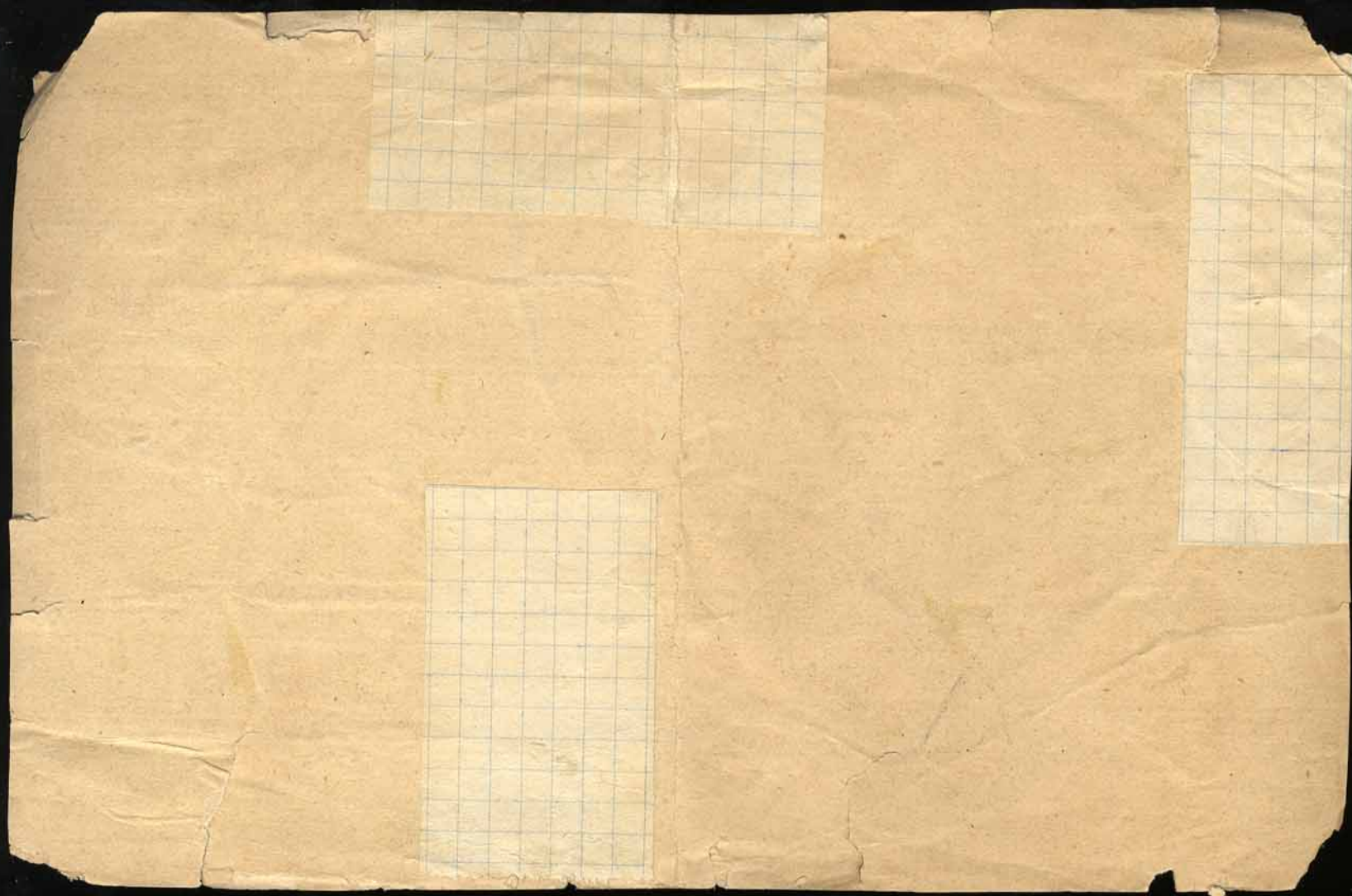


Handwritten musical score on aged paper. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Kunni, mi vieh tek tu batin." are written below the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *mf.*. There are also asterisks (*) marking specific measures.

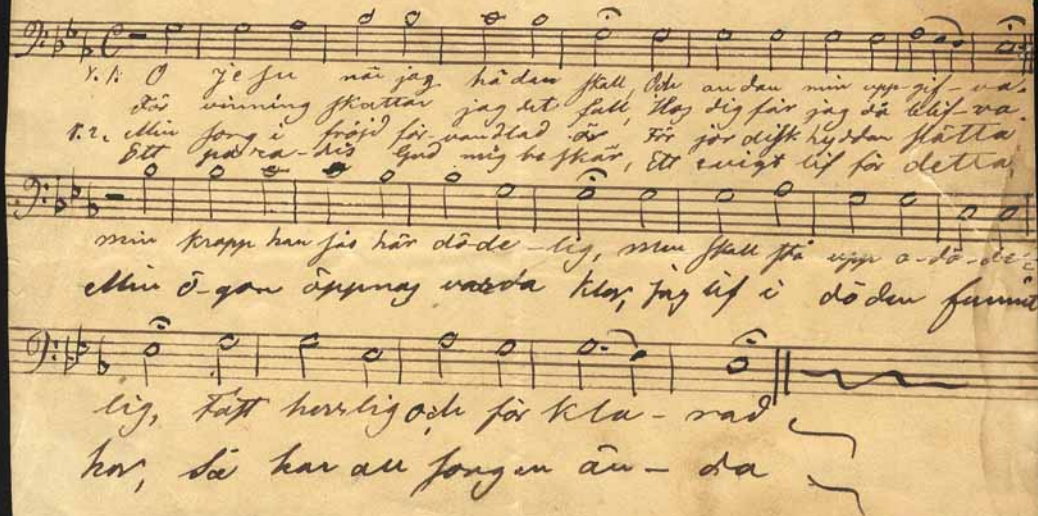
Handwritten musical score on aged paper. The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Sylvius visa." are written above the second staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *mf.*. There are also asterisks (*) marking specific measures.

Handwritten musical score on aged paper. The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *mf.*. There are also asterisks (*) marking specific measures.

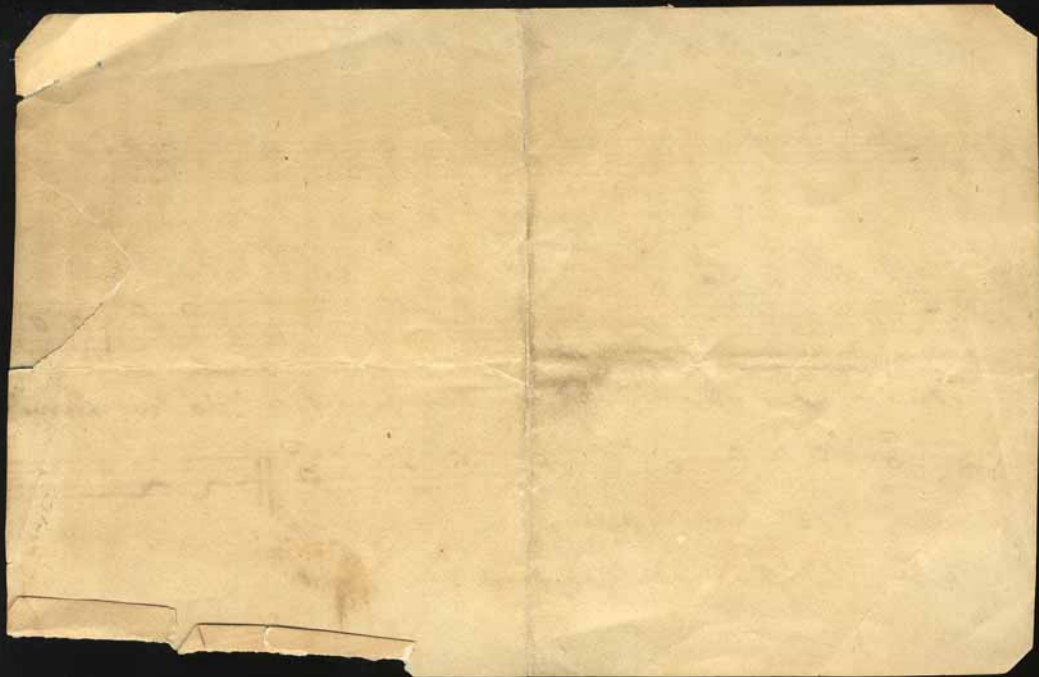


No 387 Gla. P. B.

Baccho Song

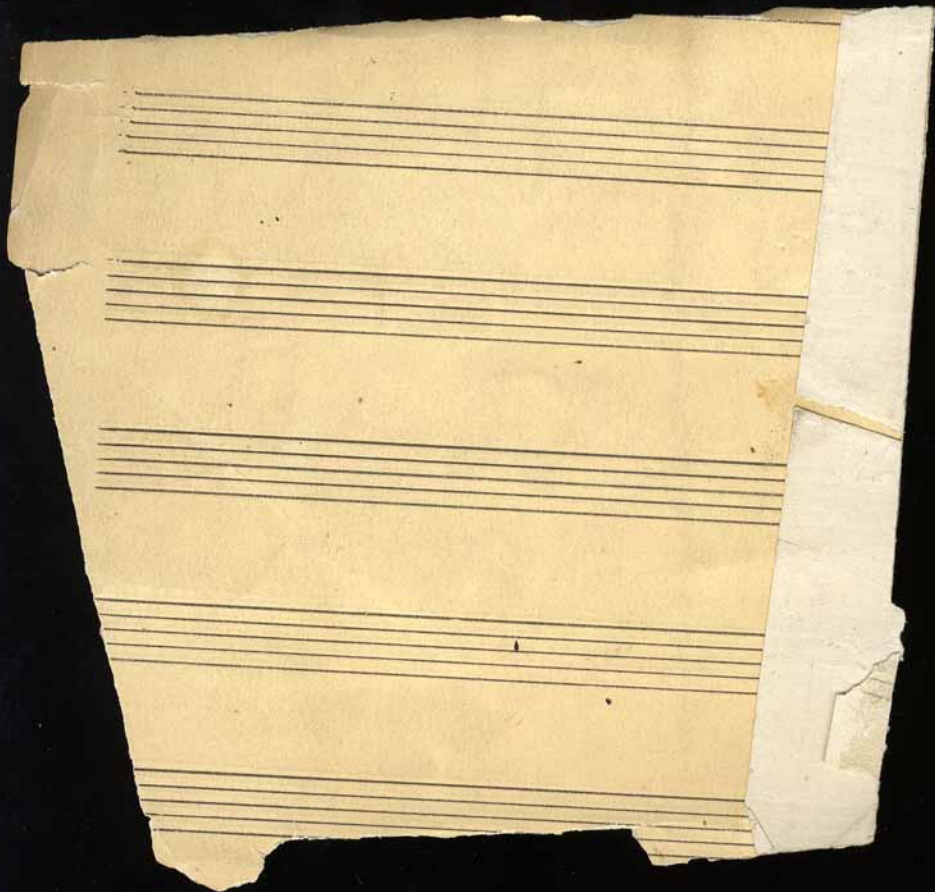


1. 1. O jefu när jag här den skall, och an den min upp-gif-va.
 den vinning skottar jag det fall, klag sig får jag så klaf-va.
 1. 2. Min fong i fröjd för-vandlad är, för jor oliff hyddan flätta
 Ett goda-ra-his Gud mig be skär, Ett evigt lif för detta
 min kropp han för här dö-de-lig, men skall för vinn a-bö-de
 Min ö-gon öppnas varda klar, jag lif i döden fannit
 lig, fatt herrlig och för kla-rad
 kor, så har all fongen an-da



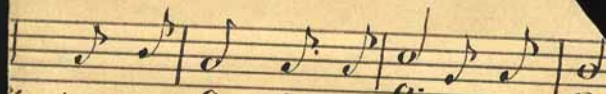
ter af qual
aite del
för dig stapo ner
ringens tapp
ät dock till haff
en dig hörer och ser.

Minns din dröfaste nåd
Väl på gatgathen än
slat på så hemskt uti staden Han
Datt Han grymhet slöt sig
Reck för syndare ber
Idren du i den hönere var

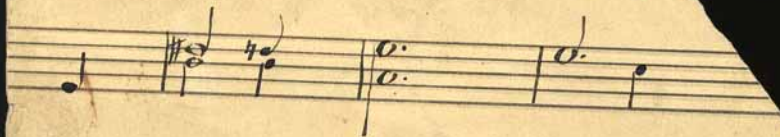




sjal.



ä ja du vel sig i Lönjakkhet dig för



ku i gen hör y upp att förkan.



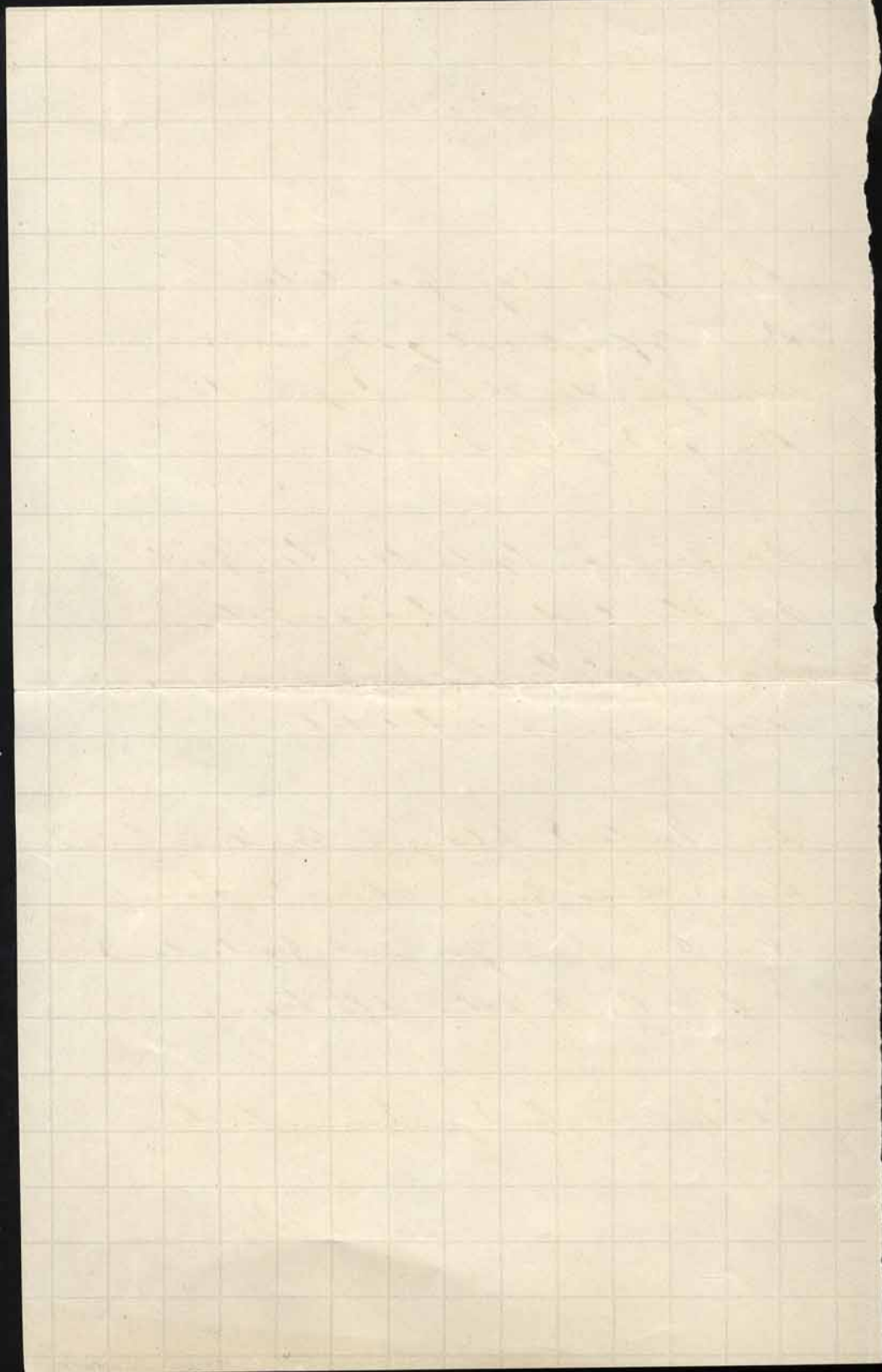
Din Guds dag jauleiden är,
Din Refnads sol gått ner;
Nu får du skida dagen, där
Den aldrig stocknar mer.

Din Lång är tygt, dess ton förbi
Och stunt ditt stringospel;
Nu wighetens harmoni
Blef Sångens arfvel del.

I sin Färlend blang i bardens hand
Hans skans Guds skönsta Lön;
Nu ber han för sitt fosterland
Inför Guds allmæktis tron.

Gåfvi oss Gud i himmelrike!

R. v. W.



Din ljusa dag framliden är
Din levnads sol gått ner;
Nu får du skåda dagen, där
Den aldrig slocknar mer.

- - -

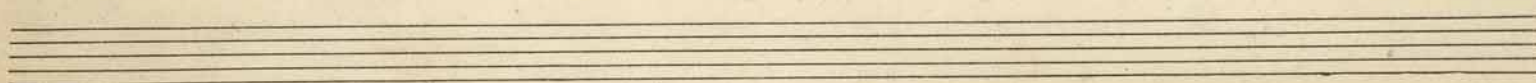
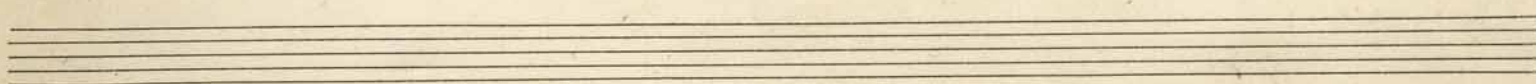
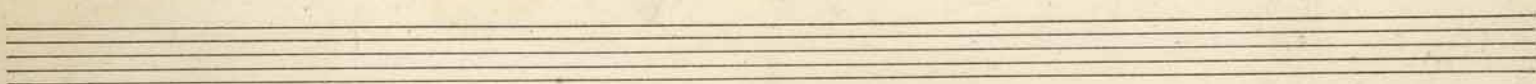
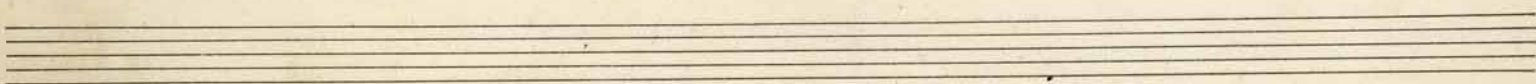
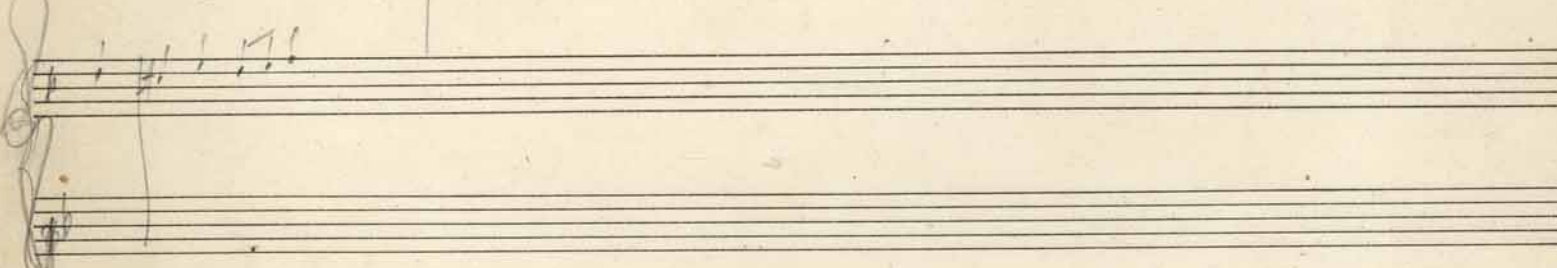
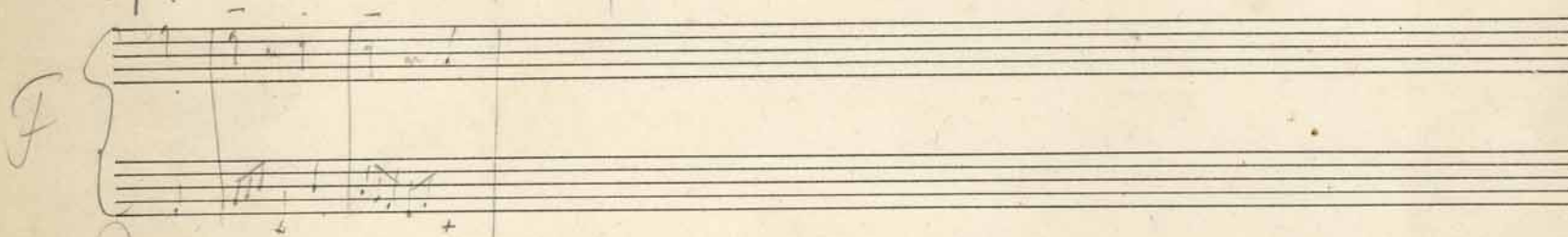
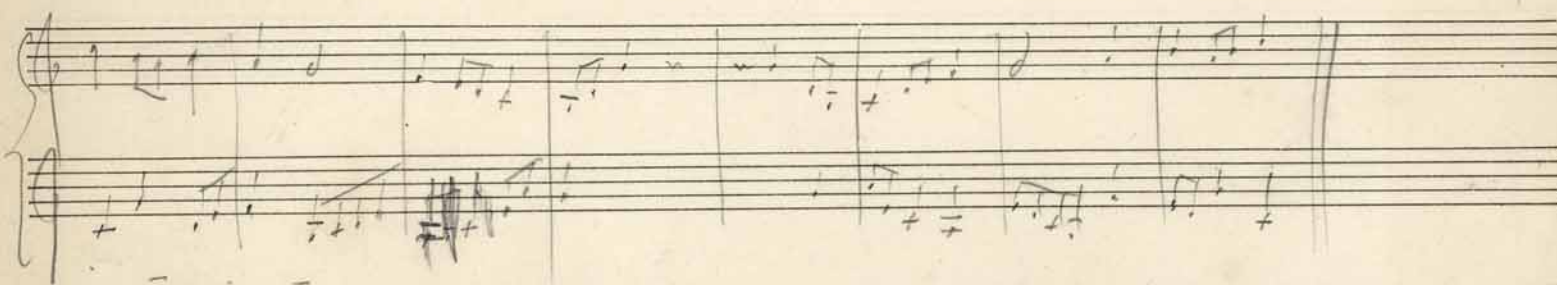
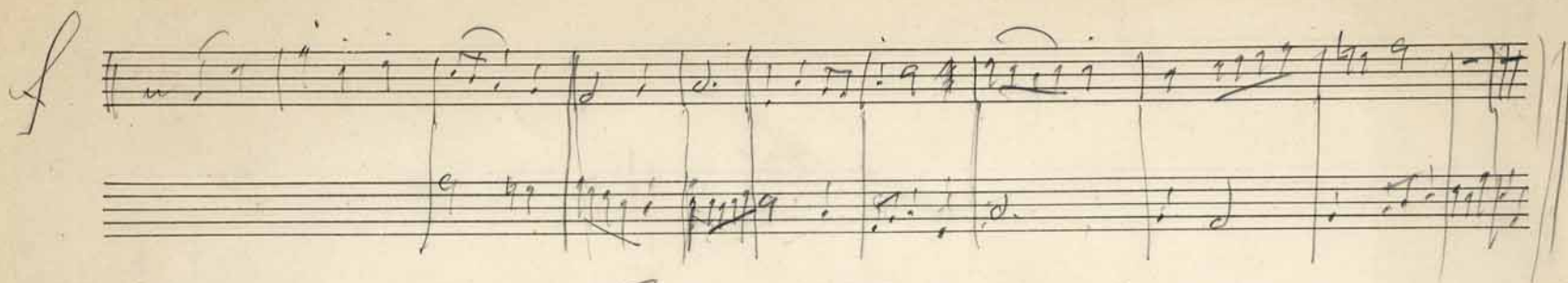
Din sång är tyst, dess ton förbi
Och stumt ditt strängaspel;
Nu evighetens harmoni
Blev sångarens arvedel.

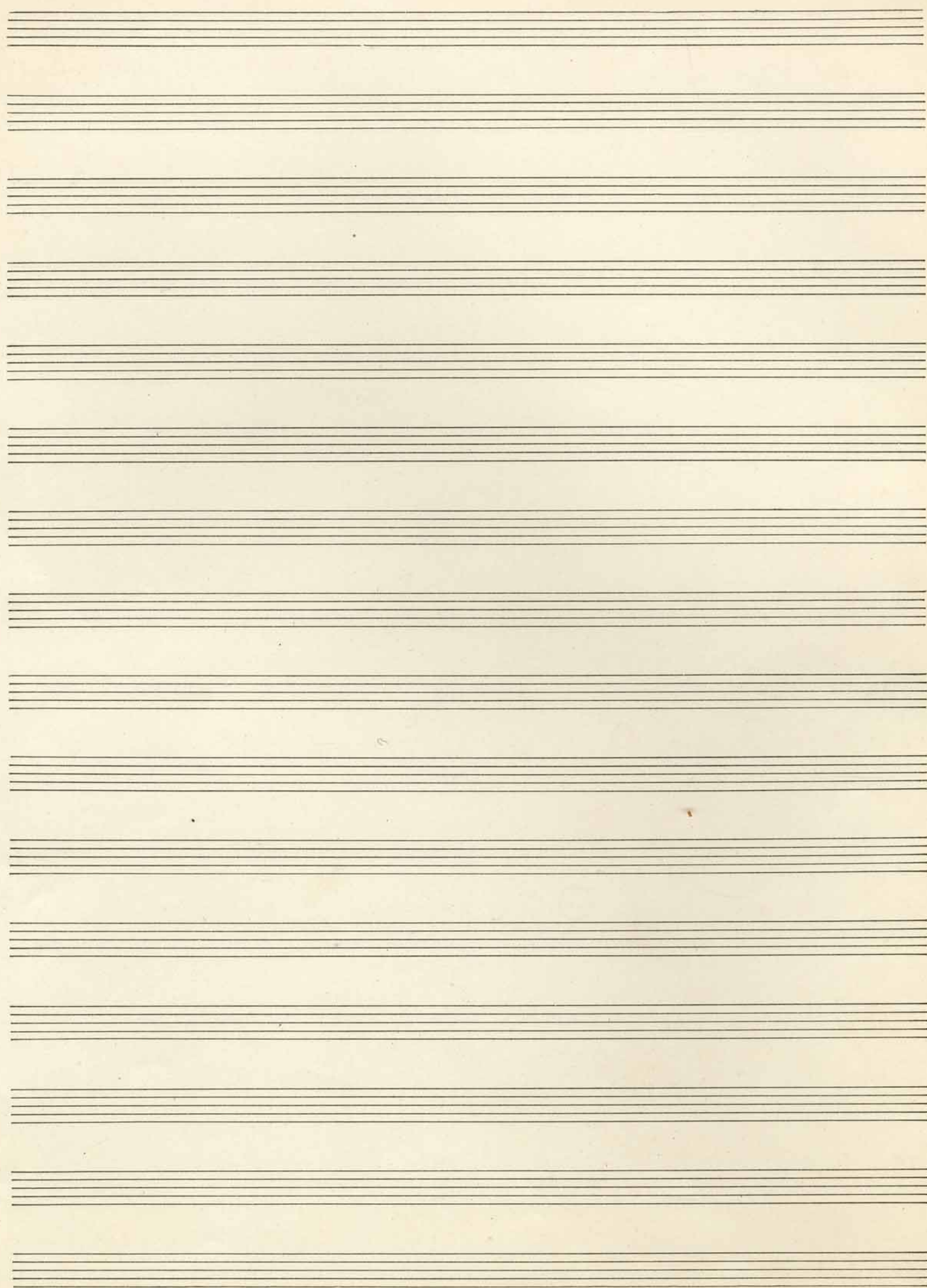
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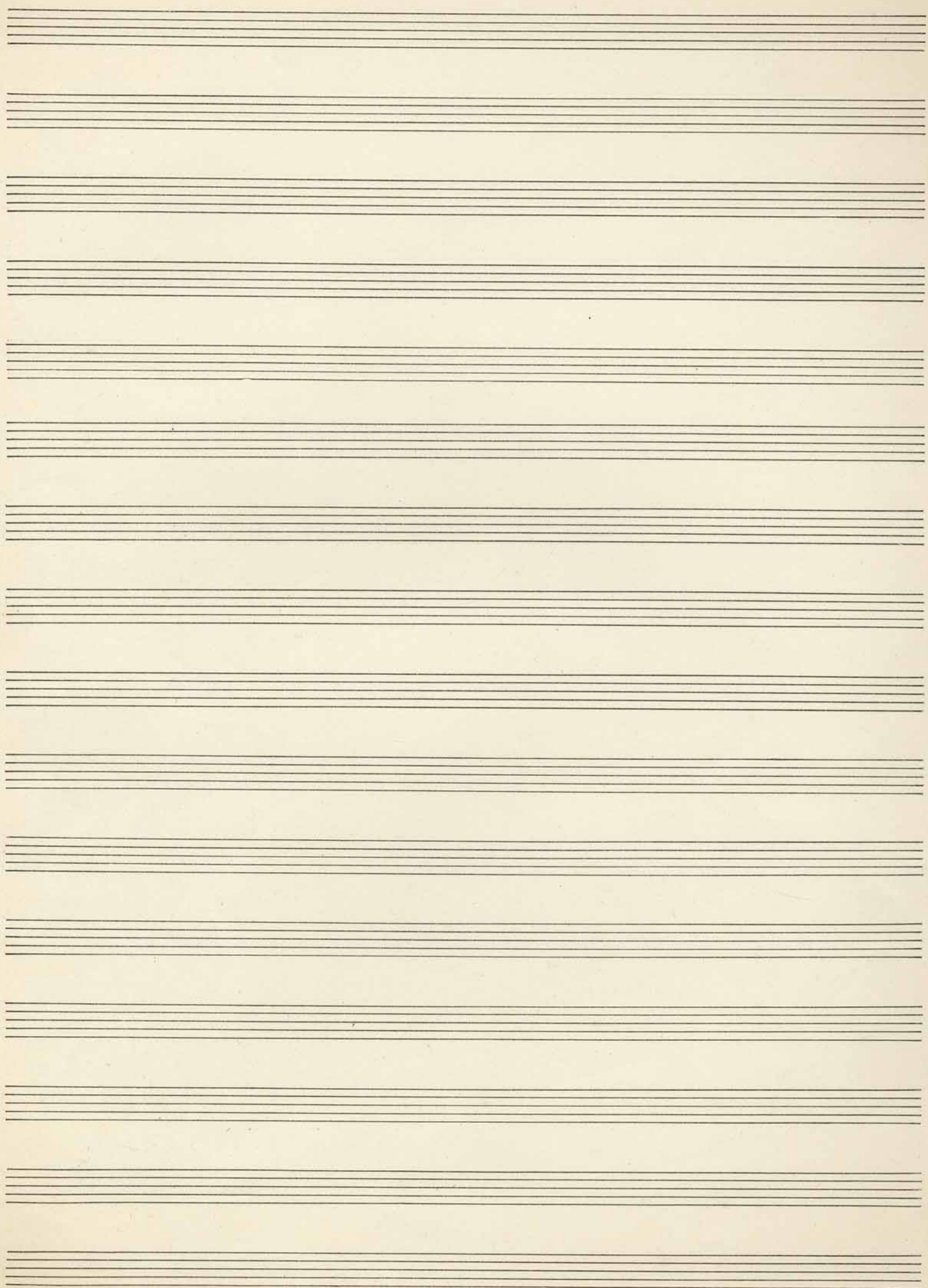
För Finland klang i bardens hand
Hans lyras skönsta ton;
Nu ber han för sitt fosterland
Inför Guds allmakts tron.

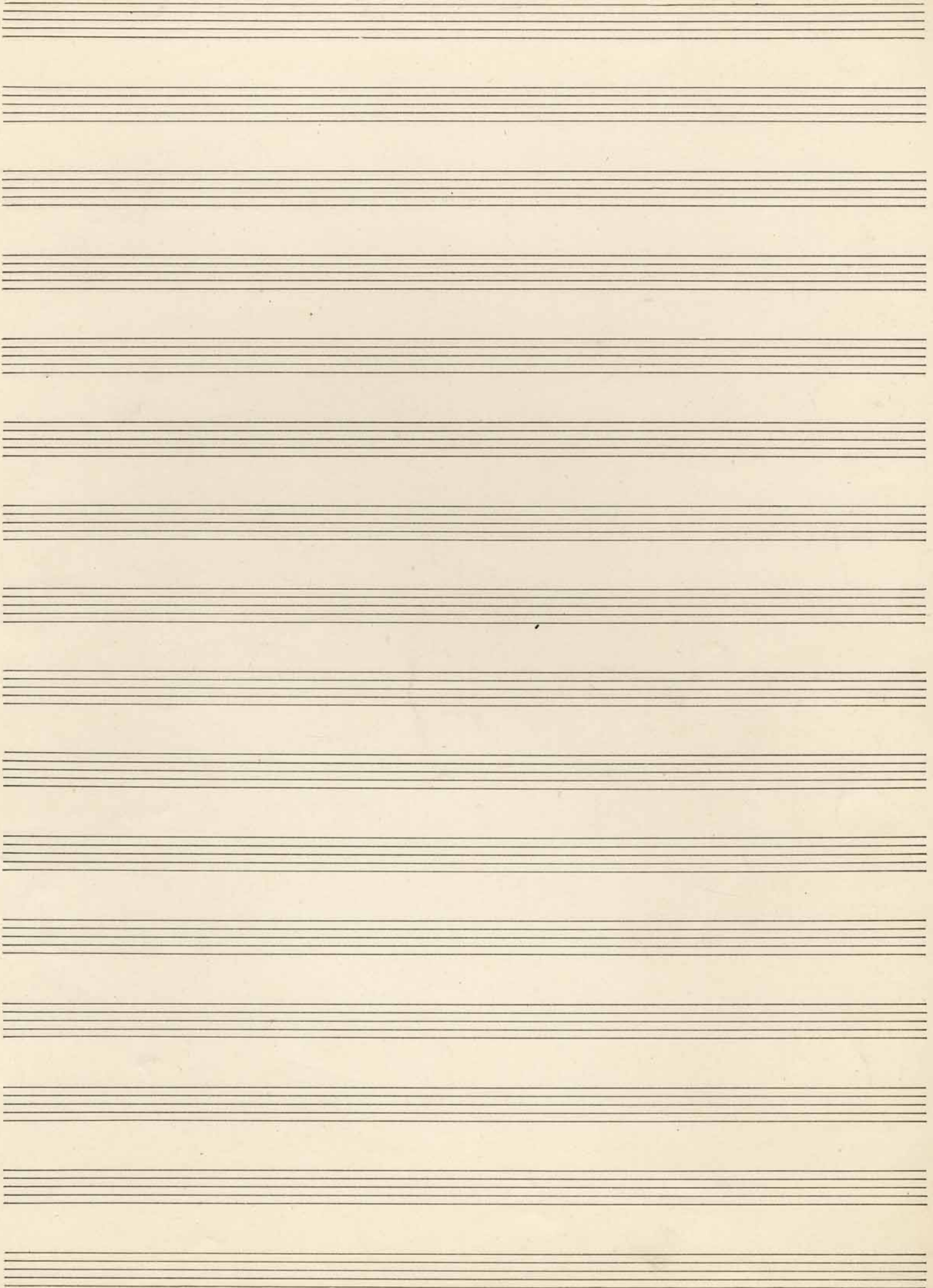
Glädje oss Gud i himmelrike.

R. v. W.









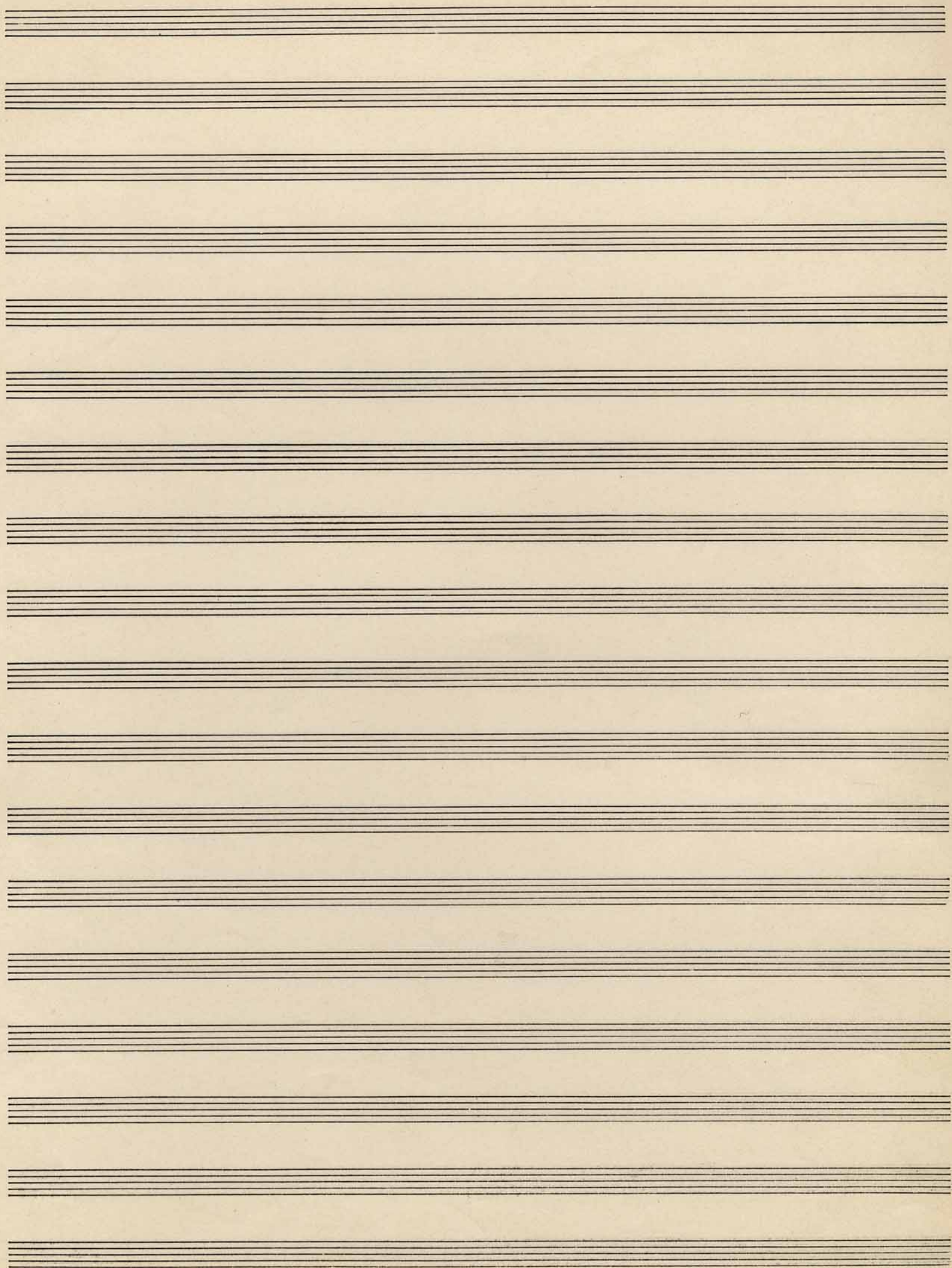
Lilla vänner i gröna lunden, Kom hit och hvilat dig! Det ljusliga som du ta-ler,
 Lilla vänner i gröna lunden, Kom hit och hvilat dig! Det ljusliga som du ta-ler
 Kom till mig och hvilat dig! Det ljusliga

Vint so-om det mig.
 Vint so-om det mig.
 Du vint so-om det mig. Går vägen så lång, så
 Du vint so-om det mig. Går vägen så lång, så

kommer lilla vänner, Vint blifver han kort. Som rin-nande bäcker, som
 lång! Vint blif-ven han kort. Som rin-nande bäcker, som
 kommer lilla vänner, Vint blifver han kort. Som rin-nande,
 Som

sväl-lande väg, Så hjerta till dig min fä-te-man.
 sväl-lande dig min fä-te-man.
 svallan-de





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures crossed out or heavily scribbled over. A small number '3' is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures crossed out or heavily scribbled over. A small number '3' is written above the staff.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures crossed out or heavily scribbled over. A small number '3' is written above the staff.

Alla vänner i grön lund, Kom hit och hilla dig, Det gylliga som du talat om, Kom det mig.
 Kom till mig och hilla dig! Det gylliga talat du om, Kom det mig.

Kommen till att spåren gör va — ganska lång

(Empty musical staves)

X

En liten fågel är jag för
Den gömmer sig på lundens gräst, på lundens gräst
En liten fågel är jag för
En liten fågel är jag för

viest, som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.
som nog kan spe — la och sjunga — ja.

En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för
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En liten fågel är jag för
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En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för
En liten fågel är jag för

Handwritten musical score, first system. The notation includes treble and bass staves with various notes and rests. The lyrics are written below the staves, including the word "skogen" (the forest) and "längst" (farthest). There are large, sweeping handwritten lines across the first part of the system, possibly indicating a section or a specific performance instruction.

Handwritten musical score, second system. The notation continues with treble and bass staves. The lyrics include "Guds vackra" (God's beautiful) and "en-gel med ögon st" (an angel with eyes). The handwriting is fluid and characteristic of a composer's draft.

Handwritten musical score, third system. The notation continues with treble and bass staves. The lyrics include "Guds" (God's) and "en-gel med ögon st" (an angel with eyes). The handwriting is fluid and characteristic of a composer's draft.

Handwritten musical score, fourth system. The notation continues with treble and bass staves. The lyrics include "Guds" (God's) and "en-gel med ögon st" (an angel with eyes). The handwriting is fluid and characteristic of a composer's draft.

Handwritten musical score, fifth system. The notation continues with treble and bass staves. The lyrics include "Guds" (God's) and "en-gel med ögon st" (an angel with eyes). The handwriting is fluid and characteristic of a composer's draft.

Nå, jag var i min ungdomstid, då väste jag litet stor, Nå jag var i min
 Nå jag var i min ungdomstid, Nå jag var i min
 Nå jag var ung, så väste jag litet stor;

ungdomstid, då väste jag litet stor, Då mistade jag min lilla vän, som var mig huld och
 ungdomstid, jag var — — — te stor; Då mistade jag min vän, som var mig huld och
 jag väste stor, min lilla vän, som var mig huld och

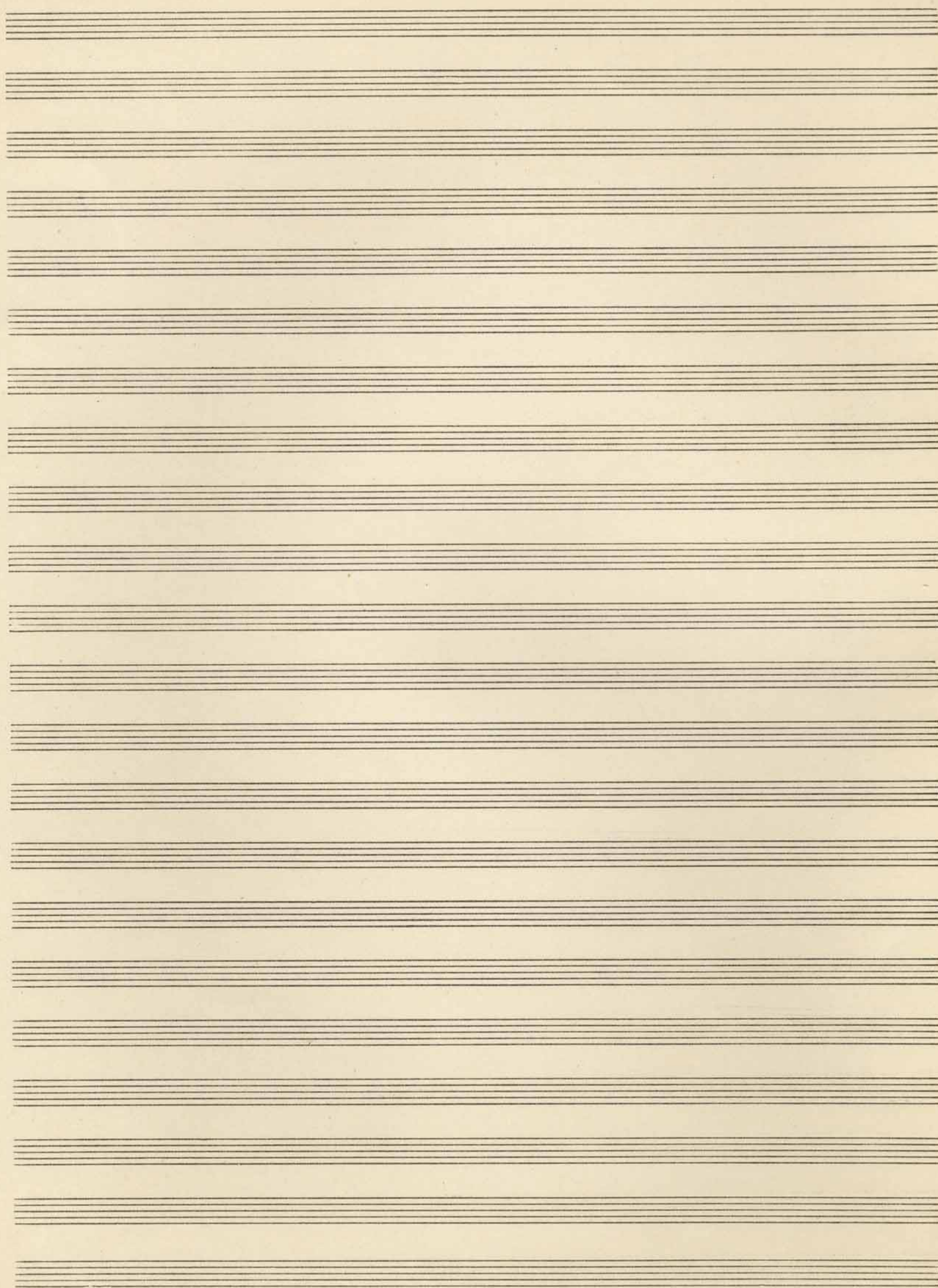
Tro. Tro. Tro. Tro.
 Tro. Tro. Tro. Tro.
 Tro. Tro. Tro. Tro.
 Tro. Tro. Tro. Tro.

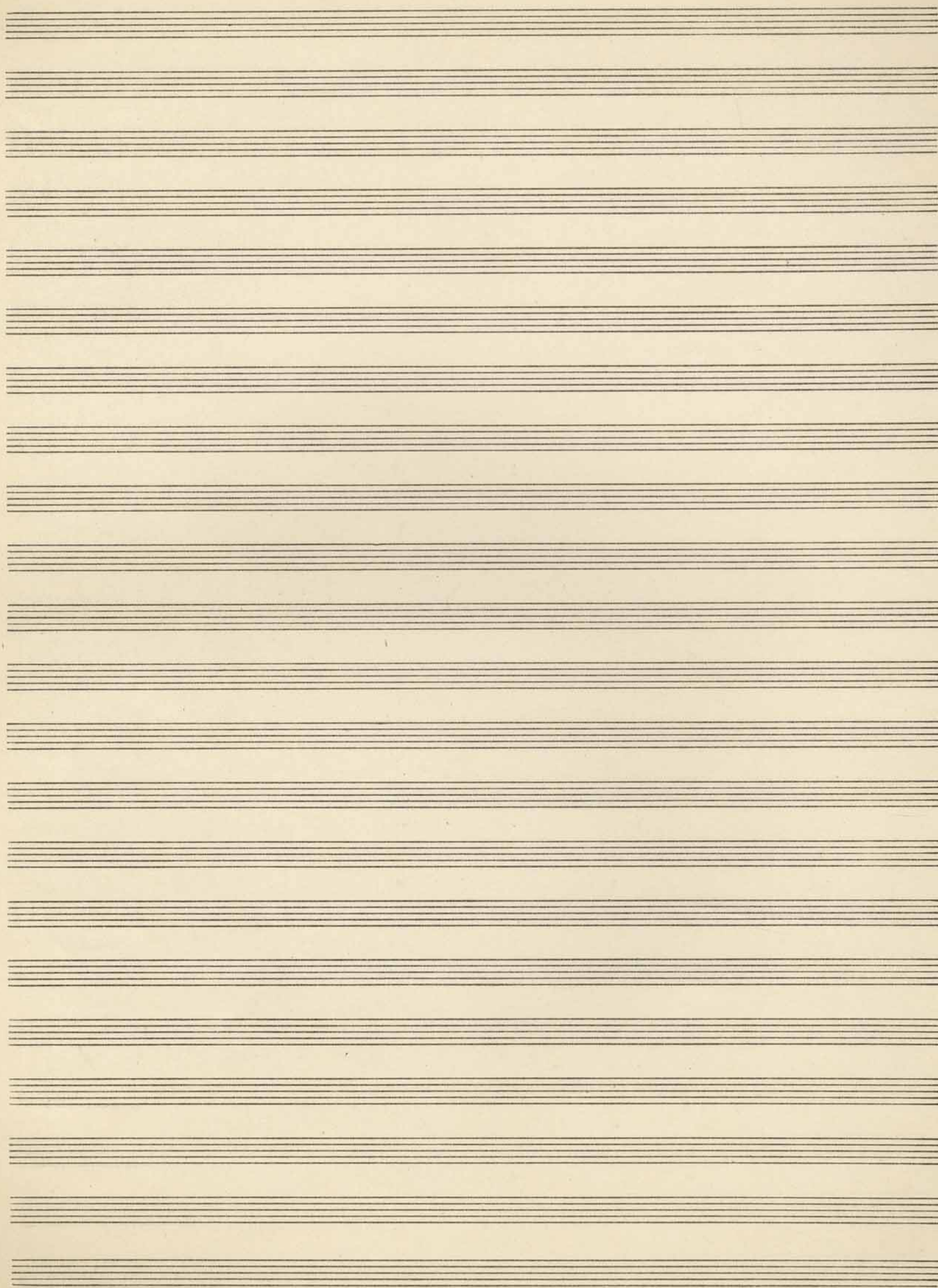
rosande band i hår;
 so — land i hår;
 rosande — band, jag hade silfver hade guld och
 och rosande band i

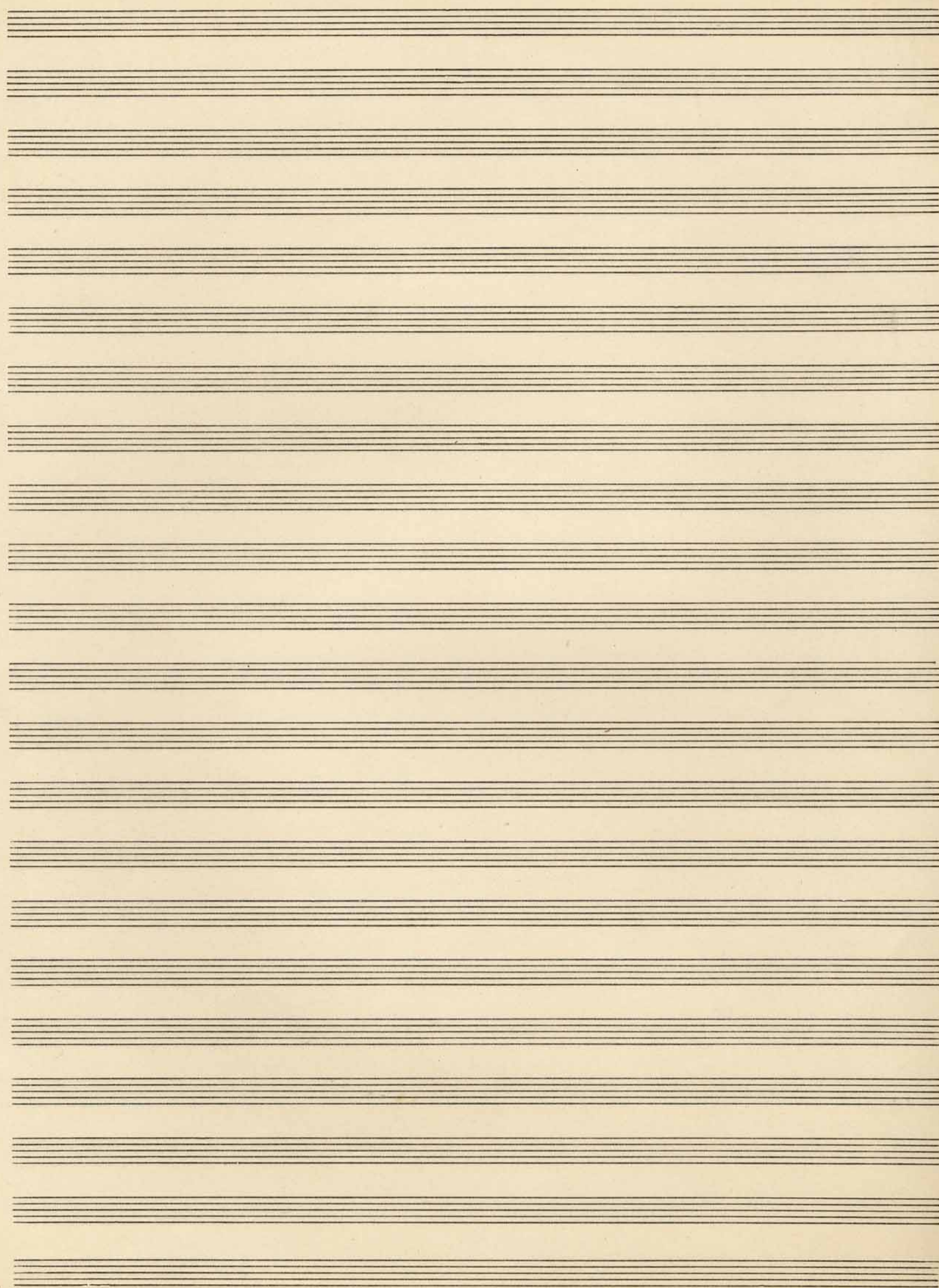
ger mig igen min hjärtans vän? Kan skaka min krona frö!
 ger mig igen min hjärtans vän? Kan

Här ger mig igen min vän? Kan





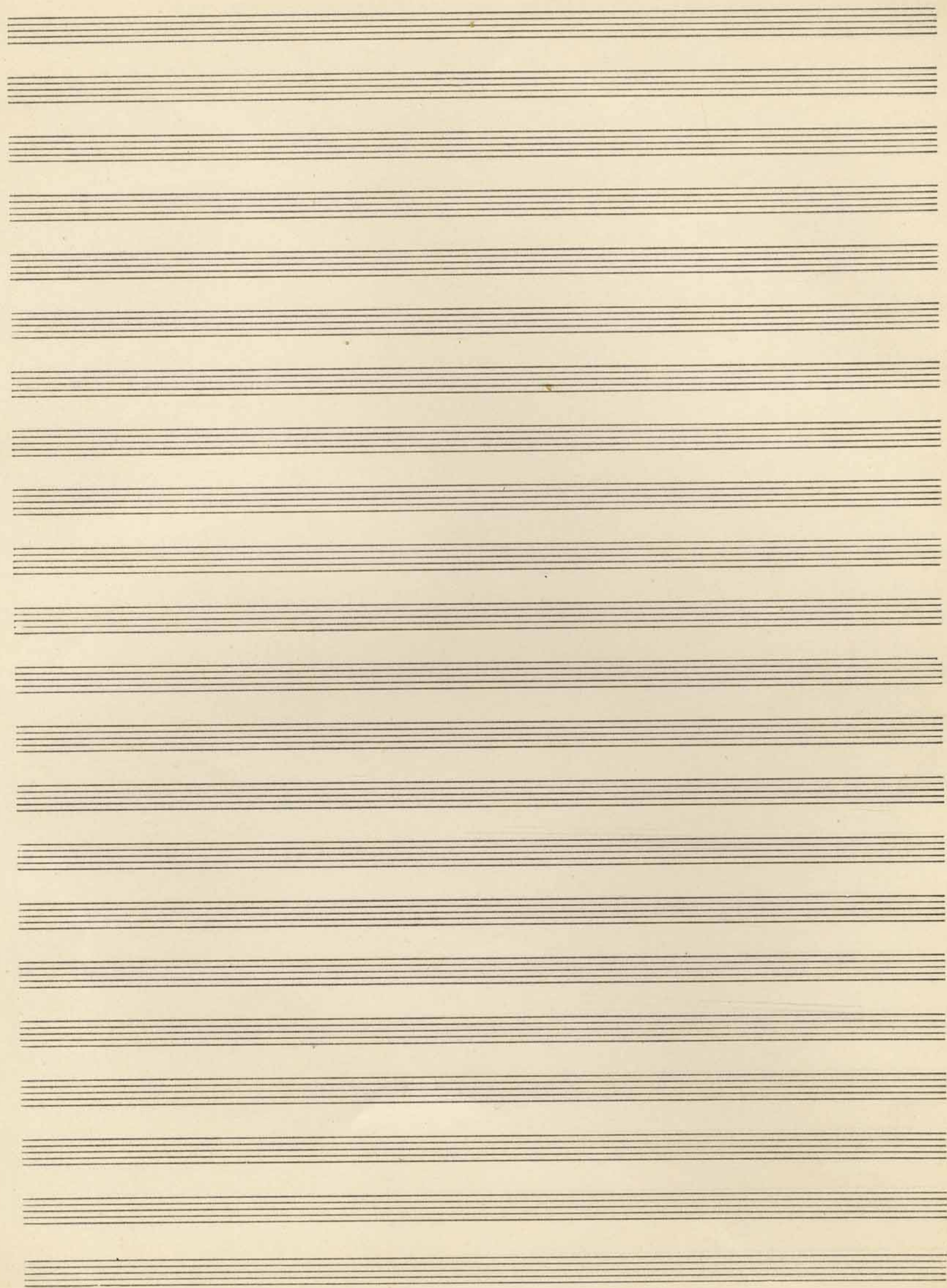


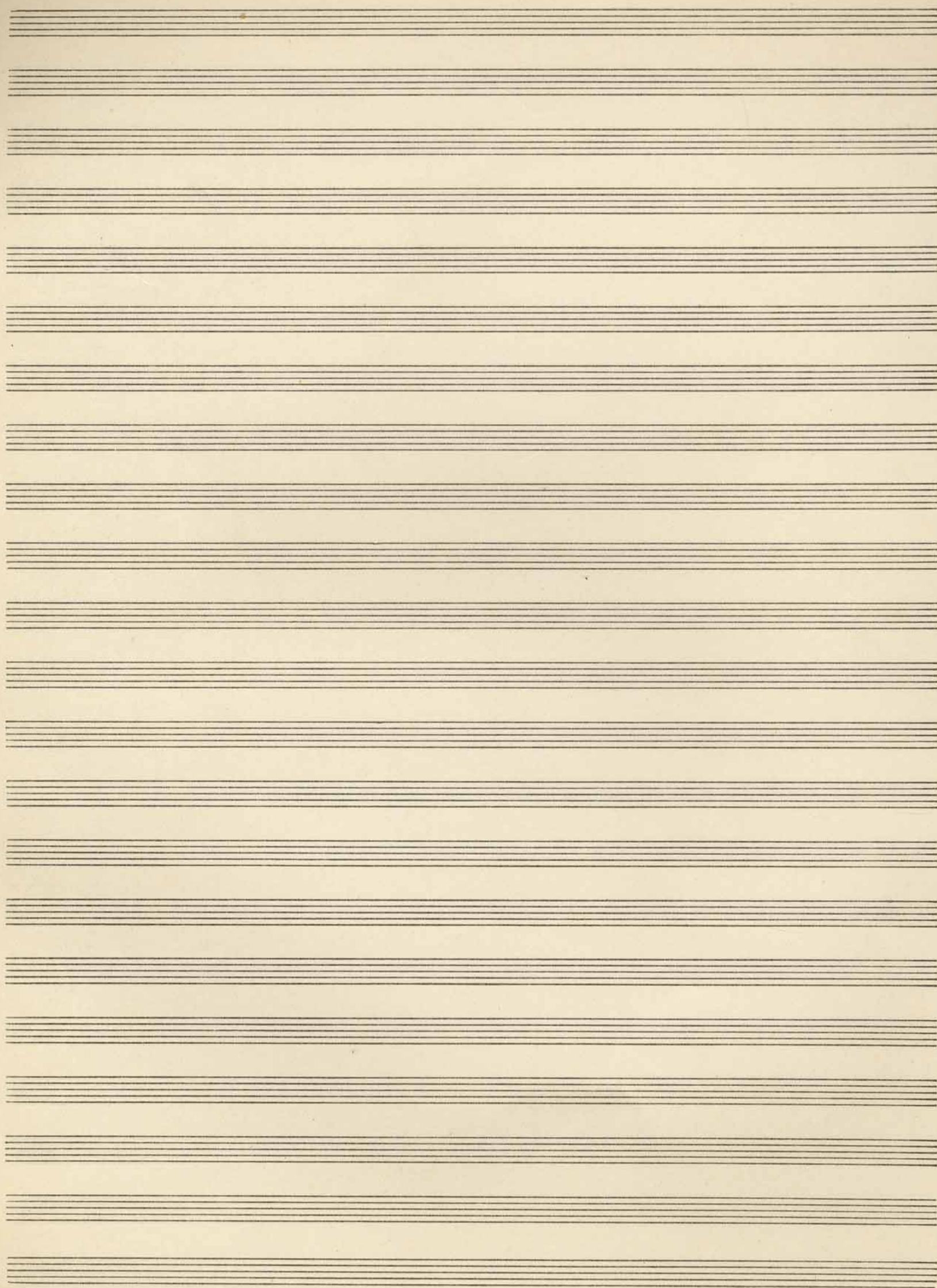


B

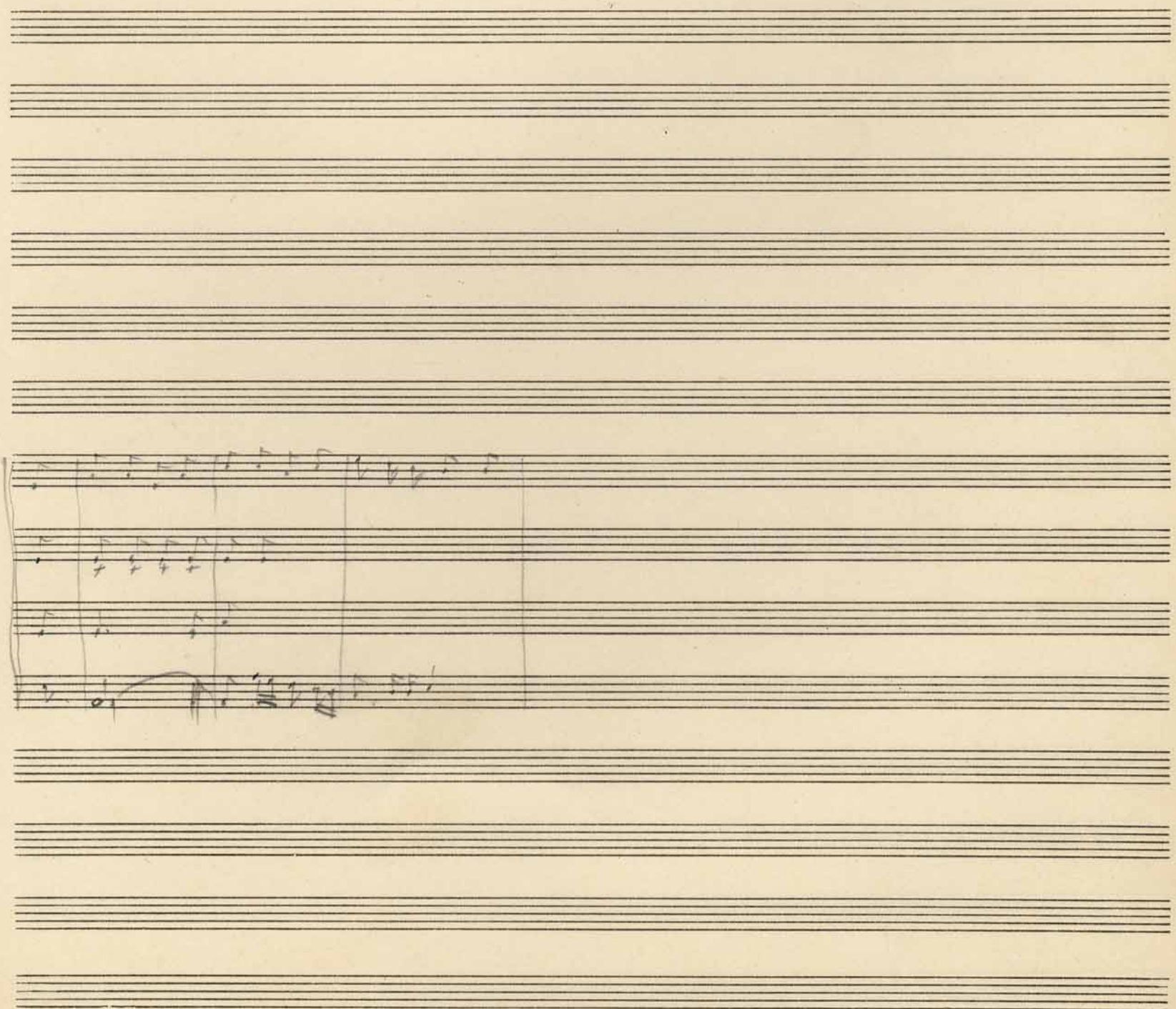
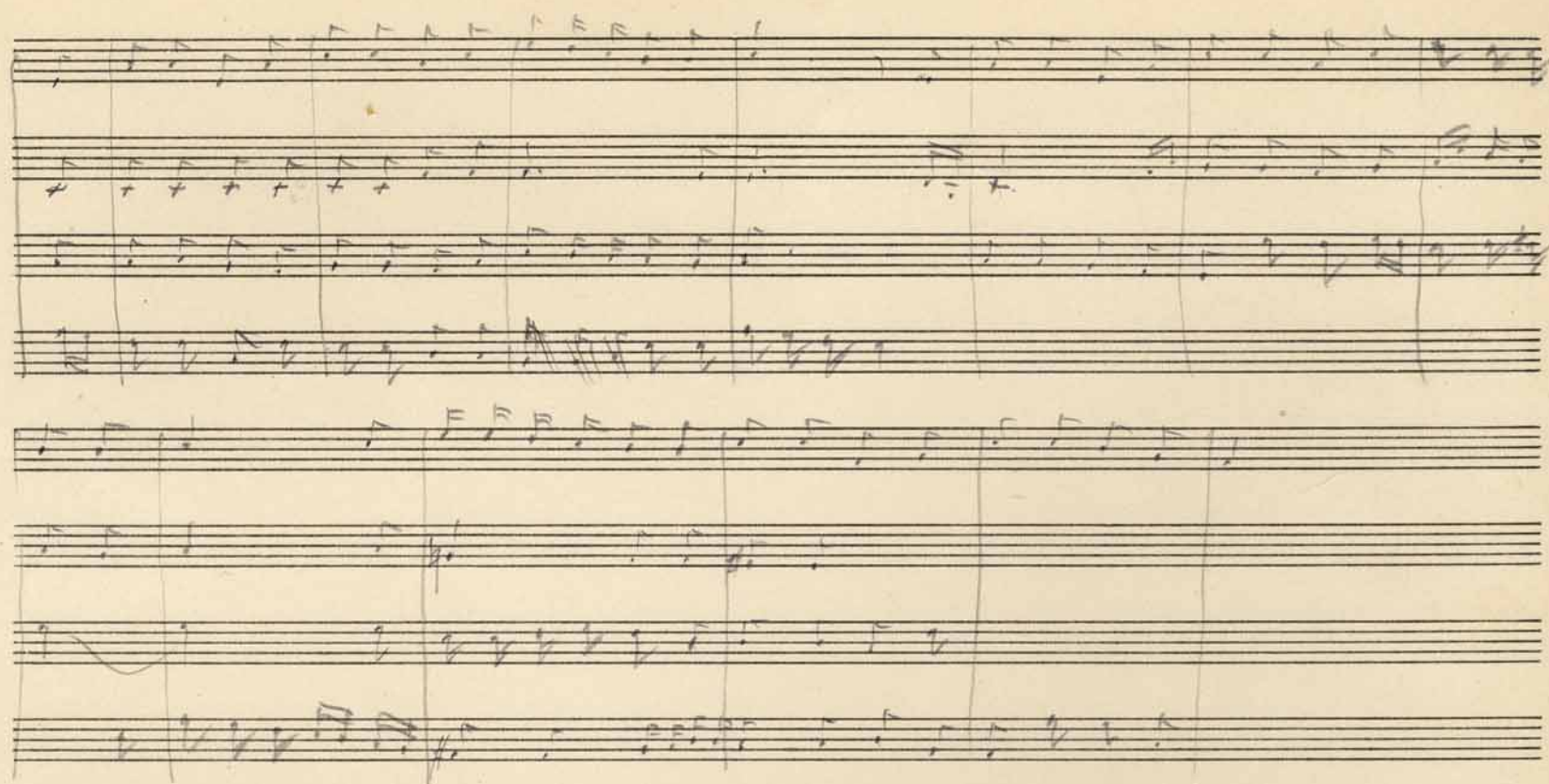
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is dense and appears to be a manuscript. A large, irregular brown stain is visible in the lower-middle section of the page, obscuring some of the musical notation. The paper shows signs of age, including discoloration and foxing.







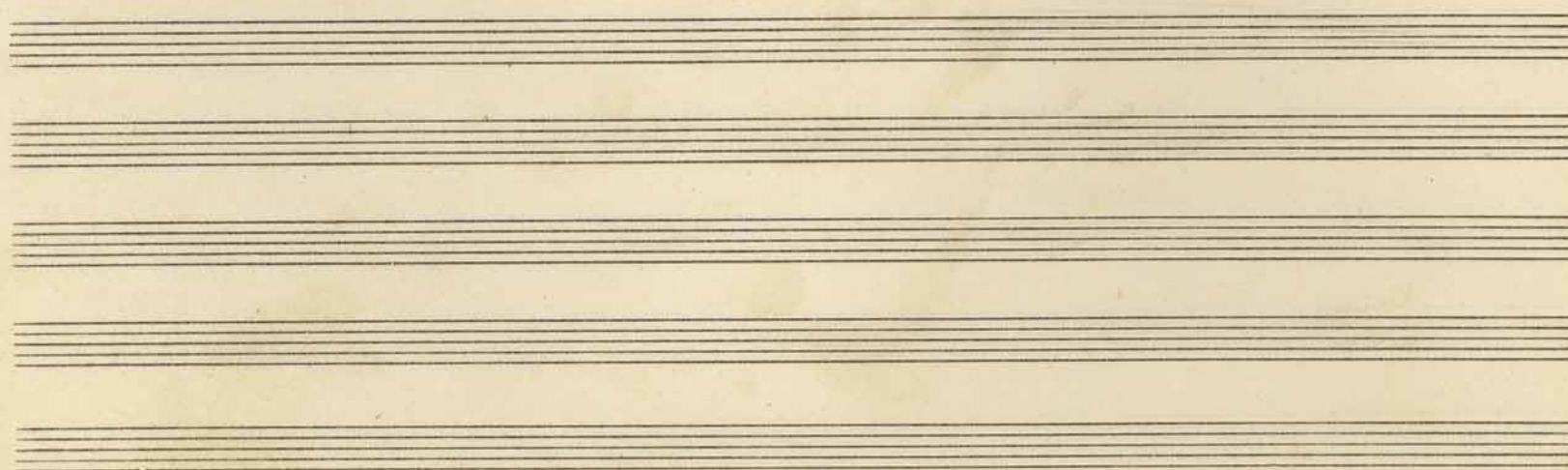
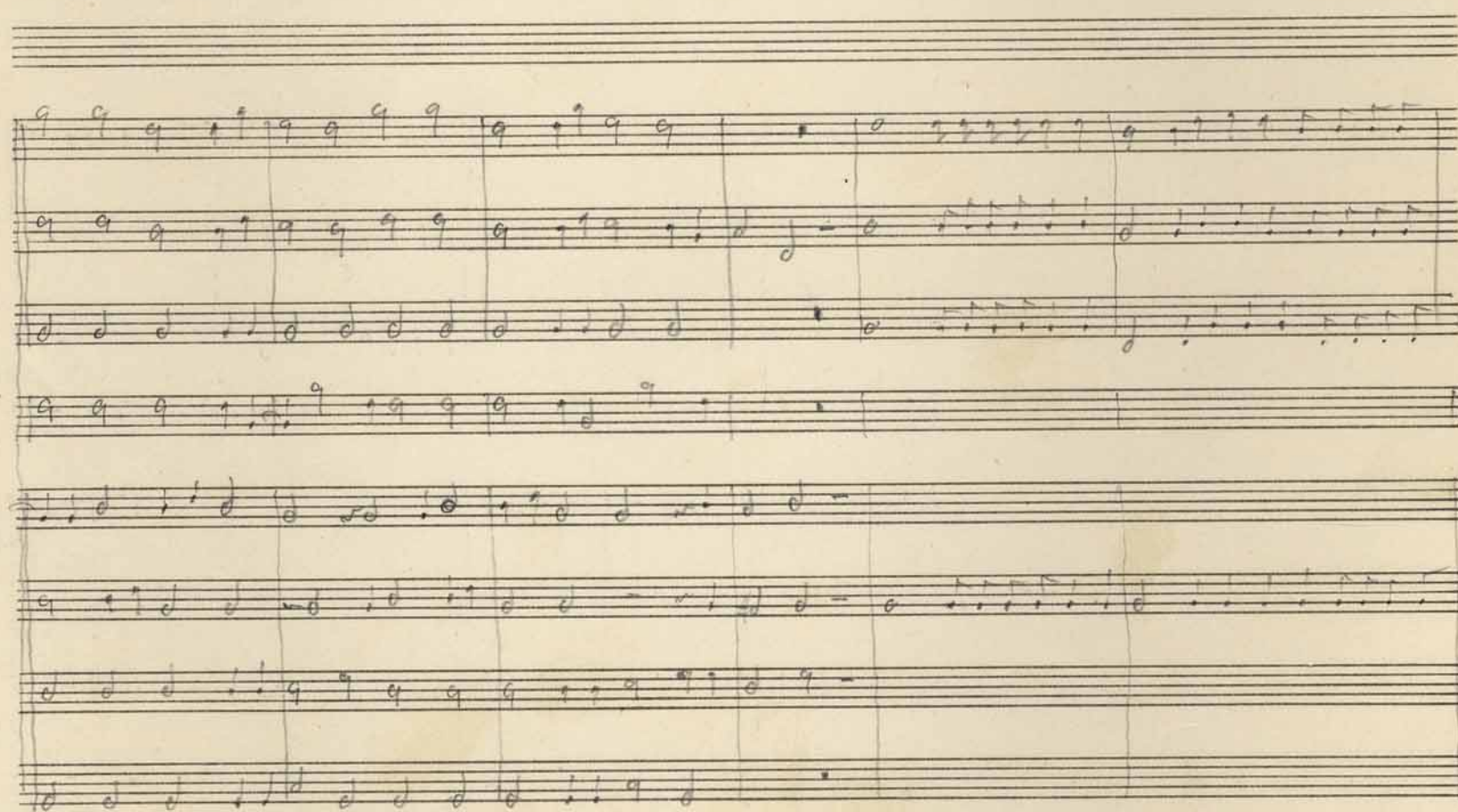
S

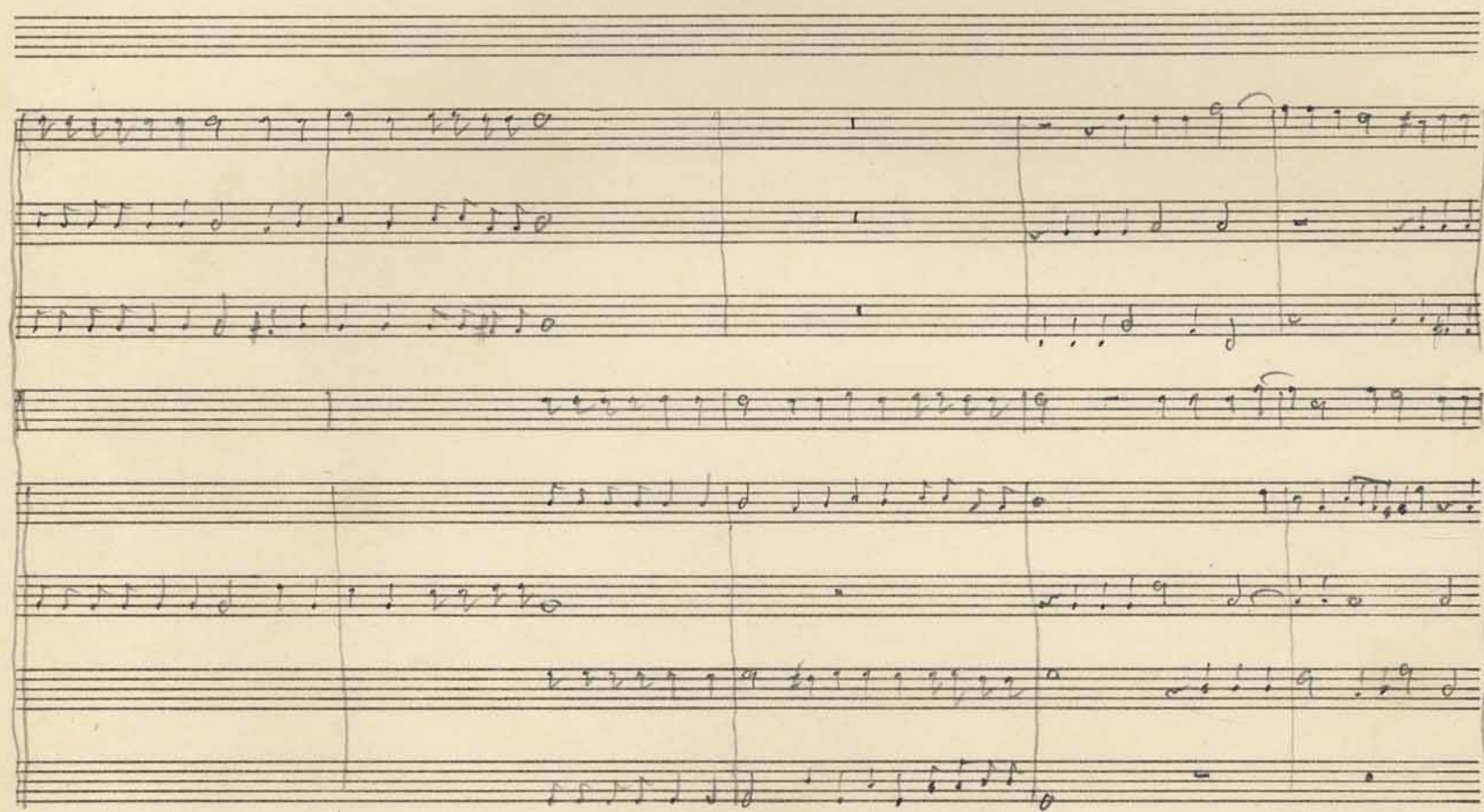
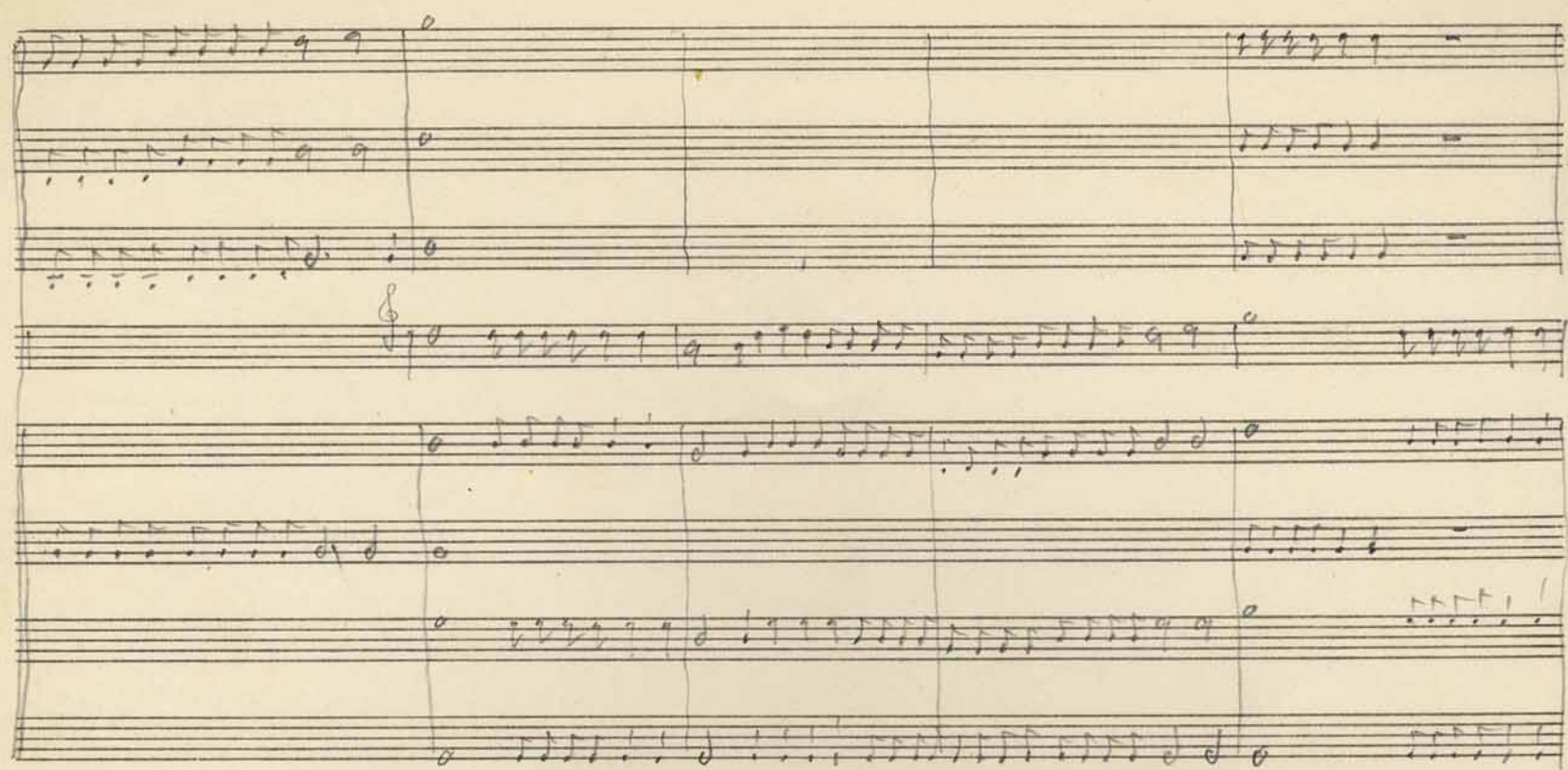


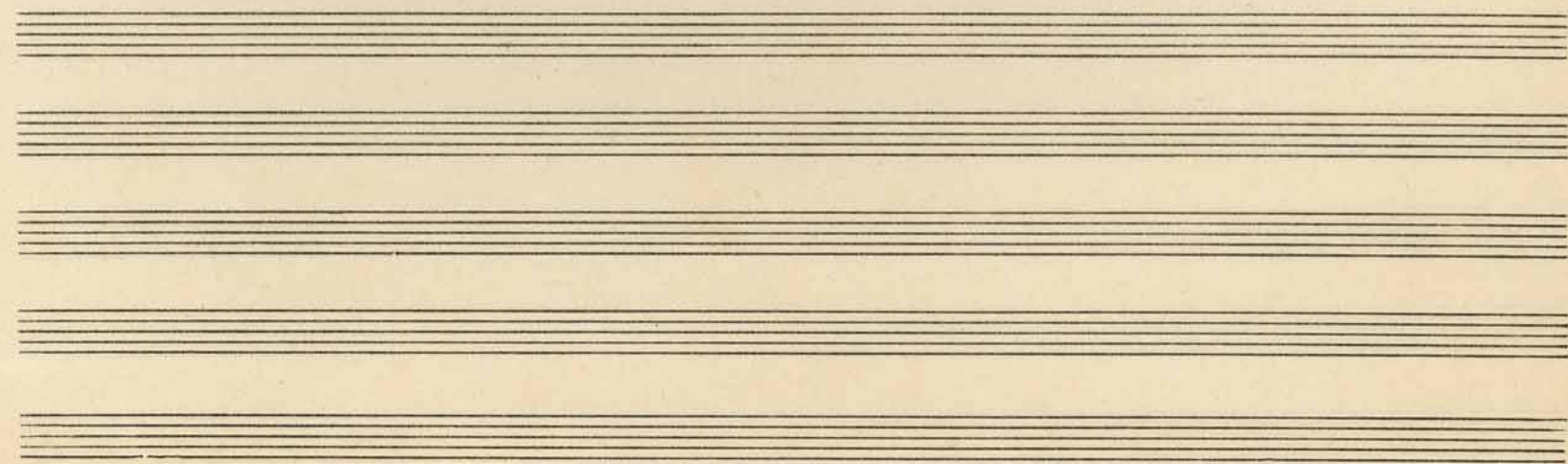
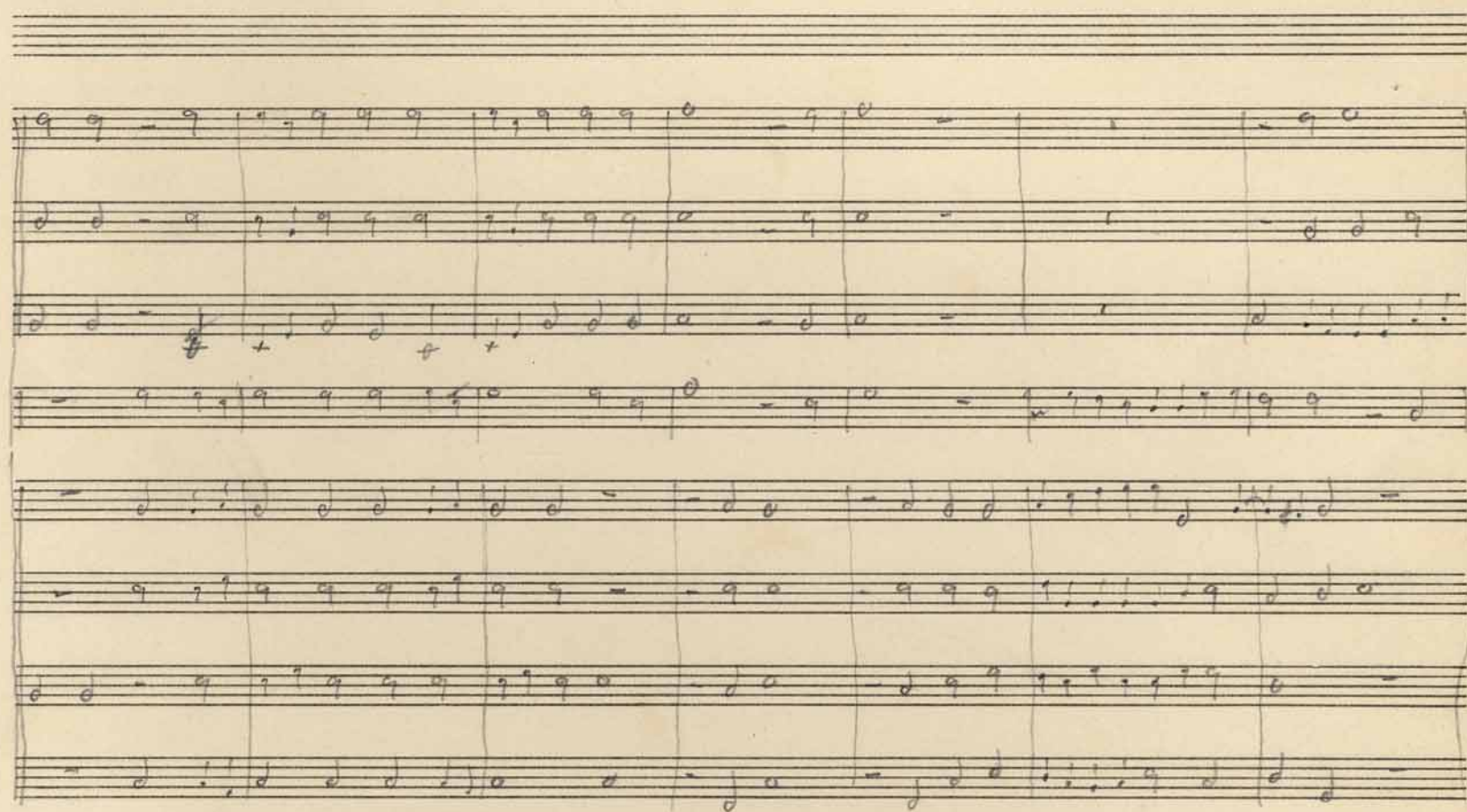
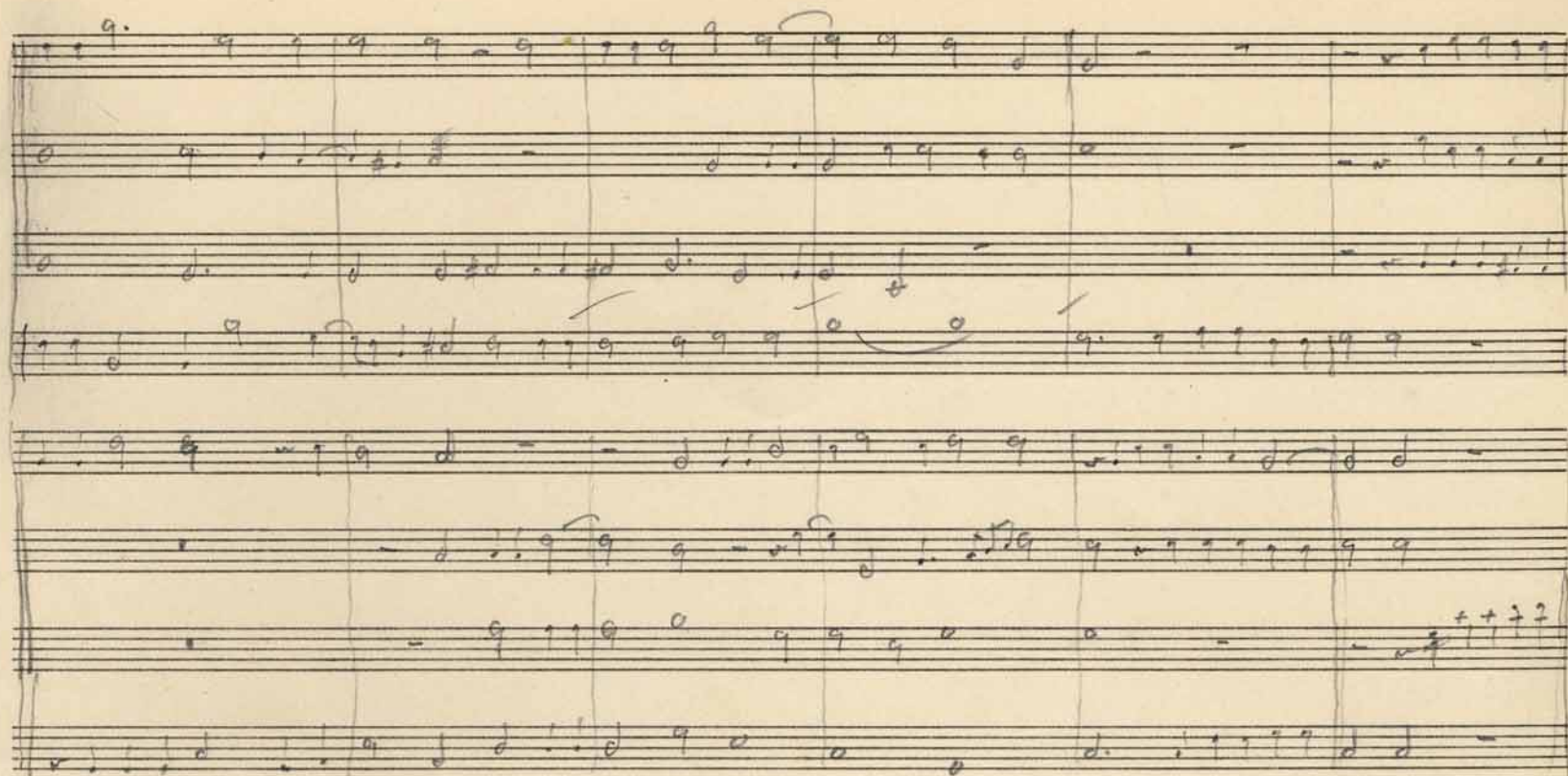
Handwritten musical score for Soprano, Alto, Tenor, and Bass voices, with piano accompaniment. The score is written on ten staves. The vocal parts are Soprano I, Alto, Tenor I, and Bass I. The piano part is written on the bottom two staves. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The handwriting is in ink on aged paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with various note values including quarter, eighth, and sixteenth notes, as well as rests. The notation is somewhat informal, with some ink bleed-through and corrections visible. The piece concludes with a double bar line on the tenth staff.









Agnus Dei — — — — — i, agnus Dei — — — — —

Agnus Dei — — — — — i, agnus Dei — — — — — i, agnus Dei — — — — —

Agnus Dei — — — — — i, agnus Dei — — — — —

— — — — — i, qui tol — lis pec — cata mun — di, — — — — —

— — — — — i, qui tol — lis pec — cata mun — di, qui — — — — —

De — — — — — i, qui tol — lis pec — cata mundi, qui tollis

qui tol — lis pec — cata mun — di, mi — se — rere no — bis, mi —

tol — lis pec — cata mun — di mi — se — rere no — bis, mi — se

pec — cata mun — di, mi — se — rere no — bis,

se — re — re no — bis!

re-re no-bis, mi-se-rere no — bis!

mi — se — rere no — bis!

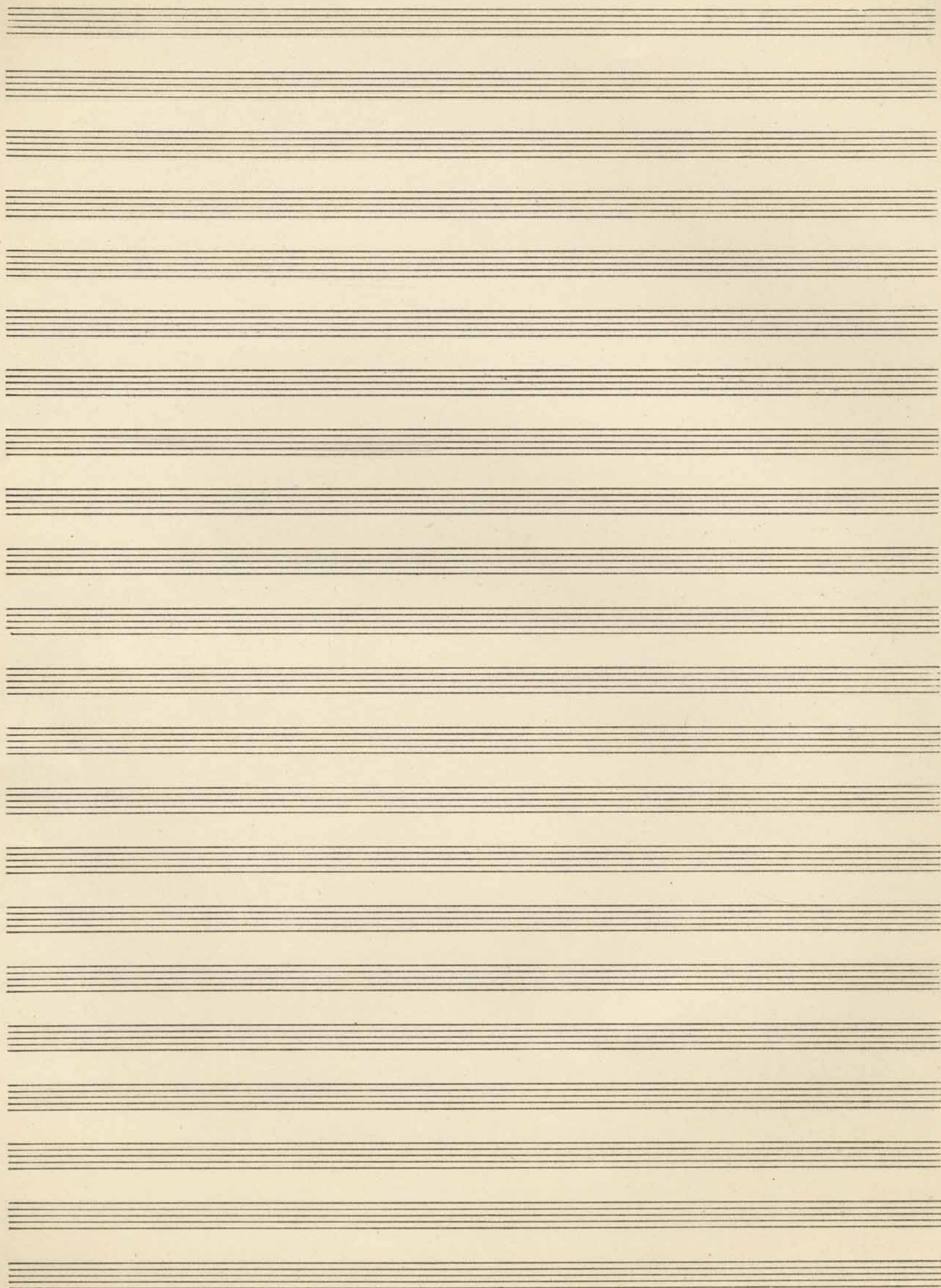
Agnus Dei — — — — — i, agnus Dei — — — — — i,

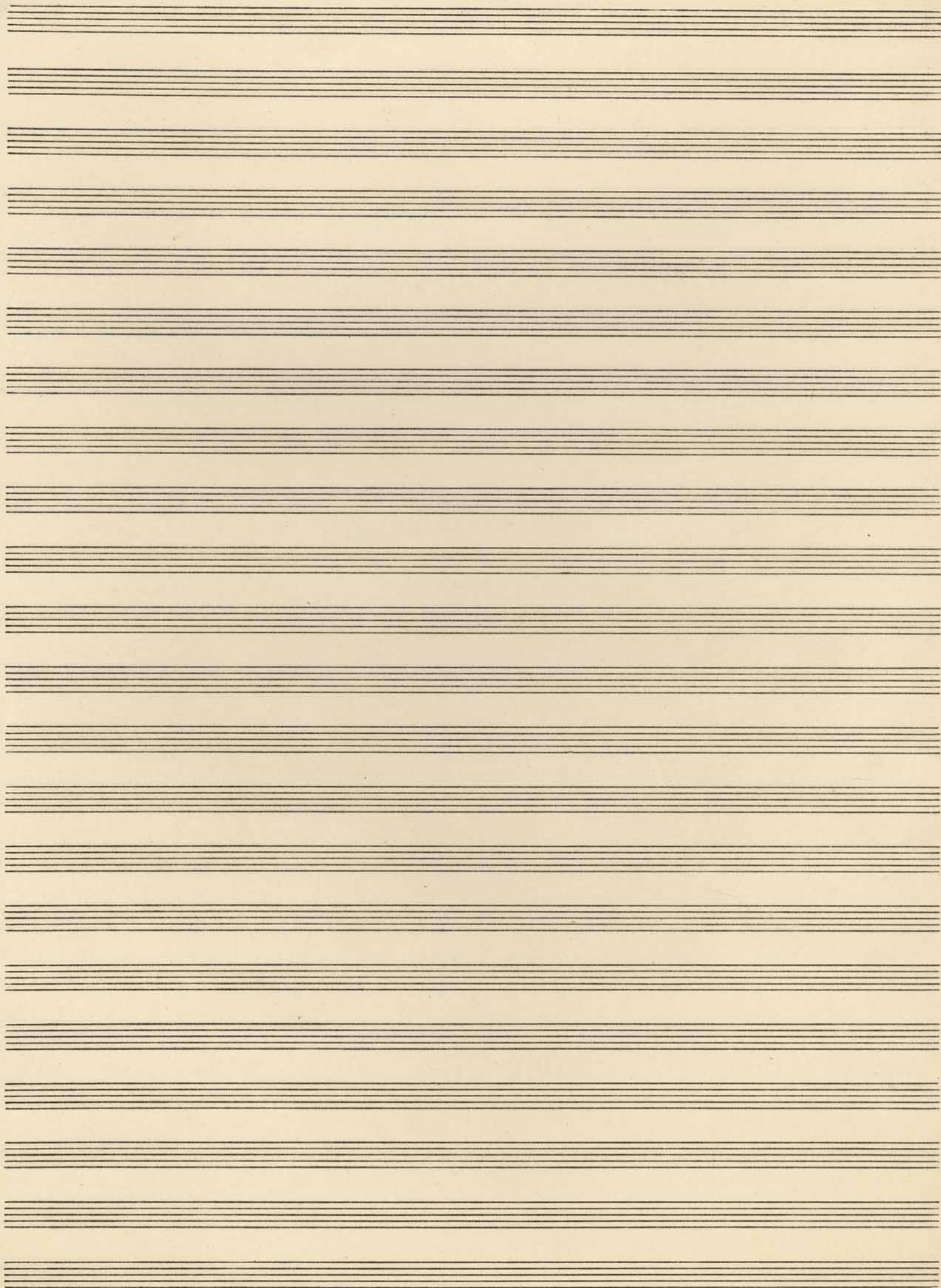
Agnus Dei — — — — — i, agnus Dei — — — — — i,

Agnus Dei — — — — — i, agnus Dei — — — — — i,

Agnus Dei — — — — — i, agnus Dei — — — — — i,

Agnus Dei — — — — — i, agnus Dei — — — — —





Al-ma, corte — se bel-la,

Al-ma corte — se bel — la,

Al-ma, corte — se bel-la,

Al-ma corte — se bel — la,

Al-ma, corte — se bel-la,

Al-ma corte — se bel — la,

Al-ma, corte — se bel-la,

Al-ma corte — se bel — la,

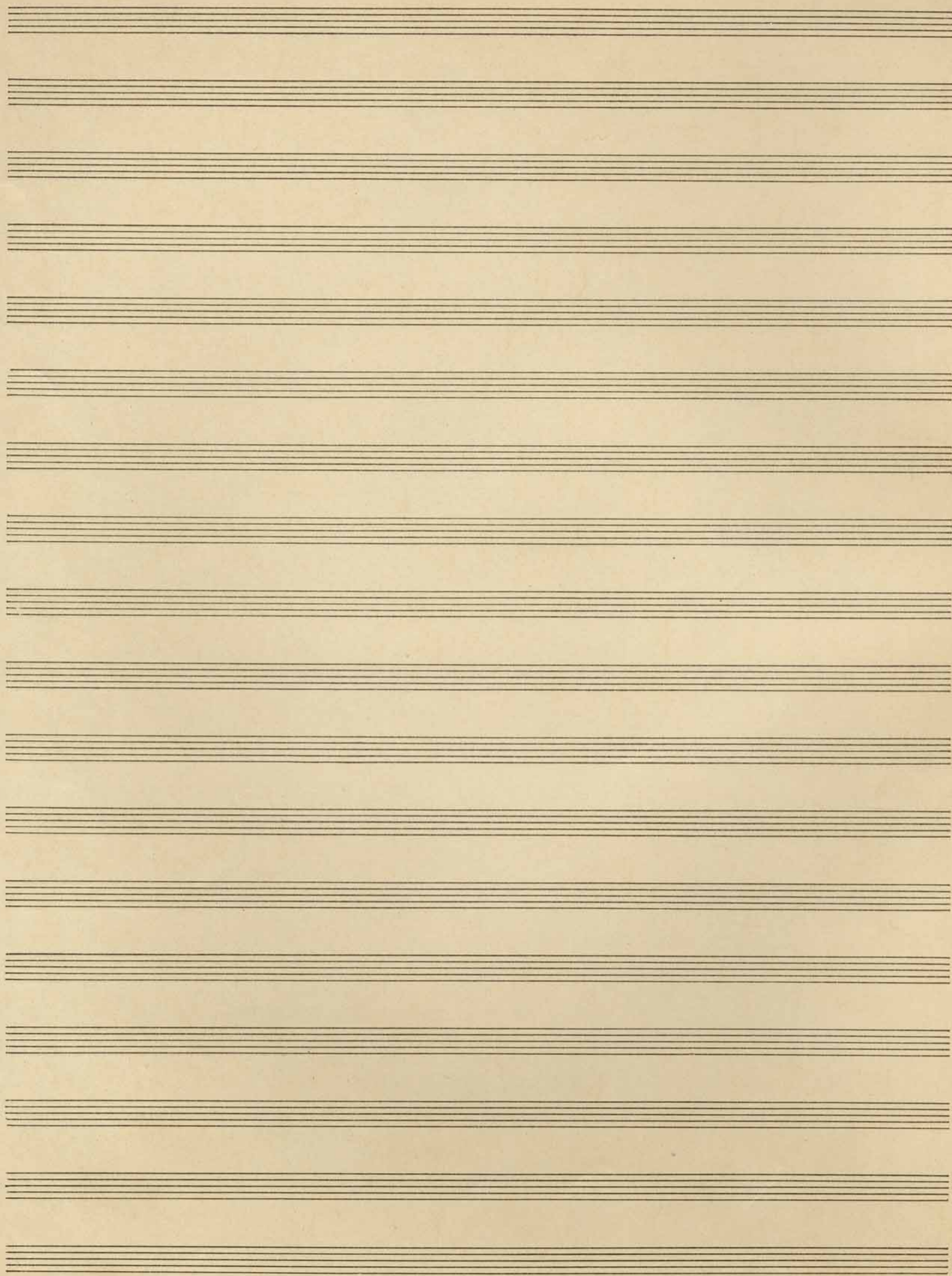
Al-ma, corte — se bel-la,

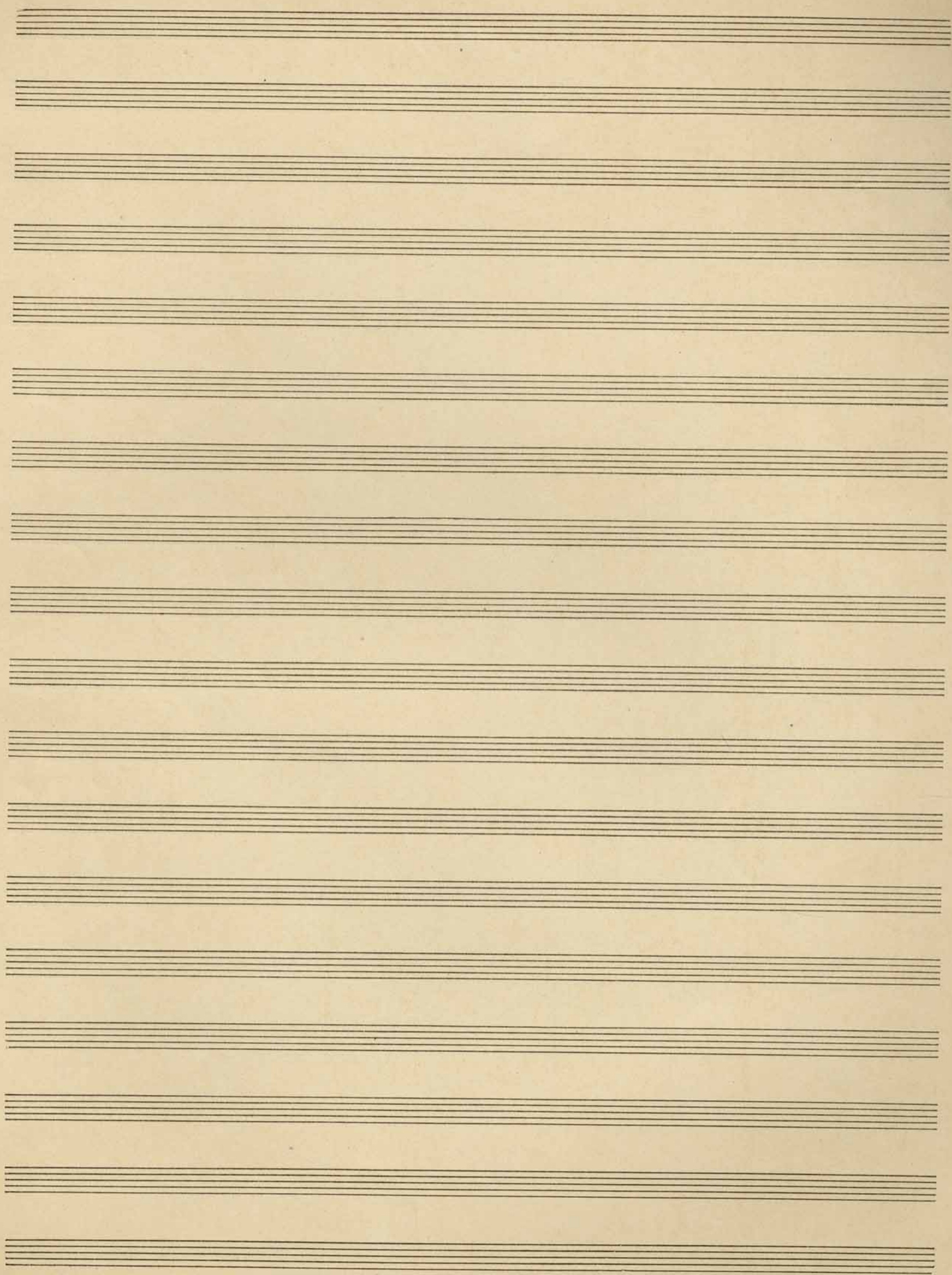
Al-ma corte — se bel — la,

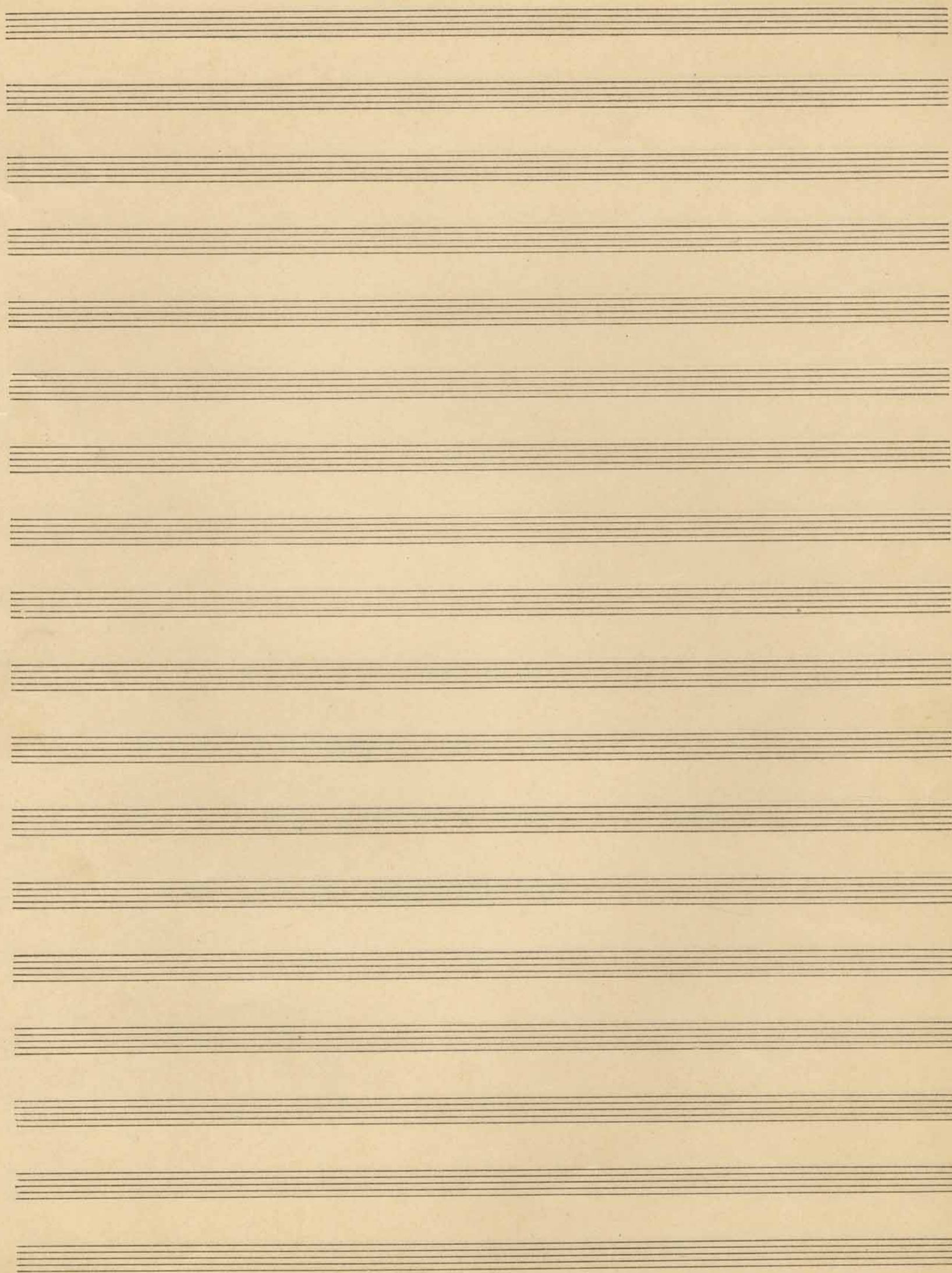
Al-ma, corte — se bel-la,

Al-ma corte — se bel — la,

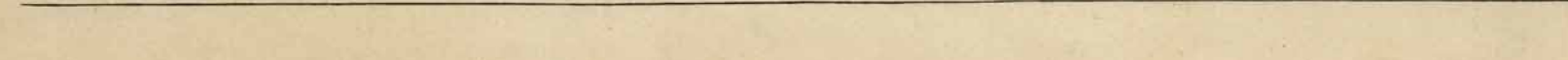
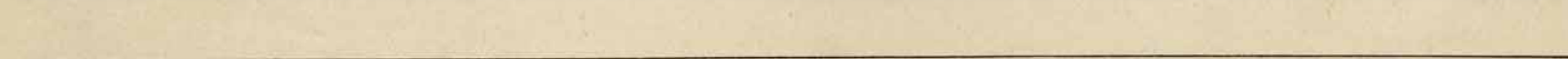
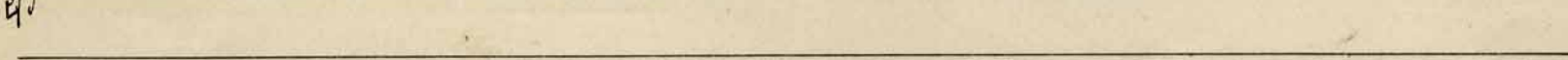
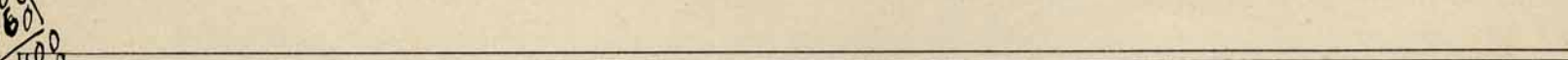
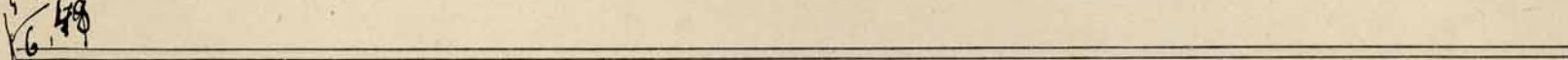
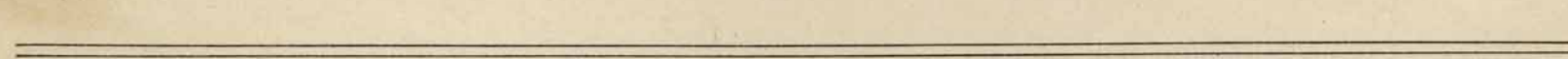
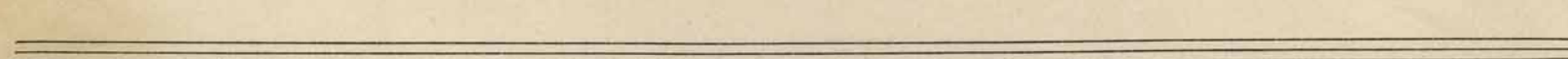
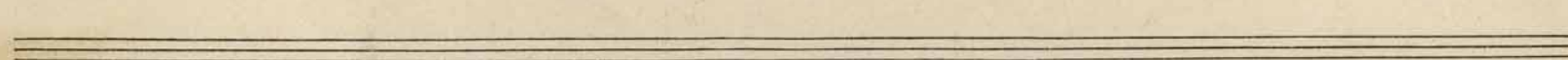
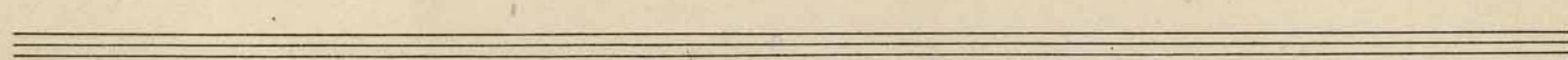
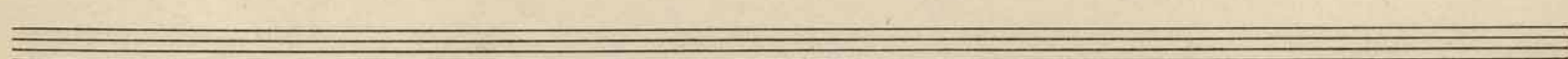
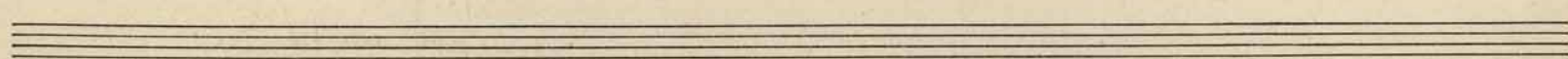
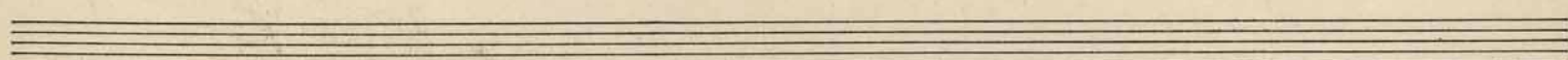
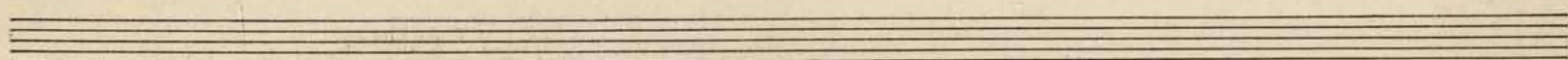
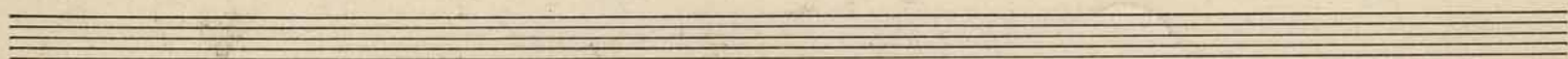
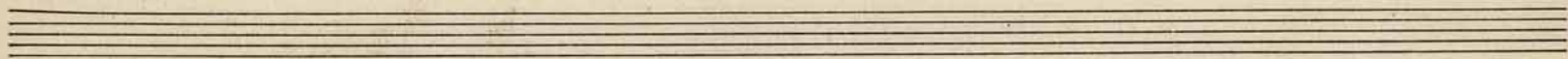
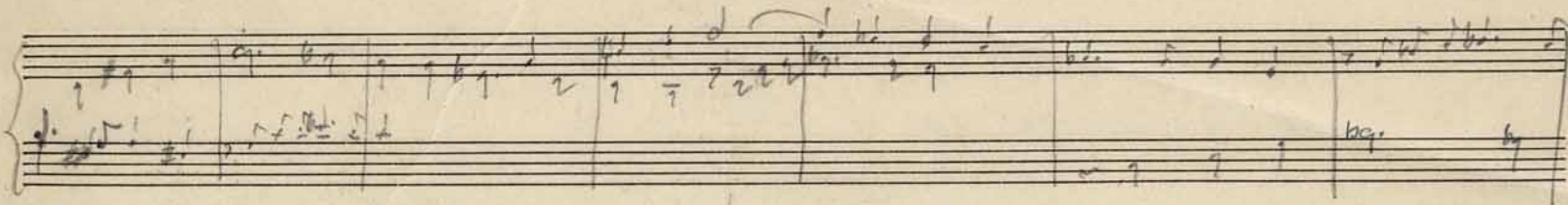
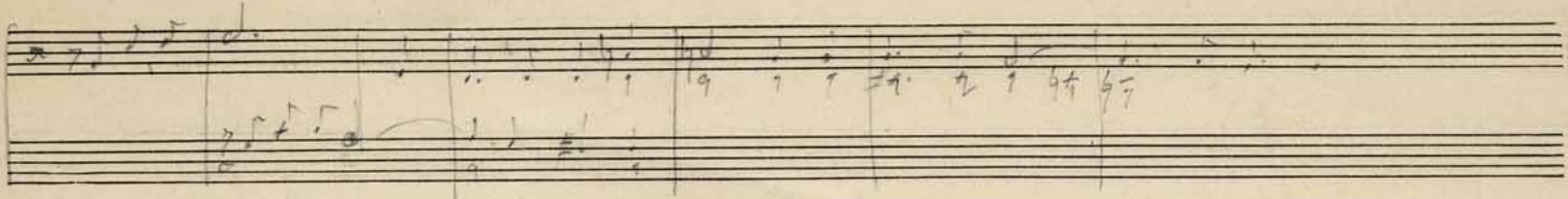








b b



540

6600 90
540 66
God
3500 540
3240 6.48
2600
2160
4400
4320

59.60.
38.02.
.60
.50.
40.
80
1.65
101.57.
118.43
38.70
18.45
71.57



Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The key signature appears to be one flat (B-flat).

Handwritten musical notation on a grand staff. This system continues the piece with more complex rhythmic patterns and accidentals.

Handwritten musical notation on a grand staff. The notation includes some ledger lines below the bass staff.

Handwritten musical notation on a grand staff. The notation is sparse, with some notes and rests.

Empty musical staves, likely for additional parts or a continuation of the piece.

Handwritten musical notation on a grand staff. The notation includes some ledger lines below the bass staff.

Handwritten musical notation on a grand staff. The notation includes some ledger lines below the bass staff.

Empty musical staves, likely for additional parts or a continuation of the piece.

Handwritten musical notation on a grand staff. The first system includes a large section of the score that has been heavily scribbled out with dark ink.

Handwritten musical notation on a grand staff, continuing the piece after the first system.

Handwritten musical notation on a grand staff. The lyrics "sol", "bale", "fiel", and "len" are written below the notes. The word "spinn" is written above the notes in the final measure of the system.

Handwritten musical notation on a grand staff, continuing the piece.

Empty musical staves.

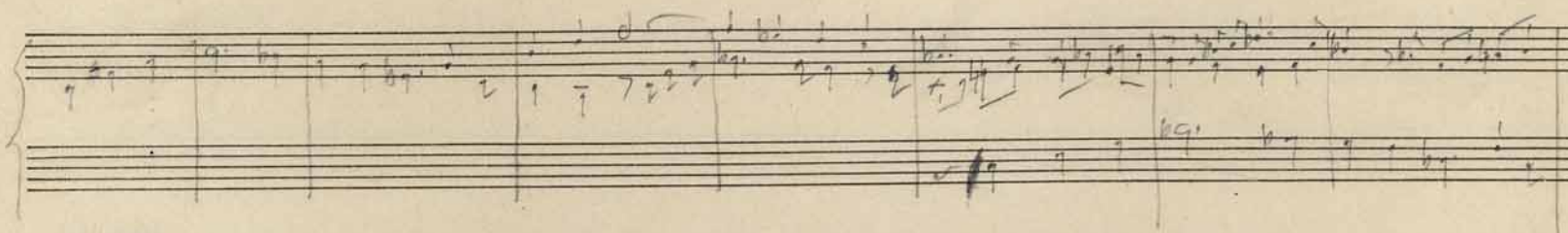
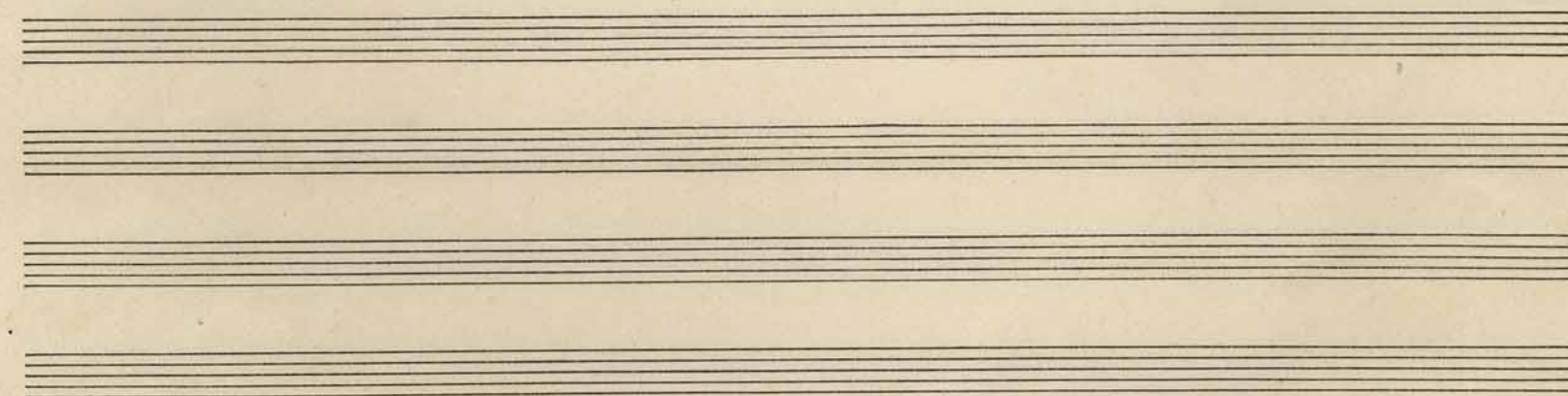
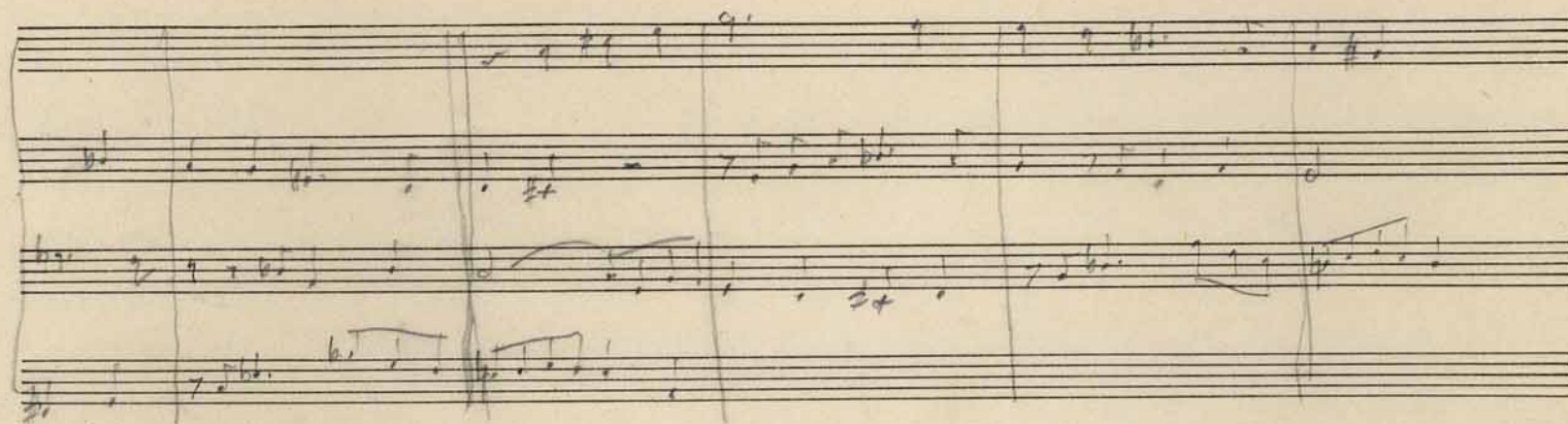
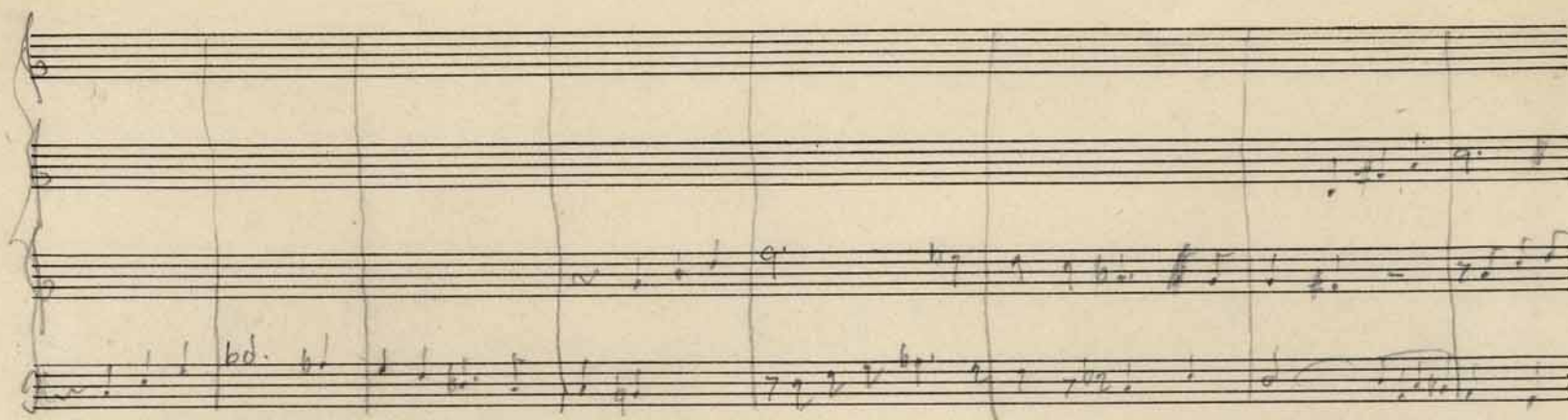
Handwritten musical notation on a grand staff, continuing the piece.

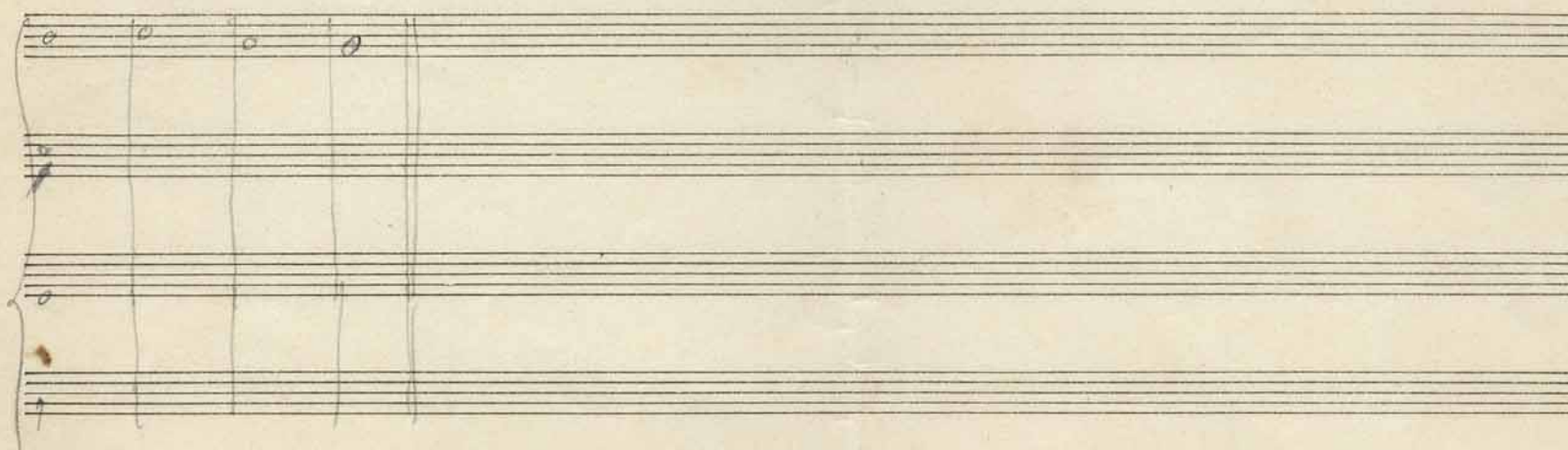
Handwritten musical notation on a grand staff, continuing the piece.

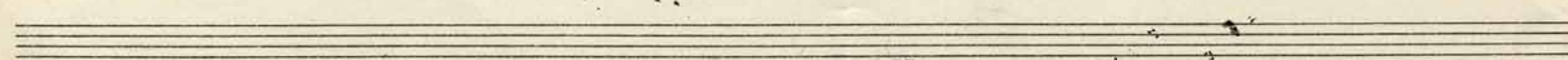
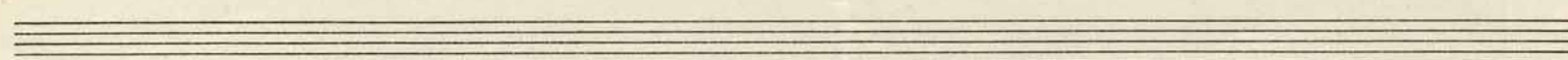
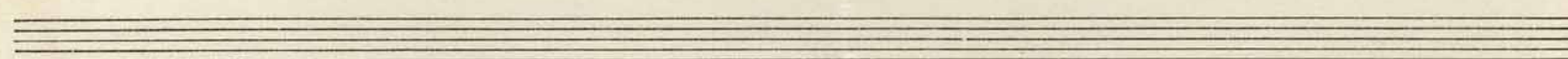
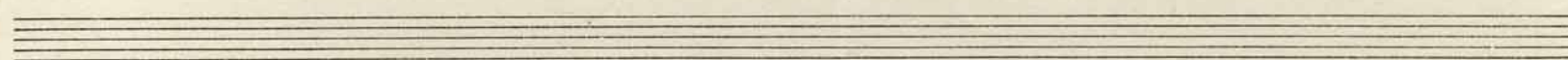
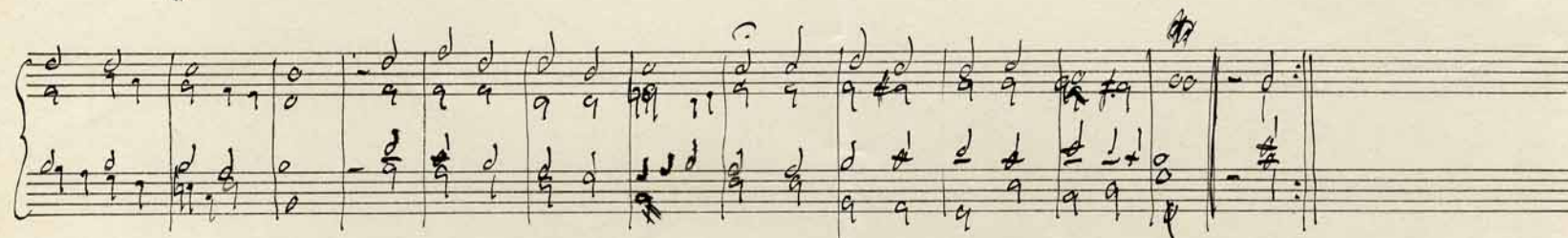
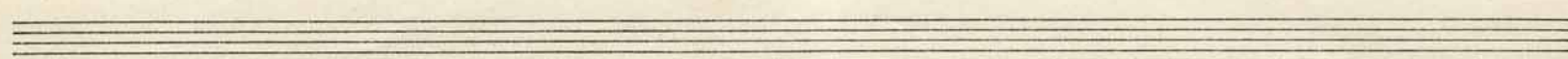
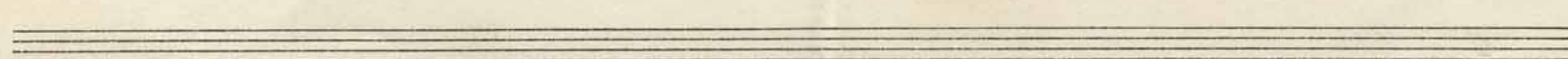
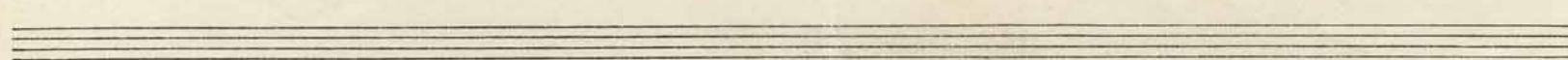
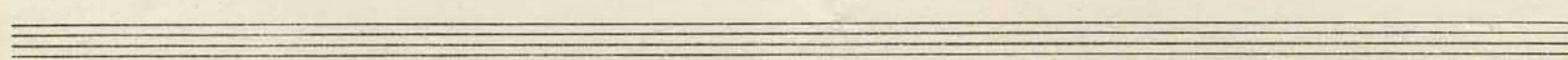
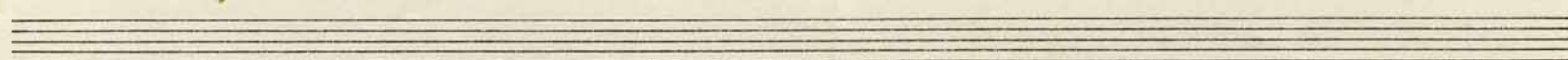
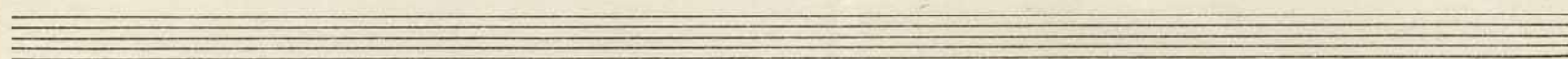
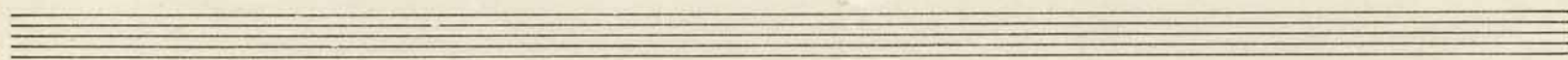
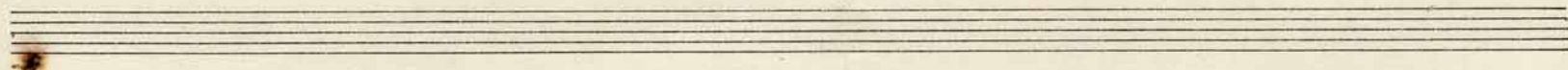
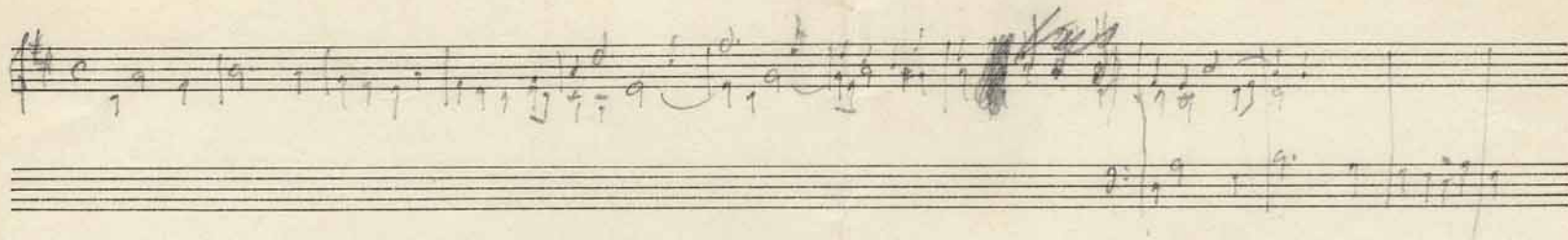
Empty musical staves.

Empty musical staves.

Empty musical staves.







Alla bläster sommarvind
 Götting gaf i
 högen lind: Men den gäp på gräset äng

Blått är den blå blomster
 Här i långa
 rader Metat ro och blader.

Trollat sitter vid sin vägg,
 Kamman ut sitt silfverhagg,
 Sprungen vid den gråa håll:
 Liten kind, kom hit i gård!
 Dig vill jag lofa
 Under guldtårn sova.

Liten fager jungfru öpp
 Växer fort som rosens krusop
 Virkar den åt ungersken
 Kappan blå och får igen
 Fästning och spänne
 Och guldsparn på ännu.

I IV I° IV V I VCV I V
 Hem pappa sitta gatan och för ring öfver fjällen du den gröna kullen du på den lilla ön? Ragnbjörn på den

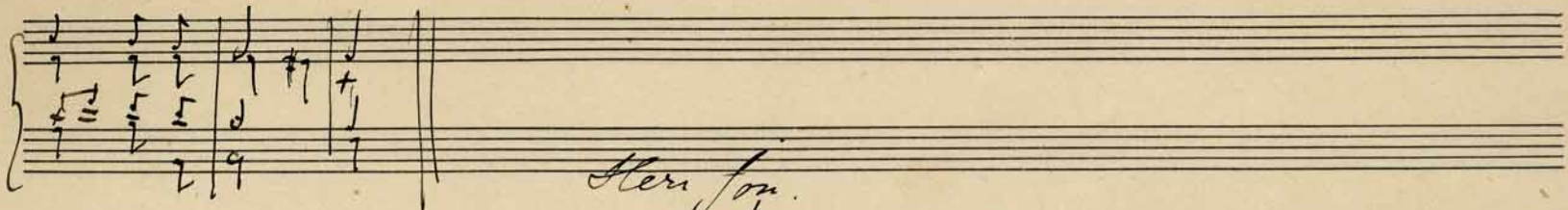
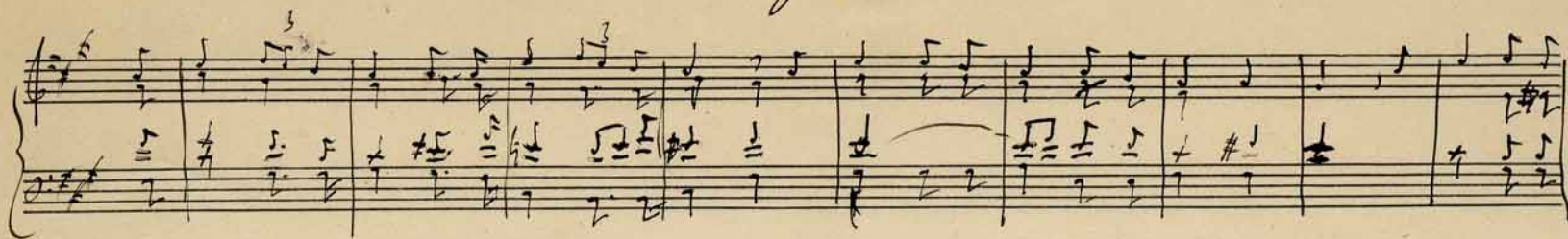
I V I V CV I V I I
 farne med ena fjällen står. Ak! om han ville stanna till dess jag kullen ser! Snött ser han och de

I V f.I V c.I V I
 himne i gatan ratten ser. Då Tarna ser fjällarna det skina kullen sken. En lilla tar bestämde den

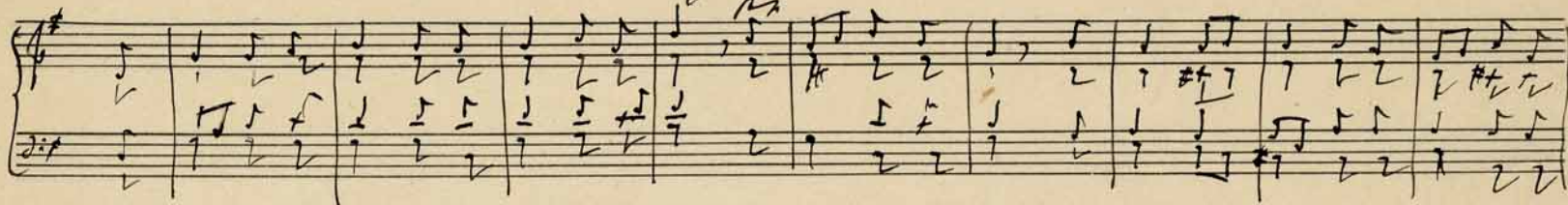
f.I V I II I° C V I I IV I°
 glänsa ögon blå. Skönt hon den fjällen tänkte han sporde vänd också. Jag tänkte mamma fagna med

IV V I V I V I
 blommor öfver stigen. Så skönt jag jag den regna bit mer på kullens bryn.

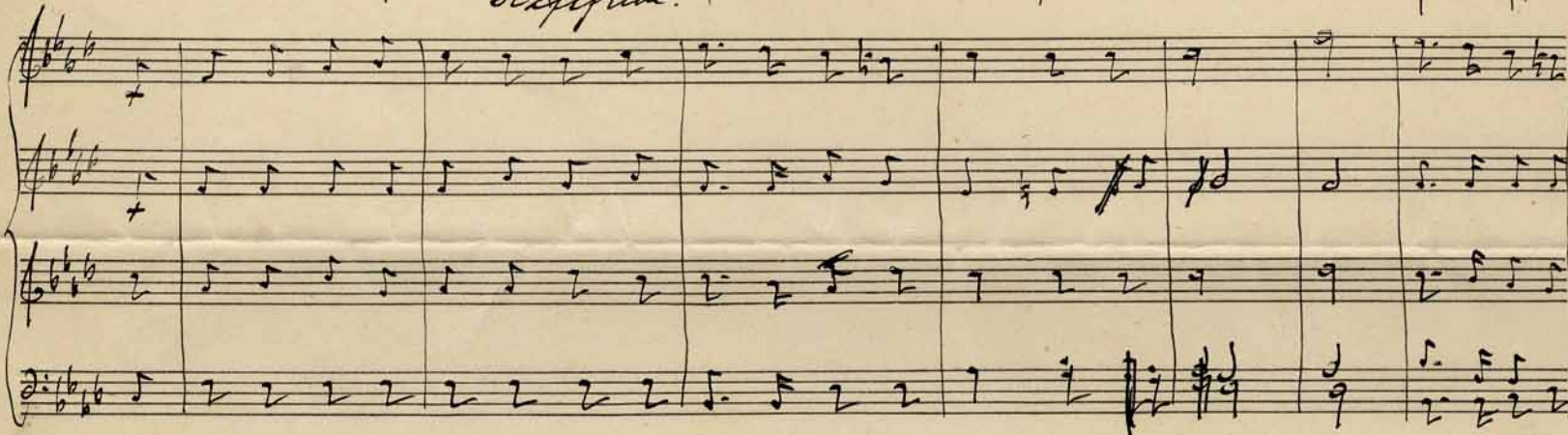
Da steh' ich an der

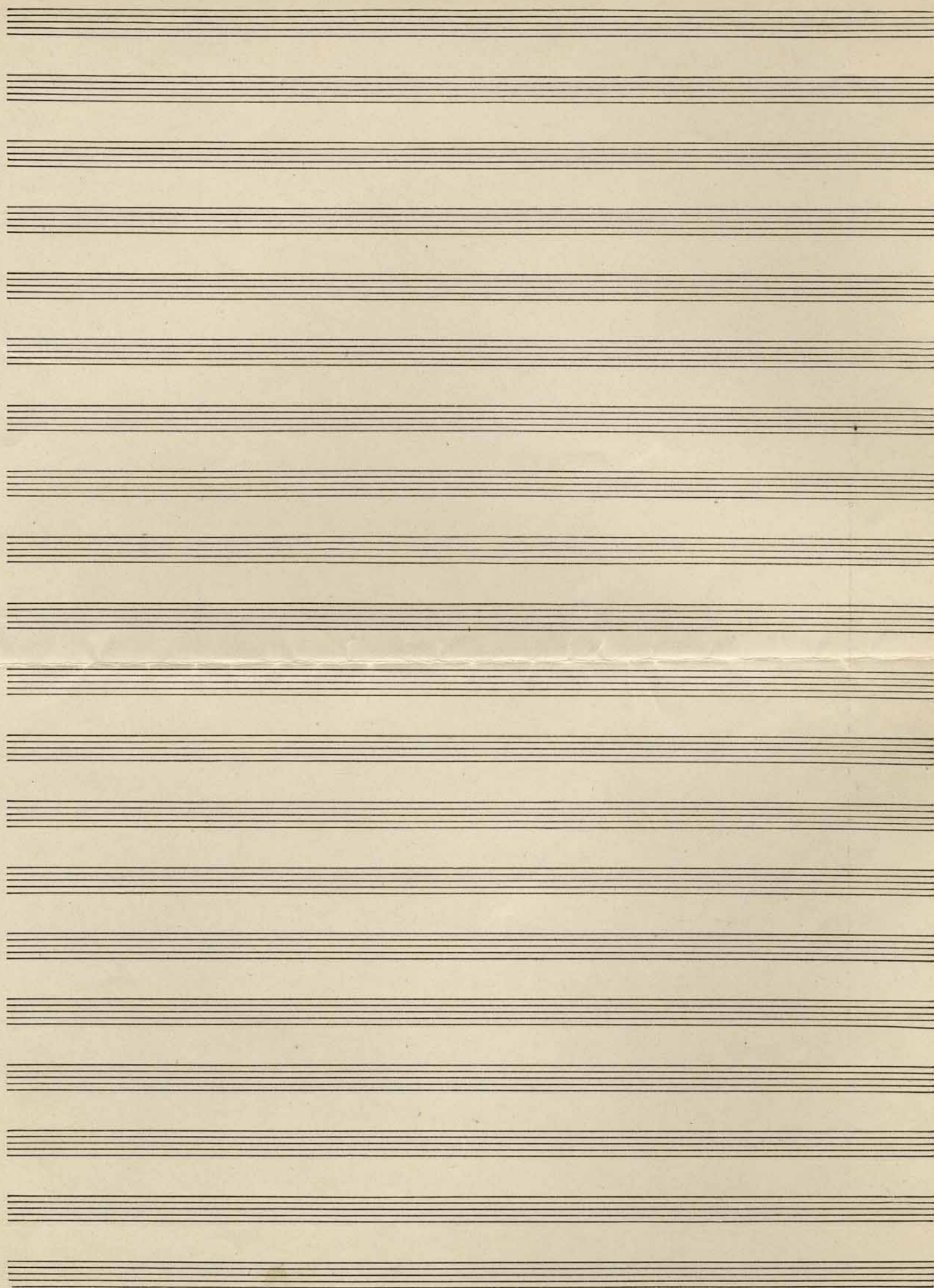


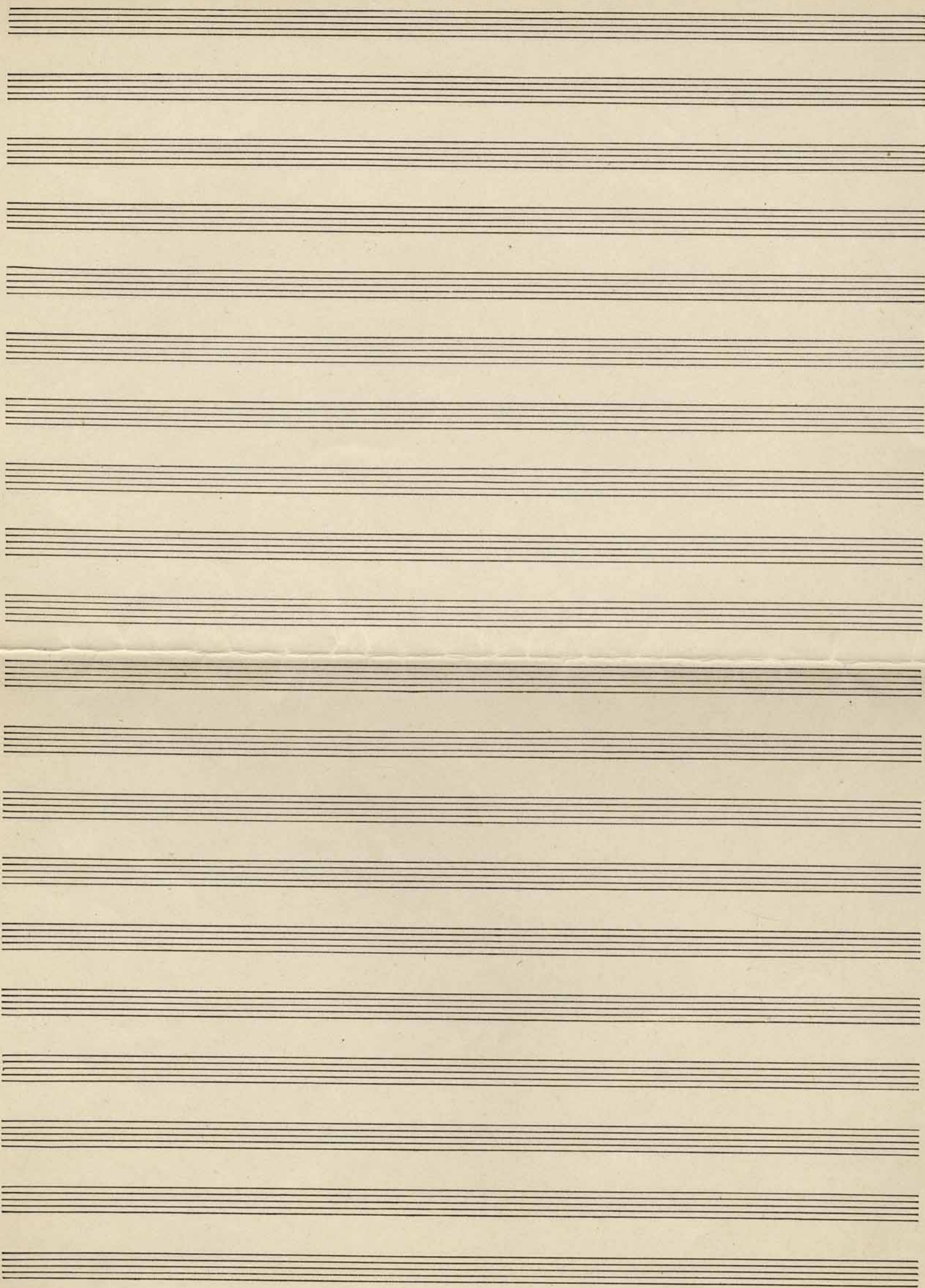
Hier fort.

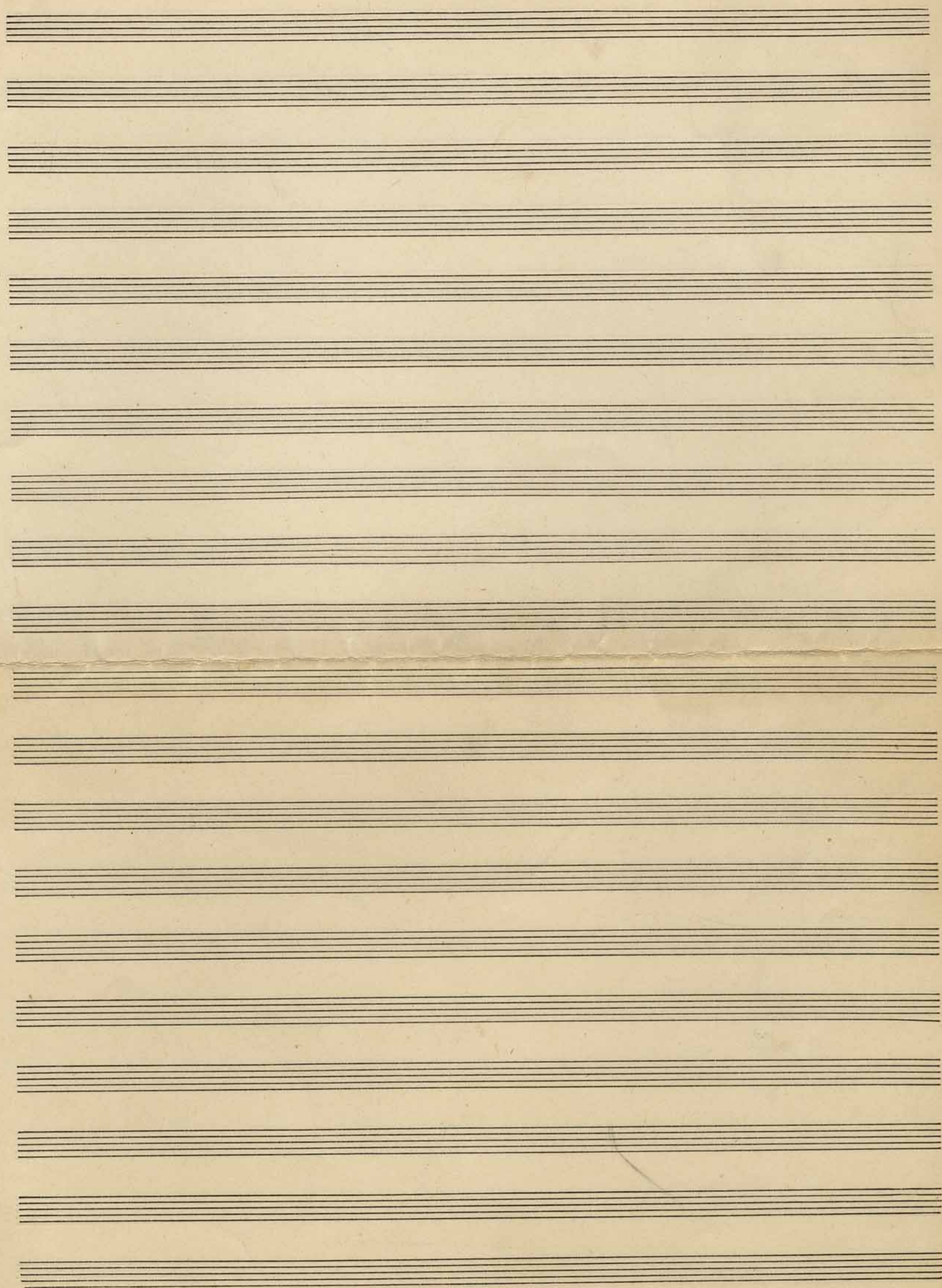


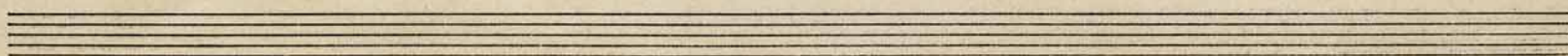
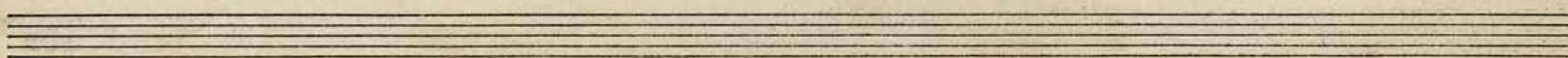
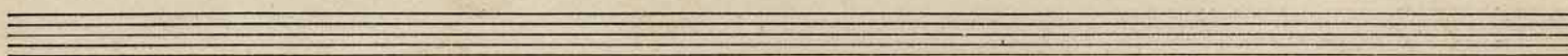
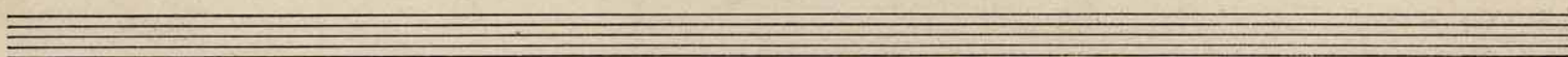
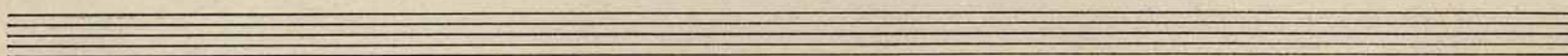
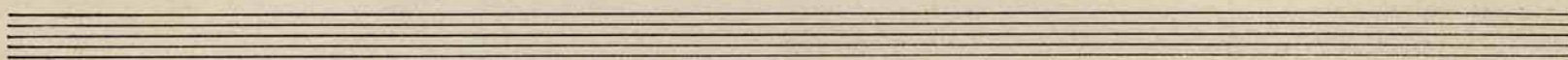
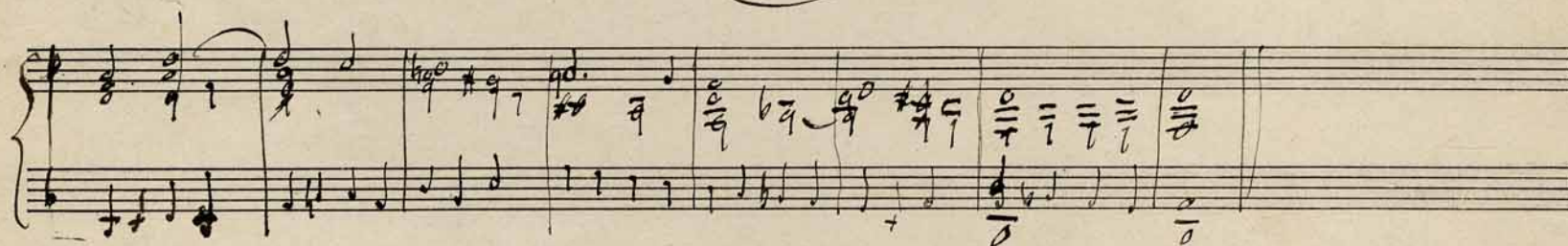
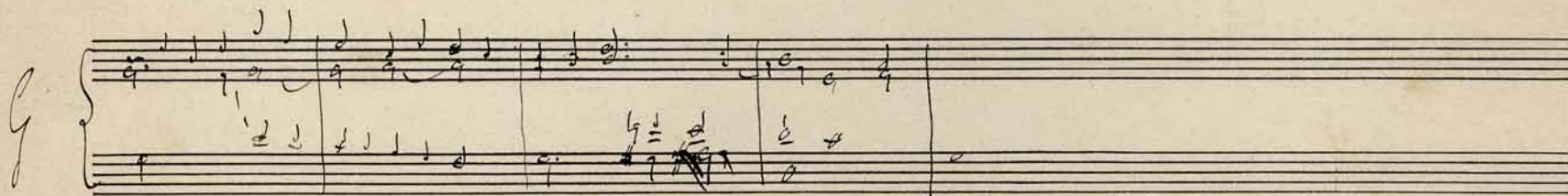
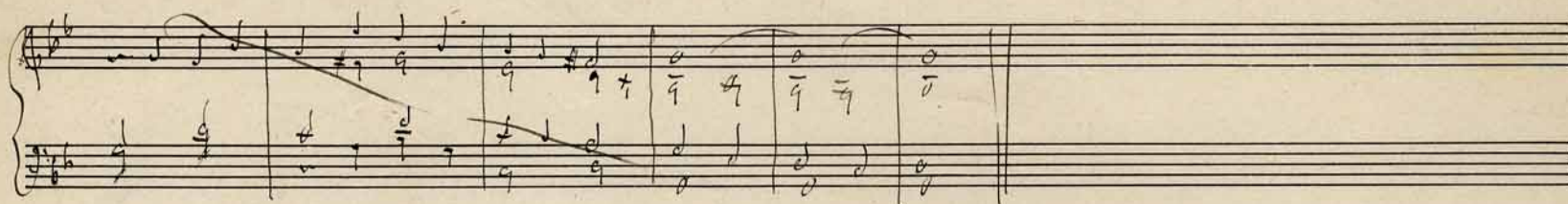
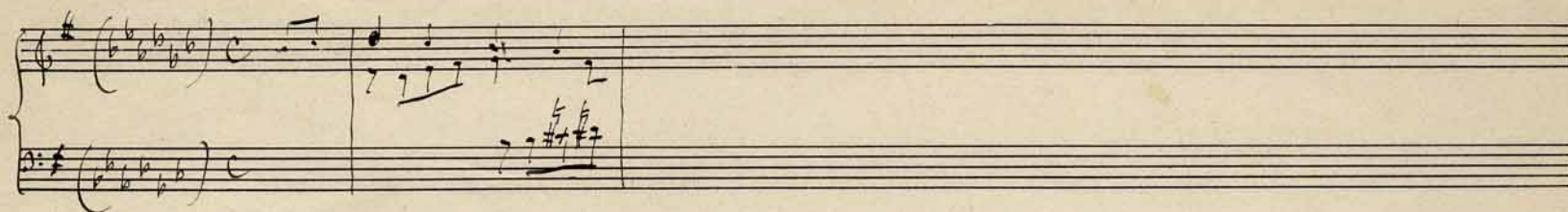
Harfium.

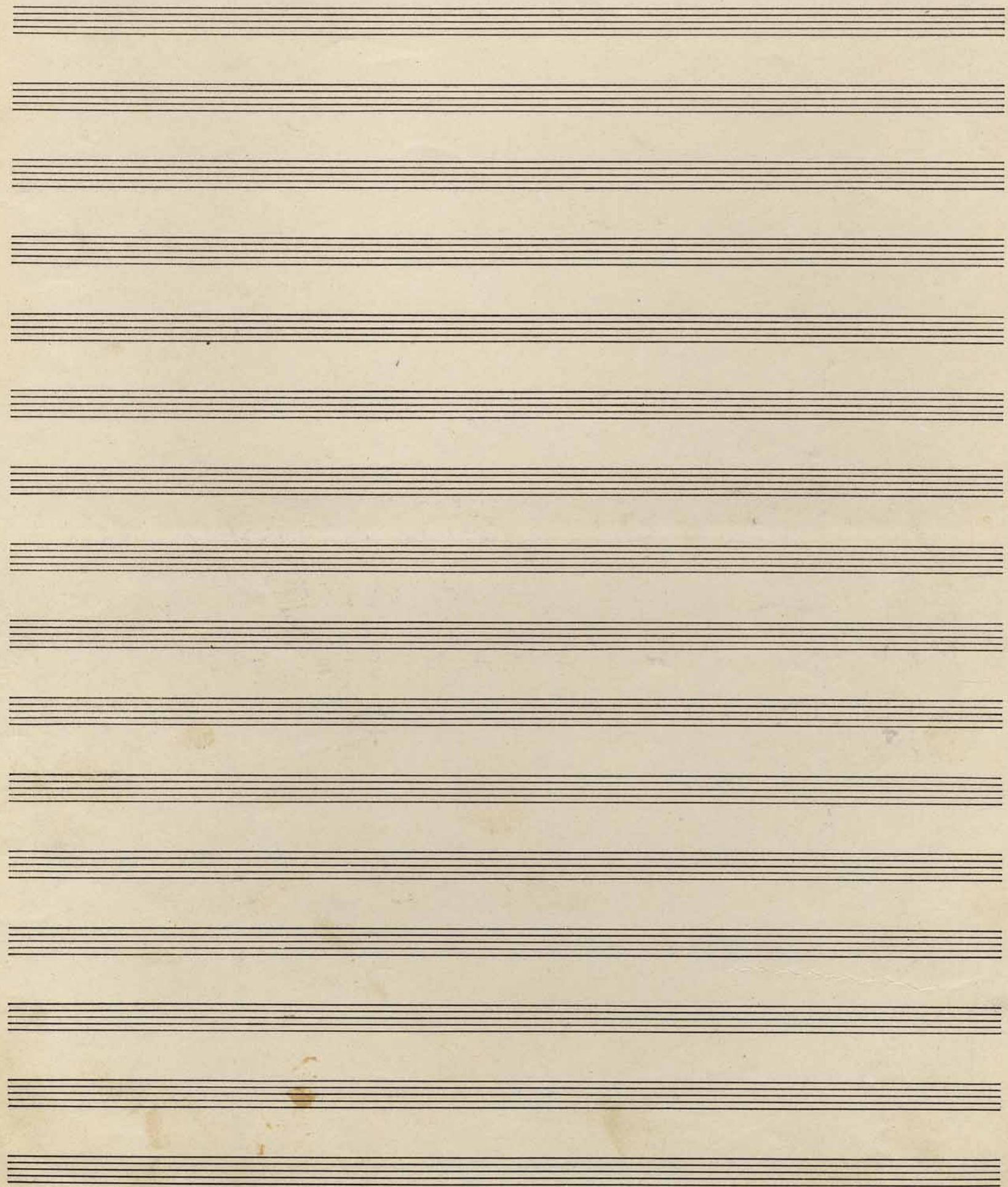












Handwritten musical score on ten staves, arranged in five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The manuscript is written in ink on aged, slightly yellowed paper. The notation is dense and appears to be a working draft or a composer's sketch, with some corrections and markings visible throughout the score.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is dense and appears to be a sketch or draft.

The score is organized into systems, with some staves grouped by brackets. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sf* (sforzando). There are also some handwritten annotations and corrections visible throughout the manuscript.

The paper shows signs of age, including creases and discoloration. The handwriting is in dark ink, and the overall style suggests a personal or working manuscript.

Gus

Ple ni sunt cae - li et mundus gloria

ple ni sunt coeli

ple ni sunt coeli et mundus gloria

ple ni sunt coeli et mundus gloria

ple ni sunt coeli et mundus gloria

ple ni sunt coeli et mundus gloria

ple ni sunt coeli et mundus gloria

ple ni sunt coeli et mundus gloria

622

Handwritten musical notation for the first system. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a few accidentals. The bass staff has a few notes and rests. The notation is in dark ink on aged paper.

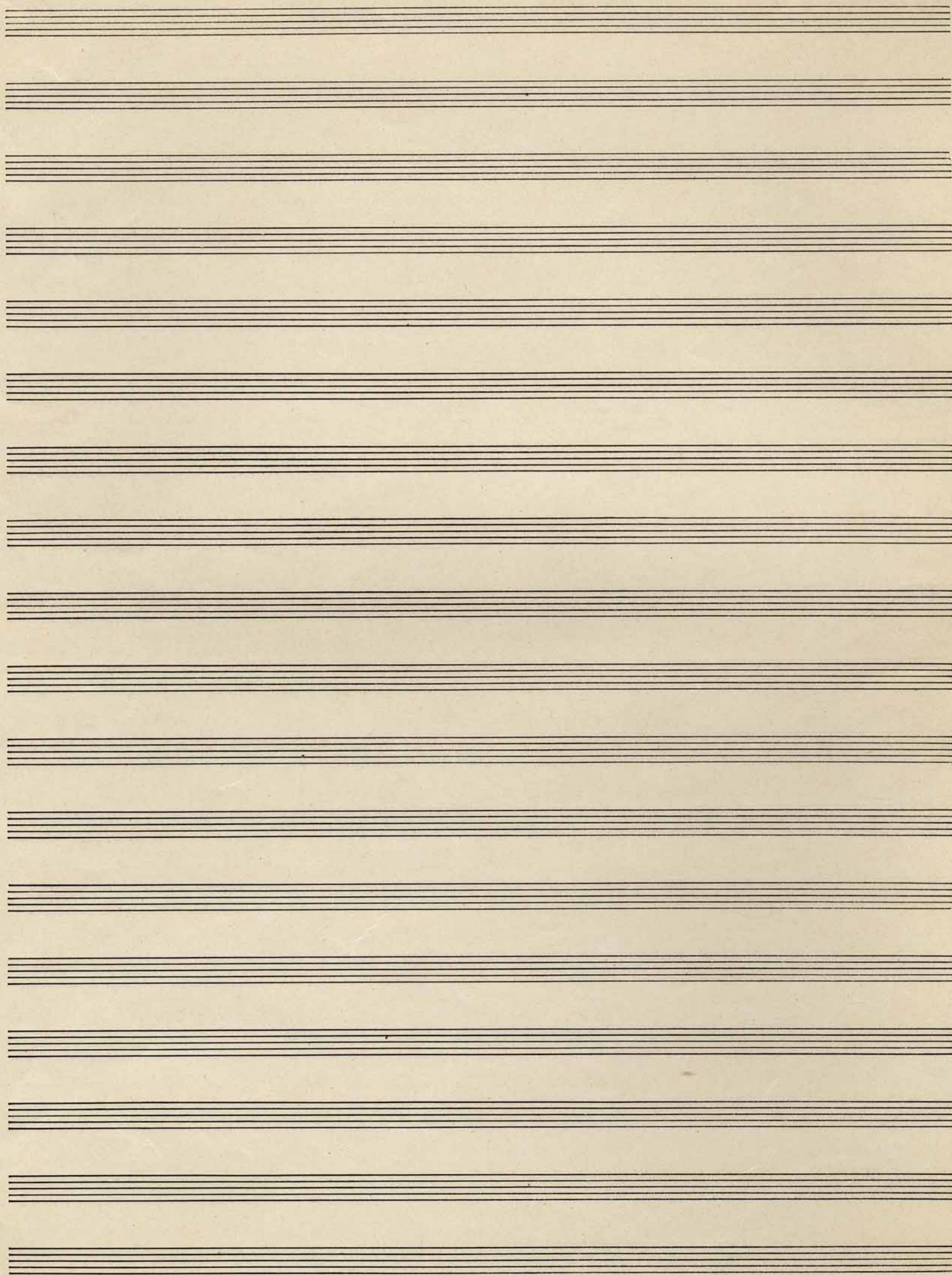
2

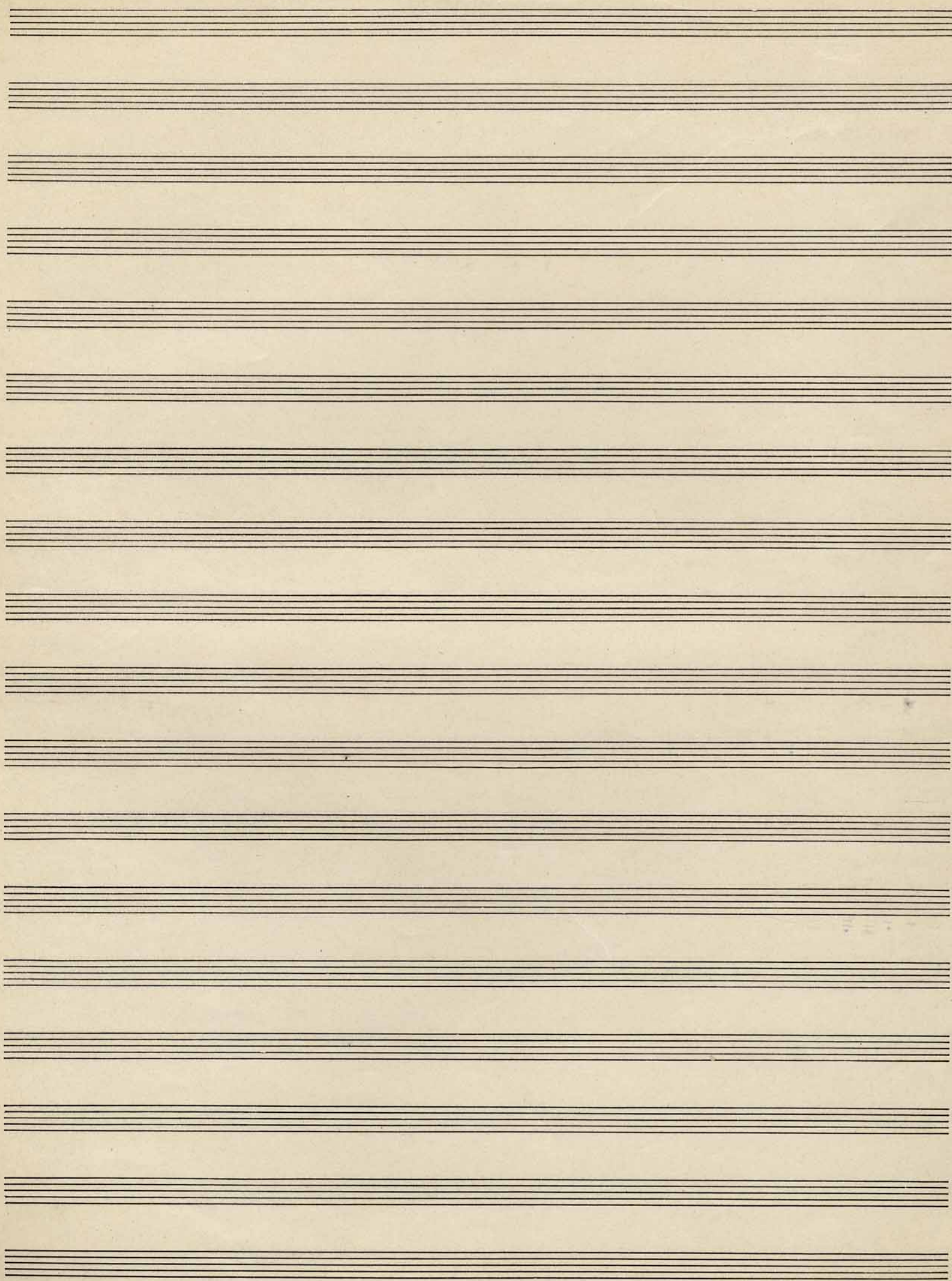
Handwritten musical notation for the second system. It features a grand staff with treble and bass staves. The treble staff has a complex melodic line with many beamed notes and some accidentals. The bass staff has a more rhythmic accompaniment. The notation is in dark ink on aged paper.

Väck upp mitt hjärta, prisa Gud, när nu så kärligt vid hans bänk all
 öf- fängsom i den mörka natt, det vinter- frost med döda natt är.
 öf- ständen är vår Herre Krist! all jorden pris- se nu för- vinst öf-

för den sig för- ny- ar! nu lof vas skogen åter grö, nu speglar
 jord en mer be- trö- ker. uppständer i Guds sköna sol, som smälter
 ständel- sen oss lif- vet. Den vida världen fröjde sig at loftet,

sig i klara sjön de ljusa morgon- sky- ar. Vindens sus, Bäckens
 snö vid öde pol, oss ett till lif, upp- vä- ker. Gud, the pris, som så
 som e- vinner sig, är i Guds ord oss gif- vet. Kristus last dödens



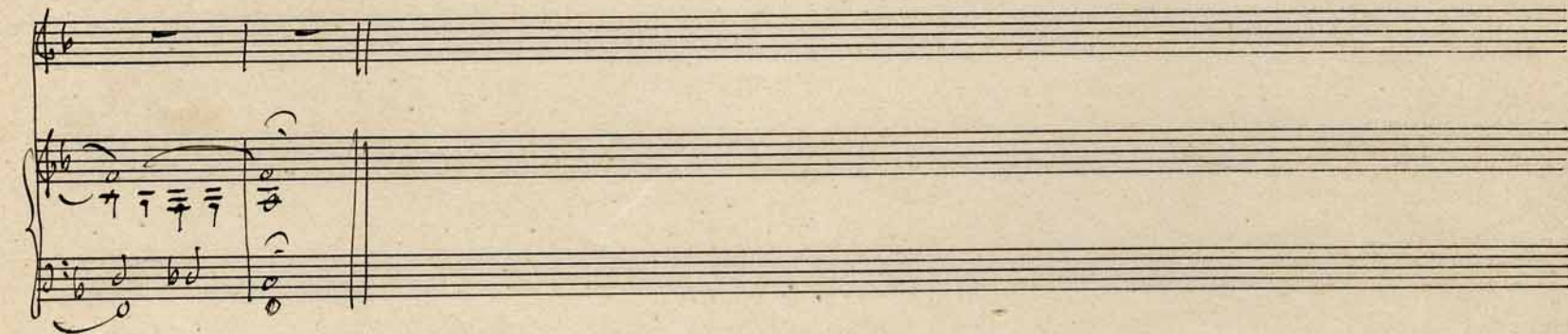




1. Såsom hjortem ifrigt längtar Efter friska källans flod, Lika-så mitt hjärta längtar
8. O min själ, var ej be-dräffad, släp ej oro, blif i frid! Herren kommer oför-töfverad;

Fill min Gud, som är så god. Själens tröstar innerlig, Herre Jesu, efter dig.
Bida blott, han vet sin tid. Koppar du på hans miskund, På hans källa hjälpestund;

När skall det Dig dock be-ha — ga att mig i din glöje ta — ga?
Han skall än sig uppen-ba — ra, Du skall glad hans hjälp er-ba — ra.



3

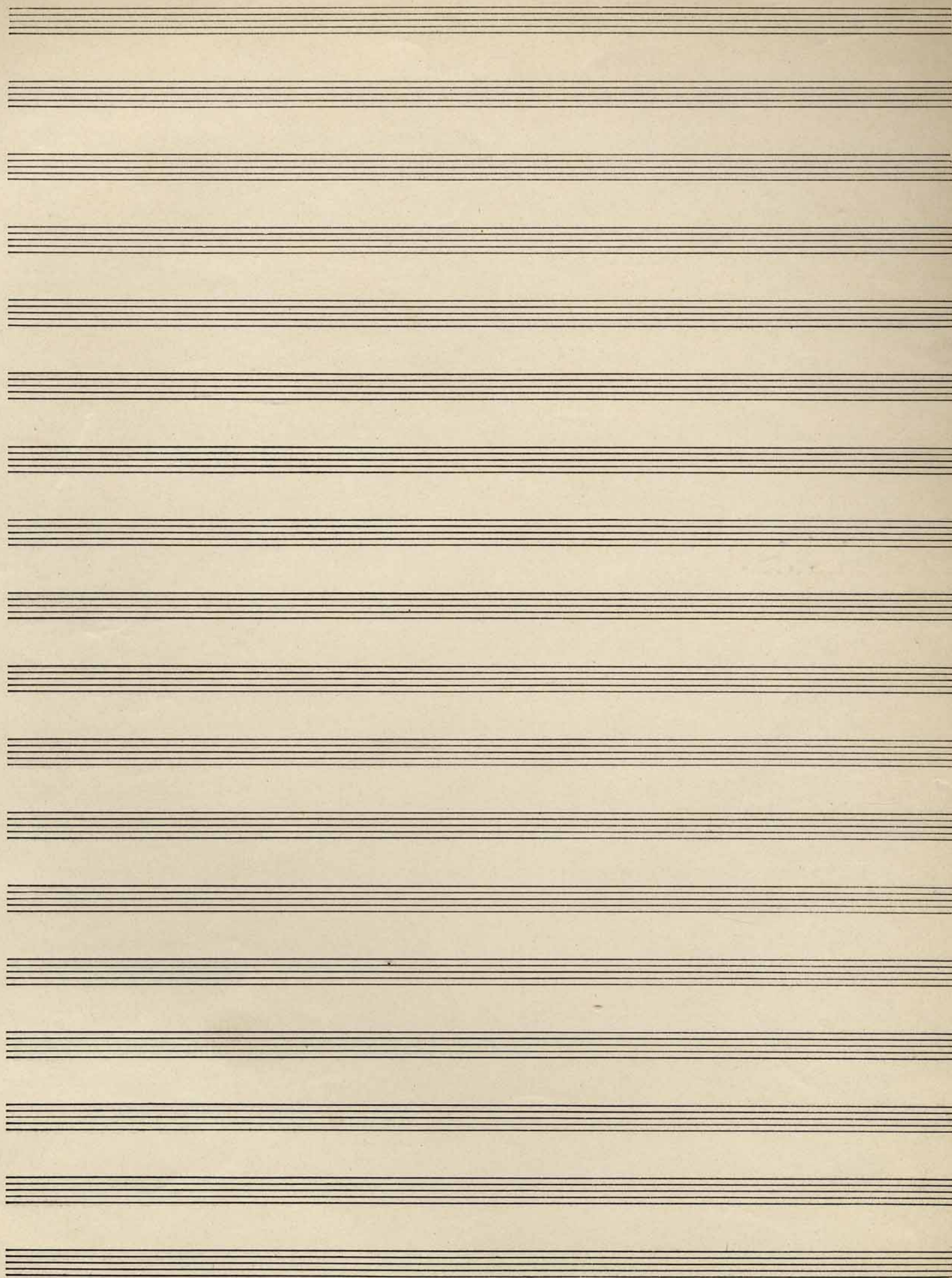
Böljan dig minde hör,
 Böc — — — — — ja hör, 3 — ol minde kvinner, När han från

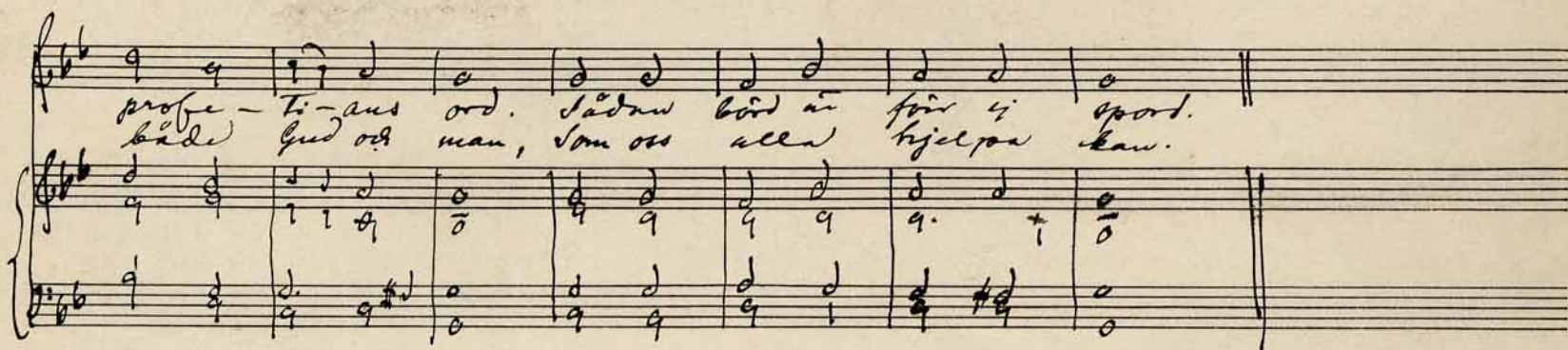
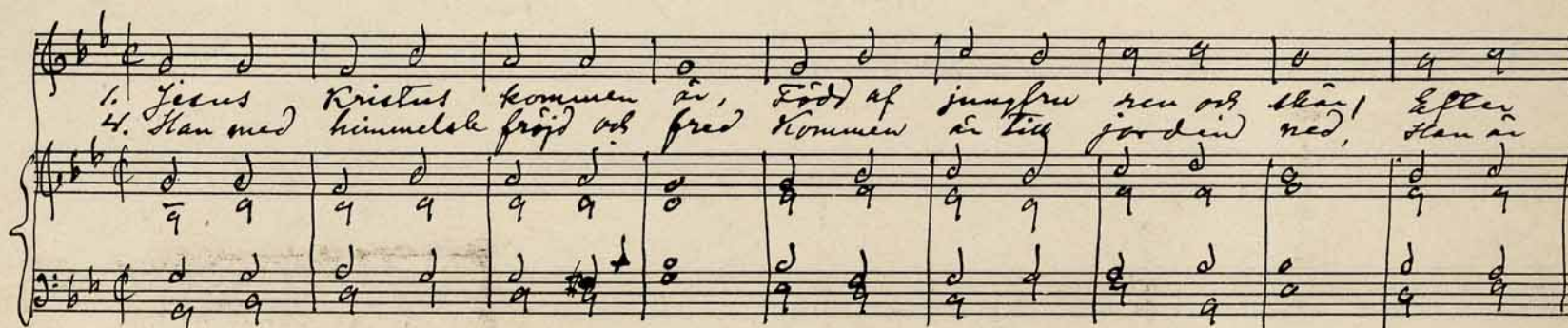
stranden hör
 — den hör Här maudo — line; månen, han skiner,
 — — — — — 3 — ra mandoli — ner; månen han skiner, När han från

stranden hör 3 — ra mandoli — ner; månen han skiner, Det met glimmar lykt och

glimmar lykt och kalit,

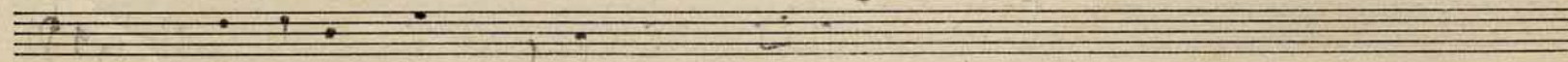
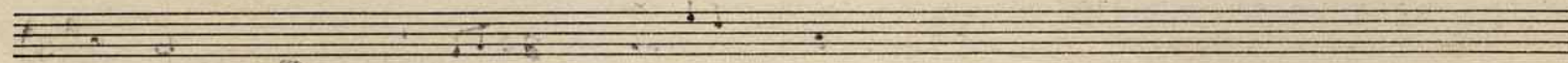
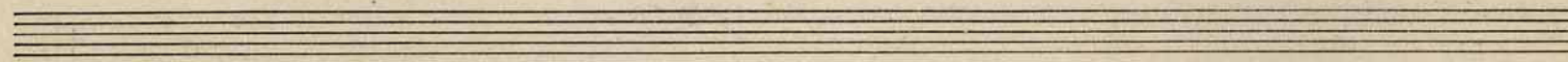
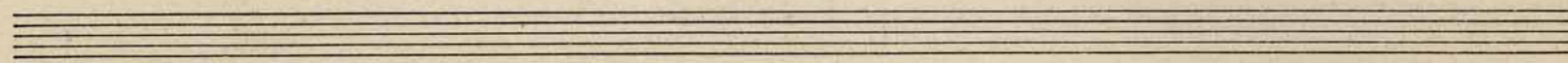
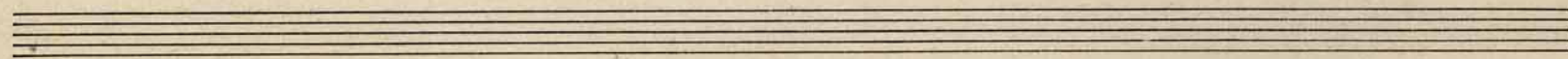
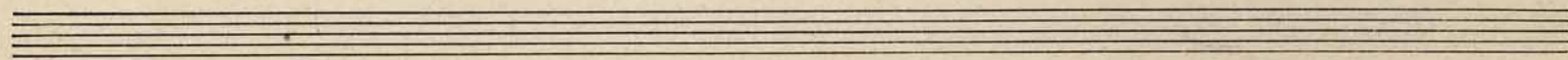
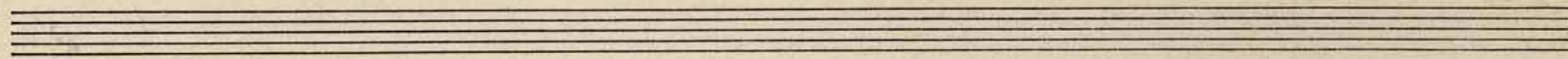
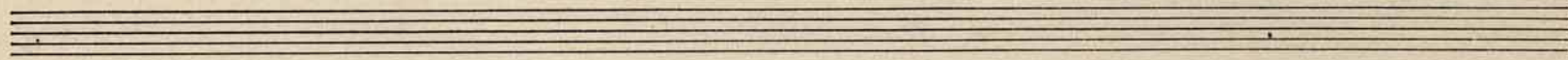
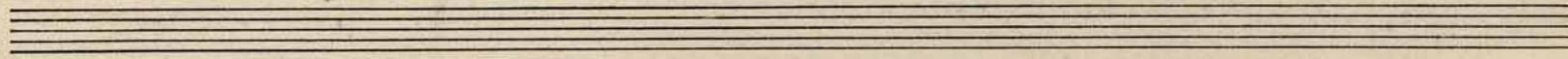
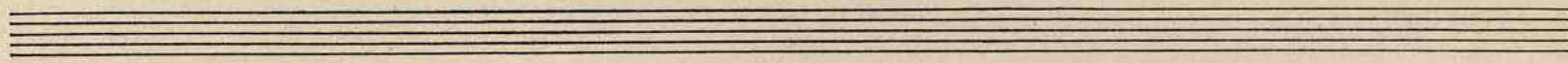
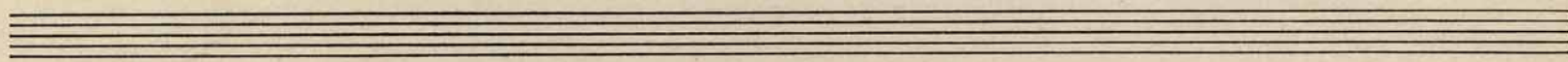
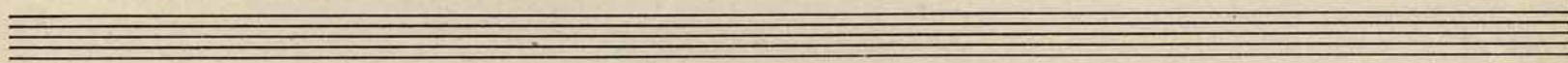
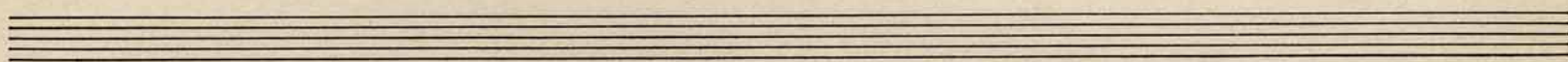
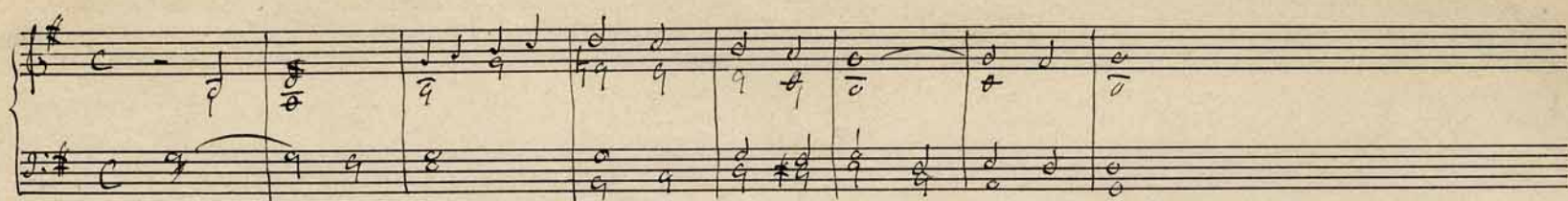


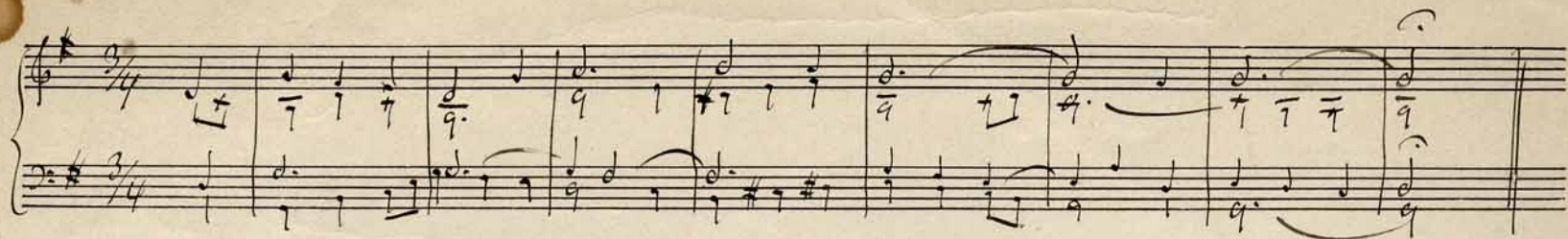




6. För som Fadrens, är hans makt,
Döden har han nederlagt;
Nederlagt i våldig strid
Mörkets här till evig tid.

7. Pris ska Gud i himmels höjd!
Bän jorden frid och fröjd!
Hvils ifrån dag till dag
Af oss Guds välbehag.





Be - ren den vög för öls - råv. Berg, sprunken, spjöp, stån opp. Han
En evig tron han ä - ger till sin faders hus; Hans

kommer, han som förrän vår seds af faders ropp; Rikfärdig
vilde oss hans se - ger är kärlek blott oss Guds. Hans luf af



Handwritten musical notation for the first system, featuring a treble and bass staff in 3/2 time with various notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment.

Den signade Dä, som nu vi här se Från himmelen ned till oss kom-

Handwritten musical notation for the third system, continuing the vocal and piano parts.

ma, Han blifve oss sed, Han lätte sig se oss alla lid glädje ut frö-

Handwritten musical notation for the fourth system, showing the continuation of the melody and accompaniment.

Handwritten musical notation for the fifth system, which appears to be a concluding or transitional section.

Four empty musical staves at the bottom of the page.

Handwritten musical score for two voices and piano. The lyrics are in Swedish.

Voice 1: *Ädlaste män oss vinke på vår dans, Skarpt är vårt stäl, oss*

Voice 2: *Ädlaste män oss vin - kar på vår dans, Skarpt är vårt stäl, oss*

Piano accompaniment includes chords and melodic lines.

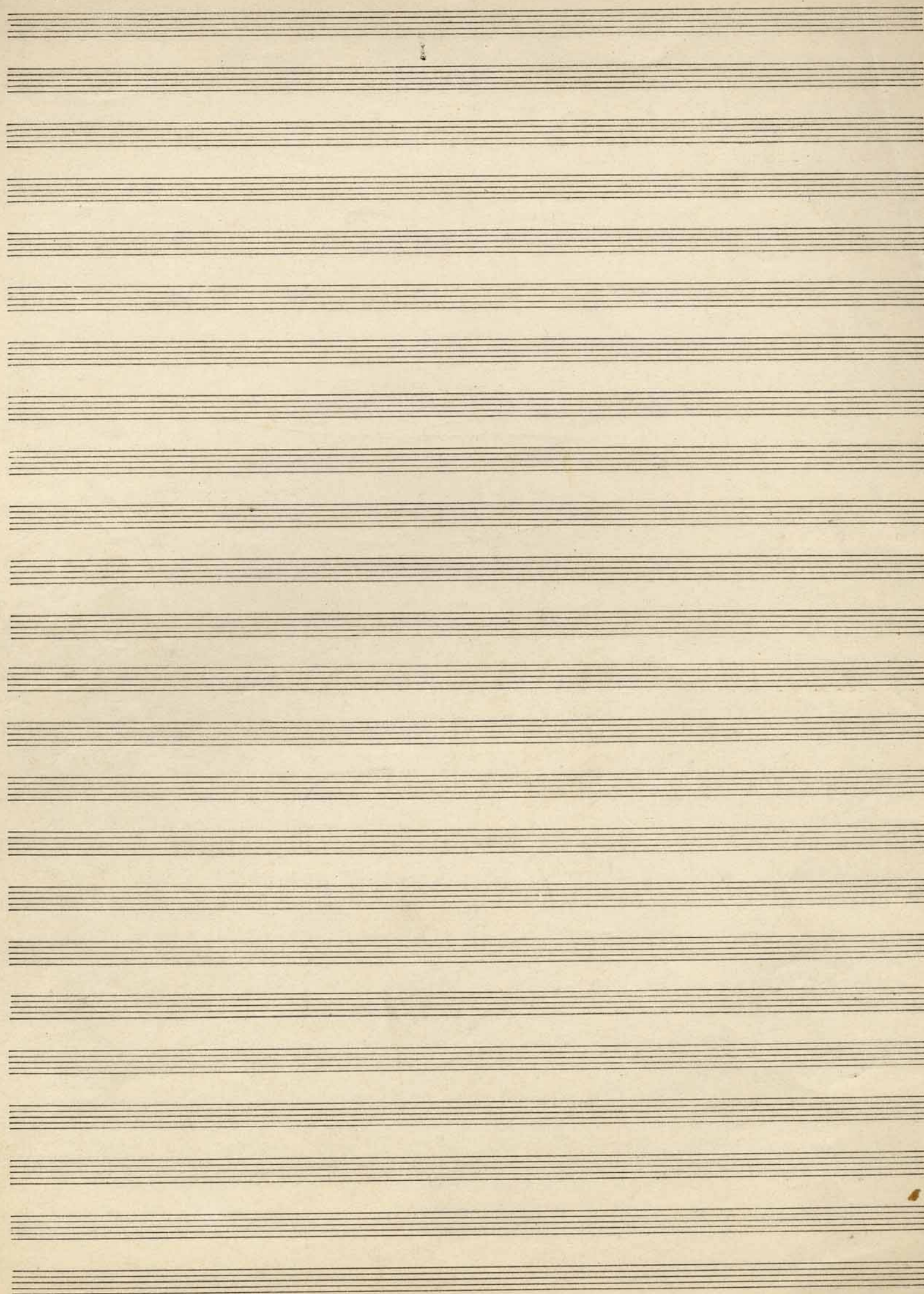
Continuation of the handwritten musical score. The piano part features complex chordal textures and melodic lines. The lyrics continue across the staves.

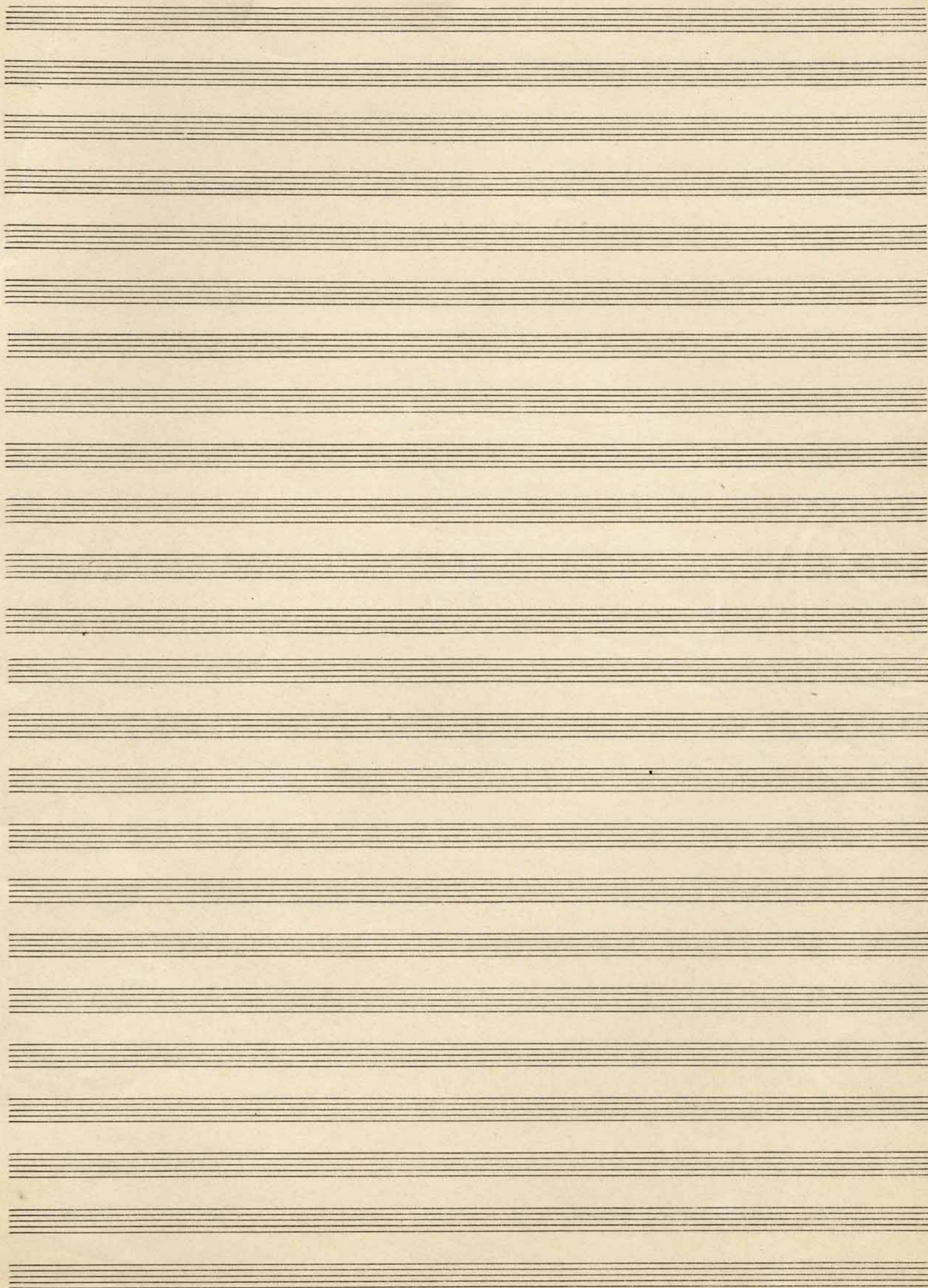
Lyrics (continued): *blod är vår blod är vår*

The score concludes with a final chord and a wavy line indicating the end of the piece.

En vår vana. *ac — la,* alla kärl framåt, Hår i vår sekelgamla frihet
va — na, *ac — la* alla kärl framåt, Hår i vår sekelgamla frihet
Hår i vår frihet

Handwritten musical score for piano and voice. The score is written on multiple staves, including a grand staff (treble and bass clef) and several single staves. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the word "Tummen" is written above some of the staves. The score is a page from a handwritten manuscript, showing musical notation, lyrics, and performance instructions.





0.81

847

877

Melvin
Alfred
Elois

de linder le sti under koryntorn. der sinner de jungfrun tof; der
de linder tof

de linder tof adla konungabarn Lidsamman pi höga loft golf. Kär
adla konungabarn Lidsamman pi höga loft golf.

Skjinner opp, sofud kärstan Gjest under dia - den

