

Mus 444/1

Grund, Capte und rubaten und Linn 58

ibg.

1.

Am neuen Infoblog
1736.

Partitur

M: Grund 1736 - 28^{te} Infugung.

Alte Musik

J. Bach. M. D. 1726.

Handwritten musical score for a multi-staff piece. The notation includes various clefs (soprano, alto, tenor, bass) and rhythmic values. The piece concludes with a double bar line and a fermata. To the right of the staves, there are handwritten annotations: "Rom." and "Rom." with small circles above them, and "Rom." with a circle below it.

Handwritten musical score for a multi-staff piece, continuing from the first system. The notation includes various clefs and rhythmic values. The piece concludes with a double bar line and a fermata. Below the staves, there are handwritten annotations: "Cantata mit Orgel" and "Cantata mit Orgel" repeated across several staves, with "Cantata mit Orgel" appearing on the bottom two staves.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

Handwritten musical score on two staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

Handwritten musical notation on a five-line staff. The lyrics are: "Schöbells Blut zerfahren. Damit + ...".

Handwritten musical notation on a five-line staff. The lyrics are: "Lichy ...".

Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests.

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Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The lyrics are: "Gott ...".

Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The lyrics are: "Hilf ...".

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Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

Wohlf. g. fallen
g. fallen
g. fallen
g. fallen
g. fallen

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

Wohlf. g. fallen
g. fallen
g. fallen
g. fallen
g. fallen

Handwritten musical score for the third system, consisting of five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

Wohlf. g. fallen
g. fallen
g. fallen
g. fallen
g. fallen

Handwritten musical score for the fourth system, consisting of five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

Wohlf. g. fallen
g. fallen
g. fallen
g. fallen
g. fallen

Handwritten musical score for the first system, featuring five staves with complex rhythmic patterns and some lyrics written below the notes.

Handwritten musical score for the second system, including lyrics such as "Herr der, o Gott der Weynend' Oeffne an die Feind' die Thore der Barmhertzigkeit".

Handwritten musical score for the third system, featuring dynamic markings like *tutti* and *pp.* and complex rhythmic notation.

Handwritten musical score for the fourth system, including lyrics such as "Gimme o Gott der Feind' der Feind' der Feind' der Feind'".

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff.*, *mf.*, *pp.*, *rit.*, and *rit.*. The lyrics are written in German and include:

Sangh di Corinthe
 Lobe di Götter di Götter die Götter die Götter
 Lobe di Götter
 die Götter die Götter die Götter
 die Götter die Götter die Götter
 die Götter die Götter die Götter
 die Götter die Götter die Götter

St. tutti

trist. Cant. Cant. Cant.

Wahrheit ist das höchste Gut. Auf dem Wege zum Glück liegt die Wahrheit.

Wahrheit ist das höchste Gut. Auf dem Wege zum Glück liegt die Wahrheit.

Ich bin ein armes Sünderlein. Ich bin ein armes Sünderlein. Ich bin ein armes Sünderlein.

St. tutti

Wahrheit ist das höchste Gut. Auf dem Wege zum Glück liegt die Wahrheit.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Ich bin ein Kind von Gottes Hand
 Ein Kind von Gottes Hand
 Ich bin ein Kind von Gottes Hand
 Ein Kind von Gottes Hand

Handwritten musical score for the second system, continuing the musical notation from the first system. It includes vocal lines and instrumental accompaniment.

Ich bin ein Kind von Gottes Hand
 Ein Kind von Gottes Hand
 Ich bin ein Kind von Gottes Hand
 Ein Kind von Gottes Hand

Handwritten musical score for the first system, featuring vocal lines and instrumental accompaniment. The lyrics are: *Domine deus altissimi in Regibus terrarum* and *sublimis Rex in Coelis regis caelorum*. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

Handwritten musical score for the second system, continuing the vocal and instrumental parts. The lyrics are: *in Regibus terrarum* and *sublimis Rex in Coelis regis caelorum*. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

John Leo Gloria

ibg
1.

1
Kommt, laßt uns auf
3. Einm.

a

2 Corn

Tympan.

2 Hautb.

2 Violin

Viola

2 Cant.

Alto

Tenore

Bass

e

Continuo.

J. D. N. A. . .
1736.

Continuo.

Handwritten musical score for Continuo, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with the instruction "durcht, leicht und anbrüchlich". The score is written in a historical style with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings such as "ff." and "f". The piece concludes with a double bar line and a fermata.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes vocal lines and instrumental accompaniment. Key markings include "Gloria in excelsis" at the top, "Choral" in the middle, and "Das Kind geboren" at the bottom. The music is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "pp" (pianissimo). The paper shows signs of age, including discoloration and some wear at the edges.

This image shows a page from an antique music manuscript book. The page is filled with 15 horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some foxing and wear at the edges. The staves are completely blank, with no musical notation or text written on them. The right edge of the page shows the binding of the book, and a sliver of the following page is visible, featuring handwritten musical notation.

This image shows a sliver of the next page in the manuscript book. It features handwritten musical notation in black ink on aged paper. The notation includes various note values, stems, and clefs, typical of 18th or 19th-century manuscript notation. The handwriting is cursive and elegant. The page is partially obscured by the binding of the book.

Violino. 1

First staff of music with notes and rests.

Second staff of music with notes and rests.

Third staff of music, ending with the word *Recitat* and a 3/4 time signature.

Fourth staff of music with notes and rests.

Fifth staff of music with notes and rests.

Sixth staff of music with notes and rests.

Seventh staff of music with notes and rests.

Eighth staff of music with notes and rests.

Ninth staff of music, ending with the word *Capo Recitat*.

Tenth staff of music with notes and rests.

Eleventh staff of music with notes and rests.

Twelfth staff of music with notes and rests.

Thirteenth staff of music with notes and rests.

Fourteenth staff of music with notes and rests.

Fifteenth staff of music with notes and rests.

Sixteenth staff of music with notes and rests.

Seventeenth staff of music with notes and rests.

Handwritten musical score on ten staves. The notation includes various dynamics and performance instructions:

- Staff 1: *pp.* (pianissimo), *for.* (forte)
- Staff 2: *Hautb.* (Hautbois), *tutti*, *fi. an.* (fine ad unisono)
- Staff 3: *Recitat* (Recitative), *Gänns Josfs Kapo* (Gänns Josfs Kapo), *pp.*, *5. Hautb.* (5th Oboe), *tutti*
- Staff 4: *Choral.* (Choral), *die Banden Quier* (the bands Quier)
- Staff 5: *Hautb.*, *tutti*
- Staff 6: *Hautb.*, *tutti*
- Staff 7: *Hautb.*, *tutti*
- Staff 8: *tutti*
- Staff 9: *Hautb.*, *tutti*
- Staff 10: *tutti*

Seven empty musical staves at the bottom of the page, showing signs of age and staining.

Violino Primo.

Larg.

And.

Grave Ligero.

Recitativo

Larg.

Vivace.

Recitativo
+ alleg.

piano

volti

Handwritten musical score for Violino Primo, page 9. The score consists of 14 staves of music. It begins with a 'Larg.' tempo marking and a 'Recitativo' section. The tempo changes to 'And.', then 'Grave Ligero.', and finally 'Vivace.'. The score includes various dynamic markings such as 'pp.', 'p.', 'f.', and 'ff.', as well as performance instructions like 'tutti', 'Hautb.', and 'piano'. The notation includes treble clefs, time signatures, and various note values and rests.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various dynamics and performance instructions:

- tutti* (written above the first staff)
- forte* (written below the first staff)
- pians.* (written above the second staff)
- forte.* (written below the second staff)
- Choral* (written on the left side of the fifth staff)
- pp.* (written below the fifth staff)
- 5. Haubb.* (written above the fifth staff)
- Haubb.* (written above the sixth staff)
- tutti.* (written above the sixth staff)
- Recitativo* (written above the seventh staff)
- pians.* (written below the seventh staff)
- tutti.* (written below the seventh staff)
- Haubb.* (written above the eighth staff)
- tutti* (written above the eighth staff)
- Haubb.* (written above the ninth staff)
- tutti* (written above the tenth staff)
- Haubb.* (written above the eleventh staff)
- tutti* (written above the eleventh staff)
- Haubb.* (written above the twelfth staff)
- tutti* (written above the twelfth staff)
- tutti* (written above the thirteenth staff)

The score concludes with a double bar line and a large scribble on the thirteenth staff. The bottom of the page contains several empty musical staves.

Violino 2.

Handwritten musical score for Violino 2, consisting of 14 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *Andante*, *Allegro*, *Recitat.*, *mp.*, *pp.*, *ff.*, *Hautb.*, and *tutti*. The piece concludes with a double bar line and a final cadence.



And. *mp.* *fort*

mp. *pp.* *Violin* *mp.*

Recitativo *Günther Joseph Hapoo*

Chor. *S. Hautb.* *tutti*

3 Violoncelli *Hautb.*

tutti *Hautb.* *tutti*

Hautb.

tutti *Hautb.* *tutti* *Hautb.*

tutti

Viola.

Andante

Graviter Ezzante

Grave o fff

Recitat Aria Capo 6 3

Al Grando Grando

This image shows a page from an antique music manuscript. It features 18 horizontal staves, each consisting of five lines. The paper is significantly aged, appearing yellowed and stained, particularly with some dark spots and foxing. The staves are mostly blank, with very faint, illegible markings that might be remnants of text or musical notation. The right edge of the page shows the binding of the book, with the edges of the following page visible, which contains some musical notation.

This image shows a vertical strip of the adjacent page from the manuscript. It contains several staves of musical notation, including notes, stems, and clefs, written in a historical style. The notation is partially visible, showing the right-hand side of the page.



Violone

Allegro, 2/4

Grown Leger

Harol Colord

Givace

Grave 3/4

Musical notation on five staves, featuring various rhythmic patterns and dynamic markings such as *mp.* and *mf.*

Aria Giove in D major

Musical notation for the aria, including a *Chord.* marking and a *3.* (triple) marking. The notation includes various note values and rests.

Empty musical staves at the bottom of the page, indicating the end of the written music on this page.

Violine.

Handwritten musical score for Violin, consisting of 13 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). A '2' is written above the first measure. The first staff contains the handwritten instruction *Mouvt, larghetto*. The second staff contains the handwritten instruction *fronc. larghetto*. The score concludes with a double bar line and a fermata on the final note of the thirteenth staff.

Missa

Gönnur Jesu

Handwritten musical score for 'Gönnur Jesu'. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand with various ornaments and dynamics. The word 'Gönnur' is written below the first staff. The score concludes with a double bar line and a repeat sign.

Aria Gönnur Jesu Da Capo || 3

Choral. Gönnur Jesu

Handwritten musical score for 'Choral. Gönnur Jesu'. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand with various ornaments and dynamics. The word 'Choral.' is written at the beginning of the first staff, and 'Gönnur Jesu' is written below it. The score concludes with a double bar line and a repeat sign.

Largo.

Corno. 1.

14
1.

Wunder

1.

Andal.

als Bändel

Corno 2.

Largo.


Rondo.

Choral.

als Kinder Sing.

Tympan.

Wunder



Choral.

der Gaudens Gaudens



Kommet laßt uns anbeten und einen laßt uns anbeten und einen
 einander fallen vor dem Herrn der uns geschenkt hat dem höchsten
 Gott dem ewigen Gott und Amen und Amen das Volk — seiner
 Weg — der seiner Weg — der seiner Weg — der
 der großen Josen Josen der blind fließt und reißt uns zu vielen Bergen. Er
 reißt uns zu gut in großer Kraft als Abels blind gethan
 II.
 fromer Lippen Josen — — — — — Josen
 — — — — — kan will dem höchsten wohl — — — — — wohl — — — — — wohl gefallen
 Jesus Wort — wort stimmt mit ihm — — — — — Jesus Wort — wort — — — — — stimmt mit
 im Jant und lob — — — — — Jant und lob — — — — — Gebet und fle — — — — — für Gebet
 und fleh bringt für selbst für selbst in jant Josen und so wird ge sey —
 — — — — — net und so wird ge sey — — — — — net sein und so wird ge sey — — — — —
 — — — — — net und so wird ge sey — — — — — net — — — — — sey — — — — — net sein
 Him Jant o Gott die Weg reißt Opfer an die Jent in Josen Jent
 brennen, was Jant Jant an Und gethan das müssen wir ge,

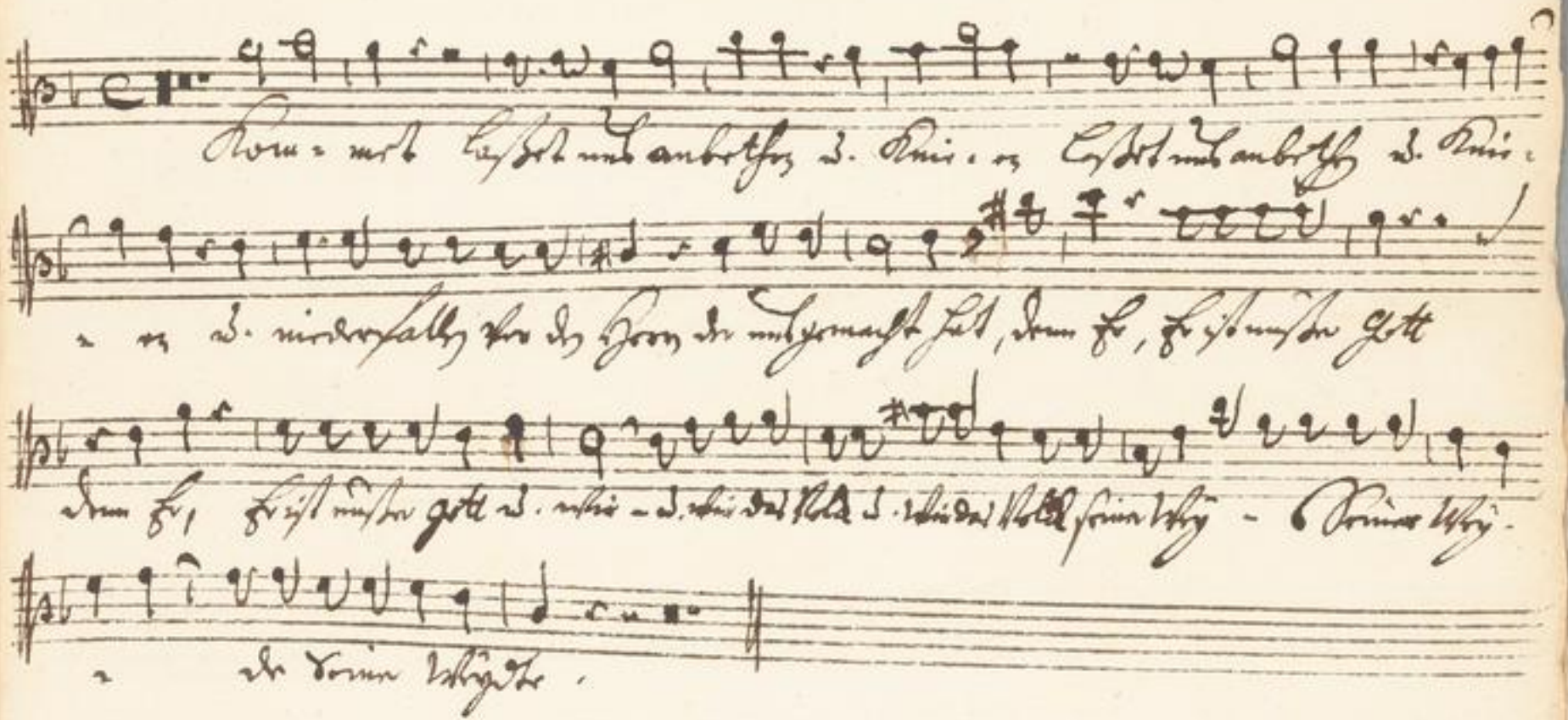
hängt mit dankerkennen, im Augensicht vorangener sünde, gabst du mir
 sitz und laß, dein Vater hat dich lieb und nicht zu, daß du dich spinnungst zu
 unsam fall vorraute. dein Wortes Wort nicht um noch immer reichlich
 wissen, auf was wir im ersten Jüngere da was sollte diese Gold nicht
 wissen, du setzest deine Güte fort, wir aber lauter im Besonderen
 auf Gott verzich sey und noch fernere was, laß und die uns Jahr aus
 uns Gnade finden

15. *Allegro*
 Gimm o Gimm — von fieren von oben dämpfe die sünde
 und stille ihr loben laude die forzen die forzen zu
 firdrafft — zu laß — dämpfe die sünde — und
 stille ihr loben — laude die forzen zu firdrafft — zu
 Auf — — — — — *Recit* // Gimm o Gimm *Adagio*

Canto.



*Die Friede und frohst herr Jesu Christ
Gehend o herr Gott an dem Amble
was er Mensch im was er
Satz die ein Friede frohst
gott ein sanfter Wolffel her du bist
bist und firsimb gnädig alle sambt
im loben und im loht
ist im zu aller frist
Ihm gnu allim im Namen dein
laß mich in fort dein götlich wort
in freier fänger form*



*Wen = mit leyde und anbeten d. Dni. =
= d. niederfallt vor dem heiligen geiste
Ihm heilig geist und der gott d. vater =
d. vater d. heil. geist d. vater d. heil. geist
d. vater d. heil. geist*

1736.



Handwritten musical manuscript page with 15 empty staves.

Handwritten musical manuscript page with 15 staves of music. The notation includes clefs, notes, rests, and dynamic markings such as *l*, *m*, and *f*. A large, decorative initial letter is visible on the right side of the page.

alto

Kommst laßst uns anbeten und hien laßst uns anbeten
 und hie-ru und niederfallen vor dem Herrn der uns gemacht hat
 Christus für Gott — und wie das Volk — seiner Hey-
 de seiner Hey- — de seiner Hey- — de
 Recitat / Aria // Recitat / Aria //

In diesem ersten Theil, nach dem wir den Herrn Gott
 gedankt o Herr Gott an dem Aumbt daß du ein Friede bist
 ein heiliger Noththäter du bist, im Leben und im Tod,
 und hilf uns gnädig alle sammt, ihzt uns zu aller Friede, S.
 Denn wir allein im Vlasen sind zu deinem Rath-ten gehend.
 laß uns für fort dein göttlich Wort, in Friede nachlan-gen hören.

36



Alto

Kommt laßt uns anbeten und Anien laßt uns anbeten
 und Anien und nicht so fallen vor dem Thron der uns gemacht hat
 So ist unser Gott — mit uns das Wort — seiner Wirt-
 - de seiner Wirt- - de seiner Wirt- de
 Aria // Recitat // aria // Recitat //
 recit

In Christum, durch Jesus Christ, was man sich was man Gott
 spende es Gott an dem Amte, das du ein Kind bist
 ein Kind das Wort Gottes du bist, im Leben und im Tod
 und sich uns gnädig alle Sünde, jeh und zu allen Zeiten
 Denn wie allein im Namen dein, zu deinem Lob- und frey on
 Cap und in foot dein göttlich Wort, im Leben und lau-ger Jahren

Tenore.

Nov: an: Vesp: 21

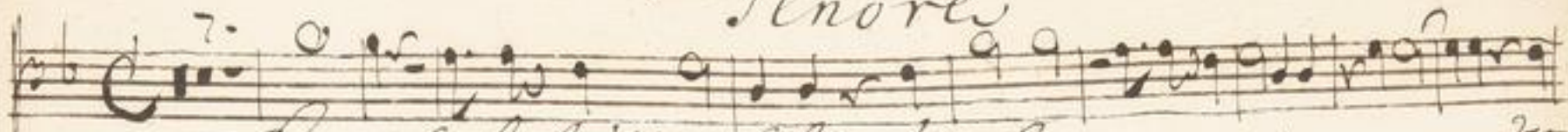
Kommet laßt uns anbeten und hien
 niederfallen vor dem Herrn und gemüßt hat Er uns unser Gold
 und wir hab' nicht — seiner Hülfe — da seiner Hülfe da seiner Hülfe seiner
 Hülfe
 Kommt kommt und gesteht auf dem Herrn entzogen
 streift ihn in Jesu Namen an. Durchs Wort das Unmündigen soll
 löstun was sich uns das Opfer das wir bringen zum seligsten
 und selbst erwirten zu erlangen.
 frommer Lippen swa - - - - - lob lab -
 - - - - - her will dem Joffen wohl - - - - - ge,
 fallen Jesu Vor - wort — - - - - stund mit ihm — - - - - Jesu Vor -
 - wort stund mit ihm Damit mit lob - Damit mit lob Gebet und flo -
 - san Gebet und floren bringe Er selbst Er selbst in ihre Hosen
 und so wird's gesag - - - - - nicht sein und so wird's gesag - -
 - - - - - nicht sein Caposolida
 Arioso Arioso

In firtant freyt herr Jesu Geist wasch mich und wasch
 Gebend o Herr Gott an dem Ambl das du ein freid freid
 Gott im heiliger Blotffolter du bist im leben und im todt
 bist und firt und gnädig alle sundt ilt und zu aller freid
 Lamm wir allein im Klafmen dein zu deinem Vater frey
 las und firt dein göttlich Wort in freid und länger se

In firtant freyt herr Jesu Geist wasch mich und wasch
 Gebend o Herr Gott an dem Ambl das du ein freid freid
 Gott im heiliger Blotffolter du bist im leben und im todt
 bist und firt und gnädig alle sundt ilt und zu aller freid
 Lamm wir allein im Klafmen dein zu deinem Vater frey
 las und firt dein göttlich Wort in freid und länger se

1736

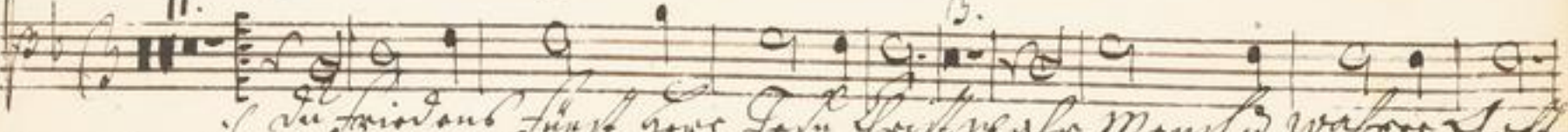
Tenore

7.  *Reinert laß dich mit andern mit einem* 29

nie der fallen vor dem H. der uns gemacht hat heißt unser Gott -

und wie das Welt - seiner Welt - des seiner Welt - seiner

Welt - seiner Welt - **Recital Aria** **Electra** **tacet**

11.  *du bist aus Lust geworfen, du bist aus Lust geworfen, du bist aus Lust geworfen*

9. *Gott ist o Gott in deinem Licht, das du im Licht bist*
in der du bist, in der du bist, in der du bist
und dich und gnädig alle, jehet und in alle feist

Ich bin wie allein im Ufassen dein, zu deinem Hab - das sprach
laß uns für dich dein göttlich Wort, in der du bist unser Herr

7.

Basso.

Kommel laßet mich anbeten und künen laßt,

und künen und nieder fallen vor dem Herrn der mich gemacht hat

Christ unser Gott — und wir das Volk — seiner

Weg — — In seiner Hand — — In seiner Hand

Aria Recitata laß in lauter Frieden's Tagen

Unsern Fürsten und dem Herrn — — noch an's lange an's

lange Zeit sein die sein — — sind das Wohl verfahren stößt

— — Dinnem Götter das Dinnem Götter das Herr von Dinnem

Gna - von Herr allen Fürsten Drogen zu - allen Fürsten Drogen

zu D'für den Fürst die wir st noch nicht gewäßen die kannst das

Hand, das mich dem Herr gescheh, das Herr sein mit seinen

zischen, in seiner Andacht dem, das Herrste Fürsten Herz auf

damstalt's das und lüß, die andre jetzt gemessen. Auf Herrn dem ob an

seine liebe kannst, laß alle noch mich Drogen sein auf unsrer

Hainste Feinden fließen und was der größten Sehning blut vom
 günstigen Gesicht und jetzt von fernem weißt in Doppelt reifen
 frucht bald in der Kläse sehn. Auf Jesu' laß die Feinde
 bald gefesselt

Gomm o Jesu' Hasso

In Feindes Feindes Feindes Geist was Meist und was
 Gedank o Jesu' Gott an dem Lucht das du ein Feind bist

Gott am heiligen Wessels du bist im Leben und im Tod
 bist und bist und ganzig alle Feinde ist und zu allen Feind

Denn wir allein im Namen dein zu seinem Vor-
 laß und singend dein göttlich Wort in Feindes Lan-
 gen
 Leben.