

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 415

[Vierstimmiger Kanon mit 5626 schematischen Umkehrungen und Umstellungen]

Autograph ca.1730-35.

35,5 x 21,5 cm.

partitur: Bd.1-4. (Bd.2, Nr.764-1904, vermißt)

Alte Sign.: 23. 3134.

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3134

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as clefs, notes, and rests, written in a cursive style.

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as clefs, notes, and rests, written in a cursive style.

Handwritten musical notation on four staves, likely a score for a piece titled "The Merry Widow" (Merry Widow). The notation includes notes, rests, and bar lines, with some notes marked with a sharp symbol (#).

4.

Handwritten musical notation on five staves, likely representing a sequence of chords or intervals. The notation includes various notes (half notes, quarter notes) and rests, with some notes marked with a sharp symbol (#).

[illegible]

Handwritten musical notation on five staves, featuring various notes, rests, and accidentals (sharps, naturals, and flats). The notation is written in a cursive style, typical of early manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The second staff continues the melody, and the third staff introduces a new melodic line. The fourth and fifth staves show further development of the musical ideas, with some notes marked with accidentals. The notation is dense and fills the staves, indicating a complex piece of music.

7.

Handwritten musical notation on a five-line staff:

Line 1: C⁹· | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· |

Line 2: q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· |

Line 3: q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· |

Line 4: q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· |

Line 5: · | · | · | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· | · | · | · | q⁹· | q⁹· | q⁹· | q⁹· | q⁹· |

8.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

9.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

10.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

11.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

12.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

13.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199

14.
 C 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C - 99 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199
 C . 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199 - 199



Handwritten musical notation on four staves, featuring various notes, rests, and bar lines. The notation is in a historical style, possibly from a manuscript. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, as well as rests. The second staff continues the melody. The third staff features a different rhythmic pattern with more complex note values. The fourth staff concludes the piece with a double bar line.

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'e', 'c', 'd', 'f', 'g', 'a', 'b', and 'c' with stems and beams, indicating a melodic line. The staves are numbered 1 through 4 on the right side.

Handwritten musical notation on four staves, likely for a guitar or similar instrument. The notation includes various notes, rests, and bar lines, with some notes marked with accidentals (sharps and naturals). The staves are numbered 13, 14, 15, and 16. The notation is written in a cursive, handwritten style.

Ba 4 9 - 1 9 9 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 9 - 1 9 9 - 1 9 9 - 1 9 8 - 1
 Pc 9 9 - 1 9 9 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 9 - 1 9 9 - 1 9 9 - 1 9 8 - 1
 Pe 1 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 8 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 8 - 1
 Ce 1 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 8 - 1 9 9 - 1 9 9 - 1 9 8 - 1 9 8 - 1

Handwritten musical notation for a piece in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on five staves, with the first four staves containing notes and rests, and the fifth staff containing a series of rests. The notes are primarily eighth and sixteenth notes, with some quarter notes. The rests are indicated by vertical lines and dots. The piece concludes with a double bar line and a repeat sign.

19.
 ♪ C 44-44-44-44-44- | • | 44-44-44-44-44- | | |
 ♪ C -44-44-44-44-44- | • | 44-44-44-44-44- | | |
 ♪ C • | 44-44-44-44-44-44- | • | 44-44-44-44-44- | | |
 ♪ C • | • | • | 44-44-44-44-44-44- | • | 44-44-44-44-44- | | |

20.

bc 99-99-99-99-9d- | . | - 99-99-99-99-9d | | | |
bc-99-99-99-99-9d | . | . | 99-99-99-99-9d | | | |
bc . | - 99-99-99-99-9d | . | . | 99-99-99-99-9d | | | |
cc . | . | . | . | dd- | dd- | dd- | dd- | dd- | . | - dd- dd- dd- | dd- | dd- |

21.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

22.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

23.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

24.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

25.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

26.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

27.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C- 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

28.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

29.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

30.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

31.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

32.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

33.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

34.
Handwritten musical notation on four staves, featuring rhythmic patterns and rests.

35.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

36.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

37.
C 99. 99. 99. 99. 99. | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | 99. 99. 99. 99. 99. | 99. 99. 99. 99. 99. |

38.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

39.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

40.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

41.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

42.
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C 99. 99. 99. 99. 99. | x | x | x | 99. 99. 99. 99. 99. |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
C x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |

42.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

43.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

44.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

45.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

46.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

47.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

48.

C 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 F 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 G . | . | . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .
 C . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 . | 9 9 .

47.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

48.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

49.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

50.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

51.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

52.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

53.
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
 C
 C

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical lines with flags) and rests, organized in measures. The first staff begins with a treble clef and a common time signature 'C'. The notation is dense, with many notes and rests across the staves.

Handwritten musical notation on four staves, continuing the piece. The notation follows the same style as the previous system, with rhythmic symbols and rests.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and rests.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and rests.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and rests.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and rests.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and rests.

Handwritten musical notation on four staves, featuring various notes, rests, and bar lines. The notation is in a historical style, possibly from a manuscript. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, as well as rests. The second staff begins with a treble 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 notation is written in brown ink on aged paper.

[illegible]

01.

|| C 4 4 . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . | - 4 4 . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . |

|| C - 4 4 . | - 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . | 4 4 . | - 4 4 . | 4 4 . | 4 4 . | 4 4 . | - 4 4 . | . | . | . |

|| C . | . | . | . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . | - 4 4 . | - 4 4 . | 4 4 . | 4 4 . | - 4 4 . | . | . | . |

|| C . | . | . | . | - 4 4 . | - 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | 4 4 . | . | . | . |

Handwritten musical notation on a five-line staff, featuring various notes and rests, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes a treble clef and a key signature change to one flat (B-flat) in the middle of the piece.

67.

Handwritten musical notation on five staves, featuring various notes and rests.

68.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef and a key signature of one flat (B-flat). The notes are written in a cursive, handwritten style.

[illegible]

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of four staves, likely representing different voices or instruments. The notation is a form of early musical shorthand, using letters (C, G, A, B, D, E, F) and numbers (1-7) to denote notes and rests. Bar lines are used to divide the music into measures. The systems are numbered 70, 71, 72, and 73, with the final system starting at 76. The paper shows signs of age, including discoloration and some wear along the edges.

System 70:

System 71:

System 72:

System 73:

System 76:

77.

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (e.g., 'a', 'b', 'c') indicating pitch or specific notes. The staves are connected by a brace on the left.

78.

Handwritten musical notation on four staves, continuing the piece. The notation is similar to the previous system, with rhythmic symbols and letters.

79.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and letters.

80.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and letters.

81.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and letters.

82.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and letters.

83.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and letters.



84.

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical lines with flags) and accidentals (sharps and naturals) placed above the staves. The first staff begins with a treble clef and a key signature of one sharp (F#).

85.

Handwritten musical notation on four staves, continuing the piece. The notation follows the same style as the previous system, with rhythmic symbols and accidentals.

86.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and accidentals.

87.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and accidentals.

88.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and accidentals.

89.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and accidentals.

90.

Handwritten musical notation on four staves. The notation continues with rhythmic symbols and accidentals.



Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is in a historical style, possibly from a manuscript. The notes are mostly eighth and sixteenth notes, with some rests. The staff is divided into measures by vertical bar lines. The handwriting is in a cursive script, typical of the 16th or 17th century.

92.

Handwritten musical notation on four staves, likely representing a piece in 4/4 time. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style.

93.

Handwritten musical notation on four staves, likely a score for a piece titled "The Bird Song" (鳥の歌). The notation includes various musical symbols such as notes, rests, and bar lines, written in a style characteristic of early 20th-century Japanese musical notation. The notation is written in black ink on aged, slightly yellowed paper.

94.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef and a key signature of one sharp (F#). The music is written in a style that appears to be a personal sketch or a working draft, with some notes and rests written in a shorthand manner. The notation includes a treble clef and a key signature of one sharp (F#). The music is written in a style that appears to be a personal sketch or a working draft, with some notes and rests written in a shorthand manner.

95.

Handwritten musical notation on a four-line staff, featuring various notes and rests, with a treble clef and a key signature of one sharp (F#).

96.

Handwritten musical notation on a five-line staff, featuring various notes and rests, with a large '9' written above the staff.

97.

Handwritten musical notation on a five-line staff, featuring various notes and rests, with some notes marked with 'c' and 'q'.

98.
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .

99.
C 49. 49. 49. 49. 49. | . | . | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . | . | . 49. 49. 49. 49. 49. | . | .

100.
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .

101.
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .

102.
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49. | . | .

103.
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .

104.
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .
C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | .

105.

Handwritten musical notation for measures 105. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

106.

Handwritten musical notation for measures 106. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

107.

Handwritten musical notation for measures 107. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

108.

Handwritten musical notation for measures 108. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

109.

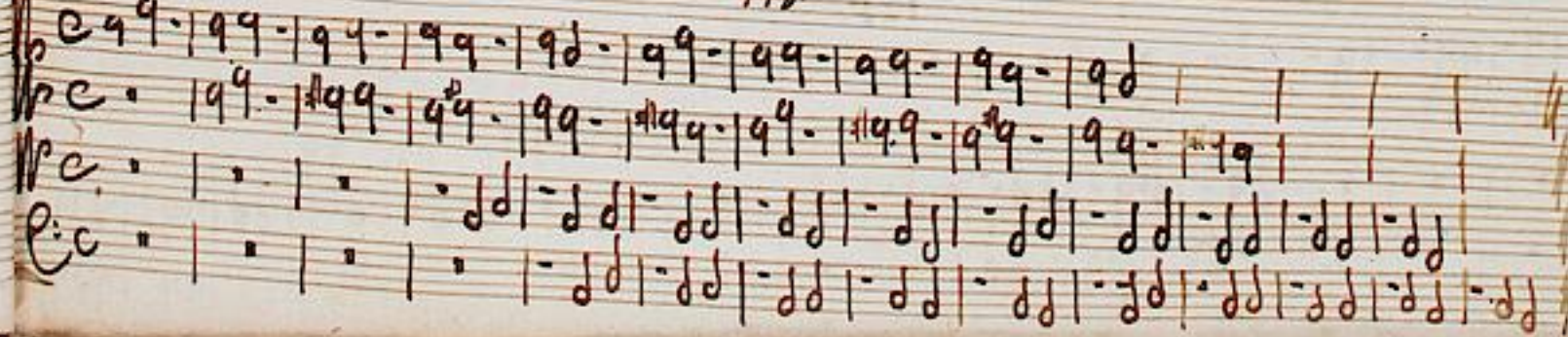
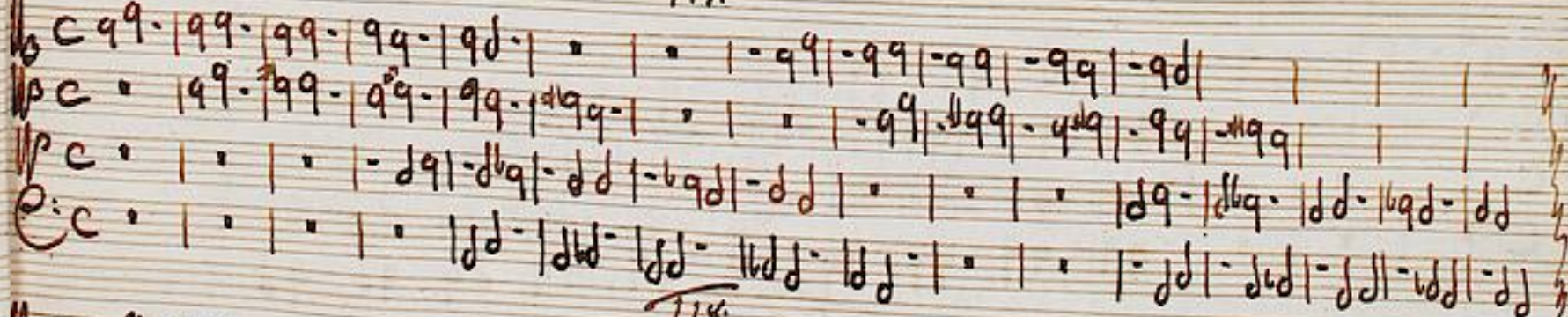
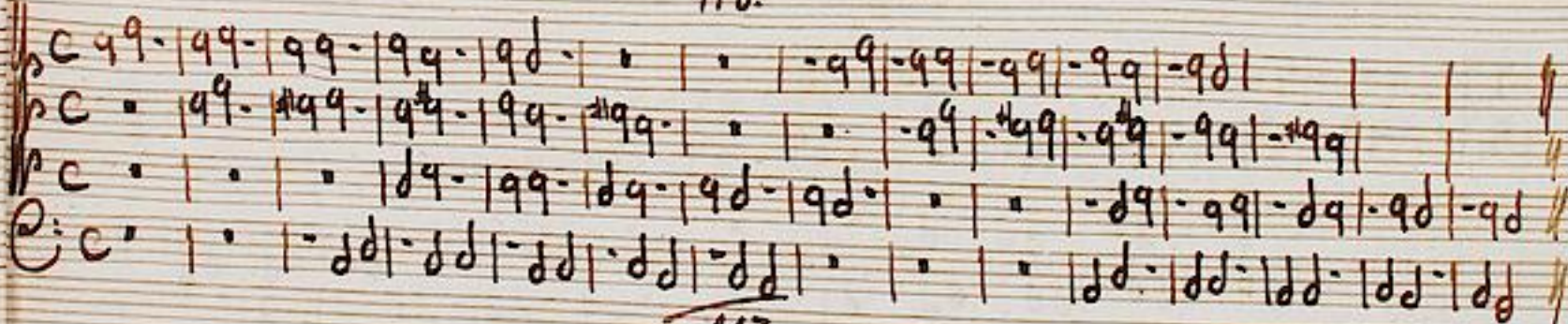
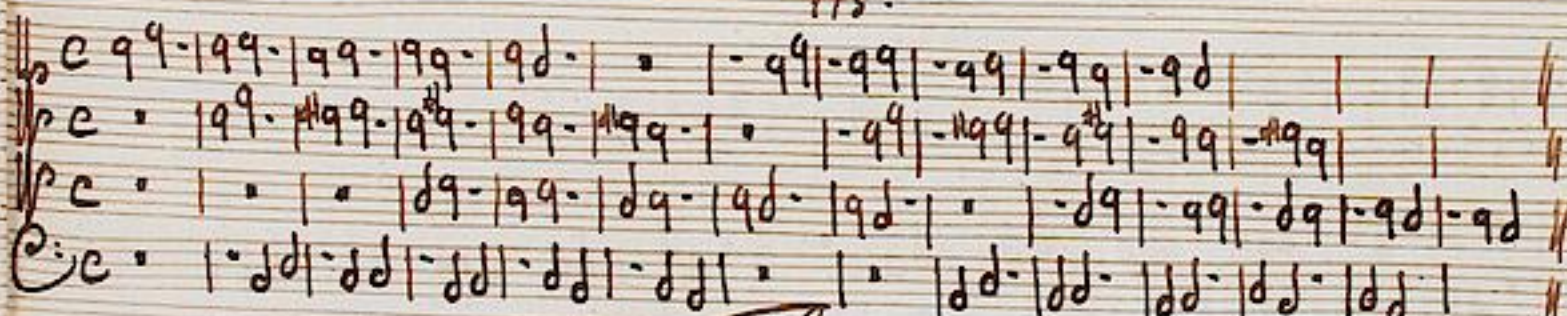
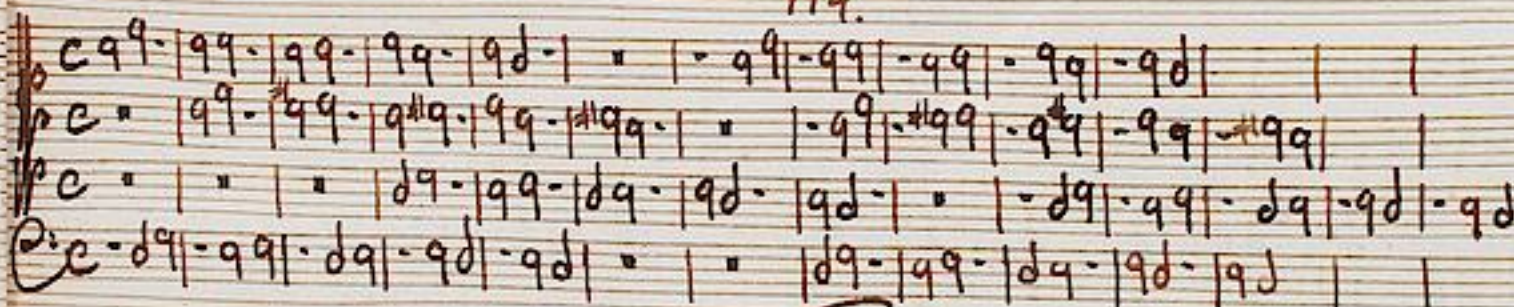
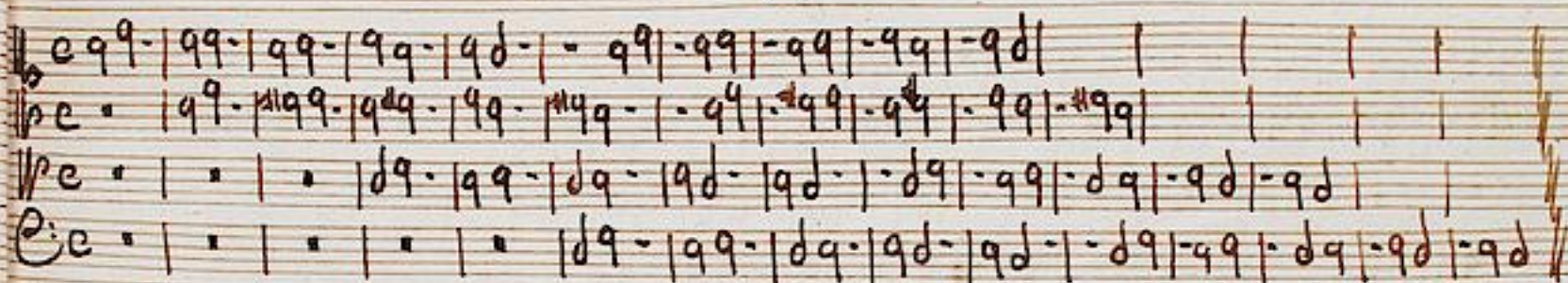
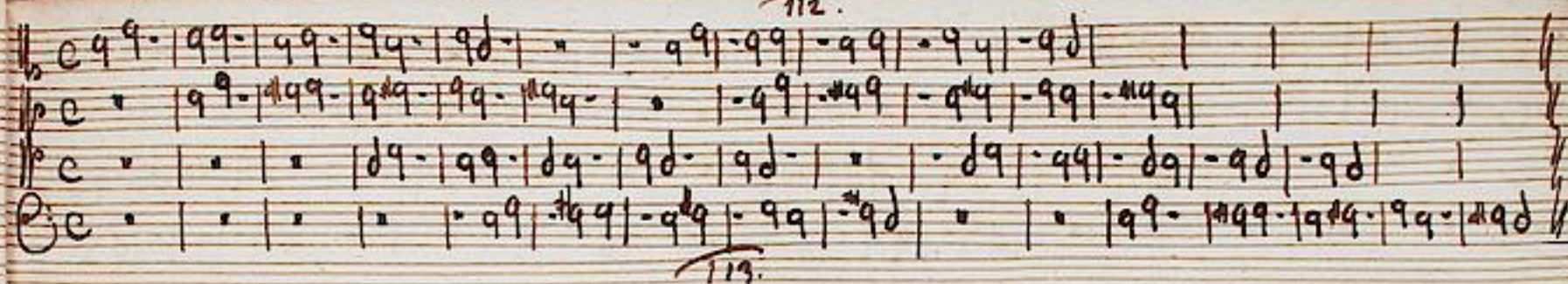
Handwritten musical notation for measures 109. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

110.

Handwritten musical notation for measures 110. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.

111.

Handwritten musical notation for measures 111. The system includes four staves: Treble, Alto, Tenor, and Bass. The notation consists of rhythmic values and rests, with some accidentals (sharps) appearing in the Alto and Tenor staves.



Handwritten musical notation for measures 119 and 120. The notation is written on four staves (treble, alto, tenor, and bass clefs) in a historical style. The notes are mostly quarter and eighth notes, with some rests. The key signature is one sharp (F#).

Handwritten musical notation for measures 120 and 121. The notation continues on four staves, showing a continuation of the melodic and harmonic material from the previous measures.

Handwritten musical notation for measures 121 and 122. The notation is written on four staves, showing a continuation of the melodic and harmonic material.

Handwritten musical notation for measures 122 and 123. The notation is written on four staves, showing a continuation of the melodic and harmonic material.

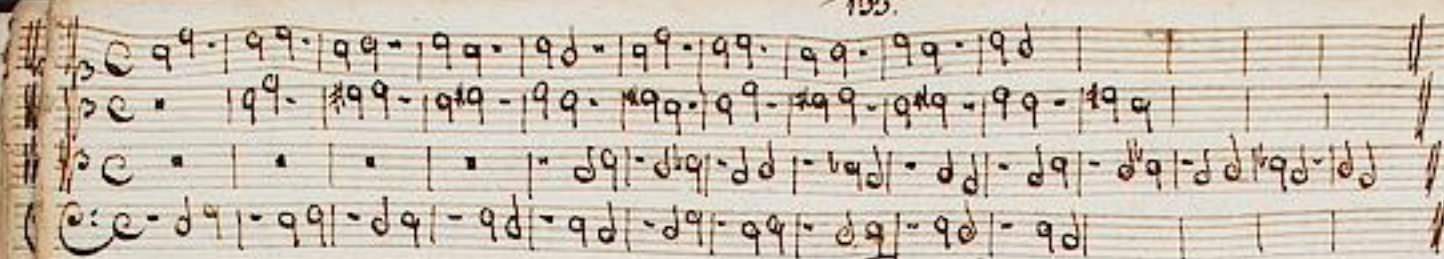
Handwritten musical notation for measures 123 and 124. The notation is written on four staves, showing a continuation of the melodic and harmonic material.

Handwritten musical notation for measures 124 and 125. The notation is written on four staves, showing a continuation of the melodic and harmonic material.

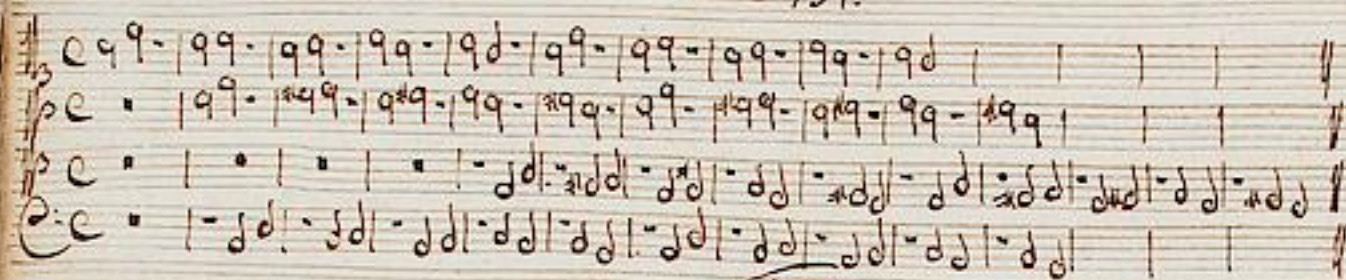
Handwritten musical notation for measures 125 and 126. The notation is written on four staves, showing a continuation of the melodic and harmonic material.

Handwritten musical notation on a manuscript page, featuring four systems of staves. Each system contains four staves, likely representing different voices or instruments. The notation is written in a historical style, possibly from the 16th or 17th century, using a combination of letters and numbers to denote notes and rests. The page is numbered 126, 127, 128, 129, 130, 131, and 132, indicating the progression of the musical piece. The notation is written in a cursive, handwritten style, with some ink bleed-through visible from the reverse side of the page.

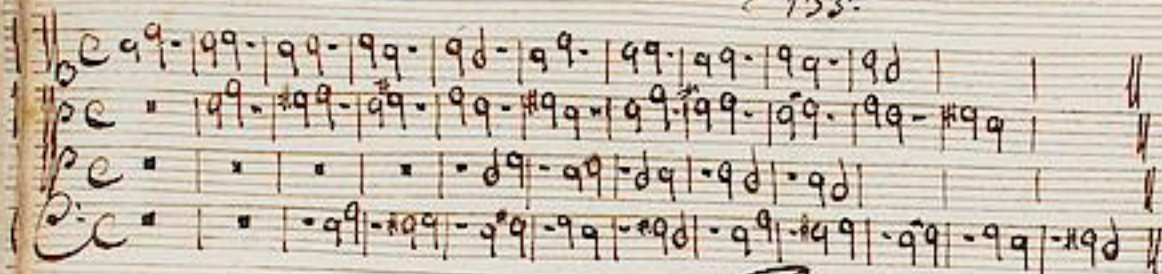
133.



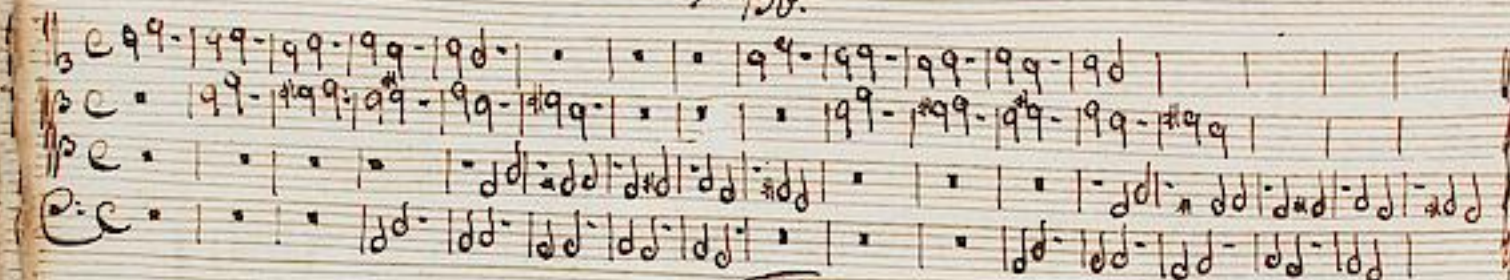
134.



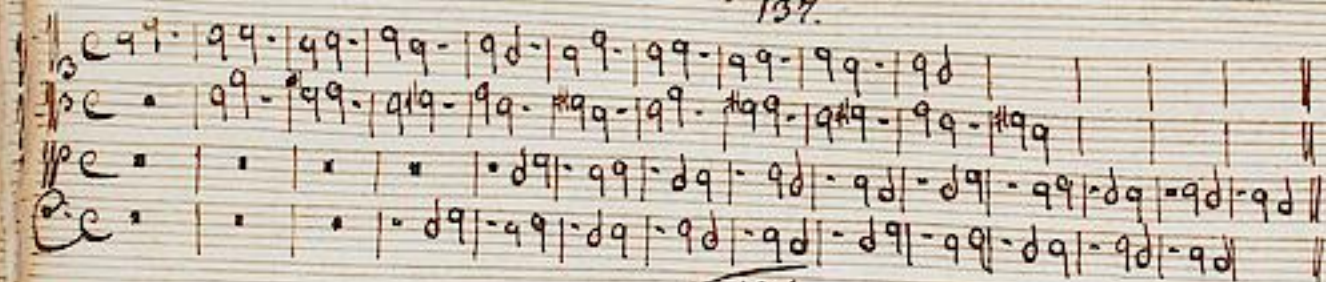
135.



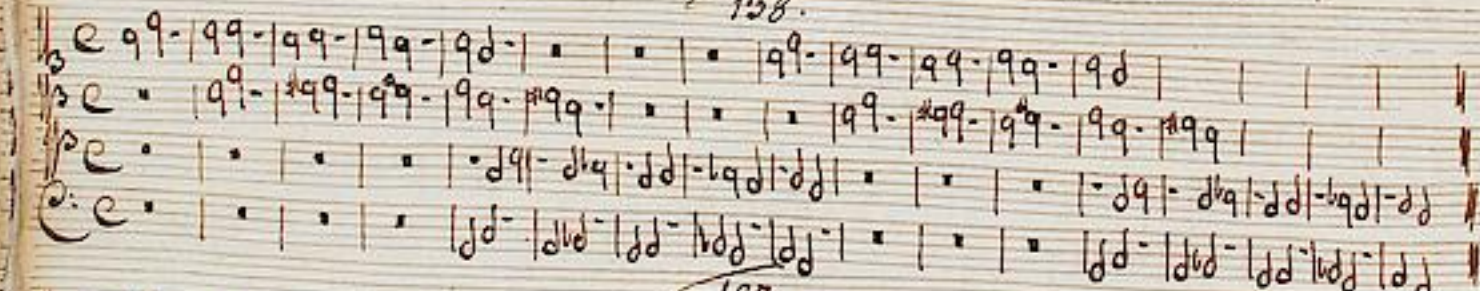
136.



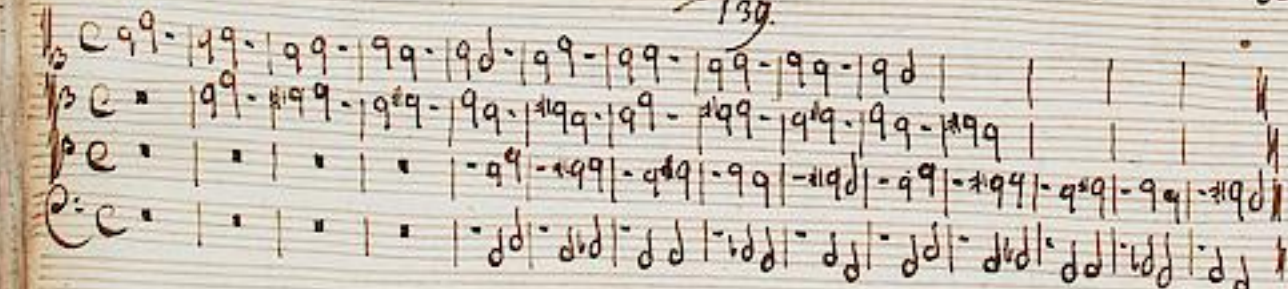
137.



138.



139.



140.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

141.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

142.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

143.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

144.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

145.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

146.
 C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 G 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 F 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |
 E 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | | | | |

147.

Handwritten musical notation on four staves. The notation includes various notes, rests, and bar lines, with some notes marked with 'x' or 'y'.

Handwritten musical notation on a five-line staff, featuring various notes and rests, with some notes marked with 'x' or 'y'.

149.

C49- | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- |

C. | - 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- |

C- 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- |

C. | . | 99- | 99- | 99- | 99- | 99- | 99- | 99- | 99- |

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first staff is the treble clef melody, and the next three are the bass clef accompaniment. The music is in G major, indicated by one sharp (F#). The time signature is 2/4. The piece consists of two measures, each repeated twice. The first measure of the melody is G4-A4-B4-A4-G4, and the second is E5-D5-C5-B4-A4. The accompaniment for the first measure is G3-A3-B3-A3-G3, and for the second is E4-D4-C4-B3-A3. The piece ends with a double bar line.

151.

C 99-99-99-99-99- | • | • | - 99-99-99-99-99- | | | | |

C • | - 99-99-99-99-99- | • | • | • | 99-99-99-99-99- | | | | |

C 99-99-99-99-99- | • | • | • | 99-99-99-99-99- | | | | |

C • | • | • | - 99-99-99-99-99- | • | • | • | 99-99-99-99-99- | | | | |

Handwritten musical notation on a five-line staff, featuring various notes and rests, with a large 'C' time signature at the beginning.

153.

Handwritten musical notation on a five-line staff:

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, with some notes beamed together. The notation is written in a cursive, handwritten style.

A handwritten musical score for the song "The Rose Tree" on five staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The second staff continues the melody. The third staff begins with a bass clef and a key signature of one flat, indicating a change in the accompaniment. The fourth and fifth staves continue the bass line. The score is written in ink on aged, slightly yellowed paper.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

ms c 99. | 99. | 0
 100 c | - 99. |
 100 c | dd. |
 100 c | . |

Handwritten musical notation on a four-line staff, showing notes and rests.

A close-up photograph of a page from a handwritten music manuscript. The page features five horizontal staves, each beginning with a treble clef and a common time signature 'C'. The notation is written in dark ink and includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The handwriting is fluid and characteristic of the early modern period. The paper appears aged and slightly discolored.

Handwritten musical notation on a four-line staff, showing rhythmic notation with stems and flags, and some numbers (e.g., 44, 99, 11, 10, 11, 10).

154.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

155.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

156.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

157.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

158.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

159.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

160.
C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .
C . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 .

Handwritten musical notation on four staves, likely a score for a piece titled "The Rose Tree" (No. 161). The notation is in a historical style, possibly 18th-century, and includes various notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style. The piece is numbered "161." at the top center.

162.

Handwritten musical notation on four staves, likely a score for a piece titled "162." The notation includes various notes, rests, and bar lines, with some notes marked with "C" (C-clef) and "F" (F-clef). The notation is written in a cursive, handwritten style.

163.

16C99-|44-|44-|99-|9d-|99-|99-|99-|99-|9d-| | |
16C-|⁴99-|⁴99-|⁴99-|9d-|99-|⁴99-|⁴99-|⁴99-|9d-|⁴99-|
16C-|⁴99-|⁴99-|⁴99-|9d-|99-|⁴99-|⁴99-|⁴99-|9d-|⁴99-|
16C-|⁴99-|⁴99-|⁴99-|9d-|99-|⁴99-|⁴99-|⁴99-|9d-|⁴99-|
16C-|⁴99-|⁴99-|⁴99-|9d-|99-|⁴99-|⁴99-|⁴99-|9d-|⁴99-|

164.

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., 99, 9d, 9q) and bar lines.

[illegible]

100.

C 49. 49. 49. 49. 4d. . . . 49. 44. 49. 49. 4d | | | | | | | | | |

C . . 44. 44. 49. 49. 49. . . . 49. 44. 44. 49. 49. | | | | | | | | | |

C . . 44. 44. 49. 49. 44. . . . 49. 44. 49. 49. 44. | | | | | | | | | |

C 44. 49. 44. 4d. 4d. . . . 44. 49. 44. 4d. 4d. | | | | | | | | | |

[illegible]

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of four staves (treble, alto, tenor, and bass clefs) with notes and rests. The notation is in a historical style, likely from the 17th or 18th century. The systems are numbered 169, 170, 171, and 172, indicating measures or sections. The paper shows signs of wear, including creases and discoloration.

System 169:

System 170:

System 171:

System 172:

System 173:

System 174:

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

(Handwritten musical notation for four staves, likely representing different parts or voices.)

Handwritten musical notation on a five-line staff, featuring various notes (quarter, eighth, sixteenth) and rests, with some notes marked with 'x' or 'y'.

[illegible]

179.

♭ 2 4 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 |

♭ 2 . . . 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 |

♭ 2 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 |

♭ 2 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 - 9 9 |

[illegible]

181.

B C G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - |

B C . | . G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - |

B C . | . | - G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - |

C C . | . | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - | G G - |

142.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

143.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

144.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

145.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

146.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

147.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

148.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 F 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 G 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .

189.
 C 99. 99. 99. 99. 99. . . - 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

190.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

191.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

192.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

193.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

194.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

195.
 C 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 D 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 E 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .
 F 99. 99. 99. 99. 99. . . 99. 99. 99. 99. 99. .

196.

197.

C 9 9 . 9 9 . 9 9 . 9 9 . 9 9 - | . | . | . | 9 9 . 9 9 . 9 9 . 9 9 . 9 9 | . | . |

F 9 . | . 9 9 . # 9 9 . 9 9 . # 9 9 | . | . | . | - 9 9 . # 9 9 . 9 9 . 9 9 . # 9 9 | . |

E . | . | . | . 9 9 . 9 9 . 9 9 . 9 9 . 9 9 | . | . | . | - 9 9 . 9 9 . 9 9 . 9 9 . 9 9 |

C 9 . | . | . | 9 9 . 9 9 . 9 9 . 9 9 . 9 9 | . | . | . | 9 9 . 9 9 . 9 9 . 9 9 . 9 9 |

198.

Handwritten musical notation on a four-line staff, featuring various notes and rests, with some notes marked with 'x' or 'y'.

199.

♩ C 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 |

♩ C . - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 |

♩ C 99 - 99 - 99 - 99 - 99 99 - 99 - 99 - 99 - 99 |

♩ C 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 - 99 |

Handwritten musical notation on a four-line staff, featuring various notes and rests, with a tempo marking of 200 above the staff.

Handwritten musical notation on four staves, likely representing a piece of music in a specific key and time signature. The notation includes various notes, rests, and bar lines, with some notes marked with a sharp symbol (#).

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'C', 'G', 'F', 'A', 'B', and 'D', often with superscripts or subscripts, indicating specific musical notes or intervals. The staves are connected by a horizontal line, and the notation is written in a cursive, handwritten style.

203.

204.

205.

206.

207.

208.

209.

Handwritten musical notation on five staves, numbered 203 through 209. Each system consists of five staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The notes are written in a stylized script, and the staves are hand-drawn. The page is aged and shows some wear and tear.

Handwritten musical score on aged paper, featuring four staves per system. The notation includes various musical symbols, including notes, rests, and bar lines, with some text written above the staves. The page is numbered 210, 211, 212, 213, 214, 215, and 216, indicating the measure number.

System 1 (Measures 210-211):

System 2 (Measures 212-213):

System 3 (Measures 214-215):

System 4 (Measures 216-217):

217.

Handwritten musical notation for measures 217 and 218. The notation is in a four-part setting (Soprano, Alto, Tenor, Bass) with a common time signature. The notes are written in a stylized, cursive hand typical of 18th-century manuscripts.

218.

Handwritten musical notation for measures 218 and 219. The notation continues the four-part setting from the previous system.

219.

Handwritten musical notation for measures 219 and 220. The notation continues the four-part setting.

220.

Handwritten musical notation for measures 220 and 221. The notation continues the four-part setting.

221.

Handwritten musical notation for measures 221 and 222. The notation continues the four-part setting.

222.

Handwritten musical notation for measures 222 and 223. The notation continues the four-part setting.

223.

Handwritten musical notation for measures 223 and 224. The notation continues the four-part setting.

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of four staves (treble, alto, tenor, and bass clefs) with notes and rests. The score is numbered 224, 225, 226, 227, 228, 229, and 230.

System 224:

System 225:

System 226:

System 227:

System 228:

System 229:

System 230:

231.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

232.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

233.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

234.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

235.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

236.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

237.
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 F 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |
 C 49-49-49-49-9d- | . | . | 49-49-49-49-9d- | . | . |

Handwritten musical notation on a four-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots. The number '238.' is written above the staff.

[illegible]

Handwritten musical notation on four staves, labeled 240. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staves are numbered 1, 2, 3, and 4.

[illegible]

242.

C G G - G G - G G - G G - G G - G G - G G - G G - G G |

G e . | . | G G - G G - G G - G G - G G - G G - G G - G G - G G |

G e . | . G G - G G - G G - G G - G G - G G - G G - G G - G G |

C C - G G - G G - G G - G G - G G - G G - G G - G G |

243.

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'c', 'q', 'd', and 'g' with stems and beams, indicating a rhythmic or melodic progression.

244.

bc 99-99-99-99-99- | . | . | - 99-99-99-99-99- | . | . |
bc . | . | 99-99-99-99-99- | . | . | - 99-99-99-99-99- | . | . |
bc . | . | - 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . |
cc . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . |

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

246.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

247.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

248.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

249.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

250.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

251.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99, 99, 99, 99, 99, 99) and rests, organized into measures. The staff is labeled with a clef and a key signature.

Handwritten musical notation on a single page, featuring four systems of staves. Each system contains four staves, likely representing different voices or instruments. The notation is a form of musical shorthand, possibly a type of tablature or a simplified staff notation, using letters and numbers. The page is numbered 252 at the top center. The notation is written in a cursive, handwritten style. The page is aged and shows signs of wear, including some staining and discoloration.

260.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

261.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

262.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

263.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

264.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

265.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

Handwritten musical notation on four staves (treble, alto, tenor, and bass clefs). The notation consists of rhythmic values (e.g., 49, 99, 98) and rests, organized into measures by vertical bar lines.

266.
 e q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . q q . d q . q d . q d . | . | . | . | . d q . q q . d q . q d . q d . | . | . | .
 e e . | . | . | . d d . d d . d d . d d . d d . | . | . | . | . d d . d d . d d . d d . d d . | . | . | .

267.
 e q q . q q . q q . q q . q d . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . d q . d d . d d . d d . d d . | . | . | .
 e e . | . | . | . d q . q q . d q . q d . q d . q d . d q . q q . d q . q d . q d . | . | . | .

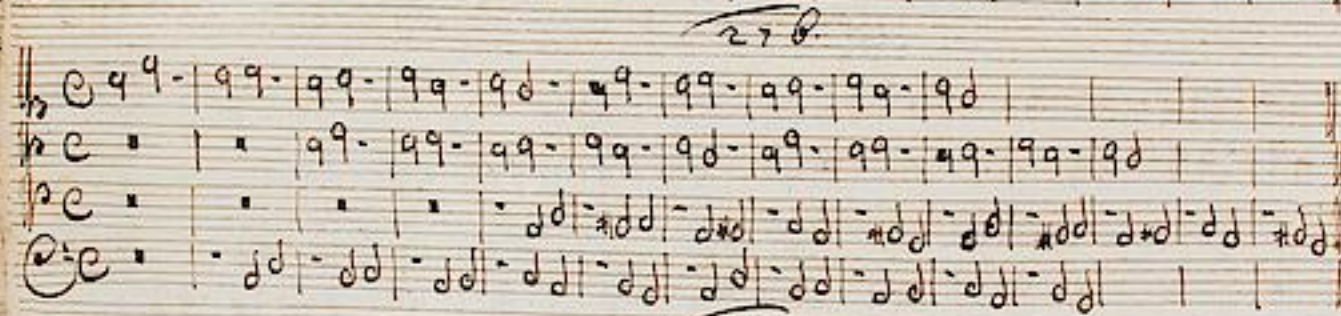
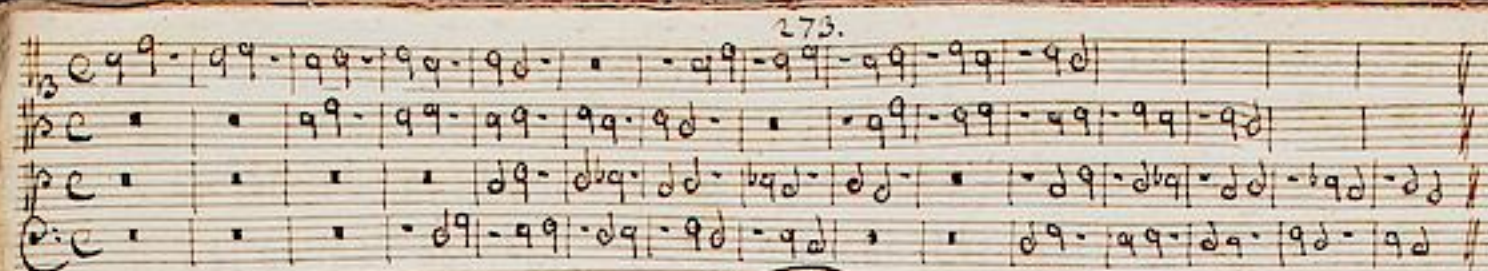
268.
 e q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | .
 e e . | . | . | . d d . d d . d d . d d . d d . | . | . | . d d . d d . d d . d d . d d . | . | . | .

269.
 e q q . q q . q q . q q . q d . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | .
 e e . | . | . | . d q . q q . q q . q q . q d . | . | . | . d q . q q . d q . q d . q d . | . | . | .

270.
 e q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | .
 e e . d q . q q . d q . q d . q d . | . | . | . | . d q . q q . d q . q d . q d . | . | . | .

271.
 e q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | .
 e e . | . d d . d d . d d . d d . d d . | . | . | . | . d d . d d . d d . d d . d d . | . | . | .

272.
 e q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . q q . q q . q q . q q . q d . | . | . | . q q . q q . q q . q q . q d . | . | . | .
 p e . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | . d q . d q . d d . d d . d d . d d . | . | . | .
 e e . | . | . d d . d d . d d . d d . d d . | . | . | . | . d d . d d . d d . d d . d d . | . | . | .



<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-415-01/0043>
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Handwritten musical notation on a four-line staff, measures 287-288. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 288.

Handwritten musical notation on a four-line staff, measures 289-290. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 290.

Handwritten musical notation on a four-line staff, measures 291-292. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 292.

Handwritten musical notation on a four-line staff, measures 293-294. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 294.

Handwritten musical notation on a four-line staff, measures 295-296. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 296.

Handwritten musical notation on a four-line staff, measures 297-298. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 298.

Handwritten musical notation on a four-line staff, measures 299-300. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 300.

294.
 C 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.

295.
 C 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. x x x 49. 49. 49. 49. 49.

296.
 C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.

297.
 C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.

298.
 C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.

299.
 C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.

300.
 C 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 D 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 E 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.
 F 49. 49. 49. 49. 49. 49. 49. 49. 49. 49.

301.
 C 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

302.
 C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | . | .
 C . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

303.
 C 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .

304.
 C 49. 49. 49. 49. 49. | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

305.
 C 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

306.
 C 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

307.
 C 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . 49. 49. 49. 49. 49. | . | . | .
 C . | . | . | . | . 49. 49. 49. 49. 49. | . | . | . 49. 49. 49. 49. 49. | . | . | .

308.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

309.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

310.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

311.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

312.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

313.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

314.

C 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

F 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

G 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

A 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. | 99. |

315.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . | . | . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . | . | . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . | . | . 4 4 . 4 4 . 4 4 . 4 4 .

316.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

317.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

318.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

319.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

320.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

321.
 C 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 F C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .
 C C . | . | . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 . 4 4 .

329.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

330.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

331.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

332.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

333.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

334.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

335.
C 49. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |
C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

Handwritten musical score on four staves, numbered 336, 337, 338, 339, 340, 341, and 342. The notation includes various musical symbols such as notes, rests, and bar lines, with some text written above the staves.

336.

337.

338.

339.

340.

341.

342.

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of four staves (treble, alto, tenor, and bass clefs) with notes and rests. The notation is in a historical style, likely from the 16th or 17th century. The systems are numbered 343, 344, 345, 346, 347, and 348, written above the first staff of each system. The paper shows signs of wear, including creases and discoloration.

System 343:

System 344:

System 345:

System 346:

System 347:

System 348:

Handwritten musical score on aged paper, featuring four staves per system. The notation is a form of early musical shorthand, using letters (e.g., 'q', 'd', 'a', 'g') and rhythmic symbols (vertical lines with flags) to represent notes and rests. The score is organized into systems, with measure numbers 349, 350, 351, 352, 353, 354, and 355 written above the staves. The notation is dense and fills the staves, with some measures containing multiple notes or rests. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score for a four-part setting (Soprano, Alto, Tenor, Bass) of a hymn. The score is written on four staves per system, with the Soprano staff at the top and the Bass staff at the bottom. The notation is in a historical style, using numbers 1-6 for notes and various clefs and bar lines. The score is divided into measures by vertical bar lines. The text is written in a cursive hand. The score is for a hymn, and the lyrics are written below the staves. The score is for a four-part setting, and the lyrics are written below the staves. The score is for a hymn, and the lyrics are written below the staves.

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of four staves (treble, alto, tenor, and bass clefs) with notes and rests. The notation is in a historical style, likely from the 16th or 17th century. The score is divided into measures by vertical bar lines. The first system is marked with a '362' above the first staff. The second system is marked with a '363' below the first staff. The third system is marked with a '364' below the first staff. The fourth system is marked with a '365' below the first staff. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The paper shows signs of age, including discoloration and some staining.

368.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

369.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

370.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

371.
C 99. 99. 99. 99. 99. | . | . | 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . | 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . | 99. 99. 99. 99. 99. | . | .
C C . | . | . | 99. 99. 99. 99. 99. | . | . | 99. 99. 99. 99. 99. | . | .

372.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

373.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

374.
C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
B C . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
B C . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
C C . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .

Handwritten musical notation on four staves, labeled 375. The notation includes various notes, rests, and bar lines, with some notes marked with sharp symbols (#).

♪ ♯c q q . | q q . | q q . | q q . | q d . | . | . | q q . | q q . | q q . | q q . | q d . | . | . |
 ♪ ♯c . | . | . | q q . | ♯q q . | q q . | q q . | ♯q q . | . | . | q q . | ♯q q . | q q . | ♯q q . |
 ♪ ♯c . | . | d q . | q q . | d q . | q d . | q d . | . | . | d q . | q q . | d q . | q d . | q d . |
 ♪ c c . | . | . | d q . | q q . | d d . | q d . | d d . | . | . | d q . | d q . | d d . | d q . | d d . |

377.

Handwritten musical notation on four staves, likely a piano accompaniment. The notation includes notes, rests, and bar lines. The bottom staff has a circled 'C' at the beginning and a circled 'C' at the end. The page number '378.' is written below the staves.

Handwritten musical notation on four staves, likely representing a vocal or instrumental piece. The notation includes various notes, rests, and bar lines, with some notes marked with 'e' or 'c' above them. The bottom staff has a large 'C' at the beginning and a '224' at the end.

Handwritten musical notation on a four-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, organized into measures. The first line is labeled 'b' and the second line is labeled 'c'. The notation is written in a cursive style.

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'e', 'c', and 'C' followed by numbers, possibly indicating pitch and duration. The first staff begins with 'e' and the subsequent staves with 'c' and 'C'. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes and rests, with some notes beamed together. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notation includes various note values, including quarter notes, eighth notes, and rests. The overall style is that of a handwritten musical score.

391.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

392.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

393.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

394.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

395.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

396.
 ♫ C 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . | . 99. 99. 99. 99. 99. | . 99. 99. 99. 99. 99. |

397.
 ♫ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |
 ♫ C . 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. |

398.
C G G. | G G. | G G. | G G. | G G. | - G G. | - G G. | - G G. | - G G. | - G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | - B G. | B B. | B B. | B B. |
F C . | . | . | B B. | B B. | B B. | B B. | B B. | - B B. | B B. | B B. | B B. |
E C . | - B G. | - G G. | - B G. | - G G. | - G G. | . | B G. | G G. | B G. | G G. | G G. |

399.
C G G. | G G. | G G. | G G. | G G. | - . | - G G. | - G G. | - G G. | - G G. | - G G. |
B C . | . | . | G G. | G G. | G G. | G G. | G G. | . | . | G G. | G G. | G G. | G G. |
F C . | . | . | - B G. | - B G. | - B B. | - B B. | - B B. | . | . | B G. | B G. | B B. | B B. |
E C . | . | . | B G. | B G. | B B. | B B. | B B. | . | - B G. | - B G. | - B B. | - B B. | B B. |

400.
C G G. | G G. | G G. | G G. | G G. | - . | . | . | G G. | G G. | G G. | G G. | G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | . | . | . | B G. | B B. | B B. | B B. |
F C . | . | . | B B. | B B. | B B. | B B. | B B. | . | . | . | B B. | B B. | B B. | B B. |
E C . | . | . | - B G. | B B. | B B. | B B. | B B. | . | . | . | - B G. | B B. | B B. | B B. |

401.
C G G. | G G. | G G. | G G. | G G. | - . | . | . | G G. | G G. | G G. | G G. | G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | . | . | . | B G. | B B. | B B. | B B. |
F C . | . | . | B B. | B B. | B B. | B B. | B B. | . | . | . | B B. | B B. | B B. | B B. |
E C . | . | . | - B B. | B B. | B B. | B B. | B B. | . | . | . | - B B. | B B. | B B. | B B. |

402.
C G G. | G G. | G G. | G G. | G G. | - . | - G G. | - G G. | - G G. | - G G. | - G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | . | - B G. | B B. | B B. | B B. |
F C . | . | . | B B. | B B. | B B. | B B. | B B. | . | . | B B. | B B. | B B. | B B. |
E C . | . | . | . | . | . | . | B G. | G G. | B G. | G G. | G G. | . | - B G. | - G G. | B G. | G G. |

403.
C G G. | G G. | G G. | G G. | G G. | - . | - G G. | - G G. | - G G. | - G G. | - G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | . | - B G. | B B. | B B. | B B. |
F C . | . | . | B G. | B G. | B B. | B B. | B B. | . | . | B G. | B G. | B B. | B B. |
E C . | B G. | - G G. | - B G. | - G G. | - G G. | . | . | B G. | G G. | B G. | G G. | G G. |

404.
C G G. | G G. | G G. | G G. | G G. | - . | - G G. | - G G. | - G G. | - G G. | - G G. |
B C . | . | . | B G. | B B. | B B. | B B. | B B. | . | - B G. | B B. | B B. | B B. |
F C . | . | . | - B G. | - B G. | - B B. | - B B. | - B B. | . | . | B G. | B G. | B B. | B B. |
E C . | G G. | - G G. | - G G. | - G G. | - G G. | . | - G G. | - G G. | - G G. | - G G. | - G G. |

403.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |

404.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |

405.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |

406.
 ♫ E 99-|99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |

407.
 ♫ E 99-|99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |

408.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |

409.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |

410.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |

411.
 ♫ E 99-|99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |
 ♫ C . | . | . | 99-|99-|99-|99-| ♫ | . | 99-|99-|99-|99-| ♫ |
 ♫ C . | . | 99-|99-|99-|99-| ♫ | - 99-|99-|99-|99-| ♫ |

412.

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical lines with flags) and rests, organized into measures by vertical bar lines. The staves are labeled with clefs and a key signature of one flat (B-flat).

Handwritten musical notation on four staves, continuing the piece. The notation follows the same rhythmic and structural conventions as the previous system.

Handwritten musical notation on four staves. The notation follows the same rhythmic and structural conventions as the previous systems.

Handwritten musical notation on four staves. The notation follows the same rhythmic and structural conventions as the previous systems.

Handwritten musical notation on four staves. The notation follows the same rhythmic and structural conventions as the previous systems.

Handwritten musical notation on four staves. The notation follows the same rhythmic and structural conventions as the previous systems.

Handwritten musical notation on four staves. The notation follows the same rhythmic and structural conventions as the previous systems.

418.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

419.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

420.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

421.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

422.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

423.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

424.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

425.
 C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 D 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 E 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 F 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

Handwritten musical notation on a manuscript page, featuring four systems of staves. Each system contains four staves, likely representing different voices or instruments. The notation is written in a historical style, using letters and symbols to denote notes and rests. The page is numbered 426, 427, 428, 429, and 430, indicating the sequence of the music.

426.

427.

428.

429.

430.

432.

Handwritten musical notation on four staves, featuring various rhythmic values and accidentals.

433.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

434.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

435.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

436.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

437.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

438.

Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

439.
 C 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||

440.
 C 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

441.
 C 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

442.
 C 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

443.
 C 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

444.
 C 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

445.
 C 99. 99. 99. 99. 99. . . . 99. 99. 99. 99. 99. ||
 G 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 F 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||
 E 99. 99. 99. 99. 99. 99. 99. 99. 99. 99. ||

Handwritten musical notation on four staves, featuring various notes and rests. The notation is in a historical style, possibly from a manuscript. The first staff begins with a treble clef and a common time signature. The notation includes various note values and rests, with some notes marked with '446' above them. The second staff begins with a bass clef. The third and fourth staves continue the musical notation. The notation is dense and fills the staves.

447.

(Handwritten musical notation for three staves, likely representing vocal parts.)

५५५.

Handwritten musical notation for three staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'C', 'G', 'A', 'B', and 'D' with stems and beams, indicating a specific musical piece or exercise.

449.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first staff is the treble clef melody, and the next three are the bass clef accompaniment. The music is in G major, indicated by one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note bass line and chords in the right hand. The piece ends with a double bar line.

450.

Handwritten musical notation on four staves, likely representing a sequence of notes or chords. The notation includes various symbols such as 'C', 'G', 'F', 'D', 'A', 'B', and 'E' with stems and beams, indicating a musical score.

451.

Handwritten musical notation for a piece in 4/4 time, featuring a treble and bass staff with various notes and rests.

452

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals. The notation includes notes with stems, beams, and flags, as well as rests and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and repeat dots.



453.

Handwritten musical notation for system 453, featuring four staves with notes and rests.

454.

Handwritten musical notation for system 454, featuring four staves with notes and rests.

455.

Handwritten musical notation for system 455, featuring four staves with notes and rests.

456.

Handwritten musical notation for system 456, featuring four staves with notes and rests.

457.

Handwritten musical notation for system 457, featuring four staves with notes and rests.

458.

Handwritten musical notation for system 458, featuring four staves with notes and rests.

459.
 ♪ C 99-99-99-99-99- | . | - 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- | | |
 ♪ C . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

460.
 ♪ C 99-99-99-99-99- | . | - 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- | | |
 ♪ C . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

461.
 ♪ C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | | |
 ♪ C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |

462.
 ♪ C 99-99-99-99-99- | . | . | . | - 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | | |
 ♪ C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |

463.
 ♪ C 99-99-99-99-99- | . | - 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- | | |
 ♪ C . | 99-99-99-99-99- | . | . | 99-99-99-99-99- | | |

464.
 ♪ C 99-99-99-99-99- | . | - 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 ♪ C . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- | | |
 ♪ C . | 99-99-99-99-99- | . | - 99-99-99-99-99- | | |

465.
 ♪ C 99-99-99-99-99- | 99-99-99-99-99- | | | |
 ♪ C . | . | . | - 99-99-99-99-99- | - 99-99-99-99-99- |
 ♪ C . | . | 99-99-99-99-99- | 99-99-99-99-99- | | |
 ♪ C . | . | 99-99-99-99-99- | 99-99-99-99-99- | 99-99-99-99-99- |

Handwritten musical score for three parts (Soprano, Alto, Bass) on four-line staves. The music is written in G-clef (treble clef) and features a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The score is divided into measures by vertical bar lines. The first staff is labeled 'Soprano' and the second staff is labeled 'Alto'. The third staff is labeled 'Bass'.

Handwritten musical notation on four staves, likely a vocal score. The notation includes notes, rests, and bar lines, with some notes marked with sharp symbols (#).

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first staff is the treble clef melody, and the second staff is the bass clef accompaniment. The third and fourth staves are empty. The music consists of 16 measures, with a key signature of one sharp (F#) and a time signature of 2/4. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The accompaniment is a simple bass line with a repeating pattern of eighth and quarter notes.

Handwritten musical notation on four staves, likely a vocal or instrumental score. The notation includes notes, rests, and bar lines, with some notes marked with '9' or 'q'.

Handwritten musical notation on five staves, likely a score for a piece titled "The Bird Song" (as indicated by the title above). The notation includes various notes, rests, and bar lines, with some notes marked with a '4' above them, possibly indicating a fourth or a specific fingering. The staves are numbered 1 through 5 on the left margin.

Handwritten musical notation on a four-staff system. The notation is in a simplified, shorthand style, possibly representing a specific musical notation system or a shorthand for a particular instrument. The notation consists of various symbols, including vertical lines, dots, and horizontal lines, arranged in a structured manner across the staves. The first staff begins with a clef-like symbol. The notation is written in black ink on aged, slightly yellowed paper.

Handwritten musical notation on five staves, likely a score for a song. The notation includes notes, rests, and bar lines, with some notes marked with 'x' or 'y'.

473.

474.

475.

476.

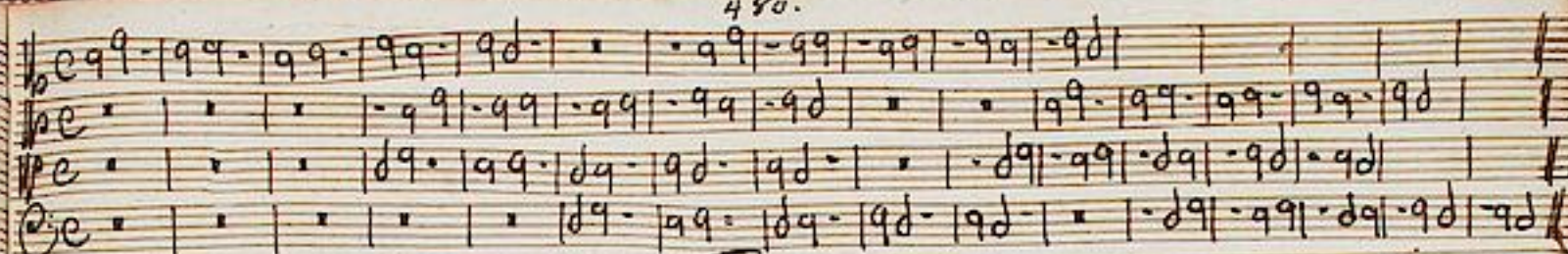
477.

478.

479.

Handwritten musical score on four staves (Soprano, Alto, Tenor, Bass) with mensural notation and rhythmic values. The score is divided into measures by vertical bar lines. The notation includes various note values (minims, crotchets, quavers) and rests. The staves are labeled with 'S', 'A', 'T', and 'B' at the beginning of each system.

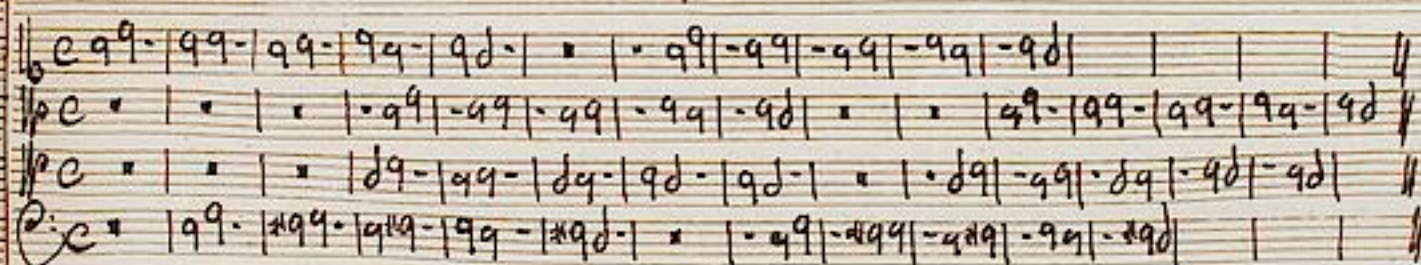
480.



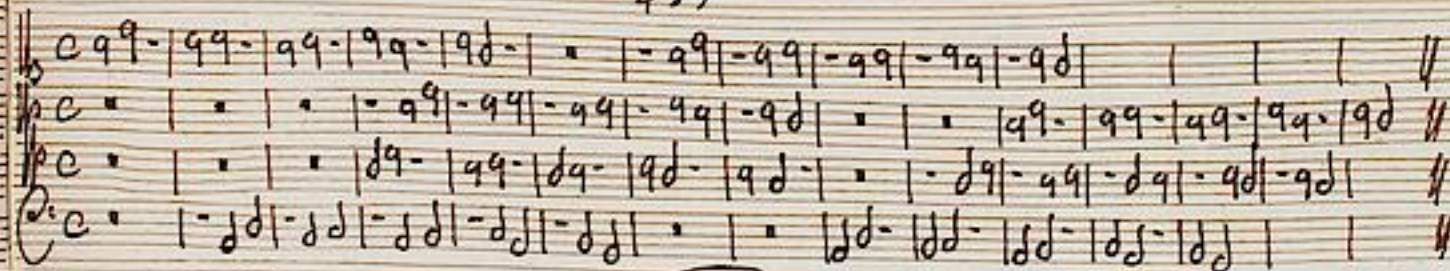
481.



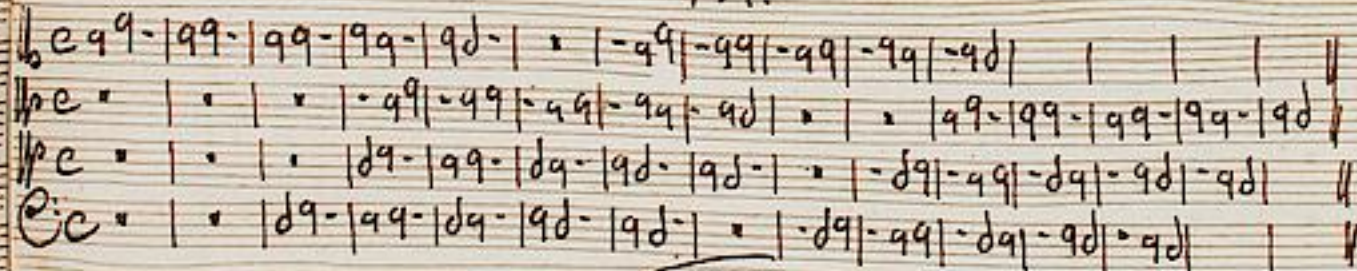
482.



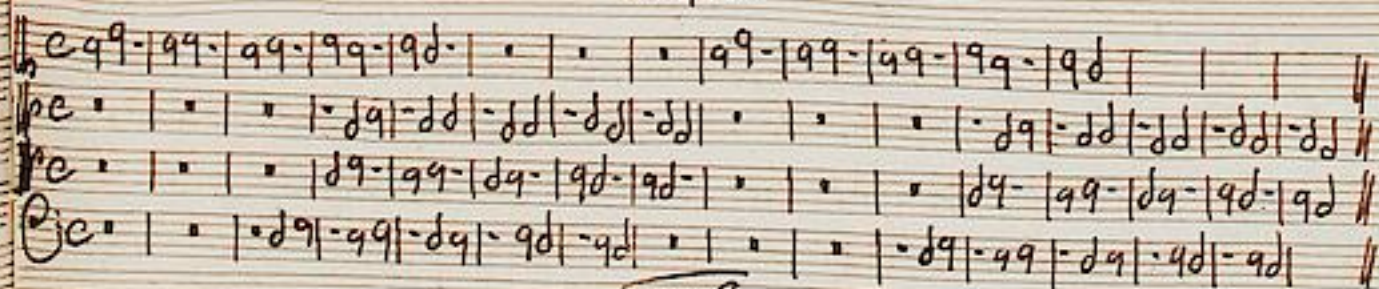
483.



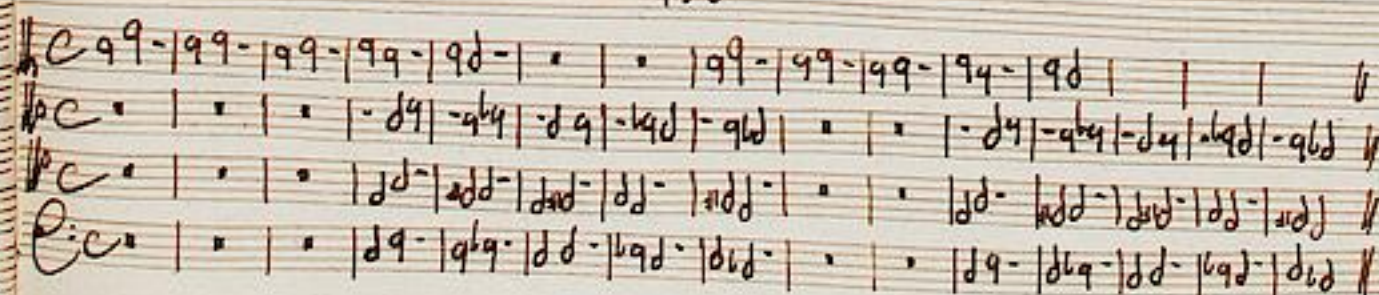
484.



485.



486.



Handwritten musical score for a four-part setting, likely a Mass, in G major. The score is written on four staves (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The music is in 4/4 time and consists of several systems of measures. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a historical style, with some ligatures and a basso continuo line. The text is in Latin, and the music is a setting of a Mass, likely a Kyrie or Gloria. The score is written on a single page, with the music continuing on the next page. The handwriting is in a cursive style, and the ink is dark. The paper is aged and shows some staining. The score is a single system, with the music continuing on the next page. The text is in Latin, and the music is a setting of a Mass, likely a Kyrie or Gloria. The score is written on a single page, with the music continuing on the next page. The handwriting is in a cursive style, and the ink is dark. The paper is aged and shows some staining. The score is a single system, with the music continuing on the next page.

494.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

495.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

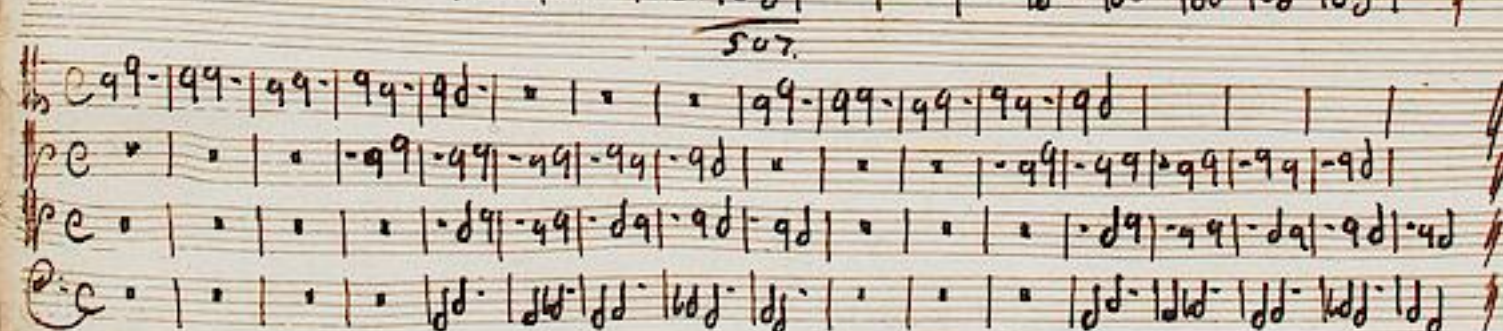
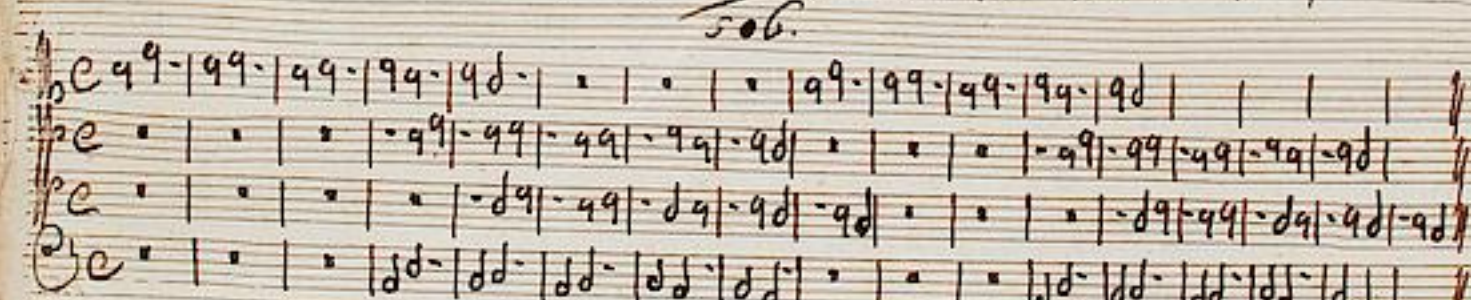
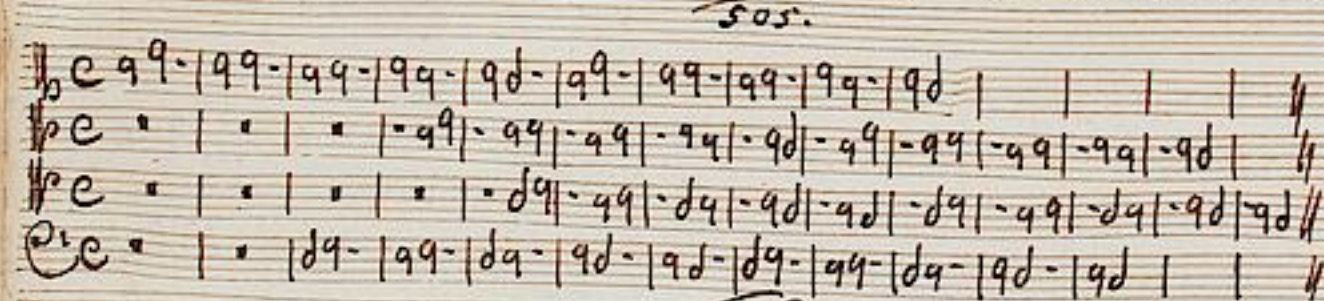
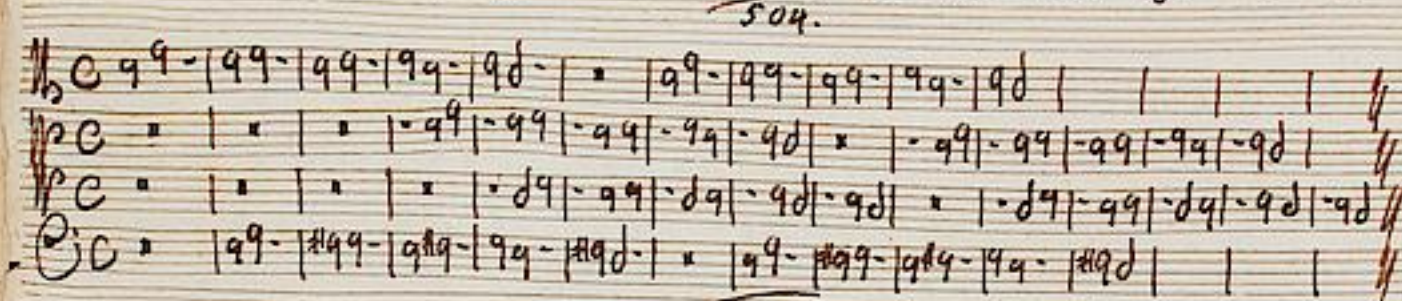
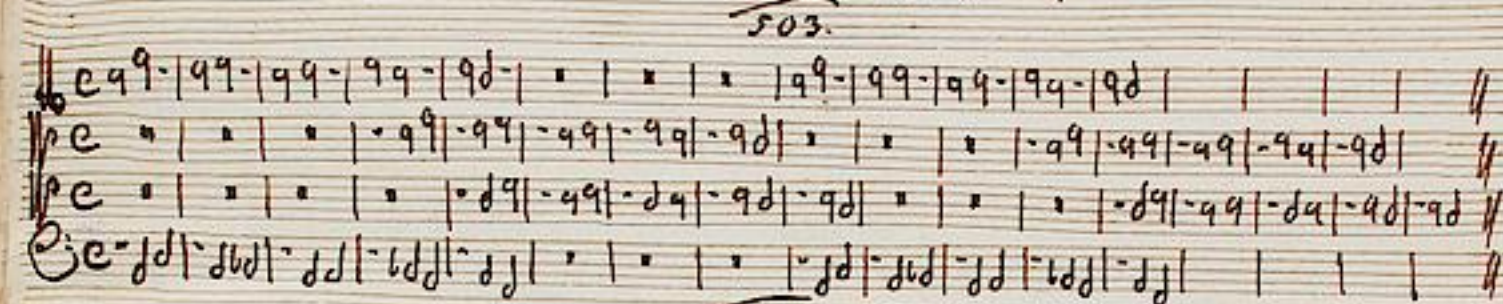
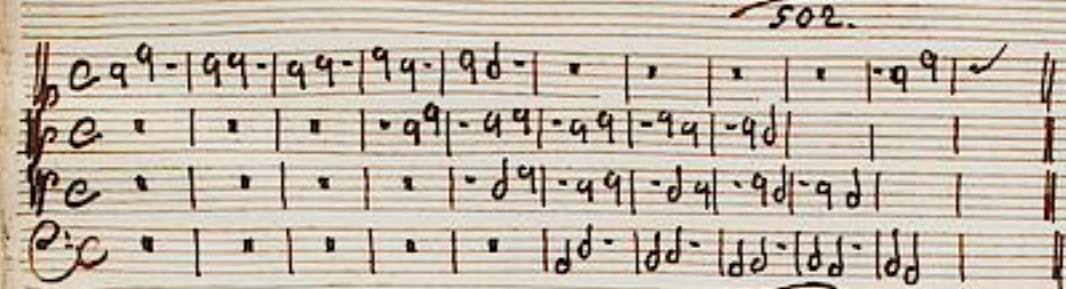
496.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

497.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

498.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

499.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||

500.
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | .
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 E . | . | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||
 C 99-99-99-99-99- | . | . 99-99-99-99-99- | . | . | 99-99-99-99-99- ||



508.

Handwritten musical notation for system 508, featuring four staves with notes and rests.

509.

Handwritten musical notation for system 509, featuring four staves with notes and rests.

510.

Handwritten musical notation for system 510, featuring four staves with notes and rests.

511.

Handwritten musical notation for system 511, featuring four staves with notes and rests.

512.

Handwritten musical notation for system 512, featuring four staves with notes and rests.

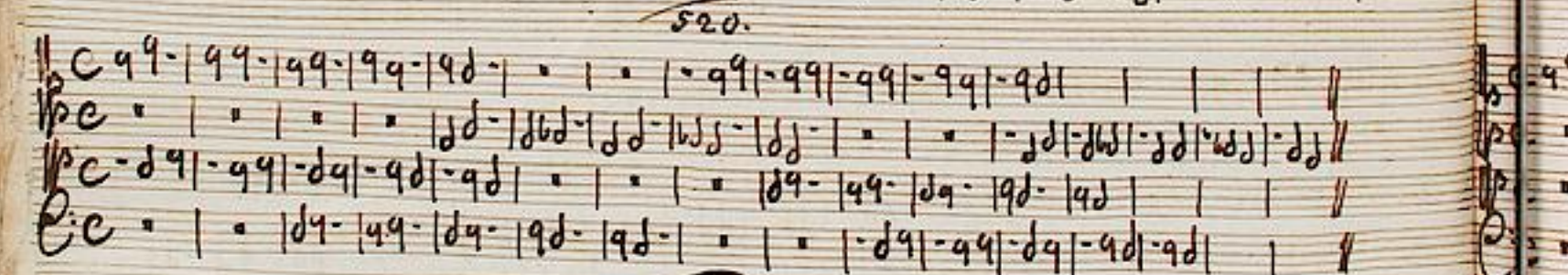
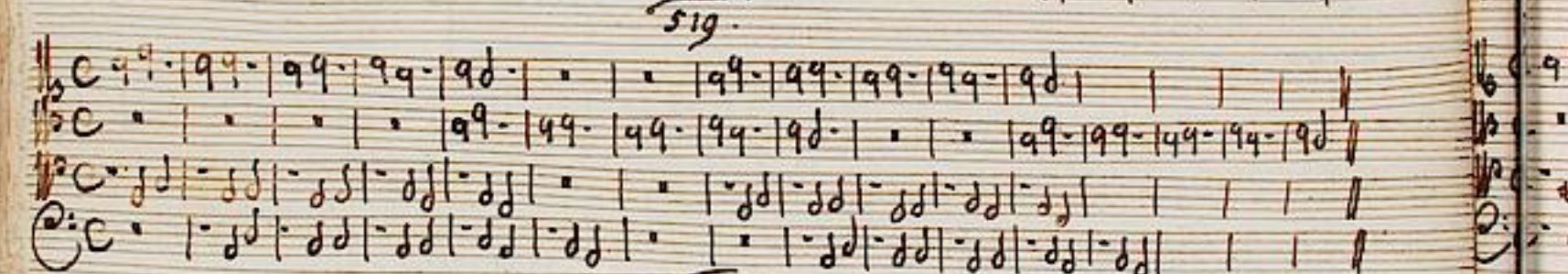
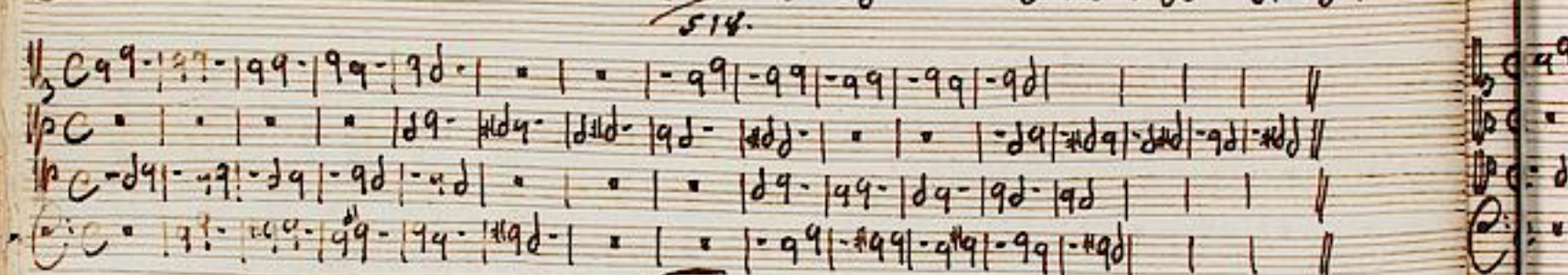
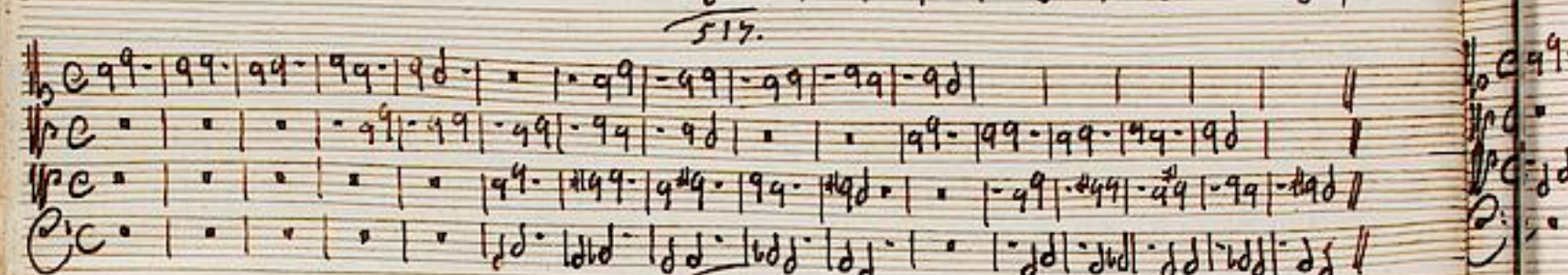
513.

Handwritten musical notation for system 513, featuring four staves with notes and rests.

514.

Handwritten musical notation for system 514, featuring four staves with notes and rests.





522.

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (e.g., 'e', 'c', 'd', 'g') indicating pitch or specific notes. The staves are connected by a brace on the left.

523.

Handwritten musical notation on four staves, continuing the sequence from the previous system. It features similar rhythmic and pitch notation.

524.

Handwritten musical notation on four staves, continuing the sequence. The notation is consistent with the previous systems.

525.

Handwritten musical notation on four staves, continuing the sequence. The notation is consistent with the previous systems.

526.

Handwritten musical notation on four staves, continuing the sequence. The notation is consistent with the previous systems.

527.

Handwritten musical notation on four staves, continuing the sequence. The notation is consistent with the previous systems.

528.

Handwritten musical notation on four staves, continuing the sequence. The notation is consistent with the previous systems.

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols (vertical strokes with flags) and rests. The first measure is marked with a '2' above it. The staff is divided into measures by vertical bar lines.

530.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

531.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

532.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

533.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

534.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

535.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and rests across several measures.

536.
 C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

537.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

538.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

539.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

540.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

541.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

542.
 C 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | .
 D C . | . | . | . | 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 E C . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .
 F C . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | .

Handwritten musical notation for a piece in 5/4 time, featuring a treble clef and a key signature of one sharp (F#). The notation is written on four staves, with the first staff starting with a treble clef and the subsequent staves with a C-clef (alto clef). The music consists of a series of eighth and sixteenth notes, with rests, and is marked with a '5/4' time signature. The notation is written in a cursive style, typical of 18th-century manuscript notation.

544-

Handwritten musical notation for three staves, likely representing a musical score. The notation includes notes, rests, and bar lines, with some notes marked with 'x' or 'o'.

545

Handwritten musical score for "The Rose Tree" on four staves. The notation is in a simplified, early printed style with note heads and stems, and a C-clef on the first staff. The music is in common time (C) and features a melody with various note values and rests.

1

Handwritten musical score for "The Rose Tree" on page 54b. The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the piano accompaniment, starting with a bass clef. The third and fourth staves are for a second instrument, possibly a lute or guitar, with a treble clef and a common time signature. The music is written in a historical style with various note values and rests.

3

Handwritten musical score for a four-part setting of the Kyrie. The score is written on four staves, each with a clef (C, F, C, and C) and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines. The text "Kyrie" is written at the top left, and "Kyrie" is written at the bottom left. The number "347." is written at the top right.

10

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

二

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music consists of rhythmic patterns of eighth and sixteenth notes. Above the first staff, there is a handwritten '529' and some other markings.



550.
 C 44-44-44-44-44- | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | . | . 44-44-44-44-44-
 F . | . | 44-44-44-44-44- | . | . 44-44-44-44-44- | |
 E . | . 44-44-44-44-44- | . | . 44-44-44-44-44- | |

551.
 C 44-44-44-44-44- | 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |

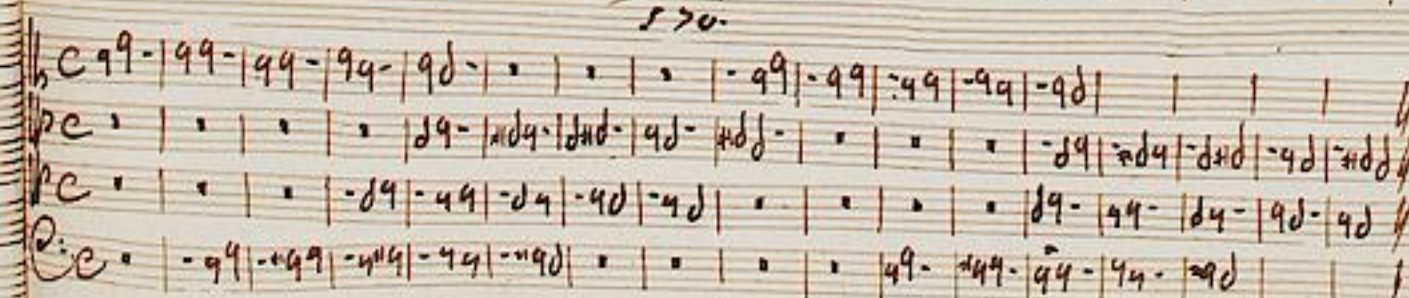
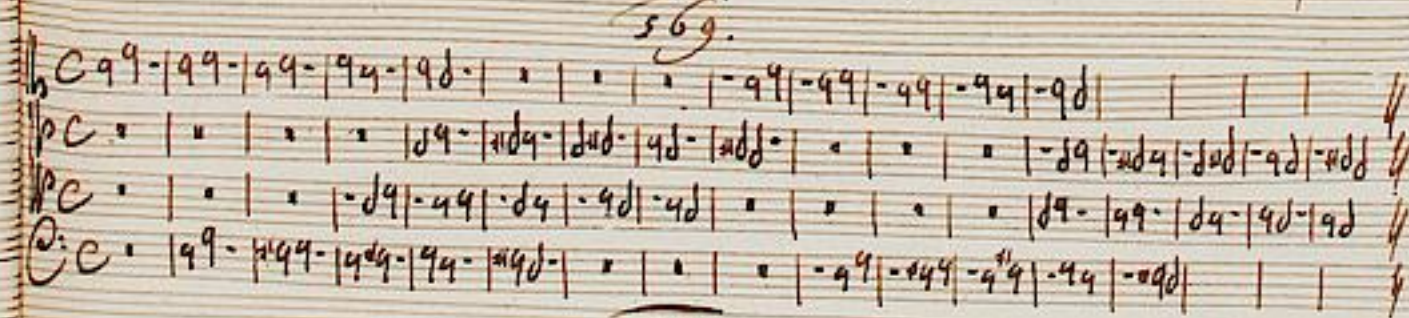
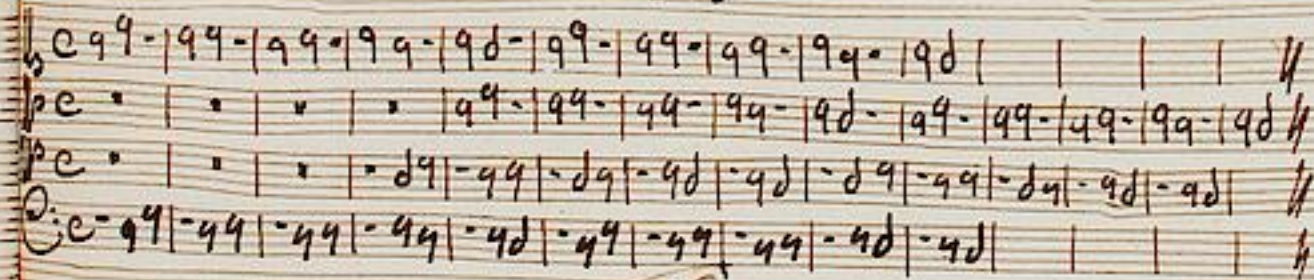
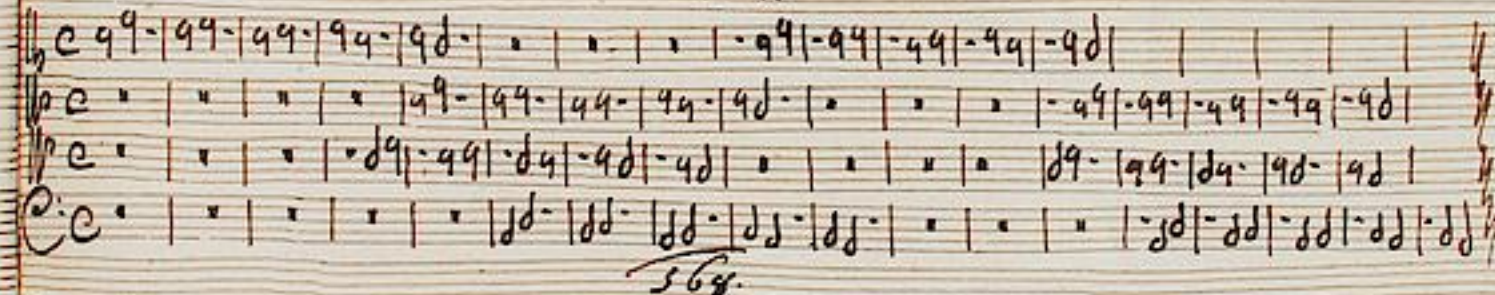
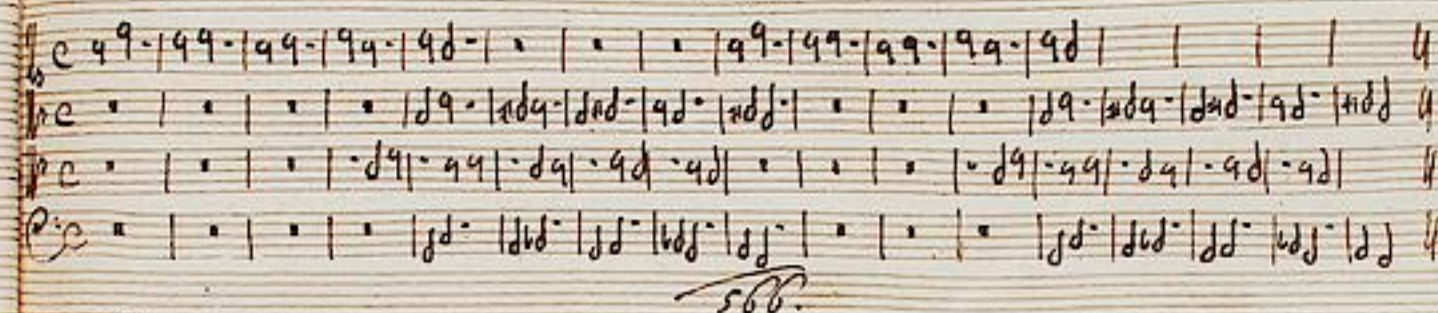
552.
 C 44-44-44-44-44- | . | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |

553.
 C 44-44-44-44-44- | . | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |

554.
 C 44-44-44-44-44- | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |

555.
 C 44-44-44-44-44- | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . 44-44-44-44-44- | . | . 44-44-44-44-44- | | |

556.
 C 44-44-44-44-44- | . | . 44-44-44-44-44- | | | |
 G . | . | . | . | 44-44-44-44-44- | 44-44-44-44-44- |
 F . | . | . | 44-44-44-44-44- | 44-44-44-44-44- | |
 E . 44-44-44-44-44- | . | . 44-44-44-44-44- | | |



Handwritten musical notation on a page from a manuscript. The page contains several systems of music, each consisting of four staves. The notation is in a historical style, using letters and symbols to represent notes and rests. The systems are numbered 571, 572, 573, 574, 575, and 576. The notation is written in a dark ink, and the page shows signs of age and wear.

584.
 H C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 C C . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

585.
 H C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 C C . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

586.
 H C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 C C . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

587.
 H C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 C C . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

588.
 H C 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 H C . | . | . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- |
 C C . | . | 99-99-99-99-99- | . | . | . | 99-99-99-99-99- | . | . | . |

589.
 H C 99-99-99-99-99- | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | 99-99-99-99-99- | . | . | . |
 C C . | . | . | . | 99-99-99-99-99- | 99-99-99-99-99- | . | . | . |

590.
 H C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . |
 H C . | . | . | . | 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . |
 C C . | . | 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . |

Handwritten musical notation for system 591. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 592. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 593. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 594. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 595. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 596. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for system 597. It consists of four staves with notes and rests. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation for a piece titled "The Bird Song" (No. 100). The notation is written on four staves, each with a different clef: Treble (C), Alto (C), Tenor (C), and Bass (F). The music is in 4/4 time and consists of 100 measures. The notation is written in a shorthand style, with notes represented by letters (C, G, A, B, D, E, F) and rests represented by dots. The piece is divided into four sections, each marked with a number (100, 101, 102, 103) and a key signature (C major or F major). The notation is written in a shorthand style, with notes represented by letters (C, G, A, B, D, E, F) and rests represented by dots. The piece is divided into four sections, each marked with a number (100, 101, 102, 103) and a key signature (C major or F major).

605.

Handwritten musical score for system 605, measures 1-4. It features four staves with musical notation and rhythmic markings.

606.

Handwritten musical score for system 606, measures 1-4. It features four staves with musical notation and rhythmic markings.

607.

Handwritten musical score for system 607, measures 1-4. It features four staves with musical notation and rhythmic markings.

608.

Handwritten musical score for system 608, measures 1-4. It features four staves with musical notation and rhythmic markings.

609.

Handwritten musical score for system 609, measures 1-4. It features four staves with musical notation and rhythmic markings.

610.

Handwritten musical score for system 610, measures 1-4. It features four staves with musical notation and rhythmic markings.

611.

Handwritten musical score for system 611, measures 1-4. It features four staves with musical notation and rhythmic markings.

Handwritten musical score for "The Rose Tree" on four staves. The first staff is the melody in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature. The second staff is the bass line. The third and fourth staves are for the piano accompaniment, with the third staff having a key signature of one sharp and the fourth staff having a key signature of two sharps (F# and C#). The music is written in a cursive, handwritten style.

613.

Handwritten musical notation for a 4-part setting of the Credo. The notation is on a four-line staff with a treble clef. The notes are written in a stylized, cursive script. The first line is the Soprano part, the second is the Alto part, the third is the Tenor part, and the fourth is the Bass part. The notes are connected by horizontal lines, and there are some accidentals (sharps and flats) visible. The text "Credo" is written at the beginning of the first line.

614.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first staff is the treble clef melody, the second is the bass clef accompaniment, and the third and fourth staves are additional parts. The music is written in G major (one sharp) and 2/4 time. The melody is simple and catchy, with a repeat sign at the end. The accompaniment is a simple bass line. The third and fourth staves provide additional harmonic support.

P. 15.

615.

Handwritten musical notation on four staves, likely a piano exercise. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests, organized into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

616

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef and a common time signature (C). The notes are written in a stylized, handwritten manner, with some notes having stems and others being beamed together. The staff is divided into measures by vertical bar lines. The notation is written in black ink on a white background.

017.

Handwritten musical notation for a 4-part setting of the Credo, featuring four staves with notes and rests.

698

Handwritten musical notation for a 4-part setting of the hymn "Nun danket alle Gott". The notation is written on four staves, each beginning with a treble clef and a common time signature (C). The notes are written in a cursive, handwritten style. The first staff contains the melody, and the subsequent three staves provide harmonic support. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, indicating the rhythm of the piece. The handwriting is clear and legible, typical of a personal manuscript or a working draft for a musical score.



619.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

620.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

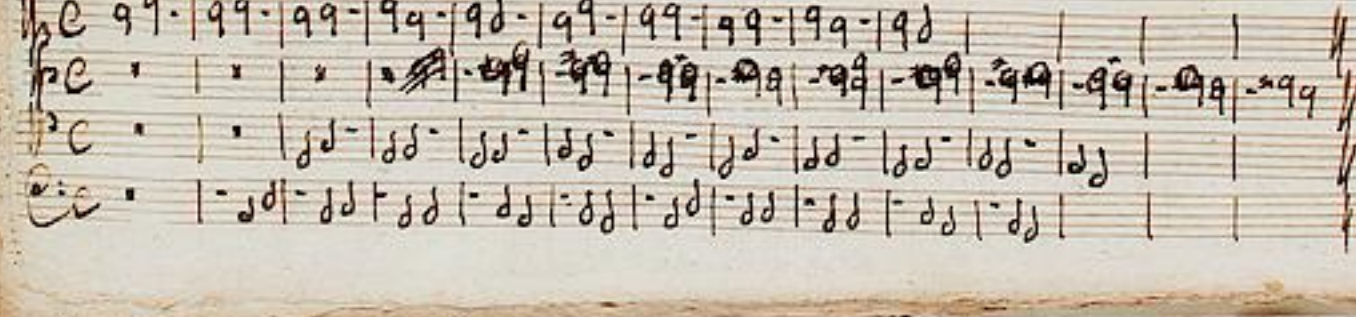
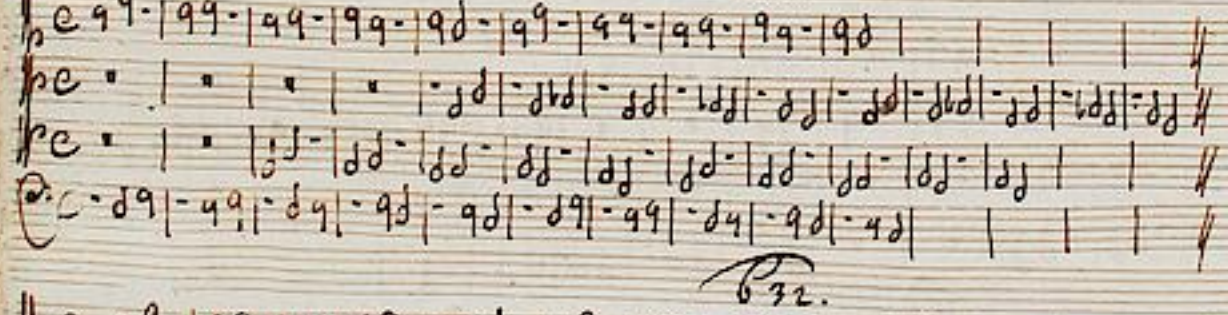
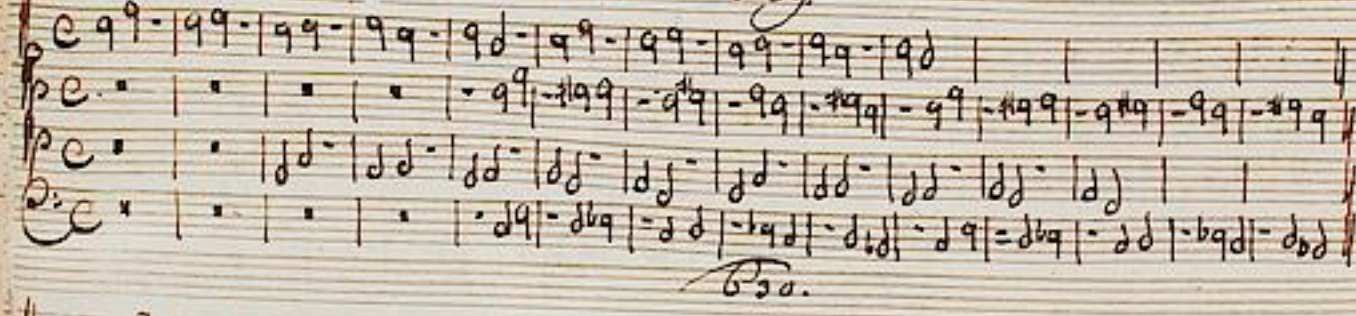
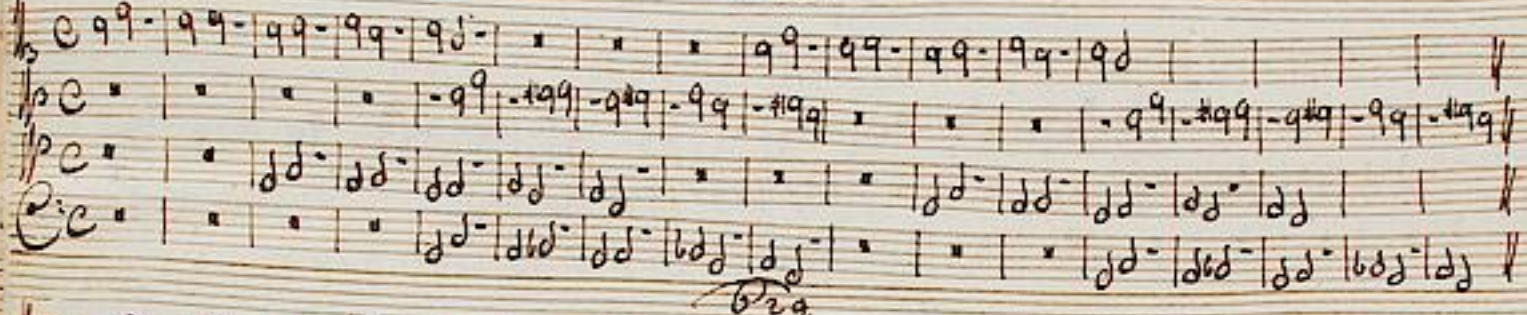
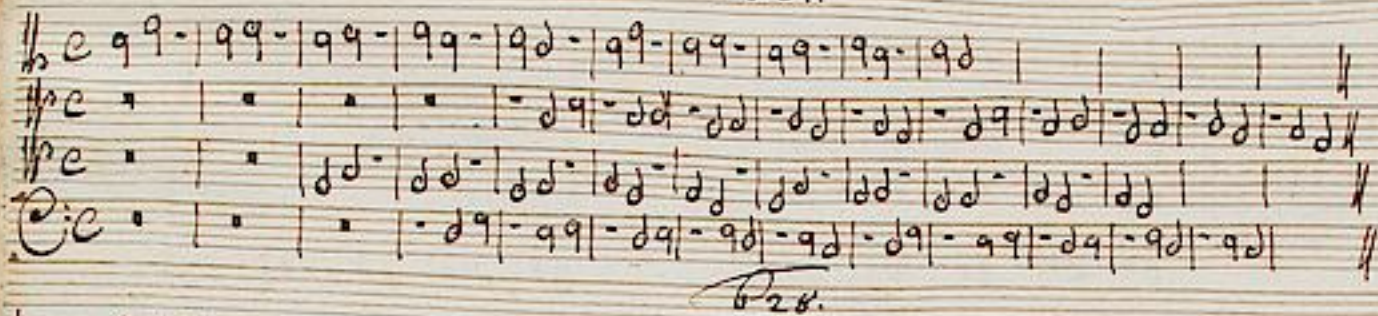
621.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

622.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

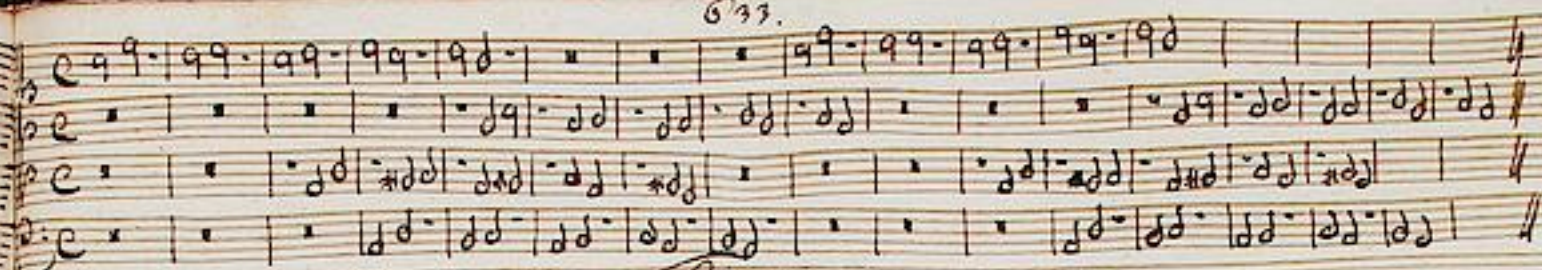
623.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

624.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |

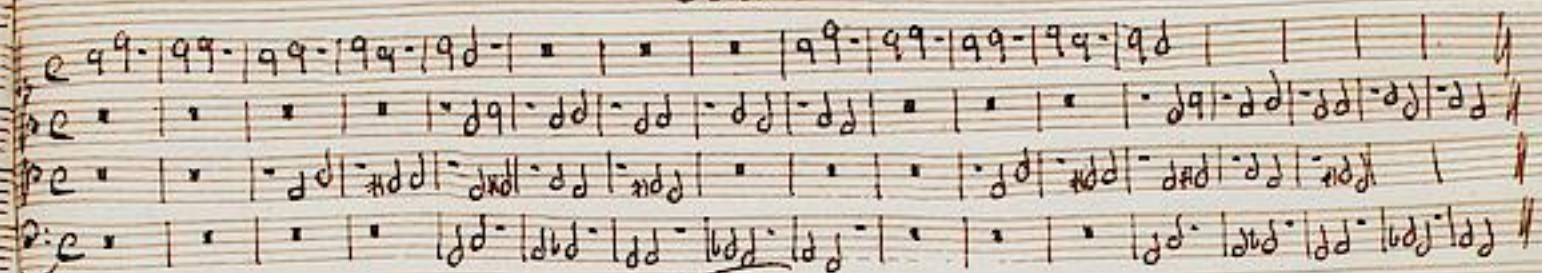
625.
 C 99. 49. 49. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 D C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |
 E C . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | .
 F C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . 99. 99. 99. 99. 99. |



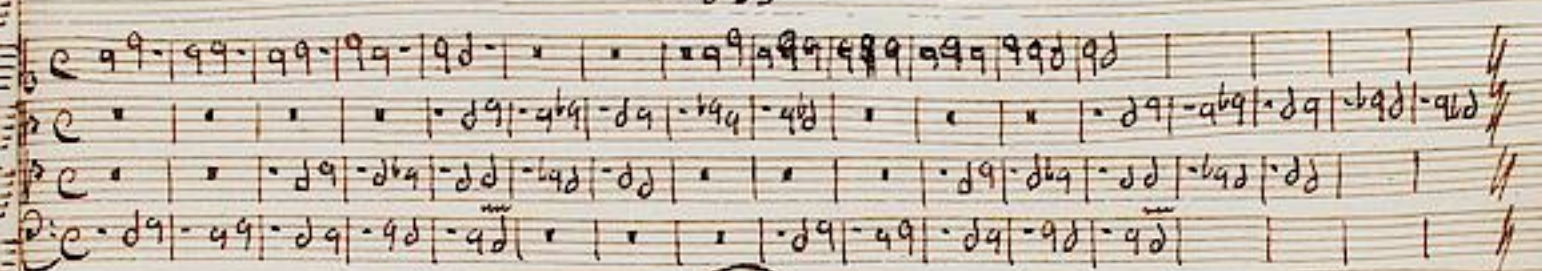
633.



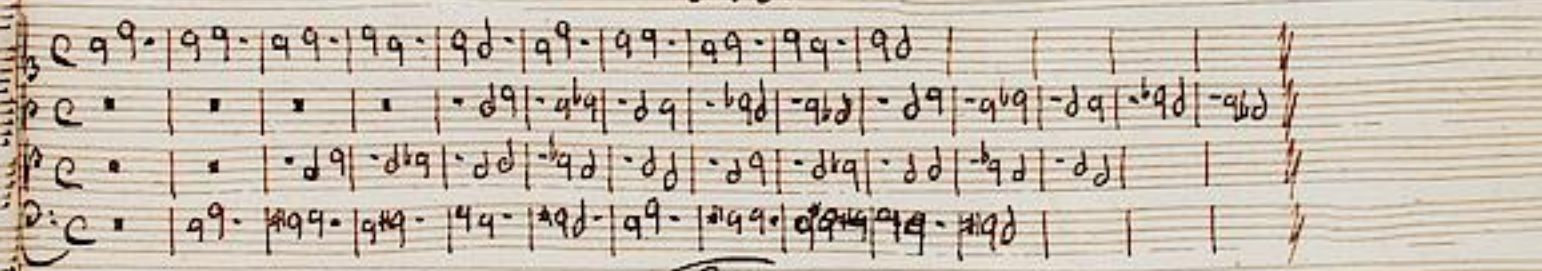
634.



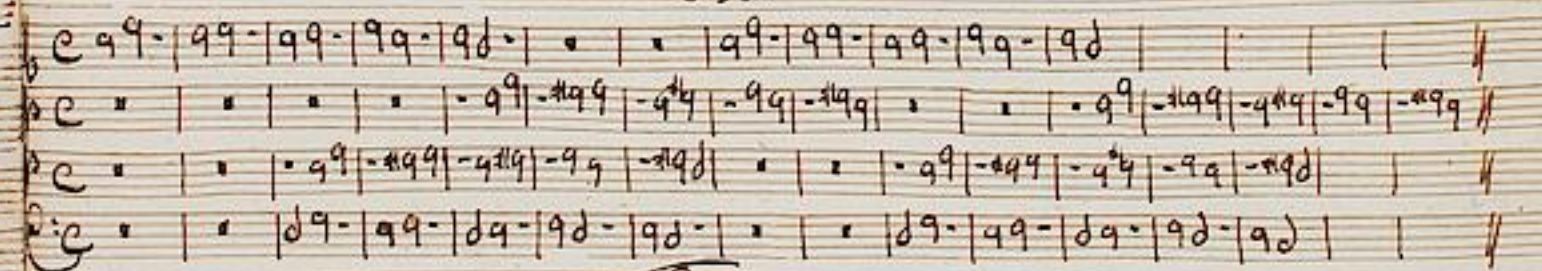
635.



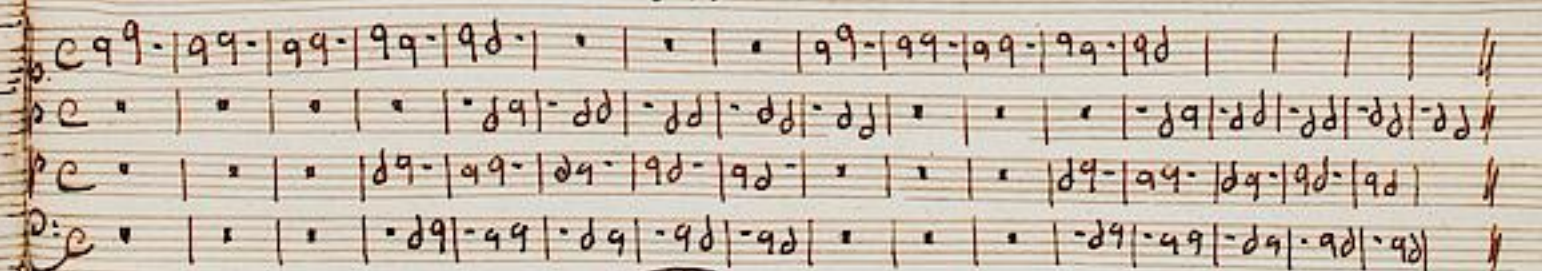
636.



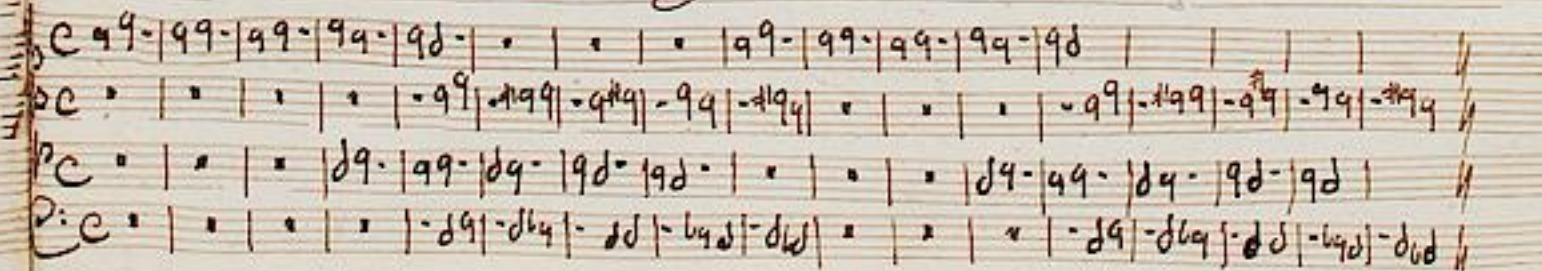
637.



638.



639.



640.
 ♪ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |

641.

♪ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

642.

♪ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

643.

♪ C 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

644.

♪ C 99. 99. 99. 99. 99. | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

645.

♪ C 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

646.

♪ C 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. |
 ♫ C . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | . 99. 99. 99. 99. 99. | . | . | . | . | .

647.
 C 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | -99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |

648.

C 99-99-99-99-98- | x | -99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |

649.

C 99-99-99-99-98- | x | -99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |

650.

C 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |

651.

C 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |

652.

C 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |

653.

C 99-99-99-99-98- | x | 99-99-99-99-98- | | | | |
 E . | . | . | . | . 99-99-99-99-99- | x | 99-99-99-99-99- |
 C . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |
 E . | . | . | . | . 99-99-99-99-98- | x | 99-99-99-99-98- |

654.
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

655.
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |

656.
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

657.
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | - 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

658.
 C 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |

659.
 C 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | . | . | . | 99-99-99-99-99- |

660.
 C 99-99-99-99-99- | . | - 99-99-99-99-99- | . | . | . | . | .
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 F#C . | . | . | . | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |
 C 99-99-99-99-99- | . | 99-99-99-99-99- | . | . | 99-99-99-99-99- |

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols (vertical strokes with flags) and rests, organized into measures. The first measure is marked with a '66' above it. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a four-line staff, continuing the sequence. The notation is similar to the first system, with rhythmic symbols and rests. The staff is labeled with 'b', 'c', 'e', and 'c' on the left side.

Handwritten musical notation on a page from a manuscript. The page contains four systems of music, each consisting of four staves. The notation is written in a cursive, handwritten style, likely representing a musical score. The staves are labeled with letters (C, G, F, E) and numbers (1, 2, 3, 4) indicating the instrument or voice part. The notation includes various musical symbols such as notes, rests, and bar lines. The page is numbered 670 at the bottom center.

Handwritten musical score on four staves, numbered 675, 676, 677, 678, 679, and 680. The notation includes various musical symbols such as notes, rests, and bar lines, with some text written in a stylized script.

Handwritten musical notation on a single page, featuring four systems of staves. Each system consists of four staves, likely representing different voices or instruments. The notation is written in a historical style, using letters and symbols to denote notes and rests. The page is numbered 682 at the top center.

System 1 (682):

System 2 (683):

System 3 (684):

System 4 (685):

System 5 (686):

System 6 (687):

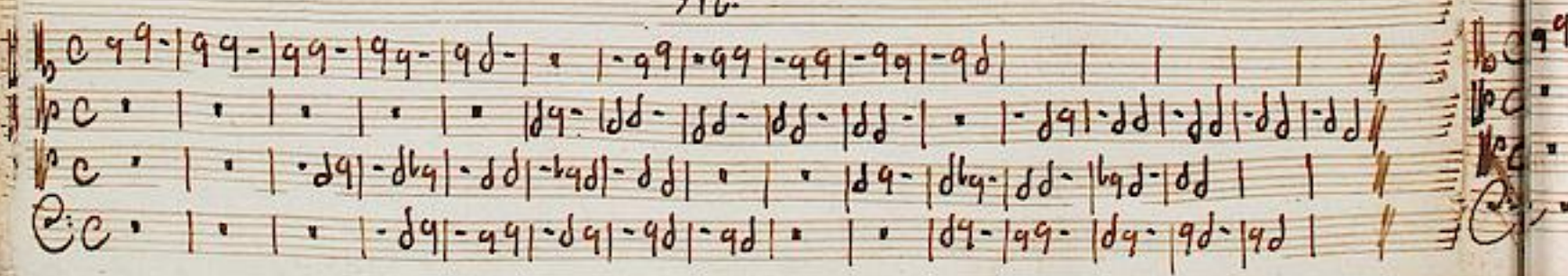
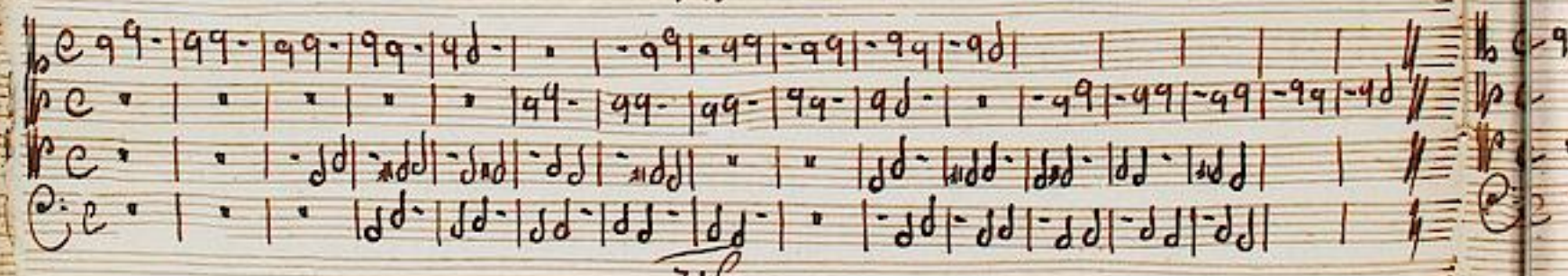
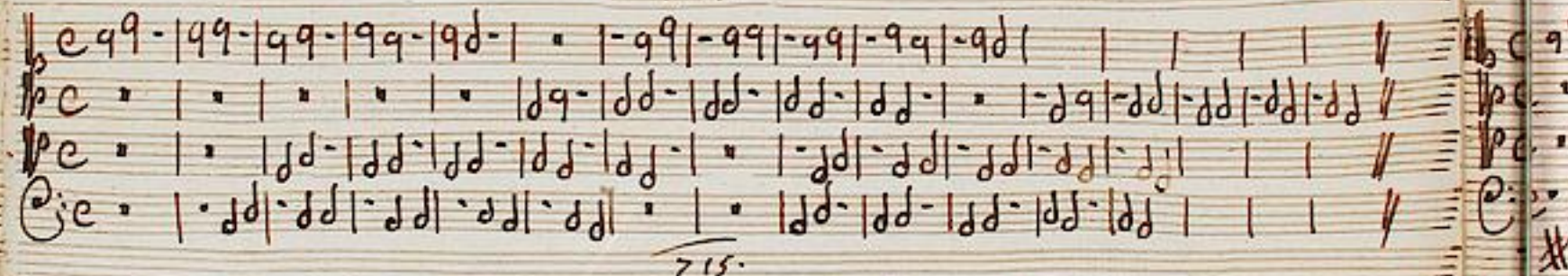
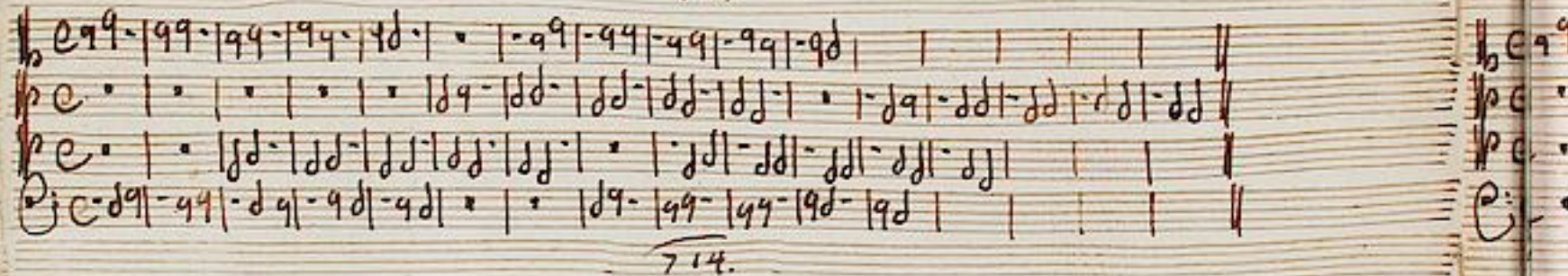
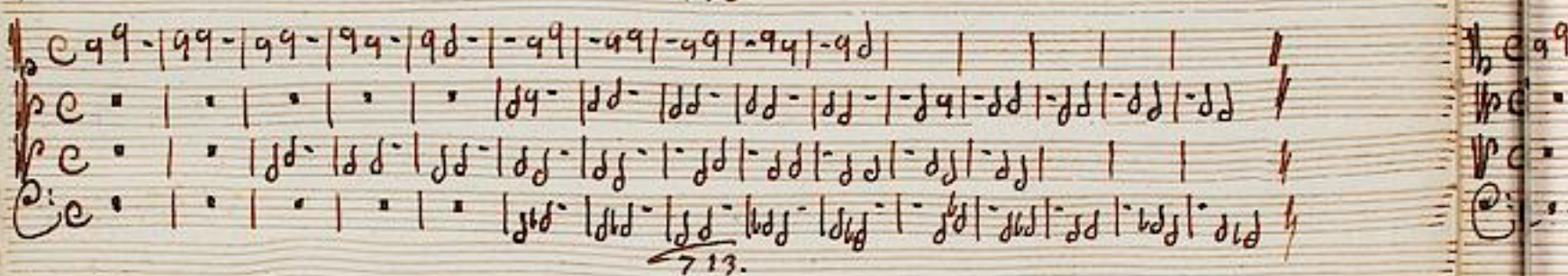
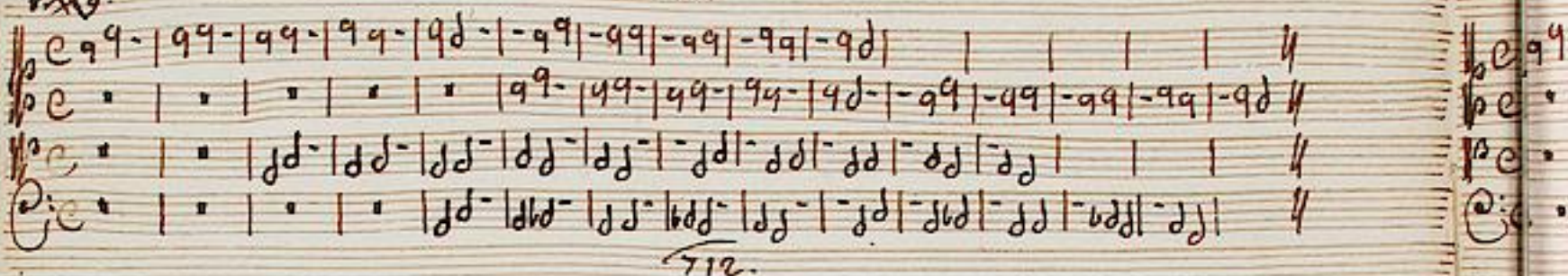
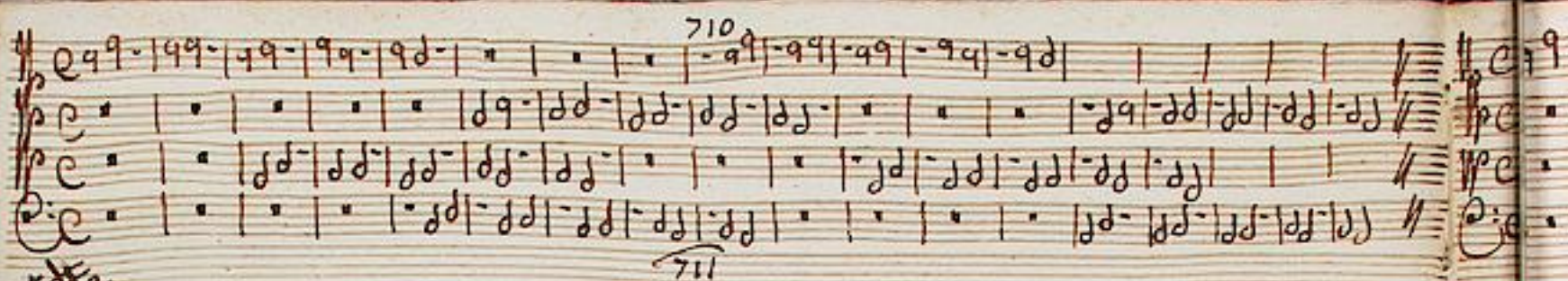
System 7 (688):

Handwritten musical notation on a page from a manuscript. The page contains four systems of music, each consisting of four staves. The notation is written in a cursive, handwritten style. The first system is labeled '690.' and the second system is labeled '691.' The third system is labeled '692.' and the fourth system is labeled '693.' The notation includes various musical symbols, including notes, rests, and bar lines, arranged in a structured manner across the staves.

Handwritten musical score on aged paper, featuring four staves per system. The notation is a form of early musical shorthand, likely a type of tablature or simplified notation. The score is organized into systems, with measures grouped by vertical bar lines. The notation consists of letters (primarily 'q', 'd', 'r', 's') and numbers (1-9) placed on or between the staves. Some measures are marked with a double bar line and a repeat sign. The page is numbered 700 at the bottom center.

700

Handwritten musical score on a single page, numbered 203 in the top right corner. The score is written in a historical notation system, likely a form of mensural notation, using letters (a, b, c, d, e, f, g) and numbers (1-6) on a four-line staff. The notation is organized into measures, with bar lines separating them. The score is divided into several systems, each containing four staves. The first system is labeled 203. The second system is labeled 204. The third system is labeled 205. The fourth system is labeled 206. The fifth system is labeled 207. The sixth system is labeled 208. The seventh system is labeled 209. The notation is dense and fills most of the page.



717.

Handwritten musical notation for measures 717-718. The system includes four staves with notes and rests. Measure 718 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 719-720. The system includes four staves with notes and rests. Measure 720 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 721-722. The system includes four staves with notes and rests. Measure 722 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 723-724. The system includes four staves with notes and rests. Measure 724 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 725-726. The system includes four staves with notes and rests. Measure 726 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 727-728. The system includes four staves with notes and rests. Measure 728 is indicated by a bracket under the fourth staff.

Handwritten musical notation for measures 729-730. The system includes four staves with notes and rests. Measure 730 is indicated by a bracket under the fourth staff.

724.
 b c g a - g a - g a - g a - g d - . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | d a - d d - d d - d d - d d - . | . - d a - d d - d d - d d - d d |
 h c . | . | . | . - g a - g a - g a - g a - g d | . | . | . | . - g a - g a - g a - g a - g d |
 c c . | . | . | . - d d - d d - d d - d d - d d - . | . | . | . | . - d d - d d - d d - d d - d d |

725
 b c g a - g a - g a - g a - g d - . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | g a - g a - g a - g a - g d - . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | d a - g a - d a - g d - g d - . | . - d a - g a - d a - g d - g d |
 c c . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d |

726
 b c g a - g a - g a - g a - g d - . | . | . | . | g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | g a - g a - g a - g a - g d - . | . | . | . | g a - g a - g a - g a - g d |
 h c . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d |
 c c . | . | . | . | . - d d - d d - d d - d d - d d - . | . | . | . | . - d d - d d - d d - d d - d d |

727
 b c g a - g a - g a - g a - g d - . | . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | g a - g a - g a - g a - g d - . | . | . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . - d a - g a - d a - g d - g d |
 c c . d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . |

728
 b c g a - g a - g a - g a - g d - . | . | . | . | g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | g a - g a - g a - g a - g d - . | . | . | . | g a - g a - g a - g a - g d |
 h c . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d |
 c c . | d d - d d - d d - d d - d d - . | . | . | . | d d - d d - d d - d d - d d |

729.
 b c g a - g a - g a - g a - g d - . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | . | . | g a - g a - g a - g a - g d - . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | d a - g a - d a - g d - g d - . | . - d a - g a - d a - g d - g d |
 c c . | . | . - g a - g a - g a - g a - g d | . | . | . | g a - g a - g a - g a - g d |

730
 b c g a - g a - g a - g a - g d - . | . | . | . | . - g a - g a - g a - g a - g d |
 h c . | . | . | . | . | d a - d d - d d - d d - d d - . | . | . | . | d a - d d - d d - d d - d d |
 h c . | . | . | . | . - d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d |
 c c . | . | . | . | d a - g a - d a - g d - g d - . | . | . | . | d a - g a - d a - g d - g d |

771.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

772.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

773.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

774.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

775.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

776.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

777.

Handwritten musical notation on four staves (C, F, C, C). The notation consists of rhythmic values (e.g., 99, 99, 99, 99, 99) and rests, with some values underlined or grouped.

Handwritten musical score for a four-part setting (Soprano, Alto, Tenor, Bass) of a hymn. The score is written on five systems, each with four staves. The notation is in a simplified, early printed style, using letters and numbers to represent notes and rests. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures by vertical bar lines. The first system is marked with a '738' above the Soprano staff. The second system is marked with a '739' above the Soprano staff. The third system is marked with a '740' above the Soprano staff. The fourth system is marked with a '741' above the Soprano staff. The fifth system is marked with a '742' above the Soprano staff. The sixth system is marked with a '743' above the Soprano staff. The seventh system is marked with a '744' above the Soprano staff. The eighth system is marked with a '745' above the Soprano staff. The score ends with a double bar line and a repeat sign.

<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-415-01/0109>
Universitäts- und Landesbibliothek Darmstadt

Handwritten musical score for a four-part setting (Soprano, Alto, Tenor, Bass) of a hymn. The score is written on ten staves, grouped into five systems of four staves each. The notation is in a historical style, likely from the 16th or 17th century, using a four-line staff with a C-clef for the Soprano and Bass parts, and an F-clef for the Alto and Tenor parts. The notes are written in a stylized, cursive script. The score is divided into measures by vertical bar lines. The first system is marked with a '752' above the Soprano staff. The second system is marked with a '753' below the Bass staff. The third system is marked with a '754' below the Bass staff. The fourth system is marked with a '755' below the Bass staff. The fifth system is marked with a '756' below the Bass staff. The sixth system is marked with a '757' below the Bass staff. The seventh system is marked with a '758' below the Bass staff. The eighth system is marked with a '759' below the Bass staff. The ninth system is marked with a '760' below the Bass staff. The tenth system is marked with a '761' below the Bass staff. The score ends with a double bar line on the final staff.

Handwritten musical notation on a four-line staff. The notation consists of letters (e, a, g, b, c) and numbers (1-7) placed on and between the lines. A small '29.' is written above the first measure. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation on a four-line staff. A small '30.' is written above the first measure. The notation continues with letters and numbers on the staff lines.

Handwritten musical notation on a four-line staff. A small '31.' is written above the first measure. The notation continues with letters and numbers on the staff lines.

Handwritten musical notation on a four-line staff. A small '32.' is written above the first measure. The notation continues with letters and numbers on the staff lines.

Handwritten musical notation on a four-line staff. The notation continues with letters and numbers on the staff lines.

