

Dr. 3. p. Fr.

F. A. F. M. Jun. 1728

~~1) Hoff du dich in Gm. fürst. A. 1728~~
~~2) Gm. in Gm. in Gm. fürst. A. 1728~~
 3) kommt dieuden, f. f. lobet mich op.

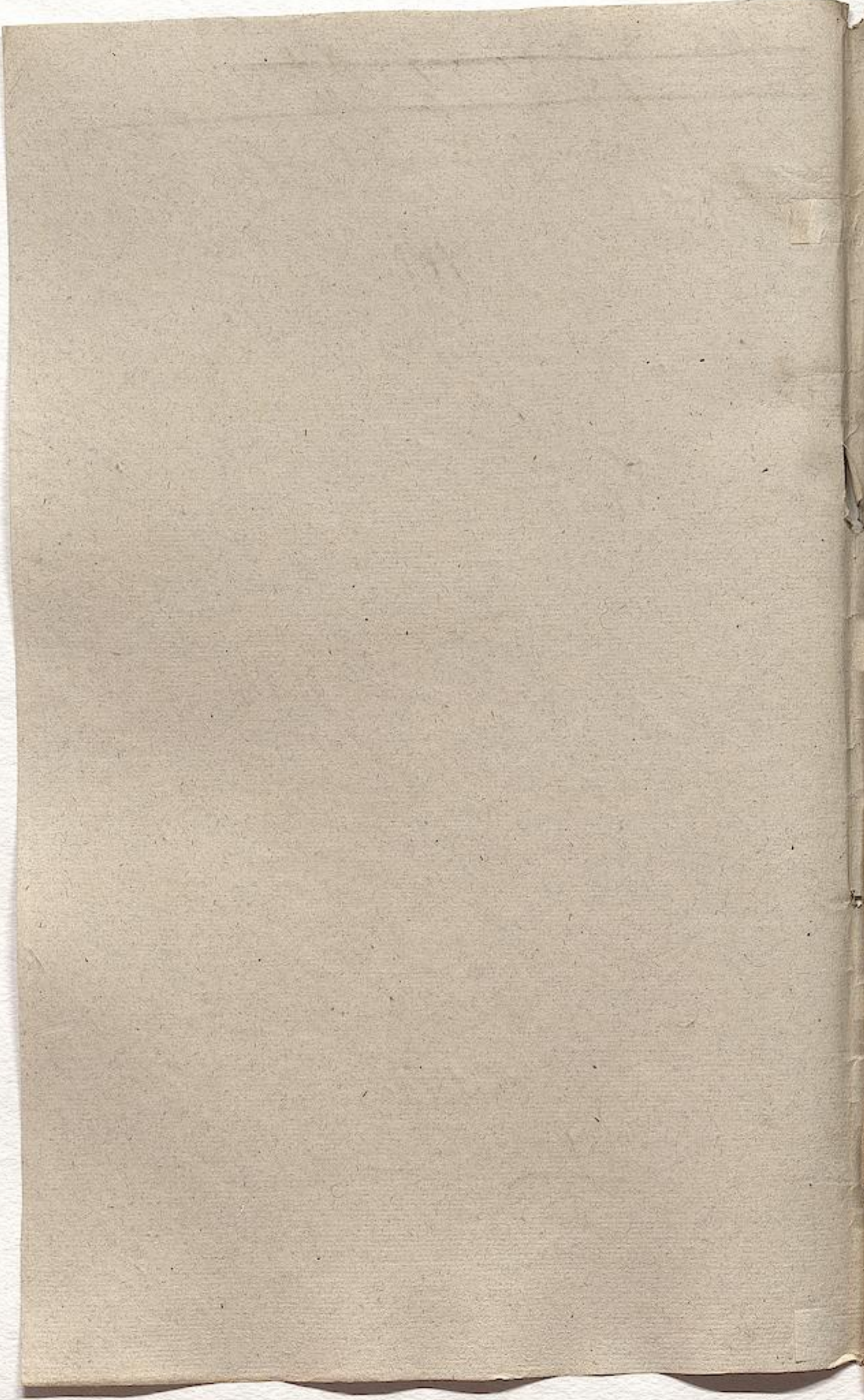
Mus 436/24

ibid.
2/4

F. (15) W

Partitur
 20^{ter} Jahrgang / 1728.





Dr. 3. p. Fr.

F. N. F. M. Fun: 1101

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

Wohl thunders Gottes Lob und Preis mit hochem Schall. Und alle S

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

gleich an glocken auf Gottes Lob und Preis mit hochem Schall. Und alle S

minst die thunders an.

unison

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

Gott - Lob und Preis

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

solche himmelstimm in solch. himmelstimm. Und alle S

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

minst die thunders an. Und alle S



Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The lyrics are written in a cursive script and include phrases such as "Ich gebrauch' den besten Stuhl", "Lied die ysaacische", "Sinnlich geistlich", "Ich hab' mich nicht", "Ich hab' mich nicht die Dindler", "und Vergebung für Dind", "Ich hab' mich nicht die Dindler", and "Lied die ysaacische". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. There are some corrections and markings in the score, such as a large 'C' and a circled '1'.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several systems, each with multiple staves. The notation includes various musical symbols such as clefs, time signatures, and note heads. German lyrics are written in a cursive hand across the staves, often overlapping the musical notes. The lyrics appear to be a religious or liturgical text, possibly a hymn or a Mass. The paper shows signs of age, including foxing and some staining.

Lyrics visible on the page include:
 unter der Hand der Ewigkeit
 Dinnig lufft dein gute Nacht
 Gutte Nacht sei dir
 Gute Nacht sei dir
 Ich bin in waschen das Wasser
 Ich bin in waschen das Wasser
 Ich bin in waschen das Wasser
 Ich bin in waschen das Wasser
 Ich bin in waschen das Wasser
 Ich bin in waschen das Wasser



O herre Jesu Christe dich erhebe
 alle Welt erhebe dich mit uns
 O herre Jesu Christe dich erhebe
 alle Welt erhebe dich mit uns

Unison
 O herre Jesu Christe dich erhebe
 alle Welt erhebe dich mit uns

O herre Jesu Christe dich erhebe
 alle Welt erhebe dich mit uns

O herre Jesu Christe dich erhebe
 alle Welt erhebe dich mit uns

Handwritten musical score system 1, featuring three staves with notes and rests. The lyrics "The most precious thing is my God" are written below the bottom staff.

Handwritten musical score system 2, featuring three staves with notes and rests. The lyrics "The most precious thing is my God" are written below the bottom staff.

Handwritten musical score system 3, featuring three staves with notes and rests. The lyrics "The most precious thing is my God" are written below the bottom staff.

Handwritten musical score system 4, featuring three staves with notes and rests. The lyrics "The most precious thing is my God" are written below the bottom staff.

Handwritten musical score system 5, featuring three staves with notes and rests. The lyrics "The most precious thing is my God" are written below the bottom staff.

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Domine Deus - qui - by - flos - Domine Deus - qui - by - flos*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Domine Deus - qui - by - flos - Domine Deus - qui - by - flos - Domine Deus - qui - by - flos - Domine Deus - qui - by - flos*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei - Laudus Dei*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Et in Spiritu Sancto, qui ex Patre Filioque procedit. Qui cum Patre Filioque simul adoratur et conglorificatur, qui locutus est per Prophetas. Qui cum Patre Filioque procedit. Qui cum Patre Filioque procedit.*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Qui cum Patre Filioque procedit. Qui cum Patre Filioque procedit.*

Choral.
 Jesu mit dir Amen an
 Da Capo.

Soli Deo Gloria.

161
24

1. Cornet, Trombe, Fagott
Cello & Bass

2. Violin

Viola

Clarinete

Alto

Tenore

Basso

Continuo

Dr. G. p. L.
1728.

Handwritten musical notation on the left edge of the page, including staves with notes and clefs.

Conting.

Wohl immer.

Gründlich.

Choral.

Das sind die Töne.



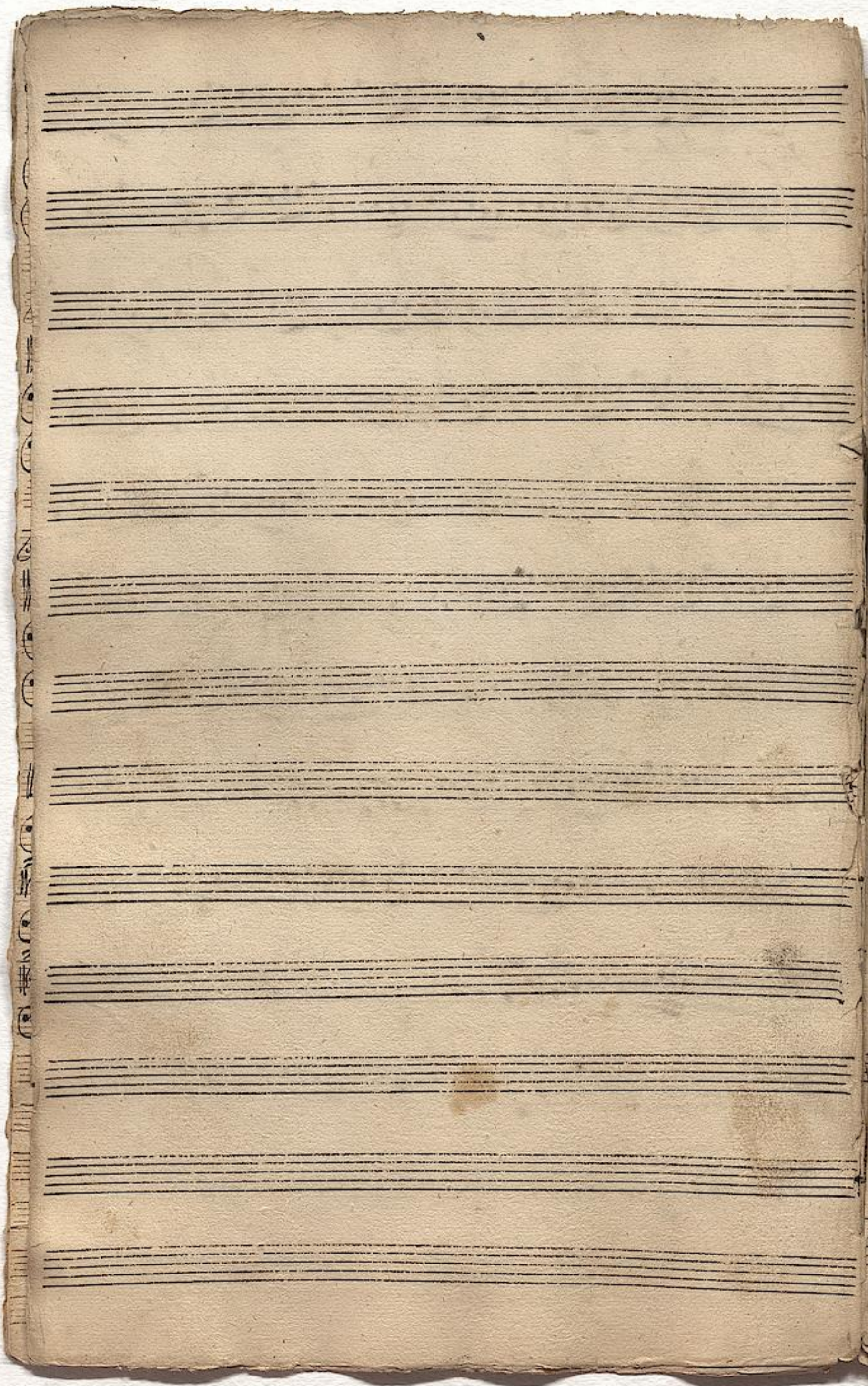
Erst ist Gunglor

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 15 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). There are several dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The music appears to be a single melodic line, possibly for a voice or a single instrument. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of wear, including some staining and uneven edges.

Capo. /

Choral Capo.

Ich und die Kinder



Violino Primo.

Handwritten musical score for Violino Primo, page 6. The score is written on ten staves in G major (one sharp) and 3/4 time. It features various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- Unison* (written above the first staff)
- pp.* (pianissimo) markings on the second, fifth, and sixth staves
- Chord* marking on the seventh staff
- Allegro* marking on the seventh staff
- Unison* marking on the eighth staff
- Allegro* marking on the eighth staff
- piu.* (pianissimo) marking on the ninth staff
- Volta subito* marking on the tenth staff

The score concludes with a double bar line and a repeat sign on the eighth staff.



Handwritten musical score on aged paper, consisting of eight staves. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the marking *fort.* and the second with *pp.*. The eighth staff concludes with a double bar line and the number 8.

Capitulum Chorale Insub munda in Dm dno
Capo M

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Violino. 1.

7

Fornt.

Gravobord

pp.

Da Capo

Choral.

Sublime

Recit.

8

Capo

Unison:

Recit. ||
Tacet.

Choral. ||
Da Capo

Violino. 2.

Handwritten musical score for Violino 2, consisting of 15 staves. The score is written in G major (one sharp) and 3/4 time. It includes various musical notations such as notes, rests, and dynamic markings.

Key annotations and markings include:

- rit.* (ritardando) at the beginning of the first staff.
- Amson: primo thro.* (Amson: primo thro.) written above the second staff.
- pp* (pianissimo) at the start of the sixth staff.
- f* (forte) at the start of the seventh staff.
- 3.* (triple) above the eighth staff.
- Allegro* written across the eighth staff.
- Choral.* written below the eighth staff.
- Jetzt mit dir* (Jetzt mit dir) written below the ninth staff.
- Allegro* written across the tenth staff.
- molto* written below the eleventh staff.
- pp* (pianissimo) at the start of the twelfth staff.
- f* (forte) at the start of the thirteenth staff.
- pp* (pianissimo) at the start of the fourteenth staff.
- molto* written below the fifteenth staff.



Handwritten musical score on aged paper, featuring six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 8/8. The music is written in a cursive, historical style. The first staff begins with the instruction *Fort.* and the second staff with *pp.*. The sixth staff contains the handwritten title: *Cap. 1. Chorale Jesu mit 2. Stimm. p. 11*. Below the title, the word *Cap.* is written in a larger, decorative script. The remaining staves are empty.



Viola

Allegro moderato

Allegro moderato

Allegro

Allegro moderato

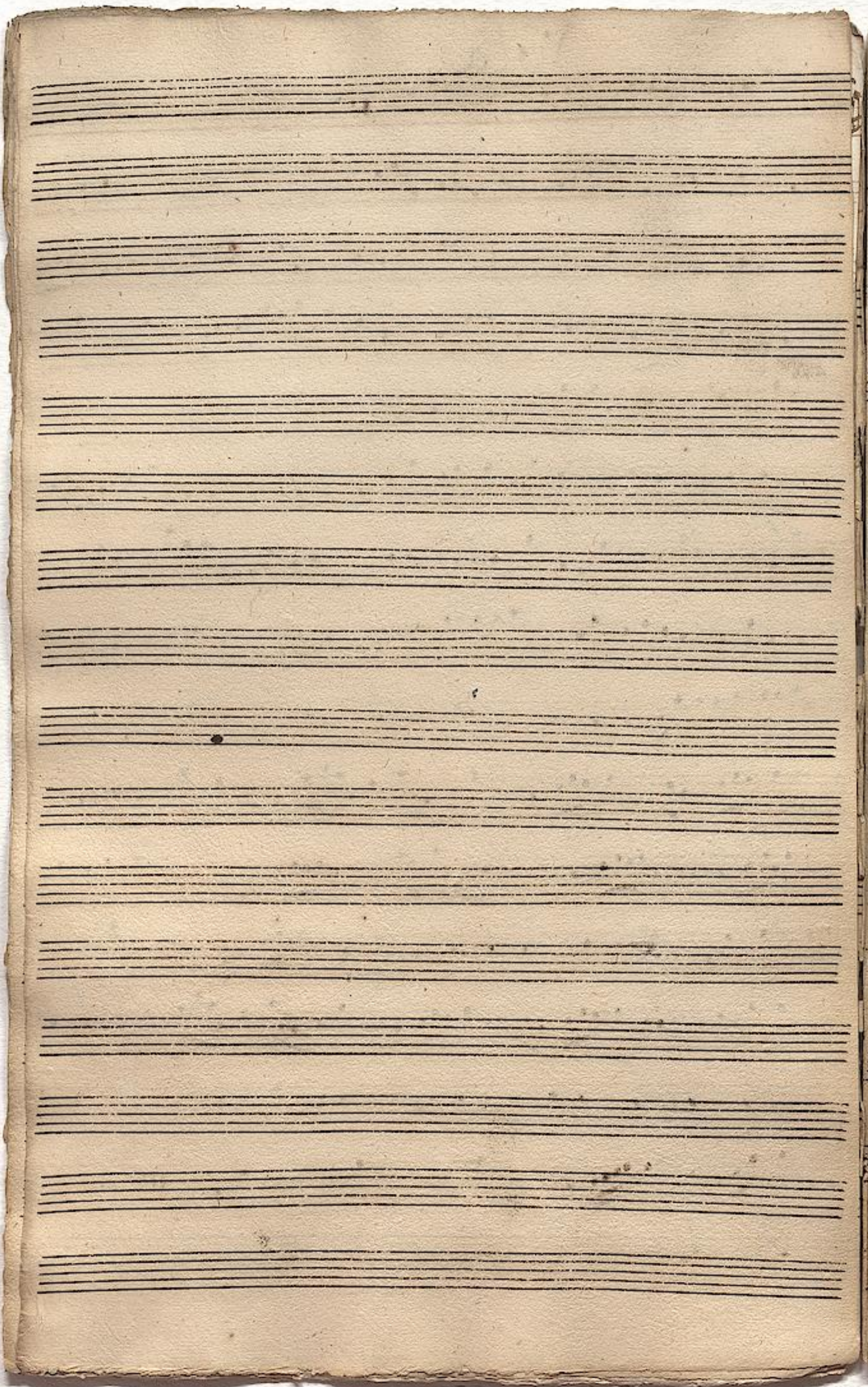
Recitativo

Allegro moderato

Allegro

Allegro

Recitativo *Allegro moderato* *Allegro*



Violone.

Violon Vindye

Violon Vindye

Choral

Gehe mit dir

Volte

Lußke'se Geyngler

Viol:

Kapell

Choral Jesus mit den Kindern
Kap. III

The image shows a page of handwritten musical notation on aged paper. It features 13 staves of music. The first staff is marked with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and accidentals. There are handwritten annotations in cursive script: 'Lußke'se Geyngler' at the top left, 'Viol:' on the sixth staff, 'Kapell' on the eleventh staff, and 'Choral Jesus mit den Kindern' and 'Kap. III' on the twelfth staff. The bottom of the page contains several empty staves.

Violine.

11

Rossini

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Da Capo

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

3/4

Christi Geburt

A handwritten musical score for a piece titled "Christi Geburt". The score is written on 14 staves of aged, yellowed paper. It begins with a treble clef and a common time signature (C). The notation is in a historical style, featuring various note values, rests, and accidentals (sharps and naturals). The music is organized into measures by vertical bar lines. The piece concludes with a double bar line and the word "Capo" written in a decorative script.

|| *Choral da Capo* ||

Canto.

Accomp. Aria
tacet tacetto

Jesus nimt die Sinnen an, wann sie
sich zu ihm bekehren, und Vergebung ihrer Sünden
erlangen, hat sich schon das geschewet, ist der

maß vor Gott begehren, Immen Geist dem gottes Hauch,
Großem glanz erlösen, Gott hat schon ein licht bereit,

ich verlasse deine Sünde, misserthaten, daß ich
das erlöset werden, die ich bringe mich auf zu dir,

Jesus nimt die Sinnen an.

Recitat. Aria. Recitat. Choral. u. Kapelle

Handwritten musical manuscript on aged, yellowed paper. The page contains 14 horizontal staves, each consisting of five lines. The staves are mostly empty, with some faint pencil markings and a few handwritten notes visible on the right edge, where the page is bound to the next page. The paper shows signs of age, including discoloration and some wear at the edges.

Partial view of the adjacent page on the right, showing handwritten musical notation. Visible elements include a treble clef, a key signature of one sharp (F#), and several notes on a staff. The notation is handwritten and appears to be a fragment of a larger piece.



Alto

Accomp. Aria
tacet

Jesus rind die Dürer an
wärmigste Dreyer

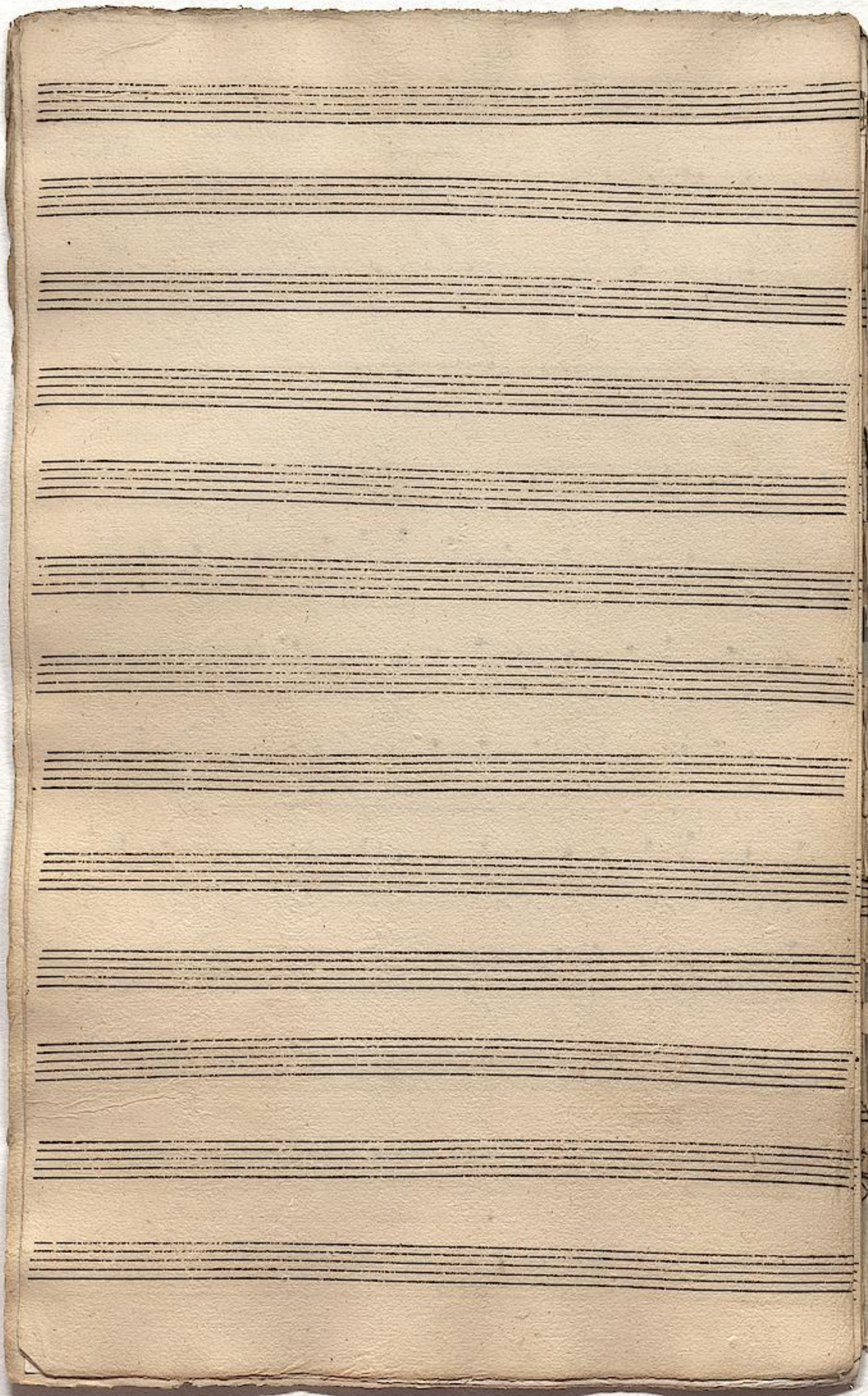
Sich zu ihm bekehren
tröstet sich in Tränen
und Vergebung seiner Sünden,
Sich ihm zuwenden
um in
seiner Erbarmung
Gott hat sich im Himmel
dabei
nicht
lassen
wollen
dass
er
für
die
Sünden
der
Welt
stirbt
und
aufersteht

Recitativo Aria
tacet

Gott rind sein Wort an mich vollenden, Dein Licht weißt
mich zum Leben
Hilf mir die Sünden der Welt
zu vergessen
denn
weil
ich
in
deiner
Gnade
vertraue
und
auf
deine
Barmherzigkeit
hoffe
weil
ich
in
deiner
Gnade
vertraue
und
auf
deine
Barmherzigkeit
hoffe

Land in seinem Pflanzort.

Choral Hapo



Tenore

Kommt Dünner Jesu lobet uns sein liebes Dinn wie Dünner nicht ver
stoßen im will sich glänzen Haxis auf Grotz ob unsem Trost erlösen. G
trost best uns nicht wan kommt Jesu - nimm die Dünner an.
Es ist ein Wort - voll Simelie für
- voll Simelie für Jesu nimm die Dünner an Jesu nimm - die
Dünner an Dünner Trost ver ist die Seele laß die Dünner Dünner felle
ni - - - le laß die Jesu Trost laß die Jesu Trost -
- ver die Dünner von den Dünner von den Dünner von den
Jesu nimm die Dünner an wenn sie sich zu ihm begeben
wird er Trost geben Dünner mit in was er Trost begeben
hat sich von der Dünner, ist der Dünner glänzen erlösen
Dünner Trost Dünner Trost ist er Trost Dünner Trost
Gott hat von ein Trost best die Dünner Trost Dünner Trost
Dünner Trost Dünner Trost Jesu nimm die Dünner an
bring uns auf zu Trost

Recitativo
aria *tacet* // *Choral* *Capo* // *Finis*
tacet *tacet*

Blank manuscript page with 14 horizontal musical staves.

Partial view of the adjacent manuscript page showing musical notation and lyrics. Visible text includes:
acc
tac
ay
din
fo
ff
m
m
m

F Basso.

Accomp: Aria
tacet tacet

Wann Luste Spitz, das ganz gutrafft zu Jesu

gusun; Er meint es alzeit gut, Er rühret kein irrend Vissaluch Sinafen für

auffet das Gewinn, wenn süßmies ernt aus seiner Juch sinnde. Dem Liebel-

Dimm wehbinde dem swachen seine Dinden Wunden. So freudlich wenn

süßmies gesunden. So trägt es ihm, ist es vom Jergang matt. So

ffühlet es wenn die Wolke loben. So maustein jereb einlich sollt auf

welche Zunge kein den Jisten geringsam loben bin.

Lacht - ihr Jüngler lacht. - ihr Jüngler immer freude

mirer mirren das ist heilig das ist heig-

- So maust mir wenig wenig so heilig mirer mirren das ist heilige

- das ist heig - - So maust mir wenig wenig so heilig maust mir wenig

wenig so - - belaget Jesu's host = Je-

- süß erbarnt - - süß mein sold in Traum nicht

Recitativ Choral von Happo
 tacet