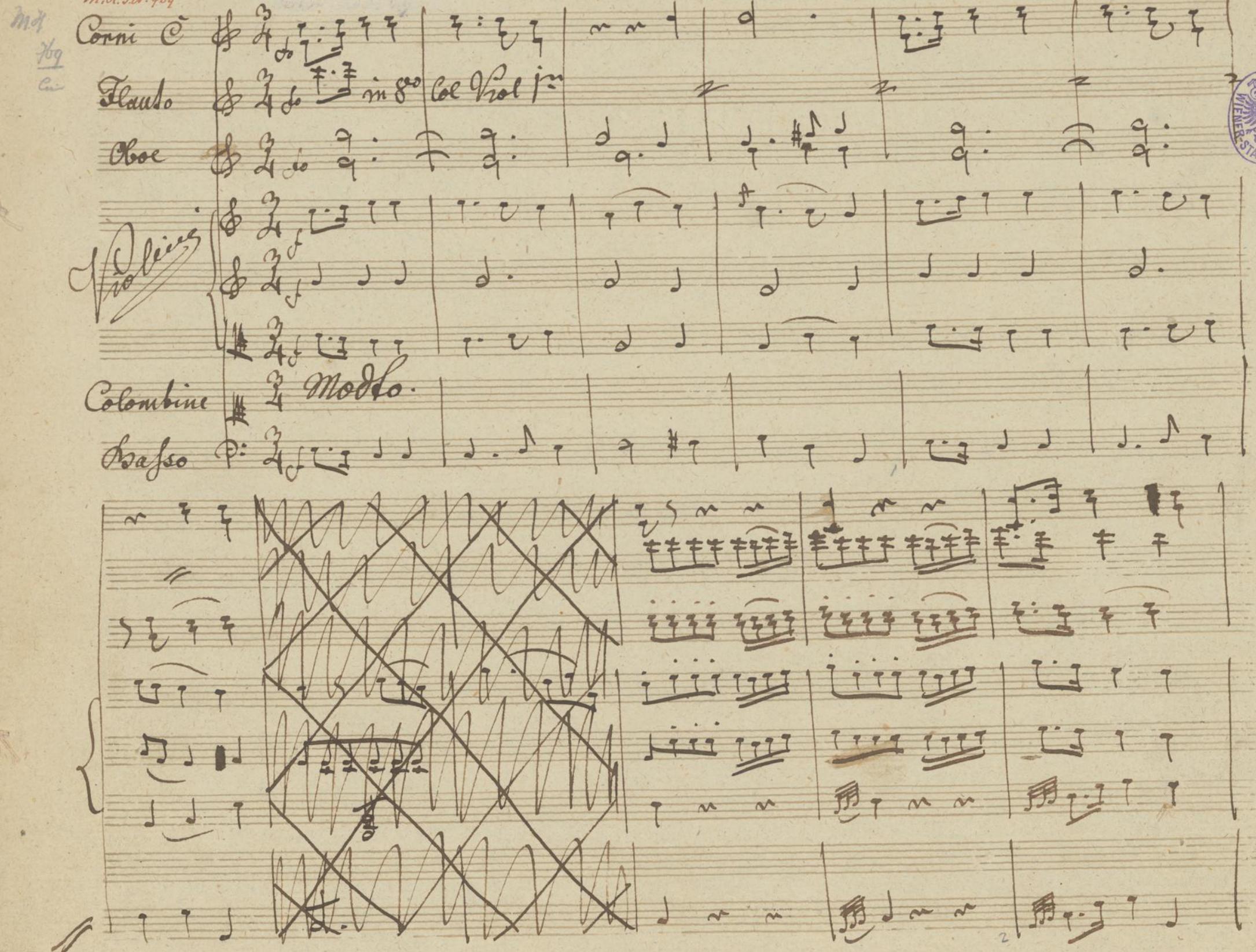
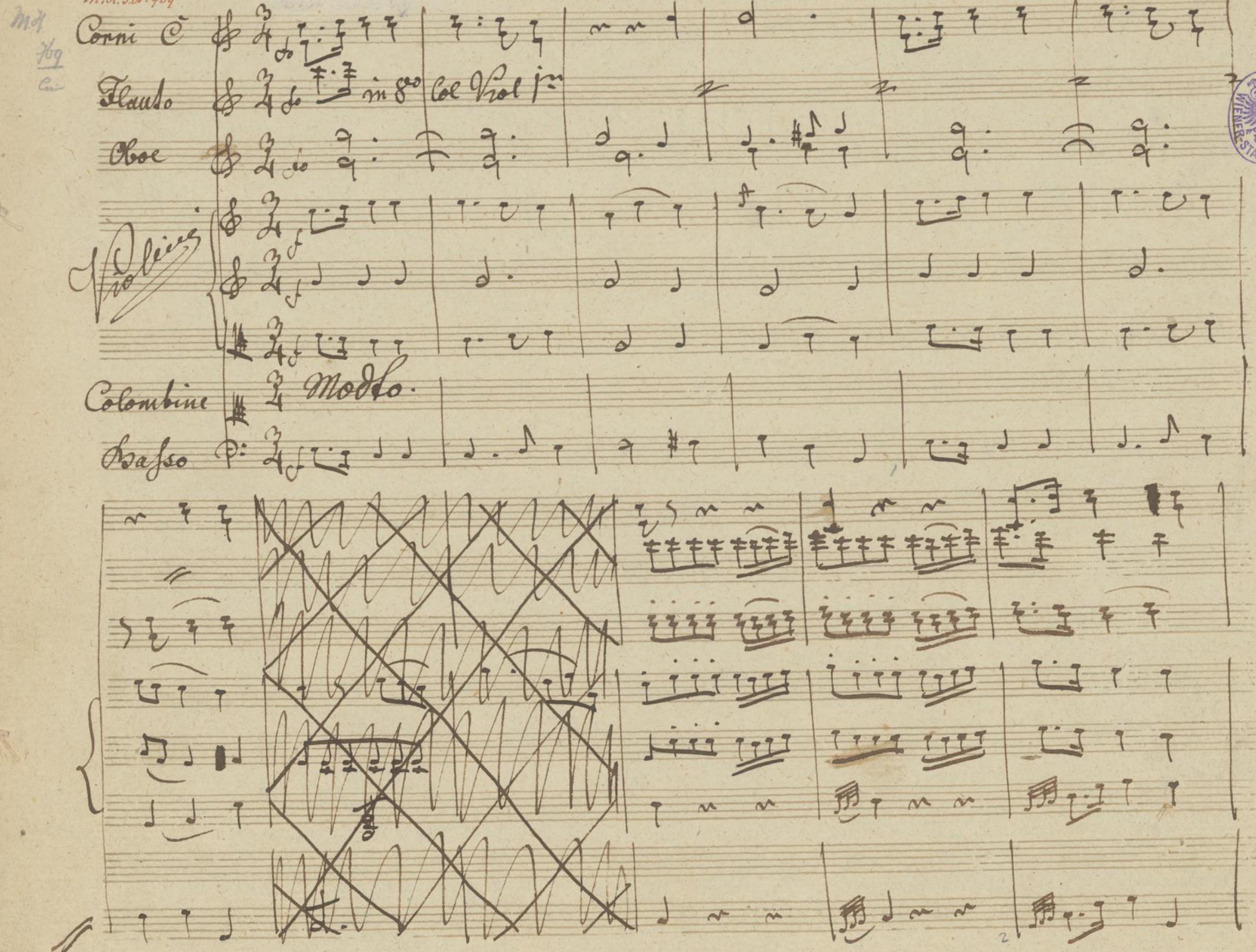
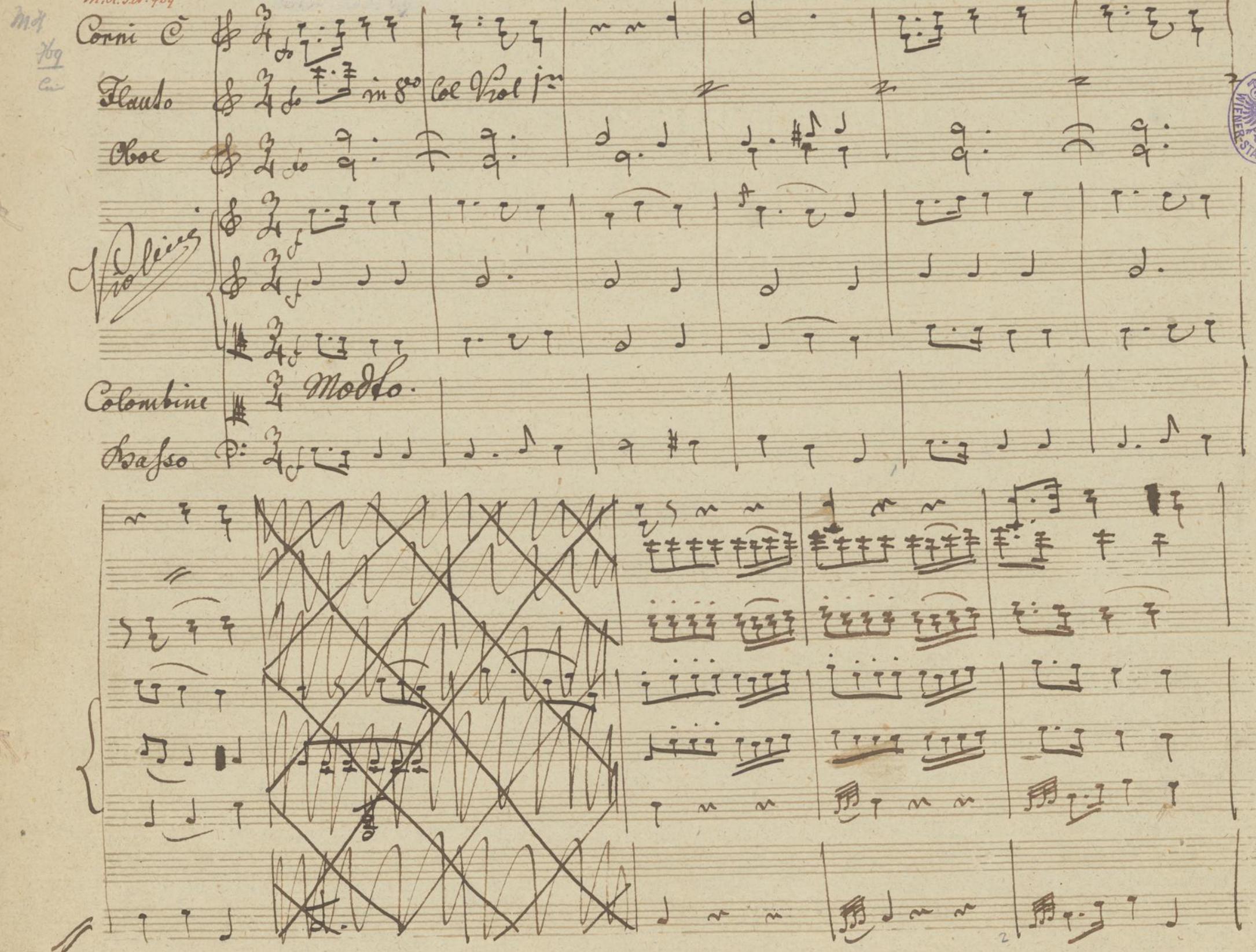


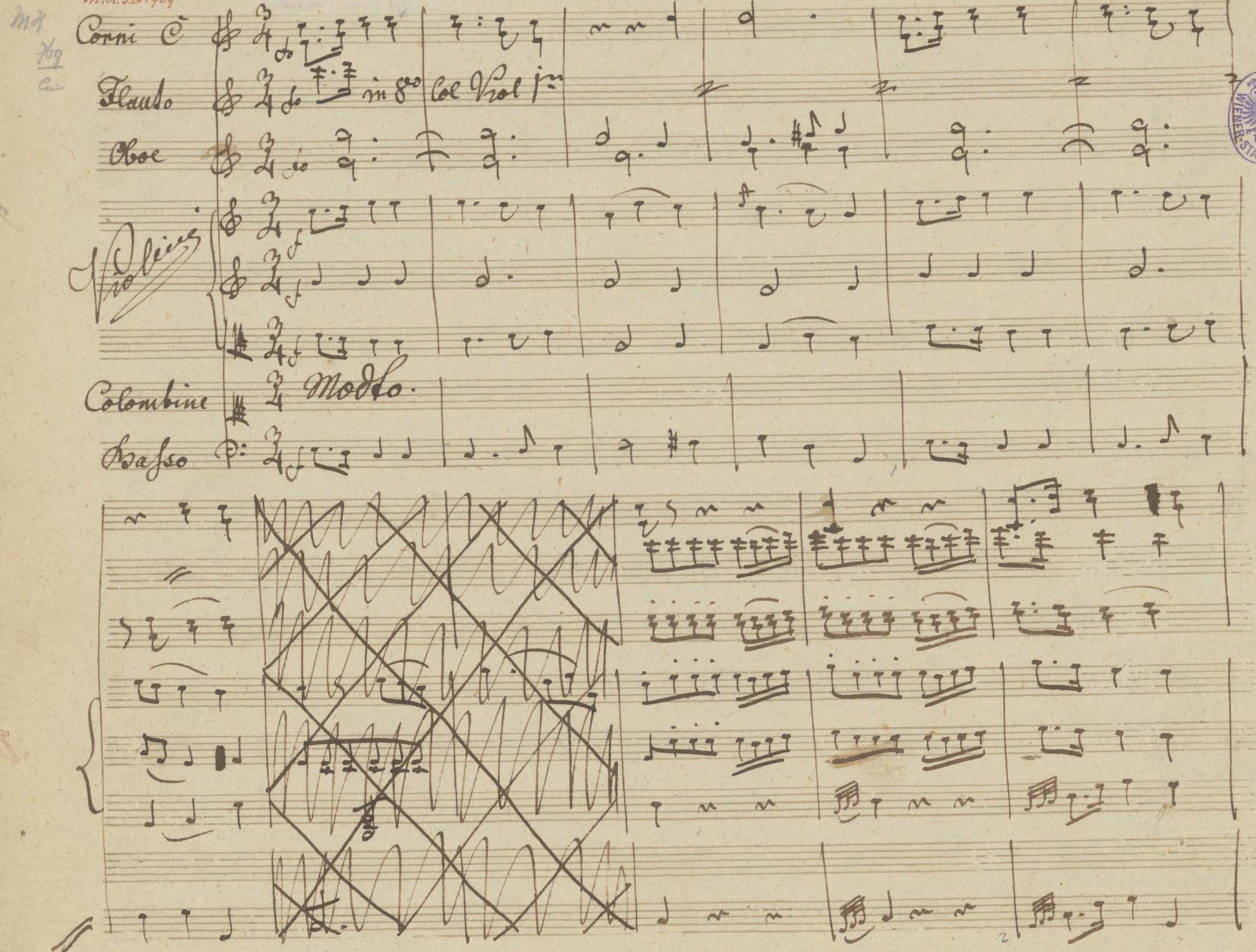
Die Pfeife seit 4 Jahrhunderten. №1. Hanscourst.

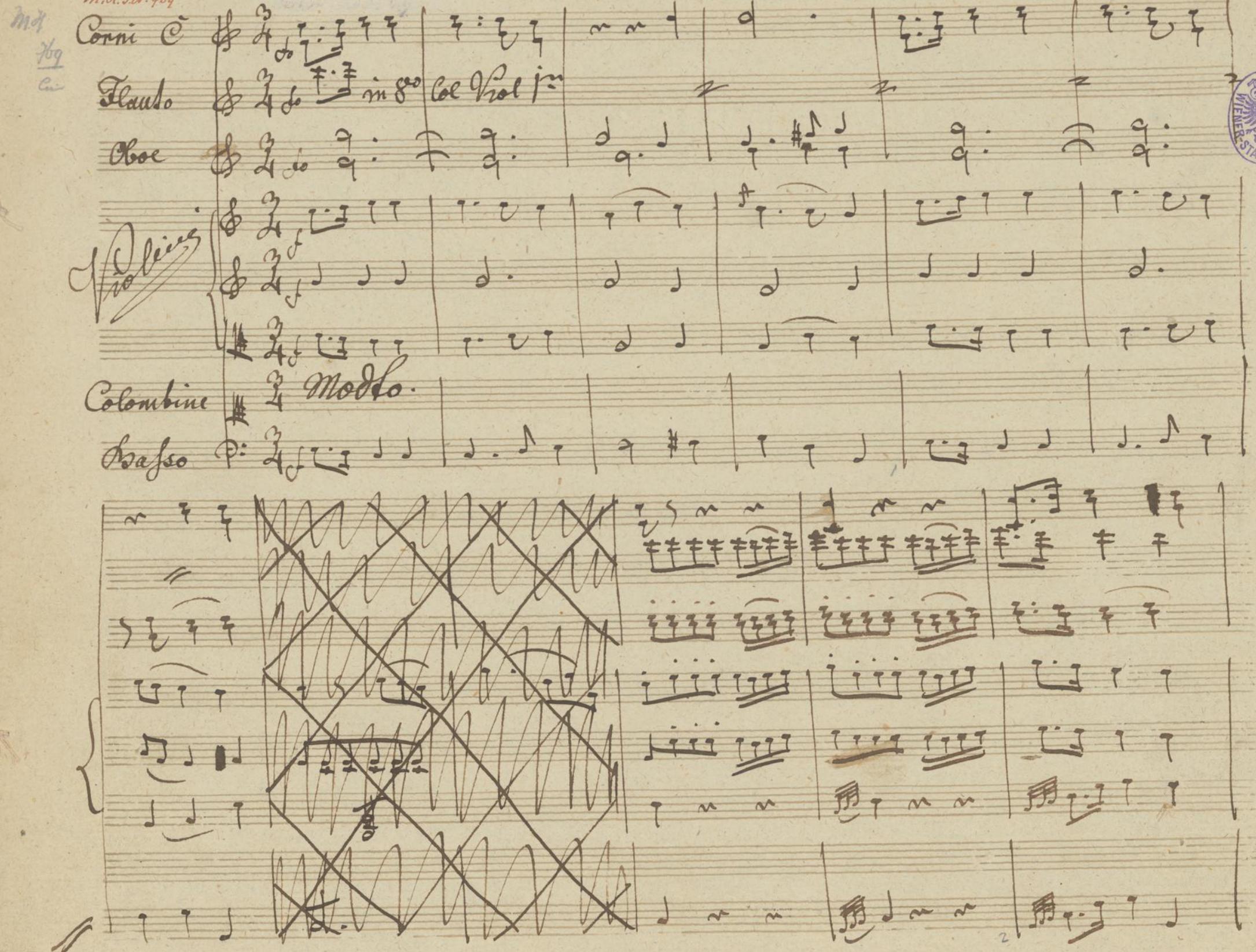
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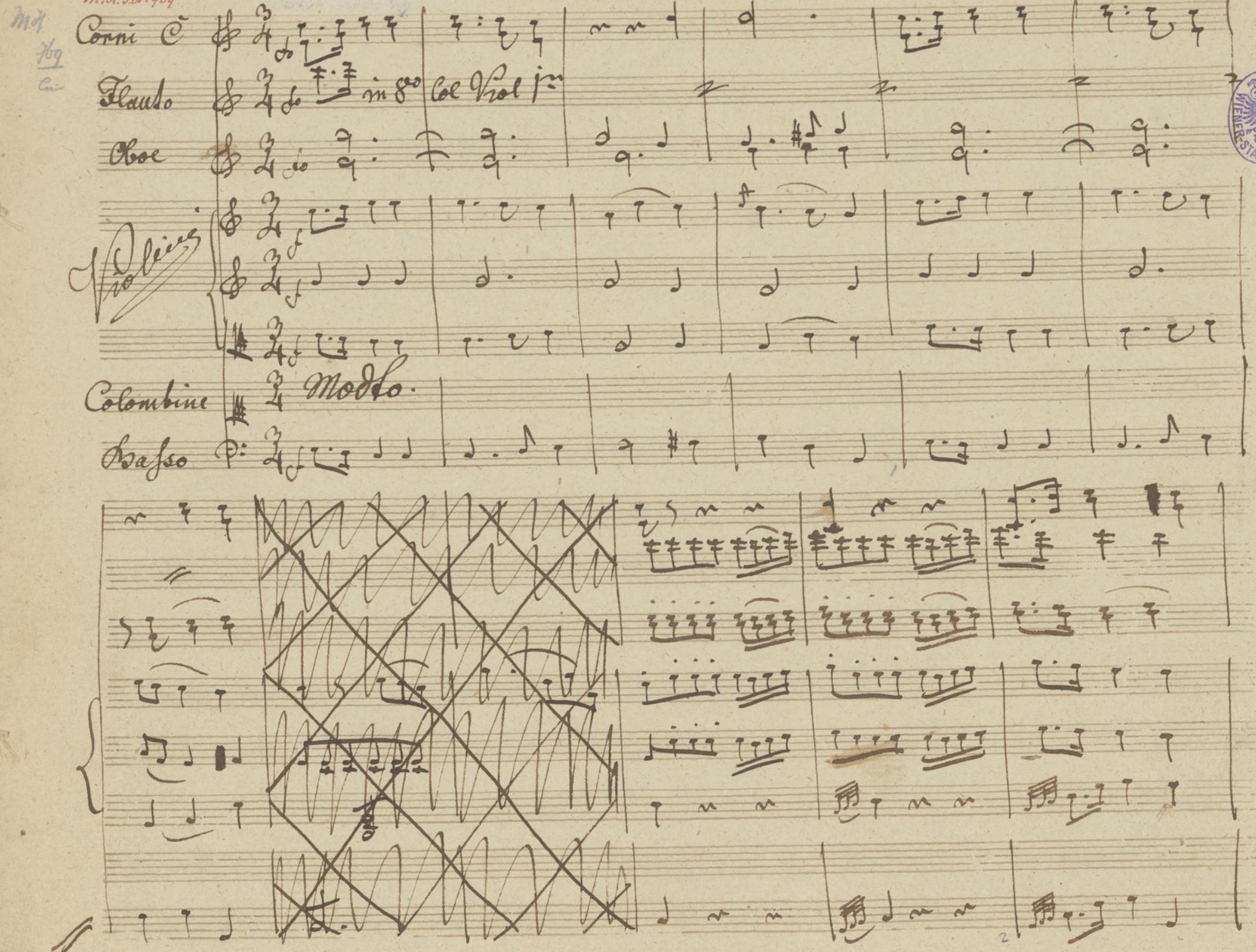
Contra C: 

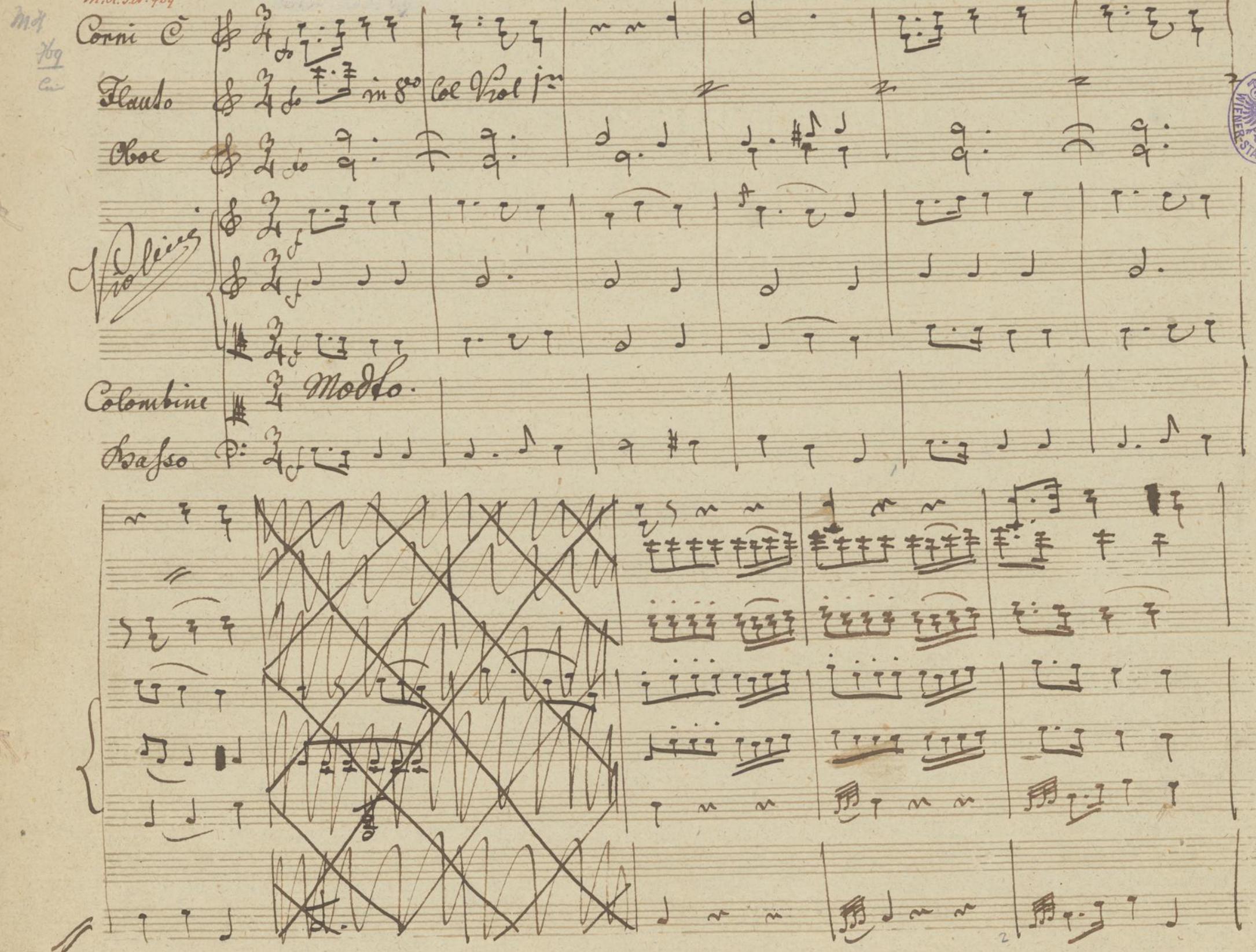
Fagotto 

Oboe 

Poliess 

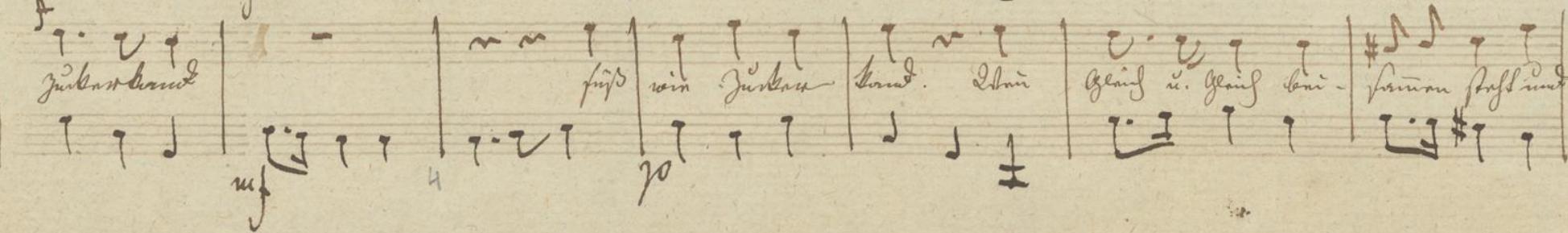
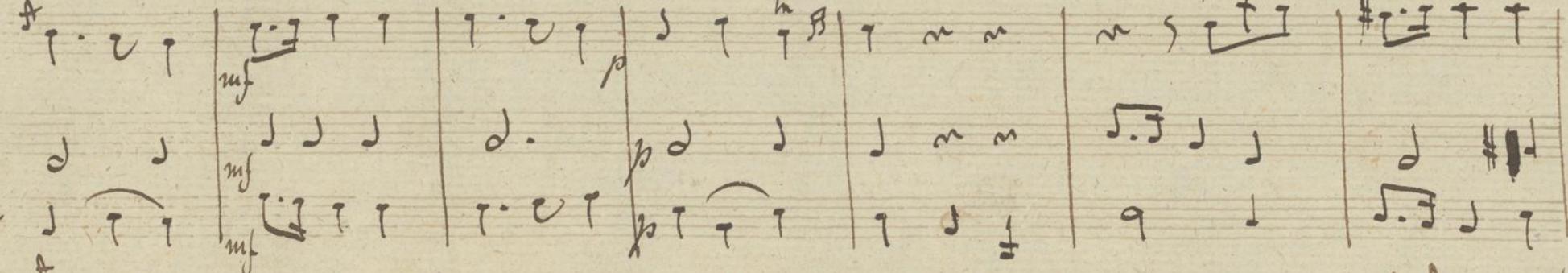
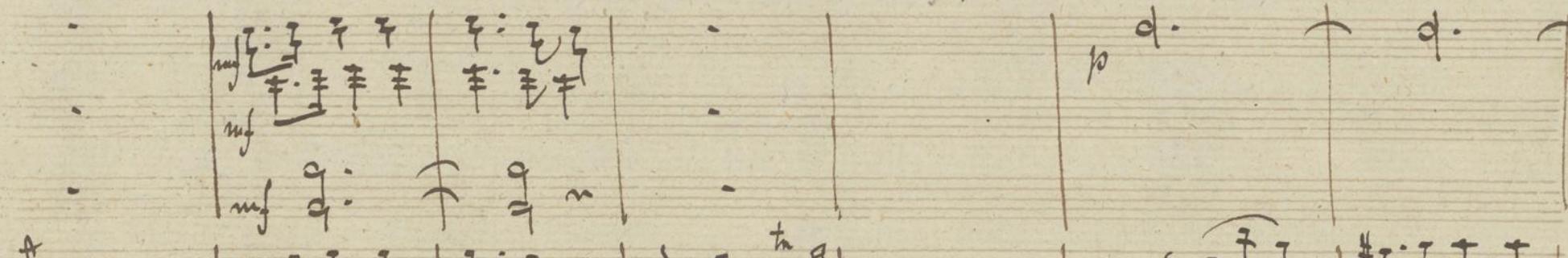
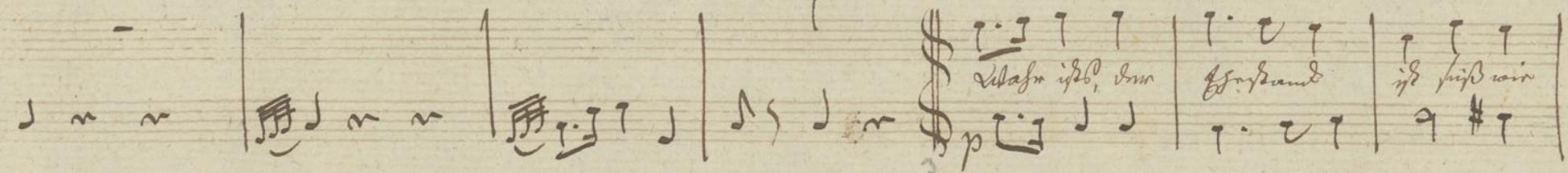
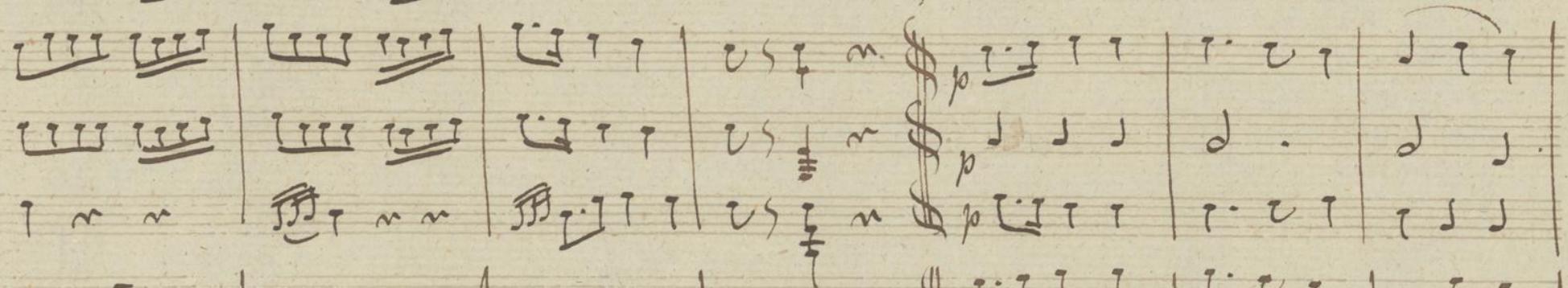
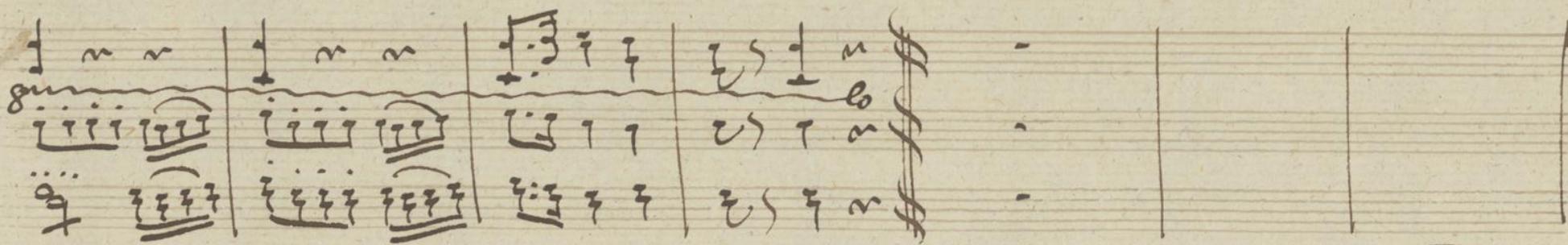
Colombine 

Basso 



Rudolf Willmann  
841





2

Handwritten musical score page 1.

Measure 1:  $\frac{2}{4}$  time, dynamic ff, treble clef. Measures 2-3:  $\frac{3}{4}$  time, dynamic f. Measures 4-5:  $\frac{2}{4}$  time, dynamic ff. Measures 6-7:  $\frac{3}{4}$  time, dynamic ff.

Text below measures 1-7:

- 1.  $\text{v. g. z.}$
- 2.  $\text{v. g. z.}$  *allab non dura*
- 3.  $\text{v. g. z.}$  *vangel goss in.*
- 4.  $\text{v. g. z.}$  *allab*
- 5.  $\text{v. g. z.}$  *mey vnu*
- 6.  $\text{v. g. z.}$  *vangel*
- 7.  $\text{v. g. z.}$  *goss, vnu von lab*
- 8.  $\text{v. g. z.}$  *goss, vnu von lab*
- 9.  $\text{v. g. z.}$  *goss, vnu von lab*

Measure 10:  $\frac{2}{4}$  time, dynamic ff.

Handwritten musical score page 2.

Measure 1:  $\frac{2}{4}$  time, dynamic ff. Measures 2-3:  $\frac{3}{4}$  time, dynamic ff. Measures 4-5:  $\frac{2}{4}$  time, dynamic ff. Measures 6-7:  $\frac{3}{4}$  time, dynamic ff. Measures 8-9:  $\frac{2}{4}$  time, dynamic ff.

Text below measures 1-9:

- 1.  $\text{v. g. z.}$
- 2.  $\text{v. g. z.}$  *cres*
- 3.  $\text{v. g. z.}$  *cres*
- 4.  $\text{v. g. z.}$  *cres*
- 5.  $\text{v. g. z.}$  *cres*
- 6.  $\text{v. g. z.}$  *cres*
- 7.  $\text{v. g. z.}$  *cres*
- 8.  $\text{v. g. z.}$  *cres*
- 9.  $\text{v. g. z.}$  *cres*
- 10.  $\text{v. g. z.}$  *cres*
- 11.  $\text{v. g. z.}$  *cres*
- 12.  $\text{v. g. z.}$  *cres*
- 13.  $\text{v. g. z.}$  *cres*
- 14.  $\text{v. g. z.}$  *cres*
- 15.  $\text{v. g. z.}$  *cres*
- 16.  $\text{v. g. z.}$  *cres*
- 17.  $\text{v. g. z.}$  *cres*
- 18.  $\text{v. g. z.}$  *cres*
- 19.  $\text{v. g. z.}$  *cres*
- 20.  $\text{v. g. z.}$  *cres*

Text below measures 10-20:

- 1.  $\text{v. g. z.}$
- 2.  $\text{v. g. z.}$  *do*
- 3.  $\text{v. g. z.}$  *do*
- 4.  $\text{v. g. z.}$  *do*
- 5.  $\text{v. g. z.}$  *do*
- 6.  $\text{v. g. z.}$  *do*
- 7.  $\text{v. g. z.}$  *do*
- 8.  $\text{v. g. z.}$  *do*
- 9.  $\text{v. g. z.}$  *do*
- 10.  $\text{v. g. z.}$  *do*
- 11.  $\text{v. g. z.}$  *do*
- 12.  $\text{v. g. z.}$  *do*
- 13.  $\text{v. g. z.}$  *do*
- 14.  $\text{v. g. z.}$  *do*
- 15.  $\text{v. g. z.}$  *do*
- 16.  $\text{v. g. z.}$  *do*
- 17.  $\text{v. g. z.}$  *do*
- 18.  $\text{v. g. z.}$  *do*
- 19.  $\text{v. g. z.}$  *do*
- 20.  $\text{v. g. z.}$  *do*

Allegro

This image shows a handwritten musical score for two voices and piano, spanning pages 8 through 10. The score is written in common time with a key signature of one sharp. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef.

**Page 8:**

- The vocal parts begin with eighth-note patterns: (soprano)  $\dot{\underline{G}} \cdot \dot{\underline{A}}$ , (alto)  $\dot{\underline{D}} \cdot \dot{\underline{E}}$ .
- The piano part starts with  $\frac{6}{8}$  time, featuring eighth-note chords.
- Text below the vocal parts: "Giu adu möcht ich gelieb in seollam".
- Measure 8 ends with a repeat sign.

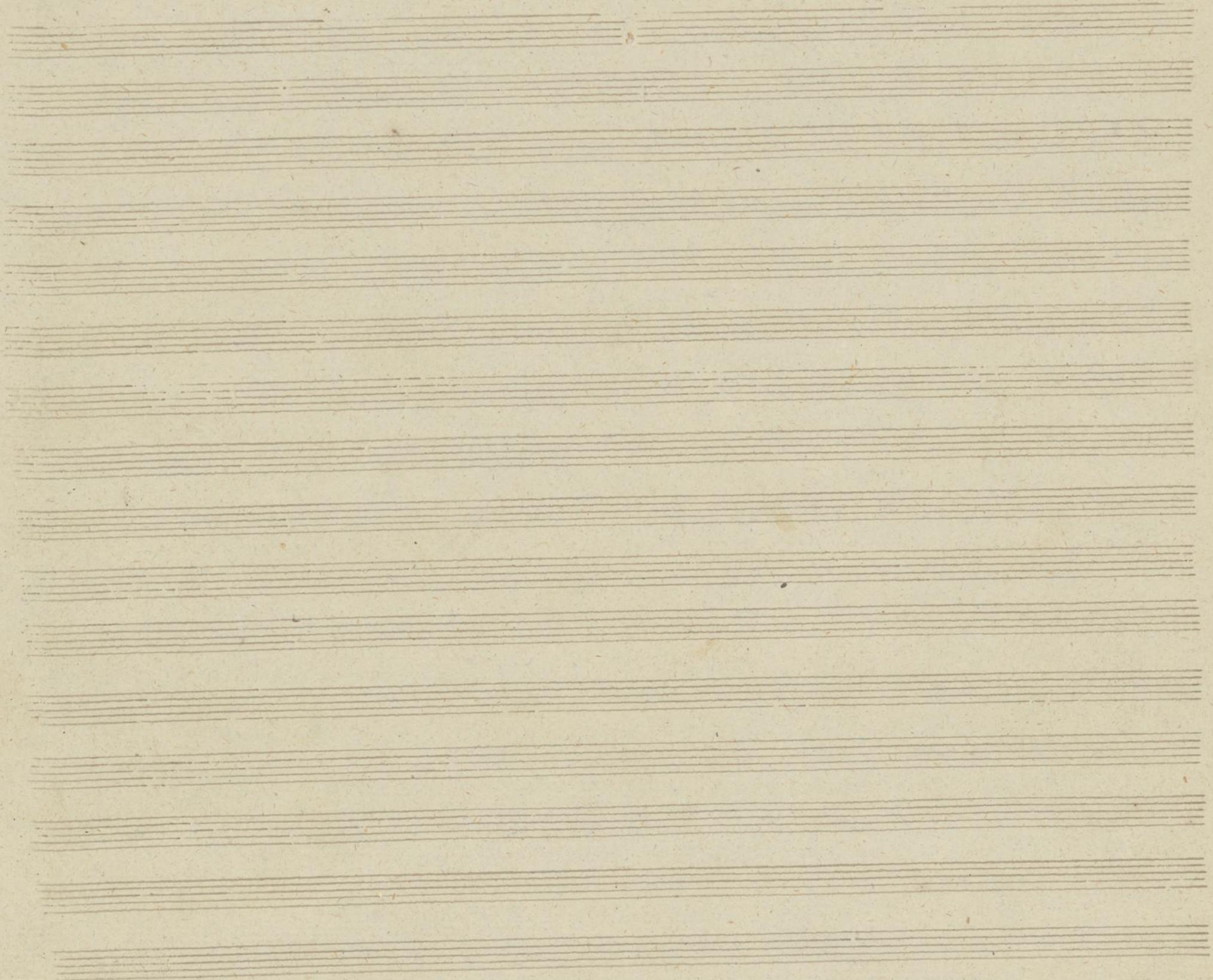
**Page 9:**

- The vocal parts continue with eighth-note patterns: (soprano)  $\dot{\underline{G}} \cdot \dot{\underline{A}}$ , (alto)  $\dot{\underline{D}} \cdot \dot{\underline{E}}$ .
- The piano part continues with eighth-note chords.
- Text below the vocal parts: "Giu adu möcht ich gelieb in seollam".
- Measure 9 ends with a repeat sign.

**Page 10:**

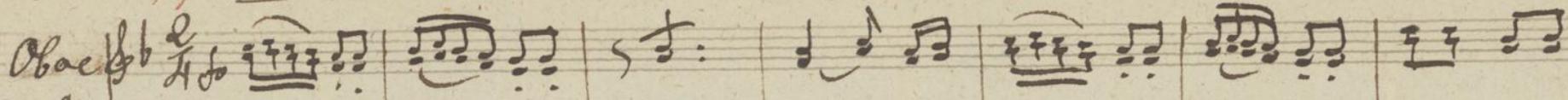
- The vocal parts continue with eighth-note patterns: (soprano)  $\dot{\underline{G}} \cdot \dot{\underline{A}}$ , (alto)  $\dot{\underline{D}} \cdot \dot{\underline{E}}$ .
- The piano part continues with eighth-note chords.
- Text below the vocal parts: "Giu adu möcht ich gelieb in seollam".
- The score concludes with a final section of eighth-note patterns: (soprano)  $\dot{\underline{G}} \cdot \dot{\underline{A}}$ , (alto)  $\dot{\underline{D}} \cdot \dot{\underline{E}}$ .

D.S.



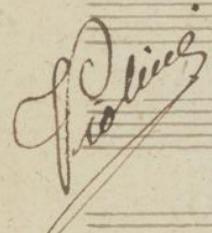
Page v. 4 Takst. *Z. M. H. 30*  
969

282.

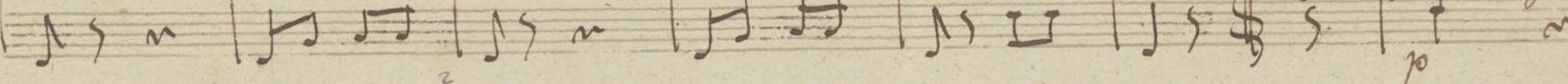
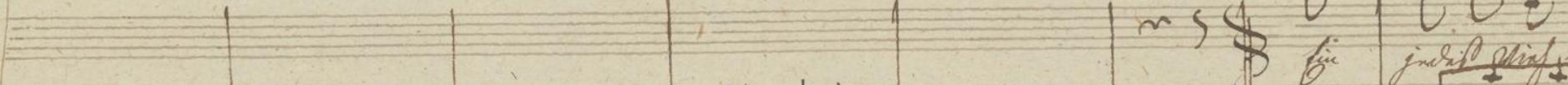
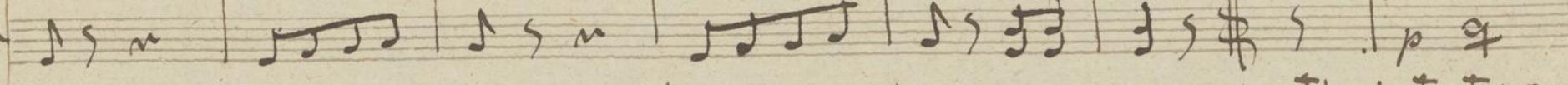
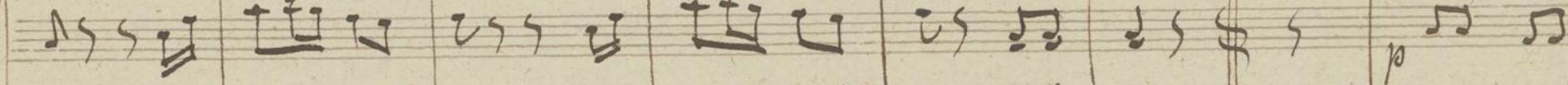
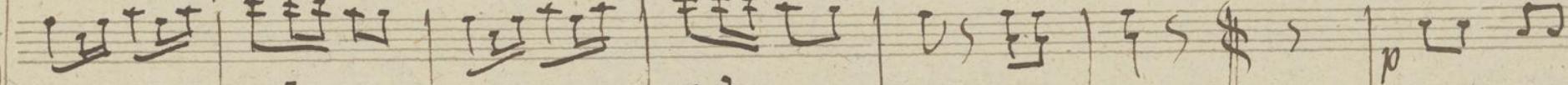
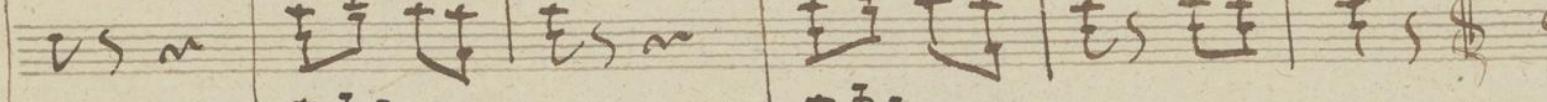
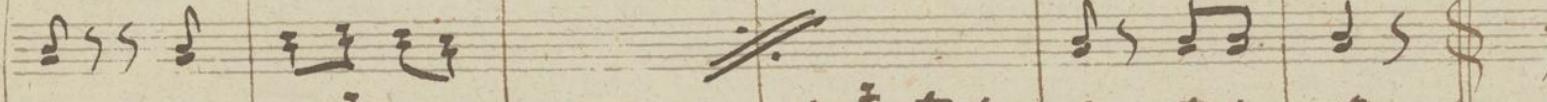
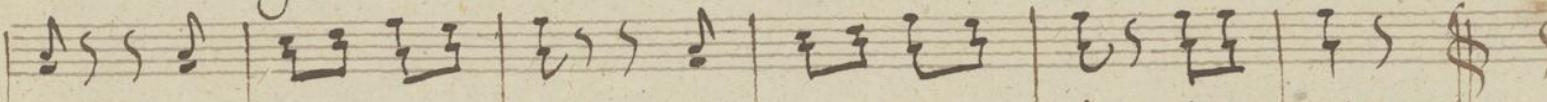
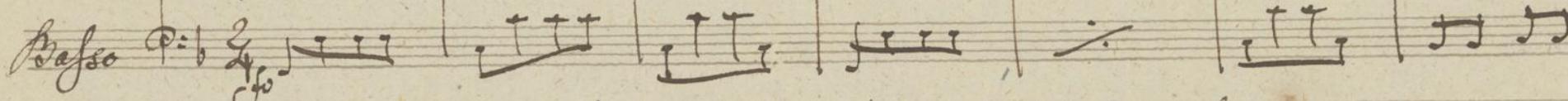


Clarinet  $\frac{2}{4}$   $\frac{2}{4}$  col. Oboe

Tenor  $\frac{3}{4}$   $\frac{3}{4}$  due



Hanswurst  $\frac{2}{4}$   $\frac{2}{4}$  Allegretto.



*fin* *indist. piano*

This image shows two staves of handwritten musical notation on five-line staff paper. The notation consists of vertical stems with horizontal strokes above them. Below the first staff, lyrics are written in German, corresponding to the notes. The second staff continues the musical pattern.

**Staff 1 (Top):**

- Measure 1: **dingen**, **Eifel**, **füßt**
- Measure 2: **daß**, **warb**, **für**, **zu**
- Measure 3: **ist**, **gefüllt**, **dann**
- Measure 4: **Eifel**, **müßt**, **ein**, **gr-**
- Measure 5: **lichten**, **Reiß**, **u.**
- Measure 6: **füngt**, **Müß**, **Müß**, **Maß**

**Staff 2 (Bottom):**

- Measure 1: **an**, **und**, **an**
- Measure 2: **an**, **an**, **an**
- Measure 3: **an**, **an**, **an**
- Measure 4: **an**, **an**, **an**
- Measure 5: **an**, **an**, **an**
- Measure 6: **an**, **an**, **an**

Below the second staff, lyrics continue:

- muß**, **u.**
- füngt**, **Müß**, **Müß**, **Müß**, **Müß**.
- an**, **-**
- an**, **an**, **an**
- an**, **an**, **an**
- an**, **an**, **an**

At the bottom right, there is a note: **der**, **Vögel**, **Brüllt**, **der**, **Piedal**, **ruhmt**, **den**.

Dynamus gießt, der Leibnitz gründet, der Snellius folget seinem  
 Domina und spricht qua qua qua qua qua  
 Col Oper



Bsp. v. 4. Joch. zu M. R. S. 769.

Der Fette Kärt

Sp. 3

Die Gitarre fügt alle auf  
langsam bespielen

Stringt. | 8 5 4 3 2 | 1 2 3 4 5 | 7 6 5 4 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

Brombe. | 6 5 4 3 2 | 1 2 3 4 5 | 7 6 5 4 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

Cann. G. | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 |

Oktav. | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 |

Oboe. | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 |

Cann. A. | 6 5 4 3 2 | 1 2 3 4 5 | 7 6 5 4 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

Fagott. | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 |

Violin. | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 7 6 5 4 3 | 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 |

Neyamukh. | 7 6 5 4 3 | - | 1 | 1 | 1 | 1 | 1 | 1 |

Cello. | 7 6 5 4 3 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

Bass. | 7 6 5 4 3 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

Bass. | 7 6 5 4 3 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

1.)      2      3      4      5      6      7

1.)      2.)      3.)      4.)      5.)      6.)

7

8. | 9. | 10.)

8. | 9. | 10.)

Gute ist mir möglichst Pfand für gesagte, da

8. | 9. | 10.)

it war ein - sonntags auf mit gern zu frech lauf, in bei vogelzahn obduktus yest no

8

Soprano:   
 Alto:   
 Bass:   
  
 fallbar zu Fuß, um daß eiseln  
 Güssel mit meß wenden  
 Fuß.

A handwritten musical score on five staves. The top three staves represent two voices, likely soprano and alto, with lyrics in German. The bottom two staves represent a cello. The score consists of ten measures. Measures 1-4 show rhythmic patterns with eighth and sixteenth notes. Measures 5-6 feature sustained notes with grace notes. Measures 7-8 show eighth-note patterns. Measure 9 begins with a bassoon (Bassoon) part. Measure 10 concludes the piece.

Adagio feste im Gedenken, iii, den first-fin Pleg am morg

8

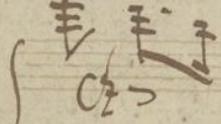
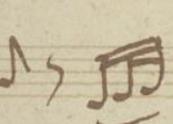
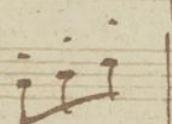
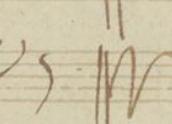
9

Lamfon und syrolym off den yaryon Lay, dann frag ich, kann wagnell sing

2 Hold if regular, no sound if a ring, run the Mayf minnows, no sound if a

Ring um' la  
Mag' mir noch'.

6.) 7.) 8.) 9.) 10)

{      }

6.) 7.) 8.) 9.) 10)

{      }

M m m m m m

D: d:

70.