

Dr. Chiffriord: Dom:

F. A. G. M. Ap. 1722.

Inschriften und Salbzeichen der Domkirche

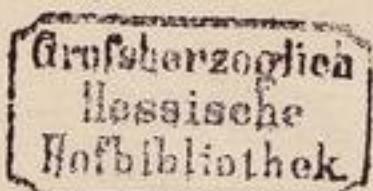
Mus. 430
F. 88/12

155

12.

(19) 4

Partitur
14. Februar 1722.



Dr. Scherium: Dom:

F. A. F. M. Ap. 1722.



Pastorale



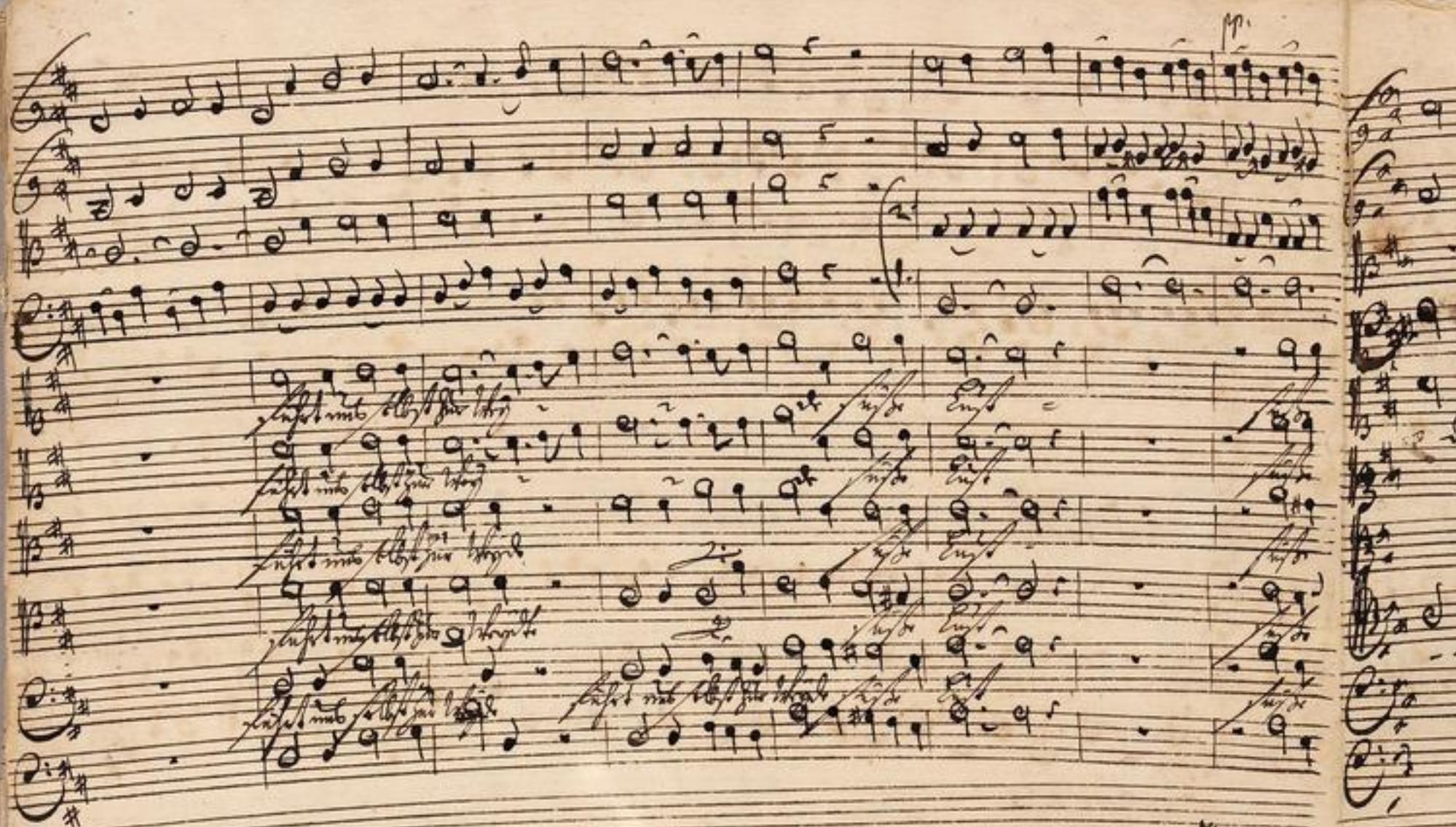
GROSSENGÄLICHE
MUSIKALE
HOFBLIOTHEK



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Gott mein Herr ist gegangen zu euren und geweckt in jeter und mit uns hingestorben.

und auf eurem Todt hingestorben war er nicht in eurem Hause, und er hat mich Kaffetzen.

ist geboren der man ein gutes Leben bestrebt hat bey der ganzen Welt.

gantz gantz: entzückt / ein fröhliches sein kann dann hergestellt mit mildheit mit mildheit.

mit mildheit mildheit / wohlbekannt gantz gantz

3

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music consists of dense, rhythmic patterns primarily using eighth and sixteenth notes. German lyrics are written below the bass staff in each system.

The lyrics describe a journey or search, mentioning:

- König
- Wald
- Haus
- Schloss
- Lob
- Auge
- San
- Lieder

The score begins with Soprano, Alto, and Bass entries, followed by a section where Alto and Bass sing together. The score concludes with a final section where all three voices sing together again.

GRÖßERZÖGLICH
REINHOLDICHE
HOFBIBLIOTHEK



A page from a handwritten musical score for orchestra and choir. The score consists of five systems of music, each with multiple staves. The instruments include strings (Violins, Violas, Cellos, Double Bass), woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn), and percussion (Drums, Cymbals). The vocal parts are written in German, with lyrics appearing below the staves. The first system begins with a forte dynamic (F) and includes lyrics "zu mir drängt mir der Helfer". The second system starts with a piano dynamic (P) and includes lyrics "zu mir drängt mir der Helfer". The third system begins with a forte dynamic (F) and includes lyrics "zu mir drängt mir der Helfer". The fourth system begins with a forte dynamic (F) and includes lyrics "zu mir drängt mir der Helfer". The fifth system begins with a forte dynamic (F) and includes lyrics "zu mir drängt mir der Helfer". The score is written on aged, yellowed paper.







50.

This image shows a page from a handwritten musical manuscript. The music is written in Hebrew notation using square neumes on five-line staves. There are five staves in total. The first four staves begin with a treble clef and a common time signature (indicated by a 'C'). The fifth staff begins with a bass clef and a common time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. Some staves have lyrics written below them in Hebrew. The manuscript is dated 'ה'ג' (50) in the top right corner. The paper is aged and yellowed.





6

أَرْمَنْتُ لِلْمُرْسَلِينَ مُهَاجِرًا
 رَدَدْنَا قُلُوبَنَا بَعْدَ وَجْهِيْنَ
 نَبَّأْنَا نَفْسَنَا بِالْمُهَاجَرَةِ
 بَلْ عَذَابَنَا نَعْلَمُهُمْ
 وَنَحْنُ نَعْلَمُهُمْ

أَرْمَنْتُ لِلْمُرْسَلِينَ مُهَاجِرًا
 رَدَدْنَا قُلُوبَنَا بَعْدَ وَجْهِيْنَ
 نَبَّأْنَا نَفْسَنَا بِالْمُهَاجَرَةِ
 بَلْ عَذَابَنَا نَعْلَمُهُمْ
 وَنَحْنُ نَعْلَمُهُمْ

أَرْمَنْتُ لِلْمُرْسَلِينَ مُهَاجِرًا
 رَدَدْنَا قُلُوبَنَا بَعْدَ وَجْهِيْنَ
 نَبَّأْنَا نَفْسَنَا بِالْمُهَاجَرَةِ
 بَلْ عَذَابَنَا نَعْلَمُهُمْ
 وَنَحْنُ نَعْلَمُهُمْ



Soli Deo Gloria



155.

12.

7

Fest fijst im Abt zu
Worms.

a

Basso di Cello.

2 Violin

Tirol

2 Cant.

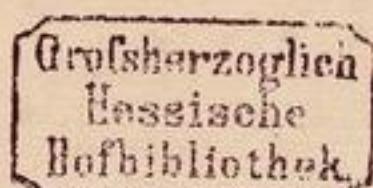
Alt :

Tenor :

Bass

Dr. Miseroni: Dom.
1722

c
Continuo.



Continuo.

tasto sol.

A d'ue riprese alz. zia basta.

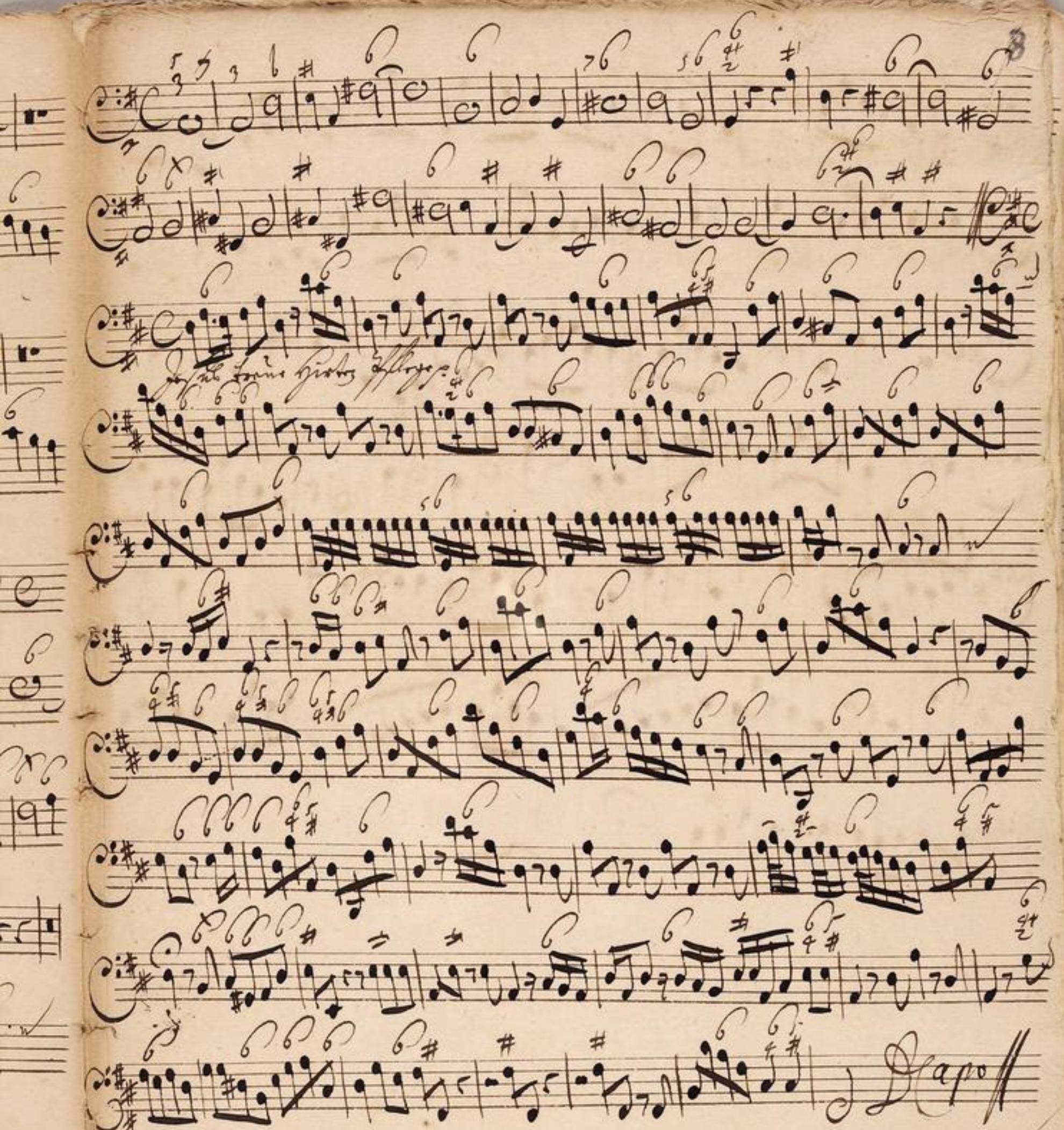
tasto sol.

tasto sol.

tasto sol.

I will my sweet

D.C. // C. e



C: # 3



Chor. 

Lied

Chor.

Chor.

Chor.

Chor.



Violino. I.

A handwritten musical score for Violin I (Violino. I.) in G major. The score consists of 12 staves of music, each with a key signature of one sharp (G major). The time signature varies throughout the piece, indicated by '6', '4', '3', and '2'. The music features various note heads, stems, and bar lines. Several performance instructions are written in cursive ink: 'wie ein Walzer' above the first staff, 'mit dem Untergesang' above the second staff, 'while singing the basso' above the third staff, 'Lecitat.' (Lecitat.) above the fourth staff, 'Lecitat.' (Lecitat.) above the fifth staff, 'Capo' above the eighth staff, and 'Lecitat.' (Lecitat.) above the ninth staff. The score is written on aged, yellowed paper.

Vivace.

Assai forte piano Allegro.

p.p.

Coda:

Largo // 3

Largissimo andante.

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Violino. 2.

10

Handwritten musical score for Violin 2 in G major. The score consists of 12 staves of music. The first 8 staves are in common time, indicated by a 'C'. The last 4 staves are in 3/4 time, indicated by a '3'. The key signature is one sharp, indicating G major. The music features various note values including eighth and sixteenth notes, with some grace notes and fermatas. There are several dynamic markings such as 'ff' (fortissimo), 'f' (forte), 'mf' (mezzo-forte), 'pp' (pianissimo), and 'p' (piano). The score includes lyrics in German, such as 'Zugst und obz gern' and 'Ganz f. lebet.', and musical terms like 'Recitat.' and 'facc.'. The score concludes with the word 'volti' at the end of the 12th staff.



A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music. The top three staves are soprano, alto, and tenor voices. The bottom seven staves are basso continuo, indicated by a bass clef and a large bass drum symbol. The music is written in common time, with various note heads and stems. The first staff has a tempo marking of $\text{♩} = 60$. The second staff has a tempo marking of $\text{♩} = 60$. The third staff has a tempo marking of $\text{♩} = 60$. The fourth staff has a tempo marking of $\text{♩} = 60$. The fifth staff has a tempo marking of $\text{♩} = 60$. The sixth staff has a tempo marking of $\text{♩} = 60$. The seventh staff has a tempo marking of $\text{♩} = 60$. The eighth staff has a tempo marking of $\text{♩} = 60$. The ninth staff has a tempo marking of $\text{♩} = 60$. The tenth staff has a tempo marking of $\text{♩} = 60$. The score includes several dynamic markings, such as f , ff , and ff . The score concludes with a final cadence and a repeat sign.

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11

Nioba

4 *Hilfe rufst und stehst mir stehst.*

Lecitat. *favet* *p. vivace.*

Lecitat. ^{vivace.} favet *p. vivace.*

p. f.



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Violone

12

Violone

12

Jedes, nicht nur Alles für Wohl.

ff

pp.

ff

ff

ff

ff

ff

ff

ff

ff



Vivace.

Handwritten musical score for two staves. The top staff is in common time (C) and the bottom staff is in 3/4 time (3). Both staves use treble clef (F) and G major key signature (one sharp). The music consists of six measures. Measure 1: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. Measure 2: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. Measure 5: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs followed by eighth-note pairs with a fermata. The bottom staff has eighth-note pairs. The score concludes with a repeat sign and a section labeled 'Choral.' The bottom staff continues with a new section labeled 'Lied aus dem 1. Akt'.

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Corno de Chasse

13

A handwritten musical score for 'Corno de Chasse' on ten staves. The music is in common time (indicated by '4') and consists of six measures of eighth-note patterns, followed by a section with lyrics: 'Recitat // Aria // Recitat: / facet // facet // facet //'. The score concludes with a final section of eighth-note patterns.

4
Recitat // Aria // Recitat: /
facet // facet // facet //



Choral.

Lied nach dem Psalms.

The musical score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also features a continuous series of eighth-note patterns. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The music is written in a cursive, Gothic-style font.

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Canto. I

14

Jesu Jesu - füsst mit selbst für uns
 selbst zu uns - - so süß der luf - unsrer bunt
 tanz und feiern feiern
 tanz und feiern feiern - -
 de tanz und feiern feiern - -

Wir waren hin irr gegangen im bösen trieb zum titel

heit der falle unterm sonnen Gott gezwängt. und auf anfenn' die

feindesfeind zu erlangen war niem in unsrer maist mir gesilbante

mit den worten wir ergeben d. sell er gab es am vor mit sein ymmler leben
 so hat mir sein worten das größte fröhl gebracht

1. *hinter*

Da wir mir lantor hoff - lantor hoff Wur-

2. *Pimm Rtr*

flingt Er liegt dran mit der Wolff - Professor dran mit

3. *sim hinter*

im Wolff gefahr sum leben dar und fñgt miss so so

Hörnchen Klavier Capo Recit: Aria Tacet

Zuf mua und wohltuertig ist bis zu.

w. Kays auf sum jas wohltuertig

Opfer der anden Gaste auf und.

Kays auf sum jas wohltuertig Opfer der anden Gaste auf

Canto 2.

16

6/4 | III. C. O. | O. C. | q | q | q | q | q | q | q | q | q | q | q |

J. sub füsst mir selb. Z. W. - -

9, 9 | 9. 9 | 9. 9. | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 |

- n. füsse l. m. m. s. b. n. s. f. m. s. f. t. a. n. s. m.

9. 9 | 9. 9 | - . | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 |

L. f. f. m. d. m. s. b. n. s. f. m. s. f. t. a. n. s. m. f. a. f.

9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 | 9. 9 |

t. a. n. s. m. f. a. f. f. r. - & t. a. n. s. m. f. a. f. f. r. f. a. r.

decit y aria, heat y aria,
tacet tacet tacet tacet

(Choral) # 3/2 | 55. | q | q | q | q | # | . | . | . | q |

Auf uns auf Gott lieb, zum Heil zu ab, oijn g. f. 70
Er nach vielen Dörnen K. m. g. a. n. g. m. n. g. e.

q | q | q | q | q | q | q | q | q | q |

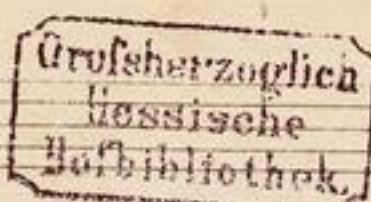
zum Frieden will und trägt dich zum ersten Schur
Bey der anderen will und trägt dich zum letzten

q | q | q | q | q | q | q | q | q | q |

der andern Friede Rufe nur. und trägt dich zum letzten

q | q | q | q | q | q | q | q | q | q |

Schur der andern Friede Rufe nur.



11

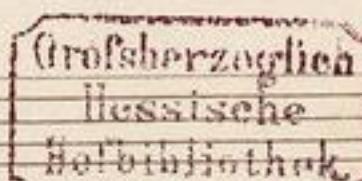
Alto.

4

Jesus Jesus führt uns selbst zur Weyde
 führt uns selbst zur Weyde suse lust suse lust
 unsre brust schmeckt so tausentfache freude
 unsre brust unsre brust schmeckt so tausendfache
 tausendfache tausendfache freude tausendfache freude
 tausendfache tausendfache freude tausendfache freude
 tausendfache tausendfache freude tausendfache freude
 tausendfache freude

Choral

Ruh nur auf Jesu liebtem Herzen
 so et nach vielen Dornen Schmerzen
 als mein gefundnes Schäfflein will und trägt dich
 an seine Brust er wärmen will.
 heim zur Rechten Spur der andern Schafe Ruhe nur
 und trägt dich heim zur Rechten Spur der andern
 schaffe Ruhe nur

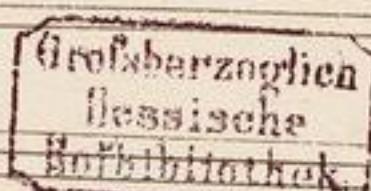


Tenore.

18

17.

Jesu
finst mi selbß z'm Wylde
finst mehr so langsam fahr
langsam fahr fröh er öffnet so langsam fahr
froh eröffnet so langsam fahr
fröhlich öffnet so langsam fahr fröh
decit: Aria
decit: Aria
decit: Aria
aus mir auf liebsten Freuden alt
findest noch nach Vater Gott
findest noch will mehr trägt mir wirken für
verändert sehr an mir mehr trägt mir wirken für
verändert sehr an mir



Basso.

19

$\text{C} \# \text{F}$ Fif. $\text{fif. und füllt jün. Wegen}$

fünf. füßer lñg. $\text{mehr bñß pñnnet so tan fñnd fñr}$

fünf. mñr bñß $\text{fünf. so tan fñnd fñr fründ}$

fünf. $\text{tan fñnd fñr fründ}$

fünf. $\text{tan fñnd fñr fründ}$

Recitat: // aria // tacel tacel $\text{Ausflümmen groß. Jef. fñr tan fñr die}$

$\text{in Vox sine Risa. Log. in jagl mn. flägl Damit in sic mit Differenzen}$

$\text{faine den tollen Wolf kann. Simm. Saar in fif. und pfleg. für in maß für}$

$\text{zinsfliss fall. in smitt rñab sic Hergangen hat, mn. Leid rñab gebroch.}$

$\text{Marja künob Noß ist ihm verborgen, sic künnon iñ, mn. für sic iñm}$

$\text{botand die gohn o Trolyk. mit Simm. Samt auf Zionb fallen}$

ofne Vorogen $\text{Jef. fñr tan fñr fflog. Jef. fñr}$

bring mir tan fñr $\text{lñg. in moeg. fñr.}$

Simol. $\text{fahrt mn. für fahrt mn. Simol fahrt mn.}$

fahrt - mn. für

A handwritten musical score for voice and piano. The vocal line consists of soprano notes on the top line and basso continuo notes on the bottom line. The piano part includes bass and treble staves with various dynamics and performance instructions. The lyrics are written below the notes in German, with some words underlined or highlighted. The score is in common time, with a key signature of one sharp. The vocal range is indicated by 'Soprano' and 'Bass' above the staves. The piano part includes markings like 'p' (piano), 'ff' (fortissimo), and 'ff' (fortissimo). The lyrics describe a scene of a woman being comforted by another person.

fühlst mir fin
fünf hund fünfzen fliegt bringt mir tanzen
mehr
fünf simmel fünf simmel fühlst mir fin fühlst
mir fin fünf simmel fühlt mir fin
 Fünfzig fünfzig fünfzig fünfzig
- get nübwä - get nübwä - get al -
 - hia al - - hia wird was das simmel droben so get mir fin fühlst mir
 hirsson Vorgelugt weil ich fühlst fühlst bin
V|9 Capo //
 fühlst fühlst bin
 3. 6.
 Du mir auf den liebsten herzen, als du mir gesungen hast
 Du mir auf den liebsten herzen, an deinen bunt
 fühlst fühlst will mit trugst du fin dir ersten fin
 dir amien die auf uns mir mit trugst du fin dir ersten
 für dir amien die auf uns mir

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