

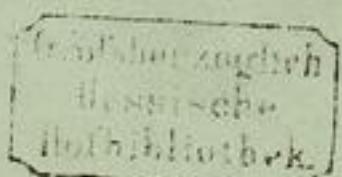
Mus 447/5

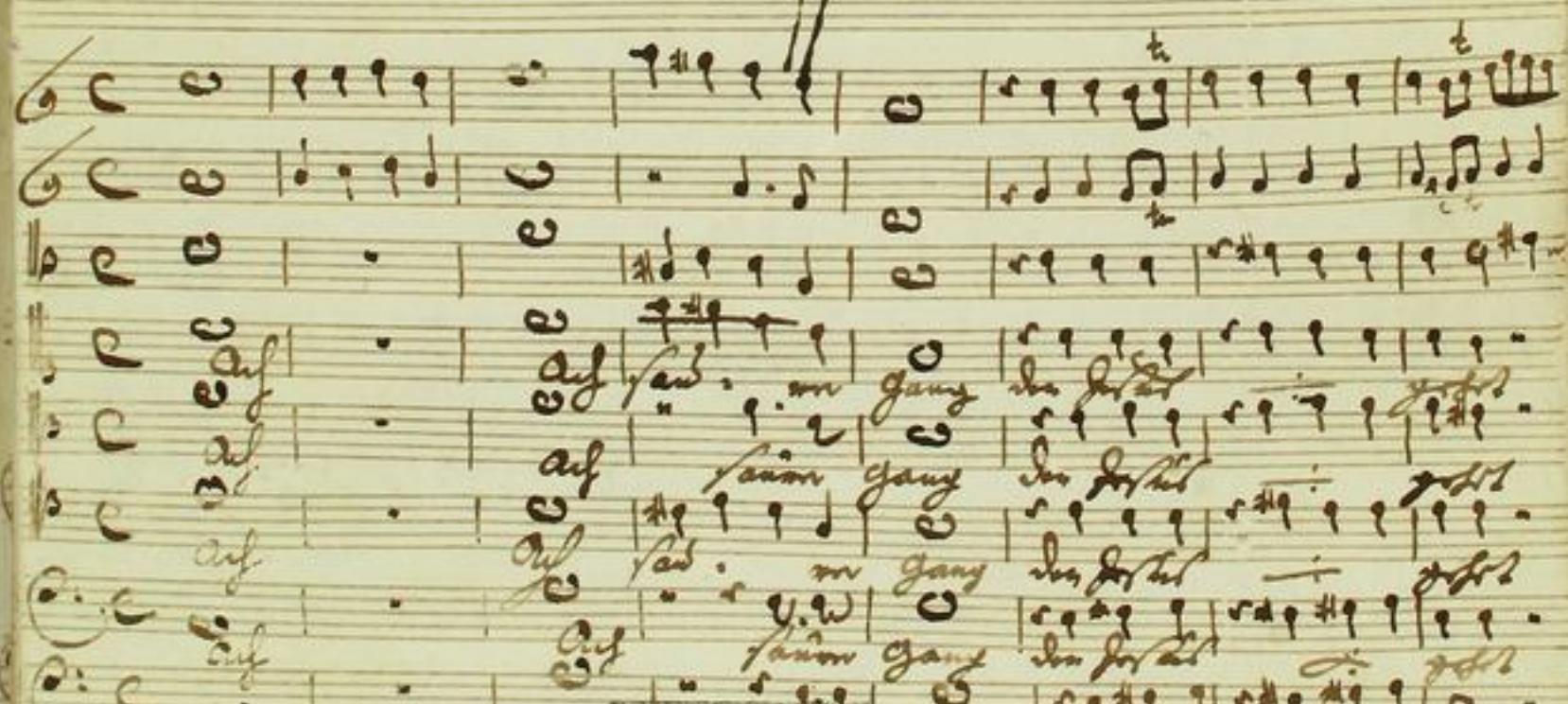
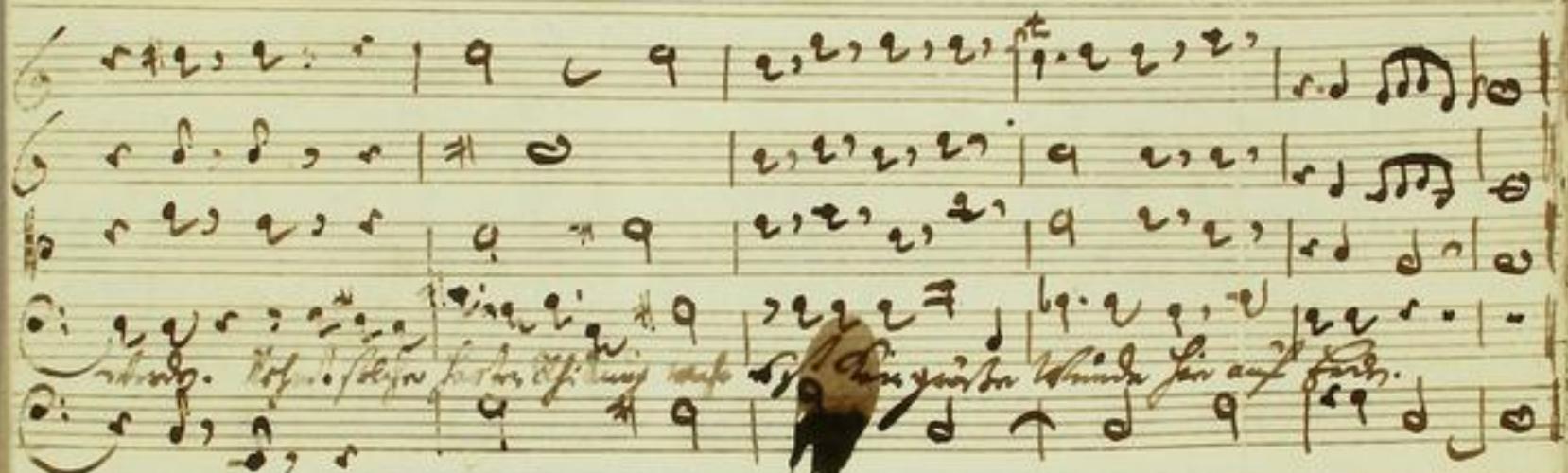
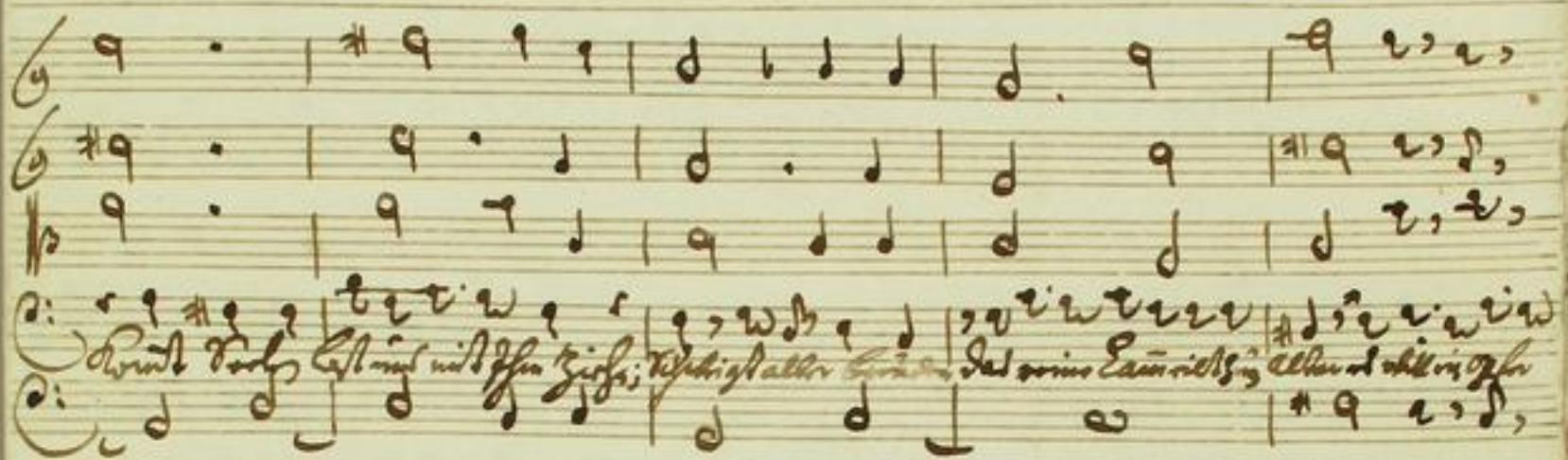
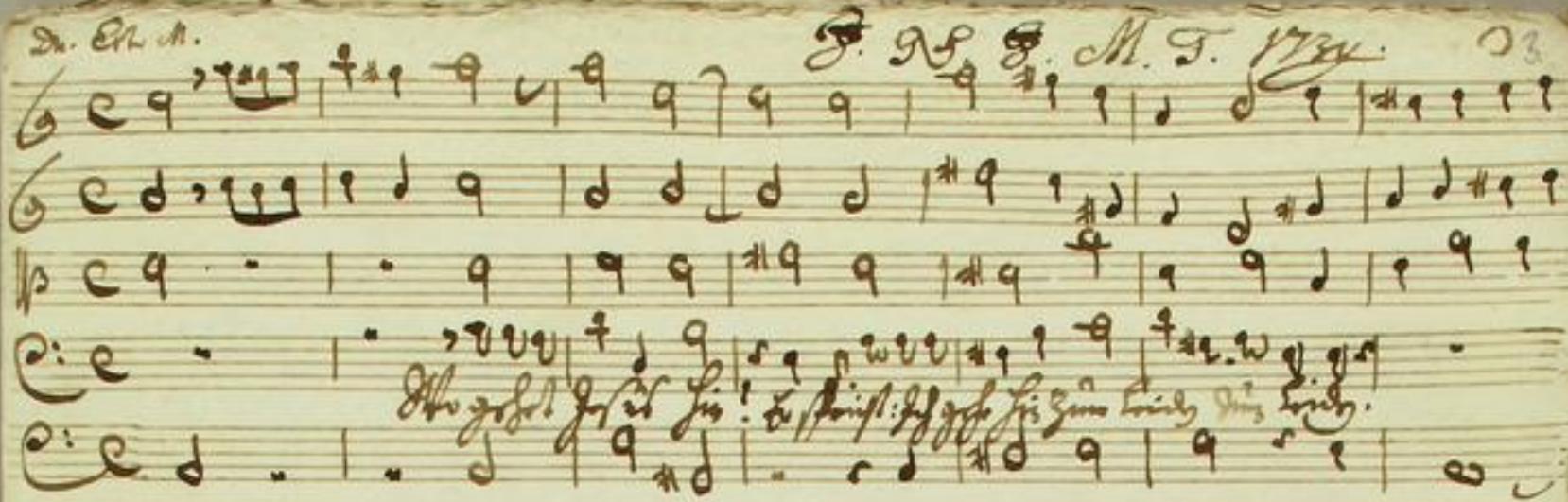
Hofgut Thülfen? fr. Stift: Hofgut zum Linden 55

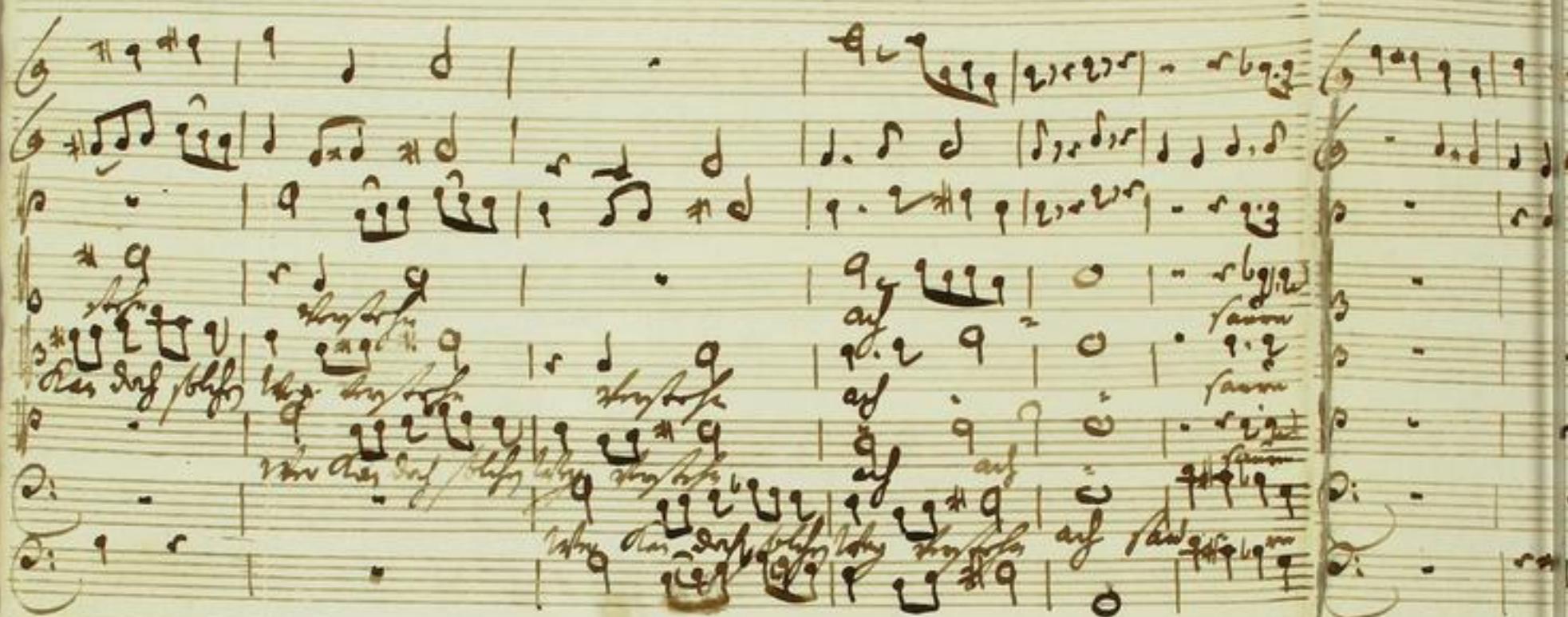
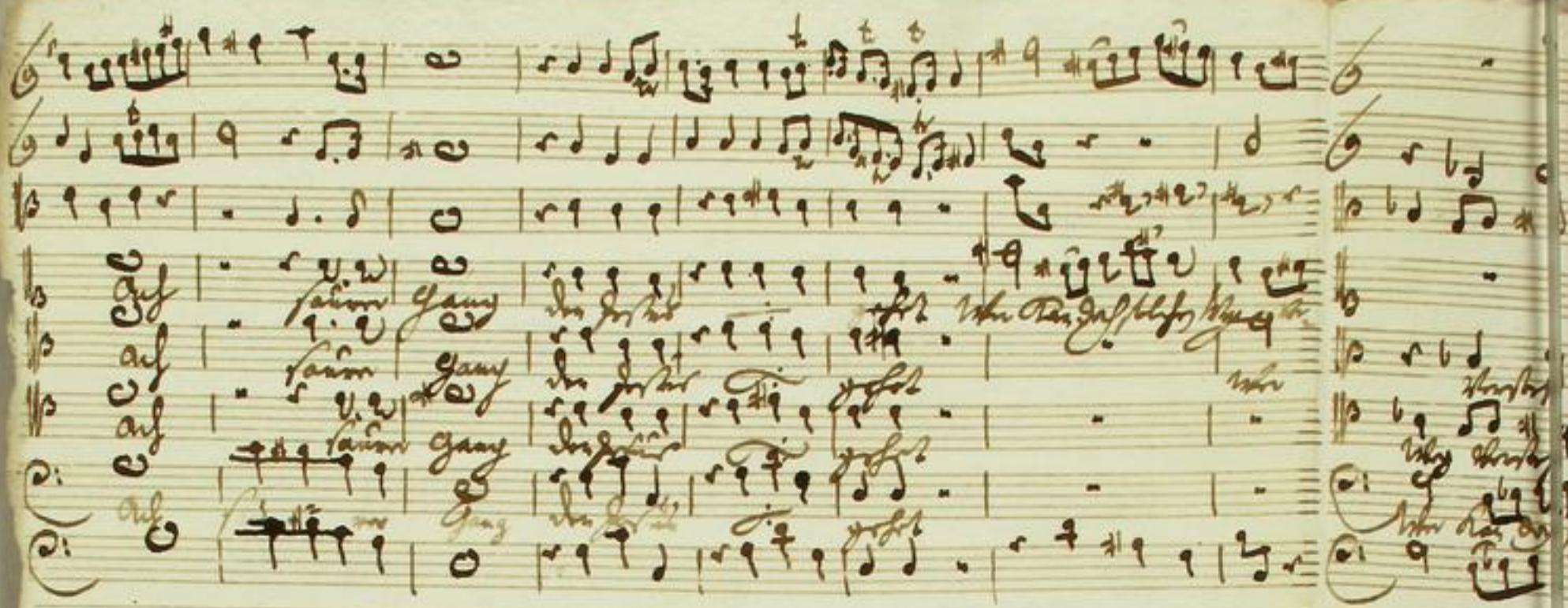
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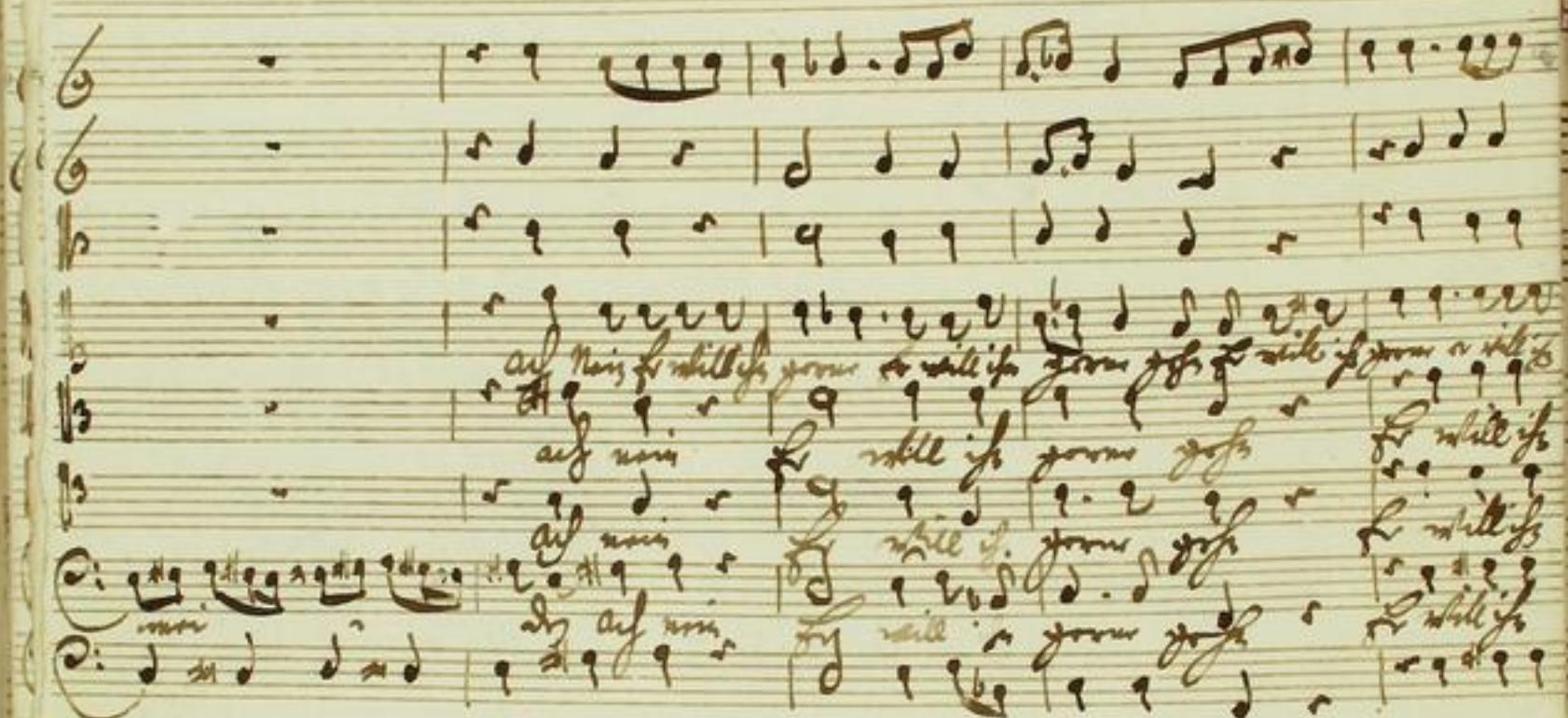
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31. Februar 1739.

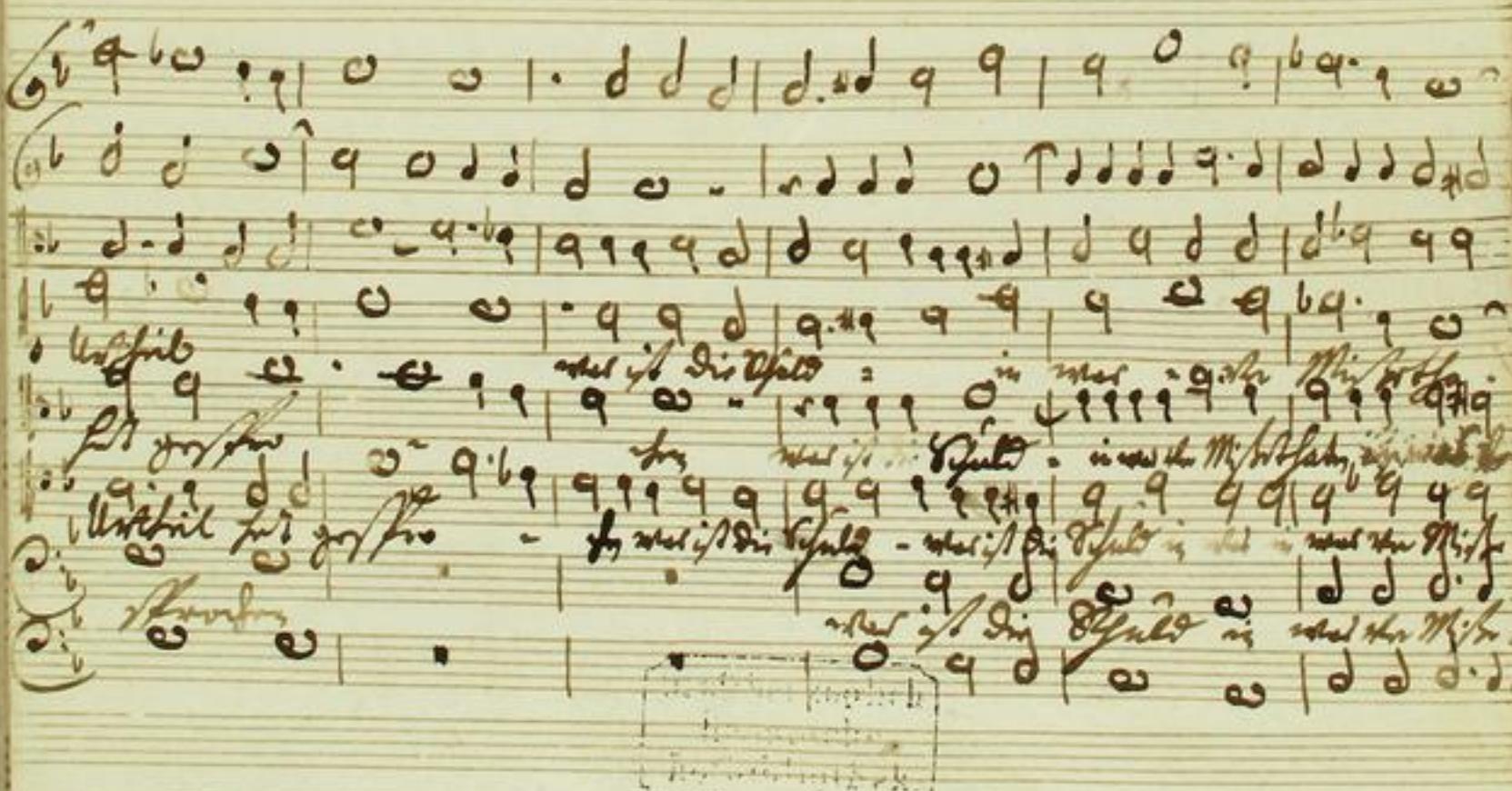
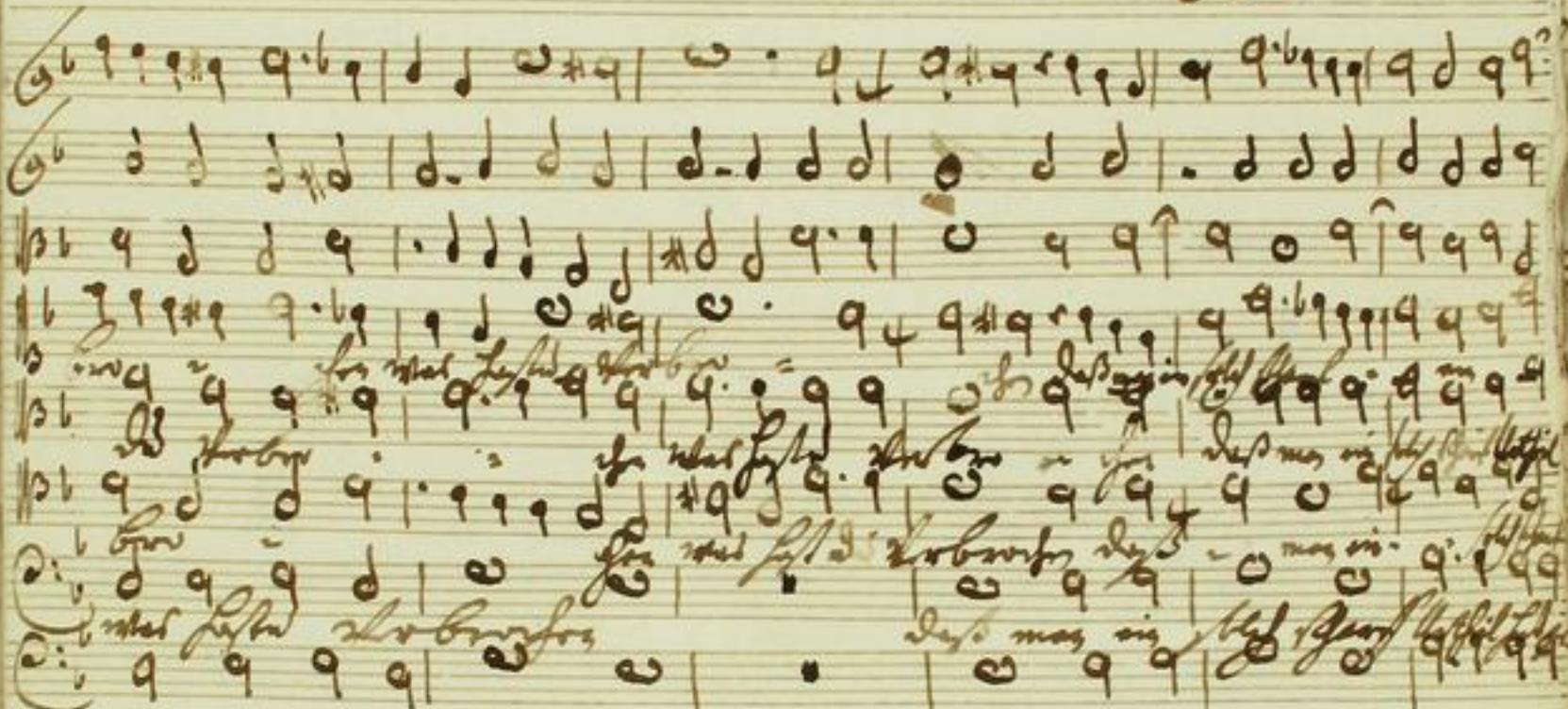
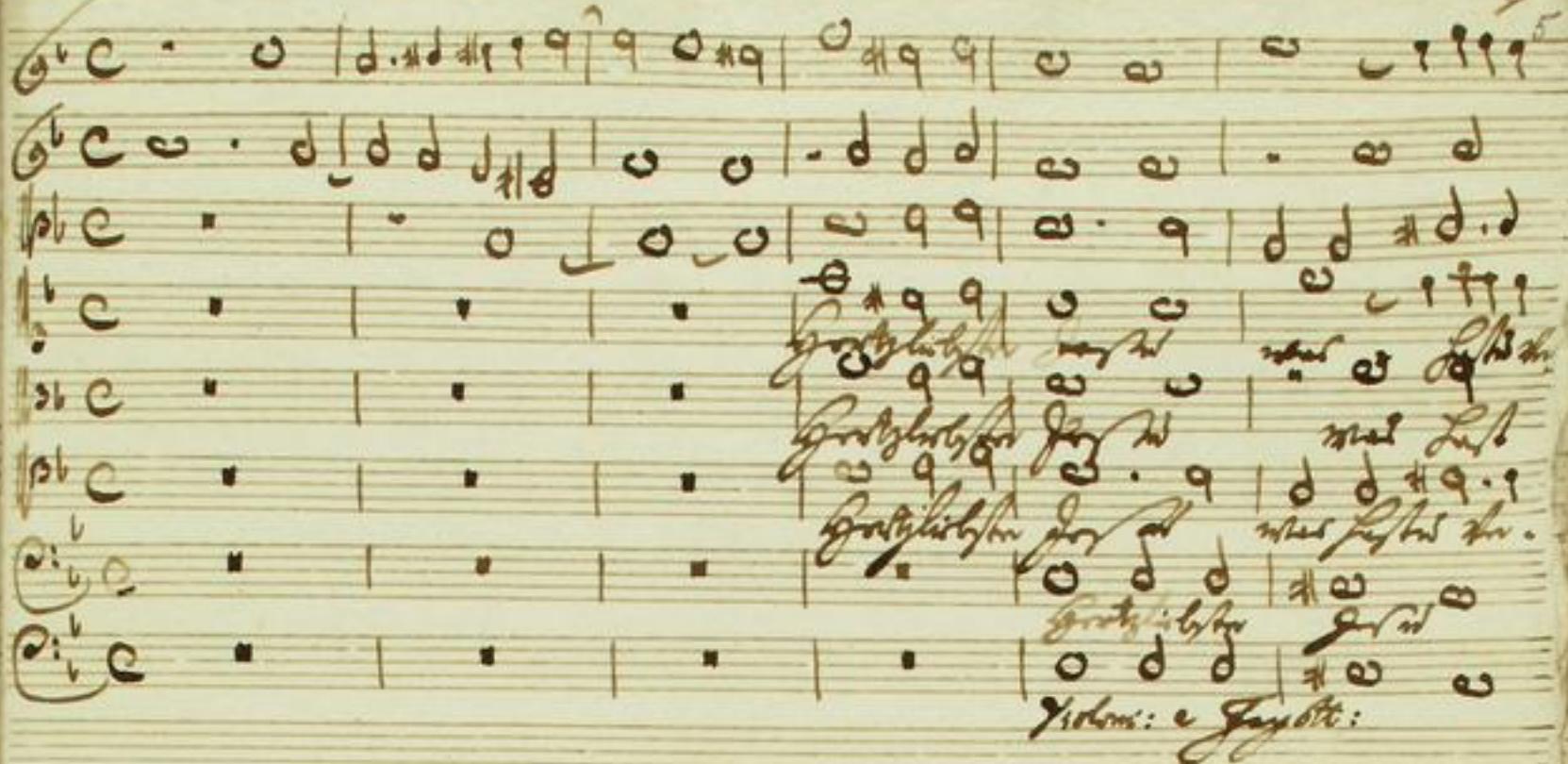


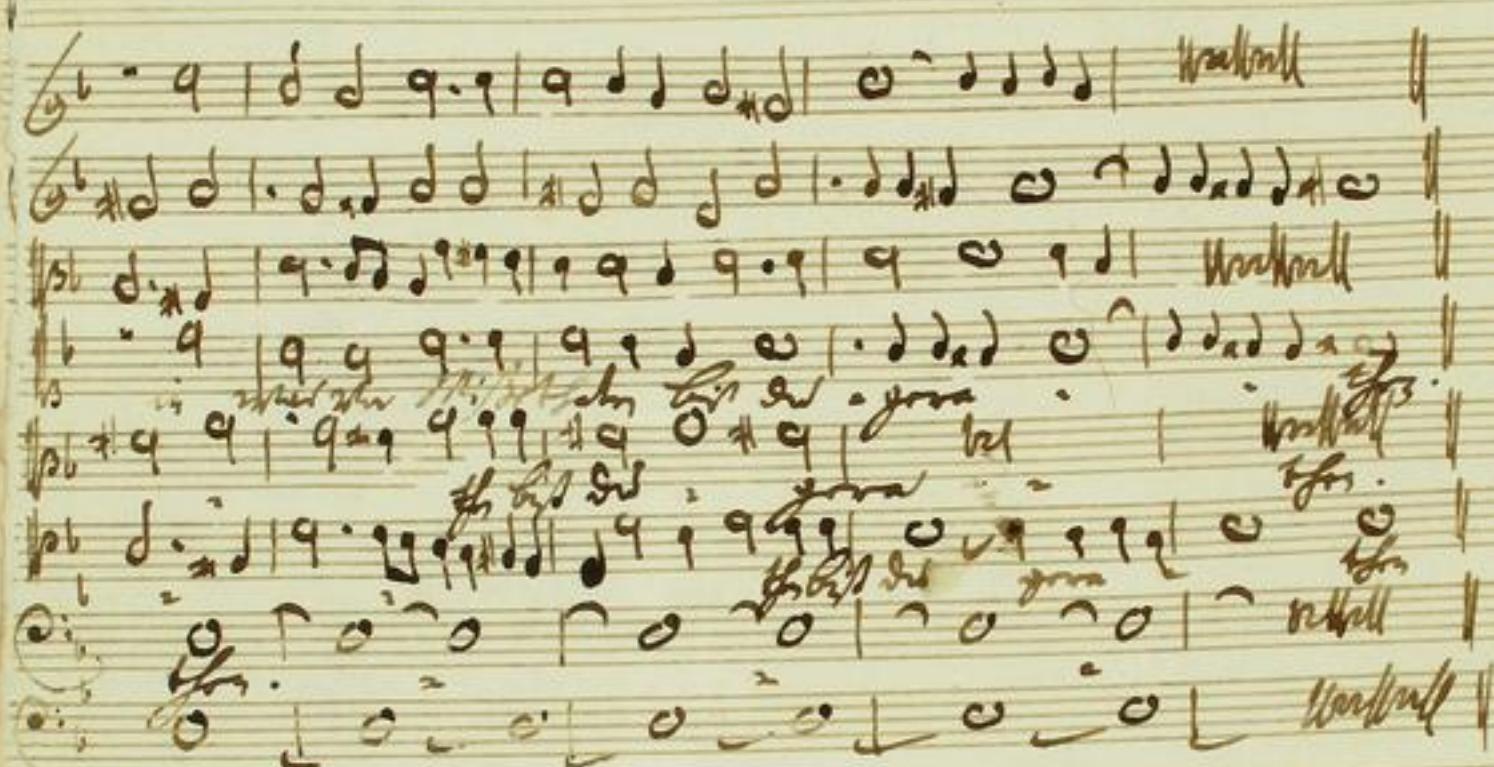
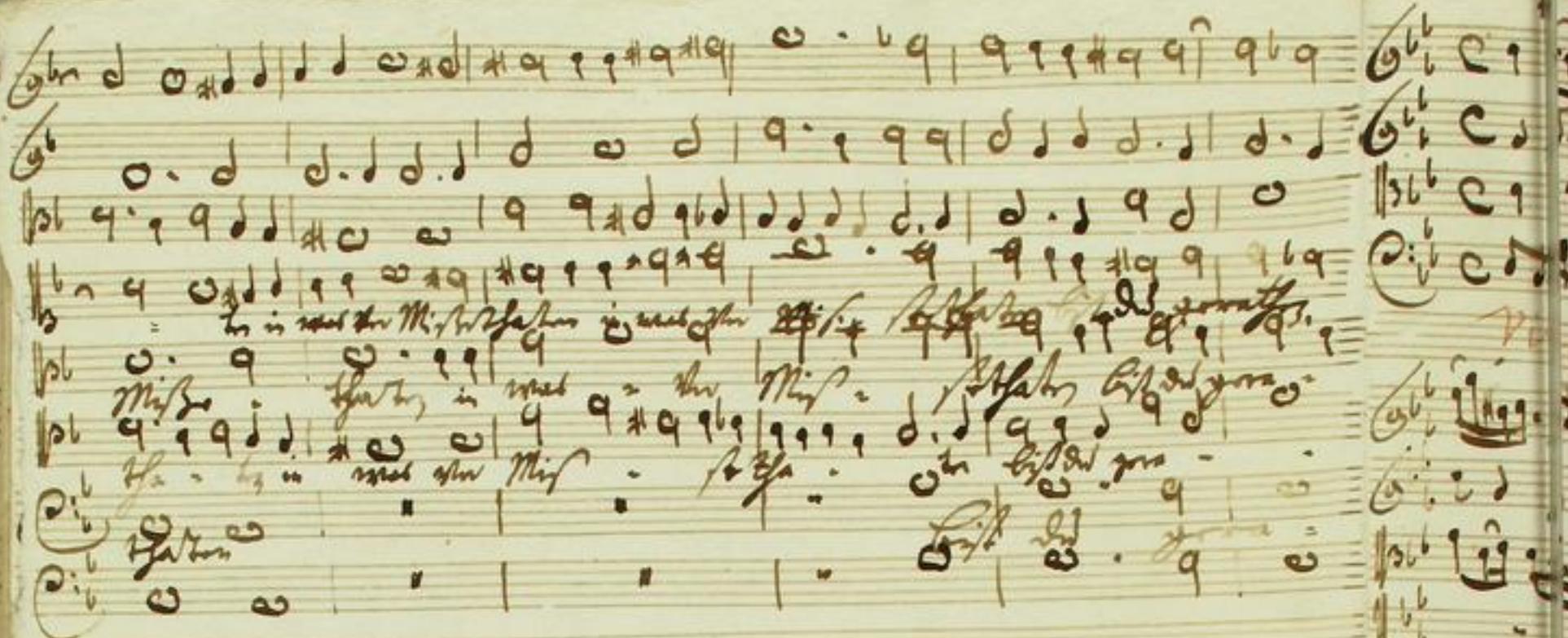












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Pizzicato.

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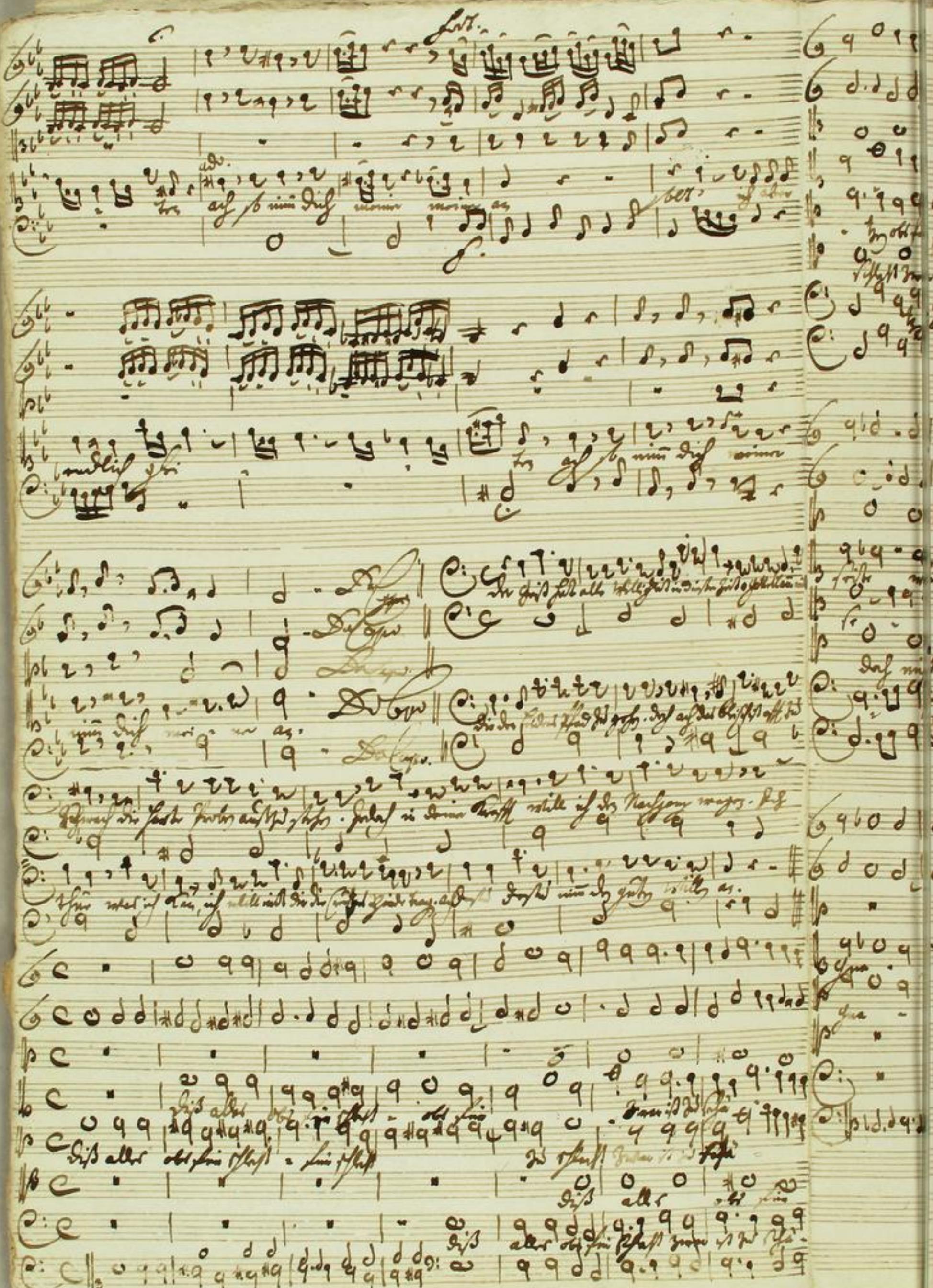
شَهِيدٌ لِلْمُسْلِمِينَ وَالْمُسْلِمُونَ
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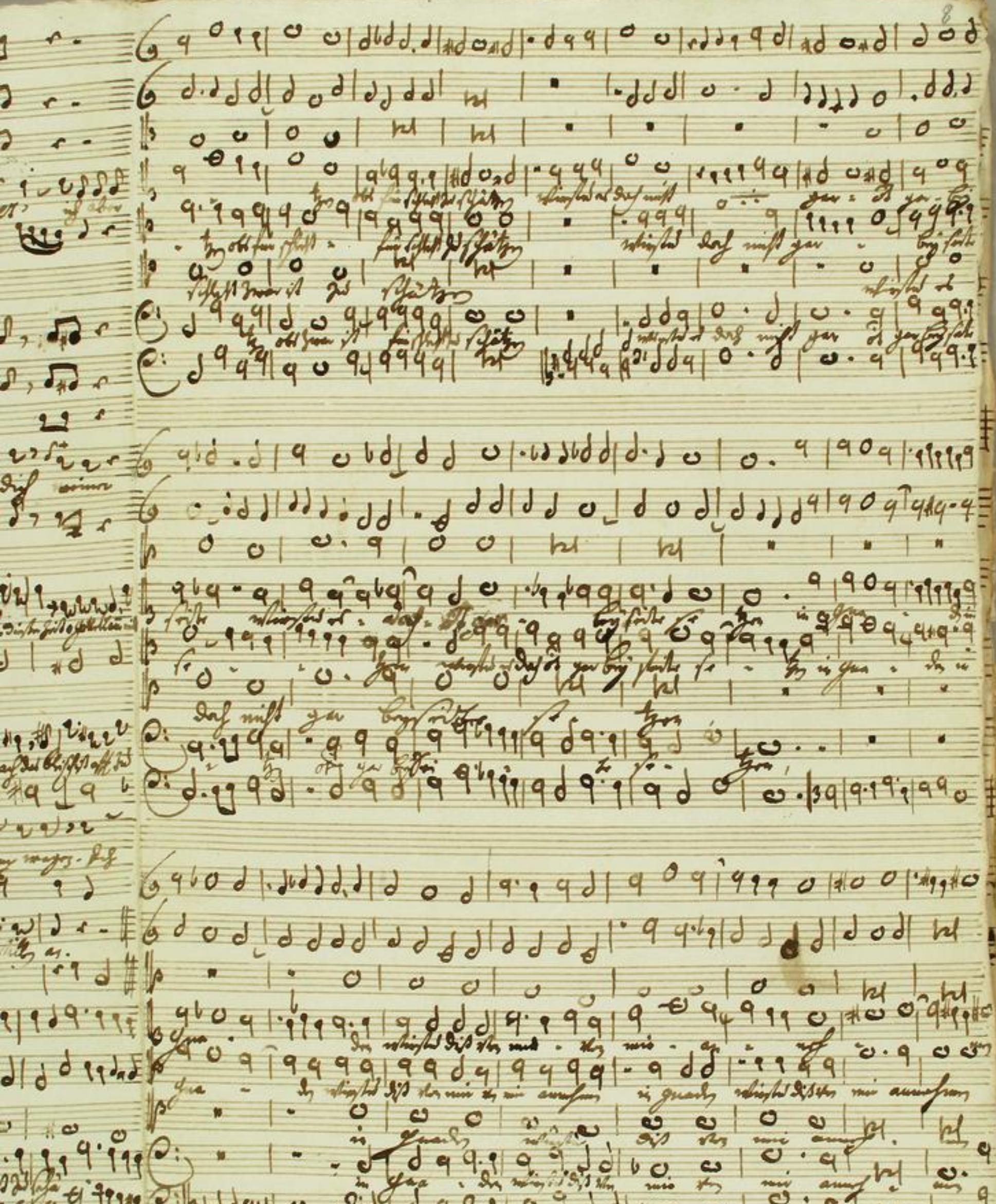
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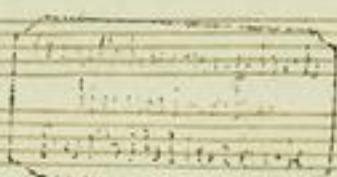
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لَلَّهُمَّ إِنِّي أَعُوذُ بِكَ مِنْ أَنْ يَكُونَ





O Herr Jesu Christ
Gloria



172
9.

Wohl. Grabs zu? &
~~mit~~

a

2 Violin

Viola

Canto

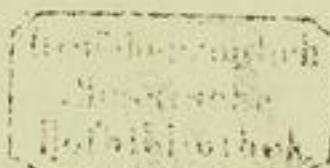
2 Clff:

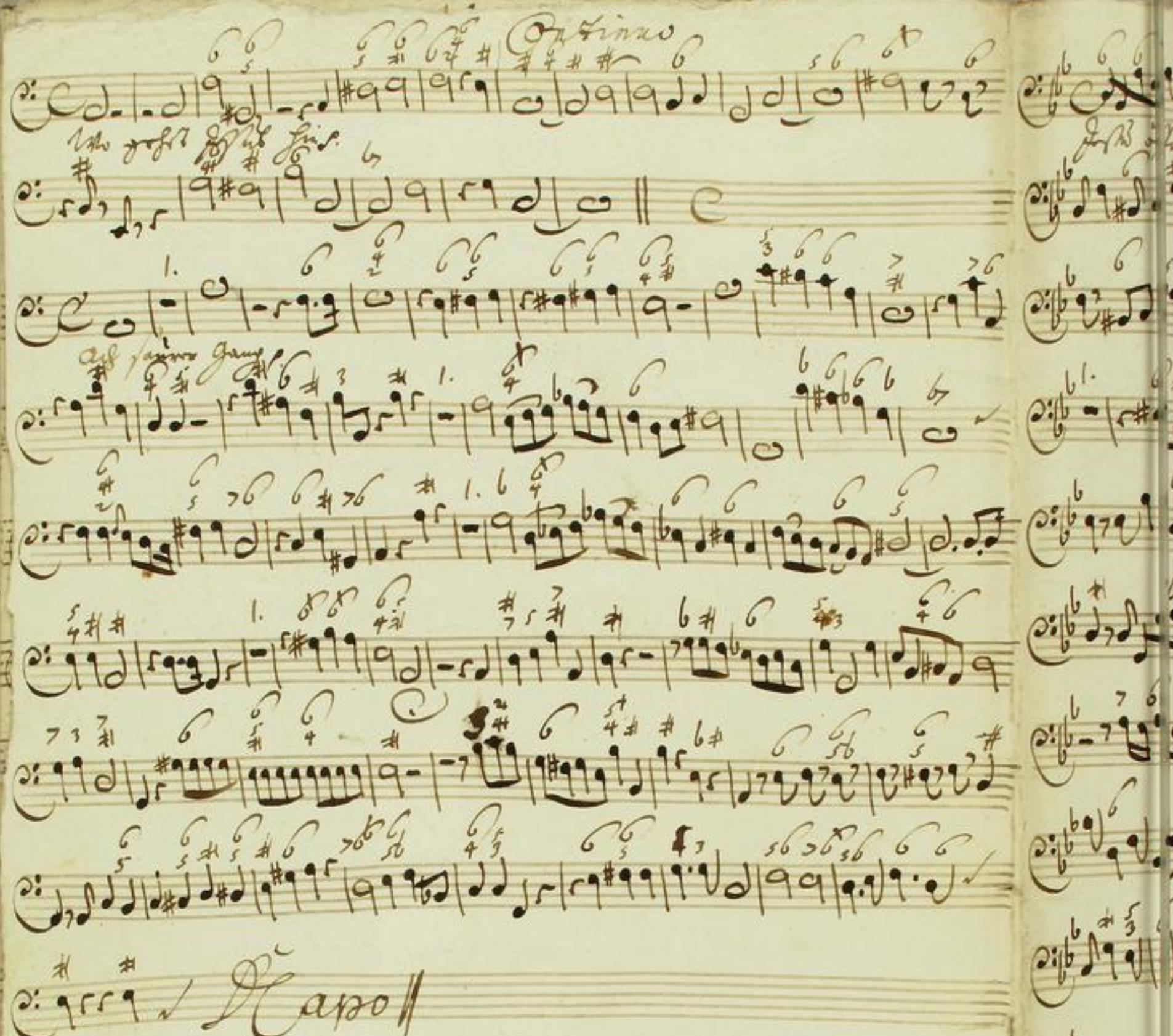
2 Tenor

2 Bass:

Dr. Dr. Mhi
My.

e
Continuo





Two additional staves of handwritten music, likely for 'Recit.' (Recitation) sections. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef and a key signature of one sharp. Both staves feature sixteenth-note patterns.

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Mabren.

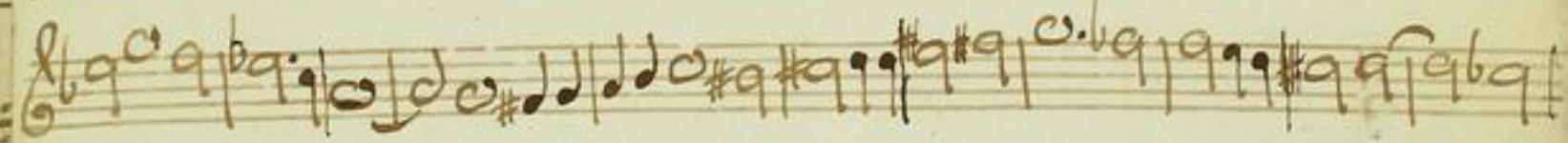
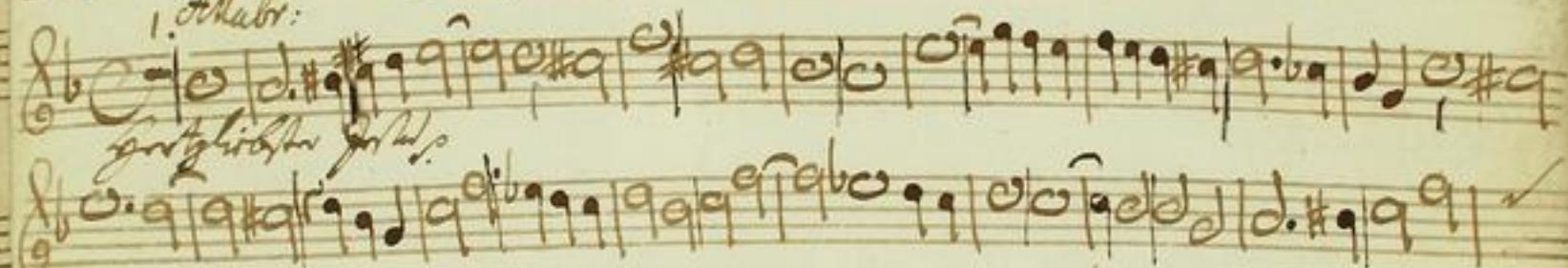


Violino.

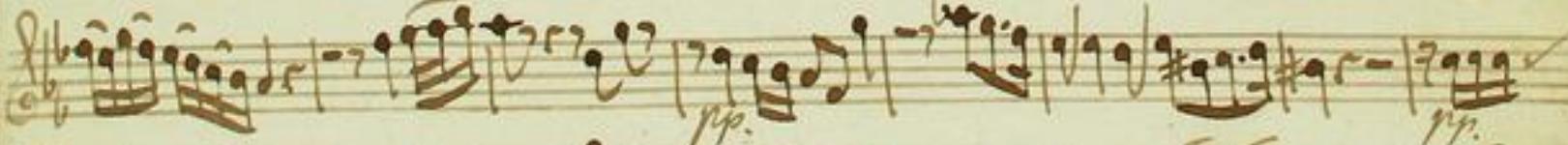


Capo //

Akkord:



Recital //



volti.



A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of ten staves of music. The first seven staves are for the two voices, with the soprano in brown ink and the alto in black ink. The eighth staff is for the basso continuo, indicated by a bass clef and a cello-like staff line. The ninth staff is for the basso continuo, indicated by a bass clef and a cello-like staff line. The tenth staff is for the basso continuo, indicated by a bass clef and a cello-like staff line.

1. Soprano: brown ink

2. Alto: black ink

3. Basso continuo: brown ink

4. Basso continuo: black ink

5. Basso continuo: brown ink

6. Basso continuo: black ink

7. Basso continuo: brown ink

8. Basso continuo: black ink

9. Basso continuo: brown ink

10. Basso continuo: black ink

Text in the score:

- 1. *pianiss.*
- 2. *pp.*
- 3. *ad.*
- 4. *Alab.*
- 5. *Adagio*
- 6. *Rapto Recitat*
- 7. *C.*
- 8. *Adagio*
- 9. *Adagio*
- 10. *Adagio*

Violino 1.^{me}

10

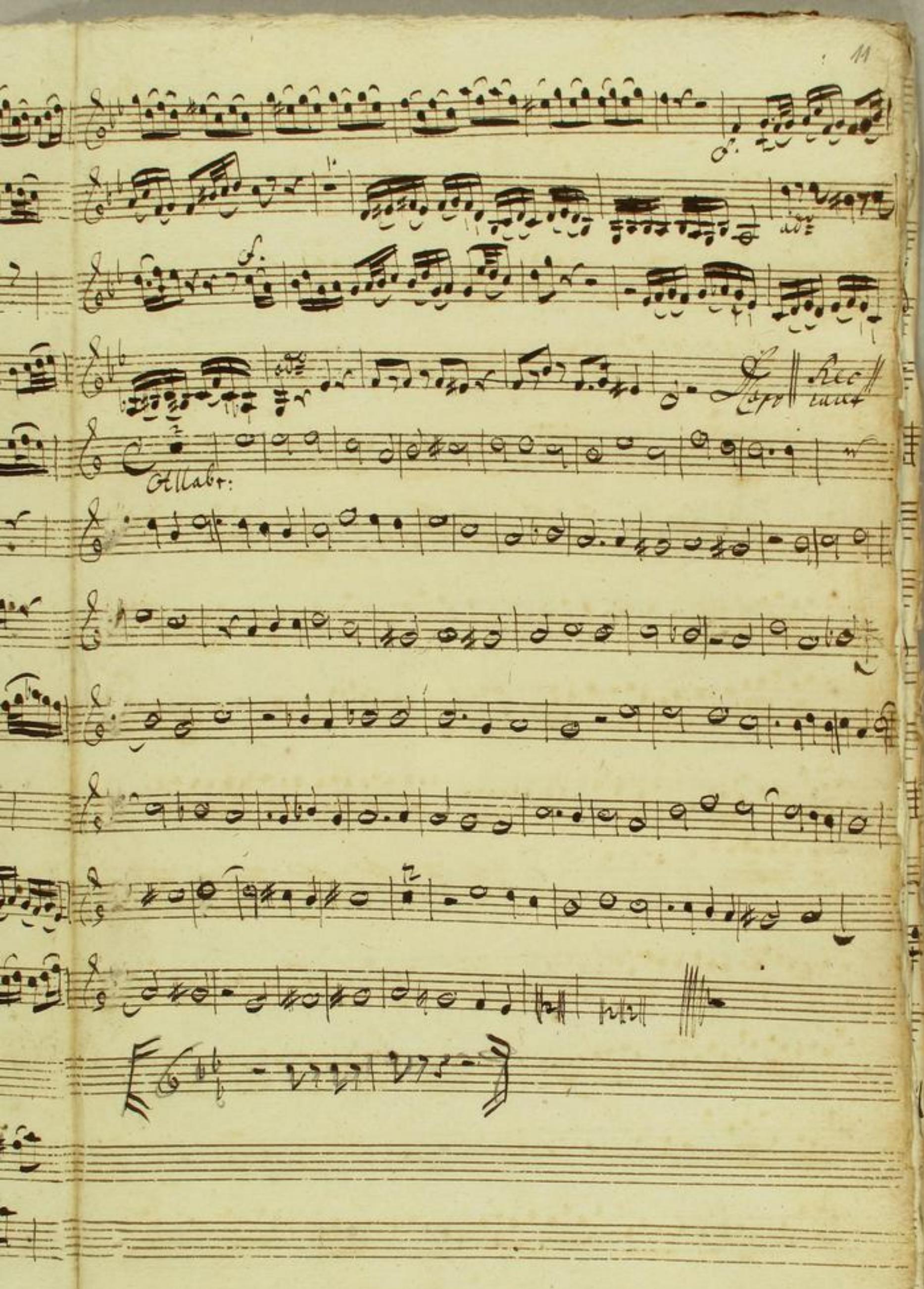
Aria.

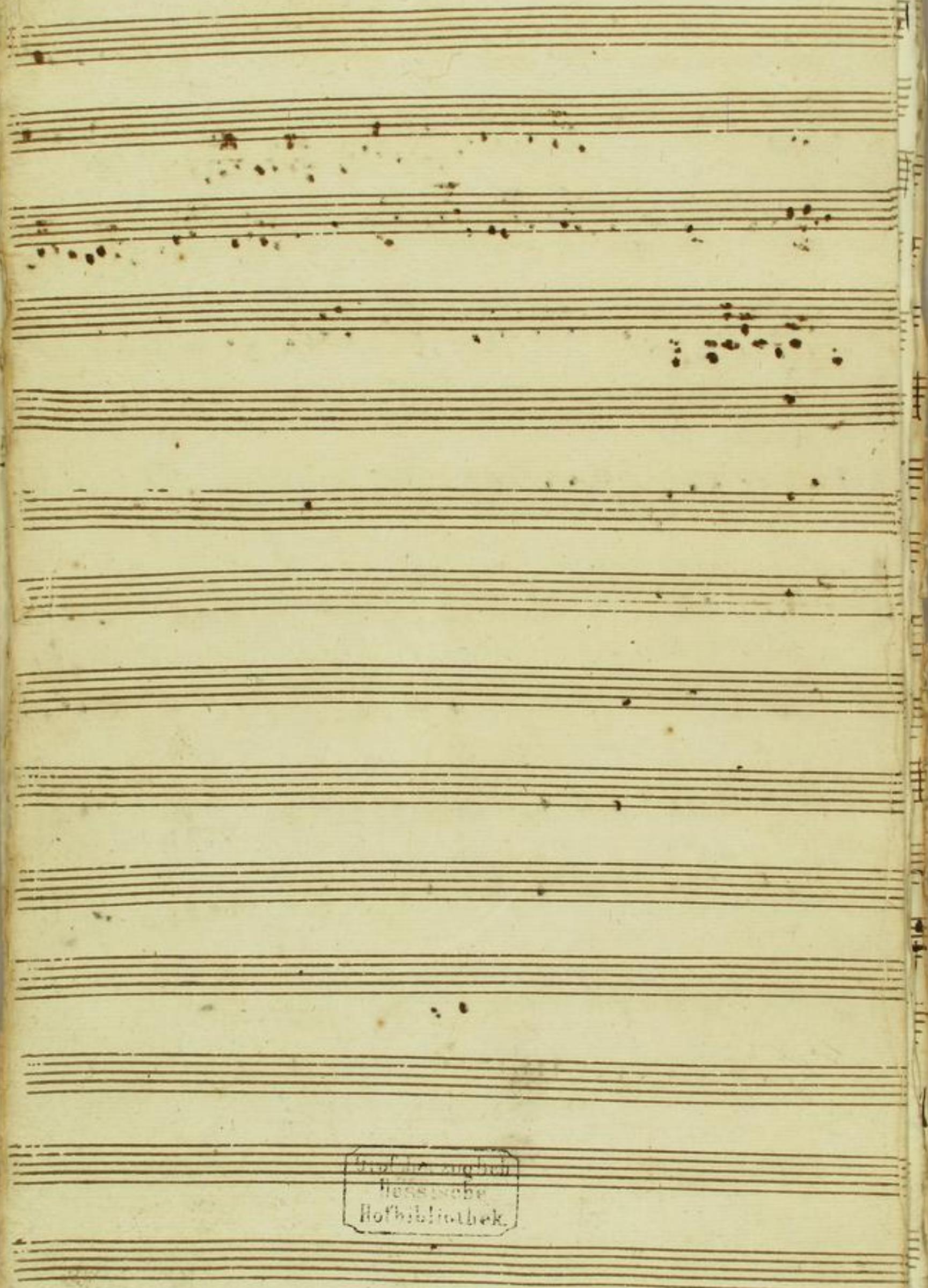
4.

Allegro









Großherzoglich
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Violino. 2.

12

12

allegro animato.

ad pauroso gangu.

Alabare.

grazioso

Recitat.

volti

...
...
...
...
...
...
...
...
...
... Capo // Recitale
c'chabre.
Coda
Balla
...
...
...
...
...
...
...



Violin

12

auf einem Gang p.

Alles auf

Schlafend.

Antworten

Recitativ

ff *c*

Alles auf min.

pp

pp *mf*

mf

mf

mf

mf

A handwritten musical score on five staves. The top three staves are soprano, alto, and tenor voices, each with a melodic line and some harmonic support. The bottom two staves are for basso continuo, indicated by a bass clef and a large square bass staff. The music is written in brown ink on light-colored paper. There are several rests and some musical markings like 'pp.' (pianissimo) and 'ff.' (fortissimo). The lyrics are written in a cursive hand below the vocal parts. The title 'Capell Recital' is written across the middle of the page, with 'Alleluia' written above it. The lyrics begin with 'Alleluia' and continue with 'Hallelujah'.

pp.
ff.
Capell Recital
Alleluia.
Hallelujah.

Alleluia Hallelujah



Violone.

14

Violone.

no go this way

auf einem gang

Capo // C

Violon e Tasto

recit.

Vivace.

Sich öffne mir

and

volti

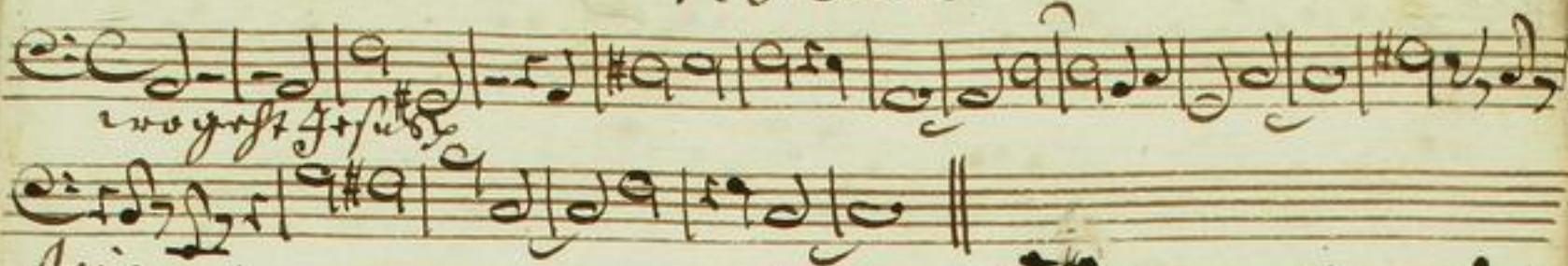


f
 ff
 p
 pp
 rit.
 rit.
 allegro
 adagio
 adagio
 recit.
 Alabre.
 Ballade ob.
 Lento



Violone.

15



Aria.

Handwritten musical score for Aria, consisting of four staves of music. The notation is in common time, featuring a variety of note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp. The third staff includes a bass clef and a key signature of one sharp. The fourth staff includes a bass clef and a key signature of one sharp.

18 Choral

Handwritten musical score for Choral, consisting of two staves of music. The notation is in common time, using simple note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Allatt. Violone e fagott.

Handwritten musical score for Violone and Bassoon, consisting of two staves of music. The notation is in common time, using simple note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Recit.

Handwritten musical score for Recitativo, consisting of two staves of music. The notation is in common time, using simple note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Aria. Violine.

Handwritten musical score for Violin, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Fagott. Öffnen wir.

Handwritten musical score for Bassoon, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

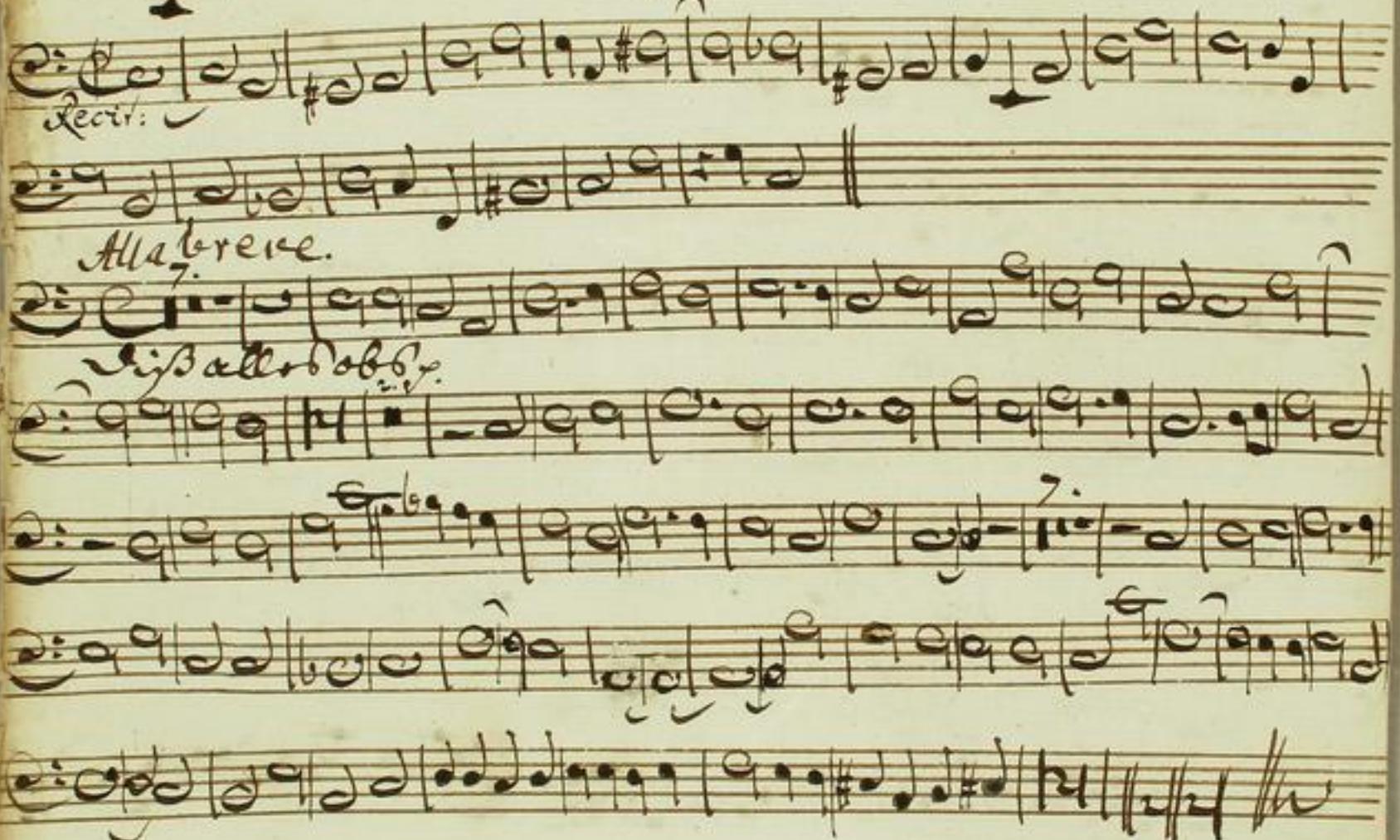
Handwritten musical score for Violin, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Handwritten musical score for Bassoon, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Handwritten musical score for Violin, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Handwritten musical score for Bassoon, consisting of two staves of music. The notation is in common time, featuring a mix of complex note heads and rests. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp.

Volt.



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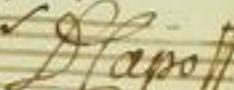
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Preussische
Landesbibliothek



Canto. 13

Accomp.      

taet. auf Auffan - rex Gang van Jesu - = geist auf
 santer Gang van Jesu - = geist wan han doff soliferung van sterke
 sterke auf santer Gang van Je - sind geist wan han doff solifer
 Mag westeren westeren wan han doff soliferung wansteren wan han doff solifer
 Mag - westeren dan farben Erni - habs Gott entleiden dan farben
 Erni - - habs Gott entleiden auf mir auf mir will ich gern
 will ich gern er will ich gern er will ich gern

 herzliebster Jesu nach fastn' unbro - - son nach fastn' unbro
 - son das man im folß fastn' - in folß fastn' ~~fastn' unbro~~
 unab' die Künle - in unab' von Misserja son in unab' von Misser
 Haten in unab' von Misser Haten biss' genaßen in unab' von Misser
 Haten biss' gena - - son

Intonator.

rab fließt kinder blinde van kinder lasset sie heren mit jenseit' ^{Wunder} ^{Wunder}
 Asper, ob ist misse so wie er gesint, ob molte gern misse an öffnen - lösen
 geben, allm' der Weg zum Erneidn' ^{Erneidn'} ^{Erneidn'} gaben zu fastn' seyn dann

hast du fröhlich nur, schwägeln bissig füßt du nicht im dor
 hagland fällt zwar in der winter fände allm in finnland freudig
 feit ist seines lieben sohn
 Jesu Jesu ohne mir die Augen öfne mir die An - - gen
 daß ich deine lei - - den Gafn daß ich deine lei - - den Gafn
 mir jem frost - mir jem frost - - mir jem frost mir jem frost -
 - wiste - - son kan Jesu Jesu of - - no mir
 of - - ne mir die An - - gen die An - - gen daß ich deine lei - - den
 daß ich deine lei - - den Gafn mir jem frost mir jem frost jem
 frost - - - mir jem frost - - wiste son wiste - - son kan
 auf - - auf - - in will sie gern - - boy frei -
 - - - son will sie gern boy frei - - -
 - - son soll ich aber am ließ gloi - - - son auf so nim die if
 minn der minor an soll ich aber am ließ gloi - - - son
 auf so nim die if minor nim die if moi - - - son
 ff. // Recitat

C. 9 9 | 9 9 9 #9 9 9 9 9 9 9 9 9 9 9 9
 Liß balln' obb fürßt - obb fürßt - - Zinax
 9
 ist jn/jfa - - - - bzin obb fürßt jn/jfa bzin
 9
 minst dn' n' doß nift - - - gar- nift gar - bñj
 9
 Viel minst dn' n' doß - nift gar - - - bñj sihte schen
 9
 in Gna - - - dn in Gna - - - dn minst dn
 9
 Liß von mir - von mir - an - usf - - - mon
 9
 mis nift ba/jfa - - - mn mis nift br
 9
 /jfa - - - mn

Alto. I.

Accomp. B.C.

tacet. auf auf fämer Gang vñgsfñb - = geist auf fämer
 Gang vñgsfñb - = geist wan tan doff solfern Weg vñgsfñb
 auf - fämer Gang vñgsfñb geist wan tan doff solfern *Vñgsfñb*
 vñgsfñb Wan tan doff solfern Weg vñgsfñb = *Voll Dymayr.*
 Jöhn vñ fäber Eindzab doff vñrliden *Voll Dymayr* Jöhn vñll Dymayr
 Jöhn vñll Dymayr und Jöhn vñ fäber Eindzab doff vñrliden auf
Mus. Capo II
Mus. Capo II für will ißt gane gñn
 hoch liebster Jöhn nab fast' vñbro - - - - -
 bro - - - - - von räb man am solff far! Uffheit sat gristro - - - - -
 nab ist die Spül in nab von Misselfaten in nab von Misselfaten in
 nab von Misselfaten *bist' gern* - - - - - von biss'n - -
Recital. Aria. Recital.

volti



Allahr

Handwritten musical score for 'Allahr' with lyrics in German. The score consists of five staves of music with corresponding lyrics written below each staff.

1. Staff: Observe how the fawn flies - - - the fawn flies far is joy
2. Staff: How often do we fly - the fawn flies far is joy
3. Staff: So winged gar - by virtue of - - - then we often do joyful
4. Staff: gar by virtue of - then in grace - then in grace - then we often
5. Staff: Rest from us from us take up in grace we often rest from us

Below the music, there are several blank staves for continuation.

1739.



Aalto. 2.

Accomp | : C | - | - | - | - | 0 | - | - | - | - | 20
 laet auf fairer Gang van Jesu geſet
 auf fairer Gang van Jesu geſet war van doff ſolifer
 Wou mocht u wachten auf fairer Gang van Jeſu geſet
 war van doff ſolifer u wachten mocht u war van doff
 ſolifer u wachten - - Voll Dymas mit John
 im Graben Erwacht bei Karleydon
 auf nem - - du will ifn gema gōt
 Alabri. o q q | o o - o q | q q q q | q q q q | q q q q | q q q q |
 hochliebster Jesu waischst du vorbro - - du waischst du vor
 o q q | q q q | q q q | q q q | q q q | q q q | q q q | q q q |
 bro - du das man im ſolifer ſtarßt ſtil ſat geſtro - - du
 nad - du Befit in uach vor Miß ſolifer in nad vor Miß ſolifer in
 o q q | q q q | q q q | q q q | q q q | q q q | q q q |
 nad - nad Miß ſolifer bift gna - - - du bift du - go
 o q q | q q q | q q q | q q q | q q q | q q q | q q q |

Recital // aria // Recital //

raffen



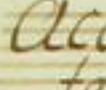
Mabre -

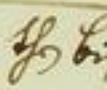
bc C 9 9 #9 9 9 #9 #9 | 9 . 1 9 9 | 9 #9 #9 9 9 9 #9 C
v. Baller obb dir flüst - für flüst - - - für flüst
· 9
zwar ist zw' ja - - - - - - - - - - - - - - - - - - -
bc C C 9
pfälzen wir ist in' so wüst gar - - - - - - - - - - -
bc 1 1 1 1 9 9 1 - 9 9 1 9 9 9 9 1 9 9 9 9 9 9 9 9 9
-
bc 9
Gna - - - - - in in Gna - - - - - - - - - - - - - - -
bc 9
mir amofmen in Gnaen wir ist in' so von mir amofmen
bc 9
mir wüst b' ja - - - - - - - - - - - - - - - - - - -
bc 9
mir wüst b' ja - - - - - - - - - - - - - - - - - - -



Tenore.

21

Accomp  *tacet*

Auf Auf san - mer Gang von Jesu - = geist
 auf sanmer Gang von Jesu - = geist man doy solfem Weg westen
 auf auf sanmer Gang von Je - su geist man doy solfem Weg westen
 sten man doy sol - fen Weg man doy solfem Weg westen Voll
 Daniels Sohn voll Kymaif und hoffn von froben Erblyndt entziden
 Voll Kymaif - voll Kymaif d. Sohn von froben Erblyndt entziden
 otter auf mein = fr will ihs grone geln =
 Hantel - wab ist die Kymaif in mal in mal von Mis Boffa - ten in mal von
 Mis - Boffa - ten bish' gora - - - - - 
 In - gora - ffen.

Recital / Aria / Recital

volti



A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of three measures per staff, indicated by vertical bar lines. The vocal parts are labeled with letters above the staves: S (Soprano), A (Alto), and B (Bass). The lyrics are written in German below the staves. The first measure starts with a forte dynamic (F) and includes a sharp sign. The second measure starts with a piano dynamic (P). The third measure starts with a forte dynamic (F). The lyrics are:

Siballab ob' mir flüst' zwar ich zu' fahen mindestens
dort wiss' gar bei Reite fahen in Graden mindestens dopp' von
mir annehmen wiss' wiss' beffa-men

30



Tenore. 2. vrs:

22

accomp pp

tacet

Auf san - ner Gang von Jesu - - - geset
 Auf saner Gang von Jesu - - geset Wer kan dorffolen Weg von
 Jesu auf - saner Gang von Je - su geset Wer kan dorffolen Weg von
 Weg von Jesu von kan dorffolen Weg von Jesu dorffolen Weg von
 Jesu den forben Erblyt dorffolen

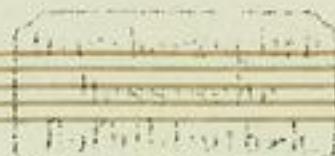
Mahne.

Auf mir - - - will iſt granc yſen

gutly liebster Jesu nach Lasteri warbro - - - ſon wab ja, m' Her
 brogen daß man ein - foliffen auf Urteil falt gynpro - - ſon wab ift die
~~mal ist die Kynheit in wab in mal von Mifolfa - ten in wab vor~~
 Mif - folfa - - ſon bift' gera - - - - -

- ſon bift' - gera - ſon

Recital // Aria // Recital //



A handwritten musical score for three voices (SATB) on five-line staves. The music consists of three staves, each starting with a clef (C, F, and C respectively), a key signature of one sharp, and a common time signature. The lyrics are written in German, with some words underlined. The first staff has lyrics: "In Balln' ob für' lust zwar ist zu' fü'gen wirst". The second staff has lyrics: "In' ob das nicht gar bei' seite fallen in Gnaden mir, da'". The third staff has lyrics: "In' von mir amofnon mißwift beffa'men -". There are several rests and fermatas throughout the piece.

In Balln' ob für' lust zwar ist zu' fü'gen wirst
In' ob das nicht gar bei' seite fallen in Gnaden mir, da'
In' von mir amofnon mißwift beffa'men -



Basso.

23

Wo gesc - te - stet - ge - stet
 Rom - De - son laßt - und mit ihm - zier - ift - grot - ter - sin - jen
 zum Altar, ab will im Lefen werden. Neues folter fanden Tiefen - wehr
 g - ist kein grös - ses Wunder für an - gesetzen
 Auf - auf saner Gang den Jesu - ge - gefe auf san - er Gang
 den Jesu - ge - gefe wan tan doff solten Weg vorstehtn. Auf san - er
 Gang den Je - su - gefe wan tan doff solten Weg vorstehtn wan tan doff solt
 Weg - solten Weg vorstehtn den farben Ewigs - tot - war - leiden
 wir - wan tan doff solten Haf - mis - tri - den auf
 nim tan doff solten Haf - mis - tri - den auf min fr will ihs
 amm - gahn - ge - gefe
 8. Ablösbe
 Herz liebst den' wab fastn' ~~Hochzeit~~ - laß man ein
 solz - haf - schaf - lat go - prufen wab ist die Syne in wab vor Mihr
 halten - bish in ge - ratzen

Recitat // Aria // Recitat //



A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of six measures. The lyrics are written below the notes in a cursive hand.

Soprano (top staff):

Wißt alleß oß fürßt fließt zwär ist jn' ja' - hm

Alto (middle staff):

oß zwär ist fürßt jn' ja' - hm
wirft' ab doß missgar nist

Bass (bottom staff):

gar bny Vier so - tm ot gav bny Voi - - - - to so - -

Chorus (last measure):

hm in gna - den wirft' liß non mir von mir an

non mis - mis

miss boßa' - - - -

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Bafo. 7.

24

Accomp [C]

tacet auf = saner Gang von Jesu = geist auf
 san - er Gang von Jesu = geist wan tan voss solifer Weg vorstofn
 auf san - er Gang von Je - su geist wan tan voss solifer Weg vor
 stofn

herrn folifer Weg vorstofn von seben Erblyd hader
 liden auf nem Er will ißn gome geist

Alabw.

hoch liebster Jesu was fast' vor broden ras man ein
 foliger wort hat g'sprochen was ist die Kluft in was vor
 mir ist hat den brennen g'setzet Recit
 Mir ist hat den brennen g'setzet

in Jesu hat alle Willigkeit in Jesu hat o Gott lob
 kam mit dir den Leidens Pfad zu gehen, so auf der Stieß ist oft jn
 g'swagt die feste Kroben an' zu losen, jedes in einem Kraft will
 ist von Raufgang mogen, ist ihm was ist han, ist will mit dir die
 Erblyd Gute tragen, auf jn dem den guten Willen an



In Balln's obb' für Pflicht zu war ist g'schaffa - - hm
 obb' zu war ist für Pflicht zu pflichten wir se'n ob so if nicht gar nicht
 gar bei seit fr - hr nicht gar bei tri - - - fr -
 han in Gna - in wirst' ließ von mir von mir an
 nes - men mis nicht biffa - - - - men mis - mis
 mis biffa - - - - - men.

In alle obb' für Pflicht zu war ist g'schaffa - - hm
 obb' zu war ist für Pflicht zu pflichten wir se'n ob so if nicht gar nicht
 gar bei seit fr - hr nicht gar bei tri - - - fr -
 han in Gna - in wirst' ließ von mir von mir an
 nes - men mis nicht biffa - - - - men mis - mis
 mis biffa - - - - - men.