

Aria 1^{ma}

Rimembran-za crudel, crudel - sempre il mio
cor fedel penar ferà, rimembran-za crudel - sempre il mio cor - fedel pe-
- nar ferà, sempre il mio cor fedel penar ferà - penar, sempre il mio cor fedel -
- penar ferà. *Nova Clizia, nova Clizia al raggio amante - dal suo*
vago - bel sembiante portar lungi il pie non fa, non fa - portar lungi
portar lungi il pie non fa. *Da Capo*

Aria 2.

Se dissi di legarmi, se dissi di legar -
mi, scherzai ancor con te, con te, scherzai, scherzai ancor con
te, con te, scherzai ancor con te, scherzai, scherzai
- ancor con te, se dissi - di legar -
- mi, scherzai ancor con te, scherzai con te scherzai - scher-
zai ancor con te, ancor con te. *Non posso - non posso incate,*
narmi non - ser-va son - d'altra fe -
- d'altra fe - non posso incatenarmi, ser-va

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son, d'altra fè - ser-va son d'altra fè. *Da Capo*

Aria 3. Nò nò nò nò lacci crudeli nò, nò ÷ ÷ ÷ lacci crudeli,

ch'io non v'abborro nò - nò ch'io non v'abborro. nò nò non v'abborro, nò ÷ ÷ ÷

lacci crudeli, ch'io non v'abborro nò - nò, ch'io non v'abborro

nò ÷ nò nò ch'io non v'abborro nò ÷ non v'abborro, nò ÷ ÷ ÷ nò nò,

Stringete le-gate, legate stringete, fra cepp' il co-re ch' in mezzo-dolore

più lie - - - ta sarò, legate stringete, stringete le-gate,

fra cepp' il core ch' in mezzo al dolore più lie - - -

Da Capo
- - ta farò, più lieta sarò.

4 Pian - - te voi, pian-te voi ch' in li-do al meno d'ampio or-

ror - sparge-te il suol, spargete il suol, ch' in li-do al meno d'ampio orror, d'ampio or-

ror sparge-te il suol, di - te al men s'a l'ombre in seno mai - ve,

deste, mai vedeste il mio bel sol - dite al men s'al ombre al seno mai

mai vedeste, mai vedeste il mio bel sol - mai vedeste, mai, mai vedeste il mio bel sol.

ma in seno, e mi dai col tuo veleno, e mi dai col tuo veleno un inferno
di - do - lo - re. *Da Capo*

io Ho risolto d'adorarvi, d'adorarvi ho risolto
d'adorarvi luci belle o di - morir, ho risolto d'adorarvi d'adorarvi
luci belle d'adorarvi o di morir di morir, d'adorarvi o di morir.
vibra - - - te scaglia - -
te faette al mio core non temo rigore di
Da Capo
fiero martir non temo rigore non temo rigo - re di fiero martir.
fortuna arridimi, non m'ingannar - no no ::
non m'ingannar, fortuna arridimi, no no ::
non m'ingannar. **io** Ergi su l' so - glio, chi senta or,,
go - glio saprà regnar - - - ergi su l' so - glio
Da Capo
chi senta orgo - glio saprà regnar.

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5.
Gest mir Kinf. Ca - so zu, daß ich bald von Irmam Frangen eines
gütes mag imfän - gen, eines gütes mag imfän - gen, mag imfangen.

15
Consolati, conso - lati o cor, consolati, o cor
o cor, consolati, o cor, conso - lati o
Cor, conso - lati o Cor. Il fato spietato, il
fato cangiato ha tenor, il fato spietato cangia to can,
giato ha tenor, cangia to cangiato ha tenor, il fato spie,
tato il fato spietato, cangia to cangiato ha tenor. Da Capo

16
Drei samstast amtes Dorch - das glüed ist voller Unbe,
sam, so samstast, amtes Dorch - das glüed ist
voller Unbesam. Es zflaget uns ganz lieblich an - zu la - sen,
so zflaget uns ganz lieblich anzu la - sen; Dorch, wir wir uns die
größte Bestimmung machen, so hat das Rad ganz unversetzt sich imgerandt,

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so hab das Rad ganz unversehrt, sich umgewandt, sich umgewandt -
imversehrt sich umgewandt. *Da Capo*

17
Son troppo tenaci d'amor - le catene, son troppo te-
naci tenaci, troppo son troppo tenaci tenaci d'amor - le catene,
son troppo tenaci d'amor le cate - ne - d'amor le cate -
ne, troppo tenaci d'amor le catene. ... *Pupilla che brilla*

il Core m'ha tolto e un crine discolto fra cep-
pi - fra ceppi mi tiene, *Da Capo*

18
A le scorse di fortuna, ho di
scoglio in petto il cor, ho di scoglio ho disco - glio in
petto il cor, a le scorse di fortuna, ho di
sco - glio di scoglio in petto il

Cor. Sian crudeli, fian moleste, fian moleste, sian crudeli del in,
gurie le tempe - ste,

Scherzo - e rido al suo rigor, scherzo e rido al suo rigor, scherzo e rido,
Scherzo e rido al suo rigor. Da Capo

19 *Woh la sofft zu gewinnen, muß auf wissen, zu be-
bringen, zu belügen und zu lügen. So wird es sich ending fügen, das er
findet sein Vergnügen, so so so, so wird es sich ending fügen, das er
findet sein Vergnügen, sein Vergnü- gen.*

20 *Dieses Herz ist nicht vor dir, nicht vor dir, nicht vor dir,
dieses Herz ist nicht vor dir, nicht vor dir, dieses Herz
ist nicht vor dir. Wenn du sagst, es zu auf zuwenden, wirst du dich belügen finden,
finde mir das andere Manen dein Vergnügen zu erlan- gen, warum schiffst
du ihn nicht, warum schiffst du ihn nicht? Dieses Herz r.*

21. *Ich döme, löuse- löuse- Augen, ich döme -
löuse- löuse- Augen, ich döme, auf wiederum zu sehn -
ich döme, auf wiederum zu sehn, löuse Augen, ich döme -*

Gömte - Gömte - Augen, sich wiederum zu sehn. Auf stillst mein Herz.
 langen, auf stillst. Laßt dich mir solches Fran - - -
 - gen den letzten Schmerz vergessen, den ersten Schmerz vergessen.
 22 bald bald kommst du zu sehn, geliebter Befehl, dein
 Angewandt, bald, bald - - - kommst du zu sehn, geliebter Befehl, dein An - gewandt.
 geliebter Befehl, dein Angewandt. bald werde ich dich ansehn, bald
 werde ich genossen den Thrill - - - von deinem An - ge -
 sicht, bald werde ich dich ansehn, bald werde ich genossen den Thrill
 von deinem Angewandt. Da Capo
 23 Werder Kather, gehst du fort, werder Kather, werder,
 werder Kather, gehst du fort, - fort? den dein Herz mich noch lassen?
 laßt du mich also verlassen? sagst du mir dein einzig Wort? dein einzig
 Wort, sagst du mir dein einzig Wort? Da Capo

24 $\text{♩} = 12/8$ *presto.* 3.
 kommt mir ihr süßen flamm, flaget über mich zu,
 ammen, kommt mir ihr süßen flamm, flaget über mich zusammen, flaget
 über mich zusammen, kommt ihr flamm, flaget zusammen, kommt - kommt - kommt
 mir ihr süßen flamm, kommt flaget mir, flaget über mich zusammen
 mon, über mich zusammen. für ein glück sprach
 diese dale nicht, sprach diese dale nicht,
adagio. Ja
 du - sie kommt selbst von miran du - nun - list. *Capo*

25 $\text{♩} = 6/4$
 Arditi pensieri, vi voglio giganti, vi
 voglio giganti, arditi pensare vi voglio, vi voglio giganti, ar,
 diti pensieri, vi voglio gigan
 - ti, arditi pensieri, vi voglio, vi voglio giganti, Nel
 Cielo di Roma su monti d'orgoglio togliete dal soglio i giove regnan
 - ti, togliete di foglio, i giove regnan
 Ja Capo
 - ti, i giove regnanti.

26

Mein Herz ist voll grün und Müß,

voll grün und Müß, voll grün, und Müß, mein

Herz ist voll grün, voll grün und Müß

so leicht, so leicht, so fall so wunderbar der mir vor

Zorn vor Zorn entzündet das Blut, so fall so wunderbar, der mir vor Zorn vor

Zorn entzündet das Blut.

27 Mein Herz dankt dein Mitleid mehr,
dein Mitleid, mein Herz dankt dein Mitleid, dein Mitleid
mehr, mein Herz dankt dein Mitleid mehr. Dir, o meine Frau vor
alles, und auf meinem Leben verlasst, soll verbleiben und vergehen, ob/oll kein
Gedanken fassen, die verlässt meine Bräut, die verlässt meine Bräut.

28

Man Amors Amors ffail geworden, der Loxe auf zu
Lotten jammale davon befragt zu seyn, davon befragt zu seyn. ~~Man Amors~~
~~Amors ffail geworden~~
Er müß sein Herz gesehn, zu sehn, zu sehn, zu sehn, zu sehn

7
Jamm'r, Dymark und Jamm'r, In jedem Jamm'r, Dymark und Jamm'r.

29 *3/4*
Voi ch'e terni in Ciel fiedete, voi ch'e
terni in Ciel oiedete for - di Xumi à miel lamenti, voi voi ch'in
Ciel fiedete, giusti dei qua giù non sete s'opprimete gl'in nocenti, voi,
voi ch'in Ciel - oiedete giusti dei qua giù non sete s'opprimete,
gl'innocenti s'opprimete, gl'innocenti.

30 *3/4*
Dü nisch betäubt, betäubt, nisch betäubt, sü nisch betäubt,
betäubt, sü nisch betäubt - sü nisch betäubt. Ich fühl' zwar von dir,
Ich mein' Exau, die sich auf's neue dir wieder gibt, verbleibst dir, verbleibst
dir - Ich mein' Exau, die sich auf's neue dir wieder gibt, verbleibst dir
dir. Sü nisch betäubt,

31. *3/4*
Mein einziges Verlangen! Du fällst mein Herz ge-
fangen
Mein süßes Exot! Du fällst mein Herz gefan-
gen, Du fällst mein Herz gefan-
gen, Du fällst mein Herz gefan-
gen, mein sü-ßes

[illegible]

Das, mein Das, zur fl. mein Das, zur flücht mein Das zur flücht, zur fl. : :
mein lüft, zur flücht : : mein lüft, zur flücht : : : :
4. laß Amor deine flügel inson füßan, laß Amor deine flügel inson
4. laß Amor.
füßan, im laß im bald, bald in dirfist gamessan der füßan lübe flücht, d.
in dirfist
füßan lübe flücht. }
Capo }

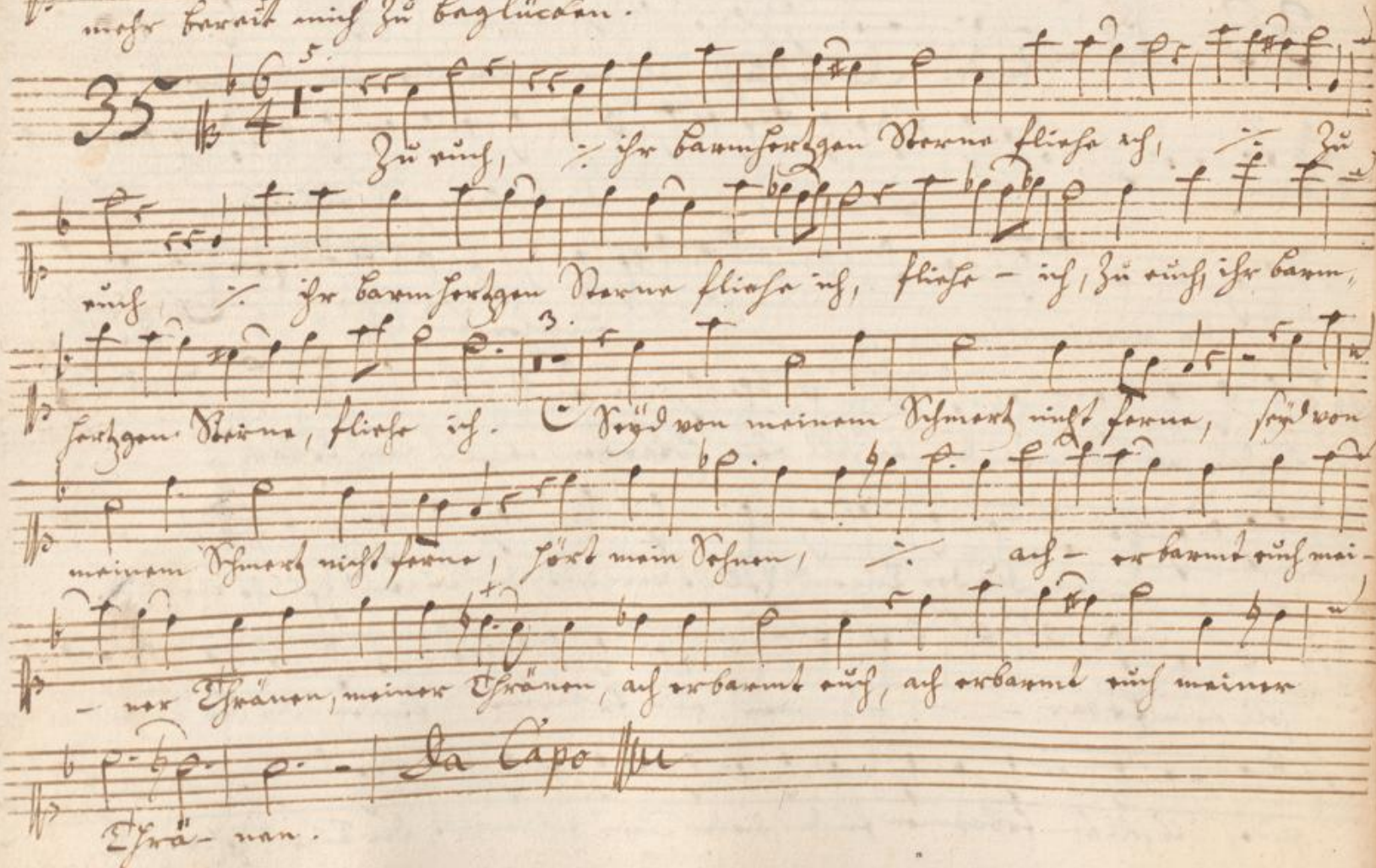
33 3. 2. Presto. Sie beschaffte soll erblasen, die mir ingeforsam ist,
Sie beschaffte soll erblasen,
die mir ingeforsam, ingeforsam ist. Das Wie
linden soll wegforsamen, ob soll kein forbarren, ob soll kein forbar
- man finden, die der Engant flücht wegfors, der Engant flücht wegfors, ob
soll kein forbar - - - man kein forbarren finden, die der Engant flücht wegfors
gifs, ob soll kein forbarren finden, die der Engant flücht wegfors, der Engant flücht wegfors.
Ja
Capo flü

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34 ^{7.} 

Nimm dan ich endlich dich einmahl, einmahl, nimm dan ich
endlich dich einmahl, o Hoffnung! Sei - nen gönnen Wunsch vergingst obli -
cken, seinen gönnen Wunsch - - - vergingst oblickten.
nimm dan ich endlich dich einmahl, einmahl, nimm dan ich endlich dich ein -
mahl, einmahl, o Hoffnung, seinen gönnen Wunsch - - -
- vergingst oblickten.
so siehst die beständige, Cupido ist mein
meist bewacht, mich zu beglücken, so siehst die beständige, Cupido ist mein
meist bewacht mich zu beglücken. *Da Capo*

35 ^{5.} 

Zu rief, - ihr Baumförgen Wonne fliehe ich, - Zu
rief, - ihr Baumförgen Wonne fliehe ich, fliehe - ich, Zu rief ihr Baum,
förgen Wonne, fliehe ich. - Vogel von meinem Nest nicht fern, so von
meinem Nest nicht fern, so von meinem Nest, - auf - erbaunt sich mei -
- ner Tränen, meiner Tränen, auf erbaunt sich, auf erbaunt sich meiner
Trä - nen. *Da Capo*

36 $\frac{3}{4}$ $\text{2:}\sharp$ 3 4

Stelle inique ingra - - te Stelle, Stelle,
inique, ingra - - te Stelle, inique, ingrate, ingrate, inique stelle,
stelle inique, stelle ingrate, stelle ingra - - te,
stelle, inique ingrate stelle. Ch' il mio ben tolto m'havete, ò al mio
senò lo rendete ò diro vi ogn'hor rubelle stelle, ch' il mio ben
tolto m'havete, ò al mio senò lo rendete ò diro vi ogn'hor rubelle, rubel-
te, di.

Da Capo

ro vi ogn'hor ogn'hor rubelle.

37 $\frac{3}{8}$ $\text{2:}\flat$ 3 8

Barbara perfida senza pieta - senza pieta, bar -
- bara perfida senza pieta - senza pieta, Barbara, perfida, Barbara,
perfida, senza pieta, Barbara perfida senza pieta -
perfida senza pieta. Il Nume d'Amore ti sveni quel core che fede non
ha, che fede non ha. il Nume d'Amore ti sveni quel core che fede non
ha non ha non ha, quel core che fede che fede non ha.

Da Capo

38 ^{4.} *Alagost du nauf mainar Ra - - -*
Alagost du nauf mainar Ra - - - *Ja, laß inß diß mir sönnich*
ans, mir sönnich ans, laß - - - *inß diß mir sönnich*
ans, mir sönnich ans, laß inß diß mir sönnich, mir sönnich ans. *Tänzen*
Außen will inß Zoflan, - - - *nich zu wäßen, dieß zu gräßen*
u. da inß anjelt wäßen, haß inß diß zuß brüß finant, zuß brüß finant. *Da Capo*

39 *Ti per dei mio bel sole mio - bel sole ti per*
dei - per - dei amato ben, mio bel sole, ti per dei, ti per dei amato
ben, amato ben - a - mato ti per dei - ti per dei amato ben.
Tu sei tolto vago volto, vago volto ma - ma non al mio fido
sen che si la men - tar che si duo - - - le - che si duo -
le. *Da Capo*

40 *Dreß Züßriaden, sönnich Deala, liebt der fugal, wai - na*
nich - Dreß Züßriaden, sönnich Deala, sönnich Deala, wai - na nisch,

weine nicht, schönste Dase, weine nicht. Höre auf dich - zu beten, weil dich möglich zu lieben mein gebrochener Mund verspricht, mein gebrochener Mund verspricht.

Da Capo

41 Mein glücklich ist die Brust, die in vergnügten Lusten süßes

Lieben weiß - Ich, wie glücklich, wie glückl. wie glücklich ist die Brust, die

in vergnügten Lusten süßes Lieben weiß

wie glücklich ist die Brust, die in vergnügten Ich, wie glücklich, wie glückl. ist die Brust, die

Lust den süßes Lieben weiß - Ich, wie glücklich ist die in vergnügten Lusten süßes Lieben weiß - Ich, wie glücklich,

brüß, wie, *ein glück-lich*, *Sie in was,*
ein glück-lich, *ein glück-lich ist die brüß,* *Sie in wasgungben*
gungben in wasgungben lüß den süßes lieben wasf - *len, wie*
in wasgungben lüß den süßes lieben wasf - *len, wie glück-lich ist die*
glück-lich ist die brüß, *Sie in wasgungben lüß den süßes lieben wasf -*
brüß, *Sie in wasgungben lüß den süßes lieben wasf -*
len, Sie in wasgungben lüß den süßes lieben wasf -
len, Sie in wasgungben lüß den süßes lieben wasf -
len. *Vivace.*
len. *Ja, ja, ja* *die liebe ist ein farr,*
ja, ja *ja, die liebe ist ein farr die der dolen,*
die der dolen, ein farr die der dolen *len, ja - ja, ja - ja,*
ein farr die ja - ja, *ein farr die der dolen* *len, ja -*
Sie liebe ist ein farr die der dolen, ja *die liebe ist*

Handwritten musical score for a song. The lyrics are written below the notes. The music is in G major (one sharp) and 4/4 time. The lyrics are in German.

ja, ja - ja
ein Paradies der Dör
lon, ein Paradies
ein Paradies der Dör, ein Paradies der Dör - - - lon, ein Paradies
der Dör, ja ja
die Liebe ist ein Paradies der
der Dör, ja ja
die Liebe ist ein Paradies der Dör, ja ja
die Liebe ist ein Paradies der
ja ja
die Liebe ist ein Paradies der
Dör, ein Paradies, ja ja
die Liebe ist ein Paradies der
ja ja
die Liebe ist ein Paradies der
Dör, ein Paradies der Dör - - - lon, ein
die Dör, ein Paradies der Dör - - - lon, ein
Paradies der Dör, ein Paradies der Dör.
Paradies der Dör, ein Paradies der Dör.
Paradies der Dör, ein Paradies der Dör.

42

Handwritten musical score for a song. The lyrics are written below the notes. The music is in G major (one sharp) and 4/4 time. The lyrics are in German.

Freig wurd ich die wurd, wieig bräut die wurd glück,
wieig wurd ich die wurd, wieig bräut - die wurd glück. Die wurd soll sich
selber ab wurd, of ich jemals wurd aufhören, die allein, gebraut
zu sein, gebraut, die allein, gebraut zu sein.
Da Capo

43

Amor, dein verführerischer Bogen hat mich falschen Hoffnungen

Dein mein geliebtes Herz betrogen - betrogen, mein geliebtes Herz ist

betrogen. Ich will nie, grausamer Dämon, wieder deine Hölle blühen,

und nie mehr dein Delirium sehen, dein Delirium - - - ja, und nie

mehr, und nie mehr dein Delirium sehen.

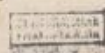
Violino 1^{mo}

13 17

Aria 1.

2. *Adagio*

Ms. F. Mus. 1587



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *forte*. A section of the score is marked *Da Capo* with a repeat sign. The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on 14 staves. The notation includes various clefs (soprano, alto, tenor, bass), time signatures (8/8, 9/8, 6/8, 3/4, 2/4), and key signatures (one sharp, two sharps). The score features complex rhythmic patterns, including triplets and sixteenth notes. The lyrics "Da Capo" appear on the fourth staff, and "Aria 7. Ave" appears on the eleventh staff. The manuscript is written in brown ink on aged, slightly stained paper.

Handwritten musical score on a single page, featuring six staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a *forte* marking. The third staff includes *Da Capo* and *Aria W. tace.* markings. The fourth staff has a *20* marking. The fifth staff has a *w* marking. The sixth staff ends with *Aria W. tace.* and a double bar line. The paper is aged and shows some staining.

Continuation of the handwritten musical score on the reverse side of the page. It features four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first staff has a *14 Solo.* marking. The second staff has a *4* marking. The third staff has a *9* marking. The fourth staff has a *6* marking. The paper is aged and shows some staining.

Handwritten musical score on 15 staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Dynamic markings include:

- molto* (written above the 5th staff)
- forte* (written below the 6th staff)
- piano* (written below the 7th staff)
- forte* (written below the 8th staff)
- piano* (written below the 9th staff)
- Da Capo* (written at the end of the 10th staff)
- Da Capo* (written at the end of the 11th staff)
- uniforme* (written below the 12th staff)

The score concludes with a double bar line and a final note on the 15th staff.

BRUNNEN
KUNSTWERKE

Ms. B. Mus. 1587

colli subito



Aria 17 face



Aria 22 *largo*

Handwritten musical score for Aria 22, marked *largo*. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/2. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and the word *Adagio* written in a cursive hand.

Aria 23 *largo*

Handwritten musical score for Aria 23, marked *largo*. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and the word *Adagio* written in a cursive hand.

Handwritten text: *Adagio*

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Volli

Adagio

allegro. assai.

Handwritten musical score for the first system, measures 1-10. It features five staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score for the second system, measures 11-20. It continues with five staves, maintaining the key signature and time signature. The notation is dense with many sixteenth and thirty-second notes.

piano.

Handwritten musical score for the third system, measures 21-30. It features five staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings like 'piano' and 'Da Capo'.

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a fermata.

Stria 30 fare mus

Handwritten musical score on three staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a fermata.

Handwritten musical score on seven staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a fermata.

Ms. F. 1115.
1587

Handwritten musical score on one staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a fermata.

Handwritten musical score on ten staves, featuring treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

The first system (staves 1-4) begins with a 3/3 time signature. The second system (staves 5-8) includes the dynamic marking *forte* and the tempo marking *piano*. The third system (staves 9-12) includes the tempo marking *vivace*. The fourth system (staves 13-16) includes the tempo marking *Da Capo* and the tempo marking *piano*. The fifth system (staves 17-20) includes the tempo marking *Da Capo* and the tempo marking *piano*. The sixth system (staves 21-24) includes the tempo marking *Da Capo* and the tempo marking *piano*. The seventh system (staves 25-28) includes the tempo marking *Da Capo* and the tempo marking *piano*. The eighth system (staves 29-32) includes the tempo marking *Da Capo* and the tempo marking *piano*. The ninth system (staves 33-36) includes the tempo marking *Da Capo* and the tempo marking *piano*. The tenth system (staves 37-40) includes the tempo marking *Da Capo* and the tempo marking *piano*.

Da Capo *rum*

Allegro.

f. piano.

forte.

Da Capo

Da Capo *rum*

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38

Aria 39 tacet

40 *unifoni*



Aria 41 tacet

42 *unifono.*
piano.



Violino 2^{do}

19 25

Aria 1^{ma}

Handwritten musical score for Violino 2^{do}, featuring multiple staves of music in G major (one sharp) and 6/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *forte* and *pp*. The piece concludes with a double bar line and the word *Segue* written below the final staff.

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MS. Ff. Mus. 1587

Segue

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and time signatures (3/4, 4/4, 3/8, 6/8). The score is written in brown ink.

Key markings and annotations include:

- forte* (written multiple times)
- p.* (piano)
- Da Capo* (written in a large, decorative script)

The score concludes with a double bar line and a repeat sign.

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of approximately 18 staves. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one sharp, F#), time signatures (C for common time), and notes (quarter, eighth, and sixteenth notes). There are several repeat signs and a 'Da Capo' instruction. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including foxing and some staining.

Da Capo

Da Capo Aria 2. Hare

Da Capo

colts

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Da Capo *Aria 10 tacet*



Aria 12 tacet | *Aria 13 tacet* | *Aria 14 tacet* | *Aria 15 tacet*



Da Capo *Aria 17 tacet*



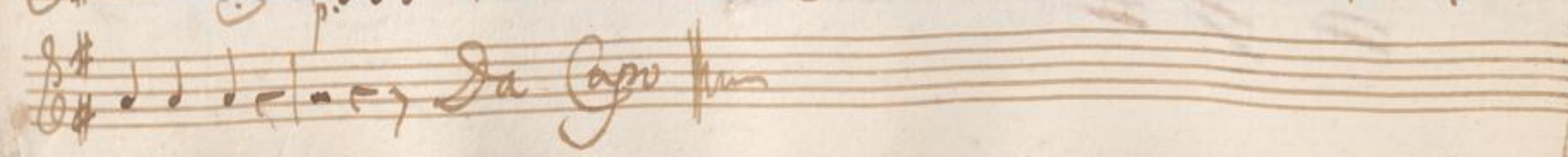
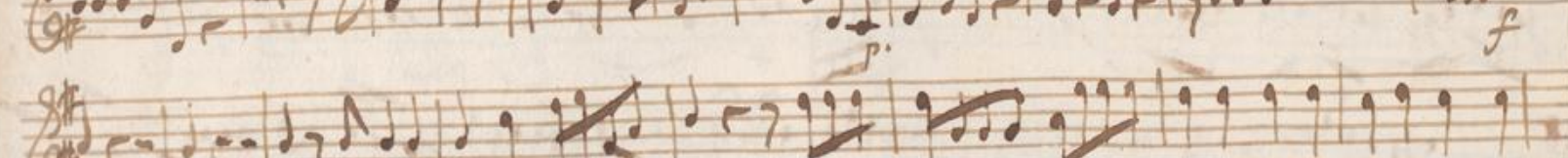
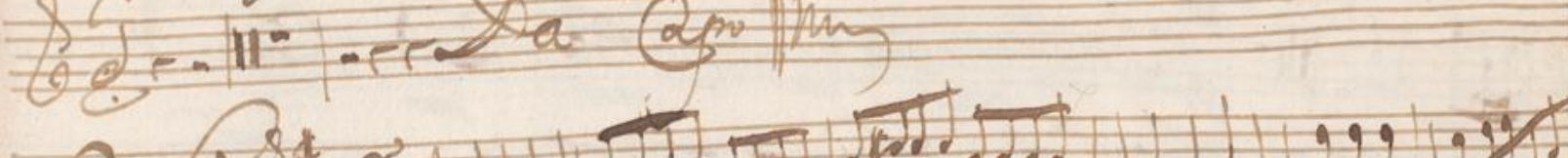
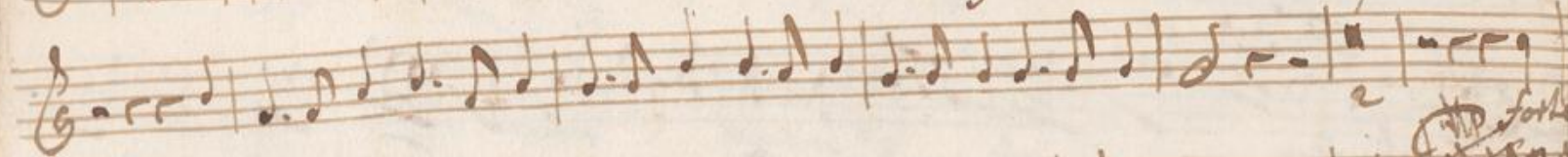
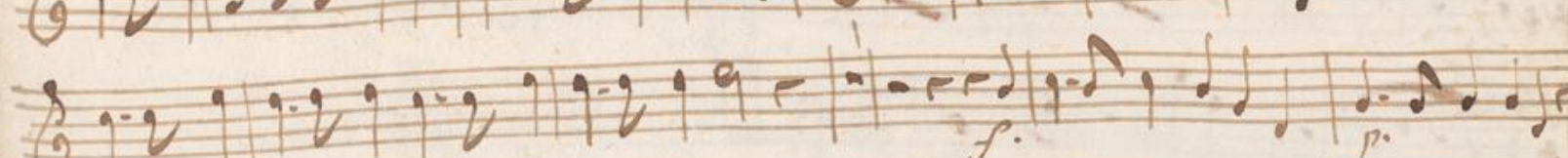
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by repeat signs and includes the following markings:

- piano.* (first staff)
- forte* (second staff)
- en Gavotte.* (seventh staff)
- Da Capo* (eighth staff)
- Aria di Fare* (ninth staff)
- Da Capo* (tenth staff)

The manuscript shows signs of age, including some staining and wear at the edges.

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84 Aria 23 tace |



Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with the instruction *Da Capo* and a repeat sign.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *piano* and *f*. The piece concludes with the instruction *Fin* and a repeat sign.

E poi 2^a volta

Sechster Hofkapellmeister

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Handwritten musical score, measures 33-35. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *p* (piano).

Da Capo 

Handwritten musical score, measures 36-40. The notation continues in treble and bass staves. Measure 36 is marked with a large '34' and the tempo marking *vivace*. The music is more rhythmic, featuring many sixteenth notes. Dynamic markings include *p* and *forte*.

fria 35 con *Violino I* ^{*mo*} *unifono* 

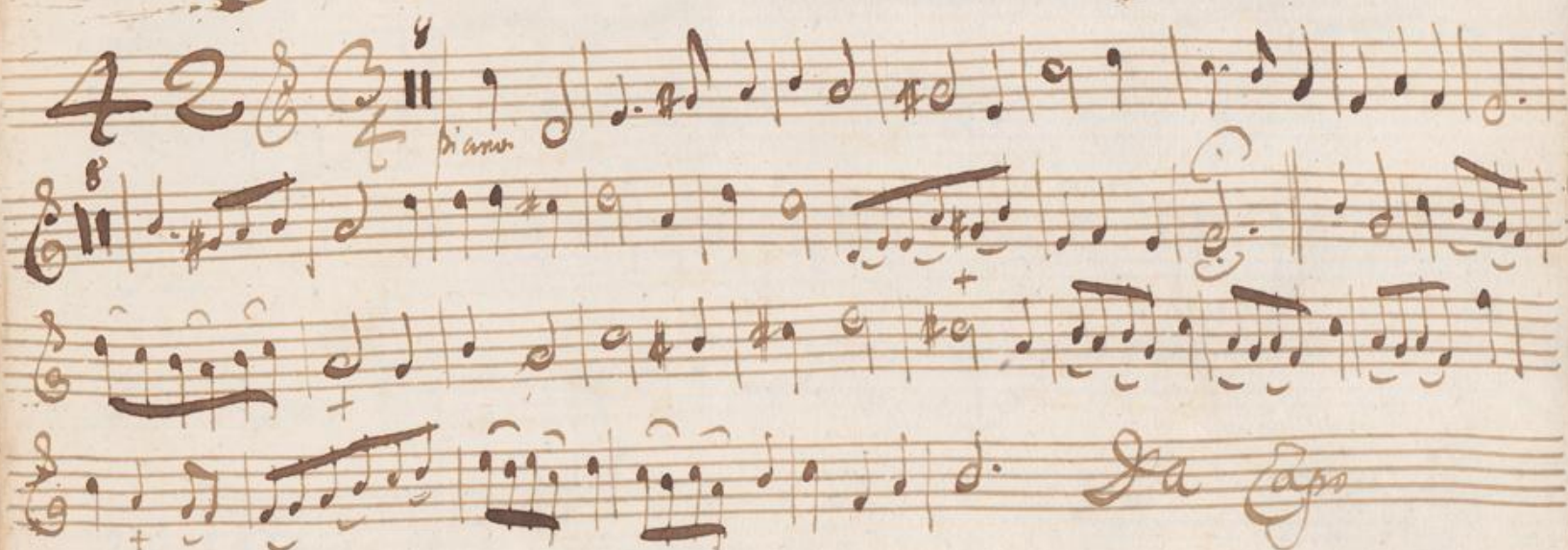
Handwritten musical score, measures 41-45. The notation is in treble and bass staves. The music is characterized by dense, rapid sixteenth-note passages. The tempo marking *allegro* is visible at the beginning of the section.

Da Capo 



Aria 38 con Violino. Unifono || Aria 39 || Aria 40 ||
 tacet. Con Violino i. uni.

Aria 41 tacet



Viola .

28 24

Aria I^{ma}.

Aria I^{ma} 6/4

Handwritten musical score for a piece titled "Aria I^{ma}". The score is written on multiple staves, featuring complex notation including triplets, slurs, and dynamic markings. The piece is in 6/4 time. The notation is in brown ink on aged paper. The score includes a "Da Capo" marking and a "Zelti Subito" marking. The piece is marked with a "3." and a "2." indicating repeat or first/second endings. The notation is dense and includes many slurs and ties.

Handwritten musical score on four staves. The first three staves contain musical notation in G major (one sharp) and 3/4 time. The fourth staff begins with the text "Da Capo" written in a decorative, cursive hand.

Handwritten musical score on ten staves. The first staff is marked with a large "4" and a "3", indicating a 4/3 time signature. The notation continues across the remaining staves, featuring various note values and rests.

Handwritten musical score on three staves. The first staff begins with a "5" and an "8", indicating a 5/8 time signature. The notation includes various note values and rests. The third staff concludes with the text "Da Capo" written in a decorative, cursive hand.

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The word "piano." is written below the first staff.

The second staff contains the word "Aria" and the instruction "7 take".

The third staff contains the word "Da Capo".

The fourth staff contains the word "Aria" and the instruction "10 take".

The fifth staff contains the word "Da Capo".

The sixth staff contains the word "Aria" and the instruction "12 take".

The seventh staff contains the word "Da Capo".

The eighth staff contains the word "Aria" and the instruction "14 take".

The ninth staff contains the word "Da Capo".

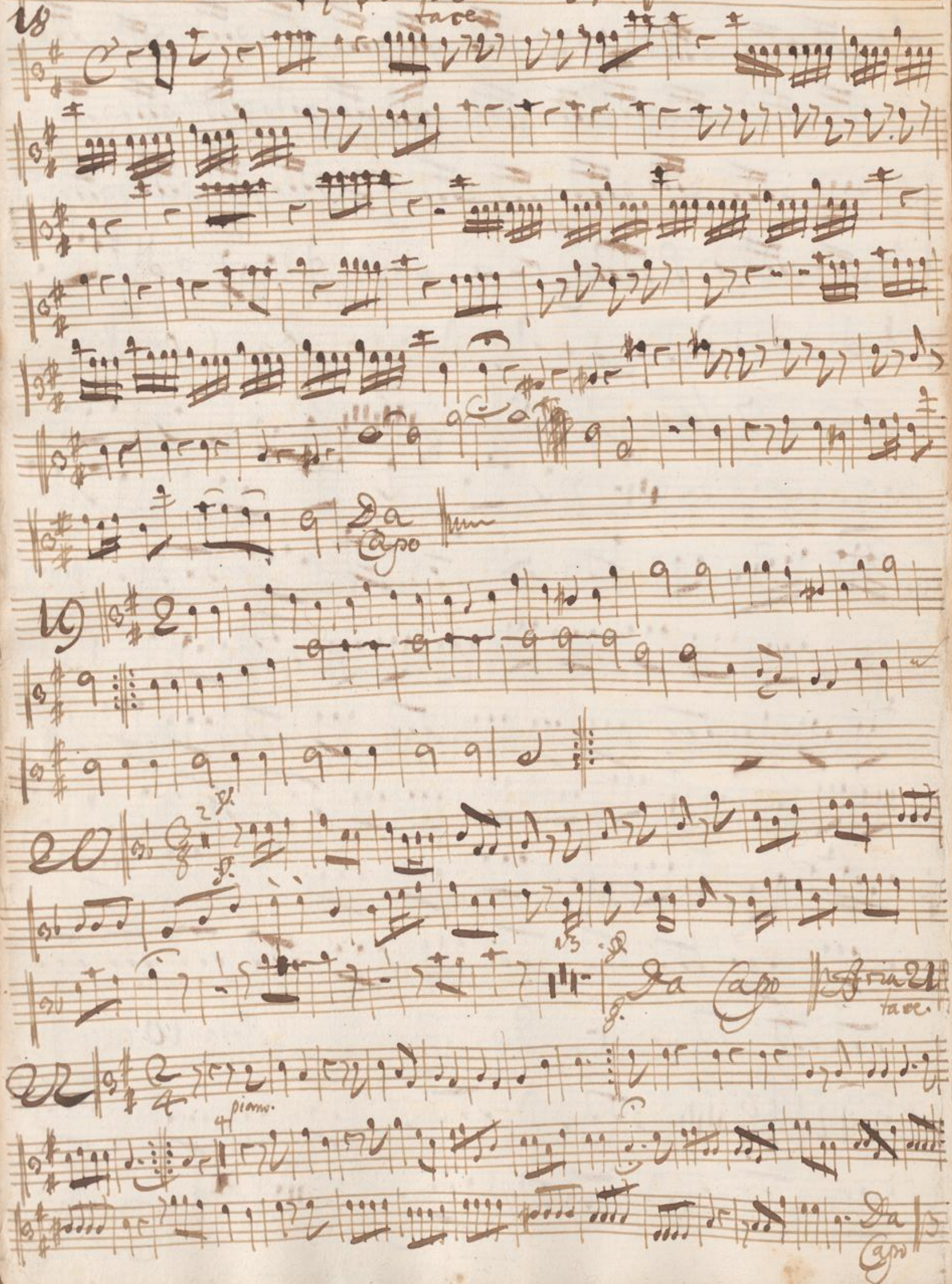
The tenth staff contains the word "Aria" and the instruction "16 take".

The score concludes with the word "Aria" and the instruction "18 take".

At the bottom right, the word "Aria" is written, followed by the word "Aria".

Aria 12. 13. 14 15. 16. ex 17

Handwritten musical score for Aria 12, 13, 14, 15, 16, and 17. The score is written on ten staves, with the first staff containing the title and the number 18. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (C, 2/4, 3/4), and dynamic markings like *face*, *Da Capo*, *Allegro*, *piano*, and *Da Capo*. The score is written in a cursive, handwritten style.



Aria 23 | 24 | *Tace.*

25 | 26 | *Da Capo*

forte
allegro assai

27 | *Da Capo*

Da Capo *Dotti.*

28 | *piano*

29 | *4*

Aria 30 | *Aria 31* | *Aria 32* | *face*

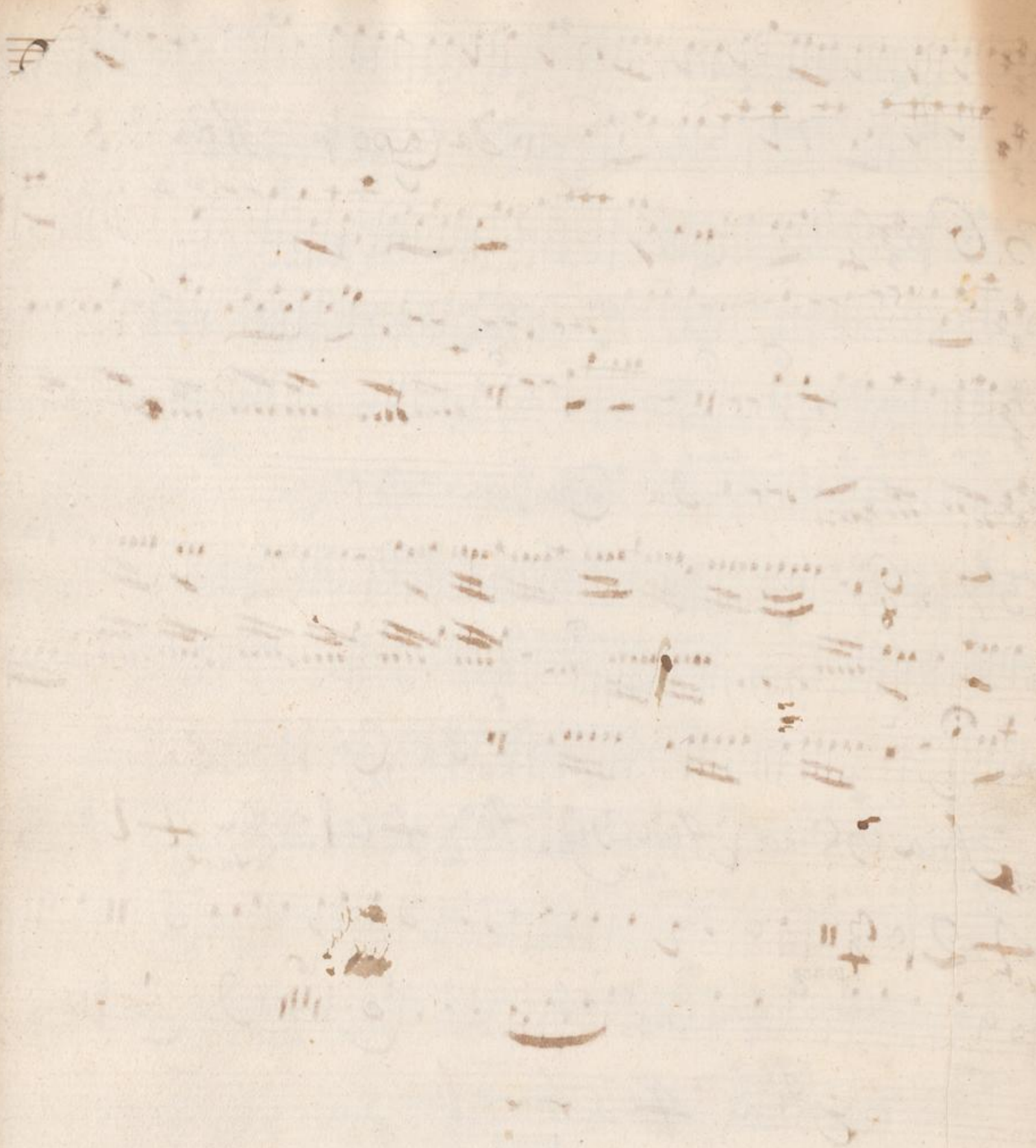
34 | *divace*

Handwritten musical score on aged paper, featuring multiple staves of music and vocal parts. The notation includes various time signatures (3/4, 4/4, 3/8, 4/2) and key signatures (one sharp). The score is divided into sections labeled "Da Capo" and "Aria".

Key sections and markings include:

- Aria 35** (marked *face*)
- Aria 38** (marked *face*)
- Aria 39** (marked *face*)
- Aria 40** (marked *face*)
- Aria 41** (marked *face*)
- Aria 42** (marked *face*)
- Aria 43** (marked *face*)

Other markings include "piano" and "Da Capo". The manuscript is identified as MS. Ff. Mus. 1587.



Hautbois, Flauto ^{Corno} et Bassono 1^{mo}

28 18

Aria 1^{ma} 8^{va} 6^{va} 4^{va}

Aria 2^{ta} | Aria 3^{ta} | Aria 4^{ta} | Aria 5^a

Bassono 1^{mo}

8 *Bassoni.*

9. 10. 11. 12. 13. 14. 15. 16. *Da Capo*

Sria 9. 10. 11. 12. 13. 14. 15. 16. *tace*

17 *Oboe Solo*

Da Capo *Sria* 18. 19. 20. *tace*

21. *Oboe Solo.*

Adagio.

Da Capo

Aria. 22. 23. 24. 25. 26. 27. 28. 29. 30. tacet

31

Da Capo Aria 32. 33. tacet

34

Clarino solo.

forte

Da Capo

35

Da Capo

36

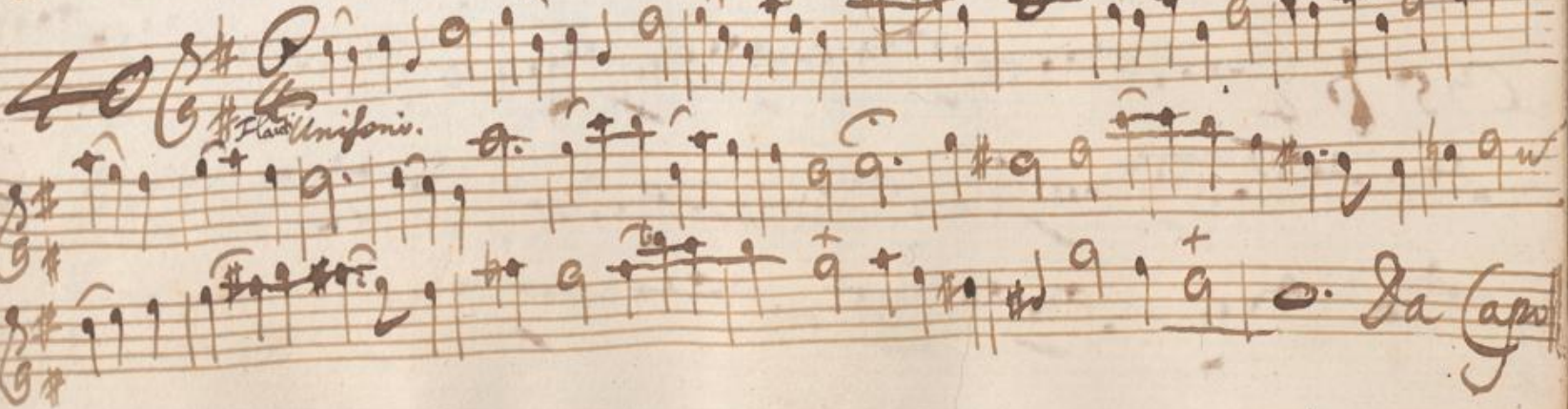
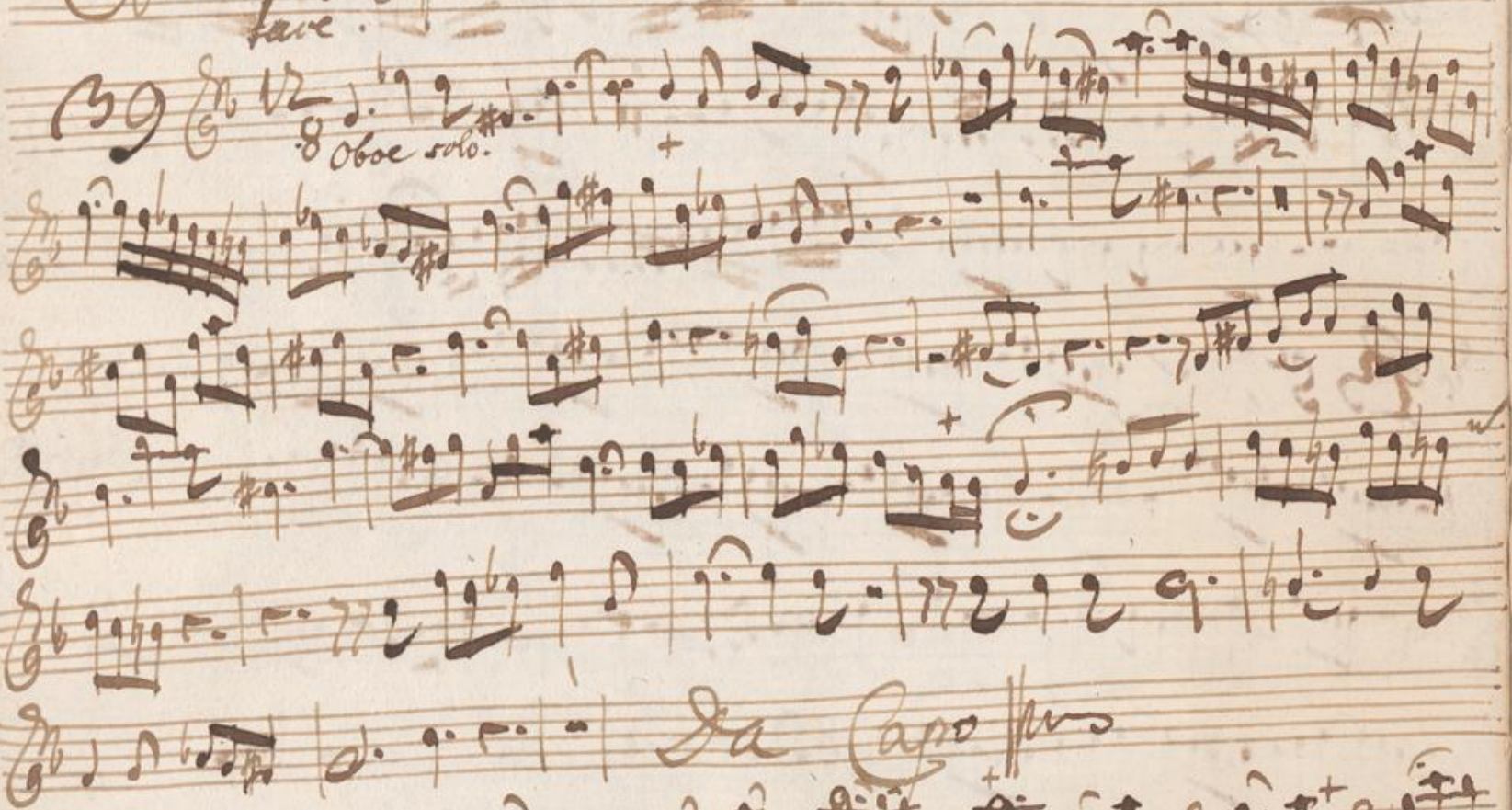
lento

Da Capo

Clarinet solo.



Aria 38
fave.



42

30
14

Oboe Solo.

tutti

Solo

tutti

Da Capo

43

Flauto Solo

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[Faint, mostly illegible handwritten text in a historical script, possibly Latin or German, with some red ink markings.]

Hautbois, Flauto ^{Corno} et Bassono 2^{do}

32 15

Aria 1^{ma} *Oboe.*

Aria 2^a *tace* | Aria 3^a *tace* | Aria 4^a *tace* *fin*

Aria 5^a con Flauti ~~unisoni~~

7^o *Bassono. 2^{do}*

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Bassono 2^{do}.

*Aria 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.
23. 24. 25. 26. 27. 28. 29. 30. fine*

Oboe.

Aria 32. 33. 34. fine.

Oboe 2.

Flauto.

Da Capo
Aria 36. fine

37.

Corno. ex F.

Da Capo

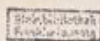
Aria 38. 39. tace / Aria 40 con Flauto 1mo Harp no 15

Aria 41. tace 15 Aria 42 Legg.

32.

Flauti Unisoni.

Da Capo 15



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Cembalo.

34 30

Aria I.

Andante.

Handwritten musical score for Cembalo, Aria I. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante." The notation includes various note values, rests, and fingerings. The piece concludes with a double bar line and the word "Capo" written above the final measure.

presto.

tasto solo.

tasto solo.

tasto solo

Handwritten musical score for Cembalo, continuing from the previous page. The score is written on seven staves. It begins with a treble clef and a key signature of one sharp (F-sharp). The tempo is marked "presto." The notation includes various note values, rests, and fingerings. The piece concludes with a double bar line and the word "Vollw." written below the final measure.

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Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures (sharps), and time signatures (e.g., 8/8, 9/8). The text "Da Capo" is written in cursive on the third staff, indicating a repeat. The manuscript is densely written with musical notation and includes numerous accidentals and fingerings.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. The second and third staves continue the musical piece. The word "Da Capo" is written in a large, decorative script across the middle of the third staff.

Handwritten musical notation on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. The word "Da Capo" is written in a large, decorative script across the middle of the sixth staff.

Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. The word "Da Capo" is written in a large, decorative script across the middle of the fourth staff.

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Volli subito.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). The manuscript features two instances of the instruction "Da Capo" written in cursive, indicating repeat sections. There are two large, dark, rectangular ink blotches obscuring parts of the notation on the second and third staves. The paper is aged and shows some staining.

7
4
2
8
5
3
6
5

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Adagio." is written below the first staff. The notation consists of various note values, rests, and bar lines. The paper shows signs of age and staining.

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and bar lines. There is a large, dark, rectangular ink blot or correction in the middle of the second staff. The paper shows signs of age and staining.

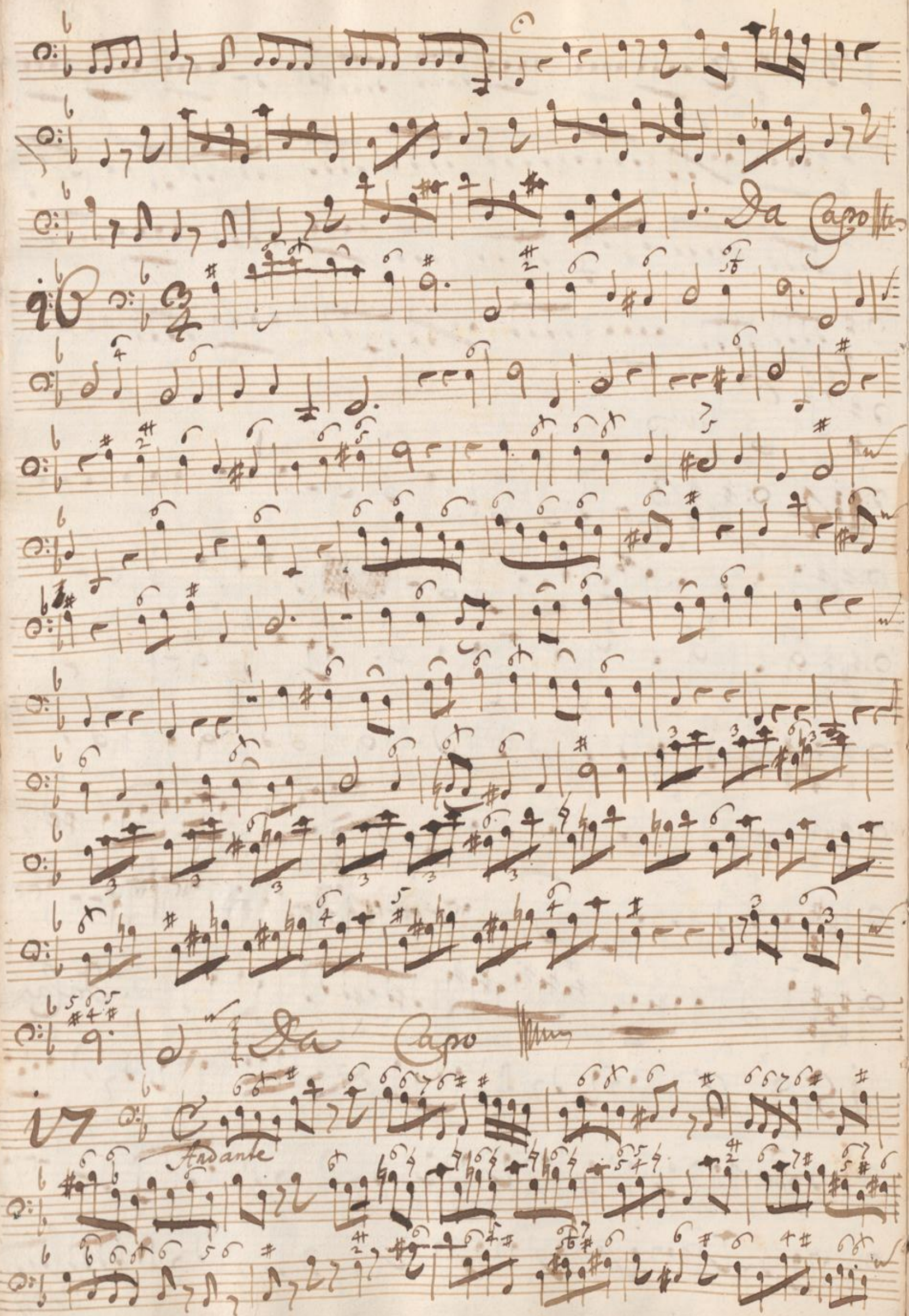
Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Ms. f. mus. 1587

Städtisches
Frankfurt am Main

Volkshilfs

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps and naturals). The piece is titled "Da Capo" in large, stylized script. The tempo marking "Andante" is visible below the title. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical notation on three staves. The notation includes various note values, rests, and accidentals. The key signature has one sharp (F#). The first staff begins with a treble clef and a common time signature 'C'. The second and third staves begin with a bass clef. The notation is dense with many sixteenth and thirty-second notes.

Handwritten musical notation on seven staves. The notation continues with various note values and accidentals. The key signature remains one sharp. The notation is dense with many sixteenth and thirty-second notes. The word "Da Capo" is written at the end of the section.

Handwritten musical notation on three staves. The notation includes various note values, rests, and accidentals. The key signature has one sharp (F#). The first staff begins with a treble clef and a common time signature 'C'. The second and third staves begin with a bass clef. The notation is dense with many sixteenth and thirty-second notes. The word "Da Capo" is written at the end of the section.

Sechshundert
Fünfzig

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Volte, ig noch im
maße.

19 *Alto modo in G-maor, wann die Eingebornen eine große Angst.*

20

21 *Andante.*

Da Capo

Da Capo

F

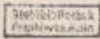
Da Capo

F

Da Capo

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures (2/2, 3/4, 4/4), and complex rhythmic patterns. The score is divided into sections by repeat signs and includes the instruction "Da Capo" written in cursive. Fingering numbers (1-5) are written above many notes. The manuscript shows signs of age, including staining and some ink bleed-through from the reverse side.

sostenuto

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Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The first staff begins with a large number '25' in the left margin. The music is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The first staff begins with a large number '26' in the left margin. The music is written in a historical style, likely from the 18th or 19th century. The word 'Da Capo' is written in the left margin of the first staff, and 'piano.' is written in the left margin of the second staff. The word 'Da Capo' is also written in the right margin of the last staff.

Handwritten musical score for measures 27 and 28. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a complex, fast-moving melody with many sixteenth and thirty-second notes. The first measure is marked with a large '27' and the second with a large '28'. The word 'piano.' is written below the first measure, and 'forte.' is written above the second measure. The piece concludes with a double bar line and the word 'Capo' written below it.

Handwritten musical score for measures 29 and 30. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music continues the fast-moving melody from the previous system. The first measure is marked with a large '29' and the second with a large '30'. The piece concludes with a double bar line.

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Volte.

29

Con grandezza.

30

Forte.

31

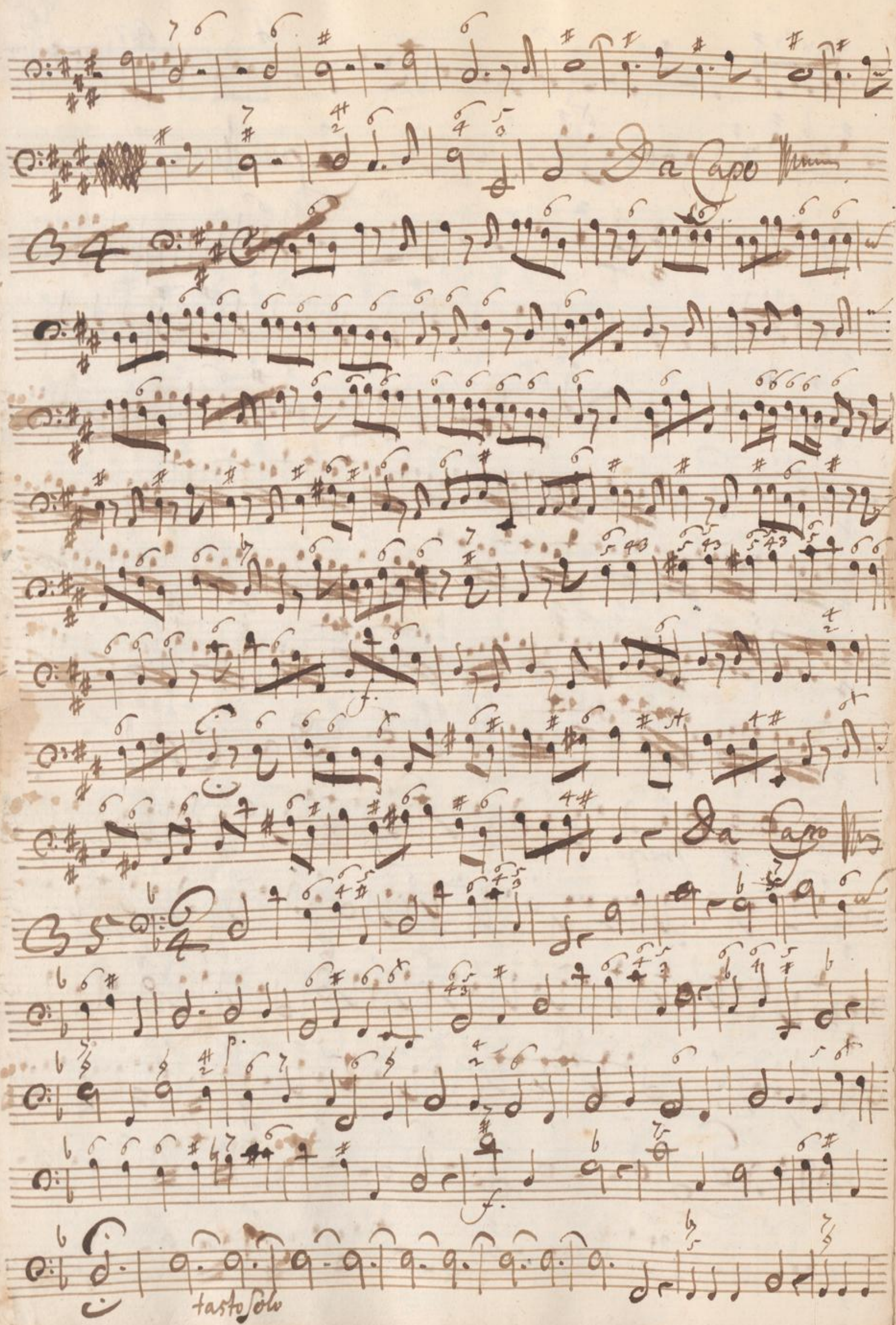
Da Capo dal Segno

Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The key signature is one sharp (F#). The score is divided into two main sections by a double bar line and the words "Da Capo". The first section ends with a repeat sign. The second section begins with a repeat sign and includes the marking "presto." in the third staff. The notation is dense, with many beamed notes and complex rhythmic patterns. The paper is aged and shows some staining.

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Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical markings. The notation includes treble and bass clefs, key signatures (sharps and flats), and time signatures (3/4, 4/4, 5/4). The score is written in a historical style, likely from the 18th or 19th century. The text "Da Capo" appears twice, indicating repeat sections. The bottom staff is marked "tasto solo".



Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The piece features two "Da Capo" markings. The tempo is marked "Allegro." and the texture is noted as "tasto solo".

Da Capo

Allegro.

tasto solo

Da Capo

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38

Da Capo

39

Da Capo

40

Da Capo

Handwritten musical score on 15 staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The manuscript is written in brown ink on aged, slightly stained paper. The first staff begins with a large number '41' in the left margin. The notation is dense and characteristic of 18th-century manuscript notation.

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Handwritten musical score on aged paper, featuring two systems of music. The first system is marked with a large '42' and the second with a large '43'. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). The text 'Da Capo' is written in the middle of the second system. The manuscript is written in brown ink on aged, slightly stained paper.

