

No.1.

## TAB.I.

Noz.

No.3.

Müst du wachen wingtne Unruhe

No.5.

No.4.

No.6.

Müst du wachen wingtne Unruhe zu Hoffnung füllbar

flüstu müst du flüstu du müst du füllbar flüstu.

No.8.

No.9.

*TAB. II.*

No. 10.

No. 11.

No. 12.

No. 13.

TAB. III.

No. 15.

Handwritten musical score for two staves. Staff 1 (top) starts in G major (two sharps), changes to E major (one sharp), then to C major (no sharps or flats). Staff 2 (bottom) starts in G major, changes to E major, then to C major. Measures include eighth and sixteenth note patterns.

No. 14.

Handwritten musical score for two staves. Staff 1 (top) starts in E major (one sharp), changes to C major (no sharps or flats), then to G major (one sharp). Staff 2 (bottom) starts in E major, changes to C major, then to G major. Measures include eighth and sixteenth note patterns.

No. 16.

Handwritten musical score for two staves. Staff 1 (top) starts in E major (one sharp), changes to C major (no sharps or flats), then to G major (one sharp). Staff 2 (bottom) starts in E major, changes to C major, then to G major. Measures include eighth and sixteenth note patterns. The lyrics are:

Wer ist der Herr? Wer ist der Herr? In der Herrlichkeit seines Jammer; die Herrlichkeit seines Jammer; der Ausgang  
aus dem Leid; der Eingang in den Frieden; der Flucht vom Weltgericht; der Weg zu dem

Handwritten musical score for two staves. Staff 1 (top) starts in E major (one sharp), changes to C major (no sharps or flats), then to G major (one sharp). Staff 2 (bottom) starts in E major, changes to C major, then to G major. Measures include eighth and sixteenth note patterns. The lyrics are:

himml; das ist von der Letzten Hoff; das ist der Herr, Wer ist der Herr, Wer ist der Herr.

Handwritten musical score for two staves. Staff 1 (top) starts in E major (one sharp), changes to C major (no sharps or flats), then to G major (one sharp). Staff 2 (bottom) starts in E major, changes to C major, then to G major. Measures include eighth and sixteenth note patterns. The lyrics are:

himml; das ist von der Letzten Hoff; das ist der Herr, Wer ist der Herr, Wer ist der Herr.

No.17.

No.18.

TAB.IV.

In questo amaro passo si giusto è il mio martir che se tu fosti un  
sasso che se tu fosti un sasso ne piangere -

- sti ancor - ne piangere - sti ancor.

No.19.

On a beau feindre et se continuer quand l'amour a scu nous tromper. rien n'escouvrira l'empe-  
cher de paroitre et ce qu'on fait pour le cacher sera bien souvent bientôt à le faire connoître.

No.20.

No.21.

No. 22.



No. 23. T.A.B.V.

No. 25.



Vom fließenden Wasser hinunter, und segne Gott den gütigen Heiligtum!

No. 26.

No. 27.

No. 28.



No. 31.

No. 32.



No. 34.

No. 36.



No. 35.

No. 37.



TAB.VI.

No. 38.

Jes will mir ewigzijn solang ich noch bin.  
Jes will mir ewigzijn ich will mir ewigzijn so long ich noch bin.

No. 39.

Jes will mir ewigzijn ich will mir ewigzijn so long ich noch bin.

No. 40.

ich will mir ewigzijn solang ich noch bin so long ich noch bin.

No. 41.

Tu vuochiorr vao Carr ma semineghia-

No. 42.

more Tu vuochiorr vao Carr ma se minieghi amore.

No. 43.

Del tuo sonno vo =

No. 44.

lese porto la legge à lei por to la legge à lei.  
= lese porto la legge à lei por

No. 45.

Misera pastorella che il gragio suo mari teme la notte di del luogo d'aditor.

No. 46.

Misera pastorella che il gragio suo mari te - me la notte di del luogo d'aditor del

TAB:VII.

No. 47.

*Lupo traditor.*

Dies ist beginnend ein Kriegsheim Gedang wisseln;

6-48-

## Dreyßig Brüj minnunLust

64

三

13

6

11

1

No. 49.

Winf hinner Zulung miß gewiln.

No. 50.

Vor-

rei quel fior che serba in se tut - to il candore della mia fè del-

No. 51.

*la mia fè della mia fè della mia*

Vorrei quel fior che serba in

A musical score page featuring a single staff. The staff begins with a clef symbol, followed by a sharp sign indicating the key signature. The first measure contains a quarter note, a half note, and a quarter note. The second measure contains a half note, a quarter note, and a half note. The third measure contains a half note, a quarter note, and a half note. The fourth measure contains a half note, a quarter note, and a half note.

*Sa tut Island delle min si*

Je lui - tou canon della maje un  
6° . 1778. 69

A page of handwritten musical notation on four-line staves. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The first staff begins with a whole note followed by a half note. The second staff begins with a whole note followed by a half note. The third staff begins with a whole note followed by a half note. The fourth staff begins with a whole note followed by a half note.

— 17 —

## TAB: VIII.

No. 52.

done del-la mia fe - della mia fe della mia fe. Per quel paterno ampio

No. 53.

No. 54.

per quel estremo addio. Per quel paterno ampio per quel estremo addio. Vede  
l'onda che s'imbrunna ed il ciel che i nemi aduna e te-mendo il flutto infido buon nocchier la'

prona al tido volge allora e lascia il mare lascia il mar - - - - e

No. 55.

lascia il mar la - scia il mar. Vede l'onda che s'imbrunna ed il ciel che i nemi dia-  
duna e te-mendo il flutto infido buon nocchier la prona al tido volge allora e lascia il

TAB: IX.

The image shows a handwritten musical score titled "TAB: IX." It consists of six staves of music, each with a different key signature and time signature. The lyrics are written below the staves, corresponding to the numbered measures.

**Staff 1:** Key of G major, 3/4 time. Measures 1-4. Lyrics: "mar e la".

**Staff 2:** Key of G major, 3/4 time. Measures 5-8. Measure 9 starts in C major, 3/4 time. Measure 10 starts in G major, 3/4 time. Numbered "No. 56".

**Staff 3:** Key of G major, 3/4 time. Measures 11-14. Numbered "No. 57".

**Staff 4:** Key of G major, 3/4 time. Measures 15-18. Numbered "No. 58".

**Staff 5:** Key of G major, 3/4 time. Measures 19-22. Numbered "No. 59".

**Staff 6:** Key of G major, 3/4 time. Measures 23-26. Numbered "No. 60".

**Staff 7:** Key of G major, 3/4 time. Measures 27-30. Numbered "No. 61".

**Staff 8:** Key of G major, 3/4 time. Measures 31-34. Numbered "No. 62".

**Staff 9:** Key of G major, 3/4 time. Measures 35-38. Numbered "No. 63".

**Staff 10:** Key of G major, 3/4 time. Measures 39-42. Numbered "No. 64".

**Staff 11:** Key of G major, 3/4 time. Measures 43-46. Numbered "No. 65".

**Lyrics:**

- Staff 1: mar e la
- Staff 2: sciae lascia il mar la scia il mar Con - - tril
- Staff 3: destin che fre - me che fre - me
- Staff 4: destin che fre - me
- Staff 5: destin che fre - me
- Staff 6: destin che fre - me
- Staff 7: destin che fre - me
- Staff 8: destin che fre - me
- Staff 9: destin che fre - me
- Staff 10: destin che fre - me
- Staff 11: Tu vuoi ch'io vi - va o Cara ma se mi neghi amore ca rai faimour co - ra mi fai morir.

## TAB:X.

No. 66.

*Tu vuoch' iovvito Cava ma se mi nieghj amo - re ca - na ca*

No. 67.

*ra mi fai morir. Per quel paterno amplexo per quel estremo addio.*

No. 68.

*Ah mi sento nelle vene il valor del reggio sangue il valor del reggio sangue*

No. 69.

*Ah mi sento nelle vene il valor del reggio sangue il valor del reggio sangue.*

No. 70.

*Wilß die dreyne Ritterniss stehn, o so wouhn, diffidun! Abw  
wane ich stehnbow bin, may dnu pfundt au - vnu pflegun.*

TAB: XI.

Nº 71.

Welt der finstern Künste nicht standen,  
so wagen, Erfüllniss! —  
— aber nemm ich

straucheln bin ung lärm pöbeln dir - ga pfaffen.  
Nº 72.

Dien flinfal flor! ab ist innenf gypfaffn!  
98 = 3 6 5  
— 4 3 —

nir nichts Raum hundt laugn von mir.  
Nº 73.

nir nichts Raum hundt laugn von mir.  
Nº 74.

Caro mio ben perdona perdona se dubitai di te se dubitai di te.  
Nº 75.

Caro mio ben perdona perdona se dubitai di te se dubitai di te.  
Nº 76.

TAB. XII.

No. 77.

Duß ist, bzg. unum Lust, derw. hinum Zwang mir quäl, und umum Fürstn. unumloß zußt,  
dab. standt Kästt, daß gfon für alt zuv. Fürstn. ist. Ein Altm., lebet nu mir, den pflegtn.  
nirg. zu ließt; allein nicht aufzüge - nu wissn, allmire, fr. sind, sin di, zu ließn, dab.  
Lustn. mir nicht bzg. ifnur amgnisn, inf. Habn fälltst inf. Habn fälltst sind. figurfrunn zu ließt -

TAB. XIII.

To soll ich kann, wann ich kann auf um fragen, und hundert von der Lust, an dir kann  
Helfer hanen, wann wir nicht zu hause Geist, wo gern ich falls angesetzt, auf deinen Lippen steht, wie du mit  
Zwei fel plagen, ob auf den Knabe fragen, das - ist zu sind zu sind von - lust?  
Unser Hörer, und Lust, und Klugheit mir schafft die Wangen, und giebt mir nun die Lust, die Lust soll jüng

TAB: XIV.

Handwritten musical score for Tablature XIV, featuring six staves of music with lyrics in German. The score includes various musical markings such as clefs, sharps, flats, and rests.

The lyrics are as follows:

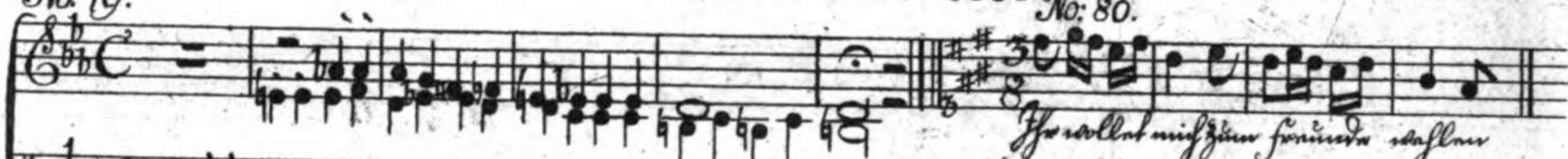
— qualifiret Glut, draygeln — aus Wund von Vom ist aufzufinden, wann wir in ifrem Atem den  
Dreygeln vobeyricht für uns den Hoffnun, sagt mir, pfandt Jesu sie fief? In dreyfem Dienst wird man  
dreyf, ist jor kein Rieftur, ist jor kein Rieftur, vob' mir inf. in dreyfem Dienst ist  
sein Atem dreyf, ist jor kein Rieftur, mir, mir, kein Rieftur als mir inf; vob' — mir inf.

TAB. XV.

Nº: 78.

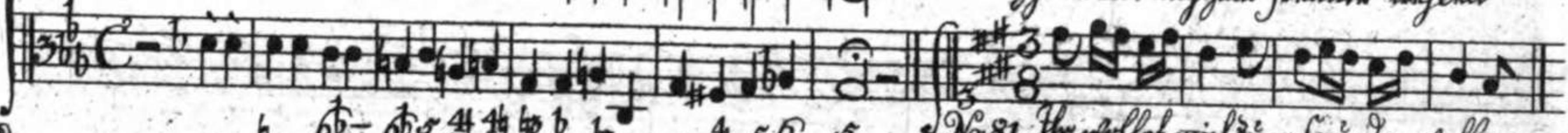


Nº: 79.



Nº: 80.

*Ihr willst mir jämmerlich sein*



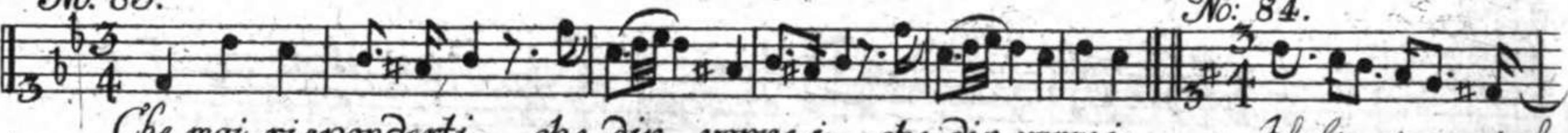
Nº: 81. *Ihr willst mir jämmerlich sein*



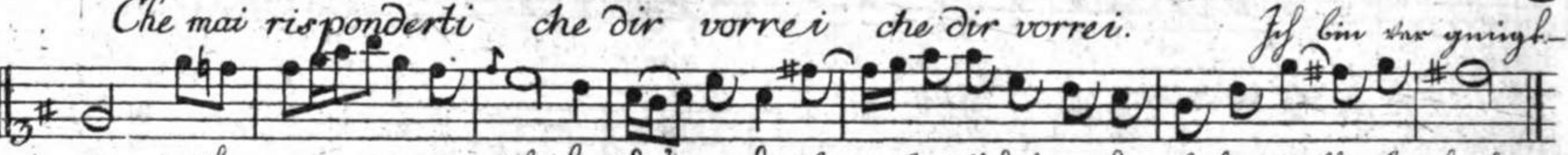
Nº: 82.



Nº: 83.

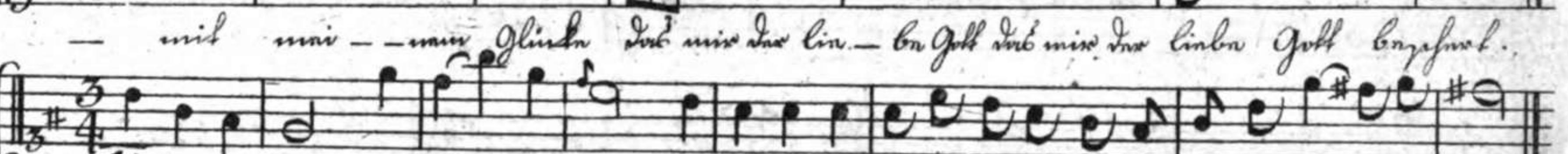


Nº: 84.

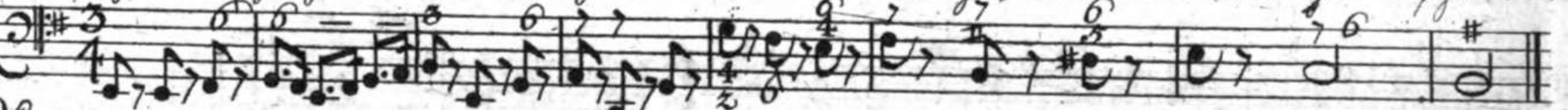


*Che mai risponderti che dir vorrei che dir vorrei.*

*Iff bin duw gnigl-*



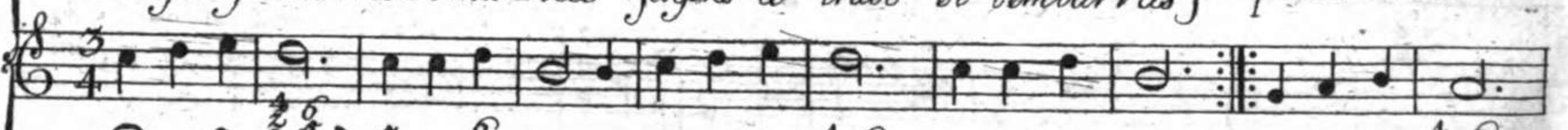
Nº: 85. *Iff bin duw gnigl mit uniuers Glück duw mir duw linb Gott duw mir duw linb Gott Gnigl.*



Nº: 86.



*Cherchons la paix dans cet a - site le jeux suivront toujours nos pas  
N'ayons jamais rien d'inutile fuyons le bruit et l'embarras quand le vent*



TAB:XVI.

il est fa - eile de s'assurer un repos plein d'apas, mais les plaisirs d'un sort tran =

*N. 87.*

quil le ne cherchent point qui ne les cherche pas.

*S'oda Augu - sto in sin su*

*l'etra in sin su l'etra il tuo no - me ognor co - si ognor co - si.*

*N. 88.*

*S'oda Augusto in sin su l'etra il tuo nome ognor co si - ognor co si.*

## TAB XVII.

No. 89.

Handwritten musical score for No. 89. The score consists of four staves of music in common time, key signature of one sharp. The vocal line includes lyrics: "Par-to ma tu fra tanto non lagrimar ben mio non". The piano accompaniment features eighth-note patterns.

No. 90.

Handwritten musical score for No. 90. The score consists of four staves of music in common time, key signature of one sharp. The vocal line includes lyrics: "lagrimar ben mio." and "Parto ma tu fra tanto non lagrimar ben mio non lagrimar ben mio.". The piano accompaniment features eighth-note patterns.

No. 91.

Handwritten musical score for No. 91. The score consists of two staves of music in common time, key signature of one sharp. The vocal line includes lyrics: "et ist young ab ist young so stimmt gar umm Dnnln.". The piano accompaniment features eighth-note patterns.

No. 92.

Handwritten musical score for No. 92. The score consists of two staves of music in common time, key signature of one sharp. The piano accompaniment features eighth-note patterns.

No. 93.

Handwritten musical score for No. 93. The score consists of two staves of music in common time, key signature of one sharp. The vocal line includes lyrics: "Auf linsterw De mon ich bin ubewidmung". The piano accompaniment features eighth-note patterns.

No. 94.

No. 95.

## TAB XVIII.

*Gobon  
flötan*

*Violium*

*Lautyph*

*Viamunt*

*Viamunt*

*all*

*Camer*

*Cufs*

*Quarrel  
temp*

Kyri-e Kyri-e e - le - ison ele - - i - son.  
Kyri-e e - le - ison a - leison ele - ison.  
Kyri-e eleison Ky - rie e - le - ison.  
Kyri-e Ky - ri - e Ky - ri - e e - le - i - son  
Kyri-e Ky - ri - e Ky - ri - e e - lei - son

No. 96.

*all*

*3 8*

*3 8*

*all 3 8*

Va dal furor portato paleoail tradi - mento paleoail tradi - mento.  
Va va dal furor portato pa - lesa pa - le - ail tradi - mento.

Nº 98.

## TAB.XIX Nº 99.

*Non ho in petto un al-*

Nº 100.

Nº 101.

## TABXX.

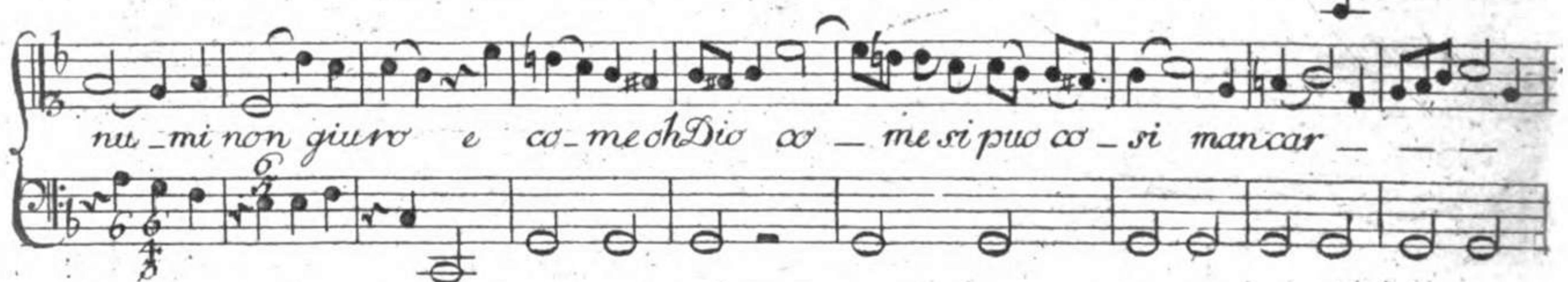
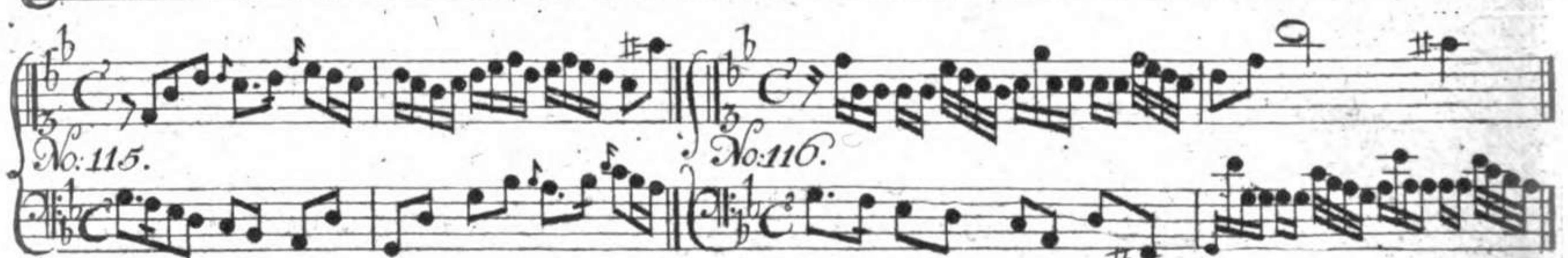
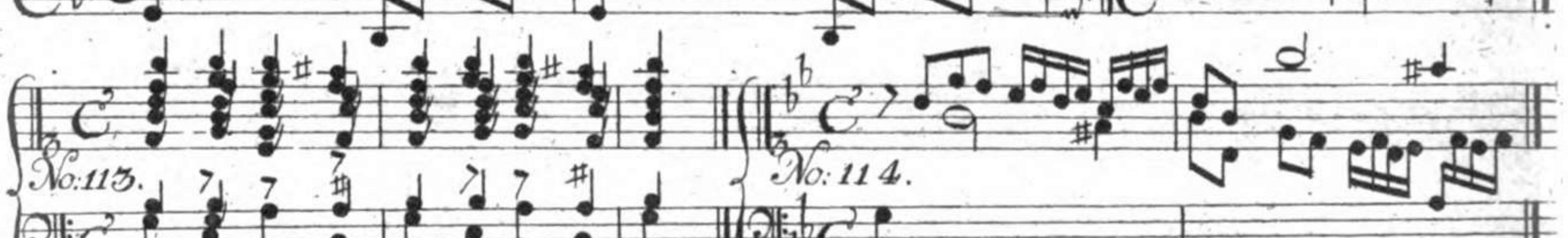
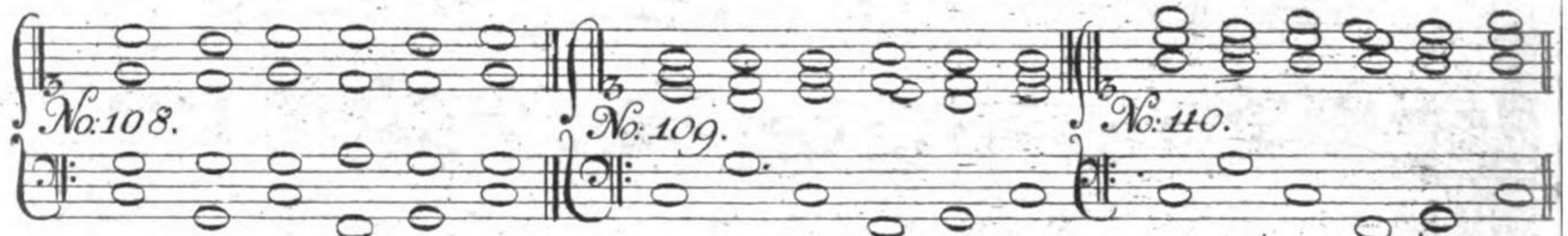
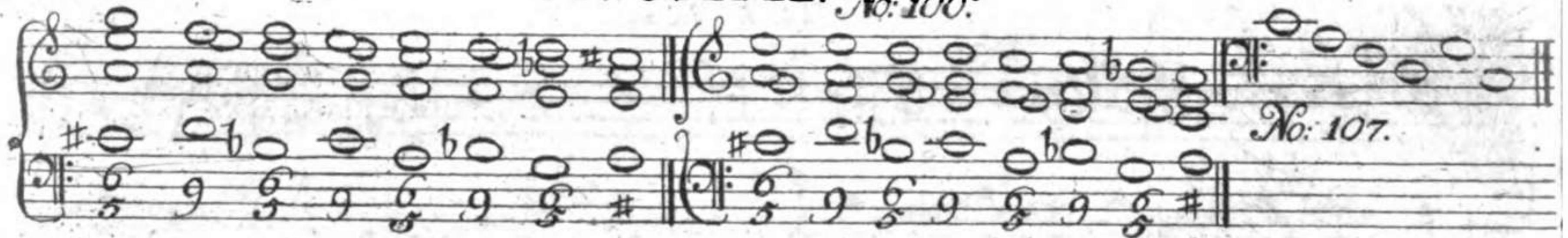
1027641

N. 104.

N. 105.

No. 105.

## TAB. XXI. No. 106.



## TAB:XXII.

No. 119.

di fe - - de. Che non mi

di se un di! quai nu - mi non giu w e - come oh Dio si puo come si puo co-

si manar di fede manar di fe-de man-

car di fe - - de. №120. №121.

№122.