

~~1) Mein feines Gatt & die fette~~

2) Guter Gott ~~ist~~ die Lese ist ep

aus 439

27

164.

57

27

B

Partitur

23¹ Aufgang. 1751.

Handwritten musical score for a multi-staff piece. The notation is in a historical style, featuring various note values and rests. The piece is divided into measures by vertical bar lines. The staves are arranged in a system, with some staves having a common time signature 'C'.

Gott
Gott
Gott
Gott
Gott

Handwritten musical score for a multi-staff piece. The notation is in a historical style, featuring various note values and rests. The piece is divided into measures by vertical bar lines. The staves are arranged in a system, with some staves having a common time signature 'C'.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The lyrics are written in German and include the phrase "Ich lebe auf der Erde". The notation is in a historical style, likely from the 18th or 19th century.

Continuation of the handwritten musical score, showing further staves with musical notation and lyrics. The lyrics continue with "Ich lebe auf der Erde". The notation is consistent with the previous section.

Continuation of the handwritten musical score, showing further staves with musical notation and lyrics. The lyrics include "Kriegel den Festen Tag". The notation is consistent with the previous sections.

2

Handwritten musical score for the first system. It consists of several staves with notes and lyrics in German. The lyrics include: "Liedigen nicht zu danken nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken".

Handwritten musical score for the second system. It consists of several staves with notes and lyrics in German. The lyrics include: "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken".

Handwritten musical score for the third system. It consists of several staves with notes and lyrics in German. The lyrics include: "Gott lobt er, d'umt er, d'umt er, d'umt er, d'umt er, d'umt er, d'umt er, d'umt er, d'umt er, d'umt er", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken", "Liedigen nicht zu danken".

Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature (C). The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes. The second staff continues the melody. The third staff is a basso continuo line, starting with a bass clef and a common time signature.

Handwritten musical notation on three staves. The first staff continues the melody. The second staff has the handwritten text "Ich will dich loben" written above it. The third staff continues the basso continuo line.

Handwritten musical notation on three staves. The first staff continues the melody. The second staff has the handwritten text "Ich will dich loben" written above it. The third staff continues the basso continuo line.

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Universitäts- und Landesbibliothek Darmstadt

Handwritten musical score on a single page, featuring a treble and bass staff. The notation is in a historical style, with various note values and rests. The lyrics are written in German, appearing below the notes. The handwriting is in a cursive script, typical of the 18th or 19th century. The page is numbered '1' in the top right corner.

Handwritten musical score on a single page, featuring a treble and bass staff. The notation is in a historical style, with various note values and rests. The lyrics are written in German, appearing below the notes. The handwriting is in a cursive script, typical of the 18th or 19th century. The page is numbered '2' in the top right corner.

Handwritten musical score on a single page, featuring a treble and bass staff. The notation is in a historical style, with various note values and rests. The lyrics are written in German, appearing below the notes. The handwriting is in a cursive script, typical of the 18th or 19th century. The page is numbered '3' in the top right corner.

Handwritten musical score on a single page, featuring a treble and bass staff. The notation is in a historical style, with various note values and rests. The lyrics are written in German, appearing below the notes. The handwriting is in a cursive script, typical of the 18th or 19th century. The page is numbered '4' in the top right corner.

Handwritten musical score on a single page, featuring three systems of staves. The notation is in brown ink on aged, slightly discolored paper. The first system includes a treble clef and a key signature of one sharp (F#). The lyrics "Lille Skjult" are written below the first staff. The second system continues the melody and includes the lyrics "Lille Skjult". The third system includes the lyrics "Lille Skjult".

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Handwritten musical score on a single page, featuring a system of six staves. The notation is in 3/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a treble clef and a 3/4 time signature. The third staff begins with a treble clef and a 3/4 time signature. The fourth staff begins with a treble clef and a 3/4 time signature. The fifth staff begins with a treble clef and a 3/4 time signature. The sixth staff begins with a treble clef and a 3/4 time signature. The lyrics are written in German, with the first line reading: "Gott, der du bist der Herr".

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Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "auf die Horn" and "Hymus" are written below the staves.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Lob der" and "Lied" are written below the staves.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Gloria" are written below the staves.

164.

51

Der Gott der das ist,
 der seine ...

a

2

Violin

Viola

Cant

Alto

Tenor

Bass

Dr. 2 P. p. F.
 1731.

c
 Continuo

Continuo

This page contains a handwritten musical score for a Continuo instrument. The score is written on 14 staves, organized into two systems of seven staves each. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive figured bass notation (numbers 1-7) indicating the harmonic structure. The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. The title "Continuo" is written in a cursive hand at the top right of the page.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps, flats). The score is written in a historical style, likely from the 18th or 19th century. The text "Da capo" is visible at the end of the first system, and "Allegro" is written above the final system. The page number "7" is in the top right corner.

Choral.

Handwritten musical score for a choral piece. The score is written on ten staves. The first staff begins with the title "Choral." and the lyrics "O Herr/du dichst mich". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "fz" (fz). The score concludes with a double bar line and a decorative flourish. The paper is aged and shows signs of wear.

Violino. 1.

8

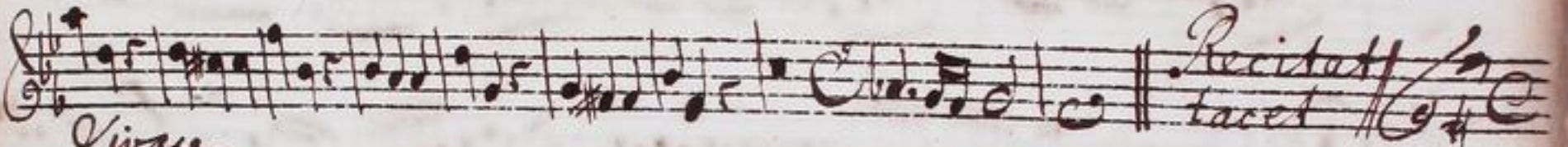
grave.



Gott Gott



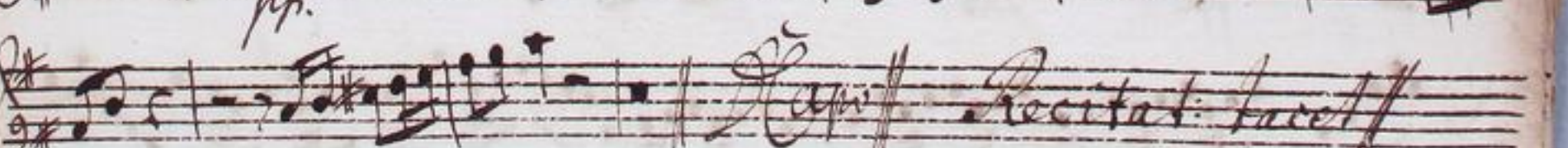
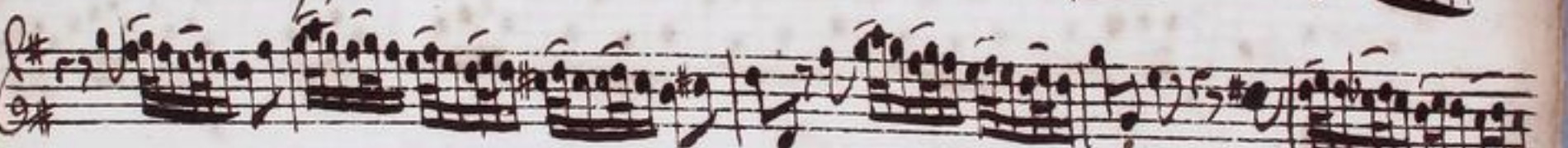
Vivace.



Vivace.



Danzel's fiddle

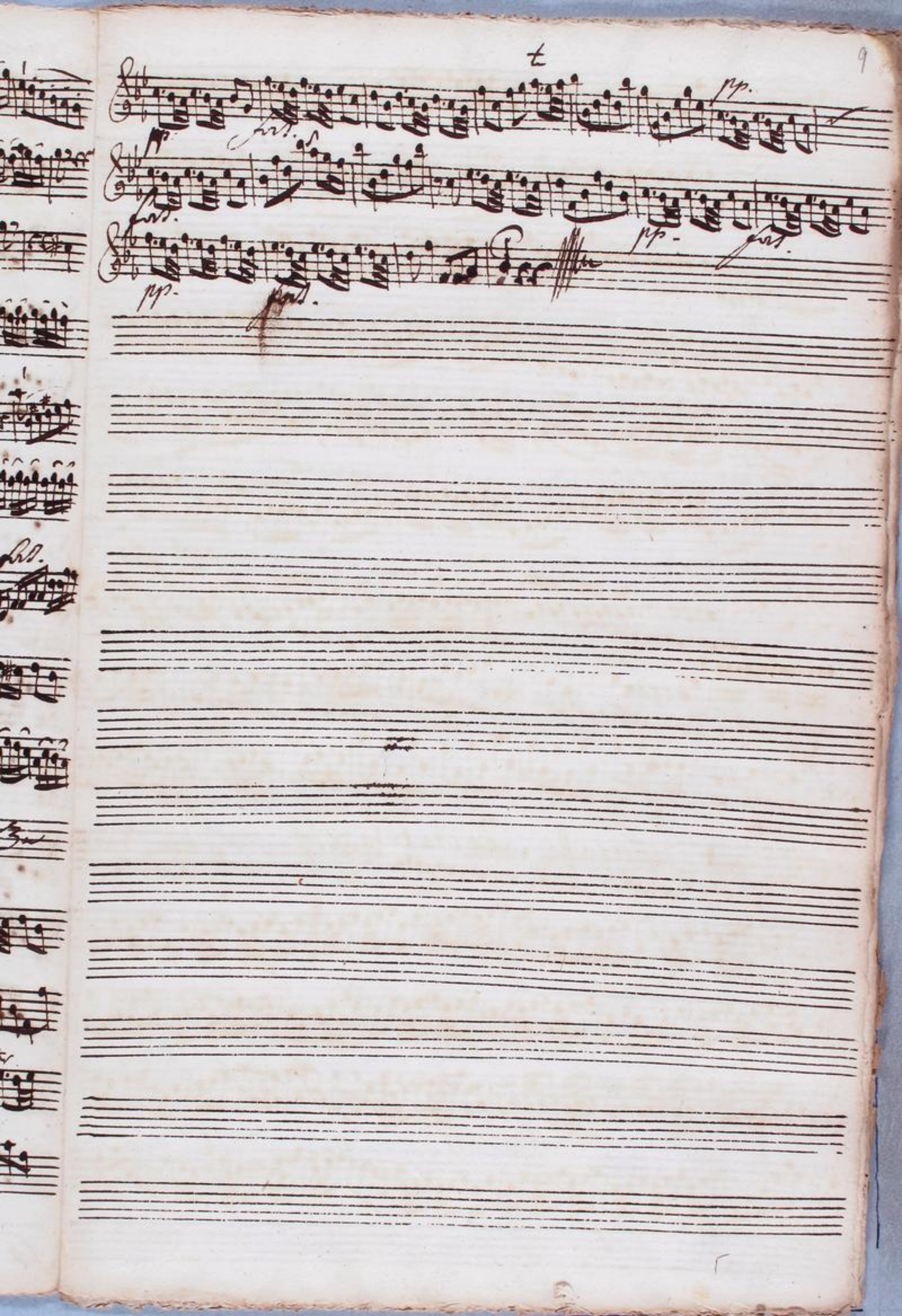


Recit. w. Interl.

Harf. Recitat: tacet

Choral.

O Jesu Christe



Grave.

Violino. 2.

10

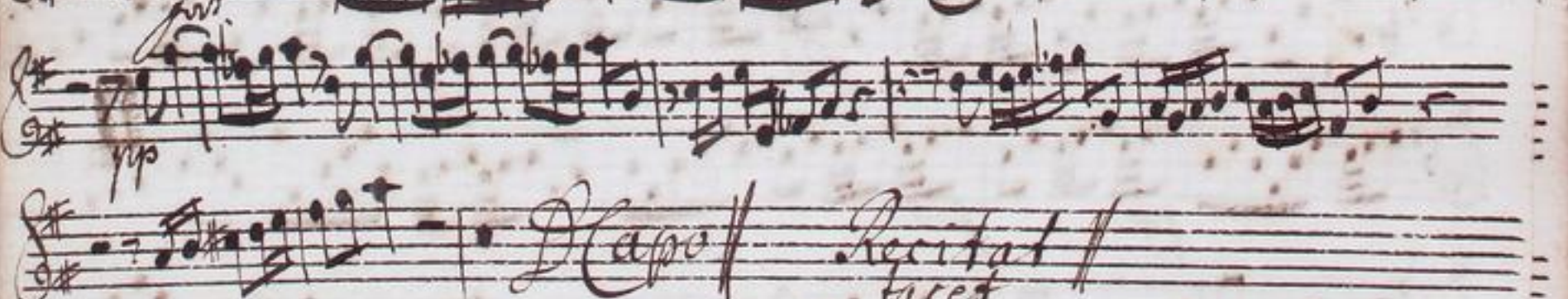
Gott



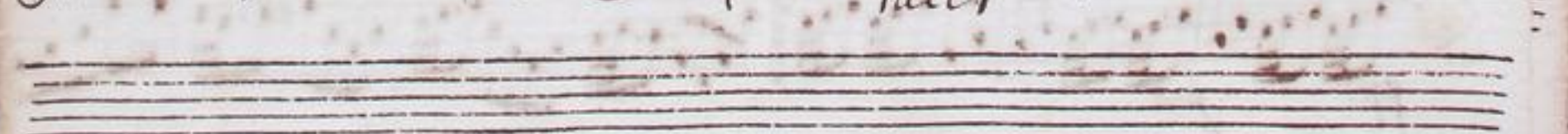
Swave.



Sanctus, Sanctus.



Capo // *Recitativo* // *tacet*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The score is written in a historical style, likely from the 18th or 19th century. The manuscript is titled "Gottlieb S. Gitter's".

Key markings and features include:

- Gottlieb S. Gitter's* (Title)
- pp.* (pianissimo) markings at the beginning of several staves.
- fort.* (forte) markings appearing in the middle and later sections.
- A section marked *Recit.* (Recitative) and *tacet* (tacet) towards the end of the page.
- A section marked *Orat.* (Oratorio) and *pp.* (pianissimo) near the bottom.
- A section marked *Orat.* (Oratorio) and *pp.* (pianissimo) near the bottom.
- A section marked *pp.* (pianissimo) and *fort.* (forte) near the bottom.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *for.*, and *forb.*. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

Below the first four staves, there are ten additional empty musical staves, each consisting of five horizontal lines, providing space for further musical notation.

Recit
aret

Grave. *Vitba,* 11 9 9

Gloria

Recit: tacet

Viva.

Sanctus

Da Capo *Recit: tacet*

Gloria

4.

5.

Grave.

Violone

Gon Ltt,



Vivace.

For the Violone



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The score is written in a historical style, likely from the 18th or 19th century.

The first section of the score is marked with a treble clef and a key signature of one sharp (F#). It contains several staves of music, with dynamic markings like *pp.* and *fort.* appearing throughout.

A section of the score is marked with a double bar line and the word *Capo*, indicating a change in the instrument's position or a new section. This is followed by a section marked with a treble clef and a key signature of one flat (Bb).

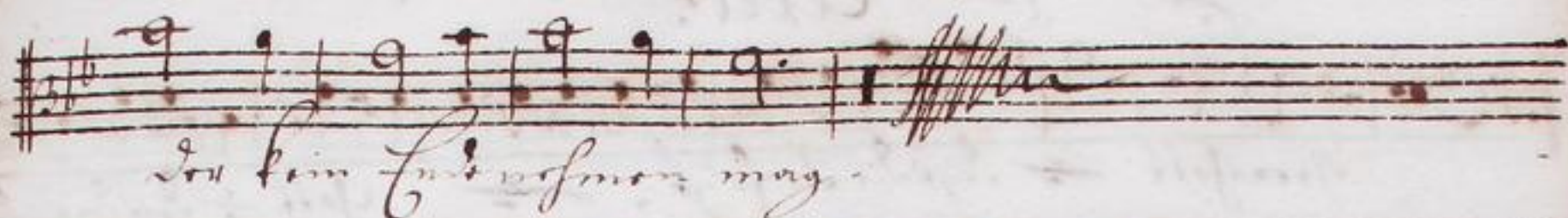
The final section of the score is marked with a treble clef and a key signature of one flat (Bb). It includes a section labeled *Choral* and a section labeled *O Grand'Alma*. The score concludes with a double bar line and a final flourish.

Canto.

14

Herr Gott — In die Laufe ist — Gott — In die
 Laufe ist — erfinde — — — — — Erlebe die
 In Lüste der Welt — — — — — Erlebe die — — — — — In Lüste der
 Welt — — — — — Vergilt den Göttern wie sie verdienen — — — — —
 Vergilt den Göttern wie sie verdienen — — — — —
 Recit. Aria
 tace! tace!
 Wie sie verdienen
 Wie wird sich ein gerechter Mann vor zu Gottes Laubhütte, wenn aller
 seine Tugenden vergeht, wenn sie ihn das Leben nicht bewahren, wenn seine
 Lust das Leben nicht erhält, wenn ihn die lebende Exentz nicht erhält, wenn er das Leben
 nicht, von dem Quell der Tugend des Lebens quillt, wenn seine Tugend nicht erlöst
 sind von aller Tugend in weissen Kleidern prangen, wer sollte nicht nach solchem
 Glück verlangen, nicht möglich das sein Wunsch, die Welt noch lieb ge
 wird

Er - bet um Zitterstaba - nisse Schlären sollt ihr Strafen
 sind anseiner Ihm der Lohn sol - lichte Plagen
 sind anseiner Ihm der Lohn be - bet d. Zitterst be - bet d. Zitterst
 sollt ihr Strafen sind anseiner Ihm der Lohn sol - lichte Strafen
 sind anseiner Ihm der Lohn Ihr verfluchte rixet der Feind der Welt
 geset in das Land der weltliche und weltliche prisen auf ihr
 habt mir Befehl ihr habt mir Jan - davon weltliche und weltliche
 prisen auf - - ihr habt mir Befehl davon ihr
 O Jerusalem du Borne o wie sollt glantzhaft o der
 als wie lieblich lob gethene fort man da in sonsther Land
 großen Feind mir Wonne ich und geset auf die Dorne ich und
 geset an der Tag der kein Feind nehmen mag



Ich bin Lustig und froh

1731.



O Jesu salm in diese O wie sollt glantz
 Auf wie lieblich lob Gelsene so man in sanfter

o der groysen freude wenn ihnd geset an die
 sonne ihnd geset an der tag der kein Ende nehmen

fan

Basso.

Ganz Gott = In die Luft ist = Gott = In die Luft
ist = erhebe = = = erhebe dich = In
Lüfte der Welt = = = erhebe dich = In Lüfte der Welt
= vergilt den Gossartigen wie sie verdienen =
wie sie verdienen = = vergilt den Gossartigen wie sie ver-
dienen = = vergilt den Gossartigen wie sie verdienen.
Gott kommt und sammelt mich, er wird die Befehle bald von ihnen hören
und müssen jenseits noch liegen, wenn Gott das Urtheil spricht so wird bald
am Ende sein, der Herr stellt sie zu seiner Lusten und seinen tönen Erweisen
sammelt das Gemilde Selbst im, die Götter sieht er zornigen, ihr Theil ist
in der Hölle selbst, ein ewig feuer wird sie quälen ihr können Erweisen
Am Ende sein.
Ganz ist froh das gesegnete Verlangen = Der Herr ist
= = = In die Luft ist = In die Luft ist = In die Luft ist

