

~~1. Ich bin dir lieblich, dich in Ansehen~~
~~2. Wie lieblich sind deine Wege, deine Wege~~
3. Die Wege sind alle deine p.

Mus 446/
19

171.

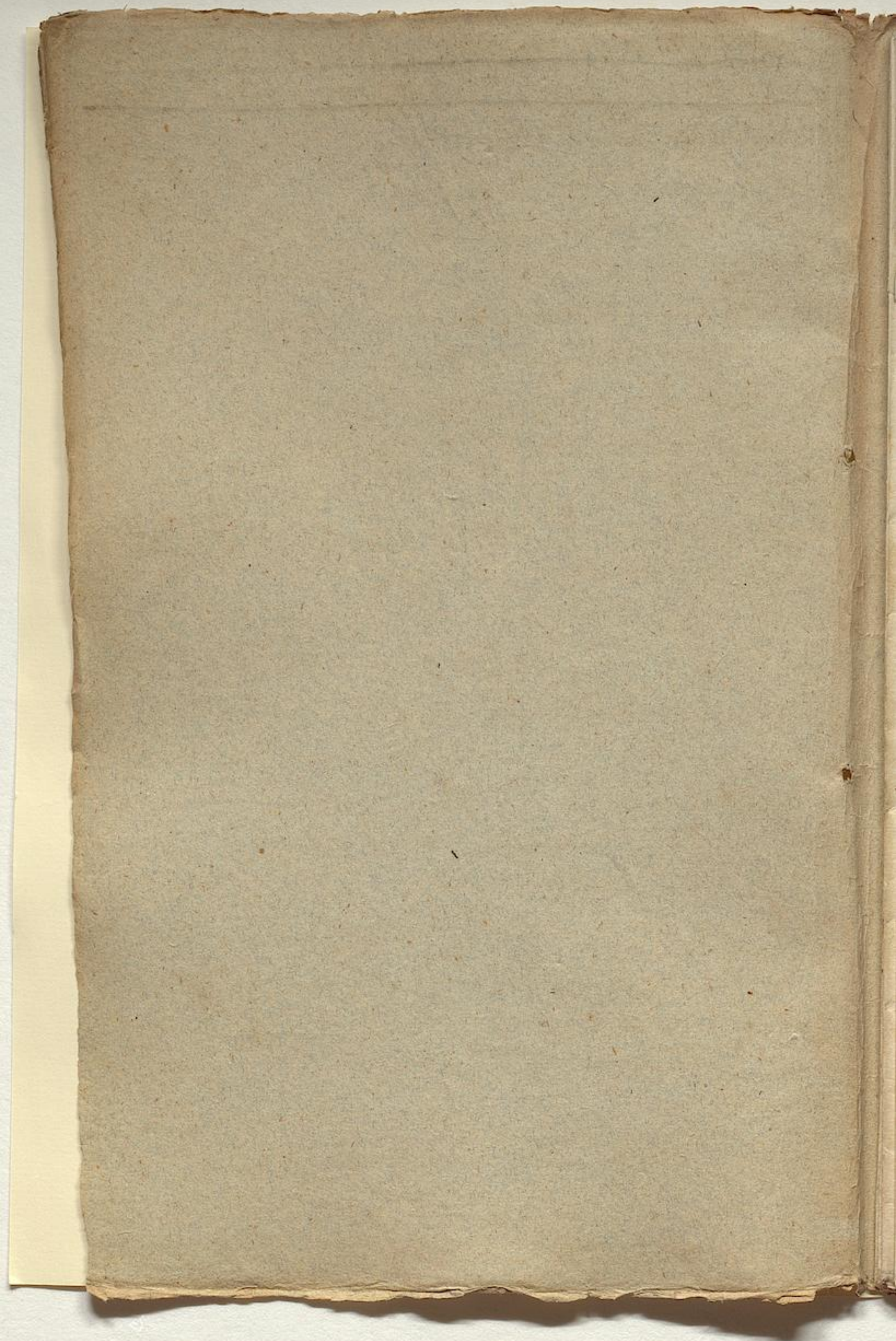
48

73387/19

Partitur

M. Oct: 1738. — 30. Aufgang





Handwritten musical notation on five staves. The lyrics are: *In dem Himmel alle Dinge so alleis erforscht in Abgantz d. 2. 1.*

Handwritten musical notation on five staves. The lyrics are: *Mancher Götter in nicht viel zu gedenken. In welt zu gedenken.*

Handwritten musical notation on five staves. The lyrics are: *Wir erben nicht selbst / sondern unsern Väter, in dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde.*

Handwritten musical notation on five staves. The lyrics are: *In dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde.*

Handwritten musical notation on five staves. The lyrics are: *In dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde. In dem Himmel alleis auf die Erben der Erde.*

And.
Musical notation system 1 with lyrics: *du sein ist nicht du getauht du getauht*

And.
Musical notation system 2 with lyrics: *mit dem weisheit du sein ist. lauten der weisheit. lauten sind*

And.
Musical notation system 3 with lyrics: *lauten der weisheit. lauten sind*

And.
Musical notation system 4 with lyrics: *Wahrheit ist nicht wahrheit. Wahrheit ist nicht wahrheit.*

And.
Musical notation system 5 with lyrics: *Wahrheit ist nicht wahrheit. Wahrheit ist nicht wahrheit.*

And.
Musical notation system 6 with lyrics: *Wahrheit ist nicht wahrheit. Wahrheit ist nicht wahrheit.*

mid Sühnen, geand, fündel / ist der Diefel, gind par der gell - the flö. Ich ist die die is Tring, Licht alle...

ist / was was hat er / für. Ich will die Diefel, fucht die Tröbe, die sie ist, Cornis, gind er edel, der, / die fucht die Diefel, was...

pp. f. p. f.

pp.

pp. f.

pp. f.

pp. f.

pp. f.

pp. f.

pp. f.

pp. f.

pp. f.

pp. f.

14.

Handwritten musical notation for the first system, including staves for treble and bass clefs with notes and rests.

Handwritten musical notation for the second system, including staves for treble and bass clefs with notes and rests.

Handwritten musical notation for the third system, including staves for treble and bass clefs with notes and rests.

Handwritten musical notation for the fourth system, including staves for treble and bass clefs with notes and rests.

Handwritten musical notation for the fifth system, including staves for treble and bass clefs with notes and rests.

Handwritten musical notation on a single staff, featuring rhythmic values and clefs. The notes are simple, possibly representing a basic melody or a specific rhythmic exercise.

Handwritten musical notation with lyrics: *Ich danke dir mein Herr Gott der mich gesegnet hat mit deinem heiligen Geiste.*
 This system includes a vocal line with lyrics and a basso continuo line. The lyrics are written in a cursive hand.

Handwritten musical notation with lyrics: *Und nam an seinen Ort zu sitzen.*
 This system continues the musical piece with a vocal line and a basso continuo line. The lyrics are written in a cursive hand.

Handwritten musical score for the first system. It consists of a vocal line with lyrics and a keyboard accompaniment. The lyrics are: *mein Gott alle meine Trübsal du an dir Gottes dank bring.*

Handwritten musical score for the second system. It continues the vocal line and keyboard accompaniment. The lyrics are: *Trübsal bring.*

Handwritten musical score for the third system. It concludes the piece with a signature and the title: *Collegium*
Gonia

1775

48

4

*Q*uod non videtur esse lingua,
sed alius.

a

2 Violin

Viola

Canto

Alto

Tenore

Bass

e

Continuo.

Dr. G. p. Fr.
1738.

Continuo
In Grosse Bassen

In Grosse Bassen

Capo

Mein Linder Reylt gott

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The score is written in a historical style, likely from the 18th or 19th century. The music is organized into systems, with some staves containing specific markings such as "Capo C" and "Fin.". The paper shows signs of wear, including discoloration and some damage at the edges.

56

Capo C

Fin.

Undreams as minor, Ocho.



Violino. I.

In Gm whist.

Recitativo

In Gm whist.

Capo Recitativo

Mom. Fingers deys.

Capo

Chorus.

Choral.

Handwritten musical score for a choral piece, consisting of seven staves of music. The notation includes treble clefs, a 3/7 time signature, and various rhythmic values such as eighth and sixteenth notes. The music is written in a historical style with some accidentals and a final double bar line. A small annotation "ll. vltim. an. m. m. m. m. f." is visible below the first staff.



Violino 1.

In G-dur u. 2/4

|| *Recitat* || C

In G-dur u. 2/4

pp.

fort. *pp.*

pp.

fort. *pp.*

|| *Capo* || *Recitat* || C

pp. *fort.* *pp.* *f.*

pp. *fort.* *pp.* *f.*

pp. *fort.* *pp.* *f.*

pp.

|| *Capo* || C

mp
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

accomp:

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes.

Choral

Handwritten musical notation on a single staff, featuring a treble clef and a 3/7 time signature. The notes are mostly quarter and eighth notes.

U. 1. Stamm acc. riting.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/7 time signature. The notes are mostly quarter and eighth notes.

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Handwritten musical notation on a single staff, featuring a treble clef and a 3/7 time signature. The notes are mostly quarter and eighth notes.

Violino: 2

in gran allegro *mp.*

Recitativo *C*

in gran allegro *mp.*

mp. *f.* *mp.*

f. *mp.*

mp. *f.* *mp.* *f.* *mp.*

Capo Recitativo *b6*

mp. *f.* *mp.* *f.*

mp. *f.*

Capo

pianissimo *staccato*

Choral.

Allegro moderato f.

Viola

Die Gerechtigkeit alle
pp. fort. pp.

Recitativo

Die Gerechtigkeit alle
pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

Recitativo
pp. fort. pp. fort.
Mein Joch

pp. fort. pp.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

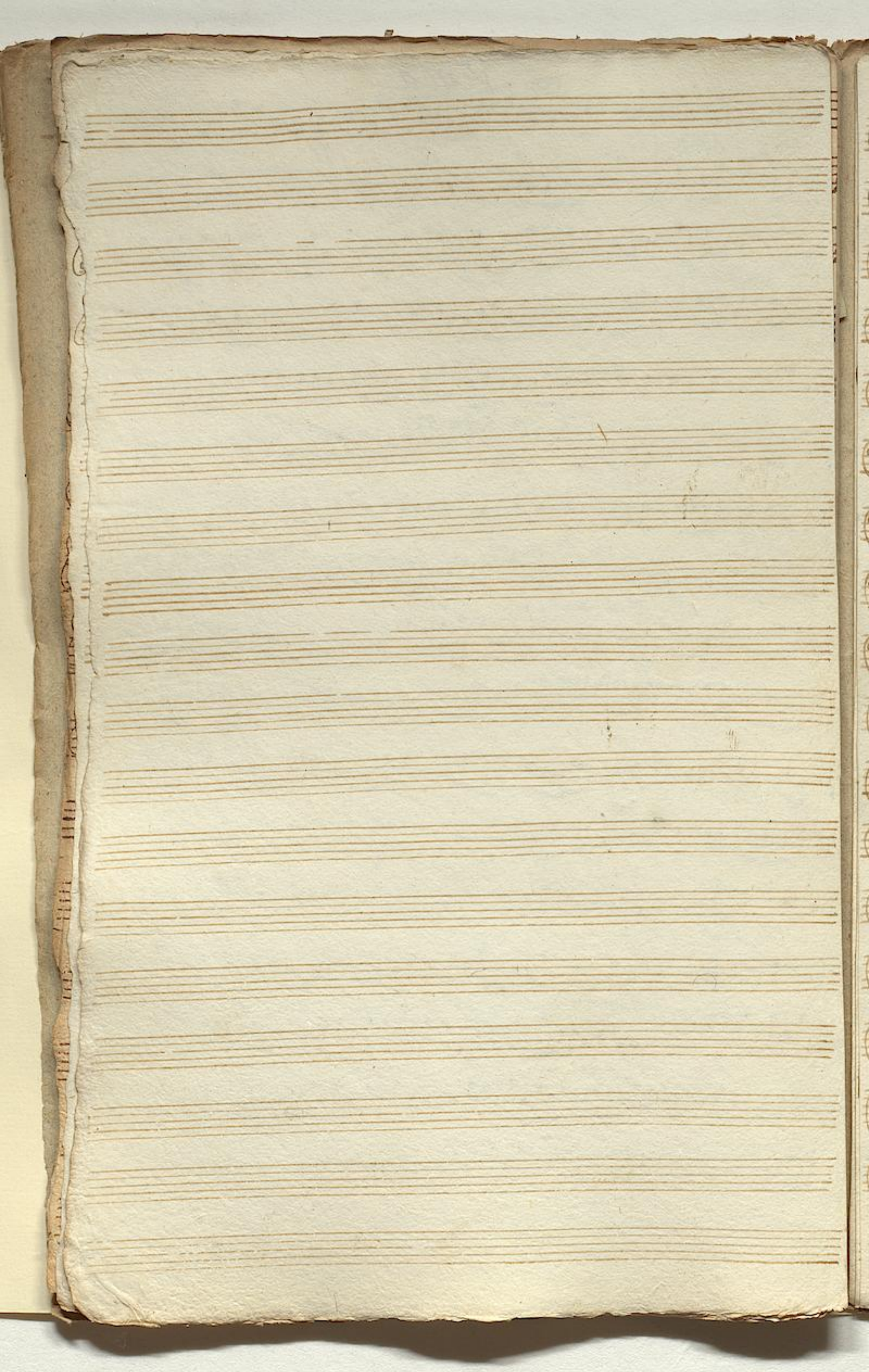
pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.



Violine.

In firmis allegr.

Recit:

In firmis allegro

Recit:

Mais Dieu, Dieu de gloire

Capo

Handwritten 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 rhythmic values and accidentals.

pian:
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

accomp:
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

Choral.
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

U. Mann in Mornian p
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals.

Violone.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and accidentals.

Handwritten signature: Giovanni Battista

Handwritten musical notation on a five-line staff, continuing the piece with a double bar line at the end.

Handwritten musical notation on a five-line staff, beginning with the word "Recit:" and featuring a key signature change to one sharp.

Handwritten musical notation on a five-line staff, continuing the recitative section.

Aria.

Handwritten musical notation on a five-line staff, starting the Aria section with a treble clef and a key signature of one sharp.

Handwritten signature: Giovanni Battista

Handwritten musical notation on a five-line staff, continuing the Aria section.

Handwritten musical notation on a five-line staff, continuing the Aria section.

Handwritten musical notation on a five-line staff, continuing the Aria section.

Handwritten musical notation on a five-line staff, continuing the Aria section.

Handwritten musical notation on a five-line staff, ending the Aria section with the word "Capo" and a double bar line.

Handwritten musical notation on a five-line staff, continuing the piece after the "Capo" instruction.

Handwritten musical notation on a five-line staff, beginning with the word "Recit:" and ending with a double bar line.

Volti.

Aria.

pp.
Mein Jesus weine gott.

piano
accomp:

Choral.

Und er an den Weinon erbor.

Canto.

Dictum *Credo* *Ein ruhter Geist schelt seinem Lauten ange Deyanten, für*

ruhter Geir siest allal ein, auf die unborgerste Gedanken, die frucht

Walt die in so sifer bist wie pfarrlich wir. In Unseil sign in Unseil mir

ruhter Geir Gott und last ab dem Deyant last Gott dem Lauten anston

soll. Aufglaubb, für den die imst davon gewiss den Zoll.

Credo *Der Geir ist diehter der Gedanken der Gedanken woff dem*

der Geir ist diehter der Gedanken der Gedanken woff dem

der Geir ist diehter der Gedanken der Gedanken woff dem

der Geir ist diehter der Gedanken der Gedanken woff dem

die finden Esen die finden dasse Verlauff - - Verlauff im Deyter solse

dasse Verlauff - - Verlauff im Deyter solse dasse dem wir gewiss in

diehter finstermisse für Gnade - für Gnade im Geir fründ

im - gesenkt

Da Capo // Recitativo // Aria //

Accompagn. tace //

1738.

Dictum // Recitat // Aria // Recit // Aria

Accomp:

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes.

Lebstes in mir unheilige Gedanken, Auf Gott, mir nicht selbst, da

Handwritten musical notation on a single staff, continuing the piece with similar note values and clef.

für; Mein Jesu, hilf du mir, Laß mich doch wissen solcher Duss ~~sch~~ ^{ertrauung.}

Handwritten musical notation on a single staff.

Laß mich auch deinen Geist, in Andacht lauter gutel Lauten. Mir

Handwritten musical notation on a single staff.

Ge, das mir mein bester Geist, das laß mich auch zum weinen

Handwritten musical notation on a single staff.

Lauten Lauten.

Handwritten musical notation on a single staff, starting with a '3.' marking above the first measure.

Um weinen an meinem Orte sich fürcht und furcht
Do sprach und sprach er Worte das wir auch streylich

Handwritten musical notation on a single staff.

fini
fini
mir zwar und meinem Hoffen Gott aber wohl bewacht
Münden

Handwritten musical notation on a single staff.

Das an das lebende Gemüde es selbst seine Lust

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

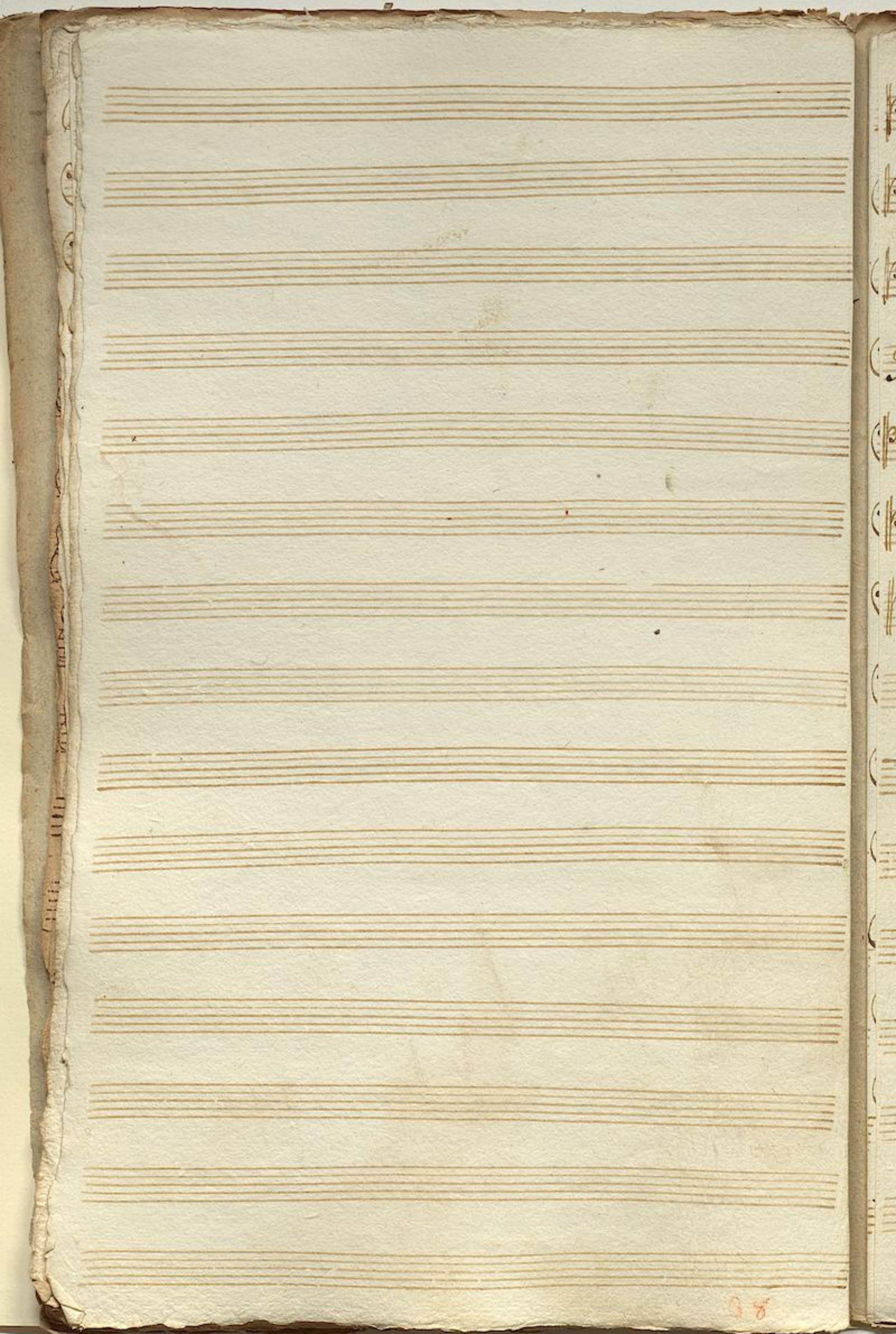
An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.



Tenore.

114

2.

Der Herr weiß alle Dinge " Er allein erschafft den
 Abgrund, und der Menschen Leben, und weiß, was sie gedon -
 - den, was sie gedon - den.

Recitat / Aria / Recit //

3.

Und wenn zu meinem Dabe sich fürcht, und strecken sind
 So senkt und steh zu Worte die mich so freudlich sind
 mich zwar und meinem Munde Gott aber wohl bewußt das an der
 Lebend Gewende er siehet seine Lust



1708

Basso.

Dictum // Recit // Aria //

Läßt sich mit Augen glanz nicht
 sehen, wann sich im Gläubigen mit feiligen Gedanken schmückt, so ist der
 Dämon glanzvoll vor Gott sehr schön. Wenn ihn der Herr in seinem Licht er-
 blüht, so ist sein Trost nicht fern. Laßt die Versuchung guter Dämon, Ob sie ihn

Erleucht glanz nicht zu zerkern, so sieht er das Licht, und selbst zu fern.

Mein Herr - - - Du klagt Gott meine Fla - - gen, du weißt

du weißt was meine Danks - - - du sagst mir mein Dämon

- - - nun ist ihm im Geffrey. - - - mein Dämon mein Dä-

- - - nun ist ihm im Geffrey. Auf ja, ja, der Herr heilt

mein Verlangen, der Herr heilt mein Verlangen, spricht glanz der Mund, ist

was der Dof für sich - den Dämon den vor gestelltem Trost er -

zungen, denn du stehst mir in d -

- land bey, denn du stehst mir in d - - - land bey.

Accompagn. tacet //

Choral.

Und wann an meinem Oeffe ich frucht und frucht
 so frucht und frucht so frucht so frucht so frucht
 Mir zwar in meinem Munde Gold aber noch bewirkt
 Ich an Ich
 Leib und Grunde er frucht seine Frucht