

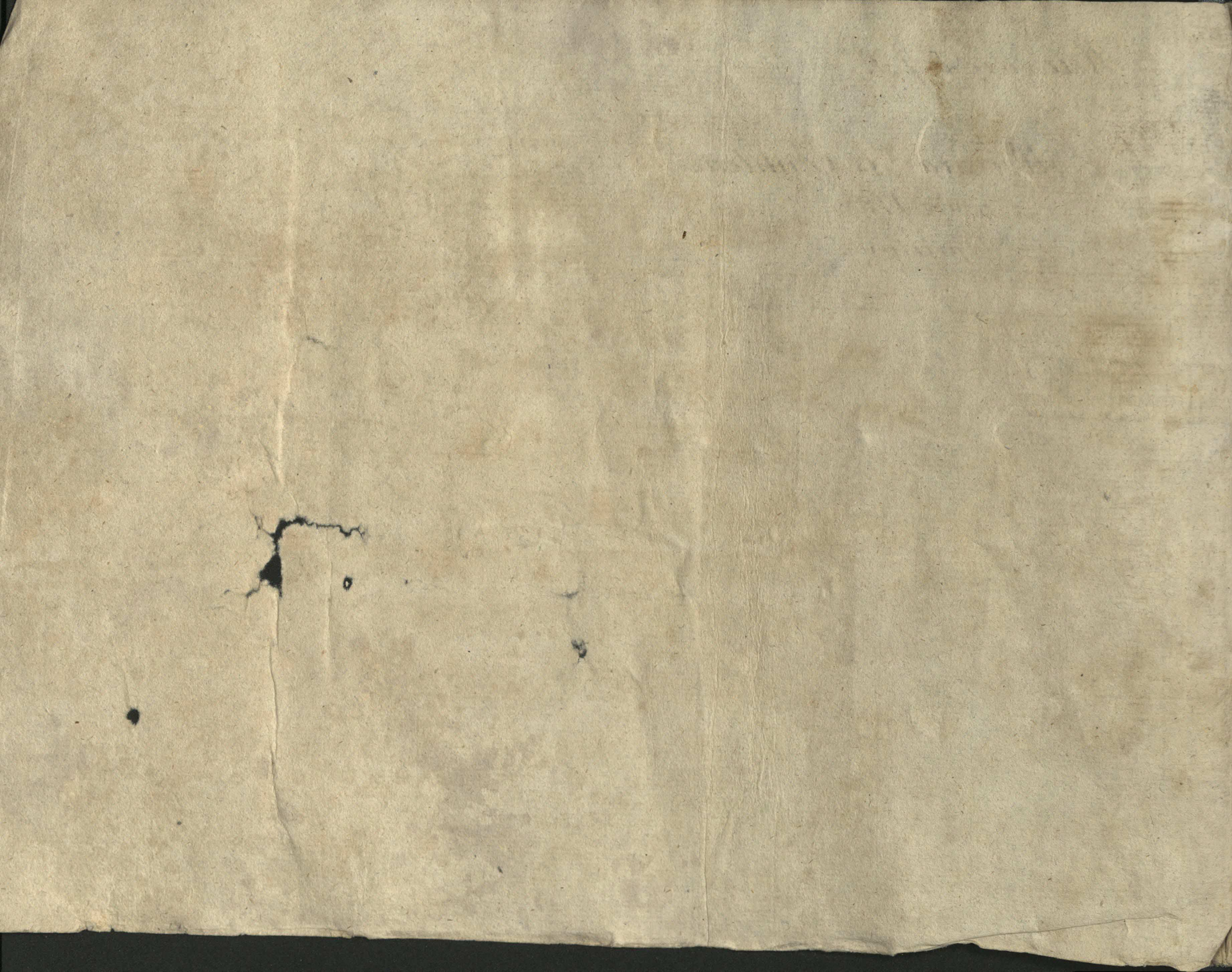
Reichardt J.F.

4409

Weihnachts-Cantilene

com. 1785.

Partitur



4409

Wissenschafts-Cabinet
an Wolff David
in Meißn 9. Sept.

47

Johann Lorenz Knefardt

1785.

Un poco Vivace ma non troppo.

Corni *inc.* $\frac{3}{4}$ C. ff
 Oboi $\frac{3}{4}$ C. Sopr. C. t. W. C. Sopr C. Alto
 Fagotti $\frac{3}{4}$ C. Bass C. Ten. C. Bass
 Violino 1 $\frac{3}{4}$
 Violino 2 $\frac{3}{4}$
 Viola $\frac{3}{4}$
 Sopr $\frac{3}{4}$
 Alto $\frac{3}{4}$
 Ten $\frac{3}{4}$
 Baso $\frac{3}{4}$
 Baso $\frac{3}{4}$ *p*

Un poco Vivace ma non troppo.

Handwritten musical score for a choir with piano accompaniment. The score is written on ten staves. The vocal parts are on the top six staves, and the piano accompaniment is on the bottom four staves. The lyrics are in German and appear to be a liturgical text, possibly a Mass. The score includes various musical notations such as notes, rests, and accidentals. There are also dynamic markings like 'f' and 'p'.

Vocal Parts:

- Soprano (Sopr.):** The top staff, starting with a treble clef and a common time signature. It includes the lyrics: "S. Sopr" and "catto".
- Alto (Alto):** The second staff, starting with a treble clef.
- Tenore (Tenore):** The third staff, starting with a treble clef.
- Bass (Basso):** The fourth staff, starting with a bass clef.
- Contralto (Contralto):** The fifth staff, starting with a bass clef.
- Contralto (Contralto):** The sixth staff, starting with a bass clef.

Piano Accompaniment:

- Right Hand (RH):** The seventh and eighth staves, starting with a treble clef.
- Left Hand (LH):** The ninth and tenth staves, starting with a bass clef.

Lyrics:

malisus us Dei - sus ino gaur. suata suata, suata, suata us fuis ino gailaud gas
 fuis suata ino gailaud gabosura suata us fuis ino
 fuis us suata ino gailaud gabosura ino
 fuis us suata ino gailaud ino gailaud gas

Dynamic Markings:

- f** (forte) is written at the beginning of the piano accompaniment.
- p** (piano) is written at the beginning of the piano accompaniment.

f. c. i. W.
c. B.

cresc.

hof von waltfarisch Geistlich, Geistlich in Gauen, waltfarisch Geistlich, Geistlich in Gauen! sancta

Handwritten musical score for a choir, featuring ten staves. The score includes vocal parts with lyrics in German and instrumental parts. The lyrics are: "Sünde sünd' ist auch der Huldge- bot von, weilher ist Sei - stes der Herr". The notation includes various note values, rests, and dynamic markings like "ff" and "f".

Süh' ist Sünde in
 Süh' ist Sünde in
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The musical score is written on ten staves. The top two staves are for the voice, with lyrics in German. The bottom six staves are for the piano accompaniment. The music is in a minor key and common time. Dynamics include *f*, *cresc*, and *sf*.

Voice Part (Staff 1 & 2):
 The lyrics are: "Hilf mir, Herr, dein Erbarmen über mich zu erweisen, denn ich bin ein Elender. Mein Herz ist zerbrochen, Herr, mein Herz ist zerbrochen, denn ich bin ein Elender."

Piano Part (Staves 3-10):
 The piano accompaniment features a steady bass line and a more active treble line. Dynamics include *f*, *cresc*, and *sf*.

This is a handwritten musical score for a hymn, consisting of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining eight staves are for the keyboard accompaniment. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are in German and describe the Holy Spirit's work in the heart and the joy of heaven.

The lyrics for the vocal parts are:

Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze
 Heil'ge, Heil'ge in der Höh' sitze

The accompaniment consists of a right hand (RH) and a left hand (LH) part. The RH part features a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The LH part provides harmonic support with chords and moving lines.

Handwritten musical score on ten staves. The top two staves are for instruments: *c. i. W.* and *c. Ten*. The bottom eight staves are for voices with German lyrics. The lyrics are: *maligars isd Spiritus, Spiritus in goro! maligars isd Spiritus, Spiritus in goro! fanda*, *bopron in firlanin Spiritus*, *untipon*, and *firlanin ge bopron Spiritus in goro!*

Handwritten musical score on ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *pf* (pianissimo), and *cresc.* (crescendo). The score features vocal lines and instrumental accompaniment. The lyrics, written in Latin, are: *sancta, sancta et sub* in the first system, and *in quibusdam locis sanctis in quibusdam locis* in the second system. The staves are numbered 1 through 10 from top to bottom. The first staff (1) contains vocal notes with dynamics *p* and *pf*. The second staff (2) contains a vocal line with dynamics *p* and *cresc.*. The third staff (3) contains a vocal line with dynamics *p* and *pf*. The fourth staff (4) contains a vocal line with dynamics *p* and *pf*. The fifth staff (5) contains a vocal line with dynamics *p* and *pf*. The sixth staff (6) contains a vocal line with dynamics *p* and *pf*. The seventh staff (7) contains a vocal line with dynamics *p* and *pf*. The eighth staff (8) contains a vocal line with dynamics *p* and *pf*. The ninth staff (9) contains a vocal line with dynamics *p* and *pf*. The tenth staff (10) contains a vocal line with dynamics *p* and *pf*.

fz
7 c. i. W.
al. B.
ff
al. B.
molto inf. *Qui = sub in Guro*
ff
Tutti i Bassi.

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *fz*, *ff*, and *molto inf.*. There are also some text annotations in Italian, including "7 c. i. W.", "al. B.", and "Tutti i Bassi." at the bottom left. The music appears to be for a string ensemble, with some staves showing more complex rhythmic patterns and others showing simpler, more melodic lines. The paper shows signs of age, with some staining and discoloration.

Recit.

Cornu *ff*

Oboi *ff*

Fagotti *ff*

Violino I *f*

Violino II

Viola *f*

Sopr. *ff*
Maria war zu Bethlehem das sie sich setzen lassen wollte, da kam die Zeit daß die gebären

Baß *ff*

This is a handwritten musical score on aged, yellowed paper. It features a system of seven staves. The top staff begins with a treble clef and a common time signature (C). The second staff is marked with a soprano clef (C1) and contains the lyrics "folte in die ga-ba-ri-er-ja". The third staff is marked with an alto clef (C3) and contains the lyrics "in die ga-ba-ri-er-ja". The fourth staff is marked with a tenor clef (C4) and contains the lyrics "in die ga-ba-ri-er-ja". The fifth staff is marked with a bass clef (F1) and contains the lyrics "in die ga-ba-ri-er-ja". The sixth staff is marked with a bass clef (F2) and contains the lyrics "in die ga-ba-ri-er-ja". The seventh staff is marked with a bass clef (F3) and contains the lyrics "in die ga-ba-ri-er-ja". The score includes various musical notations such as notes, rests, and clefs. There are some handwritten annotations in the margins, including "c. B." and "ci W?". The paper shows signs of age, including foxing and discoloration.

uns

Tempre pp.

salte, u. was in Knabenzeit und bloß, küßt sich sanft, küßt sich groß, und was voll Demütigen auf ihren

Tempre pp.

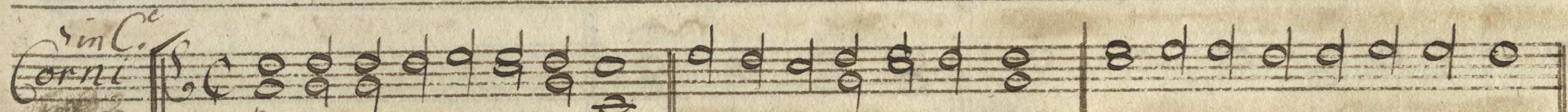
Diß groß und freut sich in ihrem Garten sein, bewohnt den Knabenzeit u. Klein mit Zittern u. mit Dank =

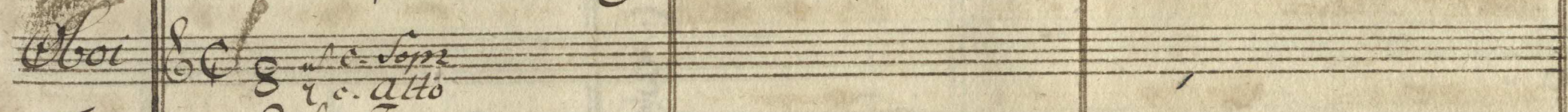
Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key, indicated by a flat sign on the first staff.

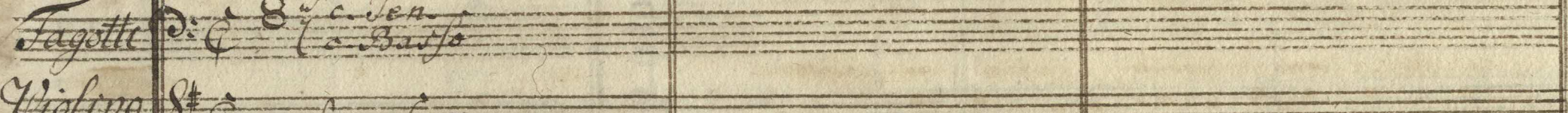
Vain und vield ifu in Windalu nin, und boddeta ifu saugt in rina kriggafin, soust nor ein

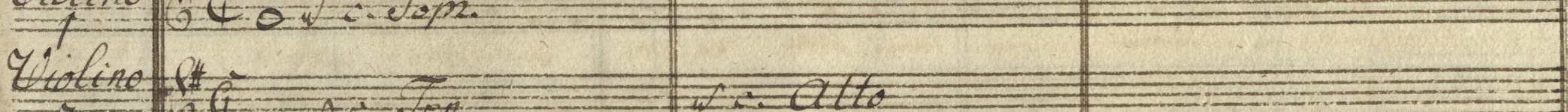
Handwritten musical score for the second system. The vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key, indicated by a flat sign on the first staff.

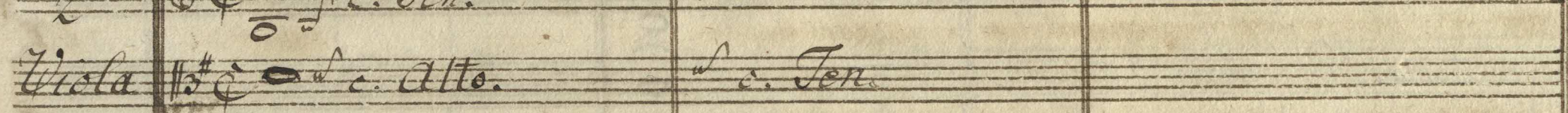
Ein Ein Ein für ifu

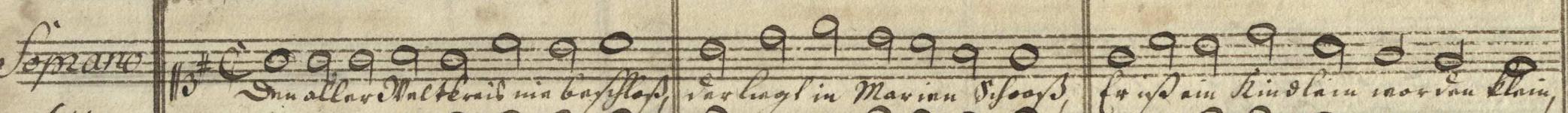
in C.
Corni 

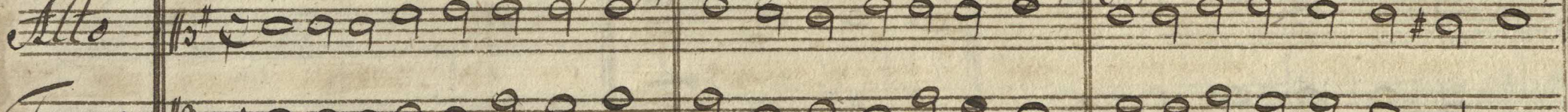
Stoi  *c. Sopr.*
c. Alto

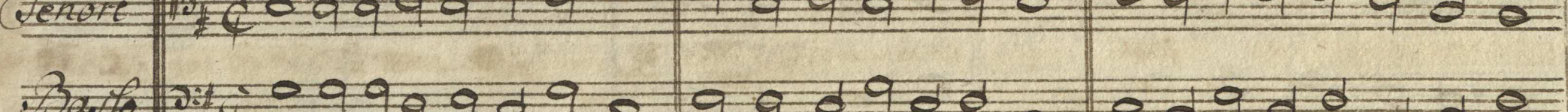
Fagotti  *c. Ten.*
c. Basso

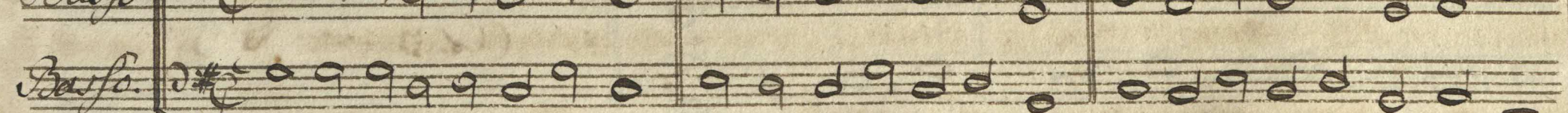
Violino  *c. Sopr.*

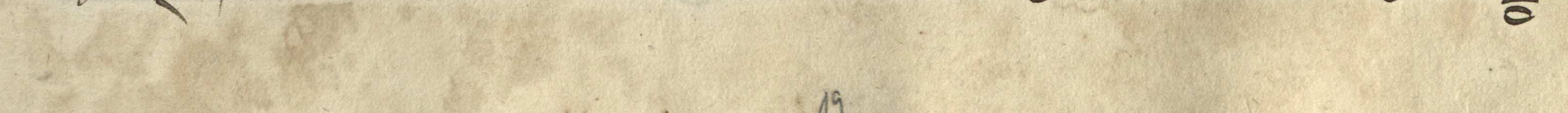
Violino  *c. Ten.* *c. Alto*


Viola  *c. Alto.* *c. Ten.*

Soprano 

Alto 

Tenore 

Basso 

Basso. 

Im aller Welt er ist ein bayßler, der liegt in Marinn Siscoß, Er ist ein kindlich vor von klein,

inr alla Ding, nofalt allain
 Bi-vi-n-lit

Grave.

Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments are: Corni, Oboi, Flauti, Fagotti, Violino 1, Violino 2, Viola, Soprano, and Basso. The music is in a slow, solemn style, indicated by the 'Grave' marking. The Soprano part includes the following lyrics: "Vor Gott gaffe gödlich vor und nuss nach Wand n. Wunden, ja voran laßt er laco mit". The score features various musical notations including notes, rests, and dynamic markings such as *ff* and *mf*.

Grave.

The musical score is written on ten staves. The top two staves are empty. The next three staves contain a basso continuo line with figured bass notation. The bottom two staves contain a vocal line with lyrics in German. The music is in a common time signature (C) and a key signature of one flat (B-flat).

The lyrics are:

Die, was du rauchst fiedest du im Dunkeln ihrer Hovv's mit unbylaugnam frommen Sinn, in standrossen, an der

Tutti i Bassi.

This is a handwritten musical score for a fugue on the organ. The score is written on eight staves. The top four staves represent the organ's manual parts, and the bottom four represent the pedals. The music is in G major and 4/4 time. The lyrics are in German, describing the resurrection of Christ. The score includes dynamic markings such as *p*, *cresc*, and *ff*, and articulation like *staccato* and *Alte.*

The lyrics are:

 Ich bin ein fugal Gott ab u. brad zu isunn sin, u. so nun lauch loda ind jarren klar seit

 u. in sagla isunn in Masofit

 Alte.

Handwritten musical score on aged paper, featuring multiple staves for voices and instruments. The score is organized into systems, with vocal parts and keyboard accompaniment clearly delineated.

Vocal Parts:

- c. i. W.* (Cantata I. W.)
- c. i. W.* (Cantata I. W.)
- c. Ten.* (Cantata Tenor)
- c. Bass.* (Cantata Bass)
- c. Sopr.* (Cantata Soprano)
- c. Alto* (Cantata Alto)
- c. Ten.* (Cantata Tenor)

Instrumental Parts:

- Keyboard accompaniment (likely Cembalo or Clavier) with figured bass notation.

Lyrics:

Ich rin flai - son *Ich rin flai - son* *Und auf die Handen der Gottes zu gese und*

The score includes various musical notations such as clefs, time signatures, notes, rests, and figured bass symbols. The paper shows signs of age, including some staining and discoloration.

Lamm sein u. seinen geiraiten zu vor. Dasu Mirjam u. Joseph bairn, u. in der krippenlag zu ihrer großen sonnda in seiner Wundelp

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves are mostly empty, with a few notes in the first measure. The third staff contains a treble clef and a few notes. The fourth and fifth staves contain a bass clef and a series of notes, including a measure with a 'c. B.' marking. The sixth and seventh staves contain a treble clef and a series of notes, including a measure with a 'p' marking. The eighth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The ninth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The tenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The eleventh staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The twelfth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The thirteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The fourteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The fifteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The sixteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The seventeenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The eighteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The nineteenth staff contains a treble clef and a series of notes, including a measure with a 'p' marking. The twentieth staff contains a treble clef and a series of notes, including a measure with a 'p' marking.

The lyrics are written in a cursive hand below the staves:

klain, auf Gottm ad non der Winda, ino Kuaber saundnoffen

The tempo marking *Andante* is written at the bottom right of the page.

Moderato

all. & va

Corni

Fauti *F^z*

Violino 1.

Violino 2.

Viola

2 Oboi sempre col i soprani del primo coro

Soprani *Im Anfang war das Wort: Das Wort war bei Gott: Gott war das Licht*

Coro 1.

Tenore *Im Anfang*

e Bassi e ragotti sempre col basso del primo coro

Soprano *Und das Wort ward Fleisch, und*

Alto *Das Wort ward Fleisch, und*

Coro 2.

Tenore

Basso

Basso

Moderato.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. At the top, there are five staves of music, including a vocal line with a treble clef and a bass line with a bass clef. Below these are two more staves of music, also with a vocal line and a bass line. In the center of the page, there is a line of text written in a cursive hand: "lofunde yndes nuz und das Wort maner Heilich, das Wort ward Fleisch und wofunde yndes". Above and below this text are staves of music, likely for a keyboard instrument, with notes and rests. The paper shows signs of age, including some staining and discoloration.

Anfang
 Anfang war das Wort
 und
 in das Wort ward Fleisch
 und das Wort ward
 Fleisch
 und
 wurde in der

in. das Wort war bei Gott
 in. Gott war das Wort
 in. das Wort ward
 Fleisch
 und
 wurde in der

30

A handwritten musical score on aged paper, consisting of ten staves. The top two staves are vocal parts, and the bottom two are keyboard accompaniment. The middle four staves contain the lyrics in German and Latin. The music is written in a historical style with various note values and clefs.

The lyrics are as follows:

Wort und was	Wort war bey	Gott und	Gott	Gott	was
und	indies Wort ward	flüsch	und	resurata	und
	und	resurata	und	und	resurata
					in

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a melodic line with various note values and rests. The middle section contains several staves with rhythmic notation, including quarter and eighth notes, and rests. The bottom section includes staves with chordal or figured bass notation, with some handwritten labels such as "iab", "Mood", "iub", and "iio". The notation is in a historical style, possibly from the 17th or 18th century. The paper shows signs of age, including foxing and discoloration.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves contain a vocal line with lyrics written in cursive. The middle section features a grand staff with two staves, likely for a keyboard instrument, showing complex chordal textures. The bottom section consists of several empty staves, possibly for a basso continuo or another instrument. The notation includes various note values, rests, and accidentals. The paper shows signs of age, including foxing and staining.

Fur

Fur

Anfang war da

Handwritten musical score for a hymn, featuring vocal lines and a keyboard accompaniment. The score includes a soprano part, a bass part, and a keyboard part with two staves. The lyrics are in German and Latin.

Vocal Lines:

- Soprano:** *8va*
- Bass:** *B.*

Lyrics:

Wort und sal Word ward fleisch und was ist da unfer sal und sal Wort. Im Anfang ward das

8va

B.

Wort und sal Word ward fleisch und was ist da unfer sal und sal Wort. Im Anfang ward das

c. i. W.
aliqui Oboi c. Flauti.

aliqui Fagotti i. c. Viola

Wort und das Wort war bey Gott und Gott war das Wort und Gott war das
 Wort das Wort war Fleisch. und in der Welt und in der Welt
 und das Wort war Fleisch

A handwritten musical score on aged paper, featuring two systems of staves. The first system consists of seven staves: the top staff is for Oboe (labeled 'Oboe' vertically), and the following six staves are for Violin (indicated by a brace on the left). The second system also consists of seven staves: the top staff is for Violin (labeled 'Violin' vertically), and the following six staves are for Oboe (indicated by a brace on the left). The music is written in a historical style with various note values, rests, and dynamic markings. The first system ends with a double bar line and a key signature change to two sharps (F# and C#). The second system includes the instruction 'Allegro' at the beginning and 'molto rubato' at the end. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The text is written in German.

Staff 1 (Violin I): *dimin* *ff* *va*

Staff 2 (Violin II): *ff* *c. Sopr.*

Staff 3 (Viola): *c. Sopr.*

Staff 4 (Cello): *dimin p* *c. Sopr.*

Staff 5 (Bass): *c. B.*

Staff 6 (Soprano): *dimin* *ff* *Im Anfang war das Wort und das Wort war bei Gott und Gott war das*

Staff 7 (Alto): *dim.* *ff* *Im Anfang war das Wort und das Wort war bei Gott und Gott war das*

Staff 8 (Tenor): *dimin p* *ff* *Im Anfang war das Wort und das Wort war bei Gott und Gott war das*

Staff 9 (Bass): *dimin* *ff* *Im Anfang war das Wort und das Wort war bei Gott und Gott war das*

Staff 10 (Double Bass): *dimin* *ff*

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle system features two vocal lines with identical lyrics. The bottom system consists of two piano accompaniment staves.

The lyrics for the vocal parts are:

Wod und iab Wod ward Sinsly und rof-unt nu - - - - -
Wod und iab Wod ward Sinsly und rof-unt nu - - - - -

The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings. Specific markings include *For.* and *sub*. The score is written in a cursive, historical style.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems, each containing five staves. The top system begins with a treble clef and a common time signature 'C'. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and beams. A key signature change to one flat is indicated by a 'b' symbol on the second staff of the first system. The bottom system begins with a bass clef and a common time signature 'C'. The paper shows signs of age, including water stains and foxing.

Corni C
 Horn C
 Flauti C
 Fagotti C
 Violini C
 Viola C
 Sopr. C
 Alto C
 Ten. C
 Bass C
 Bass C

c. Sop
a. alto
a. Ten.
a. Bass

Ein Kindlein so lieblich
von einer Singvogel süßlich
ist uns gelobt zu sein
zu uns und unsern Kindern
Was uns das Kindlein

p *mf* *p* *mf*

Handwritten musical score for a choir and orchestra. The score includes staves for Soprano, Alto, Tenor, and Bass, as well as staves for various instruments including strings, woodwinds, and brass. The lyrics are in German and appear to be a religious or liturgical text.

The lyrics are:

mit Lob und Dank
 so waren wir allzumahl erlöset
 Das ist uns unser altes
 altes
 altes

Handwritten musical score for a choir, featuring multiple staves. The score includes vocal parts and a basso line. The lyrics are in Finnish: "Jes Hailij'nsuo alloo Jes Hailij'nsuo alloo Jes Hailij'nsuo alloo unsuo" and "Jes Hailij'nsuo alloo un - suo al - loo, Jes Hailij'nsuo alloo unsuo".

Labels for parts: *Ter. i. Fl.*, *Basso*, *ott*

poeto Kivaste

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of four staves: the first two are vocal staves with lyrics, and the last two are instrumental staves. The second system contains three staves, with the first two being vocal staves and the third an instrumental staff. The third system consists of four staves, with the first two being vocal staves and the last two instrumental staves. The notation includes various note values, rests, and dynamic markings. The word "allor unfor al" is written in the first staff of the third system. The word "c. i. Ob." is written in the first staff of the second system. The page number "43" is written at the bottom center.

c. i. Ob.

B.

allor unfor al

43

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The top three staves feature a vocal line with lyrics and a piano accompaniment. The middle two staves show a more complex piano part with many sixteenth and thirty-second notes. The bottom three staves appear to be for a string ensemble, with some staves containing only whole notes. Handwritten annotations include "c. Fl." in the second staff, "c. B." in the third staff, "p. less." in the sixth staff, and "oit" in the tenth staff. The paper shows signs of age, including foxing and some staining.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The top staff contains a melodic line with various note values and rests. The second staff is labeled "C. Ob." and contains a more complex melodic line with many sixteenth and thirty-second notes. The third and fourth staves appear to be a pair of parts, possibly for a string quartet or piano accompaniment, with similar rhythmic complexity. The fifth through eighth staves are mostly empty, with only a few notes or rests visible, suggesting they might be for other instruments or are left blank. The bottom staff contains a final melodic line. The handwriting is in dark ink, and the paper shows signs of age and wear.

Viola 1 *Sempre piano*

Viola 2 *Sempre piano*

ten.

Sempre piano

Die Natur erstarrt auf ihn mit Fräuden und mit Klagen und schüttelt sich, von dem sie zu

Andante

Andante

schütteln und schütteln sie nicht

Ob Gott beirathet u. unser Muth so freundlich u. unbegrenzt

Andante

war man in der Gaisankülle oft anbar u. in der Krippenlay zu ihrer großen Freude in seinem Munde klaut auf

Andante

Andante

Grünet vor der Thüre, die Quat' rümpfen sich

Tenore
Soprano

Allegretto.

Flauti

Fagotti

Violini

Viola

Sopr.

Alto.

Ten.

Bass.

Fondam.

Allegretto.

Liebet mich in liebem, San er hat mich zu

a. c. all.

p. *pp.* *f.* *cresc.* *p.* *pp.* *f.* *p.*

wast geliebet, laßst uns ihn lie - ben, laßst uns ihn lie - ben, dan er hat uns zu wast, ge - liebet, laßst uns ihn

Handwritten musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top two staves are vocal parts with lyrics in German. The bottom four staves are instrumental parts for Violone Solo and Tutti Bass. The middle six staves are for other instruments, likely strings. The score includes various musical notations such as notes, rests, clefs, and dynamic markings like "cresc." and "f".

Violone Solo *Tutti Bass*

49

c. v. v.

li - bet
 Er - bet um ih - su
 Er - bet um ih - su die - sen, der so gar un - ter - zeh - ren ge - liebt, Er - bet um ih - su
 Er - bet um ih - su die - sen, der so gar un - ter - zeh - ren ge - liebt, Er - bet um ih - su
 Er - bet um ih - su die - sen, der so gar un - ter - zeh - ren ge - liebt, Er - bet um ih - su

Handwritten musical notation for the first system, consisting of four staves. The staves are labeled on the right as:

- c. Sopr.
- c. alto
- c. Ten
- c. B. voc

The notation shows rests for all parts in this system.

Handwritten musical notation for the second system, consisting of four staves. The staves are labeled on the left as:

- c. Sopr.
- c. alto
- c. Ten

The vocal parts have notes, and the bass part has notes. The lyrics are written below the notes:

lieben, die wir fast nicht zu fast zu fast - zu fast geliebt. Erstet mit ihm lieben, lobet mit ihm lieben, die

Handwritten musical notation for the third system, consisting of four staves. The lyrics continue:

fast zu fast zu fast geliebt. lieben fast - - - geliebt.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.*

Handwritten musical score for voice and instruments. The score is written on ten staves. The top two staves are for instruments, likely strings. The next three staves are for voice parts: Soprano (Sopr.), Alto (Alto), and Tenor (Ten.). The bottom three staves are for instruments, likely strings. The lyrics are written in German: "no sal ubzū ruff zū ruff galilæ no sal ubzū ruff zū ruff zū ruff - zū ruff galilæ = lort, dū no sal". The score includes dynamic markings such as *cresc.*, *mf.*, and *f.*, and a tempo marking *And.*. The notation includes notes, rests, and slurs.

c. v. v.

c. B.

und zu recht ge-lis-beret.

Violin.

Fl.

Die Blinden fühlten vor ihm wieder, und gaben ihm Befehle ganz, und gaben

Wörter auf Gold u. Messen, die sahen seinen Rücken und hielten ihn für einen Säulen und

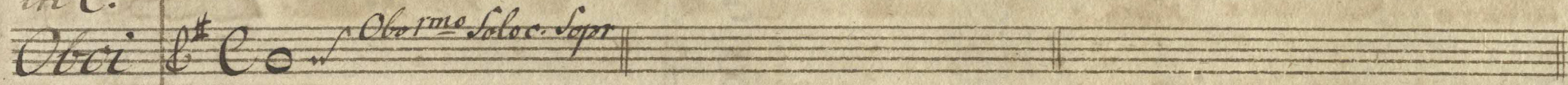
ließen sich das Bein u. Straß nicht an.

Thoral

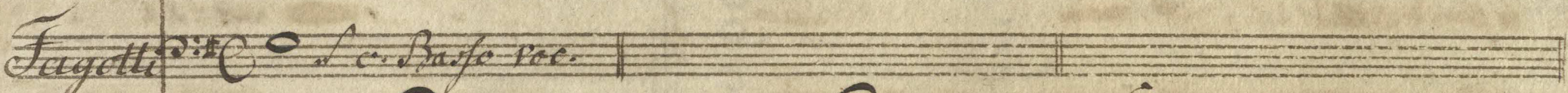
Corni & C. *in C.*



Oboi & Co. *Oboe Solo. Sopr.*



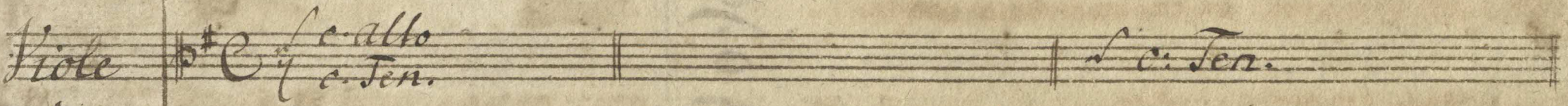
Fagotti *Basso rec.*



Violini *c. Sopr*
c. Alto



Viola *c. Alto*
c. Ten.



Sopr.



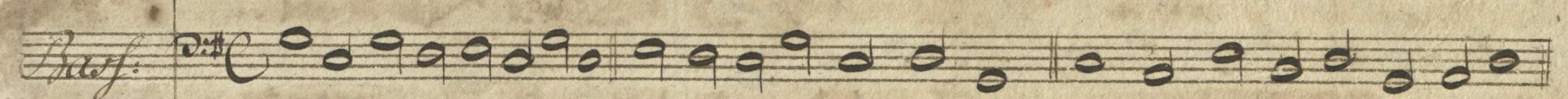
Alto



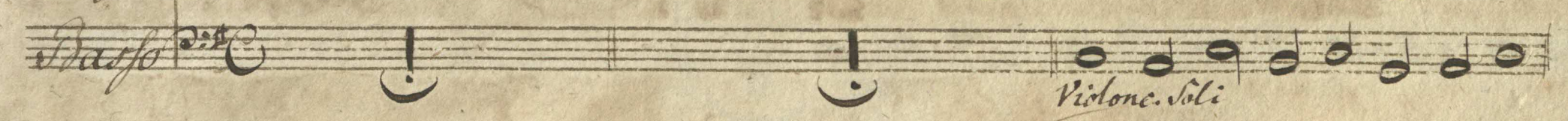
Ten.



Bass.



Basso *Violone. Soli*



Larghetto

Handwritten musical score for a vocal and instrumental piece. The score is written on ten staves, organized into three systems. The first system (staves 1-3) includes the tempo marking "Larghetto" and the instruction "con cordini". The second system (staves 4-5) features a vocal line with the lyrics "In lingu' un' fglumwort in die Anglin zu ge=" and a "Violonc. soli" part. The third system (staves 6-10) includes a vocal line with the lyrics "Hau, du Caruhszignur, o du Caruhszignur, Rom alle' un' ipe for und' im und" and a "Violonc." part. Dynamic markings include *p*, *pp*, *ppp*, *ppp cresc.*, *cresc.*, and *ppf*. The score is written in a cursive hand on aged paper.

Choral.

Corni in E

Oboi

Flauti c. Violini
pica

Fagotti c. Viola
p c. Basso

Violini p.
c. Sopr.
p. c. alto

Viola p.
c. Ten.
c. alto

Sopr. p. cresc. f. c. alto

Alto p. cresc. f. c. Ten.

Tenore p. cresc. f. c. alto

Basso p. cresc. f. c. alto

Fagotti p. cresc. f. c. alto

Willkommen in dem Jannesthal, O bisß willkommen in dem Jannesthal, O bisß willkommen in dem Jannesthal, O bisß willkommen in dem Jannesthal.

C.V.V.

Violoncello

Sopr.

alt.

Ten.

in unserm lieben holden Vind, er wass bey uns im kalten Vind, und schenkt für uns unget, wir gingen trostlos

con i violini
c. Ten.
c. Sopr.
c. alto
c. Ten.
 zu bringen ins Heim zu der Vaterstadt und Land - wir finden nicht mehr, wir finden nicht mehr
p. *pp* *p* *pp* *p* *pp* *p* *pp*

Flauti *dolce* *pp.*

Fagotti *dolce* *dei Flauti*

Soprano *Andantino* *Gold-*

Basso *Violon. c. soli. più.*

l. c. Sopr.

Saligru gebunnter Ruabr, ißet von Guchzen von Goo zuu au, Goldfurliger, gr-

c. Sopr.

br. = no. Vierter

Quater, ich hab von ganz zum, von ganzem an, gold =

ten.

cresc.

pf

c. Poe

p

Li H.

p

Sanfter, gebenedeit v. Quater,

cresc.

pf

Du weißt daß ich nicht

p

Sc. Voc.

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line includes the lyrics: "habt und ihr nicht geben kann nicht, nicht, ist bei von Gurgun von". The piano accompaniment includes dynamic markings such as *pp.* and *pf*, and a performance instruction *Flauti* written above the second staff.

Handwritten musical score for the second system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line includes the lyrics: "Gurgun an. Heiligsten, gebenedicten Knecht ist bei - von Gurgun, von". The piano accompaniment includes dynamic markings such as *p* and *pp.*, and a performance instruction *Fl.* written above the second staff.

Handwritten musical score for voice and piano. The score consists of five staves. The top two staves are for the voice, with lyrics written below them. The bottom three staves are for the piano accompaniment. The lyrics are: "Grazen an Goldfueßiger, gebunden mit Quabr, in bet von Grazen, von Grazen". The music includes various dynamics such as *ten.*, *pf*, *p*, and *p. cresc.*.

Handwritten musical score for piano accompaniment, consisting of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music includes dynamics such as *pf* and *aw.*.

Andante

Sempre pia.

Oboe solo *c. Sopr.*

Fagotto Solo *Sempre pia* *c. Ten.*

Violini *con sordini sempre pia*

Viola *con sordini*

Sopr. *Sif vante die auf meine Weisen, ja*

Ten. *Sif vante die auf meine Weisen, ja*

Bass. *sempre pia.*

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves are empty. The third staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscripts. The lyrics are written below the notes on the fourth staff. The bottom two staves are empty.

haur = sator Qua = br und will so lang in dir und dir das Leben fahr, dir

Lauten Herr, die Lauten Herr, und wenn ich nicht mehr bin, laud' die, will's Gott, mein

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves are empty. The third and fourth staves contain a melodic line with eighth and sixteenth notes. The fifth staff contains the lyrics: "Sichthou wach im Grab, mein Sichthou wach im Gra — br." The sixth and seventh staves contain a bass line with whole and half notes. The eighth staff is empty. The page is numbered "70" at the bottom center.

Andantino

Handwritten musical score for a full orchestra and vocal ensemble. The score is written in 6/8 time and includes the following parts:

- Corni**: Horns, starting with a *p.* dynamic.
- Flauti**: Flutes, with a *pp* dynamic and a *pp* dynamic later. Includes markings for *1. Sopr.* and *2. Sopr.*
- Oboi**: Oboes, with a *p.* dynamic and a *pp.* dynamic later.
- Fagotti**: Bassoons, with a *p.* dynamic.
- Sopr. 1.**: First Soprano voice part.
- Sopr. 2.**: Second Soprano voice part.
- Sopr. 3.**: Third Soprano voice part, marked *coro.*
- Sopr. 4.**: Fourth Soprano voice part.
- Soprano**: Soprano voice part.
- Alto**: Alto voice part.
- Coro**: Chorus, including **Tenore** (Tenor) and **Basso** (Bass) parts.

The vocal parts (Soprano 1-4, Soprano, Alto, Tenore, Basso) feature a melodic line with lyrics: *Wir wollen sein Vripper*.

Andantino

Schwestern und Brüder, bleibet ihr ganz bei Christ, die Hände ihm küßet und danket, denn er hat uns so

oft was gebracht.
 und wir mit euch für schenken, und mit euch Tag und Nacht die Gänze ist
 wir mit euch für

Capriccio

Handwritten musical score for piano and violin. The piano part consists of three staves with notes and dynamic markings like 'p', 'cresc.', 'pf', and 'ff'. The violin part consists of three staves with notes and a 'Vcllo' label.

Handwritten musical score for voice and piano. The voice part has lyrics in German: "Erhöret und trübt euch, so hat uns Gott erlöst." The piano part consists of three staves with notes and dynamic markings like 'f'.

c. Sopr. 1.
c. Sopr. 2.

c. Sopr. 1. & 2.
c. Alto

wollen unser *Stück = zu schenken,* *und bei jedem unsern* *ganzen*

Und wir = mit fünf = für schenken *und*

pp.

Clavst, *die Hän- der ihu küßten und küßten ihm so*

mit - fünf Tag und Clavst die Hän der ihu küßten ihu küßten

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes dynamic markings such as *pp*, *cresc.*, and *ff*. The lyrics are written in German and include the phrases "oft war gebraucht," and "Ihr hat uns herzlich gemacht."

pp *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

oft war gebraucht,

Ihr hat uns herzlich gemacht.

Allegro Maestoso.

Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments and parts are labeled as follows:

- Cornu
- Flauti
- Oboe. *in Flauti.*
- Fagotti. *in B.*
- Violini (Violins) - two staves
- Viola
- Seprano (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass) - two staves

The score includes various musical notations such as notes, rests, and dynamic markings like *sf.* (sforzando) and *un.* (unanimous). The time signature is common time (C). The key signature has one flat (B-flat).

allegro maestoso.

Viol. Ober.

Sop.
Alto.
Ten.

Basso Continuo

Du bist würdig zu empfangen Lob und Preis und Dank und Ehre und Macht und Herrschaft und Herrlichkeit

Handwritten musical score on aged paper, featuring ten staves. The top staff contains a vocal line with lyrics in German. The lower staves contain instrumental accompaniment. The paper shows signs of age and water damage.

lyric, non fignificat
L'ing. kant
Sie bist würdig, zu unserm Lob und Preis und Dank und

Sop.
Alto.

Flaute

Ten.
Basso

Knacht, und Meißt und Horn, und Juchel, kail von Lary, kail von freyheit zu Linye

c: Soprano.
c: Alto.

c: Tenor.

c: Bass: Voice.

Du bist mündig zu nehmen Lob und Preis u. Dank u. Ehr u. Herrlichkeit von
 Zeit zu Zeit und Dank - u. Ehr u.
 Du bist mündig zu nehmen Lob, Du bist mündig
 Du bist mündig zu nehmen Lob, u. Preis u. Dank u. Herrlichkeit Herrlichkeit von

Freiheit zu Freyheit

Du bist meinzig zu wasman

Lob u. Preis u. Dank u.

Du bist meinzig zu wasman

Lob u. Preis u. Dank u. Freyheit u. Mayst u.

Handwritten musical score for a string quartet with vocal parts. The score includes staves for Violini I, Flauto, and vocal lines with German lyrics.

Violini I

Flauto

Violini II

Violini III

Lob u. Preis u. Macht, u. Macht u. Macht u. Herr u. Gerechtigkeit von Ewig.

Herr u. Gerechtigkeit

Herr

Herr u. Gerechtigkeit u. Dank u. Macht u. Macht.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves. The text includes the words "Lied", "zu", "f.", "my.", and "Lied." with musical notes and rests positioned above and below the text. The paper shows signs of age, including foxing and water stains.

Handwritten musical score on aged paper. The score consists of 12 staves. The top two staves are for the choir, with the label "c. i. Chor." written between them. The next two staves are for vocal soloists, with labels "c. Sop." (Soprano), "c. Alto." (Alto), "c. Tenore." (Tenor), and "c. Basso Solo." (Bass Solo) written between them. The remaining six staves are for instruments, likely strings. The music is written in a single system. The lyrics "Videte quia magnus Dominus et Principatus eius. Dominus et Regnum eius." are written across the lower staves. The paper shows signs of age, including a large stain on the left side.

c. Violino I. in Unifono.

c. Violino 2^{da} in Unif.

c. Viola in Unif.

Must u' san m. Jannlich. laid von freyheit zu b. ruy. kait

freyheit von freyheit zu b. ruy.

freyheit von freyheit zu b. — ruy.

b. — ruy. kait

non

The image shows a page of handwritten musical notation on aged paper. It features a vocal line with lyrics and four instrumental staves. The lyrics are written in a cursive hand and include the words "Must u' san m. Jannlich. laid von freyheit zu b. ruy. kait". The instrumental parts are for Violino I, Violino 2da, and Viola, all in unison. The notation includes various note values, rests, and clefs. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for Soprano, Viola, and Flute. The score includes staves for each instrument and a vocal line with German lyrics. The lyrics are: "mein Kind, nun sing" (twice), "Du bist reinlich zu nehmen lob" (twice), and "du bist reinlich zu nehmen lob".

ff.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with German lyrics and instrumental parts. The lyrics are:

Preis d. Dank d. Kraft d. Macht d. Hohe d. Jannlichait d. Jannlichait von
 Dank d. Kraft.
 Preis würdig zu nennen Dank d.

The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are also some handwritten annotations like "ci: A:" and "F." on the staves.

Violino 1.

Violino 2.

Tenore.

Soprano.

Alto.

Tenore.

Freigeit, Du bist
 Freigeit, Du bist würdig zu rufen
 Du bist würdig zu rufen
 Du bist würdig zu rufen Lob u.
 Freigeit, Du bist würdig zu rufen Lob u. Preis u. Lob u. Preis u.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of two staves with notes and rests. Below this, there is a single staff with the handwritten annotation *vi. Fl.* at the beginning. The next system contains three staves with complex musical notation, including beams and various note values. Below that is another system with three staves, featuring a large handwritten *ff.* (fortissimo) marking. The fifth system has two staves with the handwritten text *Viol. in F. uny. Viol.* written across them. The sixth system consists of two staves with notes and rests. The seventh system has two staves with notes and rests. The final system at the bottom of the page contains a single staff with notes and rests. The paper shows signs of age, including some staining and discoloration.

