



1  
Bibl. Jag Ten setmielich muryemj otymnija siostra moja w ~~siostr~~ ~~staj~~ wjea hr. B i K. Briedumyckich w 1920. ~~18.~~  
Składem go daj w najgodniejszej meki, aby odpo po stu latach mógł narodzi  
20/8/1922 ~~Siwka~~

AP 1, -  
Pau. 320/03





Anton von P. Hübner

1752

Andante con moto

aus dem französischen von Fr. J. Rousseau

W. A. Mozart

Fils

*Kingstern*

*Piano Forte*

Alte das Lager pfändet of - - na die holl bausch

Handwritten musical score for Kingstern, featuring vocal line and piano accompaniment.



im Klavier unblüßend auch und mich wird's Klugheit.

*ritard.*  
 of - - wir tief stellt alles tief in Furchen ein;

und gut's denn Luste wird der schönsten Gewinn!

*allegro agitato*  
 Länd der A-bund mit tief offen auf pra-



*un poco rallentando. Andantino. ritard.*  
 au, leuf'ig bang, und fchick' dich lang ab, lang all, fah'ig dich aus,  
 = Lebn, bleib' in wir unad' fchick' glück' in Gmuthen fünd' den leug' fünd' den

*grße. Alti in afonad githen*  
*accel - - le - - - ran - do. ritardan:*  
 = am' die Welt verfallt! Und' in die Welt die wir die Welt wir wolle!



*Allegretto*

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a common time signature. The piano accompaniment is written in a grand staff with two staves. The lyrics are written below the vocal line.

Off. - wagt die die *szgna*, klopfet mir das

*ganz* die - u - an das barriere

*con affetto*

Handwritten musical score for the second system. It consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a common time signature. The piano accompaniment is written in a grand staff with two staves. The lyrics are written below the vocal line.

*mit dem* *Humant* - *es* *tor*

Souvenir de. J. Sz.

Leopol u 16 de Juin 1825.



Mit Gefühl *Vergessen* von Gölbig

Singstimme  
 Ein Nachtigall, singt übermalt, auf grünem  
 Aue, die liebste Aue, die dich umgibt im Wald, und die ich  
 liebe

6

un poco più mosso.

erschallt. Man singet davon, geht dort wo kein, das Leben muß sein, ist  
 der Tod, mit seinen Tö, der Vergessen. Ich fahre fort, in die Ferne

ritard. à Tempo



*rallent.* *à Tempo*

Gang, dem Nachtigal — im Gefänge — der — im —

*rallent.*

im — im — im — im —

Zum — zum — zum — zum —

W. A. Mozart

Lombard am 18 Juni 1825

*Polon.*



Handwritten musical score on page 12, featuring three systems of piano and violin parts. The first system consists of a piano part (treble and bass clefs) and a violin part (treble clef). The second system also consists of a piano part and a violin part, with the instruction *Diminuendo Dal Segno* written below the piano part. The third system consists of a piano part and a violin part, with the instruction *Trio* written to the left of the piano part. The page number 12 is written in the bottom left corner.

12

Handwritten musical score on page 13, featuring three systems of piano and violin parts. The first system consists of a piano part (treble and bass clefs) and a violin part (treble clef). The second system also consists of a piano part and a violin part. The third system consists of a piano part and a violin part, with the instruction *Dal Segno. A.P.* written below the piano part. The page number 13 is written in the bottom right corner.

13



*Marc.*

Handwritten musical score for three systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. The paper is aged and features decorative embossed borders.

*Al.*

Handwritten musical score for three systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. The paper is aged and features decorative embossed borders.



Handwritten musical notation on page 16, first system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A handwritten 'ff' dynamic marking is present in the middle of the system.

*ff*

Handwritten musical notation on page 16, second system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The word "Trio" is written at the beginning of the system. The music continues with complex rhythmic patterns. Dynamic markings include *fp* and *p*.

Handwritten musical notation on page 16, third system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *fp* and *f*.

Handwritten musical notation on page 17, first system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns. Dynamic markings include *p* and *f*.

Handwritten musical notation on page 17, second system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns.

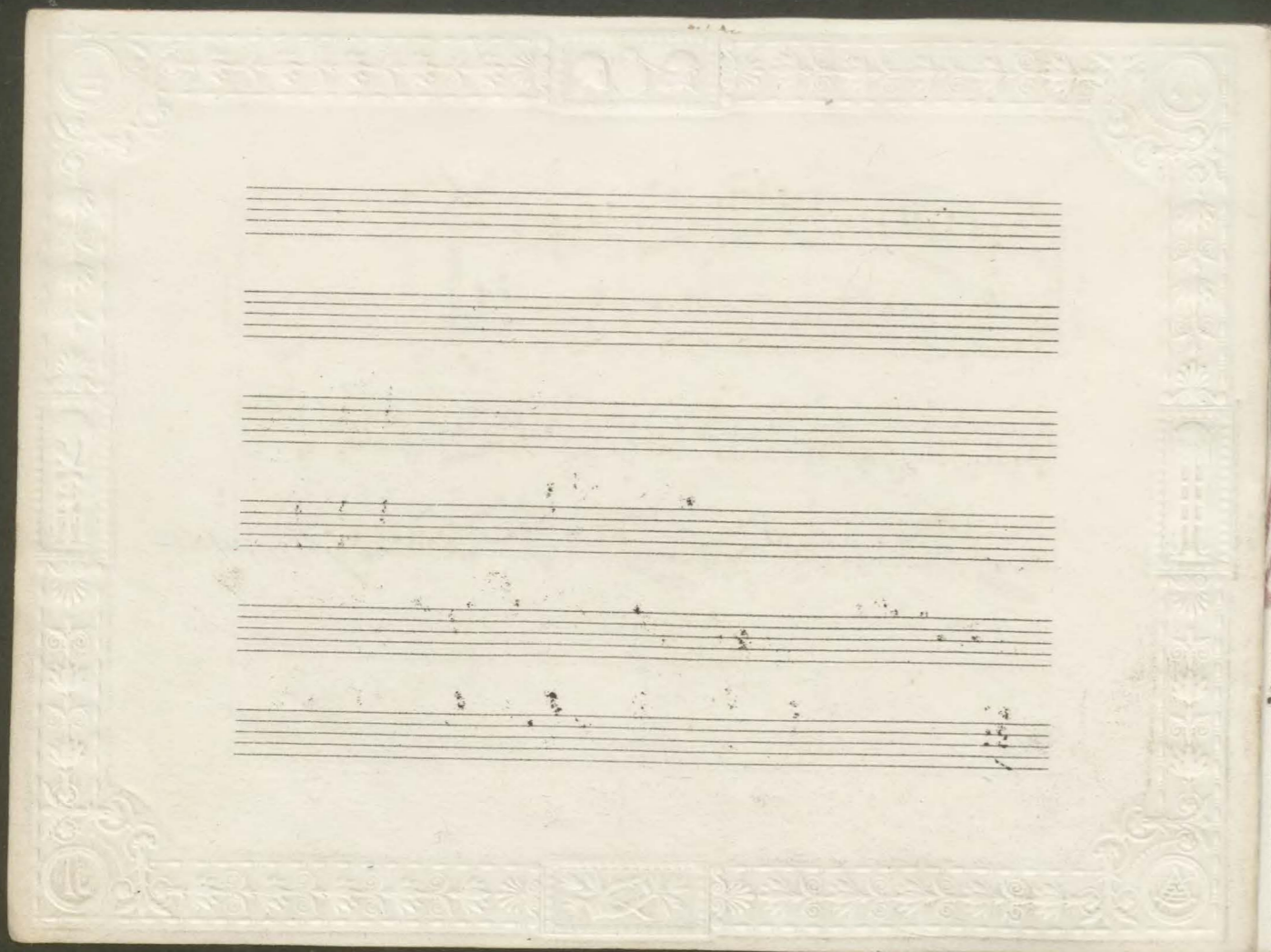
Handwritten musical notation on page 17, third system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A handwritten signature and date "Schubert 1822" are visible at the end of the system.

Empty musical staff on page 17.

Empty musical staff on page 17.

Empty musical staff on page 17.





The left page features a decorative border with intricate floral and scrollwork patterns. The border is embossed or printed in a light color, framing the central area. The central area contains six horizontal musical staves, each with five lines. The staves are mostly empty, with some faint, illegible markings and small dark spots scattered across them, particularly on the lower staves.

44



The right page is numbered "44" in the top right corner. It features a decorative border identical to the left page, with floral and scrollwork patterns. The central area contains six horizontal musical staves, each with five lines. These staves are completely blank and contain no musical notation or markings.



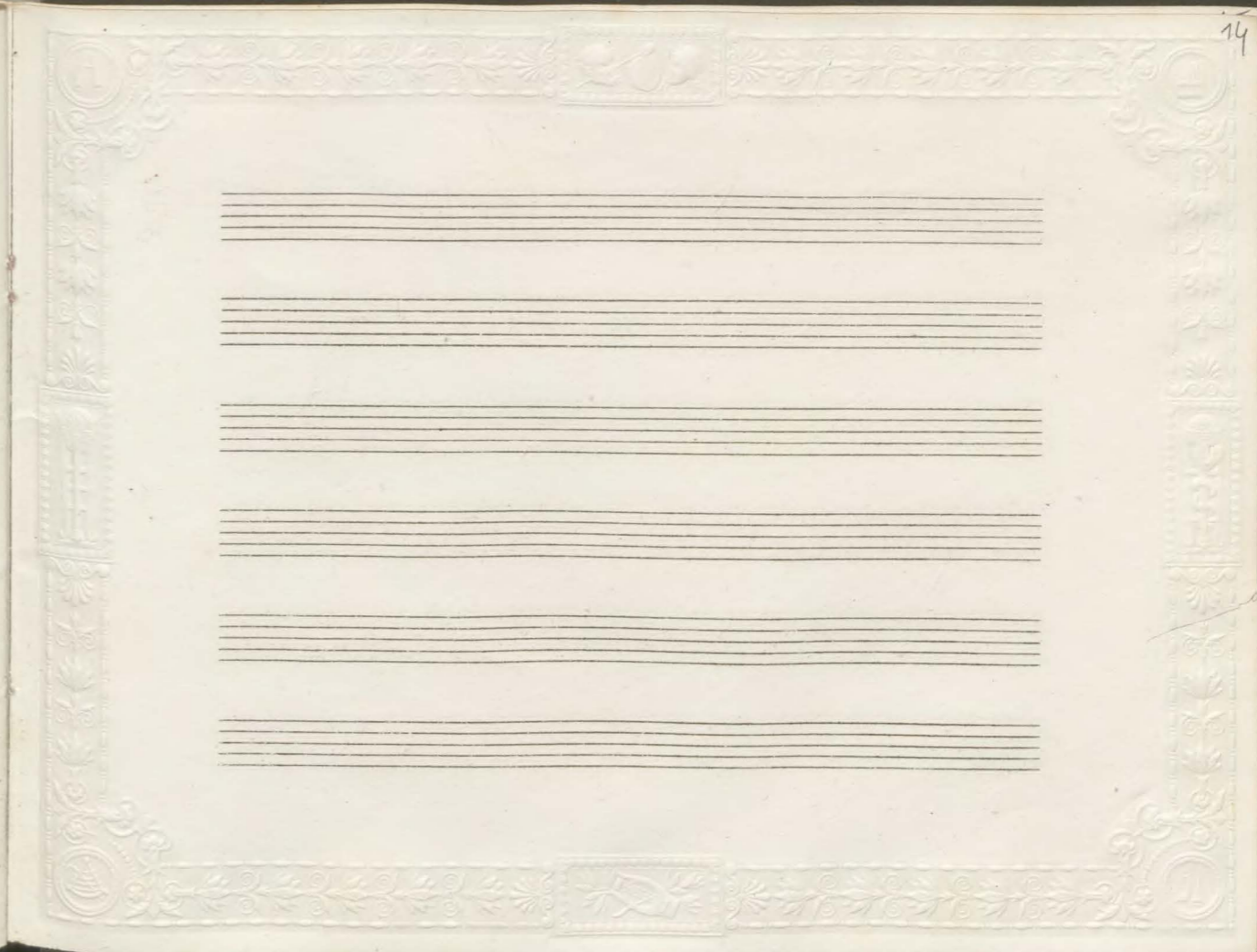
The left page features a decorative border with floral and scrollwork motifs. Inside the border, there are six horizontal musical staves, each consisting of five lines, arranged vertically. The staves are currently blank.

The right page features a decorative border with floral and scrollwork motifs, matching the left page. Inside the border, there are six horizontal musical staves, each consisting of five lines, arranged vertically. The staves are currently blank.





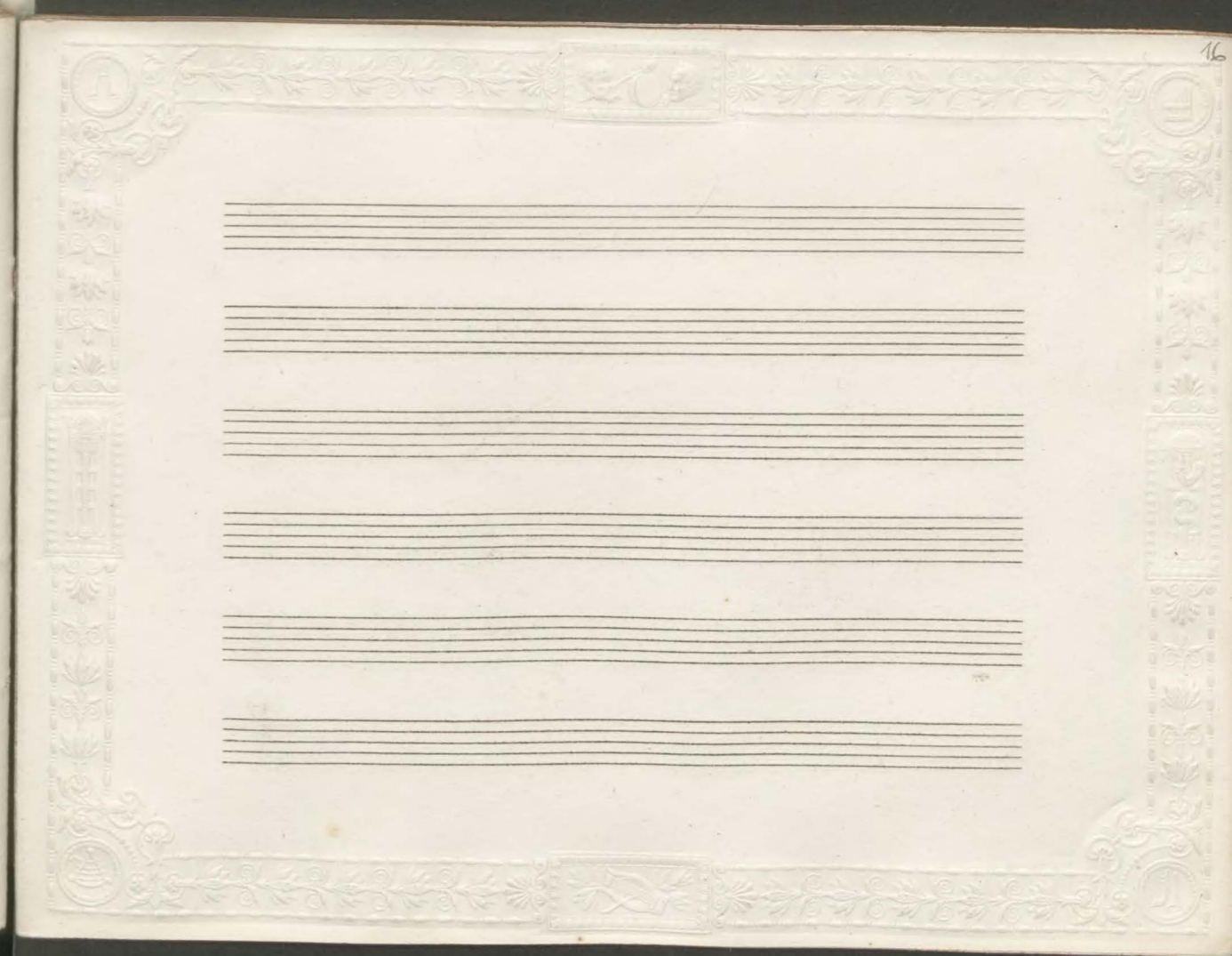
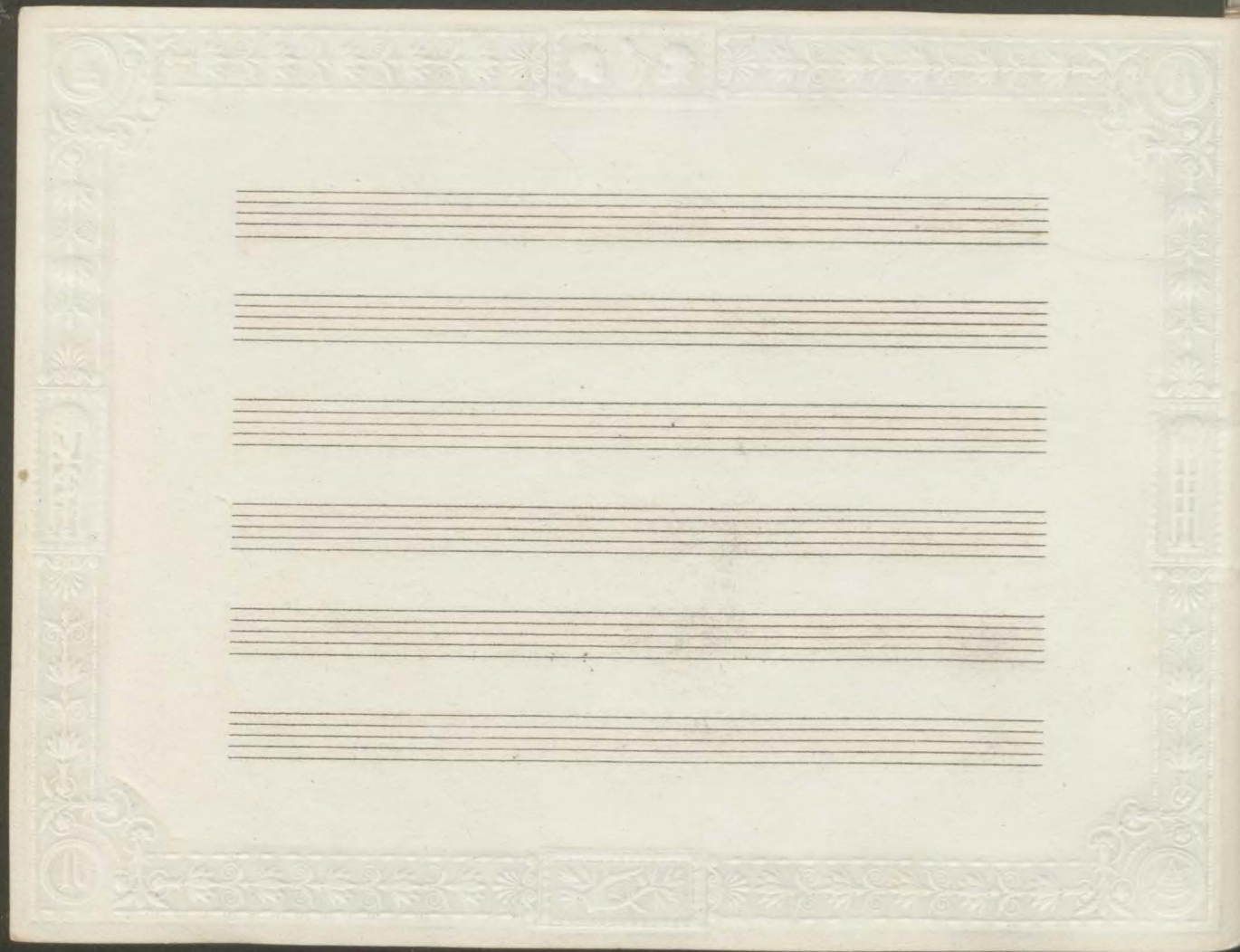




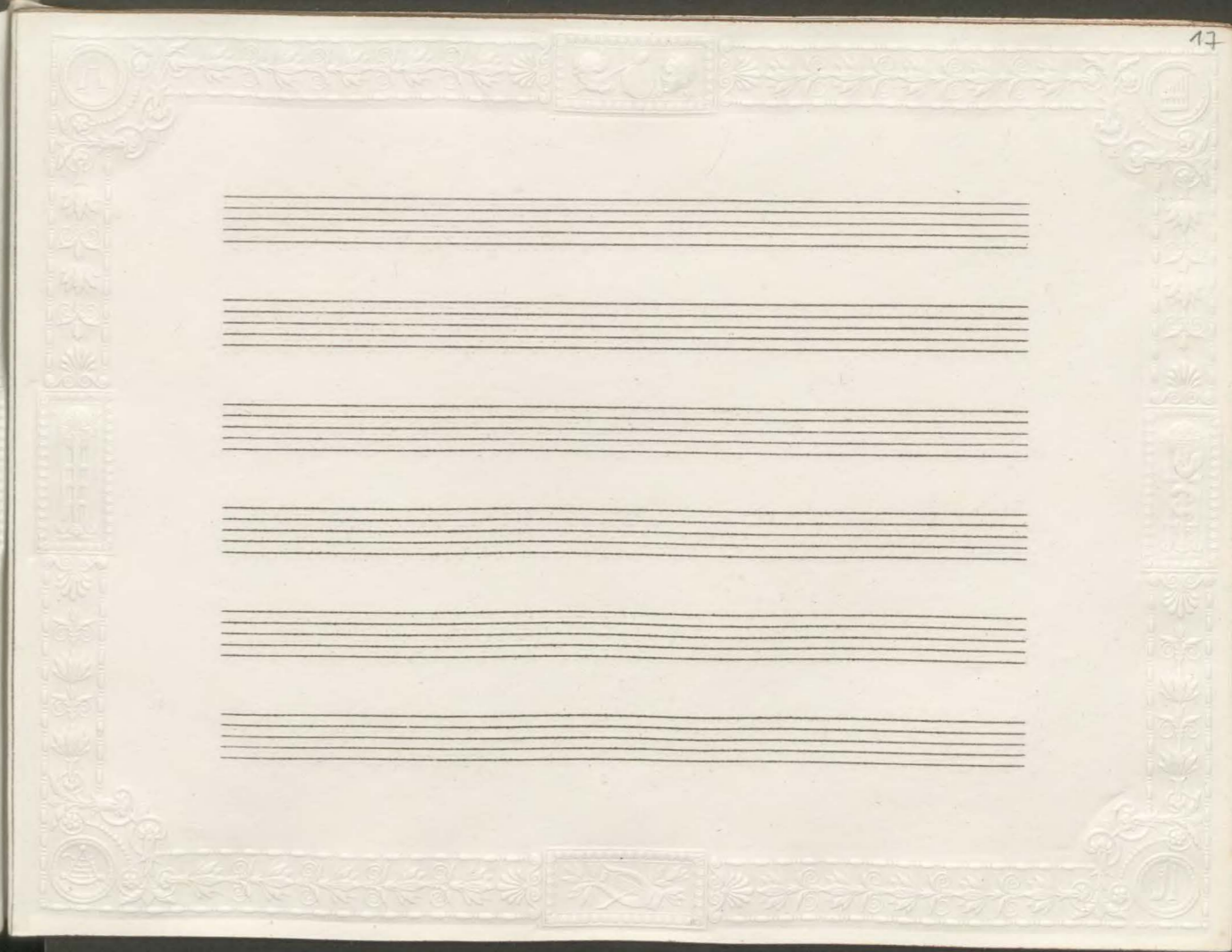
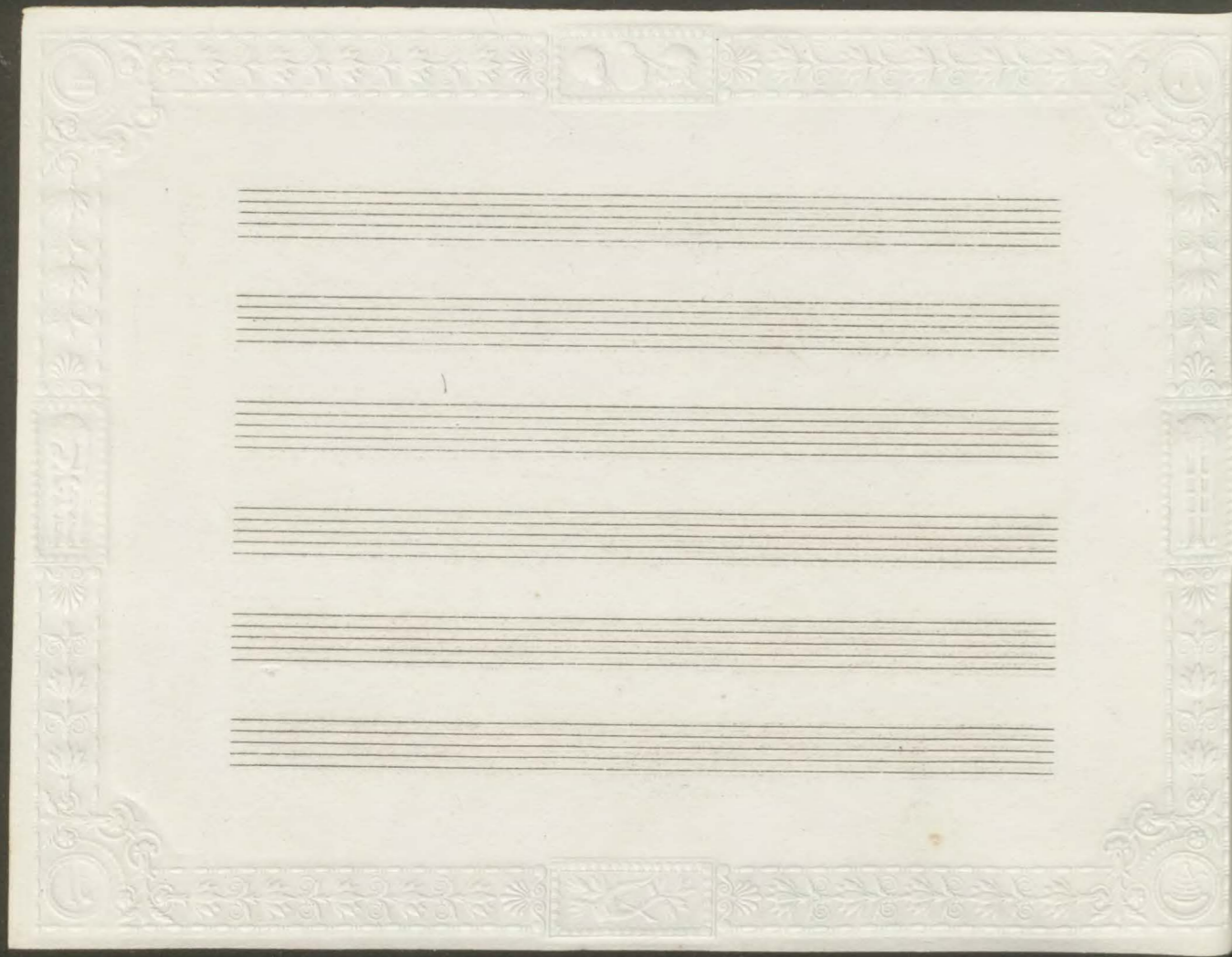




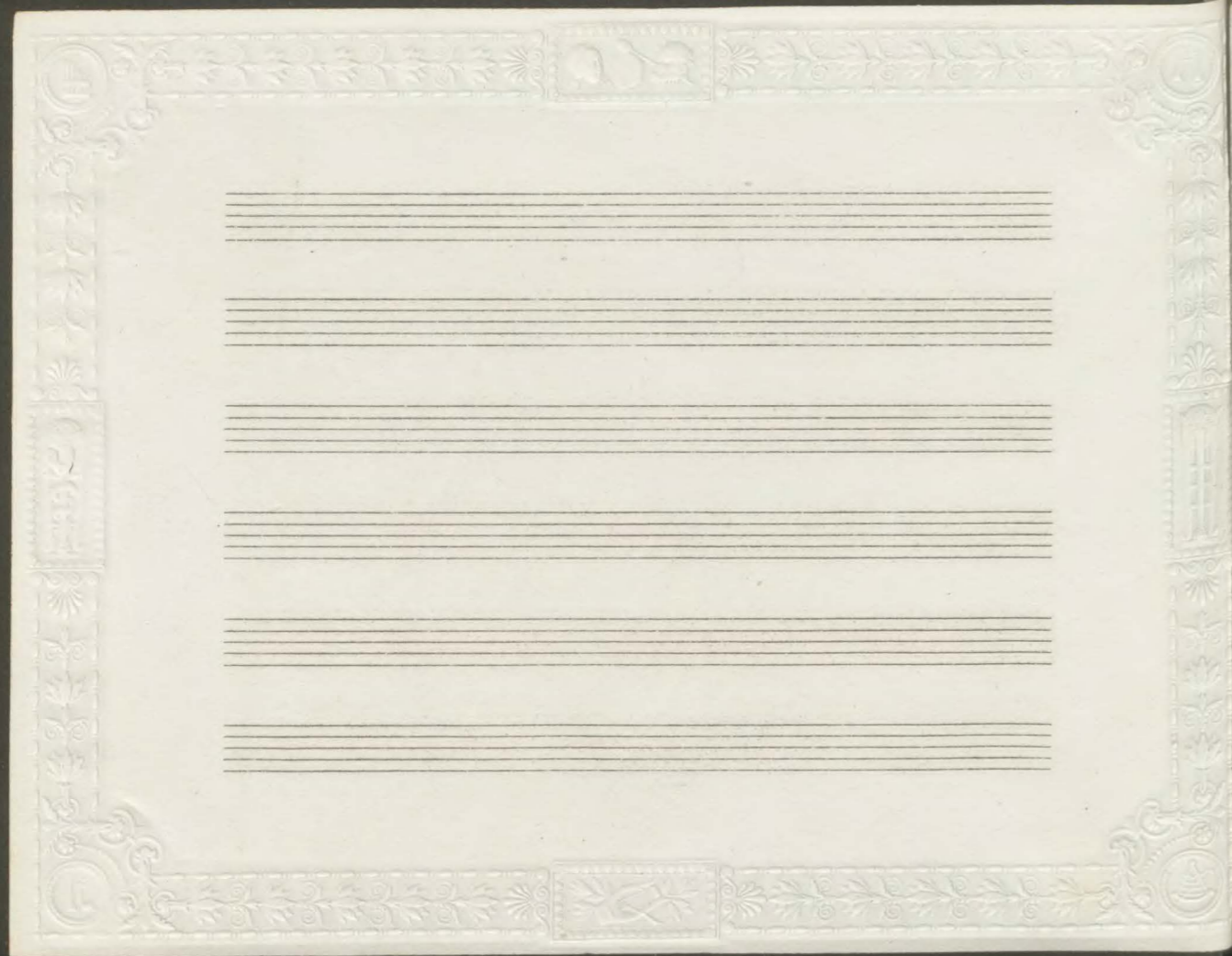














The left page features a decorative border with floral and scrollwork patterns. Inside the border, there are six horizontal musical staves, each consisting of five lines. The staves are completely blank, with no notes or markings.

The right page features a decorative border with floral and scrollwork patterns, matching the left page. Inside the border, there are six horizontal musical staves, each consisting of five lines. The staves are completely blank, with no notes or markings.



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The left page features a decorative border with floral and scrollwork motifs. Inside the border, there are seven horizontal musical staves, each consisting of five lines, arranged vertically. The page is otherwise blank.

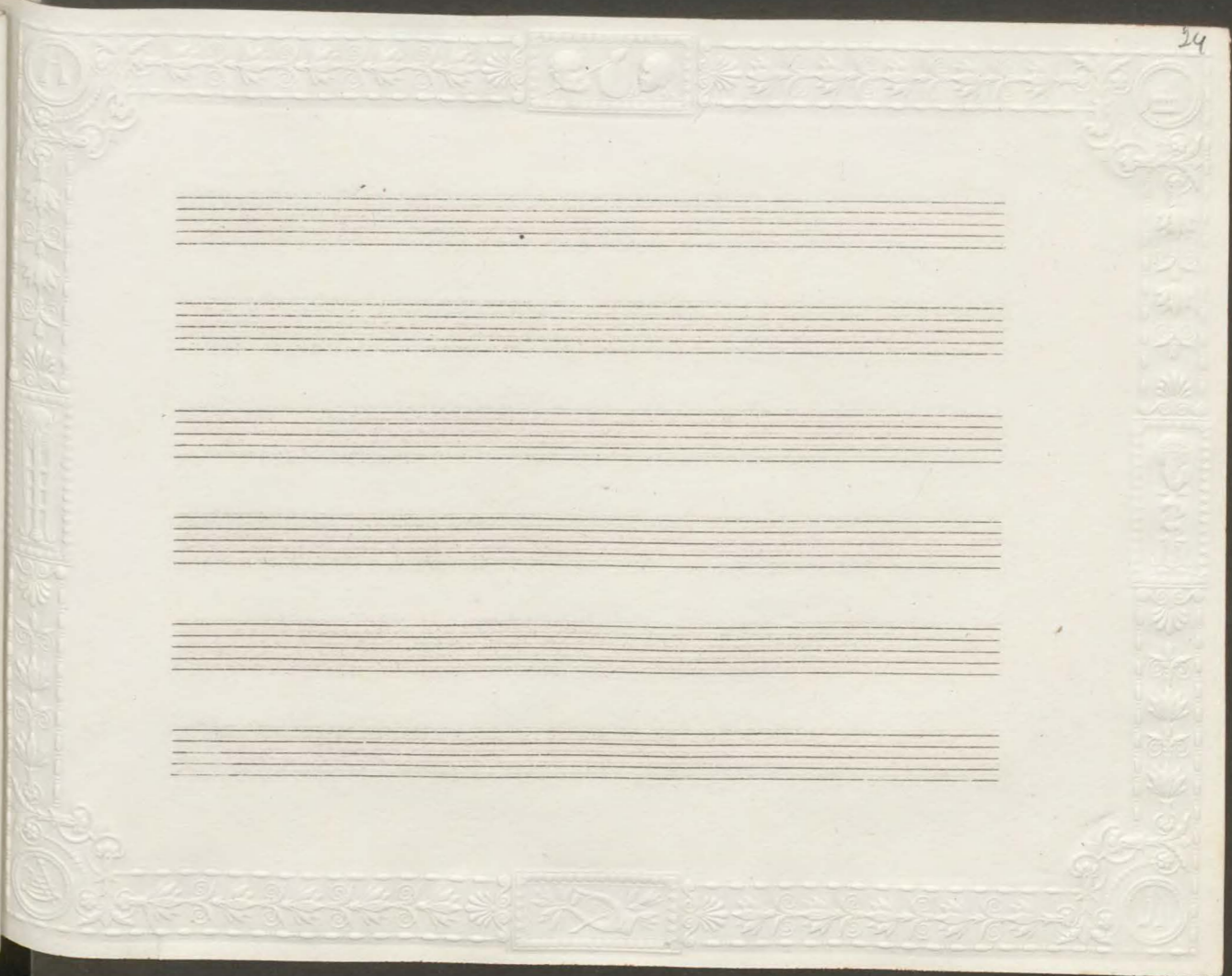
The right page features a decorative border with floral and scrollwork motifs, matching the left page. Inside the border, there are seven horizontal musical staves, each consisting of five lines, arranged vertically. The page is otherwise blank.



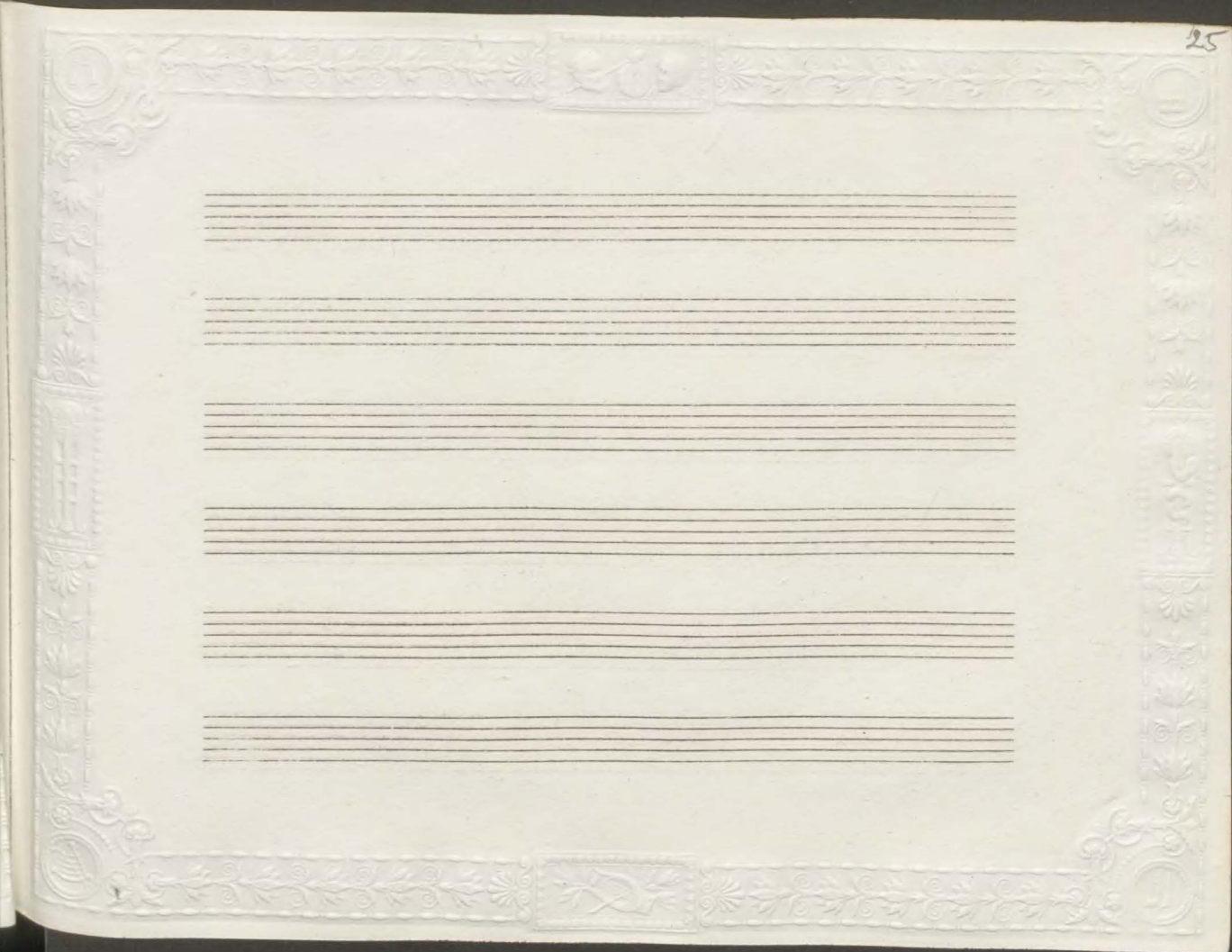
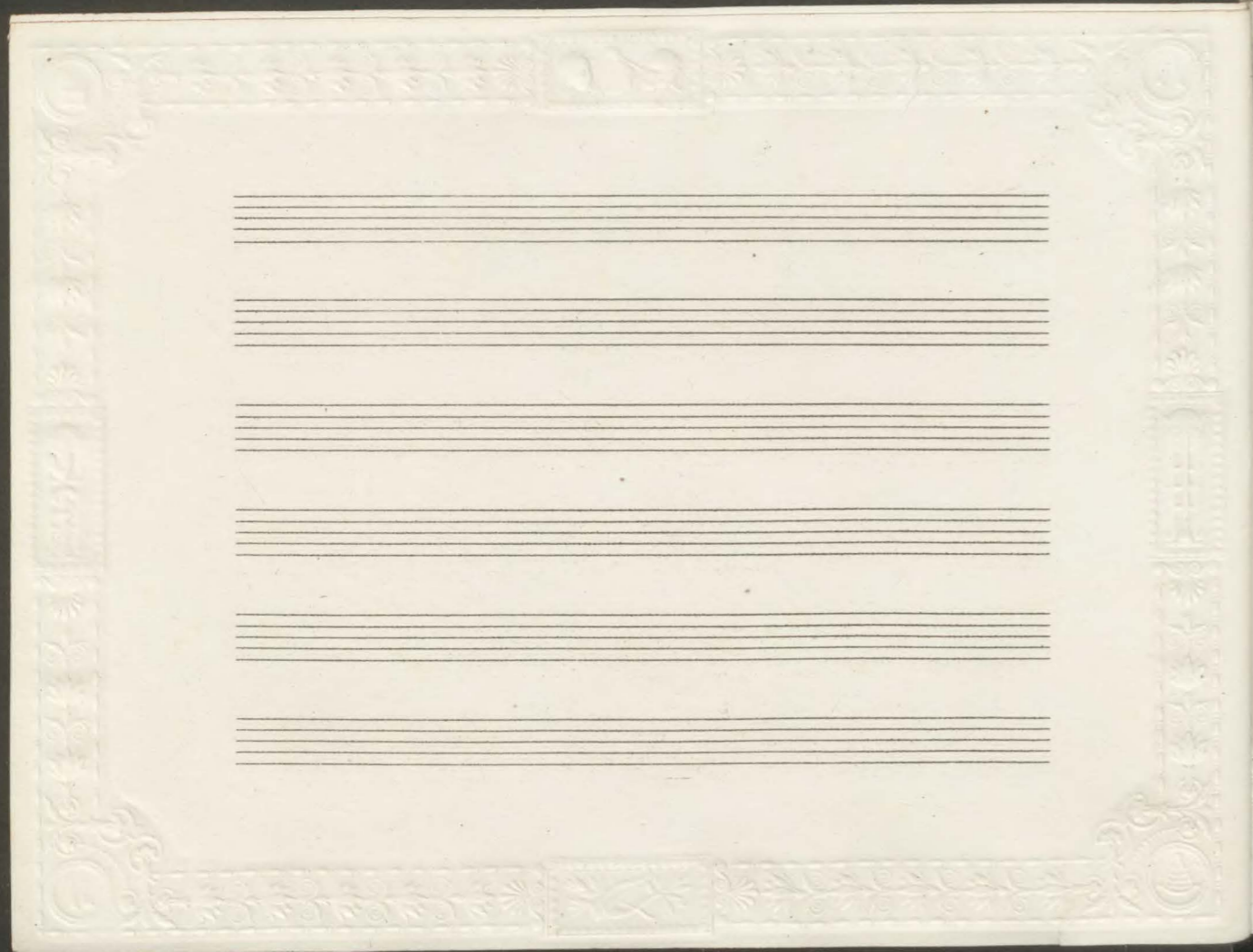
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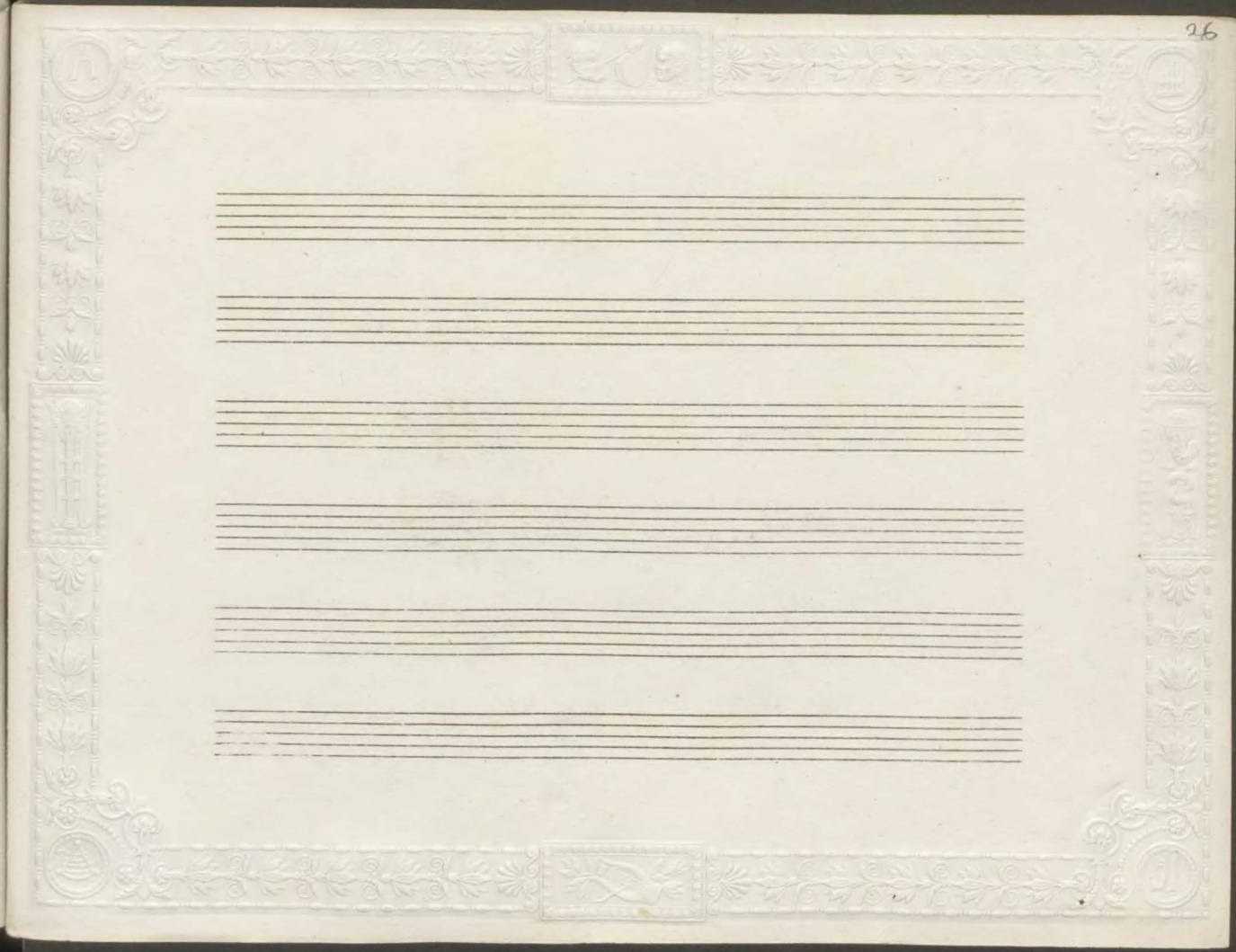
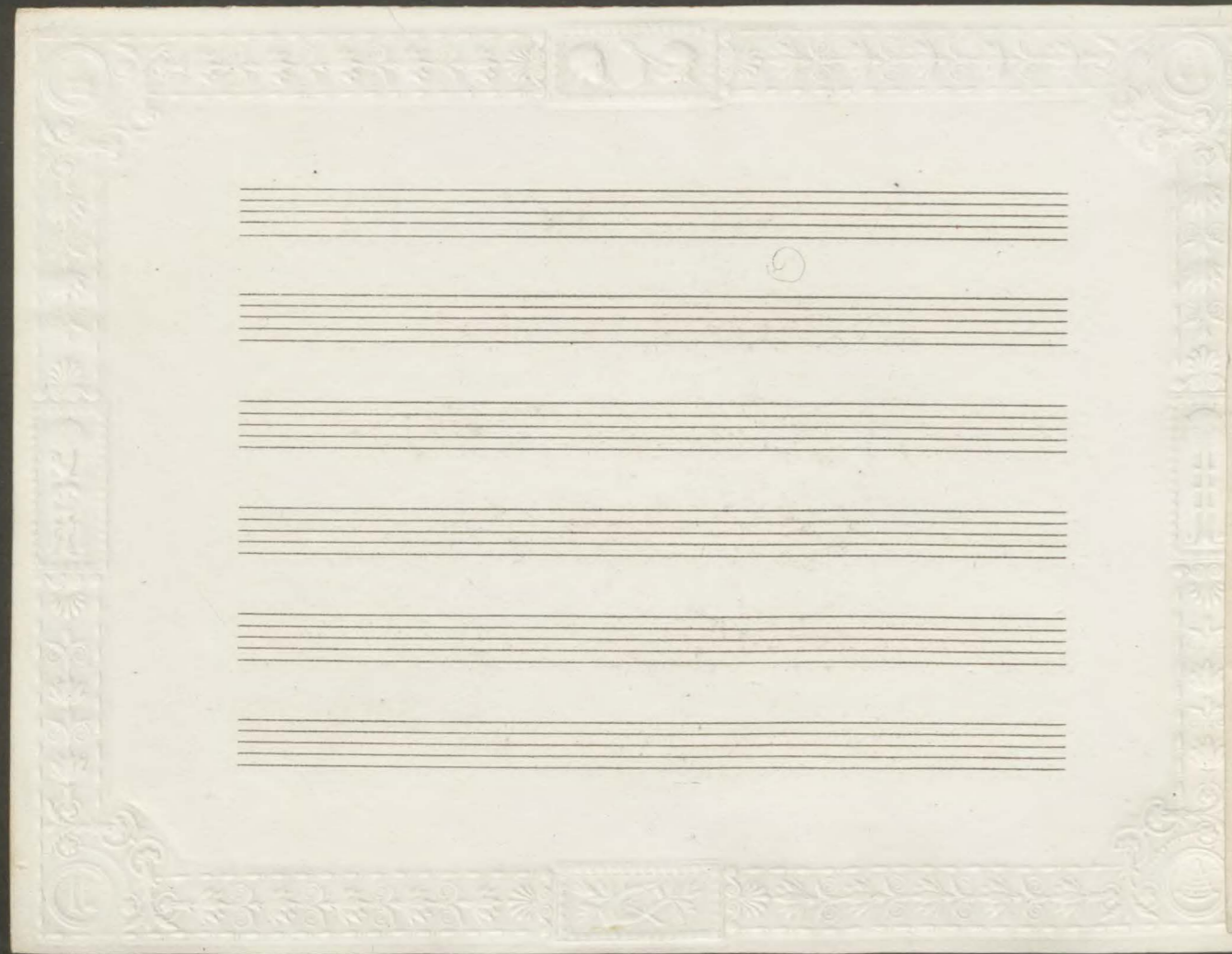




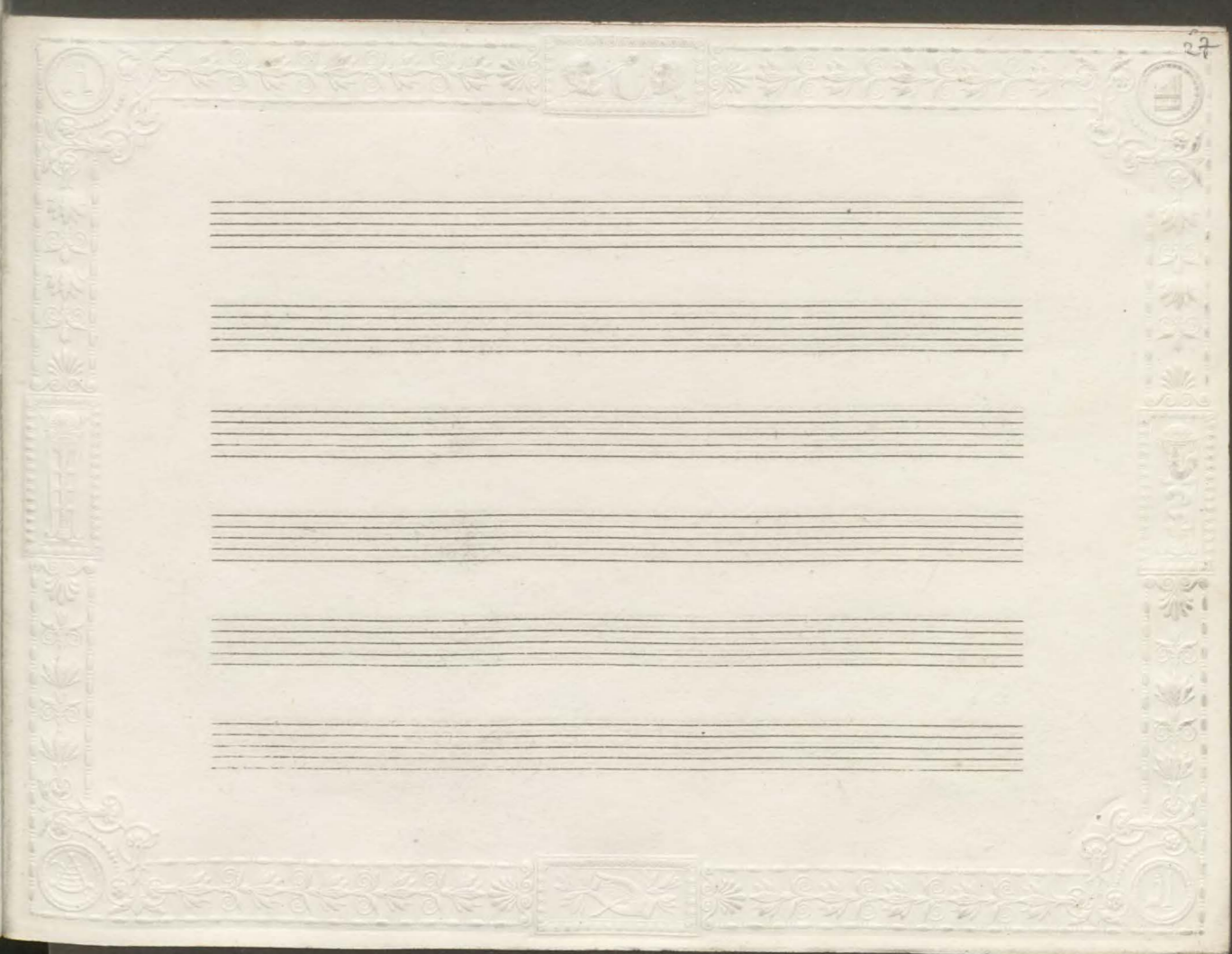
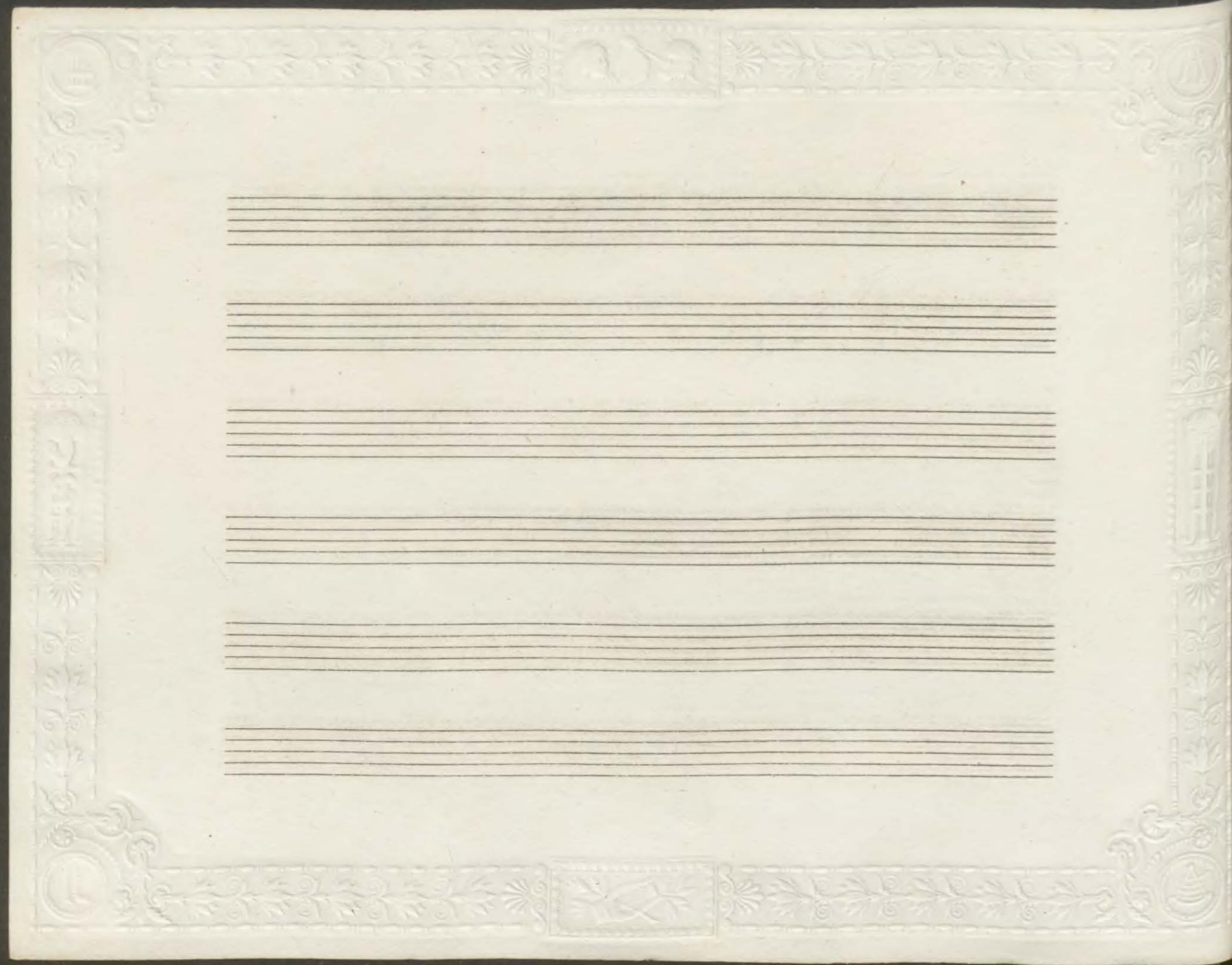








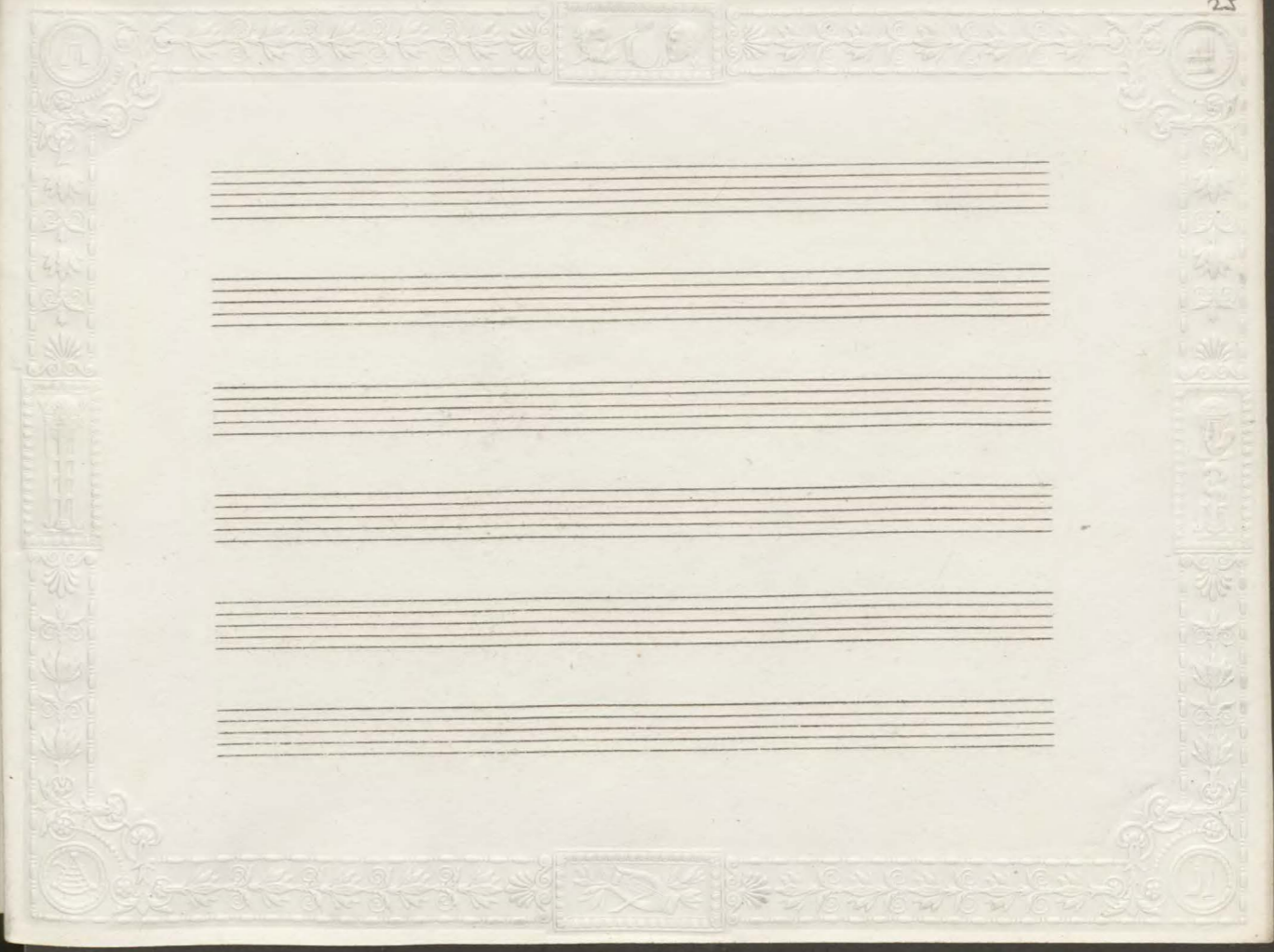




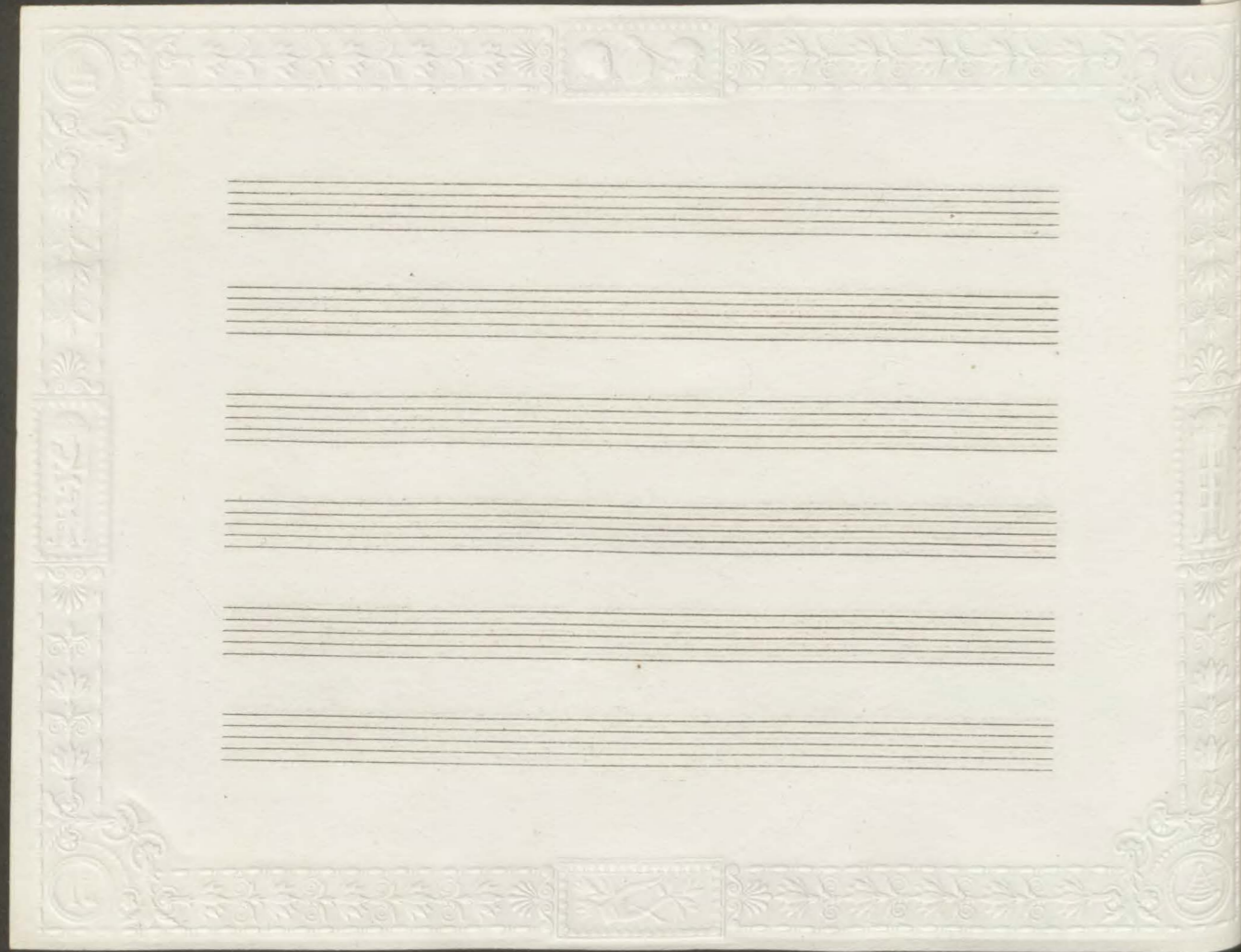


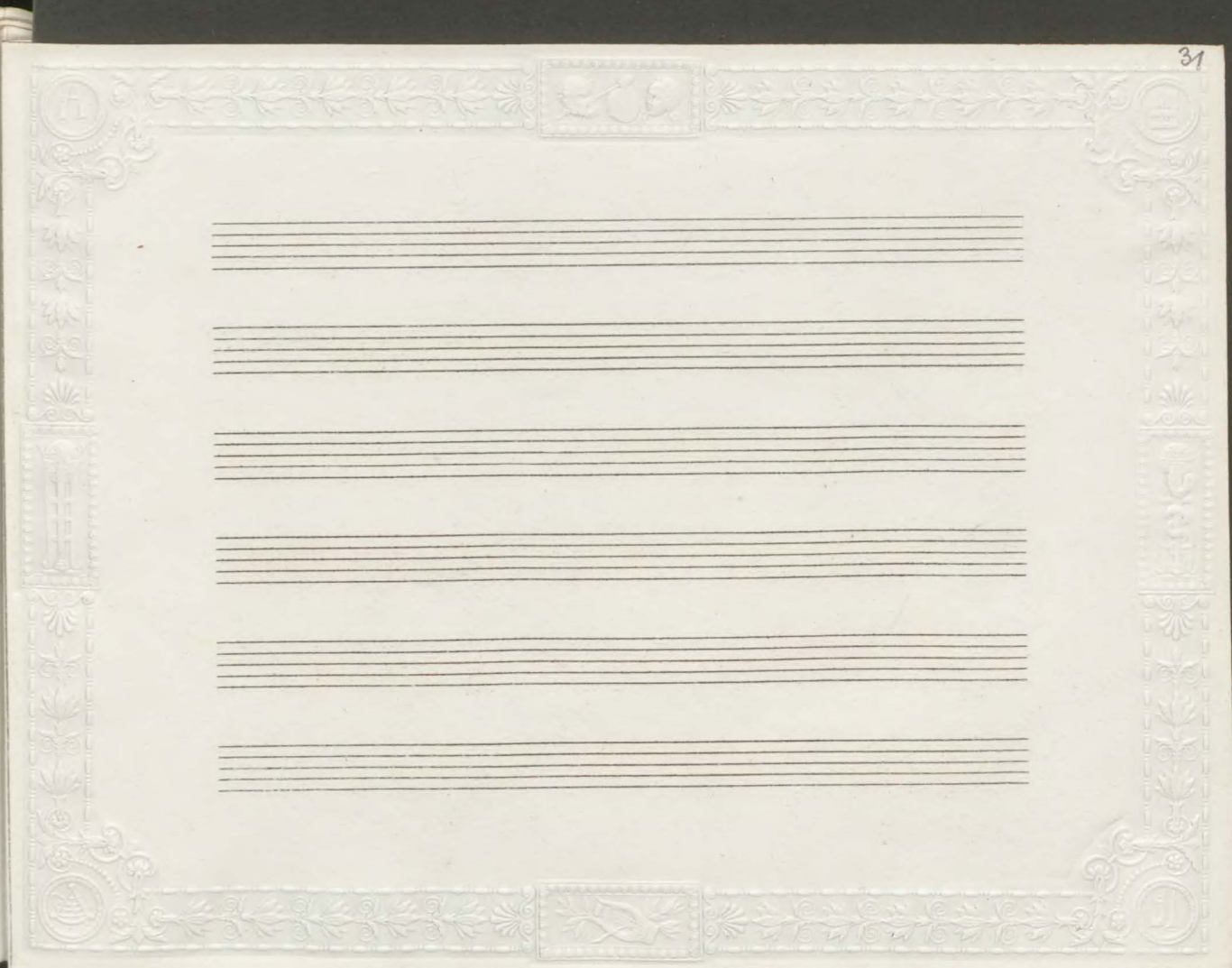
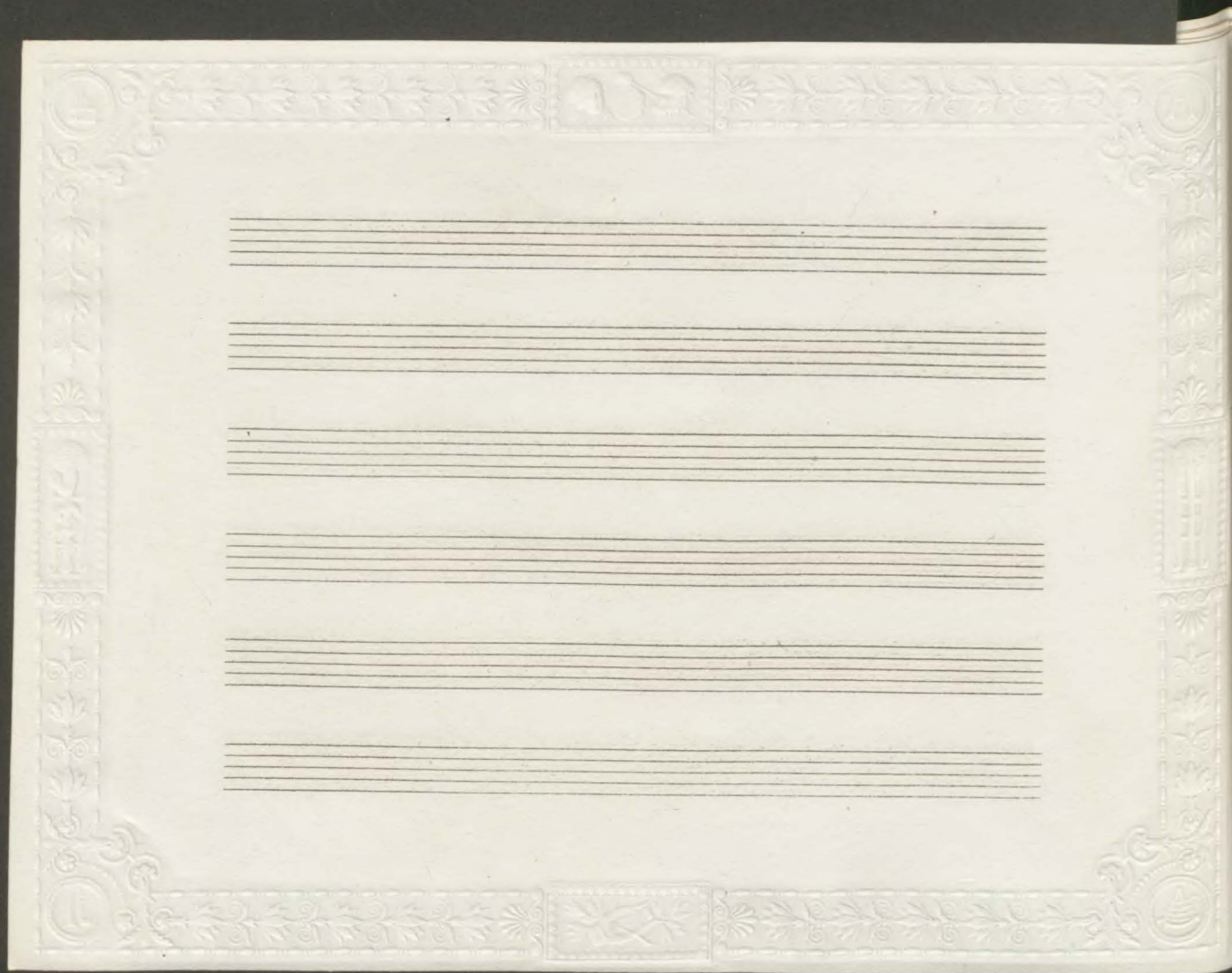
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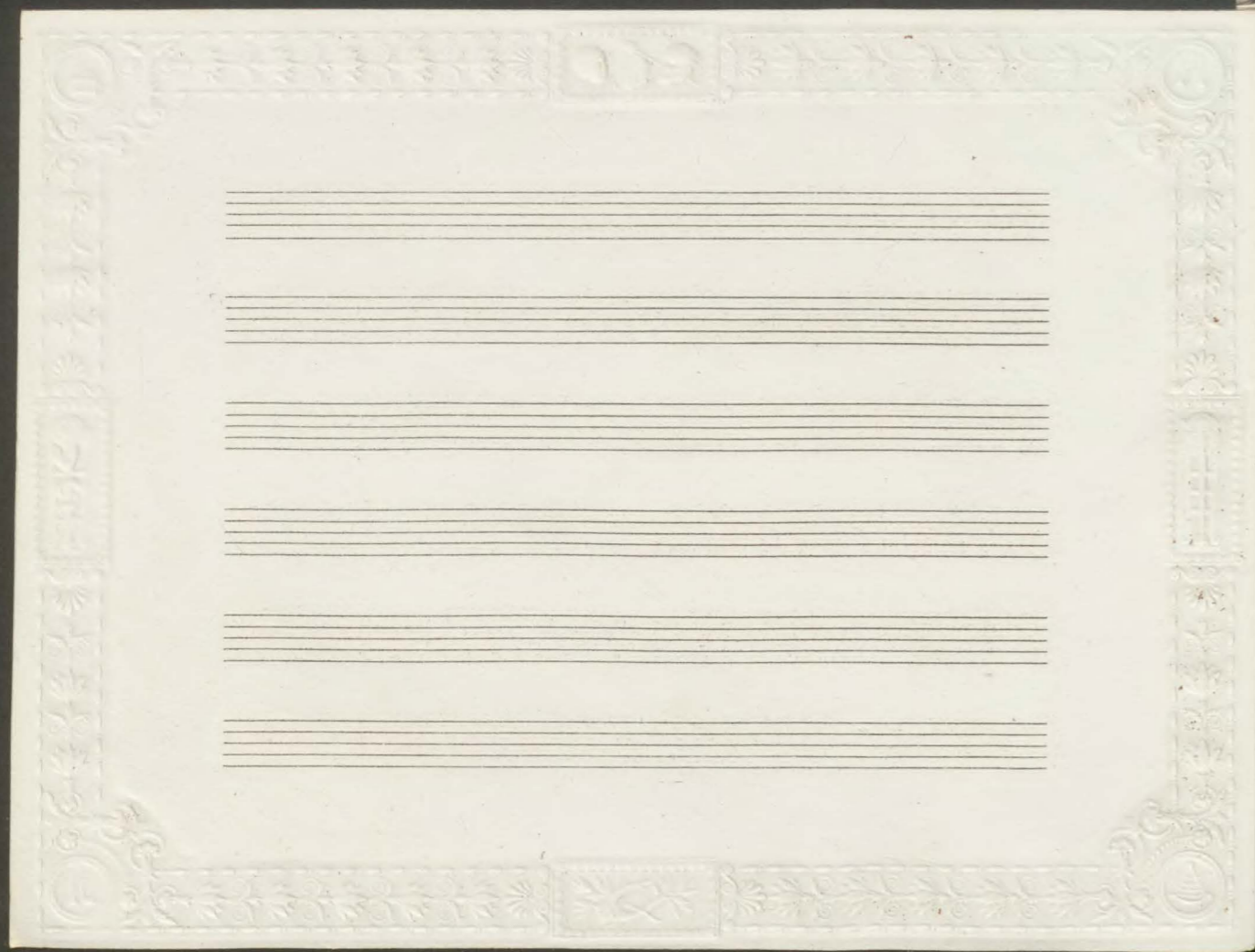








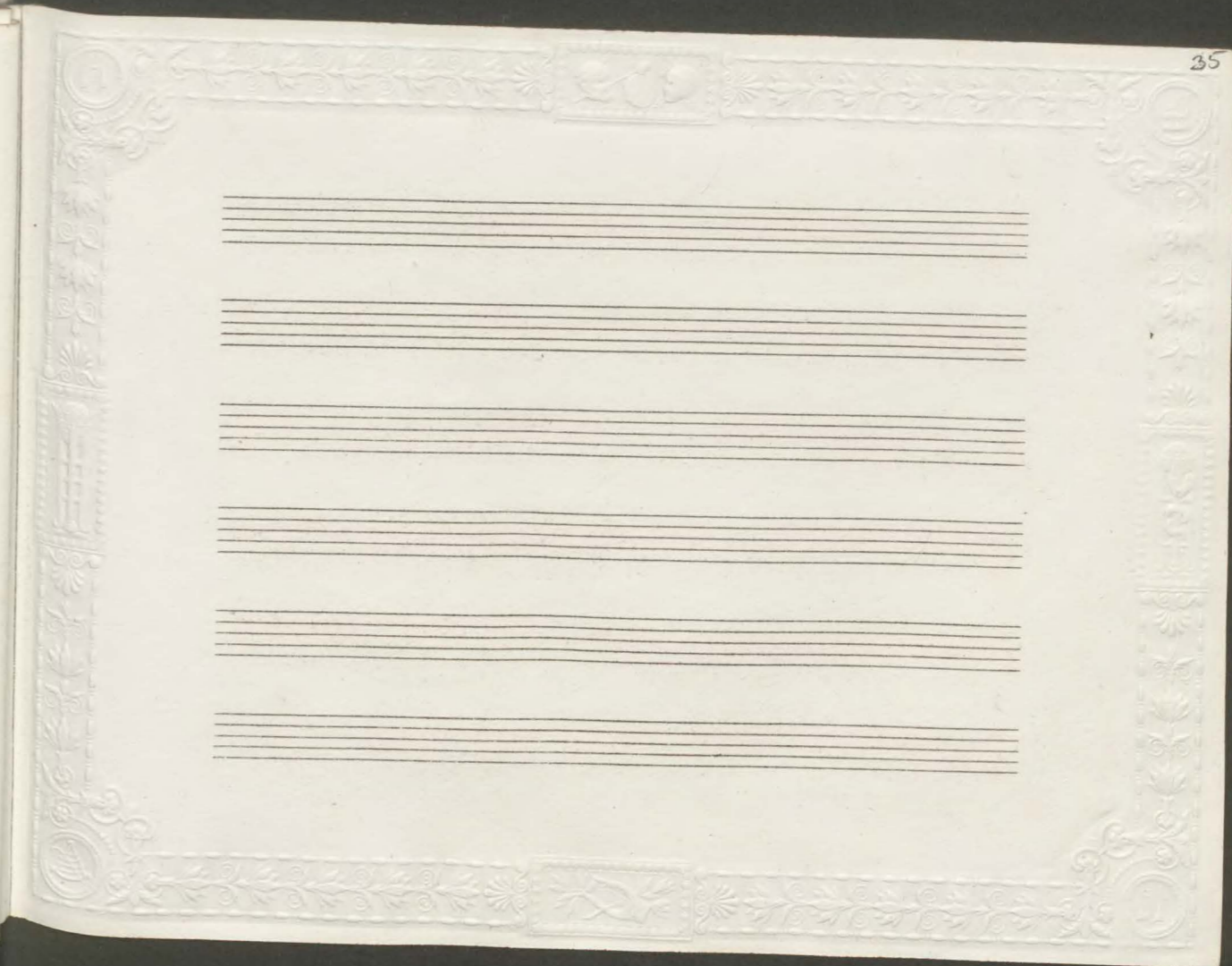
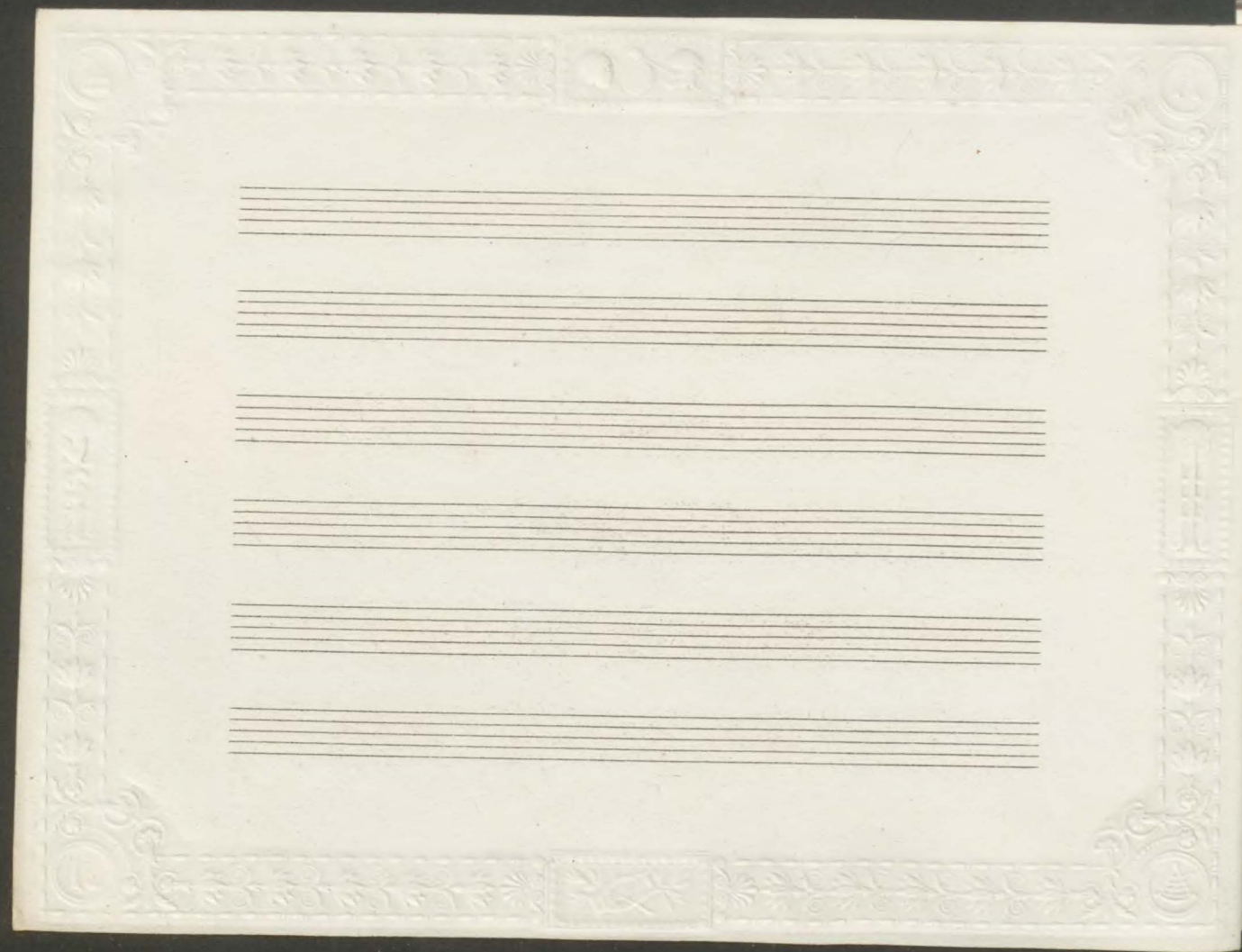






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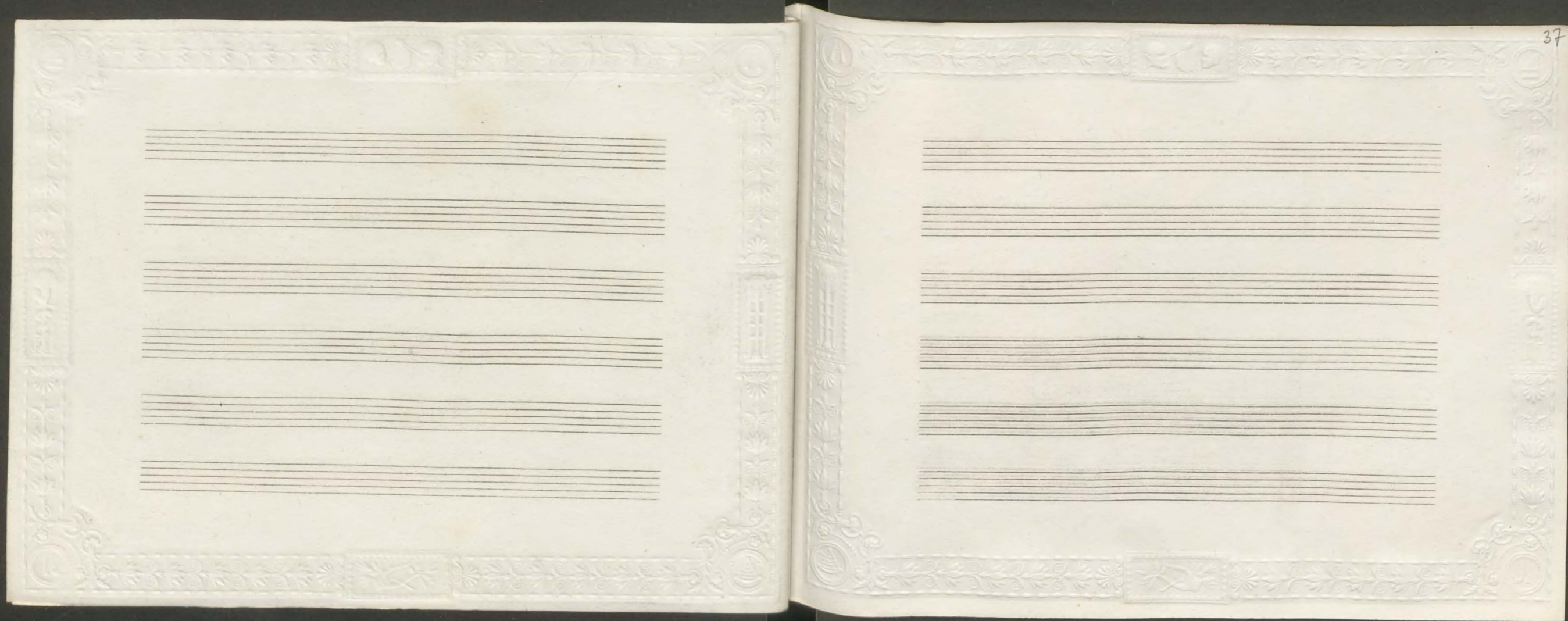
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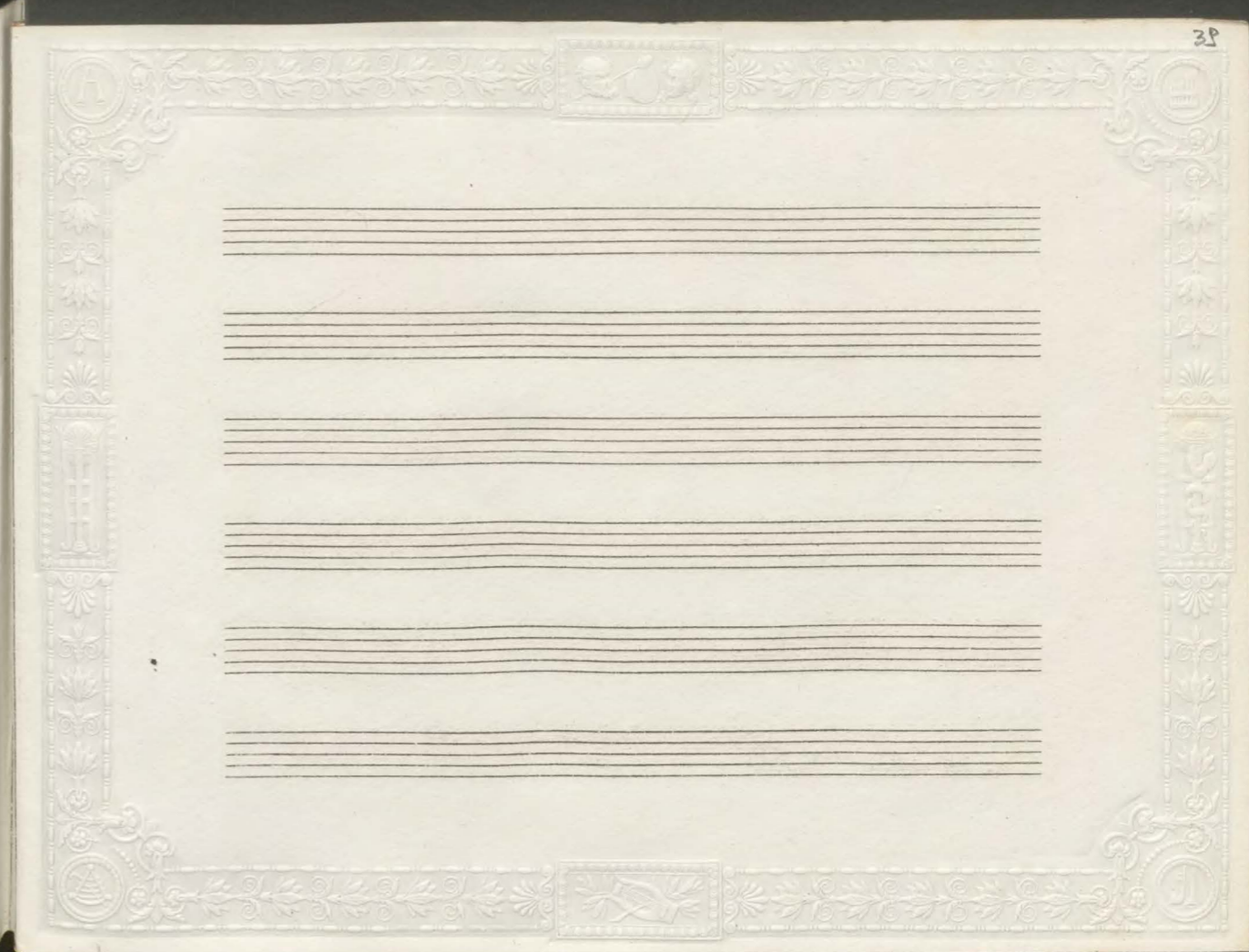
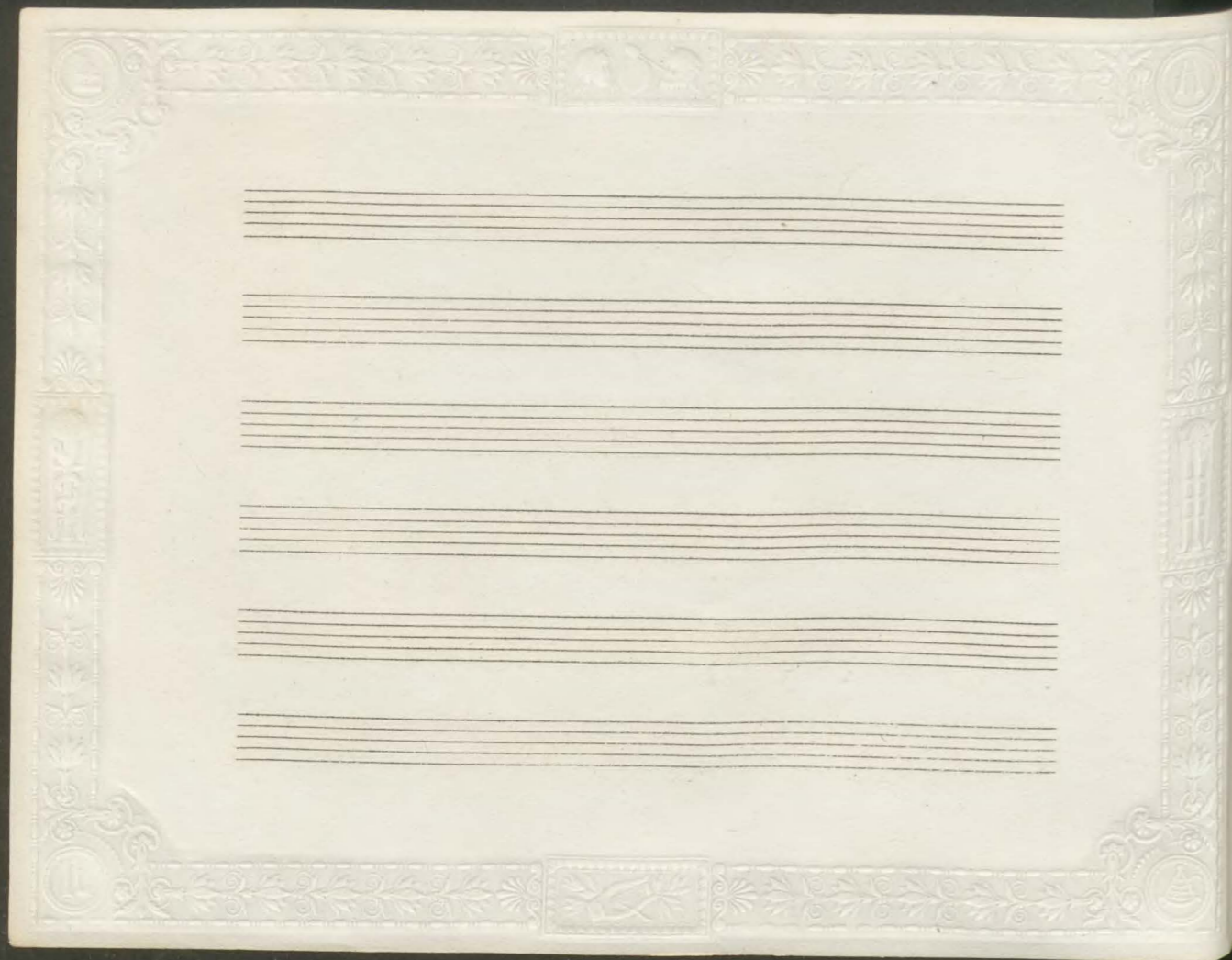
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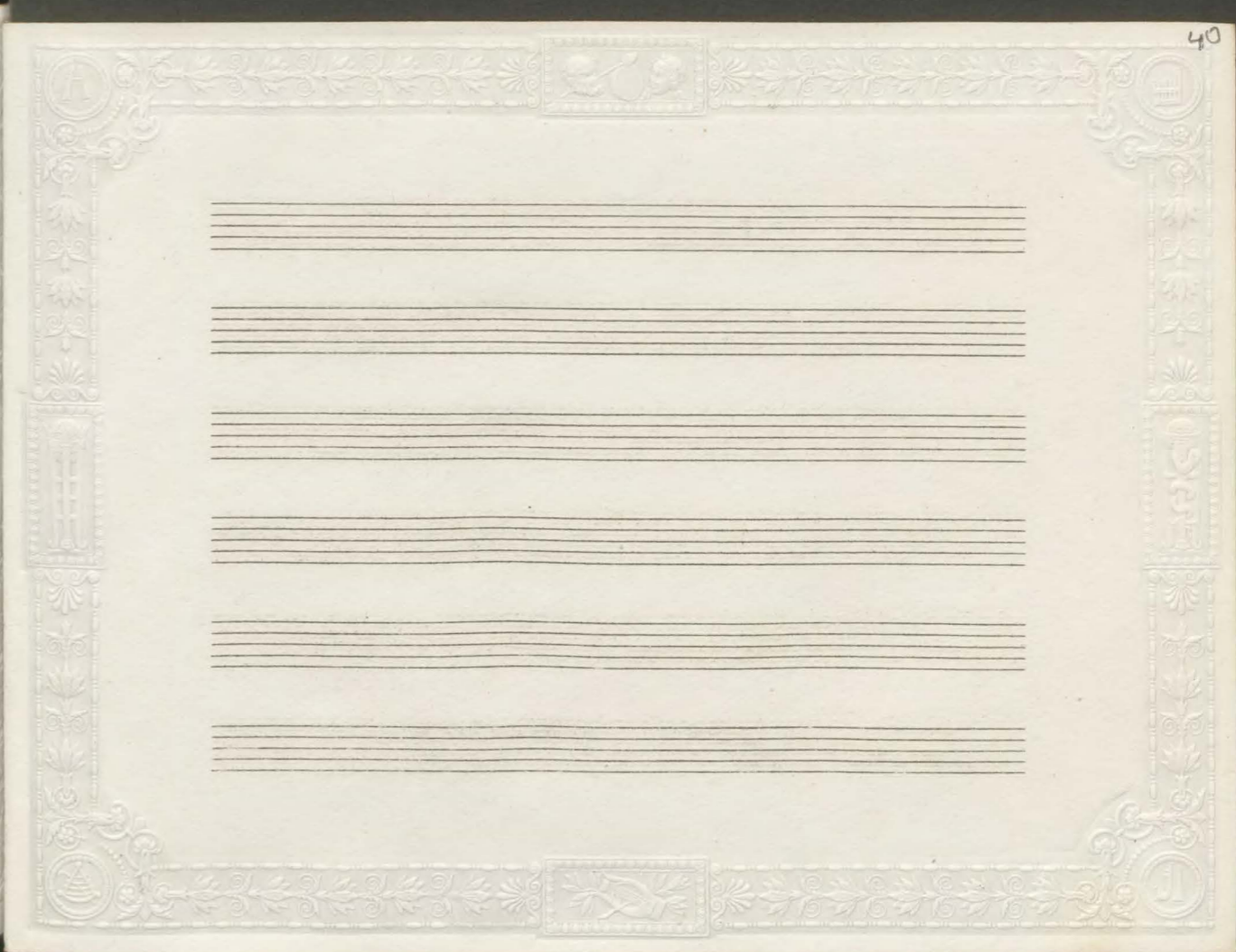


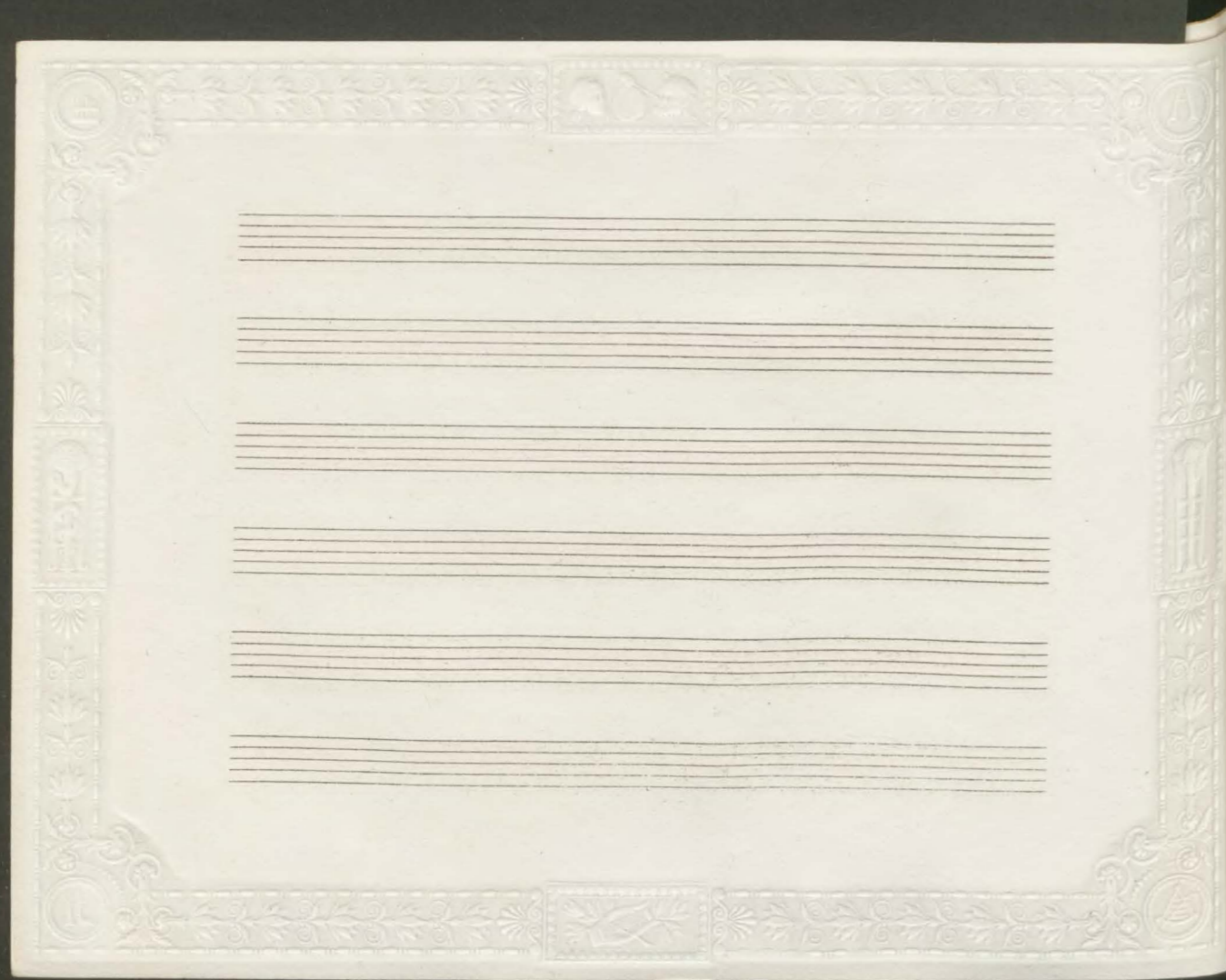




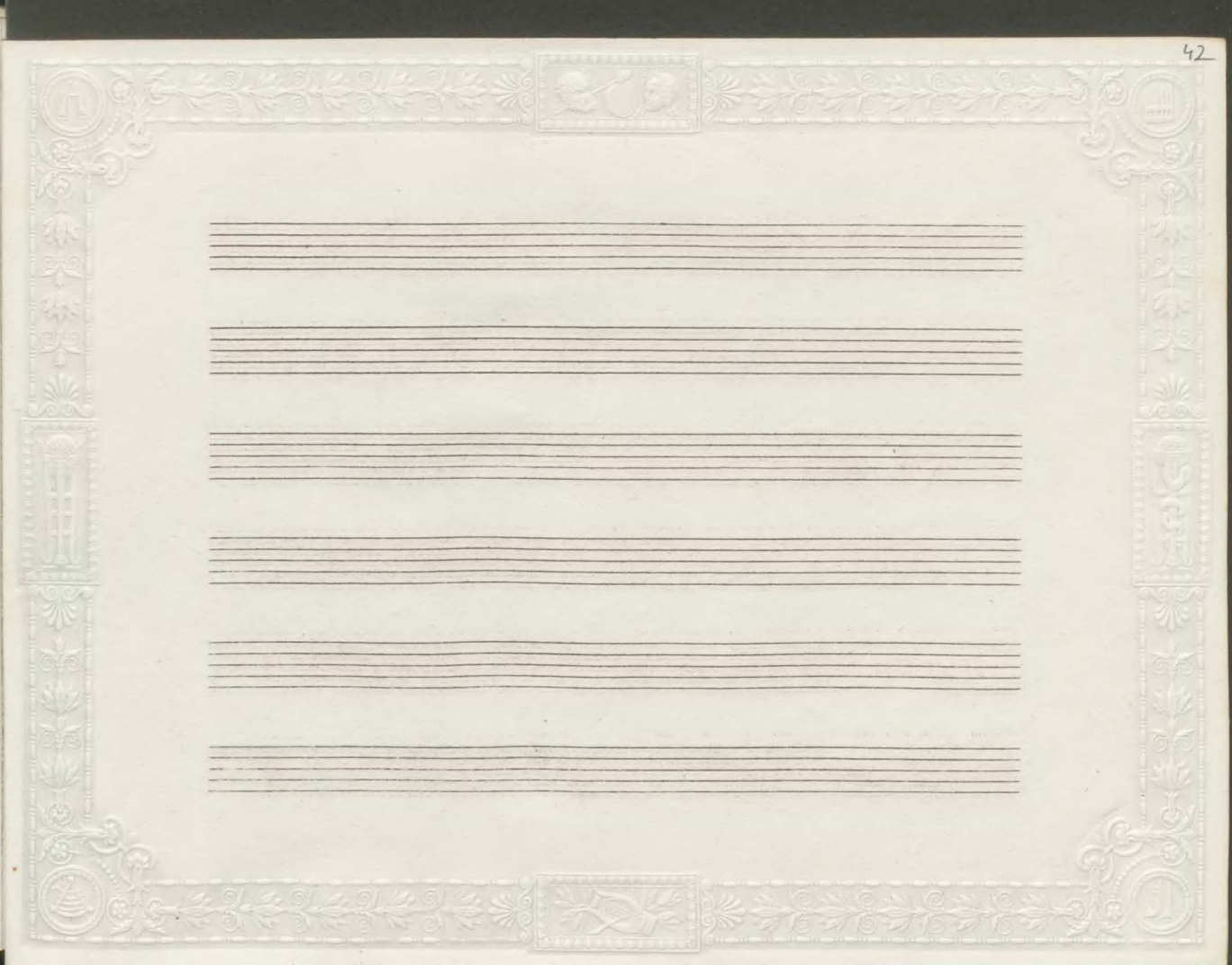
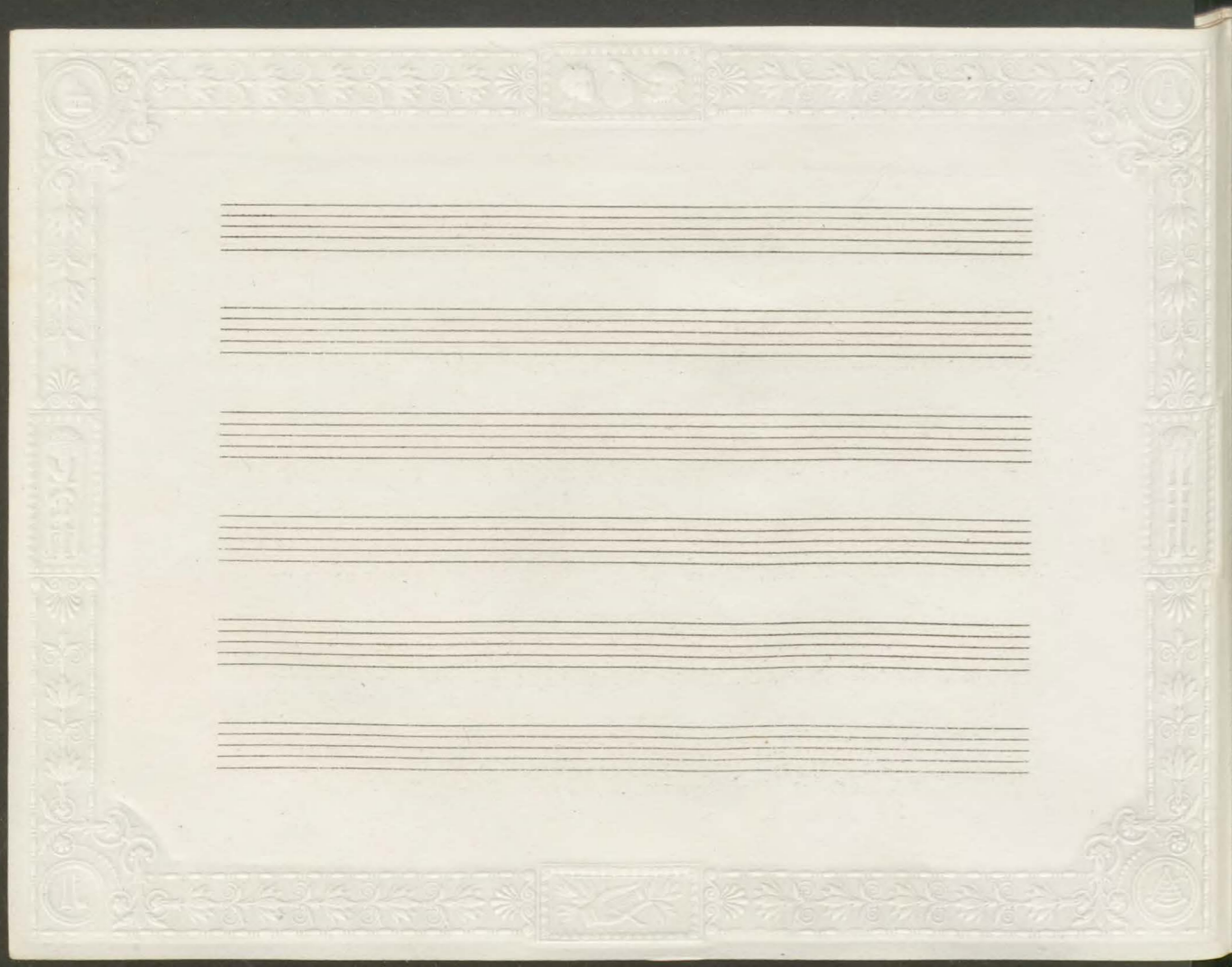


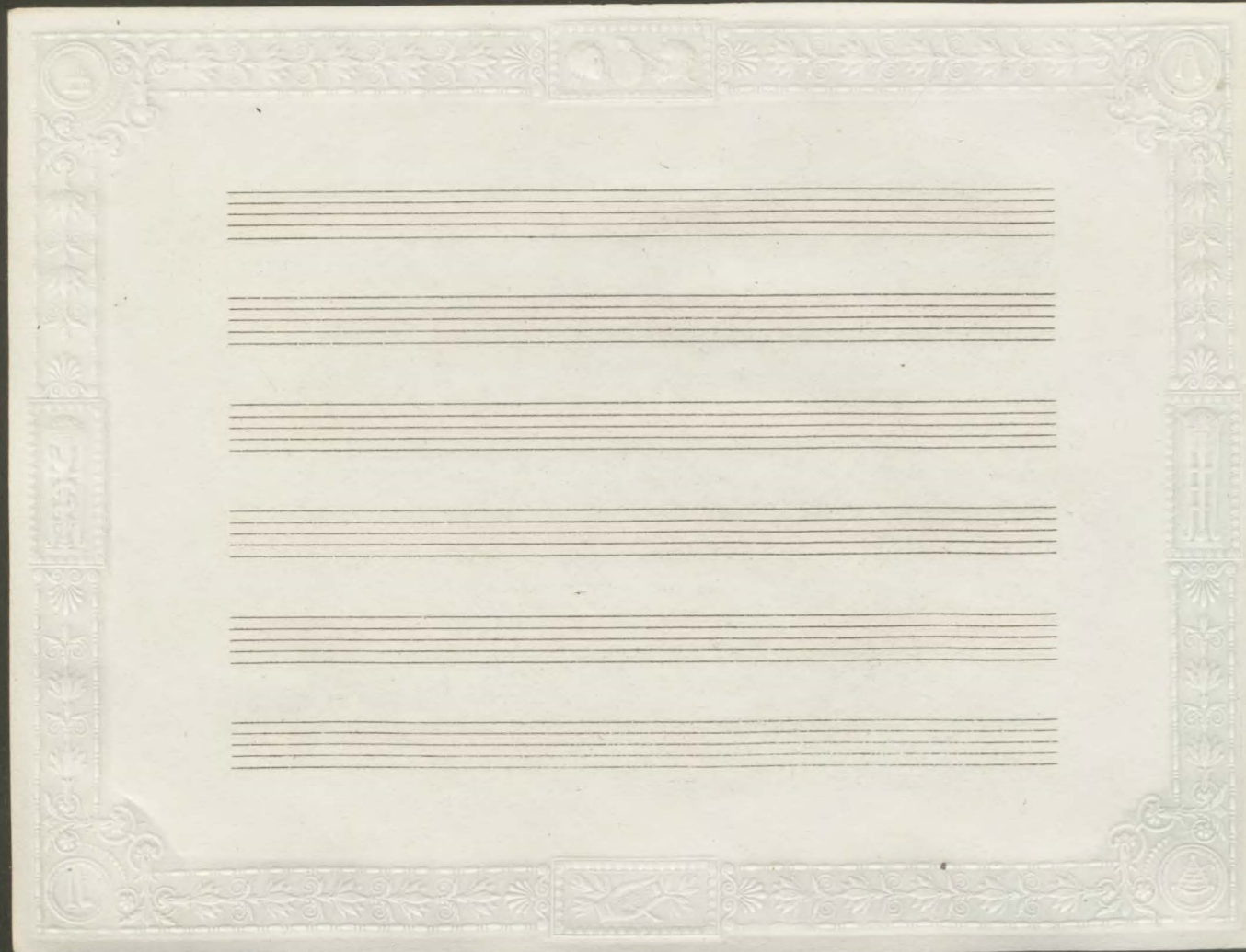








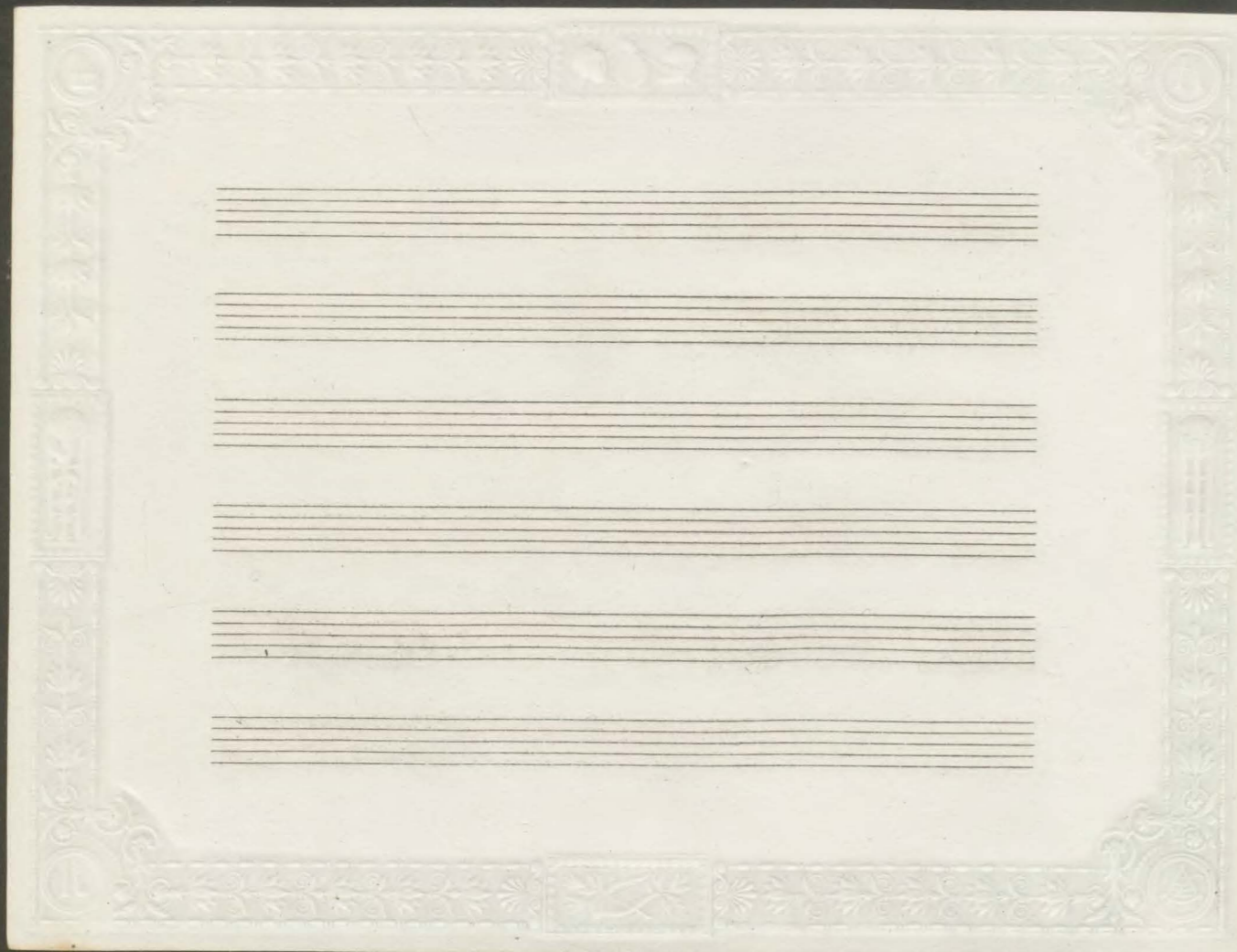




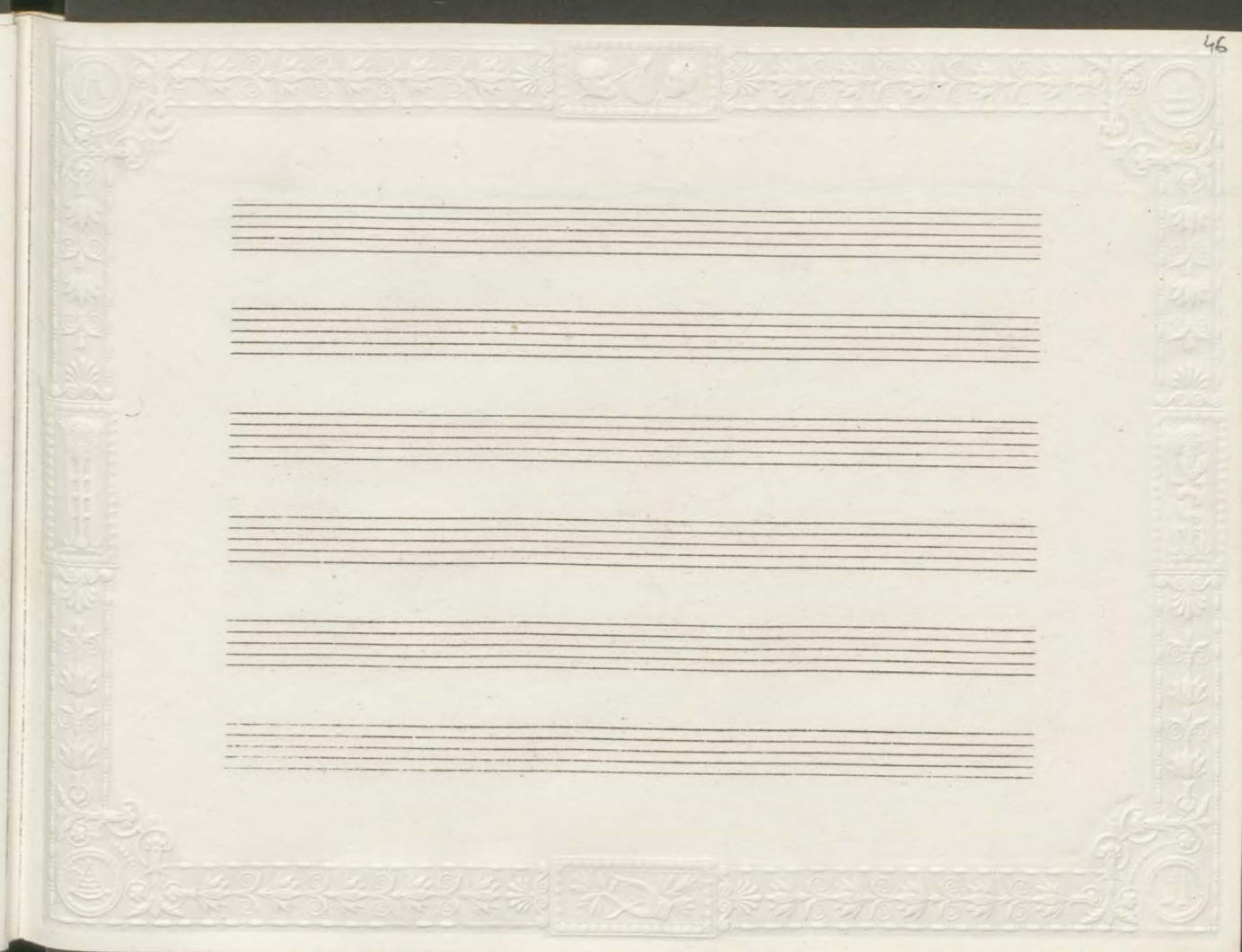


Blank musical manuscript page with six horizontal staves. The page is framed by an ornate, embossed border featuring floral and scrollwork designs. The staves are arranged in a vertical column on the left side of the page.

Blank musical manuscript page with six horizontal staves. The page is framed by an ornate, embossed border featuring floral and scrollwork designs. The staves are arranged in a vertical column on the right side of the page.



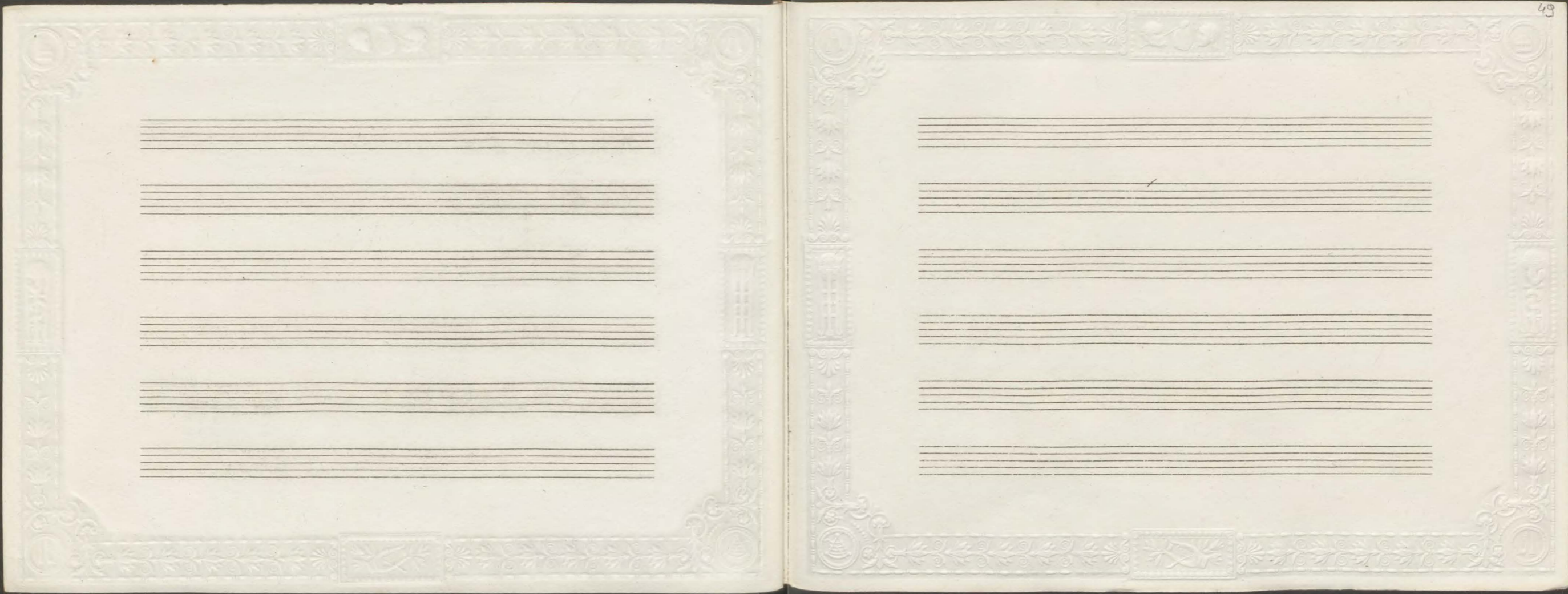




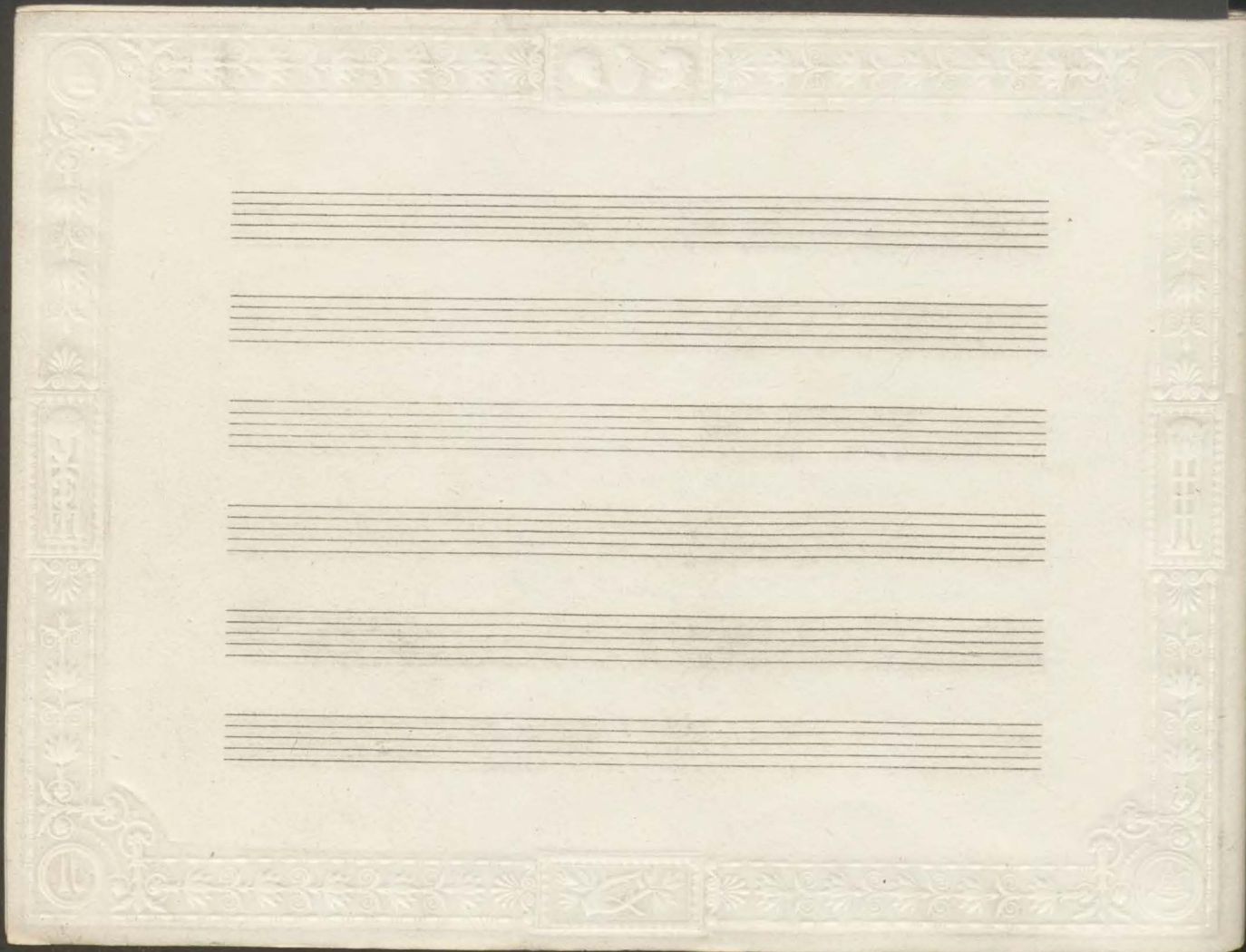












*So staubtuchte nungen.* 50

Der  
Cäcilien-Chor in Lemberg  
seinem Stifter  
**W. A. MOZART**  
als dankbare Anerkennung  
bei  
Ueberreichung eines Bechers  
am  
29. October 1827.



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Gedruckt bei Joseph Schnayder.

Blumen winden Himmels-Mächte  
 In der Jugend Kranzgeflechte.  
 Blumen welken — und verblüh'n,  
 Ares und Apollo lohnen  
 Mit des Ruhmes Lorbeerkronen.  
 Auch der Lorbeer welket hin.

\* \* \*

Doch Lyäus kränzt die Schläfe  
 Mit der Reben Laub, und Hefe  
 Schmückt der Bacchen Angesicht;  
 Er entzündet Ares Feuer,  
 Er begeistert Phoibos Feier,  
 Er gibt Jugend, Glanz und Licht.

\* \* \*

Darum göttlich ist der Becher,  
 Darum lohnt und ehrt ein Becher  
 Jeder Gottheit hehren Sohn.  
 Nimm ihn denn aus schönen Händen  
 Zarter Frauen, die ihn spenden  
 Als ein Denkmal, nicht als Lohn.



Schlürfe, trink mit vollen Zügen  
Kraft, Gesundheit und Vergnügen,  
Lach' des Lebens Kummer Hohn!  
Denn glücklich ist der Becher  
Und es lohnt und ehrt ein Becher  
Jeder Gottheit hehren Sohn.

*[Faint mirrored text bleed-through from the reverse side of the page]*

*[Faint mirrored text bleed-through from the reverse side of the page]*

*[Faint mirrored text bleed-through from the reverse side of the page]*





