

B. A. P. Oppf. d. 1737.

S. D. R. M. T. 1737.

Album 45%

In zweiter Auflage gestrichen sind, Laut, Salmone, Leyer und Frischländje

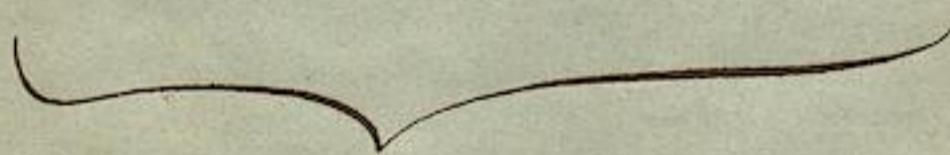
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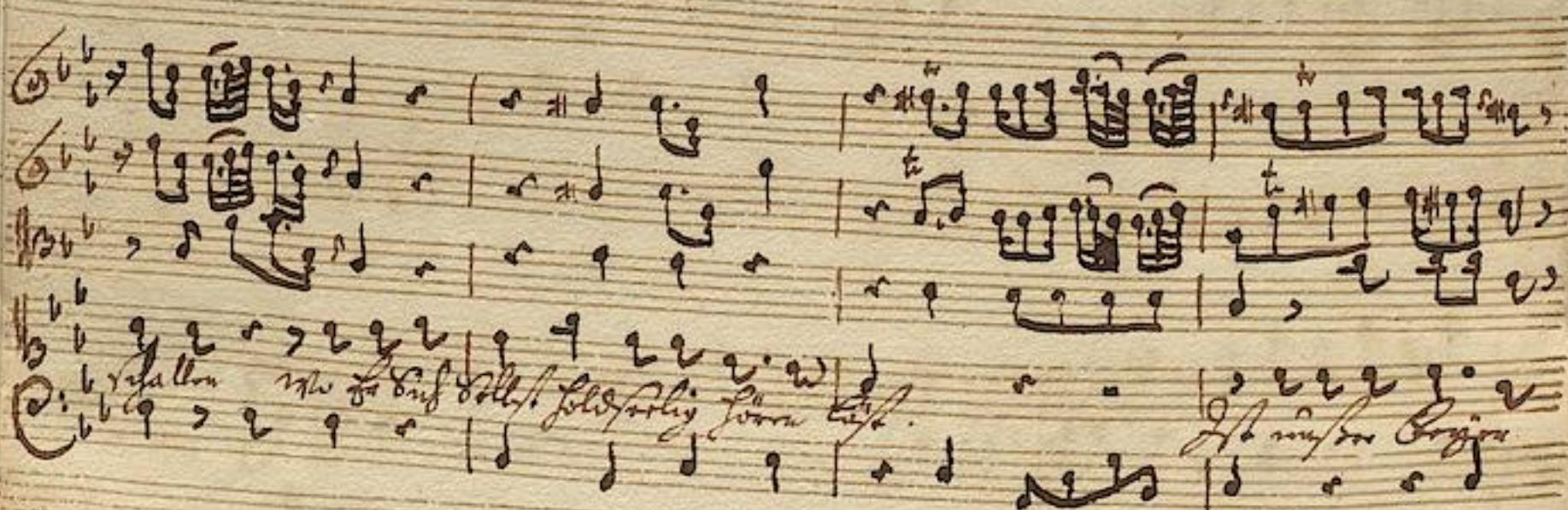
171

172

Partitur

M: Jan: 1736-29^h = Februar.







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 F-clef. The music is written in common time. The score includes various dynamics such as forte (f), piano (p), and sforzando (sf). There are also performance instructions like "main forte", "main piano", "main sforzando", and "main dynamic". The handwriting is in black ink on white paper.





2

Soprano: Ich bin ein Kind der Freude, das
Alto: Ich bin ein Kind der Freude, das
Bass: Ich bin ein Kind der Freude, das

Soprano: Ich bin ein Kind der Freude, das
Alto: Ich bin ein Kind der Freude, das
Bass: Ich bin ein Kind der Freude, das

Soprano: Ich bin ein Kind der Freude, das
Alto: Ich bin ein Kind der Freude, das
Bass: Ich bin ein Kind der Freude, das

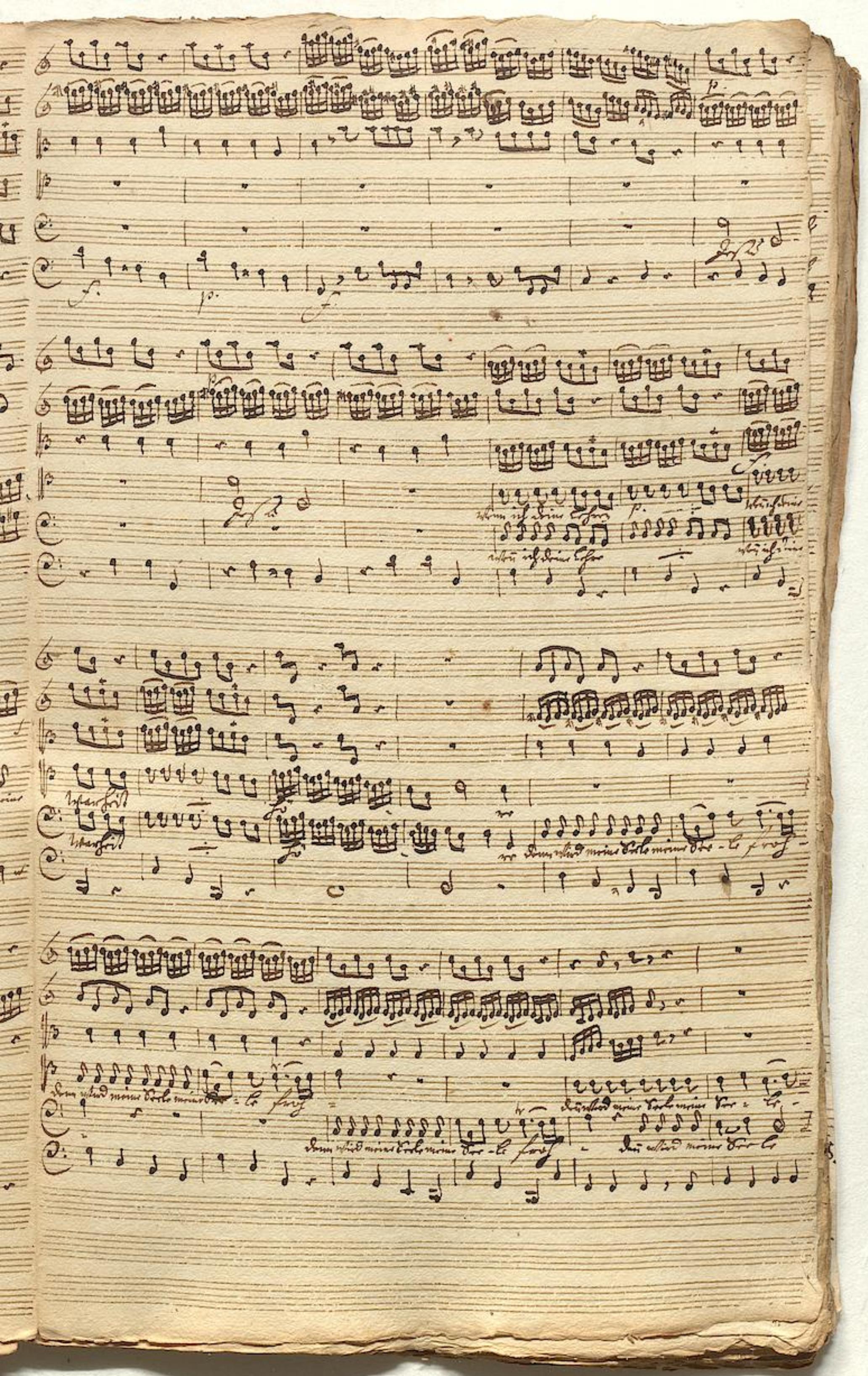
Soprano: Ich bin ein Kind der Freude, das
Alto: Ich bin ein Kind der Freude, das
Bass: Ich bin ein Kind der Freude, das

Allegro.

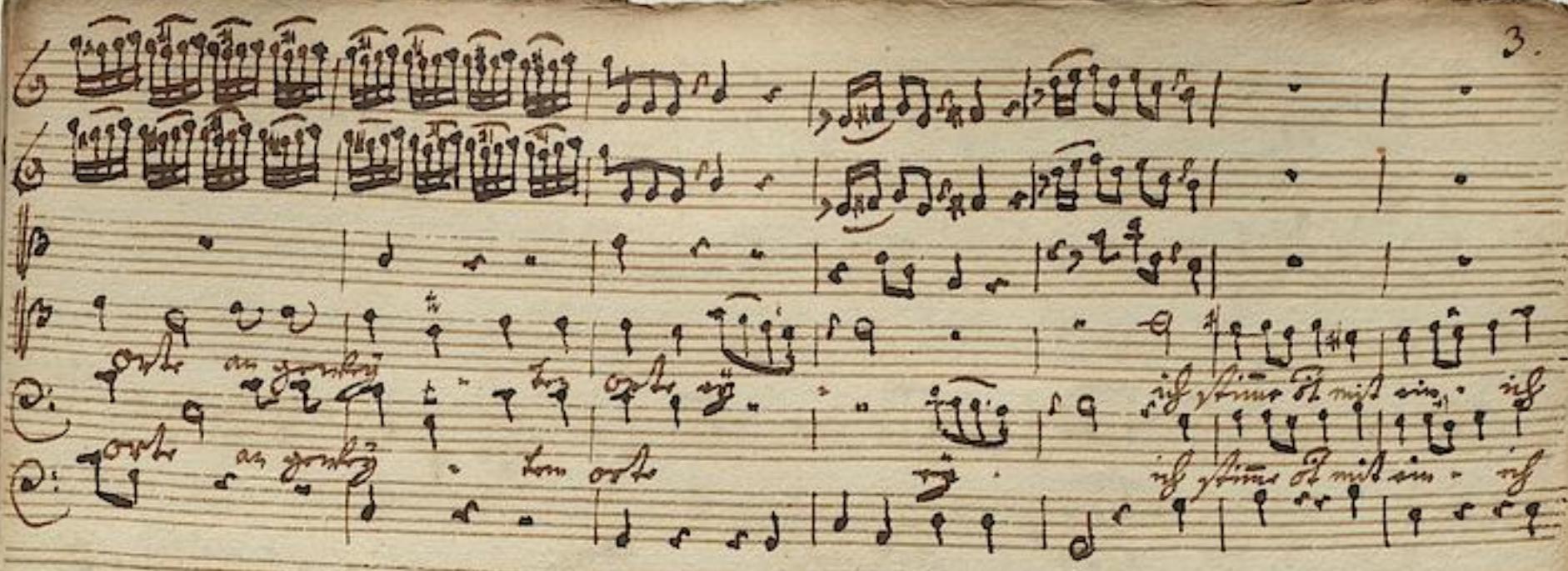
A handwritten musical score on two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

A page from a handwritten musical score, page 10, system 2. The score consists of two staves. The top staff uses a soprano C-clef and has a key signature of one sharp. The bottom staff uses an alto F-clef and has a key signature of one sharp. Both staves are in common time. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical strokes through them. There are also several vertical bar lines dividing the measures.









وَمَنْ يَعْلَمُ بِأَعْمَالِهِ فَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ

وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ

وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا
وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا

وَلْيَمْلأْ أَجْهَمَ الْأَرْضِ دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا دَلَّا







Ooh Deo Gloria

170

3.

Der zweite Gesang soll auch
Englisch sein.

a

2 Violin

Viola

Canto

Cello

Tenore.

Basso

e

Continuo

Dr. i. p. Cipk.

1746.

a

1735.

Continuo.

The score consists of ten staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a mix of eighth and sixteenth notes. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It shows a series of eighth-note chords. The fourth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'pp.'. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. The sixth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'p.'. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. It shows a series of eighth-note chords. The eighth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'pp.'. The ninth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a series of eighth-note chords. Various performance instructions are scattered throughout the score, such as 'vibrato' and 'pizz.'





Violino. I.

p

der Zuck der Seele. f.

p. f.

pp.

p.

Main Grub ist zwief. p.

pp.

zur.

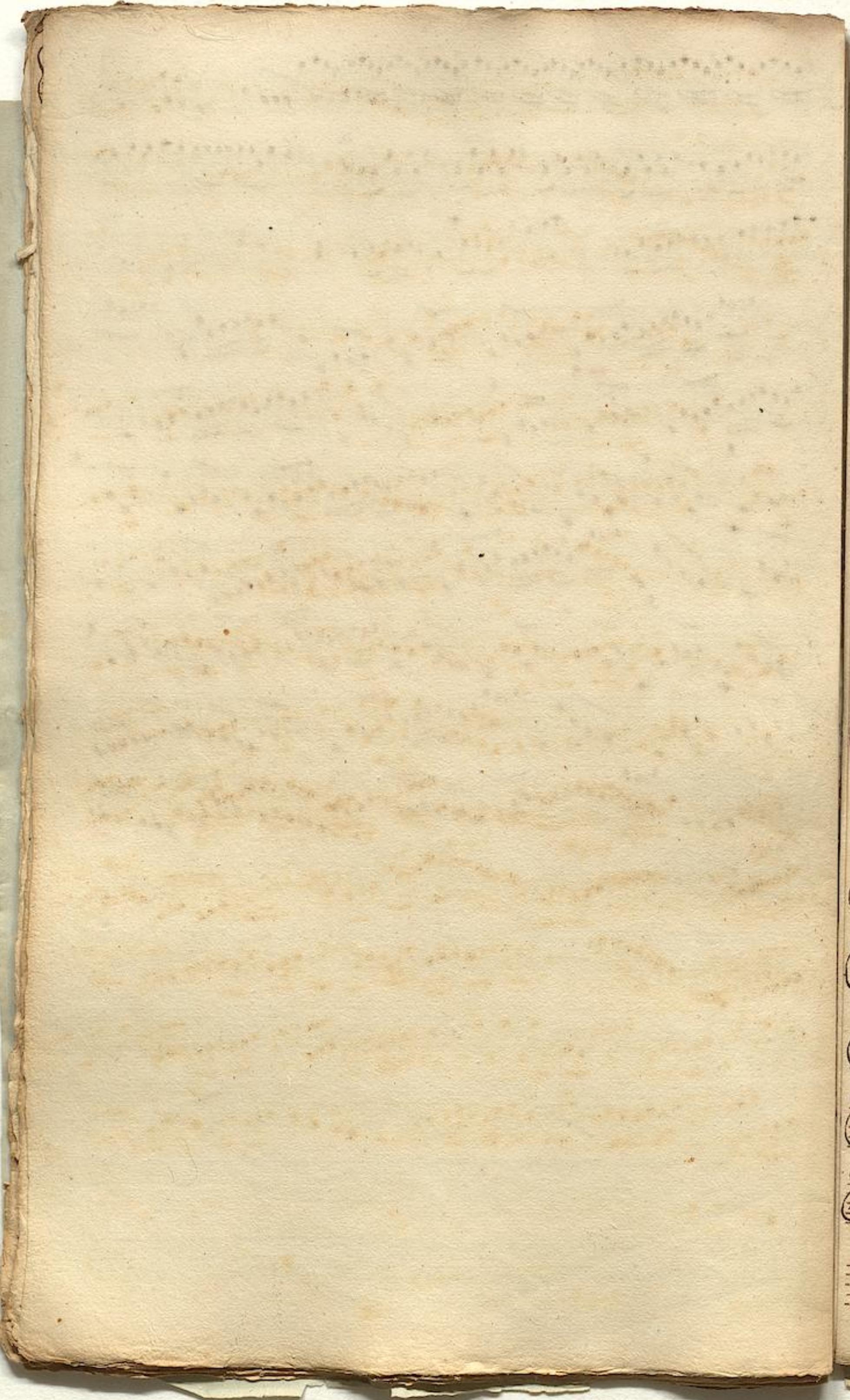
p.

volti

A handwritten musical score for piano, consisting of approximately 15 staves of music. The music is written in black ink on aged, yellowish paper. The score includes various dynamics such as *p.* (piano), *pp.* (fortissimo), *f.* (forte), *mf.* (mezzo-forte), and *ff.* (fississimo). There are also several grace note markings (acciaccaturas) throughout the piece. The music is divided into sections by vertical bar lines and some horizontal measures. The handwriting is fluid, with some slurs and grace notes written in a cursive style. The overall appearance is that of a personal manuscript or a working copy of a composition.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first three staves are for woodwind instruments (Flute, Oboe, Clarinet). The fourth staff is for Bassoon. The fifth staff is for Trombone. The sixth staff is for Trombone. The seventh staff is for Trombone. The eighth staff is for Trombone. The ninth staff is for Trombone. The tenth staff is for Trombone. The score includes dynamic markings such as *p.*, *f.*, *pp.*, and *mf.*. The vocal parts are written in cursive script. The first vocal part is labeled "Choral." and the second is labeled "Capell Recitat." There are also markings like "Eroblif, int." and "gr.".



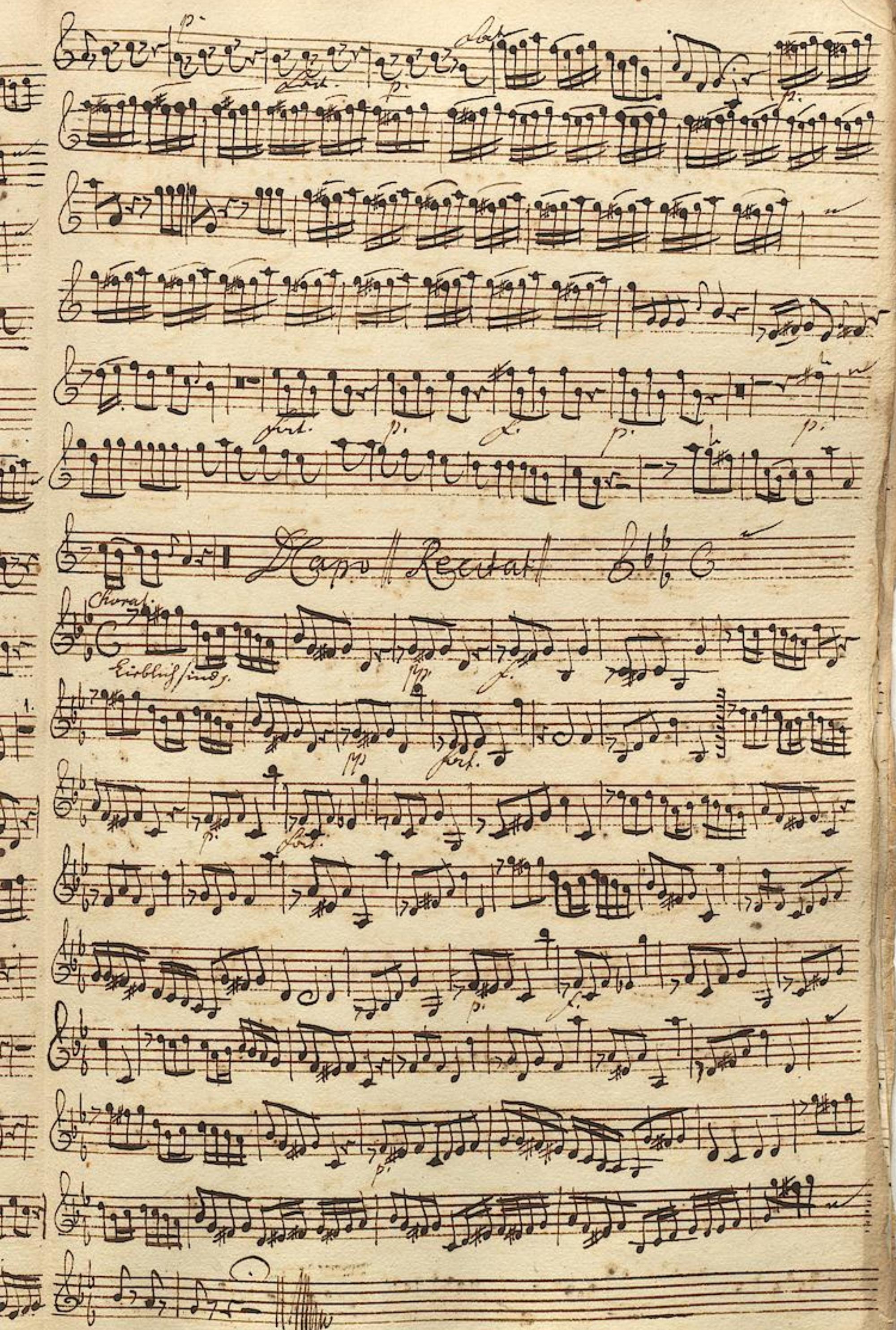


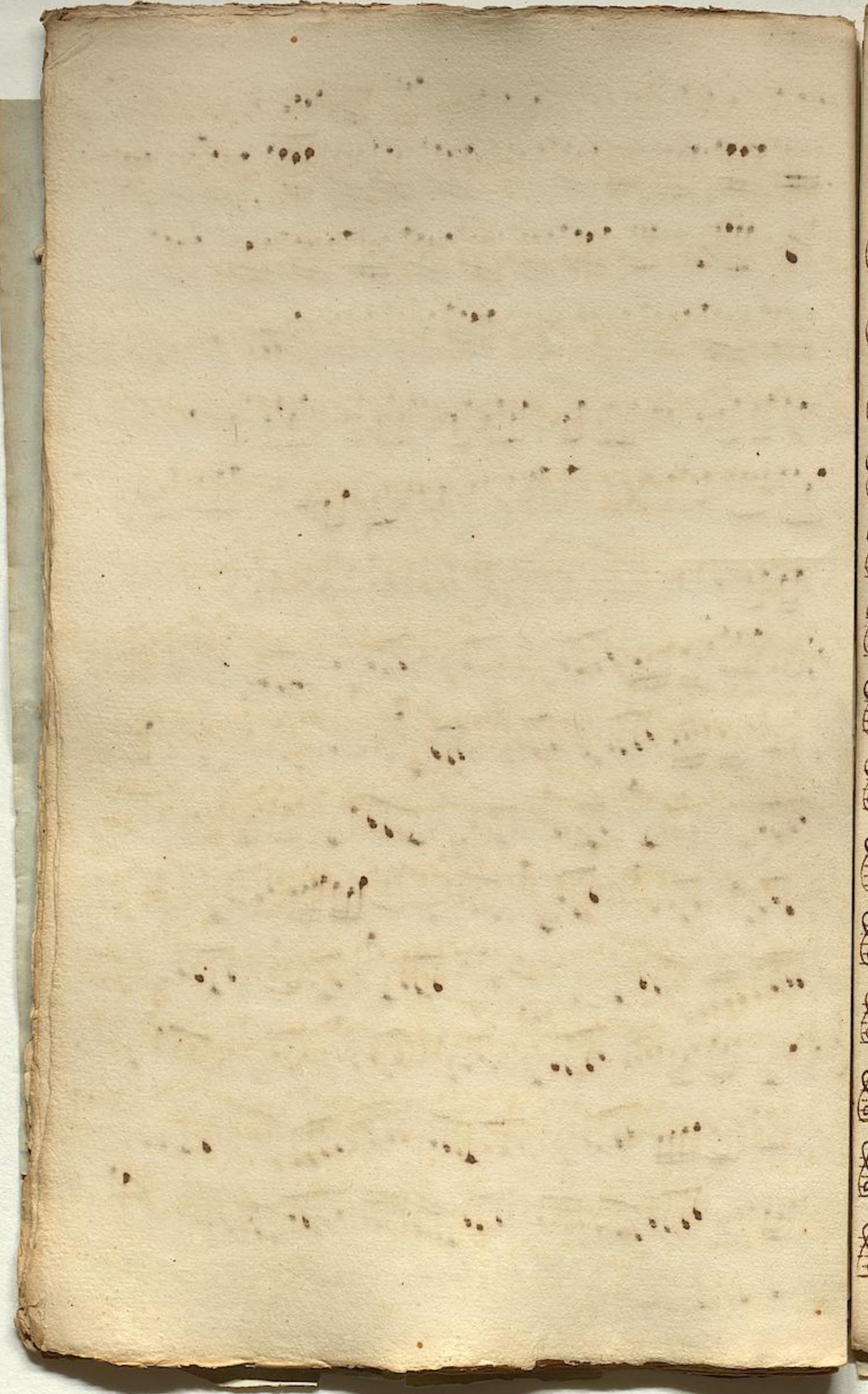
Violino. I.

A handwritten musical score for Violin I, consisting of 14 staves of music. The score is in common time (indicated by 'C') but changes to 6/8 time in the middle section. The key signature varies between G major (one sharp) and F major (one flat). The music is written in black ink on light-colored paper. Various dynamics are indicated throughout the score, such as *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), *mfz* (mezzo-forte), *mfz*, *mf*, and *mf*. The score includes lyrics in German, such as "Ihr zuerst gespielt.", "Mein Gott ist froß.", "Lust.", and "Volli". The score concludes with a final dynamic marking of *mf*.

Volli







Violino. 2.

p.

der Garten ist sehr voll.

p. f.

Mindestens ist voll.

p.

pp.

p.

p.

t t

p.

p.

p.

p.

p.

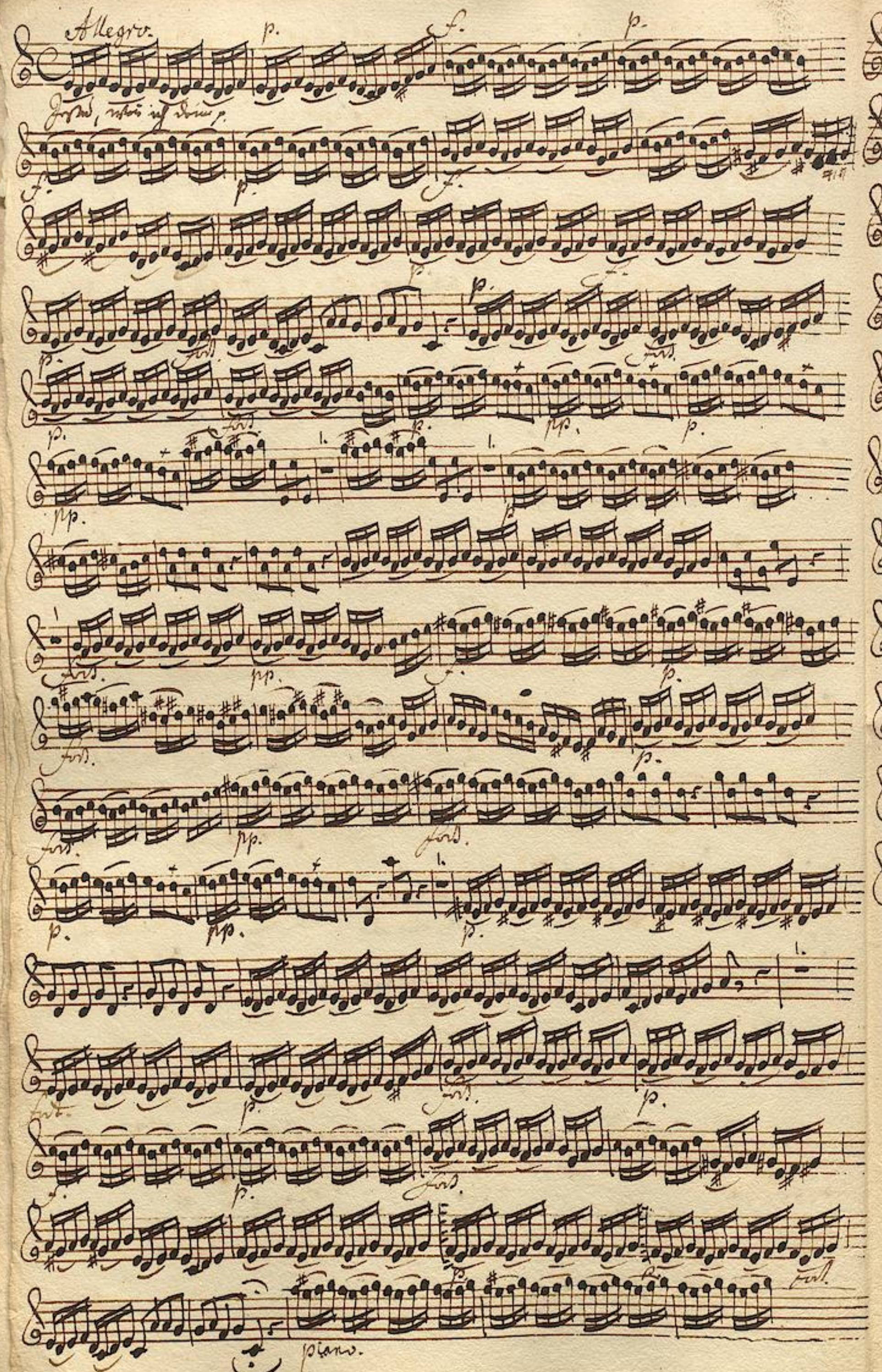
p.

p.

p.

p.

Rapso // Recital // S



A handwritten musical score for piano, consisting of six staves of music. The music is primarily in common time, with some measures in 2/4 time indicated by a '2'. The key signature varies, with sharps and flats appearing in different sections. The score includes dynamic markings such as 'p.' (piano) and 'f.' (forte). The title 'Carol Recital' is written across the top of the score. There are also lyrics in German, including 'Lieber Kind' and 'Choral.'. The paper is aged and shows signs of wear.



p. *fort.*

In Gärten der Weisheit

Viola

p.

p.

Mein Gott ist groß. pp. *fort.* pp.

p.

p. *fort.* p.

6. Capo // Recitat //

This is a handwritten musical score for the viola. It consists of ten staves of music, each with five horizontal lines. The music is written in common time, with a key signature of one flat. The score includes various dynamic markings such as 'p.' (piano), 'pp.' (pianissimo), 'fort.', and '6.'. There are also several expressive markings like 'fort.', 'soft.', and 'recitat.'. The lyrics 'In Gärten der Weisheit' and 'Mein Gott ist groß.' are written in cursive at the beginning of the piece. The score concludes with 'Capo // Recitat //'. The paper is aged and shows some staining.

Akkord.

Handwritten musical score for organ or harpsichord, consisting of approximately 15 staves of music. The music is written in common time and includes various dynamics such as *p.* (piano), *f.* (forte), *ff.* (fortissimo), *pp.* (pianissimo), and *mf.* (mezzo-forte). The score features multiple voices and includes sections labeled "Akkord.", "Chorale", and "Zwölftakt". The handwriting is in black ink on aged paper. The score is organized into two main systems separated by a double bar line with repeat dots. The first system ends with a section labeled "Zwölftakt".

Choral.

Viola.

Lindberg m.

p. fort.

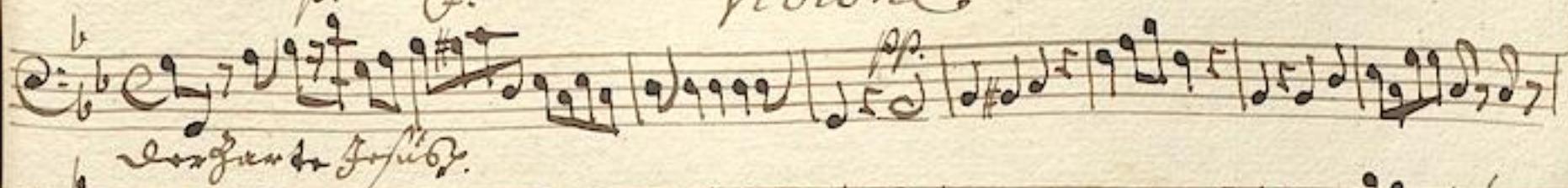
Lindberg m.

p. fort.

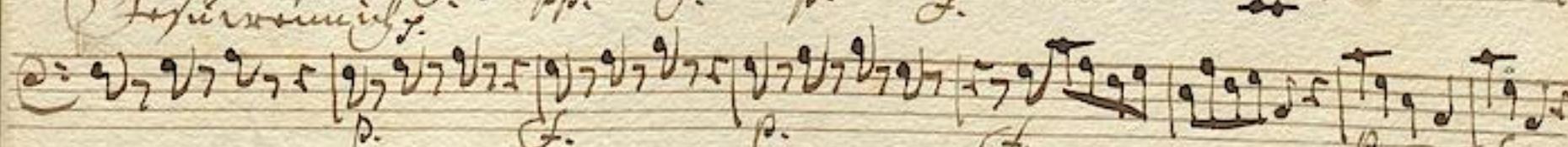
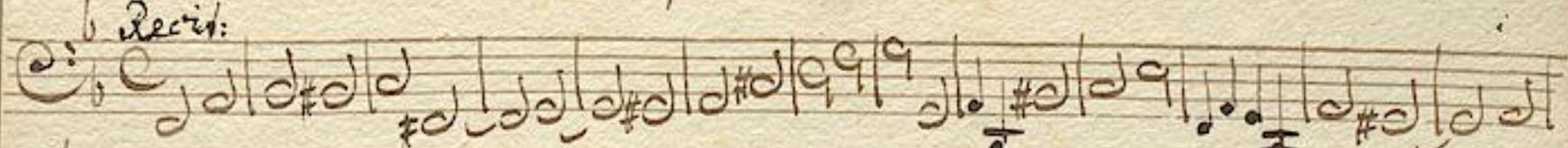
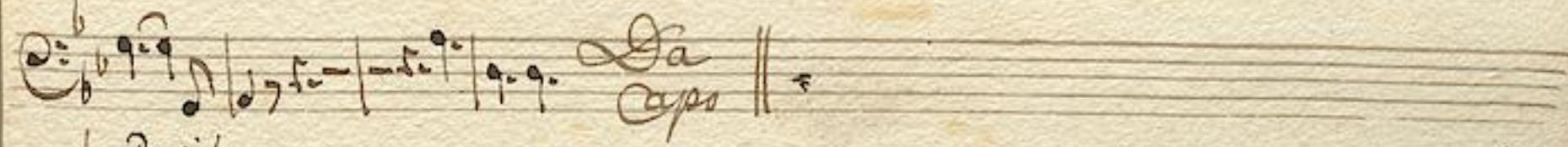
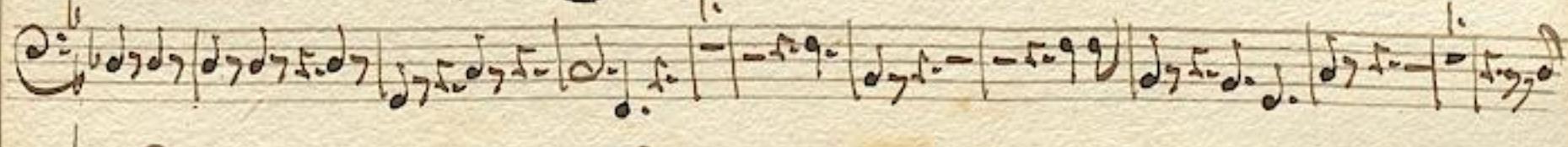
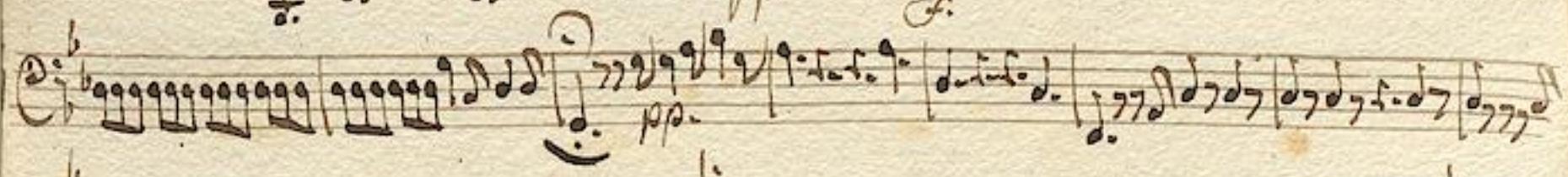
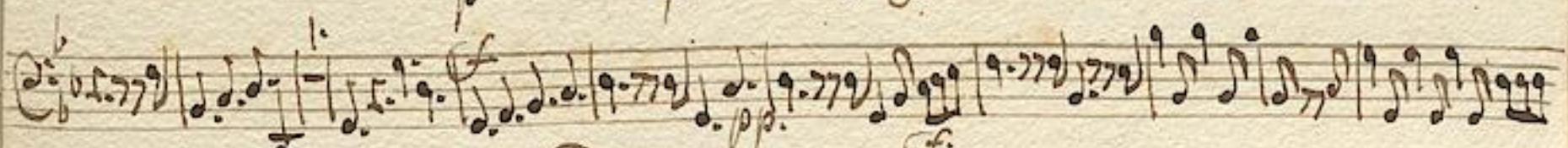
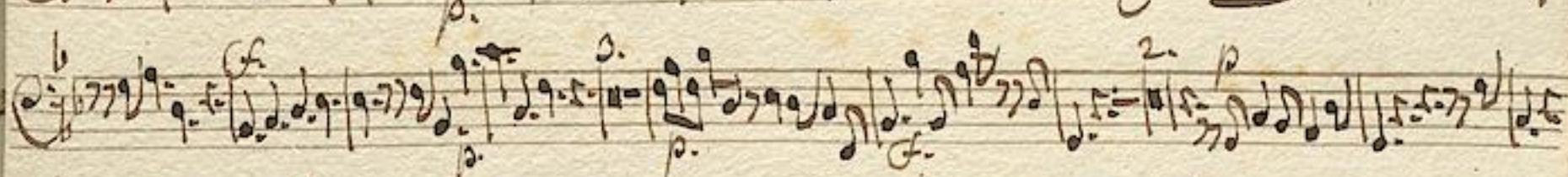
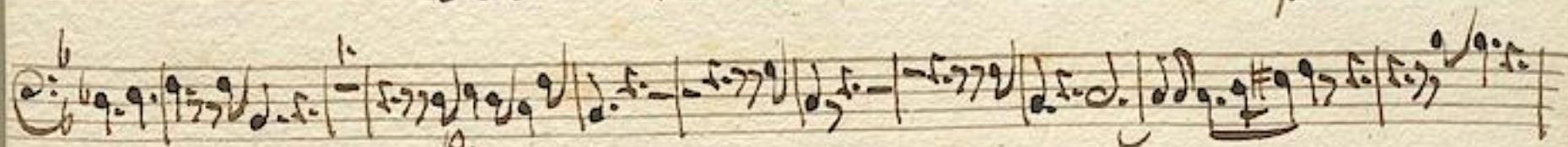
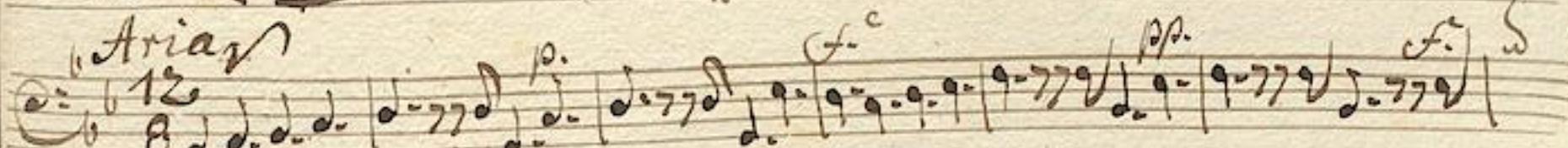
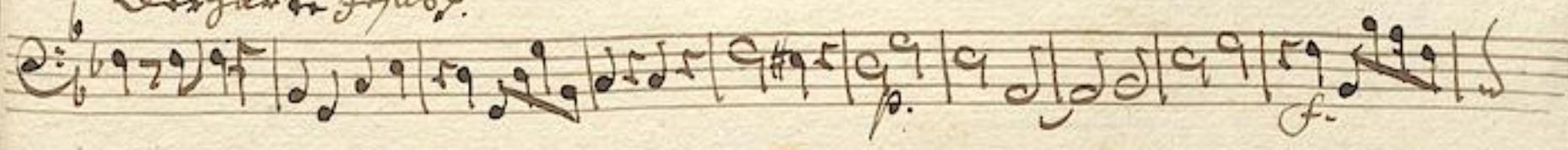
c b c d. dis d

Allegro.

Violone.



Largo ad Agitato.



volti.

Alma.

Handwritten musical score for 'Alma'. The score consists of ten staves of music, likely for a chamber ensemble. The music is written in common time, with various dynamics such as *p.*, *pp.*, *f.*, and *ff.*. The score includes several fermatas and a section labeled 'Capo' with a 'Capo' marking above it. The vocal parts are written in soprano, alto, tenor, and bass clefs. The score concludes with a final section labeled 'Choral' and 'Erlössung'.

Alma.

Capo

Choral. Erlössung.



A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The score includes lyrics in German, such as "in Gottes Hände" and "Mein Gott ist froh". The dynamics are indicated by letters above the staff, including "p.", "f.", "pp.", "ff.", and "mf.". The manuscript is written on aged, yellowed paper.



Canto -

a Tempio.

Canto -

a Tempo.

3. *Canto*.

Don Juan ist auf der Erde, Rom, Sizilien: Es ist ein wundervolles
Land, zum Himmel und zum Meer, wo es sich das Land so fallen mögelt
Selbst und selig führen lässt. Ein wunderbarer Ort, wo es sich
Kinder Beispiel, dann wird Gott, Gott sei Dank. Tempel dem
großen Gott, von Herzen wolle gefallen.

und sind gleich da mit Lauter Reine, Lauter Rein,
 und sind gleich
 da mit Lauter Rein, mit Lauter Rein, gung fo = sub yf.
 bin boy dir = gung fo = sub yf. fuh bin boy dir yf
 Da Recit: || Aria: || Recit: ||
 Capo.
 bin = boy dir.

Choral.
 Ebblih sin dain o Hauüber. von Rom Quadrat.
 Da die geringe mit zu füllen sei vor zußem
 Künslig quest. Meine Seele Gott verlangt, daß sie
 eis bie lewint. 2.
 fröhlich mögl. sohn. und mid Klaren augen sohn, mit dem
 Hoffnung grangest, Leib u. Seele festsetzt sich.
 Denn in dir gung inniglich



Alto.

35 C | q q q q q q q q q q | q q q q q q q q q q |

lieblich sind dem alten Gottes Son von Gnade und Güte
da du gezeigt und gegeben Wissen für Son lieber Freude

36 C | q q q q q q q q q q | q q q q q q q q q q |

Mirre Vater Gott verlangst daß sie frohlich möge sein und mit Klem
37 C | q q q q q q q q q q | q q q q q q q q q q |

Augen sehn wir dir so Hoffnung prangst mir mein Vater Jesu Christ
38 C | q q q q q q q q q q | R |

dir Herr in dir ganz inniglich.

Tenore.

Recit Aria Recit

17. *Jesu, wann ist dein Esfer,* p.

wann ist dein Warfis p. *Jesu,* wann ist dein Esfer, p.

wann wird meine Pele minne Pele frof - *wann wird meine Pele minne*

Pele frof - Jesu, *Jesu, wann ist dein Esfer,* p.

wann ist dein Warfis p. *wann wird meine*

Pele minne Pele frof - *wann wird meine Pele minne Pele -*

frof Spotten am - der Simon War - te, anfgan - anfgan -

angewijf - Simo Orfe, angewijf - Simo Orfe, ang - iffstme nicht mit

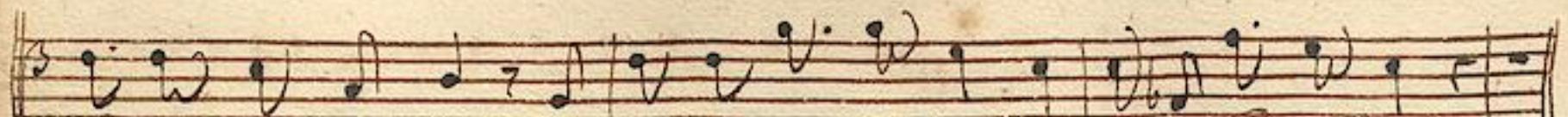
ein - inf. Wxx da will, mag bo' - se bo' - se

feyn, gng, mein Herz ist nicht also, gng, mein Herz - ist nicht also.

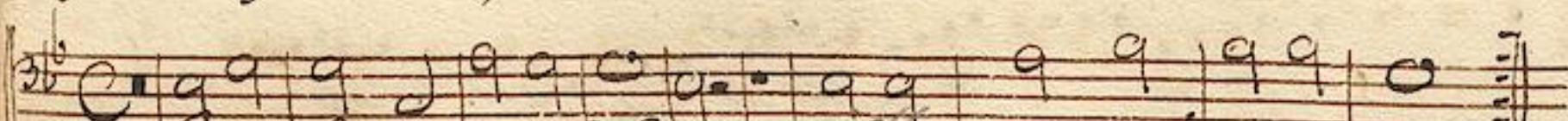
Herr Jesu, ich bin alz' gear im Zam. Ich herren, den pfosten Gott lob -

Dienst mit anz'fönen. Mein Herz lobt! Wer auf zu mir, in

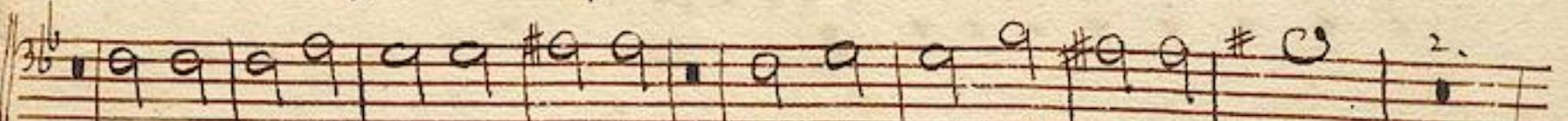
Glaubt will ich dir mir gret, zum wenn Engel sang. II. Kyrie



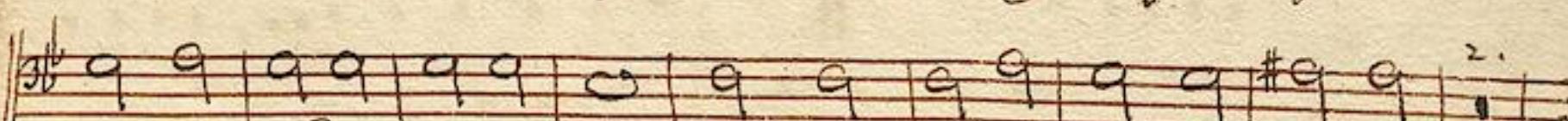
Liebster Jesu wir sind hier
Liebster Jesu wir sind hier



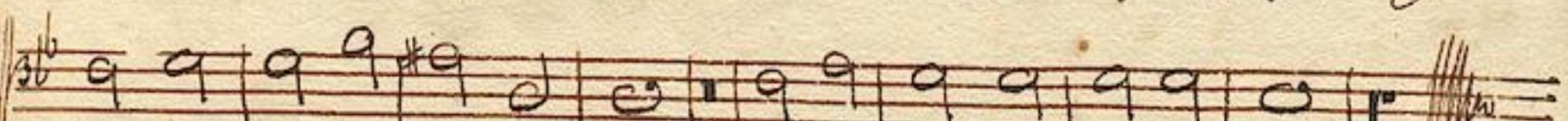
Liebling sind vom Himmel
da ich geliebt und gesegnet
von Gott und Himmel



Meine Seele Gott verlangt das sie fröhlich mögt seyn



mit klaren Augen seyn mir ein sofer Hoffnung prangt



lieb' und Kost erfürst du Herr in dir ganz inniglich.

1737.
76.

Basso.

Recat Maria

Der nöre Gmünd war hinctz zwar nicht gezwungen haben; ja
danns findet sich im Christ, der sang fröhlich recht ausmisch, fröhlich willig und von Leidens
Gnade so tadellos am frist beginn singt des Hoffmann. Und solch singer ist am
besten, die ohne Zwang geschafft. U. findet alle Tadeln sein, die in am festz' P'son
singen, mehr ist's? seßt an, der Herr auf Zog sich nicht, biß' ander Gemüth ließin, das
Oster fest am Tempel g'brüefon.

15.

Jaßn. nun ist eine Lüft p. —————— nun ist eine Wärheit p. ——————
Dolle frof- —————— nun wird meine Dolle meine Dic- lo frof. Jaßn.
nun ist eine Lüft p. —————— nun ist eine Wärheit p. ——————
Dolle frof —————— nun wird meine Dolle meine Dic- lo frof. —————— nun wird meine Dolle meine
Dolle frof. —————— nun wird meine Dolle frof. —————— Dicke an d'ere Sing' vor-
- tr. auf gar - angewoßt. Orff angewoßt. Orff, ay-
- ist immer mitt' mit' ein - ist immer mitt' mit' ein

A handwritten musical score for three voices (SATB) on five-line staves. The music consists of six staves of varying lengths, each ending with a double bar line and repeat dots. The lyrics are written below the staves in a cursive Gothic script.

The lyrics are:

Wom-dar will, mag so - - fr sing g'm g'm, mein Gott ist
miff also g'm g'm, mein Gott - - ist miff ist miff also.

lieblich sind sein viele Güter son von Gnad und Gnade
da er z'gleichst auch g'schillt der immer für' sein lieblich

Meine Seele Gott verlanget daß pre fröhlich möge sehn
und mit klaren Augen sehn wie ihm fest Hoffnung pranget

Leib und Seele farben sich her in der ganzen inniglich.



