



A decorative floral border surrounds the central text. It includes a large peony at the top center, a tulip on the right, a carnation at the bottom right, and various other flowers and leaves on the left and bottom. A small cross symbol is above the text, and a decorative floral ornament is below it.

A Comp^{to}. Al Stavat Mater. Del
Sig^r On. Juan B^{ta} Vergolessi.

Desp.^o

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Fingerings are indicated by numbers 1-5 above notes. Dynamics like *p* and *f* are present. The piece ends with a double bar line and the number 47.

Ande.



Largo. *P.^o*



All.^o $\text{D}:\flat\flat \frac{2}{4}$

The musical score is written on ten staves. The key signature is D-flat major (two flats) and the time signature is 2/4. The tempo marking is 'All.^o'. The notation consists of a single melodic line with various dynamics and articulations. Dynamics include 'p.o.' (piano) and 'fe' (forte). The piece concludes with a double bar line and the number '103'.

Handwritten musical score for a piece in D-flat major, 2/4 time, marked 'All.' (Allegretto). The score consists of ten staves of music. The notation is a single melodic line with various dynamics and articulations. Dynamics include 'p.o.' (piano) and 'fe' (forte). The piece concludes with a double bar line and the number '103'.

Largo

se po se po se po se po se po

se se po se se

Sigue Alabuelta Vidit Suum.

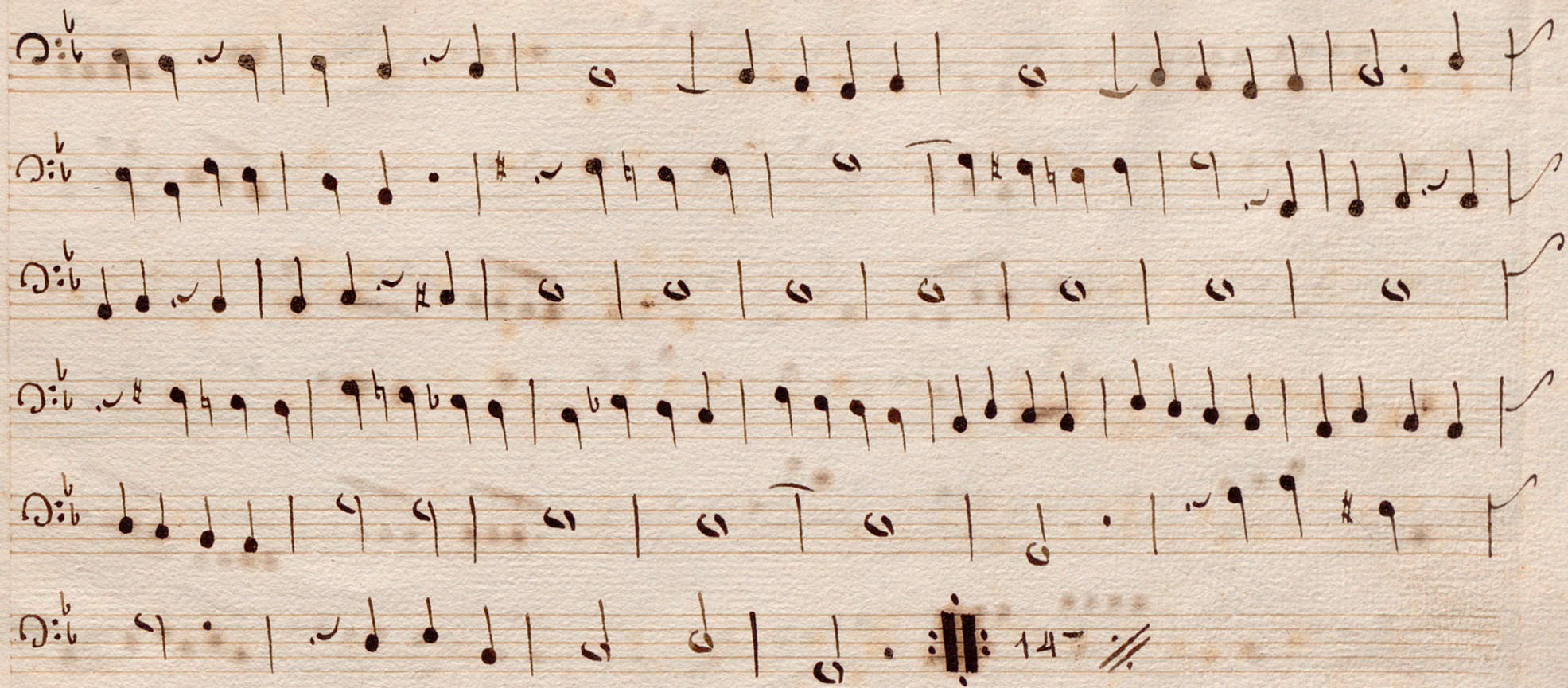
Temp. Jus. $\text{D}^{\flat}\text{C}^{\flat}$



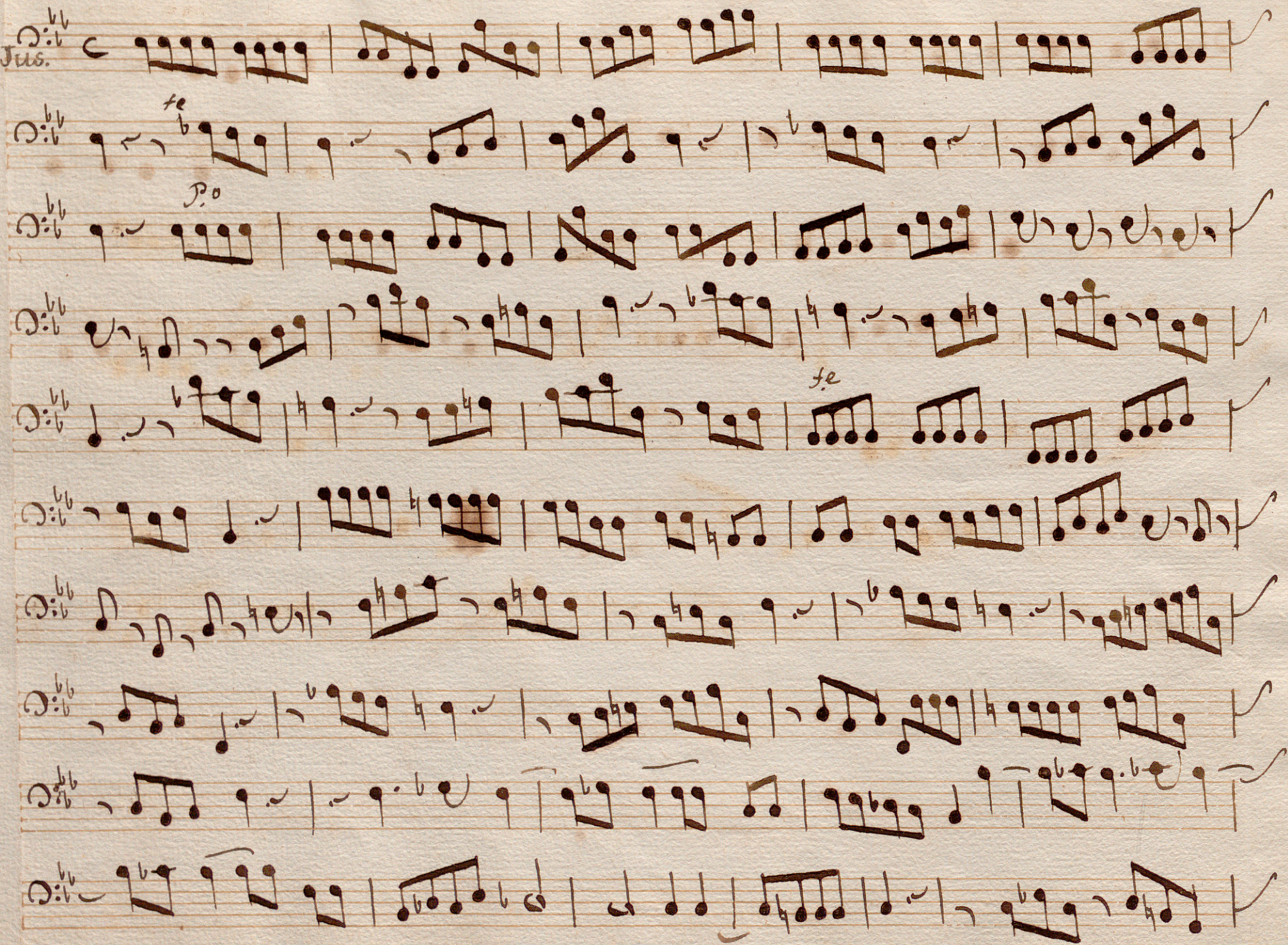
Ande $\text{D}:\flat\frac{3}{8}$

p *f* *fe* *p* *f* *fe* *p*

94 //



Temp. Jus.





Largo *fe* *po* *po* *fe*

Handwritten musical score on eight staves. The first staff is marked *Largo* and *fe*. The second staff is marked *po*. The fourth staff has *po* and *fe* markings. The piece ends with a double bar line and the number 26 followed by a double slash.

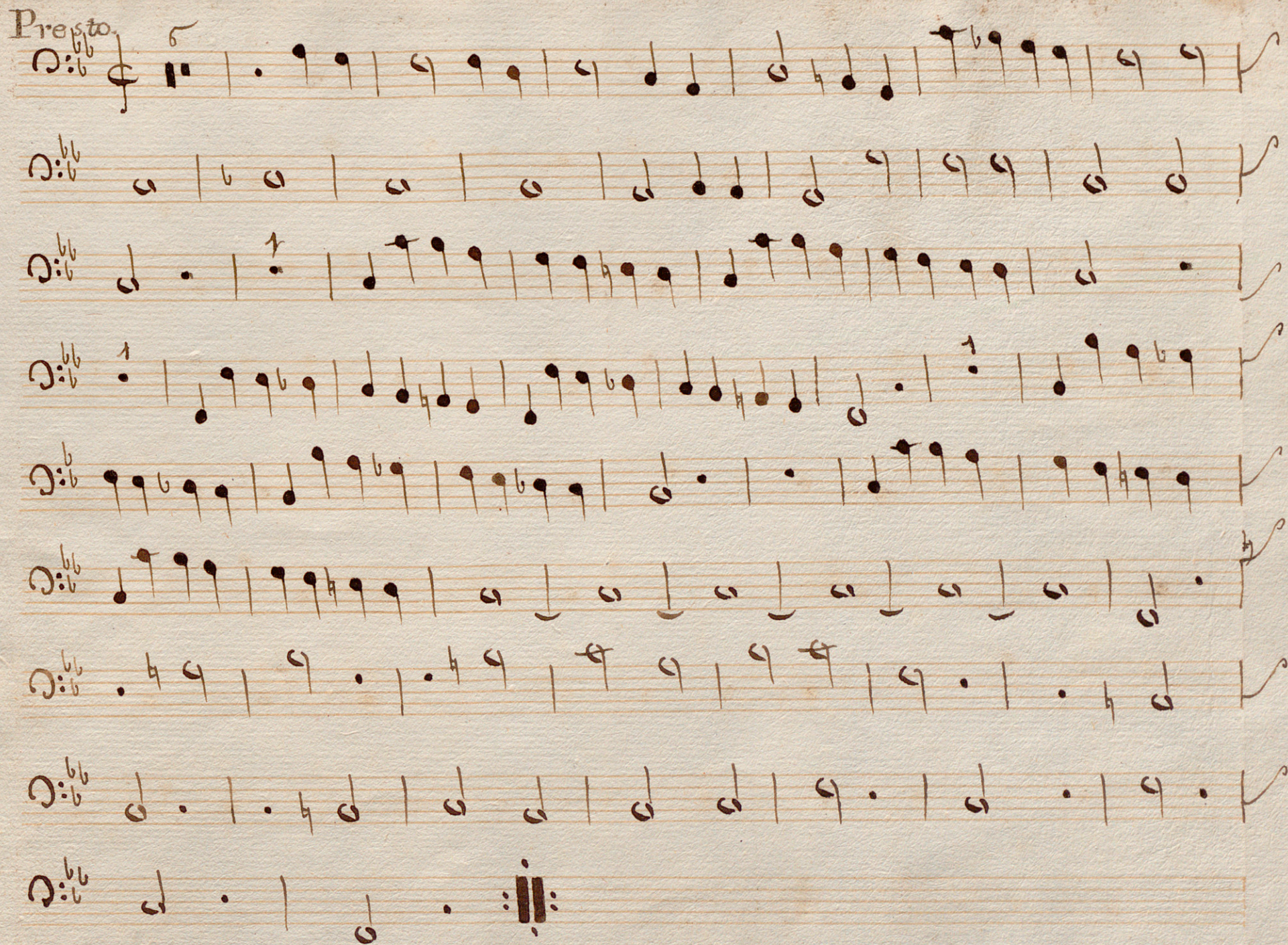
All.

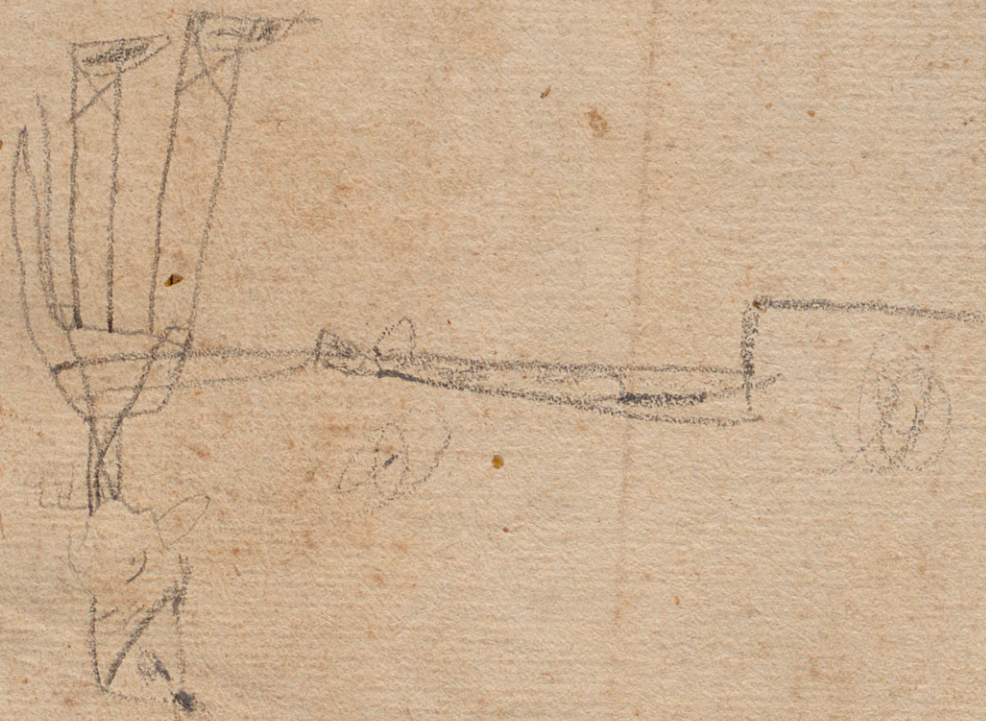


Largo



Presto.





66j/2



10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846.



pro aeterni Domini

Bar^{na} 5. Octub^{re} de 1825

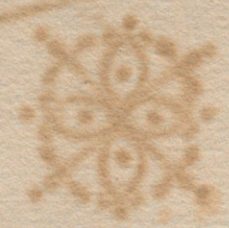
de Casim Geamă Măgare
a ge este te encuan^{te}, ab Eymidomine
perfecta salut

A Ioag^m Berengia

Metas

Bar^{na} 55

Casim



Violin Seg.^o del Stabat Mater

Des^op.



Sigue Cuyus Animas Jementen: //

Volti Presto ://

Cuius Animam.

And.^e



O quam tristis *m. fe*
Largo *fe* *po* *po*

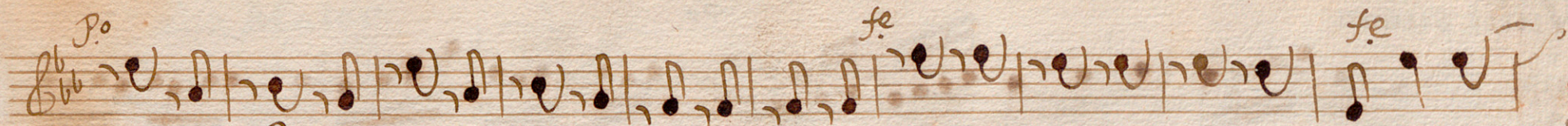
108

Volti Augmērebat:

Quæ merebat.

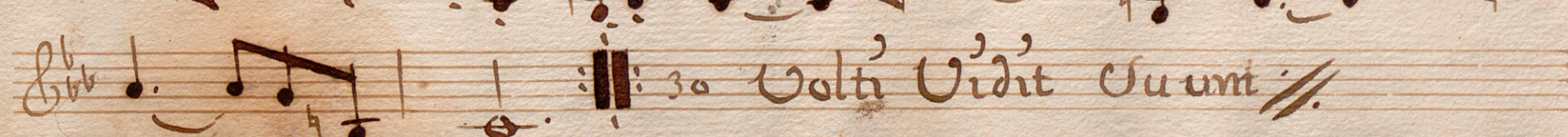
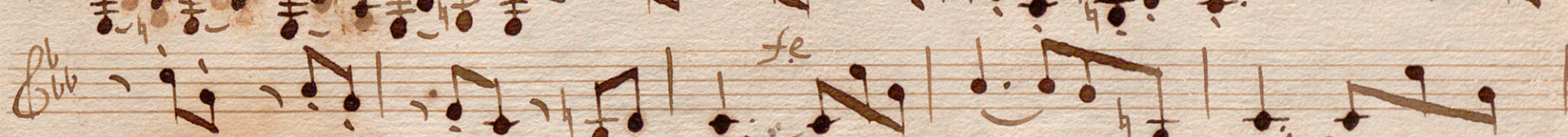
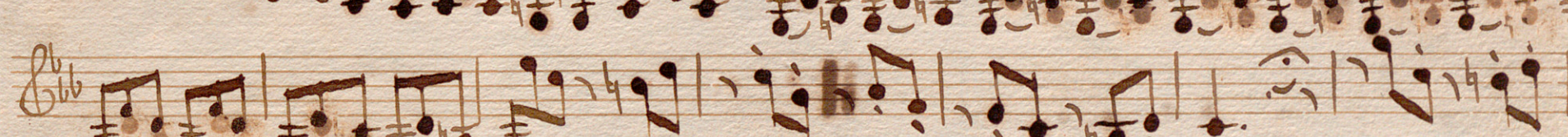
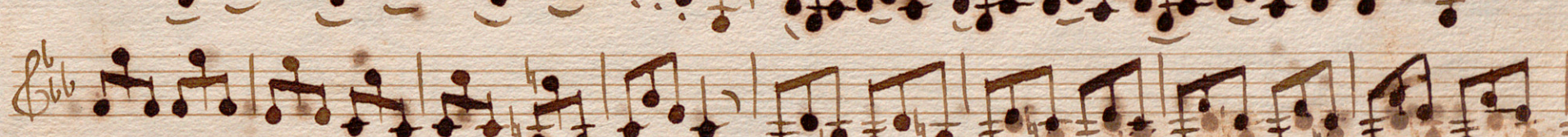
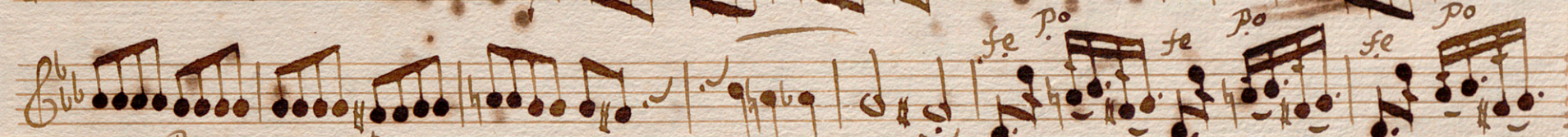
All.^o





Quis est homo.

Largo



30 Volti Vidit Quam

Vidit suum.

Tempo
Tosto

Handwritten musical score for 'Vidit suum.' The score is written on seven staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as 'P.o' (piano) and 'fe' (forte). The piece concludes with a double bar line and the number 43.

Sigue Rya Mater //

Po Eja Mater.

And^e



Sancta Mater.

Temp. Jus^{to}

This is a handwritten musical score for a piece titled "Sancta Mater." The notation is in G major (one sharp) and 4/4 time, as indicated by the key signature and the "Temp. Jus^{to}" marking. The score consists of ten staves of music, arranged in five pairs. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast or lively tempo. Dynamic markings such as *p* (piano), *f* (forte), and *fe* (f marcato) are used throughout. The manuscript is written in brown ink on aged, slightly discolored paper. The staves are hand-drawn, and the notes are clearly defined. The overall style is characteristic of 18th or 19th-century musical notation.



Fac ut portem.

Largo



Sigue Inflamatus //

Inflamatus

All^o

A handwritten musical score for a piece titled "Inflamatus". The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The tempo is marked "All^o". The music is characterized by frequent sixteenth-note passages and rests. Above the staves, there are handwritten annotations: "P.o" (likely for piano or a specific ornament) and "fe" (likely for fermata or a specific ornament). The score concludes with a double bar line and the text "Volta Quando Corpus://".

Quando Corpus.

Largo

This is a handwritten musical score for a piece titled "Quando Corpus." The tempo is marked "Largo." The score is written on ten staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, often with slurs and accents. The music is organized into measures by vertical bar lines. The final staff concludes with a double bar line, a repeat sign, and the number "29" followed by the instruction "Sigue Amen." written in a cursive hand.

29 Sigue Amen.

Presto.

Handwritten musical score for a Presto piece, featuring eight staves of music. The notation is in G major (one sharp) and 6/8 time. The score includes various note values, rests, and a final double bar line with the word "finis." and a repeat sign. The paper is aged and shows some staining.

Johann Baptist Pergolesi



STABAT MATER

opus

Passions-Lautate

*mit der künftigen Passion und dem Kreuzweg.
in einem Klavierauszuge.*

Leopold
2. 23. Febr. 18.

Grave. a Due. Stabat Mater.

Handwritten musical score for *Stabat Mater*, Grave, a Due. The score is written on ten staves, with the first two staves of each system containing vocal parts and the remaining staves containing piano accompaniment. The music is in G major and 3/4 time.

Lyrics (German):

Esri - stut schwebt am Kreuz,

zu, blutig sauk sein - Ganges sanft, dar,

zu, blutig sauk sein -

blutig in das Lo, des Kreuz.

Ganges sanft, dar, blutig in das Lo, des Kreuz.

blü " " lig in das Lo " " das Hauch,

blü " " lig in das Lo " " das Nachh.

Ja " " sub Spi " " sub spinnabt - am Krau "

Ja " " sub Spi " " sub spinnabt am

zu, blutig sank sein Gangt gar unter, blutig

Krau " zu, blutig sank sein Gangt gar unter, blü " lig sank sein

sank sein Gangt gar, un, tar, sein Gangt sank blutig,

Gangt, sein Gangt gar, un, tar sein Gangt sank blutig

blutig, blutig in das Lo " " das Nachh. sein Gangt sank

am Canto l. p

blutig, blü " " lig

p sank gar, unter, blü " " lig in das

Handwritten musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The tempo is marked *Andante*. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are in German: "in das Lo, das Nachh." and "das Lo, das Nachh.".

in das Lo, das Nachh.

das Lo, das Nachh.

Andante. Sopr. I.

Handwritten musical score for Soprano I. The tempo is marked *Andante*. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are in German: "in das Lo, das Nachh." and "das Lo, das Nachh.".

in das Lo, das Nachh.

das Lo, das Nachh.

Lay des Mittelalt Krantz Lauden bang Ma

ni, a und Jo, gannab, sei, na Mutter, sei, na

Mutter und sein Freund; lay des Mittelalt Krantz Lauden

bang Ma, ni, a und Jo, gannab, sei, na

Mutter und sein Freund; sei, na Mutter, sei, na

und sein Freund.

Stück der Müt, bei bau, zu Tula, sich,

Stück ich, zu bau, zu Tula, sang -

ein Tschawot, sang - ein

Tschawot, Stück der Müt, bau, zu Tula, sich, Stück ich, zu

ganze Tula sang - ein

Tschawot, sang - ein Tschawot,

Sprung — — — — — *wie Sprungel.*

a due.
Larghetto. *Liebend. waigst,* *liebend waigst*

an sein Stübli: „Du bist dießes Bog, und

Wunder, du bist dießer Müß, der Bog,

du bist dießer Müßer Soß.

Einband weigert, er sein

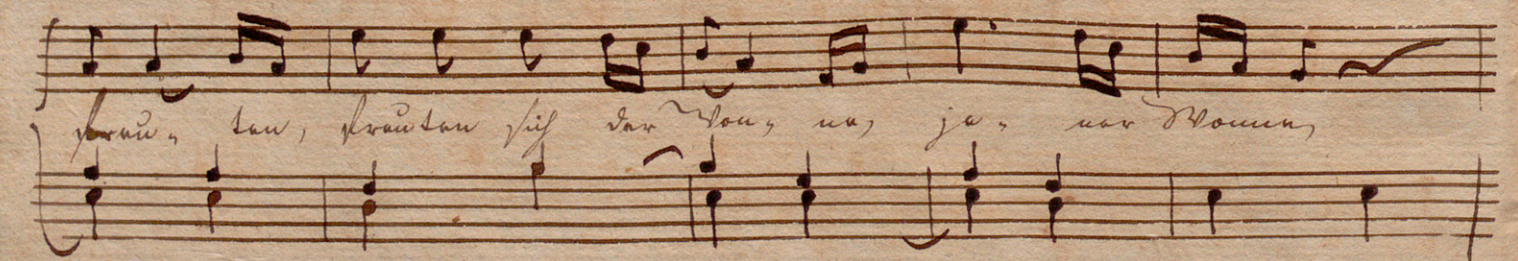
Auflitz: "Du bist ein solches Jof, und müllhar, ein solches Jof und"

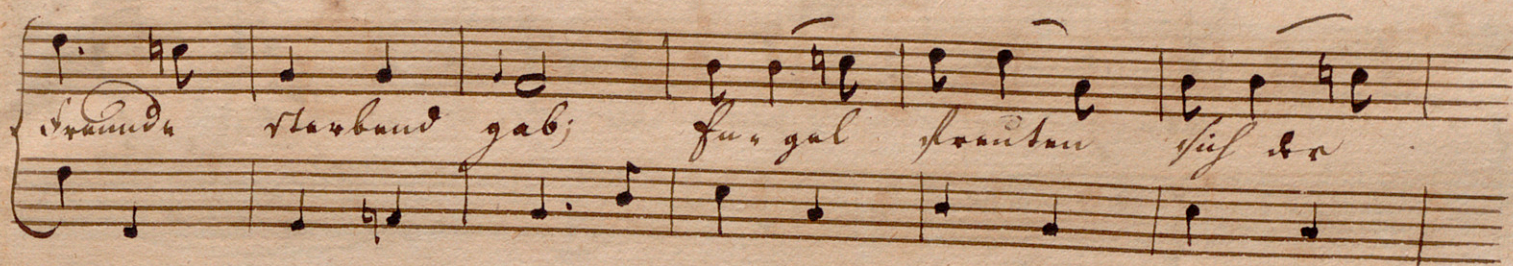
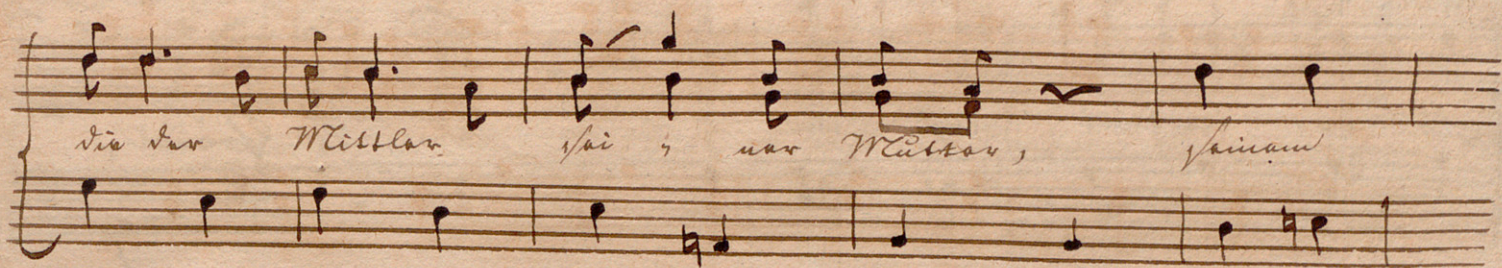
Müllhar, du bist ein solches Müllhar Jof.

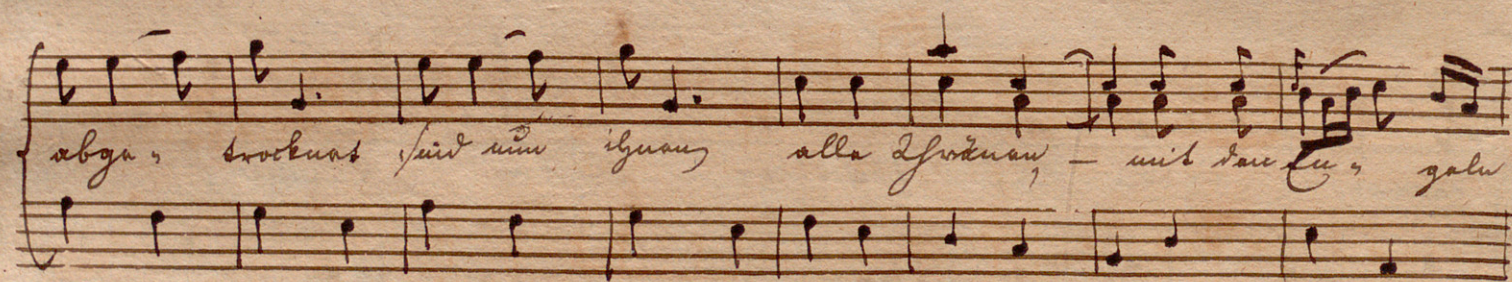
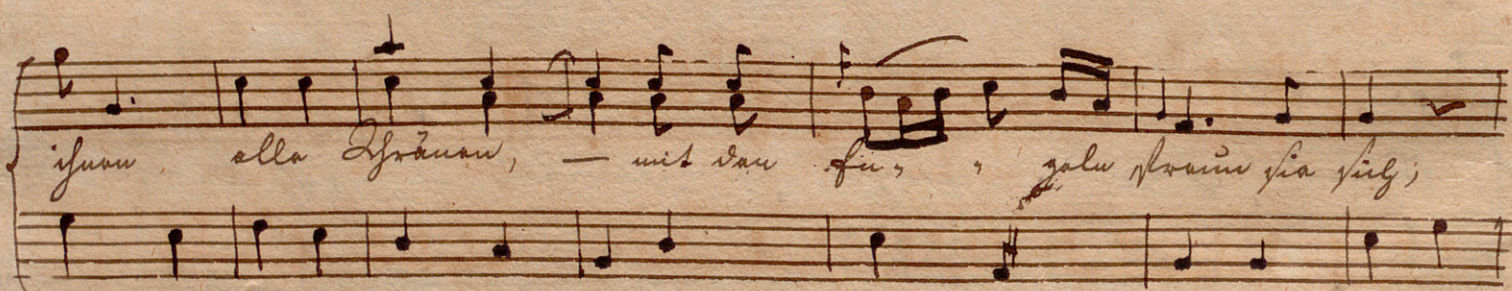
tu bist, ein solches Müllhar Jof.

tu

Allegro Sopr: II.







Largo. Sopr: I.

Was wird Zofan
 langsam Mitleid nicht mit Zofan
 Frauenwännen, die,

Sopr: II.

Ganz, tief im Lo - ra fah? Was mit ifuan
 nicht nach Lummung

nicht wie sie vor Zofan nachfinken, die, Ganz, tief im Lo - ra fah?

a due.

Was wird Zofan
 langsam Mitleid nicht mit Zofan
 Was mit ifuan nicht nach Lummung? nicht wie sie vor

Frauenwännen, die tief, Ganz, im Lo ra fah?
 Zofan nachfinken, die tief, Ganz, im

Lo, la fah, war?
 war? war?

Allegro



Tempo giusto.

The musical score is written on ten systems of staves. The notation includes various note values, rests, and bar lines. The lyrics are written in German and are aligned with the musical notes. The paper is aged and shows some staining.

Leb - maß fälten wir - aus glücken am Leb

lar das Mittelaropfer, am Leb lar das Mittelaropfer, am

Leb, la, na, na, na, na, na.

f

And. — *med följande* *vi* *ungdomar,* *och — med följande*

vi *ungdomar* *om Alla* *ra* *om Lel, la, ra,*

mo *no* *stard?* *och — med följande* *vi* *ungdomar,*

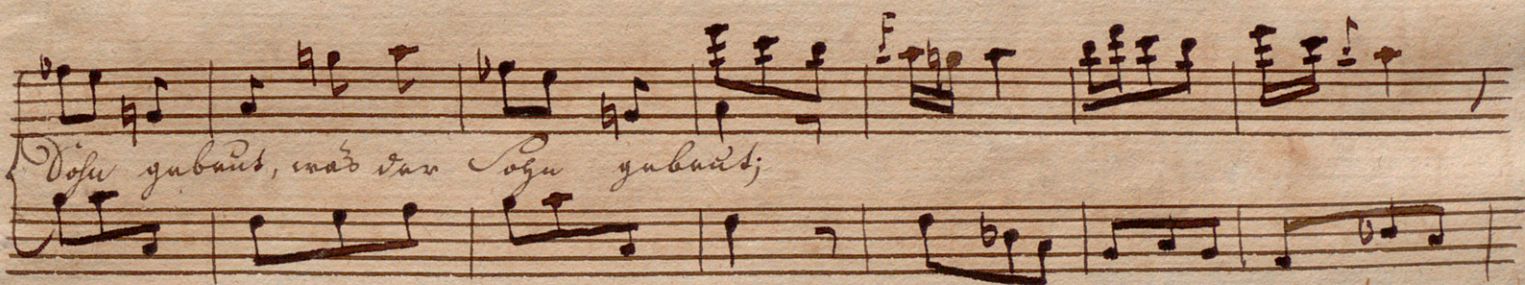
f.p.

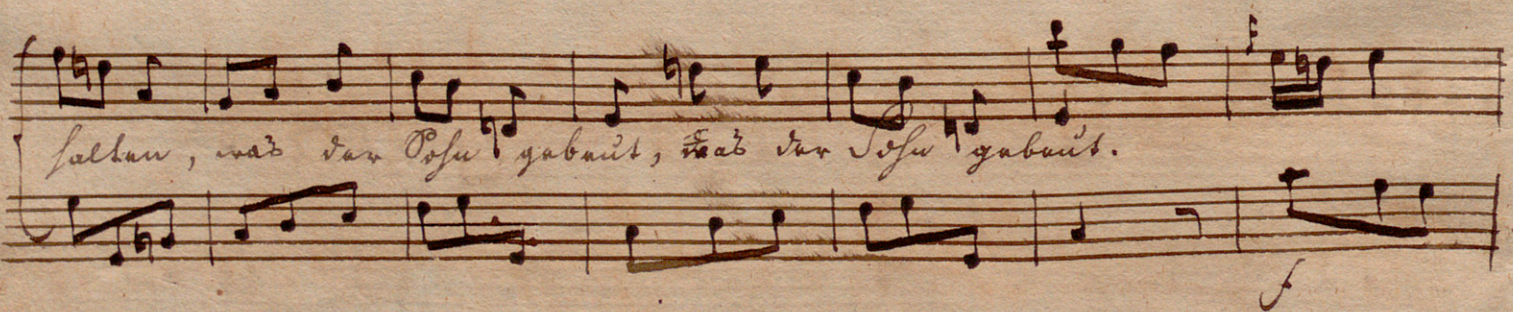
om al, lar *det* *skett* *långt* *om Lel, la, ra,*

om al, lar, *om al, lar,* *ra* *ra* *ra* *ra*

stard.

Andantino Sopr: II

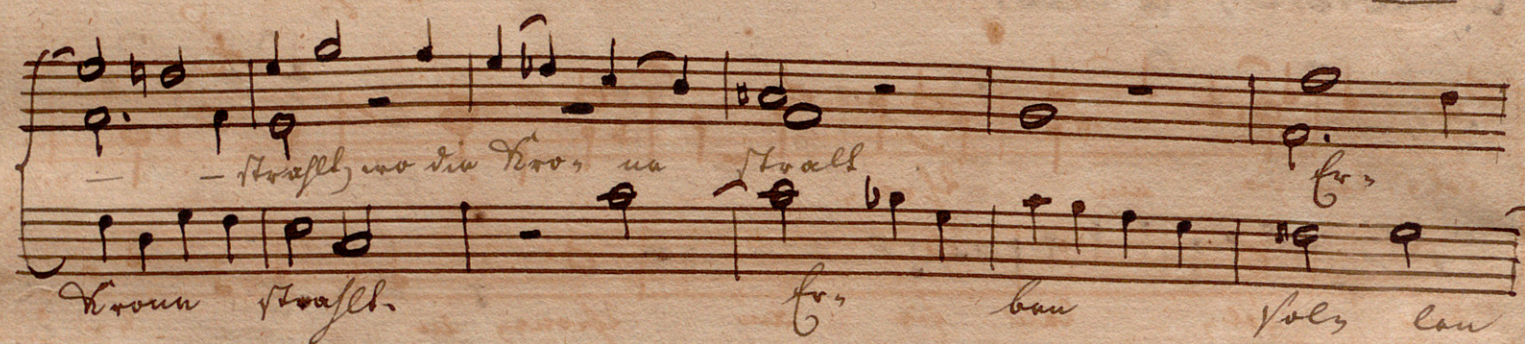






Allabreve, a due.





Handwritten musical score for the hymn "Der Herr ist mein Fels in der Not". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the bottom staff. The music is in G major and 4/4 time. The piece concludes with a double bar line and a repeat sign.

Der Herr ist mein Fels in der Not

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The music is in G major and 3/4 time. The lyrics are written below the notes.

Gloria in excelsis Deo

sol, lau fia am zro,

ban sol, lau fia am zrou, in

[illegible]

Der Herr ist unser Gott

Der Herr ist unser Gott

Handwritten musical score for the song "Der Hirt und das Schaf". The score is written on two staves. The top staff features a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a whole note. The bottom staff features a bass clef and a key signature of one flat. The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a whole note. The lyrics "Der Hirt und das Schaf" are written below the staves. The word "Hirt" is written below the first staff, and "das Schaf" is written below the second staff. The word "Hirt" is written below the first staff, and "das Schaf" is written below the second staff.

fr, - bau sol, lau fia am zfo - - - - -
 sol, lau fia am zfo - - - - - am - zfo - - - - -

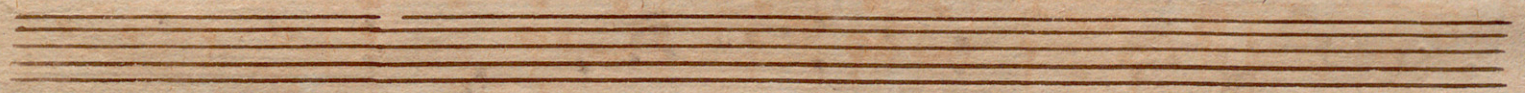
troban, wo die kro, - - - - - inoff die
 zfo - - - - - un tro, bau, wo - - - - - die kro, - - - - - na, die

tro, bau, wo - - - - - die kro, - - - - - na, die
 - - - - - kro, bau, wo - - - - - die kro, - - - - - na, die

tro, bau, wo - - - - - die kro, - - - - - na, die
 - - - - - kro, bau, wo - - - - - die kro, - - - - - na, die

tro, bau, wo - - - - - die kro, - - - - - na, die
 - - - - - kro, bau, wo - - - - - die kro, - - - - - na, die

fr, bau sol, lau fia am zfo, - - - - -
 - - - - - kro, bau, wo - - - - - die kro, - - - - - na, die



Tempo giusto.



aus dem Thron, of mit dir sie er- bau

sind, of sie erbau, of mit dir sie erbau

sind.

Sopr: II
Hör ein künft'ig, ein künft'ig Lied, o Waisen,

lauf, in Laiten, lauffe Laiten - göttliche Vor,

jünger sind die von Frauen al- la Laiten,

al, la Lai " dan d'insur Walt, al, la Laidan,

al, la Lai " dan d'insur Walt.

a due.
O d'insur, li, far, d'insur d'insur Walt,
cum Canto l.

laidan, dan d'insur Walt, d'insur d'insur, d'insur

laidan d'insur d'insur d'insur al, lai, na
d'insur d'insur d'insur al, lai, na

maist, nol, lar m'insur
maist, nol, lar m'insur, d'insur d'insur,

Sopr: I.

flucht und läuft als Lämmer weg. läuft dann
zum Canto I.

Sopr: II.

lohn, dann lohn Lohn, lügel, auf der Hühner, der

aduc.

Hühner Pfaffen, da da — lachen wir von
da, da — lachen wir von

Wir Hühner, wir, Hühner, Hühner, Hühner
Wir, Hühner, wir, Hühner, Hühner

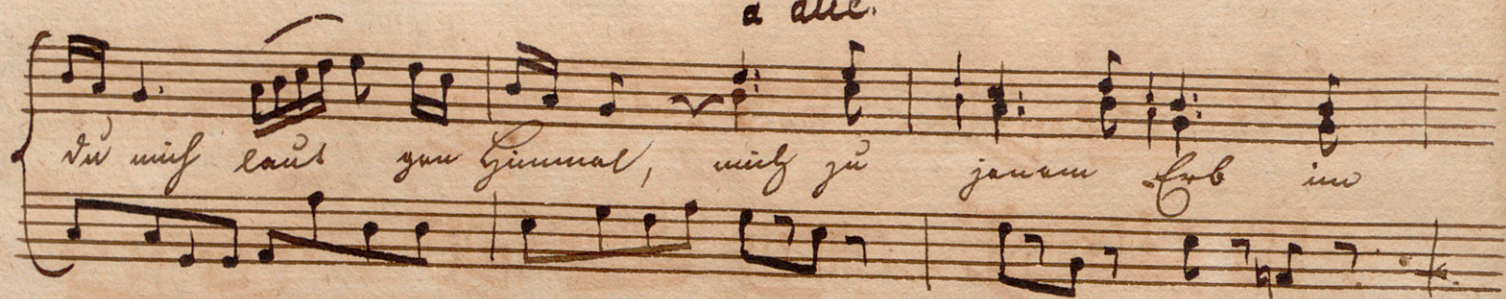
Sopr: I

da non dir, da non dir.
Lied

Sopr: II.

nicht du mich von der Freude, Lied nicht

a due.



Sopr: I.

a due

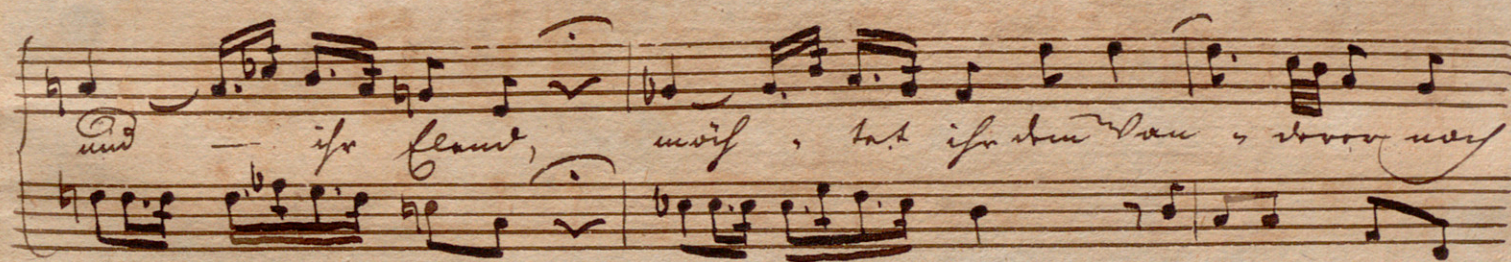


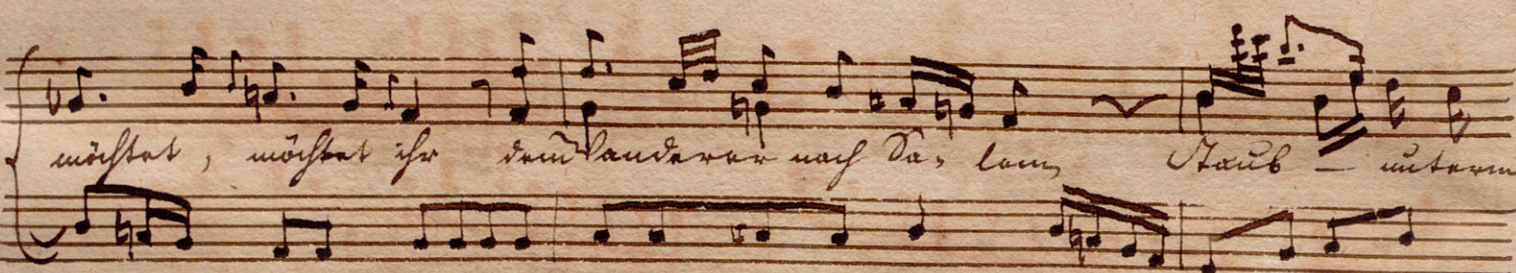
Sopr: II.

a due.



Grave Sopr: II





Allegro.

Handwritten musical score for piano, measures 1-16. The music is in G major (one sharp) and 2/4 time. The first system (measures 1-4) features a treble and bass staff with a key signature change from one sharp to no sharps or flats. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-12) includes trills marked with 'tr' above the notes. The fourth system (measures 13-16) shows more complex piano textures with triplets and sixteenth notes.

Sopr. I.

Handwritten musical score for Soprano I, measures 1-4. The melody is written on a single staff. The lyrics are written below the notes. A piano dynamic marking 'p' is placed below the first measure.

Erhebt euch wie aus Aschen flügelu
für zu sing, ihr

p

Handwritten musical score for Soprano I, measures 5-8. The melody continues with the lyrics. The piano accompaniment is visible in the bass staff.

Gö, lau, ri, lau, ihr Gö, lau
der Loo-ligheit!

Mit uns ständen *in der Krone,* *meine Brüder,*
mit uns ständen, meine Brüder,

meine Brüder, der Laitat nicht! *meine Brüder*
con Canto l.

meine Brüder, der Laitat nicht!

Sempre piano.

Handwritten musical score for the first system. It consists of a treble staff and a bass staff. The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler, more rhythmic line. A vocal line is written above the treble staff, with lyrics in German.

Handwritten musical score for the second system. It consists of a treble staff and a bass staff. The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler, more rhythmic line. A vocal line is written above the treble staff, with lyrics in German.

Handwritten musical score for the third system. It consists of a treble staff and a bass staff. The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler, more rhythmic line. A vocal line is written above the treble staff, with lyrics in German.

Handwritten musical score for the fourth system. It consists of a treble staff and a bass staff. The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler, more rhythmic line. A vocal line is written above the treble staff, with lyrics in German.

Handwritten musical score for the hymn "Der Herr ist unser Gott". The score is written on three staves. The top staff contains the vocal melody with lyrics in German: "Der Herr ist unser Gott". The middle staff contains the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff contains a bass line with a simple rhythmic pattern. The handwriting is in brown ink on aged, yellowed paper.

[illegible]

Handwritten musical score for a three-part setting of "Der Herr ist unser Gott" in G major, 4/4 time. The score is written on three systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are in German.

System 1 (Measures 1-4):

Soprano: *im ga " Frau, nat im ga, nif la,*
 Alto: *im, ga, " Frau, nat im ga, nif, la*
 Tenor: *Der Herr ist unser Gott*

System 2 (Measures 5-8):

Soprano: *Der Herr ist unser Gott*
 Alto: *Der Herr ist unser Gott*
 Tenor: *Der Herr ist unser Gott*

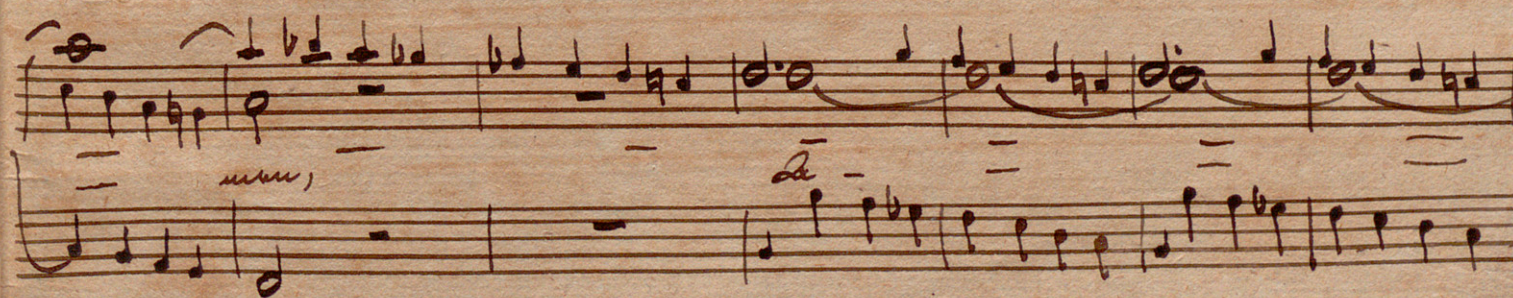
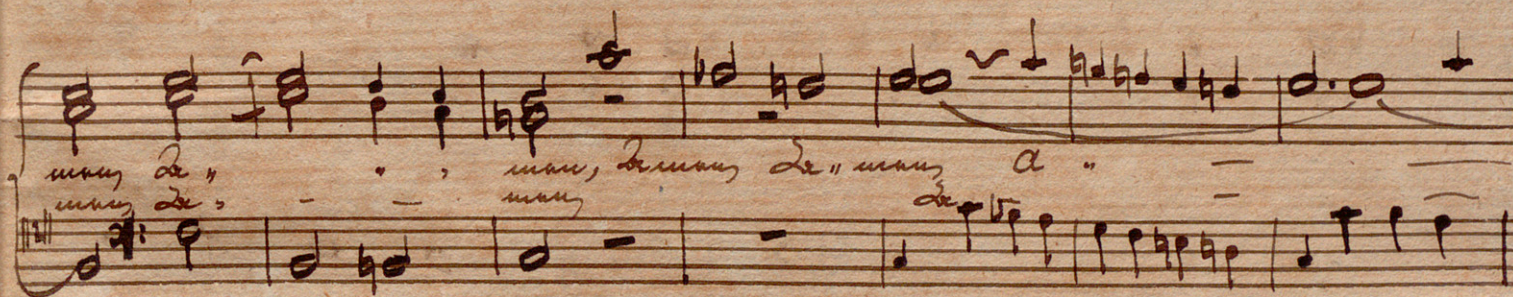
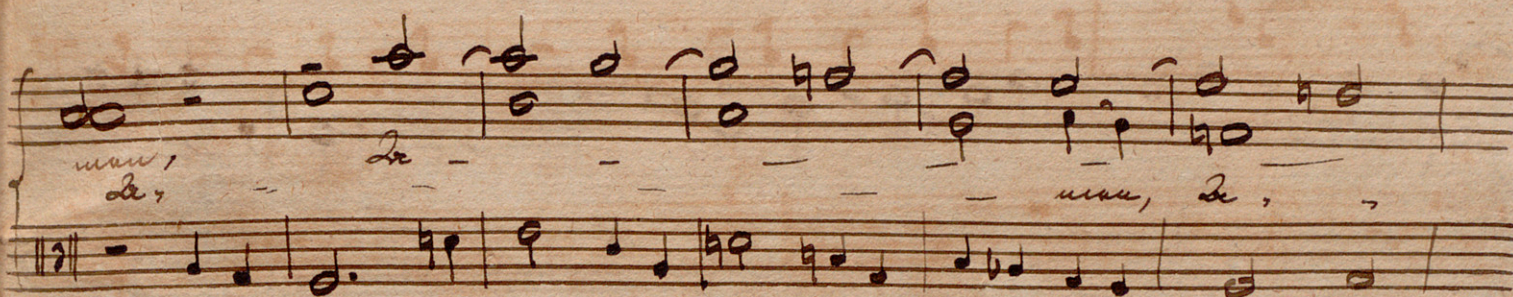
System 3 (Measures 9-12):

Soprano: *Der Herr ist unser Gott*
 Alto: *Der Herr ist unser Gott*
 Tenor: *Der Herr ist unser Gott*

[illegible]

Handwritten musical score for three staves, likely for a piano and voice. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have bass clefs. The music is written in brown ink on aged, yellowed paper. The notation includes various note values, rests, and a double bar line.

Allabreve. a due.



Handwritten musical score for 'Der Schwanenreiter'. The score is written on two staves. The top staff contains the vocal melody, and the bottom staff contains the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'man' and 'x'.

A handwritten musical score on aged, yellowed paper. The score is written on two staves. The top staff features a melody with various note values, including minims, crotchets, and quavers, along with rests. The bottom staff provides a harmonic accompaniment with longer note values, primarily minims and crotchets. There are five equals signs (=) placed between the two staves, indicating a harmonic relationship or a specific tuning. The handwriting is in dark ink, and the paper shows signs of age and wear. The title 'The Rose Tree' is written in a cursive hand at the top right of the page.

Aman Aman

Handwritten musical score for "Man Man" by J. S. Bach. The score is on two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The melody is written in a simple, clear style. The lyrics "Man Man" are written below the notes. The score is on aged, yellowed paper.

Handwritten musical score for the song "Der Mond ist aufgegangen". The score is written on two staves. The top staff contains the vocal melody, and the bottom staff contains the piano accompaniment. The lyrics are written below the vocal staff.

Der Mond ist aufgegangen

a, a, man man a, a, man!

Ende.

A blank, aged, cream-colored page with two sets of five horizontal brown lines, resembling musical staves. The page shows signs of wear, including a small brown stain near the center and a small hole on the right edge.