

Ter. 1. Pentec:

G. D. G. M. Mai. 1723.

Groß sind die Werke des Herrn: in der Höhe ist der Himmel, fest  
wie ein Stein, die Erde ist wie ein Erdboden, die Luft ist wie Wasser, die Erde  
ist wie ein Erdboden, die Erde ist wie ein Erdboden, die Erde ist wie ein Erdboden,

Nov 431 / 11

156.

11

Partitur

15tes Infanzug. 1723.

Ter. 1. Lente:

G. H. F. M. May 1775

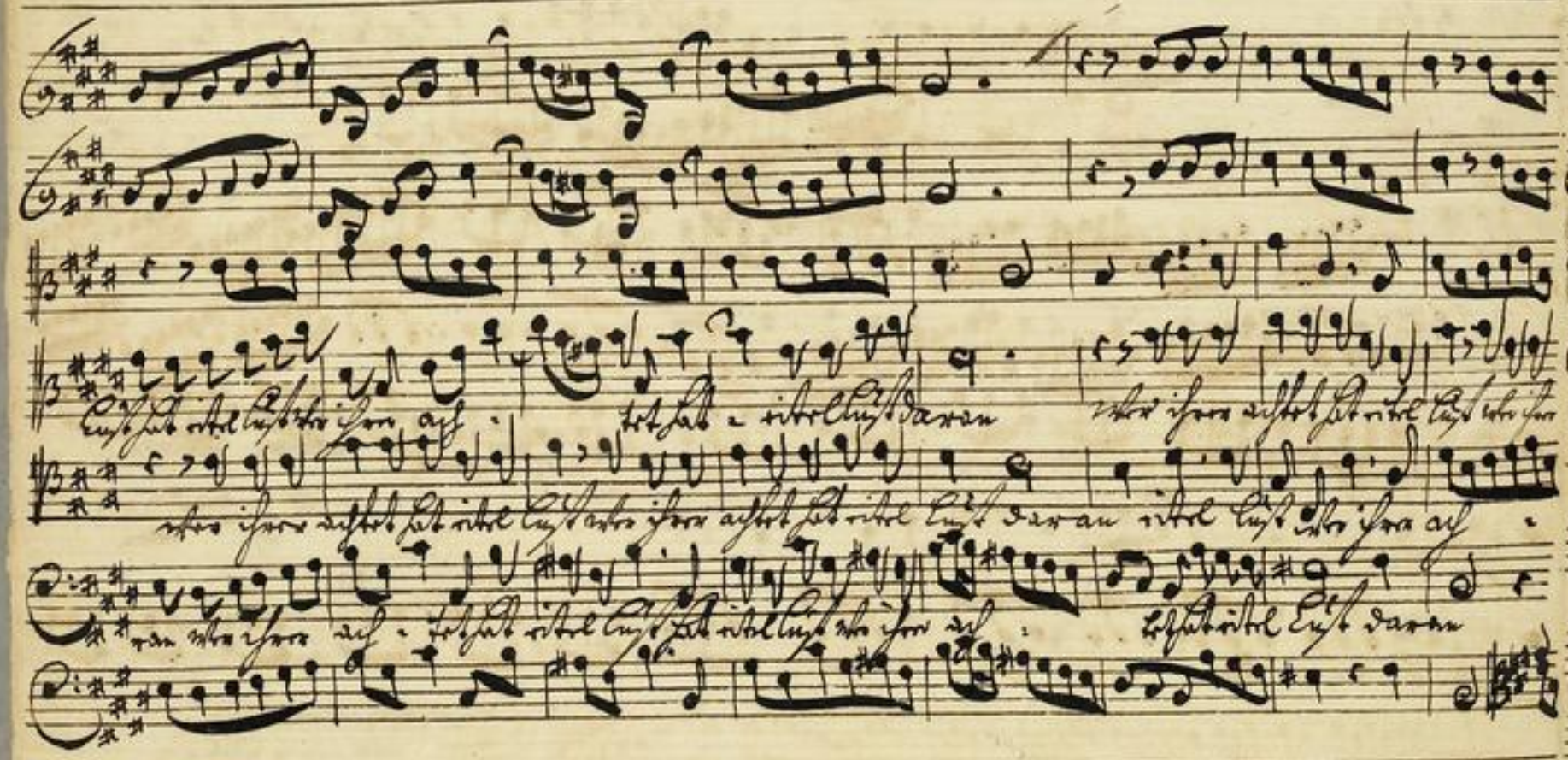
The first system of the handwritten musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with many sixteenth and thirty-second notes. The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a tenor clef. The sixth staff is a bass clef. The notation is dense and characteristic of the late 18th century.

The second system of the handwritten musical score consists of six staves. The top staff is a treble clef. The second and third staves are alto and bass clefs respectively. The fourth and fifth staves are bass clefs. The notation includes vocal lines with lyrics written in German. The lyrics are: "groß sind die Werke des Herrn" (written on the second, third, and fourth staves) and "wahr ist sein aufserordentliches Licht" (written on the fifth staff). The word "groß" is written above the notes in several places. The notation is dense and characteristic of the late 18th century.

The third system of the handwritten musical score consists of six staves. The top staff is a treble clef. The second and third staves are alto and bass clefs respectively. The fourth and fifth staves are bass clefs. The notation includes vocal lines with lyrics written in German. The lyrics are: "sind die Werke des Herrn" (written on the second, third, and fourth staves) and "wahr ist sein aufserordentliches Licht" (written on the fifth staff). The word "sind" is written above the notes in several places. The notation is dense and characteristic of the late 18th century.



Handwritten musical score system 1, featuring six staves with notes and lyrics. The lyrics are: *Ich bin ein armer Sünder, der dich, Herr, anbetet. Du bist unser Gott, du bist unser Herr, du bist unser Gott, du bist unser Herr.*



Handwritten musical score system 2, featuring six staves with notes and lyrics. The lyrics are: *Ich bin ein armer Sünder, der dich, Herr, anbetet. Du bist unser Gott, du bist unser Herr, du bist unser Gott, du bist unser Herr.*



Handwritten musical score system 3, featuring six staves with notes and lyrics. The lyrics are: *Ich bin ein armer Sünder, der dich, Herr, anbetet. Du bist unser Gott, du bist unser Herr, du bist unser Gott, du bist unser Herr.*

In welche Stadt Gottes Thron groß in Salem Zog / Auf die weiden. Daß dort die Engel wohnt allezeit  
 über. Gott eine Stadt. Die hat eine Thron der Herr. In welche Stadt alle die Engel sind. In welcher Stadt  
 Zings der allmächtige Herr. Der Gott der Welt ist. Gott ist die Erde gelunges der  
 Himmel ist nicht aufgezogen. Kommt Gott wieder. Kommt er zu uns. Kommt er zu uns.

Can Lordin.  
 Musical notation for the instrumental section, featuring multiple staves with complex rhythmic patterns and melodic lines.

Musical notation for the instrumental section, continuing the complex rhythmic and melodic patterns from the previous section.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is dense with notes and rests. The first system includes a treble clef staff with a key signature change to one sharp and a common time signature. The second system includes a bass clef staff with a common time signature. The third system includes a treble clef staff with a common time signature. The fourth system includes a bass clef staff with a common time signature. The fifth system includes a treble clef staff with a common time signature. The lyrics "Com du klinge" are written in cursive below the fifth system.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is dense with notes and rests. The first system includes a treble clef staff with a common time signature. The second system includes a bass clef staff with a common time signature. The third system includes a treble clef staff with a common time signature. The fourth system includes a bass clef staff with a common time signature. The fifth system includes a treble clef staff with a common time signature. The lyrics "Nimmst du klinge gedenkst du" are written in cursive below the fifth system.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is dense with notes and rests. The first system includes a treble clef staff with a common time signature. The second system includes a bass clef staff with a common time signature. The third system includes a treble clef staff with a common time signature. The fourth system includes a bass clef staff with a common time signature. The fifth system includes a treble clef staff with a common time signature. The lyrics "Lob dem himmels künig" are written in cursive below the fifth system.



Handwritten musical notation for the first system, featuring treble and bass staves with complex rhythmic patterns and accidentals.

Handwritten musical notation for the second system, including a vocal line with the lyrics "Liefes mein mein Gott das gantz" and "Lief ein".

Handwritten musical notation for the third system, featuring treble and bass staves with complex rhythmic patterns and accidentals.

Handwritten musical notation for the fourth system, including a vocal line with the lyrics "Liefes mein mein Gott das gantz" and "Lief ein".

Handwritten musical notation for the fifth system, featuring treble and bass staves with complex rhythmic patterns and accidentals.

Handwritten musical notation for the sixth system, including a vocal line with the lyrics "Liefes mein mein Gott das gantz" and "Lief ein".

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. Each system typically includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are also some rests and longer note values. The paper shows signs of age, with some staining and wear at the edges. The handwriting is clear but characteristic of an 18th or 19th-century manuscript.



musst mir Gottes gro- ße Ehre fröhlich fröhlich

Da mußt mir Gottes gro- ße Ehre fröhlich fröhlich

Da Capell  
Da Capell  
Da Capell



Ich hab' den Geist, der in mir ist, der alle Welt erheitert, der alle Welt erheitert  
 Ich hab' den Geist, der in mir ist, der alle Welt erheitert, der alle Welt erheitert  
 Ich hab' den Geist, der in mir ist, der alle Welt erheitert, der alle Welt erheitert

Ich hab' den Geist, der in mir ist, der alle Welt erheitert, der alle Welt erheitert  
 Ich hab' den Geist, der in mir ist, der alle Welt erheitert, der alle Welt erheitert

Handwritten musical score for the first system, featuring five staves. The top staff is a vocal line with lyrics: "Hörst du mich? Beglückte Seele". The second and third staves are for a keyboard instrument, likely the right and left hands. The fourth and fifth staves are for a string instrument, likely the right and left hands. The music is in a major key with a treble clef and a common time signature.

Handwritten musical score for the second system, featuring five staves. The top staff is a vocal line with lyrics: "Ich hab dich so lieb". The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a string instrument. The music continues with similar notation to the first system.

Handwritten musical score for the third system, featuring five staves. The top staff is a vocal line with lyrics: "Ich hab dich so lieb". The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a string instrument. The music concludes with a final cadence.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and ornaments. The lyrics are written in German and include phrases like "de fteht: ge mißt", "de fteht: ge mißt", "de fteht: ge mißt", "2 ge mißt beyfiedte Soole", "de beyfiedte Soole", "2", "aus fteht", "aus fteht", and "fort.". The manuscript shows signs of age, including yellowing and some wear at the edges.

Handwritten musical score on three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves provide harmonic accompaniment. A circled number '6' is written in the upper right corner. The word 'Gottes' is written in the right margin.

Handwritten musical score on three staves. The top staff features a melodic line with lyrics written below it. The middle and bottom staves provide accompaniment. The lyrics include: "Hundert und zwanzig Gottes", "Hundert und zwanzig Gottes", "Hundert und zwanzig Gottes", "Hundert und zwanzig Gottes".

Handwritten musical score on three staves. The top staff features a melodic line with lyrics written below it. The middle and bottom staves provide accompaniment. The lyrics include: "Hundert und zwanzig Gottes", "Hundert und zwanzig Gottes", "Hundert und zwanzig Gottes".

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics written below them. The bottom three staves are piano accompaniment. The lyrics include: "still = ob la = tan über dem", "still ob la = tan über dem", and "still ob la = tan über dem".

Handwritten musical score for the second system. It consists of five staves. The top two staves are piano accompaniment with dense chordal textures. The bottom three staves are vocal lines with lyrics: "Lied", "Lied", "Lied", and "Lied".

Handwritten musical score for the third system. It consists of five staves. The top two staves are piano accompaniment. The bottom three staves are vocal lines with lyrics: "Lied", "Lied", "Lied", and "Lied".

Handwritten musical score for the fourth system. It consists of five staves. The top two staves are piano accompaniment. The bottom three staves are vocal lines with lyrics: "Lied", "Lied", "Lied", and "Lied".

Partial view of the adjacent page of the musical manuscript, showing the right-hand side of the score with various staves and musical notation.

Da das Christenmännlein nicht verachtet. U. ist die Leidenung nicht so gering, denn Gottes Leiden sind uns Dallen  
 Da Gott der Welt hochförmlich. In Geist und Hand Gerechtigkeit glänzt und seine Hand  
 Glanz. So laß dich alle Hände nicht bis zum Tod mit uns tragen, in alle Welt fortbringen.

Das ist die alte Melodie. In Geist und Hand Gerechtigkeit glänzt und seine Hand  
 Glanz. So laß dich alle Hände nicht bis zum Tod mit uns tragen, in alle Welt fortbringen.

Das ist die alte Melodie. In Geist und Hand Gerechtigkeit glänzt und seine Hand  
 Glanz. So laß dich alle Hände nicht bis zum Tod mit uns tragen, in alle Welt fortbringen.

Erhöhet mich mit abtrübigen o geruchlosig ruff mich bereit mit lichte schiffen

Stoich dich sehr ruhig für witterlich ein; an empfangt. Erhöhet die sin.

Hallelujah Hallelujah

*Soli Deo gloria.*

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8

1  
2  
Groß sind die Worte des  
Herrn s.

a

2 Violin

Viol

Flaut

Alto

Tenore

Bass

e

Fer. 1. Pentec.

1723.

Continuo



*Continuo*

*Grav. / in die Höhe der Orgel.*

*Allegro*

*Nono die Longa perukina No. 6.*

Handwritten musical score on aged paper, page 9. The score is written in a single system with ten staves. The music is in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *forz.*, and *largo*. There are also performance instructions like *vivace* and *Andante*. The manuscript is densely written with notes, rests, and slurs, and includes many fingerings and articulation marks.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff includes the markings *alleg.* and *for.*. The third staff ends with a double bar line and a repeat sign. The fourth staff begins with a common time signature (C). The fifth staff includes the marking *And.*. The sixth staff includes the marking *Alleg. con f.*. The seventh staff includes the marking *And.*. The eighth staff includes the marking *Alleg.*. The ninth staff includes the marking *And.*. The tenth staff ends with a double bar line and a repeat sign.

alw.

# Violino. 1.

20

*Prof. und die Mitternachtsgang.*

*Andante.*

*And. de tempo, gradino per Beethoven.*

volti

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a historical style, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Recita* and *tacet* markings on the right side of the staves.
- Vivace.* marking on the left side of a staff.
- Andante imp. p.* marking on the left side of a staff.
- pp* (pianissimo) and *mp.* (mezzo-piano) dynamic markings.
- for.* (forte) markings.
- tr. alle.* (trill) marking on a staff.
- A large *ff* (fortissimo) marking on a staff.

The paper shows signs of age, including foxing and some staining. The right edge of the page is slightly torn, and the handwriting is in dark ink.

Recitat

tacet

*Choral.*

*Im Jilige Compt.*

alw.

Violino. 2.

*Groß sind die Hände der Herrn. 1.*

*tacet*

*low.*

*Um so länger geduldet sei der Herr.*

*volti*

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble clefs, key signatures of two sharps (F# and C#), and various rhythmic values. The score is annotated with several performance instructions and dynamic markings:

- Vivace* (written above the 7th staff)
- Allegro molto* (written above the 8th staff)
- pp* (pianissimo, written below the 8th staff)
- pp* (pianissimo, written below the 9th staff)
- pp* (pianissimo, written below the 10th staff)
- pp* (pianissimo, written below the 11th staff)
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- pp* (pianissimo, written below the 98th staff)
- pp* (pianissimo, written below the 99th staff)
- pp* (pianissimo, written below the 100th staff)

The score concludes with a double bar line and the instruction *pp* (pianissimo) written below the final staff.

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Choral

43

In Julius Lamy's

The image shows a page of handwritten musical notation for a choral piece. The notation is written on five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating a melodic line. There are several rests throughout the piece. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff continues with similar rhythmic patterns. The fifth staff concludes the piece with a final note and a double bar line, followed by a decorative flourish of diagonal lines.

The lower half of the page contains ten empty musical staves, arranged in two groups of five. Each staff is a standard five-line musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are completely blank, with no notes or markings.

allu.

# Viola

14

*Grav. und die Hornen Solo Grav.*

*Andante.*

*Recitativo*

*tacet*

*Allegro*

*Allegro*

*Allegro*

*volti*



*Vivace*

*Recitativo*  
*tacet*  
*Gebirge mit p.*

*pp.*

*fort.*

*pp.*

*lento*  
*pp.*

*fort.*  
*all.*

*Chorus*  
*ad libitum*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

alw.

# Violone

15

*Allegro* und die Hände des Herrn.

*Andante*

Wen der Kampf gerühmt ist.

*Larg.*

*volti*

Handwritten musical score on a single page, featuring 14 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is marked with various dynamics and performance instructions:

- Staff 1: *mp.*
- Staff 2: *ff.*
- Staff 3: *Vivace.*
- Staff 4: *Spiccato molto.*
- Staff 5: *mp.*
- Staff 6: *fort.*
- Staff 7: *fort.*
- Staff 8: *largo.*
- Staff 9: *allegro.*
- Staff 10: *fort.*

The piece concludes with a double bar line and a fermata on the final note of the 10th staff. The 11th staff contains a single note with a fermata, and the 12th staff is empty. The 13th and 14th staves are also empty.

Partial view of the adjacent page, showing the continuation of the musical score. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is marked with various dynamics and performance instructions:

- Staff 1: *Choral.*
- Staff 2: *ff.*
- Staff 3: *mp.*
- Staff 4: *mp.*
- Staff 5: *mp.*
- Staff 6: *mp.*
- Staff 7: *mp.*
- Staff 8: *mp.*
- Staff 9: *mp.*
- Staff 10: *mp.*
- Staff 11: *mp.*
- Staff 12: *mp.*
- Staff 13: *mp.*
- Staff 14: *mp.*

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values and rests.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a double bar line and some handwritten annotations below the staff.

Choral.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values and rests.

du Lilijs Lomyl.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values and rests.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values and rests.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values and rests.

Musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values and rests, ending with a double bar line and a decorative flourish.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Flauto

Handwritten musical score for Flauto, consisting of 12 staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A handwritten instruction "L'aria del Cinghiale" is written in the first staff. The score concludes with a double bar line and a decorative flourish.

# Alto

18

*Groß* - *Groß* sind die Worte des Herrn  
*Groß* - sind die Worte des Herrn Was ist es Aistat sat nitel  
Eist was ist es Aistat sat nitel Eist Jaxan sat ri - tel Eist  
- Jaxan - sat ri - tel lüst sat nitel lüst sat nitel lüst was ist es Aistat  
- - tel sat - nitel lüst Jaxan was ist es Aistat sat nitel lüst was ist es  
Aistat sat nitel lüst Jaxan was ist es Aistat  
- - tel sat nitel lüst Jaxan .

*Recit. Aria Recit. tacet tacet tacet*  
- - tel sat nitel lüst Jaxan .

*CII*  
Dyran - ge nicht beglückte Seele so - - so so -  
so was ist es - sit Geist so - - so  
so sit so - - so  
- ge nicht so - so soige nicht beglückte Seele so - so  
was ist es - sit Geist so - - - - so sit  
Lary.  
Gottes Kindes ant zu werden soles Gottes Kinder



an stehet Gottes Kindern an ste- - set stehet Gottes Kindern  
 an will es Datan über den  
 tanz tanz das ist die ja -  
 - im tanz das ist die ja - *Capo* *Recitativo*  
 in feilige barmh. süßer Trost gilt mir mir frolich  
 mir getrost in seinem Dienst beständig bleiben die  
 trübfall mir nicht abreiben o Herr Jesu sein Trost mir be  
 reit mir läre des fließes ewigheit das wir sie ritterlich  
 ringen Jesu tot und loben zu die ringen Hallelu  
 ja

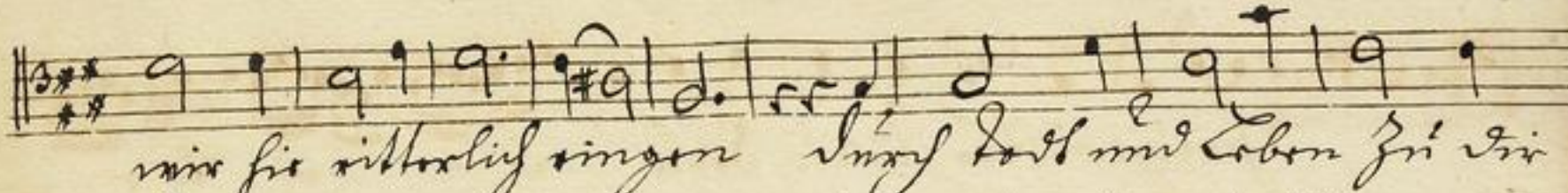
Tenore

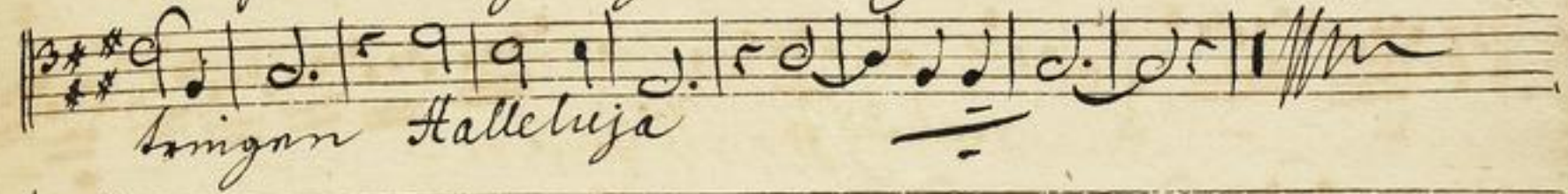
Groß - groß sind die Werke des Herrn groß -  
 - - - sind die Werke des Herrn was ist es achtel halbe  
 lust was ist es achtel halbe lust daran halbe nitel lust was ist es  
 auf - tot halbe nitel lust daran nitel lust halbe nitel lust nitel lust vor  
 an was ist es achtel halbe nitel lust - - - daran nitel  
 lust was ist es auf - - tot halbe nitel lust daran  
 - was ist es auf - tot halbe nitel lust daran halbe nitel lust daran

Recit. Aria  
 tacet tacet  
 Im höchsten Geist ist zwar ein Geist der stille glühend  
 noch kein seine fülle nicht immerdar verborgen bleiben. Dem Luft, dem  
 Trost und seine Kraft pflegt gläubige zu Gottes Preis zu loben.  
 woher solist Eigenheit mag Hölle Wall und Damm sein um  
 pörrer, so wird man doch durch sie die Thaten Gottes horen

volti

Dürstige mißt beglückte Danks  
 - de was dieß Je - sūß Geist  
 In re - Im feiß pfwinge mißt  
 - ga mißt re - de beglückte Danks re - de was dieß  
 Je - sūß Geist re - Im feiß Gottes Wunder an dieß  
 beiden steset Gottes Dindern an  
 steset Gottes Dindern an will es Saten nbel vntern  
 will es Saten nbel vntern küh küh daber dieß  
 In küh daber  
 Capo // *seccitac* // *tacet* //  
 re dieß faren kon  
 In feilige beims süßer Trost silff mit mir frellig  
 und getrost in einem dinst beständig bli - ben dieß  
 dinstfall mit mißt abtreiben o Herr In der dem Kraft  
 mit bereit und stant dieß fließet blödigkeit dieß


  
 wir sie ritterlich singen In der Welt mit Loben zu dir


  
 singen Halleluja

  
 de froi-


  
 ab die


  
 mder an die


  
 - sel


  
 son

  
 w


  
 die


  
 m frolich


  
 die


  
 Inm Kraft


  
 die

# Basso.

21

Groß - sind die Werke des Herrn groß -  
sind die Werke des Herrn wie ihre Arbeit hat nicht lust  
Saran wie ihre Arbeit hat nicht lust hat  
nicht lust wie ihre Arbeit hat nicht lust Saran wie ihre  
Arbeit hat nicht lust wie ihre Arbeit hat nicht lust Saran hat in  
-tel lust Saran Ja wohl sind Gottes Werke groß in Salem  
Zungen sind die Proben. Der Herr der Geist kommt selbst von oben  
sind seine Macht samt seine Wunder-Tat, ein Volk von alten Weisheit  
bloß macht sind mit andern Zungen das allergrößte Werk hat  
Zugl der Welt bekannt. Gott ist sein Wort gelingen der  
Himmel ist nun auch gelassen kommt Zion Linden kommt nehm  
seine Befehle an.

Kom in längst gewinnstet in längst gewinnstet  
 Erantzen Danff - hab Danffen nim mein Herz sanff -  
 - hab Danffen nim mein Herz soß gänzlich nim Kom -  
 Kom - in längst gewinnstet Erantzen sanff - - hab  
 Danffen nim mein Herz - soß gänzlich nim auf hab  
 Hant Hand der Quarm = mach mir  
 Gottab gro-ße Habu trülich trülich mach mir Gottab große  
 Ha- - ten trü-lich tum möyße mir möyße  
 mir mein sweyter Mund mein sweyter Mund sie zu proi-  
 -sen sie zu proi - - sen trülich trülich seyn  
 Recit Aria  
 tacet tacet  
 Wo sich der Geist der Lüften wegt da ist so  
 glantz der Laster Geist geyßtlich die Hant Kraft zu Gott zu  
 ziehn soß sein beirren wird lüchlich vordarlogt und ist die  
 Lärnung noch so soßig, Sey Gottes Hant der Lant miss aller

Git  
 Han  
 all  
 Ma  
 in  
 Trüb  
 in  
 in  
 in

Gibst von selbst den Feinden. Der Geist der Feinde quaden

stammet durch gläubige Inne sinnlich Trost und Glück. Er läßt bey

aller Feinde Wirt sein Wort mit großer Kraft in aller

Welt verkünden

In feilige brüest süßer Trost füllt mich mit frohlich

und getrost in deinem Dienst beständig bleiben die

Frühzeit mich nicht abreiben Oh Herr Inne dein Kraft mich be

reit mich stark die frohliche Blüthezeit laß mich für

ritterlich im - gen Inne Gott mich loben zu dir

im - gen Halleluja

laisse  
 Gott zu  
 ider  
 W W  
 Baller