

~~1. Domizij fijet ist, m. - 2. fol. Mus. fijung~~
2. Mainz fijum lypf ist nicht
Muss 448/16

173.

~~18~~

16

Partitur
M: März. 1740. 32^{te} Infazung.





Fest. Annunc. 1740.





















The manuscript contains four staves of music. The first three staves have lyrics written in a Gothic script above them. The lyrics are as follows:

 1. *Da Capo.*
 2. *Da Capo.*
 3. *Da Capo.*
 4. *Da Capo.*
 The fourth staff is mostly blank with some faint markings.

Gloria. 2. v. 1. q.
Gloria. 2. v. 1. q.

Choral: G. S. m
Herr Jesu Christ, m
Herr Jesu Christ, m
Da Capo. m

Soli Deo Gloria. m



183
16.

Offen
Minor Gymn² Leipzig
mit

a

2 Flautt.

2 Violin

Violon

Canto

Alto

Tenore

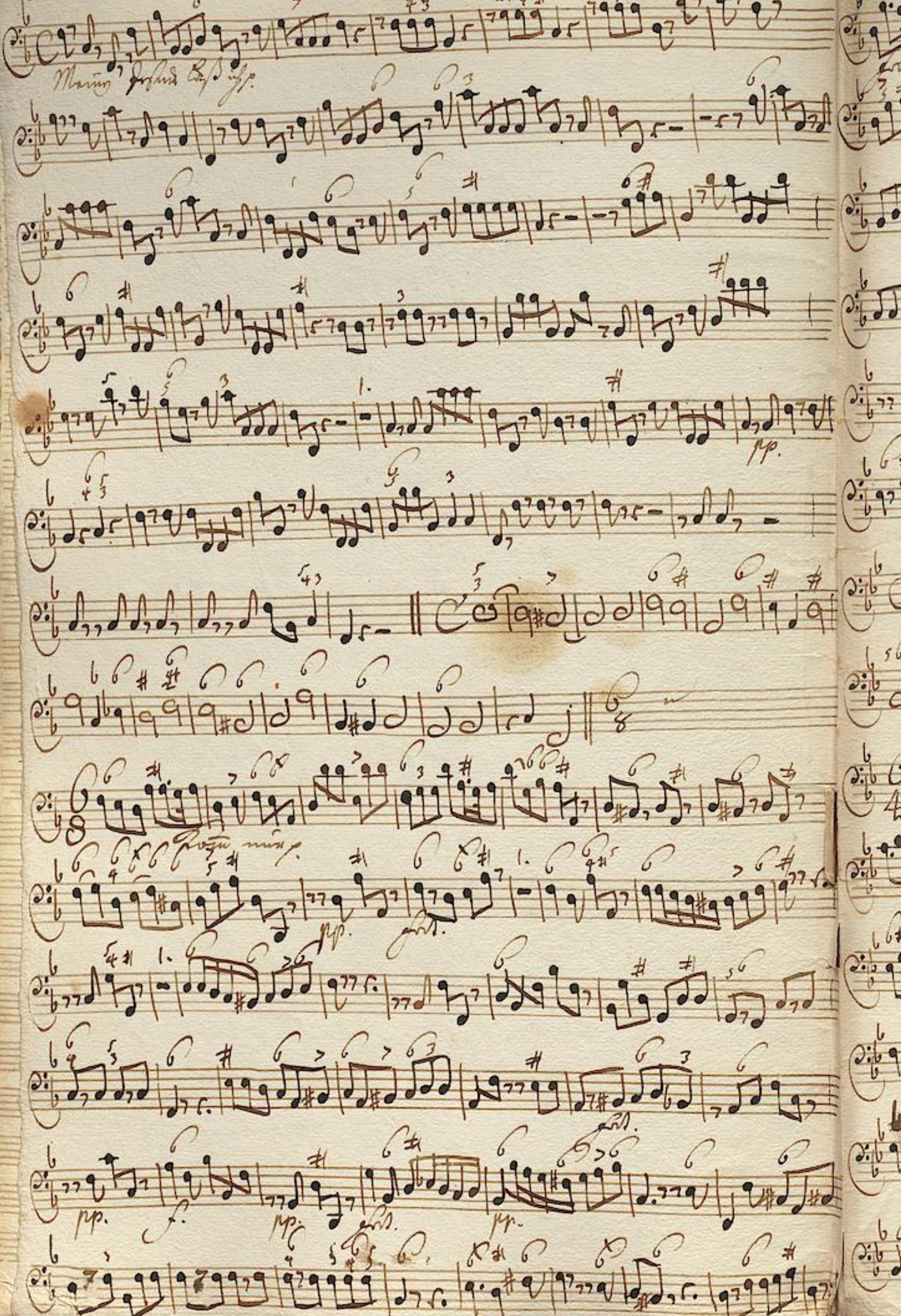
Bass

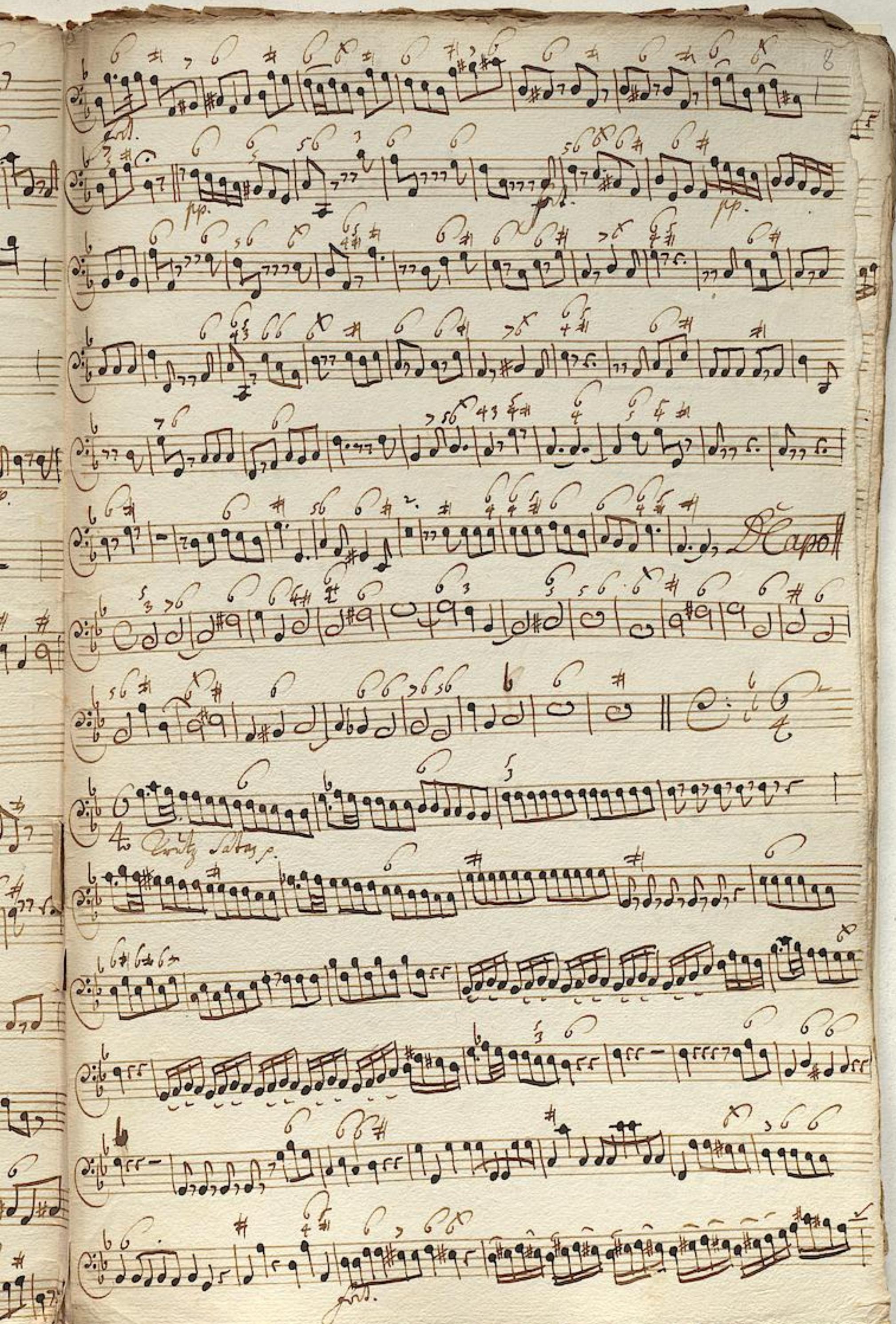
Fest. Annunciat. Ma:
1790.

e
Continuo

Coral.

Refrain







Choral D'lapo

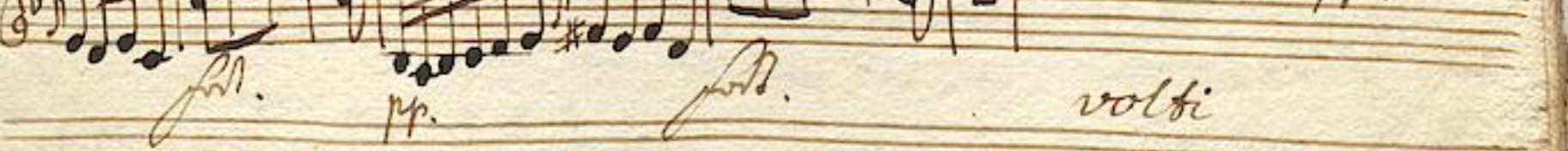
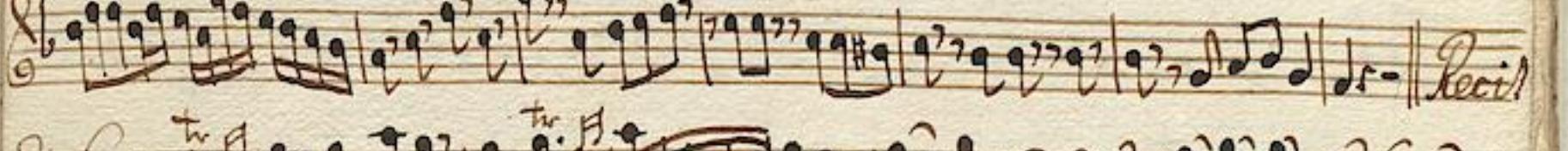
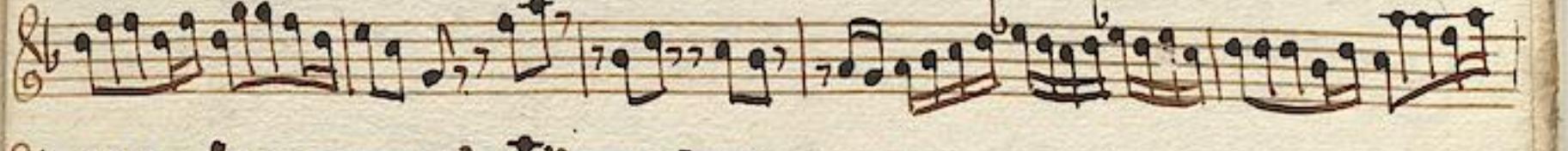
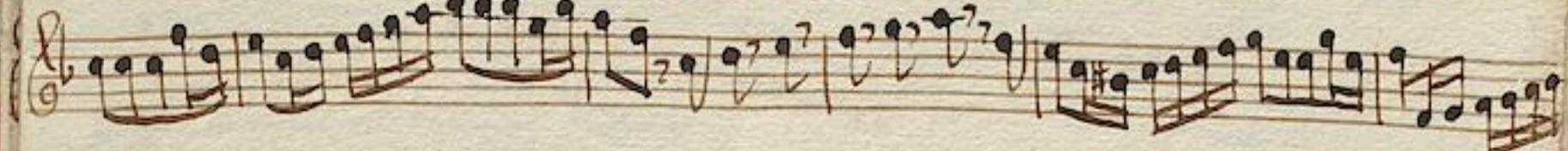
Choral.

Violino. 1.



Molto animato

9



volti



10

Capo // Recital
volti



Bass
Accomp

The score consists of two staves. The top staff is for 'Bass' and the bottom staff is for 'Accomp'. Both staves begin with a clef, a key signature of one flat, and a common time signature. The bass staff has six measures, and the accompaniment staff has five measures. Measures 1-3 of the bass staff contain eighth-note patterns. Measure 4 begins with a sharp sign. Measures 5-6 contain quarter notes. The accompaniment staff features eighth-note patterns throughout its duration.

Choral Fagot



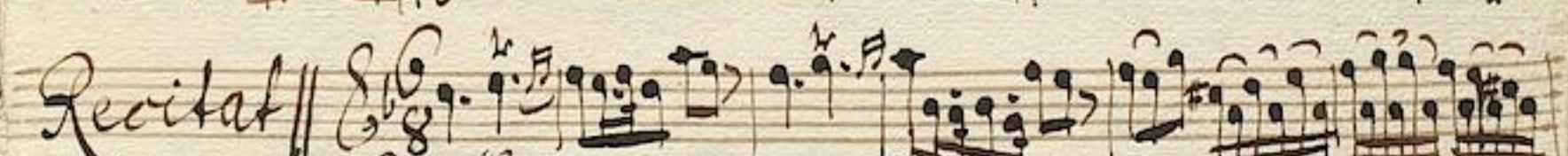
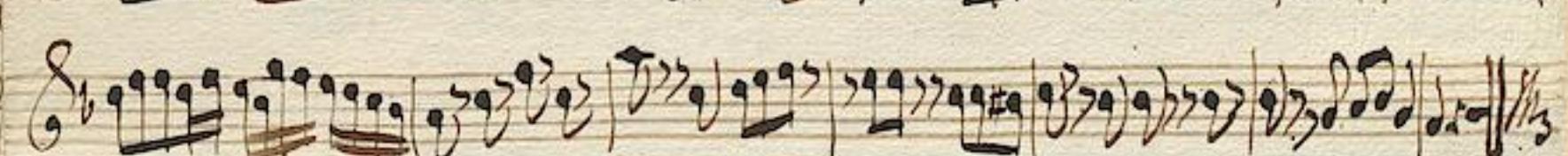
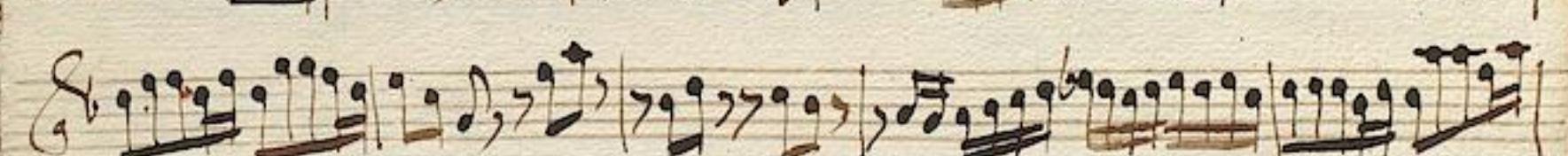
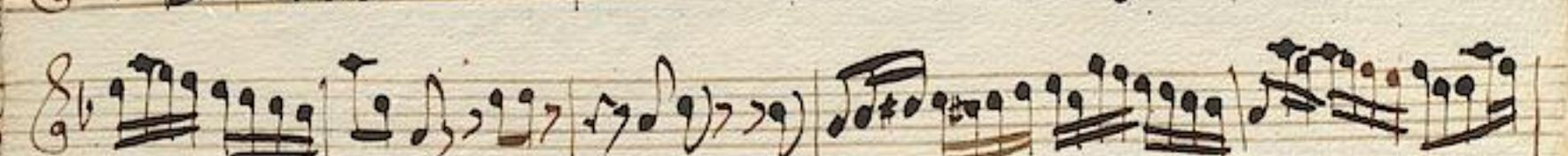
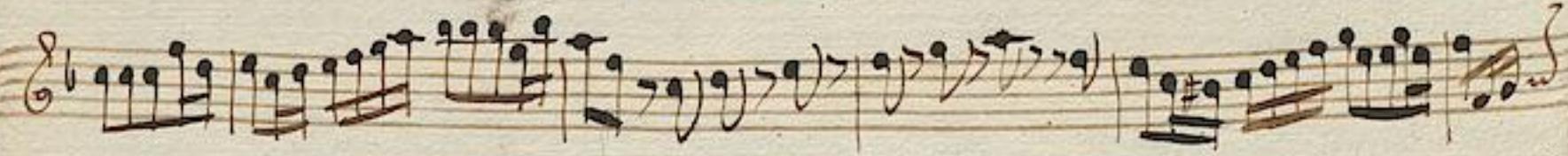
Choral

Violino 1.

11



Meinen Gott zum Verfasser.





M2

86

Accomp.

Choral

D.C. al 100



Choral.

Violino. 2.

13

Musica dominica

Recital //

pp.

volti

fort. f.

Violino. 2.

Choral.

13





Handwritten musical score for two staves in 8/8 time. The music consists of dense sixteenth-note patterns. Dynamic markings include *pp.*, *ff.*, and *pianissimo*. The score concludes with a 'Capo' instruction and a 'Choral Capo' section.

Capo // Choral Capo

Choral.

Violin

15

The musical score consists of ten staves of handwritten notation. The top staff is labeled 'Violin' and the second staff from the top is labeled 'Choral'. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first two staves are for the Choral part, with the third staff starting the Violin part. The Violin part continues through the eighth staff, followed by a 'Recitat.' (Recitative) section in the ninth staff. The tenth staff concludes with a 'Capo' instruction. The score includes various dynamics like 'pp.', 'f.', and 'mf.', and performance instructions like 'Pom' (pompa) and 'Cresc.' (crescendo). The manuscript is dated '1816' at the bottom right.

1816

Mus. Ms. 448-16/0030

Recitat //

16



to Henry Lazarus.

Presto

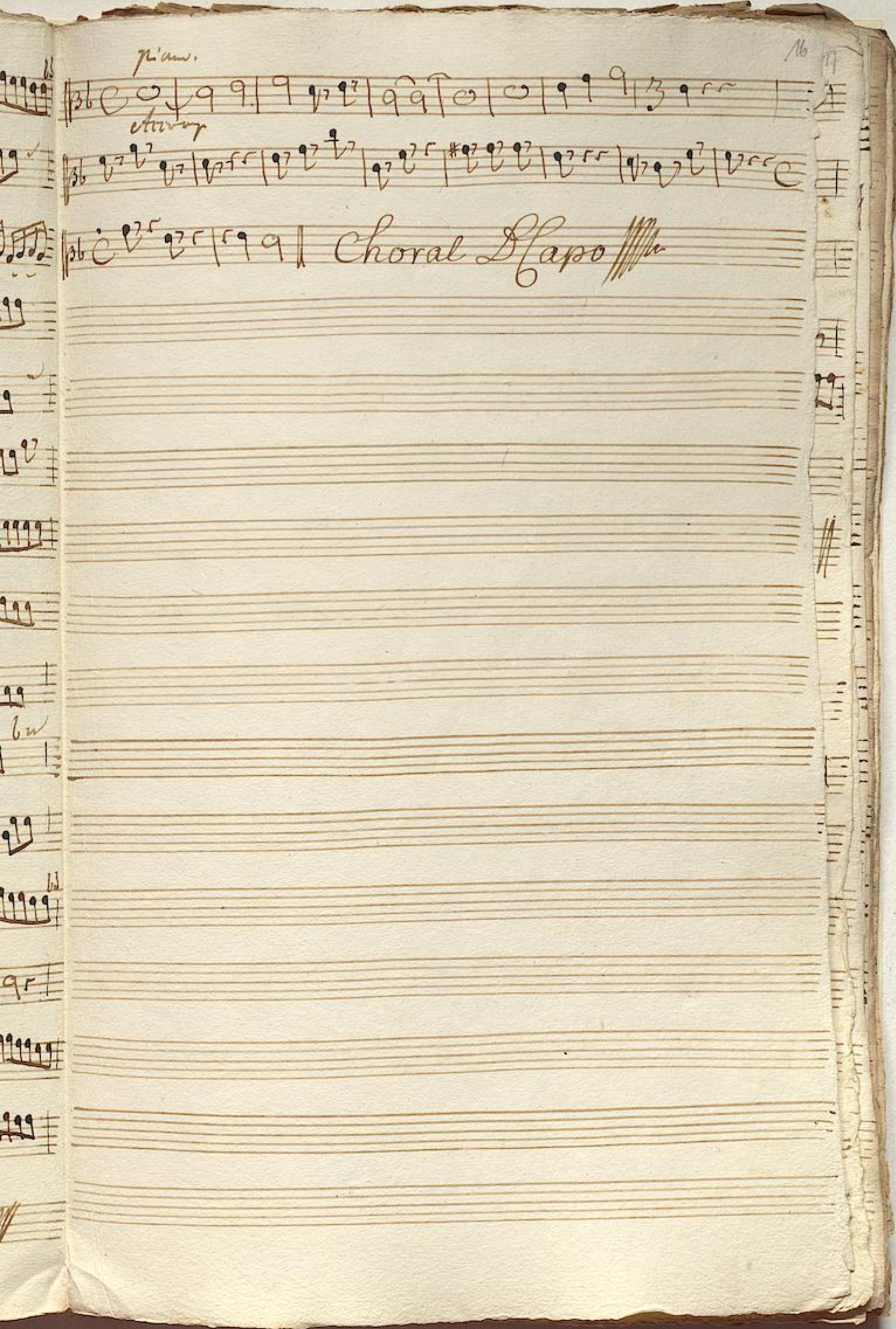
f

ff

p

pp

D.C. capo II



Choral.

Violone.

A handwritten musical score for two voices. The top line is labeled "Choral." and the bottom line is labeled "Violone." The music consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are written in brown ink, while the basso continuo part for the violone is written in red ink. The score includes various musical markings such as fermatas, slurs, and dynamic changes like 'ff' (fortissimo) and 'ff.' (fortissimo). The vocal parts feature melodic lines with some harmonic support from the continuo. The handwriting is cursive and shows signs of age, with some ink bleed-through visible on the reverse side of the page.

volti





18

Soprano Staff (Top):

- M1: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M2: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M3: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M4: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M5: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M6: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M7: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M8: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M9: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$
- M10: $\text{C} \# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$

Bass Staff (Bottom):

- M1: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$
- M2: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$
- M3: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$
- M4: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$
- M5: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$
- M6: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$

Adagio. *Flapo* // *C* C

Choral Flapo //



Choral.

Violone.

19

A handwritten musical score for two voices: Choral (Soprano) and Violone (Bass). The score consists of ten staves of music. The first staff begins with a treble clef, common time, and a key signature of one sharp. The vocal parts are written in soprano and bass staves. The first staff includes lyrics in German. The second staff begins with a bass clef, common time, and a key signature of one sharp. The third staff begins with a bass clef, common time, and a key signature of one sharp. The fourth staff begins with a bass clef, common time, and a key signature of one sharp. The fifth staff begins with a bass clef, common time, and a key signature of one sharp. The sixth staff begins with a bass clef, common time, and a key signature of one sharp. The seventh staff begins with a bass clef, common time, and a key signature of one sharp. The eighth staff begins with a bass clef, common time, and a key signature of one sharp. The ninth staff begins with a bass clef, common time, and a key signature of one sharp. The tenth staff begins with a bass clef, common time, and a key signature of one sharp. The score concludes with a final section for Violino.

Violino.





20

21

J

✓

||

II

1.

2.

adagio.

Choral *Agno*



Chor.

Hautbois.!





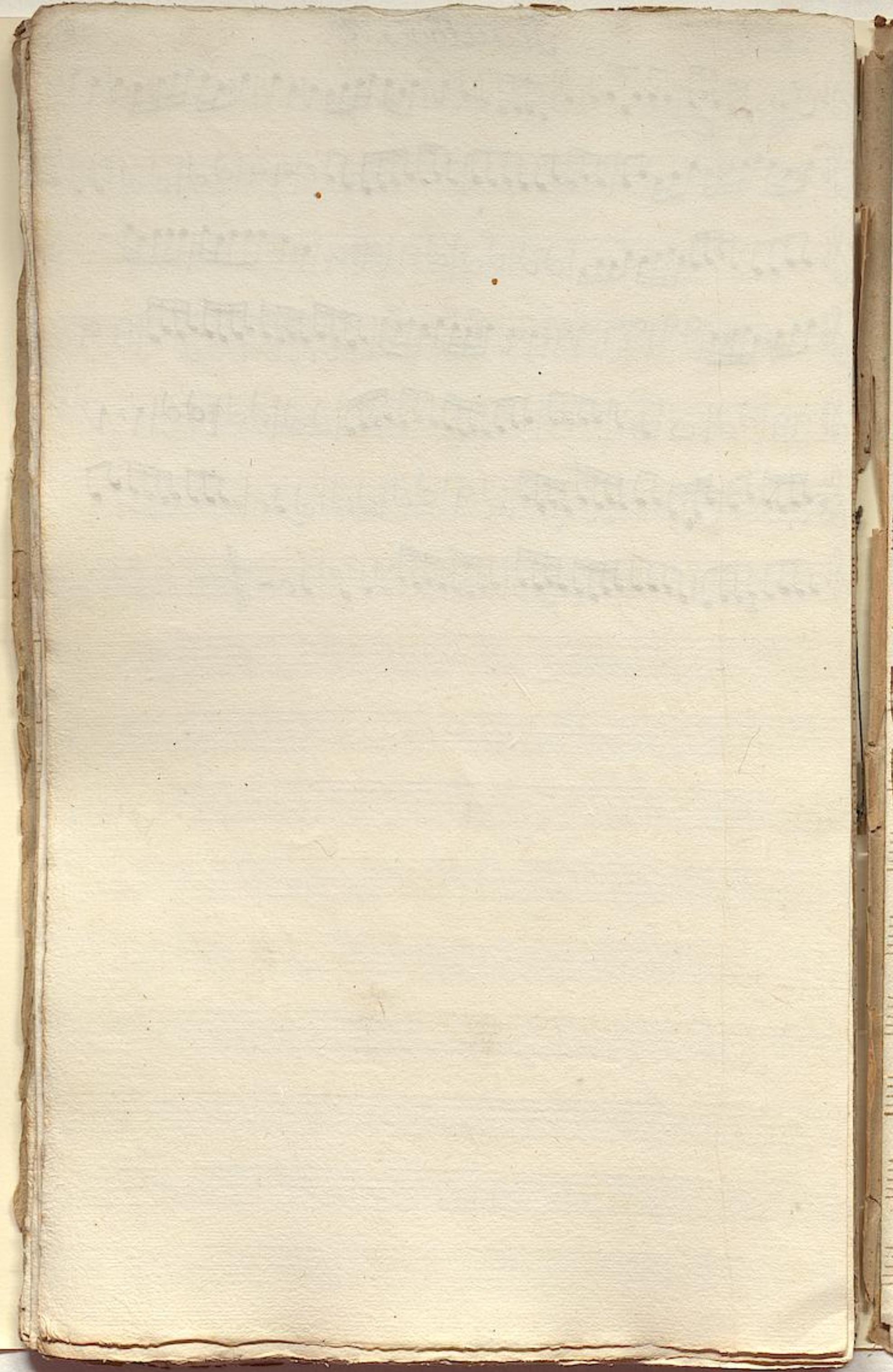
Chord.

Hautbois. 2.

22

A handwritten musical score for Hautbois 2. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in brown ink on light-colored paper. The first staff begins with a forte dynamic. The second staff contains a melodic line with eighth-note patterns. The third staff features a rhythmic pattern of eighth and sixteenth notes. The fourth staff includes a bassoon part with sustained notes. The fifth staff shows a continuation of the melodic line. The sixth staff concludes with a final cadence. The score is numbered 22 in the top right corner.





TECHNISCHE
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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-448-16/0045>

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Canto.

98

Handwritten musical score for soprano voice and piano. The score consists of ten staves of music. The vocal line is in soprano C-clef, common time, with various dynamics and articulations. The piano accompaniment is in bass F-clef, common time, providing harmonic support. The lyrics are written in German, appearing below the vocal line. The score concludes with a section heading.

1. Sonnen findest du & Dine Plan - seit Dine Plan - - - seit
2. Dine Plan - seit ganz so fullt Dine Plan - - - seit
3. Dine Plan seit ganz so fullt

Capo Recit // Aria // Recit

Choral D'Capo //

Alto.

24

Meinen Jesum las' ich nicht von mir los lassen
Wiss' nicht Welt noch Fried' nicht meine Seele vom Leid fern zu halten
So war furcht und meine Flucht dachten wir's an ihm zu' kloster
Jesum wünsch' sie & sein Lied den mir hat mit Gott verloren
Sei ich mein' Leben auf - mein Jesum las' ich nicht
Der mich fayret vom Geiste mein' -

Recitatif Aria // Recitatif Aria //

Mein Herz soll ihn beständig lieben, rang will ich wesen dieser
Welt, soll ich den Feinden stand' beharben vor sich hin, mich Jesum
Längen lange habt ja der mir gar kein Fried' gibt, der seg' vor
Flucht - - der lieben Frau nicht liebt der seg' vor Flucht.
- - der lieben Frau nicht liebt

Choral D'lapo.

1740

Alto

8.

1. Mein Gott lasst mich nicht, weil er mir gegeben
2. Hilf mir Gott mein Jesum ist mein Gott mit Gott kann ich nicht
so gehorche mit Freude, Gott kann ich zu leben
Gott kann ich nicht, der mich hat mit Gott verlobt
der ist mein Gott, mein Jesum lasst mich nicht.
der mich liebt vom Geist, mein Gott

Récitat. Aria // Récitat. Aria // Récitat. //

Choral Salapo //

TENORE.

26

8.

C III. | D | 9 9 | 9 9 | D - | 9 9 | 9 9 | 9 9 | 9 9 | 9 - |
 Meinen Jesum laßt ich nicht weil wir sind noch nicht gegeben
 Nißnauß Haldnauß sind nicht meine Worte wünscht und gefordert
 Bb - | 9 9 | 9 9 | 9 9 | D - | 9 9 | 9 9 | 9 9 | 9 9 | D - |
 so unfeindlich mein' ich ließ Gott den wort an ihm zu' k'lar
 Jesum wünscht und. ihm leßt der mich hat mit Gott vereinigt
 3b 9 9 | 9 9 | 9 9 | 9 9 | 9 - | 9 9 | 9 9 | 9 9 | 9 9 | 9 - |
 er ist mein' lobend leßt meinen Jesum laßt ich nicht
 der mich trügt vom Geiste mein

Recitat. aria Recitat. aria Recitat.

Choral Capo



Bass.

27

Meinen Jesum laß' ich nicht
Vießwag Wels nach sind nicht meine Freude wortet V. Verlust
Ganz kostet meine Seele nicht Pleben nach an ihm zu thören
Gesammt wird sie d. Sein leid der miss hat mit Gott verloren
Es ist meine Leidens leid meinen Jesum laß' ich nicht Rec:aria
Von mir her ist vom Gott nicht mein
Immanuel auf soll ich die mein hochzeit willig hantzen ist an
Von deiner Größe ist nicht als mir mit Himmeling hantzen du mögest dich zu
Mir und auf mir Sein feind soll künden, ein Wurm im Baub des Patans
Doch, in manche keinen Ratz zu finden, du aber von Gott Ratz für mich, ist lag in
James Petten, Sein Feuerbarts sind in Kampf mit mir zu tun
Hilfst du mir mich zum Eingang ein, offtar wir groß zum Schrein lieber seyn.
12.
Am Christus Patan = Christus Simon Pet. - - - - -
Simon Pet. - - - - - Christus Simon Pet. - - - - -
Simon Pet. - - - - - Christus Simon Pet. - - - - -
meine - für mich misstetton für mich Biss mei - now
an Christus Patan. = Christus Simon Pet. - - - - -
Christus Simon Pet. - - - - - den Meinen - für mich misstetton
für mich Biss mei - now mi - now an



für trügt mir an - barbar- - mon
 auf einen lieben an - man dafür dafür now is
 Gott für - - in now is now is Gott für - - in kan
 für trügt mir an barbar now is an lieben -
damen dafür dafür now is Gott - - für - -
adagio Marpoll Recitat
in kan

Choral Capo



Bass.

26

6 8.



15
kan

100 11 12

Recitat. // Aria // Recitat. // Aria //

Recitat. // Choral Xapo //





