

174.

52

11

Die Obertheater musy. Gesellschaft.
mit einander.

a

2 Hautb.

2 Violin

Viola

Contra

Alto

Tenore

Basso

e

Continuo

In. 25. p. St.
1791.



Continuo. 26 5

die Überleitung

die Welt ist voll

The image shows a page of handwritten musical notation for a Continuo instrument. The page is divided into two systems of six staves each. The first system is titled "die Überleitung" and the second system is titled "die Welt ist voll". The notation includes various rhythmic values, accidentals, and performance markings such as "pp.", "f.", and "molto". The paper is aged and shows some wear at the edges.

Capoll e Cie

pp. *f.* *mf.* *f.* *pp.* *f.* *mf.* *f.* *pp.* *f.*

Capoll

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff contains the word "Choral." written in a cursive hand. The third staff includes the text "O Herr Gott" written below the notes. The manuscript is heavily annotated with fingerings (e.g., 5, 4, 3, 2) and other performance markings. The paper shows signs of age, including yellowing and some staining.

Violino. 1.

Handwritten musical score for Violino 1, consisting of 13 staves. The notation includes various dynamic markings such as *pp.*, *mp.*, *fp.*, and *fort.*. The score is divided into sections with the following labels:

- Top section: *pp. fort.*
- Second section: *In Uolletto p.*
- Third section: *mp.*
- Fourth section: *pp.*
- Fifth section: *pp.*
- Sixth section: *pp.*
- Seventh section: *pp.*
- Eighth section: *pp.*
- Ninth section: *pp.*
- Tenth section: *pp.*
- Eleventh section: *pp.*
- Twelfth section: *pp.*
- Thirteenth section: *pp.*

Key performance instructions include *Recit* (Recitative) and *Capott. Recitat.* (Capotasto Recitative). The manuscript shows detailed rhythmic notation with many sixteenth and thirty-second notes, and various accidentals.

Handwritten musical score on aged paper, consisting of 15 staves. The notation is in treble clef with a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mp.*, *fort.*, and *pp.* are written in brown ink. The word *Largo* is written in large, cursive script at the bottom right of the page. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, featuring multiple 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 passages, often with slurs and dynamic markings. The score is annotated with various performance instructions and dynamics:

- mp* (mezzo-piano)
- allomp.* (allgemein leise)
- f* (forte)
- pp* (pianissimo)
- Gr.* (Gravitas)
- Largo* (slowly)
- Ostinato* (repeating pattern)
- hr* (hairpins)
- tr* (trills)

The manuscript shows signs of age, with some ink bleed-through and a slightly worn edge. The notation is dense and expressive, typical of a composer's working draft or a performance score.



Violino 1.
Violino I.

Di Ubboluffe p. f. p. f. pp. fort.

pp.

fort. pp. fort.

pp.

pp.

pp. fort. pp. fort.

pp.

fort.

Recitat

pp.

pp.

f. pp. pp. fort.

pp. fort.

pp. fort.

pp.

pp.

Capo Recitat.

Justus ferydy.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a cursive hand. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, and *fz.*. The music appears to be a single melodic line. At the bottom right of the page, the word *Fine* is written in a decorative script, followed by a double bar line. The paper shows signs of age, including some staining and wear at the edges.



pp.
accomp. *fort.* *pp*

fort. *pp*
fort.

Choral
Largo. O Haupt des Gelb.

pp

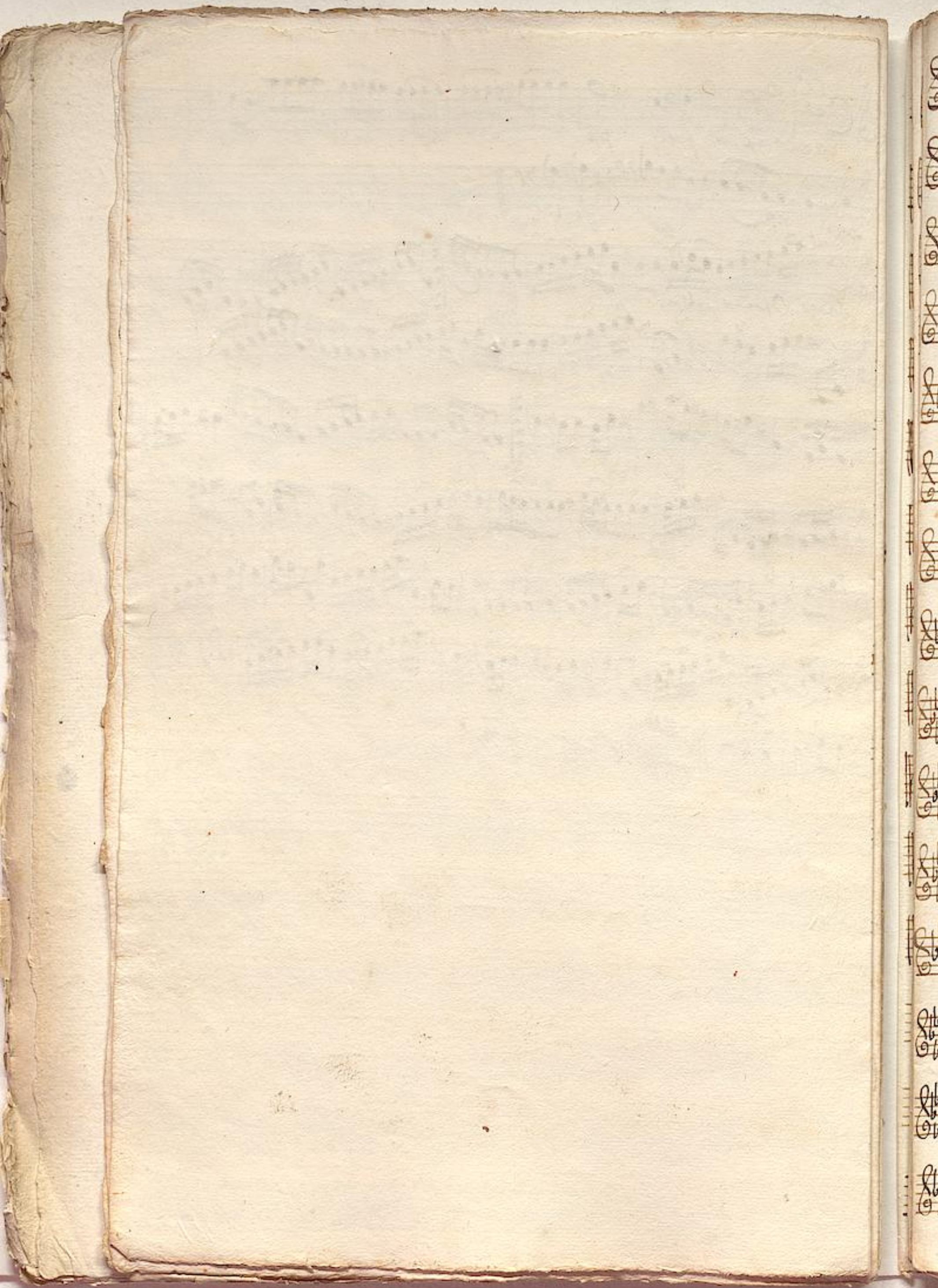
pp

pp

pp

pp

Recit



Violino 2.

pp. *for.* *pp.*
di *liberata* *stato* *p.* *for.* *pp.* *for.*

Recit

di *liberata* *stato* *p.* *pp.*

tr *c* *Capo* ||

Recitat

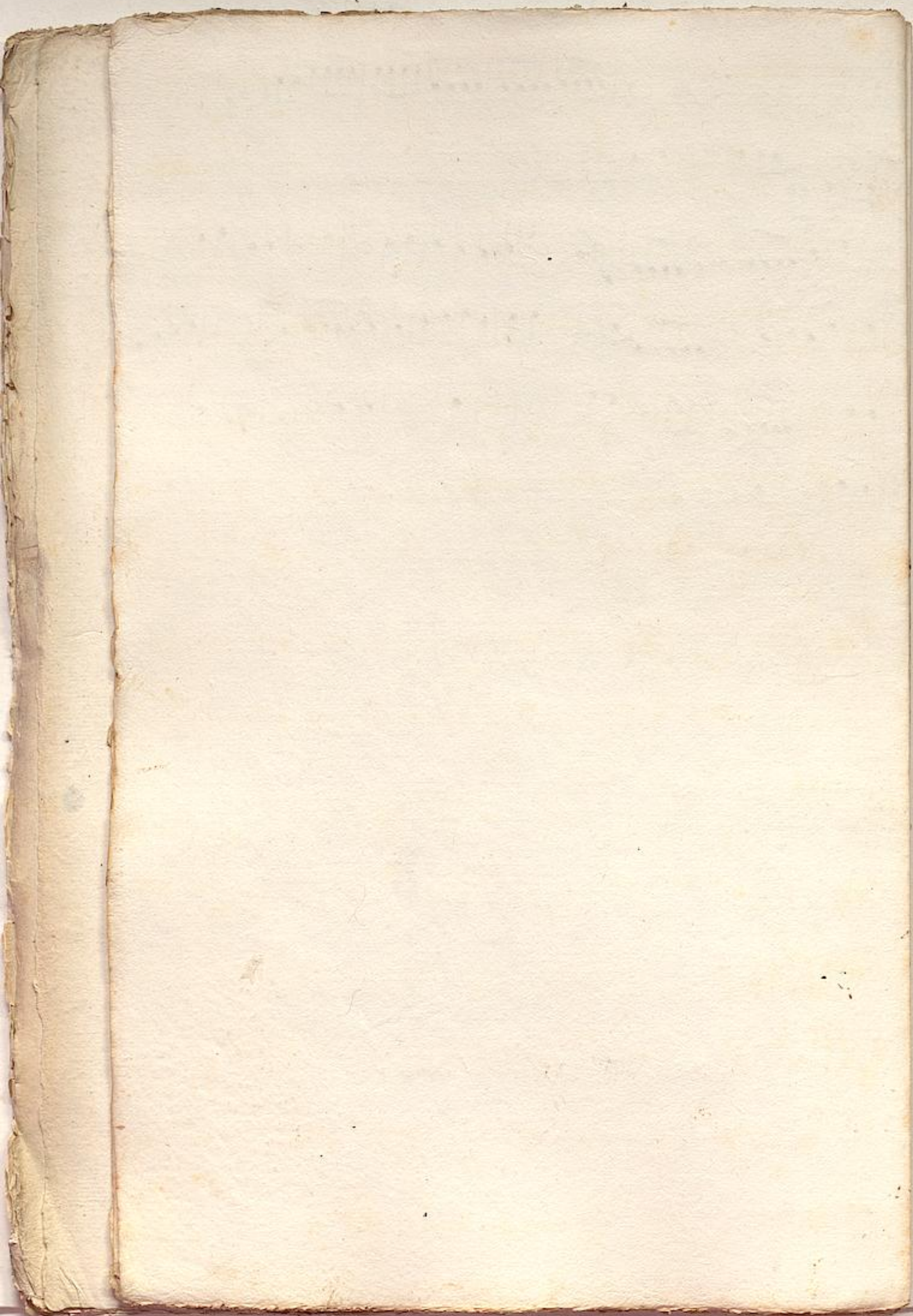
alw.

John Bright

This page contains a handwritten musical score for a piece titled "The Cap" by John Bright. The score is written on 15 staves in a single system. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp.*, *mp.*, and *pp.* are interspersed throughout the score. The piece concludes with a double bar line and the word "Capo" written in a large, decorative script.

mp.
accomp. *f.* *mp.* *f.*

mp. Choral. Largo,
O Herru Gott,



Viola

In Überbarten überdyg

In Wohlgehalt auf p.

Capot Recital

Ad libitum

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *f.*, and *accomp. pp.*. The text "Harpff" is written in the fourth staff, and "O Herr Gott" is written in the sixth staff. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

Violine

Handwritten musical score for Violin. The score is written on 14 staves. The first staff begins with the tempo marking *Allegretto*. The second staff includes dynamic markings *pp.* and *for.* (forte). The third and fourth staves continue the melodic line with various dynamics. The fifth and sixth staves show a change in rhythm and dynamics, with *pp.*, *f.* (forte), and *mp.* (mezzo-piano) markings. The seventh and eighth staves feature more complex rhythmic patterns and dynamics. The ninth and tenth staves continue with *mp.* and *for.* markings. The eleventh and twelfth staves include *f.* (forte) and *mp.* markings. The thirteenth staff ends with the tempo marking *Allegro*. The fourteenth staff concludes the piece. The manuscript is written in brown ink on aged, yellowed paper.



Handwritten musical score for a woodwind ensemble, featuring multiple staves of music. The notation includes various dynamics such as *tutt.*, *Fag.*, *pp.*, *mp.*, *ff.*, and *for.*. The score concludes with the word *Capo* and a double bar line. The manuscript is written on aged, yellowed paper.

Choral-Lied.

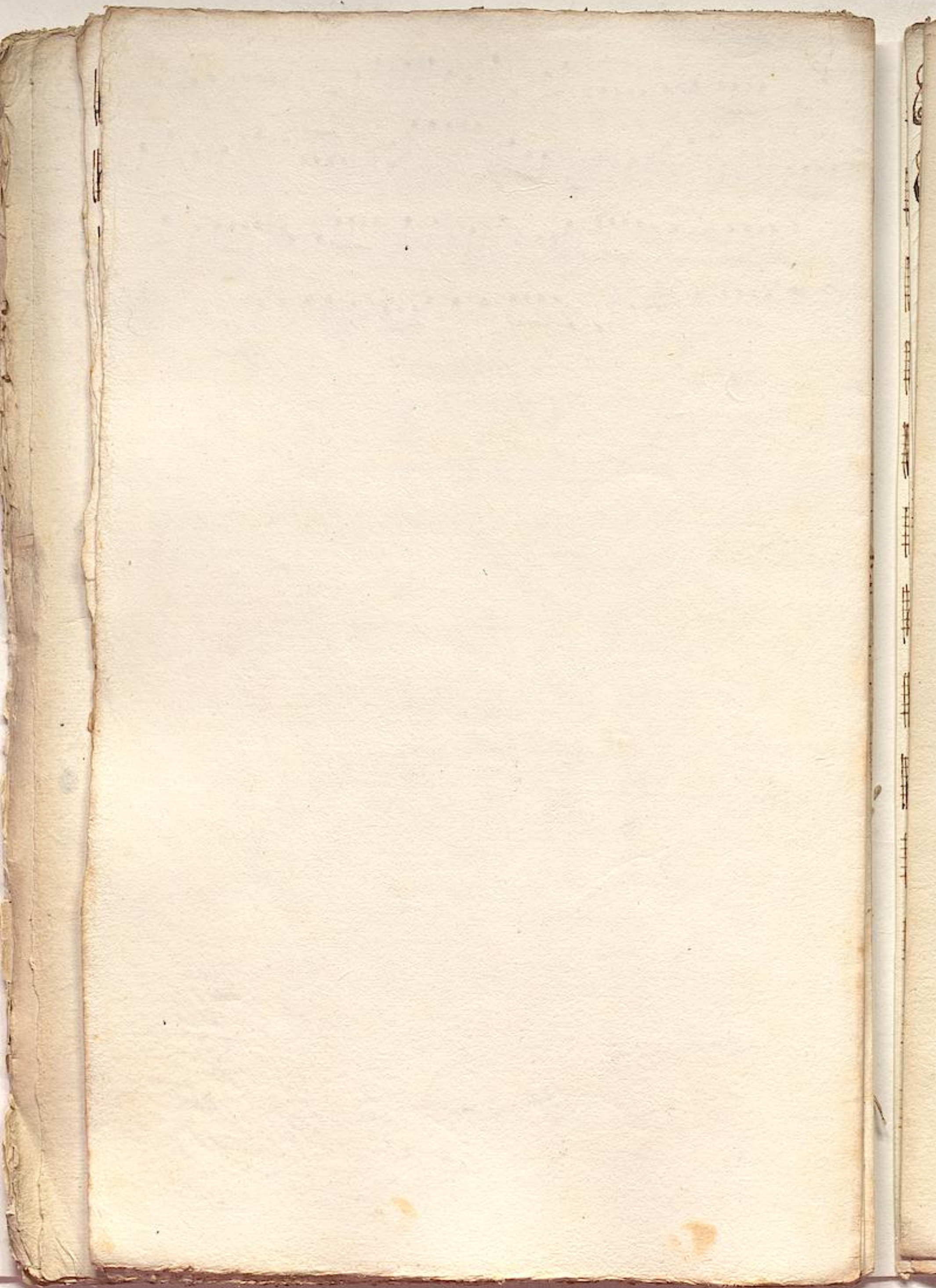
O Herrin Gottin

fag.

fag.

fag.

fag.



Hauthois 1.

22

Violone.

Violine.

Sie übertrumpft *f*

pp.

pp.

Aria.

Sie walt ist uah *f*

pp.

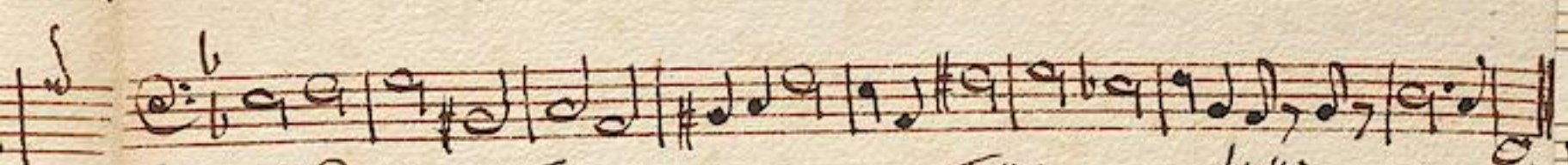
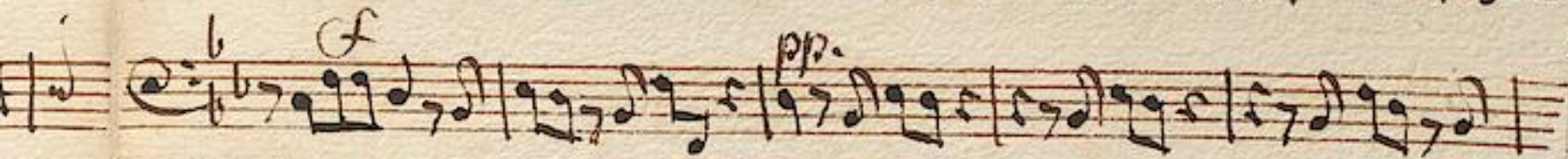
f *pp.*

pp.

pp.

Hautbois 1.

1. 24
23



Volti



tutti
fag: *fag:*

tutti
fag: tutti: fag:

pp. *f.* *pp.* *f.* *pp.*

f. *pp.*

pp. *f.* *2. f.*

pp. *f.* *4.* *Da Capo*

pp.
accomp:

pp. *f.*

Choral

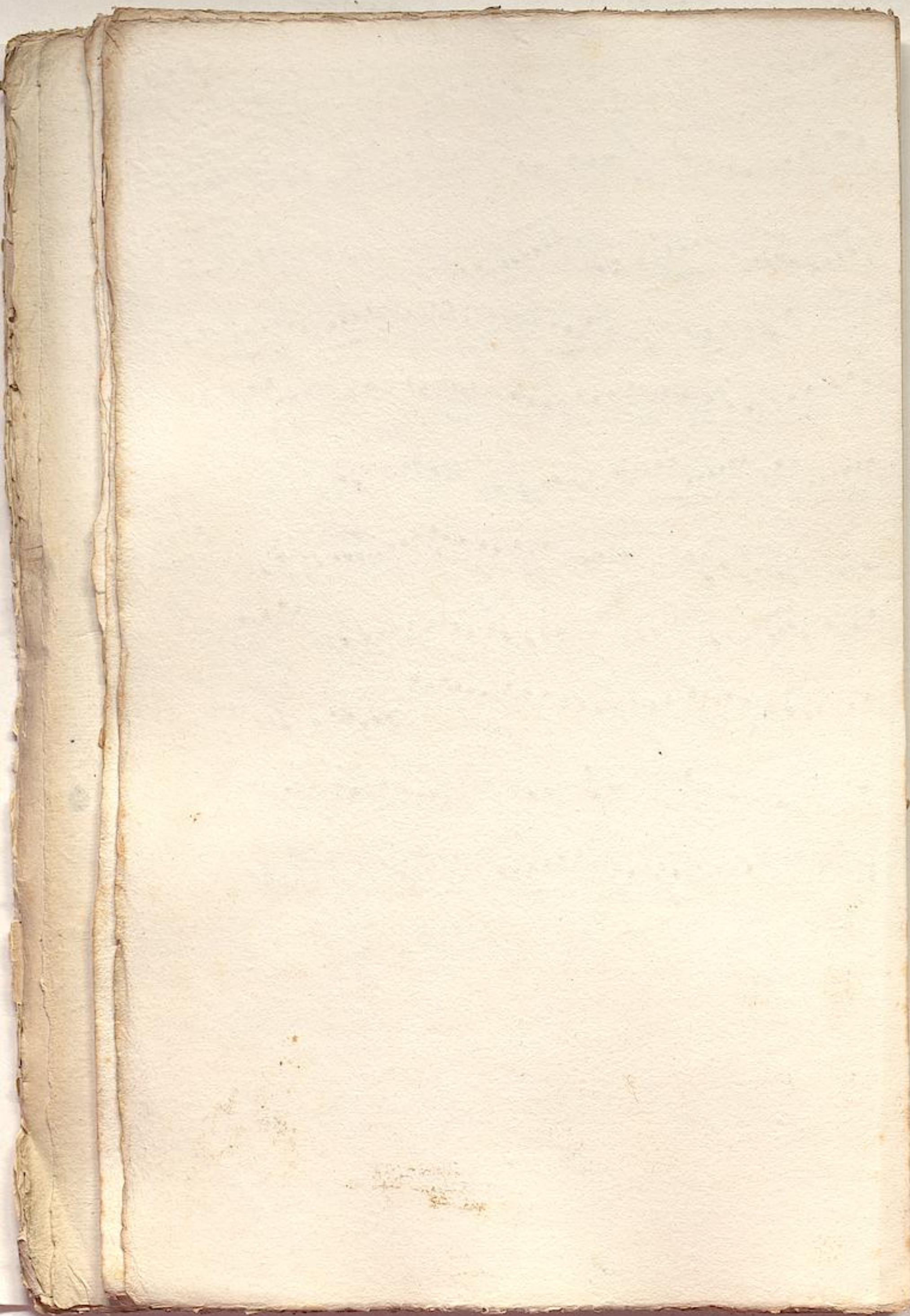
Largo. *U. Crucis Gotts.*

Hautbois 1.

Handwritten musical score for Hautbois 1, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several performance instructions and dynamics:

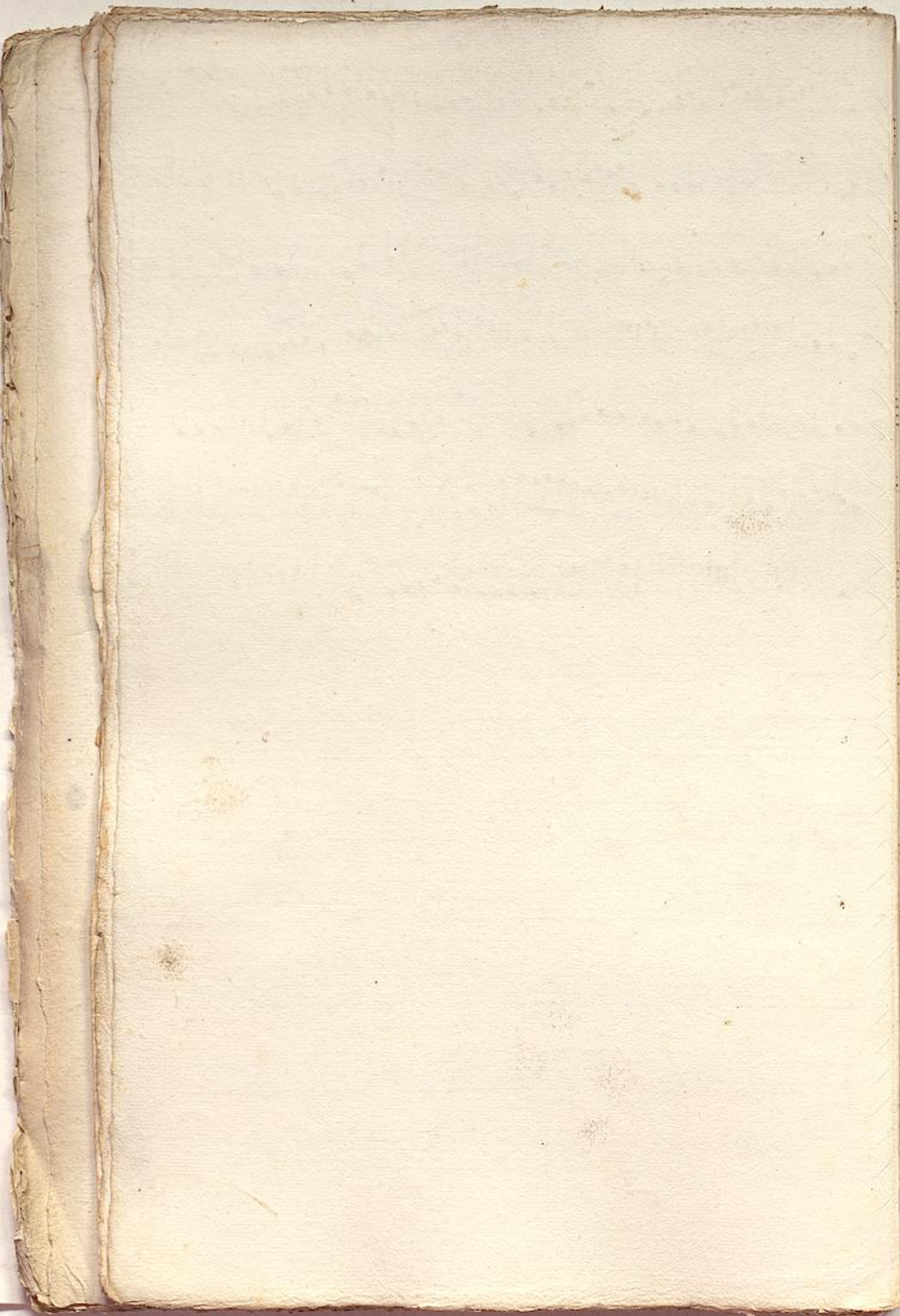
- Staff 1: *tr* (trills) above notes.
- Staff 2: *tr* above notes, *for. h. / b. h. p.* (for horn / bass horn piano) written above the staff.
- Staff 3: *for.* (forte) written below the staff.
- Staff 4: *for.* (forte) written below the staff, *p.* (piano) written below the staff.
- Staff 5: *pp.* (pianissimo) written below the staff.
- Staff 6: *pp.* (pianissimo) written below the staff.
- Staff 7: *tr* (trills) above notes, *for.* (forte) written below the staff.
- Staff 8: *for.* (forte) written below the staff.
- Staff 9: *tr* (trills) above notes, *tr* (trills) above notes.
- Staff 10: *tr* (trills) above notes, *tr* (trills) above notes.
- Staff 11: *tr* (trills) above notes, *tr* (trills) above notes.
- Staff 12: *tr* (trills) above notes, *tr* (trills) above notes.

The score concludes with the word *Fine* written in large, elegant cursive at the end of the 12th staff.



Hautbois, Z^{tr}.

Handwritten musical score for Hautbois, Z^{tr}. The score consists of eight staves of music in treble clef with a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'hr' and 'tr'. The piece concludes with a double bar line and a fermata on the final note. The word 'Hautbois' is written in a decorative script at the end of the eighth staff.



Canto.

6.

Die Uebertreuer werden vertilget mit einander die
 mit einander um die Gottlosen werden zulezt zulezt angedorret d. Die
 Gottlosen werden zulezt zulezt angedorret aber der from der from aber der
 from selb den Gerichten selb den Gerichten — der ist ihr stax —
 — der ist ihr stax — — der in der Noth — der ist ihr stax — der

Recitativo

Aria

in der Noth
 Ich fromen fließt was ich an
 an Gottes Gnaden Engel ergebt an im der Jesu flügel, ab zist im from from
 nach dem andern an. der H. H. Gebacht hat sie selbst an gebotten wer ist der
 diesem stunden Gott entgegen gesu und mir der stoffen dan, auf ihm die fromen
 Lobben die Uebertreuer müssen daran. Was allen die der Dinde dienen ihr fromen
 ill ill fließt von ihnen.

22.

4.

Jesu sorgt — — vor from fromen — — wenn die from —
 — — Gerichte kommen so beduelt sie — — sei — ne
 sam so beduelt — — sie bei — ne sam

Ge-^mü-^mßigt vor seiner frommen - wann die Zorn -

ganz-^wer-^wen so be-^wahrt sie so be-

trauf-^wen bei - no-^wandt so be-^wahrt - bei-

no-^wandt. Wenn die Welt - gar zerfällt Wenn die Welt -

gar zerfällt. so hat er ihnen droben droben an so hat er ihnen droben,

droben imen Sicht auf-^gesobert. Da = = da ist auf ihr

da - - - - - da ist auf ihr da -

- - - - - *Capo Recitativo* - - - - -

O heiliger Gott von Ewigkeit und Gab dich zu se-
höf mich in dieser Leichtigkeit und in dem Glauben mich

als wie ist mich so angst und bang Herr Jesu Geist bleib ja mit
lang erbarm dich mich a - - - - -

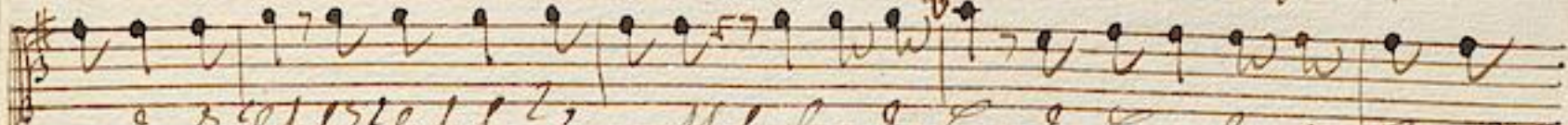
Alto.



Miteinander sie überdachten werden verhilget miteinander



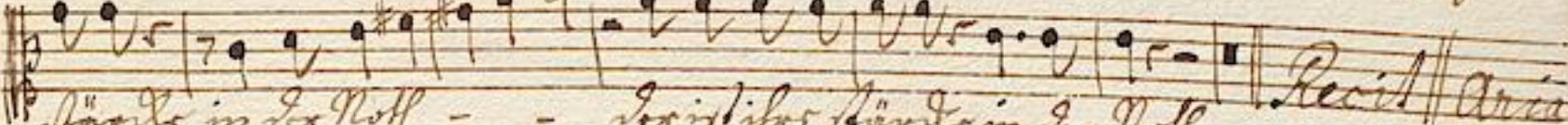
und die Gottlosen werden zulezt zulezt angevohlet und die Gottlosen



werden zulezt zulezt angevohlet aber den Feind den Feind aber den Feind siehst



den Gevohleten siehst den Gevohleten — — — — — der ist das stärke der ist das

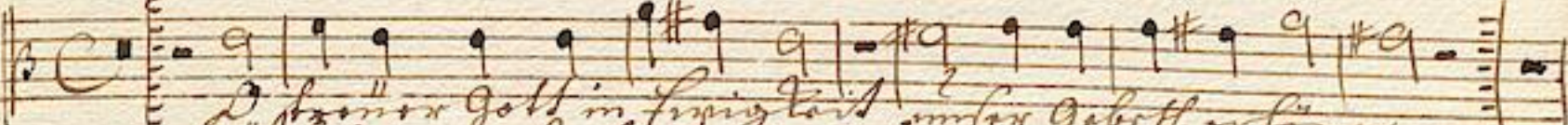


stärke in der Noth — — — — — der ist das stärke in der Noth

Recit Aria



Recit Aria Recit

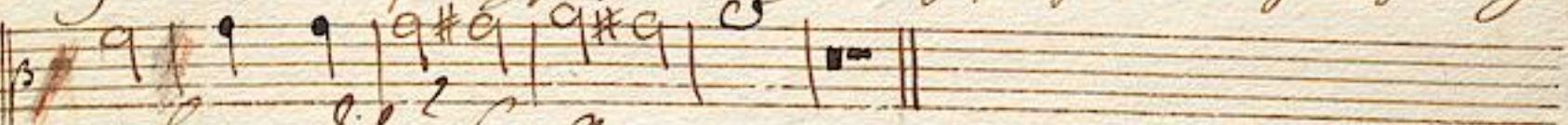


O Herr Gott in Lyngkeit unser Gebott erföhre

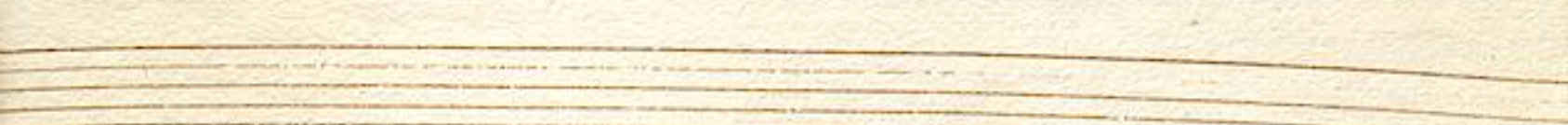
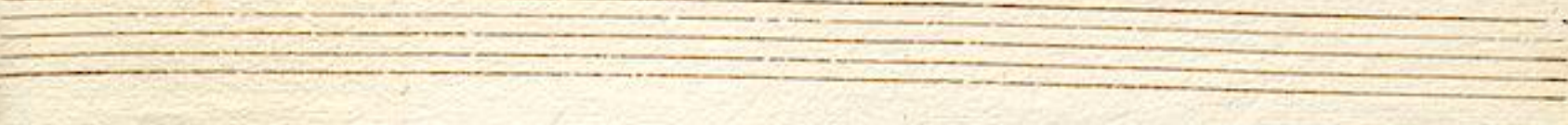
tröst mich in dieser Trankheit und mit dem Glauben mich

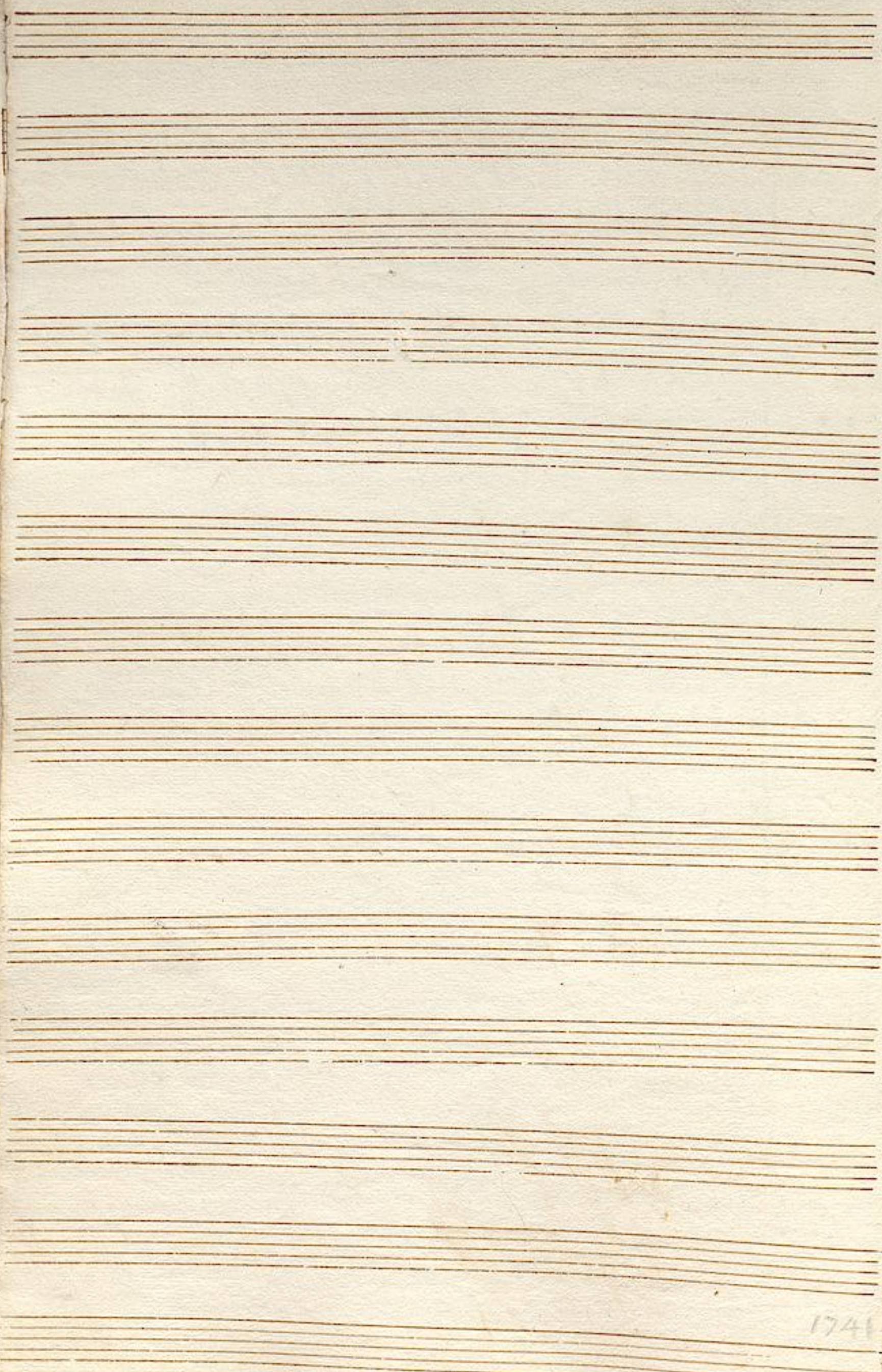


auf was ich mich so angstund bang Herr Jesu Geist bleib ja nicht lang

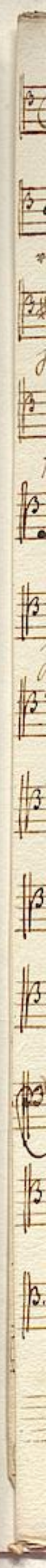


abam dich mich a - men





1741



Tenore.

Mit dem Ammen
 und die Gottlosen werden zuletzt zuletzt ange-

zollt und die Gottlosen werden zuletzt zuletzt angezollt aber der Herr der

Herr aber der Herr selb den Gerechten selb den Gerechten — der ist ihr

Stärke — *acomp.* in der Hoff **Recit Aria**

Recit Aria Aufhört weh kühlt mich die Tage die in Jahr

Zeit die Sorgen gemacht die Säulen Hoff ganz zerstört da es zittert

ob der Plage die Gott den Dürren zu geruch. Aufhört auf Jesu Heil ja.

O Herr Gott in Ewigkeit unser Gebot erfordere
 trost mich in dieser Zeit und unsern Glauben mehere

auf wie ist mir so angst und bang Herr Jesu Heil bleib ja nicht

lang erbarm dich unser A - men

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff



Basso.

Mit dem andern — und die Goldlosen werden züchtigt zu

lichtant gerichtet und die Goldlosen werden züchtigt züchtigt antgerichtet aber der

herr in herr aber der herr silff den Gerichten silff den Gerichten

verwirrt das dante — in der Hoff

Espreit ist nicht die Dinder, sich Gottes herr zu tun an die das Gottes

kan das herr sein der Menschen Dinder nicht länger über sein ganz in ge

wohnt raus zu sat alle Landt über zogen. Ja, dort will der zogen

stern der zungen stand schon seinen zogen der welt lag ihm die Hoile

anf. Was wir ist der welt der and

Die Welt ist nach am Ende auf was ob mir er kante auf

was ob mir er kante die ziten sind sehr pflößt

Welt ist nach am Ende auf was ob mir er kante

ziten sind sehr pflößt sehr pflößt die ziten sind sehr pflößt

liebe in der haltet die herr ist voraltet man ist nicht man fragt nicht

man frucht nicht man fragt - man fragt nicht nach dem Lauff die Liebste -
 haltet die Hände ist unvaltet man frucht nicht man fragt nicht
 nach dem Lauff man fragt nicht nach dem Lauff.

Capo & Secit Maria

Recitall

O heiliger Gott in Speigelt
 tröst mich in dieser Trübsal mit unserm Glauben mehr
 auf mich ist mich so angst und bang lass Jesu Geist bleib ja nicht
 lang wehen dich mehr a - men

