

Kest: Annunc. c. Kar:

Fax. B. M. N. 1. 1722

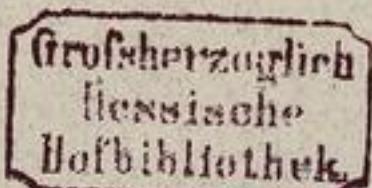
Gott läßt Fried ~~der Hoffnung freige~~  
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(31) 4.



Partitur  
14<sup>te</sup> Auflage 1722.



Fest: Annunc: chas:

F. XI. B. M. Mart. 1722.

The musical score is for three voices (Soprano, Alto, Bass) and organ. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The organ part is on the right side of the page. The music is written in a stylized, cursive hand. The date 'Mart. 1722' is written at the top right. A small rectangular stamp is located at the bottom right of the page.

















A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of ten staves of music. The vocal parts are written in common time with various note heads (circles, squares, triangles). The piano part is written in common time with eighth-note patterns. The vocal parts have lyrics in German. The first staff has lyrics: "Fräulein von der Weide". The second staff has lyrics: "Fräulein von der Weide". The third staff has lyrics: "Fräulein von der Weide". The fourth staff has lyrics: "Fräulein von der Weide". The fifth staff has lyrics: "Fräulein von der Weide". The sixth staff has lyrics: "Fräulein von der Weide". The seventh staff has lyrics: "Fräulein von der Weide". The eighth staff has lyrics: "Fräulein von der Weide". The ninth staff has lyrics: "Fräulein von der Weide". The tenth staff has lyrics: "Fräulein von der Weide". The score is numbered 53 at the top right. There is a small amount of ink staining at the bottom right of the page.

1. war das nicht  
2. dann muss es auch

Violin. *andante.*

6/8 time signature.



This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, often grouped together to form larger vertical shapes. The first two staves begin with a clef symbol resembling a 'C' with a diagonal line through it. The third staff begins with a clef symbol resembling a 'G' with a diagonal line through it. The music is written in common time, indicated by a 'C' at the start of each staff. The notation is highly rhythmic, with many short vertical strokes representing eighth and sixteenth note values. There are also longer vertical strokes representing quarter notes. The music is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and small brown spots (foxing). The overall appearance is that of a historical manuscript.











155

8

9

Bott liegt Quad ~~der~~ Dsch  
~~und~~ ~~und~~ 55

a

2 Cor. & Sch.

2 Hautb.

2 Violin

(Viol)

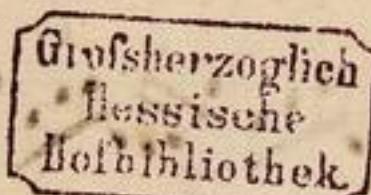
2 Cant.

Ctl.

Fest. communione  
per.

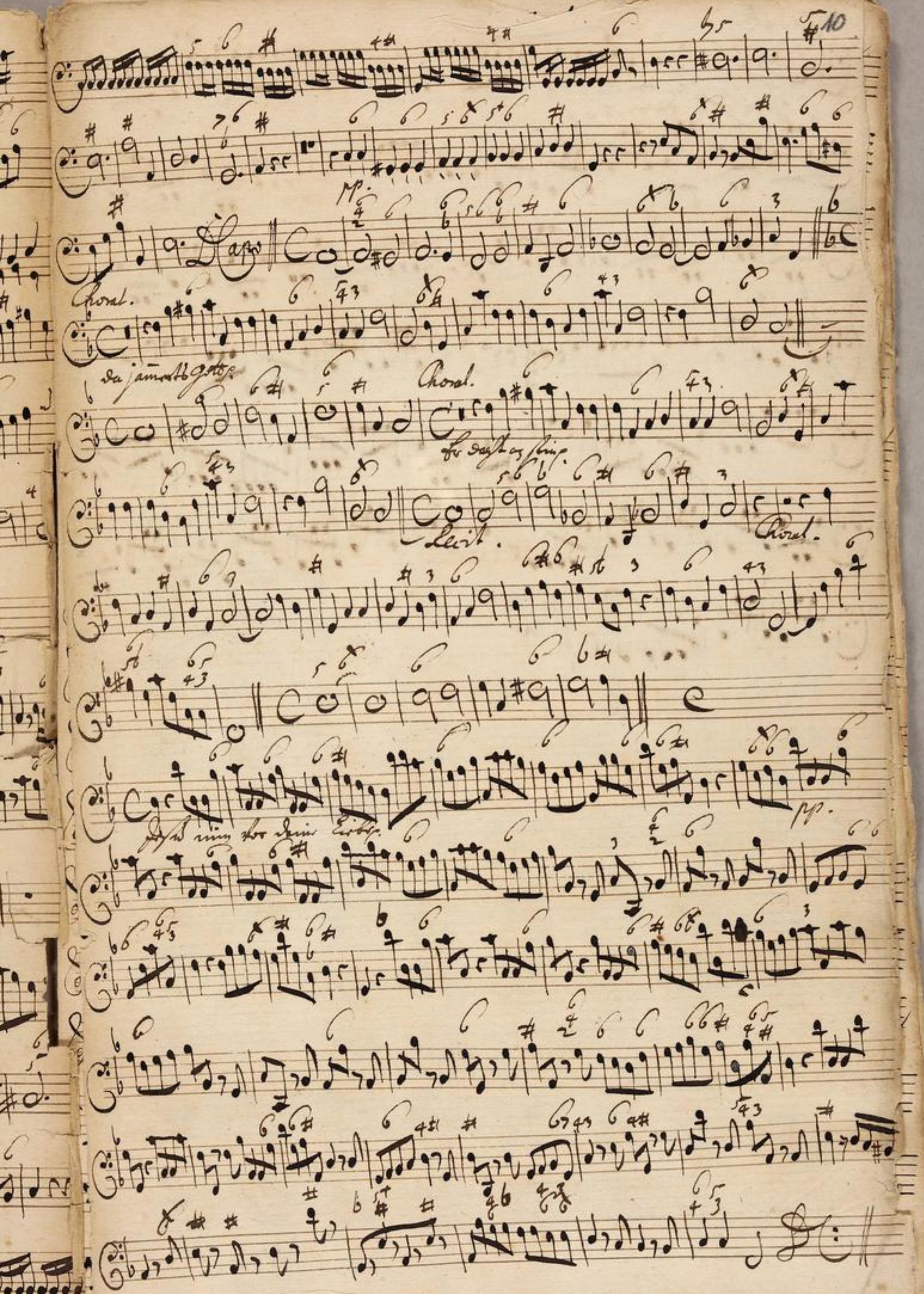
Tenor

Bass



c  
Continuo





*A chorale.*



Violino. I.

11

A handwritten musical score for Violin I, consisting of eleven staves of music. The music is written in common time and uses a soprano C-clef. The score includes various dynamic markings such as *pp*, *ppp*, *ff*, *attac.*, *fort.*, and *p*. There are also performance instructions like *gut zu singen, ohne Rhythmus* and *leichter gespielt*. The score concludes with the instruction *volti*.



Choral

pp.

Recital. Choral. &

Lied. Recital. Capo. Reprise.

Recital. Lied.



Horn.

18

Handwritten musical score for Horn, consisting of five staves of music. The music is in common time (indicated by 'C'). The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. The notation includes various note heads (circles, squares, triangles), stems, and rests. Dynamic markings include 'p' (piano). The page is numbered '18' in the top right corner.





A page from a handwritten musical manuscript. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and common time. It contains six measures of music, ending with a repeat sign and a bassoon dynamic. The bottom staff is for the choir, featuring a bass clef and common time. It contains ten measures of music, with lyrics in German. The lyrics include "Gloria Patri", "D' capo", "Recital", and "L' aeternum". The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "da jaunert". The manuscript is written in black ink on aged paper.

Choral.

Gloral.

Gloral.

da jaunert.

Choral

D' capo

Recital:

L' aeternum

Choral

L' aeternum

Choral

Choral

Choral

Choral

*Choral.*

14

Gott ist mein Heil



# Viola

157

This image shows a page from a handwritten musical score for organ, likely a setting of the "Amen" from a Mass. The score consists of ten staves of music, each with a different key signature and time signature. The music includes various dynamics such as *pp.*, *p.*, *f.*, *ff.*, and *mf.*. Articulation marks like *sfz.* and *acc.* are also present. Several performance instructions are written in ink: "Gott ist gnad v. groß" at the top, "fort." above a dynamic marking, "alabri." above a staff, "This Gott, heil Land," above a staff, "bis" above a dynamic marking, "Recitat: facit" above a staff, "Recitat: facit" below a staff, and "da/annet gte." near the bottom left. The handwriting is in cursive German, and the music is written in a clear, legible style typical of early printed music notation.



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# Violone

16

Gott sei gedankt  
Gott sei gedankt.

allegro.

Nun danket alle Gott

volti

Großherzoglich  
Hessische  
Landesbibliothek



TECHNISCHE  
UNIVERSITÄT  
DARMSTADT

<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-430-08/0030>

Universitäts- und Landesbibliothek Darmstadt

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of mostly eighth-note patterns. The score includes lyrics in both German and French. The German lyrics are:

Glück und Friede  
Geschenk der Freunde  
Von Gott geschenkt  
Wohin du gehst  
Du gehst nicht allein  
Denn Gott geht mit dir  
Und Jesu Christ  
Ist deiner Seele Heil

The French lyrics are:

Heure et paix  
Cadeau des amis  
Donné par Dieu  
Où que tu vas  
Tu ne vas pas seul  
Car Dieu va avec toi  
Et Jésus-Christ  
Est ton salut

Accompaniment markings include "pp.", "ff.", and "Adagio". There are also dynamic markings like "cautiously" and "for draft".





18

*Violone*

Gott ist mein Gott.

alleluia.

Mein Gott ist sehr lieb

P. J. D.

volti

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 6/8 time. The score includes dynamic markings such as *pp.*, *f*, and *p*. The lyrics are in German, with some Gregorian chant-like notation interspersed. The vocal parts are labeled *Soprano*, *Alto*, and *Tenor*. The piano part is labeled *Piano*. The score is dated *1800*.

Handwritten musical score for three voices and piano, featuring Gregorian chant notation and German lyrics. The score is dated *1800*.

The score consists of five systems of five-line staves each. The vocal parts (Soprano, Alto, Tenor) are in common time, while the piano part is in 6/8 time. The music includes dynamic markings such as *pp.*, *f*, and *p*. The lyrics are in German, with some Gregorian chant-like notation interspersed. The vocal parts are labeled *Soprano*, *Alto*, and *Tenor*. The piano part is labeled *Piano*.

A handwritten musical score for a string quartet and organ. The score consists of eight staves. The top two staves are for violin I, the third is for violin II, the fourth is for cello, and the bottom four are for double bass. The music is written in common time, with various key signatures (e.g., C major, G major, A major, D major) indicated by sharps and flats. The score includes dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ . The vocal parts are written in soprano and alto clefs. The lyrics are in German. The first three staves begin with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff begins with a piano dynamic. The seventh staff begins with a forte dynamic. The eighth staff begins with a piano dynamic. The score ends with a final dynamic marking.

19

Violin I

Violin II

Cello

Double Bass

Chor.

Organ

Doigté Klavi.

Capo // e

# Hautbois. 1.

23

A handwritten musical score for Hautbois 1. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music features various note heads, including eighth and sixteenth notes, and rests. There are several dynamics indicated, such as 'Gott hat Gnade. froh' (God has grace. happy), 'pp.', and 'attac.'. A rehearsal mark '63' is located on the fourth staff. The score concludes with the instruction 'volti' at the end of the tenth staff.

Großherzoglich  
hessische  
Hofbibliothek



Handwritten musical score for a three-part setting (Soprano, Alto, Bass) on five staves. The music includes vocal parts, a harpsichord part, and a basso continuo part. The vocal parts feature various rhythmic patterns and dynamics. The harpsichord part includes a recitative section labeled "Recit. / Soprano" and a chorale section labeled "Chorale / Soprano". The basso continuo part features a basso rite section. The score is written in black ink on aged paper.

Recit. / Soprano

Chorale / Soprano

Chorale / Alto

Chorale / Basso

Basso Rite

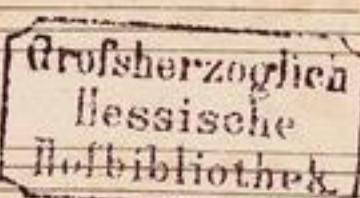


# Hautbois. 2.

21

A handwritten musical score for Hautbois 2. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in two systems. The first system starts with a dynamic of *gott lebt grüßt*. The second system begins with a dynamic of *pp.* and includes a tempo marking of *allab.*. The score features various musical markings such as grace notes, slurs, and dynamic changes. The music concludes with a final dynamic of *ff.*

volti



21

Choral. & *de jämmerle gott.*

*Choral* *du:* *Capo* || *C. I.*

*Liederaria*  
*laat hard*  
*Cor. alt.*

*Gott geht klug.*

## Corno. 2.

22

Gott liebt / Gaudet et gaudi.  
 alla breve.

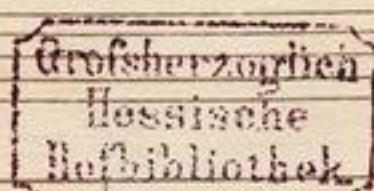
Recit. Aria lucet  
 Chor. da iam nunc Gottes.

Recit. Chor. in datus p[ro]p[ter]e.

Recit. Aria /  
 Chor. lucet /  
 Recit. Chor. in datus p[ro]p[ter]e.

Corno. 2.

23



Uahr.

Canto. I.

24

Umm m' Ballt Hoff vor Umm an mit z'm Soffen trost  
- z'm Soffen trost mit z'm Soffen trost Hoffnun  
aller trost der Umm an mit z'm Soffen trost -  
z'm Soffen trost - Hoffnun - im m'm m'm Ballt Hoff vor  
Umm an mit z'm Soffen trost mit z'm Soffen trost - z'm Soff-  
- an trost - Hoffnun 2 3 ✓

Main frohe Hoff in langer Freuden in langer Freuden langer Freu-  
- den langer -  
pp.  
Freuden Gott sieß sein Zion gnä -  
dig an Main frohe Hoff





Ein minn mir glaß der - wird mir glaß, daß in Gott's Gnaden  
 25  
 2: q. | d. | q. | d. | d. | d. | d.

Reig - in Kind und Erbe in Kind und Erbe werden kan dasjain  
 D. -

Capo // Recital  
 Gott's Gnaden Leid im Kind und Erbe werden kan.  
 füllst du Capo // lace!

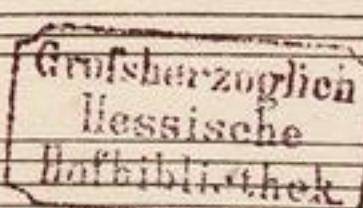
in Sammeln Gott in Freigheit mein Leben über die meh  
 zu daß an seine Baum zu Freigheit zu wold mir selten lassen  
 infünft im Herrenland zu daß an seine mit sein erbarmen  
 ließen allim Capo afia ewand' mir sin

Vater Land, du war bei jem nur was ein Frey, "n hir sin byt so  
 Recital Aria Capo d | q | d | q | q | q | c  
 lace lace Capo Lest Gott Vater mein Fester sei,  
 den Sohn hat mich ihm folgt Hartmann

In Jesu misswic vor der Welt in einem Dase gehoben  
 mein hab ich bin sein brant für Jesu in ihm verloren  
 sia sia sind' loben mir ergeben mir Gott  
 o - ban ewig soll mein Frey sein loben

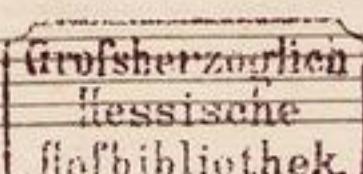
Contd 2.

26



## Canto. 2

24



A handwritten musical score for three voices (SATB) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The lyrics are written in German, with some words underlined or in all caps. The second system concludes with a final cadence. The paper is aged and shows signs of wear.

Handwritten lyrics:

Herr Gott Vater mein, staute folg' ich sag' mir  
vom Sohn hat mir ifm Heil, der traut, er ist mein

wirig Vor der Welt, in diesem Sohn verlor ich ja  
ja ich bin sein Brund, sehr sehr in ihm verlor ich ja

fia simlich loben, mir geben, mir das Loben

wirg soll mir sehr sehr loben



Alto.

28

Gott lässt Gnad - und heyl - - - gnad  
- und heyl verkünden Nun mus alle Noth der Sünden uns zum  
höchsten frost - - uns zum höch - - sten frost - -  
- verschwinden nun mus alle Noth der Sünden uns zum höchsten  
frost - - zum höchsten frost verschwinden nun mus  
alle Noth der Sünden uns zum höchsten frost - - zum  
höch - sten frost - - verschwinden

Da jämertz Gott in Ewigkeit mem elend ubr die  
masen Crdacht an seine barmherzigkeit er  
wolt mir helfen lassen er wand zumir sein Vater herz  
es war bey ihm fürwahr kein scherz er lies sein  
bestes Kosten Recitatif:  
facet  
Aria facet





Großherzoglich  
Badische  
Hofbibliothek



allahr.

Tenore

29

Um um Ballt Völl der Tinnen mit ihm Sößen trost  
 - mit ihm Söß - Am trost mit ihm Sößen trost  
 - Dreyfwinin Um um Ballt Völl der Tinnen mit ihm Sößen trost  
 - ihm Söß - Am trost mit ihm Sößen trost mit ihm Sößen trost  
 zwidern Um um Ballt Völl der Tinnen mit ihm Sößen trost  
 - Dreyfwinin

Aria p. decit. facet facet DC

Er kann mir sein Vater forsch' er war bryßl für  
 zwidern min alen nör die machen  
 Er kann mir sein wol mir folgen lassen

Er kann mir sein Vater forsch' er war bryßl für  
 mache kein forsch' er ließ sein bestel lassen

Aria p. decit facet facet DC

Herr Gott Vatter mein lass' er folg' er  
 im Sohn sat mir ifm fleßl vertraut

sag' min ewig Wox der Welt in einem Pöhl wohlibet  
 ich mein Satz' bin mi breit s' er folg' mi ifm ersabten

Lia fia simlich loben wir ergaben mir dor  
 o - ber ewig soll mein forsch' ifn lo - bz



allahr.

Basso.

30

Um' mir Ballt Stoff der Tönen mit ihm Söffen trost  
 - zum Söffen trost zum Söffen trost.  
 Swin in Um' mir Ballt Stoff der Tönen mit ihm Söffen trost.  
 - zum Söffen trost mit zum Söf- - stan mit zum Söf- stan  
 trost - zum Söf- stan trost Herz Jesum.  
 Mit großem Vor die Erde Gott's segn, sie mit so großem Lied an  
 mein Leidung gott. Wer war ißt auf. in Freude von Gott, der Engel  
 Gott, ja! wir sig allen Söffen sein Ja Gott in  
der Freude an sein bren.  
 schwig trist. mein Leid über die machen Unwahrs  
 es walt mir Söffen lassen Ja Gott an sein  
 minn Bräuer, seufz, war nisch ynnig der Rößmischn entzündet  
 nisch im Kordantie frischen allm Capo.  
 Im Abgrund Gott's Söffen liebe, war noß vor misch im  
 Leidung Mittel da u. was mir sein Graben auf ja



Gewand' n mir s'm Water Leib n' war bei' s'm für  
 nach dem Leib n' ließ s'm bestab kosten  
 Vor mir misshamen, gab n' s'm Kind' n' Go'f' s'm Jesu' in  
 s'm n' n' felig bin. O'nn' w'f'le libel tricke  
 Jesu' s'm nim Vor s'me liebe n' n' Vor s'me liebe Vor s'me  
 liebe allab min' Her'mogen min' Her'mo-  
- - - - -  
 g'n allab min' Her'mogen s'm Jesu'  
- - - - -  
 allab allab min' Her'mogen allab allab min' Her'mogen allab allab min' Her'mogen  
- - - - -  
- - - - -  
- - - - -  
 min' Her'mogen s'm Laßt' lib' Leib' G'sch' n' n' D'men  
- - - - -  
- - - - -  
 die Gestalt Von dir von dir ge-  
- - - - -  
- - - - -  
 unnen bißt' dir bißt' dir ganz' aßn - - -  
- - - - -  
- - - - -  
- - - - -  
 - - - - - D'laps  
- - - - -

Denn Gott Vatter mein Sohn ist mein Sohn soll mich ihm selbst heraus  
Hab ich bin sein Bruder sein Sohn ist mein Sohn  
Gla Gla simlich haben will geben mir Vorsto  
bin mein soll mein Sohn ist mein Loben