

Nov 449

29

Leser müssen mit Gottlieb Dreyer in Person Jassen

174

29

//

Partitur

33^{ter} Jahrgang. 1741.



Handwritten text at the top of the page, possibly a title or reference.

1711

Handwritten text in the middle of the page, possibly a name or location.

Handwritten text at the bottom of the page, possibly a date or signature.

Fragment of handwritten text visible on the right edge of the page.

Fanz. Barck:

G. R. S. M. May 1791

Handwritten musical notation on six staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Handwritten musical notation on six staves, continuing the piece from the first system.

Handwritten musical notation on six staves. This section includes the first appearance of lyrics written in German script below the notes.

Handwritten musical notation on six staves, featuring multiple lines of German lyrics interspersed with the musical notation.

Handwritten musical score on six staves. The lyrics are in German and include:

Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist

Handwritten musical score on six staves. The lyrics are in German and include:

Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
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 Ich hab den heiligen Geist
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Handwritten musical score on six staves. The lyrics are in German and include:

Ich hab den heiligen Geist
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 Ich hab den heiligen Geist
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 Ich hab den heiligen Geist
 Ich hab den heiligen Geist
 Ich hab den heiligen Geist

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. A handwritten annotation *Wohlschönlich singt* is written above the staff.

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The ink is dark brown and the paper shows signs of age.

Handwritten musical notation with lyrics in German. The lyrics include: "Solche was ich in Mangel an Geld, bin ein Cornet bin".

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic patterns and note values.

Handwritten musical notation with lyrics: "Cornet bin, lieblich, niemand, wie".

Handwritten musical notation on a five-line staff, featuring a variety of note values and rests.

Handwritten musical notation with lyrics: "niemand, lieblich, ein Cornet, ein Cornet was er auf der".

Handwritten musical notation on a five-line staff, showing complex rhythmic structures.

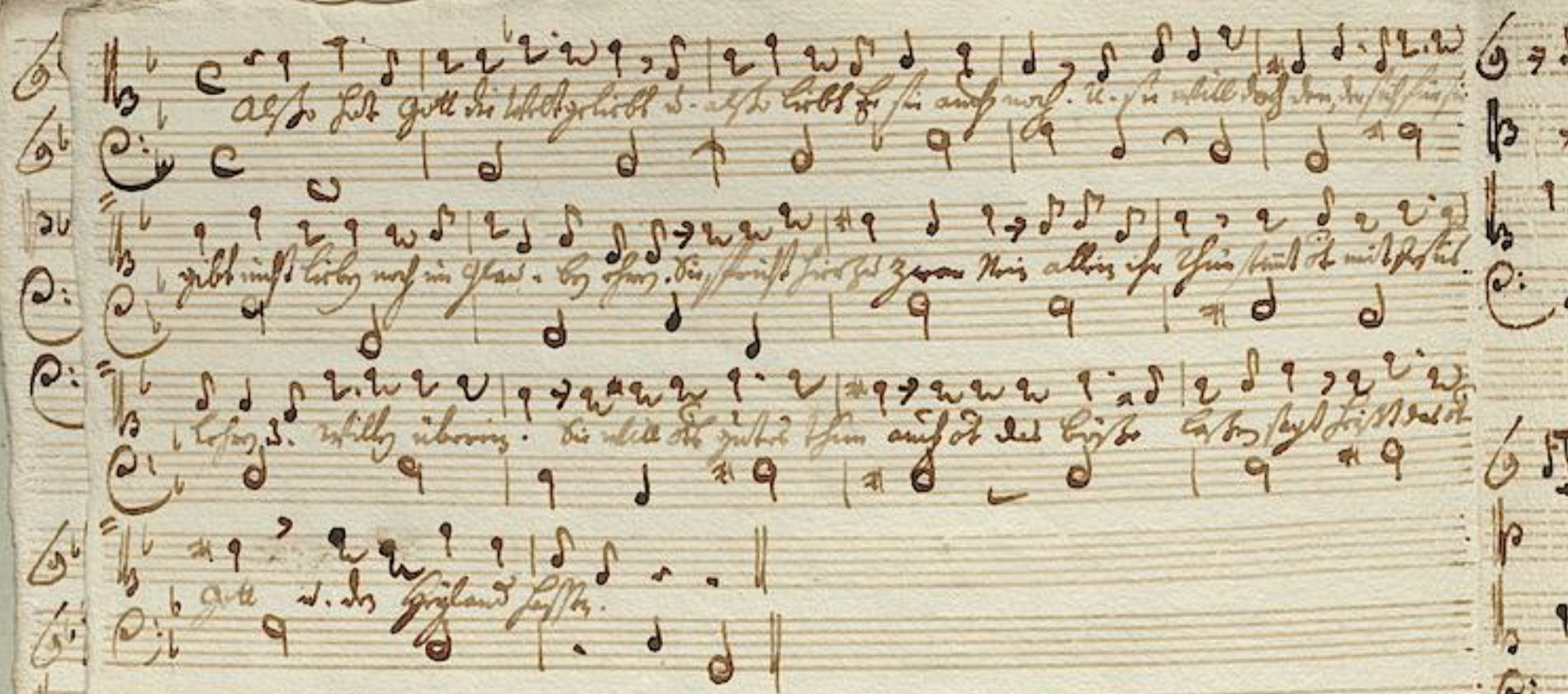
Handwritten musical notation with lyrics: "als ein Cornet, niemand, niemand".

Handwritten musical notation on a five-line staff, continuing the musical composition.

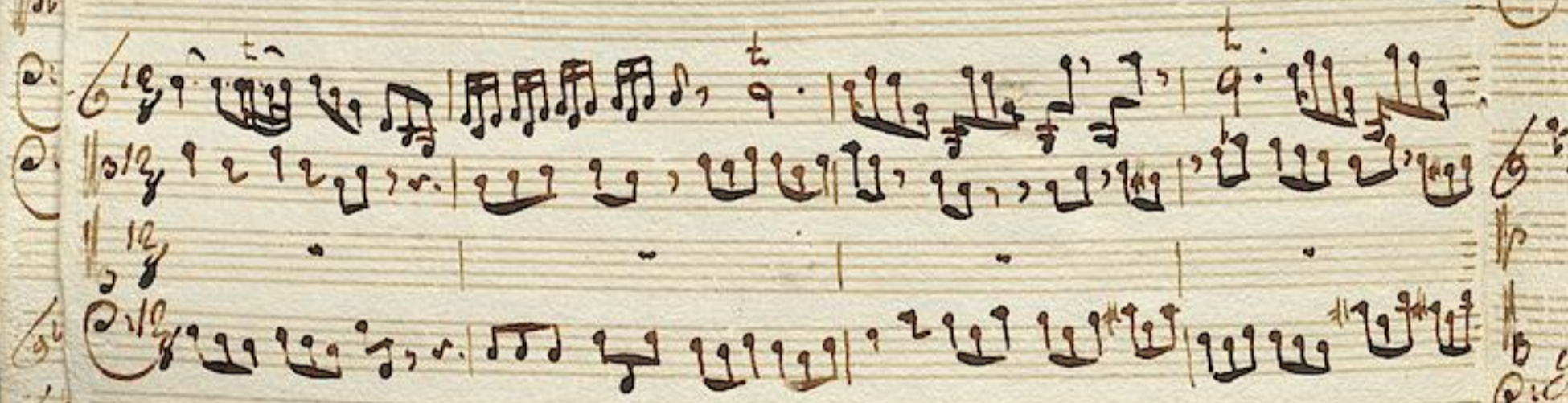
Handwritten musical notation with lyrics: "ein Cornet was er auf der, als ein Cornet auf der, ein Cornet".

Handwritten musical score with German lyrics:

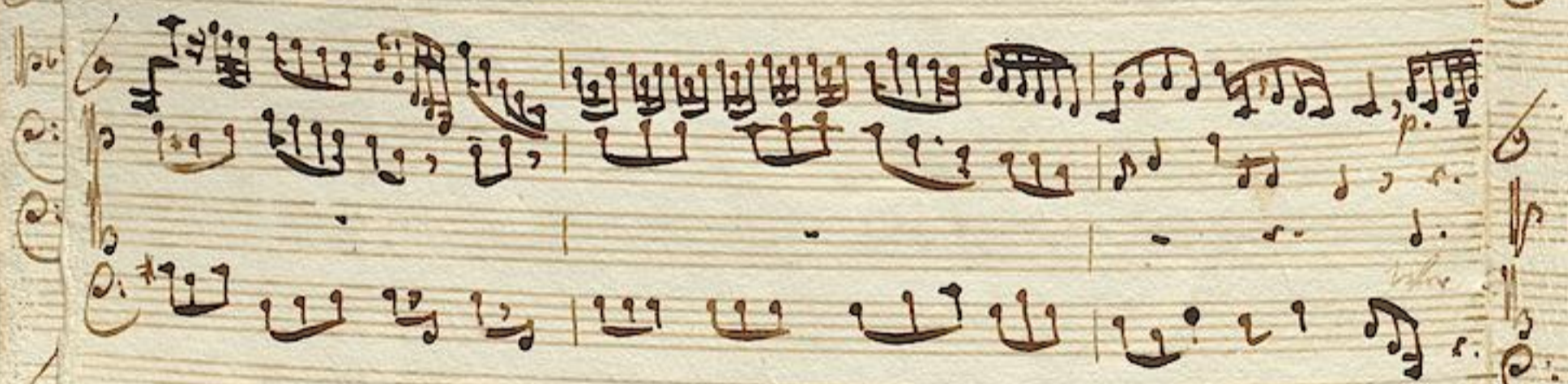
1. *ach so hat Gott die Welt erschaffen*
2. *gibt uns Licht und in dem*
3. *loft uns, nicht vergeblich*
4. *Gott der Herr*



Handwritten musical notation with a single staff and rhythmic markings.



Handwritten musical notation with a single staff and rhythmic markings.



Handwritten musical notation with a single staff and rhythmic markings.



Handwritten musical notation with a single staff and German lyrics:

5. *so hat der Herr*
6. *so hat der Herr*



Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The lyrics include phrases such as "Loblied Gott", "Loblied Gott in der Höhe", "Loblied Gott in der Tiefe", "Loblied Gott in der Weite", "Loblied Gott in der Länge", "Loblied Gott in der Breite", "Loblied Gott in der Höhe", "Loblied Gott in der Tiefe", "Loblied Gott in der Weite", "Loblied Gott in der Länge", "Loblied Gott in der Breite".

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various note values and rests. The bottom line contains a bass line with notes and rests. There are some handwritten annotations in cursive script between the lines.

Handwritten musical notation on a five-line staff. The top line contains a melodic line. The bottom line contains a bass line. There are handwritten annotations in cursive script, including the word "Gyrlant" written in a larger, decorative hand.

Handwritten musical notation on a five-line staff. The top line contains a melodic line. The bottom line contains a bass line. There are handwritten annotations in cursive script, including the words "in wandell" and "quint".

Handwritten musical notation on a five-line staff. The top line contains a melodic line. The bottom line contains a bass line. There are handwritten annotations in cursive script, including the word "Euff".

Handwritten musical notation on a five-line staff. The top line contains a melodic line. The bottom line contains a bass line. There are handwritten annotations in cursive script, including the words "Dafon" and "Dafon".

Handwritten musical notation on a five-line staff. The top line contains a melodic line. The bottom line contains a bass line. There are handwritten annotations in cursive script, including the words "die Dänke" and "die Dänke".

trübt. So lauyen Götze in blauen Simm blibet, so lauyt er mit dem Jun Götze d. Hoff ungsf. aufstey
Hilf. v. d. Götze d. Hoff ungsf. aufstey d. Hoff ungsf. aufstey d. Hoff ungsf. aufstey

The musical score consists of approximately 15 staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written in a cursive hand, often placed between staves. Some lyrics are written above the notes, while others are written below. The paper shows signs of age, with some staining and wear at the edges.

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, continuing the composition with similar notation and some dynamic markings.

Handwritten musical score for the third system, concluding with the word *Gloria* written in large, decorative script on the right side of the page.



174.
29.

Alle rufen uns Gott an durch unsern
Herrn p.

a

2 Hautb.

2 Violin

Viola

Contr

Alto

Tenore

Bass

e

Continuo.

For. 2 Continuo.
1741.

Continuo.

Handwritten musical score for Continuo, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *mp.*, and *f.*. The manuscript is written in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a common time signature. The score is densely written with notes and rests, and includes several measures with repeat signs. The handwriting is clear and legible, typical of 17th or 18th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.*, *f.*, *fort.*, and *pp.*. The score is written in a historical style, possibly from the 18th or 19th century. A section of the score is marked with the word *Capo* and a double bar line. The manuscript is numbered 12 at the end of a section. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *ff.* and *pp.*. The manuscript shows signs of age with some staining and wear at the edges.

Capo Cive

Handwritten musical score on seven staves, continuing the piece. It features rhythmic patterns and dynamic markings. The word *Choral.* is written at the beginning of the sixth staff.

Violino. 1.

Alta risonanza mod.

pp. *for.*

pp. *for.* *Recitativo*

Choral.

volli

for.

Violino. 1.

The image shows a page of handwritten musical notation for Violino 1. The score consists of ten staves. The first six staves are crossed out with a large 'X'. The seventh staff begins with the instruction 'Recitativo' and a change in key signature to two flats. The remaining four staves contain musical notation with various dynamics such as *p.*, *f.*, *pp.*, and *ff.*, along with performance markings like *tr.* (trills) and *l.* (legato). The notation includes treble clefs, a common time signature, and various rhythmic values and ornaments.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features various dynamics such as *pp.*, *p.*, *f.*, and *pp.*, along with articulation marks like accents and slurs. A measure number '9' is written in the top right corner. The piece concludes with the instruction *Clapoll Recitat* written in a large, decorative cursive hand.

~~Allegretto~~

Aria

volti

Vivace. *v*

Recital / $\frac{8}{4}$ $\frac{6}{4}$ $\frac{9}{4}$ *Capo*
Choral

Violino I.

Wie einzug mb. p.

pp.

fol.

pp.

fol.

Reclat.

Vivace.

p. f. p. f. p. f. p. f.

pp. f. pp. f.

p. p. f. pp. f. p. p.

p. f. p. f. pp. f. p. p.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

p. f. pp. f. p. f.

Reclat.

Jivare.

Wohr aygob fhat.

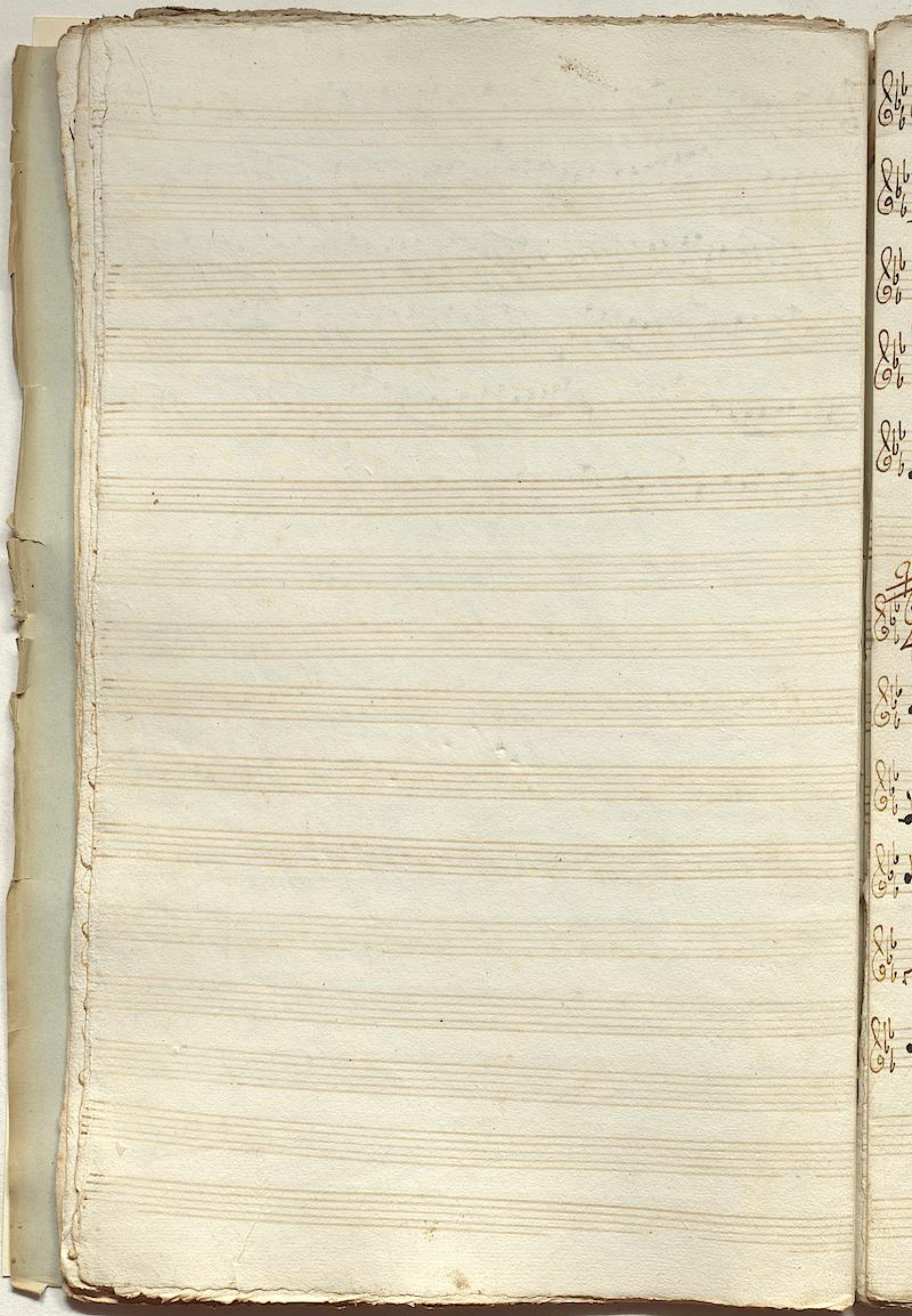
A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, written in a historical style with various clefs and note values. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are several dynamic markings such as *pp.* and *ppp.* scattered throughout. The paper shows signs of wear, including some staining and a small tear on the left edge. The handwriting is in dark ink, and the overall appearance is that of an antique manuscript.

Gapo || Recitat. ||

Choral.

Orgel Spiel

The image shows a page of handwritten musical notation for an organ. The title 'Choral.' is written at the top left, and the page number '11' is in the top right. The music is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is dense with notes and rests, characteristic of an organ part. A handwritten note '*Orgel Spiel*' is written above the second staff. The piece concludes with a double bar line and a decorative flourish on the sixth staff. The paper is aged and shows some staining.



Violino. 2.

5.
Wia wifnung.
 Musical notation for the first staff of the violin part.

Musical notation for the second staff of the violin part.

Musical notation for the third staff of the violin part, including dynamic markings *pp.* and *f.*

Musical notation for the fourth staff of the violin part, including dynamic marking *f.*

Musical notation for the fifth staff of the violin part, including dynamic marking *pp.*

Recitativo

Choral.

Musical notation for the first staff of the choral part, including the number 4.

Musical notation for the second staff of the choral part, including the text *o Jesu Christe*.

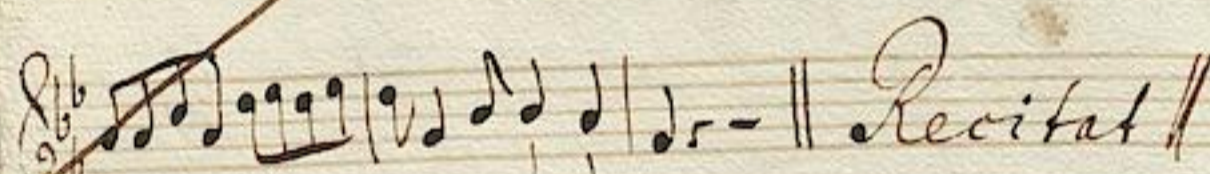
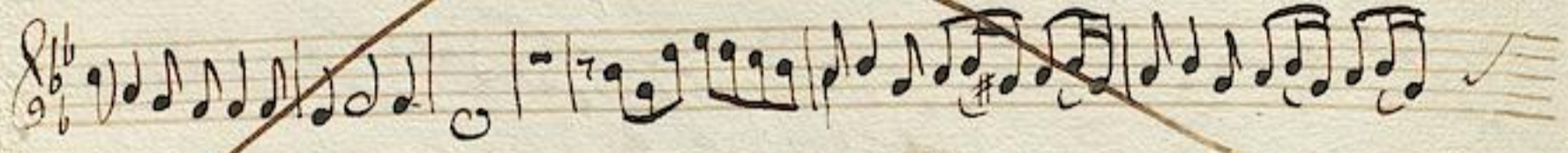
Musical notation for the third staff of the choral part.

Musical notation for the fourth staff of the choral part.

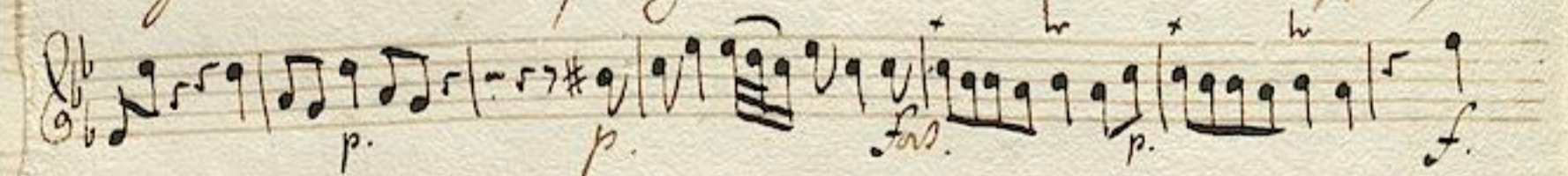
Musical notation for the fifth staff of the choral part.

Musical notation for the sixth staff of the choral part, ending with a double bar line and a fermata.

Violino. 2.



Allegro.



Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music features various dynamics such as "f" (forte), "pp" (pianissimo), and "p." (piano). The sixth staff concludes with the handwritten text "Clapo // Recitat //".

Wieder

*Aria
ulti*

Vivace.

Handwritten musical score for a piece titled "Vivace." The score consists of 15 staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", and "pp". The paper is aged and shows some staining.

Capo II

Recitat

9
Choral.

Viola

Alles ruhig und

mp. pp.

2. fort.

|| *Recitat* ||

gottlob 80/80

p. f. pp. p. fort.

p. f. pp. f. p. fort.

p. f. fort.

p. fort. p. fort.

p. fort. p. fort.

f. p. f. p. f. p.

f. p. 3. Capo

|| *Recitat* ||

Triane

8 *Uhr angeht*

Capo Recitat

Choral.
4 *O Jesu Christe*

Violine

Musical staff with notes and rests. Includes the handwritten instruction *Wohlschulung* written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the handwritten instruction *Recit:* written below the staff.

Musical staff with notes and rests. Includes the handwritten instruction *Vivace* written below the staff.

Musical staff with notes and rests. Includes the handwritten instruction *gottlob* written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Handwritten musical score on eight staves. The notation includes various dynamics such as *mp.*, *f.*, *p.*, *forz.*, and *forz. p.*. The score concludes with the instruction *Capo* and a double bar line. The bottom two staves are empty.

volti.

V
Musical notation on a single staff.

Wahr anjoh stult.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Capo || C i e

Recit.

Choral.

Handwritten musical score for a choral piece. The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The tempo marking is 'Allegro'. The music consists of six staves of notation, with the final staff ending in a double bar line and a fermata over a whole note. The paper is aged and shows some staining.

Violone.

Vivacissimo

Aria
Vivace
Gottlieb Hofmann

Handwritten musical score on ten staves. The notation includes various dynamics such as *pp.*, *f.*, and *p.*. The piece concludes with the instruction *adagio. Da Capo* followed by a double bar line.

12

Volti.

Aria

✓

con arco + 6 flügel

Handwritten musical score for an aria, consisting of 13 staves of music. The notation includes various notes, rests, and dynamic markings such as 'pp.' and 'f.'. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some passages marked 'con arco + 6 flügel'. The piece concludes with a double bar line and the word 'Capo.' written above it.

Choral. *Joseph Haydn*

Hautbois. No.

Wia rufung

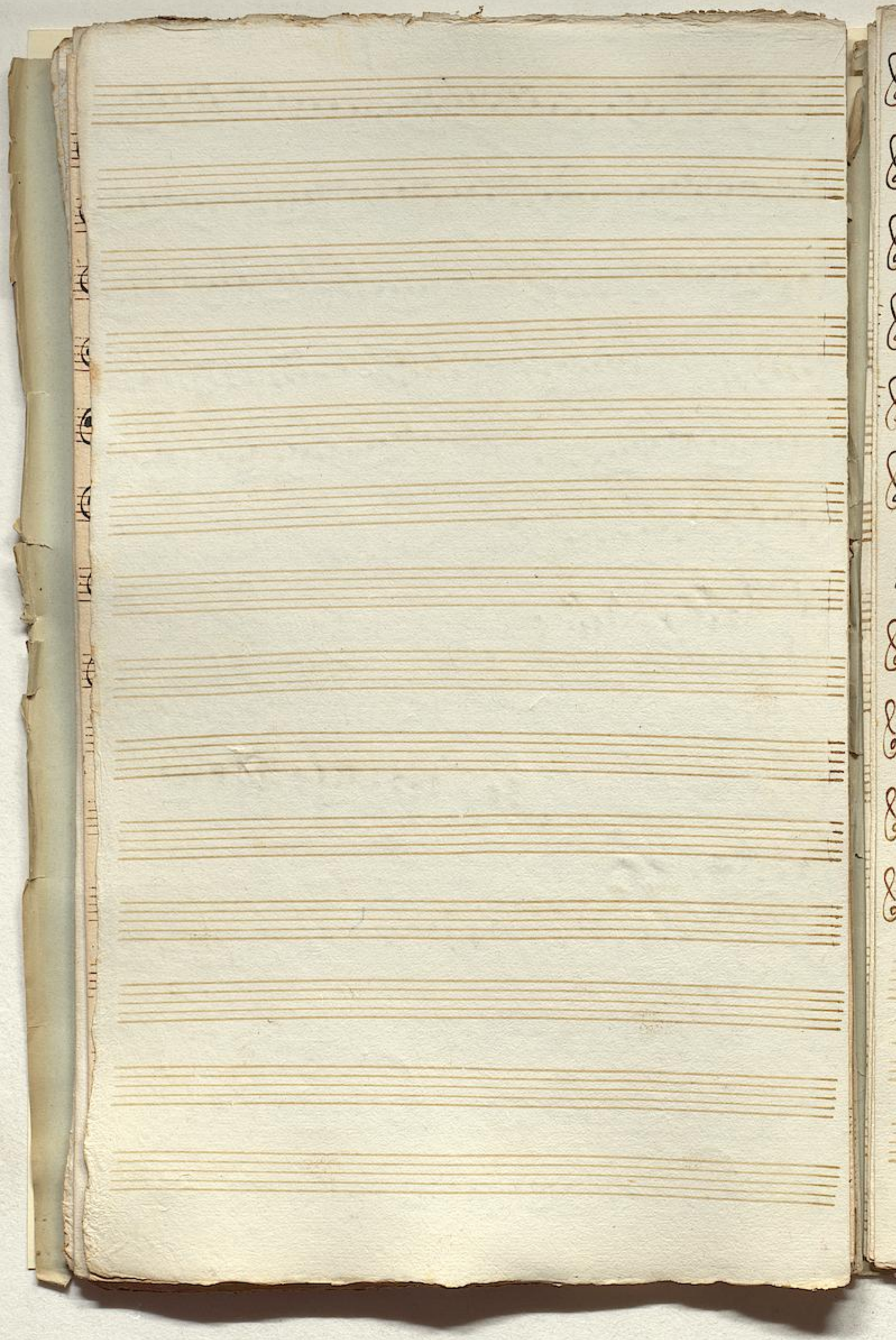
Recit Aria Recit Aria Recit

Choral

O Gott

Choral

O Gott



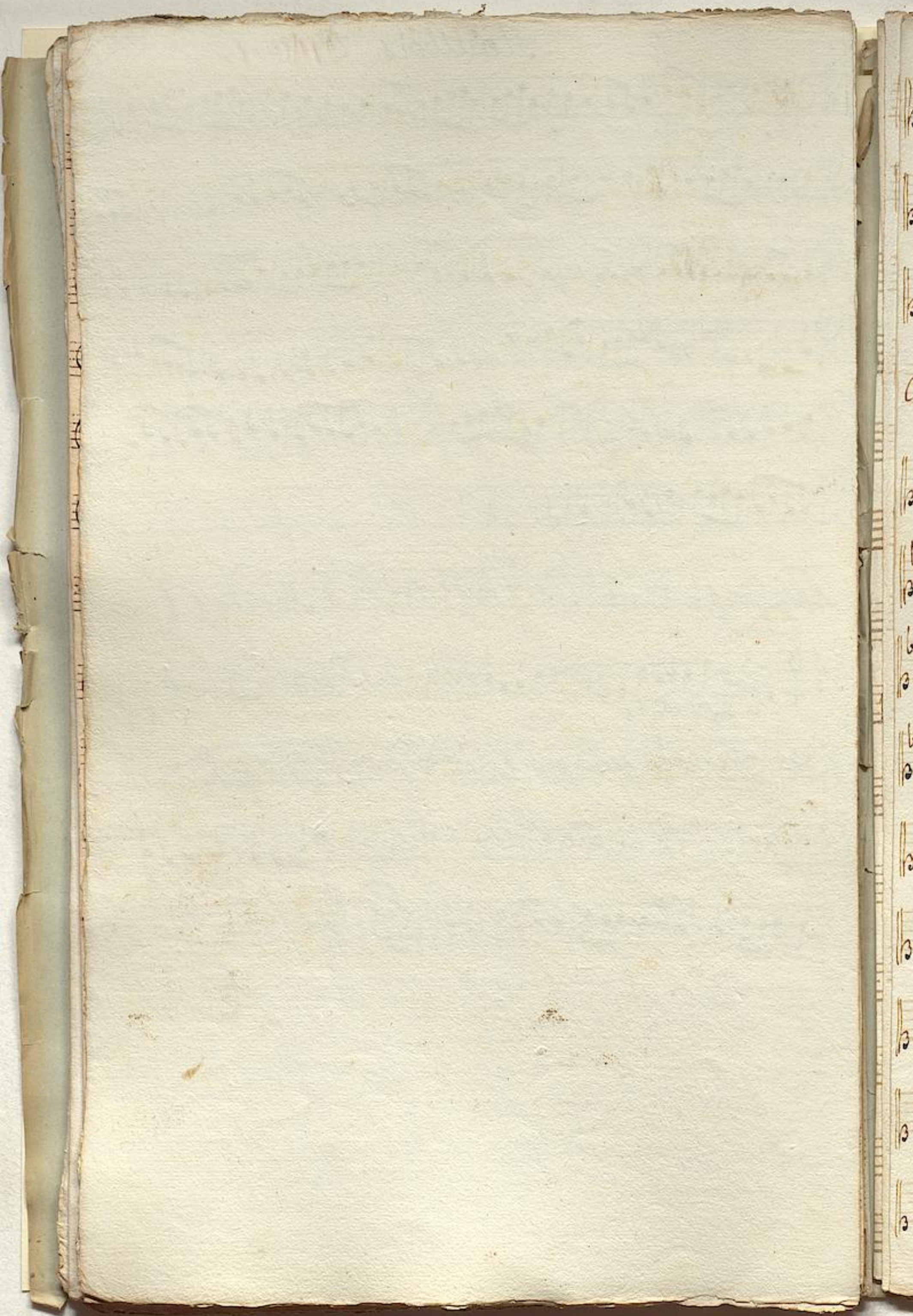
Heutbois. 2.

Wien rufung mdy

Recitat | aria | Recitat | aria | Recitat |

Choral.

o Jesu Christe



Canto

Musical notation (treble clef, 2/4 time signature)
 Wir rufen uns Gott - das durch seinen heiligen Jesum Geist

Musical notation (treble clef)
 sing - zweimal - für uns um die Kreuz

Musical notation (treble clef)
 - um die Kreuz - umzugehen - gehen

Musical notation (treble clef)
 Recitativ
 also hat Gott die Welt geliebt und also liebt er sie auf uns

Musical notation (treble clef)
 sie will doch den Kreuz für sie gibt nicht lieben noch im Glauben sein sie selbst

Musical notation (treble clef)
 zu Kreuz um allein Jesum stinkt nicht mit Jesum lassen um Willen über

Musical notation (treble clef)
 ein sie will nicht gut das ihm auf nicht das böse lassen, sagt selbst das nicht

Musical notation (treble clef)
 Gott um den heiligen Geist

Musical notation (treble clef)
 Wer Ar - - gut Geist man Ar - - gut Geist

Musical notation (treble clef)
 Wer kann nicht glauben der - - der liebet Gott - der liebet Gott -

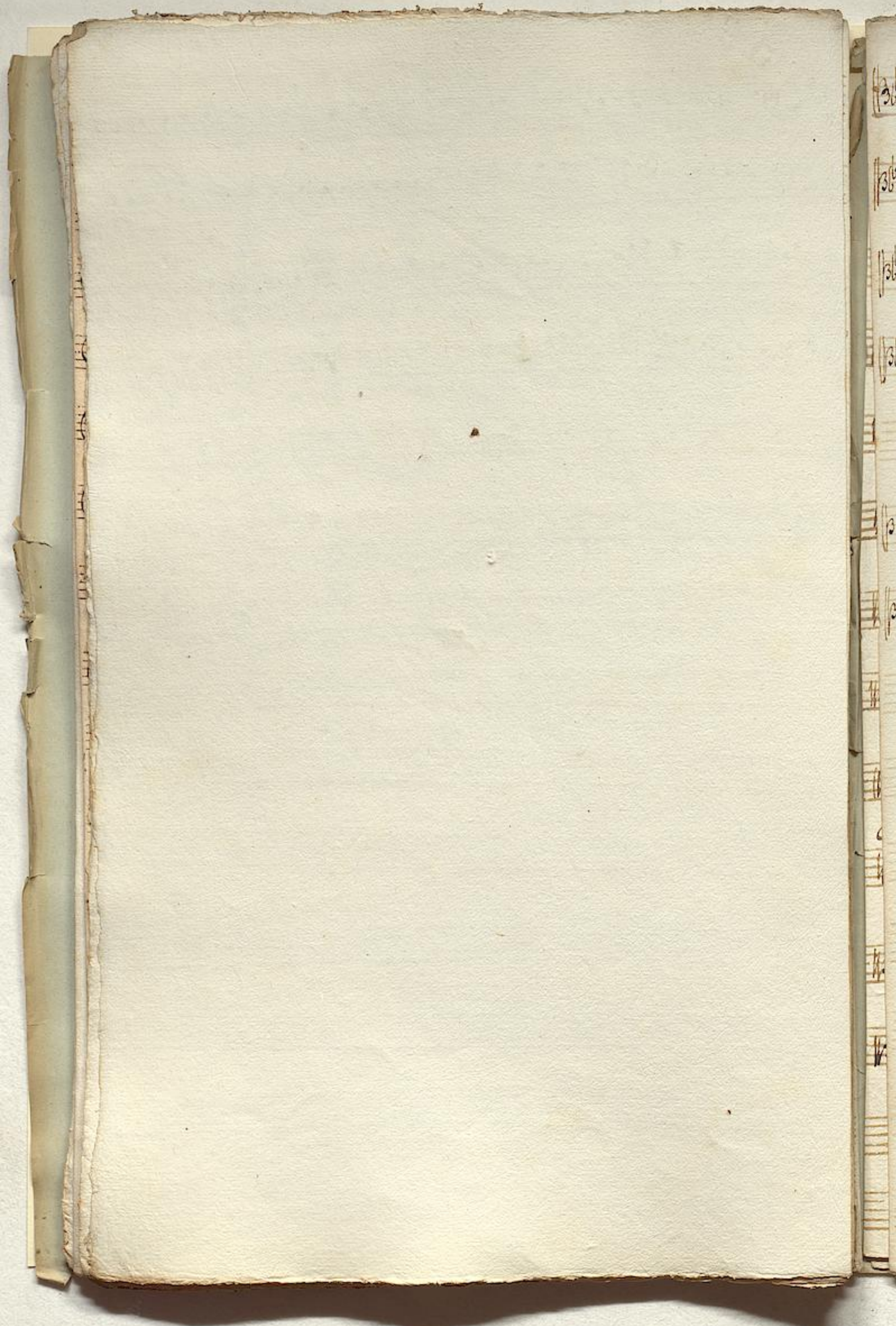
Musical notation (treble clef)
 - Gott um Jesu - sein nicht Wer Ar - - gut Geist der kann nicht glauben

Musical notation (treble clef)
 der - - der liebet Gott der - - und Jesum der liebet Gott -

Musical notation (treble clef)
 Gott um Jesu - - sein nicht nicht der liebet Gott und Jesum nicht

In glaube dich - was Jesus leh - - ist In glaube dich - was Jesus
 leh - - und man im Hergland liebt und froh liebt und froh
 In man soll auf uns zu wie zu im lichte u. der Hergland
 liebt u. froh *p. am.* In man - - soll auf uns zu wie

In im lichte *Capo Recitativo*
 O Jesu Christ In du mir bist In liebt auf dieser
 In du gib das Bist ganz in deinem Geantz mög auf ge
 In - - gen werden



13

Mir weissem mit Got - das durch unsern Herrn Jesum Christ Solo.

durch unsern Herrn - durch - durch - durch Jesum Christ durch wol-

- - um mich um durch wol - - um mich um die Kreuzes - - mich

die Kreuzes - - mich umfassen haben Recitall Aria

Recitall Aria Recitall

O Jesu Christ du du mich bist du liebt mich dieser für den gib

daß ich ganz in deinem Glauben mög angeho - - ren werden

174i.

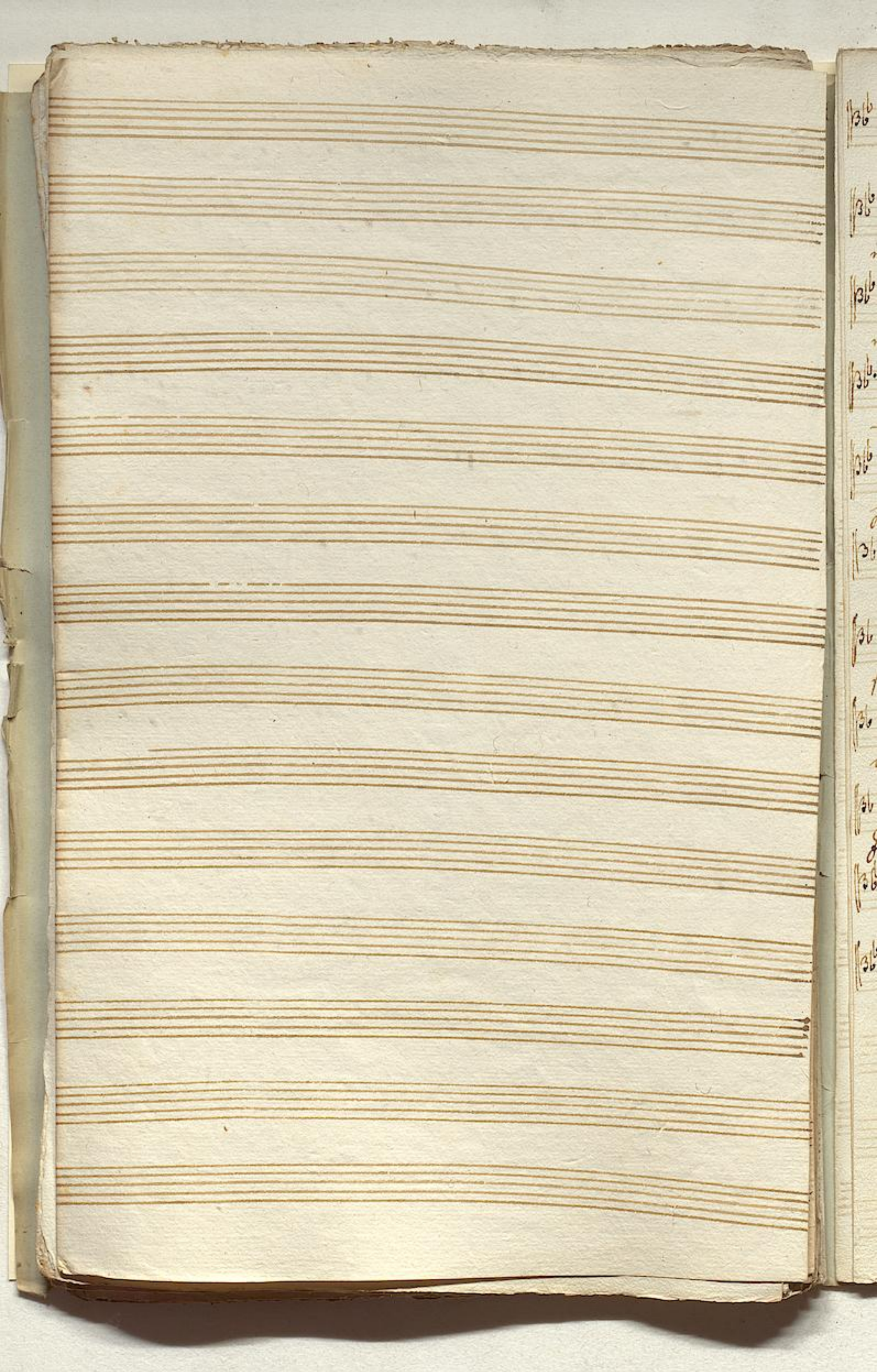
10

Adis aufzum uns Got — als durch unsern Herrn Jesum Christ
— durch unsern Herrn durch unsern Herrn Jesum Christ Adis aufzum uns
got — als durch unsern durch unsern Herrn Jesum Christ durch unsern Adis aufzum
— durch unsern — du Adis aufzum
— dir Verloß — — mich von,
Abwegen — zu haben. Recit: Aria Recit: Aria

Ihr Sünder fragt mich oft was ich will, daß ich so froh gläubt, daß ich so froh frey sey in
ich so böse Arbeit treibet so lang in Tod in diesem Brunn bleibet so lang ob
in dem Zorn Gemüht mich oft nun frey die Freyheit oder gläubt mich Jesum liebt der
Christ wie so gefreu, und so ist mich der Tod den Himmel Leben deru.

Choral.

O Jesu Christ der du mir bist der gibst mich
richtig Tod — den gibst mich mich in dem Himmel glück
mich aufzu zu — zu haben — den.



Tenore.

Wir wissen uns Gott - lob durch unsern Herrn Jesum Christ -

unsern Herrn durch unsern Herrn Jesum Christ - wir wissen uns Gott - lob durch

unsern Herrn durch unsern Herrn Jesum Christ durch welchen wir nun durch

- von nun an die Waise - singen -

|| Recit || aria || Recit || aria ||
faber

Ihr Dummheit sagst mir soll doch nicht das Bist für glaubt das Bist doch so richtig

sagt da ihr so böse Worte schreibt so lang im feuch in solchem Dummheit bleibt so

lingt ab unter dem Herrn Geiste und soll nun sonst auf dem Tag sein was glaubt d.

Jesum lieblicher ist mir er gegeben, und er ist auf der Welt den Feind lassen kan.

O Jesu Geist der du mir bist der liebt auf dieser Erde

gib das Bist ganz in deinem Glanz mög auch so - ganz werden.

Basso

Musical staff with notes and lyrics: "Wir rufen uns Gott - das durch seinen Sohn Jesus Geist" *duch*

Musical staff with notes and lyrics: "durch sein - Sohn Jesus Geist, Wir rufen uns Gott - das wir" *99*

Musical staff with notes and lyrics: "rufen uns Gott - das durch seinen Sohn Jesus Geist" *solw.*

Musical staff with notes and lyrics: "durchmal - das wir nun" *tutti*

Musical staff with notes and lyrics: "die Harf - nun umfan - gen haben" *tutti*

Musical staff with notes and lyrics: "Gott, samt uns seinen Sohn aus Liebe und ferner alle Nothleid, Er still den Thron der" *tutti*

Musical staff with notes and lyrics: "Gott und uns getrennt das mit kein Kling noch Tod betäubt, was solche Liebe weiß er" *tutti*

Musical staff with notes and lyrics: "kennt wir sollt das sich nicht, so imob guten Gottes ferner. Er geht mit uns nicht im Ge" *tutti*

Musical staff with notes and lyrics: "ist. Er sieht uns alle Harfsetzt an, sieht daran was wir für seinen so ist uns sonst ge" *tutti*

Musical staff with notes and lyrics: "han, Er selbst der Dichter steht uns bey, Er spricht: nun daran sie sind fer" *tutti*

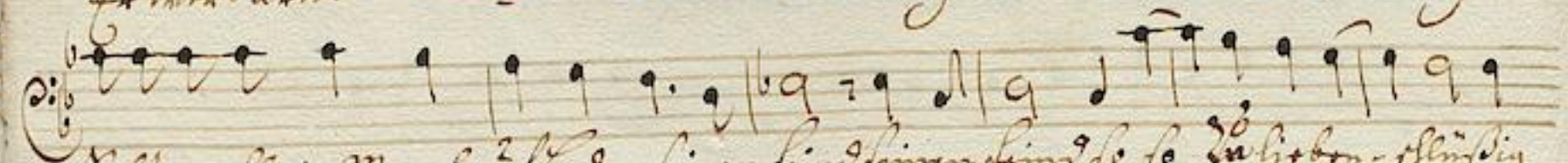
Musical staff with notes and lyrics: "Gott - das Sohn wird uns zum Leben in den Mar - das Tod ge" *tutti*

Musical staff with notes and lyrics: "gaben für für unser Arm - wir werden ein -" *tutti*

Musical staff with notes and lyrics: "wir - werden ein. Gott - das Sohn wird uns zum" *tutti*



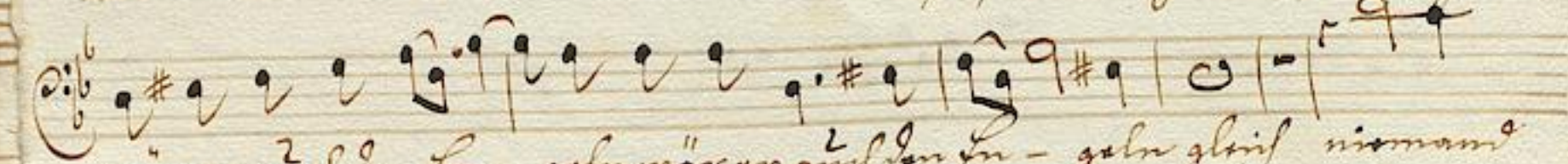
Leinwand am — wir werden sein — wir werden sein



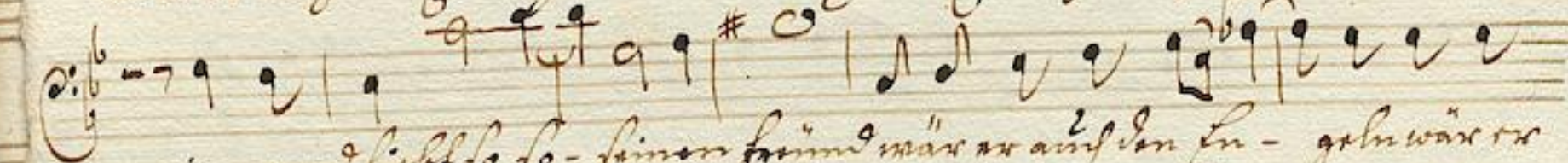
Sollt' ich ein Mensch auf Erden seinen Feind seinen Feind so so zu lieben pflichtig



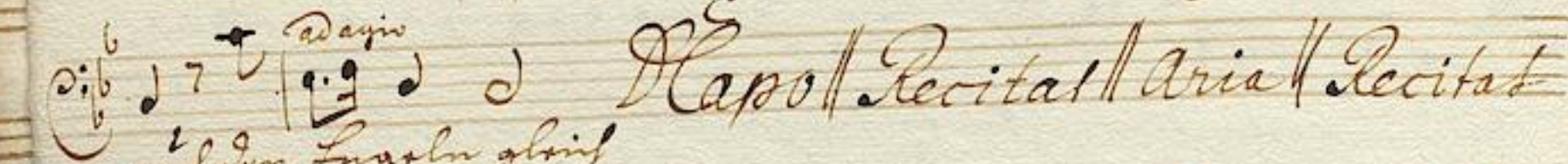
wirden niemand niemand niemand liebt so so seinen Feind seinen Feind



wäre er anders zu — gelte wäre er anders zu — gelte gleich niemand

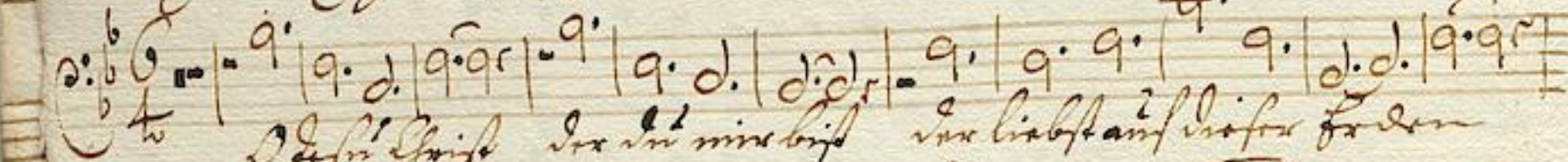


nemand liebt so so — seinen Feind wäre er anders zu — gelte wäre er

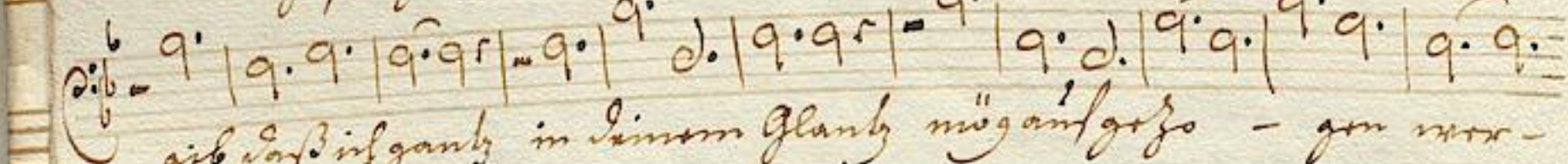


andern Engeln gleich

Capo Recitativo Aria Recitativo



O Jesu Christe der du mich liebst und liebst auf dieser Erden



gib mir dich ganz in deinem Glanz mög' ich sehen — geh mit mir



den

Basso.

8. Die selbten mit Got - tes Dinsten - sa - gen Jesu - Christ
 Dinsten - sa - gen Jesu - Christ, die selbten mit Got - tes
 Dinsten mit Got - tes Dinsten - sa - gen Jesu - Christ. Solw.
 Dinsten - sa - gen
 tutti.
 die Höl - le umg - ren - gen - gen - gen // Recitat. //

aria. // Recitat. // aria. // Recitat. //

Die Höl - le umg - ren - gen - gen - gen - gen - gen - gen - gen
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