

Mus-Ms-441/27
1) Darmg. 27 und Danck. von Duffel d' Hertogen
2) Amel Dom. 17. des mon Enghorst, der Fürst d' Anck
Justum wofss

166.

44.

27

Partitur
25^{te} Uffzug. 1733.



Dr. 24. p. 8.

F. D. G. M. A. 1783. 4

The image shows three staves of handwritten musical notation on five-line staves. The notation is in common time (indicated by a 'C') and consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first two staves begin with a treble clef (F), while the third staff begins with a bass clef (B). The music is divided into measures by vertical bar lines. In the middle section, lyrics are written below the notes, starting with 'I thank my God for all his gifts' (repeated four times) and ending with 'abs. in der Hoff' (repeated three times). The handwriting is cursive and appears to be in ink.









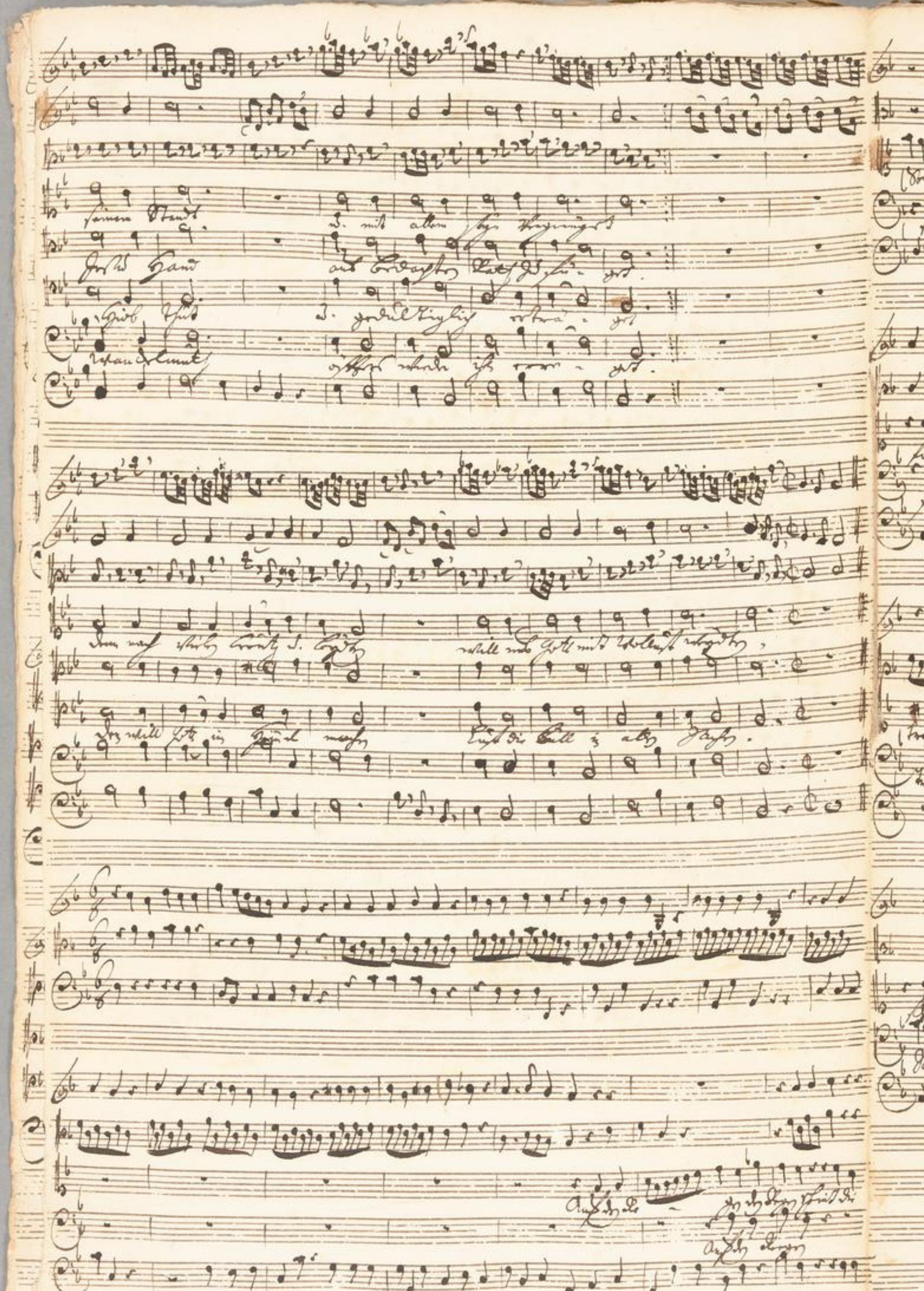
Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a vocal line and an accompaniment line for the piano.

System 1: Soprano part starts with a melodic line. The piano part features eighth-note chords. The vocal line includes lyrics in German: "Herr Jesu Christ zu dir ist gesessen". The piano part ends with a forte dynamic.

System 2: Soprano part continues with a melodic line. The piano part features eighth-note chords. The vocal line includes lyrics in German: "Herr Jesu Christ zu dir ist gesessen". The piano part ends with a forte dynamic.

System 3: Soprano part starts with a melodic line. The piano part features eighth-note chords. The vocal line includes lyrics in German: "Gott sei dank daß wir dich haben". The piano part ends with a forte dynamic.

System 4: Soprano part continues with a melodic line. The piano part features eighth-note chords. The vocal line includes lyrics in German: "Gott sei dank daß wir dich haben". The piano part ends with a forte dynamic.



Doch zu uns ist der Herr
auf dem Land.

Gott ist mein Gott
auf dem Land.

Herr ist nur Gott
auf dem Land.

Gott ist mein Gott
auf dem Land.



This image shows four staves of handwritten musical notation on four-line staff paper. The notation is in common time and uses a variety of note heads, including circles, squares, and triangles, often with diagonal strokes. Some staves begin with a clef, while others do not. The music is divided into measures by vertical bar lines. There are several instances of rests, indicated by short horizontal dashes. The paper has a yellowish tint and some minor foxing or staining.



65

This block contains four staves of handwritten musical notation. The notation is on five-line staff paper. It uses vertical stems and horizontal strokes to represent pitch and rhythm. Some strokes have small numbers or letters above them, likely indicating pitch. The music is divided into measures by vertical bar lines. The first three staves begin with a clef, while the fourth staff begins with a bass clef.



A handwritten musical score for orchestra and choir, consisting of six staves of music. The score includes vocal parts for soprano, alto, tenor, and bass, as well as parts for flute, oboe, clarinet, bassoon, cello, double bass, and piano. The music is written in common time, with various dynamics and performance instructions. The lyrics are in German, with some lines written in cursive script. The score is organized into sections labeled "Chor", "Orchester", and "Cembalo". The handwriting is in black ink on white paper.

Cohes Gloria

166

44.

6

Flute Point, das man br.
geht, das geht dem

a

Flaut: Fr. unreg.

2 Violin

Viola

Canto

Alto

Tenor

Bass

Dr. 24. p. Fr.
1733.

c

Continuo.

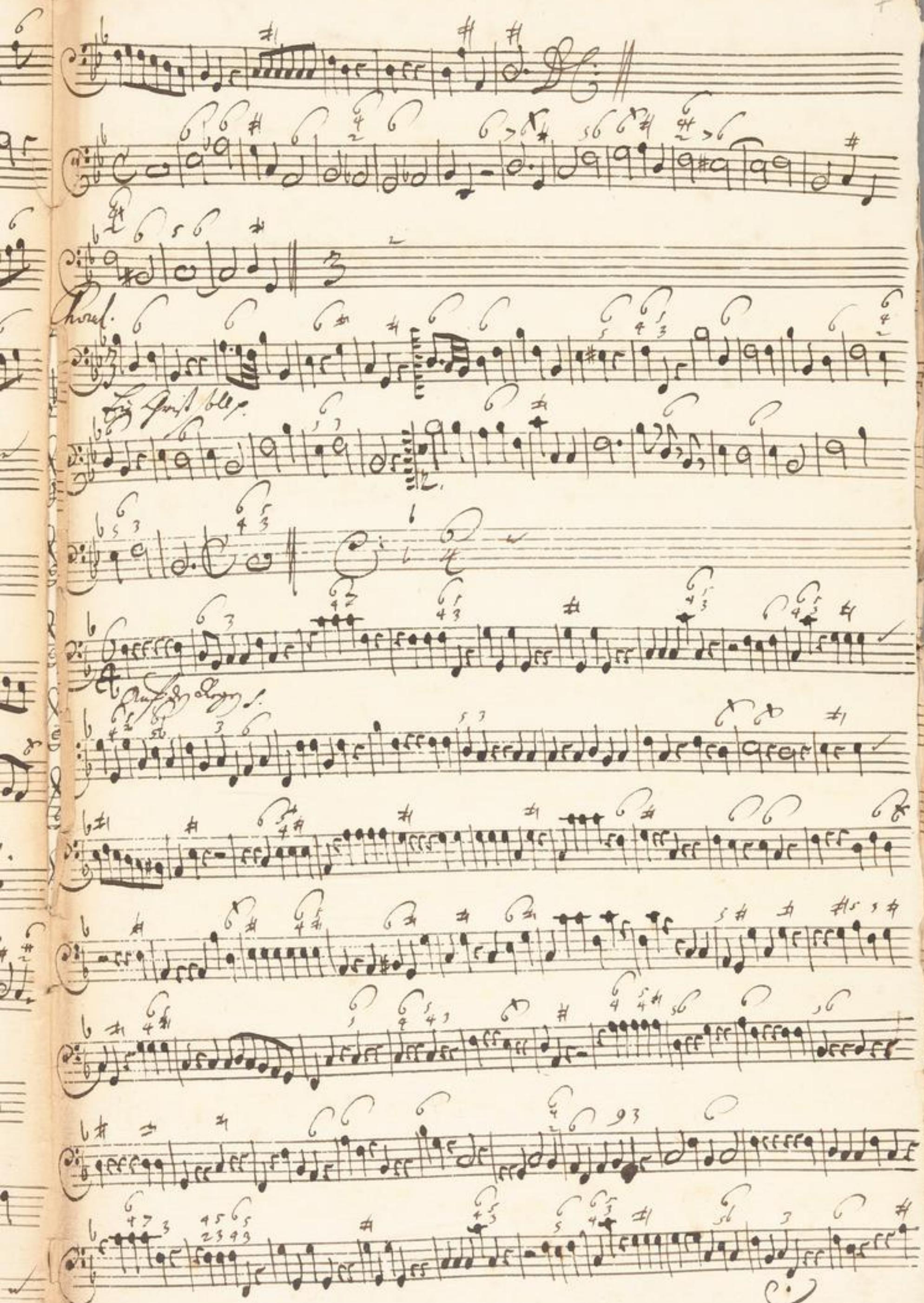


Continuo.

Abend wird das mag

A handwritten musical score for continuo, consisting of six staves of music. The music is written in black ink on light-colored paper. The first staff begins with a key signature of one sharp (F#) and a common time (indicated by a 'C'). The second staff starts with a key signature of two sharps (G#) and a common time. The third staff begins with a key signature of one sharp (F#) and a common time. The fourth staff starts with a key signature of two sharps (G#) and a common time. The fifth staff begins with a key signature of one sharp (F#) and a common time. The sixth staff begins with a key signature of two sharps (G#) and a common time. The music consists of various note heads and stems, with some notes having vertical dashes through them. There are also several rests and bar lines. The handwriting is somewhat cursive and expressive.





Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes various musical markings such as clefs, key signatures, and dynamic signs. The vocal parts are labeled Soprano, Alto, and Bass. The bass part concludes with a bassoon-like sound sample. The score ends with a section titled "Choral Hymn".



Violino. I.

8

Ritmo lento.

Adagio.

Recit. tacet

volti



Orval;

A handwritten musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, with measure 12 ending on a fermata over the bass clef staff.

A handwritten musical score on ten staves. The score includes parts for strings, woodwinds, brass, and organ. The vocal parts are written in soprano, alto, tenor, and bass clefs. The score is in common time, with various key signatures and dynamic markings. The handwriting is in black ink on aged paper.



Violino. 1.

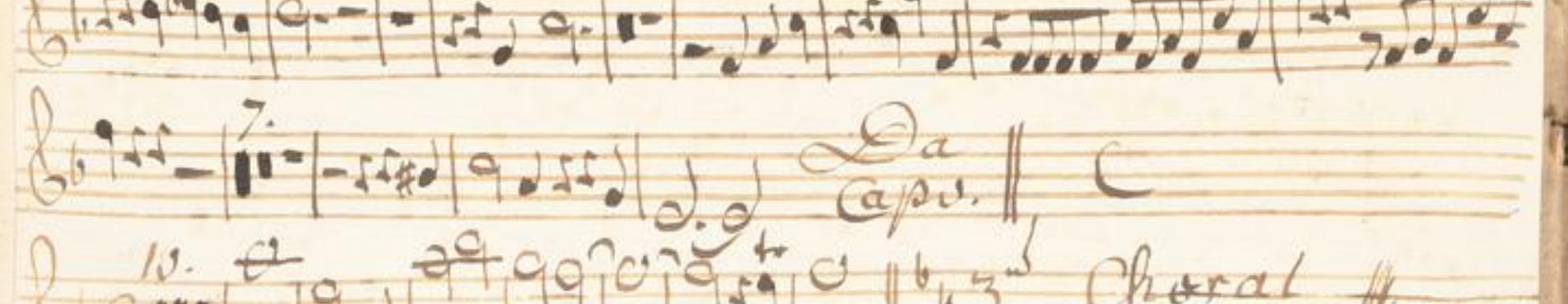
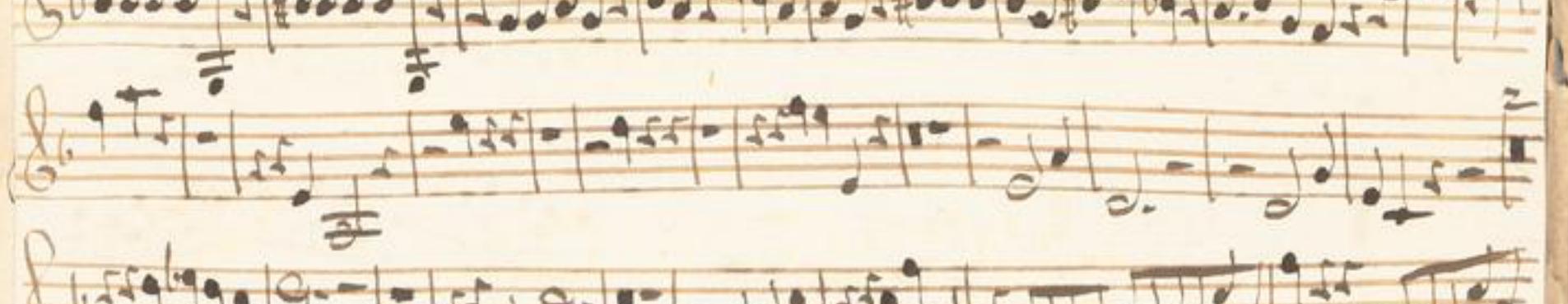
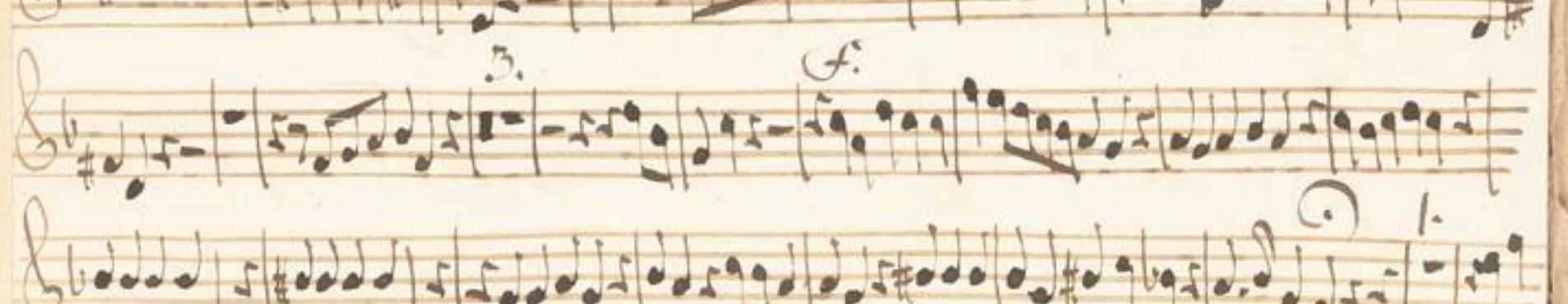
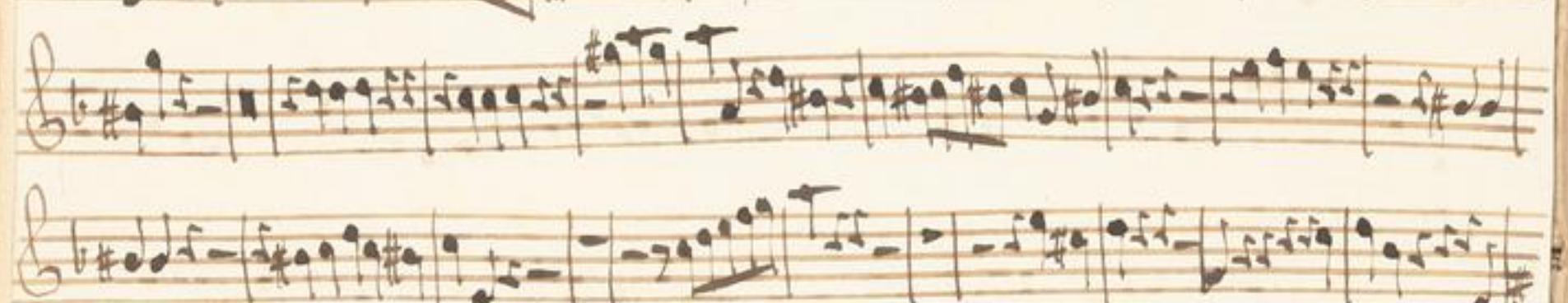
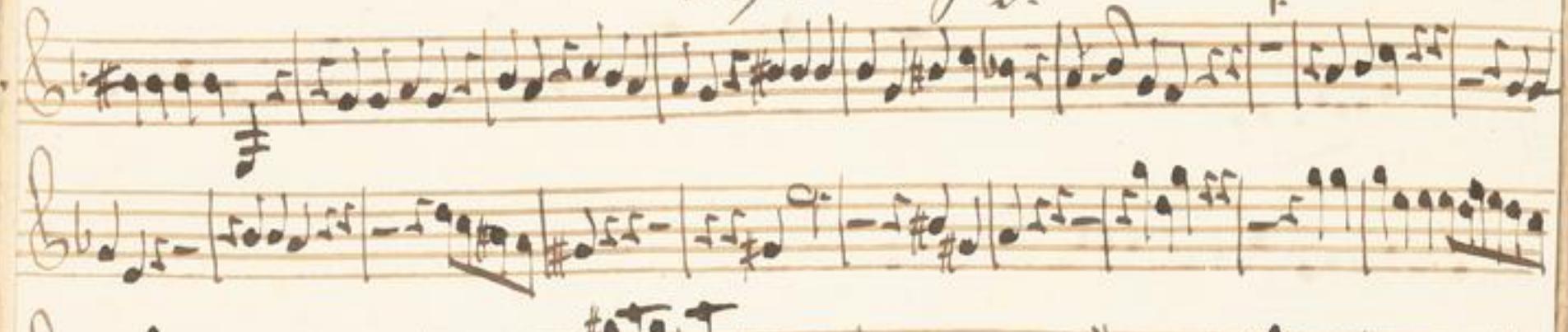
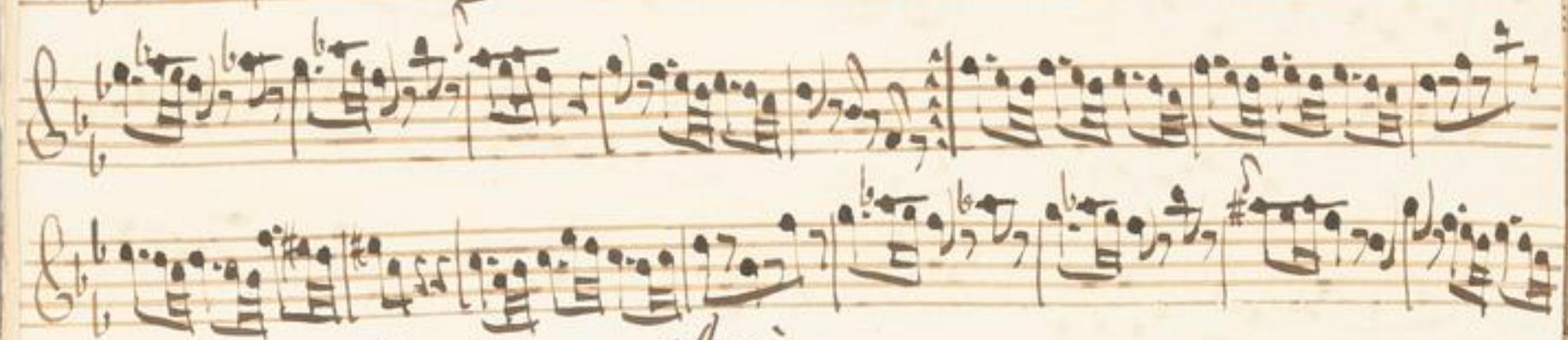
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Handwritten musical score for Violin 1 (Violino. 1) in five systems. The score is written on five-line staves. The first system starts with a tempo marking of $\text{C.} \frac{1}{2}$ and includes a dynamic instruction *sehr lebhaft*. The second system begins with *auf 3./5.* The third system starts with *3.* The fourth system starts with *2.* The fifth system starts with *3.* The score concludes with a section labeled *Recit. facet. || Choral* followed by a tempo marking of $\text{G.} \frac{1}{2}$ and a dynamic instruction *capo II*.

Recit. facet. || Choral $\text{G.} \frac{1}{2}$



Choral.



Violino. 2.

10

A handwritten musical score for Violin 2, consisting of ten staves of music. The music is written in 12/8 time. The first staff begins with a dynamic instruction "Klarinetten kommt sehr". The score includes various musical markings such as slurs, grace notes, and dynamic changes. The final staff concludes with a fermata over the bass clef and the text "Capo Recita next".



Choral.

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, each with a different key signature and time signature. The first staff begins with a treble clef and a common time signature, followed by a section marked "für fest". The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature, with the instruction "auf der Orgel". The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a bass clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a bass clef and a common time signature.

Choral Clavier
accomp.



Violin

11

A handwritten musical score for Violin (Viola) in 3/4 time. The score consists of ten staves of music. The first staff begins with a dynamic marking "Forte". The second staff starts with "Adagio". The third staff begins with "Adagio". The fourth staff starts with "Adagio". The fifth staff begins with "Adagio". The sixth staff starts with "Adagio". The seventh staff begins with "Adagio". The eighth staff begins with "Adagio". The ninth staff begins with "Adagio". The tenth staff begins with "Adagio". The score concludes with the text "Capo Recitat" and "faccet".

volti



X

3. 4. *ta-say-ron,*

D.G.

Opus.

Choral D.G.

for Organ.

adagio.



Violone.

12

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a key signature of one flat (F major or A minor) and a time signature of common time (indicated by a '3'). The music is written in black ink on light-colored paper. The first two staves begin with a treble clef, while the remaining eight staves begin with a bass clef. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'ff' (fortissimo). The score concludes with a final cadence and a repeat sign with two endings. The first ending leads back to a previous section, while the second ending ends the piece.



A handwritten musical score consisting of ten staves. The music is primarily composed of eighth and sixteenth notes, with occasional rests. The first nine staves are likely intended for an organ or harpsichord, while the tenth staff, which begins with a bass clef, is for a basso continuo instrument like a cello or double bass. The score concludes with a basso continuo line and a final instruction "Choral Fano".



A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time, with a key signature of one flat. The notation includes various note heads (solid black, hollow black, and white) and rests. The score begins with a melodic line in the soprano register, followed by harmonic support in the alto, tenor, and basso continuo voices. The music is divided into measures by vertical bar lines. The score concludes with a basso continuo realization, indicated by a bass staff with a cello-like note head, followed by a final instruction: "Choral 2 Capo".



Violone

13

Mann kommt sehr.

auf der Wiese.

Choral.

Ein Schiff.

d. *Coda*

d. Col Coda

16

auf der Flöte.

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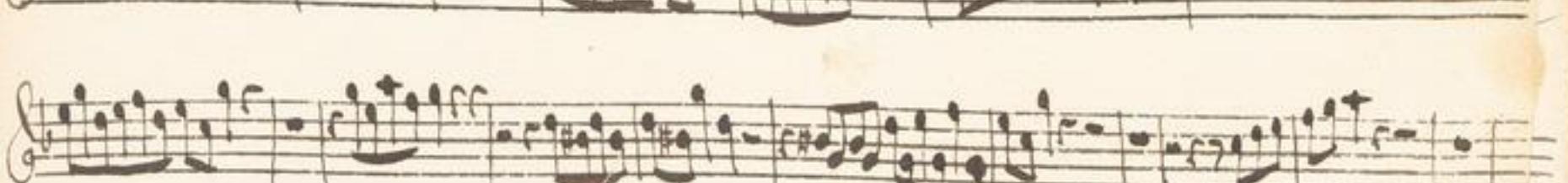
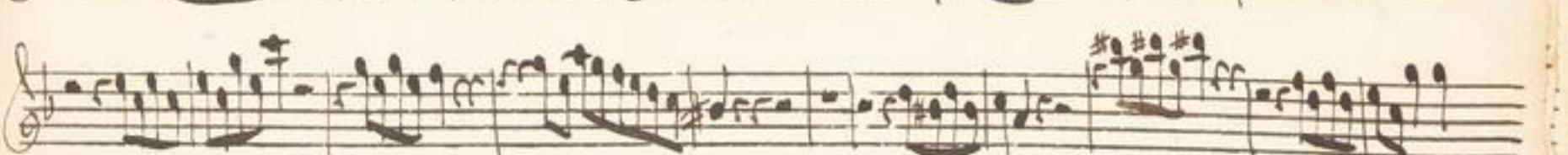
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Flauto.

14





Canto.

morgen 96

15

Wenn's kommt das man begeht - = das man begeht
 das ist dem jahr' noch mögl. - das ist dem jahr' noch abend
 das böse das böse mögl. nicht mögl. - ist das ist dem jahr' im
 grünl. - - aber der das böse mögl. nicht mögl. mögl. - ist
 in einem grünl. - - *aria* *tacet*
 wenn's kommt das man begeht
 fern und dem fließ gar bald zu lang die erreichet laßt den dragen dem geist wird
 gern falls bang, wann bei gescheiteten dragen dem lasten leichter sind die
 schwierigkeiten des jahrs fast ganz die gesalbten flüsse rauschend wird
 offensichtlich so geht die lasten jahrs kommt an, wenn's kommt jahres gründen folgt.
 o mit mir dann solfern schwester lange mein jahr' so gehet.
 ein geist soll in seinem dienst mit allen sin vorgingen was ich sonst
 darüber schreibe ob das s. godalderliche dragen meins jahrs
 jahr' jahr' aus berystem rafft mich
 stand lange offen stand ich ewig, du willst Gott in dir magst
 will mit Gott mit voller freyheit
 es ist Gottes alle Freyheit.



a Q.



alto.

46



1733

Ein Geist soll je Spuren
Dann zum mit allen Segn' wog' nicht
Seelig war's diese Zeit s. gernlich ist jetzt -
nach ihm sind Jeden Tag' und bald ist ihm Raff' nicht
nach der Stunde kommt er vor mir ist Langsam
nicht leicht mit Leid' will mit Gott mit Wollen kann ich
Gott in Fried' mag' Lest die Sill' ist alle da - g.
Arietta et Recit Choral D:



Tenore

42



300

Im Geist voll in seinem Raum und mit allm. from verry m. get
Froh' ich mir froh' ich w. gaudi tiglich vroh' ich

mar ist jene so fr. sani' am bedauern Elafz fr. singt Immay
und als glückl. Wandelt Hofft wieder ih' von' zu my viele

wil'm Lautz mit logen will' mit Gott mit Wallen vornim.
Gott im Grün' mein' Lautz die Eile in allen Dingen.

Aria // Recit // Choral

1733.



Basso.

18

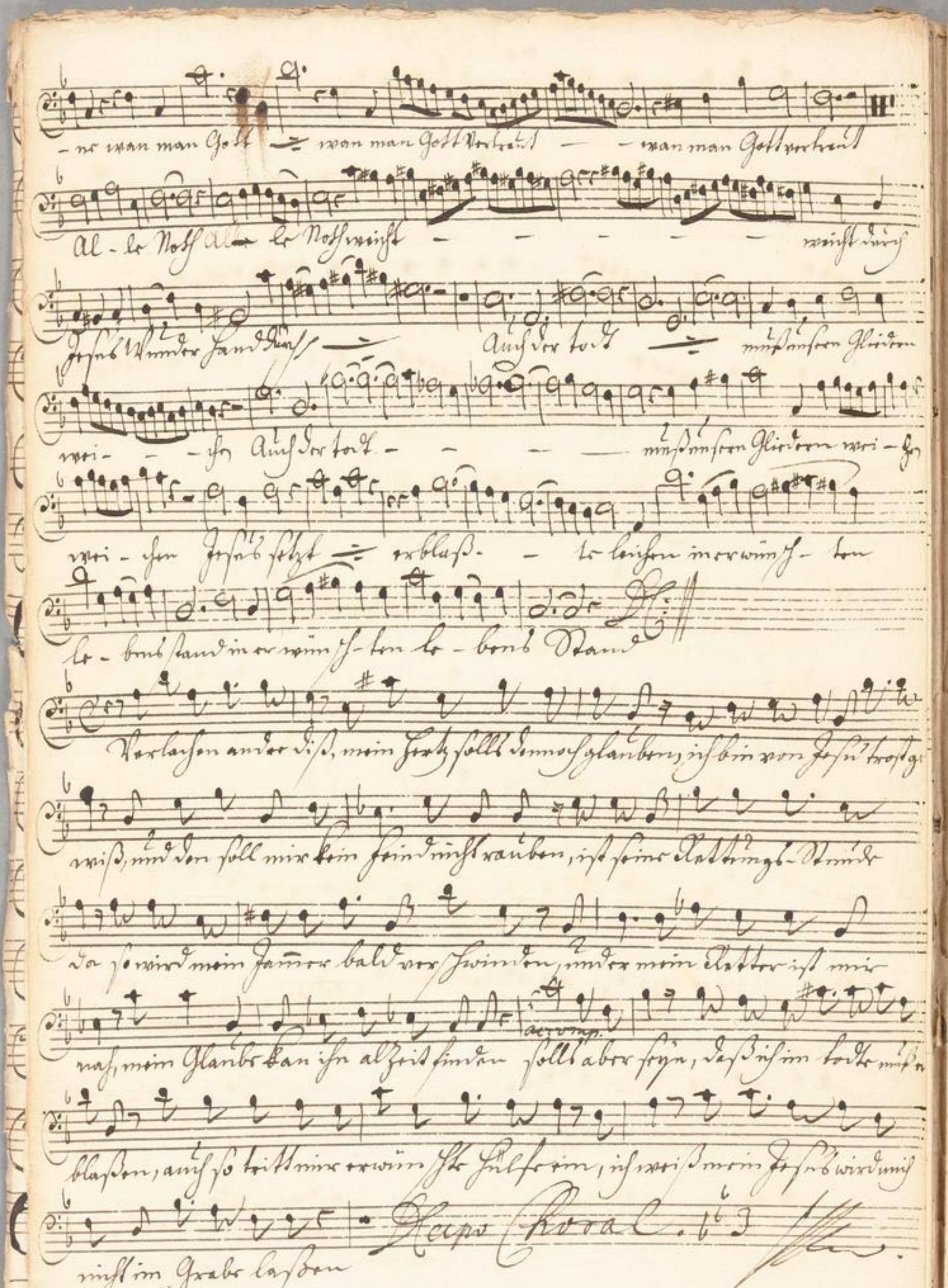
Nambtönt lab man begfret - - - lab man begfret
 lab fñt dem frachn wofl - - - aber der lab bñt lab bñt
 my - dt - - - er ist den hñren im Grñil -
 aber der lab bñt my - dt - - - er ist den hñren im Grñil -

Aria // Recit //
 - - - im Grñil er ist den hñren - - - im Grñil

Ein Geist soll in seinem Land mit allen Formen vergangest
 Darlig wie die Stieb tñt J. godultigst ist er a. g. r. z. und a. s.
 simb gñn Land amb heraftom staff zu engest. Annas violon leitd.
 glid standwiss offne sind ih. von e. g. ih. will Gott in grñil
 longtan willnd Gott mit Vollm. mogen
 magis tu. dis Full is ala Danz.

Auf den Logen pñm die Sonne sic Sonne Auf das han - - -
 - - - in folget won - no folget won - no folget won - - - won man
 Gott vertrant wenn man Gott Gott vertrant Auf den de - - gen den Logen
 pñm die Son - no die Son - no auf das han - - - way auf das
 han - - - in folget won - no folget won - - -





Bastv.

49

