

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

gubly in lob. alle gubly in in gubly
gubly in lob. alle gubly in in gubly
gubly in lob. alle gubly in in gubly
gubly in lob. alle gubly in in gubly

pp.

Handwritten musical score for the second system. The lyrics are:

an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.

Handwritten musical score for the third system. The lyrics are:

an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.
an gubly. gubly an gubly. gubly an gubly.

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are some handwritten annotations, including "primus" and "Ls".

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are some handwritten annotations, including "Ls" and "des luyes".

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are some handwritten annotations, including "may", "Luyes ne ay", and "Luyes ne ay".

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are some handwritten annotations, including "Ls" and "Luyes ne ay".

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics include: "auf mich auf", "auf mich auf", "in der", "in der".

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics include: "in der", "in der", "in der", "in der".

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

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

Die Götterwelt - seinem Leben / schiff die Nacht / Anfang der / ...
 ad felle / ...
 andes / ...
 auf / ...
 ...

...

...

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in German. The score includes various musical notations such as notes, rests, and clefs. The lyrics are written in a cursive hand, often appearing below the corresponding musical staves. The page is numbered '4' in the top right corner. The text includes phrases like 'Wird auch in', 'fällt in', 'Hilff mir', 'off die Klänge', 'aber auch', 'habe', and 'habe'.

Handwritten musical score, first system. Includes vocal line and piano accompaniment. The lyrics are: "Ich hab dich - ersehnt - Ich hab dich in - ge - hen - ge - se - hen - Ich hab dich - ersehnt - Ich hab dich in - ge - hen - ge - se - hen".

Handwritten musical score, second system. Includes vocal line and piano accompaniment. The lyrics are: "auf der ystern allezeit Ich hab dich in - ge - hen - ge - se - hen auf der ystern allezeit".

Handwritten musical score, third system. Includes vocal line and piano accompaniment. The lyrics are: "Doppelt sey - getet der heil - ige Geist der uns spricht zu uns in dem heil - igen Ge - he - i - me mit der Taufe sind wir in die Taufe - geweiht um bei Gottes Wort zu leben so sollen wir auch leben. In dem Geiste der Taufe sind wir eingetaucht und sollen auch in dem Geiste der Taufe leben. In dem Geiste der Taufe sind wir eingetaucht und sollen auch in dem Geiste der Taufe leben." (Note: The lyrics in the image are partially illegible and appear to be a repetition of the previous system's text).

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. The lyrics are: "auf der ystern allezeit Ich hab dich in - ge - hen - ge - se - hen auf der ystern allezeit".

pp. *And.*

pp. *And.*

pp. *And.*

pp. *And.*

pp. *And.*

pp. *And.*

pp. *And.*

Erne und f. in 3. Th. in C-Dur - Gloria *ab fünf halbtaktigen. alle vier*

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Erne und f. in 3. Th. in C-Dur - Gloria

pp.

pp.

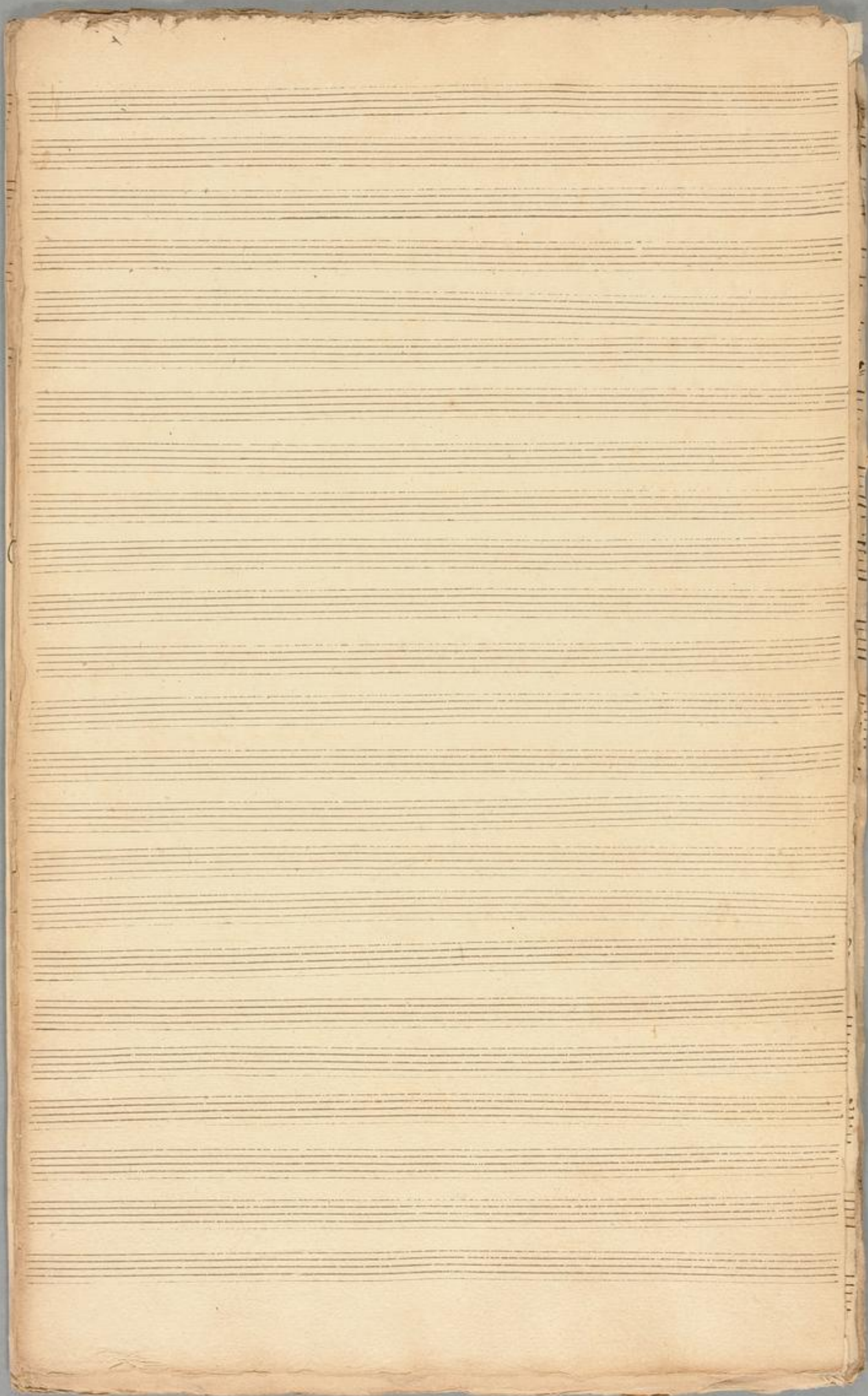
pp.

pp.

pp.

pp.

*Cohi Deo
Gloria.*



157

7.

3

6

Singt frolich in Dorsung

a

2 Violin

Viol

Canto

Alto

2 Tenor.

Basso

e

Continuo.

Dr. Kemmerer
1729.



Engl. Violin in G-dur

pp

Getragt.

fort. pp. fort. pp. f. pp. f.

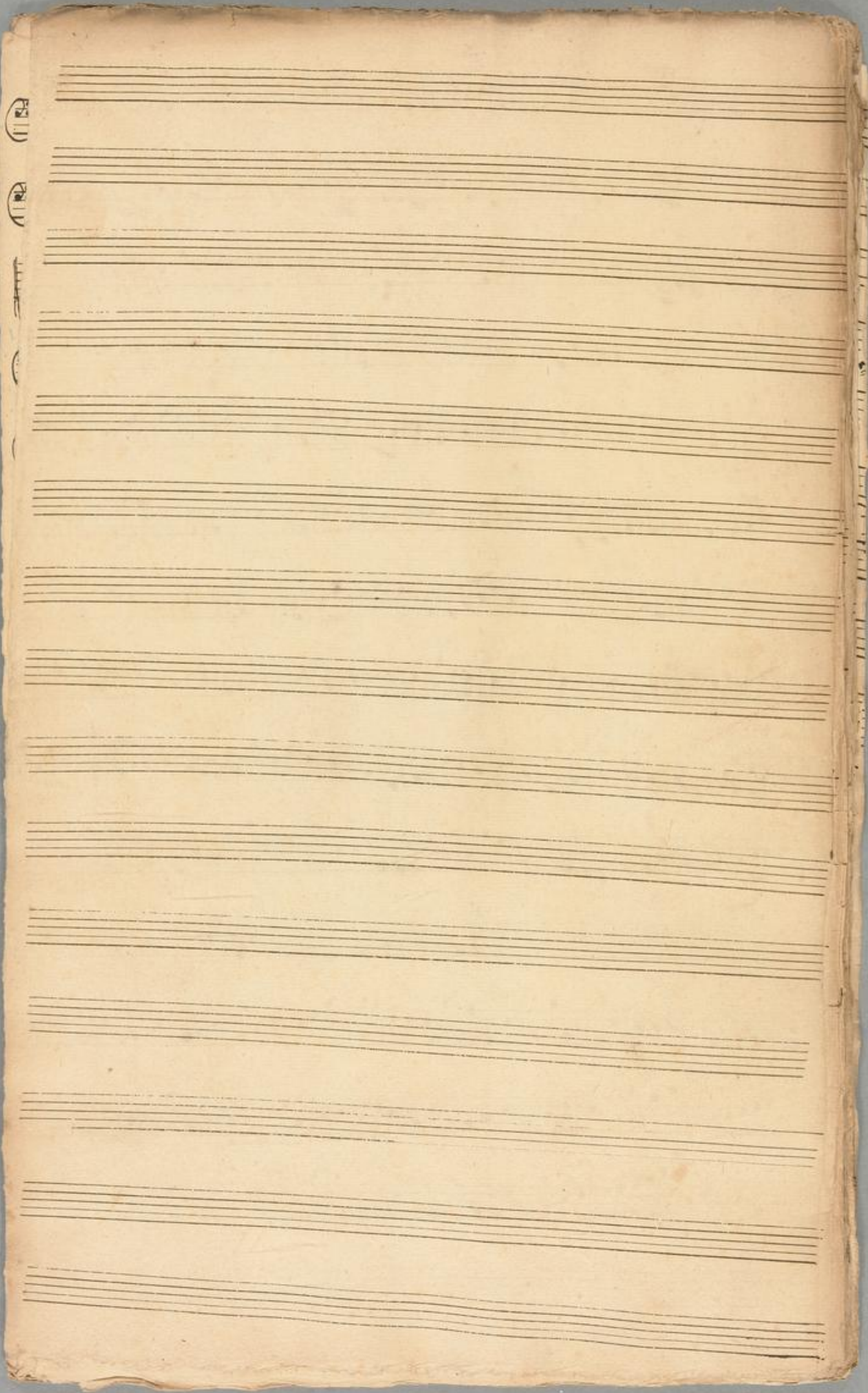
pp.

p. f. p. f. p. f. p.

The image shows a page of handwritten musical notation for a violin in G major. The score consists of approximately 15 staves. The first staff is marked 'Engl. Violin in G-dur'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'pp', 'f', and 'fort.' are used throughout. There are also some numerical annotations above certain notes, possibly indicating fingerings or bowing techniques. The paper is aged and shows some staining.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the piece:

- Tracc.**: A marking above the fifth staff.
- ff**: A dynamic marking (fortissimo) appearing in several places, notably above the sixth and seventh staves.
- pp**: A dynamic marking (pianissimo) appearing below the eighth and ninth staves.
- ppp**: A dynamic marking (pianississimo) appearing below the tenth staff.
- ppp.**: A dynamic marking (pianississimo) appearing below the eleventh staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twelfth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the fourteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the fifteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the sixteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the seventeenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the eighteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the nineteenth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twentieth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-first staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-second staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-third staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-fourth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-fifth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-sixth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-seventh staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-eighth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the twenty-ninth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirtieth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-first staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-second staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-third staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-fourth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-fifth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-sixth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-seventh staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-eighth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the thirty-ninth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the fortieth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-first staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-second staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-third staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-fourth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-fifth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-sixth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-seventh staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-eighth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the forty-ninth staff.
- pp.**: A dynamic marking (pianissimo) appearing below the fiftieth staff.



Violino. 1.

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Recit.
tacet

Andante

Vcllo 2.

Handwritten musical score for Violin 2, consisting of ten staves. The first nine staves are in G major (one sharp) and 3/4 time. The first staff begins with a *Forse sempre* marking. The second staff has a *pp.* marking. The third staff has a *for.* marking. The fourth staff has a *pp.* marking. The fifth staff has a *for.* marking. The sixth staff has a *for.* marking. The seventh staff has a *for.* marking. The eighth staff has a *for.* marking. The ninth staff has a *for.* marking. The tenth staff is a recitative section, marked *Recit. tacet*, in F major (two flats) and 3/4 time, with a *Canis mihi infers.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Johi. 1. Troae.

forte p.

fort.

Choral.

rit. // *facile* // $\frac{6}{8}$ 3

pp. *fort.* *pp.* *fort.*

Viola

Orgel. f. rub.

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

pp. *f.*

Recitativo
tacet

Allegro

Recitativo
tacet

Allegro f. rub. in Liedes

Recitativo
tacet

Trane und Sings.

pp. fort. pp. fort. pp. fort.



Violone

11

Andante molto p.

pp.

pp.

pp.

pp.

Vivace

Andante p.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Triue

Alto flauto

fort.

fort.

Chorus

Organo in basso

pp.

fort.

pp.

fort.

organo.

The musical score is written on 15 staves. It begins with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and accidentals. Dynamics such as *pp.*, *for.*, *p.*, and *f.* are used throughout. There are also performance markings like *Gehaupt* and *si multi presb.* at the bottom right. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

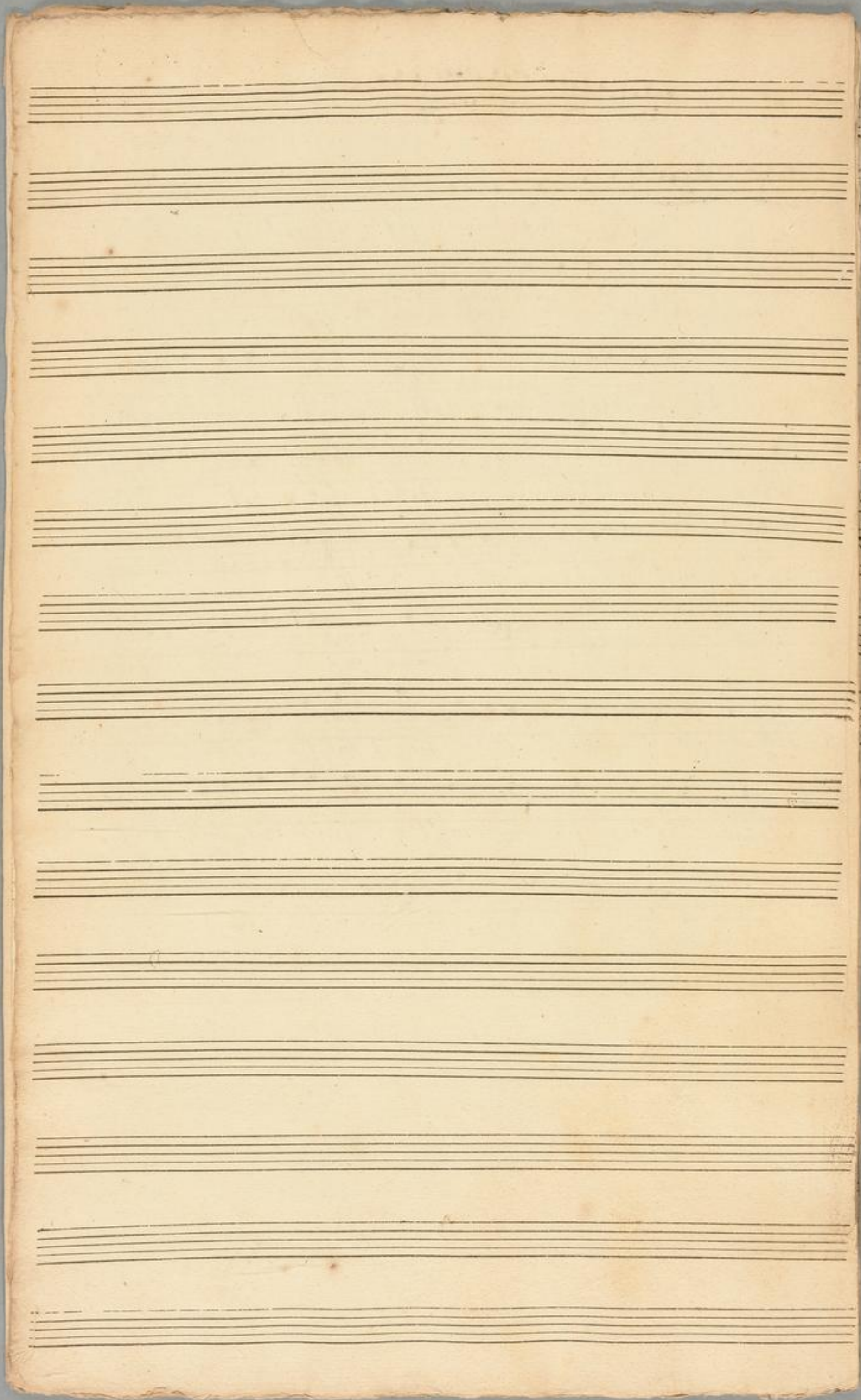
This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves of music, written in a cursive hand. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. Key annotations include:

- Vivace**: A tempo marking written in the middle of the page.
- Forst pffront in**: A handwritten note, possibly indicating a performance instruction or a specific section.
- pp.**: A dynamic marking for piano-piano, located at the bottom of the page.
- Da Capo**: A marking indicating a repeat of the section.
- 3 4 9 3**: A sequence of numbers written in the lower part of the page, possibly a rehearsal mark or a sequence of measures.

The paper shows signs of age, with some staining and wear at the edges. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

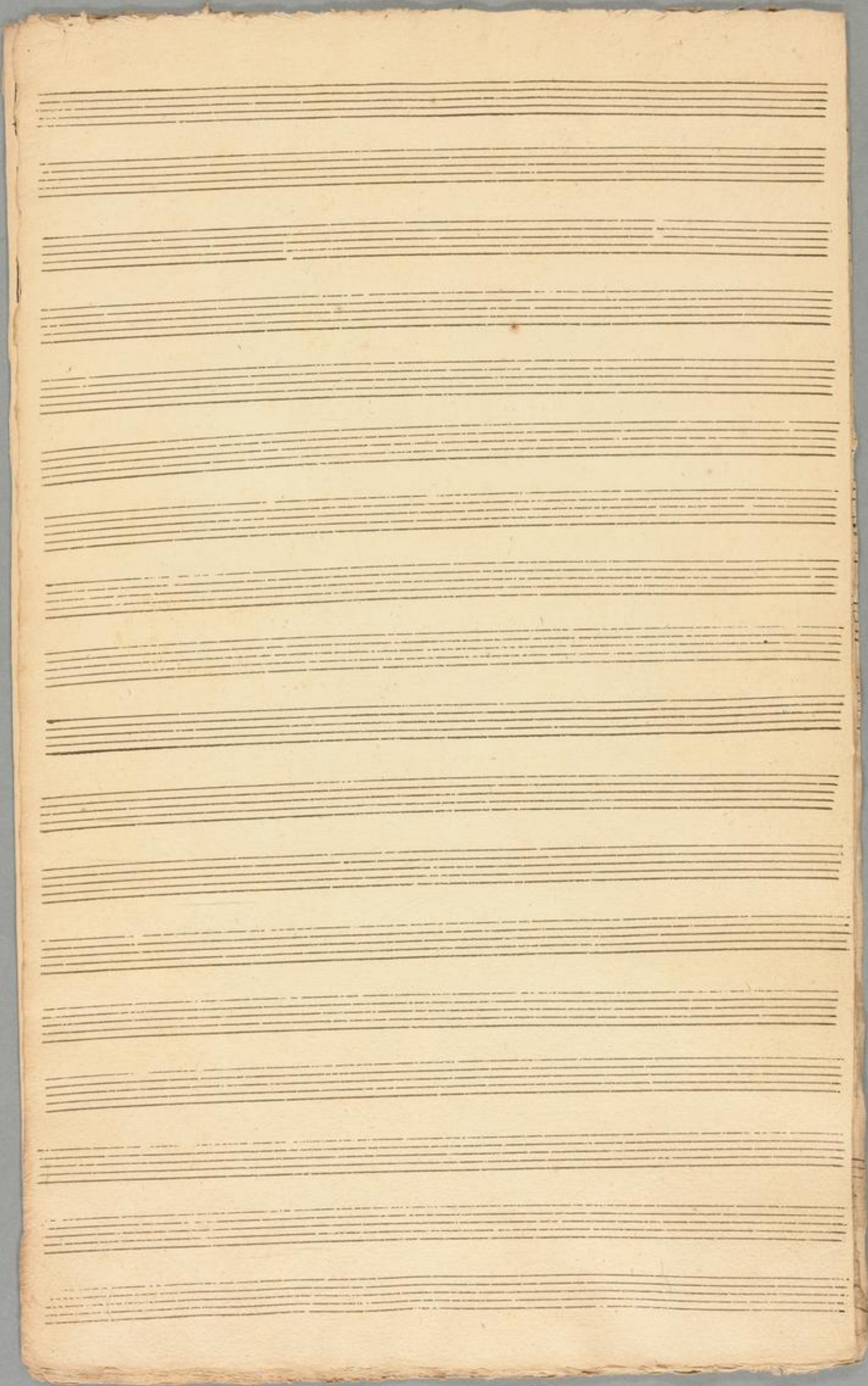
Canto.

Singe fro- - - - - lie in Lösung singe fro- -
 - - - - - lie in Lösung in Lösung gütlich in Trübsal ge
 - - - - - gütlich in Trübsal in Trübsal gütlich in Trüb- - - - - sal
 - - - - - salt an im Gebot am Gebot salt an - am Gebot
 - - - - - salt an - am Gebot am Gebot sal - - - - - tet an am Gebot -
 - am Gebot salt an - am Gebot *Recitat* *Aria*
tacet *tacet* *tacet*
Exant me super me bleibe be
 ständig im Glauben ob gleich Zeit künftel mich solle sich begeben u.
 - - - - - spannen sollen sie dich nicht in ize soll. Ich dich
 - - - - - dich ant San Lanten me van - - - - - ben



Canto.

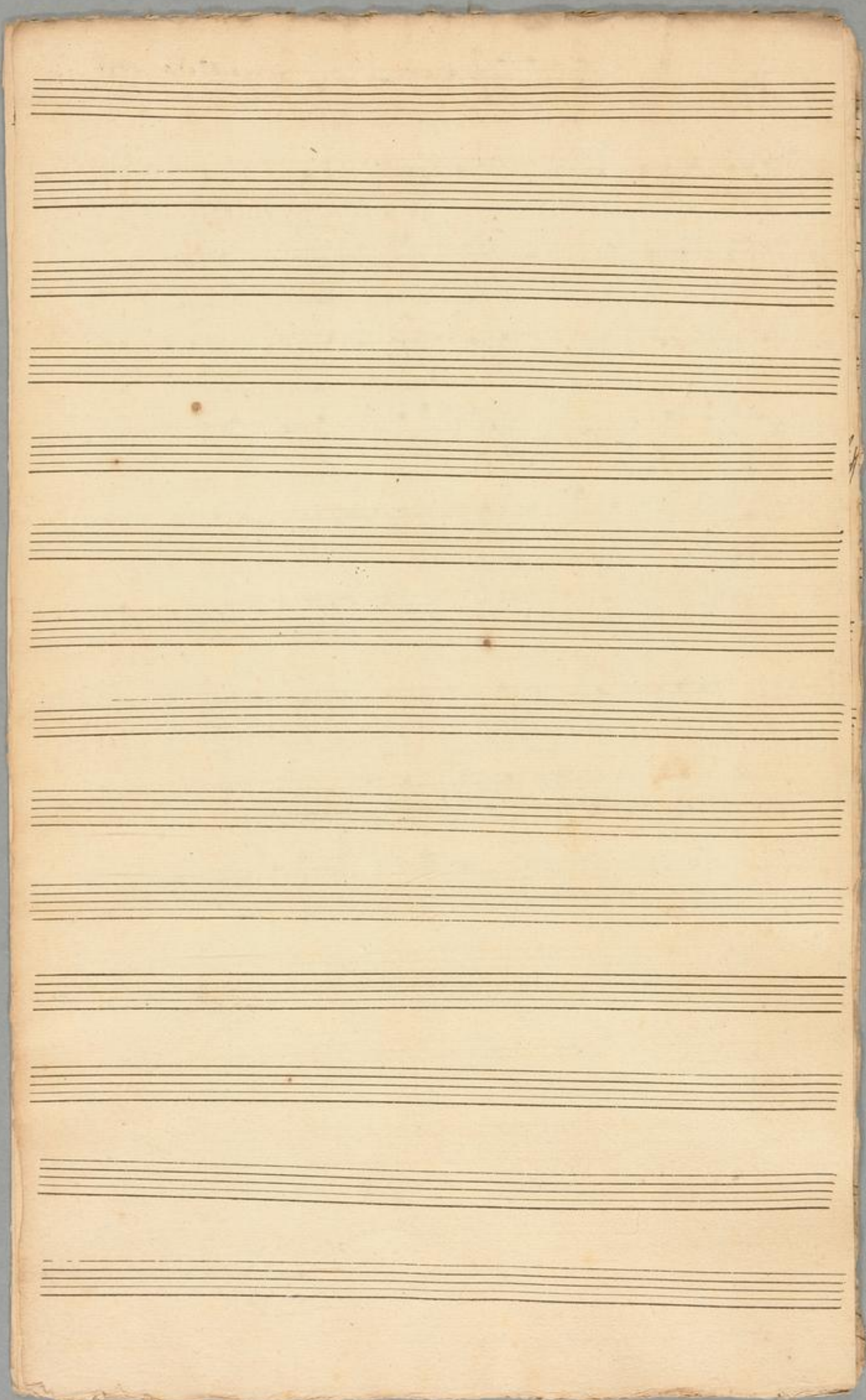
Singt für . Lief in Goffnung
 Goffnung geduldy in Trüblyß
 geduldy in Trüb
 an Gebet an Gebet Letzt an an Gebet Letzt
 an an Gebet an Gebet Let - Let an an Gebet
 Letzt an Letzt an - an Gebet. Letzt. Letzt.
 Letzt. // *Tran- nis ma si: ipe w. Chi. te byftändig in*
glaub, d'ghil wort bei. fol w. hel. e. fuf brüder w. fuanby
ollen für wof muß in ipe fol. Liffel Jofel dief auch die hande mie
 wand. Los.



Alto.

Andte frolich in Gethung *fröh fro-*
-lich in Gethung in Gethung *güthlich in Trübsal güthlich in*
Trübsal in Trübsal *güthlich in Trübsal in Trübsal*
sal - - saltet an - am Gebot - am Gebot -
- - am Gebot saltet an - am Gebot - - am Gebot -
sal tet an saltet an am Gebot saltet an - am Gebot
 Recitat Aria Lecit Aria Lecit
 tacet tacet tacet tacet tacet

Trone mir süßer mir bleibe beständig im Glauben
ob gleich dich verhol mir solte sich bersten mich schraub
sollen sie dich nicht in ich solte sie dich süßent den
sünden mir ran von



Trant mir sußer und bleibe beständig im Glauben

ob gleich tollt törsel und solle süß brüsten mir schneiben

sollen sie vey miß in ißr sölligste Jay süß ant den

Lanzen mir von bay

Tenore

Singt frö- - - - - luf in Goführung fängt frölich
 frölich in Goführung in Goführung gedultig in Trübsal ge - dultig ge
 dultig in Trüb - - - - - fult an - am Gebet -
 fult an am Gebet fult an am Gebet - am Gebet
 fult an am Gebet - - - - - fult an am Gebet
 Sal Exultet Innoctumman ist off groß das können sie die
 dultung die dultung foffen Gott muß sie laß wenn seine
 Abficht ringet offen Umm muß das Grotz gedultig feyn Gott
 laß sich nicht mit unwaren Zwängen halt sich der Geist davon mit dem Gei
 um so wirr ihn bald sein Wunsch gelingen
 Gebroft - - - - - ob Trübsal's Dürre
 mit - - - - - son das Ungemach wird bald verge -
 - - - - - son der finel Klügel

süß und lieb an
 die so - - - - - mung
 - es ist die Linder für den das größte Unglück werden
 der große David's Hofe gerichtet die fremden Exon nachvoll voll,
 brauf - - - - - ton hindert lauff
 nach voll Wolbrachten hindert lauff *Capo*
Recit. Aria *Recit.* *tacet* *tacet* *tacet*
 trant mir süßer und bleibe be
 ständig im glauben ob gleich dich tentel mir solle süß
 werden mir freuden sollen sie dich nicht in ihr sollistob
 dich - - - - - Linder den Linder mich ran - - - - - ben

Tenor in Rip:

And. pro- - - - *pt.* *lus in hoffnung*

And. frolich, frolich in hoffnung in hoffnung

gedultig in Trubel gedultig gedultig in Trub-

el - *faltet an - am gebet* *faltet an am ge-*

bet *faltet an am gebet - am gebet* *faltet an*

am gebet - *faltet an am gebet*

Recitacel | Ariatocet | Rec: tac | Ariatocet | Rec: tacet

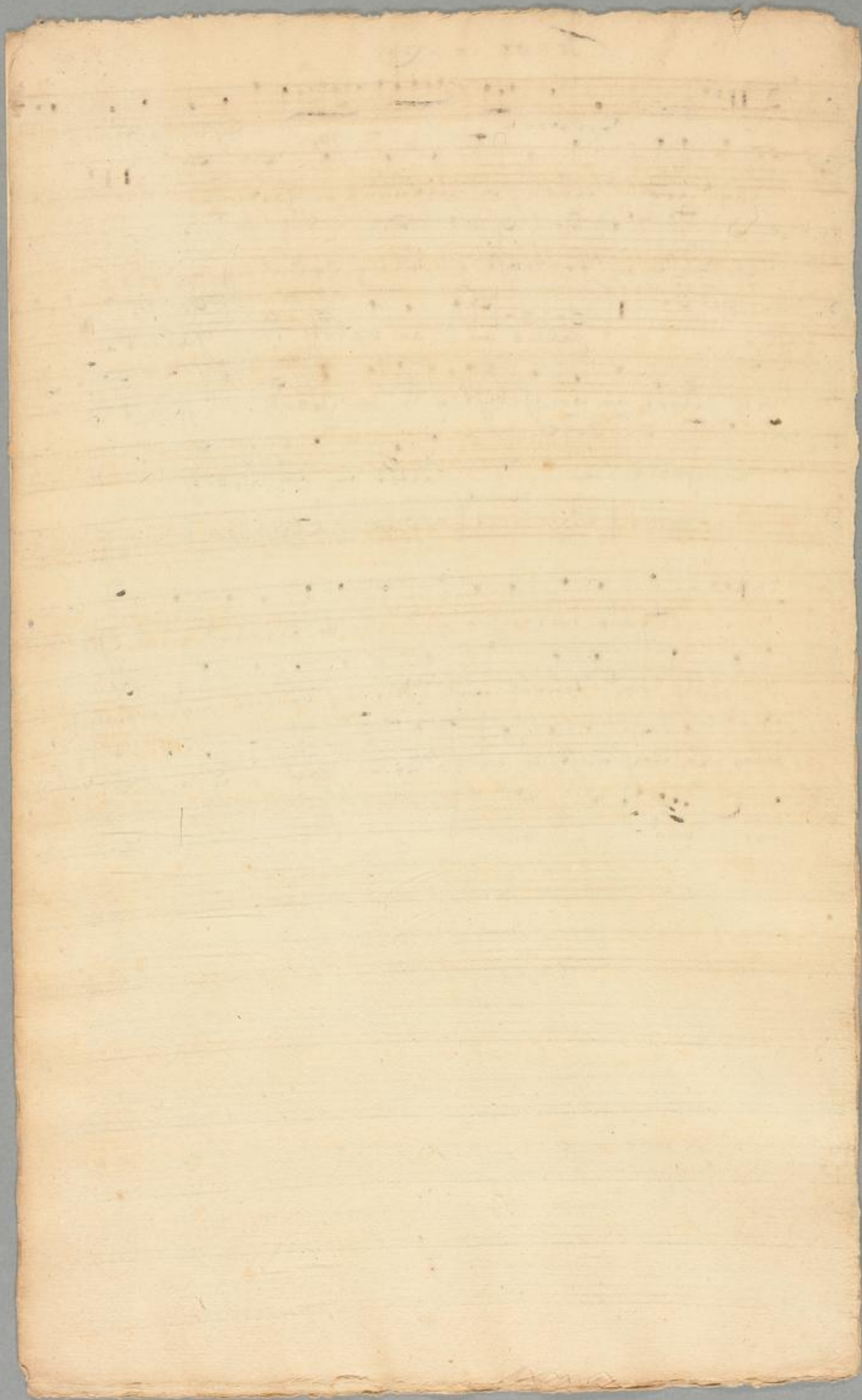
Choral.

Tranck unruhsam und bleibe bestandig im Glauben

ob gleich Tod Angst und Hölle sich bruchan und zernanben

vollm, so dich nicht in ihr göttliches Geseh *insant Du jam an*

mir ran - - - ben



Basso.

Dage fröhlich fröhlich in Jesumung sage fröhlich fröhlich in
 Jesumung in Jesumung gedultig in Trübsal gedultig in Trübsal
 sal gedultig in Trübsal - - sal - salt an - am Ge-
 beth salt an - am Gebeth salt an - am Gebeth - salt
 an - am Gebeth salt an am Gebeth *Recit. Aria*
 in Jesumung stalt in Jammer Tagen sul so den frohen Ausgang vor
 der Speid ab off bey unsern Flagen ob salt Jesu leyh d. Ofz
 vor mit Vorfluchen. Es swing man unser Glaube flust d. wab er
 am den güt gassen Iab gath mir seine Lirke genossen mist aber
 alle Menschen an mir salt im Wort and seinem Munde so list das
 Antingt brot gefort vor Kinder mist vor Junde. So salt sein
 Dofter unser Hoff. Wo bleibt der Jesumung Trost was soll der Glaube
 manen Gedult er paffet mir, Es wird bald salt sein
 laison

Jesu! Sei in lei - dent sagen oft - - oft die
 Danksag' zu versagen aber un-lich stehst er ja ja
 aber un-lich stehst er ja - - Jesu! Sei in lei-
 dent sagen oft - - oft die Danksag' zu versagen aber un-lich
 stehst er ja - - aber un-lich stehst er ja ja
 ja ja Danken zu verlassen Danken
 Danken zu ver-lassen - - für die ihn das im Glan - - be-
 fah - - ren auf das geht ihm allzu'nach zu'nach auf
 - das geht ihm allzu'nach
 Hoffte dich in Gottes Arm, wenn er nicht glänzt das Amen stehst
 so kamst ja bei dem besten nicht, so hätte sich vor die Vor-
 bergen, Gewisslich mein sein sechzigst viel zu'zart für mich dem
 bester noch besorgen, vor Anfgang nicht so leicht sein
 Und kommt er heute nicht, so kommt er Morgen.

al-
 fol-
 lau-

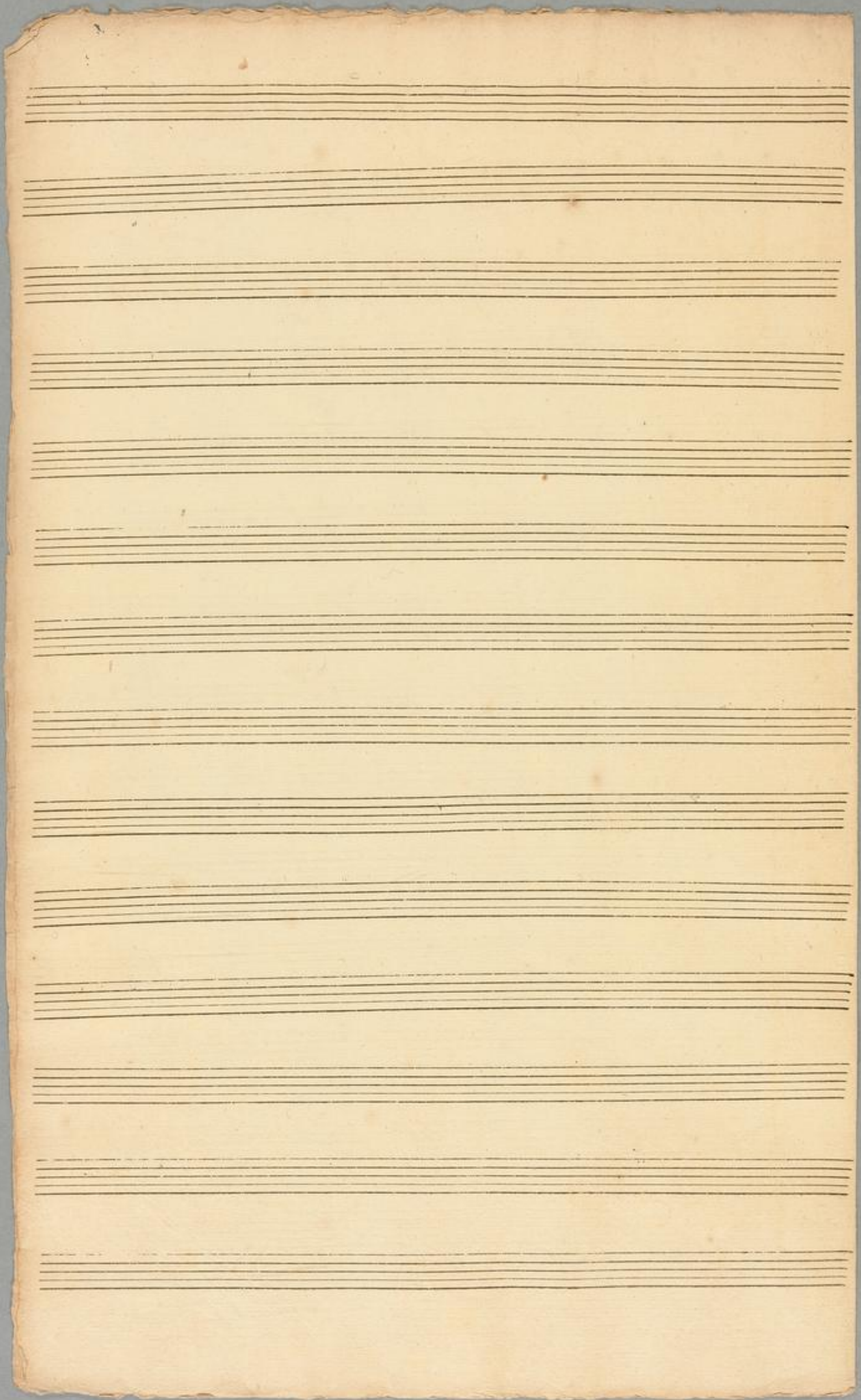
Erant mir süßer mi bleibe beständig in glauben

ob gleich todt tödtel mir solts sein besten mir freuben

fallen sie soj nicht in ir solli sol soj Inf ant ten

Lauden mir van - den

Empty musical staves for accompaniment or further notation.



Mus. 439/7

Drei Höfler in G^{mo}; gedultig in G^{mo} 58

157.

7.

fol. (20) u.

Partitur

16^{tes} Infugung. 1724.

Handwritten musical notation on the right edge of the page, including staves and notes.

In. Reminim.

G. A. G. M. Mart. 1729

The first system of the manuscript consists of six staves. The top two staves contain melodic lines with various note values and rests. The middle two staves appear to be for a keyboard instrument, with some notes and rests. The bottom two staves are for a bass instrument, also with notes and rests. The notation is in a historical style, likely from the 18th century.

The second system of the manuscript consists of six staves. The top two staves contain melodic lines. The middle two staves have lyrics written in German: "Lustig, frohlich, lustig in Gesehung". The bottom two staves contain bass lines. The lyrics are repeated across the system.

The third system of the manuscript consists of six staves. The top two staves contain melodic lines. The middle two staves have lyrics written in German: "güthlich in Lieb, güthlich in Lieb, alle in Lieb, alle". The bottom two staves contain bass lines. The lyrics are repeated across the system.

