

BRD DS Mus.ms.1225

Die Königl.Preußische Ordonans [Kopftitel]

Ms.ca.1820.

17 x 20,5 cm.

192 Bl. (Primo-Secondo) 2 Instrumente. Hin und wieder
Alte Zählung: 385 S. Bezeichnungen: Clarinetto, Hoboe,
Flauto.

Inhalt identisch mit DS Mus.ms.1222. (frageich?)

Daten: S.73: 1775. S.135: 1769. S.137: 1769. 1771.
S.139: 1771. S.173: 1765. S.177: 1766. S.179: 1766.
S.181: 1767. S.189: 1769. S.199: 1775. S.201: 1775.
1774. S.203: 1774. S.349: 1769.

Seitenzählung nicht vollständig



N^o III
Z^u M^o Streich
vor

Das Hoch Fürstl. Leib.
Zeiherle vor der Heigst
Vngelter Heigst Prima
h. Leonco

1784



Mus 1225



Mus 1225



Inhalt identisch mit Mus.ms 1222

NEIN !

vgl. Briefwechsel P.C.Marten, 1.4.1970

32

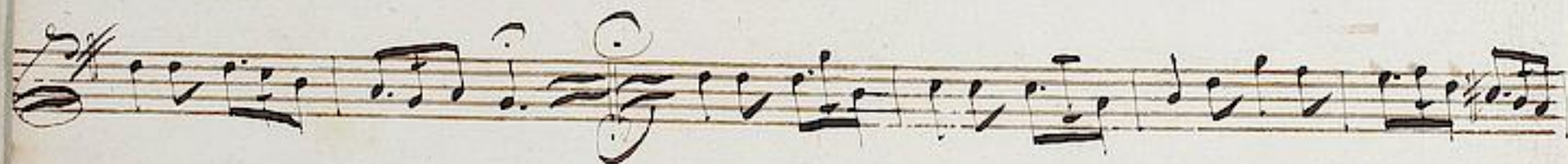
f. T. 1-37. 42-113. 126-247. 270-343. 348-386 (1) 387 (1).



Großherzoglich
Hessische
Hofbibliothek.



*Der König Friedrichs Orestans Primo
Bevette*



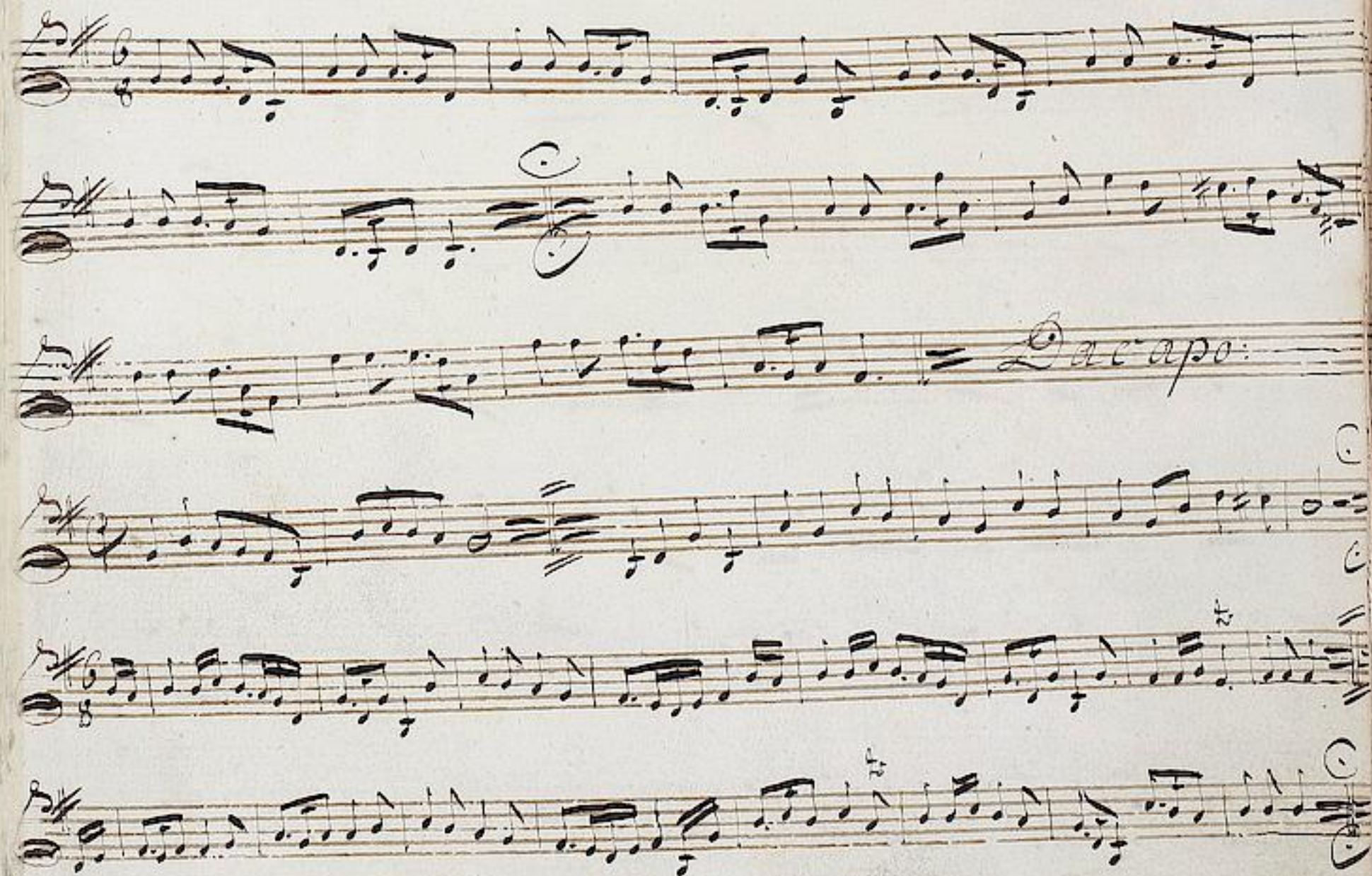
General March



Wergatter



23
Für König Friedrichs Orestons Secundo;



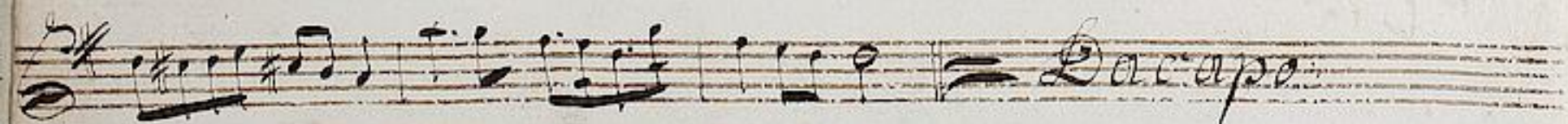
Gren. March



Fligel Gren. March



Grzfeindler Dropp



Da capo

Secondo;

4



Gren. March*Fligel Gren. March**Großeswinder Dropp*

Secondo;

4



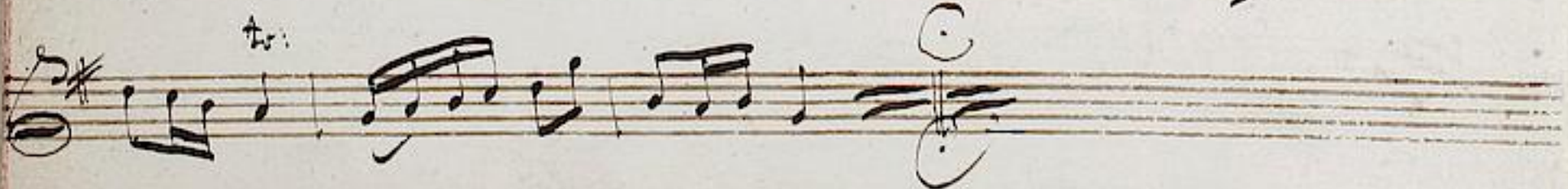
5.
Hrbeit.



Rast.

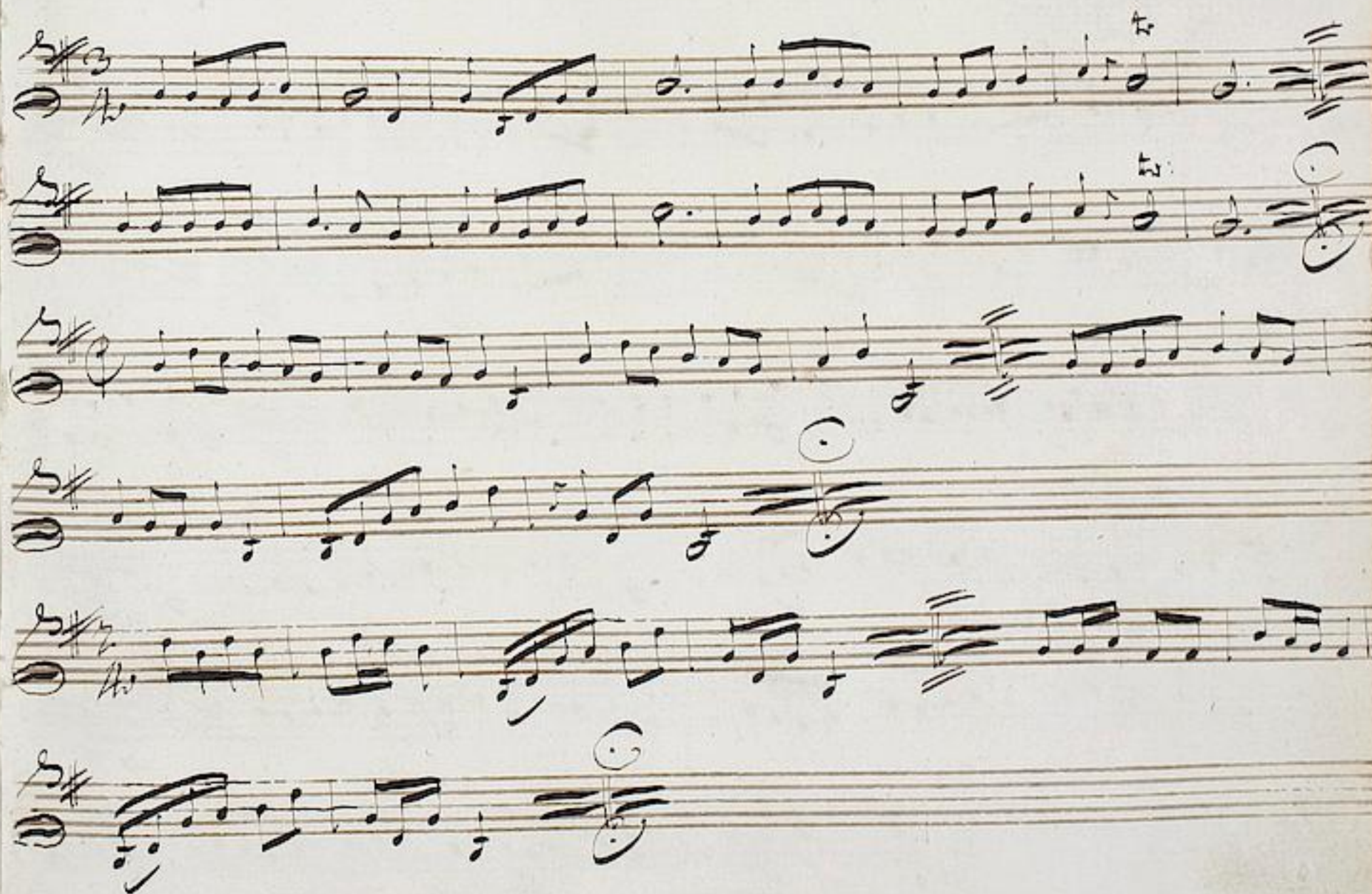


Zapfenst.



Secondo;

6



7
Revelle. Lieb Men.



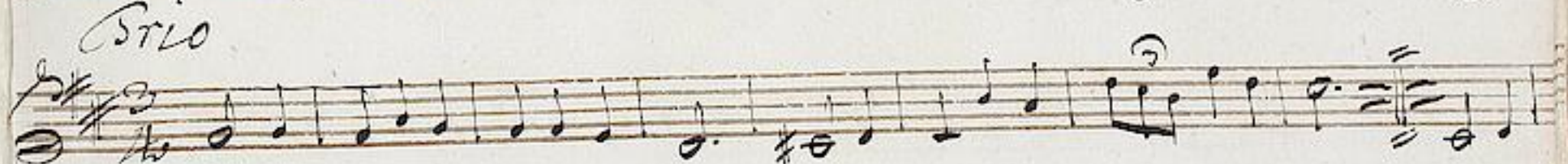
Revelle v. Dorf



Secondo;



TRIO



Revelle. 2

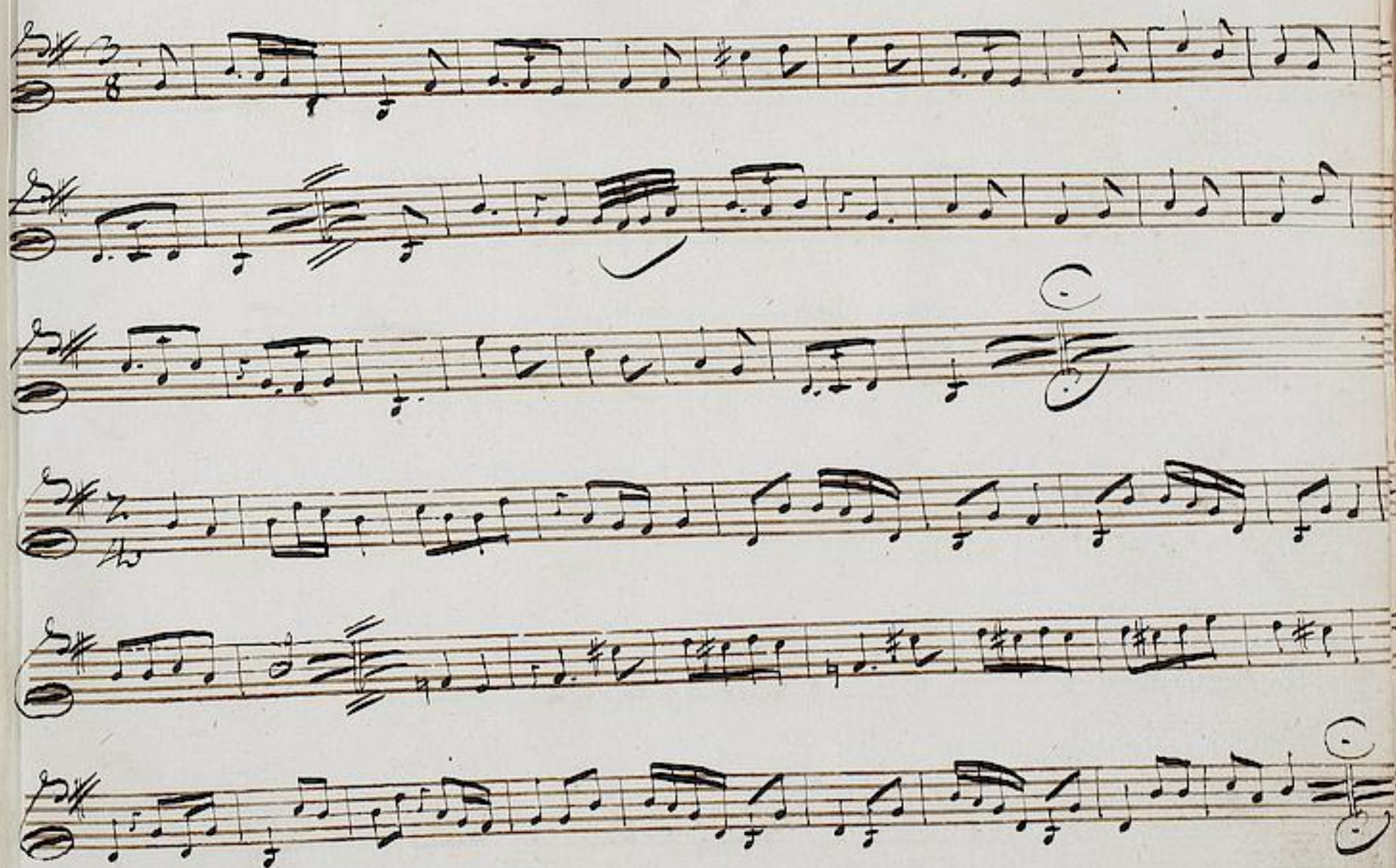


Revelle 5. März 1800



Violoncello

10



Tanz 3 Größt



Königliche Parade *Secondo;*

Handwritten musical score for a piece titled "Königliche Parade Secondo;". The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The text "Lass gebitt" is written in the middle of the fourth staff. The text "tr." is written above the sixth staff.



Tag 4. Ufr. 8. L. 2.



Secundo;

14



Musquebier March

Secondo;

16



No 1. Fahren Trop. v. Varenne



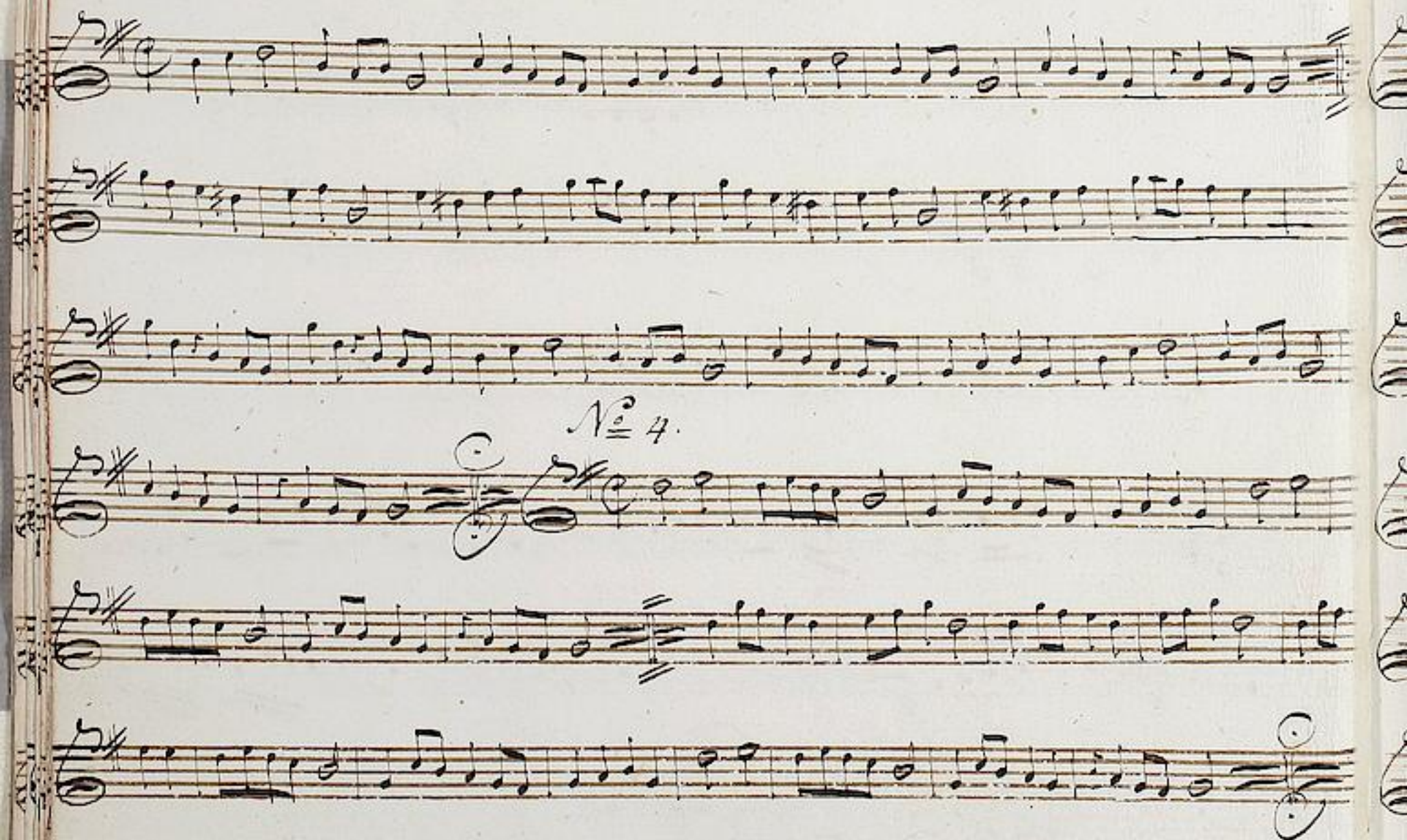
No 2. v. Münchhof



Secreto;

N^o 1N^o 2.

No 3 Fahren Tropp. v. Elfas



No 4.



No 3.

Secreto;

20



No 5. Fahnen Dropp. v. Haubcharmonj



No 6. alt. Königs. F. Dropp



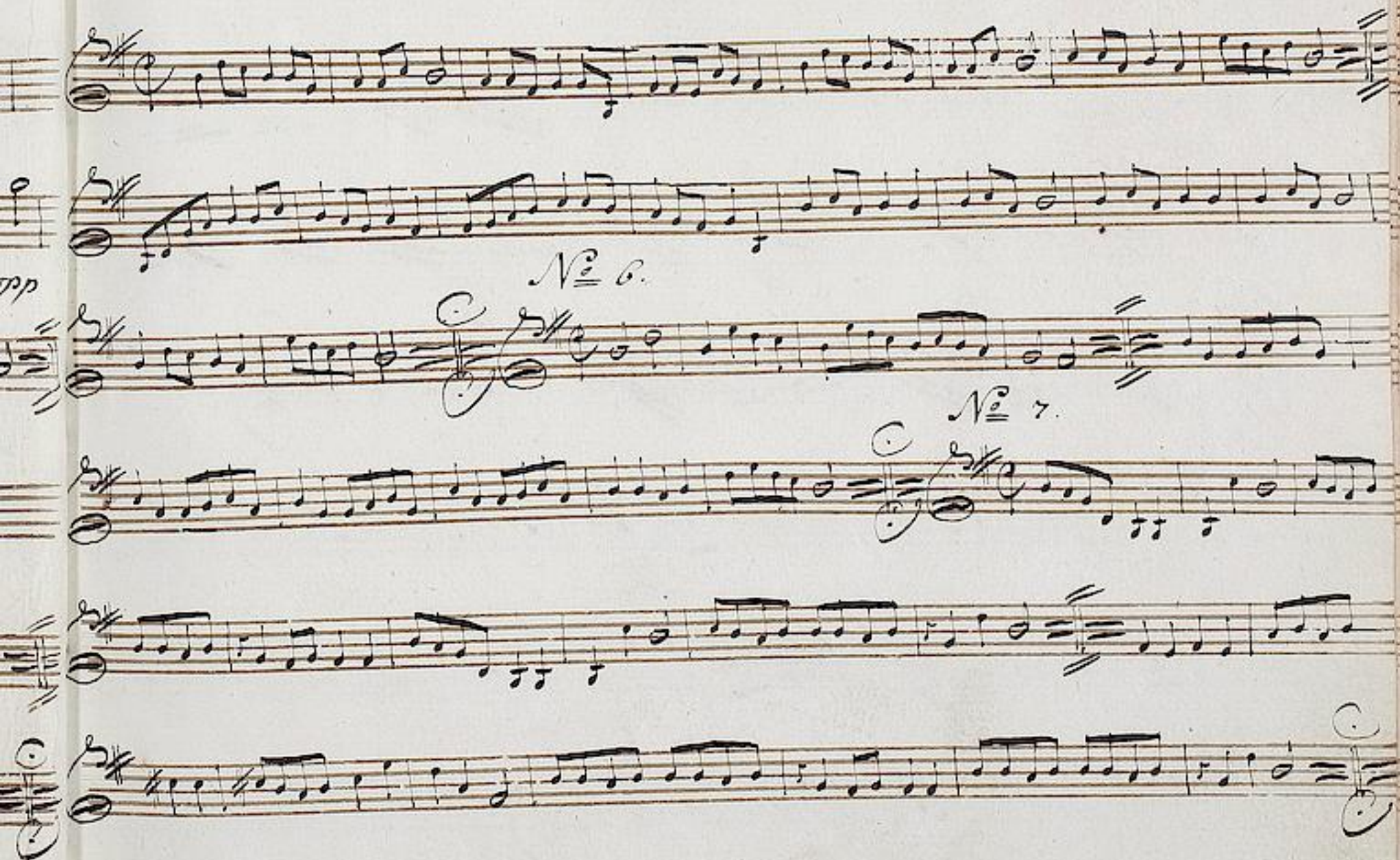
No 7. v. Blanckensee



No 5.

Secunda

22



No 8 Fahren Trupp v. Bevern



No 8.

Secondo;

24



No 9.



No. ~~11~~ 10. *Fahren Dropp v. Vorraete 1748 (Lydien)*



No. ~~10~~
20

Secreto;

26



No. 11. *Sahnen Dropp*
II.



No. 12



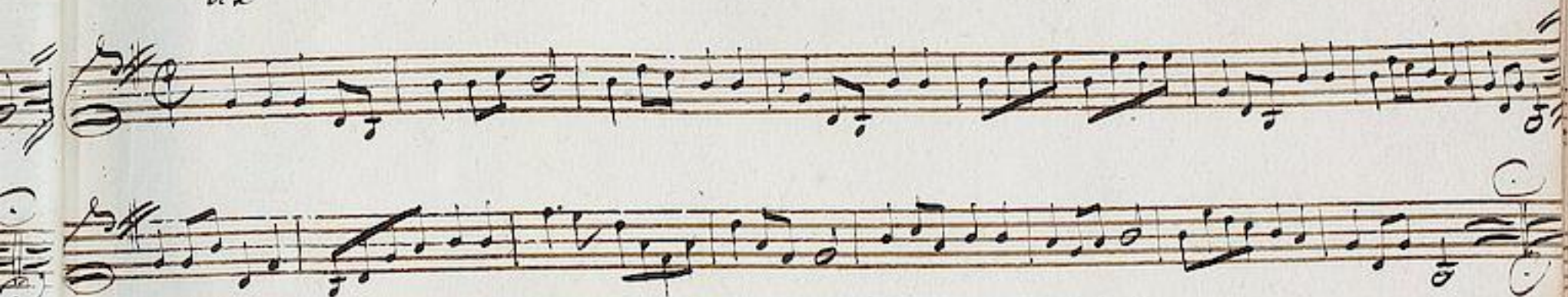
No. 13. *v. Breeow*



No. 11

Veroneto;

28



No. 12



No. 13



No 14 Fahren Dropp. v. Herbst



No 15. v. Printz Heinrich



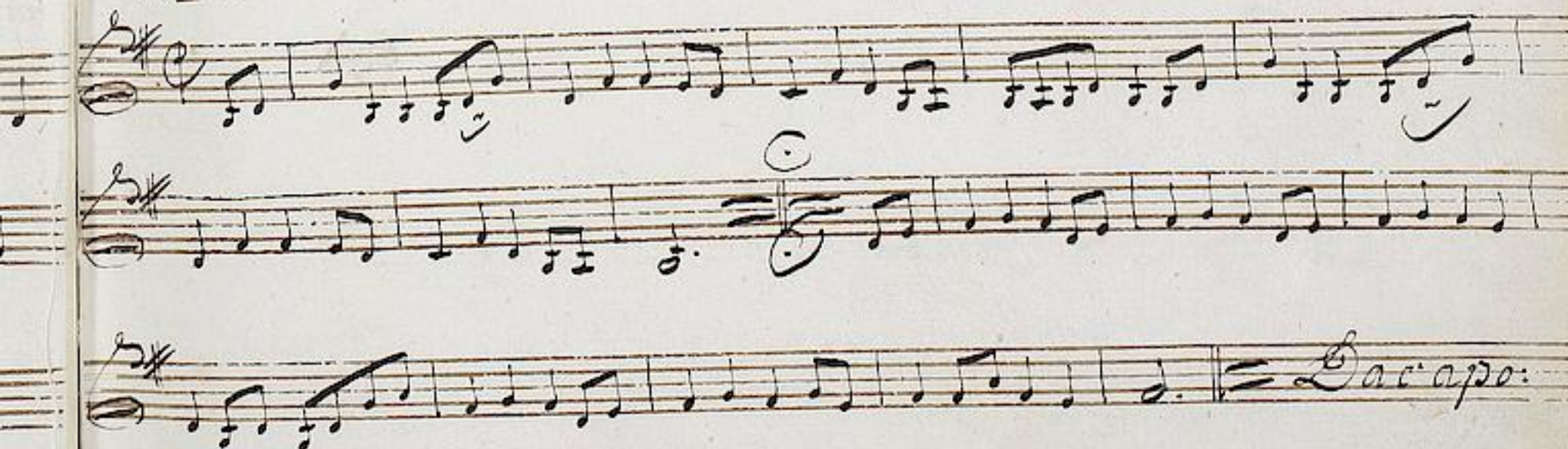
No 14

Secreto;

30



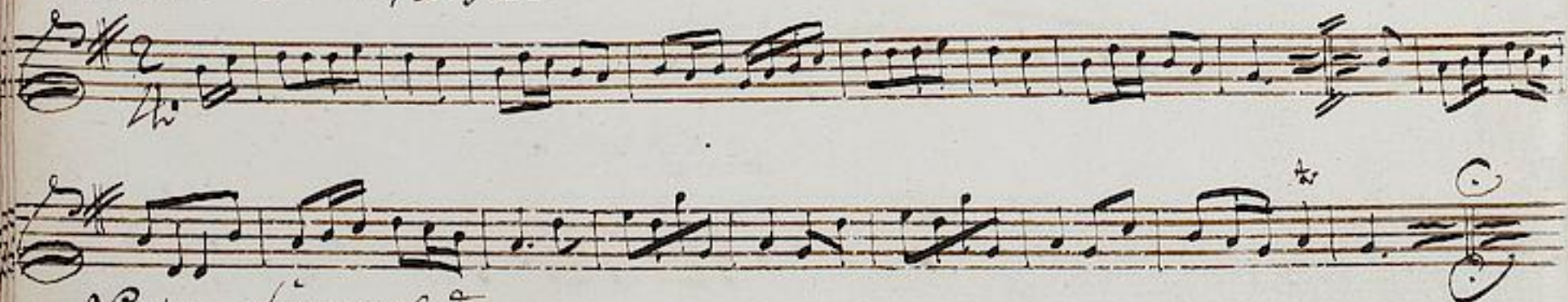
No 15.



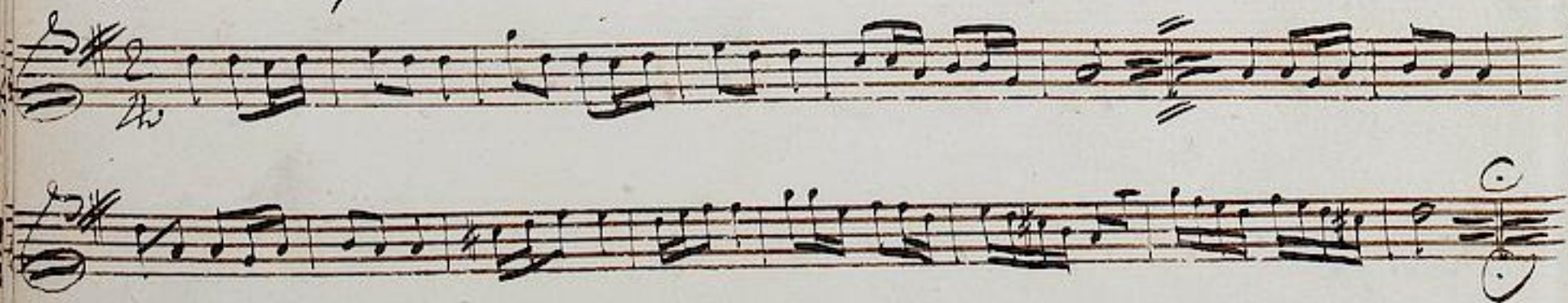
No 16 Fahnen Dropp: v. Zweibrücken



No 17. v. Nassau



No 18. Leopold



No 16

Secreto;

32



No 17.



No 18.



No 19 Fahren Dropp



No 20.



No 21. Lohwald



No 19

Secondo;

34



No 20











Der Fränkische Premonaster

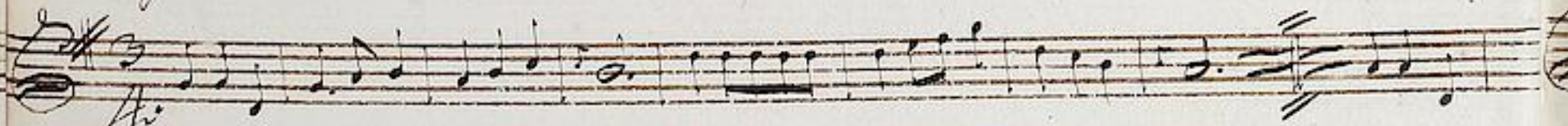
General March



Vergatter



Ai



March



Secundo;

44

General March



Vergatter



March



Tropp*Der Thurner March**Rappelle*

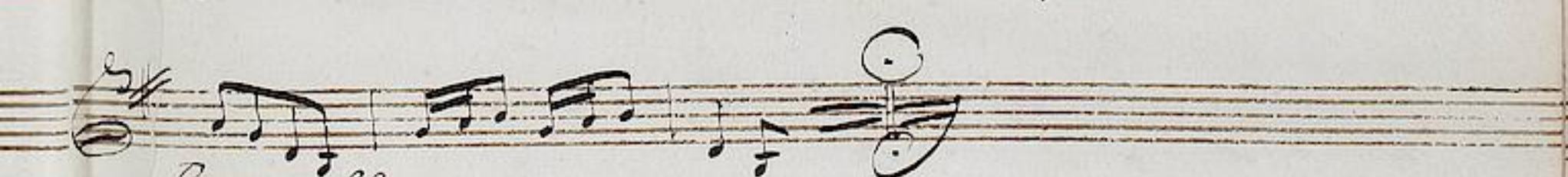
Tropp.

Secondo;

46



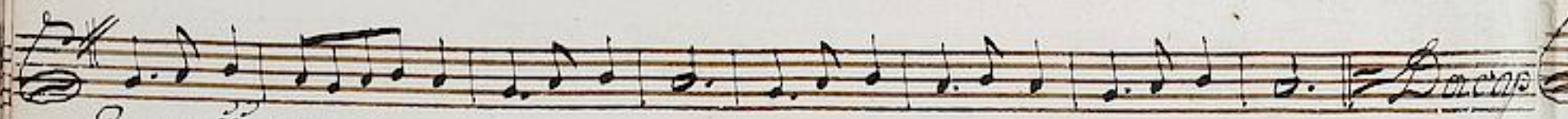
Der Ständer March



Rappelle



Arbeit



Lapfenste



Arbeit

Secundo

48



Secreto;

50

Vergatter



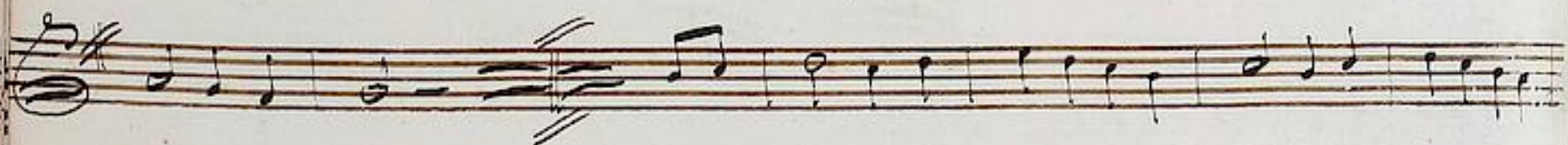
March



Dropp



Dropp



Hppelle



Secundo;

Drapp



Arbeit



Zapfenst



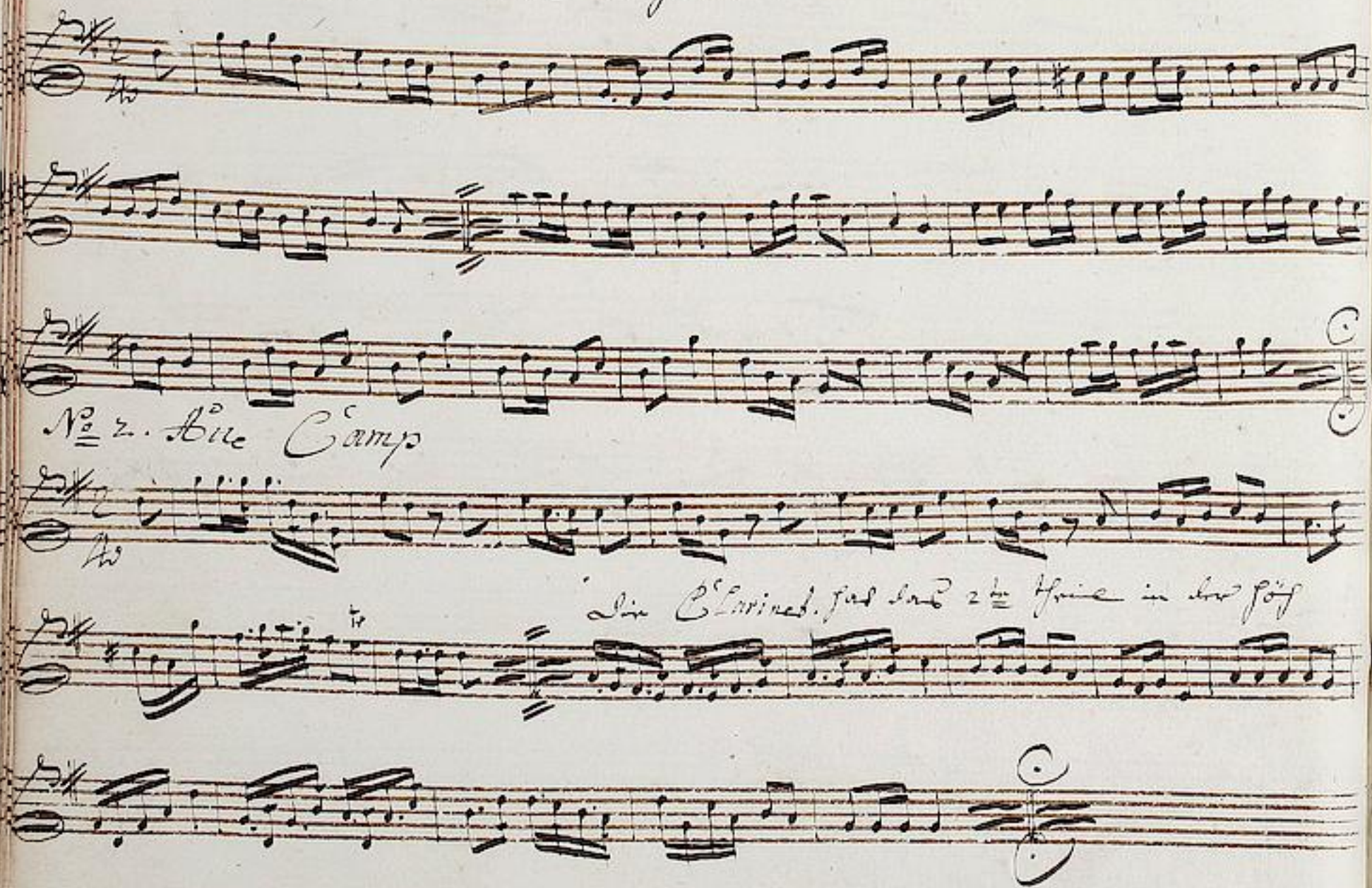
Arbeid.

Secundo,

Handwritten musical score on five staves. The first staff is labeled 'Arbeid.' and the second 'Secundo,'. The third staff is labeled 'Zapfenste.' and contains a large, ornate initial 'Z'. The music is written in a historical style with various note values and rests. The staves are numbered 1 through 5 on the left margin.

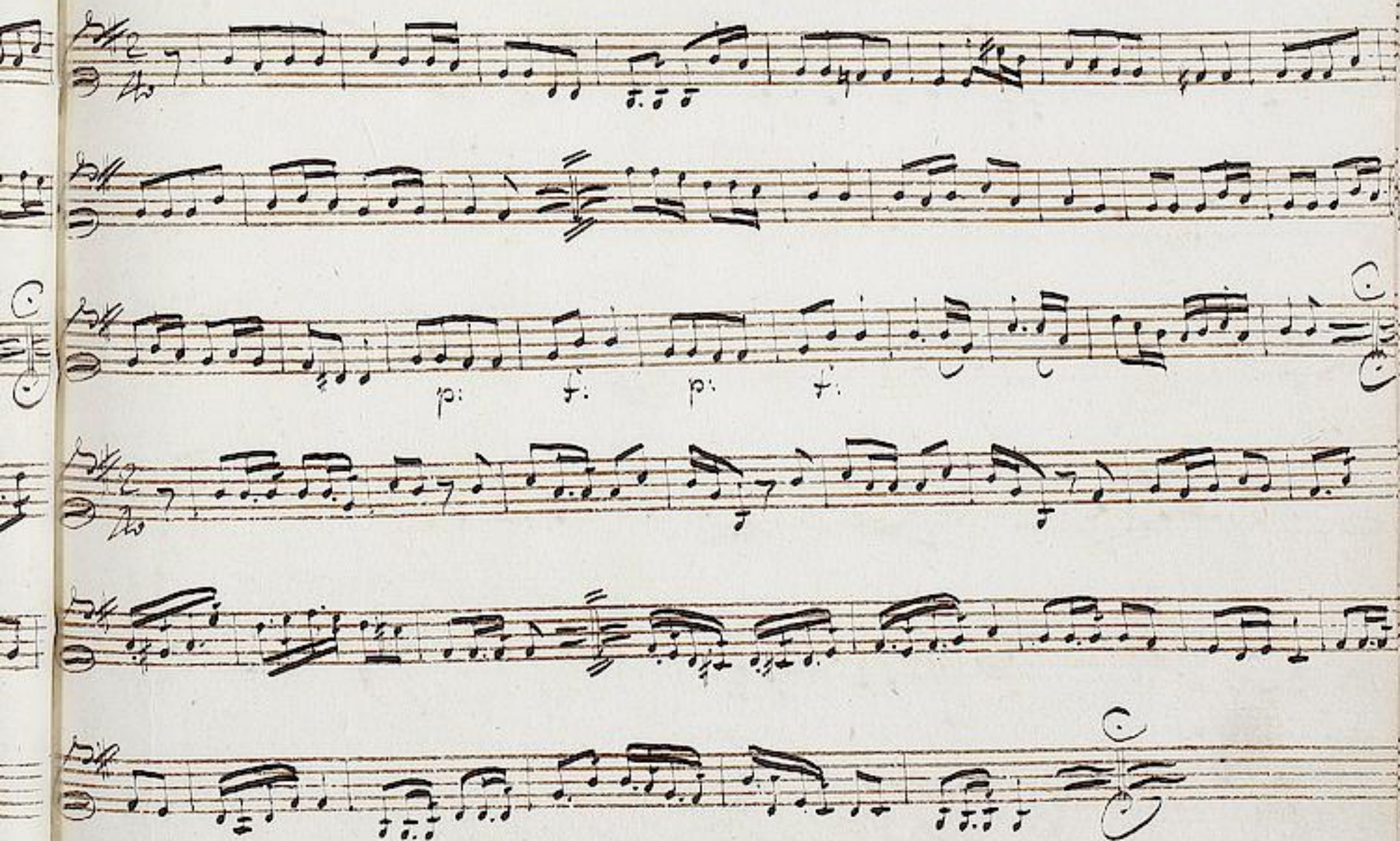


Les Corsicanes Bretonnes
La Marche de La Légion



Secundo,

86



No 3. Hanbo. March. an 6 Im Camp.



Veconeto;

58

N^o 3.



No 1. H'semble Clarinetto;



No 2. H'semble



Secundo;

60

No² i



March et Dürque

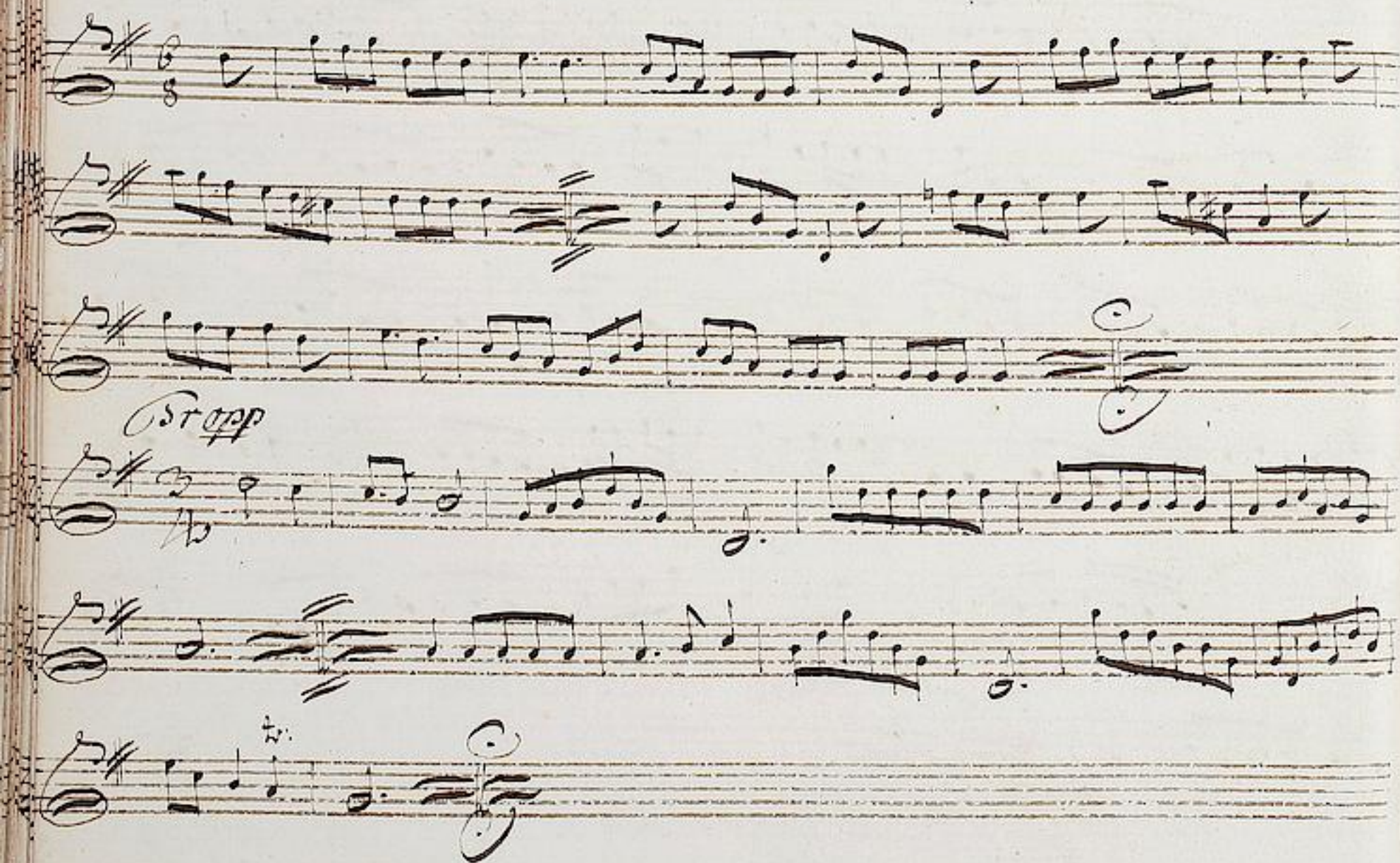
March

Secundo;

62



Apell. La Messe



Secondo;

64



L'a zetraine



Secundo;

66



Die Königl. Kaiserliche Premonstr.
Nr. 1 Vergatter



2. Gren: March.



Secundo;

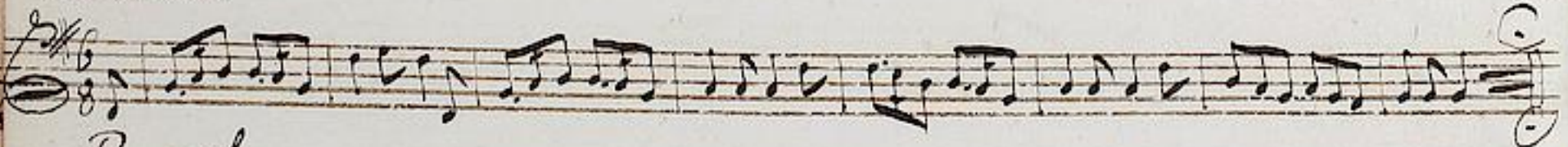
68



No. 2.



No 3 Fislter March



Veroneda;

No. 3.

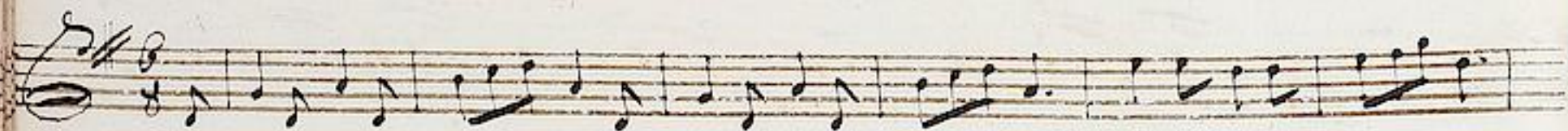


No. 4.



No. 5.



N^o 6 Dropp.

7. Zapfenste



Secundo;

N^o 6



N^o 7.



Chur Pfälzischer Organans. Vom 12^{ten} Febr
1775
N^o 1 Morgen Lügen



N^o 2. Neujahr Glück



Secondo;

74

No 1



No 2.



No 3. Zewel



No 4. Zewel



No 5. Zewel



Vaconeto;

No 3.



No 4.



No 5.



No 6. Zewel



No 7.



Secreto

No. 6.



No. 7.



N^o 8. *March.*



N^o 9. *March*



N^o 10. *Gren. March*



Caprio

Secreto:

No 8



No 9.



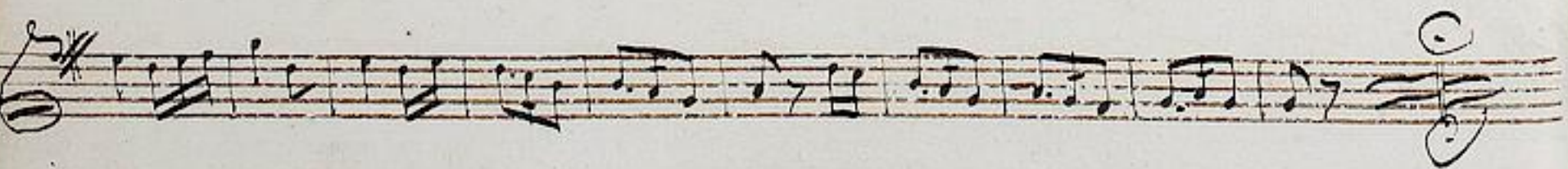
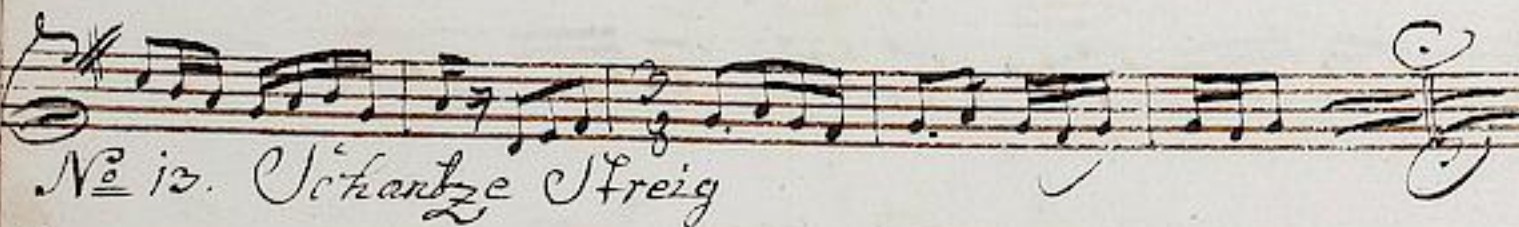
No 10



No 11 Dropp



No 12 Uörbung



No. ii

Secundo;



No. iz



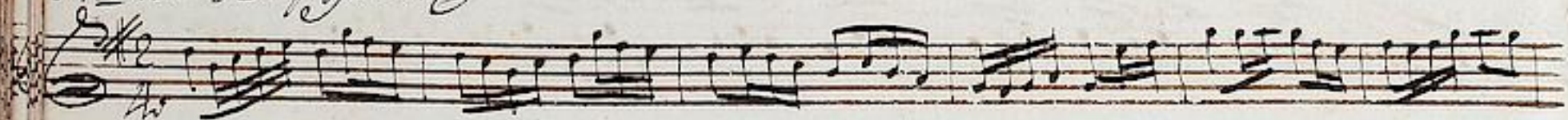
No. iz.



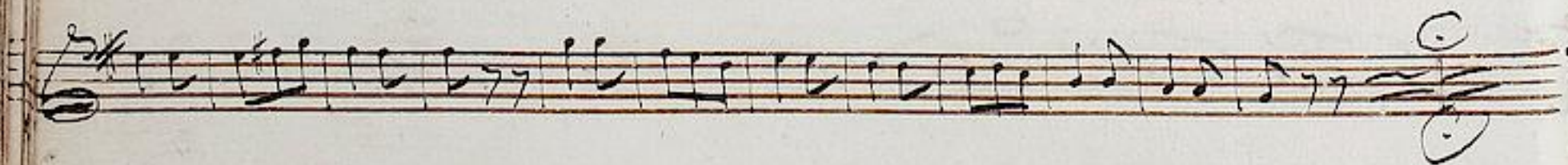
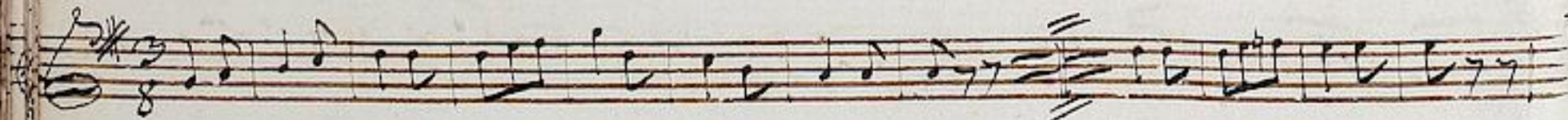
No 14. Wasser March



No 15. Zapfenste

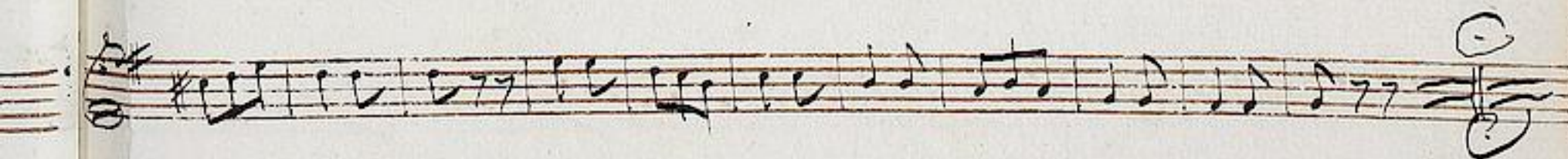


No 16. Prestissimo. March March

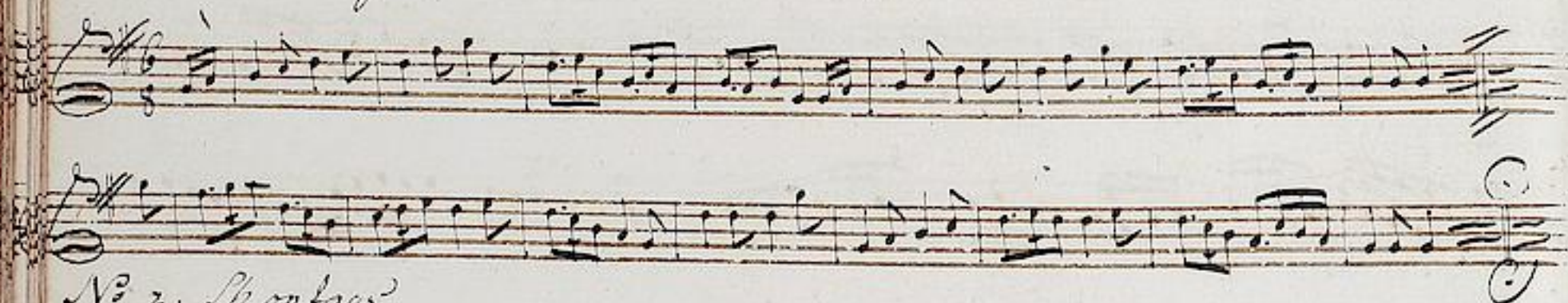


Secundo;

No 14.



Alte Hesen Darmstädter Vergatter
N^o 1. Sonntags



N^o 2. Montags

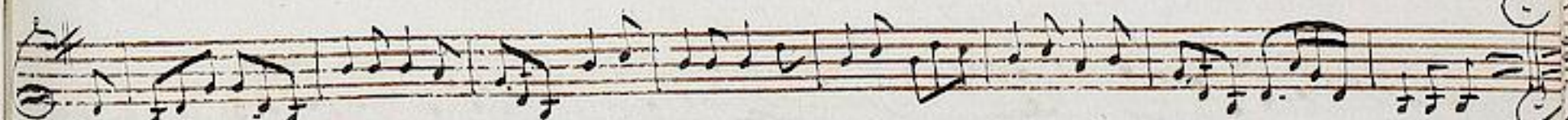


Trio



N^o 1

Secundo;

N^o 2

Orlo:



No. 3. Dinstags Vergatter.



No. 4. Mittwochs. vergatter.



No 3.

Secondo;



No 4.



No 5. Donnerstags Vergatter



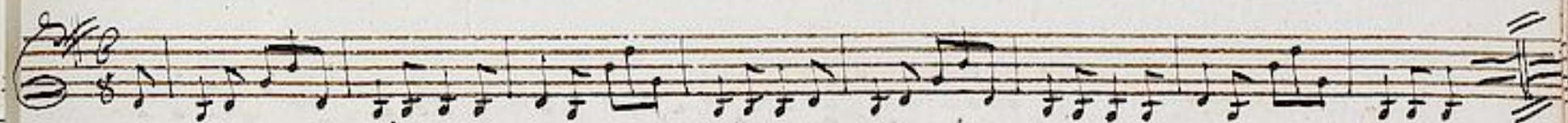
No 6. Freitags



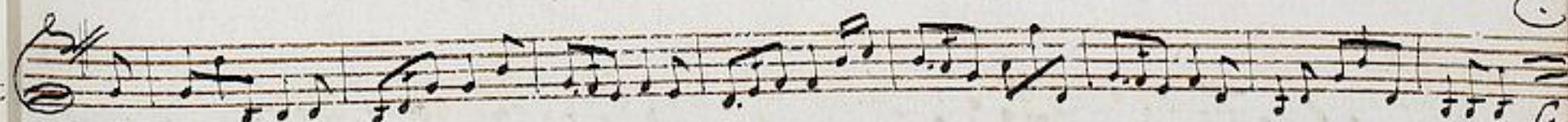
No 5.

Secondo;

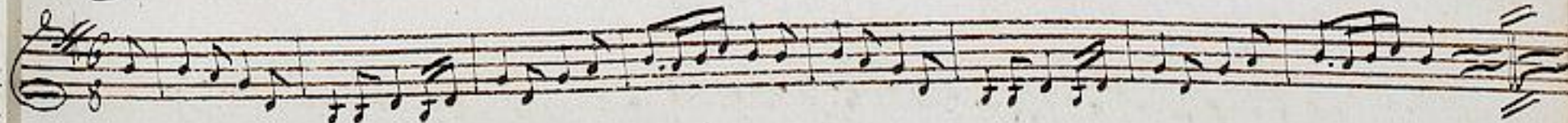
40



Trio:



No 6



No 7. Samstags Vergatter

Handwritten musical score for 'Samstags Vergatter'. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The first staff begins with a '1' above the first measure. The second staff contains a double bar line with repeat signs. The third staff ends with a double bar line and a repeat sign. The fourth staff is labeled 'Vergatter v. Leib Corps' and ends with a double bar line and a repeat sign. The fifth staff is labeled 'Grossen Vergatter' and ends with a double bar line and a repeat sign. The sixth staff is labeled 'Dacapo' and ends with a double bar line and a repeat sign.

Vergatter v. Leib Corps

Grossen Vergatter

Dacapo

Secreto;

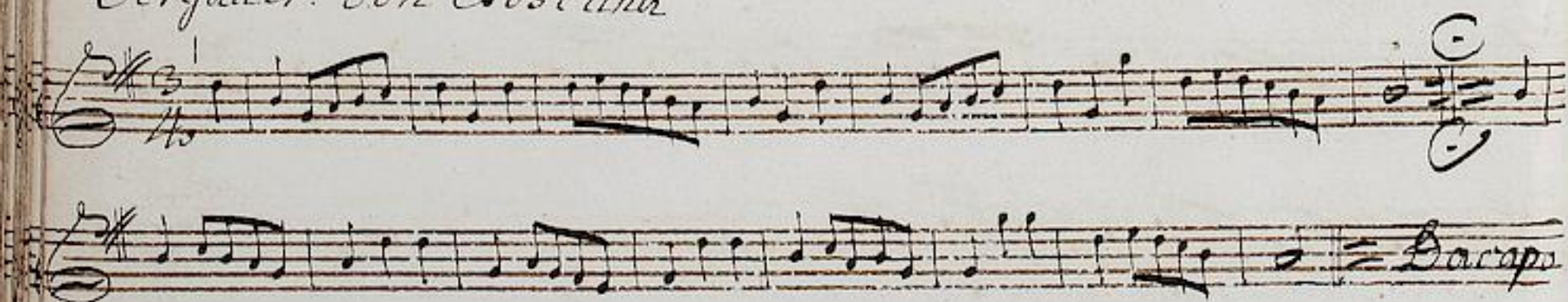
No 7.

A handwritten musical score on aged paper, consisting of six staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The first staff begins with a '6' time signature. The music is written in a fluid, cursive hand. The fourth staff concludes with the word 'Dacap' written in a decorative, calligraphic script. The sixth staff ends with a large, ornate circular flourish. The paper shows signs of age, including slight discoloration and wear along the edges.

Vergatter von Brannfurth



Vergatter von Toscana



Secreto;

24



Vergatter. von Zweibrücken*Russische vergatter,*

Secundo;

96



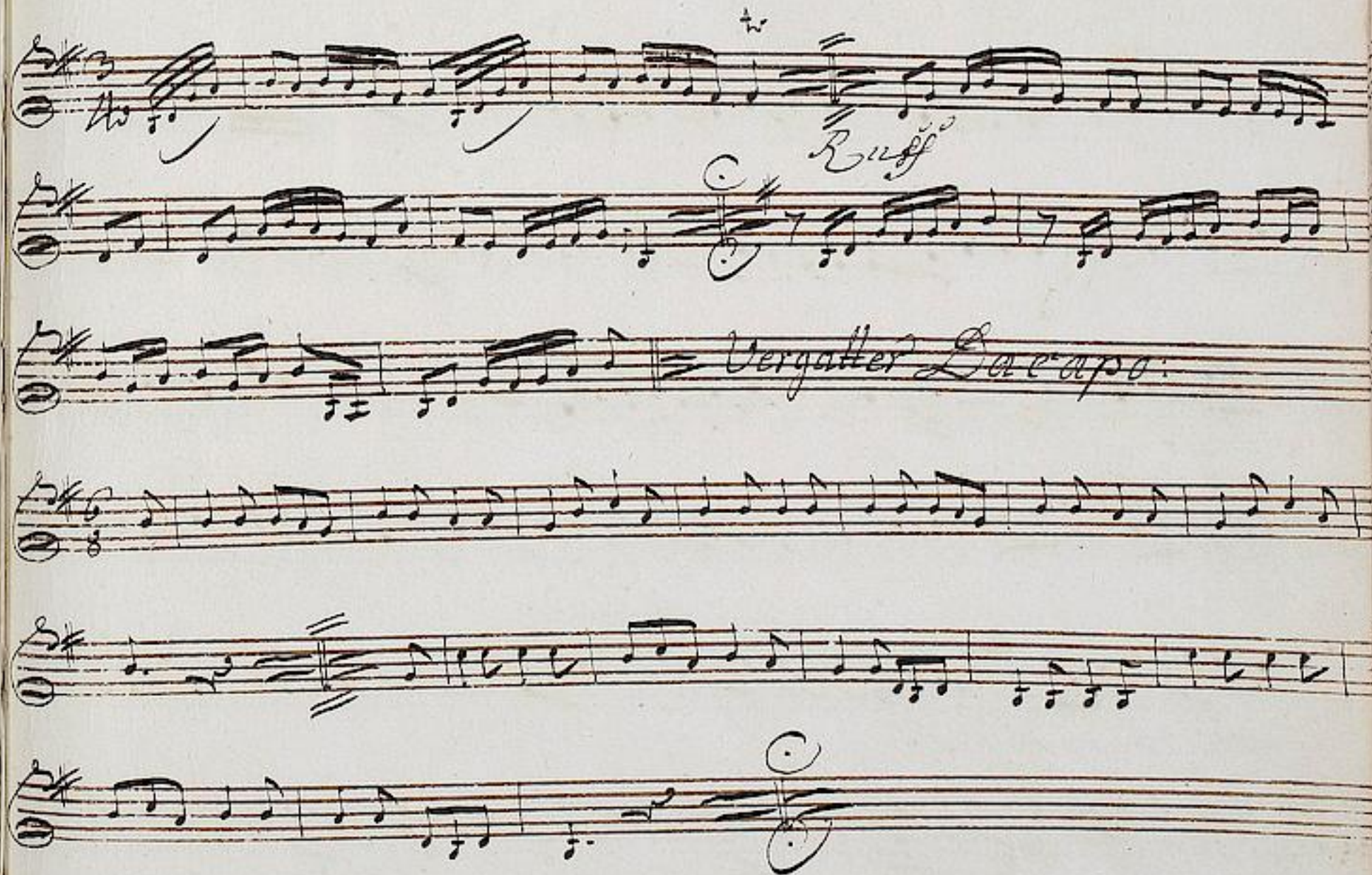
Vergatter. von Volontaire Rejoux

Vergatter *Dacapo*

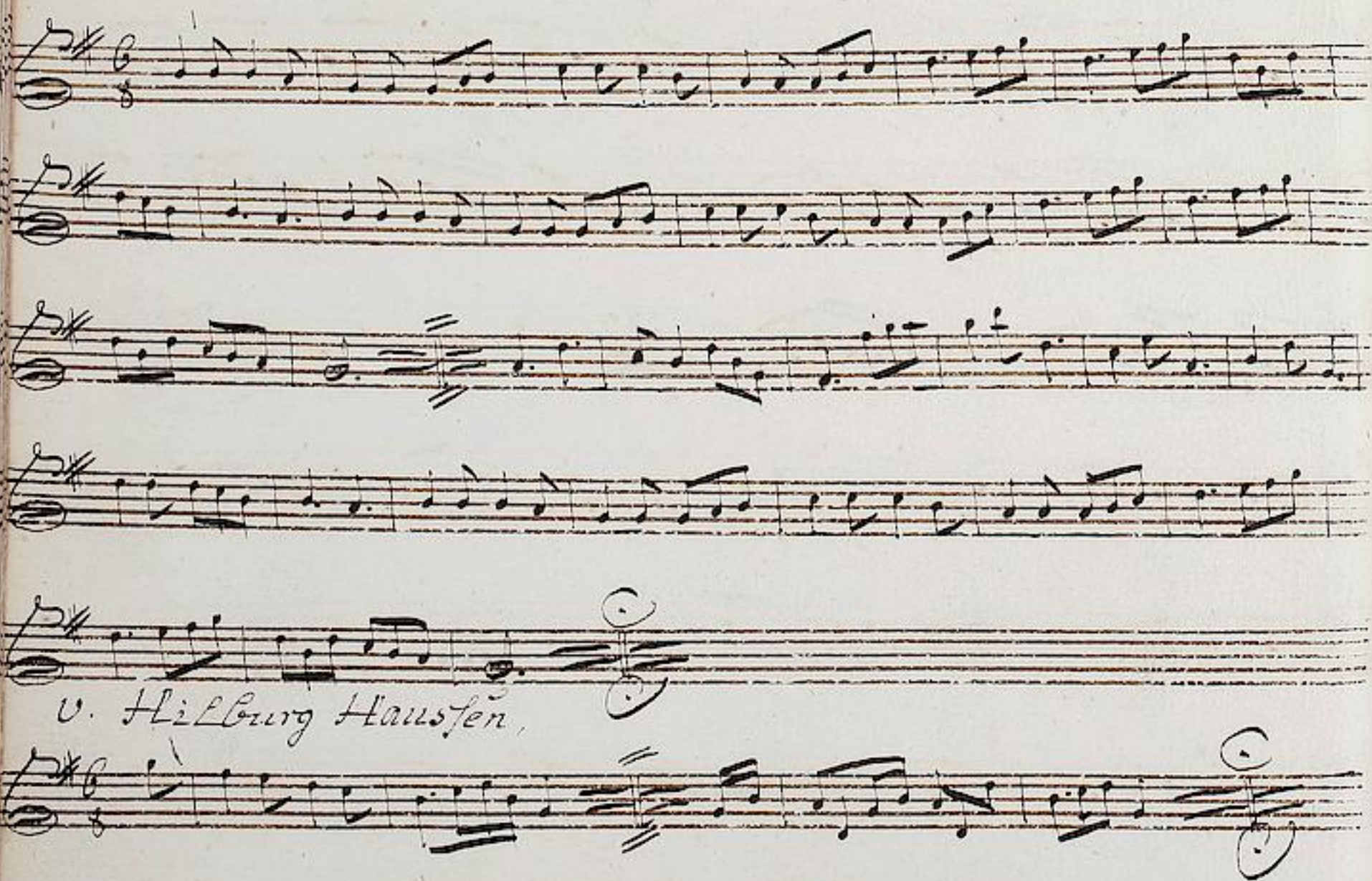
vergatter v. Schawnberg

Secreto;

98



Vergatter. von Schaumburg



Secreto;

100



Vergatter. v. Hessen Cäsar

No 1



No 2.



Vernero:

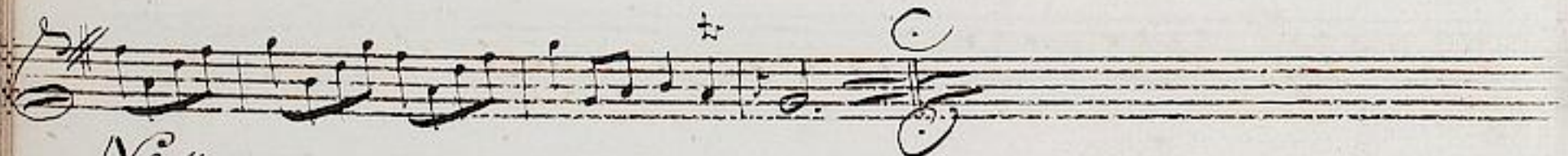
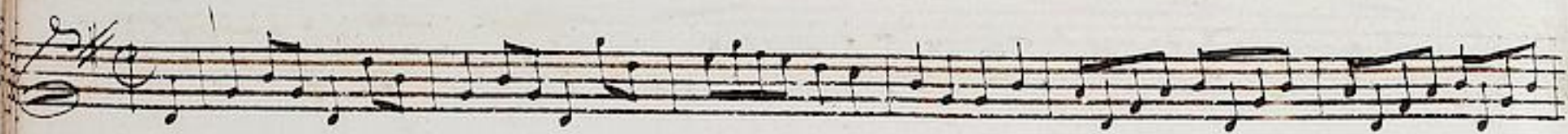
No 1



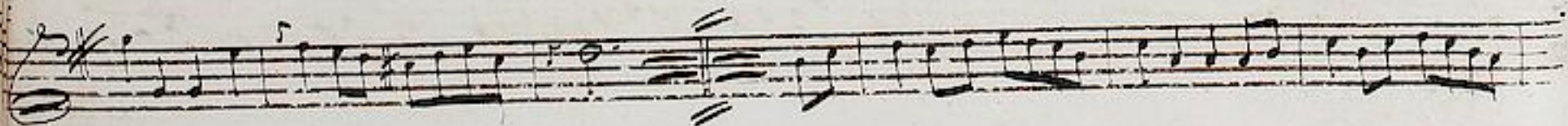
No 2.



No 3. vergatter. v. Hessen Cäsar



No 4.



Secondo;

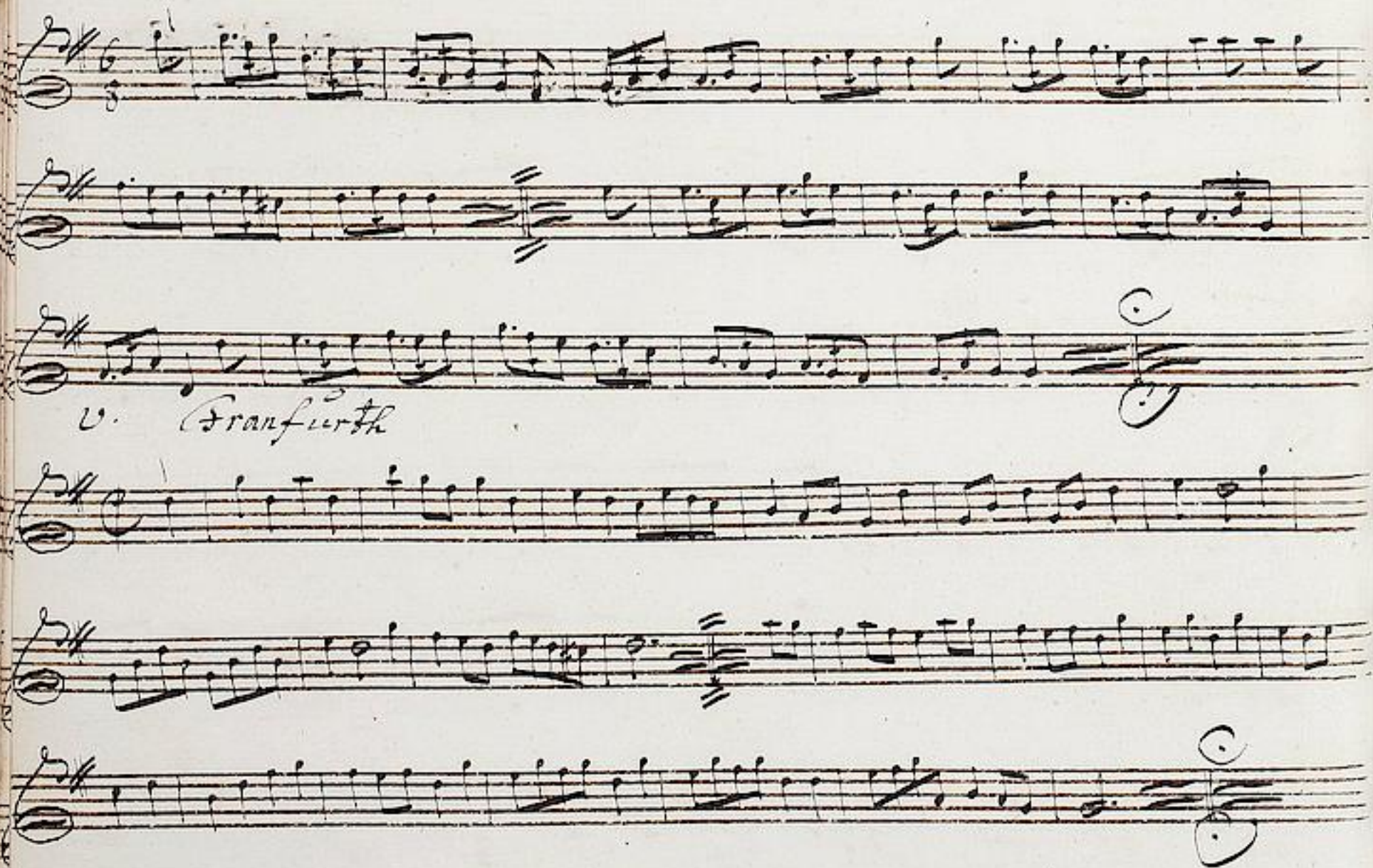
N^o 3.



N^o 4.



Vergatter. v. Küchen Meister



Secondo;

10682

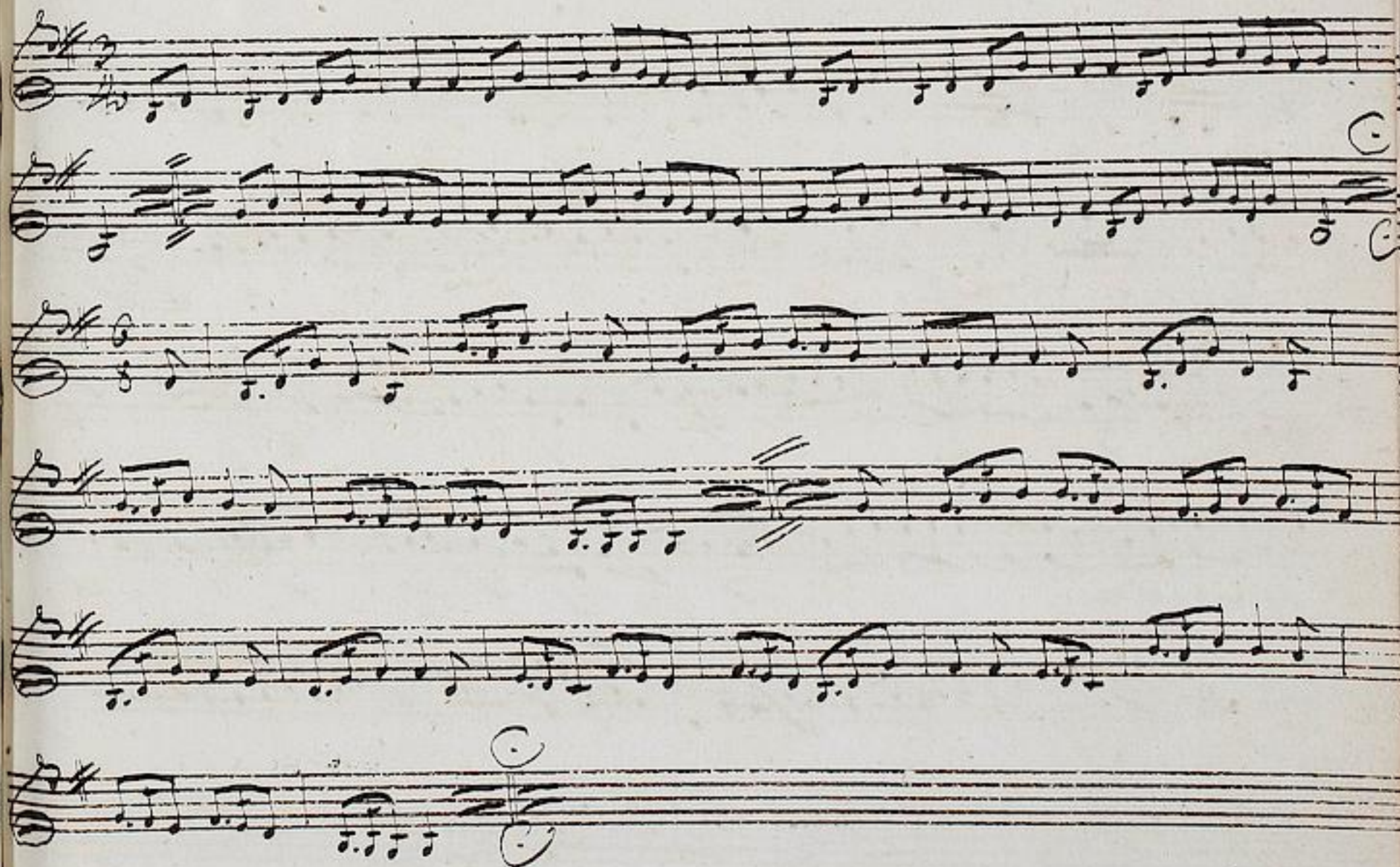


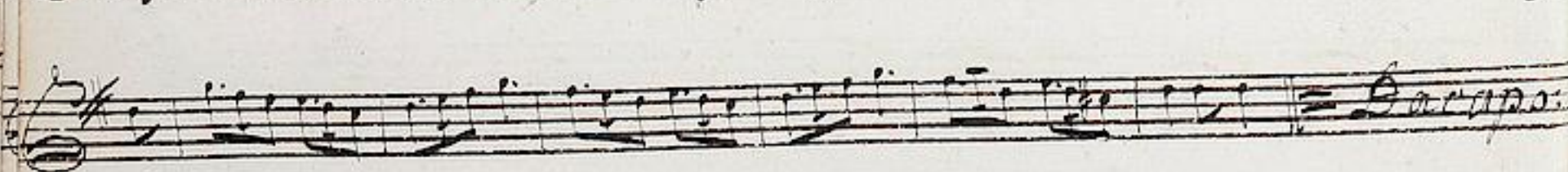
Vergatter. v. Psalm



Secundo:

108



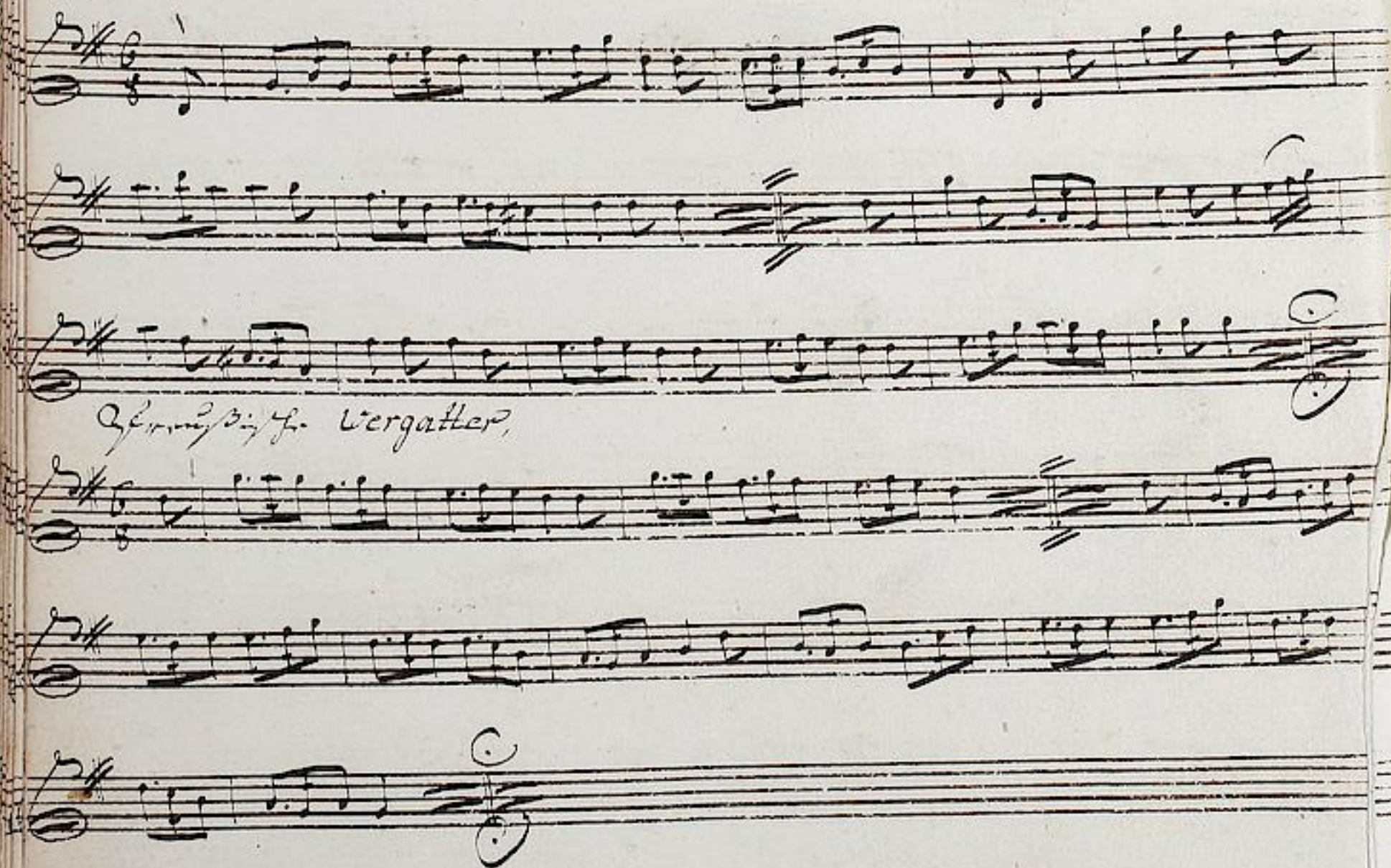
Vergatter. v. Wolffenbüttel*Vergatter. v. Glätz**v. SchanHeim*

Violoncello;

110

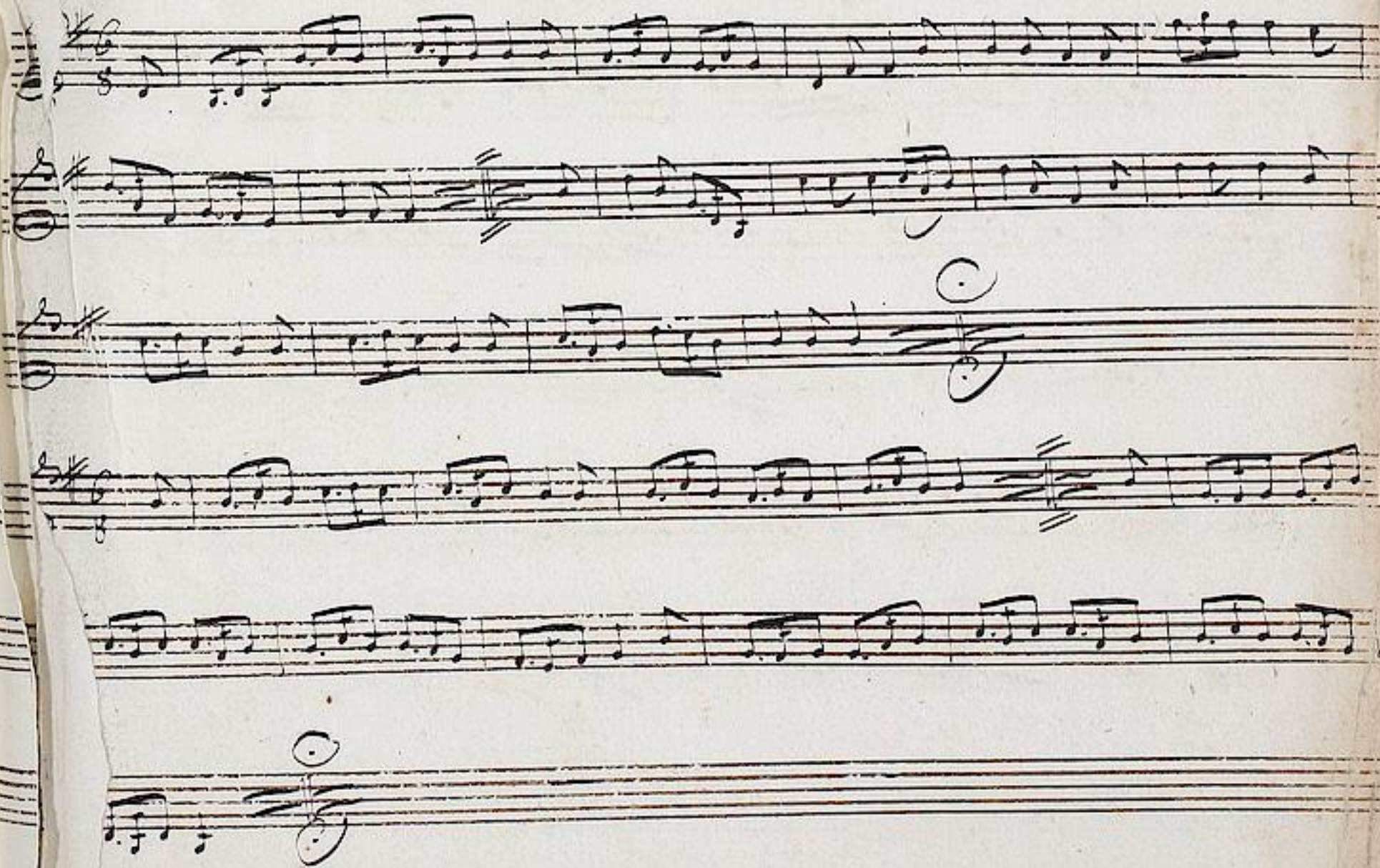


Vergatter. v. Löwenthal

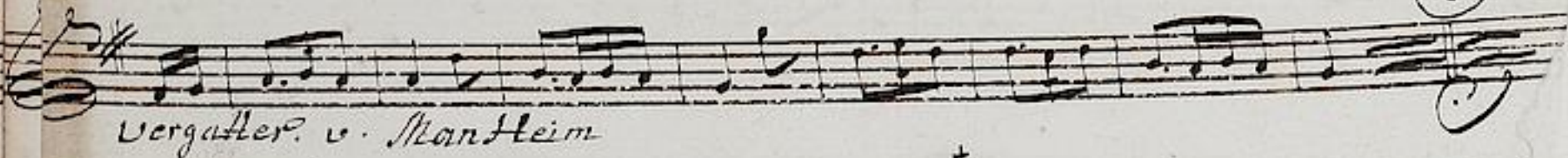


Gefrey/Sigfr. Vergatter,

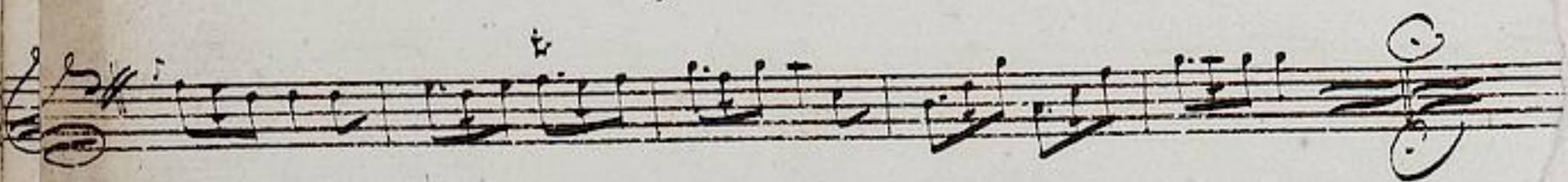
Secundo;



Vergatter. v. Beibern



Vergatter. v. ManHeim

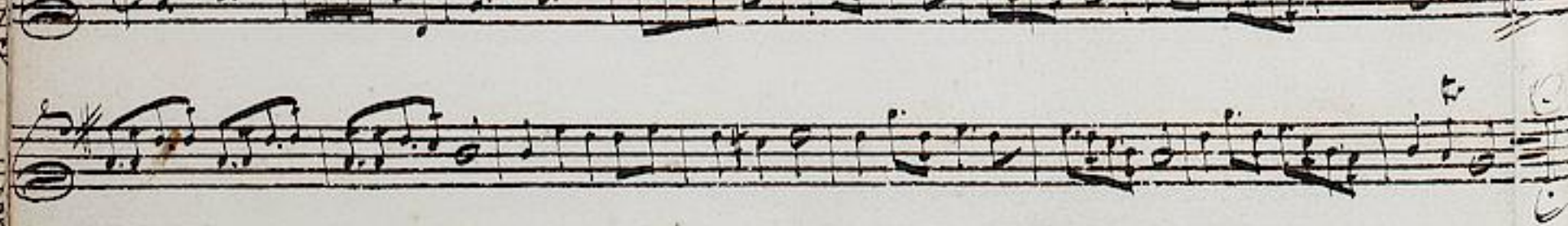
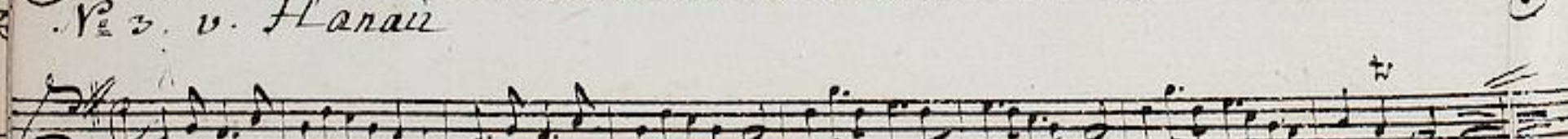
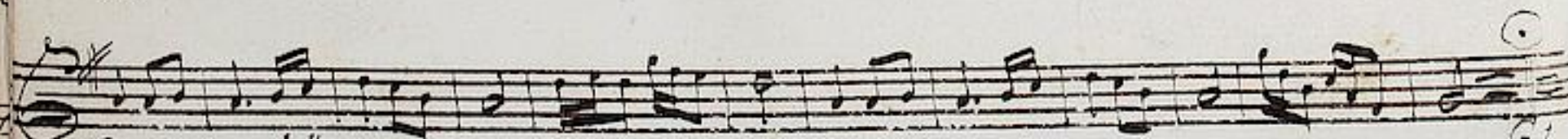
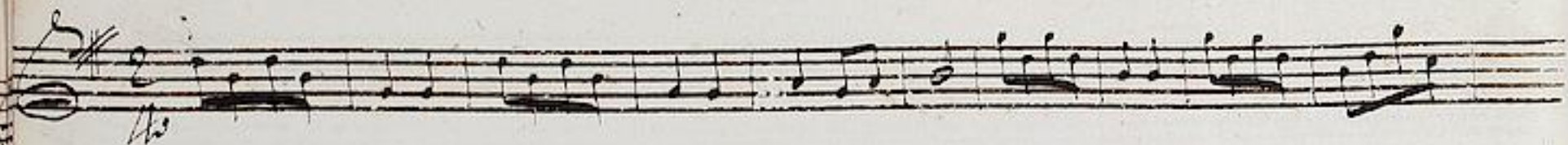








No 1. Gren. March v. Oestreich



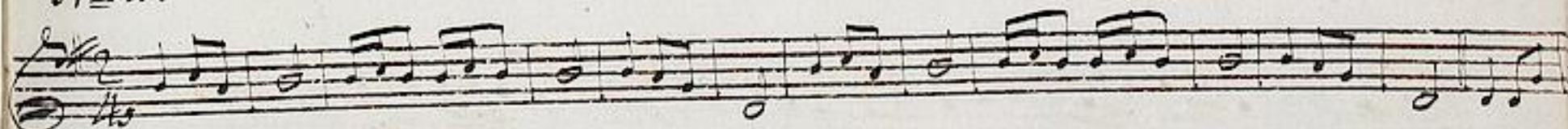
Secundo:

130

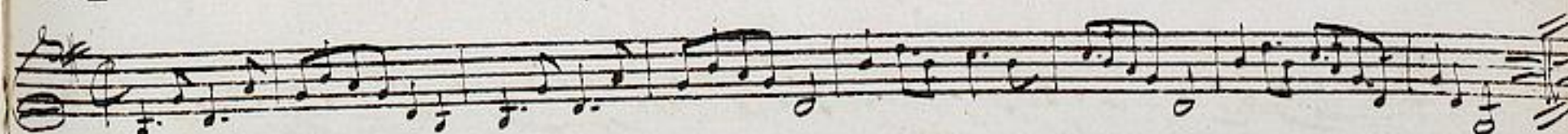
N^o 1



N^o 2.



N^o 3.



No 4. Gren. March. v. Hanau I. Nr. 1

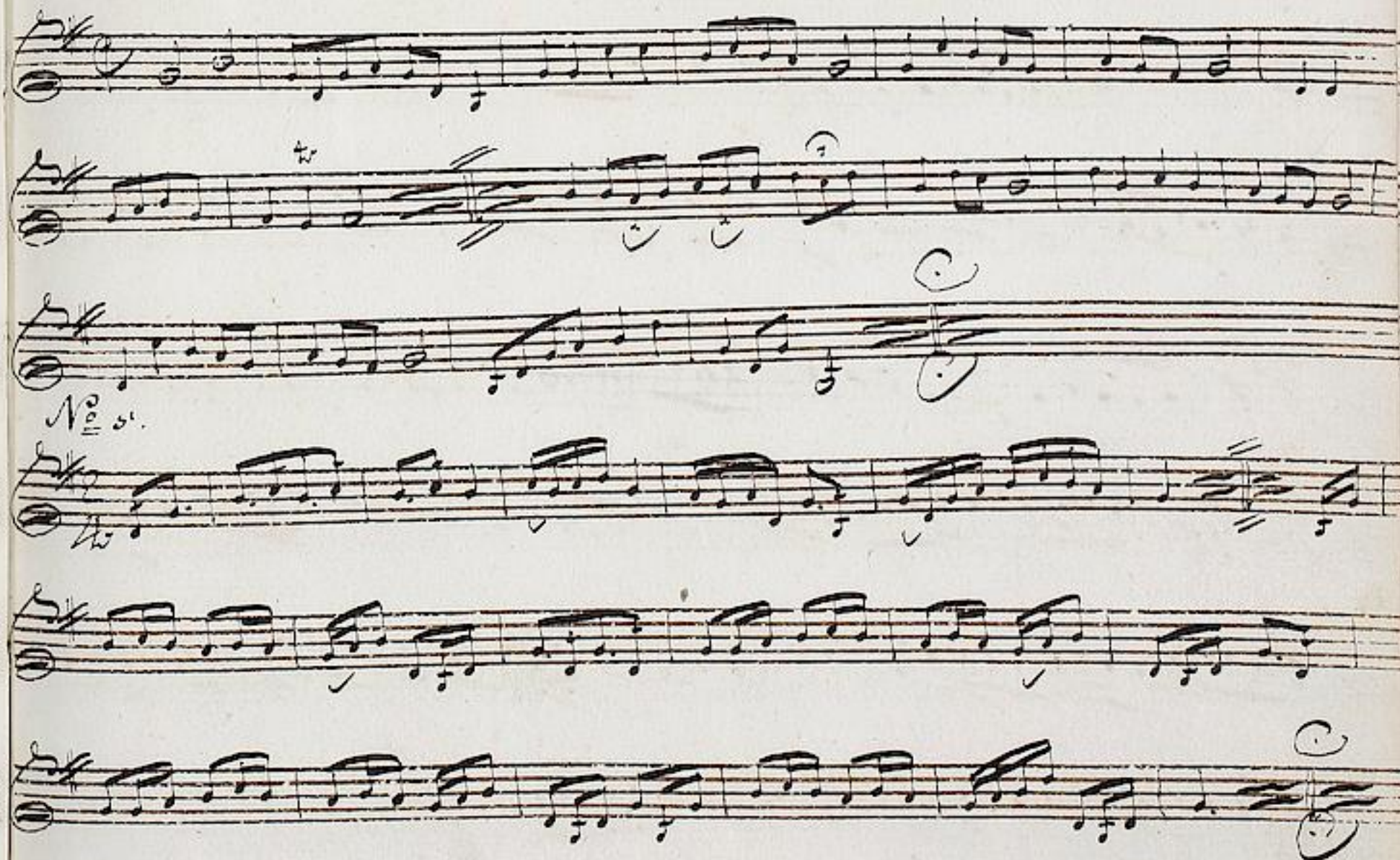


No 5. March. v. Altb. Würtemberg



Secundo;

No 4.



No 6. Gren. March. v. Württen Berg. oder Gärde $\frac{3}{4}$ L $\frac{2}{3}$



No 7. v. Schöffheim



N^o 6.

Secundo;

124



N^o 7.



No 8. March. v. Schoffheim, d. Rhein



No 9. Musiquetier March. v. Luis Comp 1769

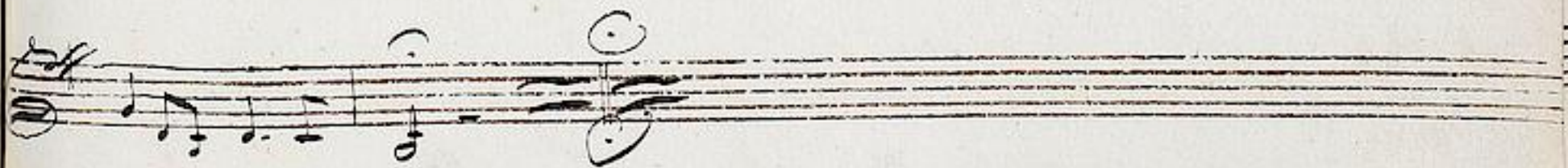


Secundo;

No 8.



No 9.



No 10. Musquetier March. v. Sine Comp. 1769



No 11. Bersäcker Musquetier March. v. Sine Comp. 1771



Secondo i

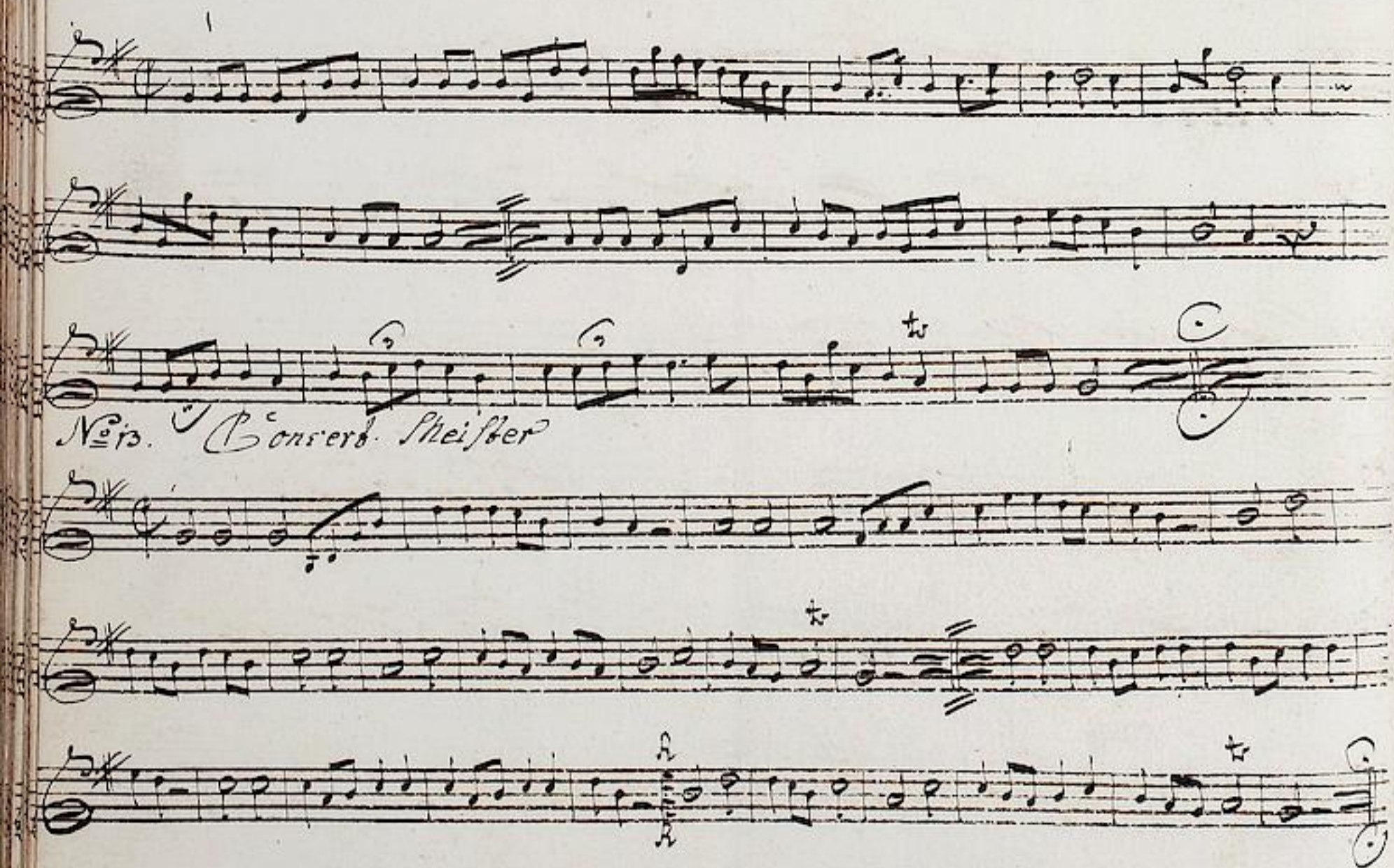
N^o 10



N^o 11



No 12. Musquebier March. v. Jm^e Comp: 27^{te} April 1771



No 13. Concert. Meister

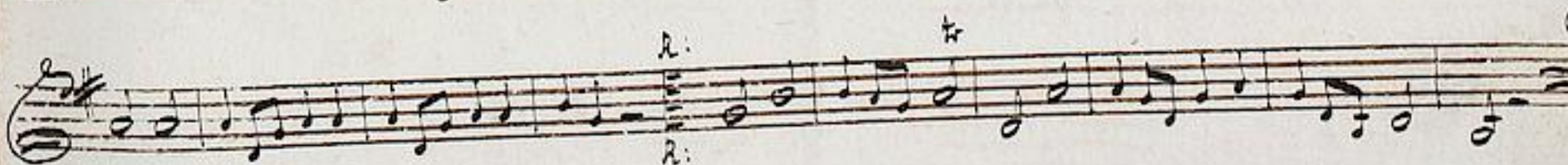
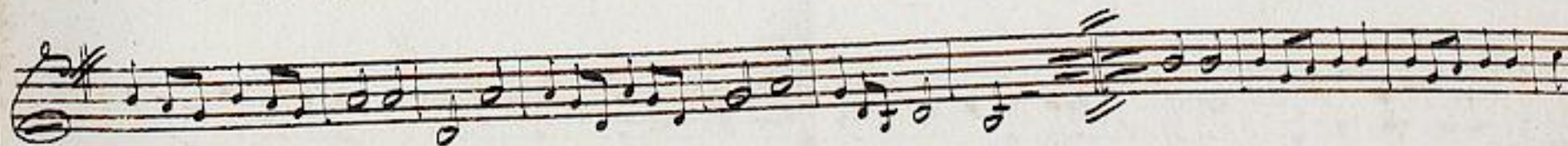
Secondo:

140

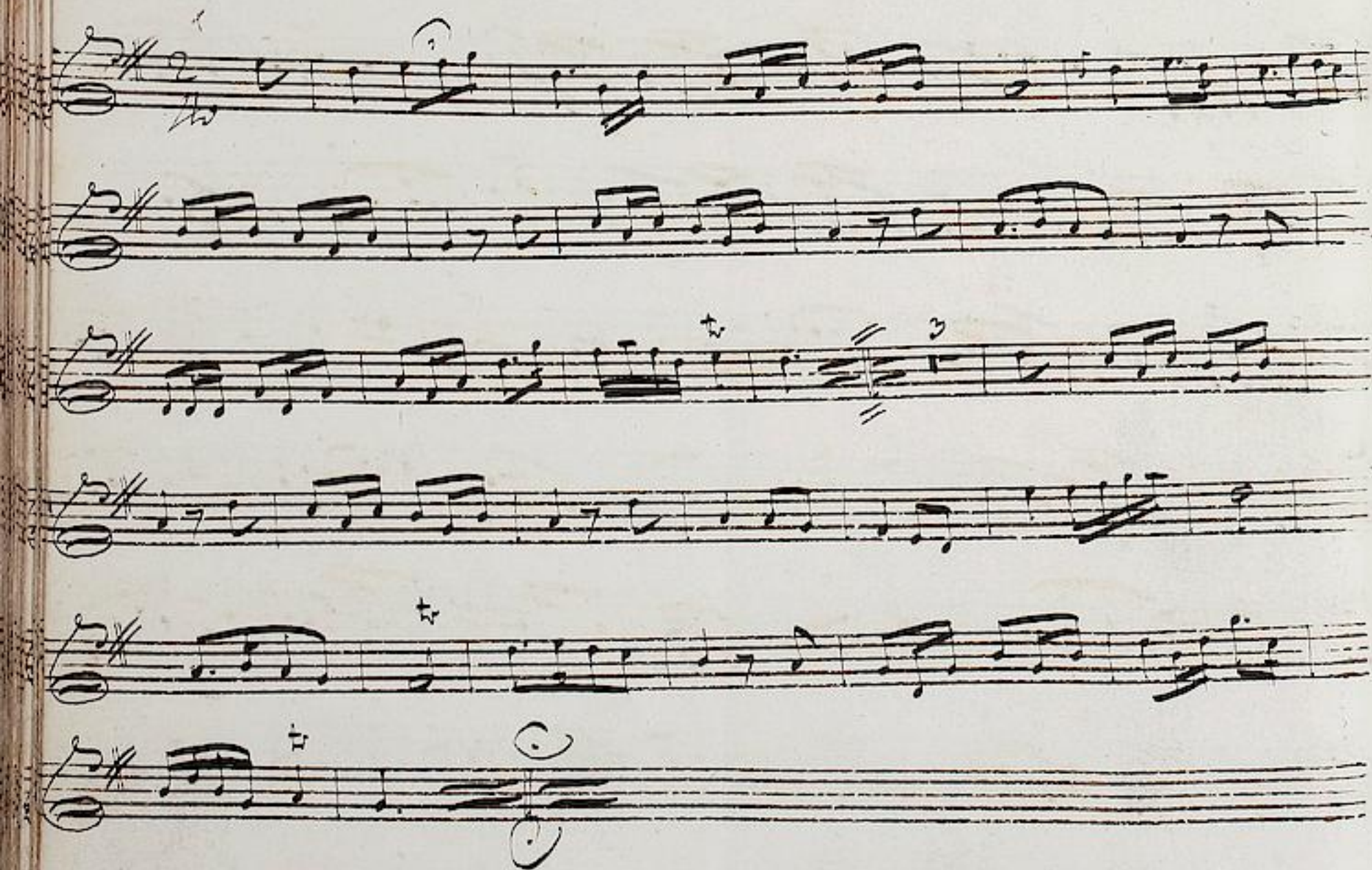
No 12.



No 13.



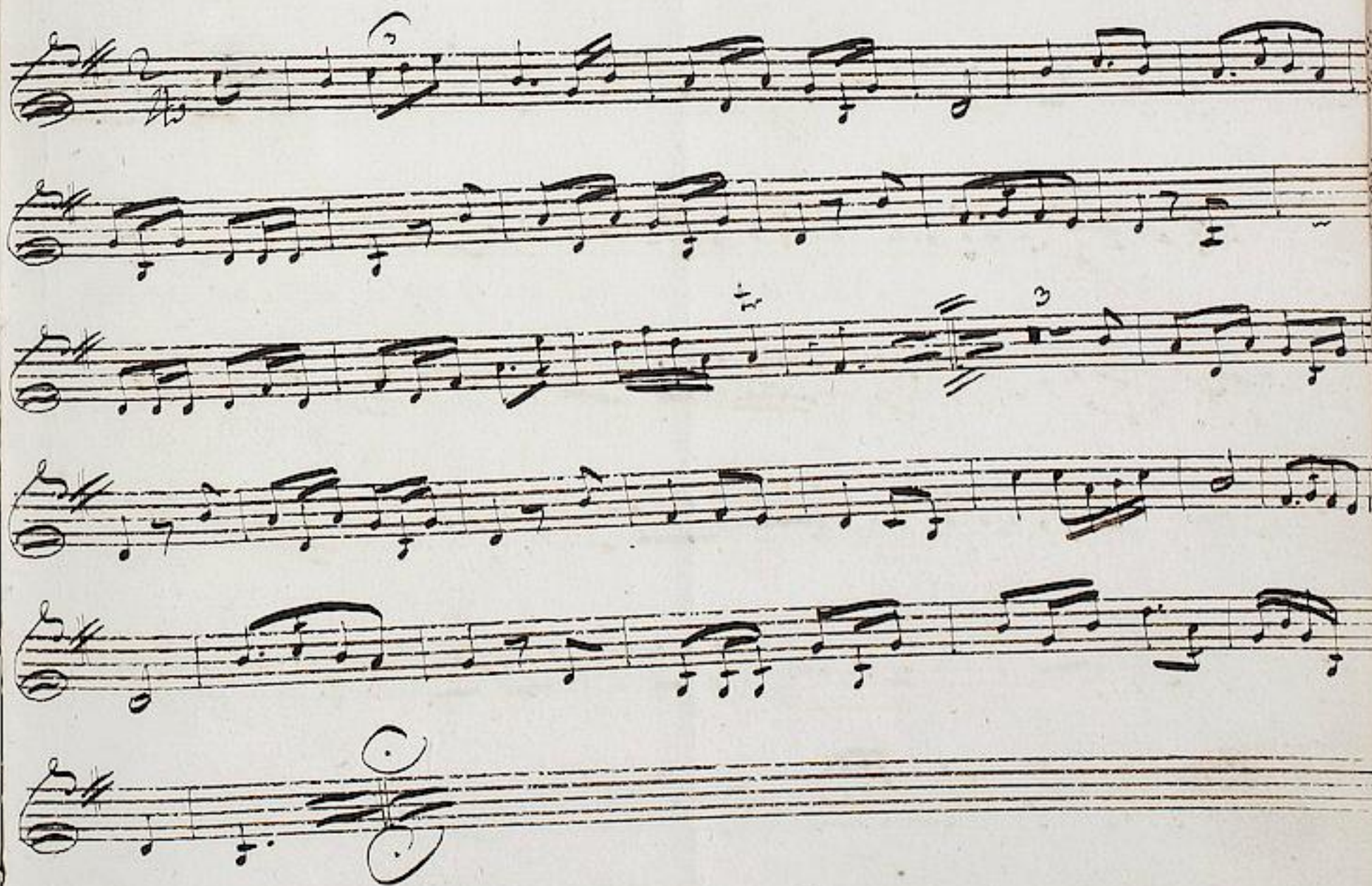
No 14. March v. Hanover



No 14

Secundo;

142



N^o 15 Marche. v. Rojale Bavier



N^o 16 Marche v. Rojale Desvignos



Secundo

No 15



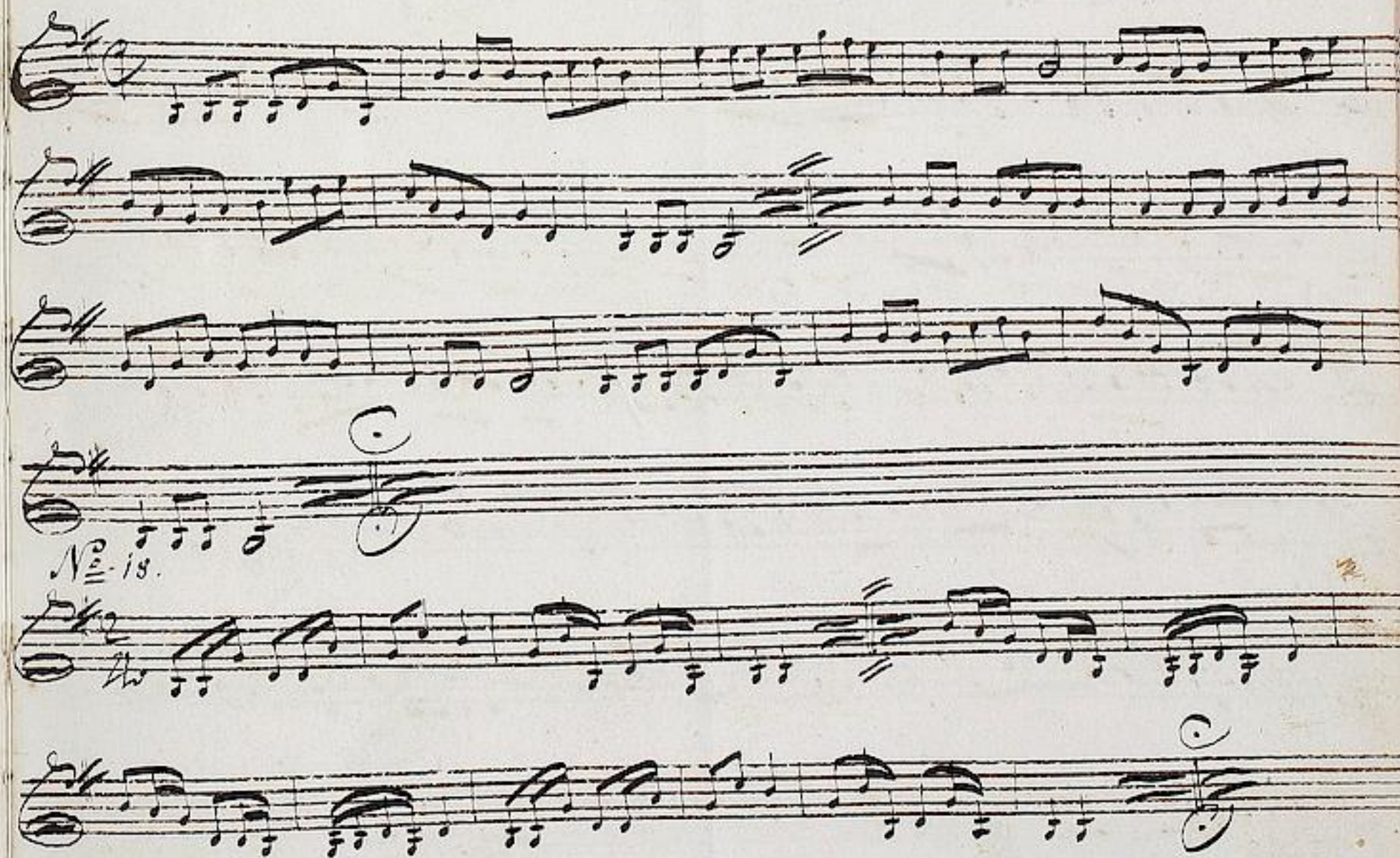
No 16



No 17

Secondo i

146

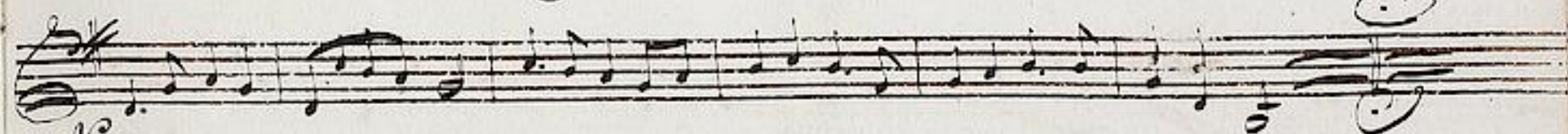


N^o 19 Französische Musquetier MarchN^o 20. March. O. der Garde Suisse

No 19.

Secreto;

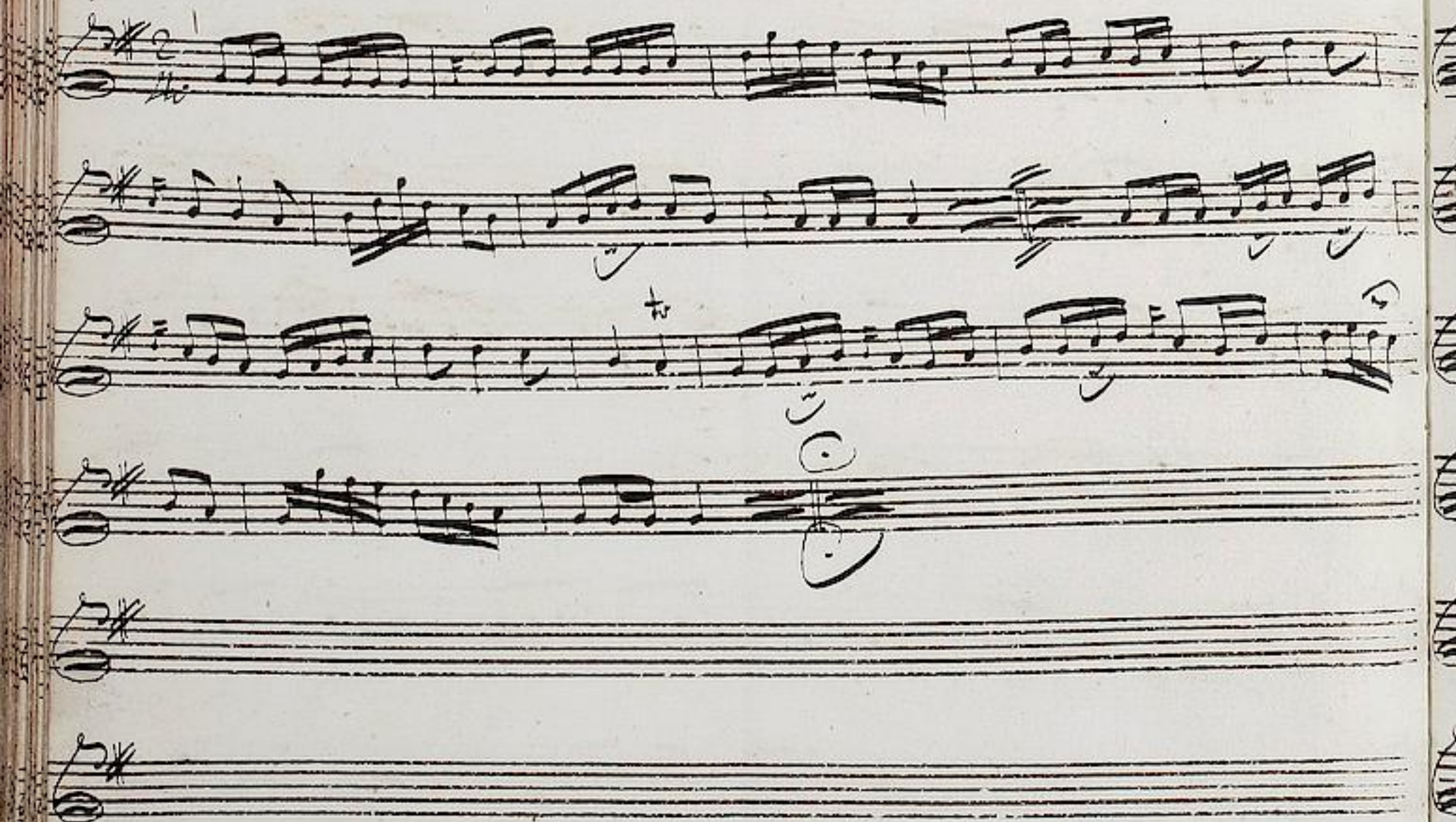
148



No 20.

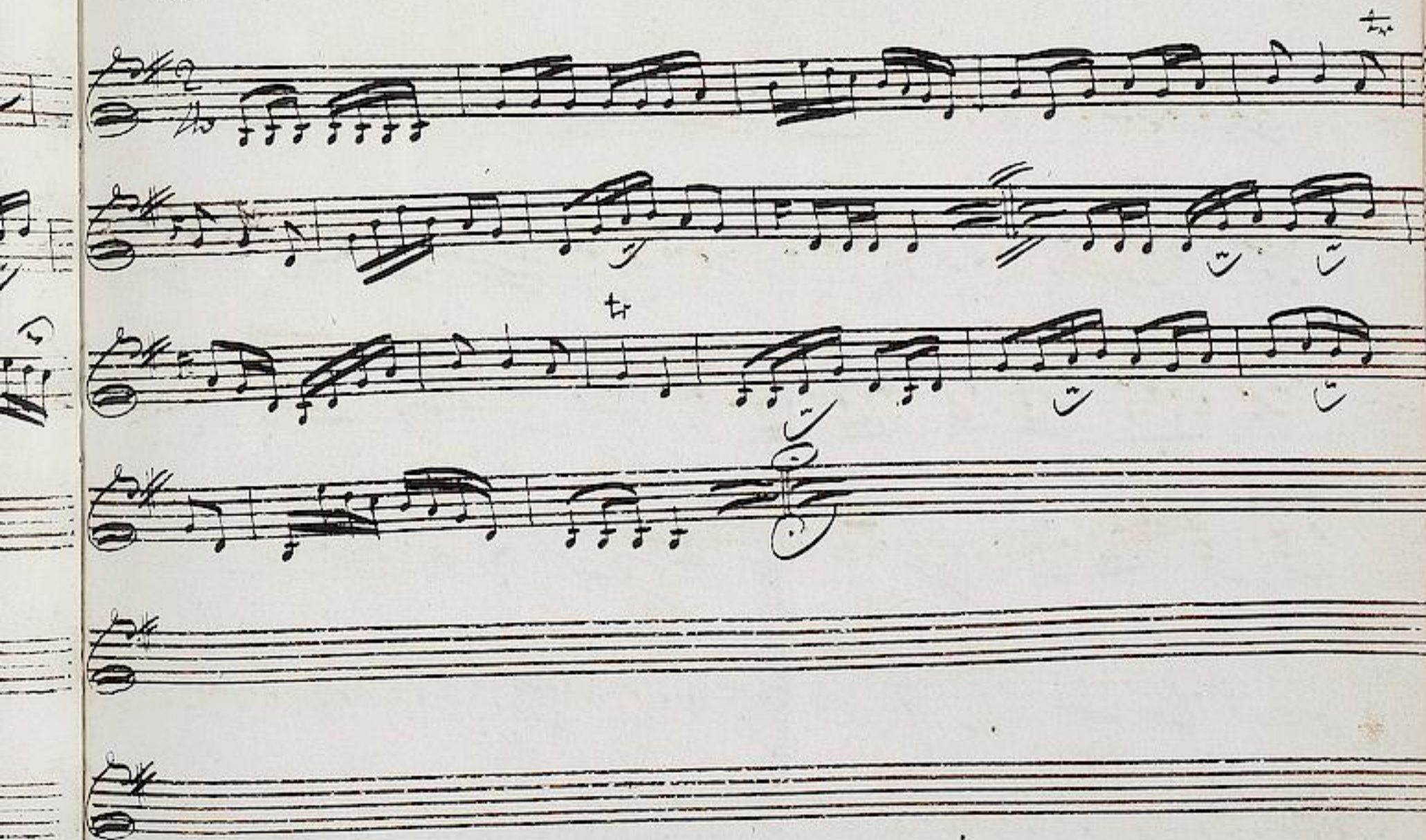


No 21 March. v. Herrn Leontzigen Grafen von Gungl

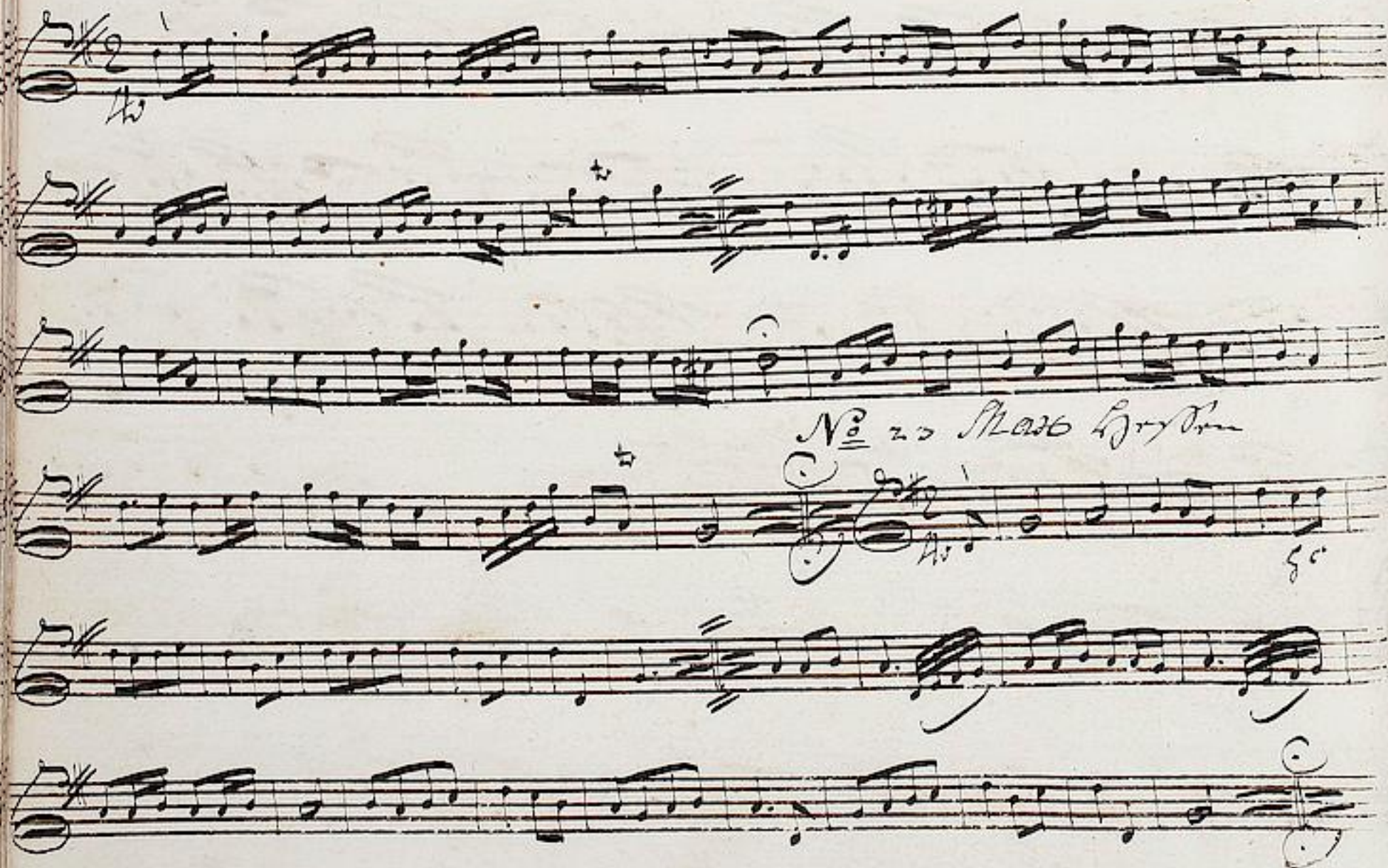


Secondo;

No 21.



No 22. March. Grintz Wiefen v. Gryden



No 23 Mass Gryden

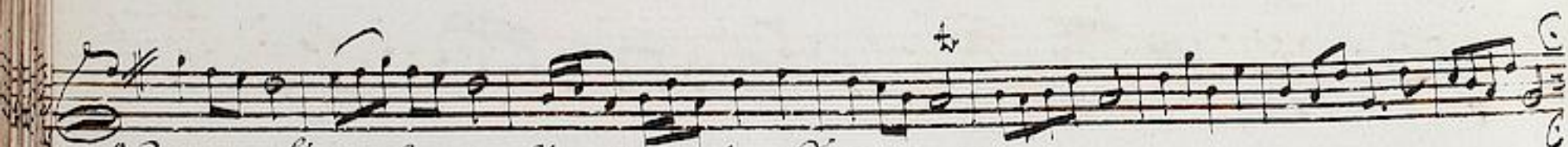
No 22

Secondo;

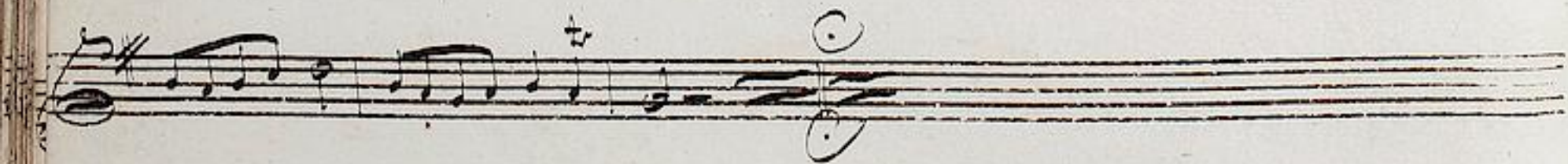
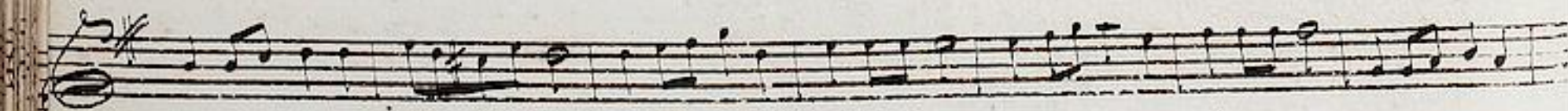
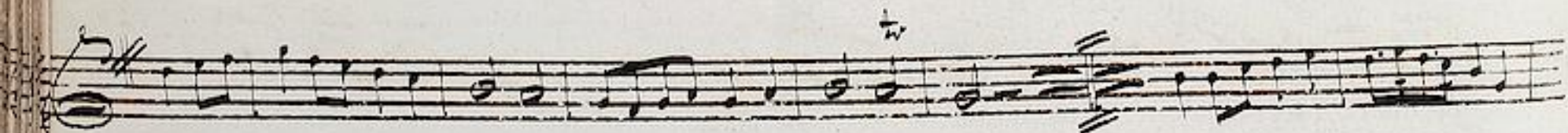
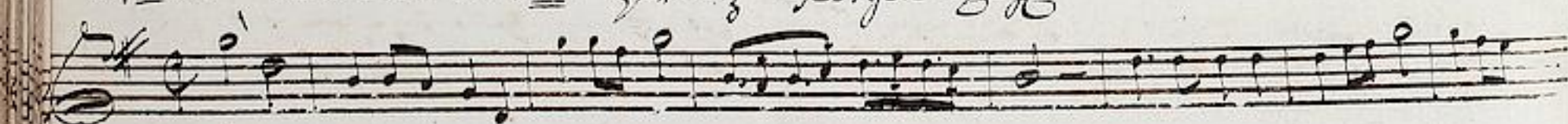
152



No 24. Alter Hymnen Gren: March



No 25. March. v. Hies Quintz Georgen Zegg



No 24

Secundo;

154



No 26 March. Trige



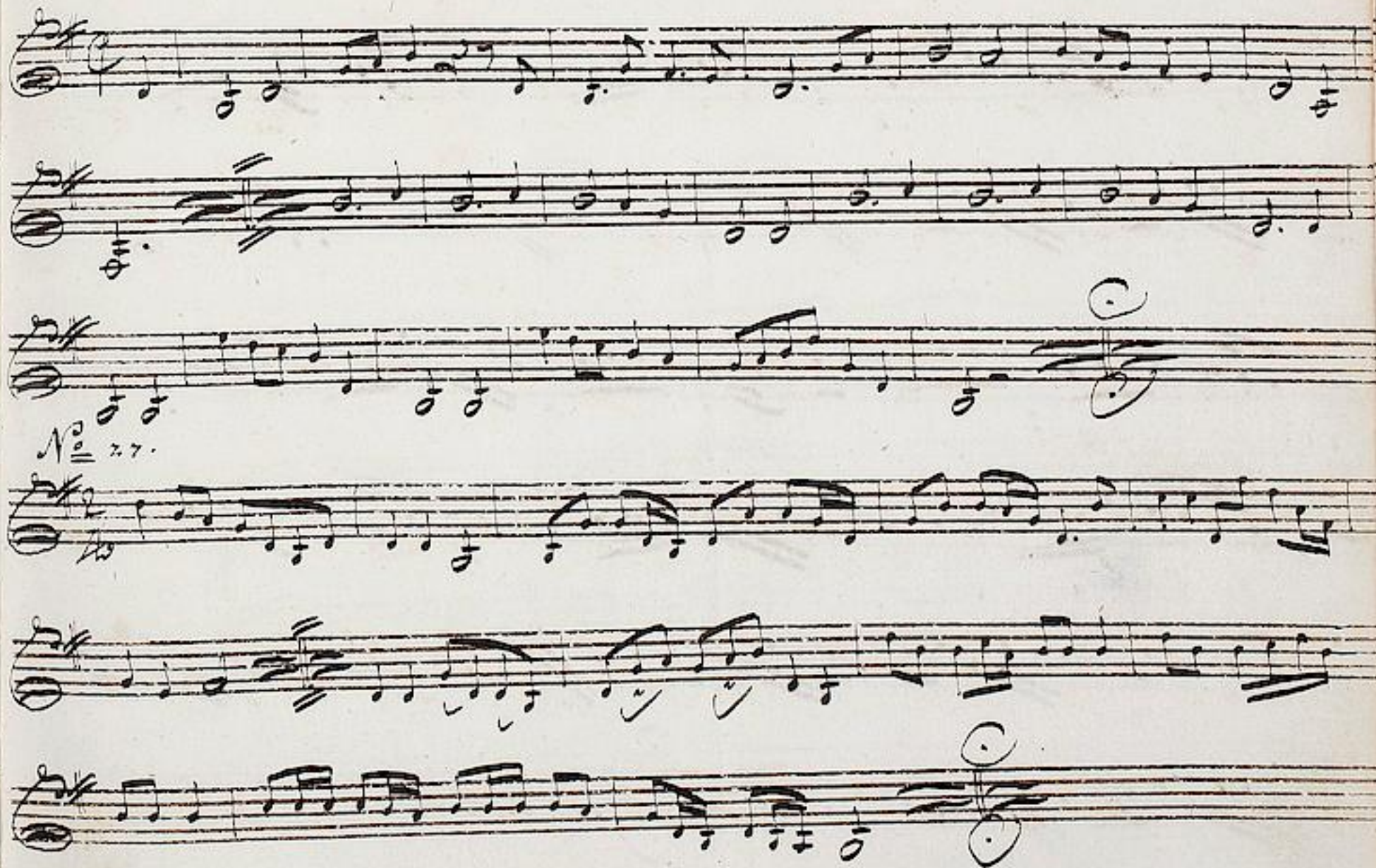
No 27. March



No. 26

Vecorondo;

156



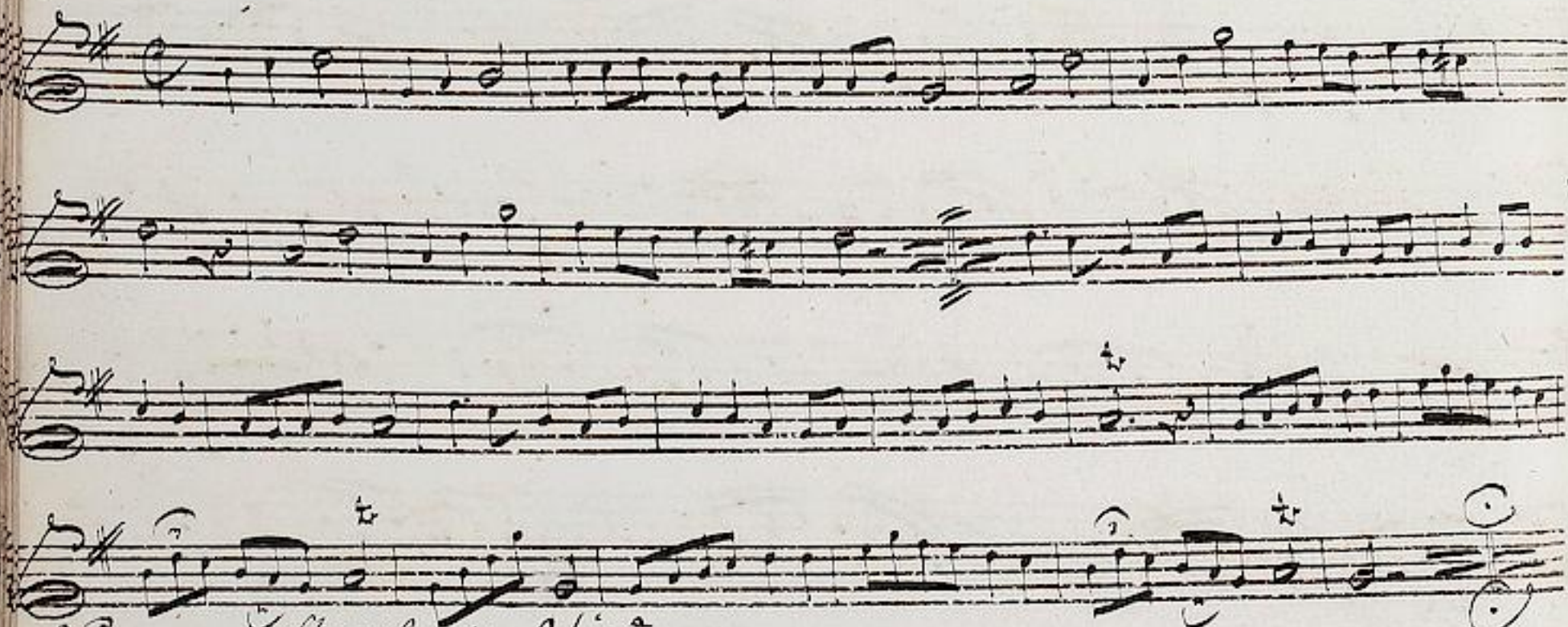
No. 28. *Marche. v. Mainz.*

Secondo:

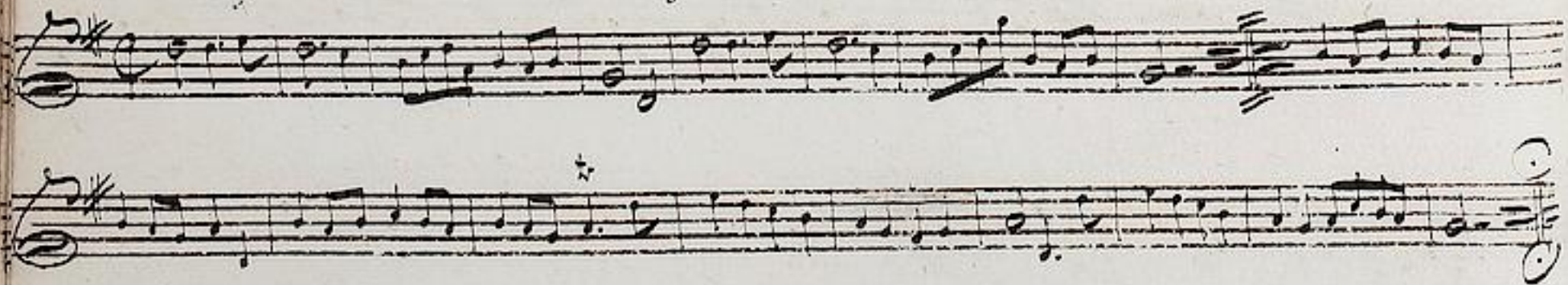
No. 2. 8



No. 29. March. v. Willenstein

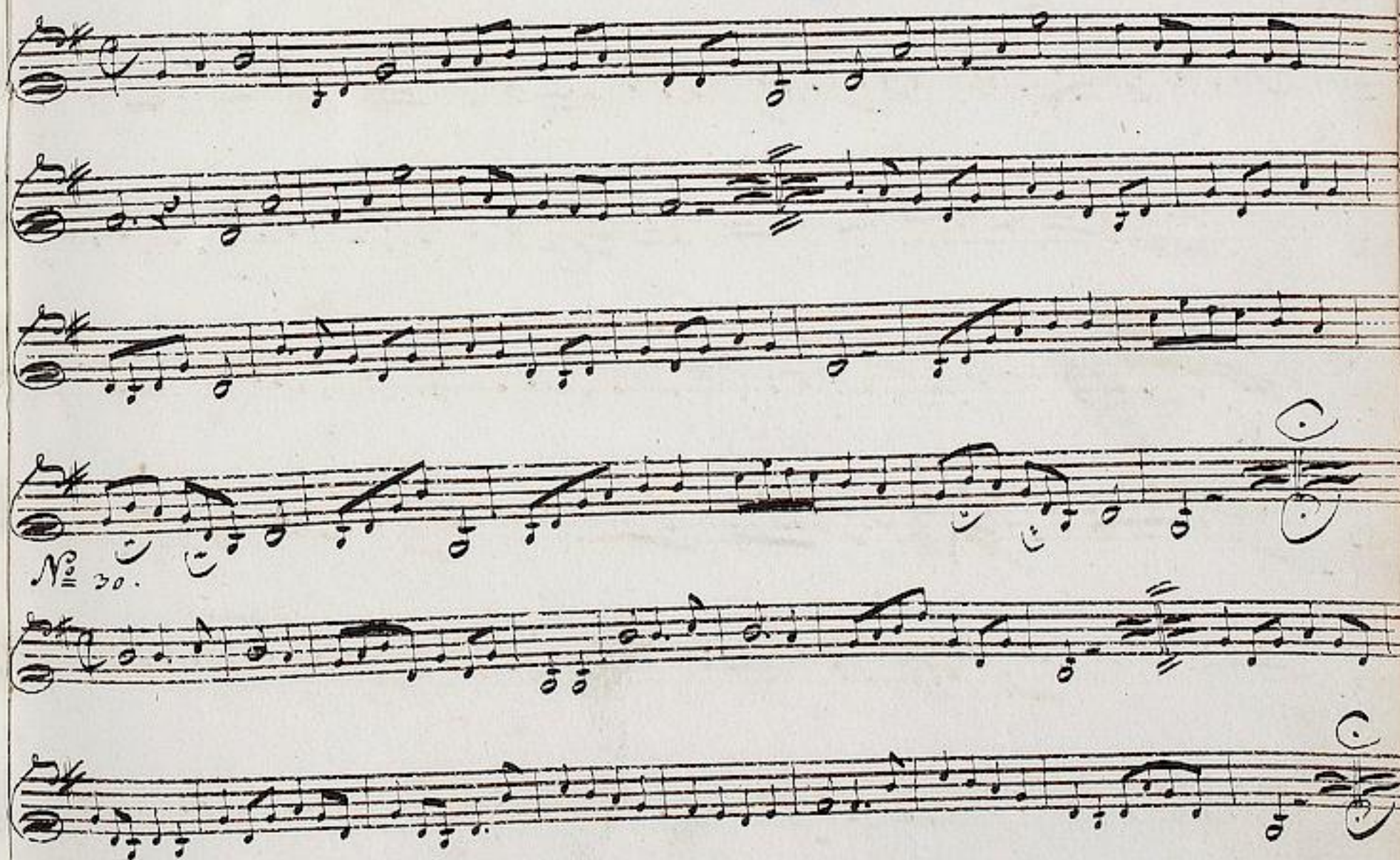


No. 30. March. v. Jaretingen.



No 29.

Secundo;



No 31 March. v. Mannheim



No 32. March. v. Schwarzburg



Secundo;

No 31

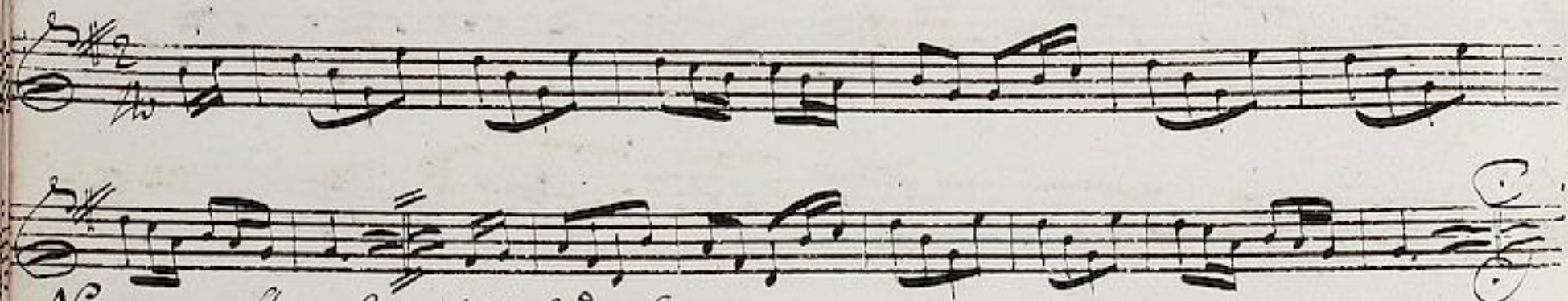
Handwritten musical score for No. 31, Secundo. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive hand, featuring various note values including minims, crotchets, and quavers, with some beamed sixteenth notes. The second and third staves continue the piece, with the third staff ending in a double bar line and a repeat sign.

No 32.

Handwritten musical score for No. 32. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive hand, featuring various note values including minims, crotchets, and quavers, with some beamed sixteenth notes. The second and third staves continue the piece, with the third staff ending in a double bar line and a repeat sign.



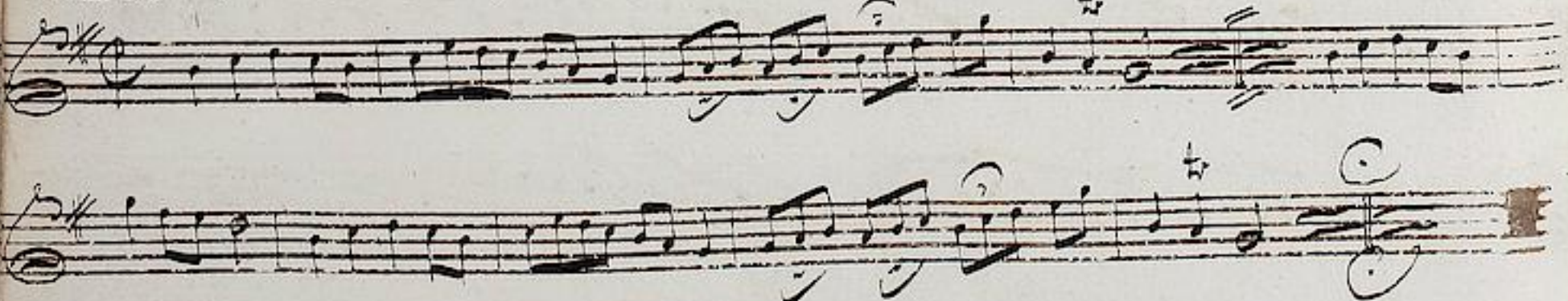
No 33. March v. Lindeßheim



No 34. March v. Waldeck



No 35 March v. Jalm



Secondo:

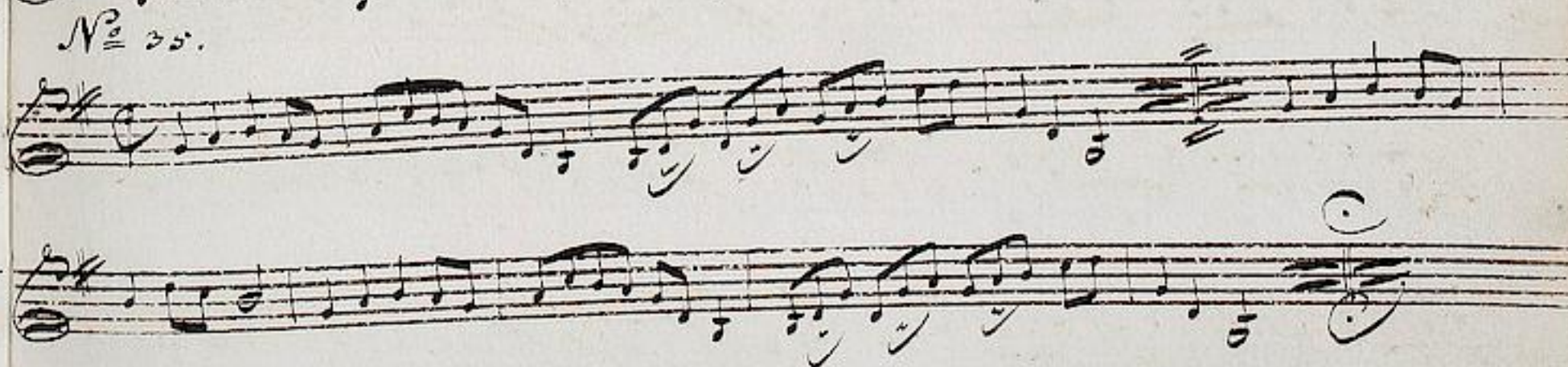
No 23.



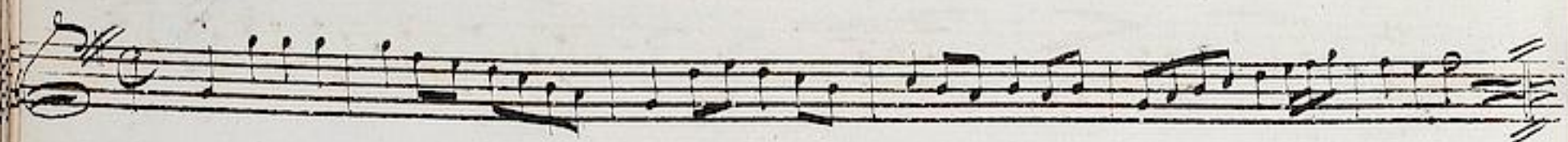
No 24.



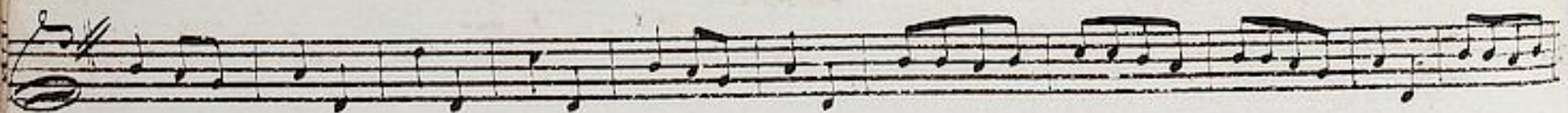
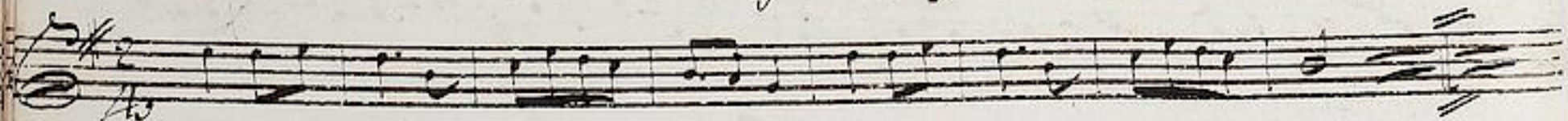
No 25.



No. 26. March. v. Rosciana



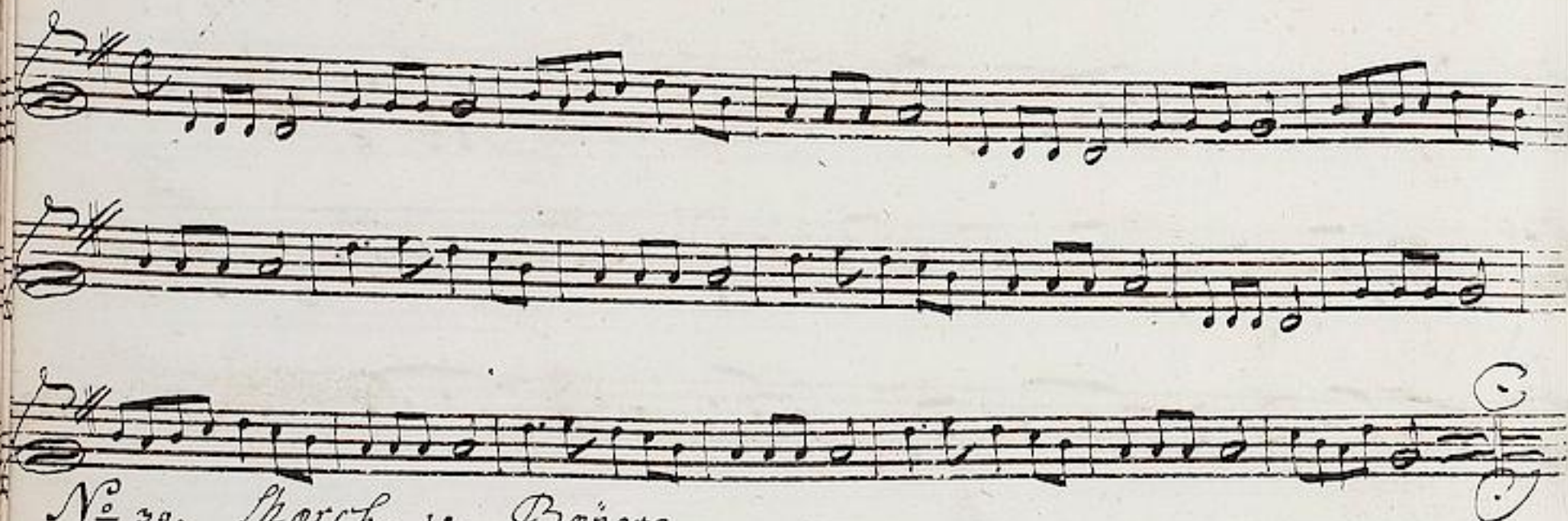
No. 27. March. v. Schuttenburg



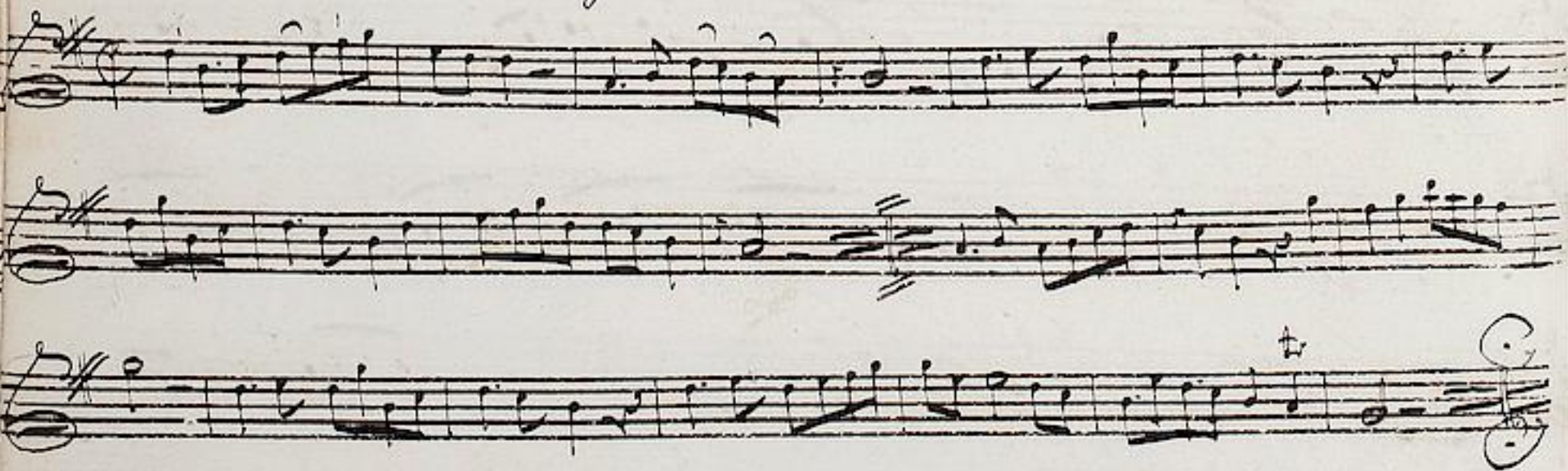
Secundo:

N^o 36N^o 37.

No 38. March. v. Walseck



No 39. March. v. Baijern



No 38.

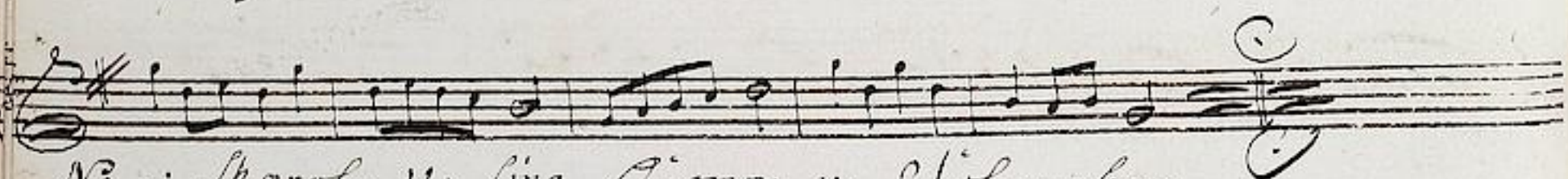
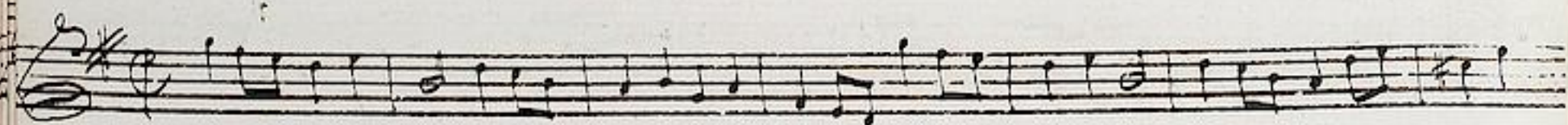
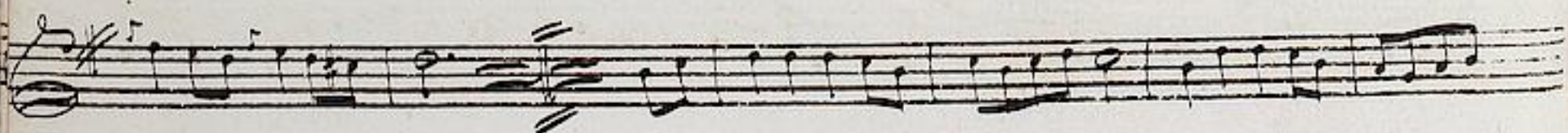
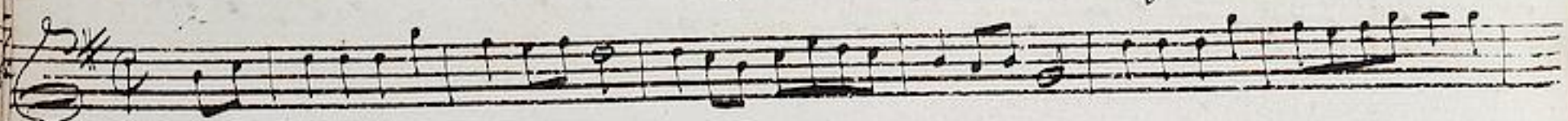
Secundo:

168



No 39.



N^o 40. Gren. March. N^o 1N^o 41 March. v. Sino Comp: v. Schaumburg

Secondo:

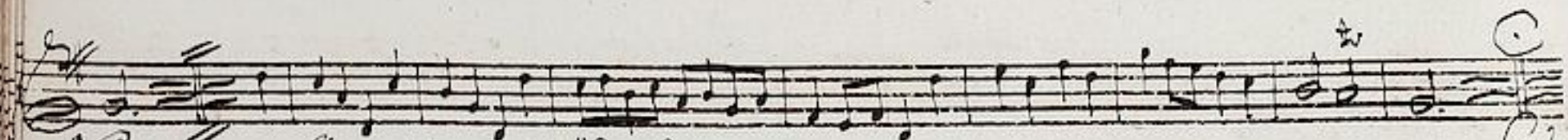
No 40.



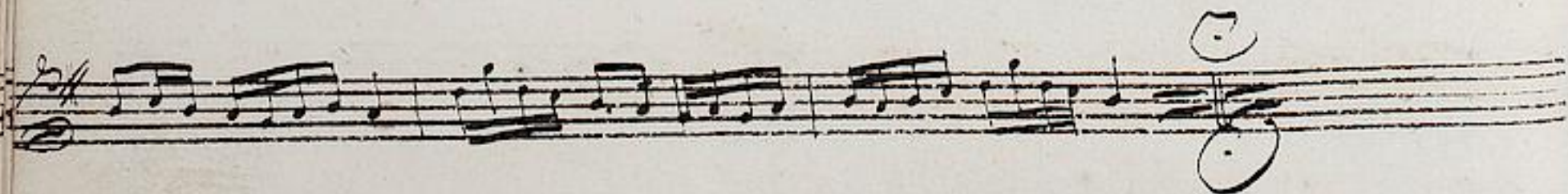
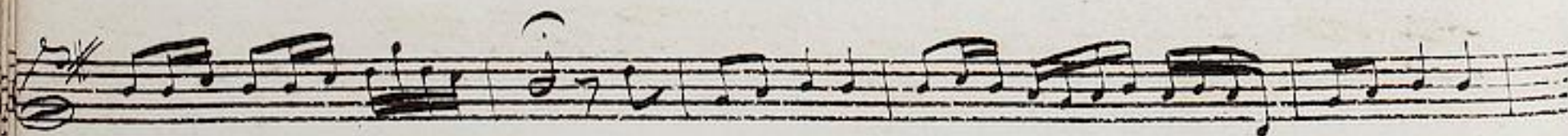
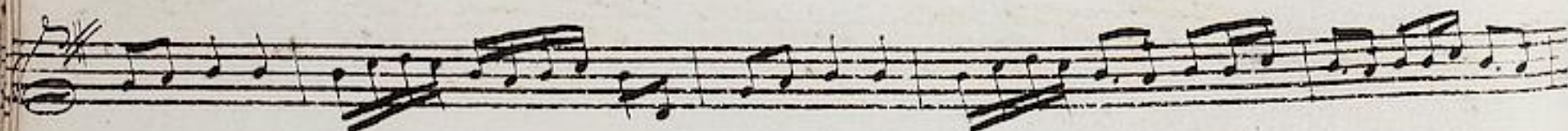
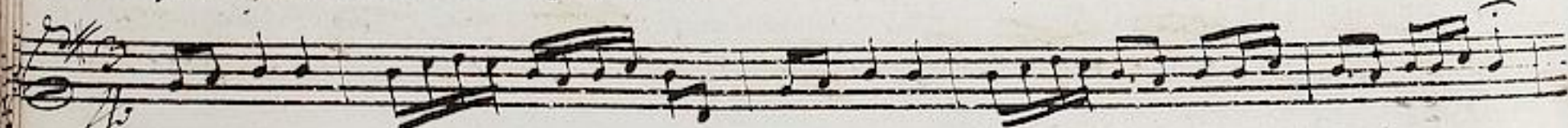
No 41



No 42. March. v. Coloworeto



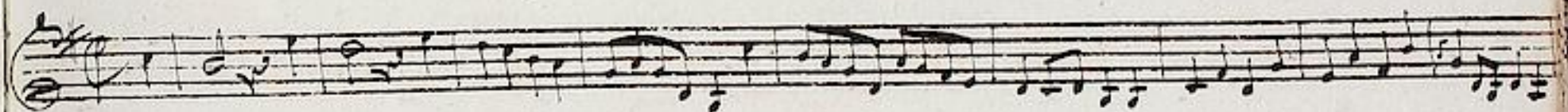
No 43. March. v. Herlen



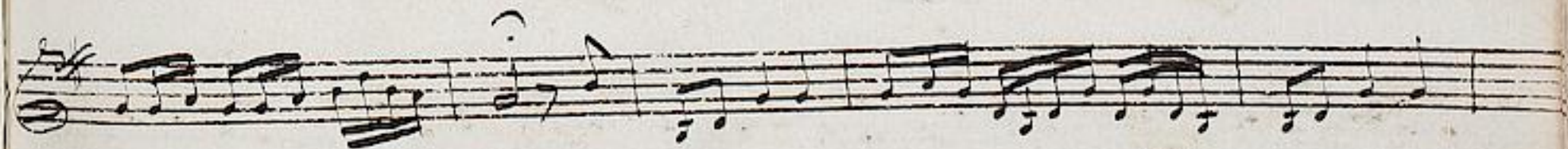
No 42.

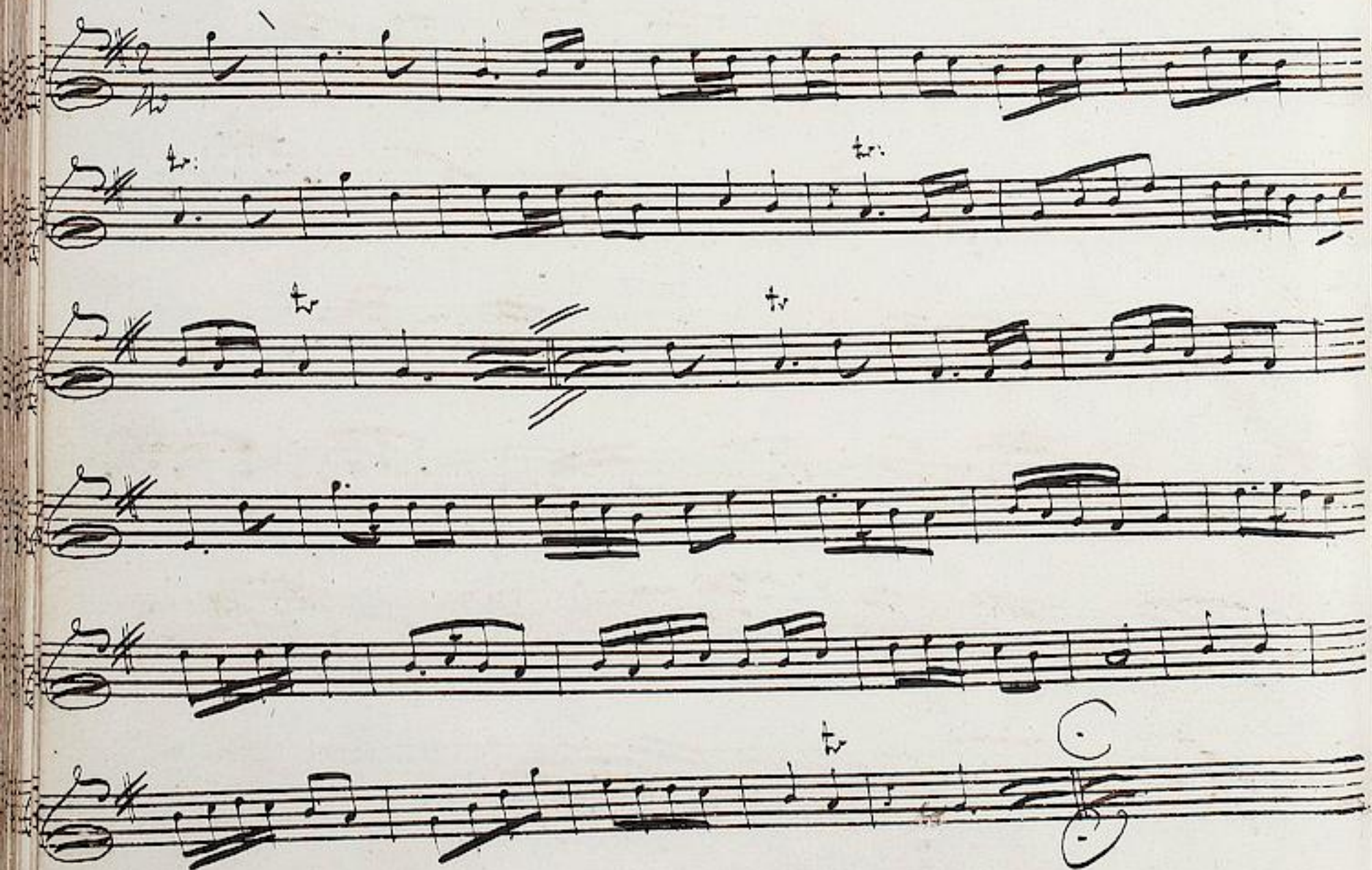
Secondo:

172



No 43.



No. 44. March. v. Imo Comp. 1763

N^o 44.

Vacroneto;

174



1^{te} Wafl. March. v. Sm Comp. Leat fund
 No. 46



No. 47. 2^{te} Wafl. March. v. Sm Comp.



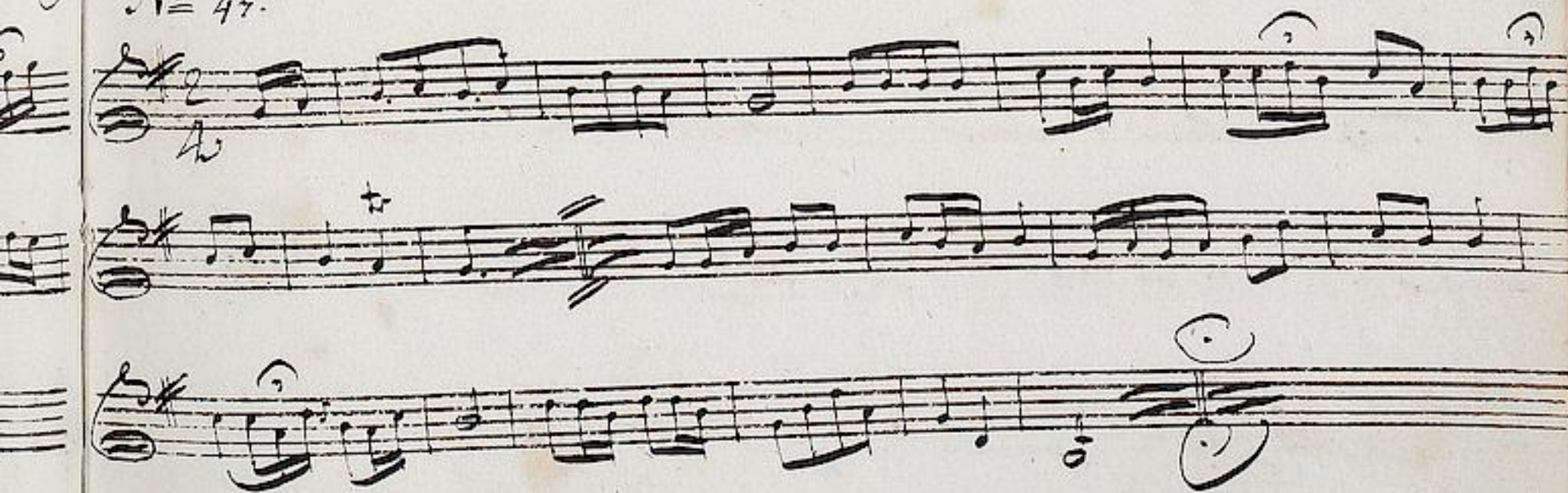
Secondo;

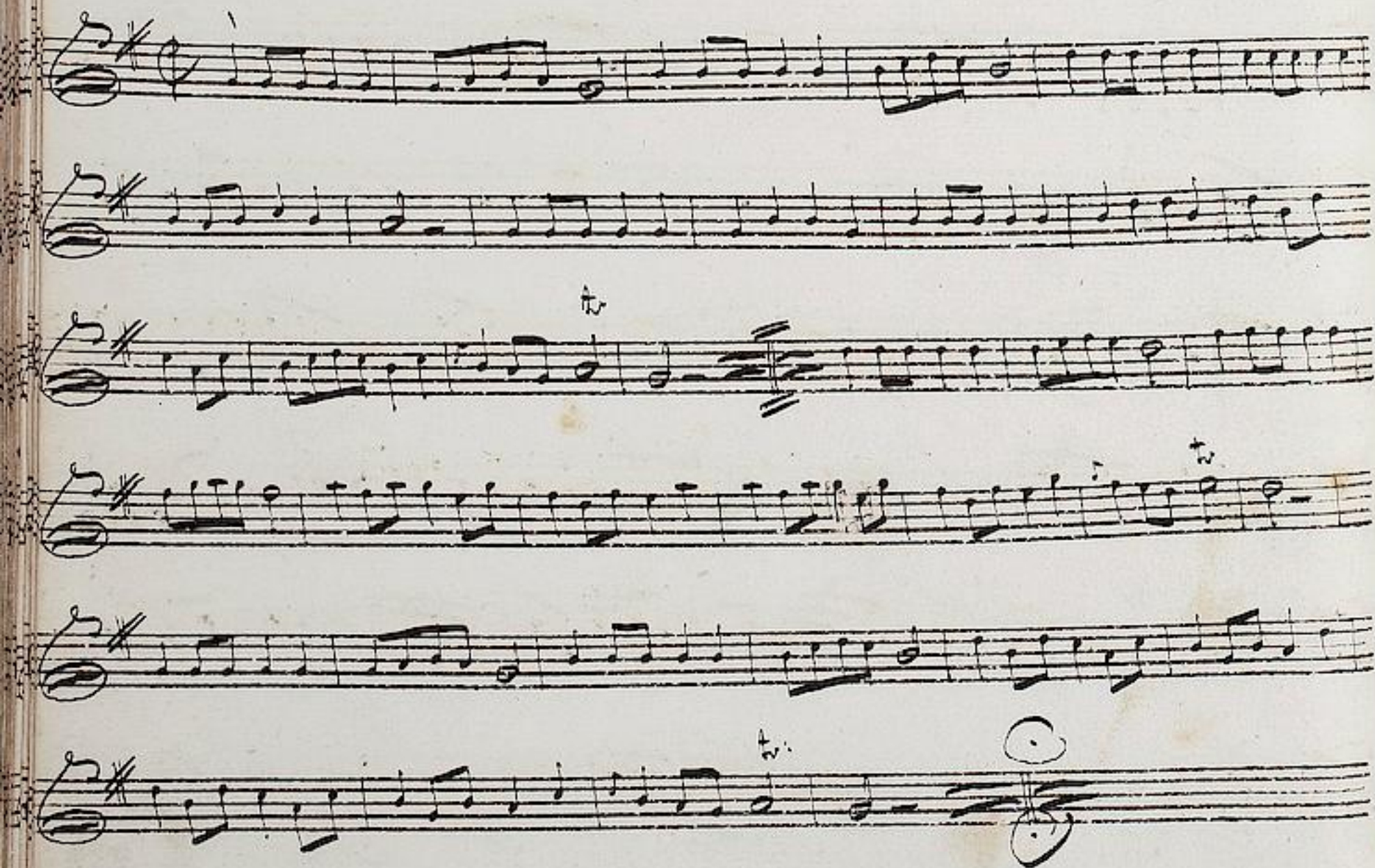
176

N^o 46.



N^o 47.

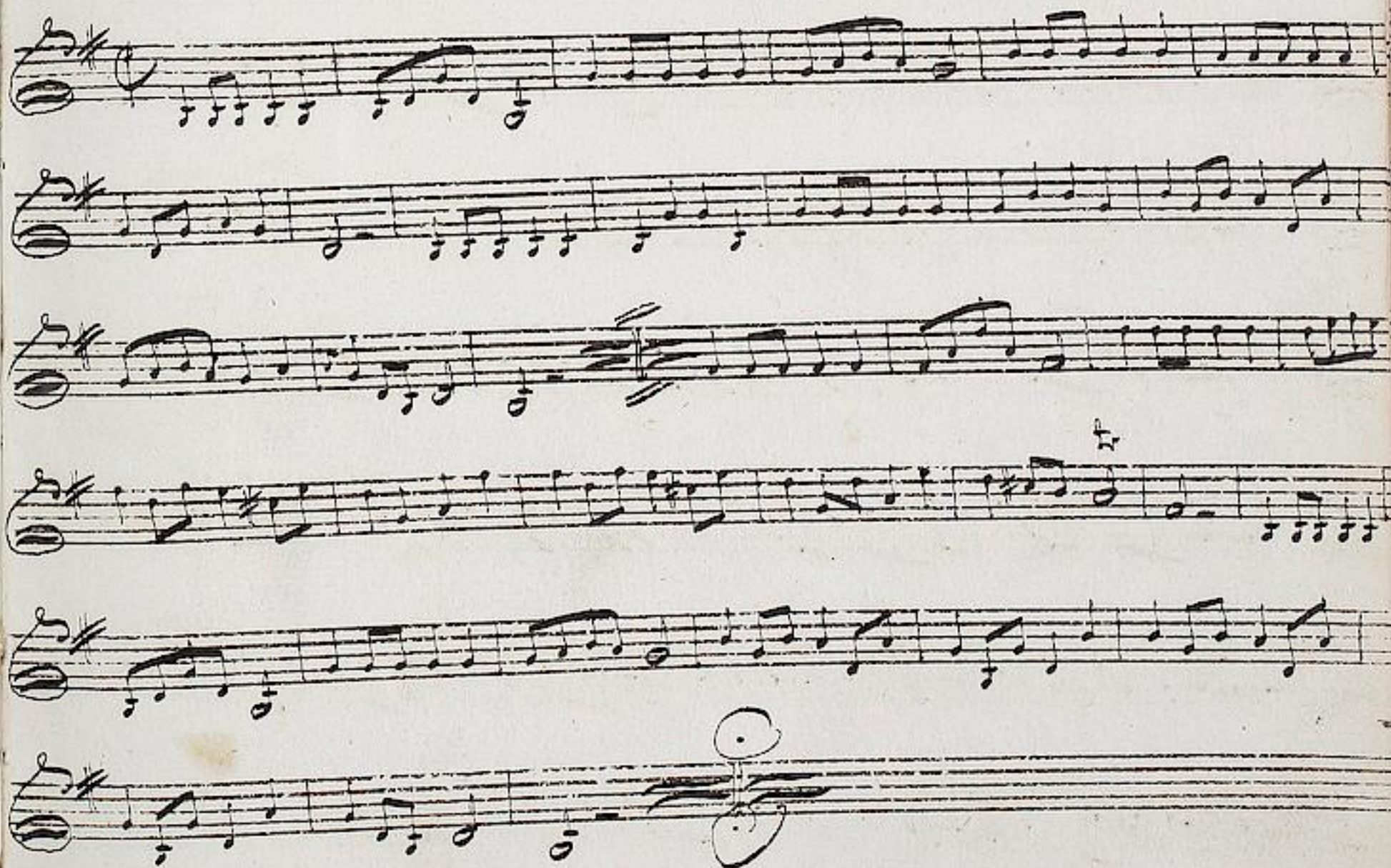


No. 48.
~~48.~~March. v. Smö Comp: 1766

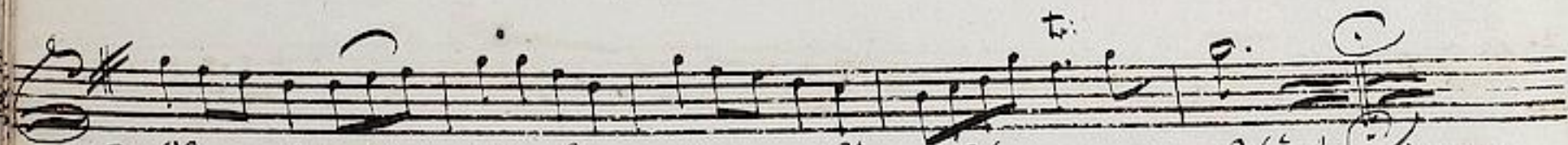
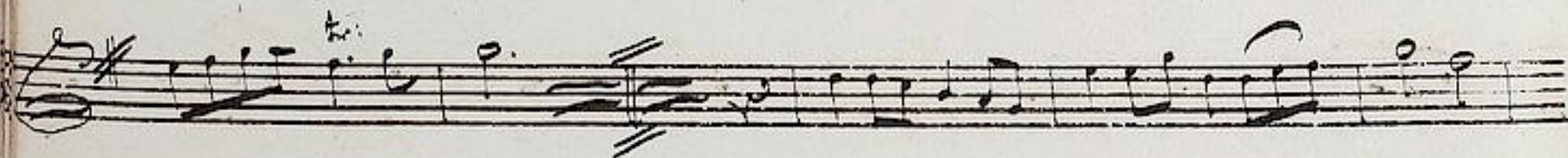
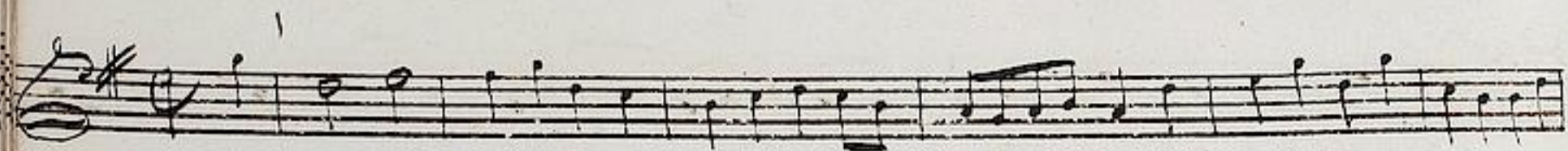
No. 48.
48.

Secondo;

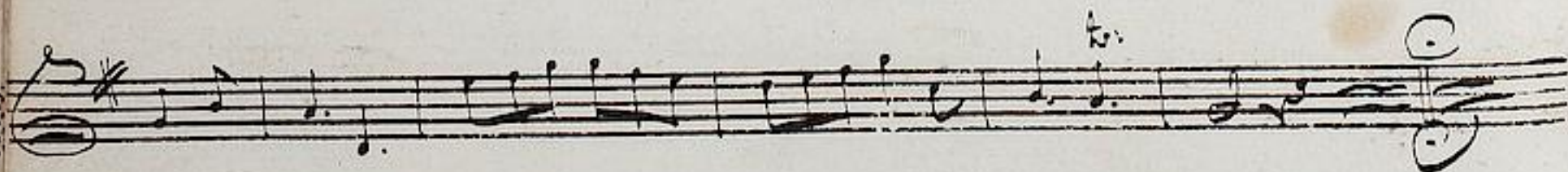
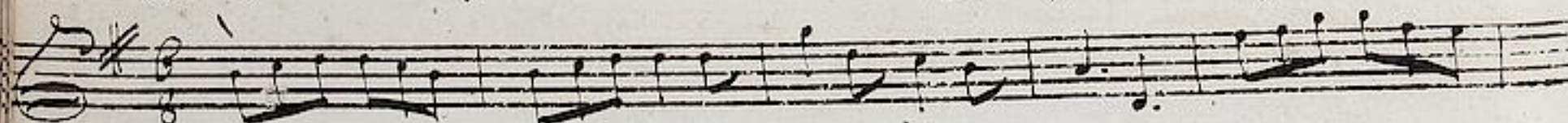
178



No. 49 3^{te} Wurf. March. v. Smo Comp. In 10^{te} Junij 1766



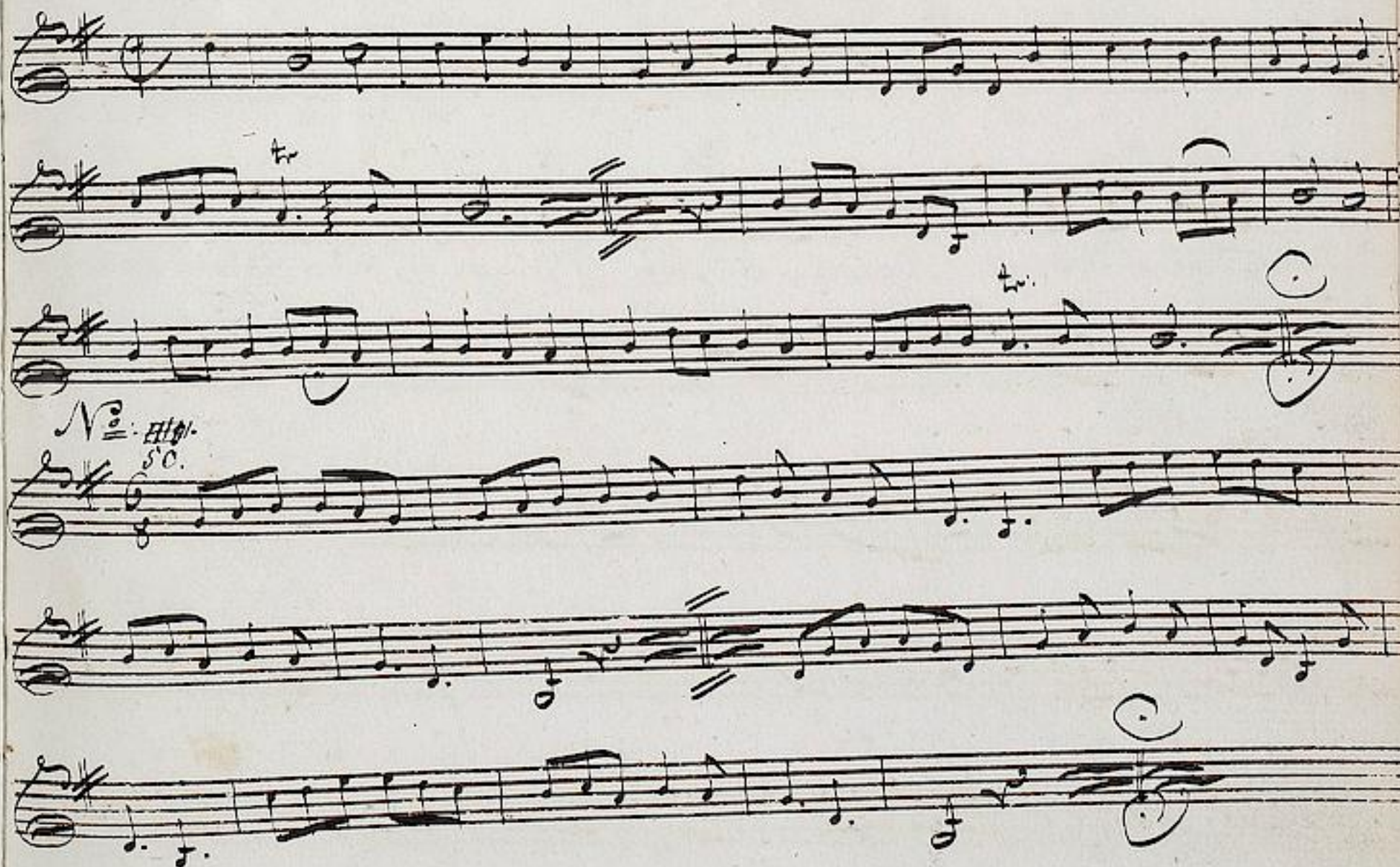
No. 50 4^{te} Wurf. March. v. Smo Comp. in Sept^r 1766



No. 49.
##

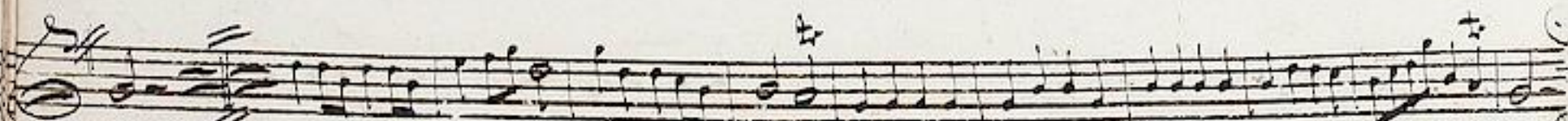
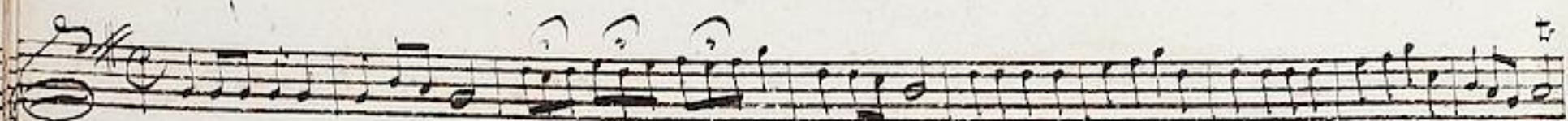
Secundo;

180



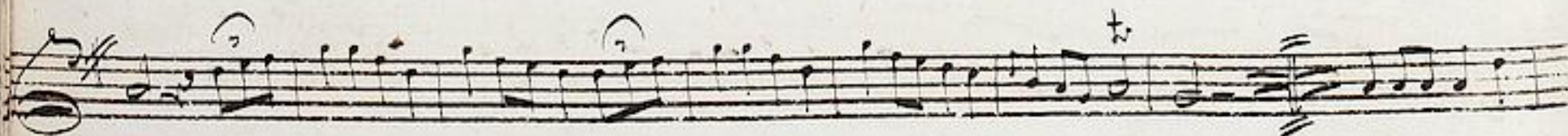
No. III.
31.

5ter Wauff. March. v. Smo Comp.



No. III. 6ter Wauff. March. v. Smo Comp. In 19te 84bril 1767

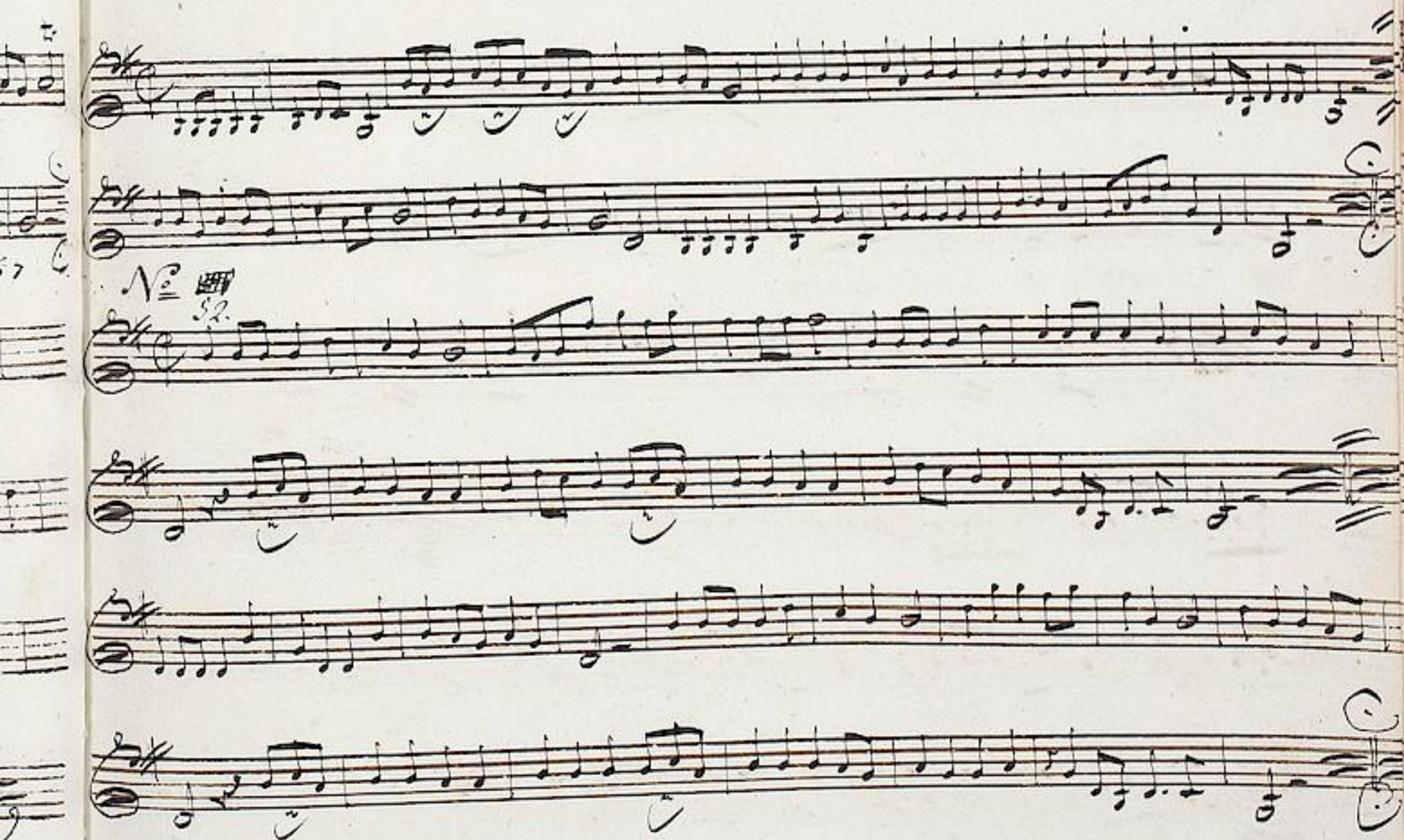
32.



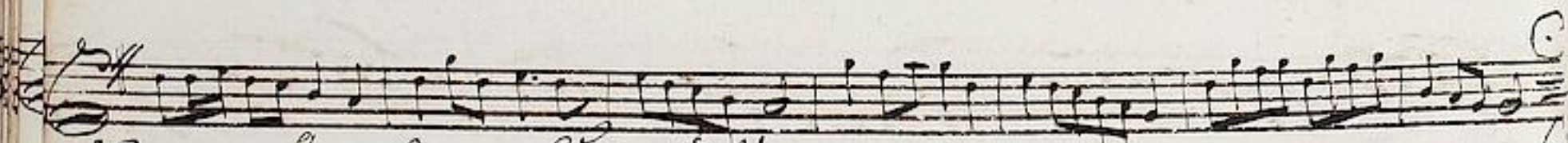
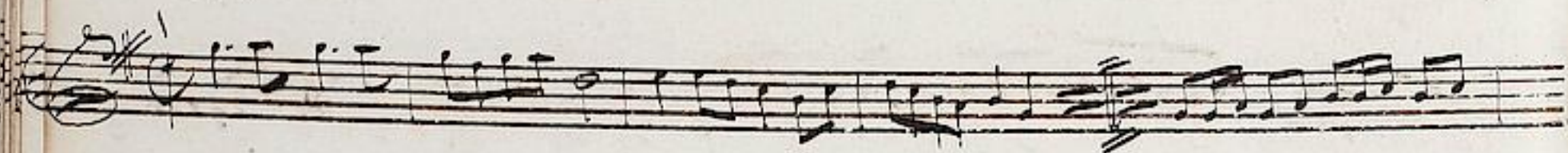
No. 51.

Secundo;

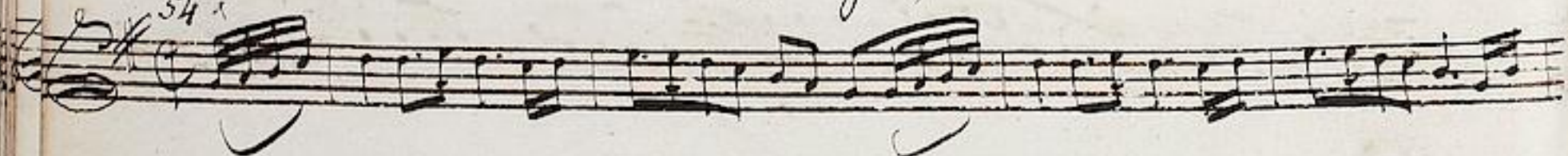
182.



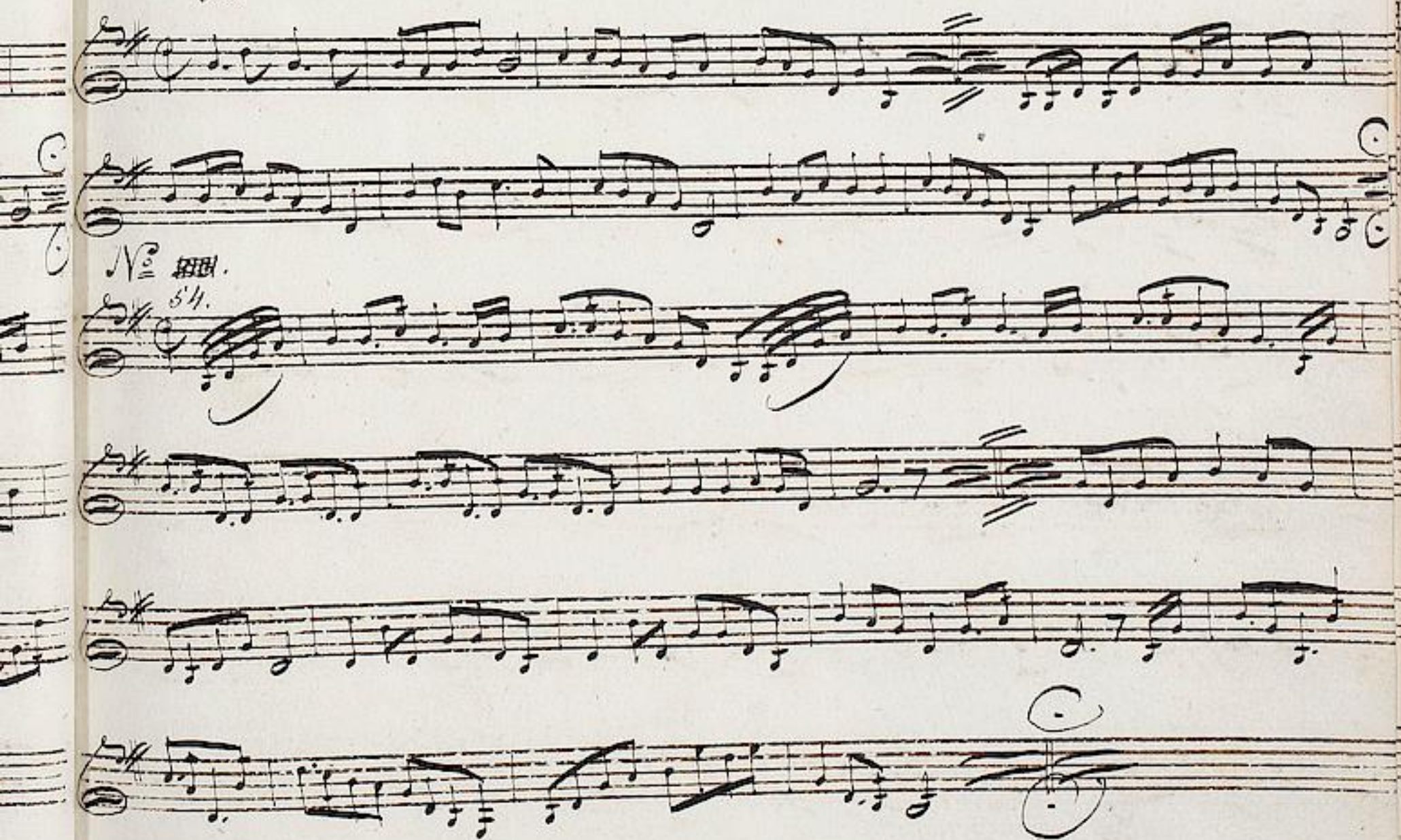
No. 53. *March. v. Öffnung des alten,*



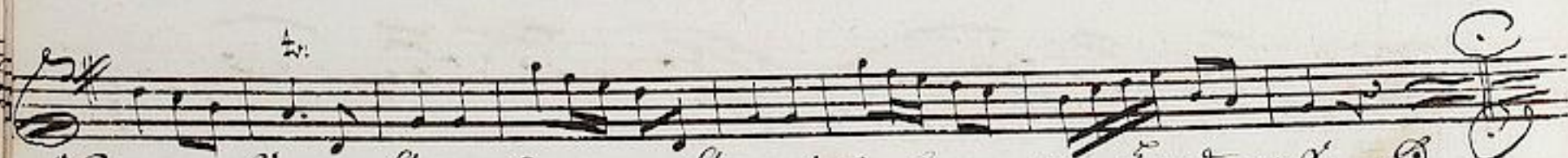
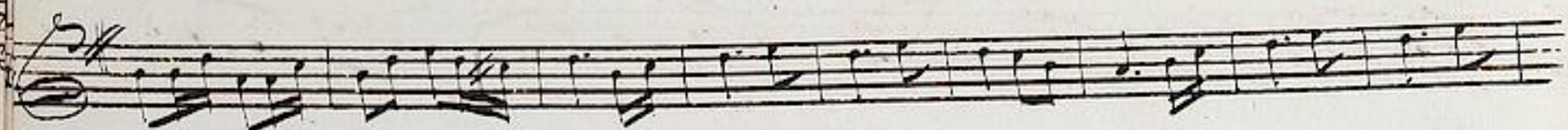
No. 54. *March. v. Earl Lobberingen,*



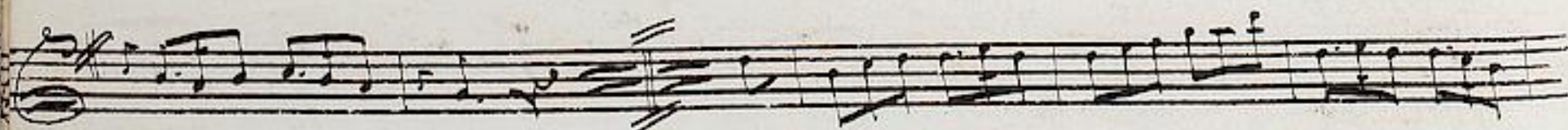
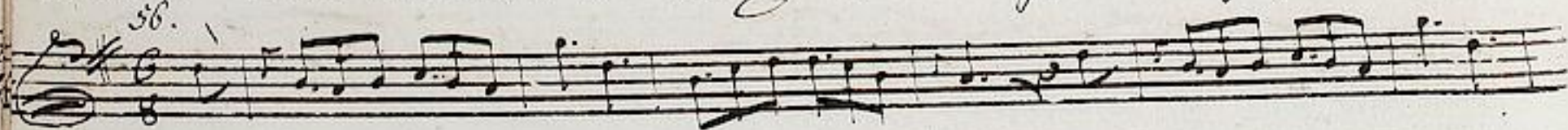
Venerdì;

N^o. 53.

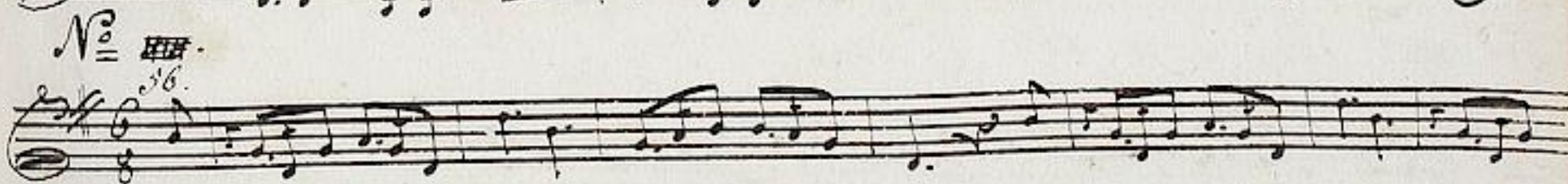
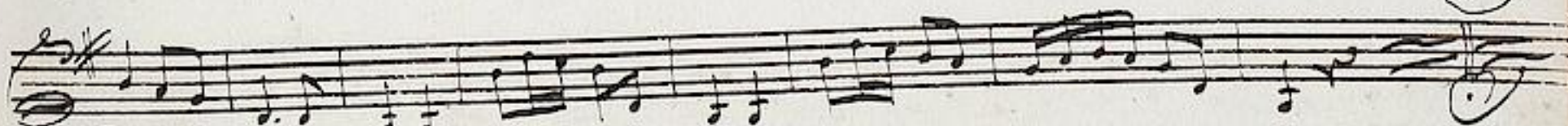
No. 55. *March*



No. 56. *Gren. March. v. Maguir, im Auftr. Landgr. D.*



Venerdì;

No. 1. ~~186~~
S. 6

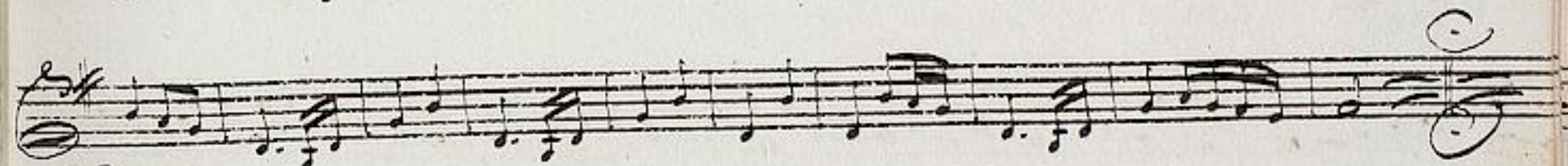
No^{57.}
~~56.~~

March. v. Zweibrücken, ober Singsang

No^{58.}
~~57.~~ March. v. Sina Comp: Land f

No. 57.

Secondo;



No. 58.



No. 59. *March. v. Smo Comp: 1769*No. 60. *March. v. Smo Comp:*

Secundo;

190

No. 59.

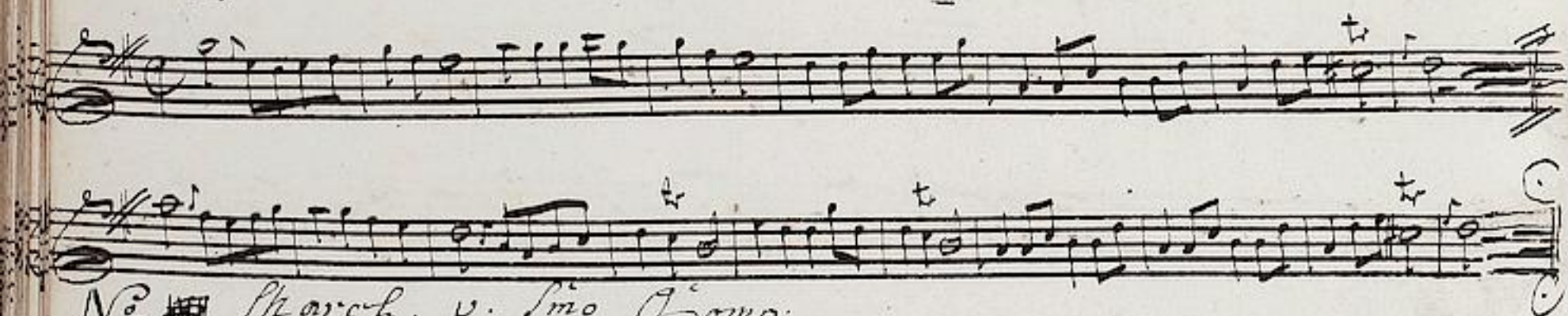


No. 60.



No. 61.

March. v. Elsas

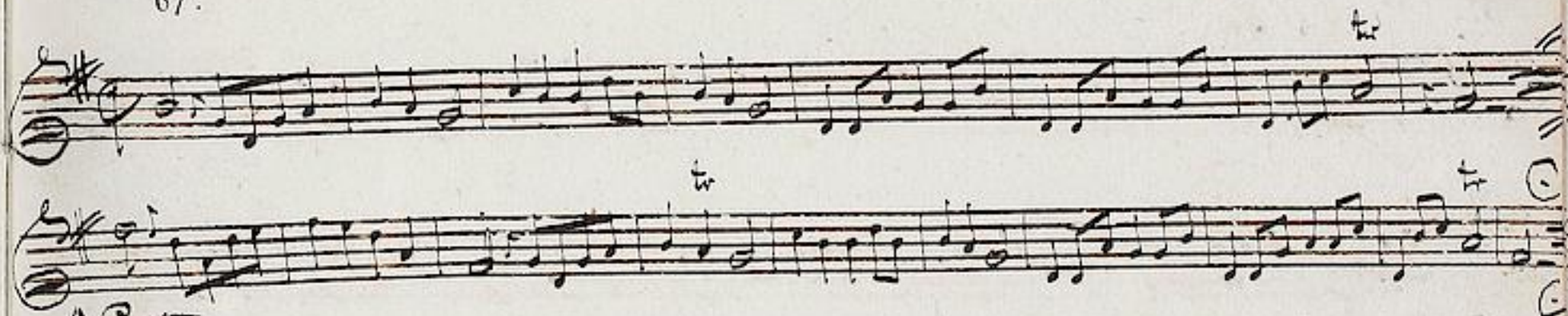


No. 62. March. v. Imo Comp.



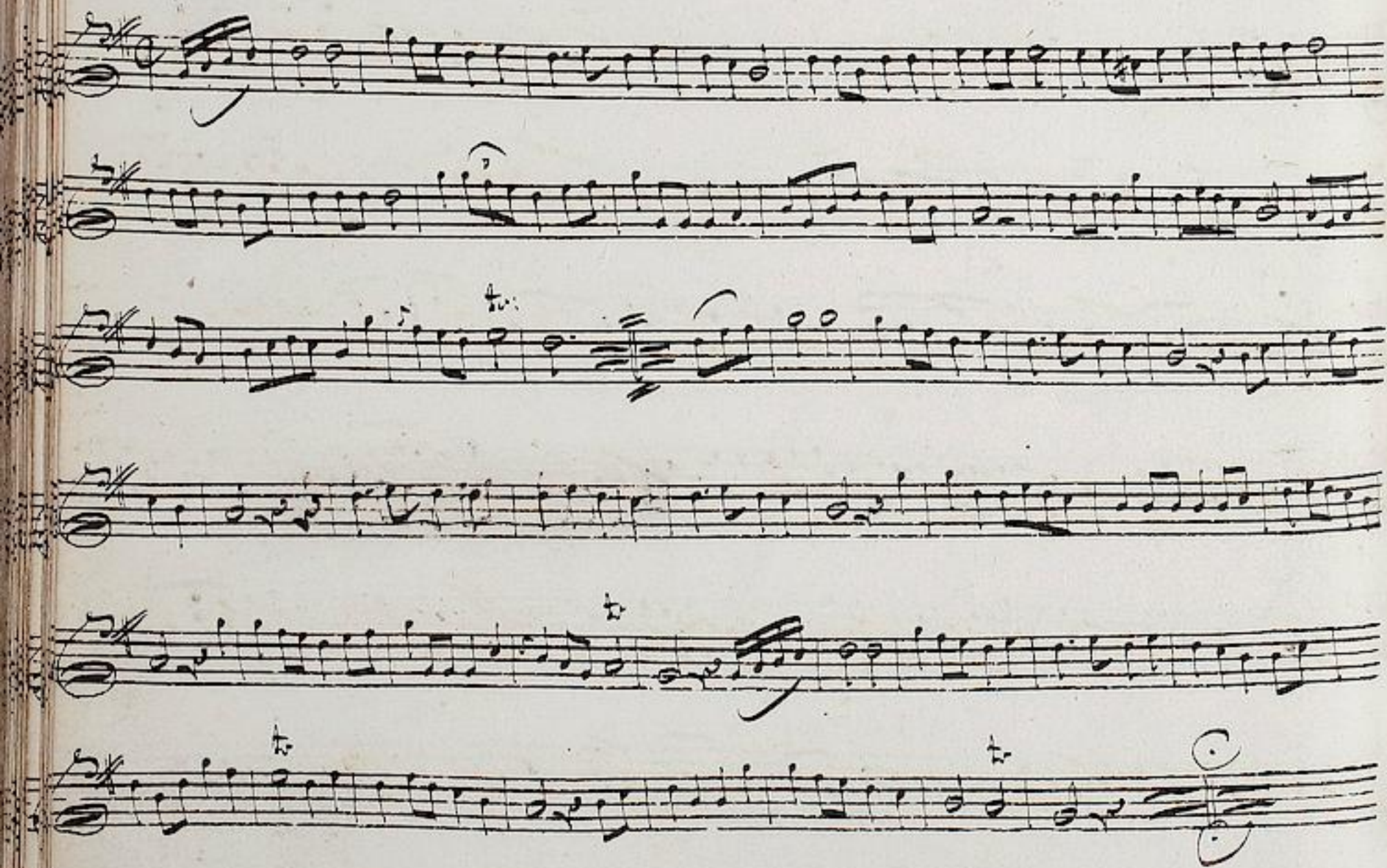
Secundo;

No. 61.



No. 62.

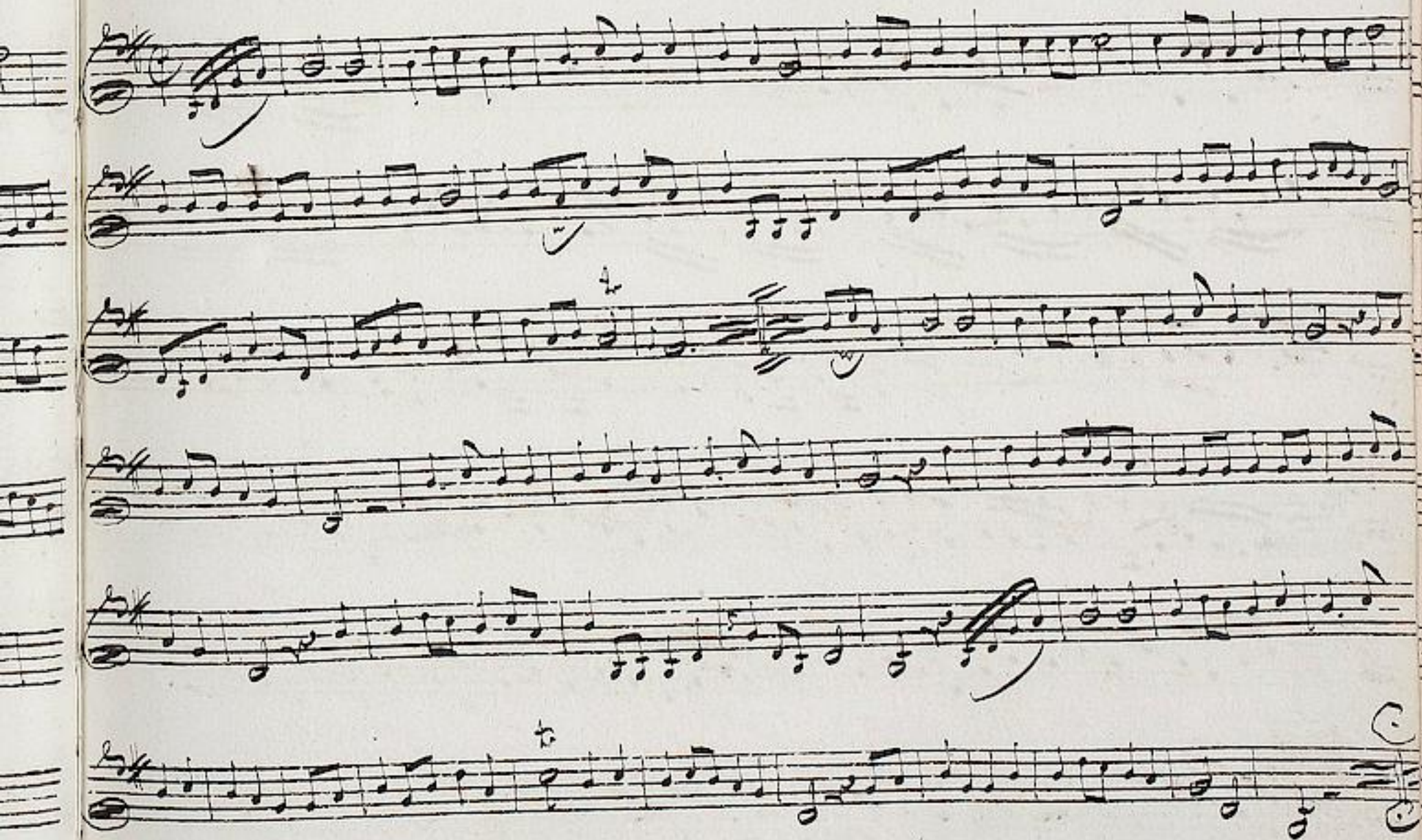


N^o 63March. v. Smo Comp.

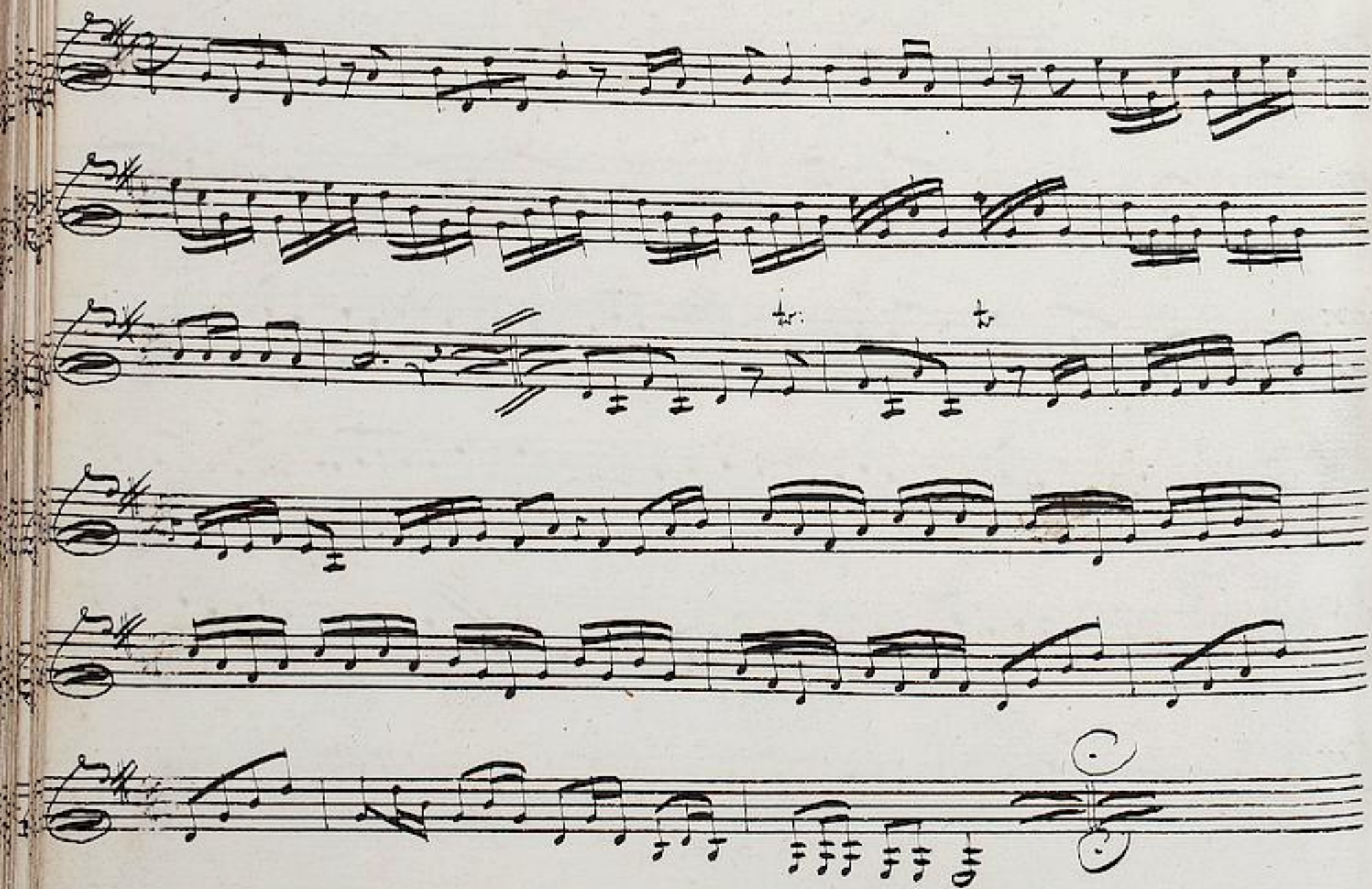
No. 63.

Secundo:

194



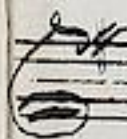
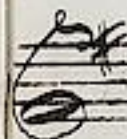
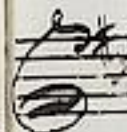
March. v. Ligne



No. 64.

Secreto;

196



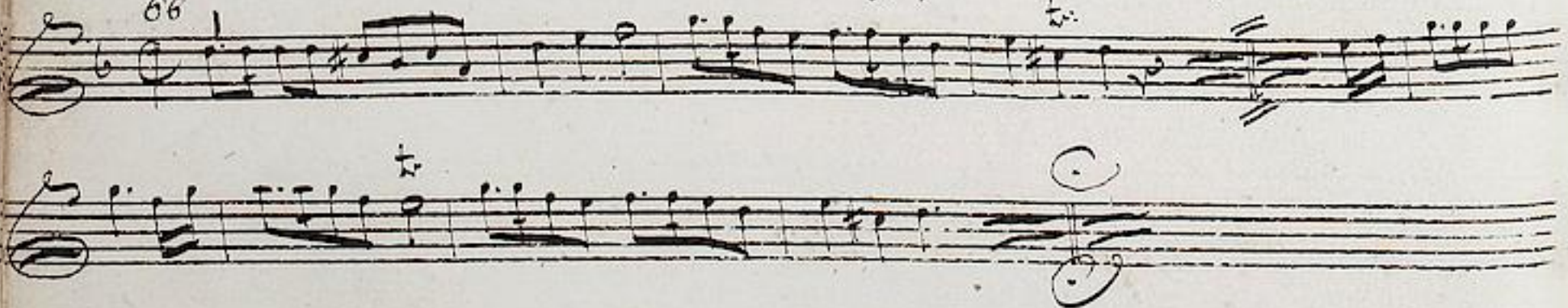
No. 65.

Heister Hautboisten March.



No. 66.

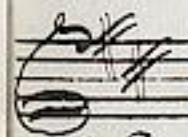
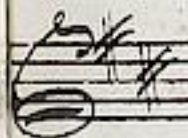
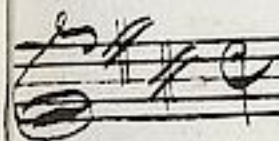
March. für alte, französische, u. für Infanterie



No. 65.

Secreto;

198



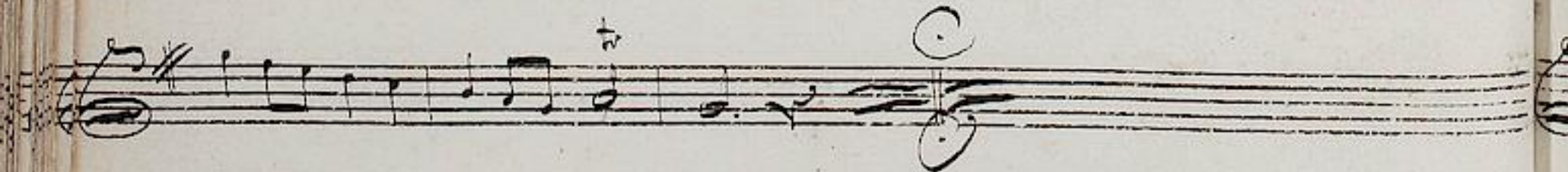
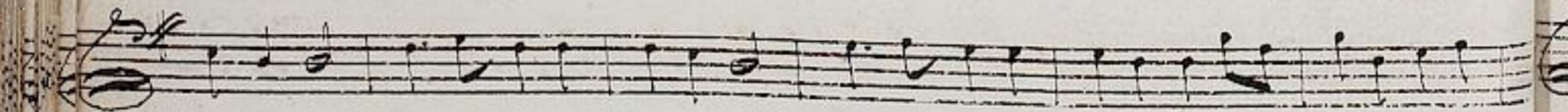
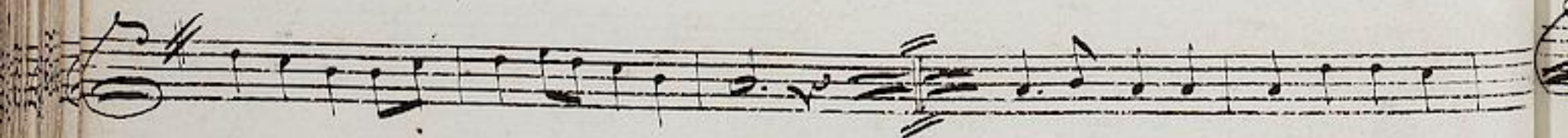
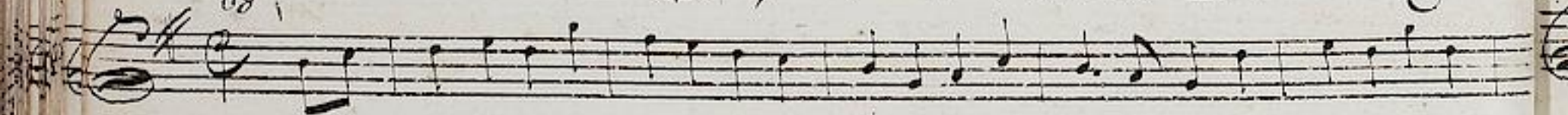
No. 66.



No. 67. *Frantzöſiſcher Dragoner March. In alt. u. mo. G.*



No. 68. *March. u. mo. Comp. In 20ten November 1770 Land f. d.*



Secondo;

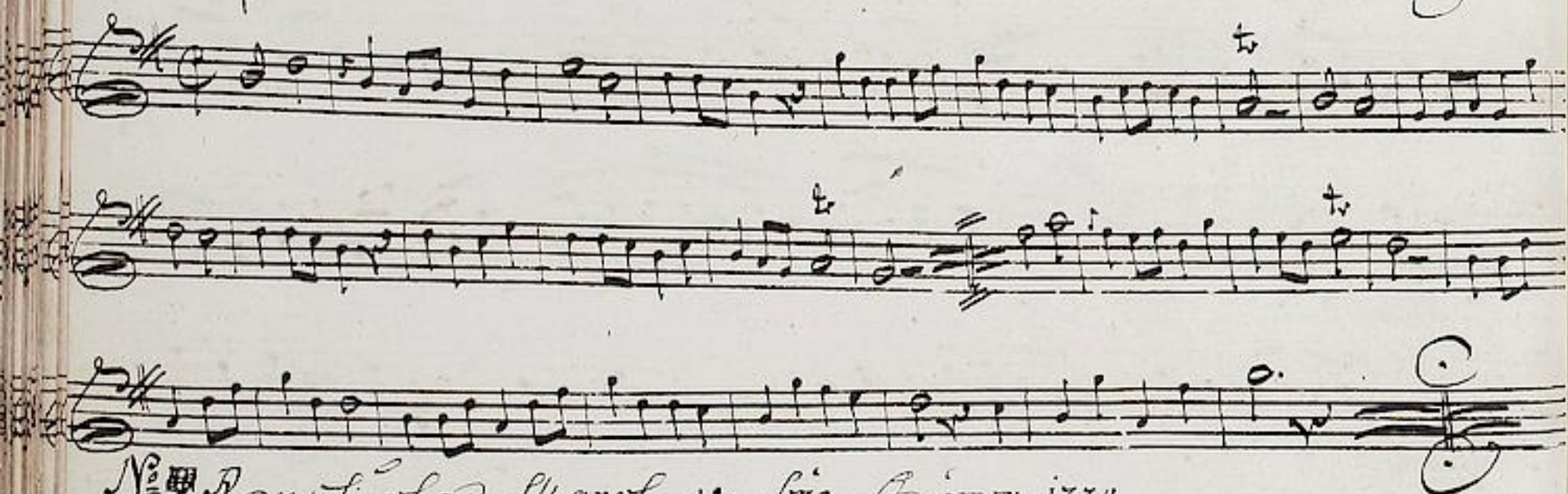
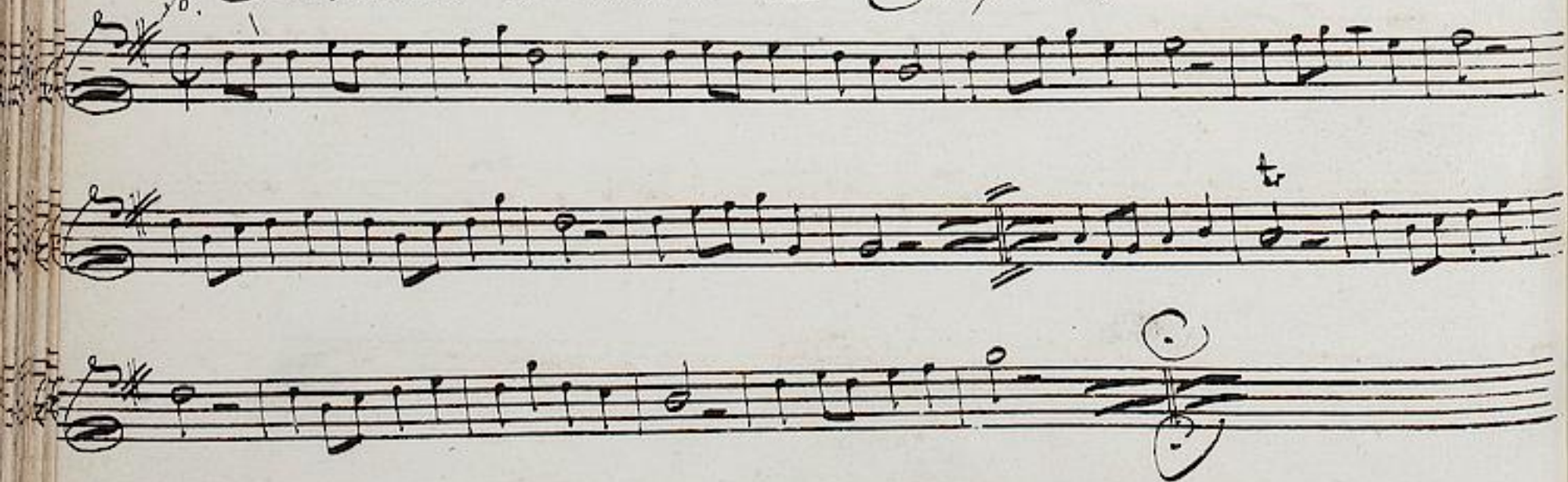
♩ No. 67.

Handwritten musical notation for measures 67 and 68. The notation is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some slurs and ties. A small '2' is written above the first measure of the second staff.

No. 68.

Handwritten musical notation for measures 69 and 70. The notation is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some slurs and ties. A small '2' is written above the first measure of the second staff.

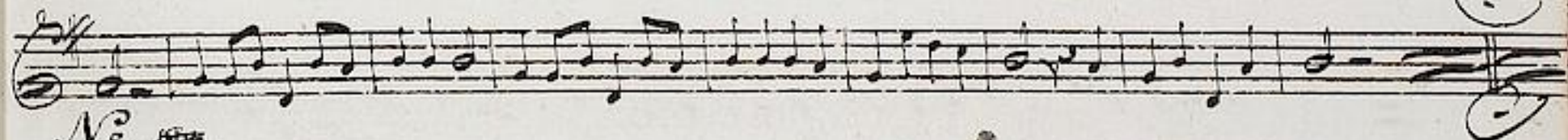


No. ^{69.} ~~70.~~March. v. Smo Comp. 20^{te} Novembr 1775
E. v. G. G. G.No. ^{70.} ~~71.~~ Russischer March. v. Smo Comp. 1774

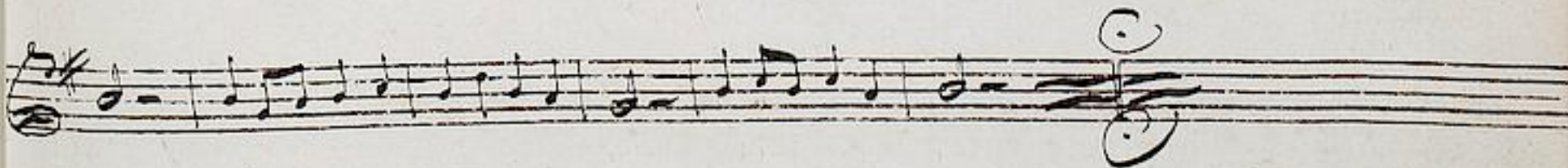
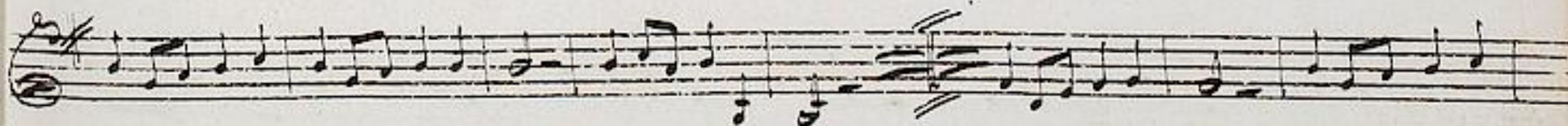
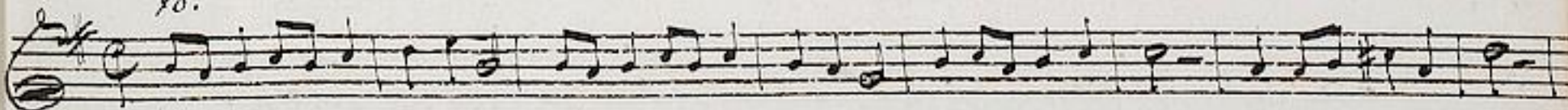
N^o 69.

Secundo;

202



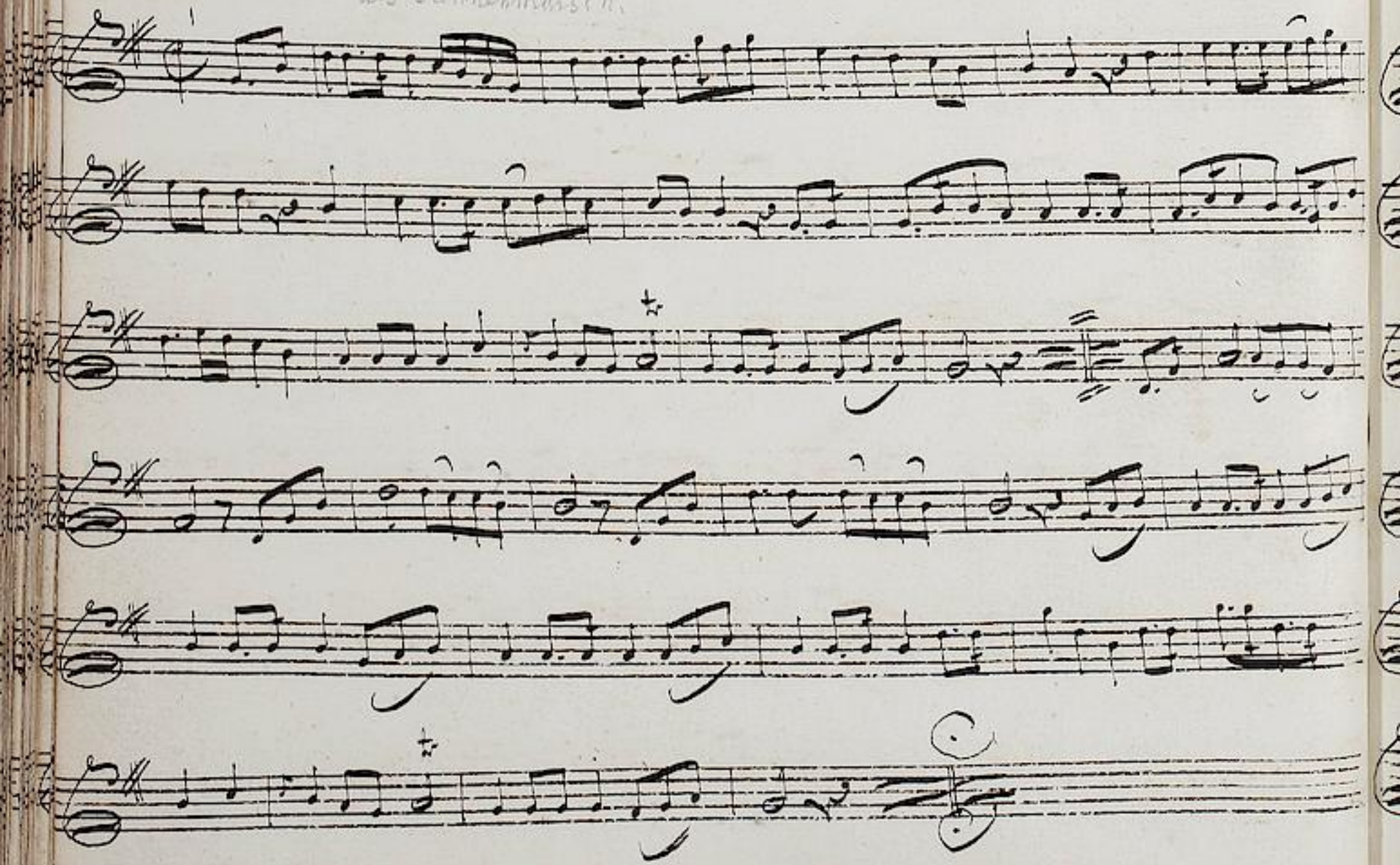
N^o 70.

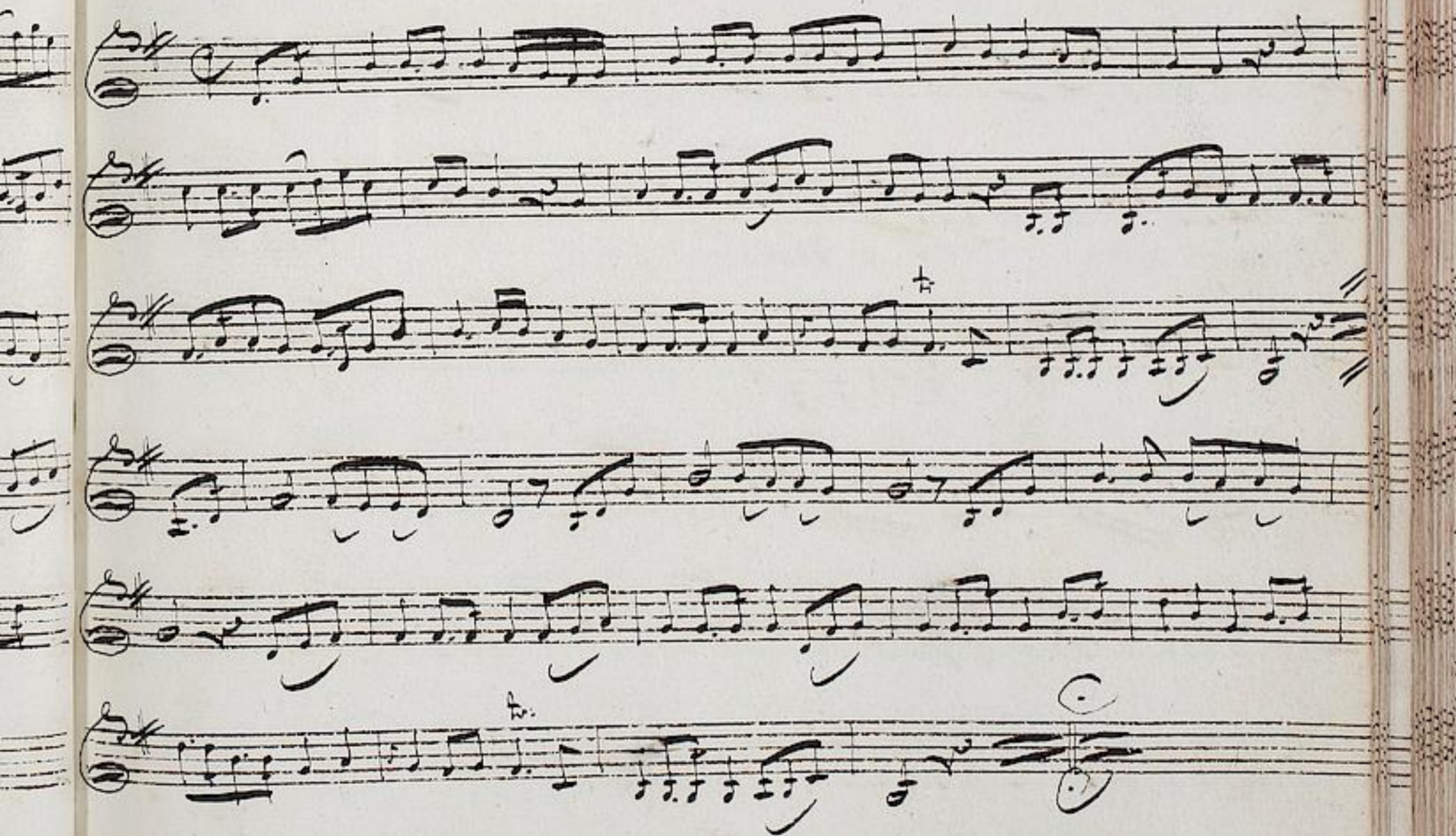


No. 71.

March. v. Imo Comp. v. Rocheleu ault, In 8^{te}
Maj 1774

als Fahnemannsch.





205

No. 72.

Engl. Gärde March. aus Londen



No. 73. Gren. March. v. Hannover

Dacapo.



No. 72.

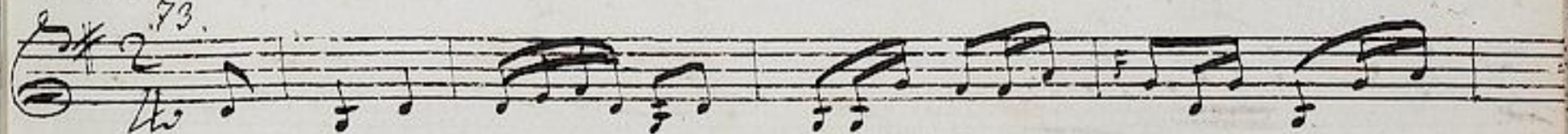
Secreto;

206



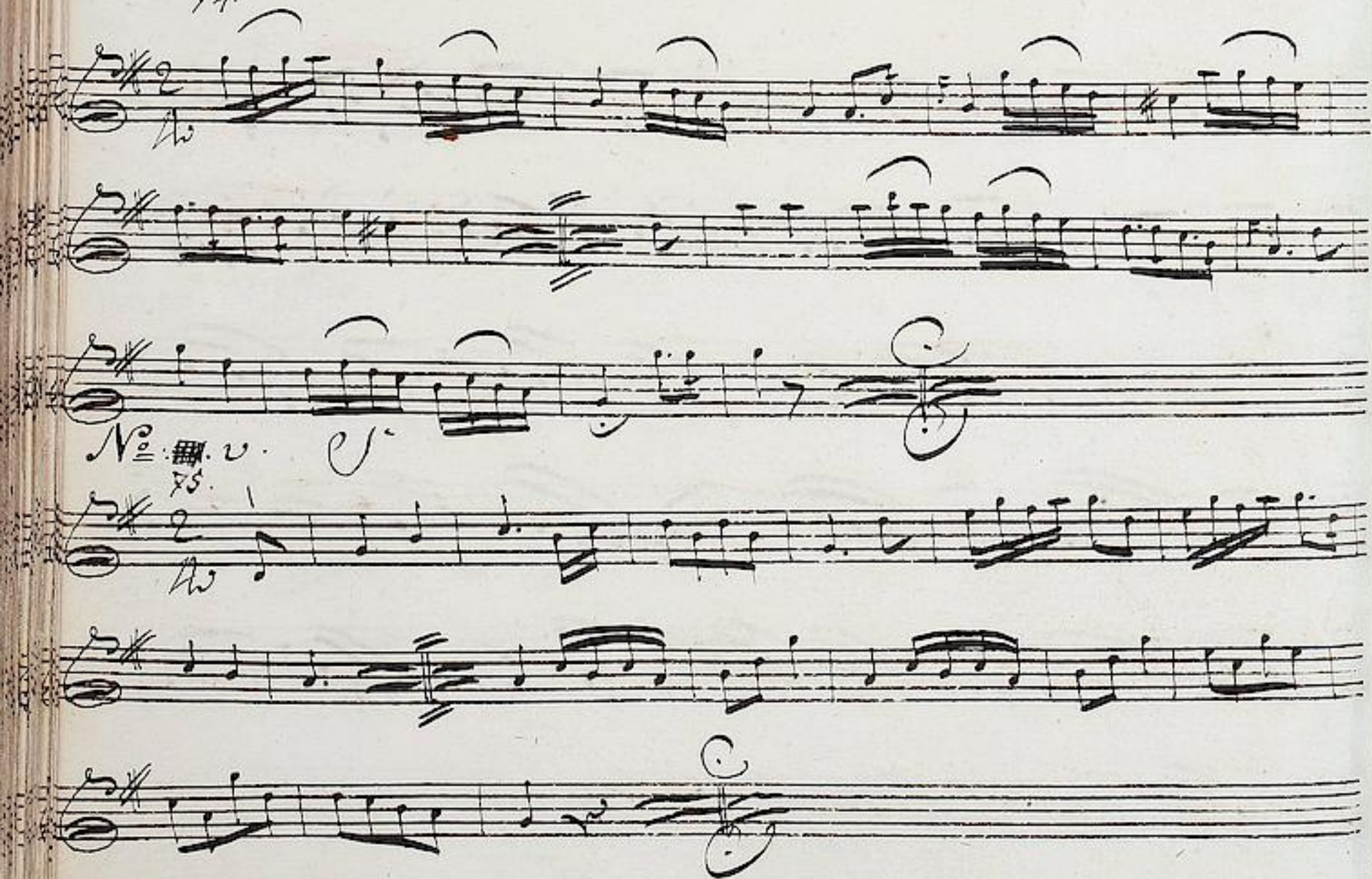
No. 73.

Da capo.



No. 74.

Musiquetier March, v. Hanover



N^o 74.

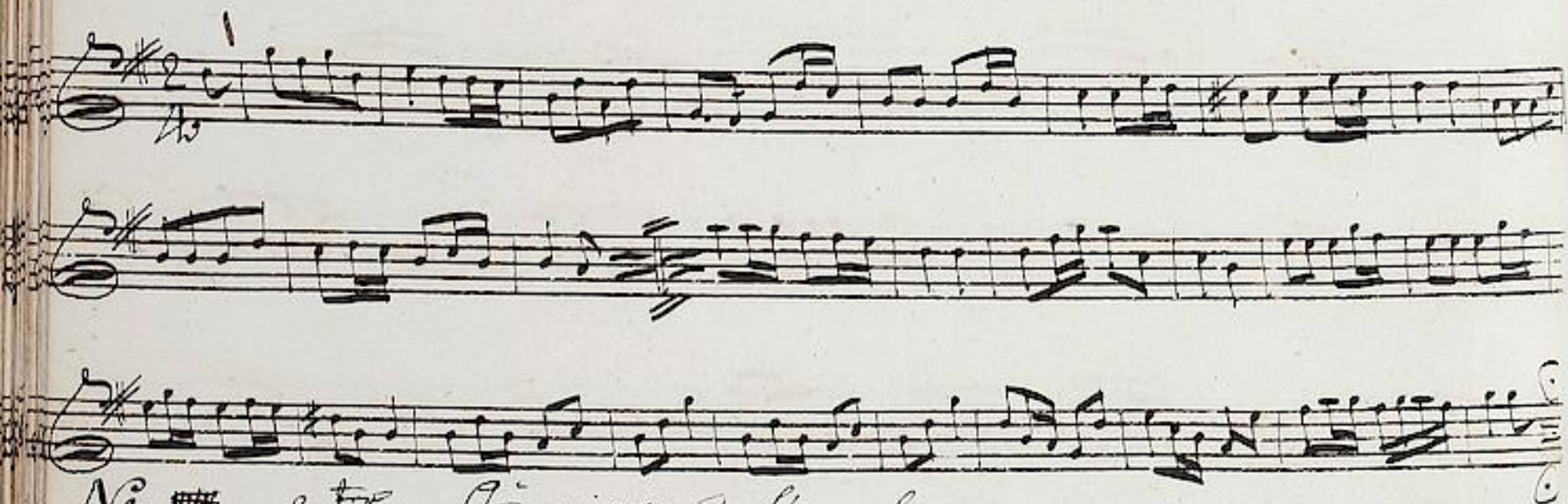
Secundo;

208

N^o 75.



No. 76. 1^{te} Corsicaner March.



No. 77. 2^{te} Corsicaner March



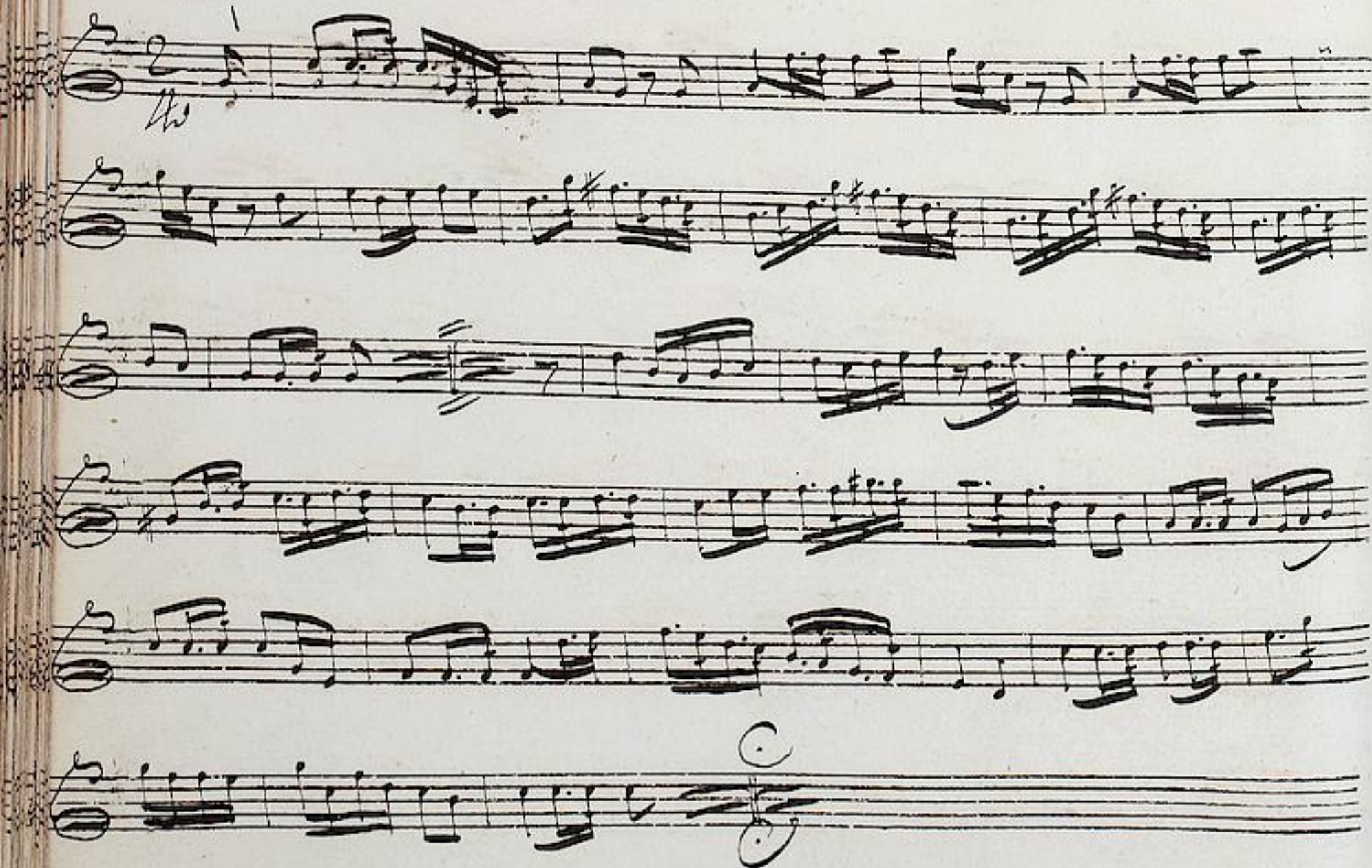
No. 76.

Secundo;

210



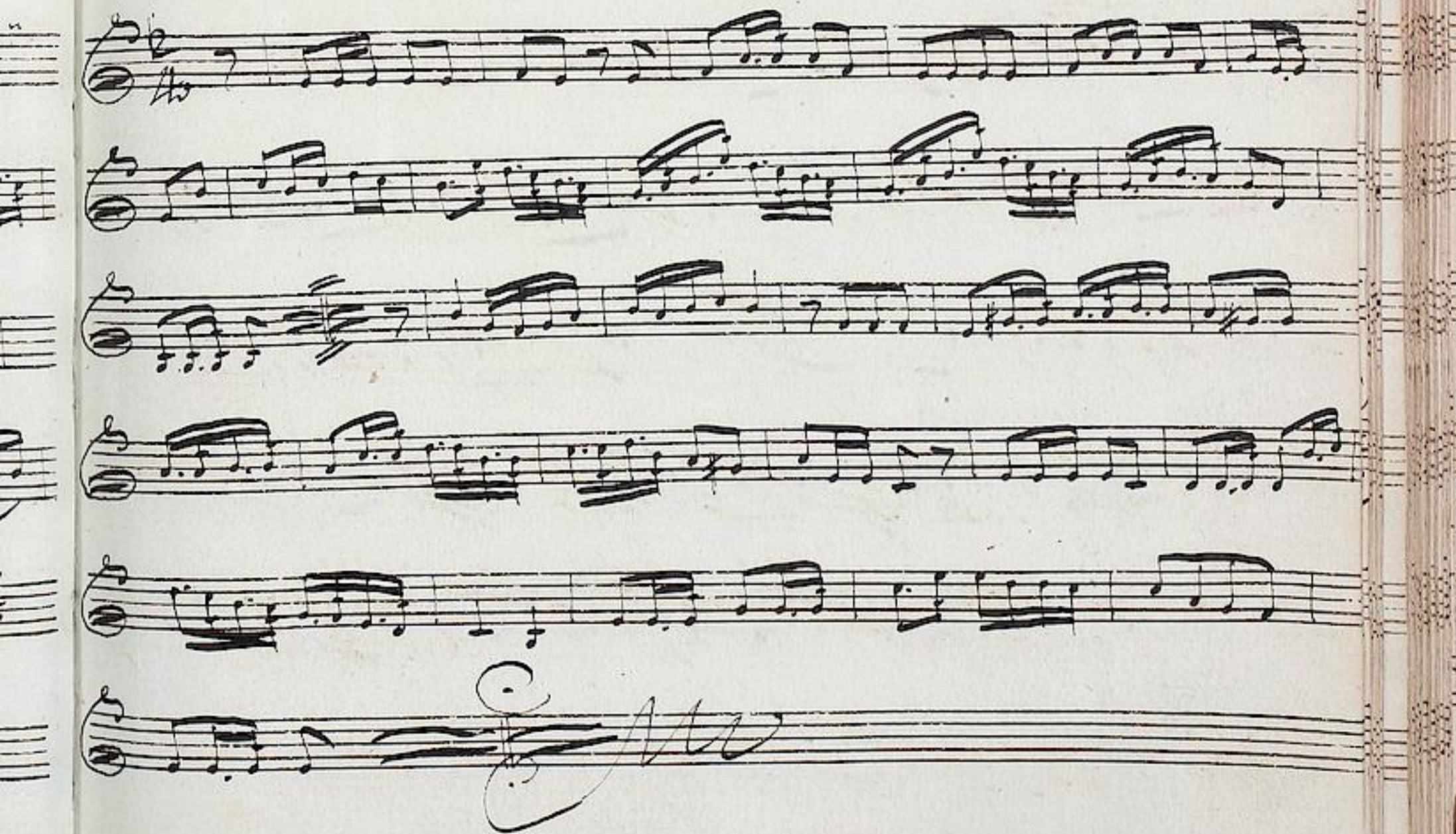
No. ~~78~~ 3^{tes} Corsicaner March Clarinet



No. 78.

Secondo;

212



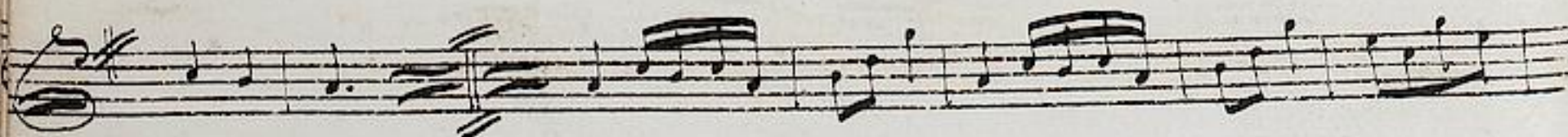
No. 79.

Orgel March



No. 80.

March. v. V'



No. 79.

Secreto;

214



No. 80.



No. 81.

March. v. Hilburg Hansen



No. 82.

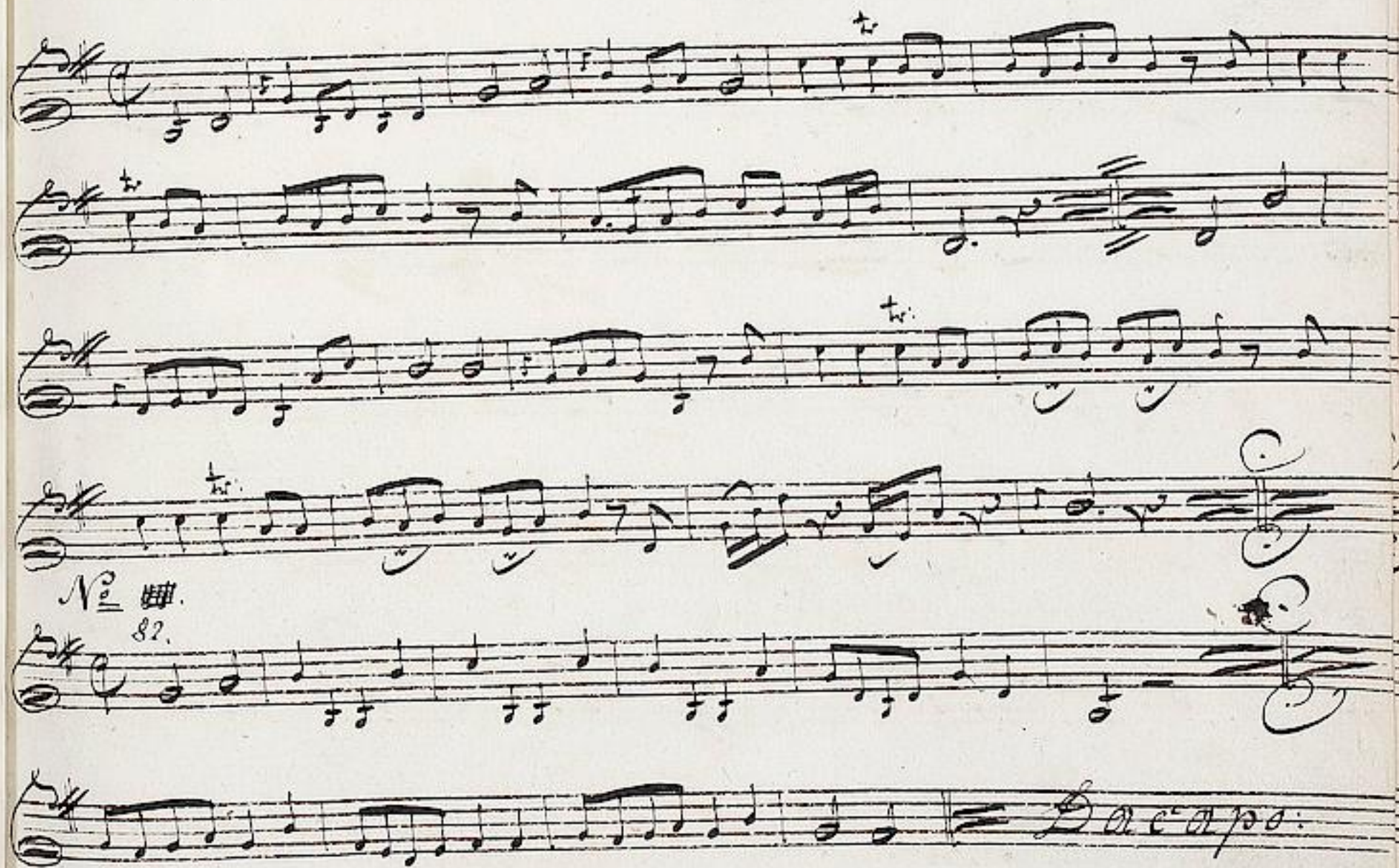
March. v. Paderborn



No. 81.

Vacroneto;

216



No. 83.

March



No. 84.

March. v. Neu Berg

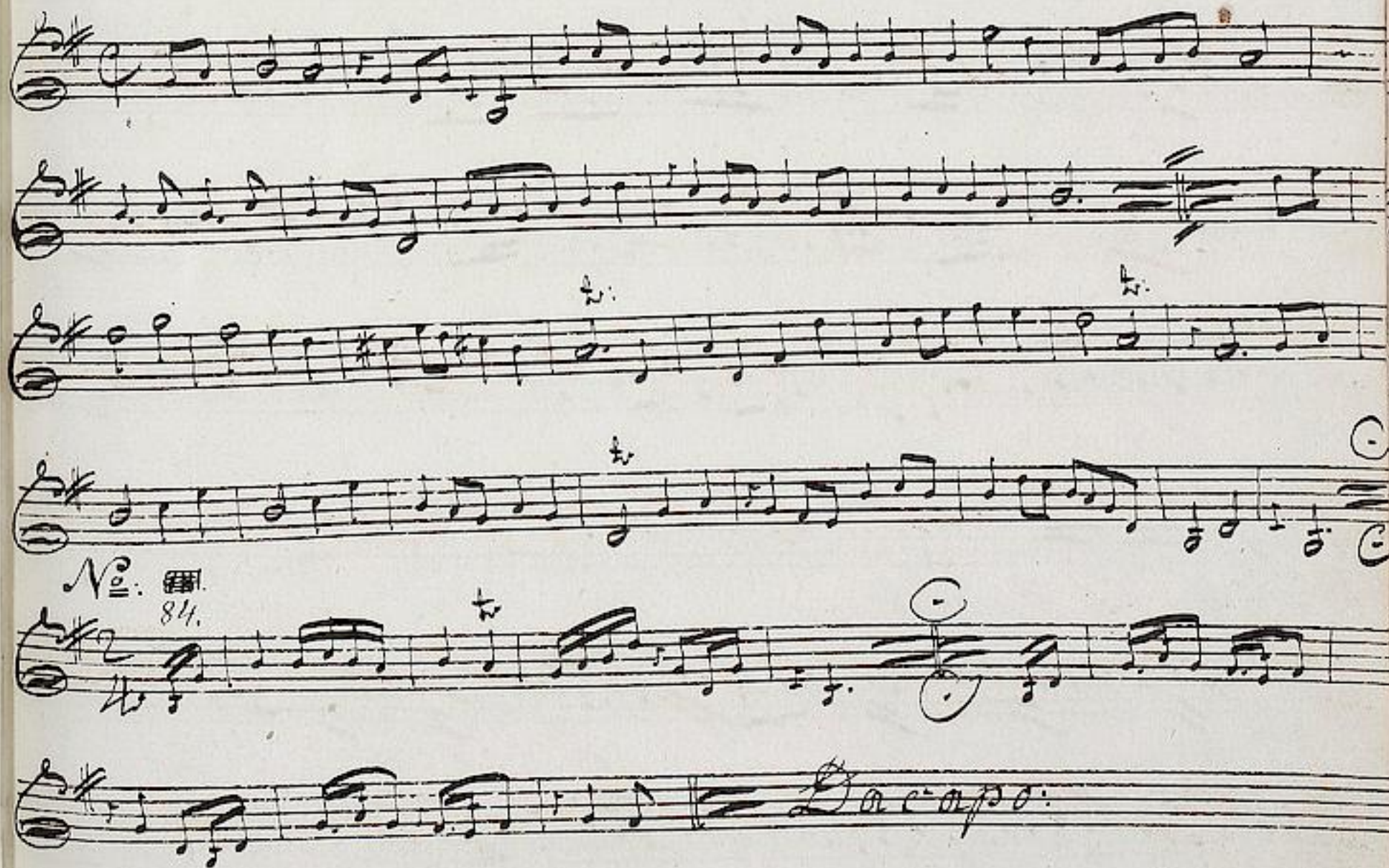


No. 83.

Secreto;

10

218



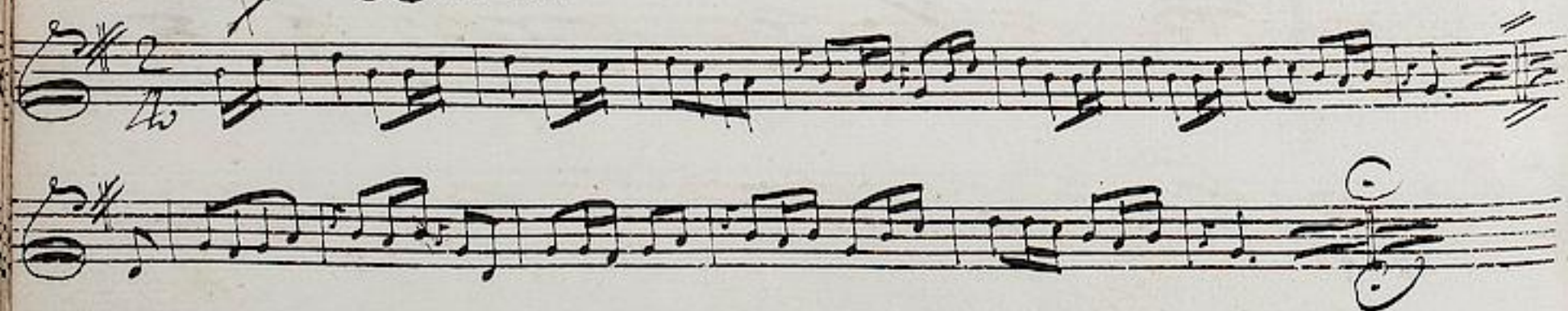
No. 85.

March. v. g. ed. v. Braun Leib Corps



No. 86.

Devent



Secondo;

220 0

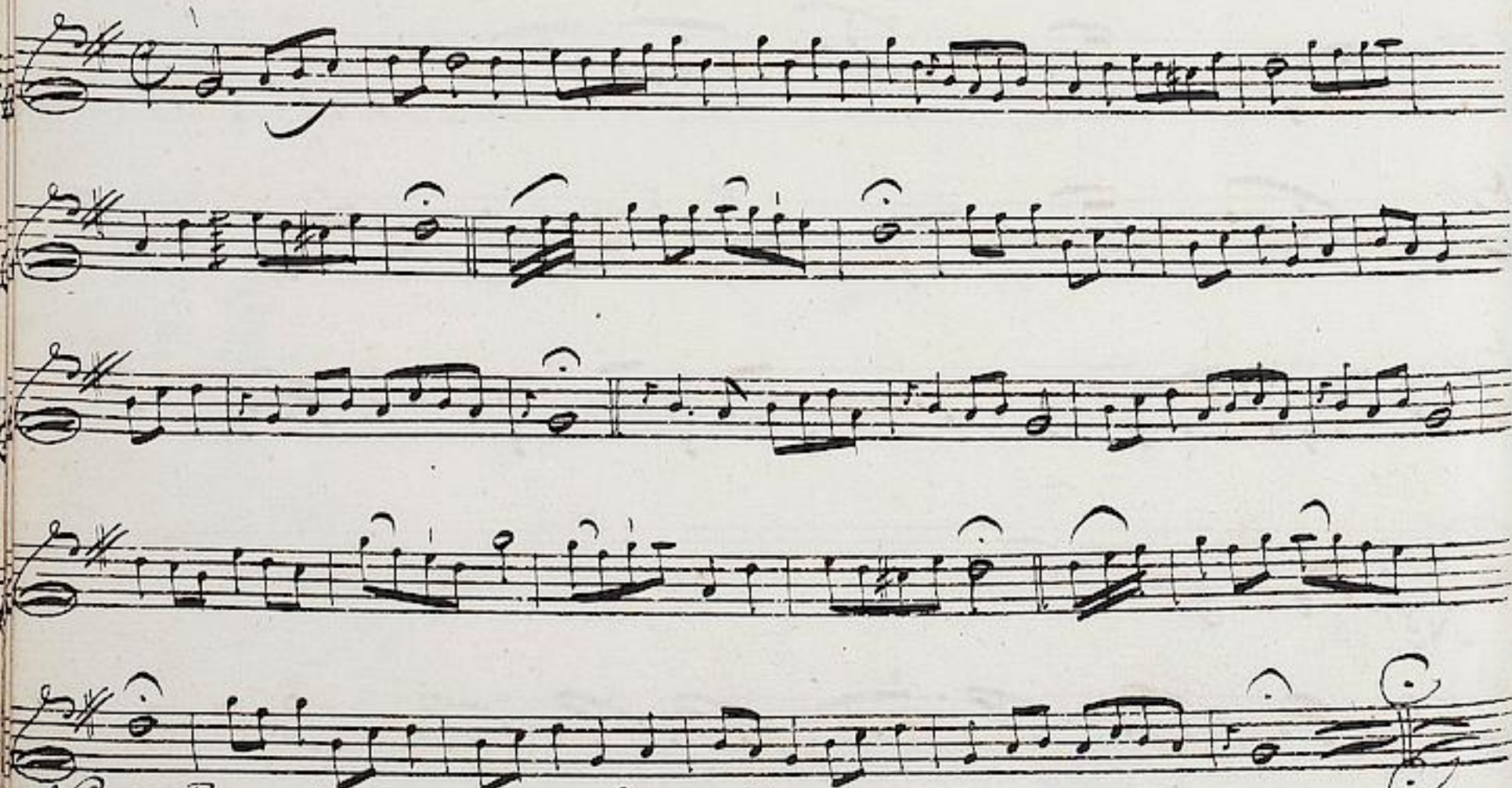
No. 85.



No. 86.



No. 87. *Alfred Gysin Kusquetier March.*



No. 88. *Busslicher Gren. March.*



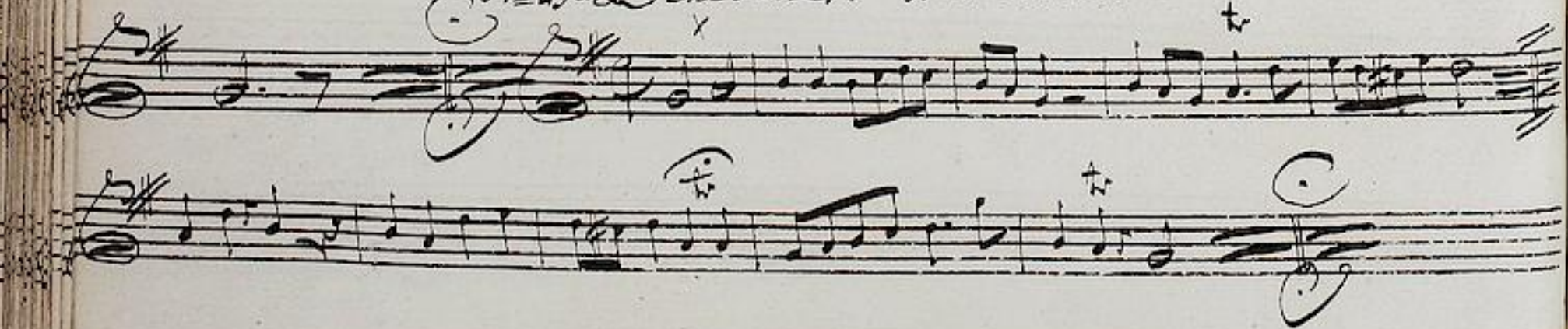


No. 89.

Denischer Musquetier March.



No. 90. Denischer Gren. March





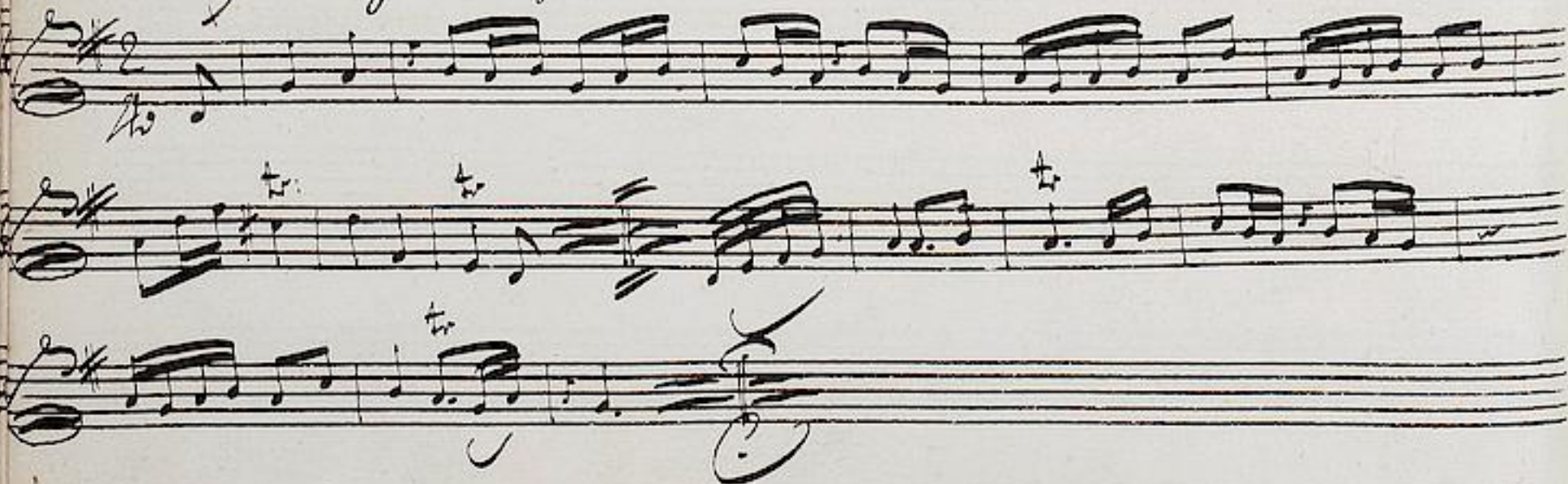
No. 91.

91.

Hr Baeten



No. 92. Hrenberg Högabo





No 93.

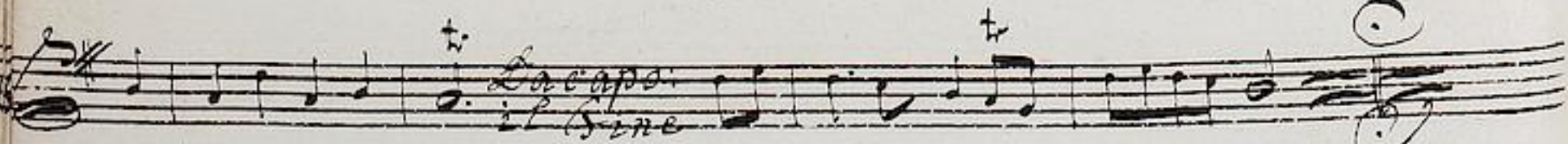
Oranien Gelderland

x



No 94. Heister Gren. March

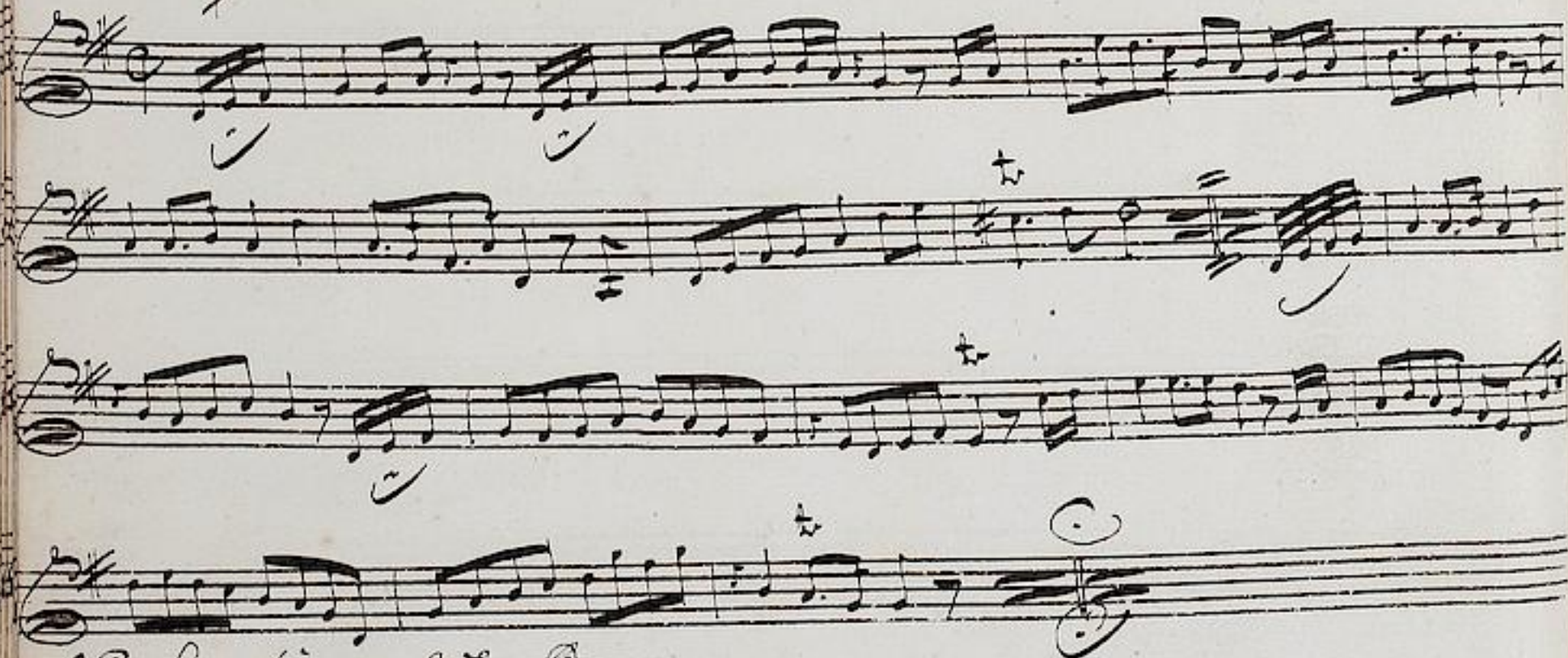
94. x



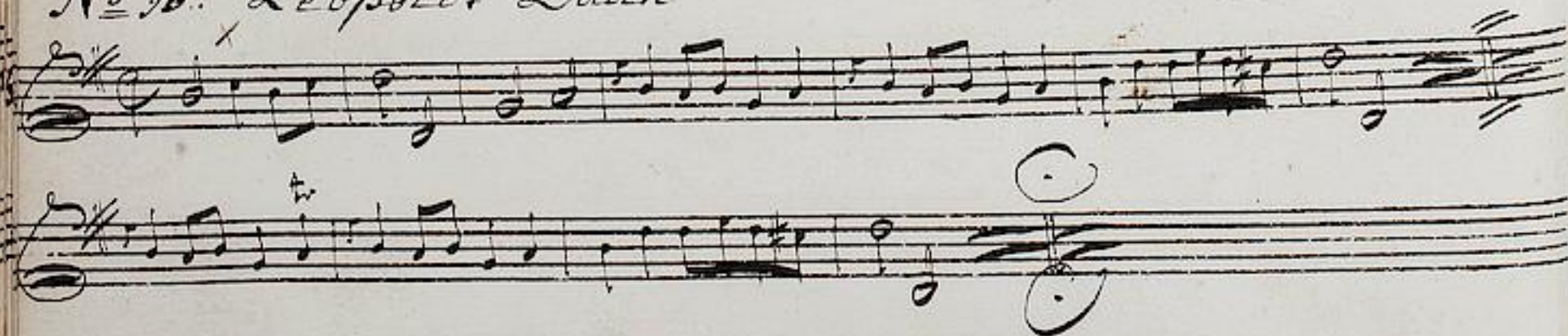


No. 98.

Fischer



No. 99. Leopold Daun





No. 97. Comte Vase Hulanen March



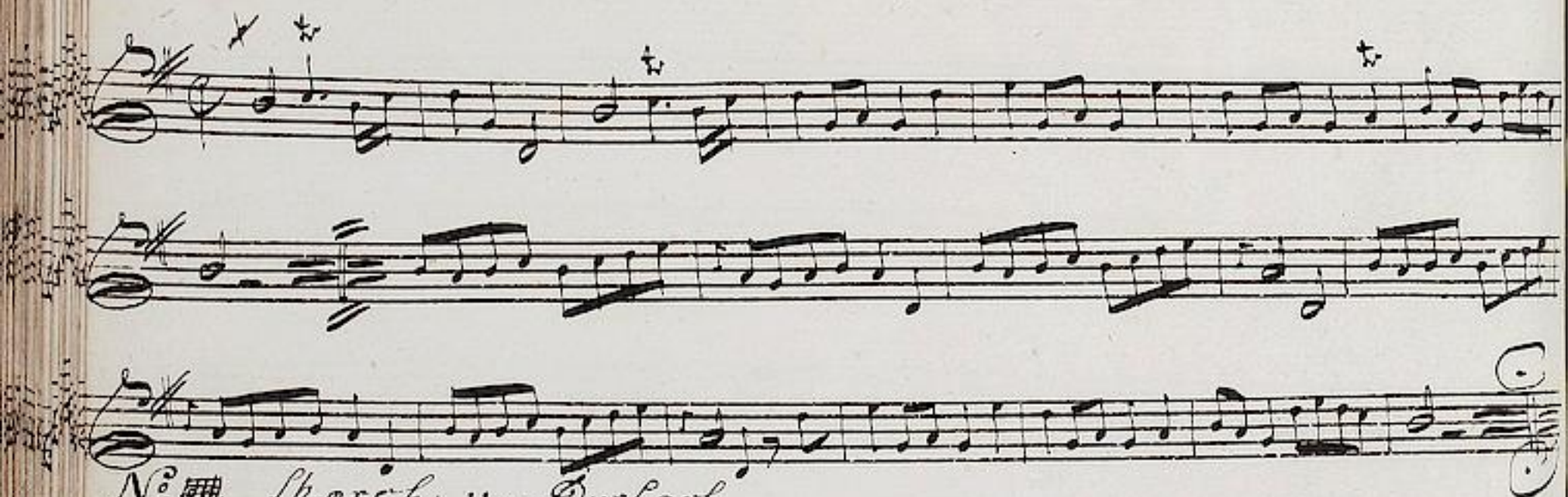
No. 98. Elberfeld



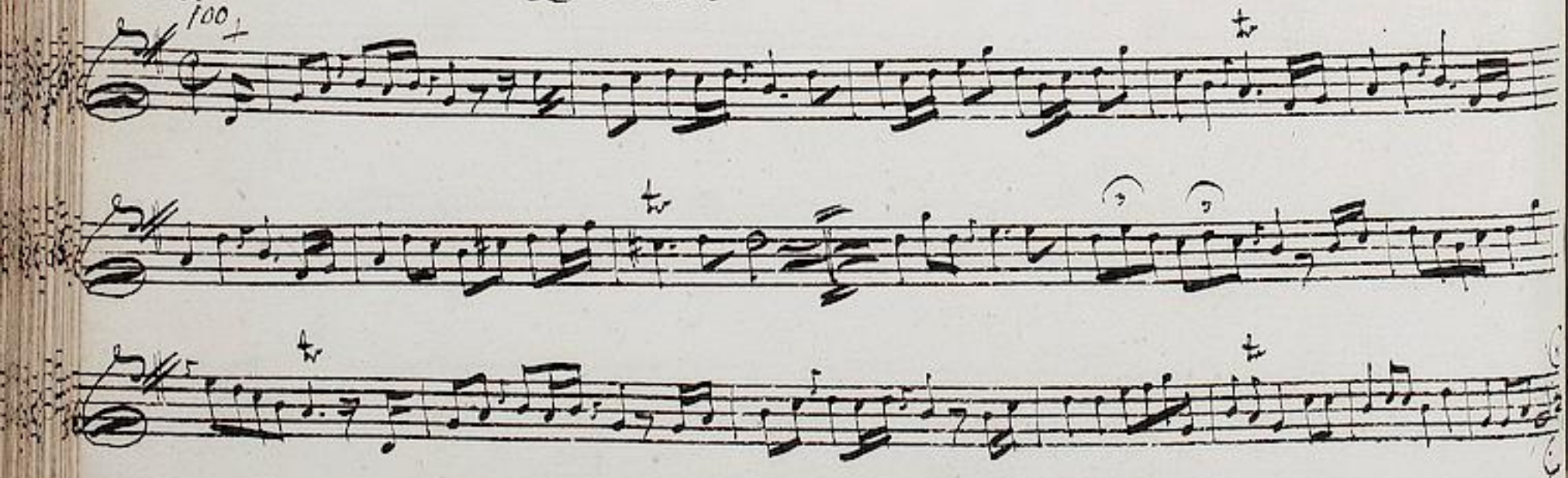


No. 99.

Zojale Bavier des Rhein



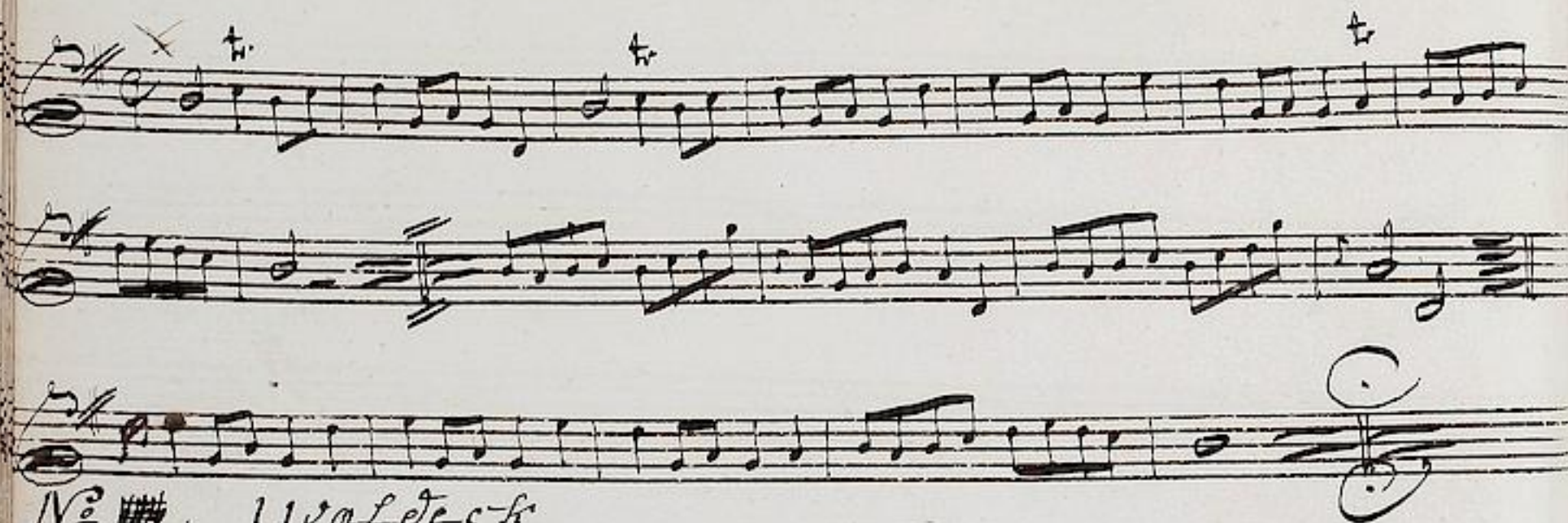
No. 100. March. v. Durlach





No. 101

Deutschmeister



No. 102

Walzer





No. 103

Marsch v. Brier

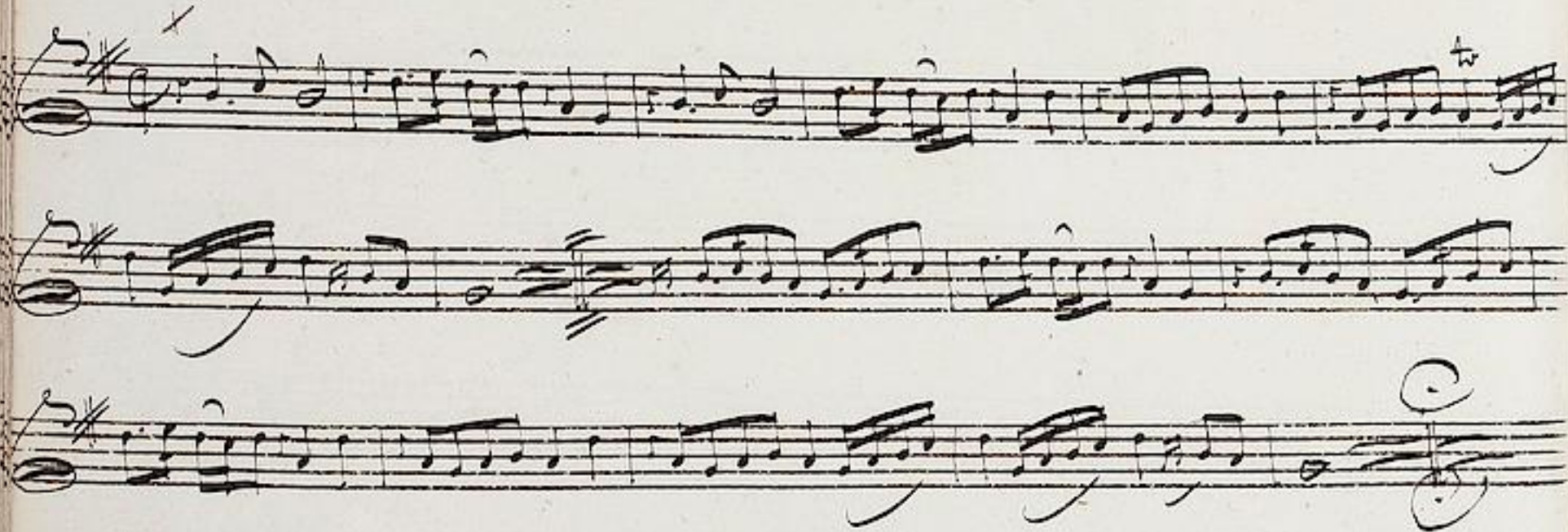


No. 104. x Schnell





Eberhard Ludwig





March. v. Leut. Schamberg 7



Secreto,

7. 42. 70



A handwritten musical score on six staves, likely for a violin and piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). There are also some markings that look like *f:* and *p:*. The notation is dense, with many sixteenth and thirty-second notes. There are some corrections or deletions visible, particularly in the third and fourth staves. The paper is aged and slightly discolored.

Allegretto.

7. 70
7. 44



No. 4.



Secundo;

270
246







No. 1

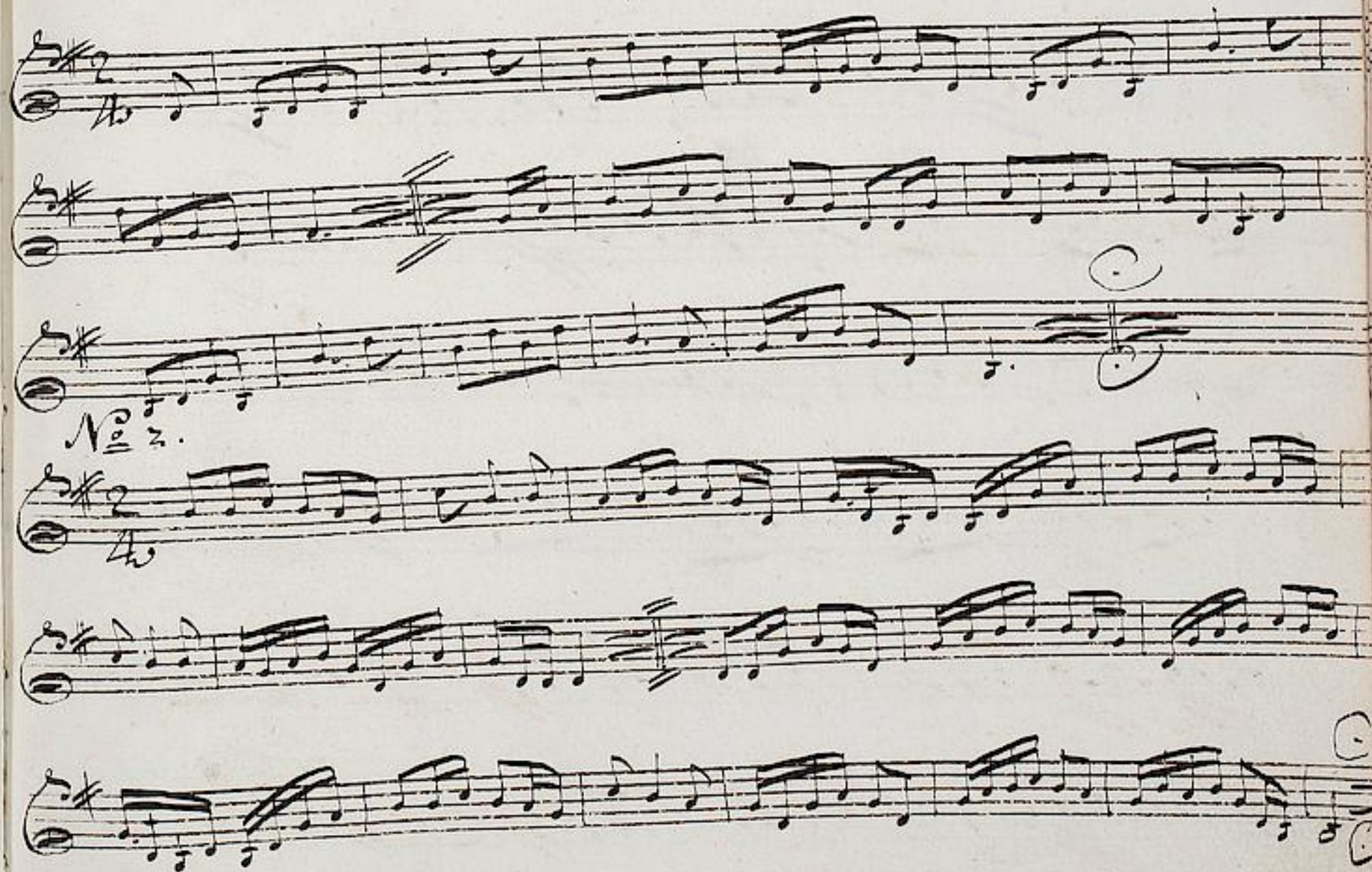
Zwanzigster Zapfenst



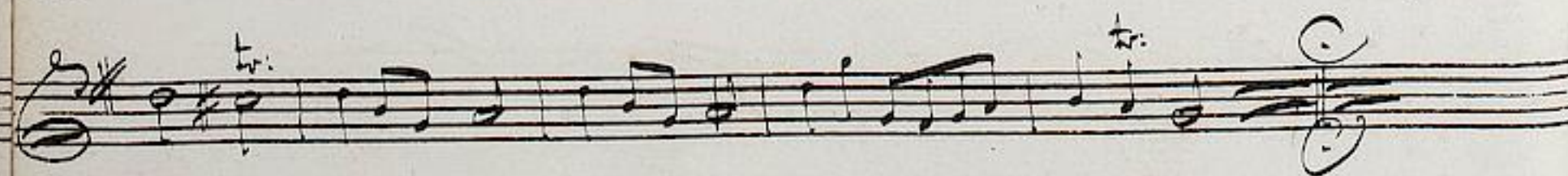
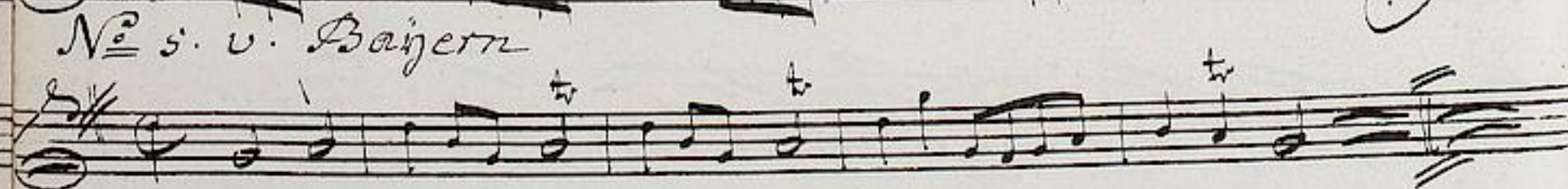
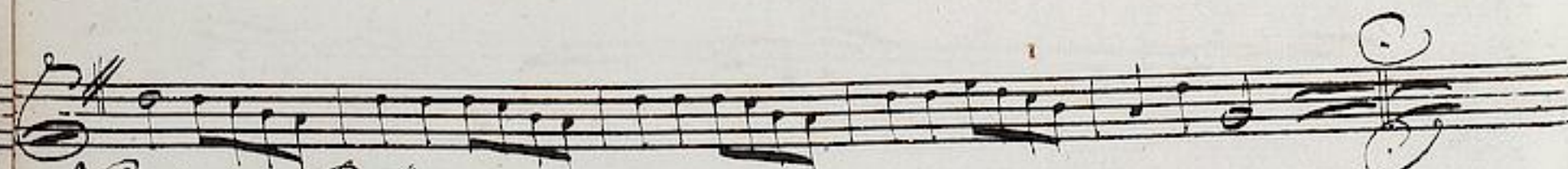
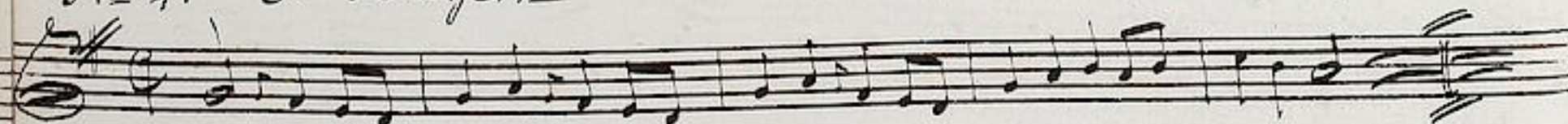
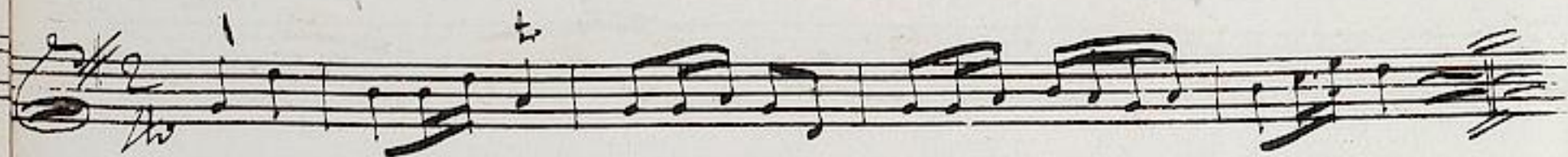
No. 2. v. Ötting



Secundo;

N^o 1

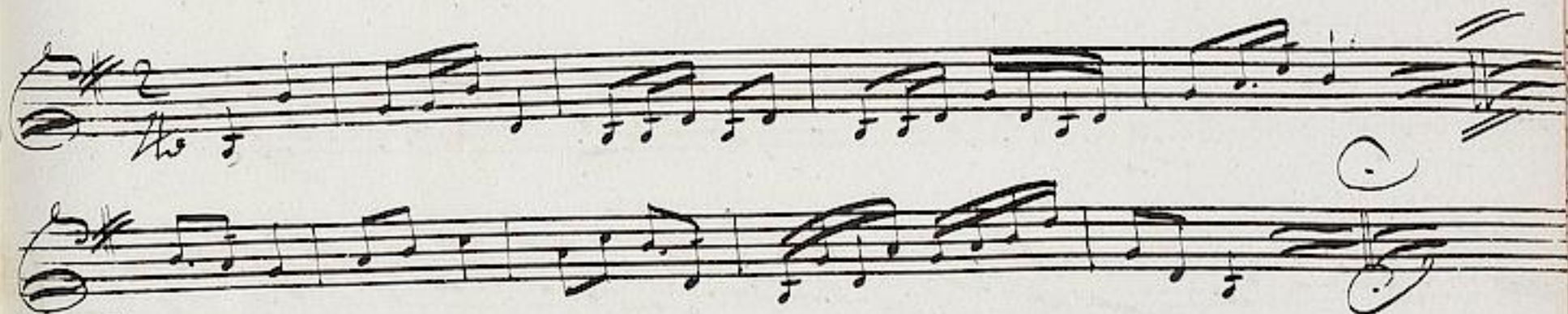
No 3: Frantzöser Zapfenste



No 3.

Secondo;

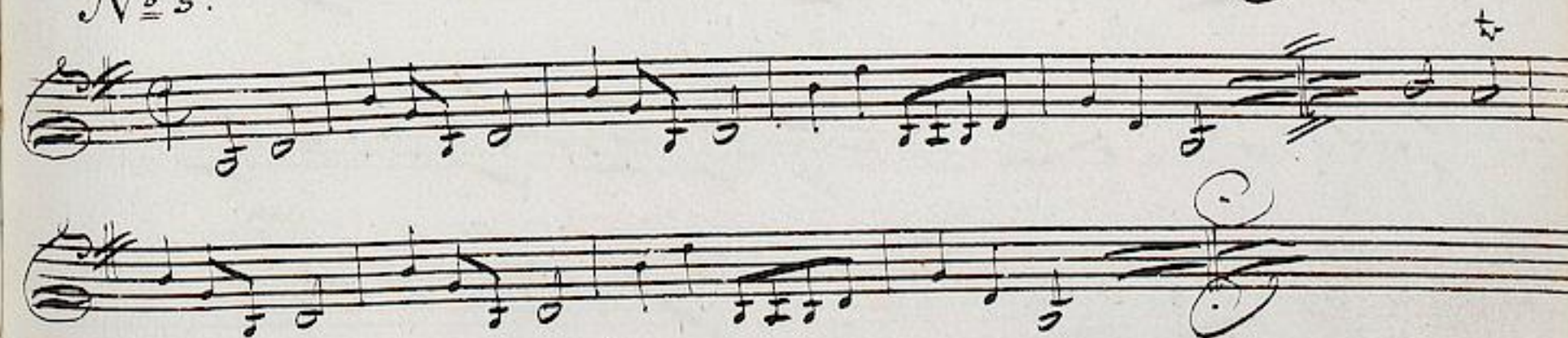
224



No 4.



No 5.



No 6. Zapfenste: v. Brier



No 7. v. Hanover low Nuen



No. 6.

Secreto i



No. 7.

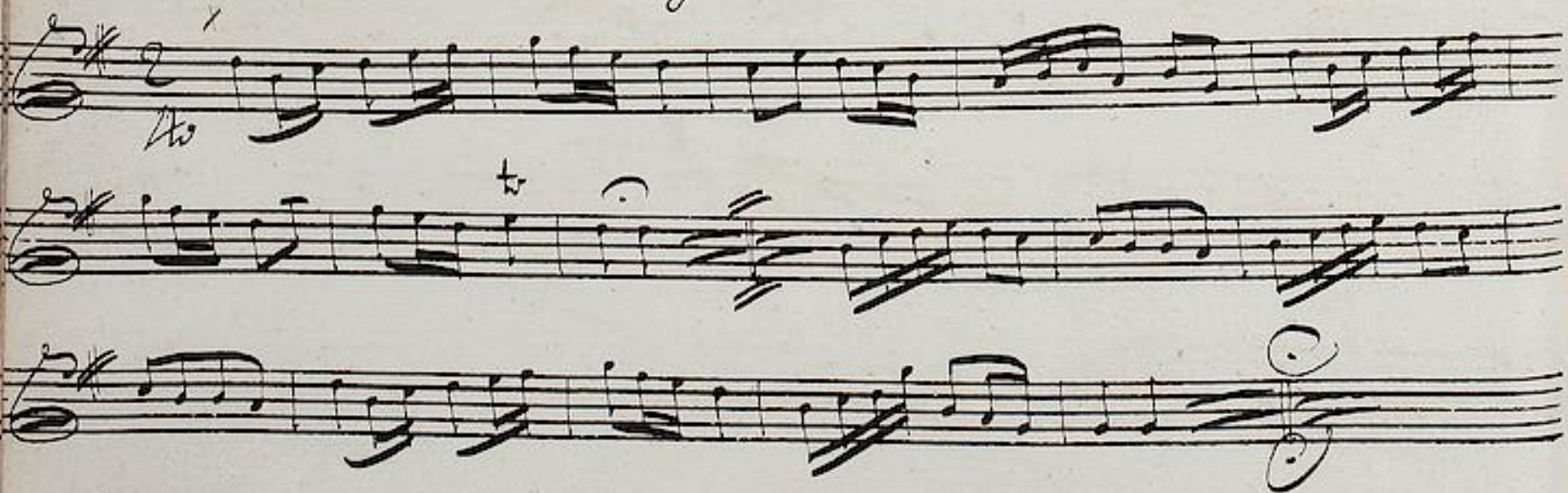


No. 8

Zapfenste. v. Rulst



No. 9. v. Württemberg



No 8

Secreto;

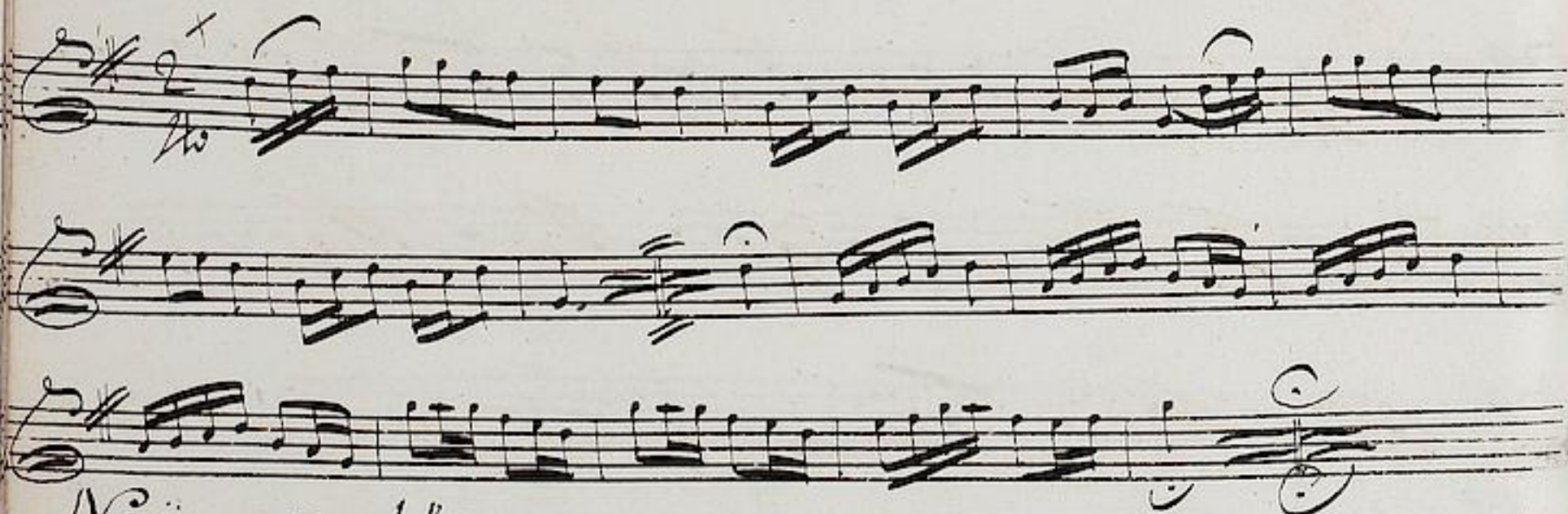
278



No 9.



No 10. Zapfenst. v. Franfurth



No 11. v. Hanau



No. 10.

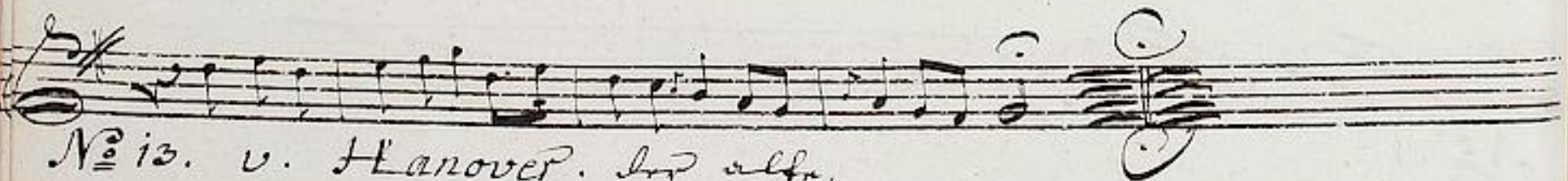
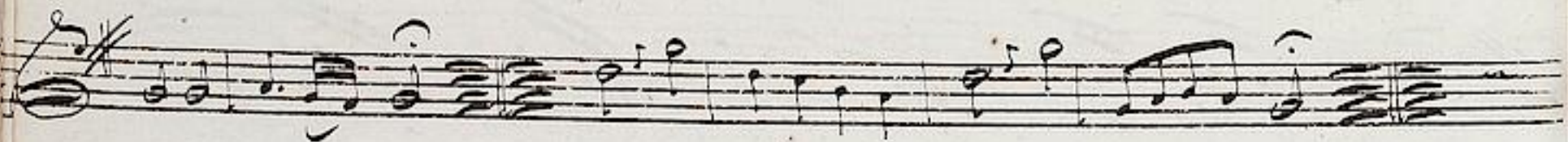
Secreto:

280

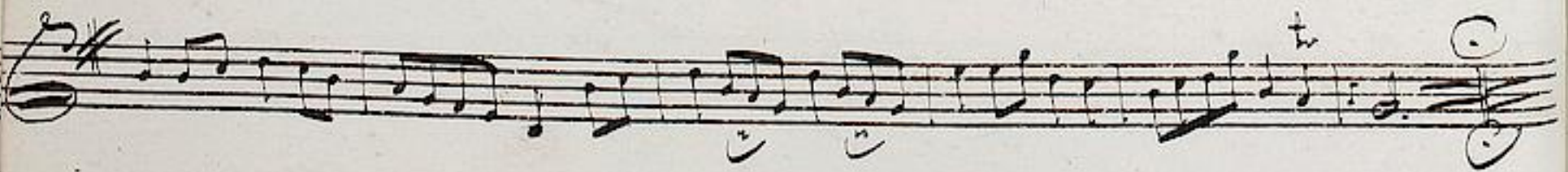
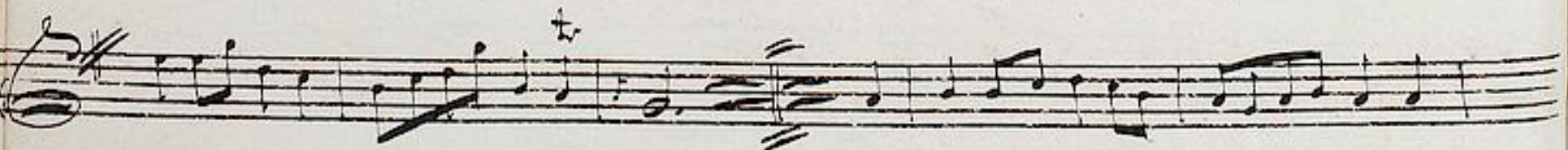
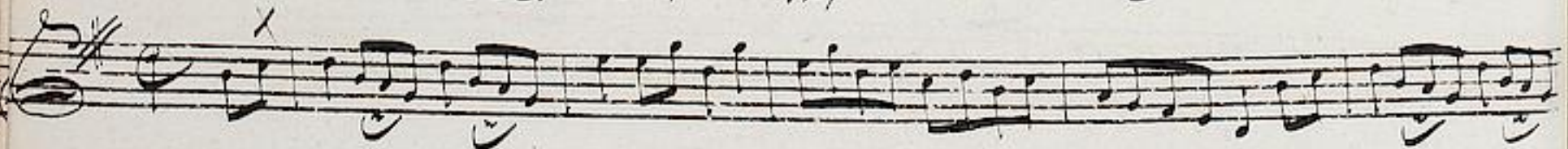


No 12 Schweizer Zapfenst.

pag: III No 7.



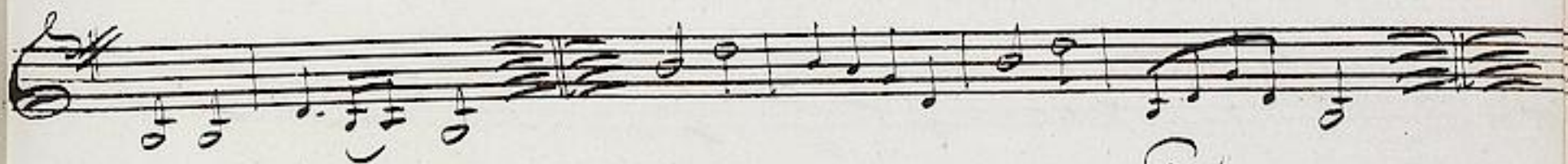
No 13. v. Hanover. der alte,



No. 12

Verneto;

721
282



No. 13.



No 14.

Lapffenste v. Imo von Landgräfin

No. 15. v. Nassau



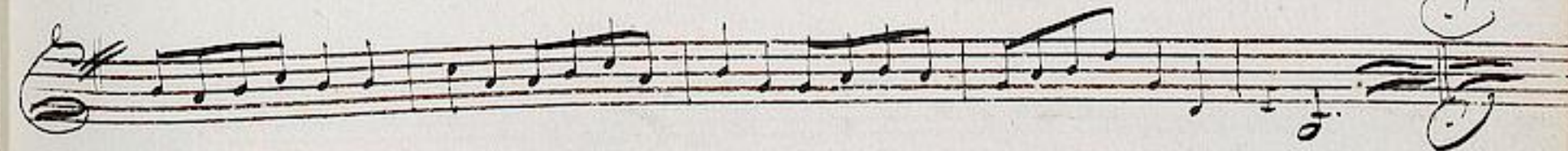
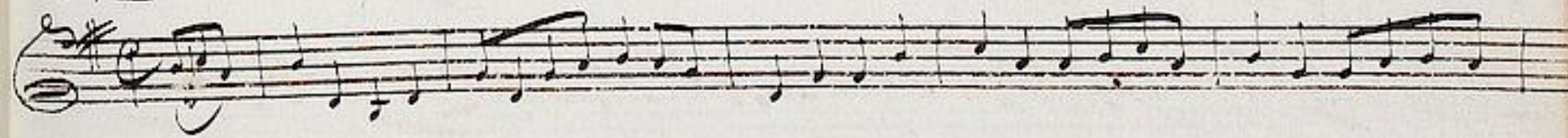
N^o. 14.

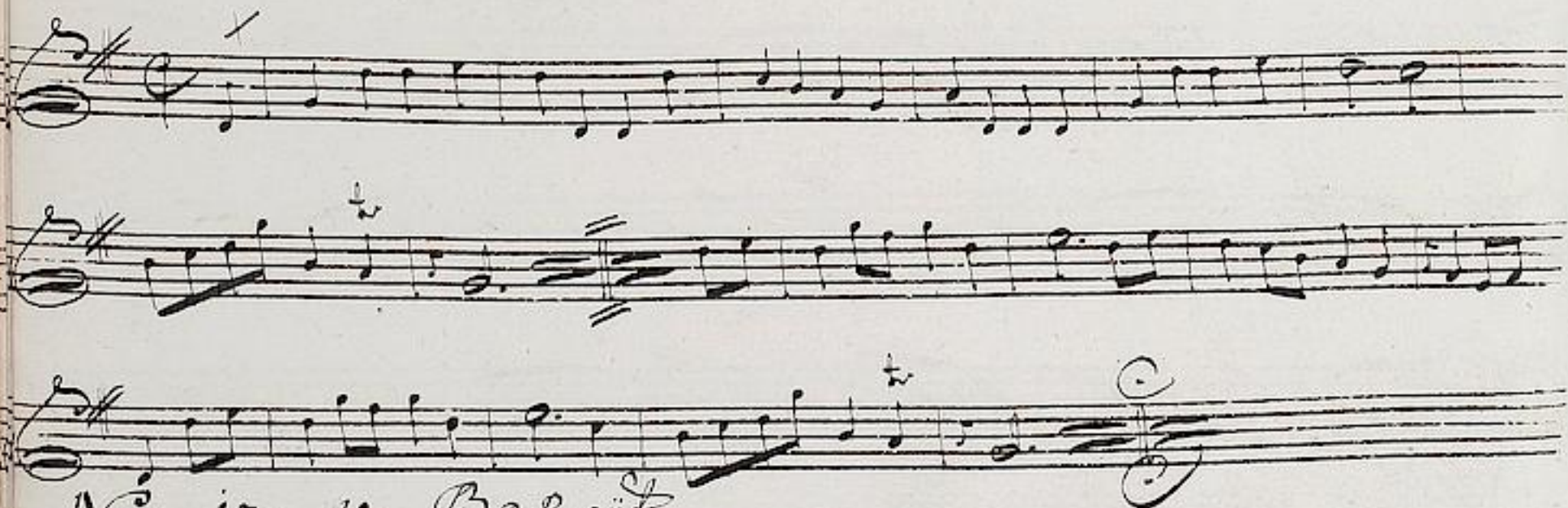
Secon^{do};

284

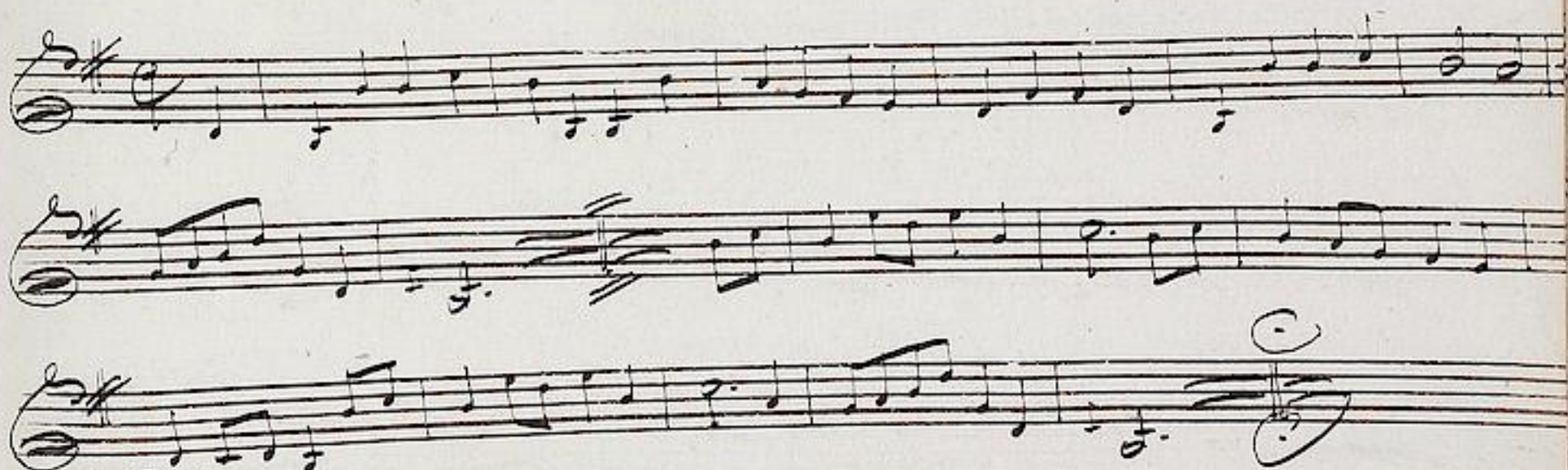


N^o. 15.



N^o. 16Zapfenst. v. Waldeck, in A, ²²N^o. 17. v. Bazeij

Secondo:

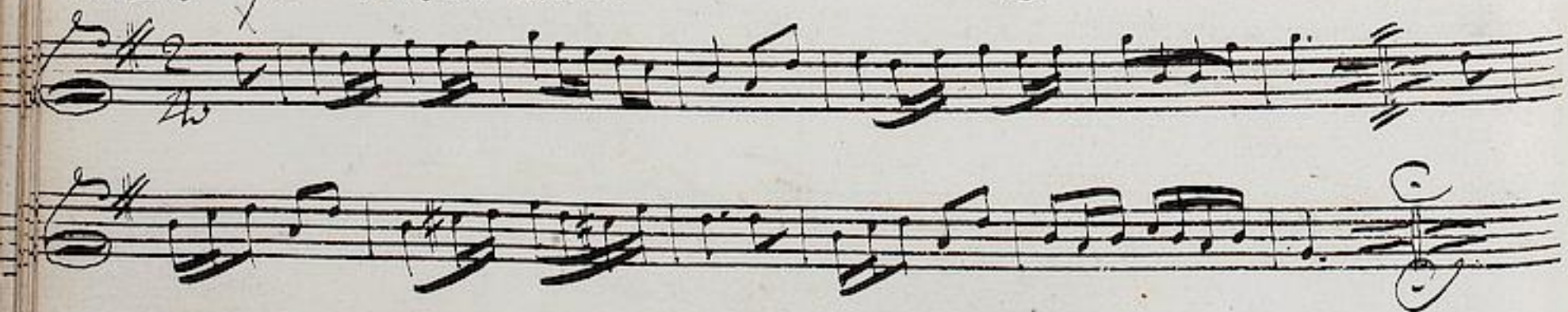
N^o 16N^o 17.

No. 18.

Lapfenst. v. Zweibrücken,

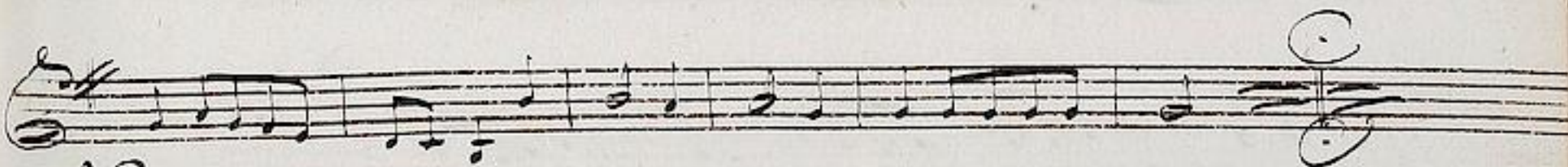
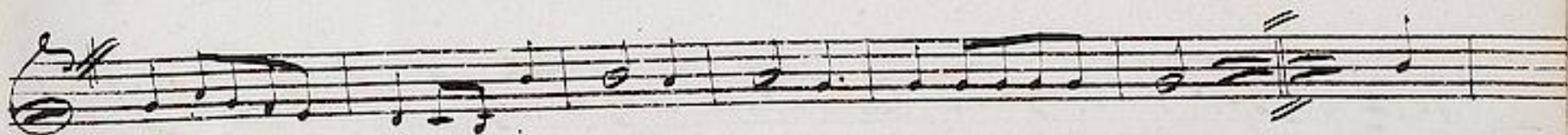
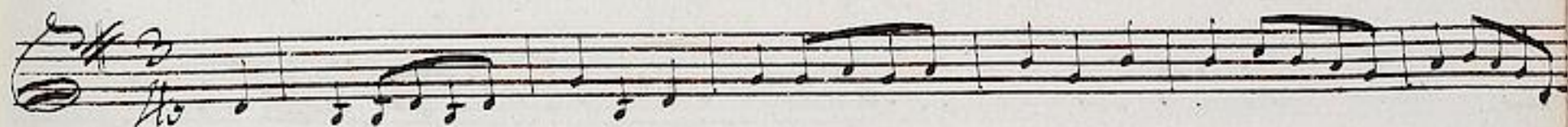


No. 19 v. Toscana.



No. 18.

Secondo;



No.



No. 20.

Allegro:



No 20.

Secondo: Clarinet

290

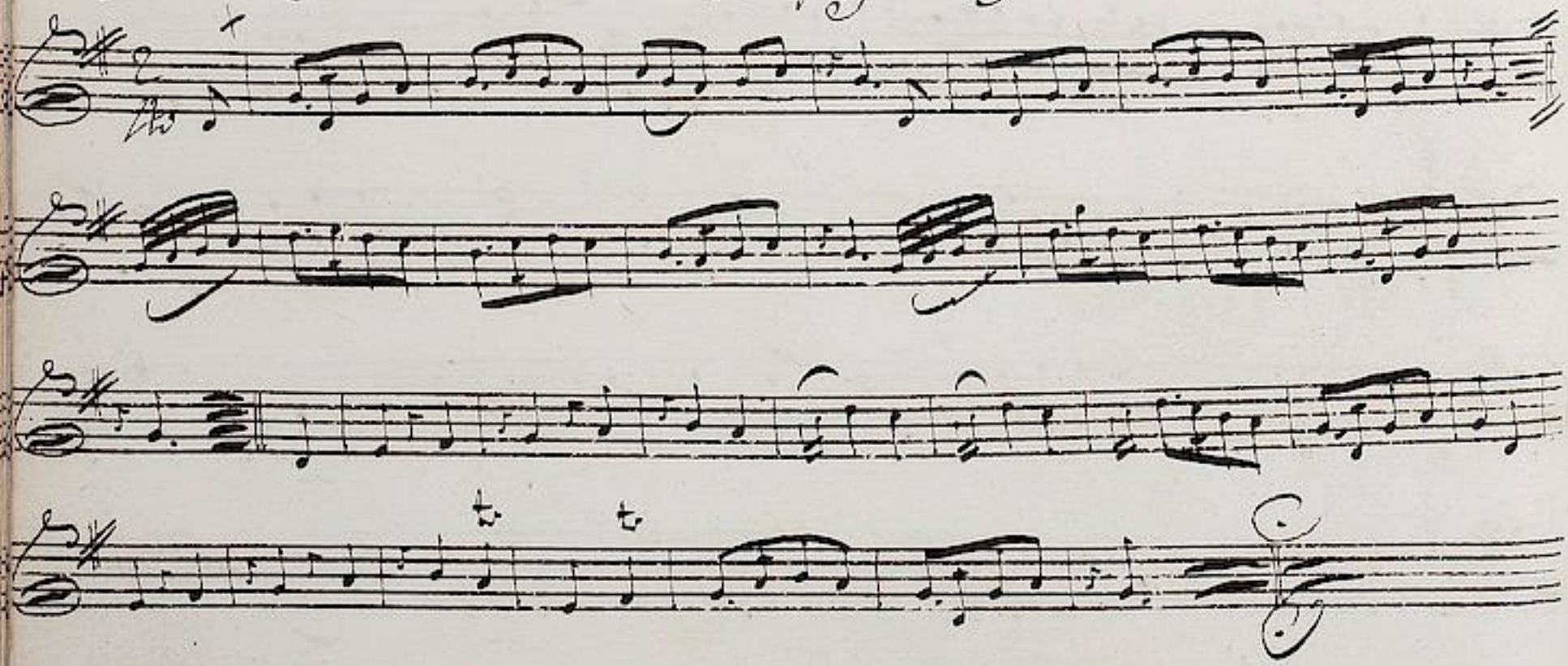


291

No 21. Zapfenste. v. Würzburg



No 22. Schwäbischer Zapfenste.



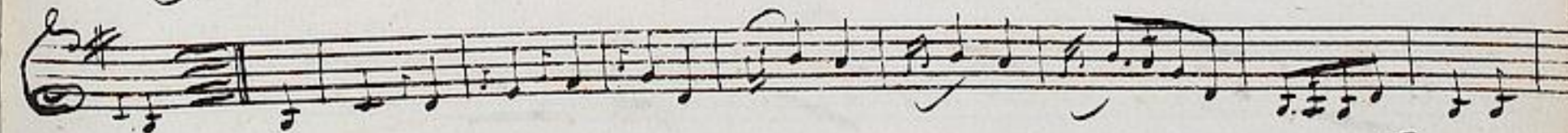
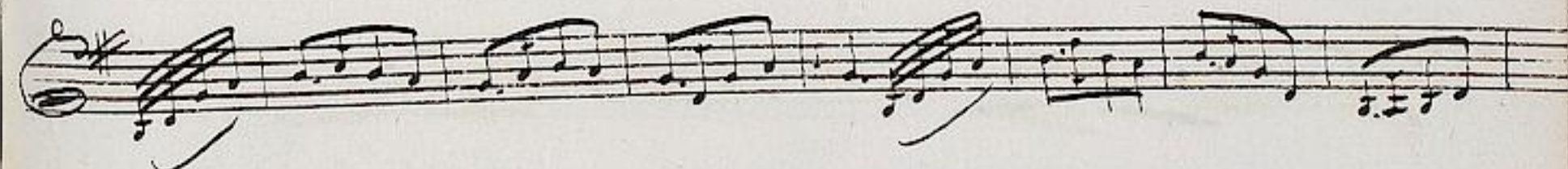
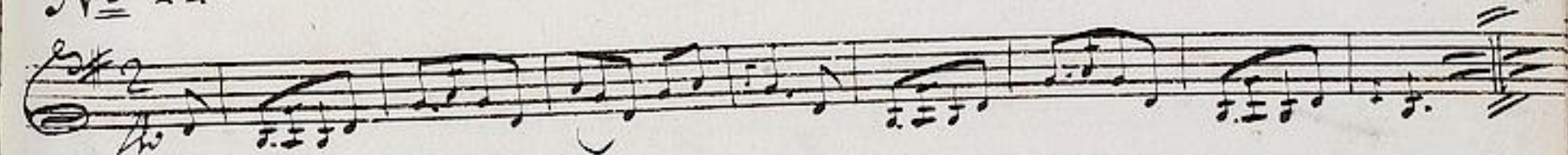
No 21.

Seicondo

292



No 22.



No 23. Wamboldischer Zapfen²³

N^o. 24.

Vercorato;

294



No 24.

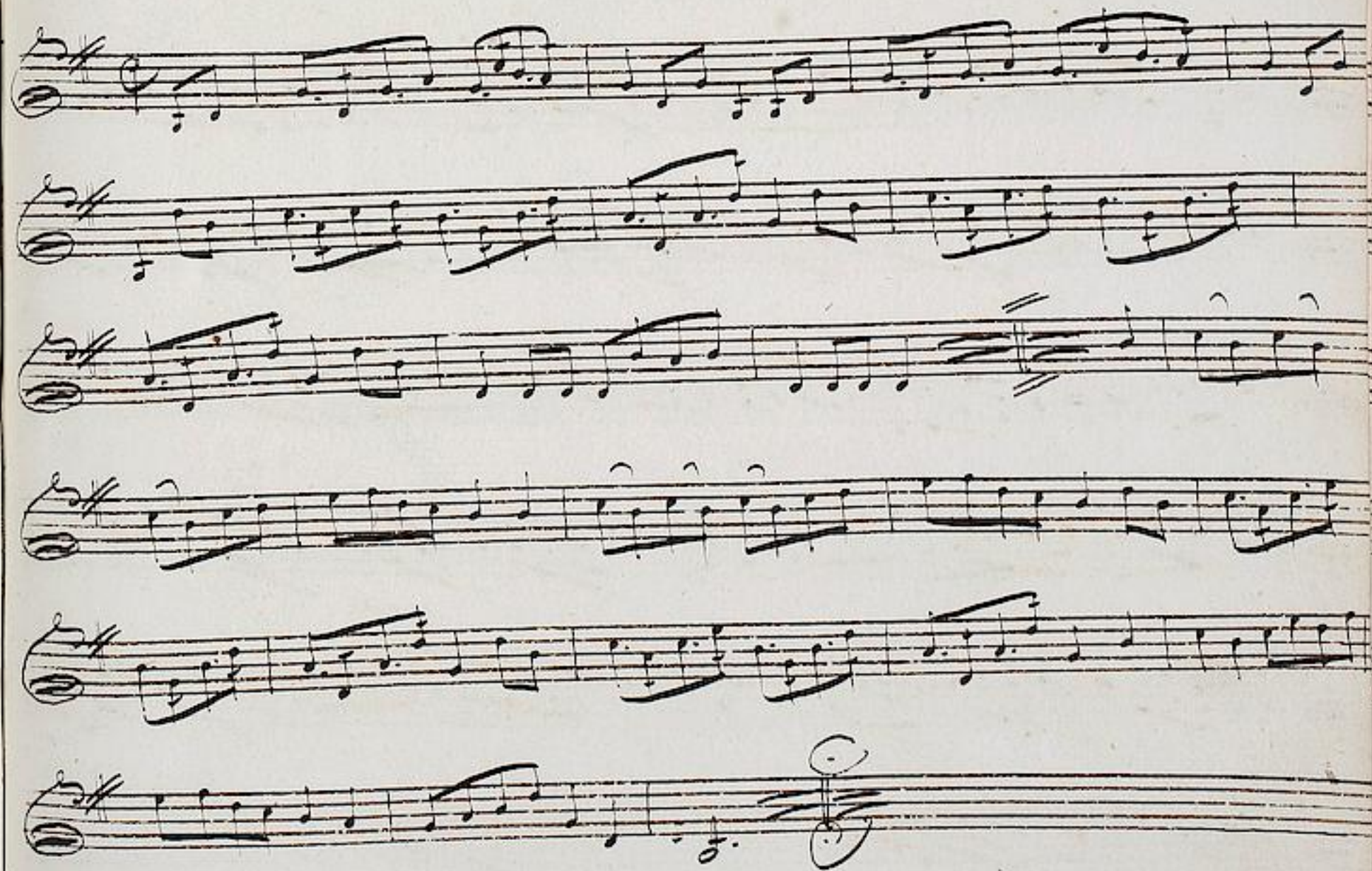
Zapfenst. v. Hilburg Hausen,



N^o 24.

Secondo;

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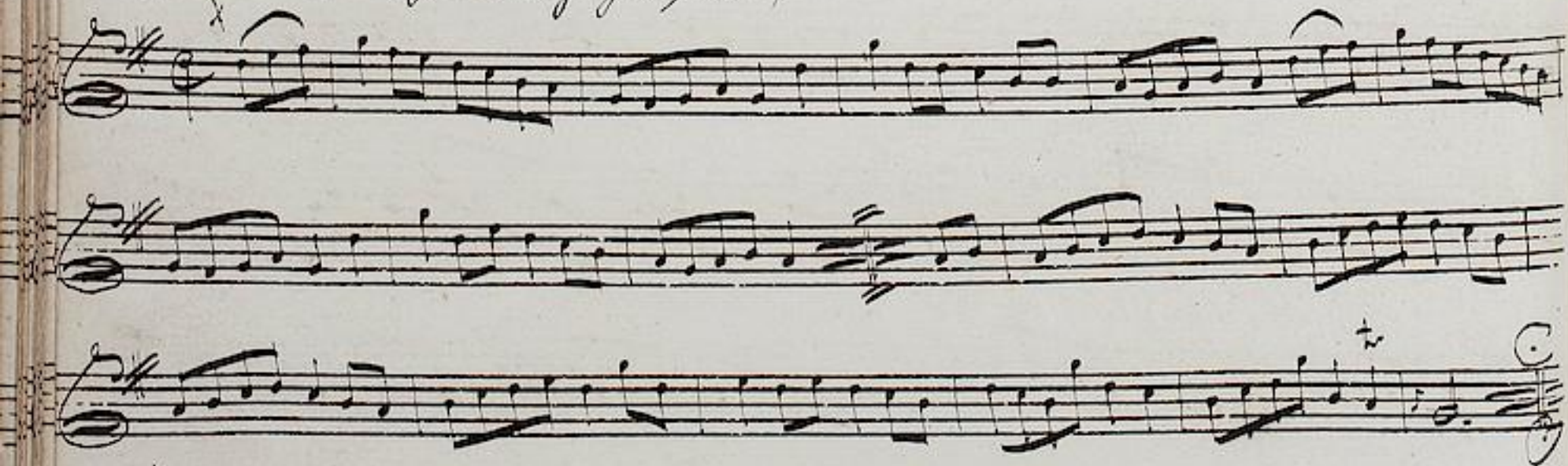


No. 25.

Zapfenst. v. Hilburg Hausen,



No. 26. v. Hilburg Hausen,



N^o. 25.

Secondo i

H:

298



N^o. 26.



No. 27.

Zapfenst. v. Stolberg



No. 28. v. Birnan



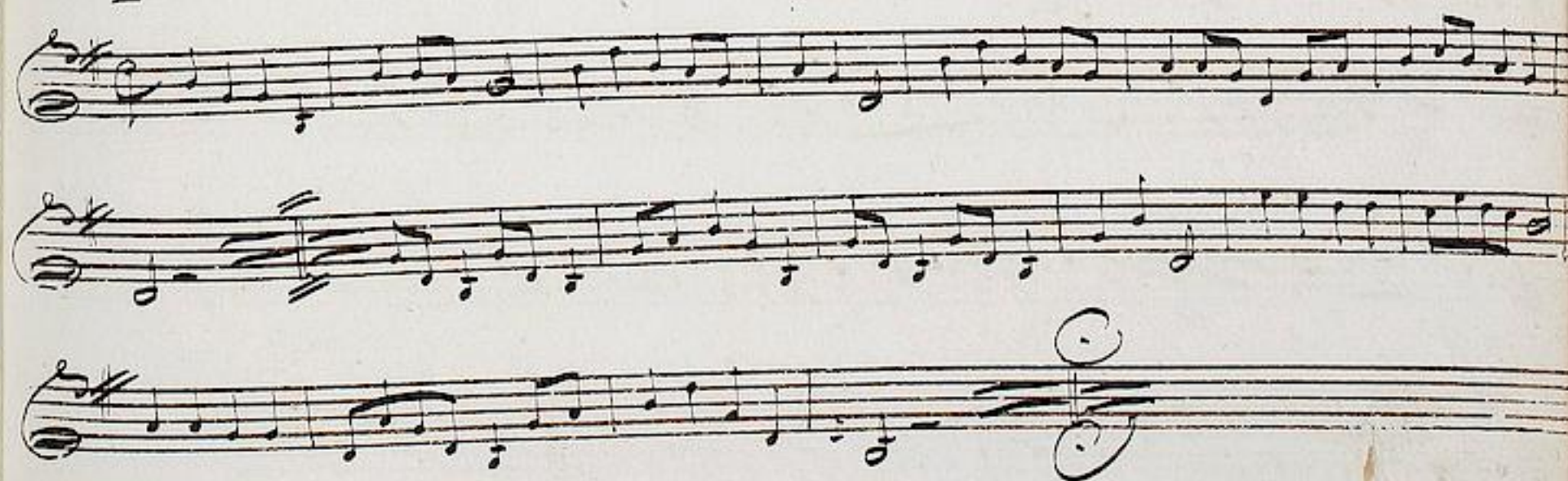
No. 27.

Secundo;

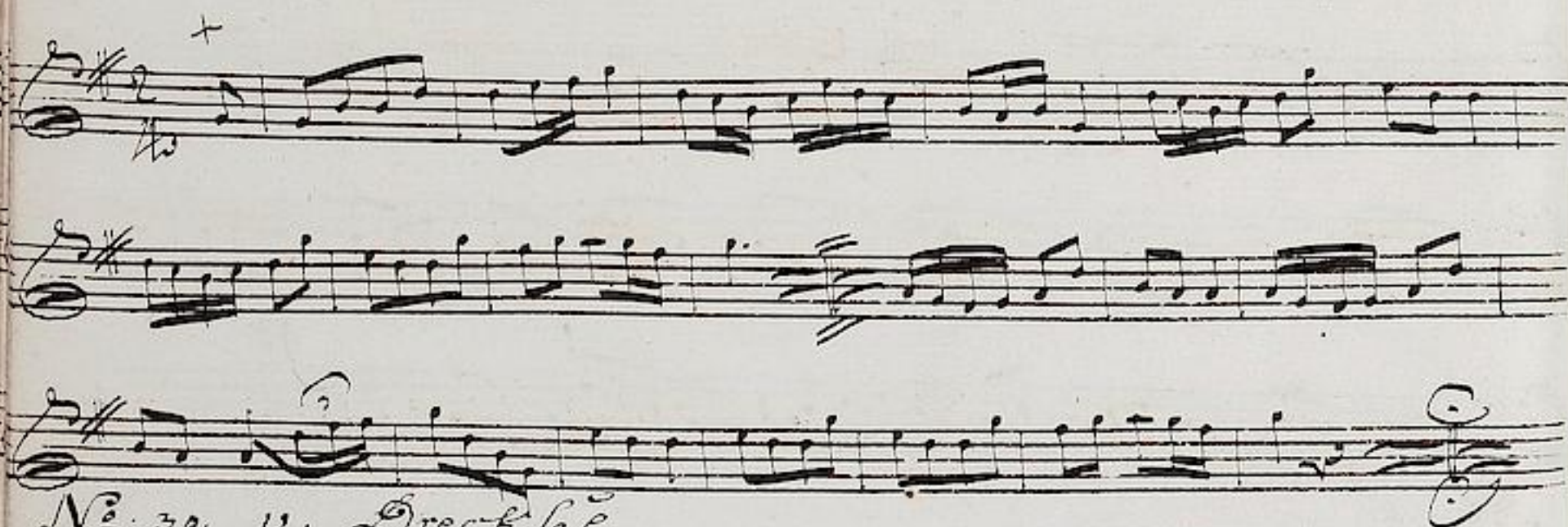
300



No. 28.



No. 29. Zapfenste v. Braun-Schweig



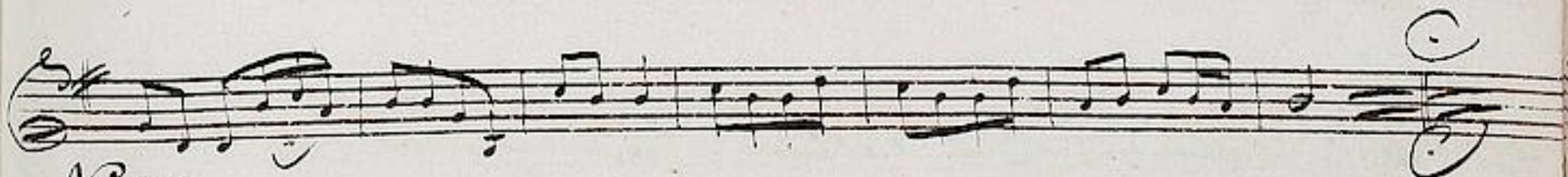
No. 30. v. Drecksell



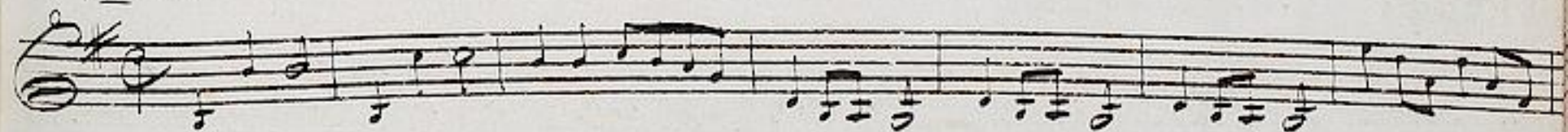
No. 29.

Secundo;

302

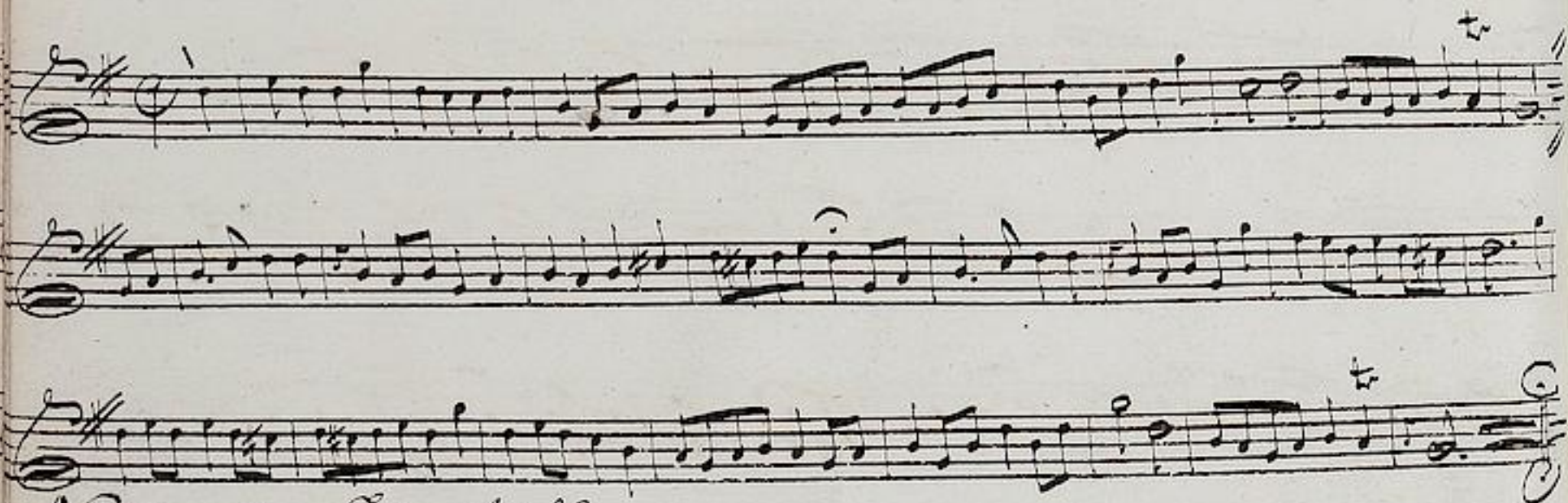


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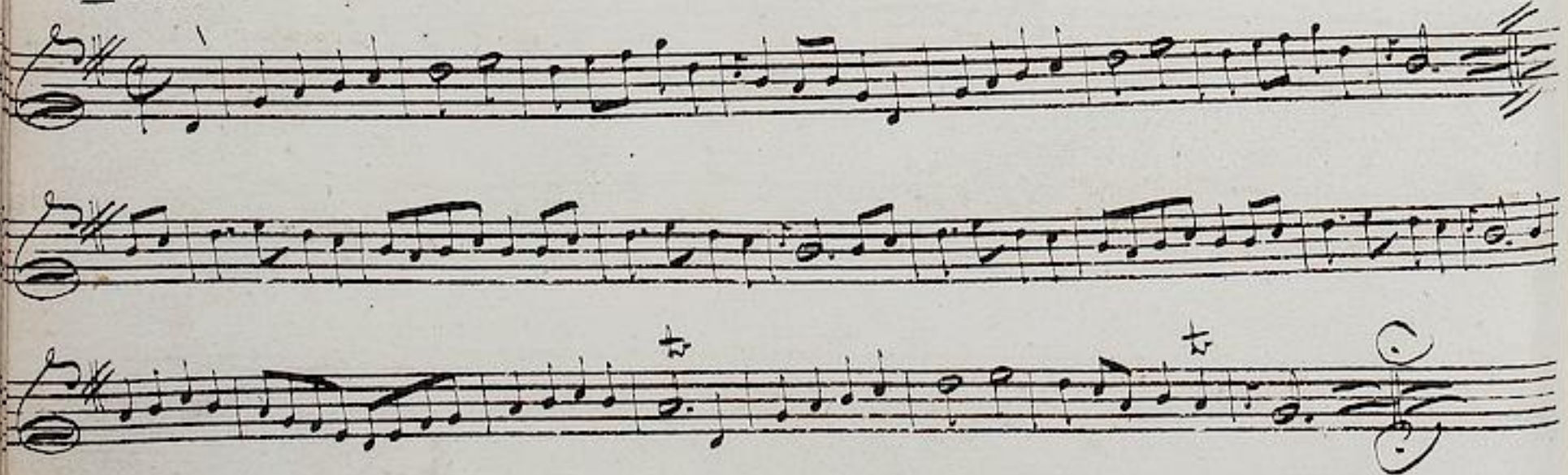


No. 31.

Zapfenst. v. Darmstadt. d. alt.



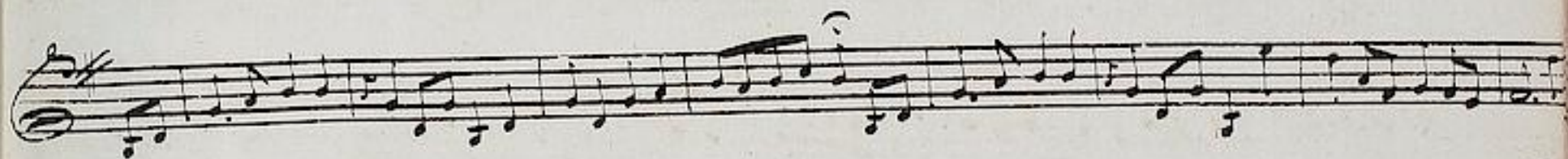
No. 32. v. Darmstadt



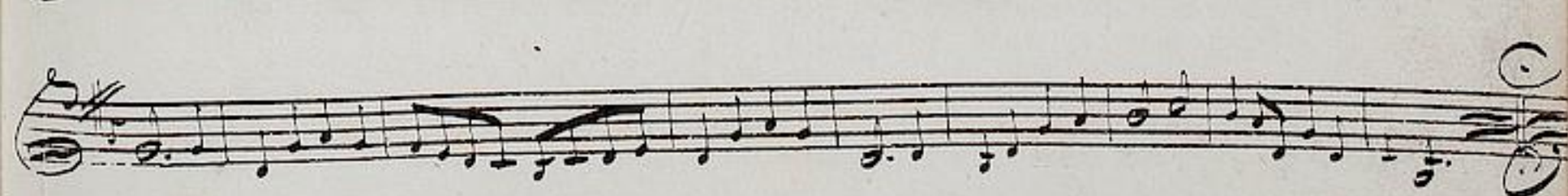
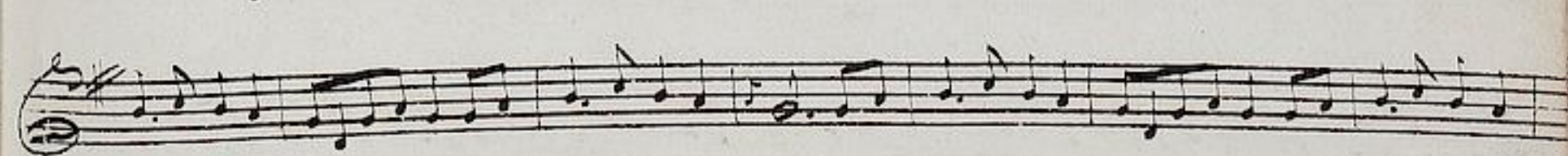
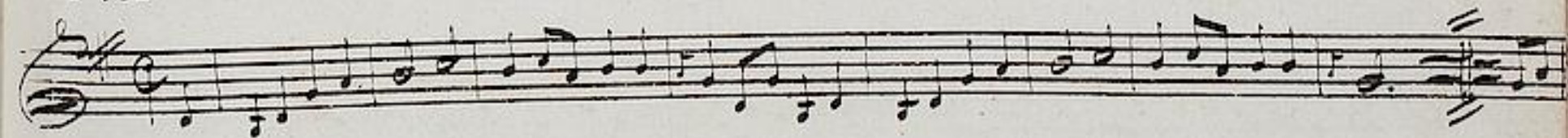
No. 31.

Seconeto;

204



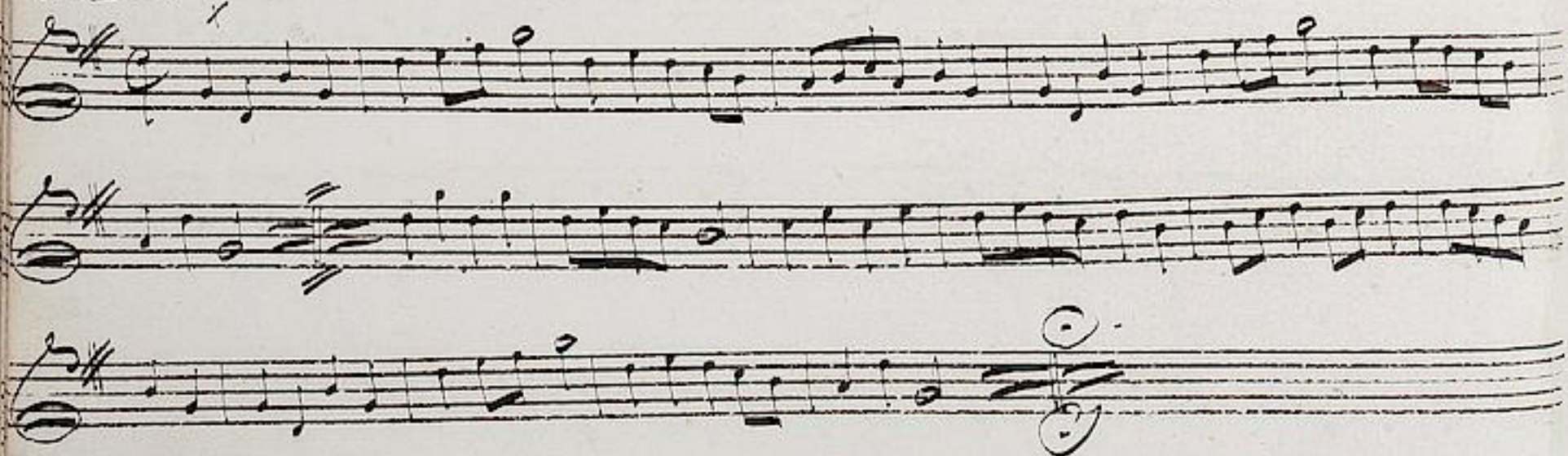
No. 32.



No. 33. Zapfensteig. v. Franfurth. 1. Horn



No. 34.



N^o 34.

Vicroneto;

206



N^o 35.

Zapfensteig am Kurfürstentum

N^o 36. v. Zweibrücken.

No 35.

Secreto;

208

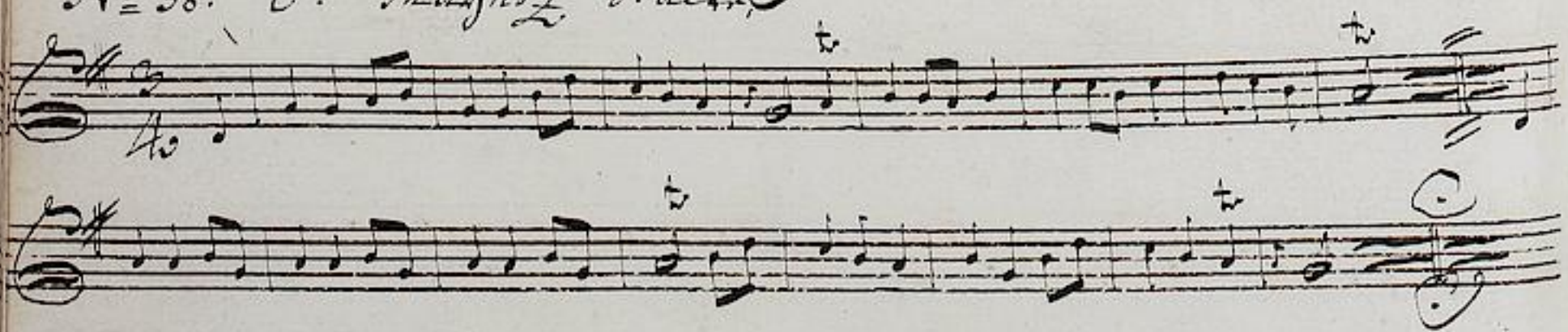


No 36.



N^o. 37.

Zapfenste. v. Anspach

N^o. 38. v. Mainz d. alt.

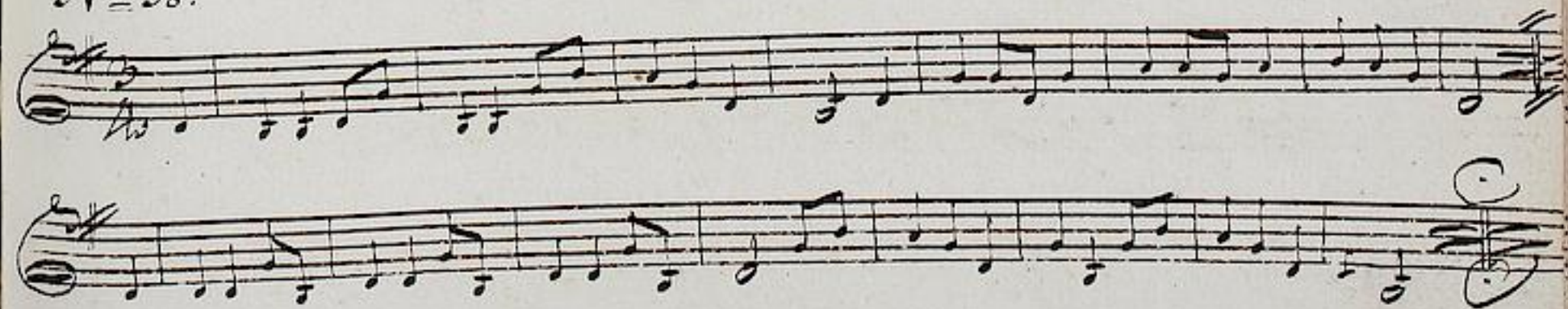
N^o. 37.

Secondo;

310



N^o. 38.



No 39.

Zapfenst. auf den Harnochsfleng.



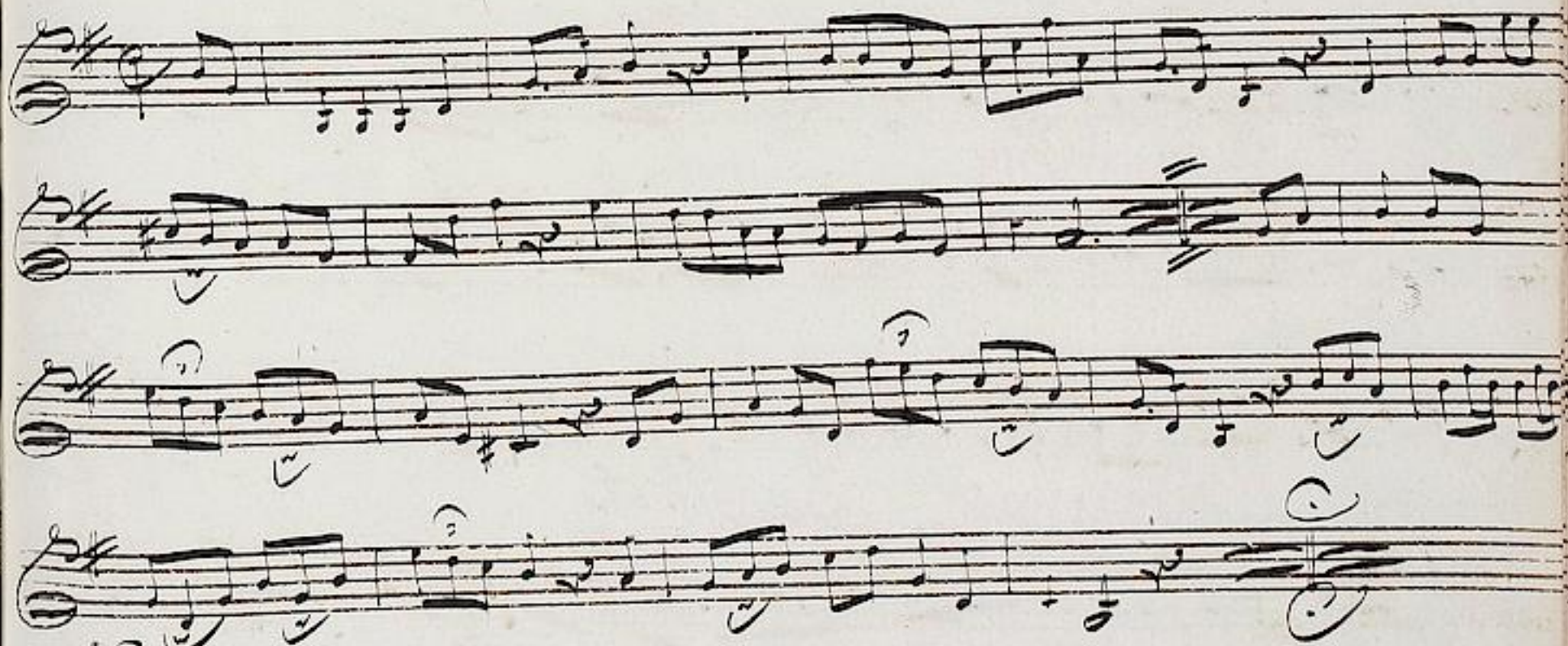
No 40. v. Löwenthal



N^o 39.

Secondo;

312



N^o 40.

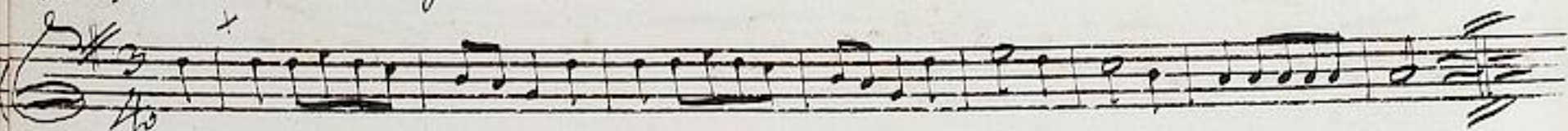


No 41.

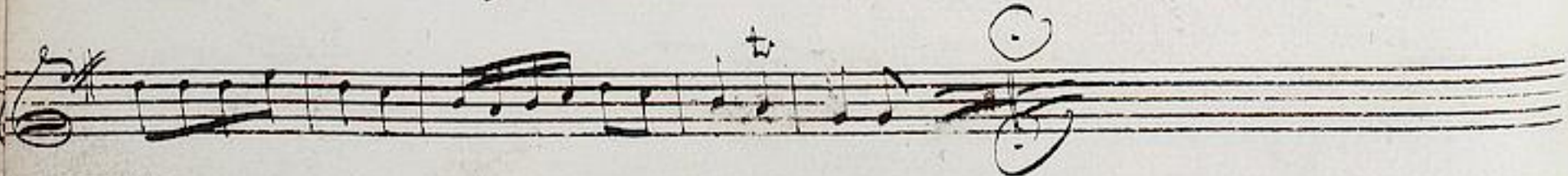
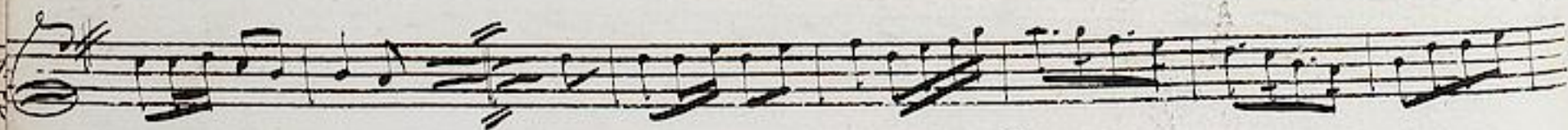
Zapfenste. v. Würtemberg Clarinet



No 42. v. Zweibrücken.



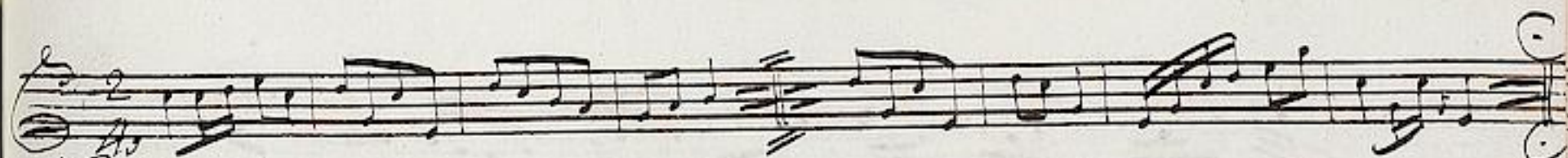
No 43. Börschauer. Zapfenste.



No 41.

Secundo;

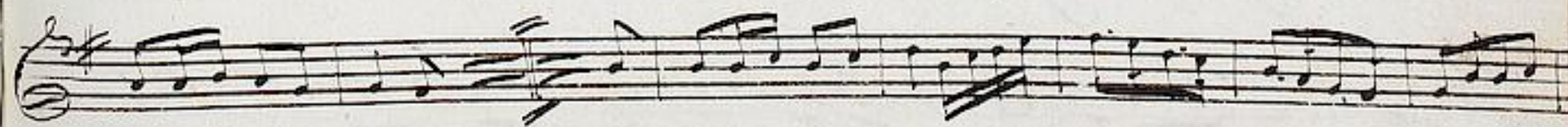
314



No. 42.

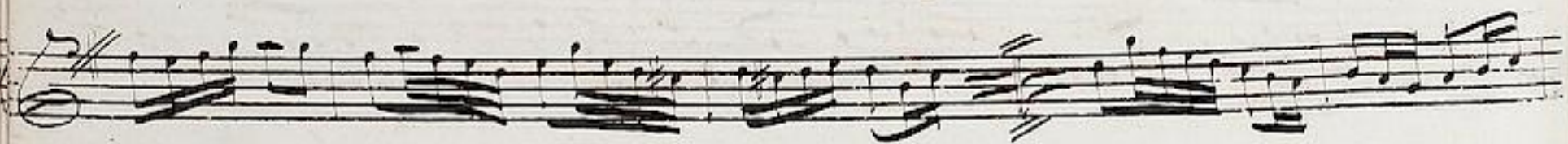


No 43

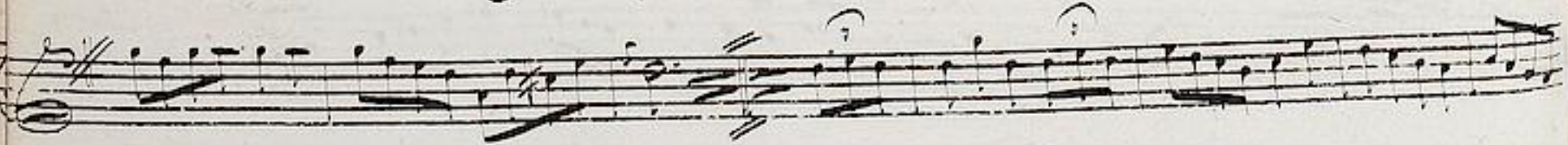


No. 44.

Lapfenst. v. Mainz der Rhein,



No. 45.



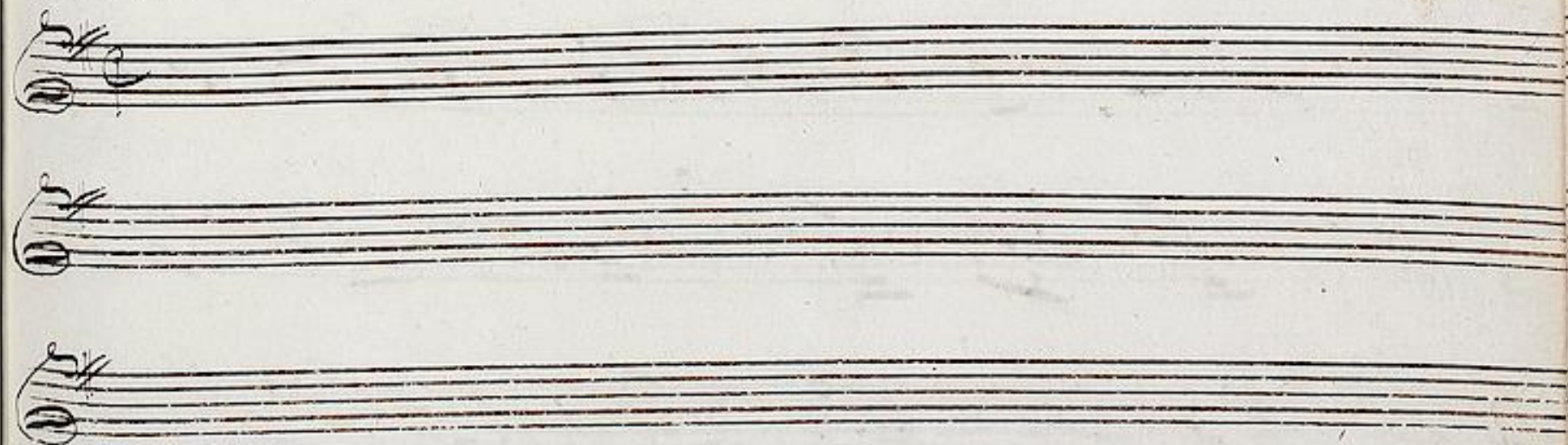
N^o. 44.

Violoncello;

216

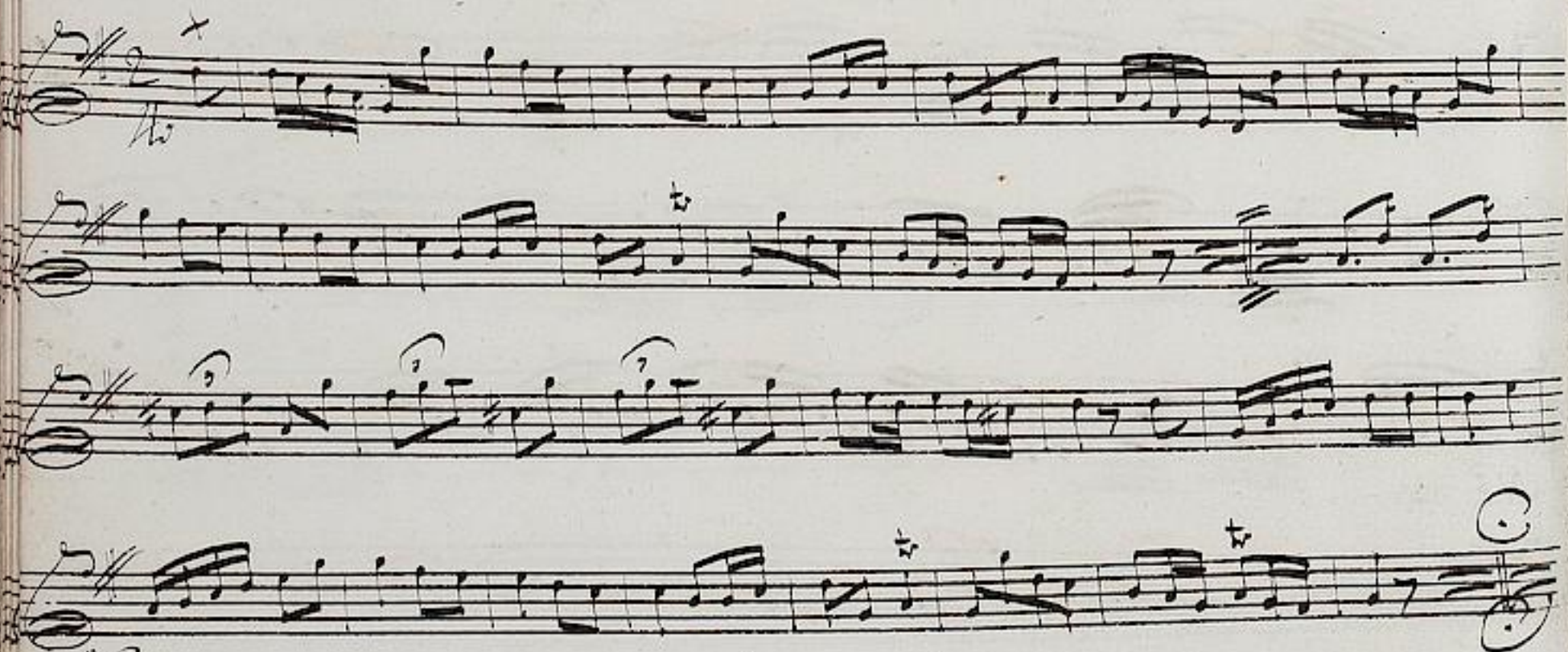


N^o. 45.



No 46.

Lapffest v. Waldeck. 2te Händl.



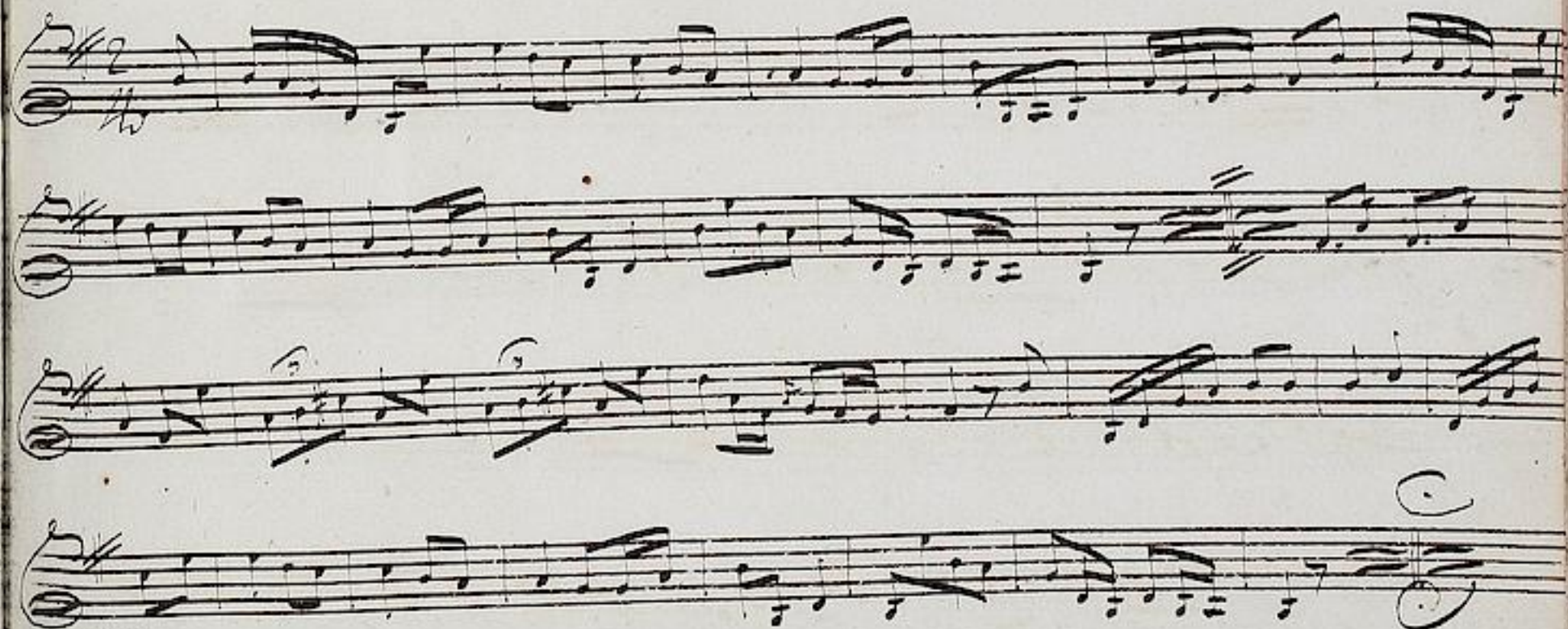
No 47.



No 46.

Secundo;

318



No 47.



No 48.

Zapfenst. v. Schramm



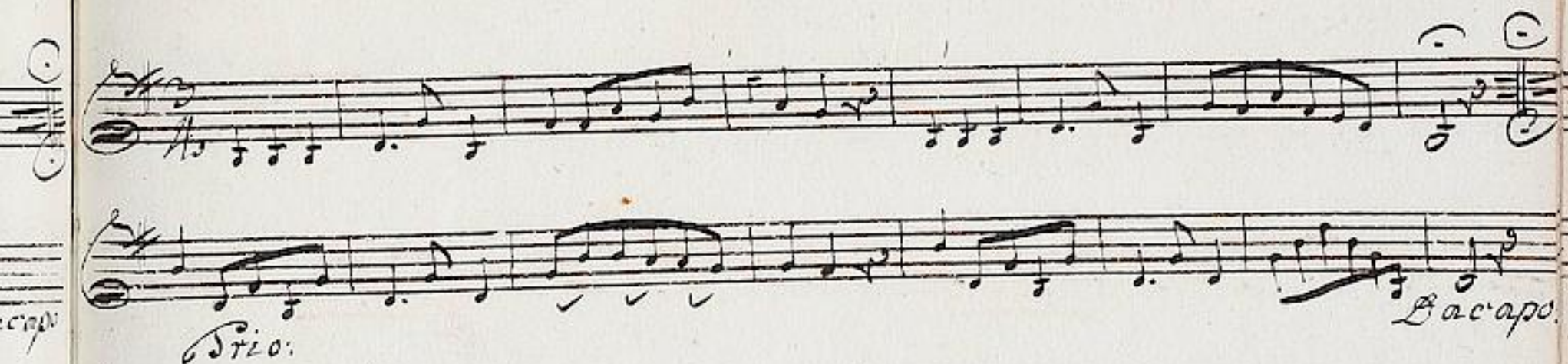
No 49. Dinstrags



N^o. 48.

Secondo;

320



N^o. 49.



N^o 50. *Sonstags* Zapfenst.



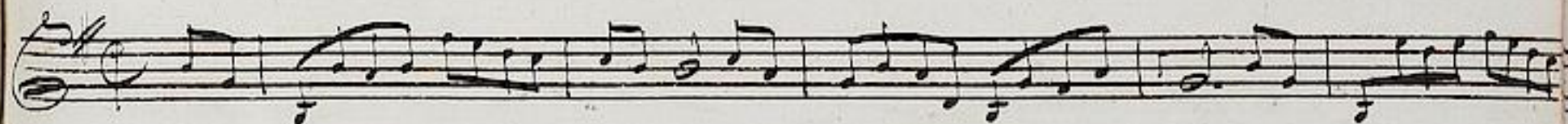
N^o 51. *Schweitzer. Rebraie*



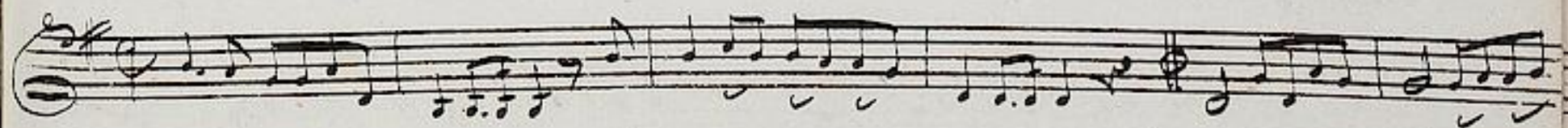
No. 50.

Secundo;

2-11
322

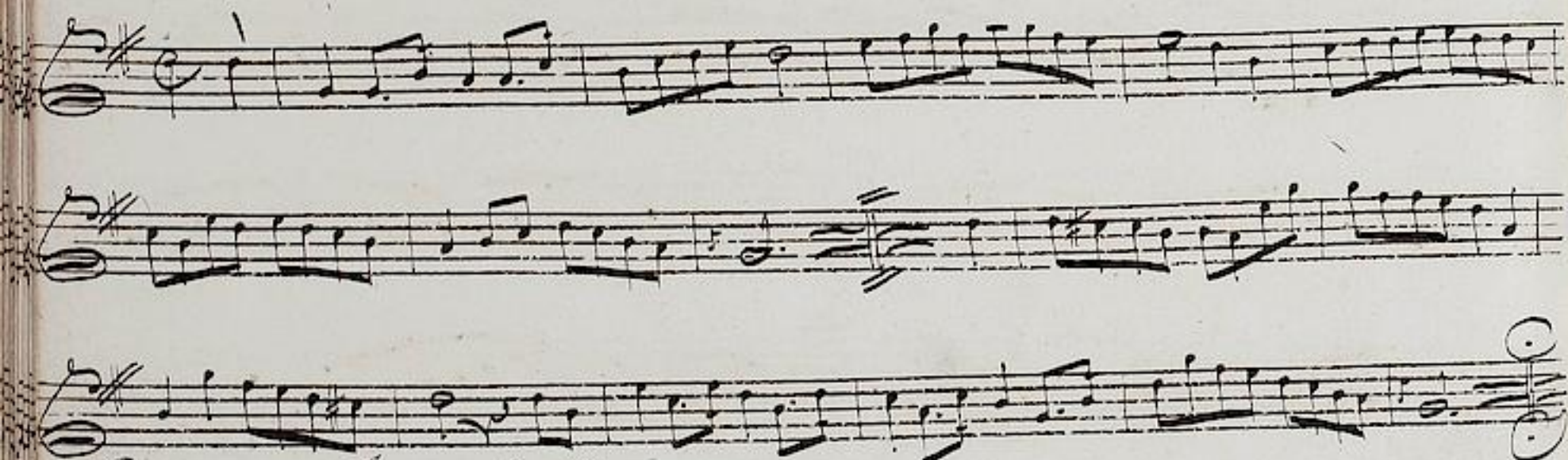


No. 51

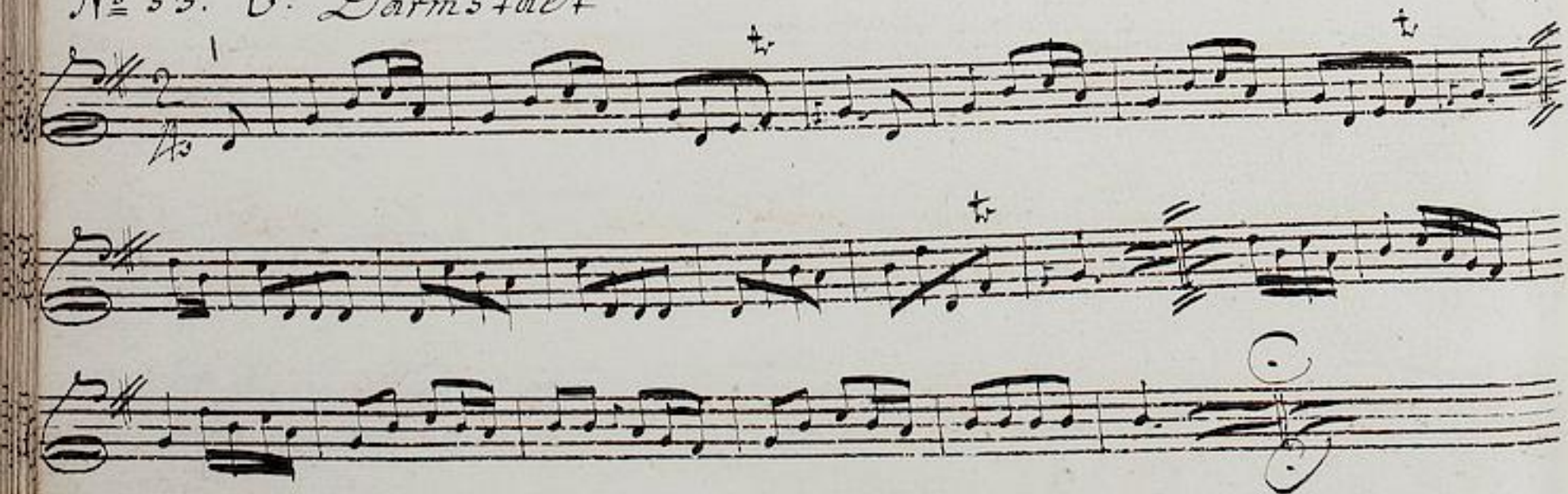


No 52.

Zapfenst.



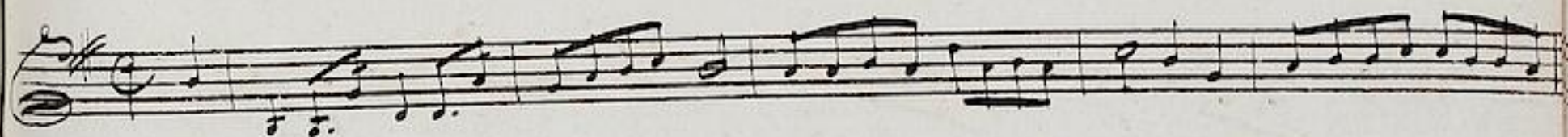
No 53. v. Darmstact



N^o 52.

Vicentino;

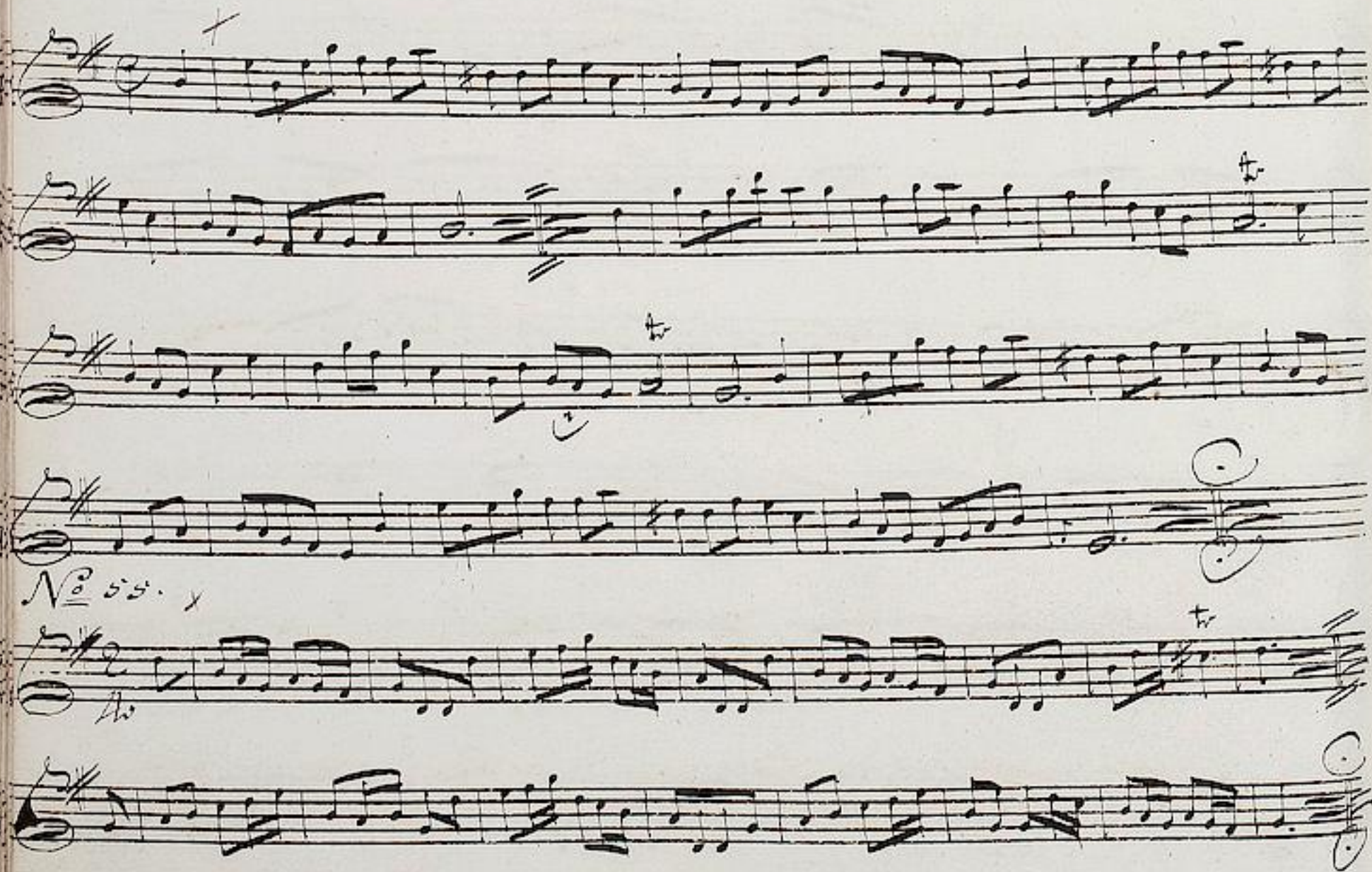
324



N^o 53.



No. 54. Zapfenste. v. Manheim



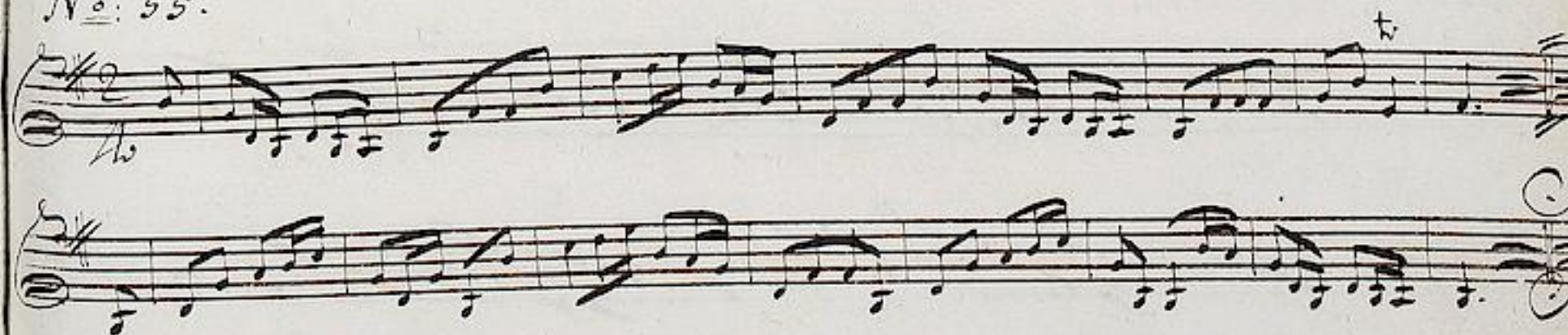
No 54.

Secondo;

326



No. 55.



No. 56. Zapfenste. v. Salm



No. 57. Preussisch



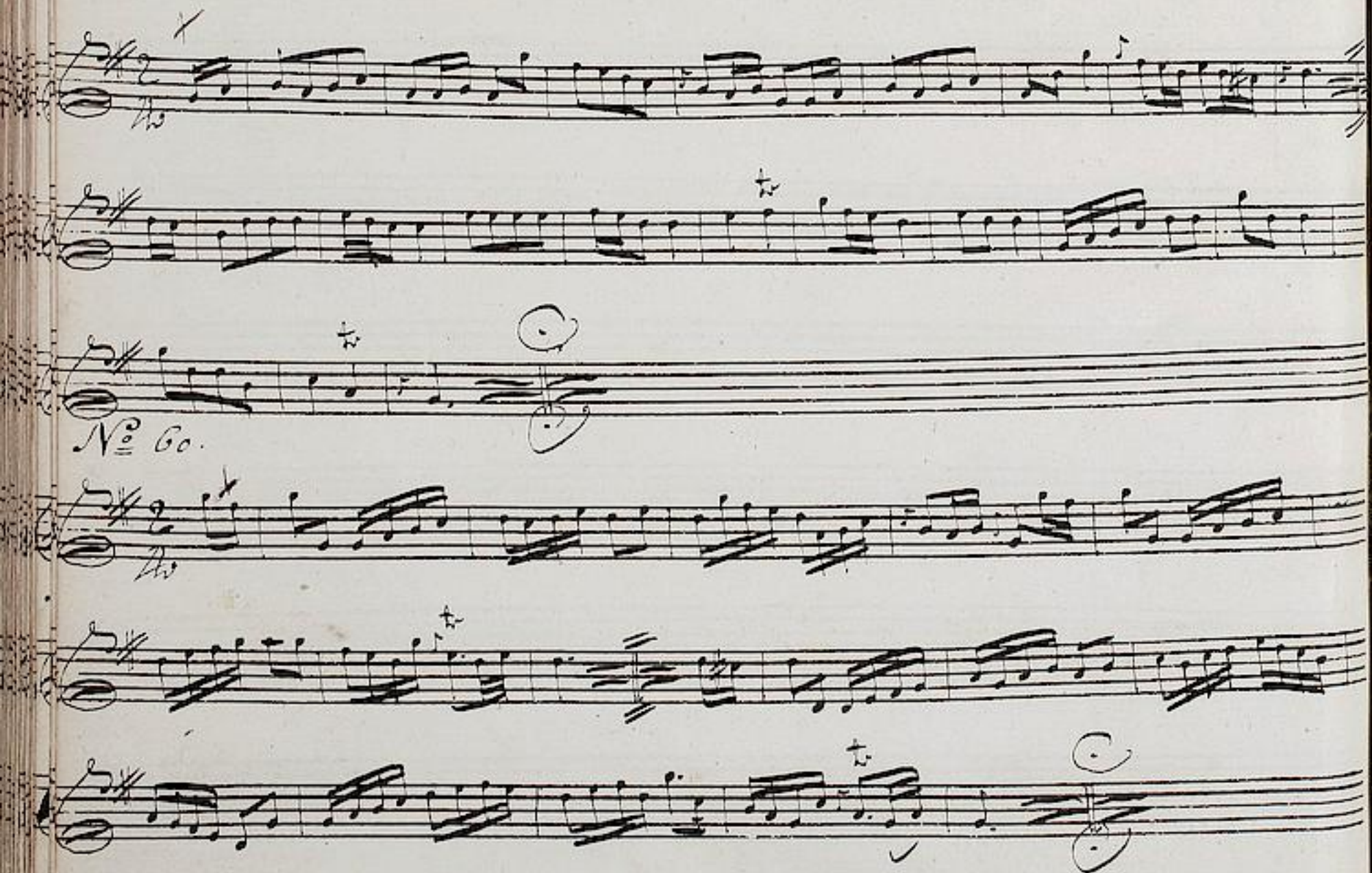
No. 58. Eisfenach





No 59

Lappfenst v. Eisenach



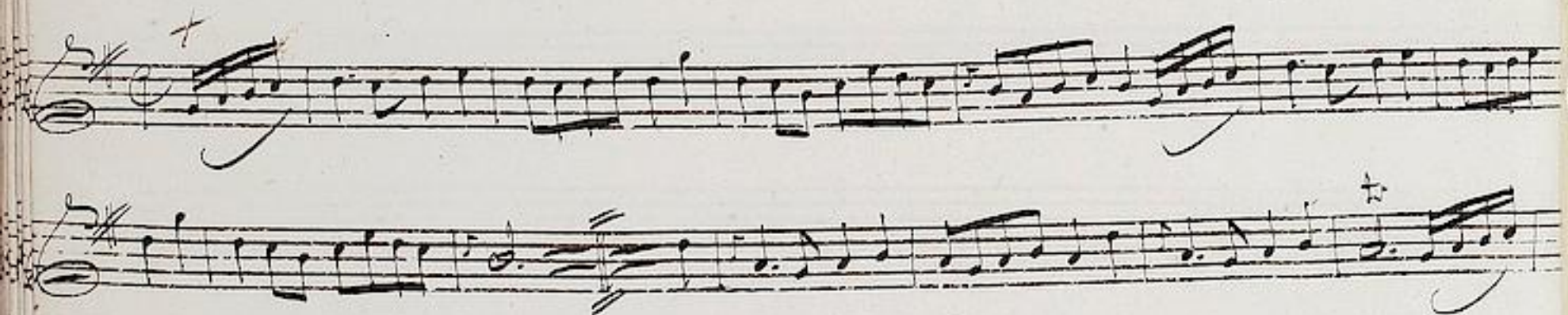
No 60.





No 61.

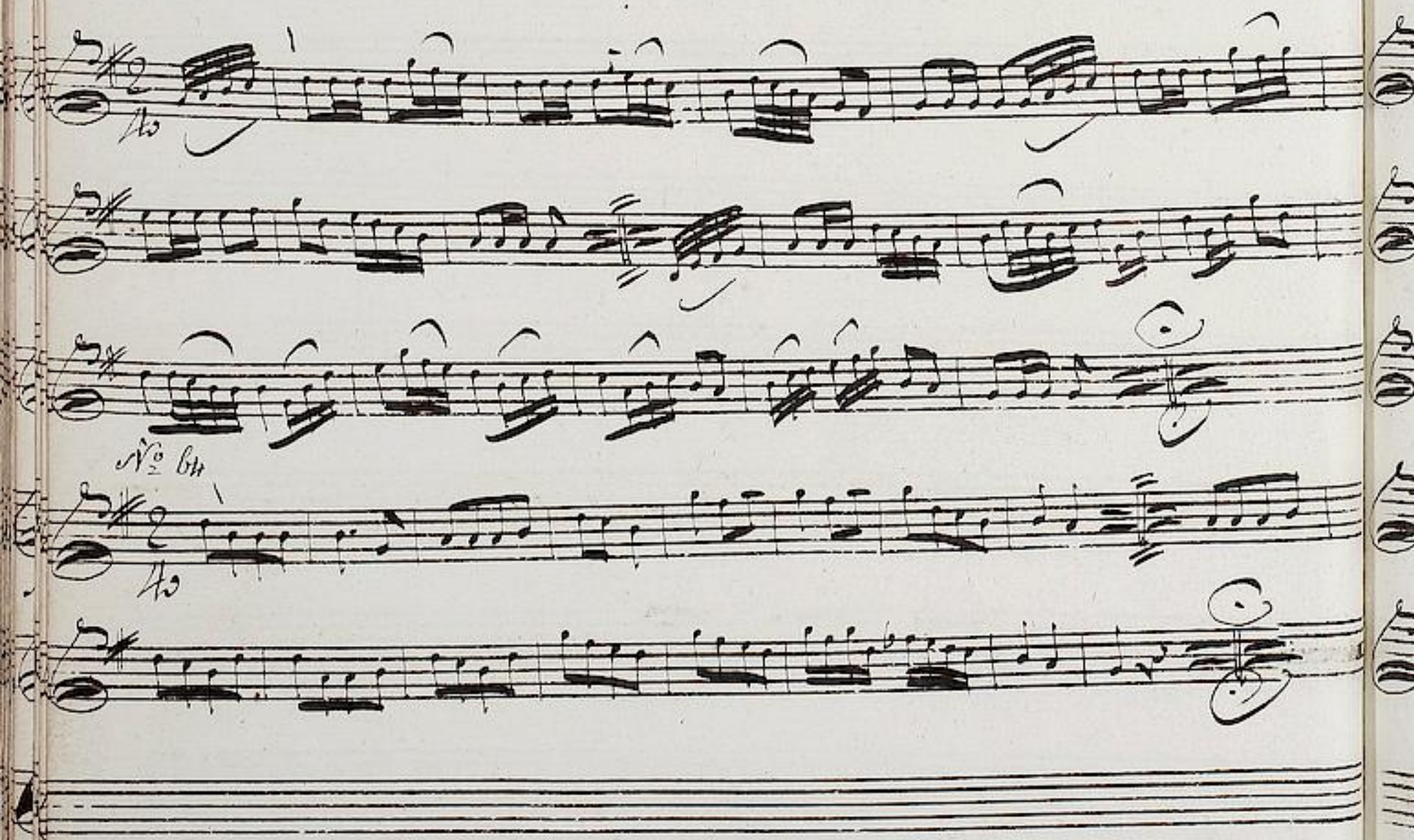
Zapffenst. v. Sterler



No 62. Hechinger Zapffenst.





No 63. v. L^o Jurell: Grintz (Friederich)

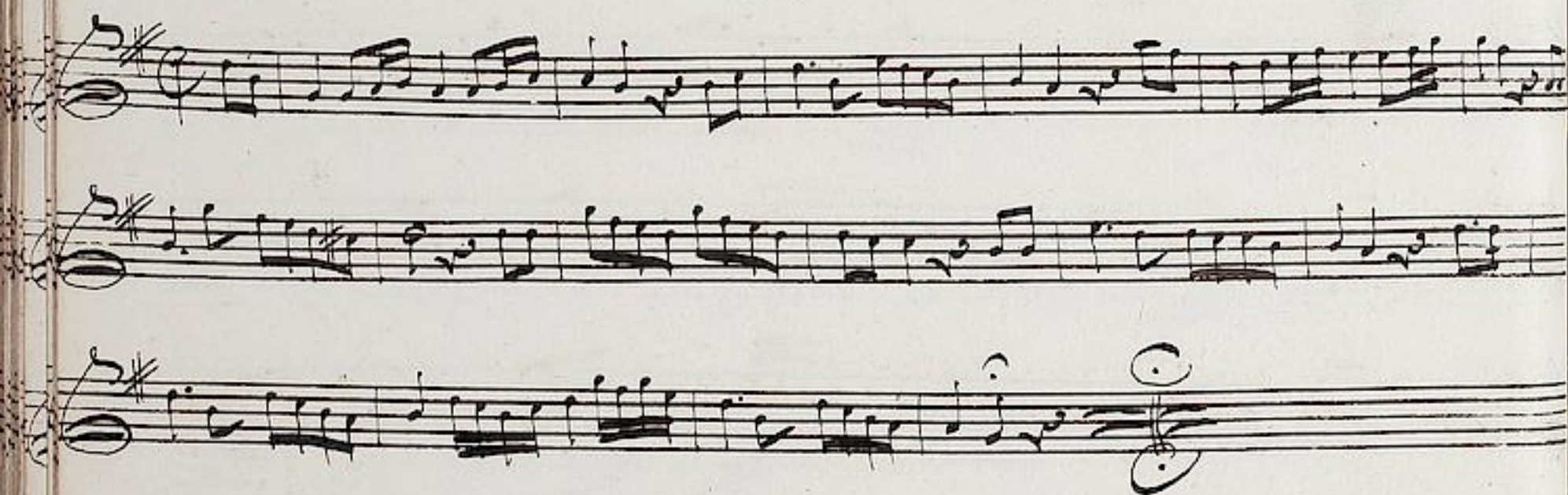
Secondo:

334

Handwritten musical score for "Secondo". The score is written on five staves. The first three staves are empty, each with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. It contains a melodic line with many eighth and sixteenth notes. The fifth staff continues the melody with similar notation, ending with a double bar line and a fermata. The word "No 64." is written above the fourth staff. The page number "334" is in the top right corner.



No 65 Alle Vicari;



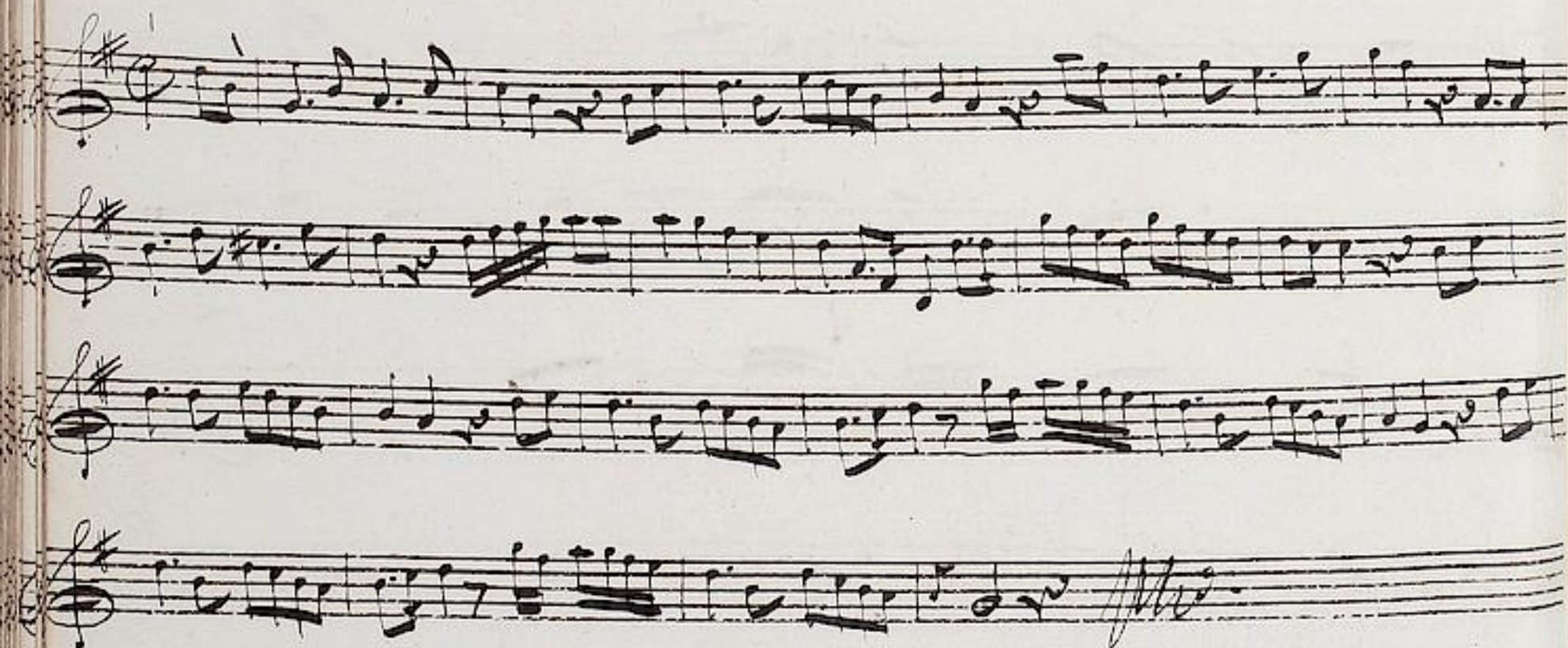
No 65.

Secundo;

336



No. 66.

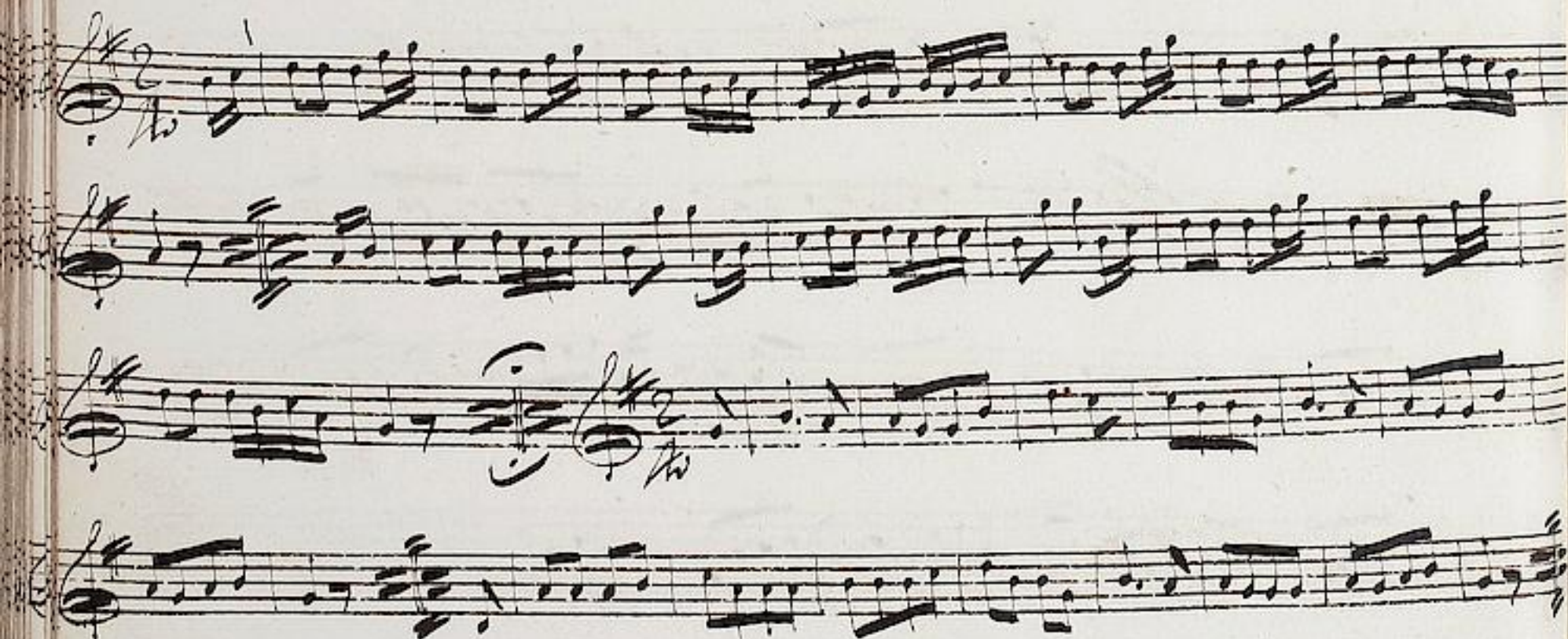


Nº 66.

Secundo:

338



~~Contra Altus~~ 32 f. 16.

No. 67

Secundo;

340

A handwritten musical score on aged paper, featuring four staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody, also in treble clef and 4/2 time. The third staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The fourth staff continues the melody, also in treble clef and 4/2 time. The word 'Trio' is written in cursive below the second staff. The word 'Adagio' is written in cursive at the end of the fourth staff. The paper shows signs of age, including discoloration and some wear along the edges.



No 68. Jagtstuck.

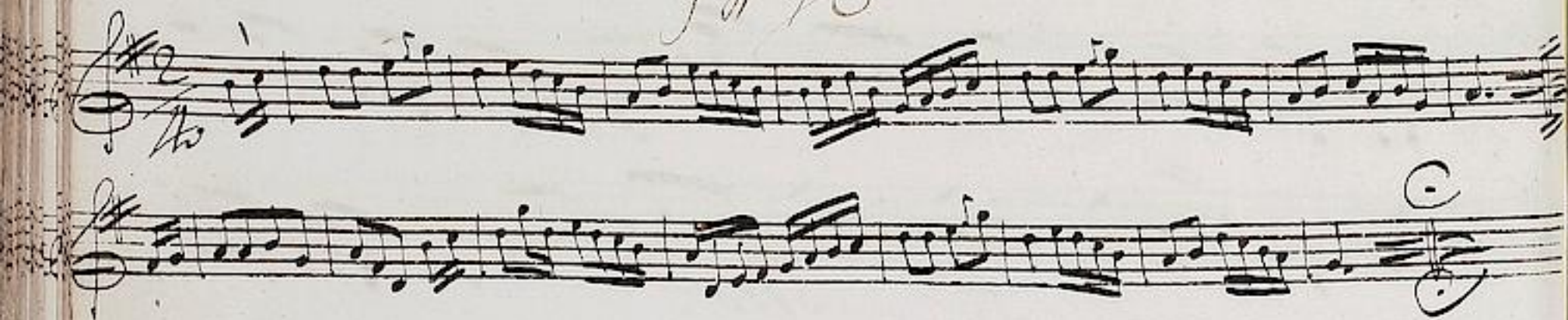


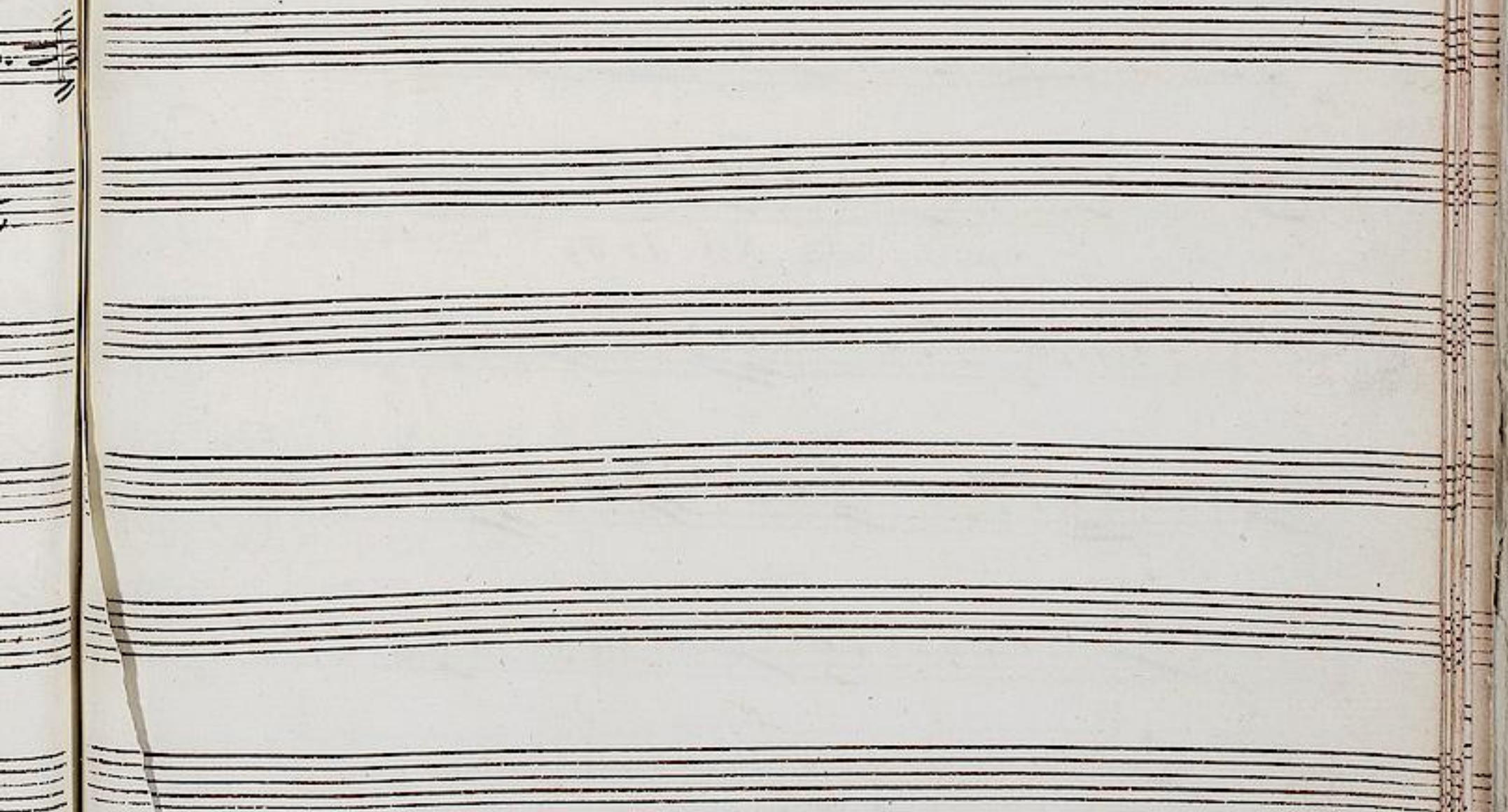
No 68.

Secondo;

342

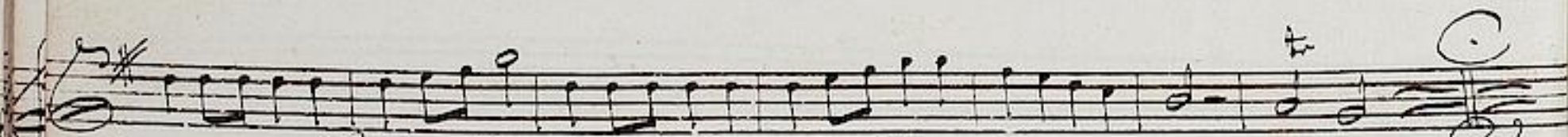
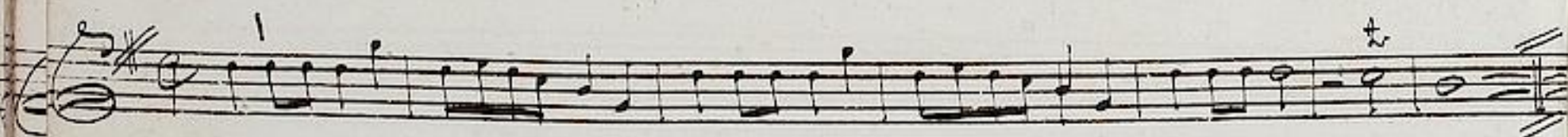


Engelstein

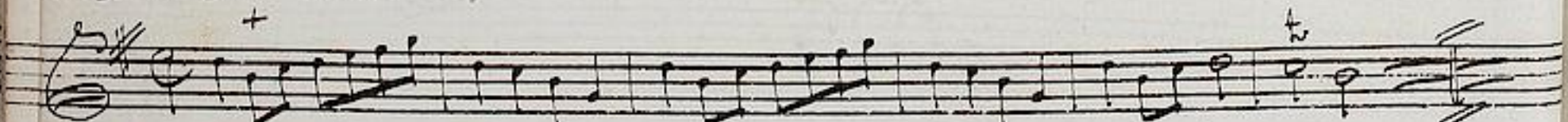


Preussische Gren: Märche.

No 1 Gren: March. v. Hr Leib Garte

No 2. v. Lmo Comp: In 10^{te} Nb: 17 69

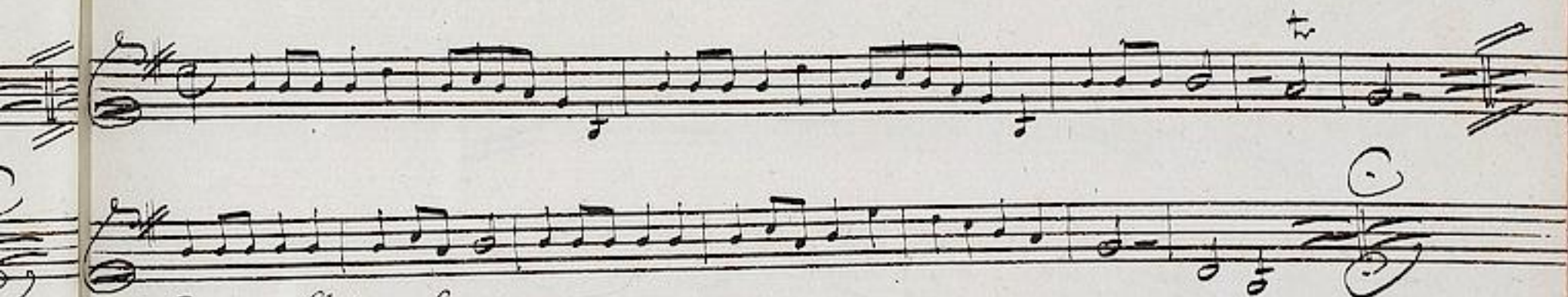
No 3. v. Shü



No 1

Secondo;

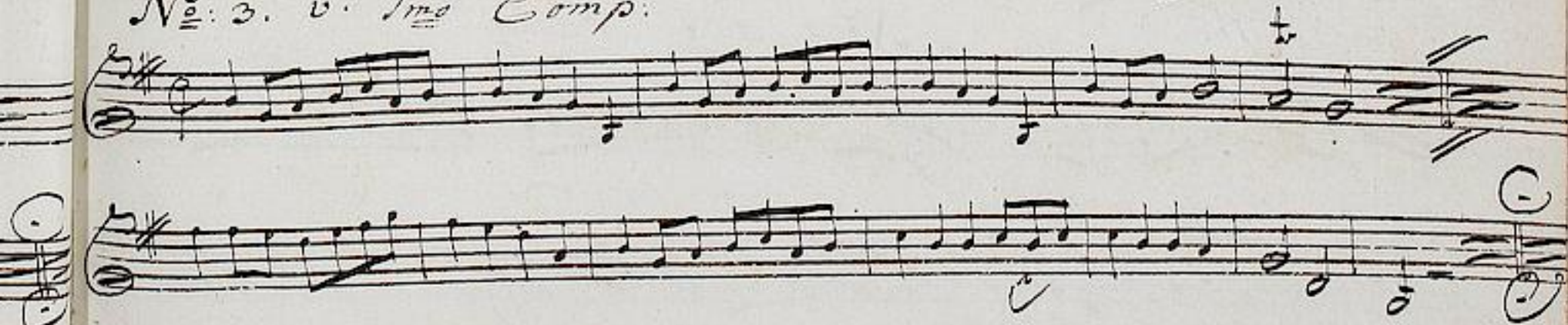
350



No 2. München

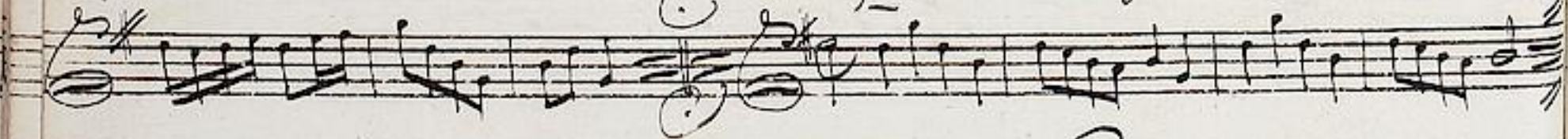
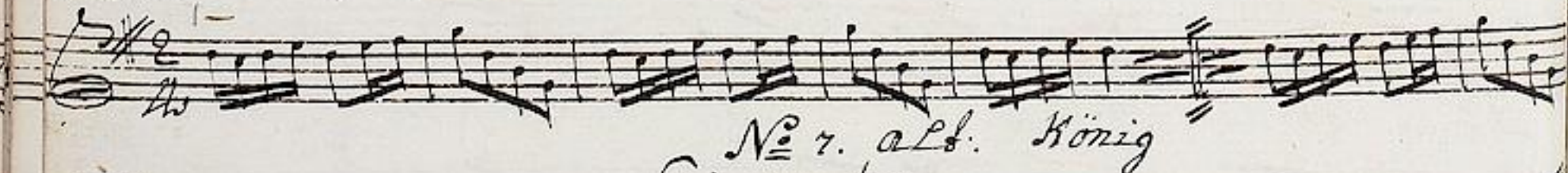
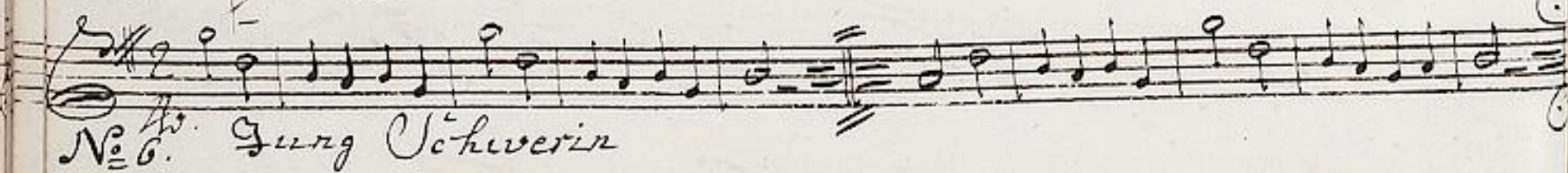


No 3. v. sine Comp.



No 4.

Frenschker Gren. March.



No 4.

Secondo;

352



No 5.



No 6.

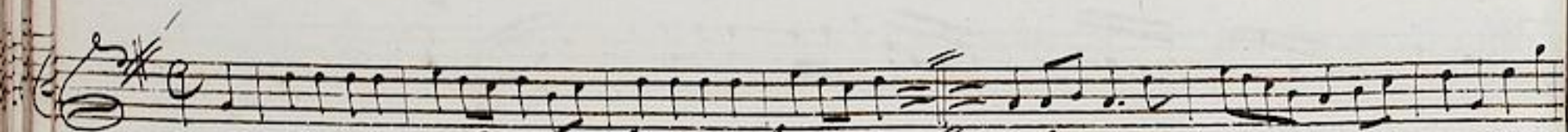


No 7.

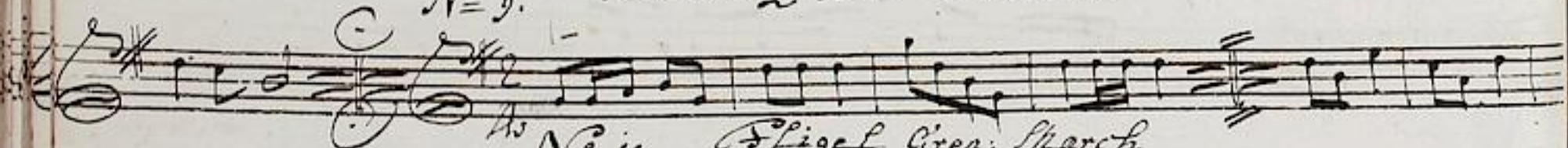


No. 8.

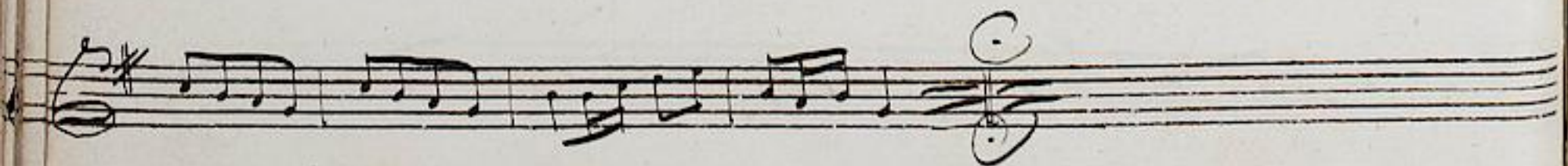
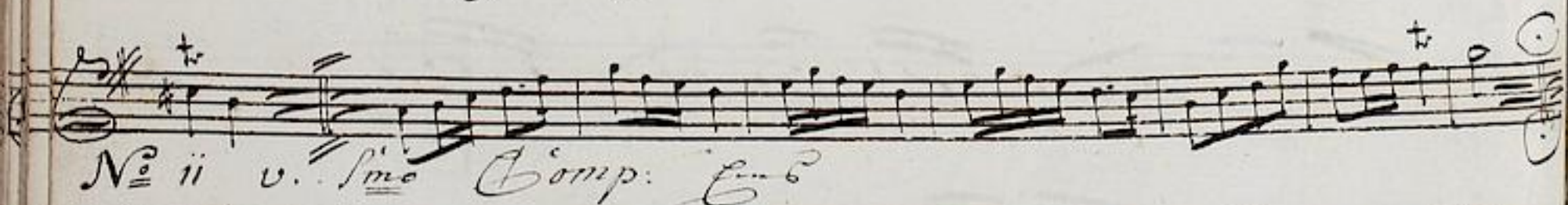
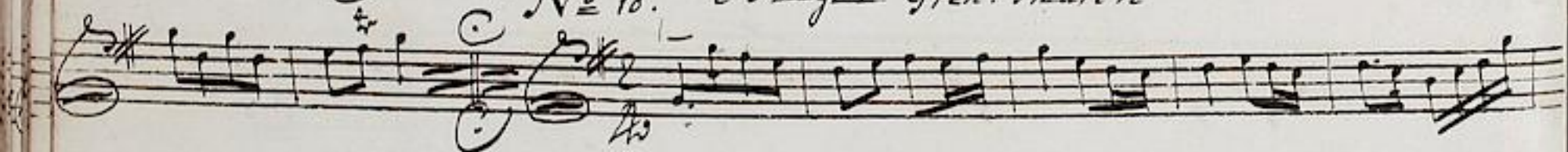
Frenschker Gren. March in G major.



No. 9. Sharwitz oder Bredow



No. 10. Fligel Gren. March



N^o. 8

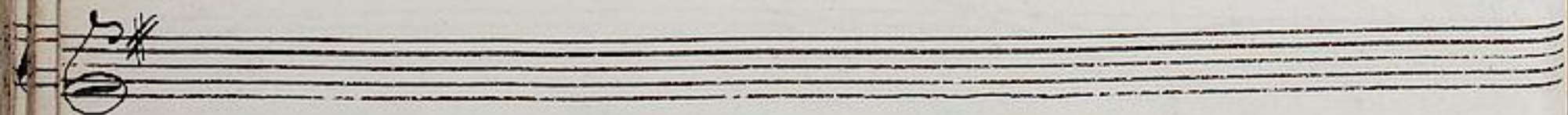
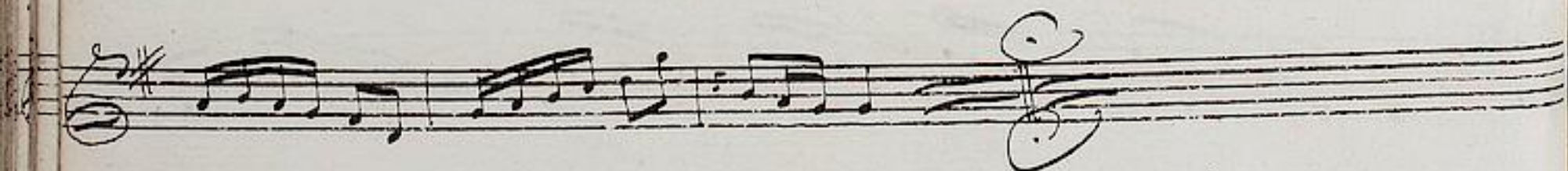
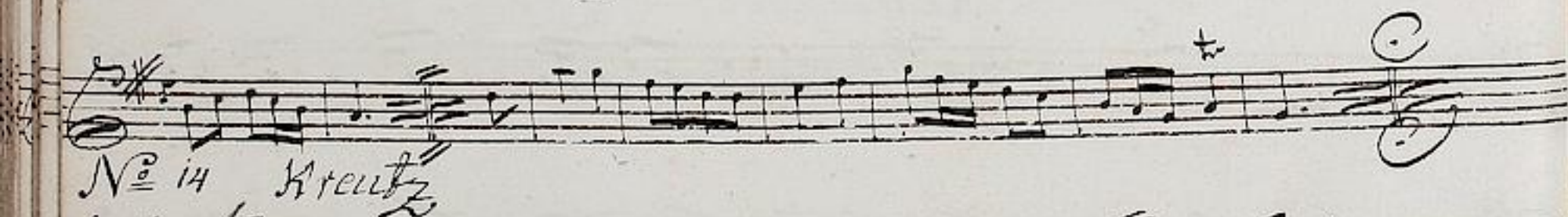
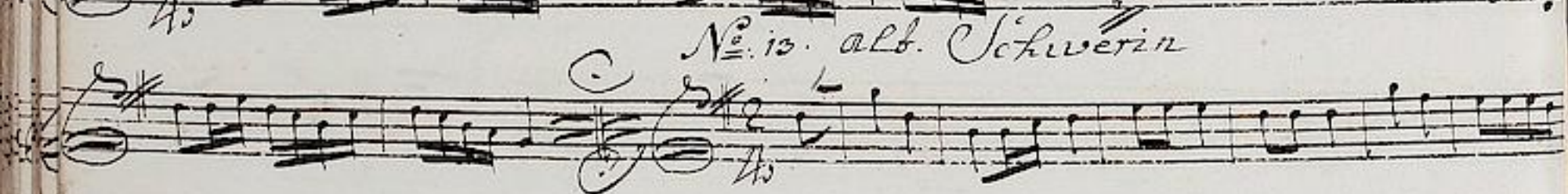
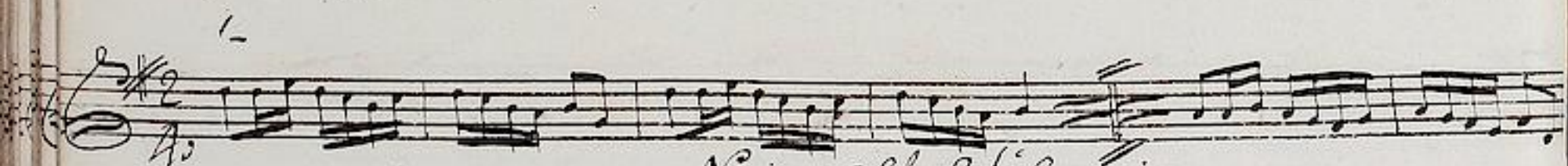
Veconeto;

354

The image shows a page from a handwritten musical manuscript. It contains six staves of music, numbered 8 through 13. The notation is in a historical style, likely from the 18th or 19th century. The staves are connected by a continuous line of music. The first staff (No. 8) begins with a treble clef and a key signature of one sharp (F#). The second staff (No. 9) begins with a treble clef and a key signature of one sharp (F#). The third staff (No. 10) begins with a treble clef and a key signature of one sharp (F#). The fourth staff (No. 11) begins with a treble clef and a key signature of one sharp (F#). The fifth staff (No. 12) begins with a treble clef and a key signature of one sharp (F#). The sixth staff (No. 13) begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves, with various notes, rests, and ornaments. The handwriting is in a cursive style, typical of the period.



No. 12

Grosses Gren. March.
v. Lamote

No. 12.

Véronique;

Handwritten musical score for three pieces, Nos. 12, 13, and 14. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The pieces are written on staves with various musical notations, including notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

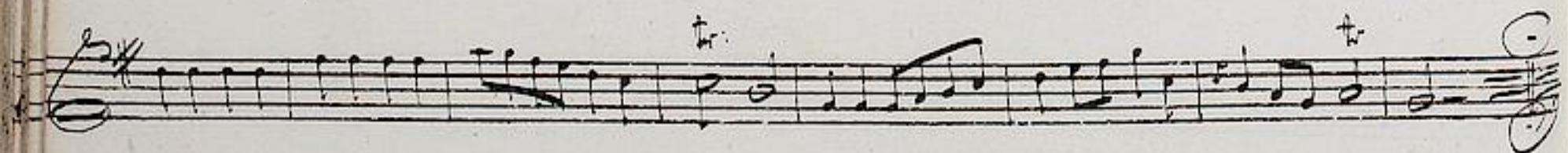
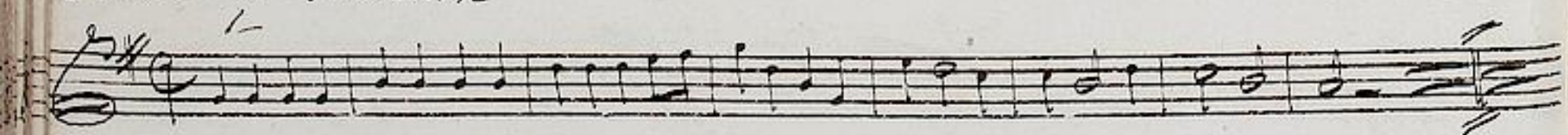
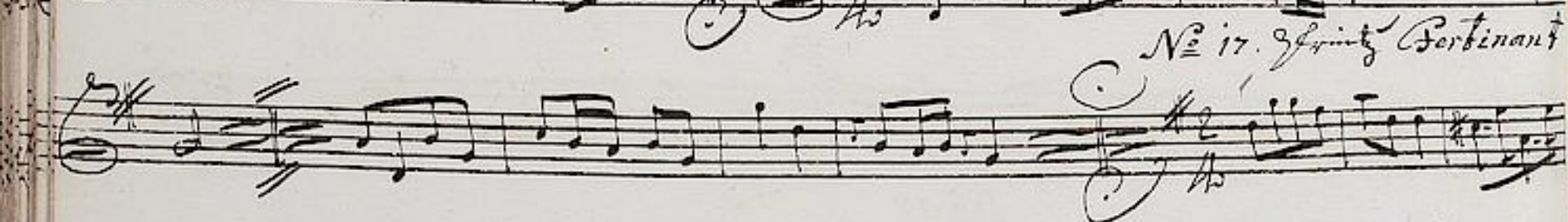
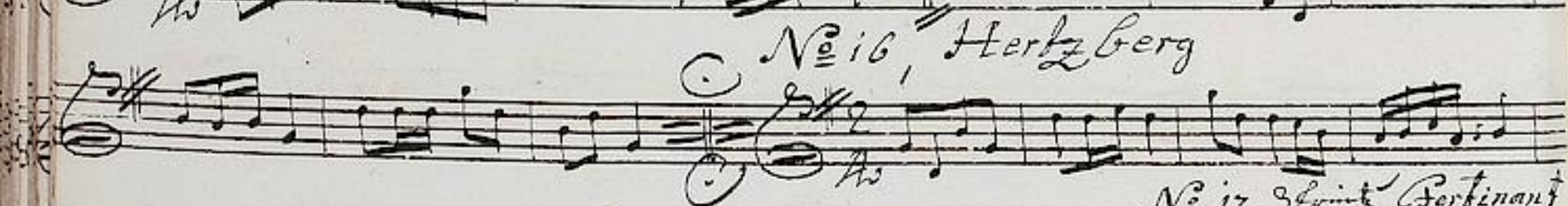
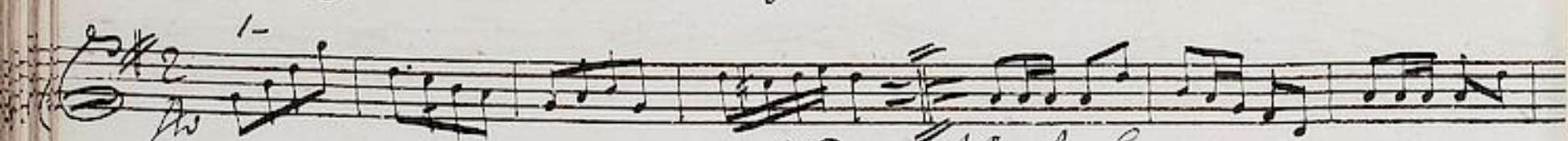
No. 12

No. 13

No. 14.



Grenzbisler Gren March
No. 15. Sterne oder Gung Borch



No 15.

Secundo;

258

No 16.

No 17.

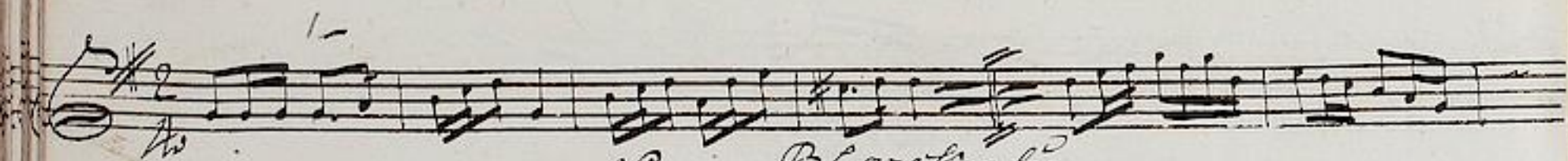
No 18



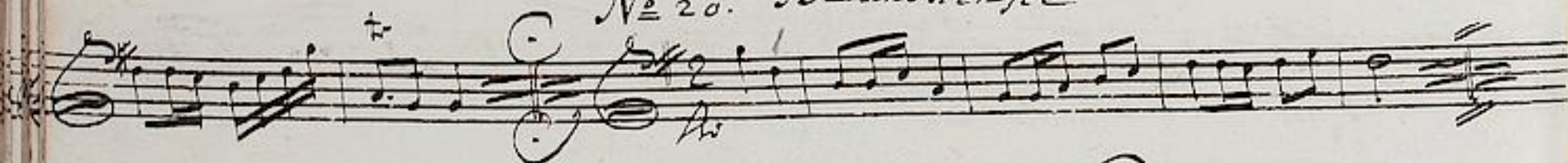
Jungb. Gren. March.

No. 19

Lerbst



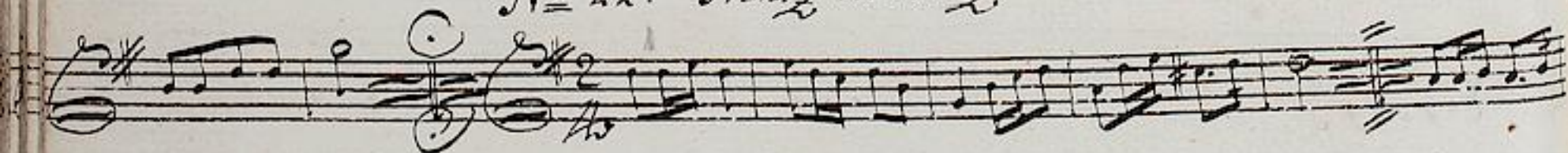
No. 20. Blanckensee



No. 21. Valtern



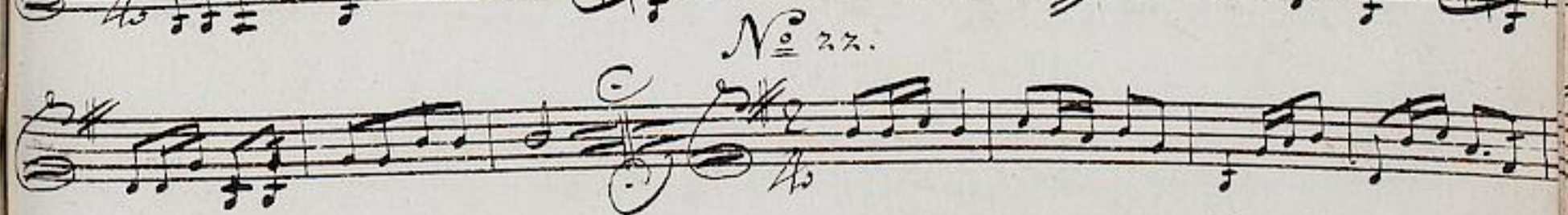
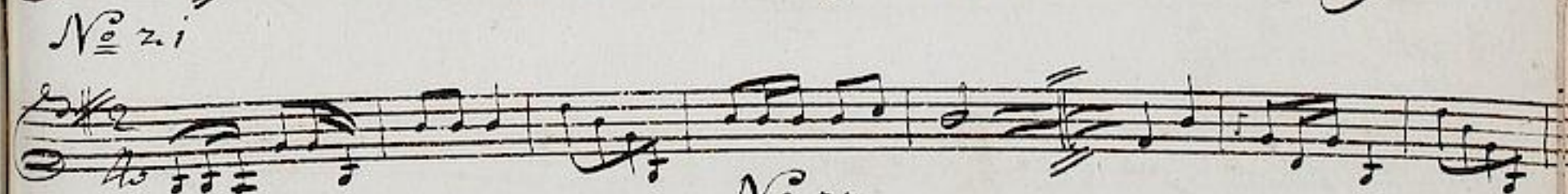
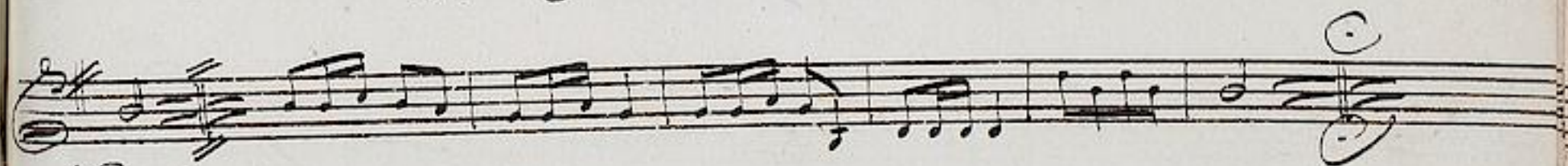
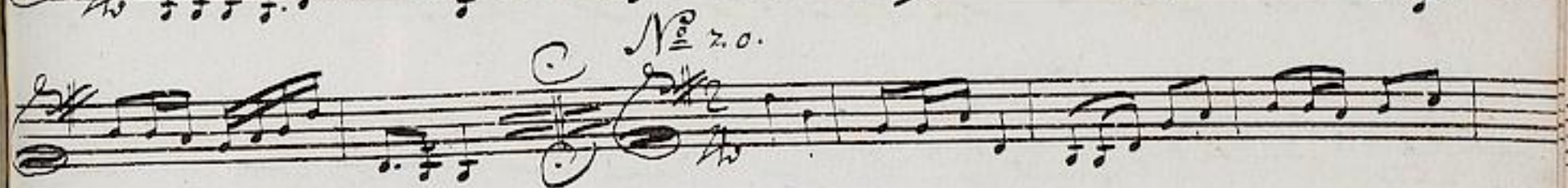
No. 22. Prinz Moritz



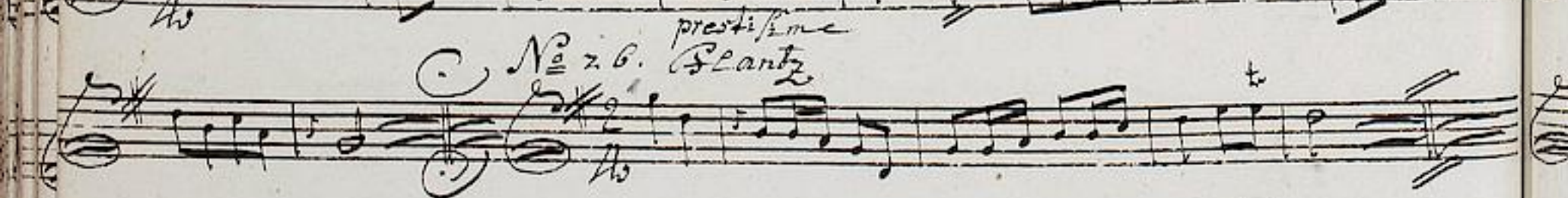
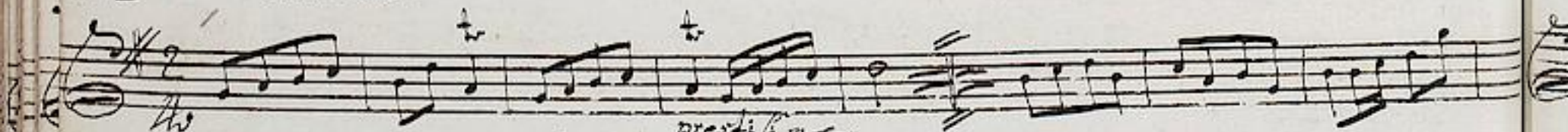
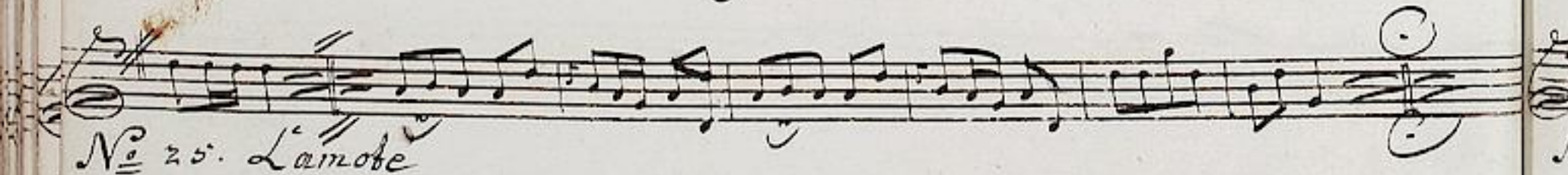
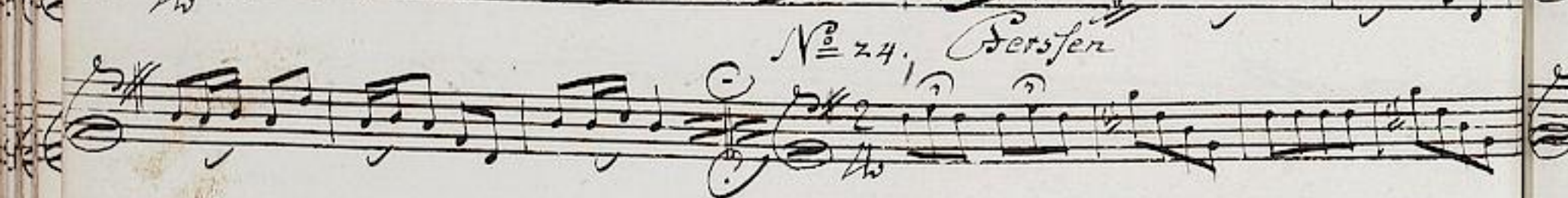
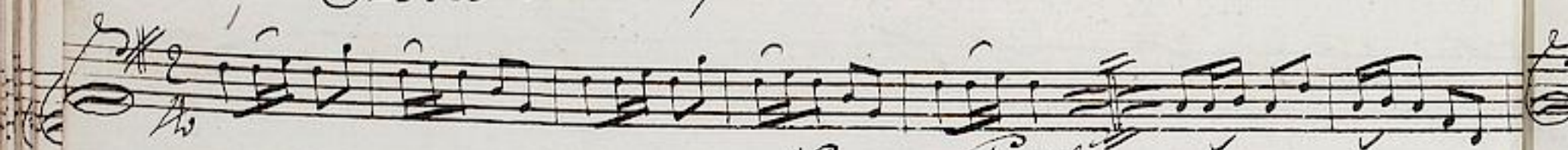
No. 19.

Secondo;

360



Großes Gren. March
 No. 23. *Victor über Hropach*



No 23.

Violonceli

362.

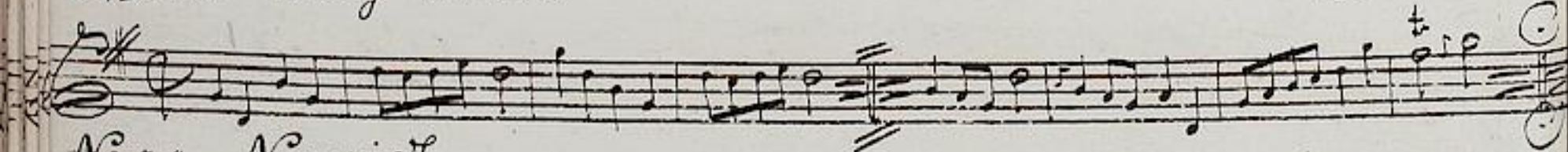
Handwritten musical score for Violonceli, consisting of four staves. Each staff contains a single system of music, with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The staves are numbered 23, 24, 25, and 26. The handwriting is in ink on aged paper. The first staff (No. 23) begins with a treble clef and a key signature of one sharp. The second staff (No. 24) begins with a treble clef and a key signature of one sharp. The third staff (No. 25) begins with a treble clef and a key signature of one sharp. The fourth staff (No. 26) begins with a treble clef and a key signature of one sharp. The music is written in a single system on each staff, with a key signature of one sharp and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The staves are numbered 23, 24, 25, and 26. The handwriting is in ink on aged paper.



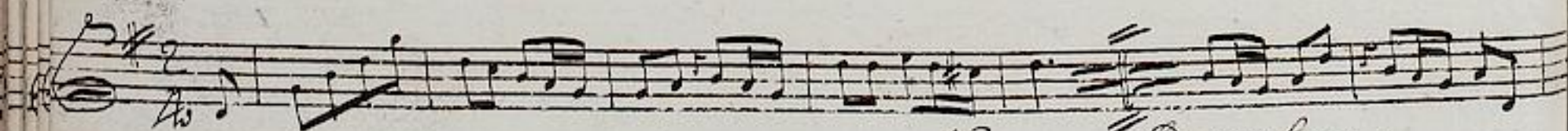
Gefangnis- oder Gren. March.
 No. 27. *Blanchensee*



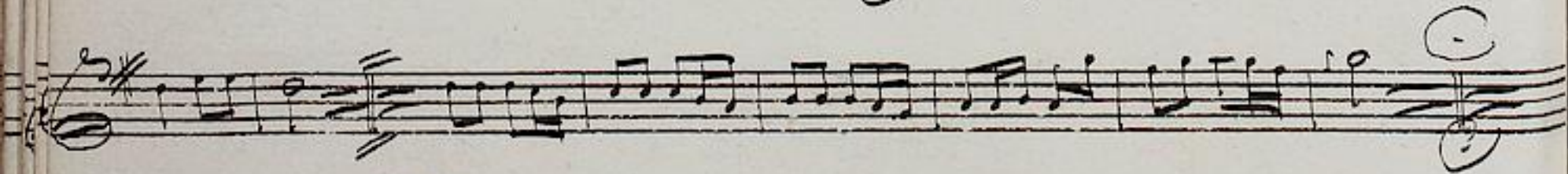
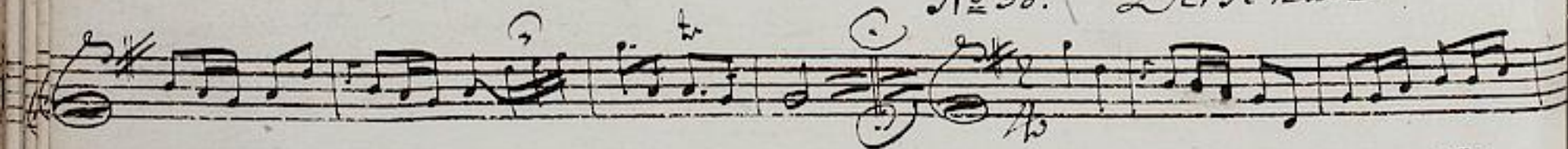
No. 28. *Gung Kleist*



No. 29. *Neuwiet.*

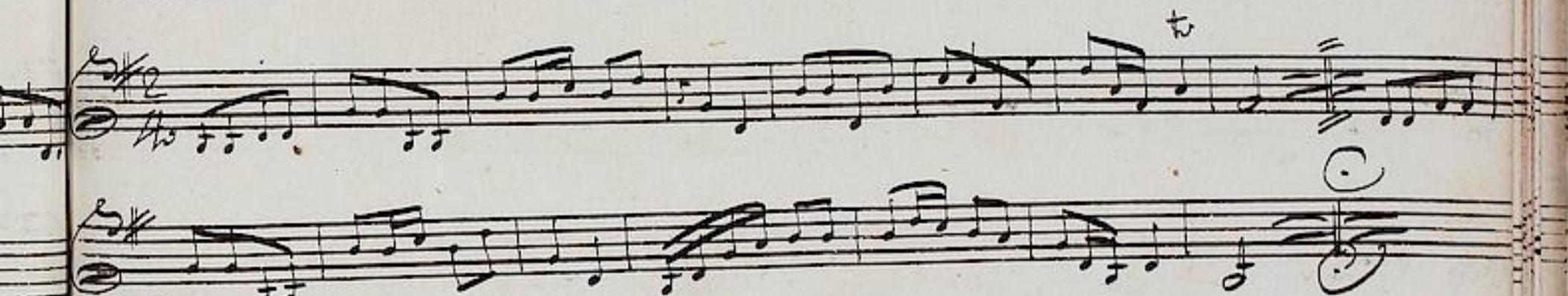


No. 30. *Dersthan*

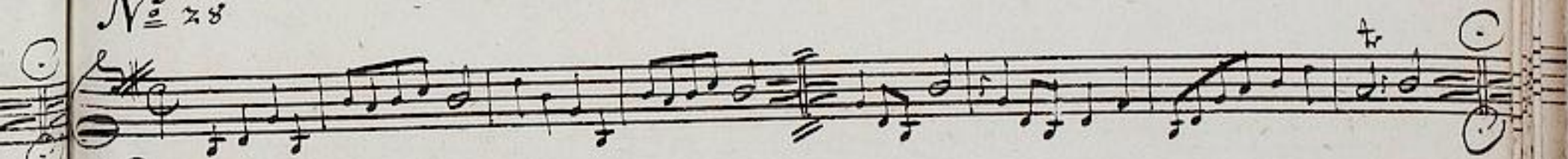


Secondo i

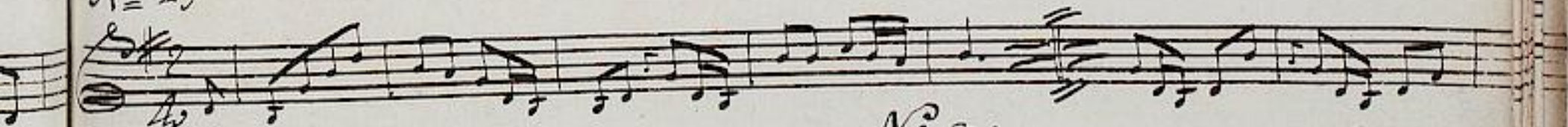
No 27.



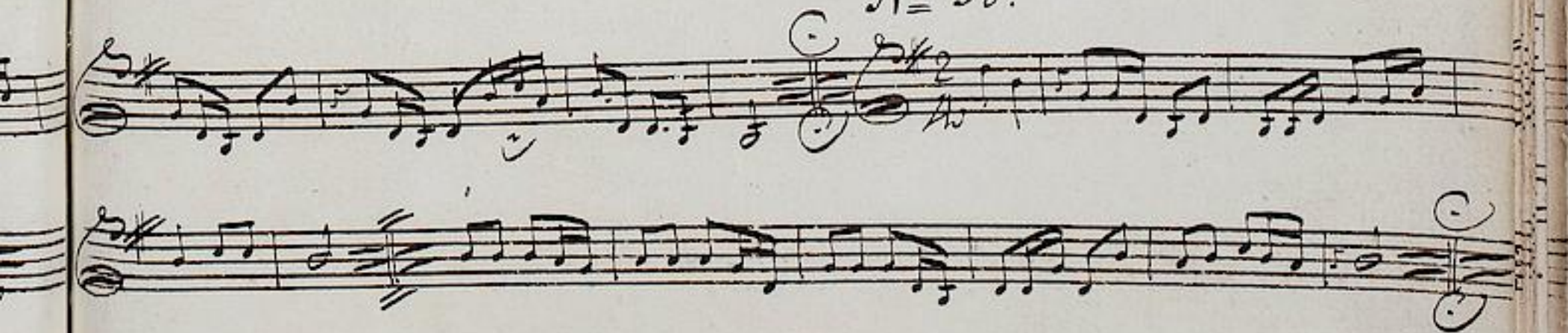
No 28



No 29



No 30.

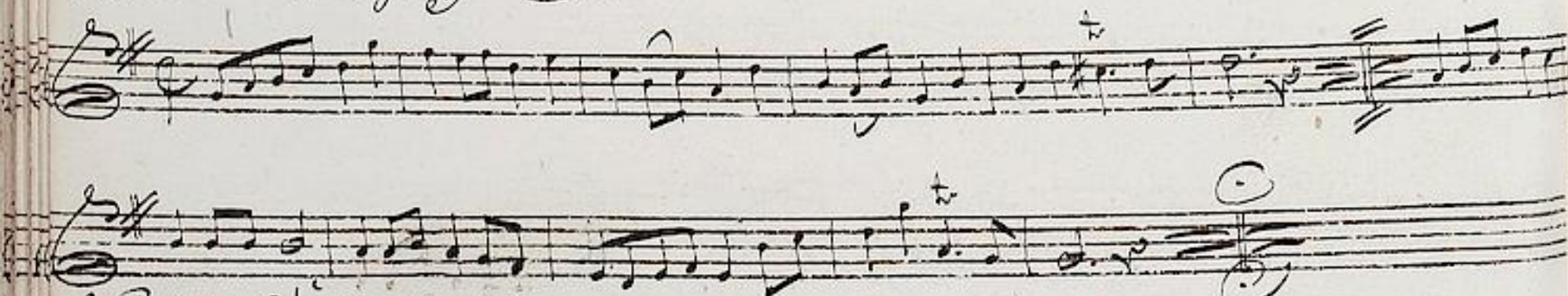


Gren: March.

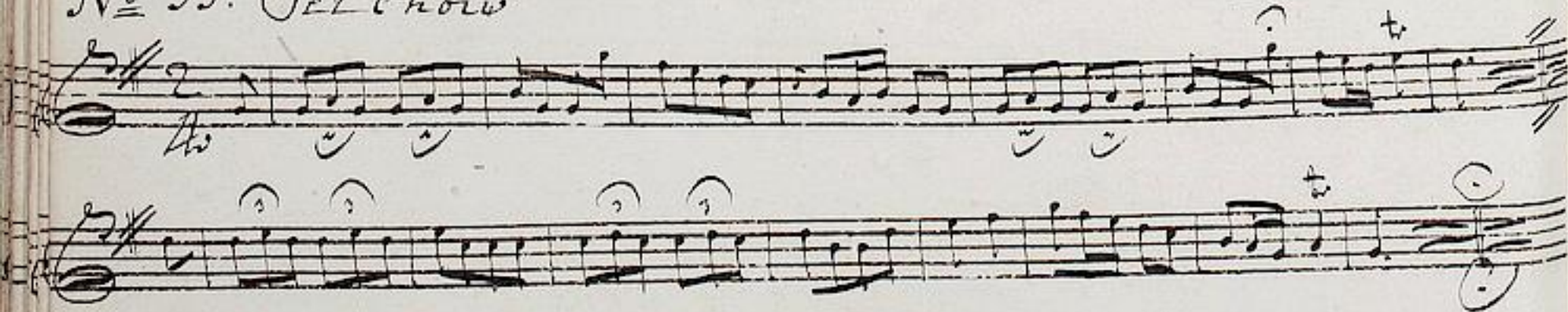
No. 31



No. 32. Margraff. Carl



No. 33. Velchow



N^o. 31

Secundo;

366



N^o. 32.

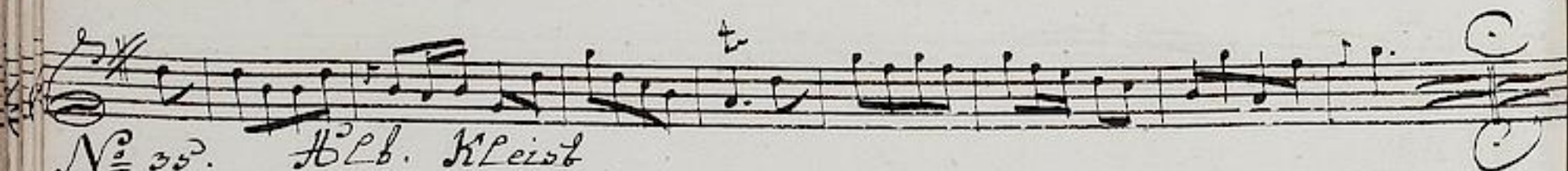
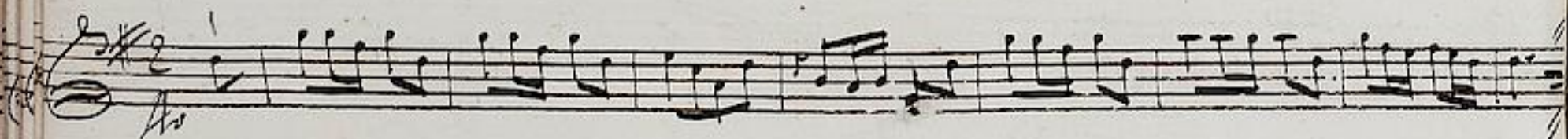


N^o. 33.

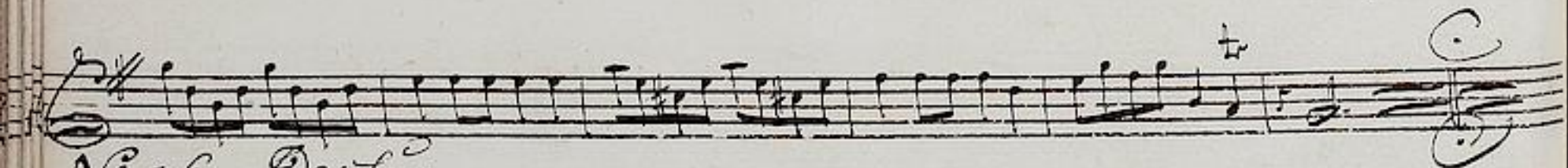
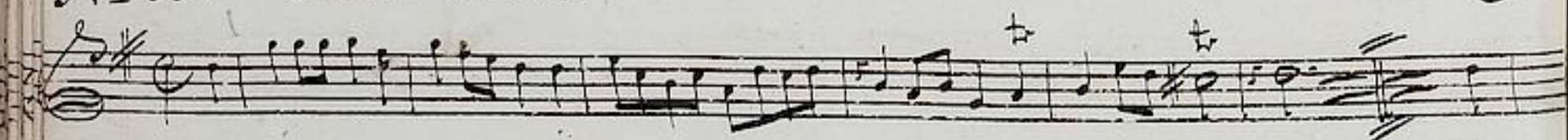


Offenbüßer Gren. March.

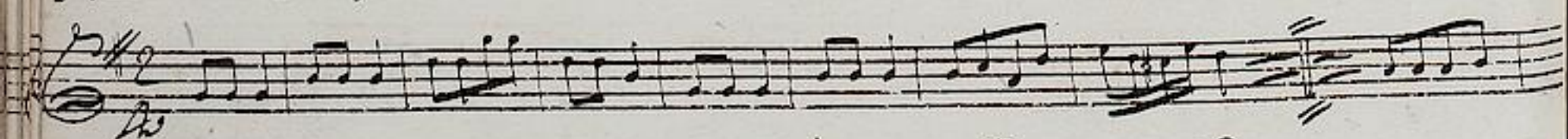
No. 34. Einsiedel



No. 35. H. L. b. Kleist



No. 36. Desfau



No. 34.

Secondo;

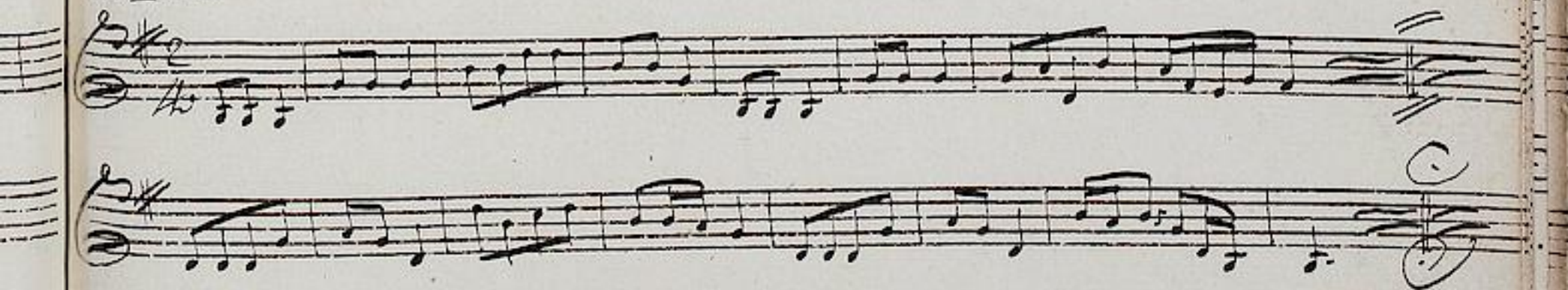
368



No. 35.



No. 36.



Glorious 3/4 Gren. March.

No. 37.

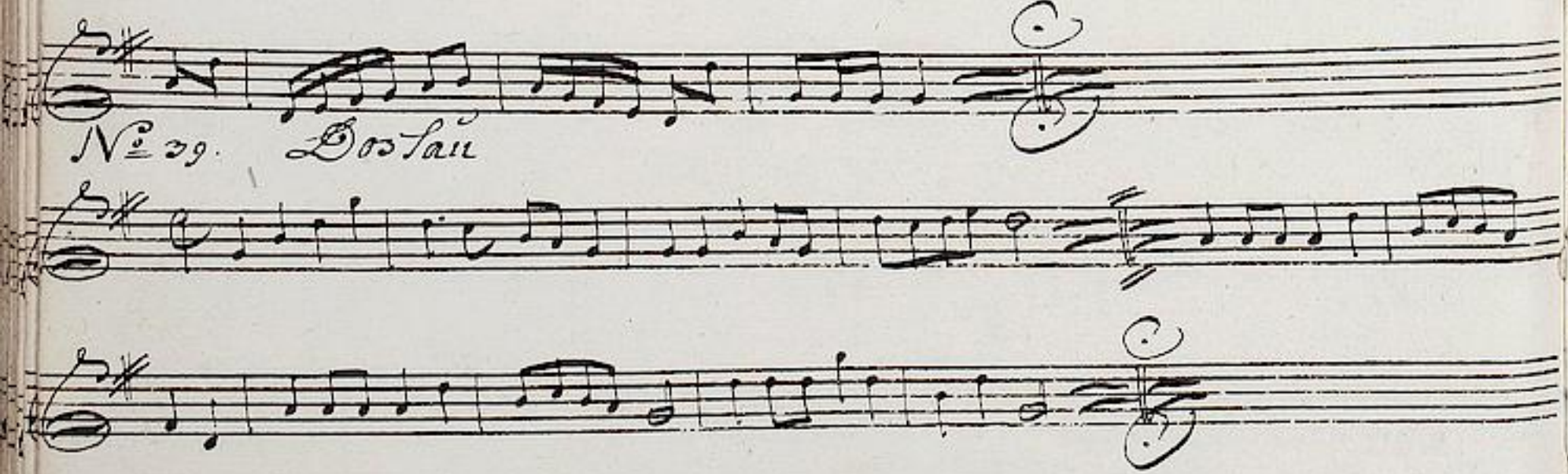
Grimtz Carl



No. 38. Eneiler



No. 39. Dostan



No. 37.

Secundo;

570



No. 38.



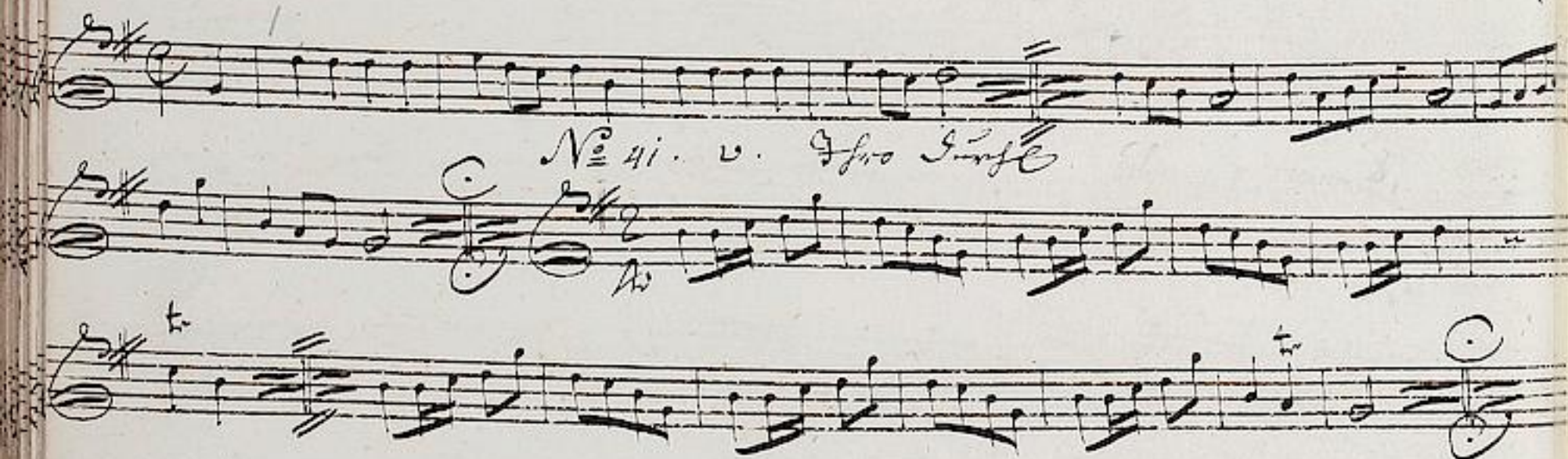
No. 39.



No. 40.

Glorious Gren. March.

Bonin



N^o. 40.

Secondo;

372.

N^o 41.

As







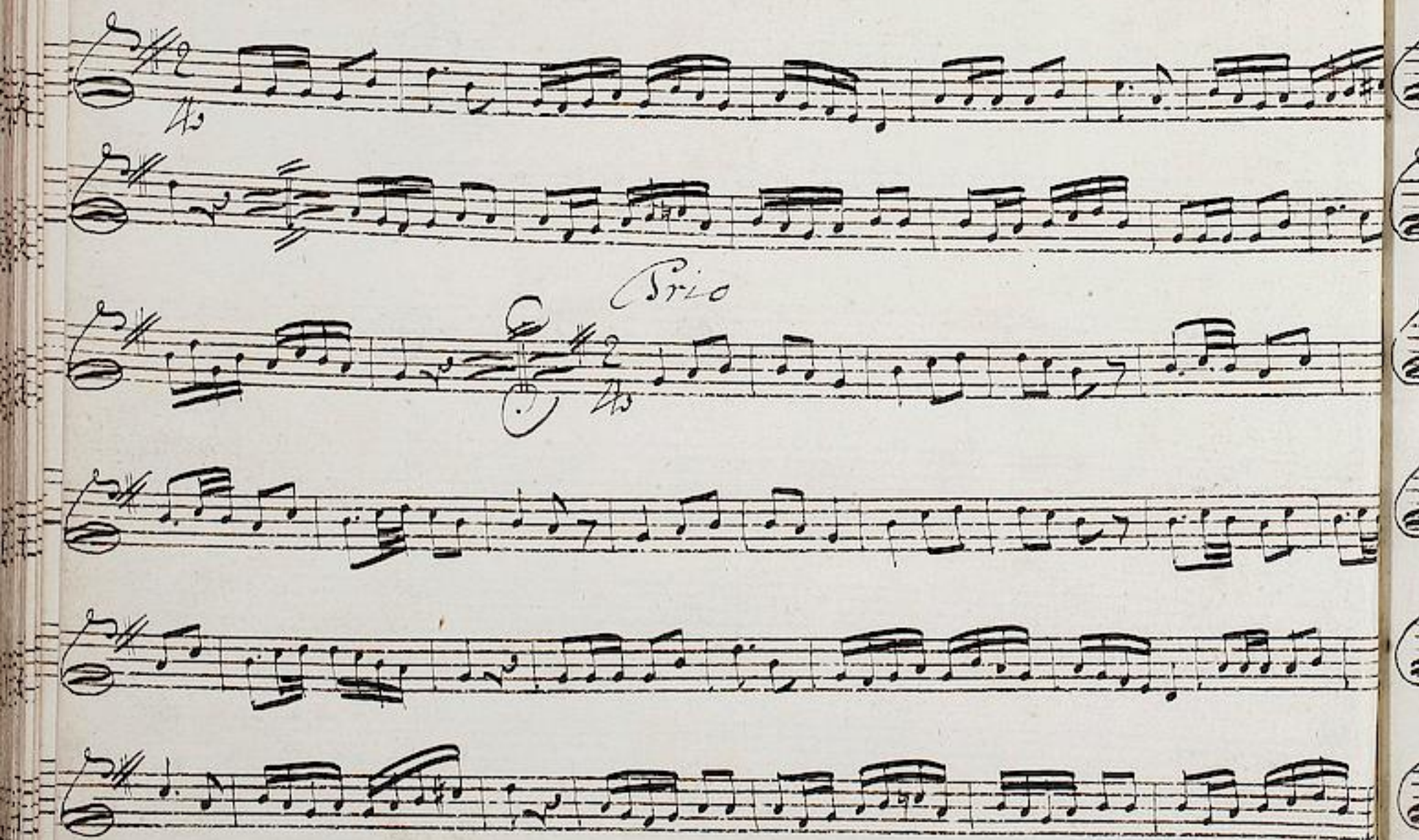


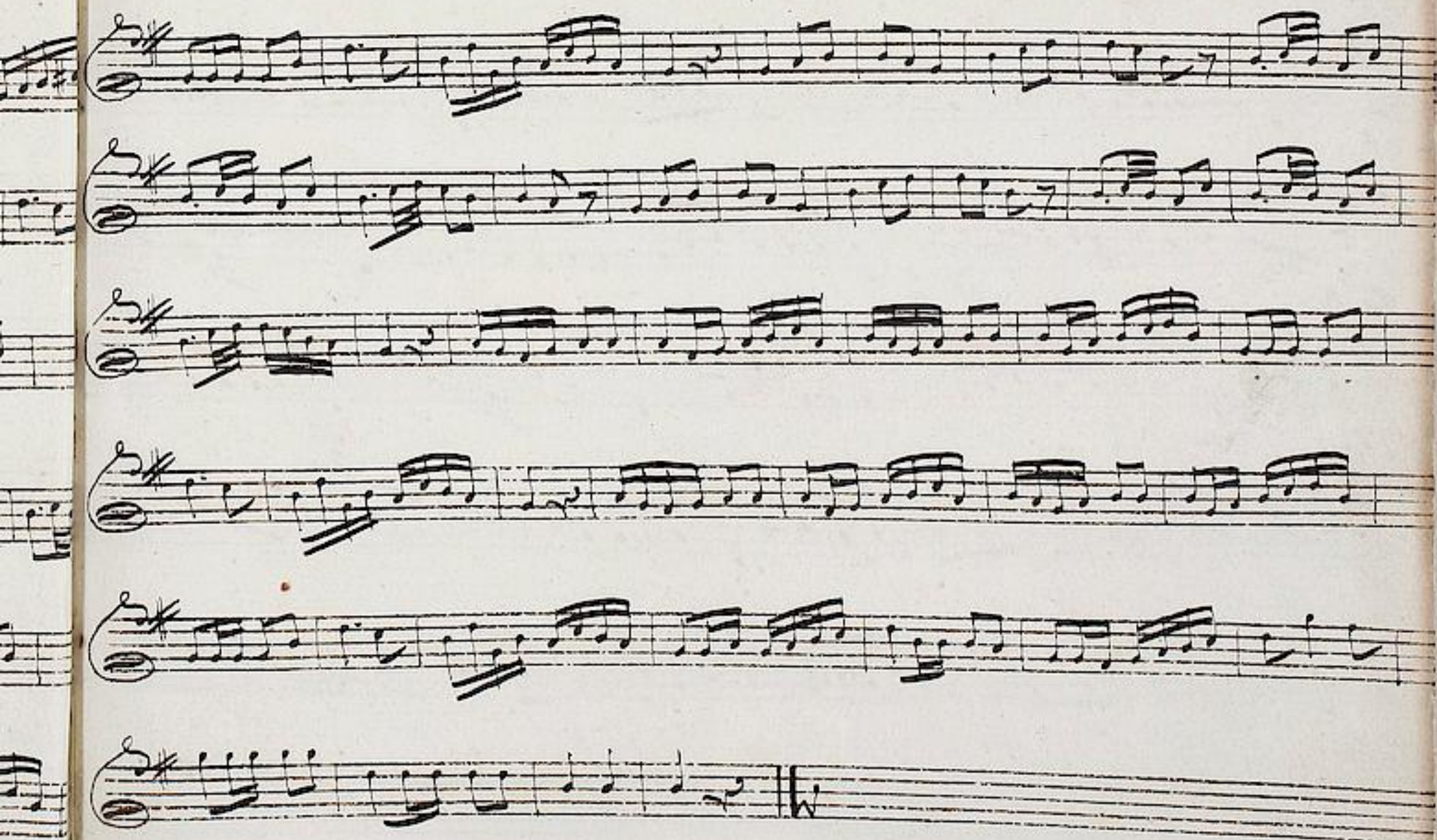




N^o 42.

March.



N^o 112.

N^{ro} 43.

March.





No 44.
La Marche

Due Flauto Piccolo



Nº 44.

Secreto;

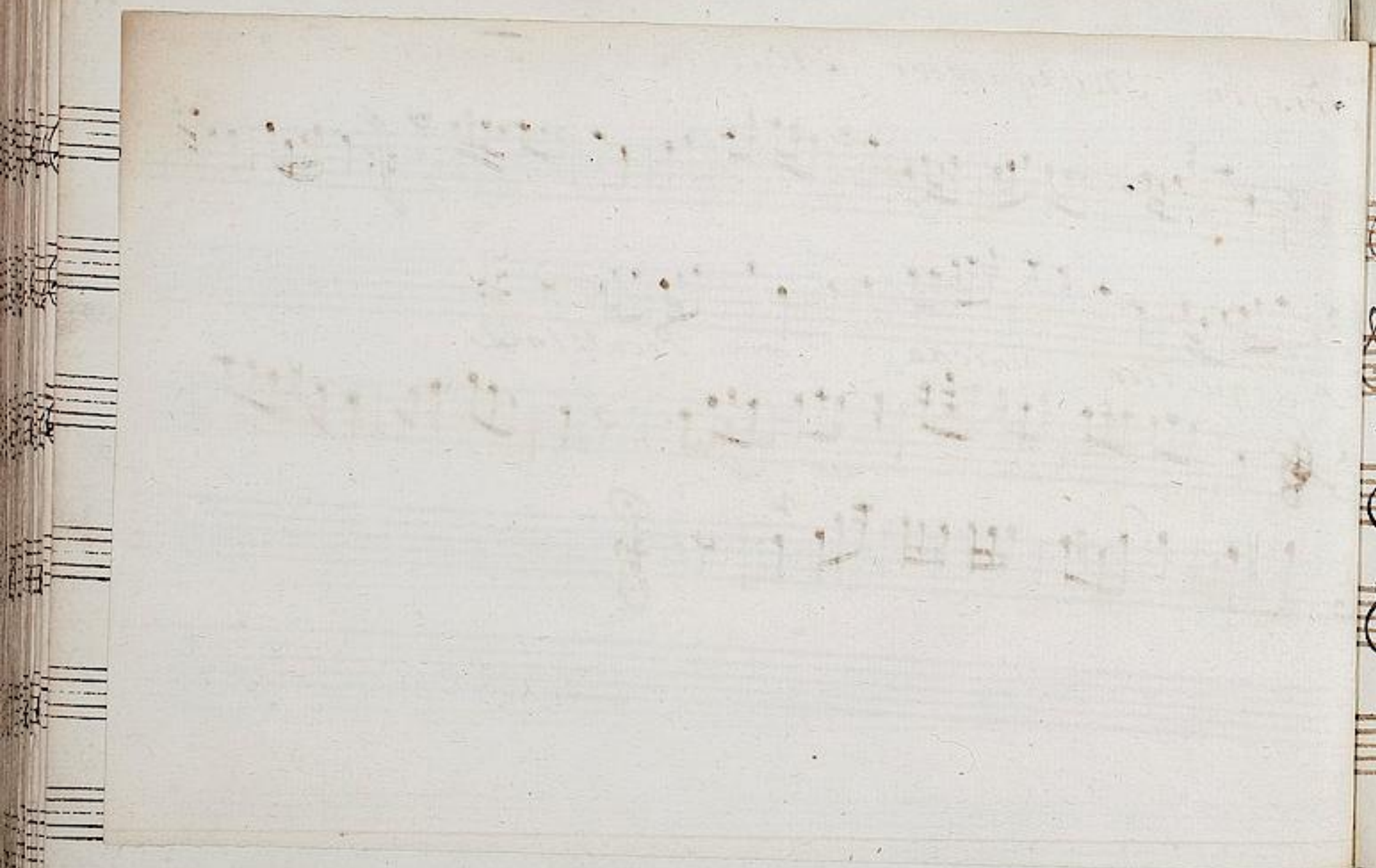
384





386 *Neuer Musquetier Marche Flauto Primo.* 386





Fersen Musquetier. Marche

Flauto Secondo ^{387.}



Musquetier Marche von Prentzlan

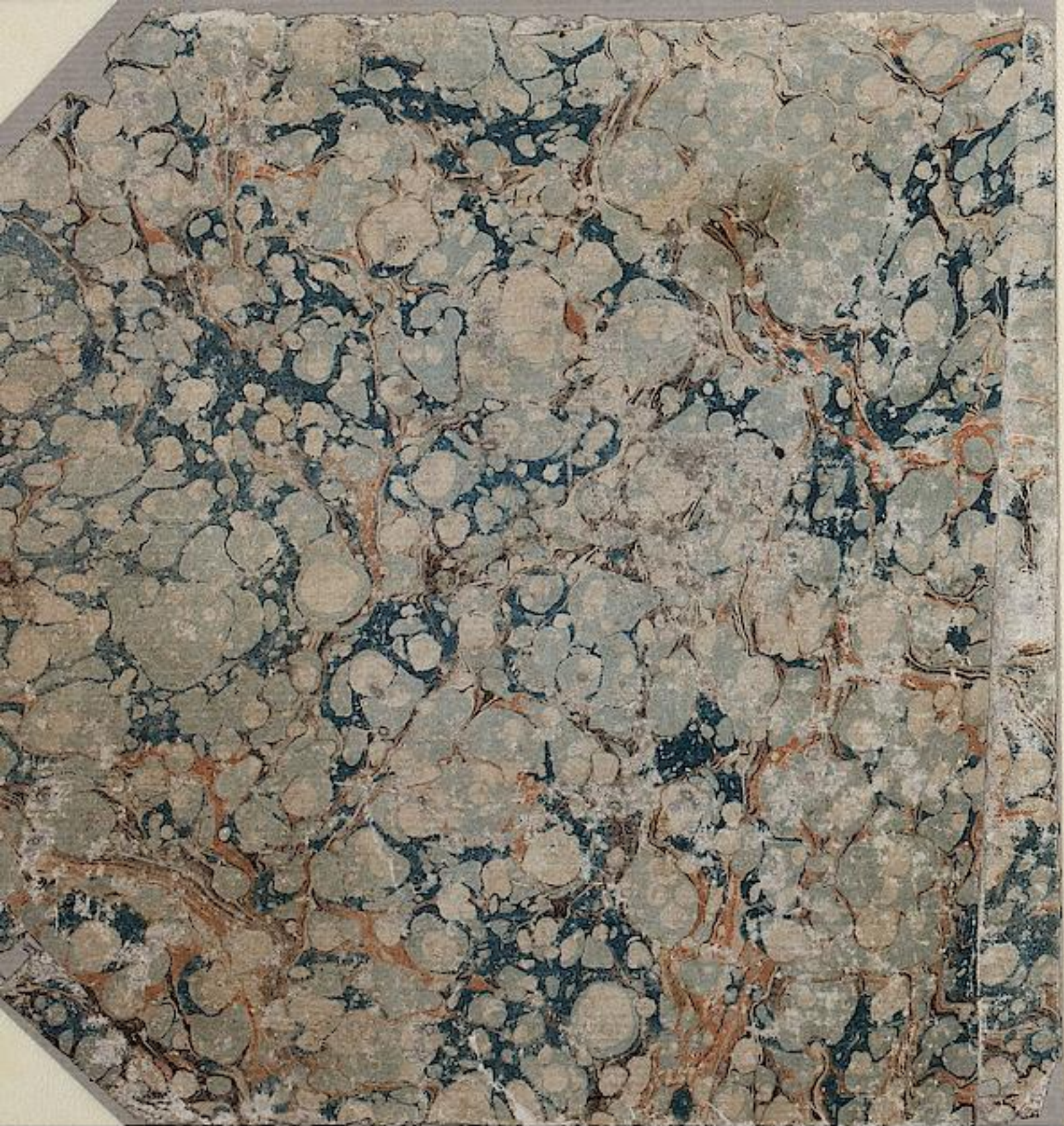






Einband restauriert 1988





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