

U. 183



Die Turteltaube läßt

sich hören

à 15. W. ò 32.

2 Violini.

2 Viole.

Fagotto.

4 Clarini. *N. K. also Clarino può star tra,*

Timpani. *clarinato.*

2 Cant.

Alto.

Tenore

Basso. 5. voci rip.

10. Strumm. in Lips.

Continuo

del Sig.

Erupffer 76. Maj.

*partit. von Veni S. J. J. Kumpff.*

Fest. Pentec. 1683.

— — 1688.

— — 1698.

— — 1703.

— — 1722.

S

BIBLIOTHEK  
der  
Fürsten- u. Landesschule  
zu  
GRIMMA

V. 41

37  
35 Bl.

Mus. 1825-E-518

Städt.  
Bibl.  
1722.

1







Sonata tacet.

Canto 1mo

in trübseltänbe laßet sich so

laßet sich so laßet sich so

laßet sich so in unserm Land in unserm

Land die Königsrechte haben An gen gewonnen

und geben ihren König und geben ihren König. Ihr will

Ihr will mich trösten Ich will Sonata

lobet, gelobet, gelobt — bet gelo — bet sey Gott, gelobet sey

Gott, gelobet gelobet

lobet sey Gott und der Vater unser Herr Jesu Christi, ge

Mus. 1825-E-518





lobet gelobet gelobet *grs*  
 lobet sey Drey und der Vater unser Herr Jesu Christi,  
 al — le — luja al — le — luja al,  
 le — lu — ja alle — lu — ja, alle — lu — ja, alle —  
 luja gelobet gelobet *grs*  
 le — le — sey Drey gelobet sey Drey und der Vater  
 der Dreyheit gelobet *grs* gelob  
 le gelobet *grs* gelobet sey Drey und der  
 Vater der Dreyheit gelobet *grs*  
 der Drey al — — alle *grs*, gelobet *grs*

30

4



lobet galo" — "bet galo" — bet sy 2309

Der muß 400" — "stet in el" — "lum mußten Trübsteal,

Der muß 400" — "stet in el" — "lum mußten Trübsteal

galobet — — — — — sy

Gott und der Vater mußten Herrn Jesu Christi, galobet gr,

lobet galo" — bet — — — — — sy

Gott und der Vater mußten Herrn Jesu Christi,

Al, — luja, Al, — luja alleluja

Al, — luja Al, — luja

ja alleluja lu ja Al,



Handwritten musical notation on two staves. The first staff contains a melody with lyrics: "lu" ja lu" lu" ja alr" luja". The second staff contains a bass line with lyrics: "lu" lu" lu" ja allr" lu" " ja". The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

72



Sonata tacet.

Canto 2<sup>vo</sup>



Handwritten musical score for Canto 2<sup>vo</sup>. The score consists of ten staves of music with German lyrics written below the notes. The lyrics are: "in Exultatione be lausdet sich ho", "xpm, lausdet sich ho", "xpm in iustis", "can", "Ite vincti", "habent Angerum geronunt, und geben sich xpm King", "und geben ihm sandum, Ich will, Ich will nicht osten", "Danke Sonata. Gelobet und geloe", "be gelobet sey Gott geloe be sey Gott gelobet ge", "lobet, gelobet sey Gott und der Vater unser Herr", "Jesu Christi ge", "lobet".





lobet sy Bog<sup>2</sup>mutter Vater unsern Herrn Jesu Christi

sti. alle<sup>9.</sup> lujä, alle<sup>11.</sup> lujäe alle<sup>12.</sup> lu,

ja alle<sup>13.</sup> lu ja alle<sup>14.</sup> lu ja alle<sup>15.</sup> lujä

gelo<sup>16.</sup> be<sup>17.</sup> gelo<sup>18.</sup> be<sup>19.</sup> gelo<sup>20.</sup> be<sup>21.</sup> sy

Bog gelo<sup>22.</sup> be<sup>23.</sup> sy Gott<sup>24.</sup> m<sup>25.</sup> d<sup>26.</sup> t<sup>27.</sup> r Vater

Barmhertigkeit, gelo<sup>28.</sup> be<sup>29.</sup> gelo<sup>30.</sup> be<sup>31.</sup> g<sup>32.</sup> s

lobet sy Bog<sup>33.</sup> m<sup>34.</sup> d<sup>35.</sup> t<sup>36.</sup> r Vater

der Barmhertigkeit

der Gott all<sup>37.</sup> " alle<sup>38.</sup> tro<sup>39.</sup> " st<sup>40.</sup> g<sup>41.</sup> s

lobet sy Bog<sup>42.</sup> der

tro<sup>43.</sup> " st<sup>44.</sup> in<sup>45.</sup> al<sup>46.</sup> " l<sup>47.</sup> am<sup>48.</sup> in<sup>49.</sup> all<sup>50.</sup> am<sup>51.</sup> un<sup>52.</sup> s<sup>53.</sup> er<sup>54.</sup> n<sup>55.</sup> Trübsal,

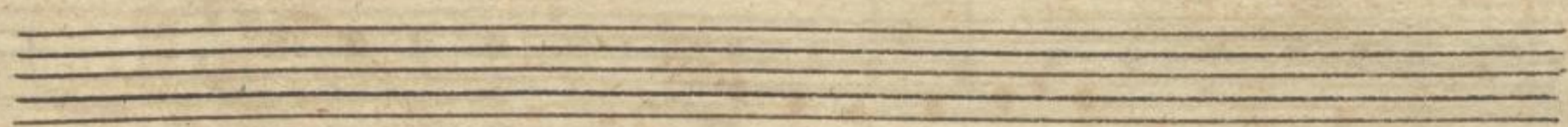
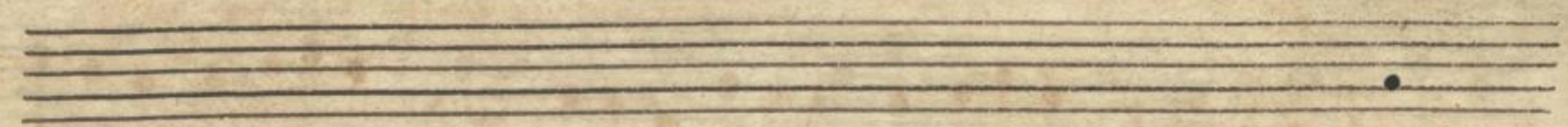
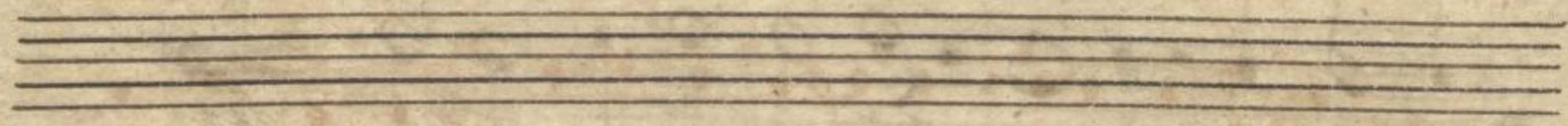
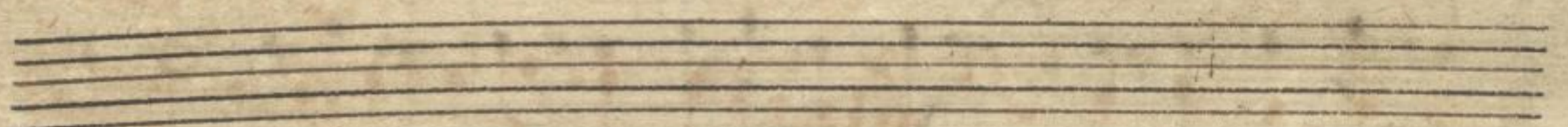
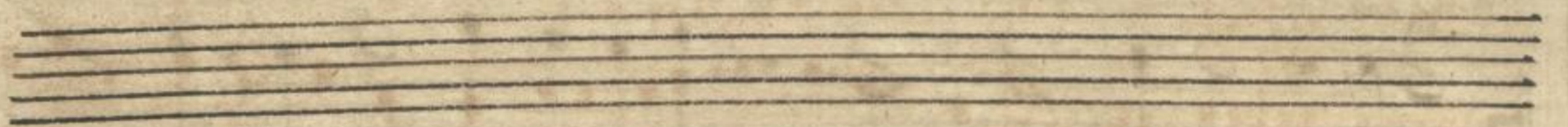
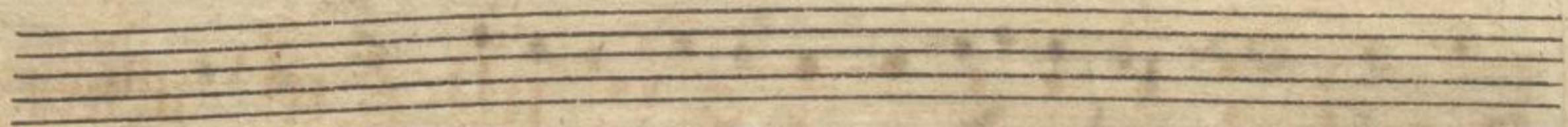
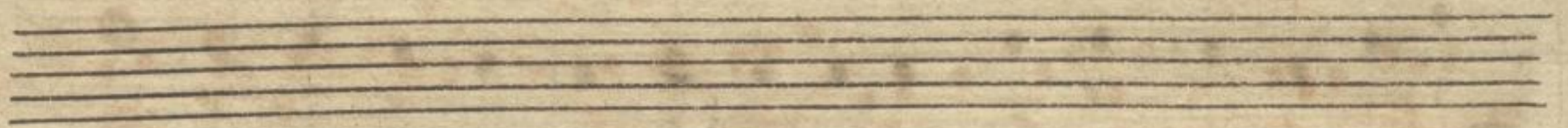
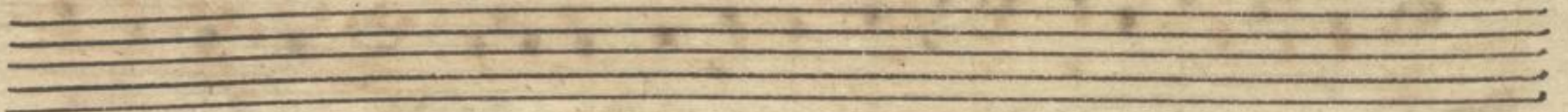
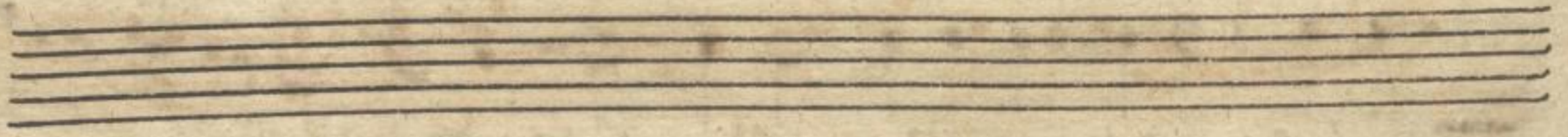
34





Der muß trösten in allem allem unsern Trübsal, *gr*  
 lobet *gr* sey Gott und der Vater unser Herr  
 Jesu Christi, gelobet *gr* gelobet *gr*  
 lobet *gr* sey Gott und der Vater unser Herr Jesu  
 Christi *al* alle *al* lujä, allluja  
 ja *al* lujä *al*  
 allluja *al* allluja ja *al*  
 lujä *al* " lujä







Sonata tacet.

Alto.

"in Trübsal" <sup>2</sup> "laß dich hören"  
 "von laß dich hören in unserm Land" <sup>2</sup> "da  
 in unserm Land" <sup>2</sup> "da, der Baumbaum hat  
 den" <sup>2</sup> "von gesehen" <sup>2</sup> "von und geben  
 ihren Mund und geben ihren Mund. <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>  
<sup>8.</sup> <sup>15.</sup> <sup>6.</sup> <sup>2.</sup> <sup>3.</sup> <sup>16.</sup> <sup>14.</sup> <sup>57.</sup>

Mus. 1825 - E - 518



36



al — „ luja alu, luja alu“ ja, al  
lu lu ja al luja galu — bis galu, bis galu  
„ bis sy Gott, galobes  
lobes sy Gott und der Vater der Garmeyigkeit, der  
Gott al — „ bis Tröst  
„ bis galu“ — „ bis sy Gott, der uns Tröst“ — „ sein  
al — „ ihm unser Tröst, der uns Tröst“ —  
„ sein al — „ ihm allem unser Tröst,  
galobes — galu — bis —  
sy Gott und der Vater unser Herrn Jesu Christi,

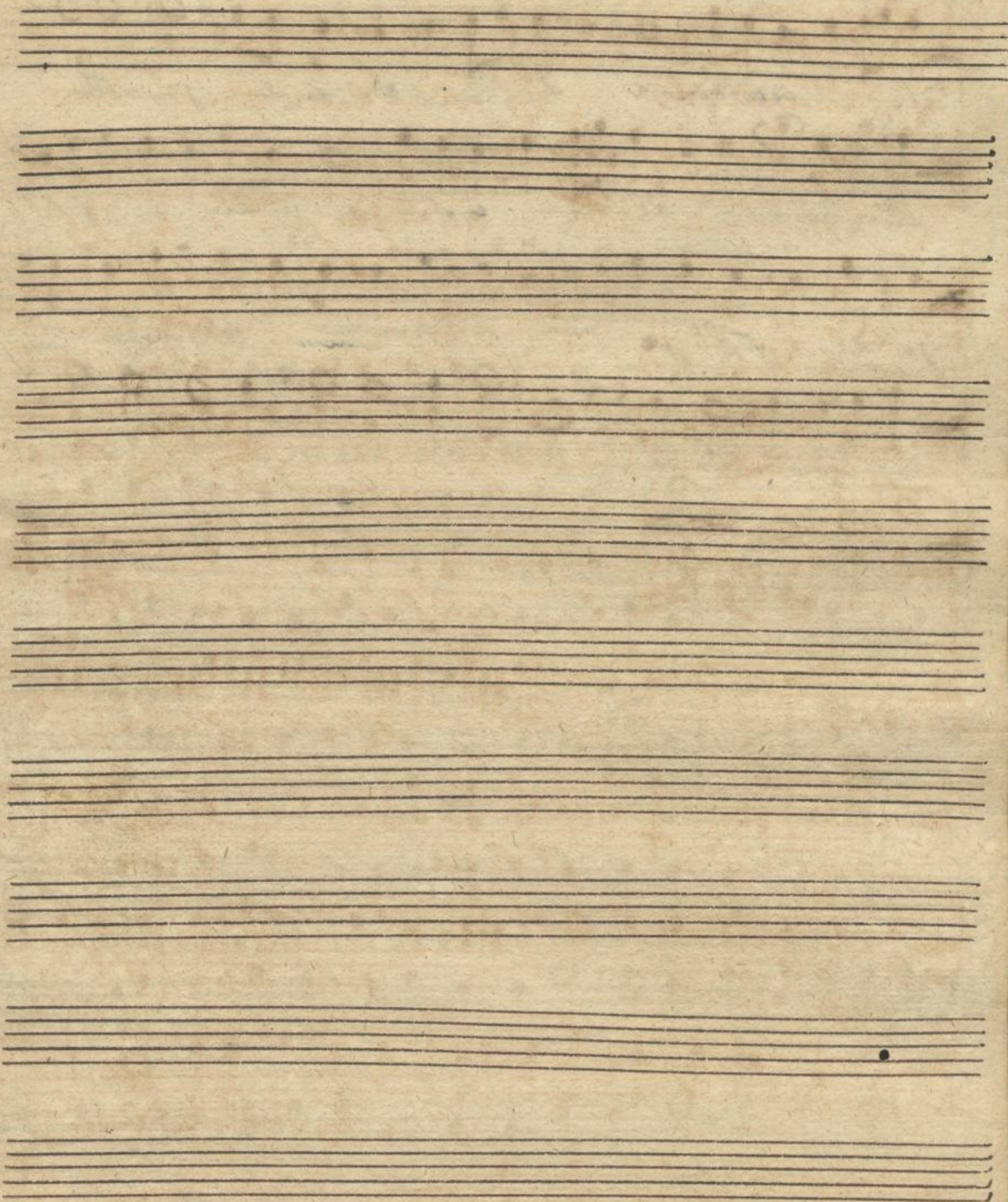
37

12



al" la" *al-lu-ja* al" la" - lu" ja, alle  
 lu" ja al" - la" lu-ja al" "lu"  
 ja al" la" lu-ja al" lu" ja alle lu"  
 ja alle lu-ja al"  
 - la" lu-ja.











el" — " lu" " aller" luja el" lu" lu" 5  
 ja, el" lu" luja el" " lu" " ja ely  
 lu" lu" " ja el" lu" ja, alle lu"  
 ja, alle lu" ja gelob" " bei gelobet  
 sy Song gelobet  
 lobet sy Song und der Vater der Barmherzig,  
 frist sy Song al" " lob Trost  
 lobet sy Song der muß  
 frist " ist in allem unsern Trüb"sal. der muß  
 frist " ist in al" " dem unsern Trüb" sal,

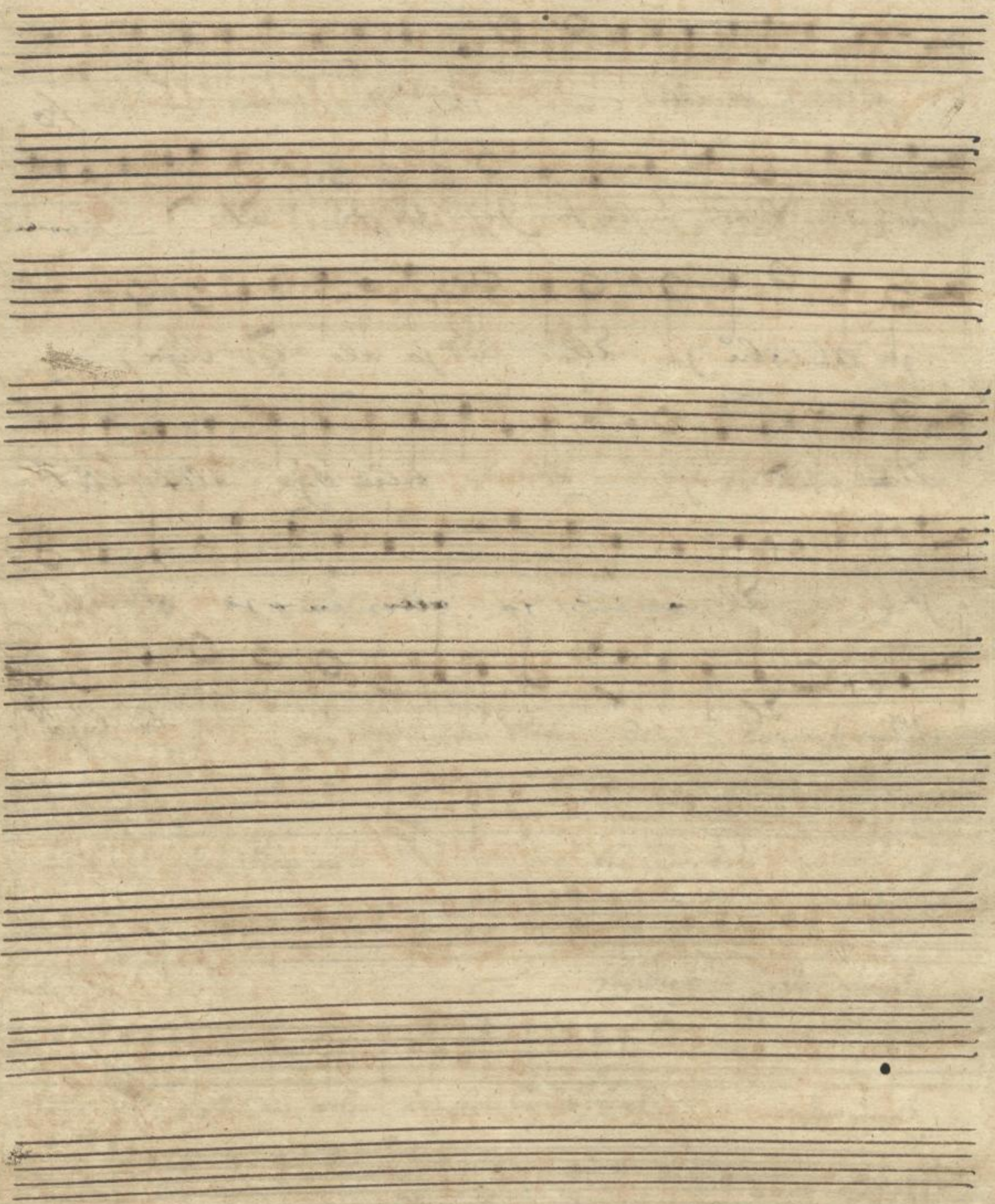
40

16



gelobet ge-lobet  
 Gott und der Vatter unser Herr Jesu Christi  
 alle- lu-ja  
 ja alle- lu- ja alle- lu- ja alle- lu- ja  
 alle- lu- ja alle- lu- ja alle- lu- ja  
 ja alle- lu- ja alle- lu- ja alle- lu- ja  
 ja alle- lu- ja alle- lu- ja alle- lu- ja







Sonata tacet.

Basso.

22. 16. 14. Jes. 66, 13.

*Ant. 2. 12.*  
*Joh. 14, 16.*

in Cistalttaube Ich will den Vater Ich will rüchtrö"

" ston, wie rimmu siner Mutter 4xö"

Ich will rüchtrö" — " ston

wie rimmu siner Mutter 4xö" — " ston, ja

ja, ich sollst auch Jesu'se" kom ich sollst auch Jesu's

rüchtrö" kom rüchtrö" — " got rüchtrö" got

wer" der. Ich werde ich und mit dem heiligen

fron"

und mit Gabaria rüchtrö" — " ut wie Groß.

Ja wird man rüchtrö" — " die sand 46

Mus. 1825 - E 518

19



42



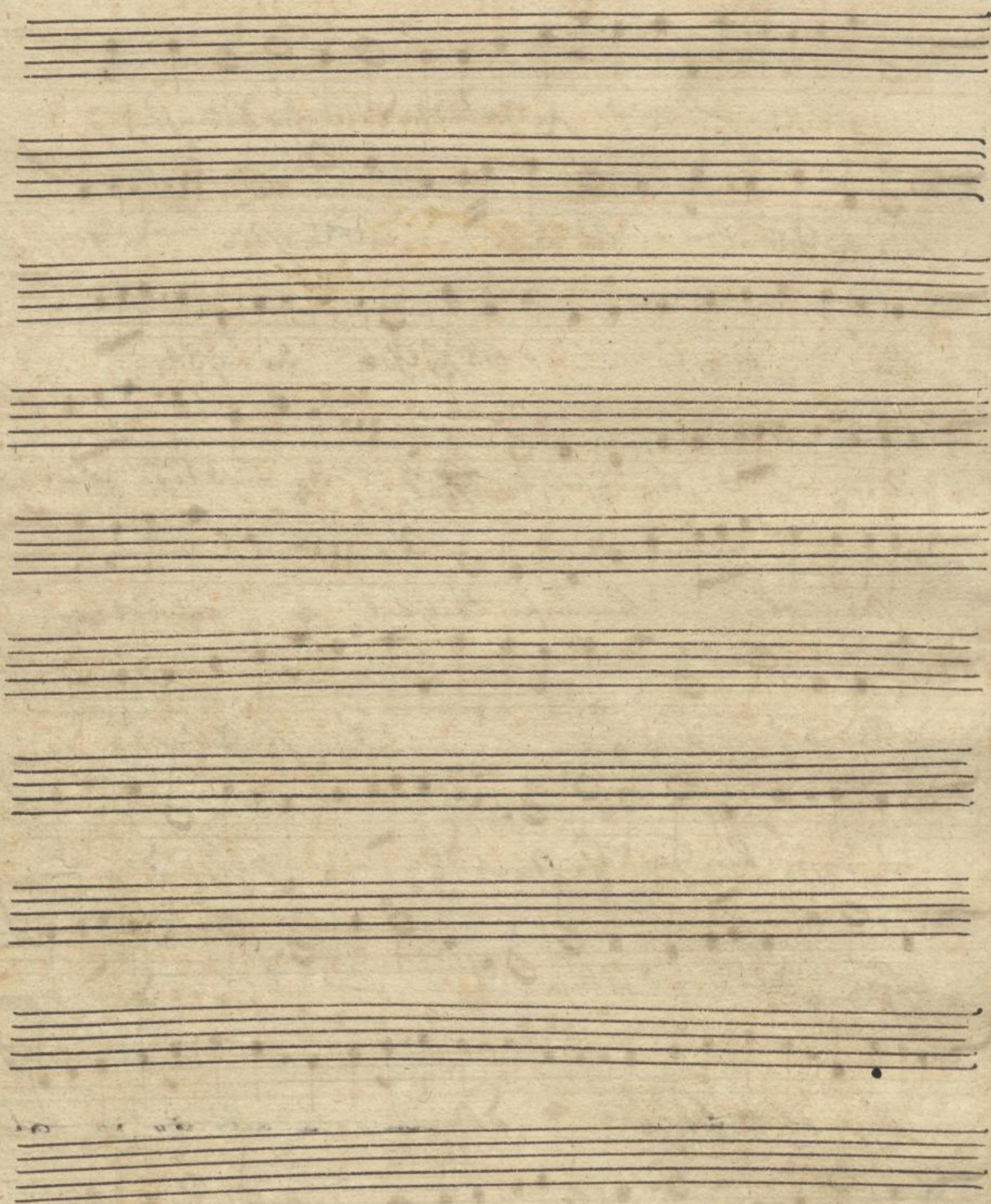
Geron au sein "non tunc", Ja wir deman te konnt  
 die laut der Geron au sein "non tunc",  
 au sein "non tunc" Sonata.  $\frac{3}{4}$   
 Solo "bet gelob" "bet sey Gott  
 lobet sey Gott und der Vatter unser Herr Jesu Christi  
 sei alle "luja" alle "luja  
 alle "luja alle "luja  
 ja alle "luja ja alle "luja gelobet  
 lo "bet sey Gott gelobet

43



gelobet sei sey Gott und der Vater der Barmherzig,  
 heil sey Gott al, " heil al, " heil trostet ge,  
 lo, " betgelo, " bet sey Gott der muß tro,  
 " stehin al, " himmelfür trübteal, der muß tro,  
 " stehin al, " himmelfür trübteal, gelobet ge,  
 lobet sei sey Gott und der Va,  
 der muß sich sein Jesu Christi al, lujä al,  
 lujä al, " lolujä al,  
 " lolujä al lujä" ja al lujä" ja al lujä" ja al,  
 lolujä" ja. al, " lolujä"







Sonata tacet.

(Antw. 1<sup>mo</sup> Cap.

22. 16. 14. 57. 8.

ist uns so lieb, Jesu will uns halten, Jesu will uns halten.

15. 6 2.

Da singe Sonata. Gelo = bel gelo = bel, so Gott

15.

Gelobet, gelo = bel gelobet, gelobet, so

11. 9.

Gott: unser Herr, unser Gott, der alle Dinge, der alle

8.

ja gelobet, gelobet, gelobet, so Gott, Gelobet

14 15

gelobet, gelobet, gelobet, so Gott, der alle Dinge, der alle

12.

gelobet, gelobet, so Gott, der alle Dinge, der alle

12.

gelobet, gelobet, so Gott, der alle Dinge, der alle



Mus. 1825 - E - 518

23

45



Handwritten musical notation on two staves. The first staff contains a melodic line with lyrics: "al- lölüja al- = löüja allölüja allölü". The second staff contains a bass line with lyrics: "ja, allölüja allölüja allölüja allölüja". The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. They are intended for further musical notation.

4/6









48

26



Sonata tacet.

Alto Cap.

22. 16. 14. 57. 8. 15.

6. 2.

13.

Sonata. Solo " lobet sy Gott, gelobet sy Gott, ge"

lobet sy Gott gelobet sy Gott ge"

lobet sy gelobet sy Gott unser Vater unser Heiliger Christe al-

leluja al- leluja alleluja al- leluja al-

leluja al- leluja alleluja Ge-lobet sy Gott - lobet sy Gott

14

Ge-lobet sy Gott - lobet sy Gott - lobet sy Gott - lobet sy Gott

14

lobet sy Gott unser Vater unser Heiliger Christe

11

lobet sy Gott - lobet sy Gott - lobet sy Gott - lobet sy Gott - lobet sy Gott

12

lobet sy Gott unser Vater unser Heiliger Christe al- leluja

Verte

Mus. 1825 - E - 518



49



al lüja al<sup>li</sup>ja al lü=ja al<sup>li</sup>  
lülja - al lüja al = = lülja

50

78



Sonata tacet.

Tenore Cap.

22 16 14 57

in Duxtel hat bey Jhrnlichen Vatero Hail mit tui,

8 16 6 2

Myo Varrino, Sonata Solo alleh Gottyr lobet sy Gottyr

13

lobet sy Goto gelobet sy. gr lobet sy. gr

lobet sy Gottmüder Vater in syer fluyt Brixi zu "halla" ja

zu "halla" ja allhüllige allhüllige allhüllige

ja allhüllige golo bet gelobet gr lobet sy Goto gelobet

gr lobet sy. sy Gottmüder Vater in Duxm froyd,

14

keit gelobet sy. sy Goto

mit tui syer als ein in syer tui soll gelobet

gr lobet sy Gottmüder Vater in syer fluyt

ist syer zu hallige zu "halla" ja

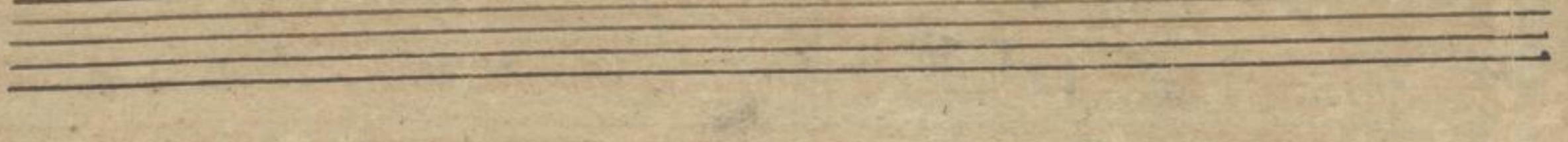
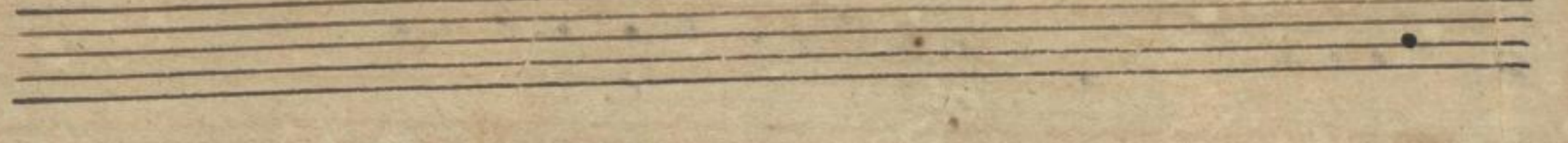
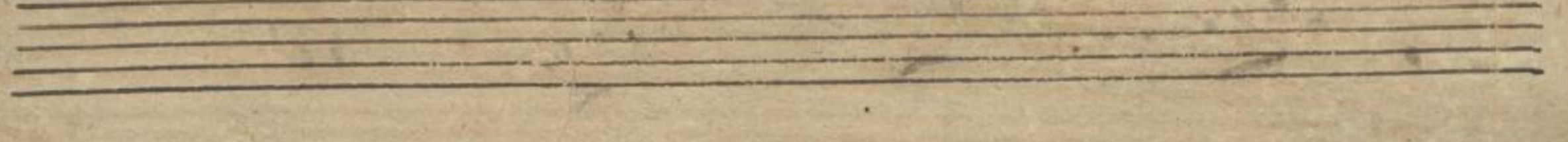
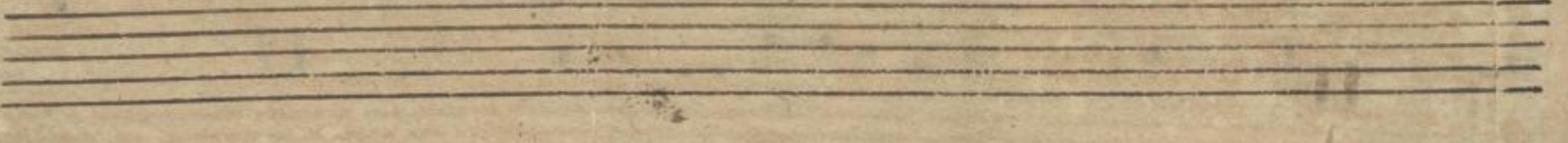
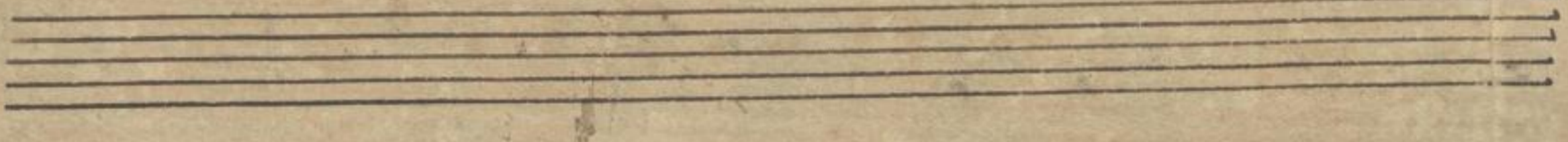
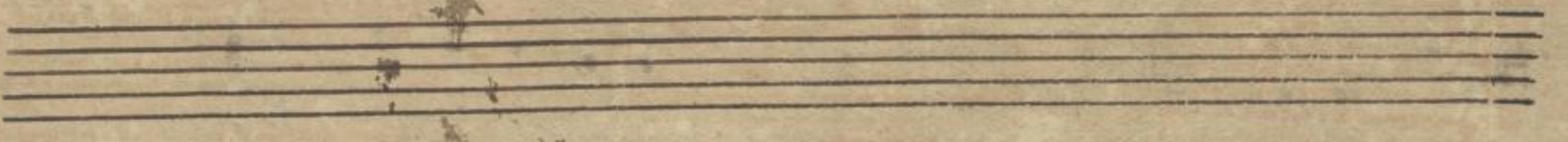
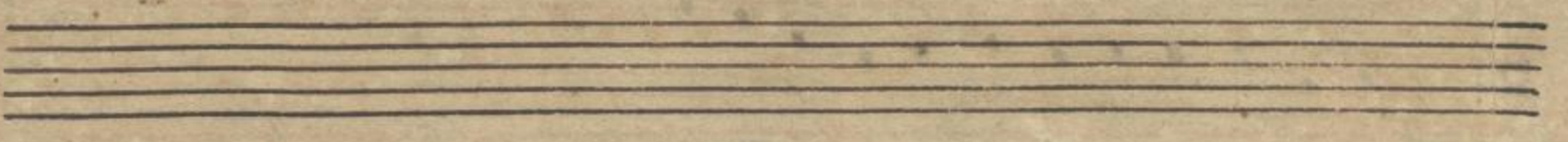
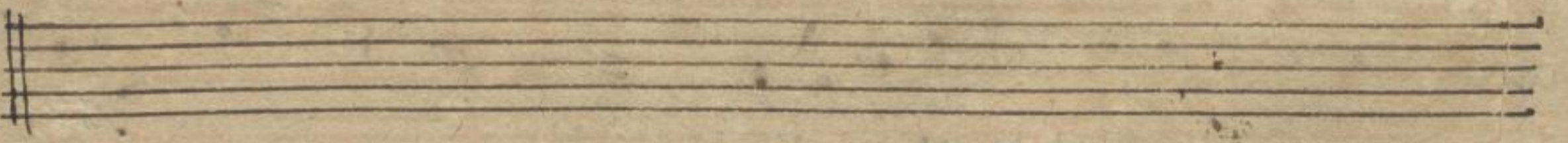
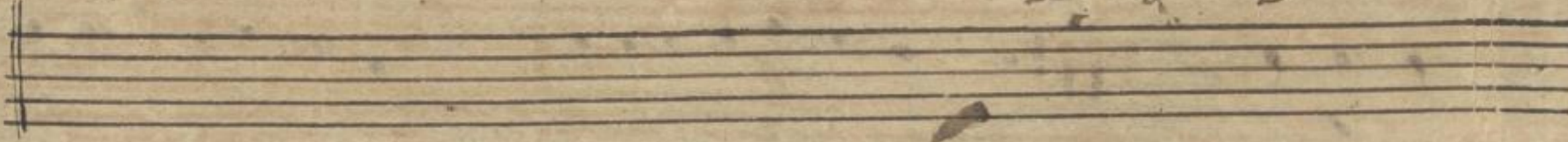
Verte cito





2elvi lüija 2el lü ja allalü ja allalü

in. 2el



5/2



Sonata tacet.

Basjo Cap.

2. 16. 14. 57.

Vin tünstalt tünstalt. In tünstalt dem Antrop. In tünstalt tünstalt.

drühtend. Galo = but galo = but sy gott yag

lobat sy gott yalobant yalobant yalobant

yalobant sy gott tünstalt der Vor tünstalt der In sy gott Geist,

al = lü jü al = lü jü

al = lü ja al = lü ja al = lü jü

galo = but galo = but sy gott yalobant

lobat galo lobat galo lobat sy gott

tünstalt der Vor tünstalt der Vor tünstalt der Vor tünstalt der Vor

galo = but sy gott In tünstalt der Vor tünstalt der Vor

- lora tünstalt tünstalt


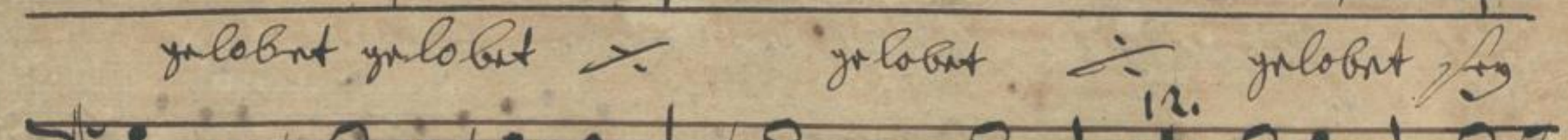
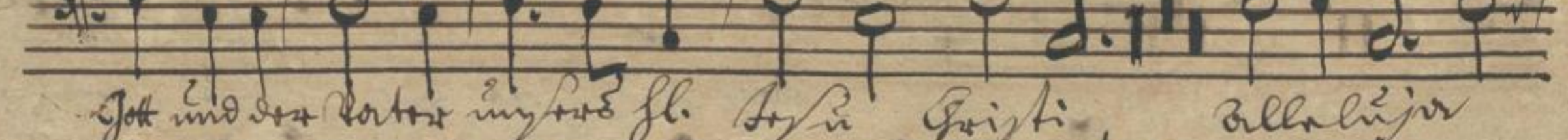

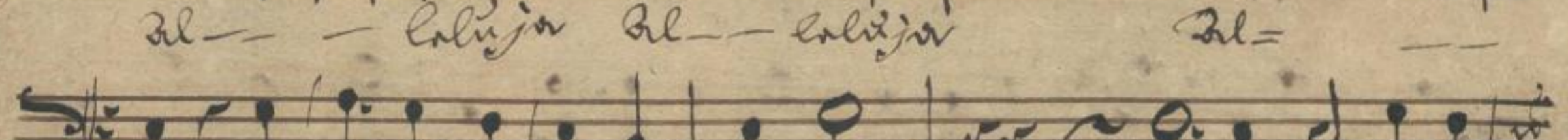


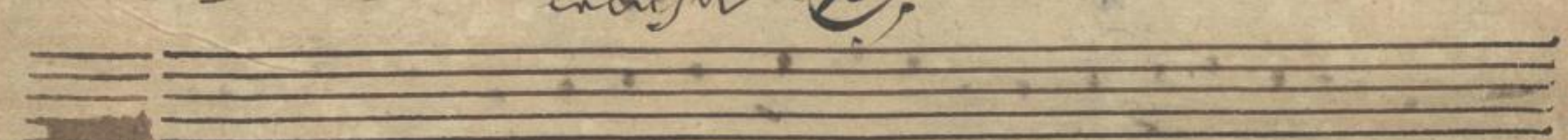
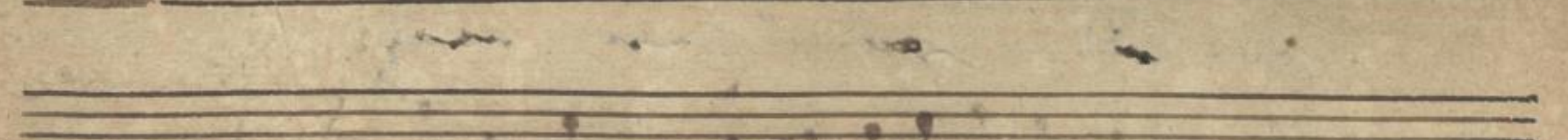

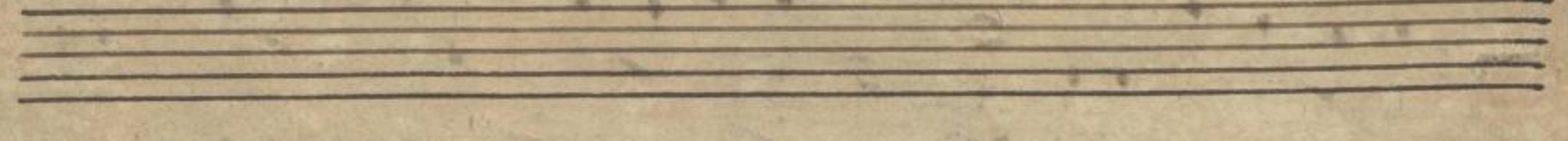
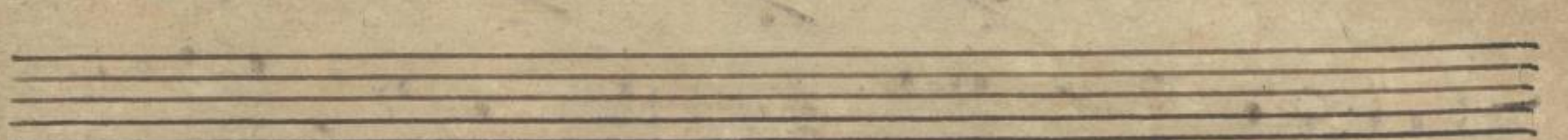
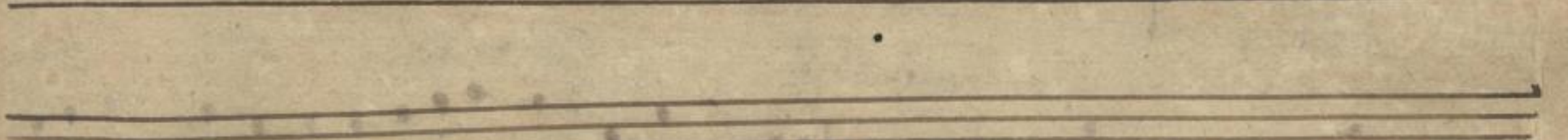
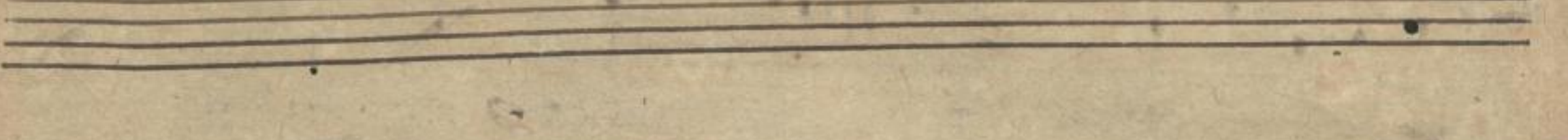
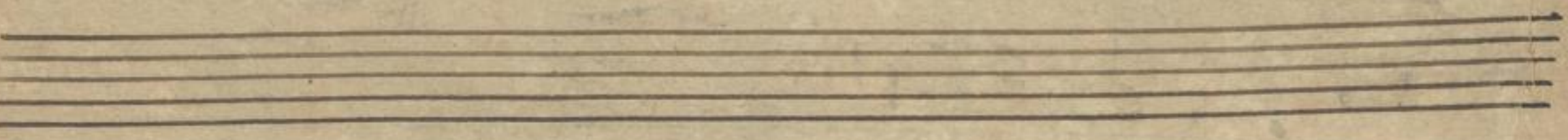



Versto.

Mus. 1825-E-518



53




  
 yalobnt yalobnt x yalobnt <sup>12.</sup> yalobnt <sup>12.</sup>
  

  
 Gott und der Vater in ystus fl. Jesu Christi Allalührer
   

  
 Al — — — lührer Al — — — lührer Al = — — —
   

  
 — — — — — lührer — — — — — Al — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —
   

  
 — — — — — lührer — — — — —



54



Violino I<sup>mo</sup>

Sonata.  
in Cürstaltanibe laßt sich hören p

Solo  
Die Cürstaltanibe p

Die stille im Cürstalt p

57 8 15  
Die still ruhig trüben p

Sanft p. Sonata

Perfo.

Mus. 1825-E-518



49



Handwritten musical score on a single page, featuring ten systems of music. Each system consists of two staves. The notation is in a historical style, likely 18th or 19th century. The first staff of each system is in a treble clef, and the second is in a bass clef. The music includes various note values, rests, and bar lines. There are some markings above the staves, such as 'vz' and 'v3'. The page is numbered '34' at the bottom center.



Violino 1<sup>mo</sup> Rip.

*Sonata*  
 in C-moll  
 in C-moll  
 in C-moll

22. 16. 14. 57. 8.

in C-moll  
 in C-moll  
 in C-moll

15.  
 in C-moll  
 in C-moll

11.  
 in C-moll  
 in C-moll

in C-moll  
 in C-moll

9.  
 in C-moll  
 in C-moll

in C-moll  
 in C-moll



Mus. 1825-E-518

8



Handwritten musical score on aged paper, featuring ten systems of staves. The first system is heavily crossed out with large, dark diagonal lines. The remaining systems contain musical notation with various notes, rests, and bar lines. Some systems have small numbers (6, 9, 12) and letters (v.) written above them. The paper shows signs of age, including foxing and staining.

4



Violino 2<sup>o</sup>

Sonata  
 in E-flat für die Violine

57  
 8  
 15

Johann Sebastian Bach  
 Variationen für die Violine

Fine



A handwritten musical score on ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, many of which are beamed together in groups. There are several double bar lines throughout the piece, indicating measures. The notation includes various note values, including quarter, eighth, and sixteenth notes, as well as rests. The ink is dark brown on aged, slightly yellowed paper. The final staff ends with a double bar line and the word "Foll" written in a decorative, cursive hand.



Violino 2<sup>vo</sup> Rip.

Musical staff with notes and a large decorative flourish at the beginning.

Sonata  
in E-flat major

Musical staff with notes and a fermata.

Musical staff with notes and a fermata.

Musical staff with rhythmic patterns and bar numbers: 22, 18, 14, 57, 2, 15.

in C minor  
in A minor  
in D minor  
in G minor

Musical staff with notes and a fermata.

Sonata

Musical staff with notes and a fermata.

Gelobt sey Gott

Musical staff with notes and a fermata.

Musical staff with notes and a fermata.

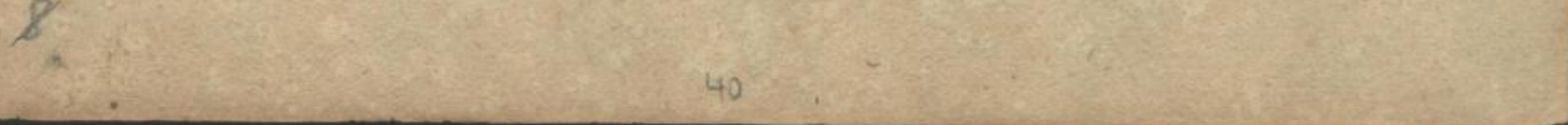
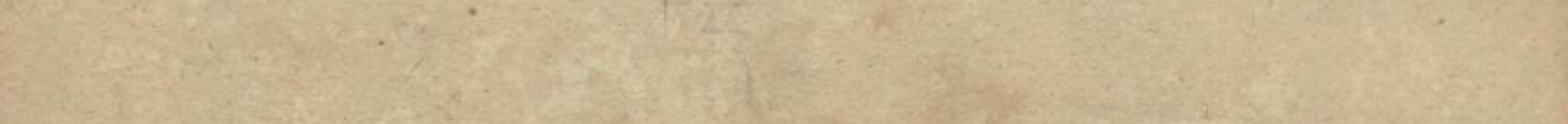
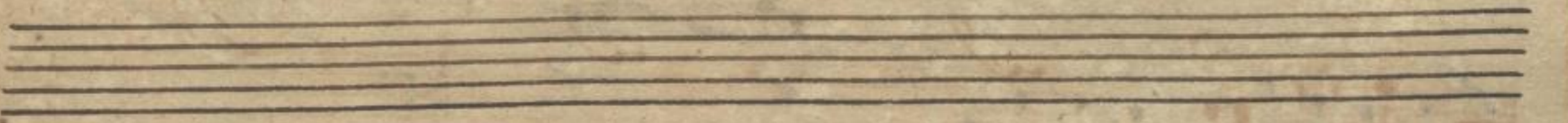
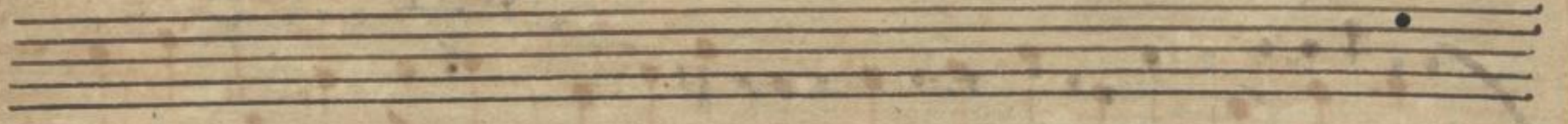
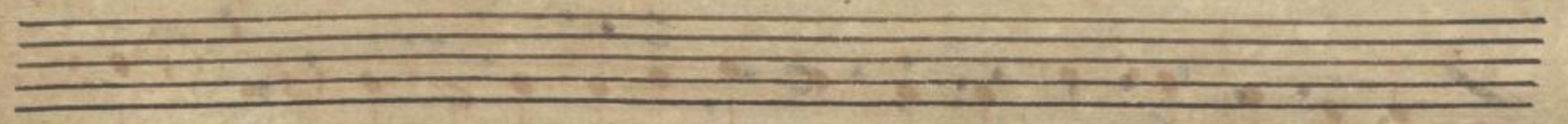
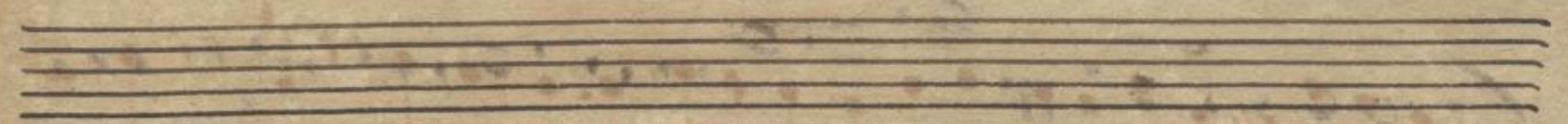
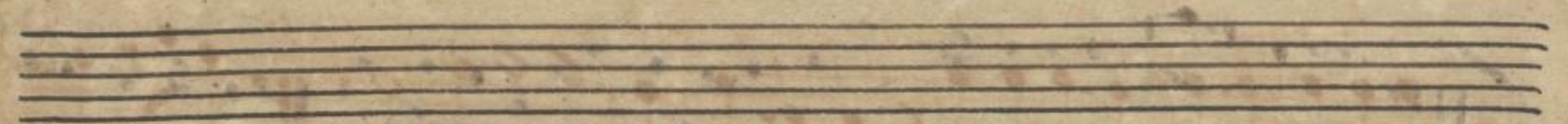
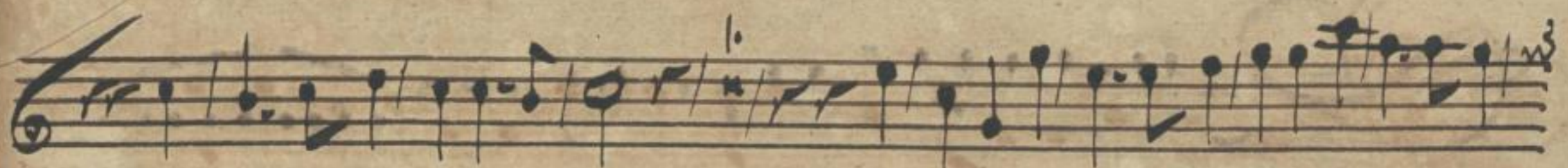
Musical staff with notes and a fermata.

Musical staff with notes and a fermata.

Musical staff with notes and a fermata.

Forte.







Viola Ima

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes.

Sonata.  
in C-moll für die Violine

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The music includes a series of eighth notes.

in C-moll für die Violine

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The music includes a series of eighth notes.

in C-moll für die Violine

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Fine



MUS. 1825-E-518

41

7



Handwritten musical notation on eight staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first seven staves contain a continuous melodic line with some dynamic markings and repeat signs. The eighth staff begins with a treble clef and contains a few notes followed by a large, decorative flourish.

Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically.

10



Viola 1<sup>ma</sup> Rip.

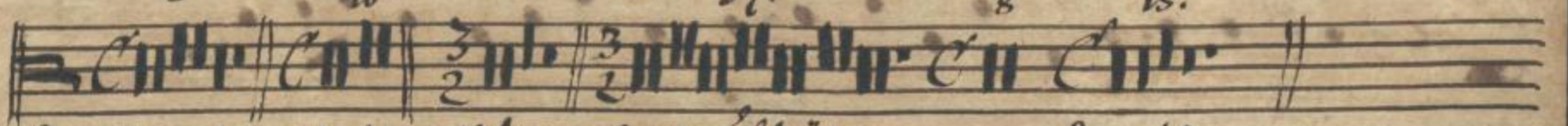


Sonata.  
Einstaltige Lehrschrift

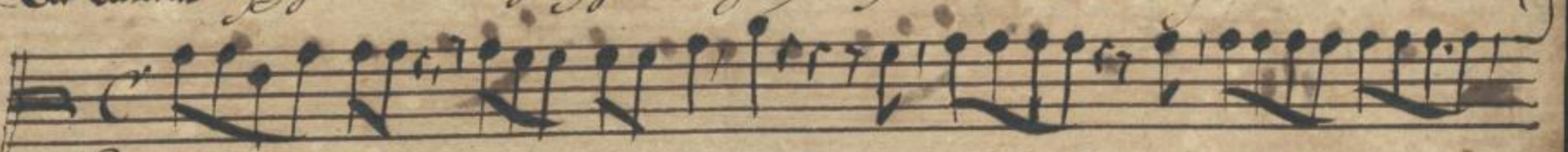
in 8



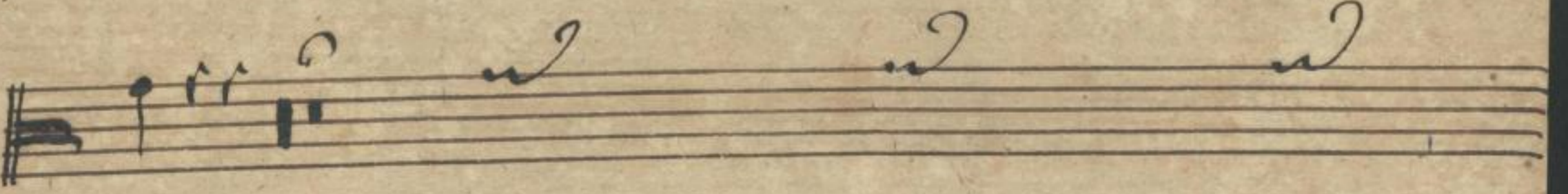
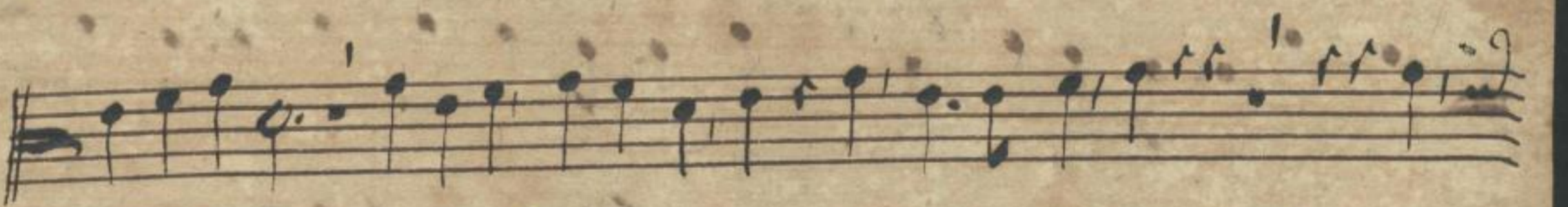
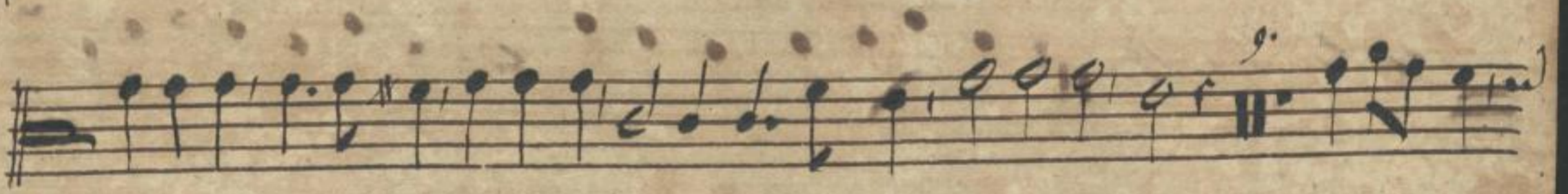
22. 26. 37. 8 18.



Die Zustände des Geistes des Menschen sind verschiedenartig



Sonata



Handwritten mark or signature at the bottom right.



A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several instances of the number '12' written above the staves, possibly indicating measure numbers or fingerings. The paper shows signs of age, including some staining and discoloration. The final staff contains a large, dense scribble of ink, likely a correction or deletion of the original notation.

12

44



# Viola I va

*Sonata*  
Vn Cunteltanbe l'èbet s'ib f'orru p

22 16

Vn Cunteltanbe p

57  
F'ruill'ust'ro'p

8 15

*David's Sonata*

verto



Mus. 1825-E-548

45

13



Handwritten musical score on eight staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a double bar line with a repeat sign. The third staff has a measure with a '12' above it, indicating a measure rest. The fourth staff also features a double bar line with a repeat sign. The fifth staff has a measure with a '12' above it. The sixth staff continues the melodic line. The seventh staff shows a change in notation, possibly indicating a different part of the piece. The eighth staff ends with a treble clef and a common time signature.

14

46



Viola 2. Kap.

Sonata.

*in Tursteltauibe laßet sich hören*

22. 16. 14. 57. 8. 15

*ist hies an by frowe am daltz frowe mustriß* *vanoring*

Sonata.

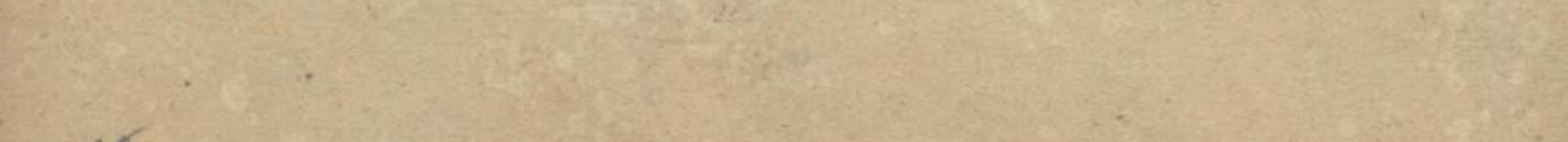
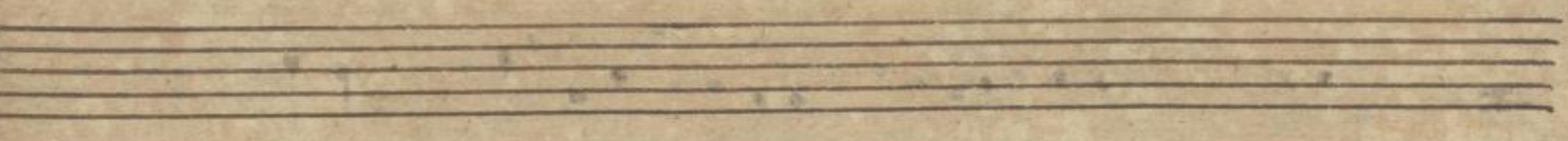
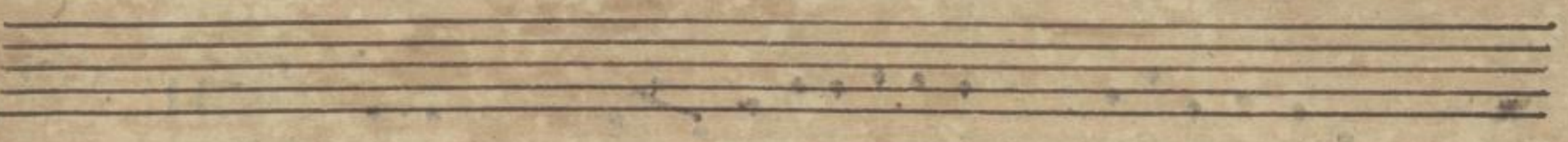
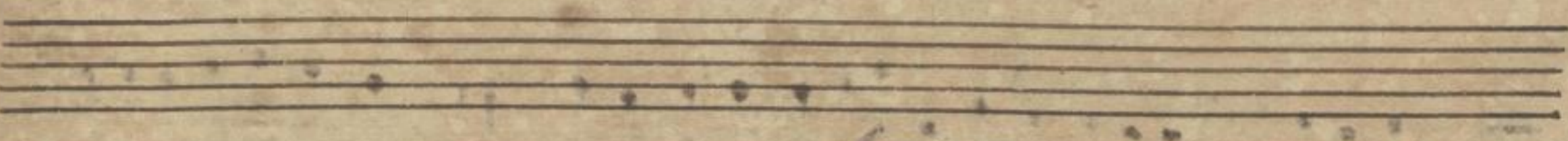
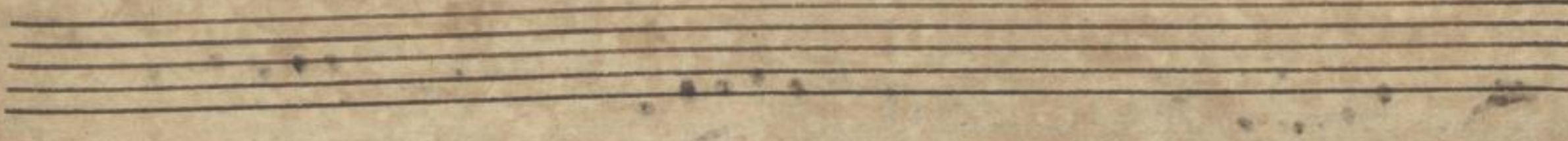


Mus. 1825 - E - 513

47

75





76

48



à 15. 20. 32.

Organo.

*Sonata.*  
*in Einstalttaube*

*In Einstalttaube läßt sich hören*



Mus. 1825 - E 518

53



A handwritten musical score on ten staves. The notation includes notes, rests, and bar lines. Above the staves, there are numerous annotations, including numbers (65, 43, 76, 4#) and musical symbols (sharps, flats, and a 4/2 time signature). The score is divided into sections by red lines and labels: "Sonata." is written above the sixth staff, "Cap." is written below the seventh staff, "Conc." is written below the eighth staff, and "cap." is written below the tenth staff. The paper shows signs of age, including foxing and staining.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *Conc.* and *Cap.*. Red horizontal lines are drawn across the staves, likely indicating section boundaries. Some staves contain numerical annotations (e.g., 43, 87, 5, 4, 3, 2) and other markings (e.g., 4#) above the notes. The paper shows signs of age, including foxing and staining.



Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The first staff contains measures 87 and 88. The second staff begins with the marking *Cap.* and contains measures 87 and 88. The third staff contains measures 43 and 44. The fourth staff contains measures 42 and 43, followed by a large scribbled-out section. Red wavy lines are drawn across the staves, likely indicating section boundaries or corrections.

58

52



Organo.

Sonata

Die Quintallbrände

Die Buschlein der Röhre

Volti presto.



59

Mus. 1825-E-518

53



Handwritten musical score on ten staves. The first staff begins with the text "O Heril sing frohen." The notation includes various rhythmic values, accidentals, and performance markings such as "Cap." and "Cresc.". The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

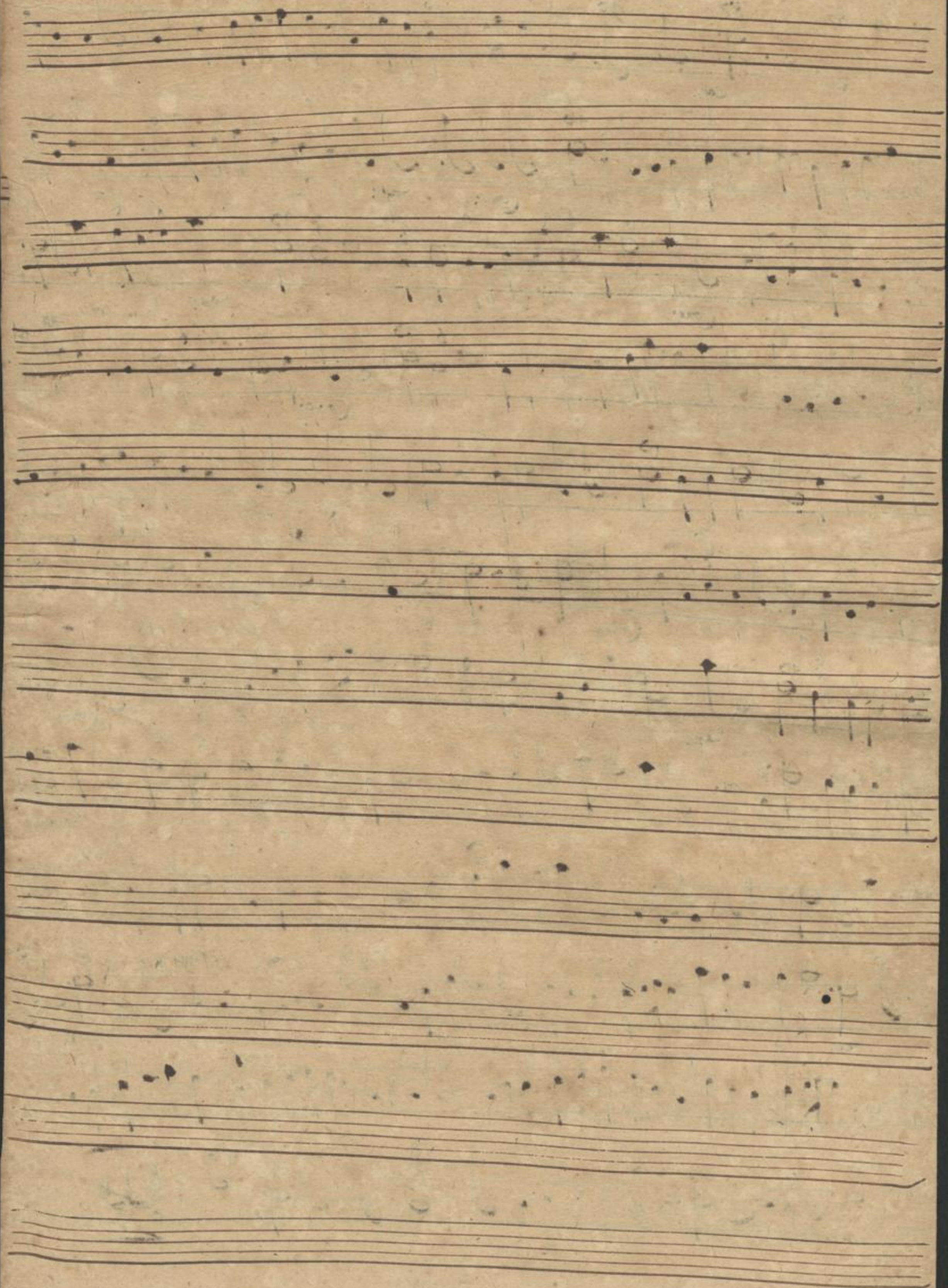




Handwritten musical score on aged paper, consisting of 12 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. The word "Conc." is written below several staves. The number "43" appears as a measure marker above several notes. The number "87" is written above the first and last staves. The word "Cap:" is written above several staves. The score concludes with a double bar line and a final cadence.

(61)







à 15. 20. & 32.

Organo

Sonata.

Die Eitelkeit läßt sich fürn



Mus. 1825 - E - 518

90 (R)

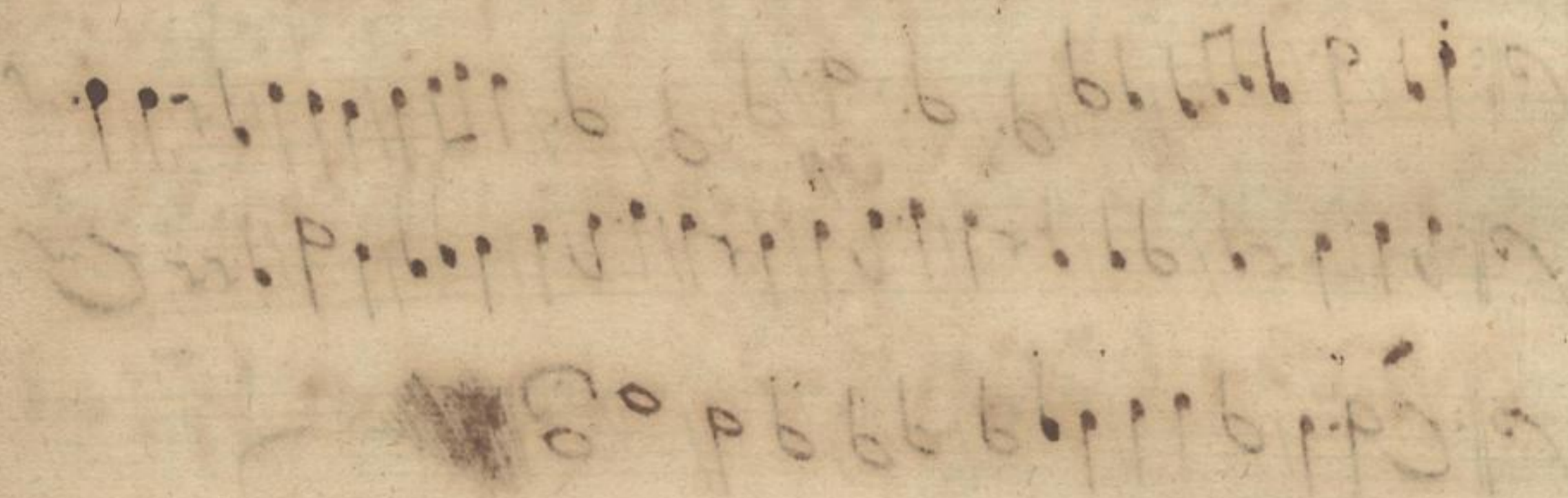
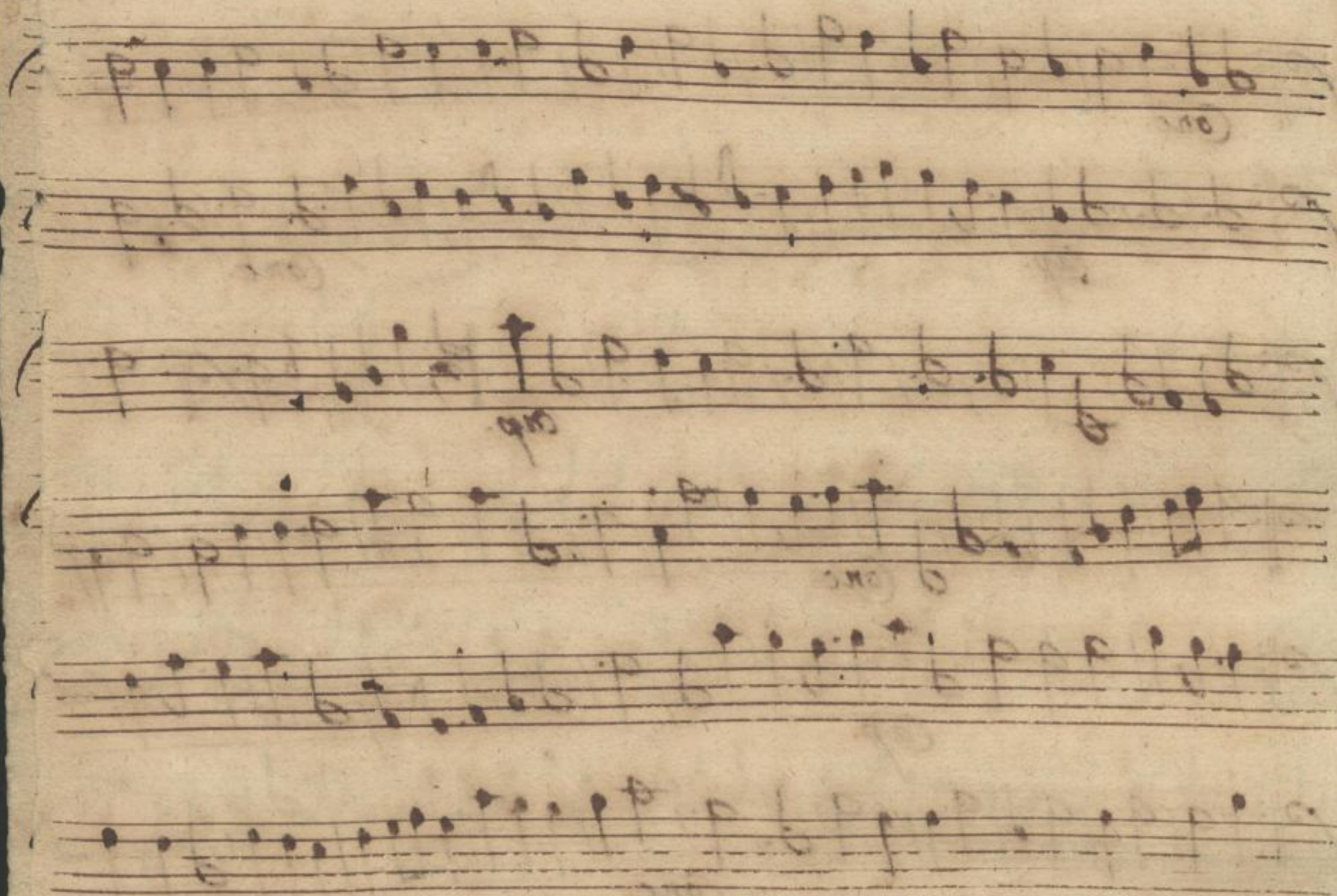


A page of handwritten musical notation on aged paper, featuring 12 staves of music. The notation includes various note values, rests, and bar lines. Several staves are annotated with performance instructions: *eg* (first staff), *Sonata* (fifth staff), *Cap.* (seventh, eighth, ninth, and eleventh staves), and *Conc.* (sixth, tenth, and eleventh staves). A circled number '5' is written at the beginning of the eleventh staff. The page number '52' is centered at the bottom.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The markings "Conc." and "Cap." are written below the staves. The final staff ends with a large, dark scribble.







# Fagotto.

Sonata

Vin Turteltaube läßt sich hören

Vin Turteltaube

Johill

Johillmeister

Sarinasonata

verte

Mus. 1825-E-518



61



17



Handwritten musical score on eight staves. The notation includes various note values, rests, and bar lines. Some staves have measure numbers 6, 13, and 12 written above them. The paper shows signs of age and wear.

78

62



Clarino 1mo

Handwritten musical notation on a single staff, beginning with a treble clef and a key signature of one sharp (F#).

*Sonata*

*in Cürsteltäubi laßter jufforren*

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, including measure numbers 16, 17, and 18.

*Ständchen Vater*

Handwritten musical notation on a single staff, continuing the piece.

*Jesu will mich tödten*

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

*Jackinman schenke*

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, ending with a double bar line and the word *Fine*.

Mus. 1825-E-518



19



*Bnata*

4.

15

35

w

16

w

35

w

P

20

64



Clarin 2<sup>do</sup>

Sonata  
Die Quisteltäubchen lässt sich hören

Die Quisteltäubchen

Die Quisteltäubchen  
Hüchel, Väter, Ich will nicht

Die Quisteltäubchen

Die Quisteltäubchen

Die Quisteltäubchen

Die Quisteltäubchen  
Da ist mein erben

Die Quisteltäubchen

Sonata

Sonata

Sonata

Mus. 1825-E-518



65.

21



Handwritten musical score on eight staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The second staff has a '3' above it, indicating a triplet. The third staff has a 'w' above it, possibly a fermata or a specific note value. The fourth staff has a '16' above it, likely a measure number. The fifth staff has a '35' above it, also likely a measure number. The sixth staff has a 'w' above it. The seventh and eighth staves continue the melodic line. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically. They are completely blank, with no notation or markings.

72



Clarinete 3<sup>tes</sup>.

*Sonata*  
 in Cürstaltäub. laß dich für sorgen

*Sonata*  
 in Cürstaltäub. p. Ich will dich trösten

*Sonata*  
 man schmecke

*Sonata*

Detailed description of the musical score: The score is written on 11 staves. It begins with a large, decorative initial 'S'. The first staff contains the title 'Clarinete 3tes.' and the first system of music with the annotation 'Sonata in Cürstaltäub. laß dich für sorgen'. The second staff continues the first system. The third staff starts a new system with the annotation 'Sonata in Cürstaltäub. p. Ich will dich trösten' and includes fingerings '20', '16', '14', and '4'. The fourth staff continues this system. The fifth staff is a single line of music. The sixth staff begins another system with the annotation 'Sonata man schmecke' and includes fingerings '8' and '8'. The seventh staff continues this system. The eighth staff is a single line of music. The ninth staff begins a final system with the annotation 'Sonata' and includes fingerings '4' and '15'. The tenth and eleventh staves complete the final system.

Mus. 1825-E-518



67

23



Handwritten musical score on eight staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The second staff has a '3' above the final measure. The third staff has a '20' above the first measure of a double bar line. The fourth staff has a '16' above the first measure of a double bar line. The fifth staff has a '35' above the first measure of a double bar line. The sixth staff has a '20' above the first measure of a double bar line. The seventh staff ends with a double bar line. The eighth staff ends with a double bar line.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

24

68



Clarino 4<sup>to</sup>

*Sonata*  
 in Furteltäubers Lästel für Föxon

19  
 in Furteltäubers  
 Schwellen Lästel  
 in Furteltäubers

in Furteltäubers

*Sonata*





Handwritten musical score on ten staves. The notation includes various note values, rests, and ornaments. The first staff begins with a treble clef and a common time signature. The second staff features a triplet of eighth notes. The third staff has a wavy line above a group of notes. The fourth staff has a wavy line above a group of notes. The fifth staff has a wavy line above a group of notes. The sixth staff has a wavy line above a group of notes. The seventh staff has a wavy line above a group of notes. The eighth staff has a wavy line above a group of notes. The ninth and tenth staves are empty.

26

70



# Timpani.

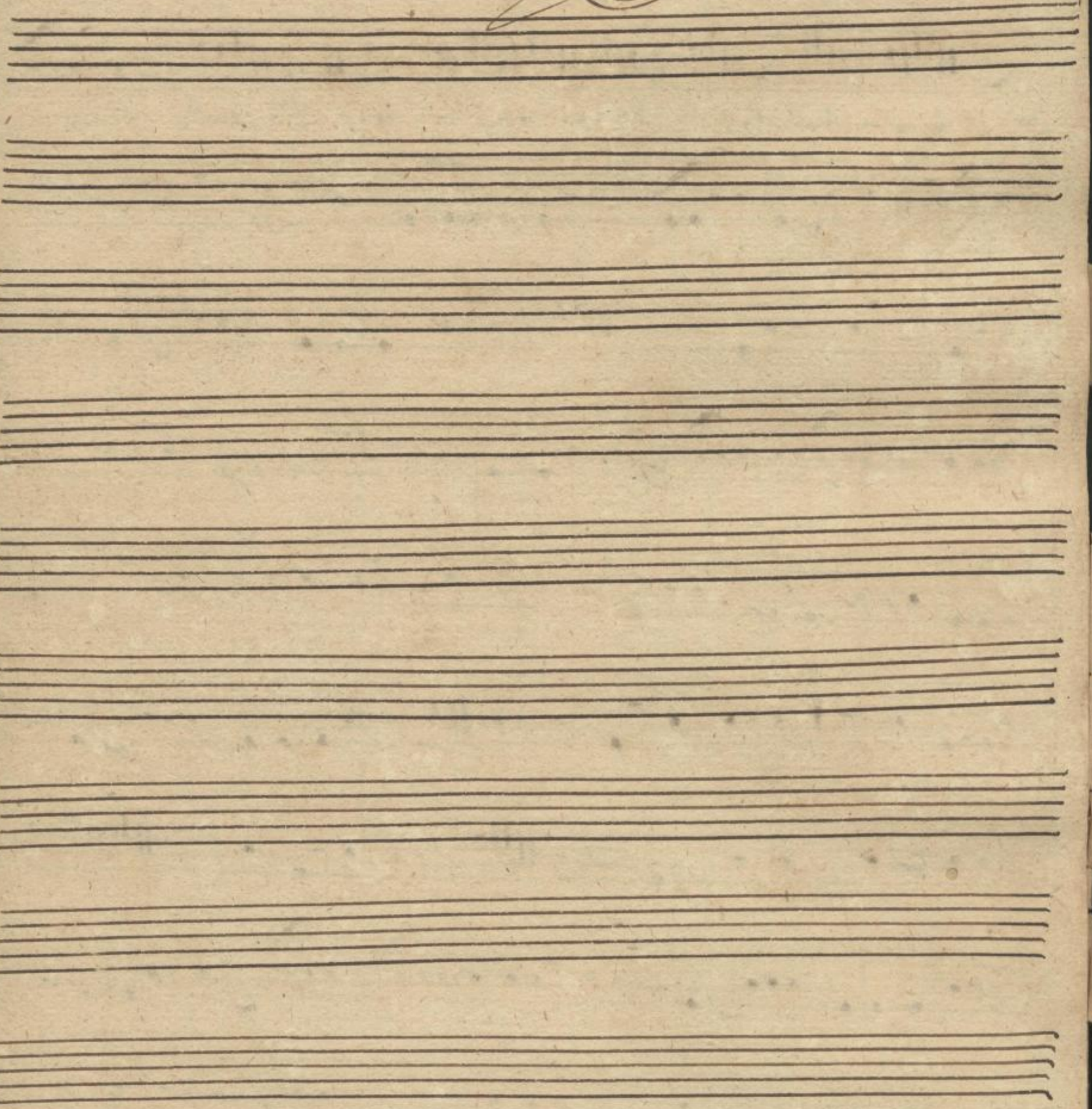
*Sonata.*  
*is Türteltaiibus laisdat sich fornu*

*Die Türteltaiibus Dyrail rinf tröyung Daxind, Sonata*

*Verto.*







~~72~~

72









44