

F. A. S. M. F. 1744.

This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes on horizontal lines, typical of early printed music notation. The staves are divided by vertical bar lines. Some notes have small horizontal dashes extending from them. The paper shows signs of age, including creases and discoloration. There are also some faint, illegible markings and what appear to be lyrics written in a cursive hand between the staves.

The notation is organized into three staves:

- Top Staff:** This staff contains six measures of music. The first measure starts with a bass clef, followed by a key signature of one sharp (F#). The second measure begins with a treble clef. The third measure starts with a bass clef again. The fourth measure begins with a treble clef. The fifth measure starts with a bass clef. The sixth measure begins with a treble clef. There are lyrics written in a cursive hand above the notes in the first two measures, and below the notes in the last two measures.
- Middle Staff:** This staff contains six measures of music. The first measure starts with a bass clef, followed by a key signature of one sharp (F#). The second measure begins with a treble clef. The third measure starts with a bass clef. The fourth measure begins with a treble clef. The fifth measure starts with a bass clef. The sixth measure begins with a treble clef. There are lyrics written in a cursive hand below the notes in the first two measures, and above the notes in the last two measures.
- Bottom Staff:** This staff contains six measures of music. The first measure starts with a bass clef, followed by a key signature of one sharp (F#). The second measure begins with a treble clef. The third measure starts with a bass clef. The fourth measure begins with a treble clef. The fifth measure starts with a bass clef. The sixth measure begins with a treble clef. There are lyrics written in a cursive hand below the notes in the first two measures, and above the notes in the last two measures.





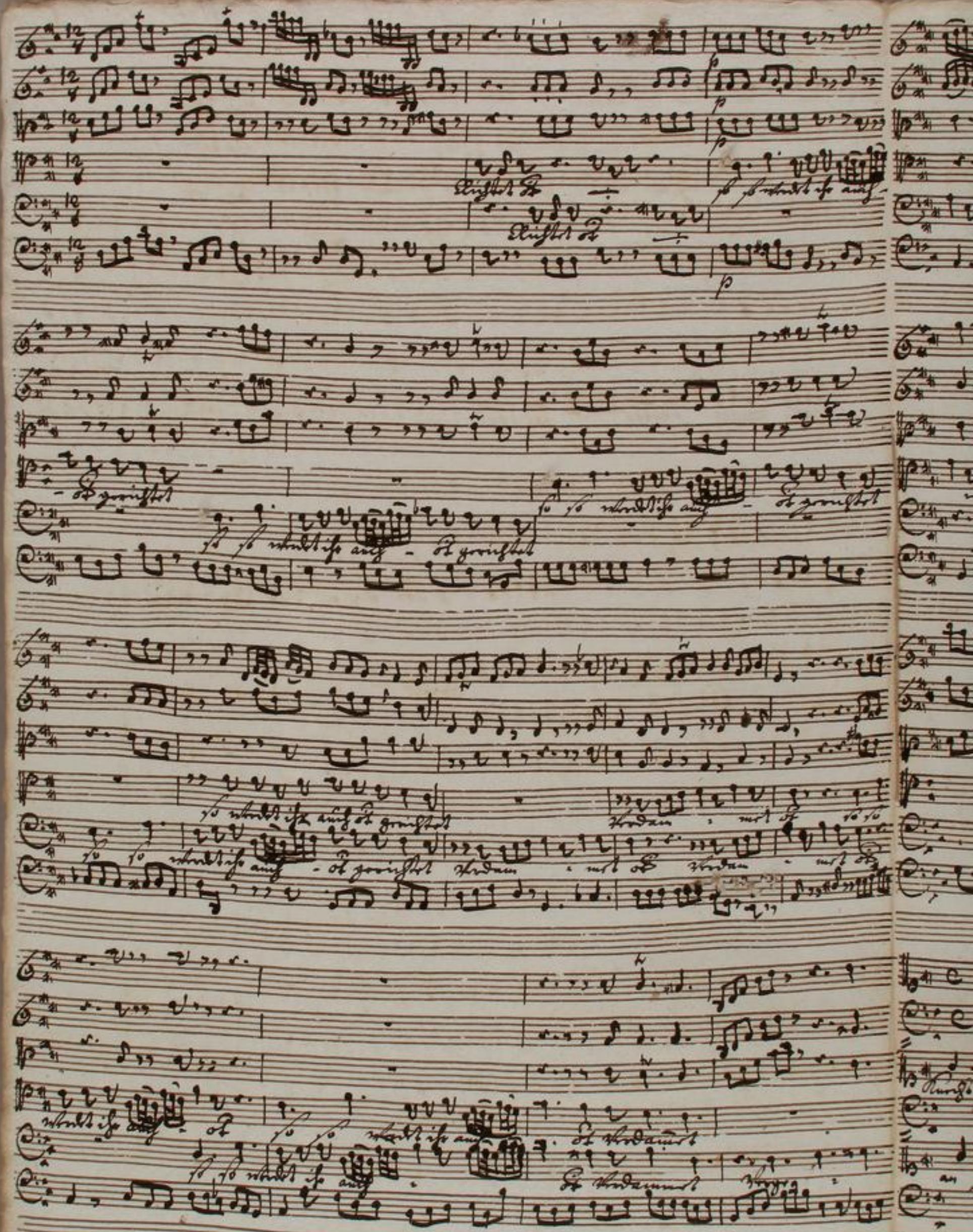


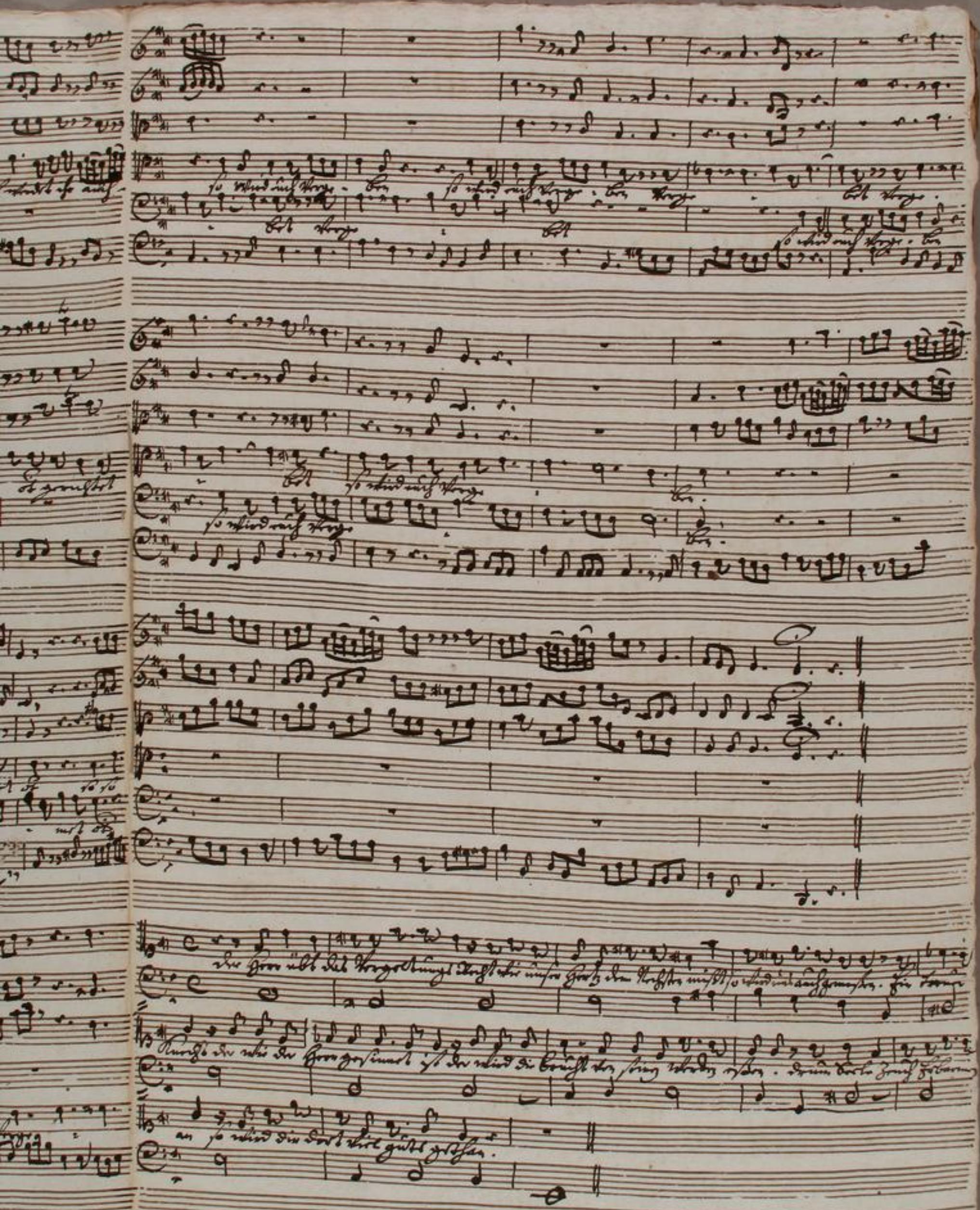
A continuation of the handwritten musical score. The vocal parts are labeled 'Da Capo' at the beginning of each section. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte). The page number '2' is in the top right corner.

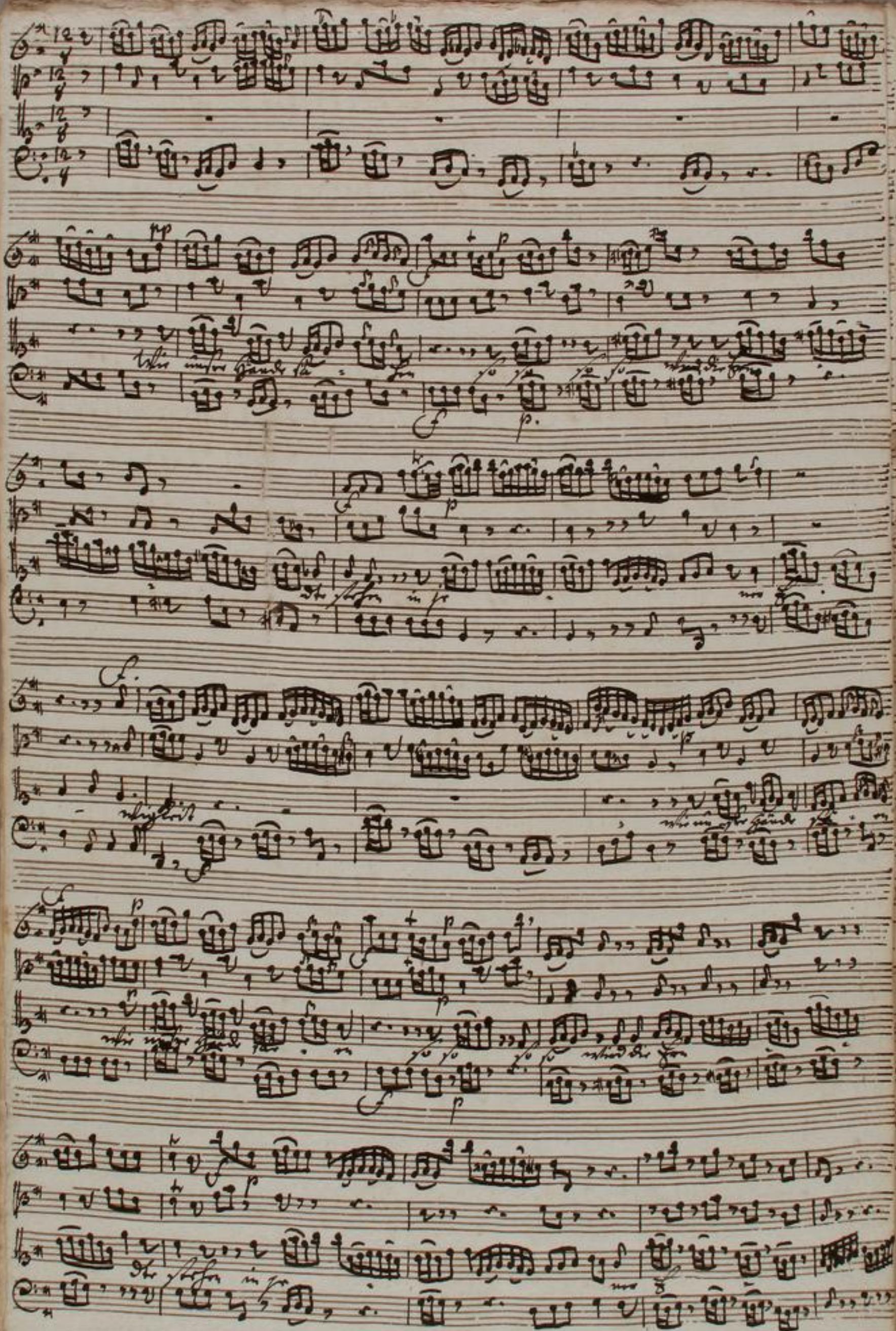
Da Capo |
Da Capo |

A continuation of the handwritten musical score. The vocal parts are labeled 'Da Capo' at the beginning of each section. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte). The page number '2' is in the top right corner.

Da Capo |
Da Capo |









So gutes kann ich nicht mehr in Eile ohne Atem in einer Not erhalten, so schnell ist es über mir.

Und die Freude soll auf diese Weise über alle Ohr zufallen und bald Zufriedenheit sein.

Wie dein Lied als gesegnete Sprache in die Seele mich gebracht.

Wiederholung der Melodie mit variierter Harmonie.

Wiederholung der Melodie mit variierter Harmonie.

Wiederholung der Melodie mit variierter Harmonie.

19

Mangel. Vertrag.

mis auf

Soli Deo Gloria



167
37.

Erster in der Ecke stand,
und lief mit s

a

z Flaut.

z Violin

Viola

Canto

Alto

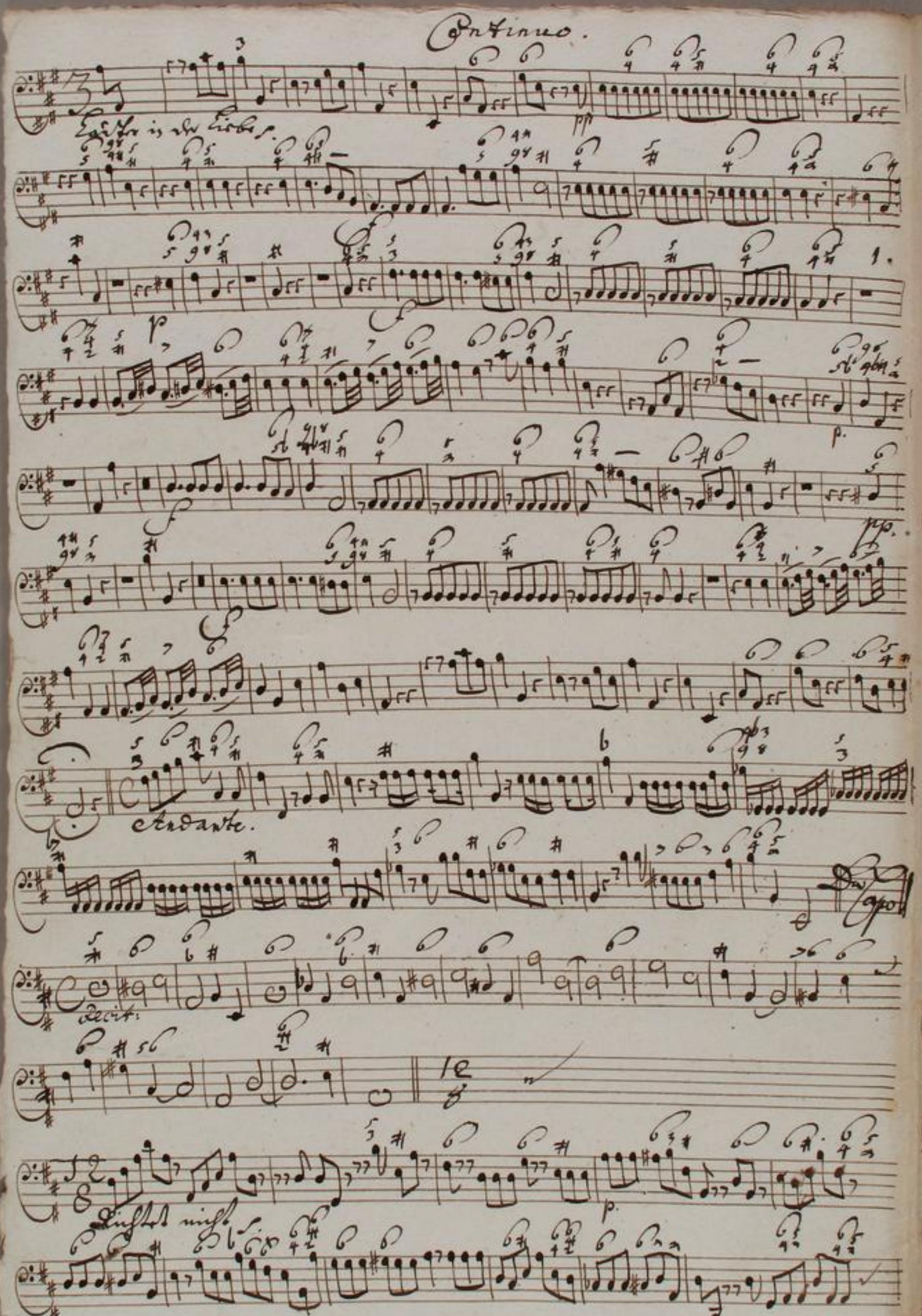
Tenore

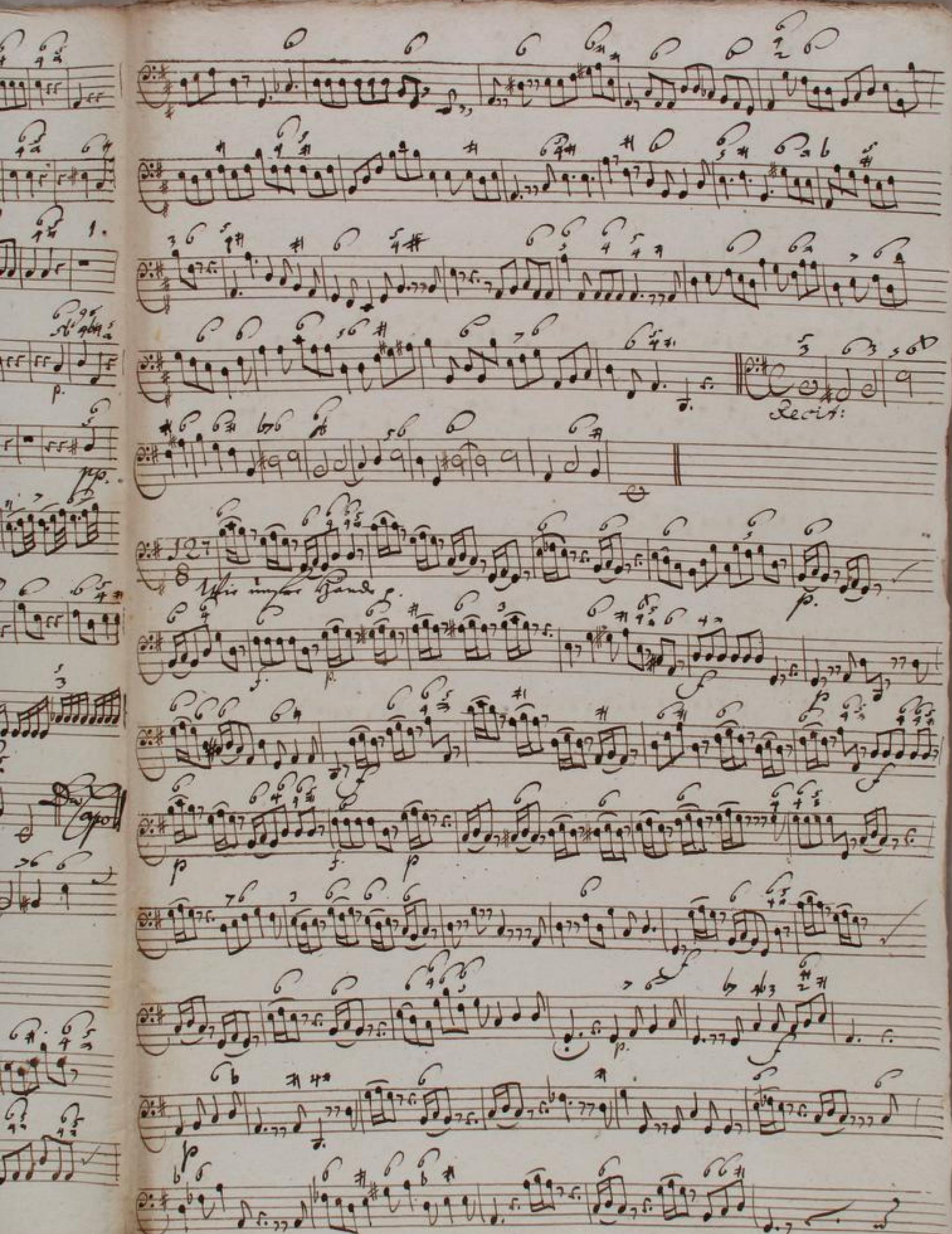
Bass

e
Continuo.

D. p. S.
1799.
ad
1799.







Capo | *Recit.*

Sie lieb auf alle



Cielino 1.

Lauter ist der Eindruck.

anwärte.

Capo

Reit. tan. G. # 18





Recitat

$8^{\#}$ 12 ✓

volti.



86

Wohin mehr Fände.

87

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Choral.



Violino. 1.

Lauter und lebhaft.

f

p.

f

p.

p.

f

andante.



A handwritten musical score for voice and piano. The score consists of ten staves of music. The first six staves are for the voice, starting with a treble clef and a key signature of one sharp. The vocal line includes several melodic fragments, some ending with a fermata. The lyrics are written in cursive German. The piano accompaniment begins at staff 7, marked with a bass clef and a key signature of one sharp. The piano part features various harmonic patterns, including sustained notes and chords. The vocal line resumes in staff 8, continuing the melodic line from the previous staves. The score concludes with a final vocal line in staff 9, followed by a piano ending in staff 10.

Recit. Jacet.

Ruft + ruft

Recit. Jacet.



Chor

Soprano

Alto

Bass

Recit: || Capo ||

Choral

Fa

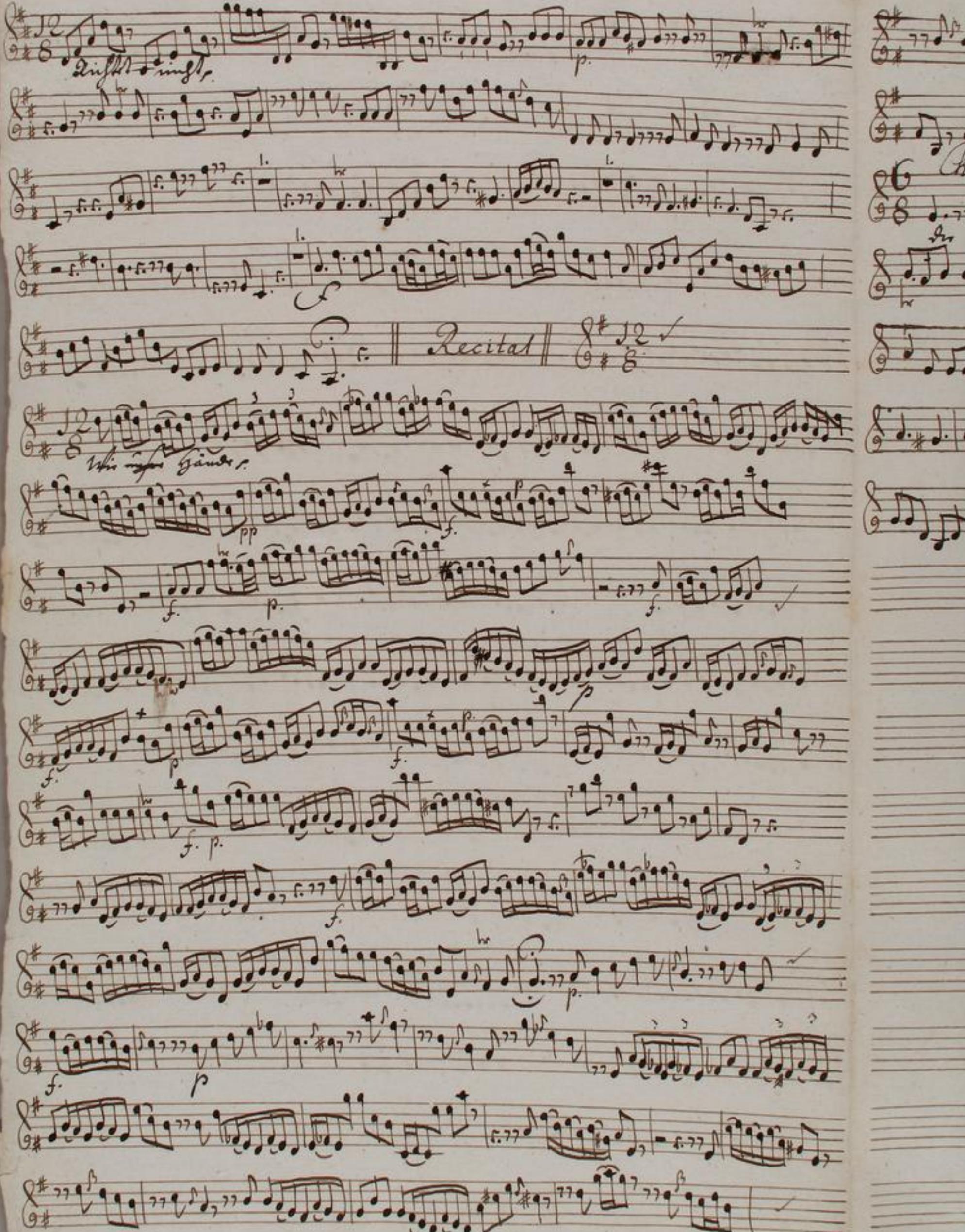


Violino. 2.

A handwritten musical score for Violin 2. The score consists of 14 staves of music, each with a key signature of one sharp (G major) and a time signature of 12/8. The music is written in two systems. The first system ends with a fermata over the last note of the 10th staff, followed by the instruction "Eindeutig ist der Rhythmus". The second system begins with a dynamic marking "p." and continues with a series of eighth-note patterns. The score concludes with a final instruction "Capo" at the end of the 13th staff.

Recital // 8 12





A handwritten musical score for piano and voice. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp, and common time. It features six staves of music, with the sixth staff being a bass staff. The second system begins with a treble clef, a key signature of one sharp, and common time. It also features six staves of music, with the sixth staff being a bass staff. The vocal part in the first system has lyrics in German: "Lieber Gott, wir danken dir". The vocal part in the second system has lyrics in German: "Lieber Gott, wir danken dir". The piano part in both systems includes dynamic markings such as forte (F), piano (P), and sforzando (sf). The score is dated "Recital 186" and includes a "Choral" section. The manuscript is written in brown ink on aged paper.



Viola

Lieder ist der Liedes.

p.

andante.

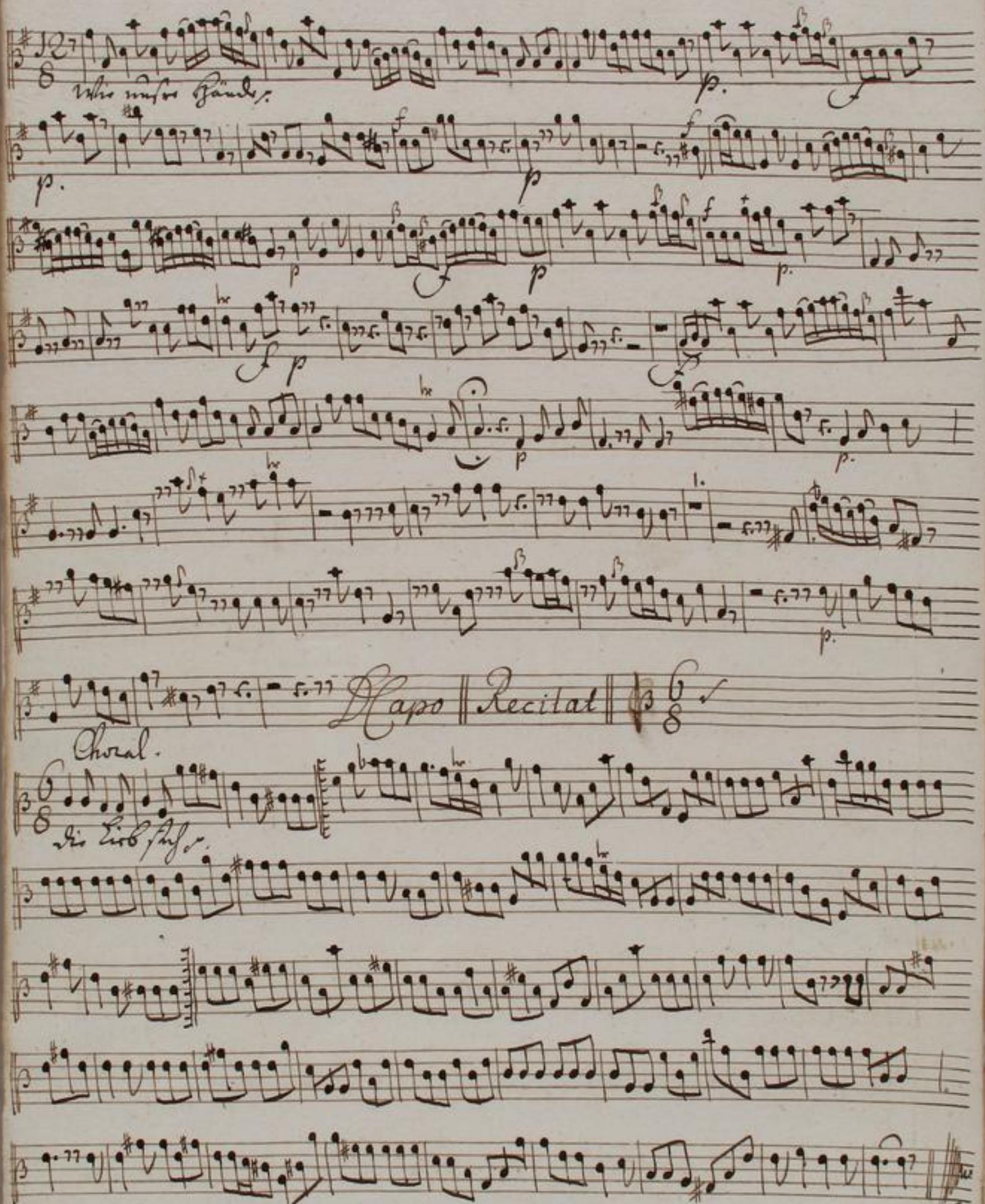
Alapo | Recital $\frac{12}{8}$

Rhythmus

Recital || $\frac{12}{8}$

The musical score consists of ten staves of handwritten notation for the viola. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous pattern of eighth and sixteenth notes. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of eighth and sixteenth notes. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.' and a melodic line with eighth and sixteenth notes. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.' and a melodic line with eighth and sixteenth notes. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.' and a melodic line with eighth and sixteenth notes. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes. The ninth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.' and a melodic line with eighth and sixteenth notes. The tenth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes. The score concludes with a double bar line and the instruction 'Recital' followed by a common time signature.





Violone

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes various dynamics such as *p*, *f*, *pp*, and *ff*. Articulation marks like dots and dashes are present throughout. Several performance instructions are included: "Lauter in den Tönen.", "Endante.", "Allegro", "Recit.", and "Schnell und flüssig.". The handwriting is in black ink on white paper.

Lecit:

Choral.



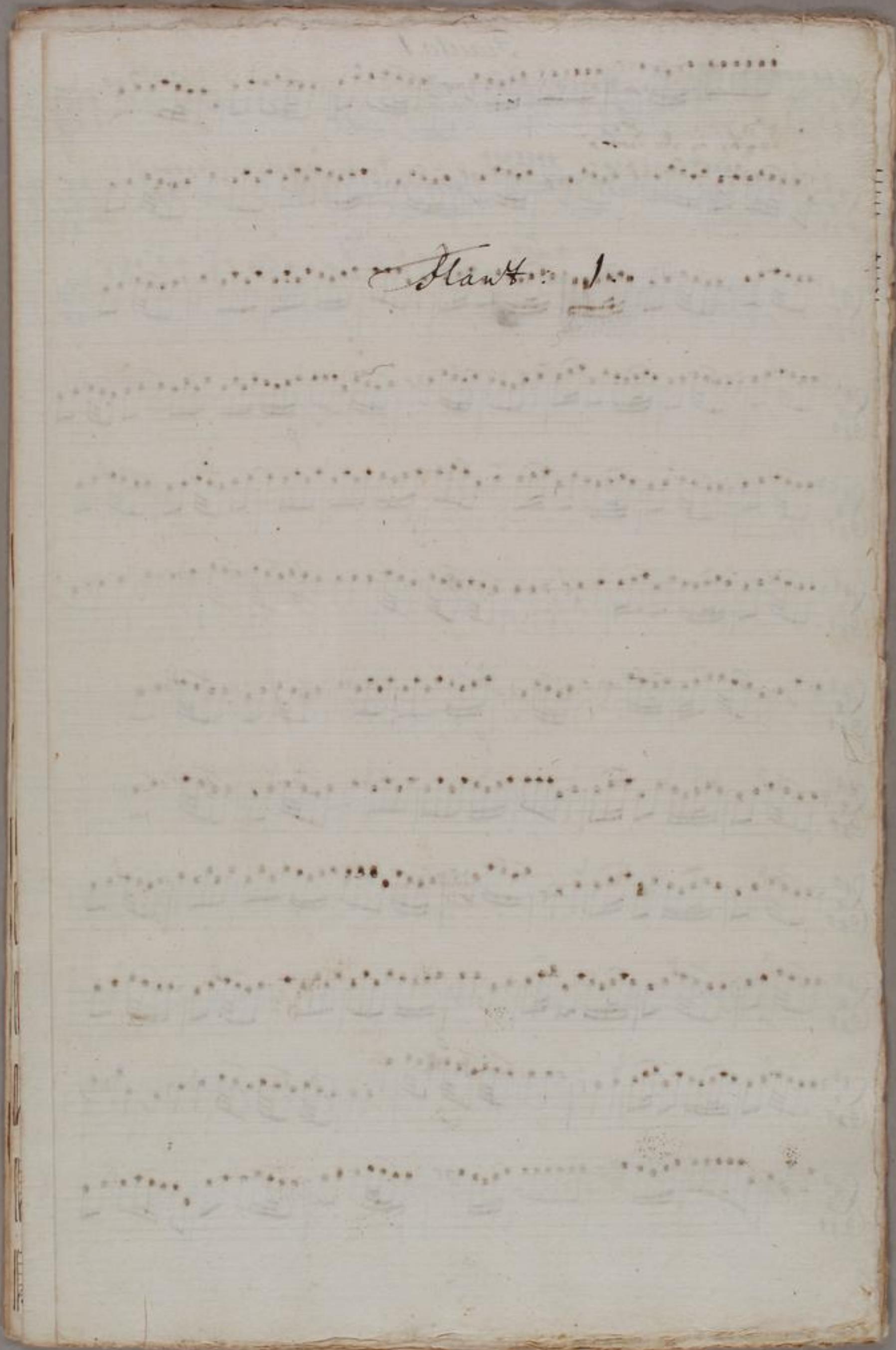
Recit.

Recit.

Common Time

Chorale

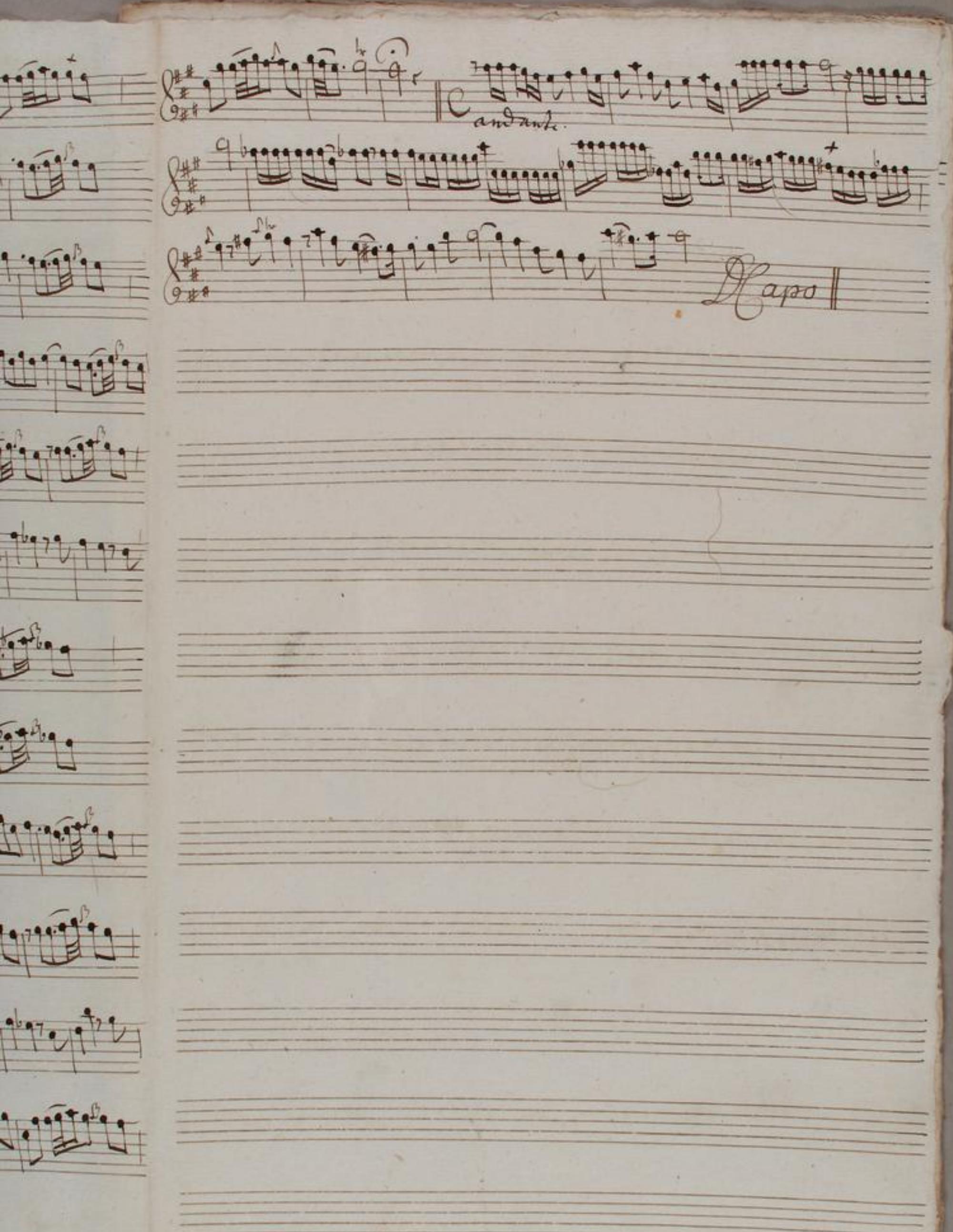
Common Time



Flauto. I.

A handwritten musical score for Flute I, consisting of ten staves of music. The score is written in brown ink on light-colored paper. The key signature is one sharp, indicating G major. The time signature is 3/4 throughout. The music is composed of continuous sixteenth-note patterns, primarily using eighth-note heads and vertical stems. There are several dynamic markings: 'pp' (pianissimo) at the beginning of the second staff, 'f' (forte) at the beginning of the eighth staff, and 'ff' (double forte) at the beginning of the ninth staff. A vocal line is present in the first staff, with lyrics in German: 'Lanⁿdr in ihⁿ Künste'. The manuscript shows signs of age, including yellowing and foxing.





Plant. 2

||||| H#4 ||||| H#5 ||||| H#6 ||||| H#7 ||||| H#8 ||||| H#9 ||||| H#10 ||||| H#11 ||||| H#12



Flauto 2.

Lauter als ein Flöte.



Capo



12.

Canto.

Tutti. Lai - lau in der Einbrin der Liebwan - - - - - Ieh, lau - lau in der Lieb
 in der Liebwan - - - - - Ieh, und ließ mit dem Neffen mit dem Neffen fan -
 Ieh, und ließ mit dem Neffen mit dem Neffen fan -

Ieh, first nach Gott - first nach Gott - naß Gott gefimt noch fign, lau - lau in der Lieb in der Lieb
 wan - - - - - Ieh, und ließ in der Lieb in der Liebwan -

Ieh, und ließ mit dem Neffen mit dem Neffen fan -

Ieh, und ließ mit dem Neffen mit dem Neffen fan - andante, Ieh first nach
 Gott - first nach Gott - naß Gott gefimt fign. Abwag - auf -
 wir ist der Welt so verachtet wie - Fillesiegen i. vorlämmer, i. vorlämmer, jem i. Gäß
 jem i. Gäß i. fifer i. fi - für flamo, simst als leiter! laius allgemein, simst als leit. der all -
 Dopo Recital dictum Coda
 - gemit. in Herrn ob das Vergeltungs Kraft,
 wie im vorherigen Neffen mißt, so wird mich aufgemischt. Simst einer Druff, die wie der Gott gefimes
 ist, der nicht die fong von seinem Wurten spon. Wenn, Deut, fons gebrauchen an, sowi der
 dort nicht gütig gelau.

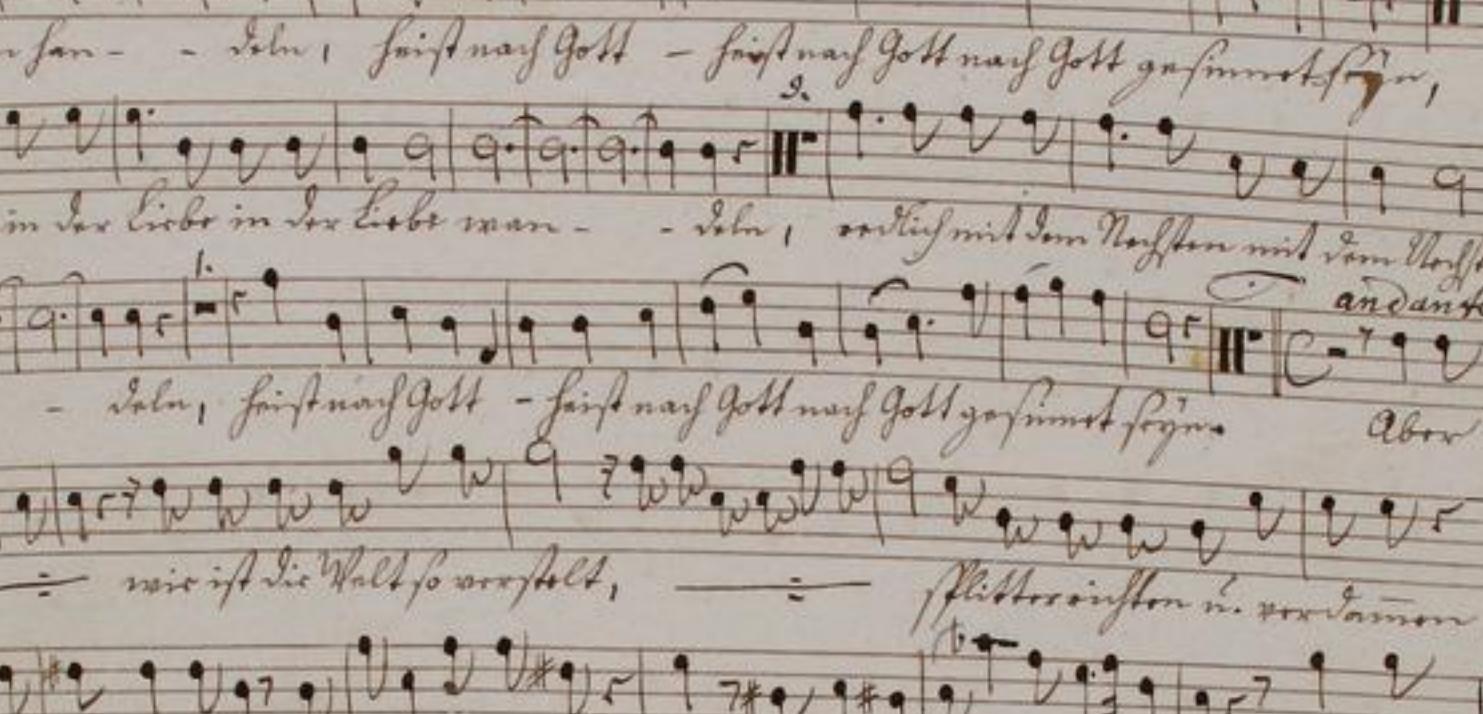




34

Tenore

19.

Tutti. Lauter in der Liebe in der Liebe man - - Ihn, aufg'mit dem Hoffen mit


litter all - gmin. 6 B.

Duetto. Right miss, \therefore so so words ifx and - miss goes ifx,

so sometts ist am - nicht geistet, so sometts ist am nicht geistet.

Herram - - met nift, so so wordt iſt auf - nift so so wordt iſt

ans - mit vorstammel, so wird ansorge - ben, — = nov-

A page from a handwritten musical score for string quartet. The score consists of four staves, each representing a different instrument: violin I, violin II, viola, and cello. The music is written in common time, with various note heads and stems indicating pitch and rhythm. Measure 101 begins with a forte dynamic, followed by a series of eighth-note chords. Measure 102 continues with eighth-note chords and includes a dynamic marking of "f" (forte). The handwriting is in black ink on white paper.

gr- - bet, morg - bet, förmittamnsg - -

Recital Music

P. 77.



So stets ein guter Samm' anb, laßt sich in Liebe Deine Aseren, in ihrer Hoff' erkennen,
 so kommt die Überschüß' zu Gang'. Und so dem Gander fehlt, auf so beide seine fliehen? Wer
 alle fress' fehlt, der hat viel Salz in seinen Zähnen. Es soll sein Tum also geöffnet,
 daß man in dir die Liebe möge sehen.
 Sie lieb' sich all da nimmt sind, was Unrecht spürt, und ist sehr
 der Hass und Gezwung' ist, von Gehen sie bly' gefangen;
 der Mutter Mängel sie verträgt, bedankt und gesindet liegt, und
 sie ifm nie anfeindet.

1734
49.



ig.

Basso.

9.

Tutti. Lauter in der Liebe in der Liebe man - - Ihn, auf'g'mit dem Neffen mit dem
 Neffen san - - Ihn, feist nur Gott - feist nur Gott - gesin-not segn,
 lauter in der Liebe in der Liebe man - - Ihn, auf'g'mit dem Neffen mit dem Neffen
 san - - Ihn, feist nur Gott - feist nur Gott - gesin-not segn. aber
 auf - - wir ist die Welt so verfehlt, - - - off'ner ein' in's Paradies zum m'd
 hab'zon & hab' n' Lieb' flammen, sind a' lauter lauter all gemein, sind a' lauter
 all - gemein. Dass, Dass, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's
 off'zt, In' moß' sinnen zoon weget, Dass, Dass, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's
 künft, Dass, Dass, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's, die Gott's
 fin'. Die willst den off'nen eis'ton, Den glaizwölf Jesu's lieb gewinnt. Auf'zelle das' zon
 Lüft' zon, die Lüft' zon Maß' ist ja nicht dein.
 Duetto. Lüft' nicht, - - so so wund'rs ift auf' - nicht geüfftet,
 so so wund'rs ift auf' - nicht geüfftet, und am - - met' nicht,
 und am - - met' nicht, so so wund'rs ift auf' - - - - nicht vor



A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five systems of five-line staves. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts have various clefs (C, F, C, C) and key signatures (G major, E major, G major, A major). The lyrics are written below the staves in German. The score includes a section labeled "Recit. Aria Recit." and ends with a final section where the vocal parts are silent.

Soprano: Sammt, sorge - - bat, umge - - bat, so wird uns sorg - bn
Alto: so wird uns sorg - - - - - bn.
Tenor: Recit. Aria Recit.
Bass: Sie lieb siff all die minor formt, was Unrecht wird geöffnet hat,
der Vorstet im Geestigkeit ist von Geistern sie bey geflyt hat,
der Ruyfften Mängel sic anstrengt, berichtet im Friede liegt,
und sic ihm nie anson - det.

