



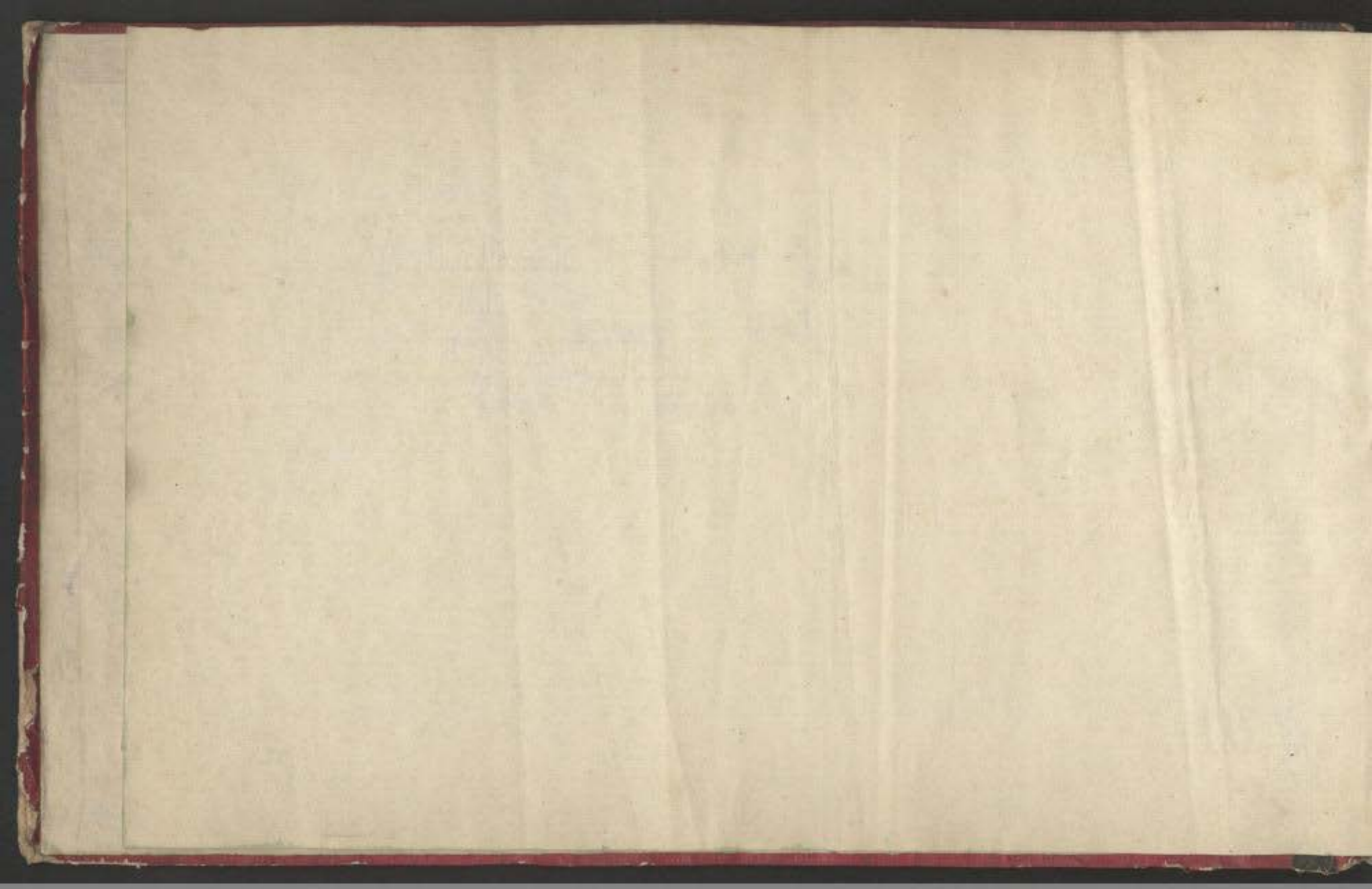
Kuopinska

N

Palac Luappera

3. Akt. [Pohj.]

M. 43





Act 3<sup>o</sup> No. 17. Melodrama

Andante

Violino I<sup>mo</sup> *p* *f* *dim*

Violino II<sup>do</sup> *p* *f* *dim*

Viola *p* *f* *dim*

Clarinetti *f* *decres* *p* *dim*

Fagotti *f* *decres* *p* *dim*

V. Cello *cresc.* *f* *decresc.* *tutti* *p* *dim*

*mf* *mf* *mf* *cresc.* *f* *decres* *f* *decres* *cresc.* *f* *decres*

*Coz. sa onz za iedni*

*Unij*

*Col vni*

*Blazego zamiesz: Kali wstych sta: sliwych i ciem: nych pieczarach*

*Saz oni z boyey Czyli tez iacy spis kowi klorzy prze: ciw kralowi bunt ukladajq i stonar: chiq zawietyc pragna*

*Wpadlem wiez w swiata okrutnych i chitrych z boycow*

*Zraclonionemi oczami prowadzili miq ci z bitowic przez tysiacz schodow i lachow; zawiecli miq do jakieys glębokiey i ob: szerney iaskini, a dotego twardego przykuwazy glazu znikneli.*

V. Cello *cresc.* *f* *decresc.*







Andante No. 18.

Flauto solo *pp.*

Violino 1<sup>mo</sup> *pp.*

Violino 2<sup>do</sup> *pizz*

Viola *pizz*

Cello *pizz*

Bassi *pizz*

*Andante*

*a piacere*

*pizz*

*Negante ra*

The score is written on ten staves. The top staff is for Flauto solo, followed by Violino 1<sup>mo</sup>, Violino 2<sup>do</sup>, Viola, Cello, and Bassi. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *pp.* (pianissimo) and *pizz* (pizzicato). The tempo is marked *Andante*. The piece concludes with the instruction *Negante ra*.







*ff* *ff*  
*ff* *ff*  
*ff* *ff*  
 Bamy człowieka tu znoszą tego tylko darzą tego wy- noszą Kto im po chlebia Kto jest uni- zony Kto im po-

*pizz* *pizz*  
 chle - bia Kto jest uni- zony I Tobie Panie ja ra - de nie ufaj swoicy on - wa - de Lee goj chle-

*pizz*



Handwritten musical score for the first system. It consists of five staves. The top two staves are for a vocal line, with lyrics written below the notes. The bottom three staves are for instrumental accompaniment. The lyrics are: *siebie ra to - wać umiemy u: le - gac niebedziem Za: Towac umiemy u: le gac niebedziem Za =*

Handwritten musical score for the second system. It consists of five staves. The top two staves are for a vocal line, with lyrics written below the notes. The bottom three staves are for instrumental accompaniment. The lyrics are: *Towac umiemy u: legac niebedziem Za: To = = wać*. The word *colla Parte* is written on the first and fifth staves. The word *arco* is written on the second staff. The word *apicare l'arco* is written on the third staff. The word *pizz* is written on the fourth and fifth staves.



Flauto

Clarinetti  
in A.

Oboi

Corni  
in A.

Fagotti

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola

Ammandu

Violone 1<sup>mo</sup>

2<sup>do</sup>

3<sup>zo</sup>

Bassi

Andante Giusto

This is a handwritten musical score for an orchestra and voice. The score is written on ten staves. The instruments and parts are: Flauto (Flute), Clarinetti in A (Clarinets), Oboi (Oboes), Corni in A (Horns), Fagotti (Bassoons), Violino 1<sup>mo</sup> (Violin I), Violino 2<sup>do</sup> (Violin II), Viola, Ammandu (likely a vocal part), Violone 1<sup>mo</sup>, 2<sup>do</sup>, 3<sup>zo</sup> (Violas), and Bassi (Basses). The music is in common time (C) and features various dynamics such as *pp*, *ppp*, and *pp dolce*. The tempo is marked *Andante Giusto* at the bottom. The notation includes notes, rests, and articulation marks.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of five staves, with the first staff containing a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. A handwritten instruction "Col. tempo" is visible in the upper right of the first system. The second system also has five staves, with the first staff starting with a treble clef and a key signature of one sharp. The third system has five staves, with the first staff beginning with a treble clef and a key signature of one sharp. The fourth system has five staves, with the first staff starting with a treble clef and a key signature of one sharp. The fifth system has five staves, with the first staff beginning with a treble clef and a key signature of one sharp. The sixth system has five staves, with the first staff starting with a treble clef and a key signature of one sharp. The seventh system has five staves, with the first staff beginning with a treble clef and a key signature of one sharp. The eighth system has five staves, with the first staff starting with a treble clef and a key signature of one sharp. The ninth system has five staves, with the first staff beginning with a treble clef and a key signature of one sharp. The tenth system has five staves, with the first staff starting with a treble clef and a key signature of one sharp. The notation is dense and includes many slurs and ties, indicating complex melodic and harmonic structures. The paper shows signs of age, including some staining and discoloration.



Col Uno fine

A handwritten musical score for a choir, consisting of five vocal parts and a basso continuo line. The score is written on ten staves. The top two staves are for the Soprano and Alto voices, the middle three for Tenor I, Tenor II, and Bass, and the bottom for the basso continuo. The music is in a single system and concludes with the word 'na' repeated five times, once on each vocal line. The notation includes various note values, rests, and phrasing slurs. The paper shows signs of age and wear.



wdzięczne miło = sci Tono przy zycia cię niewiast grocho żyj pojdzie za ię glom swetnym cię u: da = reu. lo sem swietnym

wdzięczne miło = sci Tono

Cello Solo

Tutto p.



A handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *Allegro*. The lyrics are written in a cursive script below the vocal line. The score is divided into sections by double bar lines and includes performance instructions like *Allegro* and *Allegro*.

cię u: da- rzę lasem

Co za cu- do- wne do miąny Ikiwa miłosz- cia: tac



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top section features several staves with musical notation, including notes, rests, and dynamic markings such as *o* and *p*. The middle section contains a vocal line with lyrics written in a cursive script. The bottom section continues with musical notation, including a *p* marking. The paper shows signs of age, with some staining and wear at the edges.

more by py: of my dacia roze Lay loia croge by many

Leida Jesli klo chact no deieie I iur naa p:apucia



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top four staves are mostly empty, with some faint markings. The fifth staff contains a melodic line with notes and rests. The sixth staff contains a bass line with notes and rests. The seventh staff contains the lyrics in a cursive script. The eighth and ninth staves are mostly empty. The tenth staff contains a melodic line with notes and rests. The eleventh and twelfth staves are mostly empty. The paper shows signs of age, including discoloration and some wear at the edges.

stoi Na lychniast' u uspo-koj goysij don mi: Tasc roz: smicic Na lychniast' u uspo-koj fdy sq dot



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top staves contain musical notation with various notes, rests, and dynamic markings such as *mf* and *ff*. The bottom staves contain lyrics in Polish. The lyrics are written in a cursive hand and include the following text:

*miłosc roz smie = ce*  
*Entra*  
*Przebieg wy = dawac ię = Ki wiżien wian = euchy o = Ku: ty Doa = ce się byde mi ch wy =*



*Solo*

*f*

*f. p.*

*f. p.*

*f. p.*

*amanda*

*See for con od*

*zety Mi to-sci gdy wyryz wozny - ki mi to-sci gdy wy - ryz wozny ki*

*ff.*

*f. p.*



rodmu o bo: ig. tnost roduze kaze o bo: ig. tni sa bro: duarce  
 Zhanich ne b'ade tar

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



Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and instrumental parts for strings and cello. The lyrics are in a non-Latin script, likely Georgian, and are written in a cursive hand. The musical notation includes notes, rests, and dynamic markings such as *f*, *p*, and *pp*. The score is organized into systems, with a double bar line indicating a section change. The paper shows signs of age, including discoloration and some wear at the edges.

godna

ვიცე ბიდა ღა მივარ: ნი = ნა გჳ სჳ იე: გო და = სა მი = ღო = = სიგ ნიე ურუ = სჳ ჟჳ

Chor

W cello







col. Vno *f* *me*

Łoĩaq nie wzrusza gdy od ioy wdziedzka u: nika      Tze miłosc srodze go u: Karze bo o: bo: ię: tni sq zbro=

wzru = sza gdy od ioy wdziedzka u: nika      Tai miłosc srodze go u: Ka = rze Bo obo = ię: tni sq zbro = nia = rze      Tze

*Tutti*



Handwritten musical score for a multi-voice choir and instruments. The score consists of 12 staves. The top five staves are for voices, with dynamics like 'f' and 'p'. The bottom seven staves are for instruments, including an oboe and strings. The lyrics are in Latin: 'mi to se go u: Ra re o: bo: iu: ni: sa: z bo: ni: ta: te o: bo: iu: ni: sa: z bo: ni: ta: te'.

col. Vno / 1000

mi to se go u: Ra re o: bo: iu: ni: sa: z bo: ni: ta: te o: bo: iu: ni: sa: z bo: ni: ta: te







Larghetto

Oboi *f.* *p.*

Corni in *f.*

Fagotti *f.* *p.*

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup> *Larghetto*

Viole *p.*

Lancelot *f.*

Bassi *p.* *f.*

*Bro. gie - mi wozly, u - iz = = ty*

Detailed description: This is a page of handwritten musical notation for an orchestra. It features seven staves. The top three staves are for Oboi, Corni in F, and Fagotti, each starting with a forte (f.) dynamic and moving to piano (p.). The next three staves are for Violino 1mo, Violino 2do, and Viole, all starting with a piano (p.) dynamic. The bottom staff is for Bassi, starting with piano (p.) and moving to forte (f.). The tempo is marked 'Larghetto'. The key signature has one flat (Bb) and the time signature is common time (C). The Lancelot part includes the lyrics 'Bro. gie - mi wozly, u - iz = = ty'.



*p* *cresc.* *p*

*p*

wieiny zonie cheę u: mierné wór = ry zonie cheę u: mierné Ach wż: zet matzon: = how



*Swięty*      *nie chęty O-Pa - ni roz - dziwać*      *Wzjel ma-son - kow swięty nie-*



Handwritten musical score for a choir and piano. The score consists of ten staves. The top two staves are for the piano accompaniment, and the bottom two staves are for the vocal parts. The middle four staves contain the vocal melody with lyrics in Polish. The score includes various musical notations such as notes, rests, dynamics (p, p. solo, f, rf), and phrasing slurs. The lyrics are: "chcimy o: Pa mi roz. dzie", "rai nie chcimy roz. dzie", "nie nie chcimy roz. dzie".



*Allo Moderato*

*f* *sf* *pp* *f* *pp* *f* *sf* *p* *Unis* *f* *p* *rai* *wy nias si nad slabosc podla i pit. Kruoyzemi idz* *f* *p*



do

pp.

p. cresc.

cresc.

slady

Pię = kniecy sze mi ide slady wrackie to Krolow iest go-to Dawai

cresc.







*f* *fmo. p.* *2do.*

*f*

*p.* *fmo. solo*

*p.*

*p.*

*gotta da =*

*p.*



A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *f.*, *p.*, and *fp.*. The score is written in a historical style with a clear staff line and a key signature of one sharp (F#). The music features a mix of melodic lines and chordal textures. The final staff contains the handwritten text "wac z rucbie przy. Nta. dy" written below the notes.

wac z rucbie przy. Nta. dy



Handwritten musical score for piano, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second and third staves continue the melodic and harmonic development. The fourth staff is marked *fp* (fortissimo piano) and features a series of chords and melodic lines. The fifth and sixth staves show further melodic and harmonic progression, with dynamic markings *fp* and *f*. The seventh staff contains a complex passage with many notes. The eighth staff is a vocal line with the lyrics: *dawac cię przy kła = dy dawac z siebie przy kłady*. The ninth and tenth staves conclude the piece with a final melodic line and dynamic markings *fp* and *f*.



*p*

*p*

wy-nieś się nad sta:bość podłq i pierz



pp. pp. pp. pp. p. cresc. cresc. cresc. cresc.

= Knięz = szemi idz ślady  
pię = Knięz: sze: mi idz ślady to Krolow iest



Handwritten musical score on ten staves. The first three staves are mostly rests. The fourth and fifth staves contain melodic lines with dynamic markings 'f' and 'p'. The sixth staff has rhythmic notation. The seventh staff contains the vocal line with lyrics. The eighth and ninth staves have rhythmic notation.

po-to Dawac z siebie cnot przy. Ktady wsakze to Krolow iest go-dlo Dawac z siebie cnot przy







This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of three staves: the upper staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together; the middle staff features a series of whole notes, with the first measure marked with a dynamic of *pp.* (pianissimo); the lower staff of this system is mostly empty. The second system consists of three staves, each containing a series of chords, likely for a keyboard instrument, with some notes beamed together. The third system consists of two staves: the upper staff contains a dense, rapid melodic passage with many sixteenth notes, while the lower staff contains a simpler melodic line with quarter and eighth notes. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical score on aged paper, consisting of ten staves. The notation includes notes, rests, and dynamic markings such as *f* and *p*. There are also some handwritten annotations and a small sketch of a smile.

Staff 1: Rests, dynamic marking *f*.

Staff 2: Rests, dynamic marking *p*.

Staff 3: Rests, dynamic marking *p*.

Staff 4: Melodic line with notes, dynamic marking *f* and *p*, includes a smile sketch.

Staff 5: Melodic line with notes, dynamic marking *p*, includes a smile sketch.

Staff 6: Melodic line with notes, dynamic marking *p*.

Staff 7: Melodic line with notes, dynamic marking *f*.

Staff 8: Melodic line with notes, dynamic marking *p*, includes the handwritten text "By da =".

Staff 9: Melodic line with notes, dynamic marking *f* and *p*.



= wai cnot przy: ktady dawac z siebie cnot przy: ktady Da = wac z siebie cnot przy: ktady dawac

*fp. fp. fp. fp. fp. fp. fp. fp. f.*  
*fp. fp. fp. fp. fp. fp. fp. fp. f.*  
*fp. fp. fp. fp. fp. fp. fp. fp. f.*



*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*Proza*

*amando*

*cnot przy: Wła = = dy*

*Proza*



Moderato

Oboi *8/4*

Cornu facent *5/4*

Fagotti *5/4*

V. I *8/4*

2<sup>da</sup> *8/4*

Viola *5/4*

Amanda

la- kie o- gniva Prawo nasze zrywa a- wżet naziemi za- warty No.

Lancelot *5/4*

Moderato

Basso *5/4*



A handwritten musical score on aged paper, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves. A 'Solo' marking is present above the second staff. The music appears to be a vocal or instrumental piece with a mix of melodic and rhythmic elements.

*Solo*

niecznie byc musi roz: darty Ko. niecznie byc musi roz: darty

Sady was emi Pra: wami ca: ni my tran long sie



zmami a: ca:ty rad twoyza: co:ty nie = zerwie nasz wę = zet swięty nie = zerwie nasz wę = zet



Recit:

Handwritten musical score for the first part of the page, featuring five staves with notes and rests. The first staff has a dynamic marking 'f'. The second and third staves have rests. The fourth and fifth staves have notes and rests, with dynamic markings 'p' and 'pp'.

*amanda zawstydzona*

*uchożymy towarzysze! niech wstydu mojego więcej nie widzą, pełne wargami osoby tego niech niema. tej po-*

*Scrisse ty*

Handwritten musical score for the second part of the page, featuring two staves. The first staff has a dynamic marking 'f'. The second staff has notes and rests, with a dynamic marking 'pp'.

Recit: p:



cięchi dając pod miłą głowę wspomień sobie Lewy dobie odrzucił moznę Panstwo miłość i krowi łowę

21.  
200  
viole  
amanda  
Sopra  
Chor 200  
Klarinet  
Basli

*Andante come Sopra*

więc biada sta się mi - ka gdy się ie - go dusza mi - to - - są nie wzru - ra ją

*V: Cello*

*Andante come Sopra*



Flü. Instrumenti come Sopra del No. 9. Dal segno

Violino I  
 Amada  
 Tenor  
 Contralto  
 Bassi

do iey wozrykaws: nika tak biada dla niewol. unie bia: wa dla nie: wol. nika sly sly ie = = go dusza mi:  
 do iey wozrykaws: nika tak biada dla niewol. ni = ka sly sly ie go du = sa mi To = : sly ni  
 tascia niewinny sly do iey wozrykaws u: nika Tak milosc sro: zce go u = karze Do obo: iz: tni sq zbro:  
 wzru = ssa gdy do iey wozrykaws: nika Tak milosc sro: zce go u: Ka = zce Do o: boiz tni sq zbro: dwa = zce Tak  
 gardzyc wasze mi Pro: wami animat hont hognie zmami a:



dnia rze o bo ię tni są zbro- dnia  
mi to że go u- kaze o bo- ię tni są zbro- dnia o bo- ię tni są zbro-  
ca- ty rod łowy za- cisty nie = Zer wie nasz we- zel s więty nie = Zer wie nasz we- zel

*f*

rze

dnia rze

*f*

Swięty

Kobiety Odchodzi



Nº. 21. *Allo: Vivace*

Flauto *fl.* *ce* - - - - -

Oboi *ob.* *ce* - - - - - *p* *f*

Coni *co.* *ce* - - - - - *p*

Fagotti *fa.* *ce* - - - - - *f*

Violino 1<sup>mo</sup> *vi.* *ce* *f* *p* *f*

Violino 2<sup>do</sup> *vi.* *ce* *Unif.* *p.* *f.*

Viola *vi.* *ce* *Unif.* *p.*

Violoncello *vc.* *ce* - - - - -

Contrabasso *cb.* *ce* - - - - -

Przedca *pr.* *ce* - - - - - *f* *p* *f*

Basni *ba.* *ce* *f* *p* *f*

*Doniewolnika!*  
czy zapo: mniato su: chwaty naukue mę: = Ki wskaz zaly Cie kornyck narze u =



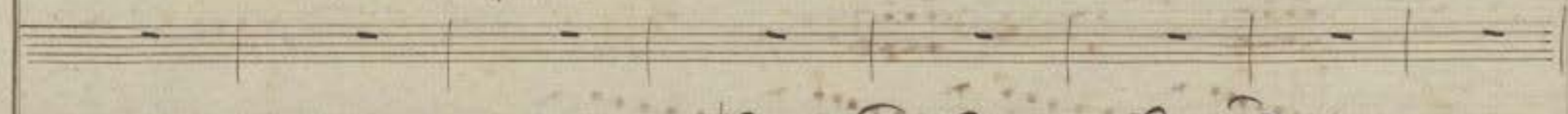
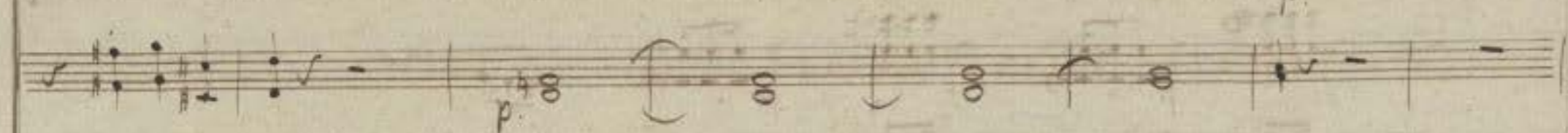
*p.* *f.* *p.* *mf.* *f.* *p.* *mf.* *f.* *p.* *mf.* *f.*

*nie męgo ruzgo o: bawny* *powil iak cęlowiek porczywy* *musi umrzec męrczy: sliwy musi*

*stawy*

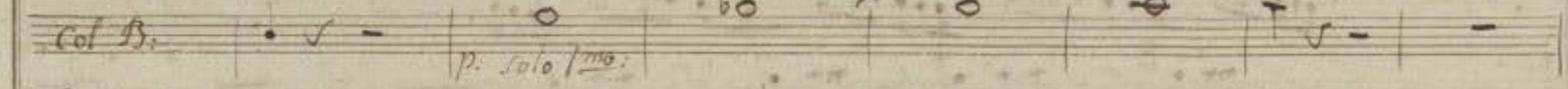


Col C *no 1<sup>mo</sup>*



Col B<sub>1</sub>

*p. solo 1<sup>mo</sup>*




Col B<sub>2</sub>



Col B



Miej litość Panie na demną nie u- myślnie tu przy- bytem lecz z błą kany nocą ciemną Pra:



Umrzeć niesuch: śliwy





Handwritten musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f*, *p*, and *fortissimo*. The notation includes various note values, rests, and articulation marks.

Wdziwq drogę zmyliem / Niewolnik chce wdeyść

Kłamstwem nie złudziś mnie wcale nie nie złudziś mnie wcale

Handwritten musical score for piano accompaniment, continuing the piece with dynamic markings like *f*.



*p* *cresc.* *p* *cresc.* *p* *cresc.* *p unis* *cresc.* *cresc.*

Pozwol mi niech się od- dale przed twoim gniewem  
 Стой Ani kroku Tu czekaj twęgowy: roku Ja idę

*cresc.*

e mię  
 z ma o-  
 nec nieca



*Colla Parte*  
*Solo p.*  
*colla parte*  
*apiacere*  
*miey li- tość na demna- widzę wozach jego*  
*baczye maż o- myłka tyle znaczye Ach chciny mu prze- baczye O iak mię sradze do-*  
*nie nie nie*  
*f Colla parte p. p.*



sta-gichniek da braci mo-ich  
 sta-gichniek da czegoś los o-krutny prze-

ty-ka los bie-dnego niewol-  
 ni-ka prze-ziemnie i przez swych braci  
 ciępiem a siebie cie-kawych  
 Karago stoga nie minie musi iść wle-

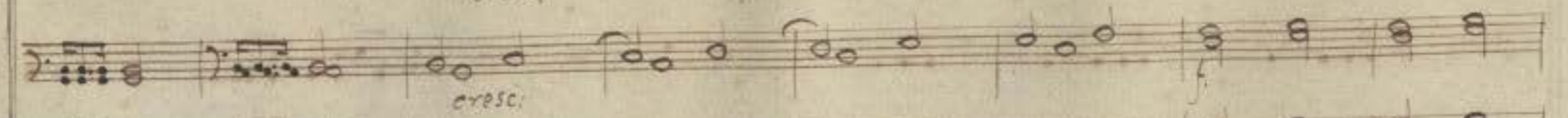
znowy tamten i smutny Ach Panie miły  
 nieszczęśliwy u: braci chęć mi przebacze maż o-  
 dzinyca wmpkach krawawych maż amrzeć nieszczę-

*Handwritten musical notation with dynamic markings: cresc, mf, p, rf.*

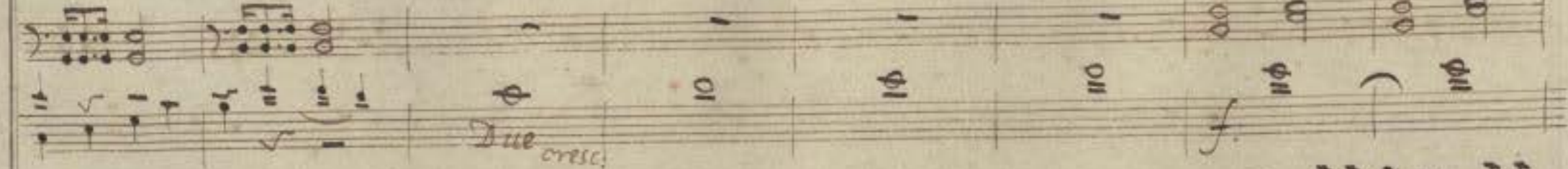




*cresc.*



*cresc.*



*Due cresc.*



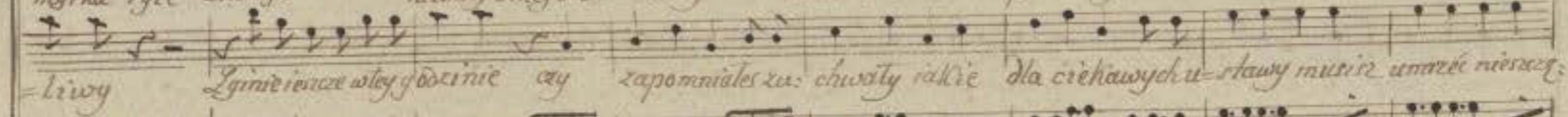
*cresc.*



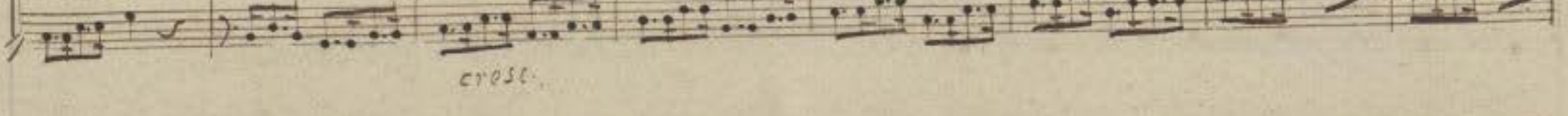
*cresc.*



liłość mięj li-łość na demną, nie u-myslnietu przy: bytem lecz zbia-żany nocy, ciemną prawdziwą drogę zmy-



myślna tyle znacze niemysłomiego o-bawy mawit iak ciałownik poczciwy mawit iak ciałownik pocz-



-liwy Lgimie ierze wley gódcinie czy zapomniales zu: chwasty iakie dla ciehaowych u-stawy musisz unarzić nierecz:

*cresc.*



*p*  
*solo p*  
*p*  
*p*

*litem*                      *widzieć w oczach jego*                      *srogich śmierdła*                      *braci moich*                      *drogich dla*  
*ciwy*                      *O! jak mię stał do-*                      *ty-ka los brze-*                      *znego niewol-*                      *ni-ka prze-*  
*ziwy*                      *nie cierpiem usiebie ciekawych*                      *kwarago rogawie-*

*p*



*f*

*espr* *< sf* *p*

*espr* *< sf* *p*

*f* *Col. D.*

czegoż los o = kradny prze: znaczył nam koniec smutny Ach dla czegoż los o: kradny prze: znaczył nam koniec smutny prze:  
 zemniei przez swych braci nieścag-sny życie u: braci prze: zemniei przez swych braci nie ścag-sny życie u: braci  
 mieć musi reszce całej go. zemniei zginąc z drzewca w mękach krwawych musi zemniei w tej godzinie zginąc w mękach krwawych

*sf* *p* *f* *p*



1<sup>ma</sup> volta 2<sup>da</sup> volta

zna = czył nam ko- niec smutny, Ach dła smutny dła  
 czy goz los o krdny przema czył nam ko- niec  
 Ach zgi- cie u- braci prze bra- ci prze ze- miu i przez-royd bra- ci nieczre- sny zytie u-  
 zgi- = nge wmgkach kwsa- wych wych mu = si zgi- nge wmg: kach kwsa = = wych

1<sup>ma</sup> volta 2<sup>da</sup> volta



*cresc.* *f* *bis*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f* *Col. B.*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*smutny prze- znaczył nam Ho = = niec smutny*

*tracił ach życie u ha = = ci*

*musi zginąć w kłach krowa = = wych*

*cresc.* *f* *bis*

Detailed description: This is a page of handwritten musical notation, likely a score for voice and piano. It features ten staves. The top seven staves are for piano accompaniment, showing various textures including chords, arpeggios, and melodic lines. The bottom three staves are for the voice, with lyrics written in Polish. The lyrics are: "smutny prze- znaczył nam Ho = = niec smutny", "tracił ach życie u ha = = ci", and "musi zginąć w kłach krowa = = wych". The notation includes dynamic markings such as "cresc." and "f", and performance instructions like "Col. B." and "bis". The handwriting is in ink on aged paper.



No. 22. *Andante*

*Violina 1<sup>ma</sup>* *2<sup>da</sup>* *Viola 1<sup>ma</sup>* *2<sup>da</sup>* *Tagalli* *Tympani in D.* *Trombone e Bassi*

*Zbirowie wchodzi*



==

odkryciego  
widzisz na skale  
i wprzepest wrzucisz

Przeustrasza ię mnie  
swemi obrzydlemi  
zgodaniami

*p*

*Andante*

*Albo umrze  
niechybna*

*pp*

*Pizzica*

*pizzica*

*f* Lancelot zamysla się

*pp*

*p*

Dramatic C. Agostini



A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with complex chords or arpeggiated figures. The score concludes with a double bar line and a fermata-like symbol.

*/: przypomina sobie radę Pazią aby ulegat /*



No. 23. Finale

Flauto  $\text{C} \frac{4}{4}$  *all. vivo*

Clarineti  $\text{A} \frac{4}{4}$  *in a.*

Oboi  $\text{C} \frac{4}{4}$

Corni  $\text{B} \frac{4}{4}$  *in B*

Trombe  $\text{B} \frac{4}{4}$  *in B*

Fagotti  $\text{C} \frac{4}{4}$  *Allo vivo*

Violino 1<sup>mo</sup>  $\text{C} \frac{4}{4}$  *f* *p* *fp* *fp* *fp* *fp*

Violino 2<sup>do</sup>  $\text{C} \frac{4}{4}$  *f* *fp* *fp*

Viola  $\text{C} \frac{4}{4}$  *f* *fp* *fp*

Lancelot  $\text{C} \frac{4}{4}$  *f* *fp*

Boz miłcz abym na po- towę mogł nim przeciąć

Char

Soprani  $\text{C} \frac{4}{4}$

Tenore  $\text{C} \frac{4}{4}$

Alto  $\text{C} \frac{4}{4}$  *Bas*

Bassi  $\text{C} \frac{4}{4}$  *f* *fp* *fp*



Handwritten musical score for voice and piano. The score consists of 11 staves. The top five staves are for the piano accompaniment, and the bottom six staves are for the voice. The music is in a single system. The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. The voice part has a melodic line with lyrics in Polish. Dynamic markings include *p*, *fp*, *f*, and *sf*. The lyrics are: "głowę Lecz nie tego mieszcz: snego a- le zwas pier: uszego Kto- rego usta plu-"



gawe      na zaboystwo      krowce      wazę się      wazy-wac ry:      cerna      na za:      boyrtwo wazy-wac ry



Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* and *sp*. The music is written in a single system across the page.

*cerza*

Handwritten musical score for the second system, featuring a vocal line with lyrics and accompaniment staves. The lyrics are written in two lines: "Gesta" and "Eaira".

Handwritten musical score for the third system, featuring a single staff with rhythmic notation and dynamic markings such as *sp*.



Handwritten musical score for piano accompaniment, consisting of approximately 10 staves. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various dynamic markings including *f*, *sf*, and *pp*. The score is written in a cursive, historical style.

ramie na ludzi Krzyzney u. derza kiedy ta Pa = ni wpa = nala Zgrobu prawiessy wyr-

Handwritten musical score for piano accompaniment, continuing from the previous section. It features several staves with rhythmic notation and dynamic markings such as *f* and *sf*.



*Handwritten musical score for a vocal piece with piano accompaniment. The score consists of 11 staves. The vocal line is on the 7th staff, with lyrics in Polish. The piano accompaniment is on the 1st-6th and 8th-11th staves. The music is in a common time signature and features various dynamics and articulations.*

*Lyrics:*  
 wata Kiedy ta Pa- ni uspa- niata z grobu prawie- cie wy- wata  
 Hańba ię dla mnie ię

*Performance markings:*  
*am* (multiple instances)  
*p* (multiple instances)  
*fz* (multiple instances)  
*fz* > (multiple instances)  
*p* (multiple instances)  
*fz* > (multiple instances)



dary mo- ze = ciesz sa- zic po- czwany ze idola zycia o- brany La



Handwritten musical score for voice and piano. The score consists of ten staves. The first five staves are for the piano accompaniment, and the sixth staff is for the voice. The lyrics are written below the voice staff. The music is in a minor key and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *fp* and *f*.

Lyrics: *pomnę mię drogiey Lony lub pię Kladem niewol- nikow u- h- knesę zbirow moze i na mę*



Handwritten musical score for voice and piano. The score is written on ten staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written on the seventh staff. The music is in a minor key and 4/4 time. The lyrics are: "Ło-nę prze- to-żę Corkę hersta rozboj, ni-kow ze na-umę Ło-nę prze- to-żę Corkę". The score includes various musical notations such as notes, rests, dynamics (p, sf, f), and articulation marks.

Ło-nę prze- to-żę Corkę hersta rozboj, ni-kow ze na-umę Ło-nę prze- to-żę Corkę



*herzta rozboy - ni kaw*  
*- Leida*  
*Emira*  
*O toz to widziaczności znamię*  
*unidzawsi teraz po - czwazy*  
*ze hatba sqdammieuy dary*  
*O toz to widziaczności znamię*  
*przyplacisz*  
*przyplacisz*



Col Oboi in 5<sup>ta</sup>

Musical notation for the Oboe I and Oboe II parts. The Oboe I part features a melodic line with a trill-like passage. The Oboe II part provides harmonic support with sustained notes and some melodic fragments. The Bassoon part is mostly silent, with some notes in the lower register.

Col A.

Musical notation for the Clarinet in A part, featuring a melodic line with various ornaments and a trill.

U. ni f.

Musical notation for the Flute part, featuring a melodic line with a trill.

U. ni f.

Musical notation for the second Flute part, featuring a melodic line with a trill.

Vocal parts with lyrics in Polish. The lyrics are: *zyciem tej hanby zu: chwaly przypiacisz zyciem tej hanby zu: chwaly przy- pta =*

Vocal parts with lyrics in Polish. The lyrics are: *zyciem tej hanby zu: chwaly przypiacisz zyciem tej hanby zu: chwaly przypiacisz zyciem tej hanby zu*







Quasi Presto

Flauti 6/8

Oboi 6/8

Fagotti 6/8

Vionisti 6/8

Violini 6/8

Viola 6/8

Lancetot 6/8

Rządca 6/8

Enira i Leida 6/8

Puz 6/8

Chor Soprani 6/8

Tenori 6/8

Bassi 6/8

Bassi 6/8

niechaj go związa i zruay ze skaty

Quasi Presto







Handwritten musical score for piano and voice. The piano part consists of several staves with complex rhythmic patterns and dynamic markings like 'f' and 'p'. The vocal line is written on a single staff with lyrics in Polish. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

*Andante* *toż* *śak* *pańie* *bez* *duży* *pienowy* *który* *zmieyca* *ruszy*

*czuie* *wiektosc* *wmoicy*

*czuie* *bolesc* *wmoicy*

*czuie* *bolesc* *wmoicy* *duzy*

*czuie* *bolesc*

*Poz*



Handwritten musical score for piano, consisting of several systems of staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a cursive style typical of 18th or 19th-century manuscripts.

*duzy* *Cznie wstuklosc tamciy duzy por-wyciego i wlecz-cie na kielcy nich wprze-*

*duzy* *Cznie boleśc wmoicy duzy,*

*Cznie boleśc wmoicy duzy*

Handwritten musical score for voice, featuring lyrics in Polish. The lyrics are written in a cursive hand below the notes. The text includes phrases like "duzy", "Cznie wstuklosc tamciy", "por-wyciego i wlecz-cie na kielcy", "nich wprze-", "Cznie boleśc wmoicy", and "duzy,".

Handwritten musical score for piano, continuing the piece with notes and dynamic markings such as *f* (forte).



Oboe  
 Bassoon  
 Clarinet  
 Flute  
 Violin I  
 Violin II  
 Viola  
 Cello  
 Double Bass  
 Voice

pasce ginie za chwaty przy: sie: gam pannie bez duszy przy-wszy z boyca co kumnie po



col. B.

stapi kwi mor: derezow ta rē-ka nie-stapi kwi mor: derezow ta rē-ka nie-stapi



*Zbyt srode męca, le-go przy-choonia f lakgo ka-ria iako-by, zbroonia*



Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *solc* section marked *oboc. 1<sup>mo</sup> Col. 1<sup>mo</sup> 1<sup>mo</sup> / *Col. 1<sup>mo</sup> 1<sup>mo</sup> /*. The vocal line begins with a double bar line and a repeat sign.*

Handwritten musical score for the second system, continuing the vocal and piano parts. The piano part has several rests. The vocal line continues with a *col. 1<sup>mo</sup> 1<sup>mo</sup> /* marking.

Lucie  
 Enia  
 Rez  
 Sopran

Handwritten musical score for the third system, featuring lyrics in Polish. The lyrics are: *Zbyt srodze dręzo tego przy:cho:dnia / I tak go ka-rza, ia-ka-by zbro:dnia*. The vocal line includes a *pp* marking. The piano part has rests.

Handwritten musical score for the fourth system, continuing the vocal and piano parts. The piano part has rests. The vocal line continues with the lyrics: *Zbyt srodze dręzo tego przy:cho:dnia / I tak go ka-rza, ia-ka-by zbro:dnia*.



This is a handwritten musical score on aged paper. It features ten staves. The top three staves contain musical notation for a vocal line, with lyrics written below them. The lyrics are in Polish and include:

przy- słu- gam pań- sie bez du- chy  
 wycie go i wloccie na ską- ty niechaj wprze- parci- gnie- tu-  
 Czu- ie ho-lesc wmoicy du- chy  
 Czu- ie  
 Czu- ie  
 tak, por- wiy- my- go- i wlocz- my- na- ską- ty  
 tak, por- wiy- my- go- i

The bottom two staves contain musical notation for a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).



This is a handwritten musical score for a choir, consisting of ten staves. The top four staves contain vocal parts with lyrics in Cyrillic. The bottom six staves contain accompaniment and additional vocal parts. The lyrics are:

Zgi nie klo piwoszy ku mnie po stapi  
 chwaty  
 Zbyt rade wreco tego psychania f tak go na-raq  
 Zbyt =  
 Zbyt =  
 niechay wpre- parci gi- nie zu chudly  
 niechay =

(Col. B.)  
 Kwi mor: dercow ta n- karie shapi  
 niwi mor: dercow ta  
 niechay wpre- parci gi- nie zu chudly  
 ia koby zbrodnie f tak go na rca  
 niechay wpre- parci gi- nie ze- chudly  
 nie- choy wpre- parci



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Latin. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *p* (piano) and *ad. B.* (ad libitum). The lyrics are written in a cursive hand, with some words appearing on multiple staves. The paper shows signs of age, including discoloration and some wear.

Lyrics (Latin):

re = ka nie skapi  
gi = me zu chwały  
ia = ko = by zbawienia  
gi = me zu chwały  
Dzi = wię się na ocalenie twoim nie =



*Vcl.*  
*2<sup>da</sup>*  
*Viola*  
*Flauti*  
*Bassi*

baczny i zuchwały razem Rozumiesz że swoim że: razem po: Konarz szej re: gi wa

*Flauti*  
*Oboi*  
*Fagoti*  
*Vcl. 1<sup>ta</sup>*  
*2<sup>da</sup>*  
*Viola*  
*Flauti*  
*Bassi*

lone I że two- ie re- ce wie- tczne Kwią, nara te ziemio: b: loia Ty musz u:



*Flauti*  
*Oboi*  
*Fagotti*

*dim*  
*pp*  
*dim*  
*dim*  
*dim*

*mięci zuchwały* *grobem dla cię* *bęca te śkły* *śak murze u- mięci zuchwały* *grobem*

*Flauti*  
*Oboi*  
*Fagotti*

*dim*  
*pp*  
*dim*  
*dim*  
*dim*

*dla cię* *bęca te* *śka* *ty*

*dim*



Piu Presto

Flauti  
Clarinetti  
Oboi  
Corni  
Fagotti

Symphony  
Violini  
Viola  
Violoncelli

Soprani  
Tenori e Bassi

Soprani Unisono te iest: Leida Enira, Dai i Chor  
Tenori e Bassi Unisono

Requiem  
Basso

Requiem  
Lech cęgoł my tak ę: Kłi-wie sto iem Daley Lu: Jasłose i ego u: kroemy

Fagotti Col Basso











Tempo 1<sup>mo</sup>

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings.

Tempo 1<sup>mo</sup>

Handwritten musical score for the second system, featuring five staves with musical notation and dynamic markings such as "fp" and "f".

*f* *Sanctus stabilis*  
*walka*

nie dam wam mo: iego o: rzeza Czuie zeme własne sity  
 czuie boleś serce moje  
 od daj nam ze: lazo twoie

*Tagalli Pazunia*

dal mi szczerze tego meca

*f* *p* Tempo 1<sup>mo</sup>



Presto

wlen moment by mmedra = dai = ty  
 Lancetot rzuca patarz na strone  
 Z tierowiu wiecna poniego a lancetot  
 uchodzi na skale  
 Juz nam nie

Presto

To Presto Spiewaja tylko Męczyzni Tenory i Bassi  
 a pozniej i Fagocia



ujdziez przecie ta ra: za mamy w swych rekach twoj ze laco nie iui nie nie ujdzie przecie ta

Teraz ze chwalo se i ego us



Handwritten musical score for voice and piano. The score includes vocal lines with lyrics in Polish and piano accompaniment. The lyrics are:

ra za mamy w szych rękach twoje: lato

Krocie on: kucy go w więzy i w przepase wrzucie

Zbirowie lecajcie skale, lecz obaczony

na niey Lancelota wstrzymuj się

The piano part includes dynamic markings such as *fp* and *fn*, and the instruction *Knis*.



*Recit:*

*Violino*  
*2do*  
*Viola*  
*Violoncello*  
*Bassi*

*ff.* *pp.* *pp.* *ff.*

*na wieżachotku skály!*  
*niebógacie rozboj: ni ki' maecten rasczyt' dzi ki' bycie swe ruce sple: mi one w kwi mey zromie: ni one kwi wy*

*Andante Agitato*

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

*dzieli* *Staruśsz' czegoscie chędi* *Boże nieskon: czony* *O pieku tui cnoty Roz:*

*nięka!*



*Prü Masse Recit*

pogodę tę sknoly / mey nieczęney / Lony / patrz wżę / Humie szka / wny / Lu: chwaty / Lancelot

*Prü Masse Recit:*

*Dim*

Unif

Unif Colli Prolini

ruca się w przepaść / kłory wybuch płomien /

sam rzuca się ze skały

*Dim*



Presto

Flauti

Clarineti

Oboi

Corni

Trombe

Fagotti

Sympha.

Violin. I<sup>mo</sup>

Violin. II<sup>do</sup>

Viote

Soprani

Tenori

Bassi

Bassi

Colle Trombe

Czy można czyni tak mądry jak  
coś zrzucić ze stąty czy  
można zrzucić ze

Dobrze ze Aycerz zuchwały sam  
siebie zrzucił ze stąty tak  
dobrze ze sam z siebie

Dobrze =

Presto



ska: ty czy można czyni tak maty ty: cieża zrzucićże skaty czy można zrzucićże  
 zrzucić ze: skaty dobrze ze rycerz zuchwały Jam siebie zrzucićże skaty tak dobrze z e jam siebie



*in G*  
*Coll Oberi*  
*Uruj*  
*col D*  
 sha: ty zru: cat ze shaty zru: cae ze: shaty  
 zru-cit ze shaty Jam sie: bie zru-cit zru-cit ze shaty

The image shows a page of handwritten musical notation on aged paper. The score is written in a single system with multiple staves. At the top, there are handwritten annotations: "in G" and "Coll Oberi". The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several double bar lines indicating section breaks. The bottom portion of the page contains lyrics in a non-Latin script, likely a form of Cyrillic or a similar alphabet, which appear to be a form of Church Slavonic. The lyrics are written below the notes on the lower staves. The handwriting is in dark ink, and the paper shows signs of age and wear.



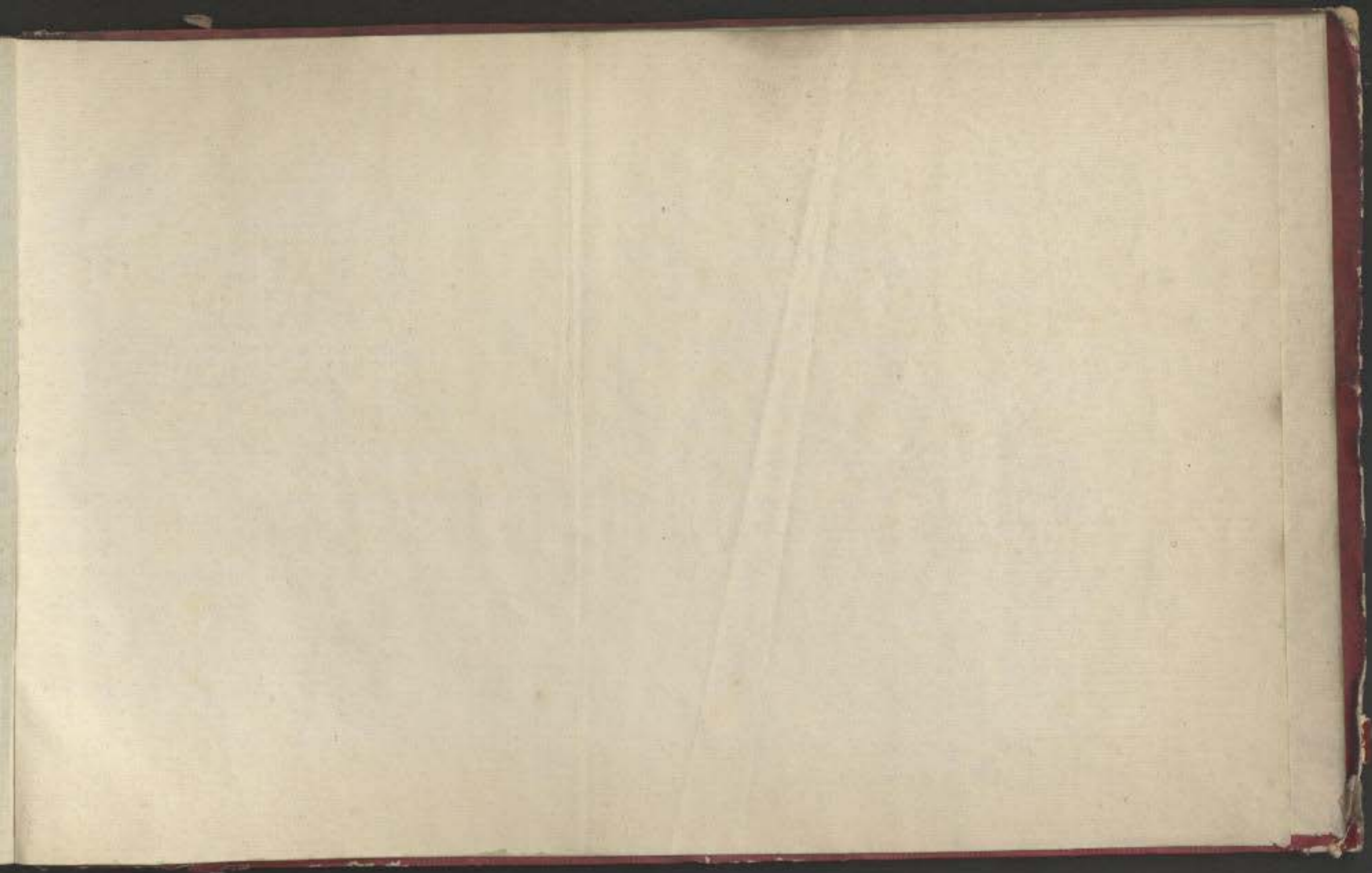
Handwritten musical score for a multi-voice choir with piano accompaniment. The score is written on ten staves. The top two staves are for Soprano and Alto voices, the next two for Tenor and Bass voices, and the bottom two for piano accompaniment. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the staves, possibly indicating fingerings or breath marks. The piano part includes chords and melodic lines. The text "Prey Koncu spiewania biegnie Nam na Skate" is written across the lower staves.

Prey Koncu spiewania biegnie Nam na Skate

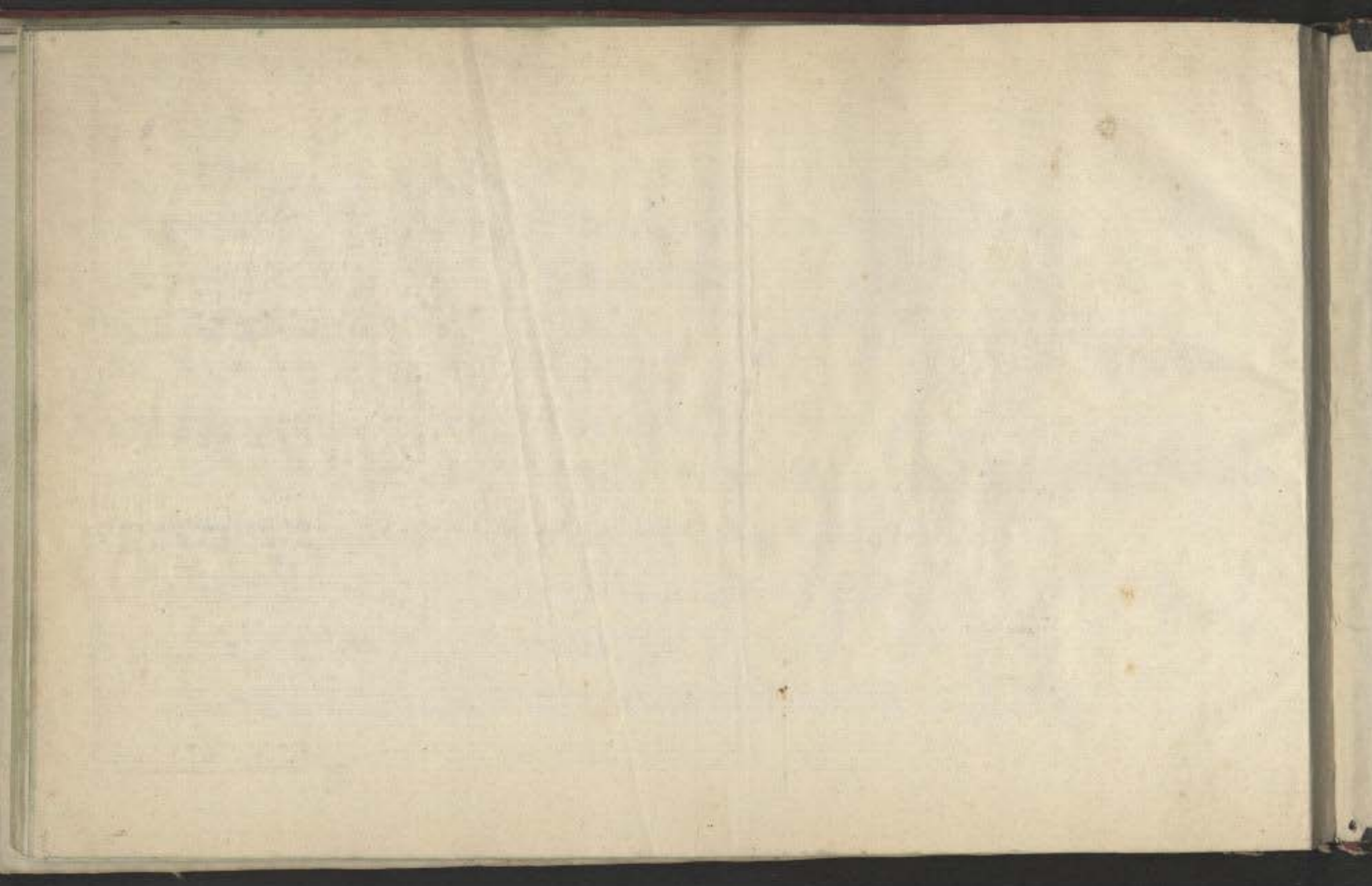


This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each containing five staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system features a melodic line on the top staff with a double bar line and a repeat sign. The second system includes a melodic line on the top staff with a double bar line and a repeat sign, and a bass line on the bottom staff with a double bar line and a repeat sign. The third system features a melodic line on the top staff with a double bar line and a repeat sign, and a bass line on the bottom staff with a double bar line and a repeat sign. The paper shows signs of age, including discoloration and some faint smudges.











4669  
F/1

Handwritten text, possibly a library stamp or classification code, located in the lower right quadrant of the page.



