

Ballnacht.

Es ist ganz nicht mehr  
zu loben

# N. 6 Lied.

Corni in Es  $\text{F} \frac{2}{4}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G}$  |  $\text{E} \text{G}$   
 Flauti  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$   
 Oboe  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G}$  |  $\text{E} \text{G}$   
 Clar. in So.  $\text{F} \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$   
 Fag.  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{m } \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G} \text{E} \text{G}$  |  $\text{E} \text{G}$  |  $\text{E} \text{G}$   
 Violini  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$   
 Violen  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$   
 Cello  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$   
 Bassen  $\text{F} \flat \flat \frac{2}{4}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G} \text{A} \text{B}$  |  $\text{F} \text{G}$  |  $\text{F} \text{G}$

Allegretto



Handwritten musical notation on ten staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'p<sup>o</sup>' (piano forte). The notation is arranged in five measures across the staves.

wenn er mal in seiner Zeit ein Gündel zu tun, allein jetzt ist bei  
 ihm habet mir Günd in der Hand gegeben, wenn er hat in der Hand, das was für mich  
 er muß mal in so ein Stück, das Ding was ich habe, das Gündel was ich

Handwritten musical notation on a single staff at the bottom of the page, including a dynamic marking 'p'.

Trifft mich nicht mehr zu großem - Ich sage auf Erden mein'ndes Lied mit  
 ein' u. Leben, jetzt sage d'rauf einer Mann; wie hab' ich die Zeit mit jungen Blut, mit  
 Grundeln sieh' mich mit der Zeit dein Leben, so geht, es lebt alle von blauen Dinst, das'

loben, gibts nicht noch Frauen, die mehr auf ihren Schminke hinhin als auf die Handarbeit in der Küchenschöpf, was in aller Welt aufzu-

Hay



The first system of music consists of five staves. The top staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The second staff has a similar notation but with some different note values. The third staff features a grand staff (treble and bass clefs) with a key signature change to two flats (B-flat and E-flat). The fourth and fifth staves continue the musical notation with various note values and rests.

schau, die wach auf ihn | leinere kind ab) auf die kinder schau.  
 mit, das d' hundert in dem | furchtlos, wenn allzeit aufwacht die.  
 mit, so sehe die künste ob | ja kein künste u. das künste focht auf.

The second system of music consists of two staves. The top staff has a treble clef and contains several notes with stems. The bottom staff has a bass clef and contains several notes with stems. The notation is simple, focusing on the rhythmic and melodic lines.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings.

The score consists of approximately 10 staves. The notation is dense and includes various rhythmic values, rests, and dynamic markings such as *mf* and *f*. The paper shows signs of age, including creases and discoloration.

Handwritten musical score on aged paper, featuring a single staff with complex notation, including notes and rests.

This section contains a single staff of music with a complex rhythmic pattern. It begins with a clef and a time signature, followed by several measures of notes and rests. The notation is dense and includes various rhythmic values.