

Mus 453/11

Aufführung ist in manchen Ausfertigungsbüchern 55

171.

~~21~~

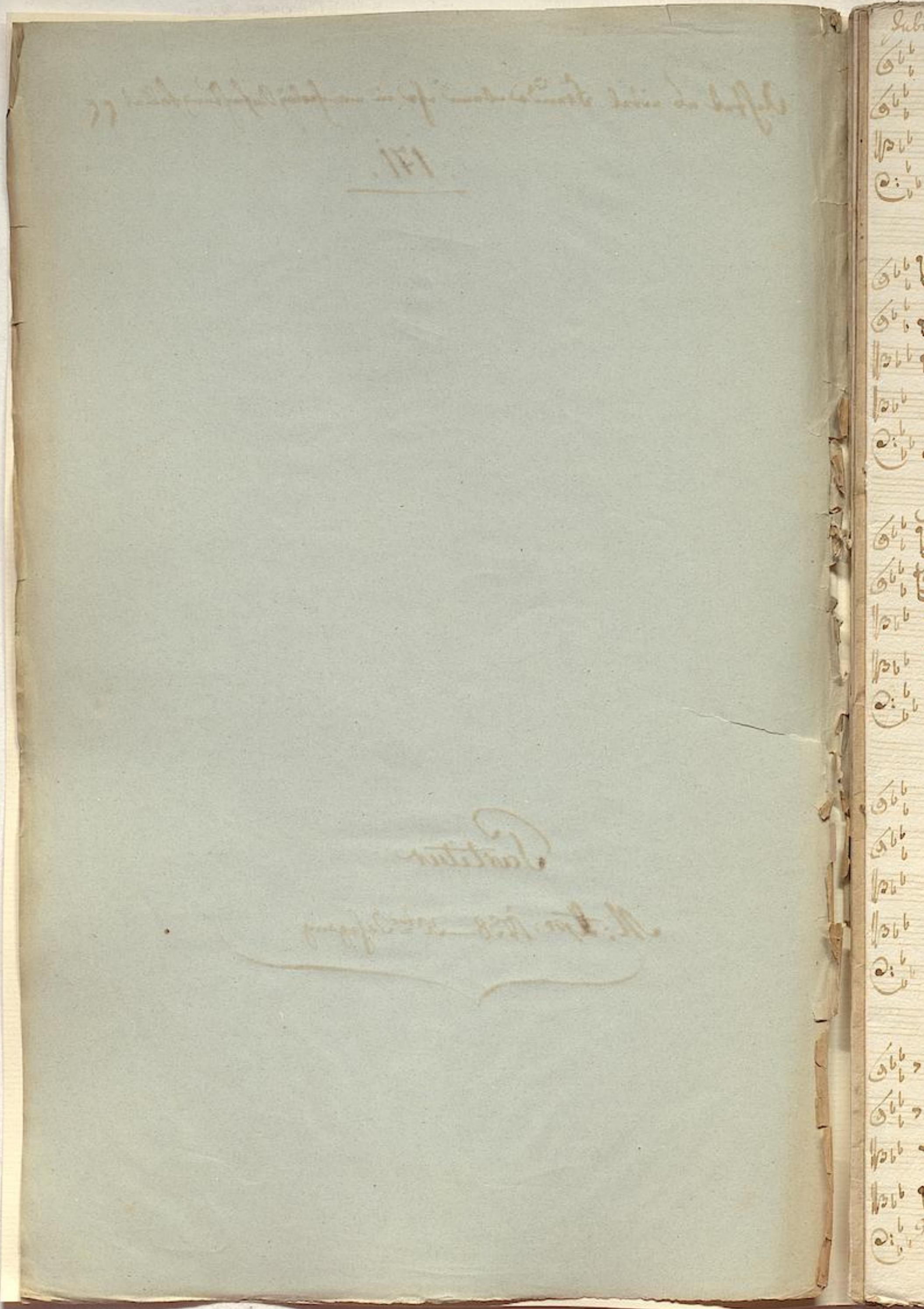
11.

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Partitur

M. Chr. 1738 — 30^{te} Auflage.





T. 1715. c. II. Apr. 1715.

St. Gall. 1715.

1. *L'Est' la vie de l'homme*

Agitato vivere *agitato vivere*

pp. *cresc.*

2. *Le temps passe*

Adagio *adagio*

pp. *cresc.*

3. *Le temps passe*

Adagio *adagio*

pp. *cresc.*

4. *Le temps passe*

Adagio *adagio*

pp. *cresc.*

5. *Le temps passe*

Adagio *adagio*

pp. *cresc.*







بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحُكْمُ لِلَّهِ إِنَّا لَنَا مَا أَنَا بِلَهِ بَالَّهِ مَنْ يَرْجُ
لَهُ الْأَوْيَانَ إِنَّا لَنَا مَا أَنَا بِلَهِ مَنْ يَرْجُ
لَهُ الْأَوْيَانَ

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لَهُ الْأَوْيَانَ

८
मैत्री भग्नात् प्रभु विष्णु विष्णु विष्णु
विष्णु विष्णु विष्णु विष्णु विष्णु विष्णु
Vivace.

९
मैत्री भग्नात् प्रभु विष्णु विष्णु विष्णु
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१०
मैत्री भग्नात् प्रभु विष्णु विष्णु विष्णु
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विष्णु विष्णु विष्णु विष्णु विष्णु विष्णु

११
मैत्री भग्नात् प्रभु विष्णु विष्णु विष्णु
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१२
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१३
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विष्णु विष्णु विष्णु विष्णु विष्णु विष्णु
विष्णु विष्णु विष्णु विष्णु विष्णु विष्णु
विष्णु विष्णु विष्णु विष्णु विष्णु विष्णु

אָמַרְתִּי לְפָנֵיךְ אֶלְעָזָר בֶּן־בָּנָי
בְּנֵי־יִשְׂרָאֵל כִּי־כִּי־כִּי־כִּי־כִּי־
בְּנֵי־יִשְׂרָאֵל כִּי־כִּי־כִּי־כִּי־כִּי־

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
لَا إِلَهَ إِلَّا هُوَ أَكْبَرُ
لَهُ الْحَمْدُ لِأَنَّهُ أَكْبَرٌ
لَهُ الْحَمْدُ لِأَنَّهُ أَكْبَرٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
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Oli Deo Glori //

171
21.

Orchestre à seize Cordes
qui est en 8.

a

2 Violin

Viola

Cello

Tenor.

Bass

2d. Jch. Lth.

1745.

2
Ms.

e

Contino.



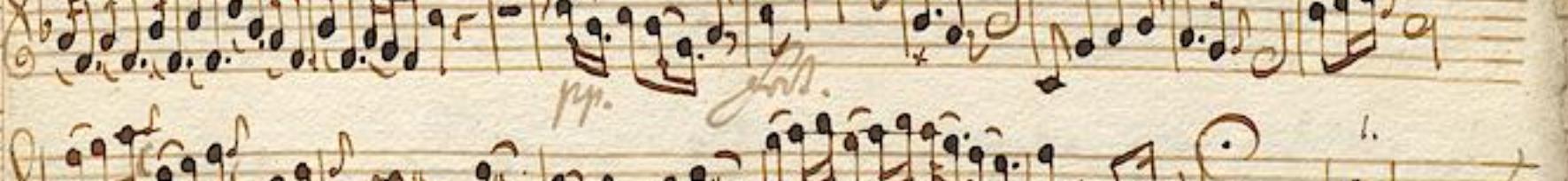
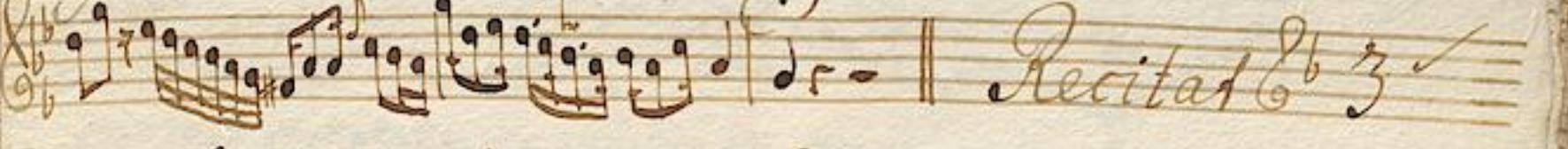




Chorale.



Violino. I.







Violino 1.

A handwritten musical score for Violin 1, consisting of 12 staves of music. The music is written in 12/8 time. The first staff begins with a dynamic of *mf*. The second staff starts with *pp*, followed by *f*. The third staff starts with *f*. The fourth staff starts with *pp*, followed by *f*. The fifth staff starts with *f*. The sixth staff starts with *pp*, followed by *f*. The seventh staff starts with *f*. The eighth staff starts with *pp*, followed by *f*. The ninth staff starts with *f*. The tenth staff starts with *pp*, followed by *f*. The eleventh staff starts with *f*. The twelfth staff ends with a fermata. Various dynamics are indicated throughout the score, including *mf*, *pp*, *f*, and *p*. The score is written on aged paper.

Volte.



A handwritten musical score for a string quartet, consisting of six staves of music. The score is written in G major. The first five staves are in common time, while the last staff begins with a 'C' (common time) and ends with a 'G' (G major). The music includes various dynamics such as 'f', 'ff', 'p', 'pp', and 'mf'. Several performance instructions are included: 'op.', 'poco ad.', and 'allegro.'. The score is written on aged, yellowed paper.

Chorale. $\frac{6}{4}$ C

Volto.



Largo.

Choral. $\frac{4}{4}$ $\frac{6}{6}$

soe Pauwir

The image shows a page from a handwritten musical manuscript. The title 'Choral. $\frac{4}{4}$ $\frac{6}{6}$ ' is at the top, followed by the instruction 'Largo.' and 'soe Pauwir'. There are five staves of music, each with a different key signature (G major). The notation consists of various note heads and rests, indicating a complex harmonic progression. The paper is aged and yellowed.



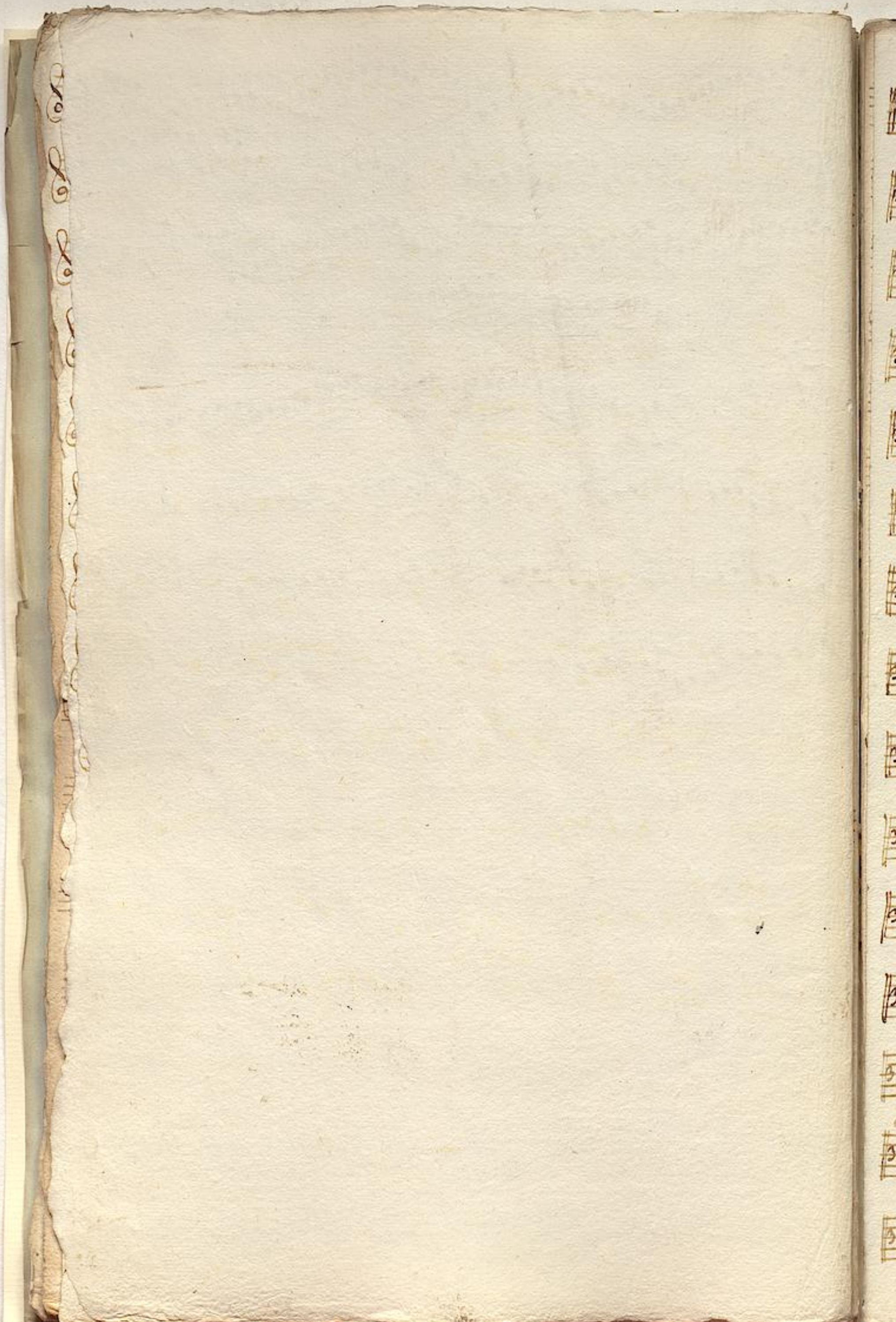
Violino. 2.

A handwritten musical score for Violin 2, consisting of 12 staves of music. The key signature is C major (no sharps or flats). The time signature is 16/8. The score includes various dynamics such as *affettato*, *pp.*, *fort.*, *p.*, and *mf.*. There are also performance instructions like *gr.* and *legg.* The music features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. A section of sixteenth-note chords is labeled *Recital*. The score ends with a dynamic of *pp.* and two grace notes at the end of the last staff.







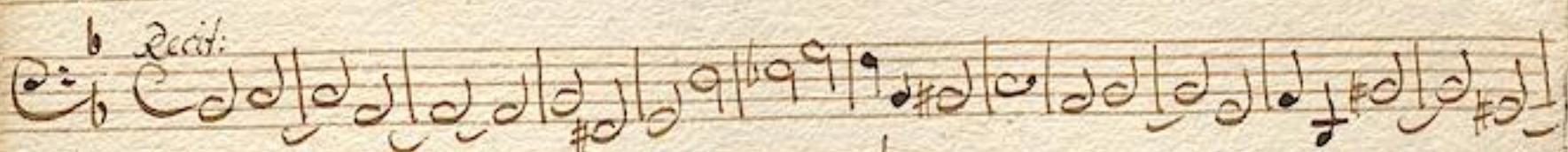
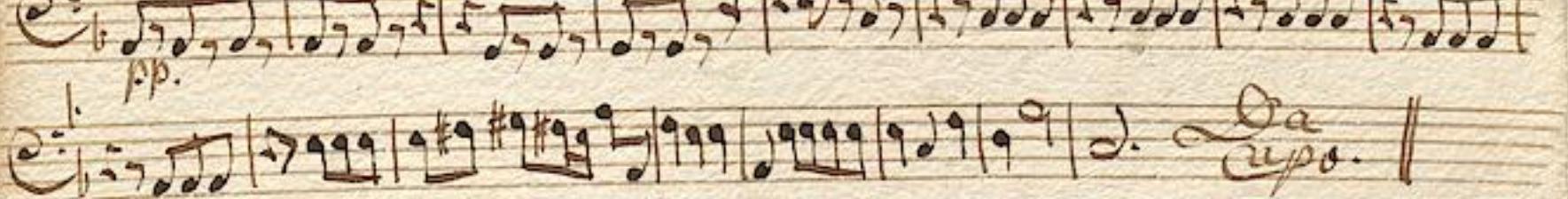
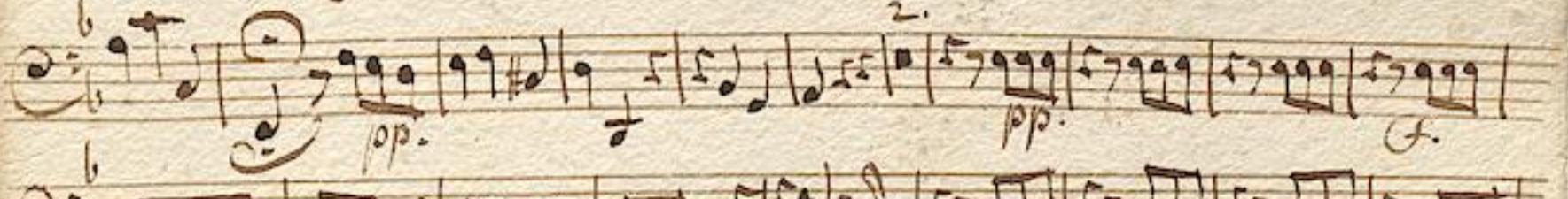
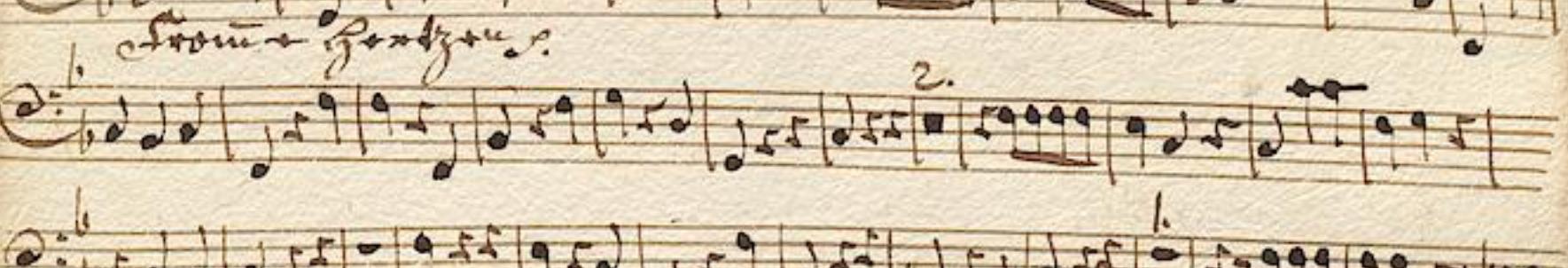
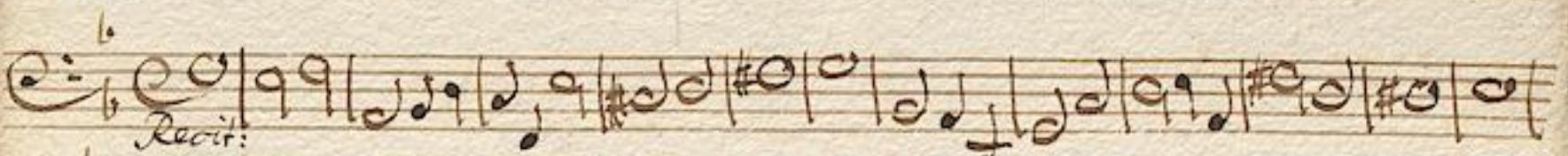
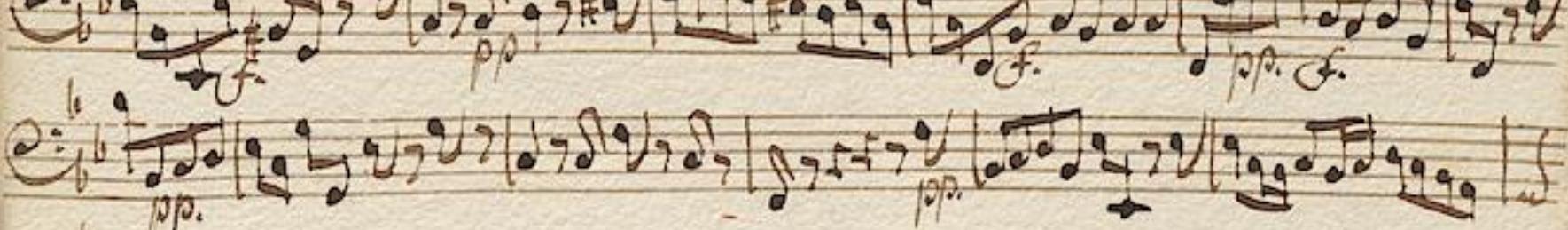
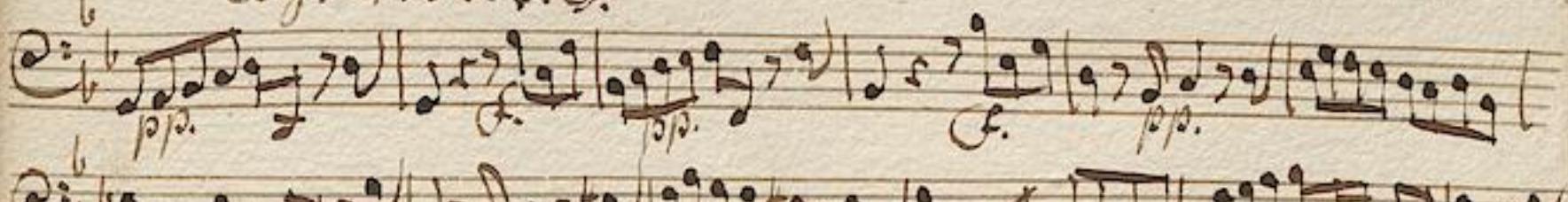


Viola

A handwritten musical score for the Viola, consisting of ten staves of music. The score is in 3/4 time and B-flat major. The first staff begins with a dynamic of *ausf. & überz.* The second staff starts with *pp.* The third staff has dynamics *fiss.*, *pp.*, *fiss.*, *pp.*. The fourth staff starts with *pp.* The fifth staff begins with *Contra puls.* The sixth staff has dynamics *pp.*, *1.*, *2.*, *pp.*. The seventh staff starts with *pp.* The eighth staff begins with *pp.* The ninth staff starts with *pp.* The tenth staff ends with *pp.* The score includes various slurs, grace notes, and performance instructions like *Rit.* and *Capo*.

A handwritten musical score for orchestra and choir, consisting of ten staves of music. The music is written in brown ink on aged, yellowish-brown paper. The staves are separated by vertical bar lines, and measures are indicated by short vertical strokes. The key signature varies throughout the piece, with some sections marked as B_6 (B-flat major). The tempo markings include Adagio , Allegro , and pp. (pianissimo). The score includes dynamic markings such as f. (fortissimo), ff. (fortississimo), and p. (pianissimo). The vocal parts are labeled Soprano , Alto , Tenor , and Bass . The instrumentation includes strings (indicated by vertical lines with dots), woodwind (indicated by vertical lines with crosses), and brass (indicated by vertical lines with horizontal dashes). The score is organized into sections, with some staves having longer休止符 (rests) than others.

Violone.



Volti:

Aria.

Handwritten musical score for 'Aria' in four staves. The score consists of four staves, each with a different key signature and time signature. The first staff starts with a common time signature and a key signature of one sharp. The second staff begins with a common time signature and a key signature of one flat. The third staff starts with a common time signature and a key signature of one sharp. The fourth staff begins with a common time signature and a key signature of one flat. The music includes various note heads, stems, and bar lines. There are also some musical markings such as 'poco adagio' and 'allegro.'

Handwritten musical score for 'Choral' in two staves. The first staff is labeled 'Choral' and 'Largo. es Sebastianus.' The second staff continues the musical line. The music is written in common time with a key signature of one sharp. The notation includes various note heads, stems, and bar lines.

Violone

Handwritten musical score for Violone in 6/8 time. The score consists of 14 staves of music. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of 'allegro animato'. The subsequent staves show various rhythmic patterns and dynamics such as 'pp.', 'fatt.', and 'fatt. pp.'. The score includes several changes in key signature, including a section starting with 'Recit.' in 6/8 time with a key signature of three sharps. The music concludes with a final dynamic of 'pp.' followed by a repeat sign and the instruction 'd. Dgapo'.

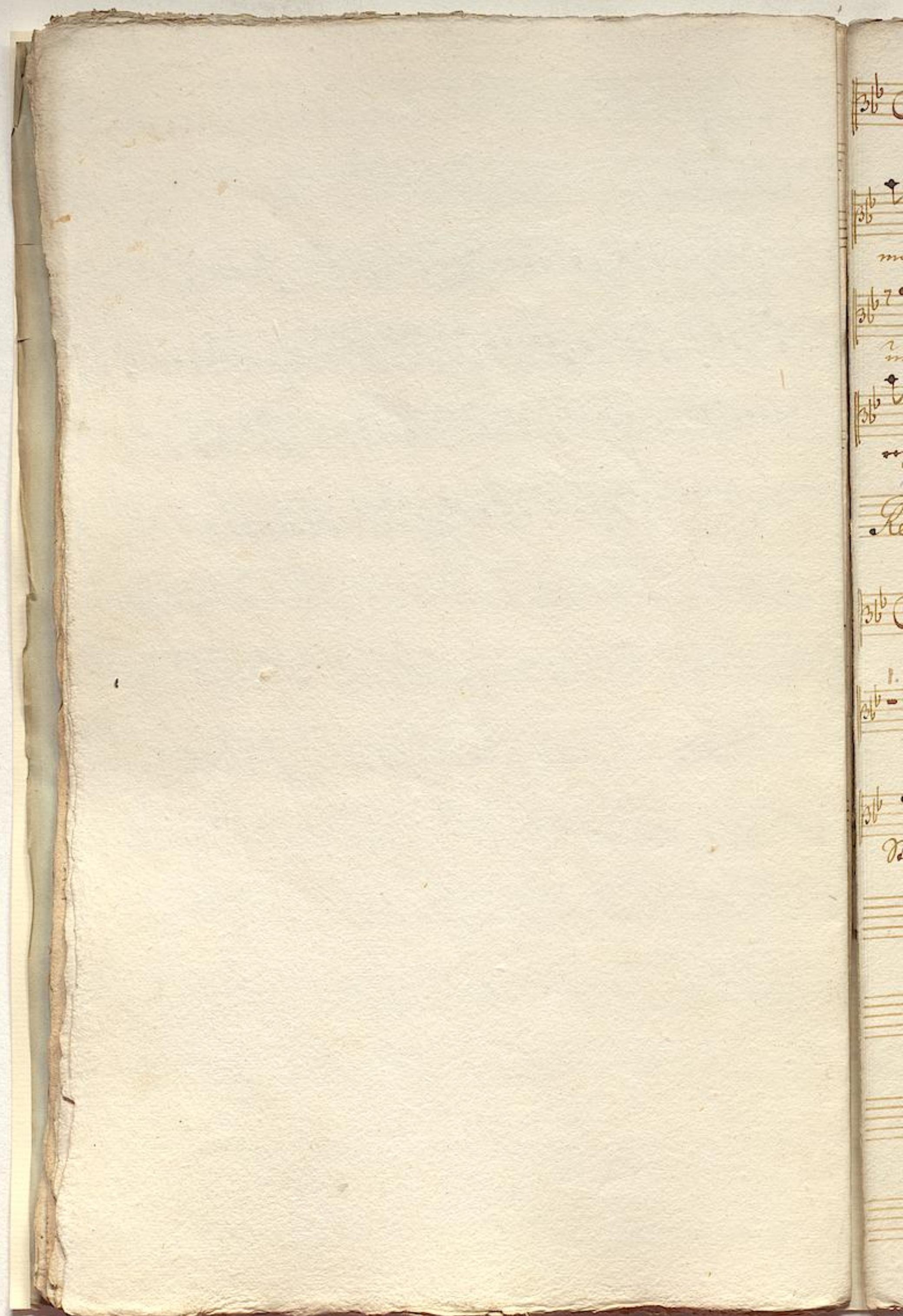
Legit.

A handwritten musical score for three voices. The top voice (Soprano) starts with a melodic line in brown ink. The middle voice (Alto) begins with a rhythmic pattern of eighth notes. The bottom voice (Bass) starts with a sustained note followed by a rhythmic pattern. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are written in brown ink, while the continuo part is in black ink. There are several dynamics indicated, such as *pp.* (pianissimo) and *ff.* (fortissimo). The score concludes with a repeat sign and the instruction *Capo*.

Chorale.

choral.





Alto.

3b C. *Aufschabatol froh - so aufschabatol froh - so wenn ich im
mangold an fassung fahret wenn ich im mangold an fassung fahret
mangold - fassung - so wenn ich im mangold an fassung fahret
aufschabatol froh - so aufschabatol froh - so wenn ich im mangold an fassung fahret
aufschabatol froh - so aufschabatol froh - so wenn ich im mangold an fassung fahret*

Recitat Aria Recit Aria

3b C. *So lass mir fassen mein vater und - mir lieber
wenn du mir ausgelingt wird Mose so will du mir - mir eben
um mein gern - Hinstor gott gewesen soll Christ sein fels ist dann
Dann er ist dann mich nicht zu - er seien*

Tenor

Dictum

In Tambal fröhlig sehn, ist Glübung allen gegeben dem Fra Ha

lir gesetzet gan saner sin im fröhlig zu feiern ist hier mit dem Esenly zu

leben. Allen ist Glübung fröhlig ist nur das Tambal ist hier mit dem Esenly zu

heben glüht eine kleine Zeit mit seinem Esenly zu feiern, der Glübe weib wird nach

Kücher feit gegeben

from - - me haben sind aus unter den - - den Schmerzen from

- eignungslas - son soll son - - - eignunglas - - son

son from - - me haben sind aus unter den - - - den Schmerzen den

schmerzen - eignunglas - son soll son - - - eignunglas.

- son golas - son soll. Singt der Esenly - mit Maß mit Maß son

ein, und das stofft fragt an zu ja - - - - - ein, es so stofft dor

glan - be nom - es so stofft dor glan - be nom - es will alle gron - er

tragen, es will alle gron - er tragen, milis gott - so ja - em

Capo Recit Maria

will wailn' Gott - so sa-ben will

*Iab kan mir fallen minnen für mein Vater miß - mir lieben
Wor für mir aufgäng wiess im Moor, so will für mir - mir leben*

um min' Geist in Timor gil gewesen ist jü' seien falt iß am Plan zwis

Dine han' mir nicht jü - seien

1738
4.5



Bass.

Pictum Recit Aria

die Erlöser Not von Linden Gottes ist
 füglich ein Hoffnungs Lest, wenn für die Welt und alle Leid sie zum Vorsatz gesetzt
 Gott ist in ihm Jammer mußt. Und will für böse Leid Trost liegen so
 rädet die Unmutter Haßt zwar off mit Weinen und in den Tränen zu gebraucht das du
 Glanzt soll gar bald im Erbarmen Groß, er wird sie nicht mehr um sein Bamballon
 solten bitten Wofin ein so Annoß nicht bewirken Trost und Trost
 Gott - ist mir ist - ist - le Freuden ist ist - - le
 fruden habt mit from - mun mir Ofer - - hon habt mit fromen mir Ofer -
 - hon mir Ofer - - hon - Gott sieht Gott sieht und ließ dein
 Gott - ist mir ist - - le Freuden ist ist - - le Freuden
 habt mit from - mun mir Ofer - - hon mir Ofer - - - hon Gott sieht
 - und - - - ließ dein. Eine freie - - - ist für auf
 fruden sie anffreden mir gr' lantor Jamm zu lantor Jamm - mor werden

abr. Dieser Trost - ist mir abr. Dieser Trost - ist mir
poco adag.
 auf mir Linden auf mir Linden auf mir Linden auf mir Linden
all.
 wie in feindn Lagen - non der wird in vor-
 gäng - bis der wird in morgäng - bis morgäng - bis morgäng
 das kann mir festen nimmen mir mein Vater mir - mir
 wenn für mich auf glückwisch im Meer so will für mich - mir
liebster
über
 und mir Gemüts in seines Guts geworden fest zu hören
 soll ich dann standhaft eine Hand in Frieden zu - zu hören

1738

