

Oratorium
Passionale.

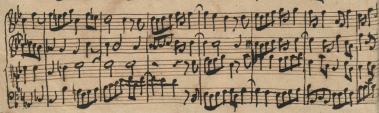
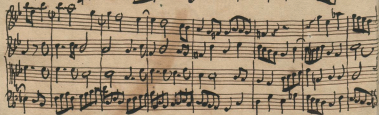
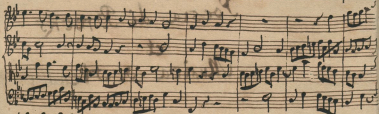
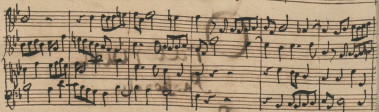
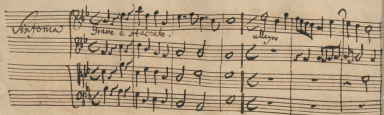
Poesia di Brocks
et
Musica di Hendel.

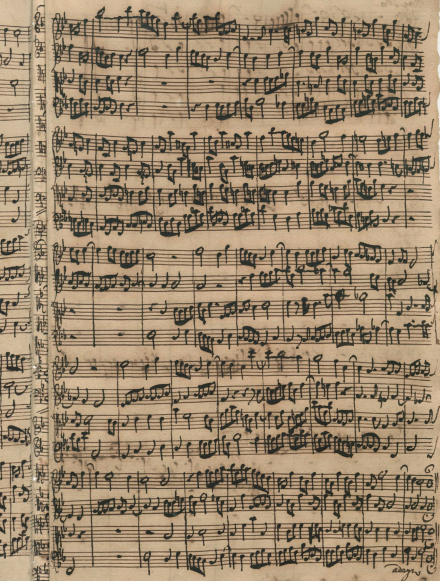


Sinfonia

Grave e sfaccato

Allegro





Obse solo.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation is dense and includes some text annotations above the staff.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation is dense and includes some text annotations above the staff.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation is dense and includes some text annotations above the staff.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written in a cursive script, likely a historical form of a European language. The page is numbered "1" in the bottom right corner.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written in a cursive script, likely a historical form of a European language. The page is numbered "1" in the bottom right corner.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written in a cursive script, likely a historical form of a European language. The page is numbered "2" in the bottom right corner.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written in a cursive script, likely a historical form of a European language. The page is numbered "2" in the bottom right corner.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. There are several annotations in German script interspersed between the staves, such as "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott".

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. There are several annotations in German script interspersed between the staves, such as "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott", "Nun danket alle Gott".

[illegible]

Kikini i Kila accomp.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *pp*, *ff*, and *mf*. The notation is dense and includes some illegible handwritten text interspersed between the notes.

Handwritten musical notation on a single staff, continuing the piece with various notes and rests. The handwriting is consistent with the previous section.

Handwritten musical notation on a single staff, featuring a variety of notes and rests. The notation is dense and includes some illegible handwritten text interspersed between the notes.

Anie
 Lucie, Ulu
 Luc Kikini
 Viola
 e Soprano
 Tenore

Handwritten musical notation on a single staff, featuring a variety of notes and rests. The notation is dense and includes some illegible handwritten text interspersed between the notes.

Handwritten musical notation on a single staff, featuring a variety of notes and rests. The notation is dense and includes some illegible handwritten text interspersed between the notes.

Handwritten musical score for "Der Herr ist unser Schutz" by Johann Sebastian Bach, BWV 1000. The score is written on 12 staves, featuring a variety of musical notations including treble and bass clefs, time signatures, and various musical symbols. The text "Der Herr ist unser Schutz" is written in German below the staves. The manuscript is dated 1700 and is part of the collection of the University of Music and Theatre, Leipzig.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the first staff. The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the second staff. The third staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the third staff. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the fourth staff. The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the fifth staff. The sixth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the sixth staff. The seventh staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the seventh staff. The eighth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the eighth staff. The ninth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the ninth staff. The tenth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the tenth staff.

Handwritten musical score for a hymn. The title at the top is "Der Herr ist unser Schutz". The score consists of several staves with musical notation and German lyrics. The lyrics include: "Der Herr ist unser Schutz, und wir sind in seiner Hand, der Herr ist unser Schutz, und wir sind in seiner Hand." The score is written in a cursive hand and includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the first system. It includes vocal staves and a piano accompaniment. The lyrics are in German.

unser zuechtigung frucht und bring, damit ihr den heil off erlasset. Alle heilighen geist und bringe dich

Handwritten musical score for the second system. It includes vocal staves and a piano accompaniment. The lyrics are in German.

herrsche, auf der erden und im himmel. Amen. Integrande

repetate Aria
by Prof. Dr.
in Capra

Handwritten musical score for the third system. It includes vocal staves and a piano accompaniment. The lyrics are in German.

Chorus

Alle heilighen geist und bringe dich



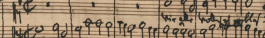
Evangelium
 Ich will euch die ewigen Leben geben, die ihr nicht vergeht, wenn ihr an mich glaubt und an die Taufe.
 p^{co} 10 10 2 2

Handwritten musical score on aged paper.

The score consists of two staves. The upper staff contains handwritten notes and rests, with some words written above it: "The Lord all in His hand" and "in His right hand". The lower staff contains handwritten notes and rests, with some words written below it: "in His left hand" and "in His right hand".

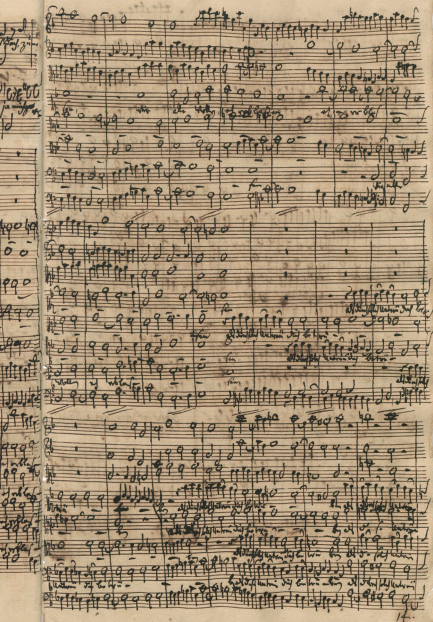
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes marked with a 'V' above them. The manuscript is dated '190' in the top right corner.

Chorus



The song of the lark
The song of the lark
The song of the lark
The song of the lark
The song of the lark

Handwritten musical score for "The Merry Widow" (Die lustige Witwe) by Franz Lehár. The score is written on ten staves. The first staff is the vocal line for "The Merry Widow" (Vocal). The second staff is the vocal line for "The Merry Widow" (Vocal). The third staff is the vocal line for "The Merry Widow" (Vocal). The fourth staff is the vocal line for "The Merry Widow" (Vocal). The fifth staff is the vocal line for "The Merry Widow" (Vocal). The sixth staff is the vocal line for "The Merry Widow" (Vocal). The seventh staff is the vocal line for "The Merry Widow" (Vocal). The eighth staff is the vocal line for "The Merry Widow" (Vocal). The ninth staff is the vocal line for "The Merry Widow" (Vocal). The tenth staff is the vocal line for "The Merry Widow" (Vocal). The score includes various musical notations such as notes, rests, and bar lines.



Handwritten musical score for "Jesu Christ, du meinste alle Noth" by Johann Sebastian Bach. The score is written on ten staves, featuring various musical notations including notes, rests, and clefs. The title "Jesu Christ, du meinste alle Noth" is written at the top. The text "Bach und der Chor à Violini accomp." is written below the title. The score is dated "1784" and "1785".

Handwritten musical score for "Die große Feuersbrunst" by Peter Schöberl. The score is written on ten staves with various musical notations, including notes, rests, and dynamic markings. The title "Die große Feuersbrunst" is written in the center. The composer's name "Peter Schöberl" is written at the bottom right. The manuscript is on aged, yellowed paper.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, likely German, and are interspersed with musical staves. The paper shows signs of wear, including creases and discoloration.

Key markings and text visible on the page include:

- pianissimo* (pianissimo)
- Armonia*
- tacet*
- Sept. Eda*
- Prof. A. J. J.*
- sub signo*

The page number **18** is visible in the bottom right corner.

[illegible]

[illegible]

Handwritten musical score for "Die Nacht anzuhen" by Carl Maria von Weber. The score is written on a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Below the staff, the lyrics are written in German: "Die Nacht anzuhen, die den Tag der Lügen anzuhen, die den Tag der Lügen anzuhen, die den Tag der Lügen anzuhen." The handwriting is in cursive and appears to be a student exercise or a working draft.

[illegible]

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a bass clef. The notation includes various notes, rests, and accidentals. The word "Capo" is written above the first staff, and "Capo" is written above the second staff. The word "Capo" is also written above the third staff.

Example 1. Ein Engel aber kam, von dem geistlichen Luffen, in Luffen. *Example*

A handwritten musical score on aged paper. The title 'Die ge. Baum, im Thale' is written in a cursive hand. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and folk-like, with some notes beamed together. The paper shows signs of age, including creases and discoloration.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive, handwritten style. Below the staff, there is a line of handwritten text in German: "Was uns nicht in der Welt ist, das ist uns in der Welt nicht, das ist uns in der Welt nicht." The text is written in a cursive, handwritten style.

Handwritten musical score for "Mars" by J. S. Bach. The score is written on two staves, treble and bass. The lyrics are in German and appear to be from a liturgical text. The handwriting is in a cursive style typical of the 18th century.

Lyrics: *Welch ein Herrscher Oben
Ist der Herrscher Oben
Ist der Herrscher Oben*

The Rose Tree

Handwritten musical score for "Die Schöpfung" (The Creation) by Joseph Haydn. The score is written on aged, yellowed paper and includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Timpani). The lyrics are in German, and the music is in G major, 3/4 time. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The handwriting is in dark ink, and the paper shows signs of wear and discoloration.

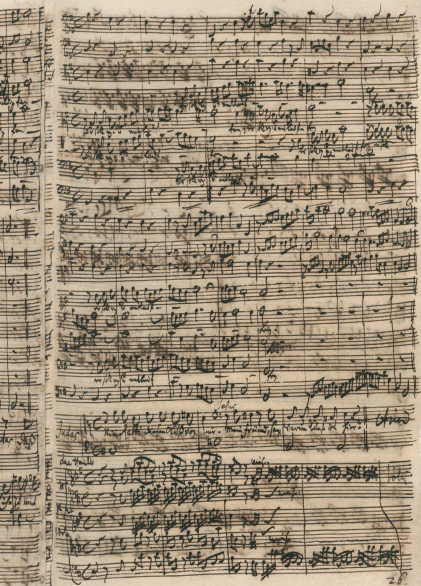
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed between the musical staves. The paper shows signs of wear, including creases and discoloration.

Chorus

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed between the musical staves. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation is in a historical style, possibly 18th or 19th century. The lyrics are written in German and are partially obscured by the musical notation and ink bleed-through from the reverse side.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation is in a historical style, possibly 18th or 19th century. The lyrics are written in German and are partially obscured by the musical notation and ink bleed-through from the reverse side.









Handwritten musical score for "Die Engel des Himmels" by Johann Sebastian Bach. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing instrumental parts. The lyrics are in German and describe the angels of heaven.

Vocal Parts (Staves 1-6):

- Soprano:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Alto:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Tenor:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Bass:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.

Instrumental Parts (Staves 7-10):

- Violin I:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Violin II:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Viola:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.
- Cello:** Die Engel des Himmels, die uns alle erlösen, die uns alle erlösen, die uns alle erlösen.

Handwritten musical score on a single system with five staves. The notation is dense, featuring many beamed notes and rests. The paper is aged and slightly discolored.

Handwritten musical score on a single system with five staves. The notation continues from the previous system, with similar density and style.

Handwritten musical score on a single system with five staves. The notation is less dense than the previous systems, with more space between notes.

Handwritten signature or text, possibly "Lohengrin" and "Rein".

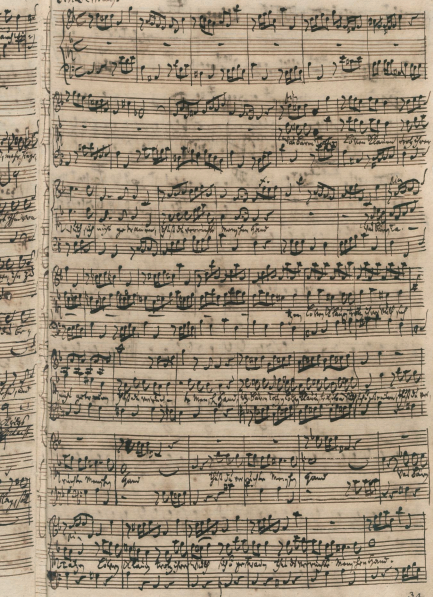
Handwritten musical score on aged paper, featuring ten staves of music with German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics (from top to bottom):

Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.

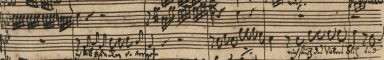
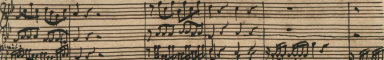
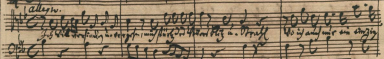
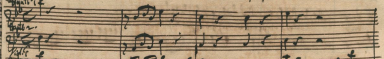
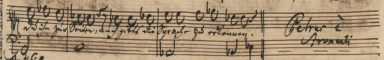
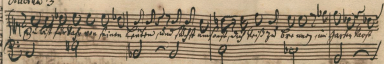
Handwritten notes above the staves include:

- Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
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- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.
- Handwritten notes above the staves include: Ich bin ein armer Sünder, der dich suchet, o Herr, mein Gott, mein König, mein Heil, mein Licht, mein Leben, mein Trost, mein Schutz, mein Zuversicht.



[illegible]

Antica 3



Petrus i
Armenia

[illegible]

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, often appearing below the musical staves. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, often appearing below the musical staves. The paper shows signs of age, including discoloration and some wear along the edges.

Chapel -

20

Choral - Armonici concordanti

Choral - Accordants consonants

Example

Examp: Sept 8

[illegible]

Chorus

Amia Violini unisoni

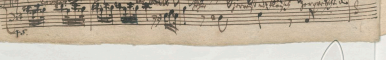
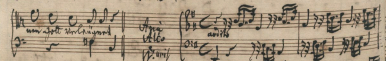
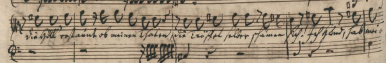
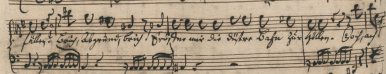
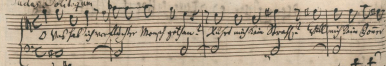
Handwritten musical score for a chorus and violin ensemble. The score is written on multiple staves, featuring complex notation including notes, rests, and dynamic markings. The notation is dense and appears to be a historical manuscript. The score is divided into two main sections, with the first section starting with the word "Chorus" and the second section starting with "Amia Violini unisoni". The notation includes various musical symbols such as clefs, time signatures, and note values, indicating a complex musical composition. The handwriting is in a historical style, likely from the 18th or 19th century.

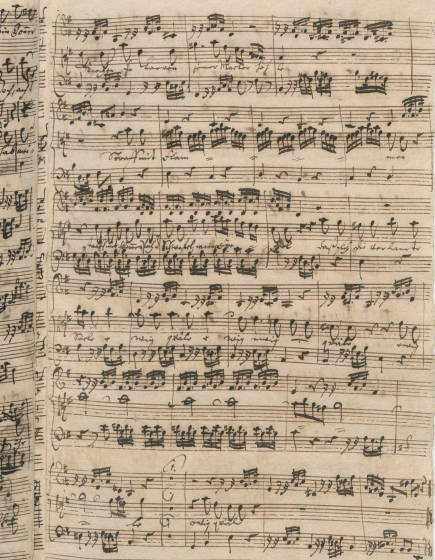
Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, often integrated with the musical staves. The text includes phrases like "Evangelium" and "Sie haben mich verlassen, die mich nicht verlassen haben".

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, often integrated with the musical staves. The text includes phrases like "Evangelium" and "Sie haben mich verlassen, die mich nicht verlassen haben".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Arabic script. The notation includes various note values and rests, typical of traditional Islamic manuscripts. The lyrics are written in a cursive script, likely representing a liturgical or poetic text. The manuscript shows signs of age, including staining and wear along the edges.

Judas Thaddäus





Handwritten musical score for a hymn, featuring ten staves of music with lyrics in German. The lyrics are:

1. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

2. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

3. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

4. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

5. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

6. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

7. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

8. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

9. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

10. Ich will dich loben, Herr, mein Gott, mein König, der du bist, der du bist, der du bist.

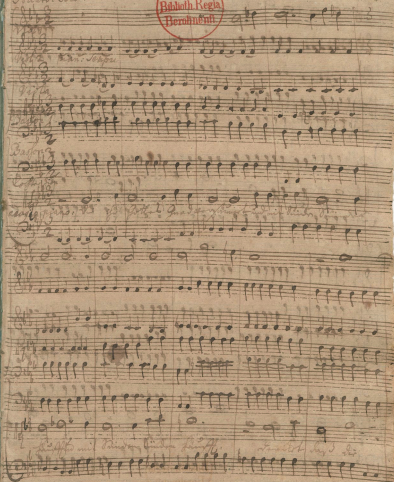
Segue L'aria

Coaster Lion.



Aria, con Istromenti
Hautb. Solo.

Ex
Biblioth. Regia
Berolinensi



Handwritten musical score on aged paper. The score consists of multiple staves, likely for a choir or orchestra. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in German and are interspersed between the staves.

Lyrics visible on the page:

Stimm' dich dem Herrn an
 Ich will dich loben und dir danken
 Ich will dich loben und dir danken
 Ich will dich loben und dir danken

The paper is aged and shows signs of wear, including discoloration and some staining. The handwriting is in a cursive style typical of the 18th or 19th century.

Handwritten musical score on aged paper. The score consists of multiple staves, some with musical notation and others with lyrics. The lyrics are written in German. The notation includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some staining.

Lyrics (German):

Ich bin ein Pilger auf der Welt, der dich suchet, o Herr, dich suchet.

Sei. Herr:

Aria. a 2. Voc.

Handwritten musical score for two voices (Aria, a 2. Voc.). The score is written on multiple staves, with various musical notations including notes, rests, and clefs. The tempo/mood is marked "Allegro". The lyrics are written below the staves, including the phrase "O du mein holder Herr".

Allegro.

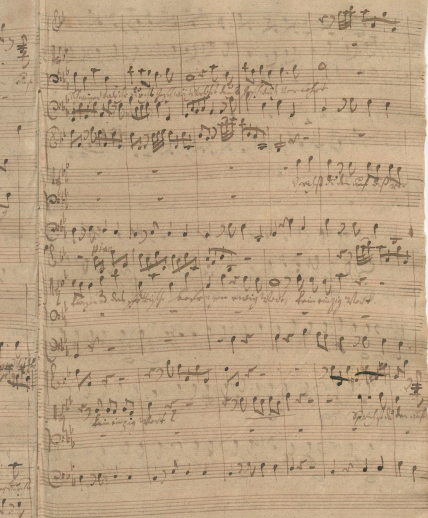
O du mein holder Herr

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are three lines of text in a cursive script, likely a German dialect. The first line reads "Liedes- und Lob-". The second line reads "Liedes- und Lob-". The third line reads "Liedes- und Lob-".

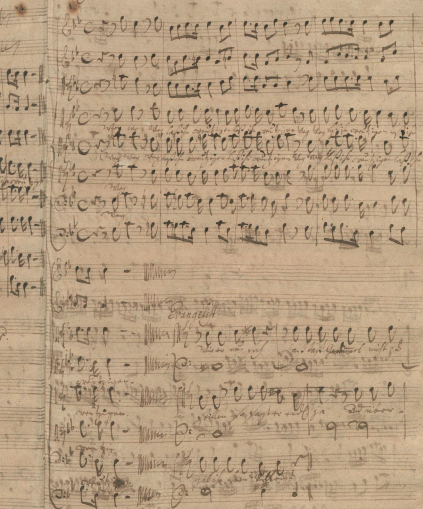
Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are two lines of text in a cursive script. The first line reads "Liedes- und Lob-". The second line reads "Liedes- und Lob-".

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are two lines of text in a cursive script. The first line reads "Liedes- und Lob-". The second line reads "Liedes- und Lob-".

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are two lines of text in a cursive script. The first line reads "Liedes- und Lob-". The second line reads "Liedes- und Lob-".



Boyal.



[illegible]

Handwritten musical score on a single page, featuring ten systems of music. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in German and are partially legible. The paper is aged and shows some staining.

Lyrics (from top to bottom):

1. Ich hab dich schon mit Augen gesehen, dich hab ich schon gesehen, mit der Hand hab ich dich
2. mit der Hand hab ich dich gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
3. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
4. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
5. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
6. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
7. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
8. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
9. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
10. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen

Handwritten musical score on the adjacent page, featuring ten systems of music. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in German and are partially legible. The paper is aged and shows some staining.

Section Header: *Aria*

Lyrics (from top to bottom):

1. Ich hab dich schon mit Augen gesehen, dich hab ich schon gesehen, mit der Hand hab ich dich
2. mit der Hand hab ich dich gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
3. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
4. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
5. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
6. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
7. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
8. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
9. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen
10. dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen, dich hab ich schon gesehen

Handwritten musical score for "Der Fischer, Op. 100" by Franz Schubert. The score is written on ten staves, featuring a variety of musical notations including treble and bass clefs, key signatures, and complex rhythmic patterns. The title "Der Fischer, Op. 100" is written in the upper right corner. The manuscript is signed "Schubert" in the lower right corner.

Handwritten musical score for "Die Schöne" from "Die Schöne und das Schindlchen" by Franz Schubert. The score is written on ten staves. The first staff is for the voice (Soprano) and the subsequent staves are for the piano accompaniment. The music is in 3/4 time and G major. The lyrics "Die Schöne" are written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

viel Solo

in dem ersten Theile zeigt

Evang.

Wie nun das Licht alle Menschen von dem Schatten des Todes erlöst

und sie aus der Finsterniß in das Licht der Erkenntnis führt

Ex
Biblloth. Regia
Berninensi

Seq. Aria Soliloquium.

Aria Philoquium.

Handwritten musical score for "Die Schöne Müllerin" by Franz Schubert. The score is written on multiple staves, with musical notation and German lyrics. The lyrics are: "Ich will wissen, was die Mühle da oben für einen Namen hat, der sie den Vornamen hat." The score is written in a cursive style, with the lyrics written below the musical notation. The notation includes various musical symbols such as notes, rests, and clefs. The score is written on a single page, with the lyrics written in a cursive script. The notation is written in a cursive style, with the lyrics written below the musical notation. The score is written on a single page, with the lyrics written in a cursive script. The notation is written in a cursive style, with the lyrics written below the musical notation. The score is written on a single page, with the lyrics written in a cursive script.

nasse in Thau den Kelgen hoch das Mädel singt die Tränen

das Mädel singt; das der Tränenflut aus ist das Mädel singt die Tränen

Tränenflut aus ist das Mädel singt die Tränen
 Aria.

das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

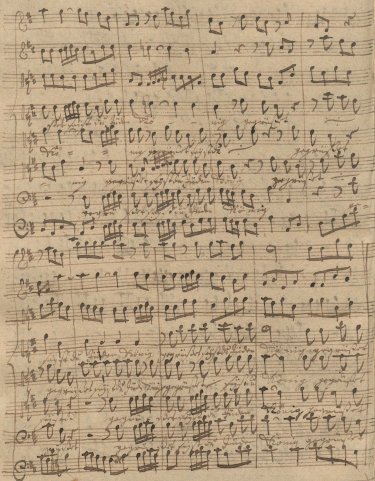
das Mädel singt die Tränenflut aus ist das Mädel singt die Tränen

Handwritten musical score for "Die Schöne Heide" by Carl Maria von Weber. The score is written on aged, yellowed paper with multiple staves. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The title "Die Schöne Heide" is written at the top. The score is in German and features various musical notations, including notes, rests, and dynamic markings. The handwriting is in a cursive style typical of the 19th century.

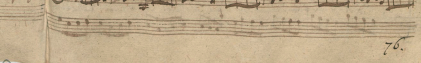
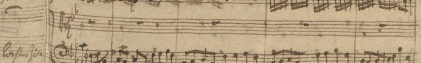
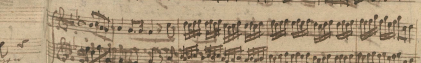
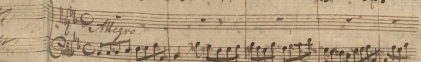
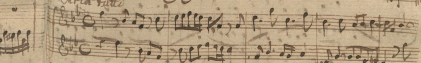
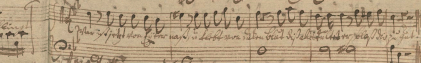
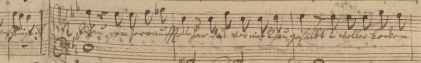
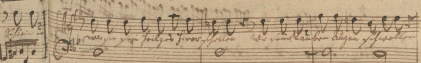
[illegible]

7000

[illegible]



Soliloq. Basses Sing.



16. Viol. pian:

Viol. pian:

Ich hab dich lieb, mein theures Kind, so wie die Welt ein theures Kind

forte

sehr langsam und sehr schön

Viol. pe

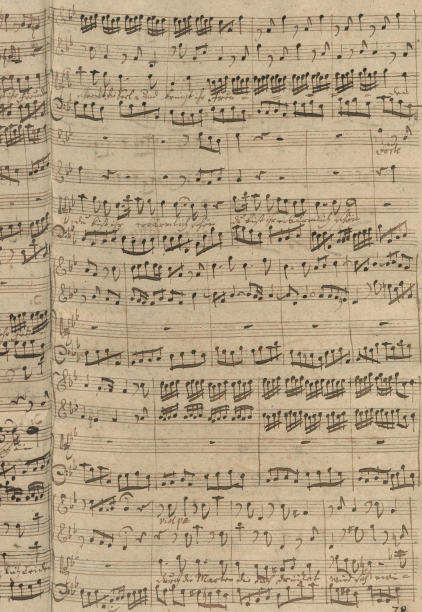
Ich hab dich lieb, mein theures Kind, so wie die Welt ein theures Kind

pe

sehr langsam und sehr schön

Ich hab dich lieb, mein theures Kind, so wie die Welt ein theures Kind

Ich hab dich lieb, mein theures Kind, so wie die Welt ein theures Kind



Aria

Andante

Capriccio

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

pian.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The lyrics "für ein junges man" are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The lyrics "Klosters Mönchs" are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The lyrics "sein Tromm" and "Tromm" are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The lyrics "nach Folge" are written below the staff.

Handwritten musical score on page 83. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German and include the words "Kommt", "Machet", and "Machet". The piano part includes a bass line and a treble line.

Handwritten musical score on page 83. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German and include the words "Kommt", "Machet", and "Machet". The piano part includes a bass line and a treble line.

Handwritten musical score on page 83. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German and include the words "Kommt", "Machet", and "Machet". The piano part includes a bass line and a treble line.

Handwritten musical score on page 83. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German and include the words "Kommt", "Machet", and "Machet". The piano part includes a bass line and a treble line.

Maria. Soliloquium.

Handwritten musical score for Maria's Soliloquium. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a vocal line and a basso continuo line. The lyrics are written below the vocal line.

Lyrics:
 Ich Gott! Ich Gott mein Heil! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!

Handwritten musical score for Maria's Soliloquium. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a vocal line and a basso continuo line. The lyrics are written below the vocal line.

Lyrics:
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!
 Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott! Ich Gott!

Handwritten musical score on a single page, likely a manuscript. The page is numbered 85 in the bottom left corner. The music is written in a single system across ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in German, interspersed between the staves. The text is written in a cursive script, typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining and wear.

Lyrics (German):

Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich
 Ich hab dich lieb und dich

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in German and include the following phrases:

... und vergies mein Blut und vergies mein Blut
... das ist das Blut für uns
... das ist das Blut für uns
... das ist das Blut für uns

The score is written in a historical style, likely from the 18th or 19th century, and includes various musical notations such as clefs, notes, and rests.

Σύνοδος

Tracy Jones

Soprano: Um so hing ich mich auf frohe Flugen! Die Klänge, die man
Alto: nicht vergessen kann. Und du mein Freund da das dich der Welt vergangen ist,
Bass: Fliegen die vergangen ist und keimend fort die Flugen.

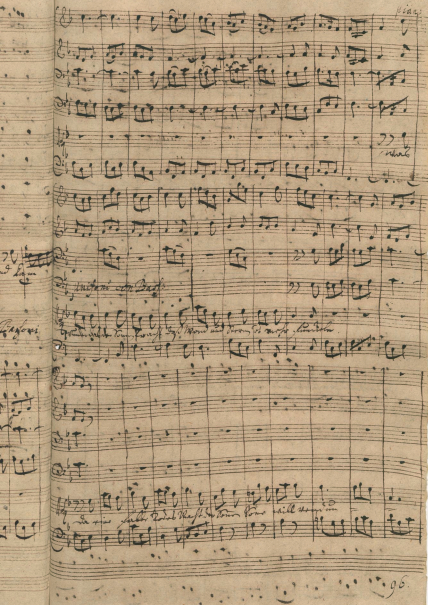
Aria con Violini.

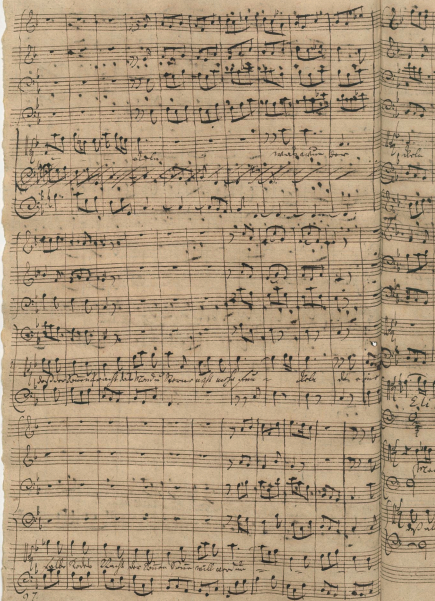
A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. The fourth staff has the text "Conci. Allabroce." written across it. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

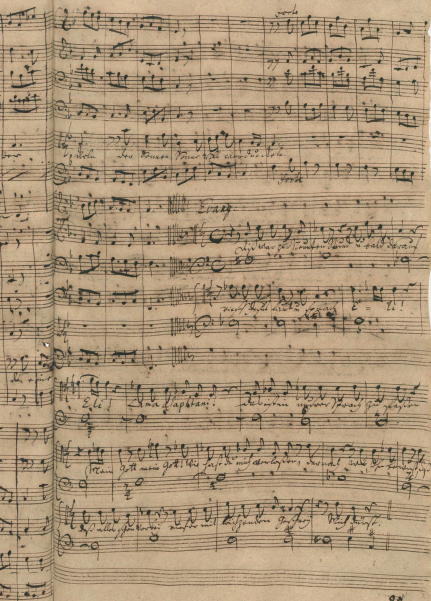
[illegible]

Ευαγγ:

Handwritten musical score for the hymn "Der Herr ist unser Schutz". The score is written on multiple staves, with lyrics in German. The lyrics are: "Der Herr ist unser Schutz, der Herr ist unser Schutz, der Herr ist unser Schutz, der Herr ist unser Schutz." The score includes various musical notations, including notes, rests, and bar lines. The handwriting is in a cursive style, typical of 18th-century manuscripts.







Handwritten musical score on aged paper. The page contains approximately 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in German, with some words appearing in a cursive script. The paper shows signs of age, including discoloration and some staining.

Lyrics (from left to right, top to bottom):

- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen
- Ich will die Hand nicht lassen





Aria.

Handwritten musical score for an Aria. The score is written on multiple staves, likely for a vocal line and a piano accompaniment. The tempo is marked "Allegro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte). The paper is aged and shows some staining. The score is written in a cursive, handwritten style.

Allegro

f

Wie der General durch's Feuer und die Flammen ging, so durch's Leben ich.

f

Handwritten musical score for "Auf dem Wasser zu dir, Jesu" by Johann Sebastian Bach. The score is on aged, yellowed paper and features five systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written in German. The notation is in a historical style, with various ornaments and clefs. The paper shows signs of wear, including stains and discoloration.

Accompagnement für Klavier und Violoncello.

The musical score is written on ten staves. The first five staves are for the piano, and the next five are for the cello. The music is in 2/4 time and features a variety of notes, rests, and dynamic markings. There are also some handwritten annotations in German.

Die Liebe ist die schönste Gabe, die Gott uns gegeben hat. Sie ist die Kraft, die uns verbindet, die uns liebt, die uns tröstet, die uns erlöst.

Die Liebe ist die schönste Gabe, die Gott uns gegeben hat. Sie ist die Kraft, die uns verbindet, die uns liebt, die uns tröstet, die uns erlöst.

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and bar lines. The paper is aged and slightly stained.

Begehren zu erhalten das Sie die den mein Leben wolle ich zu dem

Handwritten musical score for the second system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the third system, featuring five staves with various musical notations including notes, rests, and bar lines.

Sey Gerecht der Gerechtigkeit zu sein.

Handwritten musical score for the fourth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the fifth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the sixth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the seventh system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the eighth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the ninth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the tenth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the eleventh system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the twelfth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the thirteenth system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the fourteenth system, featuring five staves with various musical notations including notes, rests, and bar lines.

