

23. p. Fr. ad 1732.

G. A. B. M. N. 1751. 3

Zu dem oben die Geigen und die Lauten so mag abließ 55  
Nouv 459 / 19.

ibid.

~~44~~

19

Partitur

24<sup>te</sup> Infanzug. 1732.

Violonum

*Faint handwritten text at the top of the page, possibly a title or header.*



*Faint handwritten text at the bottom of the page, possibly a signature or date.*



Musical score for the first system, featuring multiple staves with rhythmic notation and a *Vivace* tempo marking.

Musical notation for the second system, continuing the rhythmic patterns from the first system.

Musical notation for the third system, which includes a vocal line with lyrics and a basso continuo line.

loby, maxim loby die Gogel, maxim loby, maxim loby die Gogel, die Lichte und so fort, voll luste dringeb.  
 Maxim loby, maxim loby die Gogel, maxim loby, maxim loby die Gogel und die Lichte und so fort.  
 Maxim loby, maxim loby die Gogel, maxim loby, maxim loby die Gogel d. die Lichte und so fort.  
 Maxim loby, maxim loby die Gogel, maxim loby, maxim loby die Gogel d. die Lichte und so fort.

Handwritten musical score on a page with five staves. The notation includes various rhythmic values and dynamic markings such as *p* and *f*. The lyrics, written in German, are:

Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob.

Handwritten musical score on a page with five staves. The notation includes various rhythmic values and dynamic markings such as *p* and *f*. The lyrics, written in German, are:

Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob. Ich lob dich, die Erde mich so so strophisch. Auf die Könige im Lande lob.

Handwritten musical score with multiple staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns and dense melodic lines. There are several instances of the word "Herr" written below the notes, indicating a vocal or instrumental part. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

Handwritten musical score with multiple staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns and dense melodic lines. There are several instances of the word "Herr" written below the notes, indicating a vocal or instrumental part. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

Handwritten musical notation on four staves, featuring treble and bass clefs and various rhythmic patterns.

Handwritten musical notation on four staves. Includes the text: *Das Mondgedächtnis* and *Das alte Lied*.

Handwritten musical notation on four staves. Includes the text: *Ich bin der Mann, der dich liebt* and *Ich bin der Mann, der dich liebt*.

Handwritten musical notation on four staves. Includes the text: *Das alte Lied* and *Das Mondgedächtnis*.

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings. The notation is dense, with many sixteenth and thirty-second notes.

Handwritten musical score for the second system, featuring five staves with musical notation and the instruction "Ad libitum" written above the staves.

Handwritten musical score for the third system, featuring five staves with musical notation and the instruction "Gott ist für Gott - ist für Gott" written below the staves.

Handwritten musical score for the fourth system, featuring five staves with musical notation and some lyrics written below the staves.

Bringet die Früchte andern Früchten zu. Die Früchte an dem Himmel.

Die Thunfische zeigen uns ob nächstige Jesum wollen im Himmel sein, laßt die Frucht der  
 Erde ist mein Zerknirschung. In der Aufsicht um die Früchte der Natur  
 Zerknirschung angeordnet, wie man mit unerschöpflicher Mühe die Thunfische frucht. Ist die Welt noch steht ge-  
 uldungen. Gott ist der König. Er ist die Frucht der Erde, die Frucht der Erde.

Corni.



Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*. The lyrics, written in a cursive hand, are: *Die Menschheit, das Leben* and *Drum, auch fällt es*. The piece concludes with the word *Salt*.

Continuation of the handwritten musical score, consisting of six staves. The notation is dense with rhythmic patterns and accidentals. The lyrics continue with *Drum, auch fällt es* and *die Welt*.

The final section of the handwritten musical score, also consisting of six staves. The notation includes some rests and specific rhythmic figures. The lyrics are *die Welt* and *die Welt*.

Handwritten musical score on aged paper, consisting of three systems of staves. Each system contains six staves: two for vocal parts (Soprano and Alto) and four for instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The notation is in a historical style, featuring various note values, rests, and dynamic markings.

Key annotations and markings include:

- man. 8. Satz* (written above the first system's vocal staves)
- Wunderlich ist das* (written above the Cello/Double Bass staff in the second system)
- Drum auch facht die* (written above the Cello/Double Bass staff in the second system)
- die facht die* (written above the Cello/Double Bass staff in the second system)
- die facht die* (written above the Cello/Double Bass staff in the third system)
- die facht die* (written above the Cello/Double Bass staff in the third system)
- die facht die* (written above the Cello/Double Bass staff in the third system)

Handwritten musical score on a single page, featuring six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values and rests. The lyrics "In dem ersten Theil des ersten Buchs" are written below the first staff, and "Es ist" appears below the second staff.

Handwritten musical score on a single page, featuring six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values and rests. The lyrics "Es ist alle sein" are written below the fifth staff.

Handwritten musical score on a single page, featuring six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values and rests. The lyrics "Es ist alle sein" are written below the first staff, and "Es ist alle sein" is written below the fifth staff.

Handwritten musical score with six staves. The lyrics are:

gott mein die wese : Gottes bey mir und - luf / fult befallt der ding ich und luf / fult befallt

Handwritten musical score with six staves. The lyrics are:

Das Cap. || Die fünf in der fünf fahrlässigen / Die fünf in der fünf fahrlässigen / Die fünf in der fünf fahrlässigen / Die fünf in der fünf fahrlässigen / Die fünf in der fünf fahrlässigen / Die fünf in der fünf fahrlässigen

Handwritten musical score with six staves. The lyrics are:

Nun nehlet sich Jesu / Die Chry / sthe am

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes vocal lines with German lyrics and instrumental accompaniment. The lyrics are:

*gütlich was  
auf Gott zu hören  
mündbar  
3. Cap. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.*

Hand 1

Darum frucht man sich in der Lust auf glanz ich zu dem Gott.

165.  
44.

Harum Loben die Dreyen  
und die Letzte s.

a

2 Corn.

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo.

In. 23. p. Fr.

1757.

ad

1732.

Organo. 65

*Vivace*

*Maximilobis Vio. G. G. G.*

Handwritten musical notation for the first section, featuring multiple staves with complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings.

Recit. 5 43

Handwritten musical notation for the recitativo section, showing a more rhythmic and melodic style.

Handwritten musical notation for the beginning of the Aria section.

*Aria*

*Lupo, f. rind! die Mand-groend.*

Handwritten musical notation for the Aria section, featuring intricate melodic lines and complex rhythmic structures.

Handwritten musical notation for the middle of the Aria section.

Handwritten musical notation for the lower part of the Aria section.

Handwritten musical notation for the lower part of the Aria section.

Handwritten musical notation for the lower part of the Aria section.

Handwritten musical notation for the lower part of the Aria section.



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes sections labeled "Recit.", "Da Capo", "Aria", and "Choral votti". The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and time signatures. The paper shows signs of age, including discoloration and some wear at the edges.

Choral

*Hinwieg. für die Orgel*

# Violino 1.

*vivace*

Handwritten musical score for Violino 1, first section. The music is written on five staves in treble clef with a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The tempo is marked *vivace*. The first staff begins with the tempo marking. The second staff has the text *xxxiu tobz di yijibz.* written below it. The section concludes with a double bar line and the instruction *Recit. Tac.*

*Aria*

Handwritten musical score for Violino 1, second section (Aria). The music is written on ten staves in treble clef with a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The tempo is marked *vivace*. The first staff begins with the tempo marking. The second staff has the text *Cap. o find: Vis Mondy & Davidan.* written below it. The section concludes with a double bar line and the instruction *Recit. Tac.*

*Aria. Votti.*

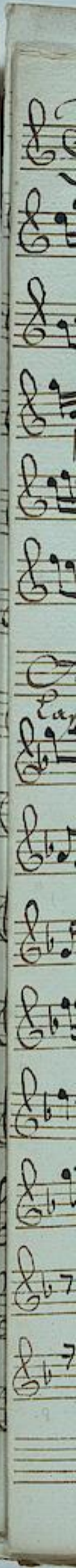
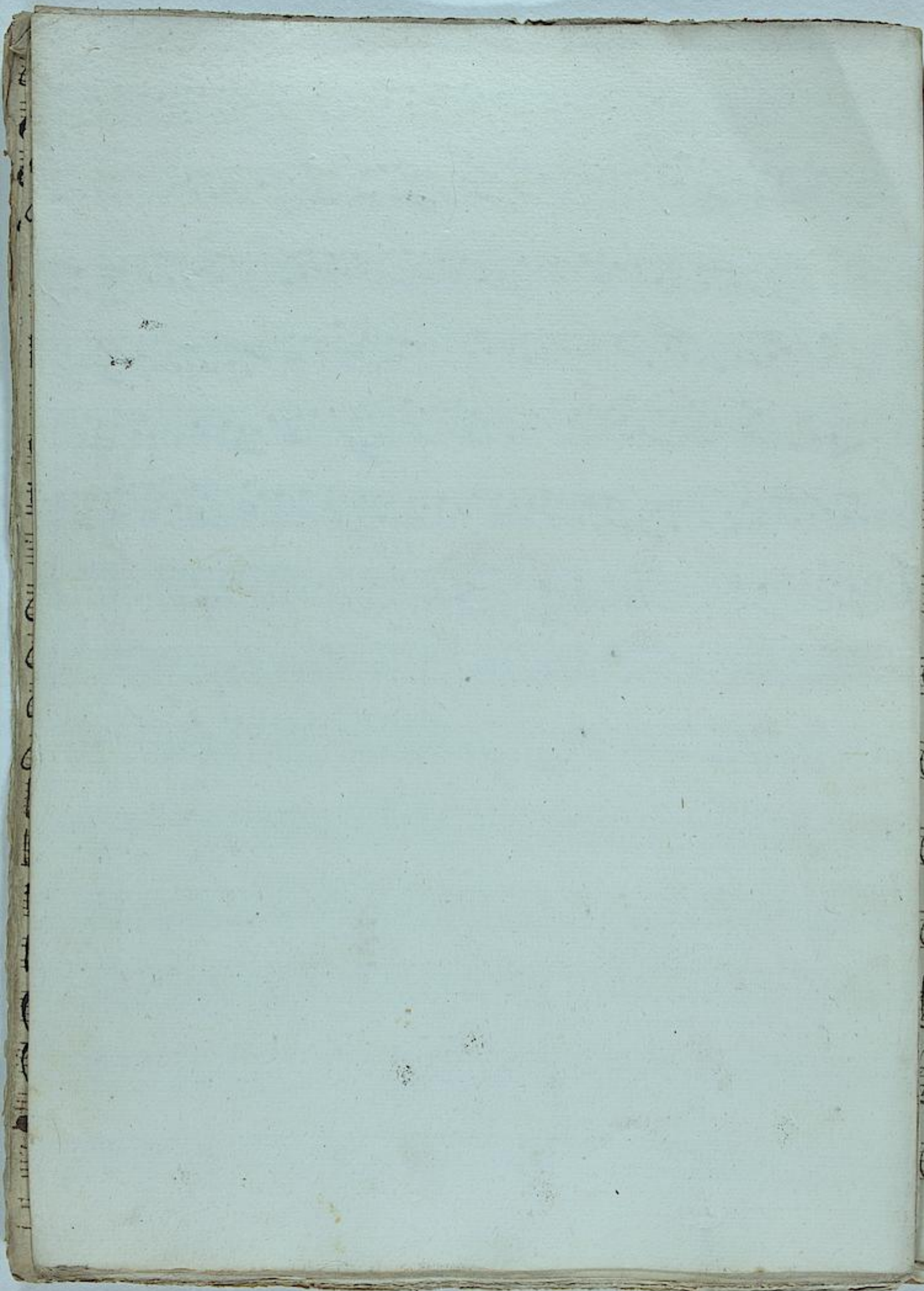
*Aria*

*Die Messfeier ist das Beste.*

*Recit. Tacet.*

*Choral.*

Choral  
Herrworte für die Hoffmänner.



Violino 2.

Violino 1.

*Allegro vivace.*

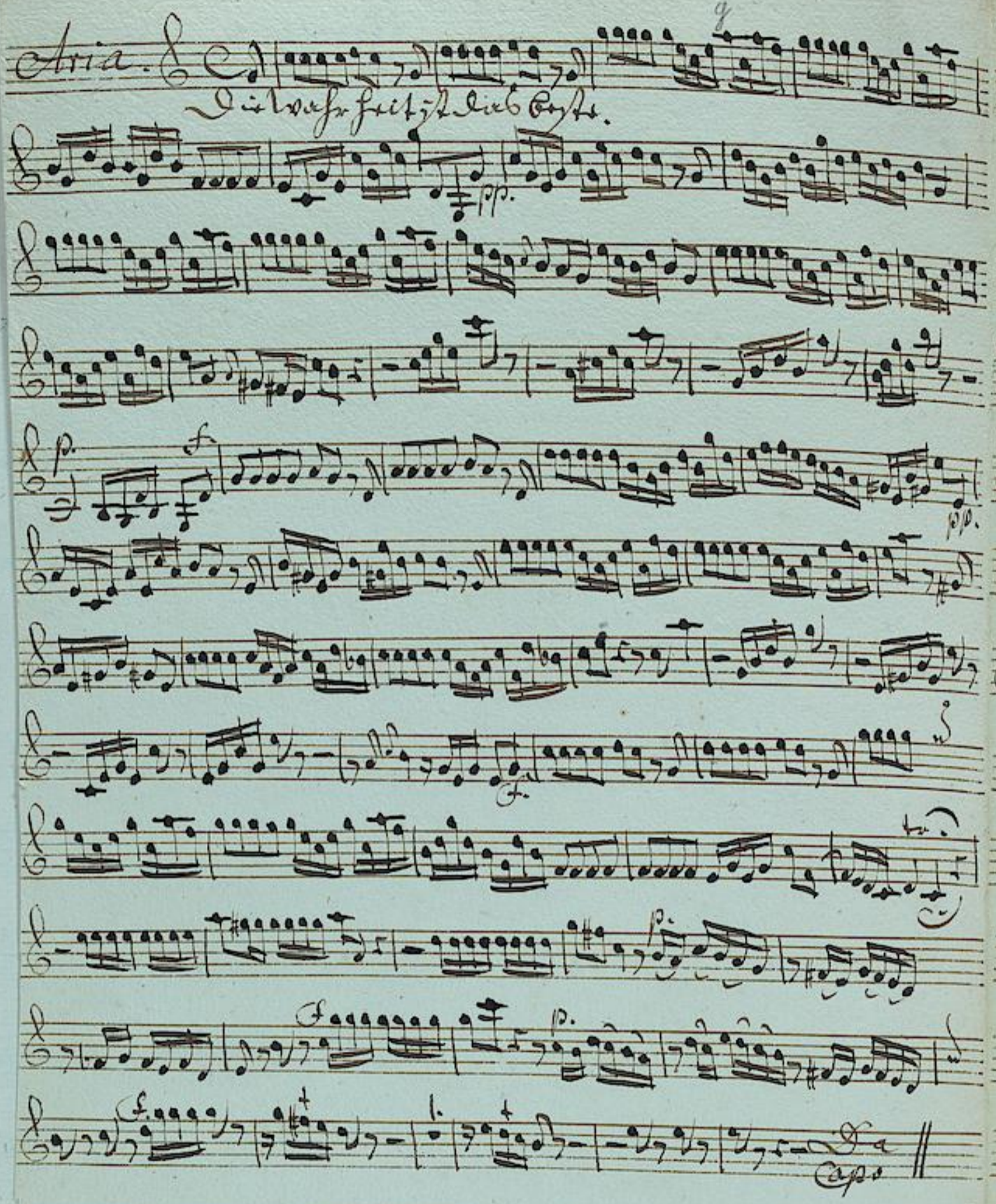
*Violino 1. & Violino 2. Giochi d'acqua.*

*Recit. Tacet.*

*Aria. Lassu' fante! Di More' gelandou.*

*Da Capo. Recit. Tacet.*

*Aria. Volta.*

*Aria.* 

*Die weisse Feitze Lieb Boyls.*

*pp.*

*p.*

*pp.*

*Capo* ||

*Recit. ||*  
*Tacet.*

*Choral.*



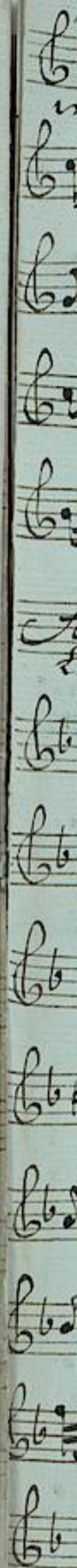
Motina 2.

Choral. *Mit Wohlgefallen für die Hoffnung gesung.*

*Tace*

*ti.*

171



Violino. 2.

vivace.

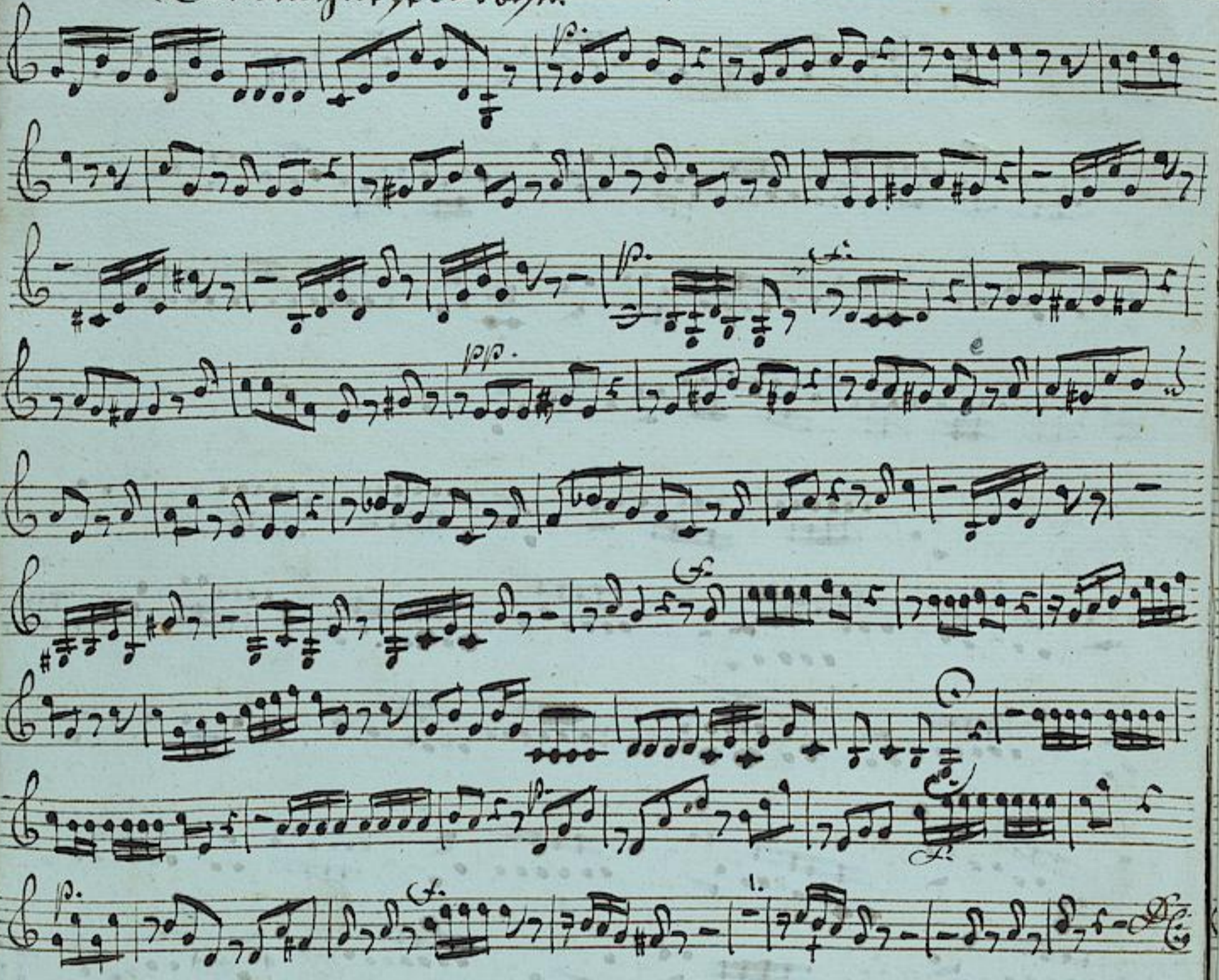
*maximi fortis di. g. j. l. g.*

*Alia. Cap. 2. f. ind!*

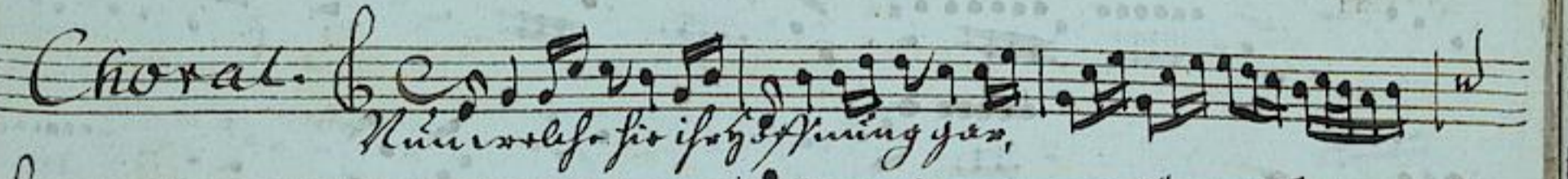
Da Capo. Recit: Tacet. Alia. Volti.

*Aria* 

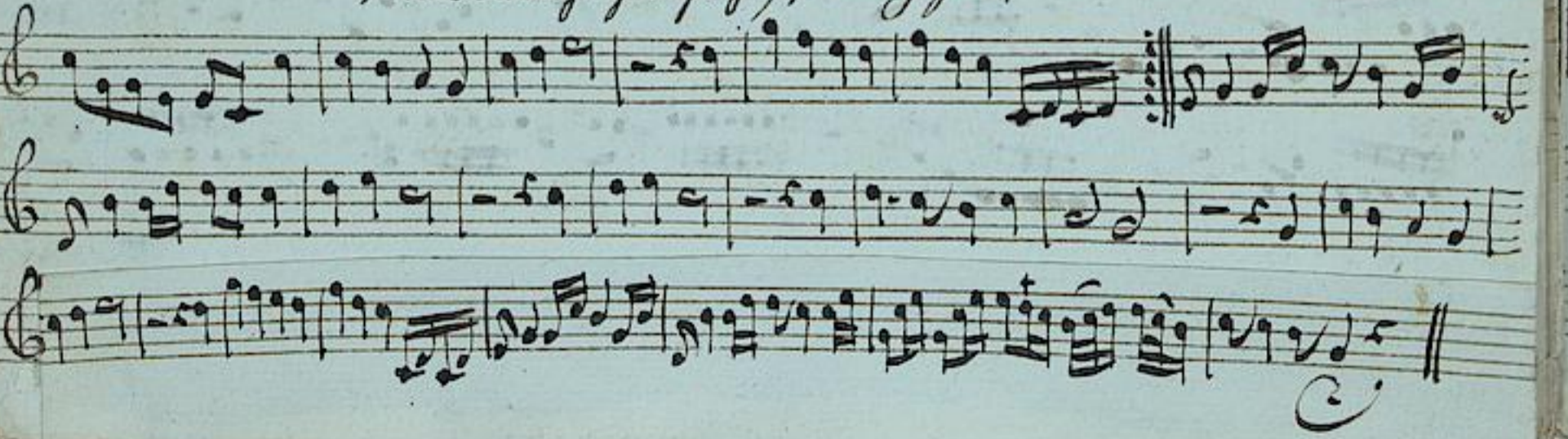
*Die Vorseit ist das Beste*



*Recit: Tac.* //

*Choral* 

*Nun erlaßt sie ihre Äußerung gar,*



*Viola.*

*Examinabo, di gogisu.*

*Recit. Tace. //*

*Aria. fobg.*  
*Ex p. ofaind.*

*Recit. Tace. //*

*Aria. Votti.*

*Allegro* *Die eras für die Welt,*

*Da Capo* *Recit. Tacet*

*Choral.* *Hin erlebe für ich Gott Himmly gna,*

*Allegro*

# Violone.

*Allegro*

*Maximum Hobn die Jügel.*

*Recit:*

*Aria*

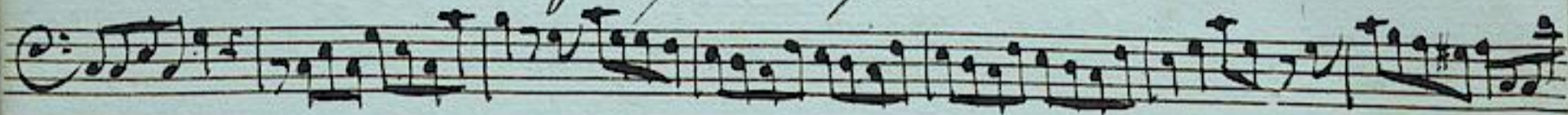
*Capo, o fiam! Die Welt gedenck.*

*Da Capo*

*Recit:*

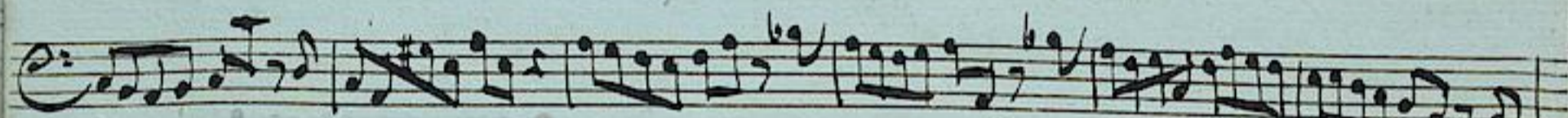
*Aria. votti*

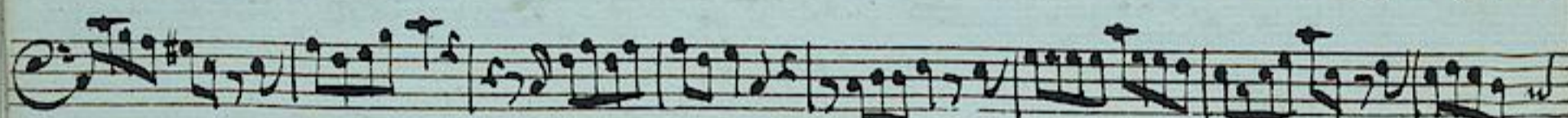
*Aria.*  *Dieux et fait de la bonte.*

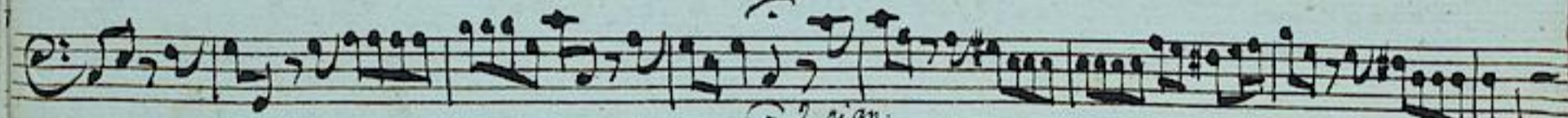




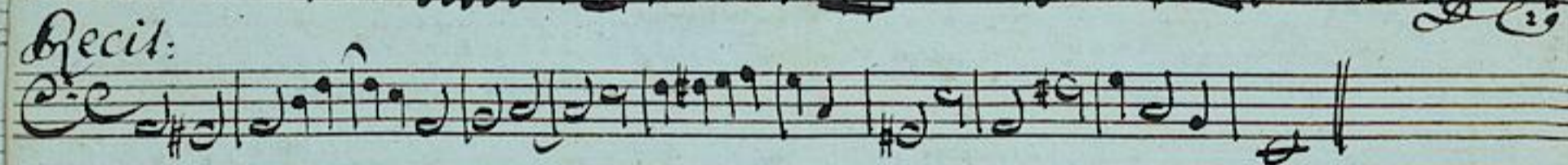


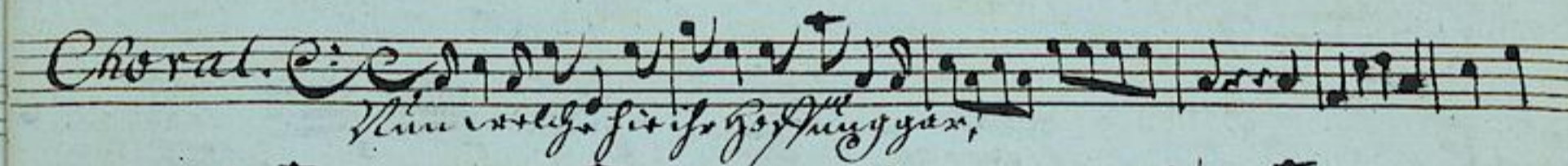


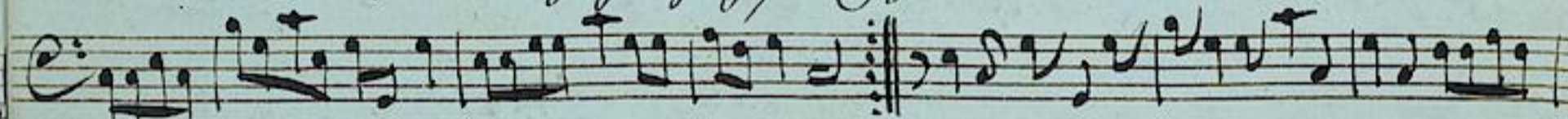




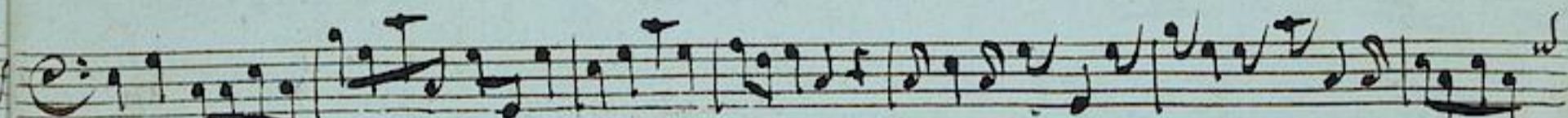


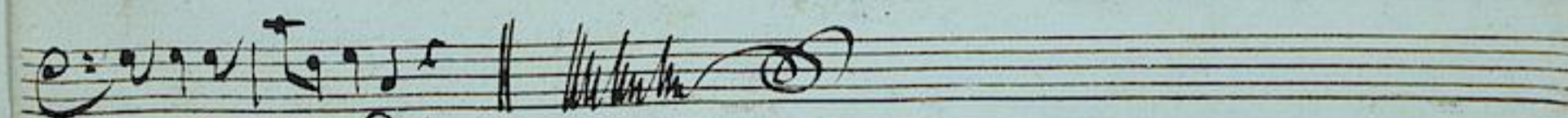
*Recit.* 

*Choral.*  *Dieu est le Dieu des Rois.*











Vivace.

# Vidoneo.

Recit:

Da Capo //

Recit:

*Aria.*

Handwritten musical score for an aria, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and the word *Fine* written in a decorative script.

*Recit:*

Handwritten musical score for a recitative section, consisting of seven staves of music. The notation is more rhythmic and includes a double bar line followed by a decorative flourish.

C.

# Corno 1.

Maxim. Hob. die 2te.

*Movace*

Recit. Aria. Recit. Tacet.

*Die erste Zeit ist Sub. G. 2.*

*Da Capo. Mu*

Recit. Tacet.

*Choral. Volti.*

Choral

Mühselsüß für ih̄s gottm̄nggen,

C.

Corno 2.

*maxim. Robor. Dis. Hydr.*

*Vivace.*

*Aria*


*Die Kreuzzeit ist da b. b. b. b.*

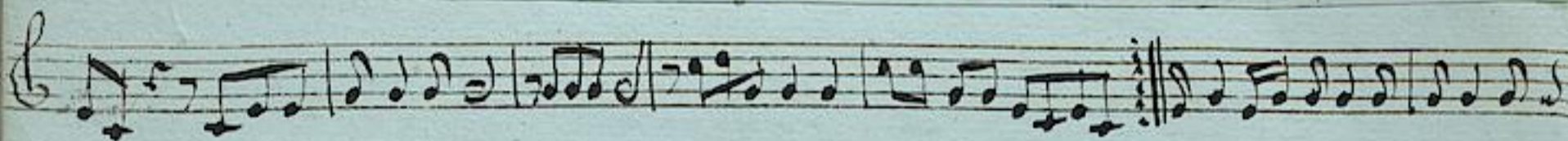
*Da Capv. fu*

*Recit. Tace fu*

*Choral. Volti.*

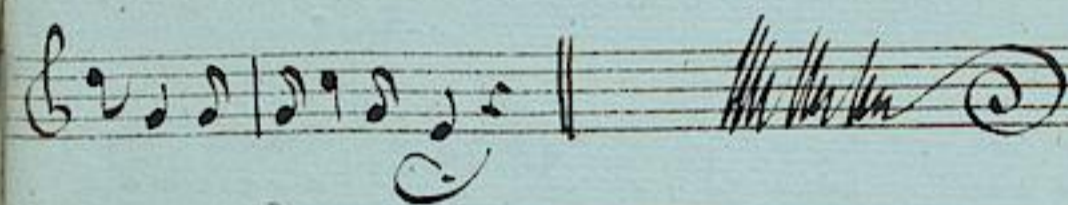
Nun ruh' dich bei der Hoffnung an,

Choral. 











Aria *Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*

*Dieux sans fin, qui de la bonté, — — — — —* *Dieux sans fin, qui de la bonté*



Alto.

4. *exanimu loben, exanimu loben, die Högden, exanimu loben, die Högden, und die Leute werden so so vor geb- lüh, die Könige im Lande es- non süß auf, die: -*

*auf, lef von süß auf, die Högden rath, pflege, mit einander und die Högden rath- pfleger, mit einander mit einander, mit einander wider den Högden wider den Högden. - und Demen go selbst - ton.*

Recit. Aria. Recit. Aria Recit //

Choral. 3.

*Hin erlebe sie ich hoffnung gar, auf Gott den Högden, le- ges: Die blübe, hob dem manulde bar, id. lefu süß luffbar - ges.*

*1. Ho glaubt ist seth, kein Mangel seth, von Gott seth in die Händ, da- ein st mütt man, sie werden, bestaf, gleich die zion vor bringe.*







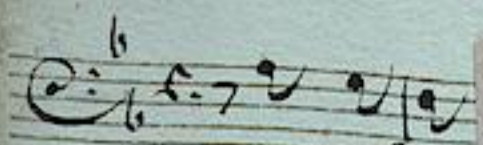




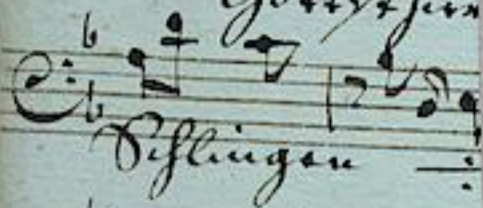
Gott ist für Gott - ist für göttlichen Ratsfortschreiten, fort mit die Dindin  
Vögelungen mühen den zu sel  
bringen, die sie am den anderen Jungelgt - die sie am - den Jungelgt.

Recit. Aria. *facc.* Recit.  
Viel nicht immer sein, ist selbste Beförderung, ist nicht ein  
nicht mit dem an glückselig. Mein was sie sich selbst. Gott ist. dem das sie sich selbst  
dem der mich will, laugen. Hoje man Gott und seine Obrigkeit, das ist so  
Lieb als dem die sie ist. *Choral*

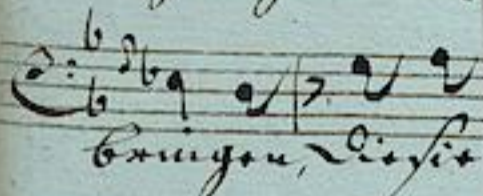
Mein was sie sich selbst, auf Gott den Herrn, L. - g.  
die bleiben, das man Wandel den, ist. das sie sich selbst  
Ihr glaubt halt, kein Mangel halt, von Gott hat die Dindin,  
Ist ein sprüht man, sie werden, bestes, gleich wie die die Dindin.



Gott ist fern

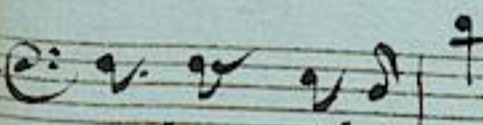


Veslingen

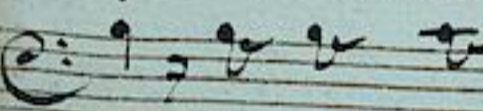


bringen, die sie

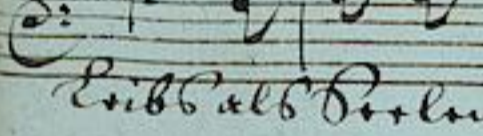
Recit. Aria  
Tace.



nicht mit mir an



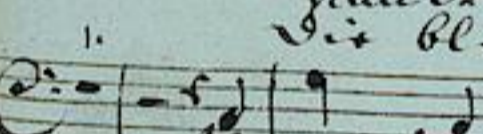
dem Herrn mich will



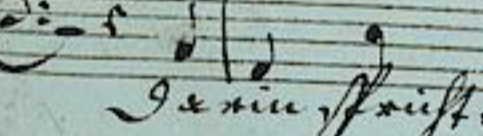
Leib als Dorn



1. 2. 3.  
Herr  
Sie bli



Ihr glaubt



Ich in Christus

