

Literatur zur Gitarre

8940/II

COPIED  
FOR  
MME R. S. PRATTEN.  
BY  
J. A. HUDLESTON ESQ.





a J Huddleston



6th string in D

of the stillly night arranged for the guitar with variations  
composed by Alfred Leslie and dedicated to Mrs White

Sym

with brief melancholy expression

Nat song

The musical score is written on ten staves. The first two staves contain a single melodic line with various notes and rests, including some with accidentals. The third staff begins a more complex section with multiple voices or patterns. The fourth staff continues this complex texture. The fifth staff has the annotation "1560 000" written above it. The sixth staff has "glis" written above it. The seventh staff has "glis" written above it. The eighth staff has "glis" written above it. The ninth staff has "glis" written above it. The tenth staff has "glis" written above it. The score is written in a cursive, handwritten style with various musical notations such as notes, rests, and accidentals.



2nd Bar

Handwritten musical score for the first system, labeled "2nd Bar". The system consists of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are several instances of beamed sixteenth notes and eighth notes, suggesting a fast tempo. The staves are connected by a brace on the left. The handwriting is in dark ink on aged paper.

3rd Bar

Handwritten musical score for the second system, labeled "3rd Bar". The system consists of five staves. The notation continues from the first system, featuring similar musical symbols and structures. There are some annotations in the right margin, including "kan" and "7.85". The handwriting is consistent with the first system. The paper shows signs of age and wear.



Handwritten musical score on a single page, numbered 3 in the top right corner. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a treble clef and a key signature of one sharp (F#). The second system is marked with a bass clef and a key signature of one sharp (F#). The third system is marked with a treble clef and a key signature of one sharp (F#). The fourth system is marked with a bass clef and a key signature of one sharp (F#). The fifth system is marked with a treble clef and a key signature of one sharp (F#). The score includes several annotations: "1. Bar" is written above the first staff; "5. Bar" is written above the fifth staff; "S. g. m. a. s." is written above the fourth staff; "Allegro" is written above the fifth staff; and "Lento" is written below the fifth staff. The notation is dense and includes many slurs and ties, suggesting a complex melodic line. The handwriting is in ink and appears to be from the 19th or 20th century.

Al. H. F. is abbreviation for first 15 for strings







En imitations de la courbe

M. S.

This can be played with right hand by using the 5 overtones holes at about the 1/2 length back to imitate the soft 5 overtones of the Harp







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Handwritten text: *Handwritten notes and signatures, including "Handwritten notes and signatures" and "Handwritten notes and signatures".*

Handwritten text at the bottom: *for second time playing second part*



The tale of Cortez Ballad written compressed and  
dedicated to Laura Taylor by L. H. Redeker

*Andante*

Oh! when shall we three meet here a - gain

when may we hope to meet here a - gain Sor - row and grief must oft in - ter - ven -

er we can hope to meet here all a - gain In this tale of Cortez

sweet would be our rest when free from cares and Sor - rows with the

*Andante*



*Mod. P. Tempo*

9

friends whom we love best

Then in this vale may we soon meet a - gain

subtly exempt from sorrow and from pain

2nd time

How many dear to us have left this fleeting scene whom we can ne- ver hope to see in

*p* *legato*

*Mod.*

*P. Tempo*

this sweet vale a - gain

But in those re - gains where sorrow cannot reach

Oh! may we hope to meet there all a - gain

For in this vale of tears we

O.S.











live with variations for 1000 years by Dr. H. and later recorded in 1866  
And later by her affectionate husband Feb. 1844

And letter by her affectionate husband Feb'y. 1844

This image shows a handwritten musical score for a piece titled "Gloria". The score is written on ten staves, with the top two staves likely representing the vocal line and the subsequent staves representing the piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten lyrics in German, including "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", and "Gloria". The score is written in a cursive, handwritten style, typical of a composer's draft. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side. The overall layout is dense, with many notes and markings across the staves.



...in the variations for the guitar by Schubert last published in 1844  
Andantino by her affectionate husband July 1844

Handwritten musical score for guitar, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score is written on aged, slightly yellowed paper. The handwriting is in dark ink, and the notes are clearly legible. The score is a variation for guitar, as indicated by the title at the top. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score is written on aged, slightly yellowed paper. The handwriting is in dark ink, and the notes are clearly legible. The score is a variation for guitar, as indicated by the title at the top.



[illegible]

*The Song of the Lark*

Handwritten musical score for "The Song of the Lark" by Charles Ives. The score is written on four staves, featuring complex rhythmic patterns, slurs, and dynamic markings. The title "The Song of the Lark" is written at the top, and the composer's name "Charles Ives" is at the bottom right.



14. This comes after page 16. I having been asked over by Mr. [unclear]

By these eyes" a favorite, sent by H. L. [unclear] arranged for the guitar with variations by J. [unclear] 1895

the last two bars are [unclear] played in [unclear]  
 7F 7F 7F 7F 7F 7F  
 65 45 55 55 55 55  
 god bless 17

The song may be played entire in Harmonium without the bass as follows

Ch. B. This 3 means little below 3 notes  
 This 3 a little above 3 notes as a harmonic  
 as made with at 3 notes







gok 100 19

placed entirely in harmony without the bass as follows

1. B This 3 means little below 3 no fret &  
 This 3 a little above 3 but as no harmonics  
 are made exactly at 3 w frets  
 see 5 or 6



giltstung in

248 Aug 1851 dedicated to Madam Peabody by her friend John White

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff begins with the title 'The Rose Tree' and the tempo marking 'Andante'. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several annotations in the margins and between staves, including 'Andante', '12 4 2', '3 4 1', '3 2 1 4', and '3 1 2 4'. The score concludes with a double bar line and a final note.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamics like *pp* and *ff* are present. Performance instructions include *con* and *get to the pose back*. The score is densely written with many slurs and ties.

get to the pose  
back



[illegible]

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score is written on three systems of staves. The top staff is for Soprano, the middle for Alto, and the bottom for Tenor. The piano accompaniment is written on a grand staff (treble and bass clef). The music is in G major (one sharp) and 4/4 time. The lyrics are in German. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'glia' and 'clar'.

[illegible]



Soprano solo voice sound like the harp

2004

slide thumb

These types of notes to be played by sliding the thumb of the right hand upwards for the ascending notes and the first finger downwards for the descending notes

And this piece the highest note comes across

A handwritten musical score for soprano solo voice. It consists of six staves of music. The notation includes various note values, slurs, and fingerings. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The music is written in a cursive, handwritten style. There are some annotations in the margins, such as "slide thumb" and "And this piece the highest note comes across".

Fin

A series of empty musical staves, likely for a second part of the piece or for a different instrument.

N. B.

~~Handwritten text, mostly illegible due to heavy scribbling.~~

~~Handwritten text, mostly illegible due to heavy scribbling.~~ This is an old song but I don't think a melody is the word for being old. I thought it suitable to the guitar but bear that the tunes are poor but what can you expect from one who is self taught? 2nd



Received of the over Sub-  
Laguna, Valencia, for the  
Gentle and L. & C. 4000

Southwestern College

*[The handwriting in this section is extremely dense and illegible due to extreme cursive and overlapping strokes.]*

~~But the at most~~ <sup>the</sup> It is an old song but I

I don't think a Malady is the word for being old. I thought  
it suitable to the Greeks but fear that the ours are poor  
but what can you expect from one who is self taught? Wm



By those eyes by H. Lemoine arranged with an  
accompaniment for the guitar by Edward Costa July 1887

11

Handwritten musical notation for the first system, featuring a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The bass line includes the words "can catch", "secret", "thought", and "oral".

Handwritten musical notation for the second system, continuing the melody and accompaniment. The bass line includes the words "can catch", "secret", "thought", and "oral".

Handwritten musical notation for the third system, featuring a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The bass line includes the words "can catch", "secret", "thought", and "oral".

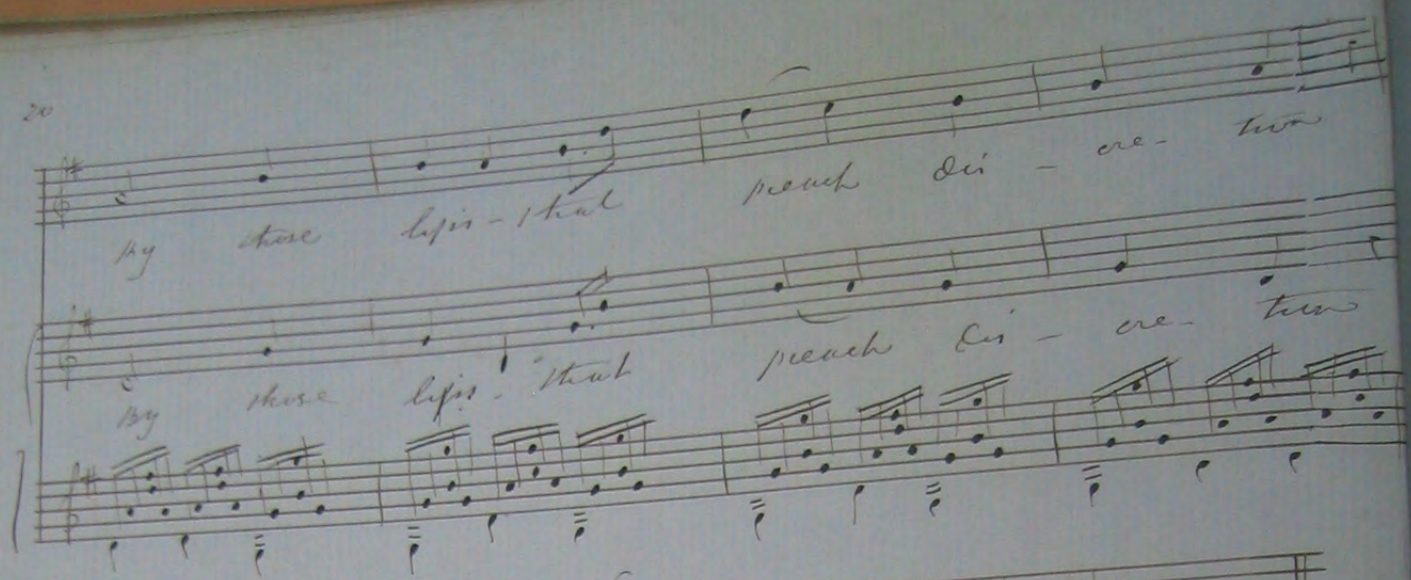
Handwritten musical notation for the fourth system, featuring a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The bass line includes the words "can catch", "secret", "thought", and "oral".

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The bass line includes the words "can catch", "secret", "thought", and "oral".

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The bass line includes the words "can catch", "secret", "thought", and "oral".

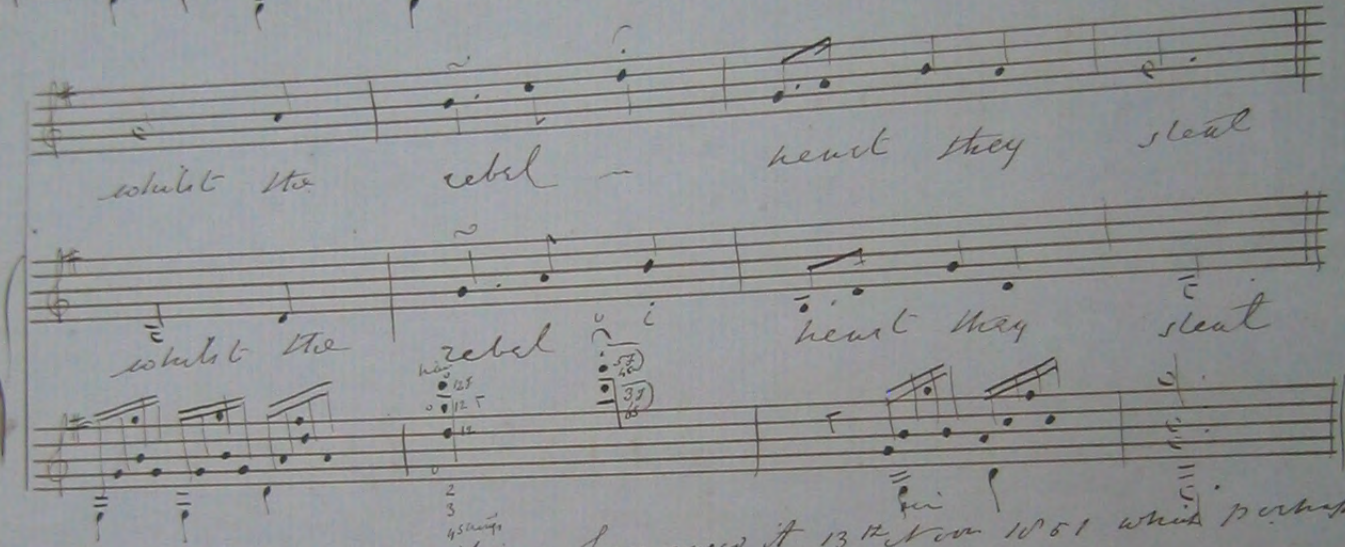


By those lips - that preach dis - cre - tions

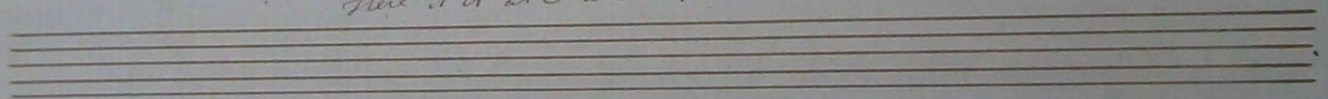


whilst the rebel - heart they steal

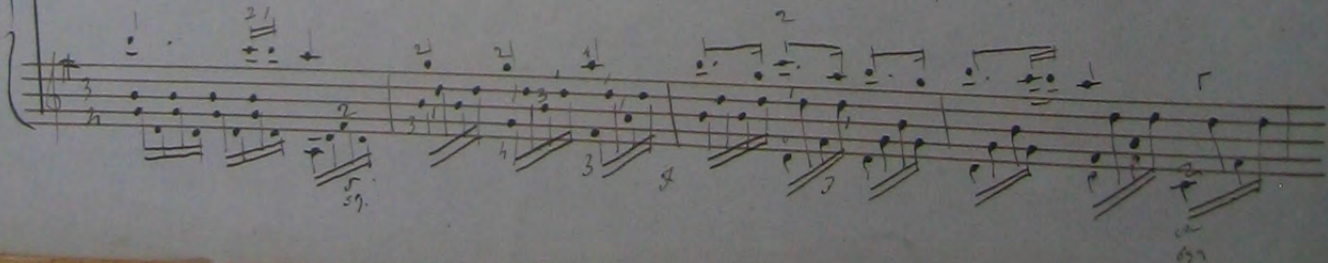
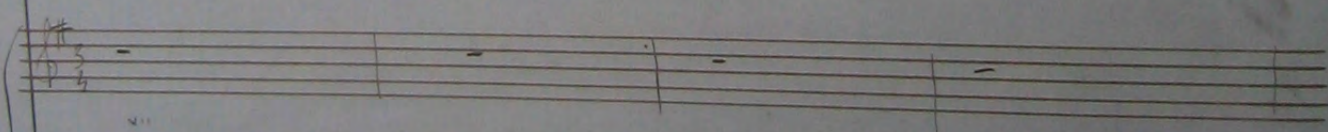
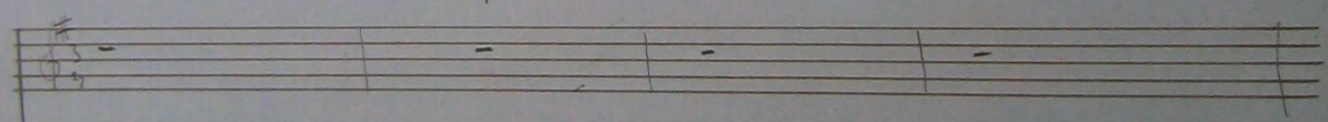
whilst the rebel heart they steal



Here it is as I arranged it 13<sup>th</sup> Nov 1851 which perhaps is



affection and sympathy  
by those eyes





Handwritten musical score on page 21, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "By those eyes where / Sweet - ex - pression can each se - cret thought re - veal / By those lips that preach dis - cre - tion, whilst the". The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like *f* and *dim*. The lyrics are written in cursive script below the vocal line.

By those eyes where

Sweet - ex - pression can each se - cret thought re

veal By those lips that preach dis - cre - tion, whilst the



Handwritten musical score for a piece titled "rebel heart they steal". The score is written on five staves. The first two staves contain the melody with lyrics "rebel heart they steal". The third staff is heavily crossed out with diagonal lines. The fourth and fifth staves contain additional musical notation, including a section labeled "Solo" and a section labeled "7/8".

sixth string in

Variation on the French air Le Tambourin du Tige  
composed for the guitar and dedicated to Mr. Boudleau  
by his humble servant Arthur J. Boudleau 21st May 1845

Handwritten musical score for a piece titled "Variation on the French air Le Tambourin du Tige". The score is written on five staves. The first staff is labeled "Andante". The second staff is labeled "Solo". The third and fourth staves contain musical notation with various annotations, including "5/8", "3/8", and "4/8". The fifth staff contains musical notation with various annotations, including "5/8", "3/8", and "4/8".



3<sup>rd</sup> Bar  
2<sup>nd</sup> Bar

3<sup>rd</sup> Bar  
2<sup>nd</sup> Bar

4<sup>th</sup> Bar



5th Bar

Handwritten musical score for the first system, measures 1-5. The notation is dense, featuring many beamed sixteenth and thirty-second notes across five staves. There are some handwritten annotations above the staves, including "glia" and "Ceset".

6th Bar

Handwritten musical score for the second system, measures 6-10. This system includes a section labeled "Armonia" with sustained notes and some numerical figures (e.g., 35, 45, 55) written below the notes.

7th Bar

Handwritten musical score for the third system, measures 11-15. The notation continues with complex rhythmic patterns and some numerical figures (e.g., 35, 45, 55) written below the notes.



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff has a tempo marking "Allegro". The second staff has a tempo marking "Andante". The third staff has a tempo marking "Allegro". The fourth staff has a tempo marking "Andante". The fifth staff has a tempo marking "Allegro".

sixth string in... *cello*... *viola*... *contrabasso*... *by the was here owner in Greece*... *for the creation of Sicily & Rome*... *1247*

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings. The first staff has a tempo marking "Andante". The second staff has a tempo marking "Allegro".

Handwritten musical score on one staff. The notation includes various notes, rests, and dynamic markings. The staff has a tempo marking "Allegro".

Handwritten musical score on one staff. The notation includes various notes, rests, and dynamic markings. The staff has a tempo marking "Allegro".



2nd  
Bar

and is false

3rd  
Bar

To imitate the Bassoon one may produce an  
agrecable effect and in some degree imitate  
the Bassoon by playing a chromatic scale  
in the silver trumpet for the most of the range  
and the way of pulling the stamp see  
page 99 of Aguado's learned treatise  
on the guitar - stamp to be pulled  
and held the thumb of right hand -

4th  
Bar



so imitate the Bassoon one may produce an  
 agreeable effect and in some degree imitate  
 the Bassoon by playing or blowing on the  
 silver strings for this mode of playing  
 and the way of pulling the strings see  
 page 99 of Aguado's learned treatise  
 on the guitar - strings to be pulled  
 without the thumb of right hand -



an  
to  
ke  
cut  
lee  
hol

This page contains a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and beams. There are several annotations in cursive script: "han" appears multiple times above the staves; "sostenuto" is written below the sixth staff; "schlegel" is written below the seventh staff; and "3" is written below the tenth staff. The score is written on aged, slightly yellowed paper.



Handwritten musical score for "Can-Can" by Charles Chabrier. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid, repeated eighth-note patterns, often grouped in fours or eights, and is heavily annotated with slurs, ties, and dynamic markings. The first staff is labeled "Can-Can" in the left margin. The notation includes numerous slurs, ties, and dynamic markings such as "f" (forte) and "p" (piano). The score is a single system, with the music continuing across the four staves.

This Sir I have never seen in print, but it was I believe originally  
 composed for the guitar - and I heard it played very many years  
 ago on the guitar by James Henry Hager whose name I recollect  
 as being of this cast. I think she would suit to James Hager

That the Asp or Maine Lark - I have written it  
down from recollection - It must be near than  
40 years ago since she played to us 1866

with 5 being in 2

Handwritten musical score for the song 'Grouse'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music features a melody in the upper voice and a bass line in the lower voice. The melody includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The bass line consists of chords and single notes. The word 'Grouse' is written in cursive at the bottom left of the page.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single system of five staves. The top staff is a vocal line in treble clef, featuring a melody with various note values and rests. The lower four staves are for piano accompaniment, with the first three staves in treble clef and the bottom staff in bass clef. The piano part includes chords, arpeggios, and single notes. The music is written in a historical style, with some notes beamed in groups and the use of repeat signs. The handwriting is in dark ink on aged, slightly yellowed paper.

A handwritten musical score for a piece titled "Sally". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring eighth and sixteenth notes. The lyrics "Sally" are written below the staff, with the first line of the melody corresponding to the word "Sally". The score is written in ink on aged, slightly yellowed paper.

[illegible][illegible]



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings, with some sections marked "har" (harmonic) and "29". The score is written in a style characteristic of early 20th-century manuscript notation.

The score is organized into three main systems, each consisting of three staves. The first system is at the top, the second in the middle, and the third at the bottom. The notation is dense, with many beamed notes and slurs. There are several handwritten annotations in pencil or light ink, including "har" and "29" in the top right corner. The paper shows signs of age, with some discoloration and wear along the edges.



30

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as *har*, *ch*, and *har*. There are also some numerical annotations like  $\frac{1}{2}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ .

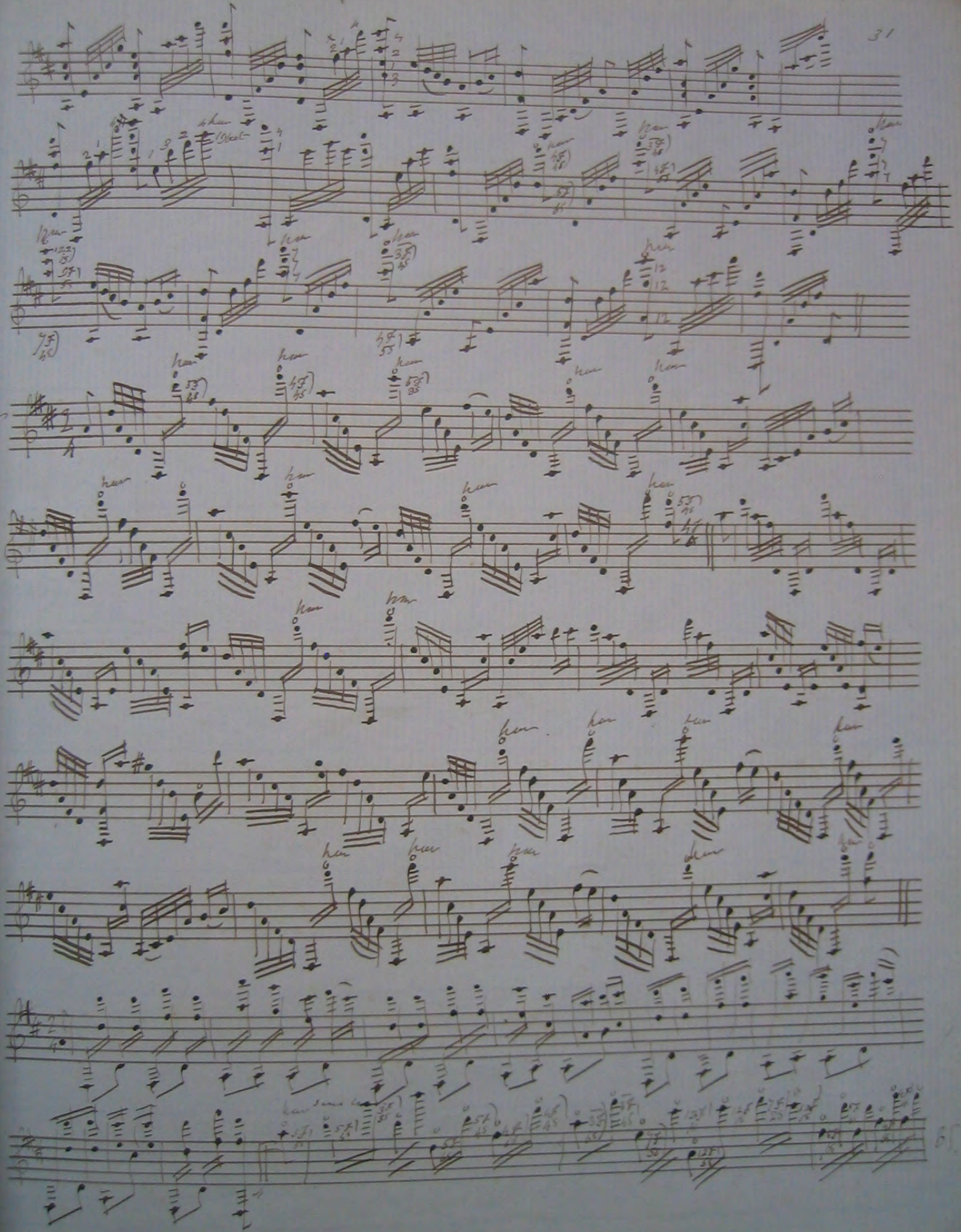
Handwritten musical notation on five staves. The notation is dense, featuring many notes and rests. There are some numerical annotations like  $\frac{1}{2}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ .

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as *har*, *ch*, and *har*. There are also some numerical annotations like  $\frac{1}{2}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ .

5-12  
644



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "han" is written above several notes, and "Beat" is written above a group of notes on the second staff. The score is written in a cursive, handwritten style.





A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or organ. The key signature is one sharp (F#), and the time signature is 2/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. There are several instances of the word "Eli" written above the notes, possibly indicating a vocal line or a specific musical phrase. The score is densely written, with many notes and accidentals throughout. The paper is aged and slightly discolored.



This page contains a handwritten musical score. The top half of the page is filled with several staves of music, each featuring complex, rapid passages of notes, possibly for a keyboard or string instrument. The notation includes many beamed sixteenth and thirty-second notes, along with various rests and accidentals. Below this musical section, there is a block of text written in cursive: "What fair blue music with a cadence in the center by the". Below this text, the name "Theresa Peterson" is written. The bottom half of the page continues with more musical staves, similar in style to the top half, with dense notation and some additional markings like "45" and "62" appearing above certain measures. The handwriting is fluid and characteristic of 19th-century musical notation.



[illegible]



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The first staff begins with a treble clef and a 3/4 time signature. The music is written in a cursive, handwritten style.

*Dolce e piano sopra della Rosa*

Continuation of the handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

Continuation of the handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The music is written in a cursive, handwritten style.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- on 4/5*
- har*
- har*
- har*
- Echo*
- Echo*
- Lento a piacere*
- Andante*
- Salvatore*
- with variations*
- per l'alto*
- per l'alto*

The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.



This page contains a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several handwritten words and numbers:

- Staff 2:** "VII" above the staff.
- Staff 3:** "VII" above the staff.
- Staff 4:** "VII" above the staff.
- Staff 5:** "VII" above the staff.
- Staff 6:** "VII" above the staff.
- Staff 7:** "VII" above the staff.
- Staff 8:** "VII" above the staff.
- Staff 9:** "VII" above the staff.
- Staff 10:** "VII" above the staff.

Other annotations include:

- Staff 4:** "VII" above the staff.
- Staff 5:** "VII" above the staff.
- Staff 6:** "VII" above the staff.
- Staff 7:** "VII" above the staff.
- Staff 8:** "VII" above the staff.
- Staff 9:** "VII" above the staff.
- Staff 10:** "VII" above the staff.

The score is written in a cursive, handwritten style, typical of a composer's sketch or a personal manuscript. The ink is dark, and the paper shows signs of age and wear.



30

han

Handwritten musical notation on two staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with similar rhythmic values. There are some handwritten annotations above the first staff, including "han" and "u".

Minor pleasant

Handwritten musical notation on two staves. The first staff features a melodic line with various note values and rests. The second staff shows a bass line with chords and single notes. There are some handwritten annotations, including "3" and "9".

56ur

ghi ghi

han

han

Sanctus

Handwritten musical notation on two staves. The first staff contains a melodic line with many notes and rests, some with handwritten numbers above them (e.g., 12, 35, 45, 55, 65, 75, 85, 95, 105, 115, 125, 135, 145, 155, 165, 175, 185, 195, 205, 215, 225, 235, 245, 255, 265, 275, 285, 295, 305, 315, 325, 335, 345, 355, 365, 375, 385, 395, 405, 415, 425, 435, 445, 455, 465, 475, 485, 495, 505, 515, 525, 535, 545, 555, 565, 575, 585, 595, 605, 615, 625, 635, 645, 655, 665, 675, 685, 695, 705, 715, 725, 735, 745, 755, 765, 775, 785, 795, 805, 815, 825, 835, 845, 855, 865, 875, 885, 895, 905, 915, 925, 935, 945, 955, 965, 975, 985, 995). The second staff shows a bass line with chords and single notes. There are some handwritten annotations, including "han" and "han".

Sanctus

val

ghi ghi

Handwritten musical notation on two staves. The first staff contains a melodic line with many notes and rests, some with handwritten numbers above them (e.g., 12, 35, 45, 55, 65, 75, 85, 95, 105, 115, 125, 135, 145, 155, 165, 175, 185, 195, 205, 215, 225, 235, 245, 255, 265, 275, 285, 295, 305, 315, 325, 335, 345, 355, 365, 375, 385, 395, 405, 415, 425, 435, 445, 455, 465, 475, 485, 495, 505, 515, 525, 535, 545, 555, 565, 575, 585, 595, 605, 615, 625, 635, 645, 655, 665, 675, 685, 695, 705, 715, 725, 735, 745, 755, 765, 775, 785, 795, 805, 815, 825, 835, 845, 855, 865, 875, 885, 895, 905, 915, 925, 935, 945, 955, 965, 975, 985, 995). The second staff shows a bass line with chords and single notes. There are some handwritten annotations, including "han" and "han".

615  
Bar

Handwritten musical notation on two staves. The first staff contains a melodic line with many notes and rests, some with handwritten numbers above them (e.g., 12, 35, 45, 55, 65, 75, 85, 95, 105, 115, 125, 135, 145, 155, 165, 175, 185, 195, 205, 215, 225, 235, 245, 255, 265, 275, 285, 295, 305, 315, 325, 335, 345, 355, 365, 375, 385, 395, 405, 415, 425, 435, 445, 455, 465, 475, 485, 495, 505, 515, 525, 535, 545, 555, 565, 575, 585, 595, 605, 615, 625, 635, 645, 655, 665, 675, 685, 695, 705, 715, 725, 735, 745, 755, 765, 775, 785, 795, 805, 815, 825, 835, 845, 855, 865, 875, 885, 895, 905, 915, 925, 935, 945, 955, 965, 975, 985, 995). The second staff shows a bass line with chords and single notes. There are some handwritten annotations, including "han" and "han".



Handwritten musical score, first system, featuring multiple staves with complex notation, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The notation includes various accidentals and dynamic markings.

*Massieu air with variations for the guitar by J. M. P.*  
*Dedicated to Subscribers*  
17th  
1846  
10/66

Handwritten musical score, second system, continuing the piece. It includes various musical notations such as chords, accidentals, and dynamic markings like *ff* and *fz*.

Handwritten musical score, third system, featuring complex notation and dynamic markings. The word *Adagio* is written above the staff.

Handwritten musical score, fourth system, continuing the piece with complex notation and dynamic markings.

Handwritten musical score, fifth system, featuring complex notation and dynamic markings.

Handwritten musical score, sixth system, continuing the piece with complex notation and dynamic markings.



A handwritten musical score on ten staves. The notation is in a single system, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is one sharp (F#), and the time signature is 4/4. The score includes numerous slurs, ties, and dynamic markings. At the bottom left, the word "Legato" is written in a cursive hand. At the bottom right, there are markings "23" and "3". The paper is aged and slightly discolored.

Handwritten musical score on ten staves. The notation includes various note values (eighth, sixteenth, thirty-second notes), rests, and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The score includes numerous slurs, ties, and dynamic markings. At the bottom left, the word "Legato" is written in a cursive hand. At the bottom right, there are markings "23" and "3".



This page of handwritten musical notation, numbered 41 in the top right corner, contains ten staves of music. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first seven staves are written in a single system, while the last three staves are written in a separate system. The notation includes many slurs, ties, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute, given the range and the use of slurs and ties. The notation is highly detailed, with many accidentals and articulation marks.



This section of the manuscript contains six staves of handwritten musical notation. The notation is dense, featuring many slurs, ties, and complex rhythmic figures. The key signature has one sharp (F#). The staves are numbered 1 through 6 from top to bottom. The notation includes various note values, rests, and dynamic markings.

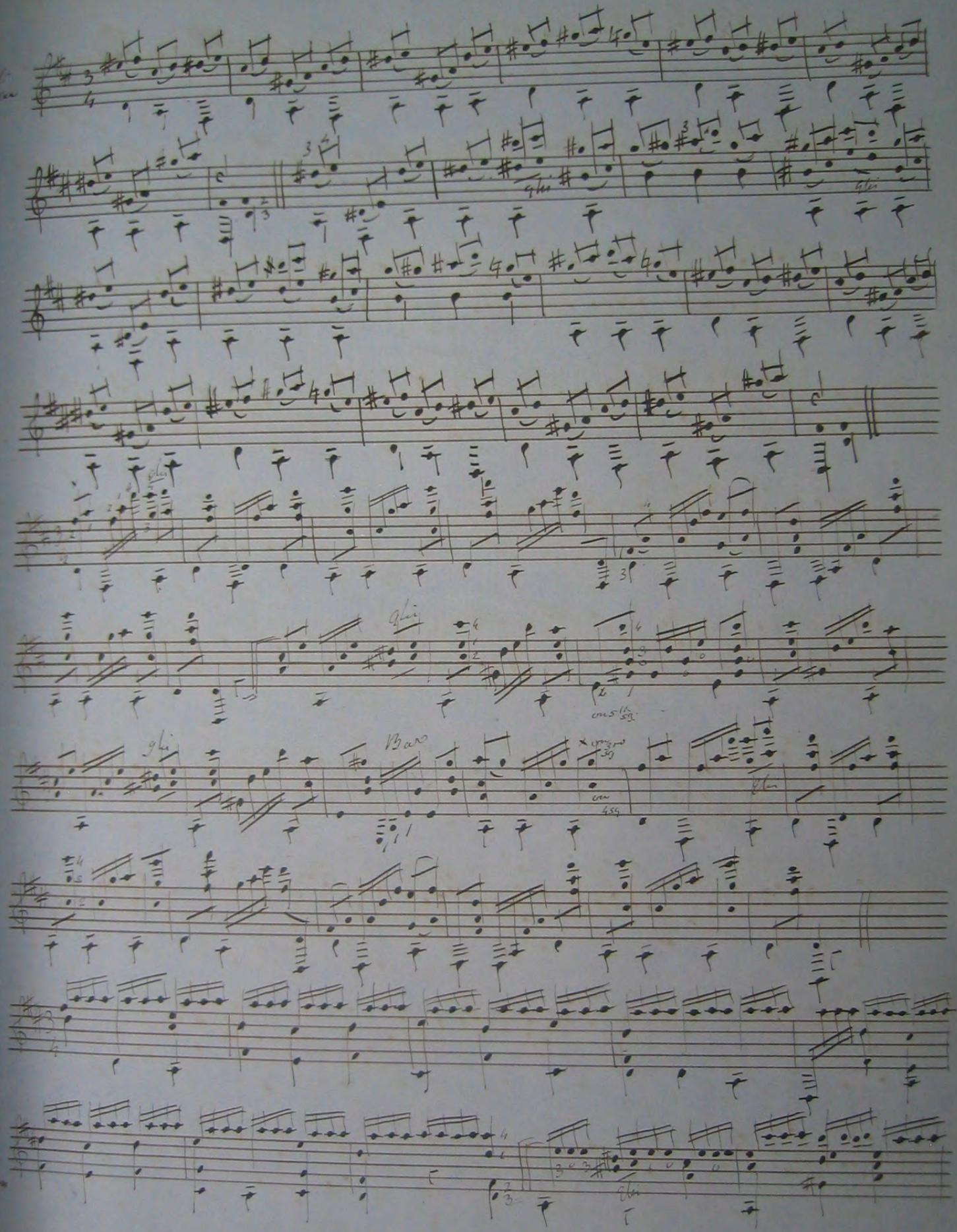
sixth time in 8

Repeat with care studies by Feb 66

This section of the manuscript contains six staves of handwritten musical notation, continuing from the previous section. It includes various musical notations such as notes, rests, and slurs. The staves are numbered 1 through 6 from top to bottom. The notation is dense and complex, with many slurs and ties. The key signature remains one sharp (F#). The staves are numbered 1 through 6 from top to bottom.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is D major (two sharps). The time signature is 4/4. The score is written in a cursive, handwritten style. There are several annotations in Italian, including "glio", "Bar", "cresc.", and "dim.". The notation is dense and covers the entire page.





[illegible]



Handwritten musical score for a string quartet, measures 1-10. The notation is in G major (one sharp) and 4/4 time. The first five staves show the initial melodic and harmonic development, with various string parts (Violin I, Violin II, Viola, and Cello/Double Bass) clearly delineated. The notation includes many slurs, ties, and dynamic markings such as *pp* and *ppp*. The manuscript is written in dark ink on aged paper.

*Violin I* *Violin II* *Viola* *Cello* *Double Bass*

*c'est une larme permanente par la fontaine de la vie*  
*et il est si doux de se perdre en elle*

Handwritten musical score for a string quartet, measures 11-20. This section continues the melodic lines from the previous measures, with the vocal parts (Violin I and II) and the lower strings (Viola, Cello, and Double Bass) providing a harmonic accompaniment. The notation is dense with many slurs and ties, indicating a continuous melodic flow. The manuscript is written in dark ink on aged paper.

Handwritten musical score for a string quartet, measures 21-30. The notation continues the melodic and harmonic development, with various string parts (Violin I, Violin II, Viola, and Cello/Double Bass) clearly delineated. The notation includes many slurs, ties, and dynamic markings such as *pp* and *ppp*. The manuscript is written in dark ink on aged paper.



[illegible]





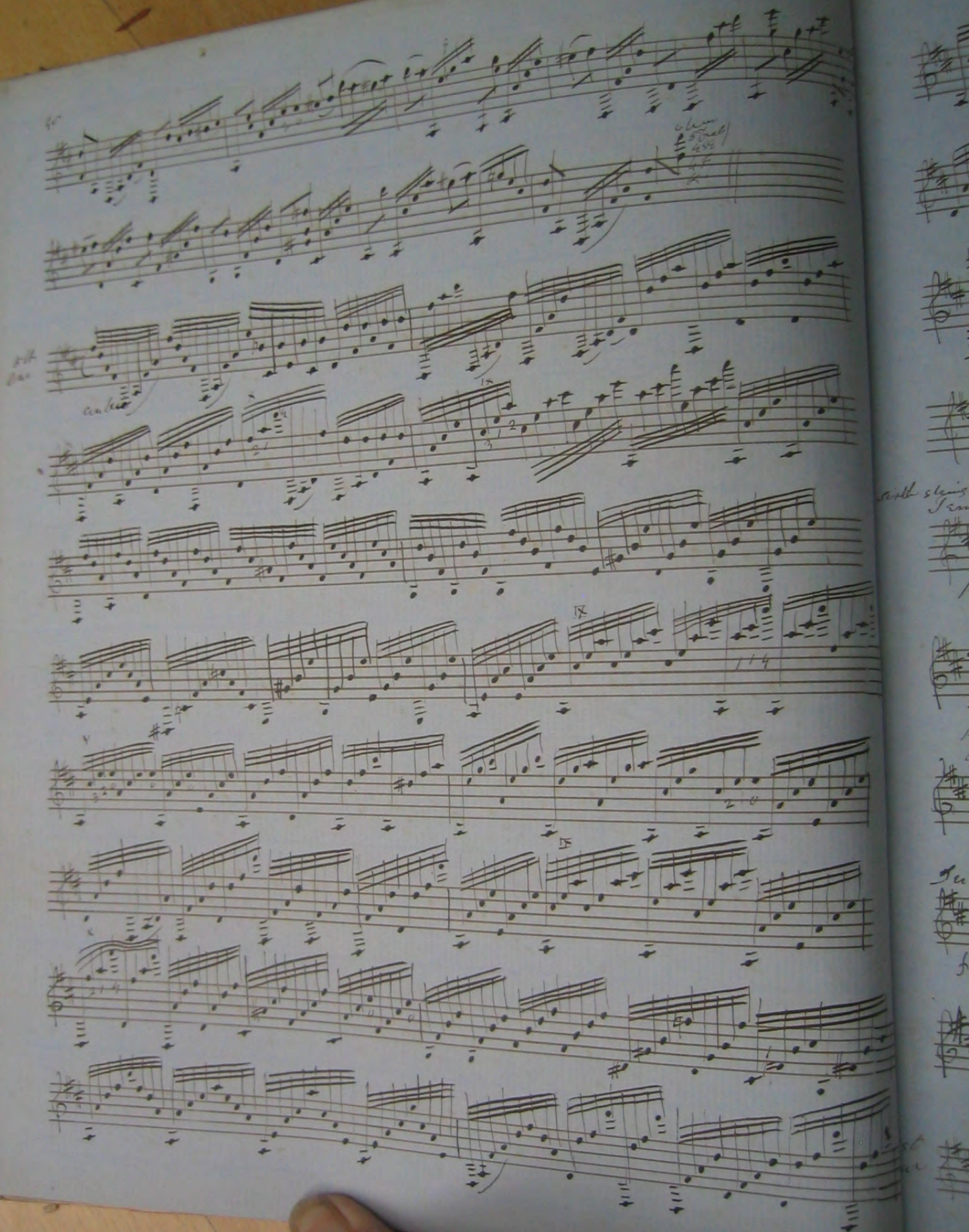


This image shows a handwritten musical score for the song "Der Schwan" (The Swan) by Franz Schubert. The score is written on ten staves, with the top staff being the vocal line and the subsequent staves representing the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in German, including "kur" (short), "alt" (old), "klar" (clear), "heller" (brighter), "leiser" (softer), and "stärker" (stronger). The score is written in ink on aged paper, and the handwriting is in a cursive style typical of the 19th century. The score is divided into two systems, with the first system containing staves 1 through 5 and the second system containing staves 6 through 10. The score ends with a double bar line and a final chord.



A handwritten musical score for the song "The Rose Tree". The music is written on ten staves, each containing two parts (likely vocal and piano accompaniment). The notation includes various notes, rests, and accidentals. There are several annotations in the right margin, including "harv", "5 (rel.)", "450", "1.97", "850", "glt", "un 24", "2!", "2!", "1!", "43", "43", "glt", "car 455", "harv", "Elt", "harv", "3 car 455", "2", "3", "2", "3", "2", "3". The handwriting is in ink on aged paper.







Handwritten musical score for "Ave Maria" by Franz Schubert, arranged for guitar. The score is written on ten staves, featuring treble and bass clefs, key signatures, and various musical notations including notes, rests, and fingerings. The title "Ave Maria" is written in the center, along with the composer's name "Franz Schubert" and the arranger's name "J. M. (C. Schenck)". The score is dated "27th Dec 1847" and is dedicated to "J. M. (C. Schenck)". The manuscript is written in ink on aged paper.



Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the staves, including "1st" and "2nd".

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the staves, including "2nd Bar".

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. There are some handwritten annotations above the staves, including "3rd Bar".



Handwritten musical score on page 51, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The music is written in a system of staves, with some staves showing complex rhythmic patterns and others showing more melodic lines. The page is numbered 51 in the top right corner.

Handwritten musical score on page 51, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The music is written in a system of staves, with some staves showing complex rhythmic patterns and others showing more melodic lines. The page is numbered 51 in the top right corner.



Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes slurs, ties, and some handwritten annotations above the staff.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes slurs, ties, and some handwritten annotations above the staff.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes slurs, ties, and some handwritten annotations above the staff.



Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, with some rests. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes. Above the staff, there are several instances of the word "hear" written in cursive. The notation includes various accidentals (sharps, flats) and dynamic markings.



54

Lesquere

1112  
2a

This image shows a page of handwritten musical notation, likely a score for a piece titled "Lesquere". The page is numbered "54" in the top left corner. The notation is written on multiple staves, with various musical symbols including notes, rests, and accidentals. There are several annotations and markings throughout the score, including "1112" and "2a" on the left side, and "128er" near the bottom left. The handwriting is in ink, and the paper appears aged. The score is written in a style that suggests it might be a personal or working manuscript.



13  
Bar

55

A handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#), and the time signature is 4/4. The score is written in ink on aged, slightly yellowed paper. There are several annotations in the margins: '13 Bar' in the top left, '55' in the top right, and 'glia gli' written above the sixth staff. The handwriting is fluid and characteristic of a composer's sketch. The bottom of the page shows empty staves, indicating the score continues on the next page.



18  
6th strains end  
A favorite Theme by Pleyel with variations for the guitar  
by R. Howard letter 12th April 1844 Dedicated to Mrs  
Greenert Supr. of 94 Bath. 12

Andante

1st Bar



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "har" is written above the first staff, and "am pto" is written above the fourth staff. There are also some numbers and other markings scattered throughout the score.

Handwritten musical score on three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Andante" is written above the first staff. Below the staves, there is a handwritten note: "N.B. For the first variation see page 61".

Mr Banks and Meas scotch air with variation by  
 J. B. L. & Co. dedicated to R. M. Rogers Esq. D.  
 by his friend J. B. L. & Co.

N.B. For the first variation see page 61



Goldener  
Hochzeits

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The page is numbered 321 at the bottom left. The music is arranged in several systems, with some staves containing multiple measures of music. The notation is dense and complex, suggesting a high level of musical skill. The page is held open by a finger on the right side.

321



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a 'VII' marking above it. The third staff has a 'VII' marking above it. The fourth staff has a 'VII' marking above it. The fifth staff has a 'VII' marking above it. The sixth staff has a 'VII' marking above it. The seventh staff has a 'VII' marking above it. The eighth staff has a 'VII' marking above it. The ninth staff has a 'VII' marking above it. The tenth staff has a 'VII' marking above it. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a 'VII' marking above it. The third staff has a 'VII' marking above it. The fourth staff has a 'VII' marking above it. The fifth staff has a 'VII' marking above it. The sixth staff has a 'VII' marking above it. The seventh staff has a 'VII' marking above it. The eighth staff has a 'VII' marking above it. The ninth staff has a 'VII' marking above it. The tenth staff has a 'VII' marking above it.



Goldene  
Hochzeiten

16

1st Bar

1st Bar

1st Bar

1st Bar

1st Bar

2nd Bar

This image shows a page of handwritten musical notation on aged, slightly yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical symbols including clefs, key signatures, and dynamic markings. Some staves have numbers written below them, possibly indicating measures or bar numbers. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of wear, with some staining and a slightly uneven texture. A finger is visible on the right edge, holding the page open.



Then too to come first

81

1st  
Bar

Handwritten musical score for guitar, measures 1-13. The notation is in treble clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1-4) are written above many notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 are indicated at the start of their respective measures.

in the strings in 2 Swiss Waltz with variations for the guitar by J. Boudlerb 26th Aug 1874

Handwritten musical score for guitar, measures 14-26. The notation continues with similar rhythmic patterns. Fingering numbers are present. Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26 are indicated.

1st  
Bar

Handwritten musical score for guitar, measures 27-38. The notation continues with similar rhythmic patterns. Fingering numbers are present. Measure numbers 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, and 38 are indicated.

2nd  
Bar

Handwritten musical score for guitar, measures 39-42. The notation continues with similar rhythmic patterns. Fingering numbers are present. Measure numbers 39, 40, 41, and 42 are indicated.







Handwritten musical score on a single page, featuring multiple staves of music. The score is written in a style that combines Western musical notation (staves, notes, clefs) with Indian musical notation (svara notation, including letters like 'Sa', 'Re', 'Ga', 'Ma', 'Pa', 'Da', 'Ni' and their variations). The music is organized into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, clefs, and accidentals. The score is written in a fluid, handwritten style, suggesting it is a working draft or a personal manuscript. The page is filled with musical notation, with some areas showing more complex rhythmic patterns and others showing simpler melodic lines. The overall impression is one of a highly detailed and expressive musical composition.

Handwritten musical score on a single page, featuring multiple staves of music. The score is written in a style that combines Western musical notation (staves, notes, clefs) with Indian musical notation (svara notation, including letters like 'Sa', 'Re', 'Ga', 'Ma', 'Pa', 'Da', 'Ni' and their variations). The music is organized into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, clefs, and accidentals. The score is written in a fluid, handwritten style, suggesting it is a working draft or a personal manuscript. The page is filled with musical notation, with some areas showing more complex rhythmic patterns and others showing simpler melodic lines. The overall impression is one of a highly detailed and expressive musical composition.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a system with multiple staves, likely representing different instruments or voices. The handwriting is in ink, and the paper shows signs of age and wear.

Annotations and markings include:

- Loga* (written on the first staff)
- 2. wjo 4th* (written above the second staff)
- mai presli* (written on the third staff)
- Measure numbers: 1 2 3 4, 1 2 3 4, 1 2
- Dynamic markings: *har*, *5f*, *4f*, *3f*, *2f*, *1f*, *0*
- Tempo/Performance markings: *12f*, *7f*, *5f*, *4f*, *3f*, *2f*, *1f*, *0*
- Other markings: *12f*, *7f*, *5f*, *4f*, *3f*, *2f*, *1f*, *0*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a label "4th Bar" written on the left. The third staff has a label "f" written above it. The fourth staff has a label "f" written below it. The fifth staff has a label "f" written below it. The sixth staff has a label "f" written below it. The seventh staff has a label "f" written below it. The eighth staff has a label "f" written below it. The ninth staff has a label "f" written below it. The tenth staff has a label "f" written below it. The score ends with a double bar line and a final note.



Handwritten musical score for a piece titled "Luis". The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex melody with many beamed sixteenth and thirty-second notes, some of which are crossed out with diagonal lines. The second staff continues the melody, also with many beamed notes and some crossing out. The third staff includes the word "Luis" written in a decorative script, followed by a double bar line and a repeat sign. The notation is dense and appears to be a working draft or a highly detailed manuscript.

Handwritten musical score for six strings, featuring complex notation, including various accidentals, dynamics (e.g., *mol*, *molto*, *molto*), and performance instructions (e.g., *con 125-558*, *con 125-558*).



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, with the first three staves labeled '1st Bar', '2nd Bar', and '3rd Bar' on the left margin. The music is in G major (one sharp) and 2/4 time. It features a melody line with lyrics 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The melody is accompanied by a bass line. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and corrections throughout the score.



Handwritten musical score for "Die Glocken" by Franz Schubert, Op. 108, No. 1. The score is written on ten staves. The first staff is the vocal line, and the subsequent staves are for piano accompaniment. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "Die Glocken" is written at the top left, and the composer's name "Schubert" is written at the top right.

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is labeled "1. vers." and the fifth staff is labeled "2. vers." and "2. vers.". The music is in G major (one sharp) and 2/4 time. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and corrections.



Handwritten musical score for a choir or organ. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "glo glo" are written above the first staff. The score is written on multiple staves, with some staves containing complex rhythmic patterns and accidentals.

Handwritten musical score for a piano or organ. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "glo glo" are written above the first staff. The score is written on multiple staves, with some staves containing complex rhythmic patterns and accidentals.

*variation on the Air The Peppor Brum composed and  
Dedicated to Mr. J. Scherbel organist of St George Cathedral  
Memorial by his friend J. J. J. J.*

*glo glo*



5th  
20

1st  
Bar

2nd  
Bar

6th  
20

3rd  
Bar

4th  
Bar



per bene esprimere li armonici o flageoletti bisogna appoggiare  
 leggermente l'indice sulle corde misurare di laste

Armonici

5<sup>ta</sup> Bar

These low notes under the open strings in which the harmonics are made  
 and the figures the frets for the appoggiatura note, give the actual sound

en imitation de la harpe frets 5 3 5 4 5 3 5 an la mano dell' harpe sopra la

6<sup>ta</sup> Bar

9<sup>ta</sup> Bar

10<sup>ta</sup> Bar

11<sup>ta</sup> Bar

on some strings



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a system with multiple staves, likely representing different instruments or voices. The handwriting is in ink, and the paper shows signs of age and wear.

Annotations and markings include:

- har* (harmonica) written above the first staff.
- 1st Bar* written to the left of the second staff.
- 11th Bar* written to the left of the sixth staff.
- leggero* written below the sixth staff.
- Scusker* written above the seventh staff.
- lento a piacere* written below the seventh staff.
- loco* written below the tenth staff.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *f* (forte) and *p* (piano). The notation is dense and detailed, with many accidentals and fingerings indicated.



Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on multiple staves, featuring musical notation, lyrics, and performance instructions. The lyrics include "Gloria in excelsis Deo", "Et tu qui sedes ad dexteram Patris", "Domine Deus", "Agnus Dei", and "Qui tollis". The score includes various musical notations such as notes, rests, and dynamic markings like "pp". There are also handwritten annotations and corrections throughout the manuscript.



2nd  
Bar

3rd  
Bar

4th  
Bar

5th  
Bar

This is an advanced piece by Double stopping with the first finger on thumb of the right hand while by the first  
finger the octaves above the notes as written and which are played with the left hand in the ordinary way.  
For further explanation of this method for performing harmonies. See also the method page 81.  
For the teacher page 34. It should be noted that the method is difficult to play in the ordinary way.



374  
Bm

Harmonies over sea celeste

This piece is to be played according to the Harp method by putting the right of the strings up to the 2nd of the right hand & getting them with the left hand.

375  
Bm

to be played by double support that is putting with left hand as usual the right hand to the 2nd of the strings the notes above them

376  
Bm



76 Andantino Harp

Scott's son Mrs. M. and meals with variations for Harp  
Guitar Dedicated to Mrs. M. and meals with variations for Harp

This is a handwritten musical score for harp, consisting of approximately 12 staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 1:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 2:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".
- Staff 3:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 4:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".
- Staff 5:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 6:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".
- Staff 7:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 8:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".
- Staff 9:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 10:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".
- Staff 11:** "Andantino Harp" and "Scott's son Mrs. M. and meals with variations for Harp".
- Staff 12:** "Guitar Dedicated to Mrs. M. and meals with variations for Harp".



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a system with multiple staves, likely representing different instruments or voices. The handwriting is in ink, and the paper shows signs of age and wear. The score is divided into measures by vertical bar lines. Some measures contain complex rhythmic patterns, including triplets and sixteenth notes. The overall style is that of a handwritten musical manuscript.

3<sup>rd</sup> Bar

4<sup>th</sup> Bar

5<sup>th</sup> Bar

6<sup>th</sup> Bar

7<sup>th</sup> Bar

8<sup>th</sup> Bar

9<sup>th</sup> Bar

10<sup>th</sup> Bar



Handwritten musical score on three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age and wear.

*Impetuosamente la danza sopra della rosa*

615  
Duv

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age and wear.

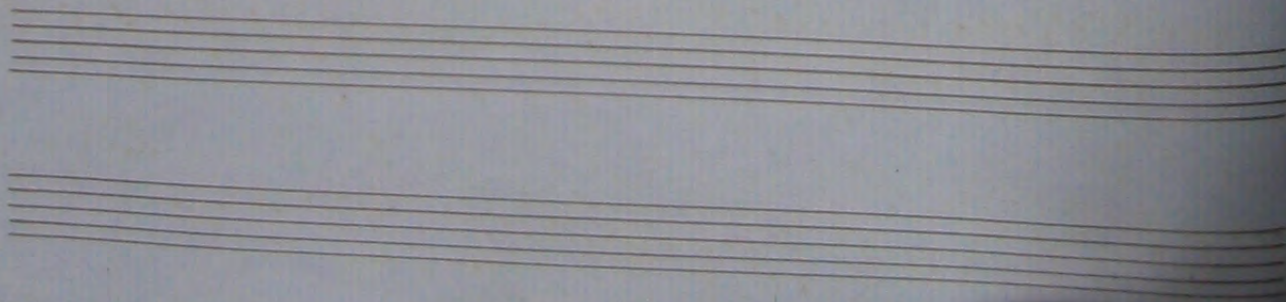
Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age and wear.



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first three staves contain the vocal melody, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a treble clef and includes various musical notations such as notes, rests, and accidentals. The fourth staff begins the piano accompaniment, marked with a 'p' (piano) dynamic. It features a bass line with a treble clef and a series of chords and arpeggios. The remaining six staves continue the piano accompaniment, showing a progression of chords and arpeggios. The score is written in ink on aged paper.



Handwritten musical score on a single page, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines, with some markings in red ink. The score is written in a cursive, handwritten style. The first staff begins with the handwritten text "Op. 100" and "Bar". The music is organized into measures, with some measures containing multiple notes and rests. The notation is dense and covers most of the page.



Partial view of the adjacent page on the right, showing handwritten musical notation and staves. The notation is similar to the main page, with notes and rests visible. The page is partially cut off on the right edge.



O no we never mention her with variations by J. S. Beethoven  
Dedicated to H. S. Beethoven  
February 1852 81

Augmented



12

4/4  
Dm

Handwritten musical notation for measures 1-11. The notation is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups. There are various accidentals (sharps, naturals) and dynamic markings. The bottom four staves appear to be for a lower instrument, possibly a cello or double bass, with a bass clef. The notation is dense and fills most of the staves.

5/12  
Dm

Handwritten musical notation for measures 12-23. This section continues the piece with similar notation to the first system. It includes many slurs, ties, and complex rhythmic patterns. The notation is very dense, with many notes and accidentals. There are some handwritten annotations above the staves, possibly indicating fingerings or performance instructions.

6/10  
Dm

Handwritten musical notation for measures 24-34. The notation continues on five staves. The music features a mix of eighth and sixteenth notes, with some longer note values. There are several slurs and ties throughout the passage. The handwriting is consistent with the previous systems, showing a clear progression of the musical piece.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page. The staves are blank, with only the five-line structure visible.



Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on ten staves. The first staff is the treble clef melody, and the second staff is the bass clef accompaniment. The third staff is a tenor clef melody. The fourth staff is a bass clef accompaniment. The fifth staff is a tenor clef melody. The sixth staff is a bass clef accompaniment. The seventh staff is a tenor clef melody. The eighth staff is a bass clef accompaniment. The ninth staff is a tenor clef melody. The tenth staff is a bass clef accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked "Allegretto" and the mood is "Grave". The score is written in G major (one sharp) and 2/4 time. The piece is titled "The Rose Tree".



10th  
Bar

11th  
Bar

12th  
Bar

Andantino

1st  
Bar

2nd  
Bar

This page contains a handwritten musical score. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. There are several annotations in cursive: "10th Bar" at the top left, "11th Bar" further down, and "12th Bar" near the bottom left. A large, handwritten note "Tambour" is written across the middle of the page, with "Tambour" also appearing as a smaller annotation on a staff. Another note, "Imitation of the drum by starting with thumb up on the strings close to the bridge," is written in the lower right quadrant. The page is filled with musical staves, some of which are partially obscured by a finger pointing to a specific section of the music.







16

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and slurs. The word "han" is written above several staves, indicating a vocal line. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and slurs. The word "han" is written above several staves, indicating a vocal line. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and slurs. The word "han" is written above several staves, indicating a vocal line.

5/4

5/4



Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, featuring complex melodic lines with many accidentals and dynamic markings. The title "L'Espresso" is written at the top right. The score includes various musical notations such as notes, rests, and slurs, along with handwritten annotations like "har" and "maur".



187

Solo Piano

o. 11.  
201

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/3 time signature. The score features a variety of musical elements: whole, half, quarter, eighth, and sixteenth notes; rests; and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *h* (piano) and *h* (forte). The notation is dense, with many beamed notes and slurs. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many beamed notes and rests. Above the staves, there are handwritten annotations including "12 2 4 8 16", "1 2 3 4 5 6 7 8 9 10 11 12", and "1 2 3 4 5 6 7 8 9 10 11 12". Below the staves, there are handwritten notes such as "han", "12 13", and "14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100".

Handwritten musical score on two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many beamed notes and rests. Above the staves, there are handwritten annotations including "han", "12 13", and "14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100". Below the staves, there are handwritten notes such as "han", "12 13", and "14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100".

*Lento a piacere*

*Fine*



10

A handwritten musical score on three staves. The top staff uses a treble clef, while the bottom two staves use bass clefs. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the first staff. The music consists of various note values, including eighth and sixteenth notes, as well as rests. Bar lines are used to divide the measures. The handwriting is in dark ink on aged, slightly yellowed paper.

Lung helte

gle

dis



Minuet by Haendel arranged for guitar by L.H.

91

Allegretto

Handwritten musical score for guitar, Minuet by Haendel, arranged by L.H. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'sf'. There are also some handwritten annotations and fingerings throughout the piece.

Polonaise by Chopin  
Les Valseuses

set for guitar by L.H.

Handwritten musical score for guitar, Polonaise by Chopin, arranged by L.H. The score is written on two staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'sf'. There are also some handwritten annotations and fingerings throughout the piece.

Handwritten musical score for guitar, continuation of the Polonaise by Chopin, arranged by L.H. The score is written on two staves. It continues the musical notation from the previous section, including notes, rests, accidentals, and dynamic markings like 'f' and 'sf'. There are also some handwritten annotations and fingerings throughout the piece.

92



*p con esp.*

*Fra  
raggiar*

*Song Harwich's March arranged for guitar & cello*

*March*

This is a handwritten musical score on aged paper, consisting of approximately 12 staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings like *pp* (pianissimo) and *f* (forte) are present. There are also performance instructions in Italian, such as *p con esp.* (piano with emphasis) and *con esp.* (with emphasis). The score is divided into sections, with the title *Song Harwich's March arranged for guitar & cello* written across the middle. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.

*Sh. perd onner al primo affetto Mozart air angl. 2. 16*

*Andantino* *Sh. perd onner al primo affetto 111 or at set by L.H.*

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The manuscript is written in ink on aged paper.



Handwritten musical score for "Les Graces" by Strakosky. The score is written on multiple staves, featuring musical notation, lyrics, and performance instructions. The lyrics include "Sol", "Red", "adagio", "Allegretto", "Appassionato", and "Andante". The score is marked with various musical notations, including notes, rests, and dynamic markings. The title "Les Graces" is written in the center of the score. The composer's name "Strakosky" is written at the bottom right. The score is written in a cursive, handwritten style.



armonici

Handwritten musical score for the first system, featuring two staves with complex notation, including many accidentals and dynamic markings. The notation includes various note values, rests, and slurs. The key signature is one sharp (F#).

Handwritten musical score for the second system, continuing the composition. It includes the word "armonici" written above the staff and "Grazie" written below the staff. The notation is dense with many accidentals and dynamic markings.

Handwritten musical score for the third system, featuring two staves with complex notation, including many accidentals and dynamic markings. The notation includes various note values, rests, and slurs. The key signature is one sharp (F#).

Handwritten musical score for the fourth system, continuing the composition. It includes the word "armonici" written above the staff and "Grazie" written below the staff. The notation is dense with many accidentals and dynamic markings.

Handwritten musical score for the fifth system, featuring two staves with complex notation, including many accidentals and dynamic markings. The notation includes various note values, rests, and slurs. The key signature is one sharp (F#).

Handwritten musical score for the sixth system, continuing the composition. It includes the word "armonici" written above the staff and "Grazie" written below the staff. The notation is dense with many accidentals and dynamic markings.



96

Handwritten musical notation on a single staff, featuring treble clef, key signature of one sharp (F#), and a complex melodic line with various ornaments and slurs. The notation includes notes, rests, and dynamic markings such as *mf*.

Musant  
2nd  
Cm

Handwritten musical notation on a single staff, continuing the melodic line from the previous system. It includes various musical symbols and dynamic markings.

Handwritten musical notation on a single staff, featuring treble clef, key signature of one sharp (F#), and a complex melodic line with various ornaments and slurs. The notation includes notes, rests, and dynamic markings such as *mf*.

Handwritten musical notation on a single staff, continuing the melodic line. It includes various musical symbols and dynamic markings.

Handwritten musical notation on a single staff, featuring treble clef, key signature of one sharp (F#), and a complex melodic line with various ornaments and slurs. The notation includes notes, rests, and dynamic markings such as *mf*.

Musant  
3rd  
Cm

Handwritten musical notation on a single staff, continuing the melodic line. It includes various musical symbols and dynamic markings.

Handwritten musical notation on a single staff, featuring treble clef, key signature of one sharp (F#), and a complex melodic line with various ornaments and slurs. The notation includes notes, rests, and dynamic markings such as *mf*.

Handwritten musical notation on a single staff, continuing the melodic line. It includes various musical symbols and dynamic markings.

Handwritten musical notation on a single staff, featuring treble clef, key signature of one sharp (F#), and a complex melodic line with various ornaments and slurs. The notation includes notes, rests, and dynamic markings such as *mf*.



trium

97

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- trium* (top left)
- 97* (top right)
- Major* (middle left)
- 5-11* (middle left)
- 539* (multiple occurrences)
- 459* (multiple occurrences)
- 125* (multiple occurrences)
- 135* (multiple occurrences)
- 145* (multiple occurrences)
- 155* (multiple occurrences)
- 165* (multiple occurrences)
- 175* (multiple occurrences)
- 185* (multiple occurrences)
- 195* (multiple occurrences)
- 205* (multiple occurrences)
- 215* (multiple occurrences)
- 225* (multiple occurrences)
- 235* (multiple occurrences)
- 245* (multiple occurrences)
- 255* (multiple occurrences)
- 265* (multiple occurrences)
- 275* (multiple occurrences)
- 285* (multiple occurrences)
- 295* (multiple occurrences)
- 305* (multiple occurrences)
- 315* (multiple occurrences)
- 325* (multiple occurrences)
- 335* (multiple occurrences)
- 345* (multiple occurrences)
- 355* (multiple occurrences)
- 365* (multiple occurrences)
- 375* (multiple occurrences)
- 385* (multiple occurrences)
- 395* (multiple occurrences)
- 405* (multiple occurrences)
- 415* (multiple occurrences)
- 425* (multiple occurrences)
- 435* (multiple occurrences)
- 445* (multiple occurrences)
- 455* (multiple occurrences)
- 465* (multiple occurrences)
- 475* (multiple occurrences)
- 485* (multiple occurrences)
- 495* (multiple occurrences)
- 505* (multiple occurrences)
- 515* (multiple occurrences)
- 525* (multiple occurrences)
- 535* (multiple occurrences)
- 545* (multiple occurrences)
- 555* (multiple occurrences)
- 565* (multiple occurrences)
- 575* (multiple occurrences)
- 585* (multiple occurrences)
- 595* (multiple occurrences)
- 605* (multiple occurrences)
- 615* (multiple occurrences)
- 625* (multiple occurrences)
- 635* (multiple occurrences)
- 645* (multiple occurrences)
- 655* (multiple occurrences)
- 665* (multiple occurrences)
- 675* (multiple occurrences)
- 685* (multiple occurrences)
- 695* (multiple occurrences)
- 705* (multiple occurrences)
- 715* (multiple occurrences)
- 725* (multiple occurrences)
- 735* (multiple occurrences)
- 745* (multiple occurrences)
- 755* (multiple occurrences)
- 765* (multiple occurrences)
- 775* (multiple occurrences)
- 785* (multiple occurrences)
- 795* (multiple occurrences)
- 805* (multiple occurrences)
- 815* (multiple occurrences)
- 825* (multiple occurrences)
- 835* (multiple occurrences)
- 845* (multiple occurrences)
- 855* (multiple occurrences)
- 865* (multiple occurrences)
- 875* (multiple occurrences)
- 885* (multiple occurrences)
- 895* (multiple occurrences)
- 905* (multiple occurrences)
- 915* (multiple occurrences)
- 925* (multiple occurrences)
- 935* (multiple occurrences)
- 945* (multiple occurrences)
- 955* (multiple occurrences)
- 965* (multiple occurrences)
- 975* (multiple occurrences)
- 985* (multiple occurrences)
- 995* (multiple occurrences)
- 1005* (multiple occurrences)

Other markings include *5-11*, *539*, *459*, *125*, *135*, *145*, *155*, *165*, *175*, *185*, *195*, *205*, *215*, *225*, *235*, *245*, *255*, *265*, *275*, *285*, *295*, *305*, *315*, *325*, *335*, *345*, *355*, *365*, *375*, *385*, *395*, *405*, *415*, *425*, *435*, *445*, *455*, *465*, *475*, *485*, *495*, *505*, *515*, *525*, *535*, *545*, *555*, *565*, *575*, *585*, *595*, *605*, *615*, *625*, *635*, *645*, *655*, *665*, *675*, *685*, *695*, *705*, *715*, *725*, *735*, *745*, *755*, *765*, *775*, *785*, *795*, *805*, *815*, *825*, *835*, *845*, *855*, *865*, *875*, *885*, *895*, *905*, *915*, *925*, *935*, *945*, *955*, *965*, *975*, *985*, *995*, *1005*.



9<sup>th</sup> *un poco lento*

Handwritten musical score for a string quartet, measures 1-12. The music is written on four staves in G major (one sharp) and 4/4 time. The tempo is marked *un poco lento*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). There are also some performance instructions like *qui* and *senza legere* (without reading). The score is written in a cursive, handwritten style.

*Andante*

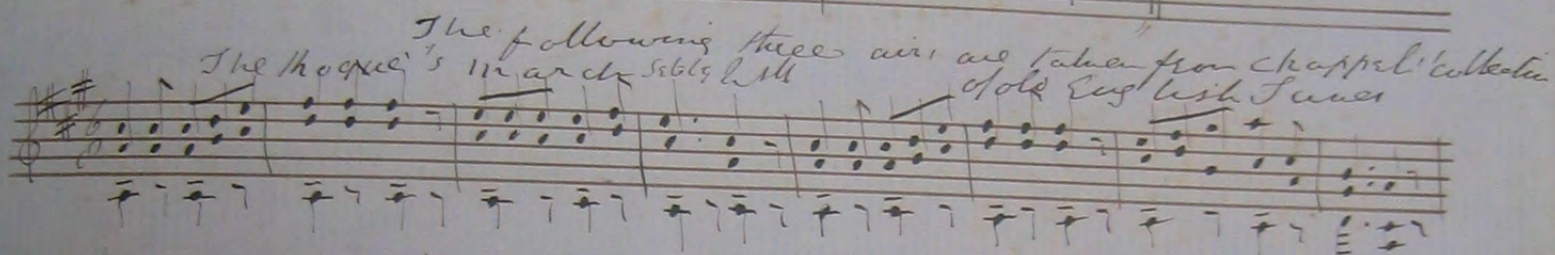
Trumpet, Tunes that used to be played in Scotland when criminals went to execution

Handwritten musical score for a trumpet, measures 13-24. The music is written on a single staff in G major and 4/4 time. The tempo is marked *Andante*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). The score is written in a cursive, handwritten style.

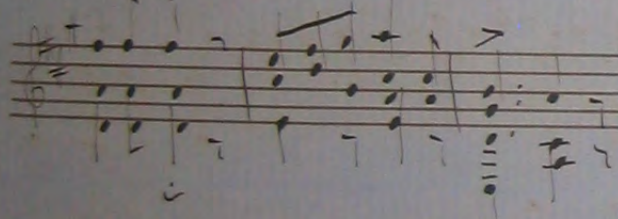
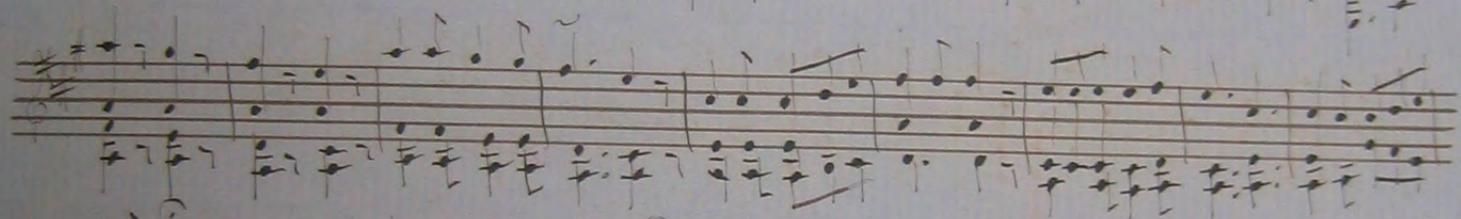
Handwritten musical score for a string quartet, measures 25-36. The music is written on four staves in G major and 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). The score is written in a cursive, handwritten style.



99

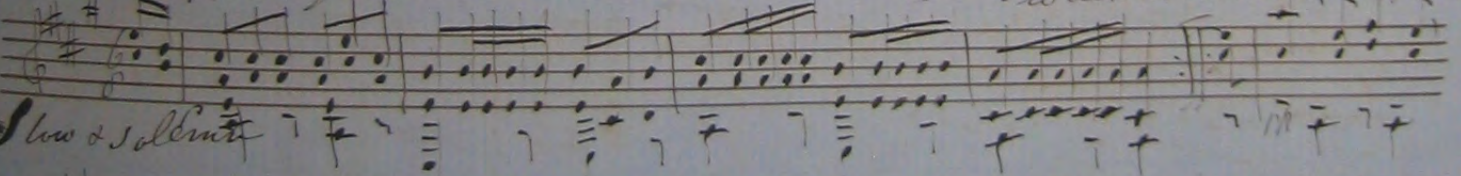


The following three airs are taken from Chappell's collection  
The Hoque's in arch Sept 9 1881 of old English Tunes

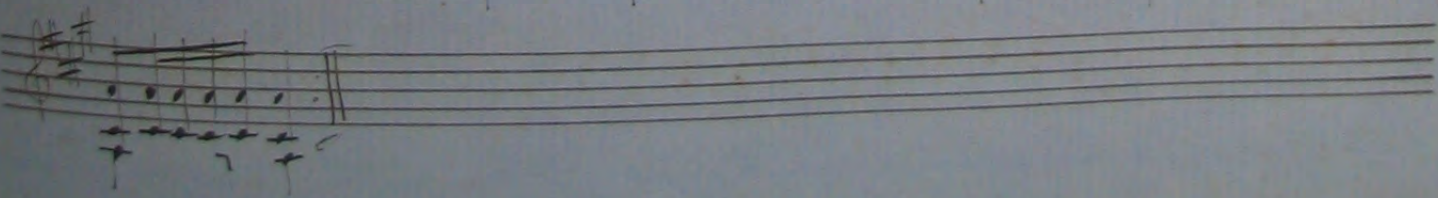
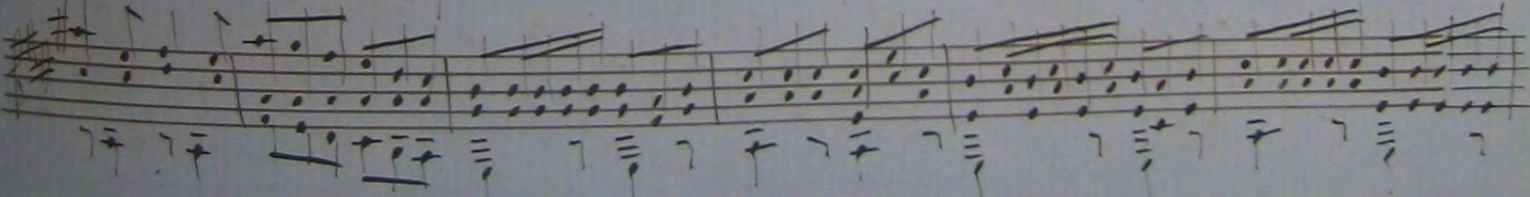


The "rogue's March" Why so graceful and pastoral a melody  
as this should have been condemned to be "captive in exile"  
of deserters and reprobates who are to be drummed out of  
the regiments is not easily to be accounted for but such is  
the case and has been for centuries. Many songs have  
been written to this air, among others one terminating  
in each verse with "you mustn't shaver" - "shaver"  
scandal  
scandal

This piece of music is the air which was played by the band at Broom's Barn castle while Mary Queen of Scots was proceeding to her execution - the air itself is a very beautiful one and appears from its extreme simplicity well fitted for the end instrument & a local waltz in 3/4 time.



Slow & Solid





"Sight of Love" - This beautiful air is so frequently mentioned by writers of the sixteenth century, that it is much to be regretted that the words of the original have not been discovered. Shakespeare alludes to it in the two gentlemen of Verona. First sing it to the tune of "Sight of Love" and again in "Much Ado About Nothing".

Here we see how much do you speak in the sick tune, the air, I am out of all other tunes methinks, in a great clapnet into "Sight of Love" that goes without a break, can, so you sing it, and I'll dance it. It is mentioned in Fletcher's Two noble Kinsmen. The garden's daughter, speaking of a house says - He gallops to the tune of "Sight of Love".

and in the two gentlemen of Verona out and stretch again in a good room gallery of gallant musicians 4 to 1570. The two gentlemen with his lady to be constant to the tune of "A Floure de play" and not "Sight of Love". As a good tune the air is truly beautiful.

2004 slowly with expression

and auto

Sing to me lady

sons say

echo

hew

2nd 6th 12

cur by my crony with

eviation

and auto

Proles







A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a fluid, cursive style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings. There are several slurs and ties throughout the piece. The score ends with a double bar line on the tenth staff, followed by empty staves. The paper is aged and slightly discolored.

Handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a fluid, cursive style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings. There are several slurs and ties throughout the piece. The score ends with a double bar line on the tenth staff, followed by empty staves. The paper is aged and slightly discolored.



1x The cottage maid Air by Pleyel with Variation  
for the piano Solo by Casson arranged for the guitar 163

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *har* and *harm*. The system is divided into two staves.

Handwritten musical notation for the second system, continuing the piece. It includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is dense with notes, rests, and dynamic markings. A handwritten note above the staff reads: "The whole of this variation to be played in Harmonics". The system is divided into two staves.



Handwritten musical score, first system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is written in a complex, possibly chromatic, style with many accidentals and dynamic markings. The first staff ends with a double bar line. The second staff continues the melody. The third staff has a double bar line at the end.

Handwritten musical score, second system. It consists of six staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is written in a complex, possibly chromatic, style with many accidentals and dynamic markings. The first staff ends with a double bar line. The second staff continues the melody. The third staff has a double bar line at the end. The fourth staff continues the melody. The fifth staff has a double bar line at the end. The sixth staff continues the melody.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves. The notation is dense, with many notes and rests. The handwriting is in ink on aged paper. The score is divided into two main sections by a double bar line. The first section contains staves 1 through 6, and the second section contains staves 7 through 10. The notation is complex, with many notes and rests. The handwriting is in ink on aged paper. The score is divided into two main sections by a double bar line. The first section contains staves 1 through 6, and the second section contains staves 7 through 10. The notation is complex, with many notes and rests. The handwriting is in ink on aged paper.

Musur



A handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#), and the time signature is 4/4. The first staff has a treble clef, while the subsequent staves have a bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The handwriting is in dark ink on aged, slightly yellowed paper. The score is organized into measures by vertical bar lines, with some measures containing multiple beams of notes.

Major  
5-10  
Bar



This is a handwritten musical score on ten staves. The notation is dense and complex, featuring many slurs, ties, and dynamic markings. The score is written in a single system across the staves. The key signature is one sharp (F#). The time signature is 4/4. The score includes various performance markings such as *har*, *Scarlatti*, *lento a piacere*, *rit*, and *Am*. There are also numerical markings like 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



une Merveille par H Rosellen arranged for the guitar by J. H. B. Adolstein

on board the Royal Steamer "Hesperus" on the 10th of March 1853  
the copy of Good Hope is the 1st of the original

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and various performance markings. The score is written in a historical style, likely from the mid-19th century.

Key markings and annotations include:

- Moderato* (top left)
- Andantino* (second staff)
- glacioso* (third staff)
- Allegro* (fourth staff)
- Allegro* (fifth staff)
- Allegro* (sixth staff)
- Allegro* (seventh staff)
- Allegro* (eighth staff)
- Allegro* (ninth staff)
- Allegro* (tenth staff)
- Allegro* (eleventh staff)
- Allegro* (twelfth staff)
- Allegro* (thirteenth staff)
- Allegro* (fourteenth staff)
- Allegro* (fifteenth staff)
- Allegro* (sixteenth staff)
- Allegro* (seventeenth staff)
- Allegro* (eighteenth staff)
- Allegro* (nineteenth staff)
- Allegro* (twentieth staff)
- Allegro* (twenty-first staff)
- Allegro* (twenty-second staff)
- Allegro* (twenty-third staff)
- Allegro* (twenty-fourth staff)
- Allegro* (twenty-fifth staff)
- Allegro* (twenty-sixth staff)
- Allegro* (twenty-seventh staff)
- Allegro* (twenty-eighth staff)
- Allegro* (twenty-ninth staff)
- Allegro* (thirtieth staff)
- Allegro* (thirty-first staff)
- Allegro* (thirty-second staff)
- Allegro* (thirty-third staff)
- Allegro* (thirty-fourth staff)
- Allegro* (thirty-fifth staff)
- Allegro* (thirty-sixth staff)
- Allegro* (thirty-seventh staff)
- Allegro* (thirty-eighth staff)
- Allegro* (thirty-ninth staff)
- Allegro* (fortieth staff)
- Allegro* (forty-first staff)
- Allegro* (forty-second staff)
- Allegro* (forty-third staff)
- Allegro* (forty-fourth staff)
- Allegro* (forty-fifth staff)
- Allegro* (forty-sixth staff)
- Allegro* (forty-seventh staff)
- Allegro* (forty-eighth staff)
- Allegro* (forty-ninth staff)
- Allegro* (fiftieth staff)



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key with one sharp (F#) and a common time signature (C). The tempo and mood markings include *Moderato*, *a tempo*, *allentando*, *accelerando*, *ritardando*, *molto*, *meno mosso*, and *meno mosso*. The score is numbered 105 in the top right corner. The notation is dense, with many notes and rests, and includes some handwritten annotations like "cadenza" and "cadenza".

Martin Sadce Killeen 1845 1850



Answer

107

1st  
Bar



*Legato*

*cres.*

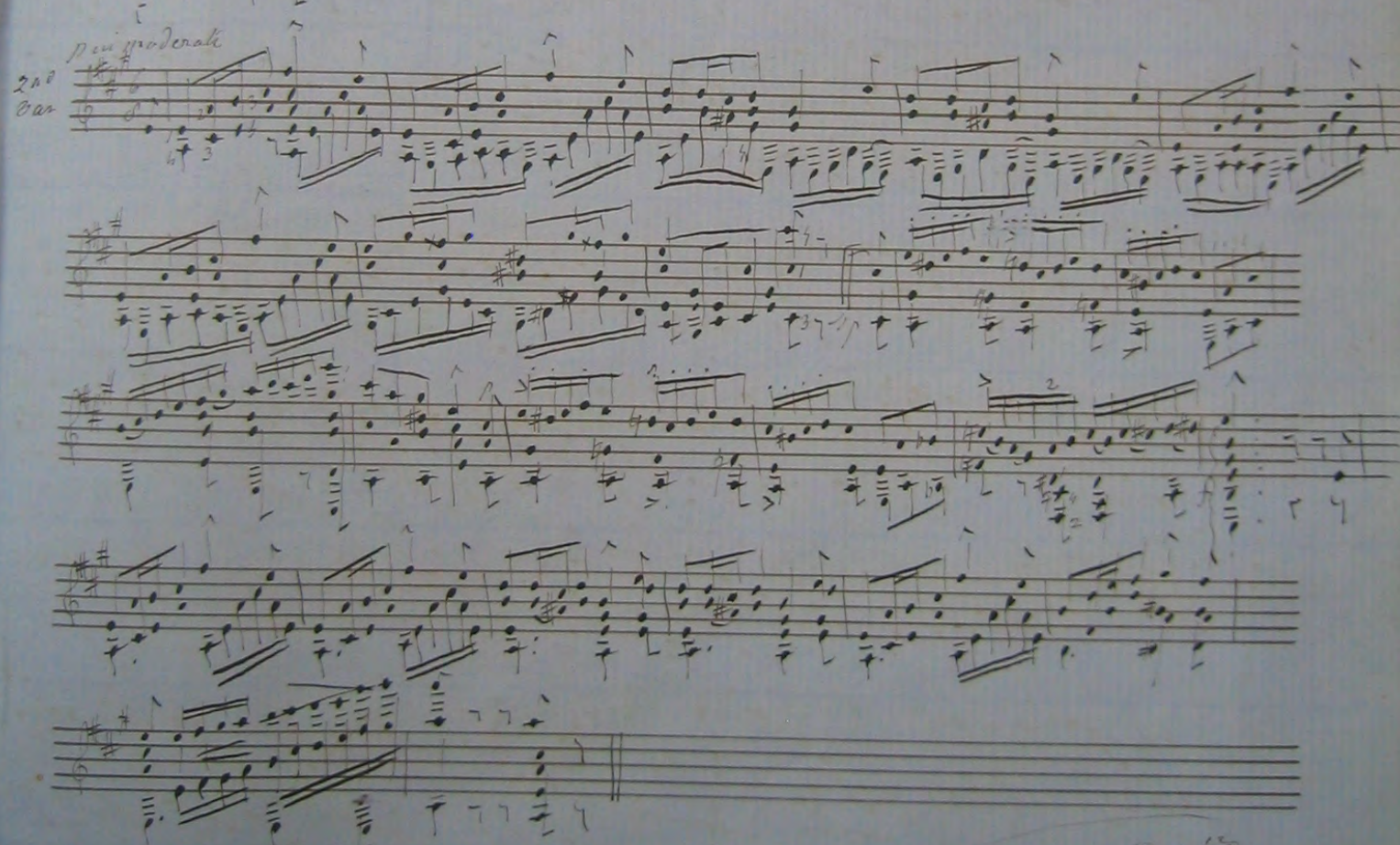
*call!*

*tempo*



*2nd Bar*

*non moderato*



*3rd Bar*

*Maestrale*





This page contains a handwritten musical score for a piece in G major (one sharp). The notation is spread across ten staves. The first staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance markings are written in cursive throughout the piece, including "glissando" above the second staff, "rallent." above the third staff, "In tempo" above the fourth staff, "Ben legato Pontese" below the fifth staff, "Il canto Serenata In tempo" above the sixth staff, "rallent." above the seventh staff, "In tempo" above the eighth staff, "adagio" below the ninth staff, and "rallent." below the tenth staff. The page number "112" is written in the top left corner. The handwriting is in dark ink on aged, slightly yellowed paper.



con poco animato

This is a handwritten musical score for piano, consisting of approximately 12 staves. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a cursive, handwritten style. Several performance instructions are written in italics: "con poco animato" at the top left, "Allegro" in the middle, and "rallent" (rallentando) towards the bottom right. There are also some markings that appear to be "Cresc." (crescendo) and "dim." (diminuendo). The paper shows signs of age, with some staining and wear along the edges.







Handwritten musical score on five staves. The notation includes various notes, rests, and accidentals. Annotations include "har." above the first staff, "var" above the second staff, "unb. 189" above the third staff, and "aur. princip. 189" above the fourth staff. A large handwritten note across the bottom of the first four staves reads: "arranged by L.H. at Wyndberg Cape of Good Hope 13th March 1893".

Handwritten musical score on five staves, beginning with the tempo marking "Andante". The notation is dense with many notes and rests. Annotations include "har." above the second staff, "har." above the third staff, and "har." above the fourth staff. A large handwritten note across the top of the second and third staves reads: "in with variations for guitar dedicated to W. Ottley 14th June 1894".



2<sup>nd</sup> Var.

Handwritten musical notation for the 2nd variation, consisting of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The notation includes various note values, rests, and slurs. There are some handwritten annotations like 'Bar' and '32'.

3<sup>rd</sup> Var.

*Brillante*

Handwritten musical notation for the 3rd variation, consisting of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The notation is more complex, featuring many slurs, ties, and dynamic markings. There are handwritten annotations like 'Brillante', '21 4', '21 42 2', '44', '34', '2', '2', '34', '11', '23 14', '14', '12 4', '14', '2 2', '2 12', '14', '34', '2', '2', '11', '23 1', '16', '5', '5'.

*Rossini! Dream with agitation by Rossini*

*Andante*

Handwritten musical notation for the section titled 'Rossini! Dream with agitation by Rossini'. It consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The notation is more complex, featuring many slurs, ties, and dynamic markings. There are handwritten annotations like 'Andante'.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a system of staves, with some staves containing multiple systems of music. The handwriting is in ink, and the paper shows signs of age and wear.

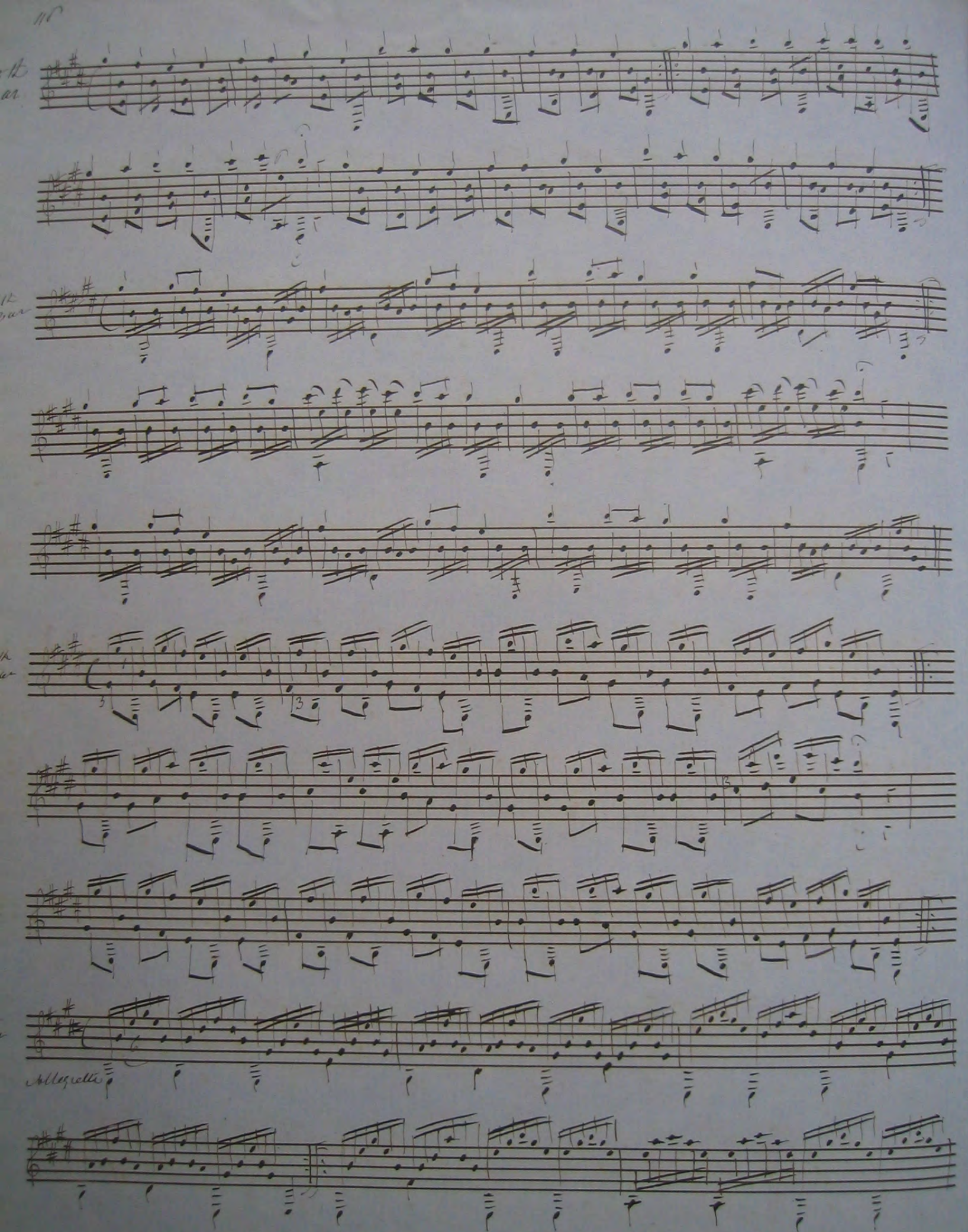
Key features of the notation include:

- Staff 1: Initial notation with a treble clef and a key signature of one sharp (F#).
- Staff 2: Continuation of the melody with various note values and rests.
- Staff 3: Introduction of a new melodic line, possibly for a second voice or instrument.
- Staff 4: Further development of the musical themes, with some staccato markings.
- Staff 5: A section with lyrics written below the notes: "voo hler", "har", "voo", "voo", "voo", "voo".
- Staff 6: Continuation of the musical score, with some staccato markings.
- Staff 7: Further development of the musical themes, with some staccato markings.
- Staff 8: Continuation of the musical score, with some staccato markings.
- Staff 9: Further development of the musical themes, with some staccato markings.
- Staff 10: Final section of the score, with some staccato markings.

The score is a complex piece of music, likely a vocal or instrumental composition, featuring a variety of musical styles and techniques.



Handwritten musical score on ten staves. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a tempo marking "Allegretto". The score is written in a fluid, cursive style, characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, with some staining and wear visible.



Allegretto

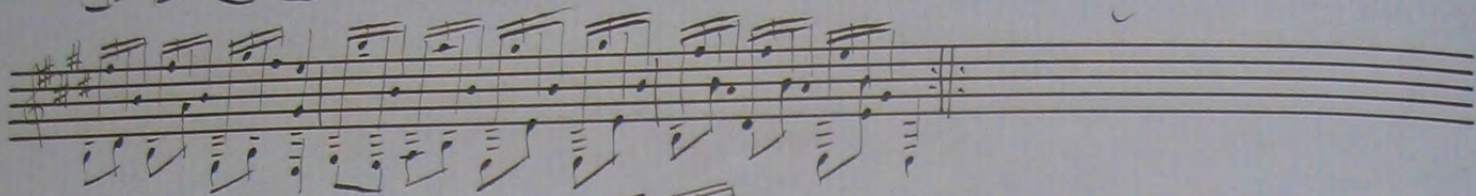
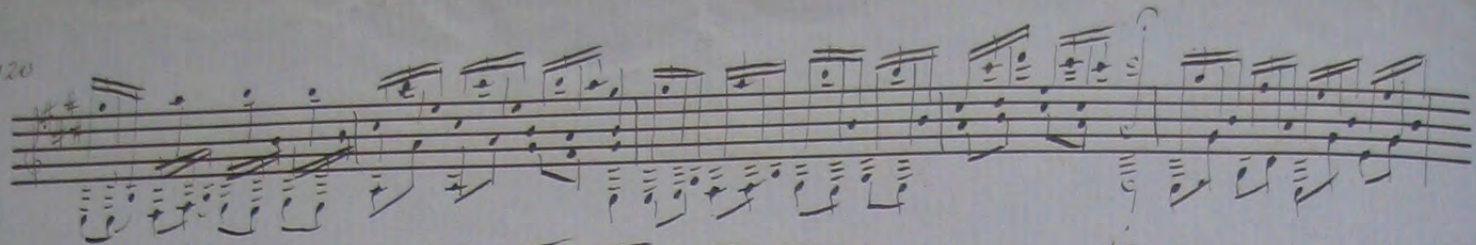


This is a handwritten musical score on ten staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is G major (one sharp). The score includes several annotations and markings:

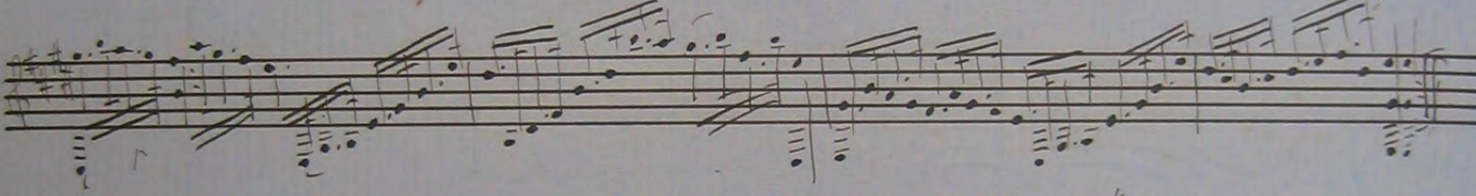
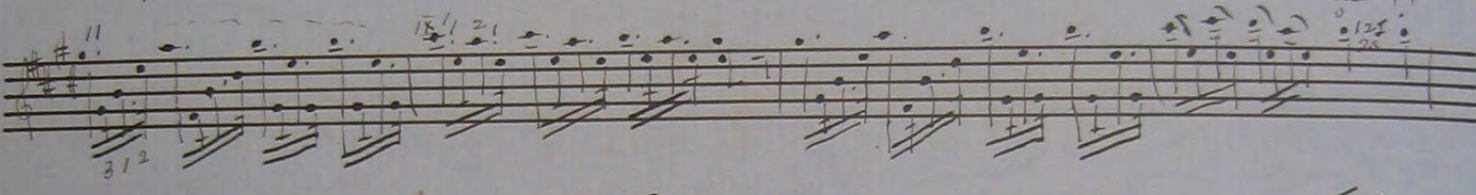
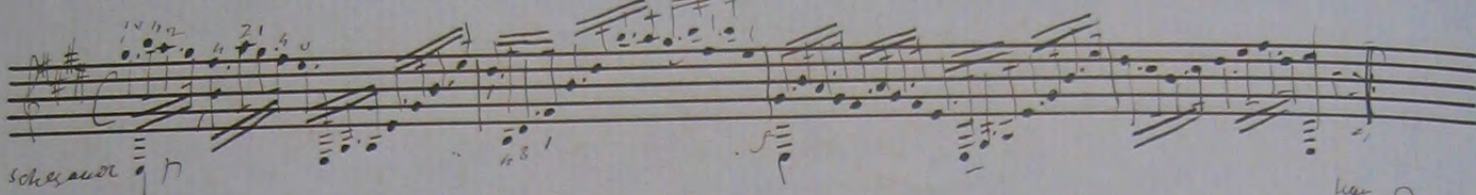
- Staff 3:** The word "Gravissol" is written in the left margin. Below the staff, there are numerical sequences: "2 1 2 1 2 2 1 2 1 2 1 2 3 14".
- Staff 5:** A bracketed section is labeled "ha 57ed 15g".
- Staff 6:** The word "Seate as lib" is written above the staff.
- Staff 7:** The word "han" is written below the staff.
- Staff 8:** The word "P" is written below the staff.
- Staff 9:** The word "P" is written below the staff.

The notation includes various clefs (treble and bass), time signatures, and a wide variety of note values and rests. There are also some markings that look like "4p" and "4r" on the first two staves.

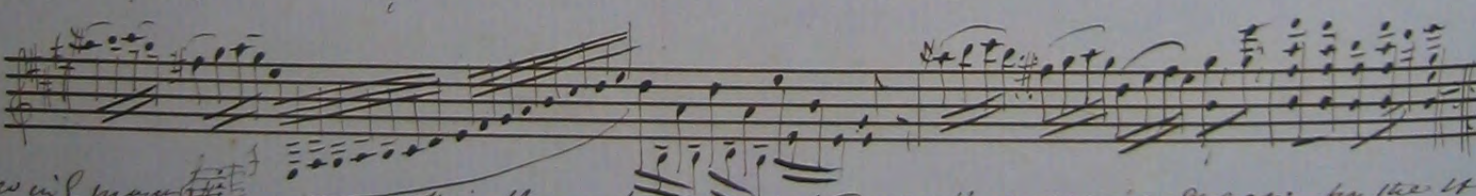
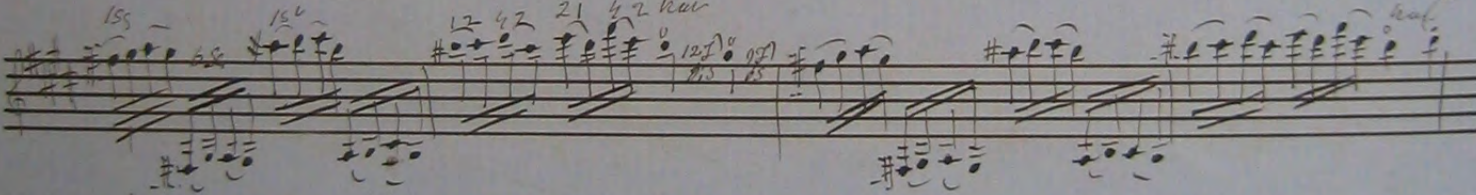
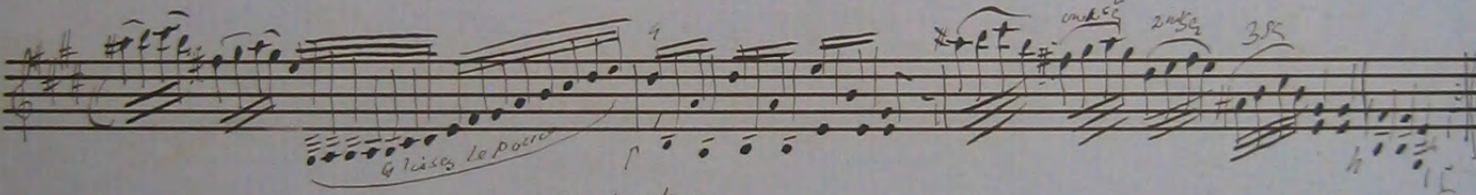




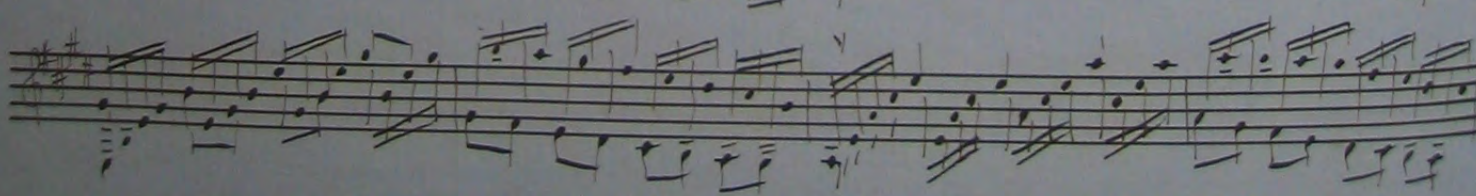
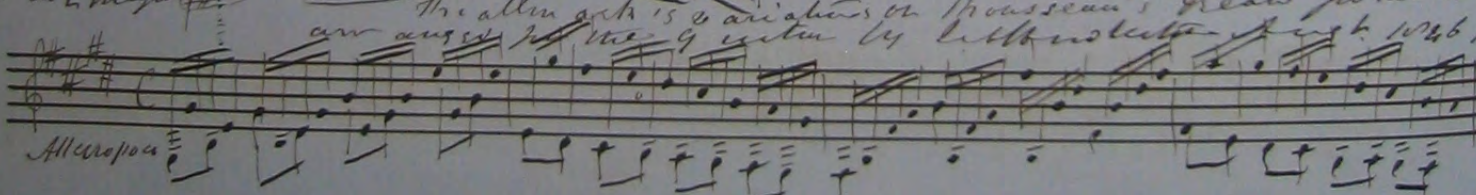
13th Bar



14th Bar



Finis in E major



This album contains 15 variations on Rousseau's dream for the harp  
arranged by the 9 children of Littlewood's first 1046 master

Alleropos



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Andante* (written above the second staff)
- Andante* (written above the third staff)
- Andante* (written above the fourth staff)
- Andante* (written above the fifth staff)
- Andante* (written above the sixth staff)
- Andante* (written above the seventh staff)
- Andante* (written above the eighth staff)
- Andante* (written above the ninth staff)
- Andante* (written above the tenth staff)

The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.



Handwritten musical score for "The Rose Tree" on three staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and fingerings. The score is annotated with performance instructions in cursive, including "Sings like a", "1st time", "2nd time", "Double stop and 3rd beat of 35 string", and "17 feet sloping". The manuscript is on aged, slightly stained paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in a common time signature (C). The notation includes various note values, rests, and dynamic markings. There are several handwritten annotations in the margins and between staves, including 'The Rose Tree' at the top left, 'The Rose Tree' at the top right, and 'The Rose Tree' at the bottom right. The score is a single melodic line, likely for a voice or a single instrument. The handwriting is in ink on aged paper. The score is a single melodic line, likely for a voice or a single instrument. The handwriting is in ink on aged paper. The score is a single melodic line, likely for a voice or a single instrument. The handwriting is in ink on aged paper.







Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in French: "bar 2 al fort" is written above the second staff, and "crescendo" is written below the fourth staff. The music appears to be a single melodic line with some harmonic accompaniment.

Handwritten musical score on two staves. The first staff has the French text "Avec modération" written above it. The second staff has the French text "Nous venons de par" written above it. The notation includes notes, rests, and accidentals, with some numerical markings (e.g., 12, 12, 12) below the notes.

Handwritten musical score on two staves. The notation includes notes, rests, and accidentals. There are several annotations in French: "allegro" is written above the first staff, and "rit" (ritardando) is written above the second staff. The music appears to be a single melodic line with some harmonic accompaniment.



Handwritten musical score for 5 parts: 2nd Bar, 3rd Bar, 4th Bar, 5th Bar, and 6th Bar. The score is written on staves with treble and bass clefs, featuring complex rhythmic patterns, accidentals, and dynamic markings. The notation includes various note values, rests, and slurs, with some parts marked with 'har' (harmonic) and 'wtr' (water). The score is densely written with many accidentals and dynamic markings, indicating a complex and expressive piece of music.

2nd Bar

3rd Bar

4th Bar

5th Bar

6th Bar



Handwritten musical score for "The Song of the Lark" by George Gershwin. The score is written on ten staves, featuring complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is handwritten in ink on aged paper.



Handwritten musical score on ten staves, featuring complex notation, including triplets, slurs, and various musical symbols. The score is written in a system with multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and dynamic markings. The page is numbered 121 in the top right corner.

Key features of the notation include:

- Triplets and slurs indicating complex rhythmic patterns.
- Various musical symbols such as clefs, key signatures, and dynamic markings.
- Handwritten annotations and markings, including "har" (harmony) and "vato" (vato).
- Complex rhythmic structures, including 3/4 and 4/4 time signatures.

The score is written in a system with multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and dynamic markings. The page is numbered 121 in the top right corner.



Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The title "Home Sweet Home" is written across the staves. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and dynamic markings. The lyrics "Home Sweet Home" are written below the vocal staves.

Home Sweet Home

Handwritten musical score for the second system, continuing the composition. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and dynamic markings. The lyrics "Home Sweet Home" are written below the vocal staves.

Handwritten musical score for the third system, continuing the composition. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and dynamic markings. The lyrics "Home Sweet Home" are written below the vocal staves.



Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings. The page number "120" is visible in the upper right corner.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.



130

Handwritten musical score on a single page, featuring ten staves of music. The notation is dense, with many slurs, ties, and complex rhythmic markings. The score is written in a single system, with each staff containing multiple measures of music. The notation includes various note values, rests, and dynamic markings. The handwriting is in dark ink, and the paper shows signs of age and wear. The score is organized into two main sections, each consisting of five staves. The first section (staves 1-5) is marked with a '5/4' time signature and a 'Par.' (Pavane) tempo marking. The second section (staves 6-10) is marked with a '6/4' time signature and a 'Can.' (Canon) tempo marking. The notation is highly detailed, with many slurs and ties indicating complex melodic lines. The score is written in a single system, with each staff containing multiple measures of music. The notation includes various note values, rests, and dynamic markings. The handwriting is in dark ink, and the paper shows signs of age and wear. The score is organized into two main sections, each consisting of five staves. The first section (staves 1-5) is marked with a '5/4' time signature and a 'Par.' (Pavane) tempo marking. The second section (staves 6-10) is marked with a '6/4' time signature and a 'Can.' (Canon) tempo marking. The notation is highly detailed, with many slurs and ties indicating complex melodic lines.



Handwritten musical score on ten staves. The notation includes notes, rests, and various musical symbols. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and rests. There are several annotations in the margins and between staves, including the word "Ban" and "han" written above notes. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and rests. There are several annotations in the margins and between staves, including the word "Ban" and "han" written above notes. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and rests. There are several annotations in the margins and between staves, including the word "Ban" and "han" written above notes.



Luc's Mitauella with variations for the guitar dedicated to himself  
Bliss 14 Feb 44 - 34th August 1945

Mozart

1st  
Bar2nd  
Bar3rd  
Bar4th  
Bar

Da Capo

Grapp

Da Capo

Da Capo



Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

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Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.

Handwritten musical notation on a single staff, continuing the piece. The notation includes notes, rests, and accidentals.



Andante

Marchato

189

Handwritten musical score for two staves. The notation includes various notes, rests, and dynamic markings such as *Andante*, *Marchato*, and *Allegro*. The score is written in a cursive, handwritten style.

Sinfonia

Myrtenbeer's celebratory march from the opera Il crociato sul  
Dungueta di Hoff

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical score for two staves, continuing the piece. It features complex rhythmic patterns and dynamic markings.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- har* (harmonica) at the top of the first staff.
- Bar* (baritone) at the start of the third staff.
- De Capo* at the end of the third staff.
- har* (harmonica) at the start of the fifth staff.
- Har* (harmonica) at the start of the sixth staff.
- power* at the start of the seventh staff.
- Del* (delicate) at the start of the eighth staff.
- har* (harmonica) at the start of the ninth staff.
- Foran* (foran) at the start of the tenth staff.

The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.



616  
var

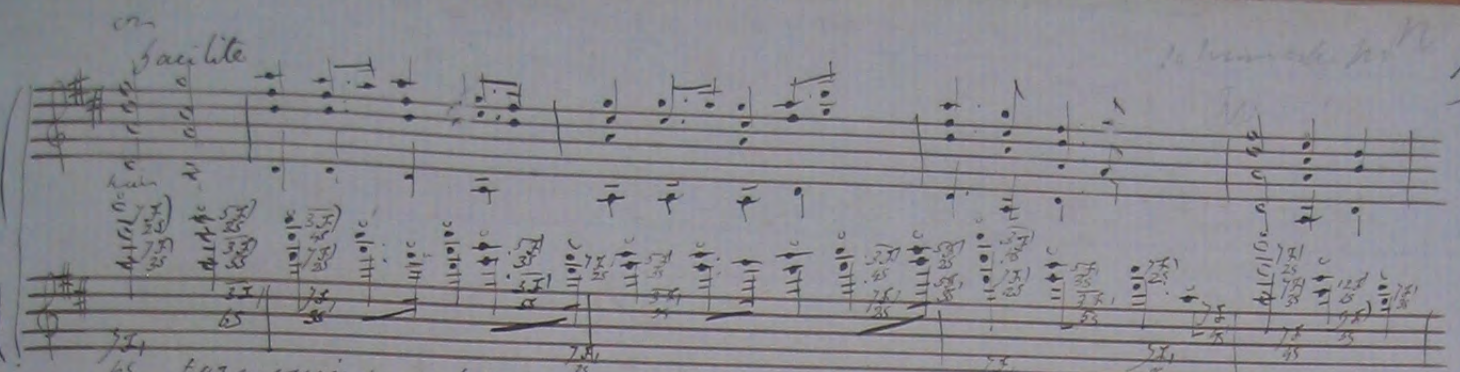
Handwritten musical score for guitar, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The word "Forte" is written above the second staff. The third staff includes the word "De Capo" and some numerical markings.

sechste Streich  
und Terzodimarcia Napoleon's 9e and march arranged for the guitar and dedicated  
Mars Lucard by J. Almodester Nov. 1841 Munich

Continuation of the handwritten musical score for guitar, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The word "cres" is written above the fourth staff. The fifth staff includes the word "conspirito". The sixth staff includes the word "cres". The seventh staff includes the word "cres". The eighth staff includes the word "cres". The ninth staff includes the word "cres". The tenth staff includes the word "cres".

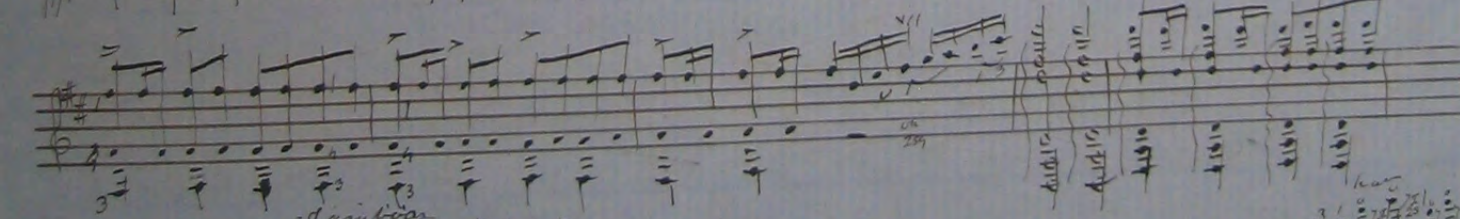
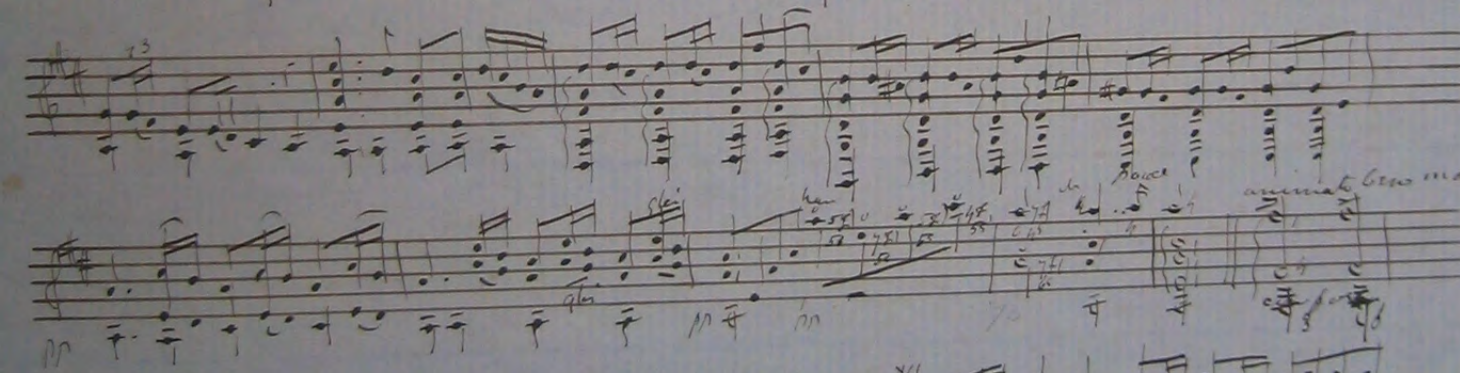
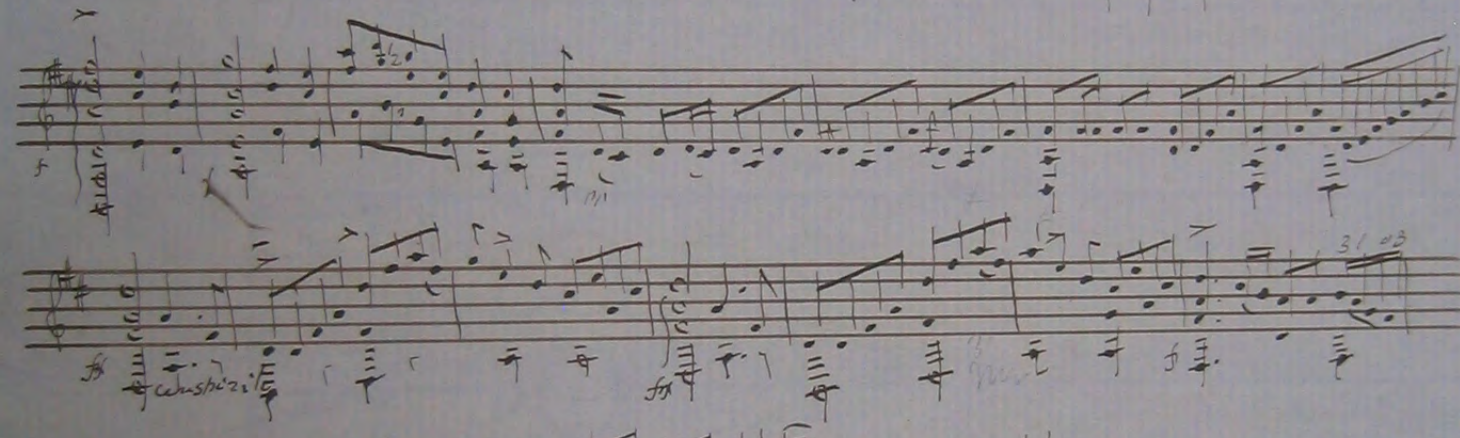
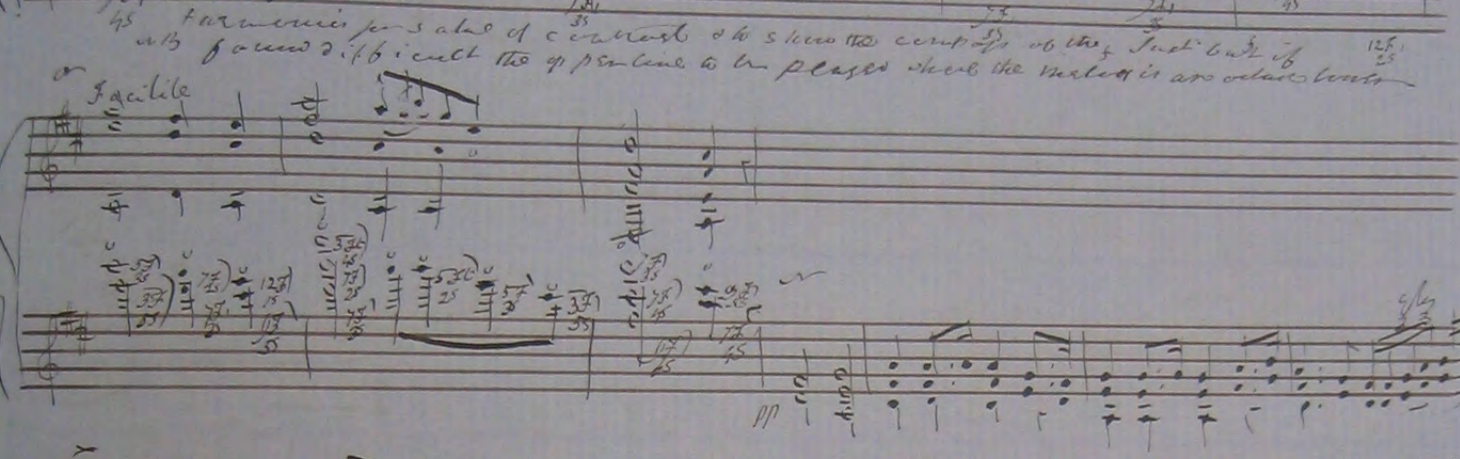


*facile*

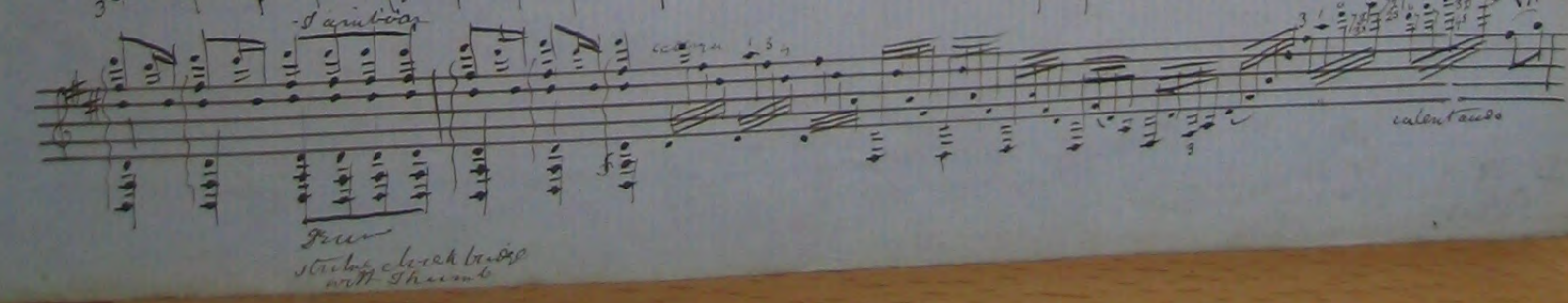


For music for sale of contrast & show the contrast of the first half of the second half of the piece. The opportunity to be played where the material is an octave lower.

*facile*



*animato* *ben marcato*



From  
string & wood bridge  
with tremolo



Castabale con capra.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "Castabale con capra." and the time signature "4/4". The score is divided into several sections, with some parts marked "con molto ritmo" and others "con capra". The notation is dense and includes many accidentals and dynamic markings. The score ends with a double bar line and the word "Fine".



Andante

Moderato

Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings such as *Andante*, *Moderato*, and *Allegro*. The notation includes various musical symbols like clefs, time signatures, and articulation marks.

Allegro vivace & celebrato con sordina March from the opera Il Trovatore by Giuseppe Verdi

Handwritten musical score for piano, continuing the piece. It includes staves with notes, rests, and dynamic markings such as *Allegro*, *Moderato*, and *Allegro*. The notation includes various musical symbols like clefs, time signatures, and articulation marks.



This page contains a handwritten musical score, likely for a keyboard instrument, consisting of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations and markings include:

- Top right:** "sempre sul Fornello" (always on the stove).
- Second system:** "Stato" and "sempre" are written above the staff. "Fornello" is written below the staff.
- Third system:** "sempre" is written above the staff.
- Fourth system:** "Fornello" is written above the staff.
- Fifth system:** "Fornello" is written above the staff.
- Sixth system:** "Fornello" is written above the staff.
- Seventh system:** "Fornello" is written above the staff.
- Eighth system:** "Fornello" is written above the staff.
- Ninth system:** "Fornello" is written above the staff.
- Tenth system:** "Fornello" is written above the staff.
- Eleventh system:** "Fornello" is written above the staff.
- Twelfth system:** "Fornello" is written above the staff.
- Thirteenth system:** "Fornello" is written above the staff.
- Fourteenth system:** "Fornello" is written above the staff.
- Fifteenth system:** "Fornello" is written above the staff.
- Sixteenth system:** "Fornello" is written above the staff.
- Seventeenth system:** "Fornello" is written above the staff.
- Eighteenth system:** "Fornello" is written above the staff.
- Nineteenth system:** "Fornello" is written above the staff.
- Twentieth system:** "Fornello" is written above the staff.
- Twenty-first system:** "Fornello" is written above the staff.
- Twenty-second system:** "Fornello" is written above the staff.
- Twenty-third system:** "Fornello" is written above the staff.
- Twenty-fourth system:** "Fornello" is written above the staff.
- Twenty-fifth system:** "Fornello" is written above the staff.
- Twenty-sixth system:** "Fornello" is written above the staff.
- Twenty-seventh system:** "Fornello" is written above the staff.
- Twenty-eighth system:** "Fornello" is written above the staff.
- Twenty-ninth system:** "Fornello" is written above the staff.
- Thirtieth system:** "Fornello" is written above the staff.
- Thirty-first system:** "Fornello" is written above the staff.
- Thirty-second system:** "Fornello" is written above the staff.
- Thirty-third system:** "Fornello" is written above the staff.
- Thirty-fourth system:** "Fornello" is written above the staff.
- Thirty-fifth system:** "Fornello" is written above the staff.
- Thirty-sixth system:** "Fornello" is written above the staff.
- Thirty-seventh system:** "Fornello" is written above the staff.
- Thirty-eighth system:** "Fornello" is written above the staff.
- Thirty-ninth system:** "Fornello" is written above the staff.
- Fortieth system:** "Fornello" is written above the staff.
- Forty-first system:** "Fornello" is written above the staff.
- Forty-second system:** "Fornello" is written above the staff.
- Forty-third system:** "Fornello" is written above the staff.
- Forty-fourth system:** "Fornello" is written above the staff.
- Forty-fifth system:** "Fornello" is written above the staff.
- Forty-sixth system:** "Fornello" is written above the staff.
- Forty-seventh system:** "Fornello" is written above the staff.
- Forty-eighth system:** "Fornello" is written above the staff.
- Forty-ninth system:** "Fornello" is written above the staff.
- Fiftieth system:** "Fornello" is written above the staff.







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

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

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

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

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

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

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



Handwritten musical score for "L'Espresso" by Riccardo e Lucio de Massini. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The title "L'Espresso" is written in red ink at the top left. The composers' names, "Riccardo e Lucio de Massini", are written in red ink above the fifth staff. The score includes several sections with specific markings: "Lento" (slow), "Moderato" (moderate), "Allegro" (fast), and "Finis" (end). The notation is dense and includes many accidentals and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.



Handwritten musical score for "The Rose Tree" in G major. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The piano accompaniment is written in a more complex, rhythmic style. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "The Rose Tree" is written in the top right corner. The score is a single system, with the melody and piano parts written on separate staves.



Marcha

165

This is a handwritten musical score for a march, titled "Marcha" in the top left corner. The page is numbered "165" in the top right. The score is written on ten staves, with the first five staves representing the main melody and the last five staves representing a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several dynamic markings throughout the piece, including "ff" (fortissimo) and "p" (piano). A section of the score is marked "Segue Solo" (Follow Solo) and "Segue Solo" (Follow Solo). The score is written in a cursive, handwritten style, with some corrections and annotations visible. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a personal or working manuscript, rather than a formal printed score.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. There are several annotations in the margins, including "146" at the top left and "112" at the top right. The score concludes with a double bar line and a final chord.

mit steigender

March

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. There are several annotations in the margins, including "146" at the top left and "112" at the top right. The score concludes with a double bar line and a final chord.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations in the margins, including "147" in the top right and "his up head" in the top right margin. The staves are filled with complex musical notation, including triplets and various note values.

*Funeral march from Handel's Saul & Samson or 6/8 Delia*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations in the margins, including "süßerling" and "corde filée" on the left, and "Groot" on the left. The staves are filled with complex musical notation, including triplets and various note values. The score concludes with a double bar line on the final staff.



Soub. & Mar. cing.

This is a handwritten musical score for a triumphal march. It consists of ten staves of music. The notation is in a single system, with each staff containing a different part of the ensemble. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. There are also some dynamic markings, such as 'f' (forte) and 'mp' (mezzo-piano), and articulation marks like slurs and accents. The handwriting is in ink and appears to be from the 19th or early 20th century. The paper is aged and slightly discolored.



Handwritten musical score for the first system, featuring multiple staves with complex notation including notes, rests, and dynamic markings like 'p' and 'f'.

son de trompe Lyceum March Grosser Parade Trompete arranged by R. W. J. 1943

Handwritten musical score for the second system, continuing the piece with various musical notations and annotations.



This image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. The page is numbered '150' in the top left corner. It contains ten staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring numerous beamed notes, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations in the margins, including '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The handwriting is in dark ink on aged, slightly yellowed paper.



Three Dances of Wellington's Guard March and Waltz Melodians  
by J. M. Ewer an aussie jingster by 2nd edition 151  
Musical notation on a staff with notes and rests.

Maestoso



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into several systems, with some systems containing multiple staves. The handwriting is in ink and appears to be from a 19th or 20th-century manuscript. The score includes various musical notations, including notes, rests, and accidentals. There are also some handwritten annotations and markings throughout the score, such as "Cantabile", "Allegro", and "Sotto voce". The score is written on aged, slightly yellowed paper.

*Sotto voce* *Andante* *waltz* *militaire*

*Allegro*

*Fin*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves. There are several handwritten annotations in the margins and between staves, including the word "Surdan" at the top, and various numbers and symbols like "5/16", "7/16", "12/16", "1/4", "1/2", "3/4", "5/8", "7/8", "9/8", "11/8", "13/8", "15/8", "17/8", "19/8", "21/8", "23/8", "25/8", "27/8", "29/8", "31/8", "33/8", "35/8", "37/8", "39/8", "41/8", "43/8", "45/8", "47/8", "49/8", "51/8", "53/8", "55/8", "57/8", "59/8", "61/8", "63/8", "65/8", "67/8", "69/8", "71/8", "73/8", "75/8", "77/8", "79/8", "81/8", "83/8", "85/8", "87/8", "89/8", "91/8", "93/8", "95/8", "97/8", "99/8", "101/8", "103/8", "105/8", "107/8", "109/8", "111/8", "113/8", "115/8", "117/8", "119/8", "121/8", "123/8", "125/8", "127/8", "129/8", "131/8", "133/8", "135/8", "137/8", "139/8", "141/8", "143/8", "145/8", "147/8", "149/8", "151/8", "153/8", "155/8", "157/8", "159/8", "161/8", "163/8", "165/8", "167/8", "169/8", "171/8", "173/8", "175/8", "177/8", "179/8", "181/8", "183/8", "185/8", "187/8", "189/8", "191/8", "193/8", "195/8", "197/8", "199/8", "201/8", "203/8", "205/8", "207/8", "209/8", "211/8", "213/8", "215/8", "217/8", "219/8", "221/8", "223/8", "225/8", "227/8", "229/8", "231/8", "233/8", "235/8", "237/8", "239/8", "241/8", "243/8", "245/8", "247/8", "249/8", "251/8", "253/8", "255/8", "257/8", "259/8", "261/8", "263/8", "265/8", "267/8", "269/8", "271/8", "273/8", "275/8", "277/8", "279/8", "281/8", "283/8", "285/8", "287/8", "289/8", "291/8", "293/8", "295/8", "297/8", "299/8", "301/8", "303/8", "305/8", "307/8", "309/8", "311/8", "313/8", "315/8", "317/8", "319/8", "321/8", "323/8", "325/8", "327/8", "329/8", "331/8", "333/8", "335/8", "337/8", "339/8", "341/8", "343/8", "345/8", "347/8", "349/8", "351/8", "353/8", "355/8", "357/8", "359/8", "361/8", "363/8", "365/8", "367/8", "369/8", "371/8", "373/8", "375/8", "377/8", "379/8", "381/8", "383/8", "385/8", "387/8", "389/8", "391/8", "393/8", "395/8", "397/8", "399/8", "401/8", "403/8", "405/8", "407/8", "409/8", "411/8", "413/8", "415/8", "417/8", "419/8", "421/8", "423/8", "425/8", "427/8", "429/8", "431/8", "433/8", "435/8", "437/8", "439/8", "441/8", "443/8", "445/8", "447/8", "449/8", "451/8", "453/8", "455/8", "457/8", "459/8", "461/8", "463/8", "465/8", "467/8", "469/8", "471/8", "473/8", "475/8", "477/8", "479/8", "481/8", "483/8", "485/8", "487/8", "489/8", "491/8", "493/8", "495/8", "497/8", "499/8", "501/8", "503/8", "505/8", "507/8", "509/8", "511/8", "513/8", "515/8", "517/8", "519/8", "521/8", "523/8", "525/8", "527/8", "529/8", "531/8", "533/8", "535/8", "537/8", "539/8", "541/8", "543/8", "545/8", "547/8", "549/8", "551/8", "553/8", "555/8", "557/8", "559/8", "561/8", "563/8", "565/8", "567/8", "569/8", "571/8", "573/8", "575/8", "577/8", "579/8", "581/8", "583/8", "585/8", "587/8", "589/8", "591/8", "593/8", "595/8", "597/8", "599/8", "601/8", "603/8", "605/8", "607/8", "609/8", "611/8", "613/8", "615/8", "617/8", "619/8", "621/8", "623/8", "625/8", "627/8", "629/8", "631/8", "633/8", "635/8", "637/8", "639/8", "641/8", "643/8", "645/8", "647/8", "649/8", "651/8", "653/8", "655/8", "657/8", "659/8", "661/8", "663/8", "665/8", "667/8", "669/8", "671/8", "673/8", "675/8", "677/8", "679/8", "681/8", "683/8", "685/8", "687/8", "689/8", "691/8", "693/8", "695/8", "697/8", "699/8", "701/8", "703/8", "705/8", "707/8", "709/8", "711/8", "713/8", "715/8", "717/8", "719/8", "721/8", "723/8", "725/8", "727/8", "729/8", "731/8", "733/8", "735/8", "737/8", "739/8", "741/8", "743/8", "745/8", "747/8", "749/8", "751/8", "753/8", "755/8", "757/8", "759/8", "761/8", "763/8", "765/8", "767/8", "769/8", "771/8", "773/8", "775/8", "777/8", "779/8", "781/8", "783/8", "785/8", "787/8", "789/8", "791/8", "793/8", "795/8", "797/8", "799/8", "801/8", "803/8", "805/8", "807/8", "809/8", "811/8", "813/8", "815/8", "817/8", "819/8", "821/8", "823/8", "825/8", "827/8", "829/8", "831/8", "833/8", "835/8", "837/8", "839/8", "841/8", "843/8", "845/8", "847/8", "849/8", "851/8", "853/8", "855/8", "857/8", "859/8", "861/8", "863/8", "865/8", "867/8", "869/8", "871/8", "873/8", "875/8", "877/8", "879/8", "881/8", "883/8", "885/8", "887/8", "889/8", "891/8", "893/8", "895/8", "897/8", "899/8", "901/8", "903/8", "905/8", "907/8", "909/8", "911/8", "913/8", "915/8", "917/8", "919/8", "921/8", "923/8", "925/8", "927/8", "929/8", "931/8", "933/8", "935/8", "937/8", "939/8", "941/8", "943/8", "945/8", "947/8", "949/8", "951/8", "953/8", "955/8", "957/8", "959/8", "961/8", "963/8", "965/8", "967/8", "969/8", "971/8", "973/8", "975/8", "977/8", "979/8", "981/8", "983/8", "985/8", "987/8", "989/8", "991/8", "993/8", "995/8", "997/8", "999/8".



Grand March in Hercules & Cephalus  
similar in Son de Trompette R. H. close to the bridge

Trumpet

slow

This is a handwritten musical score for a grand march, written on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked "slow" at the beginning. The score is divided into sections by double bar lines. There are several annotations in the score, including "Intercepted" and "March from the" written above the staves, and "Mueton" written below the staves. The handwriting is in ink and appears to be from the 19th century.



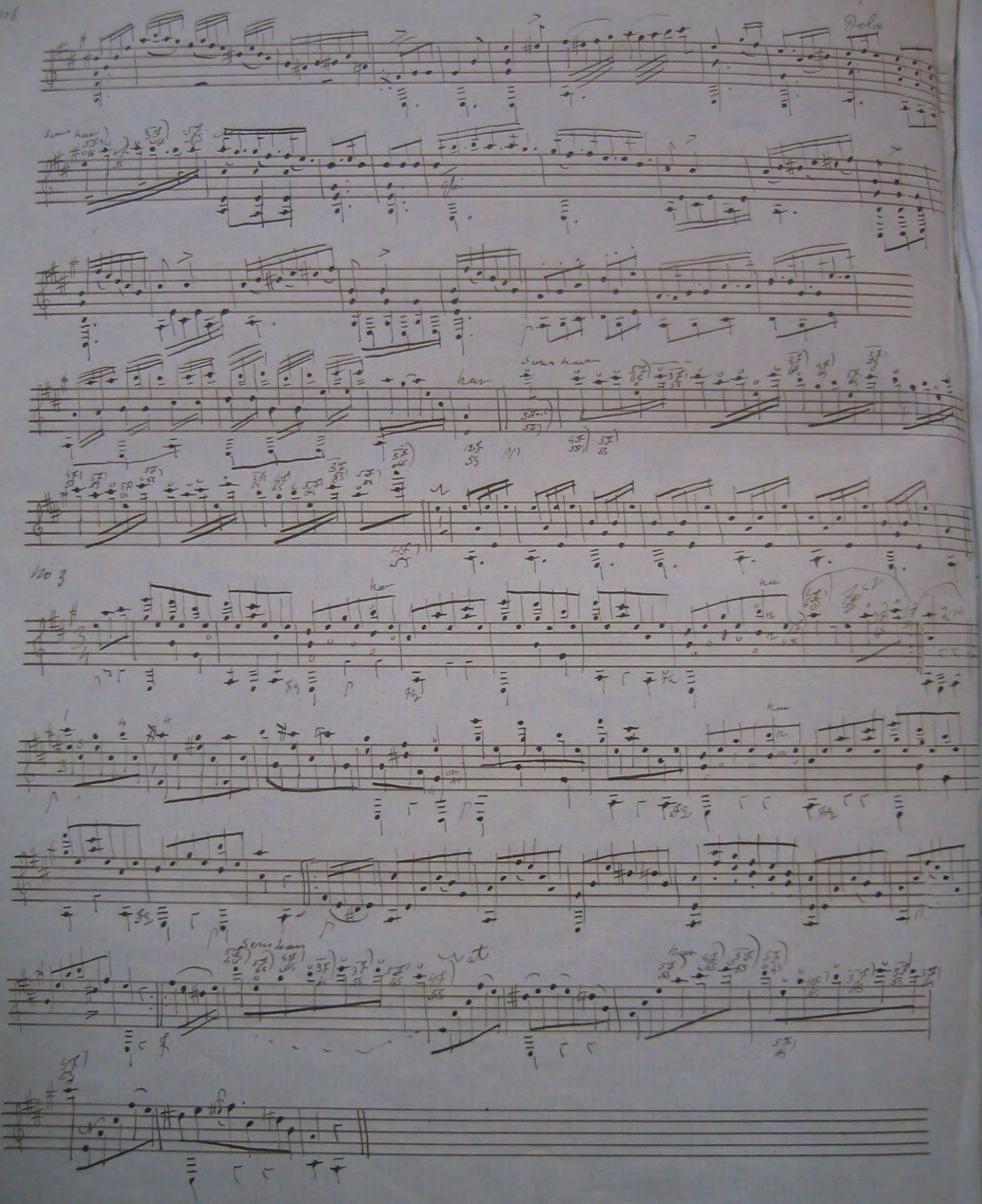
Mattys by Beethoven

185

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and accidentals. The score includes several measures with fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *molto*). The handwriting is in ink, and the paper shows signs of age and wear. The title 'Mattys by Beethoven' is written at the top, and the page number '185' is in the upper right corner.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are written in German and include the words "Dela", "Sous han", "har", "hu", "rat", and "Sous han". The score is divided into measures by vertical bar lines. There are several annotations and corrections in the score, including "Sous han" written above the staff, "har" written below the staff, and "rat" written below the staff. The score ends with a double bar line on the tenth staff.





Handwritten musical score on ten staves, featuring complex notation including notes, rests, and dynamic markings. The score is written in a system with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, *sfz*, and *sf*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals (sharps and flats). The score is written in a system with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, *sfz*, and *sf*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals (sharps and flats). The score is written in a system with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, *sfz*, and *sf*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals (sharps and flats).

Handwritten musical score on ten staves, featuring complex notation including notes, rests, and dynamic markings. The score is written in a system with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, *sfz*, and *sf*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals (sharps and flats). The score is written in a system with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, *sfz*, and *sf*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals (sharps and flats).



nr 106

Sichst du  
wird

Sichst du  
wird

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive, handwritten style. There are several annotations in German, including "nr 106" at the top left, "Sichst du wird" on the second and fourth staves, and "Finis" on the sixth and seventh staves. The score appears to be a single melodic line, possibly for a voice or a single instrument. The handwriting is somewhat messy, with some ink bleed-through and corrections. The paper is aged and slightly discolored.



This is a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a style typical of 19th-century manuscript notation. There are several annotations and markings throughout the piece:

- Staff 3:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 4:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 5:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 6:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 7:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 8:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 9:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .
- Staff 10:** Includes the tempo marking *Andante* and the key signature change  $b = 4$ .

The score is written in a style typical of 19th-century manuscript notation. There are several annotations and markings throughout the piece, including tempo markings like *Andante* and key signature changes like  $b = 4$ .



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several handwritten notes and markings:

- Sanctus & Benedictus* (written above the second staff)
- No 11* (written above the third staff)
- har* (written above the fourth staff)
- Bar 2* (written above the fifth staff)
- Sanctus* (written above the sixth staff)
- har* (written above the seventh staff)
- No 12* (written below the eighth staff)
- Wald an den* (written below the ninth staff)

The score is written in a cursive, handwritten style, typical of a composer's draft. The notation is dense, with many notes and accidentals. The staves are numbered 1 through 10. The key signature is one sharp (F#). The time signature is not clearly visible. The overall style is that of a handwritten musical manuscript.



Seethersong (2)

Overture to the Caliph of Bagdad Boettcher set for the organ  
by Albert Boettcher

161

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *Andante* and *pp*. The second staff has a *cresc.* marking. The third staff continues the melodic and harmonic development. The fourth staff features a *dim.* marking and a *pp* dynamic. The fifth staff has a *pp* marking. The sixth staff has a *pp* marking. The seventh staff has a *pp* marking. The eighth staff has a *pp* marking. The ninth staff has a *pp* marking. The tenth staff has a *pp* marking. The score is written in a clear, legible hand with some corrections and erasures visible.



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a cursive, handwritten style. The first staff begins with the title 'The Rose Tree' and the tempo marking 'Allegretto'. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and corrections throughout the piece. The score ends with a double bar line and a repeat sign.



This page contains a handwritten musical score on ten staves. The notation is complex, featuring a variety of note values, rests, and slurs. The key signature is one sharp (F#). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp.

Handwritten musical score on page 167, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs.



Handwritten musical score on page 161, featuring multiple staves with complex notation, including slurs, ties, and dynamic markings. The score is written in a single system across ten staves. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *ff*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz* are present. There are also slurs, ties, and other musical symbols. The page number 161 is in the top left corner. The handwriting is in ink on aged paper.



Handwritten musical score for a piano piece. The score consists of five systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes complex rhythmic patterns, including triplets and slurs. Dynamics such as *sf* (sforzando) and *f* (forte) are present. The subsequent systems continue the piece with similar complexity, including various articulations and dynamic markings.

Sixth lesson in D

Martini's Oboe and Flute the fourth arranged for the guitar by L.H. Brown

Maestros Woodwinds

Handwritten musical score for a guitar piece. The score consists of five systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes complex rhythmic patterns, including slurs and dynamics such as *f* (forte) and *sf* (sforzando). The subsequent systems continue the piece with similar complexity, including various articulations and dynamic markings. The piece concludes with a double bar line and a final chord.



166

Gruppe 6

The musical score is written on ten systems of two staves each. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The handwriting is in dark ink on aged paper. The score is for a group, as indicated by the title "Gruppe 6". The page number "166" is written in the top left corner. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The handwriting is in dark ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a system with a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many notes and rests. There are several annotations and markings throughout the score, including "167" in the top right, "24/25" on the third staff, "137" and "24 13" on the seventh staff, and "35" and "555" on the bottom staff. The handwriting is in ink on aged paper.



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with lyrics written below it. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The score is written in ink on aged paper, with some corrections and annotations visible. The title 'The Rose Tree' is written at the top right of the page.



A handwritten musical score on ten staves, likely for a piano or organ. The notation is in a single system, with each staff containing a melodic line and a corresponding accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including *ff* (fortissimo) and *leg.* (legato). The score is written in a clear, legible hand, with some corrections and erasures visible. The paper is aged and slightly discolored, and the handwriting is in dark ink.



This page contains a handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical markings such as *Allegro* and *Andante*, as well as dynamics like *p* (piano) and *f* (forte). There are also numerous fingerings and articulation marks. The piece concludes with a double bar line and the word *Fin* written above the final staff. The handwriting is in dark ink on aged, slightly yellowed paper.



Handwritten musical score on ten staves, featuring complex notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with various musical notations and annotations.

Key markings and annotations include:

- Dynamic markings:** *ff* (fortissimo), *f* (forte), *p* (piano), *sfz* (sforzando).
- Performance instructions:** *Legato*, *Ammonico*, *Chiaro*, *Abbr.* (abbreviated).
- Measure numbers:** 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Other markings:** *on 354*, *1/2*, *1/4*, *1/8*, *1/16*, *1/32*, *1/64*, *1/128*, *1/256*, *1/512*, *1/1024*, *1/2048*, *1/4096*, *1/8192*, *1/16384*, *1/32768*, *1/65536*, *1/131072*, *1/262144*, *1/524288*, *1/1048576*, *1/2097152*, *1/4194304*, *1/8388608*, *1/16777216*, *1/33554432*, *1/67108864*, *1/134217728*, *1/268435456*, *1/536870912*, *1/1073741824*, *1/2147483648*, *1/4294967296*, *1/8589934592*, *1/17179869184*, *1/34359738368*, *1/68719476736*, *1/137438953472*, *1/274877906944*, *1/549755813888*, *1/1099511627776*, *1/2199023255552*, *1/4398046511104*, *1/8796093022208*, *1/17592186044416*, *1/35184372088832*, *1/70368744177664*, *1/140737488355328*, *1/281474976710656*, *1/562949953421312*, *1/1125899906842624*, *1/2251799813685248*, *1/4503599627370496*, *1/9007199254740992*, *1/18014398509481984*, *1/36028797018963968*, *1/72057594037927936*, *1/144115188075855872*, *1/288230376151711744*, *1/576460752303423488*, *1/1152921504606846976*, *1/2305843009213693952*, 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Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, featuring complex notation with many accidentals, slurs, and dynamic markings. The title "L'Espresso" is written in the center. The score includes various musical notations such as notes, rests, and bar lines, along with handwritten annotations and performance instructions.



Handwritten musical score on ten staves, featuring complex notation, including notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- allegro viv* (written above the second staff)
- crescendo* (written above the fifth staff)
- dim.* (written above the sixth staff)
- rit.* (written above the seventh staff)
- dim. a 1/2* (written above the eighth staff)
- dim. a 1/4* (written above the ninth staff)
- dim. a 1/8* (written above the tenth staff)

The notation includes various note values, rests, and dynamic markings, indicating a complex musical composition.



This page contains a handwritten musical score spanning ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings like *poco*, *cresc.*, *unss*, and *can* are present. The score is written in a single system across the ten staves, with some staves containing multiple systems of music. The handwriting is in dark ink on aged paper.

Key features of the notation include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings like 1, 2, 3, 4, 5.
- Staff 2:** Continues the melody with more complex rhythmic patterns and fingerings.
- Staff 3:** Includes a *poco* marking and more intricate note groupings.
- Staff 4:** Features a *poco* marking and a *cresc.* (crescendo) marking.
- Staff 5:** Contains a *cresc.* marking and a *unss* (unusually) marking.
- Staff 6:** Includes a *can* (cantabile) marking and a *unss* marking.
- Staff 7:** Continues the musical development with various fingerings and markings.
- Staff 8:** Features a *unss* marking and a *can* marking.
- Staff 9:** Includes a *unss* marking and a *can* marking.
- Staff 10:** Ends the page with a *unss* marking and a *can* marking.



[illegible]



The Battle of Prague a Sonata by Haydn now arranged for  
922. 1st & 2nd

71  
suit string  
sho march

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hoo hoo of cannon  
pica  
Swiss signal cannon  
Bangle Horn calls for the  
cavalry  
The Trumpets call  
answer the first signal  
cannon  
hand claps & shout  
right hand close  
The attack  
Lute  
Blast  
cannon



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several handwritten labels in ink:

- Drums* (written below the first staff)
- Can* (written below the second staff)
- Remains* (written below the third staff)
- Bullab* (written above the fourth staff)
- 3 11* (written below the fifth staff)
- 1800* (written above the sixth staff)
- 2500* (written below the sixth staff)
- Trumpets* (written below the seventh staff)
- Sn Dr. Trumpet* (written below the eighth staff)
- 4000* (written below the eighth staff)
- March Drum* (written below the ninth staff)
- 4000* (written below the tenth staff)
- March with Sax* (written above the tenth staff)
- March with Sax* (written below the tenth staff)

The score is written in a single system across ten staves, with various musical notations and annotations throughout.



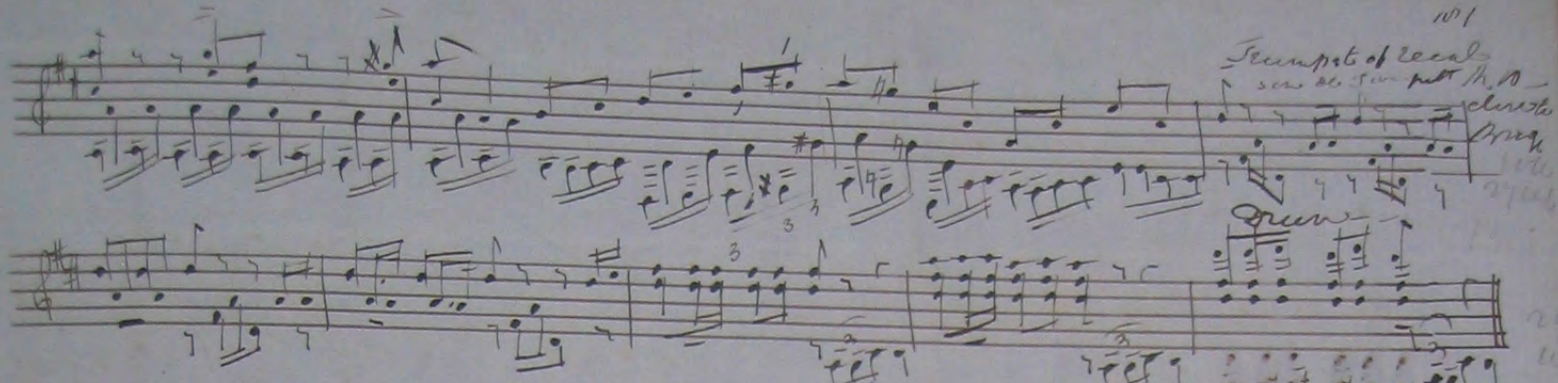
120  
Trumpets Light Gracious advancing  
Ten de Trumpet right hand close to the Bass

This is a handwritten musical score for ten trumpets, arranged in ten staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like *Canon*, *Heavy canon*, and *Canon in general* are written above the staves. Performance instructions like *Trumpet right hand close to the Bass* are also present. The score is marked with numbers 1 through 10, indicating measures or sections. The handwriting is in ink on aged paper.

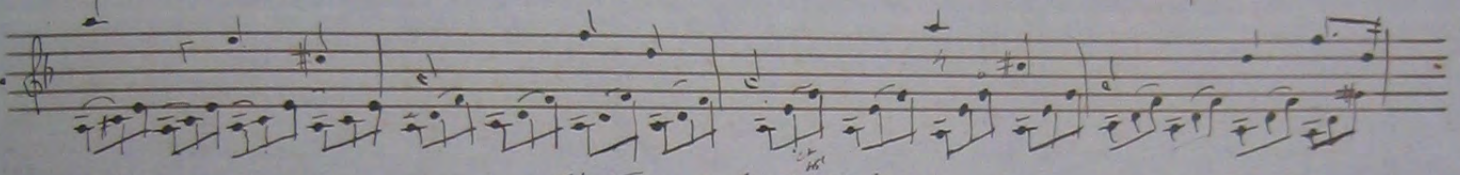
Canon  
Heavy canon  
Canon in general  
Trumpet right hand close to the Bass  
1  
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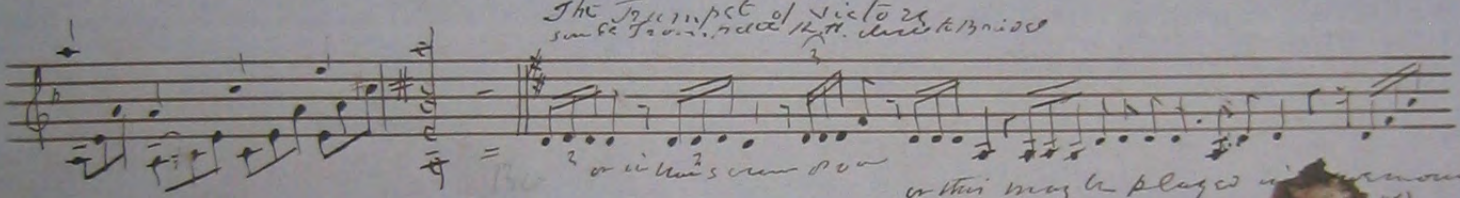
Trumpet of Reeds  
same as Trumpet No. 10  
church  
Aug  
1876



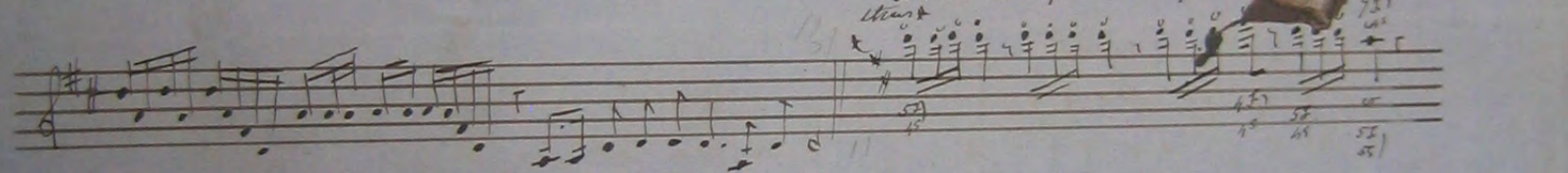
mining and cries of the wounded



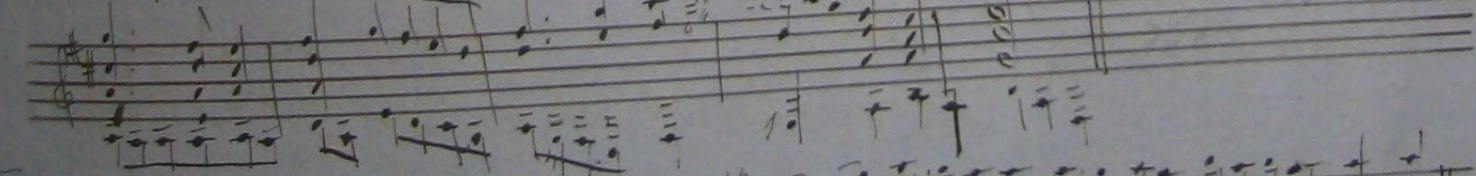
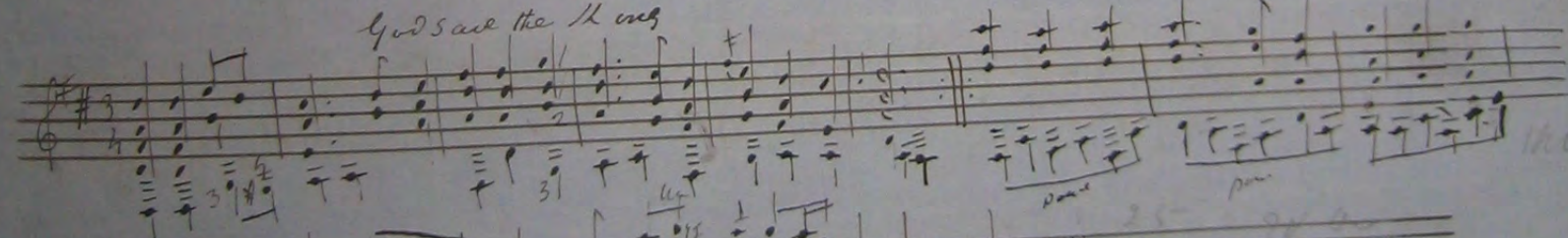
The Trumpet of Victory  
same as Trumpet No. 10  
or in this case D or



or this may be played in various forms



God save the King



Turkish March  
Quick Step





102

29

Finale

Allegro

Go to bed Tom

Tempo primo

Andante

13 mel. 1050

dear Song



Macl: = 152 - Rev. of Lucia Irish Air Sweet Portu Jerry

very ancient author and date unknown

Handwritten musical notation on two staves, featuring treble and bass clefs, key signatures, and various musical notes and rests.

Revised into book 51 Macl: 152 1844  
Macl: 152 1844

Macl: = 100 Rev: 10 Lucia soft and plaintive

very ancient author and date unknown

Handwritten musical notation on two staves, featuring treble and bass clefs, key signatures, and various musical notes and rests.

chorus

Handwritten musical notation on two staves, featuring treble and bass clefs, key signatures, and various musical notes and rests.

35 150 Macl: 152

soft and plaintive

Macl: = 100 Rev: 10 Lucia

The yellow blanket

very ancient author and date unknown

Handwritten musical notation on two staves, featuring treble and bass clefs, key signatures, and various musical notes and rests.

soft and plaintive but not slow







*Semi-drami*

Handwritten musical score for the first system, featuring multiple staves with complex notation including triplets and sixteenth notes.

3. *Allegro*

*Capriccio into Brooklyn June 1864*

*The great Lamentation*

Handwritten musical score for the second system, titled "The great Lamentation", with staves showing melodic lines and accompaniment.

*with great animation*

*Half chorus of sighs & tears*

*The bass to be much softer than the treble*

Handwritten musical score for the third system, continuing the piece with various performance instructions and musical notation.



1844  
19 June 1844  
21

single voices *Lamentation*

Entire well in shape and extremely pleasant

side chords

mod. 7-16 - 14th June 1844

Stafford's receipt for his house camp about 1825

10000  
Dome 57

Gracefull & moderate

4 April 1840

author and date unknown

mod. 1-120 - 10th June 1840

Molly my Treas ure

Shall I stay or but wish

14 5-1846 1840

superior cat. book

120 and 100

mod. 7-120 - 10th June 1840

Stangley Bush

O'Donnell

by Caroline

Quint



11 June 1854

5 June 1854  
copy into Book  
12 June 1854

ad C - 130 - Per y Jacke = 24  
No 11 24 o Kaffert 24  
authentic 24 ale unknown

Quicker

5 June 1854

copy into Book



mod  $\eta = 106 \text{ i/km}$  in 12 inches

Graciously and oriental  
Bess rose to answer through

Handwritten musical score for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). The score is written on a single staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music is in 4/4 time. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The handwriting is in brown ink on aged paper. The title 'The Rose Tree' is written in the top right corner. The lyrics are written below the bottom staff. The score is a single system, with a double bar line indicating the end of the piece. The handwriting is somewhat informal and shows signs of being a working draft. The paper is yellowed and has some stains. The ink is dark brown. The overall appearance is that of a handwritten musical manuscript.

A handwritten musical score for the song "The Rose Tree". The score is written on a single system of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "The Rose Tree" are written below the first staff. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef and a key signature of one sharp. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a vocal line with a treble clef and a key signature of one sharp. The lyrics "The Rose Tree" are written below the first staff. The score is written in ink on aged, slightly yellowed paper. There are some corrections and markings throughout the score, including a "20" written above the first staff and a "20" written above the fifth staff. The handwriting is in a cursive style.

[illegible][illegible]

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. Below the staff, there is a handwritten note: "q = 104 beats 9 inches". To the right of this note, there is a handwritten title: "Lullaby of the Desert". Further to the right, there is a handwritten note: "very ancient author & date unknown".

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is for the vocal melody, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some rests. The bottom staff is for the piano accompaniment, featuring a bass clef and a key signature of one sharp (F#). The accompaniment includes chords and single notes, with some measures containing triplets. The handwriting is in dark ink on aged, slightly yellowed paper. The title 'The Rose Tree' is written in a cursive script at the top left of the page.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The notes are mostly beamed together in groups, suggesting a rhythmic pattern. There are also some larger, more complex note structures, possibly triplets or sixteenth-note runs. The overall style is that of a personal sketch or a working draft for a musical composition.

A handwritten musical score on a five-line staff. The notation includes various musical symbols such as notes, rests, and clefs, written in a cursive, handwritten style. The staff is oriented horizontally, and the notes are written in a way that suggests a specific melodic line. The handwriting is fluid and appears to be a personal or working draft.

A close-up of a single staff of handwritten musical notation. The staff is a five-line system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are also some handwritten markings above the staff, possibly indicating fingerings or dynamics. The ink is dark and the paper appears aged.

$\frac{1}{x^2} = x^{-2}$



Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Alfred unter Morst 7  
1859

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Car 1st  
Hütte  
grüchen

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Colas  
30/11  
1859

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Car 2nd  
Hütte  
planlos vorgeht

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Alfred 29/11/1859

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Car 3  
Hütte  
Hütte

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Alfred unter Morst  
30/11/1859

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

Car 4  
Hütte  
Hütte

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is in a historical style, possibly 18th or 19th century.

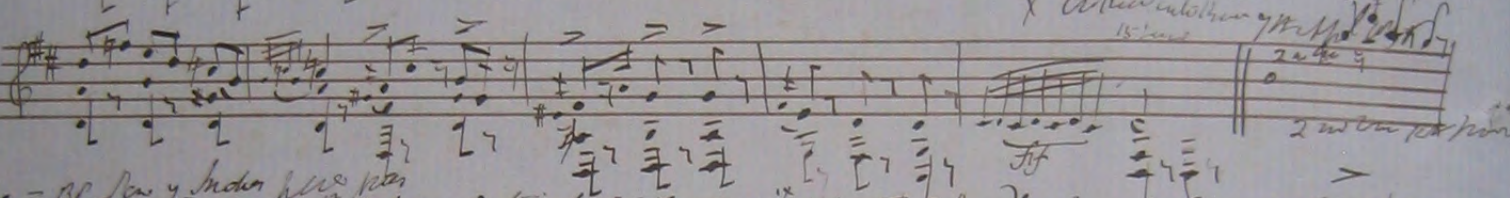
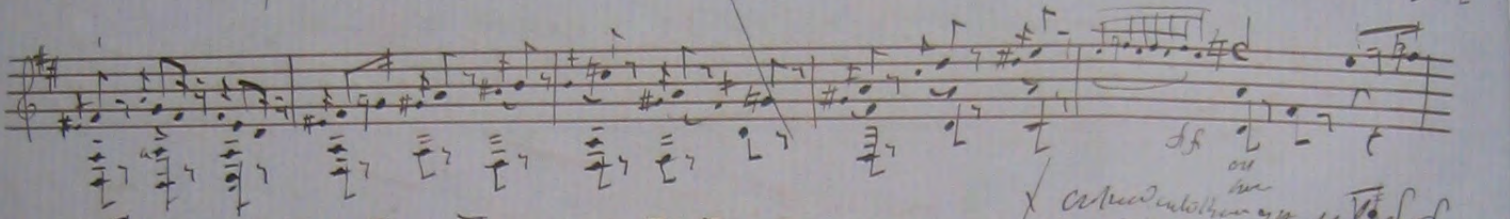
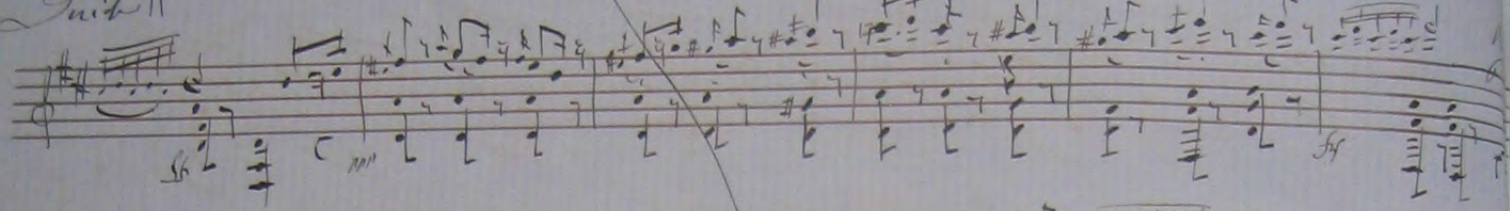
Alfred 31/11/1859

Alfred unter Morst



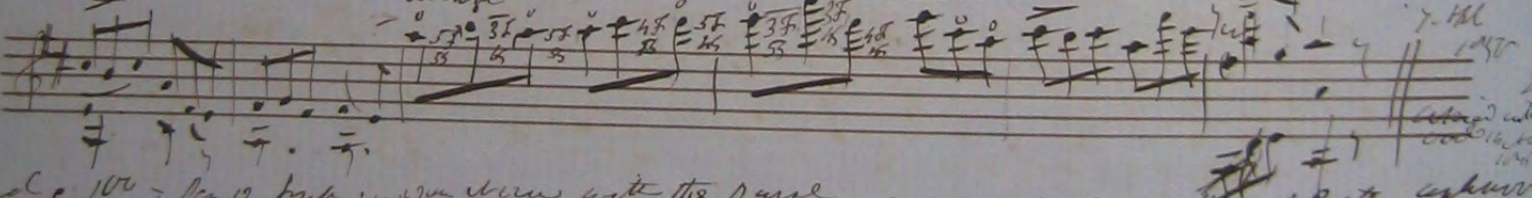
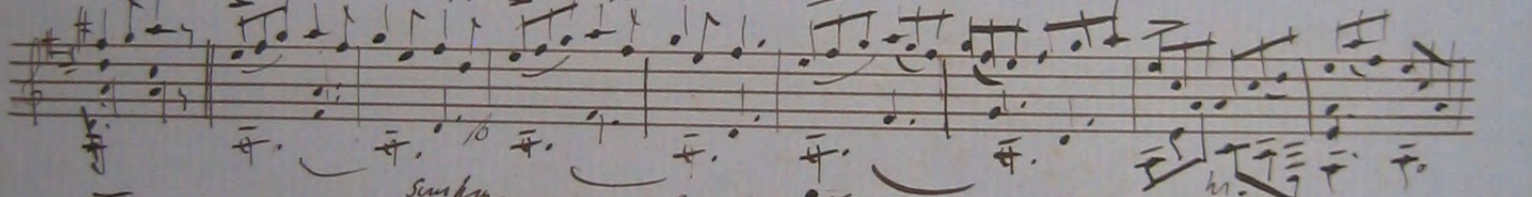
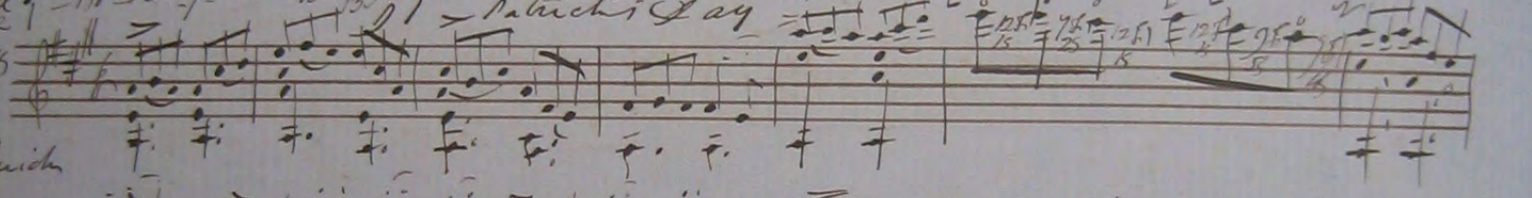
Mad. c = 14 2. Rev. 6 Ind. The really red girl was ancient, author & date unknown

Spinto  
Quick

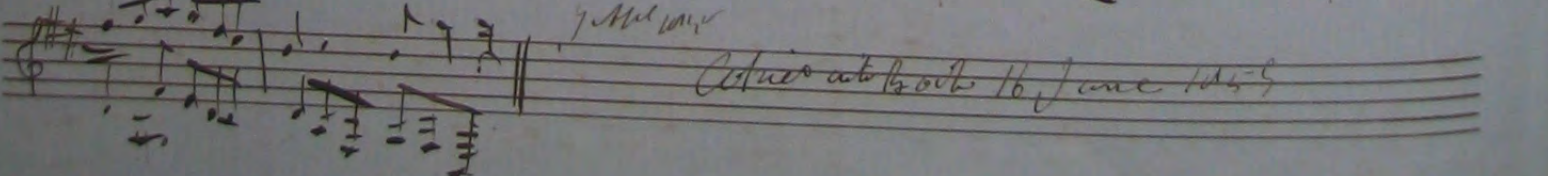
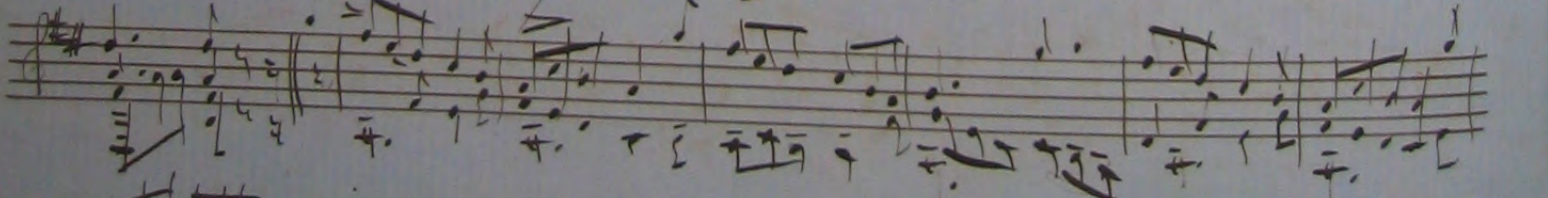
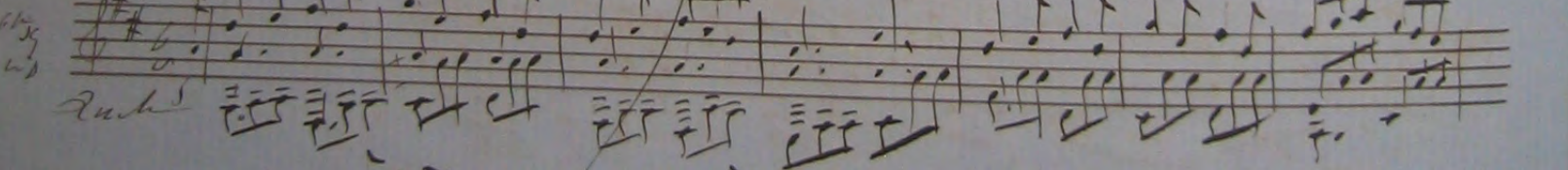


Mad. c = 14 2. Rev. 6 Ind. here  
13. 44  
40. 5

Quick



Mad. c = 100 = Rev. 12 Ind. here with the same boy ancient author & date unknown



Advised at book 16 June 1859



Mus. 7 = 120 Rev. 12. Indian 149

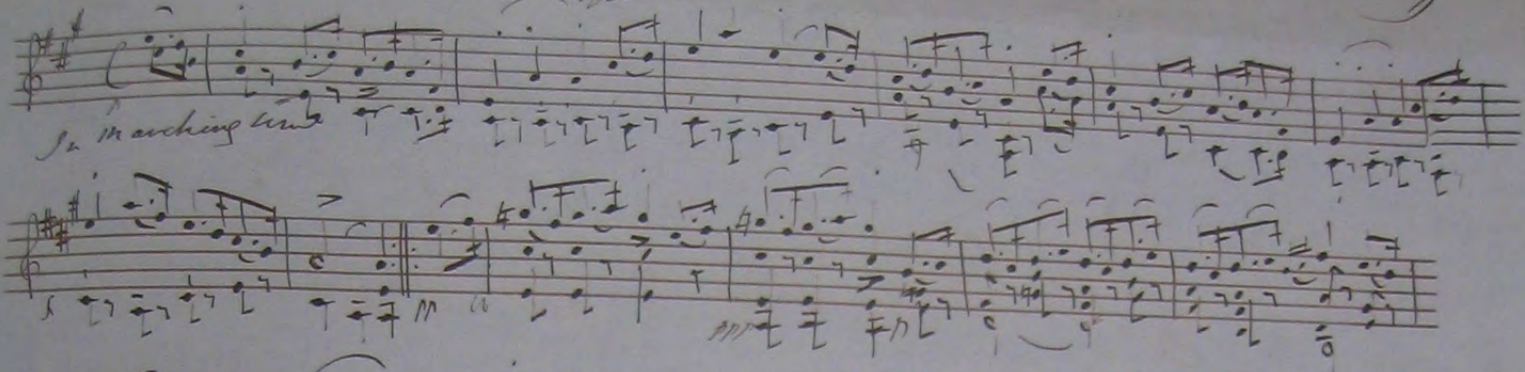
The Hilkung Tane

Heisket on

author and date unknown

here begin

Marching time



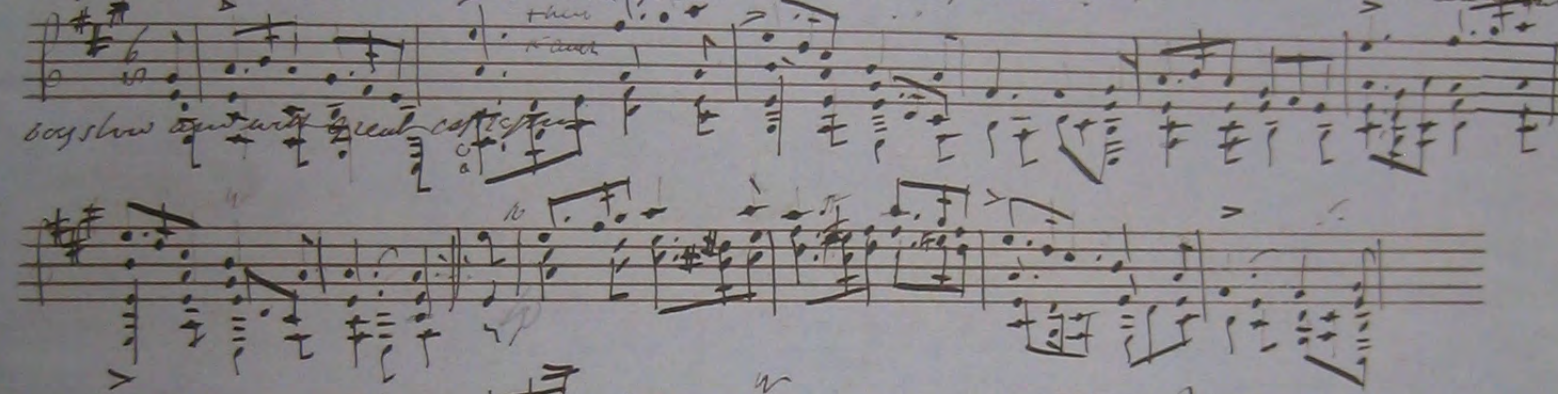
O the Hilkung Tane

Collected into book 15th Aug 1889

Mus. 7 = 60 Rev. 24 Indian

The gentle maiden boy ancient, author and date unknown

boys slow and with great expression



O the Hilkung Tane

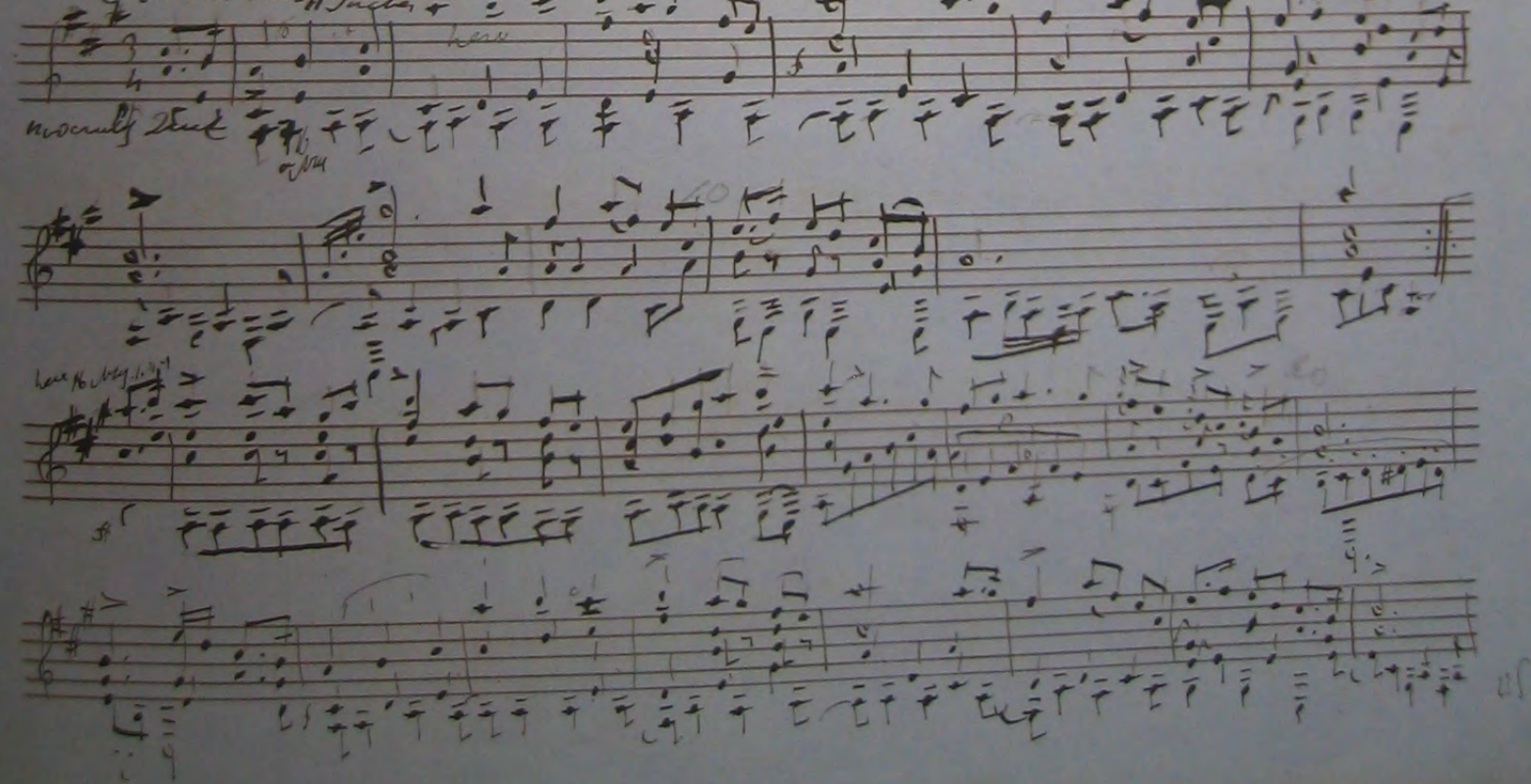
Collected into book 15th Aug 1889

Mus. 7 = 104 Rev. 11 Indian

Sit down and sing my prediction

boy ancient author and date unknown

musical score





Malin Sarge

9 April 1830  
written into book  
17 May 1830

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests. The lyrics "Lamentation of David for the sons of a reach" are written below the staff.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "Lamentation of David for the sons of a reach" are written below the staff. A handwritten note at the bottom reads: "This is perhaps the oldest piece in the collection. In the story of the death of the sons of a reach in which the lament is written, it is said that it was written by David for the sons of a reach." A date "9 April 1830" is written on the right.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "The Gail" are written below the staff.

Irish cry sung by a single voice in praise of the ocean

The Gail

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "The Gail" are written below the staff. A handwritten note at the bottom reads: "This is perhaps the oldest piece in the collection. In the story of the death of the sons of a reach in which the lament is written, it is said that it was written by David for the sons of a reach." A date "9 April 1830" is written on the right.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "The Gail" are written below the staff.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "The Gail" are written below the staff.



9 April 1850 Martha Loope Halling  
Copied into Books 10 June 1855

March 7 = 120 - 1st Ver. 1850

It's pretty to be in  
the merry

ballad airs

with a meter

1850

copied into Book 10 June 1855

March 10 = 120 - 1st Ver. 20 June 1855

The battle of Marston more in the time of oppression

10 April 1850

copied into Book 10 June 1855

March 10 = 120 - 1st Ver. 20 June 1855

1850

ossianic air

sung in the High Church of Scotland

presented by the late Sir John Schindler Bart

10 April 1850

copied into Book 20 June 1855

March 7 = 120 - 1st Ver. 1850

1850

Scott's Lamentation as originally published by R. B. Ross  
and the first Harp composition in 1844

In an ancient style  
Lamentation as first published

10

slower

and less finished

50



caption with photo 11 M/M

Slava 21 May 1953

Исчер

The Cat

author & date unknown

Chas. H. Lacey

$\text{Inad}^* = 52$  New: 59 inches      The M. Lachberr

and the Her author & Date <sup>author</sup> <sup>date</sup>

12. *Ab. 105*

Capriccio con Ph.

32nd Dec 1901

Paul. 9 = 120 Mr. S. Tucker. Scott's <sup>Arg</sup> argument for the Baco of Loughore in 1599

sooty tern

Saban 10/10/15  
10/10/15  
23 Oct 1915



Handwritten musical notation on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The staves are connected by a brace on the left.

Mus. Socy B. M. 1956

Mod. 1/2 = 16 - 18 - 20 A/10 The Pain in my heart

our ancient & noble

Chorus 1892  
1893

Disturbance in the air

Handwritten musical notation on five staves, continuing the piece. The notation is dense with notes and rests, showing complex rhythmic patterns. The staves are connected by a brace on the left.

Chorus 1892  
26 Oct. 1893

B. H. L. 1893



common Maori very ancient, author and date unknown  
Des: by S. J. Ours in 1700

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript is written in ink on aged paper.

Handwritten musical score for "Stille Nacht" (Silent Night) for voice and piano. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano. The music is in G major and 3/4 time. The piano part includes chords and arpeggiated figures. The score is handwritten and includes the title "Stille Nacht" and the tempo marking "And. 1st".

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The first staff contains the melody, and the second staff contains the accompaniment. The music is in 2/4 time, indicated by the "C" time signature. The key signature has one sharp (F#), indicating the key of D major. The melody begins with a treble clef and a key signature of one sharp. The accompaniment begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. There are handwritten annotations above the melody, including "125" and "65". The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.

Handwritten musical score for three staves. The top staff is labeled "Violino" and the bottom staff is labeled "Viola". The middle staff is labeled "cello". The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegro". The key signature is one sharp (F#). The time signature is 2/4. The score consists of a single system of music. The top staff (Violino) has a treble clef and a key signature of one sharp. The middle staff (cello) has a bass clef and a key signature of one sharp. The bottom staff (Viola) has a bass clef and a key signature of one sharp. The music is written in a handwritten style with various annotations and markings.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes a key signature change from F# to C major in the middle section. The lyrics "The Rose Tree" are written below the vocal staff. The score is written in ink on aged paper.

[illegible]

Bar 3  
Same  
Sonic  
as the air

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff contains the melody, featuring a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff contains the accompaniment, primarily consisting of chords. The lyrics 'The Rose Tree' are written below the bottom staff. The handwriting is in ink on aged, slightly yellowed paper.



Martin Löffelberg  
16th April 1850

Copied into Book 20 May 1850

Bein

1st set of along with me very ancient, author & date unknown

Quicker

1st set of along with me very ancient, author & date unknown

15th April 1850

26. Copied into Book 21 May

1st set of Black rise Band very ancient, author & date unknown

Little slow

16th April 1850 Martin Löffelberg

Copied into Book 21 May

2nd set of Black rise Band very ancient, author & date unknown

rather slow



Chorus and Solo 16 May

Hand 1: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
22 May 1905

Hand 2: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 3: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 4: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 5: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 6: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 7: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

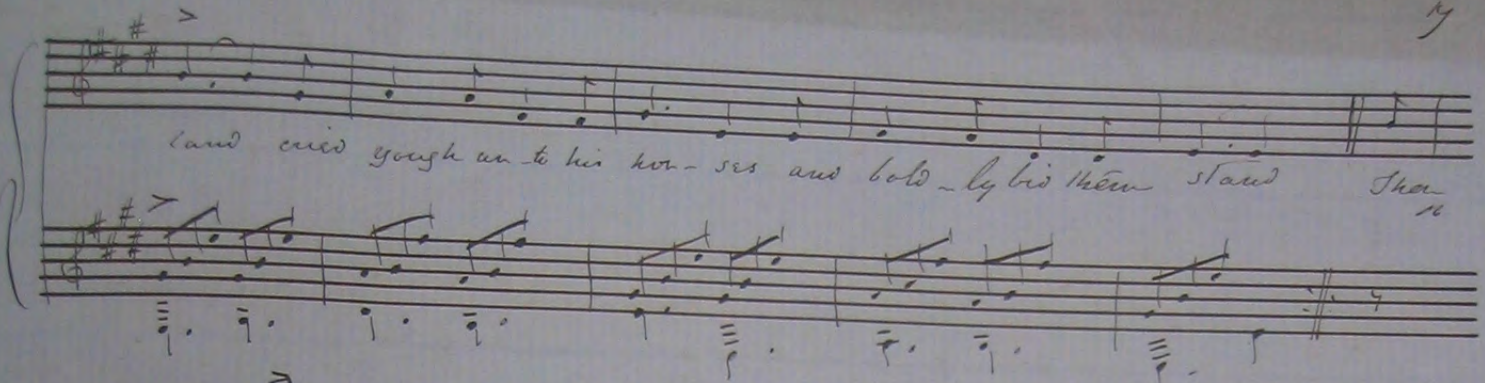
Hand 8: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

Hand 9: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905

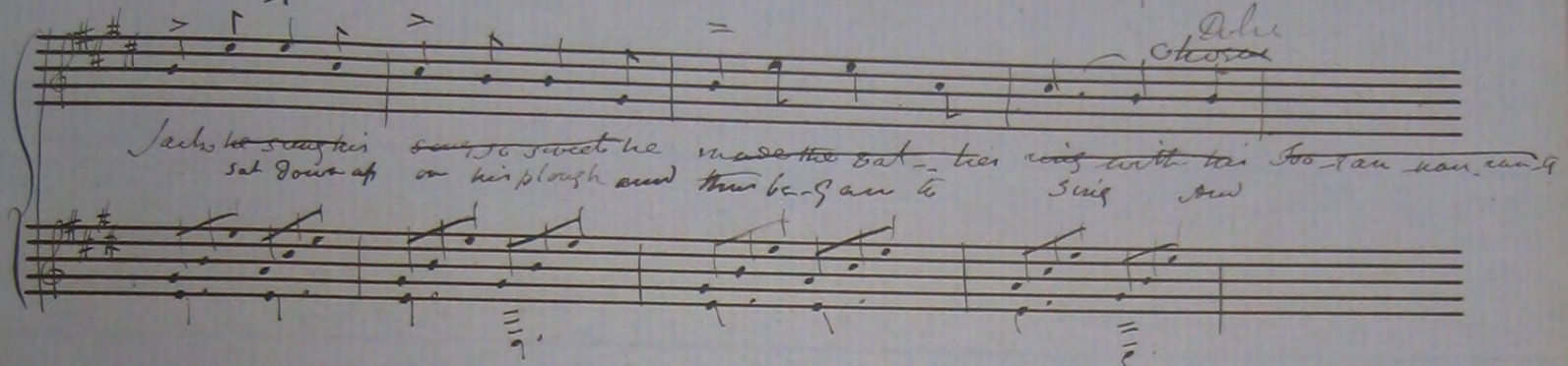
Hand 10: 1-100 - New 19 Dec 1905  
The young girl very much in  
a little while  
17 May 1905



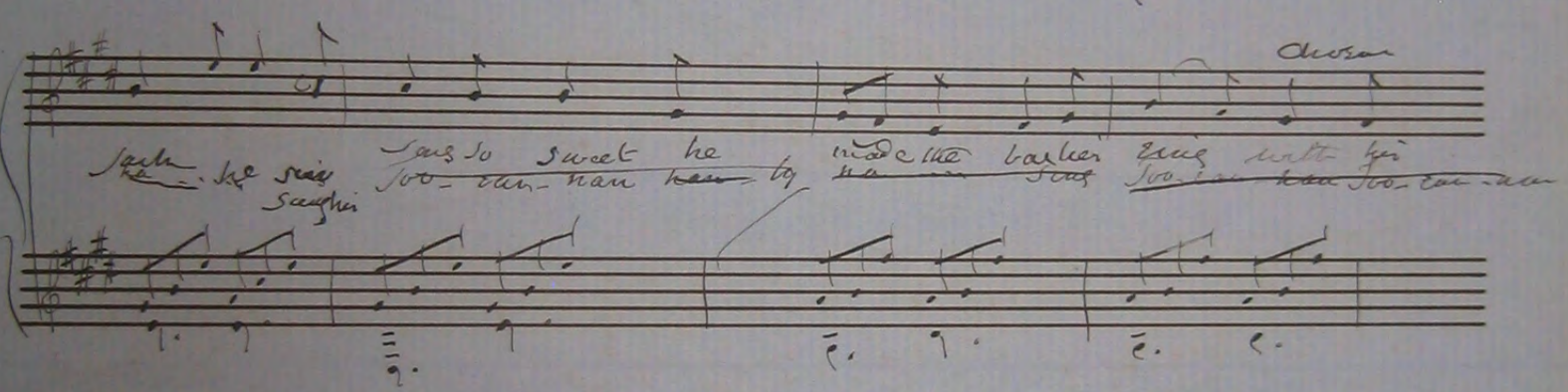
land cries yough an to his kor-ses and bold-ly his them stand



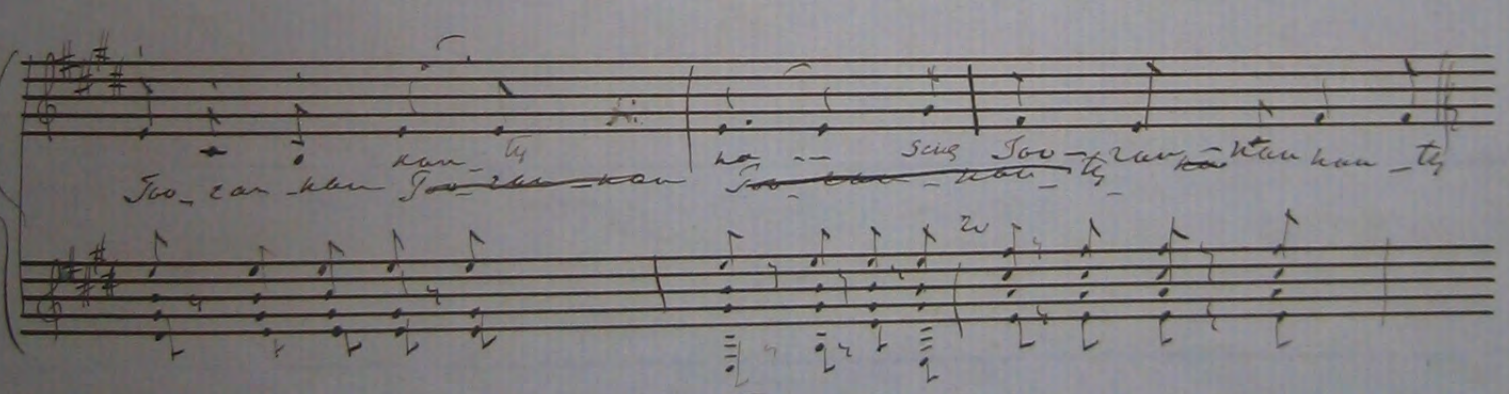
Chorus  
Jack he sang his song so sweet he made the bat-ter sing with his too-ran kan-ran  
sat down af on his plough and turn be-gan to sing and



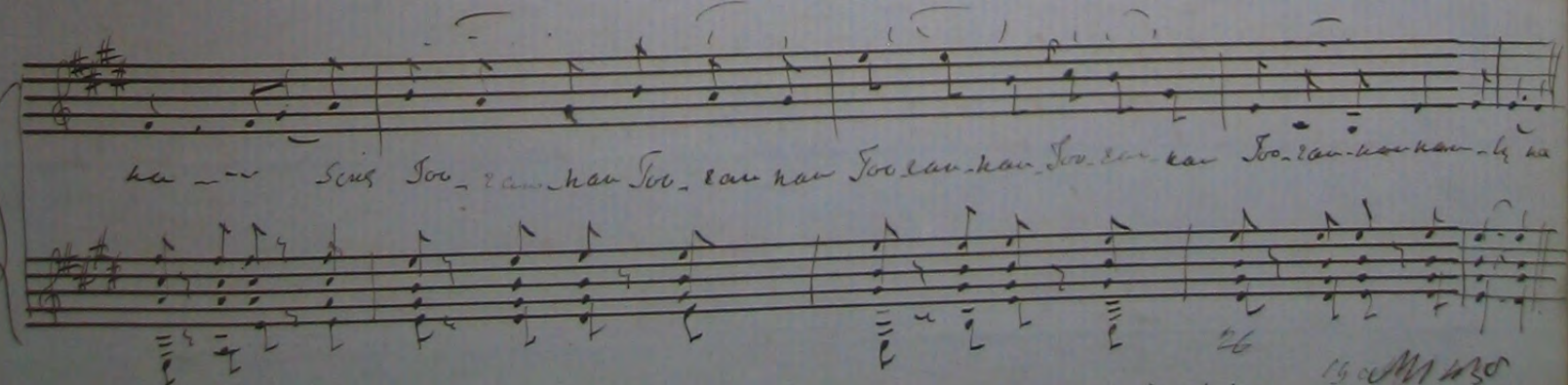
Chorus  
Jack he sang his song so sweet he made the bat-ter sing with his too-ran kan-ran  
sat down af on his plough and turn be-gan to sing and



too-ran kan-ran too-ran kan-ran too-ran kan-ran too-ran kan-ran



ha -- sing too-ran kan too-ran kan too-ran kan too-ran kan too-ran kan-ran-ly ha





Hand 7 = 72 - Pa. 24 <sup>Hand 26</sup> The Rock of the White Rocks - 609 ancient, author & date unknown

Hand 7 = 72 - Pa. 24 <sup>Hand 26</sup> The Rock of the White Rocks - 609 ancient, author & date unknown

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Hand 7 = 72 - Pa. 24 <sup>Hand 26</sup> The Rock of the White Rocks - 609 ancient, author & date unknown



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is annotated with handwritten text in various colors (black, red, blue, green). Key annotations include:

- Staff 1:** "21 Apr 1850" and "copied into Book 22 June 1851".
- Staff 2:** "mael: 1-12 1st: 15 2nd: 3/4 3rd: 1/2 4th: 1/4 5th: 1/8 6th: 1/16 7th: 1/32 8th: 1/64 9th: 1/128 10th: 1/256 11th: 1/512 12th: 1/1024 13th: 1/2048 14th: 1/4096 15th: 1/8192 16th: 1/16384 17th: 1/32768 18th: 1/65536 19th: 1/131072 20th: 1/262144 21st: 1/524288 22nd: 1/1048576 23rd: 1/2097152 24th: 1/4194304 25th: 1/8388608 26th: 1/16777216 27th: 1/33554432 28th: 1/67108864 29th: 1/134217728 30th: 1/268435456 31st: 1/536870912 32nd: 1/1073741824 33rd: 1/2147483648 34th: 1/4294967296 35th: 1/8589934592 36th: 1/17179869184 37th: 1/34359738368 38th: 1/68719476736 39th: 1/137438953472 40th: 1/274877906944 41st: 1/549755813888 42nd: 1/1099511627776 43rd: 1/2199023255552 44th: 1/4398046511104 45th: 1/8796093022208 46th: 1/17592186044416 47th: 1/35184372088832 48th: 1/70368744177664 49th: 1/140737488355328 50th: 1/281474976710656 51st: 1/562949953421312 52nd: 1/1125899906842624 53rd: 1/2251799813685248 54th: 1/4503599627370496 55th: 1/9007199254740992 56th: 1/18014398509481984 57th: 1/36028797018963968 58th: 1/72057594037927936 59th: 1/144115188075855872 60th: 1/288230376151711744 61st: 1/576460752303423488 62nd: 1/1152921504606846976 63rd: 1/2305843009213693952 64th: 1/4611686018427387904 65th: 1/9223372036854775808 66th: 1/18446744073709551616 67th: 1/36893488147419103232 68th: 1/73786976294838206464 69th: 1/147573952589676412928 70th: 1/295147905179352825856 71st: 1/590295810358705651712 72nd: 1/1180591620717411303424 73rd: 1/2361183241434822606848 74th: 1/4722366482869645213696 75th: 1/9444732965739290427392 76th: 1/18889465931478580854784 77th: 1/37778931862957161709568 78th: 1/75557863725914323419136 79th: 1/151115727451828646838272 80th: 1/302231454903657293676544 81st: 1/604462909807314587353088 82nd: 1/1208925819614629174706176 83rd: 1/2417851639229258349412352 84th: 1/4835703278458516698824704 85th: 1/9671406556917033397649408 86th: 1/19342813113834066795298816 87th: 1/38685626227668133590597632 88th: 1/77371252455336267181195264 89th: 1/154742504910672534362390528 90th: 1/309485009821345068724781056 91st: 1/618970019642690137449562112 92nd: 1/1237940039285380274899124224 93rd: 1/2475880078570760549798248448 94th: 1/4951760157141521099596496896 95th: 1/9903520314283042199192993792 96th: 1/19807040628566084398385987584 97th: 1/39614081257132168796771975168 98th: 1/79228162514264337593543950336 99th: 1/158456325028528675187087900672 100th: 1/316912650057057350374175801344 101st: 1/633825300114114700748351602688 102nd: 1/1267650600228229401496703205376 103rd: 1/2535301200456458802993406410752 104th: 1/5070602400912917605986812821504 105th: 1/10141204801825835211973625643008 106th: 1/20282409603651670423947251286016 107th: 1/40564819207303340847894502572032 108th: 1/81129638414606681695789005144064 109th: 1/162259276829213363391578010288128 110th: 1/324518553658426726783156020576256 111th: 1/649037107316853453566312041152512 112th: 1/1298074214633706907132624082305024 113th: 1/2596148429267413814265248164610048 114th: 1/5192296858534827628530496329220096 115th: 1/10384593717069655257060992658440192 116th: 1/20769187434139310514121985316880384 117th: 1/41538374868278621028243970633760768 118th: 1/83076749736557242056487941267521536 119th: 1/166153499473114484112975882535043072 120th: 1/332306998946228968225951765070086144 121st: 1/664613997892457936451903530140172288 122nd: 1/1329227995784915872903807060280344576 123rd: 1/2658455991569831745807614120560689152 124th: 1/5316911983139663491615228241121378304 125th: 1/10633823966279326983230456482242756608 126th: 1/21267647932558653966460912964485513216 127th: 1/42535295865117307932921825928971026432 128th: 1/85070591730234615865843651857942052864 129th: 1/170141183460469231731687303715884105728 130th: 1/340282366920938463463374607431768211456 131st: 1/680564733841876926926749214863536422912 132nd: 1/1361129467683753853853498429727072845824 133th: 1/2722258935367507707706996859454145691648 134th: 1/5444517870735015415413993718908291383296 135th: 1/10889035741470030830827987437816582766592 136th: 1/21778071482940061661655974875633165533184 137th: 1/43556142965880123323311949751266331066368 138th: 1/87112285931760246







Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The text "Handwritten musical score" is written vertically along the right side of the staves. The score is written in ink on aged, slightly yellowed paper.

12-  
Cadenza and Book 2, p. 117-118

Hand 1 = 120-130-140-150-160-170-180-190-200-210-220-230-240-250-260-270-280-290-300-310-320-330-340-350-360-370-380-390-400-410-420-430-440-450-460-470-480-490-500-510-520-530-540-550-560-570-580-590-600-610-620-630-640-650-660-670-680-690-700-710-720-730-740-750-760-770-780-790-800-810-820-830-840-850-860-870-880-890-900-910-920-930-940-950-960-970-980-990-1000-1010-1020-1030-1040-1050-1060-1070-1080-1090-1100-1110-1120-1130-1140-1150-1160-1170-1180-1190-1200-1210-1220-1230-1240-1250-1260-1270-1280-1290-1300-1310-1320-1330-1340-1350-1360-1370-1380-1390-1400-1410-1420-1430-1440-1450-1460-1470-1480-1490-1500-1510-1520-1530-1540-1550-1560-1570-1580-1590-1600-1610-1620-1630-1640-1650-1660-1670-1680-1690-1700-1710-1720-1730-1740-1750-1760-1770-1780-1790-1800-1810-1820-1830-1840-1850-1860-1870-1880-1890-1900-1910-1920-1930-1940-1950-1960-1970-1980-1990-2000-2010-2020-2030-2040-2050-2060-2070-2080-2090-2100-2110-2120-2130-2140-2150-2160-2170-2180-2190-2200-2210-2220-2230-2240-2250-2260-2270-2280-2290-2300-2310-2320-2330-2340-2350-2360-2370-2380-2390-2400-2410-2420-2430-2440-2450-2460-2470-2480-2490-2500-2510-2520-2530-2540-2550-2560-2570-2580-2590-2600-2610-2620-2630-2640-2650-2660-2670-2680-2690-2700-2710-2720-2730-2740-2750-2760-2770-2780-2790-2800-2810-2820-2830-2840-2850-2860-2870-2880-2890-2900-2910-2920-2930-2940-2950-2960-2970-2980-2990-3000-3010-3020-3030-3040-3050-3060-3070-3080-3090-3100-3110-3120-3130-3140-3150-3160-3170-3180-3190-3200-3210-3220-3230-3240-3250-3260-3270-3280-3290-3300-3310-3320-3330-3340-3350-3360-3370-3380-3390-3400-3410-3420-3430-3440-3450-3460-3470-3480-3490-3500-3510-3520-3530-3540-3550-3560-3570-3580-3590-3600-3610-3620-3630-3640-3650-3660-3670-3680-3690-3700-3710-3720-3730-3740-3750-3760-3770-3780-3790-3800-3810-3820-3830-3840-3850-3860-3870-3880-3890-3900-3910-3920-3930-3940-3950-3960-3970-3980-3990-4000-4010-4020-4030-4040-4050-4060-4070-4080-4090-4100-4110-4120-4130-4140-4150-4160-4170-4180-4190-4200-4210-4220-4230-4240-4250-4260-4270-4280-4290-4300-4310-4320-4330-4340-4350-4360-4370-4380-4390-4400-4410-4420-4430-4440-4450-4460-4470-4480-4490-4500-4510-4520-4530-4540-4550-4560-4570-4580-4590-4600-4610-4620-4630-4640-4650-4660-4670-4680-4690-4700-4710-4720-4730-4740-4750-4760-4770-4780-4790-4800-4810-4820-4830-4840-4850-4860-4870-4880-4890-4900-4910-4920-4930-4940-4950-4960-4970-4980-4990-5000-5010-5020-5030-5040-5050-5060-5070-5080-5090-5100-5110-5120-5130-5140-5150-5160-5170-5180-5190-5200-5210-5220-5230-5240-5250-5260-5270-5280-5290-5300-5310-5320-5330-5340-5350-5360-5370-5380-5390-5400-5410-5420-5430-5440-5450-5460-5470-5480-5490-5500-5510-5520-5530-5540-5550-5560-5570-5580-5590-5600-5610-5620-5630-5640-5650-5660-5670-5680-5690-5700-5710-5720-5730-5740-5750-5760-5770-5780-5790-5800-5810-5820-5830-5840-5850-5860-5870-5880-5890-5900-5910-5920-5930-5940-5950-5960-5970-5980-5990-6000-6010-6020-6030-6040-6050-6060-6070-6080-6090-6100-6110-6120-6130-6140-6150-6160-6170-6180-6190-6200-6210-6220-6230-6240-6250-6260-6270-6280-6290-6300-6310-6320-6330-6340-6350-6360-6370-6380-6390-6400-6410-6420-6430-6440-6450-6460-6470-6480-6490-6500-6510-6520-6530-6540-6550-6560-6570-6580-6590-6600-6610-6620-6630-6640-6650-6660-6670-6680-6690-6700-6710-6720-6730-6740-6750-6760-6770-6780-6790-6800-6810-6820-6830-6840-6850-6860-6870-6880-6890-6900-6910-6920-6930-6940-6950-6960-6970-6980-6990-7000-7010-7020-7030-7040-7050-7060-7070-7080-7090-7100-7110-7120-7130-7140-7150-7160-7170-7180-7190-7200-7210-7220-7230-7240-7250-7260-7270-7280-7290-7300-7310-7320-7330-7340-7350-7360-7370-7380-7390-7400-7410-7420-7430-7440-7450-7460-7470-7480-7490-7500-7510-7520-7530-7540-7550-7560-7570-7580-7590-7600-7610-7620-7630-7640-7650-7660-7670-7680-7690-7700-7710-7720-7730-7740-7750-7760-7770-7780-7790-7800-7810-7820-7830-7840-7850-7860-7870-7880-7890-7900-7910-7920-7930-7940-7950-7960-7970-7980-7990-8000-8010-8020-8030-8040-8050-8060-8070-8080-8090-8100-8110-8120-8130-8140-8150-8160-8170-8180-8190-8200-8210-8220-8230-8240-8250-8260-8270-8280-8290-8300-8310-8320-8330-8340-8350-8360-8370-8380-8390-8400-8410-8420-8430-8440-8450-8460-84

33 *scatoli*

Handwritten musical score for "23. Marche". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The notation is in a cursive, handwritten style. The piece is titled "23. Marche" at the bottom right.

Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. The text "Handwritten musical score" is written vertically along the right side of the staves. The date "23.11.18" is written at the bottom right.

off key it sounds like a  
surface tone

off key it sounds like a  
surface tone

Handwritten musical score on ten staves. The notation includes various notes, rests, and markings, possibly indicating a specific musical style or a study. The score is divided into two systems by a double bar line. The first system consists of the first five staves, and the second system consists of the remaining five staves. The notation includes various note values, rests, and some markings that could be figured bass or performance instructions. The handwriting is somewhat messy, and there are some corrections or erasures visible.

The poor little man's exclamation for the loss of his case  
(steal that of the Lord himself)

As I look out on a glorious morning  
I know the green <sup>to</sup> be covered in a lush look  
I know the land and give a great heart

The ladies that were at the party were Mrs. G. & Mrs. A. & Mrs. B. & Mrs. C. & Mrs. D. & Mrs. E. & Mrs. F. & Mrs. G. & Mrs. H. & Mrs. I. & Mrs. J. & Mrs. K. & Mrs. L. & Mrs. M. & Mrs. N. & Mrs. O. & Mrs. P. & Mrs. Q. & Mrs. R. & Mrs. S. & Mrs. T. & Mrs. U. & Mrs. V. & Mrs. W. & Mrs. X. & Mrs. Y. & Mrs. Z.

I may have been a member of the church

These women were a part of the life of  
 the time that we lived in the place.  
 She had the most beautiful of the  
 May 1916, the first of the year  
 from the time of the first of the year

1. books  
 2. ic. Books (thei eni the a uno  
 of a very rare ant. to the crew, spoken of  
 also spoken, called also of us for  
 steel, brought a boat with - there is  
 also called of us "Grua" & described as  
 Green from the



32

Mael 1 - 14 - 18 - 22 - 23

Passately great & loud

her  
sister

23 Mr  
copy with  
handwritten  
date

65 lines  
w/

Mael 7 = 14 - 18 - 22 - 23  
Lui Foster B. arke by C. arke

22

24 Mr 1848

copy with  
handwritten

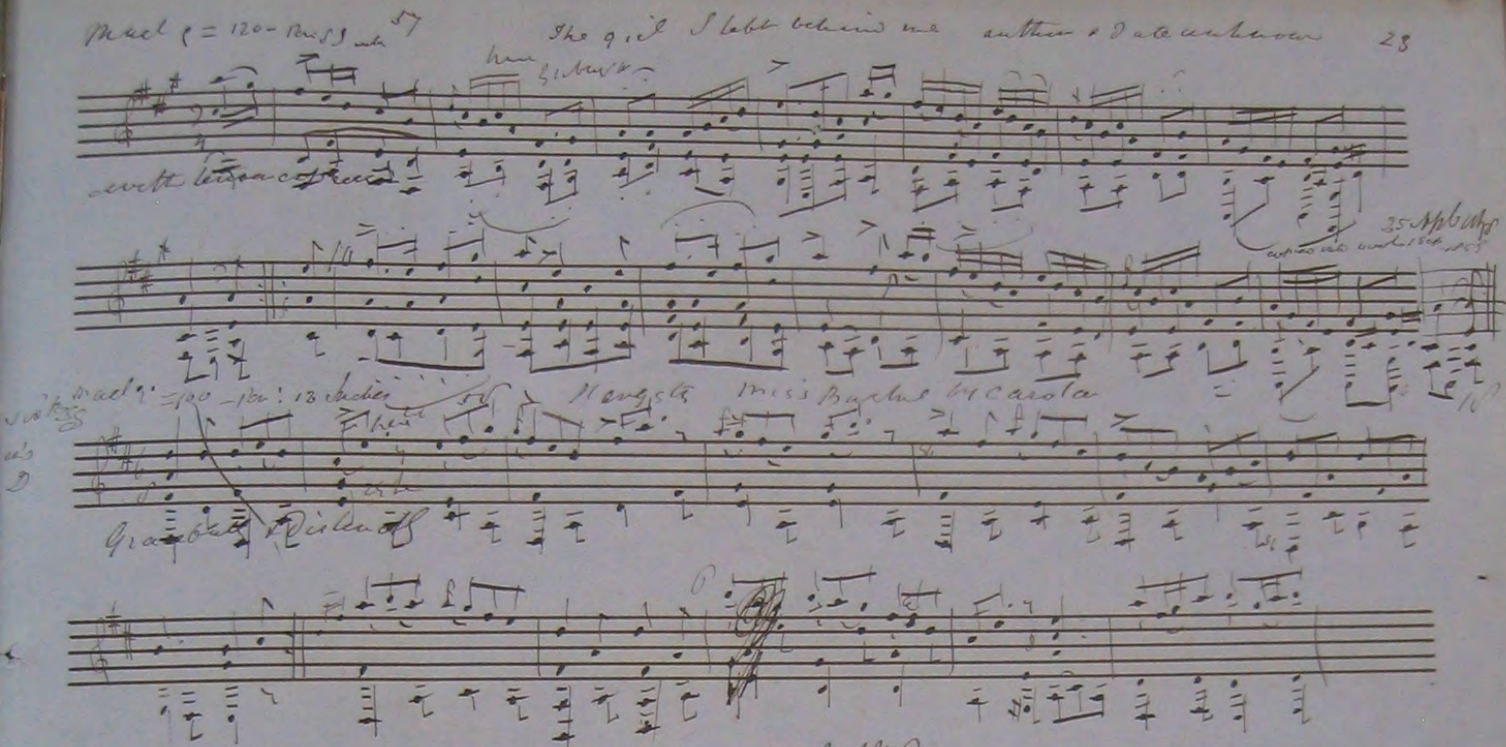
26 June  
1848



Max  $\rho = 120 - \text{Per } S_3$  meter <sup>57</sup>

The girl I left behind me another & I ate unknown

23



25 Apr 1950

collected 30 June 1958

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Mad. 11 = 100 - 100 - 100 - 100" is written above the first staff. The name "Jensens & Co. Copenhagen" is written below the first staff. The name "B. M. M. M. M." is written below the second staff. The date "Copenhagen 2nd Sep. 1876" is written at the bottom right.



11-2

A story told to a Friar came very ancient author  
and date unknown. Thobin, 1690

24 March 2 = 126 - Pen: S. In. 24

*cheerfully*

*unanimous*

*Sad*

*over him*

*cr: sake*

*Pen: 24. In. 24*

25 April 1850 Thobin

*at peace with God*

*3. 1850*

24 March 7-69. Pen: 24. In. 24

also told gentle murder very ancient, author & date unknown

*very slow & with great expression*

26 April 1850



Macl: 7 = 152 Per: 6 Inch 45 The Province of Royal by Carlon

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The tempo is marked "Macl: 7 = 152 Per: 6 Inch 45". The title is "The Province of Royal by Carlon". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. A handwritten note "26th Mar" is visible on the right side of the system.

Handwritten musical score for the second system, featuring multiple staves with notes and rests. The tempo is marked "Macl: 7 = 126 Per: 8 Inch 46". The title is "Grann weal - or Ma - Ma - Ma oag ancient author". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. A handwritten note "26th Mar" is visible on the right side of the system.

Handwritten musical score for the third system, featuring multiple staves with notes and rests. The tempo is marked "Macl: 7 = 100 Per: 10 Inch 46". The title is "Grann weal - or Ma - Ma - Ma oag ancient author". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. A handwritten note "26th Mar" is visible on the right side of the system.







Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "29. April 1851" is visible on the right side of the first staff.

Alausli Ruck o' Tounel

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "Mael = 120 per 1/2 inch" is visible at the top left. A handwritten note "29. April 1851" is visible on the right side of the first staff.

Alausli Ruck o' Tounel

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "Mael = 120 per 1/2 inch" is visible at the top left. A handwritten note "29. April 1851" is visible on the right side of the first staff.







Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "29. 11/10/81" is written on the right side of the second staff.

copied into Book  
DSB W38

Maundy Rush o' Tounal

Maundy = 120 per 10 inches

with Aug 10

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "20. 11/10/81" is written on the right side of the second staff.

copied into Book 10/11/81

30. 11/10/81

with Aug 10

Maundy = 120 per 10 inches

by Fanny Power by Carolus

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "30. 11/10/81" is written on the right side of the second staff.

copied into Book  
11/10/81



Handwritten musical score for 'Les Misérables'. The score is written on three staves. The top staff begins with the title 'Les Misérables' and the word 'héroïque'. The notation is complex, featuring many notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings like '30', '35', '40', '45', '50', '55', '60', '65', '70', '75', '80', '85', '90', '95', '100', '105', '110', '115', '120', '125', '130', '135', '140', '145', '150', '155', '160', '165', '170', '175', '180', '185', '190', '195', '200'. The score is written in a cursive, handwritten style.

Cortina 12 July 1955

Handwritten musical score for three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a tempo marking "Allegro" and a key signature of one sharp (F#). The second staff has a tempo marking "Moderato". The third staff has a tempo marking "Allegro". The score is written in a cursive, handwritten style.

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff begins with the tempo marking "Allegretto" and the key signature of one sharp (F#). The melody is written in a treble clef. The bottom staff provides the harmonic accompaniment, featuring a bass line with a treble clef and a bass line with a bass clef. The music is characterized by a simple, folk-like melody with a repeating eighth-note pattern in the accompaniment. The lyrics "The Rose Tree" are written in a cursive hand below the staves. The score is a single system, with the music ending with a double bar line.



ka

2nd May 1850

rehearsal

mael 7 = 150 - 160: 7/8

The white 13/16 shot very ancient, author 18th century 1851

author slow 1. 1851

author not  
book  
1851

2nd May 1850  
author not book  
1851

author

mael 2 = 120 - 130: 7/8

There was a young lady very ancient, author 18th century

author slow

author not book  
1851



82 Incl: 9 = 1st Ser: 10 Incls

bei tunc & an der

Jan 1898

Choray

4th May 1870 Capt. in victa B. 100/100

$\text{silts} \quad \text{made} = \frac{\text{new}}{\text{old}}$   $C' \text{ Dornell's in arch}$

*Lind. & Stygius*

4 mgarsir cokin ant buak yg lcl ant

6590 D. mod 2 = 100 - 100 = 12. 100

Die Länge + Breite = 1

5 May 1950

Apr 10 into Brook 20 July 1888



Hand 7 = 96 - No. 14 Luther  
 The Caves of Cars  
 author and date unknown 53

Handwritten musical score for three systems. The first system includes the title "The Caves of Cars" and the author "Luther". The notation is in a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second system continues the melody. The third system ends with a double bar line. There are some handwritten annotations in the margins, including "5 May 1870" and "2nd Edition Book 21st July 1870".

Hand 7 = 10 - No. 20 Luther  
 I do not believe  
 author & date unknown

Handwritten musical score for three systems. The first system includes the title "I do not believe" and the author "Luther". The notation is in a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second system continues the melody. The third system ends with a double bar line. There are some handwritten annotations in the margins, including "6 May 1870" and "Copied into Book 22 July 1870".

Hand 7 = 106 - No. 12 Mrs. J. O. Little Molly O.  
 very ancient, author & date unknown

Handwritten musical score for three systems. The first system includes the title "Little Molly O." and the author "Mrs. J. O. Little". The notation is in a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second system continues the melody. The third system ends with a double bar line. There are some handwritten annotations in the margins, including "7 May 1870" and "Copied into Book 22 July 1870".

Hand 7 = 96 - No. 14 Luther  
 I am a fisherman or a rough carver very ancient  
 author & date unknown

Handwritten musical score for three systems. The first system includes the title "I am a fisherman or a rough carver" and the author "Luther". The notation is in a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second system continues the melody. The third system ends with a double bar line. There are some handwritten annotations in the margins, including "6 May 1870".

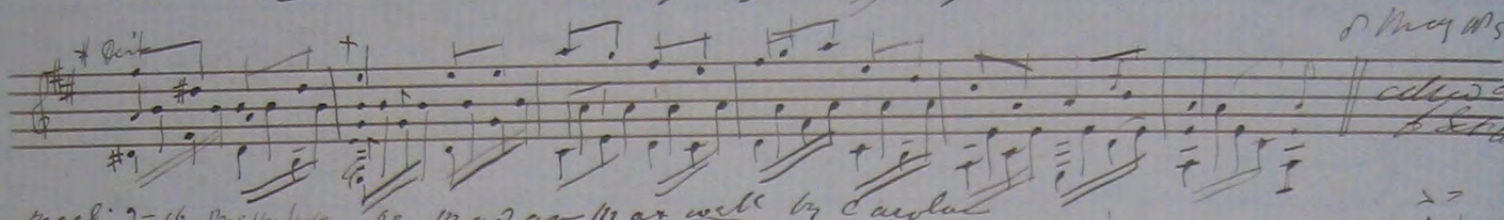


cross

1/2

allied into the

best of



of May 18

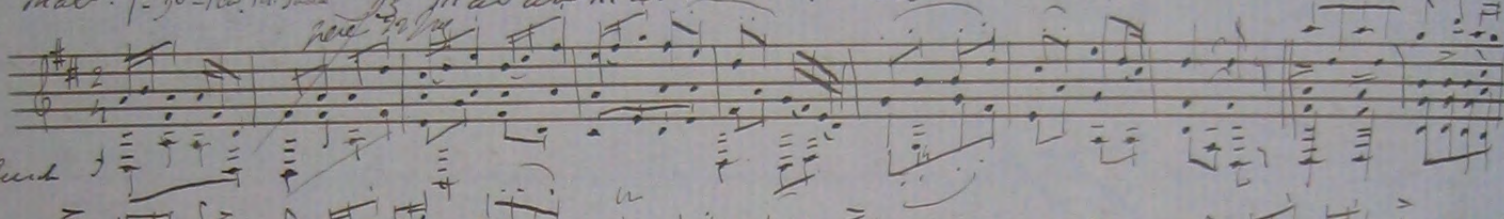
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to 1854

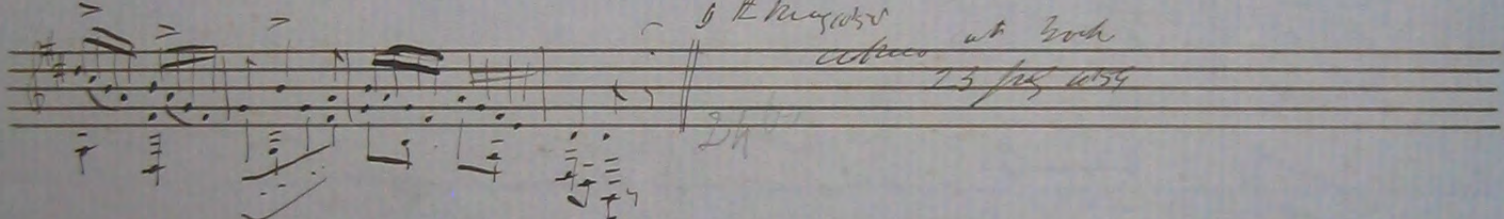
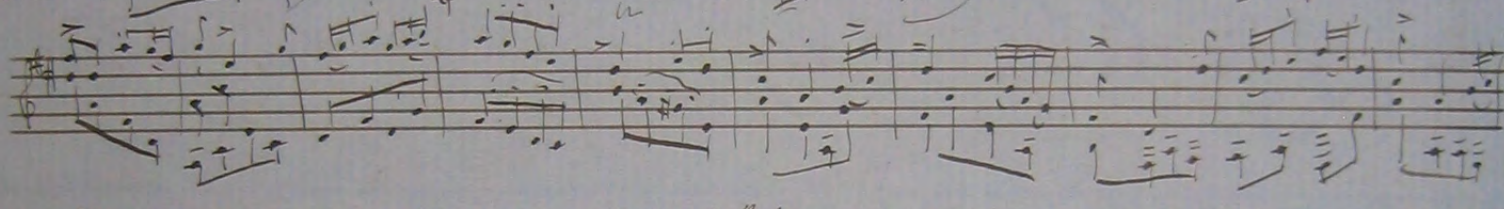
Macl: 7 = 96 - Per: 140 - Janda

6th May

as far as we can by Carolan



Quint



of the manuscript

at work

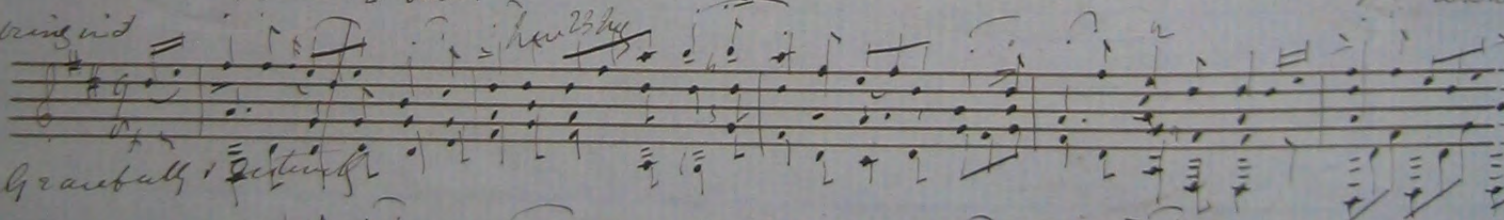
23 Feb 1854

24

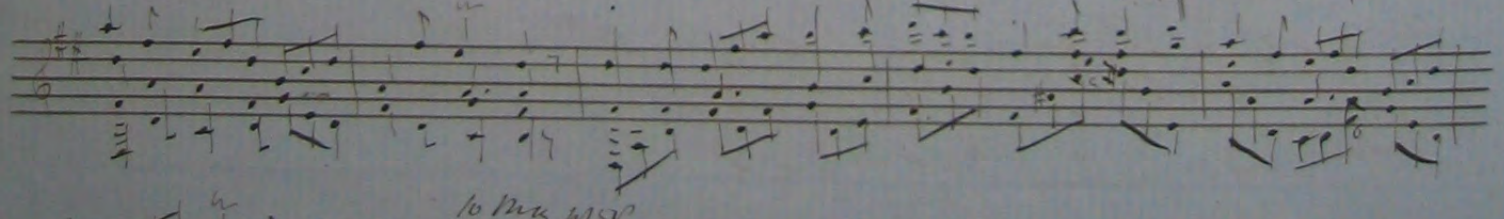
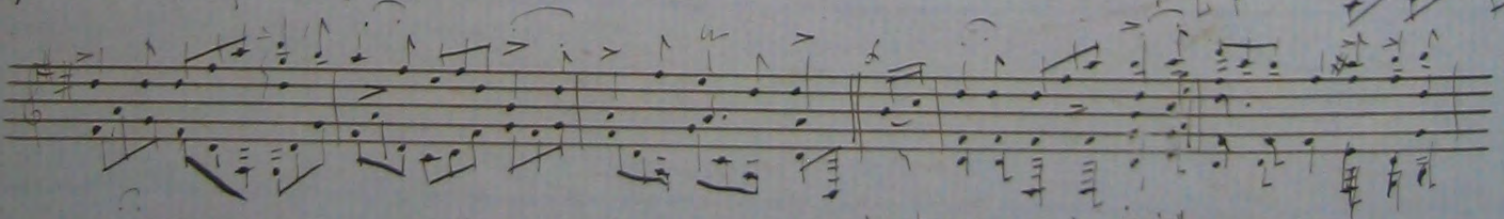
Macl 7. = Per: 20 - Janda 9 1/2 This is a pretty good set of my own very ancient author

with string in

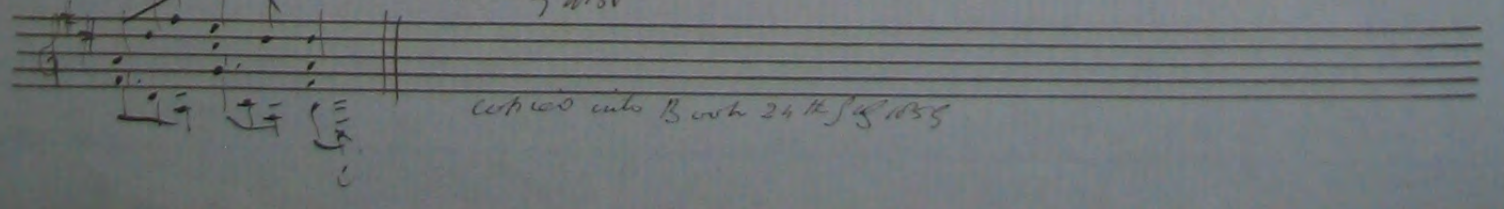
23 May



Grand ball



10 May 1854



copy into Book 24th Feb 1855



Scott's Standard

15

The little Swallow

very ancient, author & date unknown

35

Maest. 7 = 120 - Per. 10 inches

Handwritten musical score for "The little Swallow". The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century manuscript notation, with many notes, rests, and dynamic markings. There are several annotations in the margins, including "Tens of 8 in 120" and "very ancient, author & date unknown". The score ends with a double bar line and the word "Fin".

11/12/1850

Copied into Book 20 for 1859

Maest. 7 = 108 - Per. 10 inches

16

I am a poor candle boy very ancient author & date unknown

Scott's Standard

Placido 1

11/12/1850

Copied into Book 36 for 1859

Handwritten musical score for "I am a poor candle boy". The score is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century manuscript notation, with many notes, rests, and dynamic markings. There are several annotations in the margins, including "I am a poor candle boy very ancient author & date unknown" and "Copied into Book 36 for 1859".



36 *mas 7 = 10* *Per: 11* *Lucas per* *Rolls & on low* *109 on vent* *author & date unknown*

*In manuscript*

12/11/11 of 1050

10 *Copyrighted by* *1951*

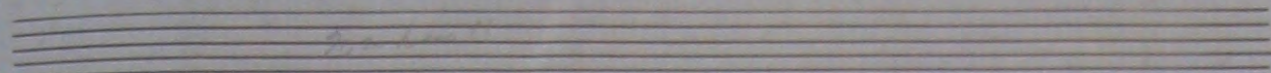
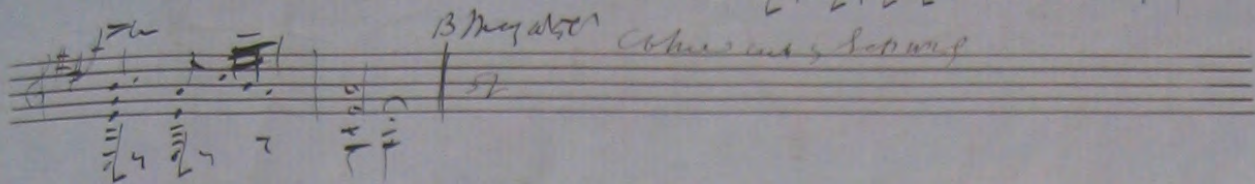
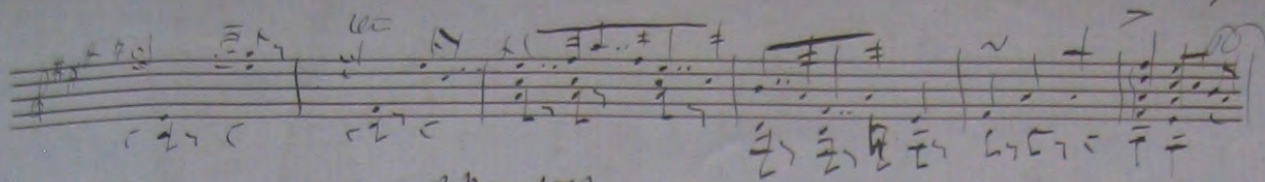
*Mad. 9 = 80 - Per: 16* *Lucas* *100* *When I am asleep, and I out waters me & again* *author & date unknown*

*Listen to the water, which*

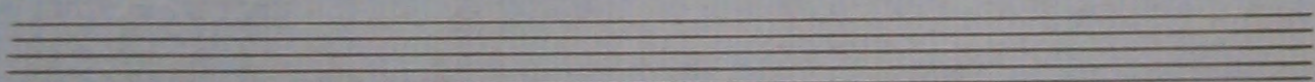
*when*

*30*





Handwritten musical score for a piece titled "The Garden". The notation is on three staves. Above the first staff, it says "Handwritten - 1st ending 185" and "The Garden". Above the second staff, it says "very ancient author & date unknown". Above the third staff, it says "Handwritten Copyist's work". The score includes various musical notations such as notes, rests, and accidentals. The number "16" is written at the bottom left of the third staff.



Handwritten musical score for a piece titled "The Garden". The notation is on three staves. Above the first staff, it says "Handwritten - 1st ending 185" and "The Garden". Above the second staff, it says "very ancient author & date unknown". Above the third staff, it says "Handwritten Copyist's work". The score includes various musical notations such as notes, rests, and accidentals. The number "16" is written at the bottom left of the third staff.



The cuckoo's note

author & date unknown

3rd March 7 = 100 per 110

12 notes

key of G

5th  
59.02

Luc 5

Handwritten musical score for 'The cuckoo's note'. It consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, somewhat abstract style with many beamed notes and rests. There are some annotations in the margins, including '5th 59.02' on the left and '12 notes' and 'key of G' above the first staff. The notation includes various note values, rests, and bar lines.

Adapted into Mark 30

5th  
59.02

March 7 = 120 per 112

112

March

author & date unknown

key of G

Luc 5

Handwritten musical score for 'March'. It consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, somewhat abstract style with many beamed notes and rests. There are some annotations in the margins, including '5th 59.02' on the left and '12 notes' and 'key of G' above the first staff. The notation includes various note values, rests, and bar lines.

Adapted into Mark 31



mod. 9 = 92. Per 15. Inche 11 3 The wild geese very ancient, author & date unknown 39

Handwritten musical score for "The wild geese". The score is written on ten staves. It includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in German, including "Halbes slow & staccato", "chorus", and "och home". The score is written in a cursive style.

Handwritten notes on the right margin: "makedon 17 May 1850 by copied with Book 1850 1851 1852"

122 Core En Derenik, or The Lamentation of 9 outlaws composed by Harry Scott

mod 7 - 10 - per - 10 - Inche 16 0 3 for Husses Baron of Galen

Handwritten musical score for "Core En Derenik". The score is written on two staves. It includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in German, including "Halbes slow & staccato". The score is written in a cursive style.

Handwritten notes on the left margin: "6 May 1850"



[illegible]

123 Ellen a roone boy ancient author & gate unknown  
varied by L. Jones in 1702

Maest: 1 = 80 - Pen = 20 Inches

442

Handwritten musical score on five staves, featuring various notes, rests, and dynamic markings such as 'Maest: 1 = 80 - Pen = 20 Inches' and '442'.



Handwritten musical score on three staves. The notation includes various notes, rests, and dynamic markings. The page number '91' is written in the top right corner. There are some handwritten annotations like '20 mg' and '1/2' on the right side of the staves.

Handwritten musical score on three staves. Above the first staff, there is a title: "Maid: 7 = 152 - Rubrics 124 Jackson's current book composed by Jackson about 1906". The notation includes various notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including "20 mg", "1/2", and "30".

Handwritten musical score on one staff. Above the staff, there is a title: "The busy Cuckoo 100 years old author & set unknown". The notation includes various notes, rests, and dynamic markings. There are some handwritten annotations like "here is a change" and "Cuckoo's 1st time".



2nd May 1850

copied into book 10 Feb 1855

no 129 The little bit for a very ancient author & date unknown

made 7 = 126 - Pen. & Indian

+ 688

9

with like 1850

566

Chorus

21st May 1850

566

made 7 = 116 - Pen. & Indian

136 The little bit author & date unknown

copied into book 10 Feb 1855

In a playful manner

21 May 1850

copied into book 10 Feb 1855

with like 1850

made 7 = 116 - Pen. & Indian

131 The little bit author & date unknown

21 May 1850

copied into book 10 Feb 1855



*March 2 = 116 Rev. 10 hns. The Broom & white & yellow very ancient author & date unknown* 13

*March 2 = 116 Rev. 10 hns. The Broom & white & yellow very ancient author & date unknown*

130 131 132

134

*March 1 = 117 Rev. 17 hns. Spinning Wheel Song very ancient, author & date unknown*

*March 1 = 117 Rev. 17 hns. Spinning Wheel Song very ancient, author & date unknown*

135 136

27 *up into hand 11 Sept 1861*

*March 2 = 116 Rev. 10 hns. Ploughman's Whistle very ancient, author & date unknown*

*March 2 = 116 Rev. 10 hns. Ploughman's Whistle very ancient, author & date unknown*

137 138



Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on a single staff, continuing the piece. Includes some handwritten annotations in the right margin.

Handwritten musical notation on a single staff. Includes the handwritten text "No 143 The Pharaoh on Wines Marks of ancient authors" and "Dale unknown" in the right margin.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff. Includes the handwritten text "No 144 O Meily" and "Lamentation very ancient, authors lost unknown" in the right margin.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff. Includes the handwritten text "23 day won" and "allis was the 13 Sep 1724" in the right margin.



No 1

Handwritten musical notation for No 1, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#).

Adrian with Bass  
16. August

No 2

Handwritten musical notation for No 2, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#).

Adrian Aug 1850

No 3

Handwritten musical notation for No 3, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#).

Adrian 12. Aug 1850

No 4

Handwritten musical notation for No 4, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#).

Adrian Aug 1850

No 5

Handwritten musical notation for No 5, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#).



26

copied 20 May 1957

Handwritten musical score for guitar and voice. The score consists of three systems of staves. The first system has a treble and bass staff for guitar, and a single staff for voice. The second system has a treble and bass staff for guitar, and a single staff for voice. The third system has a treble and bass staff for guitar, and a single staff for voice. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto'.

copied 21 May 1957

may

Handwritten musical score for guitar and voice. The score consists of two systems of staves. The first system has a treble and bass staff for guitar, and a single staff for voice. The second system has a treble and bass staff for guitar, and a single staff for voice. The music is in G major (one sharp) and 4/4 time.

copied 23 May 1957

Spanish chant

Sus-kon

Handwritten musical score for guitar and voice. The score consists of three systems of staves. The first system has a treble and bass staff for guitar, and a single staff for voice. The second system has a treble and bass staff for guitar, and a single staff for voice. The third system has a treble and bass staff for guitar, and a single staff for voice. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'The Andalusian'.

copied 28 May 1957

14th Aug 1957



Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals. There are some handwritten annotations in the right margin, including "Copia 25 Aug 1857".

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15th Sept 1857 Copies into book 29 by W.S.P.

6th Aug 57

Tara butara - Kinnorostany Song

gentle maid of Tassharong shall the warbling Bull's song be calling notes of

long for thee till the gleam of melody come the warm tide heats as a sea

16 Aug 1857

Fally blows the wind no voice  
Whisper and air and softness shall  
be on the lips of purest musicI see not then the parting day  
Wait not for the morn's pale rays  
Eyes like thine, or morn's lightBurst at the gloom of night  
Sing not then sweetest flower  
Noise and song of my flower

Copied 20 Aug 1857

Other blushing flowers around  
I see shall be the Bull's song



6th string in D

Bermundsey

arranged for the 4 violins by H. H.

1856

29th Oct 1856

copy 30th Oct 1856

Christmas

30th Oct 1856

copy 30th Oct 1856

6th string in D

Prise

Rome

Shuland

glia

31st Oct 1856

copy 1st Sep 1856

6th string in D

The hour of prayer

Hymn 176

1st Nov 1856

6th string in D

University

copy 21st Nov 1856

2nd Nov 1856

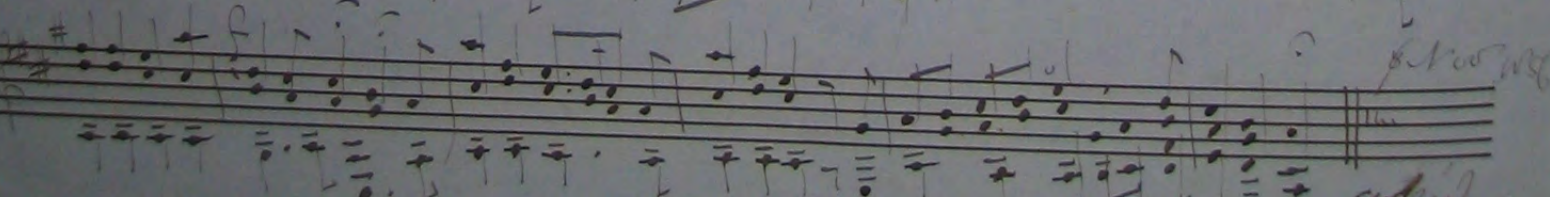
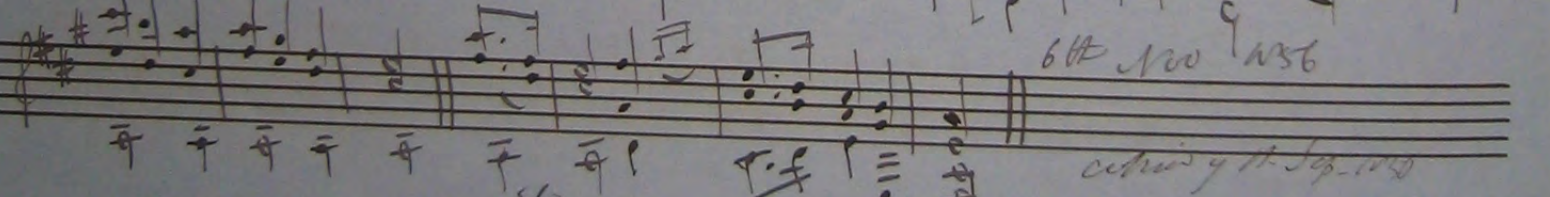
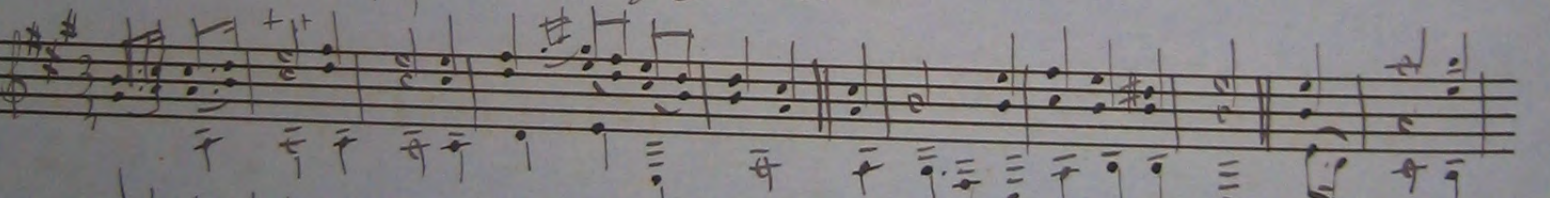
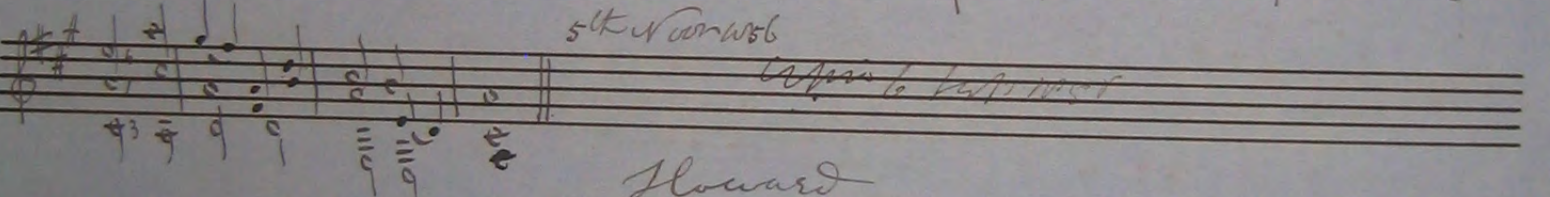
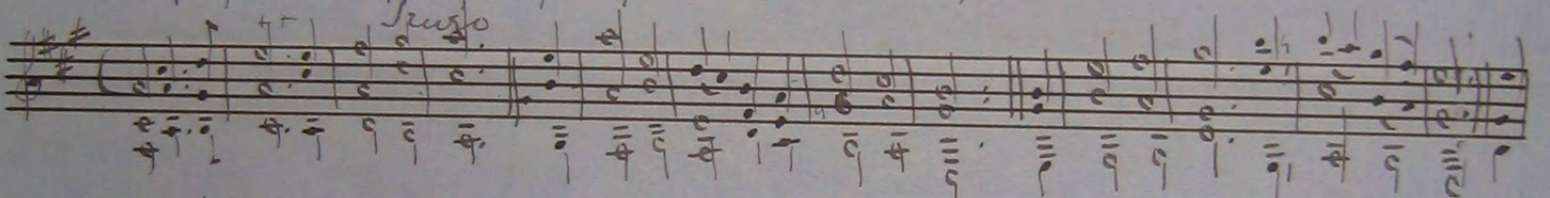
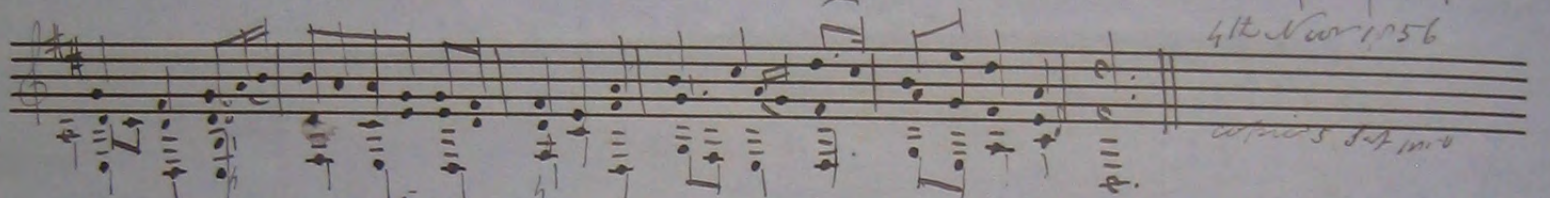
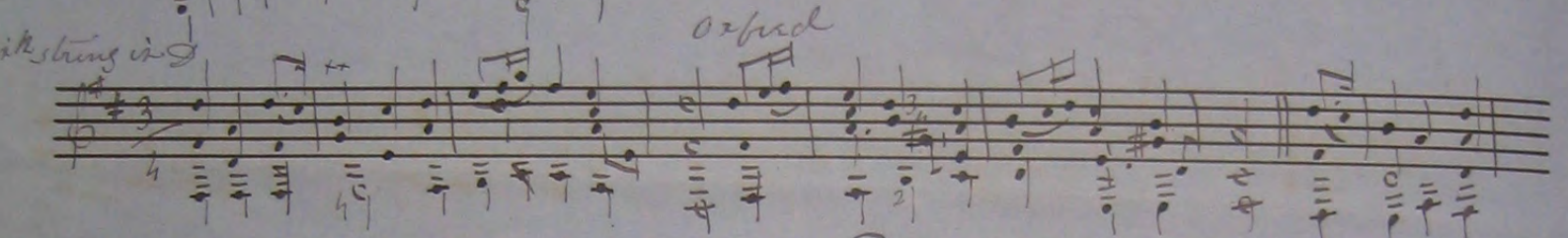
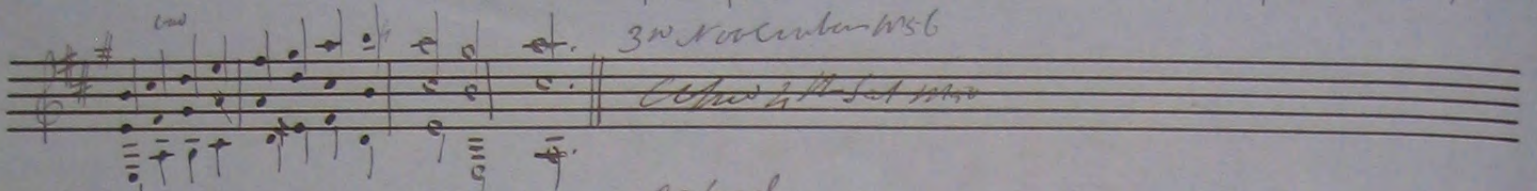
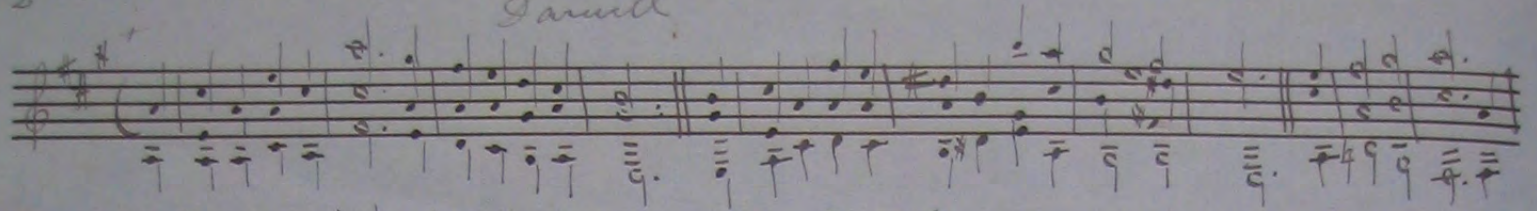
University

2nd Nov 1856

copy 3rd Sep 1856



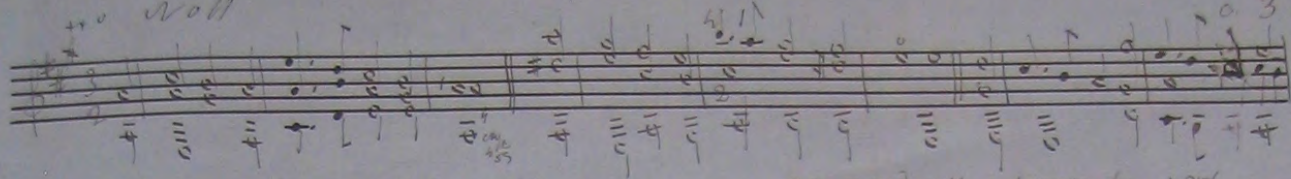
Darrell





Mount Ephraim

No 11

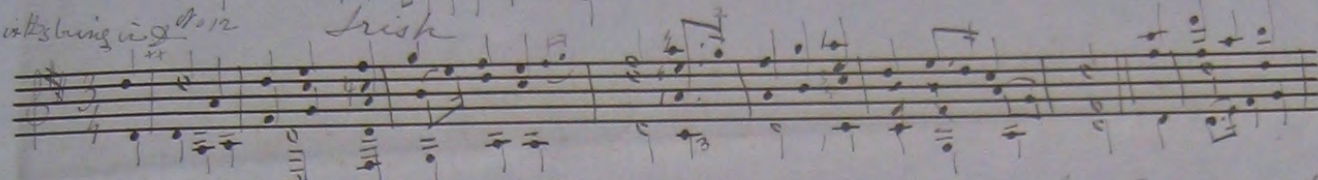


arranged 8th November 1856

Copied 11th September 1857

sixth string in 2

Irish

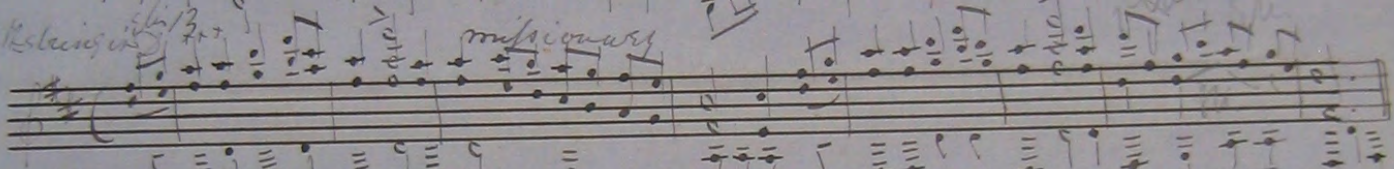


10th November 1856

Copied 10th September 1857

sixth string in 2

missionary



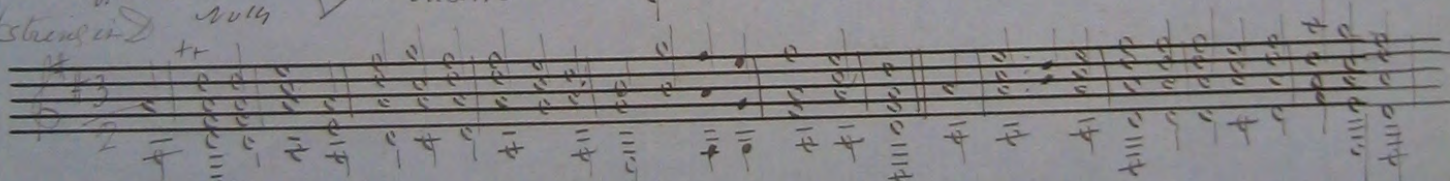
10th Nov 1856

Copied 11th September 1857

Salem

sixth string in 2

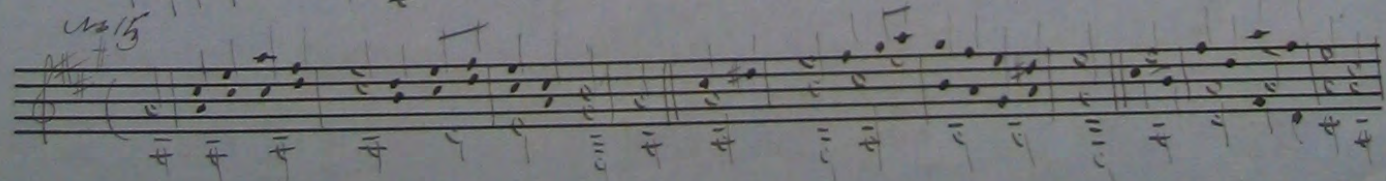
No 14



11th Nov 1856

Copied 12th September 1857

No 15



25



13th Nov 1856

Refugee at St. Peter's

16

Egypt

13th Nov 1856

Wm. 12. 1856

Refugee at St. Peter's

Asklep

St. Peter's 1856

St. Peter's

20 14th Nov 1856

Refugee at St. Peter's

Wm. 12. 1856

Asklep



5th Nov 1856  
Cephus 12 Sep 1854

5

in the string in

C. 12

ham

lyd

16th Nov 1856

12th Nov 1856

in the string in

Brightling

S. M.

17th Nov 1856

in the string in

micah

14th Nov 1856

18th Nov 1856

in the string in

Emperor's Army Band - Glorious 1856



Corn 1 and 2  
19th Nov 1856

nos. 1 and 2

20th Nov 1856

Corn 1 and 2

Beyans 1 and 2

21st Nov 1856

sixth string in D

no. 25 Frankfurt L. M. M. 126

22nd Nov 1856

sixth string in D

Chant bouquet au Jean Baptiste dans la prison à cette l'acte



in and quiet  
1. 4.

23<sup>rd</sup> November 1856

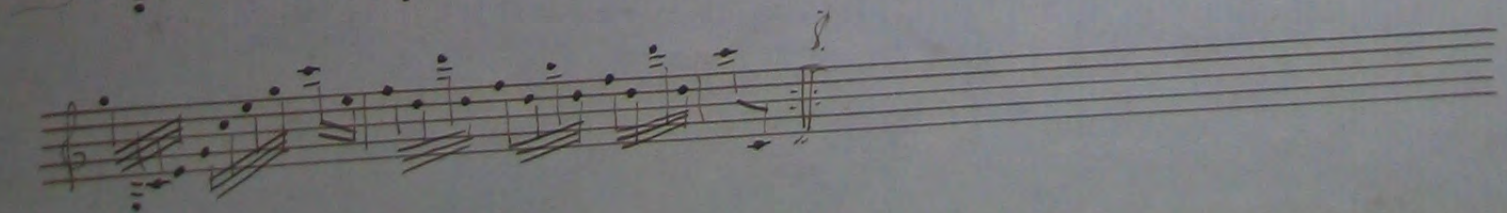
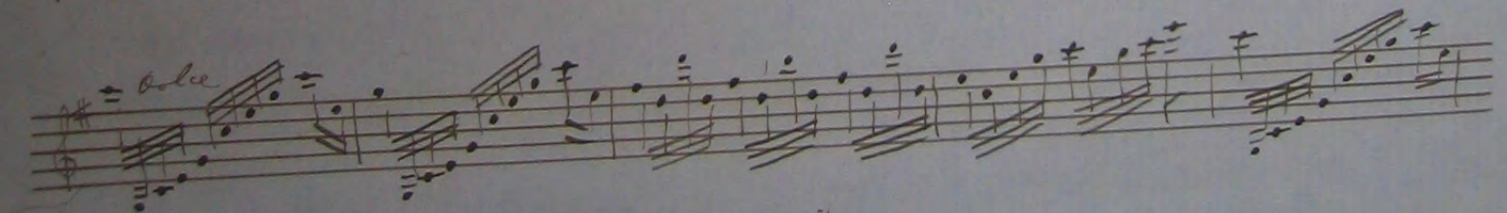
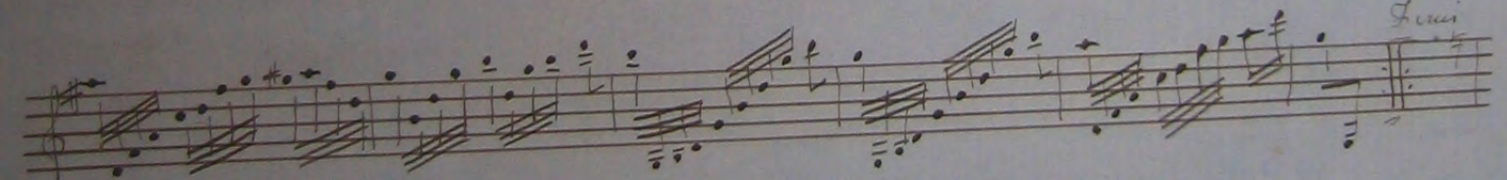
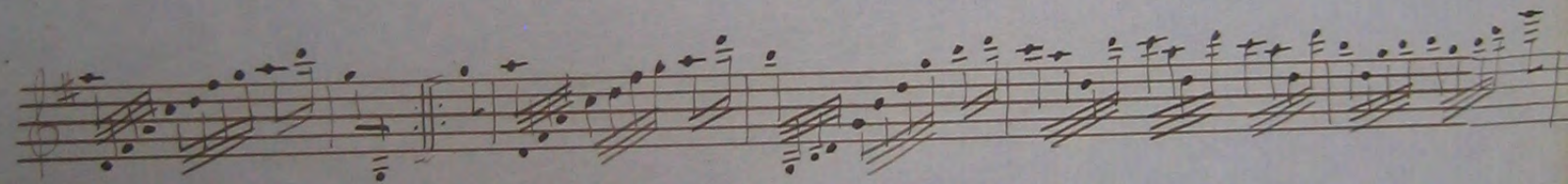
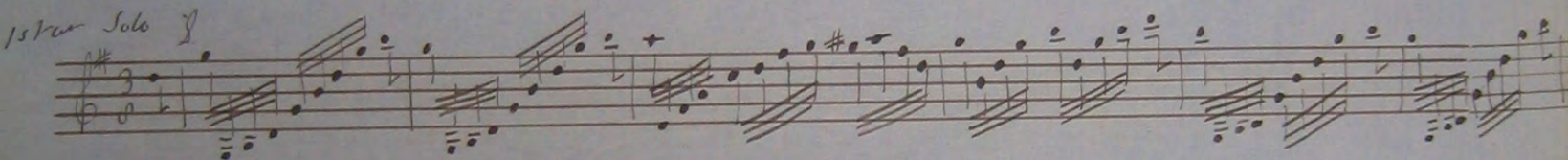
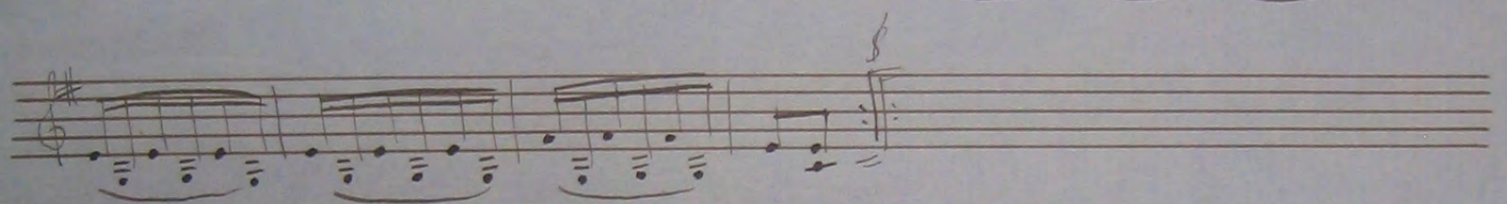
The first system consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a group of notes beamed together and a measure with a fermata. The middle staff also starts with a treble clef and a key signature of one sharp, featuring a series of notes and rests. The bottom staff begins with a bass clef and a key signature of one sharp, containing notes and rests. The second system continues the musical notation across three staves, with the top staff ending with a double bar line. The third system also spans three staves, with the top staff ending with a double bar line. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

24<sup>th</sup> Nov 1856

Four empty musical staves are located at the bottom of the page, arranged in two pairs of two staves each. They are blank, with no notation or markings.



*over*  
The Bogar waltz with variations for Flute and guitar  
dedicated to his friend Capt. Douglas by  
J. S. B.





2<sup>nd</sup> Bar

Handwritten musical notation for the first system, consisting of four staves. The notation is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. The first staff has a '2' and a '3' above it. The second staff has a '1' above it. The third staff has a '2' above it. The fourth staff has a '3' above it. The system ends with a double bar line and repeat dots.

36<sup>th</sup> Bar

*obere Register besser I. Hand zu über*

Handwritten musical notation for the second system, consisting of four staves. The notation is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. The first staff has a '3' above it. The second staff has a '1' above it. The third staff has a '2' above it. The fourth staff has a '3' above it. The system ends with a double bar line and repeat dots.

4<sup>th</sup> Bar

Handwritten musical notation for the third system, consisting of two staves. The notation is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. The first staff has a '3' above it. The second staff has a '1' above it. The system ends with a double bar line and repeat dots.

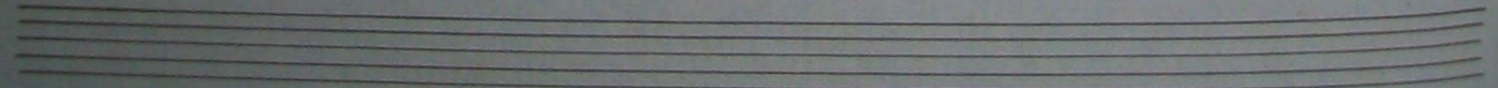
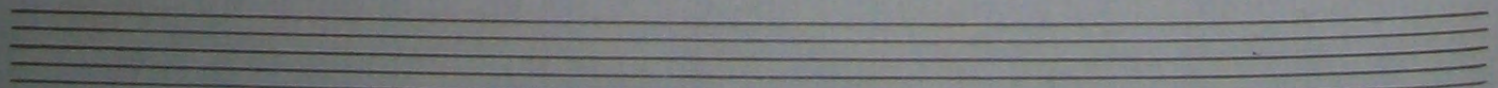
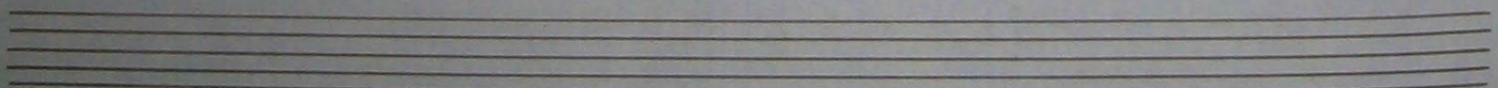
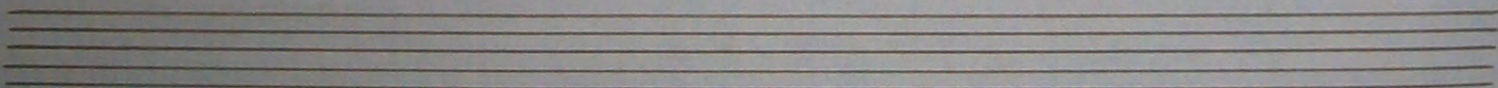
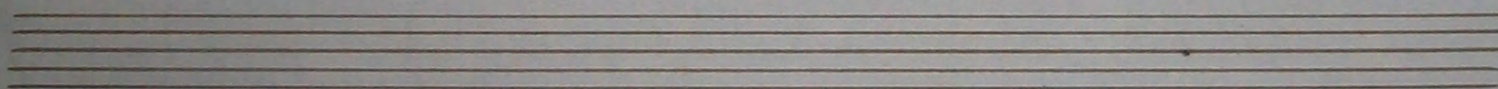
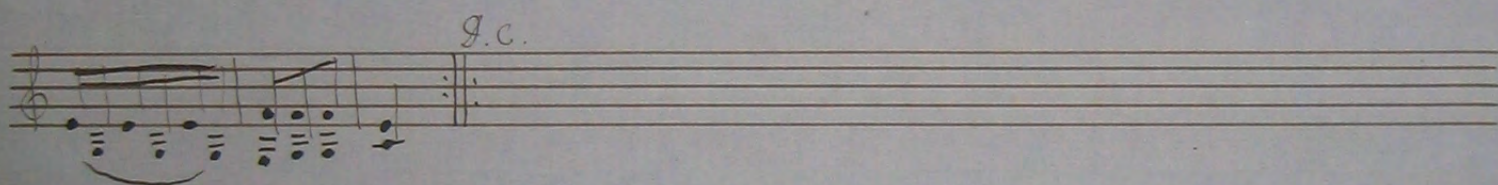
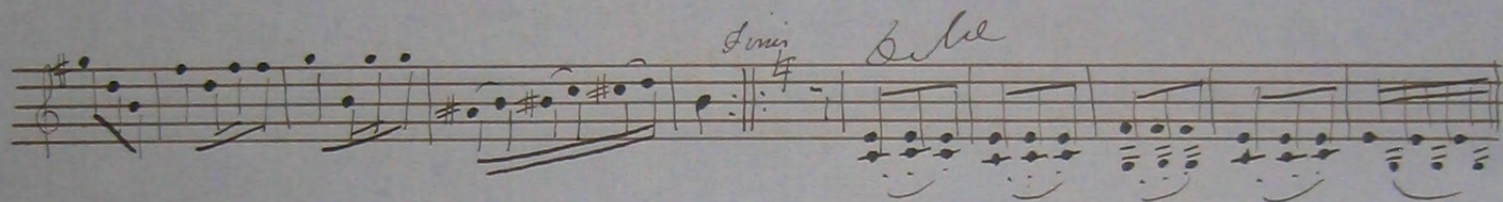
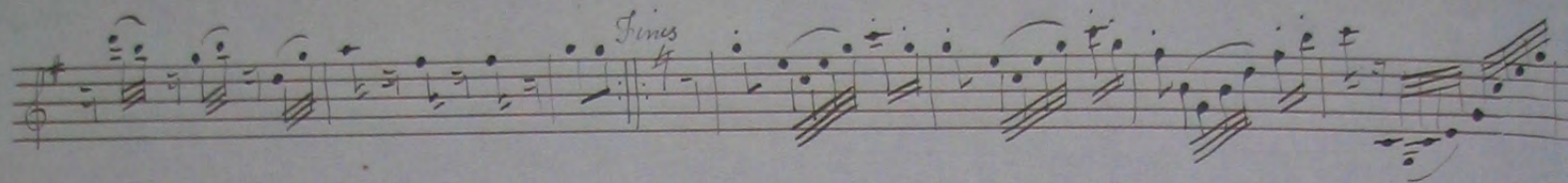


Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "Tutti" is visible above the third staff, and "slow volume for oboe" is written below it.

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "Tutti" is visible above the third staff.

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings. A handwritten note "6th Bar" is visible above the first staff.







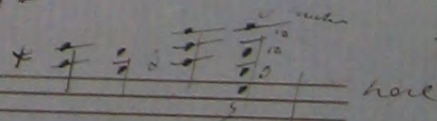
La mapan Dr. n. 10

am p<sup>ro</sup> mod<sup>est</sup>ate



for no harm can be made except at this point

it is that the harmonic of 4<sup>th</sup> frets are the same as those at the 9<sup>th</sup> fret as it enables you to make thirds with ease as for instance +





was extracted from Les humeurs of 20 from his six capricios, whence he writes C as I always do! The actual sounds of which he cut out the harmonies.

appearance - The frets are indicated by fig. nos above & then strings in lute to name below - Now I should not require any fig. nos at all because on lutes etc. this I see at once the double notes must be played at 9-7 & 12-11 frets and etc.

is all quite easy to play by merely keeping first finger over 7th fret 2nd finger over 9th fret and 4th finger over 12th fret as for as ample for these 3 chords

B

Solutio

The notes indicate the strings and the fig. nos frets

Chord 1

Chord 2

Chord 3

Chord 4

Chord 5

Chord 6

Chord 7

Chord 8

Chord 9

Chord 10

Chord 11

Chord 12

Taken from Andrew Peterson guitar school part 67

C

Chord 1

Chord 2

Chord 3

Chord 4

Chord 5

Chord 6

Chord 7

Chord 8

Chord 9

Chord 10

Chord 11

Chord 12

on playing over the above it is observable that the 5th string is more throughout the whole

at the 5th & 12th frets of 1st & 6th strings and also the 10th is made at 4th & 5th & same strings whereas the same 5th at the 2nd bar of the 2nd time is played on the 6th for D and the A is also played at 7th fret of 1st string instead of 5th







# A little exercise for 2nd showing pattern in D

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals, with some notes marked with numbers (e.g., 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, 102, 105, 108, 111, 114, 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156, 159, 162, 165, 168, 171, 174, 177, 180, 183, 186, 189, 192, 195, 198, 201, 204, 207, 210, 213, 216, 219, 222, 225, 228, 231, 234, 237, 240, 243, 246, 249, 252, 255, 258, 261, 264, 267, 270, 273, 276, 279, 282, 285, 288, 291, 294, 297, 300, 303, 306, 309, 312, 315, 318, 321, 324, 327, 330, 333, 336, 339, 342, 345, 348, 351, 354, 357, 360, 363, 366, 369, 372, 375, 378, 381, 384, 387, 390, 393, 396, 399, 402, 405, 408, 411, 414, 417, 420, 423, 426, 429, 432, 435, 438, 441, 444, 447, 450, 453, 456, 459, 462, 465, 468, 471, 474, 477, 480, 483, 486, 489, 492, 495, 498, 501, 504, 507, 510, 513, 516, 519, 522, 525, 528, 531, 534, 537, 540, 543, 546, 549, 552, 555, 558, 561, 564, 567, 570, 573, 576, 579, 582, 585, 588, 591, 594, 597, 600, 603, 606, 609, 612, 615, 618, 621, 624, 627, 630, 633, 636, 639, 642, 645, 648, 651, 654, 657, 660, 663, 666, 669, 672, 675, 678, 681, 684, 687, 690, 693, 696, 699, 702, 705, 708, 711, 714, 717, 720, 723, 726, 729, 732, 735, 738, 741, 744, 747, 750, 753, 756, 759, 762, 765, 768, 771, 774, 777, 780, 783, 786, 789, 792, 795, 798, 801, 804, 807, 810, 813, 816, 819, 822, 825, 828, 831, 834, 837, 840, 843, 846, 849, 852, 855, 858, 861, 864, 867, 870, 873, 876, 879, 882, 885, 888, 891, 894, 897, 900, 903, 906, 909, 912, 915, 918, 921, 924, 927, 930, 933, 936, 939, 942, 945, 948, 951, 954, 957, 960, 963, 966, 969, 972, 975, 978, 981, 984, 987, 990, 993, 996, 999, 1002, 1005, 1008, 1011, 1014, 1017, 1020, 1023, 1026, 1029, 1032, 1035, 1038, 1041, 1044, 1047, 1050, 1053, 1056, 1059, 1062, 1065, 1068, 1071, 1074, 1077, 1080, 1083, 1086, 1089, 1092, 1095, 1098, 1101, 1104, 1107, 1110, 1113, 1116, 1119, 1122, 1125, 1128, 1131, 1134, 1137, 1140, 1143, 1146, 1149, 1152, 1155, 1158, 1161, 1164, 1167, 1170, 1173, 1176, 1179, 1182, 1185, 1188, 1191, 1194, 1197, 1200, 1203, 1206, 1209, 1212, 1215, 1218, 1221, 1224, 1227, 1230, 1233, 1236, 1239, 1242, 1245, 1248, 1251, 1254, 1257, 1260, 1263, 1266, 1269, 1272, 1275, 1278, 1281, 1284, 1287, 1290, 1293, 1296, 1299, 1302, 1305, 1308, 1311, 1314, 1317, 1320, 1323, 1326, 1329, 1332, 1335, 1338, 1341, 1344, 1347, 1350, 1353, 1356, 1359, 1362, 1365, 1368, 1371, 1374, 1377, 1380, 1383, 1386, 1389, 1392, 1395, 1398, 1401, 1404, 1407, 1410, 1413, 1416, 1419, 1422, 1425, 1428, 1431, 1434, 1437, 1440, 1443, 1446, 1449, 1452, 1455, 1458, 1461, 1464, 1467, 1470, 1473, 1476, 1479, 1482, 1485, 1488, 1491, 1494, 1497, 1500, 1503, 1506, 1509, 1512, 1515, 1518, 1521, 1524, 1527, 1530, 1533, 1536, 1539, 1542, 1545, 1548, 1551, 1554, 1557, 1560, 1563, 1566, 1569, 1572, 1575, 1578, 1581, 1584, 1587, 1590, 1593, 1596, 1599, 1602, 1605, 1608, 1611, 1614, 1617, 1620, 1623, 1626, 1629, 1632, 1635, 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