

Dh:pwv.ctn:

G.A.F. M.C. 1733'

Mus 441/1

Nun den Herrn preiset sat eine sieben Psalms 55
168.

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~~1~~



Partitur

25^{te} Jafang. 1733.



D: prov. ch.

F. A. S. M. Jan. 1735



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5

Die mir Orlly nicht fördert
 statt du sie von Rath aufzuden,
 der gantzlich hier vor Castell.
 zu, schmückt her das nicht für mich.

und auf Orlly nicht,
 auf Orlly nicht,

da wir halb erwarten,
 da wir halb erwarten,

Zweig zum Kind ist in Leid gesetz, sind sie die Holzgerüste eines Schlosses.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six systems of music, each with three staves. The top staff of each system is for the piano (right hand), the middle staff for the Alto voice, and the bottom staff for the Bass voice. The vocal parts are written in brown ink, while the piano part is in black ink. The music is in common time. The lyrics are in German, with some lines in red ink. The score is numbered 6 at the top left.

6

Wohl ist der Gott der Wiedergutmachung, der hat sie nicht vergessen, die
Wiederholung ist schön. Ich kann dich nicht vergessen, ich kann dich nicht vergessen,
Land und Leute allezeit zum Segen werden.

Soprano

Alto

Bass

Von mir ist es nicht zu trennen, von mir ist es nicht zu trennen,
Von mir ist es nicht zu trennen, von mir ist es nicht zu trennen,

Willst du alle reden? - wieviel ist keinem - so
Willst du alle reden? - wieviel ist keinem - so





O Gott wir sind

Gloria:

Af fum Gott wi will.
Da Capo.

Oli Deo Gloria //.

168.

4.

Ohr du fromm singet Gott ein
Liede Wohlgegen

a

2 Violin

Viola

Alto

Tenore

Basso

Dr: post. n. Ann.
1733..

c
Continuo

Continuo

vivace.

Wer du vom Kinde

Recit.

Man, hoch Gott ohne

M.

A handwritten musical score for orchestra and choir, consisting of ten staves of music. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, and Organ. The vocal parts are labeled 'Choral.', 'Voc. Muchianus.', and 'Vivac.'. The score features various musical markings such as dynamic changes (e.g., ff, f, ff, ff, pp), tempo indications (e.g., Largo, Andante, Allegro, Vivace), and performance instructions (e.g., 'Adagio', 'Crescendo', 'Decrescendo', 'Dynamiscope'). The manuscript is written in brown ink on aged paper.



A handwritten musical score page featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of various note heads and stems. The first two measures of the top staff are in common time, while the third measure is in 7/8 time. The middle staff begins with a single note followed by a series of eighth notes. The bottom staff starts with a half note, followed by a quarter note, and then a series of eighth notes. The lyrics "Ach Gott wir sind" are written in cursive across the middle staff, with "Choral" written above it. The word "Recit." is written below the bass staff. The page is numbered "10" at the bottom right.

10



(vivace)

Violino. I.

7

A handwritten musical score for voice and piano. The score consists of ten staves of music, primarily in brown ink, with some markings in black ink. The vocal part uses a soprano C-clef, and the piano part uses a treble G-clef. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like *p*, *pp*, and *f*. The score is divided into sections by double vertical bar lines and includes lyrics in German. The first section ends with a repeat sign and the instruction "Da Capo ||". The second section begins with a key signature change and a tempo marking of 6/8.



Choral. &c. 57
was Meissner's Chorale.

Recit. ||

Tacet. ||

mirare

G. M. A. L. D. P. ||

A page from a handwritten musical manuscript. The page contains six staves of music written in brown ink on white paper. The music consists of various note heads and stems, with some staves showing more complex rhythmic patterns than others. Below the staves, there is handwritten musical terminology in brown ink. The first line of text reads "adagio". To its right is a short musical phrase consisting of two measures of music followed by a fermata symbol. To the right of this phrase is the word "capo". Further to the right, separated by a vertical line, is the word "Recit." above the word "Facet". Below the "adagio" and the first musical phrase, the word "Choral" is written above the word "Ga capo", which is followed by a wavy line indicating a melodic line.

Yiwei

Violin s^{mo}

Worsh. Geom. p. 116.

Lientat || e

Mar 20th 1861

—
muc

14

Slap

Quer.





adagio.

Capo || Recitall Choral
niet ab hⁿ Gott wir sinze.
Da Capo



Divac.

Violino 2^o

Mus. Gross flüchtet.

Lecitat // raret

Main gestz los.

port.

Allegro

This page contains a handwritten musical score for Violin 2. The title "Violino 2^o" is at the top right. The score consists of ten staves of music. The first staff begins with a dynamic marking "Mus. Gross flüchtet.". The second staff has a dynamic marking "Lecitat // raret". The third staff has a dynamic marking "Main gestz los.". The fourth staff has a dynamic marking "port.". The fifth staff ends with a dynamic marking "Allegro". There are several other dynamics and markings throughout the score, such as "Divac.", "M", and "M". The music is written in black ink on aged paper.

Prel.

A handwritten musical score for piano, consisting of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features six measures of music, with the third measure containing the text "Aus Mensch Brüder". The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains six measures of music. The score includes various dynamic markings such as *f*, *p*, *ff*, *mf*, and *pp*. The piece concludes with a final dynamic marking of *p*.



Violino 2.

12



Recit. Choral Gloria.



Viola.

Vivace.

43

8 Third from right.

• necessary
faces // C

Marie Gorty Lbd p.

114

79

pp.

卷之三

1876 March 20

Fuoco.

A handwritten musical score for a string quartet. The score consists of six staves, each representing a different instrument: first violin, second violin, viola, cello, double bass, and bassoon. The music is written in common time, with a key signature of one sharp. The score includes various dynamics such as *f*, *p*, *pp*, and *mf*. The bassoon part features a prominent bassoon line with sustained notes and grace notes. The double bass part provides harmonic support with sustained notes and rhythmic patterns. The cello and viola parts provide harmonic support and melodic lines. The first violin and second violin parts feature more complex melodic lines and rhythmic patterns. The overall style is characteristic of Beethoven's late string quartets.

2. *Adagio. Capo Recit.*

Choral G: #4



Divace.

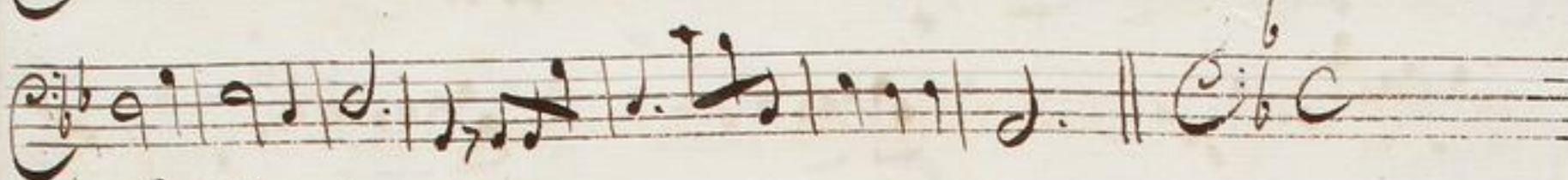
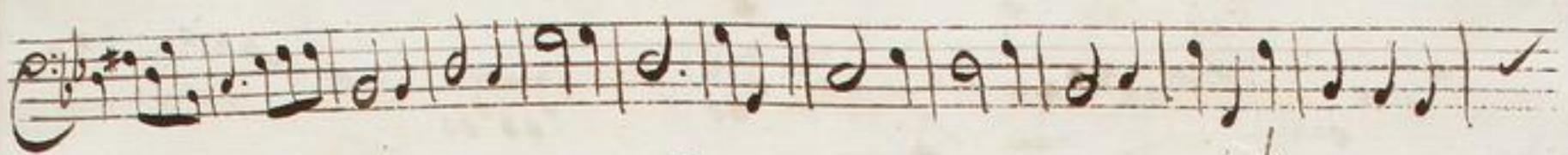
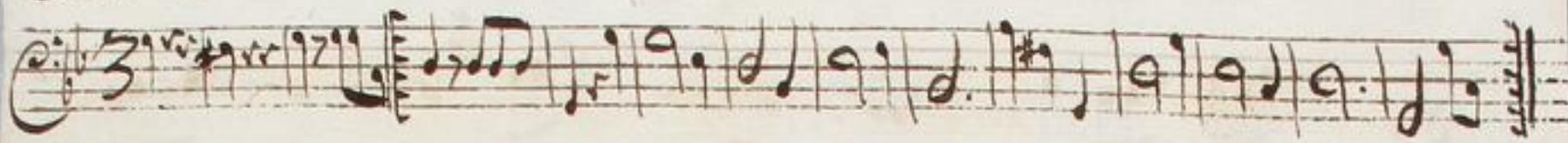
Violone.

14

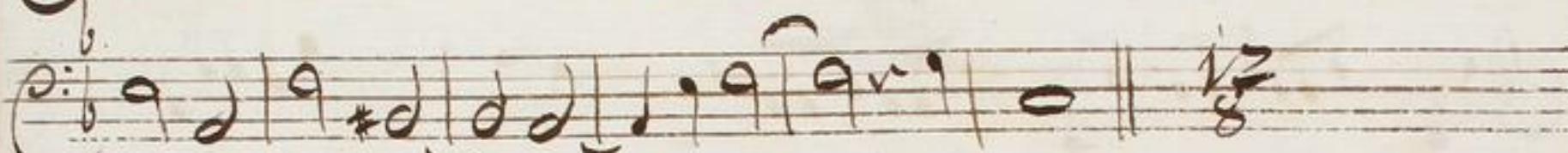
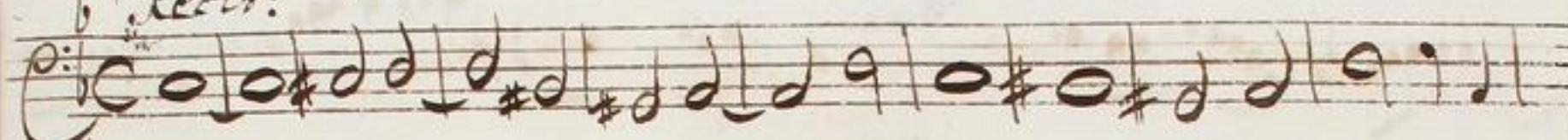
A handwritten musical score for the bassoon (Violone). The score consists of 12 staves of music, each with a different key signature. The first staff begins with a key signature of $\text{C} \# \text{F}$. The second staff begins with $\text{C} \# \text{D}$. The third staff begins with $\text{C} \# \text{G}$. The fourth staff begins with $\text{C} \# \text{E}$. The fifth staff begins with $\text{C} \# \text{A}$. The sixth staff begins with $\text{C} \# \text{B}$. The seventh staff begins with $\text{C} \# \text{F}$. The eighth staff begins with $\text{C} \# \text{D}$. The ninth staff begins with $\text{C} \# \text{G}$. The tenth staff begins with $\text{C} \# \text{E}$. The eleventh staff begins with $\text{C} \# \text{A}$. The twelfth staff begins with $\text{C} \# \text{B}$. The score includes dynamic markings such as *legg.*, *decit.*, and *fort.* The piece concludes with the instruction *Capo //*.



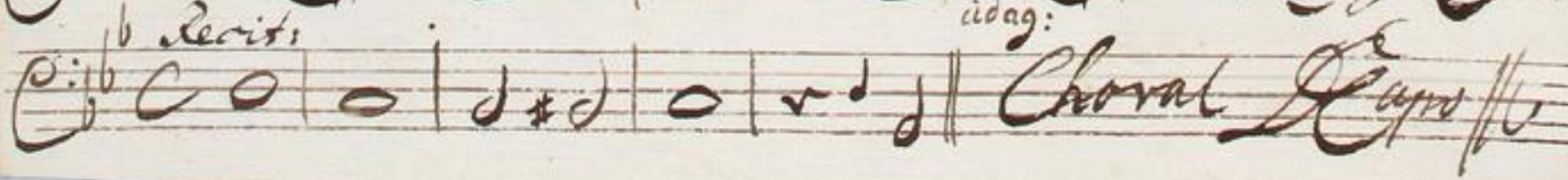
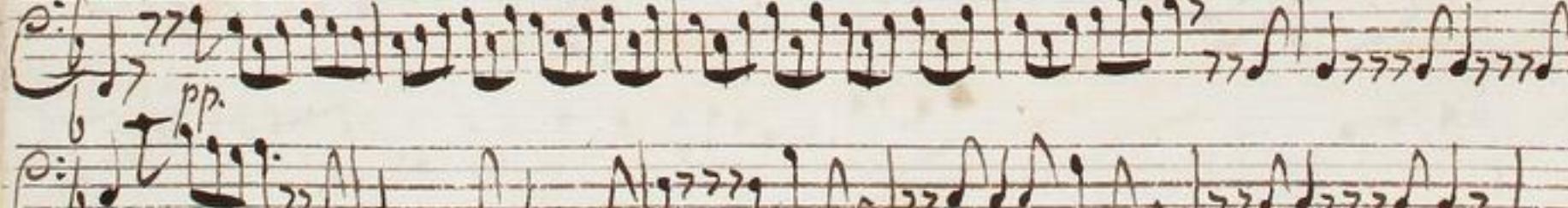
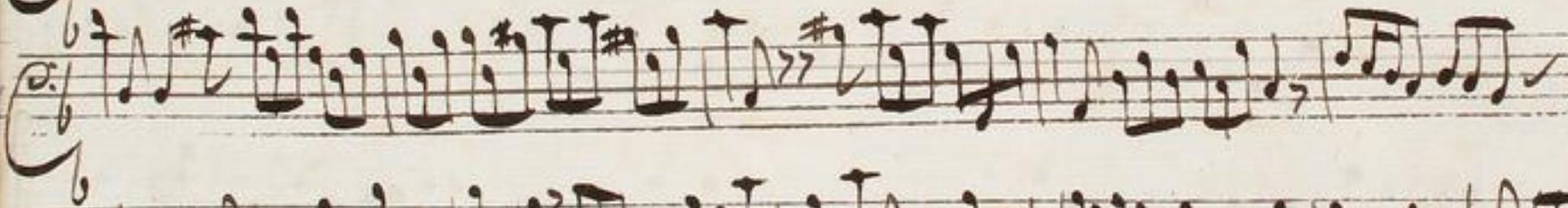
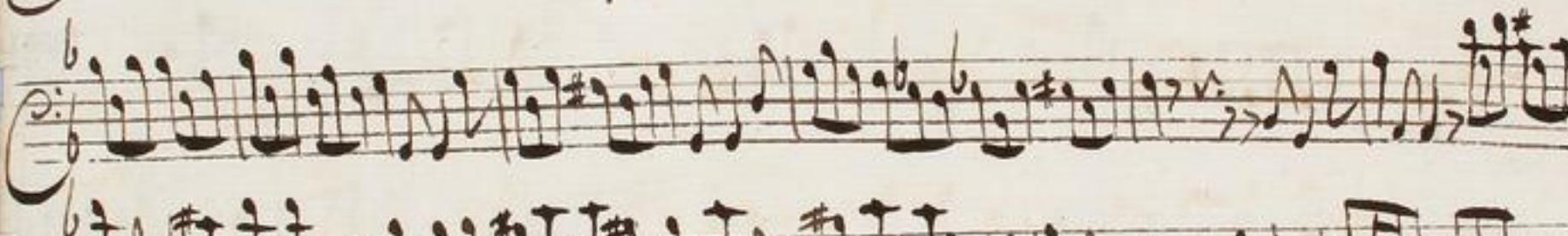
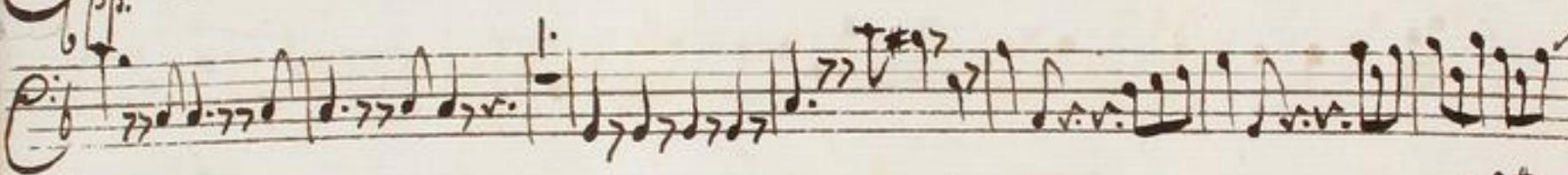
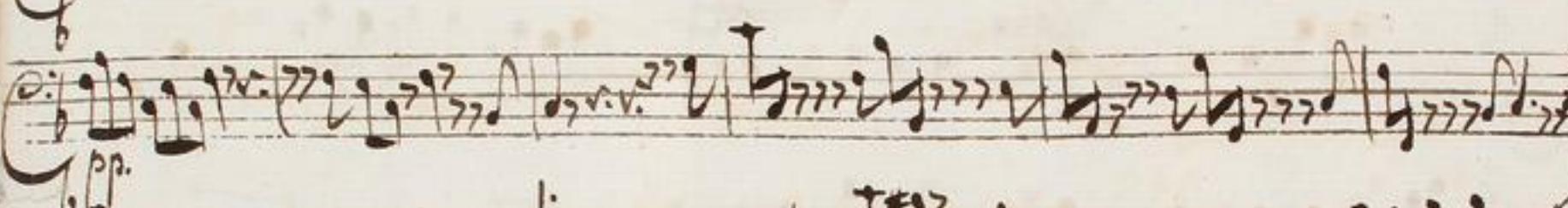
Choral



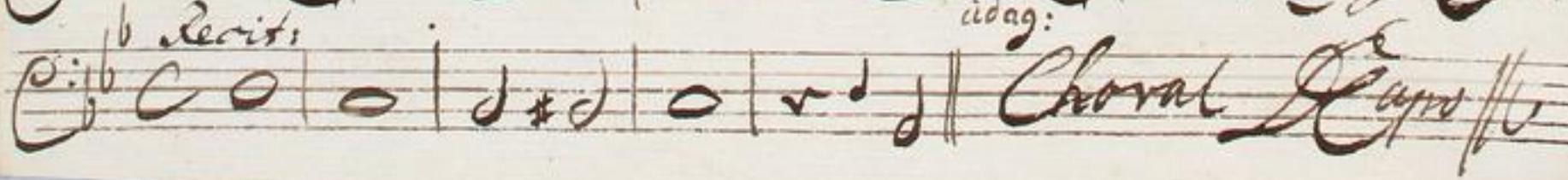
b Recit:



Trivare.



adag:



Vivace.

Violone

mit dem Geigenfiedel

Recit.

Mein Gott will

pp.

Chor

This page contains two sets of musical staves. The first set, labeled 'Vivace.' and 'Violone', consists of six staves. The first three staves are for the Violone, featuring sixteenth-note patterns. The second three staves are for the Violin, also featuring sixteenth-note patterns. The second set, labeled 'Recit.', consists of six staves. The first three staves are for the Violone, with the vocal line 'Mein Gott will' written above them. The second three staves are for the Violin, with dynamics 'pp.' indicated. The final section, labeled 'Chor', consists of four staves, likely for a choir or ensemble.

Anab.

Handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first staff is for strings (Violins I & II, Violas, Cellos). The second staff is for double basses. The third staff is for woodwinds (Flute, Oboe, Bassoon). The fourth staff is for brass (Trombones). The fifth staff is for timpani. The sixth staff is for harp. The seventh staff is for organ. The eighth staff is for strings (Violins I & II, Violas, Cellos). The ninth staff is for double basses. The tenth staff is for woodwinds (Flute, Oboe, Bassoon). The score includes vocal parts for soprano, alto, tenor, and bass. The vocal parts are labeled with German lyrics: "Wie Monströus", "Recit.", "Graw.", "Herr Jesu Christ", "pp.", "Capell", "adag.", "Recit.", and "Choral Capell". The score is written in brown ink on aged paper.



atto.

46

5. 8
Tutti Wer den Herrn fürstet, — Sal - ius si - fer Hes -
— ins si - fer Hes - ping, mi - si - fer Pater se - fer Pater —
me - den aufs — be - fer - met.
Am finst'r daß han Pater Gott gar missfaßt, der e - röne Vater fällt.
Sal - ius flügel seines Gnaden, ob is nun al - zit am - gen berichtet. Ge - orde - si - met
Kann am Morn, so ist für sic ein Doff zur Verfehl, son - zt berichtet
Gott waßt, so flimmt mir maßt im, denn finst'r Gott hat an si - fer sic.
Mein Aug' habt ohne Toren, oft Toren, mein Aug' habt ohne
Toren, oft Toren, ich bin Gott innenbor - gen ich bin Gott innenbor -
— gen, sein Vater Aug' waßt — waßt — min
Lobt ohne Toren oft Toren, mein Lobt ohne Toren, oft Toren ich
bin Gott innenbor - gen sein Vater Aug' waßt — sein Vater Aug'
waßt — sein Vater Aug' waßt. Ich fin — der daß d. Jüsten, d.
Jüsten, Ich fin — der daß d. Jüsten, d. Jüsten han dir gar heißt



Tenore

44

12.5
 Wurden Sonn $\tilde{=}$ fürstet, $\tilde{=}$ Lat
 eine Fürst Hoffnung, Laien Fürst Hoffnung, u. eine Laien Fürst
 Recit Aria
 Laien werden auf werden aus $\tilde{=}$ bissix - - met.
 Was Menschen Brath mit mir auf setzt, soll mir billig genist
 als mein Gott wie eins brod ist. Wie gernlich sind wir
 Recit Aria
 Leidet, so sitzt an den Soden platt, vor mir einen Ratten
 lassen, die Gnaden sind ein minner Zü, wenn man das miss
 Recit Aria
 spätet; wenn sie an die Blüte gegebenen, so geht von Gott kein
 Leben, sie frisst es wenn alle vorlosen van der Erde hat
 Recit Aria
 anders bahn, ob fest in seinem Lande.
 non geboren die reiner Hülferwarden.
 Nur immer sagt, das Ewig ist eine Sonn' und Gottes Gott im Hause
 sein, so wird das Ende gut.

Choral Flaps.

Basso.

18

Tutti Menschen kann \Rightarrow singen, \Rightarrow Salmis singen,
 \Rightarrow Christ singen, mit Kindern singen, Kindern, singen,
 melden aus \Rightarrow aus beffir - mis.

Recitativa
 facet facet

Was man sein Kraft und will an fass, soll mir billig nicht
 auf Gott wie wir trocken in die gänglichste er,
 pfanden, Er sitzt an der Stoffen \Rightarrow \Rightarrow \Rightarrow
 lassen, Sie quaren sich seit immer \Rightarrow \Rightarrow \Rightarrow
 Irden, nun sind also flüchtig geworden zu
 fayden, für Christ ist nun alle verloren. Ja
 gott vor Gott ein andre bahr, ob Gott in seinem Land.
 Vor das Eschel Salmi geboren die Kinder hilf war von.

Zwar als man Kinder blieb, in das alle Gränzen fremden fließend, wo du
 folymig fließt, aus Gotts Kinder sich ergiebet; und sohn die Welt in Christ, wo ist ihr
 Gott, kein sie sich verlassen; so kann sich off die Welt nicht, bis sie
 Kinder Wegen haben. Dass Gott vor Gottes Kind, \Rightarrow \Rightarrow \Rightarrow
 an das Ende, da wird ihm bald berant, wie Gott das wiedrig alle
 Zeit zum Kosten macht.

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Choral Hymn.