

~~1. Käufat den Lamm alle ist offneid am Ernste~~  
~~2. O Gott erbarme geliebte~~  
3 offr Zion gnu würdet die Tiinde mißt

Mus 447/15

172

1739/15

29

15

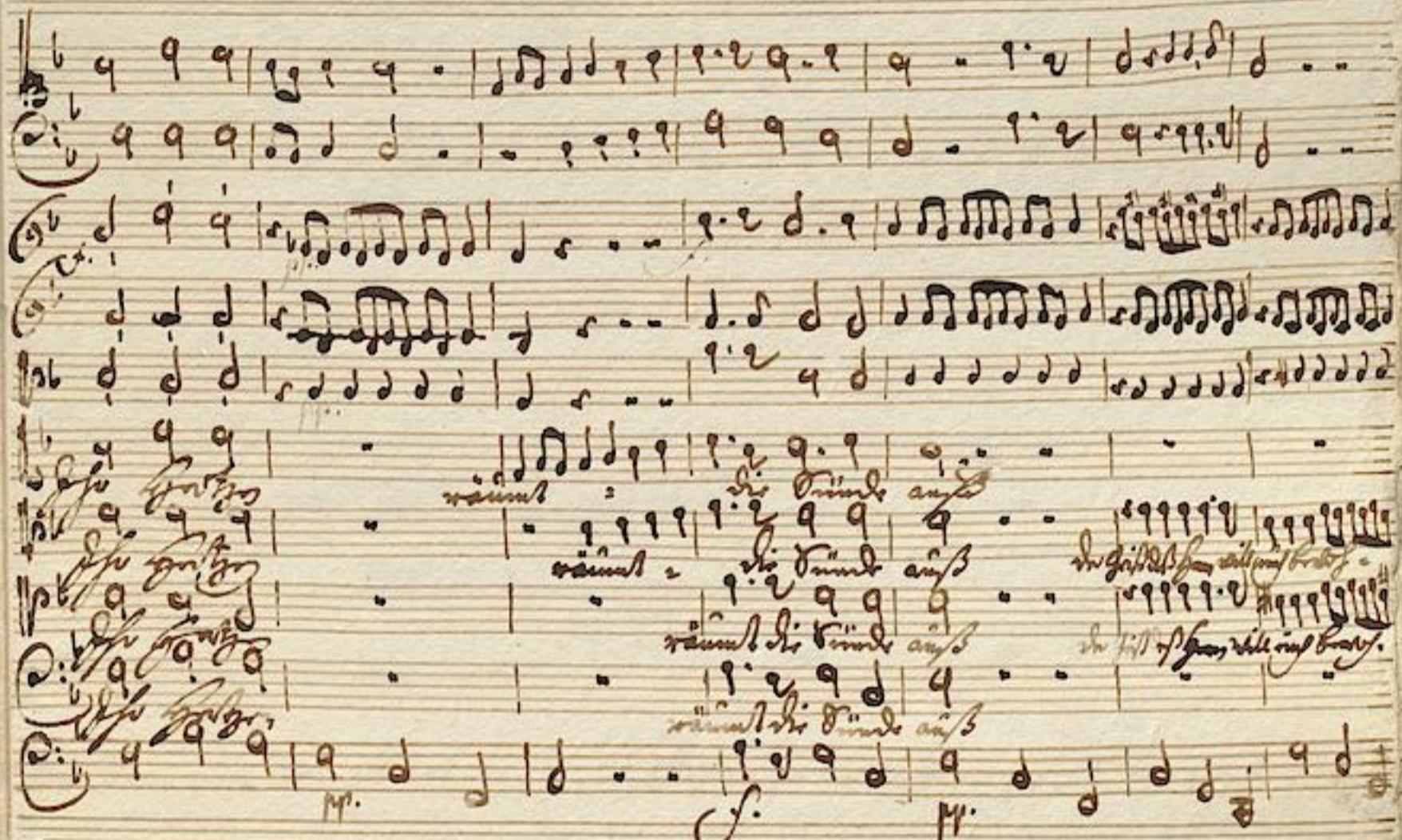
Partitur  
31. Auflage 1799.





Franz. Partus:

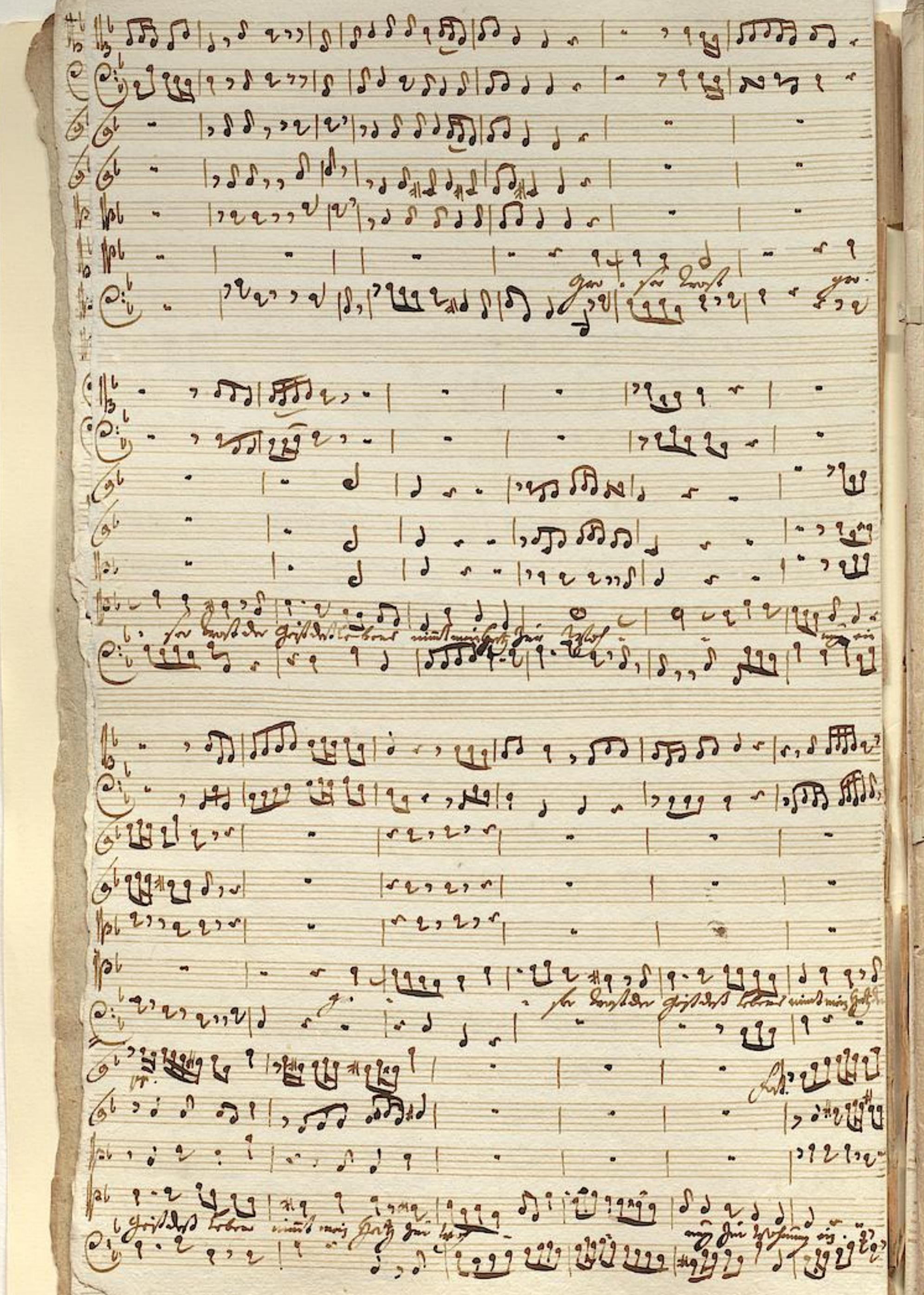
S. A. G. M. May. 1759

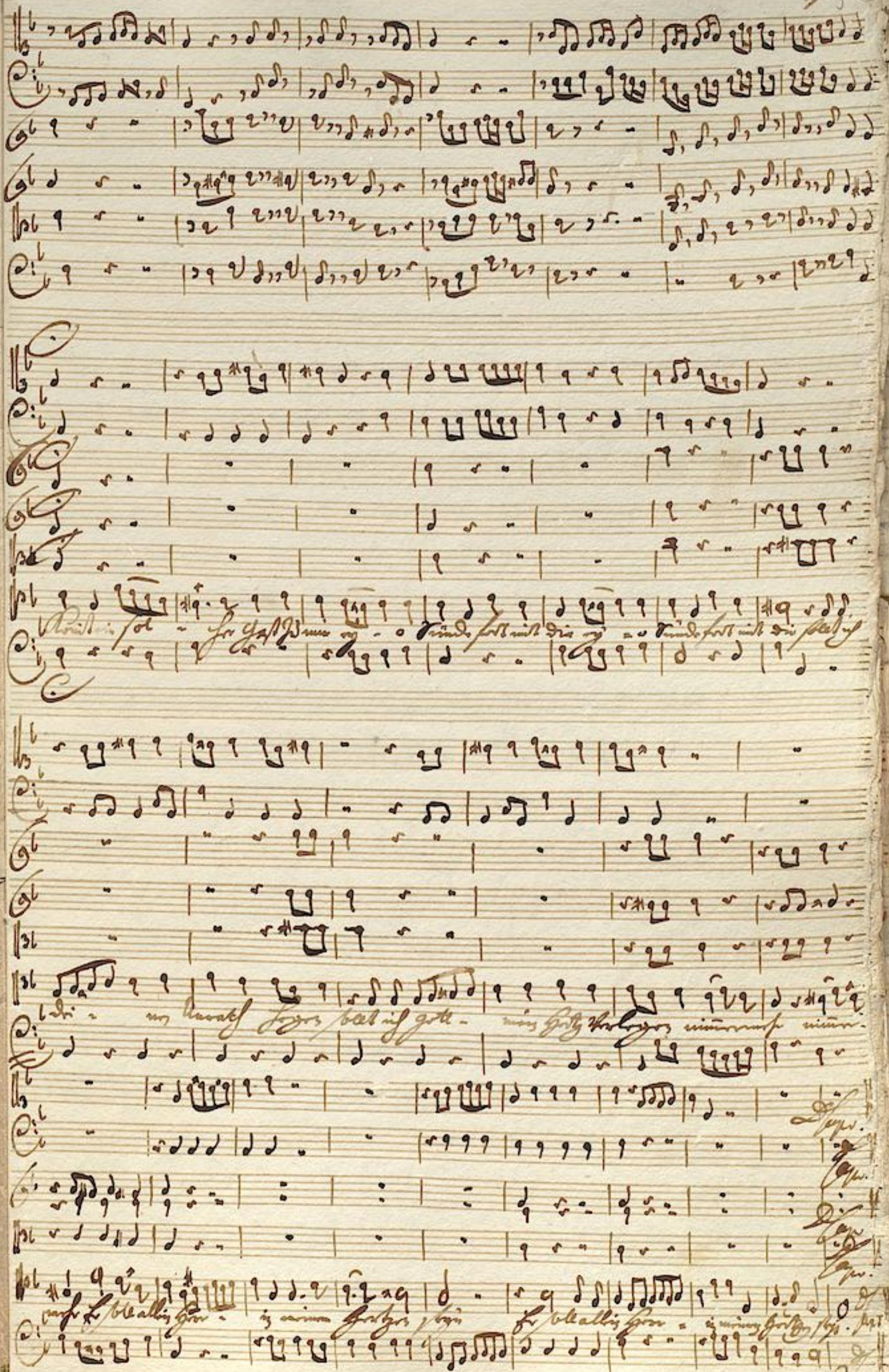


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The manuscript contains three staves of music. The first two staves are in common time (C) and the third staff is in 2/4 time (2/4). The notation uses vertical stems with horizontal dashes to indicate pitch and duration. The music is divided into measures by vertical bar lines. The paper is aged and shows some discoloration and faint red ink markings.











A page from a handwritten musical manuscript. The music is written in brown ink on four-line staff paper. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. There are several measures of music, with some sections containing lyrics written in a Gothic script below the notes. The lyrics include "whil du bleibst mi", "Lust hab' ich", and "drei Maß". The manuscript shows signs of age, including yellowing and foxing.

A continuation of the handwritten musical score. This page also features four-line staves with vertical stems and horizontal strokes. It includes lyrics such as "drei Maß", "Lust hab' ich", and "drei Maß". The handwriting is consistent with the first page, showing the same Gothic script and musical style.

Another page from the handwritten musical score. The layout is identical to the previous pages, with four-line staves and Gothic lyrics. The lyrics "drei Maß", "Lust hab' ich", and "drei Maß" appear again. The musical style remains consistent throughout the three pages shown.

The final page of the handwritten musical score shown. The page contains four-line staves with vertical stems and horizontal strokes. The lyrics "drei Maß", "Lust hab' ich", and "drei Maß" are present. The musical style is consistent with the earlier pages, maintaining the Gothic script and four-line staff format.

Die mir die stärk und lieblich ist. Wohl ich lieblich ist. Ich lieblich ist.

وَلَمْ يَأْتِنَا مُؤْمِنٌ إِلَّا أَنْ يَأْتِيَنَا مُؤْمِنٌ  
وَلَمْ يَأْتِنَا مُؤْمِنٌ إِلَّا أَنْ يَأْتِيَنَا مُؤْمِنٌ  
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وَلَمْ يَأْتِنَا مُؤْمِنٌ إِلَّا أَنْ يَأْتِيَنَا مُؤْمِنٌ



*O h. Deo  
Gloria*

172

29.

Gs. Posaunen räumt die Stunde  
auf.

a

2. Violin

Viola

2. Cello.

Cello

Cello

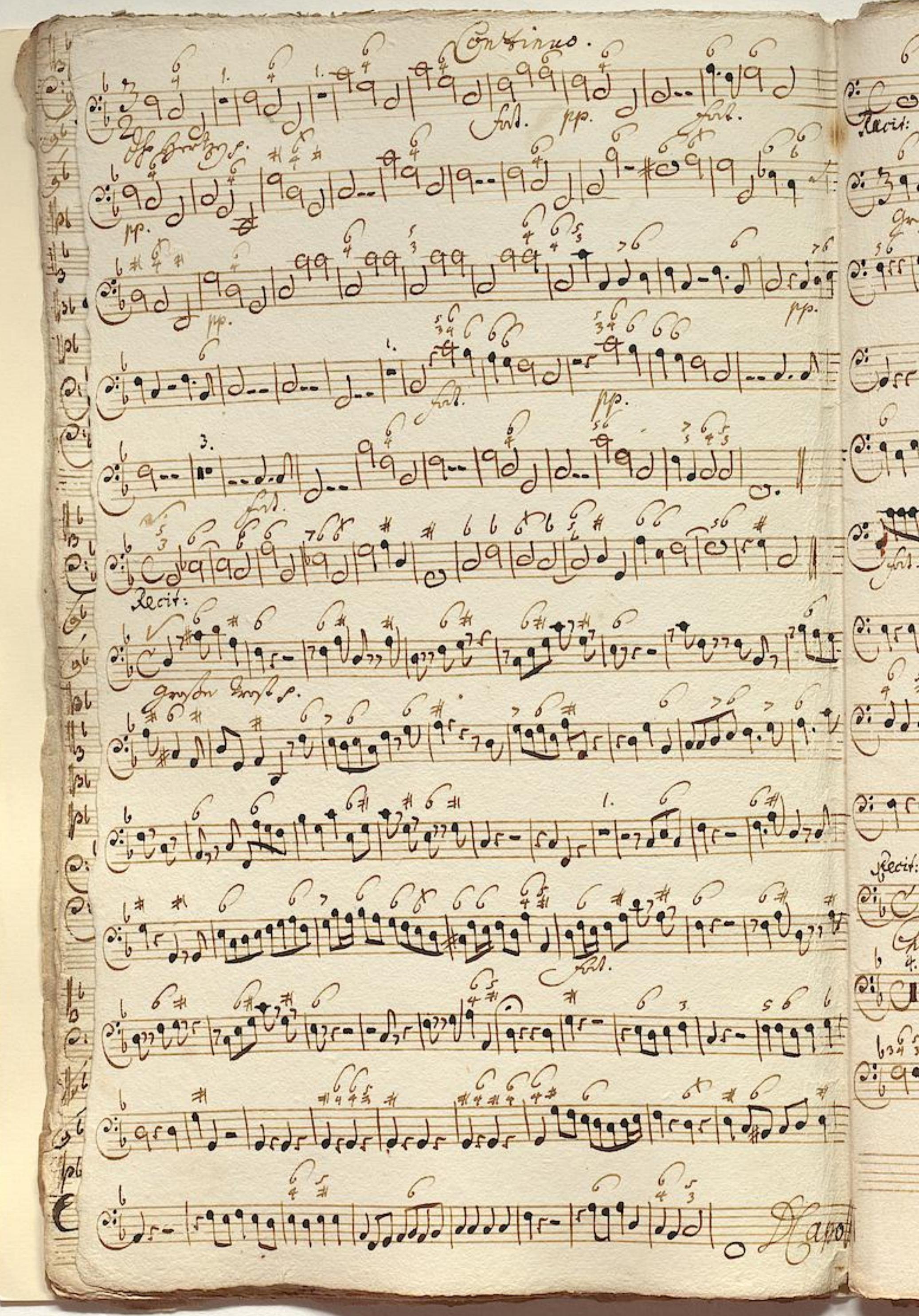
Tenore

2. Bass

e

Continuo.

Fer. 1. Canto.  
1734.



Handwritten musical score for three voices (Soprano, Alto, Bass) and organ. The score consists of eight staves of music with various dynamics, articulations, and performance instructions like "Recit.", "Choral.", and "Capo". The music is written in brown ink on aged paper.

1. Soprano (Sop.)

2. Alto (Alt.)

3. Bass (Bass.)

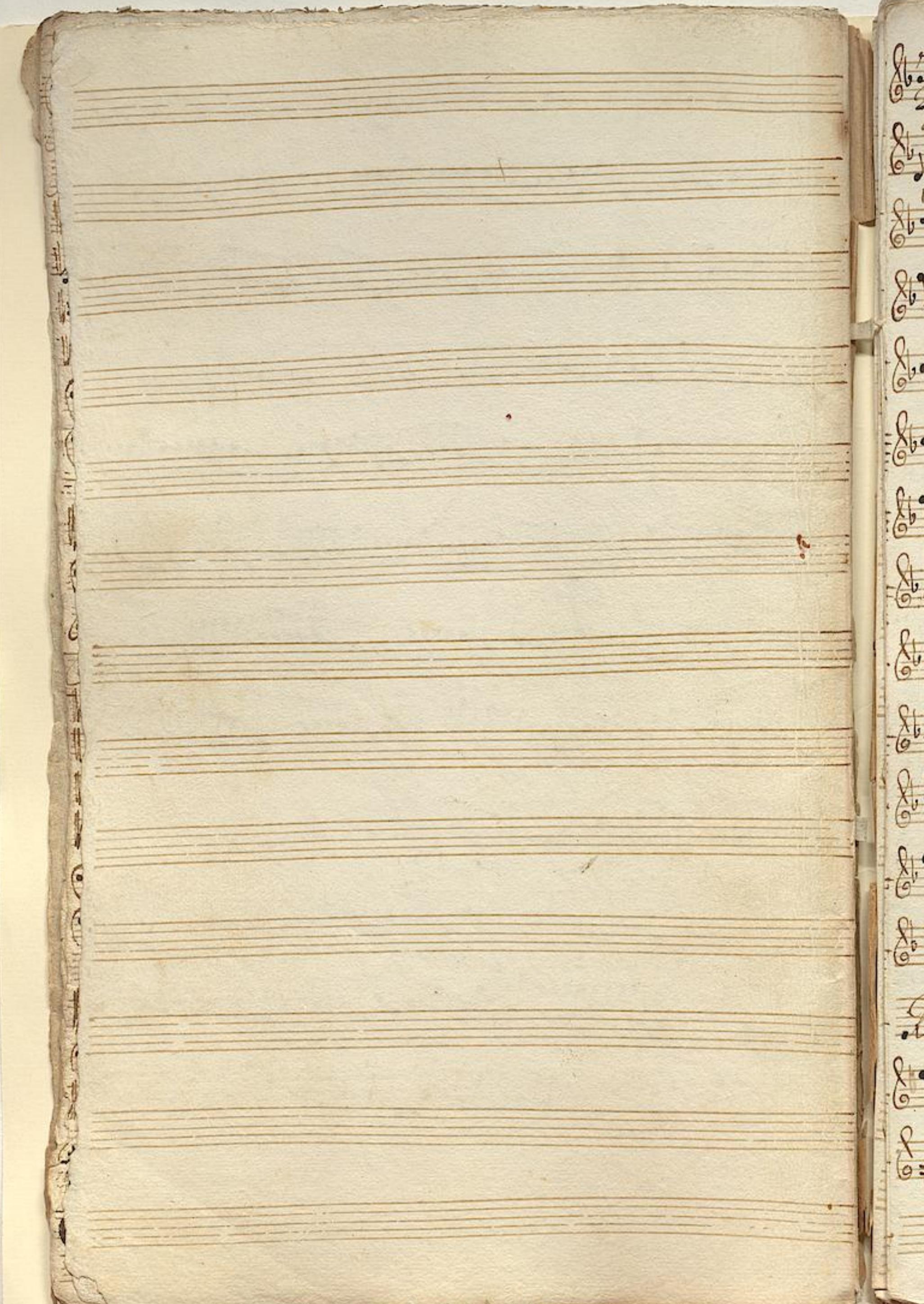
Organ (Org.)

Recit.

Choral.

Capo //





*Violino. I.*

8

pp.  
ff.  
ff.  
mp.  
piano.  
mp.  
fiss.  
fiss.

*Recitat* // C

ff.  
mp.  
f.  
Recitat // Capo  
volti



A page from a handwritten musical manuscript. The music is written in brown ink on five-line staves. The first four staves are for a vocal part, likely soprano, with dynamic markings such as *pp.*, *f.*, and *p.*. The fifth staff is for the piano, indicated by a treble clef and a bass clef. The vocal parts feature various note values and rests, with some notes having vertical stems. The piano part includes chords and eighth-note patterns. There are several rehearsal marks (1, 2, 3, 4) and a section heading "Recitat." with a small illustration of a person. The manuscript is dated "1850" at the bottom right. The paper is aged and yellowed.







Da Capo || Recit: ||

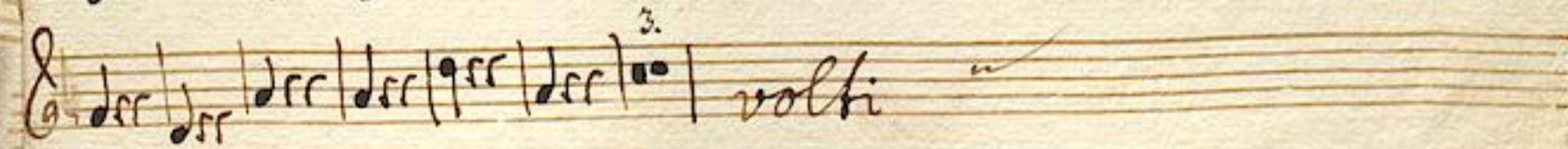
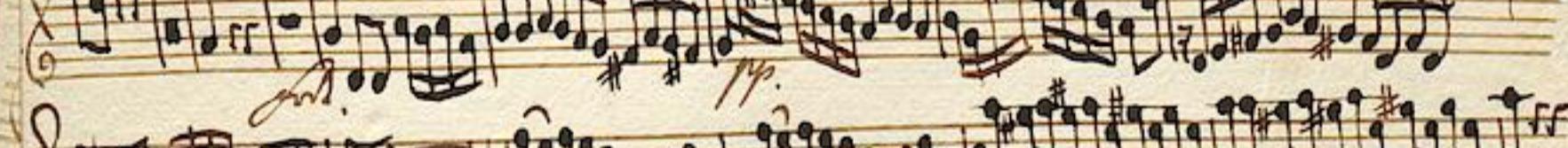
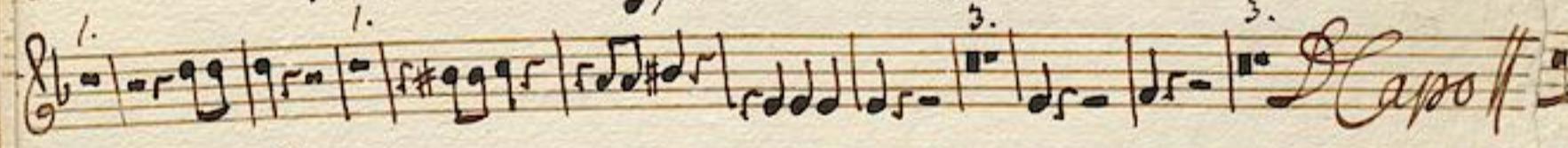
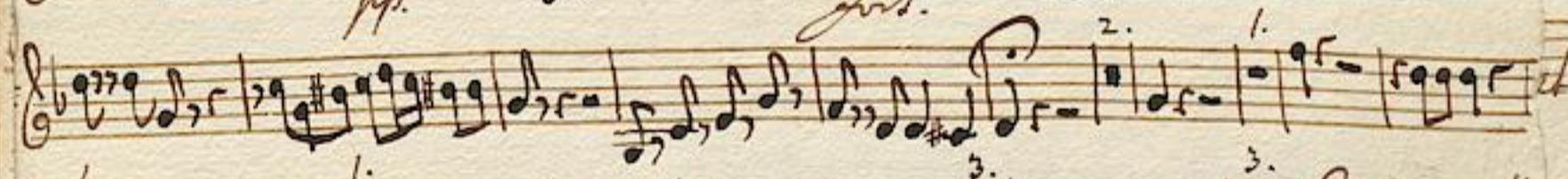
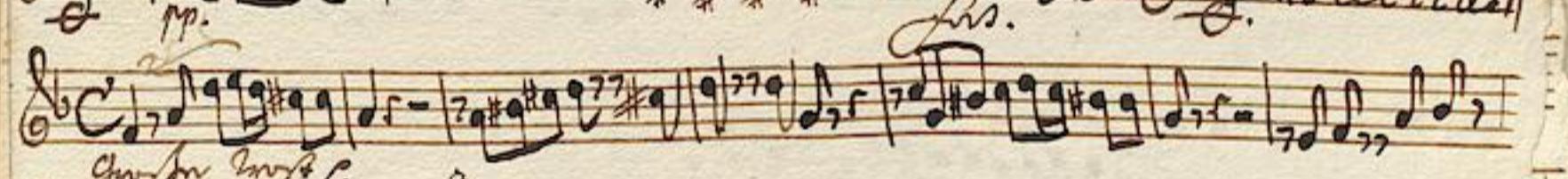
Choral. *Wundervoll und lustig*



f.

# Violino. 2.

10

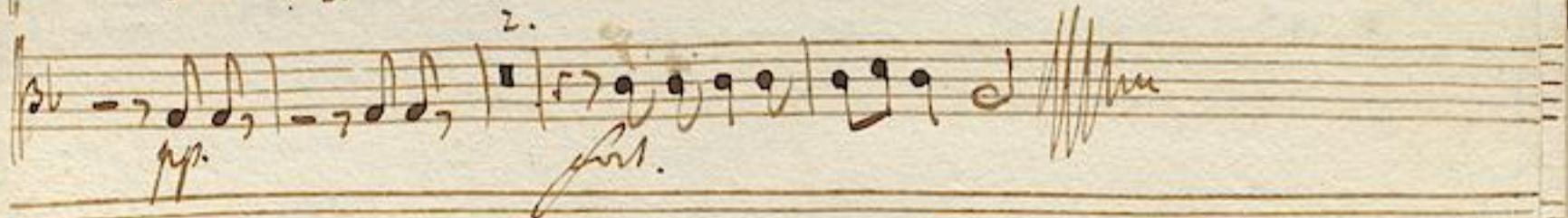
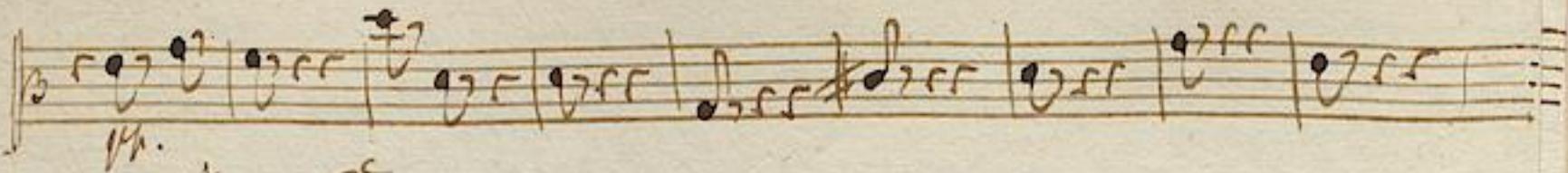


A handwritten musical score for voice and piano. The score consists of two systems of music. The first system begins with a vocal line in soprano clef, followed by a piano accompaniment in bass clef. The vocal line features eighth-note patterns and grace notes. The piano part includes eighth-note chords and sixteenth-note patterns. The second system begins with a vocal line in soprano clef, followed by a piano accompaniment in bass clef. The vocal line continues with eighth-note patterns and grace notes. The piano part includes eighth-note chords and sixteenth-note patterns. The score is written on five-line staves. Measure numbers 1, 2, and 4 are indicated above the vocal lines. The tempo is marked as  $\text{P} = 60$ . The key signature changes from C major to F major at the beginning of the second system. The vocal line ends with a fermata over the last note of the second system.



*Viola.*

A handwritten musical score for "Nora" on ten staves. The music is in common time and includes various dynamics such as "pp.", "fiss.", and "ff". The score features complex rhythmic patterns and melodic lines. Several sections are labeled with "Recital" and numbered 1, 2, or 3. The handwriting is in brown ink on light-colored paper.



*Violone.*

A2

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time and includes various dynamics such as 'pp.', 'f.', and 'Recit.'. The score features traditional Indian notation with dots representing pitch and vertical strokes representing rhythm. The vocal parts include lyrics in Devanagari script. The manuscript is dated '1920' at the bottom right.

*Ganz s. lang.*      *pp.*  
*ff*      *p*.  
*ff*      *p*.  
*pp. ff*      *p*.  
*ff*      *p*.  
*ff*      *p*.  
*ff*      *p*.  
*ff*      *p*.  
*d. Capo*  
*Lecit:*  
*Choral Part.*  
*tutti*  
*Fag.*      *tutti*  
*Fag.*  
*tutti*  
*Fag.*  
*2. tutti*  
*Fag.*

Violone.

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Continuation of the handwritten musical score, showing three staves of music. The first staff starts with a bass clef and a dotted half note. The second staff begins with a bass clef and a dotted half note. The third staff begins with a bass clef and a dotted half note. Various dynamics and performance instructions are included, such as *decit*, *fagott*, *tutti*, and *fug.*

Klein C.

Balumex. I.

14

Handwritten musical score for Klein C. featuring six staves of music. The music is written in common time (indicated by 'C') and includes various note heads (circles, squares, triangles) and rests. The score consists of six staves, each with four lines. The first staff begins with a bass clef, the second with a treble clef, and the others with a bass clef. The music includes dynamic markings like 'mp.' and 'f'.

Recital // C

Handwritten musical score for Recital // C featuring six staves of music. The music is written in common time (indicated by 'C') and includes various note heads (circles, squares, triangles) and rests. The score consists of six staves, each with four lines. The first staff begins with a bass clef, the second with a treble clef, and the others with a bass clef. The music includes dynamic markings like 'gutten Lied' and 'f'.

Capo //

Recital // Aria // Recital // C



Choral.

A handwritten musical score for a chorale, likely for organ or piano. The score consists of five staves, each with a bass clef and a common time signature. The first staff contains a soprano melody with grace notes and dynamic markings "Mol. rit. und l. p." and "pp.". The second staff contains a harmonic bass line with "pp." dynamics. The third staff contains a soprano melody. The fourth staff contains a harmonic bass line. The fifth staff contains a soprano melody. The music concludes with a final cadence on the fifth staff.



Chalumeaux I.

15

A handwritten musical score for 'Chalumeaux I.' on ten staves of five-line music paper. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a dynamic instruction 'dynam. forte'. It features six staves of music with various note heads and stems. The second system begins with a bass clef, a common time signature, and a dynamic instruction 'dynam. forte'. It also features six staves of music. The score concludes with a final dynamic instruction 'dynam. forte'.

Recitat // Aria // Recitat //

C



Chorale.

Ach Gott wir sind auf dich verläßt.



F. . . Polunow?.

16

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is written in common time. The piano part includes dynamic markings like 'ff' (fortissimo) and 'ff' (fortissimo). The vocal parts feature various note patterns, including eighth and sixteenth notes. The score is divided into sections by measures, with some sections labeled with specific names or instructions. The handwriting is in brown ink on aged paper.

1. *ff* *ff*

2. *ff* *ff*

3. *ff* *ff*

4. *ff* *ff*

5. *ff* *ff*

6. *ff* *ff*

7. *ff* *ff*

8. *ff* *ff*

9. *ff* *ff*

10. *ff* *ff*

11. *ff* *ff*

12. *ff* *ff*

13. *ff* *ff*

14. *ff* *ff*

15. *ff* *ff*

16. *ff* *ff*

17. *ff* *ff*

18. *ff* *ff*

19. *ff* *ff*

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324. *ff* *ff*

325. *ff* *ff*

326. *ff* *ff*

327. *ff* *ff*

328. *ff* *ff*

329. *ff* *ff*

330. *ff* *ff*

331. *ff* *ff*

332. *ff* *ff*

333. *ff* *ff*

334. *ff* *ff*

335. *ff* *ff*

336. *ff* *ff*

337. *ff* *ff*

338. *ff* *ff*

339. *ff* *ff*

340. *ff* *ff*

341. *ff* *ff*

342. *ff* *ff*

343. *ff* *ff*

344. *ff* *ff*

345. *ff* *ff*

346. *ff* *ff*

347. *ff* *ff*

348. *ff* *ff*</p

*Choral.*



## Canto

17

6. *Du. Ihr Menschen! kannst du's  
Die Künste anb., der Geist und Leben will  
am bewoh - - - nem, aufmeyß dem nix anhab' hanß. stell' myßt' so  
willig willig ein, pian.*

*pian. schafft. was - der trost!*

*7. som, was - der trost som, som trost! som, som som - som.*

Recital // Recital // Recital // Aria // Recital //

*Nr. 13.*

*C. Ich bin mit voller Freude, so manche Freude ist mir  
als ich fröhlich war, jenes Lebenslust ist mir sehr,  
die mir unser Gott verleiht, und nicht and' zu schaffen ist.*

*Nr. 22.*

*C. Ich habe mich in Freuden, und Freuden sind sie, die  
der Lobe Jesu erfüllt sind, und welche sind die Freuden  
die man zuvor hat, mit denen Freuden kann, nicht. Dies Freude ist nicht die Freude  
die man in Glaubens Raff findet, allein, so wie ich Gott dankt. Und was die  
Freude ist die Freude, ja Leid ist die Freude, die Freude.*

Aria



8.

Gott ist so lobt! + der größte Ehre  
 nicht mir Gott den Hof -  
 für Gott der größte Ehre nicht mir Gott der  
 Gott der Ehre nicht mir Gott den Hof -  
 nicht mir Gott den Hof -  
 Ruhet ihr alle. Ihr Gott hat mir, ich -  
 - o Ruhet jetzt mit mir, ich - o Ruhet jetzt mit mir, Gott ist  
 der - um Alles Gott? Gott ist Gott - mir Gott der  
 nimm mich! nimm mich! Gott allein, Gott - ich nimm  
 Gott den Hof. Gott allein, Gott - ich nimm  
 Gott den Hof. Gott allein, Gott - ich nimm



*alto.*

18

6. *aus.*  
 3. *Tutti. Ihr Freuden! räumt - die Thür' auf, der Geist hab' Raum will*  
*mit bewoof - - - - - nun, will mit bewoof - - - - - nun, Auf! mächtig ihm*  
*ein armer Hans, Auf! möcht ich ein' Zart - - - - - ließ*  
*Herrn, Gott um's Herz willig willig am! *pianiss.* - - - - - Flöte -*  
*- - - - - Flöte - - - - - nun - - - - - Herr böster!*  
*nun - - - - - Herr böster! kom' herein Kom' herein, kom' herein Kom' herein*  
*Recit // Aria // Recit // Aria // Recit //*  
*Nun wir sind fallen fallen fallen, so verloren und jämmerlich,  
 als das Kindheitsthes haben, jamm' jamm' jamm' jamm' jamm'*  
*Die und unser Gott schafft, und will uns flöten ist.*

1730.

Alto.

19

G.

1.

Fr. Brüder  
räumt die Hände auf  
auch Brüder = usw., will auch Brüder = usw. acht' nicht offen  
nun aus Haus, ach woh ist nun Zärtl = Pilz Bouy  
Ach willst willig willig ein, *pianissimo* Kraft --  
- Kraft *pianissimo* was = Fr. Brüder, was = Fr. Brüder  
Löu Grün, was = Fr. Brüder, Löu = was = Fr. Brüder, Löu =  
Löu Grün.

Recitativa lac: || Recit lac: || Choral:

Choral

4.

Was wir südal voller haben  
ab das Glück reicht geben *so den*  
führt auf jen auf  
Befriedigt un *so* *jewi*  
die und auß Gott na  
liefst und nicht auf zu, *so* *so* ist.



*Tenore*.

## Tenore

20

6. 2.

Tutti Ihr Kinder! nimmt die Kinder an, der Geist des Herrn will ausbruch  
 - nun. Aufmisch' Euch mir amme Samt. Alles auf das willig willig  
 ein pian. = Offenbarung - - - - -

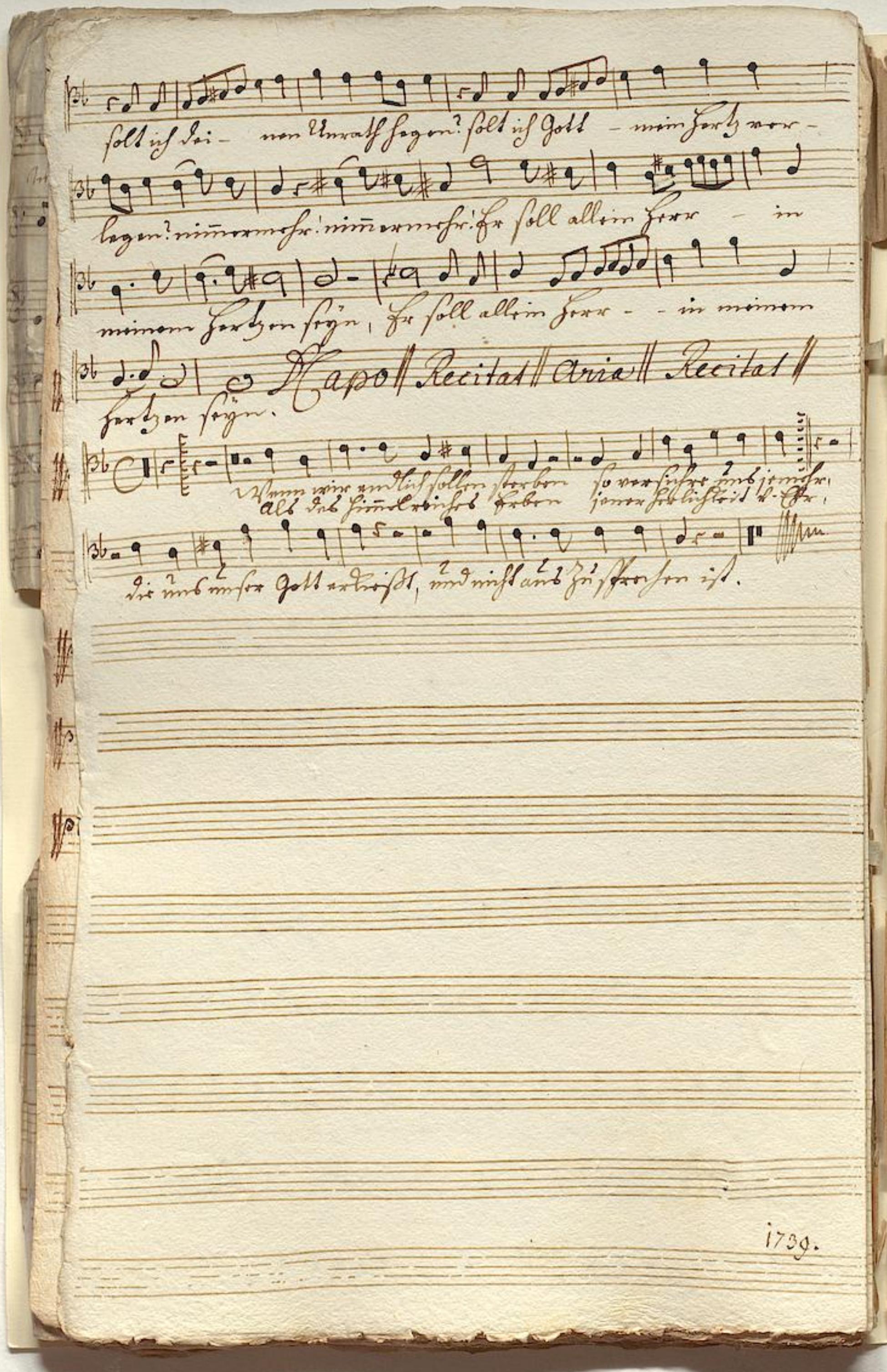
7. 3. 5.

Euer Trost, wer - Euer Trost, Euer Trost, wer - - Euer Trost, wer.  
 - Euer Trost, Euer Trost. Der Geist Gottes bricht die Flinde  
 Deinen, und malst für die Kinder Jesu Christus Frieden zuwenden, mit Seinen  
 freudigen Gaben nicht. Mein Geist sei mit dem Kindchen Jesu in Glorie und Kraft  
 an, alßdem so mein Hl. Gott sei Dank und wird der Geist Gott werden, ja  
 last' von den Kindern für uns frohen.

8.

Gro - fer Trost! gro - fer Trost, der Geist des Lebens nicht mein  
 hochz'ne Wof. - - - - - mäng' ein, gro - - - - - fer Trost der  
 Geist des Lebens nicht mein hochz'ne Geist des Lebens nicht mein hochz'ne  
 Wof. - - - - - mäng' z'ne Wof' mäng' ein. Kom' ein sol - fer  
 Geist zu mir, o Kinder! ford' mit mir, o Kinder! ford' mit mir





1734.



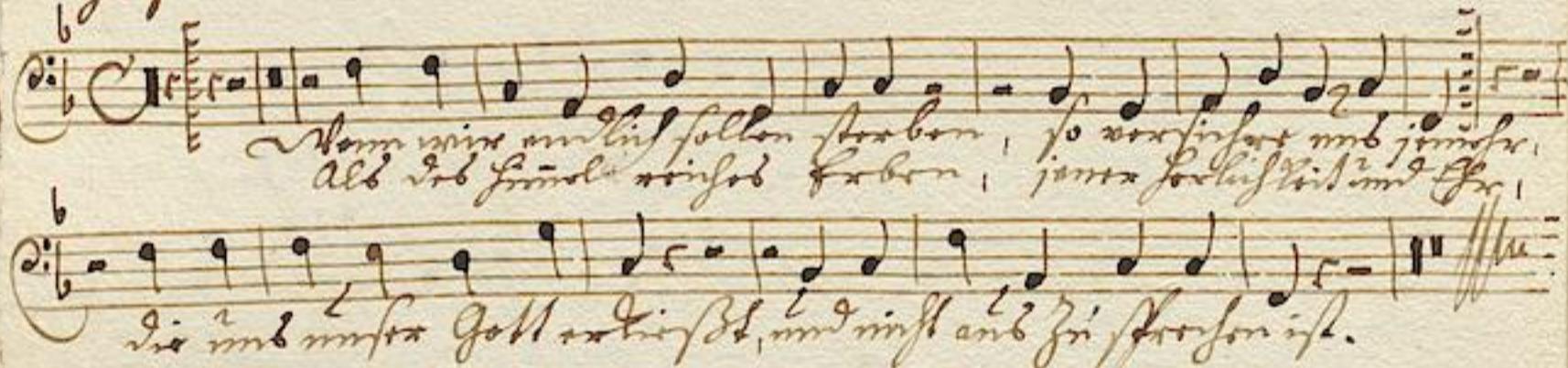
Bass. I.

21

6.



C. 9. Capo Recital //



Basso. 2

11

Sinfonie

Af. man her trostan! bleib by mir. nift. Salan ein galingen;  
so kan al ißn das nift galingen, so lang in by m' in mine byst.  
fahrt fr' mine viele Dinge fur so stärke misi laß mich dem singet. Warst du  
liden, biß in jenen Zeiten, da sinfer bin, wo Jesu ist.

Und wenn wir solle sterben, so von Gott mit jenseit.  
Als der Friede wirt haben, kann Friede nicht wirt.

Die muß mir Gott raten, und nift and' fr' seien ist.

1539



