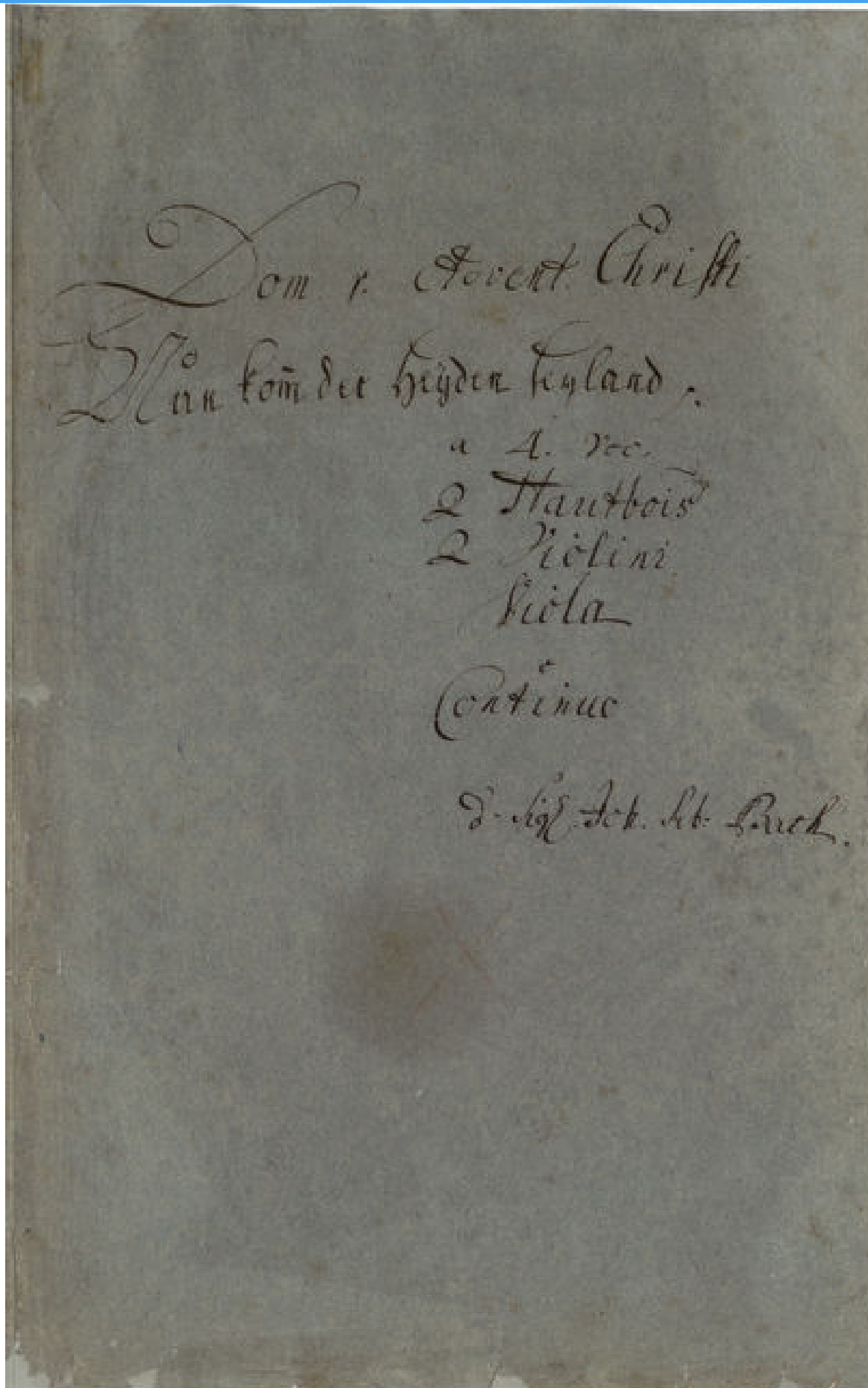
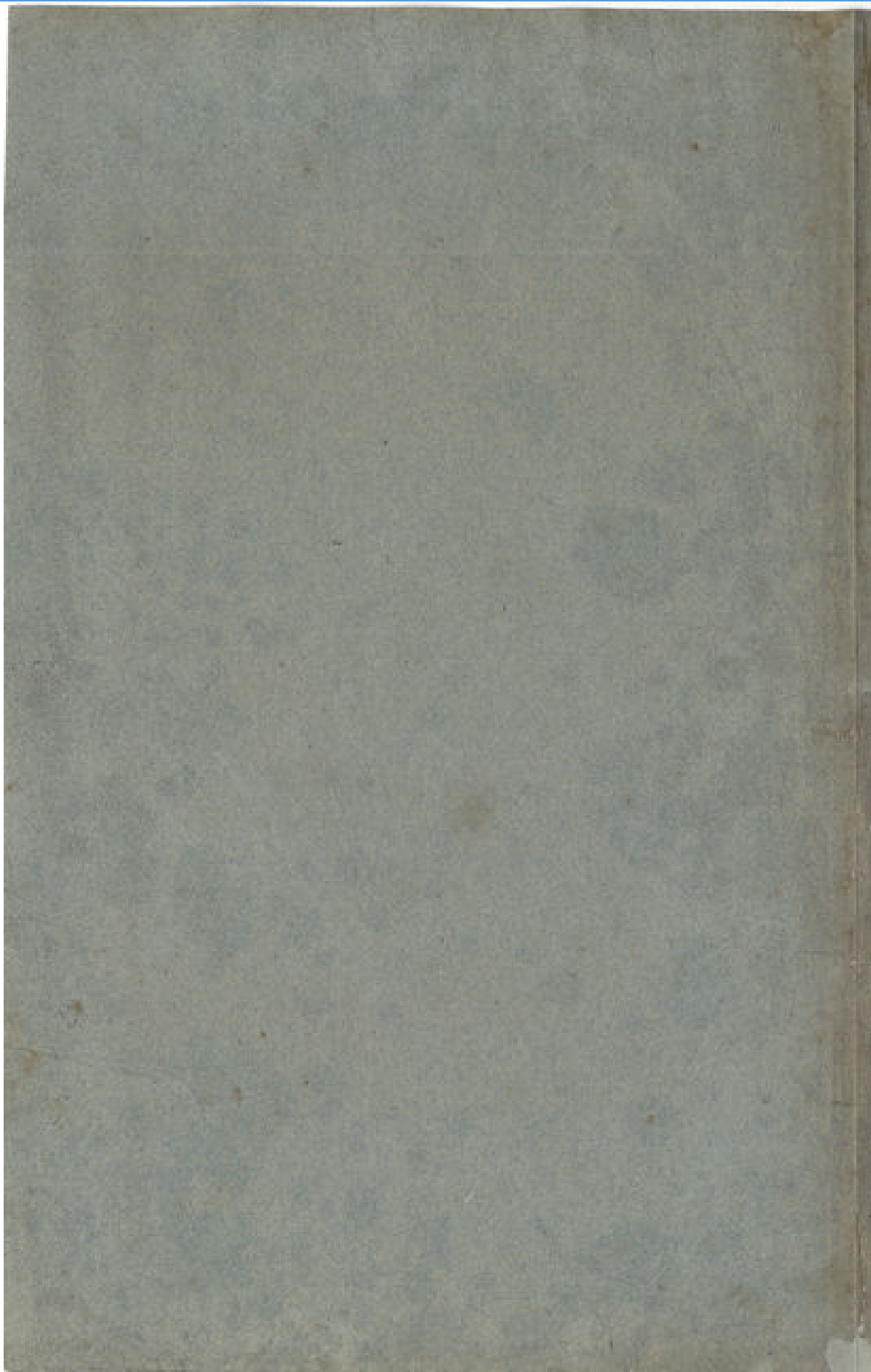
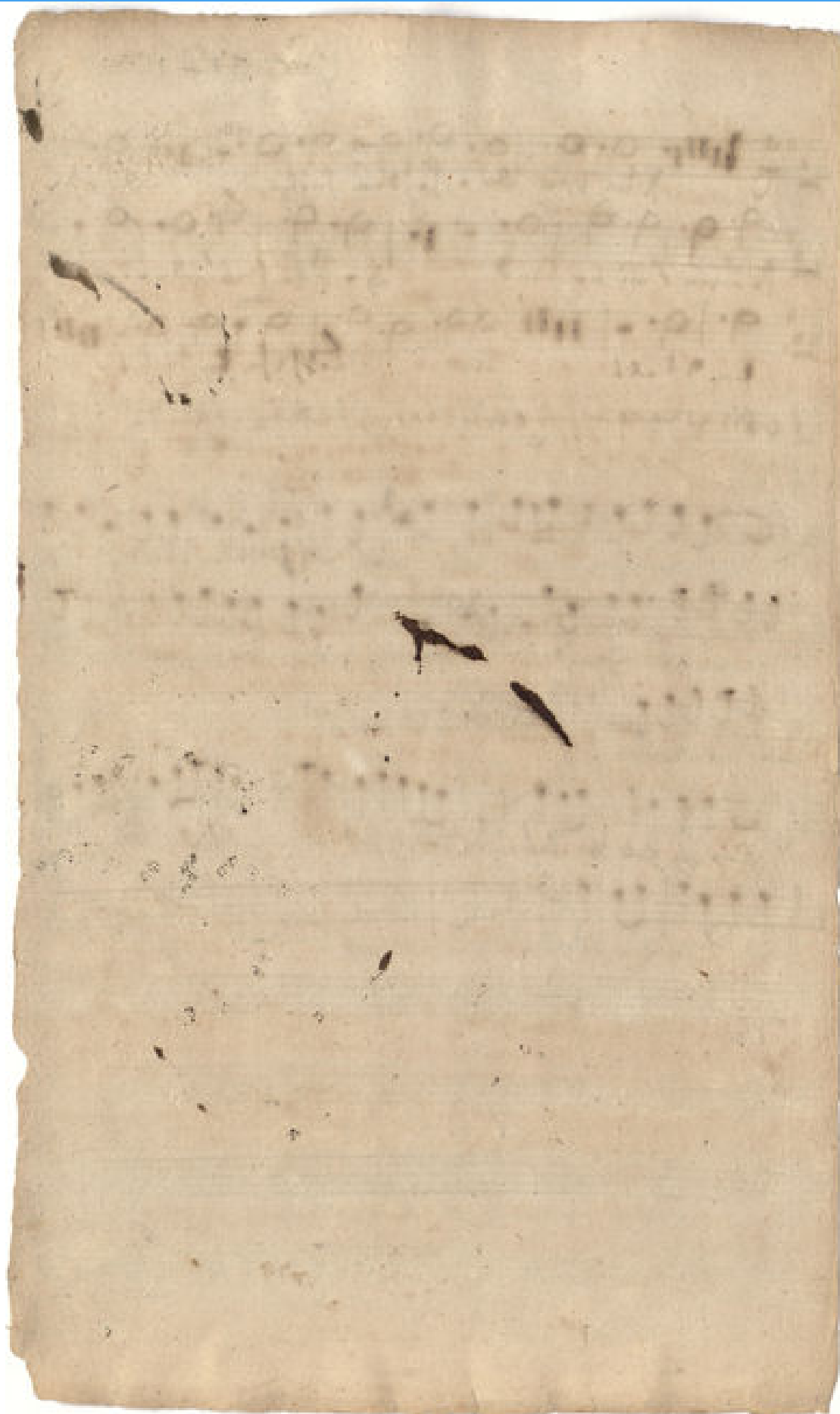






[illegible]



[illegible]



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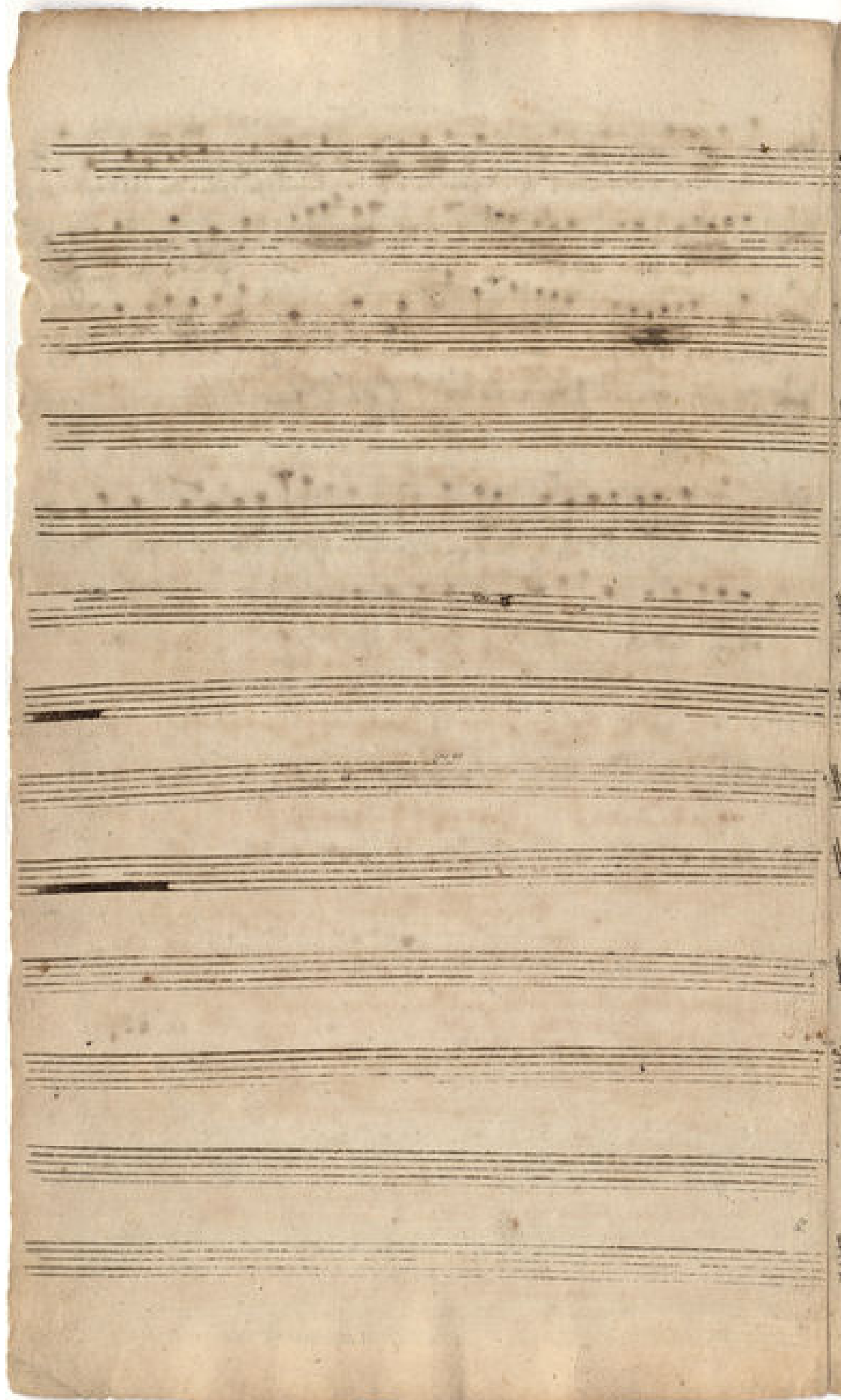
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[illegible]

Tenore - Tenore (Schreiber: J. A. Kuhnau: Satz 2; C. G. Meißner: alles weitere)

[illegible]

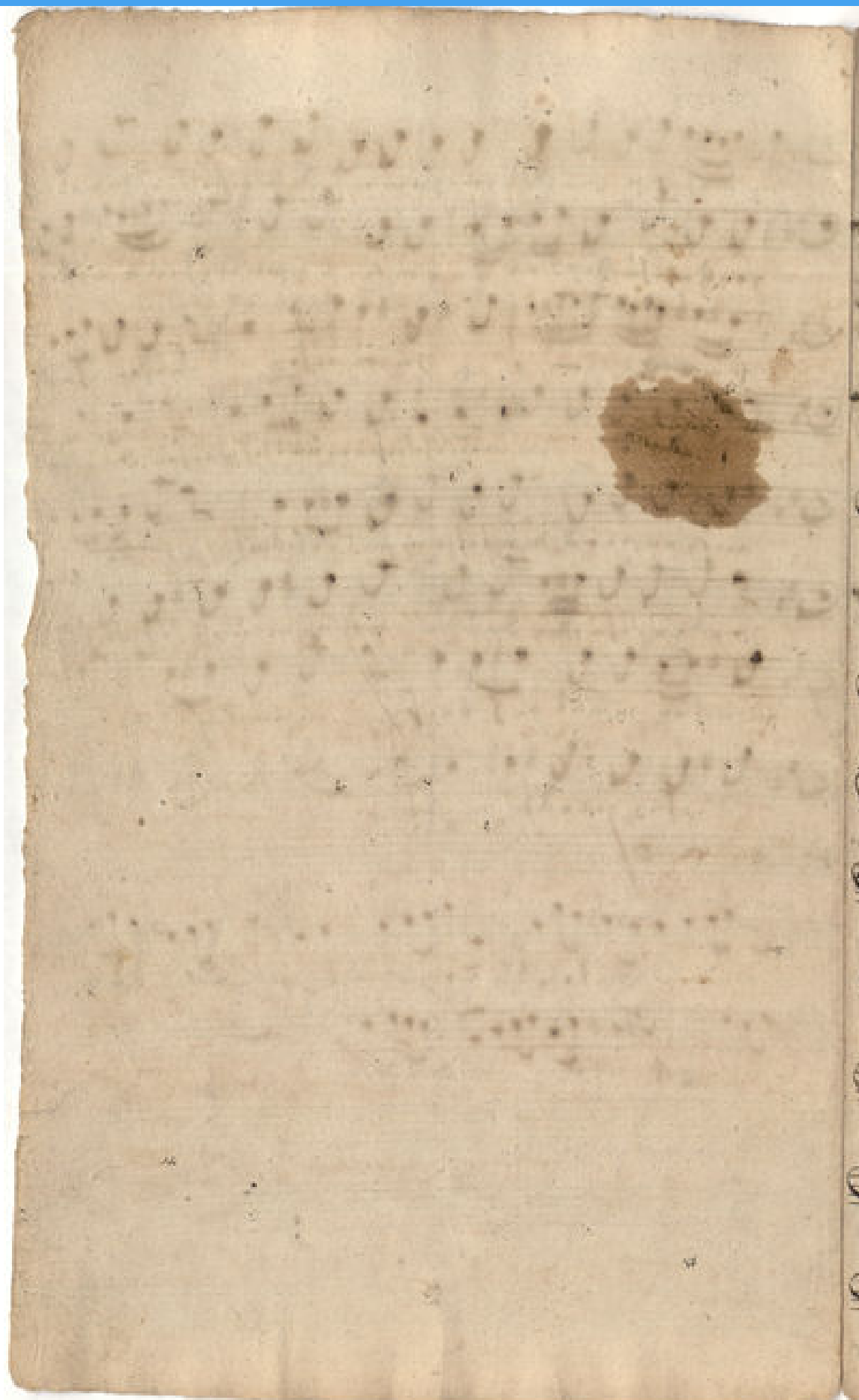


Basso.

Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land
 Nun komm du's Sing' den Sing' Landen's Sing' den Sing' Land

[illegible]

Handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in German and are integrated with the musical staves. The text includes phrases such as "m a r s c h", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n", "S a c h s e n". The score concludes with a double bar line and the word "Capo".



Corno :

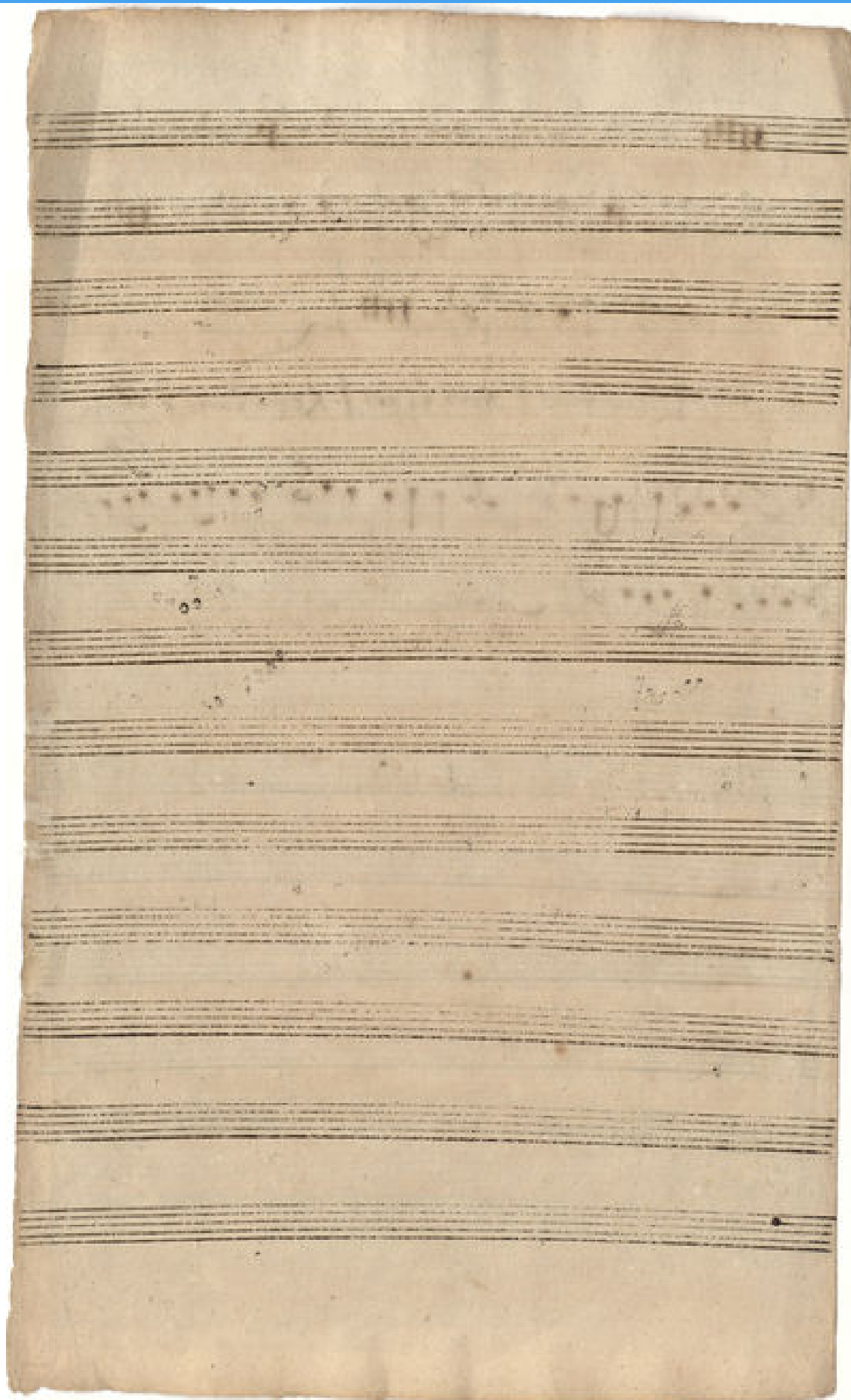
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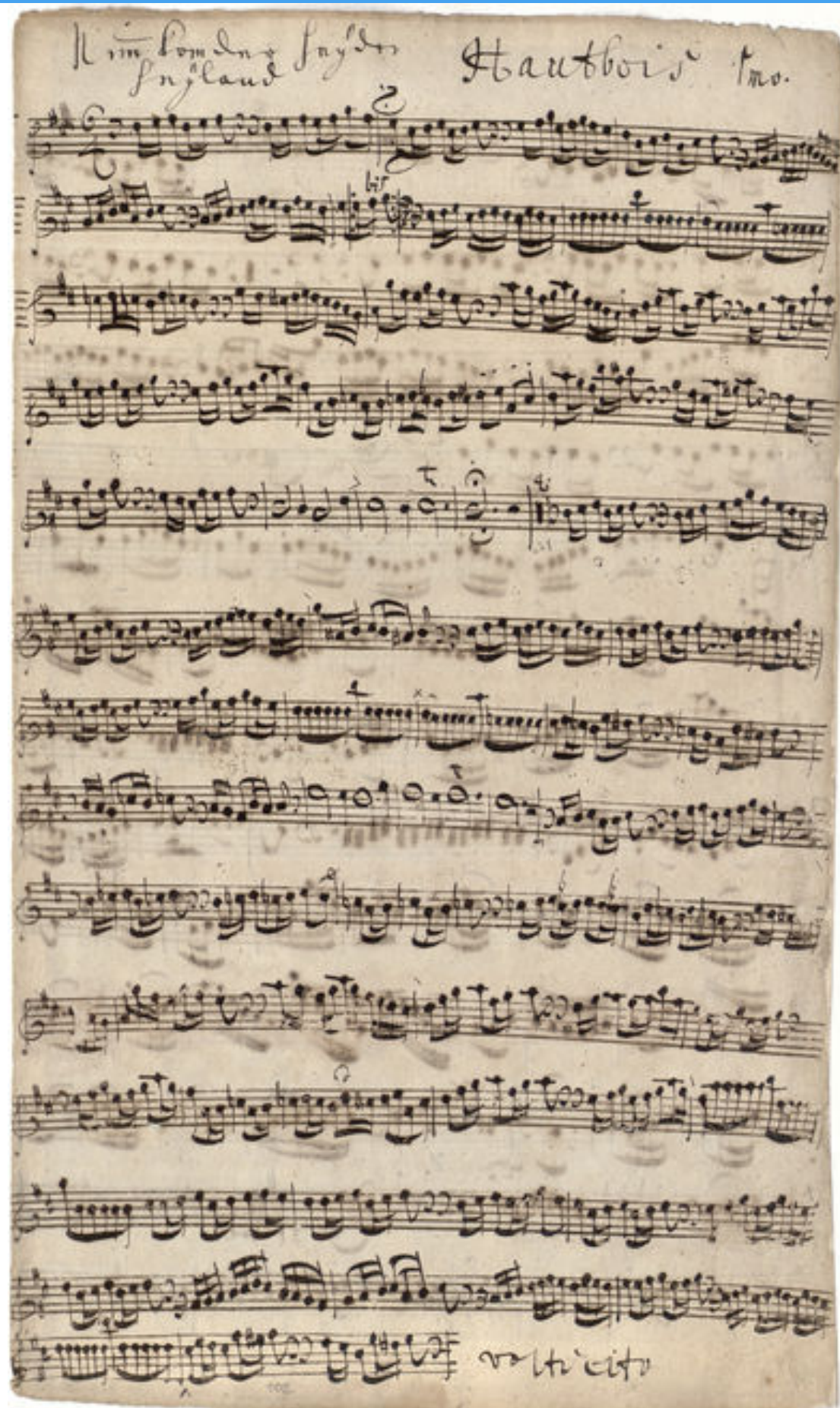
Chorus

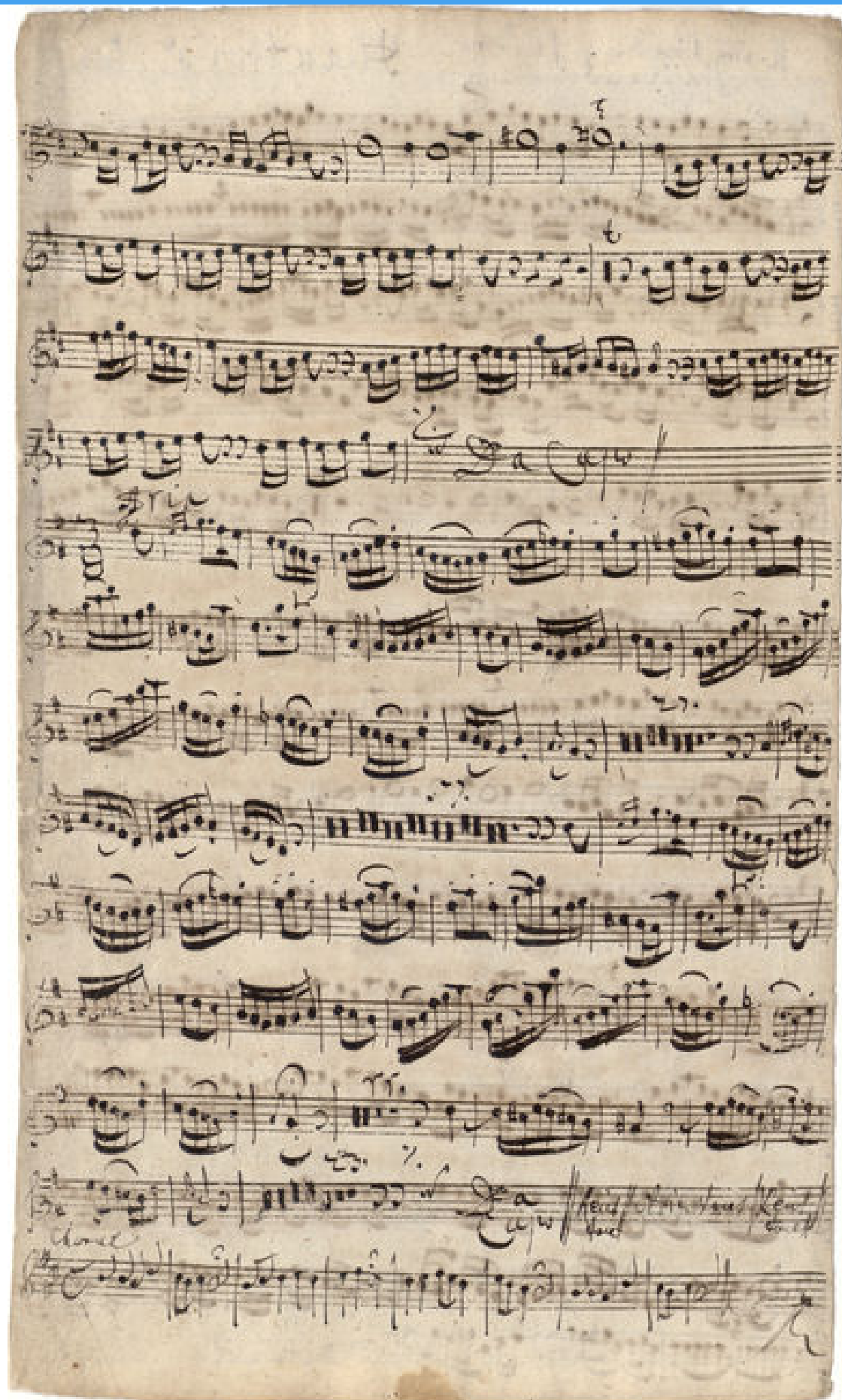
Chorus

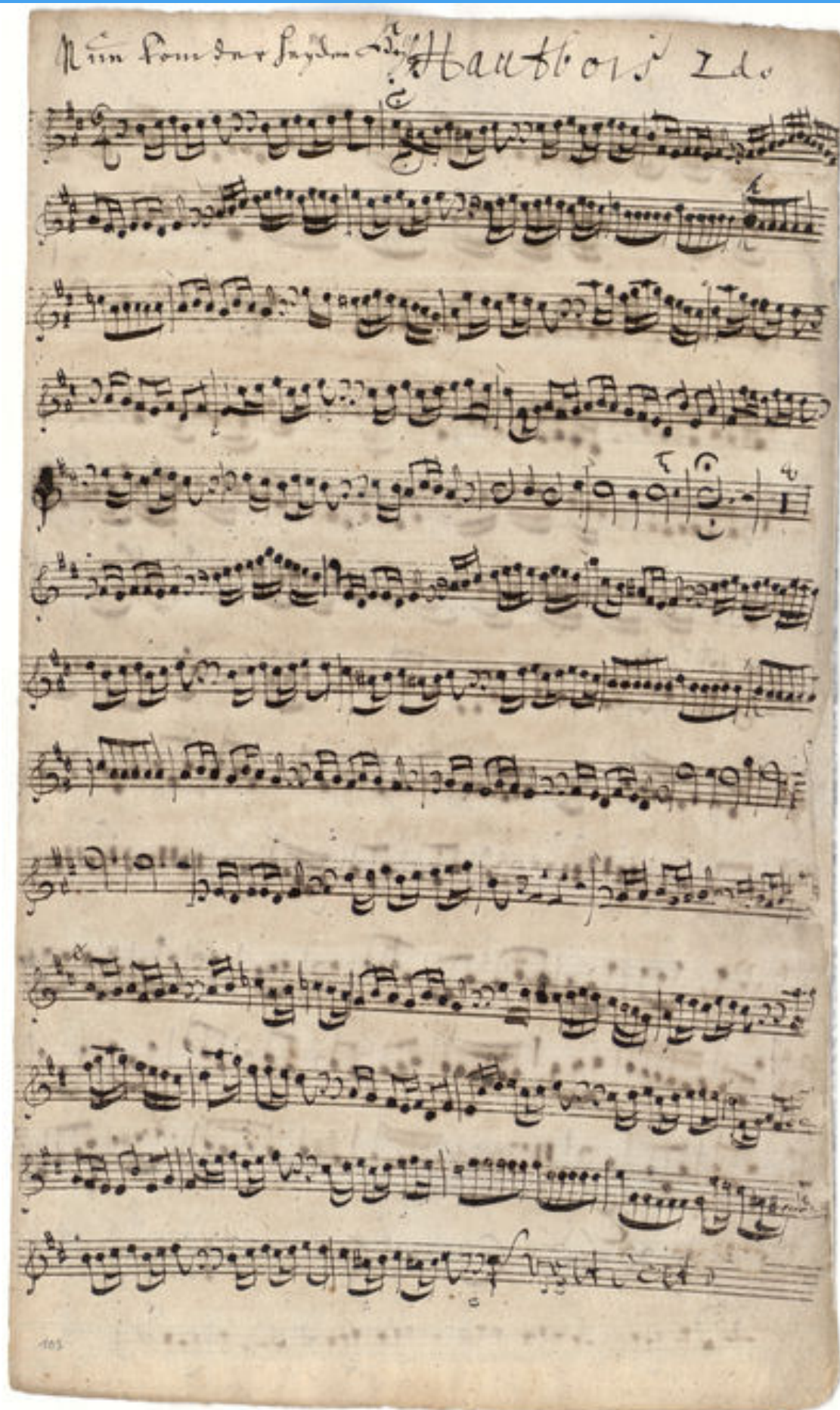
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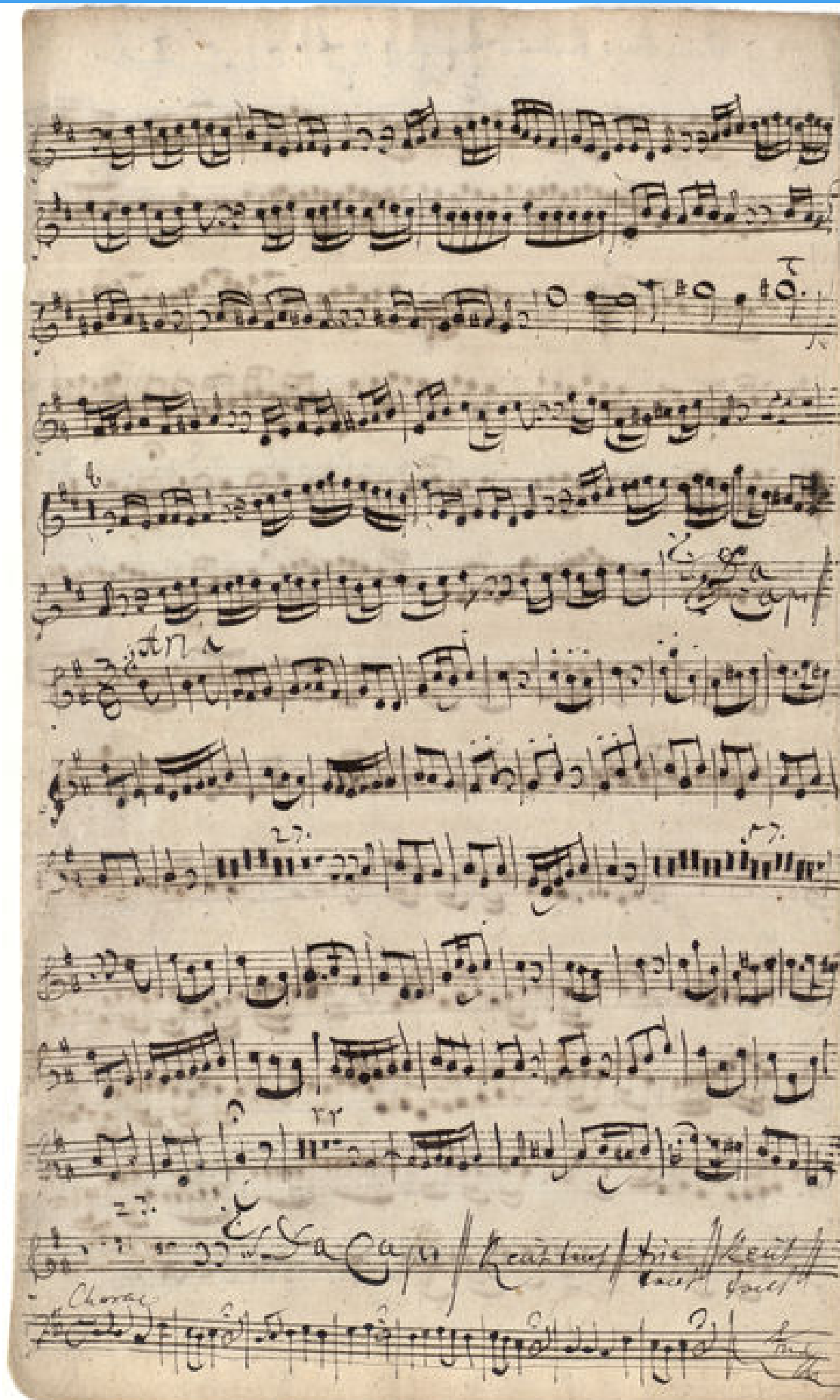
Chorus

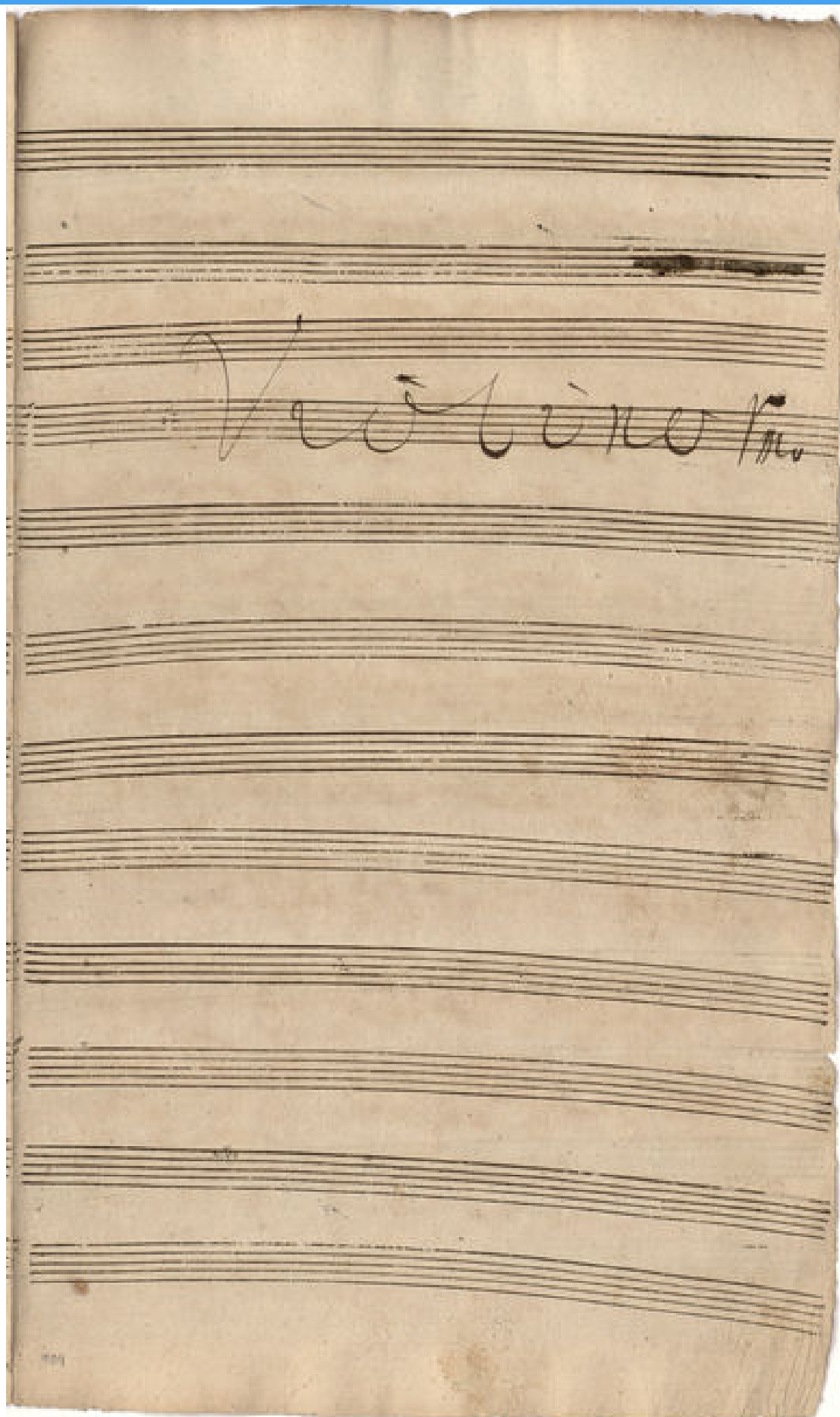


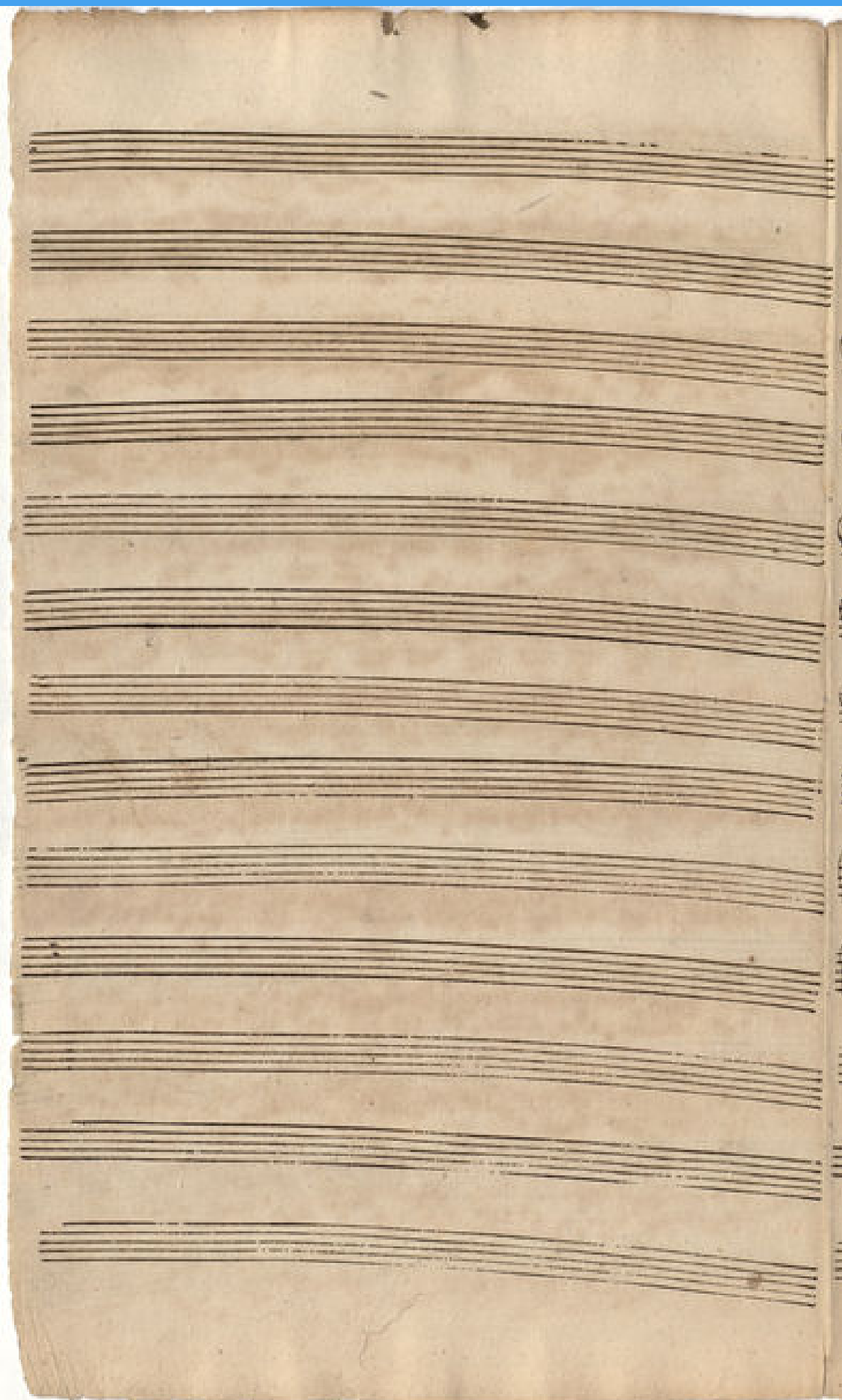


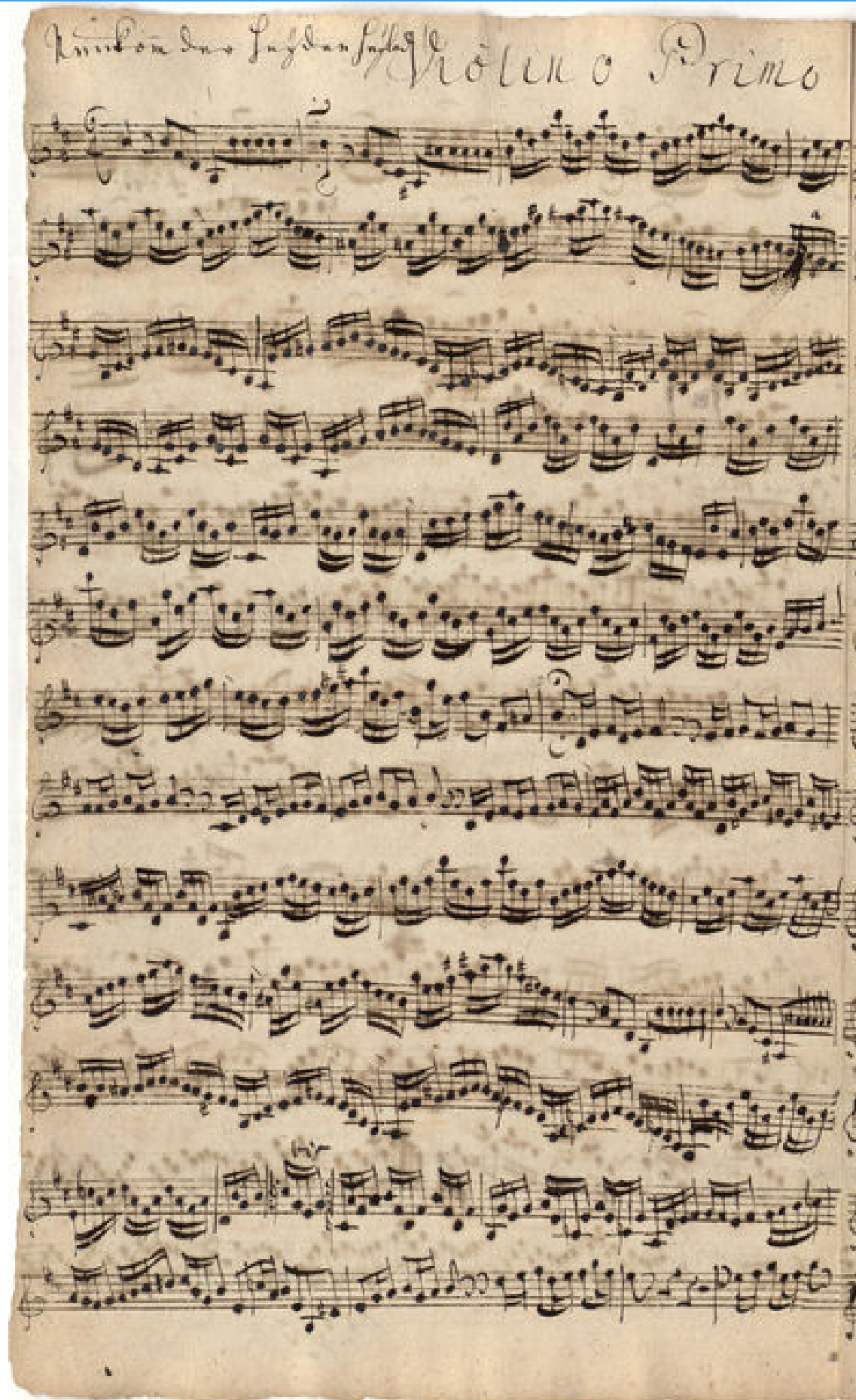


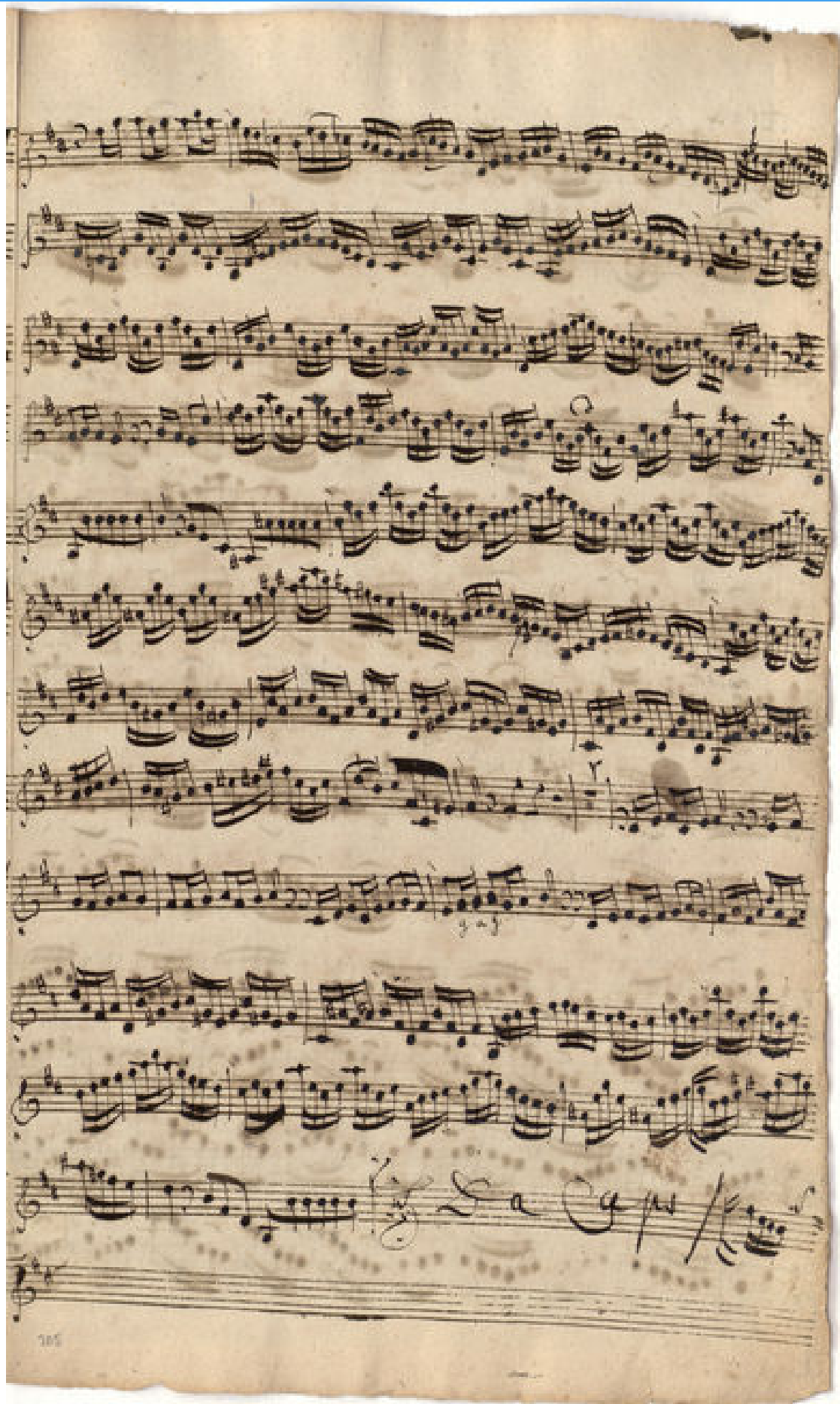


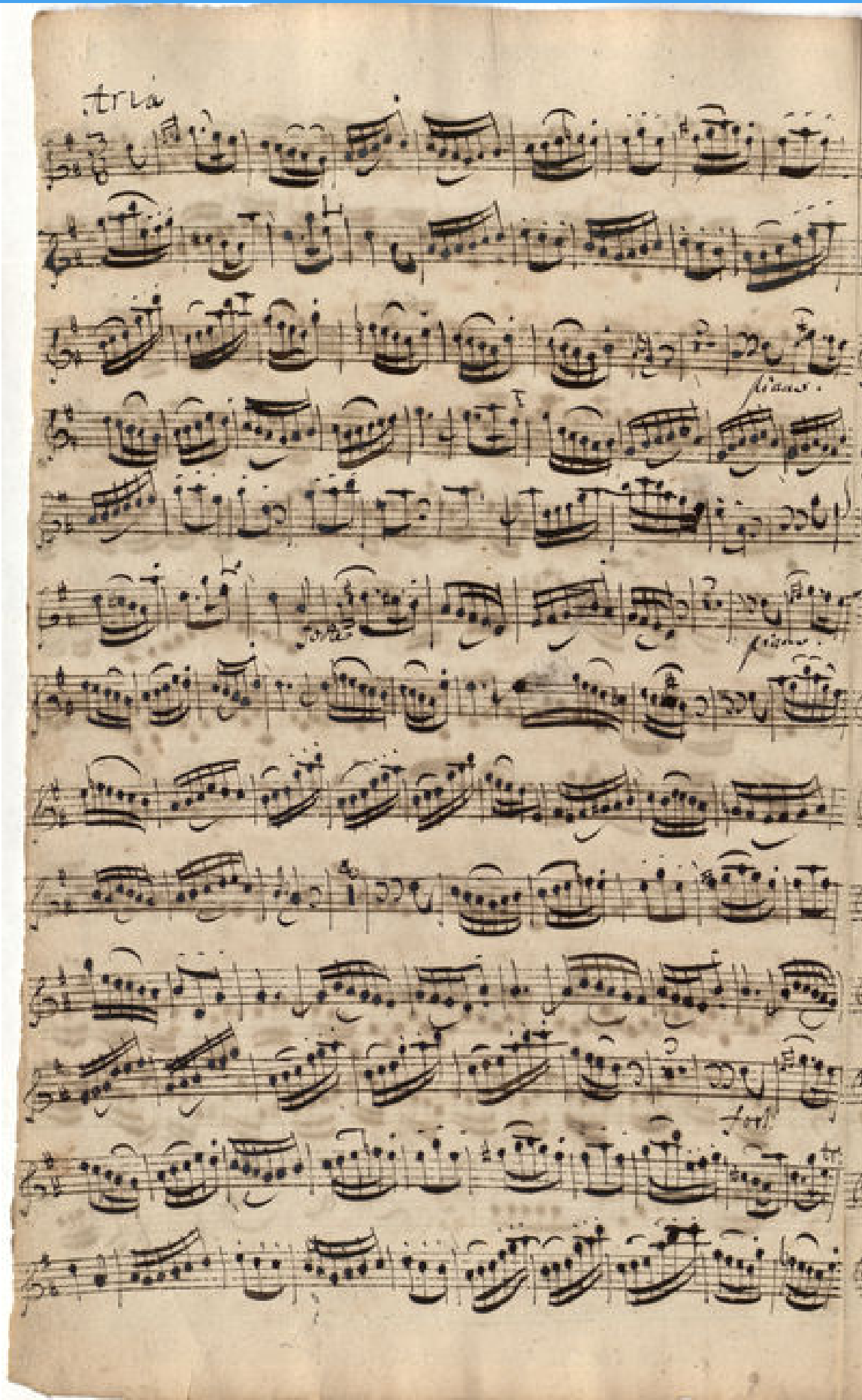




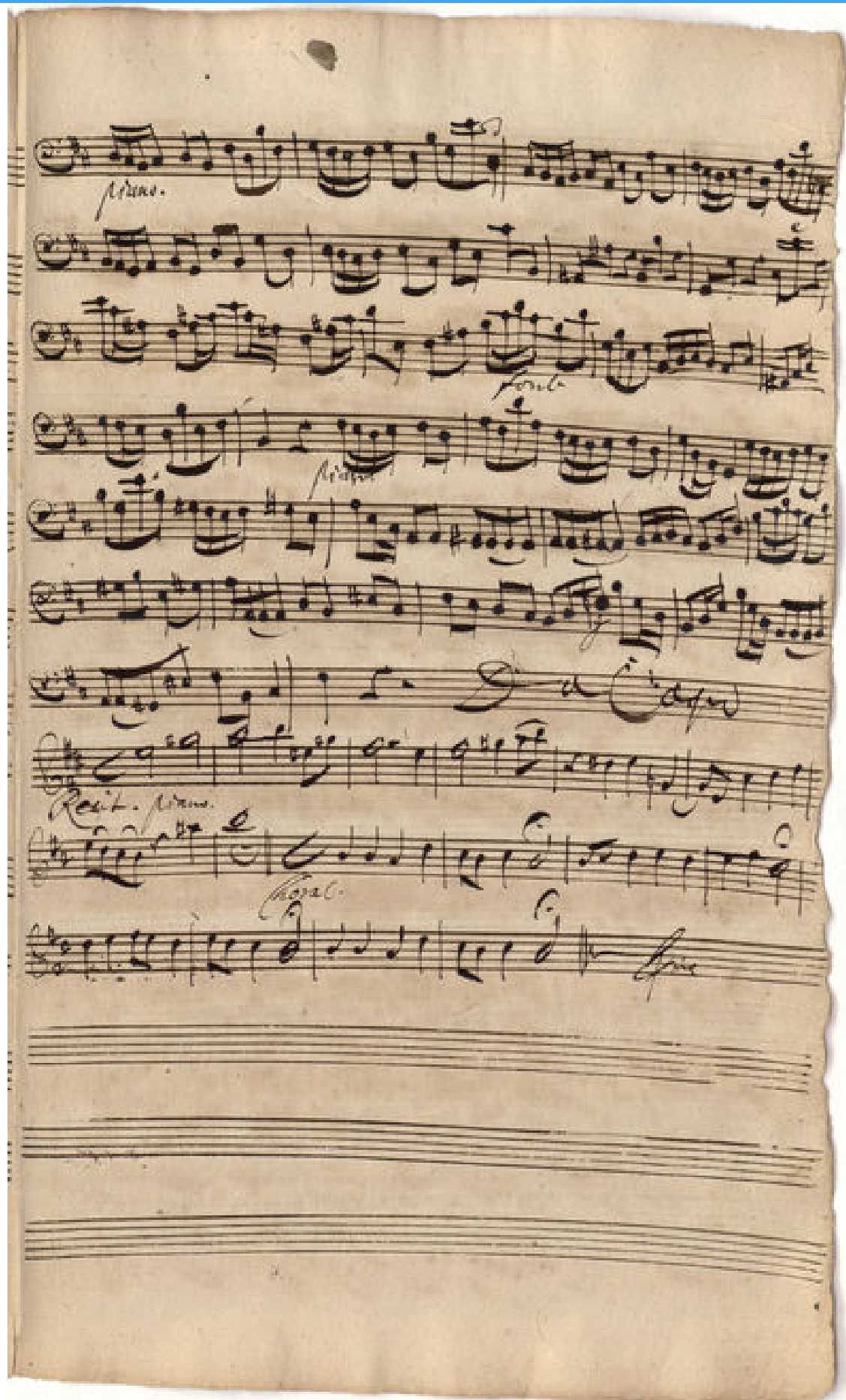


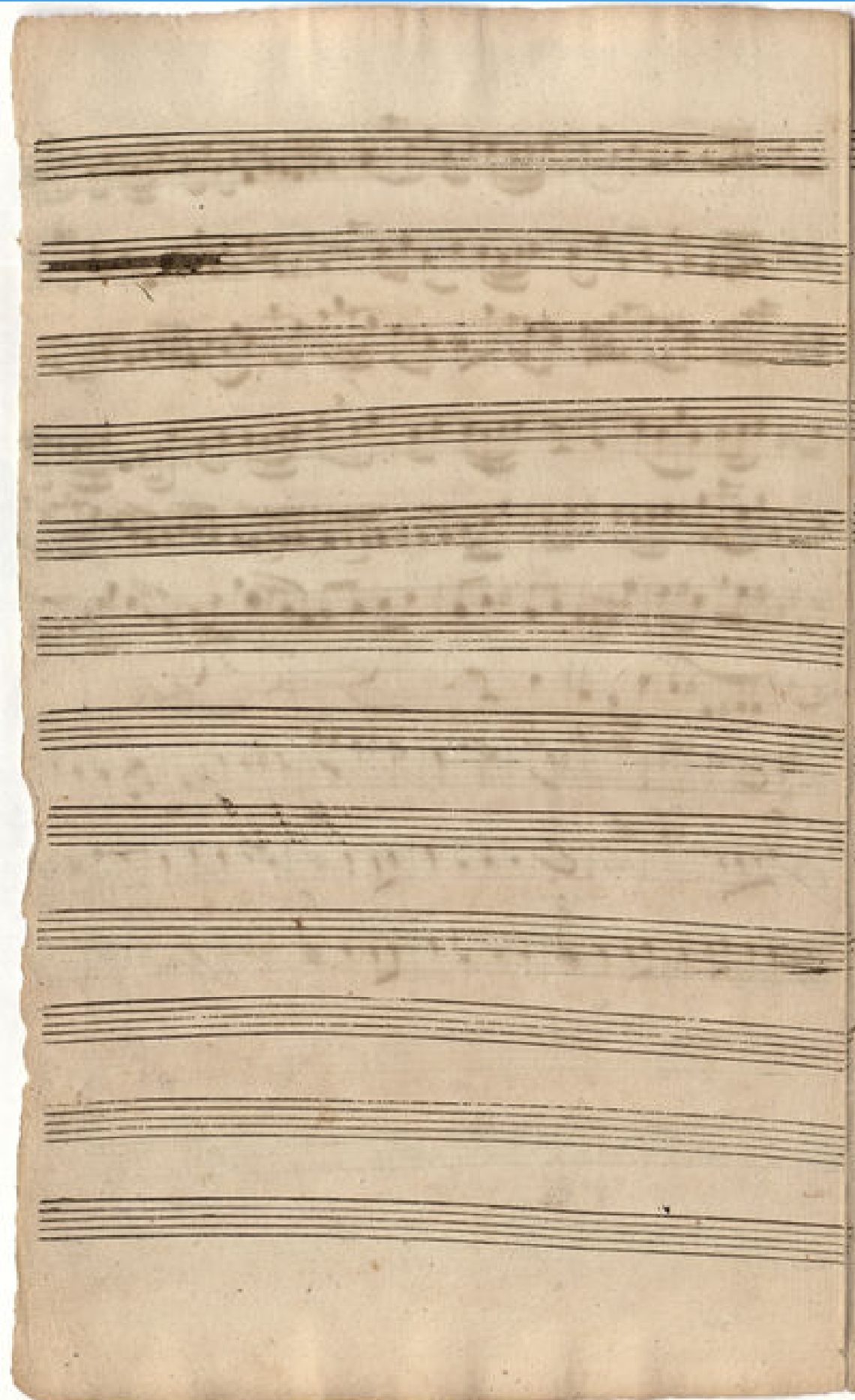




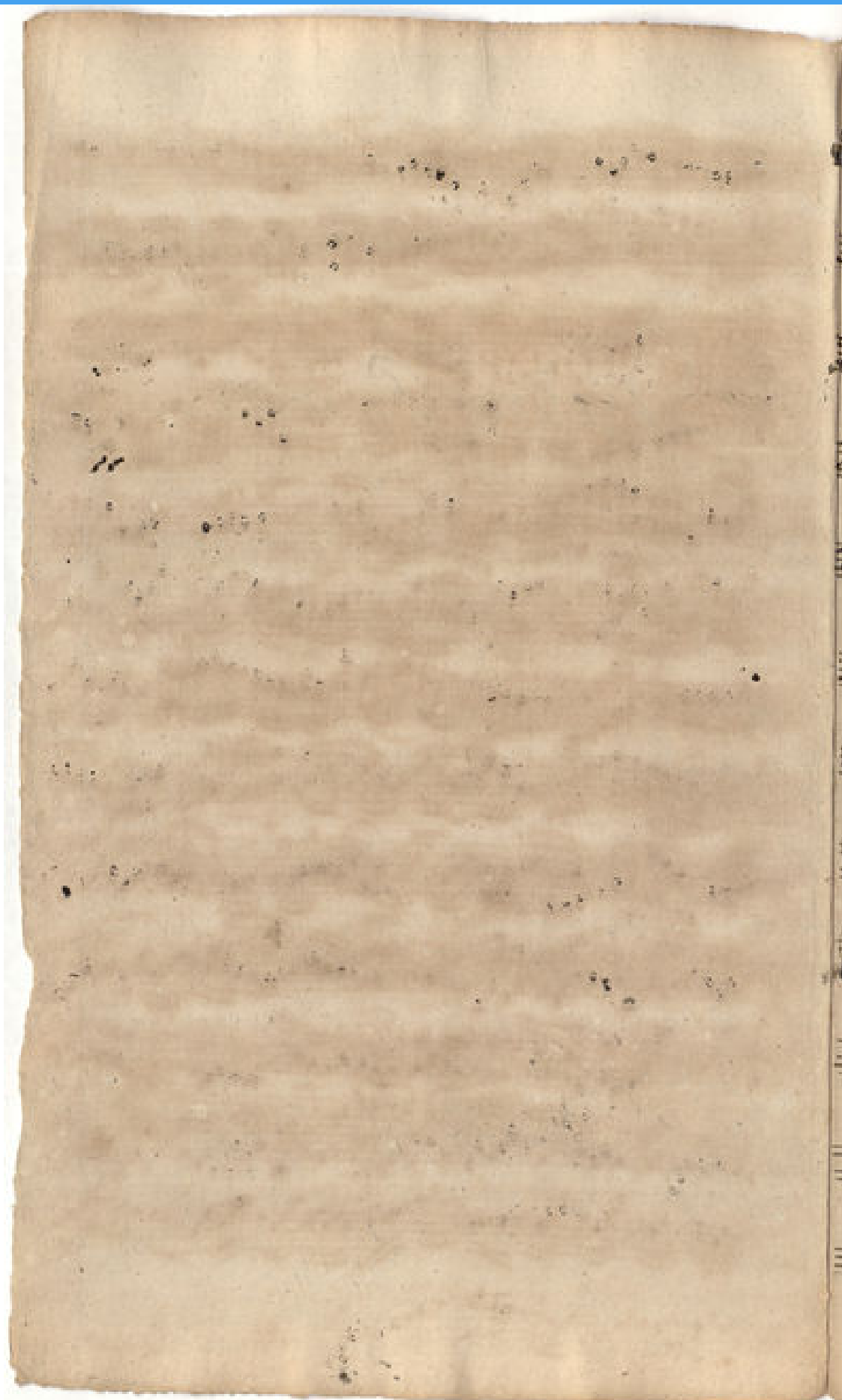








Violino Primo.

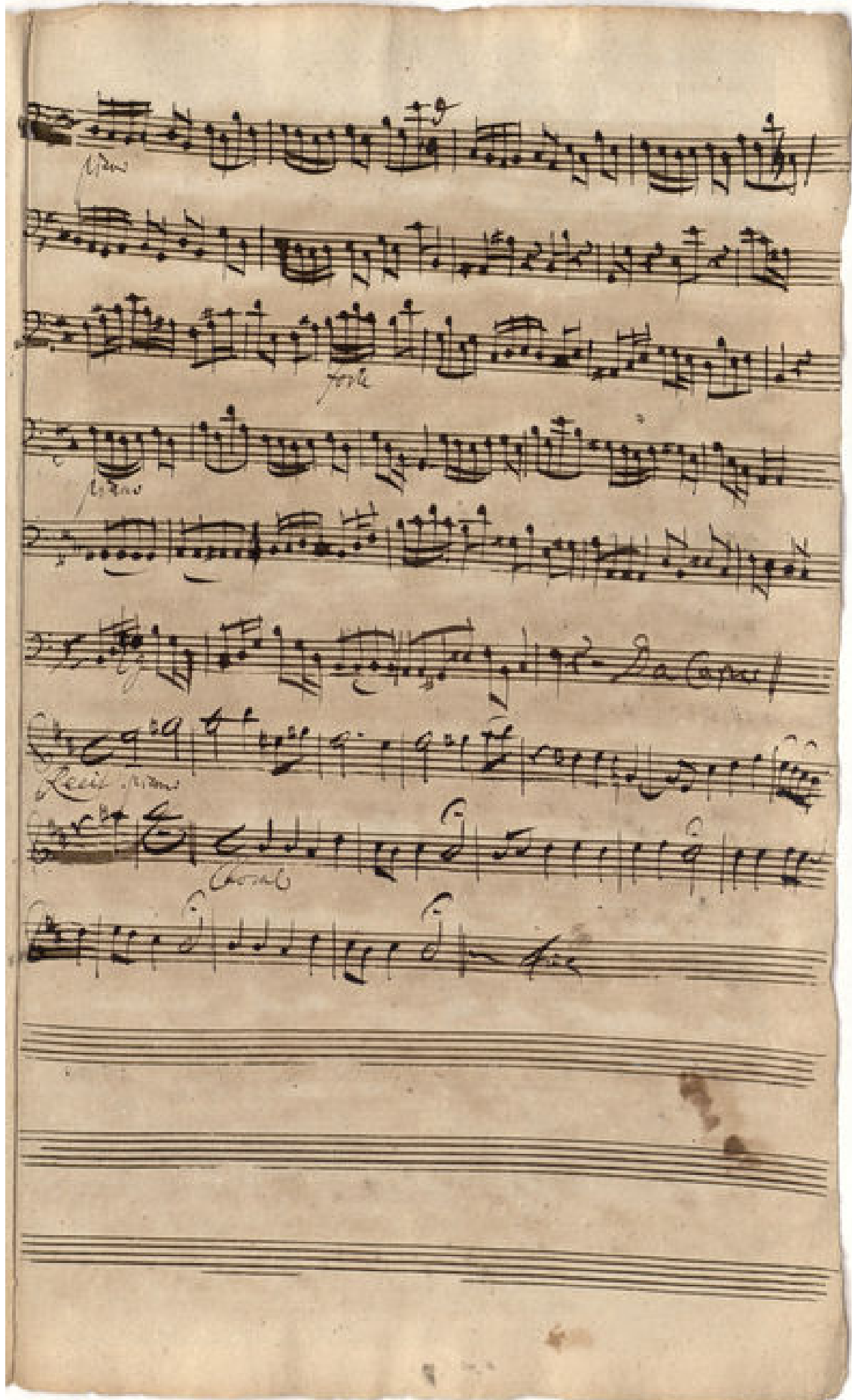


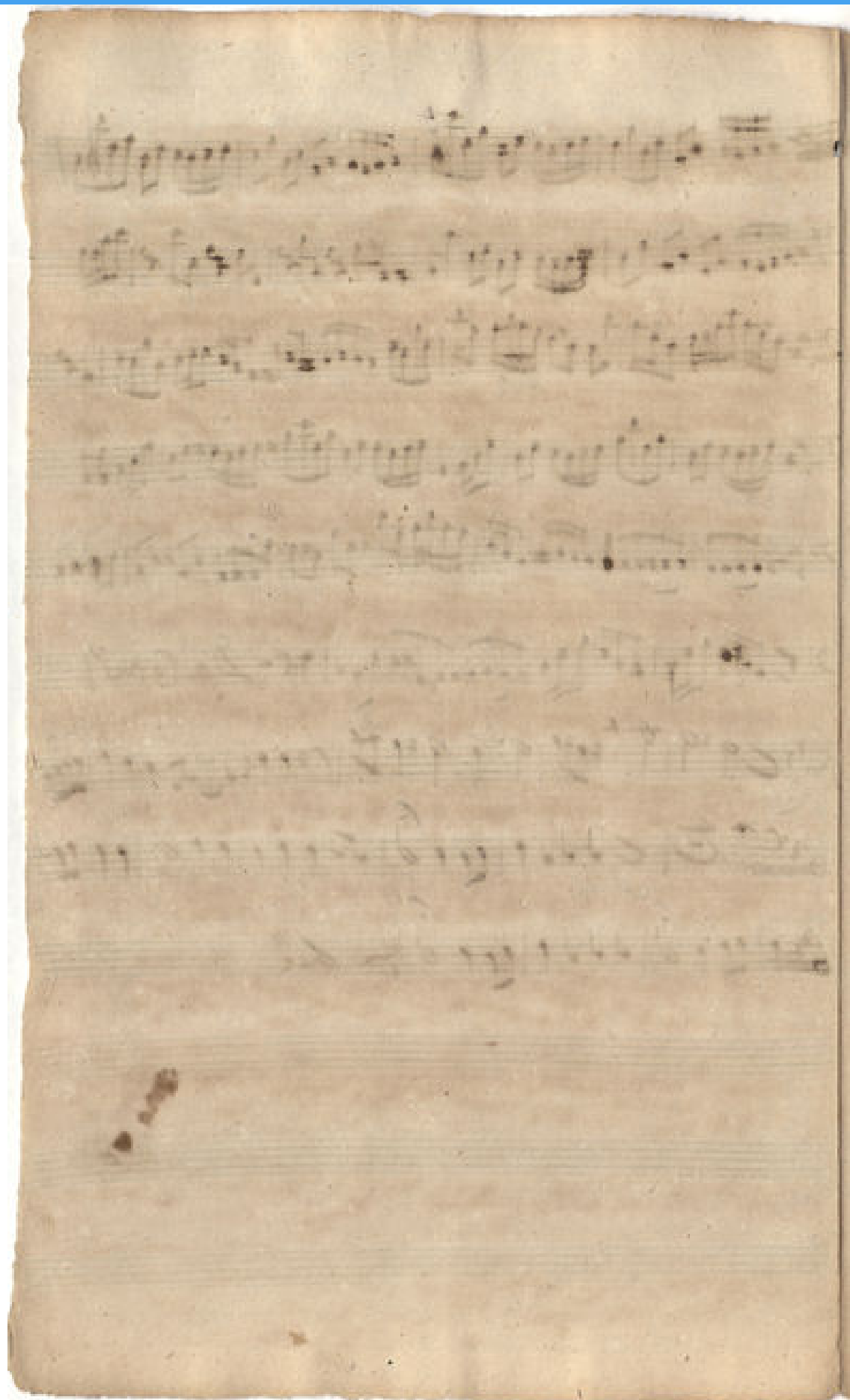


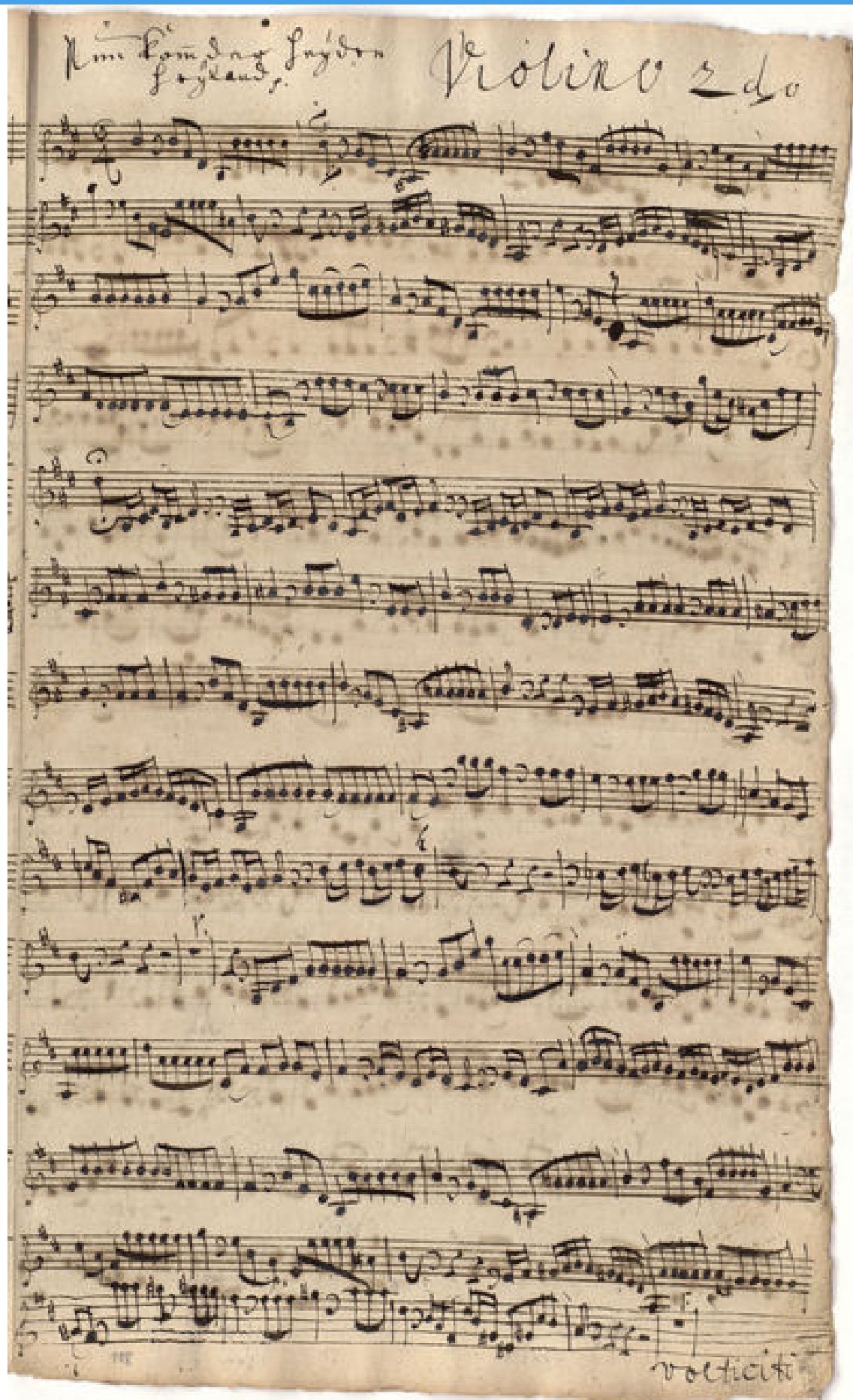


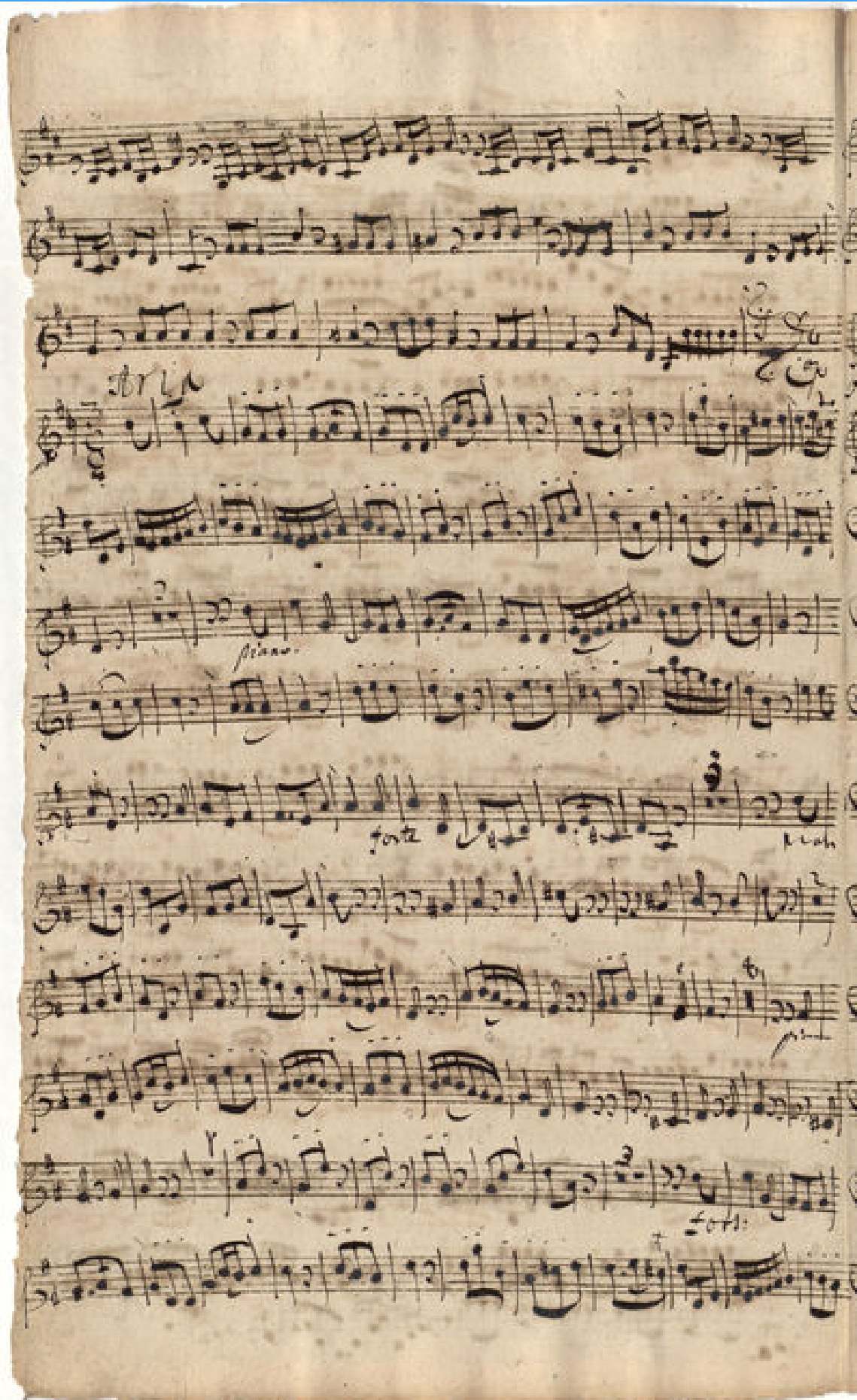


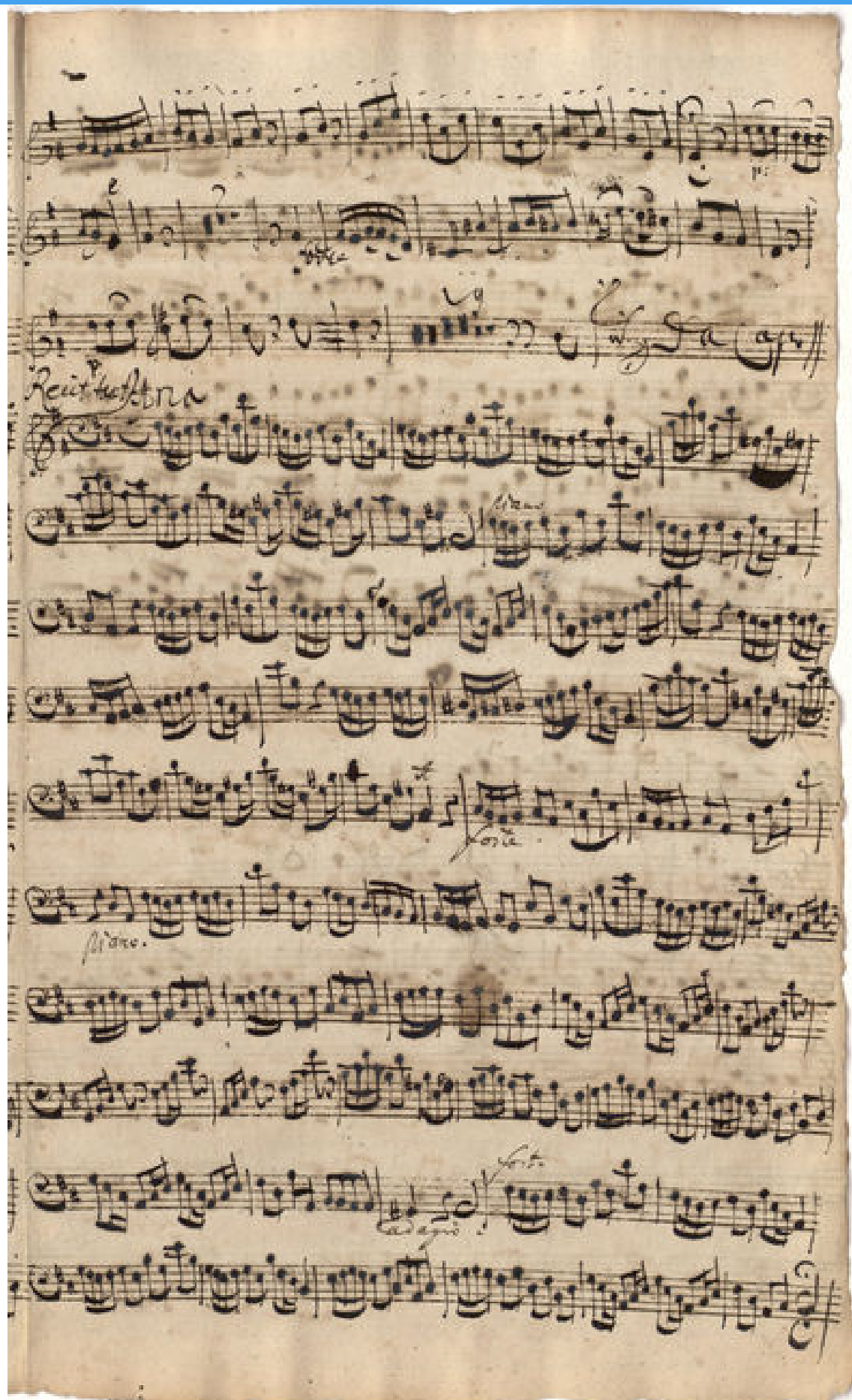
Handwritten musical score for Violino I (Dublette) - Violino I (Schreiber: Anon. IIe). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *piano*, *forte*, *piano*, *forte*, *piano*, *forte*, *piano*, *forte*, *piano*, and *forte*. The text "La Capra mia Reut-ta" is visible on the fourth staff. The manuscript is aged and shows signs of wear.

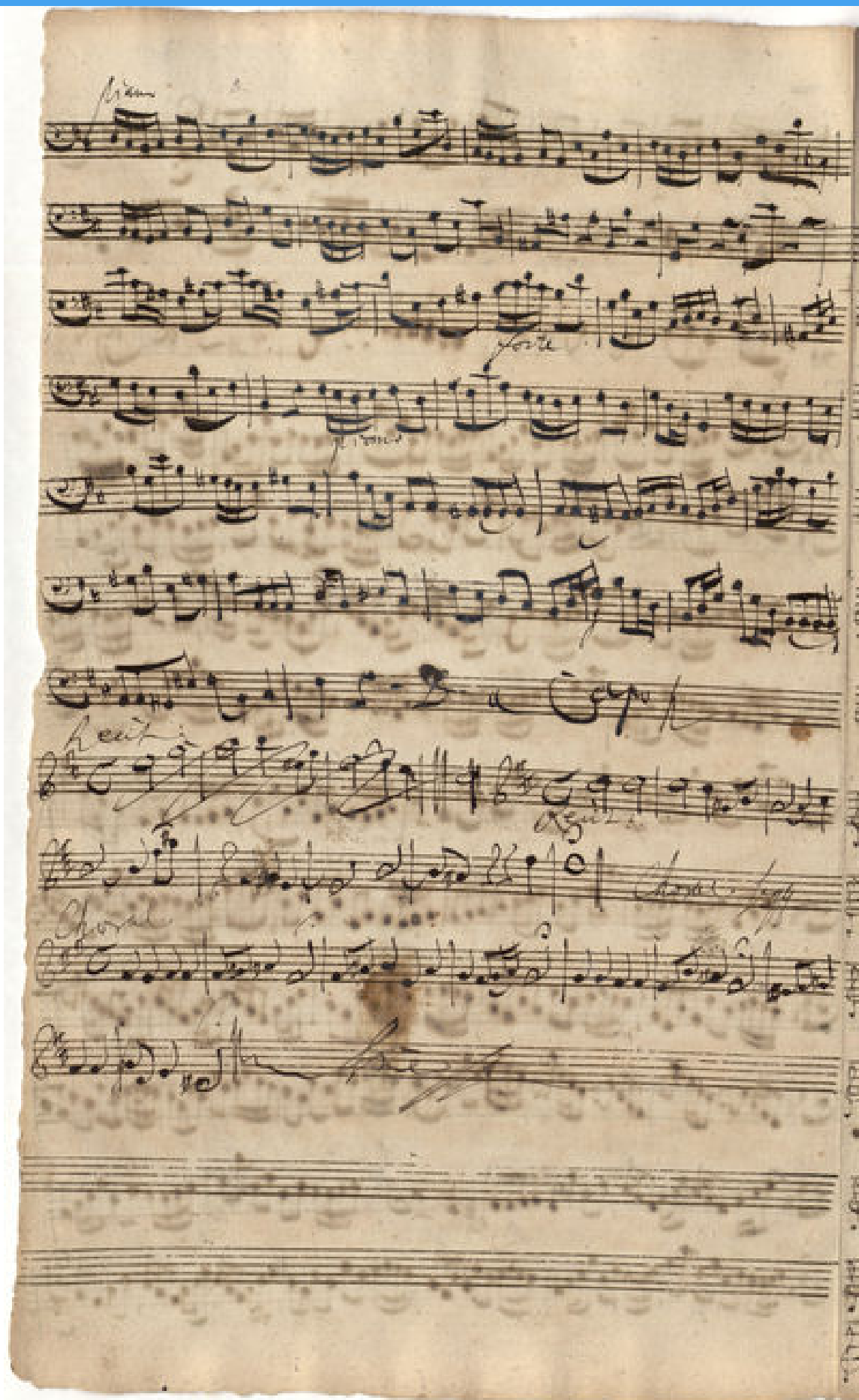


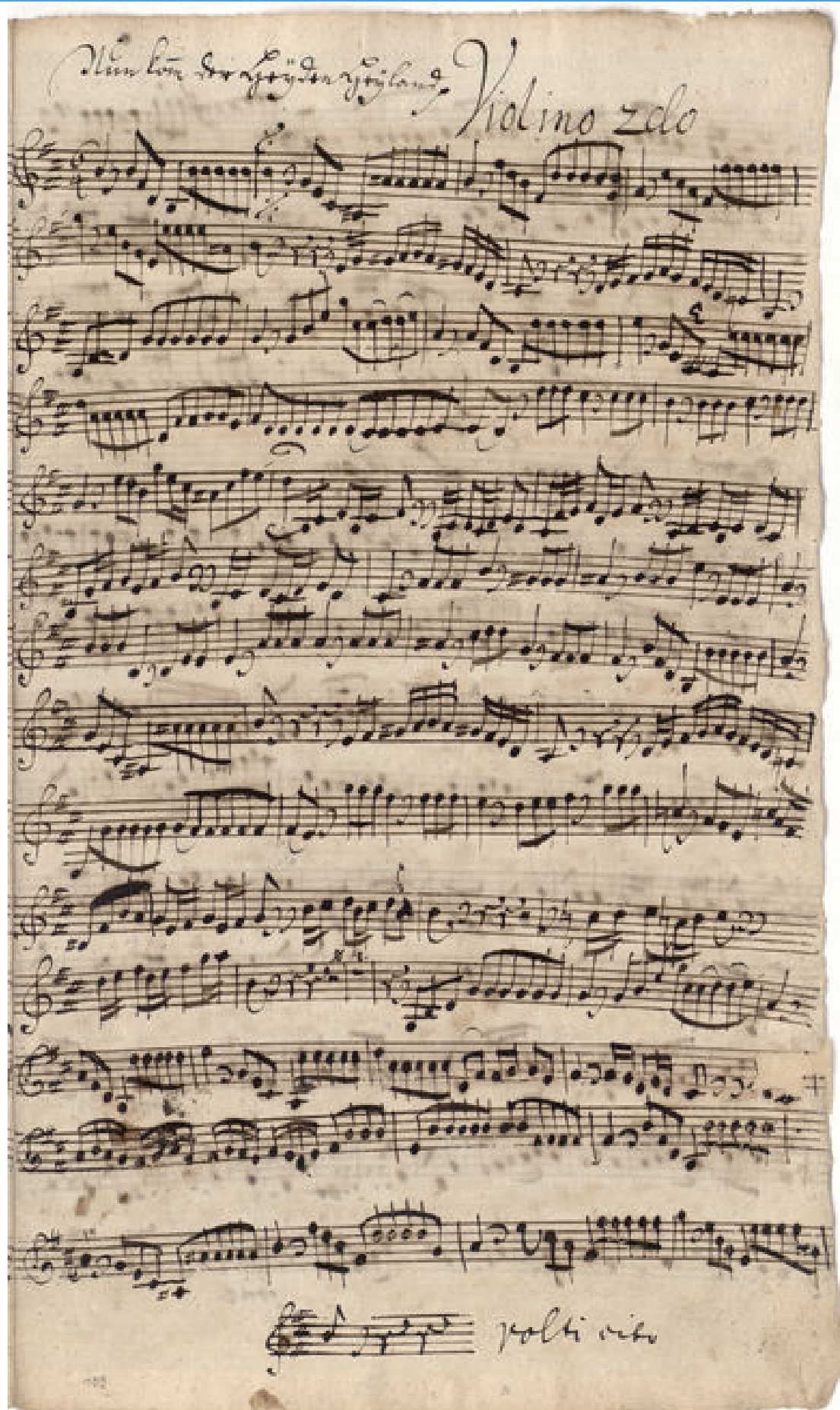






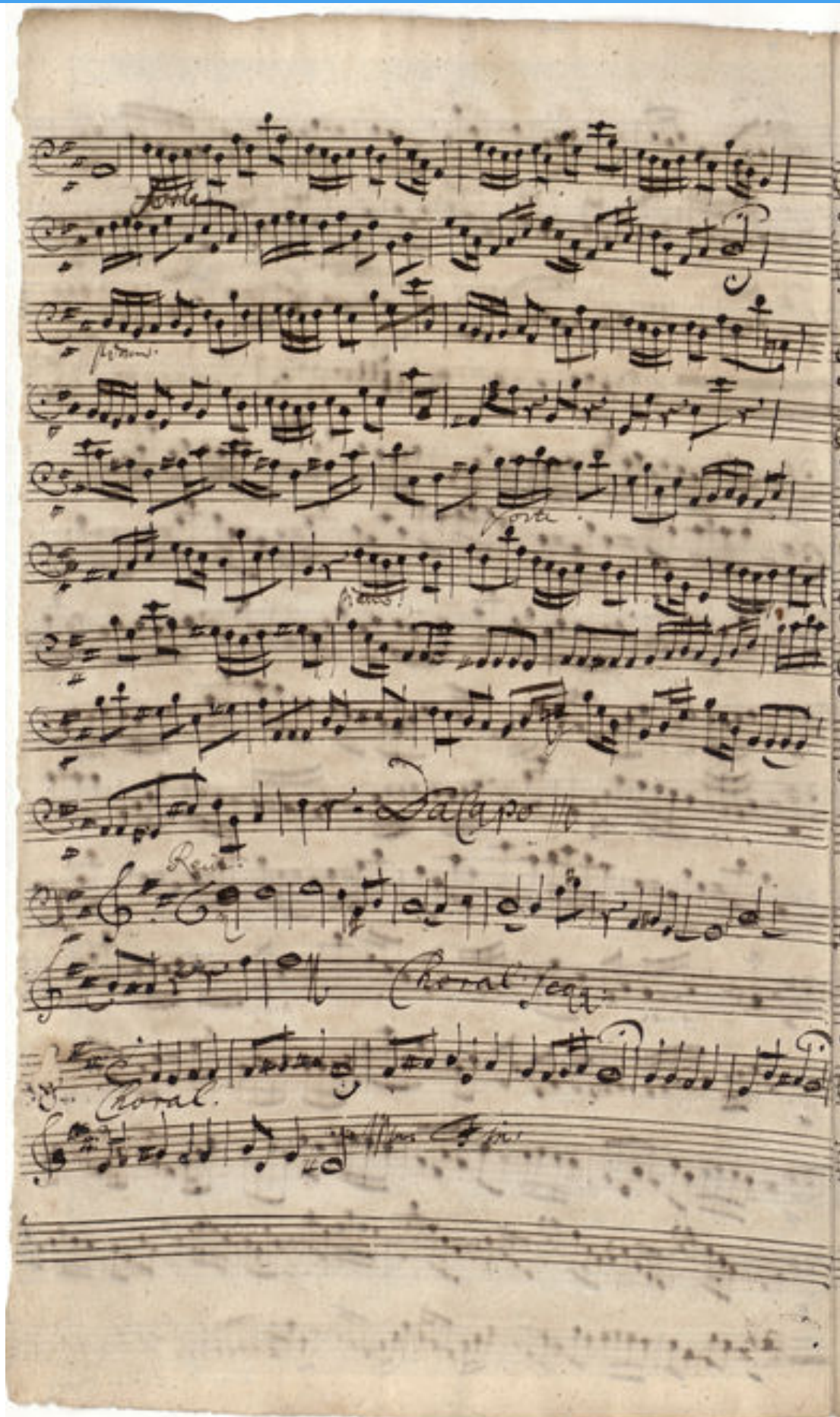


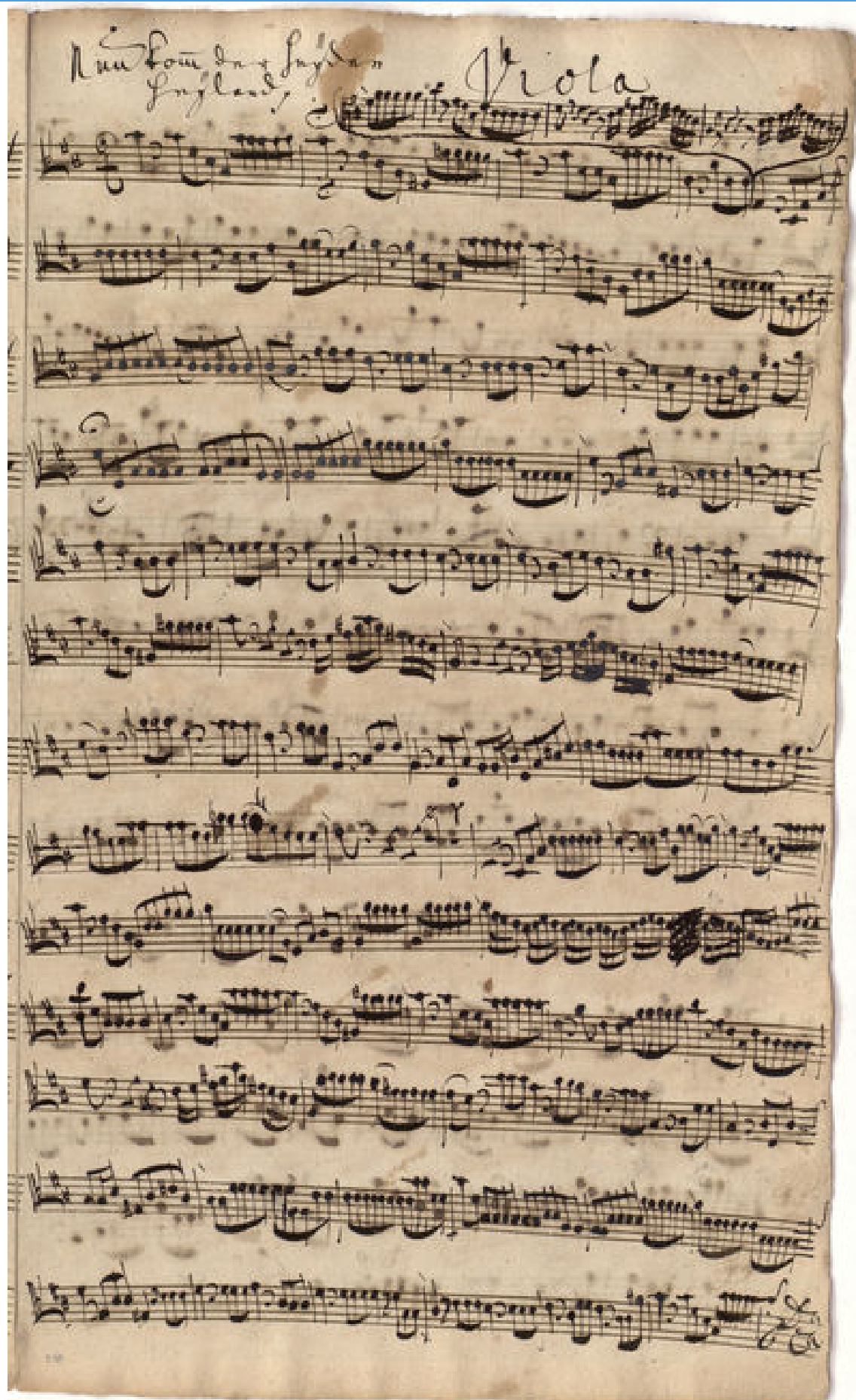


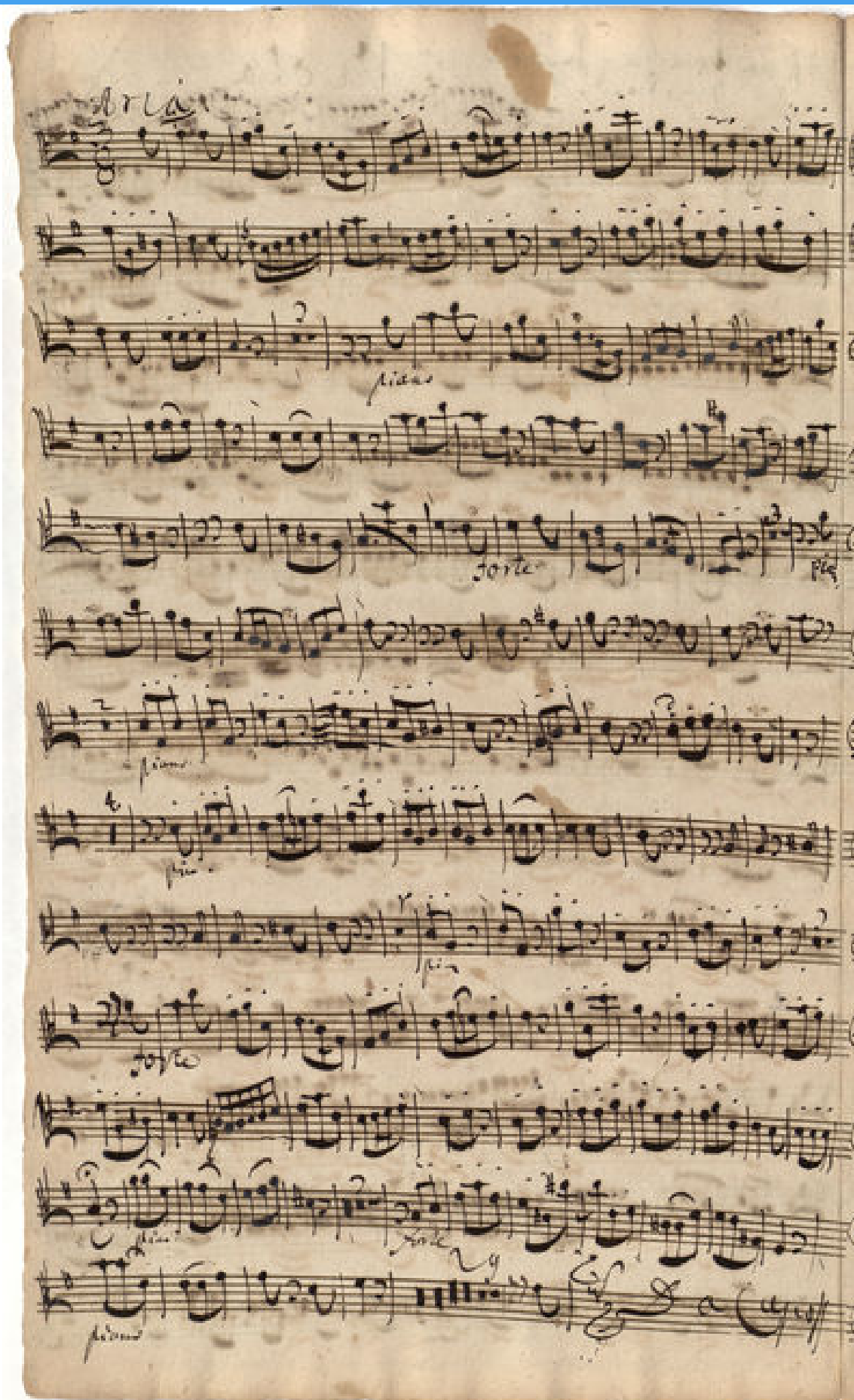


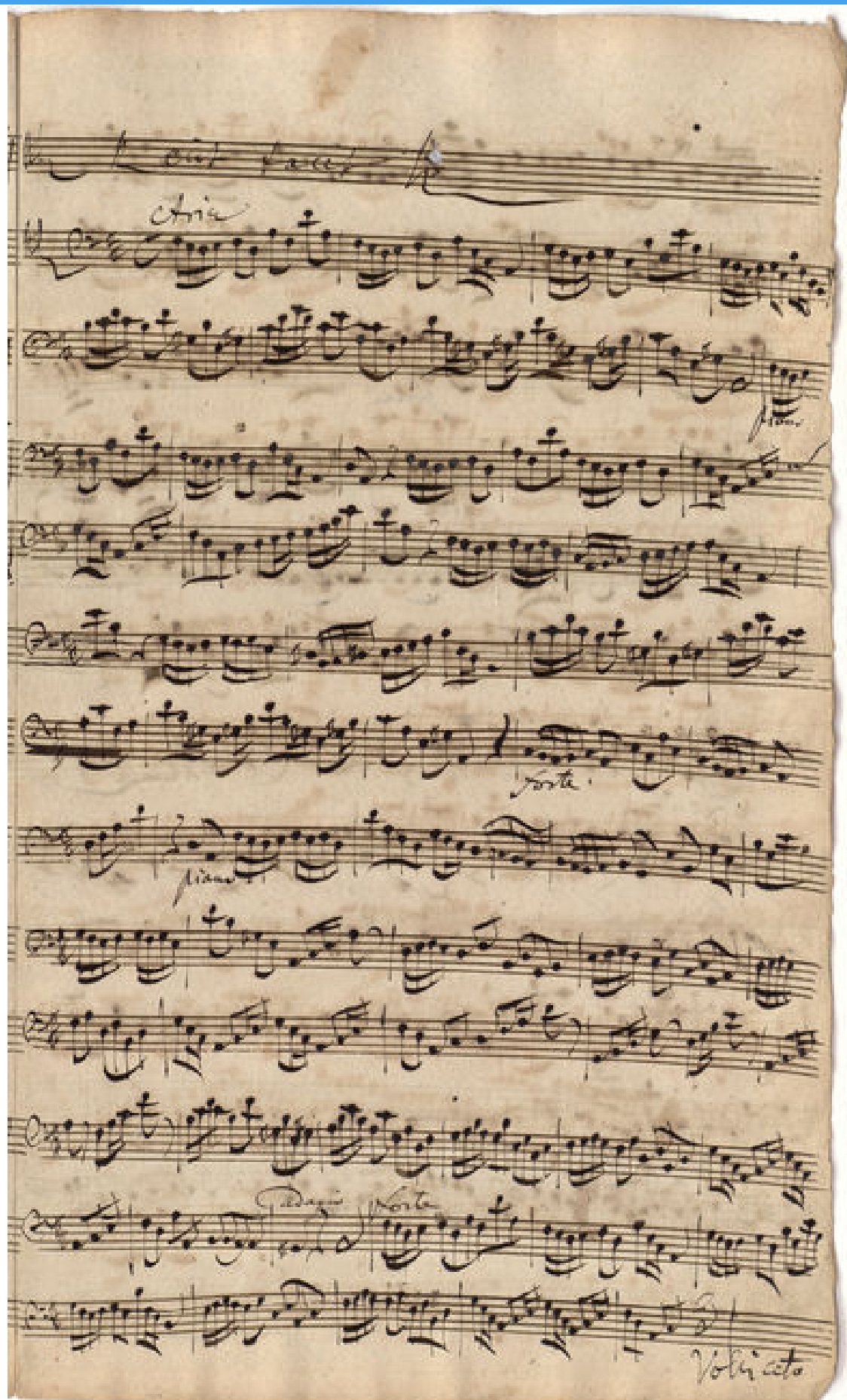


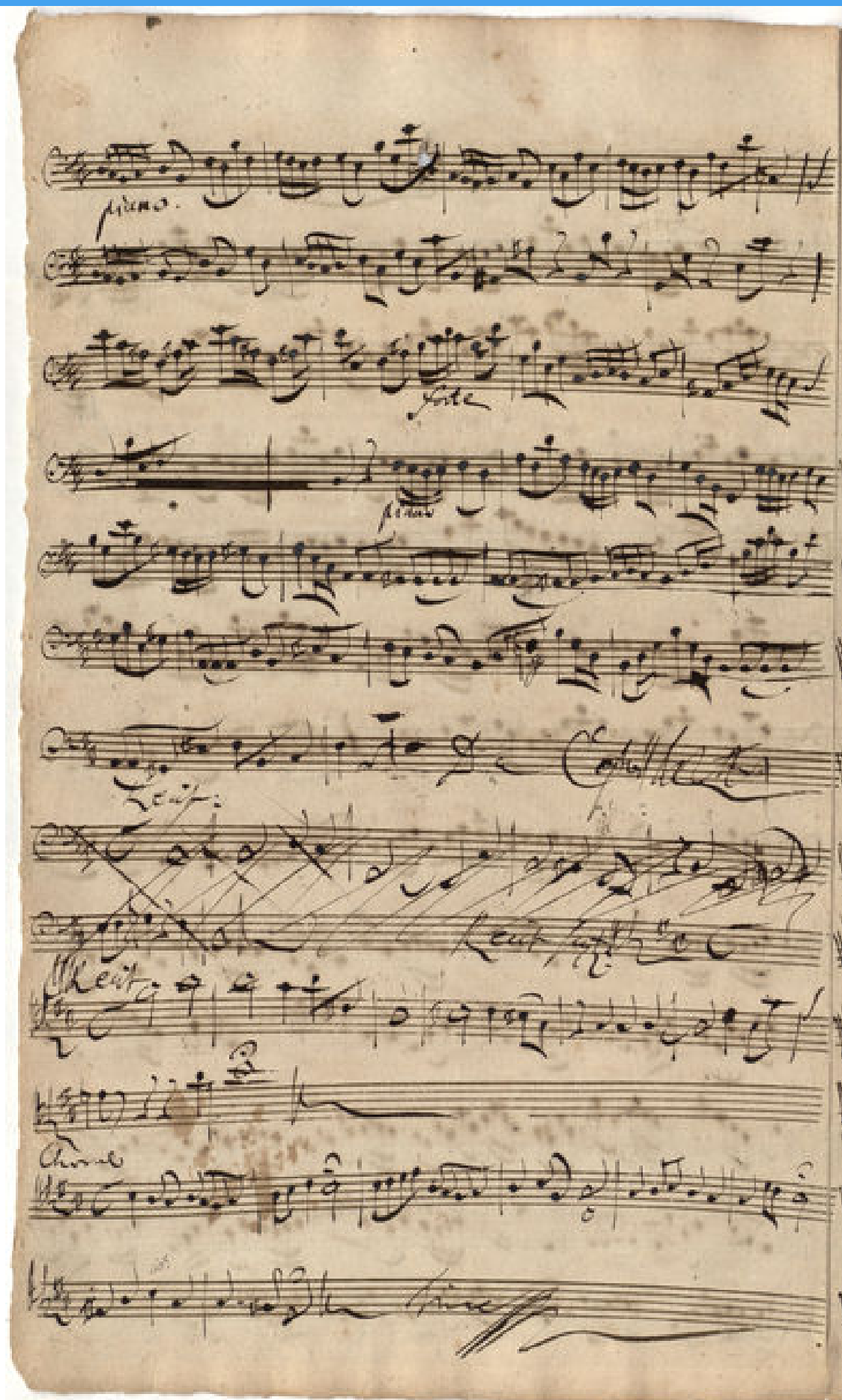




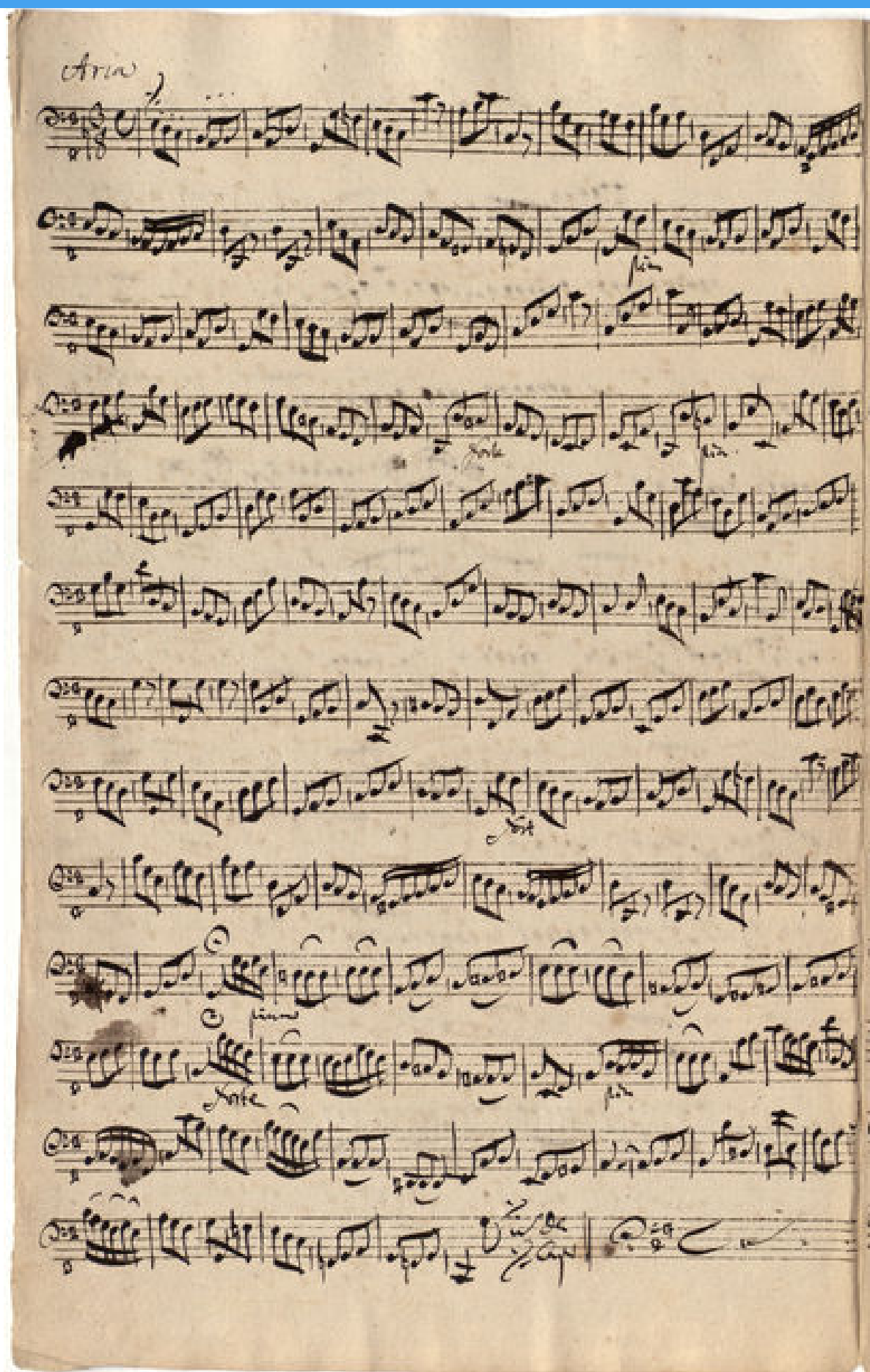


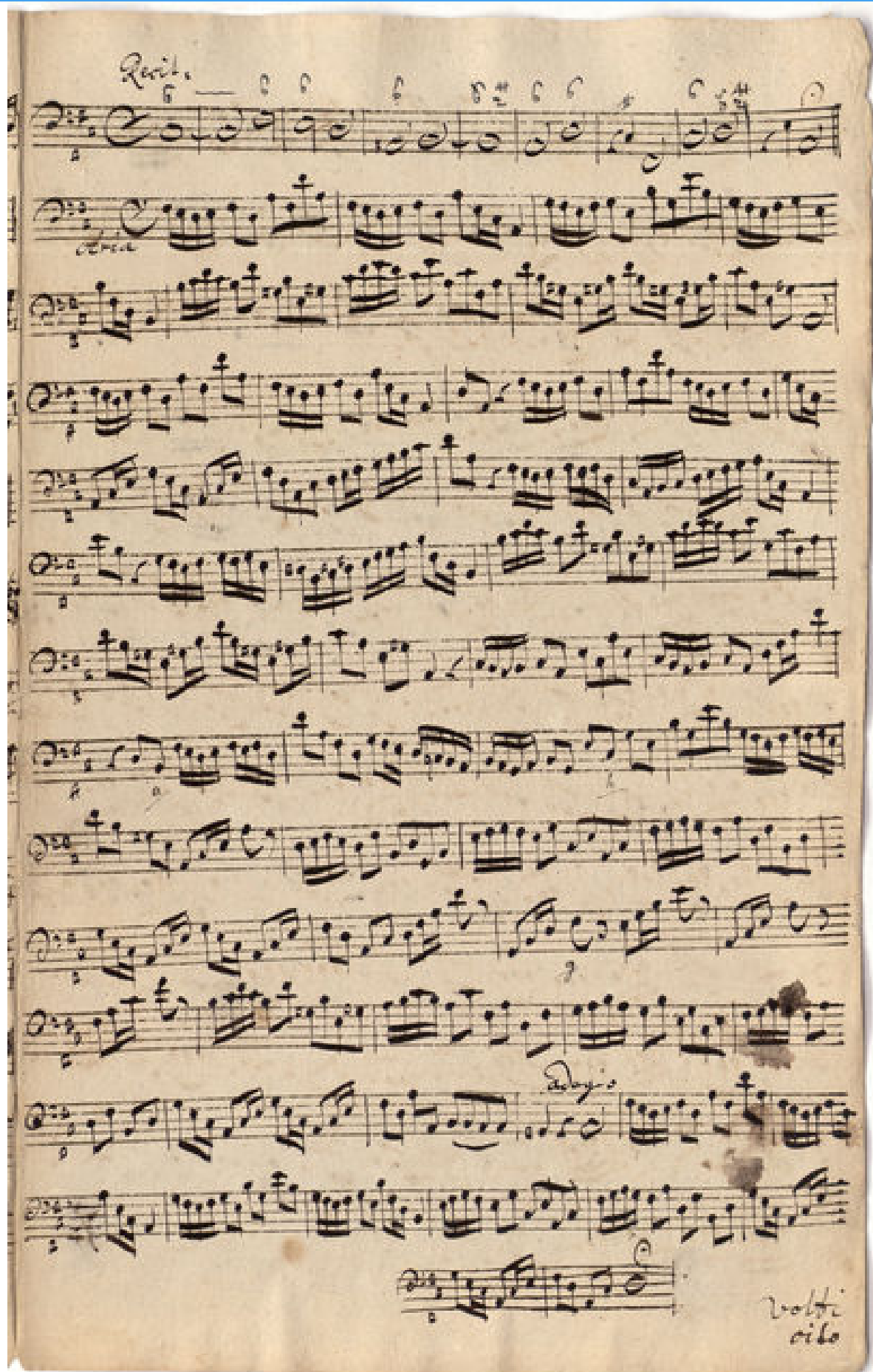


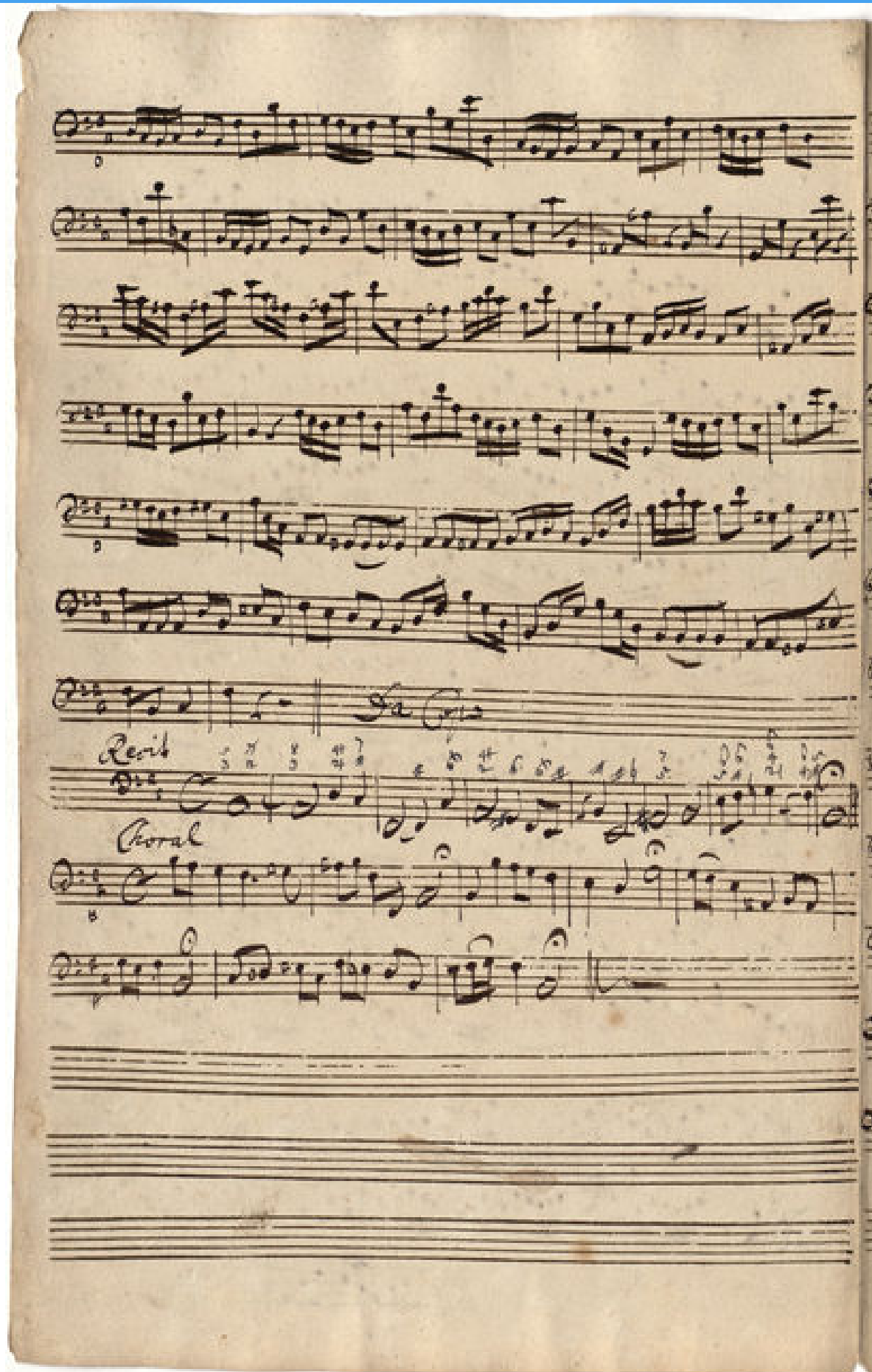


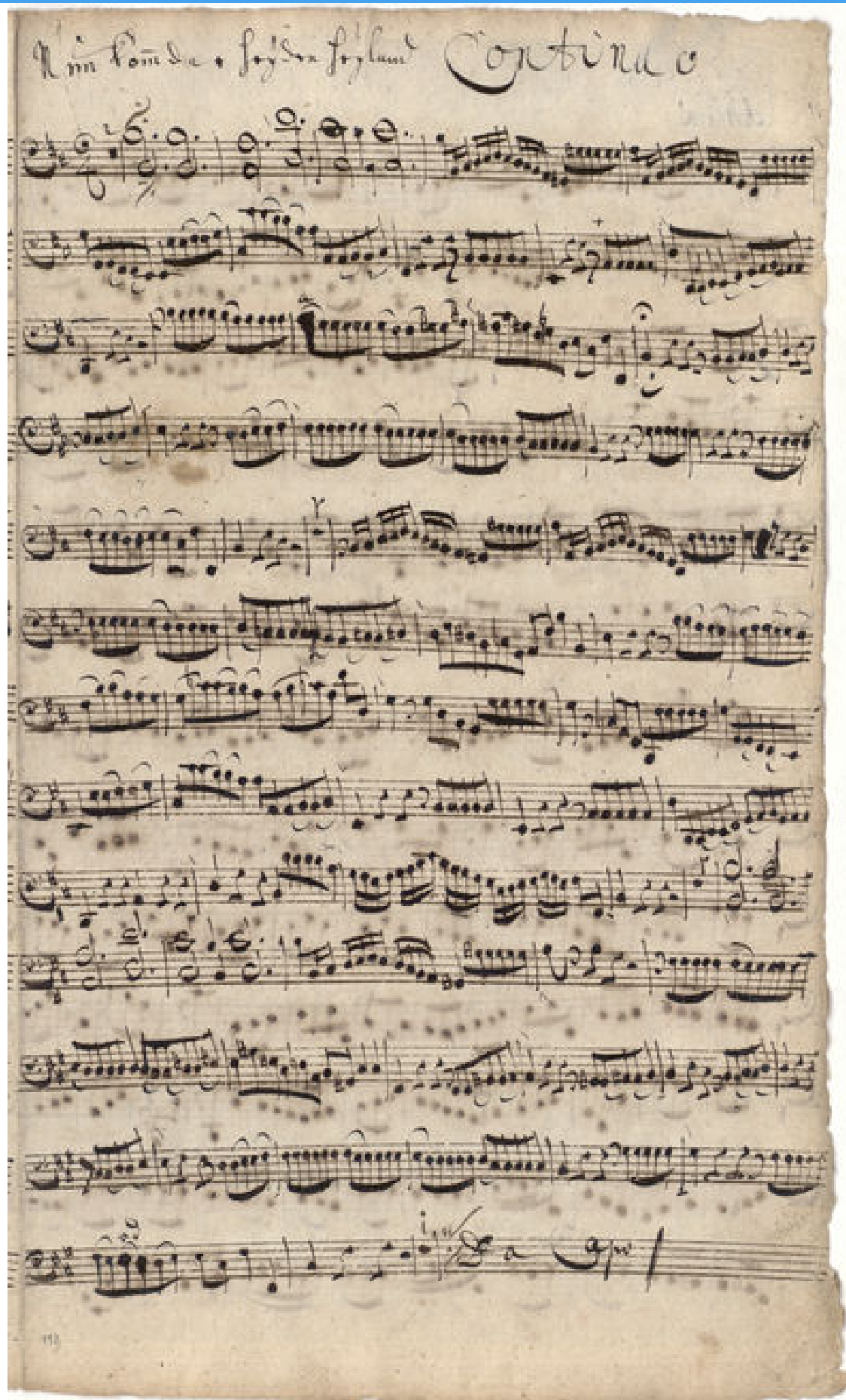


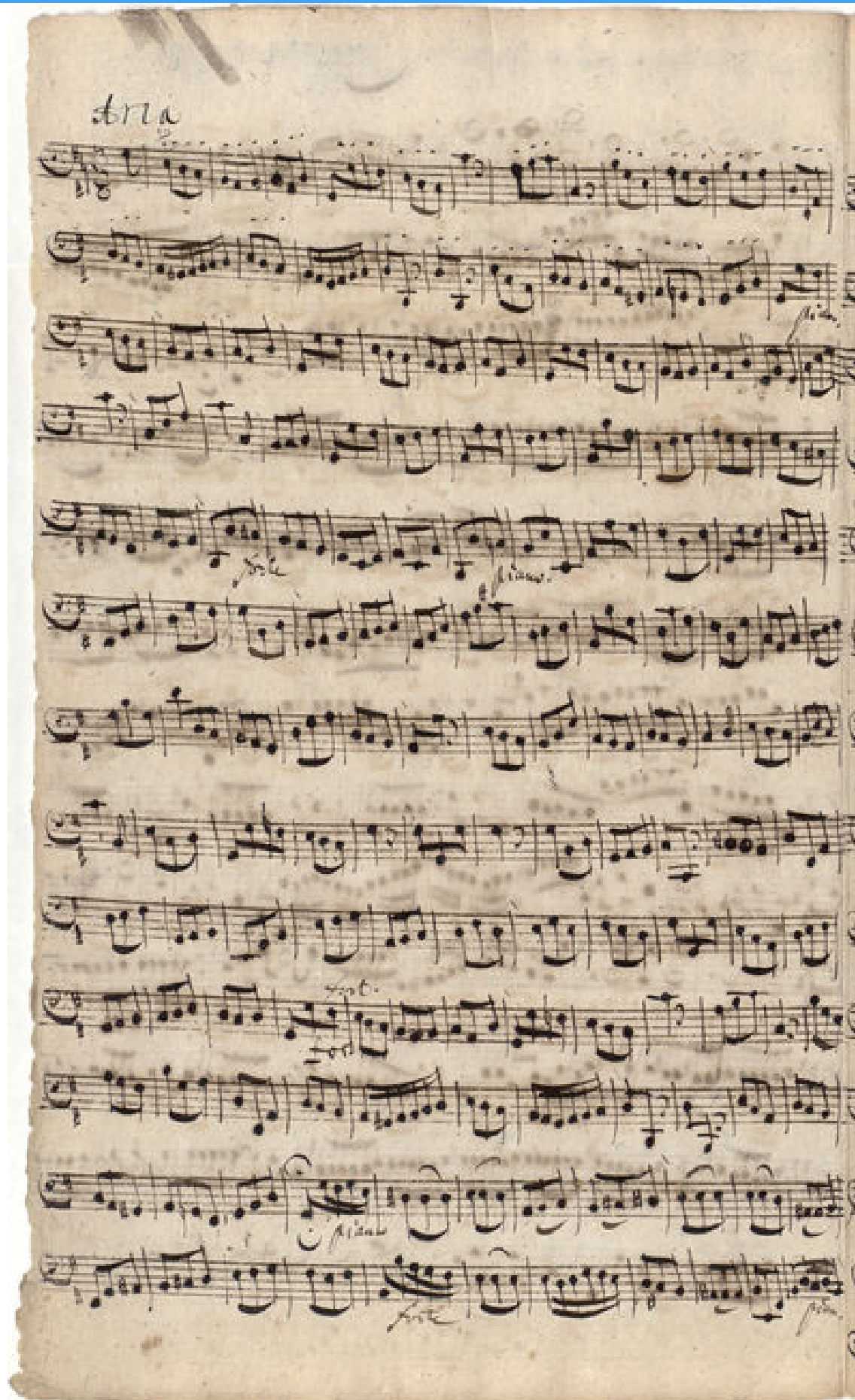


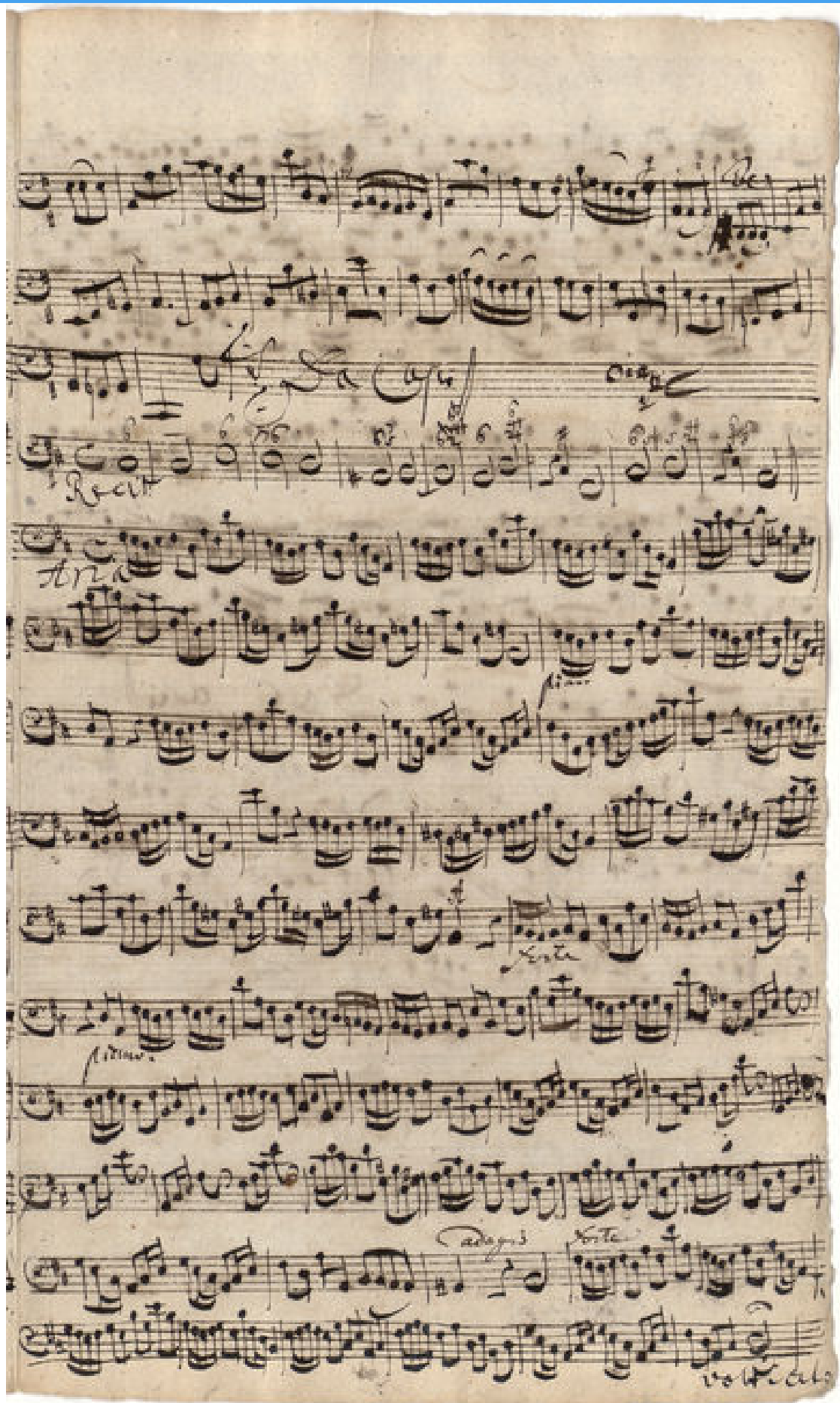


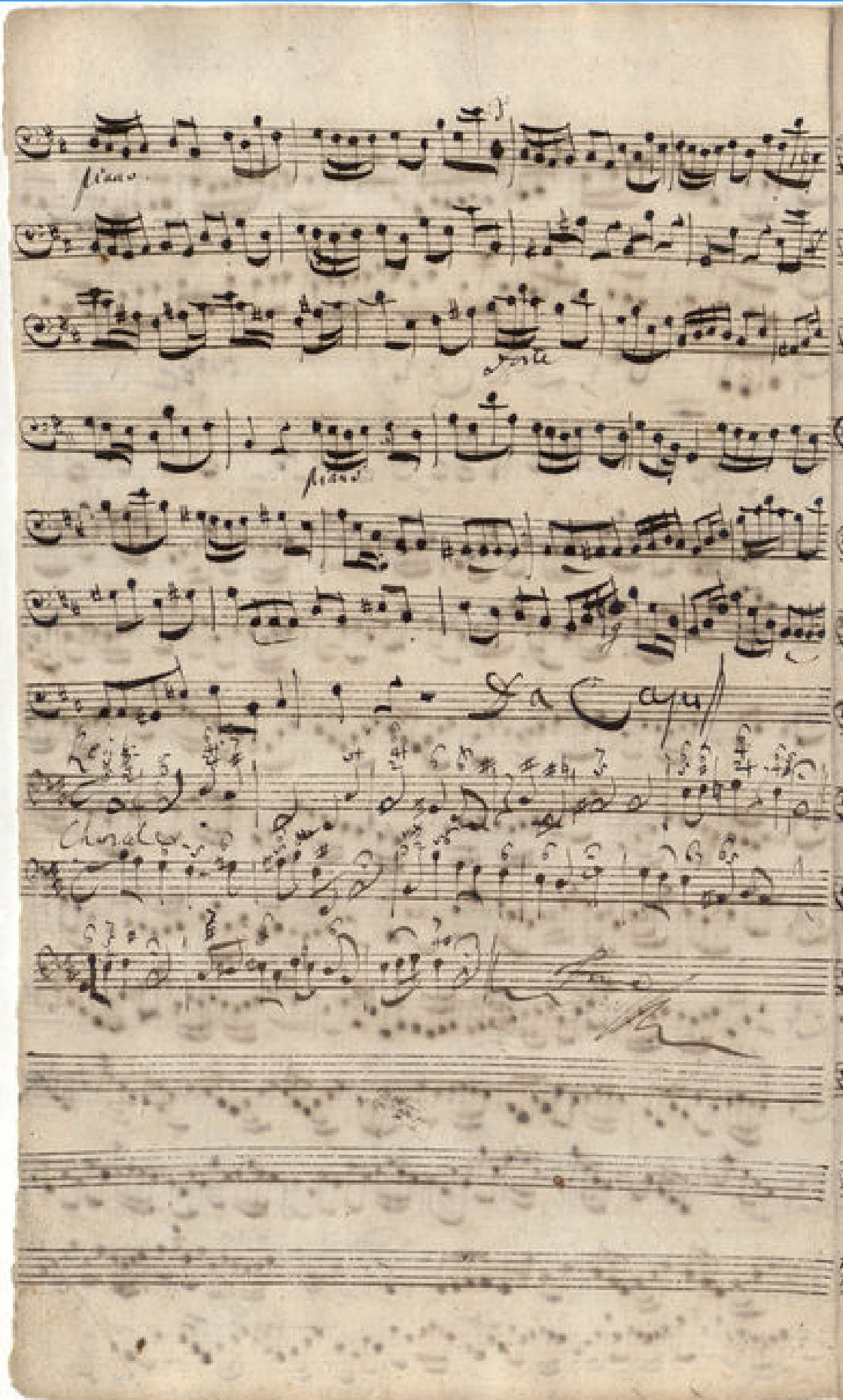






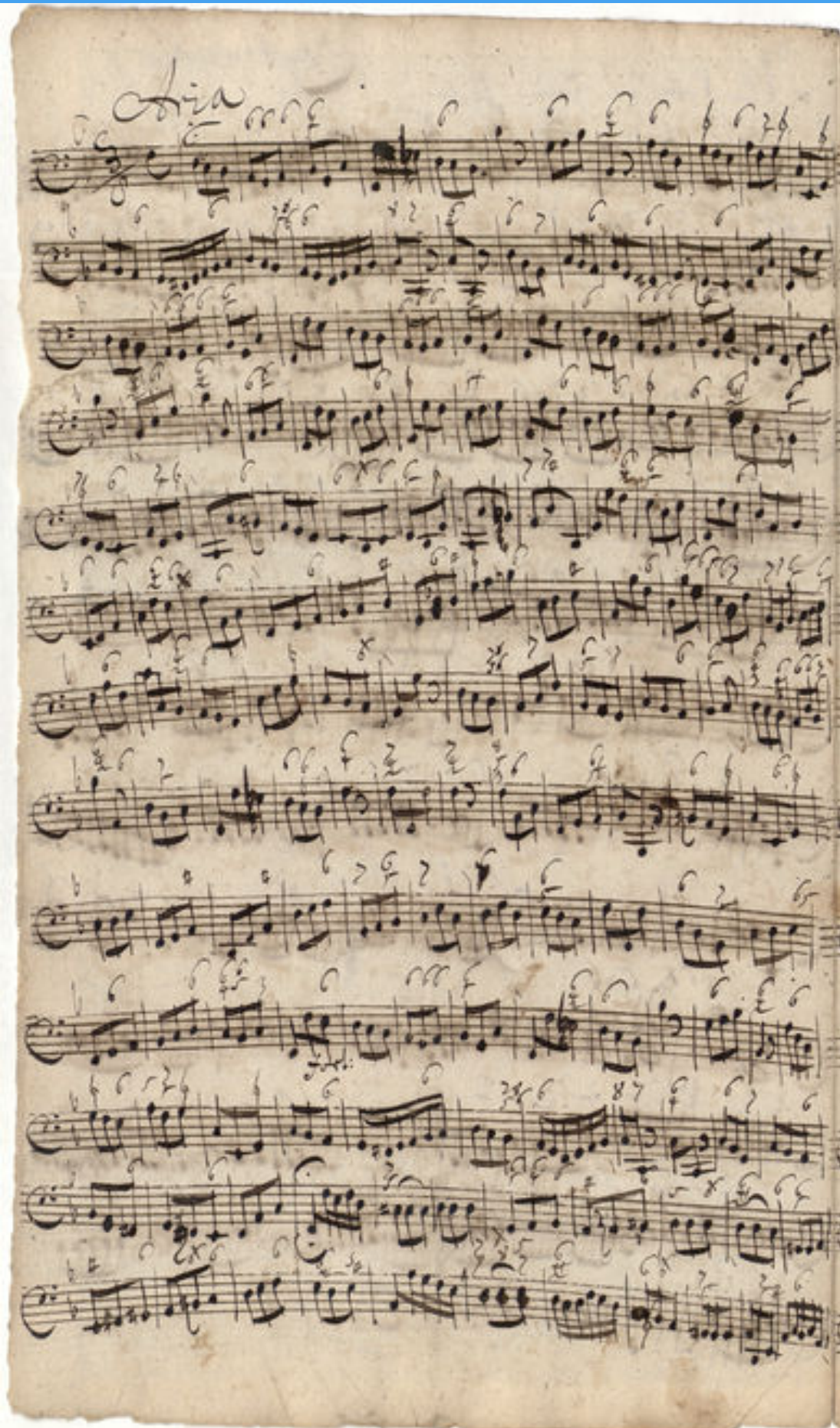






Ein Fort die Fingern fortland Continuo.

The image shows a page of handwritten musical notation for a Basso continuo. The notation is written on 12 staves in a single system. The first staff begins with the title 'Ein Fort die Fingern fortland Continuo.' and a treble clef. The subsequent staves contain musical notation, including notes, rests, and figured bass (numbers 1-7) indicating fingerings. The piece ends with 'Da Capo' on the final staff. The handwriting is in a cursive style, typical of the 18th century.



A handwritten musical score on aged, yellowed paper. The score is written in a single system with multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a cursive style, typical of the 18th century. The paper shows signs of wear, including creases and discoloration. The score is a Basso continuo part, transcribed and figured by J.S. Bach. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a cursive style, typical of the 18th century. The paper shows signs of wear, including creases and discoloration. The score is a Basso continuo part, transcribed and figured by J.S. Bach.

Recitativo

Adagio

Piano

Volte celissime

