

Oest. Oph. 2111.

G. A. G. M. D. 1750.

61 C

1 9 9

9 1 1 1 1 1 1 1

Nam 458/2

Wo soll ich meine Freude finden 55

166

~~50~~

2

4.2

~~abholen~~

2

1

2

3

4

5

6

Partitur  
25<sup>te</sup> Infanterie 1733.



Fest.

612

61c

pr c

b c

C c

6

6

12

12 v v

12 *harm*

C

6

6

12

12 v c

C

6 12

6 12

12

12

12

12

12

12

12



Ostb. Opus. 2111.

G. A. G. M. D. ~~1150~~ - 1150.

Soprano vocal line lyrics:

zu Fuß auf mein jämmerlichem Leibe. Bin über die Erde züge füllig zu Fuß; Gefallen auf dem zärtlichen

Alto vocal line lyrics:

und auf der Erde züge füllig zu Fuß; Gefallen auf dem zärtlichen

Tenor vocal line lyrics:

und auf der Erde züge füllig zu Fuß; Gefallen auf dem zärtlichen

Bass vocal line lyrics:

und auf der Erde züge füllig zu Fuß; Gefallen auf dem zärtlichen

Final bass line lyrics:

und auf der Erde züge füllig zu Fuß; Gefallen auf dem zärtlichen





This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes on horizontal lines, with some horizontal strokes indicating pitch or rhythm. The music is divided into measures by vertical bar lines. The paper shows signs of age, including creases and discoloration.

This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes on horizontal lines, with some horizontal strokes indicating pitch or rhythm. The music is divided into measures by vertical bar lines. The paper shows significant signs of age, including discoloration and foxing.



2

Handwritten musical score on three staves. The notation is a rhythmic system using vertical stems and horizontal strokes. The first two staves start with a treble clef, and the third starts with a bass clef. Measures are separated by vertical bar lines. The paper is heavily stained and discolored.

*Gesang auf den Gauy*

*In Gauy zum Gründelbey ist ein ringelbahr wach*



A handwritten musical score for organ and choir. The score consists of three systems of music. The top system is for organ, featuring a single melodic line with various note heads and rests. The middle system is for choir, containing three parts: soprano, alto, and bass. The bass part includes lyrics in German. The bottom system is for organ, continuing the melodic line from the top system. The music is written on five-line staves with some ledger lines and rests. The paper is aged and yellowed.

Organ: [melodic line]

Soprano: [melodic line]

Alto: [melodic line]

Bass: [melodic line]  
Lyrics: "In Schuld folgen geblieben ist, so traut nicht dein Bruder dir zu. Wer ihm auf die Füße tritt, der kann nicht mehr den Frieden haben. Wer ihm auf die Füße tritt, der kann nicht mehr den Frieden haben." (In guilt follow you, do not trust your brother. He who steps on your feet cannot have peace. He who steps on your feet cannot have peace.)

Organ: [melodic line]

Chorale: [melodic line] Chorale p.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first five staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments like oboes, bassoons, and clarinets. The last five staves are for the choir. The music includes various musical markings such as dynamics (e.g.,  $p$ ,  $f$ ,  $mf$ ), articulation marks, and performance instructions. The lyrics in the choir parts are written in German. Some lyrics are written above the staff, while others are written below or to the side of the notes.

lyrics in the choir parts:

- Meinen Brüder ist mein Gott jetzt nicht
- der Löffel das mir den Milch trinkt holt
- der Gott der Gottes d' Gotts Gotts Gotts Gotts
- der Gott der Gotts Gotts Gotts Gotts Gotts Gotts
- in der Sonne und in der Mitternacht
- in der Mitternacht

orchestral markings:

- Violins:  $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$ ,  $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$ ,  $\text{F} \text{ G} \text{ A} \text{ B} \text{ C}$ ,  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A}$ ,  $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$
- Violas:  $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$ ,  $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$ ,  $\text{F} \text{ G} \text{ A} \text{ B} \text{ C}$ ,  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A}$ ,  $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$
- Cello:  $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$ ,  $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$ ,  $\text{F} \text{ G} \text{ A} \text{ B} \text{ C}$ ,  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A}$ ,  $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$
- Double Bass:  $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$ ,  $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$ ,  $\text{F} \text{ G} \text{ A} \text{ B} \text{ C}$ ,  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A}$ ,  $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$
- Woodwinds:  $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$ ,  $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$ ,  $\text{F} \text{ G} \text{ A} \text{ B} \text{ C}$ ,  $\text{D} \text{ E} \text{ F} \text{ G} \text{ A}$ ,  $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$

In Monat der Jeden geben  
der Gott gießt den grünen Wein  
Gott hilf all zum Heil  
nur hilf mir gegen die böse  
In Gott ist mein Vertrau  
der Gott uns allen hilft  
In Gott ist mein Vertrau  
der Gott uns allen hilft  
In Gott ist mein Vertrau  
der Gott uns allen hilft

3

Voice.

*Einsatz* *Ziegt mir die auf - fte* *die auf*





A handwritten musical score on aged paper, featuring three staves of vocal music and one staff for basso continuo. The vocal parts are written in soprano, alto, and tenor/bass. The basso continuo part includes a bassoon line and a cello/bassoon line. The score is in common time. The vocal parts have lyrics in German. The bassoon part has a melodic line. The cello/bassoon part provides harmonic support. The score is written in black ink on five-line staves.

Handwritten lyrics:

1. *Wohl ist in Kirschen Zeit zu schaffen, gaudi gaudi*

2. *Wohl ist es, dass du uns darfst, dir auszulieben*





168

53.

Die alte ist minnes Lieder  
finden.

a

2 Corn

2 Flaut.

2 Violin

Viola

Canto

Alto

Tenore

Bassus

e

Continuo.

Fest. 3. Rey:

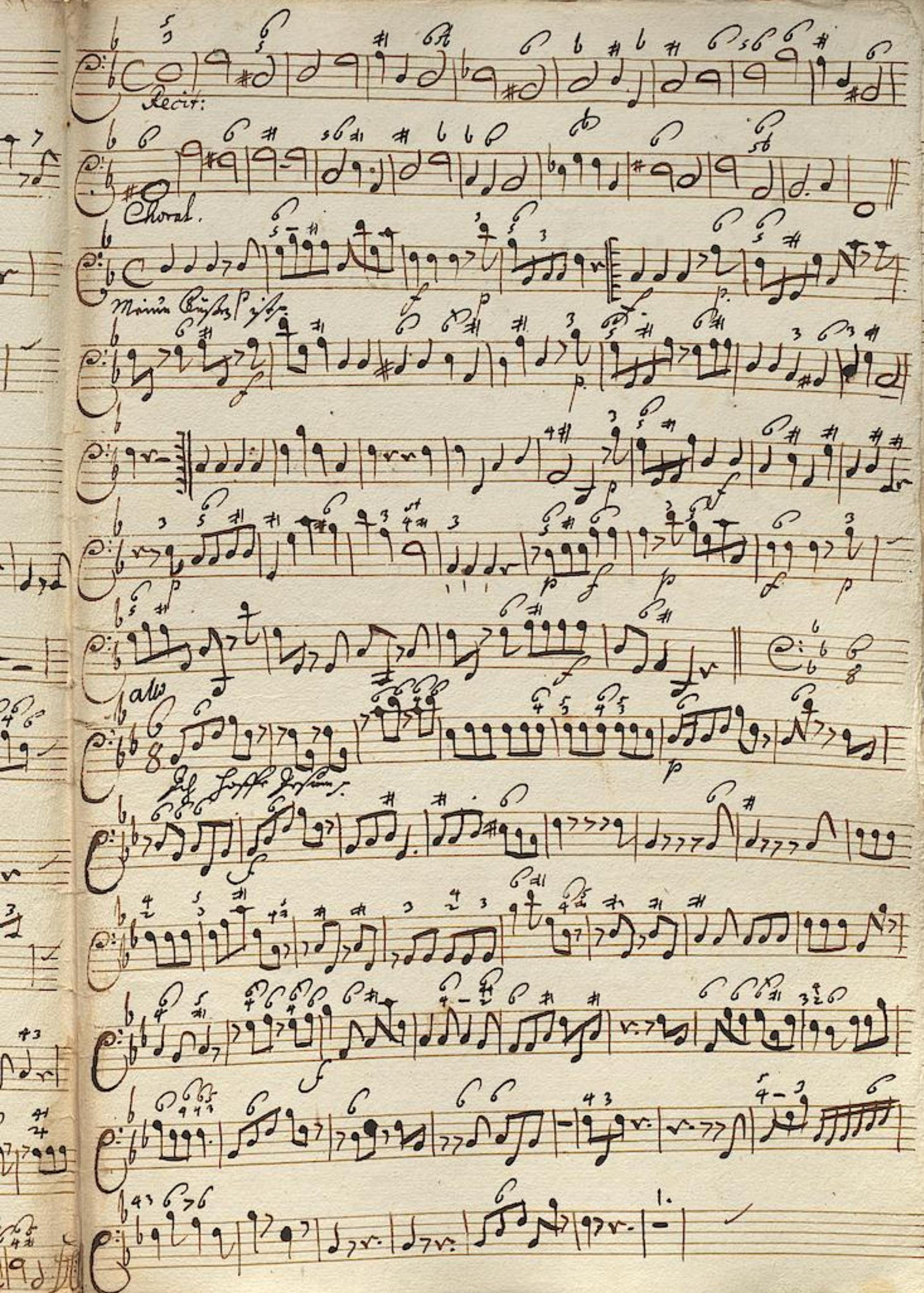
1750.

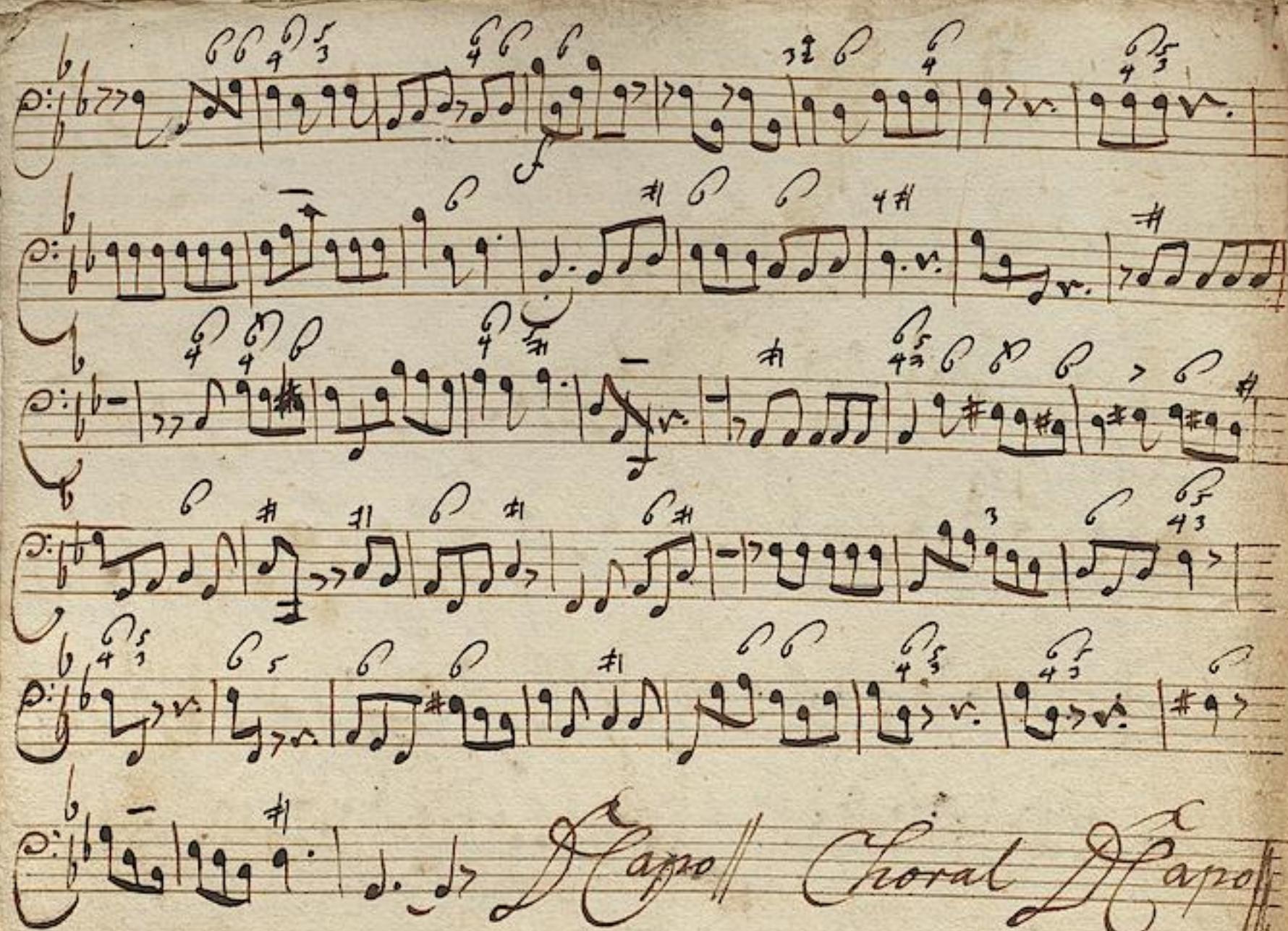
an

1753.









pian.

Violino. I.

is the sole infidelity.  
has greatest.

fort.

feels angry.

2.

Recitat



Choral.

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, primarily in common time (indicated by 'C'). The first staff begins with a bass clef and a key signature of one flat. The second staff starts with a soprano clef. The third staff begins with a bass clef. The fourth staff starts with a soprano clef. The fifth staff begins with a bass clef. The sixth staff starts with a soprano clef. The seventh staff begins with a bass clef. The eighth staff starts with a soprano clef. The ninth staff begins with a bass clef. The tenth staff begins with a soprano clef. The music features various note values including eighth and sixteenth notes, and rests. There are several dynamics indicated, such as 'mainly piano' (maini p), 'forte' (fort.), and 'ff'. The score includes some rehearsal numbers (1., 2., 3.) and a section heading 'Choral. Choral Fugue'.



piano.

Violino. 1.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "In volligem Frieden Jesum lieben," followed by a repeat sign. The second staff starts with a bass clef, a key signature of one sharp, and common time. The lyrics are: "Sach Gott ist der Erbster," followed by a repeat sign. The third staff begins with a treble clef, a key signature of one sharp, and common time. The fourth staff begins with a treble clef, a key signature of one sharp, and common time, with a forte dynamic (f). The fifth staff begins with a treble clef, a key signature of one sharp, and common time, with a dynamic ff. The sixth staff begins with a treble clef, a key signature of one sharp, and common time. The seventh staff begins with a treble clef, a key signature of one sharp, and common time. The eighth staff begins with a treble clef, a key signature of one sharp, and common time. The ninth staff begins with a treble clef, a key signature of one sharp, and common time. The tenth staff begins with a treble clef, a key signature of one sharp, and common time, with a dynamic ff. The score concludes with the words "Recit." and "Cap. facit."



Choral.



Aria.

A handwritten musical score for an aria. The title "Aria." is at the top left. The music consists of six staves of music, each with a bass clef and a common time signature. The first staff shows a melodic line with a basso continuo line below it. The subsequent staves show more complex harmonic structures and bass lines, characteristic of a solo vocal piece.

Choral Da Capo.

pian.

Violino. 2.

Handwritten musical score for Violin 2 (Violino. 2.) in G major. The score consists of ten staves of music, each with a key signature of one sharp (G major). The music is written in common time. The score includes dynamic markings such as *molto legato*, *legato*, *forte*, *molto agitato*, *molto*, *legg.*, *molto*, *molto*, *molto*, and *Choral*. The score concludes with a section labeled *Capo Recital* and *Choral*, followed by a final staff of music.



1.  $\text{F} \#$   $f$

2.  $\text{B}, \text{G}$   $\text{f}$

3.  $\text{F} \#$   $\text{ff}$

4.  $\text{B}, \text{G}$   $\text{f}$

5.  $\text{F} \#$   $\text{ff}$

6.  $\text{B}, \text{G}$   $\text{f}$

*auf Leise durchzugehen*

*fort.*

*Dopo*

Choral D~~apo~~

*Viola*

*pianiss.*

Handwritten musical score for Viola and Piano. The score consists of ten staves of music. The first staff starts with a treble clef, common time, and a key signature of one sharp. It includes dynamic markings like *pianiss.*, *mezzo-forte*, and *legg.*. The second staff begins with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff starts with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff starts with a treble clef and a key signature of one sharp. The tenth staff starts with a bass clef and a key signature of one sharp. The score concludes with a final instruction: *Capo // Recitat facet //*.



*Choral.*

Mäßig

Leise

Grazioso

Capo.

*Choral Capo.*



pianiss.

Violone

A handwritten musical score for Violone and Piano. The score consists of ten staves of music. The first staff is for Violone, starting with a treble clef, common time, and a dynamic of pianissimo. The second staff is for Violone, starting with a bass clef, common time, and a dynamic of piano. The third staff is for Violone, starting with a bass clef, common time, and a dynamic of forte. The fourth staff is for Violone, starting with a bass clef, common time, and a dynamic of piano. The fifth staff is for Violone, starting with a bass clef, common time, and a dynamic of forte. The sixth staff is for Violone, starting with a bass clef, common time, and a dynamic of piano. The seventh staff is for Violone, starting with a bass clef, common time, and a dynamic of forte. The eighth staff is for Violone, starting with a bass clef, common time, and a dynamic of piano. The ninth staff is for Violone, starting with a bass clef, common time, and a dynamic of forte. The tenth staff is for Violone, starting with a bass clef, common time, and a dynamic of piano. The score concludes with a final staff for Violone, starting with a bass clef, common time, and a dynamic of forte. The score is written on five-line music staves.

Choral.



Choral.

A handwritten musical score for organ, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as f. (fortissimo), p. (pianissimo), and ff. (fortissimo). There are also performance instructions like "Min. 8 bars." and "by last bar.". The music is divided into sections by double vertical bar lines, with labels "Allegro" and "Adagio" placed above them. The score concludes with a section labeled "Choral Flapo || Choral Flapo ||".

piano.

Violone

1915  
J. G. G. B. H.

No. 7 all info.

## *Lecithia.*

Fleab life.

## Choral.

Choral.

Mein Gott

Recit

A. T. B. B.

Alto Tenor Bass Bass

Carroll Choral Capo



Flauto. 1.

Recit. Ricium

*Alles läuft.*

The musical score consists of six staves of handwritten notation for Flute 1. The first five staves are in common time, while the last staff begins in common time and ends in 8/8 time. The notation includes various note heads, stems, and bar lines. The first four staves are labeled with dynamic markings such as *f*, *p*, *mf*, and *mp*. The fifth staff starts with *Recit.* and *Ricium*, followed by *Alles läuft.* The sixth staff begins with *Choral.* and *Minn' Blüten.* The score concludes with a final measure in 8/8 time.





Choral Fapo

*Flauto 2.*

*Recit. Dicatum* *Adagio*

*Flauto 2.*

*Soprano*

*Choral.*

*Capo Recital*

*Minn Chorus*

*8/8* *6/8*

This block contains the first six staves of the handwritten musical score. Staff 1 is for Flute 2, starting with a recitative section labeled 'Recit. Dicatum' and 'Adagio'. Staff 2 is for Soprano, also in 'Adagio' tempo. Staff 3 is for Chorus, also in 'Adagio' tempo. Staff 4 starts with 'Capo Recital' and 'Minn Chorus'. Staff 5 continues the 'Minn Chorus' section. Staff 6 ends with a key change from 8/8 to 6/8.



Handwritten musical score for a six-string instrument, likely guitar, featuring ten staves of music. The score includes various time signatures (e.g., common time, 6/8, 12/8), dynamic markings, and performance instructions like "Capo" and "Choral Capo". The handwriting is cursive and expressive.

1. *Capo*

2. *Choral Capo*



F.

Corno. 1.

Recit. Dicatum | 8 C - 1 9 1 7 9 9 1 5 7 9 9 1 7 9 1 9 9 1 9 9 1 9 9 1 9 9 1

*flebas tibi.*

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

| 8 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1

*Choral.*

*Missa Brevis.*

*Aria Choral Capo*





F.

Corno. 2.

Recit Dictum

*Stile eigh.*

1.

2.

3.

4.

Chor.

Minim Chor.

1. 2.

1. 2.

1. 2.

Aria ||

Choral D'apo.



Accomp.

## Canto.

*Wo soll' ich mannen Jesu finden? Da im Strom, Da im Erbteilung hat mich gesondert;  
in mir will mich gern zu seinem Dienst und dessen verbünden. Wo ist mein Herr, der mich  
führt, wo leitet mich in Zion's Union? wo Glorbiige von seinem Thron herauf kommen.*

*Dictum* *lacet* *C* *III* - *lab* *Engt*, *auf* - *laß* *Engt* *st-* - *son*, *auf*, *auf*,  
*laß* *Engt* *st-* - *son*, *son* - *rob* *Wort, son* - *rob* *Wort, son* - - *to* *myself, son* -  
*to* *myself, son* *laß* *Engt*, *auf* *auf* *laß* *Engt* -  
*- son, laß* *Engt* - - *son* *son* - *rob* *Wort, son* - *rob* *Wort, son* - = *to myself*  
*laß* *Engt* - - *to myself* *zur* *Gimel* *ffort*. *Gimel* *ffort*, *Kan* *is* *laß* *Engt* *ffort* *au*  
*fden* *Kan* *is* *laß* *Engt* *ffort* *in* - - *in* *in* *in* *in* *in*, *auf*, *in* *Gang* - *in* *Gang* - *in*  
*Gang* *zum* *Gimel* *Dort* *ist* *in* *in* *in* *in* *in* *in* - - *=* *marig marig sim* *jezt*  
*Capo* || *Recitat* ||

*Nr.*  
*Wie* *ist* *der* *marig marig sim* *jezt* *die* *ist* *gehn*.



7.

1.

3.

Mein füßl' Dom ist ihm fröhligt Wort,  
 mir brummt der Lucerne  
 Jesu Christ, o Herr, auf großem Grunde,  
 in wohlmütt nun mir nennen,  
 mein

Lust hab mir den singen wiss'd noch,  
 so lieber Morgenstern, in mir an  
 fröhlig' Wort und meinem Mund,  
 so wird mir nicht beschäm'm, mein Gott mit mir

Gott, so bald der stell vor Monf die Losen Gaben,  
 die Gott, der Gott dem  
 Vater in dem Gold, fah' ich all mein Vertrauen,  
 mir sind nun erst dar-

gewünscht,  
 die Hoffnung war im Leben.  
 Und verlaßt,  
 der wird den Gott nicht schämen.

Aria.

Choral Jubilat o Haupt d' Psalms //



N.B.

In Sihmen, Sihmen geym, siert, ich o Seher jehz, um, ferner nicht, lieben  
Peyson. Hor jem im vorn Stich, siigt, mir, wiz, min Sihmen Holz wohlg geyn in  
Sihmen. So kommt ey, mir übel zu jügt, es möcht Unglück einholen, Luth. Wenn  
Leyd, wenn Leyd, so faynt, ey, wohwill, ich nimme zu ihm hin, wenn  
wirkt dor, eine Axniß Sihmen. O Seher, rieh, hörst, Leyd schlimm ist das färlicht  
blumen, du für, die sind färlich wort. Leyd verste geyn, um, wiz, ey, um  
Licht, glaubt, ey, da glaubt der trügt dich nicht.

Choral.





Alto.

Recital

$\beta_b C^{\#}$

Dab' Gebot ist eine Lanke, und das Gesetz ein Löffl; und die Strafe der Lust — ist im Weg — ist im Weg — das Leb.

Aria Recitat

bassoon

— — — bassoon — — bassoon libato.

$\beta_b C^{\#}$

Mein Jesbor ist dein Seelig' Vorst' in dem heil'nen Lucerne,  
Jesbor, o Herr, und Gottselig - Geist, du möchtest nicht von mir nehm,  
wir hoffen auf dich nicht fort, so dir der Morgen kommt in den arn,  
dein Seelig' Vorst und mein' Mund, so wird mich nicht beschamen, mein Gott

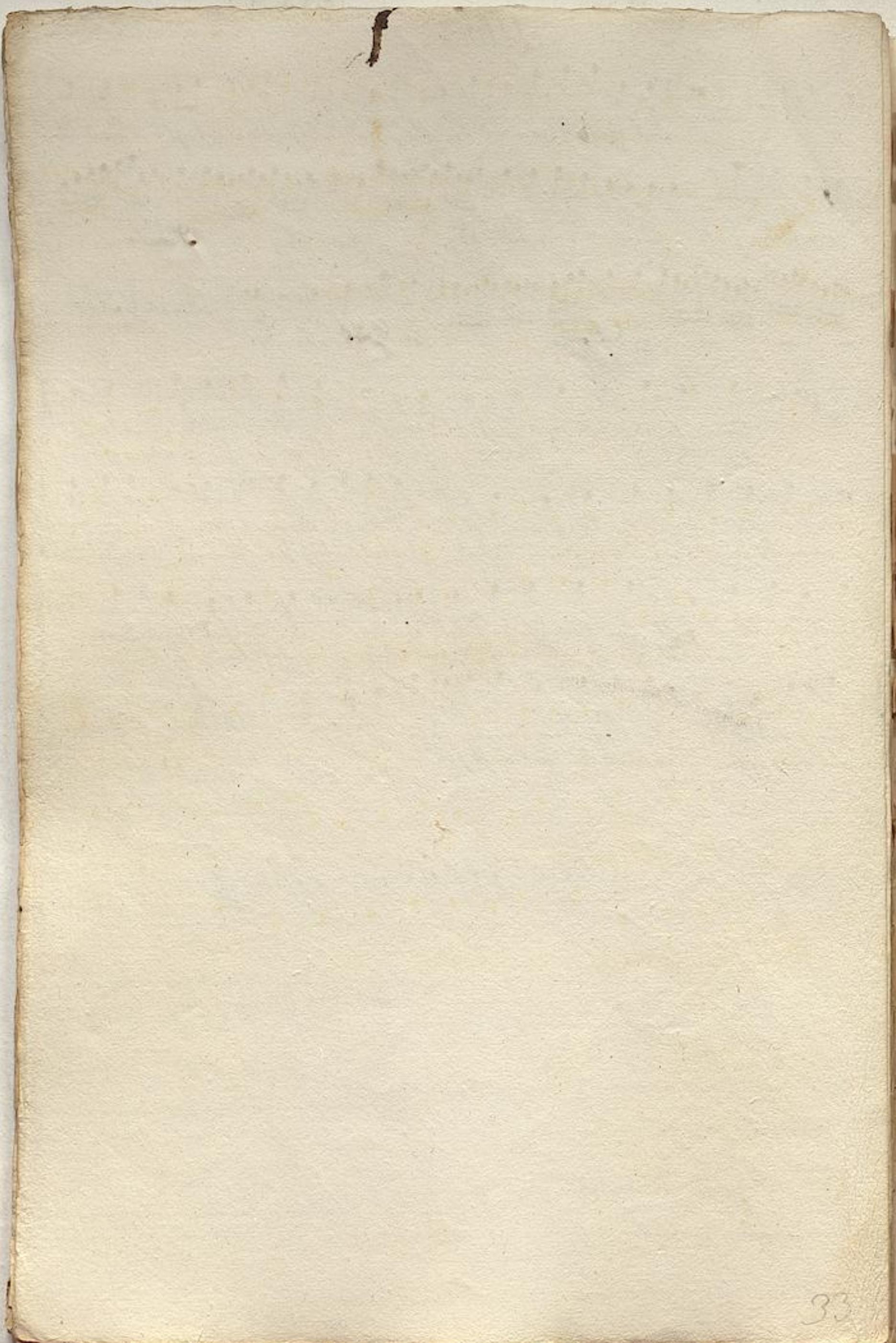
geset, so bald es geset, der Mensch die falschen Gaben, die Gottlos Geist, deinen  
Gott, du in dem Hause felz ich all mein Verstricken, wort sag' mir fast dar,

Aria

wir hoffen auf dich, die Hoffnung das in haben.  
auf den last, die wird den Tod nicht haben.

Choral Jesbills. Georg Apollon.





Tenore

2.

mit Strafe der Lust — ist im Weg — ist im Weg — ist es —

*W V W#q | q = - || Aria*

- - bank 46 to - bank 46 labor.

A handwritten musical score for soprano and piano. The score consists of two staves. The top staff is for the soprano voice, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains a single melodic line with various note heads and stems. The bottom staff is for the piano, indicated by a large 'P' and a treble clef, also in common time. This staff contains harmonic information, including Roman numerals and other markings. The vocal line begins with a melodic pattern of eighth and sixteenth notes.

zu Salzburg, Polzhausen, wo er jetzt ein fröhliches Leben.

„... Jesum umklafft, der fügt dem Leid Wohl und ganz in Sicht. So sind bey

war Jesum verblieben ist, der sich von selbst nicht mehr ganz in Freuden. So sind wir

sinne nöbeln griff ab mögste Unglück lannen sterben. Man lebet man lebt, was Jesu

son, so will sich niemand für ihn rechten, man trägt von seiner Leistung Erfolg & Verlust,

A page from a handwritten musical manuscript for organ. The page contains two systems of music, each consisting of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music is written in common time. The handwriting is in black ink on aged paper.

ile fort laßt sich nicht fortführen, in so se ja sind jene Worte laßt man

Handwritten musical score for organ, page 10, system 3b. The score consists of two staves. The top staff uses a soprano C-clef, common time, and a key signature of one sharp. It contains measures 9 through 12. Measure 9 starts with a half note followed by a dotted half note. Measures 10-12 show a sequence of eighth notes. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. It contains measures 9 through 12. Measure 9 starts with a half note followed by a dotted half note. Measures 10-12 show a sequence of eighth notes.

卷之三

1933.  
60

7.  
 C  
 Moin füßen ist dein feilige Wort, ein heimliche Lucerne,  
 Jesu Christ, und Herz Jesu Gott, du möchtest nun mir nehmen,  
 ein Lied das mir im Weg verhofft, so dieser Morgenstund in mir auf  
 dein feilige Wort und meinem Mund, so wird mich nicht befallen, mein Gott.  
 Gott, so bald verhofft der Mensch die seien Gaben, die Gottel Geist, vom  
 Himmel, dan in dem Himmel satz ich all mein Vertrauen, wer sich mir fest dar.  
 gewiss verhofft, die Hoffnung davon haben.  
 auf verhofft, der wird den Tod nicht führen.  
 p. Aria

Choral Jesu Christ, mein Capo.

1753.



Bass.

*Recit Dicton Aria Recit*

1. 3.

Main fr̄ Bon ist ein feilige Wort,  
Jſ bitt, o Gott! aub gehend Gom,

ein bannende Luciferne, ein liſt dab mir von Weg reicht foed, so dieſer  
in wolft nicht von mir nemen, dein feilige Wort aub meinem Mnd, so wirkt mir

Morgenstund in miß aufgeſt, so bald er weſt der Monſt der ſoloz Gaben,  
nicht beſſamer, min ſund v. Dſtli, dann in dein buch ſatz in all min Heilbrunnen,

Die Gottes Grift, vnd wißt, die Hoffnung Iaum haben.  
weſt ſi m̄r fest daran verlaſt, der werd den foed nicht pfāren.

Jefſoffe Jef̄m bald bald ſt̄ ſagen, Dein Wort — zeigt mir die auf - to wir auf -  
— to labent Gafn, die auf - — to labent Gafn, Dein Wort zeigt

mit dir auf - to labent Gafn, Jefſoffe Jef̄m bald bald ſt̄ ſagen, iſ ſoffe Jef̄m  
bald bald ſt̄ ſagen. Dein Wort Dein Wort zeigt mir die auf - —

- bant die auf - — to die auf to labent Gafn. Vollnigl in dir zu Zeit geſoffen,  
ging, — ſag in Wort — Jhn finden kan, ſpielt mir dab Wort, dab falls liſt, dab

falls liſt, ſag in Wort — ſo lab in Wort — und ſpielt, dab nicht — bring mir

mein an, dab nicht — dab nicht bring mir me in an. *Dapo Choral Jſ bitt*  
*Gesang Dapo*



