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# Instrumente /

So

## In den 25. LECTIONEN

Des

# Musik-Meisters /

Vermittelt

### Ausgeführter Stücke / angebracht worden:

<b>C</b> embalo Solo, Partia	3. 4. 7. 8. 12
- Suite	25. 31. 39
- Fantasia	35
- Passacaille	42
- Trouble-Fête	58
- Piece	66
- Ouverture burlesque	72. 75. 79. 83. 88
- Suite	81. 86. 91. 94. 100
<i>Deffus de Violo</i> , Sonate	93. 97
<i>Fagotto</i> Solo	44. 48. 51
<i>Flauto dolce</i> Solo, Sonata	1. 5
- Duetto à 2 Flauti	12. 13. 18. 19
- Duetto à Viola di Braccio, ò Viola di Gamba e Flauto	33. 37
- Introduzione, Trio à 2 Flauti	41. 47. 52. 56. 60. 64. 68
- Solo	44. 48. 51. 53
- Solo	73. 80
- Duetto Flaut. e Viol.	77. 84
<i>Flauto traverso</i> Solo, Ouverture	9. 10. 15. 20. 22. 27
- Duetto	12. 13. 18. 19
- Solo Capriccio	17
- Duetto à Viola di Gamba, ò Viola di Braccio e Flaut.	33. 37
- Introduzione, Trio à 2 Flauti	41. 47. 52. 56. 60. 64. 68
- Solo	65. 71
- Duetto à Viola pomposa ò Violino e Fl.	77. 84
- Solo	85. 92
- Solo	88. 89. 96



Mus. 2392-B-1



Oboe

<i>Oboe Solo</i> , Ouverture	9. 10. 15. 20. 22. 27
- - - - - Sonate	65. 71
- - - - - Sonata di chiesa	85. 92
<i>Liuta Solo</i>	45
- - - - -	50. 55. 60. 63
<i>Viola di Braccio sola</i> , ò Duetto à Fl. dolc. e Viol. di Brac.	33. 37
<i>Viola di Gamba</i> , Duetto à 2 Viol. di Gamba	12. 13. 18. 19
- - - - - Sola, ò Duetto à Flauto trav. e Viola di Gamba	33. 37
- - - - - Senza Ceimbalo	57. 61
- - - - - Duetto à 2 Viol. di Gamba	77. 84
- - - - - Sola	93. 97
<i>Viola pomposa</i> , Duetto à Viol. ò Flaut. trav. e Viol. pompos.	77. 84
<i>Violino Solo</i> , Ouverture	9. 10. 15. 20. 22. 27
- - - - - Duetto à 2 Violini	12. 13. 18. 19
- - - - - Intrada, nebst burlesquer Suite, Duetto à 2 Viol.	29. 32. 36. 40. 44
- - - - - Duetto, Violino e Viol. di Gamba, ò Viol. di Braccio	33. 37
- - - - - Introduzione, Trio à 2 Viol.	41. 47. 52. 56. 60. 64. 68
- - - - - Solo Gigue ohne Bass	49
- - - - - Solo	65. 71
- - - - - Solo	67. 69. 76
- - - - - Duetto à Viola pomposa e Violino, ò à 2 Viol.	77. 84
- - - - - Solo, Sonata di Chiesa	85. 92
- - - - - Solo, à la Francoise	88. 89. 96. 97
- - - - - Solo, Bizarria	95
- - - - - Solo, Giga	100
<i>Violoncello Solo</i>	20. 21. 28

## Abgesonderte Galanterie-Stücke.

<i>Flauto travers.</i> ò Viol., Polonoise	4
<i>Diversi Strom.</i> - - - L'hiver	8
- - - - - Pastourelle	15
<i>Trompette</i> - - - Air	25
<i>Claveffin</i> - - - Marche & Retraite	24
<i>Diversi Strom.</i> - - - Niaisé	27
2 <i>Chahemaux</i> ò Flute à bec ou trav. avec la Basse, Carillon	32
2 <i>Corns de Chasse</i> , Menuet	"
<i>Claveffin</i> , la Poste	56

## Singe-Sachen, nebst ihren Instrumenten:

<i>Aria</i> : Sage mir doch nichts von Liebe, 2c. Canto e Violino	2
- - - Nimm dein Herz nur wieder an, 2c. Canto e Viol.	6
- - - Es glänzet die Unschuld, 2c. Cant. e Viol.	10
- - - So oft du deinen Schatz wirst küssen, 2c. Cant. ò Alto, ò Basso con Viol.	14
- - - Das Frauenzimmer verstimmt sich immer, 2c. C.	18
- - - Vergiß dich selbst, mein schönster Engel, 2c. C. ò A. ò B.	22
- - - Süße Worte, wehrte Zeilen, 2c. C. e Viol. Solo	26. 30

*Aria:*

In Lectione Inr Music=Meisters.

Sonata à Flauto dolce solo.

1.

Das übrige folgt künfftig.

2. Aria aus der Oper *Figaro*. Ein Bass in 1 von M. L. Anst. 1; gesungen von M. Braun

*70.*  
Sagen mir doch nichts von Liebe, Denn mein Herz ist *2* Aufmerksam voll; sag mir doch  
*6* nichts von Liebe, nichts: sag mir doch nichts von Liebe, Denn mein Herz ist *2* Aufmerksam voll,  
*7* Aufmerksam voll: Denn mein Herz ist *2* Aufmerksam voll.  
*70.*  
Die Augen, welche mich an die Locken sind wannig zu



Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The music is in a minor key with a 3/4 time signature. The lyrics are written in cursive below the vocal line.

untern, als zu dem; sing, daß in die mein Mund Ixmit 1 und in dem soll; sing, daß die

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The music continues from the first system. The lyrics are written in cursive below the vocal line.

Da  
Auf, und ich mich in die kein --- Ixmit mein Mund Ixmit 1 und in dem soll. Capo.

Partia à Cembalo solo.  
Preludio.

Handwritten musical score for the third system, which is a prelude for the harpsichord. It consists of two staves in bass clef. The music is in a minor key with a 3/4 time signature and features various ornaments and rhythmic patterns.

4. Aria.

*Dolce.*

In der Kunst künstlich.

Polonoise.

Flauto traverso o Violino.

6 4 5 5 6 4 5

6 5 6 5 6 5 6 5 6 5

Zwölfte Lektion Ino Music-Meisters.

Flauto dolce.

The musical score is written on 12 systems, each with a treble and bass staff. The first system is marked 'Largo' and features a 3/4 time signature. The second system is marked 'Allegro' and features a 6/8 time signature. The notation includes various note values, rests, accidentals, and fingerings. The piece concludes with a double bar line and repeat signs.

Aria aus *Figaro*; Posse von M<sup>r</sup>. L. M. de M<sup>r</sup>.; gesungen von M<sup>lle</sup>. Monjo, Dax jüngeren.

Handwritten musical notation for the first system, featuring a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 2/4. The key signature has one sharp (F#).

*con Violino.*

Handwritten musical notation for the second system, including the vocal line and piano accompaniment. The lyrics are: "Nimm Dein Herz --- mir wieder an, Du bist kein meinest".

Nimm Dein Herz --- mir wieder an, Du bist kein meinest

Handwritten musical notation for the third system, including the vocal line and piano accompaniment. The lyrics are: "nicht Daxgen --- gnu gn --- Du bist kein meinest nicht Daxgen gn".

nicht Daxgen --- gnu gn --- Du bist kein meinest nicht Daxgen gn

*con Viol.*

Handwritten musical notation for the fourth system, including the vocal line and piano accompaniment. The lyrics are: "Nimm Dein Herz mir wieder an,".

Nimm Dein Herz mir wieder an,

Handwritten musical notation for the fifth system, including the vocal line and piano accompaniment. The lyrics are: "Du bist kein meinest nicht Daxgen gn".

Du bist kein meinest nicht Daxgen gn

Handwritten musical notation for the sixth system, including the vocal line and piano accompaniment. The lyrics are: "Du bist kein meinest nicht Daxgen gn, meinest Du bist".

- Du bist kein meinest nicht Daxgen gn, meinest Du bist

*solo.*

nicht verzagen:  
 con viol.

gibt no- nicht auf - für, Inu bay mir wird no in ungenügend leben, bay mir  
 wird no in ungenügend le - - - - - ben, bay mir wird no in ungenügend leben. D. C.

Cembalo solo.

Rondeau.

8.

Menuets.

L'river.

Pour divers instrumens.

Gravement.

Allegro Contrapunctiva Veränderungen des 1. Ten. Concertos des Bachmanns für Sonatinen.

*Overture.*

*Tres vite.*

Sans-Souci.

Musical score for 'Sans-Souci' in 3/8 time. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is written in a single system with a key signature of one flat (B-flat) and a 3/8 time signature. The notation includes various rhythmic values, accidentals, and fingerings. There are some handwritten annotations like '+' and '\*' above notes.

Aria mio Sancio. Ein Pastor in dem LXXXV König, gesungen von Ma. Reich.

Musical score for 'Aria mio Sancio' in 3/8 time. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is written in a single system with a key signature of one flat (B-flat) and a 3/8 time signature. The notation includes various rhythmic values, accidentals, and fingerings. There are some handwritten annotations like '+' and '\*' above notes. The text 'con Violino.' is written above the second system.

Prälim, es stimmt die Laute in ewigen Lust in

Musical score for 'Prälim, es stimmt die Laute' in 3/8 time. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is written in a single system with a key signature of one flat (B-flat) and a 3/8 time signature. The notation includes various rhythmic values, accidentals, and fingerings. There are some handwritten annotations like '+' and '\*' above notes.





12. Duetto à Flauti dolci, ò à Flauti traversi, ò à Viole di Gamba.

Affettuoso.

This section of the manuscript contains ten staves of handwritten musical notation. The first two staves are in treble clef, while the remaining eight are in alto clef. The music is written in 3/8 time and features a melodic line with various ornaments and a rhythmic accompaniment. The notation includes slurs, accents, and dynamic markings.

Gigue à l'Angloise.

Cembalo.

This section of the manuscript contains three staves of handwritten musical notation. The first two staves are in treble clef, and the third is in alto clef. The music is written in 6/8 time and features a rhythmic accompaniment with various ornaments and dynamic markings. The notation includes slurs, accents, and dynamic markings.

Vintn Lektion Ino Music-Meisters. Flauti dolci o traversi o Viole di Gamba.

*Allegro.*

This page contains a handwritten musical score for a piece titled "Vintn Lektion Ino Music-Meisters. Flauti dolci o traversi o Viole di Gamba." The score is written on 13 staves. The first two staves are in treble clef and contain the melody, with the tempo marking "Allegro." written between them. The remaining 11 staves are in bass clef and provide a complex accompaniment. The music is in 3/4 time and features a variety of rhythmic patterns, including many triplets and sixteenth-note runs. There are several dynamic markings, such as "b" (piano) and "f" (forte), and articulation marks like slurs and accents. The notation is dense and characteristic of 18th-century manuscript notation.



lung, als Zungen, *Tafel*, und mich, zu größrer *Macht*, *Isam*, wie Du ihn lieb, *4*, wie er Dich *fürt*; laß

mich, zu größrer *Macht*, *Isam*, wie Du ihn lieb, *4*, wie er Dich *fürt*; laß mich *Tafel*, als Zungen, *Tafel*, und

mich, zu größrer *Macht*, *Isam*, wie Du ihn lieb, *4*, wie er Dich *fürt*. *Da Capo*.

Hornpipe. Violon ou Hautbois.



Fünfte Lektion des Music Meisters. Flauto traverso.

The musical score is written on 12 staves, organized into six pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo markings are: *Allegro. Capriccio.* (staves 1-2), *Largo.* (staves 3-4), *Vivace.* (staves 5-6), *Allegro.* (staves 7-8), *Largo.* (staves 9-10), and *Vivace.* (staves 11-12). The notation includes various rhythmic values, slurs, and fingerings. The piece concludes with a double bar line and repeat dots on the final staff.

(67 560)

18.

Aria.

Die Poesie ist vom Herrn Prof. Richey.

1. Das Frauenzimmer verstimmt sich immer nach Luft und Wind, nach Luft u. Wind.  
 2. Die meisten Männer sind schlechte Kenner von Melodie, von Melodie.

Drum Schade vor - die Männer, die keine rechte Kenner vom Stimmen find.  
 Drum Schade vor - die Frauen, die ihnen sich vertrau - en zur Harmonie.

Ritornello.

Flauti dolci, o traversi, o Viole di Gamba.

Andante.



*Allegro.*

This page contains a handwritten musical score for a piece in 3/4 time, marked *Allegro.* The score is written on 14 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is characterized by frequent triplets, indicated by a '3' in a circle above the notes. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as '+' and 'f', and articulation marks like slurs and accents. The score concludes with a double bar line and a final asterisk-like symbol on the last staff.

Violoncello solo.

*Lento.*

Violon ou Flautois.

*Gavotte.*

Sechste Lektion des Music-Meisters.

Violoncello solo.

21.

Allegro.

67 560

22. Aria aus der Opera Eginhard; gefungen von M<sup>r</sup>. Riemfchneider, dem älteren.

Vergifs dich felbft, mein fchönfter Engel! vergifs nur nicht der Liebe Pflicht! mein Engel!




mein fchönfter Engel! vergifs dich felbft, nur nicht der Liebe Pflicht! vergifs dich felbft, dich



felbft, vergifs nur nicht der Liebe Pflicht! Vergifs an mir die vielen Mängel!



vergifs was Ehrund Klugheit fpricht! vergifs nur meiner Treue nicht! meiner Treue,



vergifs nur meiner Treue nicht! Da Capo.



Paffepied. Violon ou Hautbois.



*Trompette.*

24.

Marche pour Monsieur le Capitaine Weber.

Claveffin.

Retraite.

Allegro.

Einige plötzliche Eintritte in entfernete Accords.

Siebente Lektion des Music-Meisters. Suite, von M<sup>r</sup>. Kreysing/demjüngern. 25.

Allemande. Claveffin.

Courante.

Aria aus Sancio; die Poesie von Herrn König; gefungen von Ma. Keiser.

*Affettuoso.*

Süße Worte, wehrte Zeilen!

ihrt nur könnt mir Trost ertheilen, euch küß'ich viel tausendmal, euch küß'ich viel tausendmal.

mal. Ihrt nur, wehrte Zeilen! ihrt nur, süße Worte! ihrt nur könnt mir

Trost ertheilen, euch küß'ich viel tausendmal, euch küß'ich viel





tausendmal.

Der zweite Theil künftig.



Niaise, pour divers instrumens, dancee par Mlle. Kelp.



Trainé.



Vivement. Flautois ou Violon.



Irlandoise.



Violoncello solo.

Largo.

Allegro.

Achte Lection des Music-Meisters. Intrada mit 2. Violinen, ohne Bass. 29.

*Spititioso.*

The musical score is written for two violins. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is *Spititioso.* The notation is dense, with many sixteenth notes and trills. The piece concludes with a final cadence on the twelfth staff.

40-560

Anderer Theil der vorigen Aria.

Sonne, laß die Stunden rücken, daß sich wieder kann erblicken des Geliebten Anmuts-Stral,

daß sich

wieder kann erblicken des Geliebten An

Thema zur Fuga, nebst 5. eingeflickten Auflösungen.

Da

-muts-Stral! Capo.

Sarabande. Claveffin. Vom vorigen Autore. 31.

The image shows a handwritten musical score on aged paper. The top section is titled "Sarabande. Claveffin. Vom vorigen Autore." and is numbered "31." in the upper right corner. It consists of two systems of music, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and fingerings. The bottom section is titled "Gigue." and also consists of two systems of music, each with a treble and bass staff. This section is characterized by frequent use of the number "77" as a fingering or performance instruction. The paper shows signs of age, including some staining and wear.

Carillon à 2 Chalumeaux.

Flûte à bec ou Clarinette basse.

Menuet à 2 Cornes de Chasse.

Violino 1.

Lilliputische Chaconne.

Violino 2.

Flute  
trav. Viola.

Neunte Lektion des Music Meisters. Viola di Braccio o di Gamba. 33.

The musical score is written on ten staves. The first staff is for Flute (Flute trav.) and Viola. The second staff is for Violoncello (Cello) and Viola di Braccio/Gamba. The tempo is marked 'Largo' and the dynamics 'adace'. The key signature has one flat (B-flat). The score contains various musical notations including notes, rests, slurs, and fingerings. The tempo changes to 'Allegro' in the lower section of the page. The manuscript shows signs of age with some staining and ink bleed-through.

34. Air;

die Music ist von M<sup>r</sup>. Des Fontaines.

Cher souvenir d'un objet plein de char - mes occupez à jamais, occupez à - jamais,  
Komm, süßer Schlaf, du Erquickung der Mat - ten, laß die Ruh mir doch zu, nach der Ar - beit Laßt,

à jamais, mon cœur! quoy qu'à chaque moment vous me coûtiez des larmes, j'aime moins  
nach der Arbeit Laßt! Wie ge mich in vergnugten Schönen, wo kein Kummer mich erschreckt,

mes plaisirs, que ma juste douleur! Vous peignez à mes yeux ma charmante Sil -  
noch erweckt, bei so süßem Raft! Laß den Geist, lieg' ich gleich wie entsetzt, sich er -

vie, que la mort hélas! m'a - - - ravie, et qui faisoit - - - tout mon bonheur.  
leben, und der Träume Spiel mir al - - - les geben, nur du nur schön - - - nes irgend haßt!

Cher souvenir d'un objet plein de char - mes, occupez à jamais, occupez à - - - jamais,  
Komm, süßer Schlaf, du Erquickung der Mat - ten, laß die Ruh mir doch zu, nach der Ar - - - beit Laßt,

à jamais mon cœur! Vous pei - cœur!  
nach der Arbeit Laßt! Laß den - Laßt!



Fantasia fürs Clavier, von M<sup>r</sup>. Heltmeier.

*Vivace.*

*Arpeggio.*

36. Brodningnagische Gigue, mit 2 Violinen, ohne Bass.

Handwritten musical score for 'Brodningnagische Gigue' for two violins. The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The first two staves are marked with a '24' and a '1', indicating a 24-measure piece. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and repeat signs.

Flauto Pastorale, o altri stromenti.

Handwritten musical score for 'Flauto Pastorale, o altri stromenti'. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff is marked with a '2' and a '4', indicating a 2-measure piece. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and repeat signs.

Zehnte Lektion des Music-Meisters. Fortsetzung des ersten Satzes neuerlicher Lektion. 37.

The image displays a handwritten musical score on aged paper, consisting of ten systems of staves. The first system is marked 'Largo.' and the second system is marked 'Vivace.' The score is written in a single system with two staves per system, likely representing a piano and a cello or bass. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (3/8 and 3/4), and complex rhythmic patterns. Numerous fingerings and articulation marks (accents, slurs) are present throughout the piece. The handwriting is clear and professional, typical of a composer's manuscript.

Aria aus der Opera Aefopus;

gesungen von Mlle. Monjo d'jung.

*Vivace.* Flauto alla quarta, o Oboe, o Violino.

Flü del fiume dà diletto ruscelletto, che se - conda con mo - desta e placid' onda  
 Einem eingezogenen Leben sich ergeben, lenkt die Triebe zu der schönen Tugend, Liebe,

colli e prati, erbet - - - - - te e fiori;  
 stärket, befestigt eine - - - - - dles Gemüte;

Flü del fiume dà diletto  
 einem eingezog - nen Leben

ruscelletto, che se conda con modesta con modesta e placid' onda col - li e pra - ti, col - li e  
 sich ergeben, lenkt die Triebe : : zu der schönen Tugend, Liebe, stärket, befestigt, stär - ket, be -

2 3 4 5  
 2 3 4 5

6 4

7 3

6 5 4 3

6 5 4 3

prati, erbette e fiori, che feconda, con modesta e placid' onda, col li e prati, erbet-te, er-bet

festigt ein edles Gemüte, lenkt die Triebe zu der schönen Jugend Liebe, für ket, befestigt, befestigt ein e

tee fiori.  
des Gemüte.

Menuet, zur Suite in der 7<sup>ten</sup> und 8<sup>ten</sup> Lektion gehörig.

Claveffin.

Canon perpetuus aus der  
Tria in der 8<sup>ten</sup> Lektion.

Reverie der Caputier, nebst ihren Aufweckern; mit 2. Violinen, ohne Bass.

*Andante.*

*Hartboisd' Amour, ou d'autres instrumens. Napolitana.*

*Moderé et simplement.*

*Bass zur Hartboisd' Amour.*

Flauti Flauto traverso ò Violino 1.  
dolci. Flauto traverso ò Violino 2.

Grave.  
Vivace.

The musical score consists of 11 staves. The first two staves are for the Flauti (Flute) and Flauto traverso ò Violino 1. The next two staves are for the Flauto traverso ð Violino 2. The remaining seven staves are for the basso continuo. The score is written in a 3/4 time signature with a key signature of one sharp (F#). The tempo markings are 'Grave' and 'Vivace'. The score includes various musical notations such as notes, rests, and ornaments. There are also some numerical figures (6, 7, 5, 4, 3, 2, 1) written below the notes, likely indicating fingerings or positions on the instrument.

12. Violini. Zur vorigen Aria gehörig.

Violin part of the first system, starting with a piano (p.) dynamic marking. The music consists of two staves with a treble clef and a key signature of one flat. The notation includes various rhythmic values and articulation marks.

Tor tal'un molt'acqua intorno; ma ch'è torbida, fovente, ch'è torbida fo- - ven - te:-  
Aber mit dem frechen Laufen auf der Wollust Wege laufen macht Unsuk im Gebli - te; -

Flute part of the first system, starting with a piano (p.) dynamic marking. The music consists of two staves with a treble clef and a key signature of one flat. The notation includes various rhythmic values and articulation marks.

l'altro limpido e innocente fan più caro e fan più adorno, pochi fi, fi, ma ch'ari u,  
gegentheils, wenn unser Wandel stille, wirket der in uns gelaffne - Wille sonst nichts; - als lauter

Flute part of the second system, continuing the musical notation from the first system. It includes a repeat sign and a key signature change to one sharp.

moti pochi fi, fi, fi, ma chiari umori. Da  
Güte, sonst nichts; - als lauter Güte. Capo.

Clavichord part of the first system, starting with a piano (p.) dynamic marking. The music consists of two staves with a treble clef and a key signature of one sharp. The notation includes various rhythmic values and articulation marks.

Clavessin.

Paffacaille, par M. J. V. Goerner.

[L'Opera II, 29]



The image shows a page of handwritten musical notation, numbered 43 in the top right corner. The page contains 12 systems of music, each consisting of three staves. The top staff of each system is a treble clef staff with a 3/4 time signature. The middle staff is a bass clef staff. The bottom staff is a lute-style staff, also with a 3/4 time signature. The notation is dense and includes various note values, rests, and ornaments. The paper is aged and shows some wear.

Fagotto solo.

Loure der gefitteten *J. Louyhknims.* 2. Violinen.  
 Furie der unartigen Yahoos.

Zwölfte Lektion des Music-Meisters. Linta. Presto, dal Sig.<sup>te</sup> Silvio Leopoldo Weiss.<sup>55</sup>

The musical score is written on 15 staves. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation is dense, with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. The score includes various musical symbols such as slurs, accents, and repeat signs. The piece concludes with a double bar line and repeat signs.

60 x 560

46. Aria aus Eginhard;

gefungen von Ma<sup>me</sup> Polone.

Ergrimet nicht, ihr holden Augen! seht ihr mich schon in Flammen stehn; ergrimet  
nicht, seht ihr mich schon in Flam - - - - - men stehn.  
Ergrimet nicht, seht ihr holden Augen seht  
ihr mich schon in Flammen stehn, seht  
in Flammen stehn, in Flam - - - - -  
men stehn, seht ihr mich schon in Flammen stehn.  
Lasset mich in eurem Circul weiden

lafft mich in eure Sonne fehn, lafft mich nicht troftlofs von euch fchei - - - den, lafft nicht

mein Herz - - - in Gluckt vergehn, lafft nicht mein Herz in Gluckt vergehn! Da Capo.

*Soli.* *tutti.* Zur neu. Intro. gehörig. *foli.*

Flaut. trav. 1.

*Soli.* *tutti.*

Flaut. trav. 2.

*Andante.* *f.* *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.*

*foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.*

*p.f.* *p.f.* *p.* *Simplicial*

*Allegro dell'*

*Introduzione*

*nella II. Sezione*

48. Allegro.

Fagotto.

Handwritten musical score for Fagotto, measures 48-54. The score is written on ten staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegro.' and the instrument is 'Fagotto.' The music features a complex melodic line with many slurs and ties. Fingerings are indicated by numbers 1-5. There are several dynamic markings, including 'f' (forte) and 'p' (piano). The score ends with a double bar line and the word 'Rückwärts' written in a cursive hand.

Dreizehente Lection des Music-Meisters. Gigue sans Basse, par M<sup>r</sup>. J. G. Pifendel. <sup>49.</sup>

Violino.

Aria aus der Opera: die verkehrte Welt. die Poefie  
ist von Herrn Praetorius; gefun-  
gen von M<sup>r</sup>. Westenholts.

Glückselig ist, wer alle Morgen verliebt und doch geruhig ist, und stets, an Statt der

Abend in Sorgen, sein artiges Cathrinchen küßt.

(No 2560)

50. Comische Veränderung der vorigen Aria.

Glückselich ist, wer alle Morgen verliebt und doch geruhig ist,  
und stets an Statt der Abendsorgen fein artiges Caca ca ca ca ca  
Cathrinchen küßt.

Allemande, avec la Suite, composée par M. E. J. Baron.

Lut. a a a 4 b b b a a a a a a a a a a 4 a a  
era r a r d r r a r r r e r a r a a a r a r a r a r e r e g g a h g a a a a a  
a a a a a a a a a 4 a a a a a a a a a a a a a a  
r r r r r r r r r r a a r a r e r a r r a e r r a a a a a a a a a a  
a' b b a r a r a r b b a a r r a b a r a r a b a r e r a r a a f f  
a  
3 4 a r a r a r r i a a a a a 7 e r e f e f e f e f e f e f e r e r a r a a a a a  
a a 4 a a a 4 a 4 a 5 4 6 5 a a a 4

Courante.





Suite zur Introduction:

Xantippe.

foli.

Handwritten musical score for Suite zur Introduction: Xantippe. The score consists of 14 staves of music. The notation includes treble and bass clefs, notes, rests, and ornaments. Dynamic markings such as 'tutti.' and 'foli.' are interspersed throughout the piece. The music is written in a style characteristic of 17th or 18th-century manuscript notation.

Vunfolg der Sonne, wie Drüben.

Handwritten musical score for a vocal or instrumental piece. It consists of two staves of music. The notation includes notes, rests, and ornaments. The piece is marked "Duo: alla Duodecima, - - cima, alla Duodecima; Duo: alla Decima, - - und Duodezima all'Otta - -". The music is written in a style characteristic of 17th or 18th-century manuscript notation.

und all'Otta - m.

155.

Vierzehnte Lektion des Musik-Meisters. Beschluß des Fagotto solo.

Andante.

Vivace.

Das Solo kann auch auf der Flöte à bec gespielt werden.

(6. 5. 5. 6. 7.)

Fabel aus der Opera: Aefopus; die Poesie von Herrn Mattheson; gef. v. M<sup>r</sup>. Riemchneider,  
Sammligam.

Die Kuh, doch halt! nein! die Ziege beugt einmal die Hörner bis zur Erden, und bat die  
Löwen sehr, ihr Ehgemahl zu werden; der Löwe wußte wohl, wie falsch die Ziege war, und  
stellte sich ganz stumm, nahm Schnupftabac, spatzierte was herum, und hörte sie nicht an; bis  
dafs so gar die Zieg' erbärmlich schrie: Großgünstiger Herr Löwlich bleibe dir doch ewig  
treu. Der Löwe sagte: nein! die Ziege rief: ihr Götter! ist denn hier kein Retter? der Löwlich  
trau ich nicht; und damit zog Signor die Taschen, Ihr hervor, die er anfaß und sprach: du

haft dich abzuführen! die Stund ist da, ich muß die Tozt predieren.

Spite der Lauten Partie. Menuet und Sarabande.

Das Jüngling Jan Sann.

Relatio harmonica, und 3 A

da - - - gio, pre - - - sto, Andan - - - te.

Adagio. Presto. Andante.

Lucretia

Opera: *Lucretia* die Poésie von Herrn Mattheis

*Largo.*

La Poete.

*Din rechten Hand.*

*Din linken Hand.*

*Din rechte Hand.*

Fünfzehnte Lektion des Musica Meisters.

Viola di Gamba, senza Cembalo. 57.

Andante.

Vivace.

Chor, aus der Opera: Calypso;

die Poesie von Herrn Praetorio.

Gedoppelt schön, gedoppelt schön sind die Ergötz- licheiten, es scheinen  
 hier die Jahreszeiten, und alles, alles, was wir sehn, gedoppelt schön, - - - gedoppelt  
 schön, auf Arbeit, so wir überstehn, auf Sorgen, so den Geist besiegen, schmeckt Ruhe,  
 schmeckt ein süßs Vergnügen gedoppelt schön, - - - gedoppelt schön.

Claveffin. Trouble-Fête. Par M<sup>r</sup> Goetner.



This image shows a page of handwritten musical notation, likely a manuscript for a keyboard instrument. The page is numbered 59 in the top right corner. It contains approximately 12 systems of music, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and triplets. Some measures are marked with a '3' inside a circle, indicating a triplet. There are also some markings that look like '7' or '7b' above notes, possibly indicating fingerings or specific intervals. The paper is aged and shows some staining and wear, particularly along the edges and in the middle of the page. The handwriting is in black ink and appears to be from the 18th or 19th century.

62. Aria aus der Opera Eginhard; gefungen von M<sup>r</sup>. Möhring.

Violino.

Gefundheitsbrunnen, warme Bäder, befucht man aus lockendem Triebe zur Wolluft, zum  
Spielen, zur Liebe, zur Wolluft, zum Spielen, zur Liebe, viel mehr oft als aus Leibes Noht, viel mehr  
oft oft als aus Leibes Noht; Gefundheitsbrunnen, warme Bäder, befucht man aus  
lockendem Triebe zur Wolluft, zum Spielen, zur Liebe, viel mehr oft,

als aus Leibes Noht, - - - viel mehr oft, als aus Leibes Noht.

Der 2<sup>te</sup> Teil künftige.

**Bourée.**

**Gigue.**

A. Clelia.

The image displays a handwritten musical score for a piece titled "A. Clelia." The score is organized into three systems, each consisting of three staves. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The middle staff is also in the treble clef. The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and dynamic markings. The first system includes markings such as "fol." and "tut." (tutti). The second system also features "fol." and "tut." markings. The third system includes "tut." and "fol." markings. The score is written on aged, slightly yellowed paper with some visible wear and tear.

Siebenzehnte Lektion des Music-Meisters.

Oboe solo.

The image shows a handwritten musical score for Oboe solo, consisting of two main sections: 'Siciliana' and 'Spirituoso'. The score is written on ten systems of two staves each (treble and bass clef). The 'Siciliana' section is marked with a tempo of 12/8 and includes various ornaments and fingerings. The 'Spirituoso' section is marked with a tempo of 3/4 and features more complex rhythmic patterns and ornaments. The handwriting is in dark ink on aged paper. There are some handwritten annotations in the 'Spirituoso' section, including 'Fol. 70.' and 'Fol. 70.' written vertically. The page number '65.' is in the top right corner.

*Handwritten signature or initials at the bottom left of the page.*

Zweiter Theil der vorigen Aria.

Drum kehret, mit mancherley Schaden von innen und außen beladen, so mancher heim, und holt  
 sich da wol gar den Tod, und holt sich gar den Tod; drum kehret mancher heim, und holt sich  
 gar den Tod, - - - wol gar den Tod. Da Capo, pag. 62.

Pièce pour le Claveffin,

par M<sup>r</sup>. Kreising, le cadet.

Allegro.

Handwritten musical score for strings, measures 1-15. The score consists of five systems, each with a treble and bass staff. The music is written in a 3/4 time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes. There are various articulations and dynamics markings throughout the passage.

*Violino solo, dal Sr. Störmer.*

Handwritten musical score for violin solo, measures 16-30. The score consists of five systems, each with a treble and bass staff. The music is written in a 3/4 time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes. There are various articulations and dynamics markings throughout the passage. The word "Largo." is written at the beginning of the section. The notation includes many slurs and ornaments.

*Dido.*  
Soli. *tutti.*  
*Triste.* *Disperato.*

Soli. *tutti.*

Soli. *tutti.*

*Soli.* *tutti.*  
*Triste.* *Disperato.*

Soli. *tutti.*

Canon mit 4. vom Herrn Capellmeister Bach.



Achtzehnte Lektion des Music-Meisters.

Violino.

*Tempo à gusto.*

The musical score is written on 18 staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking *Tempo à gusto.* The music is characterized by intricate melodic patterns, including many slurs and ties. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots. The manuscript is written in dark ink on aged paper.

90 2560

Aria aus der Opera *A. Joppus.*

*Bum* :: faranno i timpani, e le trombe: *trata ta, :: :: tratta ta ta - ta ta ta*

*ra, e le trombe :: trara ta trara ta!*

*Bum* :: :: :: bu bu bu *bum* :: :: faranno i timpani, e le trombe:

*trata ta :: :: ta ta ta ta ta, ta ta ta, e le trombe: :: trara ta, bum: trara ta, bum,*

*bum, trara ta, trara ta!*

*Lico al'or, con passo altiero, trionfan - do se n'andrà,*

*e un gran fuggio, e un gran guerriero forse ogn'un lo crederà, forse ogn'un lo crederà, forse ogn'un lo crederà.*

Oboe.

Andante.

Vivace.

g. p. m.

Ouverture à la Polonoise.

Claveffin.

This image shows a page of handwritten musical notation for a piece titled "Ouverture à la Polonoise" for Claveffin. The score is written on ten systems of two staves each. The notation includes various musical symbols such as notes, rests, and clefs. The piece is in 3/4 time, as indicated by the time signature at the beginning of the first system. The notation is dense and characteristic of 18th-century manuscript notation. The page is numbered "72." in the top left corner. The title "Ouverture à la Polonoise." is written in a cursive hand, and "Claveffin." is written below it. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

The image shows a handwritten musical score for flute, titled "Neunzehnte Lektion des Music Meisters." and "Flauto dolce." The page number is 73. The score is divided into two main sections: "Cantabile" and "Allegro".

The "Cantabile" section consists of the first two systems of music. The first system has a treble clef and a common time signature (C). The second system has a bass clef and a common time signature (C). The music is characterized by flowing, melodic lines with many slurs and ornaments. Fingering numbers (1-7) are written above many notes. The second system includes a 3/4 time signature at the end.

The "Allegro" section consists of the remaining six systems of music. The first system has a treble clef and a common time signature (C). The second system has a bass clef and a common time signature (C). The music is more rhythmic and technically demanding, featuring many slurs, ornaments, and complex phrasing. Fingering numbers are also present. The section ends with a double bar line and repeat signs.

Handwritten notes and markings are visible throughout the score, including slurs, ornaments, and fingering numbers. The paper shows signs of age and wear.

(10-560)

Cantata;

die Poefie ist von der Frau von Ziegler.

Ich kann la - - -

chen, wei - - - - - nen, scher - zen, alles ist mir einerley, einerley, :. alles ist mir einer -

ley; ich kann la - - - - - chen, wei - - - - - nen, scher - zen, ich kann la - - - - -

chen, wei - - - - - nen, scher - zen, alles ist mir einerley, :. alles : ist mir einerley einer

ley; :. al - - - - - les : ist mir einerley. Mein gefetzter Sinn kann

fagen: vorden allgrößten Plagen hab'ich weder Furcht noch Scheu, vorden allgrößten Plagen

hab'ich weder Furcht noch Scher, - - - hab'ich weder Furcht noch Scher.

Suite zur neulichen Overture. *Bourée.* *Claveffin.*

*Loure.*

12. 8. 5.

Canon à 4 von M<sup>r</sup> Dirnflot.

76.

*Arioso.*

*+ Violino.*

The first section of the score, titled "Arioso", consists of two systems of staves. Each system includes a violin staff (top) and a cello/bass staff (bottom). The music is written in a single system with a common time signature of 3/4. The violin part features a melodic line with many slurs and triplets. The cello/bass part provides a harmonic accompaniment with various fingerings and some grace notes. The tempo is marked "Arioso".

*Allegro molto.*

The second section of the score, titled "Allegro molto", also consists of two systems of staves. The tempo is marked "Allegro molto". The violin part is highly rhythmic and technical, featuring many slurs, triplets, and dynamic markings such as "f" (forte) and "ff" (fortissimo). The cello/bass part provides a complex accompaniment with many slurs and dynamic markings. The music is written in a single system with a common time signature of 3/4.



Flauto trav.

Zwanzigste Lektion des Music-Meisters.

Viol. 2. Viola pomposa, o Violino.

Dolce.

Scherzando.

(C. a. 560)

Recitat.

Ein unerschrockner Geist sieht ganz gelassen an, was ihm auch nur begegnen kann begleitet

ihn das Glück auf jeden Tritt und Schritt, so nimt er es gar gerne mit; doch wollen sich die Wetter

thürmen und höchst erhebt auf seine Scheitel stürmen, so reckt er auch, mit unerschrocknem

Sinn, den Nacken hin. Bey klar und heiterm Himmel la - - - - -

chen, heißt niederträchtig und gemein, - - - - - heißt niederträchtig und ge =

mein; Bey klar und heiterm Himmel la chen,

heißt niederträchtig und gemein, niederträchtig und gemein, - - - - -

heißt niederträchtig und gemein niederträchtig und gemein. Doch

Stral und Keil nicht schüchtern weichen, muß bloß das Mahl und Renner Zeichen vö

edelmütigen Seelen feyn; Stral - - - u. Keil nicht weichen, muß bloß das Maltru.

Renner Zeichen von edelmütigen Se - - - len feyn. D.C.

Gavotte en Rondeau. Claveffin.

Grave.

Flauto dolce.

The image shows a page of handwritten musical notation for a flute part. The page is numbered 80 in the top left corner. The tempo is marked 'Grave' at the beginning of the first system and 'Vivace' at the beginning of the second system. The instrument is identified as 'Flauto dolce'. The score consists of two systems, each with a treble and bass staff. The notation is dense, featuring many notes, slurs, and fingerings. The paper shows signs of age, with some staining and wear.

Ein und zwanzigste Lection des Music-Meisters.

Suite de Clavecin, compo<sup>81.</sup>  
sée par M.C. Buxold.

Allemande,  
vivement.

The image displays a handwritten musical score for an Allemande. It consists of two staves, one for the treble clef and one for the bass clef. The music is written in a historical style, featuring a variety of note values, rests, and ornaments. The score begins with a treble clef and a bass clef, both with a one-sharp key signature (F#). The tempo is marked 'vivement'. The piece concludes with a 'finis' marking. The manuscript shows signs of age, with some ink bleed-through and a small mark in the top right corner.

(Hort 560)

Flauto traverso.

Aria, die Poesie ist von Herrn Glauche.

Violino all' unisono.

Flauto.

Säume nicht,

geliebte Schöne! kom, Irene! küsse mich, ach ja ja, ja, ach ja! küsse mich! küsse mich ja, ja, ach ja!

Säume nicht, geliebte Schöne! kom, Irene!

Themat. zu Fugm.

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "küsse mich, ach ja, ach ja, ach ja! füone nicht, geliebte Schöne! küsse mich, ach ja, ach ja, ja, ach ja! küsse mich,"

Handwritten musical score for the second system, including the vocal line with the lyrics "ach ja, ja, ach ja!" and the piano accompaniment. The system concludes with the handwritten note "In 2<sup>ten</sup> Teil".

Handwritten musical score for the third system, primarily consisting of piano accompaniment. It includes the section title "Menuet. Claveffin." and various musical notations such as fingerings and dynamics.

Flauto traverso e Viola pomposa o Violino.

*Largo e misurato.*

*Vivace e staccato.*

The musical score is written on 14 staves. The first section, marked 'Largo e misurato', begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melodic line with slurs and accents, and a bass line with a triplet of eighth notes. The second section, marked 'Vivace e staccato', starts with a 12/8 time signature and a key signature of one flat. It is characterized by rapid sixteenth-note passages and staccato articulation. The score concludes with a double bar line and repeat signs.



Zwey und zwanzigste Lektion des Music-Meisters. Sonata di chiesa, à diversi stromenti. 85.

Grave.

The first system of the manuscript shows the beginning of the piece. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a style typical of 18th-century manuscripts, with many notes beamed together. Below the staves, there is a line of figured bass notation, which includes numbers (6, 5, 2, 7, 6, etc.) and symbols like a sharp sign (#) and a flat sign (b). The tempo marking 'Grave.' is written in the left margin.

The second system continues the musical piece. It follows the same two-staff format with treble and bass clefs. The notation includes various note values and rests. The figured bass continues below the staves with numbers and symbols. The handwriting is consistent with the first system.

Allabreve.

The third system is marked 'Allabreve.' in the left margin. The tempo change is indicated by a larger note head (C-clef) and a different rhythmic feel. The two-staff format is maintained. The figured bass notation continues below the staves.

The fourth system continues the piece. It features the same two-staff format. The notation is dense with notes and rests. The figured bass continues below the staves.

The fifth system continues the piece. It features the same two-staff format. The notation is dense with notes and rests. The figured bass continues below the staves.

The sixth system continues the piece. It features the same two-staff format. The notation is dense with notes and rests. The figured bass continues below the staves.

(No. 560)

Meine Seele lecket nach der Lebenskraft von dem süßen Nectar-Saft deiner Lippen; Ach ich zehle alle Stunden, bis du da! Kom doch, kom, ach ja ja, ach ja kom doch, kom! doch kom ja ja ach ja!

The score consists of two systems of music. Each system has a vocal line with lyrics and a keyboard accompaniment line. The lyrics are in German. The first system ends with a double bar line and a 'D' time signature. The second system ends with a double bar line and a 'C' time signature.

Courante. Clavecin.

The score for the Clavecin piece is written in three systems. It features a complex rhythmic pattern with many triplets and sixteenth notes. The notation includes various ornaments and dynamic markings. The piece concludes with a final cadence.

This page of handwritten musical notation, numbered 87, contains eight systems of staves. Each system consists of a treble clef staff and a bass clef staff. The notation is highly detailed, featuring numerous sixteenth notes, often grouped in beams and slurs. There are several instances of triplets, indicated by the number '3' above or below the notes. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the score. The paper shows signs of age, with some staining and wear, particularly at the bottom edge.

Sinfonie à Flûte traversière seule, à la Française. Tendrement.

Handwritten musical score for the first section of a symphony for flute solo. It consists of four systems of two staves each (treble and bass clef). The music is written in a single system with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'ff' and 'f'. The piece is marked 'Tendrement'.

Giga. Claveffin.

Handwritten musical score for the second section, a Giga for Claveffin. It consists of seven systems of two staves each (treble and bass clef). The music is written in a single system with a key signature of one sharp (F#) and a 3/8 time signature. The notation is more complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The piece is marked 'Giga'.

Drey und zwanzigste Lektion des Music-Meisters. Flüte traverserfe.

89.

Gayment.

(H. 51)

Aria à 2. aus Eginkard.

Ich folg' Dir, ich folg' bis zur welt endt, im glück |, wie  
 Ich folg' Dir bis zur welt endt, ich folg  
 im ehnd; ich folg' Dir bis in Jan to; - - - bis in Jan to; - - - ich folg' Dir  
 - - - gn' Dir bis in Jan to; - - - bis in Jan to; - - - ich folg' Dir, ich folg'  
 con. tol.  
 bis zur welt endt, ich folg' Dir, ich folg' bis zur welt endt, ich folg - - - gn' Dir bis in Jan  
 bis zur welt endt, ich folg' Dir bis zur welt endt, im glück |, wie im ehnd; ich folg' Dir bis in Jan  
 to; - - - ich folg' Dir bis zur welt endt, im glück |, wie im ehnd; ich folg'  
 to; - - - ich folg' Dir bis zur welt endt, im glück |, wie im ehnd; ich folg' Dir  
 bis in Jan to; - - - bis in Jan to; - - - Nach dem das  
 übrig.

Gigue.

Clavecin

The image displays a page of handwritten musical notation for a piece titled "Gigue." for the "Clavecin" (harpsichord). The page is numbered "91." in the upper right corner. The score is arranged in ten systems, each consisting of two staves. The notation is in a historical style, featuring a key signature of one flat (B-flat) and a 3/8 time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

Diversi stromenti.

The image displays a handwritten musical score for a piece titled "Diversi stromenti." The score is organized into eight systems, each consisting of two staves. The first system is marked "Adagio" and the second system is marked "Vivace." The notation includes various musical symbols such as notes, rests, and ornaments, along with numerous fingerings and performance instructions. The manuscript is written in a historical style, likely from the 18th or 19th century.



Vierund zwanzigste Lection des Music-Meisters. Delfus de Vicle. Sonata. 93.

(Cat 560)

Das süßes pol, das köhl - - - Nor ist mir bey dir kein wü der, kein wü der, ort; ich will dir überall - - -

con lio. Das süßes pol, das köhl Nor ist mir bey dir kein wü der, kein wü der, ort; ich will dir

begleit san, dann sollst du mir nur das für sein, ich sollst dir noch mir kein noch - - -

überall begleiten, dann sollst du mir nur das für sein, ich sollst dir noch mir kein noch, - - -

ich sollst dir noch mir kein noch. D.

ich sollst dir noch mir kein noch. C.

*n* Sarabande. Clavecin.

Handwritten musical score for the first system, featuring two staves with complex notation including slurs, ornaments, and dynamic markings.

*Bizarria.*

*Violino.*

*Anonimo.*

Handwritten musical score for the second system, consisting of eight staves with dense notation, including many slurs, ornaments, and fingerings.

26. Gravement.

Flüte traverserfe.

The image shows a handwritten musical score for flute and bassoon. It is divided into two main sections: 'Gravement' (slow) and 'Vite' (fast). Each section contains three systems of staves. The first system of each section has a treble clef for the flute and a bass clef for the bassoon. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings. The 'Vite' section is characterized by rapid sixteenth-note passages. The manuscript is on aged, slightly yellowed paper.

Fünfundzwanzigste Lection des Music-Meisters. Deffus de Viole.

*Dolce.* *p.* *f.* *Scherzando*

(No. 56)

Aria aus der Opera: Belfuzer;

die Poësie von J. L. Becarre.

Das ich mich dir ergeben sollte, dich mite mir nicht zu; das ich mich dir er-  
 geben sollte, dich mite mir nicht zu, dich mite mir nicht zu! Wenn ich es  
 auch schon gerne wollte, spricht doch mein Herz, das ichs nicht thu, wenn ich es auch  
 schon gerne wollte, spricht doch mein Herz, das ichs nicht thu, wenn ich schon wollte;  
 spricht doch mein Herz, das ichs nicht thu. D.C.

Menuet en Rondeau.

The image shows a page of handwritten musical notation for a piece titled "Minuet da Capo." The score is written on ten staves, with each staff containing a pair of treble and bass clefs. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "n" (normal). There are also some handwritten annotations and symbols, including asterisks and plus signs, scattered throughout the score. The paper is aged and shows some staining, particularly in the lower right quadrant. The title "Minuet da Capo." is written in a cursive hand at the bottom right of the page.

Minuet da Capo.

100. Giga.

Anon.

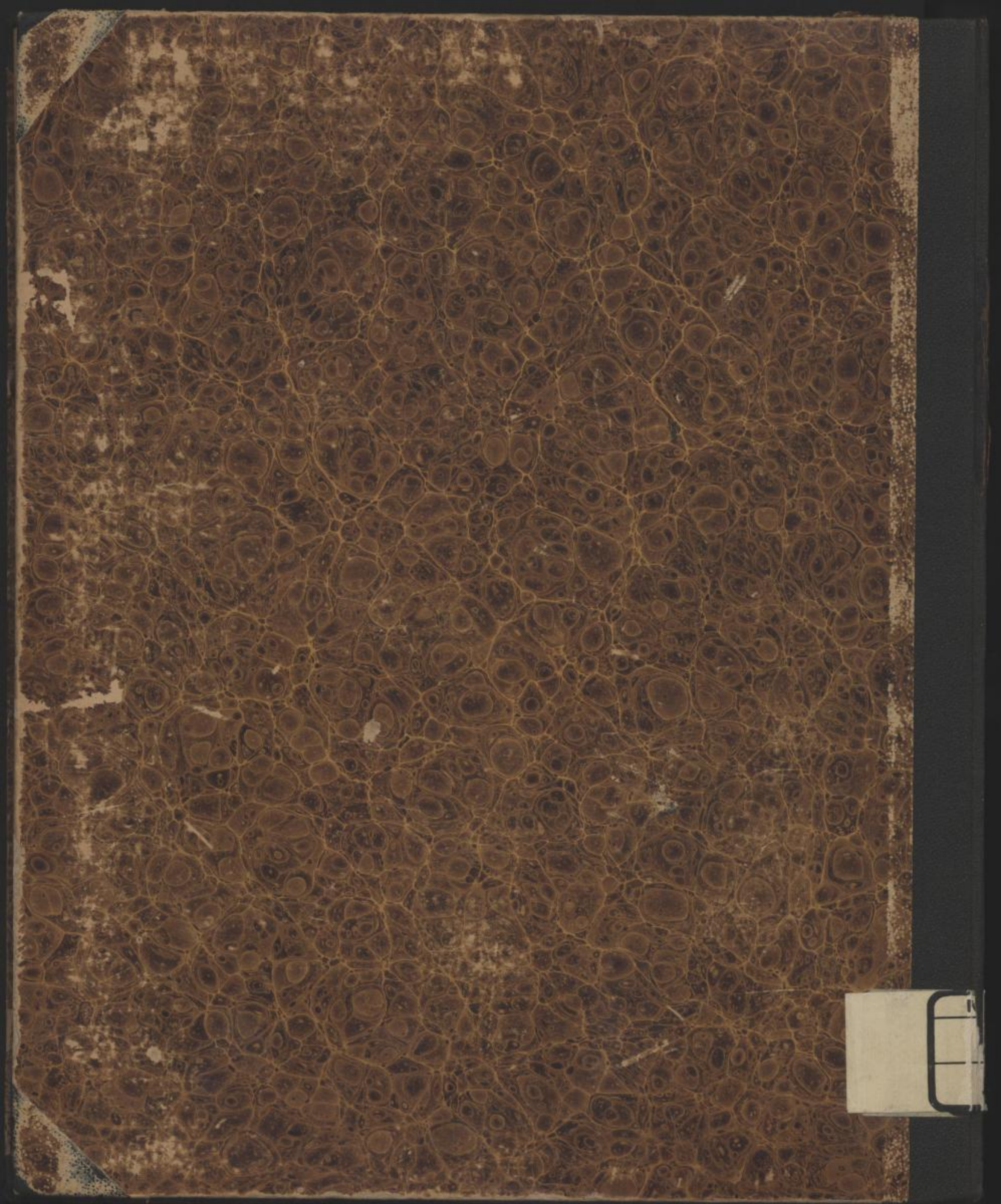
Handwritten musical score for a Giga piece, numbered 100. The score consists of eight systems of two staves each. The music is written in a treble and bass clef with a key signature of one sharp (F#). The piece is marked 'Giga.' and 'Anon.'. The score includes various musical notations such as notes, rests, and ornaments. There are several measures marked with '12' and '8' above the staff, indicating a 12/8 time signature. The piece concludes with a double bar line and repeat signs. The manuscript shows signs of age, including some staining and wear.







miss.  $\frac{2392}{B1 1}$



IV  
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