

Clav. Gristner Manuscript

Ms 427/6

Fol. (6). 21.

152

6

*Partitur
1719.*

F. A. G. H. F. 1799.

The first system of the handwritten musical score consists of seven staves. The top staff is a vocal line in C major, starting with a treble clef and a common time signature. It contains several measures of music with various note values and rests. The second staff is a piano accompaniment line, also in C major, with a common time signature. It features a series of chords and some melodic fragments. The third staff is a bass line in C major, with a common time signature, containing a simple melodic line. The fourth, fifth, and sixth staves are empty, likely representing other instruments or parts that are not fully written out. The seventh staff is a bass line in C major, with a common time signature, containing a simple melodic line.

The second system of the handwritten musical score consists of seven staves. The top staff is a vocal line in C major, starting with a treble clef and a common time signature. It contains several measures of music with various note values and rests. The second staff is a piano accompaniment line, also in C major, with a common time signature. It features a series of chords and some melodic fragments. The third staff is a bass line in C major, with a common time signature, containing a simple melodic line. The fourth, fifth, and sixth staves are empty, likely representing other instruments or parts that are not fully written out. The seventh staff is a bass line in C major, with a common time signature, containing a simple melodic line.

Handwritten musical score on the left page of an open manuscript. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "auf auf mich aber gütig". The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The piano part consists of chords and single notes.

Continuation of the handwritten musical score on the right page of the left manuscript. It shows the continuation of the vocal line and piano accompaniment. The lyrics "trist" are visible. The notation continues with treble and bass clefs, a key signature of one flat, and a common time signature.

Handwritten musical score on the left page of a second manuscript. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "der bey mir stillt brüder". The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The piano part consists of chords and single notes.

Continuation of the handwritten musical score on the right page of the second manuscript. It shows the continuation of the vocal line and piano accompaniment. The lyrics "leben" are visible. The notation continues with treble and bass clefs, a key signature of one flat, and a common time signature.



Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "trugt sich dem".

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "lobens nicht da der".

Unis.

Handwritten musical score on a single page, featuring multiple systems of staves with musical notation and German lyrics. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German and appear to be a liturgical or religious text.

Lyrics visible on the page:

- Geistlich Mensch und auch
- in dem
- in der Camp. Gmü. für die sich
- fließt die Camp. Gmü. für die sich fließt auf — Geistlich Mensch

Continuation of the handwritten musical score on the adjacent page, showing further staves and musical notation. The lyrics continue from the previous page.

Lyrics visible on the page:

- auf
- in der Camp.
- fließt

Handwritten musical notation on three staves. The top staff is a treble clef with a complex rhythmic pattern. The middle staff is a bass clef with a similar pattern. The bottom staff is a bass clef with a simpler melodic line. The lyrics "auf der Erde" are written below the middle staff.

Handwritten musical notation on three staves. The top staff is a treble clef. The middle staff is a bass clef with the lyrics "In der Luft sind keine Feinde". The bottom staff is a bass clef.

Handwritten musical notation on three staves. The top staff is a treble clef. The middle staff is a bass clef with the lyrics "auf der Erde". The bottom staff is a bass clef.

Handwritten musical notation on three staves. The top staff is a treble clef. The middle staff is a bass clef with the lyrics "Für die Menschheit sind keine Feinde". The bottom staff is a bass clef.

Handwritten musical notation on three staves. The top staff is a treble clef. The middle staff is a bass clef with the lyrics "mit Glaubenskraft". The bottom staff is a bass clef.

Handwritten musical notation on a single staff with lyrics: "Ich hab dich gesehn, dich nicht alle Welt in Trüben sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Wahr ist die Frucht der Frucht, nicht der Trübe lasset die Frucht der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Nun dir die Herrschaft über die Welt, dich nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Der Herr ist der Herr der Welt, nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Nicht der Welt der Welt, nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Der Herr ist der Herr der Welt, nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Nicht der Welt der Welt, nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Kunde und die Welt. Nun dir die Welt, die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Ich hab dich gesehn, dich nicht alle Welt in Trüben sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Wahr ist die Frucht der Frucht, nicht der Trübe lasset die Frucht der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Nun dir die Herrschaft über die Welt, dich nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

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Handwritten musical notation on a single staff with lyrics: "Nicht der Welt der Welt, nicht die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Handwritten musical notation on a single staff with lyrics: "Kunde und die Welt. Nun dir die Welt, die Welt der Welt sehn." The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staff.

Ich will mich dem ewigen Leben weihen, in dem ich Gottes Wohlthaten
 dankbar anerkenne. In dem ich die Gabe der Gnade dankbar anerkenne
 und mich dem ewigen Leben weihen.

Ich will mich dem ewigen Leben weihen, in dem ich Gottes Wohlthaten
 dankbar anerkenne. In dem ich die Gabe der Gnade dankbar anerkenne
 und mich dem ewigen Leben weihen.

Ich will mich dem ewigen Leben weihen, in dem ich Gottes Wohlthaten
 dankbar anerkenne. In dem ich die Gabe der Gnade dankbar anerkenne
 und mich dem ewigen Leben weihen.

Ich will mich dem ewigen Leben weihen, in dem ich Gottes Wohlthaten
 dankbar anerkenne. In dem ich die Gabe der Gnade dankbar anerkenne
 und mich dem ewigen Leben weihen.

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include:

für unsern Heil ist mit fürstlich
 dir ist mein Lob
 Kraft für unsern
 dir ist mein Lob
 für unsern Heil ist mit fürstlich
 dir ist mein Lob

Handwritten musical score on the right page, featuring multiple staves with notes and rests. The lyrics are in German and include:

für unsern
 dir ist mein Lob
 Kraft für unsern
 dir ist mein Lob
 für unsern Heil ist mit fürstlich
 dir ist mein Lob

Ein Heil'ger Geist ist unser Gott, sein Wort, mein Glaube d. mein Gott

Hand, alle Welt d. Heil'ger Geist, Jesu Christi d. Heil'ger Geist. Siedt sie mich offi

Hand d. Aemlichkeit an, ich zeige nicht, gute rath d. das Heil'ge. Wille sie mir

ihre Liebe zeigen, Gott ist der mich nicht mehr ergetzt hat. Alle ich in d. Hand

Ich bin ein Heil'ger Geist, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Hand d. was ich will, alle die ich mit Gott loben, Hand d. was ich will

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The paper shows signs of age and wear.

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The paper shows signs of age and wear.

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dampt - in fei - schen - den led der gote led der gote led der

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 beamed notes. The lyrics "du gute Feyl Luff" are written below the second and third staves.

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 beamed notes. The lyrics "Luffen kumpt in der Handlung ist der gute Feyl" are written below the fourth and fifth staves.

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 beamed notes. The lyrics "Luff Luff" are written below the first and second staves, and "Luffen" is written below the fifth staff.

Handwritten musical score for the first system, featuring three staves with complex rhythmic patterns and some lyrics.

Handwritten musical score for the second system, including vocal lines with lyrics and instrumental accompaniment.

Handwritten musical score for the third system, concluding with a double bar line and some final notes.

Vertical musical notation on the right margin of the page, possibly a continuation or related piece.

Da:

7
fou. (15)k.

Chor-Gruppen Haupt,

Violin

Viol

Canto

Alto

Tenore

Basso

Dr. Innozenz
Wey.

Continuo.

Chord. Continuo.

Handwritten musical score for Continuo, featuring multiple staves of music with various annotations and performance markings.

The score is written in a system of ten staves. The first staff begins with the tempo marking *allegro*. The music is in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. There are several instances of the number '6' written below notes, likely indicating figured bass. A section of the score is marked with a star and the instruction *Auf feinem Handl.* (On fine hand). The piece concludes with a double bar line and a final cadence.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten instruction *der Herr ist*. The seventh staff contains the instruction *Erst von Anfang*. The music is written in a cursive, historical style with some ink bleed-through from the reverse side of the page.

Partial view of the adjacent page on the right, showing the continuation of the musical score with several staves of handwritten notation.

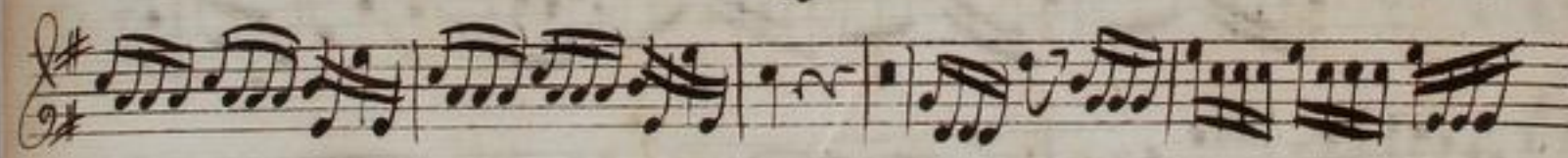
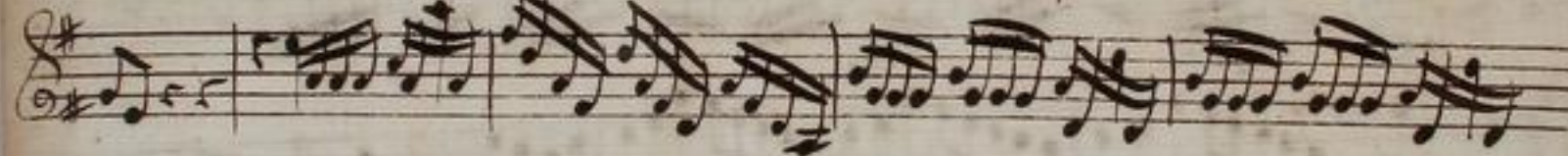
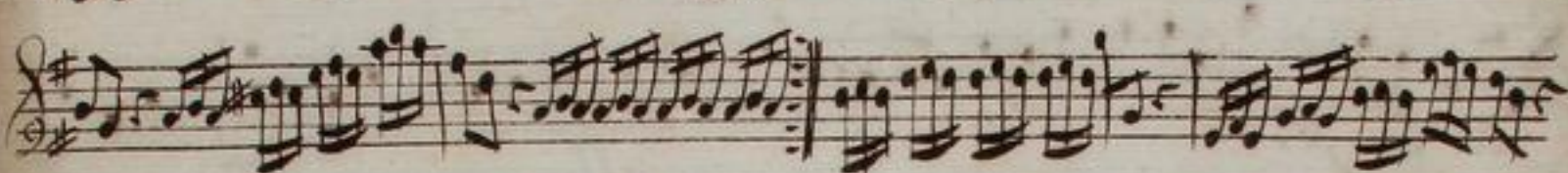
Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals (sharps), and dynamic markings. The fifth staff contains the handwritten text "La Cap" and "Choral La Cap" with a double bar line and a decorative flourish.

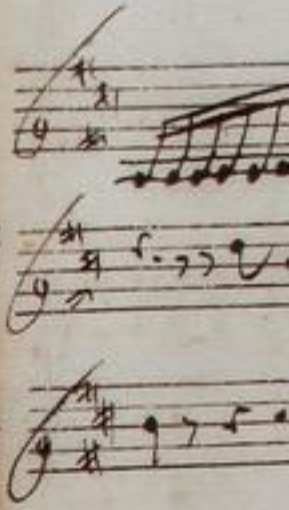
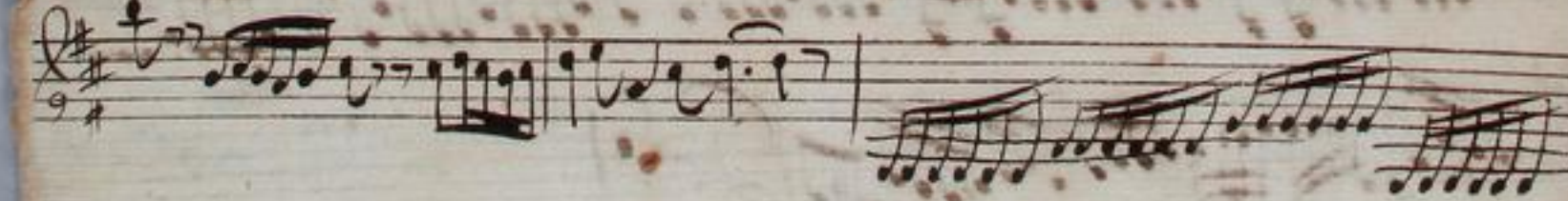
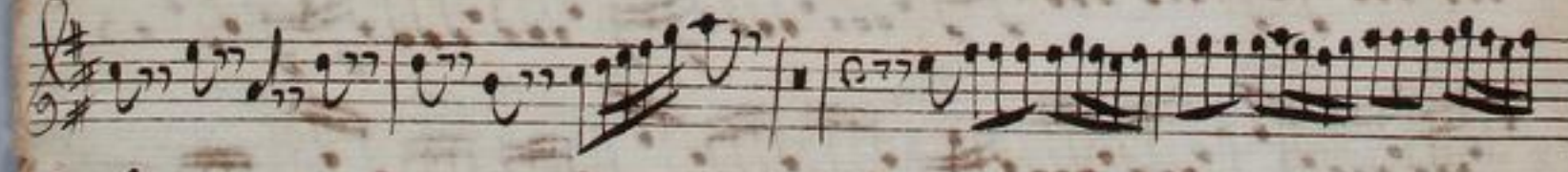
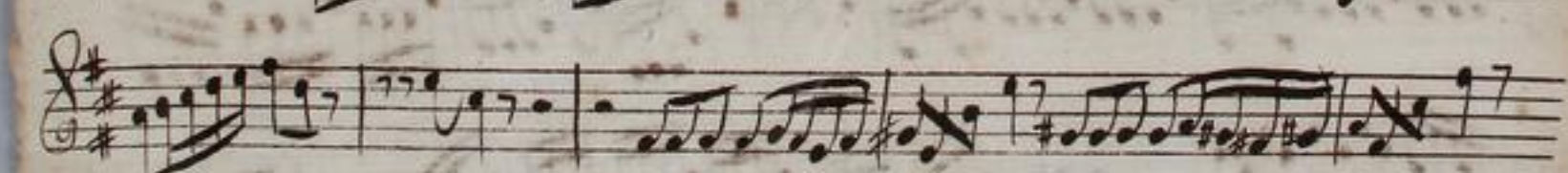
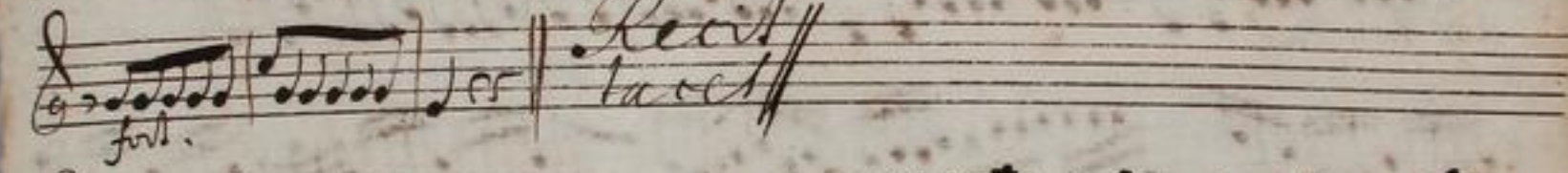
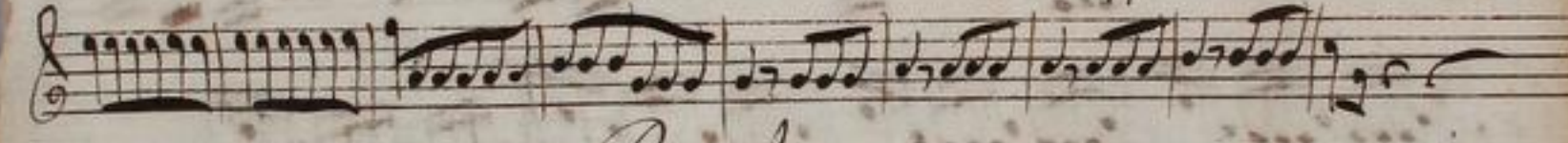
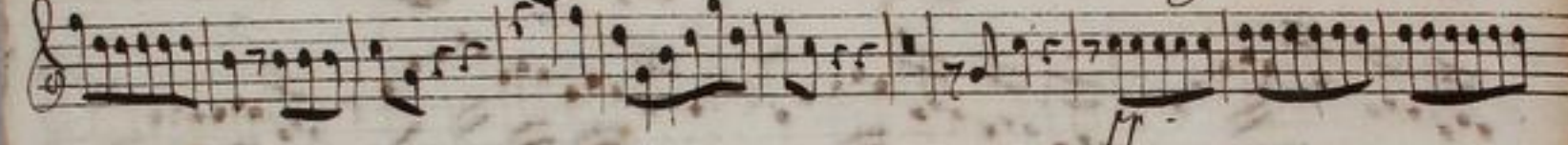
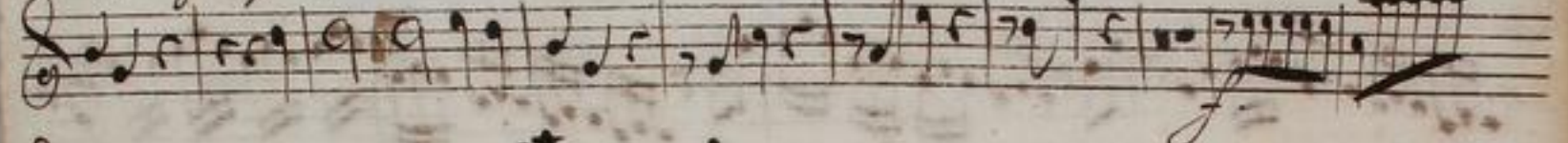
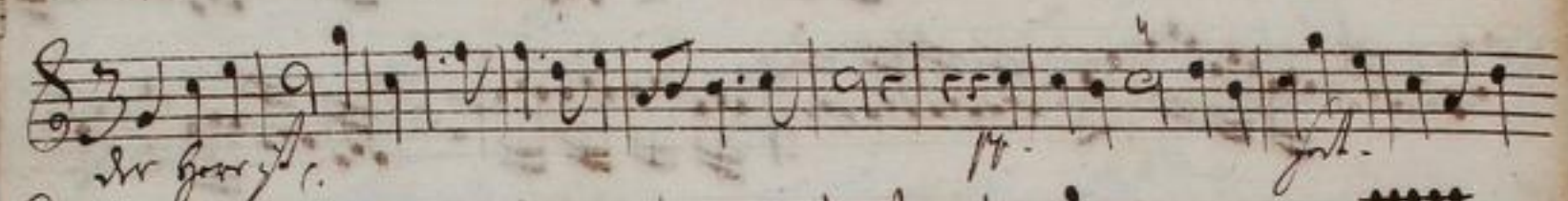
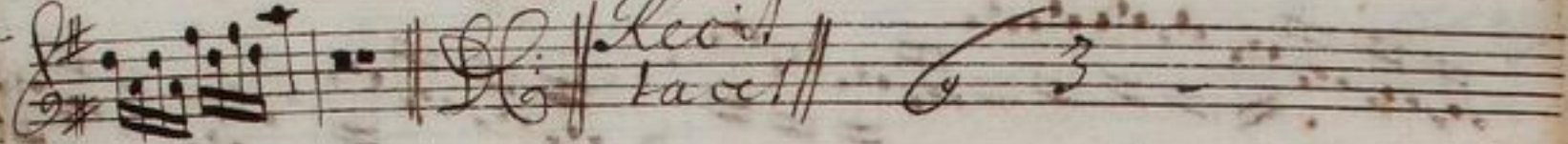
Ten empty musical staves on the right page of the manuscript.

Choral. &

Violino 1.

10





Handwritten musical notation on three staves. The top staff contains a melodic line with various note values and rests. The middle staff continues the melody with some beamed notes. The bottom staff begins with a few notes and then contains the handwritten text "Horn" followed by a double bar line, then "Choral Horn" followed by a double bar line and a series of diagonal lines.

A vertical column of musical notation on the left side of the page, consisting of several staves with various notes and rests.

A large section of the page consisting of approximately 15 empty musical staves.

Choral &

Violino. 2

Handwritten musical score for Violino 2, featuring 14 staves of music. The score is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line and a fermata. Annotations include "And. Grazioso" above the 7th staff, "pp." below the 8th staff, "f." below the 13th staff, and "volti" below the 14th staff.

Capo Recitativo

der Gott etc.

fort.

Capo Recitativo

Choral da Gio.

The image shows a page of handwritten musical notation on aged, yellowed paper. It features approximately 15 staves of music. The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). There are several section headings written in cursive, including "Capo Recitativo" and "Choral da Gio.". A specific instruction "der Gott etc." is written above one of the staves. The paper shows signs of wear, including some staining and foxing.

Choral &

Viola

The page contains a handwritten musical score for Viola, divided into several sections:

- Choral & Viola:** The top section consists of five staves of music in a common time signature (C), featuring a melodic line with various note values and rests.
- Aria Recitata:** This section begins with a double bar line and the word "Aria Recitata" written above the staff. It includes markings for "tacet" and "f" (forte).
- Recitativo:** A section marked "Recitativo" with a double bar line and "tacet" below it. The music is written in a different time signature (3/8) and includes dynamic markings like "p" (piano) and "f" (forte).
- Final:** A section marked "Final" with a double bar line, containing several staves of music.
- Da Capo:** The bottom section is marked "Da Capo" and "Choral & Viola", indicating a repeat of the initial section.

The manuscript is written in dark ink on aged, slightly yellowed paper. The notation includes various note values, rests, and dynamic markings typical of 18th or 19th-century musical manuscripts.

Chord. &

Violone.

14

Handwritten musical score for Violone, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings.

Staff 1: *all.*

Staff 4: *aus G. in Moll.*

Staff 11: *Capo*

Staff 13: *da G. in G.*

Staff 14: *p.*



A page of handwritten musical notation on aged, yellowed paper. The page contains 14 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several bar lines and repeat signs. In the fifth staff, there is a handwritten annotation: *Taghorn Ramph. p.*. At the bottom of the page, the text *Choral da Capo* is written in a cursive hand, followed by a double bar line and a decorative flourish consisting of several parallel diagonal lines.

Choral &

Violine

allegro

auf Gritzen Mousp.

der Herr z. p.

Explosiv Kampfp.

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

Musical notation on a single staff, continuing the piece with similar notation to the first staff.

Musical notation on a single staff, concluding with the handwritten text "Da Capo" and "Choral" written above it, followed by 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.

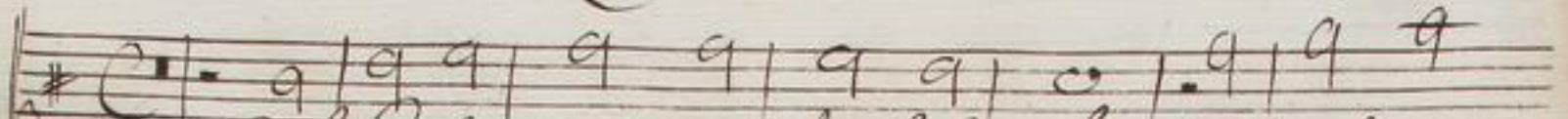
Empty musical staff.

Empty musical staff.

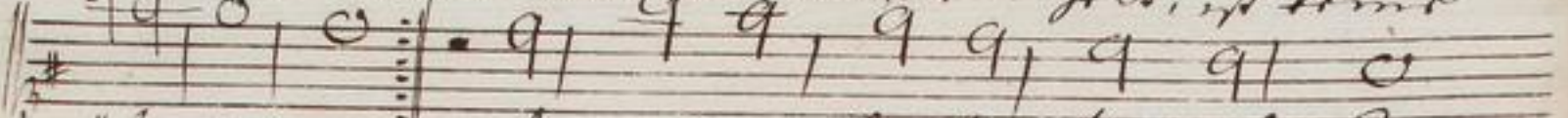
Empty musical staff.

Empty musical staff.

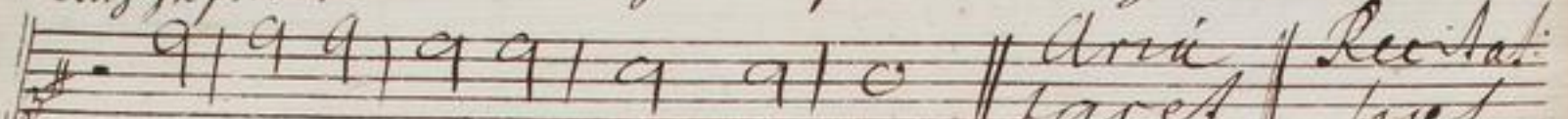
Canto



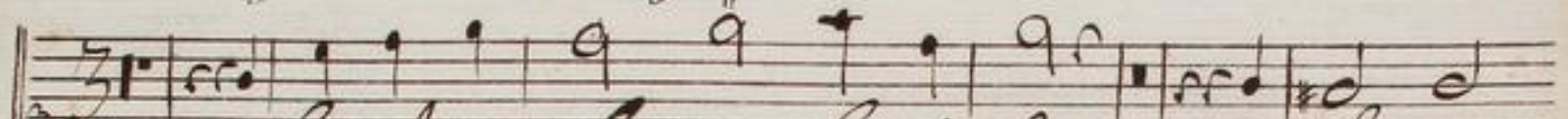
Geistlichen Manne Sanftem zum freyhan auß dem
In dieser welt in die ewige zeit, ist kein



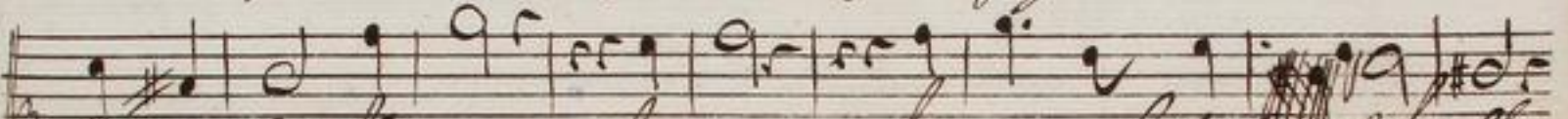
überwinden Wer nicht will streiten trägt die Cron
Auf zu finden



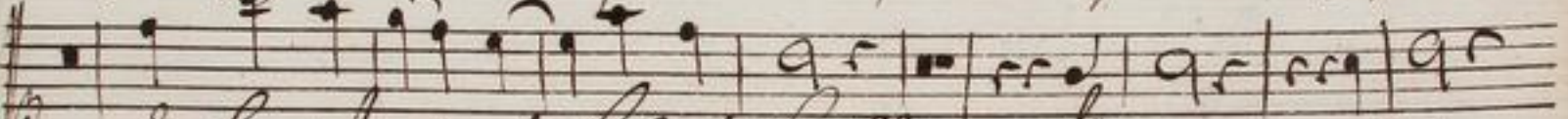
Ich wegen Leben nicht davon
Aria Recitat:
tacet tacet



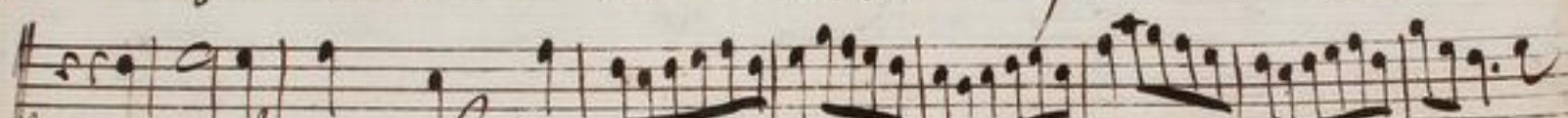
Wer frey ist mein laß mein laß und seyl mein laß mein



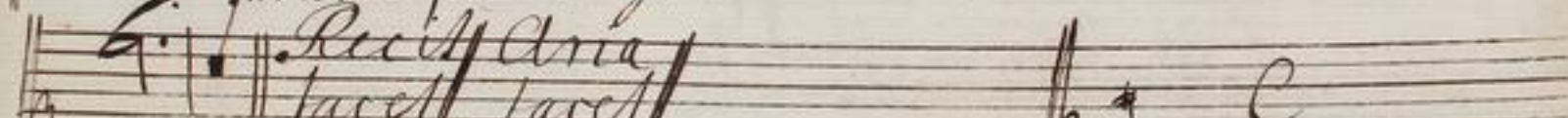
laß und seyl für wem für wem für wem soll ich mich fürchten



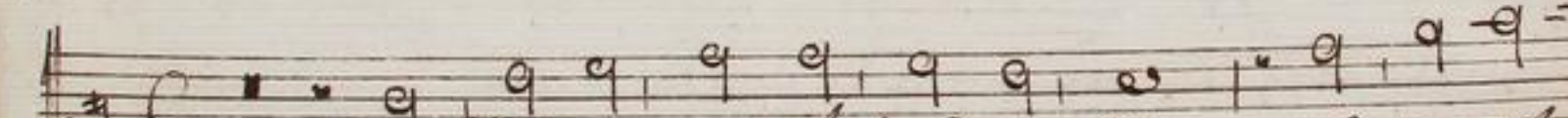
Wer frey ist meines Lebens Kraft für wem



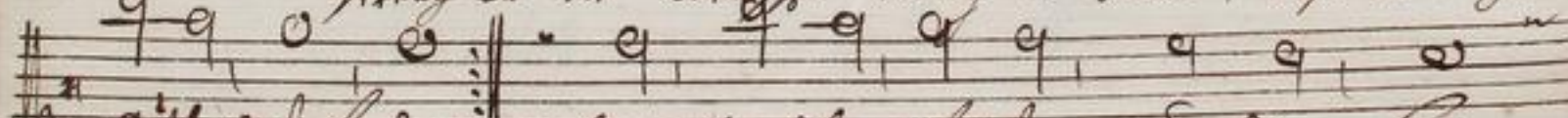
für wem soll mich gren



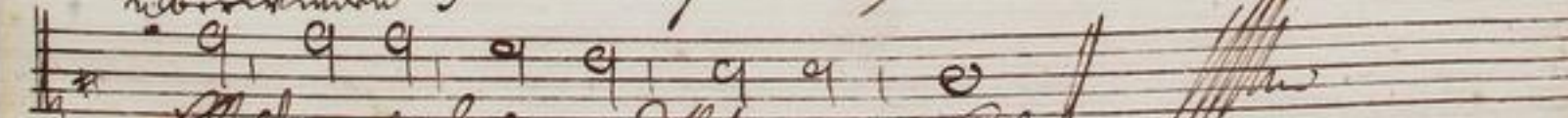
Recit Aria
tacet tacet



Du streit dem weltlich Reich die Kräfte Muth d. Finne, daß du dich
Streyg zu die Kräfte Muth d. Finne, daß du dich

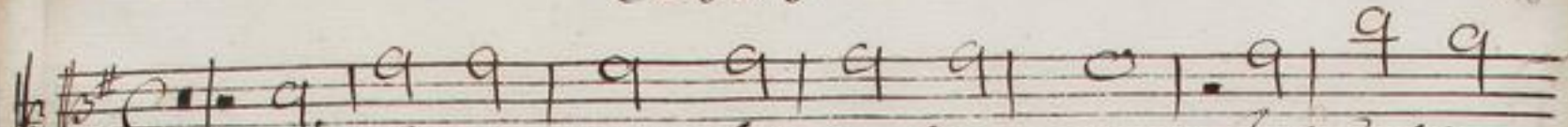


Gut mög. finden überwinden Wer nicht will streiten nun die Cron
überwinden

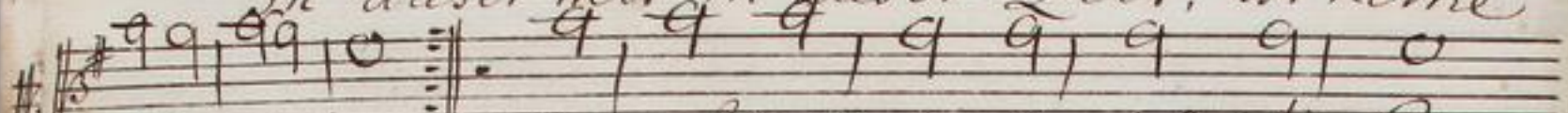


bleibet ungeschilt in d. Hott d. Hof.

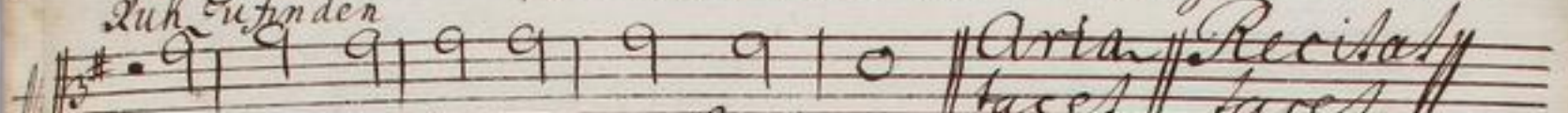
Alto



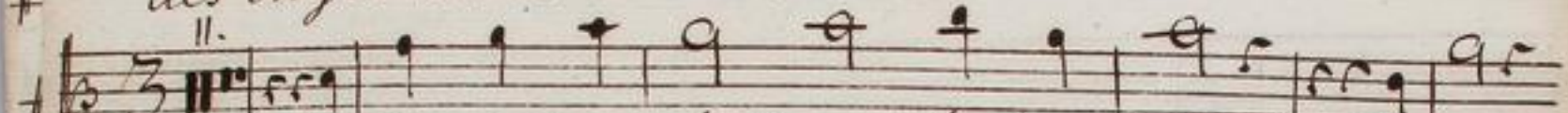
auf Christen Mensch auf auf zum Streit, auf auf zum
In dieser Welt in dieser Zeit, ist keine



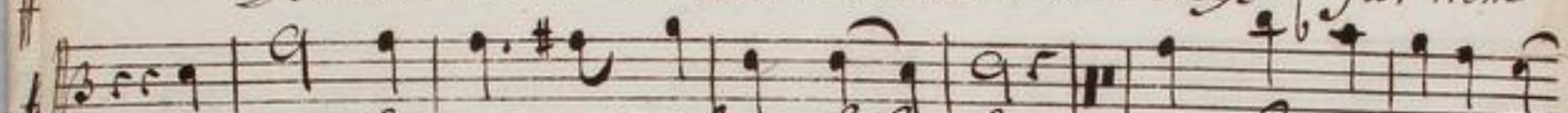
überwinden Wer nicht will streiten trägt die Cron
Zuh zu finden



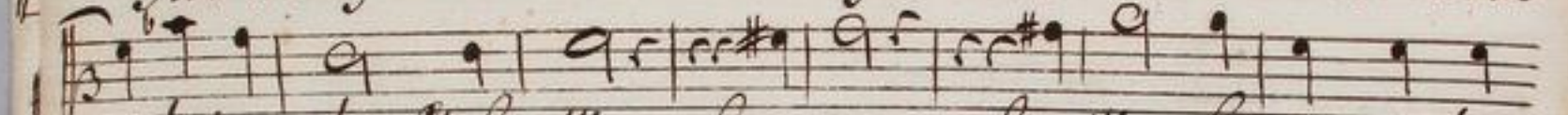
des ewgen lebens nicht davon



Der Herr ist mein licht mein licht und Heyl für Wem



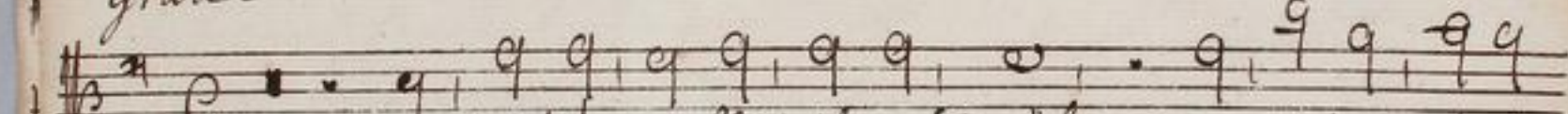
für wem für wem solt ich mich fürchten der herr ist meines



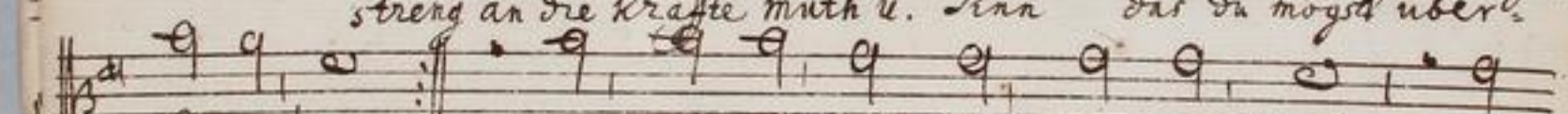
lebens Kraft für Wem für wem für Wem für Wem solt mir



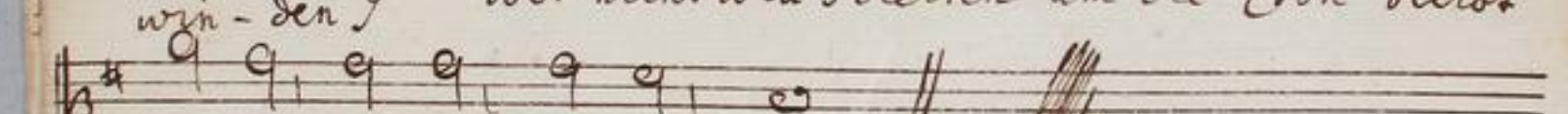
grau = en



so streit denn wohl, streit keck und kühn das du dir gut mögst
streng an die kräfte muth u. sinn das du mögst über-



Sin - den z win - den wer nicht will streiten um die Cron bleibt



ewiglich in spott und hohn.

Tenore

auf Erden müßst ant ant zum Fort, ant ant
 in dieser welt in dieser zeit, in die
 zum überwinden
 ut auf zu finden
 Wer nicht will sterben trägt die
 Last, der wegen lobet nicht davon
 ant - Wissen man, ant ant ant zum
 Kampf =
 von dem dankbrenn fordert die pflicht ihm
 dankbrenn fordert die pflicht ant - Wissen man
 ant ant zum Kampf =
 = von dem dankbrenn fordert die pflicht von seiner sünde
 Markt zu kämpfen sich selber schwer und bögen nicht
 mit gläubens kraft - mit Gottes wort & Gottes
 wort jagt solle Welt mit kampf fort

Aber sieh zu Christi sahn Herzstich, mich gegen tödtliche Wollt mich
 fließ zu selbe liegen, dann der selbe Saft keine Wunde nicht
 list mich Macht gerichte zu bekriegen. Der fesselt in dem finstern
 Raub, geht stett immer mit opfern Raufen, er steht sich nicht an
 Gottes Wofn zu machen, um ihn durch einen Saugenstrich von
 Gott an Wollt mich zu ziehen. Allein der stolze Geist muß
 fließen, da Gottes Wort an seinen Fitteln bleibt. Ein Christen Mann
 zerschneidet sich an der Wunde, ist noch von Zorn erfüllt er
 sucht an die Wunde an Gottes Wofn nicht kan, durch Macht und
 Lante an Zornigen, mich such mich, der heilige Geist will seinen
 glauben fischen, er will mit dem wab Saft mich heilich fischen, ja
 ger mit Gottes Wort, den Saugen Griff als Zunder über seinen
 jehes das Schwere so er mich weiß, treibt ihn am besten fort

Durch die
 Leitart
 facell
 durch
 Tinn
 a a
 fesselt

re wolt mir
 ze nicht
 dem finstern
 litz nicht an
 gen frey von
 e Geist
 Christen Mann
 er sich er
 Maß und
 is will
 litz frey, ja
 über
 er sein

Aria

In die besten Kraft kan man sich. Vollen sieget freuten.

Leitart *Aria*
tacet *tacet*

du stehst dem weise frey die d.
 stony an die Kräfte Müll d.
 dich das die Gut müßt die = der. I über nicht alle
 Tim das die müßt über die d.
 stehst in die Pos die d. müßt in d. d. d. d. d. d. d. d.

Multiple empty musical staves on the right page, with some faint markings and a double bar line at the bottom.

Basso

Die Christen müssen, auf dem Kreuz, auf
zu überwinden, in dieser Zeit, ist
auf dem Kreuz zu finden, was mich will, seinen Kreuz
die von Stroyen lobend mich Laxen. **Aria**
Recit. Tacet
Tacet Tacet
Im heil'gen Berg ist unser Gott, sein Wort, mein
Glaube und mein Leben, das alle Welt mich sollen dich zu schlagen dich
zu Boden brachen, süß sie mich oft in Noth mich Armut, ich sage
nicht, Gott selbst mich kan schißen, will sie mich ihre reise was ich
Gott ist, der mich weis mich regöhen kan, soll ich mich für dich
müssen sagen, auf mein, sie wieder all bin ich mit Gottes Wort dich
was ich, was ich, was ich, was ich, was ich, was ich, was ich, was ich
mit meinem Glauben, was ich, was ich, was ich, was ich, was ich, was ich
überlegen, der Engel dich ist mich zu dir, zu dir, zu dir, zu dir
laß die Welt mich sollen Geister pfanden, dem sein

soll mir mein Schwert nicht klammern rauben.

Tapfere Kampf im Geistensinn sal vor Gott

sal vor Gott Vor Gott mit Fugel Aufm

Tapfere Kampf im Geistensinn sal vor Gott

Vor Gott mit Fugel aufm Brüllst der Trüffel tobt die Felle

Gottes Wort w. Glaub Or Gottes

Wort w. Glaube siegt ja was für mich schaffst dir was für mich schaffst dir

hat doch eine Grot Stelle hat doch eine Grot Stelle

Stelle.

So steht dem ersten und dem 3. Buch das die die
Stony an die Kräfte Mätz 3. Film das die möge

gut möge hindan 3 was nicht will stütz an die

von bleibt wichtig in Gott w. Grot.