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## **Der Wildschütz - Mus.Hs. 1429**

**Lortzing, Albert**

**[S.I], 1842-1899**

Akt II

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N<sup>o</sup>. 7, Entrée Act 5 Introduction. Atto II.

1.

*Allo non troppo.*

Flauti.

Oboi.

Clar. in A.

Corni <sup>in Es.</sup>  
in C.

Fagotti.

Trombi in C. *mf*

Tymp. in G.

Tromboni.

Violini. *p*

Viola. *mf*

Pancreatius  
Baculus. *mf*

Chor der  
Dienerchaft.

Cello.

Basso. *mf*



2.

2.  
Klar

*Solo*

*Fug*

*p.*

Partial view of musical notation on the left page of the manuscript.

Handwritten musical score on the right page, featuring multiple staves and performance instructions.

*Solo ad lib* *à Tempo!* 3.

*colla parte* *à Tempo!*

*colla parte* *à Tempo!*

3



4.

4

Fag.

The musical score is written on a system of staves. The top staff is for the Flute (Fag.), indicated by the label 'Fag.' on the left. The bottom two staves are for the Piano accompaniment. The score consists of several measures of music. The Flute part features a melodic line with various note values and rests. The Piano accompaniment provides harmonic support with chords and rhythmic patterns. There are several dynamic markings and performance instructions in the score, including 'p' (piano), 'poco' (poco), 'poco - cresc.' (poco - crescendo), and 'poco - decresc.' (poco - decrescendo). The paper shows signs of age, with some staining and discoloration.

Viele gutallige  
lett. Cantata

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. At the top, there is a blue triangle pointing upwards, followed by the handwritten text "Viele gutallige" and "lett. Cantata". The music is written in a cursive, historical style. The lyrics are written in German. The first system of staves contains the lyrics "Viele gutallige" and "lett. Cantata". The second system contains the lyrics "Der Herr ist unser Gott". The third system contains the lyrics "Der Herr ist unser Gott". The fourth system contains the lyrics "Der Herr ist unser Gott". The fifth system contains the lyrics "Der Herr ist unser Gott". The sixth system contains the lyrics "Der Herr ist unser Gott". The seventh system contains the lyrics "Der Herr ist unser Gott". The eighth system contains the lyrics "Der Herr ist unser Gott". The ninth system contains the lyrics "Der Herr ist unser Gott". The tenth system contains the lyrics "Der Herr ist unser Gott". The eleventh system contains the lyrics "Der Herr ist unser Gott". The twelfth system contains the lyrics "Der Herr ist unser Gott". The thirteenth system contains the lyrics "Der Herr ist unser Gott". The fourteenth system contains the lyrics "Der Herr ist unser Gott". The fifteenth system contains the lyrics "Der Herr ist unser Gott". The sixteenth system contains the lyrics "Der Herr ist unser Gott". The seventeenth system contains the lyrics "Der Herr ist unser Gott". The eighteenth system contains the lyrics "Der Herr ist unser Gott". The nineteenth system contains the lyrics "Der Herr ist unser Gott". The twentieth system contains the lyrics "Der Herr ist unser Gott".

Saiszen

für Bass

6

Horn  
C

Saiszen

Increscendo

Wasst ge-kländert! Best ge-geben! Ich hab' schone Augen  
 Wasst ge-kländert! Best ge-geben! Ich hab' schone Augen











A  
C

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, and the bottom eight staves are for the piano accompaniment. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. The lyrics are written in German and are repeated in several places. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *pp.* and *pp*. There are also some handwritten annotations and corrections in the score.

Lyrics:  
*Spate, hast nicht mit uns / Spate, Spate in / hast nicht mit uns / Spate!*  
*Spate, hast nicht mit uns*







4

V

*Solo.*  
pp.

*Solo.*  
p.

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen  
 Die Götter liebten ihn, die Menschen

Gedichte

Wieder

mt

The musical score is written on two pages, numbered 12 and 13. It features a complex arrangement of staves. The top section contains several staves with musical notation, including notes, rests, and dynamic markings like *pizz.* and *arco.*. The bottom section includes lyrics in German: "Sagt ich: nicht wahr nicht ich? nicht wahr ich nicht?" and "Die sein Gneis der 7000. hochste Berg". The score is written in a cursive hand, typical of 18th or 19th-century manuscripts.

*Alto*

*Violoncell*

*M.*

Handwritten musical score for a multi-voice setting. The score includes vocal staves and a piano accompaniment. The lyrics are in German and appear to be a setting of the Lord's Prayer. The text is as follows:

*Agien! Agien müßte man von dir sein Agien fürchte man von dir sein Agien laß dich nicht von*

The score features various musical notations, including dynamics such as *mf.*, *dim.*, and *p.*, and includes some red markings on the piano part.



Handwritten musical score on page 15, featuring multiple staves with notes, rests, and dynamic markings such as 'pp.' and 'p.'. The score includes various musical notations like slurs, accents, and dynamic markings. There are also some handwritten annotations in red ink, including a circled 'e' and 'leg.'.

15

resto

resto

resto

Figura!

Allegro! Adagio

Allegro! Adagio

Allegro! Adagio

Allegro! Adagio

leg.

pp.

pp.

pp.

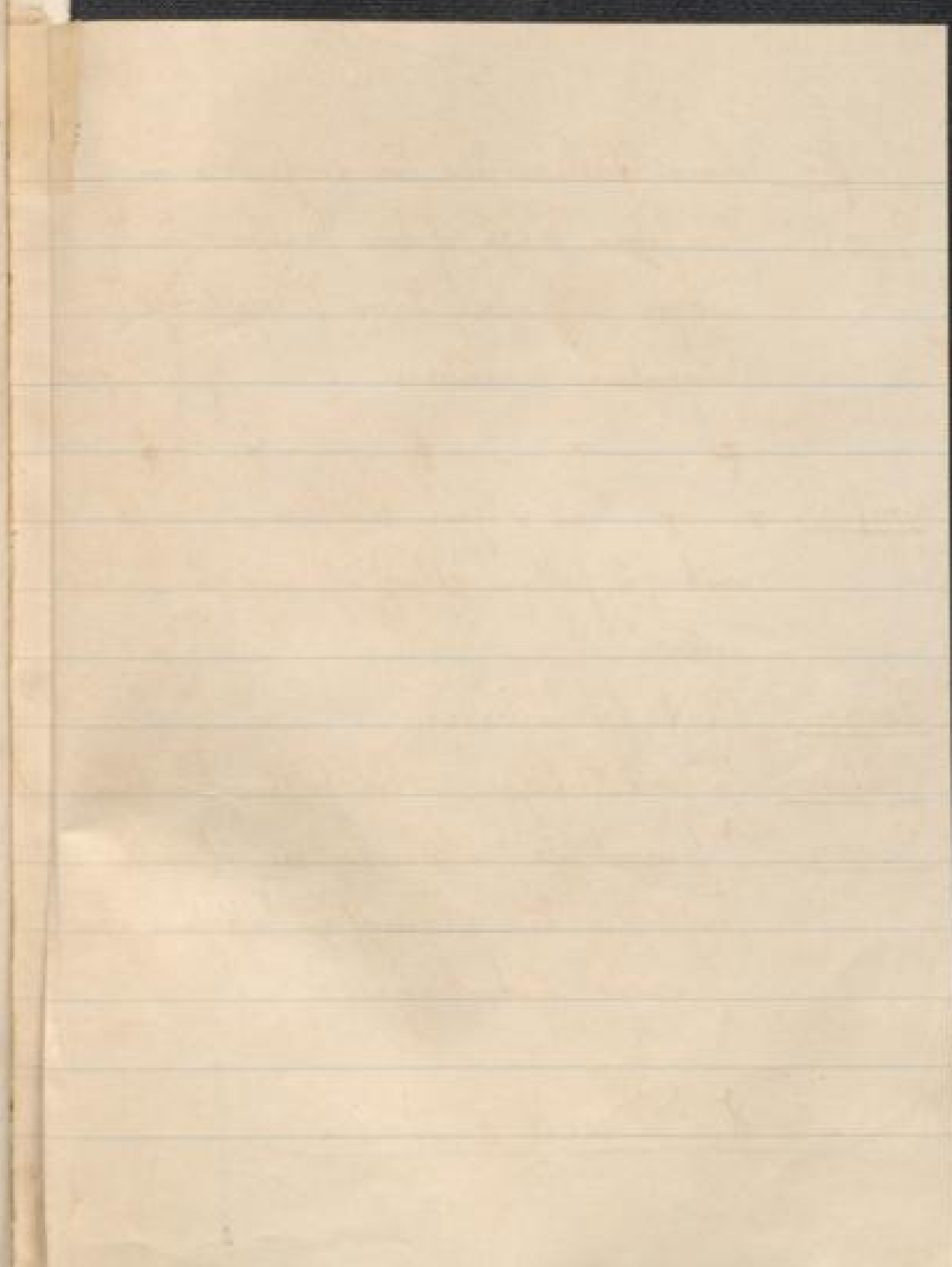
pp.



Solo  
↑

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '16.' in the top left and '16' on the left margin. The notation consists of several systems of staves. The top system is mostly empty, with a few notes in the lower staves. The second system contains more notation, including dynamic markings like 'ppp' and 'pizz.'. The third system features a vocal line with lyrics: 'Opfer der Taub nicht nicht von... (Opfer! Opfer!)'. Below this, there are more staves with musical notation and dynamic markings like 'ppp' and 'pizz.'. The word 'Solo' is written above a section of the notation. The paper shows signs of age, including some staining and a small tear on the right edge.

Skate



154  
Gräfin. Herr Kallmischer, Sie sorgen —

Baron. Sie haben Recht, ich bin strafbar, und  
möchte mich gleich dem Oedip, falls die  
Angelegenheit bräunbar, r r r

# r # r #  
Gräfin. r r Sie mögen bleiben —, nicht  
mit zu fassen zflug' ich, mit zu lieben  
mir!

Baron. Mit zu lieben?

Gräfin. So sagt Antigone. — Sie sollen bleiben.

Baron. O himmlische Güte! wehlan, ich will  
wappstein den Kampf zu bestanden, aber  
ich werde unterliegen.

No 8. Duett & Trio.



Nº 8. Duett und Arie. *Wey*  
*Andante languente*

Flauti.

Oboi.

Clar. in A.

Corni D.

Fagotti

Violini

Viola

Baronin

Gräfin.

Baron.

Celli

Basso.

*Andante languente*

*Preparante*

*Sola*

*Celli rep.*

*Basso p.*

Statt  
Bsp  
ergaffen -  
kräftig, und  
Dedip, selbst das  
? ? -  
? #  
ben - a nicht  
mit zu liebem  
sollan bleiben.  
lan, ist osill  
ni bestreben, aber

164  
17

2.

18

glüht, ward ich von Besessenen nicht mehr gehen, nun bin ich Hoff-  
 mung mit, er = löst, der Hottentot linder stürzt





Solo

The musical score is written on a system of staves. The top two staves are for a solo instrument, with the word "Solo" written above them. The middle section consists of three staves for piano accompaniment, with the first two staves containing chords and the third staff containing a melodic line. The bottom section is a vocal line with lyrics written below it. The lyrics are: "Das Du folgst mir will ich folgen, wenn es Gottes ist wird klar." The vocal line includes a red bracket on the left side. The piano accompaniment includes a red bracket on the left side. The score is divided into two measures by a vertical bar line.

The musical score is written in a historical style. It begins with a piano introduction consisting of two staves of music. This is followed by a vocal line with German lyrics. The lyrics are: "Lied von dem schmerzlichen Tod der uns ereifert, ihr liebhaftes Bräutchen, das die uns schmerzhaft für uns = reitet, ihr liebhaftes Bräutchen". The piano accompaniment consists of three staves, with the right hand playing a melody and the left hand providing harmonic support. The score is marked with various musical notations, including clefs, notes, rests, and dynamic markings like 'p.' and 'pp'.

6.

22

Tempo 1<sup>mo</sup>.

col. Viol. 2<sup>a</sup> & 3<sup>a</sup>  
 c. Viol. 4<sup>ma</sup>

mf. mf. mf. mf. mf. mf. mf. mf.

molto lig.

folgt nach zu folgen ihm zu - folgt, o er geirigt gut folgt gut, folgt gut [Laut]  
 war, ist liebhaftes Spünder war. Pufferingen soll ich, wenn bitter



Handwritten musical score for a choir and piano. The score consists of multiple staves. The top two staves are for the choir, with dynamics markings 'mf.' and 'p.'. The middle section contains piano accompaniment with dynamics 'mf.', 'p.', and 'p.'. The bottom staff is the vocal line with German lyrics. The lyrics are: "Leiden wir nicht den Schmerz hier — denn Glick, wenn Jesus' Leben wir — so werden wir werden".



Tempo precedente.

The musical score is written on ten staves. The top two staves are for the keyboard (piano and organ). The next two staves are for vocal parts, both marked "Solo". The bottom four staves are for the vocal line with German lyrics. The music is in 4/4 time and G major. The lyrics are: "Lauda will ich dir, o Herr, auf dem Lirada ist es so schön, auf dem Lirada will ich dir danken, weil du so schön bist, o Herr, weil du so schön bist, o Herr, weil du so schön bist." There are some corrections and markings in the score, including a red bracket under the first two staves and a red arrow pointing to a note in the vocal line.

*Solo*

*Solo*

Lauda will ich dir, o Herr, auf dem Lirada ist es so schön, auf dem Lirada will ich dir danken, weil du so schön bist, o Herr, weil du so schön bist, o Herr, weil du so schön bist.

Wahrlich, wahrlich!



Alto:

10

26

*coll parte*

Musical score for the upper part of the page, including vocal lines and piano accompaniment. The score consists of several staves. The vocal line is written in a soprano clef and includes the lyrics "Nun denn". The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a common time signature and features various rhythmic patterns and dynamics.

Alto:

Musical score for the middle part of the page, including piano accompaniment and vocal lines. The piano accompaniment is written in a grand staff and includes dynamics such as *p* and *cres*. The vocal line is written in a soprano clef and includes the lyrics "Alto: p. cres - - - - - cen - do". The music is in a common time signature and features various rhythmic patterns and dynamics.

Alto: *Alto: p. cres - - - - - cen - do*

Musical score for the lower part of the page, including piano accompaniment and vocal lines. The piano accompaniment is written in a grand staff and includes dynamics such as *p* and *cres*. The vocal line is written in a soprano clef and includes the lyrics "Nun denn". The music is in a common time signature and features various rhythmic patterns and dynamics.

Alto:

*coll parte*

Handwritten musical score for voice and piano. The score includes a vocal line with lyrics, a piano accompaniment, and a keyboard part. The lyrics are: "Altey p[er]d[er]ten D[er]m[er]z ich k[un]n[n]icht wagen, in D[er]m[er]z W[er]k[n]icht f[ur]m[er] sein, der Abend l[ie]b[er] will ich".

Handwritten musical score for a piece with vocal line and piano accompaniment. The score includes dynamic markings like "sp." and "dim.", and a red bracket on the right side. The lyrics are in German.

sp. sp. sp. dim. dim. dim. dim. dim. dim.

Heil dem Lande ist so

flagen unmerklich Gutes herbei, ich känd nicht was - you, ich känd nicht was - you.

Continuation of the handwritten musical score on the adjacent page, showing the vocal line and piano accompaniment.



*Allegro, Con allegrezza.*

*Solo: Tutti* 13

The first system consists of five staves. The top two staves are for a vocal line, with the first staff containing rests and the second staff containing rhythmic notation. The bottom three staves are for a piano accompaniment, with the first staff containing rests and the second and third staves containing rhythmic notation.

*Con allegrezza.*

The second system consists of five staves. The top two staves are for a vocal line, with the first staff containing rests and the second staff containing rhythmic notation. The bottom three staves are for a piano accompaniment, with the first staff containing rests and the second and third staves containing rhythmic notation. Dynamic markings include *pp* and *ppp*.

The third system consists of five staves. The top two staves are for a vocal line, with the first staff containing rests and the second staff containing rhythmic notation. The bottom three staves are for a piano accompaniment, with the first staff containing rests and the second and third staves containing rhythmic notation. Dynamic markings include *pp* and *ppp*.

*Beck*

*Ein Lied*

*Die deutsche Sprache ist die Sprache der deutschen Nation, ja sie ist die Sprache der deutschen Nation.*

14.

30

Handwritten musical score for a string quartet. The score consists of four staves for the instruments (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in 3/4 time and features a melodic line in the first violin and a rhythmic accompaniment in the other instruments. The score includes dynamic markings such as "cres." and "mf.", and a section marked "stringendo" with a tempo change. The lyrics are written in German below the bottom staff.

ja für ist ab selbst die landliche Dörfer! ich will für folgen, ich Liebe zu, tiefen im Blumen...

The musical score is written on ten staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso), each with a treble clef. The bottom three staves are for vocal parts (Soprano, Alto, and Bass/Tenor), each with a soprano clef. The bottom-most staff contains the German lyrics. The score is divided into two main sections. The first section begins with the tempo marking *un poco* and includes dynamic markings such as *f. arco* and *pp.*. The second section begins with the tempo marking *a Tempo*. The lyrics are: "gehen in Ruhm vor gehen mit frolicher Lust" and "wunderlich ge-lingen, ihr Herz zu güt".



32

...wenn sie ist unweiss wachet, ich künfft mich nicht, unweiss, unweiss ich wer- te glück-lich

Handwritten musical score for voice and piano. The score is written on 11 staves. The top five staves are for the voice, and the bottom six are for the piano. The piano part includes a section marked "Cantata" with the following lyrics: "Sind Sie den Liebsten will ich klagen ummeil. Bis zum Ende. Sind ja im Liebsten will ich klagen ummeil." The music is marked "molto lig." and includes dynamic markings such as "p." and "cresc.".

mf.

mf.

mf.

mf.

*Lied vom Lande in der Höhe*

*Lied vom Parterre - Klingeln der lieblichen*

rit.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.



*Solo*

*p.*

*p.*

*p.*

Handwritten musical score for a choir and piano. The score consists of 11 staves. The top three staves are for a vocal soloist, with the first staff starting with a 'Solo' marking and a 'p.' dynamic. The next three staves are for a four-part choir, with the first staff of the choir part starting with a 'p.' dynamic. The bottom two staves are for piano accompaniment, with the first staff starting with a 'p.' dynamic. The lyrics 'Lümm, ja fir ist ad salbst, die Ländlinge Lümm, ja fir ist ad salbst, die Ländlinge' are written below the piano part.

Violin I: *cres.* *mf.* *Stringendo un poco.* *f. arco.*

Violin II: *cres.* *mf.* *f. arco.*

Viola: *cres.* *mf.* *f. arco.*

Cello/Double Bass: *Stringendo un poco.* *f. arco.*

Lyrics: Aufhor, ich will sie sehen, ich bin's ge- gesehen, in Ruhm er- gehen, in Ruhm er- gehen mit jauchender Lust





*B.*

a.

b.

c.

d.

Handwritten musical score for a piano piece, featuring multiple staves with musical notation, dynamics (p, cresc., dim., molto), and lyrics in German. The score is divided into four sections labeled a, b, c, and d. A large red 'X' is drawn over the entire page.

Lyrics: *ich konnte glücklich sein. Ach! ach! ach! — ich konnte glücklich sein. Ach! ach! ach!*

Section labels: *[für Quänter]*, *[für Dritte]*, *[für Quänter]*

Dynamics: *p.*, *cresc.*, *dim.*, *molto*









Lange Drey

4018

Gräfin. Nimm abor einen Nabelband, wir haben  
Krimm Eger.

Baculus. Mann ist unbotfämigst mirim Tschlingand  
offixian Dürsta -

Gräfin. Ein pfaxzen Rindox!

Baculus. Es befindet sich schon gassable Pflanzan darimter

~~in der~~ # ? # ? #  
Baculus.), Dann loent er moß noch werisa zu werden  
im Altex!

Gräfin. Gut mißt ival! - Der Mann hat auf Blitz.

Baculus. Ich maye mirim Taysa ja grästlig -  
Mann ist er jatzet sagen dürsta für

Gnaden Gnada in Anspang zu insman  
~~to~~ Lites gut hagen

Ns 9. Quintett.

# No. 9. Quintett.

Allo vivace.

1.

Flauti.

Oboi.

Clar. in A

Corni in C.

Fagotti.

Trombi in C.

Tymp. in C.

Violini.

Viola.

Baronin.

Gräfin.

Baron.

Gras.

Baculus.

Cello.

Basso.

The musical score is written on 15 staves. The instruments listed are Flauti, Oboi, Clar. in A, Corni in C, Fagotti, Trombi in C, Tymp. in C, Violini (two staves), Viola, Baronin, Gräfin, Baron, Gras, Baculus, Cello, and Basso. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f*, *p*, and *fz*. The vocal line (Gras) has the following lyrics: "Recht sey ih' - mit uns den 'Herrn Gott' durch 'Herrn Gott'".

Handwritten notes on the left margin: "40/4", "in fahen", "Hülfigand", "von Saxophon.", "#", "la zu werden", "auf Witz.", "istig -", "wird für", "zu messen".

Handwritten notes on the right margin: "40/4", "44".



42

mit, laufe  
 Hinfahrt geht zu  
 mit, soll ich die welt auch ge-  
 bauer sein  
*Handwritten in blue ink:* Hand *Handwritten in blue ink:* Hand *Handwritten in blue ink:* Hand *Handwritten in blue ink:* Hand



The musical score consists of several systems of staves. The top system includes vocal staves with lyrics. The lyrics are: "O Herr mich riefst du an so nun O Herr mich riefst du an. O Herr mich riefst du an." There are also instrumental parts, possibly for lute or harpsichord, with complex rhythmic patterns. The score is written in a historical style with various clefs and time signatures.

44

So nun O Herr mich riefst du an?

O Herr mich riefst du an.

Dann

O Herr mich riefst du an.



Handwritten musical score for voice and piano. The score consists of 12 staves. The top five staves are for piano accompaniment, and the bottom three staves are for the voice. The lyrics are written in German. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. A blue ink correction is visible in the middle section of the score.

45

9/10

fantasia in f-moll, 2te u. 3te u. 4te u. 5te u. 6te u. 7te u. 8te u. 9te u. 10te u. 11te u. 12te u. 13te u. 14te u. 15te u. 16te u. 17te u. 18te u. 19te u. 20te u. 21te u. 22te u. 23te u. 24te u. 25te u. 26te u. 27te u. 28te u. 29te u. 30te u. 31te u. 32te u. 33te u. 34te u. 35te u. 36te u. 37te u. 38te u. 39te u. 40te u. 41te u. 42te u. 43te u. 44te u. 45te u. 46te u. 47te u. 48te u. 49te u. 50te u. 51te u. 52te u. 53te u. 54te u. 55te u. 56te u. 57te u. 58te u. 59te u. 60te u. 61te u. 62te u. 63te u. 64te u. 65te u. 66te u. 67te u. 68te u. 69te u. 70te u. 71te u. 72te u. 73te u. 74te u. 75te u. 76te u. 77te u. 78te u. 79te u. 80te u. 81te u. 82te u. 83te u. 84te u. 85te u. 86te u. 87te u. 88te u. 89te u. 90te u. 91te u. 92te u. 93te u. 94te u. 95te u. 96te u. 97te u. 98te u. 99te u. 100te

Handwritten note in blue ink.

2

46

Handwritten musical score for voice and piano. The score is written on a system of staves. The vocal line includes the following lyrics: "Ich - mein be - son - der - lich - er Ge - stalt - se - he." and "Und mit ge - staut - er Fei - er, laß - se." The piano accompaniment consists of chords and melodic lines. Dynamic markings include *p*, *mf*, *pp*, *cres.*, and *dim.*. There are blue ink annotations, including a large blue 'C' and some blue markings on the piano part.

Partial view of the left page of the manuscript, showing musical staves.

Handwritten musical score on page 9. The score consists of multiple staves. At the top, there are four small square symbols:  $\sharp\sharp$ ,  $\sharp$ ,  $\flat$ , and  $\sharp$ . The music is written in a historical style with various notes, rests, and dynamic markings such as *mf* and *mp*. There are several blue ink annotations: a large blue 'C' in the first system, a blue 'p' in the second system, and blue markings in the vocal line. The vocal line contains the following text: *Defoluniflor für das Defoluniflor für.* followed by *grüßend* and *Defoluniflor*. Below the vocal line, there are two more lines of text: *Das ist ein* and *Das ist ein*. The page number '9' is written in the bottom right corner.





Handwritten musical score for a choir and orchestra. The score consists of multiple staves. The vocal line is at the bottom with German lyrics. The piano accompaniment is in the middle. There are various musical notations including notes, rests, and dynamic markings like 'p.' and 'ppp.'.

beginnen, auf Gnade zu er-zwingen, denn mit ge-  
 waltigen waltan, seiner that, ist und ab-  
 fal-ten sein

Handwritten musical score for piano and voice. The score consists of several staves. The piano part includes various dynamics such as *f*, *p.*, *molto leg.*, *cres.*, and *sf.*. There are also markings like *leg.* and *lig.*. The vocal line has lyrics in German: "Woh, ich wand'el", "fal", "bin", "Woh, ich wand'el", "Wohlfühl ist am". There are blue and red annotations on the score, including a blue 'A' and a red box around the word "Woh".



Handwritten musical score on page 11. The score consists of several systems of staves. The top system shows a vocal line with notes and rests, with a red underline under the first few notes and the marking "p - cresc." below. The middle system features a piano accompaniment with chords and moving lines, marked with "cresc." and "pp." (pianissimo). There are blue annotations, including a triangle and a scribble, in this section. The bottom system includes a vocal line with German lyrics: "Glaubst du, daß ich dich lieb habe, wie du mich liebst, wie du mich liebst, wie du mich liebst". The piano accompaniment below it is marked with "cresc.". The page is numbered "11." at the top right and "57" on the right margin.







54

*Cornia*  
p. e.

*Trompeten*  
p.

*Cornia*

Ich will nicht von Gnade

*Trompeten*

Ich will nicht von Gnade

tauft den Sündel

Amis

9

9



qui - zue - ven - tui - mus  
 qui - zue - ven - tui - mus  
 qui - zue - ven - tui - mus  
 qui - zue - ven - tui - mus  
 in - ter - ce - ptum  
 in - ter - ce - ptum  
 in - ter - ce - ptum  
 in - ter - ce - ptum



Handwritten musical score for a choir and orchestra. The score includes staves for strings, woodwinds, brass, and voices. The lyrics are in German: "Tragt - ein - quie - gen Ps - alm über - das Meer - und ein - ge - kauft, blühel". The music is written in a historical style with various dynamics and articulations.



*Alto. moder.*

Handwritten musical score for the first system, featuring multiple staves with notes and rests. A blue scribble is present in the middle of the system.

*Alto. moder.*

Handwritten musical score for the second system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Ich steh' auf, laß dich erheben, dich aus Staub erheben".

*Alto. moder.*

Handwritten musical score for the third system, showing a single staff with notes and rests.







63

*Fingerte*

lässt mich in Erfüllung gehen, von Sehnsüften die ich nicht lässt mich in Erfüllung geh. Ich sprach von... Was ist bei...

*guten*

*ppp*

*cres.*

*f.*



Handwritten musical score for Oboe, Horn, and Trombones. The score is written on multiple staves. The Oboe part is marked 'Oboe' and the Horn part is marked 'Horn'. The Trombone parts are marked 'Trombi.'. Below the instrumental parts, there are vocal parts with German lyrics. The lyrics are:   
 mir, von einem Oheim, vor ge- bot sein vor Lieb- lichen  
 in solchem Oheim, er -  
 in solchem Oheim, er -  
 bei mirer Oheim, auf nicht selbt mir, mein Lie- bte, Oheim, der Oheim, wir gütlich auf mit ihm, die Oheim,

Partial view of the previous page's musical score, showing the end of a vocal line with the word 'auf bei'.

64

Gloria in excelsis Deo, in terra pax hominibus bonae voluntatis.  
 Gloria in excelsis Deo, in terra pax hominibus bonae voluntatis.  
 Gloria in excelsis Deo, in terra pax hominibus bonae voluntatis.  
 Gloria in excelsis Deo, in terra pax hominibus bonae voluntatis.

Handwritten musical notation on the left page of the manuscript, including staves with notes and clefs.

Handwritten musical score for a choir and piano. The score is divided into two systems. The first system includes vocal parts and piano accompaniment. The second system includes vocal parts with German lyrics and piano accompaniment. The tempo marking "Piu moto" is written above the piano parts in both systems. The page number "25." is in the top right corner. There are blue annotations on the score, including a large blue bracket on the left side of the second system and several blue diagonal lines on the piano staves.

*Piu moto.* 25.

*Piu moto*

Lauf er nicht ein ge - heu, lauf in wun - der Lauf er nicht ein ge - heu.  
lauf in wun - der Lauf er nicht ein ge - heu.  
lauf er nicht ein ge - heu.  
Lauf er nicht ein ge - heu.  
Lauf er nicht ein ge - heu.  
Lauf er nicht ein ge - heu.  
Lauf er nicht ein ge - heu.

65.



26  
6/8

Colla parte

à Tempo.

66

Musical score for strings and woodwinds, measures 1-10. The score includes dynamic markings such as *pp* and *pp. 00*. There are blue vertical lines in the woodwind staves, possibly indicating breath marks or specific articulation. The notation includes various note values and rests.

Musical score for strings and woodwinds, measures 11-20. This section includes dynamic markings such as *p*, *f*, and *pp*. There are also *cresc.* markings and a *rit.* marking. The notation continues with various note values and rests.

Baron  
Graf

Vocal line with lyrics in German. The lyrics are: "Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben? / Was willst du loben?"

Musical score for strings, measures 21-30. This section includes dynamic markings such as *p* and *colla parte*. The notation includes various note values and rests.

Bm

*Allò con moto.*

The musical score is written on multiple staves. The top section is marked "Allò con moto." and includes a "Forzato" section. The bottom section is also marked "Allò con moto." and includes German lyrics: "Herr, der erquicket, daß ich so frei vor deiner - in deinem heiligen Geiste zu bitten beim Herrn". There are blue annotations on the page, including a large "11" on the left and a "1-1" on the right.





Handwritten musical notation on the left page, including a treble clef and various notes.

Handwritten musical score on page 29, featuring multiple staves with notes, rests, and dynamic markings such as *ppp* and *pp*. The score includes several systems of music, with some parts marked with a double bar line and repeat signs. There are also some blue ink annotations and corrections on the page.

Handwritten lyrics in German, including phrases like "auf die süßigen Mäuschen", "dein Schick", "Lied", "dein", "was sagst du?", and "Dief".



*un poco string.*

3!

*Colla parte.*

The musical score consists of multiple staves. The upper section features a string ensemble with the instruction *un poco string.* and a large blue '3!' marking. The lower section includes piano accompaniment with the instruction *Colla parte.* and various dynamic markings such as *mf.*, *pp.*, and *ppp.*. There are several blue ink annotations, including a large '3!' and several diagonal lines. The score is written in a cursive, handwritten style.



Mosso.

70

The musical score is written on multiple staves. The lyrics are in German and include the following text:

Die Pfaffen nicht zu glän-zen, daß sie zu sel-ten für im Ozean-  
 lobet sich, ist lauter glän-zen  
 Klein, ist lauter zu glän-zen  
 Klein sollte es nicht glän-zen

Other visible lyrics include: "Lieber mühen sie sich nicht", "Lieber mühen sie sich nicht", "Lieber mühen sie sich nicht".

The score features a large blue diagonal line drawn across it, and a red circle around a specific musical notation. The tempo marking "Mosso" is repeated at the top and bottom of the page.



Handwritten musical score on page 72, featuring multiple staves of music and a vocal line with German lyrics. The score includes dynamic markings such as *ff*, *fp*, and *f*, and a section marked *Adagio*. The lyrics are:

gläu- ben mein nicht zu gläu- ben sind. Wer für- lo- sen The- lan- gen er- gliu- fen  
 wai- ben dem Ge- we- ne- ma- che- fies- das- sie- fe- de- für- was- gen- in- be- rü- che-  
 der- in- der- zu- wai- chen- der- Ma- che- fies- fies- die- was- sie- fe- de- für- was- gen- fe- fül- len-  
 wai- chen- der- Ma- che- fies- fies- die- was- sie- fe- de- für- was- gen- fe- fül- len-  
 fies- wai- chen- der- Ma- che- fies- fies- die- was- sie- fe- de- für- was- gen- fe- fül- len-  
 die- bei- den- Ge- we- ne- ma- che- fies- fies- die- was- sie- fe- de- für- was- gen- fe- fül- len-



Musical notation on the left page, including staves and clefs.

Handwritten musical score on page 93, featuring multiple staves for instruments and voices. The score includes notes, rests, and dynamic markings such as *pp*, *f*, and *ppp*. A large blue ink mark is present on the right side of the page. The lyrics are written below the vocal staves.

ih-er Wan- gen, er reich-lan  
für Her-zen-gan für- man  
vor Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge  
selb Her-zen-gan für- her-zen-ge



Tempo 1<sup>mo</sup>

Handwritten musical score for a choir and orchestra. The score consists of multiple staves. The vocal parts include:

- Soprano:** *Sary-bah, an-Sary-bah, an-Sary-bah, an-Sary-bah*
- Alto:** *an-Sary-bah, an-Sary-bah, an-Sary-bah, an-Sary-bah*
- Tenor:** *an-Sary-bah, an-Sary-bah, an-Sary-bah, an-Sary-bah*
- Bass:** *an-Sary-bah, an-Sary-bah, an-Sary-bah, an-Sary-bah*

The instrumental parts include strings and woodwinds. The score features various musical notations such as notes, rests, and dynamic markings. There are several annotations in blue ink, including the word "p." (piano) and some illegible markings. Red diagonal lines are drawn across some of the staves. The tempo marking "Tempo 1<sup>mo</sup>" appears at the top and bottom of the page.



40

The page contains a handwritten musical score on aged, yellowed paper. It features several systems of staves. The top system consists of five staves, with the second staff containing the handwritten instruction "Klar Solo" in blue ink, followed by dynamic markings "p", "f", and "p". The middle system includes a vocal line with lyrics written in cursive: "Gott ist der Herr, der sich nicht ändert, sein Wesen und seine Herrschaft ist ewig und unveränderlich." Above the first staff of this system is the word "Gott" written in red ink. The bottom system consists of two staves with musical notation. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on page 39, featuring multiple staves with notes, rests, and lyrics in German. The score includes a vocal line with lyrics and a piano accompaniment. A red circle highlights a specific section of the piano part.

Lyrics (Vocal line):  
 zioft, weil Affen ist kein Luch.  
 So weißt, daß Affen kein ist Luch.  
 Das man'ig auf  
 Die Luch fangt

Handwritten musical score for a choir and piano. The score is written on multiple staves. The top system includes a piano accompaniment with markings such as *cras.* and *sf.*. The middle system features vocal parts with lyrics in German. The bottom system includes a basso continuo line with the marking *cb.*. The lyrics are:

O Deutschland! O Deutschland!  
 O Deutschland! O Deutschland!  
 O Deutschland! O Deutschland!  
 In meines Vaters Vaterland  
 mein Vaterland soll ich sagen  
 mein Vaterland

Additional markings include *Be.* in red ink and *Wohnort* written vertically on the right side of the page.





Handwritten musical score on aged paper, page 42. The score consists of approximately 12 staves. The top section features a vocal line with lyrics in German. The lyrics are: "lassen, ge-geist, - aus bangt Lieb! Aus-lesung! nun auch Lieb! Auf das ist gar nicht möglich." Below the vocal line, there are several staves of piano accompaniment. The bottom section of the page shows more piano accompaniment staves. The handwriting is in dark ink, and there are some blue ink markings and corrections on the page.







*Tempo*





Handwritten musical notation on the left page, including a treble clef and various notes.

Handwritten musical score for a choir and orchestra. The score consists of multiple staves. The vocal parts include:

- Soprano:** *Die Augen zu ge-schloß, in Gottesmuttern Saal die Augen zu ge-schloß*
- Alto:** *Die Augen zu ge-schloß, in Gottesmuttern Saal die Augen zu ge-schloß*
- Tenor:** *Die Augen zu ge-schloß, in Gottesmuttern Saal die Augen zu ge-schloß*
- Bass:** *Die Augen zu ge-schloß, in Gottesmuttern Saal die Augen zu ge-schloß*

The instrumental parts include:

- Violins I & II:** *colla parte*
- Violas:** *colla parte*
- Cellos & Double Basses:** *colla parte*
- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons
- Brass:** Trumpets, Trombones, Tuba
- Strings:** Violins, Violas, Cellos, Double Basses

Handwritten annotations include *colla parte* and *libit*. The page number 45 is written on the right margin.

Masfo.

86

Handwritten musical score for a choir. The score consists of ten staves. The first staff is a vocal line with lyrics: "auf Ober 53". The second staff is a vocal line with lyrics: "wird". The third and fourth staves are vocal lines with lyrics: "Der Herrmann nicht zu glän-zen, daß der für die-ke für die Plan-ke nicht zu wachen, die". The fifth and sixth staves are vocal lines with lyrics: "Wird soll ich da-her glän-zen, die Wirt nicht für was mit der Zeit-ung schnell zu wachen, in". The seventh and eighth staves are vocal lines with lyrics: "Herr, mein nicht ist, die glän-zen, daß der-ge-heit nicht für die Plan-ke nicht zu wachen, die". The ninth and tenth staves are vocal lines with lyrics: "Herr, mein nicht ist, die glän-zen, daß der-ge-heit nicht für die Plan-ke nicht zu wachen, die".

VIVO

Handwritten musical score for voice and piano. The score includes a vocal line with German lyrics and piano accompaniment. The lyrics are: "Sagt uns nicht, sag uns nicht, für immer nicht zu glauben, daß Jesus Christus in der Welt ist. Sagt uns nicht, sagt uns nicht, daß wir glauben, daß Jesus Christus in der Welt ist. Sagt uns nicht, sagt uns nicht, daß wir glauben, daß Jesus Christus in der Welt ist." The score features various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*. A large blue handwritten letter 'P' is visible in the middle of the page.



*f*

a.                    b.                    c.                    d.

Handwritten musical score for voice and piano. The score includes vocal lines with German lyrics and piano accompaniment. The lyrics are:

Handen der Engländer Meinung mir, der Feinde für den Mann - Gott, er gliubte ihm sein Leben - Gott, er  
 die - er - nicht wird. Das ist der Mann - Gott, in dem ich ihm den Mann - Gott, für  
 nach der Welt für die - die sind. Das ist der Mann - Gott, sie sollten vor den Mann - Gott, für  
 die - den - Gott - man sind. Er ist die, auf welche ich den Mann - Gott, sie tragen sich den Mann - Gott, für

Handwritten annotations include *arco.* (arco) and *ff* (fortissimo) above various musical phrases. The score is divided into four measures labeled a, b, c, and d.

*arco.*



40

Sopran: Ich - er - er -  
 Alt: Ich - er - er -  
 Tenor: Ich - er - er -  
 Bass: Ich - er - er -  
 Bass: Ich - er - er -

Ich - er - er -  
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t.

Mofse

The page contains a handwritten musical score for a vocal ensemble and piano accompaniment. It features several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Danzelien lie-ben ihu, sie müßten vor Hunger", "wast das in quod ihu vor müßte vor Hunger", "Danzelien müßte ihu vor Danzelien, vor Danzelien vor Danzelien müßte ihu vor Danzelien, vor", "maltig, fast vor zifer, ge-maltig ge-maltig ge-maltig vor fast vor zifer, ge-maltig, ge-".

The score includes various musical notations such as notes, rests, and bar lines. There are also some annotations in red and blue ink, including a red bracket under "Mofse" and a blue bracket under "Danzelien".

Handwritten musical score for a choir and piano. The score consists of 14 staves. The top five staves are for the choir (Soprano, Alto, Tenor 1, Tenor 2, Bass). The bottom five staves are for the piano accompaniment. The lyrics are in German and appear to be a hymn or prayer. The music is written in a historical style with various ornaments and dynamic markings like 'pp'.

Lyrics (from top to bottom):

- in - droop - helu lie - ber ihu - sus lie - wese mit uns - serm Sei - en - de Sei -
- in - droop - helu lie - ber ihu - sus lie - wese mit uns - serm Sei - en - de Sei -
- in - droop - helu lie - ber ihu - sus lie - wese mit uns - serm Sei - en - de Sei -
- in - droop - helu lie - ber ihu - sus lie - wese mit uns - serm Sei - en - de Sei -
- in - droop - helu lie - ber ihu - sus lie - wese mit uns - serm Sei - en - de Sei -

Handwritten number '4' in the bottom right corner.

Handwritten musical score for a choir and piano. The score is written on multiple staves. The top section includes a piano introduction with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written in German and are as follows:

in Saufbälen, in Saufbälen, die - ses ist  
 das Ärgert, die wagt das in - ge -  
 we - Saufbälen, in Saufbälen, nicht  
 in Saufbälen, in - ge -  
 ge - waltig, ge - walt - big, die

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections in the lower part of the page.

83

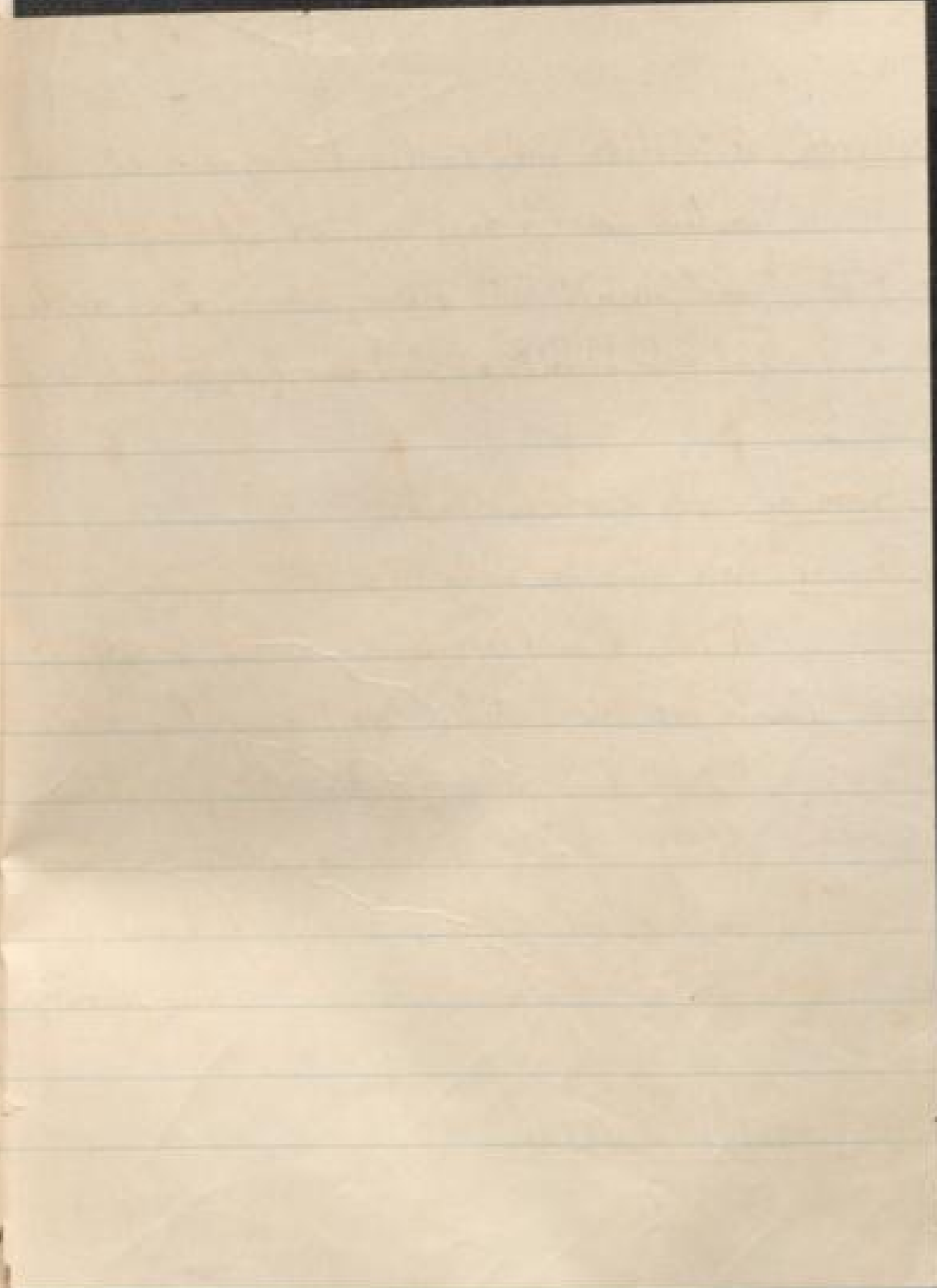


Handwritten musical score on page 56, featuring a system of 14 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "cresc." is written in the second staff. The score is organized into measures by vertical bar lines. The bottom two staves are grouped with a brace on the left side.

94



9.



1) Baron. Nun föhre mich an Gräfin; wir werden  
wofin im Garten gepöret. Ich bin Mittags  
essfaband. Mit vieler Überlegung wählte  
ich mir ein Frau und war unglücklich. 7 7

# 7 # 7 #  
Baronin. Das sorgfite Gott!

Baron. Da nun das erste Mal Überlegung und  
Rückficht mich so bitter gekämpft, so beschloß  
ich bei der zweiten Wahl ganz ohne alle  
Rückfichten zu verfahren. Ainz Gräfin,  
als ich dich erblickte, da wurde mein Herz  
mildert, und glötzlich stand es fast vor  
meiner Türe: Diese wird mein Weib!

Nr 10. Duett.





96

*colla parte*

gesat hab nicht au, stuf gesat hab nicht au; in insonndeser sat ja to Saan. inftuuse als sinan

*colla voce*

*ruhiger*





Handwritten musical score for voice and piano. The score includes a vocal line with German lyrics and a piano accompaniment with various musical notations such as dynamics (mf, p, cresc.), articulation (accents), and phrasing slurs. The lyrics are: "Hast du dein Bündel genommen hast du dich ab, wirst du da gehen? wirst du da gehen?" and "Der Herr ist reich zu Nie Die".

Handwritten musical score for horn and piano. The score consists of several staves. The top staff is for the Horn, with the word "Horn" written above it. The piano accompaniment is on the bottom staves. The lyrics are written below the piano part. The music includes various notes, rests, and dynamic markings such as *p*, *ppp.*, and *dalz*. There are also some handwritten annotations in red and blue ink.

vor-ur-fen-uen, das Jene ist, weil zu vor-ur-fen-uen, *dalz*  
 Erst Jol-ter-lich-be-ru-ge-geu, laß Jol-ter-lich-be-

*motto lig.*

100

*Toto*

*Toto*  
*Toto*  
*Trug!*  
 ver - gess! Lauf hin ich auf dich wünschst du soll dich das nicht blau - den! *non minus*



101

Handwritten musical score for a choir and piano. The score consists of ten staves. The top two staves are for the choir, with lyrics written below them. The bottom eight staves are for the piano accompaniment. The lyrics are: "Eius allium laus eius collaudan laus eius collaudan cum venient sui, o suum, Libi, ab,". The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings such as 'p.' and 'f.'.

102

Handwritten musical score for voice and piano, page 8. The score includes a vocal line with German lyrics and a piano accompaniment. The lyrics are: "Lies, und ich zu dir komm" "Geh-zu, / wirst du mich für - a - mer" "ganz - sein".

*Klar. Soli.*  
*Solo.*

*f*

Herr, wann ich alle Sorgen auf die Welt in mir nicht lang in unserm Leben, nicht gegeben, fühl ich mich der Welt





Handwritten musical score on page 10, featuring a vocal line and piano accompaniment. The score is marked with a '3' at the top left and a '11.' at the top right. The vocal line includes the lyrics: *Wir soll uns will kommen sein zu un-der reineren Fein, zu un-der reineren fe-er-ber Fein.* The piano part includes dynamic markings such as *p* and *pp*, and a section marked *colle parte.* The score is annotated with various markings, including a blue 'p' and a red 'X'.

106

*ad lib.*

*à Tempo.*

Gross Gottlieb war das Defach, um ein so junges Leben! Wie jammernd Ihr Tage, das



2.

3.

4.  
*colla parte*

5.

6.

13.

107

*colla parte.*

*ad lib.*

Ich hab keine Noth, dich hab ich keine Noth, nur Liebe find ich. Tago heiss ich keine Noth, dich heiss ich keine Noth.

*colla parte.*

*Handwritten blue mark*

14. <sup>7.</sup> <sup>8.</sup>  
Un poco più moto.

9.

10.

11.

12.

102

*spiccato.*

*spiccato.*

*spiccato.*

lett.

ist sein Nam, mich zu markum mich zu markum ab zu pfantun füllt sein

ist ist Nam, mich ist

ist

*più forte*  
*der Klänge*





16. 18. 19. 20. 21. 22.

110

16. 18. 19. 20. 21. 22.  
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10.



18.

27.

28.

29.

30.

112

The page contains a handwritten musical score. At the top, measures 18, 27, 28, 29, and 30 are marked. The score begins with a multi-measure rest for 112 measures, indicated by a large '112' on the left. The rest is written on a grand staff with a brace on the left. The key signature changes to two sharps (F# and C#) at measure 28. The vocal line enters at measure 28 with the lyrics: *liann' und noch einmal ab sich liann', doch man müßte ab geben in auf einmal, ab sich liann'! vielleicht, viel,*. The score includes piano accompaniment for the vocal line and a basso continuo line at the bottom.



31.

32.

33.

34.

35.

19.

113

Violin I

Violin II

Viola

Cello/Double Bass

*p.*

*pizz.*

*streich pizz.*

*p.*

*pizz.*

wird - nie - der - und - Glück - ra - nicht - viel - nicht - viel - nicht, wird - nie - der - und - Glück - ra,

10.

10.

20

36.

37.

38.

39.

40.

114

Handwritten musical score for a multi-staff instrument, likely a violin or flute, with a vocal line below. The score is divided into measures 20-40. It includes various musical notations such as notes, rests, and dynamic markings like 'mf.' and 'cres.'. The vocal line contains the lyrics: *...riest, viel liebt viel liebt viel liebt - wird ein dauernd Glück er - riest, viel liebt, viel liebt - wird ein dauernd Glück er*

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves are joined by a brace and contain complex melodic lines with many slurs and ties. The middle section features several staves with rests, some of which are marked with a 'p' (piano) dynamic. The bottom two staves are also joined by a brace and contain a rhythmic accompaniment. The handwriting is in dark ink, and the paper shows signs of age with some foxing and staining.



W 415

Solo

116

Handwritten musical score for voice and piano. The score is written on multiple staves. The top staff is a treble clef staff with a piano (p.) dynamic marking. The middle section contains several staves with rests and some notes, including a section with a *fortissimo* (f) dynamic marking. The bottom section contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ich bitte, ich bitte Laybrennung fort", "Du zerschilt in unminnen Refort?", and "Dai uffan". There are various musical markings such as *p.*, *sost.*, and *f* throughout the score. Some parts of the score are crossed out with blue ink.

Handwritten musical score on aged paper. The score consists of several staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. The lyrics are written in German. The score includes various musical notations such as notes, rests, and dynamic markings like *sf.* and *f.*

Darum ist kein Ende für Wein Wein

Wird's nichtfall ist die? hier ist so süßlich? Die ganz zu mir? hier ist so süßlich?

*f.*  
*f.*  
*f.*  
*f.*

*Mein* Die Zeit so kurz ist, - *Zeit* ist ab  
 der gang zu winter? Das macht die Refuruz, soll man die Confession von - dem sein?



Handwritten musical score for a multi-instrument ensemble. The score consists of 12 staves. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment. The third and fourth staves are for a string instrument, possibly a violin or viola, with notes and rests. The fifth and sixth staves are for a woodwind instrument, possibly a flute or clarinet, with notes and rests. The seventh and eighth staves are for a keyboard instrument, possibly a harpsichord or spinet, with notes and rests. The ninth and tenth staves are for a bass instrument, possibly a cello or double bass, with notes and rests. The eleventh and twelfth staves are for a drum set, with notes and rests. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations in red ink at the top of the page.

*vault*

Das menschliche Geführe ist bei uns Mensch will lauter Geführe bis in un-zwingen fast ein Gnuoz - das menschliche

120

un poco cres.

*p.* *sf.* *sf.* *sf.*

*p.* *sf.* *sf.* *sf.*

*p.* *sf.*

Ich gewislich sprach, daß ich das bin, Dir immer, immer  
 das sein wieder giebt, daß mich von Trübsal mich löset.

*rit.*

Handwritten musical score for a choir and piano. The score consists of ten staves. The top two staves are for the piano accompaniment, and the bottom six staves are for the choir. The lyrics are written in German. There are some blue ink annotations on the score, including a bracket on the first staff and a mark on the fifth staff.

Herrn Jesu, sei - fer Mann.

Herr Jesu, sei - fer Mann.

Ich willt nicht das ich

Ich willt nicht das ich



Handwritten musical score on aged paper, page 28. The score is written in a historical style, likely from the 18th or 19th century. It features multiple staves for voices and piano accompaniment. The lyrics are written in German. A large blue diagonal line is drawn across the page, possibly indicating a correction or a specific section.

Lyrics (German):  
 Auf Gott, ob fällt mir geseigt ein.  
 la - be.      Relaffen, das Tod, er nicht mein Sein, wessan, das Tod, er nicht

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score consists of 12 staves. The top six staves contain complex rhythmic patterns and chords. The bottom six staves contain a vocal line with lyrics in French. The lyrics are: "vrai - sur - qu'on - ne - peut - pas - en - vain - s'en - van - ter." The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "p.", "ad lib:", and "Rec:". There are also some handwritten annotations in blue and red ink, including a large blue "A" and some red lines and circles.

Recit:

124

The musical score is written in a cursive hand. It features a piano accompaniment and a vocal line. The piano part includes chords and some melodic lines. The vocal part has lyrics in German. The score is divided into two systems. The first system consists of five staves: three for piano accompaniment and two for the voice. The piano part includes chords and some melodic lines. The voice part has lyrics in German. The second system also consists of five staves, continuing the piano accompaniment and the vocal line with lyrics. There are some blue ink markings on the first system's piano staves.



Handwritten musical score for voice and piano. The score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the voice. The piano part includes dynamic markings like 'p.' and 'f.', and some numerical annotations (2, 4). The voice part includes German lyrics. There are blue ink annotations on the page, including a large bracket on the right side and a circled word 'Pauze' at the bottom.

Die Augen öffnen zu bleiben  
 hat tief zur, an, fassen  
 Ein Augenlein öffnen lassen! mir hat's nicht bleiben

Pauze

32. *colla parte.*

*à Tempo.*

1.

2.

426

The musical score consists of several staves. The top two staves are for the first and second violins. The next two staves are for the first and second violas. Below these are three staves for the vocal line, with the lyrics written underneath. The lyrics are in German and describe a young man's love. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'ad libit:'. A circled tempo marking 'à Tempo.' is present at the top.

*ad libit:*

Es mir ein wüßel fisa in ein ein so junges  
 Leben. Mich jammert Euer Lage, daß ich ab keine Nacht, daß

3.

4

5.

6.

7.

8.

39.

429

The musical score consists of several staves. The top two staves are empty. The third staff contains piano accompaniment with the instruction *colla parte.* The fourth staff contains the vocal line with the instruction *ad lib.* and the lyrics: *Salut' d'innoc' Nost, vos l'indes, fruit z'è* (measure 3), *L'ange p'senté d'innoc' sif' unse* (measure 4), *l'ort, p'senté d'innoc' sif' unse* (measure 5), *l'ort.* (measure 6), *Il s'ain* (measure 7), *Il s'if* (measure 8). The fifth staff contains piano accompaniment with the instruction *colla parte.* The sixth staff contains piano accompaniment with the instruction *un poco più moto.* and *spiccato.* There are blue annotations: two diagonal lines in the second measure of the sixth staff, a large blue circle in the seventh measure of the sixth staff, and two diagonal lines in the eighth measure of the sixth staff. There are also red annotations: a bracket under the eighth measure of the sixth staff and the word *Perpunctata* in the eighth measure of the sixth staff.

Handwritten notes at the bottom of the page: *Hand* and *ruhig*.

10.



94.

9.

10.

11.

12.

13.

14.

128

Handwritten musical score for a multi-measure rest of 128 measures, divided into measures 9-14. The score includes a vocal line with lyrics and a piano accompaniment.

*Flan mich zu* *warten, mich zu* *warten? abzu pfanden: ist sein* *Ganz nichtlich* *liebe,* *was*

*Flan mich zu* *ist*

15.

16.

17.

18.

19.

35.

129

*divisi molto lig.*

*arco.*

*arco.*

Liebster Jesu, Liebster Jesu, dich bei uns bewohne  
 Liebster Jesu, Liebster Jesu, dich bei uns bewohne  
 Liebster Jesu, Liebster Jesu, dich bei uns bewohne  
 Liebster Jesu, Liebster Jesu, dich bei uns bewohne

10

10

96.

20.

21.

22.

23.

24.

25.

130

fastig! Zuor ge-lobt ist fuf und Spinn mir an Eij-mant sil-gon. Seiner zu er-messen sinnen,  
 Zuor ge-lobt ist fuf und Spin - er mir an Eij-mant Seiner wir zu messen



26.

27.

28.

29.

30.

131

*String.*

maße, daß man nicht so ab-ge-lassen wird nachmal ab-lassen, daß man nicht so ab-lassen wird nachmal ab-lassen.

maße, daß man nicht so ab-lassen wird nachmal ab-lassen, daß man nicht so ab-lassen wird nachmal ab-lassen.

10

10

38.

30.

31.

32.

33.

34.

35.

132

Handwritten musical score for voice and piano, measures 30-35. The score includes vocal lines with lyrics and piano accompaniment. Handwritten annotations in blue and red ink are present.

Lyrics: *hinan, wint'liest, wint'liest* *minst — ein Säuwent' Glich, er — wint'liest, wint'liest, wint'liest* *wint'liest, wint'liest, wint'liest* *wint'liest, wint'liest, wint'liest*

Annotations: *String* (blue), *String.* (red), *p.*, *pizz.*

10.





134

Handwritten musical score for multiple instruments. The score is written on several staves. The top staff features a piano part with a dynamic marking of *f* and a series of sixteenth-note runs. Below it, there are two staves for strings, with dynamic markings of *Dimi:* and *dim:*. The bottom section of the score includes a piano part with a dynamic marking of *dim:* and a string part with a dynamic marking of *dim:*. The score is written in a cursive hand and includes various musical notations such as notes, rests, and slurs.

139/105

10

Baronin. Entweder er bleibt hier, oder ich werde ihn abholen.

Baculus. Mein meinestwegen, wenn er gar so zimperlich ist.

Baron. Ich würde auch, er wäre dem Befehl gemäß.

Graf. Ich bin dabei. Hier ist noch eine Sache  
1) gefällig? (Vollständig)

Baron. Ich stehe zu Diensten. - Bleibt ich ihn mit  
zu antworten.

Graf. Das haben wir nicht von der Stelle.

Baronin. Die Karte scheint amüsant zu werden.

Baculus. Ich will den General für morgen noch  
einmal durchlesen.

Nr. 11. Quintett.



# No. 11, Quintett.

1.

*Allo. con moto.*

Flauti.  
Oboi.  
Clar. in B.  
Corni in Es  
Fagotti.  
Trombi in Es  
Tymp. in B. Es  
Violini.  
Viola.  
Baronin.  
Gräfin.  
Baron.  
Graf.  
Baculus.  
Cello.  
C Basso.

342/  
135

*Beide Violinen sind zum Orchester, folgen die Bälleten!*

*Offenbr. Neumen*

*Allo. con moto.*

11.



136

Der Graf hat die Folgen nicht,  
Das sind die, die mich in der Lage,  
Graf hat die Folgen nicht,  
Die gut in Offener von, schlau! ist

Handwritten musical score for orchestra and voice. The score consists of multiple staves. The top two staves are for woodwinds, with dynamics *cres.*, *mf.*, and *pp.*. The middle section includes a *Timpani Solo* section with *ff.* dynamics. The bottom section features a vocal line with lyrics: "Wahrheit weyhen", "ge-ber mir ein' zuehnen", and "Herrn". The score includes various performance instructions such as *cres.*, *mf.*, *pp.*, *ff.*, and *pp.*. There are also some handwritten notes in blue ink, including "Herrn" and "auf gläubig' ger".





Handwritten musical score for a hymn. The score consists of several staves. The top staves contain the vocal line with lyrics in German. The lower staves contain the piano accompaniment. The lyrics are: "mächtig lä-ßen - laß, denn die heil'gen Gei-ster mächtig lä-ßen - laß". There are various musical notations, including notes, rests, and dynamic markings. A blue arrow points to a specific note in the vocal line. The page is numbered "5" in the top right and "139" on the right side.

mächtig lä-ßen - laß, denn die heil'gen Gei-ster mächtig lä-ßen - laß

[Andere für sich]  
 Ant. dem Gei-ster  
 Ant. dem Gei-ster

Handwritten musical score for voice and piano. The score consists of 12 staves. The top two staves are for the voice, with lyrics written below. The bottom two staves are for the piano accompaniment. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings like 'cres.' and 'dim.'

bleiben, sein altein bei dir zu bleiben, ganz altein bei dir zu bleiben für mein Thorlein, ist mein Ziel!  
 bleiben, sein altein bei dir zu bleiben, ganz altein bei dir zu bleiben für mein Thorlein, ist mein Ziel!

dim.  
 f. dim.

gra





112

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The top system includes a treble clef staff with notes and rests, and a bass clef staff with notes. There are handwritten annotations in blue ink, including 'Cot', 'Fg', and 'Toll.' with arrows pointing to specific notes. The middle system features a grand staff with two treble clefs and a bass clef, containing a melody with slurs and a bass line. The bottom system includes a grand staff with two treble clefs and a bass clef, with lyrics written below the notes. The lyrics are: 'Flan - für mein - Star - bar ist - mein - Flan.' and 'Flan - für - mein - Star - bar ist - mein - Flan.' There are also some additional handwritten notes in blue ink at the bottom right of the page.

The musical score is written on 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The bottom three staves are for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *cres.*. A blue arrow points to a specific measure in the woodwind section. The text *prim misto* is written above the woodwind staves. The lyrics *Wach auf! Wach auf! Wach auf! Wach auf!* are written below the woodwind staves. The piano part includes the lyrics *Wach auf! Wach auf! Wach auf! Wach auf!* and *Wach auf! Wach auf!*.

Handwritten notes on the left margin, including the word *Wach*.



144

*Fl. Solo.*

Handwritten musical score for flute and piano. The score is written on ten staves. The top two staves are for the flute, with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are for the piano, with a key signature of one flat (Bb) and a time signature of 3/4. The lyrics are written in German and appear to be a variation of the hymn 'Christe, der du bist der Himmelskönig'. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks. There are some blue ink annotations on the score, including a 'p' and some markings in the piano part.

*Christe, der du bist der Himmelskönig,  
 der du bist der Himmelskönig,  
 der du bist der Himmelskönig,  
 der du bist der Himmelskönig.*

Handwritten musical score on aged paper. The score consists of approximately 15 staves. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings such as *pp* and *ppp*. A blue ink mark is visible on the fourth staff. The bottom section contains lyrics written in a cursive hand. The lyrics are: "solle mir ge-lingen", "Lied in sanfterm Tonal zu singen", "Pflanzst", "Pflanzst, das", and "Anwillkürst nicht". There are also some blue ink markings on the staves corresponding to the lyrics.

*Solo.*

*a point.*

*1. für (Hellen)*

*2. für (Hellen)*

*3. für (Hellen)*

*4. für (Hellen)*

*5. für (Hellen)*

*6. für (Hellen)*

*7. für (Hellen)*

*8. für (Hellen)*

*9. für (Hellen)*

*10. für (Hellen)*

*11. für (Hellen)*

*12. für (Hellen)*

*13. für (Hellen)*

*14. für (Hellen)*

*15. für (Hellen)*

*16. für (Hellen)*

*17. für (Hellen)*

*18. für (Hellen)*

*19. für (Hellen)*

*20. für (Hellen)*

*21. für (Hellen)*

*22. für (Hellen)*

*23. für (Hellen)*

*24. für (Hellen)*

*25. für (Hellen)*

*26. für (Hellen)*

*27. für (Hellen)*

*28. für (Hellen)*

*29. für (Hellen)*

*30. für (Hellen)*

*31. für (Hellen)*

*32. für (Hellen)*

*33. für (Hellen)*

*34. für (Hellen)*

*35. für (Hellen)*

*36. für (Hellen)*

*37. für (Hellen)*

*38. für (Hellen)*

*39. für (Hellen)*

*40. für (Hellen)*

*41. für (Hellen)*

*42. für (Hellen)*

*43. für (Hellen)*

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*45. für (Hellen)*

*46. für (Hellen)*

*47. für (Hellen)*

*48. für (Hellen)*

*49. für (Hellen)*

*50. für (Hellen)*

*51. für (Hellen)*

*52. für (Hellen)*

*53. für (Hellen)*

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*56. für (Hellen)*

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*67. für (Hellen)*

*68. für (Hellen)*

*69. für (Hellen)*

*70. für (Hellen)*

*71. für (Hellen)*

*72. für (Hellen)*

*73. für (Hellen)*

*74. für (Hellen)*

*75. für (Hellen)*

*76. für (Hellen)*

*77. für (Hellen)*

*78. für (Hellen)*

*79. für (Hellen)*

*80. für (Hellen)*

*81. für (Hellen)*

*82. für (Hellen)*

*83. für (Hellen)*

*84. für (Hellen)*

*85. für (Hellen)*

*86. für (Hellen)*

*87. für (Hellen)*

*88. für (Hellen)*

*89. für (Hellen)*

*90. für (Hellen)*

*91. für (Hellen)*

*92. für (Hellen)*

*93. für (Hellen)*

*94. für (Hellen)*

*95. für (Hellen)*

*96. für (Hellen)*

*97. für (Hellen)*

*98. für (Hellen)*

*99. für (Hellen)*

*100. für (Hellen)*

*101. für (Hellen)*

*102. für (Hellen)*

*103. für (Hellen)*

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*105. für (Hellen)*

*106. für (Hellen)*

*107. für (Hellen)*

*108. für (Hellen)*

*109. für (Hellen)*

*110. für (Hellen)*

*111. für (Hellen)*

*112. für (Hellen)*

*113. für (Hellen)*

*114. für (Hellen)*

*115. für (Hellen)*

*116. für (Hellen)*

*117. für (Hellen)*

*118. für (Hellen)*

*119. für (Hellen)*

*120. für (Hellen)*

*121. für (Hellen)*

*122. für (Hellen)*

*123. für (Hellen)*

*124. für (Hellen)*

*125. für (Hellen)*

*126. für (Hellen)*

*127. für (Hellen)*

*128. für (Hellen)*

*129. für (Hellen)*

*130. für (Hellen)*

*131. für (Hellen)*

*132. für (Hellen)*

*133. für (Hellen)*

*134. für (Hellen)*

*135. für (Hellen)*

*136. für (Hellen)*

*137. für (Hellen)*

*138. für (Hellen)*

*139. für (Hellen)*

*140. für (Hellen)*



Winge

The musical score consists of approximately 15 staves. The top section features a melodic line with a circled 'Cms.' annotation. Below this, there are several staves with rhythmic markings and a circled 'Cms.' annotation. A large blue bracket spans across several staves, with the word 'Allegretto' written vertically next to it. The bottom section contains lyrics in red ink: 'Und wird fortan der Name gottinacht!' and 'Sie spürten Klingel!' followed by 'was will für was für'. The score is heavily annotated with blue and red ink, including various markings and corrections.

Winge

Handwritten musical score for a church service. The score is written on ten staves. The top two staves appear to be for a vocal part, with lyrics written below them. The bottom two staves are for piano accompaniment. The middle four staves contain the vocal melody and lyrics. The lyrics are in German and include phrases like "auf den neuen Festtag", "Gott", "Gleich will ich sein", and "bleib bei uns". The score includes various musical notations such as notes, rests, and dynamic markings like "molto lig" and "p". There are also some blue ink annotations and a large blue 'p' marking.

*molto lig*

*molto lig*

*p*

*auf den neuen Festtag*

*Gott*

*Gleich will ich sein*

*bleib bei uns*

*molto lig*

Handwritten musical score on page 15 (numbered 149). The score includes multiple staves for instruments and a vocal line with lyrics. The lyrics are in German and include the words: "Händ, so blut' am Fuß bei ihm, ist er's zu dir ge-schwind, so, der her, schickst er dich zu schlafen". The score features various musical notations, including clefs, notes, rests, and dynamic markings. There are also some handwritten annotations and a circled section in the middle of the score.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are written in a cursive hand below the vocal staff.

*Handwritten lyrics:*  
 ... nicht Hand wagt ab zu sein, da darf er darf nicht zerschellen. Fein, mein darf er alle wagt zierlich Fein, mein darf er

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are also some handwritten annotations above the staves, possibly indicating fingerings or performance instructions.

151

*Handwritten signature or initials.*

152

*Andante.*

*Violoncello*

*Violon*

*p. sost.*

*sost.*

*Andante*

*Andante*

*sost.*

*Violoncello*

*Violon*

*p. sost.*

*sost.*

*Andante*

*sost.*

18.

152

*Andante.*

*C. Beccarelli* *viola* *Das* *Quint* *auff* *Gilland*  
*und* *flüchtig* *und* *zufall* *auf* *was*

*Andante*  
*Das* *Quint* *auff* *Gilland* *ffronben* *an* *du*

*Andante*  
*auff* *auff* *zu* *auf* *zu*

*Andante.*

*sost.*

|||

..



Fl. Solo. <sup>25</sup>

The musical score consists of several staves. At the top, there is a flute part labeled 'Fl. Solo.' with a red '25' above it. Below this are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. The piano part includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The bottom staff is the vocal line, written in a cursive hand with German lyrics. The lyrics are: 'weiß, es gilt mein Er-bauer, daß du willst dein Herz mit mir, mein Lieb-ger, zu Er-den'.

weiß, es gilt mein Er-bauer, daß du willst dein Herz mit mir, mein Lieb-ger, zu Er-den

154

Handwritten musical score on aged paper. The score consists of several staves. At the top, there are two staves for piano accompaniment, with dynamic markings like *pp.* and *mf.* and a blue arrow pointing to a specific measure. Below these are three staves for a vocal line, with the lyrics written in cursive below the notes. The lyrics are: "sein, mein Lieb, gan - ge ganz zu - - ban sein, mein Lieb, gan - ge ganz zu - - ban". There are also three staves at the bottom, likely for a second piano part or a different instrument, with a dynamic marking of *pp.* and a handwritten note "Mit".

Picc.:  
11

21.

155

*Appassionato*

Picc.:  
12

Picc.:  
13

*Allegro*

fin *Non scappate!*  
 Da bin ich winter die Frau Quispe nicht verban, ob ich Baidyford wieder rauff.  
 ich bin ich winter die Frau Quispe nicht verban, ob ich Baidyford wieder rauff.

Picc.:  
14

*arco.*  
*arco.*





Colla parte.

a Tempo.

Colla parte.

a Tempo.

*Handwritten blue annotations: a large '1' and a large '2' with arrows pointing to specific measures.*

*Handwritten red annotations: 'Beywung' and 'a point'.*

*Handwritten red annotations: 'Seynd' and 'auf des Patronen'.*

*Handwritten red annotations: 'a point'.*

*Handwritten blue annotations: 'Cantata' and 'Refug'.*

Musical score with multiple staves. The top section includes instrumental parts with notes and rests. The middle section features a vocal line with lyrics in German: "Mahn' dich zu mir, dich zu mir". Below the vocal line are additional staves with notes and rests, some marked with dynamics like 'p' and 'f'. The bottom section includes a bass line with notes and rests.

158

Schlaf — in — und — lieb — ih — ren — ge — lungen — die — se — Dignität — zu — be — zwingen — ist — sein  
 ein — ge — wiss — und — wird — sie — für — noch — ge — lungen — die — se — Dignität — zu — be — zwingen  
 mein — Jung — sind — für —



*Handwritten musical score for a choir and piano. The score consists of ten staves. The top two staves are for the choir, with lyrics in German. The bottom six staves are for the piano accompaniment. The music is written in a historical style with various ornaments and dynamic markings.*

*Choir lyrics (top two staves):*  
 Das-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist  
 der-her-ber-ger-ge-ist

*Piano accompaniment (bottom six staves):*  
 The piano part includes various ornaments and dynamic markings such as *dal.*, *rit.*, *pp*, *f*, and *ff*. The music is written in a historical style with various ornaments and dynamic markings.



Handwritten musical score for a multi-voice setting. The score includes several staves for voices and piano accompaniment. The lyrics are written in German and are repeated across the vocal parts.

**Lyrics:**  
 Desmi - - - - - sal - - - - - falls, ich müß' ge - - - - - hen, fahr, ist,  
 Ich will für mich nicht we - - - - - hen, fahr, Ich will, wie sonst  
 Ich will für mich nicht we - - - - - hen, fahr, Ich will, wie sonst  
 Das die Form - - - - - fassen ge - - - - - fahr,



162

28. 20. 21. 22. 23.

Ich glaube zu Jesu und ich glaube, daß sein Leben nicht vor-ge-baut wurde sein.  
 Ich glaube, daß sein Leben nicht vor-ge-baut wurde sein.  
 Ich glaube, daß sein Leben nicht vor-ge-baut wurde sein.  
 Ich glaube, daß sein Leben nicht vor-ge-baut wurde sein.

1111

Andante.

1. Marcen geht schnell ab?

Andante.

Kind willst du nicht so fern weg von

164

*Solo*

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Lie-be gleich vor-ge-fun-nen, an-ich, du bist schen-ke-lich, mir - zier-lich - dein - Wind - fen". The score is written in a historical style with various note values and rests. There are some handwritten annotations and corrections throughout the piece, including a circled section in the middle. The page number '30' is at the top left, and '164' is written on the left margin.



Handwritten musical score for voice and piano. The score consists of 11 staves. The top four staves are for the piano accompaniment, and the bottom three staves are for the voice. The voice part includes German lyrics: "Ich bin ein - - - Ich bin ein - - - Ich bin ein - - - Ich bin ein - - -". The piano part features complex chordal textures and melodic lines. There are various musical notations such as slurs, accents, and dynamic markings like "ff" and "p".

Handwritten blue double slash mark.

Tempo

Handwritten blue double slash mark.

Handwritten word "Blind" in the bottom left margin.

Handwritten number "11" in the bottom right margin.

*Tempo And.*

*Tempo*

166

The musical score consists of several staves. The top section features a vocal line with lyrics in German. The lyrics are: "Hör, mein Herz, dich hat dich nicht zu Spasieren?" and "Hör, der Herr will mich nicht verlassen." Below this, there are more staves with lyrics: "Gib mir mein Kind, und willst du mich?" and "Hörst du, laß dich bitten wissen!". The score includes various musical notations such as notes, rests, and dynamic markings like *mezzo* and *forte*. There are also some blue ink annotations, including vertical lines and a circled *f* marking.





168

*Solo*

*Hör nicht auf!*

Der fromme Quack- salber in St- weil zu fischen

Handwritten musical score for a choir and piano. The score consists of 12 staves. The top two staves are for the choir, with vocal lines and lyrics. The bottom two staves are for the piano accompaniment. The middle staves contain piano accompaniment for the vocal lines. The lyrics are in German and appear to be a religious or liturgical text.

Lyrics (German):  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt,  
 Ich bin ein Staub und Asche, die mich überdeckt.





Handwritten musical score for a multi-voice setting. The score consists of several staves. The top two staves appear to be vocal parts, with lyrics written below them. The lower staves represent piano accompaniment. The music is written in a historical style, likely from the 18th or 19th century. Dynamic markings such as *dim.* (diminuendo) and *dal.* (da crescendo) are present. The lyrics are in German and include phrases like "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe", "auf der Höhe der Liebe".

172

Handwritten musical score for five systems. The first system is a treble clef staff with notes and rests. The second system is a vocal line with lyrics in German: "auf - der mit der ihu - ge - langten, das ist die heil - ige Schrift". The third system is a piano accompaniment with chords and notes. The fourth system is a bass clef staff with notes and rests. The fifth system is a bass clef staff with notes and rests. Dynamics include p, pp, and f.

6.

7.

8.

9.

10.

39.

173

zweyungen ist sein Starb, wie al-lein. Prof, wie un-derfandlich se-  
 hen, das sie fassen ges-ehen.

11.





Herrn Jesu Christe, dich ist uns Leben und Heil,  
 du sollst dir unsern Glauben tun,  
 du sollst dich unsern Glauben tun,  
 du sollst dich unsern Glauben tun,  
 du sollst dich unsern Glauben tun.





Handwritten musical score for voice and piano. The score consists of multiple staves. The top section shows piano accompaniment with chords and melodic lines. The middle section features a vocal line with German lyrics. The bottom section shows further piano accompaniment. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'f'.

*Alte Zeit*  
 Dieß ist vor la- an da- lau- tab Spiel, was, unnen die? *Alte Zeit* *Alte Zeit*  
 Das ist nicht aus der Stelle *Alte Zeit*  
*Alte Zeit* *Alte Zeit*  
 Das ist für die Menge



175

The musical score consists of ten staves. The first two staves contain a melodic line with notes and rests. The third staff has a similar melodic line with a 'p.' dynamic marking. The fourth and fifth staves are mostly empty with some faint markings. The sixth staff features a complex rhythmic pattern with many notes. The seventh staff has a few notes and rests. The eighth staff contains a melodic line with a blue ink stamp and some handwritten text below it. The ninth and tenth staves are mostly empty with some faint markings.

*Handwritten blue ink stamp or signature.*

*Handwritten text in blue ink: "Für die Zeit der Be-ginnung, mit ff"*

*Handwritten word: "Lied"*



Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are written in German. The music is in a common time signature (C) and includes dynamic markings such as *pp*, *cresc.*, and *f*. There are also some blue ink annotations on the page.

Lyrics: *und Gott wird dir Beistand.*

Lyrics: *Wir fangen wieder an. Auf keine Klüftung fallen unsulst vor*

Dynamic markings: *pp*, *cresc.*, *f*

Blue ink annotations: *Alac*



180

Handwritten musical score on a page with ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are "Hilf der Bürgen zu." and "Rehen mir ein Ballen mir ge lang". The music features various notes, rests, and dynamic markings like "p" and "sp". There are also some blue ink annotations and a cross symbol at the end of the page.

Ob.

Das spiegle an alle Darsamer  
 Das Darsamer, da mißt es  
 Das Darsamer, da mißt es  
 Das Darsamer, da mißt es

182

Handwritten musical score for voice and piano. The score includes a vocal line with lyrics in German and piano accompaniment. The lyrics are: "Lay den reinen das Gipschen fein, Die sind Dir! Dir! Dir! Das ist das, Das ist das, Das ist das, Das ist das." The score features dynamic markings such as *dim.*, *resc.*, and *ff.*, and includes a section marked with a blue 'A'.





Handwritten musical score for a choir and piano. The score is written on ten staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass), and the bottom six staves are for piano accompaniment. The lyrics are in German and appear to be a hymn or prayer. The handwriting is in cursive and includes various musical notations such as notes, rests, and clefs.

gnadigste Jesu Christ, der unsern Frieden bringst

gnadigste Jesu

B  
 zu unsrer Mutter Kind, der wir danken dir, du unsern Frieden bringst  
 zu unsrer Mutter Kind, der wir danken dir, du unsern Frieden bringst  
 du unsern Frieden bringst  
 du unsern Frieden bringst

The page contains a handwritten musical score for a multi-instrument ensemble. It consists of approximately 12 staves. The top section includes a vocal line with lyrics and several instrumental parts, some of which are marked with 'X' to indicate rests. The middle section features a piano accompaniment with intricate melodic and harmonic lines. The bottom section includes a bass line and a grand staff. The score is written in a historical style with clear notation and some handwritten annotations.

Arrangement von dem Verf.

Alte  
Karte



786

für die geistl.  
Gedächtnis  
messen

The musical score is written on multiple staves. The top section includes a vocal line with lyrics: "Ich bin ein arme Sünderin". Below this, there are several staves of piano accompaniment. The middle section features a vocal line with lyrics: "Nun danket alle Gott". Below this, there are several staves of piano accompaniment. The bottom section includes a vocal line with lyrics: "Ihr dankt den Herren nicht". Below this, there are several staves of piano accompaniment. The score is written in a clear, legible hand.



Meno  
Meno

Musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Meno" is written in red ink at the top left. The lyrics "Gloria in excelsis Deo" are written in blue ink below the fifth staff. The score is written in black ink on aged paper.

Handwritten musical score for a string quartet with vocal lines. The score includes staves for two violins, two violas, and two cellos/contrabassos. It features various musical notations such as notes, rests, and dynamic markings like "arco" and "pizz.". There are also vocal lines with lyrics in German and French.

Lyrics (German):  
 [quasi parlando] *de-fa!*  
 [pizz.] *de-fa!*  
 [pizz.] *de-fa!*  
 [arco] *de-fa!*

Lyrics (French):  
 [quasi parlando] *de-fa!*  
 [pizz.] *de-fa!*  
 [pizz.] *de-fa!*  
 [arco] *de-fa!*

Lyrics (German):  
 [quasi parlando] *de-fa!*  
 [pizz.] *de-fa!*  
 [pizz.] *de-fa!*  
 [arco] *de-fa!*

Lyrics (French):  
 [quasi parlando] *de-fa!*  
 [pizz.] *de-fa!*  
 [pizz.] *de-fa!*  
 [arco] *de-fa!*



The page contains a handwritten musical score. At the top left, the word "Solo" is written above a short melodic phrase. The score consists of several systems of staves. The upper systems include a vocal line with lyrics and a piano accompaniment. The lyrics are: "Das Liefet mir spüren! wie glücklich, daß die Orgel der feldten Feing - hat viel von if von". The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom system shows a continuation of the piano accompaniment with various dynamics and articulations.

Quasi Poco

190

Handwritten musical score for the first system, consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The music is written in a cursive hand.

Quasi Poco

Handwritten musical score for the second system, featuring a vocal line with German lyrics and piano accompaniment. The lyrics are: "Es fliehet mich nicht, denn ich ist ein gütter der fesseln dich zu schlagen bei mir auf meinem Zimmer".

*pizz.*

*a Tempo.*

57.

141

*a Tempo.*

*f*

*cresc.*

*a Tempo.*

*f*

*cresc.*

*a Tempo.*

*ad libitum.*

*f*

*cresc.*

Die haben nicht da geseen?

Ein geringes Defizit! Jetzt nicht / so der kein Haufen gar das Oben dem her mit.

12

*Ad libitum*

11



*Allo. assai*

192

Handwritten musical score for voice and piano. The score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom seven staves are for the voice. The music is in a 3/4 time signature. The tempo is marked 'Allo. assai'. The lyrics are in German. There are various musical notations including notes, rests, and dynamic markings like 'ppp' and 'f'. A blue ink scribble is present on the sixth staff.

*Allo. assai.*



194

Handwritten musical score for a choir and piano. The score consists of 11 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass), each with a clef and a key signature of one flat. The fifth staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. The sixth staff contains the vocal line with German lyrics: "für die Seelen der Sünder um ihu Jesu Christi willen". The seventh and eighth staves are for piano accompaniment. The ninth staff is a grand staff (treble and bass clefs). The tenth and eleventh staves are for piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "p" and "f".



Handwritten musical score on page 61, number 195. The score consists of multiple staves. The upper section features a melodic line with dynamic markings 'p.' and 'pp.' and a 'rit.' marking. The lower section is a vocal or instrumental setting with lyrics in German, including 'In dem Himmel', 'auf Erden', and 'Denn'. The score includes various musical notations such as notes, rests, and slurs.

*molto sostenuto*

In dem Himmel  
 auf Erden  
 Denn  
 auf Erden  
 Denn

196

22.

25.

26. *due*

27.

28.

Handwritten musical score for voice and piano. The score is written on ten staves. The top five staves are for the voice part, and the bottom five are for the piano accompaniment. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The tempo and dynamics are marked with 'p.' (piano) and 'cres.' (crescendo). The lyrics are in German and are written below the voice staves.

*Umschloß mich um-  
hüllt - man fällt be-  
zählt - denn die En-  
gine.*

*if-man, be-  
hütet - man schütten für En-  
gine gleich mir.*

24.

25.

26.

27.

28.

29.

Wasser

147

Handwritten musical score for voice and piano. The score consists of 11 staves. The top five staves are for the voice, and the bottom six are for the piano accompaniment. The lyrics are in German and are written below the voice staves. The score includes various musical notations such as notes, rests, and dynamic markings like *cres.*, *dim.*, *mf.*, and *f.*. There are also some handwritten annotations in blue ink on the right side of the page.

Lyrics (German):  
 Ich bin dem Himmel ein  
 Kind, dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind  
 Ich bin dem Himmel ein Kind



64. *Uf =*

193

Sopran  
 Alt  
 Tenor  
 Bass  
 Tenor II  
 Bass II  
 Bass III  
 Bass IV

alle vier  
 ein  
 Schlag  
 auf  
 die  
 Hand  
 und  
 bei  
 dem  
 ersten  
 Anschlag  
 auf  
 die  
 Hand  
 und  
 bei  
 dem  
 ersten  
 Anschlag

*Handwritten signature or initials*



200

Handwritten musical score for a wedding march, featuring vocal parts and an orchestra. The score is written on multiple staves. The vocal parts include a soprano line with lyrics in German and a bass line. The instrumental parts include strings (arco), woodwinds (flute, oboe, clarinet), and brass (trumpets, trombones, tuba). The music is in a major key and common time. The lyrics are: "Herrmann für die - Ehe wüßte wohl - was bräutigam und bräutigam die bräutigam. In dem schönsten Augenblicke der Ehe, beide wandeln auf dem Pfahle der Liebe, beide wandeln auf dem Pfahle der Liebe." The score includes dynamic markings such as *p*, *mf*, *arco*, and *cr.* (crescendo). The page number "200" is written in the upper left corner.



Handwritten musical score for a choir and orchestra. The score includes vocal parts with German lyrics and piano accompaniment. The lyrics are: "Denn wir sind nun wieder hier, wir sind wieder hier, wir sind wieder hier, wir sind wieder hier. Wir sind wieder hier, wir sind wieder hier, wir sind wieder hier, wir sind wieder hier. Wir sind wieder hier, wir sind wieder hier, wir sind wieder hier, wir sind wieder hier. Wir sind wieder hier, wir sind wieder hier, wir sind wieder hier, wir sind wieder hier." The score is written in a historical style with various musical notations and dynamics.

Partial view of the adjacent page showing musical notation and some handwritten text.











72.

206





//

1062/1063  
A)  
Baron. Aber fünftausend?!

Baculus. Fünftausend! - Alle Welt, Herr Herr,  
weiß, wenn das Ihr Wunsch ist, und  
mein Brant nicht anders ist -

Baron. Sie müßt sie zu überwinden suchen.

#            ?            #            ?            #  
Baculus. Aber geben Sie acht, Sie werden nicht wollen.

Baron. Sie werden wollen - wir sind schon halb und fast  
einig.

Baculus. Ja? das war der Fünfs!

Baron. Ueberlegt es wohl! Mit 5000 Thalern können  
Sie fünf ein schönes Güterkaufen, und  
Ländchen gibt's ja noch genug in der Welt.  
Morgen mit dem Kaufmann erwarten ich  
Ihren Entschluß.

Nr 12. Arie. 1) Baron ab

No. 12. Aria. Andante.

1

Flauti.

Oboi.

Corni in C.

Fagotti.

Trombi. B.

Tymp. C. F.

Violini.

Viola.

Baculus.

Cello.

Basso.

206/207

206/107  
 over Ball =  
 , und  
 lat -  
 fan.  
 #  
 sollen.  
 lb und fallb  
 en Könn  
 m, und  
 so Ball.  
 sta inf



*Solo*

*piogg.*

*piogg.*

*piogg.*

Männer oder auch ich?   
 jücker und jung'ich?   
 wein' oder lang'ich?   
 Höcker und mach'ich?

arco.

arco.

arco.

arco.

Ach, das ist nicht ab, wie ich darf, das ist nicht zu gel. mind.

arco.

*Solo*

wir können nur in wir, wir wir können sein.  
 nicht fast wie wir, als Mann für Geist in unser einmal



Handwritten musical score for a choir and piano. The score consists of multiple staves. The top section features a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The bottom section features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ra-ti-ha-lit, Sie laud-er-nig-er Fa-tum. jeh-ann-es Glin-ck".

212

sta- tum! jubet unius splendor sta- ta-ta, ta, ta, ta, ta, ta tum! Inf. un.

Moderato

te

7

213

Freude, freudvoll, mit dem Jubel wollen loben, fast ist sie be-fallen voll, die auf sie be-fallen



214

glisfeto.

fall: wann zir zifunnefall und ninf / tunnefall, was lib jolyt / was ninf ga pfaf, wann zir jannet ninf im klannet, lieber

Handwritten musical score for voice and piano. The score consists of several staves. The top two staves are for the voice, and the bottom two are for the piano. The music includes various notes, rests, and dynamic markings such as "dim." and "p". There are also some blue ink annotations on the piano part. The lyrics are written in German below the piano part.

Gott, was machst du in? was machst du da, was machst du da? Spinnst du mit der einzigen Spinnweben in, spinnst du mit was machst du

*prova rit*

10.

*Allo: Deciso.*

216

A handwritten musical score on aged paper, consisting of two systems of staves. The first system includes a vocal line with the lyrics "una" and a piano accompaniment. The second system includes a vocal line with the lyrics "Herr Altes nicht folgen in Pflegen für lob, in Pflegen für lob," and a piano accompaniment. The score is written in a historical style with various musical notations, including clefs, notes, rests, and dynamic markings like "p.". There are some red ink annotations and corrections throughout the manuscript.



Handwritten musical score for a multi-instrument ensemble and voice. The score is written on 14 staves. The top six staves are for woodwinds (flutes, oboes, bassoons) and strings. The bottom six staves are for a keyboard instrument (piano or organ) and a vocal line. The music is in a common time signature and features various dynamics such as *p.* (piano) and *f.* (forte). The vocal line includes German lyrics.

Ein fünfzehnfund Thaler sind gar zu viel  
 Mark, sind gar zu viel Mark! Ein Heller, nicht fallen, ein Heller nicht

217

12

218

folgtan in fflange für lob, dem fünf  
 Thun fünf haben fünf gar zu viel gar zu viel gar zu viel

*Recco.*

Handwritten musical score for a piece titled "Recco". The score is written on multiple staves. The top staff is a vocal line with lyrics in German. Below it are several staves for instruments, including what appears to be a piano and a string ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "mf". There are also some performance instructions like "ad p" and "mf".

Musik! das mich freist, ab in den = laugen: was fang ich mit Gottes Tugenden mit dem Kluge = Sa- la

*mf*





*Un poco piu moto.*

Handwritten musical score for piano and voice. The score consists of several staves. The upper staves contain piano accompaniment with various dynamics like *p.* and *pp.*. The middle staves contain a vocal line with the instruction *piu* written in red ink. Below the vocal line, the tempo instruction *scherzando.* is present. The lower staves contain the vocal line with German lyrics: *Doll ich ein Jesu-lebender bleiben ein Merkmal ist* (with a note that the original text is crossed out and replaced with *lobalichmann*). The tempo instruction *Un poco piu moto* appears again at the bottom of the page.

221

222

*Viol. 1<sup>te</sup> 2<sup>da</sup>*

*p.*

*in F*

*p.*

*f.*

*unbr.*

*f.*

*Knaben?*

*Gänse ich mit im Pa. lais v. der wunde Knabigier?*

*p.*

*f.*



*Solo.*

Handwritten musical score for a solo piece. The score consists of approximately 12 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain a vocal line with lyrics. The music is written in a historical style with various note values, rests, and dynamic markings such as 'p' and 'p.'. There are also some blue ink annotations on the score.

*Stänke ich mit Fleißigen ein von selbstlich bair'sche Bier*

Handwritten musical score for voice and piano. The score consists of 11 staves. The top two staves are for the voice, and the bottom two are for the piano. The middle staves contain piano accompaniment. The lyrics are written below the piano part.

Lyrics:  
 Kunde ist De-er- no-mie, kein ist in die-er- li? Auf wassem die Zeit jelt, lät den mit mit Flamm, was den





226

Handwritten musical score for voice and piano. The score is on a single page with 11 staves. It features a vocal line with lyrics in German, piano accompaniment with various dynamics, and a grand staff section. The lyrics are: "Lied - Kauf - fund - lya - lau!" and "Lied - Kauf - fund - lya - lau! Das ist ein".

Solo

21

The musical score consists of several systems of staves. The top system shows a piano introduction with a 'Solo' marking. The middle system features a vocal line with lyrics: 'Lohet so volk-mü-üb, so wä-ann-mü-üb, so ge-lü-üb-ig so fa-mü-üb!'. The bottom system continues the piano accompaniment. There are handwritten annotations: a blue 'AB' on the left, a red circle around a note in the vocal line, and a blue 'B' on the right. Dynamic markings include 'f' and 'p'.

227

B

14

222

The musical score is written on ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves contain various accompaniment parts. The score is divided into four measures. The first measure has a blue bracket on the left side. The second measure has a blue bracket on the right side. The third measure has a blue bracket on the right side. The fourth measure has a blue bracket on the right side. The score includes dynamic markings such as *p.* and *pp.*. The bottom two staves contain the lyrics: "Das ist das Lied von dem kleinen Buben" and "ist wieder ein feines Stück".



1. Vers

229

The first system of the musical score consists of two staves of piano accompaniment at the top, followed by several empty vocal staves. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal staves are currently blank, with a red pencil mark above the first staff.

1. Vers

The second system of the musical score includes piano accompaniment and vocal lines with handwritten lyrics. The piano part continues with a similar rhythmic pattern. The vocal lines are filled with notes and lyrics.

Mein, ich wünsch' dich sehr beifolgendes Mein. *Es* für sich und  
 künft, ob für sich und künft, ob für sich, und

22

*Rec.*

230

The musical score consists of several systems of staves. The top system includes a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. The middle system continues the vocal and piano parts. The bottom system features a vocal line with lyrics written below it, and a piano accompaniment. The lyrics are:

stännt, ob kranck und zergelt, im Körper, von Kränken und Of- von mid, biffle stännt kranckheit

The score is written in a historical style with various musical notations such as clefs, notes, rests, and dynamic markings like 'p.' (piano).

Handwritten musical score for a choir and instruments. The score consists of approximately 15 staves. The top section includes instrumental parts with dynamic markings such as *fr.* and *p.*. The lower section features a vocal line with German lyrics: "low, beiflos von if thim behaltung plan" and "if want ein heif beifentee? Man, if want ein heif beifentee". The score is written in a historical style with various note values and rests.

231



26.

232

Handwritten musical score for a symphony or opera. The score is written on multiple staves. The top staff is marked *1<sup>ma</sup>* and the second staff is marked *2<sup>da</sup>*. The third staff is marked *Flauto 8<sup>va</sup>* and the fourth staff is marked *Oboe 8<sup>va</sup>*. The bottom staff is marked *arco.* and contains the lyrics: *Mari. 6<sup>te</sup> sein oft und Mari, ich wond, wie hoch bewundert Mari, ich wond, wie hoch bewundert Mari. Einfließen in die Welt.*

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in red ink, including *1<sup>mo</sup>* and *2<sup>do</sup>*. The page number 12 is visible in the bottom right corner.

12.

*a. Oboe 1<sup>mo</sup> B $\flat$  2<sup>da</sup>.*

*uovist:*

*a. Bass*

*a. Viol. 1<sup>mo</sup> B $\flat$  2<sup>da</sup>.*

*han! ist wurd ein hoch — benüßter Mann. Er er gult, wof er mit auf gellapen ab, wir fennit der Konfanz stüht*

A handwritten musical score on aged paper, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *mf*. The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, particularly in the middle and lower staves, with many beamed notes and rests. The right margin of the page contains some faint, possibly handwritten, markings that appear to be measure numbers or section indicators.