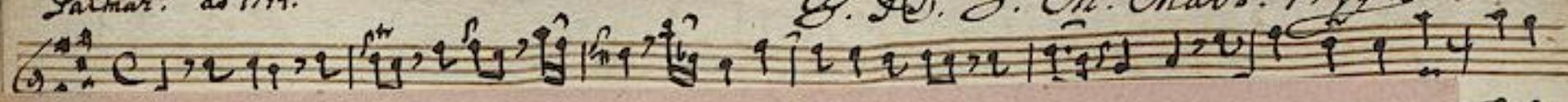


Palmar. ad 1794.

G. R. G. M. Mart. 1794. 3



Mus 457/9

Ufrael Parijß minn miff. Isprudya dina Myffort 55

167.

~~18~~

~~9~~
=

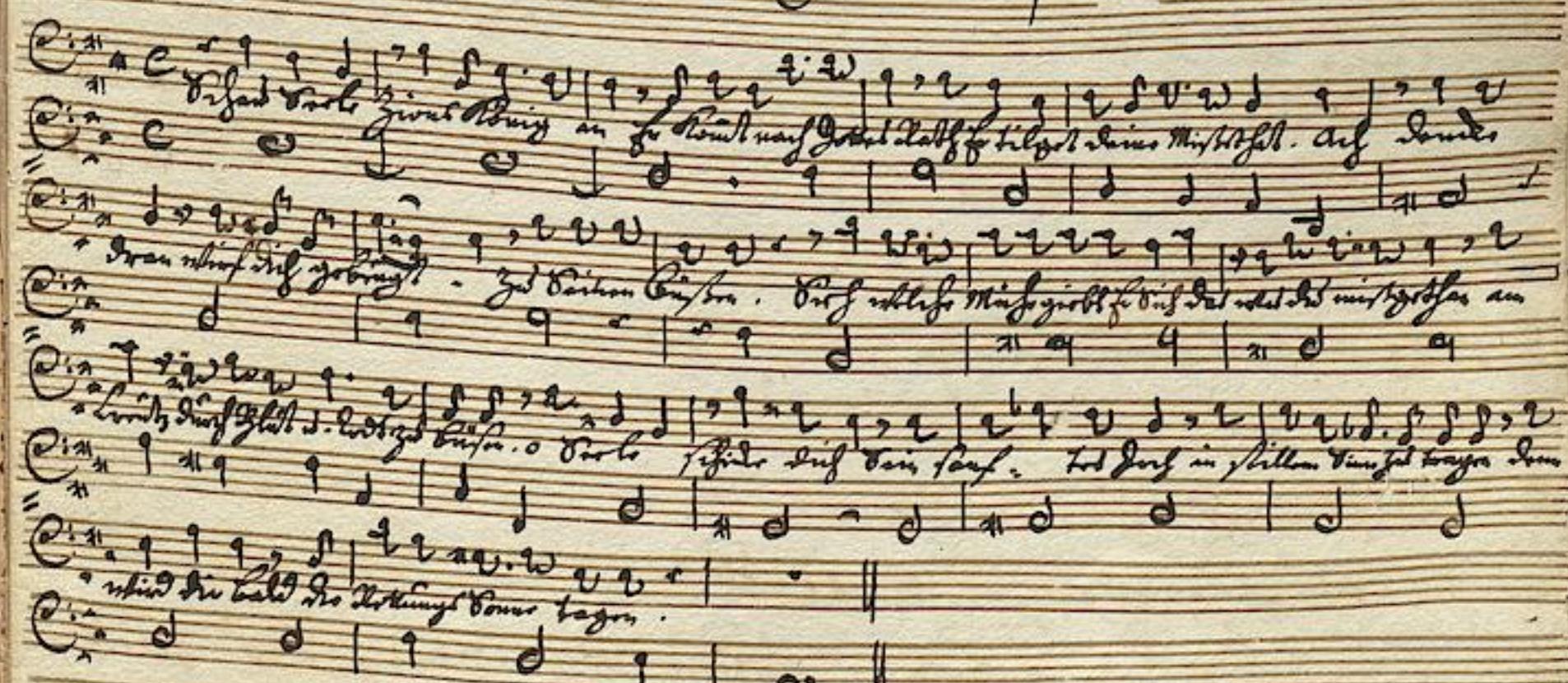


Partitur
M. Märty 1734—26^{te} Insprung.

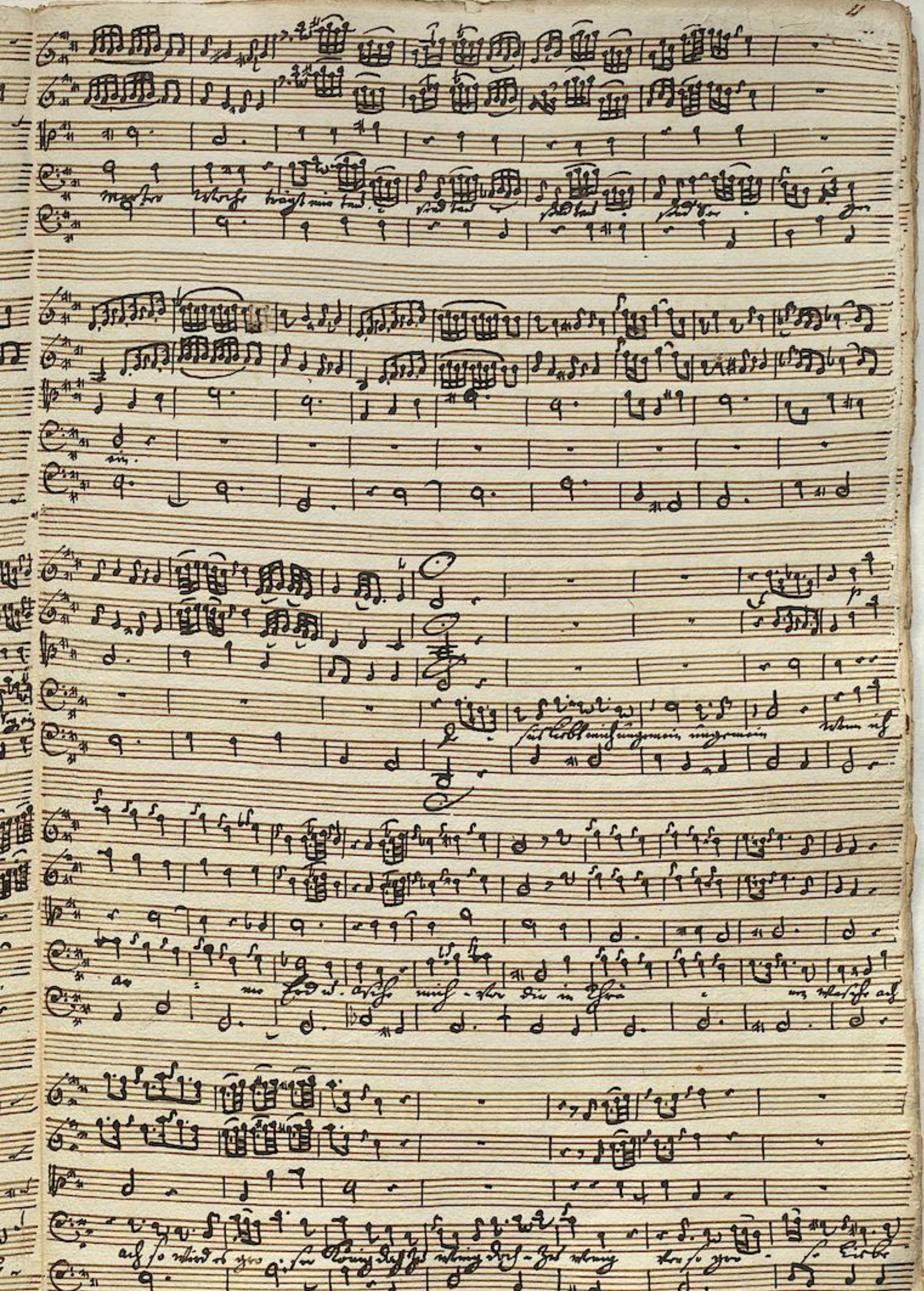


Palmar: ad 1799.

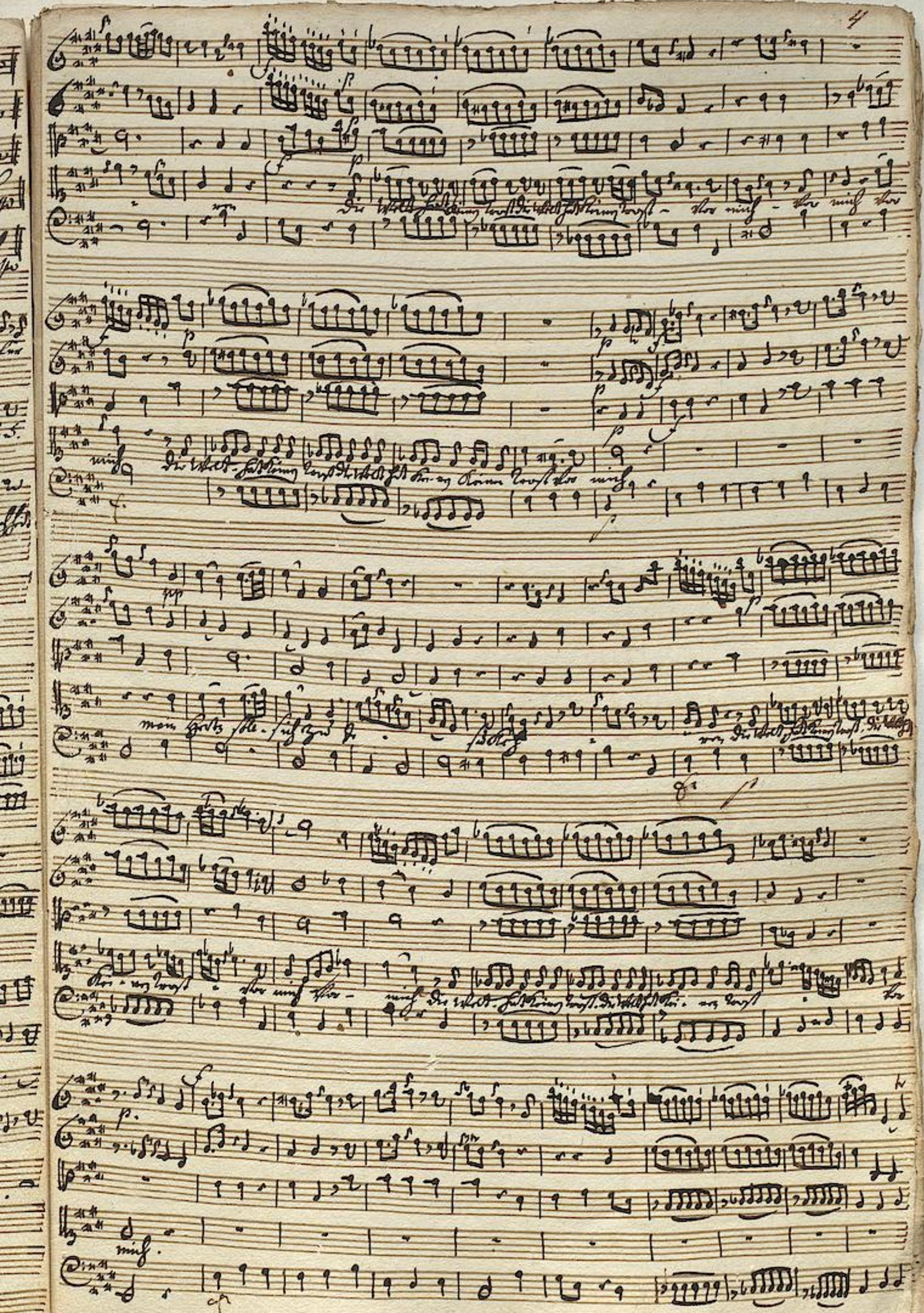
G. R. G. M. Mart. 1799. 3



This image shows a page from a handwritten musical manuscript. The music is written on five staves, each consisting of four horizontal lines. The top three staves represent the voices, while the bottom two staves represent the basso continuo. The manuscript uses a system of rhythmic notation where vertical strokes indicate the onset of a note, and horizontal strokes indicate its duration. The notes are represented by short vertical lines. The manuscript includes various musical markings such as dynamic signs (e.g., f for forte, p for piano), tempo indications like "Largo", and performance instructions like "marco". The handwriting is in black ink on aged paper, with some ink bleed-through visible from the reverse side of the page.







TECHNISCHE
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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-457-09/0008>
 Universitäts- und Landesbibliothek Darmstadt

Three staves of handwritten musical notation on five-line staves. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The lyrics are written below the notes in a cursive hand.

The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are:

Glück auf! Gott sei dank,
dass du mich hier zu mir
gebracht hast, Gott sei dank,
dass du mich hier zu mir

The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

gebracht hast, Gott sei dank,
dass du mich hier zu mir
gebracht hast, Gott sei dank,
dass du mich hier zu mir

The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

gebracht hast, Gott sei dank,
dass du mich hier zu mir
gebracht hast, Gott sei dank,
dass du mich hier zu mir

Handwritten musical score for three voices (Soprano, Alto, Bass) and organ. The score includes vocal parts with lyrics in German and Latin, and an organ part with踏板 (pedal) markings. The vocal parts feature various note heads and rests. The organ part includes踏板 (pedal) markings and a basso continuo staff.

Soprano lyrics:

Glücklich und glücklich
groß und groß
groß und groß

Alto lyrics:

groß und groß

Bass lyrics:

groß und groß

Organ pedal markings:

Gloria Deo



167

18.

Gaal, soijß min
nig,

a

z Violin

Viola

Canto

Alto

Tenore

Bass

Dr. Palm:

May

ad

1734.

e
Continuo.

Largo.

Contingued.

Gott segne uns.

Largo.

Gott segne uns.

Rit.

Recit.



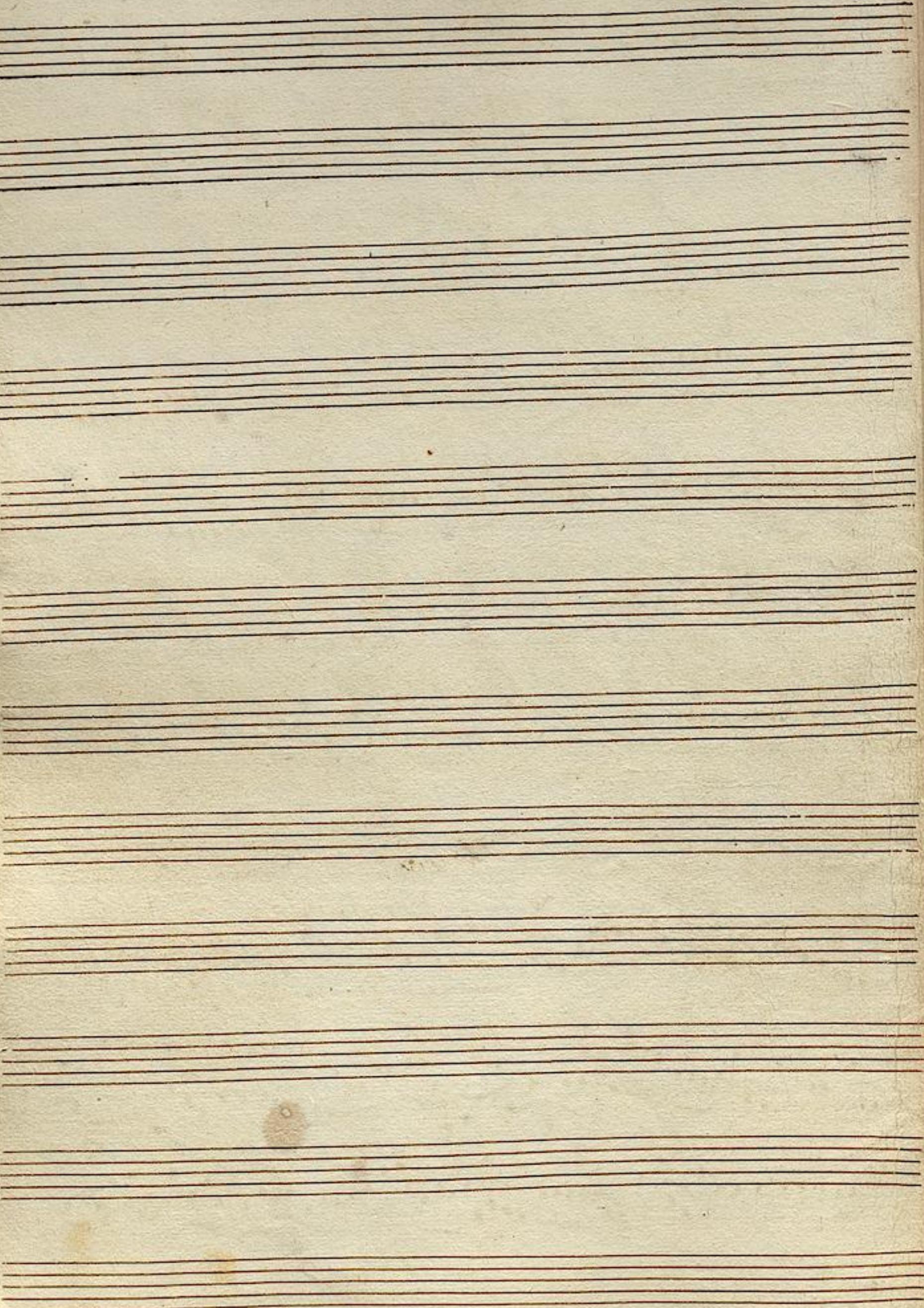
Largo.

Mein Gott, ble

Recit. b

Chor.

Was das und das...



Larg.

Violino. I

Stacc.

p. f. p

Recital || 8 3

Larg.

Stacc. Largo.

p. pp.

p.

Capo || Recital



Largo.

Min. Fortz.

pp.

f.

p.

fort.

p.

pp.

p.

f.

pp.

pp.

f.

g

g

g

g

g

g

g

g

g

g

g

g

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g

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g

Rapò | Recital | 8C ✓

Choral.

Woh das ist.

Largo. Violino. I.

Recit. Recitat. 3

Largo. Recit. Recitat.

Capo Recitat.

This image shows a page from a handwritten musical manuscript. The music is written on ten staves, primarily for Violin I (staves 1-5) and Cello/Bass (staves 6-10). The key signature is mostly A major (three sharps), with some changes in the later staves. The time signature varies, with measures containing both common time and 3/4 time. The notation includes various note values such as eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The manuscript features several sections of recitative, marked by the word 'Recit.' or 'Recitat.' above the staff. The first section of recitative is labeled 'Recit.' above the first staff, and 'Recitat.' above the fifth staff. The third section is labeled 'Recitat.' above the ninth staff. The score concludes with a section labeled 'Capo Recitat.' above the tenth staff. The handwriting is in black ink on aged, yellowish paper. There are some minor smudges and a small hole near the bottom left corner.

A handwritten musical score for piano and choir. The score consists of ten staves of music. The first six staves are for piano, featuring various hand and foot pedaling instructions. The next three staves are for choir, with the first two labeled "Chor". The final staff is for piano again. The music is written in common time, with a key signature of one sharp. The handwriting is in black ink on aged paper.

Mus. hands.
f.
p.
pp.
Canto // Recitat 18 C.
Chor.
Chor Part 1.
Chor Part 2.



Violino. 2.

Handwritten musical score for Violin 2 (Violino. 2) in G major. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It includes dynamic markings *p.* and *f.*. The second staff starts with a bass clef, a key signature of one sharp, and common time, with a tempo marking *Largo.* The third staff begins with a treble clef, a key signature of one sharp, and common time, with a tempo marking *Adagio*. The fourth staff starts with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. The sixth staff begins with a bass clef, a key signature of one sharp, and common time. The seventh staff begins with a treble clef, a key signature of one sharp, and common time. The eighth staff begins with a bass clef, a key signature of one sharp, and common time. The ninth staff begins with a treble clef, a key signature of one sharp, and common time. The tenth staff begins with a bass clef, a key signature of one sharp, and common time. The eleventh staff begins with a treble clef, a key signature of one sharp, and common time. The twelfth staff begins with a bass clef, a key signature of one sharp, and common time. The score concludes with a tempo marking *Adagio* and a dynamic marking *p.*

8# 3 ✓



Largo.

Mus. Gobtsr.

Recital

Chor.

What has been said.



Violin

Violin

Grav. p. f. p.

Largo.

Recital // 3

2.

Capo Recital // 3

Main Grav.

p. f.

2.

Capo Recital // 3 C

The musical score consists of six staves of handwritten notation for violin. The first staff begins with a dynamic of *Grav.*, followed by *p.*, *f.*, and *p.*. The second staff starts with *Largo.* and includes the instruction *Recital* followed by a measure number *// 3*. The third staff begins with *2.* The fourth staff begins with *Capo Recital* followed by *// 3*. The fifth staff begins with *Main Grav.* The sixth staff ends with *2.* and *Capo Recital* followed by *// 3 C*.



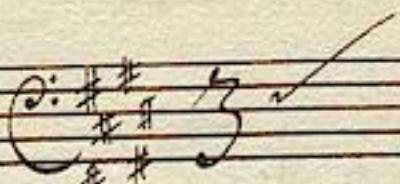
Chord.



Lury.

Violone

A handwritten musical score for two instruments, Lury and Violone. The score consists of ten staves of music. The first staff is for Lury, starting with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns. The second staff is for Violone, starting with a bass clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like p (piano) and f (forte). Subsequent staves alternate between Lury and Violone, with some staves containing lyrics in German such as "Ihr habt lobet". The music concludes with a final staff for Lury.



Larg.

Main Gitar.

A handwritten musical score for guitar, consisting of six staves of music. The first five staves are in common time (indicated by a 'C') and the sixth staff is in 2/4 time (indicated by a '2'). The key signature varies throughout the piece, with sharps and flats appearing in different sections. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano). The score concludes with a section labeled 'Capo C e'.

Lecit:

A continuation of the handwritten musical score for guitar, starting with a section labeled 'Lecit.' (likely a vocal part) and followed by a 'Choral' section. The notation is in common time (C) and 2/4 time (2). The vocal line includes lyrics such as 'Was den müss'. The score consists of six staves of music, with the key signature changing periodically.



Violone

Fermo.

Lento.

Recit.

Adagio.

Recit.

C.

The musical score consists of ten staves of handwritten notation for the double bass. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Various dynamics are indicated by words like 'Fermo' (hold), 'Lento' (slowly), 'Recit.' (recitation), and 'Adagio' (very slowly). The score is written in common time, with a key signature of one sharp (F#). The paper is aged and yellowed.



Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in common time with a key signature of one sharp. The notation includes various note heads, stems, and bar lines. Several markings are present, such as 'Wim' with a checkmark, 'recit.', 'Choral.', and 'aus dem Inn'. The score is written on aged paper.

Wim ✓

recit.

Choral:

aus dem Inn



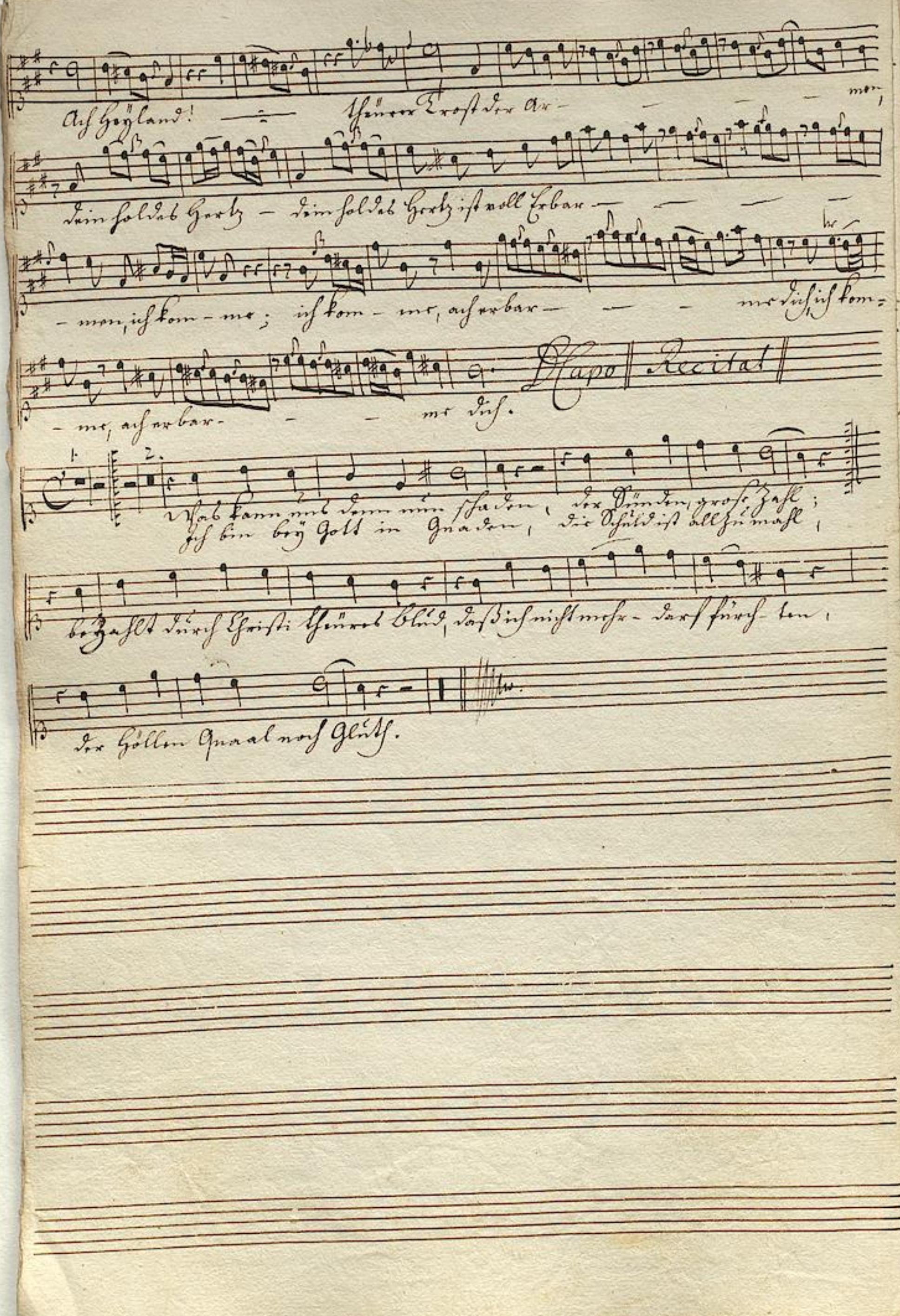
Canto.

Dictum Recit Aria

Vergiß ab gleich die Welt, was deine Liebe
 hat, mein Herz kann's nicht ergeben. Am lieben ist mir's zu tun, so, für
 mich fahrt du auf Dargen fort, und magst so meinen Käfern gut. Auf, soll ich immer künftig
 segnen? Nein, nein, ich falle dir in den Mund, ja das auf Glaubens soll dir gefallen. Nun
 das mein Glück fin, ob sag' dir ganz zum Sinn ergeben; so lang ist in der Freiheit
 bin, will ich Deinem Kraft nung dir zu leben.

12.

Main Herz soll sich zu Gott - für Gott - - - um, die
 Welt hat keinen Trost, die Welt hat keinen Trost - vor mir, vor mir, vor mir, die
 Welt hat keinen Trost die Welt hat keinen Trost vor mir. Main
 Herz soll sich zu Gott - für Gott - - - um, die Welt hat keinen
 Trost die Welt hat keinen Trost - vor mir vor mir, die Welt hat keinen
 Trost die Welt hat keinen Trost - - - vor mir.



Alto.

dictum Recitat Aria Recitat Aria Recitat

1. 2.

$C = \text{C} \# \text{D}$

Wach dann imm denn min' g'sunden, For' D'nten, groÙe Zaffl -
Iß bin bei' Gott in Gnaden; Die Kraft ist all' zu maf,

bzafslt nof Gristi Geist ob Glüd, Laßt' ich mißt maf - Daßt' mich von
Den Höllen Geist naf Glüd.

110

12



1734.



Tenore

2.

Jesu - van nangis' min niss. Jesu hilf' eine Misselfat
mit einer Wol - de, mit einer Wunde von der No - bel, Jesu - es ließ zu mir,
Ihm ist woh - fristig ist woh - frist.
Recit Aria Recit Aria
Jesu hilft mir zu dir, mein Jesu Jesu will zu mir.
Allein in dir ein' und Wunder, hab ich den ersten Trost gefunden.
Was kann mir Sorgen um Sorgen, Jesu will zu mir, groß' Zahl, Jesu bin bei Gott in Gnaden
bezaubert mich Erbittert kann ich nicht mehr - das freut den,
der goldenen Gnade nach Glütt.



1734.
49.

Basso

Dichtum

Sie an, Dank! Zion's Könige, so kommt nach Gott's Ruff, so folget
Sant M. Befehl. Auf! Smitte dann, wießt du gebürgt für Reinen frischen. Dies mal ist
Mein gibst du mir, da ich in mir geoffen, am Ew'ig' Kreuz blut' n. Er ist für Christen. O
Danke! füste du, dann sanft ist du in stillen Sinn zu tragen, dann wird dich bald die

Rattling & some baying.

Soprano part:

sayn, ab wird Jr' mering, ab wird Jr' mering, großer König! nur so groß nur so
groß - se Liebe sayn.

Piano part:

Rapso | Recitat Aria | Recitat

Soprano part:

Ach kam mir nun mein Sohn, der Herr im großen Lust; be-
y bin bey Gott in Gnaden, die Welt ist voll Freude;

Zugt uns Christi Güte und Leid, daß ich mich mehr darf freuen, der Hölle
Qual noch glück.



