

Fer: 2. Part

J. A. C. M. A. v. W. v. M.

Mus 437/12

Sass! was in sollen nicht gefen! 59

162.

12

Foll (19)
W.

Partitur

2tes Aufzug. 1729.

Großherzoglich
Hessische
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HOFBIBLIOTHEK



Fer. 2. Casih

G. D. G. M. Apr: 1791

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values and clefs. The lyrics "Herr Herr Herr" are written across the staves, with "Herr" appearing on the second, fourth, and sixth staves. The word "Herr" is also written above the first staff.

Handwritten musical score for the second system, consisting of seven staves. The lyrics "In die Welt der Verdammten" are written across the staves, with "In die Welt der Verdammten" appearing on the second, fourth, and sixth staves. The word "In" is also written above the first staff.

Handwritten musical score for the third system, consisting of seven staves. The lyrics "In die Welt der Verdammten" are written across the staves, with "In die Welt der Verdammten" appearing on the second, fourth, and sixth staves. The word "In" is also written above the first staff.

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Stimme spricht auf *der Geduld die myßliche den alle in dem das* *ein lob. I lobet einen facht dem in profity das*

in poco all.

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves.

was so / ayd
des nicht gottfess . *des nicht gottfess* . *des nicht gottfess*

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves.

was so / ayd
des nicht gottfess . *des nicht gottfess* .

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves.

Seine Hand ist nicht ab-lassen

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves.

den des / fuchs - *den fluch / fuchs* . *den auf / fuchs* . *den auf / fuchs* . *den auf / fuchs* . *den auf / fuchs* .

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves.

den auf / fuchs . *den auf / fuchs* . *den auf / fuchs* . *den auf / fuchs* . *den auf / fuchs* .

Handwritten musical score on a single page, featuring six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German and appear to be a liturgical or religious text. The first system of staves contains the following lyrics: *... auf ...* (top staff), *... auf ...* (second staff), *... auf ...* (third staff), *... auf ...* (fourth staff), *... auf ...* (fifth staff), and *... auf ...* (bottom staff).

Second system of the handwritten musical score, consisting of six staves. The notation continues with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics in this system include: *... auf ...* (top staff), *... auf ...* (second staff), *... auf ...* (third staff), *... auf ...* (fourth staff), *... auf ...* (fifth staff), and *... auf ...* (bottom staff).

Third system of the handwritten musical score, consisting of six staves. The notation continues with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics in this system include: *... auf ...* (top staff), *... auf ...* (second staff), *... auf ...* (third staff), *... auf ...* (fourth staff), *... auf ...* (fifth staff), and *... auf ...* (bottom staff).

Fourth system of the handwritten musical score, consisting of six staves. The notation continues with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics in this system include: *... auf ...* (top staff), *... auf ...* (second staff), *... auf ...* (third staff), *... auf ...* (fourth staff), *... auf ...* (fifth staff), and *... auf ...* (bottom staff).


Handwritten musical score with lyrics: ja - auf ja ja - auf ja ja - auf ja b ymi - get mir auf
 dir nur bring mir Liebe d. z. bring mich nicht mit Liebe ja auf ja b ymi - get mir ja - auf

Handwritten musical score with lyrics: ja auf ja b bring mir
 ja auf ja b bring mir
 ja auf ja b bring mir
 ja auf ja b bring mir

Handwritten musical score with lyrics: Gleich schick mich mit dir
 Gleich schick mich mit dir
 Gleich schick mich mit dir

Handwritten musical score with lyrics: auf mir

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Handwritten musical score system 1, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *Erweck mich, o mein König, miches Gottes Knecht, o mein Heiligher*



Handwritten musical score system 2, continuing the vocal line and piano accompaniment. The lyrics are: *Ich bin nicht gewis, ob ich dich, o mein Heiligher*



Handwritten musical score system 3, concluding the vocal line and piano accompaniment. The lyrics are: *ich dich, o mein Heiligher*

Adi Deo gloria

Grafherzogin
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162.

12



Der Hofin solly vider gesen
v3 Ht Hocke.

a

Hant. e. Hand. Fr. unisur

2

Violin

Viola

Canto

Alto

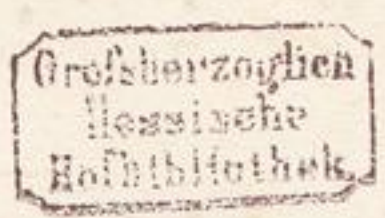
Tenore

Basso

e

Continuo.

Der. n. Lank
Wey.



Continuo.

Fora usque blis

tasto solo.

forte.

Fora glänze

The image shows a page of handwritten musical notation for a Continuo instrument. The page contains 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. Annotations in Italian are written above and below the staves. The paper is aged and shows some wear at the edges.

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 historical style. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the piece:

- ms.* (manuscript) is written above the second staff.
- 3* (triplets) are marked above the second and sixth staves.
- 5* (quintuplets) are marked above the third, fourth, and seventh staves.
- 4* (quadruplets) are marked above the fourth and eighth staves.
- 5* (quintuplets) are marked above the eighth and tenth staves.
- 3* (triplets) are marked above the tenth and twelfth staves.
- 5* (quintuplets) are marked above the twelfth and thirteenth staves.
- 4* (quadruplets) are marked above the thirteenth and fourteenth staves.
- 5* (quintuplets) are marked above the fourteenth and fifteenth staves.
- The text *Bliebe bei mir* is written in cursive below the sixth staff.
- There are numerous sharp signs (#) scattered throughout the score, likely indicating key signatures or specific notes.
- The paper shows signs of age, including foxing and some staining, particularly a brownish spot on the right side of the page.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The word "Choral" is written in the left margin of the sixth staff. The word "Gloria" is written in the left margin of the seventh staff. The paper shows signs of wear, including tears and discoloration.



Violino 1.

Foro tempo

un poco all.

Carlo Gambi

Harpo

Recitat
tacet

Recitat
tacet

Gräflich
Hessische
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6
4

Sordin

to Strick für mich

Recitat
tacet

Choral
Johann Sebastian Bach

Handwritten musical notation on three staves. The top staff begins with a treble clef and contains a series of eighth and sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns. The notation is dense and characteristic of 18th-century manuscript style.

A series of ten empty musical staves. On the left margin, there are several small handwritten musical fragments, including a few notes and a sharp sign (#), which appear to be corrections or additions to the main score.



Violino. 2.

Foro in sollo

Foro glänze

ff

Capo

Recitativo
tacet

6/8

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Sonata

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values and rests.

And. by me

Handwritten musical notation on a single staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a dotted quarter note.

Handwritten musical notation on a single staff, showing a mix of quarter and eighth notes.

Handwritten musical notation on a single staff, with a prominent dotted quarter note followed by eighth notes.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, showing a sequence of eighth notes.

Handwritten musical notation on a single staff, with a change in dynamics or tempo indicated by the text below.

Capo. recitat

tacet

And.

And. ma. Cant.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp, following the tempo change.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, with a sequence of eighth notes.

Handwritten musical notation on a single staff, showing a mix of note values.

Handwritten musical notation on a single staff, ending with a double bar line and a repeat sign.

Violone

Dere uolpin / obly

for

un poco allegro

forte glänze

for

Volti

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various note values, rests, and clefs. There are several annotations in cursive script: "Dalapo" is written on the third staff, "Lorini" on the fifth staff, and "Gib' dir mu" on the sixth staff. The paper shows signs of wear, including some staining and a small hole on the right side. The right edge of the page is slightly torn, and the adjacent page is partially visible on the right.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The second staff contains the word "Dalapo" and a large "C" time signature. The third staff has the word "Christ" written below it. The fourth staff has "Ich mein König" written below it. The score ends with a double bar line and a scribble on the tenth staff.

Ten empty musical staves on the bottom half of the page.

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Violone.

Foro rinforz.

p.

sempre alla.

Foro piano.

f.

Dalaport

Liedlein

Handwritten musical score for a piece titled "Liedlein". The score is written on 15 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first few staves contain a melody with the handwritten instruction "Hör' dich nicht" written above the notes. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with the word "Palapso" followed by a double bar line and the letters "C" and "C".

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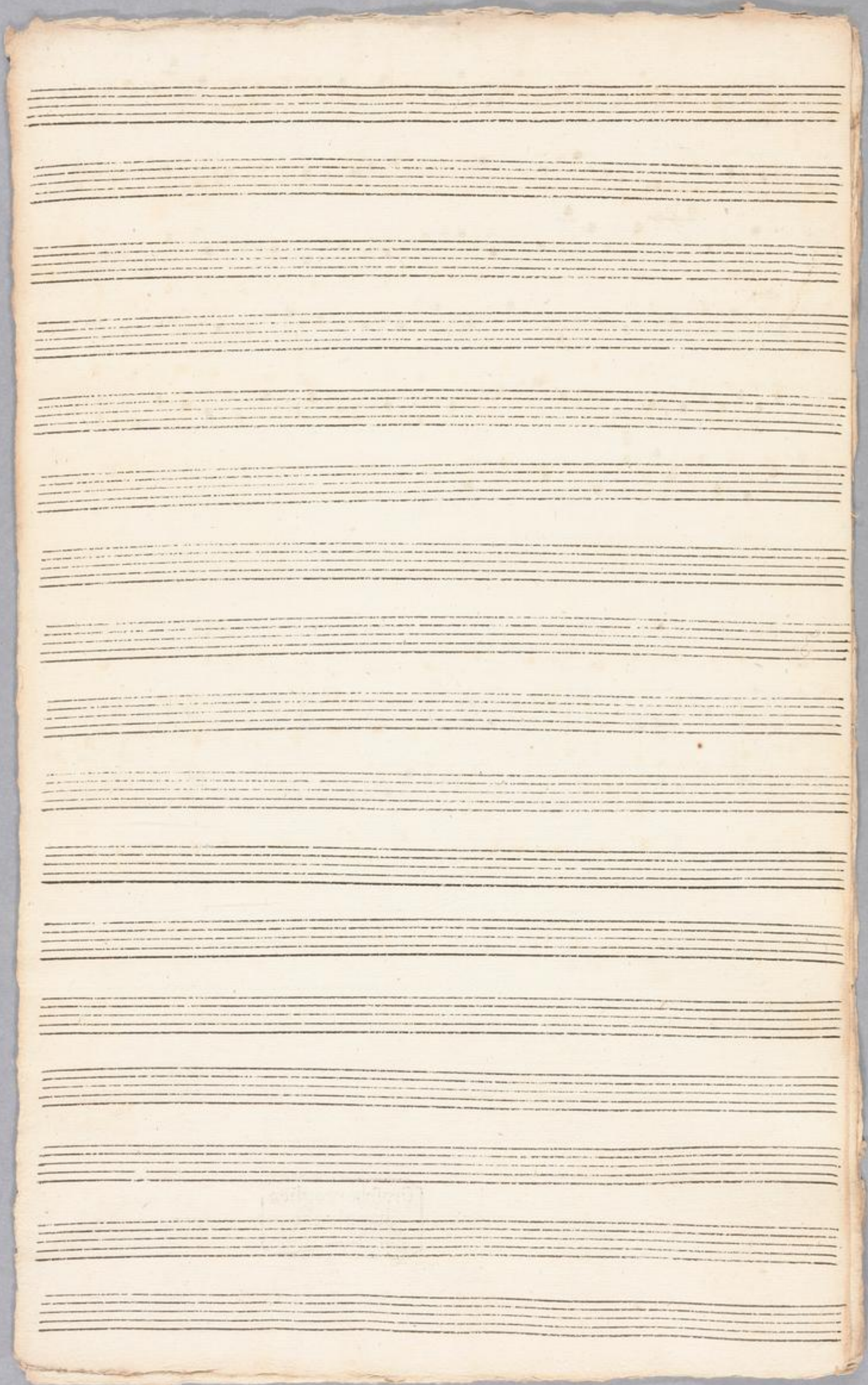
Op. 12
 No. 8

Choral.

14.

Je suis mon Dieu

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Viola.

First staff of music with notes and a key signature change to G major.

Grave, molto p.

Second staff of music.

Third staff of music.

Fourth staff of music.

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

*Recitativo
tacet*

Sixth staff of music.

Forle gl'antico p.

Seventh staff of music.

Eighth staff of music.

Ninth staff of music.

Tenth staff of music.

Eleventh staff of music.

Twelfth staff of music.

Thirteenth staff of music.

Hay

Fourteenth staff of music.

*Sonrin
Zilin Eng mir.*

Fifteenth staff of music.

Sixteenth staff of music.

Seventeenth staff of music.

volti

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 note values, rests, and accidentals.

Handwritten musical notation on a five-line staff, continuing the previous piece. It includes a double bar line followed by the instruction "Capo" and "Recitat" above the staff, and "tacet" below it. The staff ends with a double bar line and a time signature change to 3/8.

Handwritten musical notation on a five-line staff, starting with the word "Choral" written above the staff. The notation is dense with notes and rests.

Handwritten musical notation on a five-line staff, continuing the choral piece. The notation is dense with notes and rests.

Handwritten musical notation on a five-line staff, continuing the choral piece. The notation is dense with notes and rests.

Handwritten musical notation on a five-line staff, continuing the choral piece. The notation is dense with notes and rests.

Handwritten musical notation on a five-line staff, continuing the choral piece. The notation is dense with notes and rests.

Handwritten musical notation on a five-line staff, continuing the choral piece. The notation is dense with notes and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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Hautbois et Flauto Travers.

Bleib bey mir.

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Handwritten musical notation on ten staves. The notation is dense and appears to be a form of early musical shorthand or tablature, possibly for a lute or similar stringed instrument. It consists of various symbols, including dots, lines, and curved shapes, arranged in a structured manner across the staves. The ink is faded and the paper is aged.

Handwritten text in a rectangular box, likely a library or archival stamp. The text is faint and difficult to read, but appears to contain several lines of information, possibly including a date or a reference number.

Handwritten musical notation consisting of four horizontal lines, possibly representing a scale or a specific musical exercise.

Canto.

herr // rauffin sollen mir gaffen - fen in fast Worte

meinun le - bend in fast Worte der wigen le - bend

daß du bist Eristub

der Dofn der lebendigen Gottes der Dofn der le -

bendigen Got - - - - - lob

Recit. Aria / Recit. Aria //
tacet // tacet // tacet // tacet //

Recit. //
tacet //

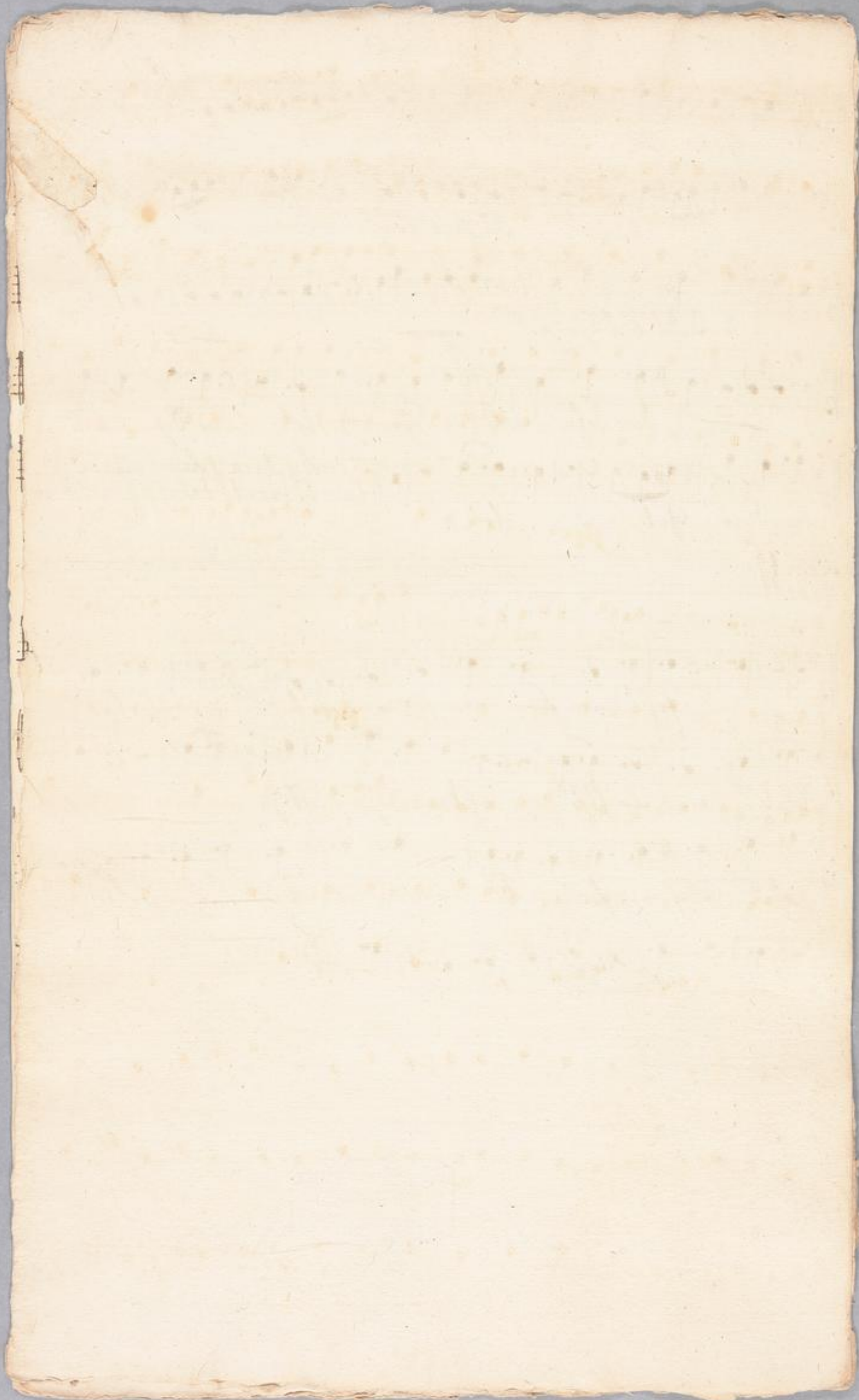
Jesus mein fern mein Gem ein Lufm meinsehend

Thatz und mein Luffstimm ist kan ab ja nicht zeigen an mir

sof dein Thafm erfennon kan was Glaub und Lieb im sehen sal

der mir erfasson mid der Glat.

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Alto.

Herr Jesum sollen wir ge- - sen die Jesu
 Worte anwachen be- - ben
 labant Das ist die Christen und wir haben ge-
 glaubet und kann das ist die Christen das die Jesu die
 bewahren Got- - lob die Jesu die leben die Gott lob

Aria Recit tacet
 Bli- - be bei mir fründ- - die Töcher
 auf ich bli- - be ganz bei dir auf- - ich bli- -
 - be ganz ich bleibe ganz bei dir Wann ich dich wenn ich dich
 bei mir habe wenn du immer Worte habe ja auf ja - so gütig mir ob die
 bange Eren- - hab laßt mir den Geist- - off Sorgen maßt ja - auf
 ja - ja - auf ja ja auf ja so gütig - got mir auf ja so gütig mir die
 Nur Jesum den der hat den Himmel für an- - fachen, sein Glaube sich die
 großen Gottes Töcher die ich für fründ- - und bewahrt. Und hat er für die
 große Götter mach glück mir die nicht dort bei seinen fründ- - den. wachen.

Tenore

Herr = wasin sollen wir gesun in fast
 Worte lebwigan le - bend lebwigan lebent und wir haben ge-
 glaubt in der kam, das Bin bist Geistig das Bin bist Geistig und wir
 haben geglaubt in der kamt wir das Bin bist Geistig
 Der Jesu der lebendigem Gottes der leben -
 - digen Got - - te Vor auf wir sind oft so erstarben das Jesu Worte
 und wir der Worte seign. Wenn Unsem fließem Trost war vorben wenn ansem
 bins so mung sein so dem der gleich seign gegeben was mit der Jesu der leben
 versprechen hat in der Jesu. Die Jesu auf bar dem der nicht daß
 in dem alle Untertan dem Wort wenn niemand glaubt dem so füllig kan.
 Danc = glän - - - - - be Je - - su's Worten
 Jesu's Worten was er sagt = was er sagt - das wir gegoffen - das
 wir gegoffen - - - - - was er sagt - das wir ge-
 offen = Der - le gläubt Der - le glän - - be Je - su's Je - su's Wort

naur sagt — dab mir gesehn dab mir gesehn — dab mir gesehn —

— — — naur sagt — dab mir gesehn —

Daim Martin Wortum Wortum kan der schwaf — den glauben staiden

naur auf seine lere band um her trant naur auf seine lere band u. naur

trant um naur trant der wird man sol Wunder — — — sehn

naur auf seine lere band um her trant um her trant der wird man sol

Wunder der wird man sol Wunder sehn. *Capo Recit Aria*

Recit *tacet* *8* Jesu mein feind mein Ich mein Ihesu mein

Leben das ich mein Leiffum ist kan ob ja nicht zeigen an

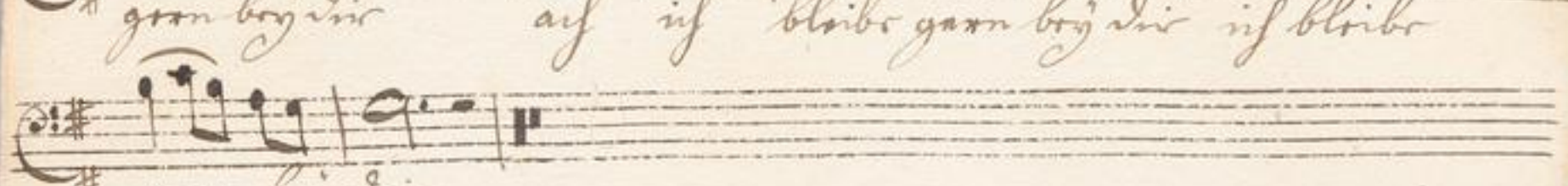
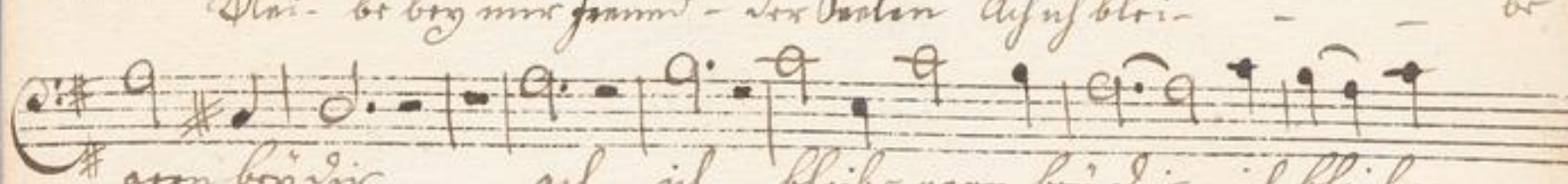
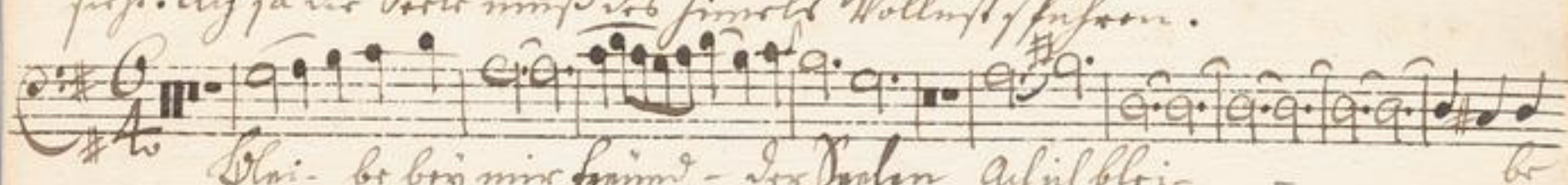
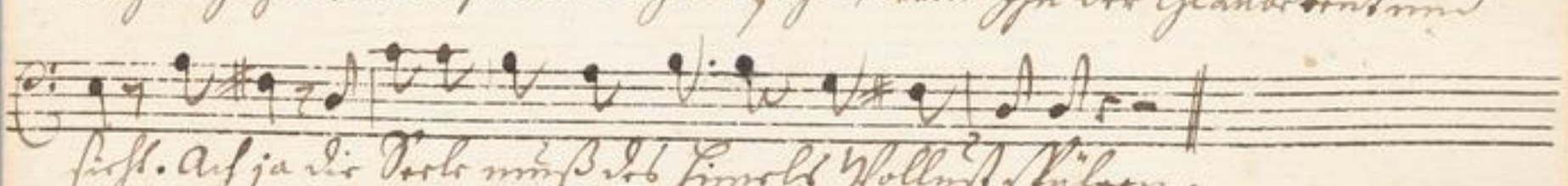
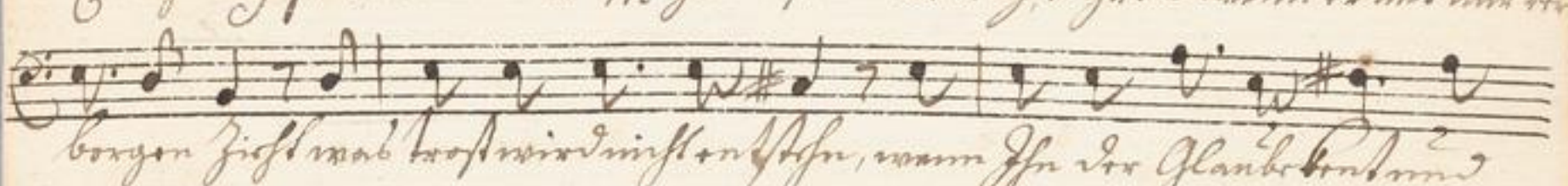
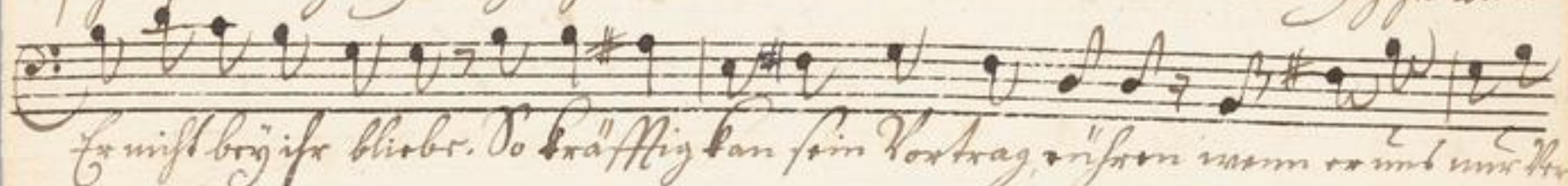
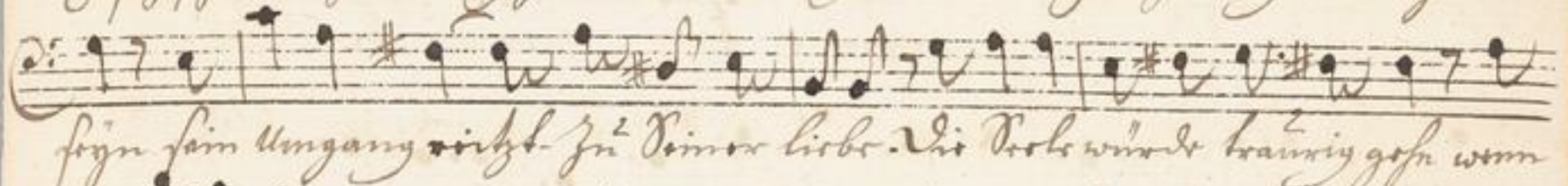
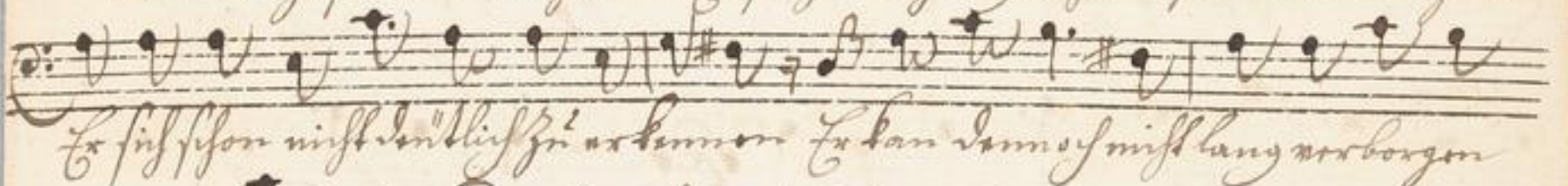
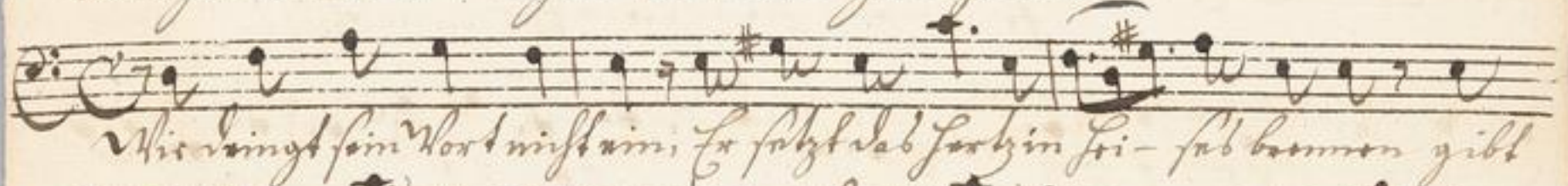
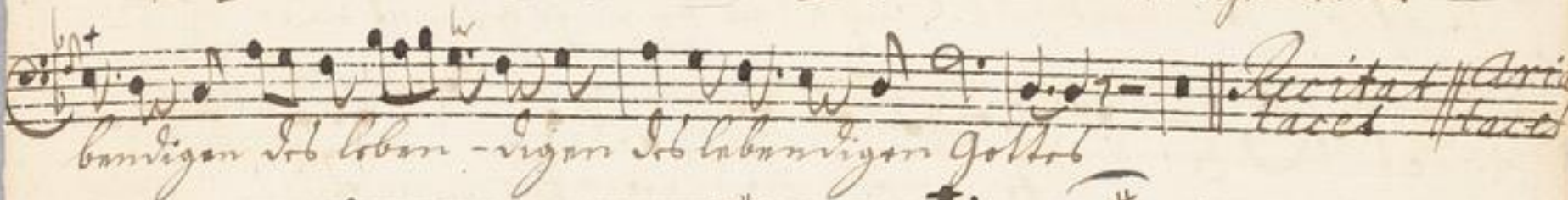
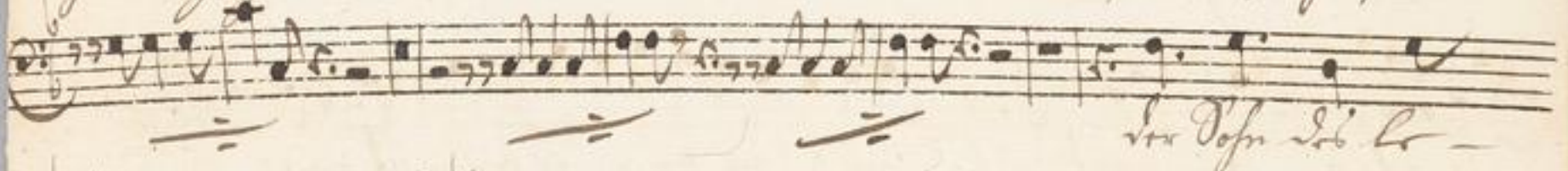
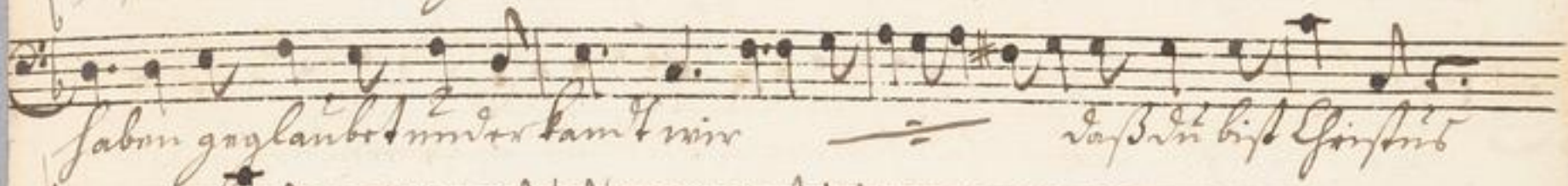
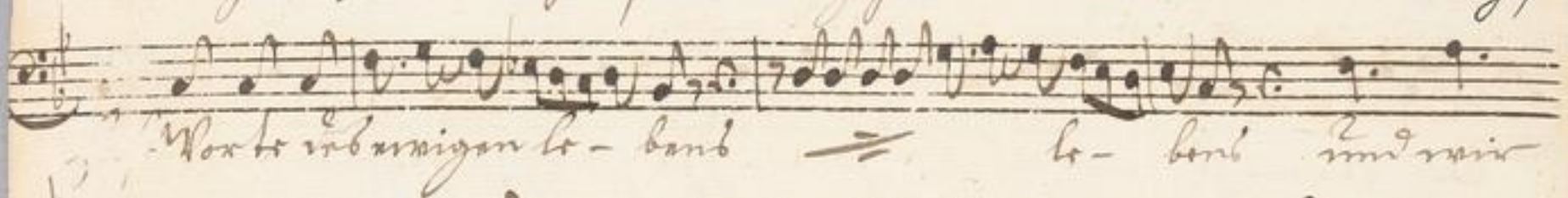
wie soch dem Uasem er seimen kan naur glaub umd lieb im sochzen

sal der wird was sehen mit der sal.

Gräberzweigen
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Basso.

19.



ob die ban - - ge Erntet Uaust mainen Gei - - - - - Aff

Vor - gen maust ja - aß ja ja - aß ja ja aß ja so gni - yst mir

Wann ich dieß wann ich dieß wie bey mir habe mich an dem Wort mich habe

ja aß ja - so gni yst mir ja aß ja aß ja so gni yst mir

Adagio
tacet // 8

Jesus mein fromm mein fromm mein fromm mein fromm

Ich hab dich erkannt mein fromm mein fromm ist kan ab ja mich zeigen an

wie sey dieß Uaßm erforren kan was glaubend dieß im

Ich hab dich erkannt mein fromm mein fromm mit der that.

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