor ink smudges and foxing visible on the paper's surface.



This image shows a page of aged, cream-colored musical manuscript paper. The page is numbered '42' in the top left corner. It contains twelve horizontal staves, each consisting of five parallel lines. The staves are arranged vertically and are completely empty, with no musical notation or markings. The paper shows signs of age, including some light staining and a slightly textured surface.