

~~Dies ist das Geißel und die Dreyer~~
~~Das Geißel und die Dreyer ist, laßt~~
Schmiedet mich u. wußt, die Dreyer Dreyer

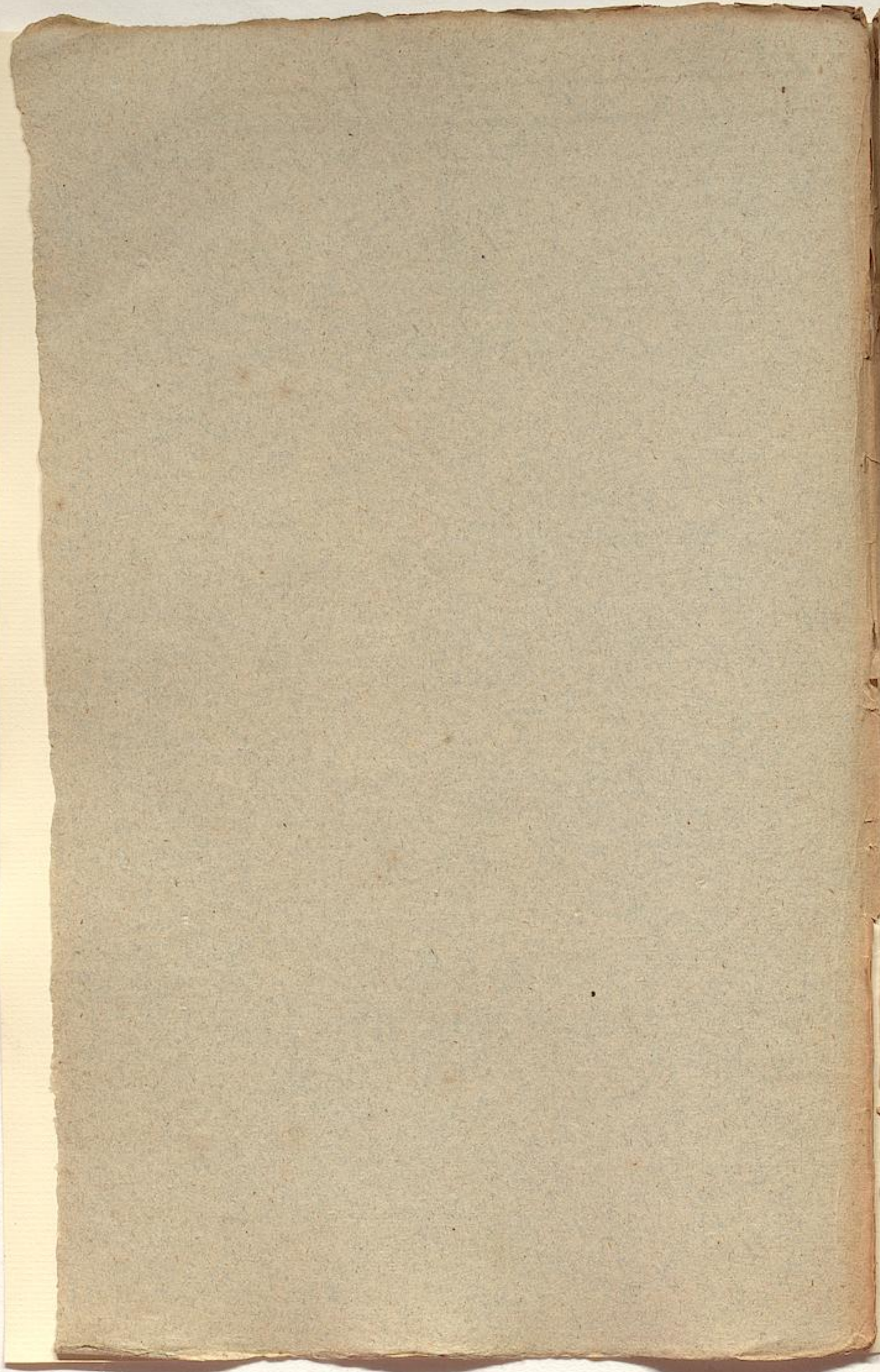
Nov 456 / 24

168.

42

24

Partitur
M: July 1765 - 27^{ter} Anfang.



Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including lyrics: "Gott dich mit der Sorgen, Gimm er soll in die Handt...".

Handwritten musical score for the third system, including lyrics: "Gimm er soll in die Handt...".

Handwritten musical score for the fourth system, including lyrics: "Gimm er soll in die Handt...".

Handwritten musical score for the fifth system, including lyrics: "Gimm er soll in die Handt...".

Handwritten musical score for the sixth system, including lyrics: "Gimm er soll in die Handt...".

Handwritten musical score for the seventh system, including lyrics: "auf nicht zu...".

Handwritten musical score for the eighth system, including lyrics: "auf nicht zu...".

Handwritten musical score for the ninth system, including lyrics: "auf nicht zu...".

Handwritten musical score for the tenth system, including lyrics: "auf nicht zu...".

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests.

Handwritten musical notation with a treble clef and a key signature of one sharp. The lyrics are written below the notes: *ich habe das Leben gesünder gemacht da ich nicht im Glauben*

Handwritten musical notation with a treble clef and a key signature of one sharp. The lyrics are: *ich habe das Leben gesünder gemacht da ich nicht im Glauben*

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Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various time signatures (e.g., 3/4, 3/8), and complex rhythmic patterns. The manuscript is annotated with several words and phrases:

- Allu* (written below the first system)
- Alti* (written above the second system)
- Alti* (written above the third system)
- Alti* (written above the fourth system)
- Alti* (written above the fifth system)
- Alti* (written above the sixth system)
- Alti* (written above the seventh system)
- Alti* (written above the eighth system)

The paper shows signs of age, including foxing and some staining, particularly at the top edge.

Musical notation system 1 (top system)

Musical notation system 2 with lyrics: *Was ist das, was ich die Luft so lange ob mir zu bringe getragen, das ist die Luft so lange ob mir zu bringe*

Musical notation system 3

Musical notation system 4 with lyrics: *tragen die du die Luft so bringe, das ist die Luft so bringe*

Musical notation system 5

Musical notation system 6 with lyrics: *das ist die Luft so bringe, das ist die Luft so bringe*

Musical notation system 7

Musical notation system 8 with lyrics: *das ist die Luft so bringe, das ist die Luft so bringe*

Musical notation system 9 with lyrics: *die Baum der ob alle Blätter zeigt, das ist die Luft so bringe*

Musical notation system 10 with lyrics: *die Baum der ob alle Blätter zeigt, das ist die Luft so bringe*

Musical notation system 11 with lyrics: *die Baum der ob alle Blätter zeigt, das ist die Luft so bringe*

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in German. The first system includes the text: "Gib des ich die Götzen". The tempo marking "Largo." is written below the first system.

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in German. The second system includes the text: "von der alten Götzen".

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in German. The third system includes the text: "mit mein gantzem Christenthum die welche großlich".

Handwritten musical score for 'Soli Deo Gloria'. The score is written on ten staves. The first two staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. Above the first two staves, there are markings '1 2 1 2' and '1 2 1 2'. The remaining staves contain simpler rhythmic patterns, including quarter and eighth notes. The score concludes with a double bar line and a final flourish.

Soli Deo Gloria

168.
42.

Leinwand auf 3. Maß, in
Darmstadt.

a

2 Violin

Viola

Caro

Alto

Tenore

Basso

e

Continuo.

Dr. v. p. Fr.
1748.
w
1735.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps and naturals). The score is divided into sections by tempo markings: *Andante* (top), *Largo* (middle), and *Capo* (bottom right). The *Capo* section is marked *Recit.* (Recitativo). The manuscript shows signs of age, including some staining and wear at the edges.



Ans.

Dirjos Platin

Recit.



Choral. Largo.

Gilt daß ich singe.

allw.

Violino. 1.

frumidit inf.

Largo. *p* *f* *p*

gl. marc.

Haydn Recitall

allw.

Difini glatt.



Handwritten musical score on aged paper, featuring five staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by dense, rhythmic patterns, likely representing a choral or instrumental setting. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains the title "Haupt Rezital" written in a cursive hand, followed by a double bar line and a common time signature. The third staff is marked "Choral" and "Largo". The fourth and fifth staves continue the musical notation with various rhythmic values and accidentals. The paper shows signs of age, including yellowing and some foxing.

allegro.

Violino. I.

Forcemente

Largo

Subito marcato

Capo Ricordi 3

allegro.

Subito

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a dynamic marking of *p.* (piano). The fifth staff contains the instruction *Capo Recitativo*. The sixth staff is marked *Choral* and *Largo*. The seventh staff includes the instruction *Gilt als 1. u. 2. Teil*. The music concludes with a double bar line and a final flourish on the tenth staff.

allu.

Violino 2.

Forcibato
largo.
Forcibato

Capo Recitativo

allu.
Ohne Glatter.

Handwritten musical notation on a single staff, featuring various note values, rests, and accidentals.

Choral. Largo.

Recitat

Gilt der in der

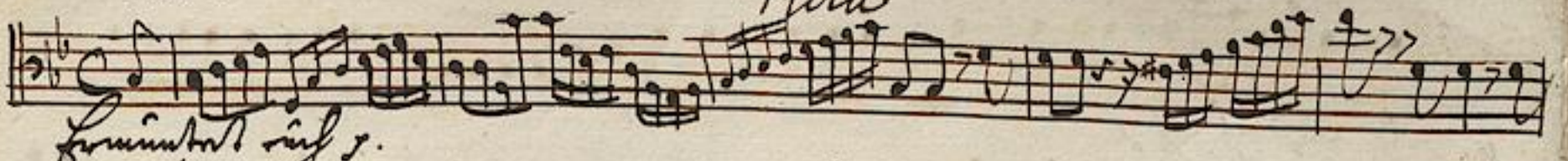
Handwritten musical notation on a single staff, including a recitative section and a signature "Hapoff".

Handwritten musical notation on a single staff, showing a melodic line with notes and rests.

A series of ten empty musical staves.

all.

Viola



Leinwand auf r.



Largo.



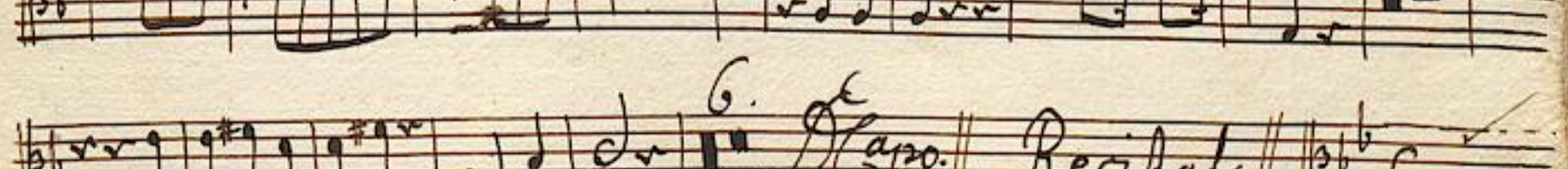
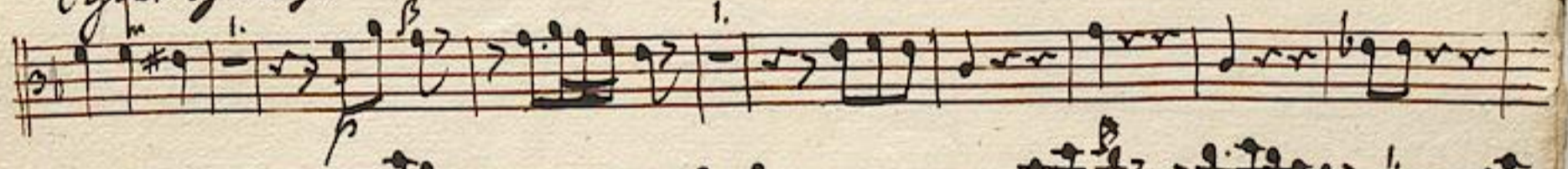
Leinwand auf r.



all.



Leinwand auf r.



6. Capo. Recitat. // b^{\flat} C

Choral. Largo.

Handwritten musical notation on a single page of aged paper. The notation is written in brown ink on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values. The third staff shows a continuation of the melody with some slurs. The fourth staff concludes the piece with a final note and a double bar line. The lyrics 'Gilt das ist die 1.' are written in cursive below the first two staves.

Gilt das ist die 1.



Violine.

allegro.

First staff of music, starting with a treble clef and a key signature of one sharp (F#).

f *fortissimo*

Second staff of music.

Third staff of music, ending with a double bar line.

Largo.

Fourth staff of music, starting with a treble clef and a key signature of one sharp (F#).

f *fortissimo*

Fifth staff of music.

Sixth staff of music.

Seventh staff of music.

Eighth staff of music.

Ninth staff of music.

Tenth staff of music.

Da Capo. ||

Eleventh staff of music.

leceit:

Twelfth staff of music.

Thirteenth staff of music, ending with a double bar line.

3

allegro.



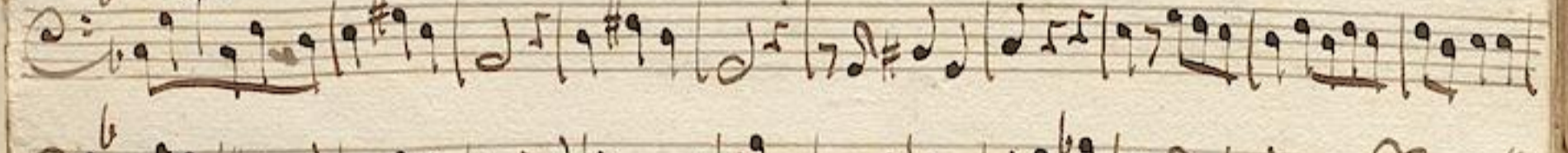
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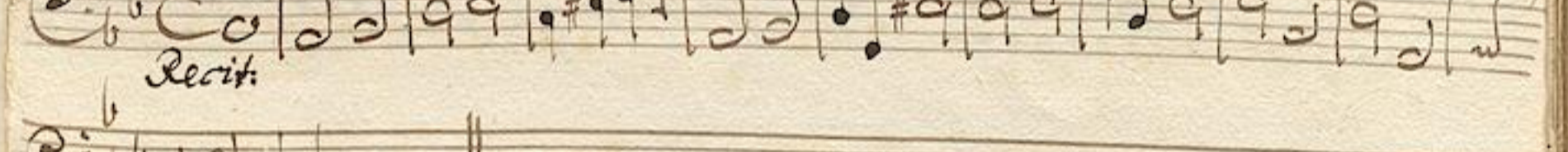
p.



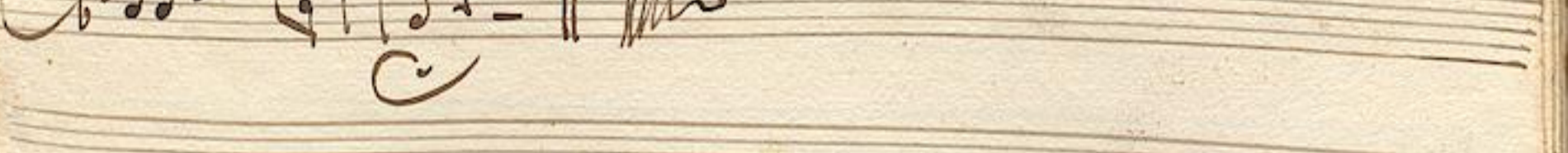
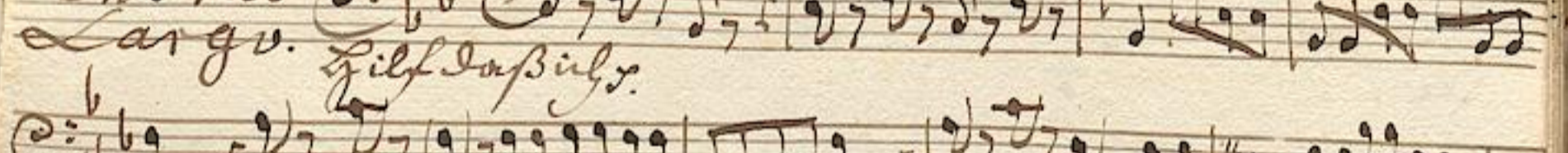
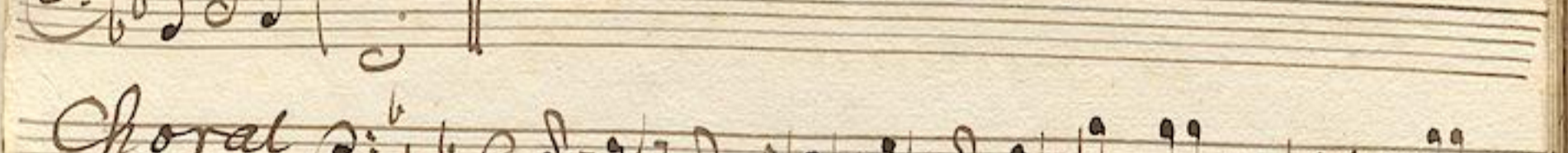
p.



Capo



Recit.



Choral

Largu.

Hilf das Bilde



allu.

Violone

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

fornitudo rinf s.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Largo.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The tempo is marked as Largo.

forthe rharnde r.

Handwritten musical notation on a five-line staff, continuing the Largo section with a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The notation includes some scribbled-out passages.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The section concludes with the word *Fine.*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The tempo is marked as *Levit.*

Levit.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.



alleg.

Sofine Blätter,

Capo. // Cio c

Recit.

Choral. Largo.

Gilt der ihr.

Canto.

Recit. Aria
Es ist die Zeit der Himmungen, o Diale: eine Hoffet froy. Der

Datan will uns Engel glänzen Desem, die alzeit am gesäselichsten, ja gar dem Mörder

froy; in. auf: ist off nifer, als wird glauben. Dem will der Geyland: fast ein

froy: o Mensch, die gilt auf die, die irrt vielleicht nach einem selben Licht, die siehst

stua dab vor Träumen, n. gute froyte an, mal der wie dem n. die sein froyt.

Aufste die vor solchem Kastr; will jemand mir mit Klättern prangen, auf!

Der ist schon in Datanb Holz gefangen.

1. Die - ne Blät - - - - - der, fan - le froyte, sind dab Datanb Eibe,

2. - - - - - sind dab Datanb li - berry, die - ne Blät

- der, fan - le froyte sind dab Datanb Eiberry - - - - - sind dab Datanb

li - berry. Datan wird der Dichter fragen, ob man gute froyte getragen,

Datan wird der Dichter fragen, ob man gute froyte getragen, wenn die

die - froy Dichter gebirgt, Diale auf! Diale auf! so - bleibst du nicht so bleibst du



 nicht von der Hölle Strafe frey; Warte auf! — so bleibst du nicht von der



 Höl- len Strafe frey. *Adagio Recitativo*



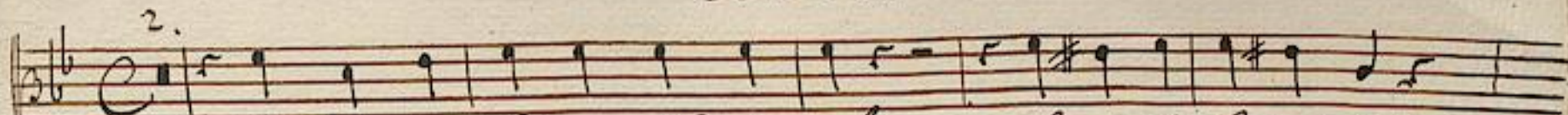
 2. *Adagio*

 heil daß du frey von heulen from, ohn alle heulselig; Damit mein ganzes

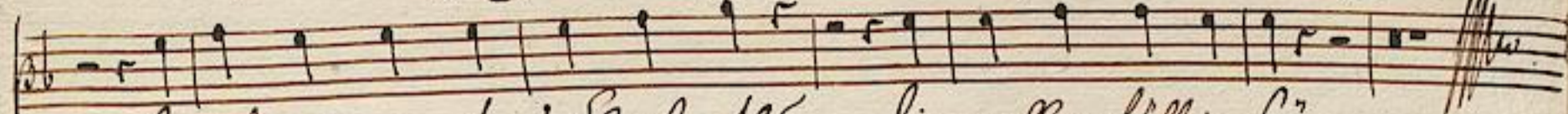


 Geistes from dir nachsachlich frey.

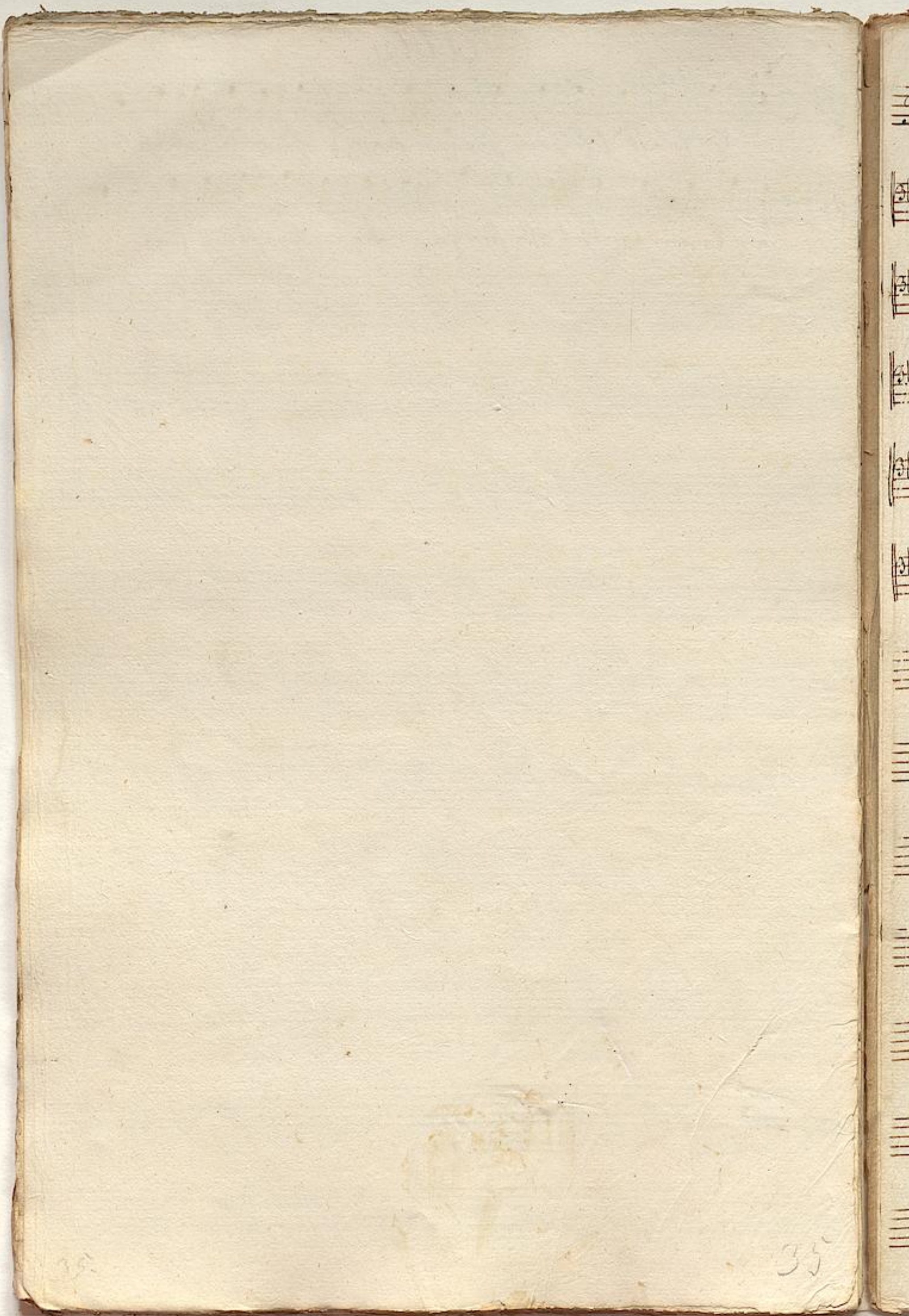
Alto.



gilt, daß ich für von Guckem from, ofu alle Guckeloy;



Damit mein ganzes Guckeloy für die nachfolgendig für.



Tenore

Recit Aria Recit Aria

Ein Mann, der nicht all Clatter zuywind

bald im Jener liegen; das was er sich von Feindern bringet, das wird seinen Gees ver-

gungon. Die Andacht preist von Gott mit Lauter Jerglänzen Tungen. Wer seinen

Glauben für auf so in Feinden wirist, dem gult Gott dort gewiß mit Trost antzogen.

hilt, daß in sey von hohen from, ofn alle hünfeln; damit mir ganz ob

Erfürstun Die wohlgefällig sey.



1735
48.

2. *allu.*

Basso

Commutat auf, n. wauff - wauff - In Paten könt, das mit webergen

Gewiss, es hat im Bischof Alindan. Nächst auf in ault, es will, was dessen Will nicht kann,

Das selbste Heilige volbringen. Gott Jesu's Wafler sein! Commutat auf, n. wauff - *allegro*

sonst kan dem feind gar lauff im Kreis gelingen.

Largo Jesu's wort, - auf nimb zu hehren, nimb zu hehren, Deale, -

was ist nicht zu for - - - den, Jesu's wort - - - nicht of - no Roth - nicht of no

Roth. wa - - - se, wauff, Paten schmeck sein Da - se, Paten schmeck sein

Da - se, was sich nicht im Glan - ben stax - - - Det, was sich nicht im

Glan - ben stax - - - Det, in auf sein Glan - zu merket, auf

den nicht - es in den Eolt, auf - den nicht - es in den Eolt. *Adagio*

Recitativ Aria Recitativ

2. *allu.* Gilt, das ich frey von hehren from, of alle heuchelung, Damit mein ganzes

Geistenthum dir wohlgefällig sey.

135
48

