

Lit. Silvanek No: III.
17. Fach O. Lage

à 4. voci

co. Vvni Viola, Corni ed Org

Partitura e parti

del Sig: Zelenka



Silvanek No: III.
Z. 18. Fach. 2. Lage
No. 2. Litania de S. Xaverio

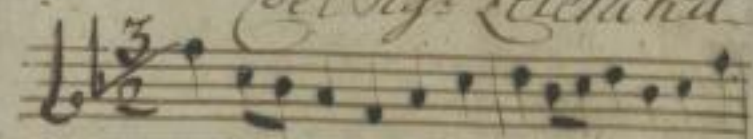
à 4. voci

co. Vvni Viola, Basso

e Corni

Partitura e part: cav:

del Sig: Zelenka



Ms. 2336-3-58

(URFILM 38/1976 № 583=55)

Sächsische Landesbibliothek in Dresden

URFILM 23/1993 № 201 = 60 Aufn. 3. Lage Seiten

Handschrift Nr. 2358-D58

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2358-D-58



W 12

Litanie de Sancto
v. K. A. M. R. I. O

al 4.
C. A. T. B.
Violini 2
Viola 1
Corn di caccia 2.
Basso Conti:
Organo
P. C.

Ms. 2358-D-50



3 4a

Handwritten musical notation on a single staff, featuring rhythmic patterns and some numerical markings above the notes.

Handwritten musical notation on a single staff, with the label "Corn 1." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 2." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 3." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 4." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 5." written below the staff.

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Handwritten musical notation on a single staff, with the label "Corn 7." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 8." written below the staff.

Handwritten musical notation on a single staff, with the label "Corn 9." written below the staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The score is divided into measures by vertical bar lines.

Key markings and annotations include:

- uniforme* (written across the middle staves)
- Sub Arabico* (written on the fourth staff)
- Sub Organo* (written on the right side of the fourth staff)
- Chorus and* (written below the fifth and sixth staves)
- Chorus* (written below the seventh and eighth staves)
- Chorus Chorus* (written below the ninth and tenth staves)

The notation consists of rhythmic figures, often represented by vertical stems and dots, with some notes having flags or beams. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first four staves contain a complex melodic line with many sixteenth and thirty-second notes. The fifth staff has the instruction "cal. Violm.". The sixth and seventh staves have the instruction "in Handen" written twice. The eighth staff has the instruction "in Handen" written once. The ninth and tenth staves contain a simpler melodic line with some accidentals and a final fermata.

Segue
Papa.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various notes, rests, and dynamic markings such as *pp*, *ppp*, *for*, and *stacc.*. The lyrics are written in a cursive script, likely Latin or German, and are interspersed with the musical notation. A large, sweeping line is drawn across the lower portion of the page, possibly indicating a section break or a specific performance instruction. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various musical symbols, clefs, and time signatures.

The lyrics are:

Solo. *Andante.* *Allegro.* *Andante.*
 Solo. *Andante.* *Allegro.* *Andante.*
 Solo. *Andante.* *Allegro.* *Andante.*
 Solo. *Andante.* *Allegro.* *Andante.*

The score is divided into four measures. The first measure contains the main text, and the subsequent measures contain musical accompaniment and additional text. The notation is dense and includes various musical symbols, clefs, and time signatures.

A page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The top system features two staves with dense, rapid sixteenth-note passages. The middle system includes a vocal line with lyrics written in a cursive hand: "In ymagine et similitudine patris filii sancti". Below this are two more staves with rhythmic notation. The bottom system contains two staves with complex rhythmic patterns and some lyrics, including "in a post hoc". The notation is dense and characteristic of 17th or 18th-century manuscript notation.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the third staff:

Impe fandi u Haut *e eungeligen Paem* *e ungeligen*

Continuation of the handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the third staff:

Om in *no* *by*

Handwritten musical score on aged paper. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The second staff contains a bass clef and similar notation. The third and fourth staves show more complex rhythmic patterns, with some notes beamed together. There are some markings above the notes, possibly indicating fingerings or articulation. The paper shows signs of age, including discoloration and some staining.

Handwritten musical notation on three staves. The first staff begins with a common time signature (C). The notation consists of rhythmic patterns, possibly representing a specific instrument or voice part. The second and third staves continue the notation with similar rhythmic structures. The handwriting is consistent with the rest of the page.

Segue
Das choralis.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes various instruments and vocal parts.

3 4

Violin 1.

Violin 2.

Solo.

forte piano.

Alte Org.

Stuckor.

Tuba se

Tuba se

Mir ist kuet.

19 = 46

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various performance instructions such as *rit.*, *for.*, *unfor.*, *piu:*, *rit.*, *for.*, and *rit.*. The lyrics are written in German and include phrases like "Lust haben wir in der Welt", "Der größte Lohn ist", "in der Welt", "zu empfangen", and "die wir nicht verdienen". The notation includes notes, rests, and dynamic markings.

Handwritten musical notation for the first system, including a vocal line and a piano accompaniment. The piano part features a dense texture of sixteenth notes. Performance markings include *for.*, *pr.*, and *for.*

affili si spinge la sua vita in te o signor nostro in te o signor nostro in te o signor nostro

Handwritten musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes a section for *Cornet*. Performance markings include *for.*, *pr.*, and *for.*

Handwritten musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a dense texture of sixteenth notes. Performance markings include *for.*, *pr.*, and *for.*

Handwritten musical score on two pages, featuring multiple staves of music and Latin lyrics. The notation includes various rhythmic values and clefs.

Page 24 (Left):

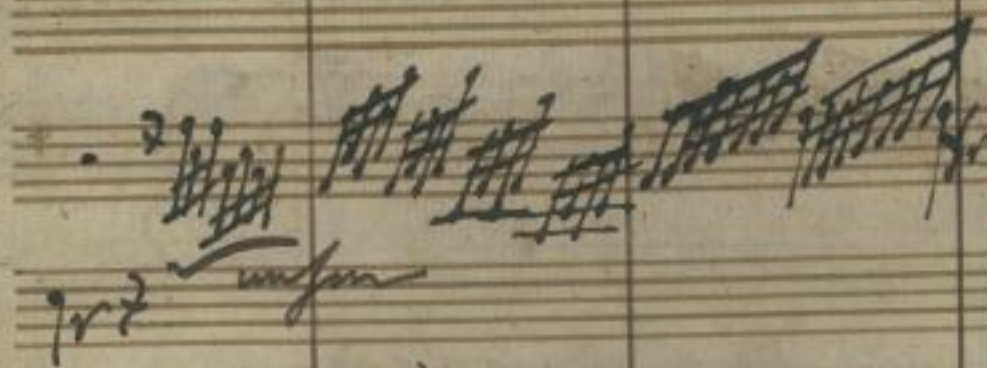
- Staff 1: Treble clef, common time (C). Lyrics: *Quia et formosus*
- Staff 2: Treble clef, common time (C). Lyrics: *plene ubi natus est*
- Staff 3: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 4: Treble clef, common time (C). Lyrics: *angelus*
- Staff 5: Bass clef, common time (C). Lyrics: *angelus*
- Staff 6: Treble clef, common time (C). Lyrics: *angelus*
- Staff 7: Treble clef, common time (C). Lyrics: *angelus*
- Staff 8: Treble clef, common time (C). Lyrics: *angelus*
- Staff 9: Treble clef, common time (C). Lyrics: *angelus*
- Staff 10: Treble clef, common time (C). Lyrics: *angelus*

Page 24 (Right):

- Staff 1: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 2: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 3: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 4: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 5: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 6: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 7: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 8: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 9: Treble clef, common time (C). Lyrics: *angelus ubi natus est*
- Staff 10: Treble clef, common time (C). Lyrics: *angelus ubi natus est*

Page numbers 24 and 24 are visible at the bottom of the pages.

Ado.



ad lib
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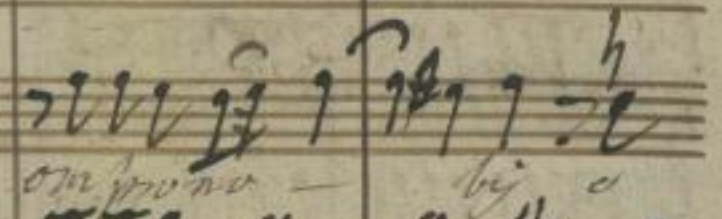
fremmle.



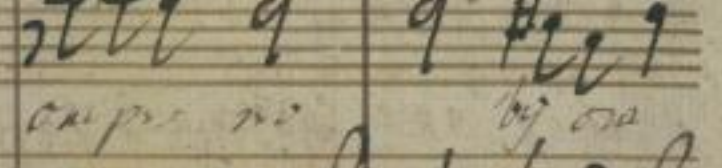
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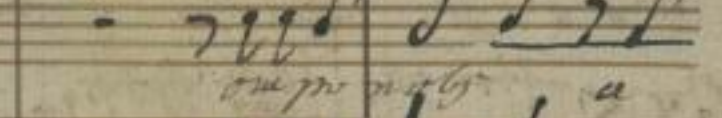
ad lib
sily agru fo nu



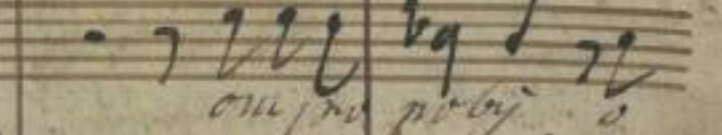
kluy signu form



sakim p... nu



sily agru fo nu



ad lib
p... 25



22

25

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35
38
41

Handwritten musical notation on the left margin, including a treble clef and several notes.

Handwritten musical notation on the left page, including a treble clef, a key signature of one sharp (F#), and several measures of music.

Handwritten musical notation on the left page, including a treble clef, a key signature of one sharp (F#), and several measures of music. The word "Arba morbu" is written below the notes.

23

Handwritten text: "Sunt hinc una sunt"

Handwritten text: "al Ah"

Handwritten text: "Sunt ten"

Handwritten musical notation on the right page, including a treble clef, a key signature of one sharp (F#), and several measures of music. The word "Arba morbu" is written below the notes. The page number "26" is written at the bottom.

26

Ado

Handwritten musical notation for two staves, likely for strings or woodwinds. The notation is dense and complex, featuring many beamed notes and some overlapping lines. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, historical style.

Handwritten musical notation for a vocal line with German lyrics. The lyrics are written in a cursive script below the notes. The music is written in a cursive, historical style. The lyrics include:

no by fuyator Dammu fuy
ber fuyator fuyate Dammu
fuyator
bejt Tom fuy
für fuyator Dammu
no by fuyator Dammu fuyator fuyator fuyator fuyator
om pu no by fuyator Dammu fuy
fuyator

Ado

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a cursive, historical style. The lyrics are in Latin and include the words "Domine fugat", "fugate ordines", "omnium", "pro me", "pro", and "no". The music is written in a complex, dense notation, with many notes and rests. The paper shows signs of age, including discoloration and some wear.

Lyrics visible on the page:

- Domine fugat
- fugate ordines
- omnium
- pro me
- pro
- no

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

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Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Large handwritten text in cursive script, possibly a signature or title.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves of music, written in a cursive, historical style. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the score, including:

- Andante* at the top left.
- Allegro* written vertically on the second staff.
- Andante* written vertically on the third staff.
- Allegro* written vertically on the fourth staff.
- Allegro* written vertically on the fifth staff.
- Allegro* written vertically on the sixth staff.
- Allegro* written vertically on the seventh staff.
- Allegro* written vertically on the eighth staff.
- Allegro* written vertically on the ninth staff.
- Allegro* written vertically on the tenth staff.
- Allegro* written vertically on the eleventh staff.
- Allegro* written vertically on the twelfth staff.
- Allegro* written vertically on the thirteenth staff.
- Allegro* written vertically on the fourteenth staff.
- Allegro* written vertically on the fifteenth staff.
- Allegro* written vertically on the sixteenth staff.
- Allegro* written vertically on the seventeenth staff.
- Allegro* written vertically on the eighteenth staff.
- Allegro* written vertically on the nineteenth staff.
- Allegro* written vertically on the twentieth staff.
- Allegro* written vertically on the twenty-first staff.
- Allegro* written vertically on the twenty-second staff.
- Allegro* written vertically on the twenty-third staff.
- Allegro* written vertically on the twenty-fourth staff.
- Allegro* written vertically on the twenty-fifth staff.
- Allegro* written vertically on the twenty-sixth staff.
- Allegro* written vertically on the twenty-seventh staff.
- Allegro* written vertically on the twenty-eighth staff.
- Allegro* written vertically on the twenty-ninth staff.
- Allegro* written vertically on the thirtieth staff.
- Allegro* written vertically on the thirty-first staff.
- Allegro* written vertically on the thirty-second staff.
- Allegro* written vertically on the thirty-third staff.
- Allegro* written vertically on the thirty-fourth staff.
- Allegro* written vertically on the thirty-fifth staff.
- Allegro* written vertically on the thirty-sixth staff.
- Allegro* written vertically on the thirty-seventh staff.
- Allegro* written vertically on the thirty-eighth staff.
- Allegro* written vertically on the thirty-ninth staff.
- Allegro* written vertically on the fortieth staff.
- Allegro* written vertically on the forty-first staff.
- Allegro* written vertically on the forty-second staff.
- Allegro* written vertically on the forty-third staff.
- Allegro* written vertically on the forty-fourth staff.
- Allegro* written vertically on the forty-fifth staff.
- Allegro* written vertically on the forty-sixth staff.
- Allegro* written vertically on the forty-seventh staff.
- Allegro* written vertically on the forty-eighth staff.
- Allegro* written vertically on the forty-ninth staff.
- Allegro* written vertically on the fiftieth staff.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves of music, written in a cursive, historical style. The notation includes various note values, rests, and clefs. There are several dynamic markings such as *ppm* (pianissimo) and *for* (forte). The paper shows signs of age, including some staining and discoloration. The handwriting is dense and fills most of the page.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various note values, rests, and dynamic markings such as *for.* and *ppn.*. The lyrics are written in a cursive script, likely a historical form of German. The score is organized into measures by vertical bar lines. At the bottom of the page, the numbers 35 and 32 are visible, possibly indicating page or measure numbers.

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Storia

Secretary's Office

Handwritten musical notation on five staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The handwriting is in a historical style, possibly from the 17th or 18th century.

Handwritten musical notation with Latin lyrics on five staves. The lyrics are written in a cursive hand below the notes. The notation includes treble and bass clefs, various note values, and rests.

Domine deus Sabaoth qui sedes ad
 dex- teram patris qui tuus
 gloriam in laude habes qui tuus
 glo- ria habes qui tuus
 glo- ria habes qui tuus

Handwritten musical notation on page 39, featuring several staves with notes and clefs. The notation includes various clefs (treble and bass), notes, rests, and bar lines. Some staves are partially obscured by ink blots or corrections. The page number '39' is written at the bottom center.

Requie
Pauperrime Raveni.

Christi ostendit se la bono pro Christo ac la bono pro Christo cupi dicit me hunc s. ra o — ra = pro nobis

om pro nobis
om pro nobis

Infirme humanissime hanc in u me q. ra pro no bis o ra pro no .

ra pro no bis o ra pro no .
ra pro no bis o ra pro no .
ra pro no bis o ra pro no .

Unisono. *Andante*. *Adagio*.

Handwritten musical notation on a single staff, featuring various rhythmic values and melodic lines.

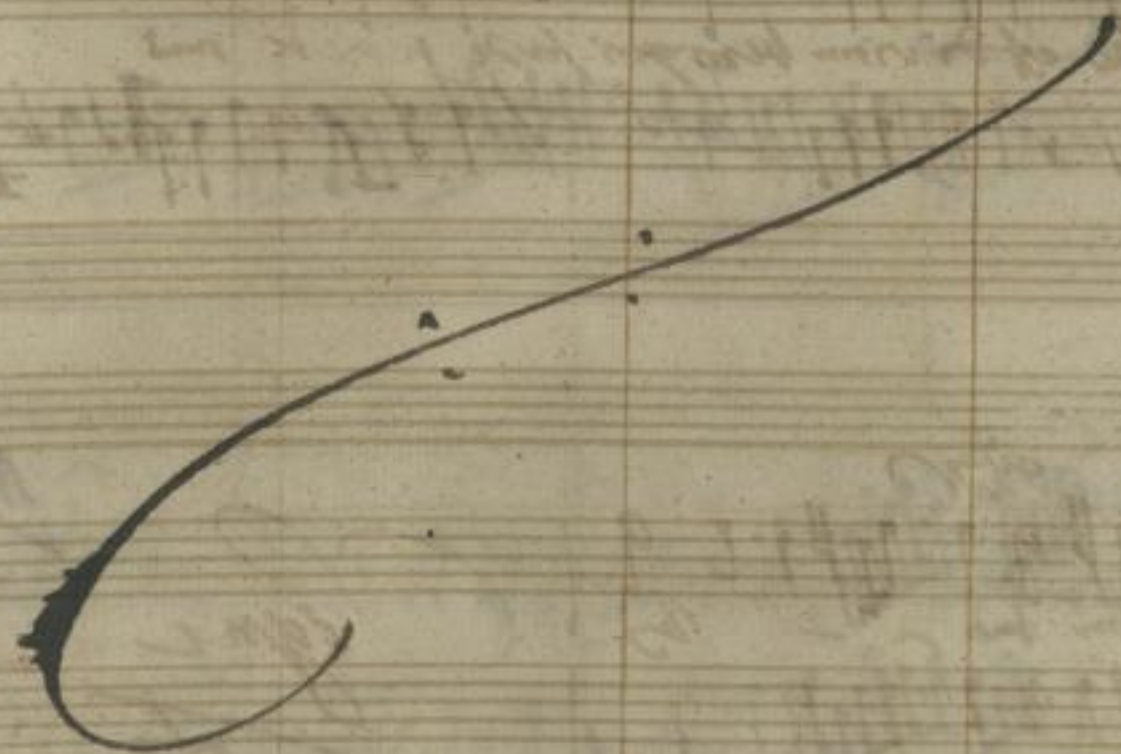
Handwritten musical notation on a single staff, including the tempo marking *vivace* and dynamic markings like *pp*.

Handwritten musical notation on a single staff, with lyrics written below the notes. The lyrics include: *Annus mundi dicitur...* and *angelus...*

Handwritten musical notation on a single staff, with lyrics written below the notes. The lyrics include: *Pater...*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, clefs, and accidentals. There are several instances of the word "omnes" written in a cursive hand, interspersed with the musical notation. The paper shows signs of age, including discoloration and some staining.

Seigneur Inqur Amis



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7-9 7-9 1-1 1-1 1-1 1-1 1-1 1-1

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longa Bassi Dignum.
Andante

8

1-1 1-1

13 Con 2
1-1 1-1

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Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical stems with flags) and some letters. Above the staff, there are notes: *q.*, *q.*, *q.*, *q.*. Below the staff, there are notes: *q.*, *q.*, *d.*, *d.*. To the right, there are notes: *o m*, *an*. The notation is dense and appears to be a form of shorthand or tablature.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical stems with flags) and some letters. Above the staff, there are notes: *Can*, *adagio*. Below the staff, there are notes: *d.*, *an*. The notation is dense and appears to be a form of shorthand or tablature.

Leve 1^o Jung.

—

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a complex sequence of notes and rests.

Handwritten musical notation on a single staff with lyrics underneath. The lyrics are: *Si est ambrosia*. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and clefs.

Handwritten musical notation with lyrics in French. The lyrics are: *dit my / - mes / dix de - me / du me sur ce / du - me ce*. The notation includes clefs, notes, and rests.

Segue 1^o Allimo
 A gms.

*g*₂ . . . 2 9 1 1 1 1 9 9 9 et lictum lictum in lictum

*g*₂ . . . 9 9 1 1 1 1 9 9 9

*g*₂ — Stumant' si carum dal lictum

*g*₂ —

*g*₂ —

<i>g</i> ₂ 9 9 9 0 9	. . . 9 9 9 9 9 9 9	. . . dd	o. 9 9 9	o. 9 9 9	o.
<i>g</i> ₂ 0 9 9 0	. . . 9 9 9 9 9 9 9	.	- 9 9 0 9 9 9 9	o. 9 9 9 9 9 9 9	
<i>g</i> ₂ 0 9 0 9	. . . 9 9 9 9 9 9 9	.	- dd	o. 9 9 9	o. 9 9 9 9 9 9 9
<i>g</i> ₂ 0 9 0 9	. . . 9 9 9 9 9 9 9	.	- 9 9 9 9 9 9 9	9 9 9 9 9 9 9	9 9 9 0 9
<i>g</i> ₂ 9 9 9 9 9	. . . 9 9 9 9 9 9 9	9 9 9 9	9 9 9 9 9 9 9	9 9 9 9 9 9 9	9 9 9 0 9

Handwritten notes on the left margin, possibly indicating page numbers or section markers.

Handwritten musical notation on the left side of the page, including notes and rests.

Handwritten musical notation in the middle section of the page, including notes and rests.

Handwritten musical notation on the right side of the page, including notes and rests.

Handwritten musical notation at the bottom of the page, spanning across the width.

Handwritten musical notation on a five-line staff, including notes, rests, and clefs. The notation includes various rhythmic values and clef changes.

Handwritten musical notation on five staves. The top two staves contain faint, mostly illegible text. The third and fourth staves contain Hebrew text: *תתן שש אלהי לבי ואלהי אבותי לבי* (Give strength, O God, to my heart, and to the heart of my fathers) and *והיה כבוד אלהיך ויהיה כבוד אלהיך* (And the glory of your God shall be, and the glory of your God). The fifth staff is labeled *Viol. Organ.*

Handwritten musical notation on five staves, featuring rhythmic notation with various note values and rests. The notation includes stems, beams, and dots, typical of early printed music notation. The bottom staff includes some numerical or rhythmic markings: $\frac{1}{4} = \frac{2}{8}$, $\frac{2}{4} = \frac{4}{8}$, $\frac{3}{4} = \frac{6}{8}$, $\frac{4}{4} = \frac{8}{8}$.

A.M.P.G.
 B. N. P. G.
 S. J. R.
 a 19. December
 1729.

(Beitrag 229)

Depositum
kath. Hofkirche
Dresden

24.11.1993

I. A (1.2.6.9)
B (1.2.6)

II. A (2a[αβ])(3a[α])

