

Notenheft



1

(Tobias
Clausnitzer + 1684)

bwest

liebster Jesus wir sind hier.

Dir und
dein Werk

CHOR

ff

2OB.

p

2TR.

p

2Pos.

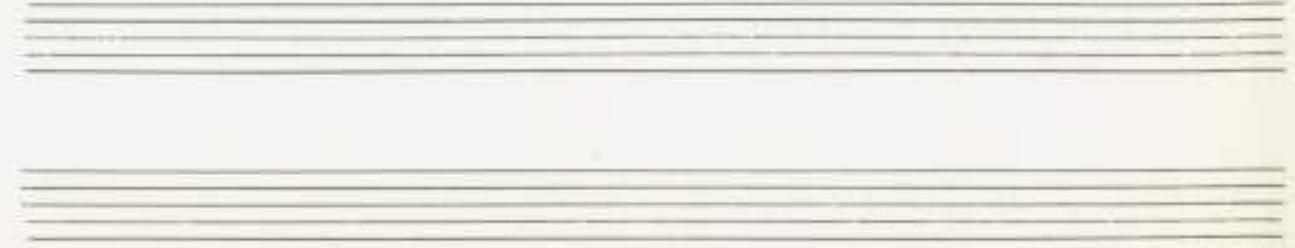
p

Posa.

p

Orgel

p



poco
(mit ...)

an-zu-hören? das die Herzen von der Erden

(poco rit. - - -)

fürz zu dir ge= zogen won-den -

Handwritten musical score for soprano and piano. The score consists of two systems of music. The top system starts with a soprano vocal line in common time, featuring a melodic line with various note heads and rests. The piano accompaniment is indicated by a treble clef and a bass staff with a similar melodic line. The bottom system continues the soprano line, with the piano accompaniment still present. The vocal line includes lyrics: "fürz zu dir ge= zogen won-den -". Measure endings are marked with a circled "8" and an equals sign (=).

Continuation of the handwritten musical score. The soprano line continues from the previous system, with the vocal line including the lyrics: "fürz zu dir ge= zogen won-den -". The piano accompaniment is still present. Measure endings are marked with a circled "8" and an equals sign (=).

Continuation of the handwritten musical score. The soprano line continues from the previous system, with the vocal line including the lyrics: "fürz zu dir ge= zogen won-den -". The piano accompaniment is still present. Measure endings are marked with a circled "8" and an equals sign (=).

Wahr nutzlos

unser Wissen und Verstand ist mit Finsterniß um =

pp

B

C

D

E

F

G

(pp)

Orcz... =

= hält, ~ 100 will dieser feinster Hand nur mit

Handwritten musical score for orchestra, page 1. It shows two staves of music with various dynamics and markings like crescendo and decrescendo. The first staff starts with a dynamic of $\#q.$ and a crescendo ($>$) followed by $\#d.$ The second staff starts with a dynamic of $\#q.$ and a decrescendo ($<$). Both staves end with a dynamic of $\#d.$

Handwritten musical score for orchestra, page 1. It shows two staves of music with various dynamics and markings like crescendo and decrescendo. The first staff starts with a dynamic of $\#q.$ and a crescendo ($>$) followed by $\#d.$ The second staff starts with a dynamic of $\#q.$ and a decrescendo ($<$). Both staves end with a dynamic of $\#d.$

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Handwritten musical score for orchestra, page 1. It shows two staves of music with various dynamics and markings like crescendo and decrescendo. The first staff starts with a dynamic of $\#q.$ and a crescendo ($>$) followed by $\#d.$ The second staff starts with a dynamic of $\#q.$ and a decrescendo ($<$). Both staves end with a dynamic of $\#d.$

(siehe brief)

hellem Licht erfüllt

A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: violin 1, violin 2, cello, and double bass. The music is written in common time (indicated by 'C') and includes various key changes, such as F major (F), G major (G), and A major (A). The score also features dynamic markings like 'f' (fortissimo) and 'mf' (mezzo-forte), and articulation marks like dots and dashes. The handwriting is in blue ink on white paper.

Gutes wollen

A handwritten musical score for piano, consisting of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures with quarter notes, eighth notes, and sixteenth notes, with dynamics like forte (f), piano (p), and accents. The bottom staff starts with a bass clef, a key signature of one flat, and common time. It also contains measures with quarter notes, eighth notes, and sixteenth notes, with dynamics like forte (f), piano (p), and accents. There are several rehearsal marks (1, 2, 3, 4) and a section sign (H) indicating a repeat.

(nicht breit)

(gut - - - -)

fin und denken

Muß mir deine

Graue schenken.

Soprano: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Alto: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Bass: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$

Soprano: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Alto: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Bass: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$

Soprano: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Alto: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Bass: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$

Soprano: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Alto: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Bass: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$

Soprano: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Alto: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$
Bass: $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$

Oh du Glanz der Herrlichkeit blickt zum

ff =

f =

ff =

f =

ff =

f =

ff =

f =

(perc mit

Licht aus Gott ge= boren mach uns alle - sonnt be=

The musical score consists of five systems of music. The first two systems are for four voices (Soprano, Alto, Tenor, Bass) and percussion. The voices sing in homophony. The third system is for soprano and alto. The fourth system is for soprano and bass. The fifth system is for soprano and tenor. The score is written on five-line staves. Measures are separated by vertical bar lines. The vocal parts have lyrics above them. The percussion part is indicated by a symbol consisting of a circle with a cross and a vertical line.

(lento)

reit

wurz

Bitten

Flehn und

singen

Laß Herr

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time with a key signature of one sharp. The vocal parts are labeled with "reit", "wurz", "Bitten", "Flehn und", "singen", and "Laß Herr". The bass part has a sustained note. Measure markings are present above the staff.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time with a key signature of one sharp. The vocal parts are labeled with "reit", "wurz", "Bitten", "Flehn und", "singen", and "Laß Herr". The bass part has a sustained note. Measure markings are present above the staff.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time with a key signature of one sharp. The vocal parts are labeled with "reit", "wurz", "Bitten", "Flehn und", "singen", and "Laß Herr". The bass part has a sustained note. Measure markings are present above the staff.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time with a key signature of one sharp. The vocal parts are labeled with "reit", "wurz", "Bitten", "Flehn und", "singen", and "Laß Herr". The bass part has a sustained note. Measure markings are present above the staff.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time with a key signature of one sharp. The vocal parts are labeled with "reit", "wurz", "Bitten", "Flehn und", "singen", and "Laß Herr". The bass part has a sustained note. Measure markings are present above the staff.

Frohes mit dir

Jesus wohl ge= singen

(Lungg)

Handwritten musical score for soprano and piano. The vocal line starts with a melodic line over a harmonic progression of chords. The piano accompaniment consists of bass notes and chords. The vocal part ends with a sustained note.

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B

Ph. Fr. Hiller
+ 1769

2

Lets

die

Guarda sei mit

Alleu

del

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff paper. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The score includes dynamic markings such as 'pp' (pianissimo), 'f' (fortissimo), and 'mf' (mezzo-forte). The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. Measures 17-20 are written in blue ink.

Gaudete - iusnes Herrn
des Herrn dem wir hier

Adolf Scherbaum: 10 Lieder für gemischten Chor und Ensemble, SWV 1835 (n.J.)
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warten und sehr sein Kommen geru auf

The musical score consists of five systems of four-line staves. The top system contains lyrics: "warten und sehr sein Kommen geru auf". The vocal parts are grouped into four voices: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The score includes various dynamics (f, p, crescendo, decrescendo), time signatures (2/4, 3/4, 4/4), and key changes (G major, A major, D major, E major). The vocal parts are grouped by curly braces.

dem so schnellen Pfade
 ge - liegt uns für kein

Trifft

80

fehl Seite

Praise

Demu



> (mit + dir
 bis zum Ende mit
 solo ruhig

solo

P

P

P

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score consists of two systems of music.

System 1:

- Soprano:** The first staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \cdot | \# \cdot \# \cdot \# \cdot |$, $\# \text{L} | \# \text{L} | \# \text{L} |$, $\# \text{L} \# \text{L} | \# \text{L} |$, and $\# \text{L} \# \text{L} | \# \text{L} |$.
- Alto:** The second staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{L} | \# \text{L} | \# \text{L} |$, $\# \text{L} \# \text{L} | \# \text{L} | \# \text{L} |$, and $\# \text{L} \# \text{L} | \# \text{L} |$.
- Tenor:** The third staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{L} | \# \text{L} | \# \text{L} |$, $\# \text{L} \# \text{L} | \# \text{L} | \# \text{L} |$, and $\# \text{L} \# \text{L} | \# \text{L} |$.
- Bass:** The fourth staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{L} | \# \text{L} | \# \text{L} |$, $\# \text{L} \# \text{L} | \# \text{L} | \# \text{L} |$, and $\# \text{L} \# \text{L} | \# \text{L} |$.

System 2:

- Soprano:** The first staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{G} | \# \text{G} | \# \text{G} |$, $\# \text{G} | \# \text{G} | \# \text{G} |$, and $\# \text{G} | \# \text{G} | \# \text{G} |$.
- Alto:** The second staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{G} | \# \text{G} | \# \text{G} |$, $\# \text{G} | \# \text{G} | \# \text{G} |$, and $\# \text{G} | \# \text{G} | \# \text{G} |$.
- Tenor:** The third staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{G} | \# \text{G} | \# \text{G} |$, $\# \text{G} | \# \text{G} | \# \text{G} |$, and $\# \text{G} | \# \text{G} | \# \text{G} |$.
- Bass:** The fourth staff starts with a dynamic f , followed by a series of eighth-note patterns: $\# \text{G} | \# \text{G} | \# \text{G} |$, $\# \text{G} | \# \text{G} | \# \text{G} |$, and $\# \text{G} | \# \text{G} | \# \text{G} |$.

(sehr ruhig)

auf Gnade darf man trauen man

F → F# → # → =
P → P# → P → =
pp → = → = → =



traut ihr ohne Reu und soem wir ge will

Poco

gramen

90

bleibt der Herr uns

freu¹

wind

A handwritten musical score on five-line staff paper. The top staff begins with a key signature of three sharps and a common time signature. It features various slurs, grace notes, and dynamic markings like ff and p. The bottom staff begins with a key signature of one sharp and a common time signature, with similar markings. There are several blank staves below the main two.

(etwas erreicht). \rightarrow cresc.

CHESTE

stets der Jammer

größer, wird stets der Jammer

A handwritten musical score for piano. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure with a quarter note followed by a fermata. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure with a half note followed by a fermata. Both staves end with a double bar line.

(immer breiter werden → (sehr weit

(noch verbreitern)

mädtiper - Er - läste

100

wichtigster Er =

(Lunga)

länger! D.m. Kommt

(percutere)

The musical score consists of two staves. The left staff contains three measures of music. The first measure starts with a dynamic 'länger!' over a piano key. The second measure begins with 'D.m.' above a piano key. The third measure starts with 'Kommt' above a piano key. The right staff contains two measures. The first measure ends with a circled measure sign. The second measure ends with a fermata. The score is preceded by a section of blank staves.

(Kleine
Pause)

A handwritten musical score for piano in common time. The score consists of four systems of music, each with two staves: treble clef on top and bass clef on bottom. The music is written in blue ink on white paper. The first system starts with a forte dynamic (ff). The second system begins with a piano dynamic (p). The third system starts with a forte dynamic (f). The fourth system starts with a forte dynamic (f).

The score includes various musical markings such as eighth and sixteenth note patterns, rests, and dynamic changes. The first system ends with a fermata over the last note. The second system ends with a fermata over the last note. The third system ends with a fermata over the last note. The fourth system ends with a fermata over the last note.

Text annotations in blue ink include:

- "gutzen mit" at the beginning of the first system.
- "(Kleine Pause)" at the end of the first system.
- "lungha" at the end of the second system.

(sehr ruhig / bei)

bald ist es über = wunder

(wesentlich rascher

wieder
ruhig

NUR

Solo Pianist

P. =

Chor

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durch das Lammes-Blut ♂ (zweck!)

Ruth

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings (pp, f), performance instructions (drumming of the bones, blood), and lyrics (das Blut). The vocal parts are separated by vertical bar lines.

Soprano (S):

Alto (A):

Bass (B):

(Breit)

(mit —————)

in den schwersten Stunden

(Handwritten musical score for voice and piano. The vocal line consists of lyrics and musical notation on five-line staves. The piano accompaniment is indicated by staves with bass clef and dynamic markings like ff, f, and p. Various performance instructions are written above the music, such as 'mit' with a bracket, dynamics like #a, #o, #8, and #18, and circled numbers I, II, and III. The vocal part includes several slurs and grace notes. The piano part includes sustained notes and harmonic markings like #10 and #8.)

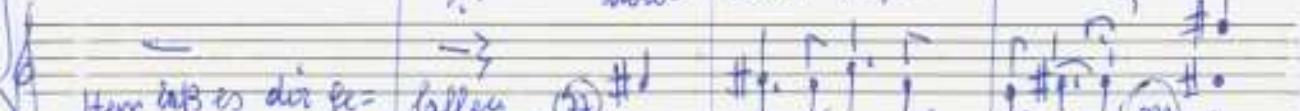
reicher Weit

Herr lass es dir ge-fallen



7/8

wodr immer rufen wir die

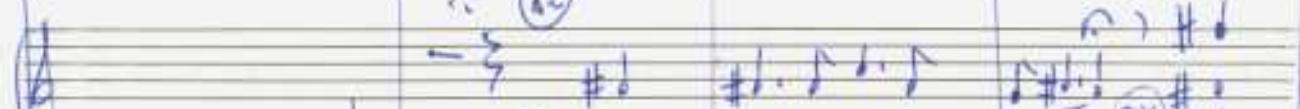


Herr lass es dir ge-fallen



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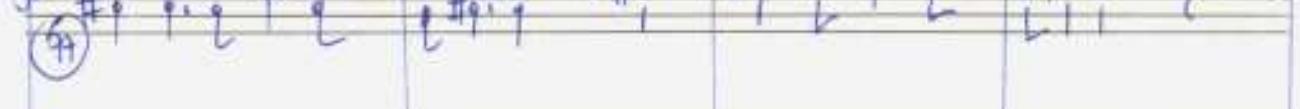
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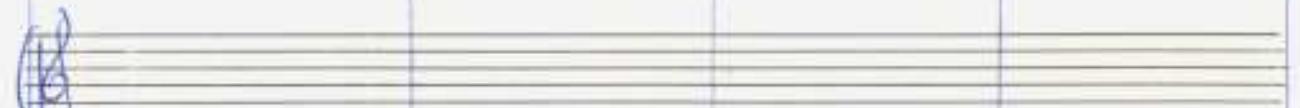
7/8



②



0:



7/8



0:



größtes gilt.....

Gnade sei mit allen die

longer?
possible

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five systems of five-line staff paper. The score includes dynamic markings (e.g., piano, forte), rehearsal marks (e.g., 12, 13, 14), and various rests and note heads. The vocal parts are grouped by curly braces.

Rehearsal marks: 12, 13, 14

Dynamic markings: piano, forte

Vocal parts: Soprano, Alto, Tenor, Bass

gut geht nicht...

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The third system starts with a treble clef, a key signature of one sharp, and a common time signature. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. The vocal parts are written in blue ink, and the piano part is written in black ink. The vocal parts consist of single notes and short melodic fragments. The piano part includes sustained notes and harmonic chords. The score is written on five-line staff paper.

3

P. Häring, nach
Bernhard von Clairvaux (+ 1153)

rechts ruhig

sein Mensch sei - sinnst kein Wort sei =

A handwritten musical score for a six-part ensemble, likely a brass sextet. The score consists of six staves, each representing a different instrument. The instruments are identified by numbers 1 through 6 written vertically along the left side of the page. The music is written in common time (indicated by a 'C') and uses a key signature of one sharp (F#). The score includes various musical markings such as dynamic signs (e.g., P, F), rests, and measure endings. The title "Neuror" is written above the first staff.

(poco yit-----)

= width

sein Lied der

Welt- er-

1

A handwritten musical score consisting of five staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The score includes various musical markings such as dynamic changes (e.g., f, ff, p), rests, and slurs. The first staff begins with a forte dynamic (f) and a sharp sign. The second staff begins with a piano dynamic (p) and a sharp sign. The third staff begins with a dynamic ff and a sharp sign. The fourth staff begins with a dynamic p and a sharp sign. The fifth staff begins with a dynamic ff and a sharp sign.

frei — accel. + cresc.

was besseres als dein Name ist, was besseres als dein Name

A handwritten musical score for piano and choir. The score consists of six systems of music. The first system starts with a forte dynamic (f) and includes a circled 'P' above the piano staff. The second system begins with a piano dynamic (p). The third system starts with a forte dynamic (f). The fourth system starts with a piano dynamic (p). The fifth system starts with a forte dynamic (f). The sixth system ends with a forte dynamic (f).

oder breit

(froher sit...)

(letztet lange!?)

FINE

int. > Du Heiland aller

Welt!

int. > Du Heiland aller

Herr Jesu Christ

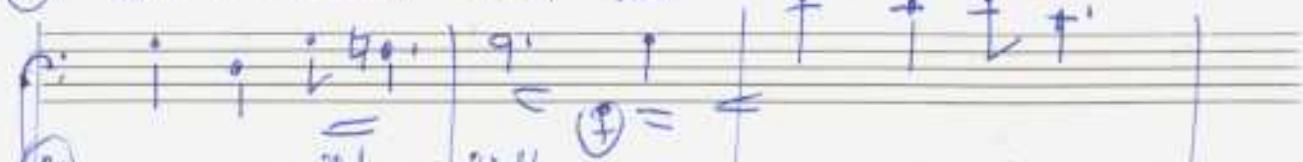
(letzte + sonst ??)

7+

(Bj&B Solo - immer sehr frei!)

Babibolo wie freundlich bist du doch ge=niest mindest

1. dich Ver-lo-riner au, und leidet das roetzeer =



2. ~~nur wer nicht ge~~, nur wer ~~abe~~ ge =

deine Liebe faud, weiß

3. -nieder unsre Freund, soll ~~uns~~ - stetig



= iste Kind zu = rück auf rechte Brust!

F F' G' L | I ; L G' G'

= liebt ist > dem deine Lied be= kennt)

Loblied sein, in alle Ewig-keit —
(dar dritto — cusec. . .)

(Text = P. Gerhardt + 1670)

(zollt +
langsam)

1. Zeile = fühl du deine
2. der aller treusten Wege
Pflege und deß

[5]

Melodie =

Melchior Teschner ff 13)

A handwritten musical score for organ and choir. The score consists of five systems of music. The top system is for organ, featuring two staves with bass clefs and common time. The first staff has a dynamic marking of \textcircled{p} . The second system is for soprano choir, the third for alto choir, the fourth for tenor choir, and the fifth for bass choir. The vocal parts also have bass clefs and common time. The music includes various note heads, stems, and rests. The score is written on light blue grid paper.

wort o - Herz dich krankt
 der den Himmel leicht
 den schweren Wolken

Win-den be= zeichnet (poco rit.) ein
er die Bahn, Er

A handwritten musical score for piano and voice. The score consists of four systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It contains six measures of music with various note heads and stems. The second system starts with a bass clef, a key signature of one sharp, and common time. It also contains six measures of music. The third system starts with a treble clef, a key signature of one sharp, and common time. It has two measures followed by a repeat sign and two more measures. The fourth system starts with a bass clef, a key signature of one sharp, and common time. It has two measures followed by a repeat sign and two more measures. The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "riten." and "poco rit."

wind auch Wege

finden -

Wo

> ~~gut - der~~
dein Fuß gehen

A handwritten musical score for piano and voice. The vocal part begins with eighth-note chords, followed by quarter notes and sixteenth-note patterns. The piano accompaniment consists of sustained bass notes and eighth-note chords.

Continuation of the handwritten musical score, showing more piano accompaniment and vocal entries.

Final section of the handwritten musical score, featuring a complex piano part with sustained notes and eighth-note chords, and a vocal line starting with eighth-note chords.

(letzte + n)

kann.

Fin



Astrophen 2

Dem Herrn muß du vertrauen,

Wenn dir's soll wohl ergehn,

auf sein Werk mußt du schauen,

Wenn dein Werk soll bestehn.

Mit Sorgen und mit Grämen
und selbstgemachter Pein,

Läßt Gott sich garnichts nehmen,

Es muß erbitten sein.

Astrophen 3

Dein ewige Treu und Gnade,

Oh Vater, siehet recht,

Was gut sei, oder schade

Dein sterblichen Leidknot;

Und was du dann erlese,

Das treibst du, starker Held,

und bringst zum stand und Wesen,

Was deinem Rat gefällt.

Strophe 4

Weg! hast du allzwegen
du Mitteln fehlt's dir nicht,
Dein Tun ist lauter Segen
dein Gang ist lauter Licht.,
dein Werk kann Niemand hindern,
dein Arm wird niemals zäh'n,
nur das, was deinen Kindern
ersprießlich ist, zu tun.

Strophe 5

Und brausen alle Stürme
und Wetter her auf sie,
sie trauen Gottes Schärme
und er verläßt sie nie.
Und was er haben will,
das muß doch endlich kommen,
zu seinem Zweck und Ziel.

Strophe [6]

Hoff', oh du arme Seele,
Hoff', und sei unverzagt!
Er führt dich aus der Höhle,
da dich der Kummer plagt.,
Er wird dir Hilfe schicken,
erwarte nur die Zeit,
Du wirst die Form' erblicken
in schmäuester Herrlichkeit.