

Mus 445/6

Guss! hast du nicht guten Gramm auf dinem Alter gesetzt 55

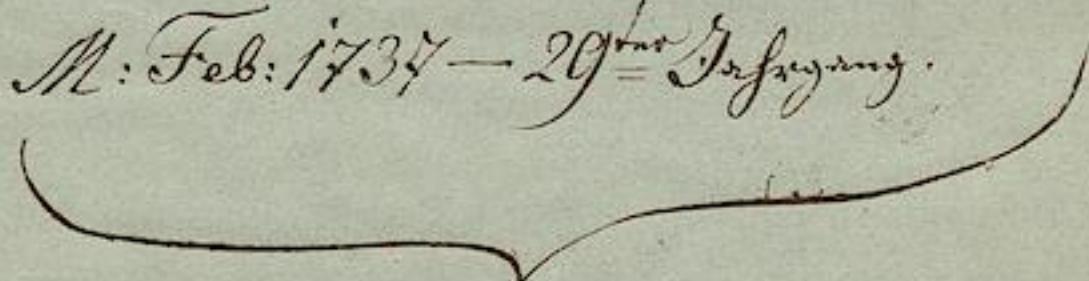
170

8.

6

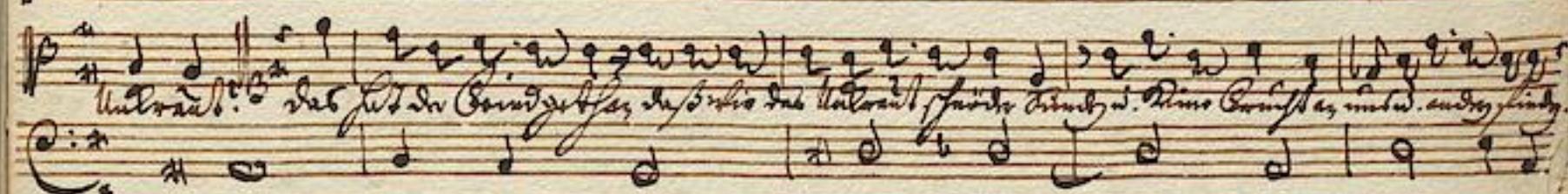
Partitur

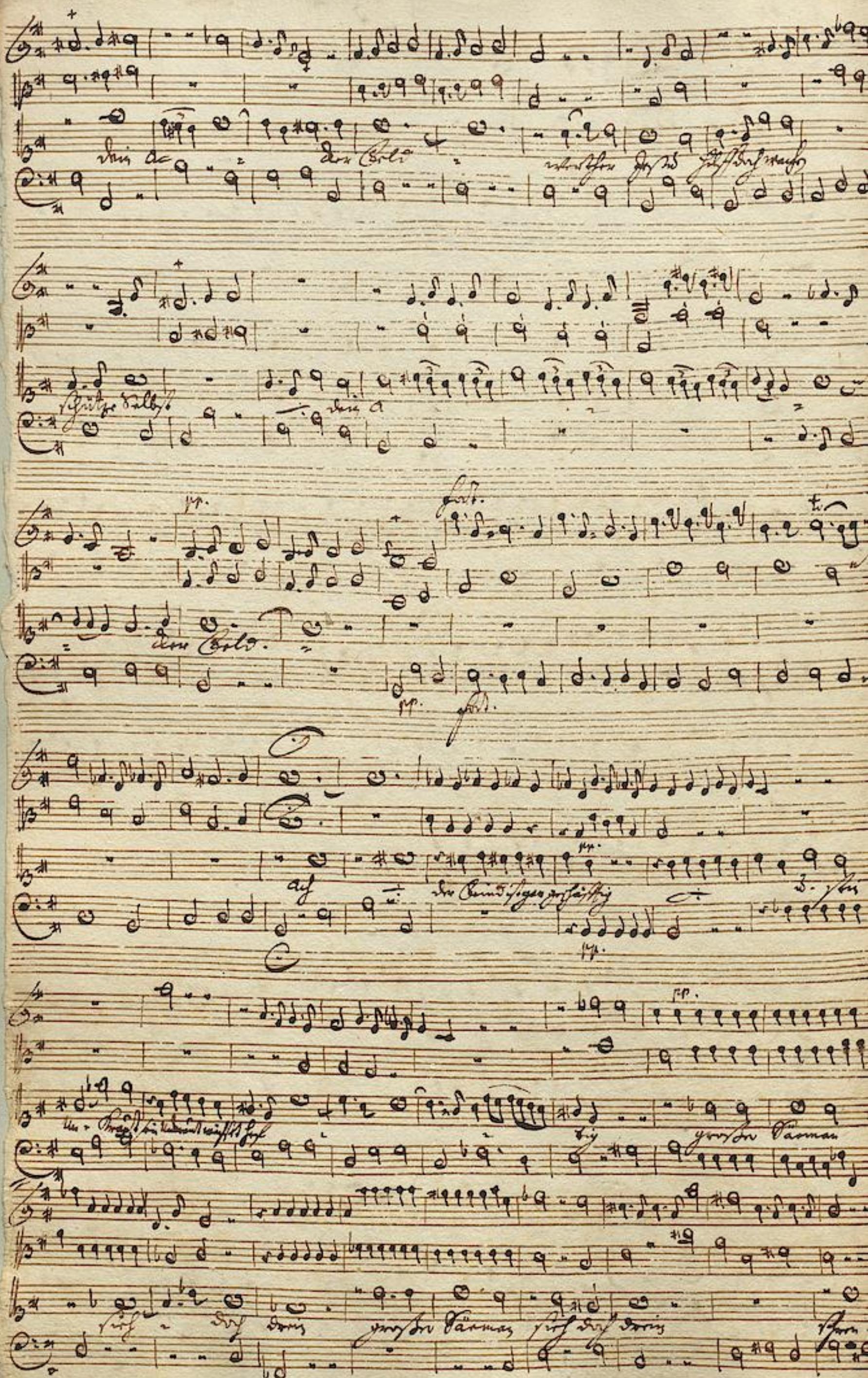
M: Feb: 1737 — 29^{ter} Infraung.

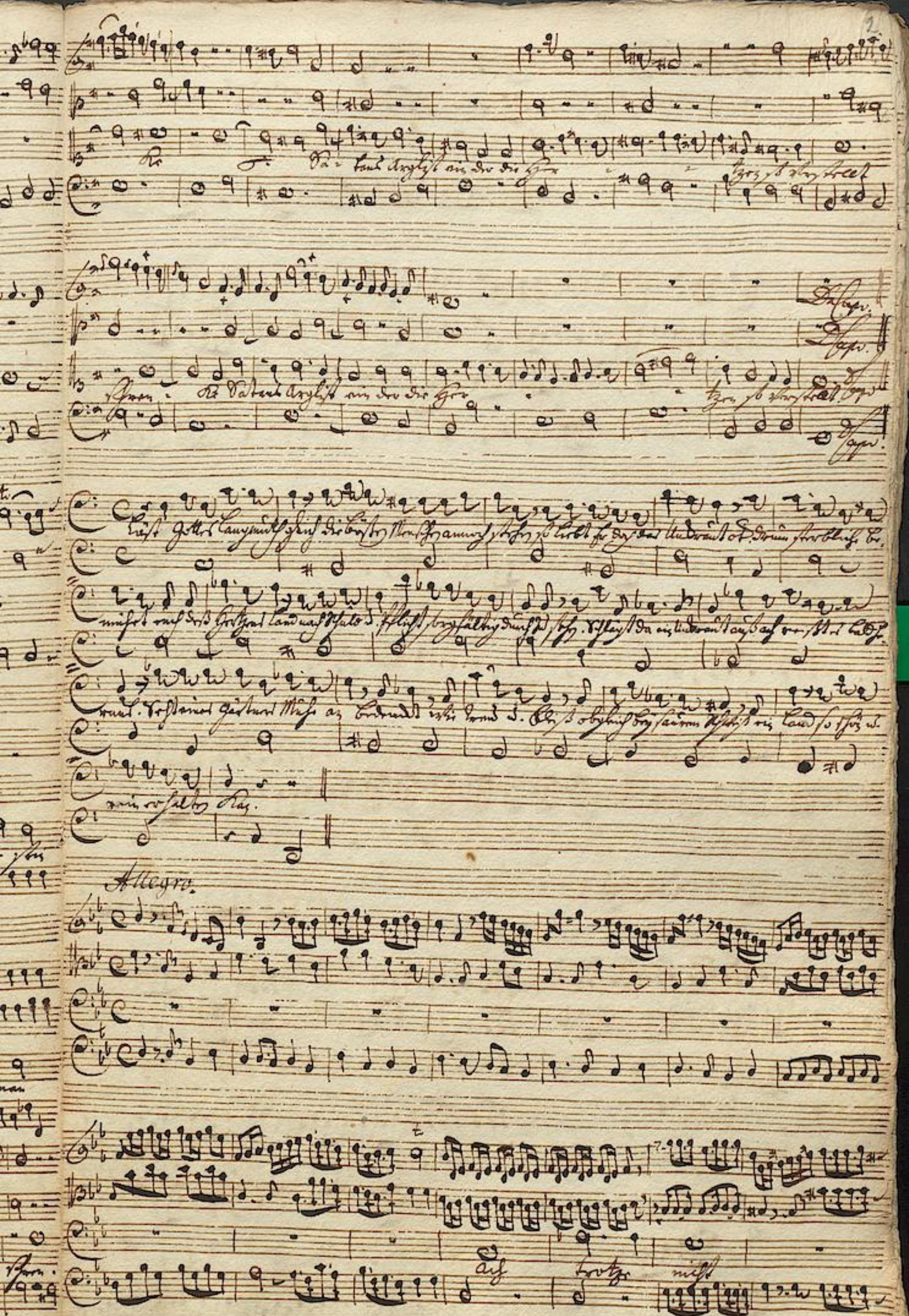


Dm. s p. Epiph.

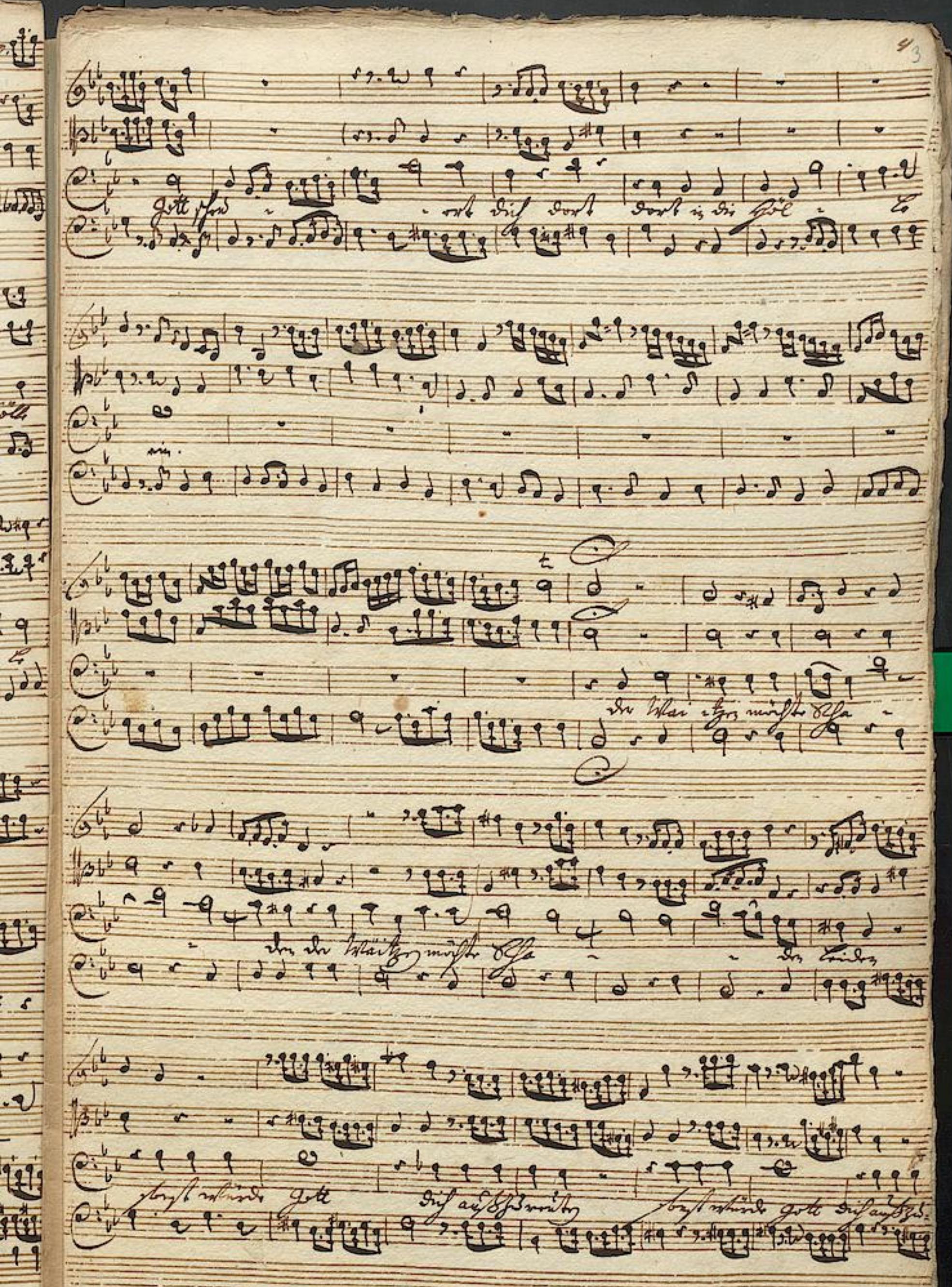
F. R. S. M. F. 1787. 3













A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the voice, featuring a single melodic line with lyrics in German. The lyrics include "Gebt mir Deinen segensreichen", "und ewig wahr, Gott gedenkt", and "der Herr ist mein". The bottom system is for the piano, providing harmonic support with bass and treble clef staves. The score is written on five-line staves with various dynamics like *pp*, *f*, and *p*. The vocal line includes several grace notes and slurs. The piano part features sustained notes and chords.





170.

8.

Foto! Lied mit zwei Tänzen
und einer S.

a

2 Violin

Viola

Pianof.

Alt

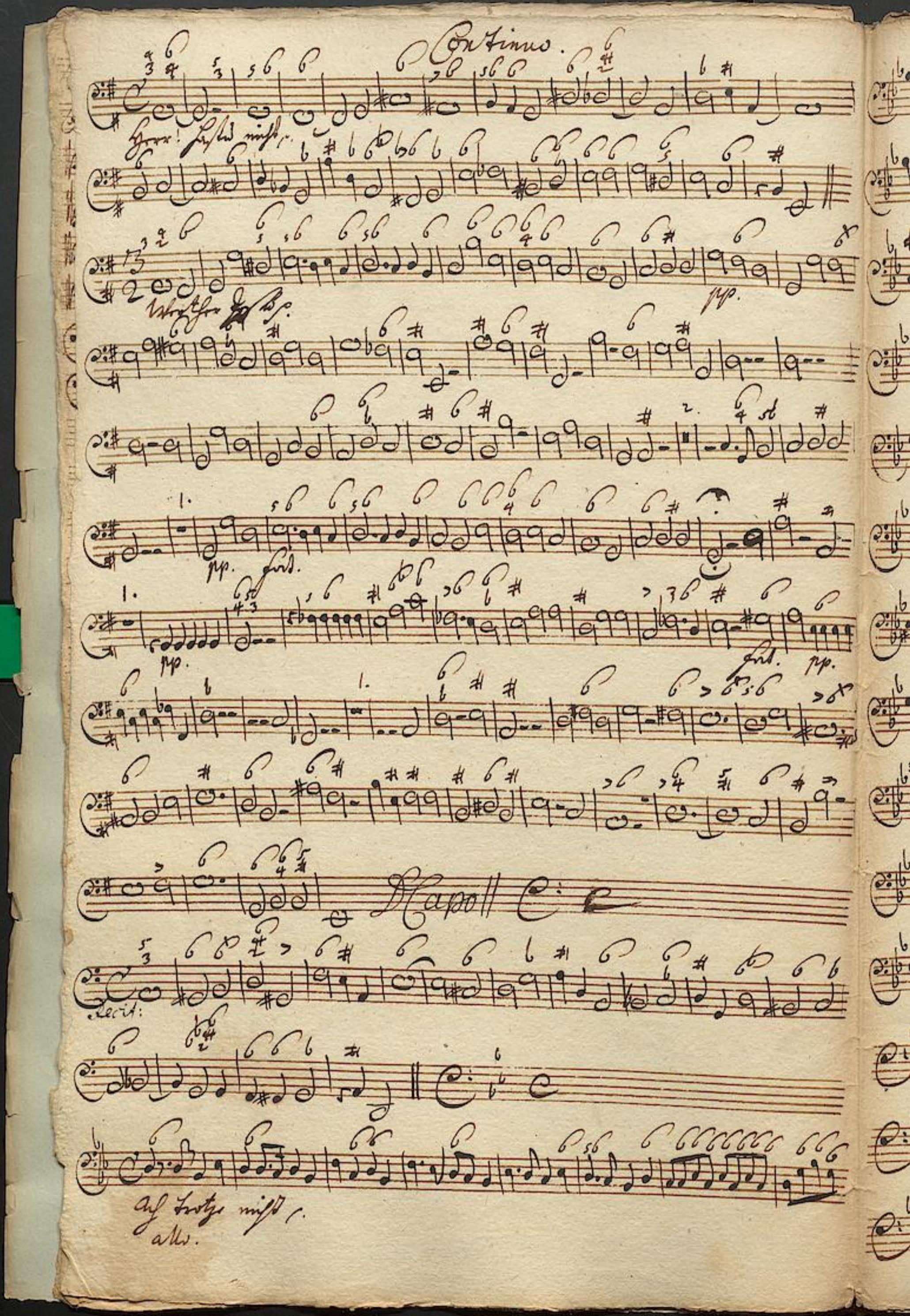
Tenore

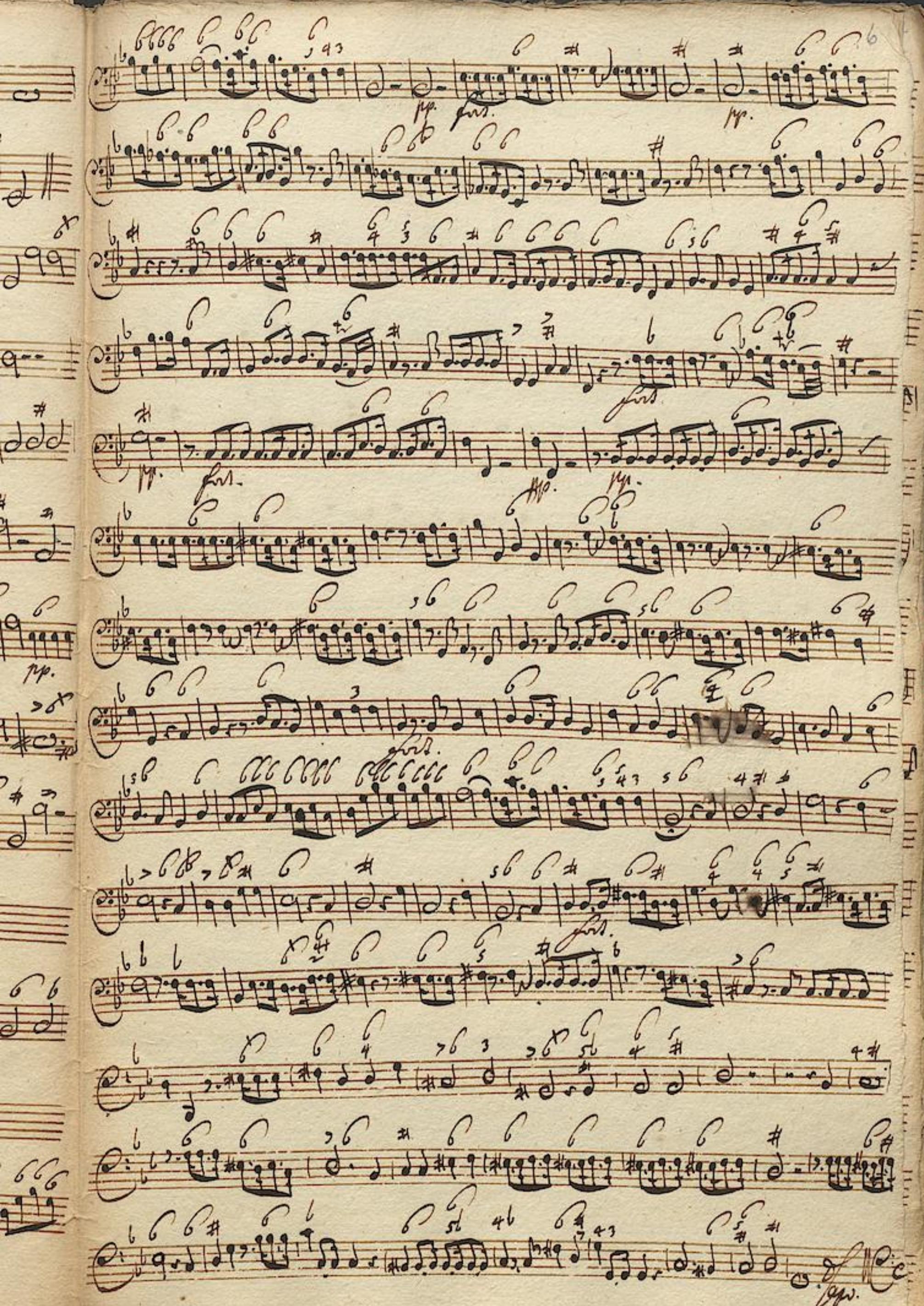
Bass

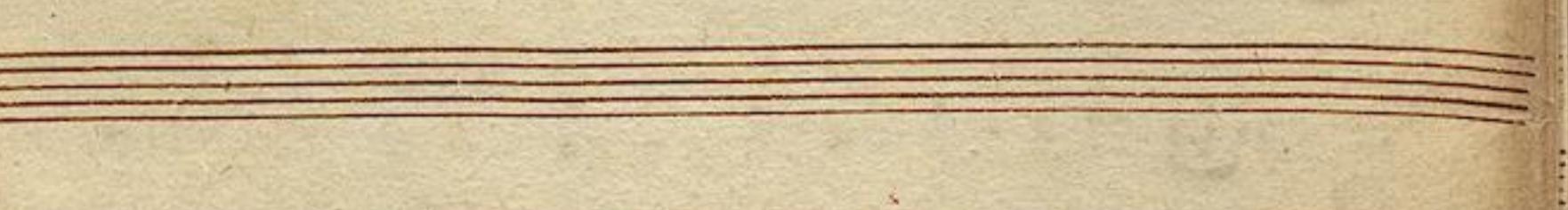
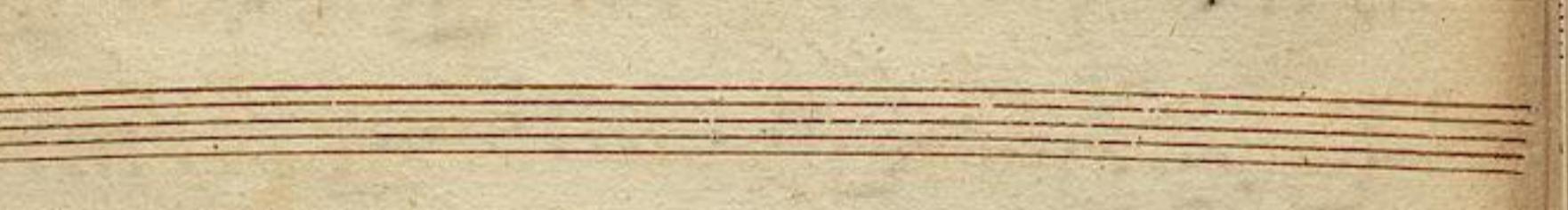
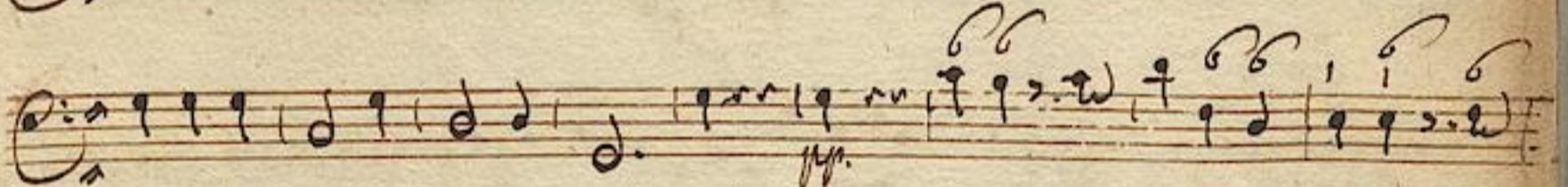
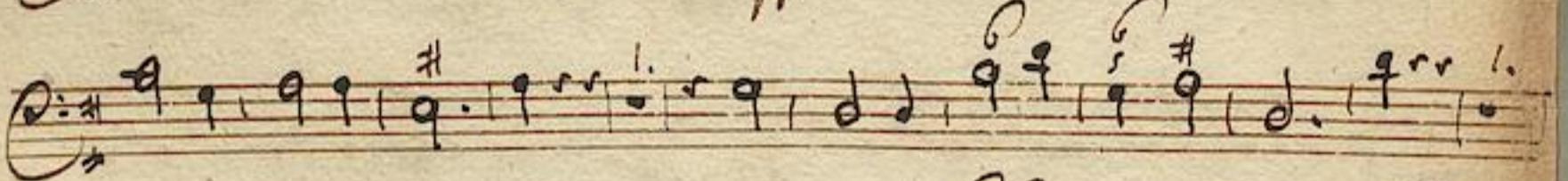
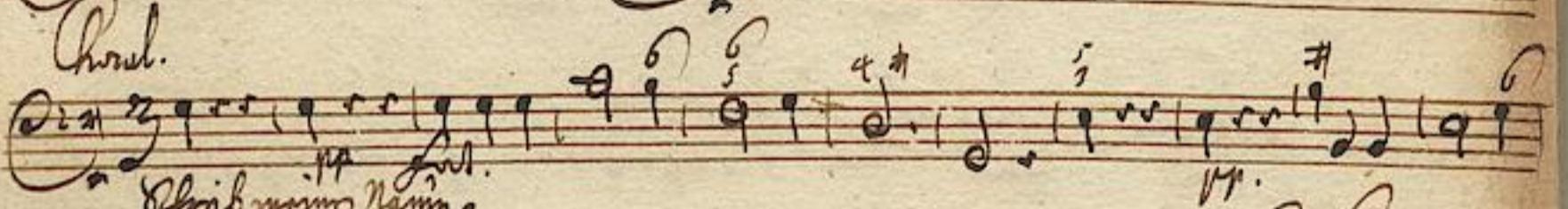
c

Contrab.

Dr. s. p. Epiph.
1737.









A handwritten musical score for orchestra and piano. The score consists of two staves. The top staff is for the orchestra, indicated by the text "orchestra" above it, and features a treble clef, a common time signature, and a key signature of one sharp. The bottom staff is for the piano, indicated by the text "piano" below it, and features a bass clef, a common time signature, and a key signature of one sharp. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

Violino I.^{mo}

Now! you're a

8

vol. I.



accord:

piano

Coral

tates

Violino. 2.

9

A page from a handwritten musical score, likely for an opera or large choral work. The score is organized into several systems, each starting with a clef (F# for bass, C for soprano, etc.) and a key signature. The music consists of multiple staves, each with a different instrument or voice part. The notation is highly detailed, with many small note heads and complex rhythmic patterns. Dynamic markings such as 'ff' (fortissimo), 'f' (forte), 'pp' (pianissimo), and 'cresc.' (crescendo) are scattered throughout the score. There are also several rehearsal marks, including 'Recit.', 'Capo II Recitat.', and 'allv.'. The handwriting is in black ink on aged paper.



3. *Capò // Recital*

Goral. *pp. fort.*

Yanib möng Neini,

pp.

pp.

pp.

pp. fort.

Handwritten musical score for three staves. Staff 1 (top) starts with a dynamic *pp. fort.* and consists of six measures of eighth-note patterns. Staff 2 (middle) follows with six measures of eighth-note patterns. Staff 3 (bottom) shows eighth-note patterns with dynamics like *pp.*, *tr.*, and *pp.*. The section ends with a fermata over the third staff.

accomp:

pian:

Handwritten musical score for piano accompaniment. It features a single staff with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns throughout the piece.

Viola

10

A handwritten musical score for a string quartet, consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass G-clef. The key signature varies throughout the piece, with sections in A major, E major, B major, and D major. The time signature is mostly common time (indicated by 'C'). The score includes dynamic markings such as 'pp.', 'f.', and 'mf.'. The first section ends with a repeat sign and the instruction 'Recital' followed by a measure number '3'. The second section begins with 'Capo' and 'Recital' followed by a measure number '6'. The tempo is marked 'Allegro' at the start of the second section. The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests.

accomp.

Violone

11

Violone

1. *Yours! yours!*

2. *merely*

3. *pp.*

4. *pp. f.*

5. *pp.*

6. *pp.*

7. *pp.*

8. *pp.*

9. *pp.*

10. *pp.*

11. *pp.*

12. *pp.*

13. *pp.*

14. *pp.*

15. *pp.*

16. *pp.*

17. *pp.*

18. *pp.*

19. *pp.*

20. *pp.*

21. *pp.*

22. *pp.*

23. *pp.*

24. *pp.*

25. *pp.*

26. *pp.*

27. *pp.*

28. *pp.*

29. *pp.*

30. *pp.*

31. *pp.*

32. *pp.*

33. *pp.*

34. *pp.*

35. *pp.*

36. *pp.*

37. *pp.*

38. *pp.*

39. *pp.*

40. *pp.*

41. *pp.*

42. *pp.*

43. *pp.*

44. *pp.*

45. *pp.*

46. *pp.*

47. *pp.*

48. *pp.*

49. *pp.*

50. *pp.*

51. *pp.*

52. *pp.*

53. *pp.*

54. *pp.*

55. *pp.*

56. *pp.*

57. *pp.*

58. *pp.*

59. *pp.*

60. *pp.*

61. *pp.*

62. *pp.*

63. *pp.*

64. *pp.*

65. *pp.*

66. *pp.*

67. *pp.*

68. *pp.*

69. *pp.*

70. *pp.*

71. *pp.*

72. *pp.*

73. *pp.*

74. *pp.*

75. *pp.*

76. *pp.*

77. *pp.*

78. *pp.*

79. *pp.*

80. *pp.*

81. *pp.*

82. *pp.*

83. *pp.*

84. *pp.*

85. *pp.*

86. *pp.*

87. *pp.*

88. *pp.*

89. *pp.*

90. *pp.*

91. *pp.*

92. *pp.*

93. *pp.*

94. *pp.*

95. *pp.*

96. *pp.*

97. *pp.*

98. *pp.*

99. *pp.*

100. *pp.*

101. *pp.*

102. *pp.*

103. *pp.*

104. *pp.*

105. *pp.*

106. *pp.*

107. *pp.*

108. *pp.*

109. *pp.*

110. *pp.*

111. *pp.*

112. *pp.*

113. *pp.*

114. *pp.*

115. *pp.*

116. *pp.*

117. *pp.*

118. *pp.*

119. *pp.*

120. *pp.*

121. *pp.*

122. *pp.*

123. *pp.*

124. *pp.*

125. *pp.*

126. *pp.*

127. *pp.*

128. *pp.*

129. *pp.*

130. *pp.*

131. *pp.*

132. *pp.*

133. *pp.*

134. *pp.*

135. *pp.*

136. *pp.*

137. *pp.*

138. *pp.*

139. *pp.*

140. *pp.*

141. *pp.*

142. *pp.*

143. *pp.*

144. *pp.*

145. *pp.*

146. *pp.*

147. *pp.*

148. *pp.*

149. *pp.*

150. *pp.*

151. *pp.*

152. *pp.*

153. *pp.*

154. *pp.*

155. *pp.*

156. *pp.*

157. *pp.*

158. *pp.*

159. *pp.*

160. *pp.*

161. *pp.*

162. *pp.*

163. *pp.*

164. *pp.*

165. *pp.*

166. *pp.*

167. *pp.*

168. *pp.*

169. *pp.*

170. *pp.*

171. *pp.*

172. *pp.*

173. *pp.*

174. *pp.*

175. *pp.*

176. *pp.*

177. *pp.*

178. *pp.*

179. *pp.*

180. *pp.*

181. *pp.*

182. *pp.*

183. *pp.*

184. *pp.*

185. *pp.*

186. *pp.*

187. *pp.*

188. *pp.*

189. *pp.*

190. *pp.*

191. *pp.*

192. *pp.*

193. *pp.*

194. *pp.*

195. *pp.*

196. *pp.*

197. *pp.*

198. *pp.*

199. *pp.*

200. *pp.*

201. *pp.*

202. *pp.*

203. *pp.*

204. *pp.*

205. *pp.*

206. *pp.*

207. *pp.*

208. *pp.*

209. *pp.*

210. *pp.*

211. *pp.*

212. *pp.*

213. *pp.*

214. *pp.*

215. *pp.*

216. *pp.*

217. *pp.*

218. *pp.*

219. *pp.*

220. *pp.*

221. *pp.*

222. *pp.*

223. *pp.*

224. *pp.*

225. *pp.*

226. *pp.*

227. *pp.*

228. *pp.*

229. *pp.*

230. *pp.*

231. *pp.*

232. *pp.*

233. *pp.*

234. *pp.*

235. *pp.*

236. *pp.*

237. *pp.*

238. *pp.*

239. *pp.*

240. *pp.*

241. *pp.*

242. *pp.*

243. *pp.*

244. *pp.*

245. *pp.*

246. *pp.*

247. *pp.*

248. *pp.*

249. *pp.*

250. *pp.*

251. *pp.*

252. *pp.*

253. *pp.*

254. *pp.*

255. *pp.*

256. *pp.*

257. *pp.*

258. *pp.*

259. *pp.*

260. *pp.*

261. *pp.*

262. *pp.*

263. *pp.*

264. *pp.*

265. *pp.*

266. *pp.*

267. *pp.*

268. *pp.*

269. *pp.*

270. *pp.*

271. *pp.*

272. *pp.*

273. *pp.*

274. *pp.*

275. *pp.*

276. *pp.*

277. *pp.*

278. *pp.*

279. *pp.*

280. *pp.*

281. *pp.*

282. *pp.*

283. *pp.*

284. *pp.*

285. *pp.*

286. *pp.*

287. *pp.*

288. *pp.*

289. *pp.*

290. *pp.*

291. *pp.*

292. *pp.*

293. *pp.*

294. *pp.*

295. *pp.*

296. *pp.*

297. *pp.*

298. *pp.*

299. *pp.*

300. *pp.*

301. *pp.*

302. *pp.*

303. *pp.*

304. *pp.*

305. *pp.*

306. *pp.*

307. *pp.*

308. *pp.*

309. *pp.*

310. *pp.*

311. *pp.*

312. *pp.*

313. *pp.*

314. *pp.*

315. *pp.*

316. *pp.*

317. *pp.*

318. *pp.*

319. *pp.*

320. *pp.*

321. *pp.*

322. *pp.*

323. *pp.*

324. *pp.*

325. *pp.*

326. *pp.*

327. *pp.*

328. *pp.*

329. *pp.*

330. *pp.*

331. *pp.*

332. *pp.*

333. *pp.*

334. *pp.*

335. *pp.*

336. *pp.*

337. *pp.*

338. *pp.*

339. *pp.*

340. *pp.*

341. *pp.*

342. *pp.*

343. *pp.*

344. *pp.*

345. *pp.*

346. *pp.*

347. *pp.*

348. *pp.*

349. *pp.*

350. *pp.*

351. *pp.*

352. *pp.*

353. *pp.*

354. *pp.*

355. *pp.*

356. *pp.*

357. *pp.*

358. *pp.*

359. *pp.*

360. *pp.*

361. *pp.*

362. *pp.*

363. *pp.*

364. *pp.*

365. *pp.*

366. *pp.*

367. *pp.*

368. *pp.*

369. *pp.*

370. *pp.*

371. *pp.*

372. *pp.*

373. *pp.*

374. *pp.*

375. *pp.*

376. *pp.*

377. *pp.*

378. *pp.*

379. *pp.*

380. *pp.*

381. *pp.*

382. *pp.*

383. *pp.*

384. *pp.*

385. *pp.*

386. *pp.*

387. *pp.*

388. *pp.*

389. *pp.*

390. *pp.*

391. *pp.*

392. *pp.*

393. *pp.*

394. *pp.*

395. *pp.*

396. *pp.*

397. *pp.*

398. *pp.*

399. *pp.*

400. *pp.*

401. *pp.*

402. *pp.*

403. *pp.*

404. *pp.*

405. *pp.*

406. *pp.*

407. *pp.*

408. *pp.*

409. *pp.*

410. *pp.*

411. *pp.*

412. *pp.*

413. *pp.*

414. *pp.*

415. *pp.*

416. *pp.*

417. *pp.*

418. *pp.*

419. *pp.*

420. *pp.*

421. *pp.*

422. *pp.*

423. *pp.*

424. *pp.*

425. *pp.*

426. *pp.*

427. *pp.*

428. *pp.*

429. *pp.*

430. *pp.*

431. *pp.*

432. *pp.*

433. *pp.*

434. *pp.*

435. *pp.*

436. *pp.*

437. *pp.*

438. *pp.*

439. *pp.*

440. *pp.*

441. *pp.*

442. *pp.*

443. *pp.*

444. *pp.*

445. *pp.*

446. *pp.*

447. *pp.*

448. *pp.*

449. *pp.*

450. *pp.*

451. *pp.*

452. *pp.*

453. *pp.*

454. *pp.*

455. *pp.*

456. *pp.*

457. *pp.*

458. *pp.*

459. *pp.*

460. *pp.*

461. *pp.*

462. *pp.*

463. *pp.*

464. *pp.*

465. *pp.*

466. *pp.*

467. *pp.*

468. *pp.*

469. *pp.*

470. *pp.*

471. *pp.*

472. *pp.*

473. *pp.*

474. *pp.*

475. *pp.*

476. *pp.*

477. *pp.*

478. *pp.*

479. *pp.*

480. *pp.*

481. *pp.*

482. *pp.*

483. *pp.*

484. *pp.*

485. *pp.*

486. *pp.*

487. *pp.*

488. *pp.*

489. *pp.*

490. *pp.*

491. *pp.*

492. *pp.*

493. *pp.*

494. *pp.*

495. *pp.*

496. *pp.*

497. *pp.*

498. *pp.*

499. *pp.*

500. *pp.*

501. *pp.*

502. *pp.*

503. *pp.*

504. *pp.*

505. *pp.*

506. *pp.*

507. *pp.*

508. *pp.*

509. *pp.*

510. *pp.*

511. *pp.*

512. *pp.*

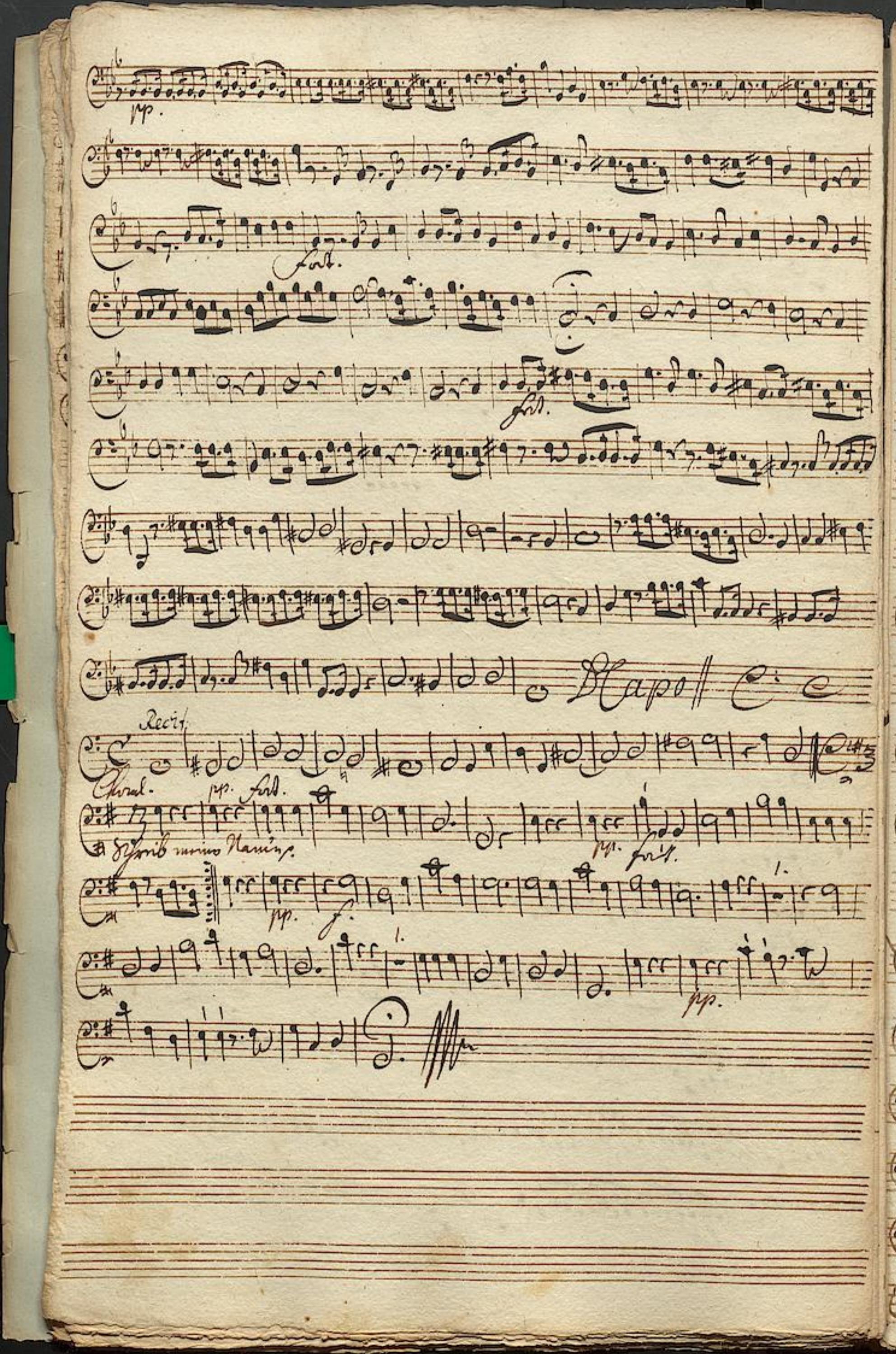
513. *pp.*

514. *pp.*

515. *pp.*

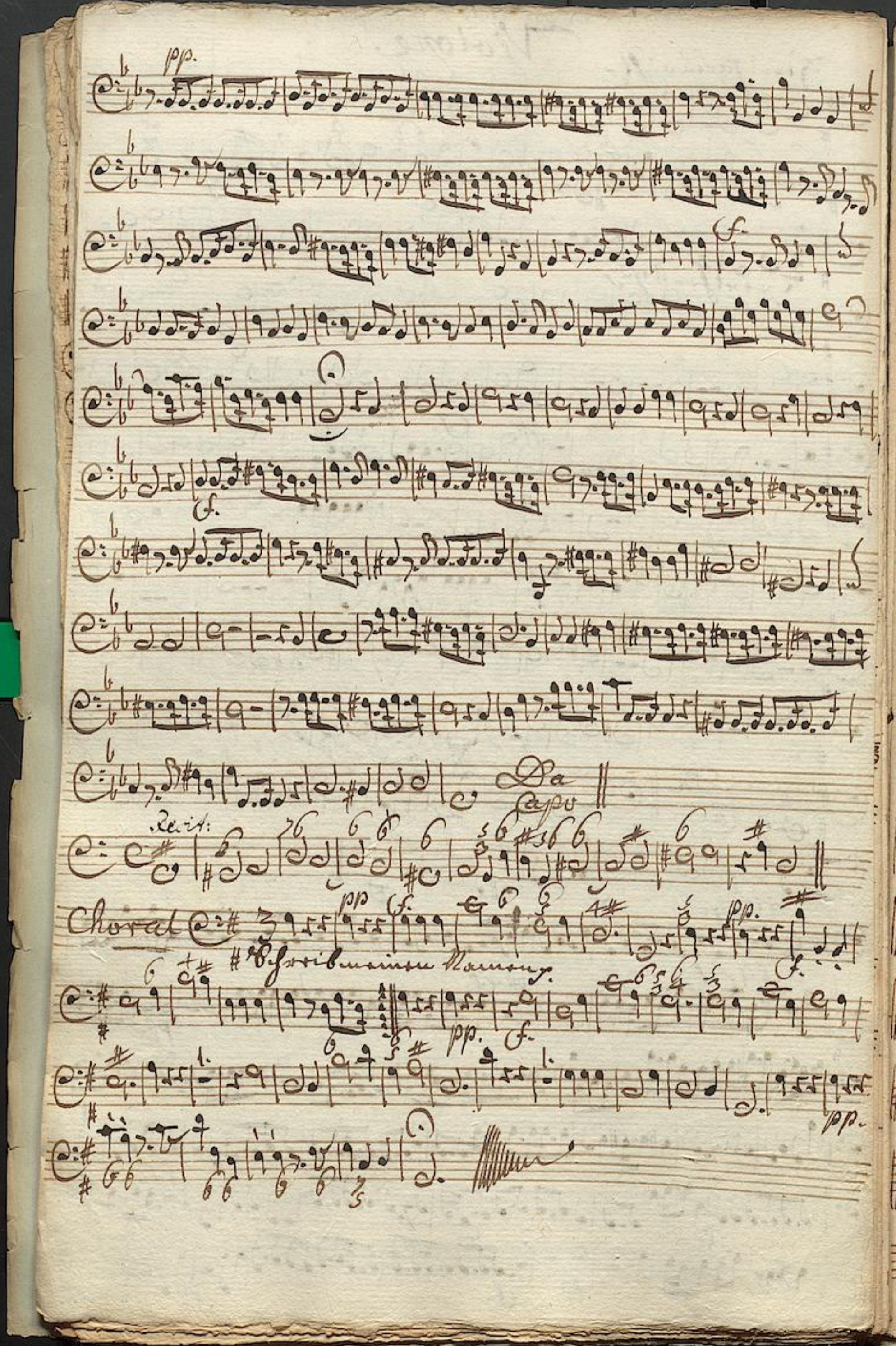
516. *pp.*

517. <i



Violone. 6# 12

Handwritten musical score for Violone, page 12. The score consists of ten staves of music. The key signature is 6 sharps. The tempo is indicated as *allegro*. The dynamics include *pp.*, *f.*, and *mf.*. The score features various musical markings such as grace notes, slurs, and fermatas. The music is divided into measures by vertical bar lines. The score is written on five-line staff paper.



Canto.

volti

1

2.

Diesen ich zu mein' Nase in auf' brachte,
Und binn' mom' Zeit zur Verlust;
Von dir im Finstern gaimen, mir für dich leben freij,
So will ich zwig
nehmen, daß dein Frey keine freij.

Vieß hat das Kind gespien, daß wir das Unwelt
Gnöter Sänter mit Kintz Lantz in und mit antraufend

1737.



alto.

四

dictum|| Recitat|| aria|| Recit|| aria||

ט' אלתר ז' ת'ג

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in a cursive, Gothic-style script. The lyrics are in German. The first system starts with 'Von Unsern frönen Alten so oft auf Gott laßt sich die Kündigung gern'.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and G major. The vocal parts are written in a rhythmic shorthand. The lyrics are in German, with some words written above the notes. The bass part includes a bassoon part with slurs and rests.

Tenore

15

1. C = 9 | 7 8 9 9 | 1 1 7 8 8 8 8 8 8 |
 Herr! hast' nicht großen Namen auf's Leben alter gesetzt, wo
 9 8 8 8 8 8 8 8 8 8 | Aria // Recit // Aria // Recital //
 für fader dann das Unterricht?
 2. 15 9 9 9 9 9 9 9 9 9 | 15 9 9 9 9 9 9 9 9 |
 Es freib' mein' Hafn auf's bestre, im brennen der Lebend am,
 Wur bin' mein' Tiel gar Hafn, im Feuer Brandlein.
 2. 15 9 9 9 9 9 9 9 9 | 15 9 9 9 9 9 9 9 9 |
 Wenn die in Frieden grünen, und für die loben Frey, so will ich
 9 9 9 9 9 9 9 9 9 | 15 9 9 9 9 9 9 9 9 |
 mich auf'm Dach sein doch keine Frey.

Basso.

16

Dictum! Recital! Aria! C: V V V W W W W
 Laßt Gottlob Langmühlglücklichschiffen

Mengen am Wasserflößen; Schließt Ihr das Utrant mit dem Sturzblüten; br.
 müßt in das heilige Land nach Syrien; fließt sorgfältig durch den
 Pfosten; Tüllags da im Utrant steht auf Christob bald voran; soft und
 gastvoll Minne an, beruhet, wie kann man fließt obgleich bey sanrem
 Tüwoißt im Land soßon und ein erfallen kan.

Allegro. Auf trockne mifft! — In Utrant angen Mengen, in
 — trockne mifft, — Gott soßon — — — auf die dort
 in die Höhe, Gott soßon — — — auf die dort in die Höhe, dort
 in die Höhe, in, auf trockne mifft! — — — In Utrant angen
 Mengen, — — — Gott soßon — — — auf die dort in die Höhe,
 dort in die Höhe, Gott soßon — — — auf die dort dort in die Höhe
 — — him. Der Weihen mögte Pifa — — — Der der Weihen mögte
 Pifa — — — den beiden, sommende Gott, wir sind geworden,



somm' mir der Gott, disant freuden, im Joran im Joran pson lang, pson
 lang, griff affig seyn. Von Waibon möste Pfar - - von hujden,
 somm' mir der Gott, — disant freuden, im Joran im Joran pson
 lang, pson lang, griff aff - - lig seyn. Capo Recitativa
Recital

2. 1. Disant mein Name auf böge, mi byg Ich lebend ein,
 2. um bins mein Volk gax Röte, mi füre dientlein.
 Vom Sie im Simol genommen, und für Sie leben frey, so will ich
 mich annehmen, daß Dein Gott keine Frey.

