

**Maximilian <Bayern, Kurfürst, III.>**

**LO STABAT MATER MESSO IN MUSICA DA MASSIMILIANO GIUSEPPE ELETTO  
BAVIERA E DEDICATO ALLA NOBILE ACCADEMIA FILARMONICA DI VERONA**

**2 Mus.pr. 42**

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00053623

90  
Mus. Pr.  
42

FLAVTO:I.



Mus. no.  
42

2<sup>o</sup> Maximilian Joseph

L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATA

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

Stampato in Verona per Francesco Zanichelli

1838

Mus. Pr. 52<sup>m</sup>

42

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

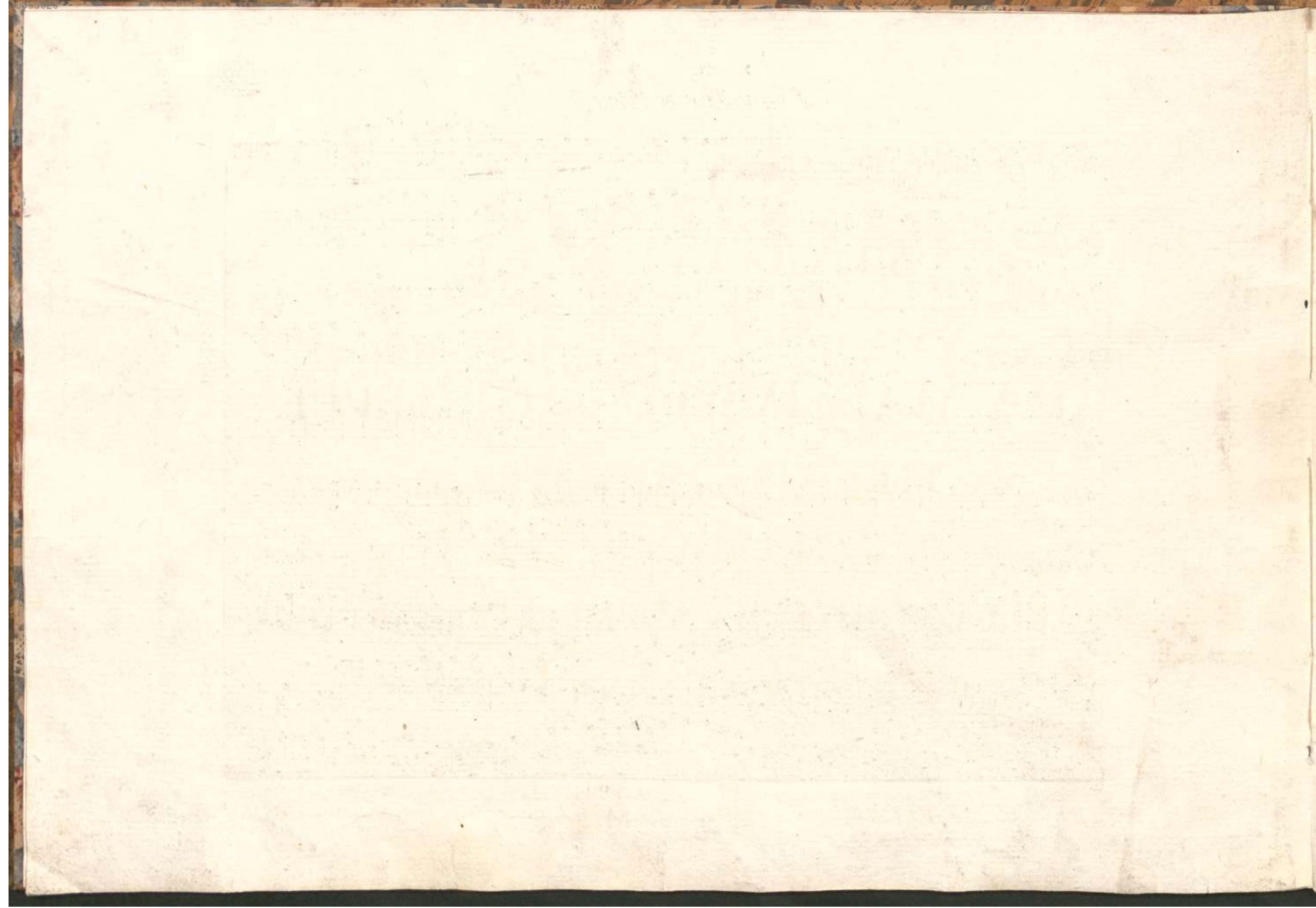
ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



Flauto Traver Primo

J

*Adagio* *Larghetto soli* *soli*

52 53 54 55 56

*Adagio* *Andante* *Adag assai*


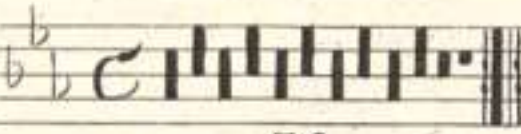
*Piu adagio* *soli* *soli* *soli*

27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



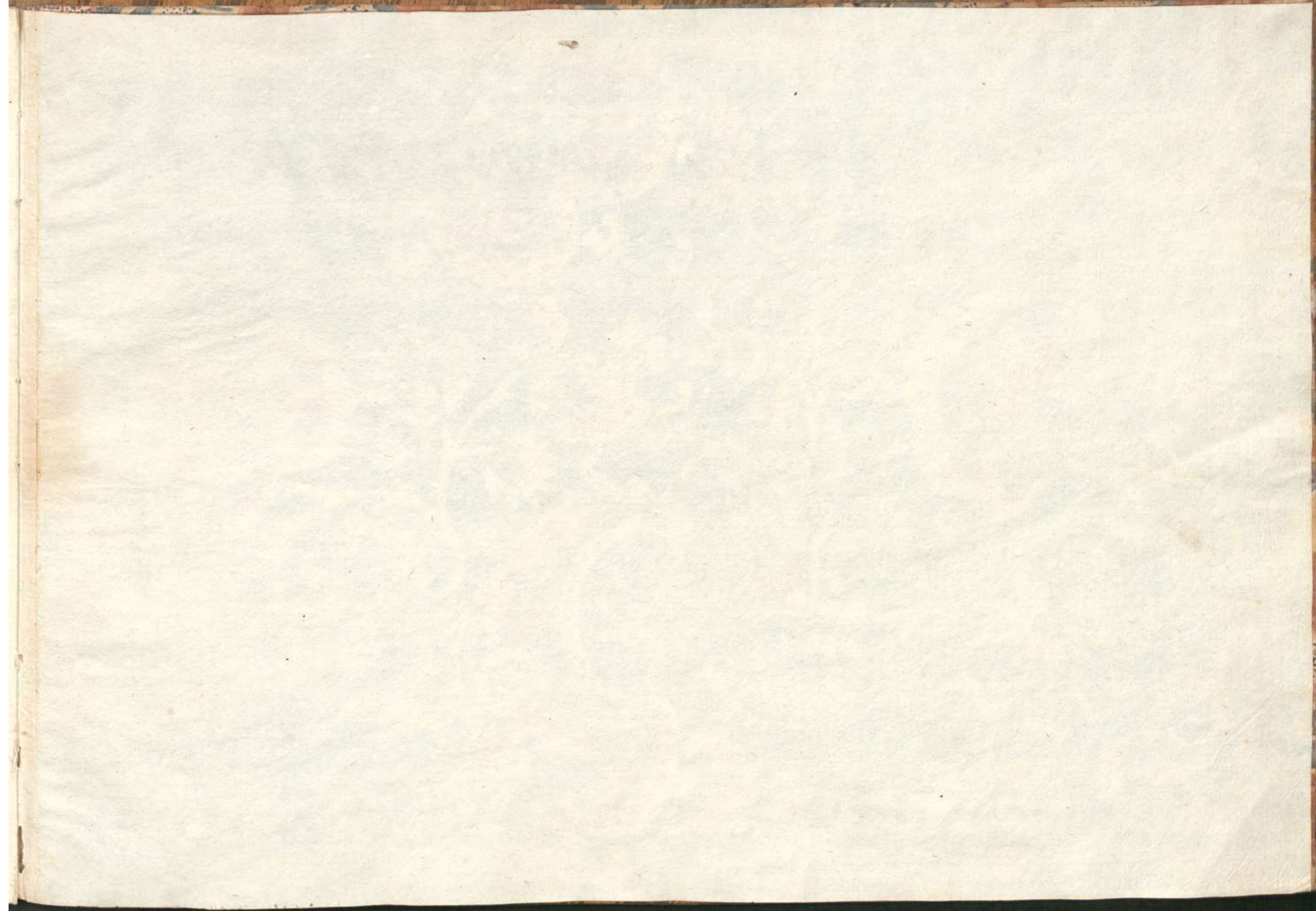
*Ad:°*  *Andan:°<sup>no</sup>*  *Ad:°* 

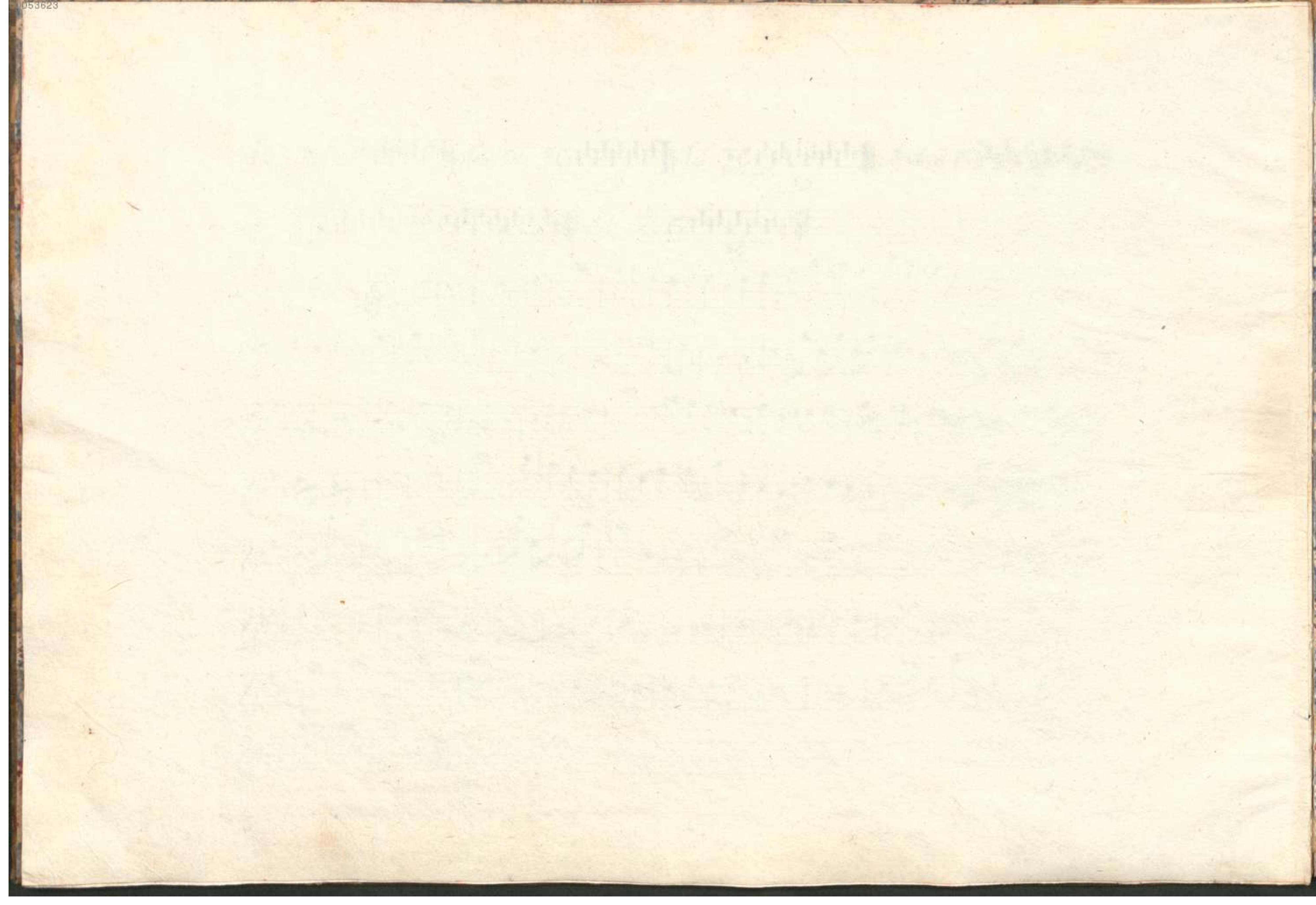
32 38 50 45

*Ad:°*  *Ad:°* 

*Adag:° assai*  *108 a Capella* 

39









Ja. Pr.  
42

FLAVTO: II.



Mus. pr.  
42

2<sup>o</sup>

Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*scritto da me l'originale dal basso  
presso il conte*



Mus. J. 50<sup>m</sup>

42

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

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Flauto Traver. Secondo

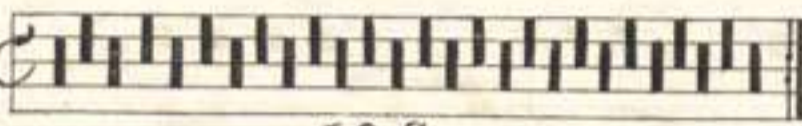
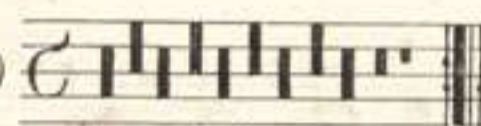
J

*Ad:°*  *Larghetto* *Soli* *f.* *p.* *f.*

*Adagio*  *Andante* *Adag: assai*

*Piu adagio*  *Soli* *f.* *Soli* *f.* *Soli*

*Ad:*  *Andantino*  *Adag:*  *Andan:* 

*Adagio*  *Adagio* 

*Adag: assai*  



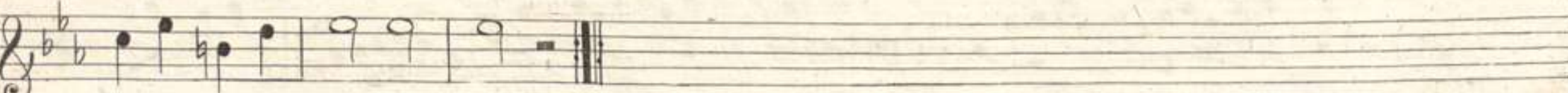


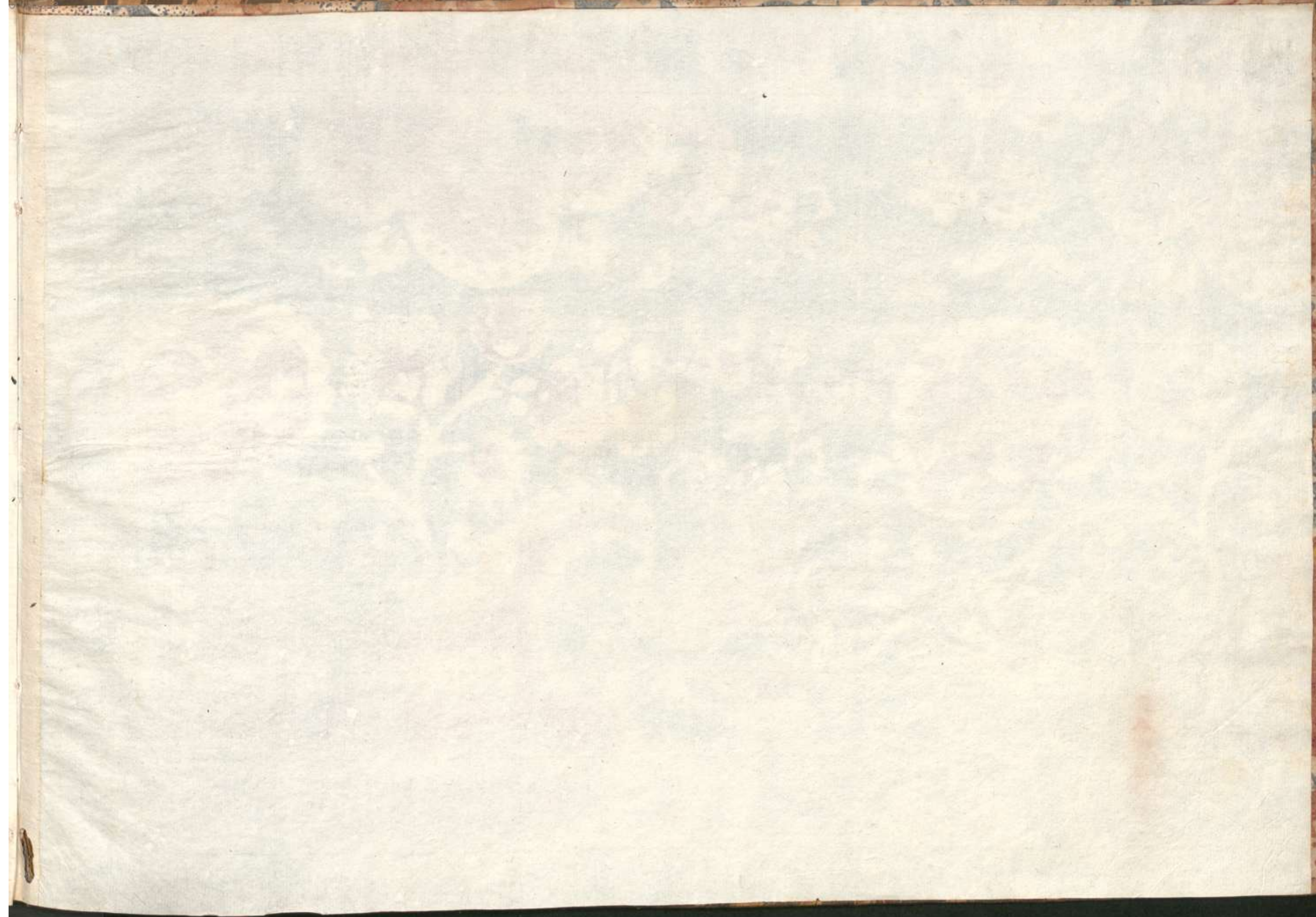












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40  
MUS. PP.  
42

O B O E : I .



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Mus. pr.  
42

2<sup>o</sup>

Maximilian Joseph

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Verona, in casa di ...*

*Publ. per ...*

Mus. Pr. 52<sup>m</sup>

42

L O

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

1870  
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 1900



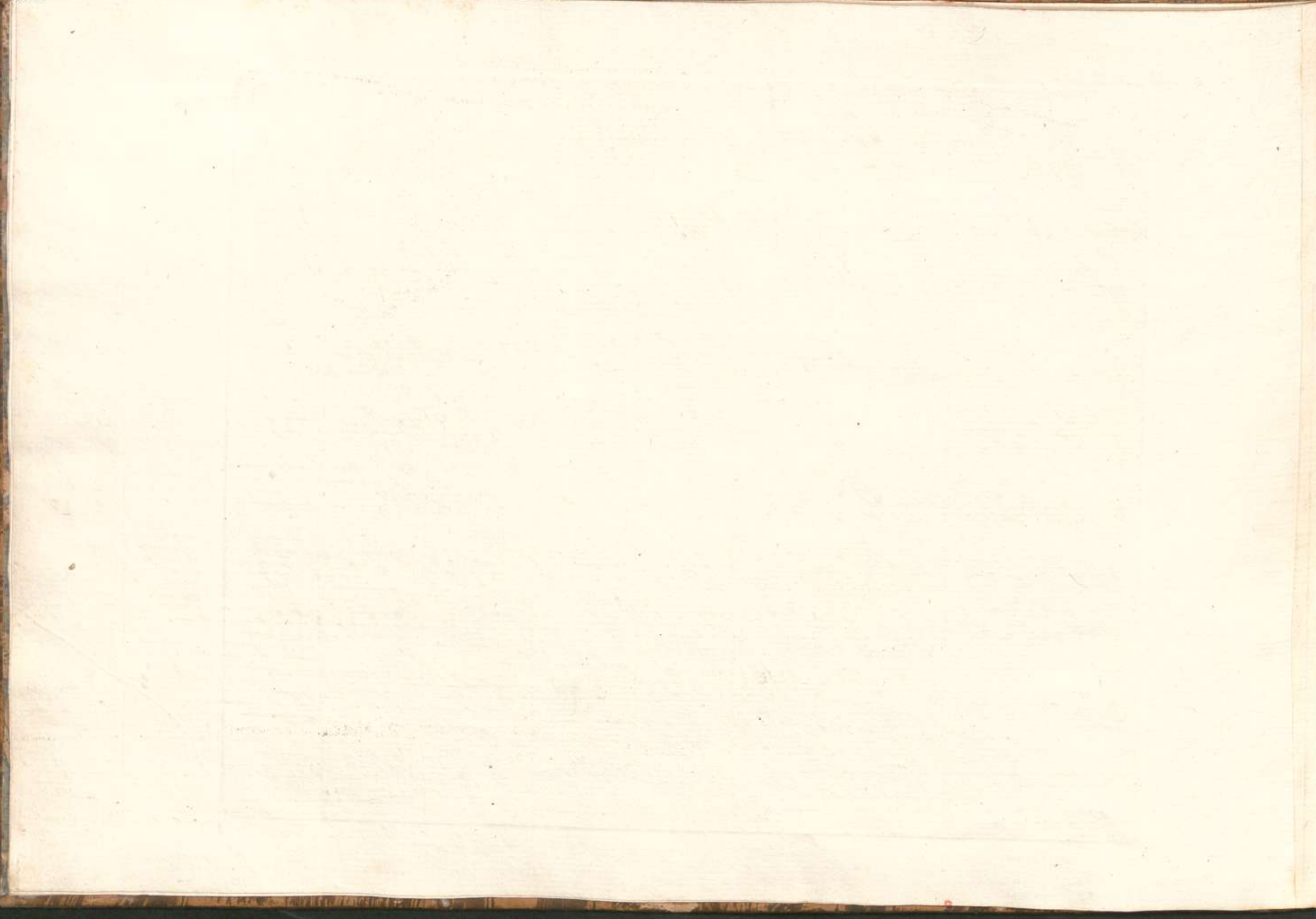




*Adagio* 

*a Capella* 











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20  
Mus. Pr.  
42

OBOE: II.





Mus no.

42

2<sup>o</sup>

Maximilian Joseph

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

DEDICATO

ALLA NOBILE ACCADEMIA DI LARMONICA

DI VIENNA

Mus. Pr. 52<sup>m</sup>  
42

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

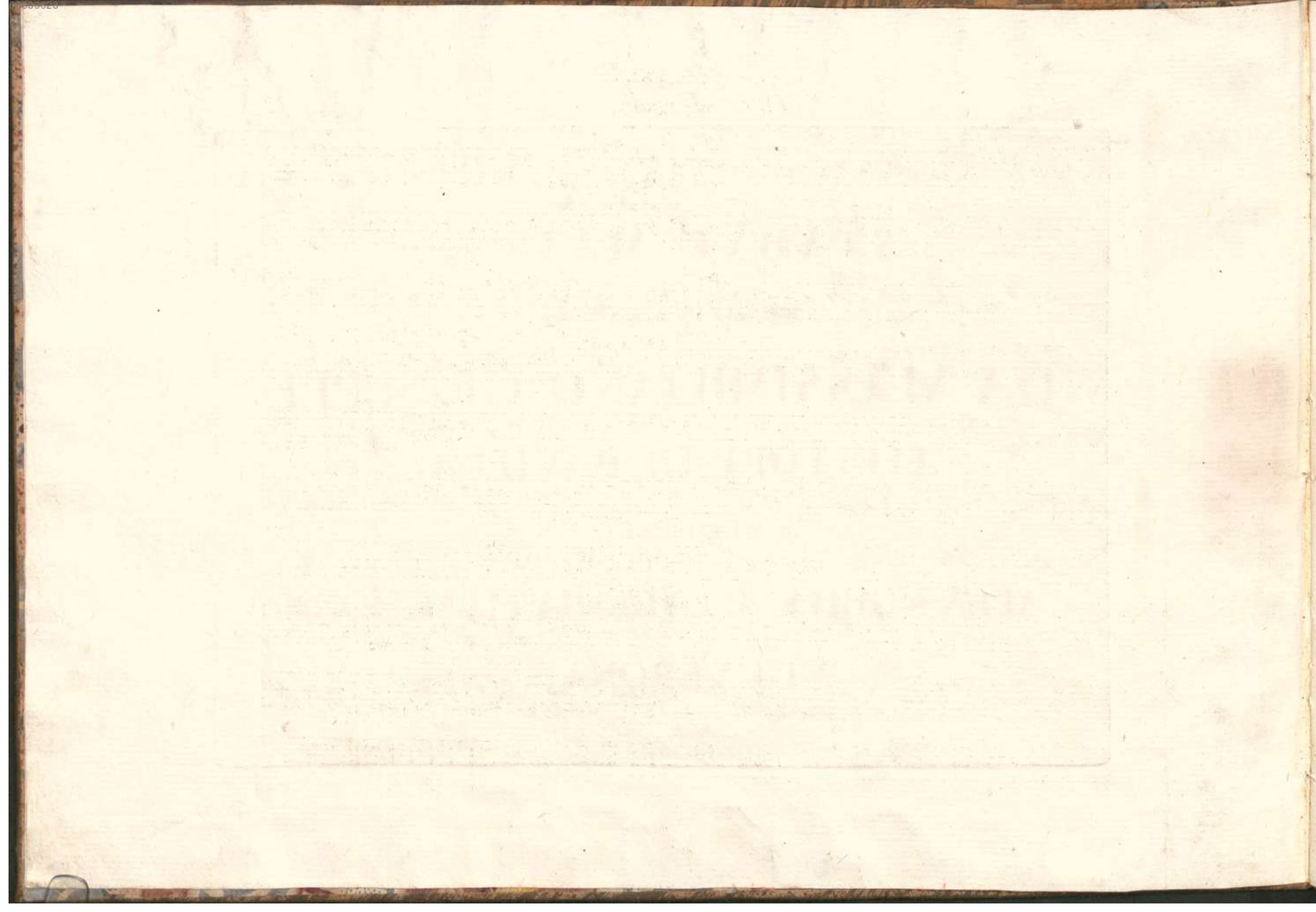
ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



Oboe Secondo

J

*Adagio* *Soli* *p* *f.* *p* *f.*

*Adagio*

*And.<sup>o</sup>* *Ad. affai*

*Piu ad:*  $\frac{2}{4}$  106 *Adagio*

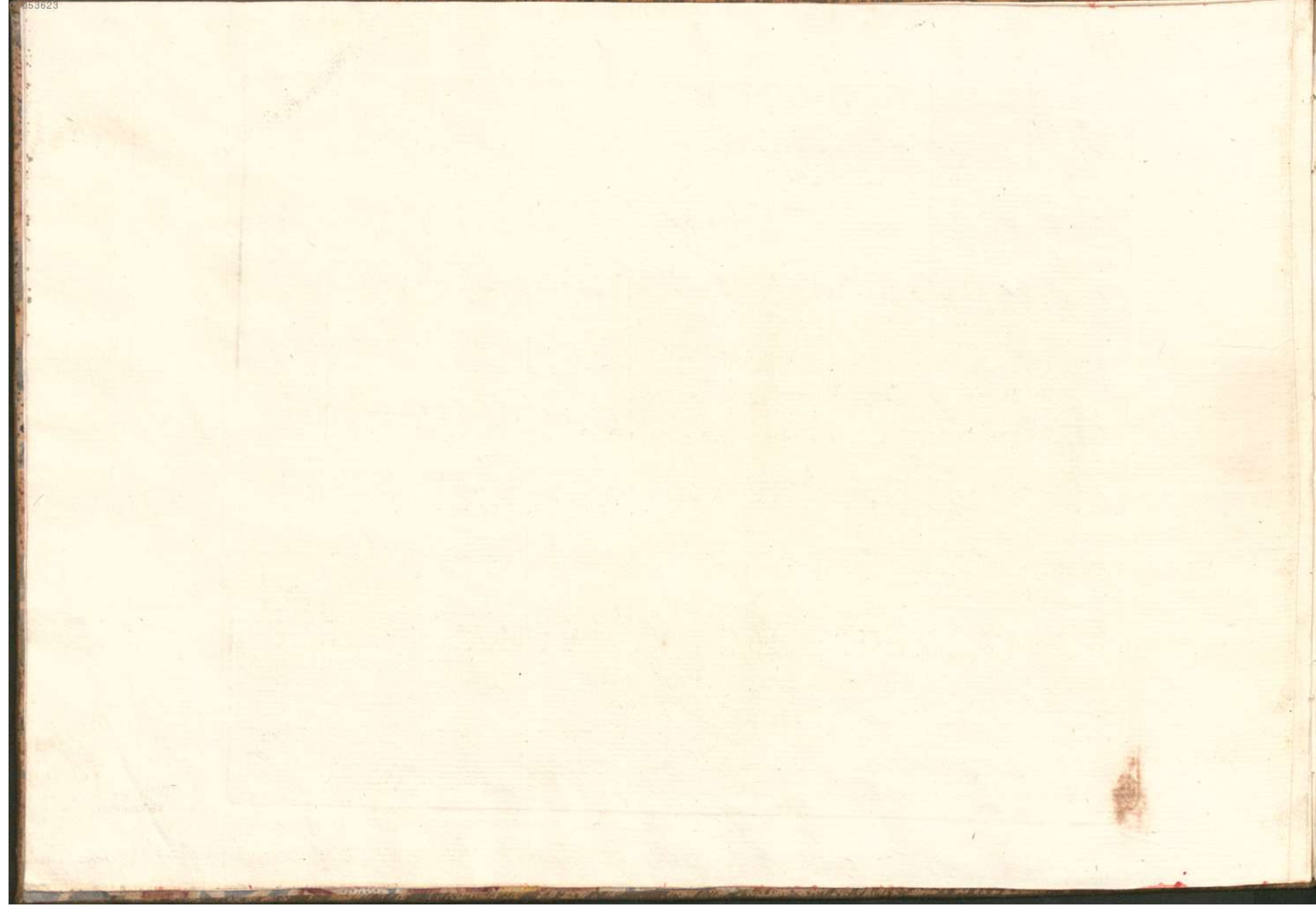
*Andantino* 38 *Ad:* 50 *And:* 45 *Ad:* 108

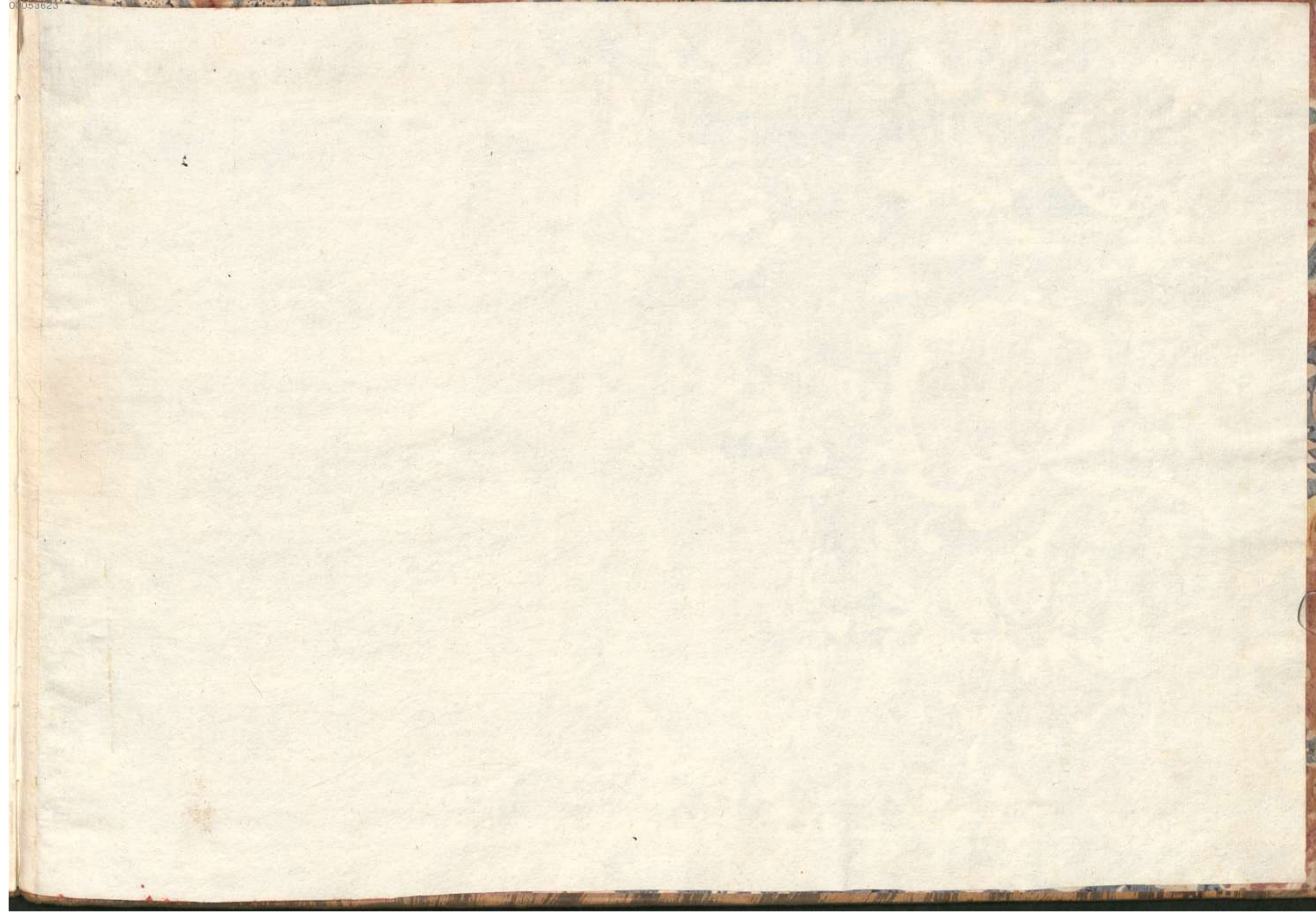
*Adagio*

*Ad. assai*  $\text{G}^{\flat}\text{C}$

*a Capella*  $\text{G}^{\flat}\text{C}$













00053623

Mus. pr.  
42

SOPRANO



Mus. par. 2°

42

Maximilian Joseph

I O

STABAT MATER

MESSO IN MESSIA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Stampato da una stamperia della città  
di Verona e di Mantova*



Mus. Pr. 52<sup>m</sup>  
42

3196

Maximilian Jos III

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

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Soprano

J

*Adagio*

37 Stabat Mater do-lo-ro-sa do-lo-ro-sa juxta crucem lacry-mo-sa Fi-li-us Stabat mater do-lo-ro-sa juxta crucem lacry-mo-sa juxta crucem la-cry-mo-sa la-cry-mo-sa dum pen-de-bat Fi-li-us.

*Solo*

*Larghetto*

38 Cujus a-ni-mam a-ni-mam ge-men-tem con-tri-sta-tam & do-len-tem pertran-si-vit gla-di-us pertran-si-vit gla-di-us. cujus a-ni-mam ge-men-tem con-tri-sta-tam & do-len-tem pertran-si-vit gla-di-us pertran-si-vit gla-di-us. *V<sup>a</sup> Sub:*

S

A

*Adagio* *Solo*

Quam tristis et affli = eta affli = eta fu it il = la  
 fu = it illa be ne di = eta fuit illa fuit illa mater u ni = ge = ni = ti.  
 Quæ = mæ = re = bat, et do le = = bat pi a mater dum vi =  
 debat na = ti pœ = nas in cly = ti. Quis est homo Tacet

*Adag<sup>o</sup> assai*

Pro pec = catis gentis suæ gentis vidit vidit Jesum  
 et flagel = lis sub = ditum et flagellis sub = ditum vidit suum dul cem natum  
 vidit vi = dit suum dul cem dul = cem na tum mori = endo dum e mi sit  
 (smorz) spi ri tum dum emi sit vidit dul cem natum vidit mo ri en = do vidit de so =  
 poc. f. Ad. P.P. la = tum dum emi = sit spi = ri = tum spi = ri = tum. Eja mater. Tacet

*Adagio*

Fac fac fac ut ar = de at cor meum in a = man =  
 = do Christum De um <sup>4</sup> ut si bi compla = ce = am <sup>2</sup> Sancta mater istud  
 agas istud agas Crucifixi si ge plagas <sup>3</sup> cor di me = o va =  
 = lide <sup>2</sup> Tui nati &c. Tacet

*Adagio*

Fac me teum pi e fle = re pi = e flere Crucifi xo con do le re  
 con do lere <sup>3</sup> donec ego ego vixe = ro ego vixe = ro <sup>2</sup>  
 jux = ta crucem te = cum te = cum stare te cum sta re & li = benter  
 so = ci a re <sup>3</sup> in planctu desi de = ro <sup>3</sup>  
 Virgo Virginum &c. Tacet.

*Adagio* (a due)

18. *Fac ut portem Christi Christi mortem Christi mortem*

*passi = onis fac con = sor = = = = = tem* 22 *fac ut*

*portem ut por = tem Christi mor = = = = = = = = = tem passi =*

*onis fac con = sor = = tem & plagas & plagas plagas re = co = le = re*

*fac ut portem Christi Christi mor = tem passi = onis fac con =*

*sortem fac con = sor = = = = = = = = = tem* *fac ut portem*

*Christi mor = = tem fac ut portem Christi mortem fac ut portem Christi*

*mor tem passi = onis fac con = sor = = tem & plagas &*

*plagas plagas re = co = = le = re plagas re = co = le = re.* 7

*Adagio*

Inflammatus inflammatus et accensus per te Virgo per te virgo sum de-  
 fensus sum de-fensus sum de-fensus judi-ci-i fac me  
 cruce cu-sto-di ri morte Christi praemuni-ri morte Christi praemuni-ri  
 praemuni-ri confo-ve-ri gra-ti-a

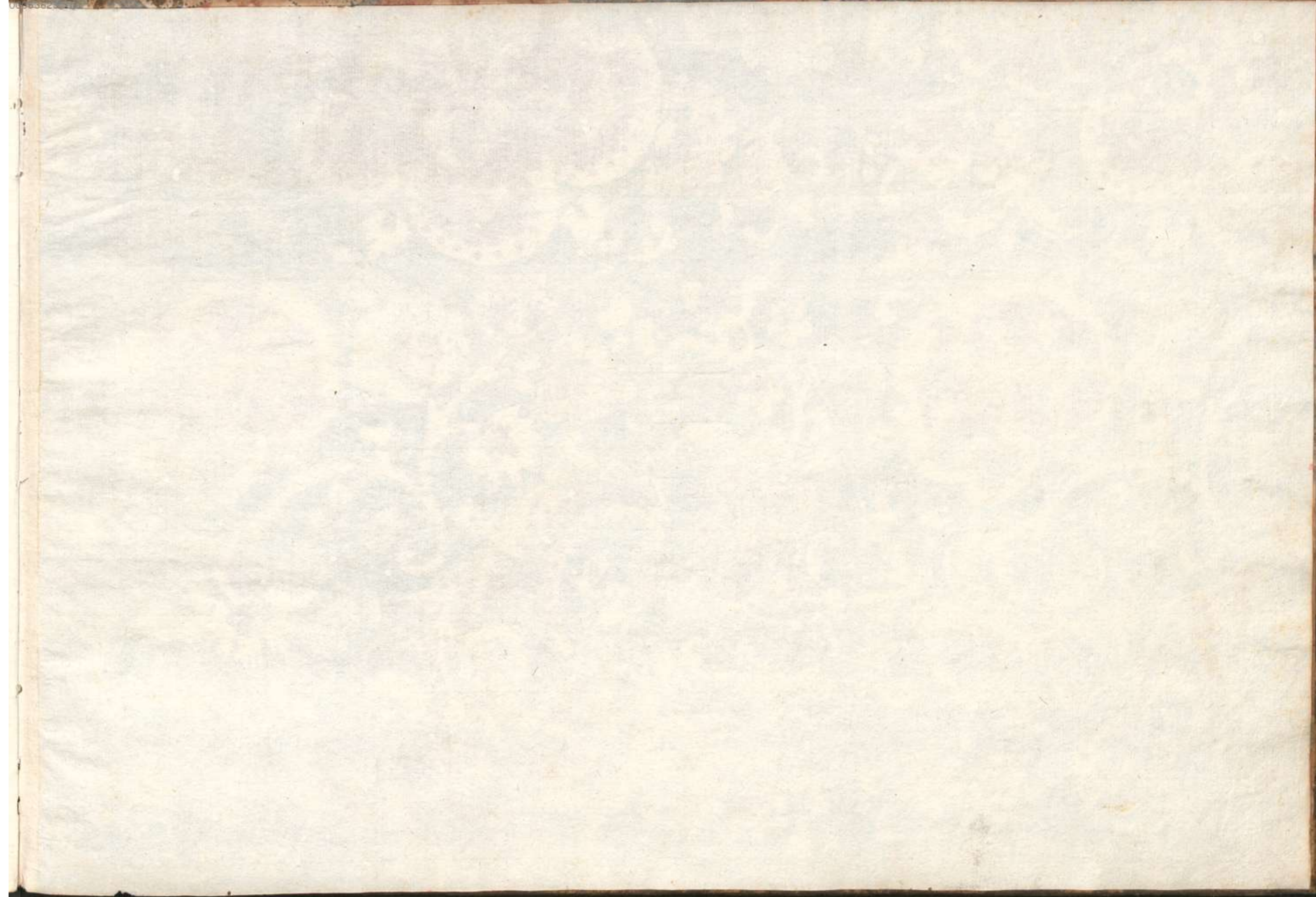
*Ad: assai*

Quando corpus mo-ri-e tur quando corpus mori e tur quando corpus  
 mori etur *a Capella.* Fac ut anima do-netur para-di-si glo-ri-a a-  
 men a-men a-men a-men  
 men. Fac ut anima do-netur para-di si glo-ri-a a-  
 men pa-ra-di-si glo-ri-a a-men.

*Finis*



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MORACENSIS







0058523



90  
Mus. Pr.  
48

CONTRALTO



Mus. gr.  
42

2<sup>o</sup>

Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FARMONICA

DI VERONA

Stampato in Verona presso  
G. B. Zucchi



Miss. Ar. 52<sup>th</sup>  
42

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

J

Contralto

*Adagio*

Sta-bat Ma-ter do-lo-ro-sa do-lo-ro-sa jux-ta cruce-m la-  
 cri-mo-sa dum pen-de-bat Fi-li-us Sta-bat ma-ter do-lo-  
 ro-sa jux-ta cruce-m lacry-mo-sa jux-ta cruce-m lacry-mo-sa la-cry-  
 mo-sa *Cujus animam Tacet* *Larghetto* fi-li-us

*Adagio*

O quam tris-tis et af-fli-eta af-fli-eta  
 fuit il-la be-ne-dic-ta fu-it il-la ma-ter uni-ge-ni-ti  
 Quae mae-re-bat et do-le-bat et do-le-bat quae mae-re-bat et do-  
 le-bat pi-a ma-ter dum vi-de-bat in-chy-  
 ti

*Segue Subito*

La

^

*Andante* (a due) Solo

Quis quis quis non posset contri-stari piam Ma-  
 trem contemplari (a due) quis est ho-mo qui non fleret qui - non  
 fle - - - - - ret quis est ho - mo qui non fleret  
 si vi - de - ret Christi matrem si vi - deret in tanto in tanto in  
 tanto suppli - ci - o Quis quis quis est homo qui non  
 fle - ret qui - non non fle - ret quis est homo qui non fleret qui non  
 fle - - - - - ret quis non fleret Christi ma - trem  
 si vi - de - ret Christi matrem si vi - de ret in tanto in tanto in  
 tanto suppli - - - - - ci - o.

*Adagio assai*

Pro pec-ca-tis su-æ gentis su-æ gentis  
 in tormentis in tormentis in tormen-tis vidit vidit Je-sum  
 & flagel-lis sub-di-tum, & flagellis sub-ditum vidit su-um dulcẽ natũ  
 vi dit vi - dit su-um dulcem dul - cem natum mori-endo de-so-la-tum  
 mori-endo dum emi-sit spi - ri tum dum e mi-sit vidit dulcem natum  
 vidit mo-ri-endo vidit de-so-latum dum emi-sit spi-ri-tum spi-ri-tum

*Adagio*

Fac fac fac ut ar - - de at cor  
 meum in aman - - do Christum Deum vt sibi compla  
 ce - am Sancta mater istud agas istud agas

*Volti Subito*

ca

*Tui rati Tacet*

Cruci fi-xi fi-ge pla gas 3 cordi meo va = li = de

*Adagio*

Fac me tecum pi e flere vi = e fle = re Cruci fixo condo = lere con do = lere 3 do nec ego ego vixe = ro ego vixe = ro

2 iuxta crucem te cum te = cum sta = re tecum stare et li = benter

so = ci a re 3 in planctu de = si de = ro 3

*Andante*

*Solo* 7 Virgo virgo virginum virgi = num praeda = ra miti

jam non sis a = ma = ra a = ma = ra a = ma = ra fac me tecum

te cum plan = gere

fac me tecum plan = gere 3 Virgo vir = go virginum virgi = nu praedara

mihi jam non sis a-ma-ra amara jam non sis a-ma-ra amara  
 ra amara fac me tecum te-cum plan-gere fac me tecum plan-gere

Adag: 4 108

Adagio Inflammatu-s & ac-cen-sus per te Virgo per te Vir-go  
 go sum de-fen-sus sum de-fen-sus sum de-fen-sus in di-e  
 e iu-di-ci-i fac me Cruce custo-di-ri mor-te  
 Christi prae-mu-ni-ri mor-te Christi prae-mu-ni-ri prae-mu-ni-ri  
 gra-ti-a 10

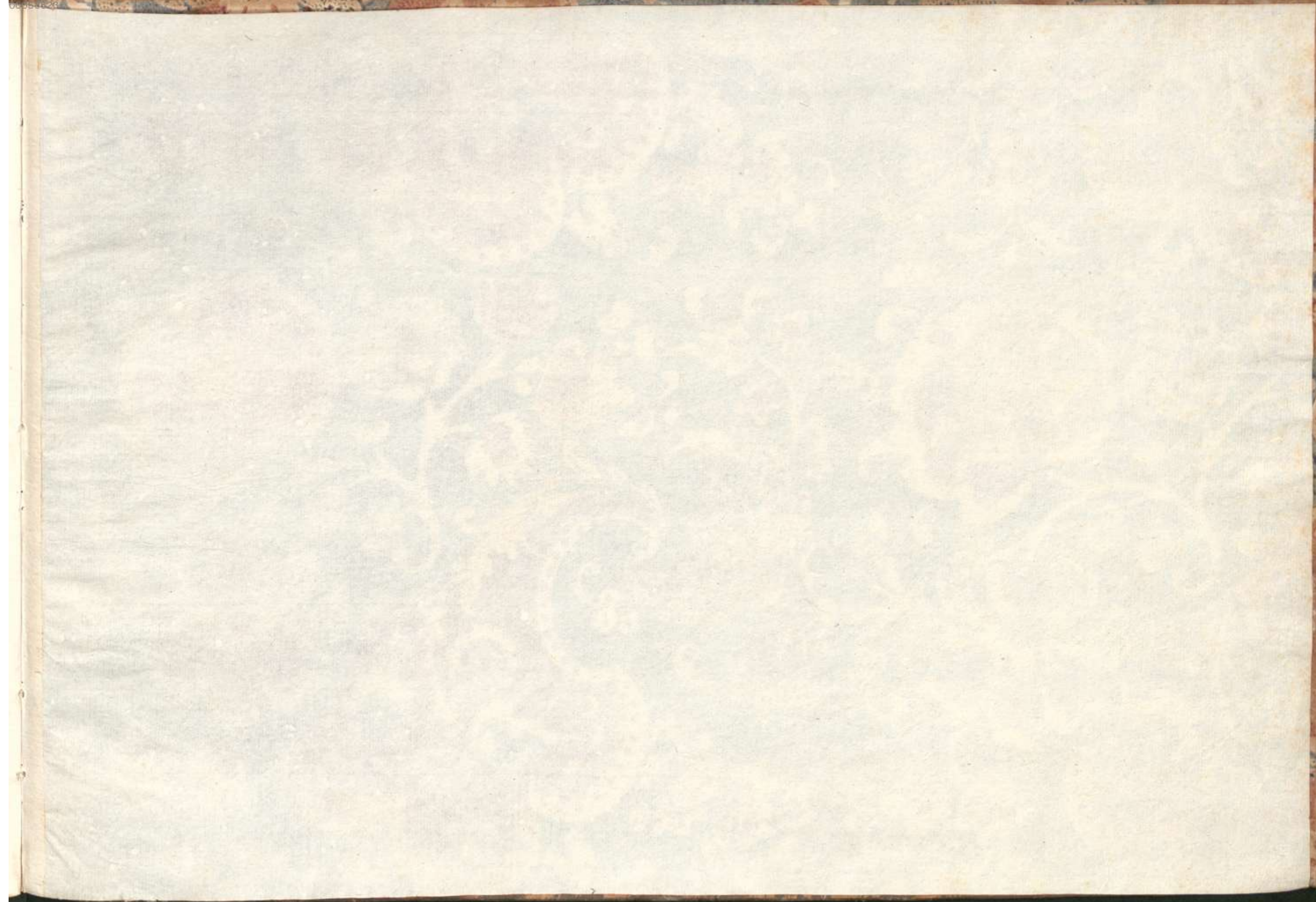
Volti

*Adagio assai*

Quando corpus mo-ri-e-tur quando corpus mo-ri-e-tur  
 quando corpus mo-ri-e-tur a Capella. Fac ut animæ do-netur para-  
 di-si glo-ri-a a-men a-  
 men a-men a-men a-men JJ  
 fac ut animæ do-netur para-di-si glo-ri-a a-  
 men a-men a-men a-men fac  
 ut animæ do-ne-tur pa-ra-di-si glo-ri-a a-  
 ri-a a-men a-men a-men  
 pa-ra-di-si glo-ri-a a-men. *Finis*











0058588



20  
Mus. Pr.  
42

TENOR.



Mus. nr.  
42

2<sup>o</sup>

Maximilian Joseph

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FARMONICA

DI VERONA

*Stampato da me Francesco Talli, Stampatore  
presso l'Accademia*



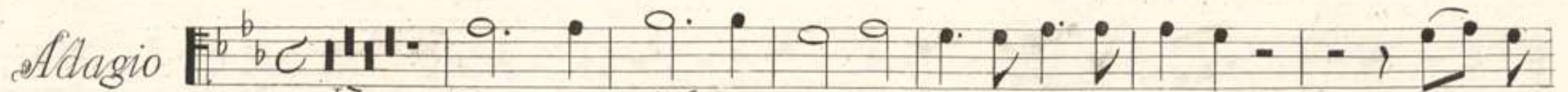
Mus. J. 52<sup>m</sup>  
42

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

ED  
 STABAT MATER  
 MICHOLM AL MEA  
 DA MASSIMILIANO GIUSEPPE  
 ELETTORE DI BAVIERA  
 E DEDICATO  
 ALLE NOBILI ACCADEMIE DI TORINO  
 DI TORINO

Tenor

*Adagio*  *Sta = bat Ma = ter do = lo = ro = sa do = lo = ro = sa juxta*  
*crucem lacry = mo = sa Fi = li = us sta = bat mater dolo = ro = sa*  
*juxta crucem lacry = mo = sa Fi = li = us Cujus animá Tacet*

*Adagio*  *O quam tristis et af = fli = eta affli = eta be =*  
*= ne dicta Quæmærebat et do = le bat et dolebat pi = a ma = ter*  
*dum vi = debat in = chy = ti*

*Andante* *Duetto*  *Quis quis quis est homo qui non fleret Christi*  
*Ma = trem si vi = deret Quis non posset con = tri = sta = ri con =*  
*= trista = ri quis non posset con tri = sta = ri V: Sub:*

contri-sta-ri pi-am matrem contempla-ri do-lentem do-lentem do-lentem cum fi-li-o Quis quis quis non posset con-tri-stari con-trista-ri quis non posset con-tri-stari con-tri sta-ri Christi matrem contem-plari contempla-ri pi-am matrem contempla ri do-lentem do-lentem do-lentem cum fi-li-o

*Adagio assai*

Pro pec-catis suae gentis suae gentis vidit vi-dit Je-sum vidit vi-dit Je sum in tormentis in tormentis in tormentis vidit vidit Jesum & flagel-lis sub-di tum sub-ditum vidit su um

mo-ri-en-do de-so-laturn mo-ri-endo dum e-mi-sit

Spi-ri-tum dum e-mi-sit vidit dulcem natum vidit mori-endo vidit desolaturn

dum e-mi-sit Spi-ri-tum Spi-ri-tum

*Piu adagio* *Solo*

E-ja ma-ter fons a-moris fons-a-moris

a-mo-ris me sen-ti-re vim vim do-

lo-ris fac ut te cum lu-ge-am ut tecum te-cum lu-ge-am

lu-ge-am E-ja ma-ter fons a-moris fons amoris

e-ja mater fons a-moris fons a-moris a-mo-ris

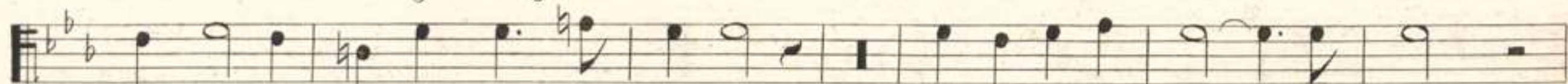
me sen-ti-re-vim sen-ti-re vim do-loris do-lo-ris



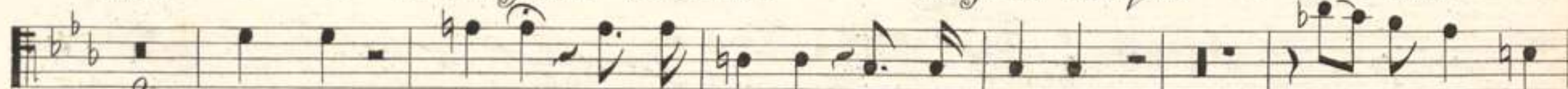
fac ut te = cum ut te = cum lu = ge = am .



Fac fac fac ut ar = de = at ar = de = at cor meum in a =



man = = do Christum De = um ut si bi compla = ce = am

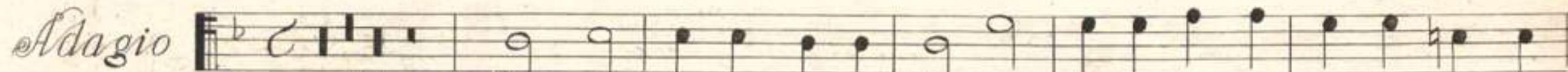


Sancta Mater istud agas istud agas <sup>5</sup> cordi cordi

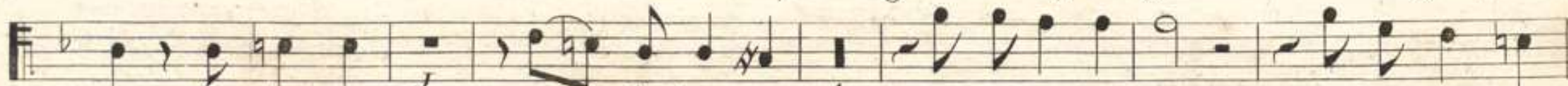


me = o va = li de

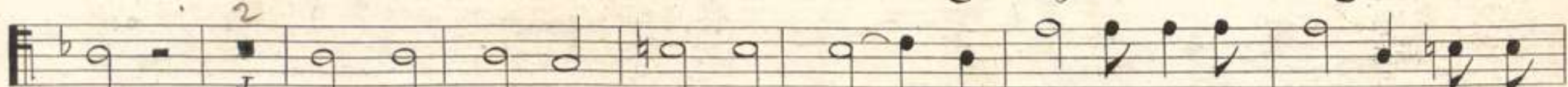
Tui Nani .&c. Tacet.



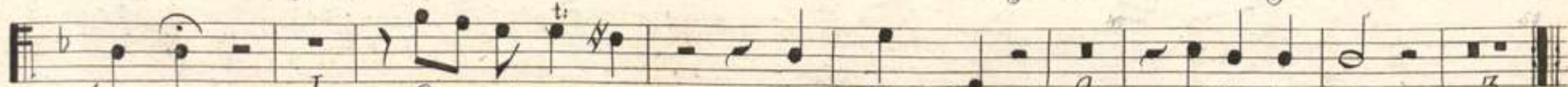
Fac me tecum pi = e fle = re pi e fle = re Cruci = fi xo



con = do = le = re con = dole = re <sup>4</sup> ego vixe = ro ego vi = xe =



ro <sup>2</sup> juxta Cru = cem te = cum te = cum stare tecum stare es li =



berner <sup>3</sup> so = ci = are in planctu <sup>2</sup> de si de = ro <sup>3</sup>

Virgo Virginum  
Fac ut portem *Tacent. Adag.*

*Inflammatus & ac-census per te Virgo*  
sim defensus sim defen-sus judi-ci-i fac me Cruce custo-di-ri  
morte Christi prae-mu-ni-ri gra-ti-a

*Ad. assai*  
Quando corpus mori-e-tur quando corpus mori-etur quando corpus mori-

e tur a Capella *4* Fac ut animae do-netur para-di-si glo-ri-a a-men a-men

fac ut animae do-netur para-di-si glo-ri-a a-men a-men

a-men fac ut animae do-ne-tur pa-ra-di-

-si glori-a a-men para-di-si glo-ri-a a-men.



Date	Description	Debit	Credit	Balance
1880	Jan 1			
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	Mar 1			
	Apr 1			
	May 1			
	Jun 1			
	Jul 1			
	Aug 1			
	Sep 1			
	Oct 1			
	Nov 1			
	Dec 1			
	Total			









0053623

90  
Mus. Pr.  
42

BASSO.



Mus. no.

42

2<sup>o</sup>

Maximilian Joseph

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FIANARMONICA

DI VERONA

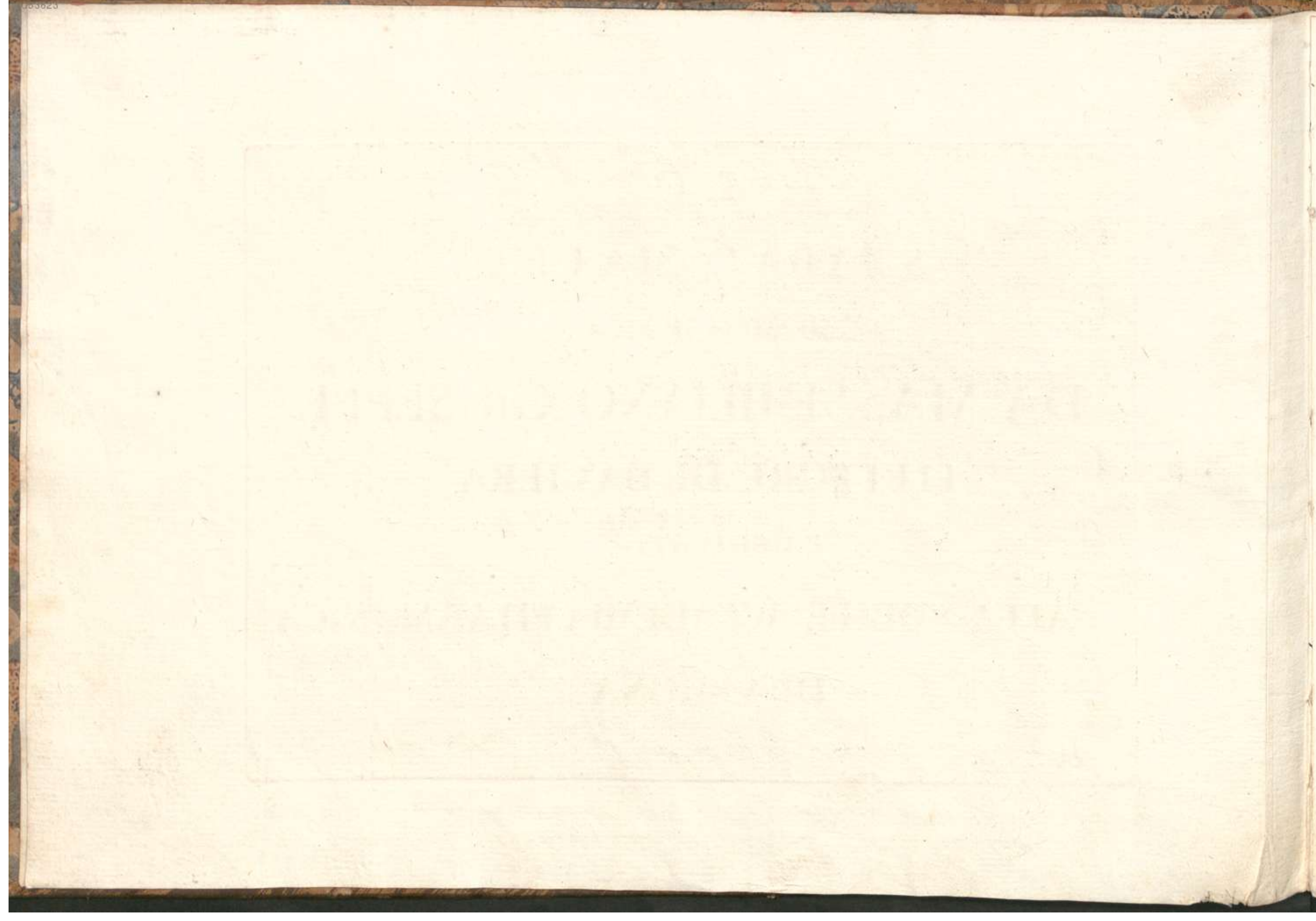
*Verona, da per l'Imperatore Maximilian  
L'Electore di Baviera*



Mus. Pr. ~~52~~  
42.

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*



Basso

*Adagio*

mori endo de so la tum mori en do dum e mi sit spi ri tum dum e =

mi sit vidit dulcem natum vidit mori = en do vidit de so = la tum dum e =

mi sit spi = ri = tum spi = ri = tum. *Ad: P.P.* *F. ja mater Tacet.* *106*

*Adagio* Fac fac fac ut ar de = at ar = de at cor me um in a man =

do Christum De um *4* ut si bi compla = ce = am *2* sancta

mater istud agas istud agas *5* cor di cordi meo va = li = de *2*

*Andantino* *solo* *8* Tu = i na ti vulne ra ti tam digna ti pro me pa = ti

pœ = nas me = cum *4* me cum di = vi = de pœ = nas me cum di vi de

Tu = i na = ti vulne ra = ti tam digna = ti tam dignati pro me pa = ti

pœ-nas pœ-nas mecum divi-de pœ-nas mecum divide mecum divi =

de *Adagio* Fac me tecum pie flere Cruci-fixo condo-le-re

con do-lere con do le re donec ego ego vixe-ro ego

vixe-ro juxta crucem tecum tecum stare tecum stare & li-benter

so-ci-a re de si de-ro

*Adagio* *Duetto* Fac me plagis plagis vul-ne-ra-ri vul-ne-ra-ri

Cruce fac i-nebria ri fac me plagis me

pla-gis fac me plagis vul-ne-ra-ri fac me cruce inebri-a-ri inebri-ari inebri =

a ri ex cru-ore ex cru-ore cruore fi-li-i. Volti Subito

*Soli*

fac me plagis plagis vul = ne = ra = ri fac me cruce ine = bri = ari i =  
 ne = bri = a = = = = ri *a due* fac me plagis me pla =  
 gis vul = ne = ra ri fac me plagis vul ne = rari Cru = ce fac ine bri = ari i ne bri =  
 a = = = = ri & cru = ore & cru = o re cru = o = re  
 fi = li = i & cru = o = re fi = li = i

*Adagio*

Inflammatu = in = flam = ma = tus & ac = cen = sus per te Virgo

sim. de sen = sus ju = di = ci = i fac me cruce custo =  
 di = ri morte Christi prae mu = ri = ri morte Christi prae mu = ri = ri  
 prae mu = ri = ri gra = ti = a JO

*Adagio assai* 

Quando corpus mori = e = tur quando corpus mo = ri = e = tur

 quando corpus mori = etur *a Capella* <sup>8</sup> fac ut anima do netur para =

 di = si glo = = ri = a a = men a = men a =

 = = men = a = = = = = = = = = =

 men a = = men a = = men a = = = = = = = = = =

 = = = = = men a = = = = men

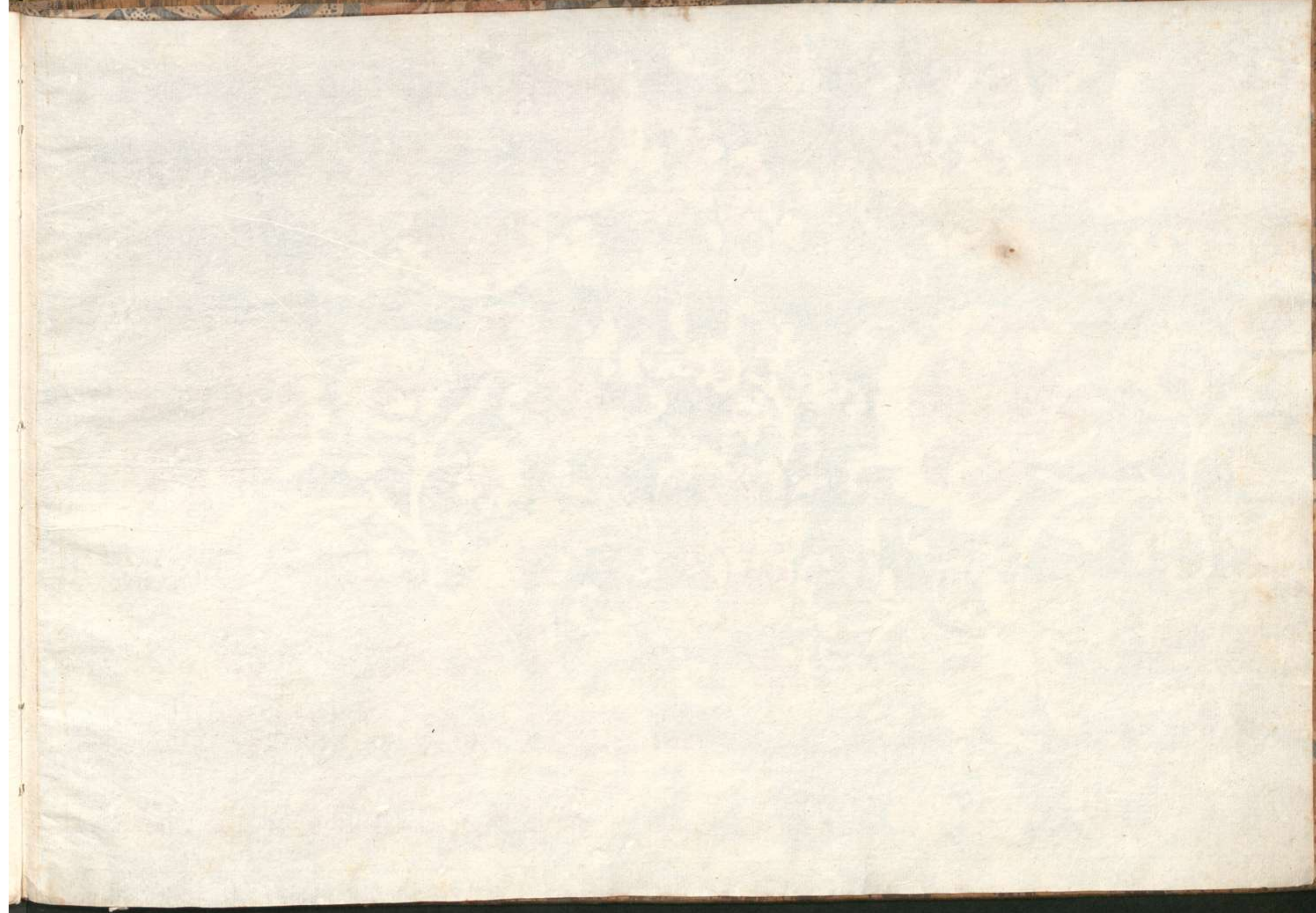
 fac ut anima do = ne = tur para = di = si glo = ri = a a = = =

 = = = = = men pa = ra = di = si glo = ri = a a = =

 = = = men *Finis.*



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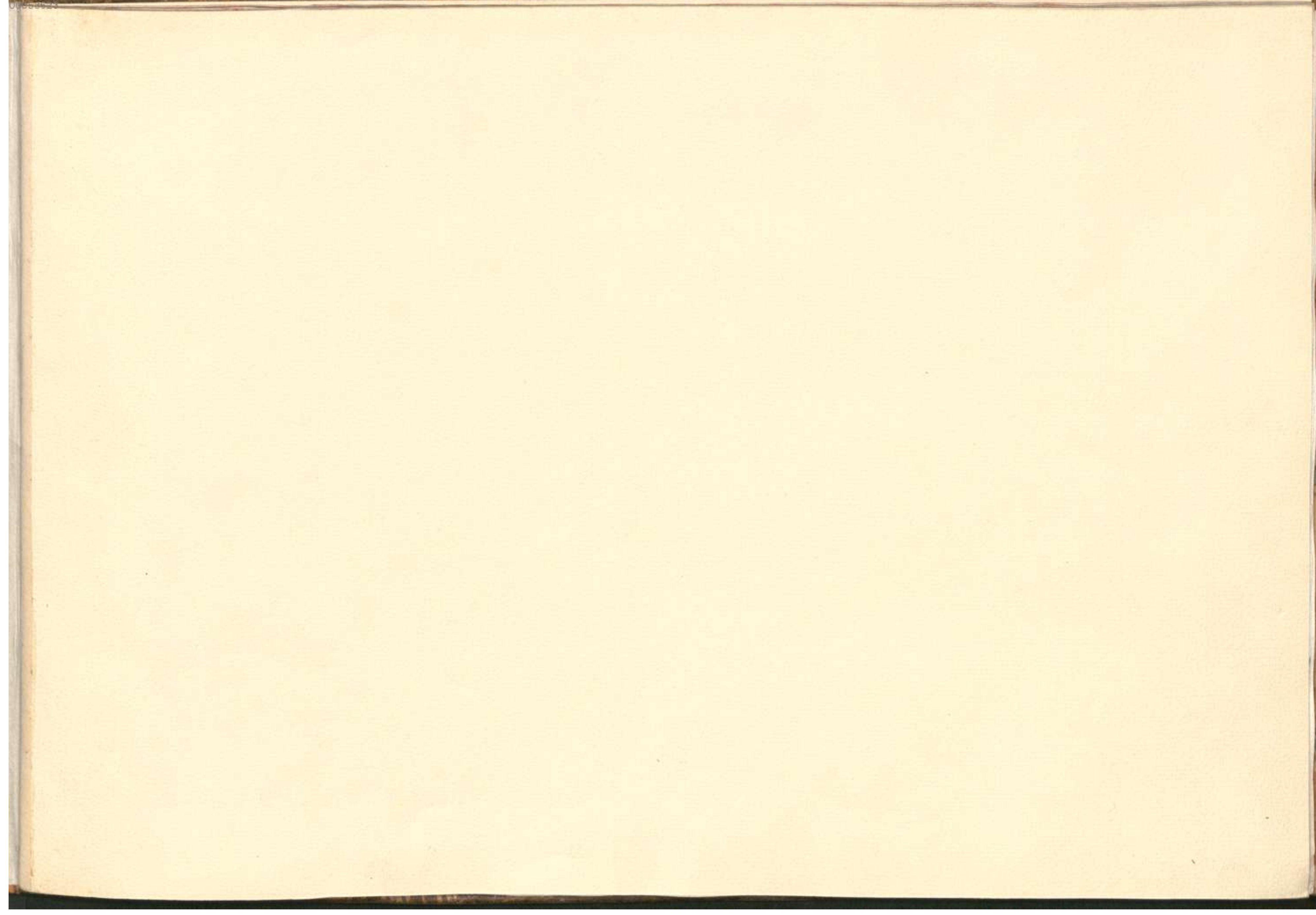
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Mus. pr.  
42

VIOLINO: I









Ms. no. 42

20

Maximilian Joseph

Mus. Pr.

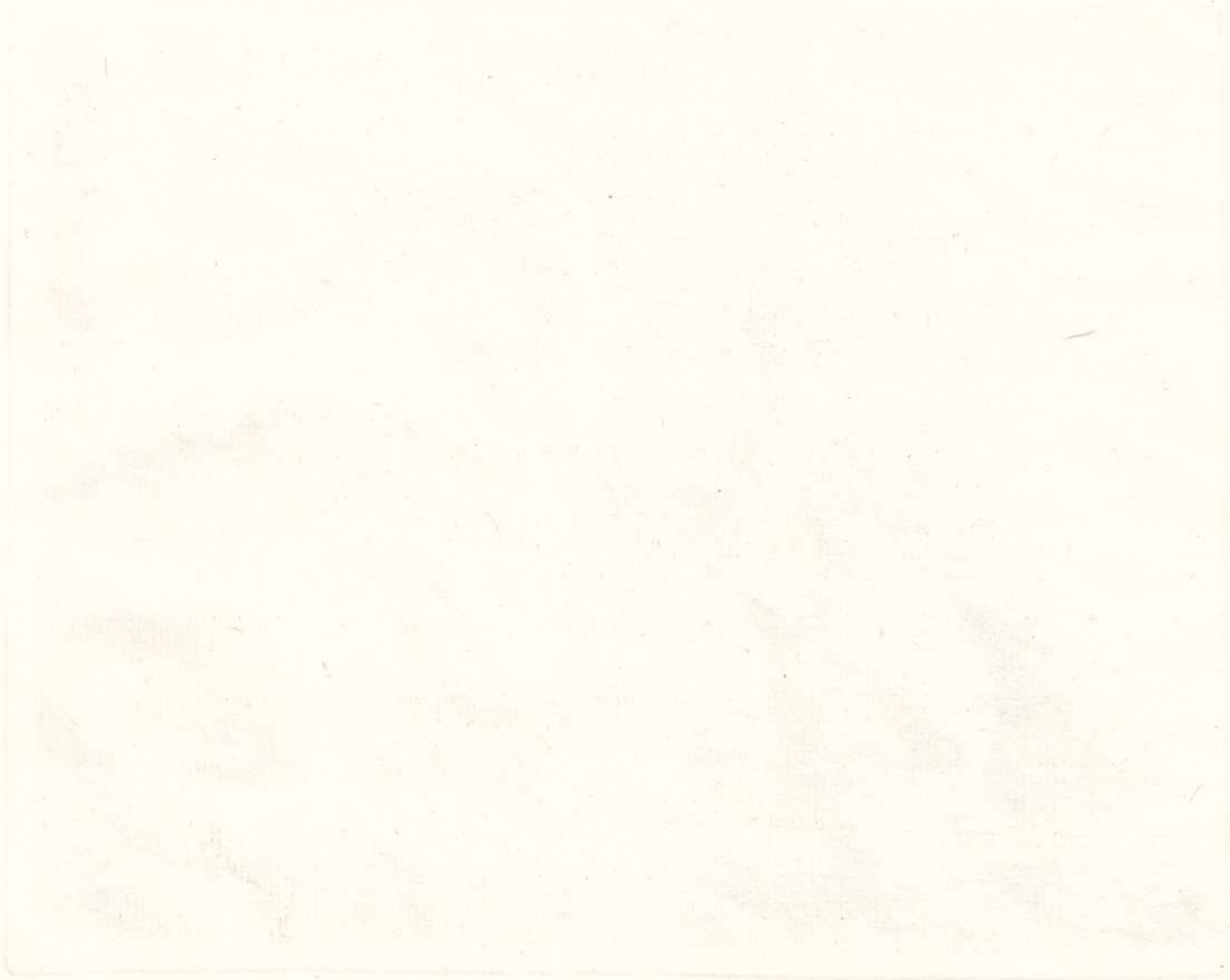
42

Maximilian. Joseph



*Fran. de Laurentis Veronensis Acca. Clementinus Fecitbat*

*Joan. Volpato Venetus incidit*



LO

STABAT MATER

MESSO IN MUSICA

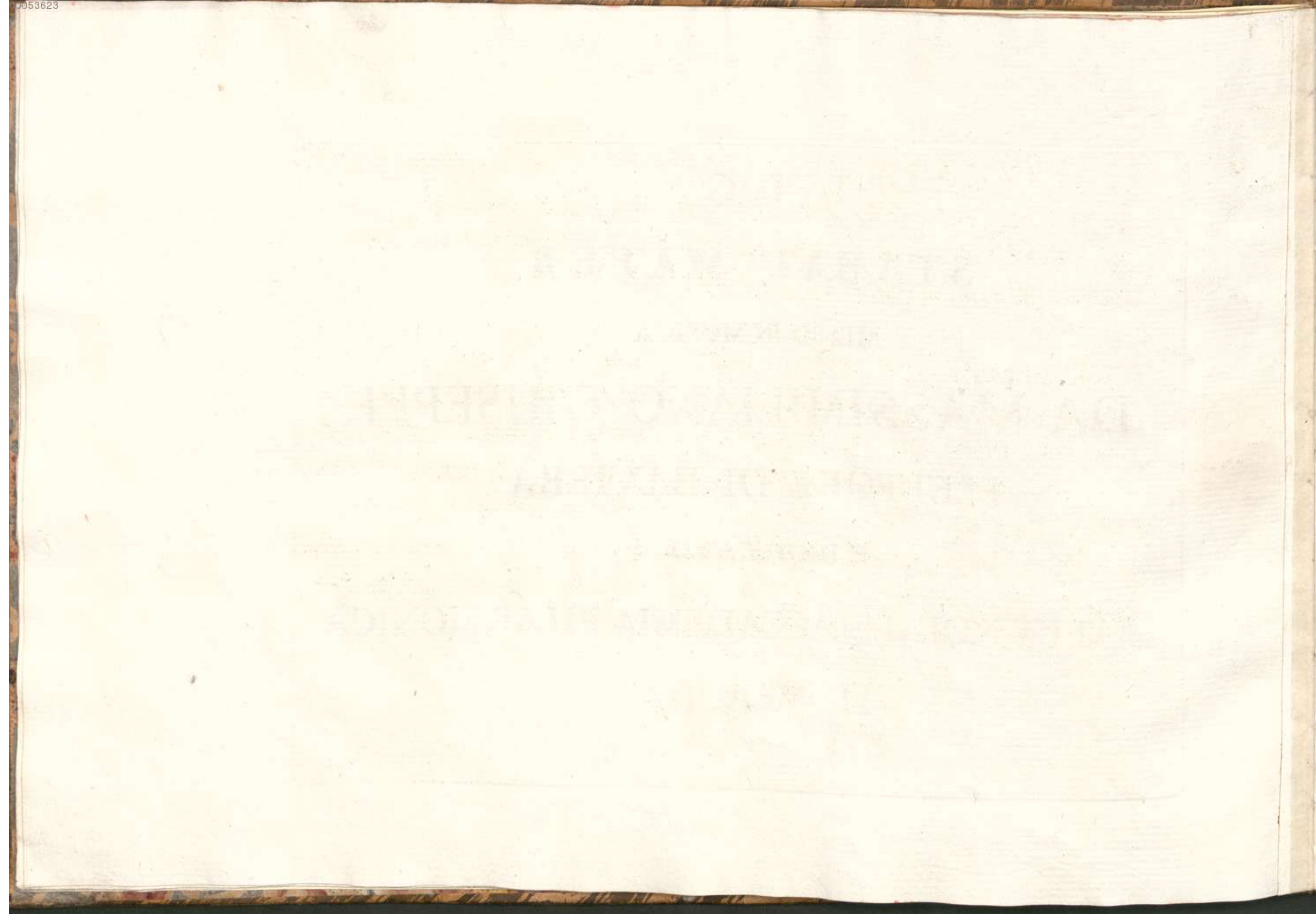
DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA



Noi MASSIMILIANO GIUSEPPE per la grazia di DIO  
Duca dell'Alta, e della Bassa Baviera, e del Palatinato Superiore, Con-  
te Palatino del Reno, Arcidapifero, Principe ed Elettore del Sacro Ro-  
mano Impero, Landgravio di Leuchtenberg. & c. & c.

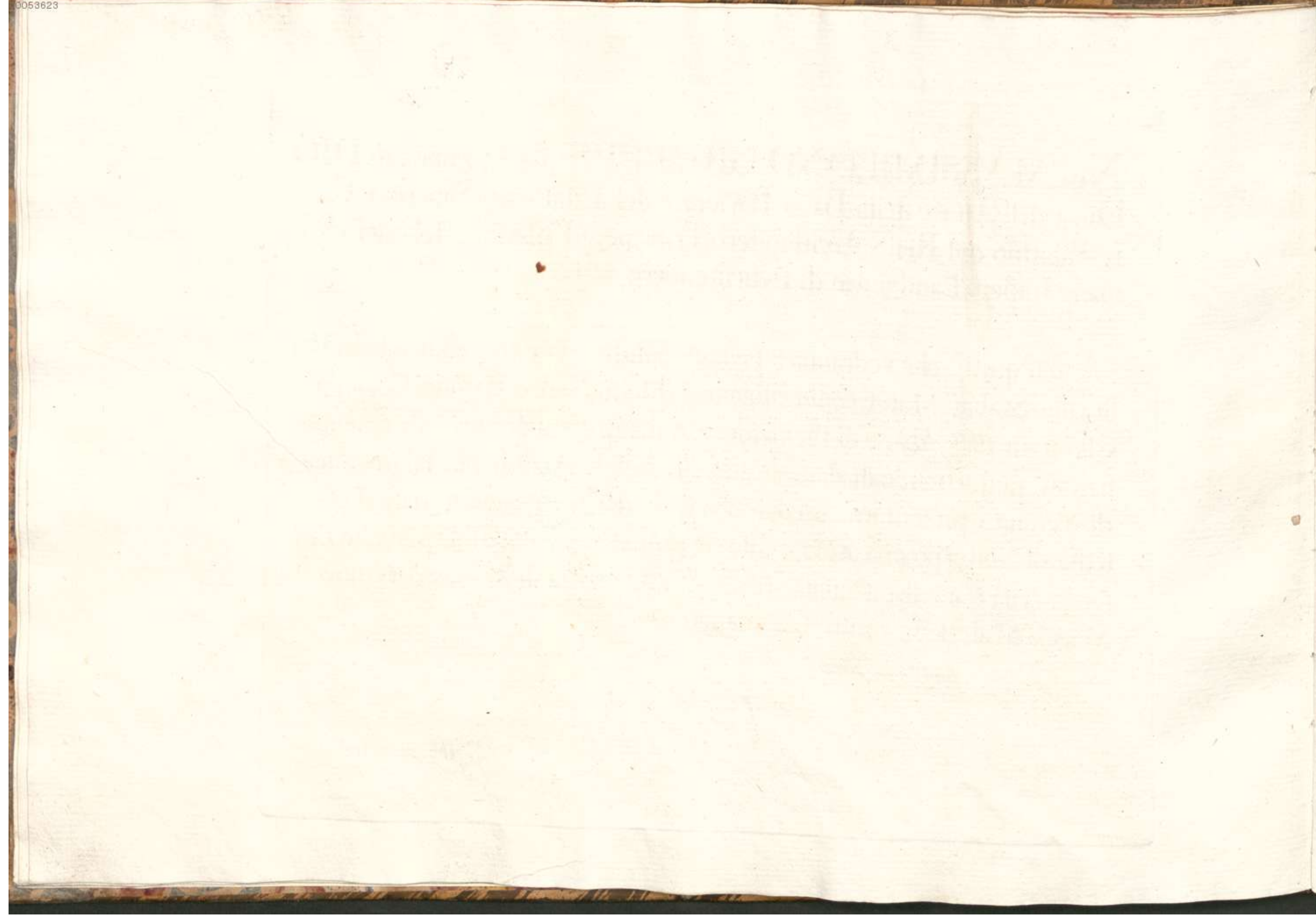
A tutti quelli, che vedranno il presente, salute. Avendo composto in Mu-  
sica uno Stabat Mater, commettiamo al diletto Nostro Barone Giuseppe  
Clemente dall' Abaco di far incidere, e stampare la detta Nostra compo-  
sizione, permettendogli di dedicarla alla Nobile Accademia Filarmonica  
di Verona, e presentarne le copie. In fede di che abbiamo segnato il pre-  
sente di Nostra propria mano, e fatto corroborare col Nostro solito Sigillo Elet-  
torale della Cancelleria Intima, nella Nostra Residenza di Monaco, li quattro  
Maggio Mille, sette cento, sessanta sei.

*Mass: Giuf: Elett:*



*L'Abb<sup>e</sup> Fran.<sup>co</sup> Iraldi  
Seg.<sup>rio</sup> m<sup>o</sup> pp.<sup>ria</sup> A.*





AGLI ORNATISSIMI SIGNORI ACCADEMICI FILARMONICI

GIUSEPPE CLEMENTE DALL' ABACO

*Se vi ha in Italia alcun' Accademia, che possa con ragione chiamarsi antica, ella è certamente la Filarmonica di Verona, ch' ebbe la sua origine prima della metà del secolo decimosesto: e se ve n' ha alcuna non pure antica, ma quanto dir si possa famosa ed illustre; ella è pure la stessa, che conta in ogni tempo frà suoi, uomini per dignità, per ingegno, e per dottrina celebratissimi. Imperocchè a chi non son noti li nomi d' un Valiero, d' un Guarini, d' un Lavezola, d' un Ceruti, d' uno Sparavieri, d' un Pona, d' un Volpi, d' uno Spolverini, e dei tre gran lumi della loro età, Noris, Bianchini, e Maffei. Che de' viventi io non parlo; perchè troppo lungo sarebbe ricordarli tutti, e difficile troppo scegliere fra tanti ugualmente degni. Ma quello, che mette il colmo alla gloria della stessa Accademia, si è, che Massimiliano Giuseppe Elettore di Baviera, Principe superiore ad ogni lode, amore de' suoi sudditi, e delizia de' gli stranieri, siasi con raro esempio di benignità compiaciuto d' esservi iscritto. E che per rimeritarla di quanto essa ha nobilmente operato per dimostrarsi grata, e riconoscente di un tanto onore, abbiale mandato in dono il suo ritratto; quello stesso, o Signori, ad accettare il quale con la debita pompa, avete scelto il più solenne giorno delle vostre adunanze. Che dirò dell' onorifica, e singolare commissione qui annessa, che mi dà ora occasione di presentarmi a voi, e d' offerirvi il presente libro! Il motto latino impresso nel frontispizio; **Habita gratia, et reddita**; che questo gran Principe ha scelto egli stesso, è tale, che chi ben lo comprende non può a meno di non essere preso da una lodevole ed onorata ambizione. Non è però maraviglia se voi, o Signori, ve ne compiaccete cotanto; e non pur attendete che vi si presenti qualche occasione per fargliene fede, ma la cercate ad arte, sino ad aggregare me stesso al vostro numero. Perchè se bene la vostra cortesia, ed umanità è a tutti nota per tante prove, pure non è chi non vegga che questa volta avete onorato il Padrone nel servo, ed avete avuto riguardo più tosto alla sua persona, che alla mia propria, dove non è pregio alcuno, che possa piacervi. Comunque ciò sia, io vi ringrazio quanto so e posso d' un tale onore, il quale è sì grande, che omai diffido di potermene mostrar degno con alcuna opera mia; se pur degno non se ne mostra in parte chi lo riconosce, e confessa ingenuamente di non meritarlo.*

# Violino Primo

Adagio

This page contains a handwritten musical score for the first violin part, titled "Violino Primo". The tempo is marked "Adagio". The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The music is characterized by frequent dynamic markings, alternating between forte (f) and piano (p). Many notes are marked with accents, and there are several slurs throughout the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The overall style is that of an 18th or 19th-century manuscript.

2

*Larghetto*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked *Larghetto*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *p* (piano). There are several trills and slurs throughout the piece. The notation includes various accidentals such as flats, sharps, and naturals. The piece concludes with a double bar line.

*Adagio*

*Andante*

A handwritten musical score for a single instrument, consisting of ten staves of music. The music is written in a minor key, indicated by two flats (B-flat and E-flat) in the key signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and a small 'x' mark on the right side.

*Ad: assai*

*f. p. f. p. f. p. f. p.*

*f. p. f. p. pp. p. p. p. p.*

*p. f. p.*

*f. p. f. p.*

*f. p. f. p. f. p. f. p.*

*f. p. f. p. f. p. f. p.*

*f. p. f. p. f. p. f. p. f. p.*

*smorz. f.*

*p. f. p. Ad*

*Piu Ad: f.*

A handwritten musical score for a string instrument, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano), *f* (forte), and *t.* (trill). The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features intricate patterns, including sixteenth-note runs and trills. The piece concludes with a double bar line and the word *Volti* written in a decorative script.



*Adagio*

*f. p. f. p. f. p. f. p. f. p. f. p. f. p.*

*Andantino*

*f. p. f. p. f. p. p. f.*

Handwritten musical score for the first system, consisting of four staves. The music is in G major and 3/4 time. It features intricate sixteenth-note patterns and dynamic markings such as *p*, *f*, and *P*.

*Adagio*  
*Con sordini* *f. p.*

Handwritten musical score for the second system, consisting of four staves. The tempo is marked *Adagio* and the instruction *Con sordini* is present. The music is in G major and 3/4 time, featuring a more melodic and slower character than the first system, with dynamic markings like *f*, *p*, and *P*.

*Andante*

The musical score consists of ten staves of handwritten notation. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked *Andante*. The notation includes various rhythmic values, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p* (piano), *f* (forte), and *cresce il fo:* (crescendo) are used throughout. There are also trills (*t.*), triplets (*3*), and slurs. The score is written in a cursive hand typical of 18th or 19th-century manuscripts.

Handwritten musical score for a single instrument, likely a violin or flute, in G minor. The score consists of ten staves. The tempo is marked *Adagio* at the beginning of the second staff. The music features various dynamics including forte (*f*), piano (*p*), and sforzando (*sf*), along with articulation marks like accents (*t*) and slurs. The key signature has two flats (B-flat and E-flat). The piece concludes with the instruction *Volti Presto*.

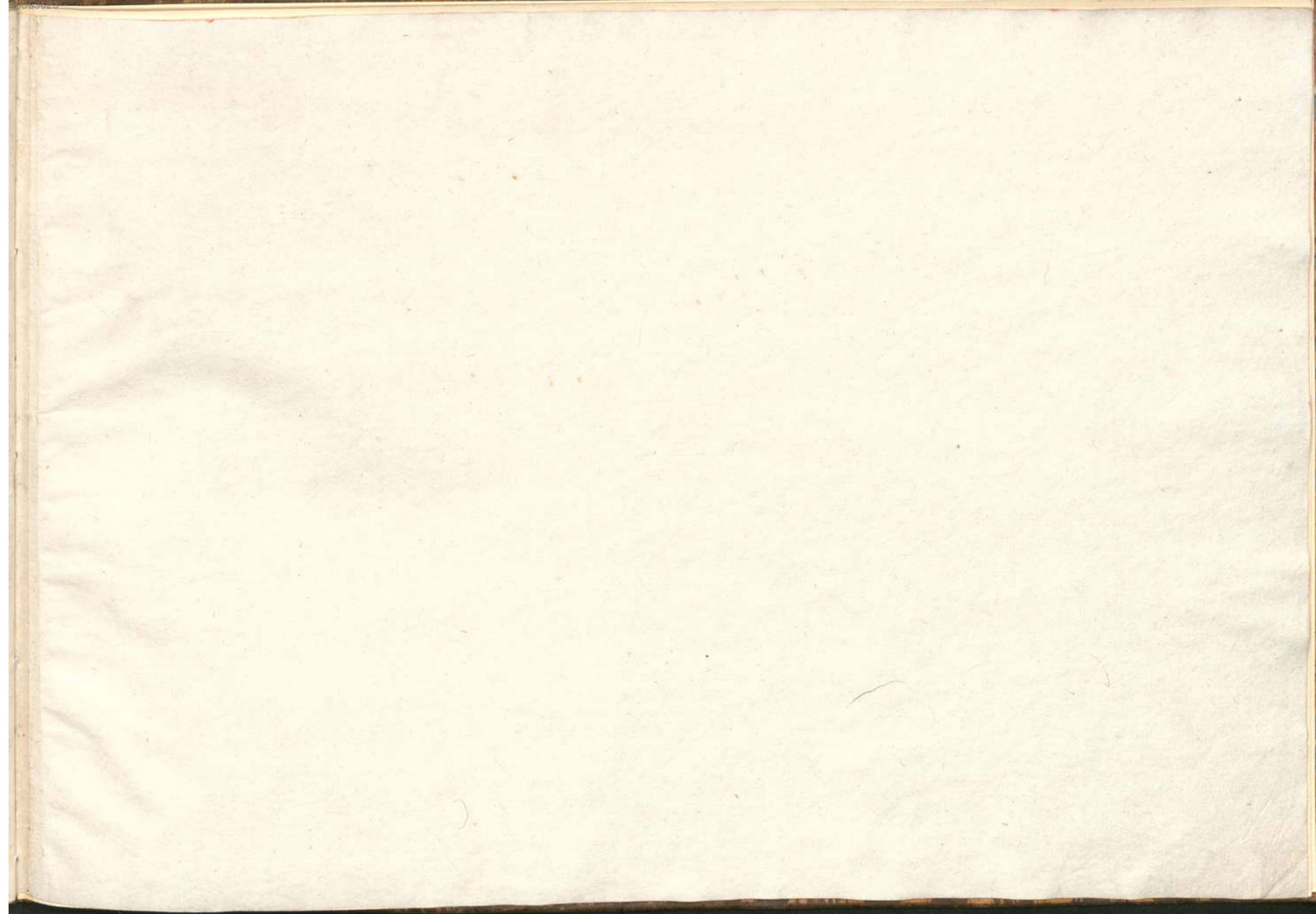
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are present. A fermata is placed over a note in the second staff. A triplet of eighth notes is marked with a '3' in the fifth staff. The manuscript shows signs of age, with some ink bleed-through and staining.

Handwritten musical score for violin, page 12, featuring an *Adagio* section. The score is written on ten staves, beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *Adagio*. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte), *p* (piano), and *t.* (tutti). The piece concludes with a double bar line and repeat dots.

*Ad: assai*

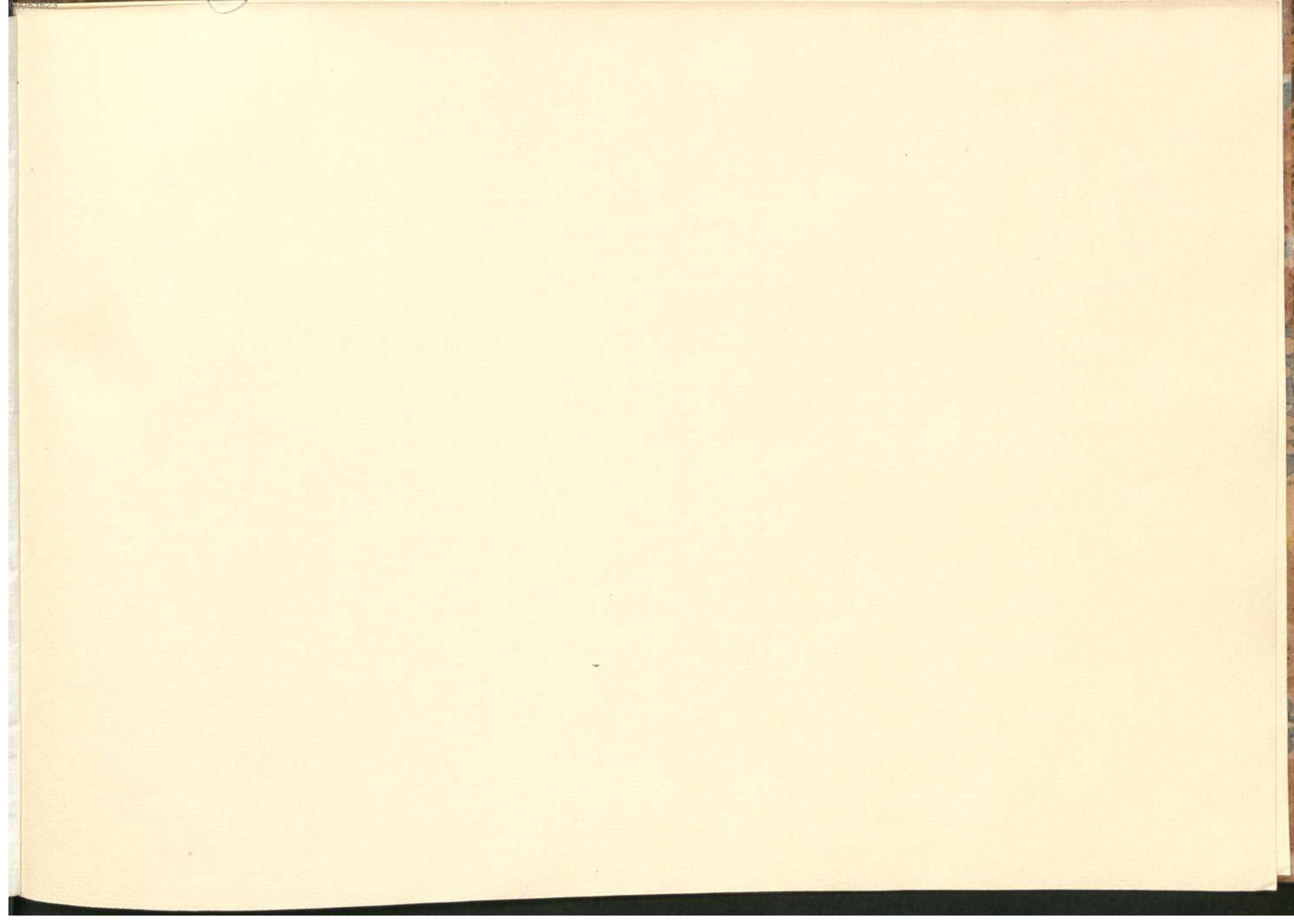
*a Capella*

*Fine*













Nr. 3893    Ausgung: 13. 1. 1967  
 I. Schiden: l, m, n, r, w, z, zi  
 II. Behandlung: 2, 16, 17, 25, 26, 27,  
 28, 29, 35, 36, 38  
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Ms. Pr.  
42

VIOLINO: II



Ms. n.

42

2<sup>o</sup> Maximilian Joseph L. O.

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

FIETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA



Mus. No. ~~52~~<sup>m</sup>  
42

LO  
STABAT MATER  
MESSO IN MUSICA  
DA MASSIMILIANO GIUSEPPE  
ELETTORE DI BAVIERA  
E DEDICATO  
ALLA NOBILE ACCADEMIA FILARMONICA  
DI VERONA

Violino Secondo

J

*Adagio*

The musical score is written for the second violin part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Adagio'. The score contains 11 staves of music. The first staff starts with a series of eighth notes, followed by a mix of eighth and sixteenth notes. There are several dynamic markings: 'f' (forte) and 'p' (piano) are used to indicate changes in volume. The music concludes with a final cadence on the eleventh staff.



*Adagio*

*f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p.*

*Andante*

*f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p.*

A handwritten musical score consisting of ten staves. The music is written in a system with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte) and *p* (piano) are used throughout. A first ending bracket is visible in the second staff. The score concludes with a double bar line and the text "V. S. Volti" written in a decorative, cursive hand.

*Ad affai*  $\text{C}$  *f. p.* *f. p.* *f. p. f. p.* *f. p.*

*pp* *p* *f. p.* *f. p.* *p* *f.* *f. p.* *f. p.* *f.* *p* *pp*

*Smorz.*

*Piu adagio*  $\text{C}$   $\frac{2}{4}$  *p* *f.*

Handwritten musical score on ten staves. The notation includes treble clefs, various time signatures, and dynamic markings such as *p*, *f*, and *sf*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The manuscript shows signs of age, with some ink bleed-through and staining.



*Adagio*

This section of the score is marked *Adagio* and consists of eight staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando) are placed above various notes throughout the piece. The key signature has two flats, and the time signature is common time (C). The music concludes with a double bar line and repeat dots.

*Andantino*

This section of the score is marked *Andantino* and consists of three staves of music. The tempo is indicated by the name. The notation includes various rhythmic values, including eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes). Dynamic markings like *f*, *p*, and *sf* are used. The key signature remains two flats, and the time signature is common time. The piece ends with a double bar line.

The first system of the musical score consists of four staves. The notation is written in a single system with a common key signature of one flat (B-flat). The first staff begins with a forte (*f.*) dynamic marking. The second staff has a piano (*P.*) marking. The third staff has a forte (*f.*) marking. The fourth staff has a piano (*P.*) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*Adagio*  
*Con sordini*

The second system of the musical score consists of seven staves. It begins with the tempo marking *Adagio* and the performance instruction *Con sordini*. The notation is written in a single system with a common key signature of one flat. The first staff has a piano (*P.*) marking. The second staff has a forte (*f.*) marking. The third staff has a piano (*P.*) marking. The fourth staff has a piano (*P.*) marking. The fifth staff has a piano (*P.*) marking. The sixth staff has a piano (*P.*) marking. The seventh staff has a forte (*f.*) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*Andante*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*Cresce il fo* *f*

*Adagio*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*t* *t* *t* *t* *t* *t* *t* *t* *t* *t* *t*

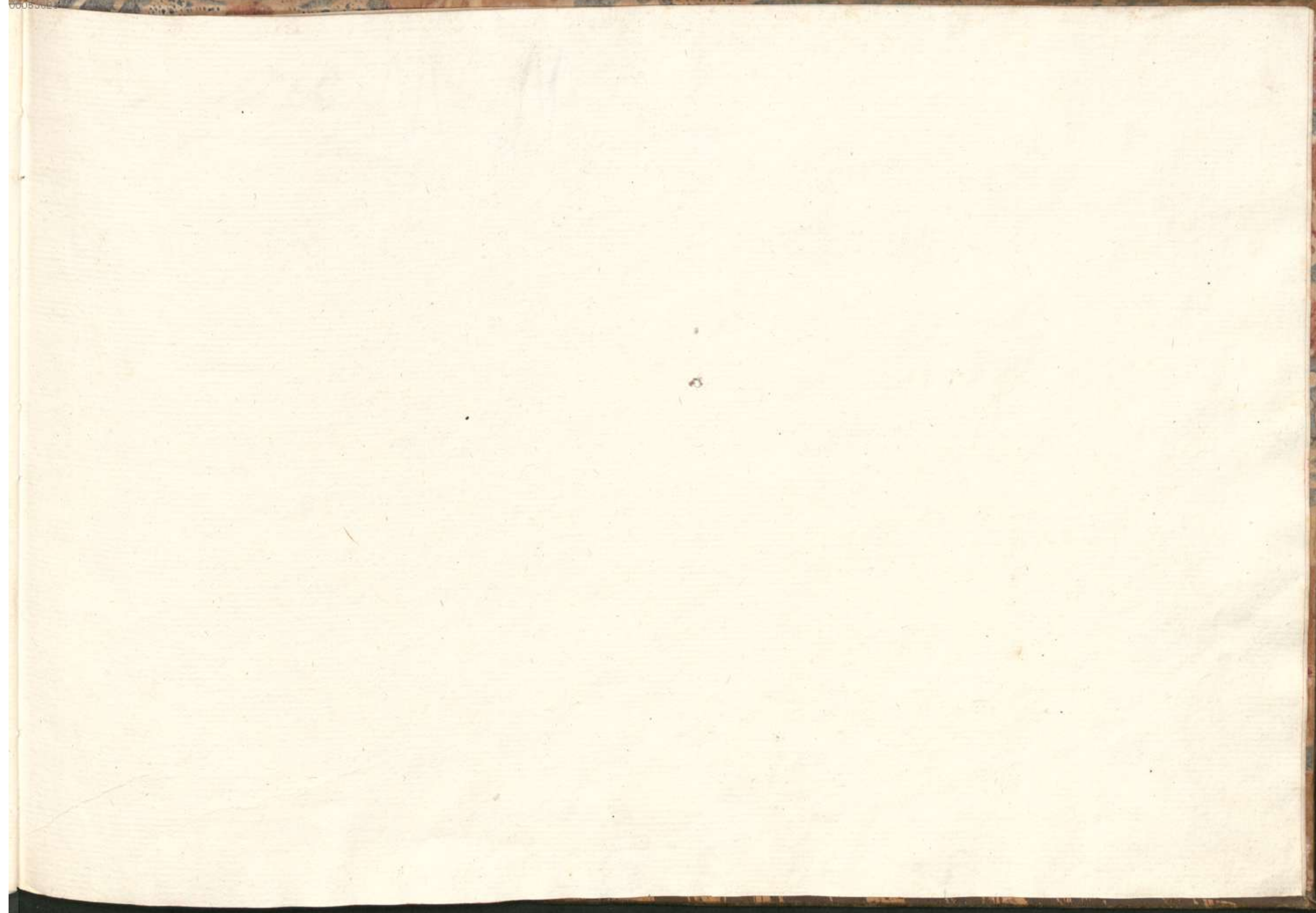
*Volte Presto*

Handwritten musical score consisting of ten staves. The first nine staves are in a common time signature (C) and feature dynamic markings such as *p* and *f*. The tenth staff is marked *Adagio* and has a different time signature. The notation includes various note values, rests, and articulation marks.

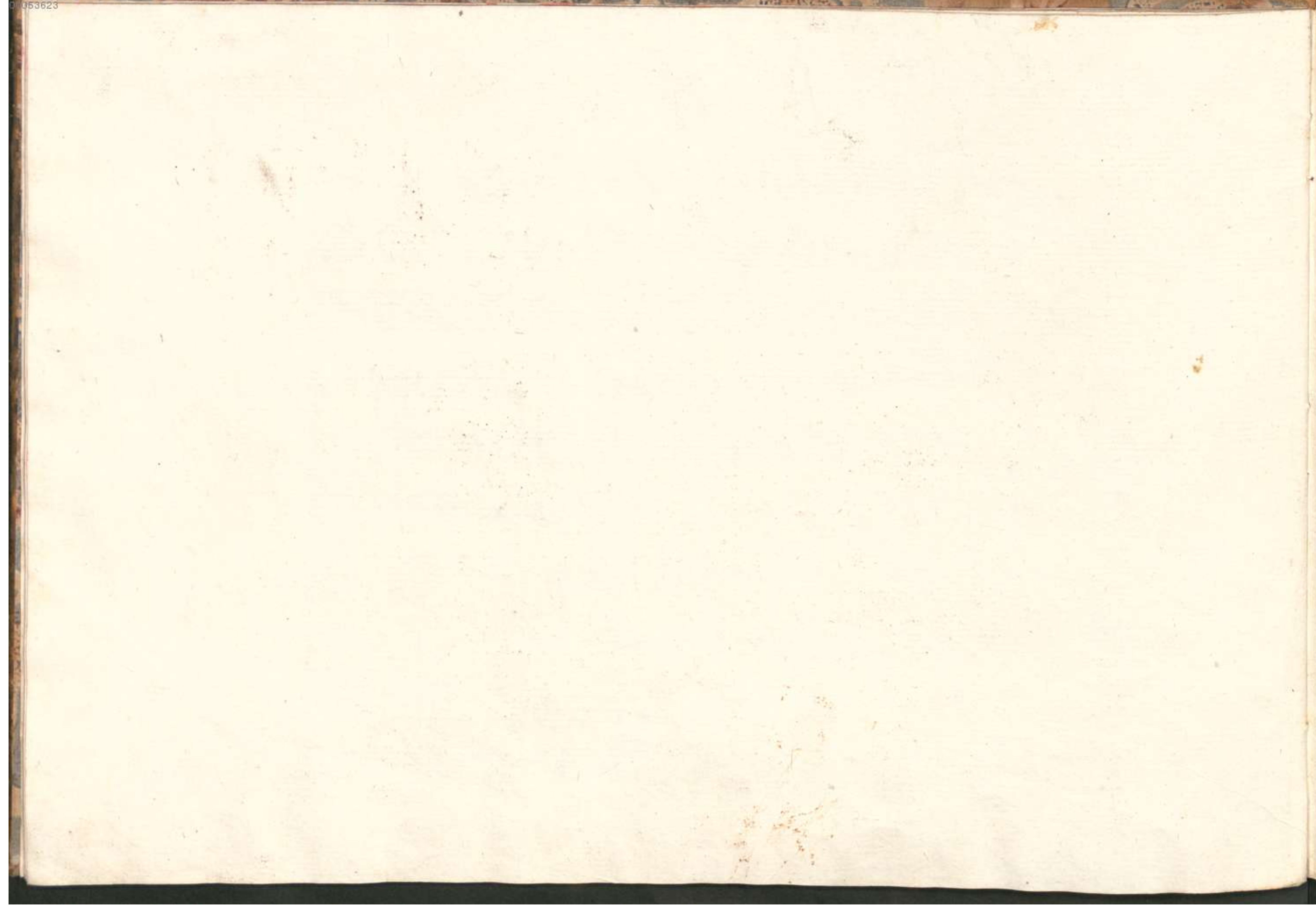
12

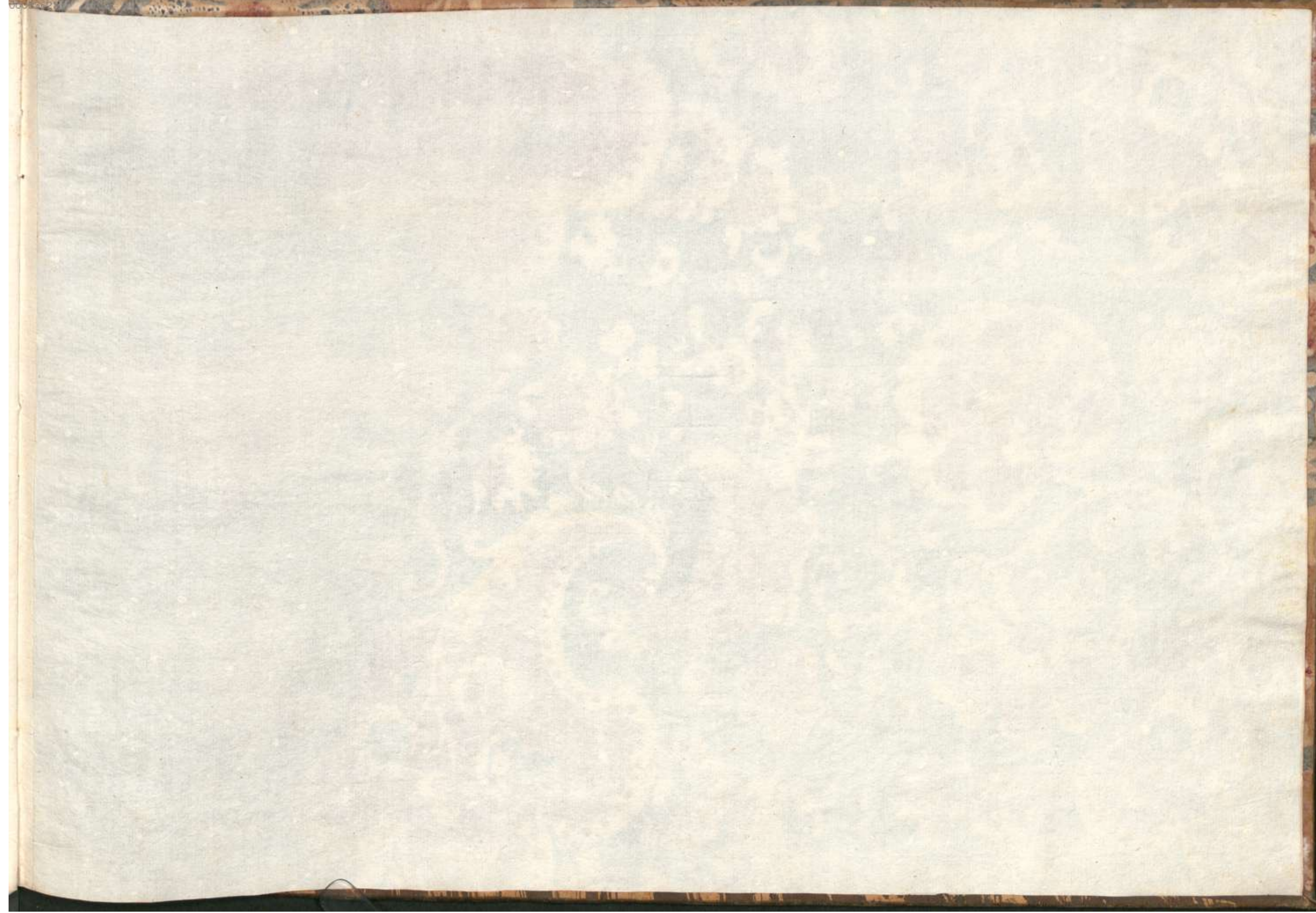
Handwritten musical score for strings, numbered 12. The score consists of 12 staves of music in G major, 2/4 time. The notation includes various dynamics such as *f* (fortissimo) and *p* (piano), and includes a section marked *Ad: assai* and *D. S. Volta presto*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*a Capella*
  
 The musical score is written for a Capella ensemble and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff includes a '4' below the time signature, indicating a 4/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The score concludes with a double bar line and repeat dots.















90  
42

VIOLA.



Mus. no.  
42

2<sup>o</sup>

*Maximilian Joseph*

LO

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA EARMONICA

DI VERONA



053623  
Mrs. J. ~~Smith~~

42

LO

STABAT MATER

MESSO IN MUSICA

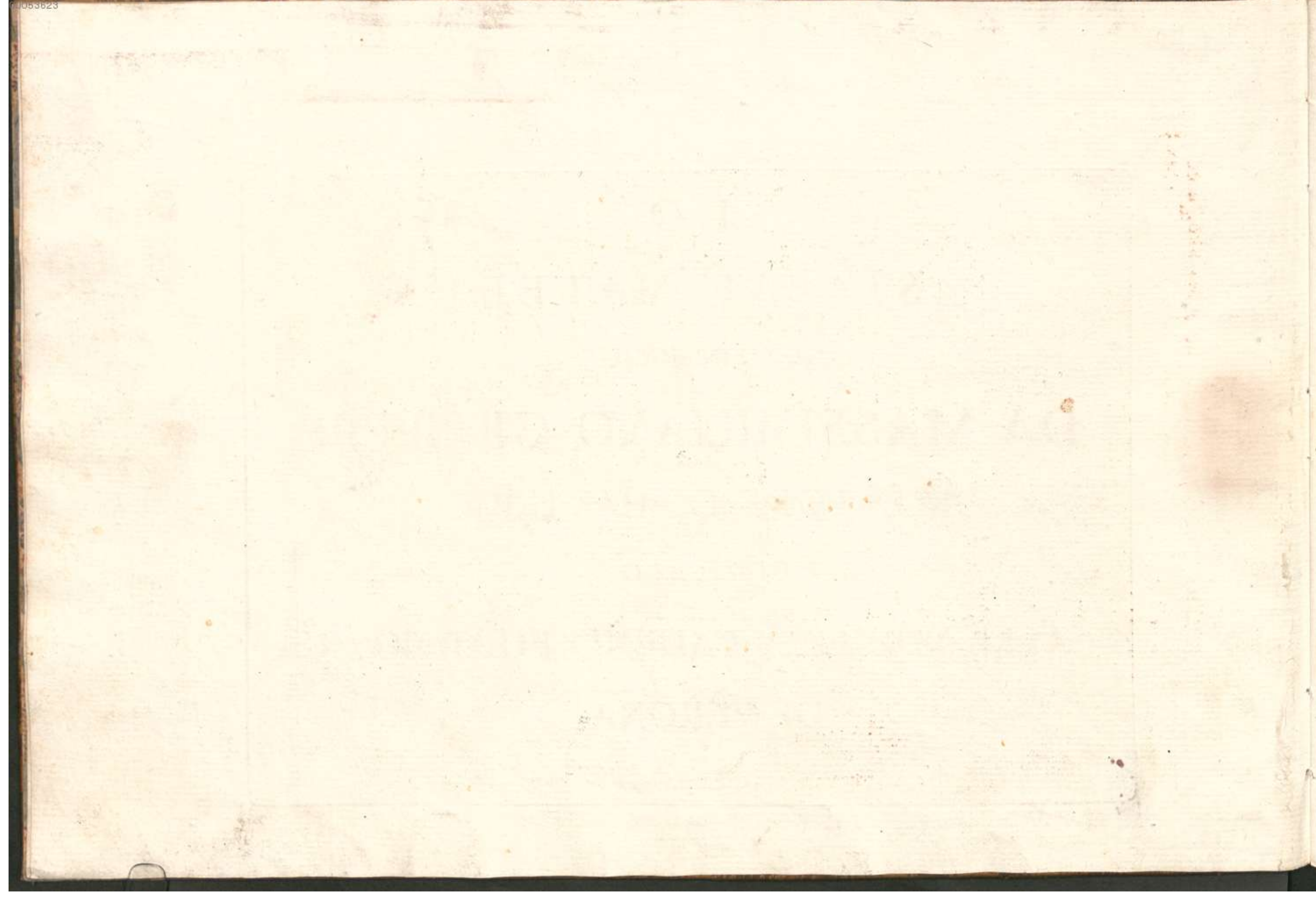
DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA



J

Viola

Adagio

Handwritten musical score for Viola, Adagio section. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is marked with dynamics: *p*, *f*, *p*, *f*. The second staff has dynamics *p* and *f*. The third staff has dynamic *f*. The fourth and fifth staves continue the melodic line. The sixth staff has dynamics *f* and *p*. The seventh staff has dynamics *f* and *p*, and ends with a double bar line.

Larghetto

Handwritten musical score for Viola, *Larghetto* section. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is marked with dynamics: *p*, *f*, *p*, *f*. The second and third staves continue the melodic line.

*Adagio*

*Andante*

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including a 'p' (piano) in the fifth staff. The score concludes with a double bar line and repeat dots in the final staff.

53623  
Siegue Pro peccatis

5

4

*Adagio affai*

*p f p f p f p*

*pp Ad<sup>o</sup>*

*Piu Adagio*

*p*

5

The first system of the manuscript consists of six staves of handwritten musical notation. The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are several accidentals, including flats and naturals, scattered throughout. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. The system concludes with a double bar line.

*Adagio*

The second system of the manuscript consists of four staves of handwritten musical notation. It begins with the tempo marking '*Adagio*' written in a cursive hand. The notation continues with various rhythmic patterns and accidentals, including flats and naturals. The system concludes with a double bar line.



*Viola P<sup>ma</sup>*  
*Andantino*  
*Viola Sec.<sup>da</sup>*

The musical score is written in a minor key, indicated by a single flat (B-flat) in the key signature. The tempo is marked 'Andantino'. The score is divided into two main parts: the upper staves for the violas and the lower staves for the piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The viola parts have a more melodic and lyrical quality, often moving in parallel motion with each other. The score concludes with a double bar line at the end of the final staff.

*Adagio*  
*Pizzicata*

Handwritten musical score for *Adagio Pizzicata*, consisting of seven staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the fourth staff. The piece concludes with a double bar line at the end of the seventh staff.

*Andante*

Handwritten musical score for *Andante*, consisting of three staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the second staff. The piece concludes with a double bar line at the end of the third staff.

*Volti Presto*

Handwritten musical score on ten staves. The top four staves feature a complex melodic line with many sixteenth notes and some triplets. The fifth staff begins with the tempo marking *Adagio* and a common time signature. The remaining staves continue the melodic development with various dynamics like *p* and *f*.

The first system of the handwritten musical score consists of five staves. The notation is in a single system, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a treble clef and a key signature change to two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the system. The system concludes with a double bar line.

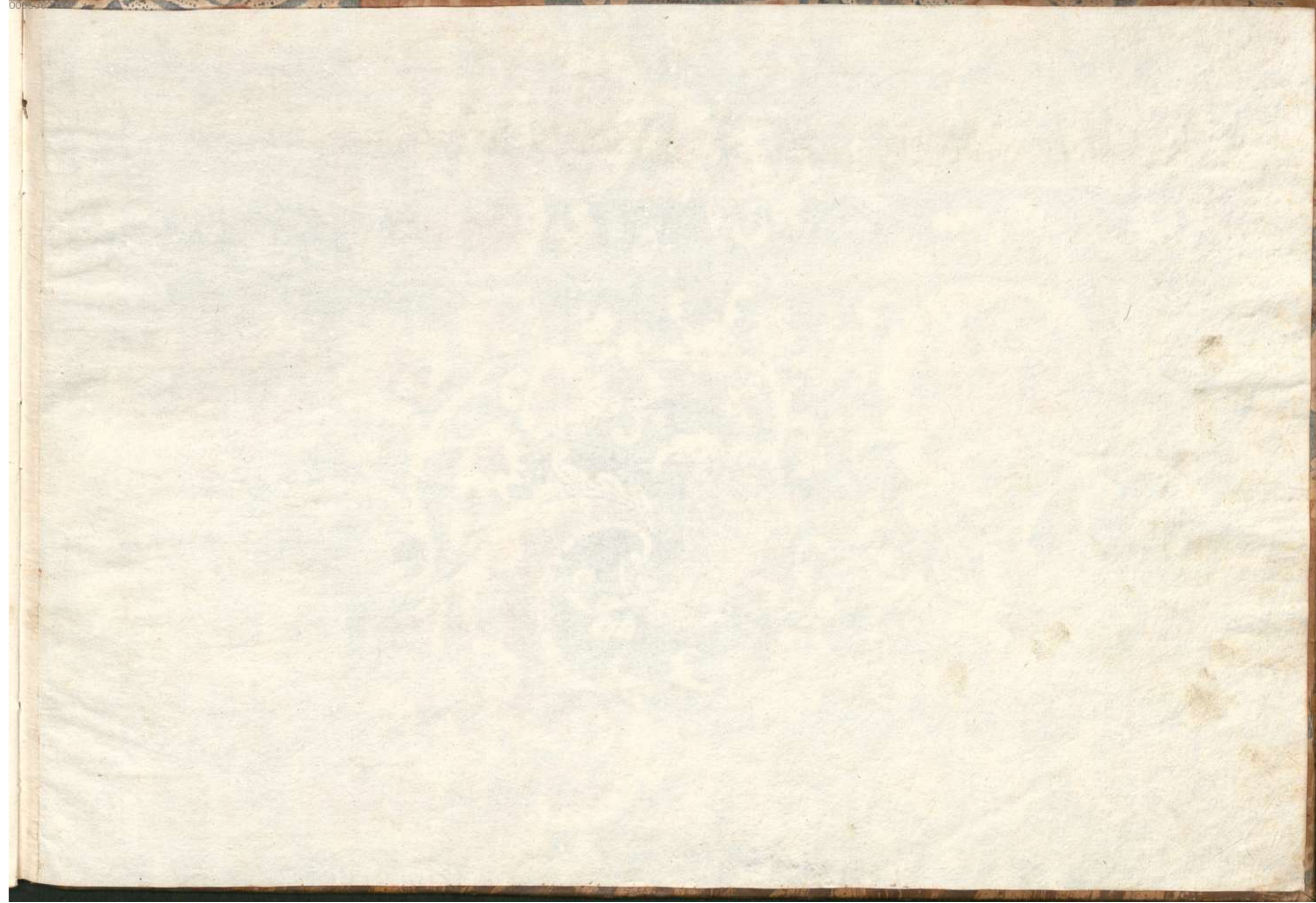
*Adagio*

The second system of the handwritten musical score consists of five staves. It begins with the tempo marking 'Adagio' in a cursive hand. The key signature remains two flats, and the time signature is common time. The notation continues with various note values and rests, including some slurs. Dynamic markings 'p' and 'f' are used to indicate changes in volume. The system ends with a double bar line.

*Al.° afsai*

*Fine*

V 10











20  
48

BASSO.  
CONTINVO



Miss. m.

42

2<sup>o</sup>

Maximilian Joseph

SEPARAT MATER

IN MUSICA

MAXIMILIANO GIUSEPPE

RE SOLE DI BAVIERA

PROFESSORE

REALE ACCADEMIA FILARMONICA

DI VERONA

Mus. J. - 52<sup>m</sup>

42.

L O

STABAT MATER

MESSO IN MUSICA

DA MASSIMILIANO GIUSEPPE

ELETTORE DI BAVIERA

E DEDICATO

ALLA NOBILE ACCADEMIA FILARMONICA

DI VERONA

*Scolpito da me Cristofaro Dall'Acqua  
Patrizio Vicentino.*

DA MASSIMILIANO GIUSEPPE  
 FILIORE DI BAZZERA  
 DEDICATO  
 ALLA NOBILE ACCADEMIA FILARMONICA  
 DI VERONA

Basso

J

Adagio

Handwritten musical score for Bassoon, Adagio section. It consists of eight staves of music in C major with two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. Fingerings and breath marks are indicated above and below the notes. The piece concludes with a double bar line.

Larghetto

Handwritten musical score for Bassoon, Larghetto section. It consists of three staves of music in C major with two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. Fingerings and breath marks are indicated above and below the notes.

Volta Presto



*Adagio*

*Andante*

*f. P*

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked with a dynamic of *f. P*. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. Complex rhythmic patterns are indicated by numbers above the notes, including triplets (3), sextuplets (6), and groups of ten notes (10). Fingering numbers (1-5) are placed above notes to indicate fingerings. Guitar-specific notations, such as '6', '4', '3', '2', and '1', are used to denote fret positions. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

*Ad: assai*  $\text{C} \flat \flat$   $\text{C}$

Handwritten musical score for "Ad: assai" in G-flat major, 4/4 time. The score consists of nine staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features various dynamics including *p*, *f*, *sf*, and *p3*. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a repeat sign.

*Piu Adagio*  $\text{C} \flat \flat$   $\text{C}$

Handwritten musical score for "Piu Adagio" in G-flat major, 4/4 time. It consists of two staves of music. The key signature remains two flats (B-flat and E-flat), and the time signature is common time (C). Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5 above notes.

This page contains a handwritten musical score consisting of ten staves. The notation includes various clefs (C, F, and C with a flat), time signatures, and musical notes. Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance markings such as *pp* and *f*. The score concludes with a double bar line and the number '106' written in red ink. The paper shows signs of age, including some staining and a small mark in the top right corner.

*Adagio*

Handwritten musical score for *Adagio*, measures 1-10. The score consists of five staves. The first staff is the melody, followed by four staves of accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with dynamics like 'p' and 'f'. Fingering numbers (1-5) are written above many notes. A double bar line with repeat dots is at the end of the section.

*Andantino*

Handwritten musical score for *Andantino*, measures 11-20. The score consists of five staves. The first staff is the melody, followed by four staves of accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with dynamics like 'p' and 'f'. Fingering numbers (1-5) are written above many notes. A double bar line with repeat dots is at the end of the section.

Handwritten musical score for guitar, consisting of ten staves. The music is written in G major (one sharp) and 3/4 time. The tempo is marked *Adagio* and the articulation is *Pizzicato*. The score includes various musical notations such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano) and *f* (forte). There are several repeat signs and a double bar line with a repeat sign at the end of the piece. The page number '7' is written in the top right corner.

*Andante*  $G_b$   $\text{C}$

The *Andante* section consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats ( $G_b$ ), and a common time signature ( $\text{C}$ ). The music is characterized by a steady eighth-note rhythm with frequent slurs and fingerings (6, 7, 5, 6, 6, 7, 5, 6, 6, 3, 4, 6, 6,  $b$ 3, 6, 5, 3). Dynamics include *f* and *p*. The second staff continues with similar patterns, including slurs and fingerings (6, 4, 5, 3, 6, 4, 5, 3, 6, 6, 7, *f*, 6, 7, *p*, 6, 6, *f*, 6, 7, *p*, 6, 6, 6, 7, 6). The third staff features slurs and fingerings (6, 6,  $b$ 6, 6,  $b$ 7, 6, 6, 6, 4, 5,  $b$ 3, 4, 3, 4, 3, 4, 3, 6,  $b$ 3, 6, 7). The fourth staff includes slurs and fingerings (6, 4, 5, 3, 3, *p*, 6, 6, 4, 4, 5,  $b$ 3, 6, 7, 3, 6, 7,  $b$ 6, 6, 3). The fifth staff has slurs and fingerings (6, 4, 5, 3,  $b$ 3, 6, 6,  $b$ 3, 6, 7, 6, 6, 6, 7, 6, 6, 6, 5, 3,  $b$ 3,  $b$ 5). The sixth staff contains slurs and fingerings (5, 4, 3, 6,  $b$ 6,  $b$ 3,  $b$ 6, 6,  $b$ 3, 3, 5, 5, 3, 7, 4, 3, 4, 3, 7,  $b$ 4, 6,  $b$ 6, 5, 6, 6). The seventh staff shows slurs and fingerings (6, 6, 5, 4, 5, 6, 6, 6, 4, 6, 4, 3, 6, 6, 5, 6, 5). The eighth staff includes slurs and fingerings (3, 4, 6, 6, 5,  $b$ 3, 6, 6, 4, 4, 5, 3, 6, 6, 6, 7, 6, 6, 5). The ninth staff concludes with a double bar line and the number 45. The tenth staff is the beginning of the *Adagio* section, marked *p*, with a treble clef, key signature of two flats ( $G_b$ ), and common time ( $\text{C}$ ). It features a slower eighth-note rhythm with slurs and fingerings (6, 4, 5, 3, 7, 6, 4, 5, 6, 5, 3, *f*, 6, 6, 7, 6,  $b$ 3).

*Adagio*  $G_b$   $\text{C}$

This page contains ten staves of handwritten musical notation for guitar. The notation includes notes, rests, and various guitar-specific annotations such as fingering numbers (e.g., 6, 4, 3, 2, 1, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1) and chord symbols (e.g.,  $b_3$ ,  $b_4$ ,  $b_5$ ,  $b_6$ ,  $b_7$ ,  $b_8$ ,  $b_9$ ,  $b_{10}$ ,  $b_{11}$ ,  $b_{12}$ ,  $b_{13}$ ,  $b_{14}$ ,  $b_{15}$ ,  $b_{16}$ ,  $b_{17}$ ,  $b_{18}$ ,  $b_{19}$ ,  $b_{20}$ ,  $b_{21}$ ,  $b_{22}$ ,  $b_{23}$ ,  $b_{24}$ ,  $b_{25}$ ,  $b_{26}$ ,  $b_{27}$ ,  $b_{28}$ ,  $b_{29}$ ,  $b_{30}$ ,  $b_{31}$ ,  $b_{32}$ ,  $b_{33}$ ,  $b_{34}$ ,  $b_{35}$ ,  $b_{36}$ ,  $b_{37}$ ,  $b_{38}$ ,  $b_{39}$ ,  $b_{40}$ ,  $b_{41}$ ,  $b_{42}$ ,  $b_{43}$ ,  $b_{44}$ ,  $b_{45}$ ,  $b_{46}$ ,  $b_{47}$ ,  $b_{48}$ ,  $b_{49}$ ,  $b_{50}$ ,  $b_{51}$ ,  $b_{52}$ ,  $b_{53}$ ,  $b_{54}$ ,  $b_{55}$ ,  $b_{56}$ ,  $b_{57}$ ,  $b_{58}$ ,  $b_{59}$ ,  $b_{60}$ ,  $b_{61}$ ,  $b_{62}$ ,  $b_{63}$ ,  $b_{64}$ ,  $b_{65}$ ,  $b_{66}$ ,  $b_{67}$ ,  $b_{68}$ ,  $b_{69}$ ,  $b_{70}$ ,  $b_{71}$ ,  $b_{72}$ ,  $b_{73}$ ,  $b_{74}$ ,  $b_{75}$ ,  $b_{76}$ ,  $b_{77}$ ,  $b_{78}$ ,  $b_{79}$ ,  $b_{80}$ ,  $b_{81}$ ,  $b_{82}$ ,  $b_{83}$ ,  $b_{84}$ ,  $b_{85}$ ,  $b_{86}$ ,  $b_{87}$ ,  $b_{88}$ ,  $b_{89}$ ,  $b_{90}$ ,  $b_{91}$ ,  $b_{92}$ ,  $b_{93}$ ,  $b_{94}$ ,  $b_{95}$ ,  $b_{96}$ ,  $b_{97}$ ,  $b_{98}$ ,  $b_{99}$ ,  $b_{100}$ ). The score is written in a single system across ten staves, with a double bar line at the end of the tenth staff. The page number '9' is written in the top right corner.



*Adagio*

Handwritten musical score for *Adagio*, measures 70-79. The score consists of six staves of music in G major (one flat). It includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. Fingering numbers (1-5) are written above many notes. The piece concludes with a double bar line and a red '79' marking.

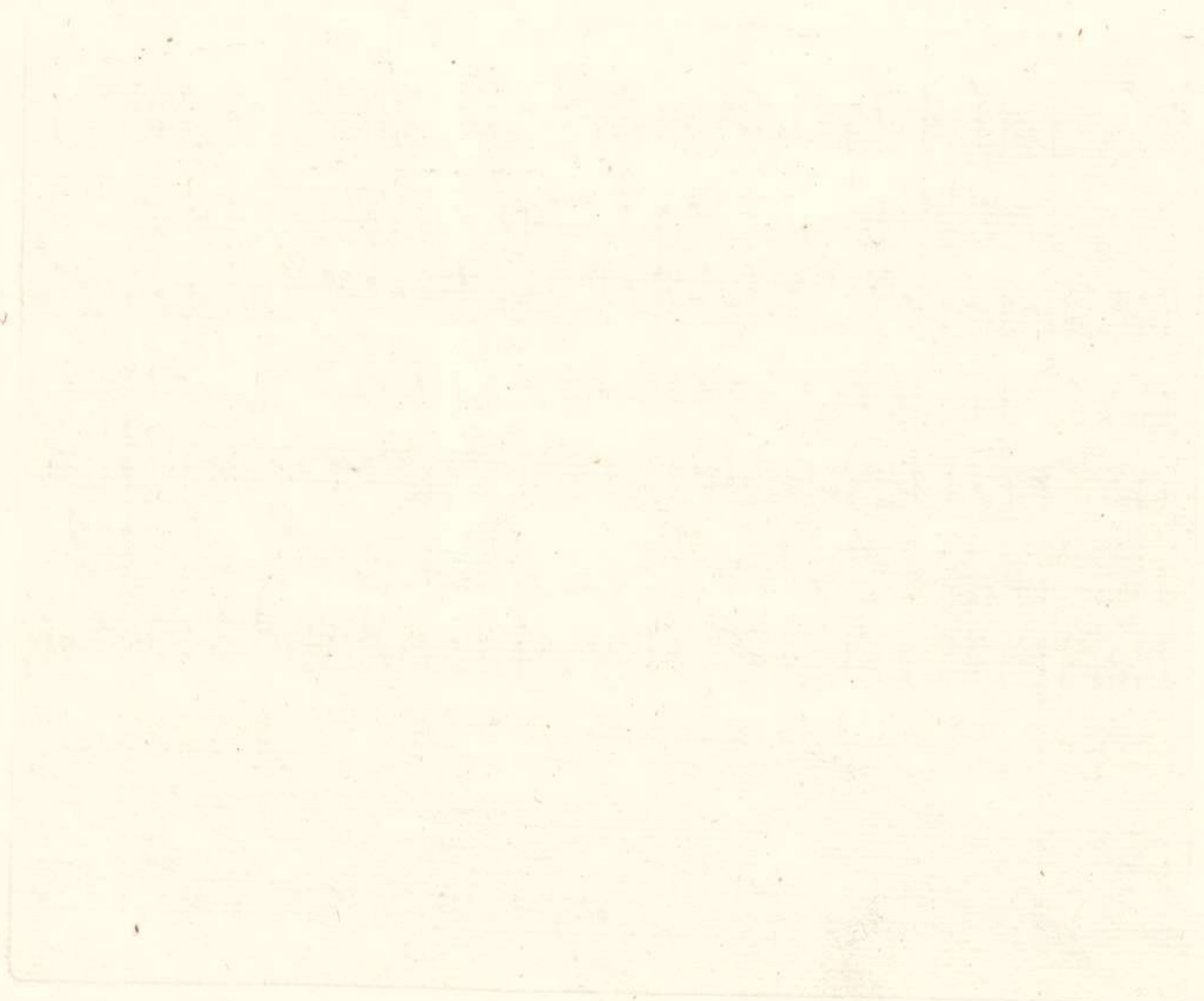
*Adag: affai*

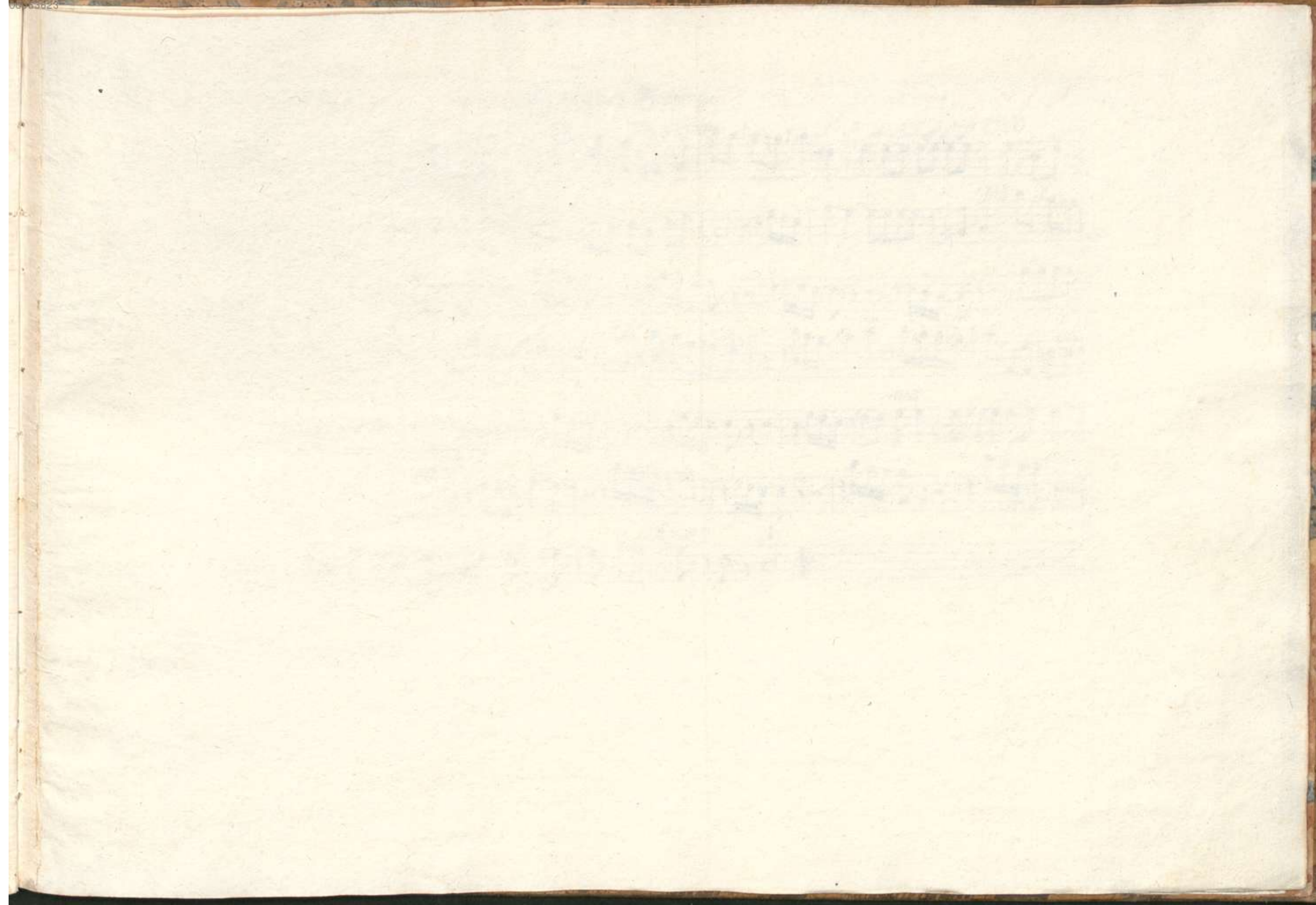
Handwritten musical score for *Adag: affai*, measures 80-89. The score consists of three staves of music in G major (one flat). It includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. Fingering numbers (1-5) are written above many notes. The piece concludes with a double bar line and a red '89' marking.

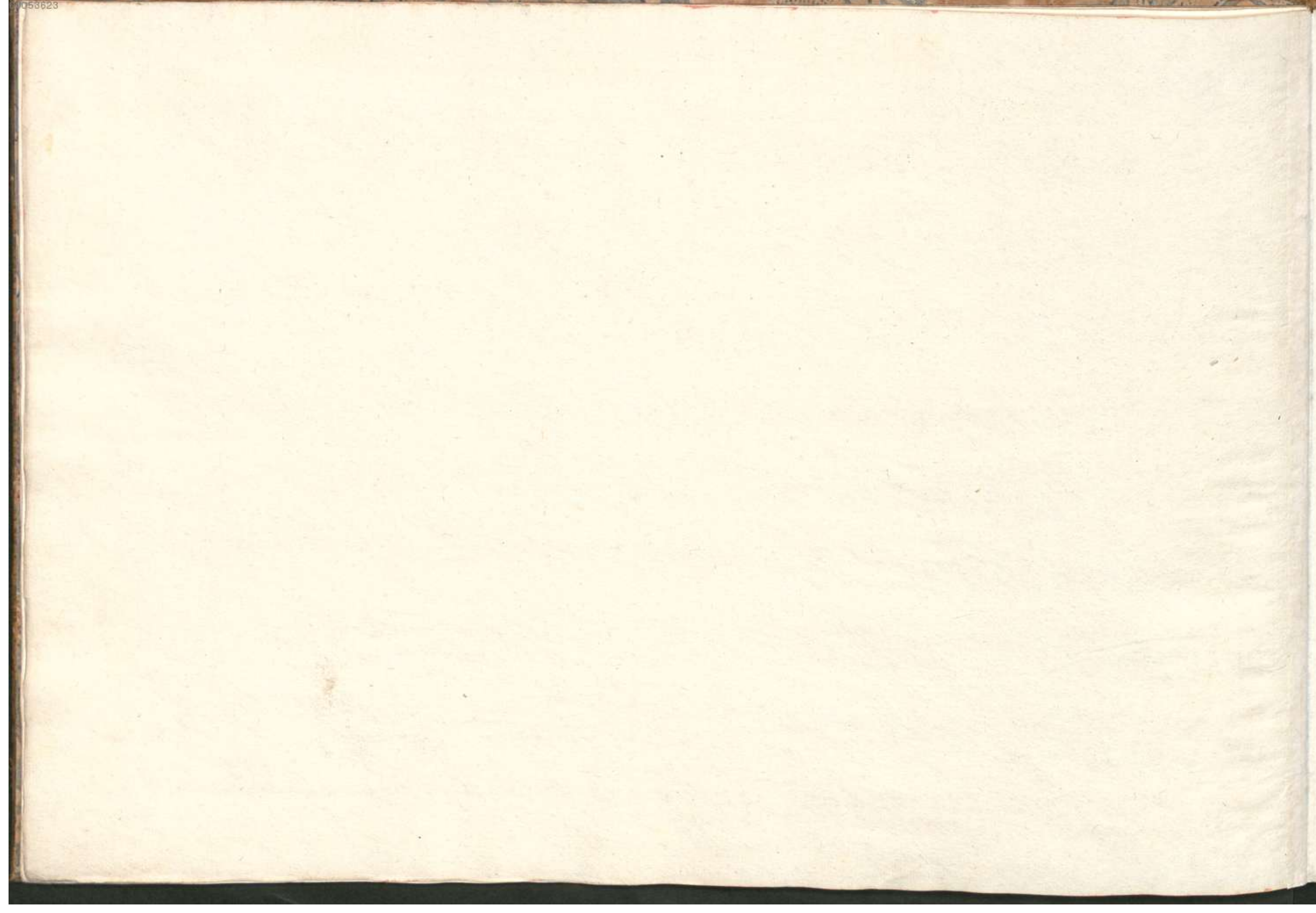
JJ

Handwritten musical score consisting of six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various chords and fingerings, with some notes marked with '7' or '3'. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a treble clef. The sixth staff has a treble clef. The music is written in a style typical of 18th or 19th-century manuscript notation.

Four empty musical staves, each consisting of five lines, arranged vertically. They are currently blank.







4<sup>o</sup> Mms. no. 42  
(zur Basskornete)

A

*Fagotto Primo* J

*Pro peccatis.*

*Ad: assai*

The musical score consists of seven staves of music. The first staff begins with the tempo marking *Ad: assai* and includes dynamic markings *(soli)*, *(tutti)*, *(soli)*, *f.*, *p.*, *f.*, *p.*, *f.*, *p.*, *f.*, *p.*, and *(soli)*. The second staff has a *soli* marking. The third staff has a *soli* marking. The fourth staff has a *soli* marking. The fifth staff has a *tutti* marking. The sixth staff has a *soli* marking. The seventh staff begins with a *p.* marking, followed by *Ad p.p.* and ends with a double bar line. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C).

Handwritten text in the upper right corner, possibly a date or page number.

Handwritten mark or signature in the middle right section of the page.

4<sup>o</sup> Mus. pr. 42  
(zur Bapstimmma)

Oro peccatis.

Fagotto Secondo

*Ad: assai* *(soli)* *(tutti)* *(soli)* *(tutti)* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *(soli)*

*(soli)*

*(soli)*

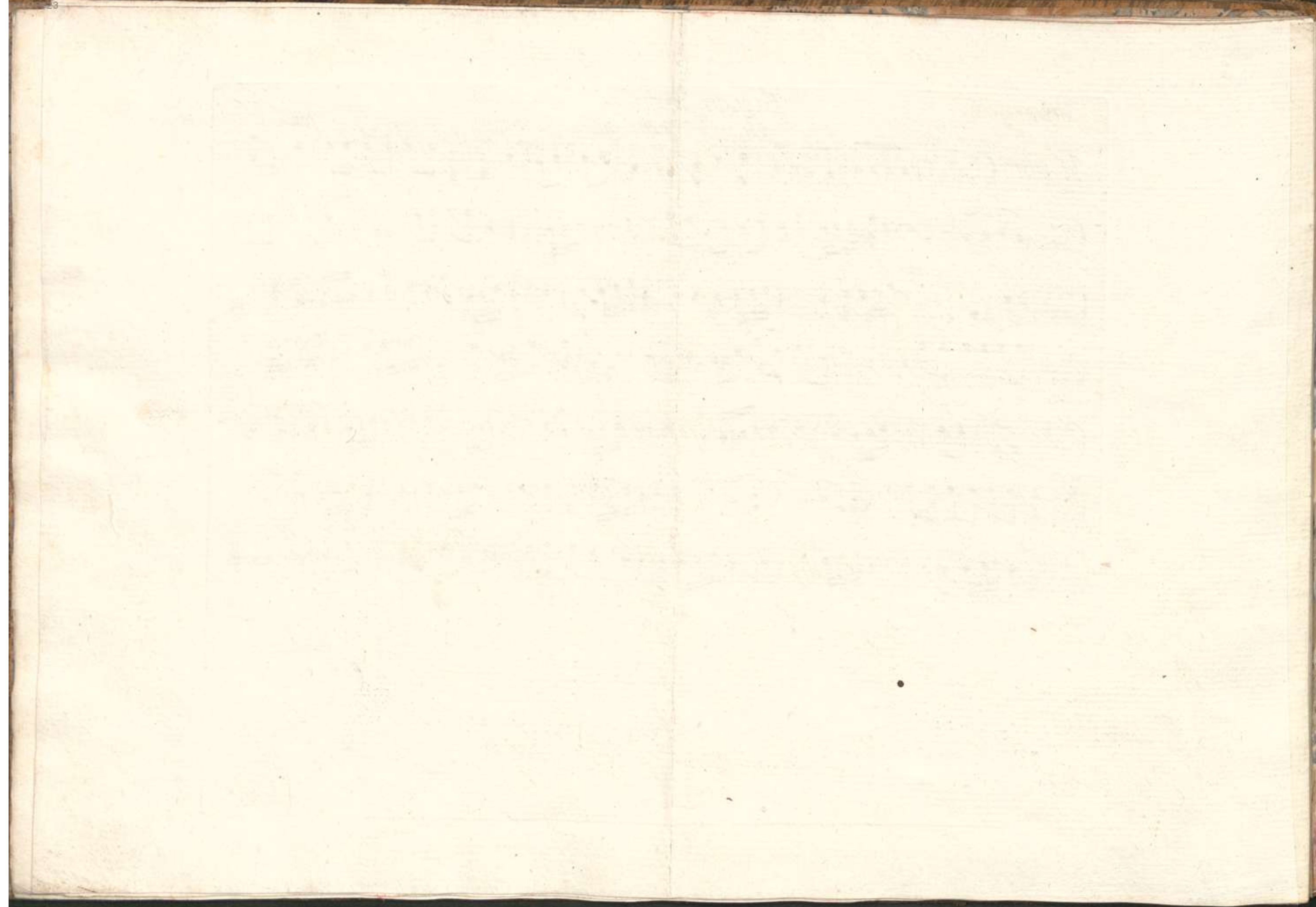
*(soli)*

*(soli)*

*soli*

*Ad: pp.*









7<sup>o</sup> Miss. ps. 42  
(zur Bapollinara)

*Oro peccatis.* *Fagotto Secondo* 7

*(foli)* *(tutti)* *(foli)* *(tutti)* *f. p. f. p. f. p. f. p.* *(foli)*

*Ad: assai*

