

Handwritten musical score for a symphony or opera. The score is written on 18 staves, each with a different instrument or voice part. The notation includes notes, rests, and dynamic markings. The first staff is labeled "Clarino 1" and "Sonata." The second staff is "Clarino 2". The third staff is "Fagotti". The fourth staff is "Fornbone 1". The fifth staff is "Fornbone 2". The sixth staff is "Fornbone 3". The seventh staff is "Violino 1" and "Sonata." The eighth staff is "Violino 2". The ninth staff is "Viola 1". The tenth staff is "Viola 2". The eleventh staff is "Fagotto". The twelfth staff is "Canto 1". The thirteenth staff is "Canto 2". The fourteenth staff is "Alto". The fifteenth staff is "Tenore". The sixteenth staff is "Bass". The seventeenth staff is "Organo".

Mus. 1 - E - 823, 1

Handwritten number 2152





Handwritten musical notation on a single staff at the bottom of the page. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are also some handwritten numbers above the notes, possibly indicating fingerings or measure numbers.

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top half of the page contains mostly empty staves with some faint markings. The bottom half contains musical notation with lyrics written in cursive below the notes. The lyrics are:

Die Liebste der Tag, In der Frey maest  
 Die Liebste der Tag, In der Frey maest  
 Die Liebste der Tag, In der Frey maest, In der Frey maest.

There are also some additional markings and notes on the right side of the page, including a section that appears to be a repeat or a variation of the main theme.



Handwritten musical notation on ten staves, mostly blank with some faint markings.

Handwritten musical notation on ten staves with lyrics in German. The lyrics are:  
u. für Lieblichkeit  
Gib dich dem Tag  
die du machst  
Lip, Lip, Lip, Tag, die du machst, Lip, Lip, Lip  
Lip, Lip, Lip, Tag  
Lip, Lip, Lip, Tag  
Lip, Lip, Lip, Tag

Tag der Herr mays, die, die der Tag der Herr mays  
 die die der Tag der Herr mays, die die der Tag der Herr mays.  
 Tag, die die der Tag der Herr mays, laßt mich hören, mit sei die die  
 der Herr mays, die die der Tag der Herr mays, die die der Tag der Herr mays,  
 die die der Tag der Herr mays, laßt mich hören, mit sei die die  
 die die der Tag der Herr mays, laßt mich hören, mit sei die die

Lasset mich freuen und freue mich in freu  
 Lasset mich freuen und freue mich in freu  
 Lasset mich freuen und freue mich in freu  
 Lasset mich freuen und freue mich in freu



Handwritten musical score on aged paper, featuring ten staves. The notation includes notes, rests, and bar lines. There are handwritten annotations in German, such as "in festlich da ximus" and "festlich da ximus", and some numbers like "6" and "40" written below the notes.



Handwritten musical notation on a five-line staff. The notation includes notes, rests, and bar lines. The word "Längen" is written in cursive below the first few notes. The number "168" is written below the staff. The word "fres" is written below the staff towards the right.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and bar lines. The number "169" is written below the staff. The notation is more complex, featuring many beamed notes and accidentals.



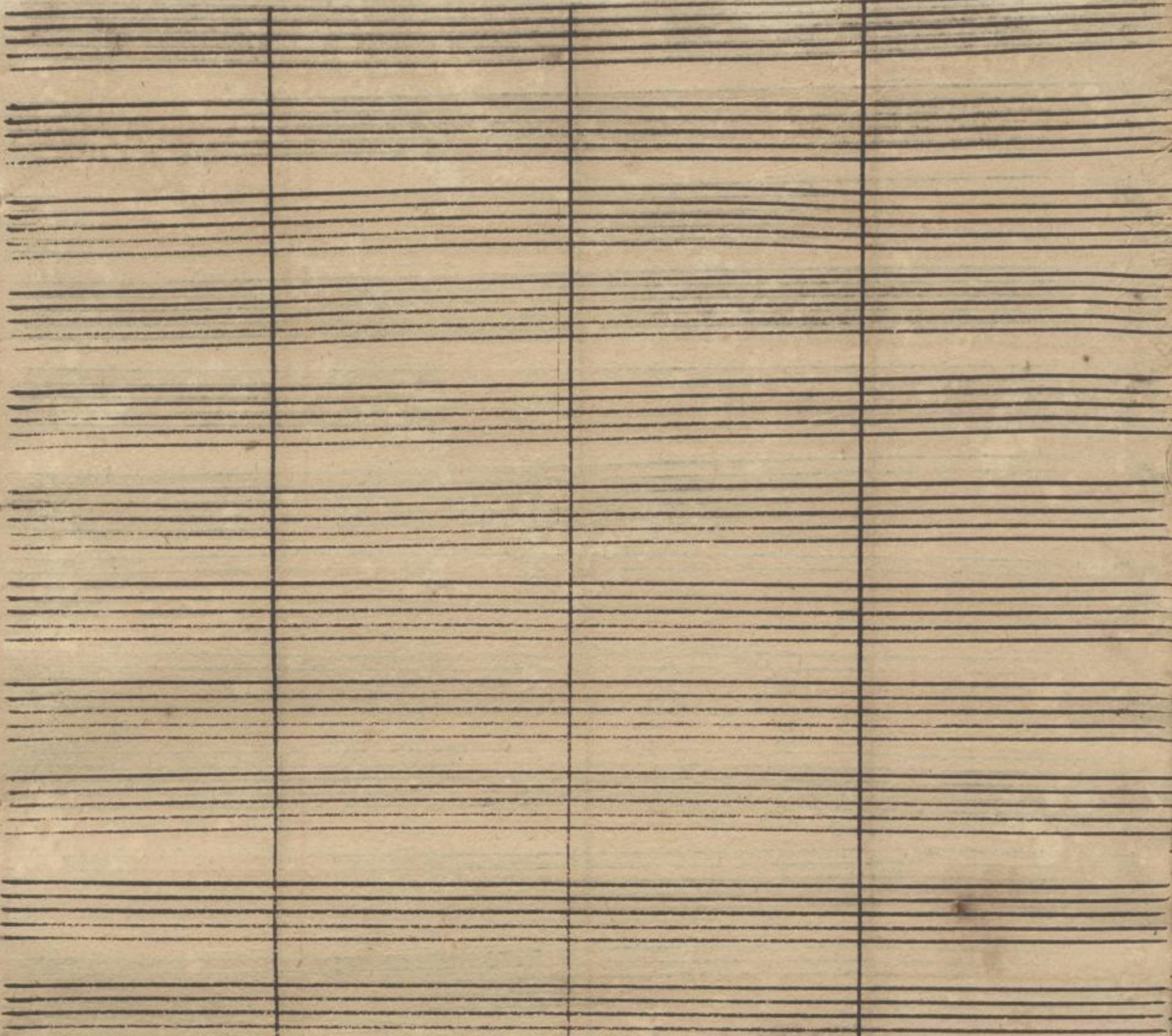
The musical score consists of ten staves. The upper staves contain vocal lines with lyrics written in German. The lower staff contains a basso continuo line with figured bass notation. The lyrics are:

Ich bin, laß mich gelingen.  
 Ich bin, laß mich gelin. — 1 2 3  
 Ich bin, liebt, ich bin, laß mich gelin, 2.  
 Ich bin, liebt, ich bin, laß mich gelin, lingen.  
 Ich bin, laß mich gelin, lin, " 2 3.

The figured bass notation at the bottom of the page includes various accidentals and numbers: #4, 2, 6, 7, #, 6, 7#, 6, 6, #, 4, 6, 5, #, 6, 4#.

Repetatur des 1. St. der  
 Tag p. einde perge.

A handwritten musical score on aged, yellowed paper. The score is organized into two systems, each with five staves. The top two staves of each system are empty. The third staff contains a treble clef and a key signature of one flat (B-flat). The fourth and fifth staves contain musical notation with lyrics written below. The lyrics are: "al," "Luluja", "al," "Luluja", "al," "Luluja", "al," "Luluja", "al," "Luluja". The notation includes various note values, rests, and dynamic markings. At the bottom of the page, there is a single staff with a treble clef, a key signature of one flat, and a 2/2 time signature. This staff contains a sequence of notes with fingerings (6, 6, 6, 6, 5, 6) and a sharp sign (#) above the final note.



Handwritten musical notation on a page with ten staves. The notation is organized into four systems, each consisting of two staves. The first system includes the word "al." written below the notes. The second system includes the word "Lulija" written below the notes. The third system includes the word "Lulija" written below the notes. The fourth system includes the word "al." written below the notes. The notation consists of rhythmic patterns of notes, some with stems and flags, and some with accidentals. The paper is aged and shows some staining.

The top half of the page contains several sets of empty musical staves. Each set consists of a single treble clef staff and a grand staff (two staves joined by a brace). The paper is aged and shows some staining.

Handwritten musical score for a piece titled "Loblija". The score is written on a grand staff (treble and bass clefs) and includes vocal lines with lyrics. The lyrics are: "al.,", "Loblija", "alloblija", "al.,", "Loblija", "al.,", "Loblija", "al.,", "Loblija". The music features various note values, rests, and dynamic markings. There are also some numerical figures (6, 6, 6r) written below the bass line in the first system.




ja alle, lujja ci

"lobi" ja ci

al,

al,



loluja alloluja

lu luja alloluja

lu luja alloluja

lu luja alloluja

lu luja alloluja

lu luja alloluja

al, loluja

al,

al, "loluj"

al,

al,

al,

al, loluja

al,

al, "loluj"

al,

"loluja"

al,

Handwritten musical notation on ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are mostly blank, with some faint markings and clefs.

Handwritten musical notation with lyrics on six staves. The notation includes notes, rests, and clefs. The lyrics are written below the notes.

al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja"

ja, al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja"

al<sub>2</sub> "Luluja" al<sub>2</sub> "Luluja" al<sub>2</sub> "Luluja" al<sub>2</sub> "Luluja" al<sub>2</sub> "Luluja"

al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja"

al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja" al<sub>1</sub> "Luluja"

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in German and appear to be a hymn or religious text.

Lyrics (from top to bottom):

- al. "Lobujä allolujä"
- al. lobujä ja
- allolujä al. lobujä ja
- al. lobujä

The bottom right of the page contains some scribbled-out musical notation.

*Sinfonia*

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Violino 3<sup>o</sup>

Violino 4<sup>o</sup>

Trombe 1<sup>a</sup>

Trombe 2<sup>a</sup>

Trombe 3<sup>a</sup>

Trombe 4<sup>a</sup>

Canto 1<sup>o</sup>

Canto 2<sup>o</sup>

Alto

Tenore 1<sup>o</sup>

Tenore 2<sup>o</sup>

Basso

Organo

*Dieß, eine Jungfrau ist gesungen*



343  
0

*Kossmuth.*

Empty musical staves.

Musical notation with lyrics: *Sie, zu -* *der Jungfrau*

Musical notation with figured bass: *5 6 5 3+3* *6 5 4 3* *6 5 4 3*



Handwritten musical notation on a single staff, including notes, rests, and dynamic markings. The lyrics below the staff are: "für die", "in der", "Katholischen", "Kirche", "für die".

Handwritten musical notation on a single staff, including notes, rests, and dynamic markings. The lyrics below the staff are: "für die", "Katholischen", "Kirche", "für die".

Handwritten musical score on aged paper, featuring multiple staves. The score includes lyrics in German and musical notation. The lyrics are:

sieh mich an  
 sieh mich an  
 ich hab dich  
 ich hab dich  
 sieh mich an  
 sieh mich an

The musical notation includes various notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ring. c. ist zuewangt.

ist zu sein  
"gru  
siehe uns Jungfrau und Junge  
die "gru siehe,  
siehe uns Jungfrau und Junge.

zum Jungfrau'nschwanze.

zum Jungfrau'nschwanze.

zum Jungfrau'nschwanze.

Din, Gnu.

Hoch zu Ehren der

Hoch zu

ist gesungen

nun Jungfrau ist geboren, gro, in wirtung des

nun

ist geboren

" gro,

nun

und

gro,

nun Jungfrau ist geboren,

nun

76

643

565  
343

mit Gottes Hilfe singe ich  
 u. singe.

die Jungfrau Maria.

die ist  
 die Jungfrau Maria.

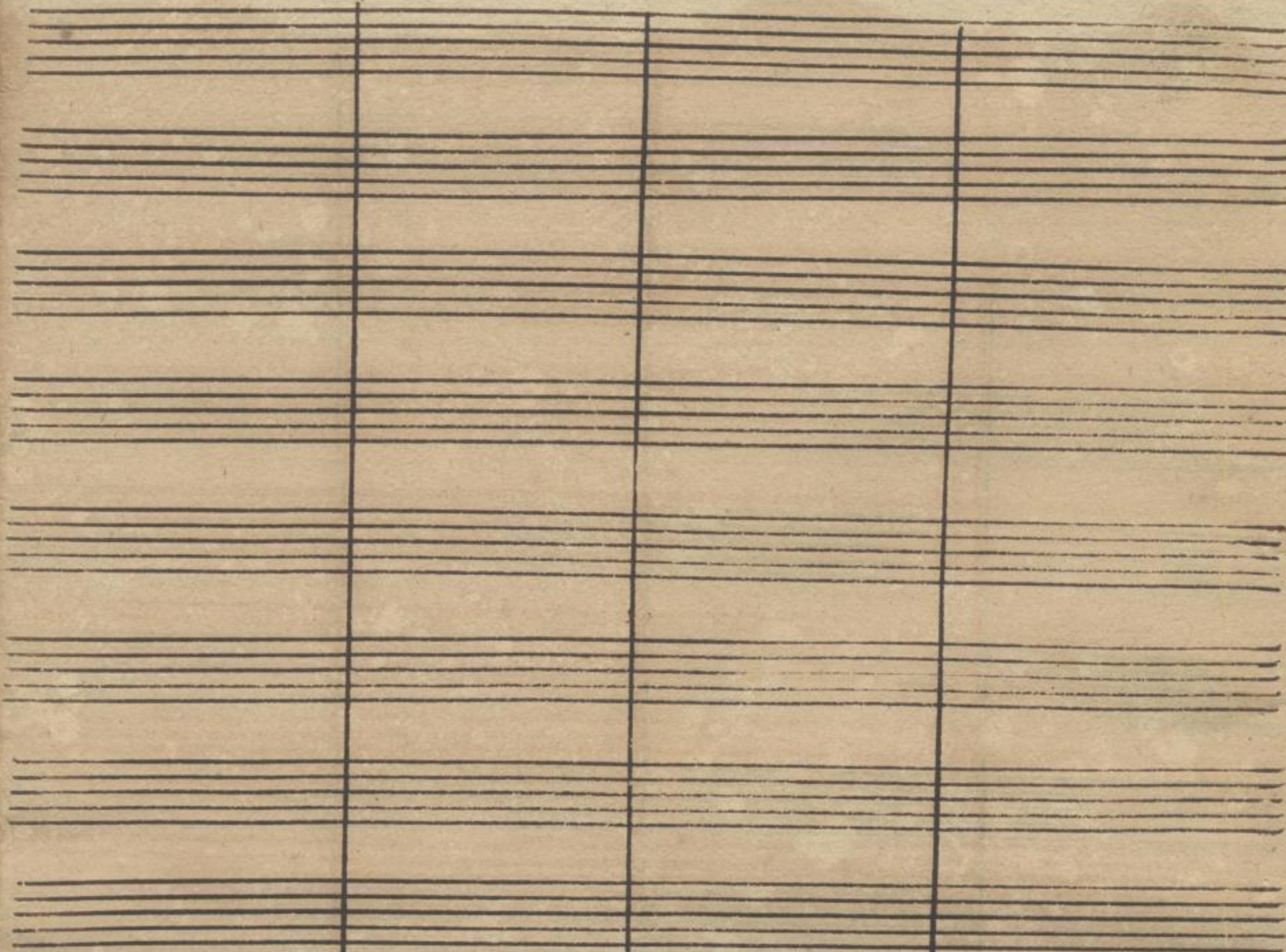
die ist  
 die Jungfrau Maria.

die ist  
 die Jungfrau Maria.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in German and are interspersed with the musical notation. The text includes:

*fiel ein*  
*er wird für Christmann*  
*er wird ein*  
*er wird ein*  
*er wird ein*  
*er wird ein*  
*er wird ein*  
*er wird ein*  
*er wird ein*  
*er wird ein*



*Ich bin ein Jungfrau, die schon vor  
 mir steht, und die  
 Ich, und die  
 u. in dem  
 Ich bin ein Jungfrau, die schon vor  
 mich steht, und die  
 Ich, und die  
 u. in dem*

*grob*

*grob*

*grob*

*grob*

*grob*

*grob*

*grob*

*grob*

*grob*

*Im vierten Teil*

*Im vierten Teil*

*Im vierten Teil*

Handwritten musical score on aged paper, featuring ten staves. The notation is sparse, with notes and rests visible on the first seven staves. The eighth staff contains a more complex melodic line with various accidentals (flats, sharps) and a fermata. The bottom two staves are mostly blank.

X

Handwritten musical score on aged paper. The score consists of approximately 10 staves. The top staves contain complex rhythmic patterns, possibly for a keyboard instrument. The bottom staff is a bass line with notes and rests. There are several handwritten annotations in German, including "Dramatisch" and "Winter".

Annotations in German:

- Dramatisch
- Winter
- Dramatisch Winter

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring notes, rests, and bar lines. The score is divided into three measures by vertical bar lines. Below the staves, there are handwritten annotations in German.

The annotations include:

- Staff 1: *bitterg*
- Staff 2: *einige Stunden*
- Staff 3: *bei bei zu vermerken*
- Staff 4: *bei bei bei bei*
- Staff 5: *bitterg*
- Staff 6: *einige Stunden*
- Staff 7: *bei bei zu vermerken*

At the bottom of the page, there are some numbers: *6 6 6 6 6 6 5 4 3 2 1* and *6 5 4 3 2 1*.

bist du verurtheilt zu. gü. abzu. tot in. Sünden  
 Gewisse. böse böse Sünden  
 gibt Sünden  
 bist du verurtheilt  
 gibt Sünden  
 Sünden. fertig.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in German and include:

*... in die ...*  
*... in die ...*  
*... in die ...*  
*... in die ...*



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely German. The score includes various musical notations such as notes, rests, and clefs.

Lyrics (top left):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.

Lyrics (top right):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.

Lyrics (middle left):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.

Lyrics (middle right):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.

Lyrics (bottom left):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.

Lyrics (bottom right):  
 Ich hab' dich lieb, du bist mein  
 Herz, du bist mein Leben.





Ies. 7, 14. 15.

Die, eine Jungfrau ist  
schwanger.

à 14.

2 Violini concertati.

2 Violini 2<sup>o</sup> loco.

4 Tromboni

2 Canti.

Alto.

2 Tenori.

Basso.

6 Voci in Ripieno.

con Continuo à doppio, e Partit. vid. Sibis  
del Sigl. des. Kay. Künigl. Hof.

Hofmanniller.

Festo Annuntiat. Mar.

1690.

1703.

1771.

*[Large decorative flourish]*

U 51

Handwritten notes

Mus. 4-E-823.2a



Handwritten musical notation on aged paper. The top staff features a large, decorative flourish on the left. The notation includes notes, rests, and clefs. Above the first staff, there are handwritten numbers:  $\frac{6}{4}$  and  $\frac{5}{3}$ . Above the second staff, there are handwritten numbers:  $\frac{5}{6}$  and  $\frac{3}{4}$ . The text "Sinfonia" is written above the first staff, and "Sinf. C. 1." is written below the second staff. The paper shows signs of age, including stains and a small number "2" at the bottom center.










Handwritten musical score on ten staves. The lyrics are written below the notes in a cursive script. The text includes:

bu the u. fong bu the u. fong — bu the u. fong bu the u. fong  
reife — böß böß böß zu wechsten böß zu  
Und gü — te güte zu wechsten bu the u. fong  
bu the u. fong — bu the u. fong bu the u. fong  
u. fong bu the u. fong bu the u. fong böß böß böß  
zu wechsten böß zu wechsten gü — te gü — te,  
u. fong gü — te gü — te güte zu wechsten u. fong gü — te gü  
u. fong güte güte zu wechsten

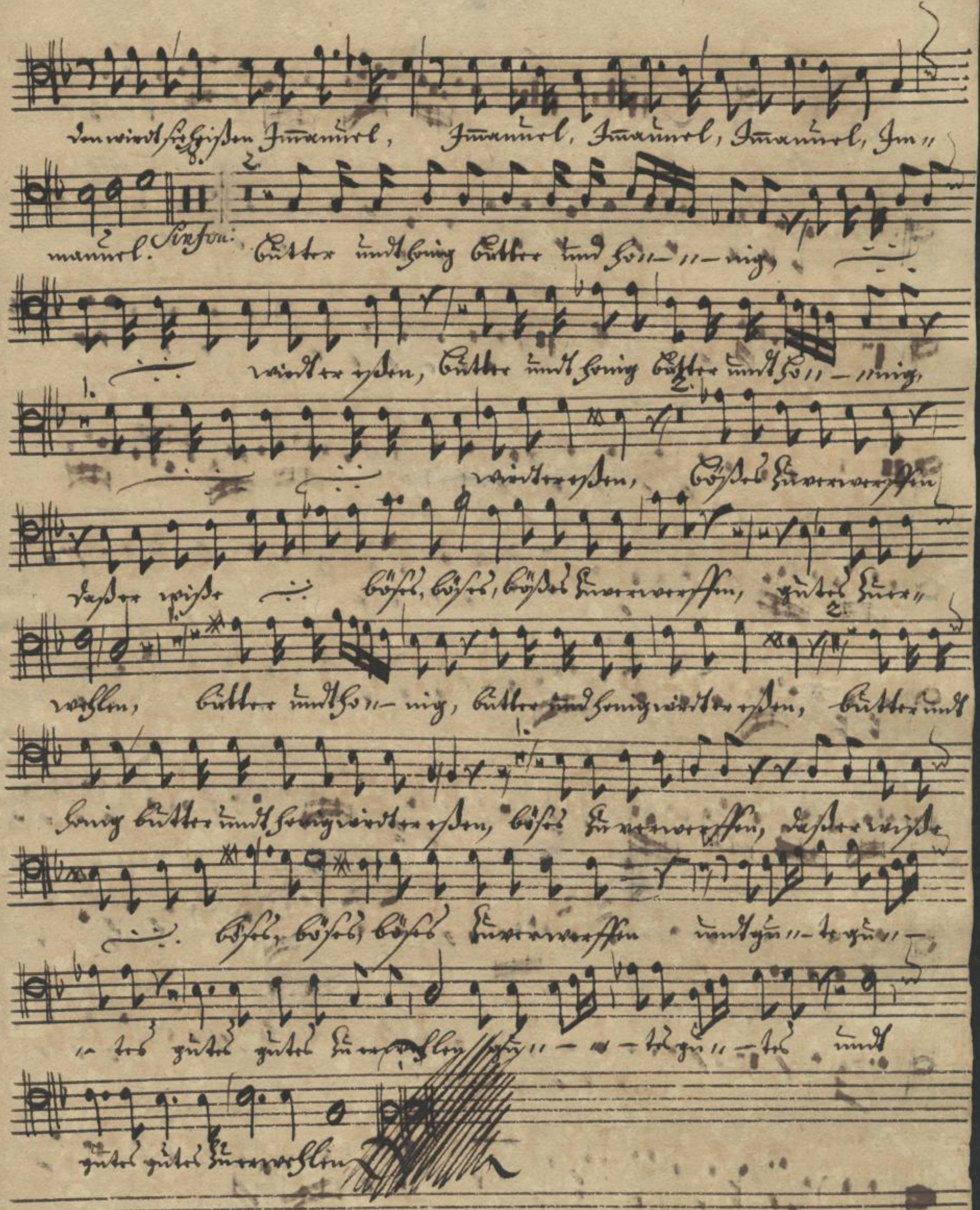




Cüthre und Honig, Cüthre und Honig wieder essen, böses zu zerstreuen,  
 Was der reißt, Was der reißt böses, böses zu zerstreuen, gut zu sein,  
 wehlen, Cüthre und Honig Cüthre und Honig, Cüthre und Honig Cüthre  
 und Honig wieder essen, Cüthre und Honig Cüthre und Honig // Gut //  
 tre und Honig Cüthre und Honig wieder essen, böses zu zerstreuen,  
 Was der reißt Was der reißt böses, böses zu zerstreuen, und zu // - tre zu //  
 // - tre gut, gut zu zerstreuen, und zu // - tre zu // - tre und gut  
 gut zu zerstreuen



Im weitesten Himmel, Himmel, Himmel, Himmel, Im  
menschlichen. Guttes und heilig Guttes und heilig  
verstehen, Guttes und heilig Guttes und heilig  
verstehen, Gutes und heilig  
verstehen, Gutes und heilig, Gutes und heilig, Gutes und  
heilig Gutes und heilig, Gutes und heilig, Gutes und  
heilig Gutes und heilig, Gutes und heilig, Gutes und  
heilig Gutes und heilig



Tenore 2

49. 20.

5.

*Alfonia. Dieße*

Dieße Jungfrau ist pferanger, Dieße —

*irber*

So, Dieße,

eine Jungfrau, eine Jungfrau, eine Jungfrau ist pferanger,

Dieße,

eine Jungfrau, eine Jungfrau, eine Jungfrau ist pferanger,

und wird einen Kofu —

Dieße eine Jungfrau, eine Jungfrau ist pferan —

— " — " — " — gaa,

einen Kofu —

siehe eine

Jungfrau, eine Jungfrau,

siehe, eine Jungfrau, eine Jungfrau ist pferan,

gaa — " und wird einen Kofu —

einen Kofu —

einen Kofu gebären

Den wird sie heißen Jannawirch,

Den wird sie heißen Jannawirch,

8. 4.

*Alfonia.*

Butter und Honig,

wird es essen

Butter und Honig,

Butter und so

" nig Butter und Honig

wird es essen

Mus. 1-E-823, 2a



<sup>2.</sup> *höfch zu verschaffen,* <sup>2.</sup> *gütes zu*  
*erschlen. Gütes und sonig, Gütes und so - " nig,*  
*Gütes und sonig wieder erschlen, Gütes und sonig,*  
*wieder erschlen, höfch zu verschaffen,*  
<sup>3.</sup> *gütes, gütes zu verschlen, und gütes, gütes zu verschlen*







<sup>2.</sup>  
Honey wieder essen, <sup>1.</sup> Butter und Honig <sup>2.</sup> wieder essen

<sup>1.</sup> löst zu verschlucken, <sup>2.</sup> <sup>3.</sup> gut, gut

<sup>4.</sup> zu verschlucken, <sup>1.</sup> und gut, gut zu verschlucken







Canto 2<sup>o</sup> in Ripieno.

Sinfonia Siehe, eine Jungfrau eine Jungfrau ist schwanger, Sinfonia  
 eine Jungfrau ist schwanger, Sinfonia eine Jungfrau ist schwanger,  
 Siehe eine Jungfrau eine Jungfrau, Siehe eine Jungfrau eine Jungfrau,  
 Siehe eine Jungfrau eine Jungfrau ist schwanger Danke dir großer Immanuel  
 Immanuel Immanuel Immanuel, Danke dir großer Immanuel,  
 Immanuel Immanuel Immanuel Sinfonia. Bitten. bring, und danke dir,  
 böses Züchtel treffen, Bitten und bring, danke dir, böses Züchtel treffen,  
 böses Züchtel treffen, gutes Züchtel treffen, Bitten und bring, danke dir  
 bring, Bitten und bring, danke dir, böses Züchtel treffen,  
 böses Züchtel treffen, gutes Züchtel treffen, und gutes Züchtel  
 Züchtel treffen



Mus.-1-E-823, 2a

*[Faint, illegible handwriting on aged paper]*

Alto in Ripien

14. 20.

*Infonia* siehe Ein Jungfrau ist schwanger  
 ein Jungfr. ein Jungfr. ist schwanger ein Jungfrau ist schwanger  
 sieht ein Jungfr. ein Jungfr. sieht ein Jungfr. ein Jungfr.  
 sieht ein Jungfr. ein Jungfr. ist schwanger Und wird sie sein Immanuel Im-  
 manuel Immanuel Und wird sie sein Immanuel Immanuel Immanuel  
 Psf. Bittet umsonst bittet und sonig Wieder isten Bittet und sonig Bittet und  
 sonig werden isten, böse zu werden isten böse zu werden isten gut  
 zu werden, bittet und sonig Bittet und sonig werden isten Bittet und  
 sonig bittet und sonig werden isten böse zu werden isten böse zu werden  
 werden gut gut zu werden und gut gut zu werden



Mus. 1-E-823,2a

11

11

11



Tenore in Rip.

19 20.

Sinfonia

siehe

uns Jungfr. uns Jungfr. ih. j. s. angr.

uns Jungfr. ih. j. s. angr., uns Jungfr. uns Jungfr. ih. j. s. angr.

siß uns Jungfr. uns Jungfr., siß uns Jungfr. uns Jungfr. siß

uns Jungfr. uns Jungfr. ih. j. s. angr. Den Wind zu fischen Imma und Immanu. Imma

manu. Den Wind zu fischen Immanu. Immanu. Immanu. Imma.


Bitter und sonig, Bitter und sonig wieder an ften, Bitter und sonig, Bitter und sonig wieder

an ften Bitter zu den Wunden Bitter zu den Wunden gutte zu den Wunden

Bitter und sonig Bitter und sonig wieder an ften Bitter und sonig Bitter und sonig

wieder an ften Bitter zu den Wunden Bitter zu den Wunden gutte, gutte

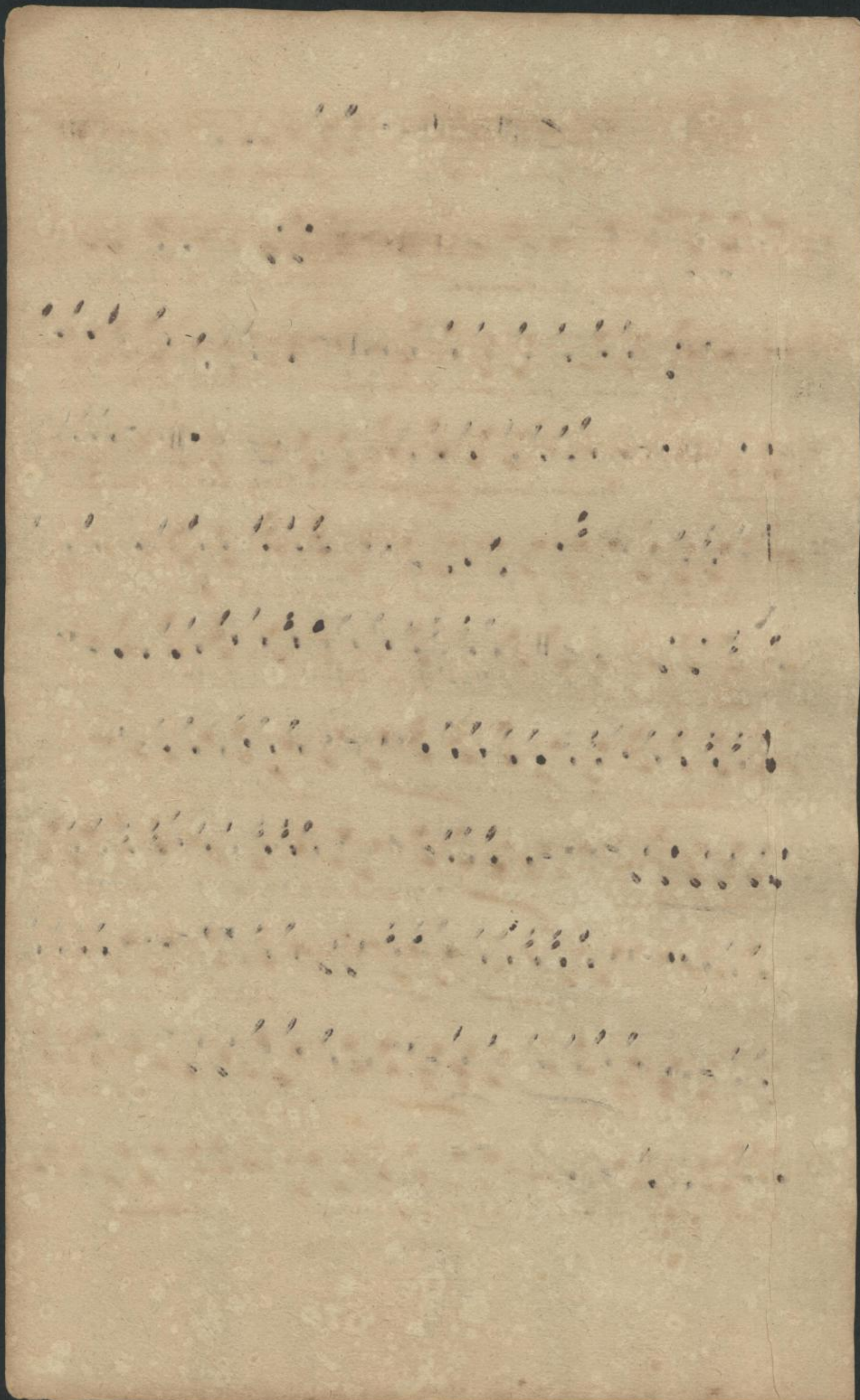
Imma und sonig und gutte gutte zu den Wunden




Mus. 1-E-823, 2a







*Sinfonia. Diebe, mir Jungfer ist schwanger, Sinf.*

*mir Jungfer ist schwanger, Sinf. mir Jungfer ist schwanger,*

*siehe mir Jungfer mir Jungfer, siehe mir Jungfer mir*

*Jungfer Diebe mir Jungfer mir Jungfer ist schwanger,*

*Immer die heissen Immermal Immermal Immermal*

*Immer die heissen Immermal Immermal Immermal*

*Sinf. Butter und Honig, wieder es sein!*

*Butter und Honig, wieder es sein, bist du es!!*

*wissen, gut hab du es wissen,*

*Butter und Honig, wieder es sein, Butter und Honig*

*Butter und Honig, wieder es sein, bist du es wissen!*



3.  
gütch gütch in ruffen, mit gütch gütch

~~in ruffen~~

Violino I concertat.

Sinfonia.

~~ritornello~~ Siehe, eine Jungfrau ist schwanger.

The musical score consists of ten staves of handwritten notation. The first staff begins with a large, decorative flourish. The second staff contains the text 'Siehe, eine Jungfrau ist schwanger.' with a 'ritornello' crossed out above it. The third staff has a '20.' marking above it. The fourth staff is labeled 'Sinfonia.' and has a '3.' marking above it. The fifth staff is labeled 'Sinf.' and has a '5.' marking above it. The sixth staff has a '3.' marking above it. The seventh staff has a '2.' marking above it. The eighth staff has a '2.' marking above it. The ninth staff has a '11.' marking above it. The tenth staff is mostly blank with some faint markings.



Mus. 1-E-823, 2a

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music, each beginning with a treble clef. The notation is dense and includes various note values, rests, and dynamic markings. The first staff has a '7' above it. The second staff has a double bar line. The third staff has a '2.' above it. The fourth staff has a '2.' above it. The fifth staff has a '1.' above it. The sixth staff has a '3.' above it. The seventh staff has a '1.' above it. There is a large, dark scribble over the first few notes of the seventh staff. Below the seventh staff, there are four more staves, which are mostly empty, with some faint, illegible markings. The paper shows signs of age, including foxing and staining.



# Violino 2<sup>o</sup> Concert.

*ist eine Sinfonia p. 2 Violini & 2 Violoncelli*

20.

*Sinfonia*

5.

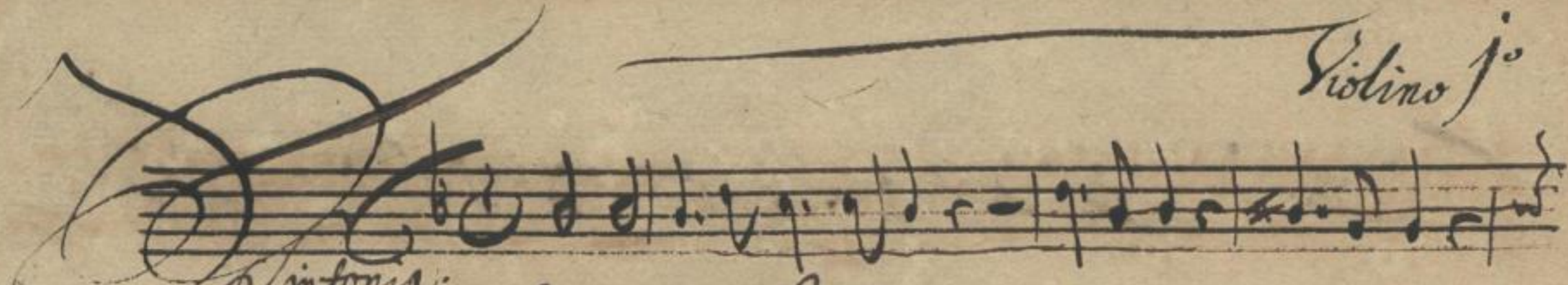
2.

Verke



Handwritten musical score on aged paper, featuring ten staves. The notation includes treble clefs, various note values, and rests. The eighth staff contains a large scribble. The bottom three staves are mostly empty with some faint markings.

Violino I



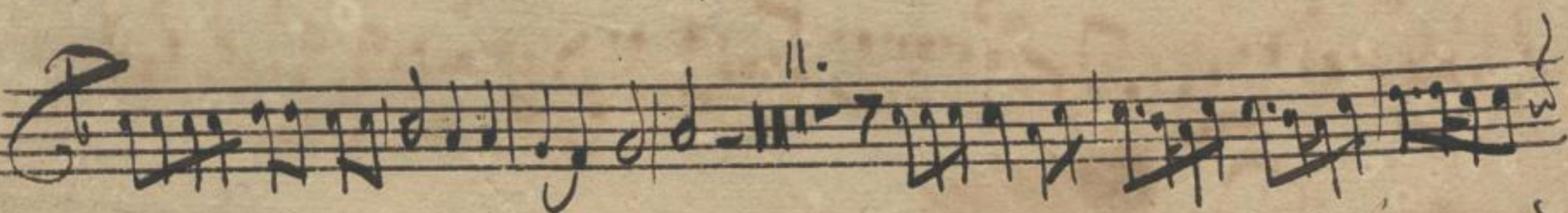
*Allegro*  
in f. Eine Jungfrau ist schwanger.



*Allegro*



*mf.*

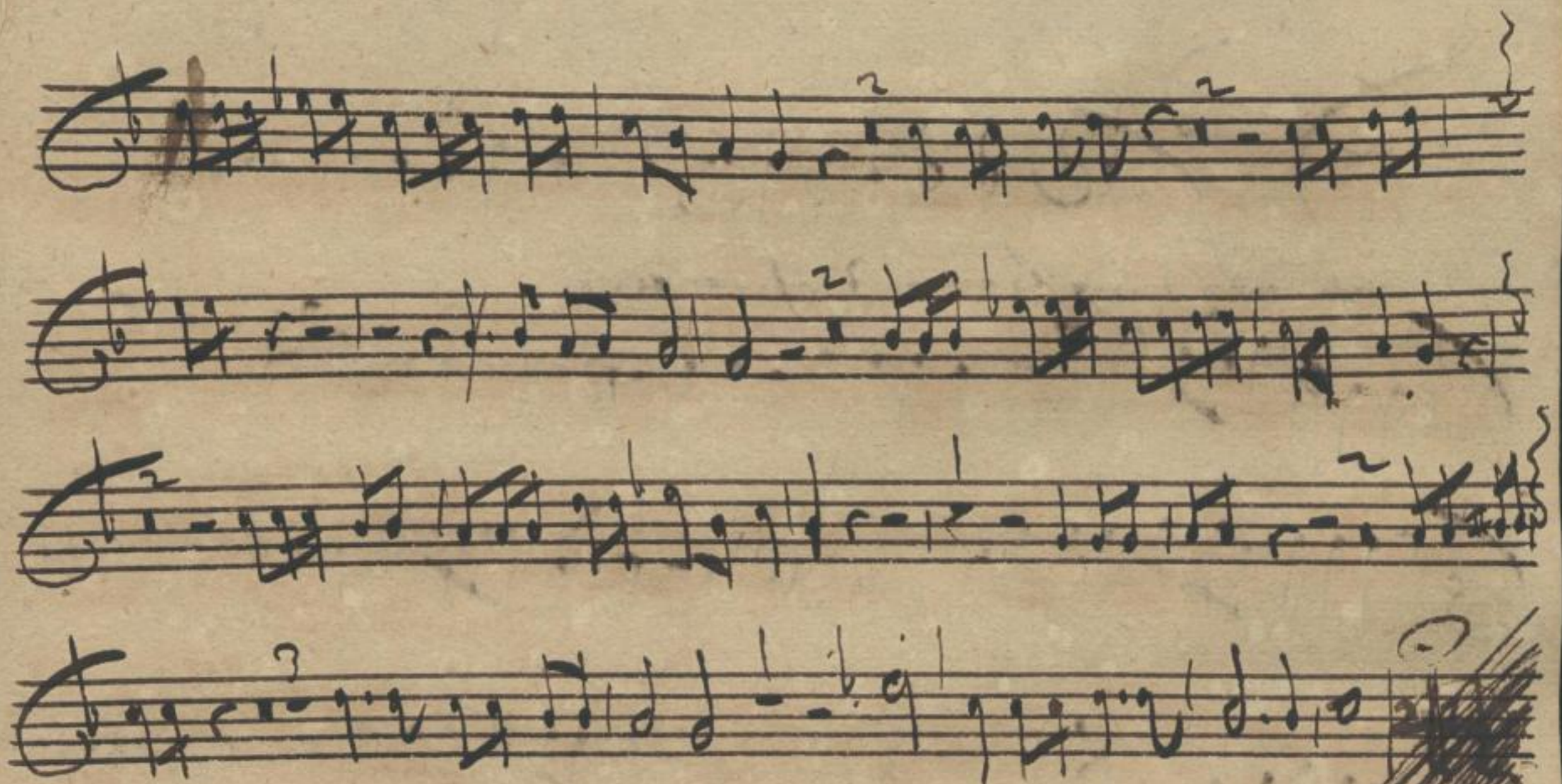


*mf.*



Mus. 1-E-823, 2a

26



Violino 2<sup>o</sup>

*Sinfonia*  
*infa sim. Innoce. p.*

*Tutti sim. Innoce. p.*

*Sing.*

*Sing.*

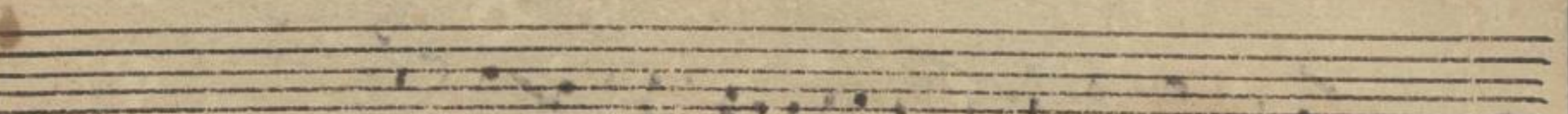
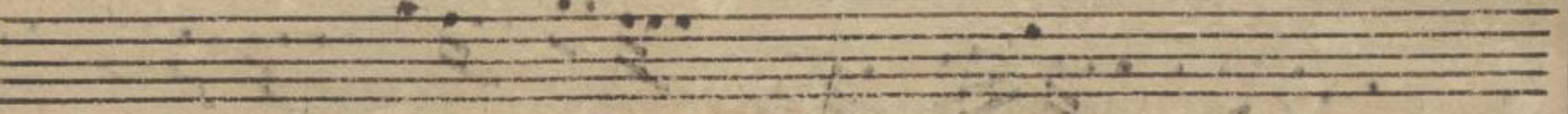
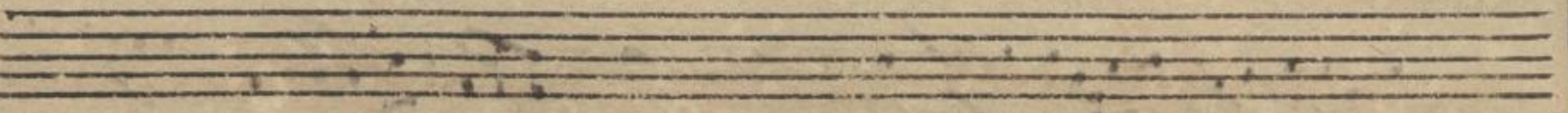
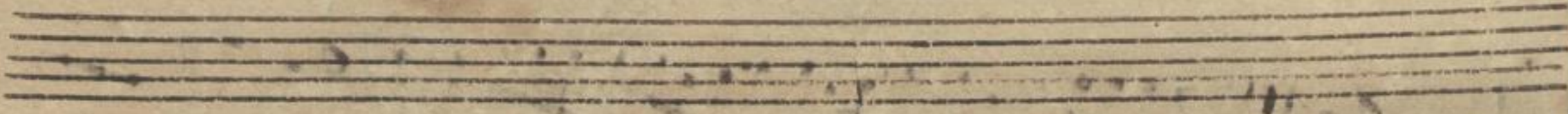
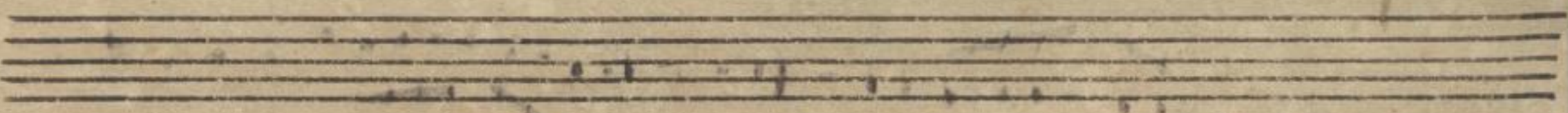
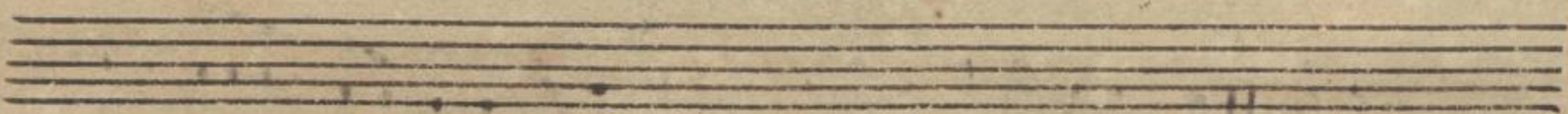
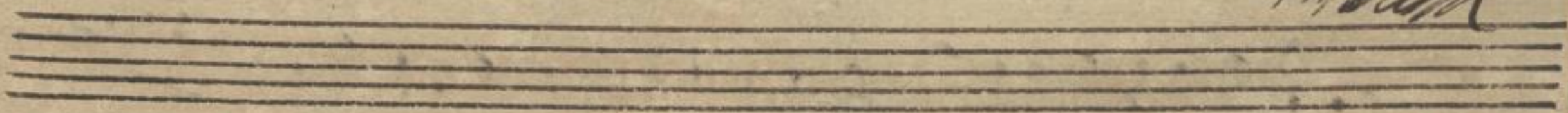
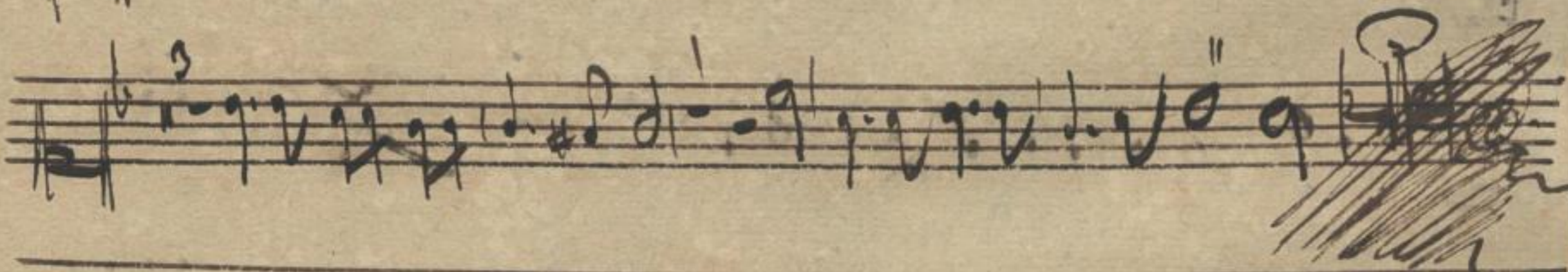
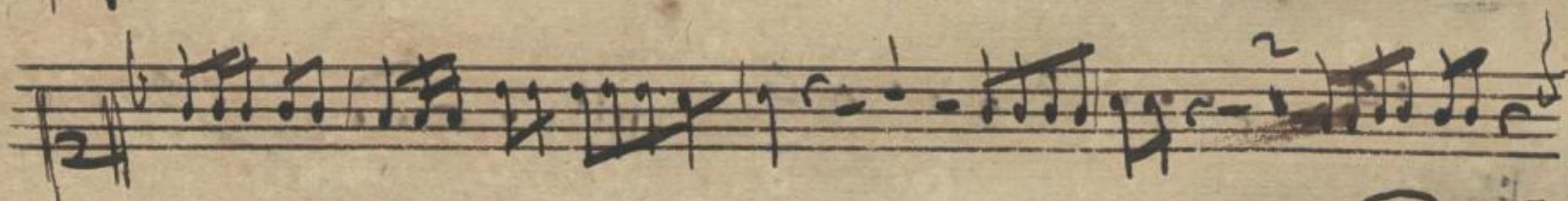
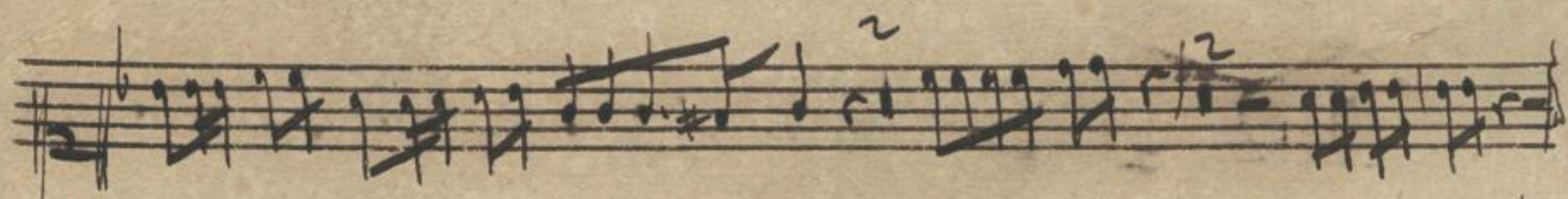
*Sing.*

11. 6 3 3

Mus. 1-E-823,2a



28



Organo.

The image shows a page of handwritten musical notation for an organ. It consists of ten staves of music. The notation includes various note values, rests, and accidentals. There are several annotations throughout the score, including the word "Sinfonia" written in different places, and "Cap." (Cappiccio) and "Conc." (Contra) markings. Some staves have numbers written above them, such as "4 3", "5 6 5", "3 4 3", and "76". The handwriting is in a historical style, likely from the 17th or 18th century. The paper is aged and has some staining.

Mus. 1-E-823,2a



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *Conc.* and *Cap.*. The word *Sinfonia* is written across the middle of the score. The manuscript shows signs of age, including ink bleed-through from the reverse side and a large, dark scribble at the end of the eighth staff.

Handwritten circular stamp or mark at the bottom center of the page.



Sinfonia

Trombone I

*Sinfonia*  
*de. iſt, um Jungfräuſt ſprang*

20

*dieſe um Jungfräuſt*

*Sinfon:*

*Sinfonia.*

*11.*

*Sinfonia.*



Mus. 1-E-823,2a

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into ten systems, each consisting of two five-line staves. The notes are small, dark ink dots, and the overall style is that of a historical manuscript. The paper shows signs of age, including some staining and faint, illegible markings. The notation appears to be a form of early musical notation, possibly for a lute or similar instrument, given the use of a single staff per system.

Trombone I

*Sinfonia*  
 in G minor für Violoncellen & Bassen

20.  
 Dieß eine Fingh.

9.  
 Einf.

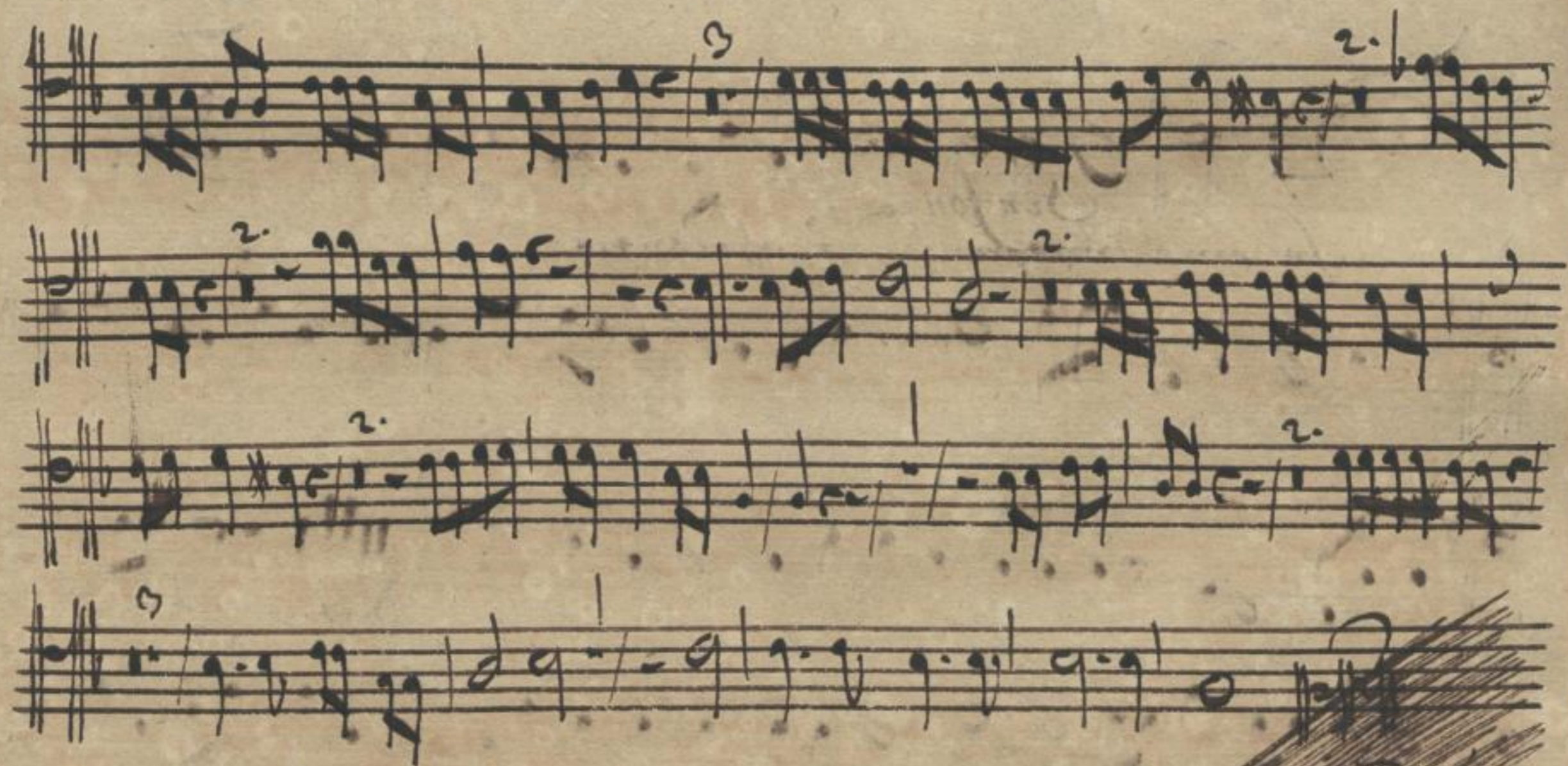
8.

3. 4. 6.

*Sinfonia*

3.





Trombone 3<sup>to</sup>

*Sinfonia*  
Dieß ist ein Zungbräu ist zu trinken

20  
*Sinfonia*  
Dieß ist ein Zungbräu

*Sinfon.*

8 3 4

6

*Sinfonia*

3 3 3

2 2 2

1 2 3 1. Verte.

1 2



A page of handwritten musical notation on aged, yellowed paper. The score consists of ten systems, each with two staves. The top system features a large, dense scribble of dark ink that obscures the notation. Below this, the notation is more legible, showing various note values, stems, and rests. The paper shows signs of age, including foxing and some staining.

1836

X

Trombone 7<sup>te</sup>

*Sinfonia.*  
*ist mit Singhorn ist franger.*

*Sinfonia.*

*Sinfonia.*

*Sinfonia.*

8

4

12

20

*Sinfonia.*

6

3

*Sinfonia.*

3



Mus. 1-E-823,2a

Handwritten musical notation on six staves. The notation includes various note values, rests, and articulation marks. The first staff begins with a treble clef and a key signature of one flat. The second and third staves feature a '2' above the first measure, indicating a second ending or a specific articulation. The fourth staff has a '2' above the second measure. The fifth staff has a '2' above the first measure and a '3' above the third measure. The sixth staff has a '1' above the first measure. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes several notes and rests. A large, dense scribble of dark ink covers the right portion of the first staff and extends down into the second staff, obscuring the original notation.