

~~2) Alle Sonntags-Mal ist gut~~
~~3) Sie singen ich bin nicht schick~~
3) Du musst ihn sein ich frage Ihnen offen

abm 457
23

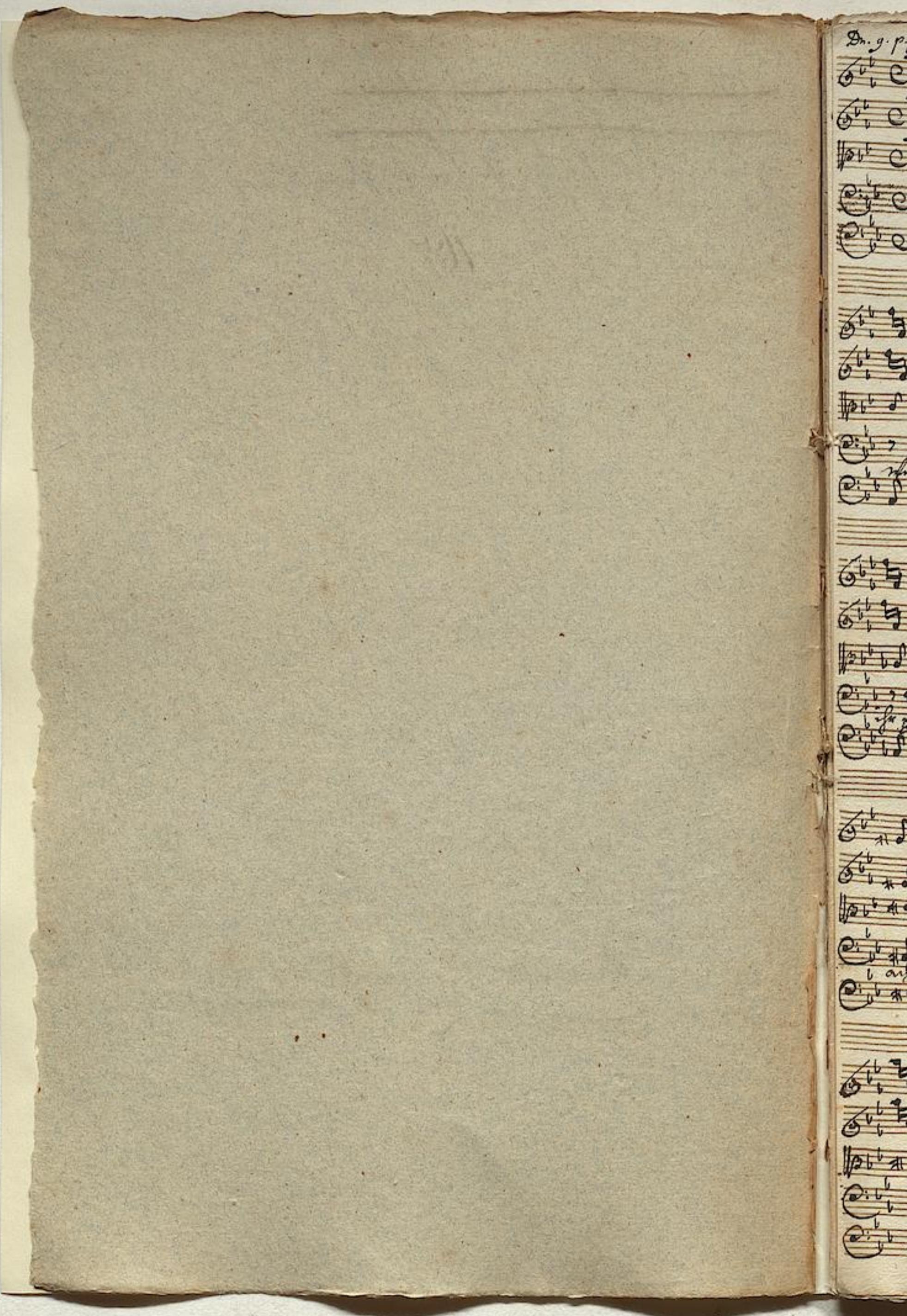
167.

12

23

Partitur
N: July 1734 - 26^{te} Insprung.





D. g. p. Fr. 251734.

F. W. G. M. Jul: 1794. 5

A handwritten musical score for two voices, Treble and Bass. The score consists of six staves of music. The top three staves are for the Treble voice and the bottom three are for the Bass voice. Each staff begins with a clef, key signature, and time signature. The music features various note heads, including solid black notes, hollow white notes, and cross-hatched notes, along with rests of different lengths. The handwriting is in black ink on aged, yellowed paper.

A handwritten musical score for organ, featuring two staves of music. The top staff uses vertical stems and the bottom staff uses horizontal stems. The notation includes various note values and rests. Below the music, lyrics are written in German, corresponding to the notes above them. The text reads:
„Für wundervolle Tugend“ | „auf der Welt ist noch kein Sprachkunst“
„für wundervolle Tugend“ auf der Welt ist noch kein Sprachkunst

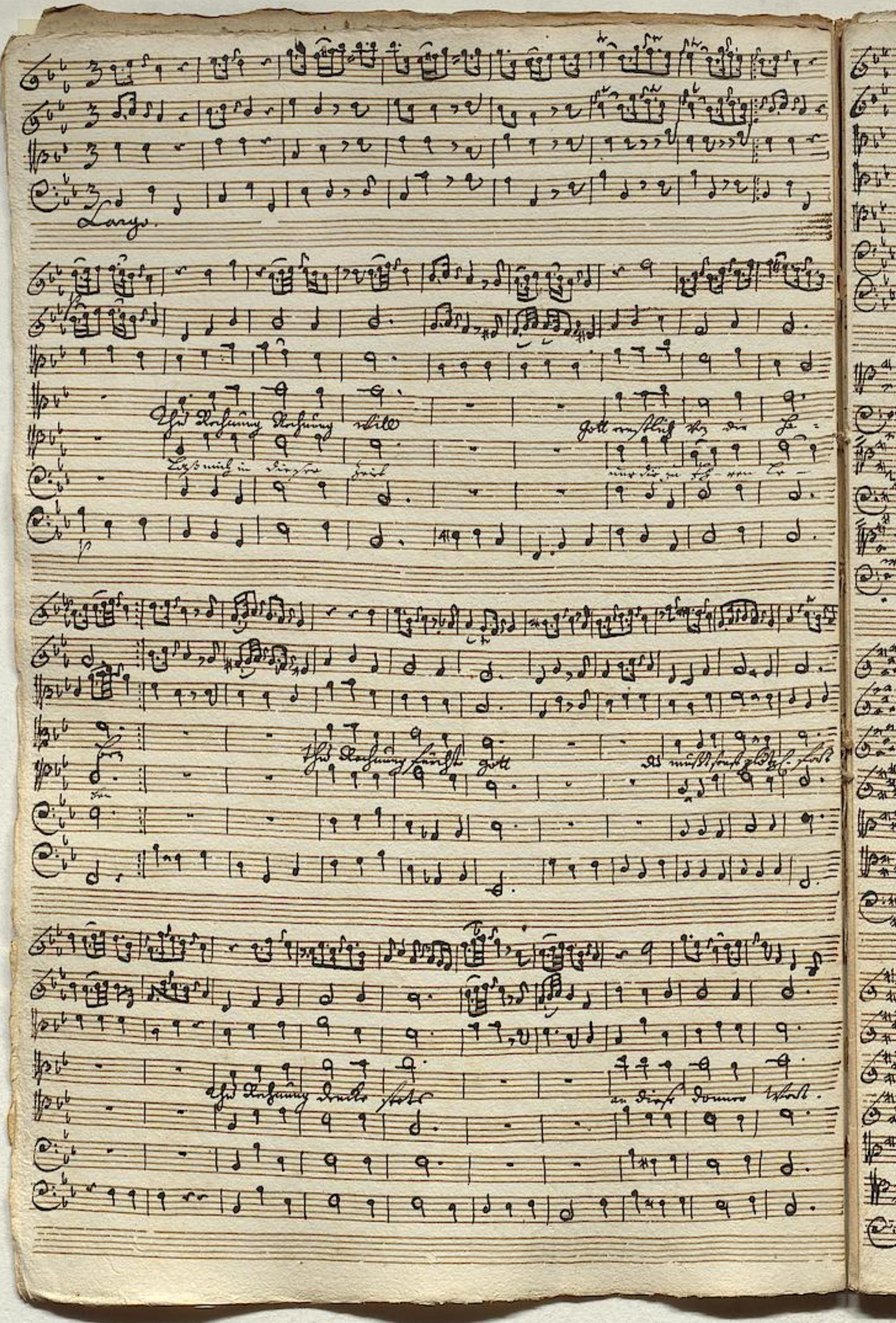
A handwritten musical score on five staves. The top three staves are for voices, with the soprano in black and alto in brown. The bottom two staves are for basso continuo, with the bassoon in black and cello in brown. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The handwriting is in black ink on aged paper.

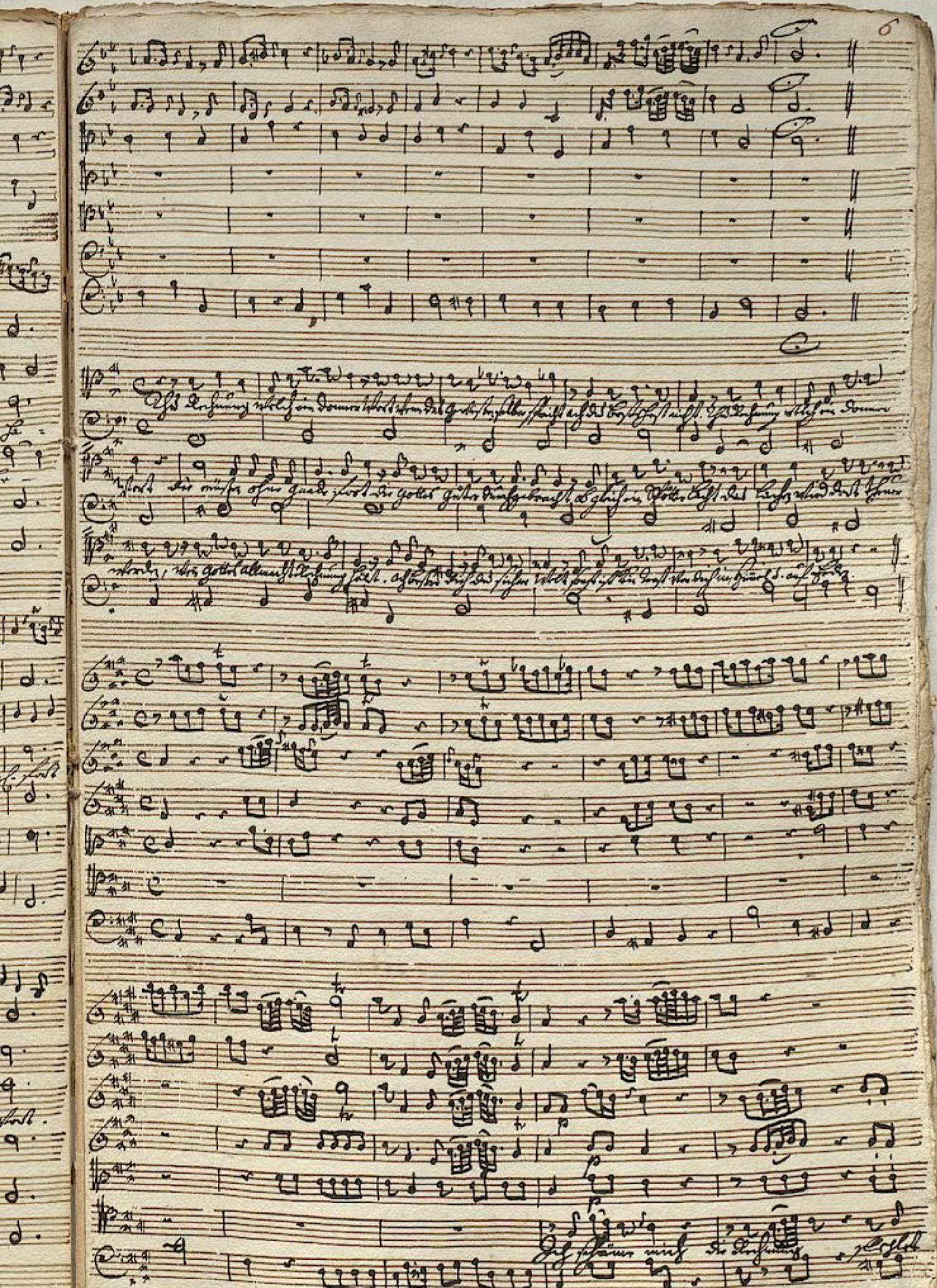
A handwritten musical score on five staves. The top three staves are soprano, alto, and tenor voices, each with a melodic line and harmonic chords underneath. The bottom two staves are basso continuo, indicated by a bass clef and a large bracket. The music is written in common time, with various note values including eighth and sixteenth notes. The handwriting is in brown ink on aged paper.

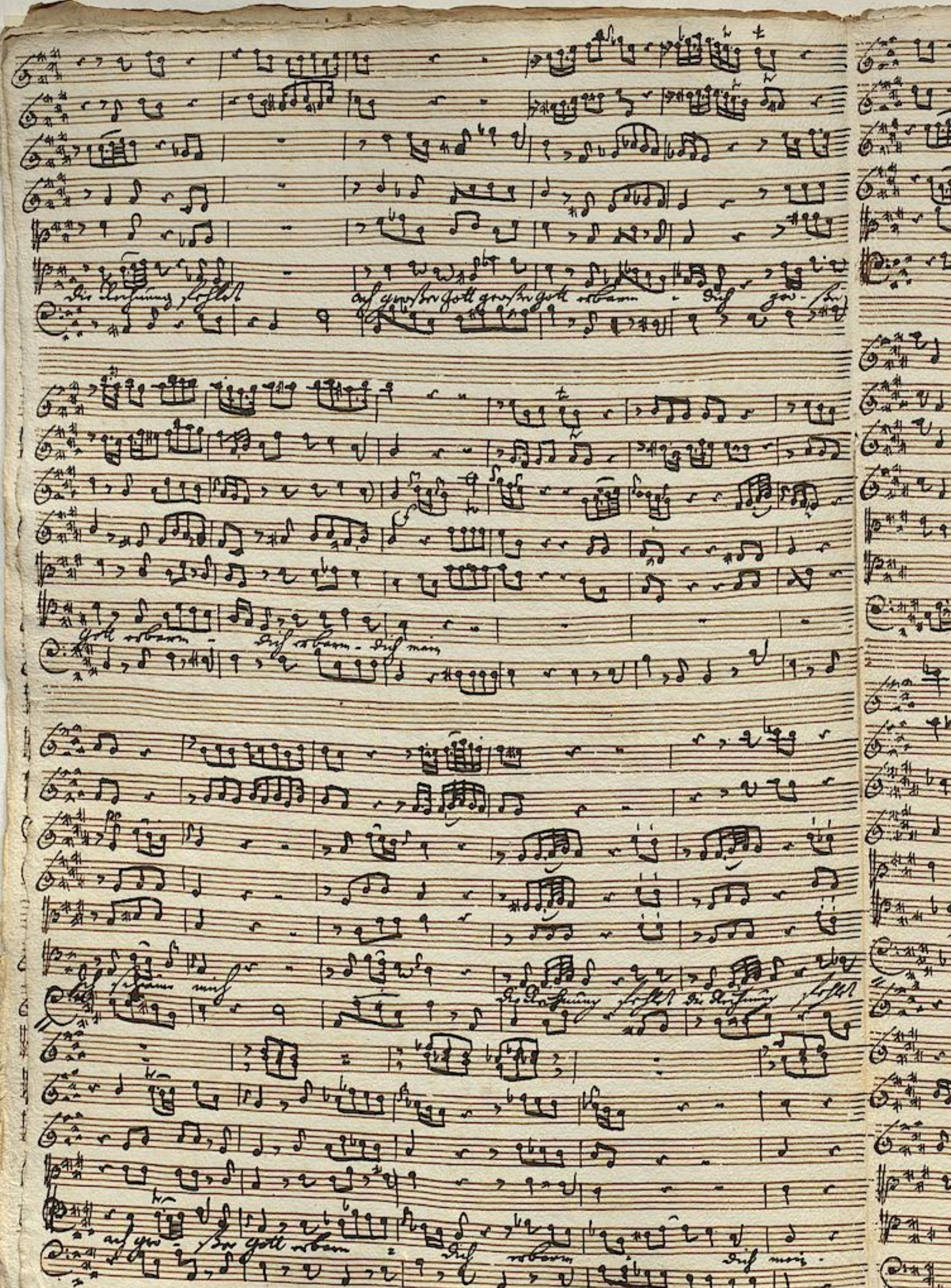
A handwritten musical score for five voices, consisting of five staves. The voices are arranged vertically, with the top voice on the left and the bottom voice on the right. Each staff begins with a clef (soprano, alto, tenor, bass, and basso), followed by a key signature, and a time signature of common time (indicated by a 'C'). The music consists of measures separated by vertical bar lines. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, with some notes having horizontal dashes or dots indicating specific performance techniques. The paper is aged and yellowed.

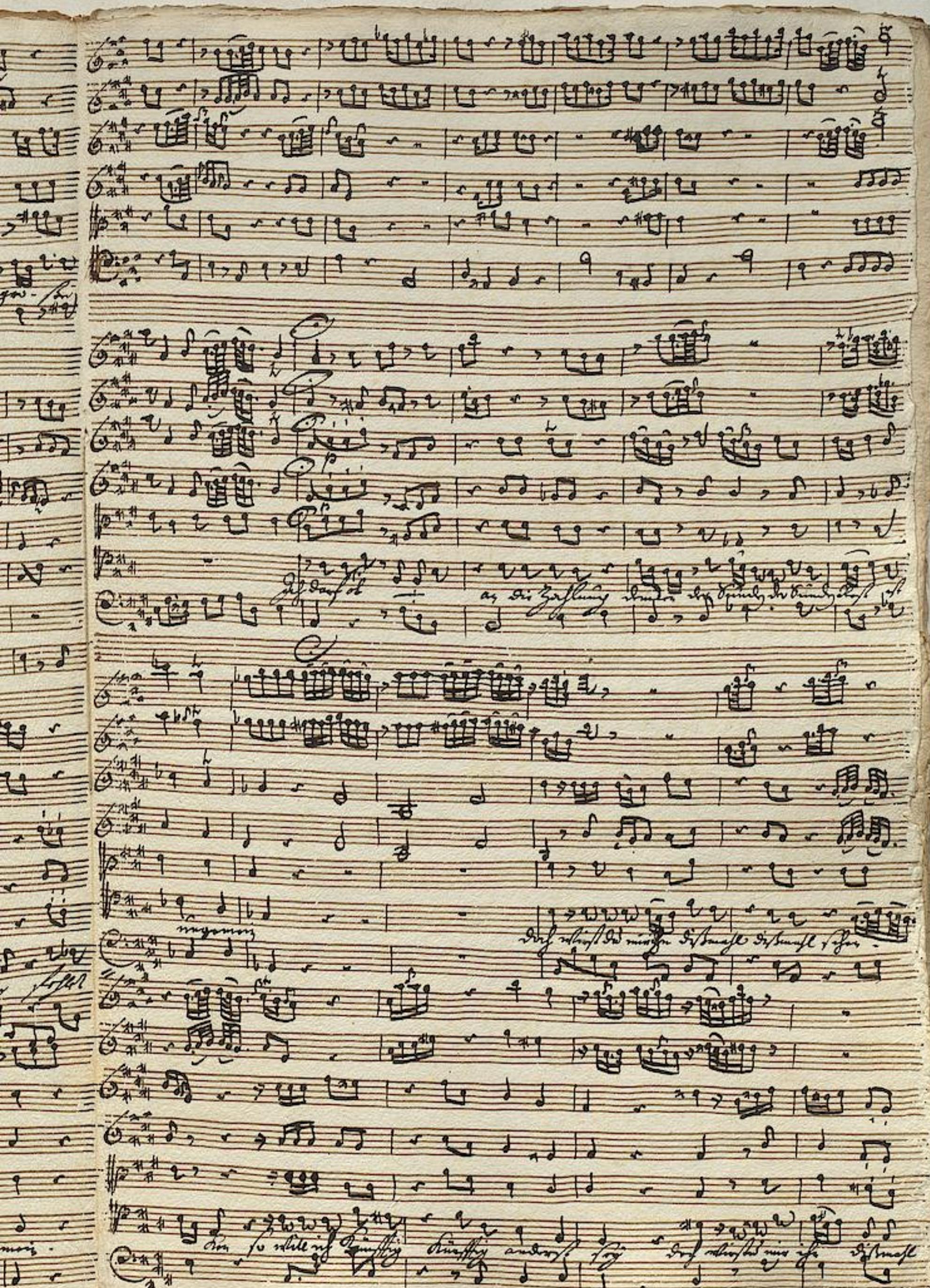


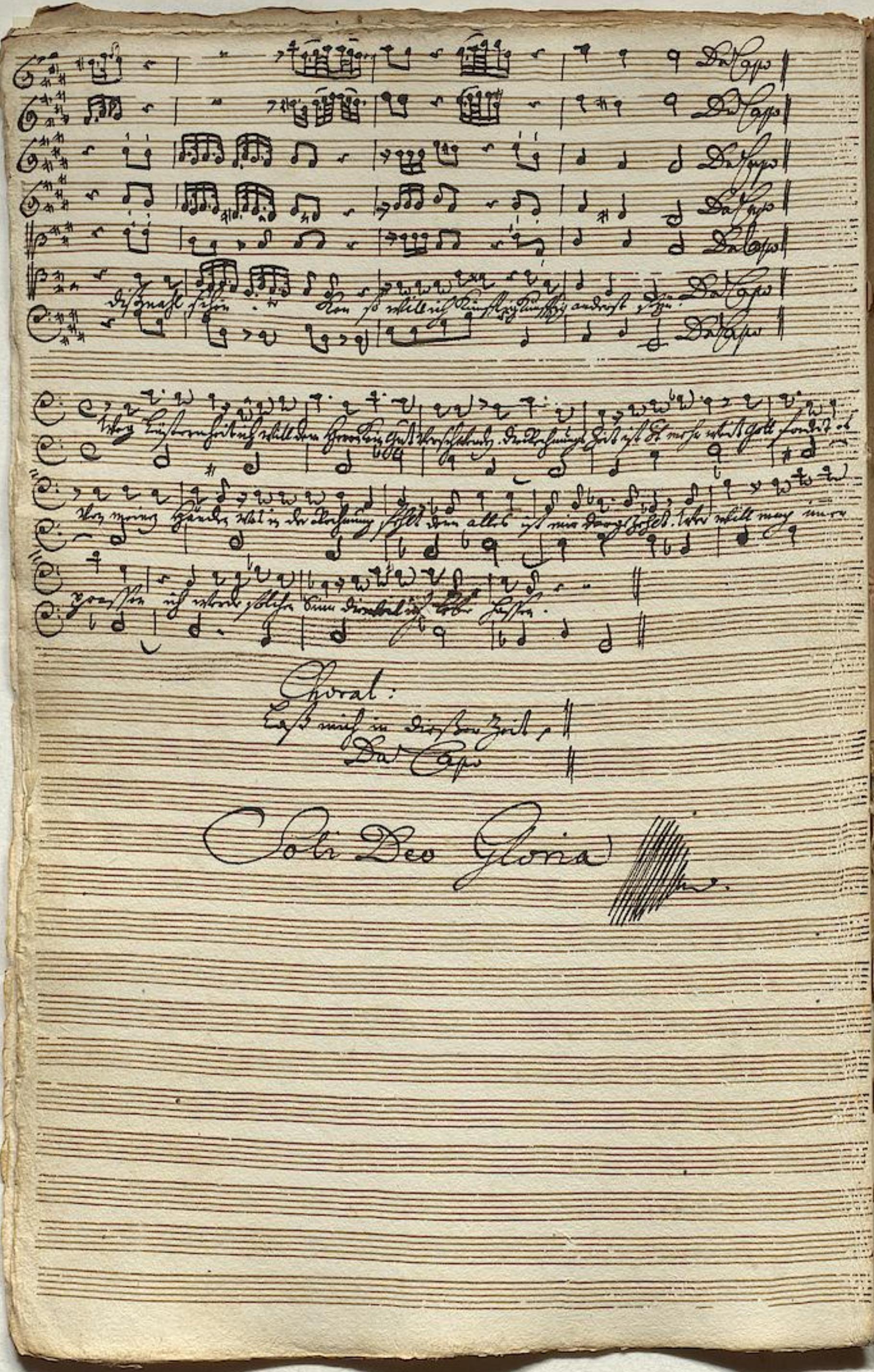












167.

42.

Ihr werkt ihr Lin ist
doch fröhlich.

a

2. Violin

Viola

2 Flaut. Fr.

Alto

Tenore

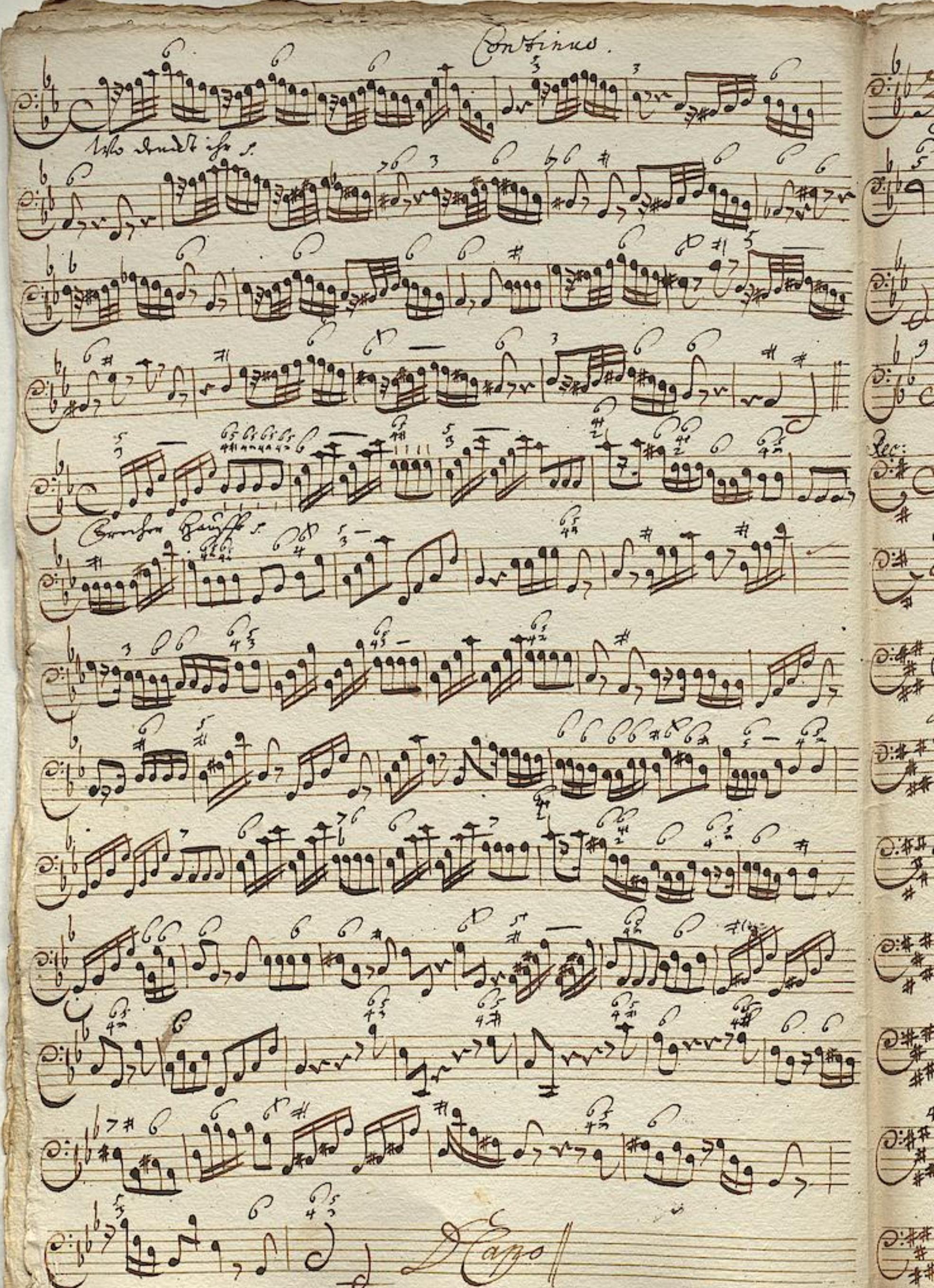
Bass

e

Continuo

D. g. p. Fr.
1744
ad
1739.

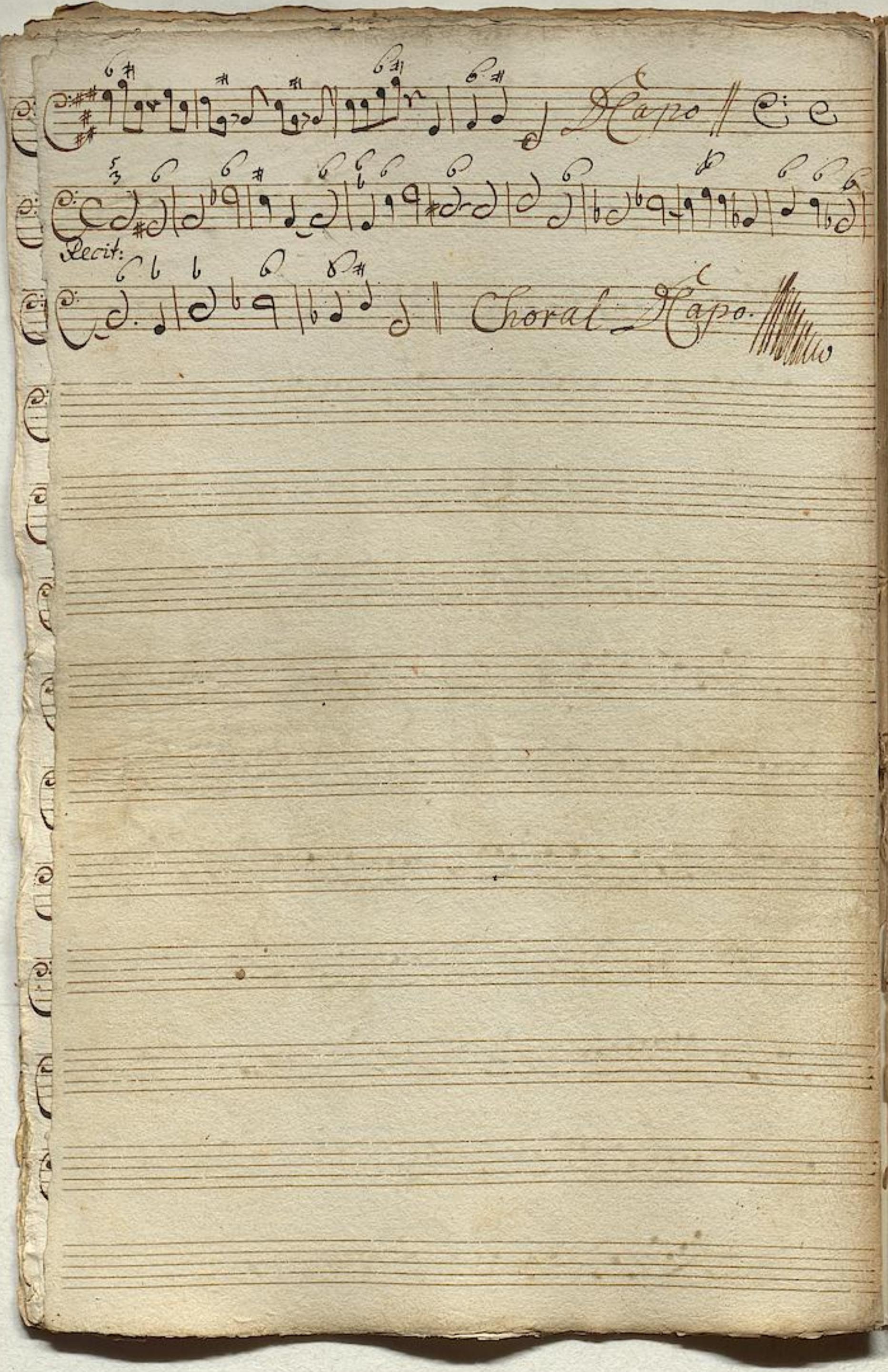




Choral. Largo.

The image shows a page from a handwritten musical manuscript. The title "Choral. Largo." is at the top left. The music is organized into ten staves, each with a different key signature (e.g., C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major) and time signature (e.g., common time, 6/8, 3/4). The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as "Ganz leise", "Langsam", "Langsam mit", and "Langsam". There are also slurs, grace notes, and other performance instructions written in German. The handwriting is in black ink on aged paper.





Violino. I.

A handwritten musical score for Violin I, consisting of ten staves of music. The score begins with a treble clef, common time, and a key signature of one sharp. The first staff contains six measures of music, with lyrics "Wu drut iſt" written below it. The second staff continues the melody. The third staff begins with a key signature of two sharps. The fourth staff begins with a key signature of one sharp. The fifth staff features a continuous series of sixteenth-note patterns. The sixth staff begins with a key signature of one sharp. The seventh staff begins with a key signature of two sharps. The eighth staff begins with a key signature of one sharp. The ninth staff begins with a key signature of one sharp. The tenth staff concludes the piece with a melodic line and a final measure.



Choral. Largo.

Ges. Dreyfuss

Recital

dit s'aimer n'importe.

Largo | Recitat | Choral Largo



Violino. I.

A handwritten musical score for Violin I, consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a soprano clef. The score features various note heads, stems, and bar lines. The first staff begins with a melodic line, followed by a section where the notes are grouped together. The second staff continues with a similar pattern. The third staff shows a series of eighth-note patterns. The fourth staff consists entirely of sixteenth-note patterns. The fifth staff features eighth-note patterns again. The sixth staff contains mostly sixteenth-note patterns. The seventh staff has eighth-note patterns. The eighth staff consists of sixteenth-note patterns. The ninth staff features eighth-note patterns. The tenth staff concludes with a melodic line and ends with a double bar line and the word 'Poco' written above it.

Choral.



Choral largo.

zur Eröffnung,

pp.

Recital

Recital // Choral Fapo //



Violino. 2.

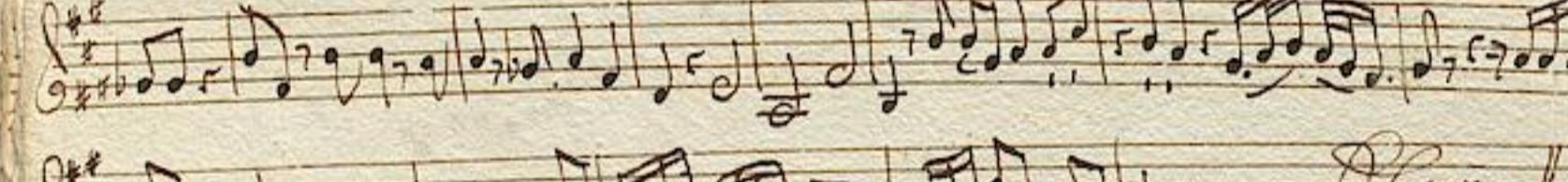
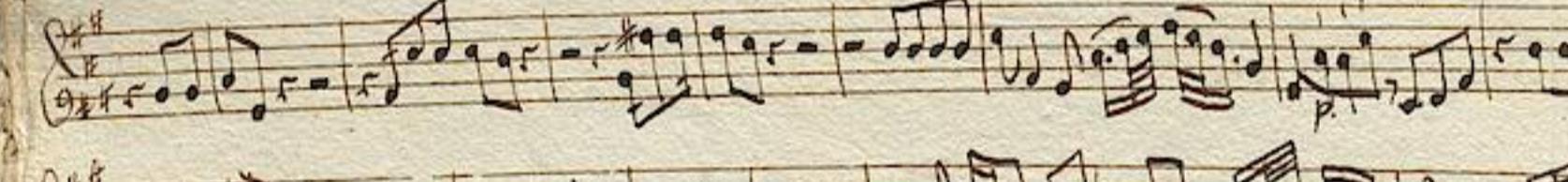
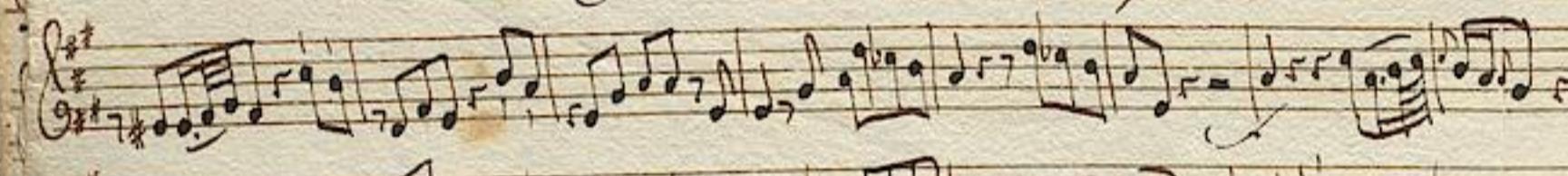
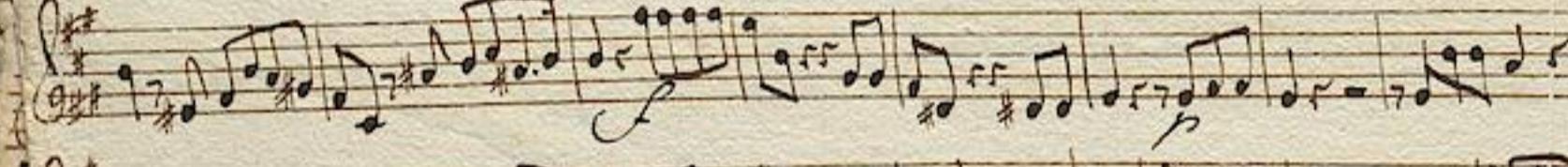
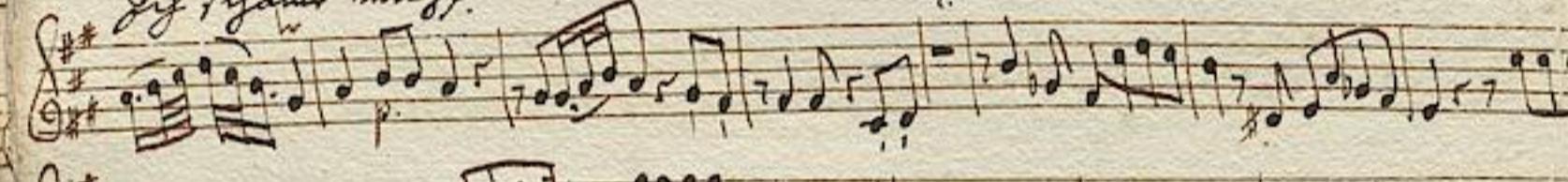
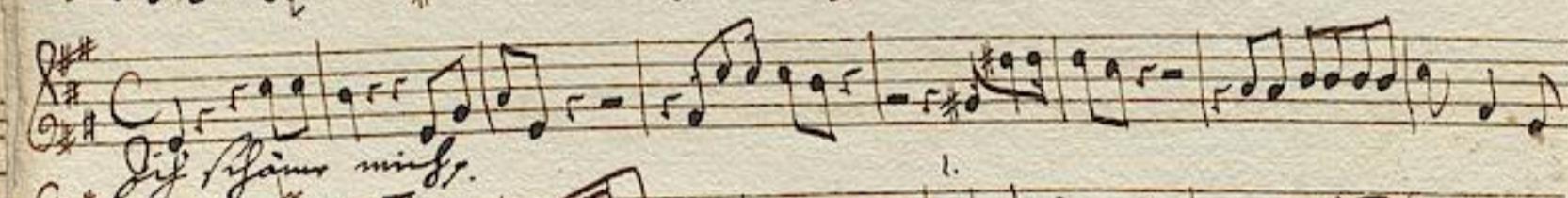
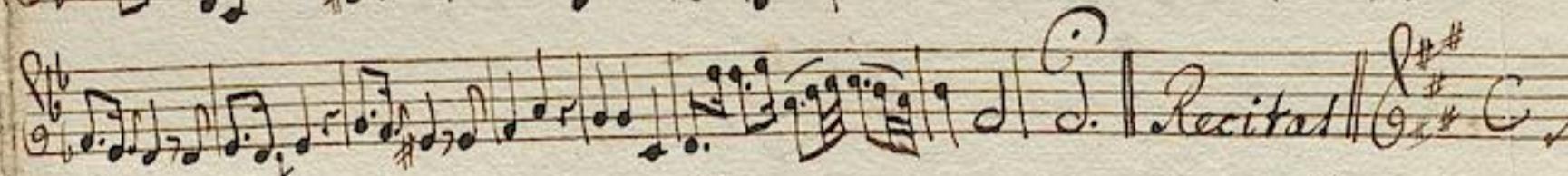
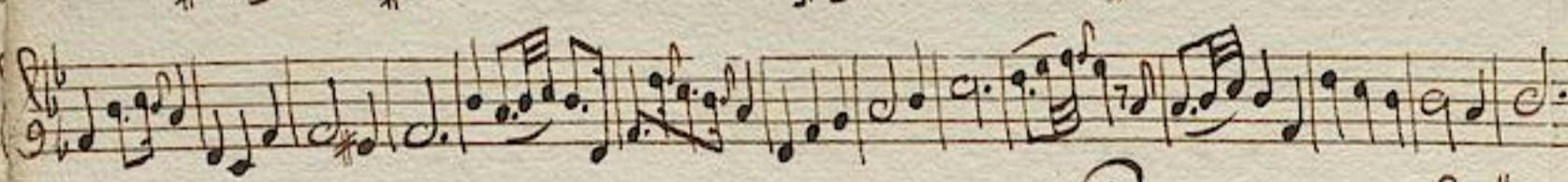
A handwritten musical score for Violin 2, consisting of ten staves of music. The music is written in 6/8 time. The first staff begins with a dynamic instruction "leise undet ifr." The second staff starts with "Gut für Gang". The score features various note heads, stems, and bar lines, with some staves ending in a fermata. The handwriting is cursive and expressive. The score concludes with a section labeled "Choral." followed by a measure number "3" and a checkmark.



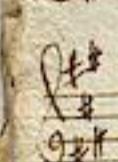
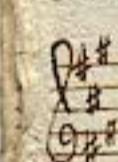
Choral. Larg.

Gesang

Gr. Singung.



Recitat | Choral Capo //



Violin

In the same time.

Capo

Choral.



Choral. Largo.

Ges. Stoffnung.

Recitat.

die schaue mich.

Capo Recitat.

Choral Capo



Violone

Bassa Bassiss.

Choral. Lary.

2nd Ending

Recit:

This image shows a page from a handwritten musical manuscript. The top section, labeled 'Violone', consists of ten staves of music in common time, featuring sixteenth-note patterns and various rests. Below it, a section labeled 'Bassa Bassiss.' continues the sixteenth-note patterns. The third section, 'Choral. Lary.', begins with a single staff of eighth notes followed by a dynamic marking 'pp' and a fermata. The fourth section, '2nd Ending', contains two staves of music. The final section, 'Recit.', is written in a simple staff notation with quarter and eighth notes. The manuscript is written in brown ink on aged paper.



of Sauer mit,
pp

Recit.

Choral Canto



Violone

the druck ist,

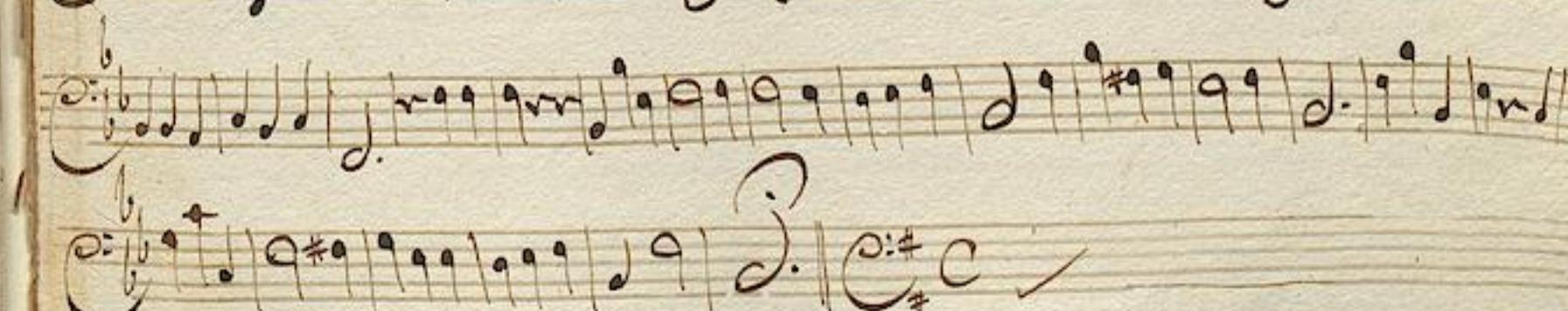
Großer Gang

C

Choral. Largo.

zur Eröffnung

Eapo



Recit:

Handwritten musical score for organ, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes the following elements:

- Staff 1:** Labeled "Recit.", featuring a continuous line of eighth-note chords.
- Staff 2:** Continues the recitation with eighth-note chords.
- Staff 3:** Labeled "Gig. Rhythms miss.", showing a mix of eighth and sixteenth-note patterns.
- Staff 4:** Features a complex pattern of eighth and sixteenth notes with various slurs and grace notes.
- Staff 5:** A staff of mostly eighth-note chords.
- Staff 6:** A staff of mostly eighth-note chords.
- Staff 7:** A staff of mostly eighth-note chords.
- Staff 8:** A staff of mostly eighth-note chords.
- Staff 9:** Labeled "Recit.", featuring a continuous line of eighth-note chords.
- Staff 10:** Labeled "Choral", ending with a dynamic marking "Forte" and a series of vertical strokes.



Täuto!

Liegt Räume wiss.



Canto.

Recitat Aria

Ein Xaſſung Daſſung will

B

B

B

B

B

B

B

B

B

B

B

X
X
X
X

X
X
X
X

X
X
X
X

X
X
X
X

X
X
X
X



Flauto. 2.

of Sains wifd.

A handwritten musical score for Flauto 2. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in brown ink on white paper. The first staff begins with a dynamic instruction 'Lig. Pianissimo' and includes a tempo marking 'Largo'. The subsequent staves show various melodic lines and harmonic progressions, primarily using eighth and sixteenth note patterns. The handwriting is fluid and shows some ink bleed-through from the reverse side of the page.

Alto.

Recit Aria | 3^b 3 **F** | 1. 2.

Erf' das mein'! Neigung will Gott von mir von dir
 Es' B' mit in die Seele Zeit mit dir zu G'son
 sa - bon; Erf' das mein'! fließt der H'ore, von allen Seiten Gaben,
 leben, laß ja mein' Leib und' Seele, dir allzeit segn' ergeben;
 Erf' das mein'! freiste Gott! Du mußt sonst plötzlich fort, Erf' das mein'! donda
 Ein' Gott ergeben mich, so mußt' du wohl bestehen, in mirrer Anfang.
 Ruh' am Ende deiner Welt.
 und' zum Himmel führ' ringsofn.

|| Recit Aria || Recitall ||

Choral Es' B' mit in die Seele Zeit, G'son ||



34

Tenore

Recitaria 9.

Ehr' Auferstehung! Auferstehung will Gott ewiglich von Dir haben,
Läßt uns in Deiner Zeit mit Dir für Dein Leben loben,

Ehr' Auferstehung! Fürst der Herr, von allen Dingen Gaben, Ehr' Auferstehung!
Läßt ja mein Leib und Seele Dir allzeit segn' ergeben: Dom Jesu we-

früchte Gott! Du mögest sonst plötzlich sterben, Ehr' Auferstehung! Wohl Gott
gönne mir so wort' ins wort' bestehen, in minor Auferstehung, und

an die heilige Messe. Ehr' Auferstehung! Heilige Messe hab' ich,
zur himmels freud' singen.

wirden selber Christus sein, in bestoßt nicht. Ehr' Auferstehung! Heilige Messe! Sie
mögen eure Gnade fordern, die Gott der Gütter uns gebracht; obgleich ein Götter lebt, daß

lassen wir nicht Gott verloren den, wenn Gott der Allmächtige Auferstehung fehlt. Aber der
wir in seiner Welt sind, sonst ist kein Trost von diesem Himmel und auf Erden.

8.

Auf seine mich, die Auferstehung fordert, ————— auf großer Gott, großer
Gott erbarm — wir gro — fer Gott erbarm — erbarmen wir mein, in seinem
min. ————— die Auferstehung fordert, ————— auf gro — fer Gott, er —
beram — wir beram — — wir mein. Auf ewig ist — an die
Auferstehung fordert, der Prinzen des Prinzen dort ist unvermehr.

17 W W W V V V V V V V V V V V V
 Es grüßt In' mir ist Liebmahl Liebmahl from - then, so will ich künftig
 künftig am ehesten singen, Es grüßt In' mir ist Liebmahl Liebmahl from -
 - then, so will ich künftig künftig am ehesten singen.

Recitat Choral Es grüßt in' mir ist Liebmahl D'apo //

Bafso.

Und ist sie für uns frohe Fräber! wir sind am heiligsten Tage gebr.

aff wir wollt iſſe bapſt iſſe ſampt iſſe wort wir dab Wapſe iſſe prangt in Iordijne

Erwähnt ist Lebet für sich in Formton: Vor einem hohen Noll, auf einer aufwärts gerichteten

auf' mein hundt dor mag linden. auf' sieg doß liden, Herr zebauß.

for for garnet! — = fine Eaton, — = fine narration,

Since Eaton, — = first year after first infestation —

Time & place, — funeral service, time later, — funeral service, after dinner

Performing — = Fix Auf — — — — — using for defining an.

Gottel lieben istsson xx- - go; Gottel lieben istsson xx- - - - - go; Gottel

Großzumb signs Pfla - - gr. Tamm Großzumb signs Pfla - - - gr. Faiyan mub. In

misgolßen zeigt mich in misgolßen, was ist, was ist, was ist für dichself. — für dich

... Capo

now is it for yourself - - - for her.

Soprano:
 Ihr Auferstehung will Gott von Himmel von Dir haben.
 Laß mich in dieser Zeit mir Dir den Heil-
 bon,
 Ihr Auferstehung ist von Himmel von allen Dingen Gaben,
 Ihr Auferstehung!
Alto:
 Laß ja mir Erb und Vorleid, in allzeit segn ergeben: Ein Geist er-
 freute Gott! In mir soll sonst plötzlich feist, Ihr Auferstehung! Dann ist fest
 geplatzt, so wird ich wohl bestehen, in mir der Auferstehung, und
Bass:
 Recit aria

an die Dornen Worte.
 Ihr Auferstehung singen:
 Ich hab keine Angst will dem Herrn kein Gilde verwerden. Die
 Auferstehungszeit ist nicht mehr weit: Gott fordert ob von mir nur Handen,
 mal in der Auferstehung feist, dann alle ist mir Dein gefest. Wer will mag immer
 gehorchen, ich will es folgen Wenn hier weil ich habe gehorchen.

Choral Laß mich in dieser Zeit, Capo // //.

