

1. ~~Opulenz~~ ~~der~~ ~~ganzen~~ ~~Welt~~

2. Es wird große Noth auf der Welt sein

Mus 447/31
1439, 31

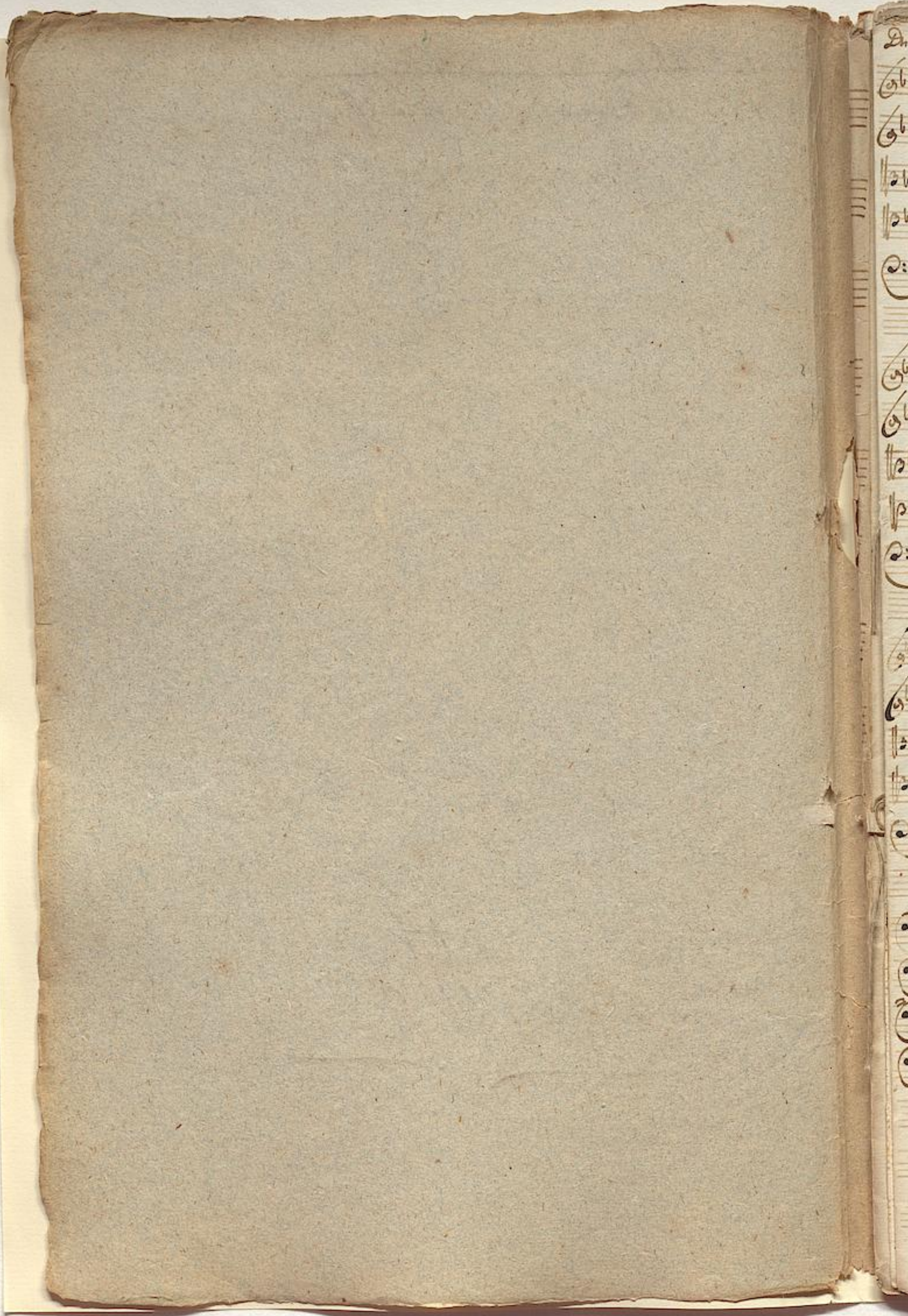
172

58

31

Partitur

3. Jahrgang. 1799.



Handwritten musical notation on five staves. The first four staves contain rhythmic patterns with various note values and rests. The fifth staff features a melodic line with lyrics written below it: *Ich hab mich zu Gott auf mich selbst verlassen*.

Handwritten musical notation on five staves. The first three staves show rhythmic accompaniment. The fourth staff has lyrics: *Gott über die Welt. Das sind die Tage der Welt. Ich der Herrschende über alle*. The fifth staff continues the melodic line.

Handwritten musical notation on five staves. The first three staves are rhythmic. The fourth staff has lyrics: *Erwählter Zeit haben sich die frommen Menschen*. The fifth staff has lyrics: *in die alle Hände der Welt, die frommen Menschen*.

Handwritten musical notation on five staves. The first three staves are rhythmic. The fourth staff has lyrics: *Die Welt der frommen Menschen groß und klein*. The fifth staff has lyrics: *Die Welt der frommen Menschen groß und klein*.

Flaut. Fr. Handl. et. dis. min

piano.

grande Trübsal *fröhliche Strahlen*

die der folgen für ein auf *die der folgen* *die der folgen* *die der folgen*

grande Trübsal *fröhliche Strahlen* *die der folgen*



Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the staves.

... jung ... auf ... die ... folgen ... jung ... auf.

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the staves.

... auf ...

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the staves.

... heilige gott heilige gott ...

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the staves.

... inus aerus ...

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and accidentals. The lyrics "Gott der Herr" are written in a cursive hand above the notes.

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and accidentals. The lyrics "mit dem Geiste" and "mit dem Geiste" are written in a cursive hand above the notes.

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and accidentals. The lyrics are written in a cursive hand above the notes:

So ist die Welt, die Land der Seelen, Gottes Zorn und Zange, was ist in seiner Hand die Welt der Seelen, die Seelen der Seelen.

auf der angefangen. Die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen.

um die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen.

Was ist die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen, die Seelen der Seelen.

Allegro.

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and accidentals. The lyrics are written in a cursive hand above the notes.

Handwritten musical notation on a page, featuring several staves with notes and clefs. The notation is dense and characteristic of 17th or 18th-century manuscript style.

Handwritten musical notation on a page, featuring several staves with notes and clefs. Includes the handwritten text *Kindes Solus* written across the staves.

Handwritten musical notation on a page, featuring several staves with notes and clefs. Includes the handwritten text *nicht so in der* written across the staves.

Handwritten musical notation on a page, featuring several staves with notes and clefs. Includes the handwritten text *bedeutet auf* written across the staves.



Handwritten musical score on a single page, featuring five systems of staves. The notation includes various note values, rests, and clefs. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes the instruction *mp.* (mezzo-piano). The third system includes the instruction *mf.* (mezzo-forte). The fourth system includes the instruction *p.* (piano). The fifth system includes the instruction *mf.* (mezzo-forte). The text is written in a cursive hand, and the paper shows signs of age and wear.

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Handwritten musical score on aged paper, featuring multiple staves with musical notation and some text. The notation includes notes, rests, and clefs. The text is written in a cursive script, likely a historical form of German. The score is organized into several systems, with some systems containing numerical sequences (e.g., 9, 9, 9) and others containing musical notation. The text includes the name "Lampfau" and the phrase "Lampfau am 17ten August 1773".

9 9 9 | 9 9 9 | 9 9 9 | 9 9 9

Lampfau

Lampfau am 17ten August 1773

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: *... dem ...*

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Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: *... dem ...*

Hand. N. d. H. d. m. m. s.:
Gott ist unser Herr und Gott ist unser Herr.

Hand. N. d. H. d. m. m. s.:

Handwritten musical notation for the first system, including vocal line and lute accompaniment.

Handwritten musical notation for the second system, including vocal line and lute accompaniment.

Hand. N. d. H. d. m. m. s.:

Handwritten musical notation for the third system, including vocal line and lute accompaniment.

Handwritten musical notation for the fourth system, including vocal line and lute accompaniment.

Hand. N. d. H. d. m. m. s.:

Handwritten musical notation for the fifth system, including vocal line and lute accompaniment.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values (e.g., 9, 99, 999) and melodic lines. The manuscript is written in a historical style, likely from the 17th or 18th century.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and melodic lines. A handwritten note in the second staff reads: *mit diesen wörtern auf im horn*.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and melodic lines. A handwritten note in the second staff reads: *mit diesen wörtern auf im horn*. The page concludes with the text: *Soli Deo Gloria*.

172
58.

Sei unser große Gott auch
Lied Ps. 136.

a

Blatt. & Oboen.
Fagotto.

2 Violin.

Viola

Fagott.

Conto

Alt

Tenore

Bass

c.
Continuo.

Dr. 25. p. Fr.
1734.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The score is written in brown ink and includes several sections with handwritten annotations:

- ganz langsam* (written above the first staff)
- ganz langsam* (written above the fourth staff)
- Capo* (written above the eighth staff)
- And* (written above the eleventh staff)
- Ernst Solary* (written below the twelfth staff)

The manuscript includes various musical notations such as clefs, notes, rests, and dynamic markings like *mp.* (mezzo-piano) at the bottom right. The paper shows signs of age, including yellowing and some staining.



Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a sequence of notes, including quarter and eighth notes, with some slurs. The bottom staff continues the notation with similar note values and includes a sharp sign (#) and a scribbled-out section at the end.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. The paper shows signs of age, including some staining and foxing.

A vertical strip of handwritten musical notation along the left edge of the page, consisting of several staves with notes and clefs.

A vertical strip of handwritten musical notation along the right edge of the page, consisting of several staves with notes and clefs.

Violino 1.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, continuing the piece. It includes a double bar line followed by the word "Recitativo" written in a decorative, cursive hand.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "tr" (trills).

Handwritten musical notation on a single staff, featuring a bass clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "tr" (trills).

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a 3/4 time signature. It includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes a double bar line followed by the word "Capo" and "Recitativo".

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "f" (forte).

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "f" (forte).

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Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "f" (forte).

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. It includes dynamic markings such as "piano" and "f" (forte), and the word "volti" at the end.

For. *mp.*

For. *mp.* *For.* *mp.*

mp. *mp.*

mp. *adagio* *Capo*

troup. *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

Parat. difficil.

to Lobam d'g. 1. 2.

1.

coll'arr.

Violino I.

Violino I. *Contra Altus*
Musical notation on a single staff with treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings.

Recit. Tacet

piano
Großes Stück
Musical notation on a single staff with treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings.

Da Capo Recit.

allegro.
Großes Stück
Musical notation on a single staff with treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings.

volti.

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values and dynamic markings such as *pp.* and *tr*.

Da Capo
adagio.

Handwritten musical notation on three staves. The first staff is labeled *Accomp.* and features a dense texture of sixteenth notes. The notation includes dynamic markings like *tr* and *tr*.

Handwritten musical notation on nine staves. The first staff is labeled *Choral pizzicato.* and has a 4/4 time signature. Below the first staff, the text *fu barum dihy.* is written. The notation consists of rhythmic patterns of eighth and sixteenth notes. The final staff ends with the instruction *coll'arco.* and a double bar line.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, key signatures (one sharp), and various rhythmic values. Annotations include *mp.*, *1.*, *2.*, *tr*, *Accomp.*, *Andagio.*, *Capo*, *Chord: D: F# C# G#*, *4. for bass & p.*, and *coll' arco*. The score concludes with a double bar line and a decorative flourish.

Viola.

f. molto giusto.

Recitat || 3

Große Violen s.

Capo || *Recitat* || *Allegro*

Dim. Solaw. r. pp. f. pp. f. pp. f. pp.

2. and.
Capo

Arroy.

Christ. Pivich.

4 Lobans. Inf.

col' arr.

Violone

ff *ritardando* *quasi* *Andante*

3 Aria.

quasi *Andante* *1.*

Capo II

allv.

quasi *Andante* *1.*

2.

pp. *fort.*

pp. *fort.*

pp. *pp.* *fort.* *molto*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *mf.*, *adagio.*, and *allegro.*. The score is written in a historical style, likely from the 18th or 19th century. The title "Capriccio" is written in a large, decorative script across the middle of the page. The manuscript shows signs of age, including yellowing and some staining.



Violone.

Allegro molto
Violone staff 1

Violone staff 2

Violone staff 3

Recit:
Violone staff 4

Violone staff 5

Aria $\frac{3}{4}$
Großmutter
Violone staff 6

Violone staff 7

Violone staff 8

Violone staff 9

Violone staff 10

Violone staff 11

Violone staff 12

Violone staff 13

Volti:

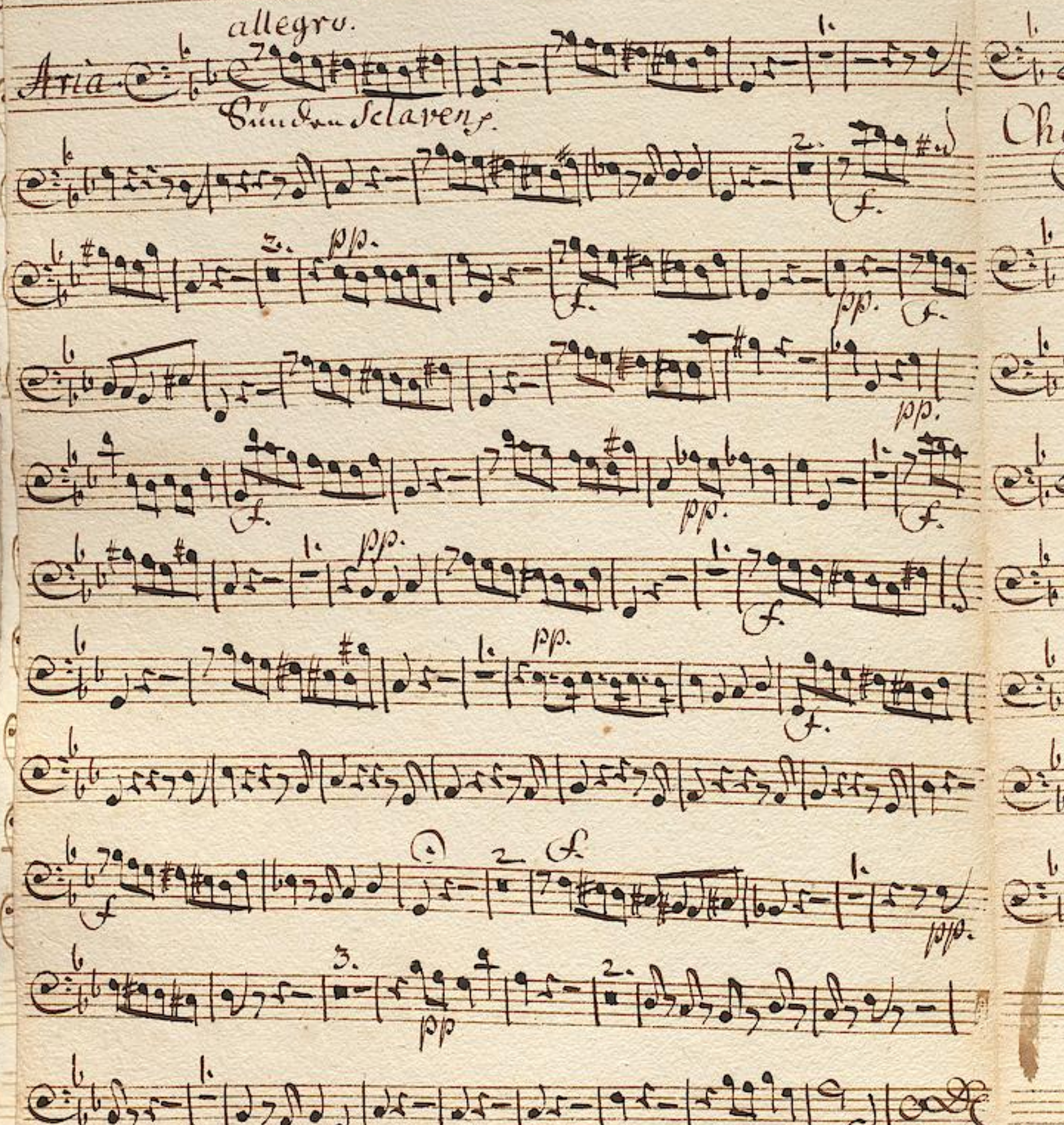
Recit:



allegro.

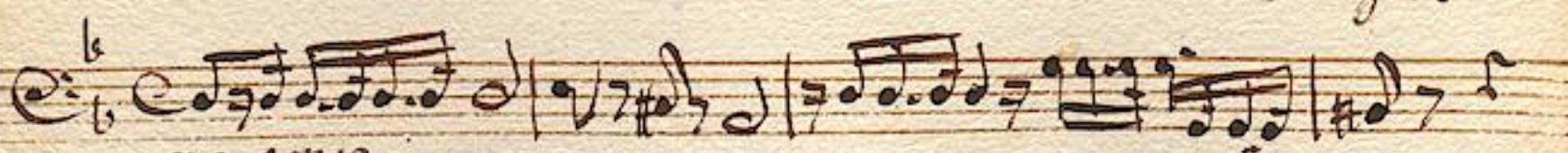
Aria

Sindan Slavenz.



adagio.

accomp:



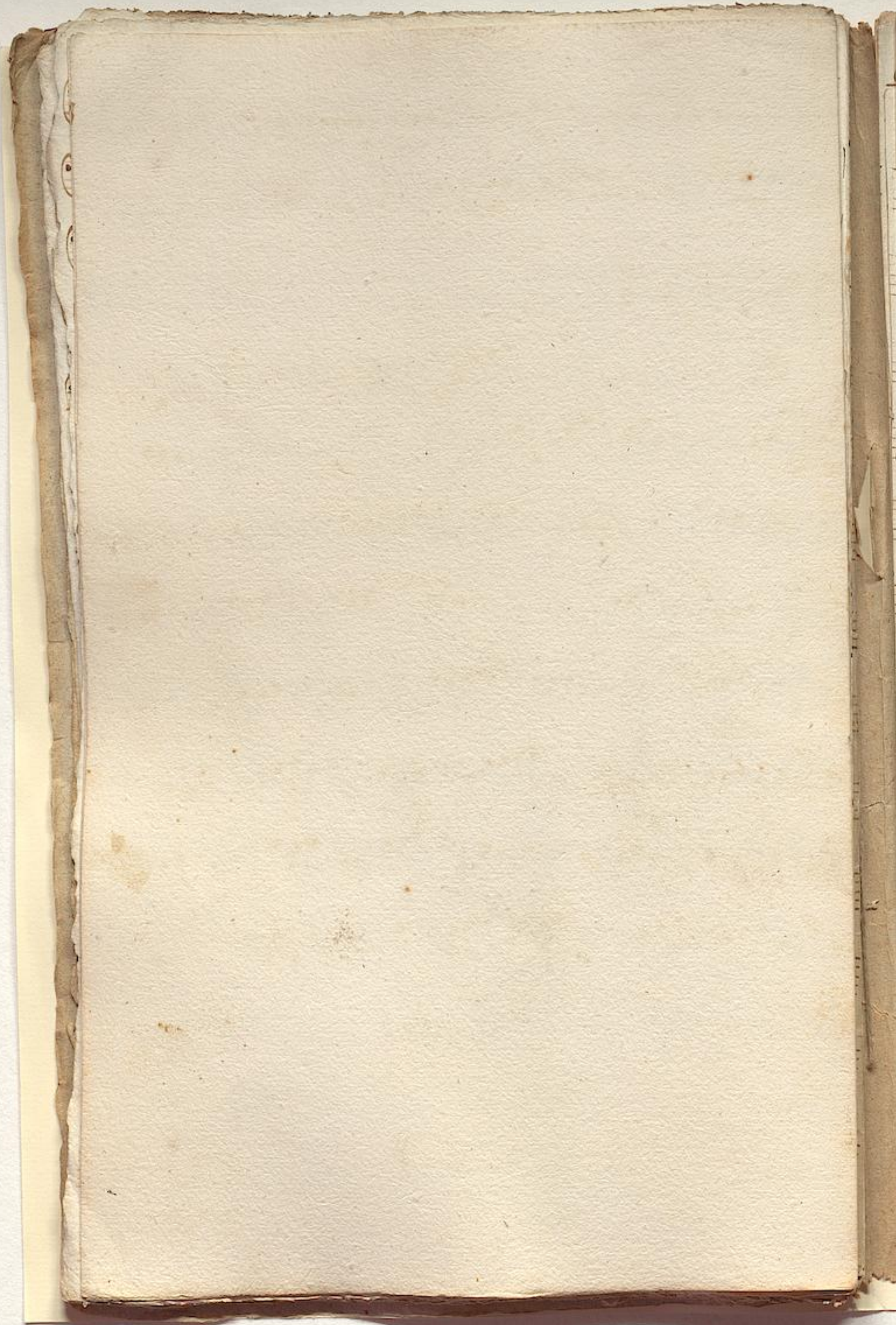
Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The second staff continues the musical line with similar notation.

Choral

Extr. von V. 1. 2.

Handwritten musical notation for a choral piece, consisting of eight staves. The notation is in a common time signature and features a key signature of one sharp. The lyrics "Extr. von V. 1. 2." are written above the second staff. The piece concludes with a double bar line and a decorative flourish.

Empty musical staves at the bottom of the page, showing the five-line structure without any notation.



Hautbois et Flauto Trav.

Dictum // Recit //

Grav. & Dim. p.

Capo // Recitat //

Dim. & Rit.

Handwritten musical notation on two staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with a bass clef and a key signature of one sharp (F#). The word "Da leu-" is written in cursive below the second staff.

Accompagn: l'air.

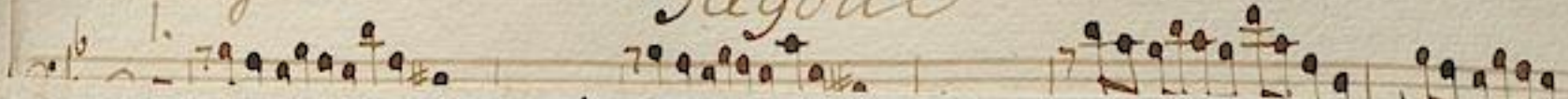
Final. Ad libitum

Handwritten musical notation for an accompaniment, consisting of seven staves. The notation is dense and includes various rhythmic patterns and accidentals. The word "Ad libitum" is written in cursive above the first staff. The piece concludes with a double bar line and a decorative flourish.

allegro.

Fagotto

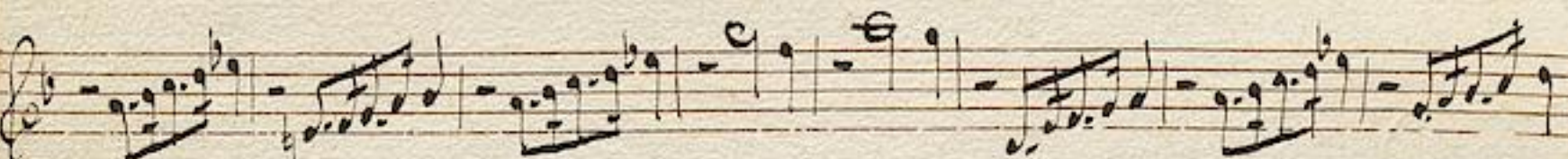
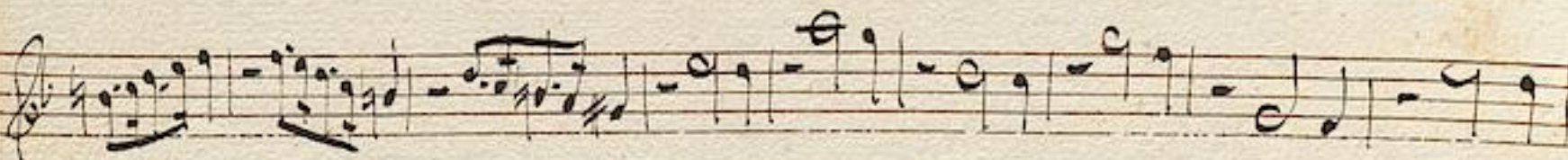
17



Oboe et Flauto Traver:

16

Choral.



Handwritten musical notation on a single staff at the top of the page. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a series of notes and rests. Above the staff, the numbers '4.' and '5.' are written, likely indicating measure numbers. The paper is aged and shows signs of wear.

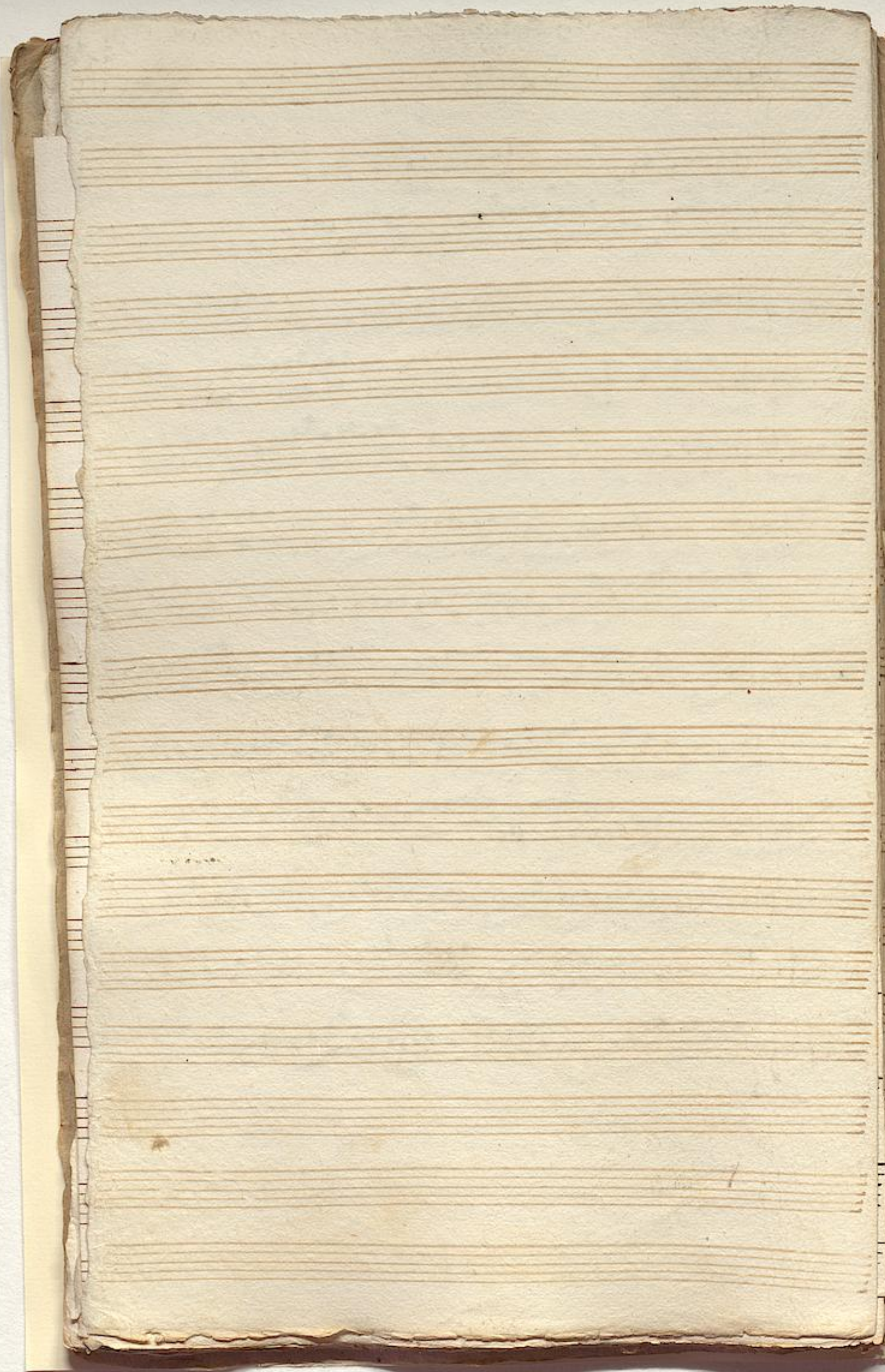
allegro.

Fagotto

17

Trindly Solawg

Capo



Canto.

Victum Recitativa

Es ist ein Volk im Land der großen
 Gottes zum Anfangen, wenn es in seinem Stamm das Wort der
 Herren hoch zu rufen angefangen. In seiner Welt ist er mit Worten
 in die Fremden in die neue Zeiten wie ist ein mancher König be-
 stellt mit manchen Worten und seinen Gesandten, die größten sind
 auf nicht mehr zu finden, was ist die Ursache sagt sind nicht ihre Tugenden.
 Tugenden Selaven fort - fort - Gott dank
 mit seinen Tugenden - - - den bescheiden
 es ist noch Zeit - - - es ist noch Zeit Tugenden Selaven fort - fort -
 Gott dank - - - mit seinen Tugenden bescheiden
 es ist noch Zeit - - - ^{10.} *Lois und Logis*
 - - - *zu langsam* - - - *zu langsam* *imber*
 wenn wenn die sieben Tage kommen
 wenn auf Gottes Arm zu stand - - - wenn auf Gottes Arm zu

Handwritten musical notation on a single staff with lyrics: "Hand - - - komm auf Got - - - lob dem Zerstörer". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Hand" is written above the staff, and "Zerstörer" is written below the staff.

Accomp. tacet

Handwritten musical notation on a four-staff system with lyrics: "Erbarme dich immer bösere Knuff wirre bitten Gnade mit nicht das Recht dem so die will den ersten Lohn und geben wohlst nach Unfromm sein so müßt die ganze Welt vor geben und könnt kein Mensch vor die bestehn". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves.

39
1739.



Alto.

19

Dictum Recitativo Aria Recitativo Aria

Götter Jesu's Laß: Er sendt uns fließen, was in uns Zion's Hügel,
 kömmt, nicht, laßt alles sein: fließt unter seine Gnaden Flügel.
 Was Jesu zum Caystam hat, den kan kein Silber Thron auffordern.
 Was Jesu ist, trotz, Dinstig, Gült und Laß, Empfand'ige wird für be,
 vortan.

2.
 Lebarm die Linnen beyden Thron, wir bitten Gnade mit
 nicht das Laß, dann so in Jesu's den ersten Laß, und geben
 wolt nach uns dem Jesu, so muß die ganze Welt vorgeben, und
 kömmt kein Mensch vor die besten.

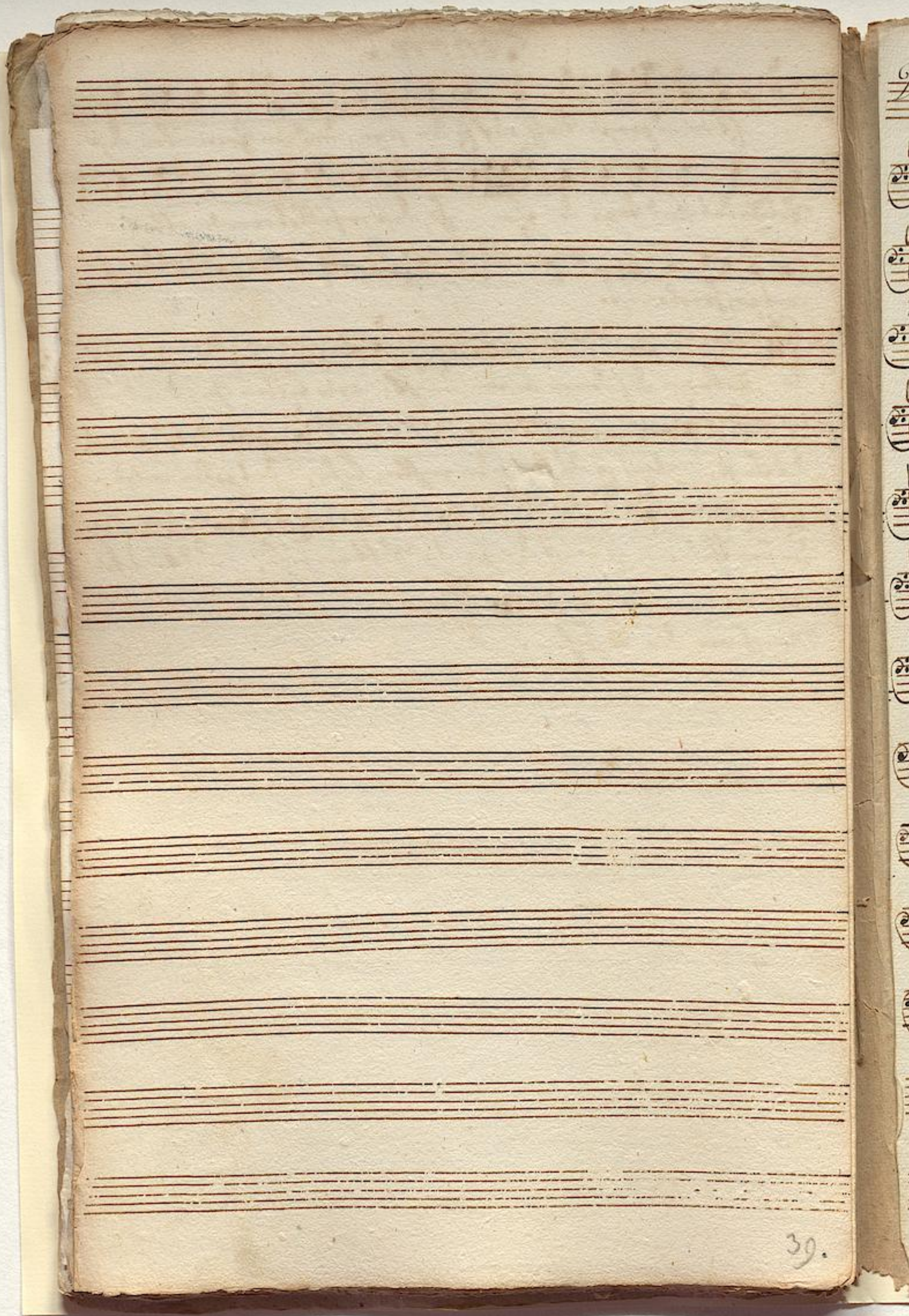
39.

1739.

Tenore.

1. Es wird große Noth an den Leuten seyn, und im Zorn über dieß
 Wohl. Das sind Tage der La - ster, das Reich wird alle
 was geschrieben ist. *Recit. Aria Recit. Aria Recit.*
 zu Erbarm dich unser bösen Missethater, wir bitten Gnade mit uns
 das darfst, denn so du wirst den rechten Lohn, und geben wilst uns
 unsern Lohn, so müßt die ganze Welt verzagen, und könnt kein
 Mensch vor dir bestehen.

1739.



39.

Basso

Dictum
tacet
 Betrübe Zeit: wann falsche Lehren flößen: wann
 wir in allen Dingen, von Fest, von Frennung, Krieg und Streit, die Dörren
 starrer Grausamkeit betreibt: was sehr, ist dieß oftmal an Gottes
 Wille geschehen: ihr Eristen, auf, so bescheid mich, ihr sagt, auf längere
 nicht, an Dürren jenen gleich.

14.
 Große Dürren, stürzet Dörren, die folgen je - nen nach, diese
 folgen diese fol - - gen jenen nach, Große Dürren, stürzet Dörren,
 die folgen je - - nen nach, diese folgen jenen nach.

13.
 Ist Dürren: stürzet Gott, stürzet Gott - ist sein Wort bey uns
 Spott, eine arme stürzte Dörren; - - - Da - - - ist, wir set
 Gottes stürze Da - - - ist, lobet - - - sind set
 mit gölten, Schmeich - - - mit gölten, Schmeich.

Recitat // aria // Accompagn. //

volti

8. 2.

Erbarm dich unser bösen Missethat, wir bitten Gnade und
 nicht das Recht, denn so du unsern rechten Lohn, und
 geben wohl nach unserm Sinn, so müßt die ganze Welt vergeben,
 und sonst kein Mensch von dir bekehren.

1739

