

Die Herr Straffe mich nicht
in Vinnu soon

à 15. l. 20

2. Violini.

2. Viole.

1. Fagotto.

2. Clarin.

Tamburi.

2. Travers.

2. Canti.

Alto.

Tenor

Basi.

5. in Ripieno

Con
Continuo à doppio. Partit.

Del

Signor:

Sebastian: Krupfero.

Dominica II. Trinit. 1700.

S

V. 38

20.

Violino 1 *Sonata.*

Violino 2

Viola 1

Viola 2

Fagotto

Clarino 1

Clarino 2

Tamburi

Traversa 1

Traversa 2

Canto 1

Canto 2

Alto

Tenore

Basso

Organo *Sonata.*

Oh Gott, traffe mich nicht in deinem Zorn.

Mus. 1825-E-501

2

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation is dense, featuring various note values, rests, and clefs. There are several instances of ink blots and corrections. In the lower right quadrant, there are handwritten annotations in German: "By Ihre C. Aufführung" and "Aufführung in Solis". At the bottom of the page, there are several musical symbols and numbers, possibly indicating fingerings or specific performance instructions.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and bar lines. The lyrics are written in German and appear to be a liturgical or religious text. The score is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including discoloration and some staining.

in die
nem Jesu in Jesu
in die
nem Jesu.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, organized into four systems of five staves each. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves. The text includes the words "auf den", "traff mich", and "in dem". There are also some numerical annotations and symbols, such as "6", "4", and "2", interspersed with the music. The paper shows signs of age, including some staining and wear at the edges.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The text includes phrases such as "Gott, Sey mir gnädig, du selbst sprach", "Gott, Sey mir gnädig", and "Gott, Sey mir gnädig, du selbst sprach". There are also some numbers like "98" and "4#".

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of five staves with dense musical notation, including various note values, rests, and clefs. Below this, there are several systems of staves that are mostly empty, with only a few notes or rests visible. The bottom system features two staves with more complex notation, including some text written in cursive script between the staves. The text appears to be a dedication or a note, possibly mentioning a name like "Herrn..." and a date or location. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each with five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system contains the most detailed notation, while the second and third systems are mostly empty staves with some faint markings. The fourth system features a vocal line with lyrics written in cursive: "Auf der Erde, wie Lamm". Below the vocal line, there are several lines of musical notation, possibly for a basso continuo or another instrument, including some numerical figures (e.g., 6, 5, 4, 3, 2, 1) and accidentals. The paper shows signs of age, including foxing and some staining.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into systems of staves. The top two systems each consist of two staves, likely for vocal parts, with a treble clef on the left. The subsequent systems consist of four staves each, likely for a string quartet or similar instrumental ensemble. The notation includes various note values, rests, and bar lines. There are some markings above the staves, including the numbers '1.' and '2.', which likely indicate first and second endings. The paper shows signs of age, including some staining and foxing. At the bottom left, there is a small handwritten number '9'. The overall appearance is that of an early manuscript or a working draft of a musical score.

Wunderlich & force

Wunderlich & force

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is organized into measures by vertical bar lines. In the lower half of the page, there are three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the vocal lines. The lyrics are: "nicht, ich meine Liebe", "nicht, ich meine Liebe", and "nicht, ich meine Liebe". The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 18 staves of music, organized into systems. The notation includes various note values, rests, and clefs. There are several instances of handwritten text annotations in German, such as "und setzt, te" and "mit dem", which appear to be performance instructions or corrections. The paper shows signs of age, including foxing and a small dark spot near the top right corner.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 18 staves. The notation includes various musical symbols such as notes, rests, stems, and clefs. There are several dynamic markings and tempo indications written in cursive, including "Adagio" and "Lento". The paper shows signs of age, with some staining and discoloration. The overall appearance is that of a historical manuscript.

Handwritten musical notation on a single staff, featuring various note values and rests.

Org.

Handwritten musical notation on a single staff, featuring various note values and rests.

Clav. 2.

Handwritten musical notation on a single staff, featuring various note values and rests.

Travers. 1.

Handwritten musical notation on a single staff, featuring various note values and rests.

Viol. 1.

Handwritten musical notation on a single staff, featuring various note values and rests.

Viol. 2.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on two staves. The upper staff includes German lyrics: "gottmüßig geden- u. lobung d. d. gottm. lob" and "gottmüßig geden- u. lobung d. d. gottm. lob". The lower staff contains musical notation with various note values and rests.

Multiple empty musical staves on the page, indicating a continuation of the score or a section that has been removed.

A handwritten musical score on aged, yellowed paper. The score is organized into four systems, each with two staves. The notation includes various note values, rests, and bar lines. The first system features a melodic line on the upper staff and a bass line on the lower staff. The second system continues the melodic line with more complex rhythmic patterns. The third system shows a continuation of the melodic line with some chromaticism. The fourth system concludes with a melodic line and a bass line. The paper shows signs of age, including a prominent dark stain in the middle of the second system and a smaller stain in the third system.

Wieder in Folge Dank

Terte

Tacet.

Tacet.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests.

Tacet.

Tacet.

Tacet.

Tacet.

Tacet.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests.

Tacet.

Tacet.

Tacet.

Tacet.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. The lyrics are written below the staves:

Instrumentum in. det. die gungu. Nafte die gungu, zu Nafte, und naye midung Grän, nio, layre und

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves are empty, with only clefs and a few notes. The third and fourth staves contain a melodic line with notes and rests. The fifth and sixth staves continue this melodic line. The seventh and eighth staves contain a more complex melodic line with many notes. The ninth and tenth staves are empty. The eleventh and twelfth staves contain a melodic line with notes and rests. The thirteenth and fourteenth staves are empty. The fifteenth and sixteenth staves contain a melodic line with notes and rests. The lyrics are written in a cursive hand below the eleventh and twelfth staves: "nutze mit mirer fre" and "unmöglich" fre".

nutze mit mirer fre
unmöglich fre

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

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Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Uhr, wo Gestalt ist, ist auch Leben, für Trau, für Trau, und ist alt, wo, denn ich alle Welt, so

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain a vocal melody with lyrics written below. The middle section features several staves with rests, indicating instrumental accompaniment. The bottom section returns to a vocal melody with lyrics. The handwriting is in dark ink, and the paper shows signs of age and wear.

angstige wunde,
Du in alleuuffeb ? ? grang,
- fuge wunde.

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and notes.

Cant. 2.

Handwritten musical score for the second system, including the label "Cant" and "adagio".

Reinhold alle v. mir

ist "belsäter

Handwritten musical score for the third system, including the label "Cant".

adagio

ist "belsäter

Reinhold alle v. mir, Reinhold alle v. mir Reinhold alle v. mir

Handwritten musical score for the fourth system, including various musical notations and clefs.

adagio

Cadenza

auf 'ubelstater Cadenza

wichtig

auf 'ubelstater

Handwritten musical score on ten staves. The notation includes various rhythmic values and rests. On the right side of the page, there are vertical markings consisting of a '3' over a '2', likely indicating a 3/2 time signature.

Handwritten musical score on six staves with lyrics in German. The lyrics are: "Im Jahr der Herrlichkeit", "Im Jahr der Herrlichkeit", "Im Jahr der Herrlichkeit", "Im Jahr der Herrlichkeit", "Im Jahr der Herrlichkeit", and "Im Jahr der Herrlichkeit". The notation includes various rhythmic values and rests. On the right side of the page, there are vertical markings consisting of a '3' over a '2', likely indicating a 3/2 time signature.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music, arranged in pairs. The notation is in a historical style, featuring various note values, rests, and clefs. The music is written in a single system across the page. There are several instances of lyrics written in a cursive hand below the staves. The lyrics are: *alle alle meine Kinder sind so schön*, *in der Hand*, and *schön*. The paper shows signs of age, including some staining and a slightly uneven texture. The handwriting is clear but somewhat hurried, typical of a composer's draft.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. There are several instances of the phrase "in fuffen und löyfl." written in cursive across the staves. At the bottom right, there is a red circular stamp and a library stamp in red ink.

Repetitur formula
 ad p. usq. ad signum
 et subsecuta pagina
 exhibet versa pagina.

Handwritten musical score on aged paper, consisting of 15 staves. The notation includes various note values, rests, and clefs. On the right side, there are circular symbols and wavy lines. At the bottom right, there is a signature 'S. D. G.' with a flourish.

Handwritten text in the left margin of the 11th staff.

Handwritten text in the left margin of the 14th staff.

S. D. G.

Canto I.



Conc: *Foratacct:*

Gott arh - Gott straffe mich nicht
in Dei - um Zorn und Züchtigt mich nicht in Dei -

um Grimm arh - Gott
arh - Gott straffe mich nicht straffe mich nicht in Deinen Zorn
um Züchtigt mich nicht in Deinen Grimm.

Den ich beschreye - - - - -
Gott erwidert dich - - - - - Gott erwidert dich

Gott erwidert dich - - - - -
Gott erwidert dich - - - - - Gott erwidert dich - - - - -

erwidert dich - - - - -
erwidert dich - - - - - erwidert dich - - - - -
erwidert dich - - - - -

Volte.

erüthet erüthet alle son mir
 erüthet erüthet alle son mir erüthet
 erüthet erüthet alle son mir ich "allthäter ich "allthäter
 Du der Ge Gottes mir alle
 im mein Bortz
 alle alle mein freunde zu handten werden
 sich zu nicht kigen sich zu nicht kigen
 sich zu nicht kigen u. zu handten werden plötzlich u. zu
 handten werden plötzlich
 werden und sich zu handten
 Volte

Neh zu ande kham neh zu ande kham neh zu ande kham
 zu handen werden selig
 zu handen werden selig selig selig selig selig
 selig selig

Canto 2.

Sonata

15

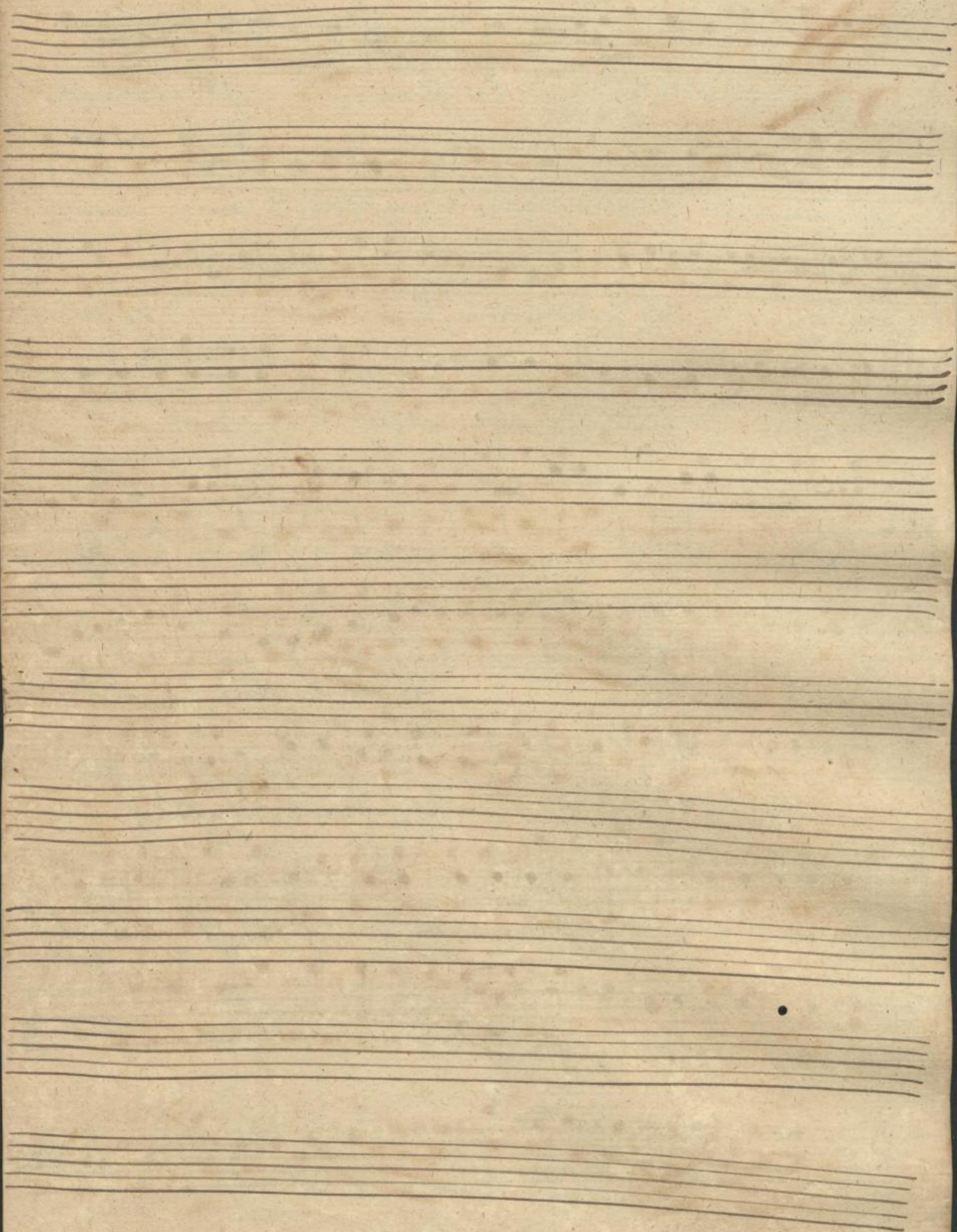
ich - GOTT auß - GOTT Strafft mich nicht
 in deinem Zorn in dei - nem Zorn & Züchtigt mich nicht
 in dei nem Zorn & Züchtigt mich nicht
 auß - GOTT Strafft mich nicht in deinem Zorn Strafft mich nicht
 deinem Zorn & Züchtigt mich nicht in deinem Zorn du ich beschuldich
 24

du ich beschuldich. Wendt dich wendt dich GOTT Wendt dich
 wendt dich wendt dich GOTT, wendt dich wendt dich GOTT
 wendt dich wendt dich GOTT wendt dich wendt dich GOTT
 wendt dich wendt dich GOTT wendt dich wendt dich GOTT
 wendt dich wendt dich GOTT wendt dich wendt dich GOTT

Volte presto.

mein Gebet wird dir ge- dir be an so müssen alle
 alle meine Sünden zu Sünden werden nicht vergessen
 dich zu Sünden bringen dich zu Sünden
 bringen zu Sünden werden selblich
 so müssen alle alle meine Sünden zu Sünden werden nicht vergessen
 dich zu Sünden bringen dich zu Sünden
 bringen zu Sünden werden selblich selblich selblich
 selblich selblich selblich

62



v. xxxt - - - - - zu mein' Dorte - - - - - stande dich stande dich
 stande dich stande dich - - - - - v. xxxt - - - - - zu v. xx-
 xxt - - - - - zu v. xx xxt - - - - - mein' Dorte - - - - - v. xxxt - - - - -
 zu mein' Dorte - - - - - v. xxxt - - - - - zu mein' Dorte v. xx-
 xxt - - - - - zu mein' Dorte xxxt - - - - - zu mein' Dorte
Adagio Hilf mir Hilf mir um deine güte zu liden um deine güte zu liden
 20 31. Solo
 Von unten, Ich bin so müde. Mein - - - - - mit gestalt ist so schal -
 Bas. Solo Cant. 1. Sol.
 - - - - - in - - - - - für dein - - - - - von dir dein - - - - - von v. ist alt edel -
 von von in halben halben allenthalben geübtigt stande
 von in halben halben allenthalben allenthalben geübtigt

v. In Handen irden seliglich *Es müssen alle alle unsere*
Arbeits In Handen irden v. In Handen
mit In Handen irden *mit In Handen irden*
an *v. In Handen irden seliglich* *v. In Handen*
irden seliglich *seliglich seliglich seliglich*
seliglich seliglich

6/

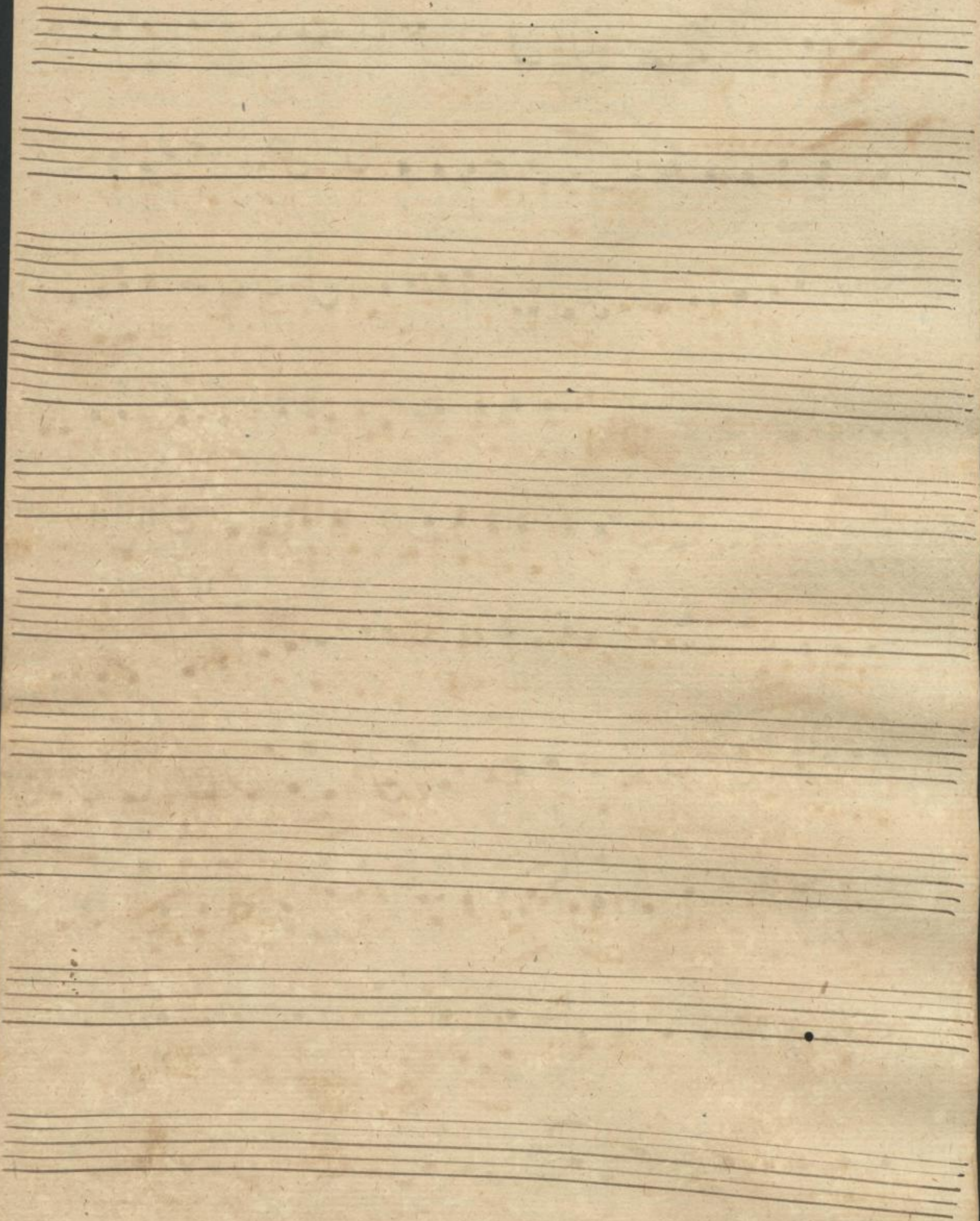
Tenore.

15. *15.*
torata
 Ich - be - ar - be.
 traft mich nicht traft mich nicht in deinem Zorn traft mich nicht in deinem Zorn
 v. Züchtigt mich nicht in deinem Grimm, Ge. Ich mir gnä -
 - dig von ihm be - züchtigt Gri - et mich
 Ge. Gri - et mich Ge. von mir zu bringe sind er -
 fro - Den v. mein Doh id ich id ich verprochen
 ar - be Ge wie lan - ge stande dich
 stande dich Ge stande dich stande dich stande dich Ge stande dich
 stande dich Ge v. erret te v. errette meint
 Dit - Ge stande dich stande dich Ge stande dich
 stande dich Ge v. erret te meint Doh v. er -

Folteresto.

14
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Ich müht dich G. müht dich G. an Ich müßten alle alle mühen
 müht zu pfanden werden u. zu pfanden werden
 Ich zu müht Leben
 zu müht Leben u. zu pfanden werden seliglich
 Ich müßten alle alle mühen müht zu pfanden werden
 u. zu pfanden werden Ich zu müht Leben
 Ich zu müht Leben zu müht Leben
 u. zu pfanden werden seliglich
 seliglich seliglich seliglich
 seliglich seliglich Amen



12
13

Basi.



15. 15. *Sonata.* *Das Gl. arh hore krafft mich*

nicht nicht in deinem Zorn krafft mich nicht in deinem Zorn v. Züchtig mich

2. *nicht in dei - nem dein Gl. sey mir gütlich den ich bin*

stündlich *Abends dich abends dich Gl. abends dich*

abends dich Gl. abends dich abends dich Gl.

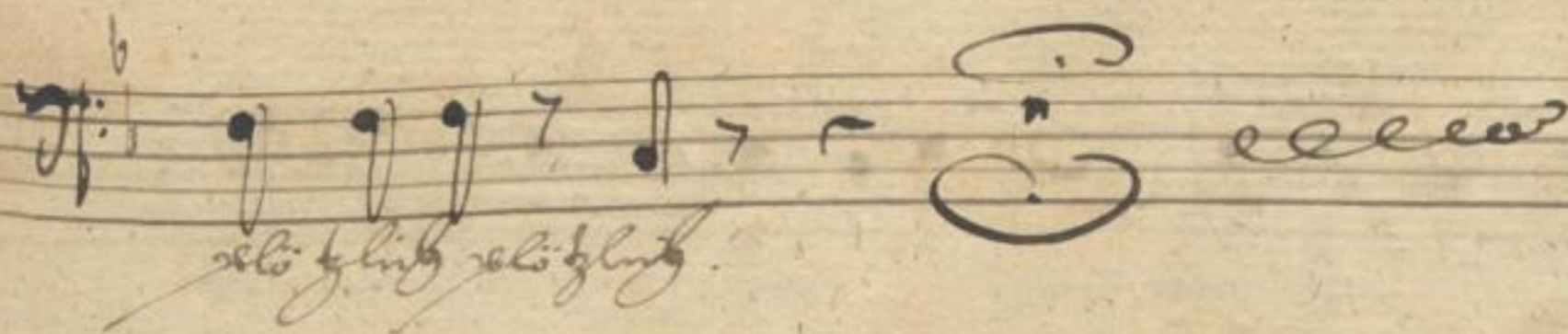
ist - te meine Psalt abends dich Gl.

abends dich Gl. d. xxix - te d. xxix -

te d. xxix - te d. xxix - te

meine Psalt d. xxix - te xxix meine Psalt -

te d. xxix meine Psalt - te Hilf mir Hilf mir ins Volti


selig selig

Violino I.

Sorata.
 3 Herr Straßmich nicht

Ich herr! Straßmich nicht

1.
2.
3.
4.
3.
3.
3.
3.
3.
4?

Volli.

Mus. 1825-E-501a

Allende Drey

Augio

20 31

Drum hebt *Jah beginnende* *Meine Besten Altob.*
Bas: con Clar: *Card: soli.*

Molto allegro

adagio

Volte



41

34

Violino II.

Sonata.

con forza e un poco più

Volpi

Allegro molto

adagio

20. 31

Vtn in toite
Baf: sol: con Car:

Ih omis munda
Canto sol.

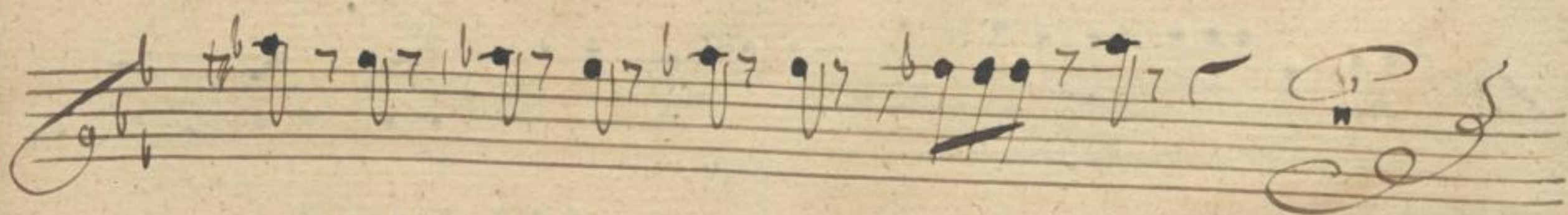
Wolmar Geybold. Alto
solo.

Adagio allegro

43

A handwritten musical score consisting of 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 sharp (F#). The tempo marking "adagio." is written below the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The final staff ends with a fermata and a final cadence. The word "Volti" is written in a decorative flourish at the bottom right of the page.

44



48

38

Viola I.

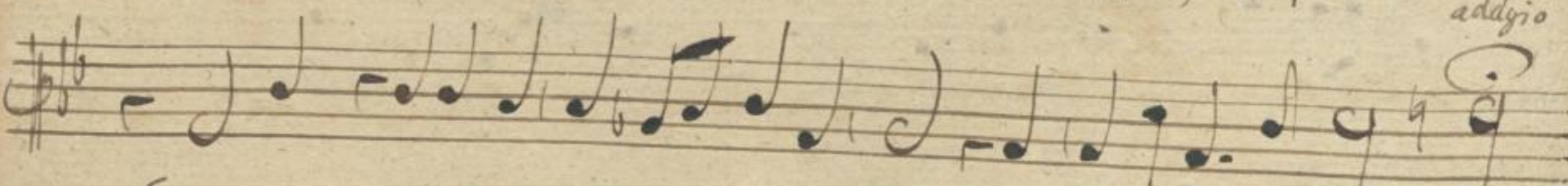
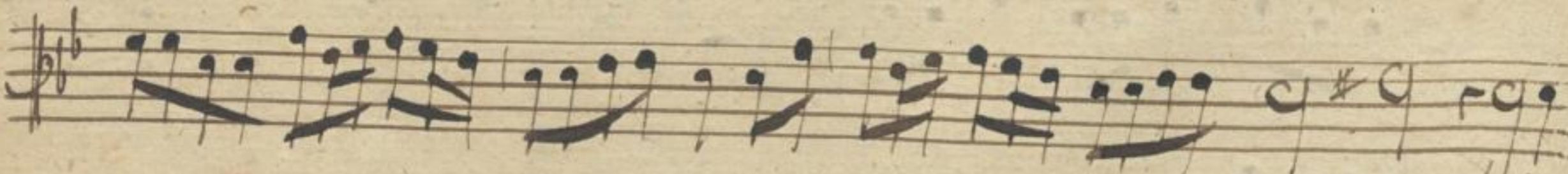
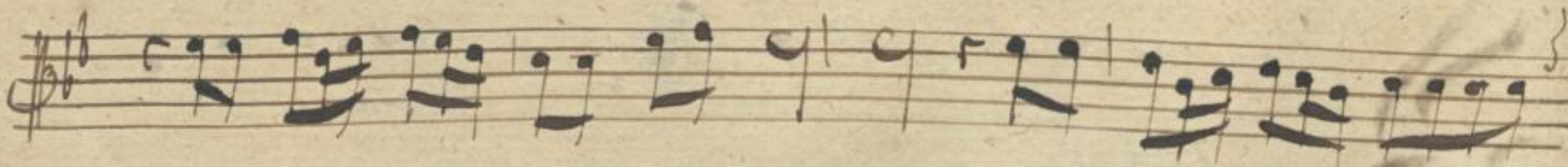
Allegro Sonata *traff mich nicht*

Allegro *traff mich nicht*

Andantino

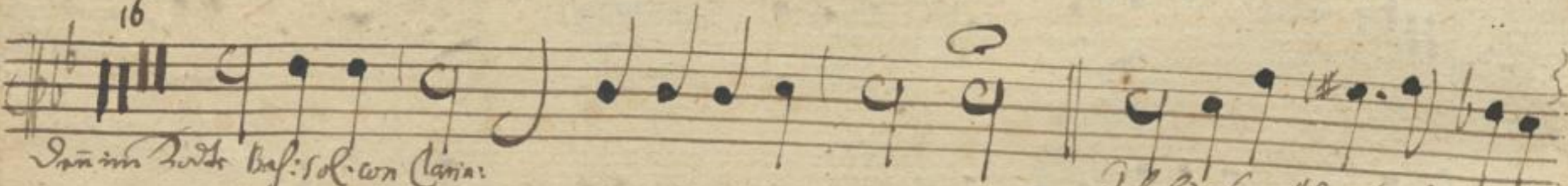
Allegro presto.

The image shows a page of handwritten musical notation for a Viola I part. The score is written on ten staves. The first staff begins with a large, decorative initial 'S'. The music is in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro' at the beginning and 'Allegro presto' at the end. There are several performance markings in italics, including 'traff mich nicht' written twice, and 'Andantino' in the lower section. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.



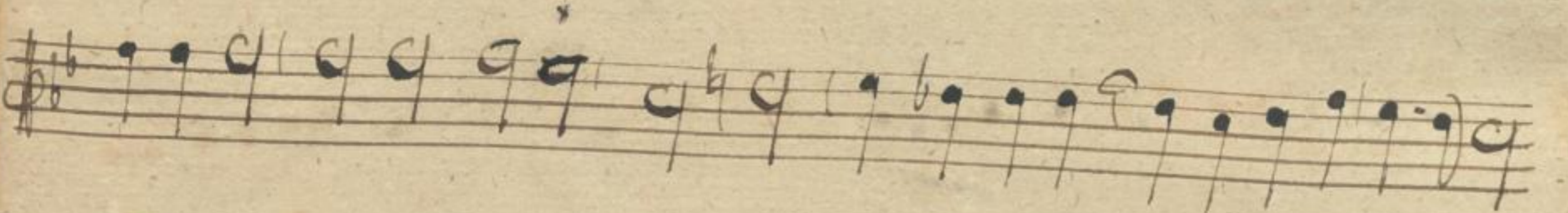
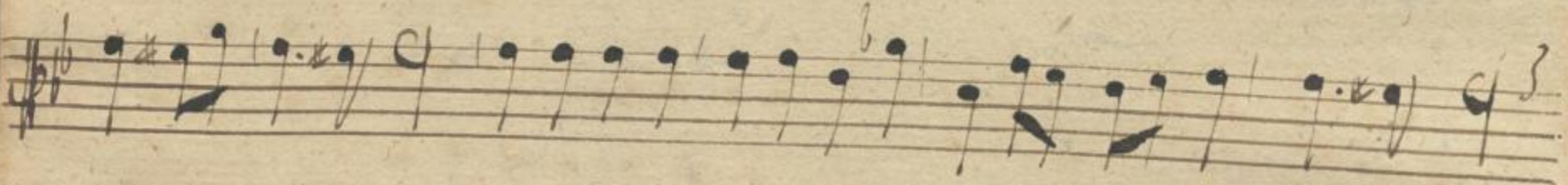
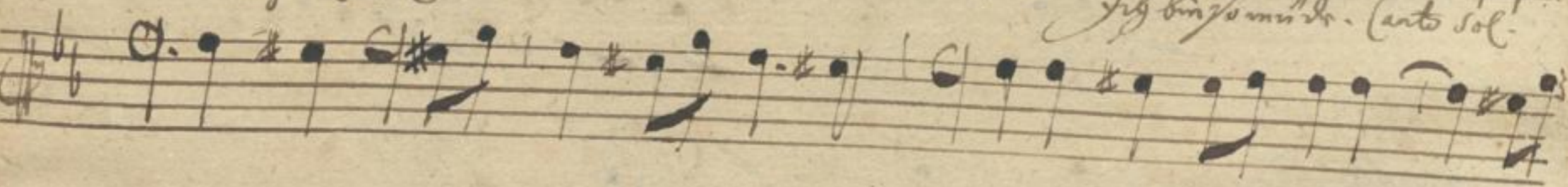
adagio

16



Domine Deus bas: sol. con Cantor

Ihu bino mude. (alto sol.)



24



*Alleluia gesaltes bringet alle
Alto sol.*



adagio

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. It features various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the ten staves. There are several measures with complex rhythmic patterns, including some with a '7' above them. The notation includes many slurs and ties. The paper is aged and shows some staining.

Viola II.

Allegro

Sonata

Der Herr sprach mich nicht.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of a single melodic line.

Handwritten musical notation for the second system, continuing the melodic line from the first system.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of a single melodic line.

Handwritten musical notation for the fourth system, continuing the melodic line.

Handwritten musical notation for the fifth system, continuing the melodic line.

Handwritten musical notation for the sixth system, continuing the melodic line.

Handwritten musical notation for the seventh system, continuing the melodic line.

Handwritten musical notation for the eighth system, continuing the melodic line.

Handwritten musical notation for the ninth system, continuing the melodic line.

Volti presto.

6
adagio

6
adagio

Im im 2. Act: Das: sol. con 2. Act: Ich bin so müde Carlo sol.

5 29

Alto Sol. 2. Act: Ich bin so müde Carlo sol.

adagio

50

44

A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with various note values including minims, crotchets, and quavers. There are several measures with rests and some measures with accidentals. The notation is clear and legible, with some ink bleed-through from the reverse side of the page. The staves are numbered 1 through 10 at the beginning of each line.

Traverso: 1. Flauto 1.

Sonata.
Ich hab' dich nicht mehr lieb.

1. Bau

15.
Ich hab' dich nicht mehr lieb.

16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Volte presto.



Mus. 4825-E-501a

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The score features various rhythmic values, including eighth and sixteenth notes, and rests. Performance instructions are written in cursive throughout the piece.

Annotations and instructions include:

- adagio* (written below the second staff)
- 16* (written above the third staff)
- In im. Todt. Bas: sol. con Carni:* (written below the third staff)
- Travers: sol.* (written below the fourth staff)
- Fagott: m. u. d. Carni: sol.* (written below the fourth staff)
- 5* and *24* (written above the sixth staff)
- Waino Be sala* (written below the sixth staff)
- Alto sol.* (written below the sixth staff)
- 2* (written below the seventh staff)
- 7* (written above the tenth staff)
- adagio* (written below the tenth staff)

35

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with a '7' written below the staff, possibly indicating a specific rhythmic pattern or a measure rest. The final staff ends with a double bar line and a fermata-like flourish.

Travers: 11. f. Flaut: 11.

Sonata

15.

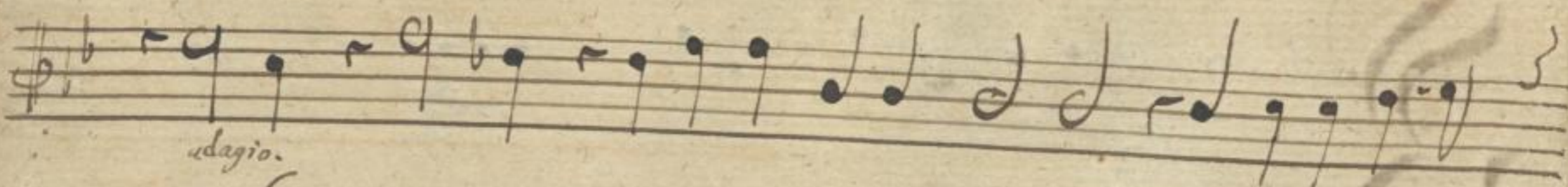
Sub. Horn! Spritzt mich nicht

19. *Soli*

Adante Duetto

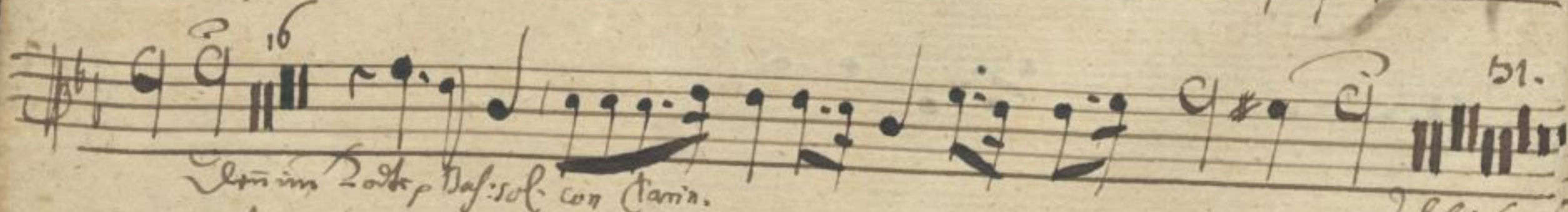
Volte presto

adagio.

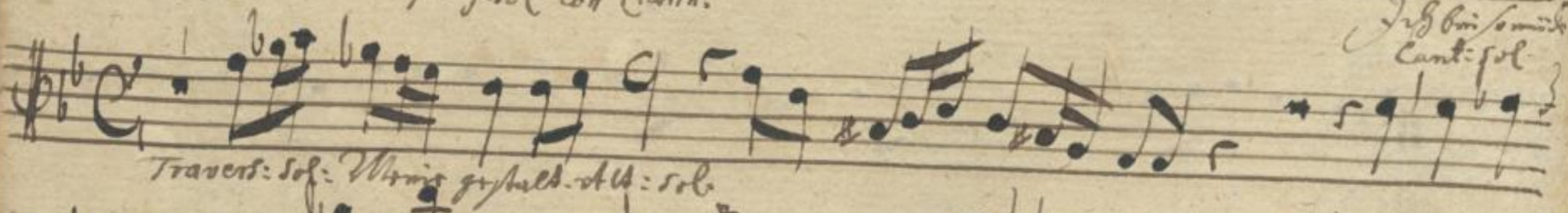


16

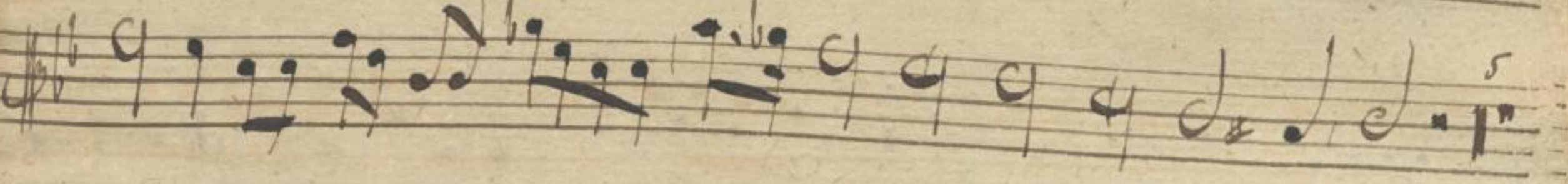
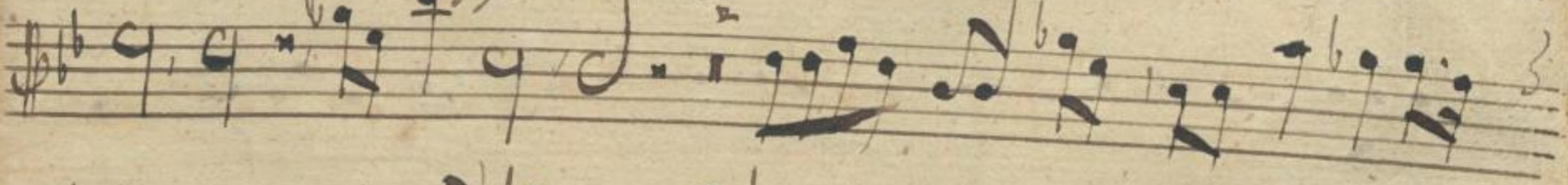
Im 2ten 2ten Teil: sol. con Flauto.



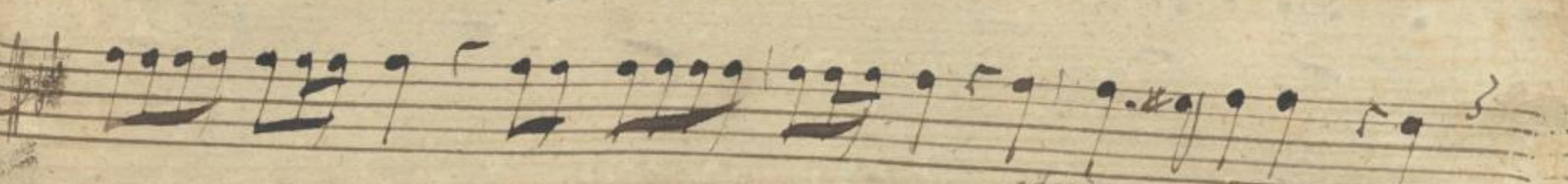
Travers: sol. Flauto gestrich. Alt: sol.



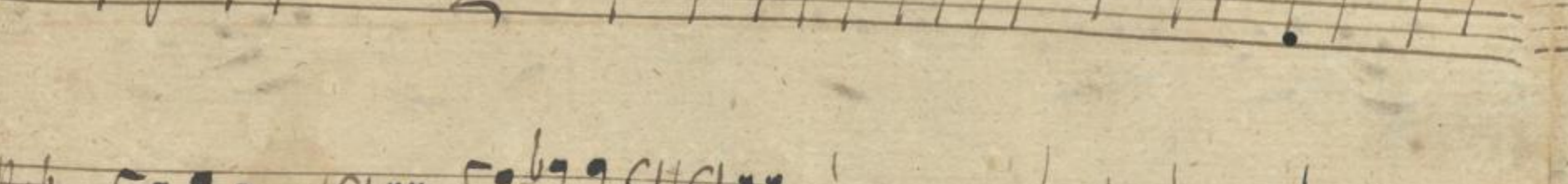
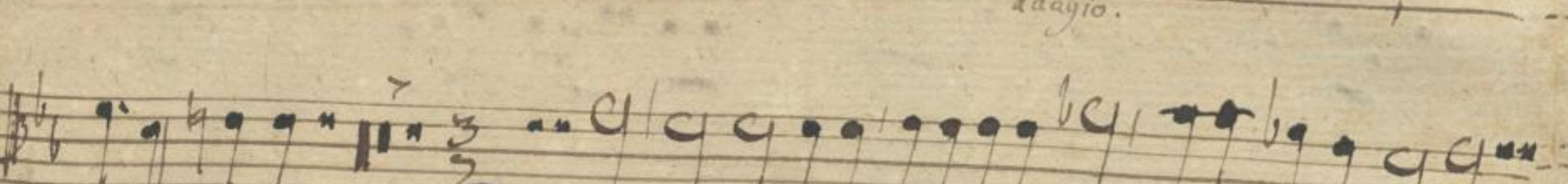
Flauto gestrich.



Flauto gestrich.



adagio.



Handwritten musical notation on six staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The notation is dense and includes many slurs and ties.

37

1825

54

Fagotto.

Sonata
 Ich zittre traure mich nicht,
 Ich brauche Traur mich nicht,
 Ich brauche nicht

The image shows a page of handwritten musical notation for a Bassoon (Fagotto). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. There are three distinct sections of music, each with a handwritten annotation in German. The first section is marked 'Sonata' and 'Ich zittre traure mich nicht,'. The second section is marked 'Ich brauche Traur mich nicht,'. The third section is marked 'Ich brauche nicht'. The page is numbered '55' at the bottom center and '52' at the bottom right. The manuscript is written in dark ink on aged, yellowed paper.

Volte.

adagio

Von im Hohen Bass. sol. un. Cant.

Ich bin ein müd. Cant. sol.

Alten gestaed. Alto sol.

73

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The word "adagio" is written in the third staff, and "V. obi" is written in the tenth staff. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, with some rests. The bottom staff continues the melody with similar rhythmic values and concludes with a fermata over a final note, followed by a decorative flourish.

55

58

Carino A.

Handwritten musical score for 'Carino A.' in G major, 3/4 time. The score is written on ten staves. It begins with a large, ornate initial 'C' and a treble clef. The first staff contains the first measure, marked with a '7' above it. The second staff has the handwritten instruction 'sonata.' above it. The third staff is marked with a '10.' above it. The fourth staff has the handwritten instruction 'Alto Solo' above it. The fifth staff is marked with a '4.' above it. The sixth staff is marked with a '24' above it. The seventh staff has the handwritten instruction 'Alto Solo' above it. The eighth staff is marked with a '7' above it. The ninth staff is marked with a '7' above it. The tenth staff is marked with a '7' above it. The score concludes with a double bar line and a final cadence.



Volbi

Mus. 1825 - E - 501, a

Im am Pastor Bas: sol.

Ich bin so müde
Ant: solo

Mein geystes, Alt: sol.

#

8. *S* Du bist für mich nicht

10. Du bist für mich nicht

27. *Adagio*

In un

Allegro presto.

2.

3.

25

Ich bin so müde Cant. sol.

18

Allermeinstalt. Alt. sol.

Wunder allt

29

62

Tamburi.

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Sonata
 Ich habe Kraft mich nicht.

Allegro

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Ich habe Kraft mich nicht.

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Allegro

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Ich bin ein wenig geistlich

Whist alle.

Whist alle.

adagio.

Volte.

Handwritten musical score on five staves. The notation includes treble clefs, key signatures of one sharp (F#), and time signatures of 5/2, 4/2, and 6/2. The music features various note values, rests, and dynamic markings. A large number '6' is written above the first staff. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

34

64

Organo.

Travers: 1
2.

Sonata

Conc:

And. ff. Anst.:

cap:

Travers:

Voltti

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes notes, rests, and various performance markings such as "cap:", "Conc:", and "Vivace". Fingerings and breath marks are indicated with numbers and symbols above the notes. The paper shows signs of age and wear.

94

66

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Inm' tiefen Todt Bassol. con Clar.

Handwritten musical score for the second system, continuing the vocal and piano parts. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Handwritten musical score for the third system, including the vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Inb' tiefen Todt Cant: 1. Sol.

Handwritten musical score for the fourth system, featuring the vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Volhymesto.

~~68~~

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals (sharps and flats). There are some handwritten annotations above the notes, such as "76" and "98".

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the notes, such as "#6", "#6", "43", "506", "#4", "506", "#4", and "5", "4#".

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the notes, such as "#6", "43", "5", and "9#".

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the notes, such as "506", "b4", "5", "56", "5", "4", "506", "#4", "506", "#4", "#", "6", "b7", "6b5", "b7", "5", "56", "43", "56", "43".

Meine gestalt. Alt: sol.

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the notes, such as "6", "b", "4#", "#", "b", "7", "b", "5", "b", "6", "5", "5#".

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the notes, such as "56", "56", "56", "5", "4", "6", "b5", "76", and "4#".

Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. Key markings include "Capo", "allegro", "Conc:", and "Volti presto." The score is annotated with numbers such as 43, 76, 77, and 45, likely indicating measure numbers or specific musical instructions. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

Handwritten musical score on six staves. The notation includes various notes, rests, and accidentals. Above the first staff, there is a large '1' and a key signature of one sharp (F#). Above the second staff, there is a key signature of one flat (Bb). Above the third staff, there is a key signature of one flat (Bb). Above the fourth staff, there is a key signature of one sharp (F#). Above the fifth staff, there is a key signature of one sharp (F#). Above the sixth staff, there is a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are also some handwritten numbers and symbols scattered throughout the score.

88

70

Handwritten text on the left edge of the page, possibly a list or index, including numbers and symbols.

8

71

D

Travers. 1.

Travers. 1.
Sonata.

Organo.

Handwritten musical score for organ and traverso. The score is written on ten staves. The top two staves are for the Traverso 1, and the remaining eight staves are for the Organ. The music is in a single system and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes clefs, key signatures, and dynamic markings. The paper shows signs of age, with some staining and discoloration.

Cap.

Vando Solo

Cont.

Cap.

B. e. 2. Was
Sich nicht röhrt

Cant. v. 1.
Ich bin so müde.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the piece:

- Cap.**: Written above the first staff.
- Whirls!**: Written below the first staff.
- Conc.**: Written below the fifth staff.
- Cap.**: Written above the sixth staff.
- Whirls!**: Written below the sixth staff.
- Cap.**: Written above the seventh staff.
- Whirls!**: Written below the seventh staff.

The music features complex rhythmic patterns and melodic lines, with some staves ending in double bar lines and repeat signs. The paper shows signs of age, including foxing and some staining.