

Fest: Fr. Sey:

G. A. F. M. Jan: 1731.

Mus 439/1

~~1) Gott ist unser Herr und unser Leben~~

2) Vergelt uns die Gnade des Herrn unsern Heiligs

ib4.

2

1

Foll. (30) u.

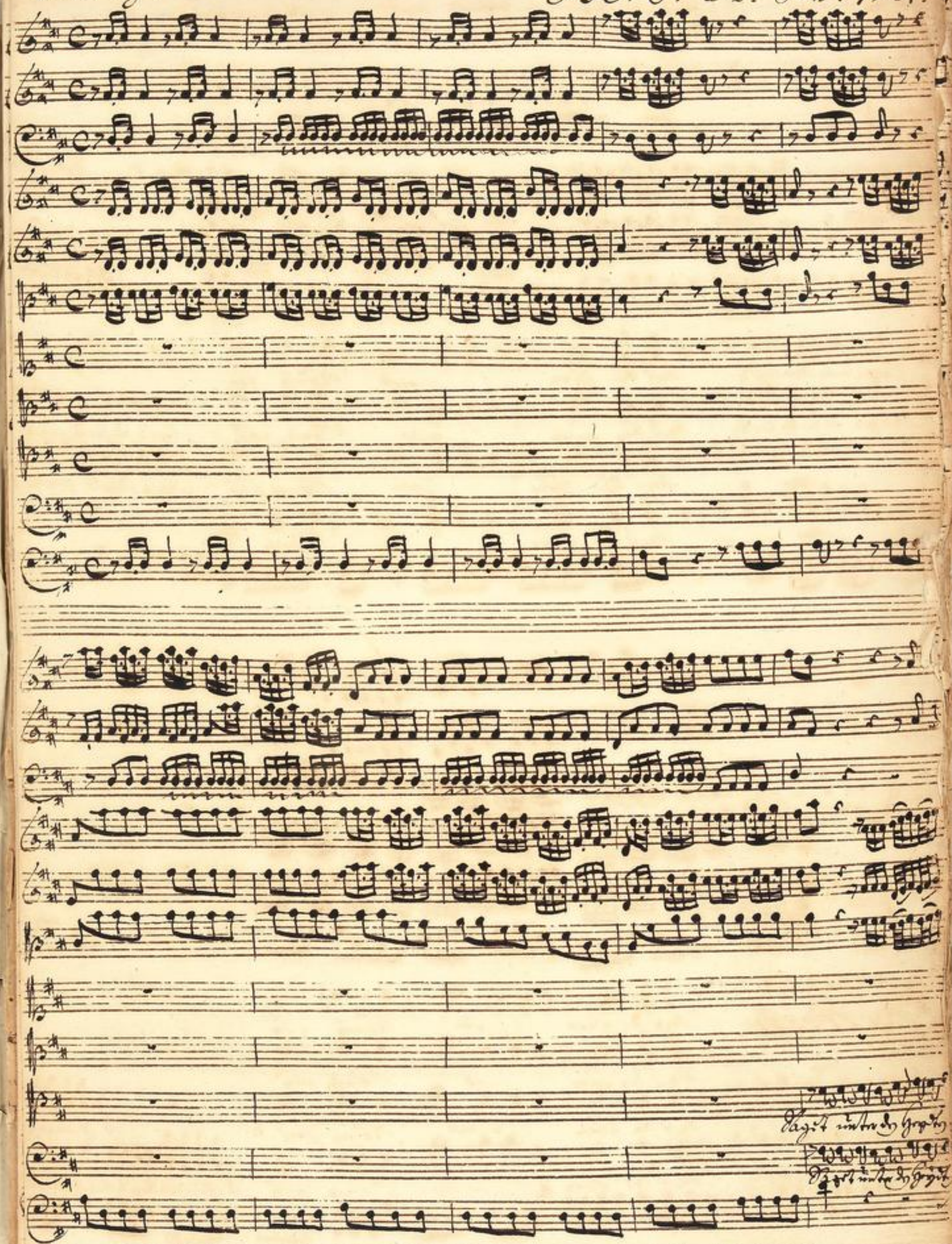
a

Partitur.

23te Fassung. 1731.

Perth: Fr: Ray:

E. W. F. M. Jan: 1731



Fest: Fr. Ley:

G. A. F. M. Jan: 1731.

The image shows a handwritten musical score on aged, yellowed paper. The score is written in a historical style, likely from the 18th century. It consists of two systems of staves. The first system contains 10 staves, and the second system contains 10 staves. The notation includes various note values, rests, and bar lines. The paper is aged and shows some wear and tear. The score is written in a single system, with the first system containing 10 staves and the second system containing 10 staves. The notation includes various note values, rests, and bar lines. The paper is aged and shows some wear and tear.

Agit. mit der Glocke
Pauken und
Orgel mit der Glocke

[illegible]

Handwritten musical score for a choir, featuring six staves with vocal parts and a basso continuo line. The music is in G major and 3/4 time. The lyrics are in German, with some parts in italics.

*Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein*

Handwritten musical score for a choir, featuring six staves with vocal parts and a basso continuo line. The music is in G major and 3/4 time. The lyrics are in German, with some parts in italics.

*Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein
 Ich hab dich lieb, du bist mein*

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The page shows signs of age, including discoloration and wear along the edges.

W. singet die Höl. der singt.
W. singet die Höl. der singt.
W. singet die Höl. der singt.
W. singet die Höl. der singt.

Continuation of the handwritten musical score, showing further staves with musical notation and lyrics. The notation is consistent with the upper section, featuring various note values and rests. The lyrics continue in the same cursive script. The page shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and various annotations.

The score is organized into systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The third system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The fourth system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The fifth system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The sixth system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The seventh system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The eighth system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C).

Annotations and markings include:

- Andante* (written above the first staff)
- molto* (written above the second staff)
- molto* (written above the third staff)
- molto* (written above the fourth staff)
- molto* (written above the fifth staff)
- molto* (written above the sixth staff)
- molto* (written above the seventh staff)
- molto* (written above the eighth staff)

The notation includes various musical symbols such as notes, rests, and clefs, indicating a complex musical composition.

Handwritten musical score for the first system, featuring three staves with complex notation and lyrics.

Ein Wold *A Wold*

Handwritten musical score for the second system, featuring three staves with complex notation and lyrics.

Patrone

Handwritten musical score for the third system, featuring three staves with complex notation and lyrics.

Wunder Gottes

Handwritten musical score for the fourth system, featuring three staves with complex notation and lyrics.

Trunk

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written on six staves. The first five staves contain instrumental parts, likely for strings and woodwinds, featuring complex rhythmic patterns and melodic lines. The sixth staff is a vocal line with the lyrics: "Gloria in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo." The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score for "Gott gibts Gnade" in G major, 4/4 time. The score is on aged paper and features five staves. The first four staves contain instrumental parts for strings and woodwinds. The fifth staff contains the vocal melody with German lyrics: "Gott gibts Gnade", "Engl. u. Deyt", and "Gott gibts Gnade". The music is written in a cursive, handwritten style typical of 18th-century manuscripts.

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 2/4 time and G major. The piano part features a prominent triplet figure in the right hand and a steady eighth-note bass line in the left hand. The vocal melody is simple and catchy, with a final "Light - 5. Light." marking a section.

[illegible]

Handwritten musical score for the hymn "Herr Jesu Christ, dich an uns" by Johann Sebastian Bach. The score is written on five systems of staves, each with a vocal line and a basso continuo line. The lyrics are in German and Latin. The music is in G major and 4/4 time.

Lyrics (German):
 Herr Jesu Christ, dich an uns
 Tag, will ich an dich binden,
 rang, dich nicht lassen.
 Salem dich - preisen.

Lyrics (Latin):
 Te, domine, Iesu Christe,
 Te, domine, Iesu Christe,
 Te, domine, Iesu Christe,
 Te, domine, Iesu Christe.

Handwritten musical score for "Gloria Patri" by Johann Sebastian Bach. The score is written on four staves, each with a different clef and key signature. The first staff is for Soprano (Soprano), the second for Alto (Alto), the third for Tenor (Tenor), and the fourth for Bass (Bass). The music is in G major and 4/4 time. The lyrics "Gloria Patri" are written below the staves. The score is a page from a manuscript, showing the beginning of the piece. The handwriting is in a cursive style, typical of the 18th century. The paper is aged and slightly discolored.

[illegible]

Handwritten musical score, first system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two are for a keyboard accompaniment. The lyrics are written below the bottom staff.

Lyrics: *meine Seele* *meine Seele* *so will ich* *ich*

Handwritten musical score, second system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two are for a keyboard accompaniment. The lyrics are written below the bottom staff.

Lyrics: *Ich will* *ich will* *ich will* *ich will*

Handwritten musical score, third system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two are for a keyboard accompaniment. The lyrics are written below the bottom staff.

Lyrics: *Ich will* *ich will* *ich will* *ich will*

Handwritten musical score, fourth system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two are for a keyboard accompaniment. The lyrics are written below the bottom staff.

Lyrics: *Ich will* *ich will* *ich will* *ich will*

Handwritten musical score, fifth system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two are for a keyboard accompaniment. The lyrics are written below the bottom staff.

Lyrics: *Ich will* *ich will* *ich will* *ich will*

The musical score is written on 18 staves, organized into two systems of 10 and 8 staves respectively. The notation is handwritten in a historical style, featuring various note values, rests, and clefs. The first system contains 10 staves, and the second system contains 8 staves. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

Das ist ein neues Lied
Das ist ein neues Lied



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *mp.* and *pp.* and contains several instances of the phrase "wie ich dich lieb hab". The notation includes various musical symbols, clefs, and notes, with some staves showing complex rhythmic patterns. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are numbered 1 through 10.

Lyrics (German):

1. *Ich bin ein arme Seel*
 2. *die dich suchet*
 3. *und dich preiset*
 4. *und dich lobet*
 5. *und dich danket*
 6. *und dich ehret*
 7. *und dich lobet*
 8. *und dich danket*
 9. *und dich ehret*
 10. *und dich lobet*

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are numbered 1 through 10.

Lyrics (German):

1. *Ich bin ein arme Seel*
 2. *die dich suchet*
 3. *und dich preiset*
 4. *und dich lobet*
 5. *und dich danket*
 6. *und dich ehret*
 7. *und dich lobet*
 8. *und dich danket*
 9. *und dich ehret*
 10. *und dich lobet*

Soli Deo Gloria

164.

2

2
 Ought not to be in
 the House of Representatives

2 a
Clarinet
Soprano

2 Twolin

Prola

Am K

Alb

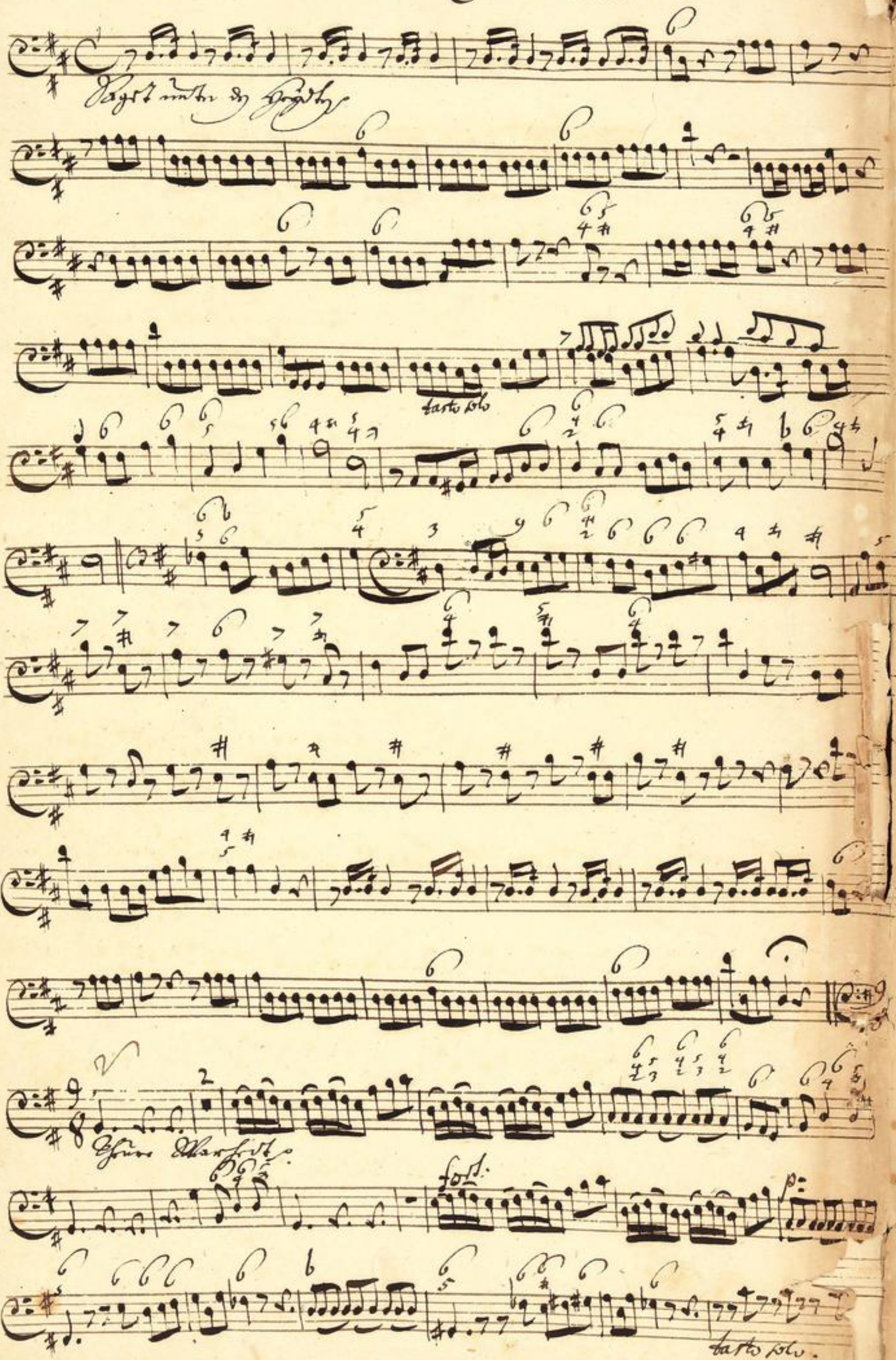
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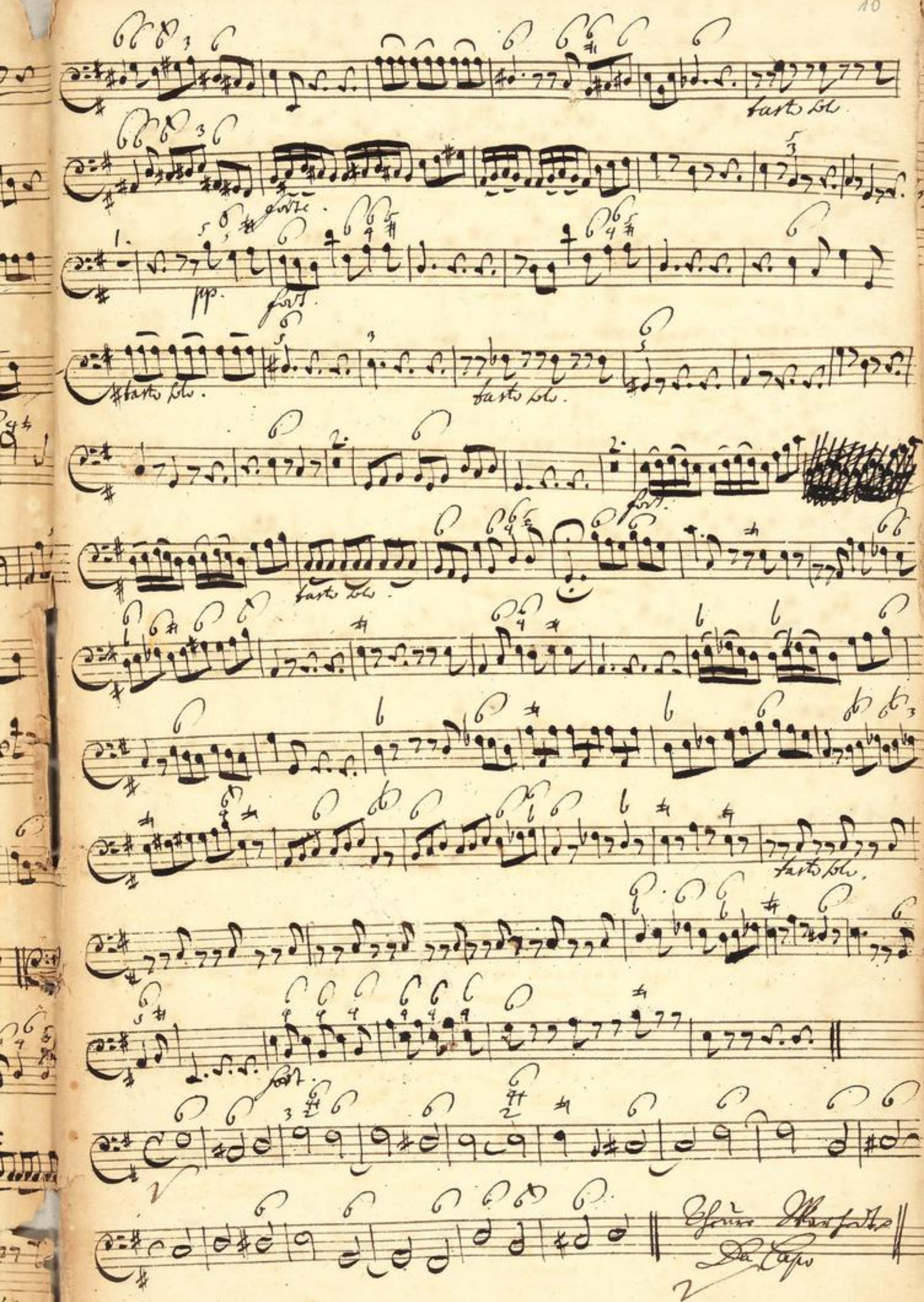
Barth

On Kind.

Sept 3. Rev: 1731.

Continuo.





Handwritten musical score on aged paper, featuring multiple staves of music with various notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and time signatures (3/4 and 4/4). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- allegro* (written above the second staff)
- Definito Zione* (written above the third staff)
- forte* (written below the sixth staff)
- Choral* (written below the eleventh staff)
- Definito aus der wolle* (written below the twelfth staff)

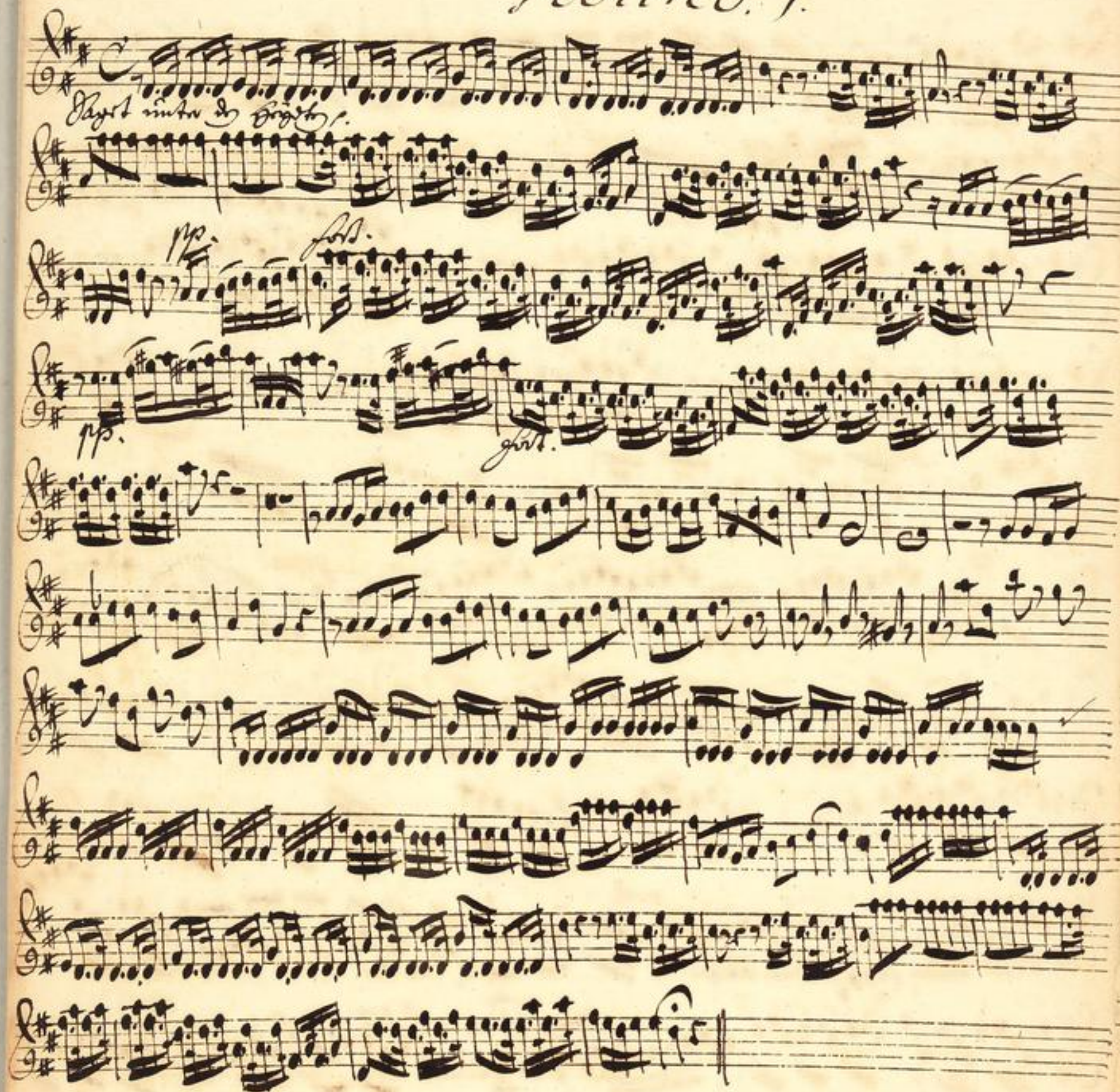
The manuscript shows signs of age, including yellowing of the paper and some staining.

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals (sharps and naturals). Above the first staff, there are handwritten annotations: a circled '6', a star, another star, a circled '3', and a circled '5'. Above the second staff, there are circled '9' and '7', and a circled '5'. Above the third staff, there are circled '9' and '7'. Above the fourth staff, there are circled '9' and '7'. Above the fifth staff, there are circled '9' and '7'. The notation is written in a historical style, possibly from the 18th or 19th century.

Violino I.

12

Haydn intro. in B-flat.



4 9
8 8
volti.

Handwritten musical score for a vocal piece, likely an aria or recitative, featuring multiple staves of music in G major (one sharp) and 3/4 time. The notation includes various dynamics such as *piano*, *forte*, *pp.*, and *ppp.*, as well as performance instructions like *Recit.* and *tacet*.

The score is written on 15 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid, flowing passages, often using sixteenth and thirty-second notes. The dynamics range from *ppp.* (pianissimo) to *forte*.

At the bottom of the page, the text reads: *Recit. Aria Herr Welfs. Recitat.* followed by *tacet* and *Ad po.* (Adagio).

Alto.

13

Def. nro, Juv. Gm. p.

piano

pp.

Capo

Recitat: tacet

Choral.

Handwritten musical score for a choral piece, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *f*. The manuscript is written in dark ink on aged, slightly stained paper.

Violino 2.

41

Segue intro. di Gagliardi

mp. *f.* *mp.* *f.*

volti.

da 9

Handwritten musical score for a single system, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *forte*, *piano*, and *fortissimo*. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a single system, with multiple staves. The notation is complex, with many notes and rests. The dynamic markings are *forte*, *piano*, and *fortissimo*. The score is written in a historical style, likely from the 18th or 19th century.

Recitativo Aria *Finis* *Recitativo*
 tacet *Capo* tacet.

Alw.

15

Ich ruf' zum Himmel

piano

Capo

Recitat: tacet.

*Recit
tacet.*

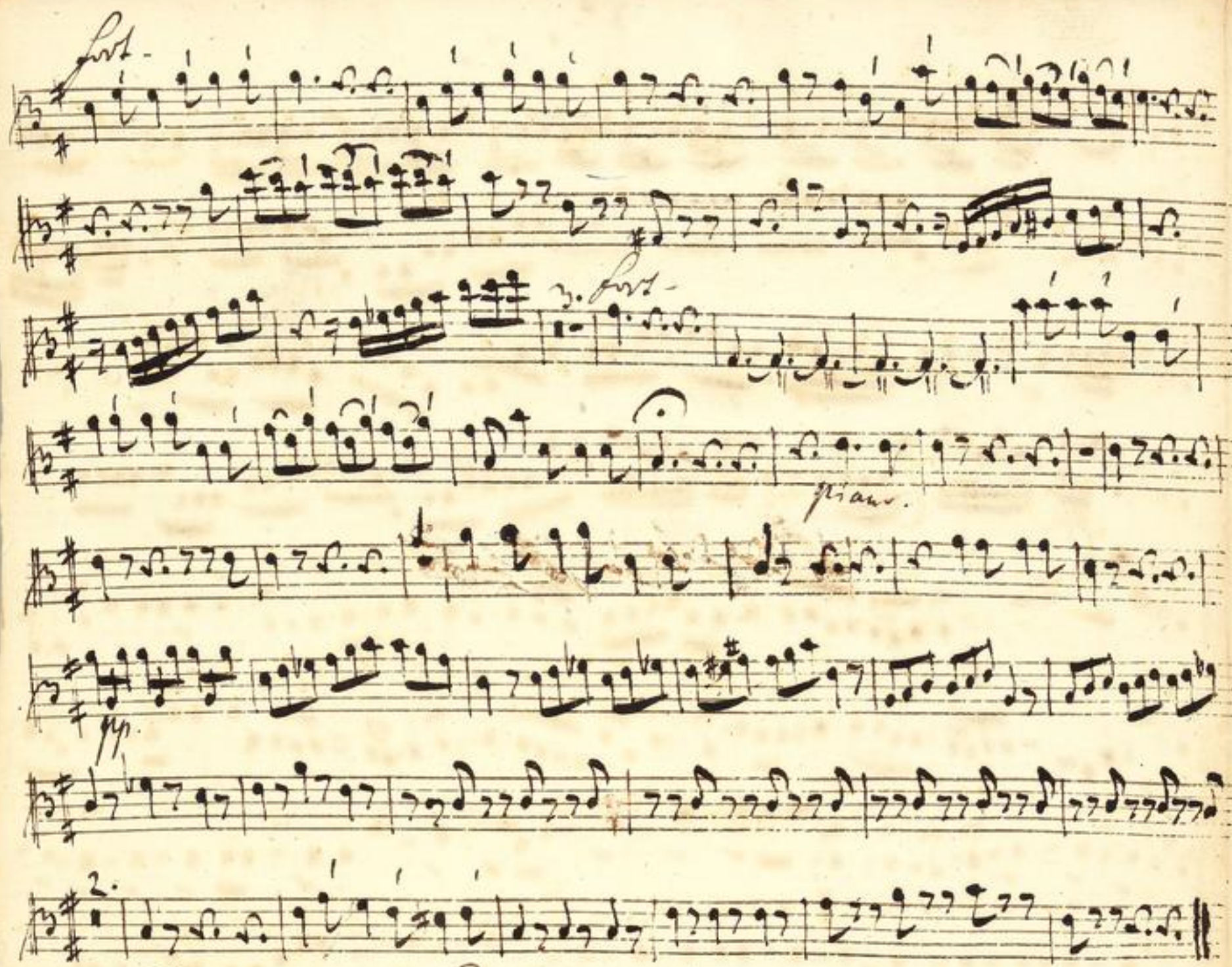
And.

Handwritten musical score on ten staves. The notation is in G major (one sharp) and 3/2 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a cursive, handwritten style. The first staff has a tempo marking "And." above it. The second staff has a dynamic marking "pp." below it. The third staff has a dynamic marking "f" below it. The fourth staff has a dynamic marking "2." above it. The music consists of a single melodic line. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

Viola.

16

Handwritten musical score for "Der Hirt und das Schaf" by Carl Maria von Weber. The score is written on 14 staves, featuring a melody and accompaniment in G major and 2/4 time. The title "Der Hirt und das Schaf" is written at the top left. The score includes various musical notations such as notes, rests, and dynamic markings like "pp." and "f".

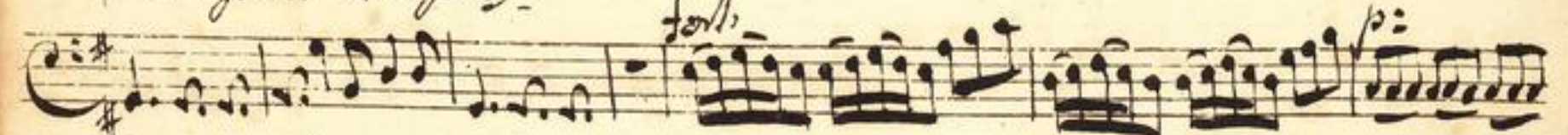
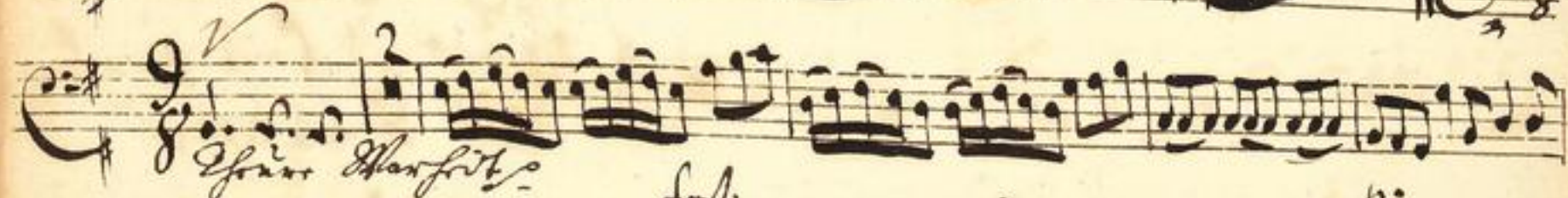


Recitativo. *Unser Herr ist unser Zuversicht* // Recitativo. *Da Capo*



Handwritten musical score on page 17. The page contains several staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and accidentals. A section of the score is marked "Recitativo" in a large, stylized script, followed by a double bar line and a new key signature of one sharp. Below this, the word "Choral." is written in a smaller script. The music continues with various note values and rests, including some triplets. The page ends with a double bar line and a final flourish.

Violine



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Dynamic markings include *pp.* (pianissimo) and *fort.* (forte).

A section of the score is crossed out with heavy black ink.

The text "Herrn Kaiser Josef" and "Zeit da Capo" is written in the middle of the score.

The text "Alto" is written above the staff.

The text "Jeg als Zions" is written below the staff.

Handwritten musical score on page 19, featuring ten staves of music in G major. The first section consists of six staves of a single melodic line. The second section, starting with "Sa Capu", features a vocal line and a basso continuo line. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score includes several measures of music, some with repeat signs and others with fermatas. The handwriting is in brown ink on aged, slightly discolored paper.

Dynamic markings include *pp* (pianissimo) and *f* (forte). A section is marked *Allo.* (Allegro). A section is marked *Gefühllos* (without feeling). A section is marked *Da Capo.* (Da Capo).

Handwritten musical score on page 21, featuring multiple staves of music in G major and 3/4 time. The score includes a 'Capo' section and a 'Choral' section.

The notation is in G major (one sharp) and 3/4 time. The score is written on ten staves. The first six staves contain a melodic line with various rhythmic values and rests. The seventh staff begins with a 'Capo' marking, indicating a change in the instrument's position. The eighth staff is labeled 'Choral' and features a different rhythmic pattern, possibly for a choir or a different instrument. The score concludes with a double bar line and a final flourish.

Clarino. f.

Handwritten musical score for a single system, featuring a treble clef and a common time signature (C). The music is written on a single staff. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The score is divided into sections by double bar lines. The first section is marked *pp* and the second section is marked *ppp*. The music concludes with a double bar line and a final note.



Clarine. 2.

23

Saget mir doch gleich.

Koral.

Sagt es mir.

pp.

p.

pp.

pp.

pp.

Tympano.

24

Allegro molto ed agitato

Alia tacet // *Recitet* // *Alia* // *Recitet*

4 Choral.
Allegro molto

Violine.



Canto.

25

Saget unter den Heyden daß der Herr — König sey
 saget unter den Heyden daß der Herr — König sey u. habe sein
 König so weit die Welt ist beri- tet um habe sein König so weit die
 Welt die Welt ist u. habe sein König so weit die Welt ist beri- tet
 um habe sein König so weit die Welt ist beri- tet daß er bleiben
 soll — und in der Welt
 ruft ruft ruft und ruft die Völker ruft *Aria Recit*
tacet tacet

24 Ich sey noch in molliem Osten und Landen so süß ist es
 war doch mein Gesuch vor Jahren wie ward ich mich freier wenn
 9 ich in den Händen wie selig war ich mich mit ihm zu ver-
 binden

Taget unter den höchsten Fels der Erde — König sey, saget unter
 höchsten — Fels der Erde — König sey und habe sein Reich so
 weit die Welt ist brei — tet so weit die Welt ist und habe sein Reich so weit die
 Welt ist brei — tet so weit — so weit — so weit die Welt ist so weit die
 Welt ist brei — tet das blei — ben soll — — — die Welt ist
 Volter — — — ist — — — und ist die Welt ist
 Aria Recit. Aria Recit. Aria
 tace tace tace tace tace

O zeichne mich nach dir mein Sohn das ist — Land der Welt
 die du große Lande in diesen Welt ergötzen so will ich mich an
 nach dem andern Ziel als ich mein Götzen ergötzen
 Ich sey noch in der Welt In der Welt und lauten ich sey wo ich
 malle in der Welt und lauten so sehr ich auf mich das mein Sohn
 samen wie man mich sieht — — — wie man mich

sonen wenn ich ihn kan finden mit set - lig mir

selig wenn ich mich mit ihm kan vereinigen

Tenore.

27

Sagt unter den Jüngern — daß der Herr — König sey.
 sagt unter den Jüngern — daß der Herr — König sey. Ich habe sein
 Reich so weit die Welt ist berei- — tet so weit — die Welt so weit die Welt so
 weit die Welt ist — und habe sein Reich so weit die Welt ist so weit die Welt ist be-
 rei- — tet so weit die Welt ist bereitet daß es bleiben soll daß es
 blei- ben soll — — — und rufet die Völker — — —
 — — — rufet — — — und rufet die Vol- — ker rufet
 Ich will noch Deseiten leben, wenn fremde Völker auf Zion König
 fragt, daß fremde Lust das Kind der Jüngern tagt, will ich aufrecht fremde
 geben, ob schlaff in Dinsten finsterniß, und rufet seiner Rettung nicht ob will den
 rufen Tag nicht rufen. Wer dem Lichte Gemüths Lust, so wird so müß der
 im blinden Geiße vor sich das Salem Dinsten tragen

Aria Recitativa
tacet, tacet, tacet



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Basse

29

Saget unter den Heiden — das Vater unser —
 König sey — saget unter den Heiden das Vater unser — König sey
 und sage sein — und so weit die Welt ist berri — tet berri — tet so weit die
 Welt so weit die Welt ist und sage sein und so weit die Welt ist berri — tet so
 weit die Welt ist und sage sein und so weit die Welt ist berri —
 tet das sel blei — — ben soll das sel bleiben soll — — und rühet die
 Völker — — — — — rühet die Völker — — — — — der ruhet
 Ein — — es was ist fro — se zeiten Gott erbarmet —
 sey Gott erbarmet — — sey ar — — mer Heiden Gott —
 erbarmet — sey ar — — mer Heiden Christ König —
 sey sein Volk — — — — — Ein — — es was ist fro — se zeiten
 Gott erbarmet — sey ar — — mer Heiden Christ König
 sey sein Volk — — — — — Christ König sey sein Volk

* Datant Maist wird Ihr Gott gezeigt Ihr Gott gezeigt
 - - - wird Ihr Gott gezeigt Ihr Gott gezeigt
 - - - fort fort fort fort mit dir fort fort mit dir in den großen
 * soll die Welt nicht mehr - - - den Gott gibt Gnade
 Luft und Geist Gott gibt Gna - - - de Luft und Geist

* Aus Zion bricht der Glanz hervor, der Anfang seiner Wunden die
 Jerusalem ist das, wo die Welt der Schrecken vor sich hat
 Zion steht vor uns, die Maist der größten kommt zu dir in Frieden
 Wenn, will sie zu einem Ganzen werden, wenn sie alle Bürger in der Welt
 * sie auf einem Auen vor dir, und wir beglückt sind das fort sein.

Aria *Seine Was ist* // Recitat // Aria // Recitat //
 Credo // tacet // tacet // tacet //

Ich singe was ich will in Osten und Westen so
 Ich singe was ich will in Osten und Westen so

Sankt ist das Jahr des Herrn Jesu vor Jahren wie merkt man
 frei - - - - - in - - - - - warm ist das Jahr
 wie froh - - - - - liebt man froh - - - - - wie froh warm ist man mit
 Jesu das merkt man