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13.

19

a:

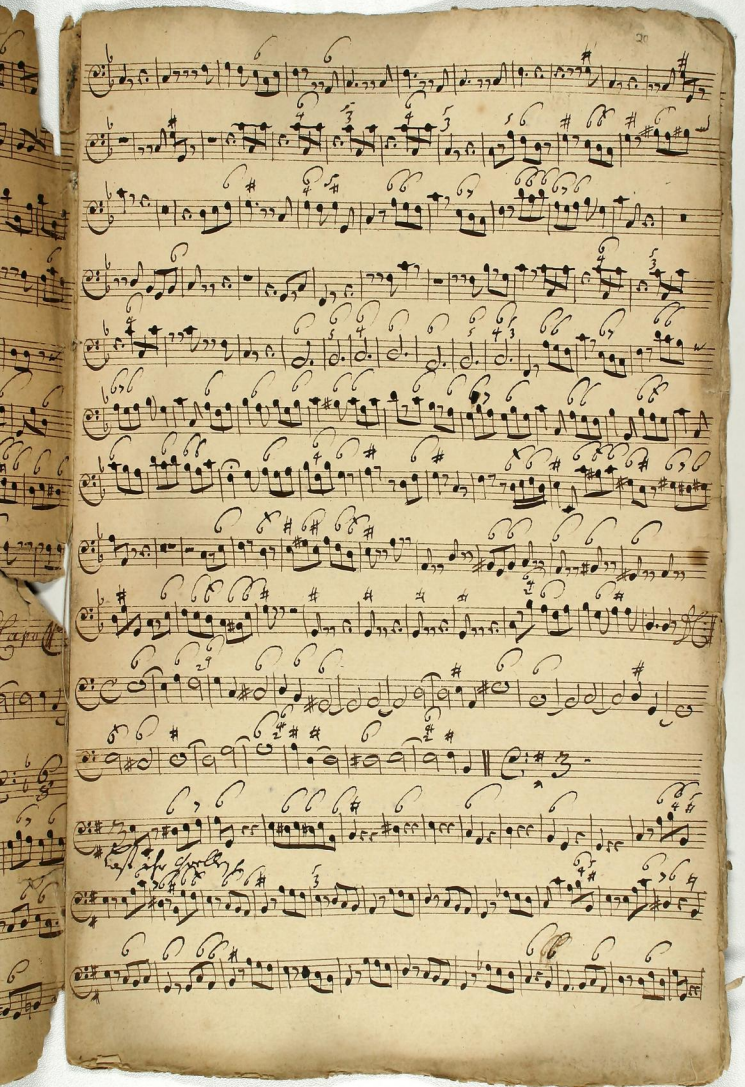
Point



Continuo

Organo

This image shows a page from a handwritten musical manuscript. The paper is aged and yellowed, with some staining and a torn edge on the left. The music is written in two systems, each with two staves. The top staff of each system is for the Continuo, and the bottom staff is for the Organo. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The Continuo part is written in a single line with a C-clef, while the Organo part is written in a single line with a C-clef. The music consists of various note values, including minims, crotchets, and quavers, with some accidentals and ornaments. The handwriting is in a cursive script. The page is numbered '4' in the top left corner.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures (sharps), and time signatures. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including discoloration and small stains.

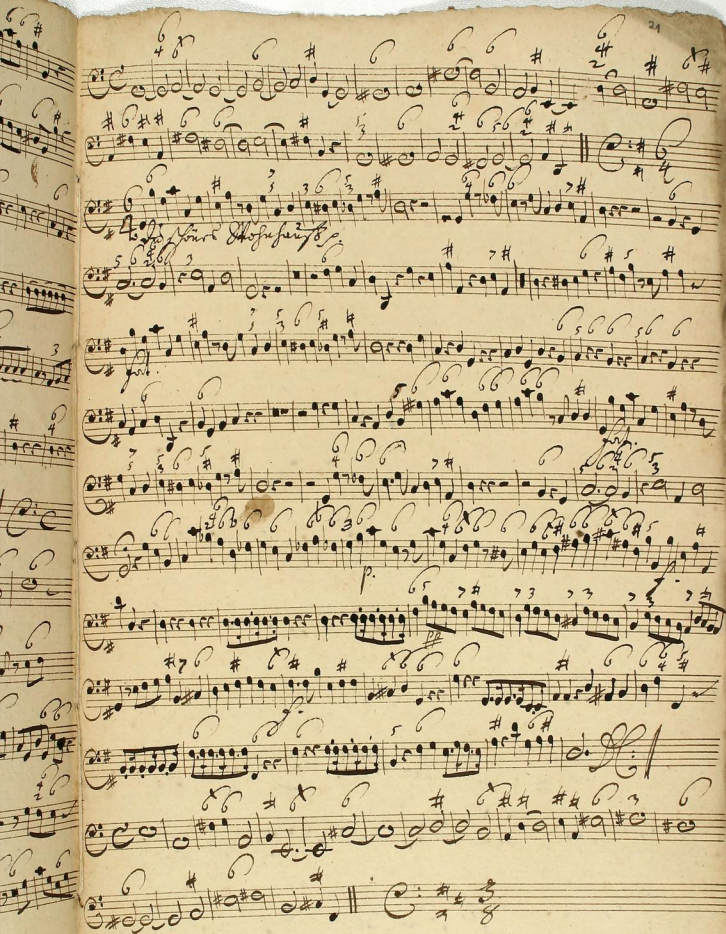
Minors Galle

p.

f.

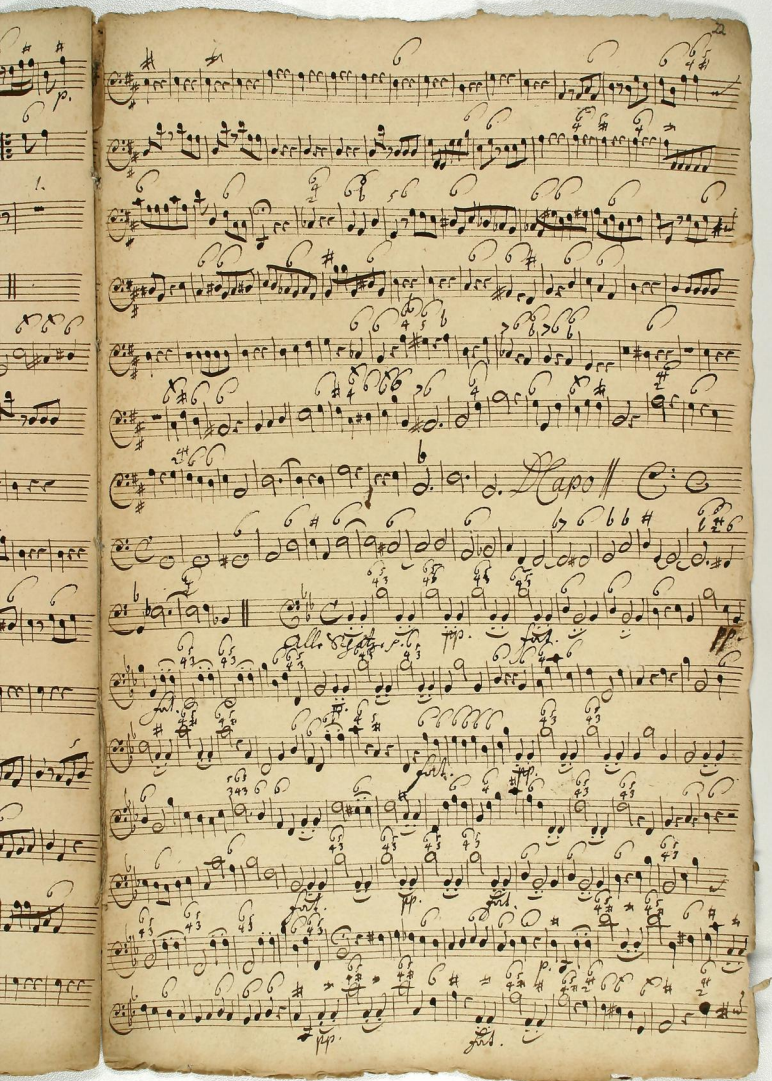
Continuation of the handwritten musical score on the adjacent page, showing further staves of music and notation.

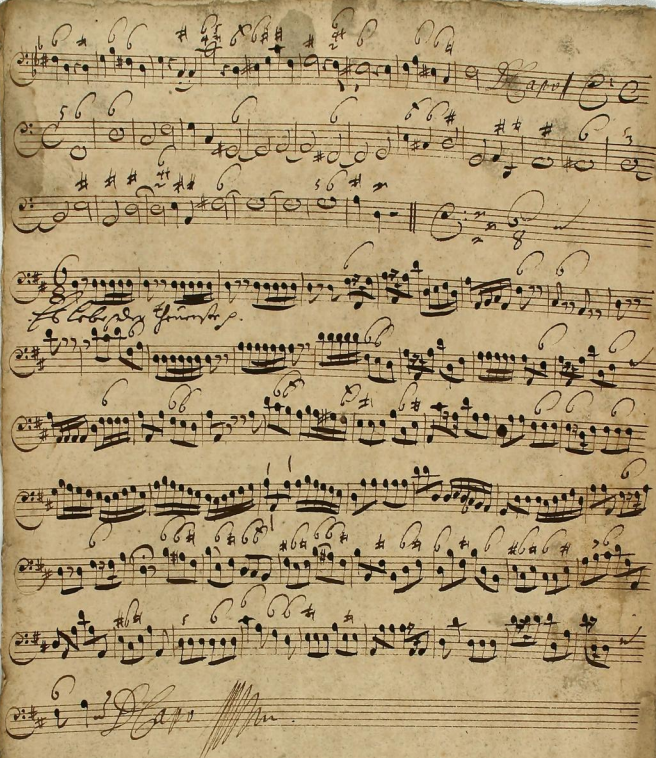




Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as treble and bass clefs, key signatures (sharps and naturals), and time signatures. The manuscript is written in a historical style, likely from the 18th or 19th century. The text "Darmstadt" is visible in the middle of the page, indicating the location of the manuscript.







Violino primo.

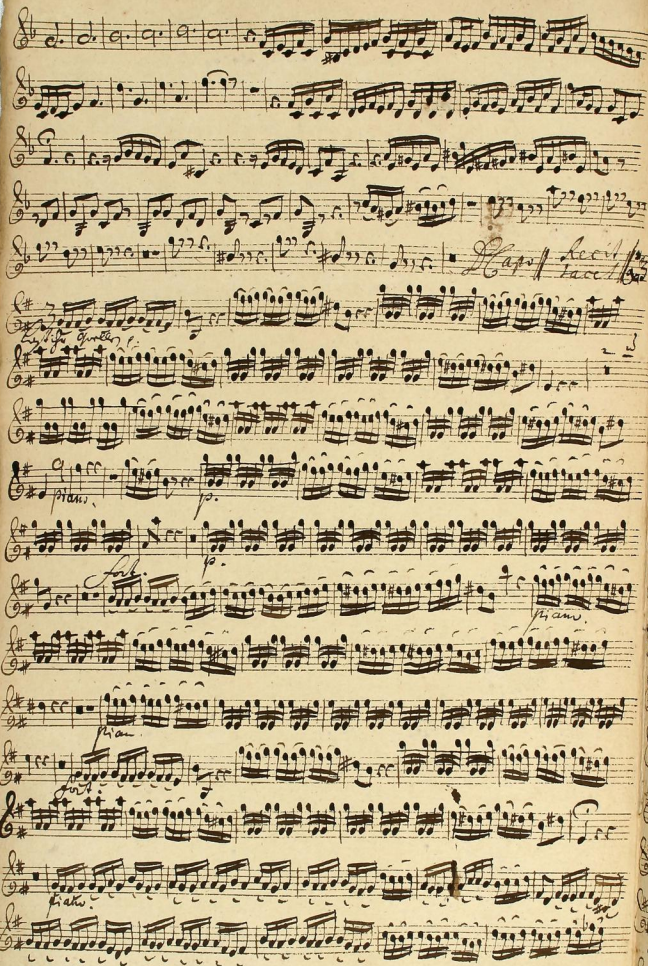
Violino. I.

24

Christ ist da

Recitativo

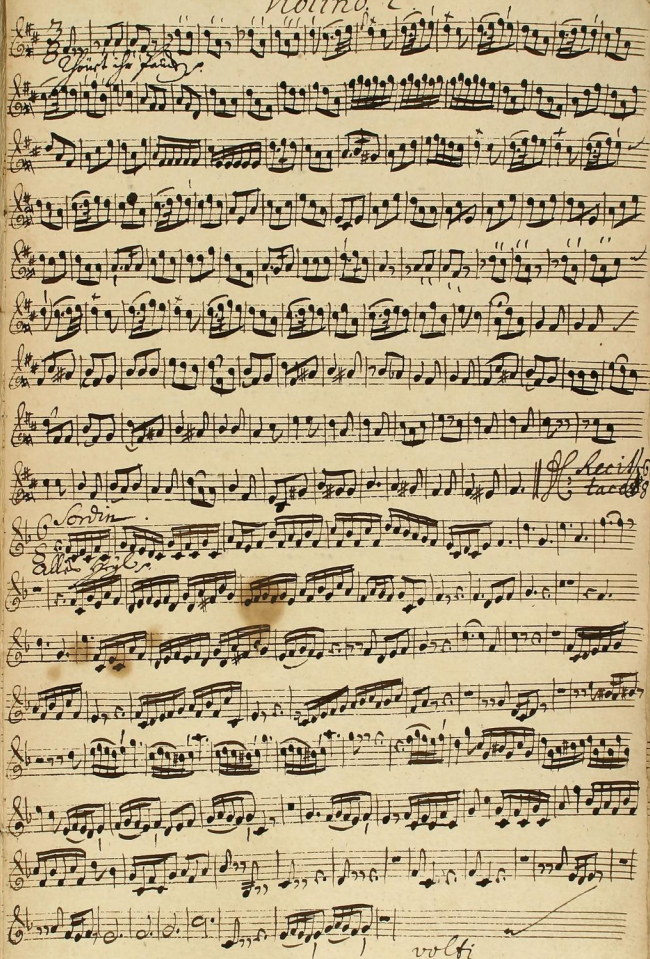
all. gr. in



Handwritten musical score on page 25, featuring multiple staves with complex notation, including treble and bass clefs, key signatures (one sharp), and various musical markings such as *fort.*, *pian.*, *Recitativo*, and *tacet*. The score includes a section labeled "Recitativo" and another labeled "tacet". The notation is dense, with many notes and rests, and includes some handwritten annotations like "Molto forte" and "Molto piano". The page is numbered 25 in the top right corner.



Violino 2.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pian.* and *mol.*. A section of the score is marked "Capo Recital" with a treble clef and a key signature of one sharp (F#). The manuscript is written in a cursive style, typical of 18th or 19th-century musical notation.



Handwritten musical score on page 30, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text include:

- piano. and.* (top left)
- piano.* (multiple instances throughout the score)
- And.* (multiple instances throughout the score)
- pp.* (multiple instances throughout the score)
- Recitat. tacet* (middle right)
- Recitat. tacet:* (bottom right)

The score is written on aged, slightly torn paper. The notation is dense, with many notes and rests. The handwriting is in a cursive style, typical of the period.



Viola

34

Primo fa rando

Capo // *Recitat. tacet* //

Scrin

all. f. r. b.

Capo // *Recitat. tacet.*

3# 3



Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "pianissimo" (pianiss.) and "piano" (pian.). The score is written in a historical style, likely from the 18th or 19th century. The manuscript is on aged, slightly stained paper.

Kellie



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pian.* and *for.*. The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.

Key markings and text within the score include:

- pian.* (piano)
- for.* (forte)
- Recitat* (Recitative)
- tacet* (tacet)
- Capo* (Capo)
- Stetit* (Stetit)
- tacet* (tacet)
- Capo* (Capo)

The score is written in a single system, with the music continuing across the staves. The notation is in a historical style, possibly from the 18th or 19th century.

Violone ~~Violone~~

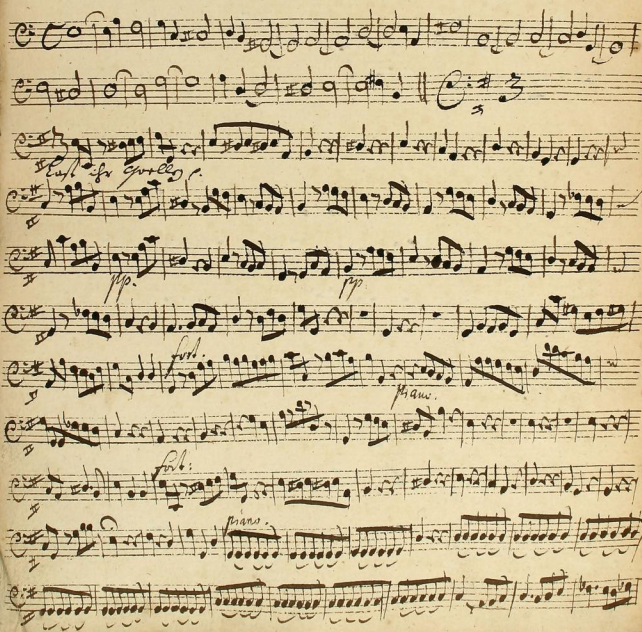
allegro

Violone

34

Handwritten musical score for Violone, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *allegro*, *Andante*, and *Allegro*. The score is written in a single system, with the instrument name "Violone" at the top. The notation is in a historical style, likely from the 18th or 19th century. The score is written in a single system, with the instrument name "Violone" at the top. The notation includes various note values, rests, and dynamic markings such as *allegro*, *Andante*, and *Allegro*. The score is written in a single system, with the instrument name "Violone" at the top. The notation includes various note values, rests, and dynamic markings such as *allegro*, *Andante*, and *Allegro*.

Valli



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *piano* and *forte*. The paper shows signs of wear, including creases and discoloration. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text within the score include:

- Glaube ich* (written above a staff)
- piano* (written below several staves)
- forte* (written below several staves)
- Darmstadt* (written below a staff)

Handwritten musical score on aged paper, page 36. The score consists of 12 staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as "pian." and "foll.". The paper is torn at the edges, and the ink is dark brown.



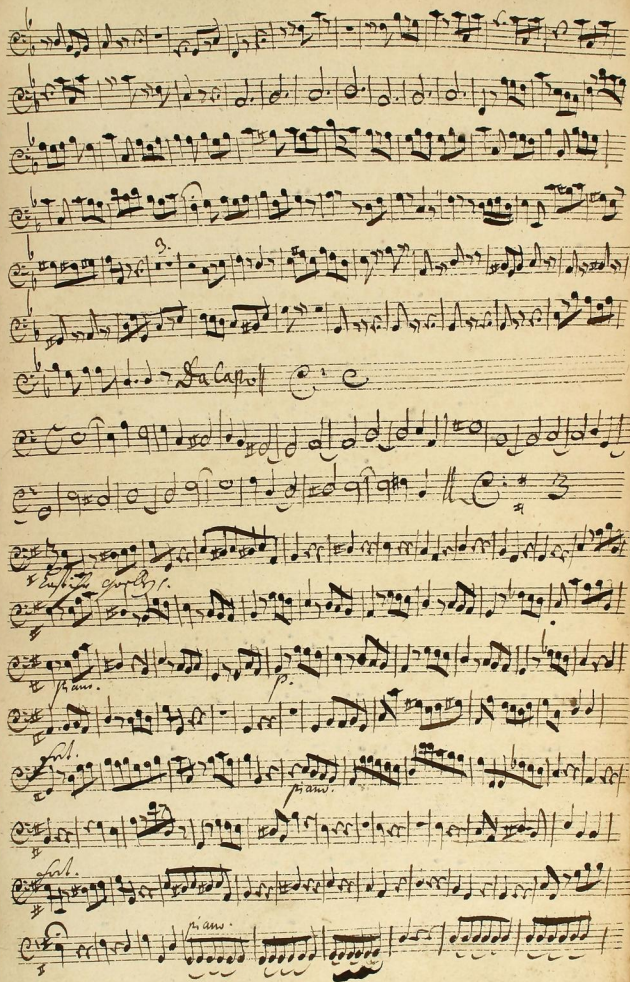
Alto

Violone. o Fagott.

37

Handwritten musical score for Violone or Fagott. The score is written on 18 staves. The first system (staves 1-6) is marked "Alto" and "Violone. o Fagott." and includes the instruction "part. di Fagott." written above the second staff. The second system (staves 7-12) is marked "Violon." and "Violon." written above the first and second staves respectively. The third system (staves 13-18) is marked "Violon." and "Violon." written above the first and second staves respectively. The score concludes with a double bar line and a fermata on the final note of the last staff.

Volti Subito



Handwritten musical score for "Lied des Jünglings" (Song of the Young Man) by Franz Schubert, Op. 14, No. 4. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like "piano", "forte", and "pianissimo". The title "Lied des Jünglings" is written in the center, and "Op. 14 No. 4" is written in the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

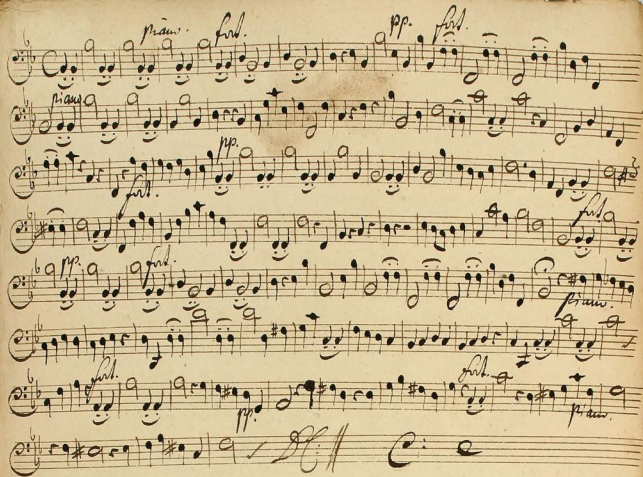
Key markings and text visible on the page include:

- pian.* (piano)
- fort.* (forte)
- pp.* (pianissimo)
- ff.* (fortissimo)
- Cap.* (Coda)
- 8. Aufzug in Organo*
- Darmstadt 1790*

The notation includes various note values, rests, and dynamic markings, indicating a complex musical composition. The paper shows signs of age, including discoloration and wear at the edges.

This page contains a handwritten musical score on aged, slightly torn paper. The score is written in a cursive hand and consists of approximately 15 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout the piece. The paper shows signs of age, including yellowing and some foxing. The right edge of the page is slightly irregular, suggesting it is part of a bound volume.

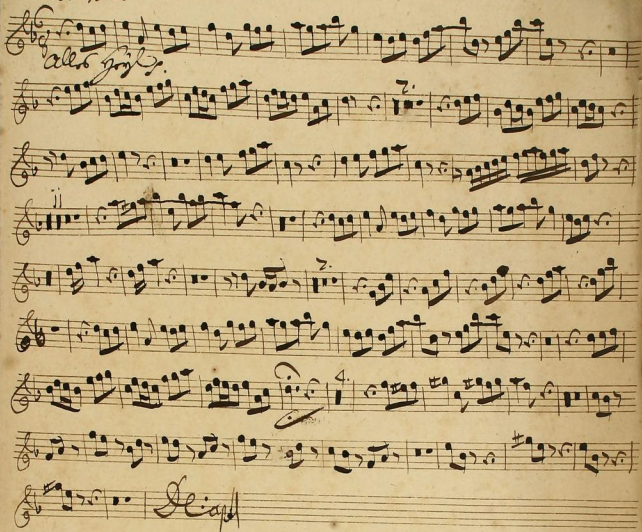




Unihni

Flauto.

45



44
Hautbois 1.

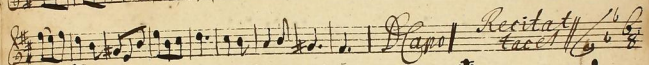
Hautbois. 1.

42

Allegro



Allegro *Recitativo*



Allegro



volti



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Capo", "Recitato", "tacet", and "9". The score is written in a historical style, likely from the 18th or 19th century.



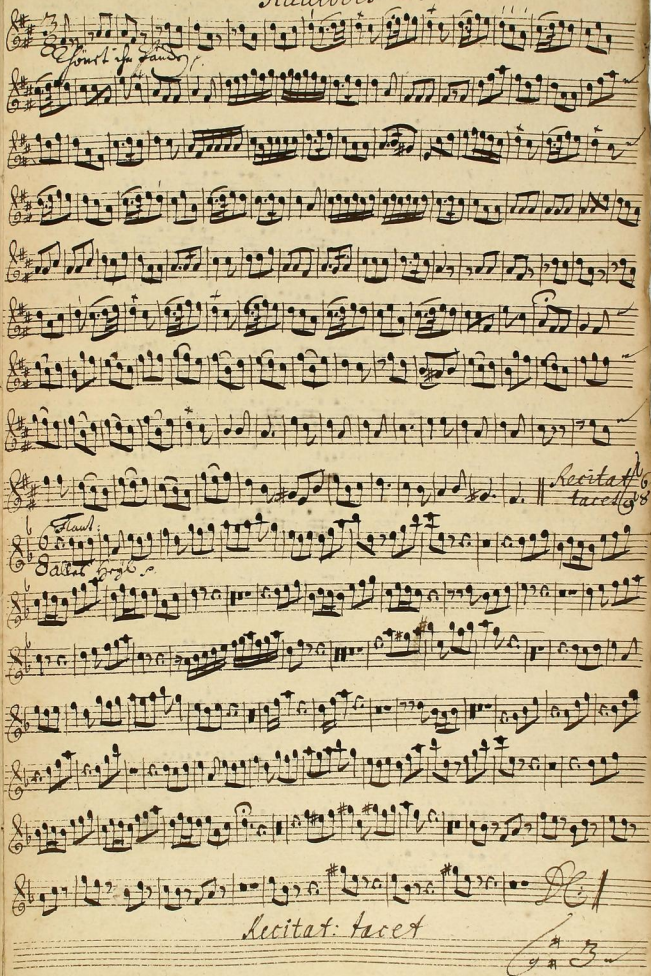


45
Hautbois 2.

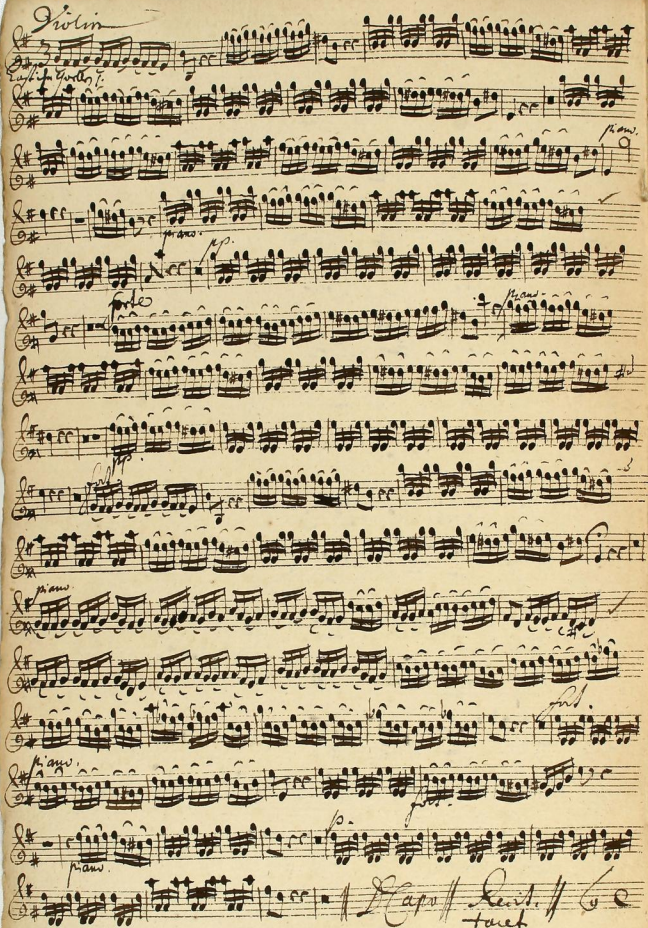


Hautbois. 2.

46



Violin



Hauts.

Allegro molto.

pian.

pian.

pian.

*Recitat.
tacet.*

Di bene il tempo.

*Recitat.
tacet.*

Di bene il tempo.

Recitat. tacet.



Darmstädter Symphonie.

The image shows a handwritten musical score for a symphony. The title "Darmstädter Symphonie." is written at the top left. The score is written on 14 staves, featuring various musical notations including notes, rests, and dynamic markings such as "piano" and "f". The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The title "Darmstädter Symphonie." is written at the top left. The score is written on 14 staves, featuring various musical notations including notes, rests, and dynamic markings such as "piano" and "f". The score is written in a cursive, handwritten style.

Es ist Groll und Ad. Fagott

149

Handwritten musical score for Bassoon (Fagott) on 14 staves. The notation is in G major (one sharp) and 4/4 time. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include 'p.' (piano) and 'p. aus.' (piano fade out). The piece concludes with a double bar line and the word 'Capo' written in a decorative script.

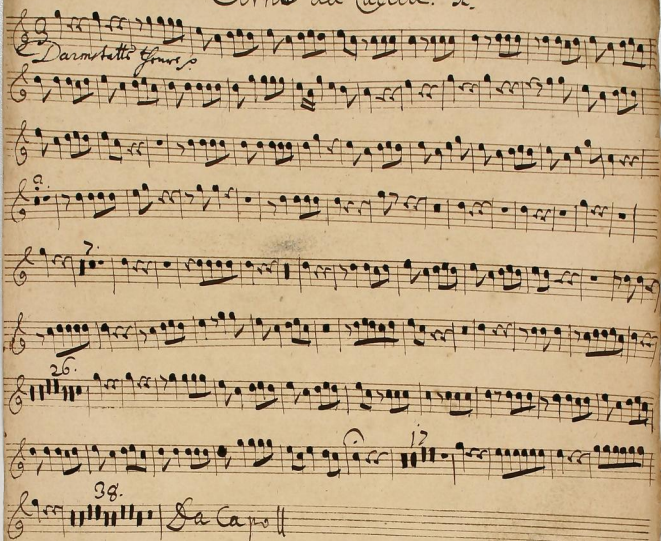
Englische Orgel.



Chr. 1.

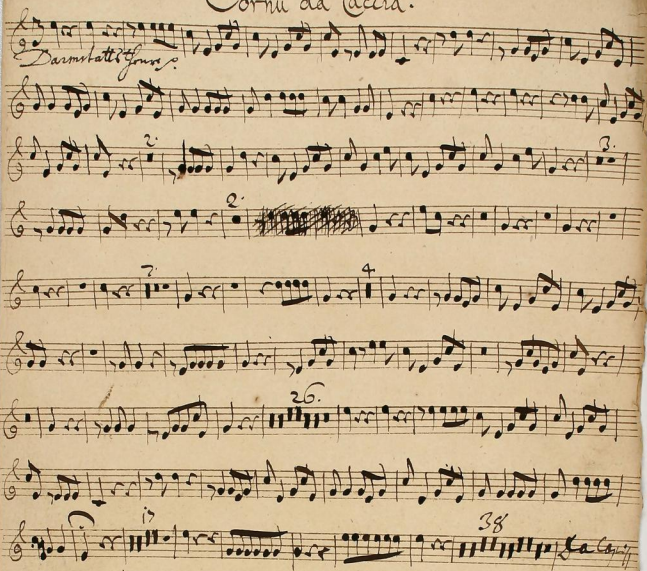
A handwritten musical score on aged, yellowed paper. The score is written in a single system with ten staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. There are several annotations in the left margin, including 'f. f. f.' and '2. 2.'. The score ends with a double bar line and a repeat sign. The paper shows signs of age, including foxing and slight discoloration.

Corno da Caccia. I.



Cornu da Caccia.

57



Chor. 1.



Chr. 2



Geistliche Lieder

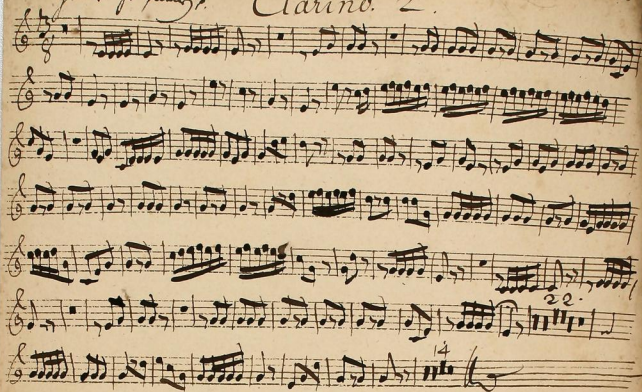
Clarin. 1.

22



Geist in Faurer. Clarino. 2.

53



Tympano.

54



Alto.

58

Eronstliche Tauten = walfische Trompeten =
 Einzigel Darmfackel = im fünden fufiau Eronstliche Tauten
 = walfische Trompeten = Einzigel Darmfackel
 = im fünden fufiau Laß bey doppeltemminuten bey doppel
 minuten fton in der des Mutter For der Mutter For walfen fton dem
 allerhöchsten dem allerhöchsten fton fton der große Künst der große
 fton gefellen Darmfackel Tauten = fton Einzigel lebt Darmfackel Tauten
 fton Einzigel lebt das fton allen die gewinn fton die gewinn fton das fton
 galt mal der fton lebt fton lebt fton gel fton.
 Recit Aria Recit Aria Recit Aria Recit Aria Recit Aria Recit
 tace tace tace tace tace tace tace tace
 Aria Recit Aria Recit
 tace tace tace tace

volte

Ich habe den Höchsten Vater Ich lobe den
 er lobe vorfreulich er lobe er freit er freit er
 freit er lobe den Höchsten Vater Ich lobe er lobe den
 freulich er lobe er freit er lobe vorfreulich er lobe er lobe er
 lobe er freit er freit seine Litten Komt Lobey
 in der Himmel der Himmel in der Himmel der-
 der-ger freit freit mit freitigem Gesez freit mit
 freitigem mit freitigem Gesez

Das

Mein Balsam rannst fröhlich in mein Herz auf ewig an zu
 bitten hab mich die Lösung von Noth und
 die mich fröhlich lachst dich fröhlich groß in Amme
 Willen laßt mich zu mir viel Freude wird
 Ich Charlot
 denn ich mich nicht bekennt so kommt die Liebe
 mich mit innigstem Verlangen in die Welt zu setzen
 fröhlich den Himmel an zu sehen
 Laßt ihr Vergnügen belohnen laßt - laßt -
 laßt mich fröhlich - fröhlich laß mich
 Noth und große Zeiten in der Welt
 besten von Recital Aria
 tacet tacet
 Mein Volk steht fröhlich an, ob solches Gnade dich in mich
 gütig dich fröhlich an meine Gnade steht
 Ich muß mich nicht vergessen lassen mich fröhlich laß
 mich mich viel Vergnügen zu gewahren sein Vater laß mich

[illegible]

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soll zu algermeiner Kunde zu - manifestlich manifestlich
 im Jahr. Von der allerhöchsten Majestät
 - beflusst ist der Herr - beflusst ist der Herr Von der aller
 höchsten Majestät ist der Herr beflusst ist der Herr Majestät - soll die
 solch strahlen hervor - - der Herr - -
 sollen keine kein - e. Lohren ist der Herr beflusst ist der Herr
 Mein ab sollen kein - e. Lohren ist der Herr beflusst ist der Herr
 Recit. Aria im folgenden Amantiff
 tacet tacet glauben Ja ja man würde sollen
 Göttern sein keine Vögel noch mit fremden jüdischen Göttern

Ich lobe — — — — — den Höchsten Walter lob
 Lammel den — — — — — Ich lobe vorferreucht für
 lobe ex ferreucht — — — — — ex ferreucht ich lobe den Höchsten
 Walter lob Lammel Ich lobe — — — — — vorferreucht ex
 lobe ex ferreucht ex lobe vorferreucht ex lobe ex lobe ex
 lobe ex ferreucht ex ferreucht. Erant Ealten — — — — — Kommt her
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Capelle