



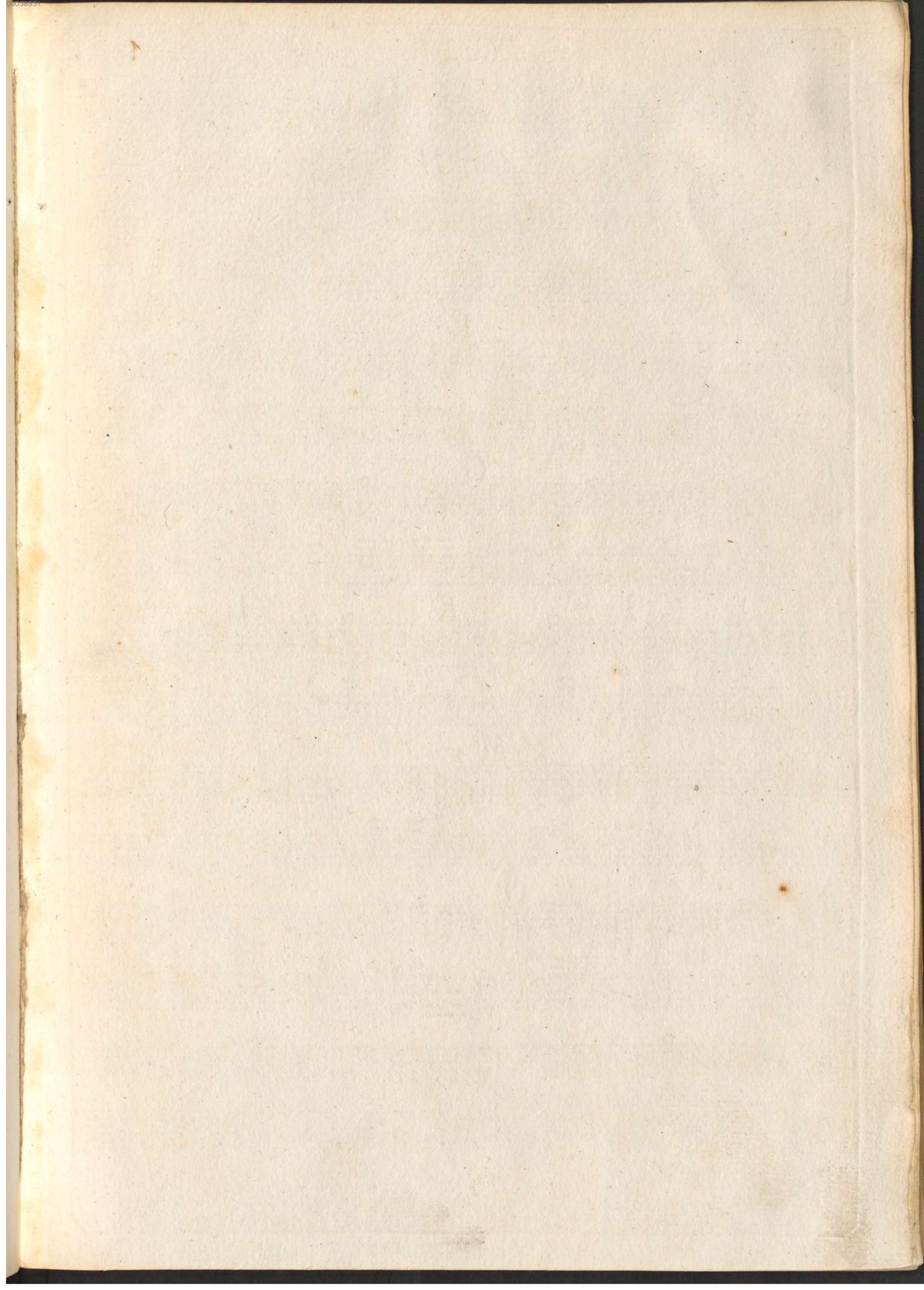
Musicalischer  
**UNTERRICHT**  
herausgegeben  
von  
Ernst Wilhelm Wolf,  
Herzogl.<sup>n</sup> Capell-Meistern  
zu Weimar.  
Dresden,  
In P. C. Hilscherss Music-  
Verlage.

Wenzel sc.



BIBLIOTHECA  
REGIA  
MONACENSIS







Cap: I.

A B C

Cap: II.

A B C

6 - - 6 - - 6 - - 6 - -

D E

6 4 = = 6 4 = = 6 4 = = 6 4 = = 5 - - - - 5 - - - - 5 - - - -

F G

6 - - 6 - 6 x - - 6 x - 6 4 = = = = 6 4 = = = = 6 4 = = = =

H I K L

5 - - 5 - # = = 6 # = = 6 # = = 6 4 = = 6 4 = = 7 - - - -

M

oder 7 - - 7 - - 7 - - oder 5 = = = 5 = = =

N O

oder 3 = = = 3 = = = oder 4 = = = 4 = = = 2 = = = 2 = = =

P

oder 7 - - 7 - - oder 7 - - 7 - -



**Q** **R**

oder

**S** **T**

oder

**V** **W**

oder

**X** **Y**

oder

**Z** **Aa.**

oder

**Bb.** **Cc.**

oder

**Dd.** **Ee.**

oder

**Ff.** **Gg.**

oder



**Hh.** **Ii.**

oder

oder

**Kk.** **Ll.**

oder

oder

**Mm.** **Nn.** **Oo.**

oder

oder

**Pp.** **Qq.**

Auflösung

Auflösung

**Rr.** **Ss.** **Tt.**

oder

oder

**Vv.** **Ww.** **Xx.** **Yy.**

oder

**Zz.** **Aaa.** **Bbb.**

oder

Auflösung

**Ccc.** **Ddd.** **Eee.**

oder

aufgelöst.



**Fff.** **Ggg.** **Hhh.** **Iii.** **Kkk.**

aufgelöst

**Lll.** **Mmm.**

**A** **Cap: III.**

**B**

**C**

**D**

6 # # 4 3 7 # 5 6 7 u.s.m.

**E**

**F**

**G**

**H**



I. *K.* *L.*

M. *N.*

O. *P.*

Q. *R.* *S.*

T. a.) b.) a.)

b.) *V.a.)* b.)

oder

W. a.) b.) *X.a.)* b.)

Y. *Z.* *Aa. Vivace*

*Bb. Allegro!* oder etc: u. s. w.



Cc. Dd. Ee.

Ff. a.) b.) c.)

Gg. Hh. Ii.

Kk. 1.) 2.) 3.) Ll. 1.) 2.) 3.)

Mm. 1.) 2.) 3.) Nn. Dur. Moll. 1. 2.

Oo. Pp. Pedal.

Qq. Rr. Ss.

Tt.



V.v. 1.) 2.) 3.) 4.)

5 6 5 4 3 5 6 3 5 6 4 3

5.) 6.) etc:

5 6 4 2 5 3 6 5 3 4 2

V.w. Xx.

7 7 7 7

Yy. Zz.

7 7b oder 7 7 7 7 7b 7b

Aaa. Statt:

Schön " " ste Seele! Schön ste See-le!

Bbb. Pedal



**Ccc.**

**Pedal**

**Ddd.**

6 Ge-liebte Schöne! 6 O Liebe!

**Eee.**

Ach, welche Quaal! Ach, wie schwer!

**Fff.** **Ggg.**

O Vater! Geliebte Schöne!

**Hhh.** **Iii.**

O wie schön! Bist du mir ge-treu?

**Kkk.** **Lll.**

Ach, wo bist du, meine Göttin? Es ist der König.

**Mmm.** **Nnn.**

Sie treiben durchden Wald Herr Bruder du hast Recht Du majestätsche Linde



9

Ooo: (Semicolon.) (Colon.) Ppp: *n*

Qqq. (Comma.) (Semicolon.) (Comma.)

Tempo di Minuetto.

(Colon) (Ausrufung.)

(Frage.) (Punctum.)

Rrr.

Sss. *b*

Ttt.

Vvv.

Www.

Xxx. *p tr* etc:



Yyy. Allegro

A. Cap: IV.

Ein Tact, ein halber Tact, drey Viertheil ein Viertheil ein Achttheil;

B. ein Sechzehnthheil; ein Zwey und dreyssig Theil eines Tacts Pause, u. s. w.

Zween Tacte, 3. Tacte, 4. Tacte, 5. Tacte, 6. Tacte Pausen.

A. Allegro

Cap: V.

H. Allegro



II

I (Hauptnote)(durch Wechselnoten verändert.)

(Hauptnoten.) (durch Wechselnoten verändert.)

K (Hauptnoten.) (durch Wechselnoten verändert.)

(Hauptnoten) (Walzen)



R (Hauptnoten.) (Walze.) 12

Musical notation for R (Hauptnoten.) (Walze.) in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for R (Hauptnoten.) (Walze.) in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

S. a.) b.)

Musical notation for S. a.) b.) in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for S. a.) b.) in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

T. c.) d.)

Musical notation for T. c.) d.) in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for T. c.) d.) in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

V.

Musical notation for V. in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for V. in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

W.

Musical notation for W. in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for W. in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

X.

Musical notation for X. in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for X. in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

Musical notation for X. (continued) in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for X. (continued) in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.

Y. Z.

(Spielmanier) (Setzmanier.) (Spielmanier.) (Setzmanier.)

Musical notation for Y. Z. in C major, 3/4 time. The right hand features a complex melodic line with many beamed notes, while the left hand plays a simple bass line.

Bass line for Y. Z. in C major, 3/4 time. The left hand plays a simple bass line with quarter notes.



(Doppelvorschlag.) (Setzmanier.) (Dreyfache Vorschläge.) (Vierfache Vorschläge)

**Aa.**

**Bb.**

**Cc.** von oben. Ausübung. von unten. Ausübung.

**Dd.** Allegro. Andante. Ausübung. Ausübung.

**Ee.** Allegro. Ausübung. Andante. Ausübung.

**Ff.** Adagio. Ausübung. Allegro.

**Gg.** Allegro. Ausübung. Ausübung.

**Hh.** Ausübung. Ausübung.

**Ii.**



*Kk.* *m* *Ll.* *m* *p* *m*

*Mm.* *Nn.*

*Oo.* *tr*

Ausübung.      Ausübung.

*tr*

Ausübung.

*Pp.*

sfr.    sfr.    sfr.

*Qq.*

Melodie.      verändert.

-# 6 6 6

*Rr.* Allegro

*Ss.* *Tt.*

*Vv.*

Allegro.      durch Triolen verändert.



Ww. oder. 5 5

Melodie. Quintole. Melodie. Quintole ferner:

a.) 5 5 5 Xr. # # #

Melodie. durch Quintolen verändert.

Adagio. 7

Melodie. Veränderung.

Zz. 6 7 5 7

Natürliche Melodie. Veränderung derselben.

Aaa. Bbb.

Melodie. durch die Auslassung verändert.

Ccc. Ddd.

Allegro. Fff. I. 2. 3.

6 4 6 7 6

1. 5. 6.



**G<sup>gg</sup>** Melodie. durch punctirte Noten verändert.

**H<sup>hh</sup>** 1. 2. 3. 4. 5. 6. **I<sup>ij</sup>** **K<sup>kk</sup>**

**L<sup>ll</sup>** 1. 3. 4. 5. 6. 7.

**M<sup>mm</sup>** **N<sup>nn</sup>** tr

Aus C, in G.

Aus C, in F.

**O<sup>oo</sup>** Aus G, in C. tr

Aus G,

in C.

**P<sup>pp</sup>** p

a.) b.) c.)

d.) e.) f.)



*Qqq. p*  
 Allegro.  
 a) b) c)

d) e) f)

*Rrr. Allegro.*  
 a)

b) c)

d) e)

f) g) h) i)

k) *pia:*  
*pia:*

l) *forte.* *mfr.*



3

m)

n)

*S* *ss.*  
Adagio.

I.) 2.) 3.)

4.) 5.)

6.) 7.) 8.)

*T* *tt.* Largo.

pia:

*V* *vv.*  
Allegro.

Adagio. (Rückung.)



**A** **B** <sup>a.)</sup> 1 2 3 4 5 6 7 8 **C** 6 7

**D** 1 2 3 4 5 6 7 8 **E** 1) 2)

**F** (Cadenz.) (Cadenz.) statt. **G** (falsch.)

**H** **I** b.) statt.

**K** (Cadenz.) # (Cadenz.) (wegen Quinten und Octaven falsch.)

**L** (Steigend.) 1.) 2.)

(Steigend.) (falsch.) (recht.)

(Fallend.) (falsch.) (recht.) etc:



(Fallend.)

4.)

M (Steigend.) I. 2.) 3.) 4.) 5.)

N (Steigend.)

O

P

Q

1.) Steigend.

2.) Fallend

R

3.) Steigend. (Cadenz.) (Cadenz.)

4.) fallend. (Cadenz.) (Cadenz.)



**S**

1.) steigend. 2.) fallend.

3.) steigend. 4.) fallend.

**T**

5.) steigend. 6.) fallend.

(Cadenz.) (Cadenz.) (Cadenz.) (Cadenz.)

7.) steigend. 8.) fallend.

(Cadenz.) (Cadenz.)

**V**

1.) steigend. 2.) fallend.

(Cadenz.) (Cadenz.)

**W**

3.) steigend. 4.) fallend.

**X**

5.) steigend. 6.) fallend.

(Cadenz.) (Cadenz.) (Cadenz.) (Cadenz.)

**Y**

7.) steigend. 8.) fallend.



**Z**

1.) steigend.

**Aa.** steigend.

2.)

steigend.

3.)

**Bb.**

steigend.

fallend.

**Cc.**

steigend.

steigend.

fallend.







etc:

fallend.

statt:

Gg.

Hh.

Oder.

statt.

ferner.

etc:

Ii.

Kk.

Ll.

Mm.

Nn.

C dur.

A moll.



Oo.

C. dur.

Pp.

A. moll.

Og.

This section contains the main body of the musical score, consisting of several systems of staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamics like 'Pp.' and 'P.' are present. There are also some markings that look like '7b' and '7#'. The key signature changes from C major to A minor.

Rr.



**Ss.**

Musical notation for the Ss. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Tt.**

Musical notation for the Tt. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Vv.**

Musical notation for the Vv. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Ww.**

Musical notation for the Ww. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Xx. Yy.**

Musical notation for the Xx. Yy. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Zz. (2te Verw.) Aaa. (1te Verwechs.)**

Musical notation for the Zz. Aaa. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

**Bbb. (1te Verwechs.)**

Musical notation for the Bbb. system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.

Musical notation for the bottom system, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The notation includes various chords and intervals, with some notes marked with '6' and '7b'.



**D**<sub>dd.</sub> **E**<sub>cc.</sub> **F**<sub>ff.</sub>

**G**<sub>gg.</sub>

**H**<sub>hh.</sub>

**I**<sub>ii.</sub>

Oder auch so:

**K**<sub>kk.</sub> **Allegro.**

**L**<sub>ll.</sub> **Adagio.** **M**<sub>mm.</sub> **Allegro.** **N**<sub>nn.</sub> **Adagio.**

**O**<sub>oo.</sub> (steigend.) (fallend.)



steigend.

fallend.

*Ppp.*

*Qqq.*  
a tempo giusto

der matte Sieger fällt, fällt in Tha-is Arm.

der matte Sieger fällt in Thais Arm, der matte

Sieger fällt in Tha — is Arm.

*Rrr.*  
Adagio

Solo

a.)  
tutti Solo etc:

*Sss.* (Einklang.)  
Moderato

(Akkord.)  
Moderato



Cap: VII

**A** Moderato.

Figured bass notation for section A includes: 5-4 3, 6 5 4 3, 6 5 4 3, # 4 3 6, 5 4 3, 6 5 4 3, 7b, # 7 4 3, 6 5 4 3, 7, 6 5 4 3, 7.

**B** Moderato.

Diskant.

Tenor.

Bass.

Figured bass notation for section B includes: 6, 6 5 4 3, 6 5 4 3, 6, 6 5 4 3, 6 5 4 3, 6, 5 4 3, 6, 5 4 3, 6, 6 6 6 5 #, 6 5b, # 7 #, 5 4 3, 6, 6 5 4 3, 5, 5 4 3, 6 5 4 3, 6.



C Moderato.

Diskant

A II.

Tenor.

Bass.



**D** Moderato. I. Chor.

Hörne.

Oboen

Violinen.

Bratsche.

Diskant.

Alt.

Bafs.

Orgel und andere Bäfte.

*p* *f* *p*



This page of a handwritten musical score, numbered 32 in the top right corner, contains a complex arrangement of music across 14 staves. The notation includes various note values, rests, and dynamic markings such as 'F.' (forte) and 'P.' (piano). Trills are indicated by 'tr' above notes. The score is organized into systems, with some staves grouped by brackets. The bottom of the page shows the beginning of the next page, numbered 28.



Musical score for strings and woodwinds, page 33. The score consists of 11 staves. The first four staves are for violins I, violins II, violas, and cellos/double basses. The next three staves are for woodwinds (flutes, oboes, and bassoons). The bottom staff is for the cello and bassoon. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (P, F, FF). Performance instructions like 'Solo.' and 'Tutti.' are present. The bottom of the page contains the text '(Violoncello's und Fagott allein.) (Alle Bässe.)'

(Violoncello's und Fagott allein.) (Alle Bässe.)







Poco Allegro.

(schön.)

**E**

a.)

(schlecht.)

b.)

**F**

(gut.)

**G** Alla breve **H** oder:

oder: **K** oder:

**L** **M** oder:

**N** oder: ferner:

**O** oder:



**P** *tr* **Q** *tr* *oder:*

**R** *tr* *oder:* *und:*

**S** *tr* *etc:*

**T** **V**

**W** **X**

**Y**

**Z** **Aa.**

**Bb.**



This page contains 12 systems of handwritten musical notation for guitar, each consisting of a treble clef staff and a bass clef staff. The systems are labeled with letters and accidentals: Cc., Dd., Ee., Ff., Gg., Hh., Ii., Kk., Ll., Mm., Nn., and Oo. The notation includes notes, rests, and various guitar-specific symbols such as sharp signs (#) and numbers (1-7) indicating fret positions. Some systems include a trill symbol (tr) above a note. The piece concludes with a double bar line at the end of the Oo. system.



**Pp.**

**Qq.**

**Rr.**

**Ss.**

**It. Alla breve.**



Cap: VIII.

A B

C D

E F

G H

I K

L

1.) 2.)

3.) 4.)

5.) etc:



**M**

decim:tert:

**N**

decim:quart:

**O**

O

**P**

P.

**Q**

P. F.

**R**

**S**

3/4

**T**



**V**

Musical notation for section V, measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**W**

Musical notation for section W, measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**X**

Musical notation for section X, measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**Y**

Musical notation for section Y, measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**Z**

Musical notation for section Z, measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**Aa.**

Musical notation for section Aa., measures 1-4. Treble and bass staves with a C-clef and key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed notes.

**Bb.**  
F. dur

Musical notation for section Bb., measures 1-4. Treble and bass staves with a C-clef and key signature of one flat (F). The notation includes complex rhythmic patterns with many beamed notes.

**A. moll**

Musical notation for section A. moll, measures 1-4. Treble and bass staves with a C-clef and key signature of two flats (Bb, Eb). The notation includes complex rhythmic patterns with many beamed notes.



**Cc.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes.

**Dd.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff features a melodic line with a trill (tr) and a fermata (f) over a note. The lower staff has a bass line with quarter notes.

**Ee.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff has a melodic line with a trill (tr) and a fermata (f). The lower staff contains a bass line with quarter notes.

**Ff.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff shows a melodic line with a trill (tr) and a fermata (f). The lower staff has a bass line with quarter notes.

**Gg.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff has a bass line with quarter notes.

**Hh.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff has a melodic line with a trill (tr) and a fermata (f). The lower staff contains a bass line with quarter notes.

**Ii.**

Two staves of musical notation in common time (C) and one sharp (F#). The upper staff shows a melodic line with quarter notes. The lower staff has a bass line with quarter notes.

Four empty musical staves at the bottom of the page.



*Kk.*

*Ll.*

*Mm.*

Cap: IX.

*A*

*C. dur.*

comes.

*Dux.*

*B*

*D. dur.*

comes.

*Dux.*

*C*

comes.

*Dux.*



**D** Allegro  
 C. dur. *Dux.* Comes. *Dux.*

**E** *Dux.* Comes. *Dux.* Comes.

**F** *Dux.* Comes *Dux.*

**G** *Dux.* Comes.

**H** Bach. *Dux.* Comes.

**I** *Dux.* *tr.* Comes. *tr.*

**K** *Dux.* Comes.



Alla breve.

L

C. dur. Dux. *tr*

Comes. *tr*

Dux.

M

D. moll. 3/4 Dux. Comes.

Dux.

N

F. dur. 3/4 Dux.

Comes.

O

A. moll. C. Comes.



**P** D. moll.

**Q** D. moll.

Comes. Dux.

**R** F. dur.

**S** G. dur.

statt. +

**I** G. moll.

1.)



A. moll.

2.)

V

A. moll.

W Telemann.

G. dur.

Ein geängstetes und zerschlagenes Herz wirst du, o Gott, nicht veräch-

Ein geängstetes u. s. w.

ten, ein geängstetes u. s. w.



X  
1.) C. dur.

Y  
2.)

Z a.)

Viol. 1. Comes.  
I. Thema.

Dux.  
1. stes Thema.

Viol. 2.

Viola.

Basso.

Begleit:  
Dux.

1. Thema:

b.)



c.)

System c.) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is also in treble clef with the same key signature, providing a harmonic accompaniment. The third staff is in alto clef with the same key signature, and the fourth staff is in bass clef with the same key signature, completing the four-part texture.

d.) 1. Them:

2. Them:

e.)

System d.) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features two distinct melodic themes: '1. Them' and '2. Them'. The second staff is also in treble clef with the same key signature, providing a harmonic accompaniment. The third staff is in alto clef with the same key signature, and the fourth staff is in bass clef with the same key signature, completing the four-part texture.

f.) 2. Them:

1. Them:

System f.) consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features two distinct melodic themes: '2. Them' and '1. Them'. The second staff is also in treble clef with the same key signature, providing a harmonic accompaniment. The third staff is in alto clef with the same key signature, and the fourth staff is in bass clef with the same key signature, completing the four-part texture.

g.)

1. Them:

1. Them:

2. Them:

System g.) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features two distinct melodic themes: '1. Them' and '2. Them'. The second staff is also in treble clef with the same key signature, providing a harmonic accompaniment. The third staff is in alto clef with the same key signature, and the fourth staff is in bass clef with the same key signature, completing the four-part texture.



tr h.)  
P.

i.) F.  
1. Them:  
F.  
2. Them:  
F.  
2. Them:  
F.

k.) 2. Them:  
1. Them:



tr 1.) 2. Them: P.  
 tr 1. Them: P.  
 P.  
 P.  
 m.) PP.  
 PP.  
 PP.  
 PP.

Aa. Allegro.  
 Viol. 1.  
 Viol. 2. 2.<sup>tes</sup> Them: 3.<sup>tes</sup> Them:  
 Viola. 1.<sup>tes</sup> Them: 4.<sup>tes</sup> Them:  
 Basso. 5.<sup>tes</sup> Them:  
 1. Th:  
 2. Th:  
 Violoncelli soli.



Violino.

5.Th.

3.Th.

4.Th.

1.Them.

2.Th.

5.Th.

4.Th.

3.Th.



B<sub>b</sub>.

per diminutionem.

per augment.

per dim:

per augmentationem.

p. dimin:

tr

C<sub>c</sub>.

tr

D<sub>d</sub>.

Dux. Comes.

Comes.

Dux.

E<sub>e</sub>.

1.)

2.)

Alla breve.

3.)

4.)



5.) 6.) 7.) 8.) 9.)

This block contains five systems of musical notation, each with a treble and bass staff. The first system is marked with '5.)' and '6.)'. The second system is marked with '7.)' and '8.)'. The third system is marked with '9.)'. The notation includes various note values, rests, and dynamic markings such as 'w'.

Cap. X.

Adagio.

A single staff of music in treble clef, starting with a key signature of three flats and a common time signature 'C'. The notation consists of a series of eighth notes followed by a quarter note and a half note.

Wer ist der peinlich langsam Sterbende?

Adagio.

B

This block contains five systems of musical notation for section B. The first system is in treble clef with a key signature of three flats and common time, marked 'P.'. The second and third systems are in treble clef with a key signature of three flats and common time, marked 'mf.' and 'P.'. The fourth system is in treble clef with a key signature of three flats and common time, marked 'mf.' and 'P.'. The fifth system is in bass clef with a key signature of three flats and common time, marked 'P.'. The notation includes various note values, rests, and dynamic markings.

Wer ist der peinlich langsam Sterbende?