

~~1. Oigkeit & Lufthorn allein auf einer Orgel~~
~~2. Min. Chor, 2. Ch. 3. Ch. A.~~
3. Orgel zu vier Hände

Mus-446/22

171.

St.

7338/22

Partitur
1. Nov. 1798 – 30. Jufogang



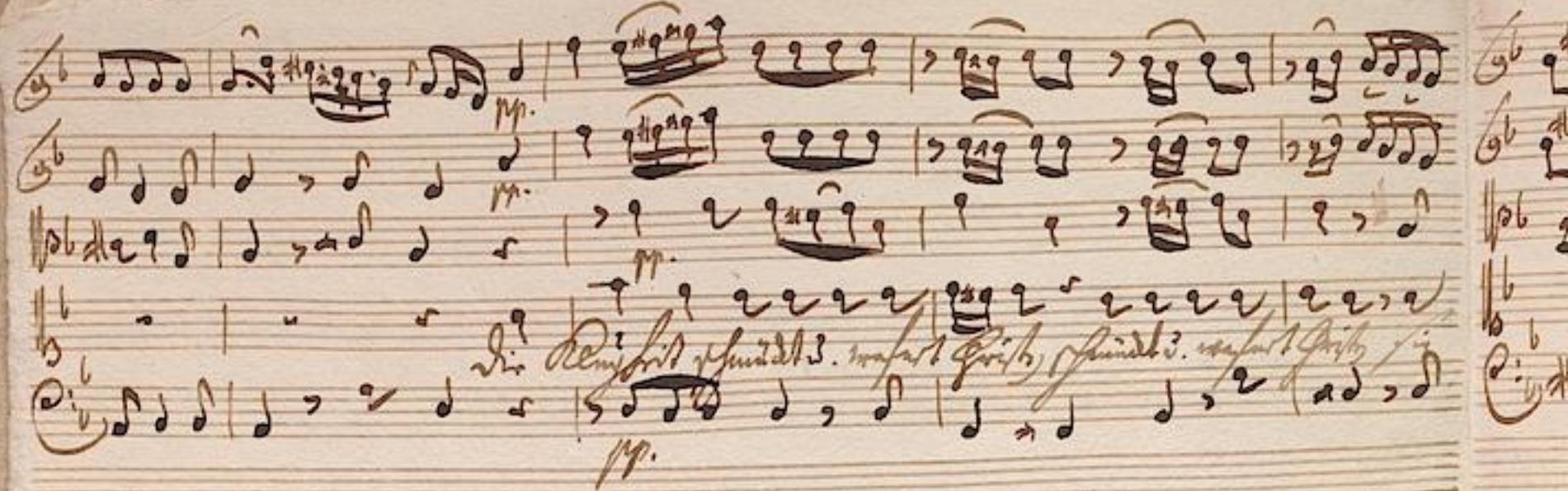
Dr. 25. p. Fr.

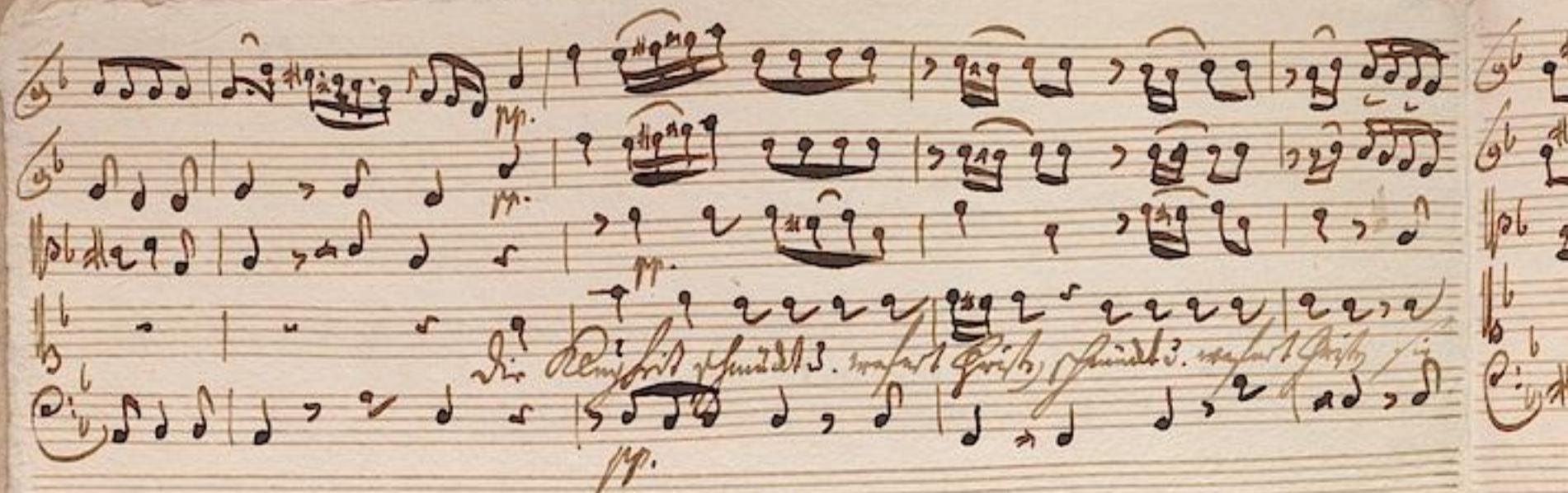
S. A. S. M. N. 1738.

σ₁

A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes lyrics in German and English. The music features various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal. Measures are separated by vertical bar lines. The lyrics describe a scene of a woman in a garden, with a man's voice joining her. The score ends with a final section of rhythmic patterns.



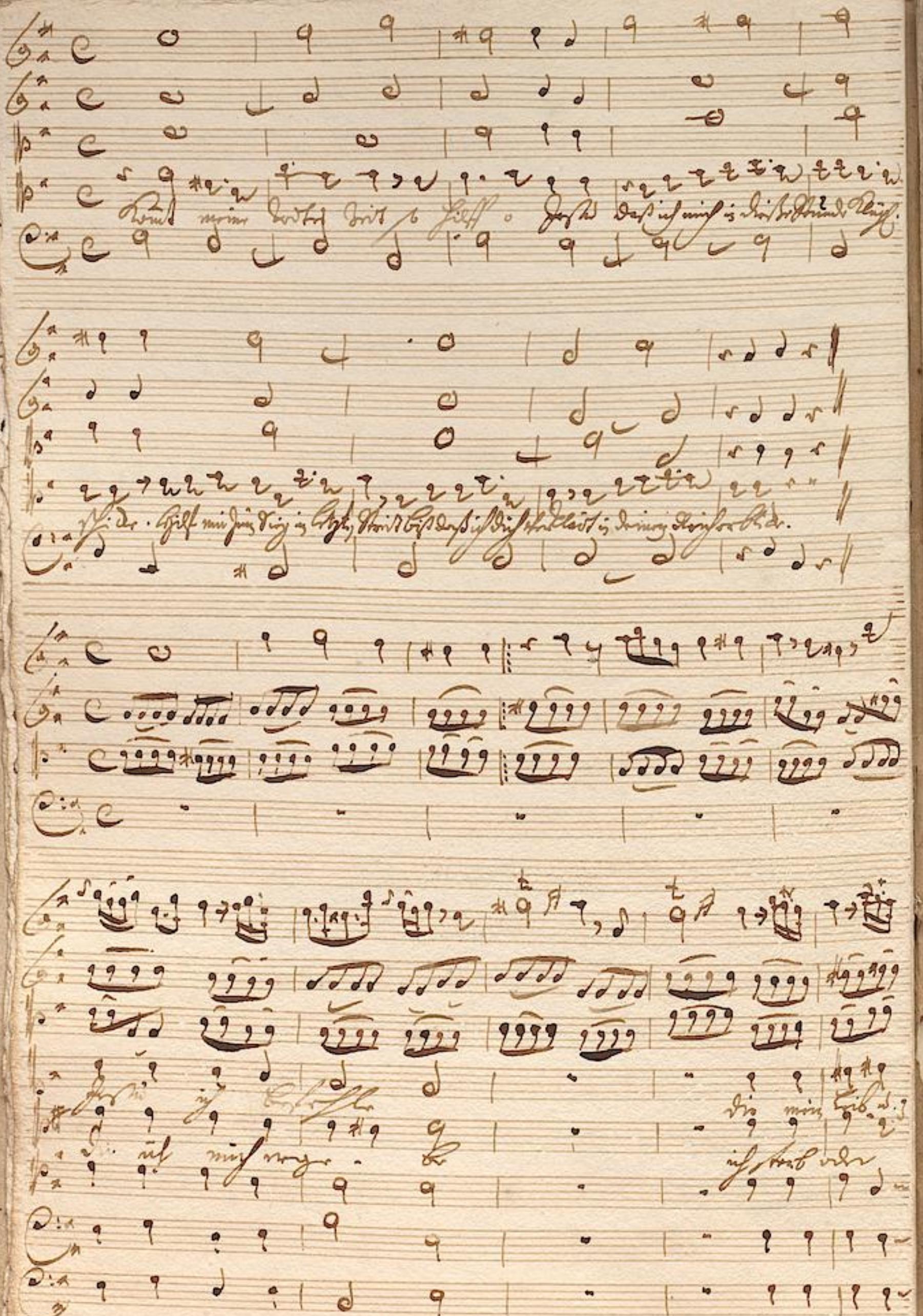












8 5

Handwritten musical score with three staves. The notation is in brown ink on aged paper. The first two staves start with a treble clef and common time. The third staff starts with a bass clef. The lyrics are written in cursive script between the notes.

Staff 1:

Handwritten lyrics: Lobt Gott, lobt Gott, min Zier, min Ground w., Dorf, min am.

Staff 2:

Handwritten lyrics: Lobt Gott, lobt Gott, min Zier, min Ground w., Dorf, min am.

Staff 3:

Handwritten lyrics: Lobt Gott, lobt Gott, min Zier, min Ground w., Dorf, min am.





Soli Deo Gloria

171

54.

Doch zw. wir ist schon jetzt hier
wandert.

a

2 Violin

Viola

Canto

cello

Tenor

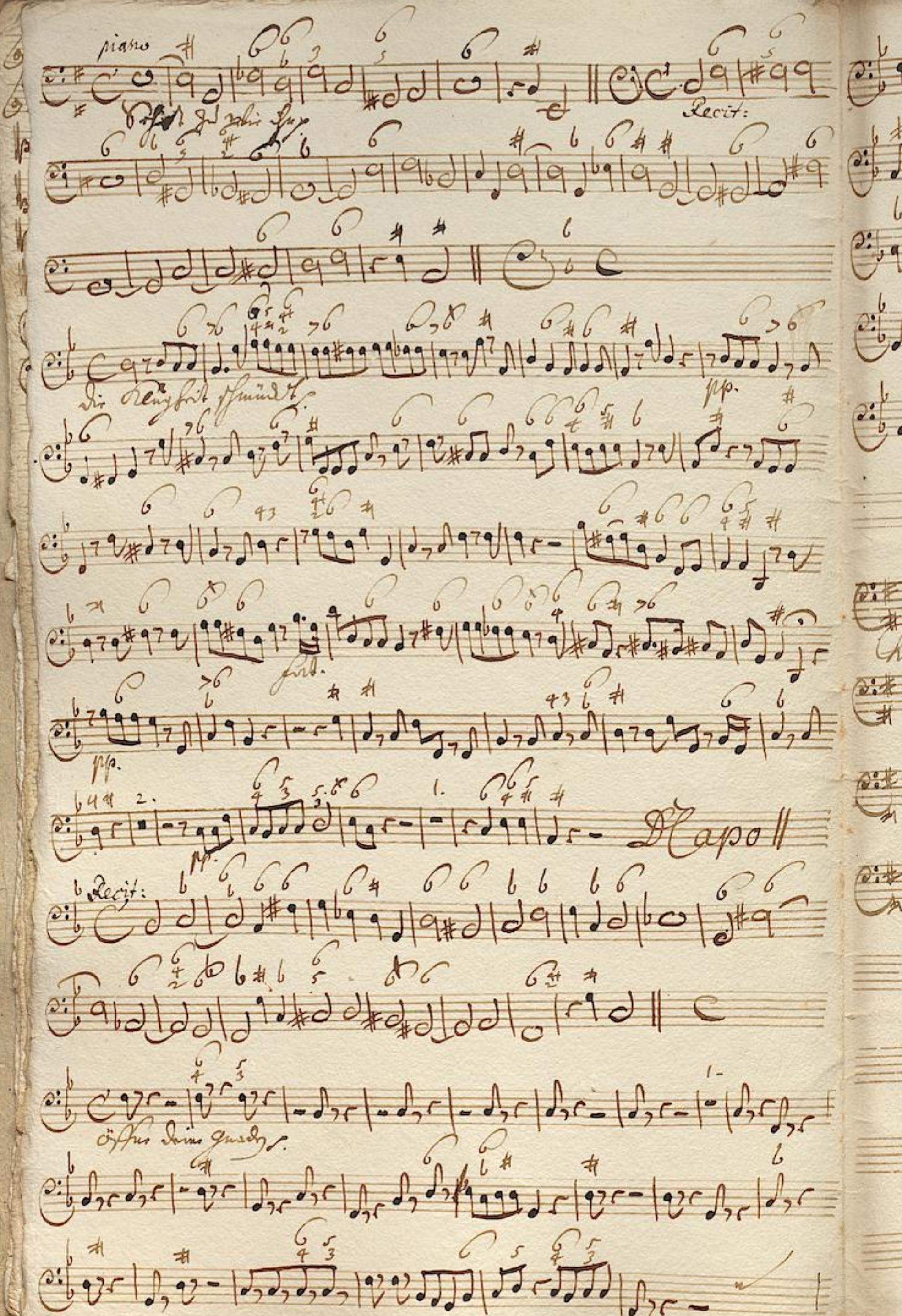
Bass

e

Continuo

Dr. 25. p. Dr.
1738.





Accomp.

Horn

Bass



Violino. I. Conc. 8

Dictum // Recital // Aria // Recital //

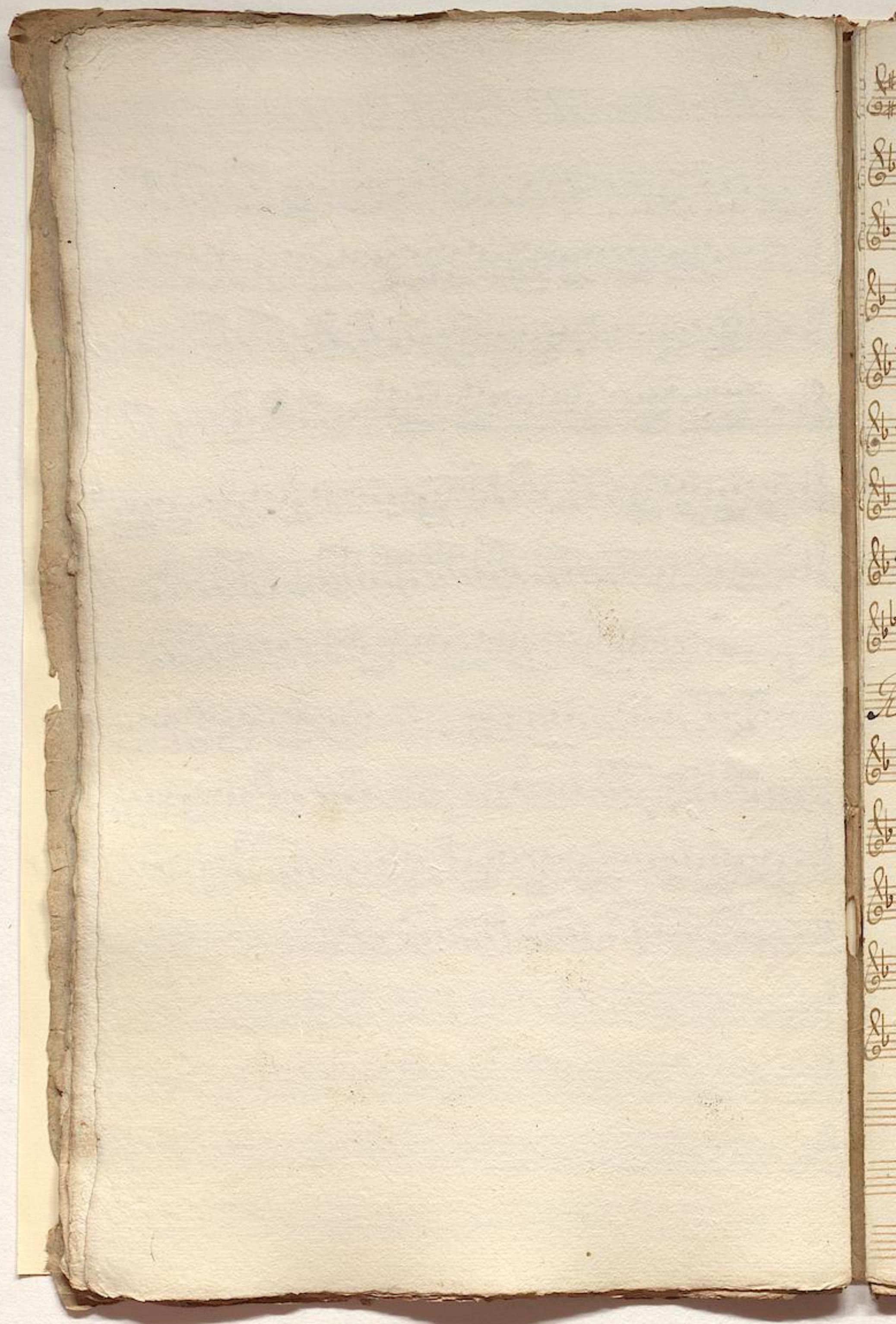
A handwritten musical score for Violin I, Concerto No. 8. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is written in brown ink on aged, yellowish paper. The first staff begins with a melodic line, followed by a vocal line with lyrics: 'Oder eins gewünscht'. The subsequent staves show various melodic patterns and harmonic progressions. The score concludes with a final staff, which is mostly blank except for a few small notes at the end.



Violino. 2. Concerto: 9

Diction // Recital // Aria // Recital //

A handwritten musical score for Violin 2, Concerto 9. The score consists of ten staves of music, each starting with a clef (F or C) and a key signature. The music is written in common time. The first staff has a tempo marking of 86 BPM and includes a note "Cifra rima gueridon". The score features various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like "hr" (forte). The music is divided into sections labeled "Diction", "Recital", "Aria", and "Recital". The score is written on aged, yellowed paper.



Violino. I.

10

piano

Rezitativ

violinist gaudi

Recitato

offen ihm gaudi

Capo

Recitato

Capo

Recitato

pp.

A page from a handwritten musical score. The music is written in brown ink on five-line staves. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of six systems of music. The first system starts with a forte dynamic (f) and includes lyrics: 'Schwung.' and 'Choral.' The second system begins with 'Hörst du'. The third system starts with 'Wohl Entfernt'. The fourth system starts with 'Fest'. The fifth system starts with 'Gesang'. The sixth system starts with 'Gesang' again. Various dynamics are used throughout, including pp., f, ff, and ff. Articulation marks like dots and dashes are also present. The paper is aged and yellowed.



Motino. I.

4

Recit: //

Die Ringe feit.

19/2.

1

竹

A page of handwritten musical notation on five-line staves. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first staff begins with a bass clef, the second with a treble clef, and the third with a bass clef. The fourth staff starts with a treble clef, and the fifth staff starts with a bass clef. The music consists of measures separated by vertical bar lines. The handwriting is fluid, with some notes having multiple stems or horizontal dashes.

A horizontal strip of musical notation on five-line staff paper. The notation consists of various note heads and stems, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The notes are distributed across the five lines of the staff.

A page of handwritten musical notation on five-line staves. The notation uses vertical stems and horizontal beams to represent pitch and rhythm. The first staff begins with a clef, followed by a sharp sign indicating G major. The second staff begins with a clef, followed by a sharp sign. The third staff begins with a clef, followed by a sharp sign. The fourth staff begins with a clef, followed by a sharp sign. The fifth staff begins with a clef, followed by a sharp sign.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of six measures. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The manuscript is written in brown ink on aged paper.

A page from a handwritten musical score featuring a single system of music. The score is written on five staves using a brown ink on aged paper. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The music consists of various note heads and stems, some with vertical dashes through them, suggesting performance instructions like 'slurs' or 'tremolos'. The paper shows signs of age, including yellowing and foxing.

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לְמַנְתָּרָה וְלִבְנָה
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لِيْلَةٌ | ١. Da Capo ||



Violino. 2.

12

piano

Violino. 2.

Recitat

die Freiheit gewinnt.

Capo //

Recitat

öffne dann Gewalt.

Capo //

Capo //

pian.

A handwritten musical score for piano and orchestra. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It features a piano part with eighth-note patterns and dynamic markings like 'pianiss.' and 'pp.'. The orchestra part includes parts for 'Oboe' (with dynamics 'pianiss.' and 'pp.'), 'Choral piano.', 'Drum', 'Tuba', and 'Bassoon'. The second system begins with a bass clef, a key signature of one sharp, and common time. It continues the piano and orchestra parts from the first system, with the piano playing eighth-note patterns and the orchestra providing harmonic support. The score is written on multiple staves, with some staves left blank for other instruments.



Violin.

13

C *Recitat* // *se*

dr. tempo di fiume

Capo Recitat.

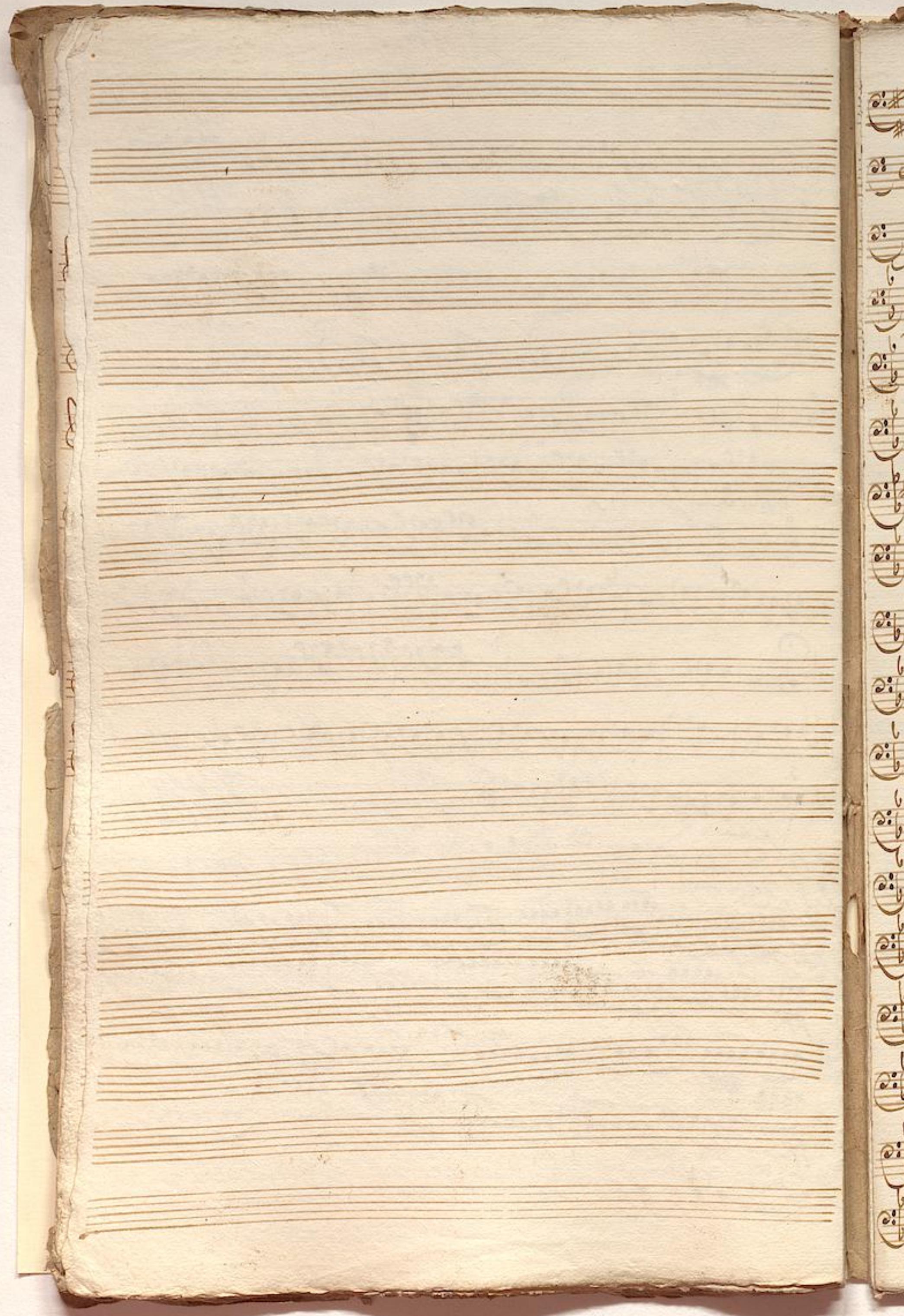
diff. dinar. fiume

pian.

clav. comp.

fort.

pp.



Violone.

卷四

piano

A handwritten musical score for piano, consisting of ten staves of music. The score includes various dynamics such as forte (f), piano (p), and sforzando (sf). There are also performance instructions like "Recit." and "Capo". The handwriting is in brown ink on white paper.

Accomp: piano

A handwritten musical score for piano and organ. The top staff is labeled "Accomp: piano". The middle staff is labeled "Choral." and "J. M. J. Boffi". The bottom staff has a dynamic marking "pp.". The music consists of three staves of handwritten musical notation.



pianiss.

Violone:

15

Violone:

pianiss.

Recit.

pp.

f.

pp.

f.

pp.

f.

pp.

Da Capo ||

Recit.

f.

f.

Volti.



6
Officium quodlibet.

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Canto.

Durchmuth:

16

Dictum // C₇, 1. W 9 7 W W | V V V W V V

zur losen Zeit, wenn alle Geist im Klangt gefon
nann sie so gar an seilen Räthe fassen, wenn selbst der Geist gen Himmel
sang und Gotts Lauf ihm aufglaßt von Sein, so will Affen am vor
Binden knüpf, auf mir noch ärgern sehn. Sagt an und lant Gott, solfern nicht mit
Kraft, ja inoff im Glänzigen folgsame Jesu Lauf, in flüssigkzion
hingebn, alwo wir unter Jesu Gnaden flügeln zur losen Geist tropf
7 W B 1. V | = //

Durchmuth Einstand hat

C 1. 1. V V V | 1. V V V V V V V V

Die Klingfeid, summt und rauhet Eristen summt und wahnet
Eristen sic art - - - ist sic art - - - ist auf zur bösen auf zur
bösen Zeit die Klingfeid summt und rauhet Eristen summt und wahnet
Eristen sic art - - - ist sic art - - - ist auf zur bösen Zeit sic
art - - - ist auf zur bösen Zeit Einst Gottsummten frosche
Flagen schwefelbla - gen so stufen sic wann ander Zagen
so stufen sic wann ander Zagen in stiller Auf - - - und



Bis auf sie ist in stiller Lust - - und bis auf sie

Recitatif Aria Recitatif

*Dir ist es bestellt, du mein Leib mit Trost
Dir ist mein Angesicht, ist stark oder labe
Du blieb bei mir, Jesu mein Freund und Lust
mein Heil in deiner Färde, mein am letzten Ende*

atto.

47

Dictum Recital Aria Recital Aria //

Rom! mino lobs' Gott, so hilf' so Jesu! daß ich
 mis' in ließ' Gott & sing' Gott hilf mir zum
 Ring im hohen Thron, bis daß ich dir nur klärt' in
 einem Auge oder blide.

Jesu' ist bestellt,
 Jesu' ist miest' erlobt,
 Jesu' blieb bög' mir,
 Jesu' mino fier.

Jesu' mino stand' und lobt,
 mino stand' in Jesu' Hause, nine am hohen Thron.

1738.

Tenore.

18

Dafalz'ni, wie ist vorstellig manchalt, niß als die Unwissen,
sondern als die Weiszen; und füder sind in die Zeit, dann
nichts ist so'ß der Zeit.

Recitat// aria|| Recitat// aria

The score consists of two staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The lyrics are written below the notes in a cursive hand.

Recitat//

2. 2. 1.
John' ist befeßt, der mein Leib mit Feste,
der ist mir ergrebt, ist stark oder lebend,
John' blieb bei mir, John' meine Seele mit Kraft,
John' meine Seele,
meine Seele in dem Lande mein am Leben fröhlt.

The score consists of three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The third staff begins with a bass clef, a key signature of one sharp, and common time. The lyrics are written below the notes in a cursive hand.



1728

Basso.

19

Dictum Recitat Cria

Aßmann für meinß sing

The musical score consists of two systems of music. The first system starts with a basso line and continues with lyrics in German. The second system begins with a soprano line and continues with lyrics. The music is written on five-line staves with various note heads and rests. The lyrics describe a vision of hell and the final judgment.

Slug zu' füßen, so finn' in Käfern dieß Welt. nunm' ißn' dor
Satan Pech'fahlt, so läßt er sich wie vñ bezeugt. und leßt sich
Jesu' Wort, wie er ihm Noch' miß Gott's gern entgegen, und seine
Kinder werden kann; so will er miß von Pecken, da läßt er in allen Ewigkeit
fort; auf Erden ab' gñ' gelassen; fort, Kinder! fort! das Leben am Kreuz noch
faßt, faßtslug' und füllt eñs in die Zeit.

Öfne öfne deine Gna - der Ame, ge-fri! ~

Jesu' nim' miß an' und' im, öfne, öfne deine Gna - der Ame,
ge-fri ge-fri miß an' ~ und' im, Jesu' nim' miß an' und'
im. Auf in ließen böß'nen Geisen ist ja miß als Nöß miß als
Nöß und' loß - - den, und' loß' den in ließen böß'nen Geisen ist ja
miß als Nöß, miß als Nöß, und' loß - - den, und' miß, und' miß
miß - - herz' und' so leß - - - non sing' dortbrig

1738



