

In. 2 p. Opus.

F. A. G. M. Jan. 1732.

Mus. 440/3

Kunstfalt Lust und Freude mit zu bringen

185.

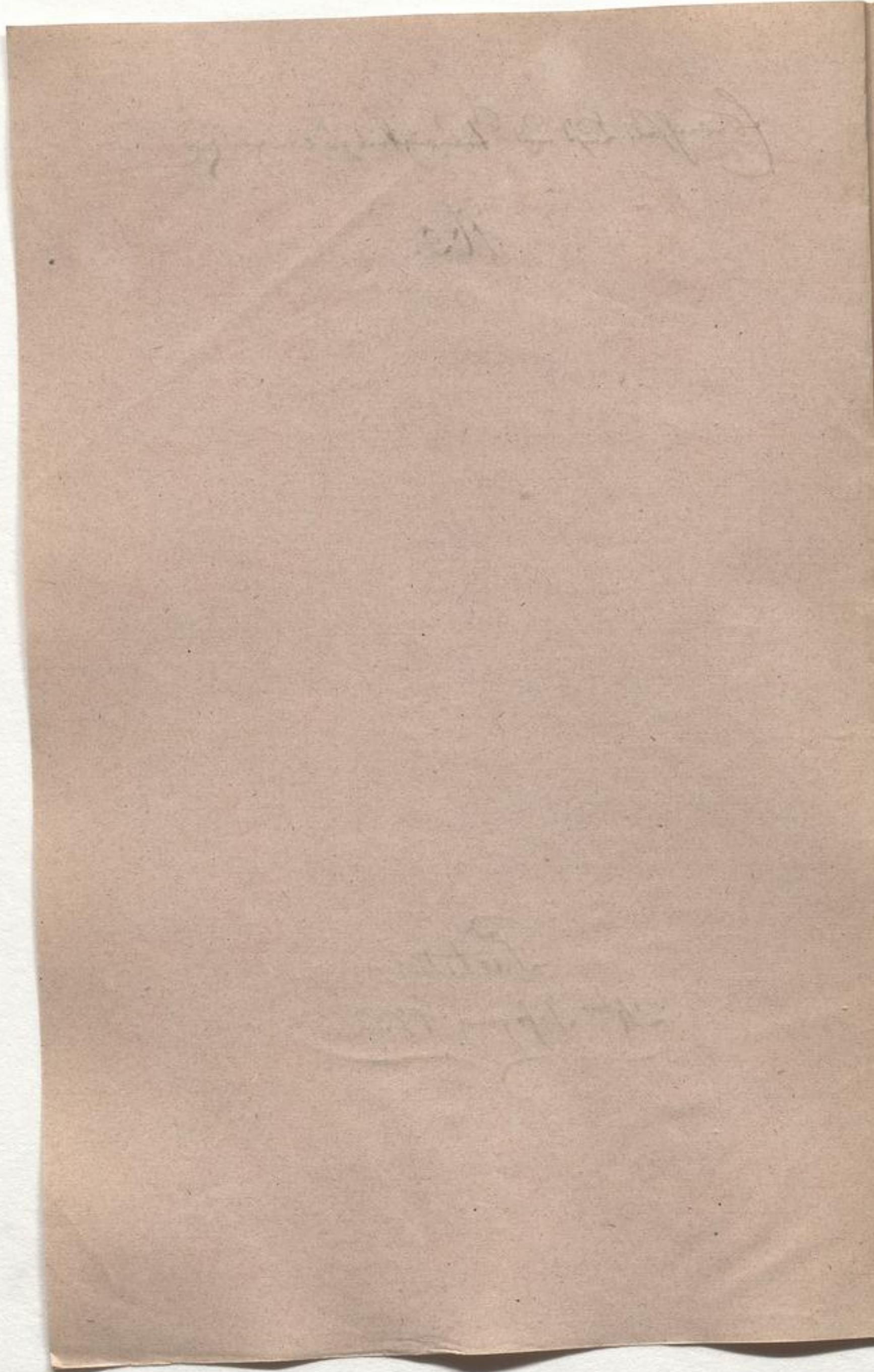
X

3

Partitur

24^{te} Jufayn. 1732.





2 p. Opus.

F. A. G. M. Jan: 1732.

The musical score consists of six staves of handwritten music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is written in common time (indicated by a 'C') and uses a mix of C major and F major keys, indicated by the key signature changes. The lyrics are in German and are written below the bass staff. The first section of lyrics is:

*Fröhlich und lebhaft singt der Liederkranz
In der Hoffnung auf ein frohes Fest.
Doch man darf nicht lachen, falls es morgen Regen und Frost gibt.*

The second section of lyrics is:

*Concordia ist die Mutter der Freude,
Concordia ist die Mutter der Freude,
Concordia ist die Mutter der Freude,
Concordia ist die Mutter der Freude.*

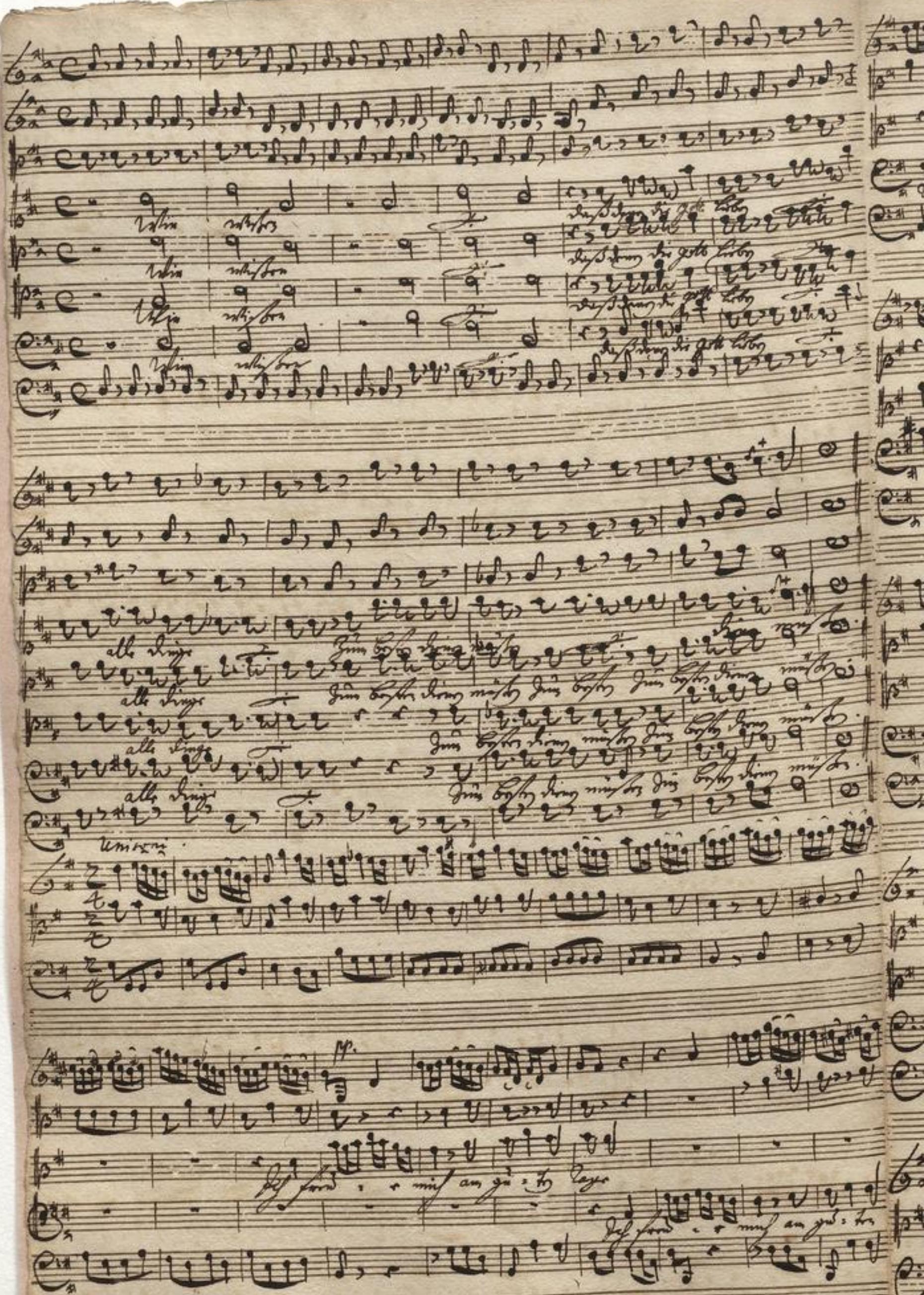
The third section of lyrics is:

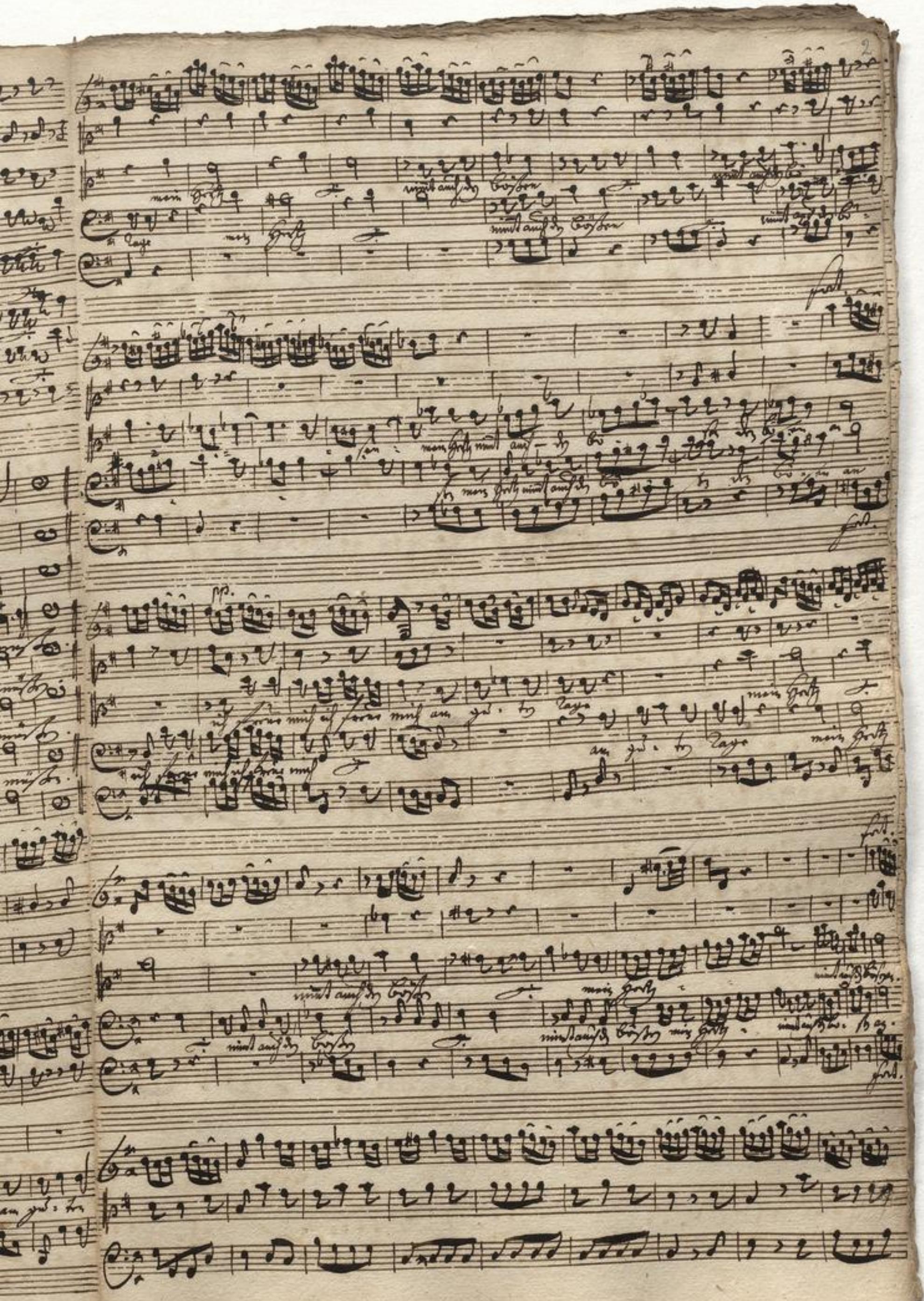
*Am Ende steht der Tag, als alle Freuden fortgehen,
Am Ende steht der Tag, als alle Freuden fortgehen,
Am Ende steht der Tag, als alle Freuden fortgehen,
Am Ende steht der Tag, als alle Freuden fortgehen.*

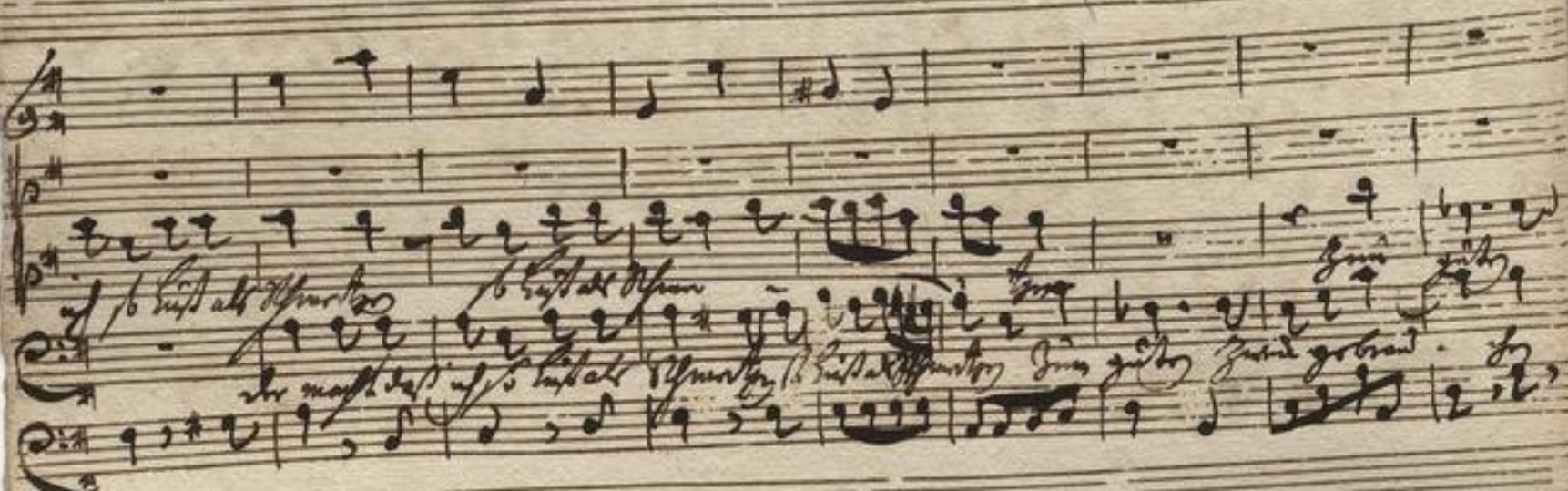
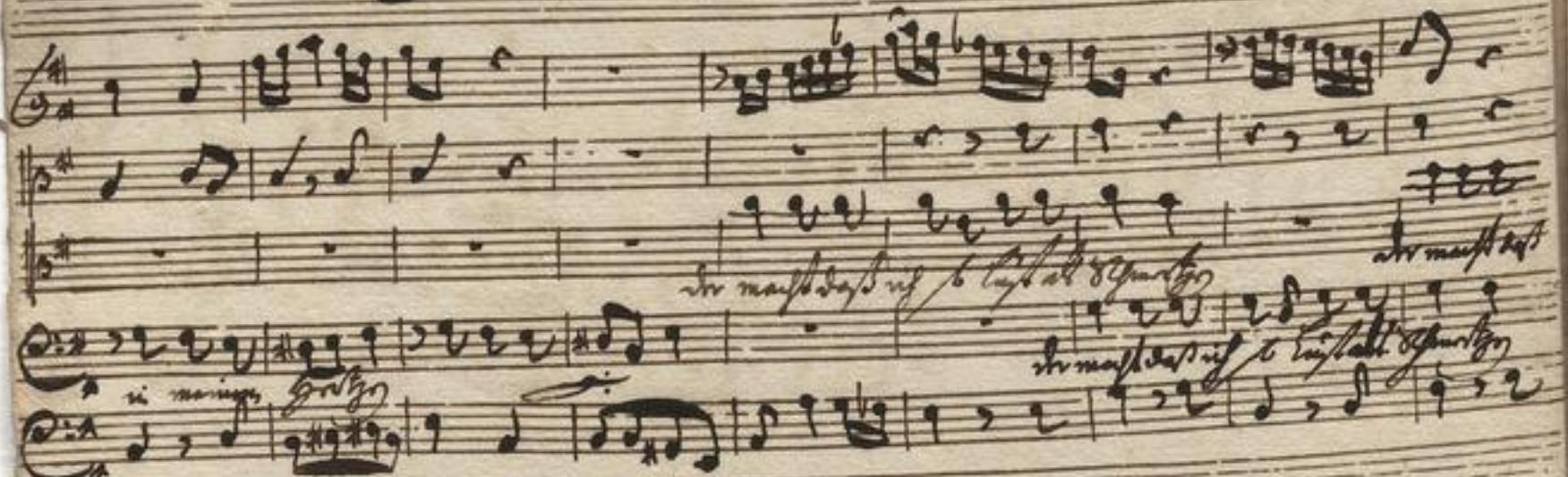
The score concludes with a final section of lyrics:

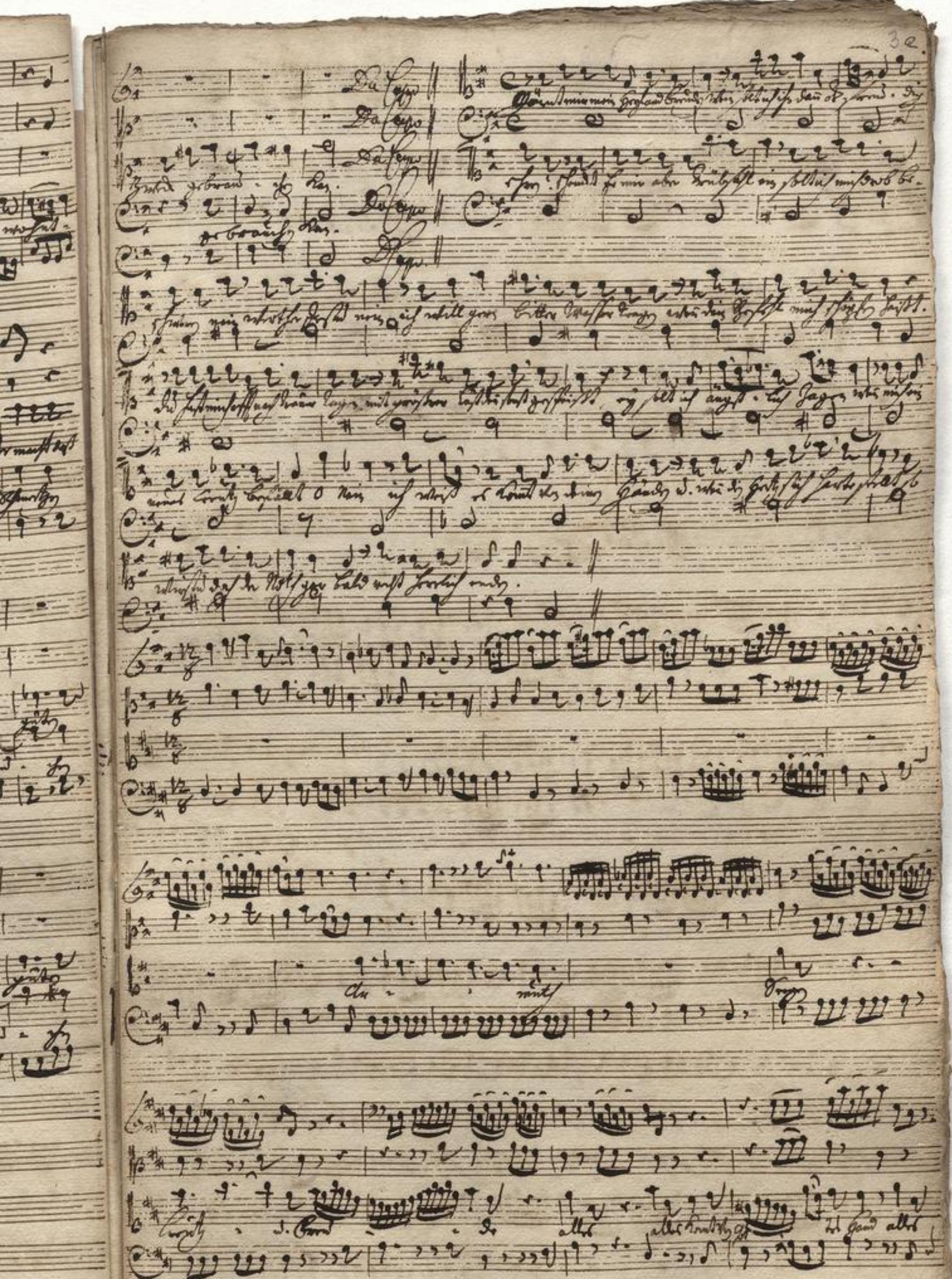
Und so geht es fort, bis zum letzten Takt.



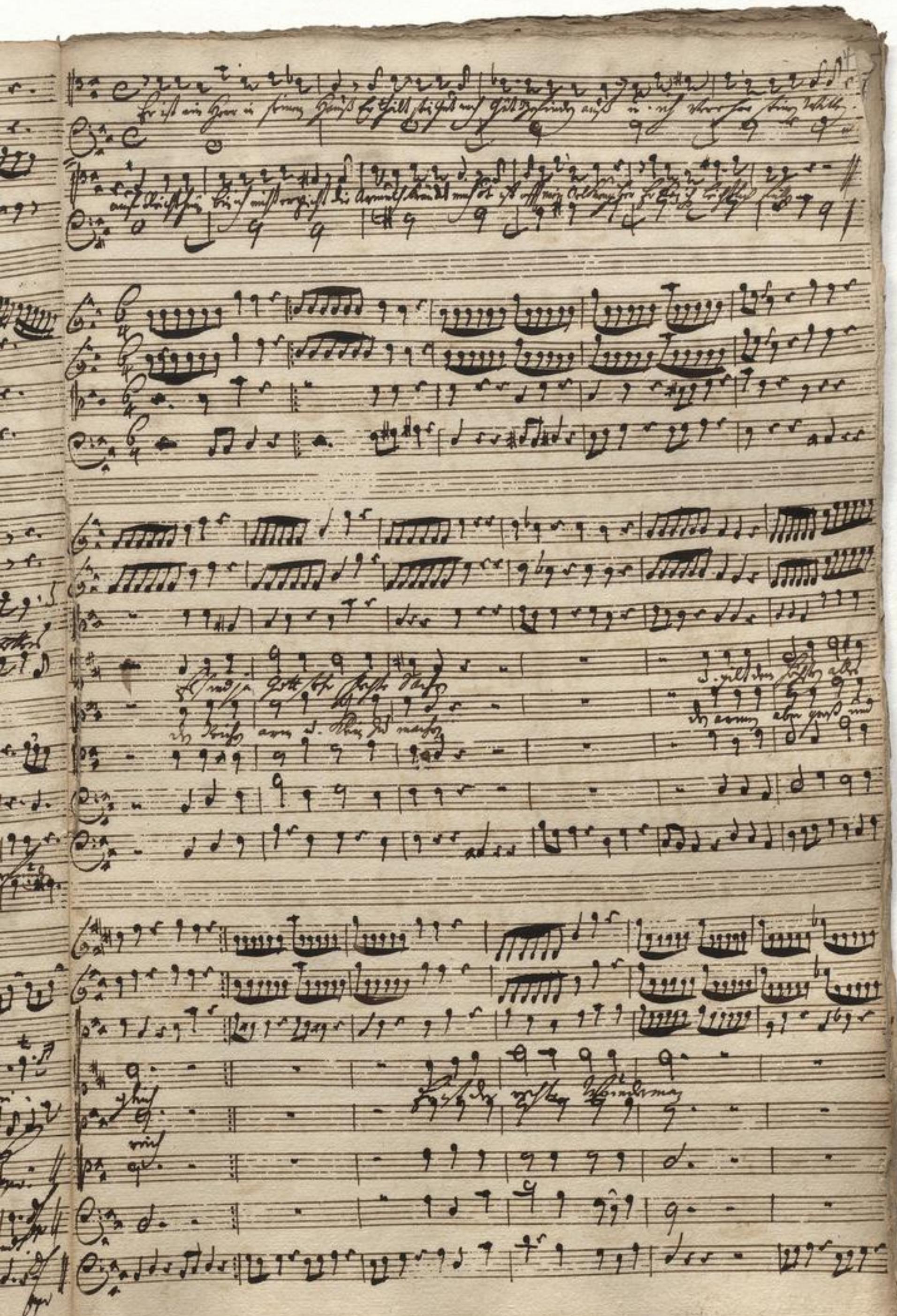












A handwritten musical score on aged paper. The top section consists of four staves of music for organ or harpsichord, written in black ink. Below this, there is a single staff for basso continuo, also in black ink. A large, prominent circle with a cross is drawn over the basso continuo staff. The music is written in common time, with various note heads and stems. In the middle of the page, there is a section of Latin text written in a cursive hand:

in laude et honoris latere gratias

Below this text, the basso continuo staff continues with musical notation. At the bottom of the page, the words "Ooh Dev Gloria" are written in a large, decorative script, followed by a thick vertical line.



185.

4

Geistliche Lieder und Choräle
Von J. C. F. Fischer.

a

2 Violin

Viola

Canto

Alto

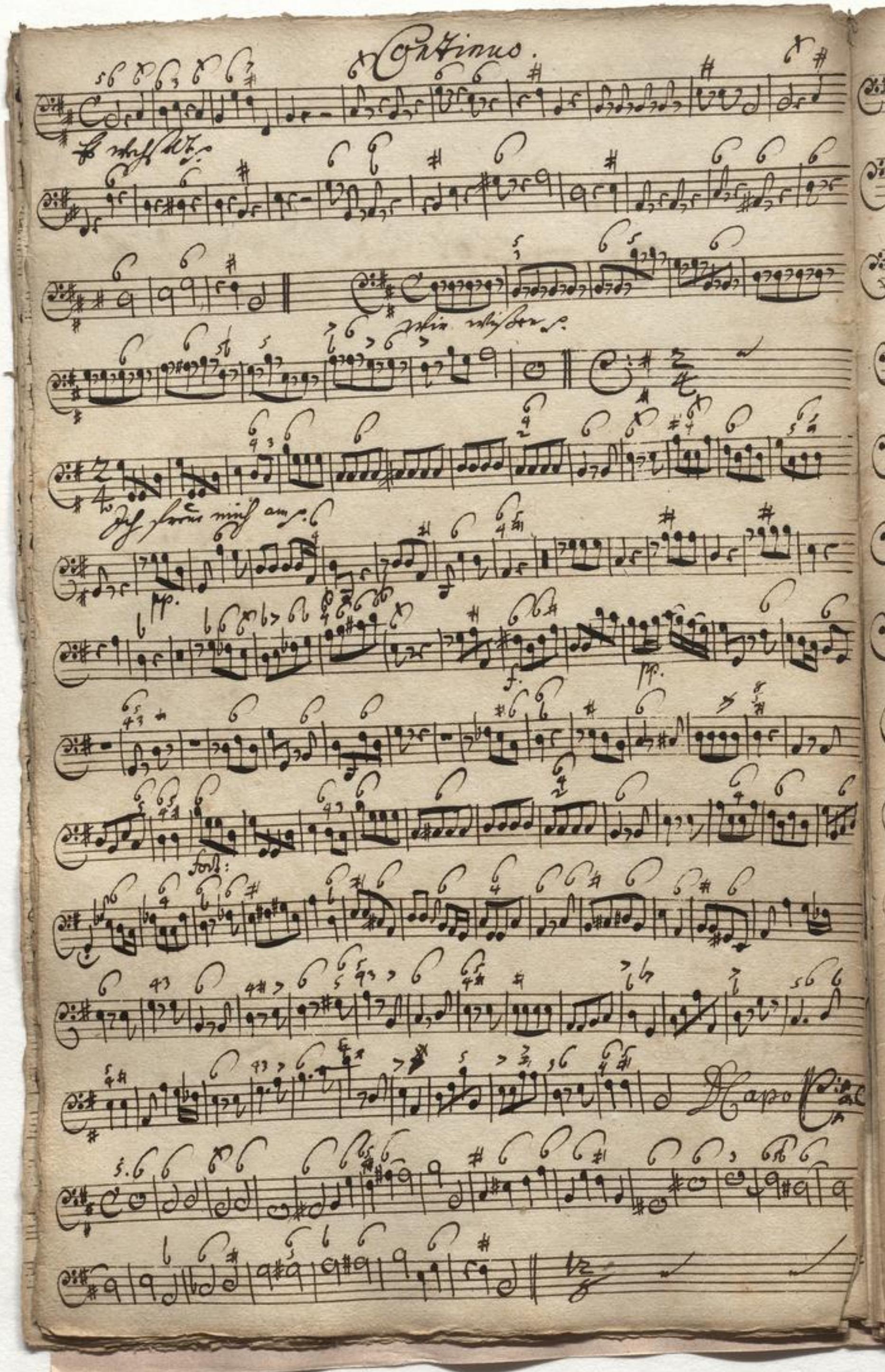
Tenore

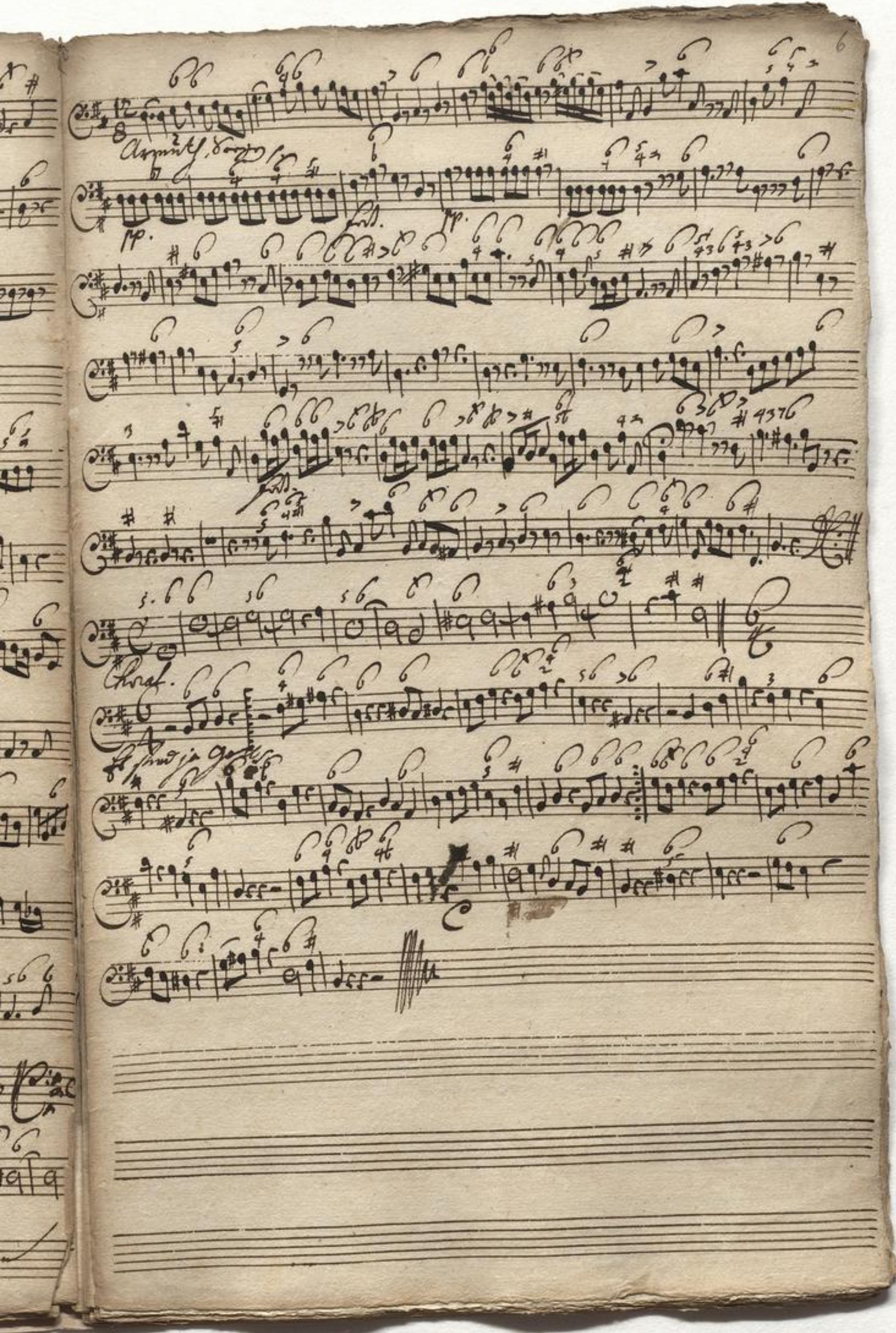
Bass

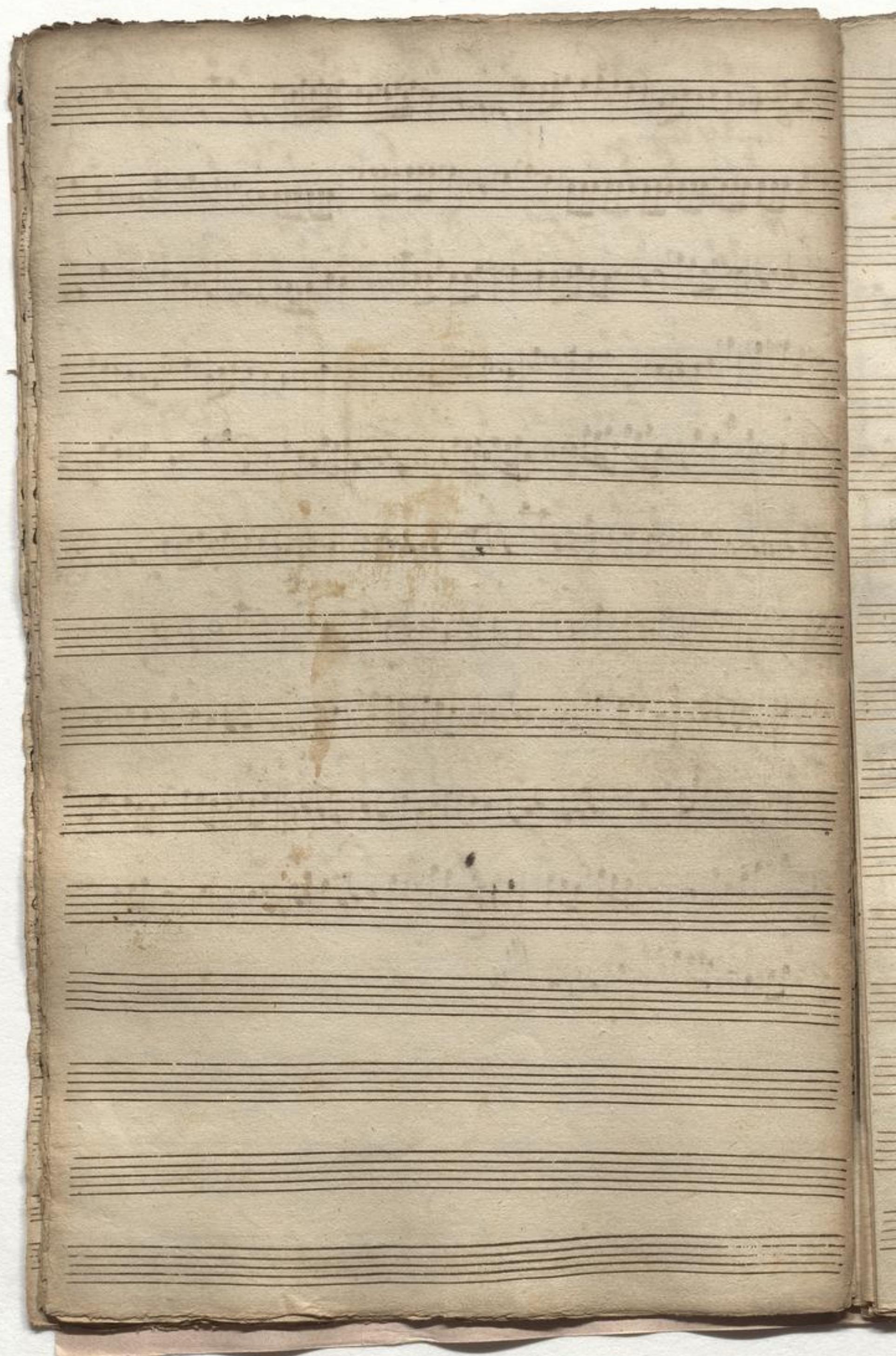
e
Contratenor.

Dr. 2. p. Giph.
1732.









Violino p^{ma}

Violino. I.



8

Da Capo || Recit. || Recit.

Accord. pp.

pp.

pp.

pp.

pp.

Da Capo ||

Choral. G[#] 4

The page contains handwritten musical notation on several staves. The key signature varies between G major (no sharps or flats) and G major with one sharp (#). Time signatures include common time (indicated by a 'C') and 6/8 time (indicated by a '6/8' symbol). Dynamics such as 'pp.' (pianissimo), 'accord.', and 'Recit.' are written above certain measures. Performance instructions like 'Da Capo ||' and 'Choral. G[#] 4' are also present. The paper is aged and shows some staining.



Choral.

In dir ist Freude und Ja gott



Violino.

A handwritten musical score for Violino, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp. The score includes various dynamic markings such as *f*, *ff*, *p*, *pp*, *mf*, *mfz*, and *sfz*. There are also performance instructions like *Lento*, *Adagio*, *Allegro*, and *Recitativo*. The score concludes with a section labeled *D'Capo* followed by *Recitativo*, and ends with a measure in 12/8 time.



Violino. 2.

10

A handwritten musical score for Violin 2, page 10. The score consists of ten staves of music. The key signature is G major (one sharp). The time signature varies between common time and 6/8 throughout the piece. The music features various note heads, stems, and bar lines. There are several performance instructions written in ink:

- Line 1: *Wohl/lotr.*
- Line 2: *Wohl/lotr.*
- Line 3: *Racit tacet*
- Line 7: *fort.*
- Line 8: *Scote.*
- Line 9: *Capo*
- Line 10: *Racit tacet*

The score is written on aged, yellowed paper.





Viola

11



Prael.

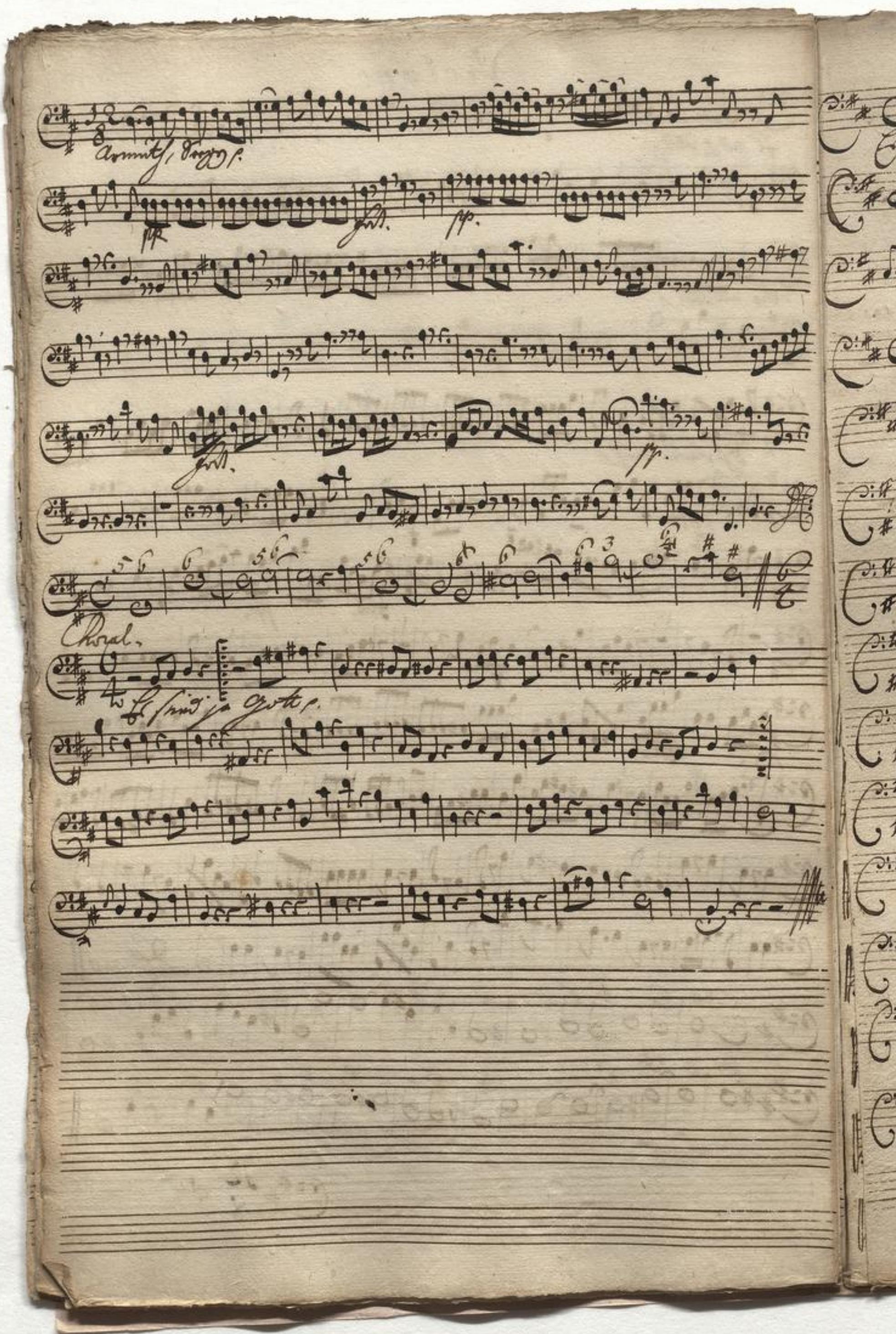


Violone

112

A handwritten musical score for the Double Bass (Violone). The score consists of twelve staves of music, each with a key signature of one sharp (F#), indicating G major. The time signature for the entire piece is 12/8. The music is written on five-line staff paper. The first staff begins with a bass clef and a common time signature (C). The second staff starts with a bass clef and a common time signature (C), followed by the instruction "Tutti mit". The third staff begins with a bass clef and a common time signature (C), followed by the instruction "diff. forte mif". The fourth staff begins with a bass clef and a common time signature (C). The fifth staff begins with a bass clef and a common time signature (C). The sixth staff begins with a bass clef and a common time signature (C). The seventh staff begins with a bass clef and a common time signature (C). The eighth staff begins with a bass clef and a common time signature (C). The ninth staff begins with a bass clef and a common time signature (C). The tenth staff begins with a bass clef and a common time signature (C). The eleventh staff begins with a bass clef and a common time signature (C). The twelfth staff begins with a bass clef and a common time signature (C). The score concludes with a measure in 12/8 time, indicated by a C and a 12/8 fraction.





Violone

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a different key signature and time signature. The music includes various dynamic markings such as *mf*, *f*, *p*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. The score is written on aged, yellowed paper.

Violone

mf

f

p

ff

ff

ff

ff

ff

ff

ff

Dacapo ||



A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves of music. The first seven staves are for the three voices, with lyrics in German. The eighth staff is for the piano. The vocal parts are in common time, while the piano part is in 6/8 time. The key signature varies throughout the piece, with sections in G major, F major, and C major. The vocal parts feature various note values including eighth and sixteenth notes. The piano part includes chords and bass notes. The lyrics in the vocal parts include:

Soprano: Ach Gott, wie manches Leid
Alto: Ist mir zu Herzen gekommen
Tenor: Ach Gott, wie manches Leid
Piano: Capo //

The score is written on aged, yellowed paper.



Canto.

44

18

Doy kan bei all den ein fromer froliß soffen, ob wird so
hierdall hys zum besten dienliß seyn

Mir noissen — — das Denon die Gott loben — — alle
singe — — zum besten dienmischen — — dinon

Aria | tace | Götter mir dem Land' fromen Wein solltis ja
min' Bon

Zum missen dij schen, damit er mir abz'fallen, solltis misch' be
swofern, min' werken Jesu' nom, ins will groen bitter Weinen tragen wünche
sich missigen Leid, in Jesu' missen off' nach hanen tagen, mit groß' Weinen
sich gegriffet in solltis ängst'lich tagen, wenn misch' im min' Esch' befalls o Nom ist
mir' ob komt von dinon Landen, d. wenn ihm froh' sag' faste stehd, so wie steh' aufs

Nost gan beh' miß' loestis enden.

8

Le - - miß' Drogen Esch' - d. from - - - -
alob alob komt von God - - - - Land alob komt von God - - - -
lob von Gott' Land Es - - miß' Drogen

Ewig - d. fein - *In allob allob kommt von Gott -*
- lob von Gott ob Land allob allob kommt von Gott ob von Gott ob Land
Von der Natur her erstanden vom reinen Halt auf Mann
- gut geworden sei - vor Gott -

Coda *Recital*
tacet

Gesamt ja Gott lebt froh darum *und gilt dem Löffler*
von mir aus ein klein zw' maßen *in amm abor*
allob glaub *fürst du rechte Wundermann* *vor bald vor*
groß d. will
Sohn bald fröhlich zu kam

Alto.

15

Der Überfluss vom feind'lein ihm ist ab, wenn wir noch kann man Mängel

Linden, im Loffzit lang' Brill man und oefft den mara yfend

Wien misson = daß sonn die Gott lieben = alle Dinge

zum besten dien' misson zum best' zum bes' dien' misson

giform - misang' - ten Tage min loch = nimt auf den

bösen = nimt auf den bö - für min joch mind

auf - den bö - son den bösen an iß seit min = am gn' - ten

Tage min loch = nimt auf den bösen = min

loch - nimt auf den bösen an Min Jesu wohlt in minem

Gebet = Es maß das Biß so lyp als Pfingsten da muß das

iß so lyp als Pfingsten so lyp als Pfing - tyon zum g' - ten

zweit gebrau - son kan dor maß das Biß so lyp als Pfingsten

zum g' - ten zweit gebrau son kan

Wo sind ja Gott fess'f helle Dämonen und gilts dem
den ein'flein klein und arm zu machen Jan Asman

Sich'nen aller glaubt frist der rechte Wundermann
aber grob d. klein der bald erfür bald fliegen kan



Tenore

46

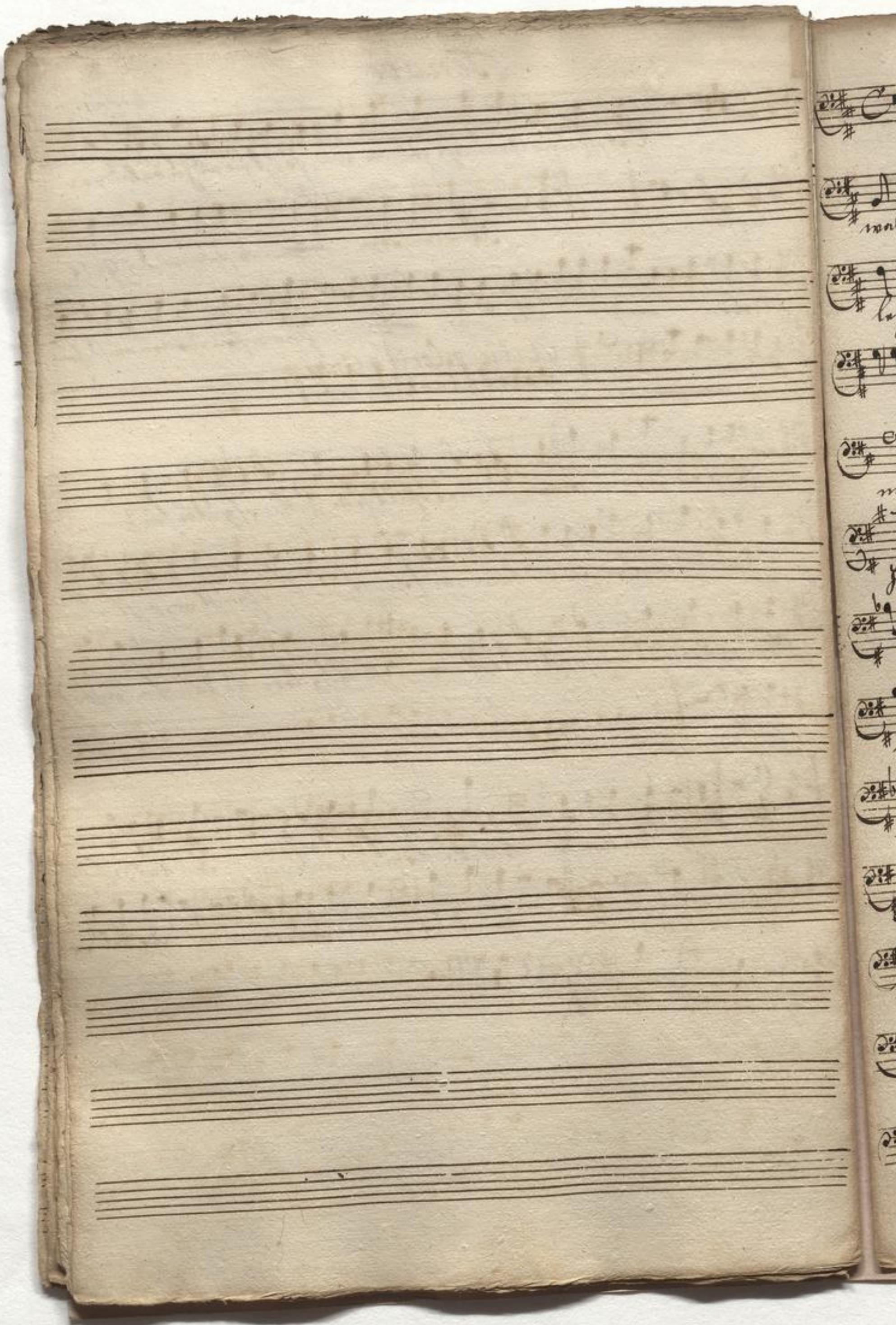
Handwritten musical score for Tenor voice, three staves. The music is written in brown ink on aged paper. The lyrics are in German.

Staff 1 (C major):
Treff' mir Gottes Stimme ein, so will sie alz' bald vor
hoffen.
Wünschen — = das Denken die Gott
liest — = alle Dinge — = zum besten dienen möch' Gott
Aria gelebt // Aria
tacet / tacet / tac.

Staff 2 (C major):
Lebt im Gott in seinem San'ß, es gällt dem Gottes auf Gott besind
anb, mißt nicht seinen Willen, an' Leid' sein Leid' mißt vor jütt' er
dann' kramt mißt nicht, ist offl'min Oeffnung her' f'k'tan ist knüppig
füllen.

Staff 3 (G major):
G' sind ja Gott soß' fleißt' Käfer s. gilt dem
Ton Käfer klein s. dom' zu' mag' s. ammen
Soffen alloß glötz' s. ist der offl' Wundermann s. beherr
aboy groß s. reiz' John balt' Sivitan han.





Basso

17

Grosselt ist und kantig ist so lange wir in Moseß Geänder
wollen sind seit man frist hier fallen morgen kommt mit Frühe,
Wir müssen - = wässnen die Gott lieben
alle Dinge - = zum besten dienen müssen zum Preis des
Aria G. ^{to} Jffain - mir am gn̄-ten Tage mein
misch - nimt aus den bösen - = nimt aus den bö-
- son mir noch nimt aus den bö - son den bö-sen an ißfein
am gn̄-ten Tage mein sch - nimt aus den
bösen - = nimt aus den bösen mein sch - nimt aus den bö - son an
Mein Jeschua steht in meinem Leben - = vermaß das
ißsolbst alle Offnungen der - = solbst alle Offnungen zum
guten Friedt gebraun-son kan vermaß das ißsolbst offnungen
zum guten Friedt gebraun-son gebraun-kan.

The image shows three staves of handwritten musical notation on aged, yellowish-brown paper. The notation consists of vertical stems and small horizontal strokes indicating pitch and rhythm. Below each staff is a line of German text:

Die sind ja Gott sehr flehentlich
Den Kaisern aus dem H. Stein zu machen
Sie gillt ihm
Gott sei allzeit glorreich
aber groß und ewig
Sie ist der erste Wundermann
Der bald verschön bald zerstören kann.

