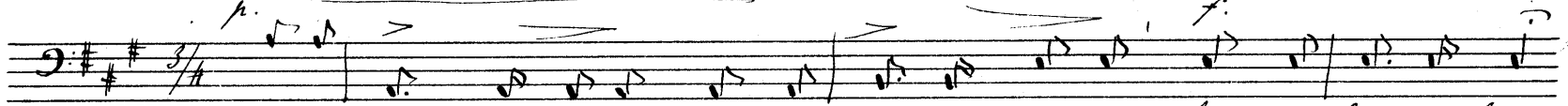


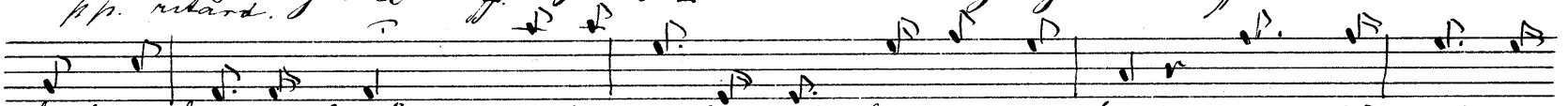
Tommo I Bafz 3

Tommo I Bafz 3

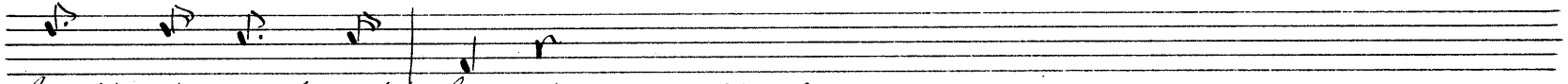
Stieh ich nicht lieblich?



Ich bin jüngst verwirrt, für zigei Pörsen pflege: Stieh ich nicht lieblich?
Du bist soll Knecht zu der Werke gehen: "f." " " "



Stieh ich nicht lieblich? Verküß dich nicht! Du verirrst dich, wenn dich nicht
" " " " Unmüde Arbeit; es ist so schön, mich zu sehen



Lied, so schön mit Güte! (Raff absonnen)
wilt, mich liebe dich.

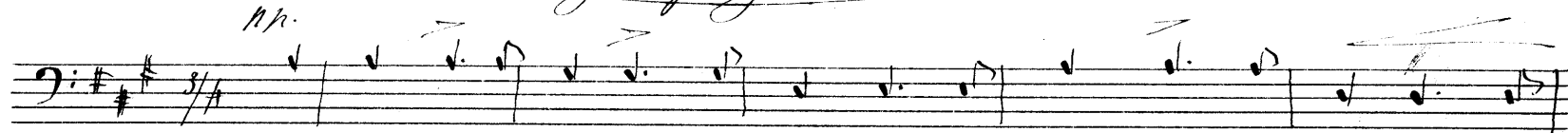
Was in großen Nöten hab ich dich gesehen: dich... I... Du bist so schön, ich dich in dein
Wunsch zu sehen, bin zigei gehen: " " " " für die Familie gehen u. so

Du willst mich nicht sehen, dich so schön
glück, so schön ich dich sehen gewohnt.

Die Polkbräutigam Glücksel. 3

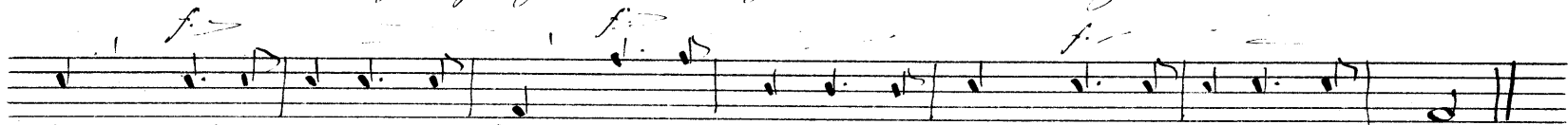
II Bass-

mp.

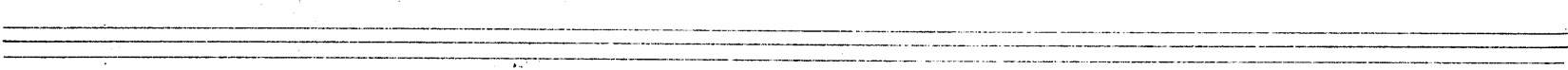
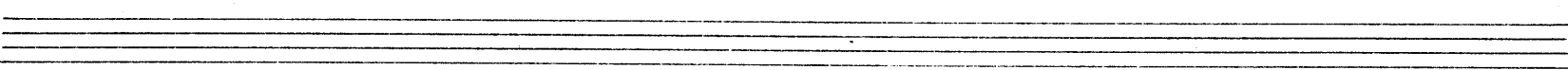
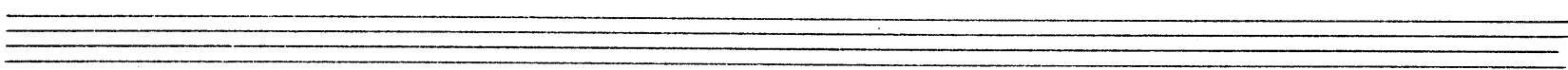



Die Polkbräutigam Glücksel, die haben ein schön Klang, in wann sie so viel

f.



stiehlt, hat er ein schönes Klang, in wann sie so viel stiehlt, hat er ein schönes Klang



3. Hundelumpst mit seinen Fein.

II Bass.

p. *f.*

Hundelumpst mit seinen Fein, wenn er glück bring und sein, zerschneid sie rasch

f. *pp.*

den er mein, klopft zu mein Bein; zerschneid sie rasch den er mein, klopft zu mein Bein!

la la la la la la la la la la la la la la la la la

Mein mein Kind.

II Bass.

3/4

lu lu lu lu lu lu lu lu lu lu

*if more more
i sub*

lu lu lu lu lu lu lu

Luigform

lu lu lu lu lu lu lu

5. die Kopfweh.

II Bass.

3/4

1. Wenn der Kopfweh das Sub i abe gffant, nief ein mal pfligt das foz in recht

st vrenterlecht; du mit ein Weis antfal da vor das kiplam wird, fof of Wifa ein

vrenterlechts Kind. In-lu lu, las a lu lu lu, las a lu lu lu, las a lu lu lu

Handwritten musical notation on a single staff. The lyrics below the staff are: *fa - la - la, la - la - la, la - la - la - la*. The music consists of a sequence of eighth and sixteenth notes, ending with a double bar line.

Handwritten musical score for a piece titled "6. Ein Wolt bin i gfallen". The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written in German. The score includes dynamic markings such as *f*, *pp*, and *f*. The piece concludes with a double bar line.

6. Ein Wolt bin i gfallen II Bass

*Ein Wolt bin i gfallen und's Hag wass mich fressen, sub dankt, wenn
ich i am die wall waga rait, die mittricki karmel, die mich in
st kumb, i's kint's genig zuewispem in fubs die f' lumb, i's kint's genig zue-
wispem in fubs die f' lumb.*

Allegro moderato

7 Das haben wir dir besungen

auf die Kniege lutt man frei, lutt man frei, lutt man frei.

den mit d' Nacht gyst man ins grün, mit d' Luft gyst man ins grün; fah die Hügel

nie dahn, nie dahn, nie dahn, demf i nisse als Pilger in dahn, mit Schätz.

lutt man frei. lu lu lu lu

l. And. assai. Poco rit.

mf.

f.

mf.

3

Sch.ello.

Der Herr ist

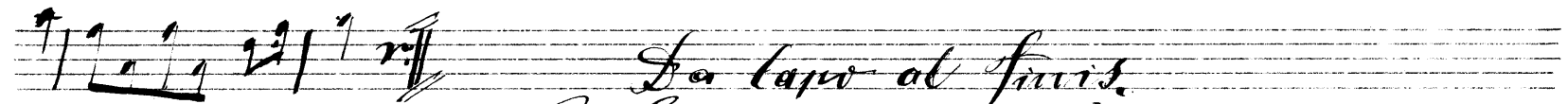
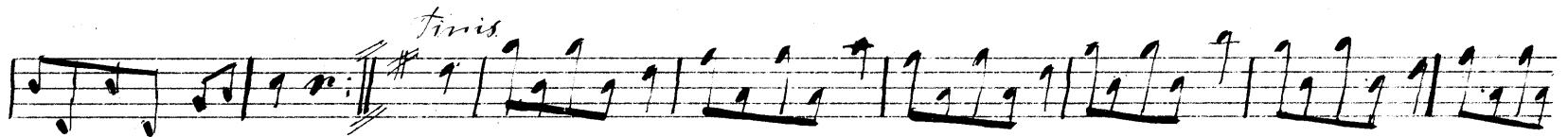
Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, including quarter and eighth notes, with some slurs and accents. The second staff continues the melody with similar note values and slurs.

festsetzung

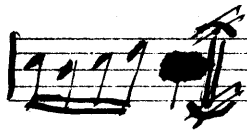
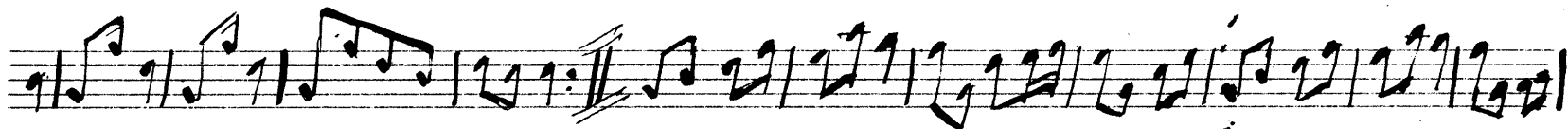
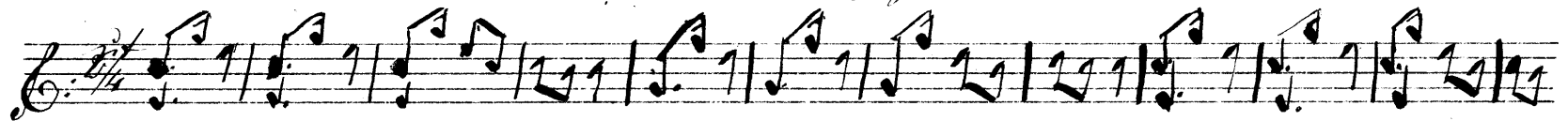
Quint

No 1 Mourner. (Old. 11th)

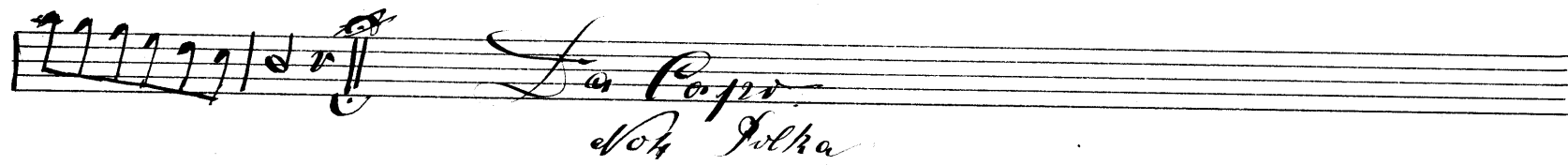
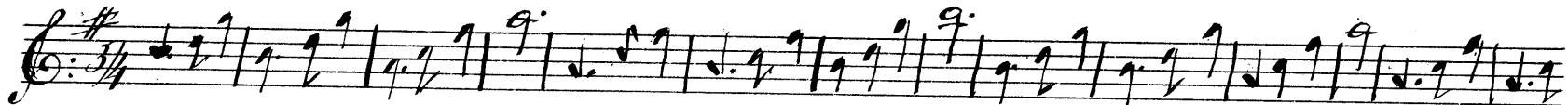
+



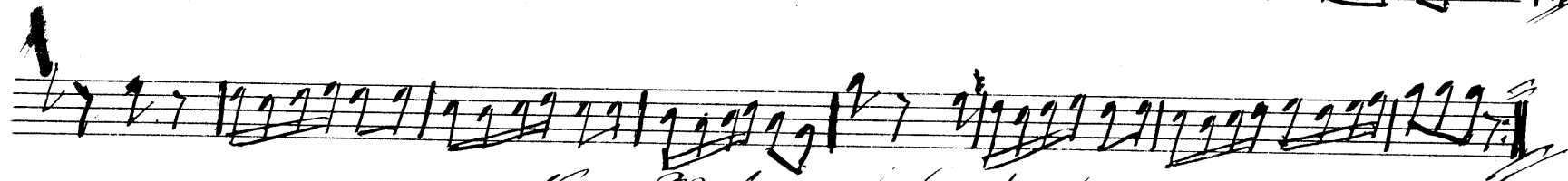
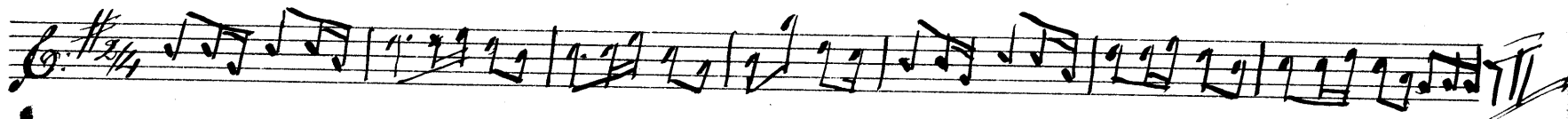
Da capo al finis.
No 2 Schottisch. (Galopp)



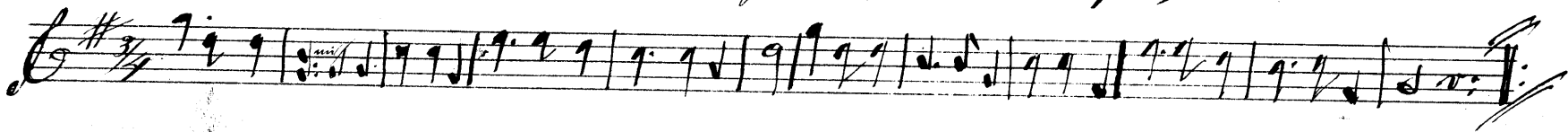
No 3 Waltzer

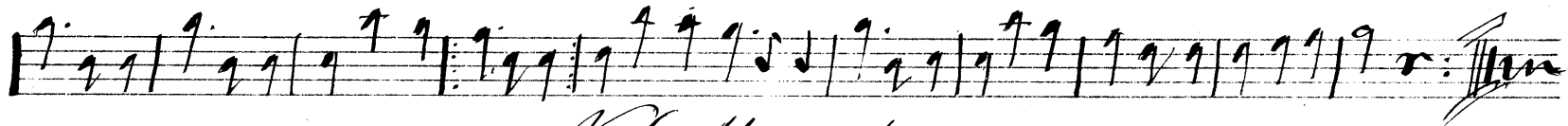


No 4 Polka

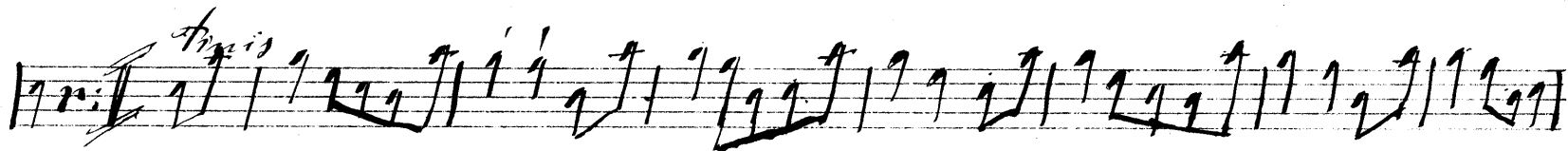
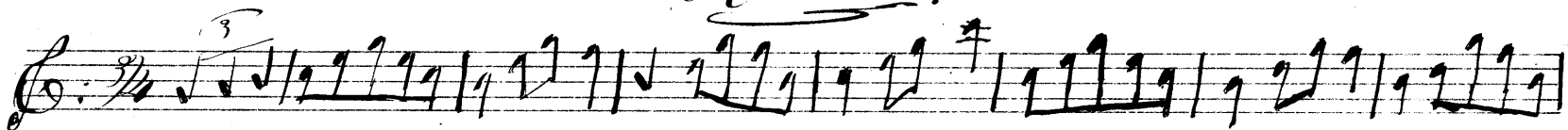


No 5 Waltzer (Leitmotiv)

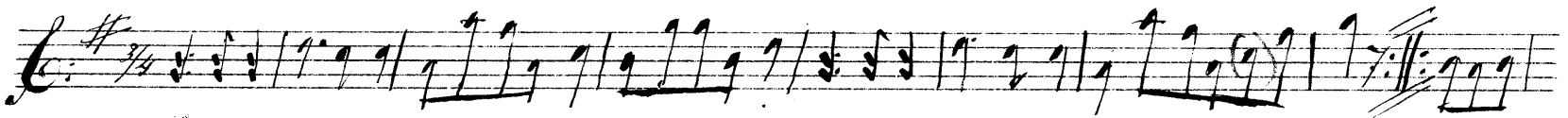




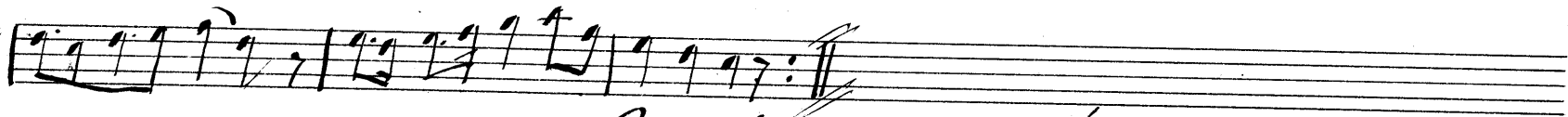
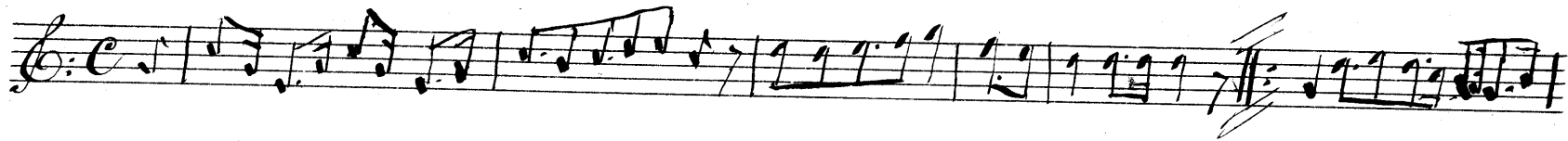
No 6 Mazurka.



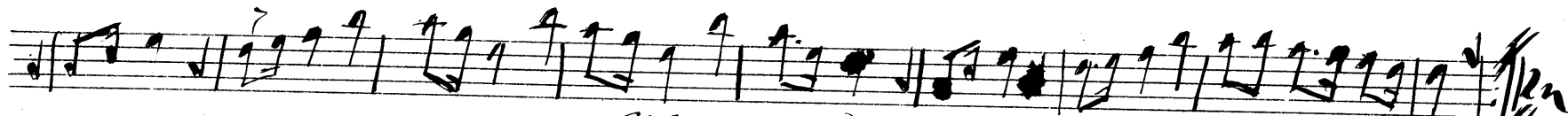
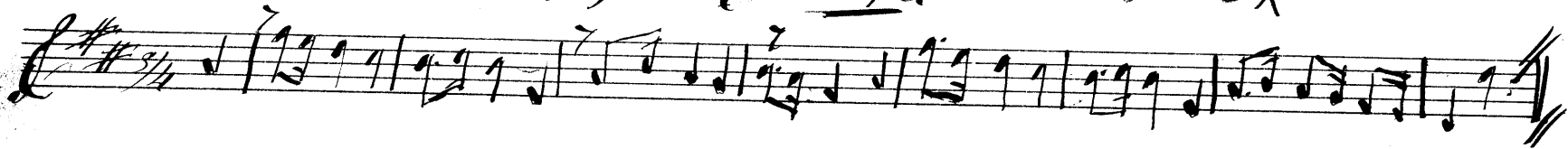
Do Capo al fine
No 7 Walzer



№ 18 Dir & des Dessainier - (Marsch)

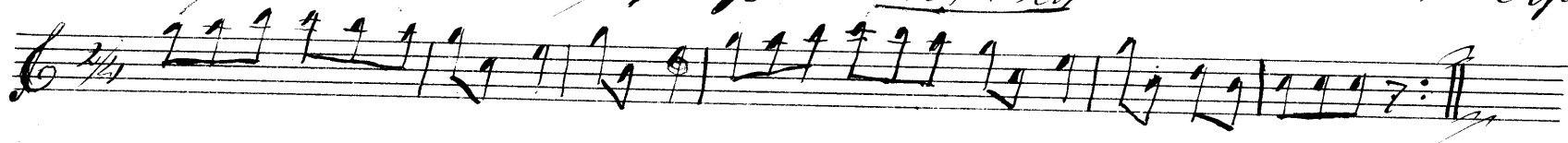


№ 19 Marinka Dir x



№ 20 Schottisch

Fa Capla



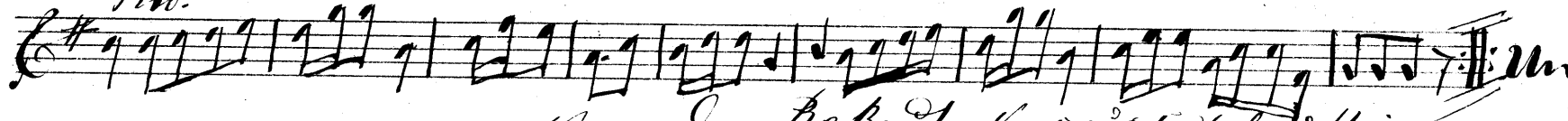
La Capote dit Finis

Quadr. No 11. Marziska

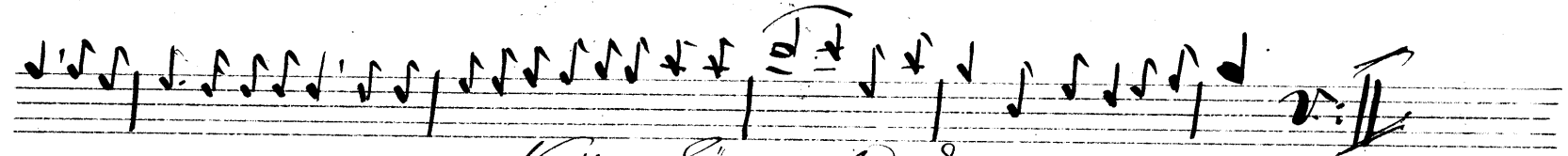
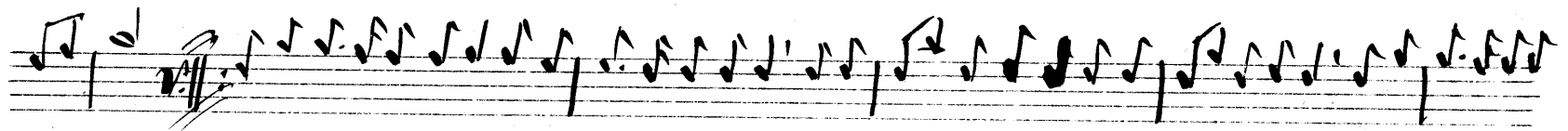
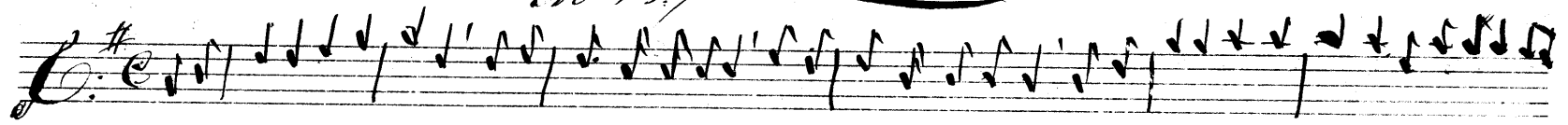
No 12 Polka

Quadr.

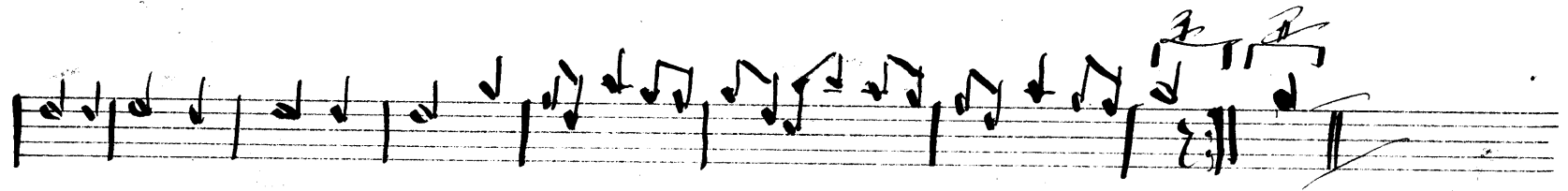
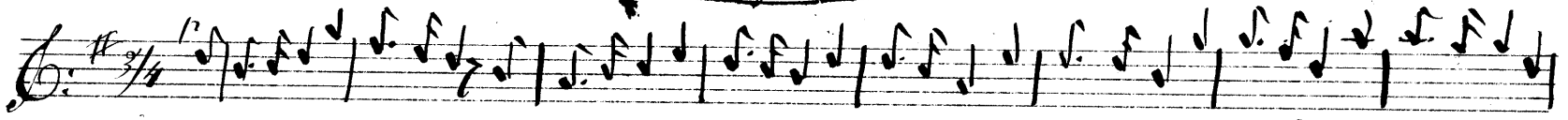
trio.



No 13, In Bekehr No 115, No 5 u 6 Land Heim



No 14, Sänger brind.



No 15 Moräner

Handwritten musical notation for No 15 Moräner. The piece is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic values. The piece concludes with a double bar line and repeat dots.

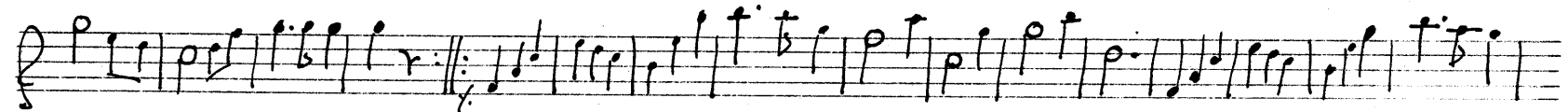
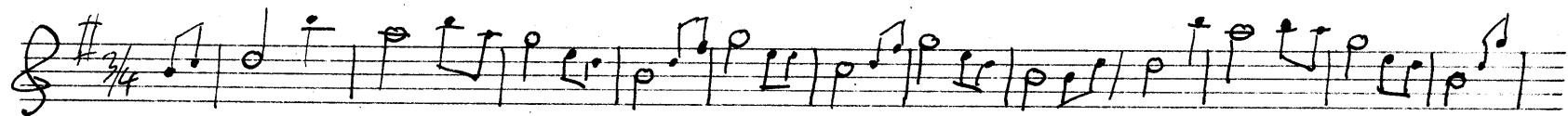
A short handwritten musical phrase on a single staff, consisting of a few notes and a double bar line with repeat dots.

No 16 Seyplimund Bethli.

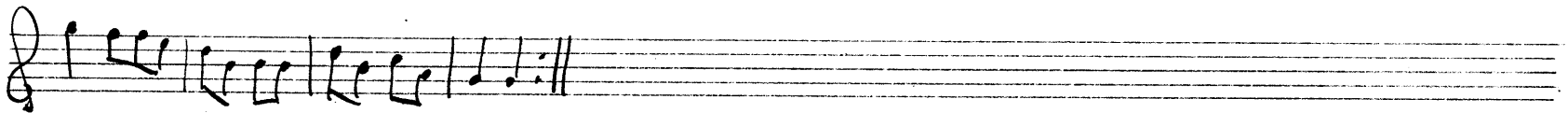
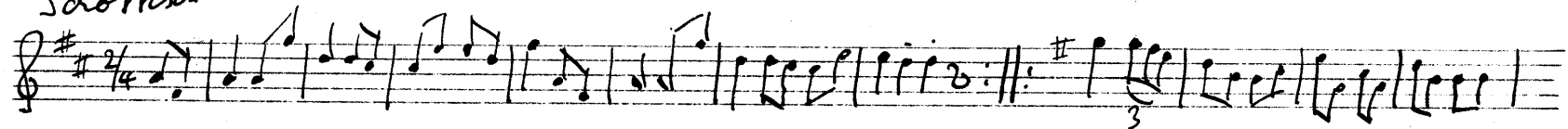
Handwritten musical notation for No 16 Seyplimund Bethli. The piece is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody and includes the instruction *ritardando* written above the notes. The piece ends with a double bar line and repeat dots.

Four empty musical staves at the bottom of the page.

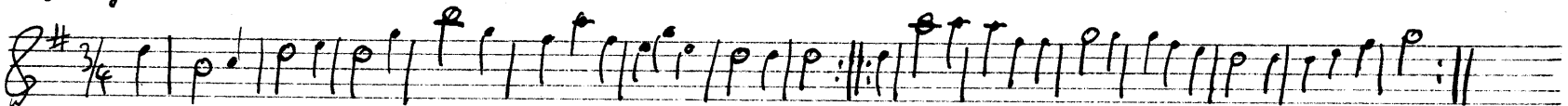
Ans alten Bud. Valzer (bei Gayer - Qualis Sils i.D.)



Schottisch



Valzer



Schottisches

Musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a repeat sign and a double bar line.

Musical notation for the second staff, continuing the melody from the first staff. It ends with a repeat sign and a double bar line.

Razuska

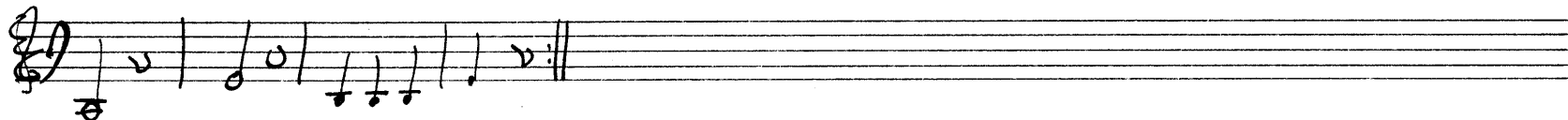
Musical notation for the third staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more rhythmic, with many eighth and sixteenth notes, ending with a repeat sign and a double bar line.

Musical notation for the fourth staff, continuing the melody from the third staff. It includes a section marked "Trio" above the staff, which begins with a key signature change to two sharps (F# and C#). The staff ends with a repeat sign and a double bar line.

Musical notation for the fifth staff, continuing the melody from the fourth staff. It ends with a repeat sign and a double bar line.

Empty musical staves at the bottom of the page, with a small sharp symbol (#) centered between the two staves.

Maqusta



Sembli. Nekli

