

~~1. Laut für öffne Wal.~~
~~2. Den Grun ist auf hieß dann der~~
~~3. Kind, die sind die frisch und~~
4. Grun, nun läßt der Diuine Diuine

67

169.

X. 4.

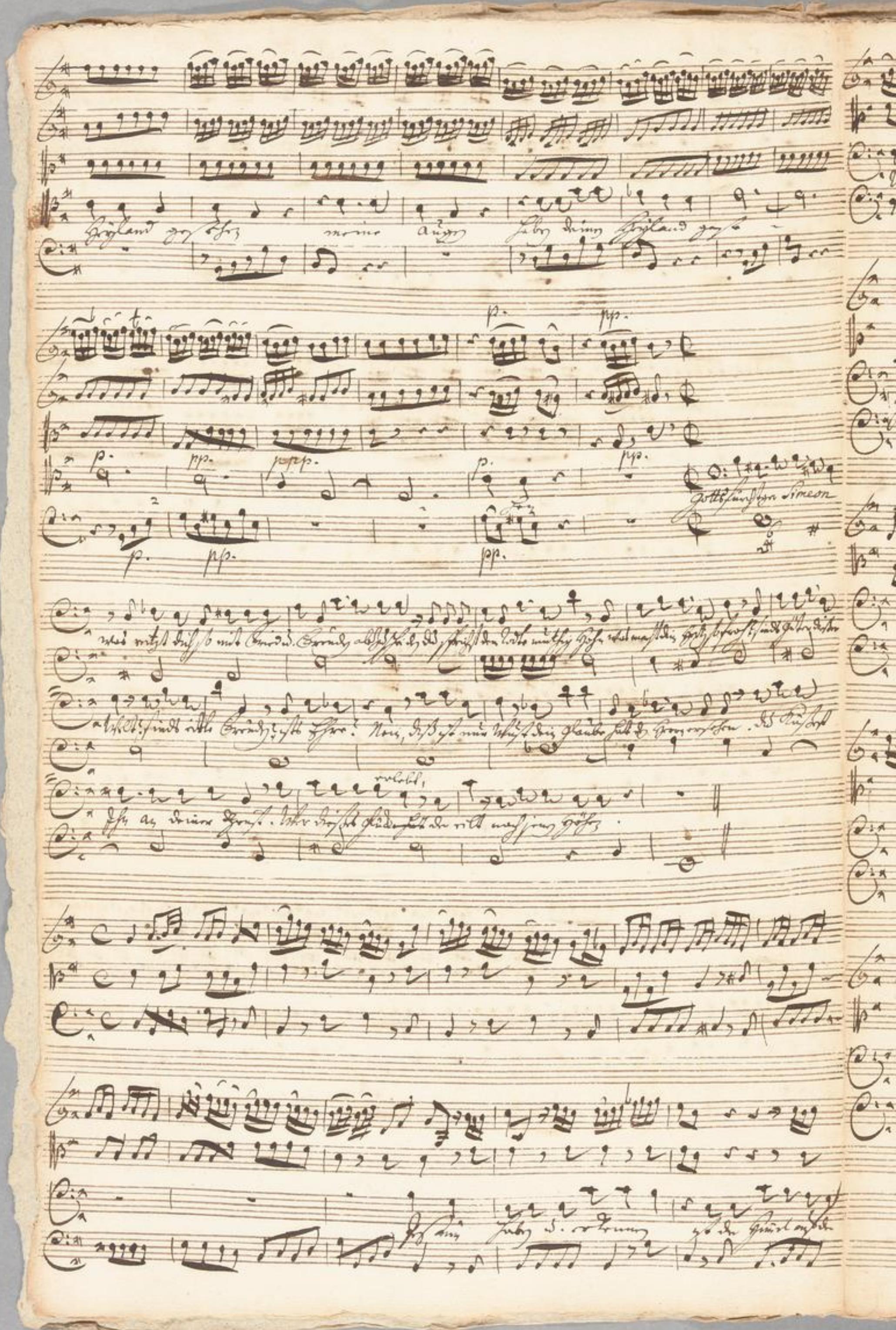
Partitur
N. Januar 1738 - 28! Insprung.

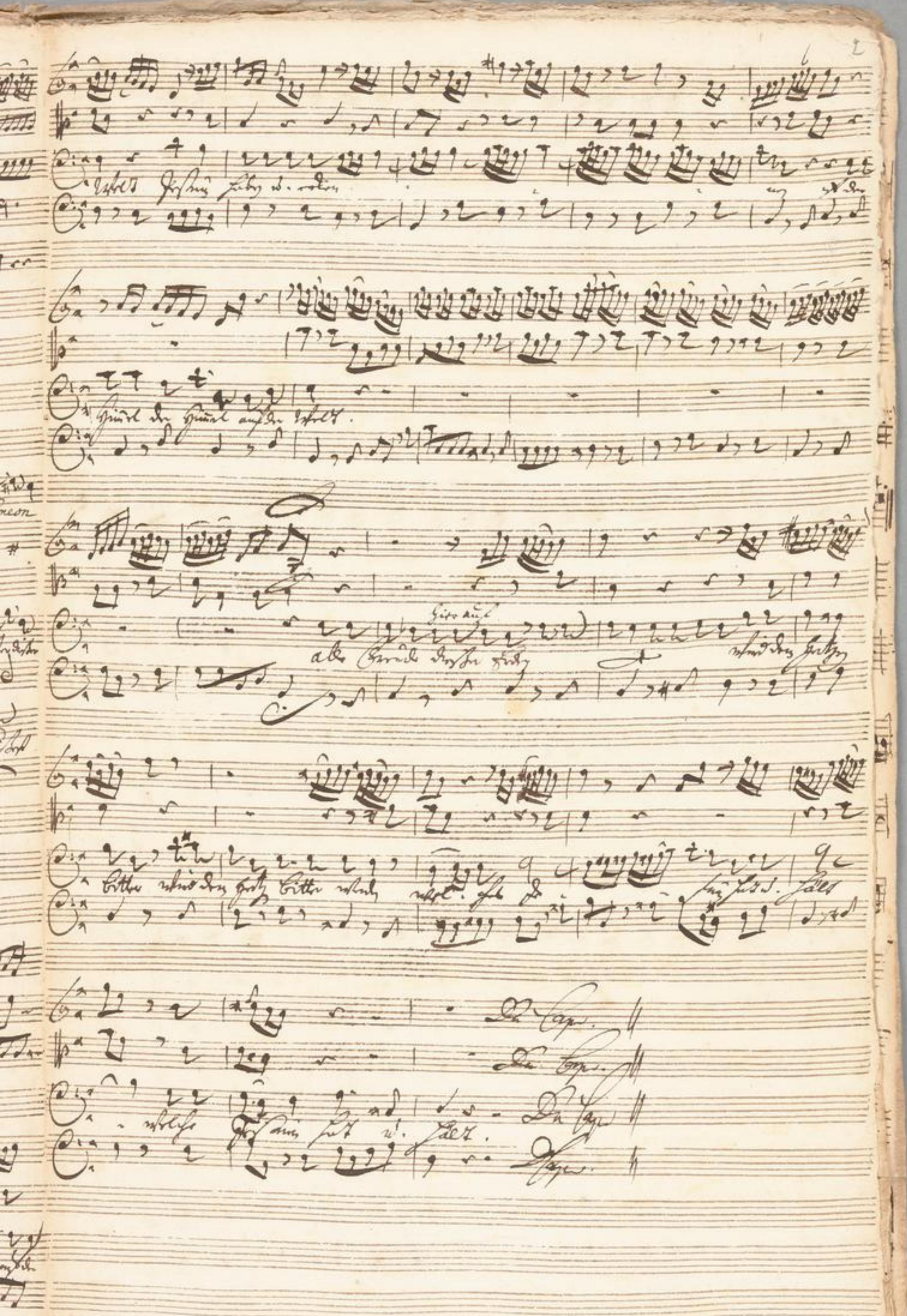


Fest: Lwig. Mar:

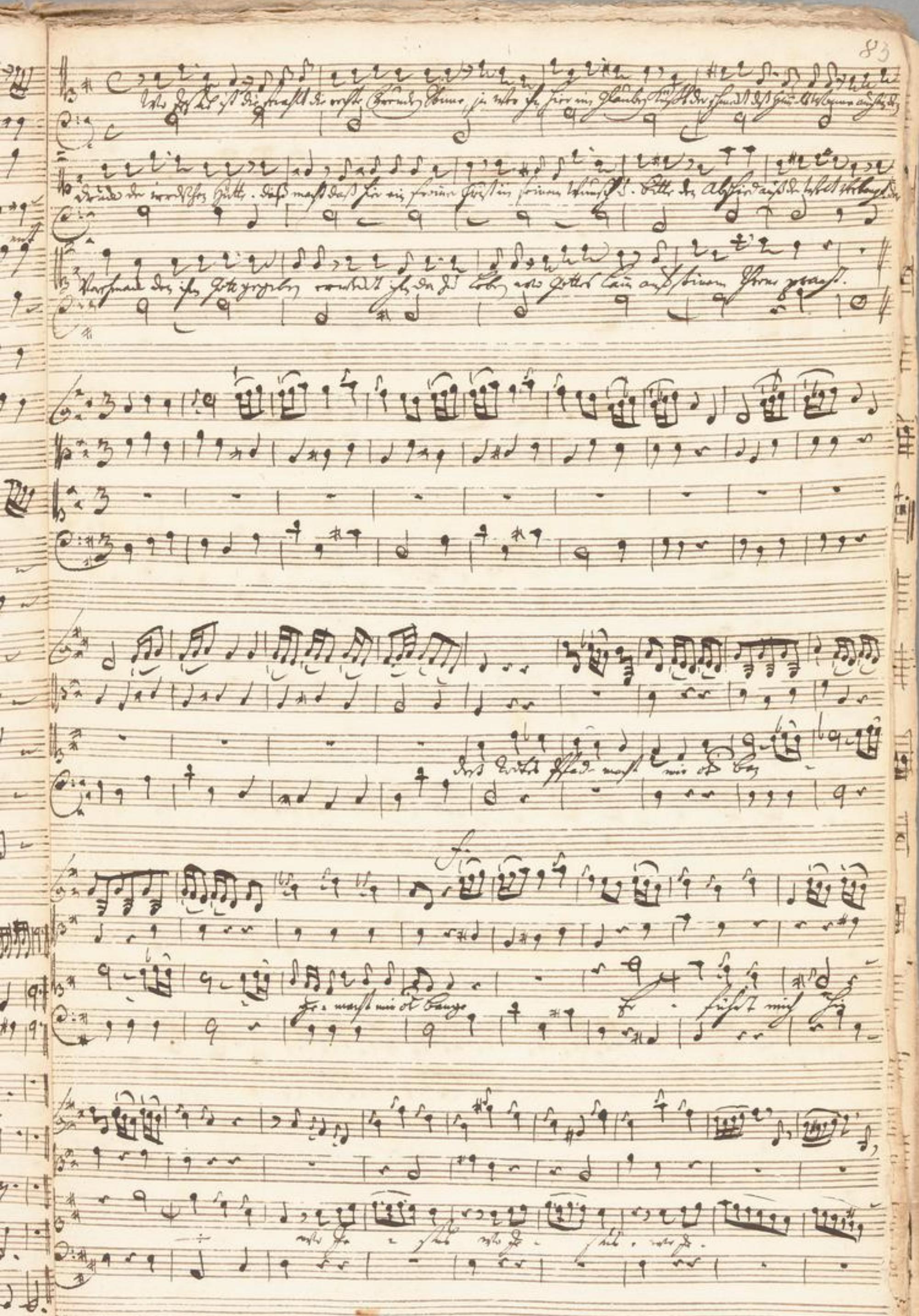
J. D. G. G. M. Jan. 1756





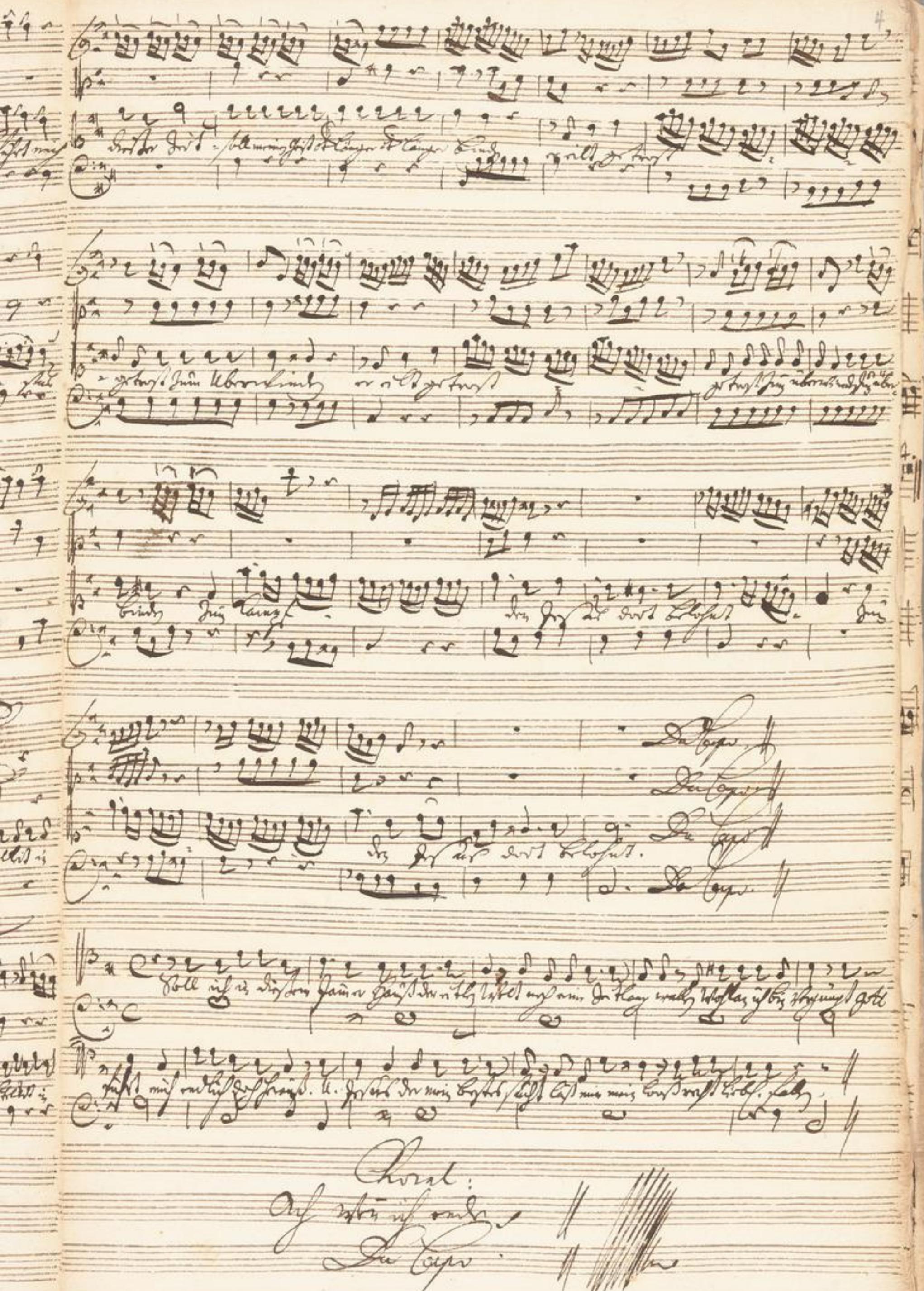






Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time, featuring various note heads (circles, squares, triangles) and rests. The vocal parts are labeled Soprano, Alto, and Bass. The score includes dynamic markings like 'f', 'ff', and 'p', and performance instructions like 'legg.' and 'legg.' with 'dol.' underneath. The lyrics are written in German, such as 'Schwesterlein' and 'Mutterlein'. The paper is aged and yellowed.





169.

7.

Born, min Leybold sing vioue
in Eriode.

a
2 Violin

Viola

Canto

Alt

Tenor

Bass

e

Test. Parfait. Mar:
1736.

Continuo



Cantus.

A handwritten musical score for organ, consisting of approximately 15 staves of music. The music is written in common time, with a key signature of one sharp. The score includes several dynamic markings such as *f* (fortissimo), *p* (pianissimo), *mp* (mezzo-pianissimo), *ff* (fortissimo), *pp* (pianississimo), and *mf* (mezzo-forte). There are also tempo markings like *Adagio*, *Allegro*, and *Grave*. The vocal parts are labeled *Cantus.*, *Bassus.*, and *Choral.*. The score is written in black ink on aged paper.

A handwritten musical score for orchestra and choir, featuring ten staves of music. The score includes vocal parts for soprano, alto, tenor, and bass, along with parts for flute, oboe, bassoon, cello, double bass, and strings. The music is written in various keys and time signatures, with dynamic markings like *p.*, *f.*, and *ff.*. The vocal parts include lyrics in German, such as "Gott sei Dank" and "Coral Capo". The score is annotated with "Recit." and "Bassoon". The paper is aged and yellowed.





Violino 1^{mo}

7

Giova niss tigby hys

piano

fort.

p.

Amal.

A page from a handwritten musical score, showing two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. The music consists of sixteenth-note patterns, with some notes grouped by vertical stems and others by diagonal beams. The handwriting is in black ink on aged paper.

A horizontal strip of aged, yellowish-brown paper featuring five staves of handwritten musical notation. The notation consists of vertical stems with small horizontal dashes, likely representing eighth-note patterns. The staves are separated by short vertical bar lines. The paper shows signs of wear, including creases and discoloration.

A page from a handwritten musical score featuring two systems of music. The top system is in common time and consists of six staves. The bottom system begins with a measure containing a single note followed by a repeat sign and a new staff, continuing with five staves. The notation includes various note heads, stems, and bar lines. The page is numbered '10.' at the top right.

In B minor flat

A photograph of a handwritten musical score on five-line staves. The top staff shows a melodic line with various note heads and rests. The bottom staff shows harmonic or rhythmic patterns. Measure 142 ends with a fermata over the last note. Measure 143 begins with a dynamic instruction 'p' (piano) and continues the melodic line.

A page from a handwritten musical score, showing two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. The music consists of various note heads and stems, with some notes having vertical stems pointing up and others pointing down. There are several rests and a dynamic marking 'fort.' (fortissimo) near the end of the second measure of the bottom staff.

A page from a handwritten musical score, page 10, system 2. The music is written on two staves using a combination of common and irregular time signatures. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. The manuscript is written in black ink on aged paper.

A horizontal strip of handwritten musical notation on five-line staves. The music consists of eighth-note patterns, some with grace notes. The first staff begins with a sharp sign. The second staff begins with a double sharp sign. The third staff begins with a double sharp sign. The fourth staff begins with a double sharp sign. The fifth staff begins with a double sharp sign. The notation is dense and continuous across the staves.

A page from a handwritten musical score for piano. The page contains two systems of music. The first system begins with a dynamic instruction 'p' (piano) and consists of four measures of music. The second system begins with a dynamic instruction 'pianissimo' and consists of four measures of music. The handwriting is in ink, with some red ink used for dynamics and markings.

A photograph of a handwritten musical score page. The page features two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of dense, rhythmic notation. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also consists of six measures of dense, rhythmic notation. The manuscript is written in black ink on aged, yellowish paper.

A page from a handwritten musical score, page 10, system 1. The music is written on five staves using a soprano C-clef, a bass F-clef, and a tenor G-clef. The key signature is one sharp, and the time signature is common time. The notation includes various note heads, stems, and bar lines. The paper is aged and shows some discoloration.

Roral Salapow

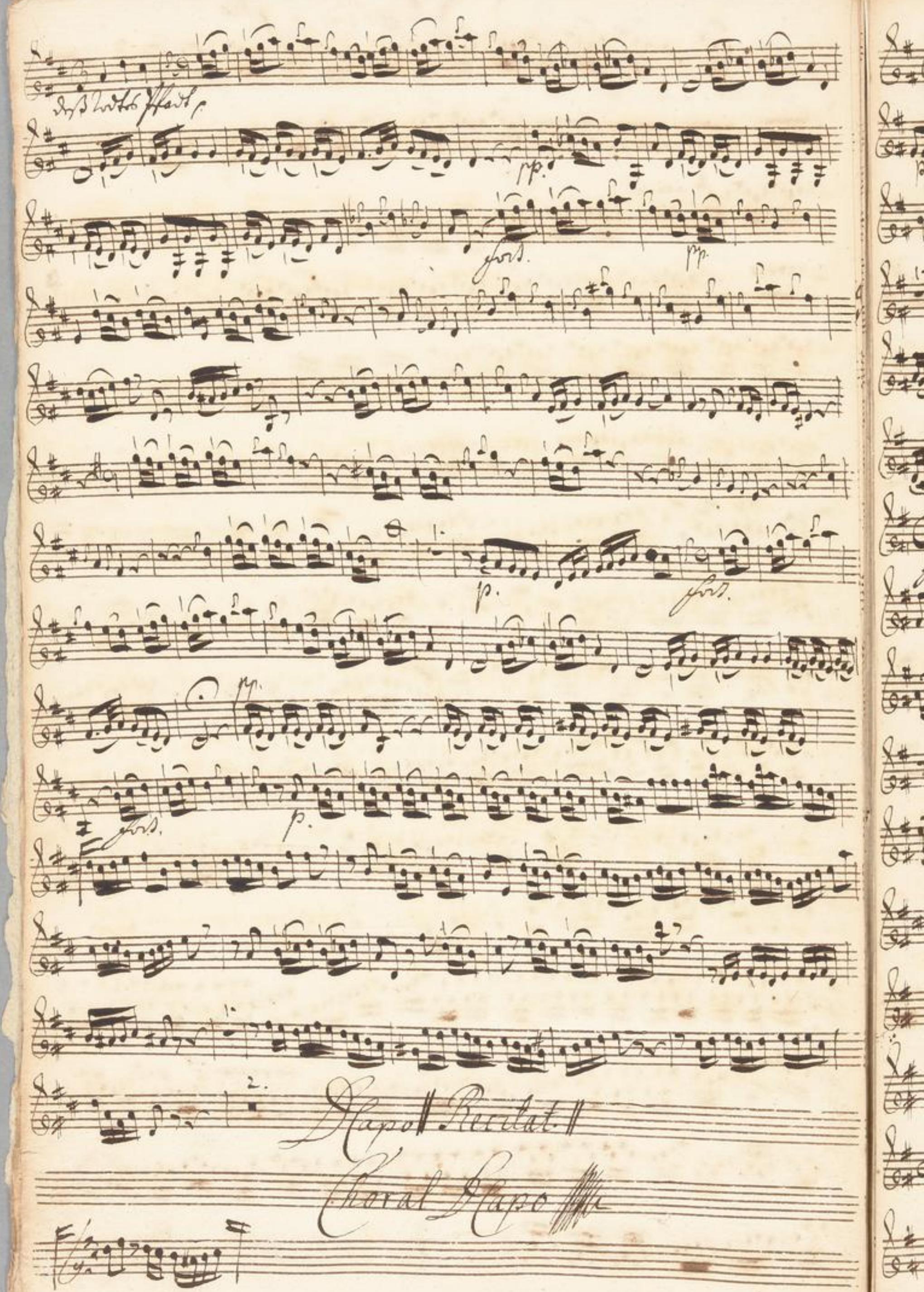


Violino 1^{mo}

8

Handwritten musical score for Violin I (Violino 1^{mo}) consisting of six staves. The score includes dynamic markings such as *p.*, *f.*, *pp.*, *p. pp.*, and *ff.*. There are also performance instructions like *legg.* and *Choral.* The score concludes with a section labeled *Recitativo*.





Capo Recital

Choral Capo





A handwritten musical score for piano, consisting of eight staves of music. The music is written in common time, primarily in G major (indicated by a 'G' with a sharp sign) and includes several changes in key signature. Various dynamics are marked throughout the score, such as 'p.' (piano), 'f.' (forte), and 'ff.' (fortissimo). The score includes several休止符 (rests) and fermatas. The handwriting is cursive and appears to be in ink.

Recitatif // Choral Capo //



Violone.

14

This image shows the third page of a handwritten musical score. The music is written in two systems. The first system consists of six staves of vocal music with lyrics in German, set to a piano accompaniment. The lyrics include "Gott sei Dank", "Festlich", "Jugend färbet", "Festlich", "Festlich", and "Festlich". The second system begins with a piano solo section labeled "Choral". The score is written on five-line staves with various dynamics and performance instructions like "pp.", "Recit.", and "Da". The handwriting is in black ink on white paper.



Violone

12

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, primarily in G major (indicated by a 'C' with a sharp sign) and includes several sharps and flats. The score features multiple voices, likely for a four-hand piano performance. Various dynamics are indicated throughout, such as forte (f), piano (p), and very piano (pp). Expressive markings like 'Gott will sie freuen' and 'Lobet Gott' appear above certain staves. The score concludes with a 'Choral' section and a final section labeled 'Recit.'. The handwriting is in black ink on aged paper.

Handwritten musical score for piano, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *pp*, and *mf*. The music consists of various note heads, rests, and bar lines. The score concludes with a section labeled "Coral Gap" followed by a double bar line.

1. *f*

2. *p*

3. *pp*

4. *mf*

5. *p*

6. *p*

Coral Gap //



Canto

13

accomp: Recital. Chorall. f.

W. J. W., her den goldenen, den goldnen
christus und seinen lauf, so sehr
der heilige geist, der heilige geist, der heilige geist,
in die fur auf, Fag! das ist da mein w. from bayrisch geistliche salleluja
Wo Jesu ist, da strahlt die ganze sonne, ja wer ist schaen zu leid, wie
genuß des himmels sonne, aus in ewigkeit der ewigen gottes diß
maest, daß wir ein wunder schreit, in sonnenkunst w. gitte, sandt offent
aus der heiligen langt, der vor uns da ist, Gott gegeben. rr
Wo Jesu ist, loben, Wo Jesu ist, kann vor seinem geente langt.
V. B. Corde opf'ri magst mir nicht san = =
ge= magst mir nicht bang, fü= füsst mir fin
Wo Jesu ist, gib' es = gib' es wo Jesu ist
fü= füsst mich fin, Wo Jesu ist, gib' es = gib' es
Wo Jesu ist, gib' es = = Wo Jesu ist, gib' es = gib' es
Durch zeit, voll minn Christus magst lange nicht slagen sind

Die Zittern, in die Seele, soll nunmehr Geist mich länger nicht
länger binden, so will gebrokt = = gebrokt zum über
binden, so will gebrokt = = gebrokt zum über
winden, zum überwinden, zum triumph = Son Fe
voed volgt = zum triumph = = Son Fe,
voed volgt. *Rapo* || Recital ||
voed volgt. *Rapo*

Choral Rapo



Alto.

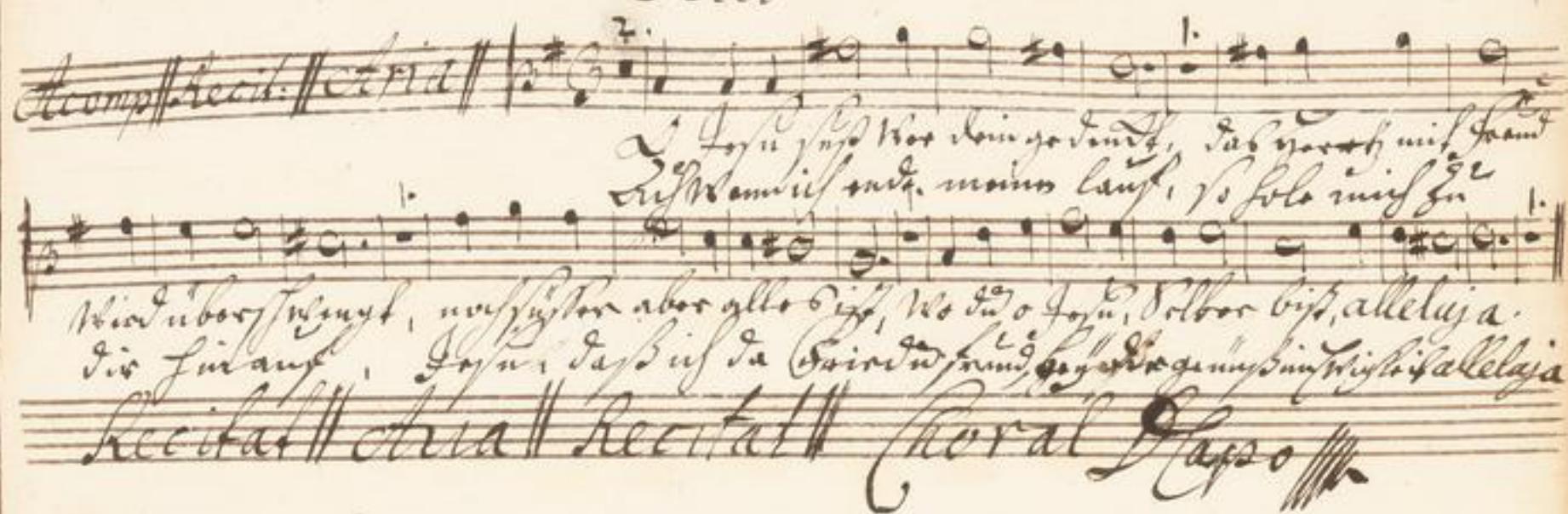
14

Accomp[agnement] Recit[ation] Chorale

Not dein geheirath, das wach mit stand
zu nemmen und mein lauf, so sole miß zu

Niedborg wagt, was aber ghe ditz, wo du o Togt, Solber bist alleluja.
Die für ange, Togt, das auf da Gaird wund, ay der genug wight alleluja

Recitat[ion] Chorale Recitat[ion] Choral Chorale



Tenore.

15

10.

Yore ! Yore un Capricho almen diuine ÷ in
Dort = da in Preis de Lassen, mir du ÷ gesagst ja; Dunnina
Augen : haben dinen Hestland gesessen, minn
Augen haben dinen Hestland gesessen = P. pp. ppp. = fin.

Recital // Cria! //

Die Lüge ist hier kein guter, ich geh nicht fort.
Auf Wonne ist der meine Lauf, so füllt mich
Nir überflug, wenn er aber allein, wo er so freie Solber ist, da
zu dir für auf, denn das ist ein wunder, bey dir zu auf in Freyheit, als
Recital // Cria! //

leluja.

leluja.

Voll ist die Seele ja von Gott, der will Wohl wünscht Friede

Wohl, Wohl, ich bin Erwacht. Gott hilft mich und hilft Gott so auf. und
Gott der mein bestes, sagt, lasst mir mein Gott vorstößt Käffchen.

Coral Haps.



1736

Basso.

et comp: fac: Gott, ewiger Eindeutigkeitsgeist der mir Seine Wahrheit
 abzufordern, du schaffst dem Sohn nicht die Hoffnung, daß mein Gott es schafft.
 Gute die Welt findet siele Menschen, ist aber? Nein! Sie ist nur Kugeln
 glauben zu lassen zu wachsen. Du bist Gott für an deiner Stunde. Was ist
 Glück und Leid, das will man jenseitigen.

Ist nun Leben und Todem, ist der Himmel auf der Welt, Jesum
 ja noch nicht von = = = nun ist der
 Himmel der Himmel auf der Welt. alle Freuden sind nicht mehr,
 Menschen werden bitten nicht dem Himmel bittet Himmel,
 Welt ist ja = sum sat und fällt = Welt ist Jesum hat und
 fällt. Basso | .

Jesu Jesu, über dem Berg, das heißt mir Gott und Herr überzeugt
 zu kann ich und meine Langen solo mich zu die für auf
 Gott ist aber allein, wo du so Jesu Solber triff, alleluia
 Jesu Jesu, über dem Berg, das heißt mir Gott und Herr überzeugt
 Recital Aria Recital Coral Basso

