

~~1. fünfzig Lieder, das ist~~

~~2. W. die zweyten Achtzig~~

o. D. fümbet und sofort von Gründlich der Herr

ab 453/9

171.

~~181~~

~~9~~

~~=~~

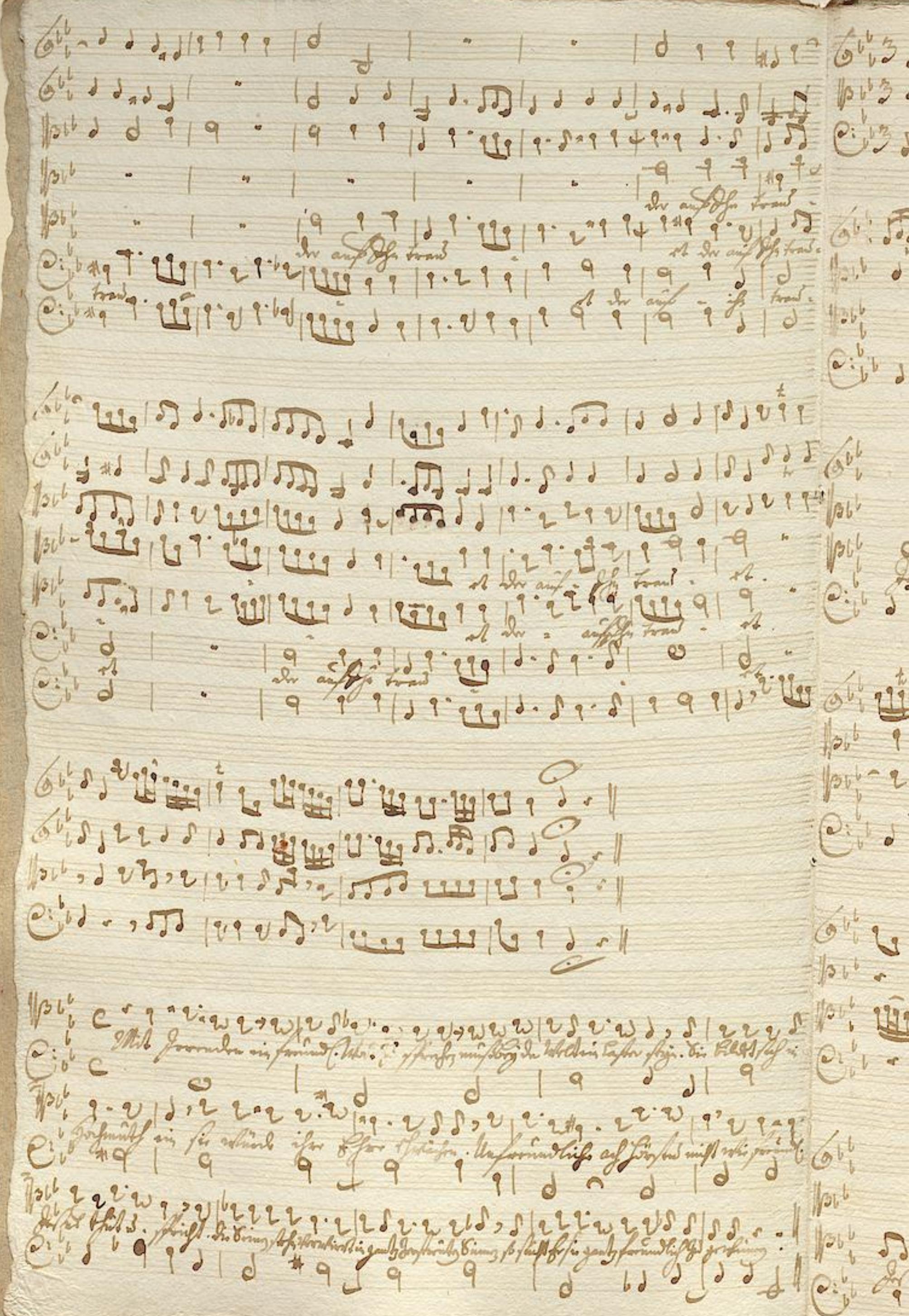
Partitur
M. Anpr. 1798 – 30. Febr. 1800.





For: 2. Books: 2777. 4. t. E. A. S. M. Apr: 1745. 3

A handwritten musical score for organ, featuring two systems of music. The notation uses a unique system of dots and vertical strokes to represent pitch and rhythm. The first system begins with a bass clef and a common time signature. The second system begins with a soprano clef and a common time signature. The score includes various dynamics and performance instructions written in cursive ink.











The image shows a single page from an old handwritten manuscript. The text is written in a dark brown ink in a traditional East Asian script, possibly Tibetan or a related language. The layout consists of three distinct columns of text, each containing approximately 10-12 lines. The script is fluid and expressive, with many characters having internal stroke variations. There are several decorative elements, such as small circles and horizontal lines, placed above certain characters or groups of characters. The paper has a light beige or cream color, showing signs of age and slight discoloration. The overall appearance is that of a historical document or a religious text.

This image shows a single page from an old manuscript. The text is written in a traditional East Asian script, likely Tibetan, in two columns per page. The script is written in brown ink on a light-colored, slightly aged paper. There are several horizontal lines across the page, which may be section markers or part of the original layout. The text is dense and appears to be a continuous narrative or a formal document.

171
18.

Sinfonie und fol. wie sonstig
in Rom.

a
2 Violin

Viola

Cello

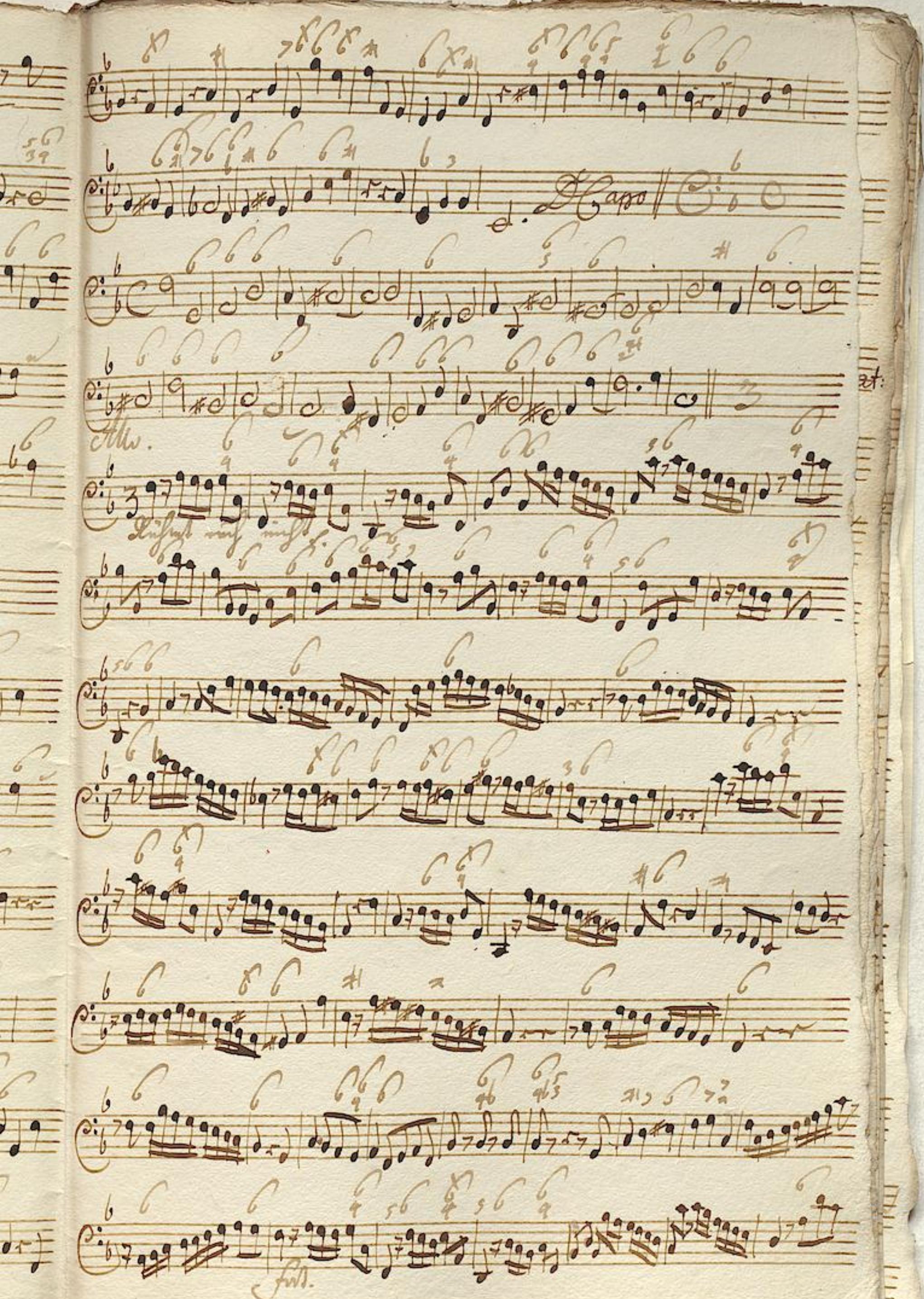
Tenore

Bass

Fri. 3. Bass:
1795.
1798.

e
Contin.





A handwritten musical score for two voices and piano. The score consists of eight staves of music. The top four staves are for the upper voice, the bottom four for the lower voice, and the rightmost column is for the piano. The music is in common time, with various key signatures (G major, C major, F major, B-flat major) indicated by sharps and flats. Measure numbers 93 and 94 are visible above the staves. The vocal parts feature melodic lines with eighth and sixteenth note patterns. The piano part includes harmonic indications and bass lines. A section of the vocal line in the upper staff is underlined, followed by the word "Capo". The lyrics "Mein Gott zu dir" are written below the lower staff. The manuscript is on aged, yellowish paper.



Gioace.

Violino. I.

A handwritten musical score for Violin I, consisting of 14 staves of music. The key signature is G major (one sharp). The time signature is 3/4 throughout. The score begins with a dynamic of *ff* and includes various performance instructions such as *sf*, *t*, *pp. sforz.*, *pp.*, *d. sforz.*, *Recitat.*, *Dringend.*, *c. sforz.*, *pp.*, *ff*, and *ff*. The music features a mix of eighth and sixteenth-note patterns, with some staves ending in measures of 2/4 time. The score concludes with a dynamic of *ff* and the word *Capo*.

Recitat. 8/3





Choral. Zweite.



Allegro

Violino. I.

Sinfonie

pp. f.

Aria.

Recit.

Tacet.

pp.

Da Capo

Repetit.

This page contains a handwritten musical score for Violin I. The score is written in brown ink on aged paper. The music is in common time and uses a soprano C-clef. The score consists of ten staves of music, each with a different rhythmic value (eighth, sixteenth, or thirty-second notes). The first staff begins with a dynamic of *f*. The second staff starts with *pp. f.*. The third staff begins with *Aria.* The fourth staff begins with *Recit.* The fifth staff begins with *Tacet.* The sixth staff begins with *pp.*. The seventh staff begins with *Da Capo*. The eighth staff begins with *Repetit.* The ninth staff ends with a double bar line. The tenth staff ends with a single bar line. There are several small, illegible markings and annotations throughout the score, such as *Sinfonie*, *pp. f.*, and *pp.*

allegro

Riedentwiegens.





Violino. 2.

t

t

t

Augment. 3. fdd. s. 1

pp.

Recital

3

Augment. 3. fdd. s. 1

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Capo Recital 83

altw.

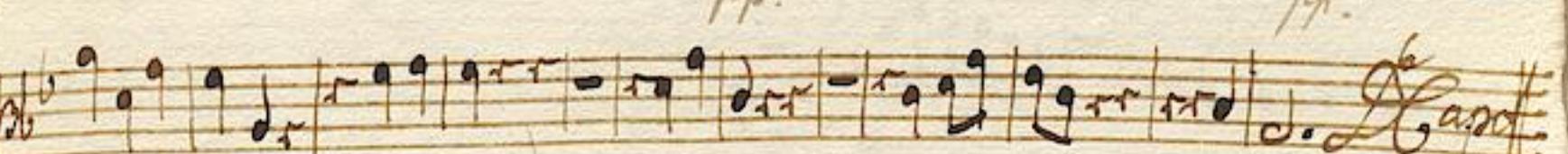
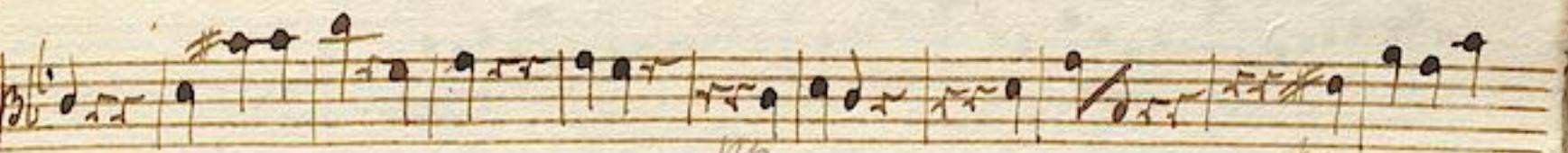
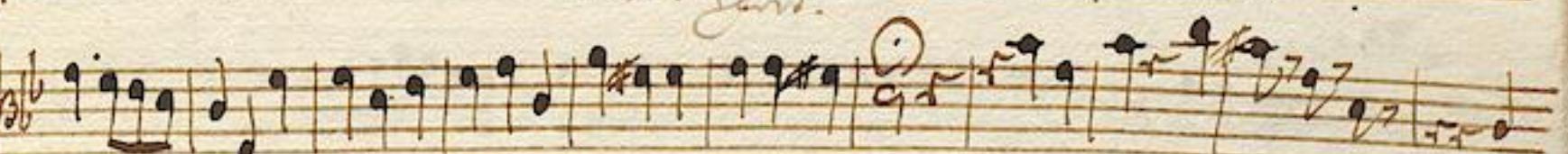
Aufwach auf

ff. pp. f.

ff. ff. ff.

C - r
Mein Gott zuw' Leid.

viola

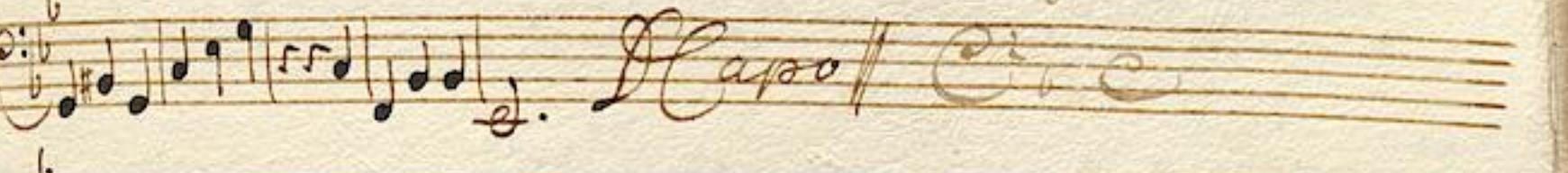
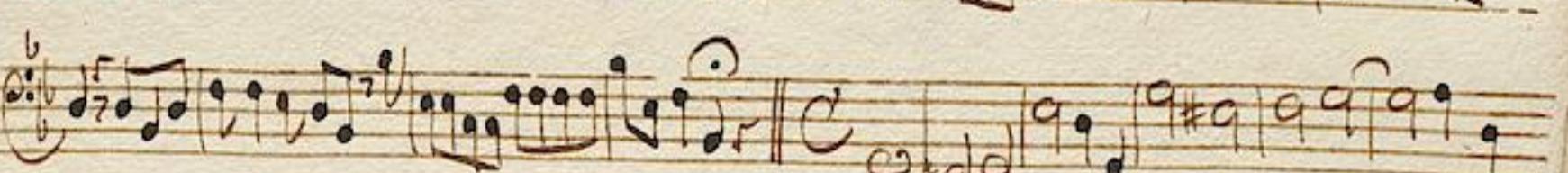
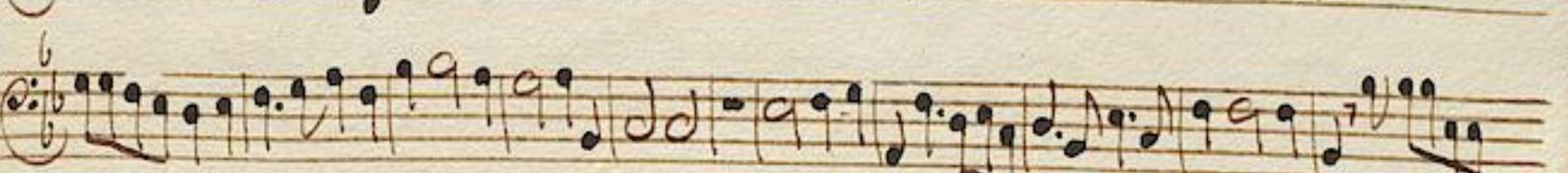
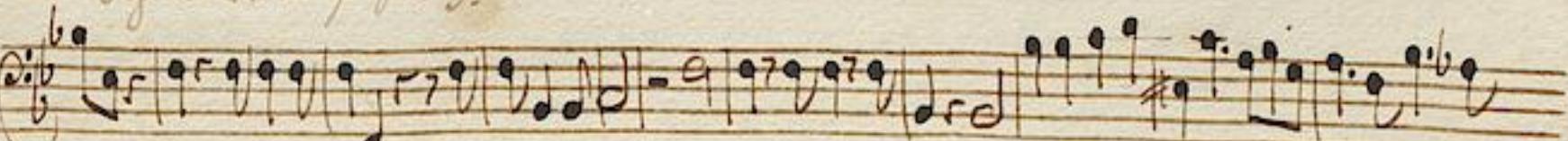
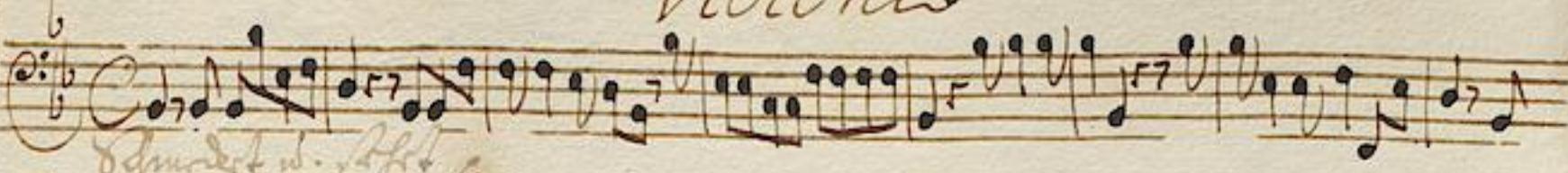


All.

A handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar group. The score consists of ten staves of music, each with a different clef (G, C, F) and key signature (various sharps and flats). The music is written in common time. The first staff begins with a dynamic instruction: "leise und mister." The subsequent staves include dynamic markings such as *pp.*, *f.*, *ff.*, *mp.*, *mf.*, and *p.*. The score concludes with a section labeled "Choral" and a melodic line labeled "Mein Gott zu dir".



Violone



also.

schluss auf 10

so

Capo e

Final.

Wiederholung

w.

Violone.

A handwritten musical score for the bassoon (Violone) on ten staves of five-line music staffs. The music is written in brown ink on aged, yellowish-brown paper. The score consists of ten measures of music, with the first two measures containing lyrics in German. Measure 1 starts with a bass clef, a common time signature, and a key signature of one sharp. Measures 2 through 10 start with a bass clef, a common time signature, and a key signature of one sharp. The lyrics in the first measure are "Sinfonie und schafft mir". The lyrics in the second measure are "Sinfonie und schafft mir". The score concludes with a repeat sign, a C-clef, and a common time signature.

cello.

Klangstark

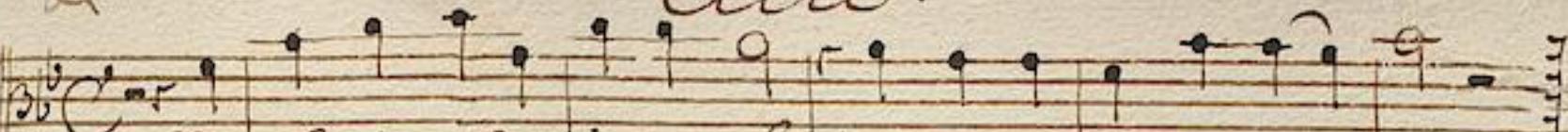
Klangweich

Capo

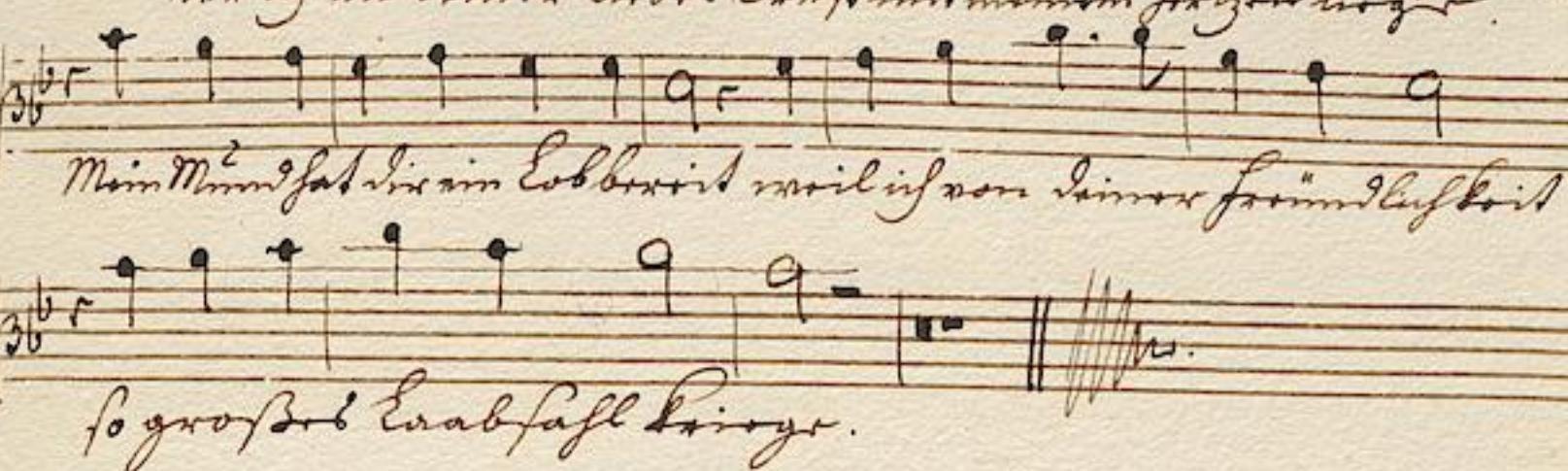
Choral

Mauritz und Jesaja

Alto.



Mein Herz zum fressen kann an dem ich mich vergnüge.
Dort ist an dir nur Lieb und Freude mein Herz bringt.



Mein Mund hat dir ein Lobswort milief von dir vor freud' und Leid
so großes Erabsaß hingez.

Chor.



Erquert uns, Gott und Gott wir sind - Lijden kann

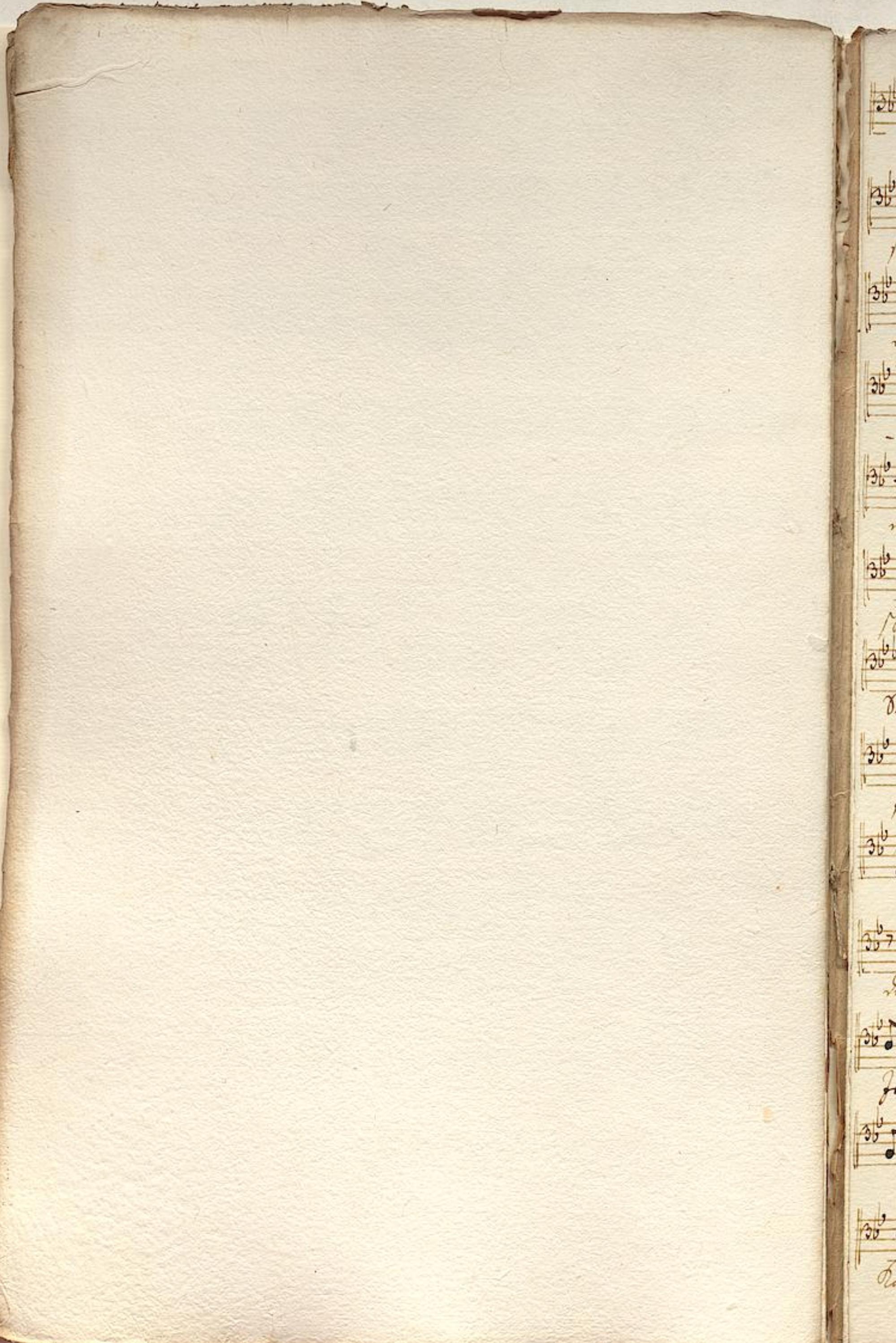
Erquert uns, Gott und Gott wir sind - Lijden kann, der wile

dem wile - wile dem - der auf den traus -

et auf - den traus -

Rerit. // Rerit. // Rerit. // Chord &

Ma. tao. tao. tao...



Tenore.

Simeon ist um's gesetz und gesetz wie scham - ließ der heer ist pflicht und
 gesetz und gesetz wie scham - ließ der heer ist pflicht und pflicht und
 der anpflichten - - et veranpflichten -
 - anpflichten - et. Mit gern und ein freimüthig herz' zu pfosten
 nūßbrey der will im euer frēn. Dis bilitat sich in hof und hain, siem und ift ehe
 pfwagen. Unfreimüthig auf sonst du nicht mit freimüthig fahrt hof und pflicht. die
 Simeon pflichten in ganz zornhaften dinen, so pflichtet sie ganz
 freimüthig zu gern.
 Frei o Jesu moi - rex deus mannsicht mannsicht pflicht -
 Simeon pflicht - - anpflicht - - ließ ein Frei o Jesu' Reif -
 Jesu' mein rex moine deus mannsicht mannsicht pflicht Simeon pflicht
 Simeon pflicht - - - anpflicht - ließ ein
 Simeon pflichten nicht gley - et kannen auf - - so walyd' du nicht entbren - non klein

laßt uns feind - liebst uns alle - legezt an mir ogn -

- wennest ogn - wennest seyn laßt uns feind - liebst uns alle - legezt an

mix ogn - wennest ogn - wennest seyn J. Capo Recit Aria

Min Denken feind vom heiligen Gott befiehlt und schafft den feindlich folter

Min' das Werk von minem heil und segen am einem heiligen Geist. Hier-

über ist mein Geist erfaßt, mein Glanz wird dir entgegen liefern in deiner

feindlichkeit gebrochen zu knüppeln. Und ö wie einst dußt die lieber

feindlichkeit gebrochen zu knüppeln. Und ö wie einst dußt die lieber

feindlichkeit gebrochen zu knüppeln. Und ö wie einst dußt die lieber

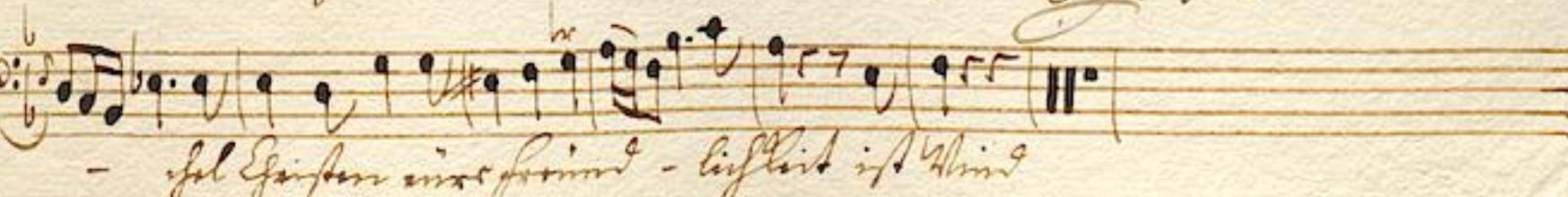
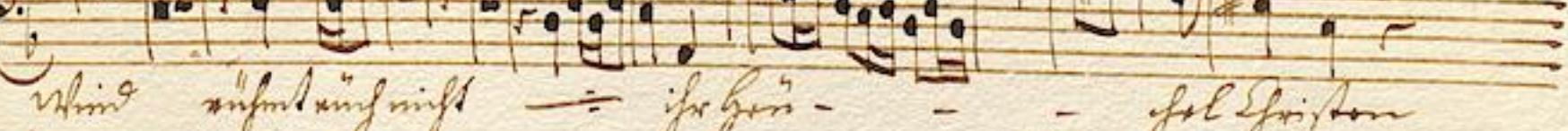
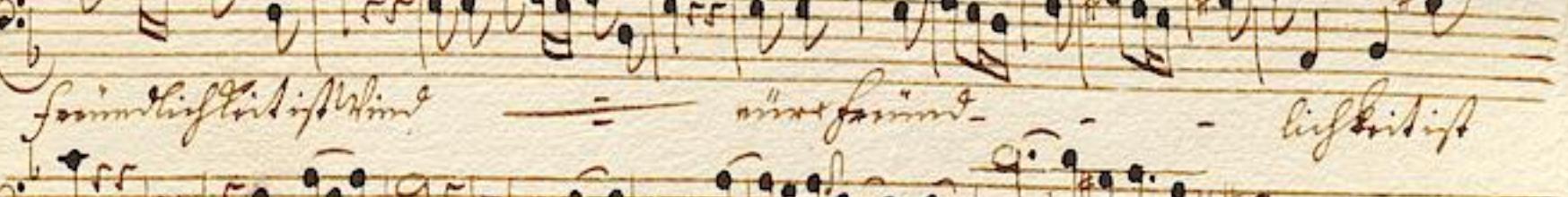
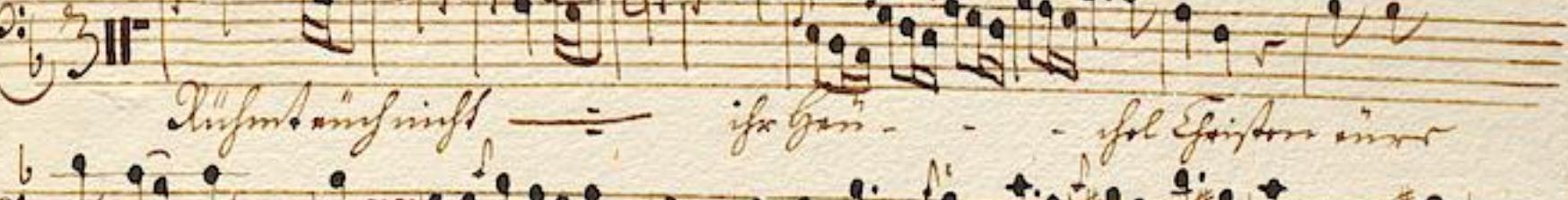
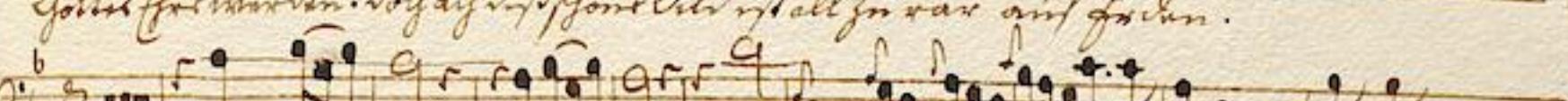
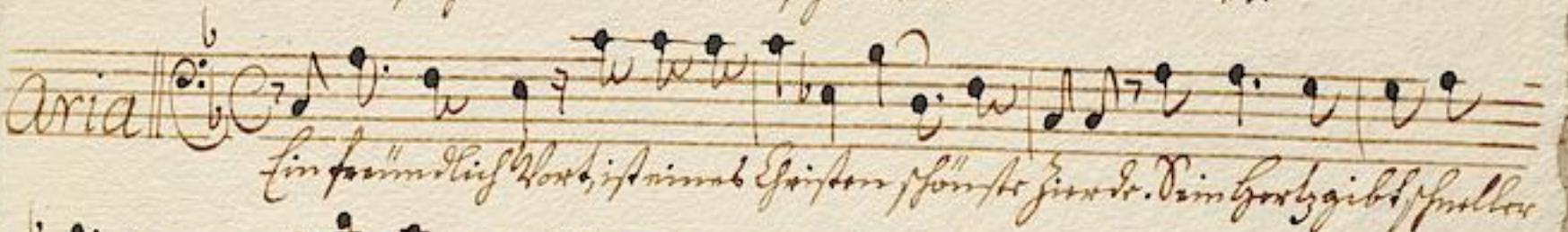
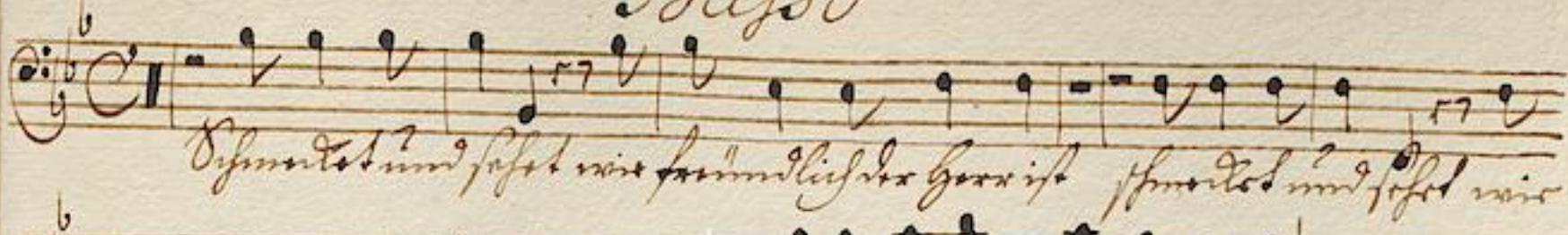
feindlichkeit gebrochen zu knüppeln. Und ö wie einst dußt die lieber

feindlichkeit gebrochen zu knüppeln. Und ö wie einst dußt die lieber

so groß Eselshaft keiner

1738
45

Basso



Augustuspolleß Kifmoi - sol Kiflangen wornen wenig Kifm wornen wenig
Kifm wornan - - gen worn für noch so feind - kifwum si noch so feind
feind augustuspolleß Kifmoi - - sol Kiflangen wornen wenig Kifm -
Kifm wornan - - gen worn si noch so feind - kifwum si noch -

Alapo! Recitat!
so feindlich feind.

Mein Gott zum fest mein Gott an dem ist mir vergangen
der ist an einer lieben Ecke mit meinem Leben liege
Mein Gott hat dir ein Lobbrodt weil ich von dir vor feindlich ist

so groß hab' ich dir



