

Ehren-Gedächtniß
Oder
Begräbniß-Music,

Bei
Hochansehnlicher Bestattung
Des weiland HochEdlen und Geseirengen Herz.
Herrn **FRIDERICO**
Lentem /

Thro Königl: Mayest: zu Dennemarcck Nor-
wegen Hochbetrauten Regierungs und Cambrer Raths
in Dero Fürstenthümern Schleswig Holstein/ etc
Erb Herren auff Carlshausen /

Gehalten in Glückstadt den 13 Decembr 1677.

Von
Diedrich Becker /
Bestalten Rath's Violisten
in Hamburg



Glückstadt / Gedruckt bey Melchior Kochen.



SAMLING

Handwritten musical notation on ten staves. The notation is mostly illegible due to fading and bleed-through from the reverse side. Some words are visible: "sic", "in Schleswig Holstein etc", "isen", "3. Decembr. 1677.", "sten", "Melchior Kochen.", "etc über Friedrich Lentem, 77 durch Christian", "icht in der Königl.", "en, im Jahr 1678.", "Stücken, Jan. Müller", "man, von einer Seite.", "Sat i Partitur efter et Exemplar (Kopet. Stem.", "und i det Kgl. Bibliothek i Kjöbenhavn", "[Cat. 44, -245, in 4to] af", "J. A. E. Wagens", "Mai 1890", "Schleswig Holstein II, 562".

Begräbnis-Music

über

Friedrich Lente

(F. Lente für Keller I 340)

Königl. Regierungs- und Control-Raths in Schleswig-Holstein etc.
Erb-Herrn auf Sarskhusen

Gehalten in Glückstadt den 13. Decembr. 1677.

von

Diedrich Becker,

Bestaltten Raths-Vocalisten
in Hamburg.

Glückstadt, gedrückt bey Melchior Kochen.

Sammenbündet med. Abdankungs-Rede etc über Friedrich Lente,
gehalten Glückstadt den 13. Decbr. Anno 1677 durch Christian
Mädelen Müller, Past. Acad. - Gedrückt in der Königl.
Veste Glückstadt, durch Melchior Kochen, im Jahr 1678.
Samt flere Ligneringer Christian von Stöcken, Joh. Müller,
Hl. Grottschilling og Gerhard Wätteman, vor Lente.

Sat i Partitur efter et Exemplar (trykt: Stem-
me) i det St. kongl. Bibliotek i Kjøbenhavn

[Cat. 44, -245, in 4^{to}] op.

J. H. E. Hagen

Mai 1890



(Lente Red. Müller. in Keller II, 562)

"Concert à 7. 4. Voce. 3. Braccio. D. B."

Symphonia.

Handwritten musical score for a concert. The score is written on ten staves. The first three staves are for Braccio 1, Braccio 2, and Braccio 3. The next two staves are for Cantus 1 and Cantus 2 & Tenor. The remaining five staves are for Alto, Basses, and Basso Continuo. The music is in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Basso Continuo part includes figured bass notation (e.g., 5 3, 6 4b, 5 4b, 3, 4 #, ♯b, 5 3, 6 4b, 5 4b, 3). The score is written in a historical style with a key signature of one flat (B-flat).

Fig. bringt der moderner 4: stadtlich #, hier der passiv sy is angest.

Handwritten musical notation for the first system, featuring vocal lines and piano accompaniment.

Handwritten musical notation for the second system, including vocal lines and piano accompaniment.

Handwritten musical notation for the third system, including vocal lines and piano accompaniment.

Handwritten musical notation for the fourth system, including vocal lines and piano accompaniment.

Handwritten musical notation for the fifth system, including vocal lines and piano accompaniment.

13
644

tutti

Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation with lyrics: *Mann - der fol - gen ihs nach | i - wu Mann - der fol - - gen fol - gen ihs nach | i - wu Mann - der i - wu Mann - der fol - gen ihs nach | i - wu*

Dann i - wu Mann - der fol - gen ihs nach | i - wu Mann - der fol - - - - - gen ihs nach | i - wu Mann - der fol - gen ihs nach | i - wu

Dann i - wu Mann - der fol - gen ihs nach | i - wu Mann - der i - wu Mann - der fol - gen ihs nach |

Dann i - wu Mann - der fol - gen ihs nach | i - wu Mann - der fol - gen ihs nach | i - wu

Musical notation with lyrics: *Mann - der fol - - - - - gen ihs nach*

Mann - der fol - - - - - gen ihs nach |

i - wu Mann - der fol - - - - - gen fol - gen ihs nach |

Mann - der fol - - - - - gen ihs nach |

Musical notation for the second system, including vocal staves and piano accompaniment.

Handwritten musical notation for the first system, consisting of a vocal line and piano accompaniment. The piano part includes a handwritten note: *? des flau b*.

Handwritten musical notation for the second system, including a vocal line with German lyrics and piano accompaniment. The lyrics are: *Dann ist er Mar - den fol - gen ich nach ist - er Mar - den -* and *Dann ist - er Mar - den fol - gen ich*.

Handwritten musical notation for the third system, featuring a figured bass line with numbers and symbols (7, 7, b, 6, 7, 6, 7, 6, #, 6, b, 6, 5) and a piano accompaniment line. A handwritten note *? des flau b* is present.

Handwritten musical notation for the fourth system, consisting of a vocal line and piano accompaniment.

Handwritten musical notation for the fifth system, including a vocal line with German lyrics and piano accompaniment. The lyrics are: *- - - den fol - gen ich fol - gen ich nach ist - er Mar - den fol - - - - gen ich nach ist - er Mar - den fol - - - - - gen ich*, *nach ist - er Mar - den fol - gen ich nach ist - er Mar - den - - - den fol - gen ich nach ist - er Mar - - - - den fol - - - - gen ich*, and *Mar - den fol - gen ich fol - gen ich nach ist - er Mar - den fol - - - - gen ich nach ist - er Mar - den fol - - - - - gen ich*.

Handwritten musical notation for the sixth system, including a vocal line with German lyrics and piano accompaniment. The lyrics are: *Dann ist - er Mar - den fol - gen ich nach ist - er Mar - den fol - gen ich nach ist - er Mar - den fol - - - - - gen ich*.

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a fermata and a dynamic marking of *mf*.

mf Undig find die weiff zu un-nar / die in Ju-ten find aus-schlaffen / die der Coste so mag sich raffan / wenn sie von Mar-lan-gro braunen!

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *mf*.

mf *Allegro*. 6 65 # 56 65 43 6 6 6 6 b + 6 76# 7 65 4#

Handwritten musical notation for the third system, including a vocal line and piano accompaniment.

ritardando agf.
13

Ja now und an wie oft so Leiden / und sie kom-men zu der Krancken.

Ja der Geist der Jhesu (schreibt) daß sie zu der Ruf zu-kom-men

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment. The piano accompaniment ends with a dynamic marking of *p*.

6 76# 6 # # 6 6 6 6 b 4# # b 65 4 # # 6 65 # 56 65 43

p

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right hand, and the fourth and fifth staves are for the left hand. The music is in a common time signature.

Da bin ich mit al-ten Frommen / Befän Gott in sei-ner Lieft: Müß und Arbeit ist uns / gesün-der / Göt-tes ist mit Ihu un-ter-bun-der.

Piano accompaniment for the first system, featuring figured bass notation above the notes. The figures include: 6, 6, 6 6 b, 6 7 6#, 7, 6 5 4#, 6 7 6+, 6 # 4, 6 6 6 6 b, 4 # #, 6 5 4 # #. A dynamic marking 'p:' is present at the end of the system.

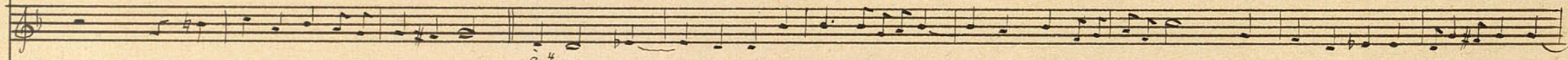
Handwritten musical score for the second system, consisting of five staves similar to the first system. The vocal line and piano accompaniment are present, though the notes are mostly blank or very faint.

Herrn Marckes so ge-heit / Dürstet den Geist aus sei-ner firtgen / leuchtend in die zel-ten Rirtgen / aus der so-fer him-mels Hofen / so Ihu Gott bey al-ten Frommen / die im Glauben

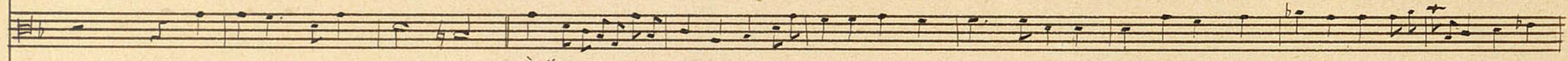
Piano accompaniment for the second system, featuring figured bass notation above the notes. The figures include: 6, 6 5 #, 5 6, 6 5 4 3, 6, 6, 6 6 b, 6 7 6+, 7, 6 5 4 #, 6 7 6+, 6 # #, 6 6 6 6 b.



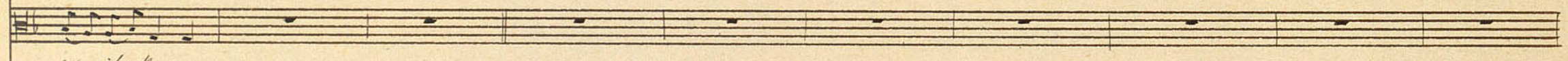
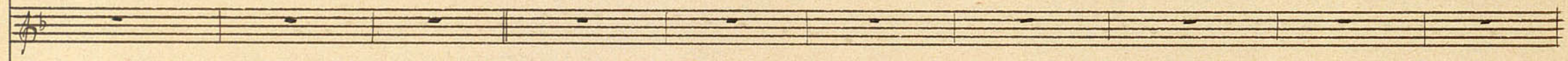
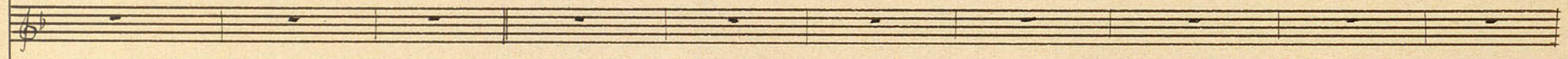
B: 3. Bracien.



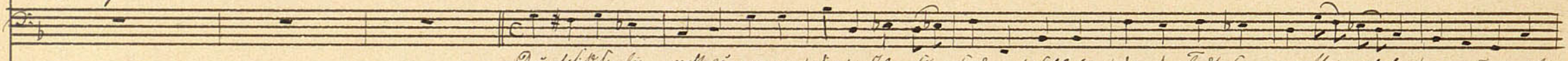
a 4.



a 4.



zu ihm kommen:



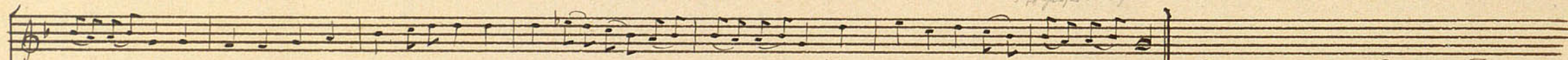
4 # b 6 5 4 # #

Darum fußfa-ly wach zu wachen) du in Hoff- für sind nicht schlafen) du der Tod so ung hil waf- fard) wach für wach Man



p:

Wachheit

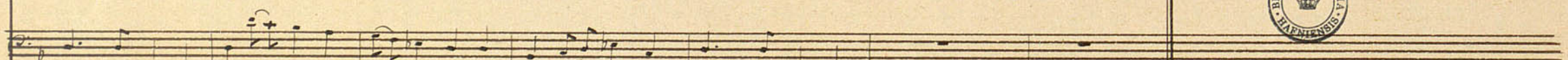
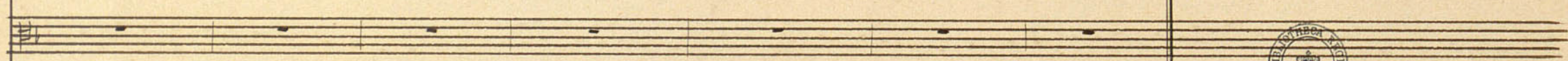
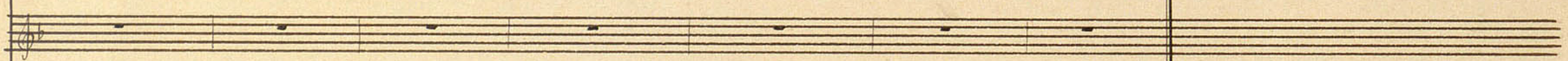
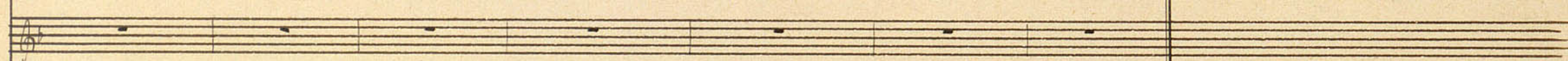
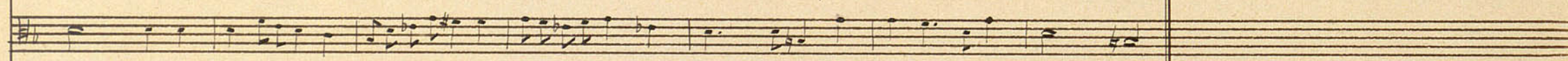


p:



p:

Repete non moras) Talig sind die Todten) bis



lan zum kommen) ja non wien aus wachheit) das den) sind für kommen zu der Toten- den.

6 5 4 #

7 6 # #

6 6 6 6 b

4 #

6 5 4 # #

b

6 5 4 # #

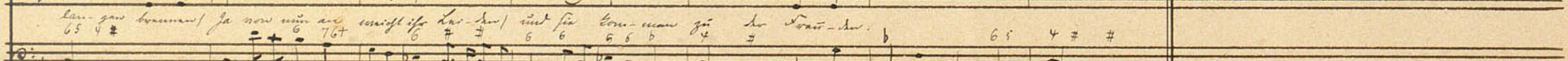
#

b

6 5 4 # #

#

b



p:

