

Mus 448/14

Aller Dinge sind möglich, dass du es glaubst

173.

1740, 14

~~13.~~

~~14~~
=

Partitur

M: März. 1740. 32^{ter} Infanterie.



Adelheide d. 1. und 2. J. gegen Ende des 14. J.

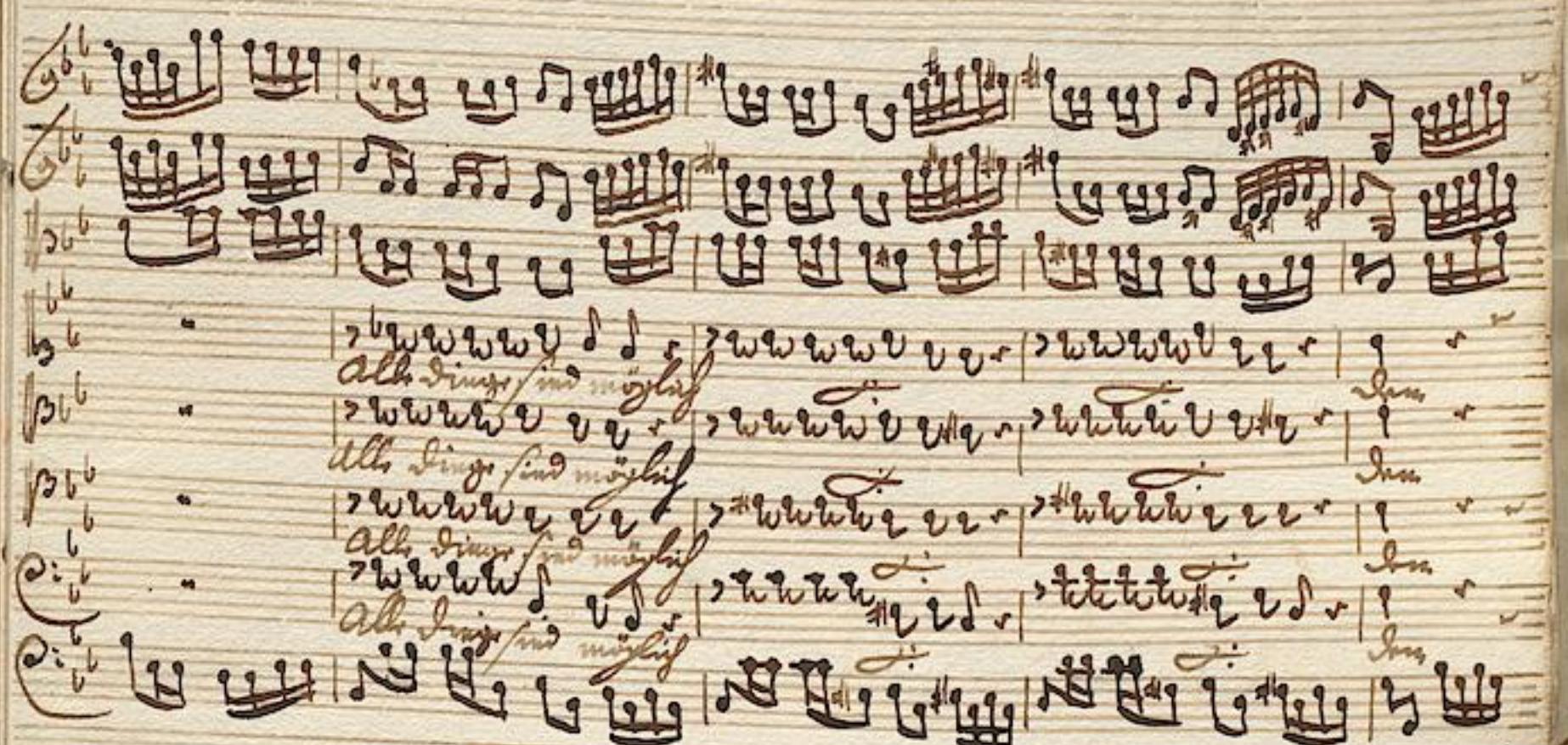
Exx

*mit dem
König. 14. Jahrh.*



Dr. Remine:

F. A. G. M. March 1740.





1. Soprano (S):

Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn
Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn

2. Alto (A):

Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn
Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn

3. Bass (B):

Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn
Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn

Basso Continuo (C):

Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn
Gott gegründet uns ein Haus
durch Jesu Christus unseres Herrn

4. Soprano (S):

In der Gnade Jesu Christi ist uns
ein Friede geschenkt

5. Alto (A):

In der Gnade Jesu Christi ist uns
ein Friede geschenkt

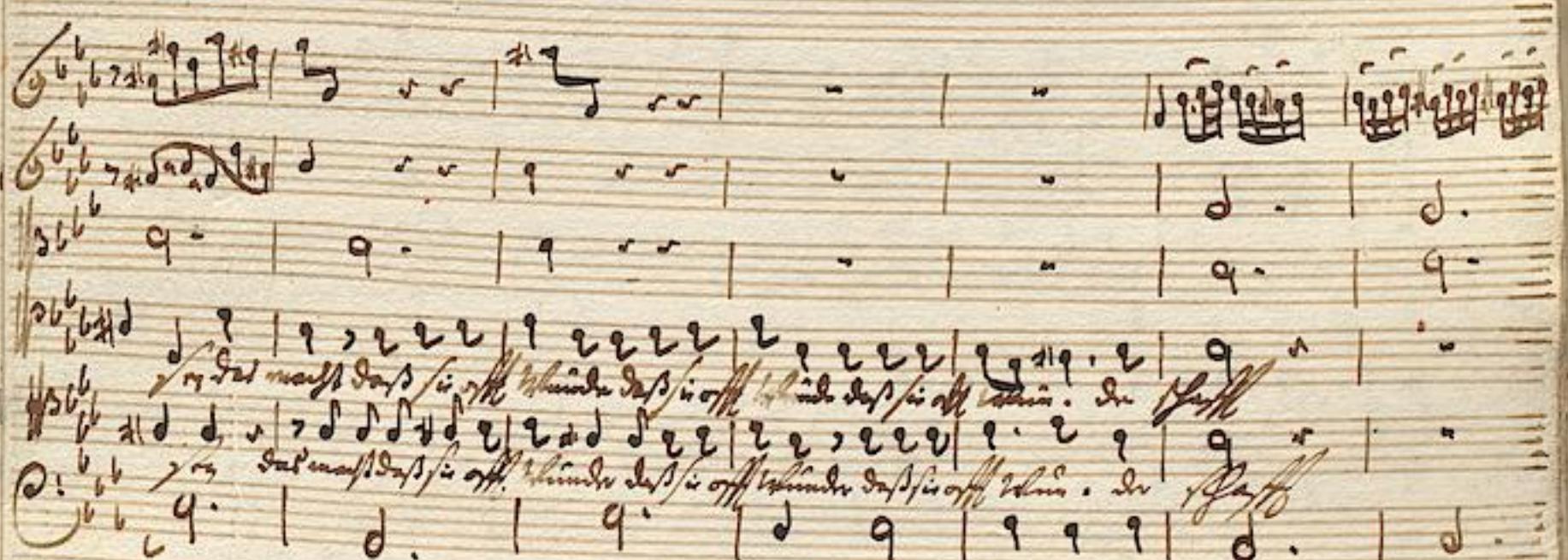
6. Bass (B):

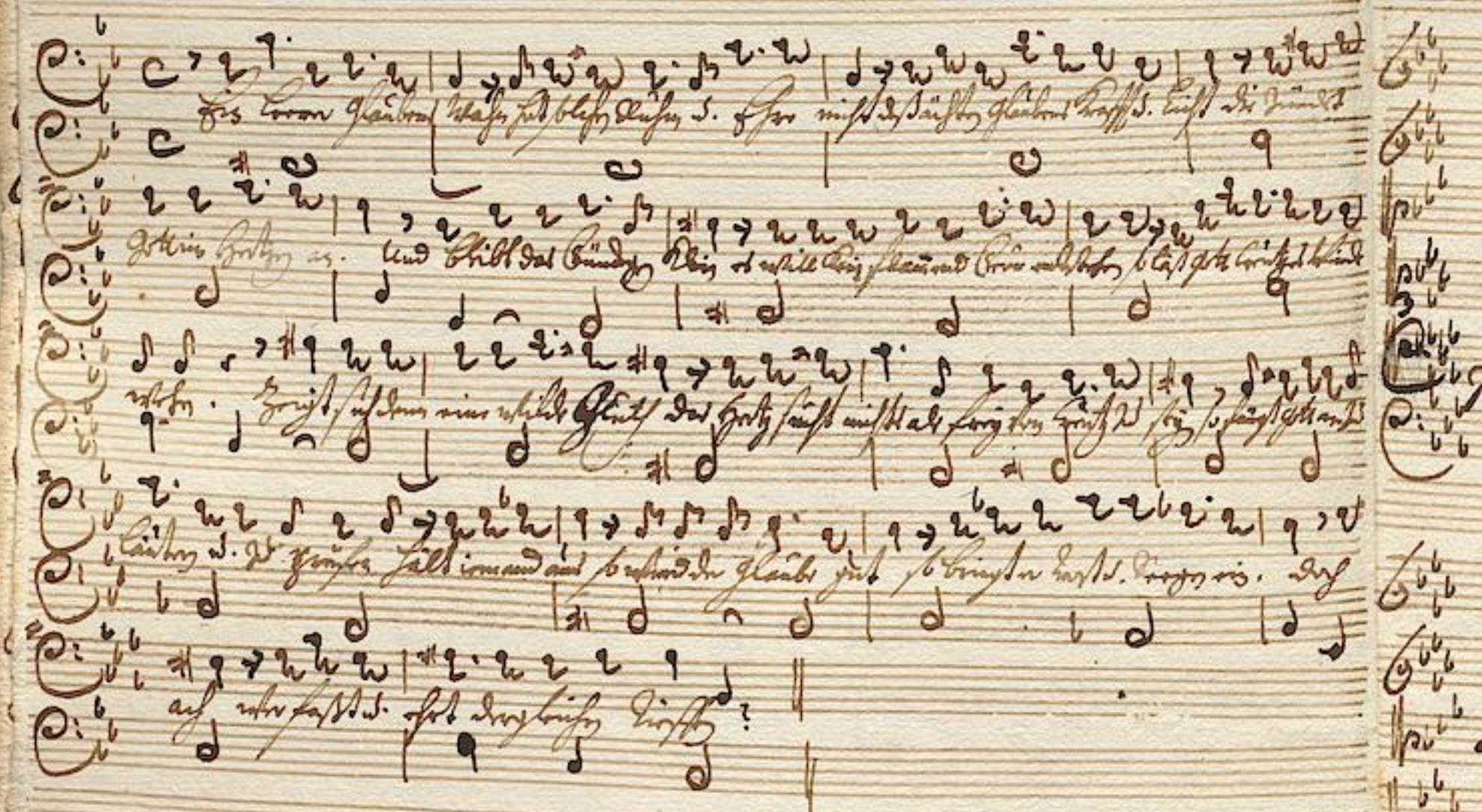
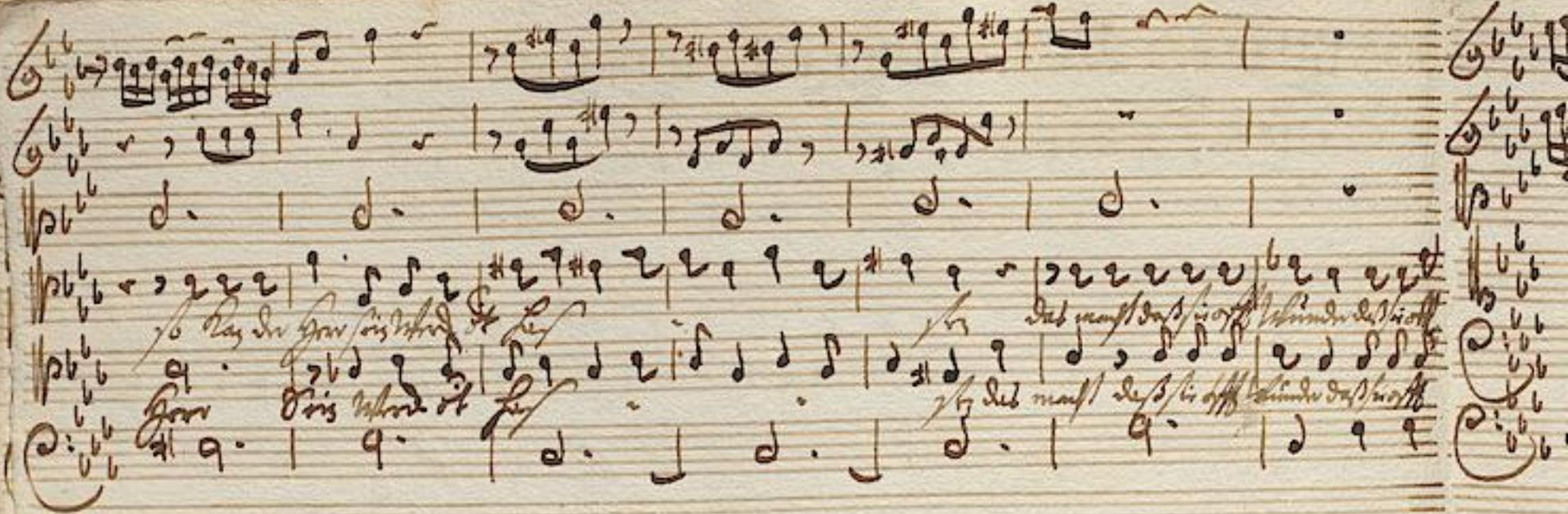
In der Gnade Jesu Christi ist uns
ein Friede geschenkt

Basso Continuo (C):

In der Gnade Jesu Christi ist uns
ein Friede geschenkt









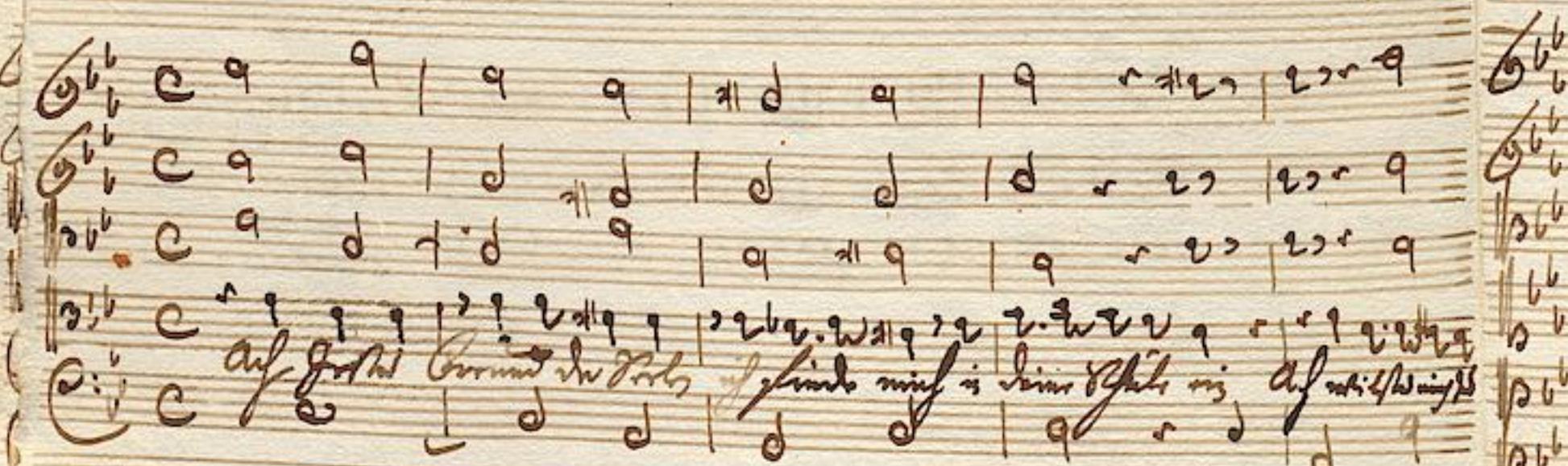
P.

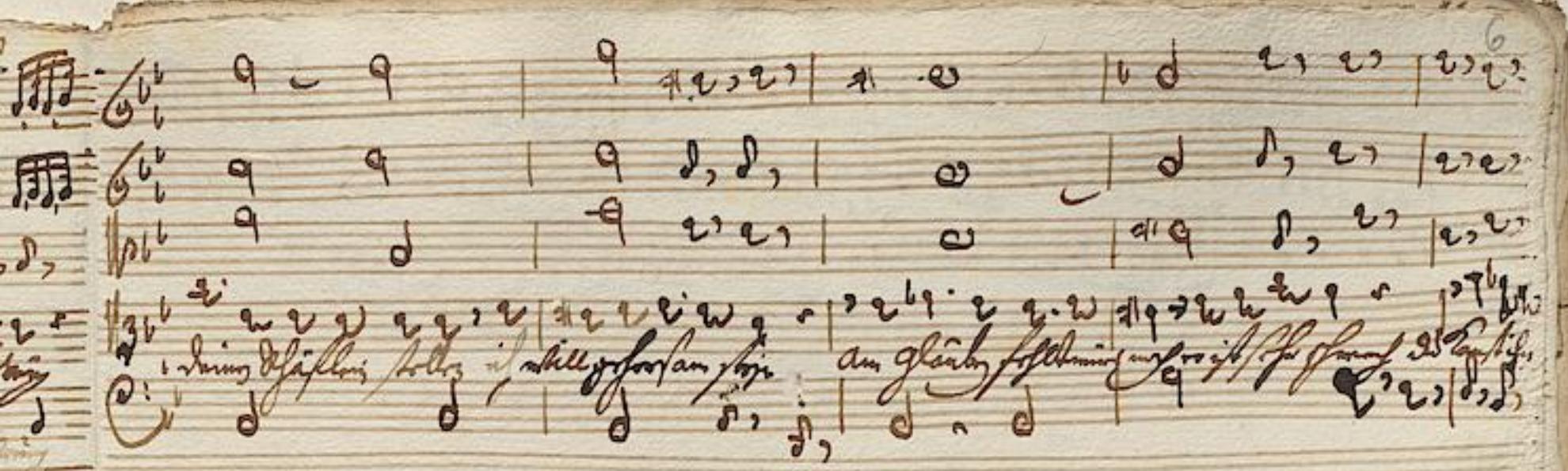
Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of six systems. The first system starts with a forte dynamic. The second system begins with a piano dynamic (pp.). The third system features a bassoon-like part with sustained notes. The fourth system includes lyrics in German. The fifth system has lyrics in French. The sixth system concludes with a bassoon-like part.

53.

Wind hand
 Wind hand
 Wind hand
 Wind hand
 Wind hand
 Wind hand







Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in brown ink on five-line staves. The piano accompaniment is written in black ink below the staves. The vocal parts begin with a forte dynamic. The lyrics are in German.

Soprano:

9 - 9 | 9 9,2,2 | 9 -

Alto:

9 - 9 | 9 9,2,2 | 9 -

Bass:

9 - 9 | 9 9,2,2 | 9 -

Piano:

9 - 9 | 9 9,2,2 | 9 -

Lyrics:

Wohl du bist der Herr, der uns hilft, wir sind dankbar für dich, wir danken dir für dich.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in brown ink on five-line staves. The piano accompaniment is written in black ink below the staves. The vocal parts begin with a forte dynamic. The lyrics are in German.

Soprano:

9 - 9 | 9 9,2,2 | 9 -

Alto:

9 - 9 | 9 9,2,2 | 9 -

Bass:

9 - 9 | 9 9,2,2 | 9 -

Piano:

9 - 9 | 9 9,2,2 | 9 -

Lyrics:

Wohl du bist der Herr, der uns hilft, wir sind dankbar für dich, wir danken dir für dich.

ଶୁଣି ମୁହଁରା ପାତା କାନ୍ଦିଲା
ଶୁଣି ମୁହଁରା ପାତା କାନ୍ଦିଲା

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ଶୁଣି ମୁହଁରା ପାତା କାନ୍ଦିଲା
ଶୁଣି ମୁହଁରା ପାତା କାନ୍ଦିଲା

A page from a handwritten musical manuscript. The music is written on four-line staves in brown ink. The notes are represented by vertical strokes of varying lengths. There are several groups of vertical strokes, each preceded by a small number indicating the measure. Handwritten lyrics in a non-Latin script are written below the notes. Some lyrics are underlined. There are also some musical markings like 'P' and 'O'. In the middle of the page, there are two short lines of German text: 'Schön' and 'Gindling'. The paper is aged and yellowed.

A continuation of the handwritten musical score. The style remains consistent with the first page, featuring four-line staves and vertical stroke notation. Measures are numbered at the beginning of each group. Below the staff, lyrics in a non-Latin script are written, with some words underlined. There are also some musical markings like 'P' and 'O'. In the middle of the page, there are two short lines of German text: 'Lebhaft' and 'Langsam'.

A continuation of the handwritten musical score. The style remains consistent with the previous pages. Measures are numbered at the beginning of each group. Below the staff, lyrics in a non-Latin script are written, with some words underlined. There are also some musical markings like 'P' and 'O'. In the middle of the page, there are two short lines of German text: 'allegro' and 'dynamisch'.

Soli Deo Gloria

173
13.

Aller Dinge sind möglich, nur
dass die S.

a

2 Violin

Violon

Canto

cello

2 Tenore

Bass

Dr. Reminius.

1740.

e
Contiuo.

Continuo.

allerding sin mich

Gloria in excelsis deo

A handwritten musical score for two staves, page 9. The score consists of two staves of music, each with five lines. The music is written in black ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '4'). The second staff begins with a bass clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). The music features various note heads, stems, and bar lines. There are several dynamics indicated, such as 'pp.', 'f.', and 'ff.'. A section of the music is annotated with the lyrics 'Wunderbar sind getroß'. The score is divided into measures by vertical bar lines.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'C'). The score consists of ten measures. The lyrics, written in German, are as follows:

Die alte Zeit ist vorbei
Von mir giebt mir du keine
Graue. Deine Güte wird mich
Nur noch ein bisschen trübe
Machen. Aber du bist
So lieb und so gut.
Du bist der einzige Mensch
Der mir Freude bringt.
Du bist der einzige Mensch
Der mir Freude bringt.

The score concludes with a dynamic marking of *mp.*

Violino. I.

10

Alles dringend und unruhig.

ff

f

ff

ff

ff

ff

ff

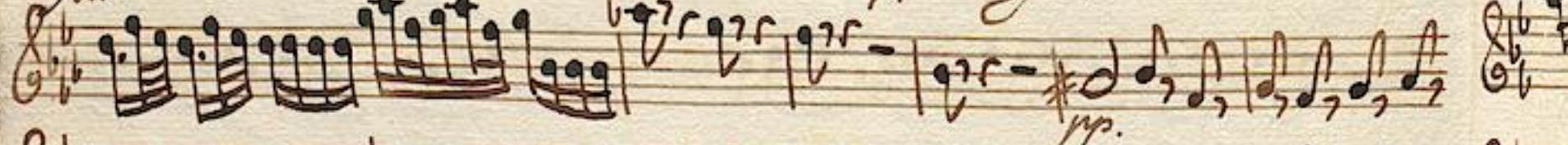
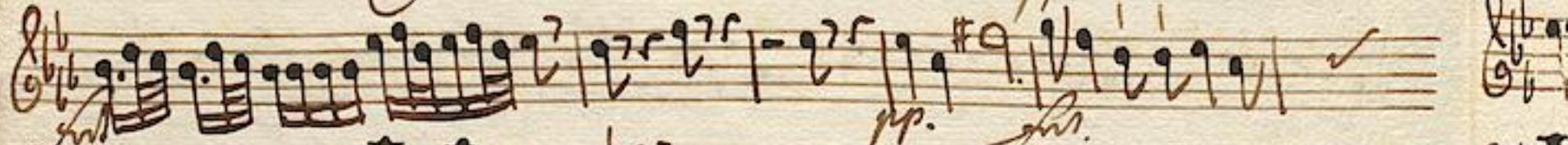
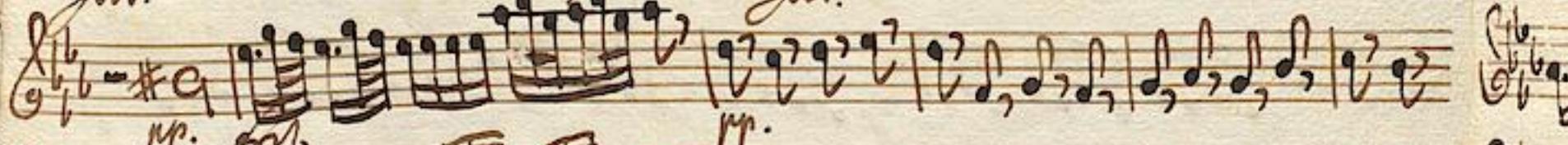
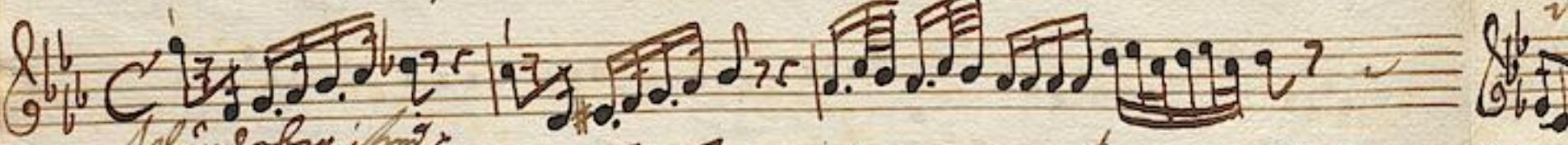
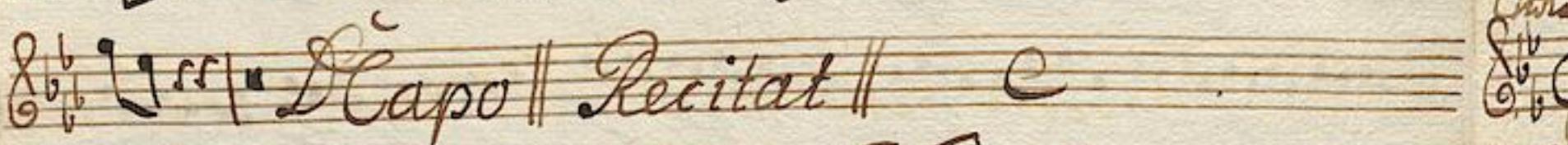
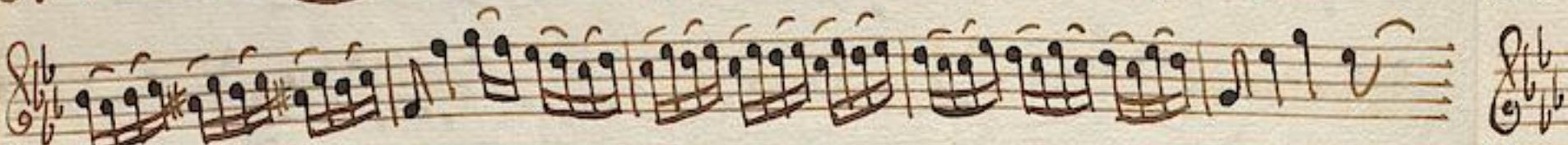
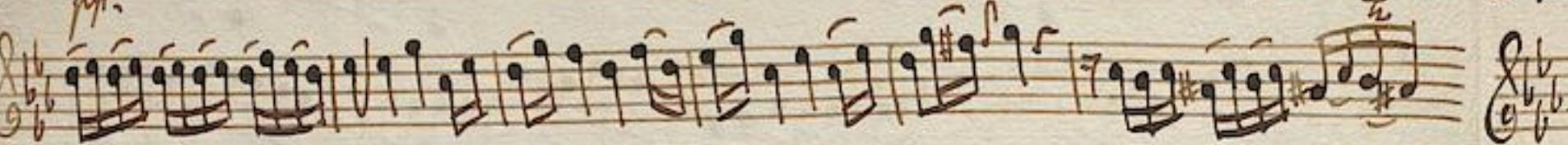
ff

ff

ff

ff





M

mp.

Capo //

pianissimo.

Adagio.

pp

Violino 1.

12

all' unisono ma mis.

di glorioso gran p.

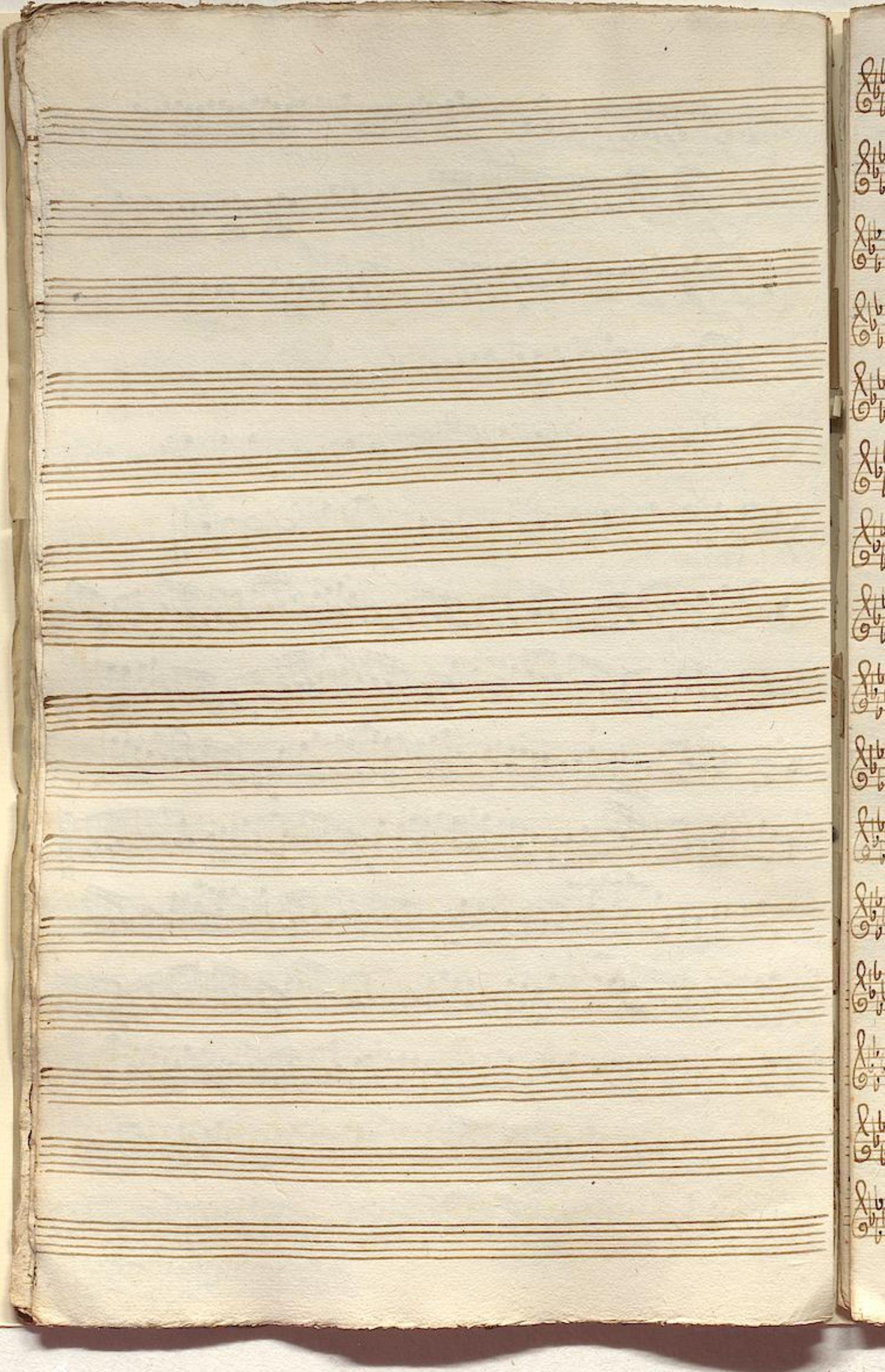
pp.

Volti





A handwritten musical score for two staves, page 13. The top staff uses a treble clef and common time, with a dynamic of ff . The bottom staff uses a bass clef and common time, with a dynamic of ff . The score consists of 12 measures. Measure 1: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 2: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 3: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 4: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 5: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 6: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 7: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 8: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 9: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 10: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 11: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 12: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns.



Violino. 2.

14

The musical score consists of 14 staves of handwritten notation for violin. The key signature varies throughout the piece, indicated by the letter 'G' with sharps or flats. The time signature is consistently 6/8. The music includes various dynamic markings such as *pianissimo* (pp), *piano* (p), *forte* (f), and *molto forte* (mf). There are also several fermatas and grace notes. The vocal parts are written in brown ink, while the instrumental parts are in black. A section of the vocal line is labeled "Recitat". The score is dated "1866" at the bottom right.

all dies mit mir.

pianissimo.

vi glaubst gern.

Recitat

1866



15

mp.

Capo //

pianissimo.

Chord. Divise.

divisi *mf.*



Viola

16

ab langs / m.

pianiss.

Recital //

pianiss.

hier glänzend ganz p.

pianiss.

Capo // Recital // e

pianiss.

pianiss.

pianiss.

volti

Handwritten musical score for two voices and piano. The score consists of ten staves of music. The first three staves are for the piano, featuring various rhythmic patterns and dynamics (e.g., *pp.*, *f.*, *pianissimo*). The fourth staff begins a vocal section with lyrics: "De Capo // hat e". The subsequent staves alternate between piano accompaniment and vocal parts, with the vocal parts continuing the lyrics. The score is written in common time, with some measures indicating a change in tempo or style. The handwriting is in black ink on aged paper.

Violone

17

all rings *pianiss.*

pianiss.

dis glaubens ganz.

Capo C e

schwinden

pp.

ff.

pp.



A handwritten musical score for piano, featuring three staves of music. The music is written in common time, with various dynamics like *pp.* (pianissimo) and *mf.* (mezzo-forte). The score includes several measures of sixteenth-note patterns, some eighth-note chords, and a section labeled "Capo II C" with a piano dynamic instruction. The manuscript is on aged paper with some ink bleed-through from the reverse side.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pianissimo.

Capo II C

volti

Choral. Girace.

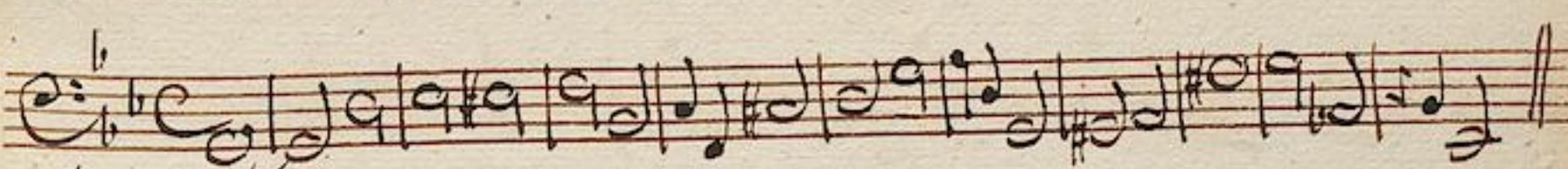
18

A handwritten musical score for a chorale titled "Girace". The score consists of ten staves of music, each with a different rhythmic pattern. The first staff has a tempo marking of "Largo". The second staff has a tempo marking of "Adagio". The third staff has a tempo marking of "Moderato". The fourth staff has a tempo marking of "Presto". The fifth staff has a tempo marking of "Allegro". The sixth staff has a tempo marking of "Andante". The seventh staff has a tempo marking of "Ritardando". The eighth staff has a tempo marking of "Prestissimo". The ninth staff has a tempo marking of "Presto". The tenth staff has a tempo marking of "Prestissimo". The music is written in common time. The notes are represented by vertical strokes of varying lengths. Some notes have horizontal dashes through them. There are also some small numbers and letters written near the notes, possibly indicating fingerings or performance instructions. The paper is aged and yellowed.

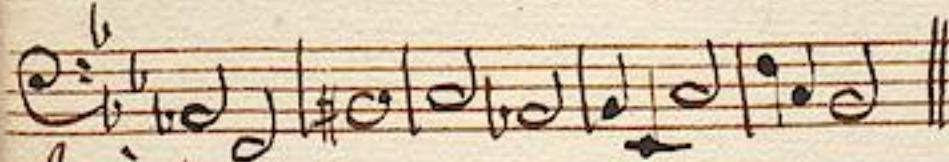
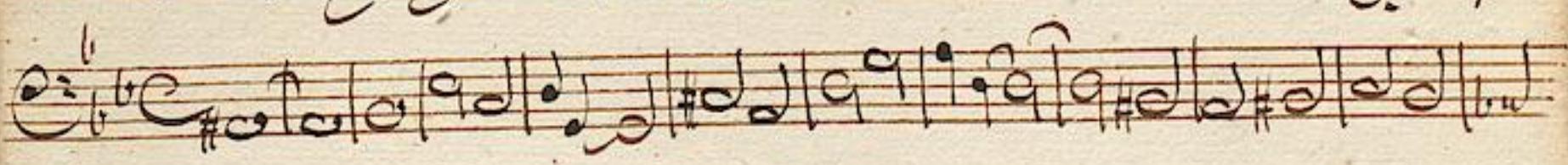
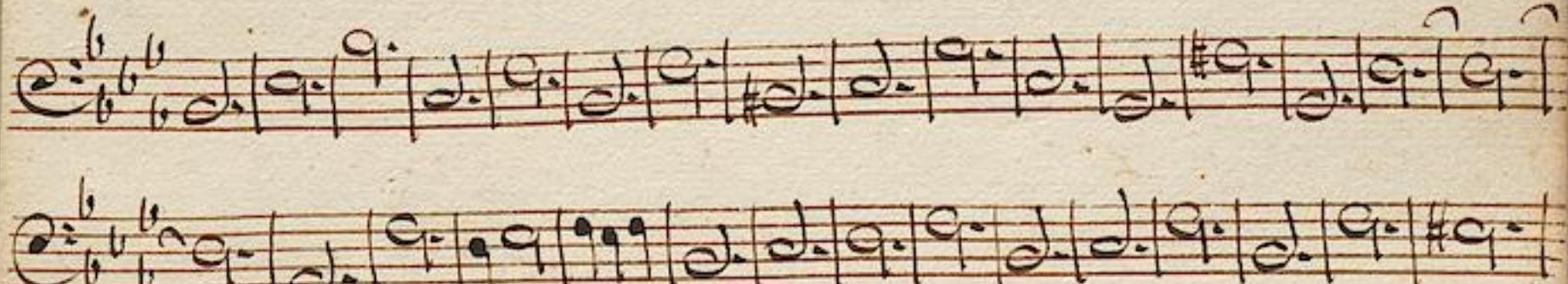
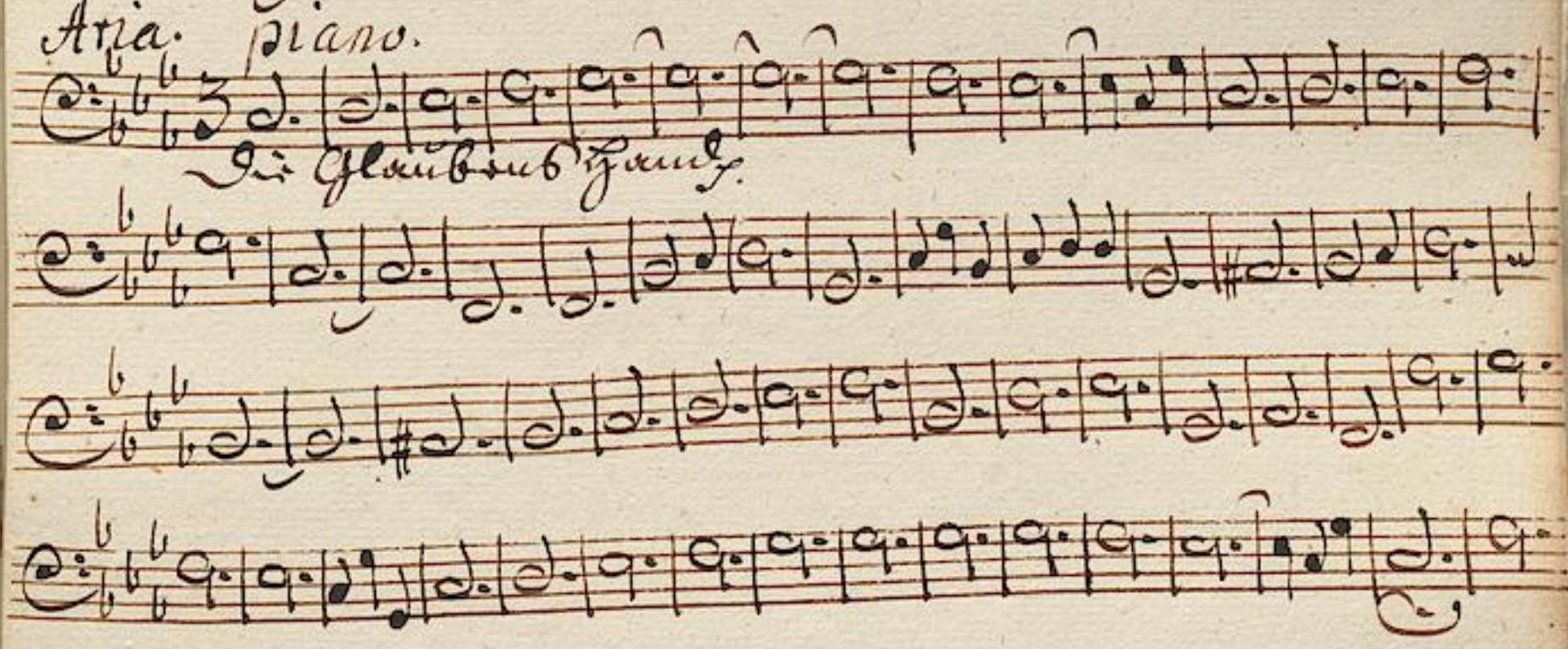


Violone.

19



Aria. piano.



Aria.

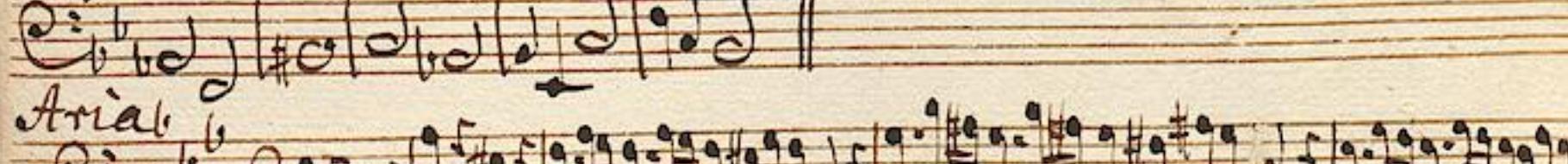
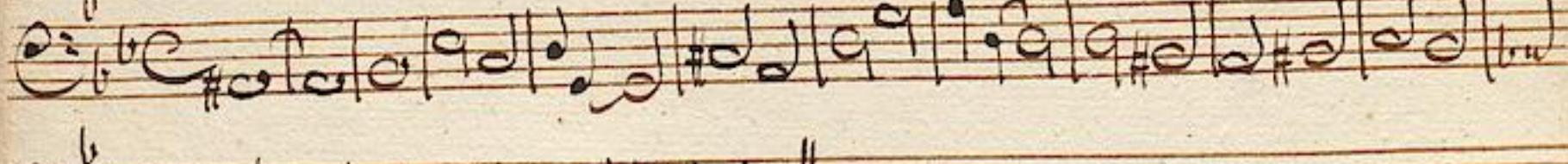
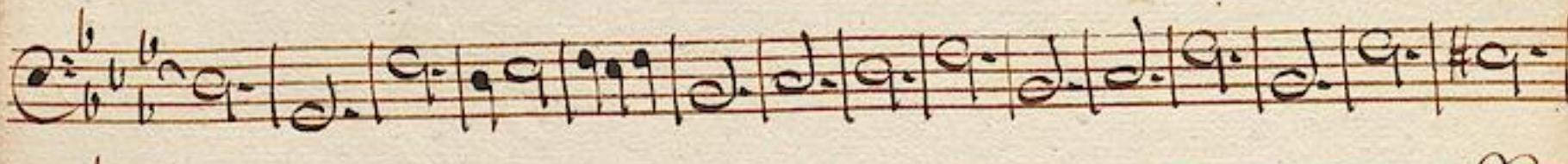
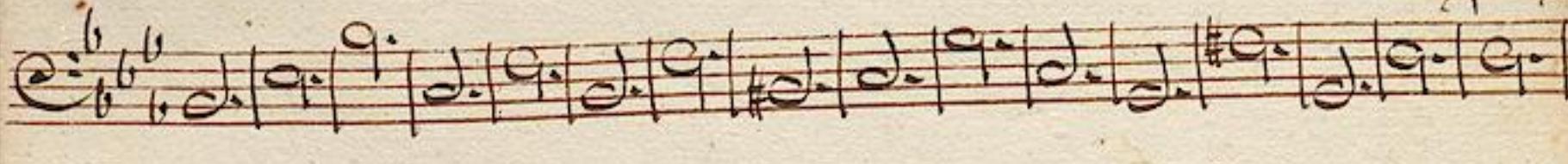
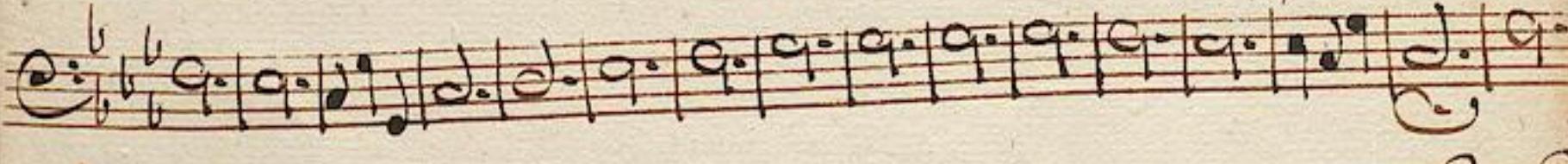
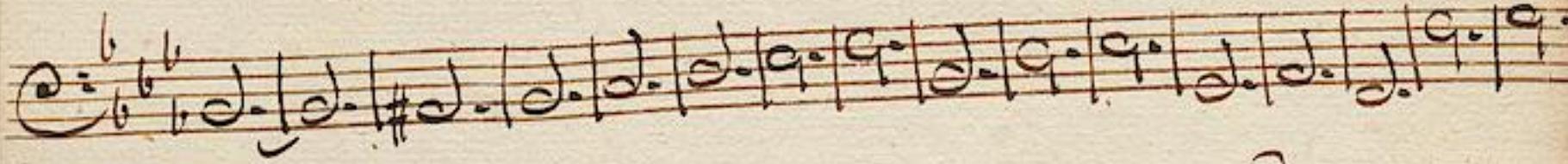
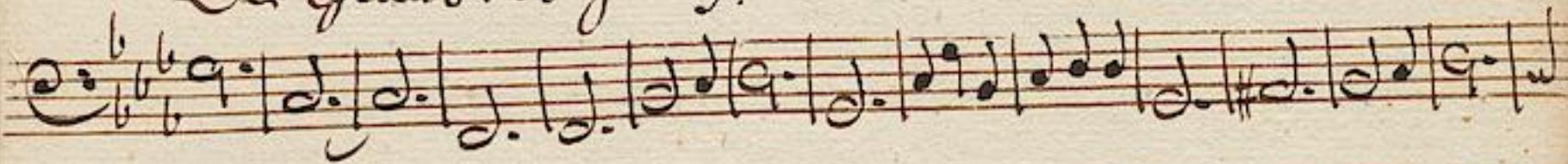
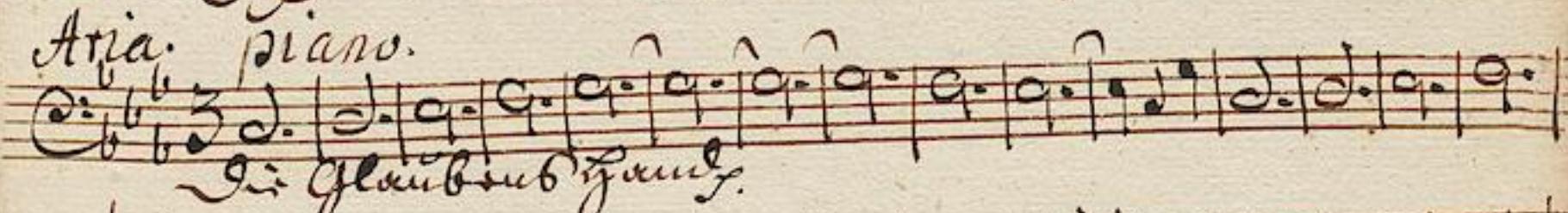
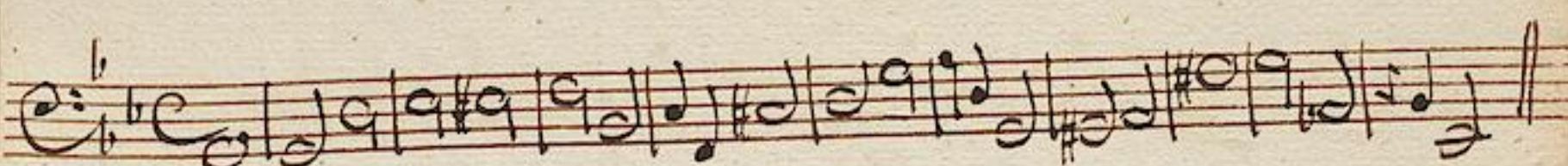


zinner Lied.



Violone.

19



so: glaußt uns gaudi.

19

19. | *f.* | *p.p.* | *G.*

19. | *f.* | *p.p.*

Fa | *Fa Capo* ||

C

Molto.

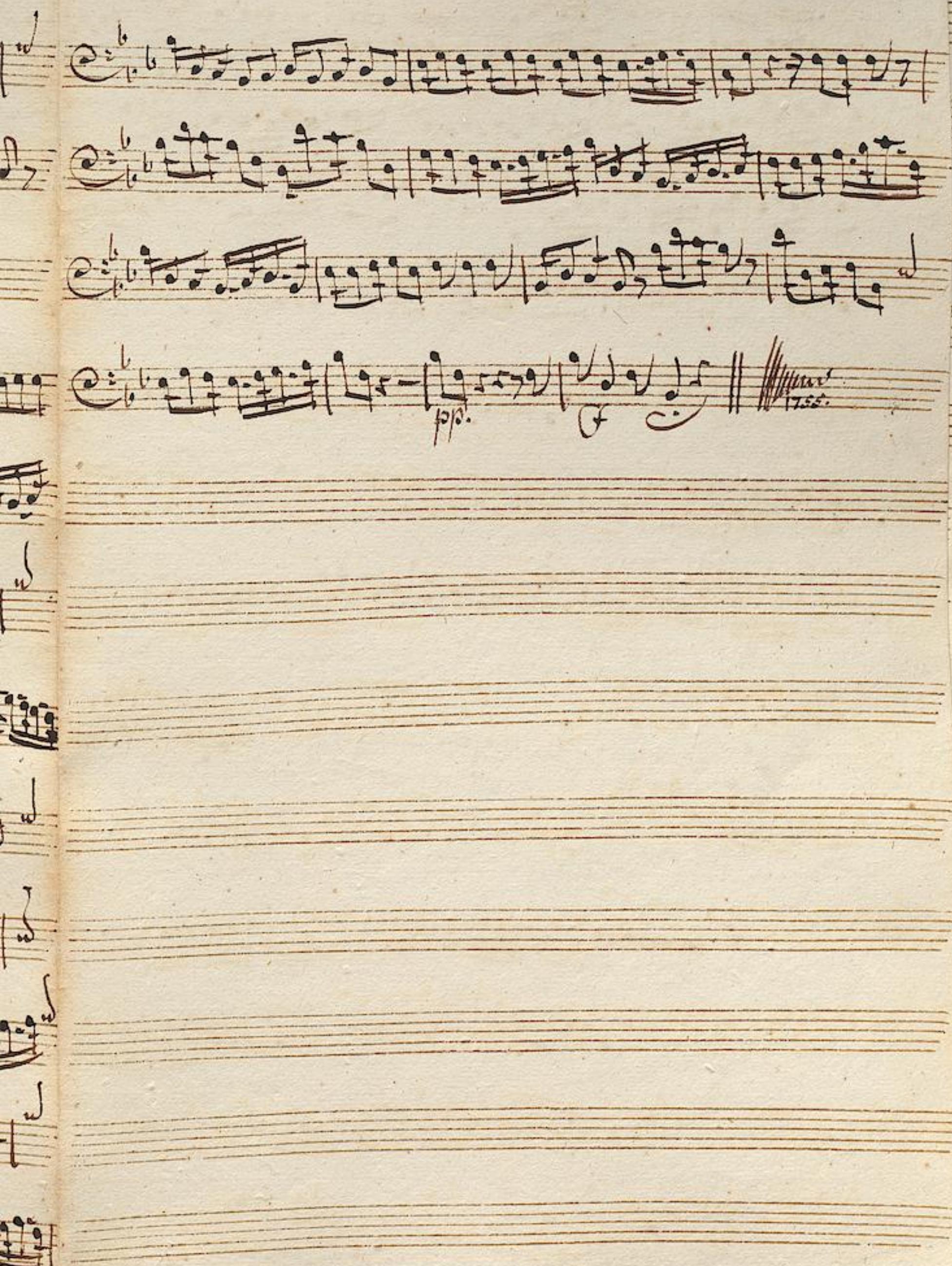
90

P.

Choral. *Mirace.*

The musical score is composed of ten staves, each with four horizontal lines. The music is written in common time (indicated by a 'C') and uses a variety of note heads, including square and diamond shapes, and different stem directions. The first two staves begin with a bass clef (F), while the remaining eight staves begin with a soprano clef (C). The score includes a title 'Choral. Mirace.' at the top, followed by a dynamic marking 'P.' above the first staff. The music is divided into measures by vertical bar lines, and the notes are separated by vertical stems.





Canto

21

Aller Sings sind möglif $\underline{\underline{=}}$ $\underline{\underline{=}}$ Sam Sam Sam

verduglän - bat verduglän - $\underline{\underline{=}}$ verduglän - bat verduglän -

|| Recital Aria || Recitat ||
- bat

Wunderbar sind Gotts W - - - - gr Dime Della -

- gr Dime Della - - gr simm Glanbund Wafflum gr

simm Glanbund Wafflum gr Wunderbar simm Gotts W -

- - - - gr Dime Della - - gr Dime Della -

- gr simm Glanbund Wafflum gr simm Glanbund Wafflum

gr Gottshand fügt zu sich hin Wafflum In Wafflum

Wafflum Wafflum Wafflum - - - -

- bestehen werden und gefasst werden und gefasst werden und gefasst werden

- son mal das Eschitz - zum Glanbund ist mal das Eschitz - zum glan -

|| Capo || Recital ||
- bon gott



Handwritten musical score for three voices (SATB) in common time (indicated by a 'C'). The score consists of two systems of music. The lyrics are written in German, interspersed with musical symbols like 'lang' and 'langf'. The vocal parts are labeled 'Voc' (vocal) above the staves.

Die heilige Seele mir zu somt
Und das große Werk vollendet
Dab in angelaugen sagt
bläß dab kleine fündlein anf bis in nach vollbracht den lang
allen Amenswelt gloriſt ist der Glorien groß mein



Alto.

22

Alto. 5
All' Dinge sind möglis - - - - - Im Em
Em Em Da glaubt - Da glau - - - - - bet Da glau -
Recit. Aria Recit. Aria
bet Da glaubt
Auf Jesu form den Kehlen ist sind mis in einem Spiegel auf
willen mis in einem Spiegel zittern, in willigem Sammeln am Glaub
fießt mir noch nicht fass zwief im Kehlen, ständen Aflas mich so fein
bald aufg'men Weißt' mir morden, und mit mir frisch' noch Pfeile so bran
mir die Kehle aufz' so eine Woge dem Tiefe sind am
Ende allzeit güt
Dinge führe mich zu sombr' das ist der Gottes Gash
Und das große Wunder vollzomb' das ist angefangen daß
blaß das kleine Kindlein auf bis daß nach wolwagtem laßt
allen anbawelt' so glaußt' ich ins Glaubens groß' roßt'is



1740.

Alto.

Alla d'liga sind möglis : : :

Dam dam dam das da glänbat - das da glän - - - - ont das da

glän - - - - bat das da glänbat || Recit.|| Aria|| Recit.||

Aria|| Recitat.||

Inne hilf n mir zusammen, o du mildes Leben Jesu,

Und das gute Leid soll kommen, daß du angestungen bist,

Seß das kleine Kind auf, bis daß nach vollbracht sei,

allen andern aufstan glänzt, us daß glänzend sie verschaffe.



Tenore i.

24

Aller Dinge sind möglich
 Und der
 Ein Da glaubt - ist der Da glau - bat der Da glau - - bat der Da
 glaubt Gott gibt dem Glauben große Freude nach seine Allmacht kann ga -
 ben das liegt es jedem bei, ob er ab drüber hinaus kann Gott bleifen seit
 an ob das nicht großes Gnade sei, O kommt mit Glauben zu mir dann
 das will etwas großes sein das kann Glaube alles kann.
 Der Glaube kann ist Gottes Gabe = gottes
 Gabe der Geist und Leben gibts die Kraft - - gibts die
 Kraft - - - - der Geist und Leben gibts die Kraft
 Der Glaube kann ist Gottes Gabe = =
 Gottes Gabe der Geist und Leben gibts die Kraft - der Geist und Leben gibts
 die Kraft - gibts die Kraft - - - - - der Geist und Leben
 gibts die Kraft Wenn Glaubiger Gott - Gott kann das Leben wenn
 Glaubiger Gott kann das Leben so kann der Mensch sein Werkt nicht

fas - - - sin das maß daß sic off ^W Wm̄ der daß sic off
Wm̄ der daß sic off Wm̄ der daß ^W Wm̄ glaubige Gott - Gott ramit
faßen so kan dor frān sin Wm̄t miß fas - - - sin
das maß daß sic off Wm̄ der daß sic off Wm̄ der daß das maß
D Capo // Recital // Ariet
das maß daß sic off Wm̄ der daß
C | q q | q q | q q | o | o | - | q o | q q | q q | o | - |
wirne hilf mir zu sond ^d in armen loben gott
und das gute wort vollendet das in angefangen hat
blaß das kleine füchlein auf biß daß naß volkswatum lant
allm anb ron wußt den glaube ist die glaubend groß vorsie


 Handwritten musical score for soprano voice and piano. The score consists of four systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal parts have lyrics written below them. The score is in common time, with various key signatures (e.g., F major, C major, G major). The vocal parts are connected by a vertical bar line.

1. *Wimmer laß sie oft Wimmer laß sie oft
Wimmer laß sie oft Wimmer laß sie oft*
Wimmer laß sie oft Wimmer laß sie oft

2. *Blas' Recital Aria Recital
Wimmer laß sie oft Wimmer laß sie oft*

3. *Vine hilf mir zu hande
und das gute Wohl Vollme
Vine hilf mir zu hande
und das gute Wohl Vollme*
*Und das gute Wohl Vollme
Vine hilf mir zu hande*

4. *blaß das kleine Kindlein an
allm an zwölften glänzt
blaß das kleine Kindlein an
allm an zwölften glänzt*

Bass 0.

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Alle Singe sind möglich
Im dem Dom der Ta glan - bet der Ta glan - bet der Ta glan bet
Der Ta glan - bet der Ta glan bet gaf für den Glan bet der Ta glan bet
Recital Aria
Im hohen Glaubens Hafen hat sich der Künftige Gott
Von uns äußerst Glan bet Kraft und Liss die zum Gott im Leib an und
Bleibt das Kind am Klim, so will kein Flamme & Feuer entfliegen sol als Gott
Entzab-Winde wehen, zeigt sich dann eine milde Glut, das Feuer zeigt nicht als
Feuer von Entzab zu segn so fängt Gott an zu läuten und zu bonken falls jemand
An den Fingern des Glan bet so bringt der trocken Klang im Feuer
auf man fast mit erst Vorgriffen die Feuer
Wimmerbark sind Gott's Wahr - - - - - go Poine Dylä -
- - ge faine Dylä - - ge sind jnn Glan bet Wahr, jnn geht sind jnn
gla - bet Wahr, jnn geht Wimmerbark sind Gott's Wahr - - - - -
- go Poine Dylä - - - - ge faine Dylä - - - - - go faine jnn



Glaubens Weise ihm gilt sind zw. Glaubens Weise ihm gilt. Daß
 einst stand Gott's Fam'gkeit zw. sein'gkeit Wieder stand d'ne'gkeit Wieder stand
 Der - em dir im Lampen bestehen
 morgen am Gefestm'g - f - für was das Esch' -
 - was das Esch' - zw. Glaubens gilt was das Esch' - was das Esch'
 zw. Glaubens gilt

C E D 9 | 9 9 9 9 | D | C | - | D 9 | 9 9 9 9 | C |
 Und das große Werk vollendet gab in der arden Festzene Gast,
 blieb das kleine Kindlein auf bis in die volksträum'chen lange
 allen anbetwelt' und glorife mn' d' Glaubens Feste erfreut

Bass.

27

alla dirige, mi möglis

nam nem nem nem das da glan - bat das da glan - bat das da
glaubt nem da glaubt das da glaubt gaf sri I am glaubt

Recitat. // Aria // Recitat.

Recitat. // Aria // Recitat.

Alma salve mi suamia,
Und das gute Lenz soll amia,
blab das Alma gemitiam auf, bis ih may vollbracht,

allam aufzunesten glaue, imm das glauben siestetia.



