

~~Isolind 81 gel. 2. 01. 01~~  
2. die Gravina fumma Röhr ist troß, ist Liss, 158  
Haus 451 1/2 176  
2

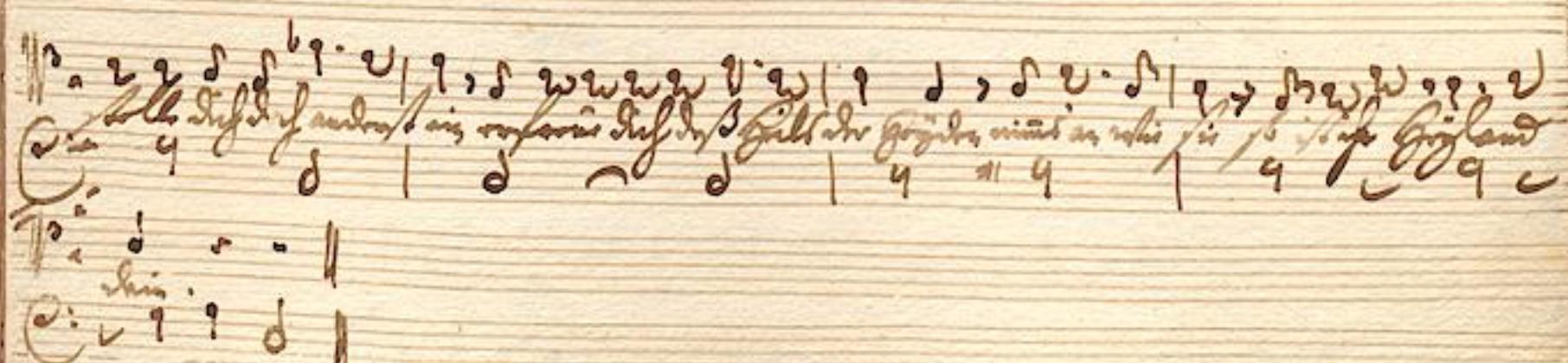
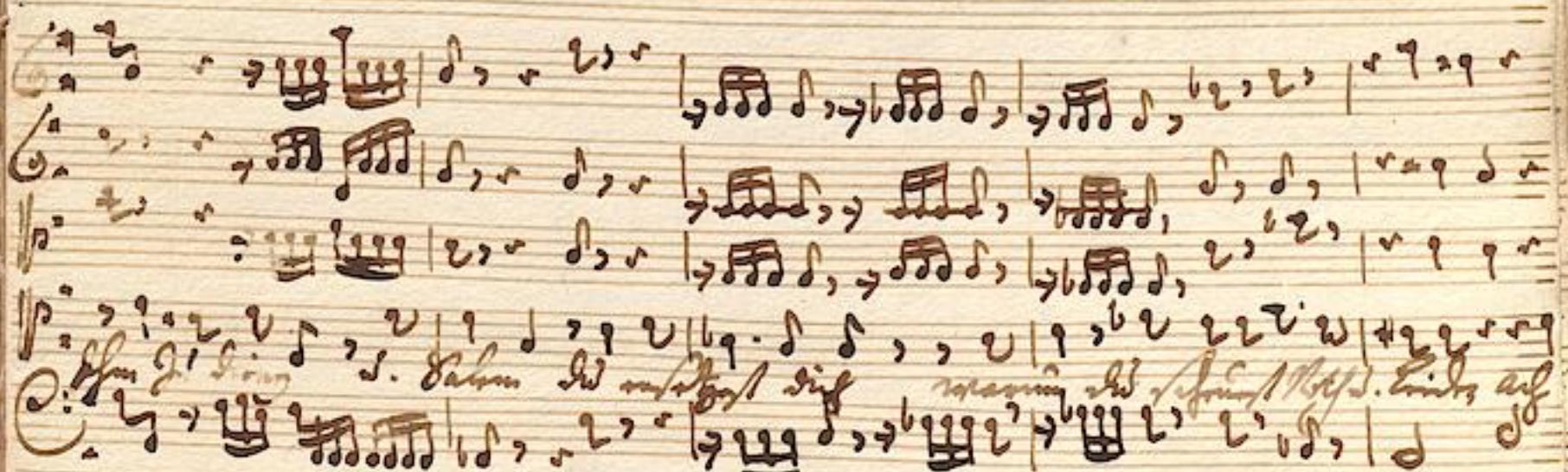
Partitur  
35. Jahrgang. 1743.





Fest. Gip. & Sonn. p. n. d.

T. Q. T. M. San. 1793.







טִים יְמִינָה וְמִשְׂמִיחָה  
אֲתֶן תְּמִימָה וְמַלְאָקֵח  
לְמִזְבֵּחַ וְמִלְבְּאָדֵד  
אֵת כְּלֵי וְמִלְבְּאָדֵד

וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח

וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח

וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח  
וְמִשְׁעִנָּה וְמַלְאָקֵח



*C. 8. 19. 12. 12. 12. 12. 12. 12. 12. 12. 12. 12. 12.*

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.*

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.*

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.*

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.*

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.*

לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ וְאֶת־  
מִצְרַיִם וְאֶת־  
בְּנֵי־  
יִשְׂרָאֵל וְאֶת־  
בְּנֵי־

בְּנֵי־  
יִשְׂרָאֵל  
לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ וְאֶת־  
מִצְרַיִם וְאֶת־  
בְּנֵי־  
יִשְׂרָאֵל וְאֶת־  
בְּנֵי־

בְּנֵי־  
יִשְׂרָאֵל  
לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ וְאֶת־  
מִצְרַיִם וְאֶת־  
בְּנֵי־  
יִשְׂרָאֵל וְאֶת־  
בְּנֵי־

בְּנֵי־  
יִשְׂרָאֵל  
לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ וְאֶת־  
מִצְרַיִם וְאֶת־  
בְּנֵי־  
יִשְׂרָאֵל וְאֶת־  
בְּנֵי־

בְּנֵי־  
יִשְׂרָאֵל  
לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ וְאֶת־  
מִצְרַיִם וְאֶת־  
בְּנֵי־  
יִשְׂרָאֵל וְאֶת־  
בְּנֵי־





*Coh Deo Gria.*

176

2

Oboe  
Flöte  
Fagott

a

2 Violin

Viola

Canto

Alt

Tenore

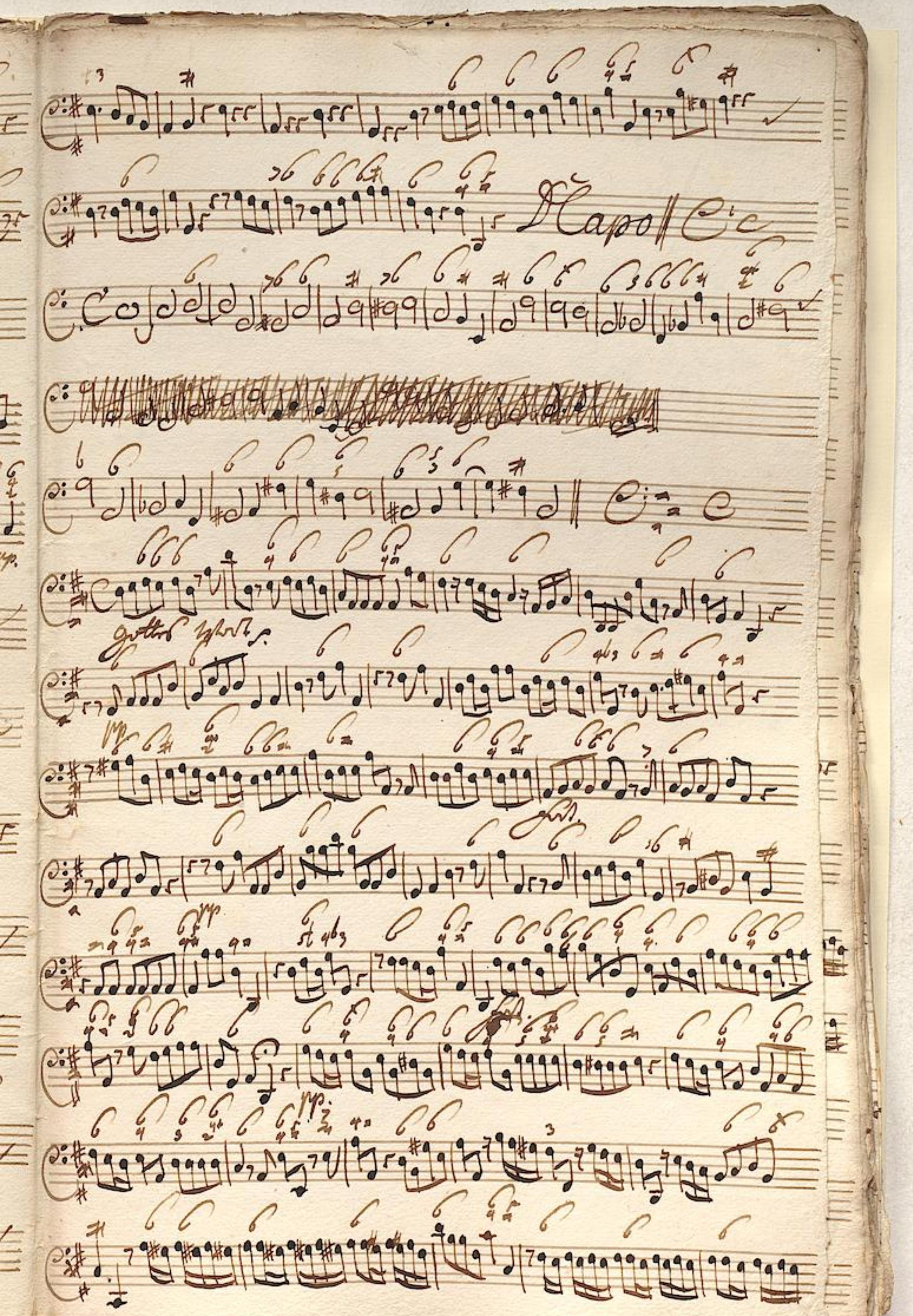
Bass

Fest. Opus.  
1793.

e  
Continu.







*Capo II C: e*

*Chor.*

*Fröhlich*

A handwritten musical score for a string quartet. The score consists of five staves, each with a key signature of one sharp (F#) and a common time signature. The first staff is for the violin, the second for the viola, the third for the cello, and the fourth for the double bass. The fifth staff is a soprano vocal line with a melodic line above it. The vocal line includes lyrics in German: "Fröhlich sind wir". The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measures are separated by vertical bar lines. The score is written on aged, yellowish paper.



# Violino. I.

A handwritten musical score for Violin I, consisting of 14 staves of music. The music is written in brown ink on light-colored, slightly aged paper. The score includes various dynamics such as *pp.*, *mf.*, *ff.*, and *acc.*. There are also expressive markings like *legg.* and *pizz.* The music is in common time and features mostly eighth and sixteenth note patterns. The title "Violino. I." is written at the top center in a cursive hand.



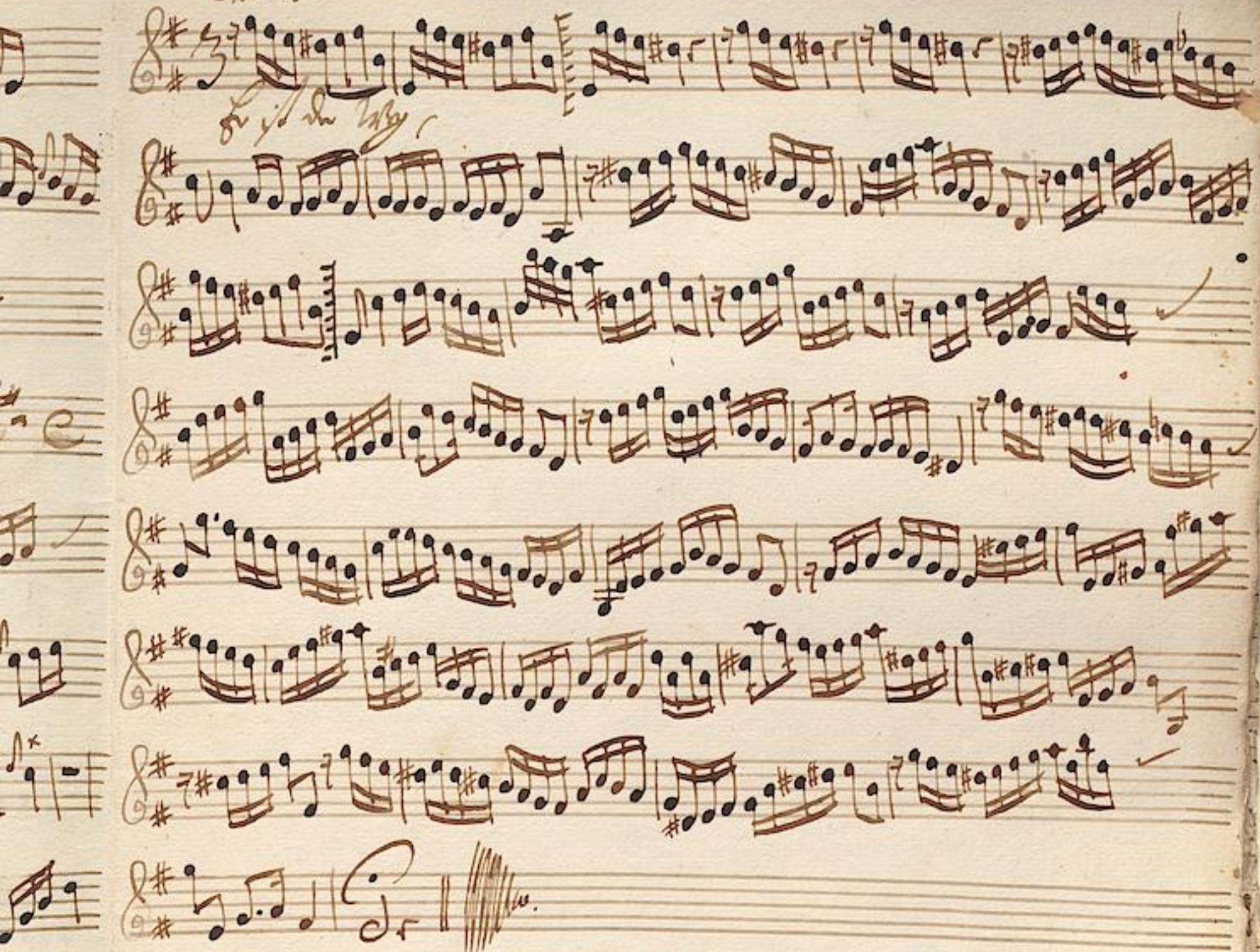
Capo Recital

Quale.

grado

Capo Recital 8<sup>#</sup> 3

Choral.





Violino. I.

*mit Geigen, Fagotto.*

*accomp.*

*pp.*

*fort.*

*Orchester.*

*pp.*

*fort.*

*pp.*

*fort.*

*pp.*

*pp.*

*pp.*

*pp.*

Capo // Recitat //

Vivace

*Arrebatur.*

1720

*Choral*

A handwritten musical score for a chorale, consisting of six staves of music. The music is written in G major (indicated by a sharp sign) and common time (indicated by a 'C'). The notation uses black note heads and rests on five-line staves. The first staff begins with a treble clef, while the subsequent staves use a bass clef. The music is divided into measures by vertical bar lines. The score is written in brown ink on aged, yellowed paper.





# Violino 2.

A handwritten musical score for Violin 2, consisting of 12 staves of music. The music is written in brown ink on light-colored, slightly aged paper. The staves are separated by vertical bar lines. The time signature varies throughout the piece, indicated by '3', '6', '4', and '8'. Key signatures include a mix of major and minor keys, often marked with sharps or flats. The musical style is highly rhythmic, featuring many sixteenth-note patterns. Several dynamics are written in brown ink above the staves, such as 'ff.', 'f.', 'mf.', 'mp.', 'pp.', and 'tr.'. There are also several expressive markings in brown ink, including 'rit.', 'arpegg.', and 'acc.'.

Violino 2.

ff.

arpegg.

rit.

mp.

pp.

tr.

Capo Recital

*Divine.*

*Gott sei Dank.  
für uns.*

*pp.*

*ff.*



Viola

A handwritten musical score for Viola, consisting of ten staves of music. The music is written in brown ink on light-colored, slightly aged paper. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{3}{4}$ . It includes dynamic markings like *ff*, *mf*, and *p*, and performance instructions like "arpegg." and "m. fort.". The subsequent staves continue the musical line, with varying dynamics and performance techniques indicated throughout.

A continuation of the handwritten musical score for Viola. The title "Capo II Recitat" is written in large, flowing cursive script above the music. The score consists of five staves of music, continuing from the previous section. It features a mix of treble and bass clefs, with a key signature of one sharp. The music includes dynamic markings like *p* and *mf*, and performance instructions like "gutte Kl. Kl." and "m. fort.". The handwriting is fluid and expressive throughout.

A handwritten musical score on six 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 fourth staff a tenor C-clef. The fifth staff is blank. The sixth staff uses a soprano C-clef. The key signature varies from one staff to another, indicated by a mix of sharps and flats. The time signature is mostly common time (indicated by a 'C'). The music consists of various note heads and stems, some with horizontal strokes or dots indicating performance style. The first three staves contain lyrics in German, while the fourth staff has lyrics in English. The lyrics are written below the notes. The score includes dynamic markings like 'mf.', 'f.', and 'pp.'.

1. Staff: Soprano C-clef, 3 sharps, dynamic: f.

2. Staff: Alto F-clef, 2 sharps, dynamic: mf.

3. Staff: Bass G-clef, 1 sharp, dynamic: f.

4. Staff: Tenor C-clef, 1 sharp, dynamic: f.

5. Staff: Blank

6. Staff: Soprano C-clef, 1 sharp, dynamic: f.

Lyrics:

1. Staff: Ich will den Frieden  
2. Staff: Und Friede ist die Brücke  
3. Staff: Zur Freiheit und zum Frieden  
4. Staff: English lyrics: This is my Father's world  
5. Staff: Blank



# Violone.

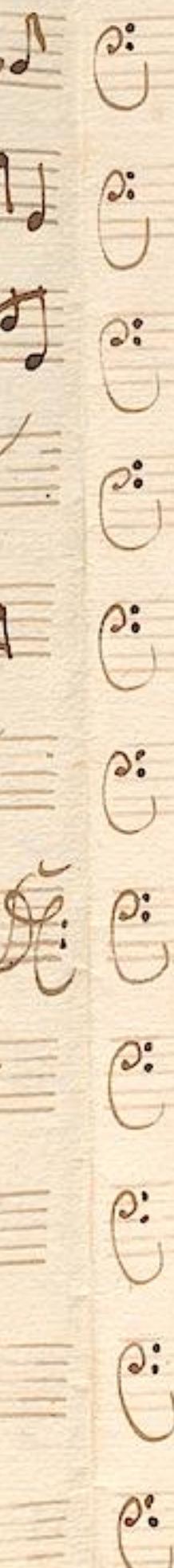
A handwritten musical score for the bassoon (Violone). The score consists of twelve staves of music, each with a key signature of one sharp (F#) and a time signature of three-quarters (3/4). The music is written in brown ink on light-colored paper. The first staff begins with a bass clef, a sharp sign, and a '3/4' symbol. The second staff starts with a bass clef and the word 'accomp.'. The third staff begins with a bass clef and the instruction '4th violin'. The fourth staff begins with a bass clef and 'pp.' (pianissimo). The fifth staff begins with a bass clef and 'pp.'. The sixth staff begins with a bass clef and 'ff.'. The seventh staff begins with a bass clef and 'ff.'. The eighth staff begins with a bass clef and 'ff.'. The ninth staff begins with a bass clef and 'ff.'. The tenth staff begins with a bass clef and 'ff.'. The eleventh staff begins with a bass clef and 'ff.'. The twelfth staff begins with a bass clef and 'ff.'. The score concludes with the instruction 'Capo // C: c'.





Choral.

A handwritten musical score for a chorale, likely in four voices. The score is written on five systems of five-line staff paper. The key signature is C major (no sharps or flats). The time signature varies between common time and 2/4 time. The music consists primarily of quarter notes and eighth notes, with some sixteenth-note patterns and grace notes. The vocal parts are labeled with letters A through H below the staves. The handwriting is in brown ink, and the paper shows signs of age and wear.





# Vidone.

A handwritten musical score for 'Vidone' on ten staves. The music is in common time, mostly in G major (indicated by a 'C' with a sharp sign) or A major (indicated by a 'C' with a double sharp sign). The score includes various dynamics such as 'pp.', 'f.', and 'fort.' (written as 'fort.'), and performance instructions like 'tremolo' and 'vibrato'. The manuscript shows signs of age, including yellowing and foxing. The final staff ends with a 'Capo' instruction followed by 'C: C'.



A handwritten musical score for two voices and piano. The score consists of six staves of music. The first three staves are for the upper voice, the next three for the lower voice, and the final staff is for the piano. The music includes various dynamics such as *Vivace*, *pp.*, and *p.*. The handwriting is in brown ink on aged paper.

*Capo //*

d. d. o || 3 ✓

Choral C: # 2 9 9 7 2 1 9 7 7 9 9 9 9 9

2 9

2 9

2 9

2 9

2 9

2 9





Canto. S. Louis singt.



Recit // aria // Recit //





Alto.

$\text{B}^{\#} \text{3}$   $\text{H} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v}$   $\text{H} \text{C} \text{H}$  // Aria

Die Frey' an freien freien freien sic

B Recit// aria// Recital//

$\text{B}^{\#} \text{3}$   $\text{E} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$

Egiff der Wng dab liss die Pfl. die Wndt mit dab  
dab Naturk Raff d. wngob wond der fr. und Lad go..

$\text{G}^{\#} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$

haben zu einem Lande zu mir mit Lande an dem fest  
gebeten <sup>Blatz</sup> zu einem Lande zu mir mit Lande an dem fest

$\text{G}^{\#} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$

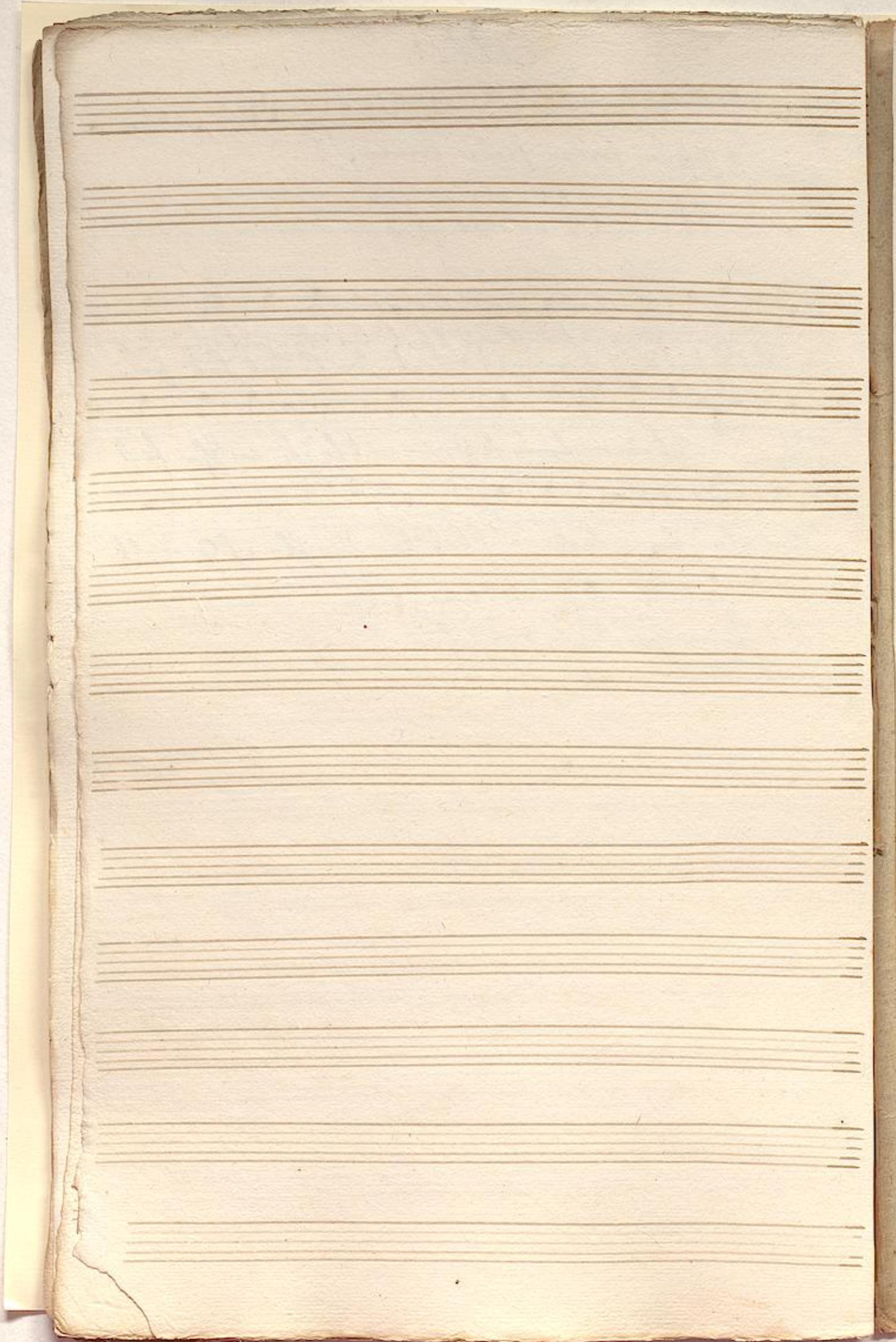
follen glauben <sup>zum</sup> auf bald hin Mayst noß Gewalt

$\text{G}^{\#} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$   $\text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$

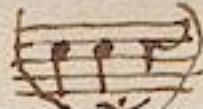
und seines han' und wanben.

43





Tenore



3 F  
 Sie hören from - - - on sich - - - frisch sind  
 à Tempo  
 Ich trost, ich Lüst, ich Hölle ist aussion, sie können Ich frisch sind.  
 Dalam ein' and' scherzt sich, wann' i' frisch? Willkommen hielten auf  
 Stelle dich so am Hofe, ein' aus from' dich Ich höre von Hölle  
 nimt an wie sic so ist, ist Hölle und Hölle  
 Willkommen - - - in Trost und Lust habt - - -  
 - - - bunt mein Glan - - - bemüht ist - from - - -  
 - - - rig wahr. Willkommen - - - in Trost und Lust - - -  
 - - - bunt mein Glan - - - bemüht ist - from - - -  
 - - - rig from - - - rig mein Glan, nemt die from' wahr  
 Hassma - - - ist dies im Paradies Hassma - - - ist dies im Paradies so  
 - - - kom' n' mir o Gne - - - den Glanz, mir n' mir n' mir

melius - le mis leit mis ielius leit mis ielius / *leit mis ielius*  
*In us d'is mis ielius in us d'is mis ielius* - - - *In us d'is*  
*- - - bon j'me Leben klav In us d'is mis ielius wird mir der*  
**Capo / secundaria**  
*Wing - j'me Le - bon klav.*

*Wor j'sun findet han sif fomin g'sat an J'sn dab bo'st G'st'nn'*  
*dab maff moß g'muß. Er dorff sogar im so K'niß fomin g'sat an, ob.*  
*friz J'sn Gott hant die k'niß iebt iebt H'rtosland.*

*Ez iß der w'ng dab ieff die ff'nd die w'nf'it und dab*  
*der H'rtoslatf'it und w'gob w'ort im fr'nd hat ge*  
*Leben gebon j'mm'num D'f'ly Ia'f'wir mid h'ndy an J'sn fest*  
*follen glan'bon vann'num b'alt P'rin Mayff moß Gewalt*  
*and s'mow han'num vann'bon*

43

# Basso.

Drei höxen form - - in siß  
 Die hunderttausend sind vom luft, sie nennen sich gar leute der blüten für  
 Fragen dann so ist ab zu finnen daß gern sie selber nicht den spatz die sie erkennen  
 nachtmaß sie schaffen last mit luft das sie einen pilz im hundert wunder für den  
 mag die luft neu walt. Hoffen sie in solcher himmelskraft den trost des  
 luft für amitzen zu verbütteln. Alles gefallen, was nicht mit fang auf christo  
 singt der findet nicht vom luft das trost und freude bringt.  
 Gottes Wort zeigt vahn  
 - wenn sie gelt - triff christian was sie gelt - -  
 triff christian an Gottes Wort - zeigt vahn -  
 - - - - grüner sie  
 gelt - - - - triff christian triff christian an  
 Engt die Welt muß folgen unter einem Mandorla holz und rote



A handwritten musical score for three voices. The top voice (Soprano) has a soprano C-clef, common time, and a key signature of one sharp. The middle voice (Alto) has an alto C-clef, common time, and a key signature of one sharp. The bottom voice (Bass) has a bass F-clef, common time, and a key signature of one sharp. The basso continuo part is indicated by a bass G-clef and a bass staff below it. The lyrics are written in German, with some words in Gothic script. The first section ends with a repeat sign and the instruction "wie Capo". The vocal parts are mostly in soprano and alto ranges, while the basso continuo part provides harmonic support.

A continuation of the handwritten musical score. The vocal parts remain the same: Soprano (soprano C-clef), Alto (alto C-clef), Bass (bass F-clef). The basso continuo part continues below. The lyrics describe a vision of God's glory and the creation of the world. The vocal parts sing in unison at times, such as "Es ist von Woe gab Lest die Ewige Kraft die War seit dem Gab". The basso continuo part provides harmonic support throughout.



