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5 Pieces - Don Mus.Ms. 2180

[S.l.], 1810 (1810c)

[urn:nbn:de:bsz:31-120299](https://nbn-resolving.org/urn:nbn:de:bsz:31-120299)

Walzer.

Primo.

Finecht.

Handwritten musical score for a waltz, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a cursive style, typical of 19th-century manuscript notation.

Key markings and annotations include:

- 8. for.* (8. for.)
- Do.* (Do.)
- Fine.* (Fine.)
- Trio.* (Trio.)
- Allegretto.* (Allegretto.)
- 1/4 dolce.* (1/4 dolce.)
- sp.* (sp.)
- Marzart* (Marzart)
- 1/4.* (1/4.)
- fr.* (fr.)

Walzer.

Secondo.

Vincet.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *forte* dynamic marking, followed by a *p.* (piano) marking. The bass staff includes a *tr.* (trill) marking. The system concludes with a *Fine!* marking.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a *Trio.* marking and a *dolce.* (dolce) dynamic marking. The bass staff includes a *p.* (piano) marking and a *sf.* (sforzando) marking. The system concludes with a *D.C.* (Da Capo) marking.

Allegretto.

Mozart.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a *p.* (piano) marking. The bass staff includes a *tr.* (trill) marking. The system concludes with a *Fine!* marking.

Waltzer.

Primo.

Finecht.

Handwritten musical score for a waltz, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a cursive style, typical of 19th-century manuscript notation. The first system includes the tempo marking "Waltzer." and the section marking "Primo." The second system includes the tempo marking "Allegretto." and the section marking "Finecht." The score concludes with a double bar line and a repeat sign.

8. for.
Trio.
Dol.
Fine.
Allegretto.
Dolce.
Nasart.
p.
f.
p.
f.

Walzer.

Secondo.

Vincet.

First system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *forte*, *p*, and *ff*. The system concludes with a *Fine* marking.

Second system of musical notation, including a *Trio* section marked *pp* and *molte*. It features treble and bass staves with notes, rests, and dynamic markings like *p* and *sp*. The system ends with a *Fine* marking.

Allegretto.

Third system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *p* and *ff*. The system concludes with a *Fine* marking.

Fourth system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *p* and *ff*. The system concludes with a *Fine* marking.

Fifth system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *p* and *ff*. The system concludes with a *Fine* marking.

Poco Adagio.

Primo.

Neubauer.



*Poco Adagio.**Secondo.**Rebaur.*

Handwritten musical score for piano and violin. The score is written on ten staves, organized into three systems. The first system (staves 1-2) is for the piano, marked *Poco Adagio.* and *3/4*. The second system (staves 3-5) continues the piano part, with a *Trio.* marking on staff 3 and a *fin.* marking on staff 4. The third system (staves 6-7) is for the violin, marked *Violoncello.* and *2/4*. The fourth system (staves 8-10) continues the violin part, with a *fine V. S.* marking on staff 9. The score concludes with a *D.C.* marking on staff 5. The paper is aged and shows some staining.

Poco Adagio.

Primo.

Neubauer.





*Poco Adagio.**Secondo.**Rebaur.*

Handwritten musical score for piano and violin. The score is written on ten staves, organized into five systems of two staves each. The first system is marked *Poco Adagio.* and *Secondo.* The second system is marked *Trio.* and *Rebaur.* The third system is marked *D.C.* The fourth system is marked *Allegro.* The fifth system is marked *Fine V. S.* The score includes various musical notations such as notes, rests, and dynamic markings.

Duetto mit der Orgel: Im Pastor.

v. Mayr.

Mus. Ms. 1
2480

Andante

Quieta

Dimante.

Auf dem hohen hohen wagen. unser Zerküßel unser Anwalt, daß die wirft der selber fag

Se - gnet, was ich nicht so klären kan. was ich nicht so klären kan.

können Herzen wegen einer Zerrissenheit, auf die wirft die seltsame Frage, was ist
 auf ein können Herzen wegen einer Zerrissenheit, auf die wirft die seltsame Frage,

nicht erklären kann. Was ist nicht erklären kann. Auf ein können Herzen wegen einer
 nicht erklären kann. Was ist nicht erklären kann. Auf ein können Herzen wegen einer

Zweifel, und mein Qualen, laß dich nicht die falsche Fuge, noch ich nicht verlassen bin; laß dich
Zweifel, und mein Qualen, laß dich nicht die falsche Fuge, noch ich nicht verlassen bin; laß dich

nicht die falsche Fuge, noch ich nicht verlassen bin; noch ich nicht verlassen bin
nicht die falsche Fuge, noch ich nicht verlassen bin; noch ich nicht verlassen bin

bin
noch ich nicht verlassen bin.
bin
noch ich nicht verlassen bin.