

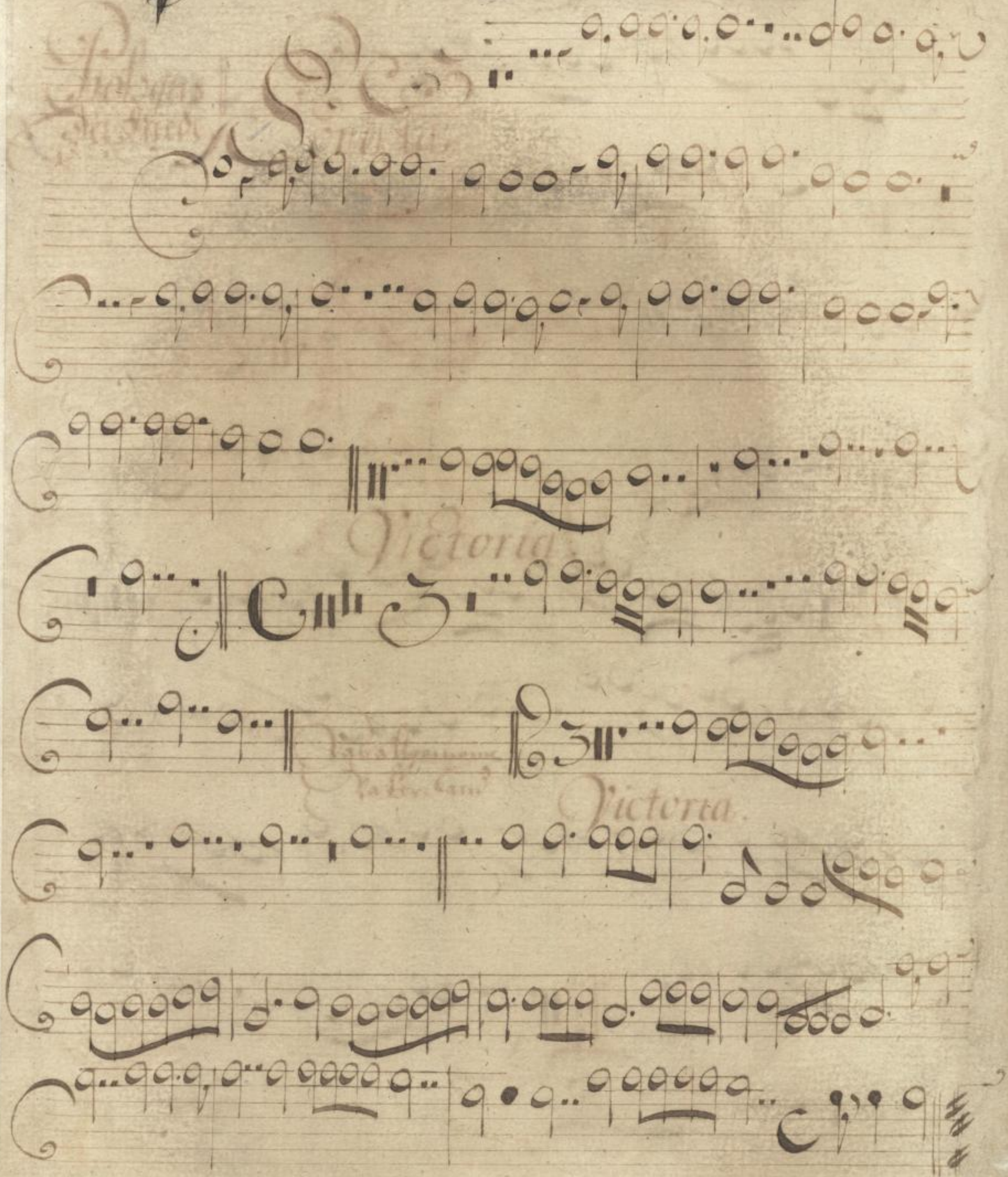


WMA



2

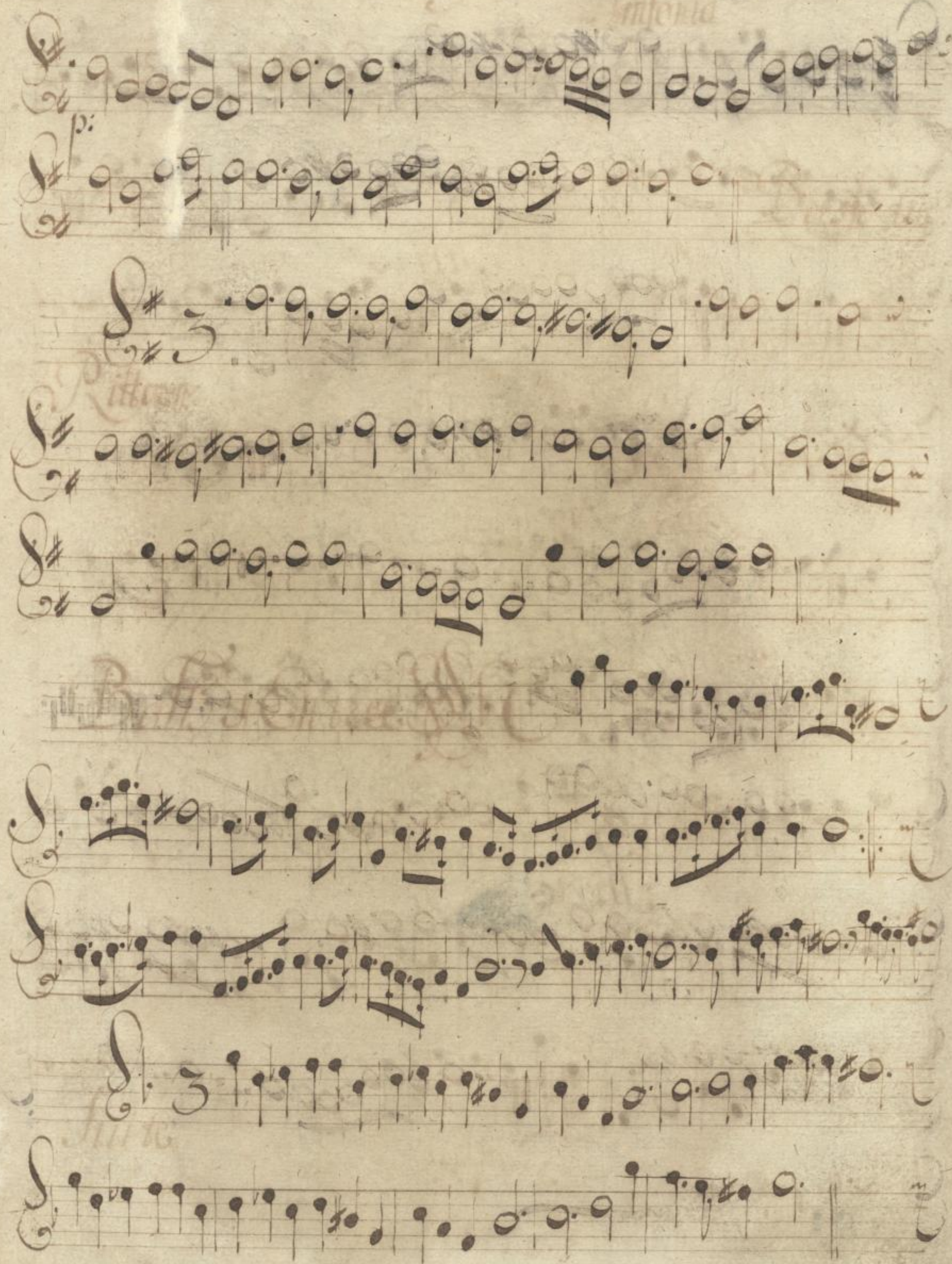
Handwritten signature: *Handwritten signature*

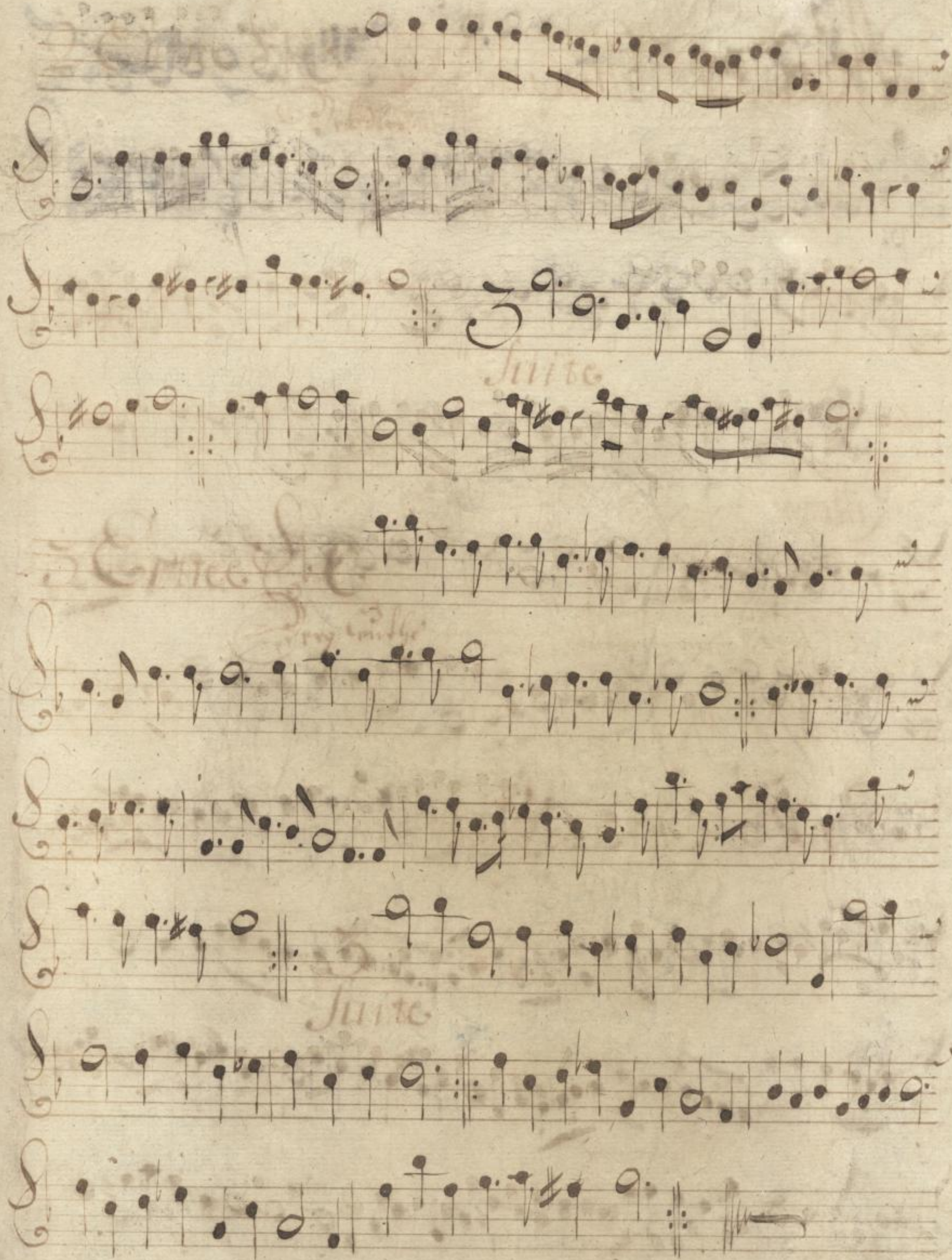


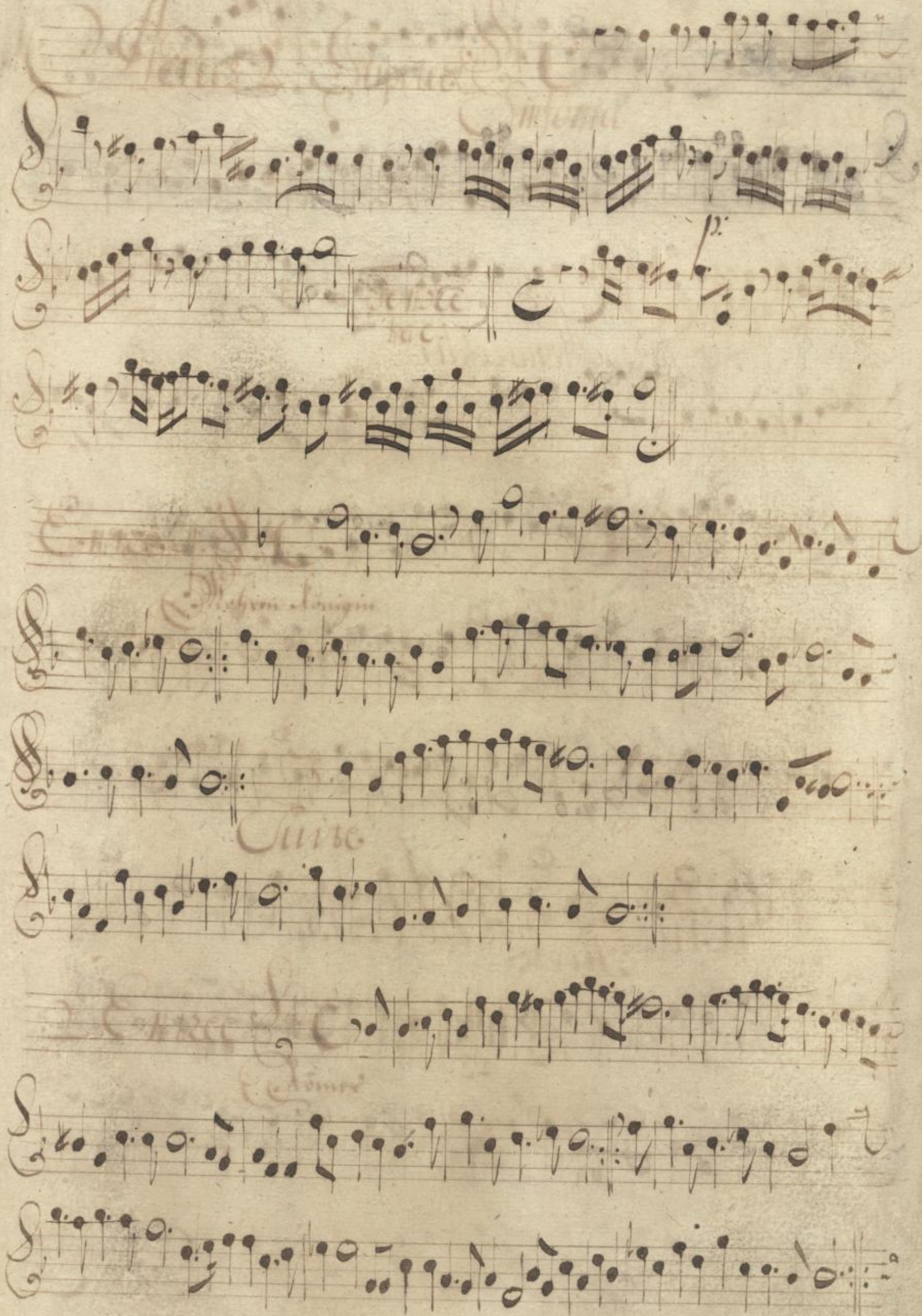
Handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 17th or 18th century, using various note values and rests. The score includes several annotations in cursive script:

- Vt supra* (above the fifth staff)
- S. Jönst. Route* (below the fifth staff)
- Ritornello* (above the seventh staff)
- piano* (written in a later hand below the fourth staff)

The paper shows signs of age, including discoloration and some staining.







Allegro

Allegro

Allegro

Allegro

Allegro

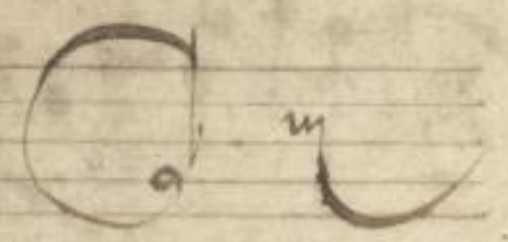
Allegro

Allegro

Allegro

Allegro

Allegro



Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (C, 3/4, 4/4), and notes. Faint red ink markings are visible between the staves, including the words "Entrée", "Fin", and "Suite". The manuscript is aged and shows signs of wear.

Suite
Seq.

Handwritten musical score on ten staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. There are several repeat signs and a double bar line near the end of the piece. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The music is organized into measures, with some measures containing multiple notes. The paper shows signs of age, including discoloration and some staining.

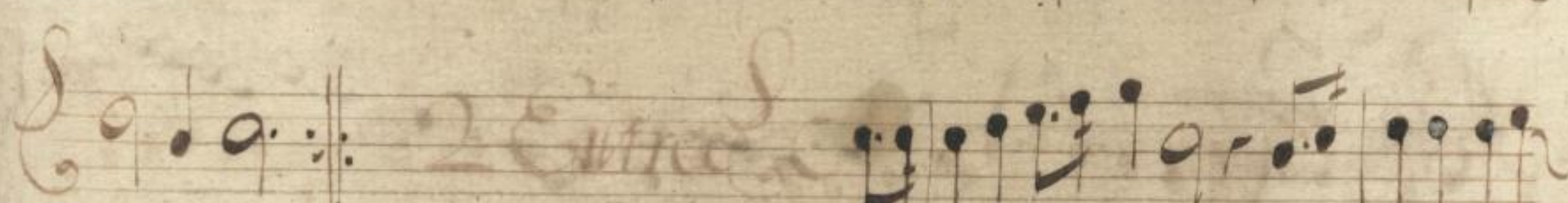
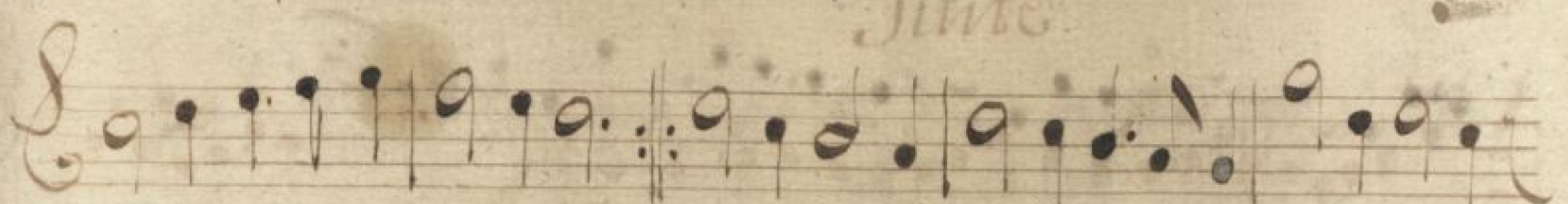
21 più allegro

Curious

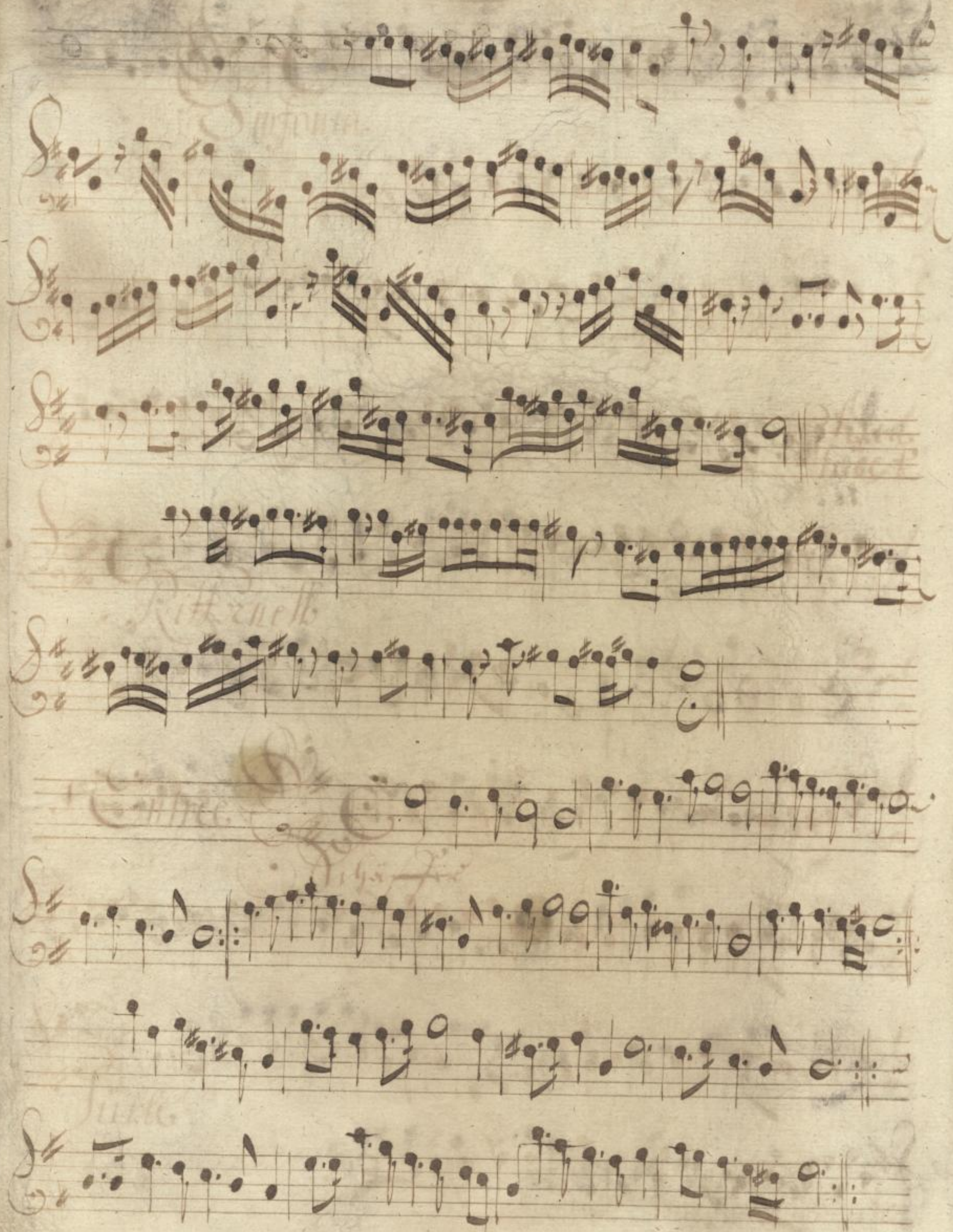
Finis

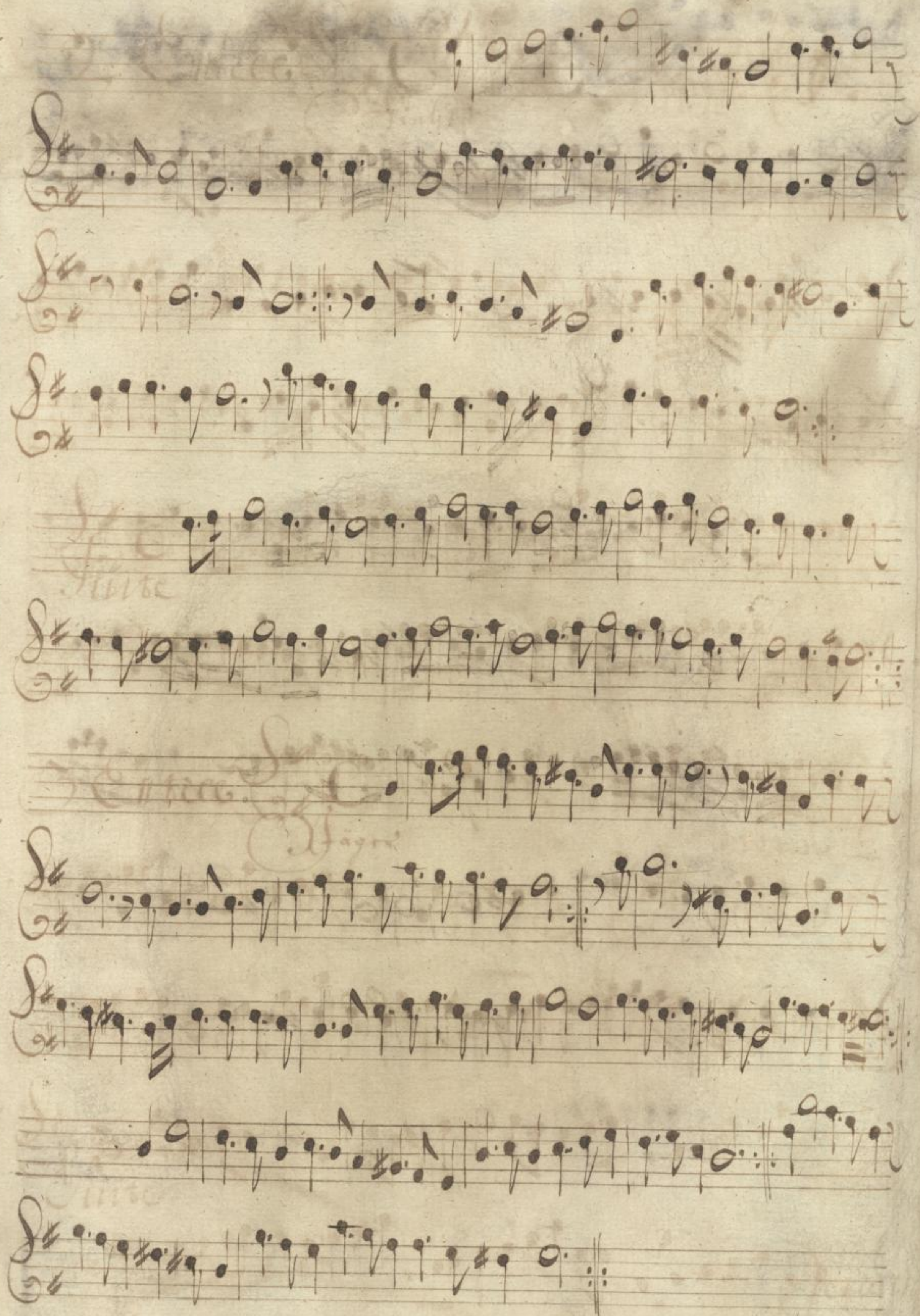
2. Entrée d'un Cavalier et d'un Page





A handwritten musical score on ten staves, written in brown ink on aged, slightly stained paper. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature 'C' on the second staff. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. There are several rests and repeat signs throughout the piece. The paper shows signs of age, with some foxing and staining, particularly in the middle and lower sections. The handwriting is elegant and consistent.









$\frac{2}{F/31}$

11



Musica	
2	
F	31 ^a



21

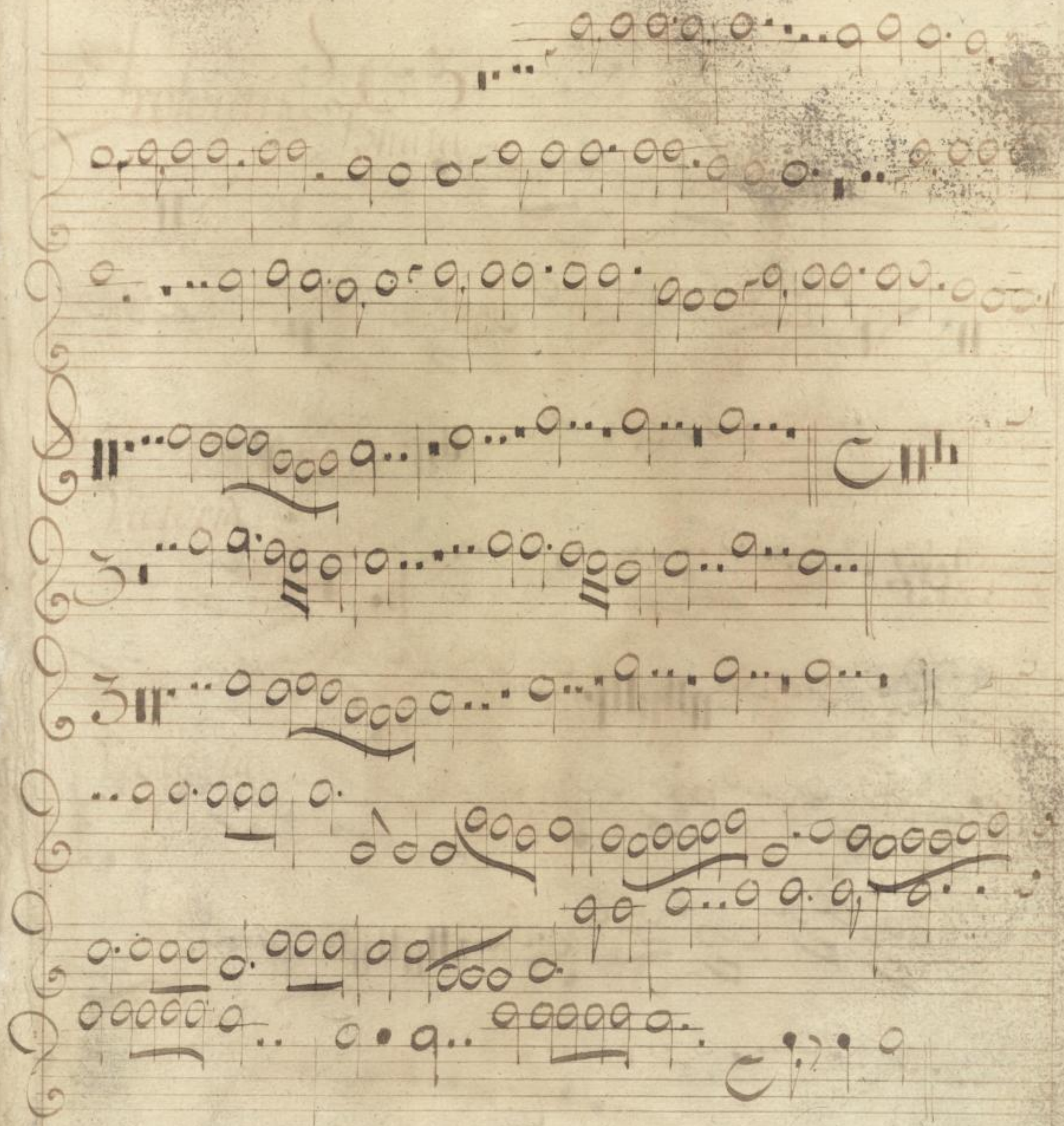
Sächsische Landesbibliothek

Handschriftliche

Handschriften der Sächsischen Landesbibliothek
in Dresden
Bestand der Handschriften
nach der Zeit der Entstehung
und der Sprache

Handschriften des Mittelalters

Handschriften des Mittelalters
in der Sächsischen Landesbibliothek
in Dresden



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

Key markings and annotations include:

- piano.* (piano)
- ut supra* (as above)
- 37* (measure number)
- Retornello.* (Interlude)
- 37* (measure number)

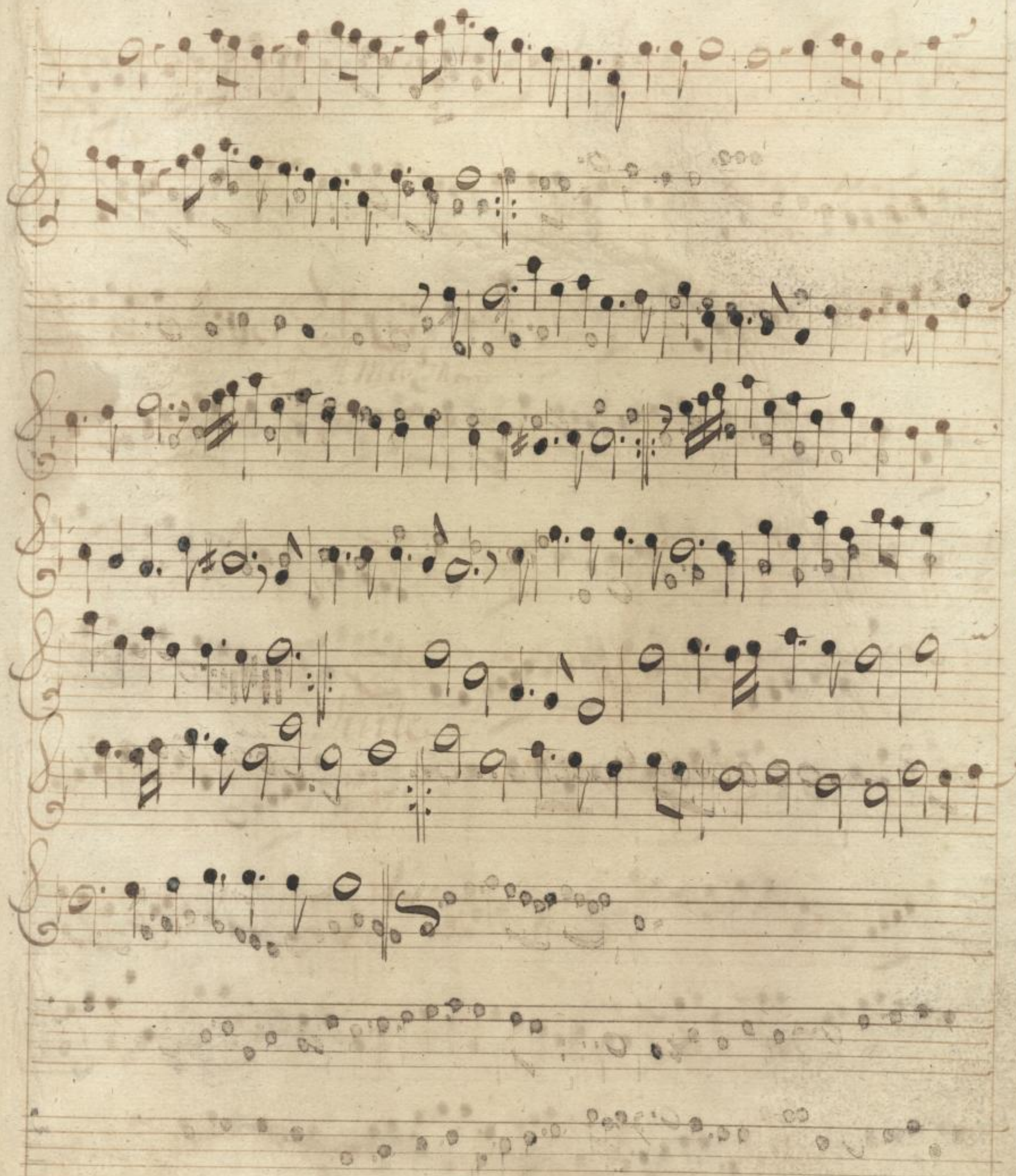


3









5





Handwritten musical score on ten staves. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, naturals). The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining. The first staff begins with a double bar line and a key signature change to one sharp (F#). The notation is dense and fills most of the staves.

21

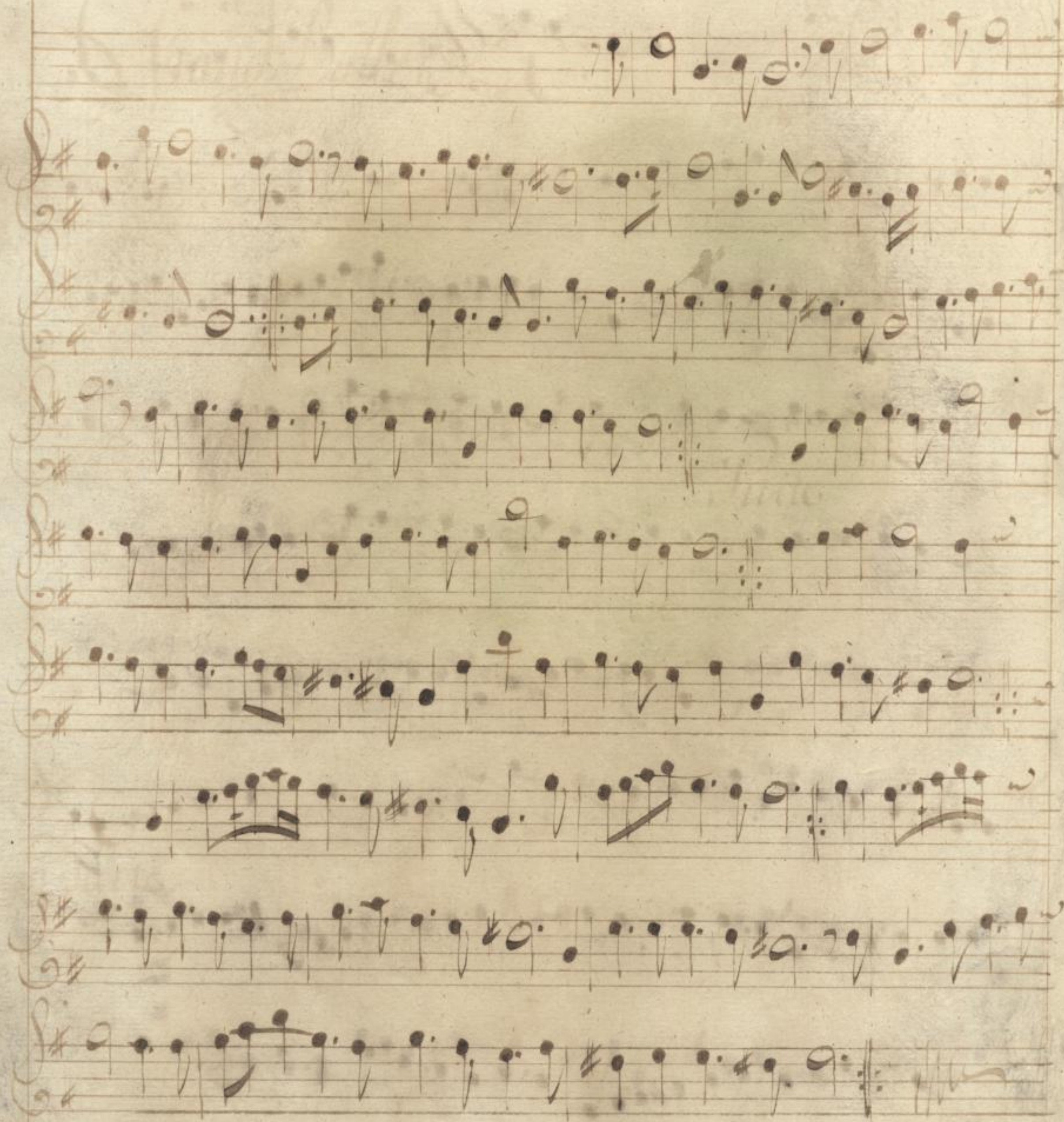












10



$\frac{2}{F/31}$

12



Mus. 2-F-31a

(B442)



41

Sächsische Landesbibliothek

Platz 10 Nr.

Die sächsische Landesbibliothek ist eine der größten Bibliotheken in Deutschland. Sie umfasst eine Vielzahl von Sammlungen, darunter Handschriften, Drucke, Karten und Musiknoten. Die Bibliothek ist ein wichtiger Ort für die Forschung und den Austausch von Wissen.

Beschreibung der Sammlungen

Die Sammlungen der sächsischen Landesbibliothek sind in verschiedene Bereiche unterteilt. Dazu gehören die Handschriften, die Drucke, die Karten und die Musiknoten. Jede Sammlung ist sorgfältig katalogisiert und für die Öffentlichkeit zugänglich.

Die Bibliothek bietet auch eine Reihe von Dienstleistungen an, darunter die Ausleihe von Büchern und die Bereitstellung von Informationen über die Sammlungen. Die Bibliothek ist ein wichtiger Teil der kulturellen Landschaft Sachsens.

Die sächsische Landesbibliothek ist ein Ort, an dem die Vergangenheit mit der Gegenwart verbunden ist. Sie bewahrt das kulturelle Erbe Sachsens und macht es für die Zukunft zugänglich.

Die Bibliothek ist ein Ort, an dem die Wissenschaften zusammenkommen. Sie fördert die Forschung und den Austausch von Wissen zwischen den verschiedenen Disziplinen.

Die sächsische Landesbibliothek ist ein Ort, an dem die Kultur lebendig bleibt. Sie bewahrt die Traditionen Sachsens und macht sie für die Zukunft zugänglich.

Die Bibliothek ist ein Ort, an dem die Zukunft beginnt. Sie bewahrt das kulturelle Erbe Sachsens und macht es für die Zukunft zugänglich.

Die sächsische Landesbibliothek ist ein Ort, an dem die Vergangenheit mit der Gegenwart verbunden ist. Sie bewahrt das kulturelle Erbe Sachsens und macht es für die Zukunft zugänglich.

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Die sächsische Landesbibliothek ist ein Ort, an dem die Kultur lebendig bleibt. Sie bewahrt die Traditionen Sachsens und macht sie für die Zukunft zugänglich.

Prologus

Handwritten musical notation for the Prologus section, consisting of six staves. The notation includes various note values (minims, crotchets, quavers) and rests, with some staves beginning with a repeat sign. The ink is dark brown on aged, slightly stained paper.

Victoria

Handwritten musical notation for the first part of the Victoria section, consisting of two staves. The notation includes various note values and rests, with a repeat sign at the end of the first staff.

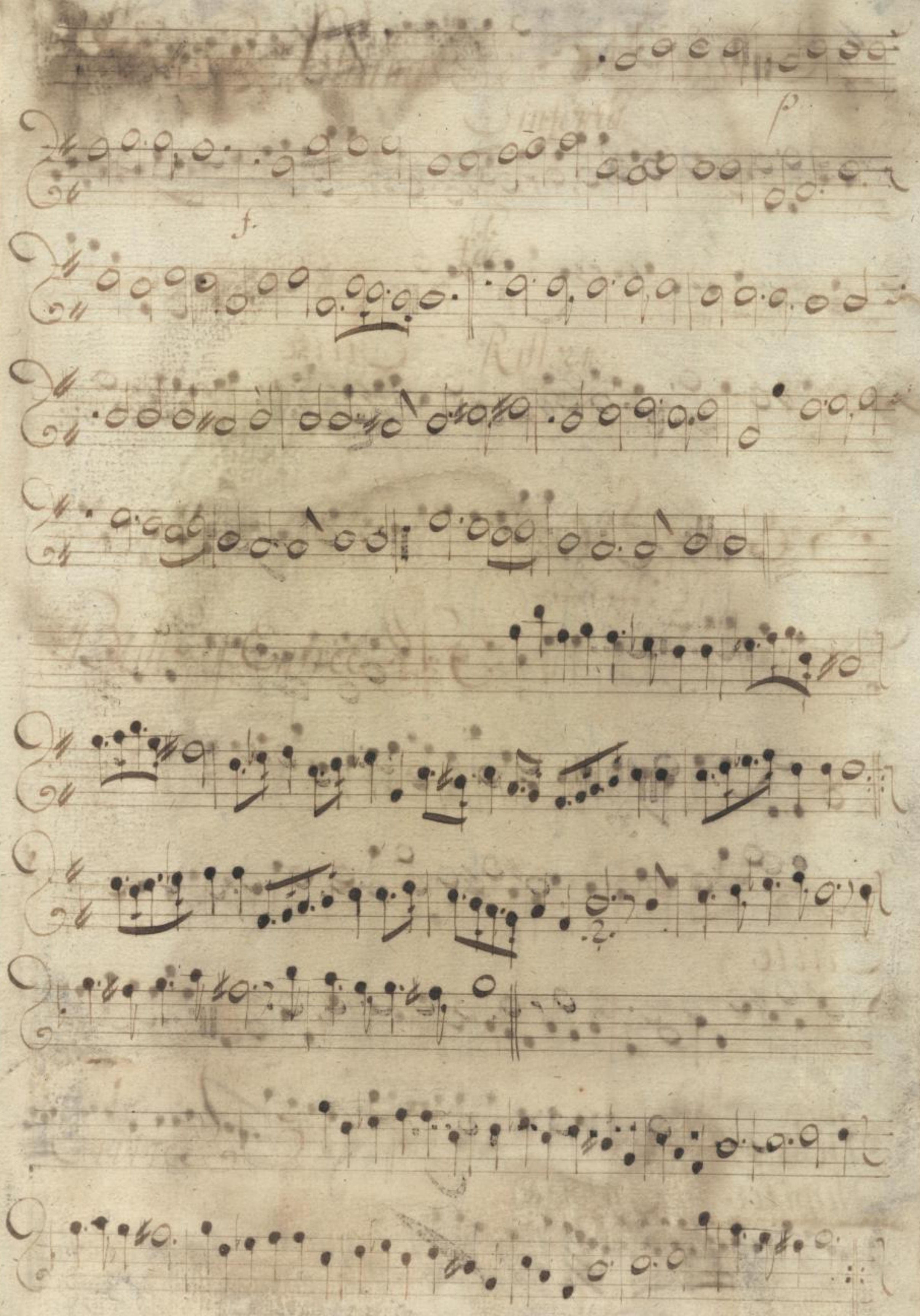
Victoria

Handwritten musical notation for the second part of the Victoria section, consisting of three staves. The notation includes various note values and rests, with a repeat sign at the end of the third staff.

Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The key signature is one sharp (F#). The score includes several sections with specific markings:

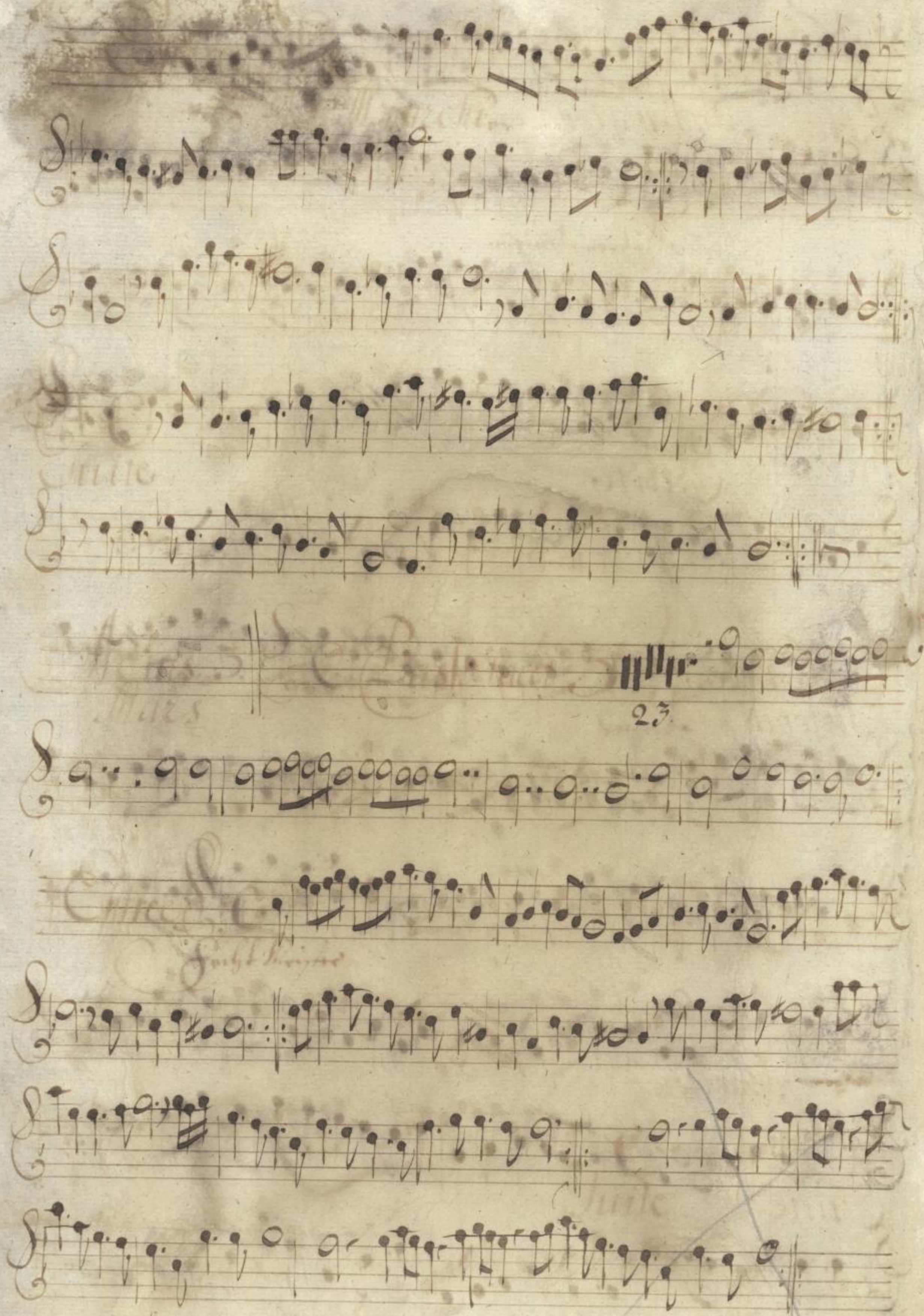
- Staff 3: *Gr. 3^{te} C^h*
- Staff 4: *piano*
- Staff 5: *Vt supra*
- Staff 6: *5^{te} D^ute*
- Staff 7: *37 Ritornello*

The manuscript shows signs of age, including staining and ink bleed-through from the reverse side.

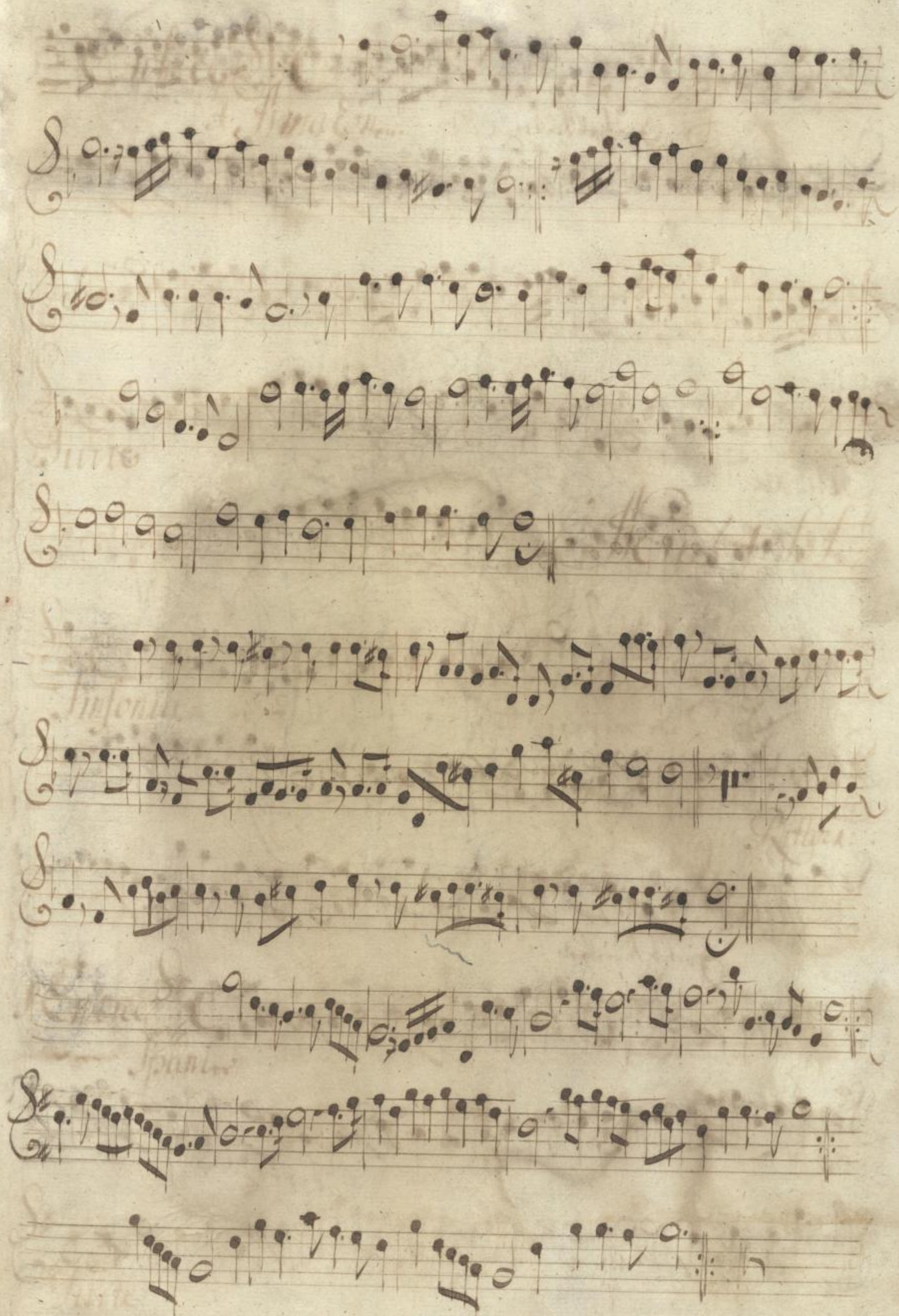


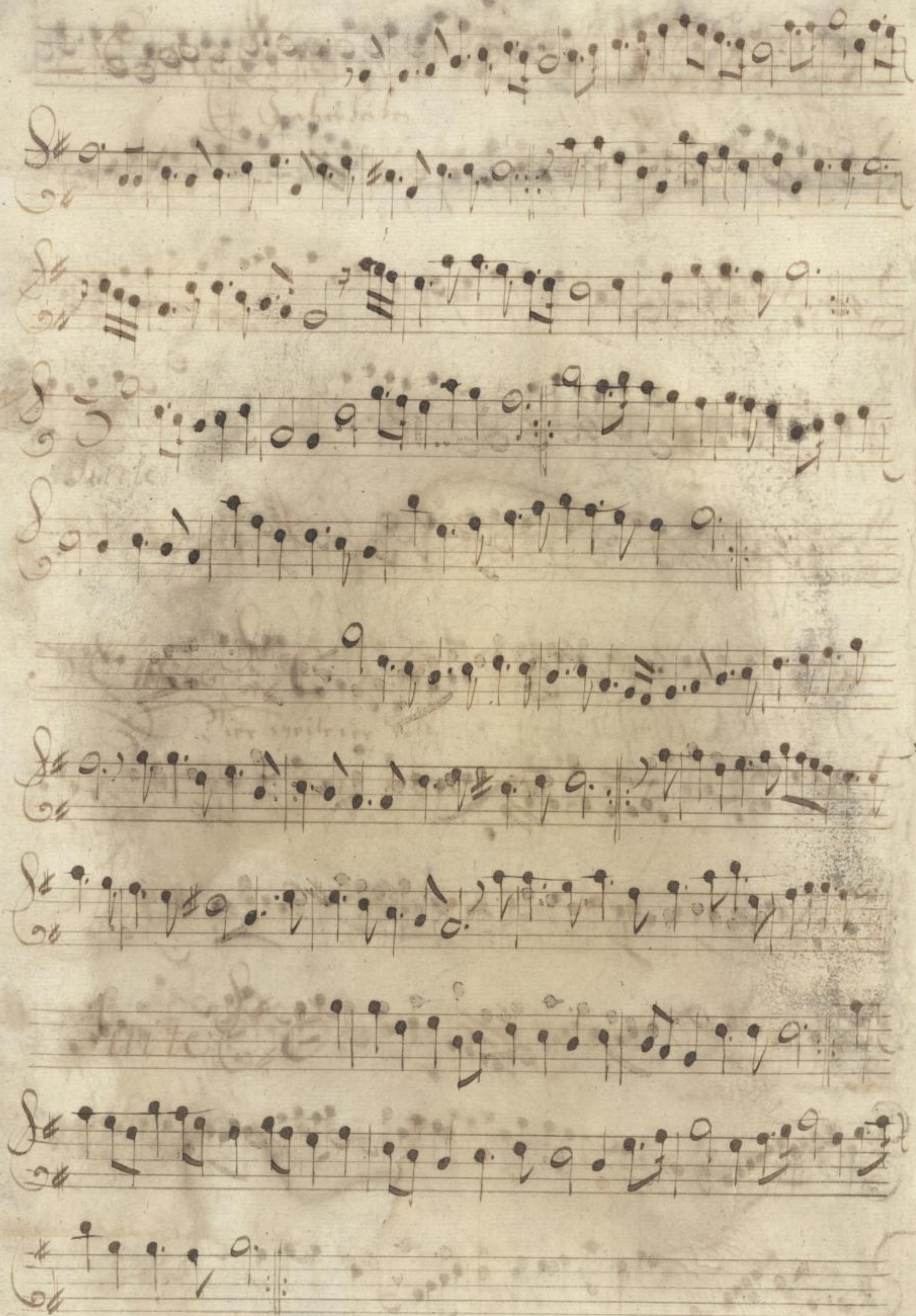






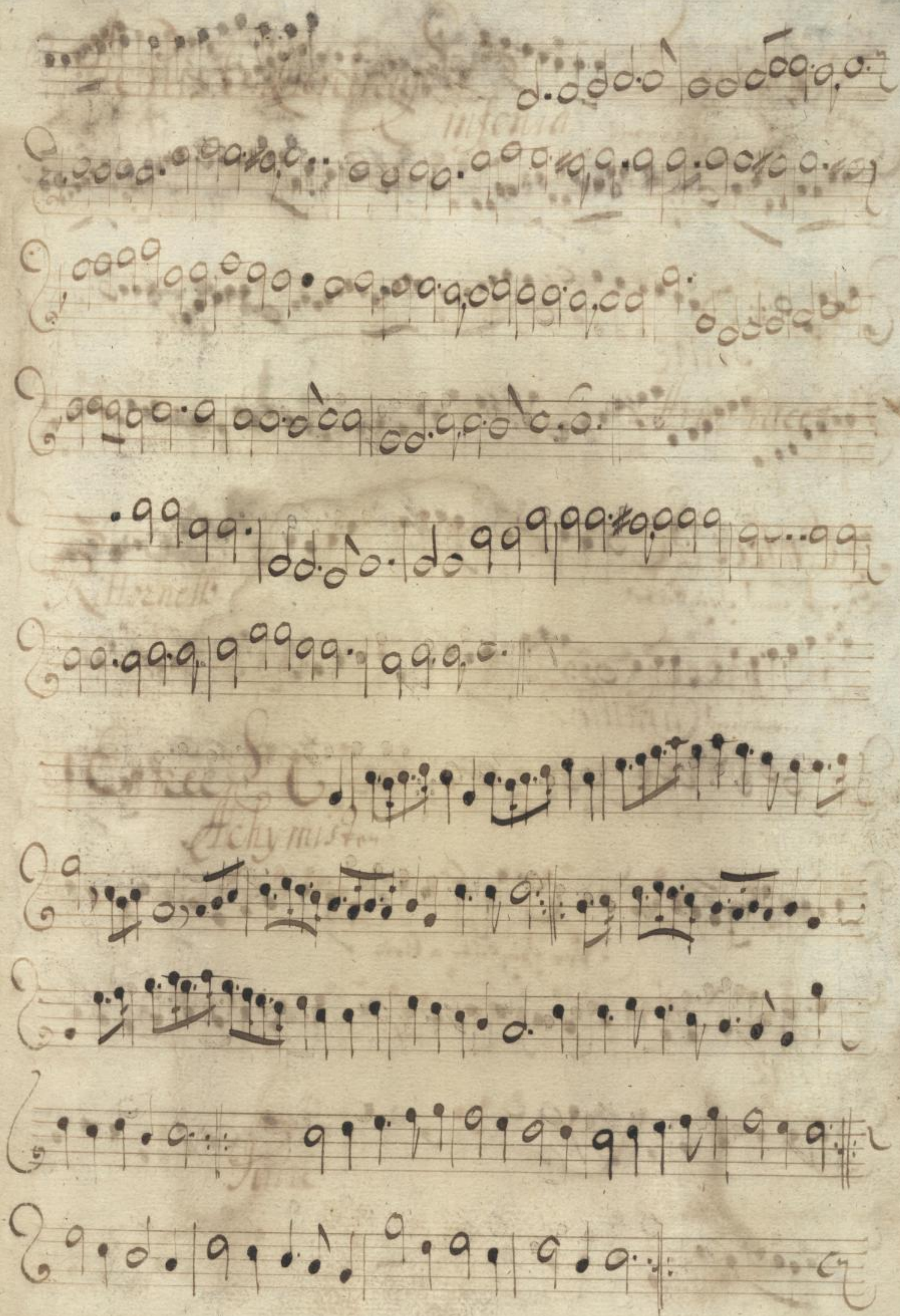
23



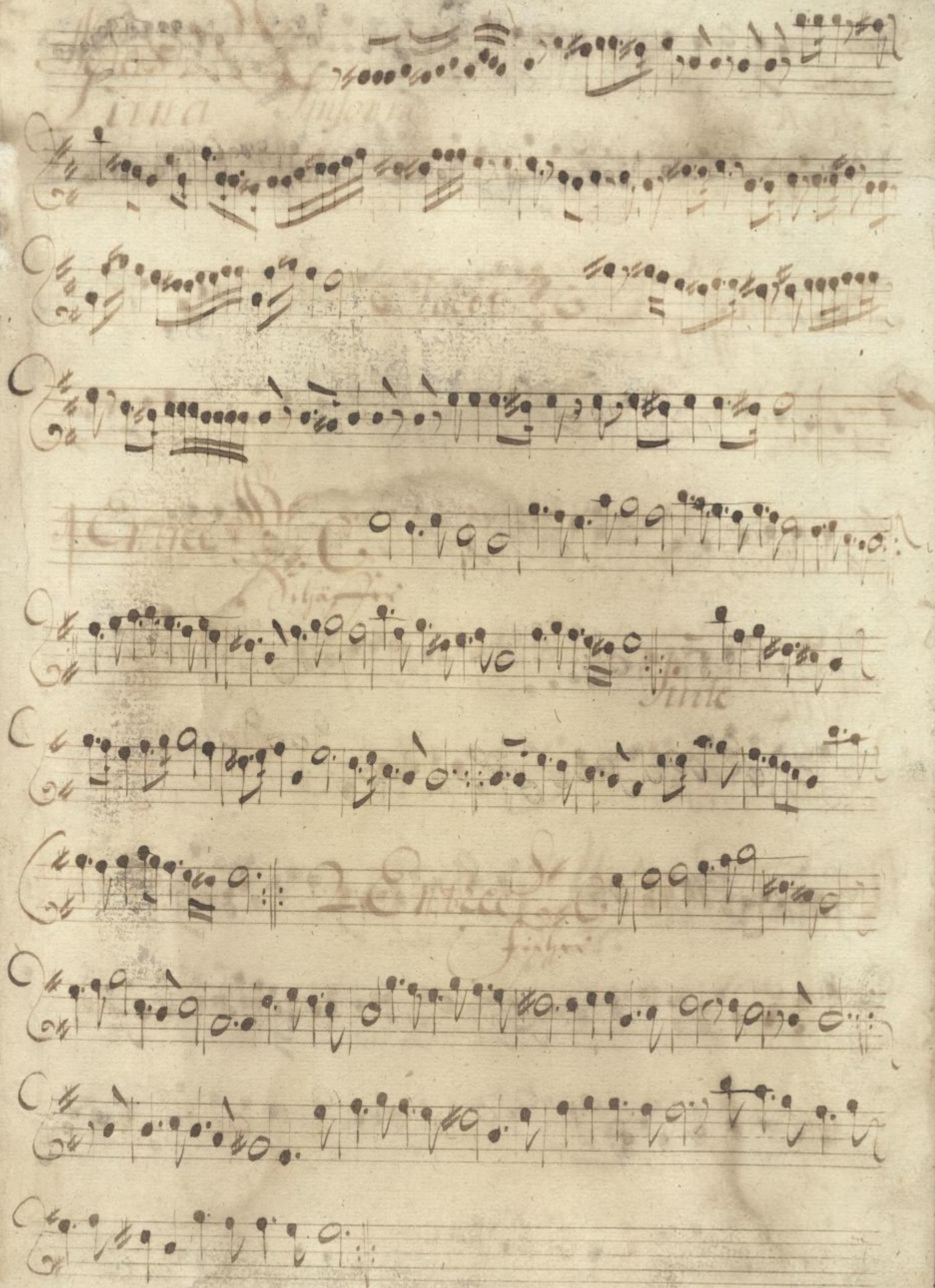
















$\frac{2}{F|31}$

13

1



Musica	
2	
F	31 ^a

Sächsische Landesbibliothek zu Dresden

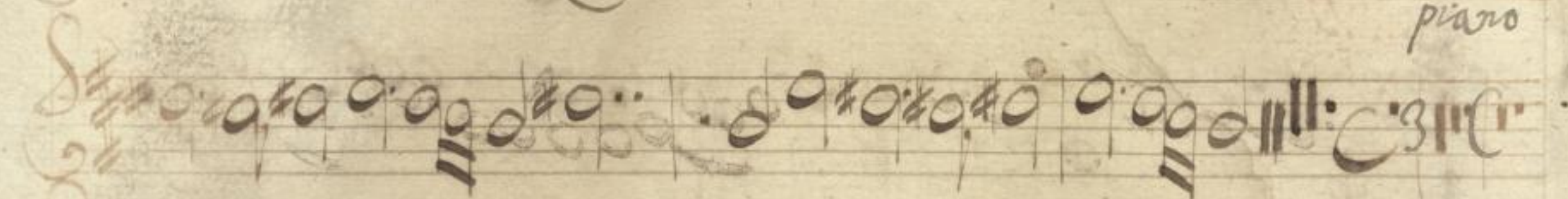
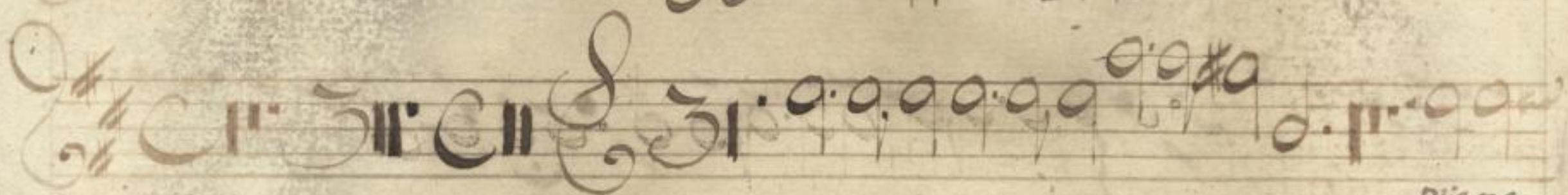
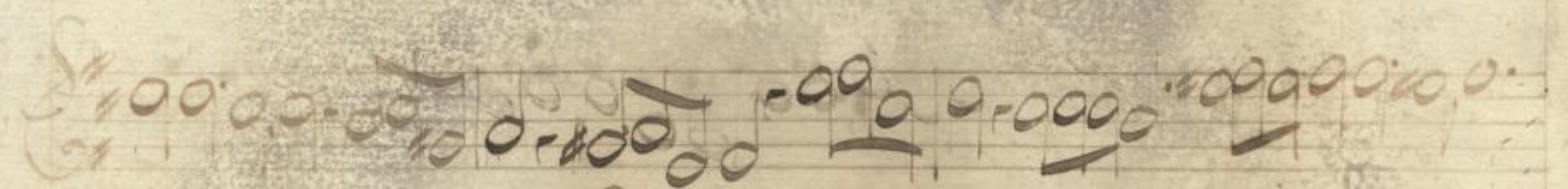
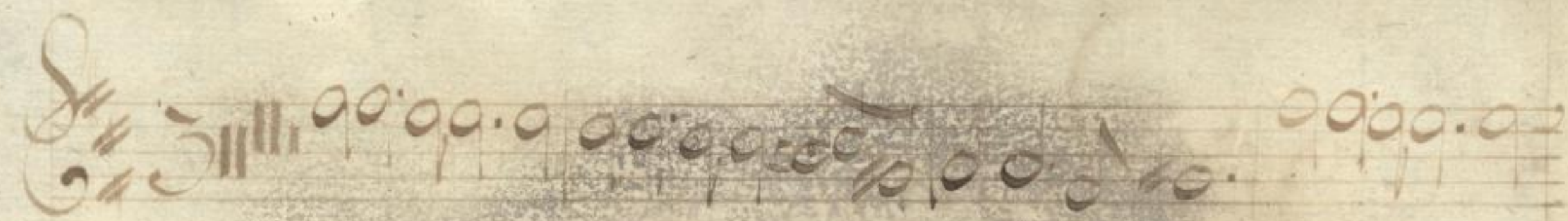
Manuskript

Das Manuskript enthält eine Reihe von handschriftlichen Notizen, die in deutscher Sprache verfasst sind. Die Notizen sind in mehreren Abschnitten gegliedert und behandeln verschiedene Themen, die mit der Geschichte und der Kultur der sächsischen Lande zu tun haben. Die Handschrift ist in einer klaren, leserlichen Schrift verfasst und ist in guter Erhaltung.

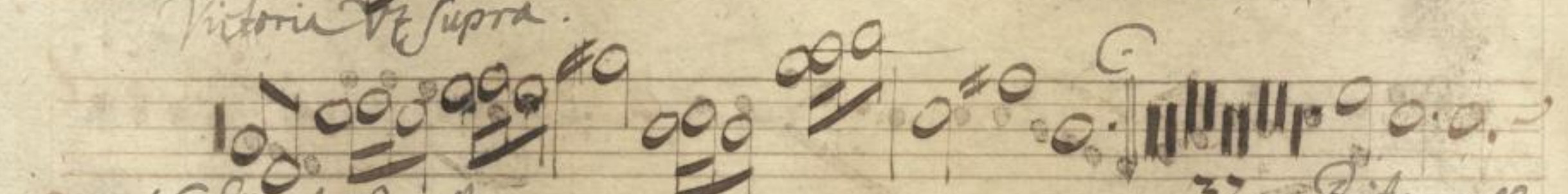
Besitzer des Manuskripts

Das Manuskript wurde von einem unbekannten Besitzer in der ersten Hälfte des 18. Jahrhunderts verfasst. Der Besitzer war ein gelehrter Mann, der sich mit der Geschichte und der Kultur der sächsischen Lande beschäftigte. Das Manuskript ist heute in der Sächsischen Landesbibliothek zu Dresden aufbewahrt und ist für die Forschung zugänglich.

Handwritten musical score on ten 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 double bar line and a repeat sign. The second staff starts with a treble clef. The third staff begins with a double bar line and a repeat sign. The fourth staff starts with a treble clef. The fifth staff begins with a double bar line and a repeat sign. The sixth staff starts with a treble clef. The seventh staff begins with a double bar line and a repeat sign. The eighth staff starts with a treble clef. The ninth staff begins with a double bar line and a repeat sign. The tenth staff starts with a treble clef.

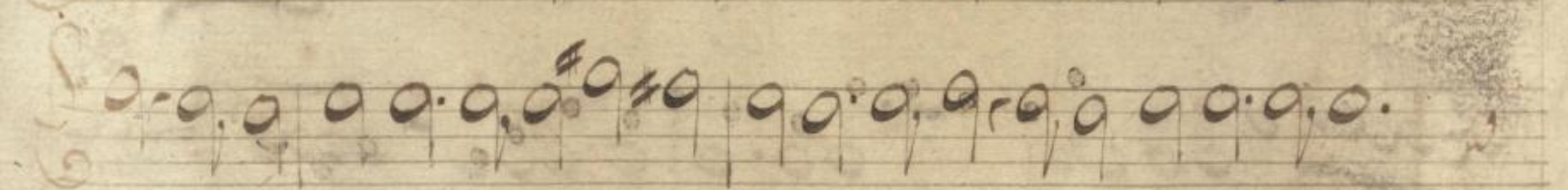


Victoria Vt supra.

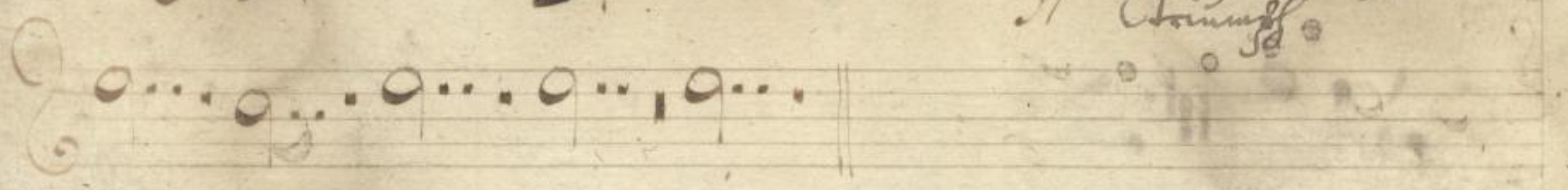


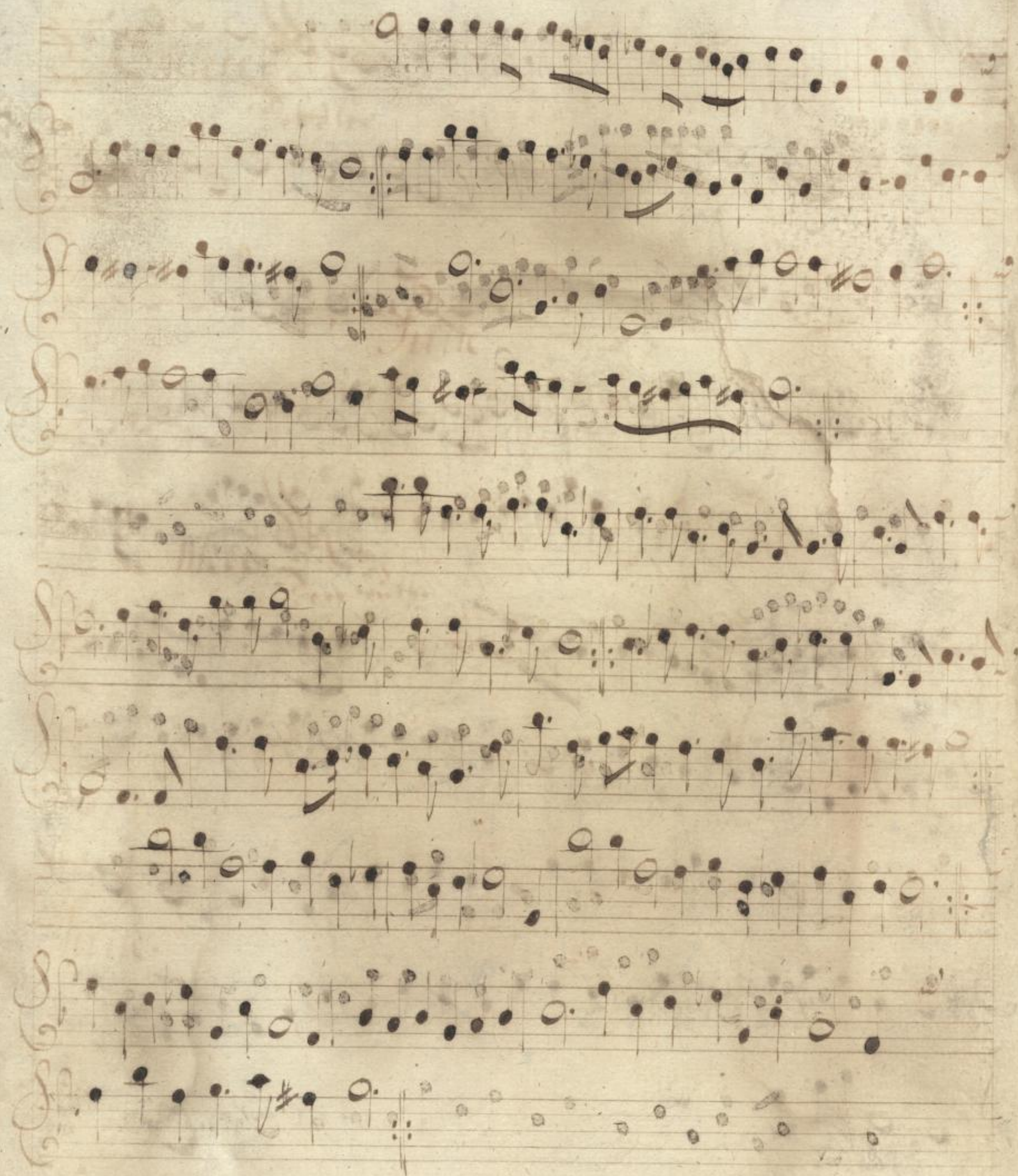
6. fünfte Rauten

37 Ritornello

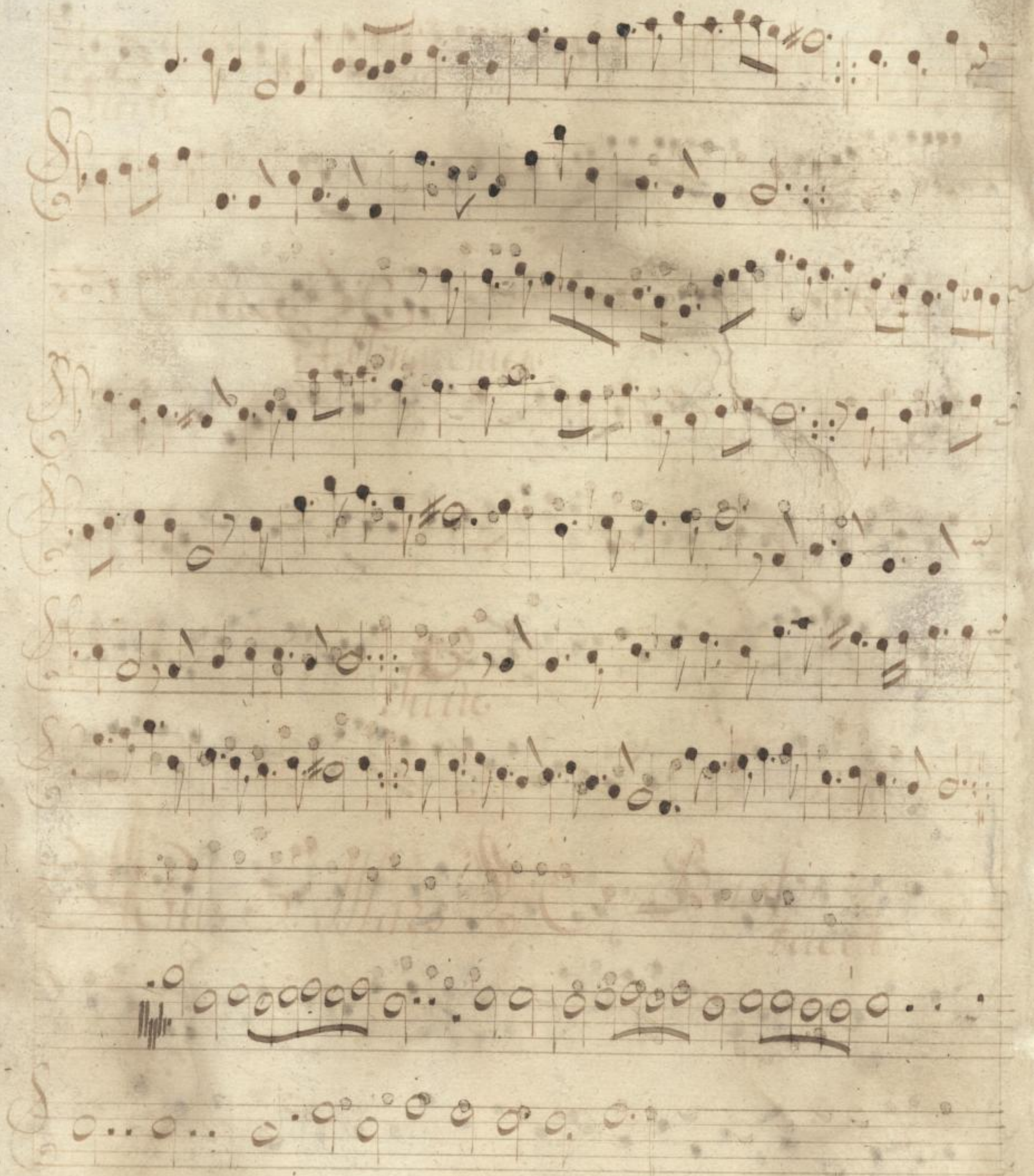


37 Adieu

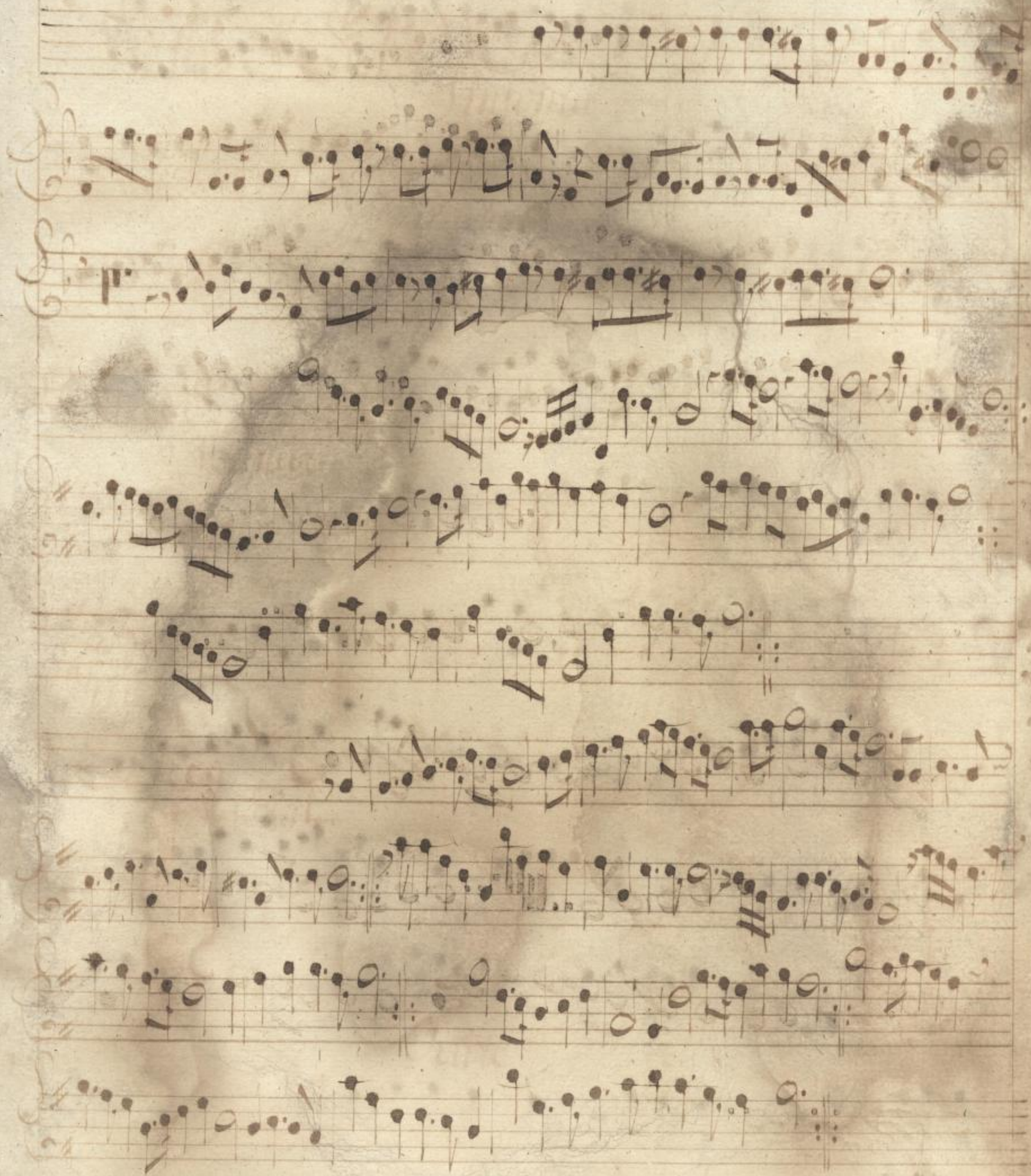




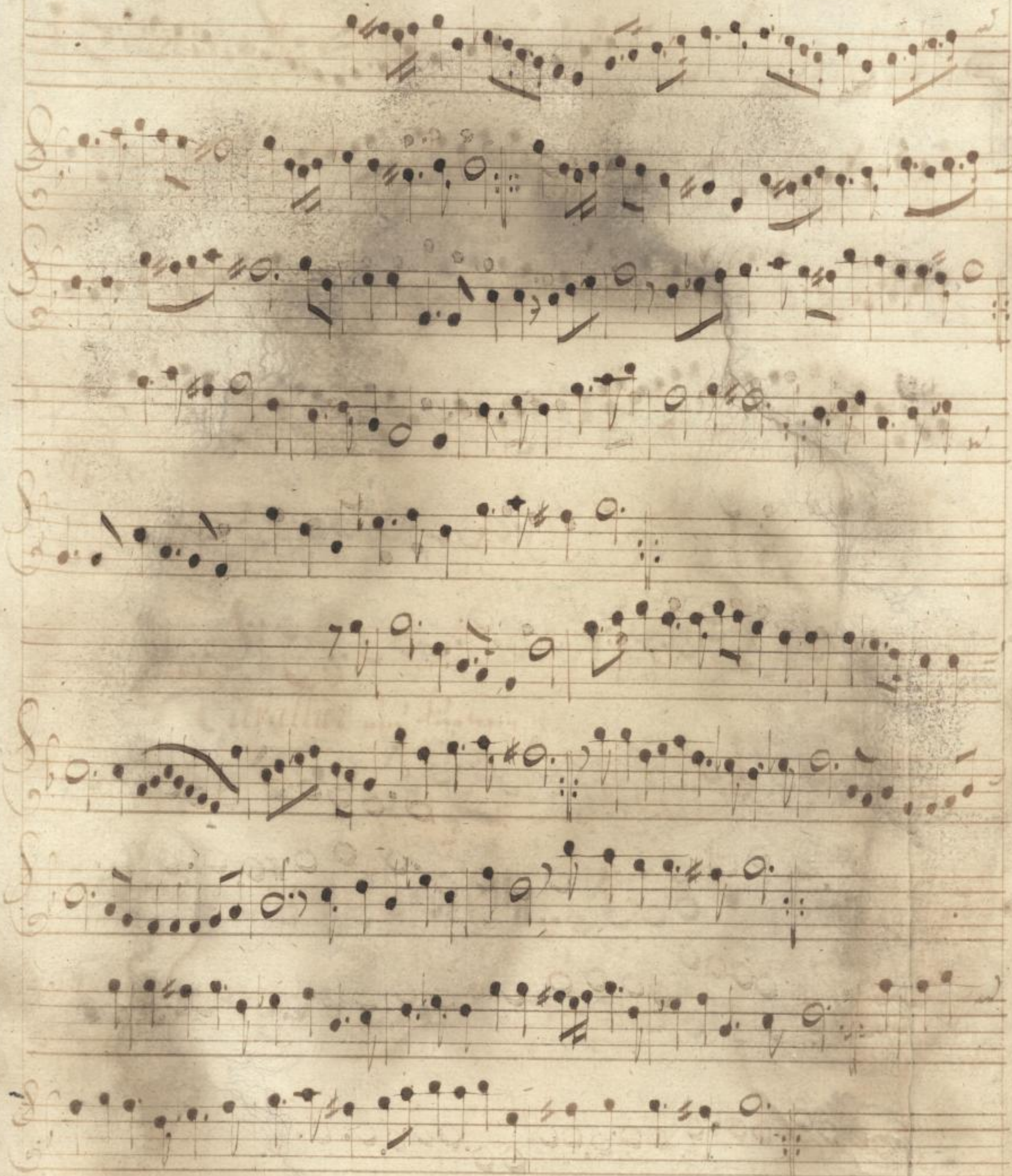
This page contains a handwritten musical score on ten staves. The notation is in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p.' (piano) and 'f.' (forte) are visible. The score is written in a cursive, historical style, with some ink bleed-through from the reverse side of the page.

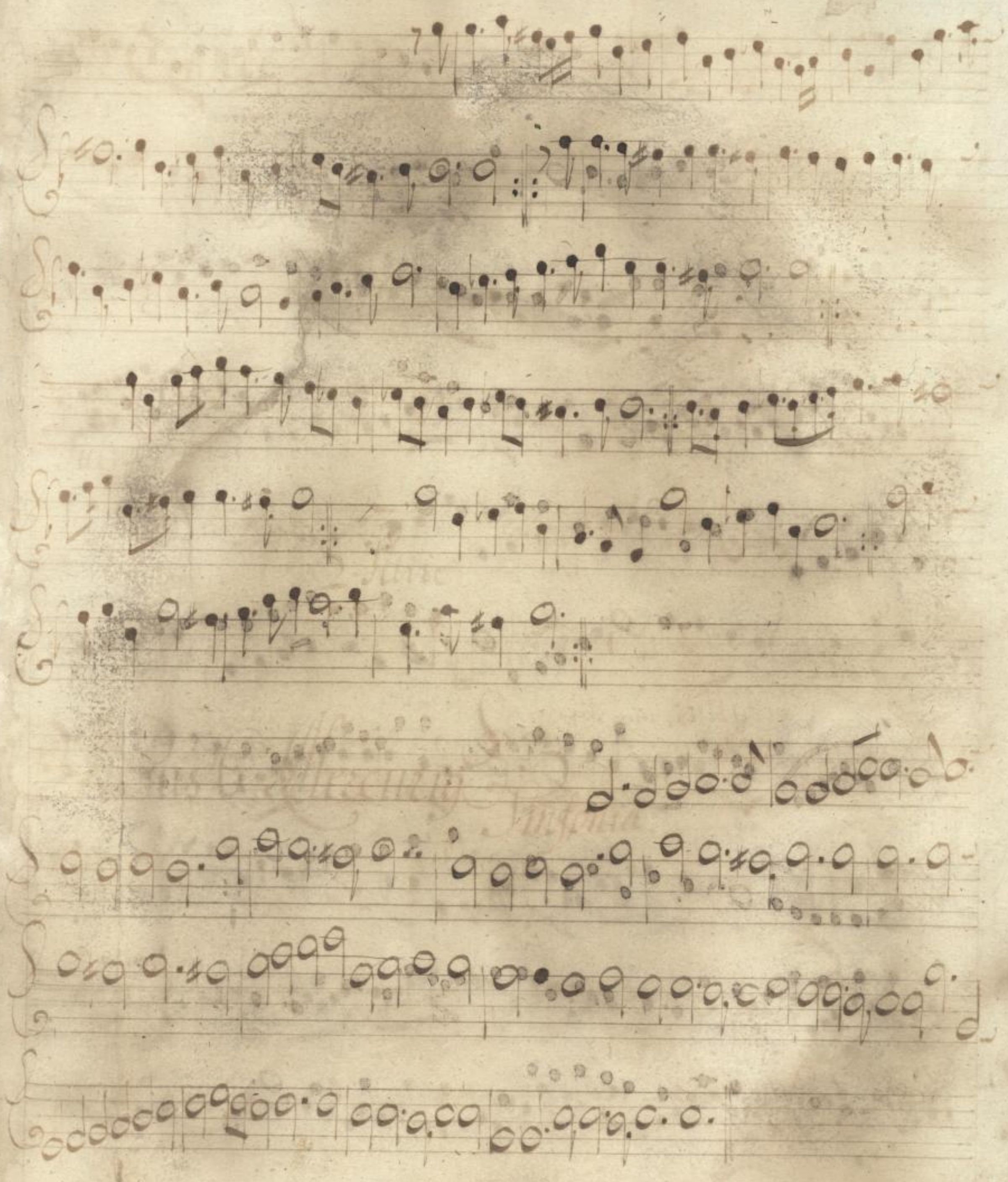




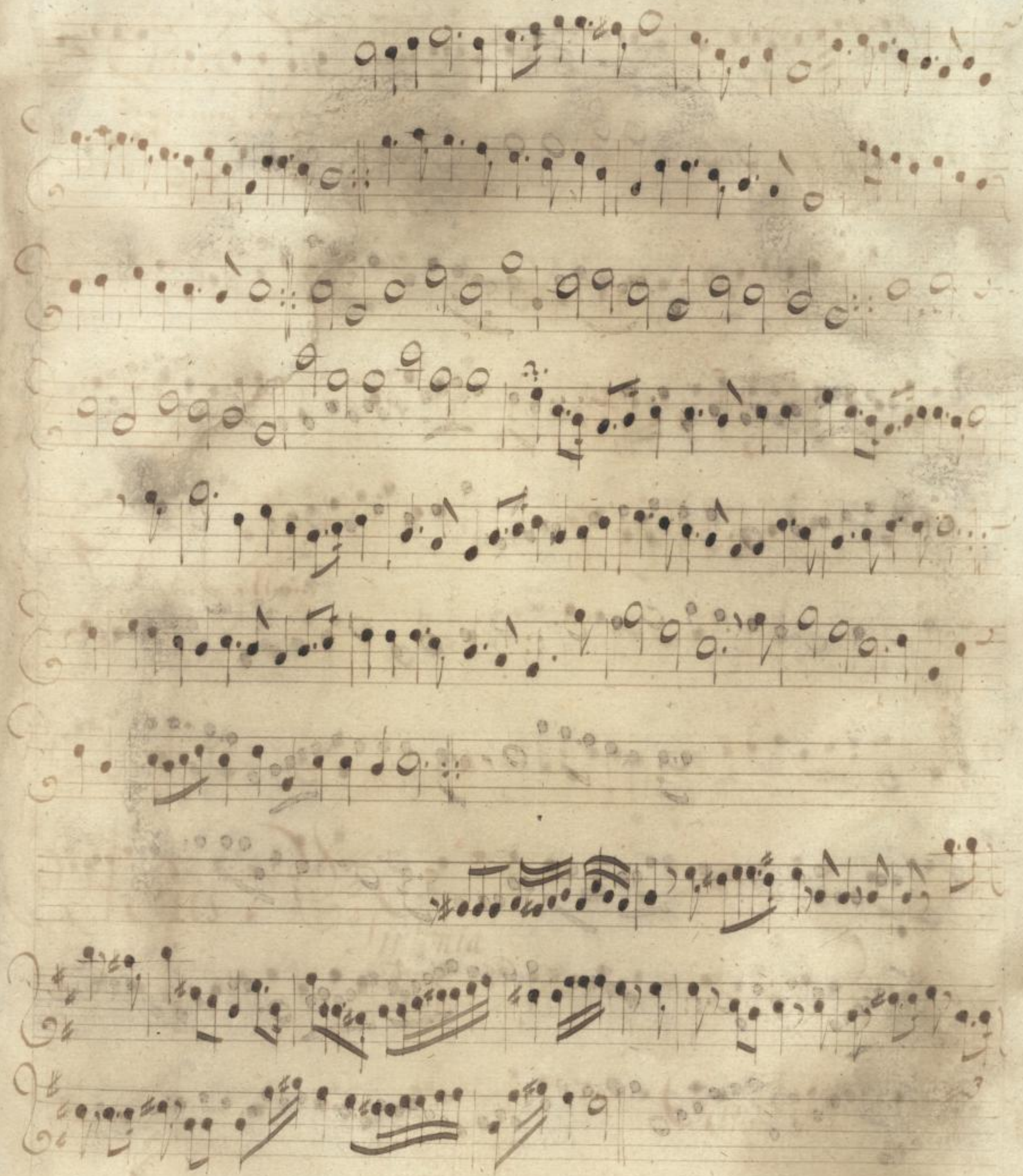


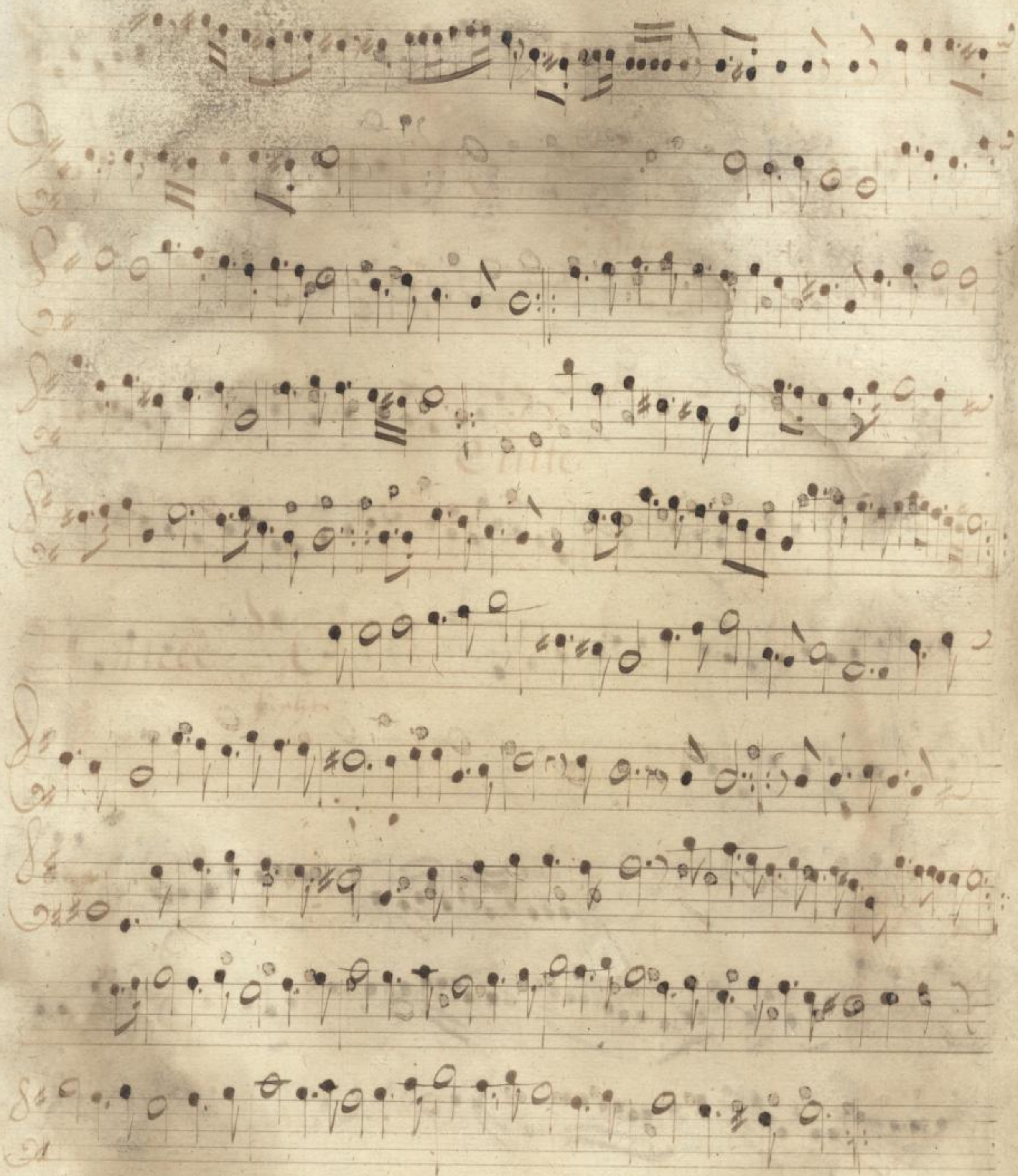




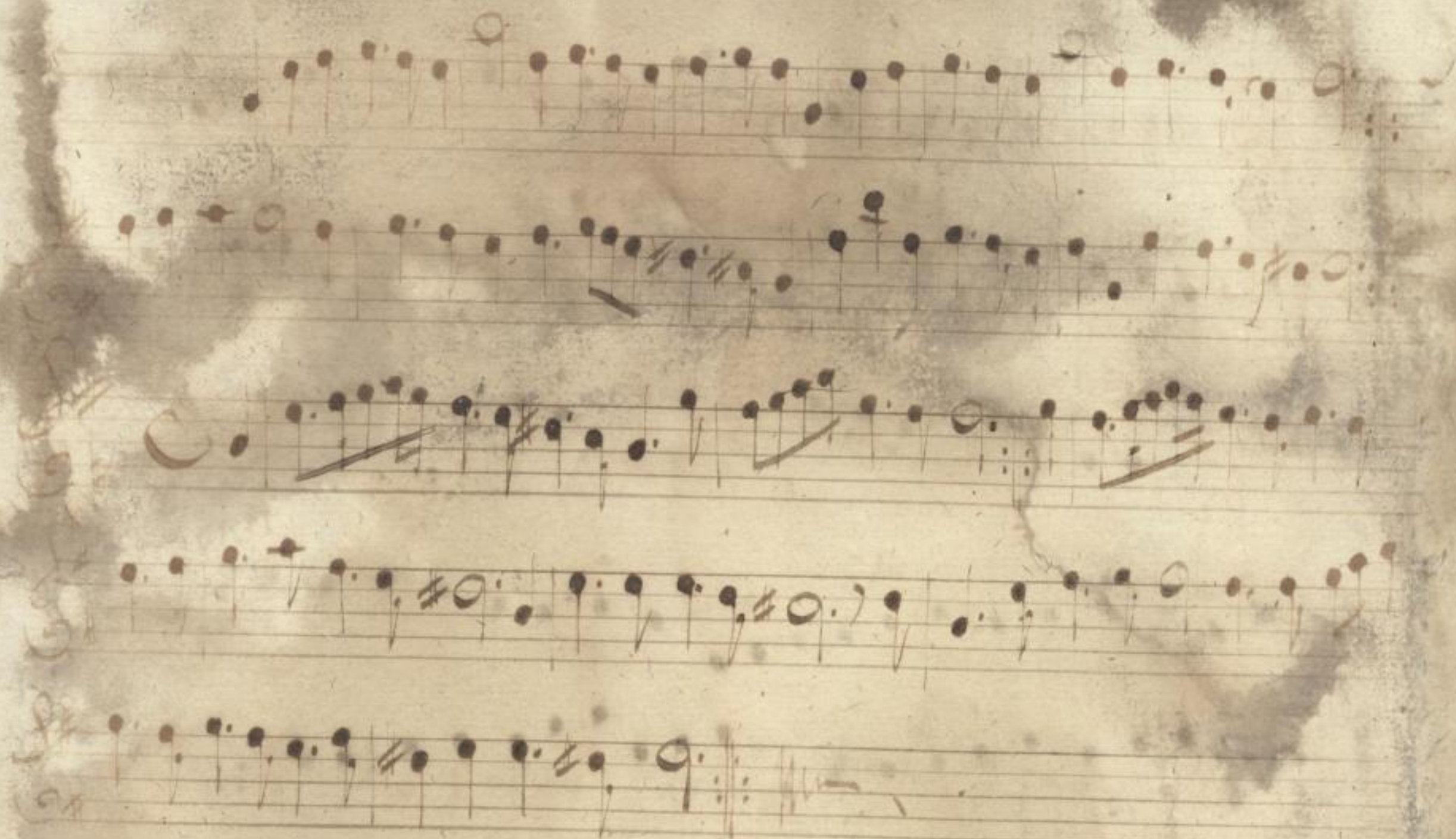








This image shows a page of handwritten musical notation on aged, stained paper. The page contains ten staves of music. The notation is written in dark ink and includes various note values, rests, and clefs. The paper is discolored with age, showing significant staining and foxing, particularly on the right side. The handwriting is somewhat irregular, typical of older musical manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues across the staves with various rhythmic patterns and melodic lines. The final staff ends with a double bar line and repeat dots.



Man. $\frac{2}{F|31}$

14

7

Handwritten in brown ink:
A large, ornate initial 'D' on the left, followed by the word 'Molart' in a cursive script.



Musica	
2	
F	31 _a



79

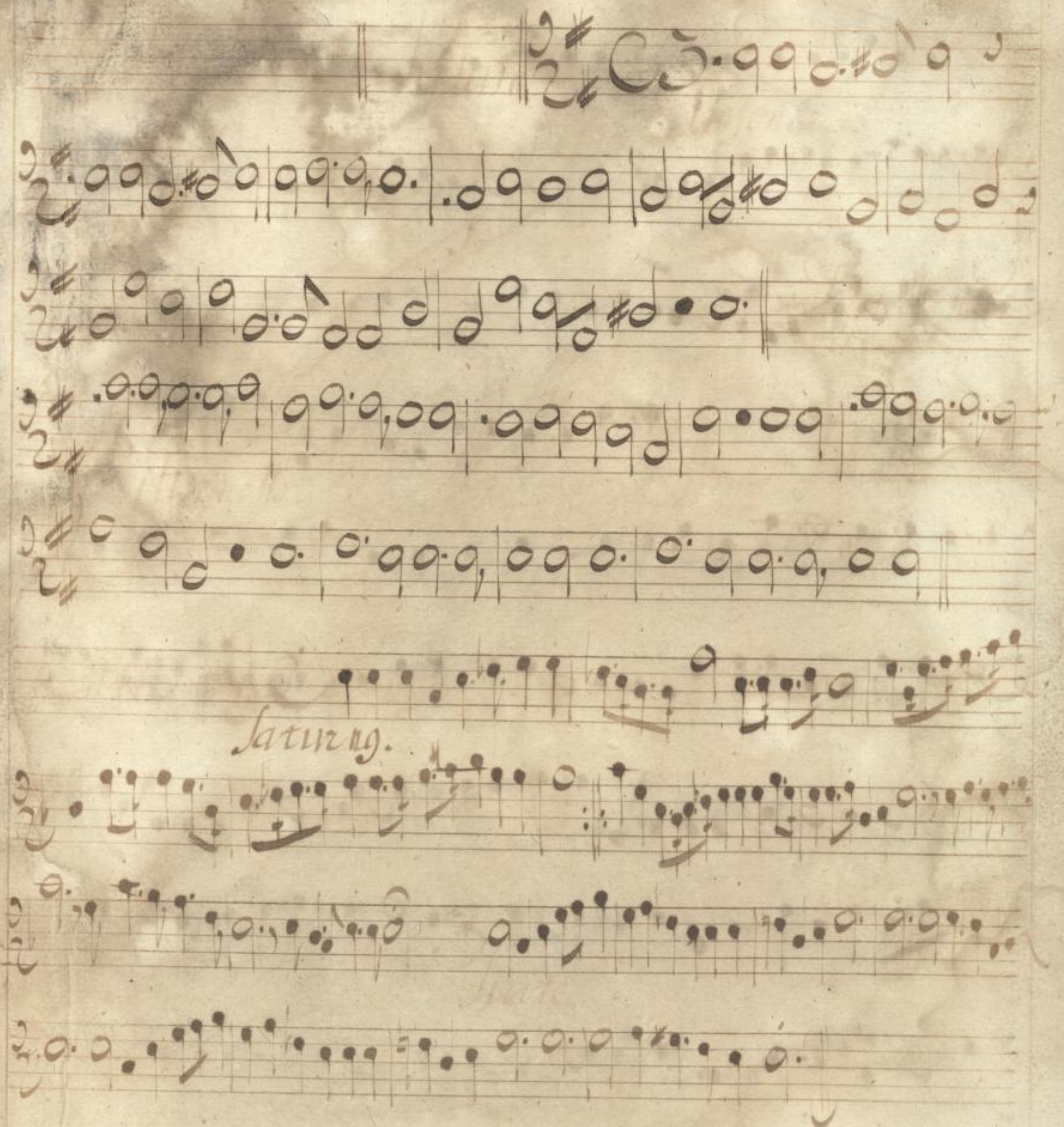
Handwritten title or heading, likely in German, appearing at the top of the page.

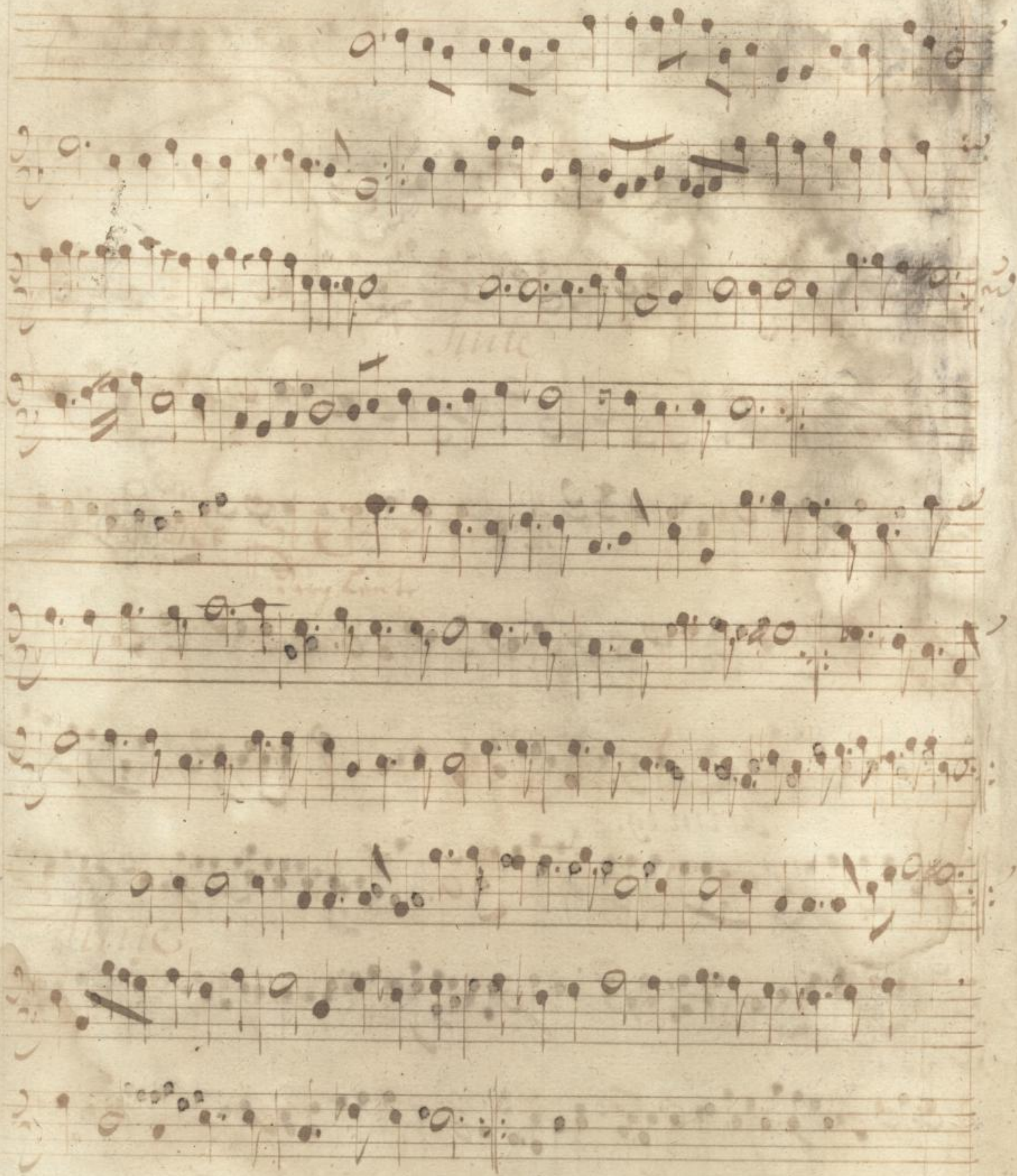
Handwritten text, possibly a date or a reference number, located below the title.

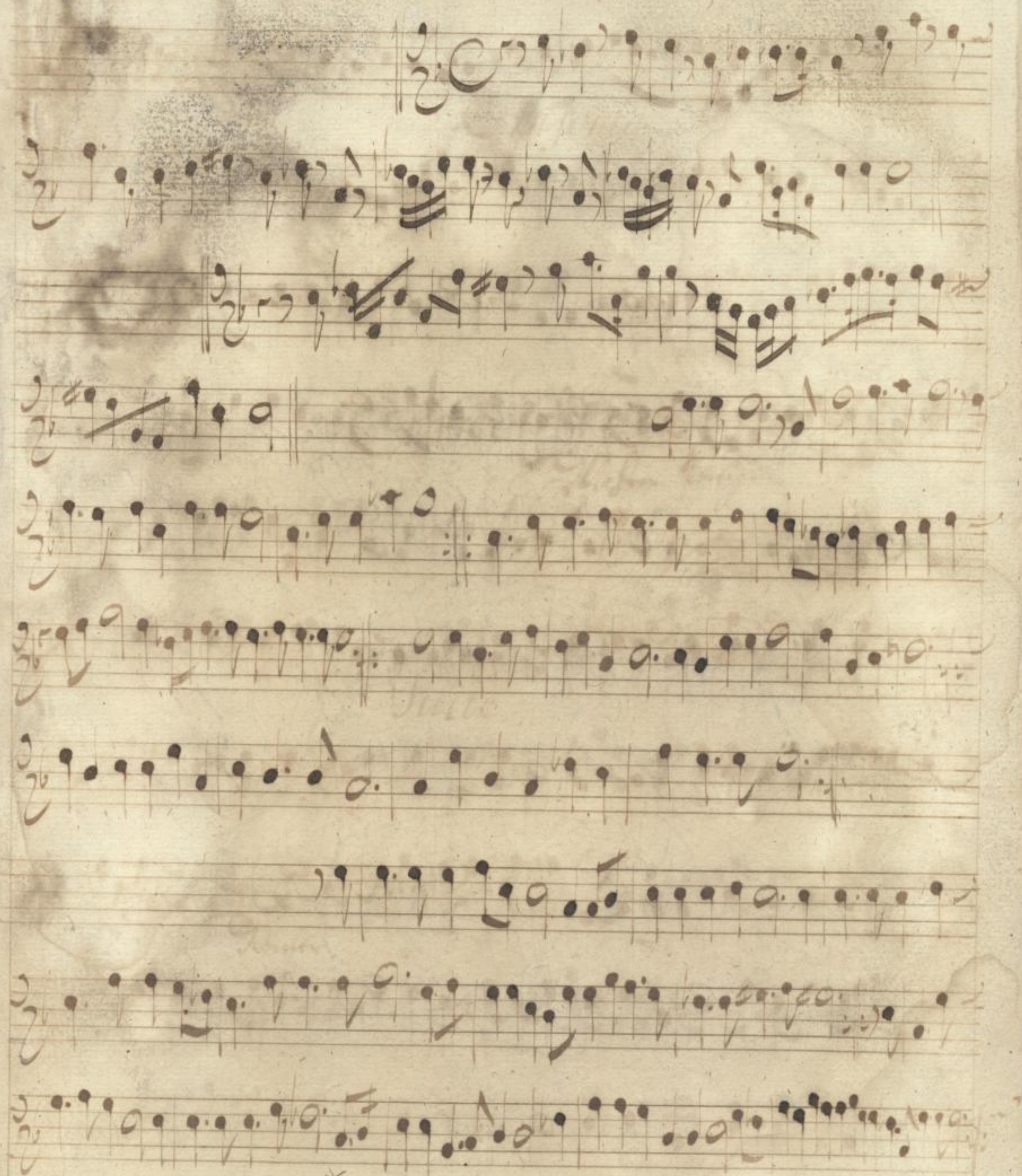
Main body of handwritten text, consisting of several lines of script.

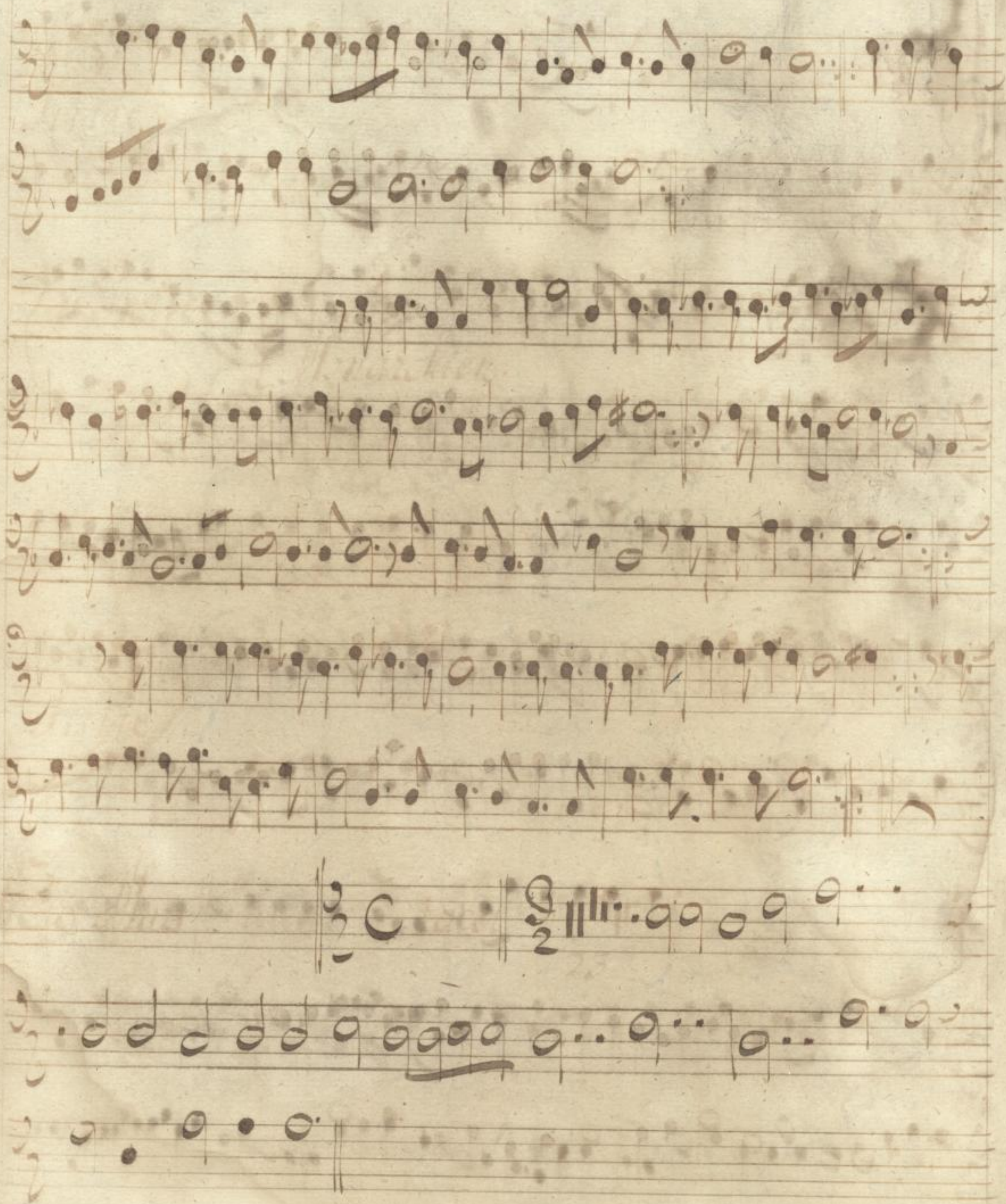
Handwritten text, possibly a signature or a closing phrase.

Handwritten text, possibly a signature or a closing phrase.

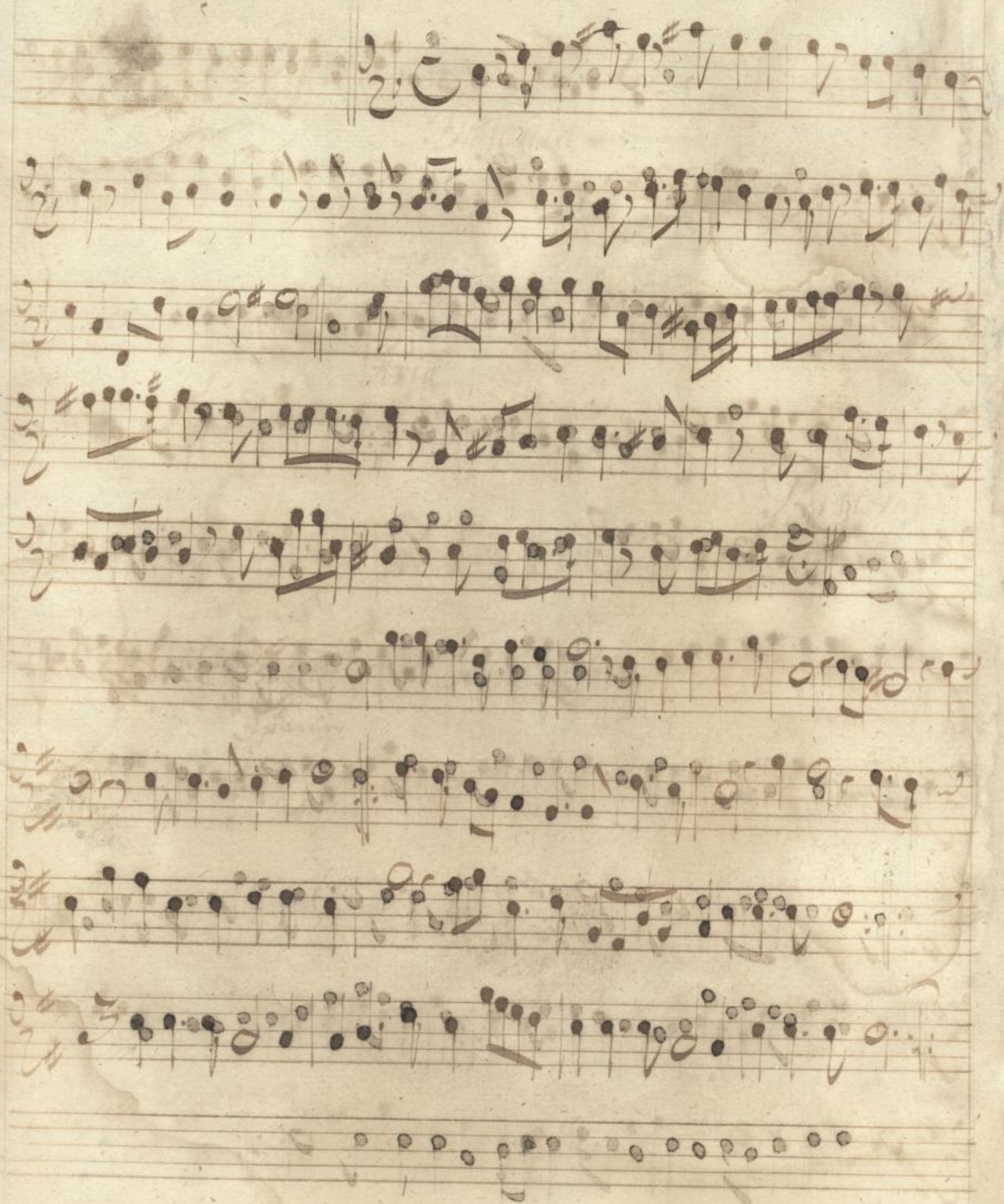


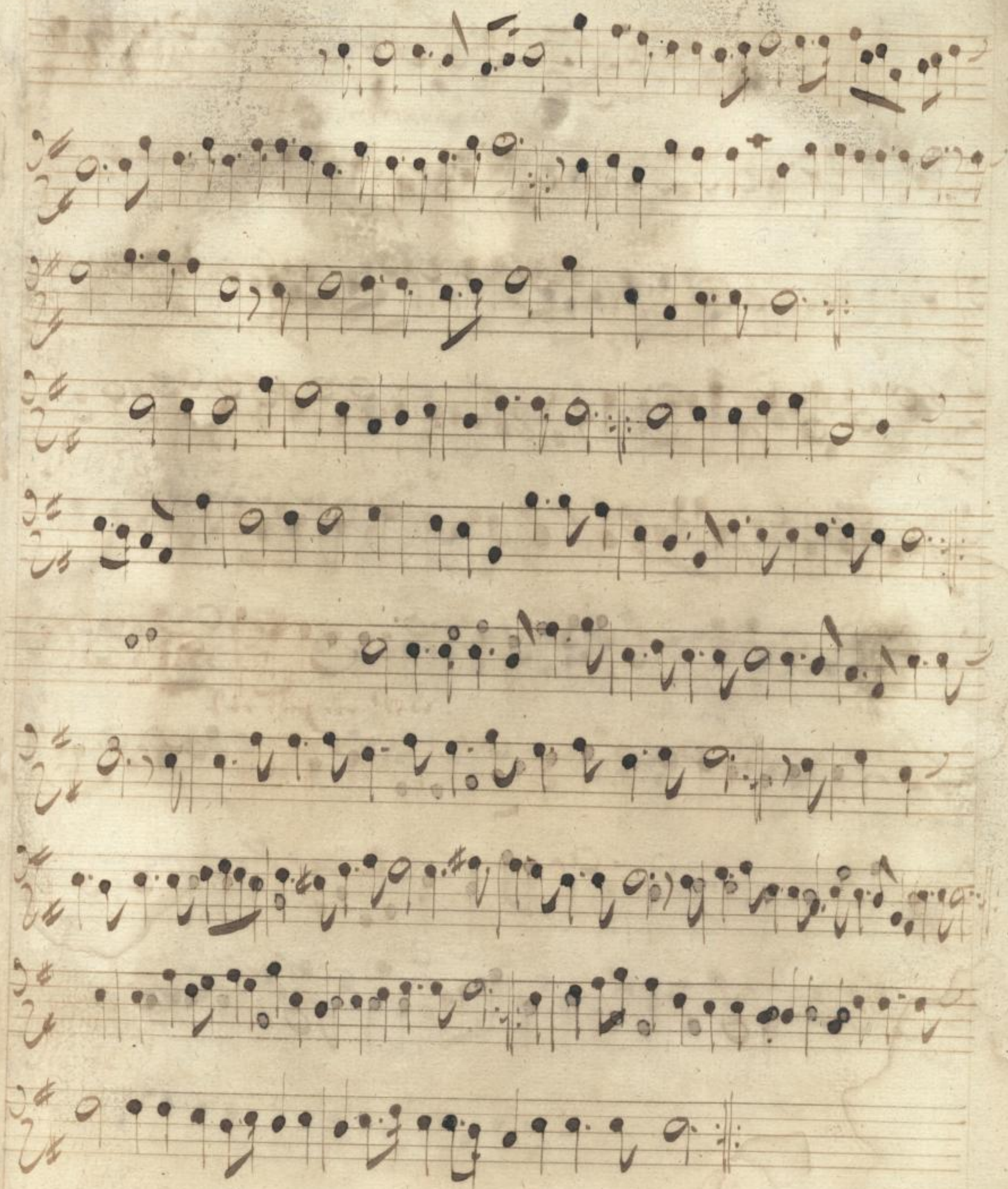


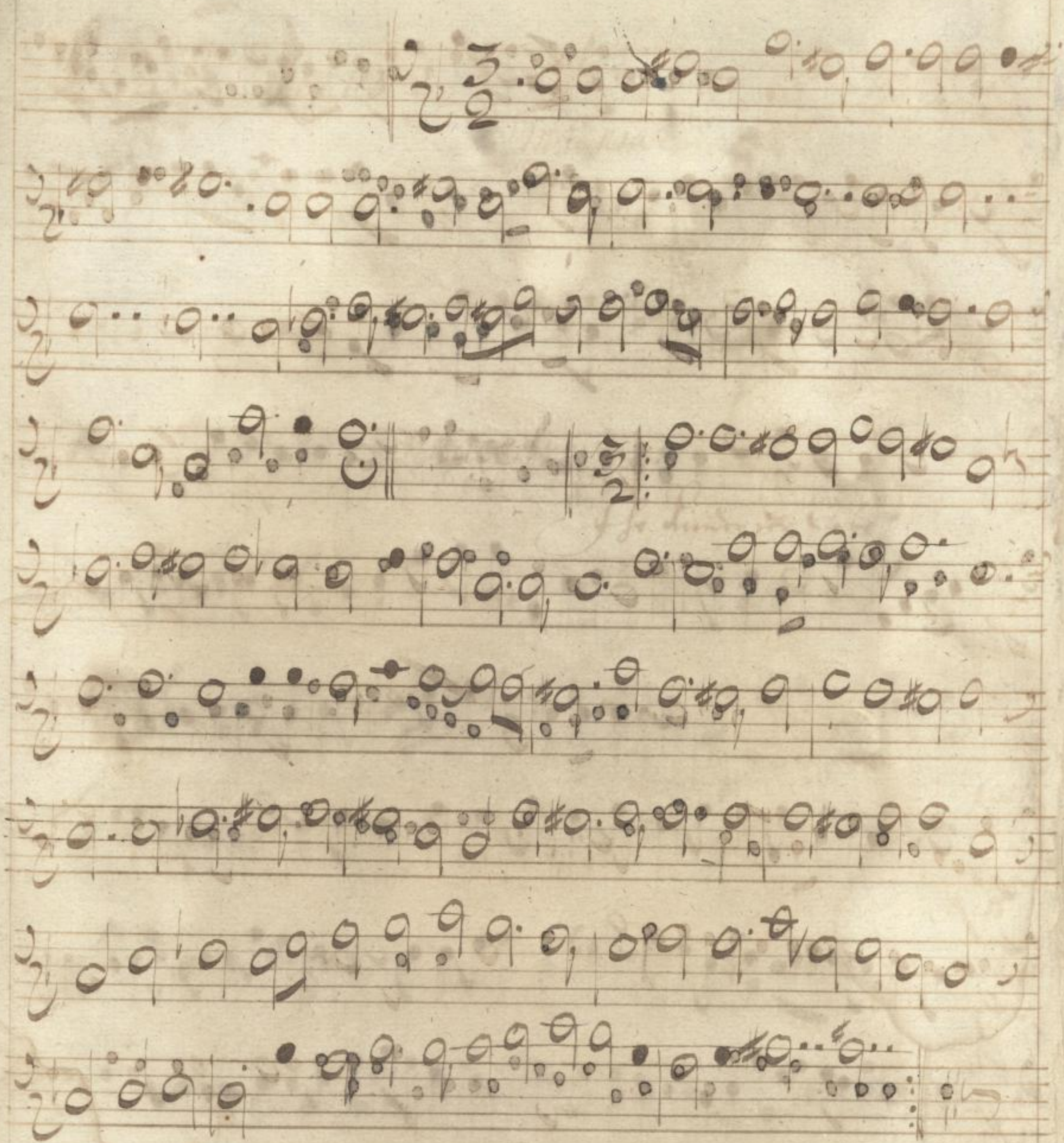




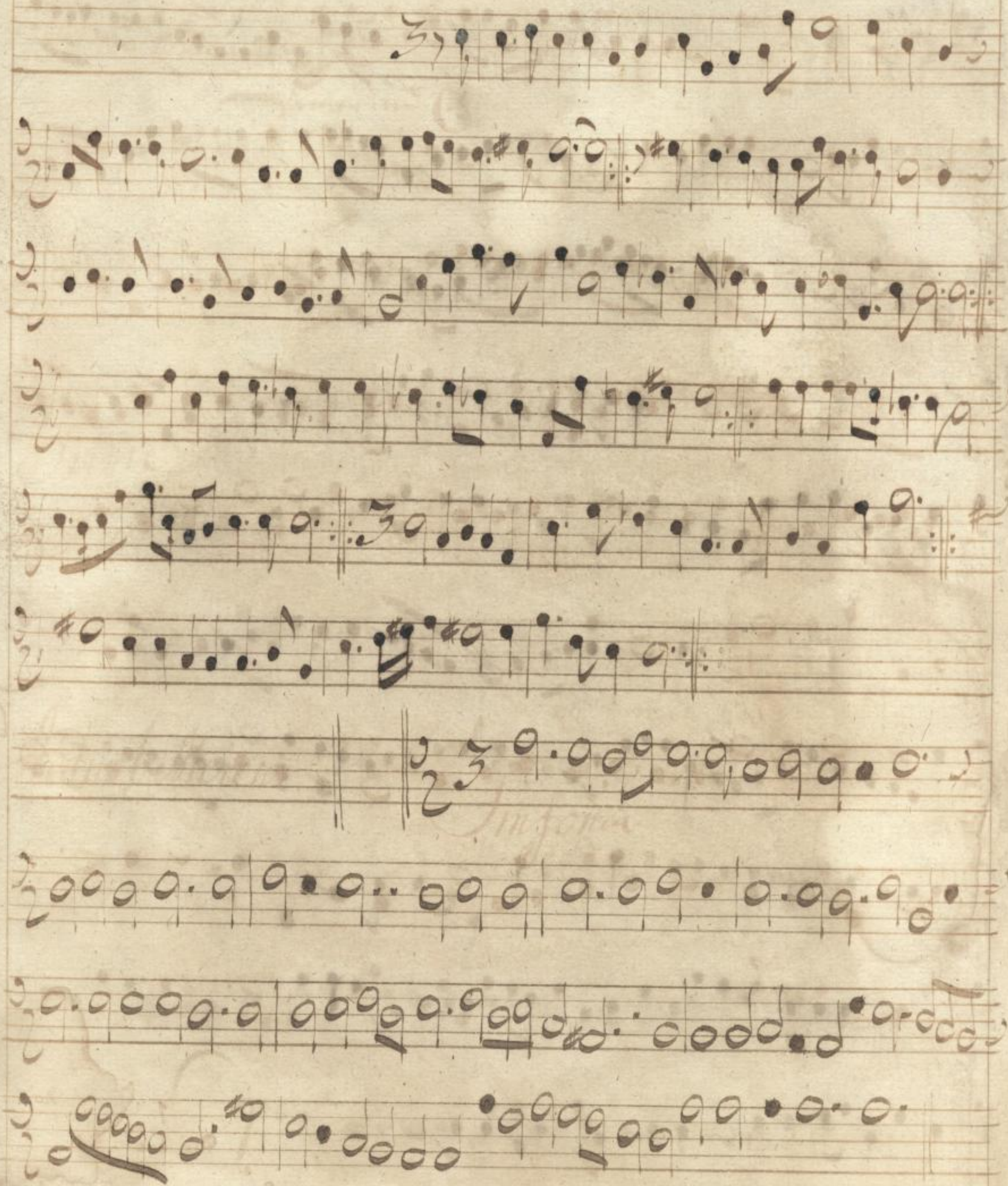


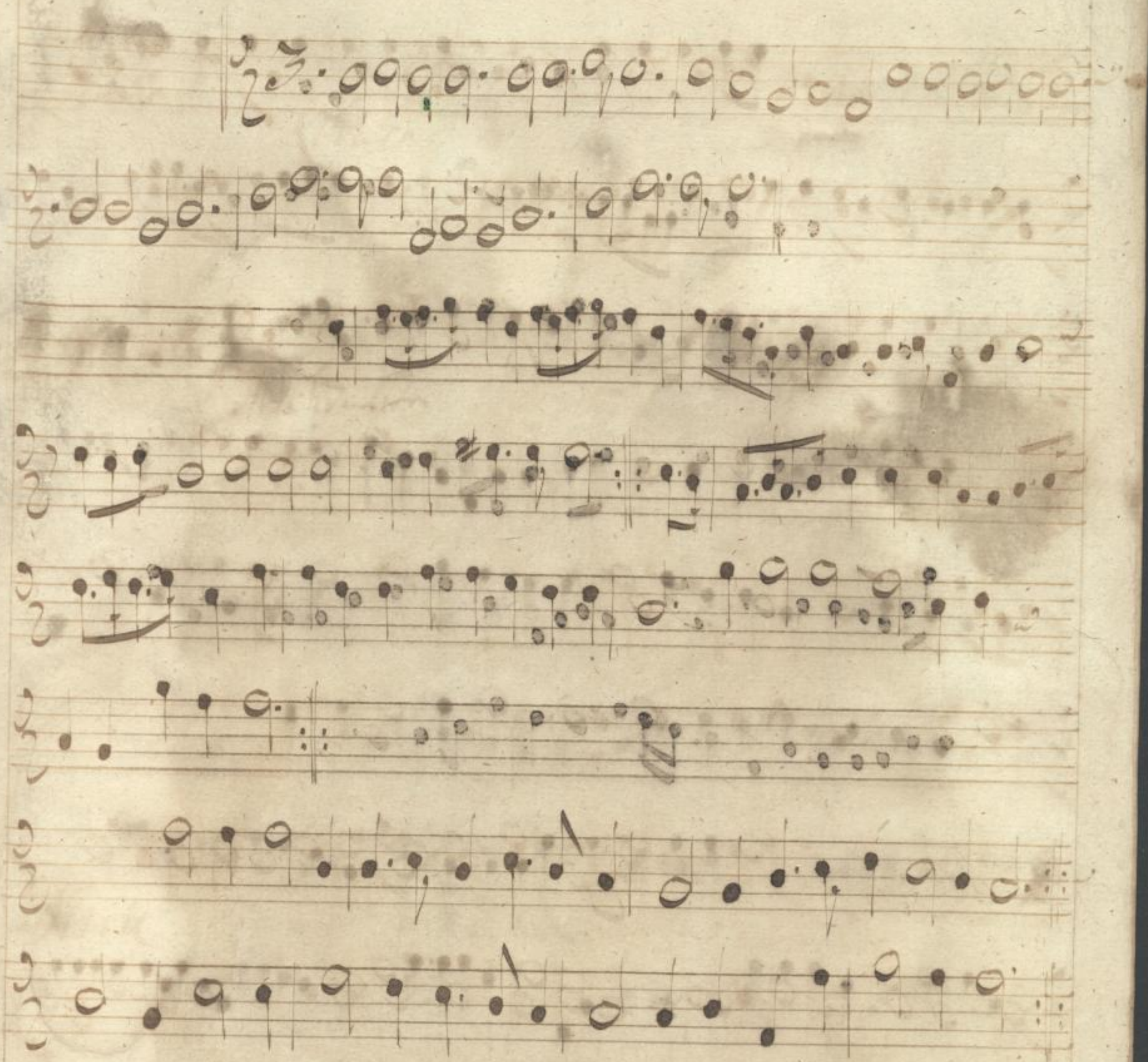






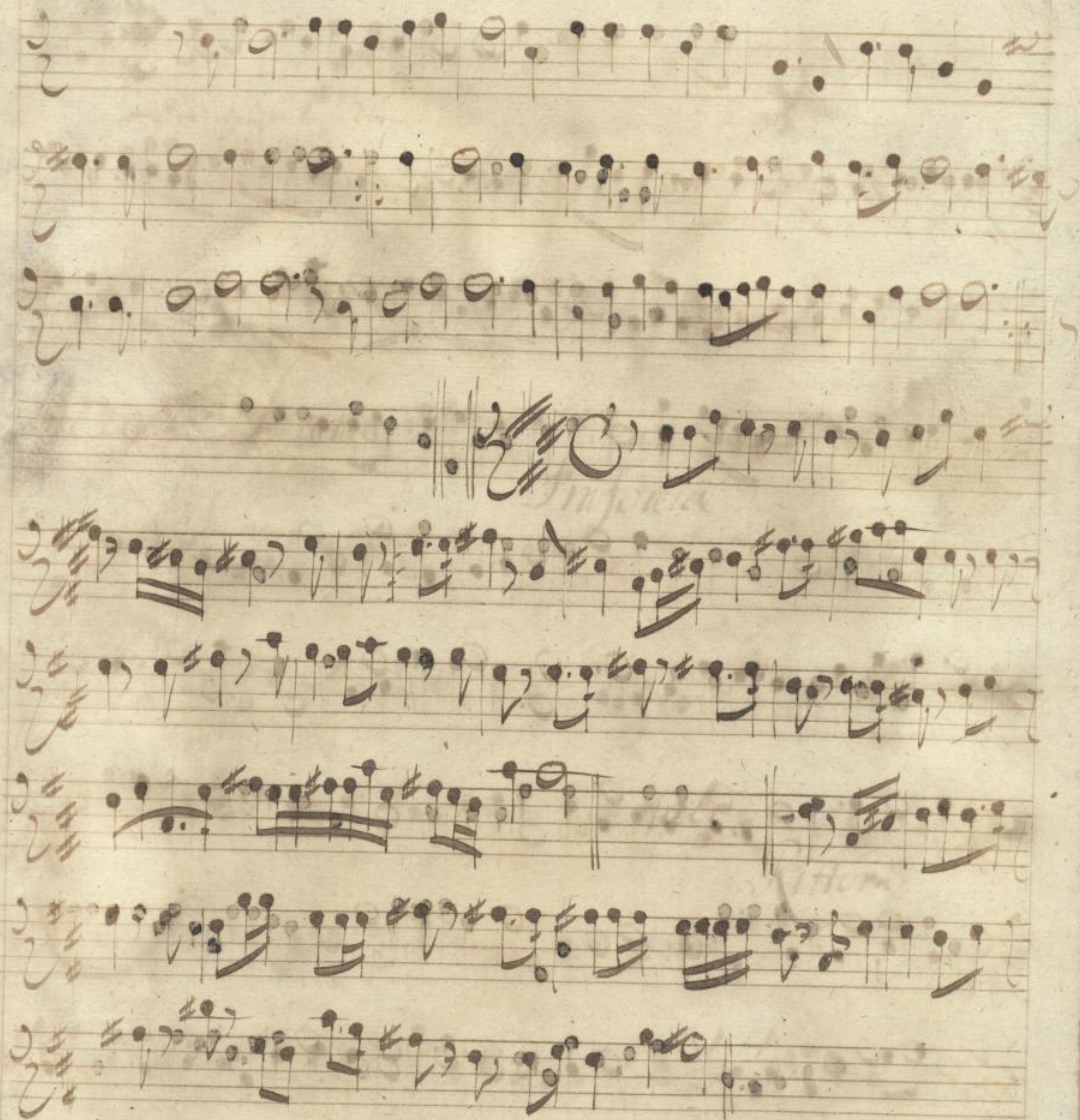


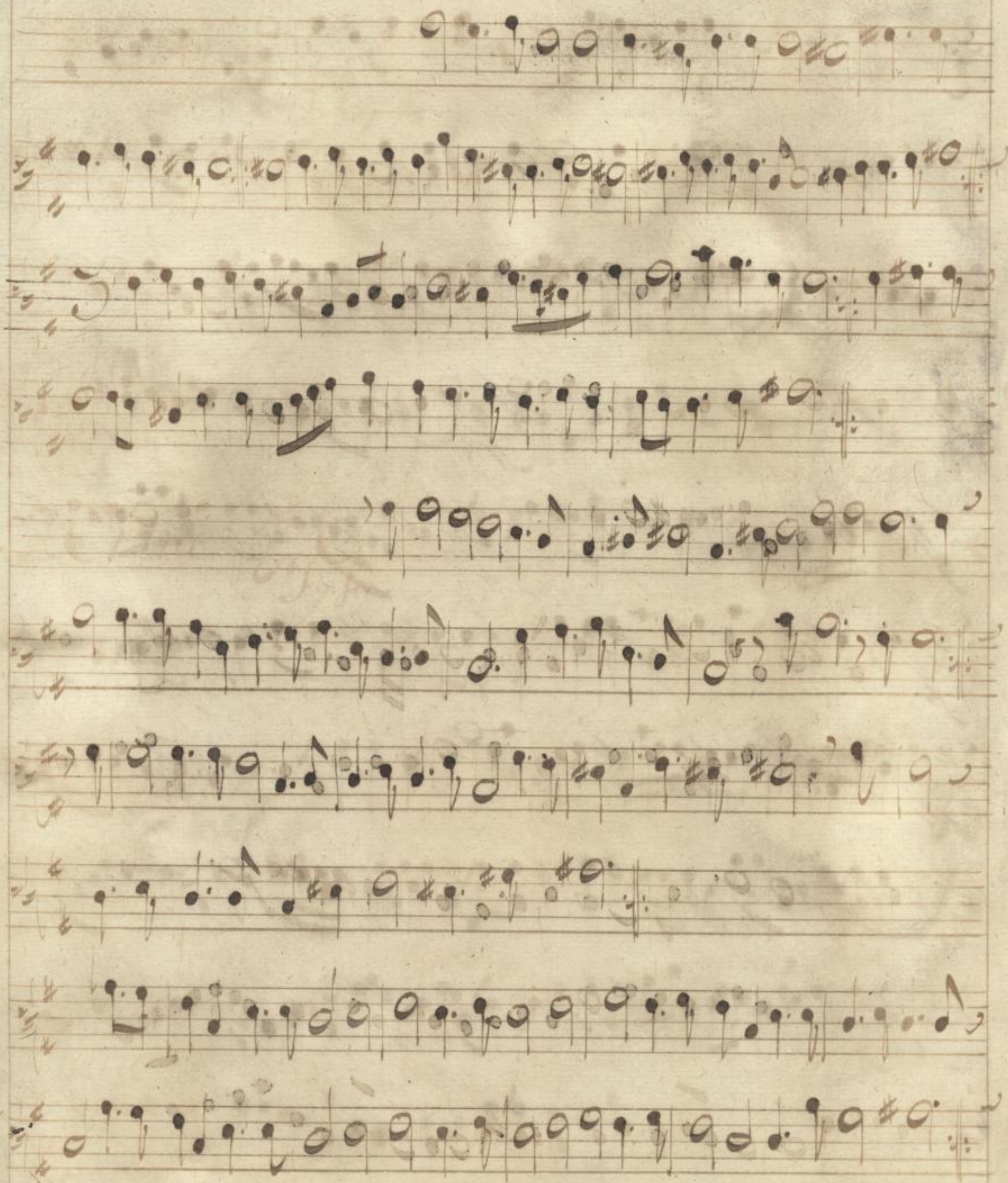


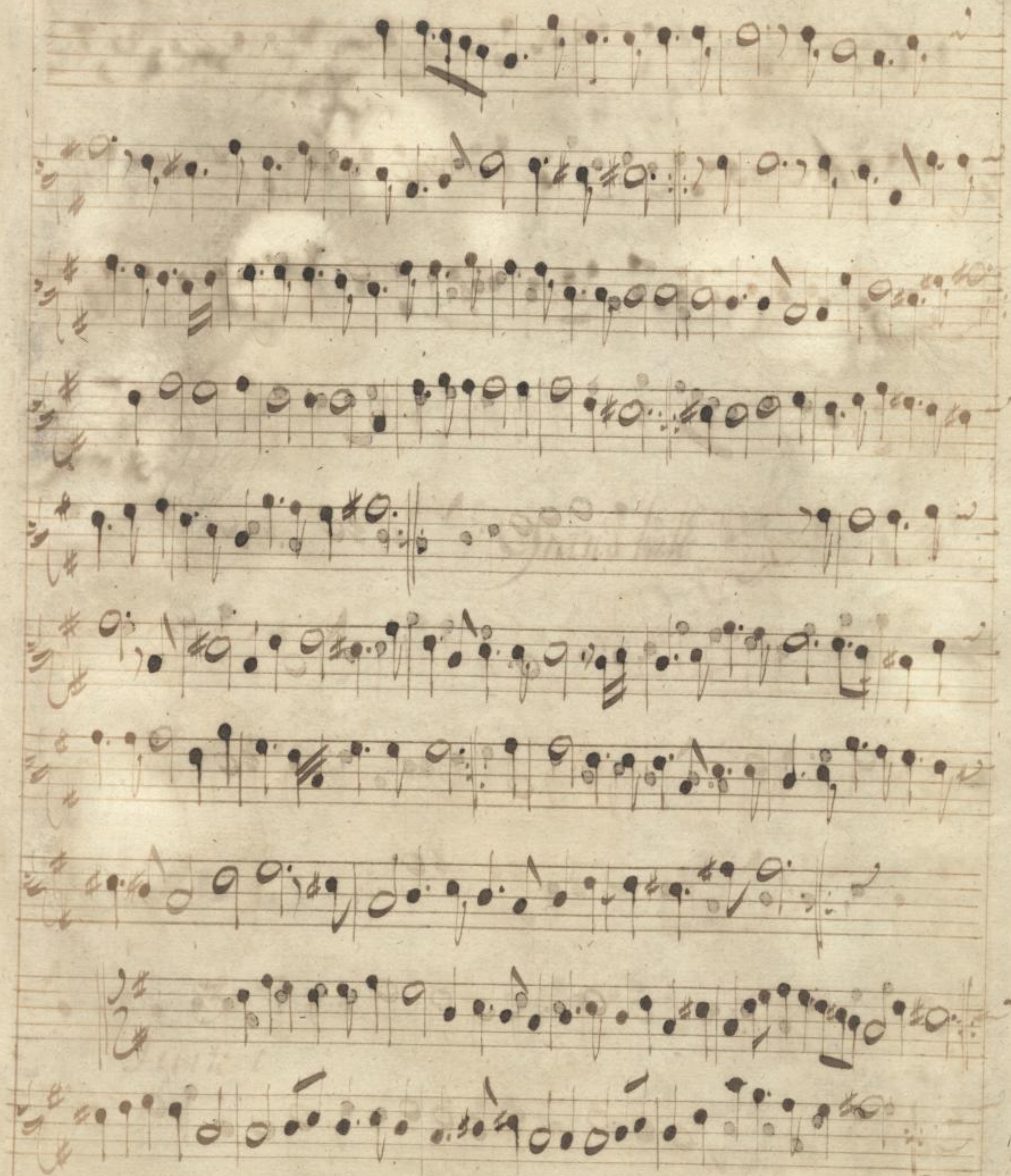


Verte









Verte.





Min $\frac{2}{F/31}$

15

244
KOB 2



Mus. 2-F-31a

B 44 H

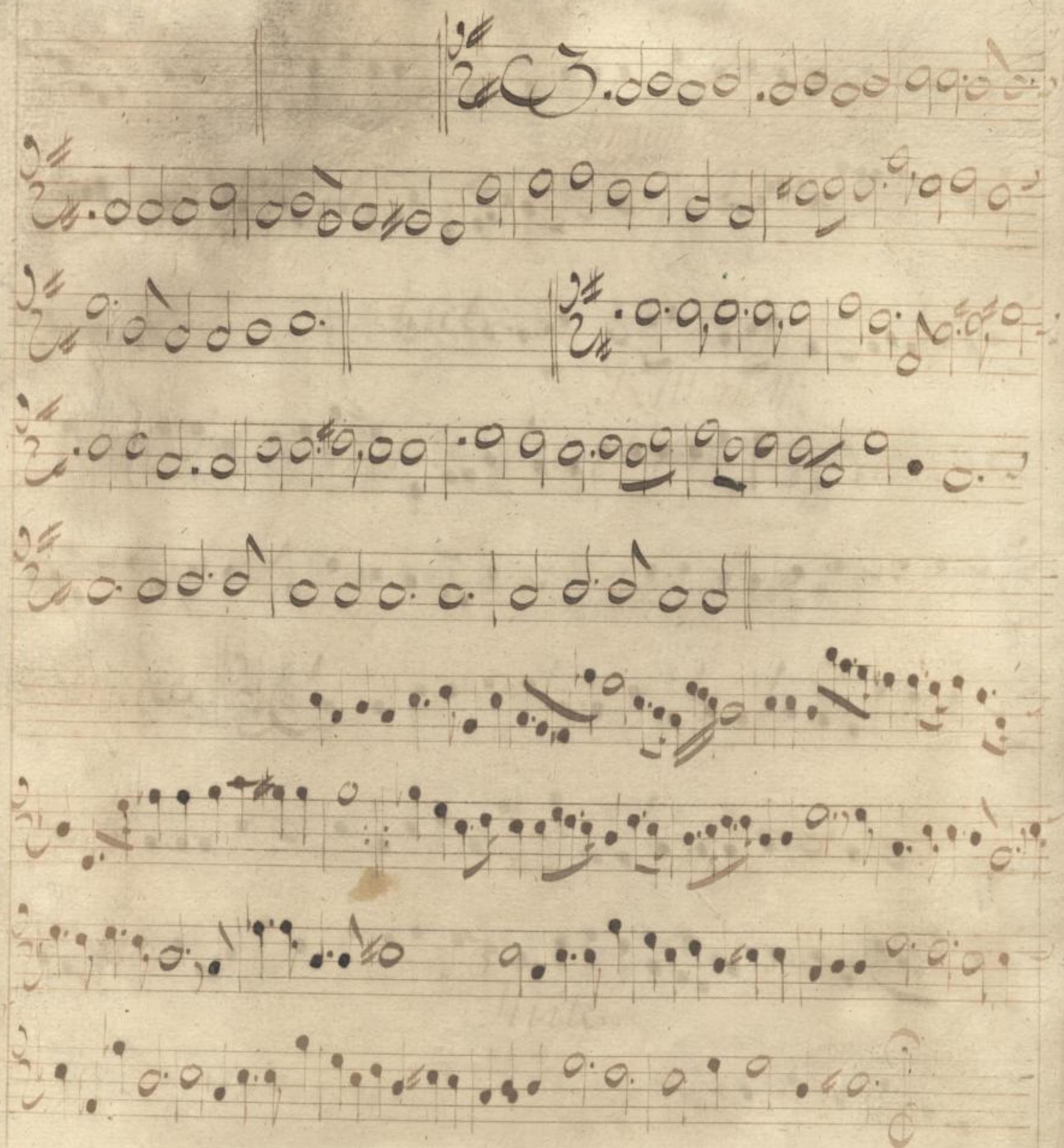
Ständische Landesverfassung in Preußen

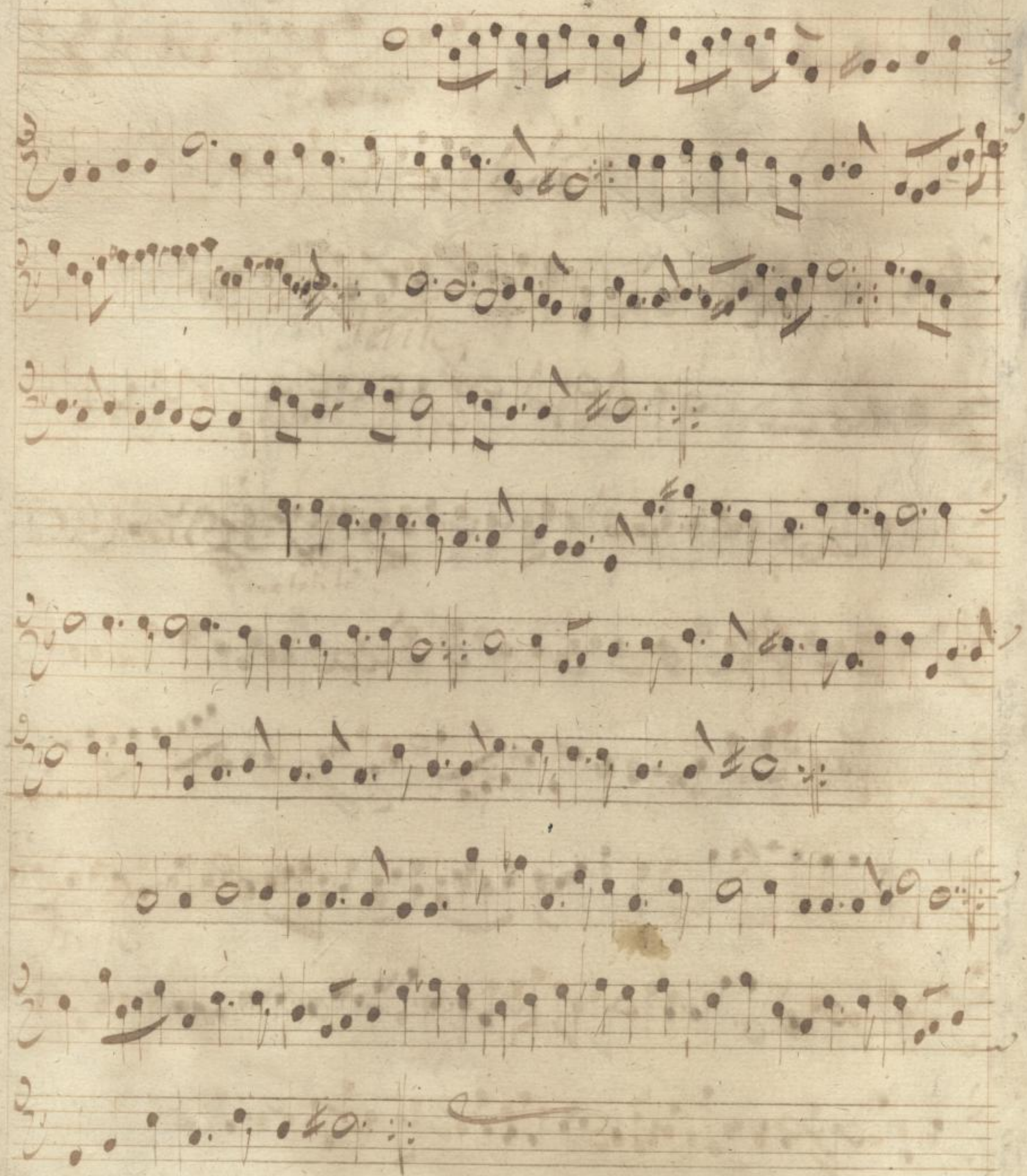
Einleitung

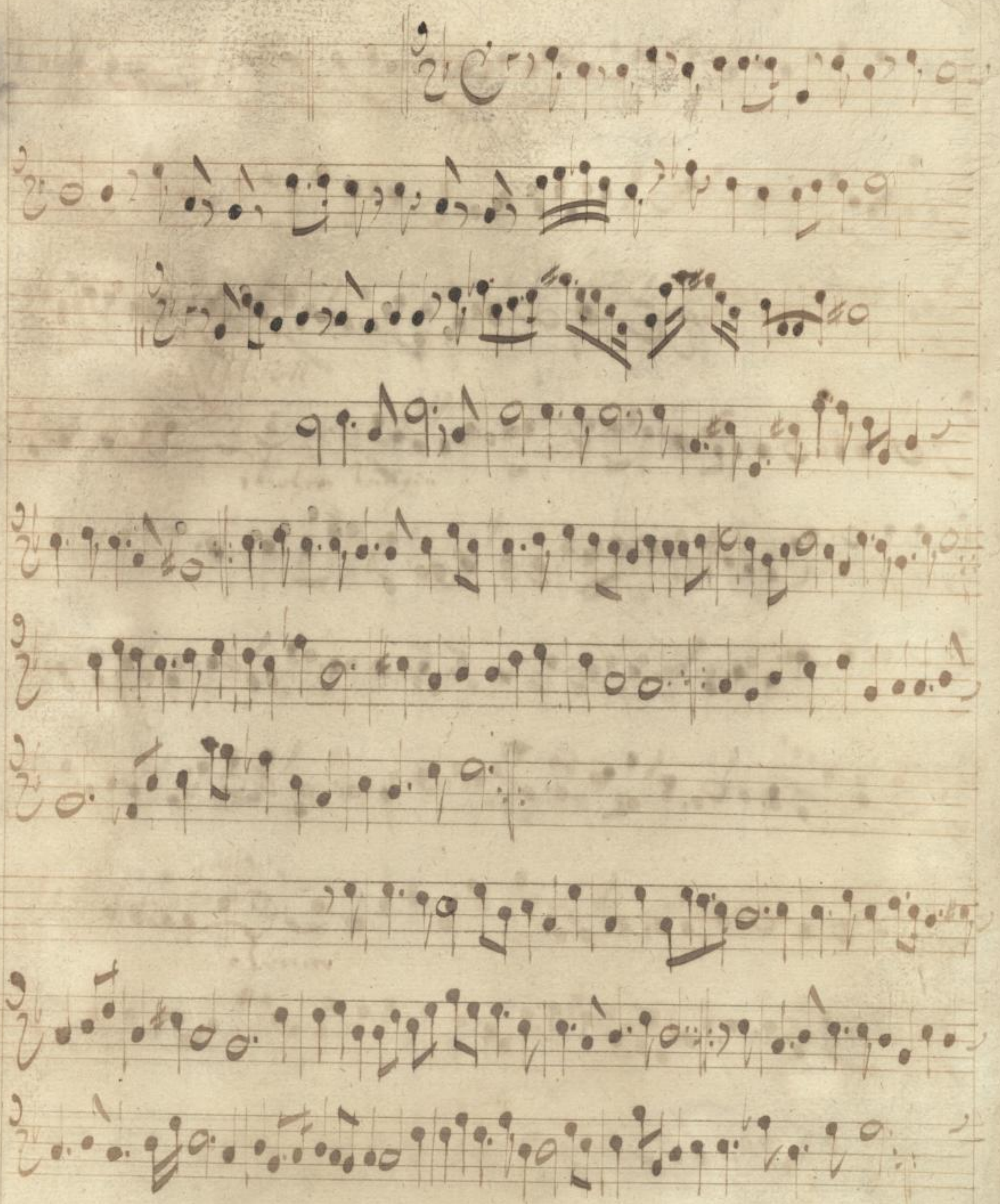
Die Ständische Landesverfassung in Preußen ist eine wichtige Grundlage für die Entwicklung der preussischen Verfassung. Sie ist die Grundlage für die Entwicklung der preussischen Verfassung. Sie ist die Grundlage für die Entwicklung der preussischen Verfassung.

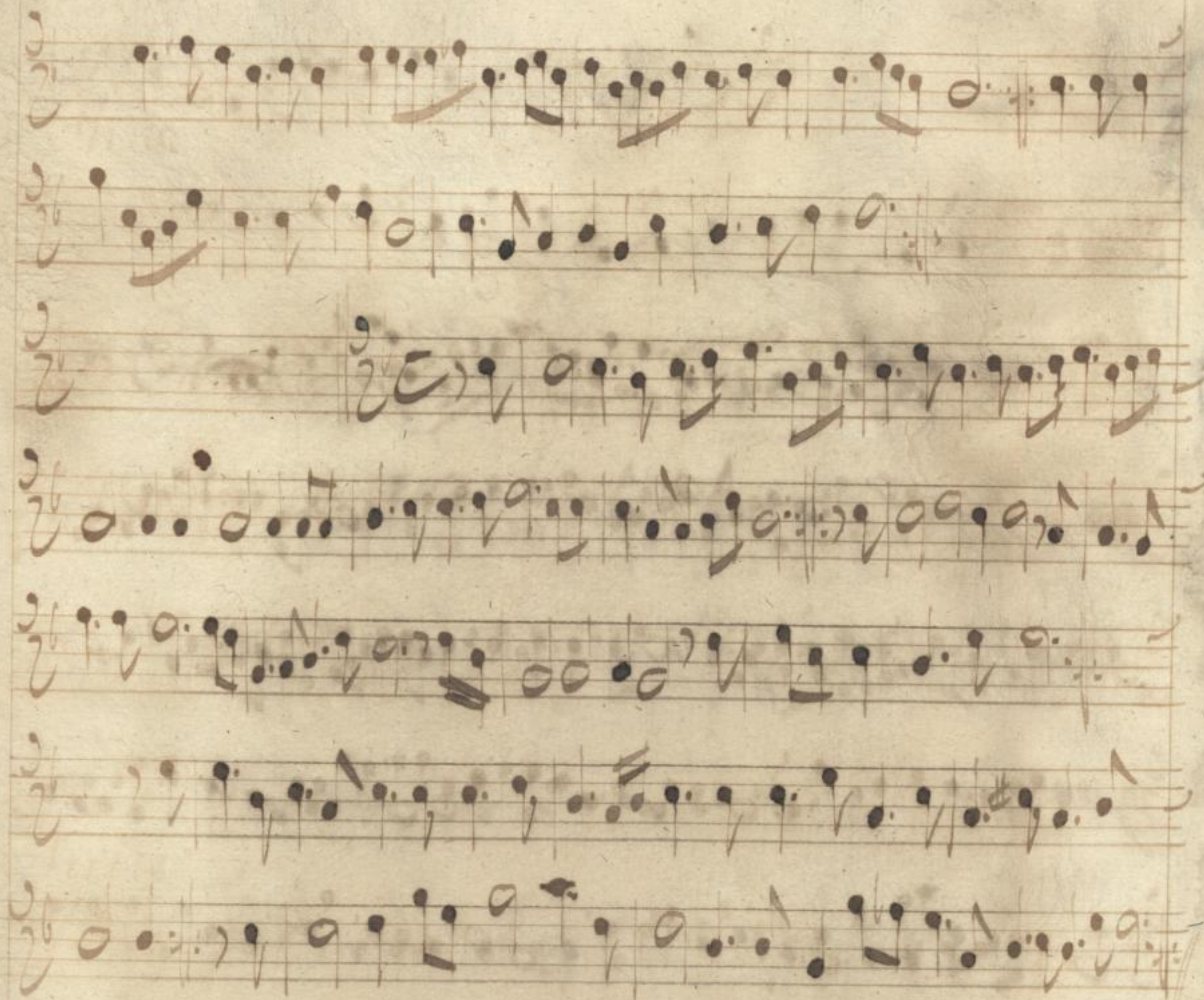
Ständische Landesverfassung in Preußen

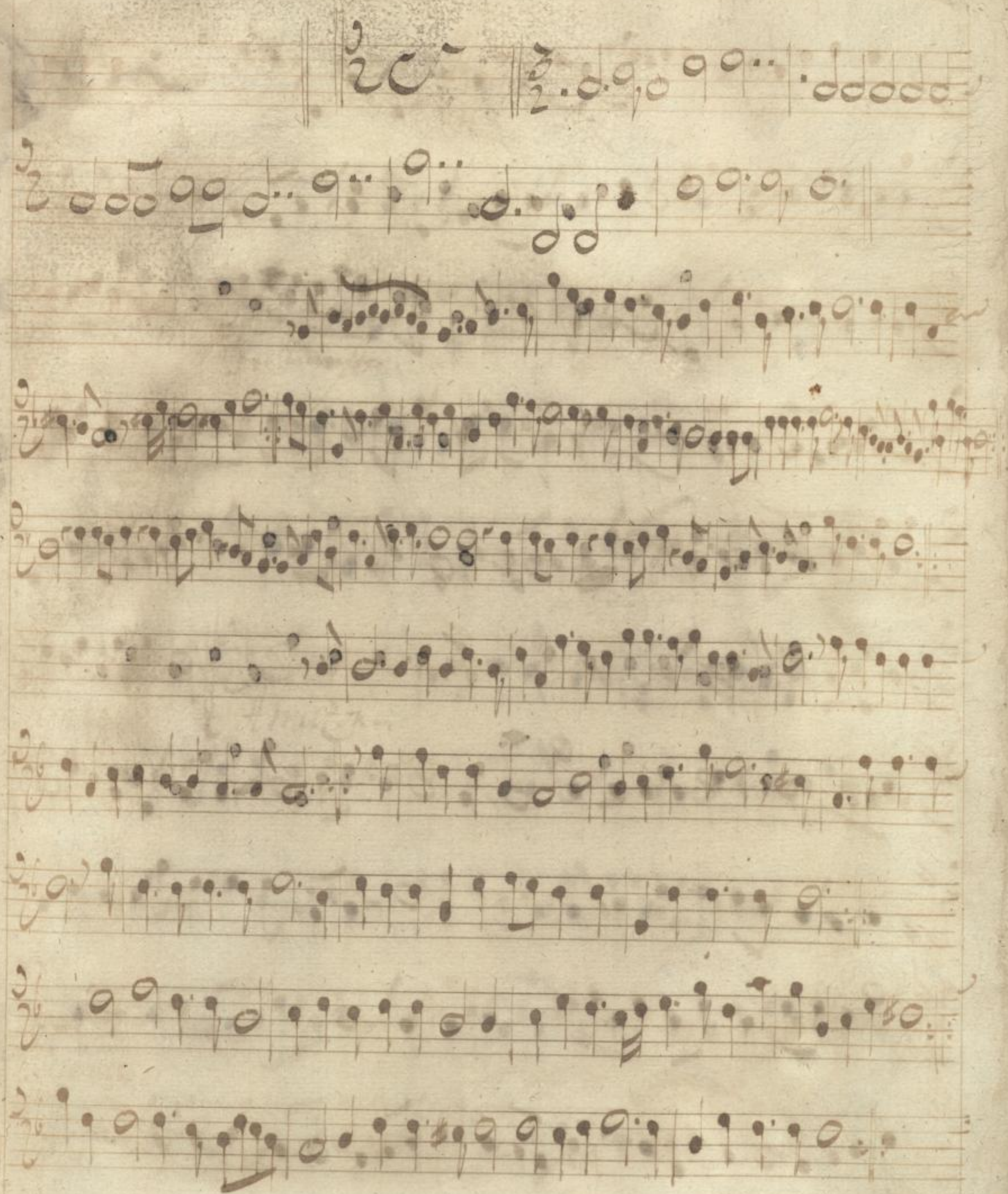
Die Ständische Landesverfassung in Preußen ist eine wichtige Grundlage für die Entwicklung der preussischen Verfassung. Sie ist die Grundlage für die Entwicklung der preussischen Verfassung. Sie ist die Grundlage für die Entwicklung der preussischen Verfassung.

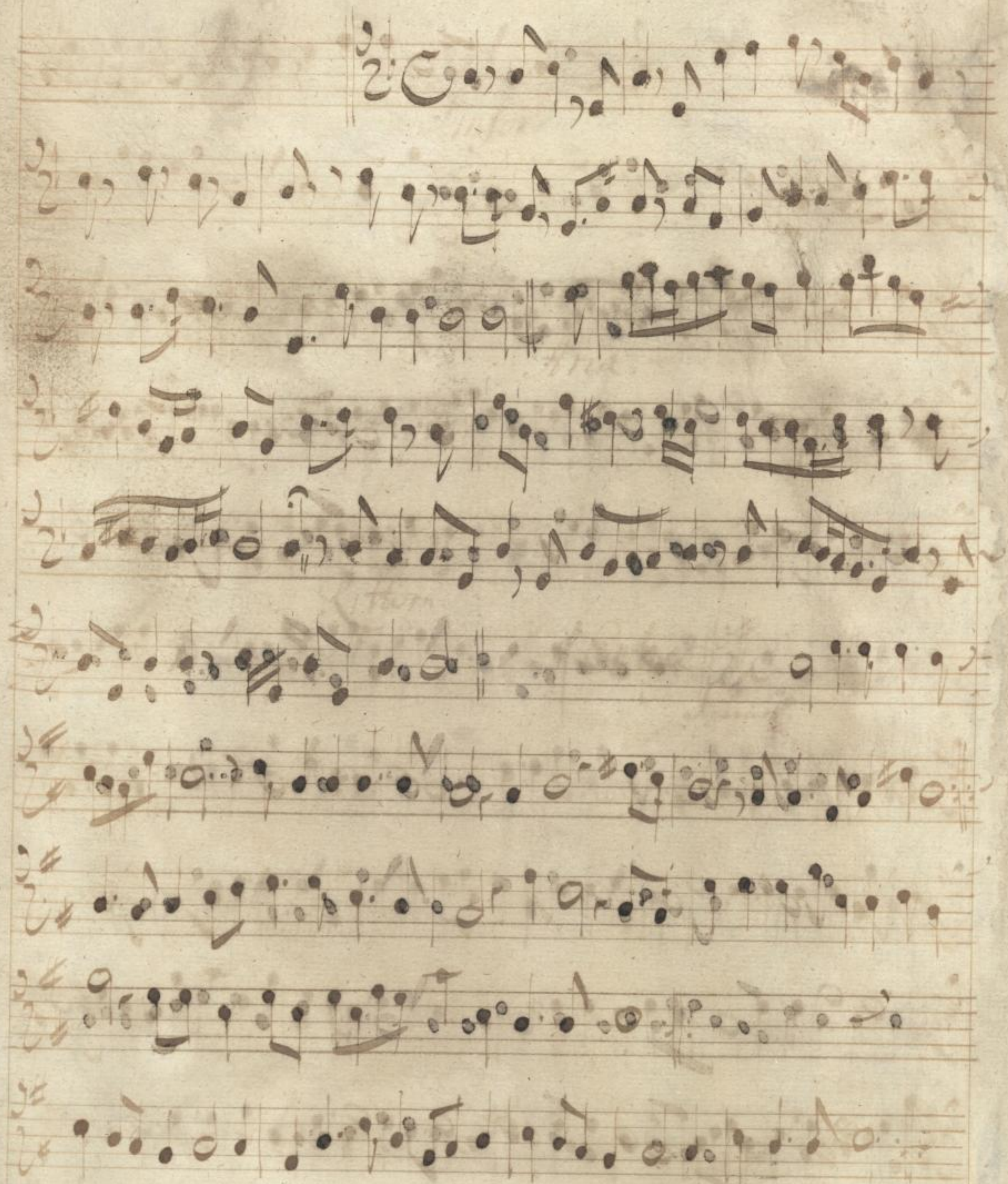


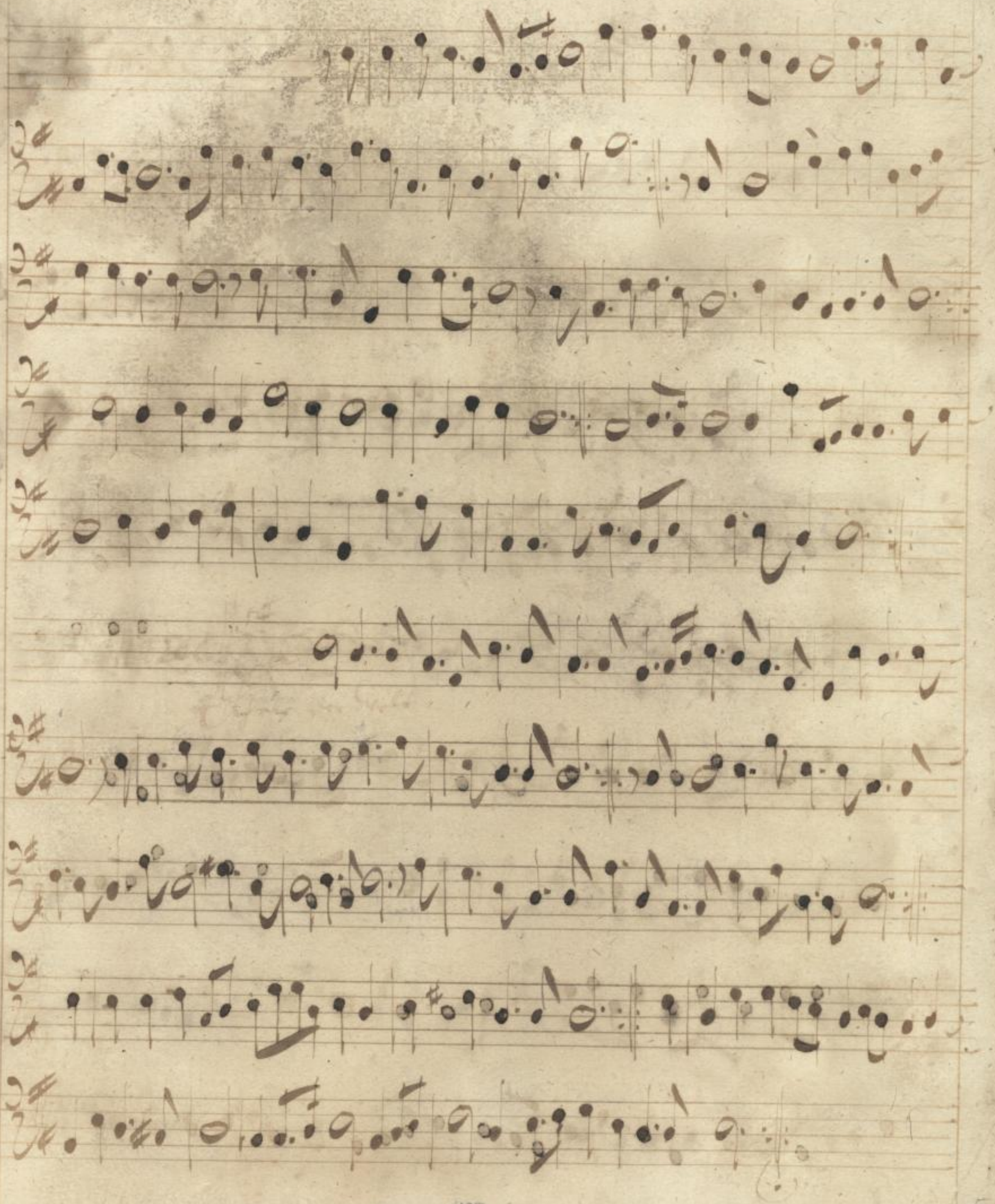


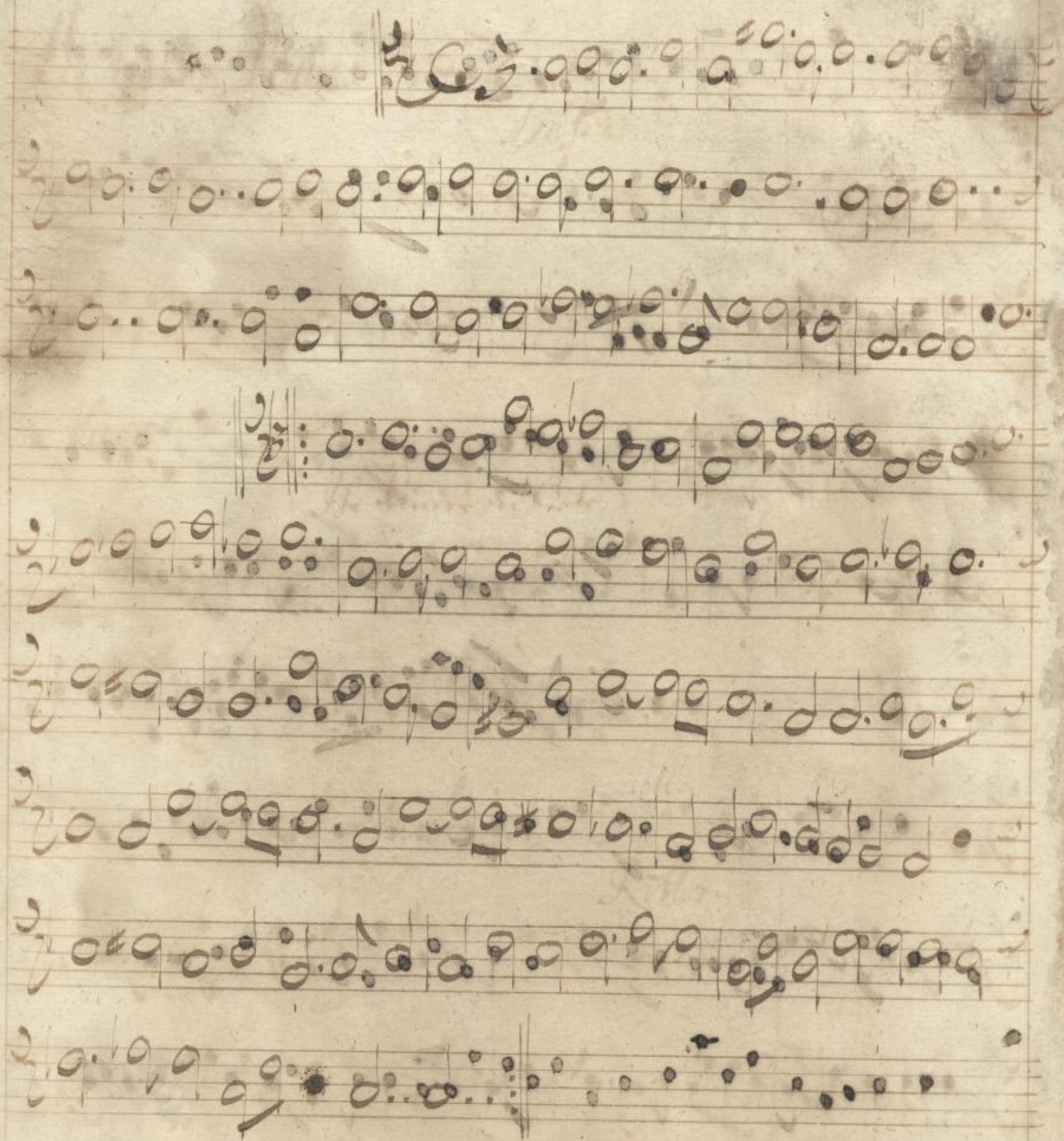


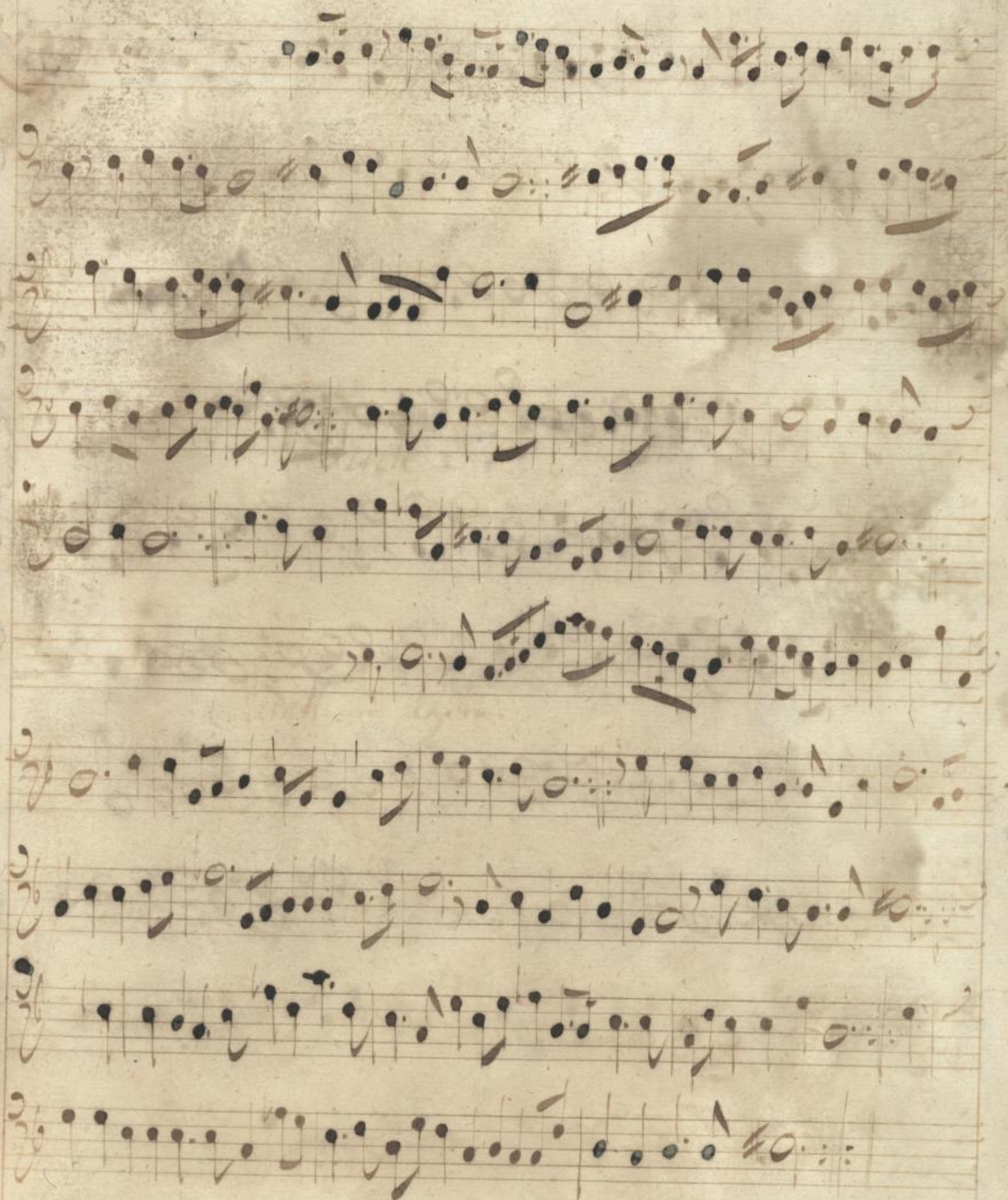


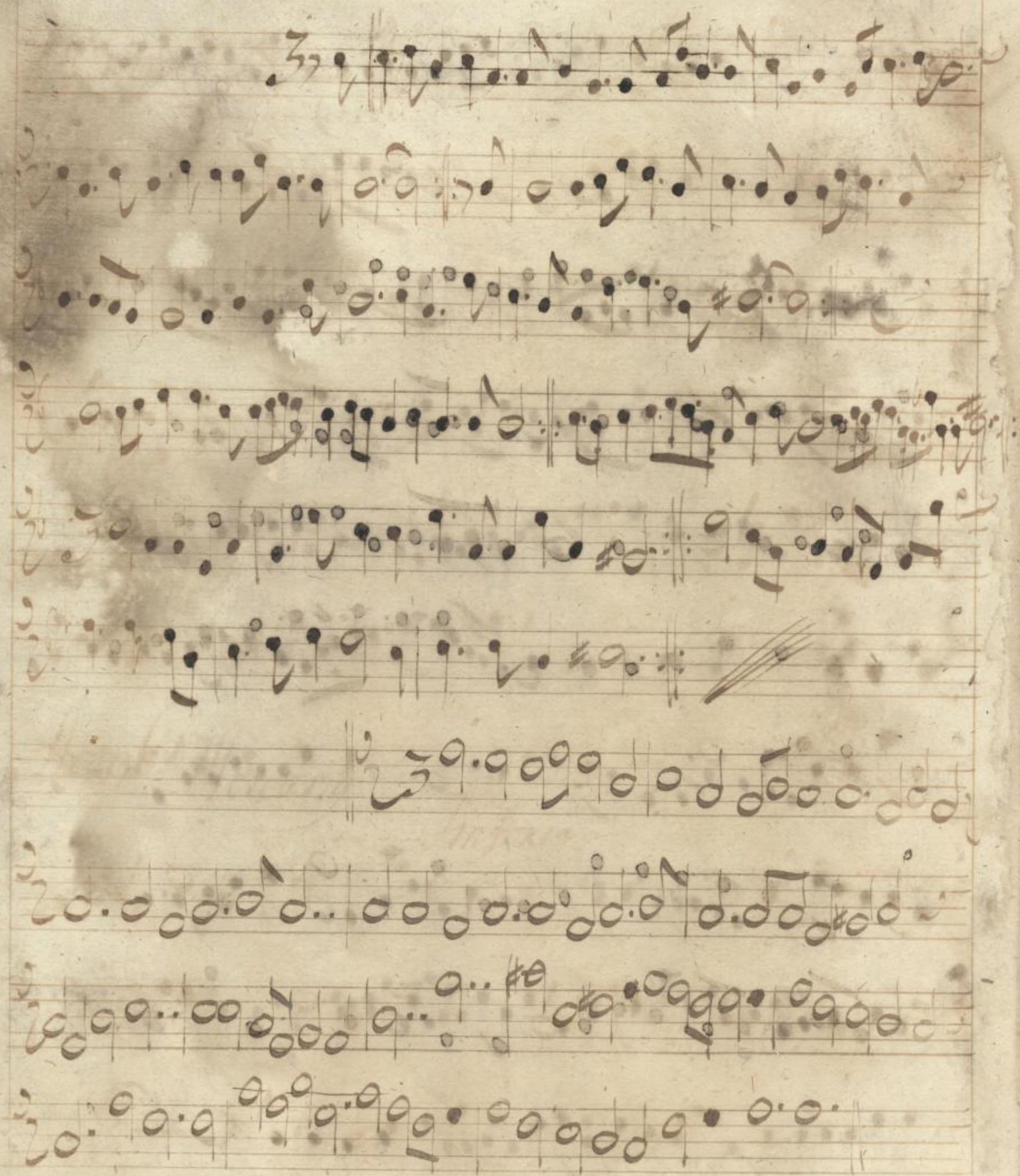


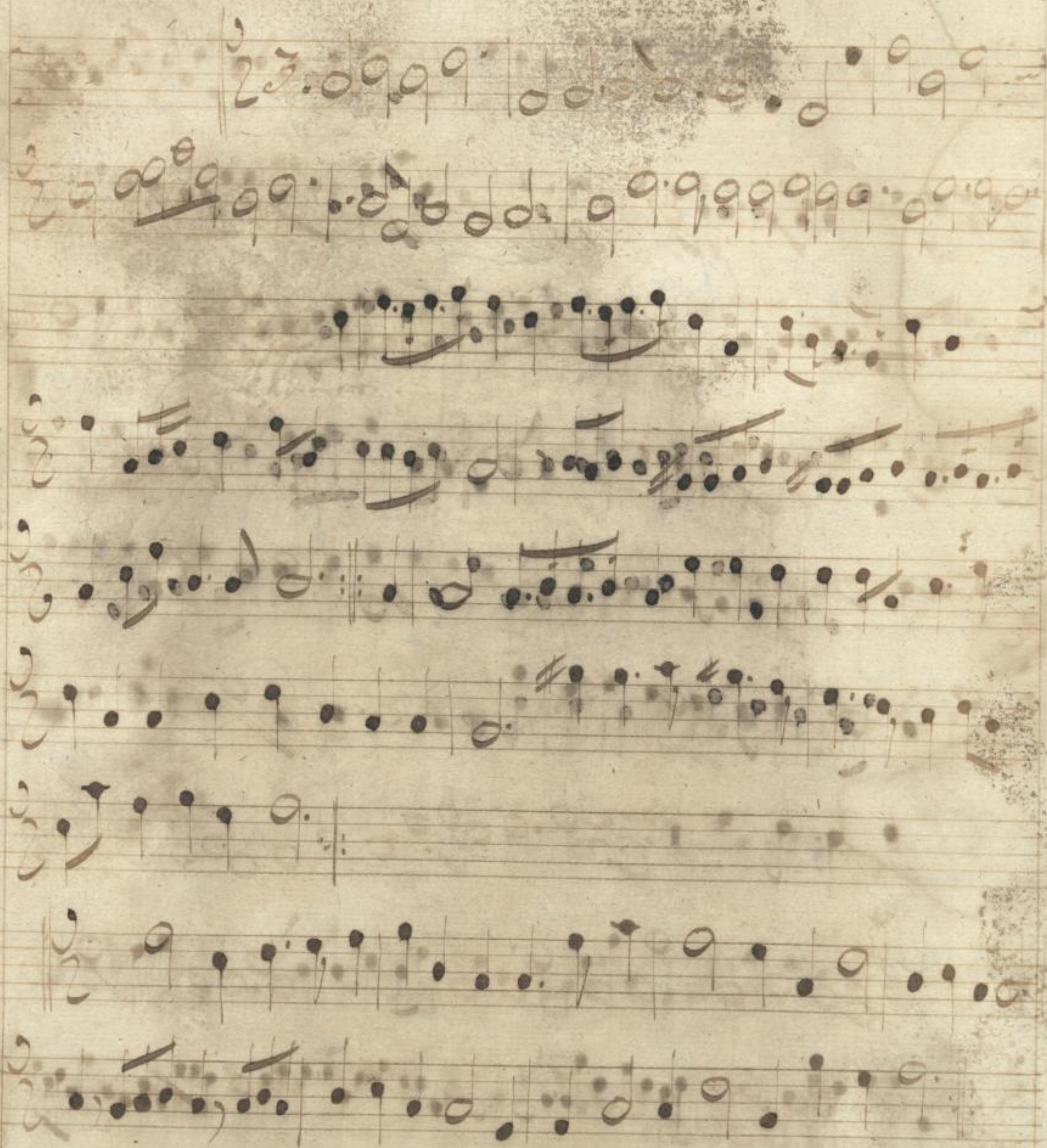








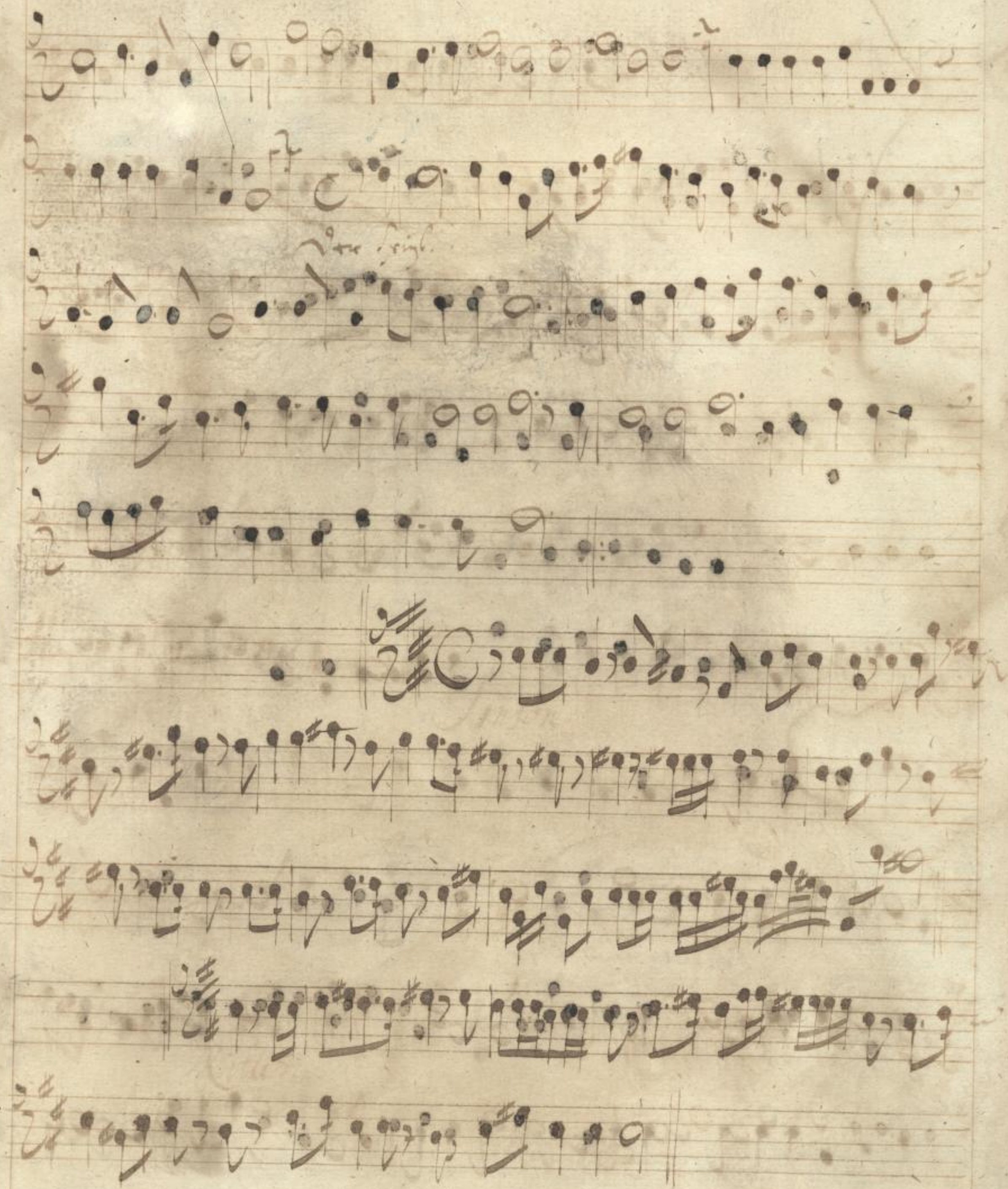


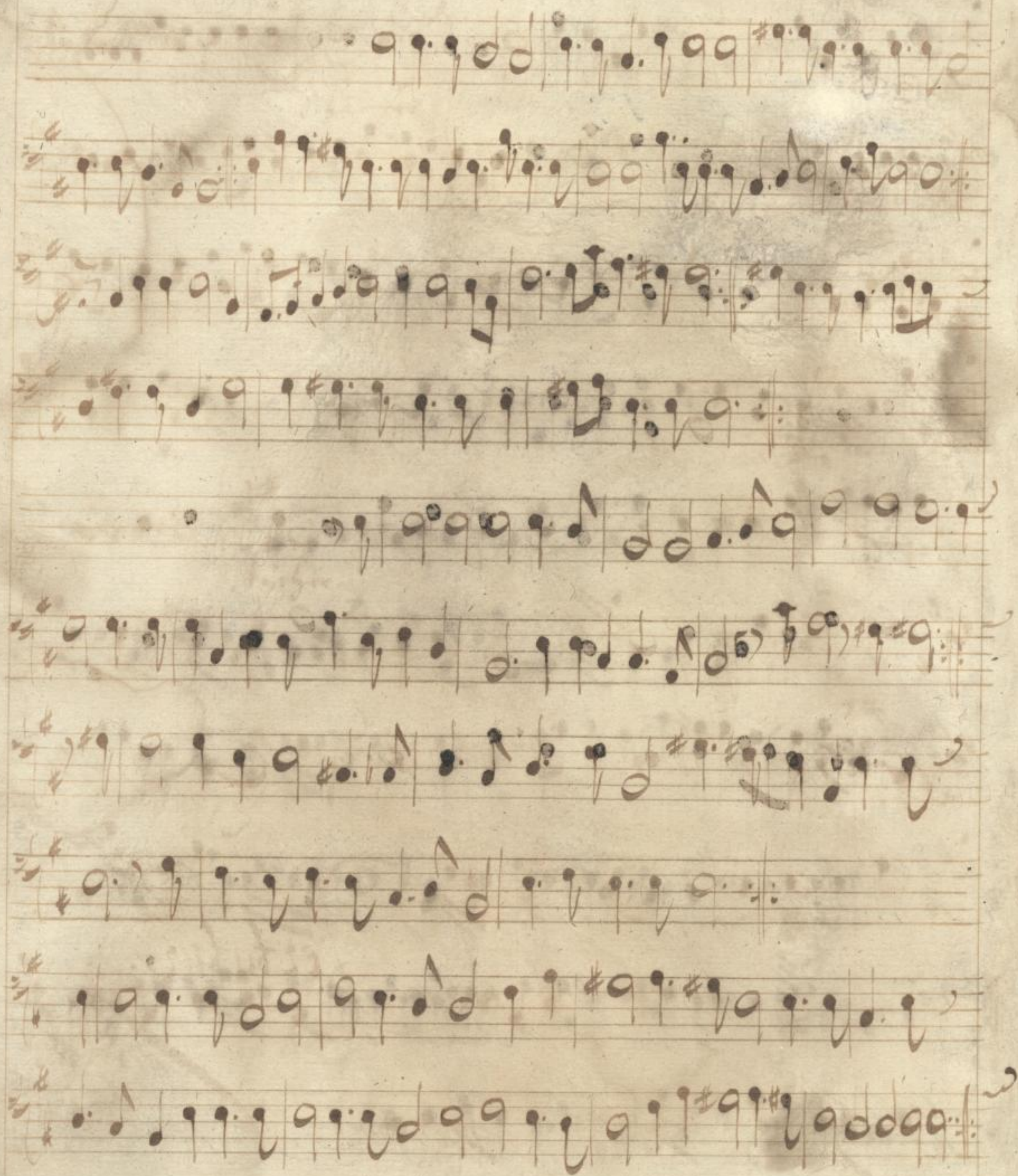


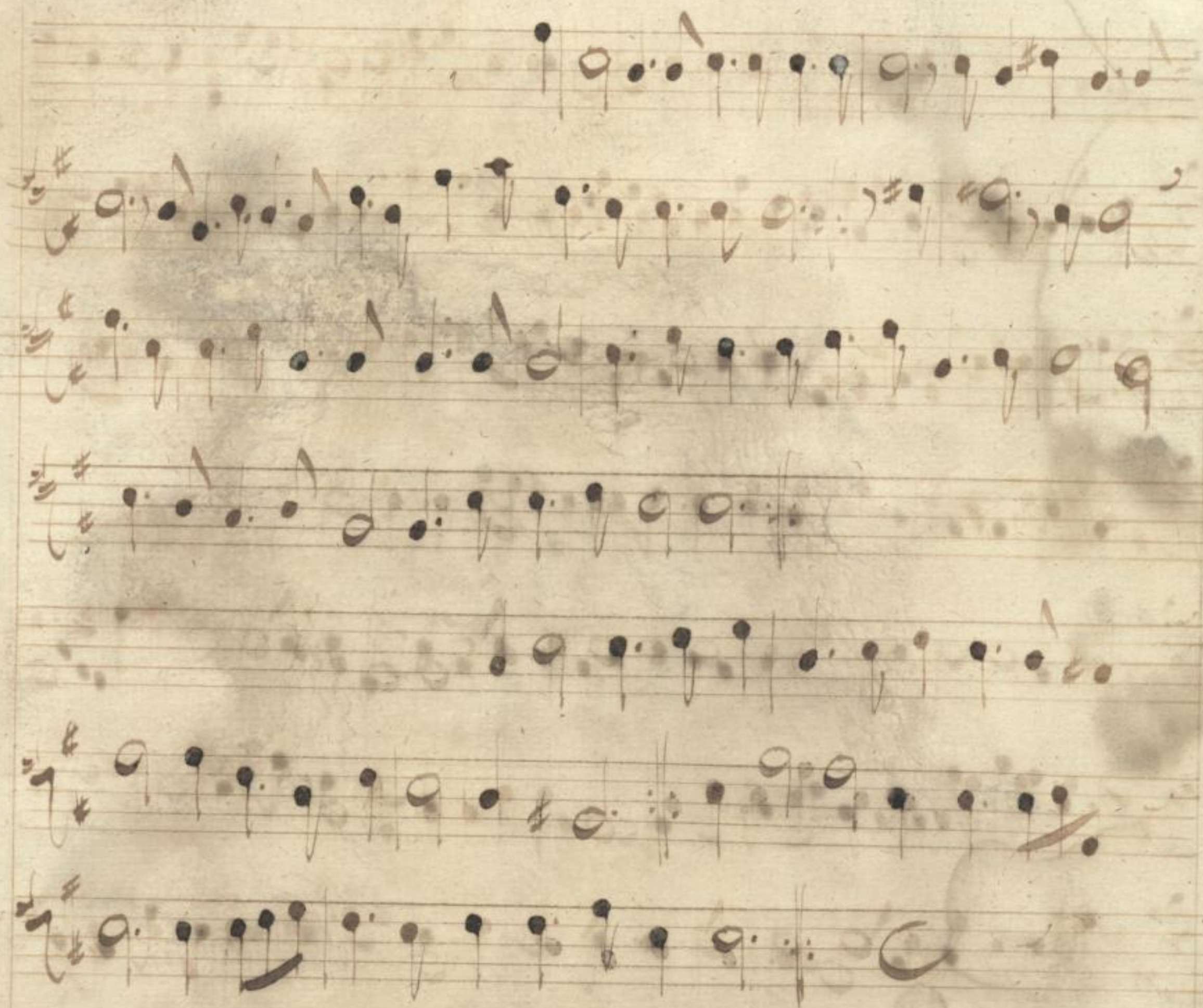
Seite

mi

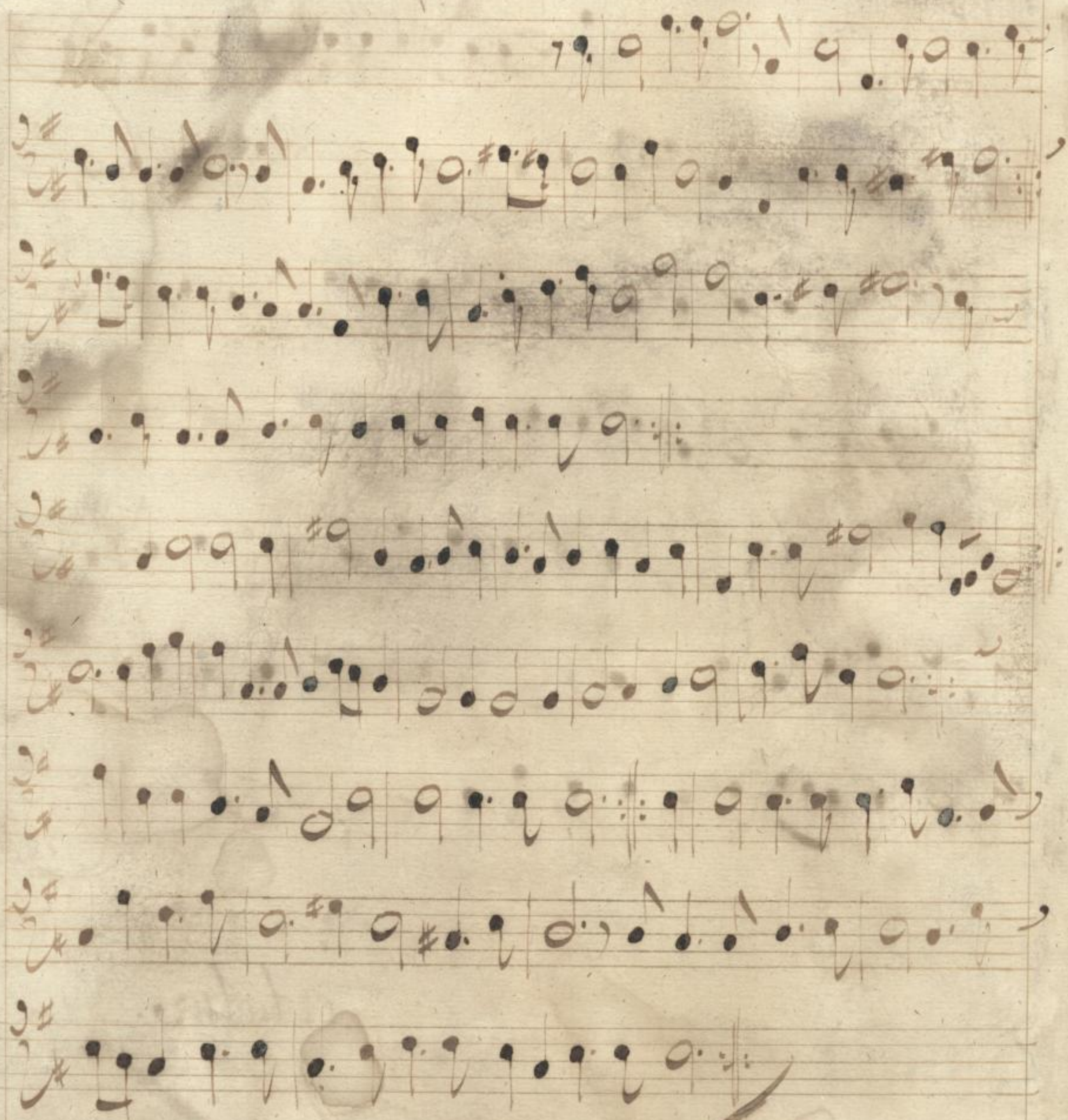


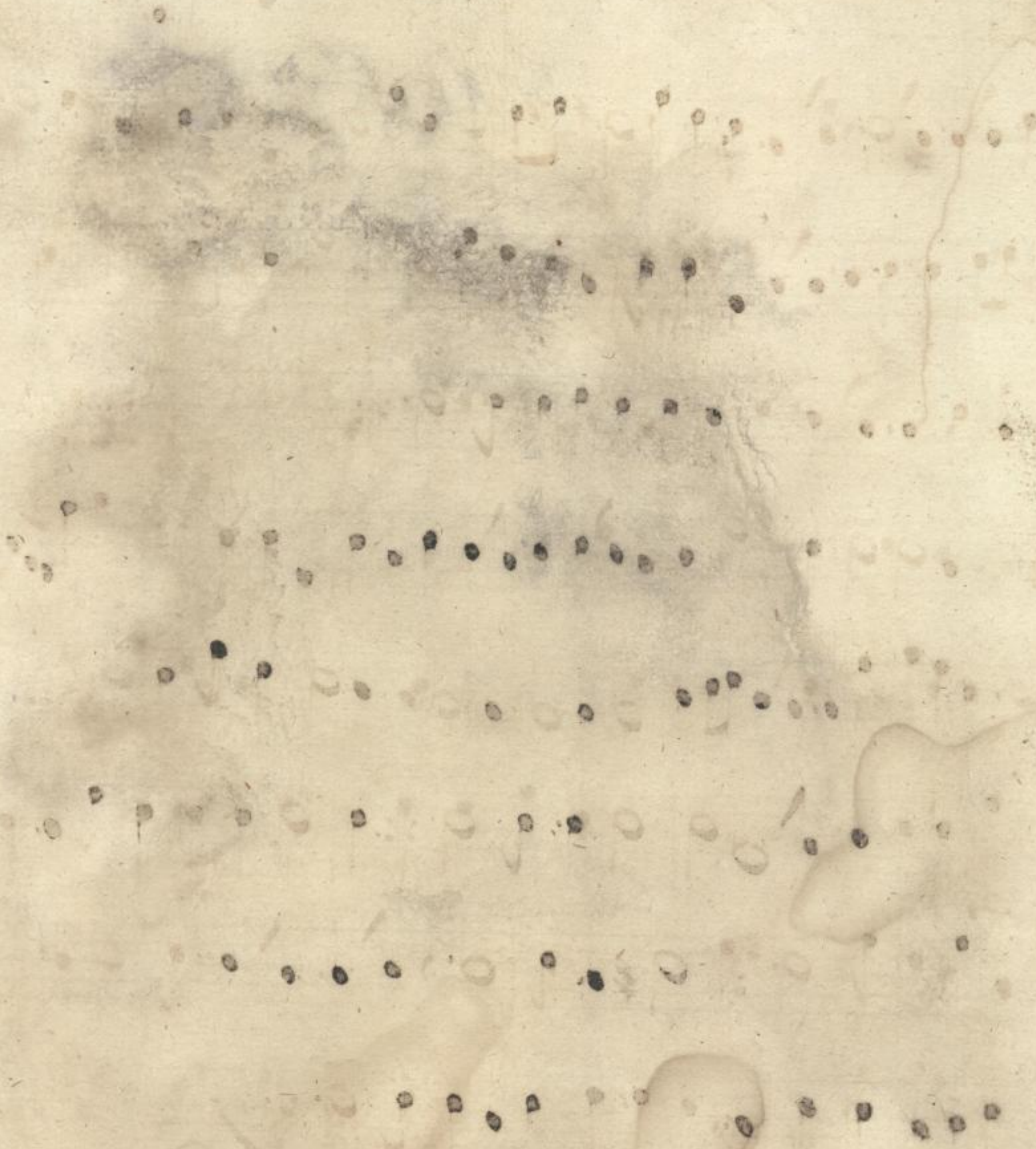






Perbatur.



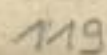


2
F/31

118

A large, ornate, handwritten flourish or signature in dark ink on aged, textured paper. The flourish consists of several large, overlapping loops and swirls, with a long, sweeping line extending from the top left towards the center. Below the main flourish, the word "LOVE" is written in a smaller, elegant, cursive script.

(B 44 2)



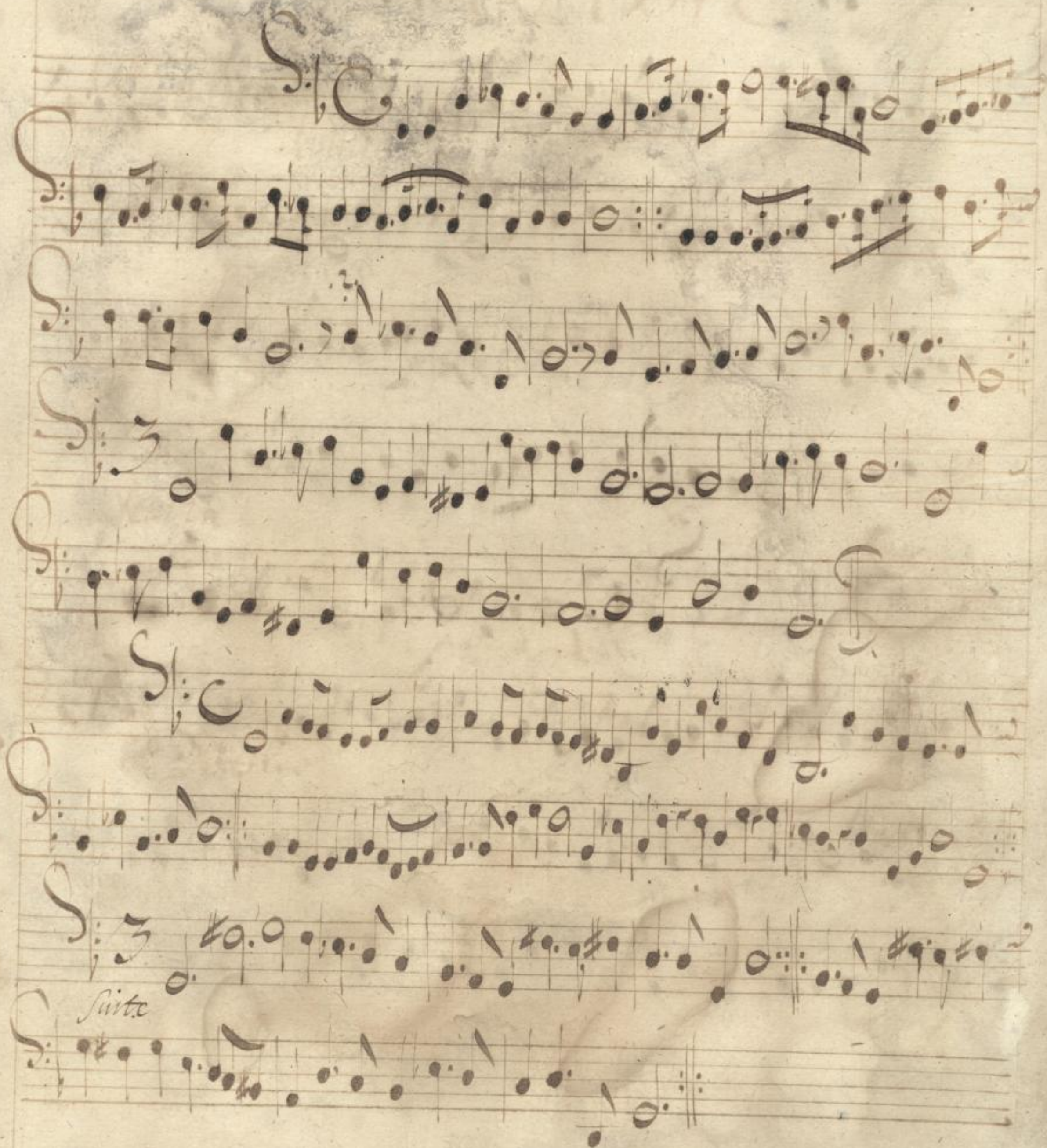
Sächsische Landessynode in Dresden

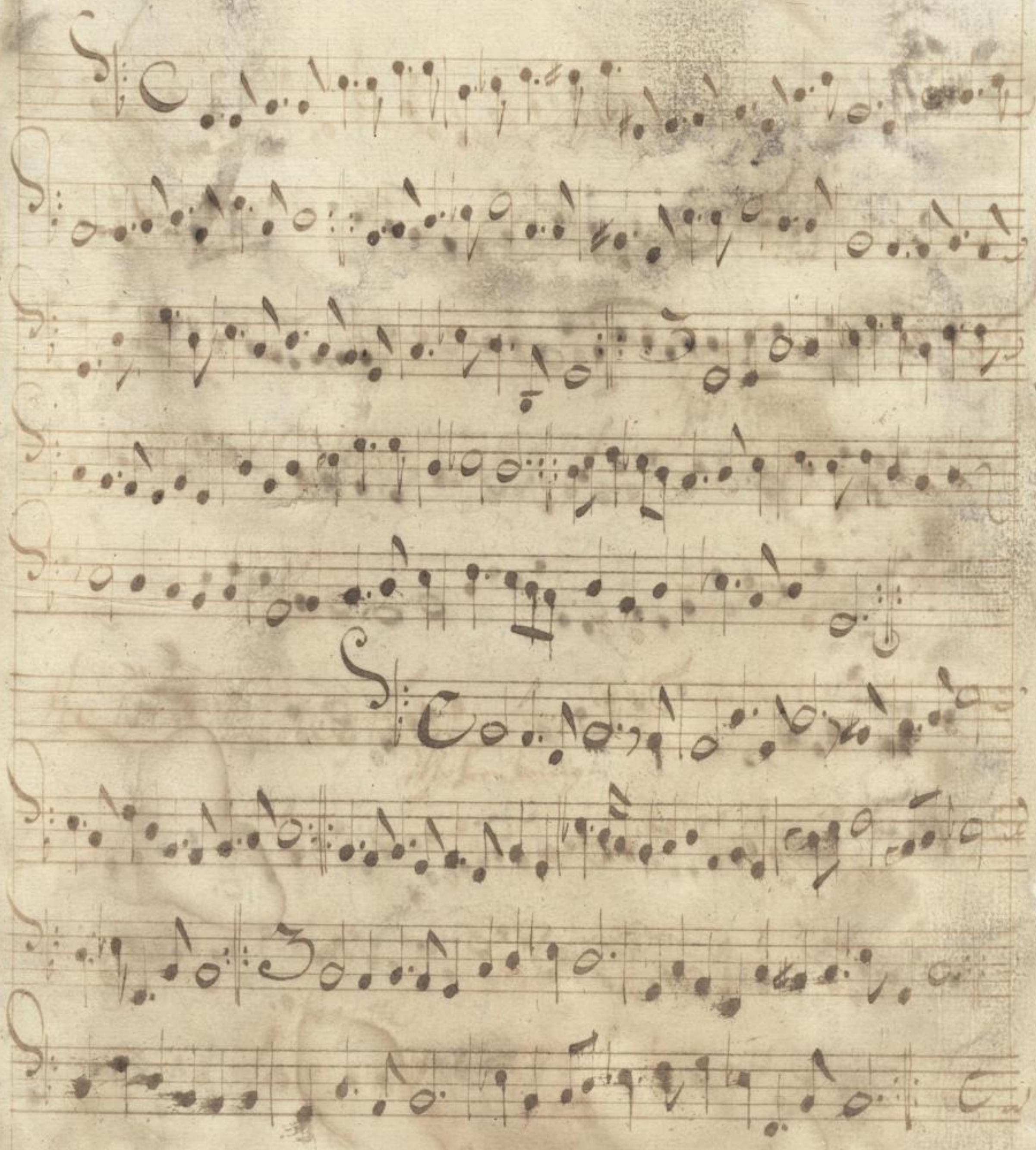
1840

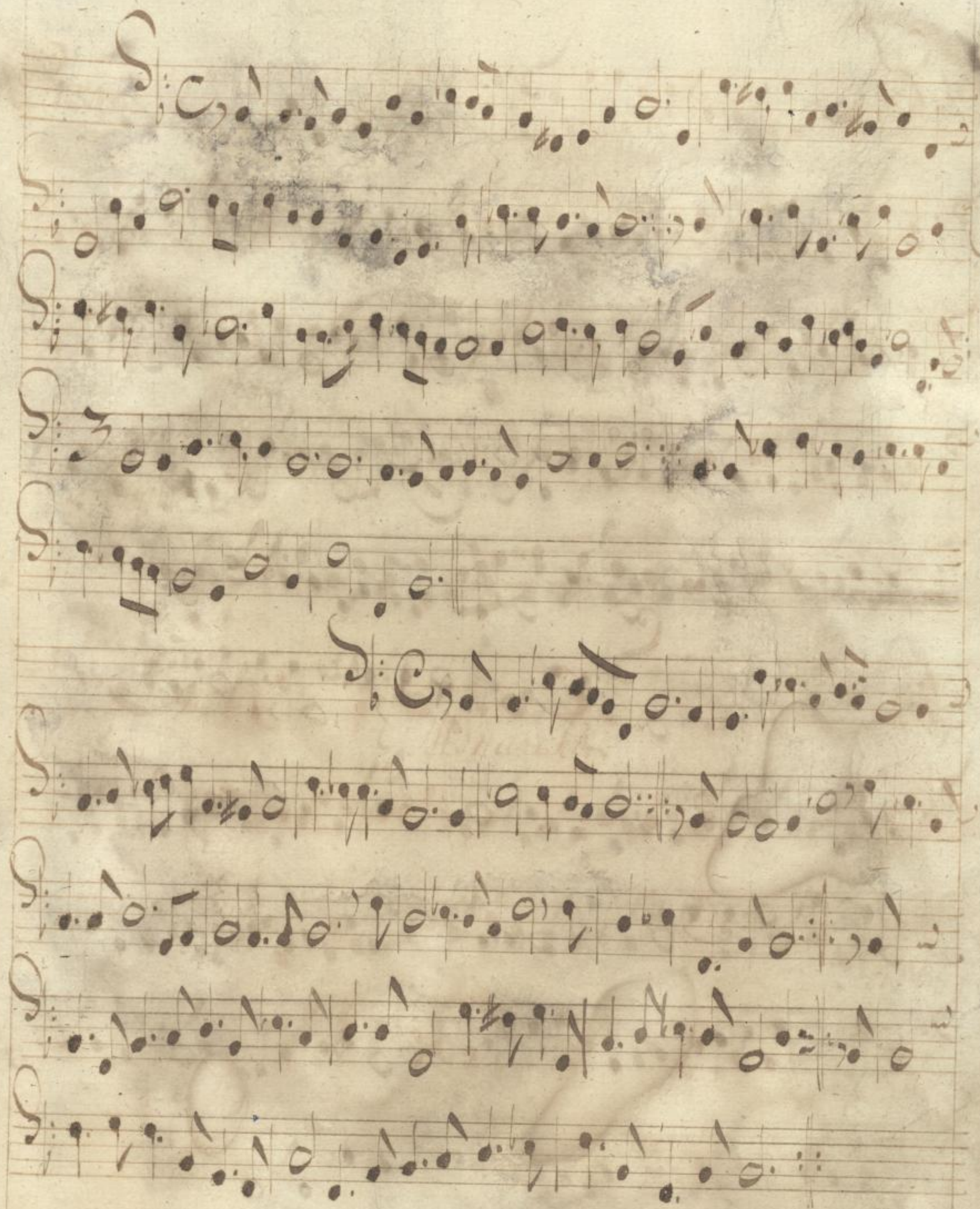
Die Synode hat beschlossen, dass die
Kirche in Sachsen die Verantwortung
für die Seelsorge der Bevölkerung
übernimmt. Die Synode hat
auch beschlossen, dass die Kirche
in Sachsen die Verantwortung
für die Seelsorge der Bevölkerung
übernimmt.

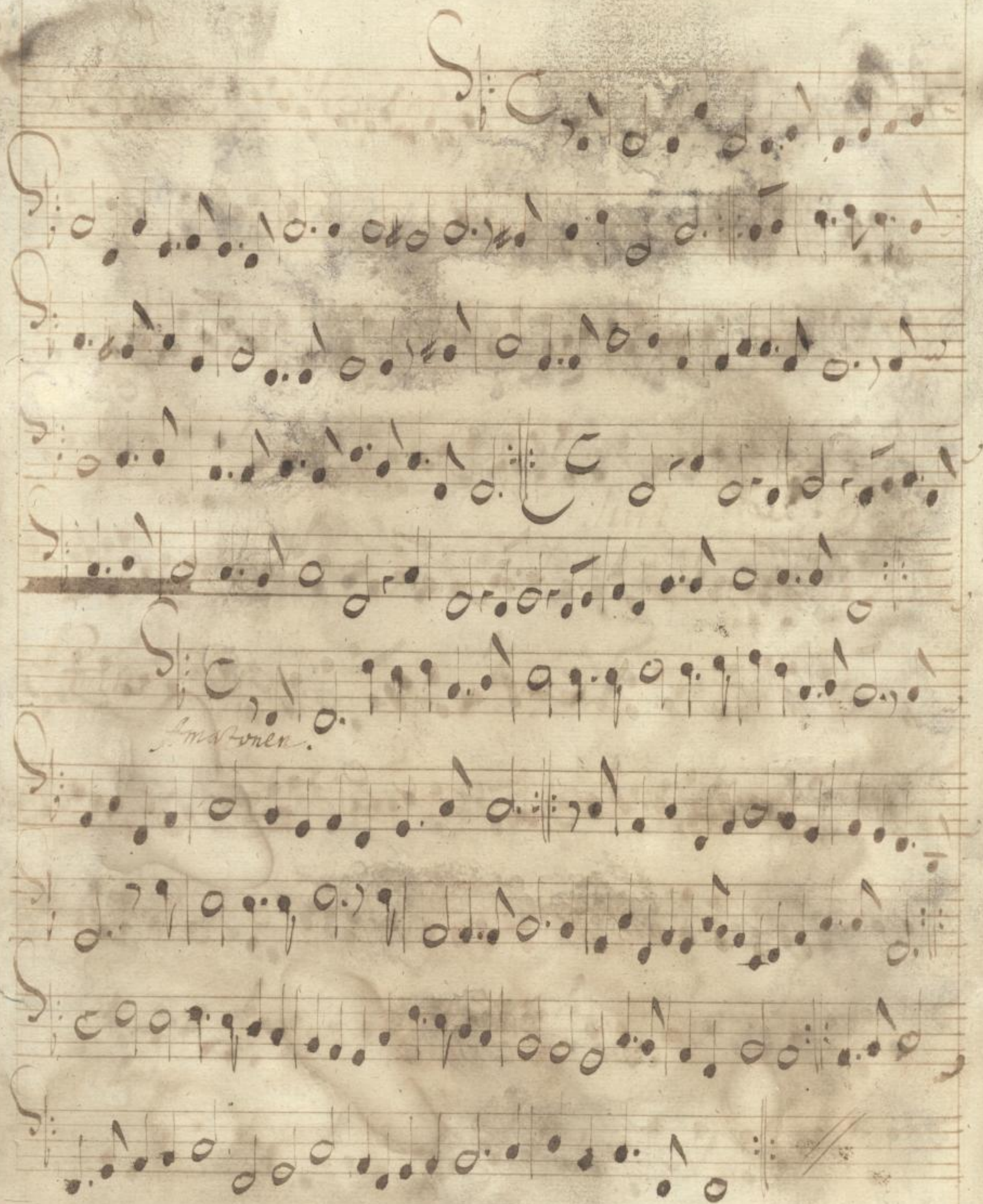
Die Synode hat beschlossen, dass die

Kirche in Sachsen die Verantwortung
für die Seelsorge der Bevölkerung
übernimmt.

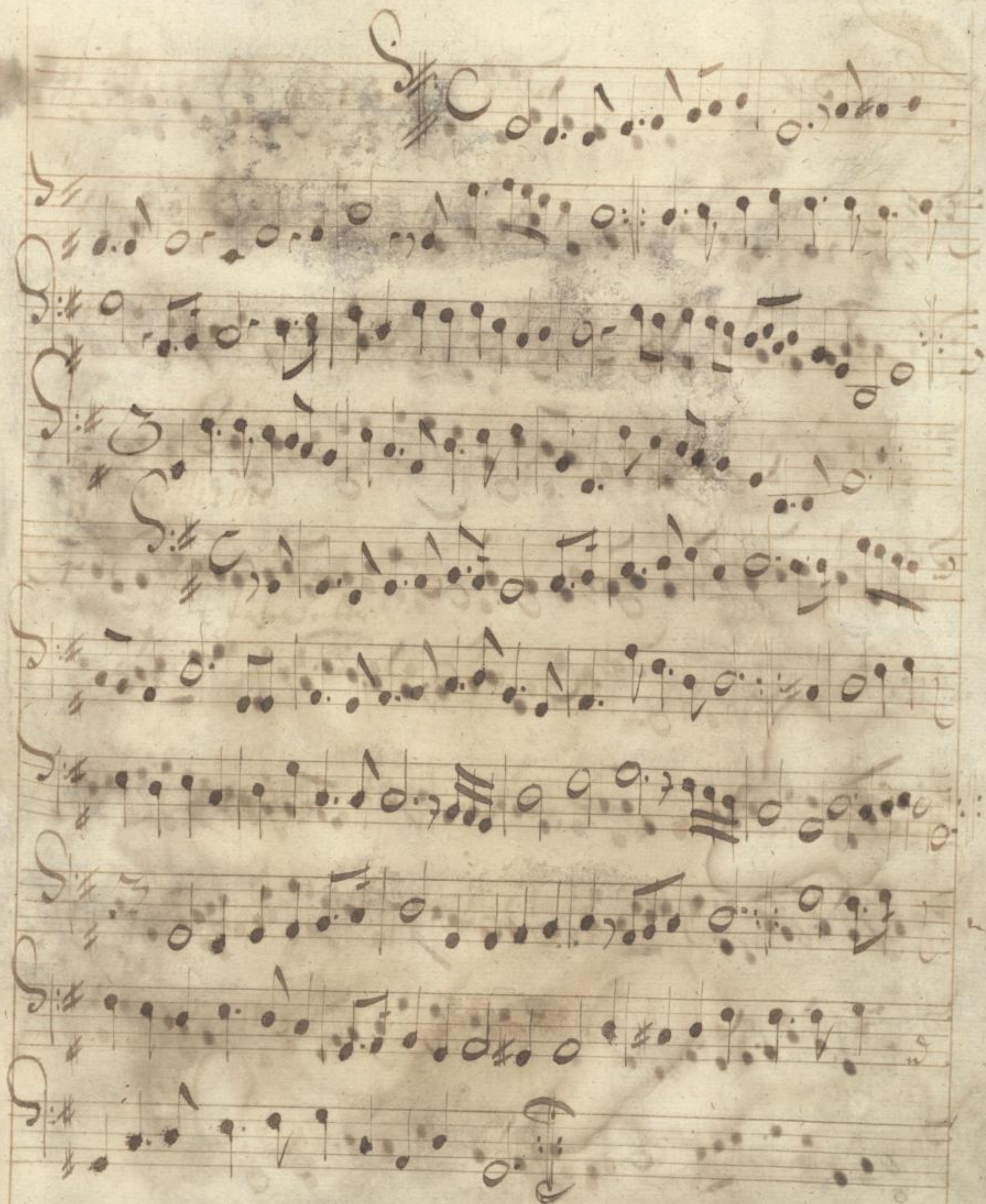


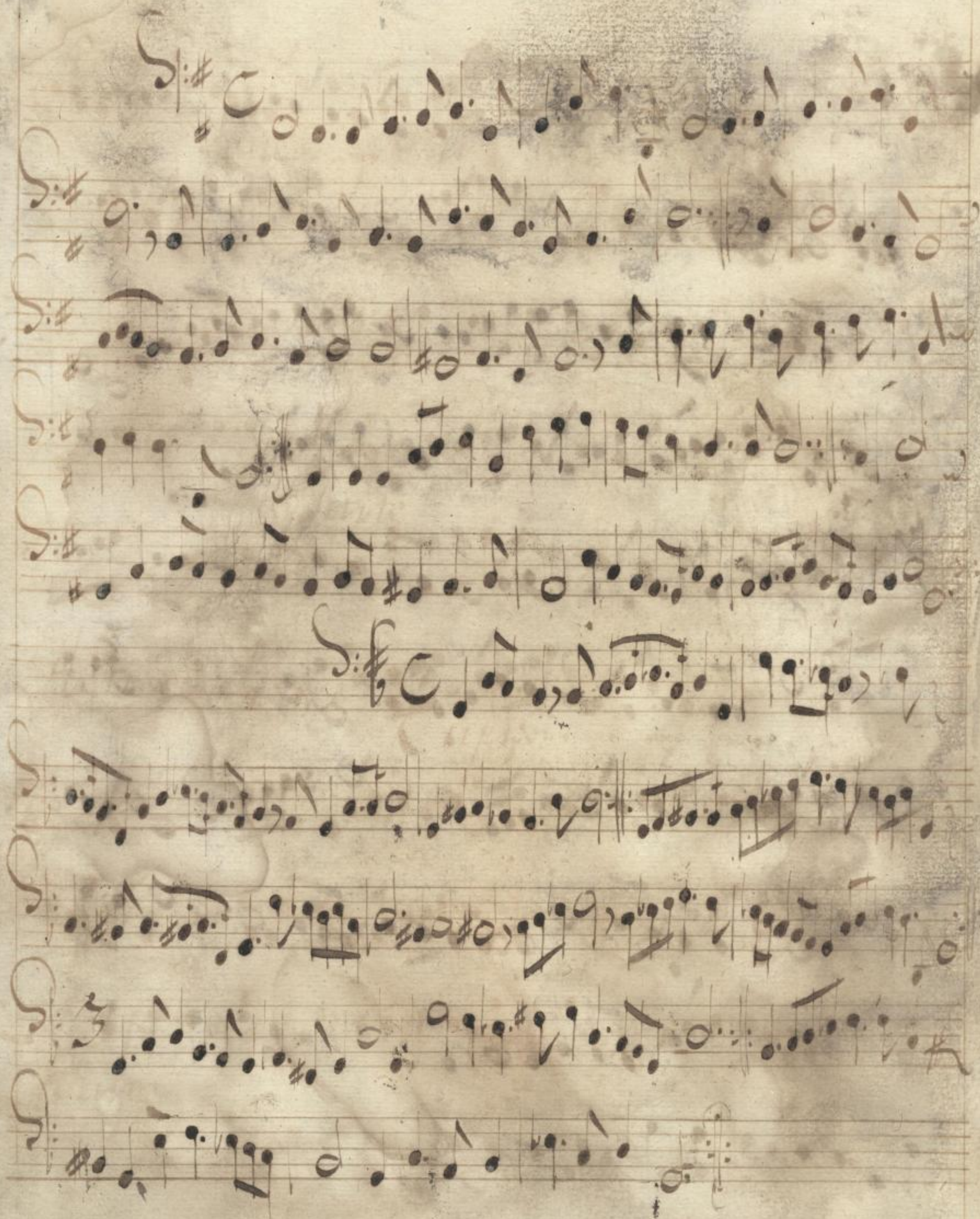


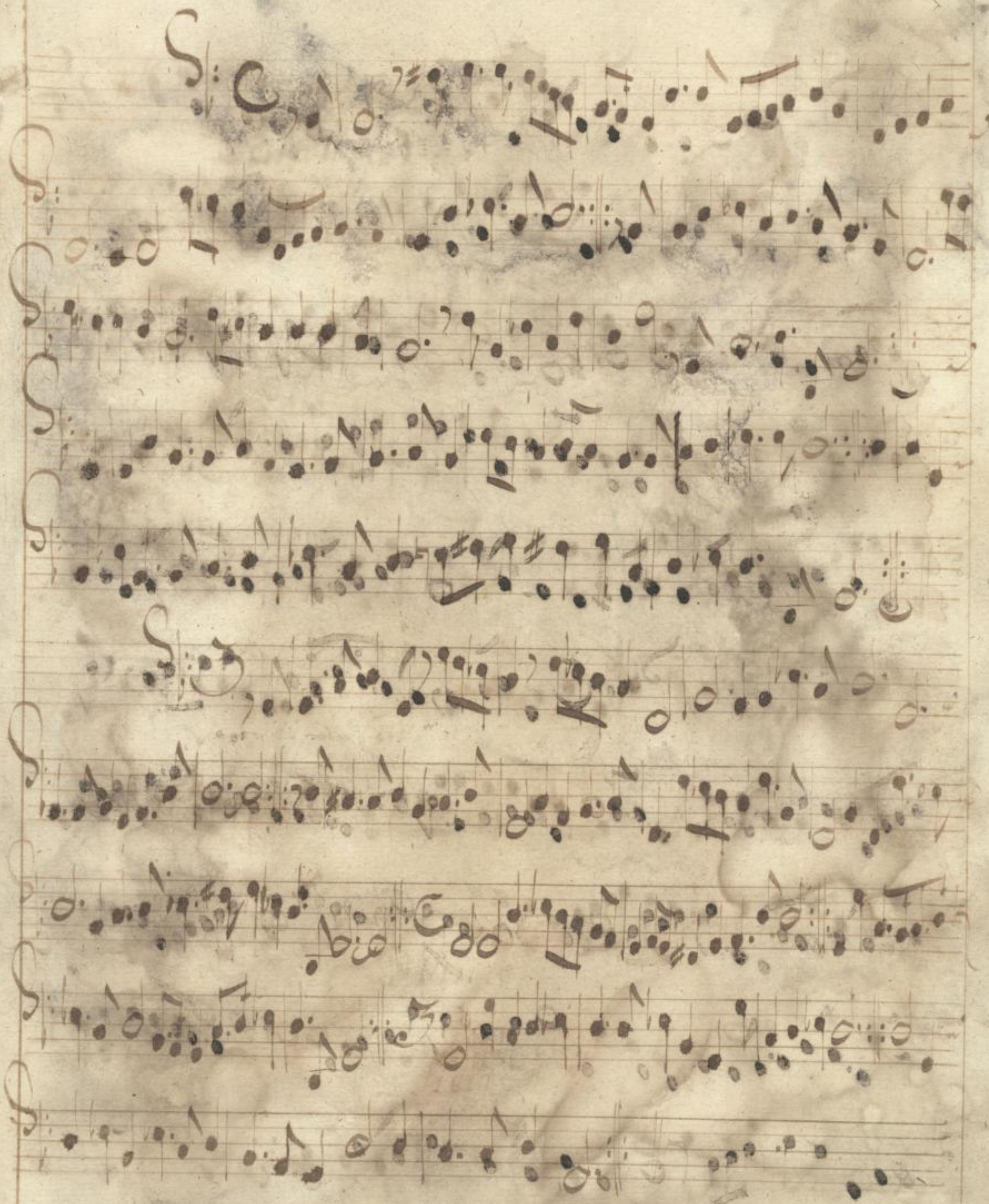


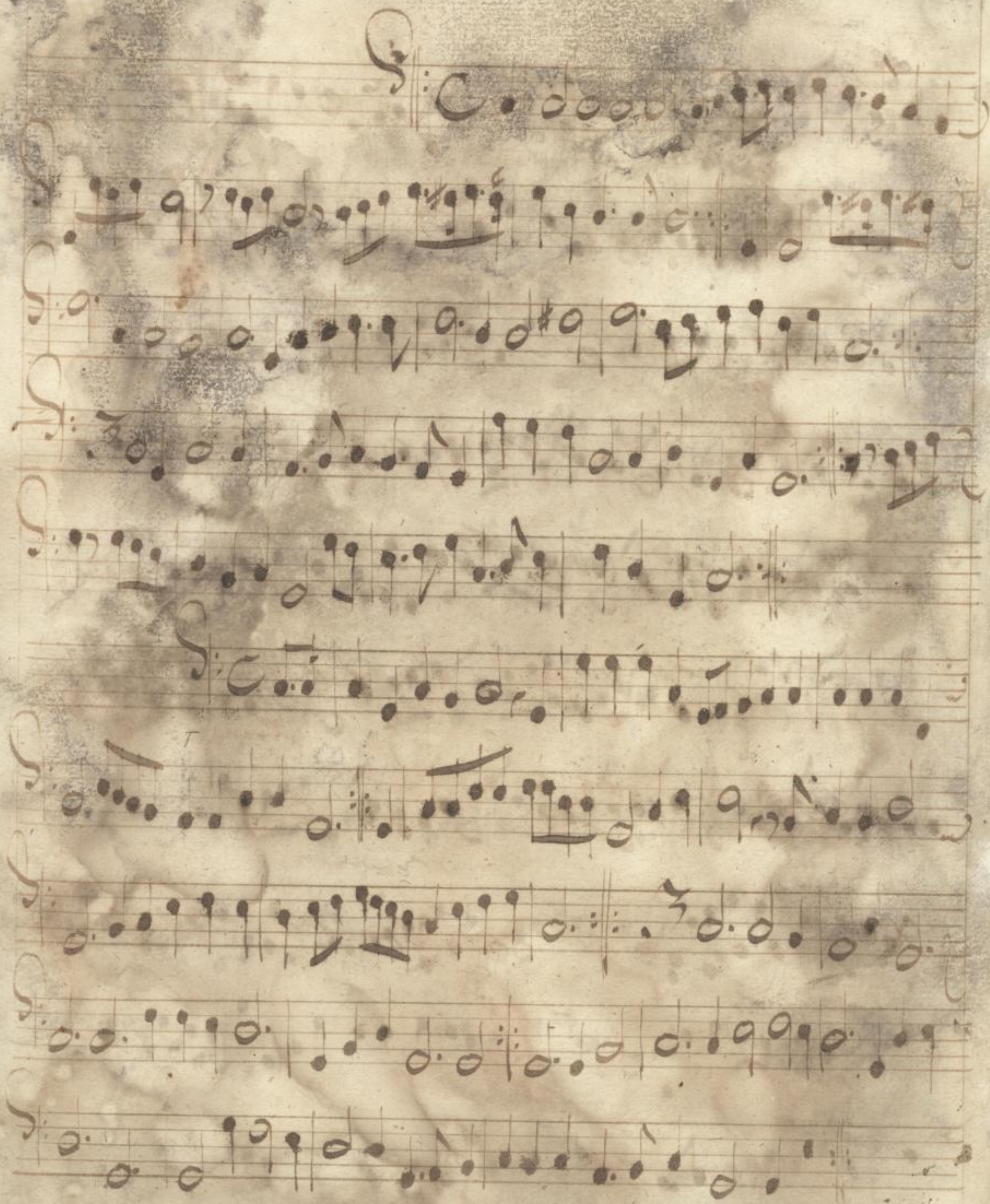


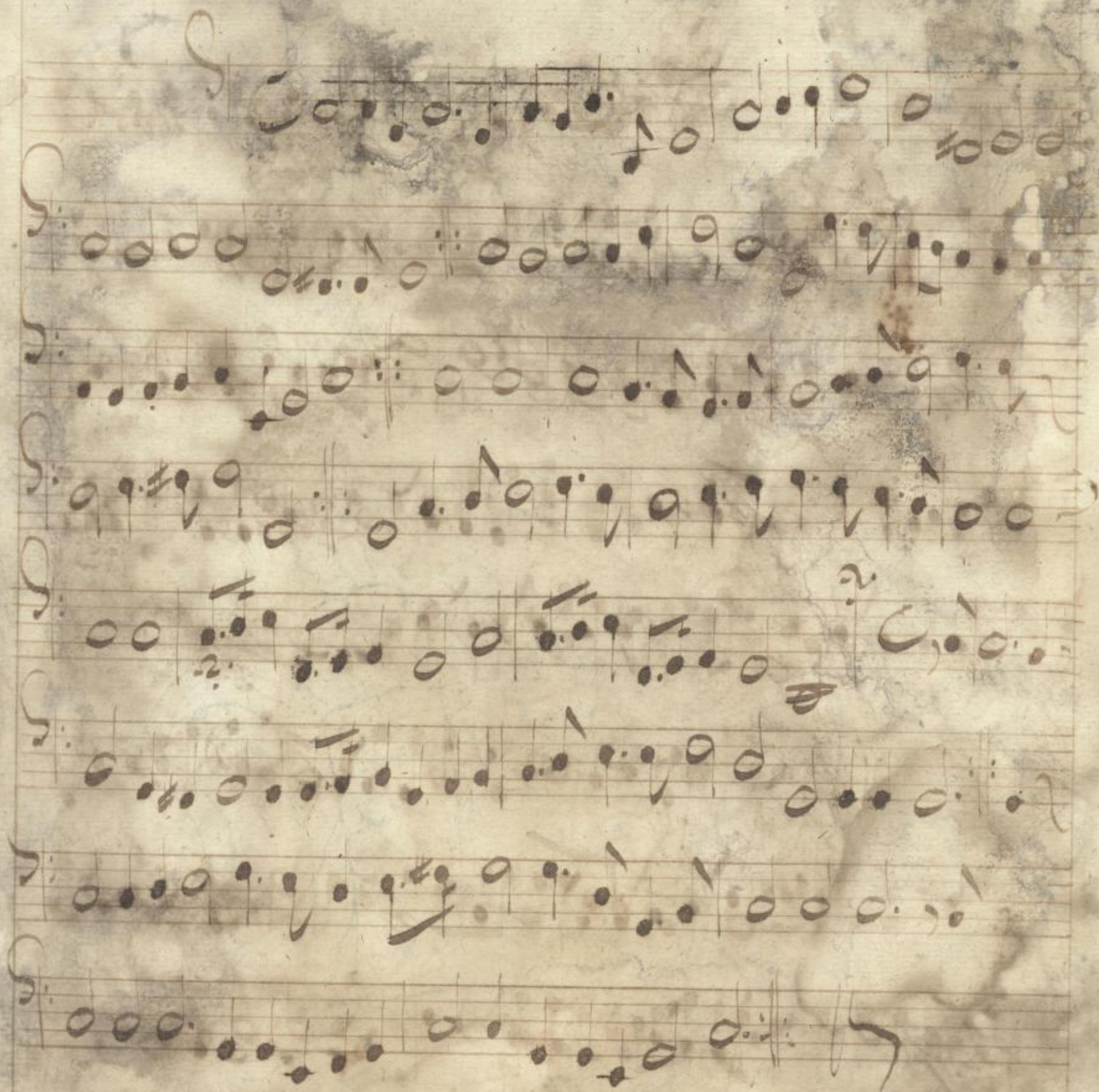
Amorone.













8

133.

2
F/31

12

Violino I. In Actu Imo. Largo

Inf. *piano.*

forte.

Rit.

In Actu 4to.

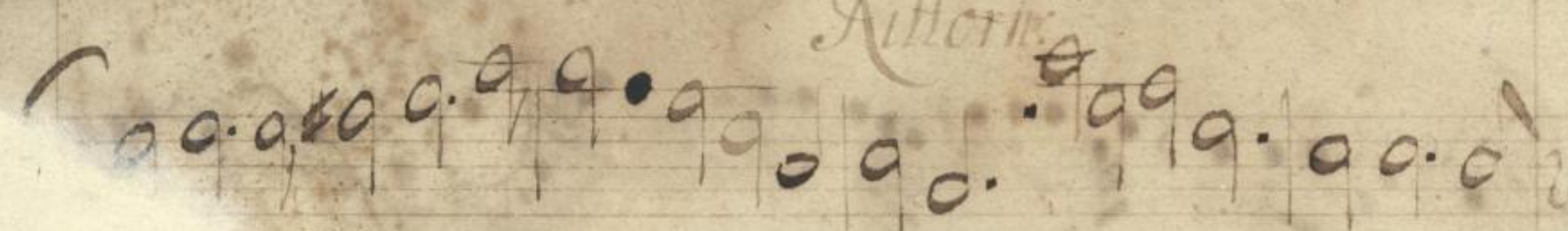
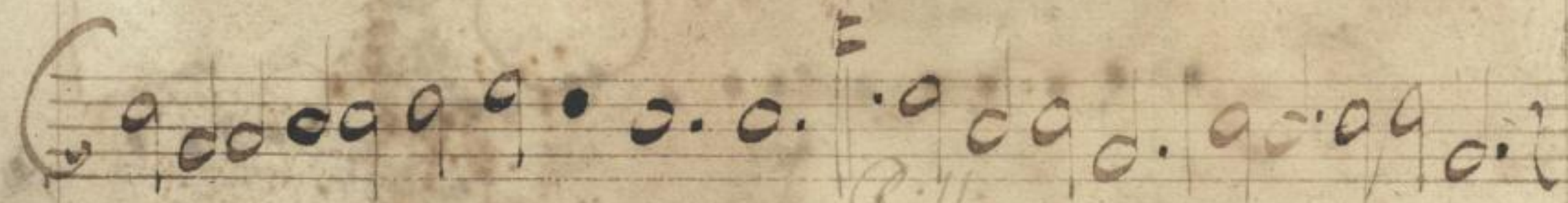
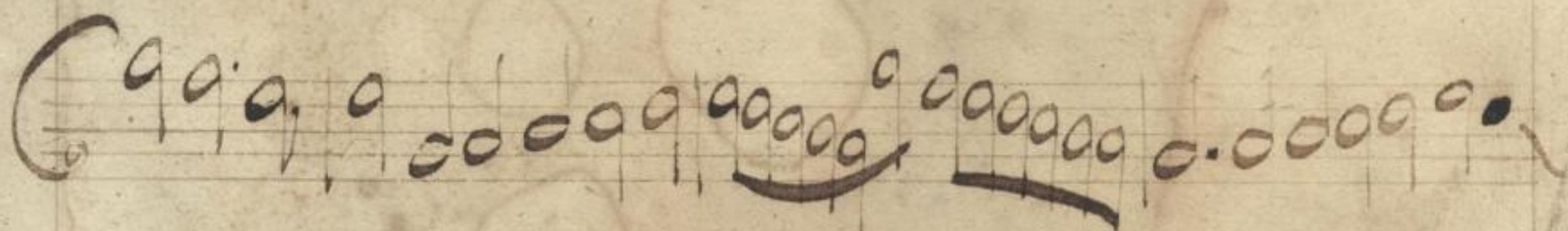
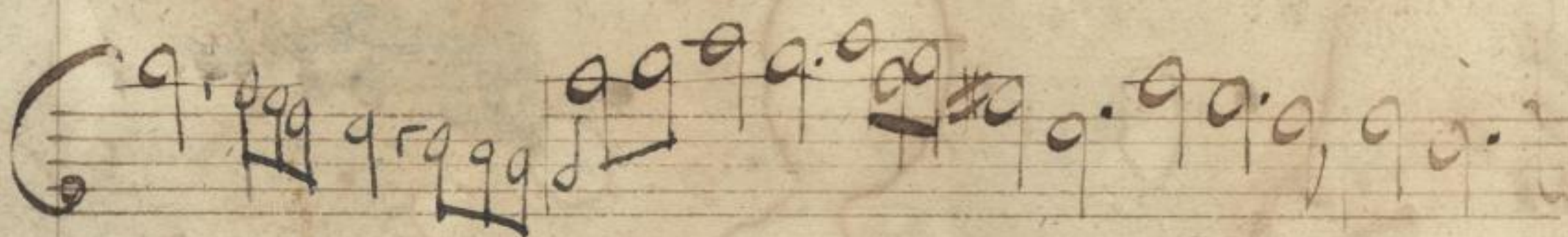
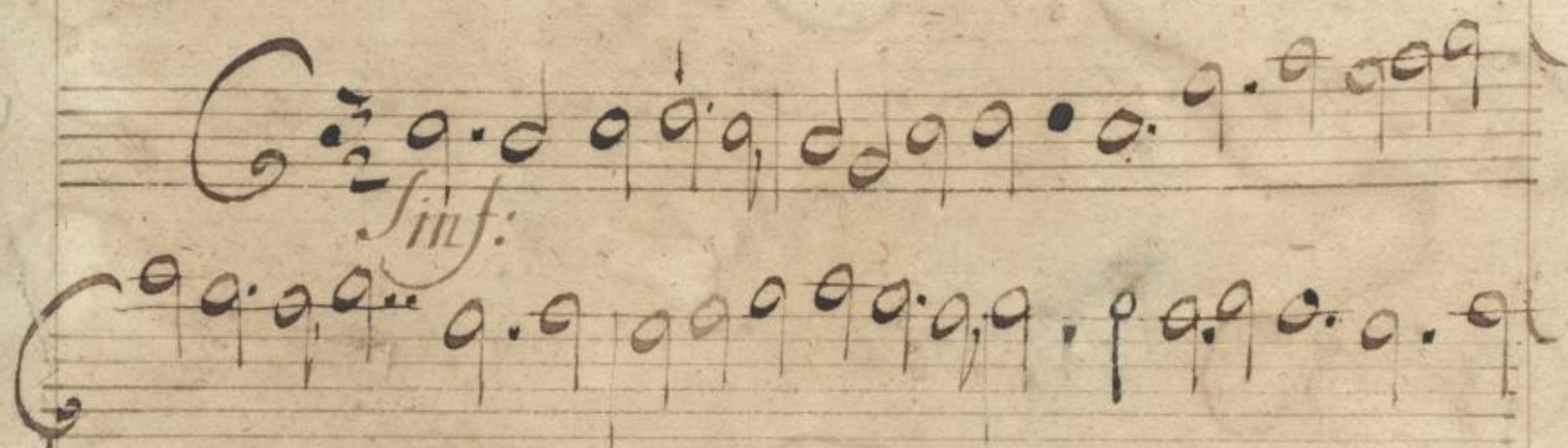
Simfon.

Mus. 2-F-31a



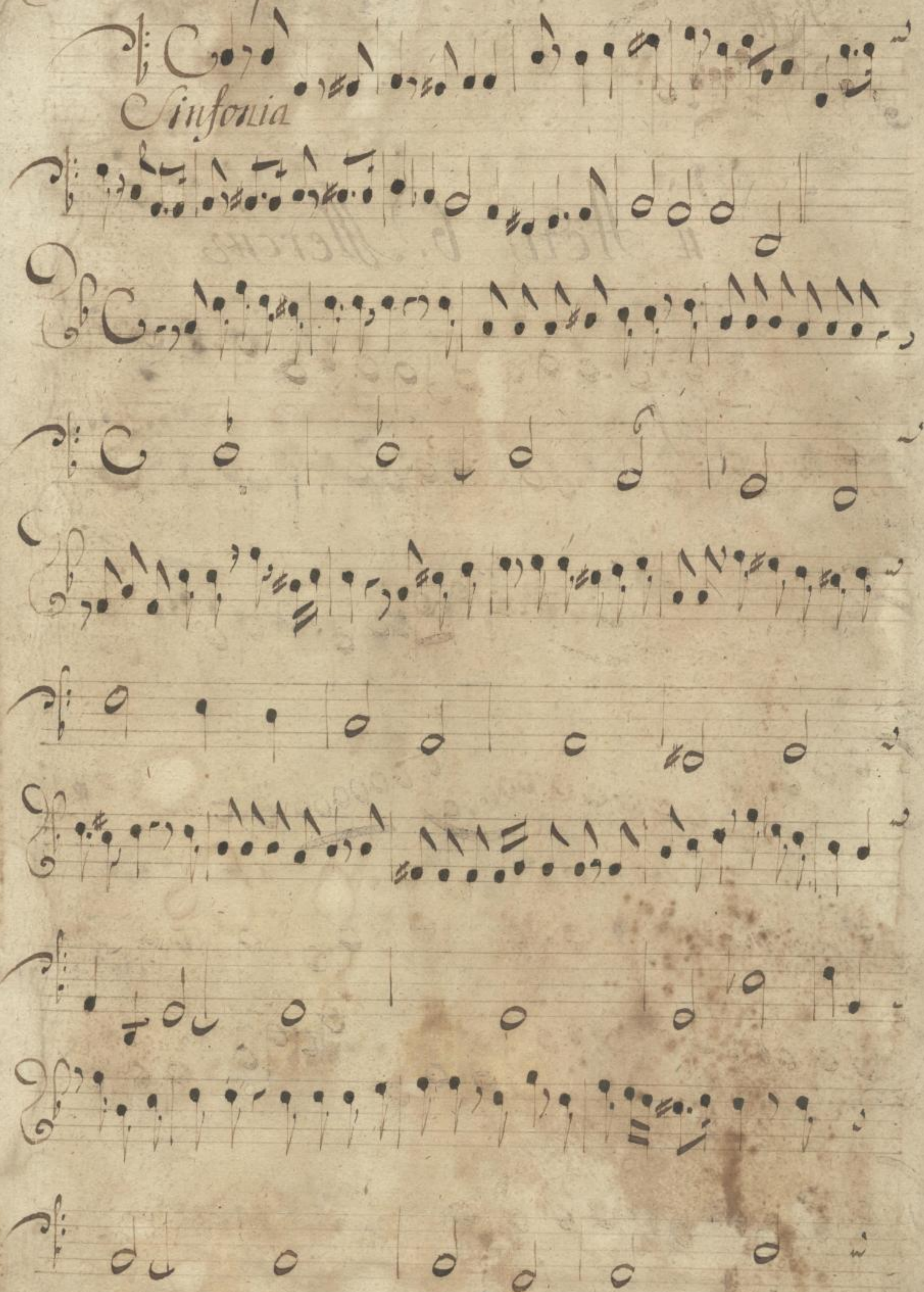


In Aeu G. Heren.



In Act III. *WOLFE* C. 12

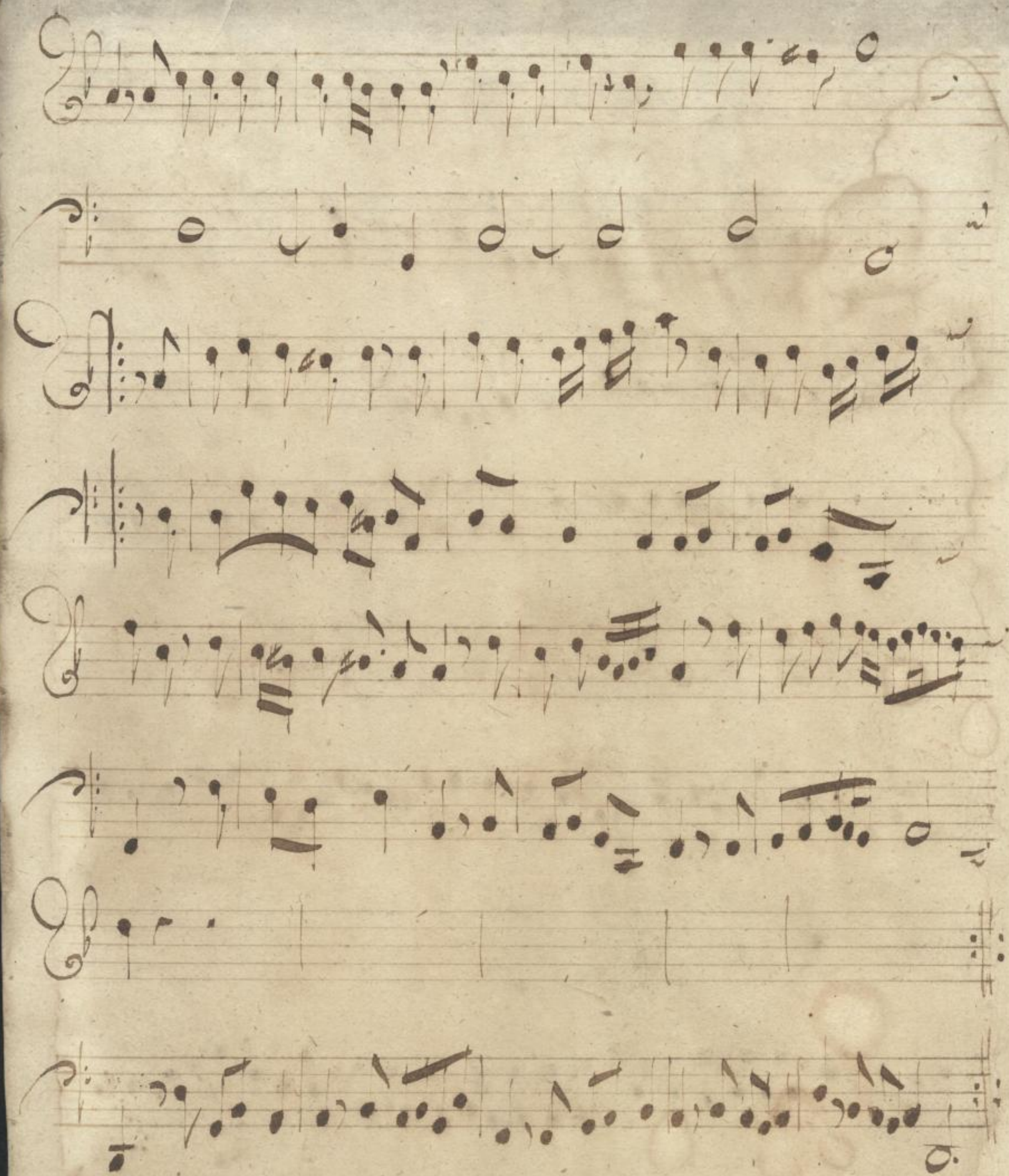
Sinfonia



Mus. 2-F-31a



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(Mus. $\frac{2}{P/31}$)

In Act. 6. *WOLFE* Mercur:

Sinfonia

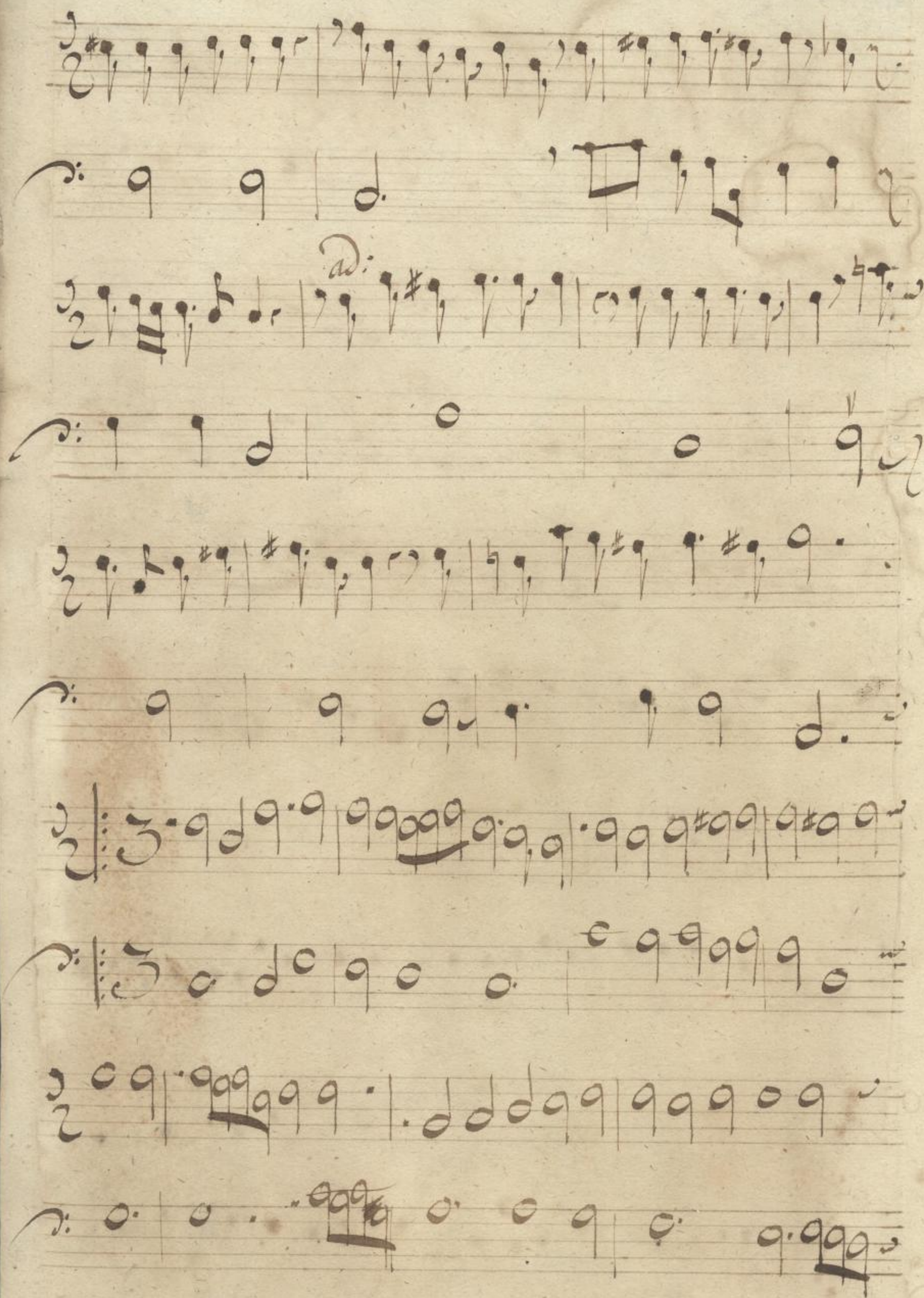
Handwritten musical notation for the Sinfonia section, consisting of five staves. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some staves beginning with a treble clef and a common time signature (C).

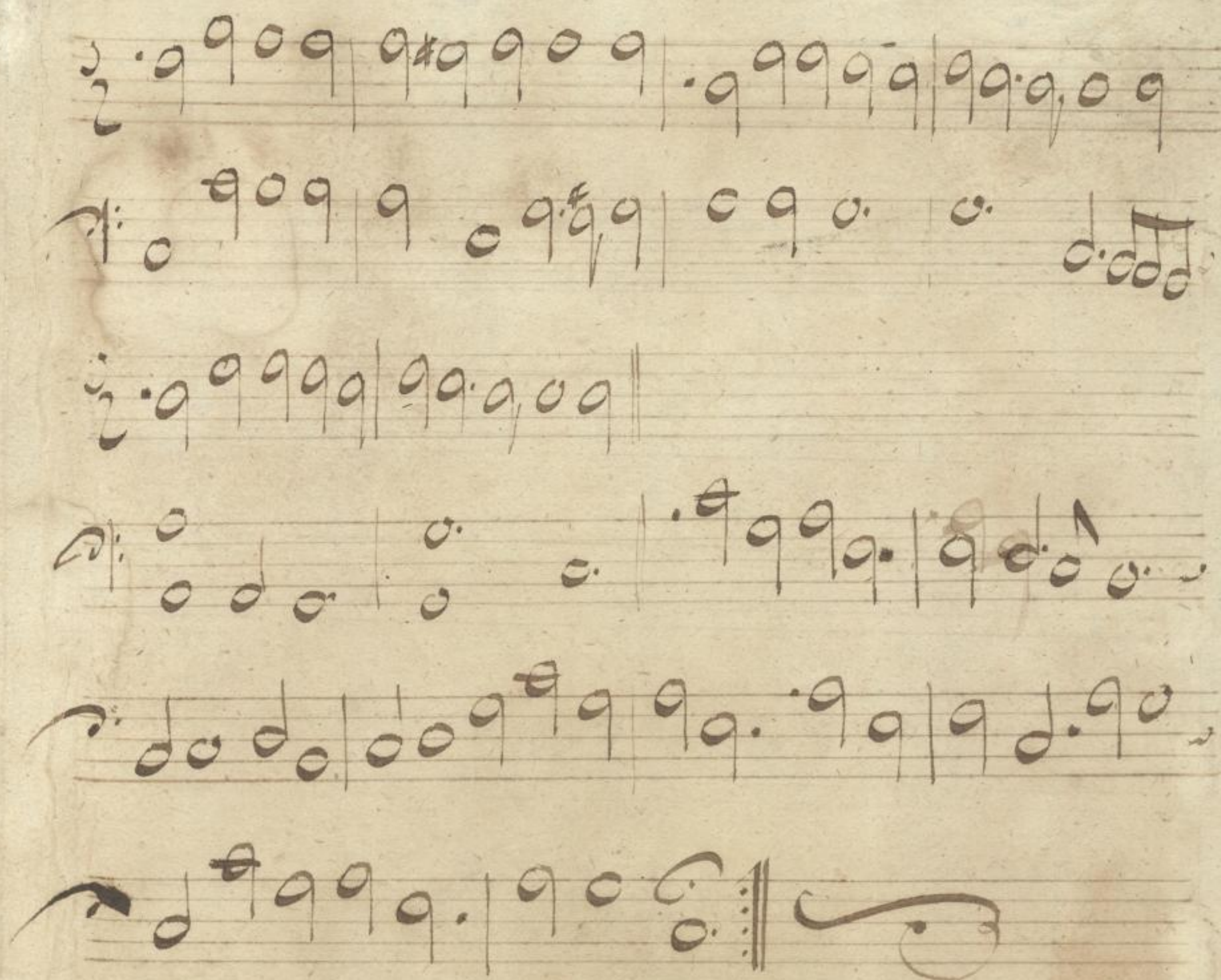
Mercurig.

Handwritten musical notation for the Mercurig. section, consisting of five staves. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some staves beginning with a treble clef and a common time signature (C).

Mus: 2-F-31 a







Mus. $\frac{2}{F/31}$

1
Cembalo
In Actu 1. Saturnus

Sinfonia *piano*
forte.

Saturnus

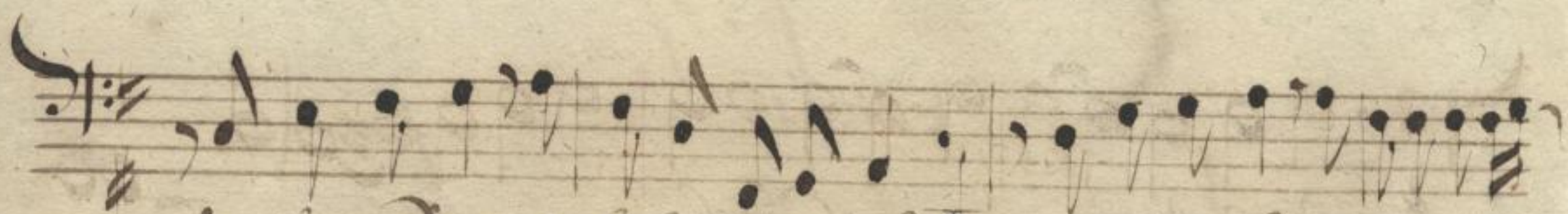
Saturn bin ich vor höchste der Fluren, von auch Wein

Ein trüb der töten Wein Gley beschmüget Cam'und Brand

Mus. 2-F-31 a



145



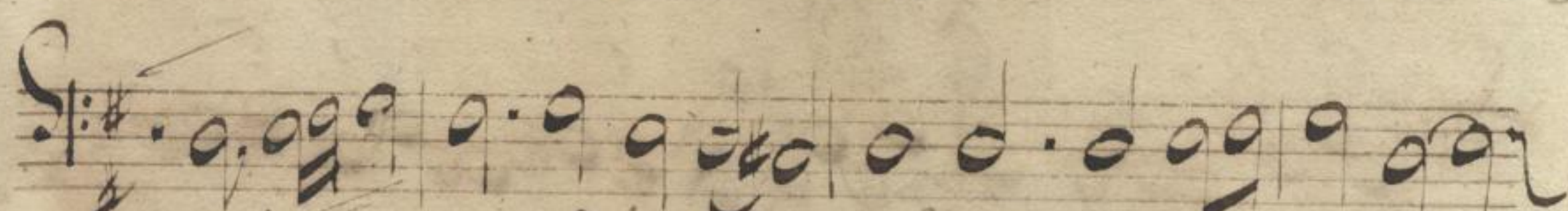
 vauich vindaunt die hohen fest verbündet, daß süßmüthig die volle Sengen



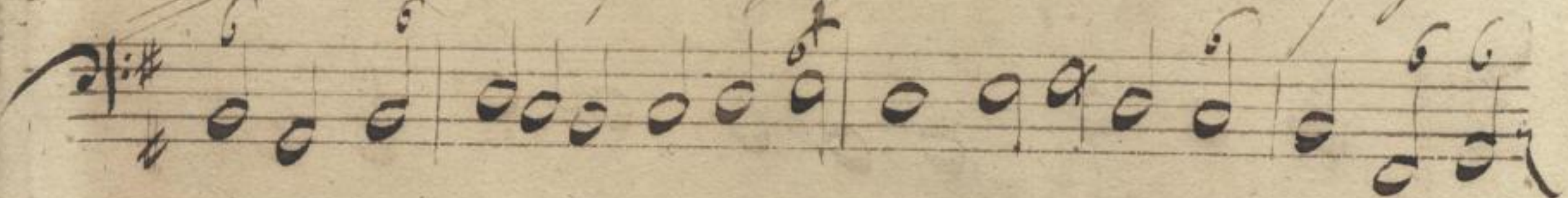


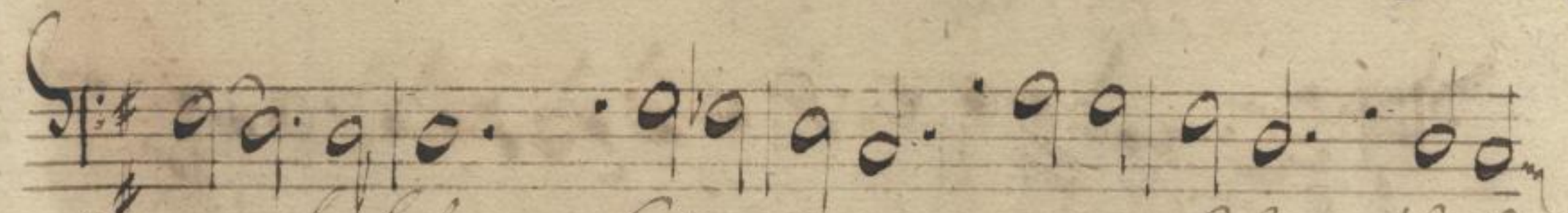
 hant in feier feiert. *Aria* Vom mein kelt



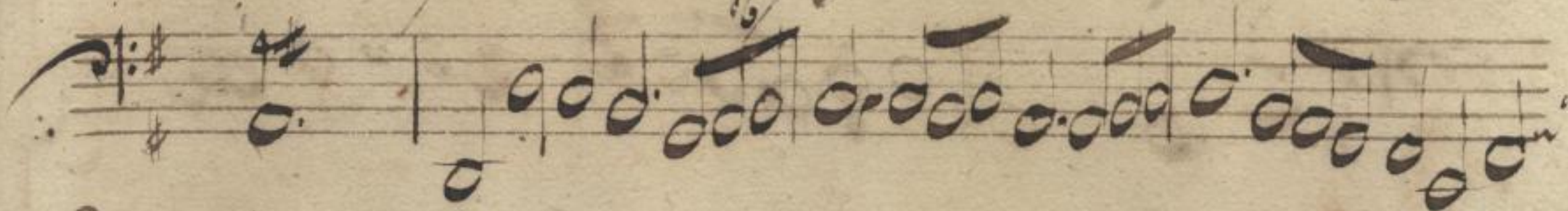


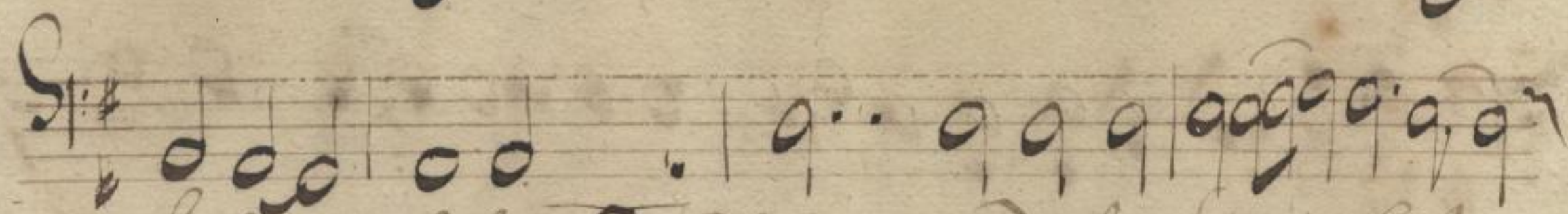
 daß die gung e ben mir die Lust ge



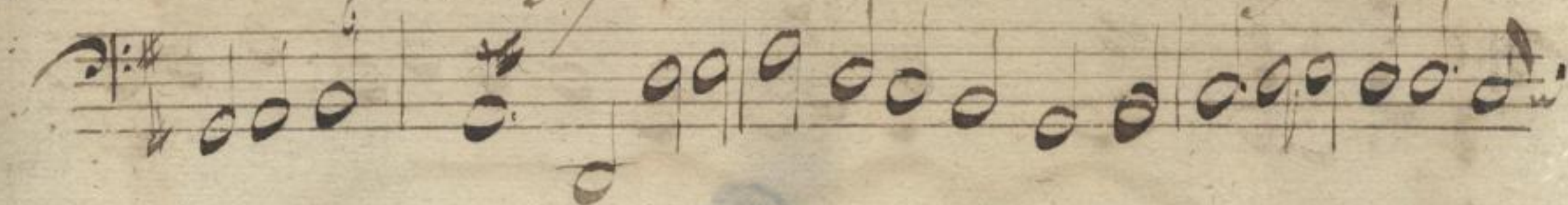


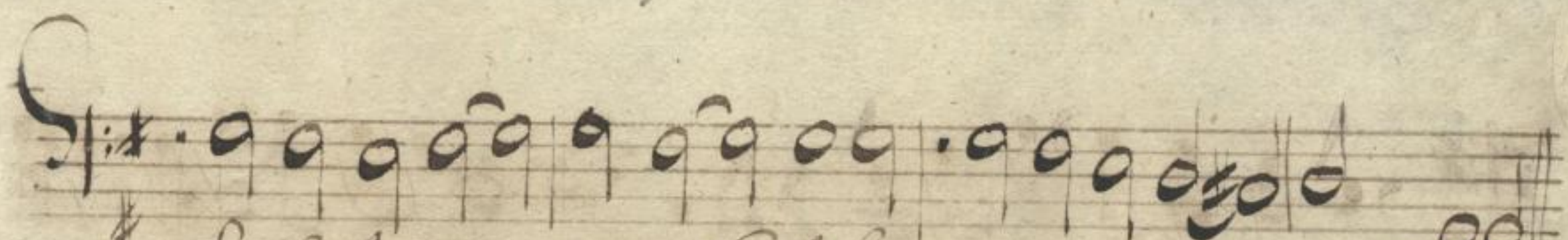
 ge - ben bist und reize was von Erben Thander



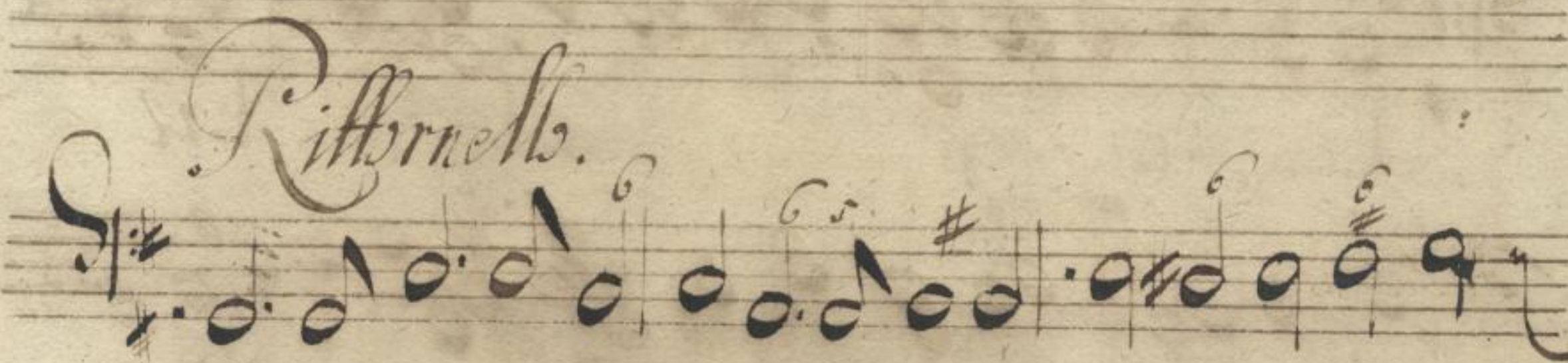


 hohen ähulich ist, Von, was danken danket Glicht



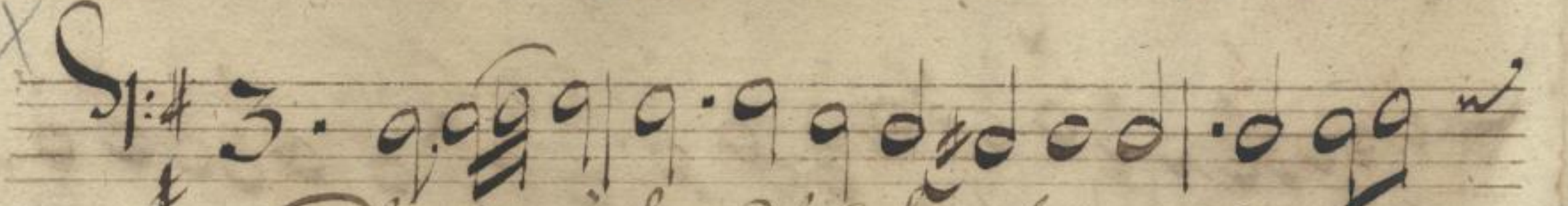


 Schreiben Kest und Lest für die.

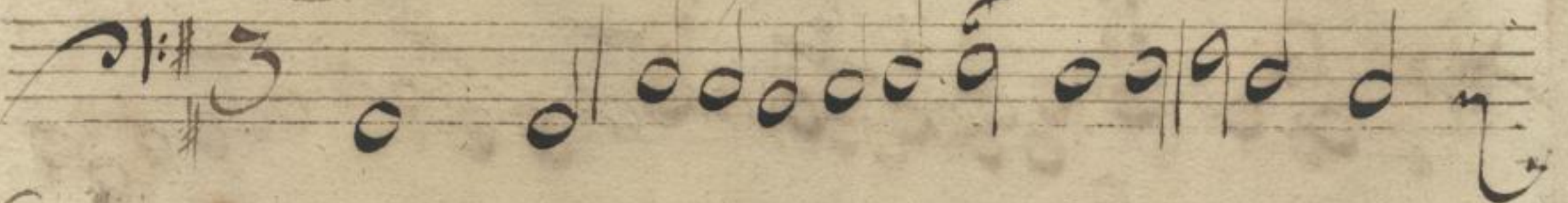


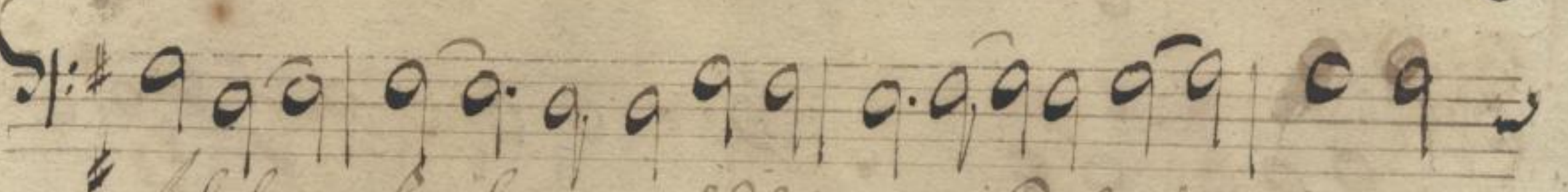




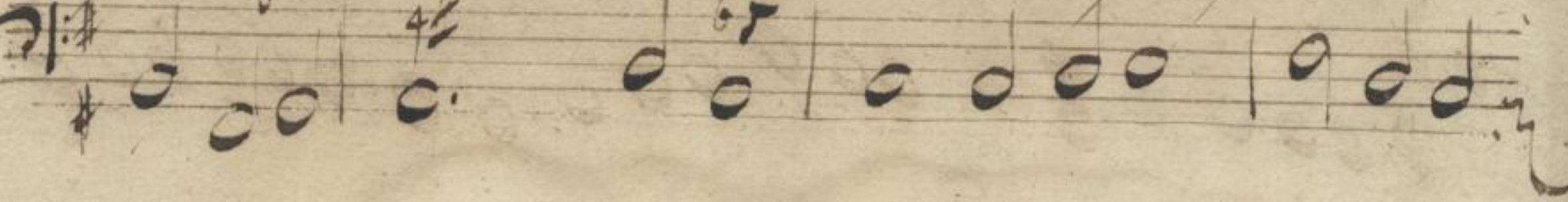


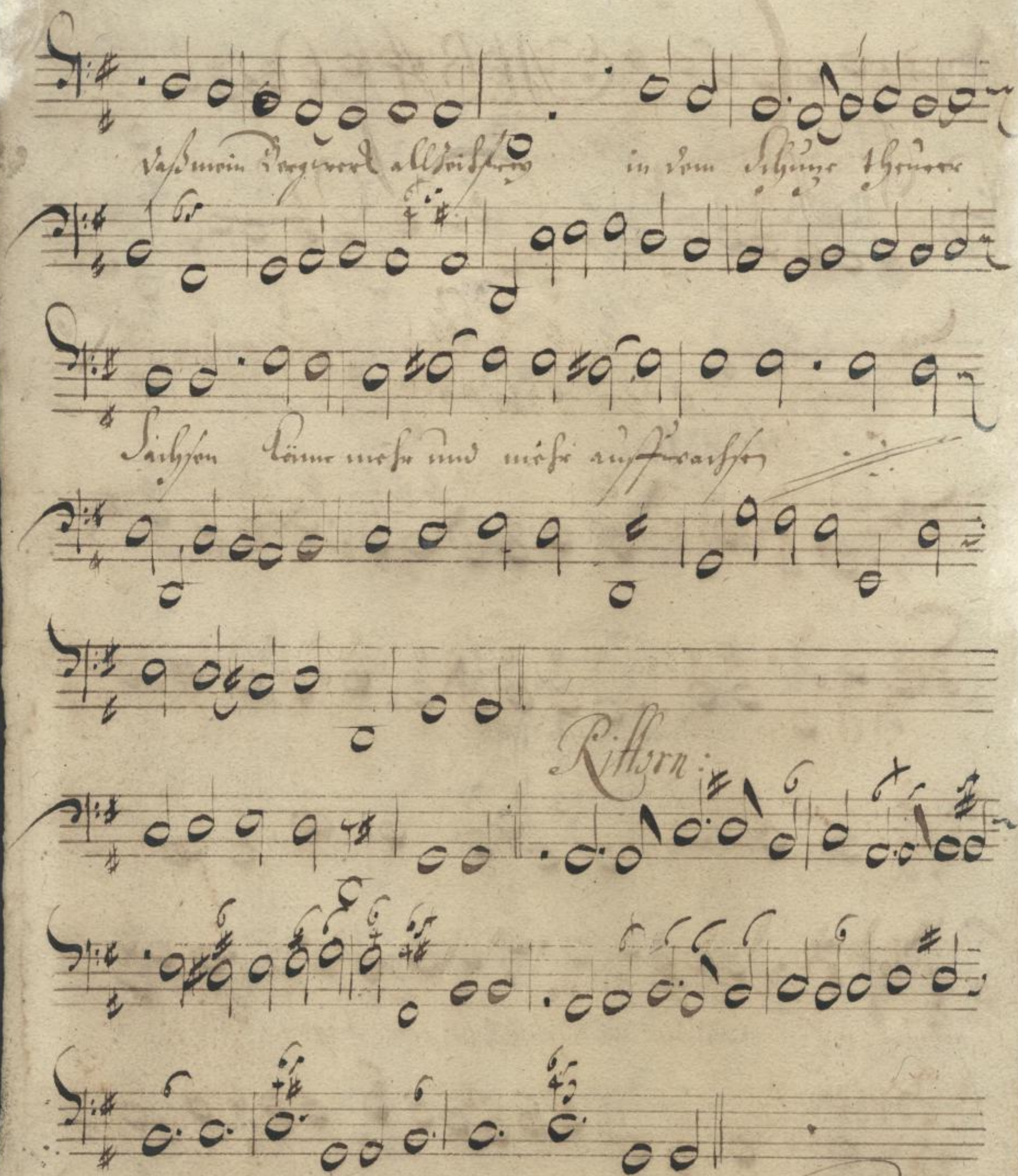
 Christ und die unschuldigen liegen und die





 kalte Laute von unschuldigen Kelt sich zehnten





 Was mein Vorgesand allzeit
 in dem Lichte thut
 Lichte Lichte und Lichte aufsteht
 Rithen:

EMBAFFO.

In Actu 4.

Sinfonia

Hör bin das Auge nicht voll, Es müssen meine Tränen von

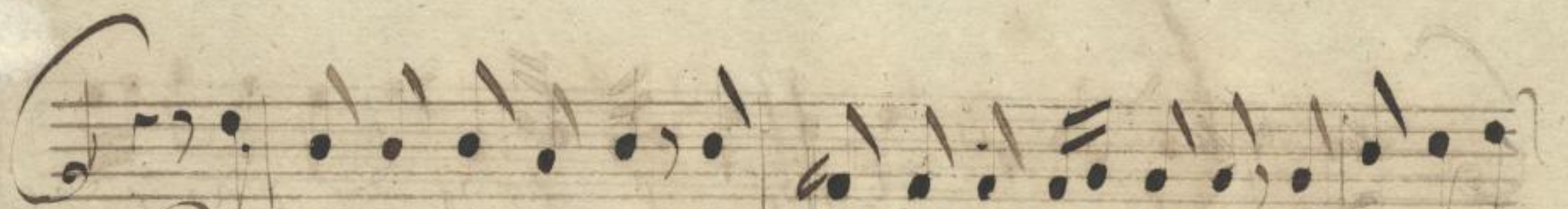
runden Tränenmahlen, Was ich besahe, habe ich gesehen.

Alles, was ich sah, ist alles, was ich sah, die Tränen sind süß wie Honig.

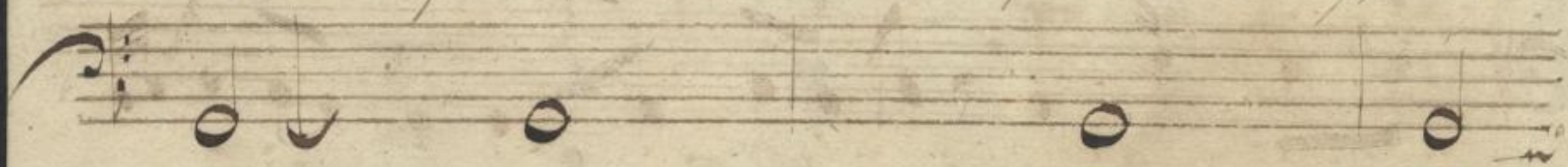
Mus. 2-F-31a



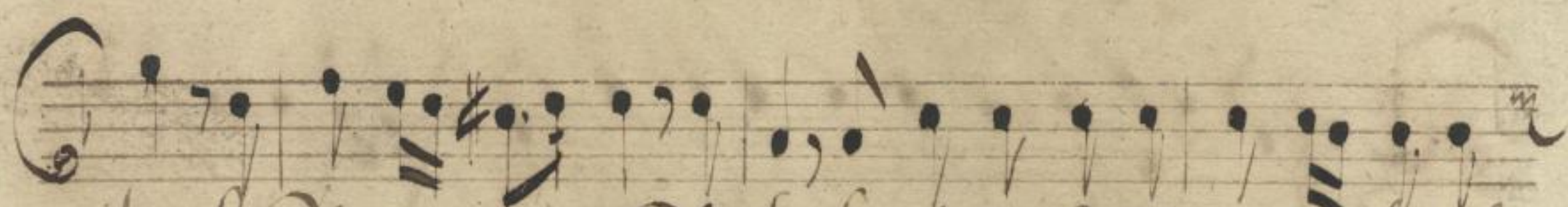
149



Nicht minder segnd wir hole die Heilte dieser Zeiten, weil sie uns heimlich




erleuchtet werden. Vorant verwarm ich meine heilgen Tante was

die kein Noth - an sich. Von die sie ist vrb höchsten anvertraute



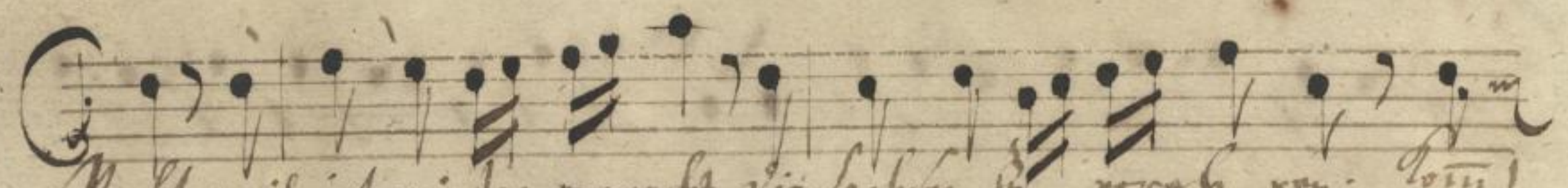
Aria



und wird bestehn weil ich am Himmel steh



Ich bringe meine



Nacht, weil ich mein Tag verbracht die Sachson die vorach von; Vom 1



Chelt, weil ich die Zeit bestalt, bracht lieber ab die Kränzen, by 2

1. Ich will dich lieben, dich ehren, dich preisen, dich loben, dich danken, dich
 2. lauch die goldenen Haare, die ich dir geschenkt, so lauch dich gesunden 1
 2. lauch die goldenen Haare, die ich dir geschenkt, so lauch dich gesunden 2

1. Ich will dich lieben, dich ehren, dich preisen, dich loben, dich danken, dich
 2. lauch die goldenen Haare, die ich dir geschenkt, so lauch dich gesunden 1
 2. lauch die goldenen Haare, die ich dir geschenkt, so lauch dich gesunden 2

Ritornell:

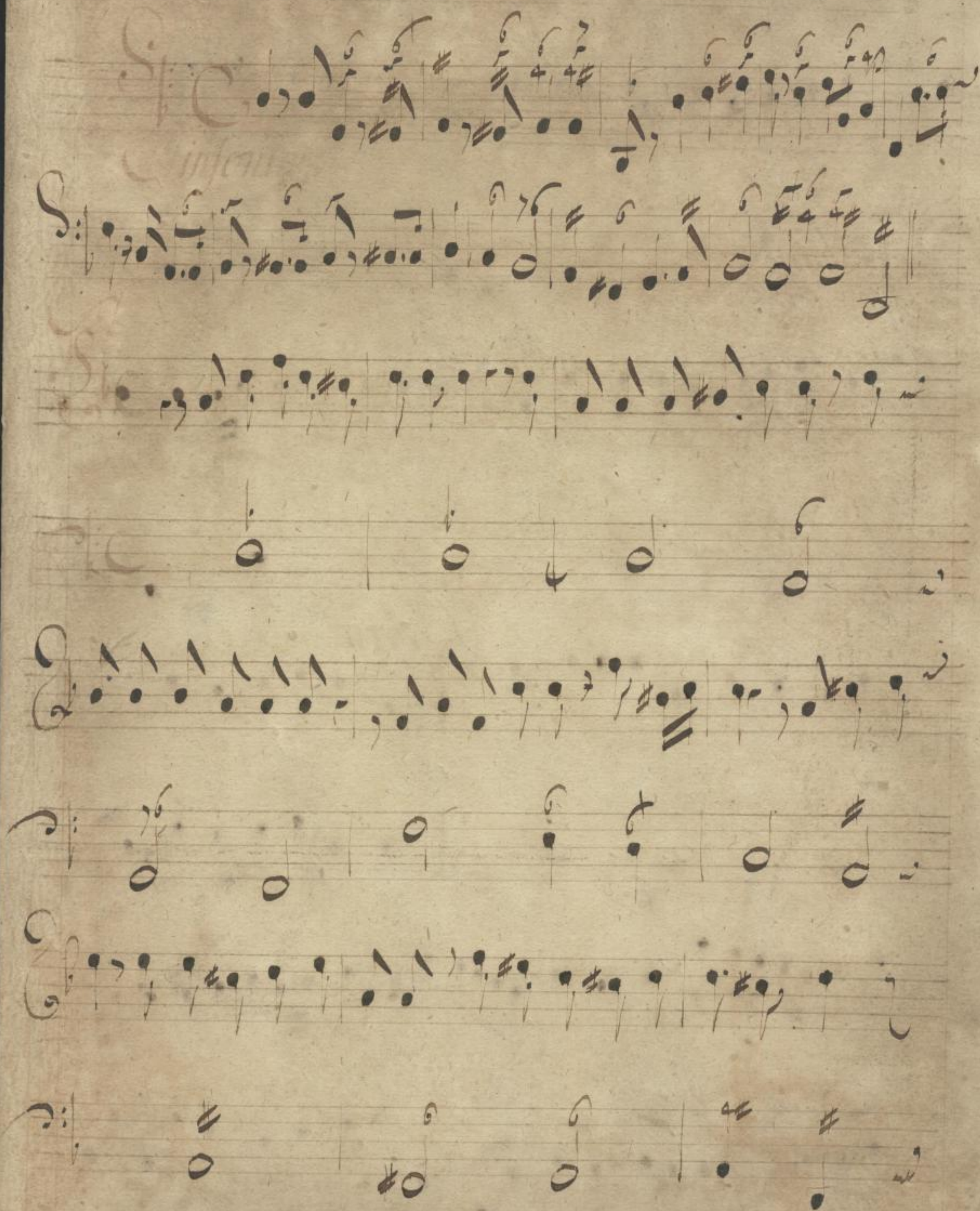
Mus. $\frac{2}{F/31}$

EMBACO.

H. A. H. B. M. C.

S. C.

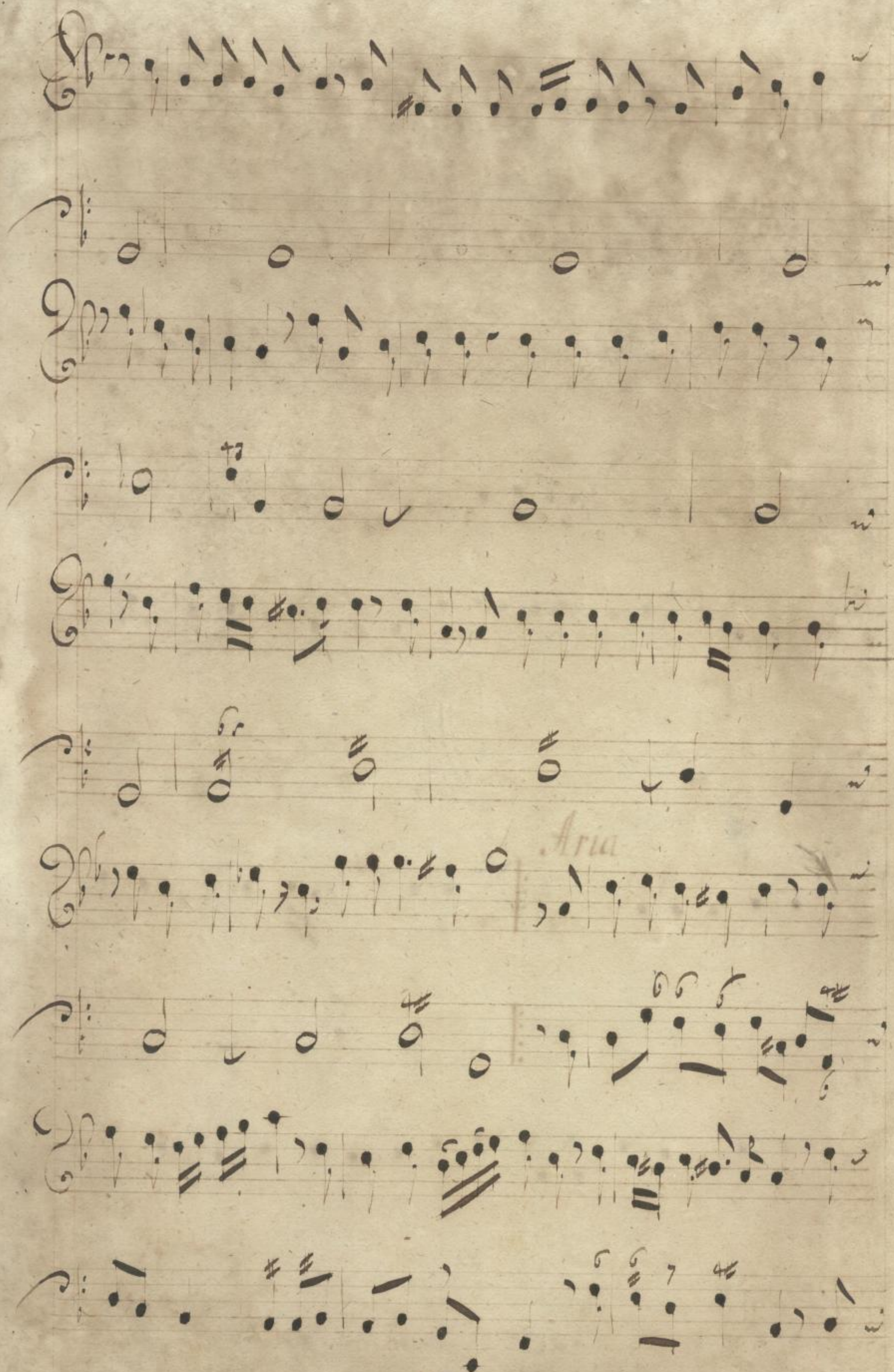
C. H. B. M. C.



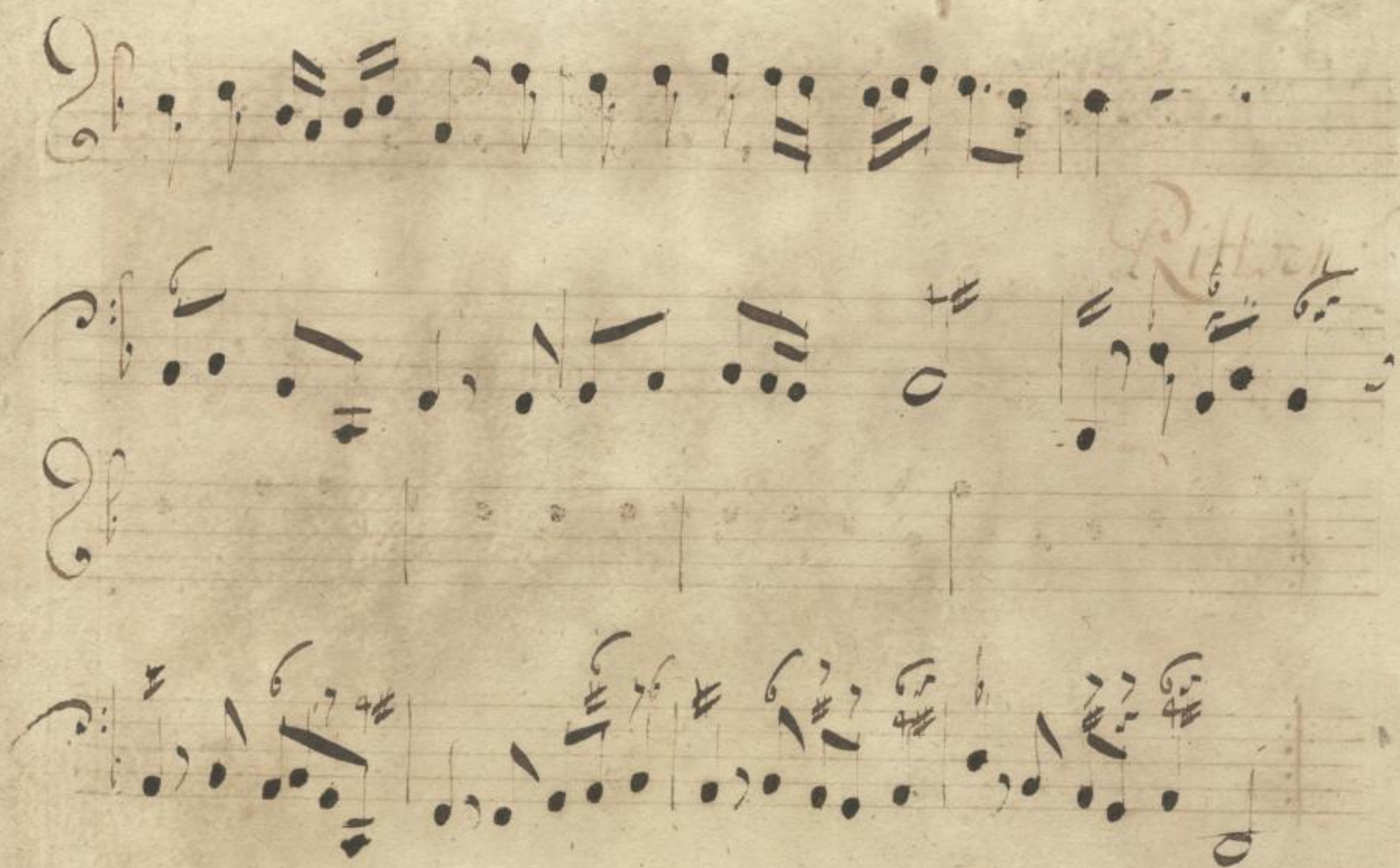
Mus. 2-F-31a



153



Aria

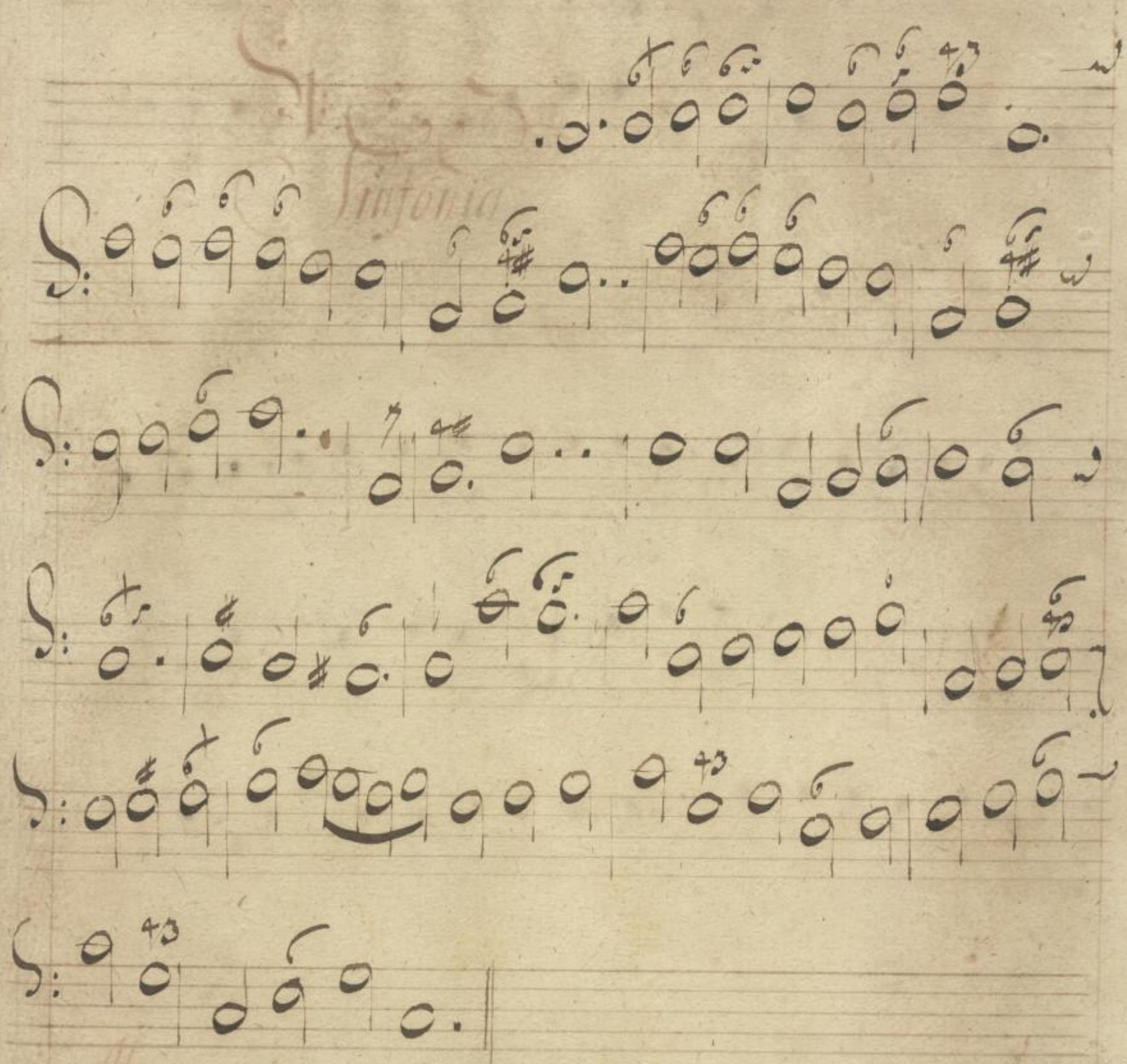


Mus. $\frac{2}{F/31}$

12

CECILIO
In figura 6 Mercurius

Sinfonia



The Sinfonia section consists of six staves of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a clear, elegant hand typical of 17th-century manuscripts.

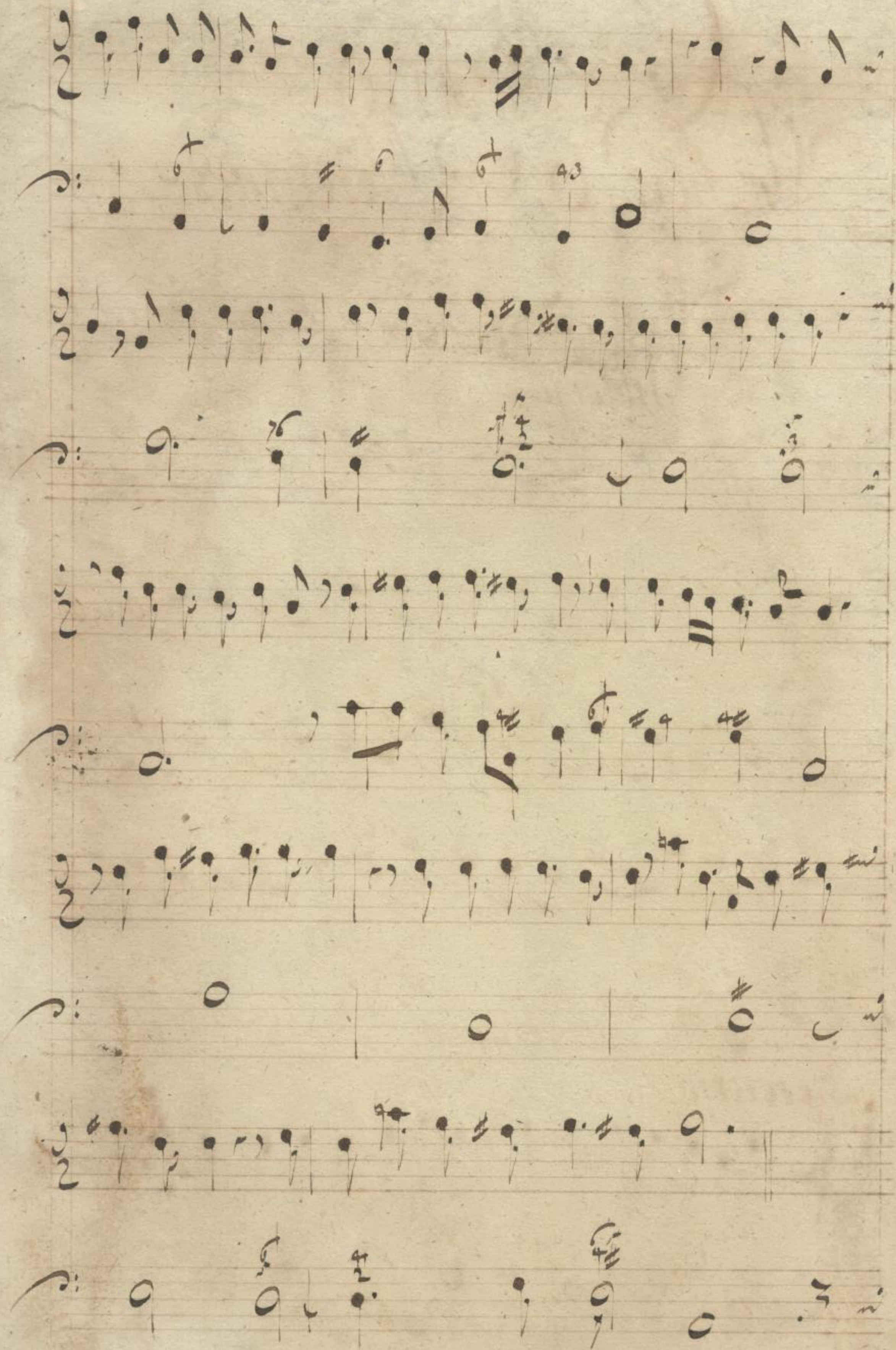
Mercurius



The Mercurius section consists of two staves of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a clear, elegant hand typical of 17th-century manuscripts.

Mus. 2-F-31a





Aria

Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The manuscript is written in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and characteristic of 18th-century manuscript notation.

Mun $\frac{2}{F/37}$

8
EMBALO

In Actu 6. MERCUR

Handwritten musical score for 'EMBALO' in Act 6, featuring five staves of music. The notation includes various notes, rests, and accidentals, with some measures marked with '43' and '6'. The word 'Sinfonia' is written above the second staff.

Handwritten musical score for the text "Daher ringet meine Flügel mich von ich seh ich ein Alchimisten". The notation includes various notes, rests, and accidentals, with some measures marked with '43' and '6'.

Mus. 2-F-31 a



167

Wie sie laßten sich gelüften vürh mich zu einem vruh, Ich der Mer.

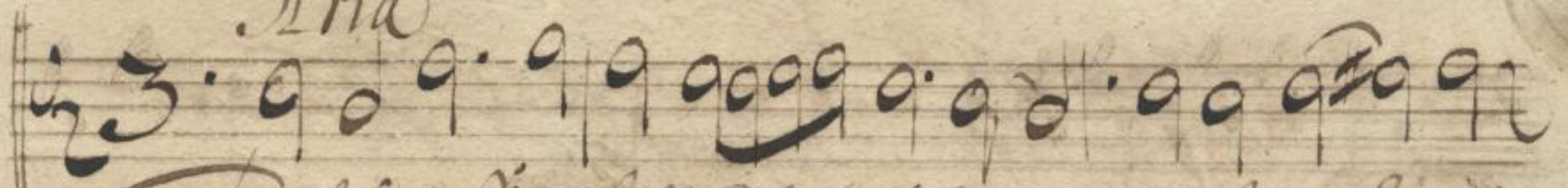
Ich sing' ihnen zwar die Frühe, die ich selber die Li lie gar nicht an fornen

sucht unter den fornen die findet auch das Licht zu meinem forner nicht.

Ad: Vor älte Dankskrantz habd aber einen Glanz der vürh mir steyen

Stünde Golt verlangt mit einem zehenden Sol.

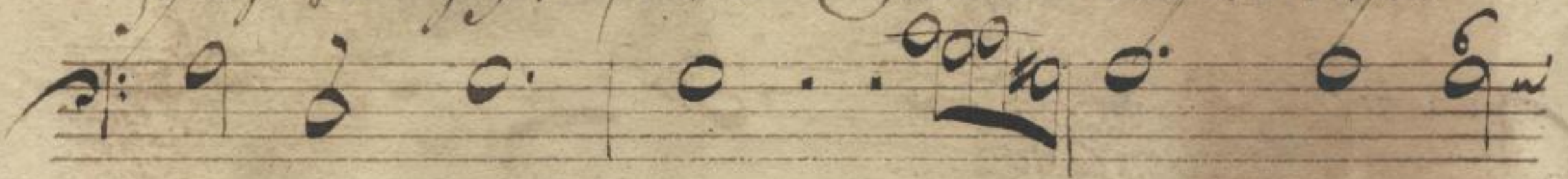
Aria



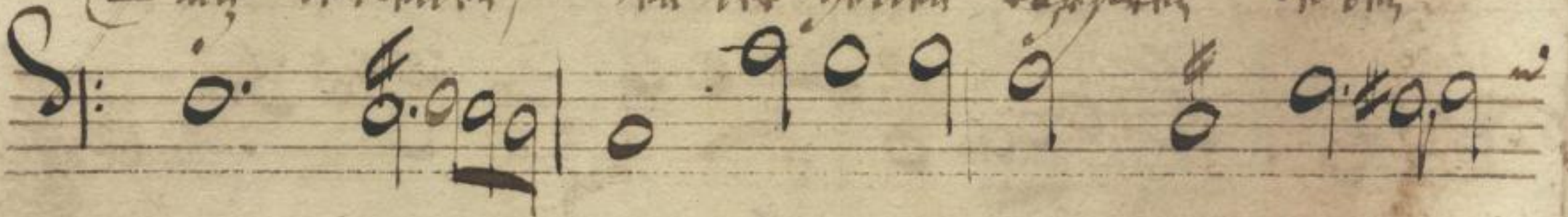
Wohlet auf mich laß mich zuhören wie ich mich



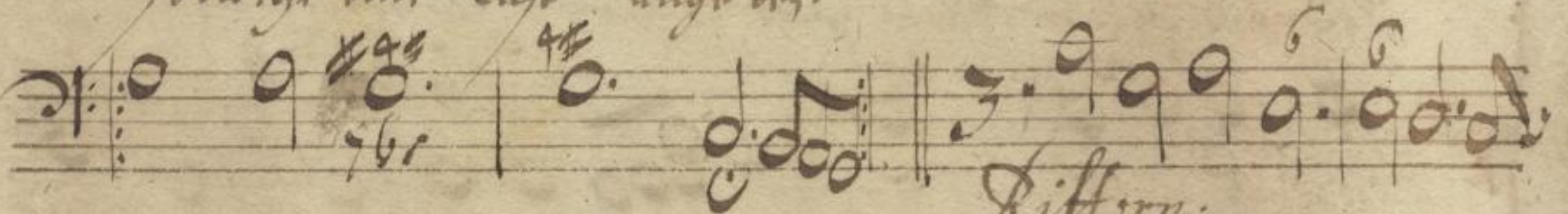
willst du gehor meine Freuden mühen dich



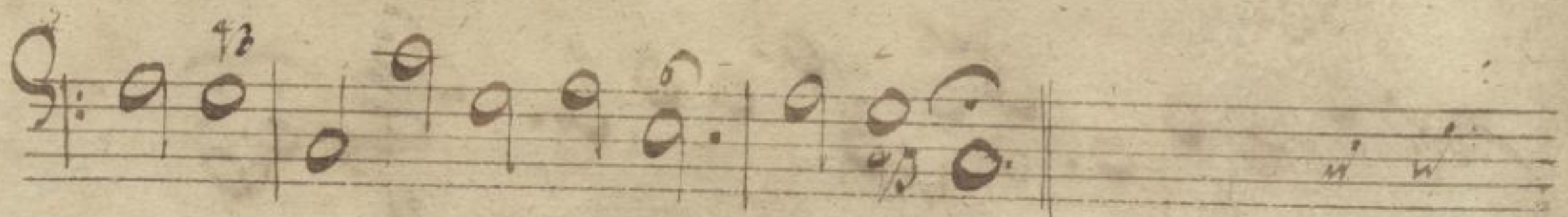
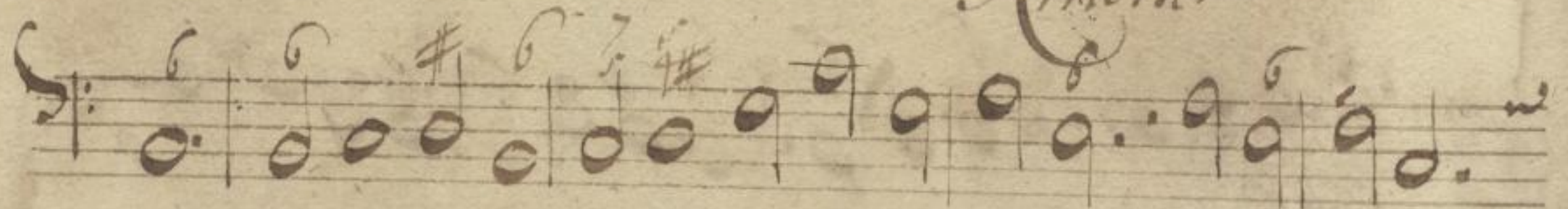
Elan bekennen, zu der heiligen Laus loben

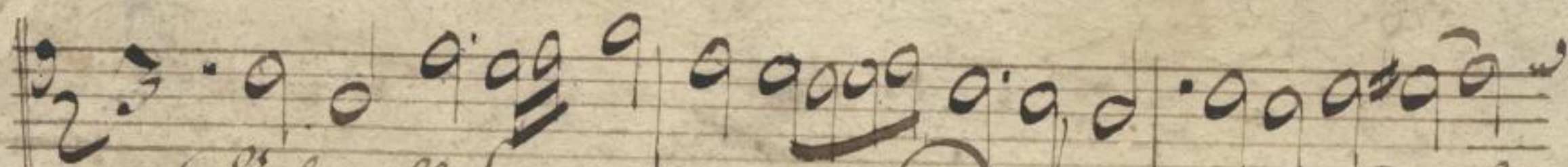


Wollt ihr mich Lust annehmen.

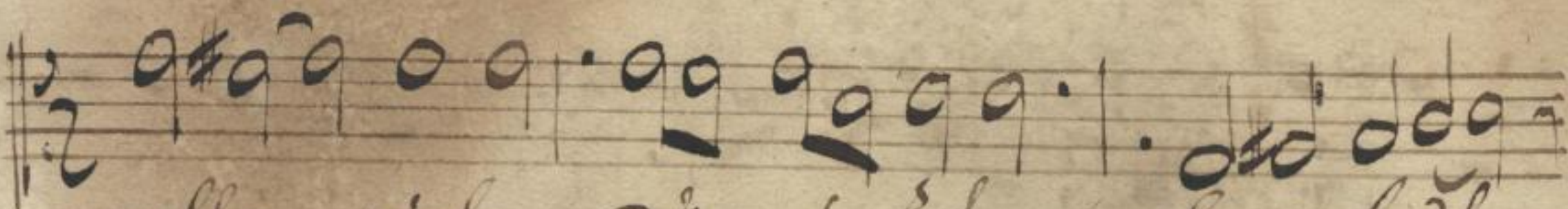
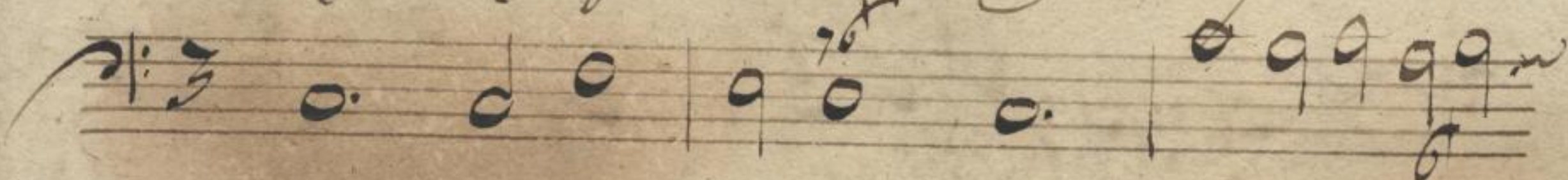


Ritornel:

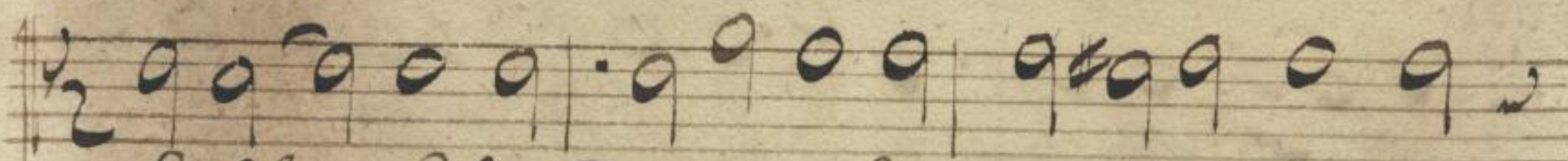




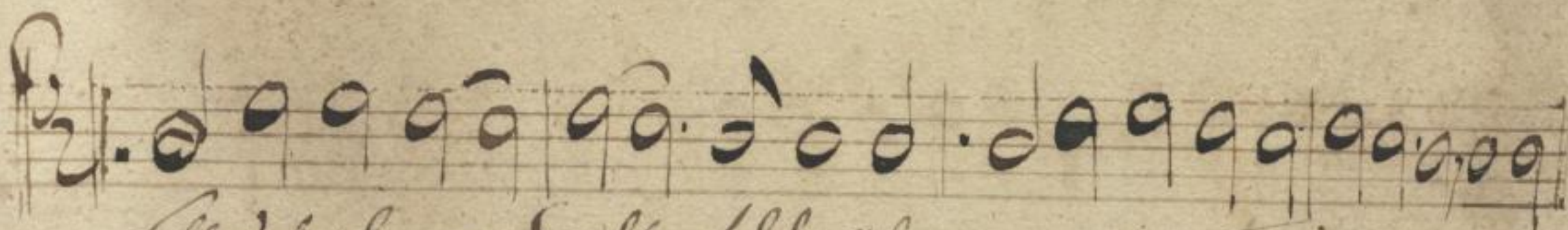
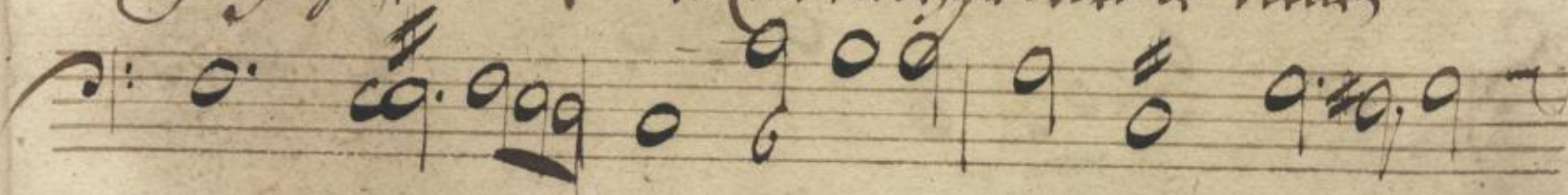
Wacht voll Springen an den Reih'n, auf's neue



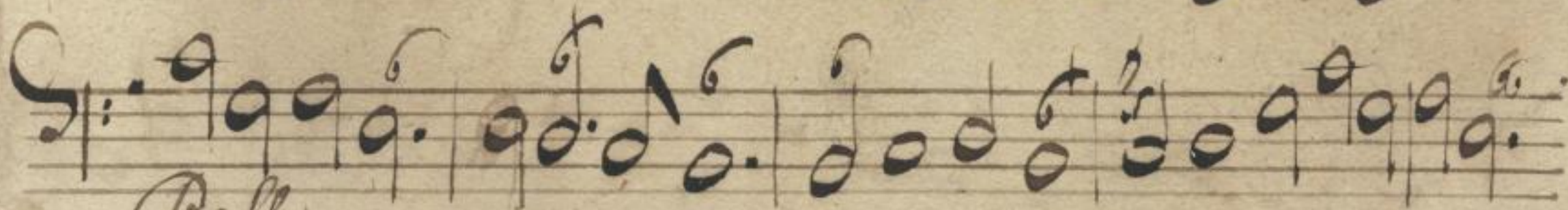
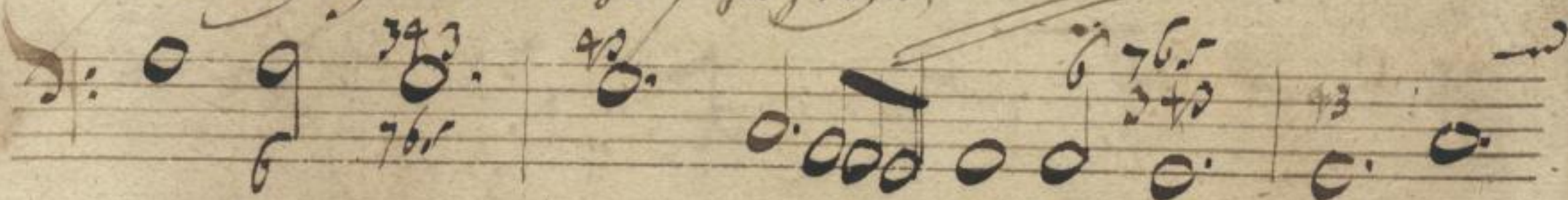
erhellen - v'nher, Wie sie schon hingen lauter



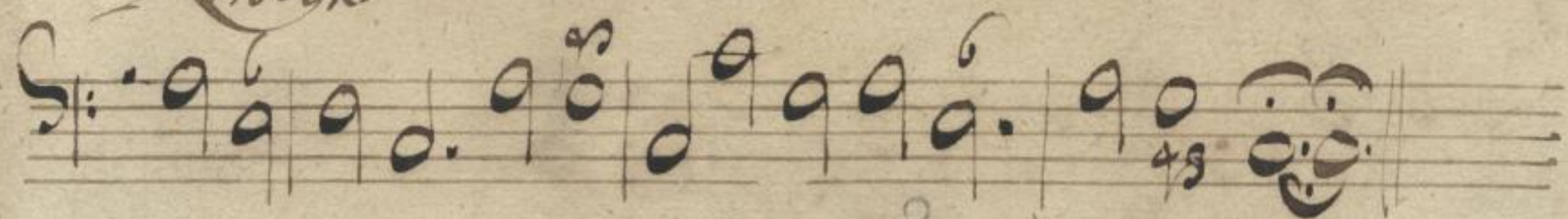
fröhlich Reiten: Wieweil man sie wird he reiten



Soll auch ich so wohl lustig sein.



Ritorn.

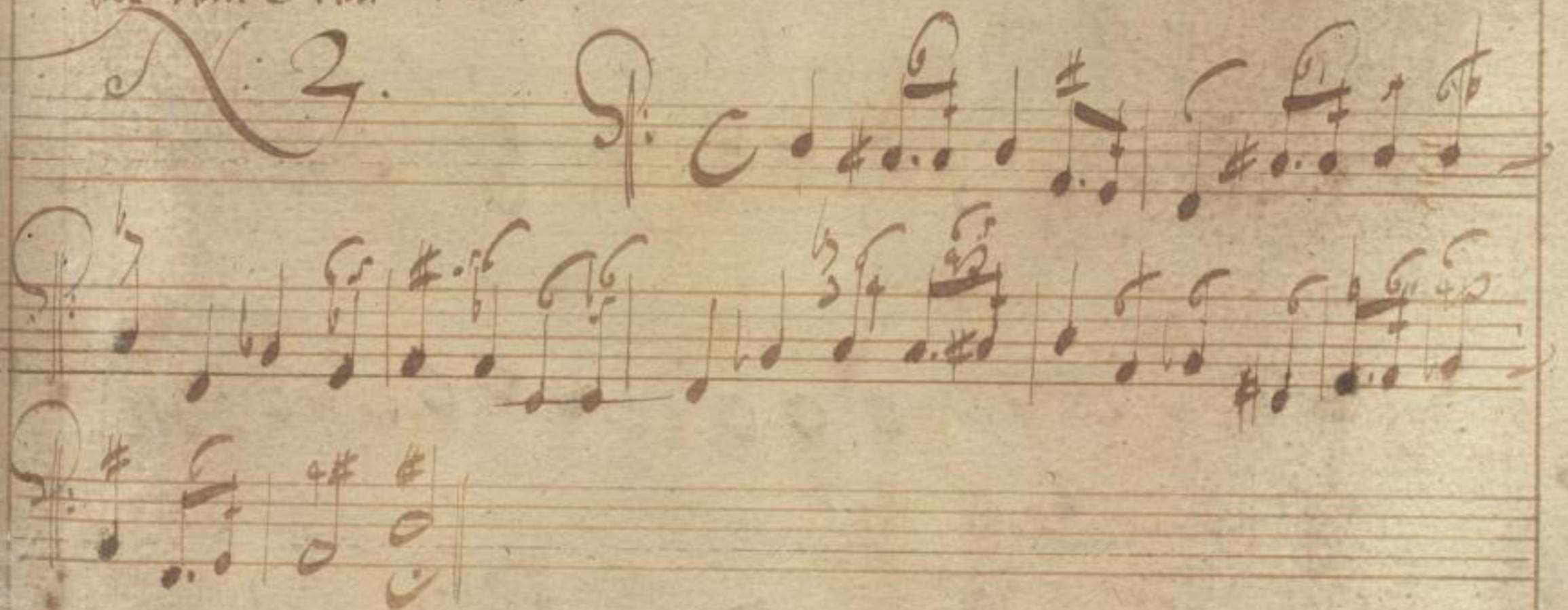


(hms. 2
F. 131)

Vor vom Dinten
Stück
N. 1



Vor vom 3ten Stück
N. 2.



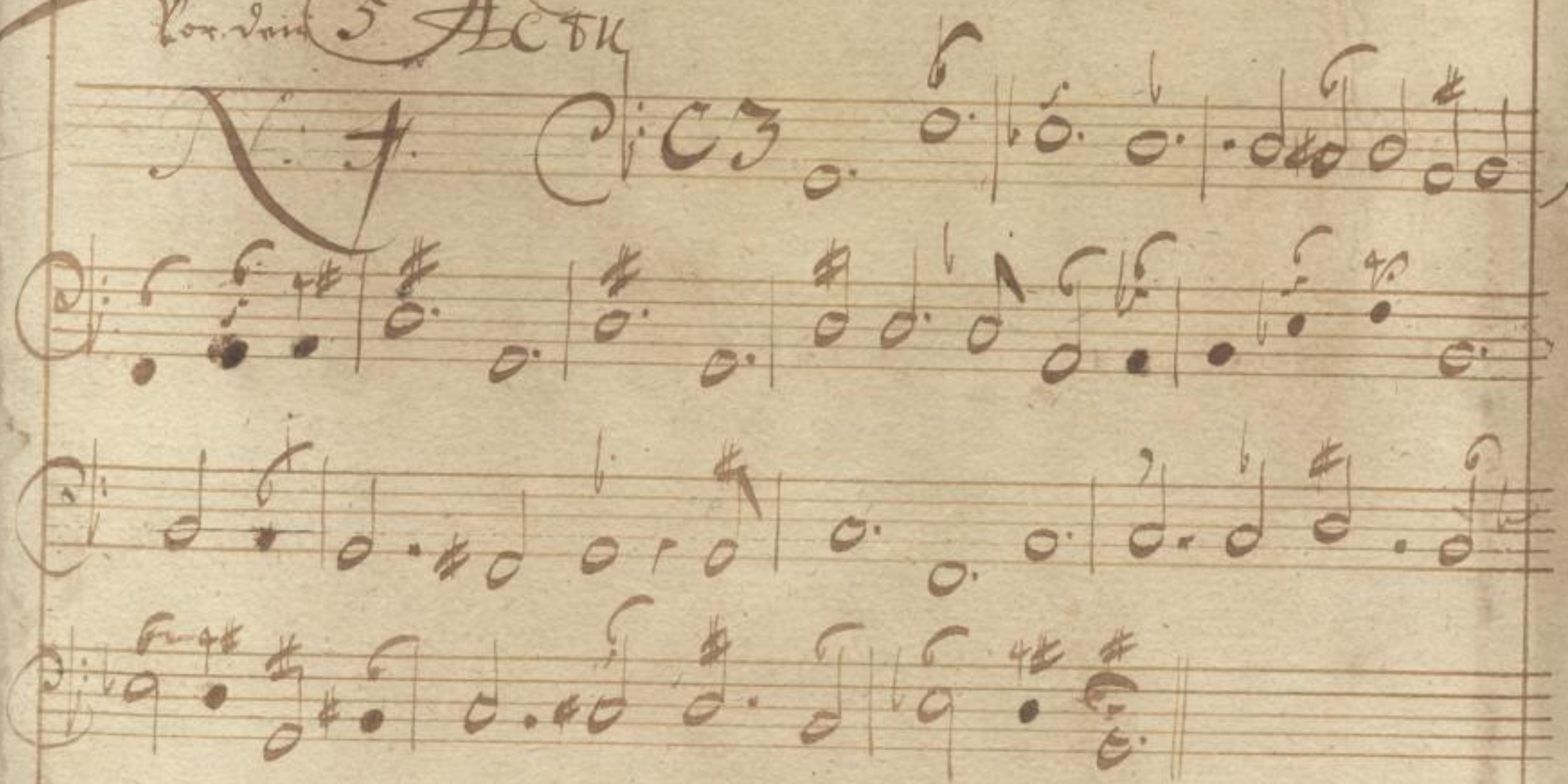
Mus. 2-F-31 a



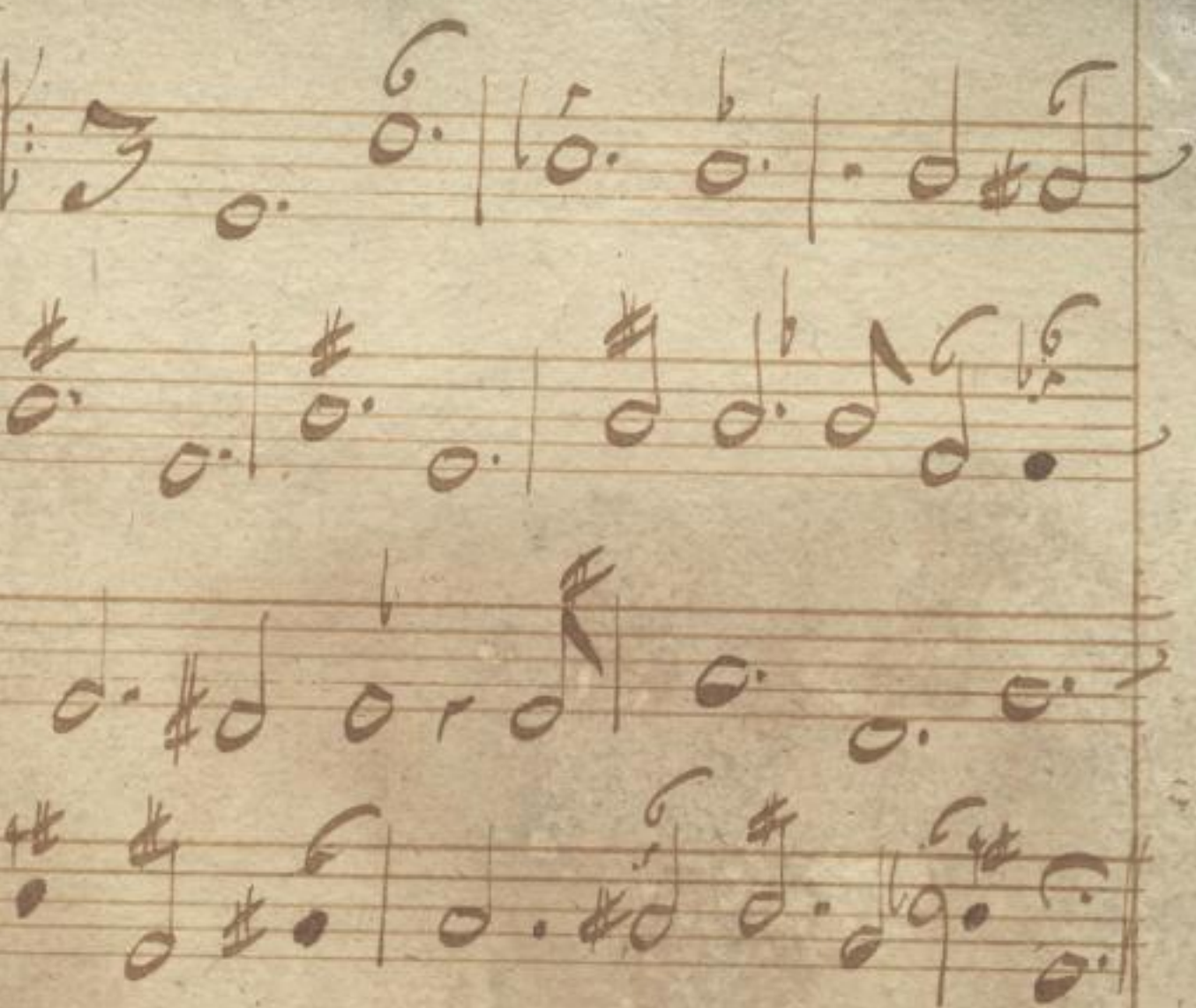
165

1. Vor dem 4ten Acte
N. 3.

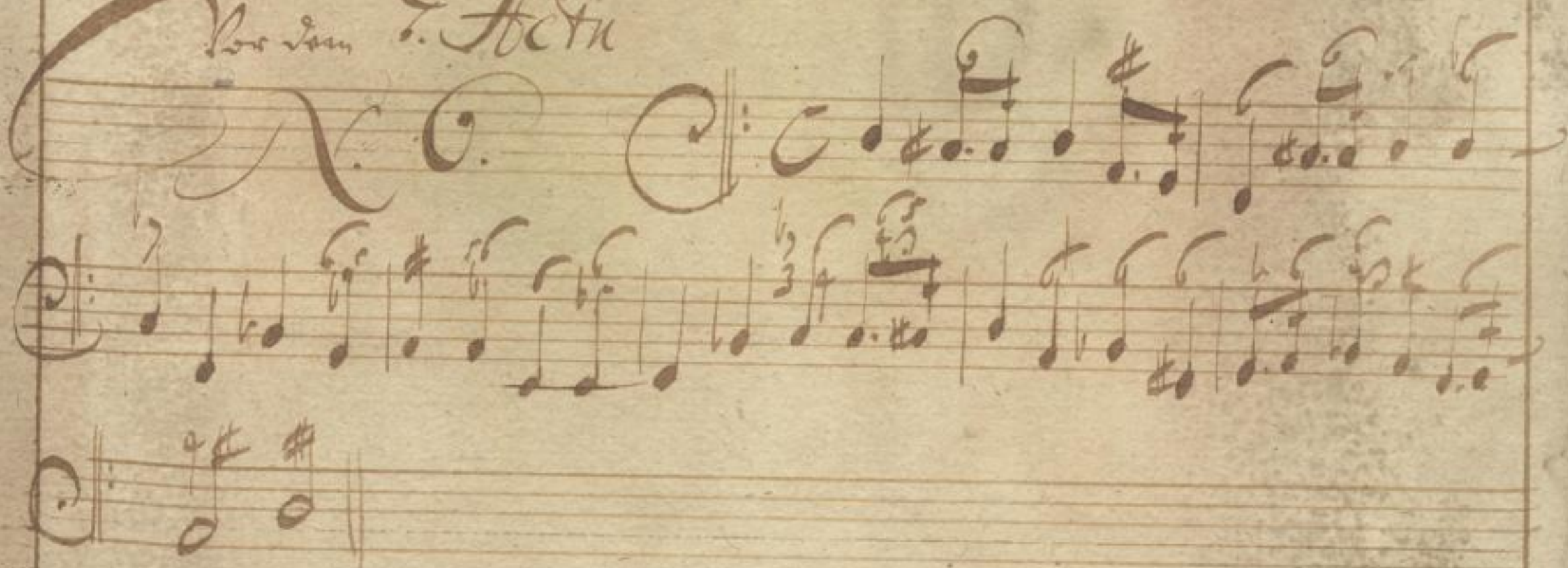
2. Vor dem 5ten Acte
N. 4.



Vor dem 6ten Stuck



Vor dem 7. Stuck





Ann. $\frac{2}{F/37}$