



Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system consists of three staves.

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The lyrics "Kreuzigen dein Zerknigt nicht" are written below the vocal line.

Handwritten musical notation for the third system, including a vocal line and piano accompaniment. The lyrics "Kreuzigen dein Zerknigt nicht" continue across this system.

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment. The lyrics "Kreuzigen dein Zerknigt nicht" continue across this system.

Handwritten musical notation for the fifth system, including a vocal line and piano accompaniment. The lyrics "Kreuzigen dein Zerknigt nicht" continue across this system.

Handwritten musical notation for the sixth system, including a vocal line and piano accompaniment. The lyrics "Kreuzigen dein Zerknigt nicht" continue across this system.

3 Tromp.

Handwritten musical score for three trumpets (3 Tromp.) and vocal parts. The score is written on ten staves. The first three staves are for the trumpets. The fourth staff is for the vocal parts, with lyrics in German. The lyrics are: "In Zaltutija", "Gott hat uns gesegnet", "Ich hab was", "für mich selber", "hab ich was", "hab ich was". The score includes various musical notations such as notes, rests, and accidentals. There are also some markings like "6", "4 3", "b", and "b7" below the notes.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings. The lyrics are written in a cursive hand and include the words "halb gnädig", "bistern gnädig", "und", "Jahn Lüge", "gnädig bist", and "halb gnädig bist". There are also numerical markings like "16" and "10" above some notes.

Lyrics: *halb gnädig* *bistern gnädig* *und* *Jahn Lüge*
gnädig bist *halb gnädig bist*

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Latin and German. The music includes various rhythmic values and clefs.

Lyrics (Latin):
and
Vincit Quia in nobis
est
est

Lyrics (German):
und
Wir sind
und
und

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a vocal line with lyrics and an instrumental line labeled "oboi". The music is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various clefs, time signatures, and musical symbols such as accidentals and ornaments. There are some markings above the staves, possibly indicating fingerings or breath marks. The paper shows signs of age, including discoloration and some wear.

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in G major, and the piano accompaniment is in G major with a 3/4 time signature. The lyrics are:

sein Jesu singen in dem Jesu alleu unns erfen in seyl die selbige den sumns allen

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in G major, and the piano accompaniment is in G major with a 3/4 time signature. The lyrics are:

selb selb Capmplein von der seinen Hand nicht lassen ab bis in enden sein was

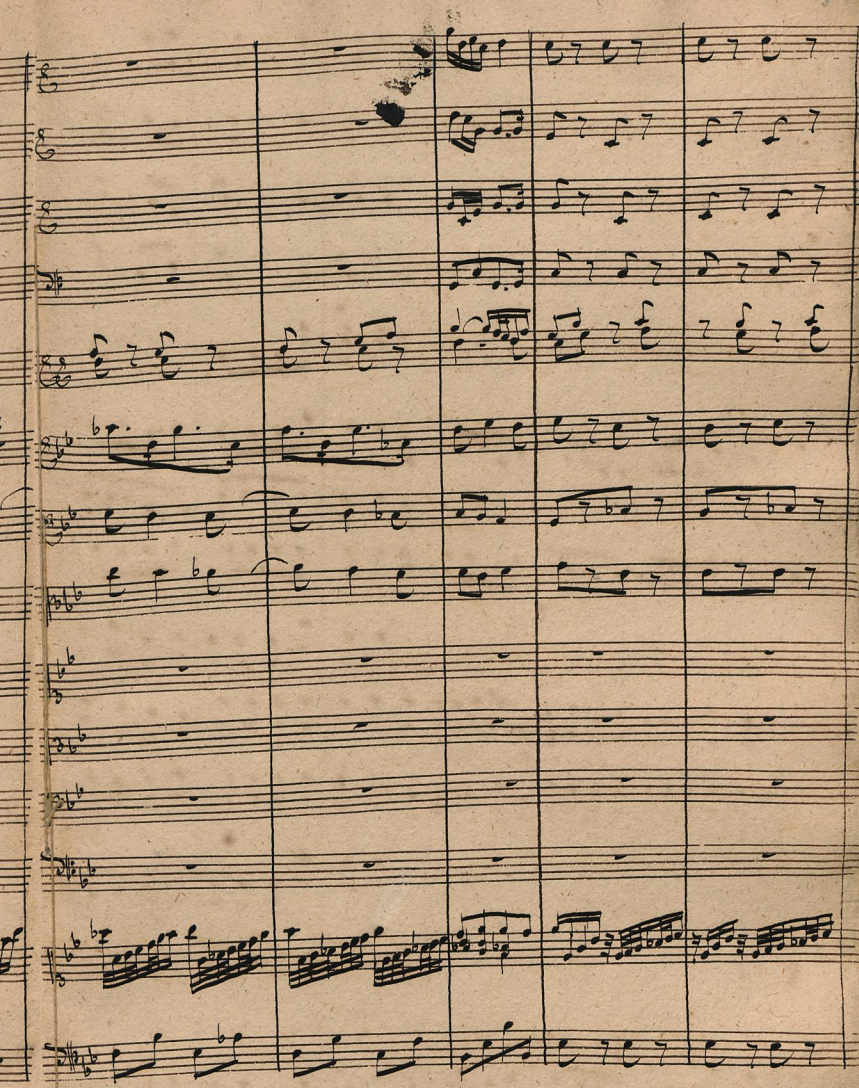
Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in G major, and the piano accompaniment is in G major with a 3/4 time signature. The lyrics are:

Gott sein Snyg daß Gott sein Snyg von besthande Snyg und Snygen

allein

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each containing multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system consists of five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The second system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The third system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The fourth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The fifth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The sixth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The seventh system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The eighth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The ninth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The tenth system has five staves, with the top two staves featuring a treble clef and a 2/4 time signature. The notation is dense and includes many accidentals and dynamic markings, such as $^{\sharp}$, $^{\flat}$, $^{\natural}$, $^{\flat\flat}$, $^{\sharp\sharp}$, $^{\flat\sharp}$, and $^{\sharp\flat}$. There are also markings like $^{\sharp}$, $^{\flat}$, $^{\natural}$, $^{\flat\flat}$, $^{\sharp\sharp}$, $^{\flat\sharp}$, and $^{\sharp\flat}$. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The score is organized into measures by vertical bar lines. The paper shows signs of age, including foxing and staining, particularly in the upper right corner.



Dona J. in Spiritu Labii iusti

Dona J. in Spiritu Labii iusti et in Verbo Sapientiae

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: "Lob und Gnade und die Krone / Lohm. H. ihm nicht ab. Tabernacula / fest mit Quadern". The music is written in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including yellowing and some staining.

Lob und Gnade und die Krone Lohm. H. ihm nicht ab. Tabernacula fest mit Quadern

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 rhythmic notation, including eighth and sixteenth notes, and rests. The second system contains five staves with more complex rhythmic patterns and some accidentals. The third system features five staves, with the first staff containing the word "f" (forte) and the second staff containing the word "p" (piano). The fourth system has five staves with rhythmic notation. The fifth system contains five staves, with the first staff showing a series of sixteenth-note runs. The sixth system has five staves with rhythmic notation. The notation is dense and includes various musical symbols such as clefs, time signatures, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are written in a cursive script and include the words "So ist die Frucht der Erde sein von dem geringen Hebesan". The music is written in a historical style, with various clefs and time signatures. The paper shows signs of age, including yellowing and some staining.

Lyrics: *So ist die Frucht der Erde sein von dem geringen Hebesan*

Five empty musical staves at the top of the page, each with a clef and a key signature of two flats (B-flat and E-flat).

Handwritten musical score with lyrics. The score consists of ten staves. The first staff is a vocal line with lyrics: *yoqu' m' d' un l' an' en ch' d' un bra' i' fo' q' -*. The second staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The third staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The fourth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The fifth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The sixth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The seventh staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The eighth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The ninth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The tenth staff continues the lyrics: *tra' un' l' an' en ch' d' un bra' i' fo' q' -*. The score includes various musical notations such as notes, rests, and clefs.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Handwritten signature or initials.

Annus Domini 1709. In diebus festis Pentecostes. In Cantata Missa. In cantata de Sancto Spiritu.

A handwritten musical score on five staves, likely for a string quartet or similar ensemble. The notation is in a common time signature (C) and a key signature with one flat (B-flat). The score is divided into two measures by a vertical bar line. The first measure contains a series of quarter and eighth notes, with some notes beamed together. The second measure continues the melodic lines, featuring some notes with slurs and accents. The paper is aged and shows some staining.

The lower portion of the page is mostly blank, showing the texture of the aged paper. On the far left edge, there are faint, partially visible musical staves from the adjacent page, including a treble clef and some notes.



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