





Hautb. 6

The image shows a page of handwritten musical notation for a woodwind instrument, likely a bassoon (Hautb. 6). The score consists of several systems, each with a melodic line and a bass line. The lyrics are written in German and are repeated across the systems. The first system of lyrics is: "Lästerhüb in der Gäß = Lait fort". The second system is: "Lästerhüb in der Gäß = Lait fort". The third system is: "Lästerhüb in der Gäß = Lait fort". The fourth system is: "Lästerhüb in der Gäß = Lait fort". The fifth system is: "Lästerhüb in der Gäß = Lait fort". The sixth system is: "Lästerhüb in der Gäß = Lait fort". The seventh system is: "Lästerhüb in der Gäß = Lait fort". The eighth system is: "Lästerhüb in der Gäß = Lait fort". The ninth system is: "Lästerhüb in der Gäß = Lait fort". The tenth system is: "Lästerhüb in der Gäß = Lait fort". The eleventh system is: "Lästerhüb in der Gäß = Lait fort". The twelfth system is: "Lästerhüb in der Gäß = Lait fort". The thirteenth system is: "Lästerhüb in der Gäß = Lait fort". The fourteenth system is: "Lästerhüb in der Gäß = Lait fort". The fifteenth system is: "Lästerhüb in der Gäß = Lait fort". The sixteenth system is: "Lästerhüb in der Gäß = Lait fort". The seventeenth system is: "Lästerhüb in der Gäß = Lait fort". The eighteenth system is: "Lästerhüb in der Gäß = Lait fort". The nineteenth system is: "Lästerhüb in der Gäß = Lait fort". The twentieth system is: "Lästerhüb in der Gäß = Lait fort".

Handl. tutti

son - nur Wohl.  
son - nur Wohl.  
son - nur Wohl.  
son - nur Wohl.

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, there are two dynamic markings: "Handl." and "tutti". The score consists of several staves. The top two staves feature complex, rapid passages with many sixteenth and thirty-second notes. Below these are four vocal staves, each with a single note per measure and the lyrics "son - nur Wohl." written underneath. The bottom half of the page contains several more staves with various rhythmic patterns, including some with repeated notes and others with more complex melodic lines. The handwriting is in a historical style, and the paper shows signs of age and wear.











5  
Gott bewel, meine Gantz, bey Dief. Gruonyne c p

146. XXV.

~~XXXX~~

421/26  
~~7343/~~  
26

Großherzoglich  
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Partitur  
1713

F. 19/11



146  
XXV

Sei All Comt, mein Gertz, Laß dieß  
Contingen s.

a 10.

2 Hautbois

2 Violin

Viol

Canto

Alto

Tenore

Basso

e

Continuo.

Op: 2. Adv:

1713.

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# Continuo.

1.  
Gott Romb, mein Gott 5.

1.  
Gott Romb, mein Gott 5.

Stroph: Tert: Netti  
Capo

Violino 1.

*S.*  
Gott Rombe

Violino Solo.

*S.*  
Gott Rombe

Stroph: Tert: Capv.

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Violino 1.

*f.*  
Gott Rombe *f.*

Gott Rombe *f.*

Stroph: Tert: Capv.

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# Violino 2.

*Gott Romb, mein Gott 5.*

*Gott Romb 5.*

Stroph: Tert: Capo.

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# Viola

1. 2.

Gott Rombs, mein Gott, s.

1.

Gott Rombs, s.

Stroph: Tert: Salap.

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# Violoncello

f. 1.

*Gott ruhm, mein Herrg.*

*Gott ruhm, mein Herrg.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is written in a cello clef. The first staff includes the instruction 'f. 1.' and the text 'Gott ruhm, mein Herrg.' written below the staff. The notation includes various note values, rests, and dynamic markings. The second staff continues the piece with similar notation. The third staff features a double bar line and a repeat sign. The fourth staff continues the melody. The fifth staff shows a change in dynamics and includes a fermata. The sixth staff begins with a new section, marked with a double bar line and a repeat sign, and includes the text 'Gott ruhm, mein Herrg.' written below the staff. The seventh staff continues this section. The eighth staff features a change in dynamics and includes a fermata. The ninth staff continues the melody. The tenth staff concludes the piece with a double bar line and a fermata.

Strophen Tert: Dasps.

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# Violono

5. 1.

Gott Romb, mein Gott 5.

5. 1.

Gott Romb, mein Gott 5.

Stroph: Tert: Haps.

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# Hautbois 1.

The musical score consists of two systems of staves. The first system includes the following staves:

- Staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). It begins with a 5-measure rest, followed by a melodic line with notes and rests.
- Staff 2: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 3: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 4: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 5: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.

The second system includes the following staves:

- Staff 6: Treble clef, 3/4 time signature, key signature of one sharp. It begins with a 7-measure rest, followed by a melodic line. A dynamic marking *1. adagio* is written above the staff.
- Staff 7: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 8: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 9: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 10: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 11: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.
- Staff 12: Treble clef, 3/4 time signature, key signature of one sharp. It contains a melodic line with notes and rests.

Throughout the score, there are various musical notations including notes, rests, and dynamic markings such as *Gott rühmt, mein Satz p.* and *Gott rühmt p.*

Stroph: Tert: Capo

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# Hautbois 2.

*f.*  
Gott lobt, mein Herz.

*f.*

*Mol.*  
Gott lobt, mein Herz.

The image shows a handwritten musical score for a second oboe part. It consists of two systems of music. The first system has a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains two staves of music with lyrics written below the first staff: "Gott lobt, mein Herz." The second system has a treble clef, a key signature of two flats, and a common time signature (C). It also contains two staves of music with lyrics: "Mol. Gott lobt, mein Herz." The notation includes various note values, rests, and dynamic markings like "f." and "Mol.".

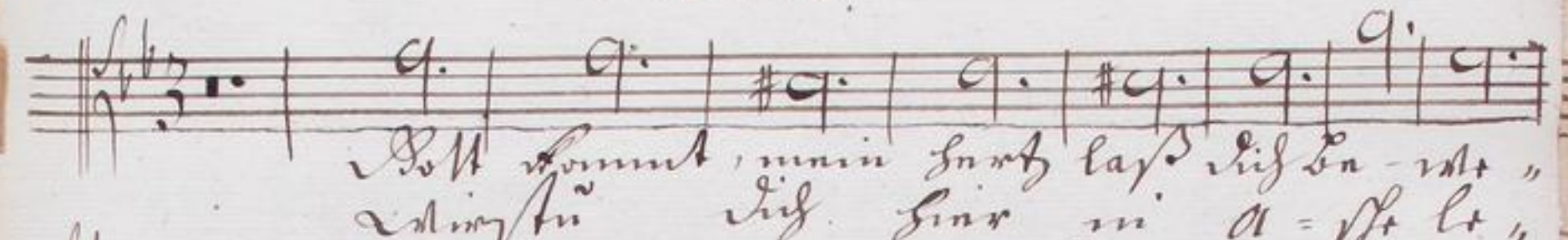
Stroph: Tert: Capo.

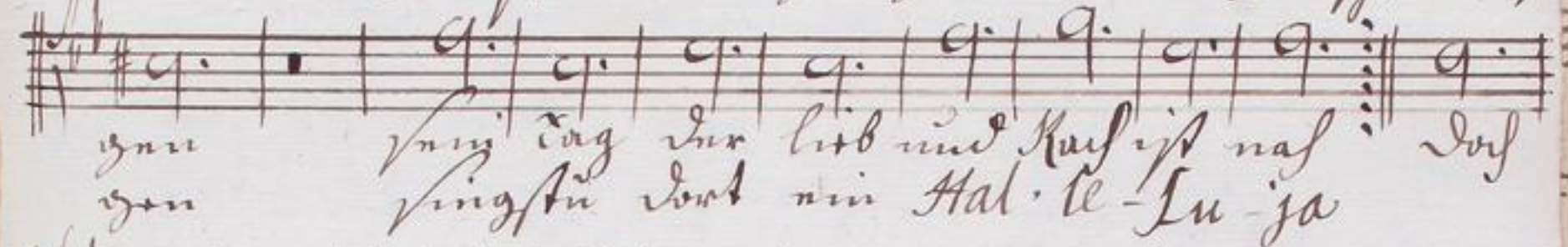
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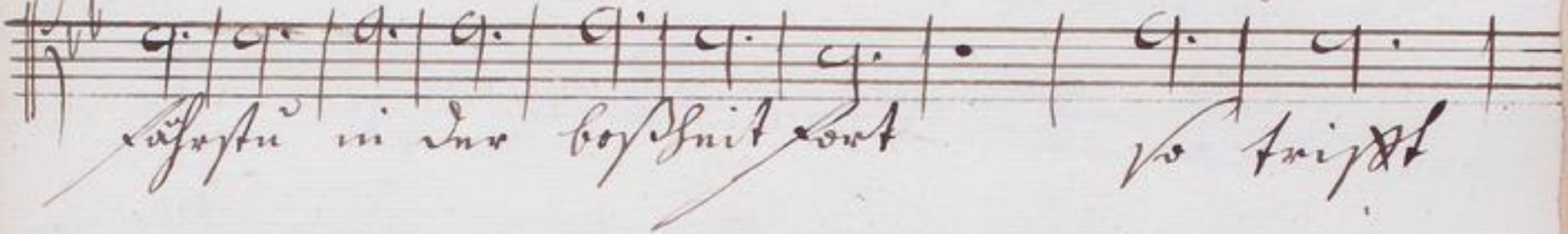


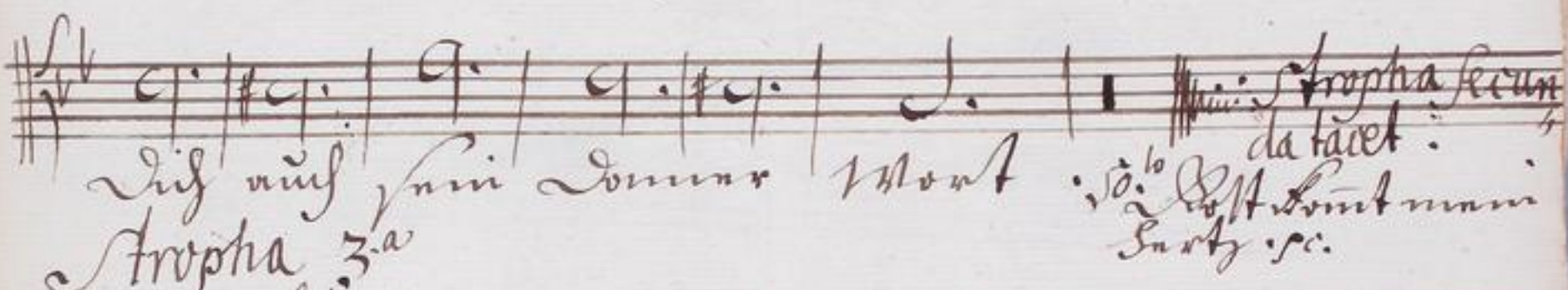


Tenore

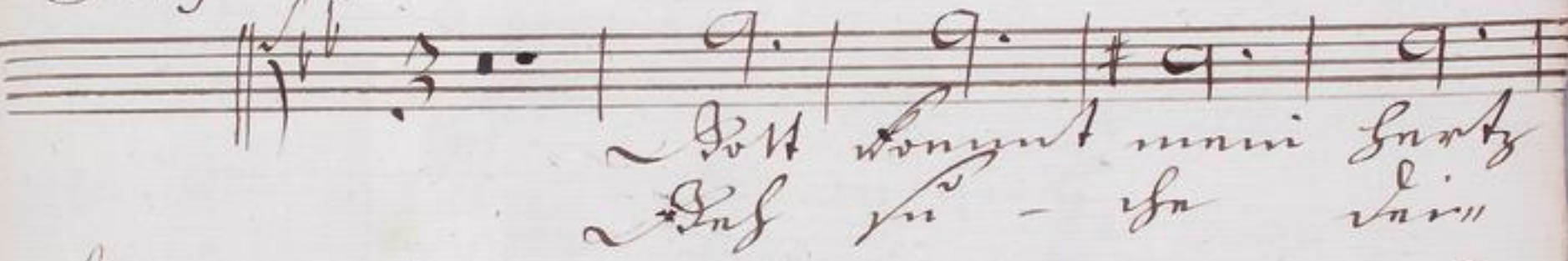

 Gott kommt, mein Herz laß dich an-  
 schau'n dich hier in A-*ff*le

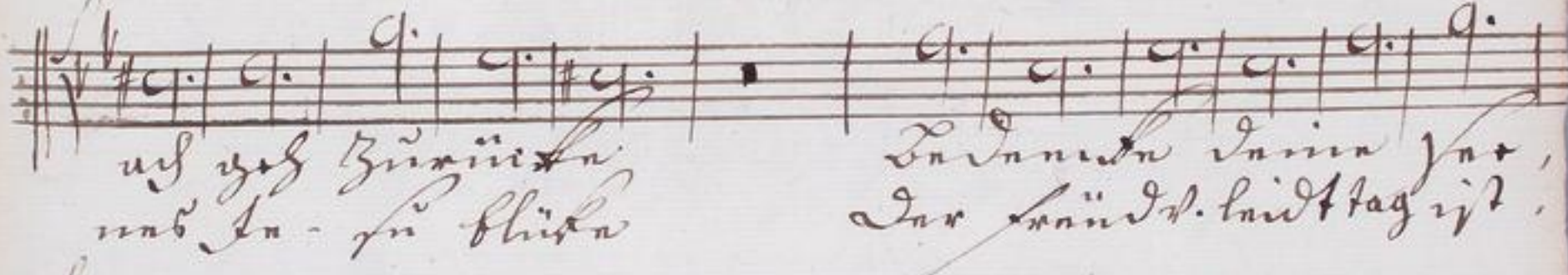

 zu  
 zu  
 sing' dich zur Lieb und Kauf' ist nah  
 sing' dich dort in Hal-le-lu-ja

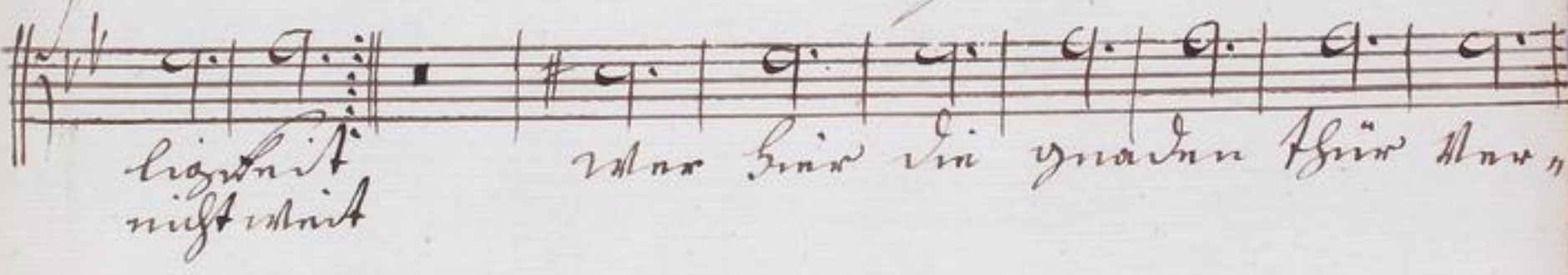

 schau'n in der beschau't dort  
 so frey

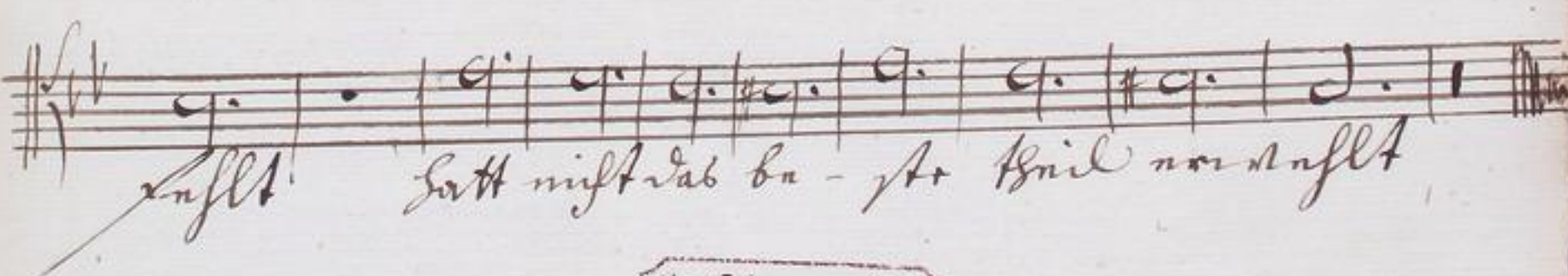

 dich mich mein Donner Wort  
 Stropha 3<sup>a</sup>

Stropha secun-  
 da tacet  
 10. 10. 10. 10.  
 Gott kommt mein  
 Herz etc.


 Gott kommt mein Herz  
 dich in - ja in


 auf dich zuhören  
 was in - zu blieben  
 Darinnen in der Jahr  
 der Sünd' Licht tag ist


 Licht  
 nicht ist  
 was hier in gnaden Herz nur


 Licht  
 hat nicht das be - ste Bild noch Licht

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# Canto

18

Gott kommt, meinertz lob auf be-wegen  
Wirstu dich für in d'fste ed-gen  
sein tag  
singst du

Der lob und kanz ist nuf  
Dort im Thal-le-lu-ja  
Dort fähe für in der kofstret

ford so trifft dich auf sein Donnerthor

Gott kommt meinertz lob auf die  
auf die dort bündere die guaden für

für stößtzt noch an  
gef für-und fall

- ihm bald bald bald zu fürde sonst folgt  
Der folgt

glühe d'wanz  
Din dort gehtt frantz mit nuf an

Das man sich noch  
betef-

- an das man sich noch betef

- an betefen dan

volti



Gott lobt, mein Lob auf dich zu sein  
 Ich danke dir für dein Liebes  
 Dir Gnade für alle Zeit, Gott nicht das Beste  
 nicht

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