

Festo Ascensionis Christi

Missae solenne missae solenne Hofburgkirche.  
a. 11. v. u. r.

S. A. Tenor 2. D.

2. Violino

2. Cornu

Viola

Violon c.

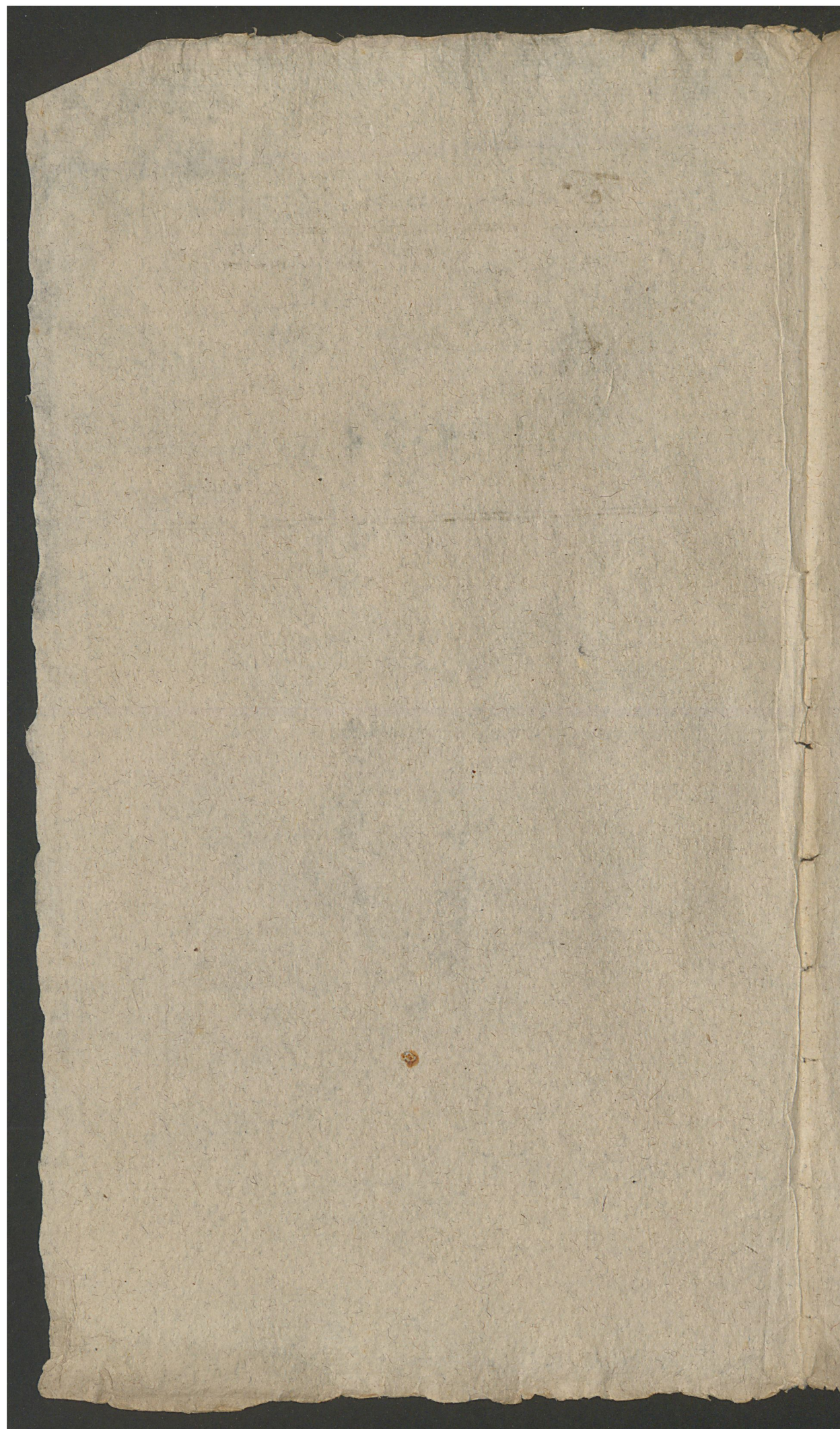
Organo.

Dunz. v. H.

ex. D.

47

C



Tutti

8.

Mir selbst nimme selbsten Gesungweisheit, Das Du jetzt zu der Trübsen  
 und dem Weil der Maja Stät in dem Himmel, in dem Himmel, der Maja Stät, — in dem  
 Himmel, dem Himmel. Und ist ein Klagen der seligen Güter, ein Klagen der seligen  
 Güter, der seligen Güter, der seligen Güter, und der, —, wursattigen Güter, wurs-  
 1.  
 sattigen Güter und ist ein Klagen der wursattigen Güter, welche Gott ansgewisset,  
 welche Gott ansgewisset, ansgewisset hat, und bin Mensch, bin Mensch, Gott, Gott, 2. bin  
 Mensch, welche Gott ansgewisset, ansgewisset hat, 2. bin Mensch, bin Mensch

Aria Tenore Solo tacet

Choral

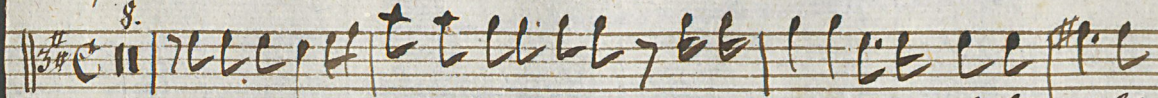
Du wird der Tag erst freudenreich, wenn Gott und zu ihm kommen ist Du  
 Und nimme dich wird machen gleich, als wir du jetzt bekommen } Du  
 wird sich finden so und 2. nicht, zu dem wegen Zeit bringe selbsten Gut, Gott will. Das  
 wird selbsten, gullalaja, gullalaja.

Fine

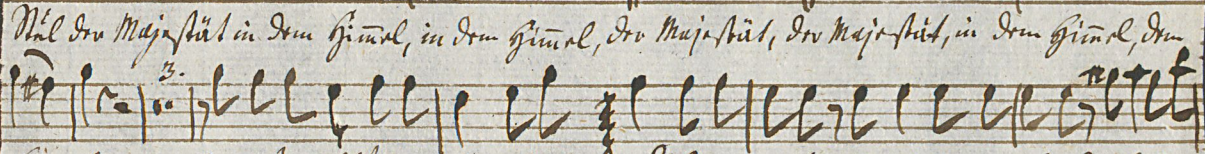
Main body of handwritten text, consisting of approximately 10 lines of dense, cursive script. The text is significantly faded and difficult to decipher.

Bottom section of handwritten text, appearing as a separate block or a continuation of the main body. It contains several lines of cursive script, also heavily faded.

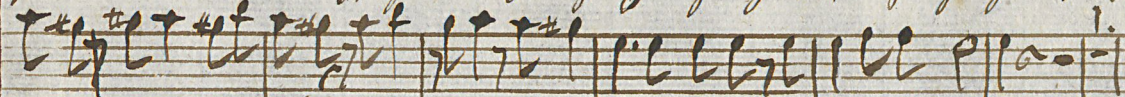
Tutti



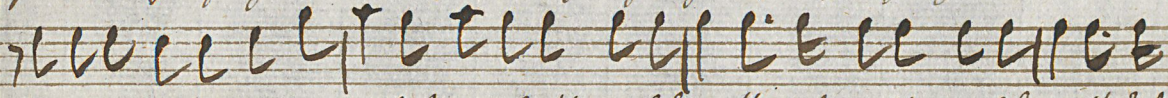
Mir haben einen jüdischen Gesang, in dem, der sich zu den besten ist, dem



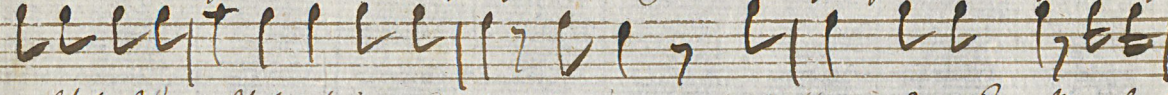
Mal der Majestät in dem Himmel, in dem Himmel, der Majestät, der Majestät, in dem Himmel, dem



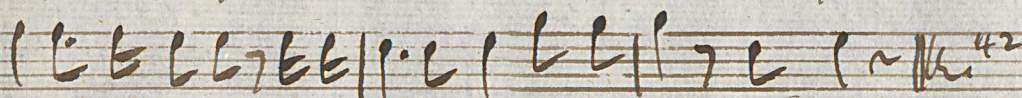
Himmel, und ist ein Heiler der seligen Götter, der seligen Götter, der seligen



Götter, der seligen Götter, u. der und der werftigen Götter, werftigen Götter



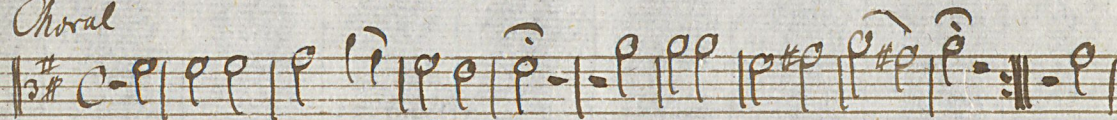
und ist ein Heiler der werftigen Götter, welche Gott aufgründet, welche Gott aufgründet,



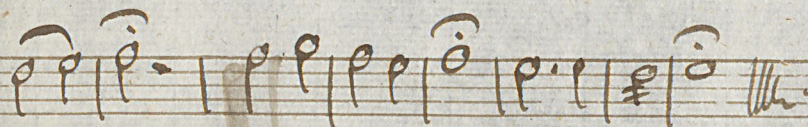
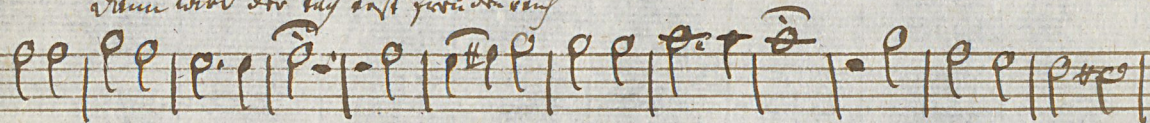
aufsetzt, aufgründet hat, und dein Mund, dein Mund, Gott, Gott, und dein Mund, dein Mund.

Adieu Tenore solo tenet.

Choral



Wenn wird der Tag erst werden ein



Faint header text at the top of the page, possibly a title or page number.

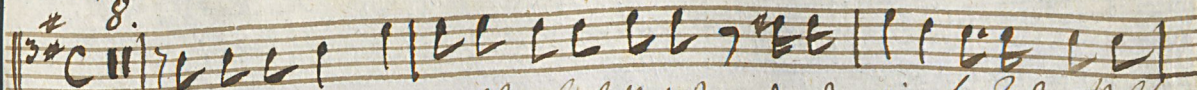
Main body of text consisting of approximately 10 lines of dense, handwritten script. The text is significantly faded and difficult to decipher.

A section of text located in the lower middle part of the page, appearing as a distinct block of handwriting.

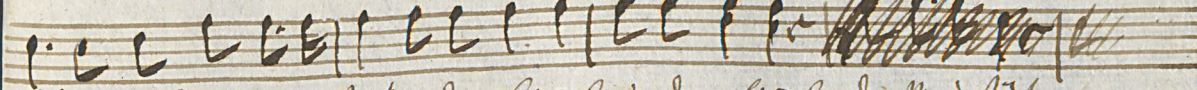
A final line or two of text at the bottom of the page, possibly a signature or a concluding note.

Handwritten musical score on aged paper, featuring multiple staves of music and some accompanying text. The notation is dense and appears to be a historical manuscript. The text is written in a cursive script, likely German, and is interspersed with musical notation. The paper shows signs of age, including discoloration and some staining.

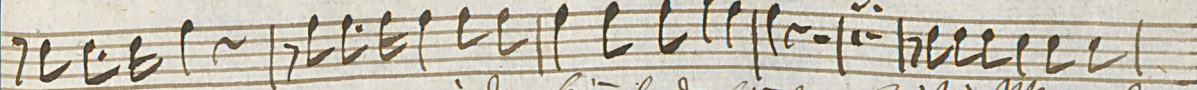
Tutti  
# 8.



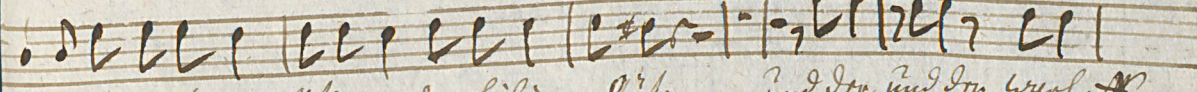
Mir Laben nimme seligen Geseßwinder, der du sigel zu der Hohen



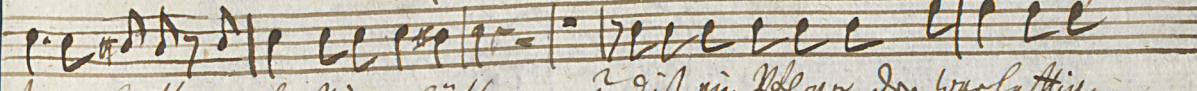
ruß dem Thal der Majestät in dem Himmel, in dem Himmel der Majestät



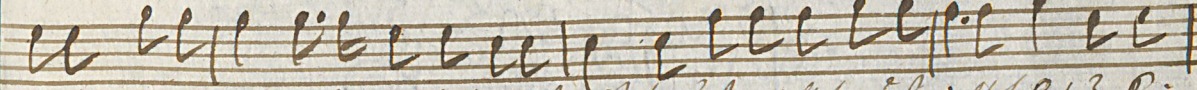
der Majestät. — , in dem Himmel, dem Himmel zu dem Hohen der



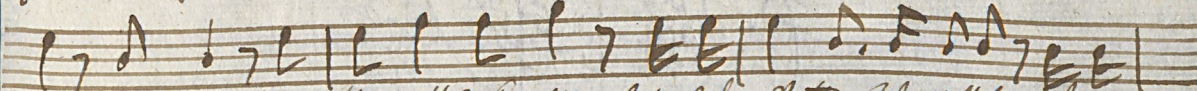
heiligen Güter, ein Hohen der heiligen Güter, und der, und der werfeth



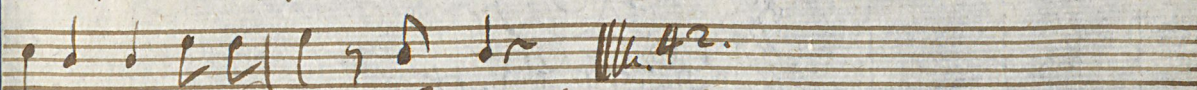
heiligen Güter, werfethigen Güter und ist ein Hohen der werfethigen



Güter, welche Gott ansetzt, welche Gott ansetzt, ansetzt hat, in dem



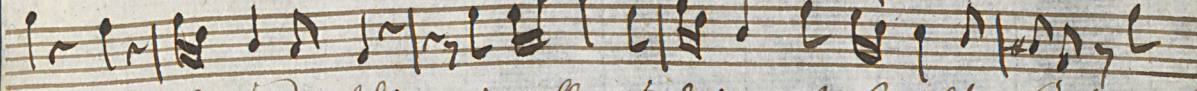
Mensch, kein Mensch, Gott, Gott, in dem Mensch, welche Gott ansetzt und ge-



weist hat der, kein Mensch, kein Mensch.



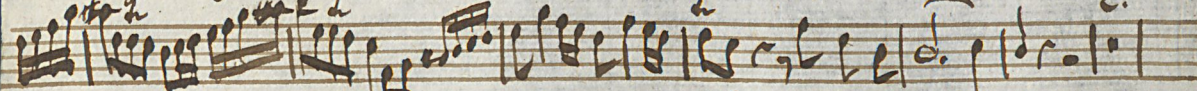
Das wunderbarste Geland, der zündend und



der, der, zündend und der, wir wollen zu dem wunderbarsten Geland, mit



brünstigen Feuer und unterhalb, unterhalb <sup>Luft</sup> und unterhalb der



von mit Feuer Luft.



Handwritten musical notation on a single staff.

Unerschütterter Hülfand, auf zühnd und auf die, auf zühnd und auf die, wie

Handwritten musical notation on a single staff.

wollen zu deinem staubmalten Hülfen, mit brünstigen fester als untrüb

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

mit fester lauffen. Mir lauffen und vünder, was irrdi, Sub firdi, und

Handwritten musical notation on a single staff.

wub und mit willen mit nit -

Handwritten musical notation on a single staff.

von der yünglingen firdi, und firden allain, wie firden allain und

Handwritten musical notation on a single staff.

liebet beyen, wie firden allain auß liebet beyen wie firden. Hand

Handwritten musical notation on a single staff.

Unerschütterter Hülfand, auf zühnd und auf die, auf zühnd und auf die. Unerschütterter

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Auf Hülfand zühnd und auf die. Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a five-line staff, featuring rhythmic values and notes.

Handwritten musical notation on a five-line staff, featuring rhythmic values and notes.

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Handwritten musical notation on a five-line staff, featuring rhythmic values and notes.

Tutti 8.

Musical staff with notes and clef.

Mir haben einen solchen hohen Thron, der da steigt zu den Höhen auf dem

Musical staff with notes and clef.

Hül der Majestät in dem Himmel in dem Himmel der Majestät — in dem Himmel, dem

Musical staff with notes and clef.

Himmels, und ist ein Pflegen der heiligen Güter, ein Pflegen der heiligen

Musical staff with notes and clef.

Güter, und der, —, —, werfartigen Güter, werfartigen Güter

Musical staff with notes and clef.

und ist ein Pflegen der werfartigen Güter, welche Gott ansgewiehet, welche

Musical staff with notes and clef.

Gott ansgewiehet, ansgewiehet hat, zu dem Mensch, dem Mensch, Gott, Gott und dem

Musical staff with notes and clef.

Mensch, welche Gott ansgewiehet, ansgewiehet hat, und dem Mensch dem Mensch.

Aria Tenor tacet

Musical staff with notes and clef.

Dann wird der Tag erst gefunden weiß, wenn Gott aus zu ihm kommen  
Und seinem Völkern wird manchen glück, aber dem ist bekommen

Musical staff with notes and clef.

Da wird sich finden Freund und Müß, für wegen Zeit beim höchsten Licht, Gott

Musical staff with notes and clef.

wollt das wird erleben, Gallolaja Gallolaja. Finis

Handwritten text in Arabic script, likely a religious or historical document.

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*Violino I*

*Violino I<sup>mo</sup>*

A page of handwritten musical notation for Violino I. The score is written on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining. The word "Violino I<sup>mo</sup>" is written in the center of the page, above the second staff. The notation is written in dark ink on a light-colored, aged paper.

Violino 1<sup>mo</sup>

Festo Ascensionis Xii

Junij 1<sup>o</sup> 1736

Handwritten musical score for Violino 1, measures 1-42. The score is written on ten staves in G major (one sharp) and common time. It features a complex texture with multiple voices, including sixteenth-note passages and various rests. The notation includes stems, beams, and various note heads. The piece concludes with a double bar line and the number 42.

*Aria.*

*Allegro moderato.*

Handwritten musical score for the Aria section, measures 43-50. The score is written on six staves in G major and common time. It features a complex texture with multiple voices, including sixteenth-note passages and various rests. The notation includes stems, beams, and various note heads. The piece concludes with a double bar line and the number 47.

Handwritten musical score for a single instrument, consisting of 10 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "stl" and "stz". The music is written in a single system on a single page.

Choral.

Handwritten musical score for a choral setting, consisting of three staves of music. The notation includes various rhythmic values and accidentals.

Four empty musical staves at the bottom of the page.

Handwritten musical notation on aged paper, consisting of approximately 12 staves. The notation is dense and appears to be a form of early musical shorthand or tablature, possibly related to lute or guitar music. It features various symbols, including dots, lines, and curved strokes, arranged in a structured manner across the staves. The paper shows signs of age, including discoloration and some wear.



*Violino 2<sup>da</sup>*

A page of handwritten musical notation for the second violin part. The score is written on 14 five-line staves. The notation includes various musical symbols such as clefs, notes, rests, and beams, all in a dark ink. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The music appears to be a single melodic line with some rhythmic complexity.

Violino.


2<sup>do</sup>

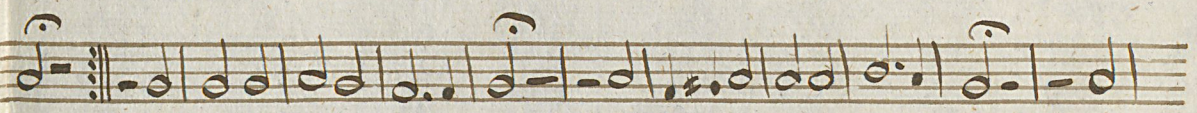
sesto Ascensionis.

Aria.

*Allegro moderato*

A handwritten musical score consisting of 12 staves. The notation is dense and complex, featuring a variety of note values including sixteenth, thirty-second, and sixteenth notes, as well as rests and accidentals. The staves are arranged in a single column, and the handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line or a simple harmonic setting.

Choral. 





Handwritten musical notation on a five-line staff, featuring various note heads, stems, and beams.

Handwritten musical notation on a five-line staff, featuring various note heads, stems, and beams.

Handwritten musical notation on a five-line staff, featuring various note heads, stems, and beams.

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Handwritten musical notation on a five-line staff, featuring various note heads, stems, and beams.

Tutti. Viola, Fest. Ascens. & M.

Jun 7-12 1896.

The first system of the handwritten musical score for Viola, marked 'Tutti'. It consists of seven staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several trills and grace notes throughout. A 'bis.' marking is present above the final measure of the first staff. The paper shows signs of age, including some staining and foxing.

Aria

The second system of the handwritten musical score, labeled 'Aria'. It consists of ten staves of music. The key signature remains one sharp (F#) and the time signature is common time (C). The notation is more melodic and less dense than the first system, with a focus on eighth and sixteenth notes. A '3.' marking is placed above the fifth measure of the sixth staff, indicating a triplet. The piece concludes with a double bar line and a fermata over the final note.

Verte Chord.

Choral.

The first three staves of the manuscript contain clear, legible handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The first staff ends with a double bar line and repeat dots. The second staff continues the melody with a repeat sign. The third staff concludes with a double bar line and a decorative flourish.

The lower portion of the manuscript consists of approximately 12 staves of handwritten musical notation that are significantly faded and difficult to read. The notation appears to be a continuation of the piece, featuring similar rhythmic patterns and note values as the first three staves. The ink is light and the paper shows signs of age and wear.

*Sutti.*

*Violon.*

*Tes to A. Scen. 24*

*Scen. 24*

Handwritten musical score for Sutti and Violon. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand with various note values, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign, with the number 42 written above it.

*Aria. Tenor.*

Handwritten musical score for an Aria Tenor. The score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand. A section of the score is marked with the word "Solo." above the notes. The piece concludes with a double bar line and a repeat sign, with the number 79 written above it.

*Verte Choral.*

Choral.

The image shows three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are written in a cursive, handwritten style. The second and third staves continue the musical line with similar notation. The paper is aged and shows some staining and faint ghosting of the notes from the reverse side.



Tutti.

Cornu 1<sup>mo</sup>

Terzo Ascens. 23

Surf. 15/16

Handwritten musical notation for the first system, including treble clef, key signature, and various rhythmic values.

Aria, allegro moderato

Handwritten musical notation for the second system, featuring a treble clef and complex rhythmic patterns.

Choral.

Handwritten musical notation for the third system, showing a treble clef and a choral-style melody.

*[Faint, illegible handwritten text on aged paper]*

Cornu 2<sup>do</sup>

Tercio Ascens. X<sup>4</sup>

Jun. 1846

Tutti

Handwritten musical notation for the first section, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'Tutti'. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and the number '42'.

Aria

*Allegro moderato*

Handwritten musical notation for the 'Aria' section, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and a fermata.

Choral

Handwritten musical notation for the 'Choral' section, consisting of two staves. The notation includes various rhythmic values and accidentals. The piece concludes with a double bar line.

First line of faint, illegible text.

Second line of faint, illegible text.

Third line of faint, illegible text.

Fourth line of faint, illegible text.

Fifth line of faint, illegible text.

Sixth line of faint, illegible text.

Seventh line of faint, illegible text.

Eighth line of faint, illegible text.

Ninth line of faint, illegible text.

Tenth line of faint, illegible text.

Eleventh line of faint, illegible text.

Twelfth line of faint, illegible text.

Thirteenth line of faint, illegible text.

Fourteenth line of faint, illegible text.

Fifteenth line of faint, illegible text.

Orget

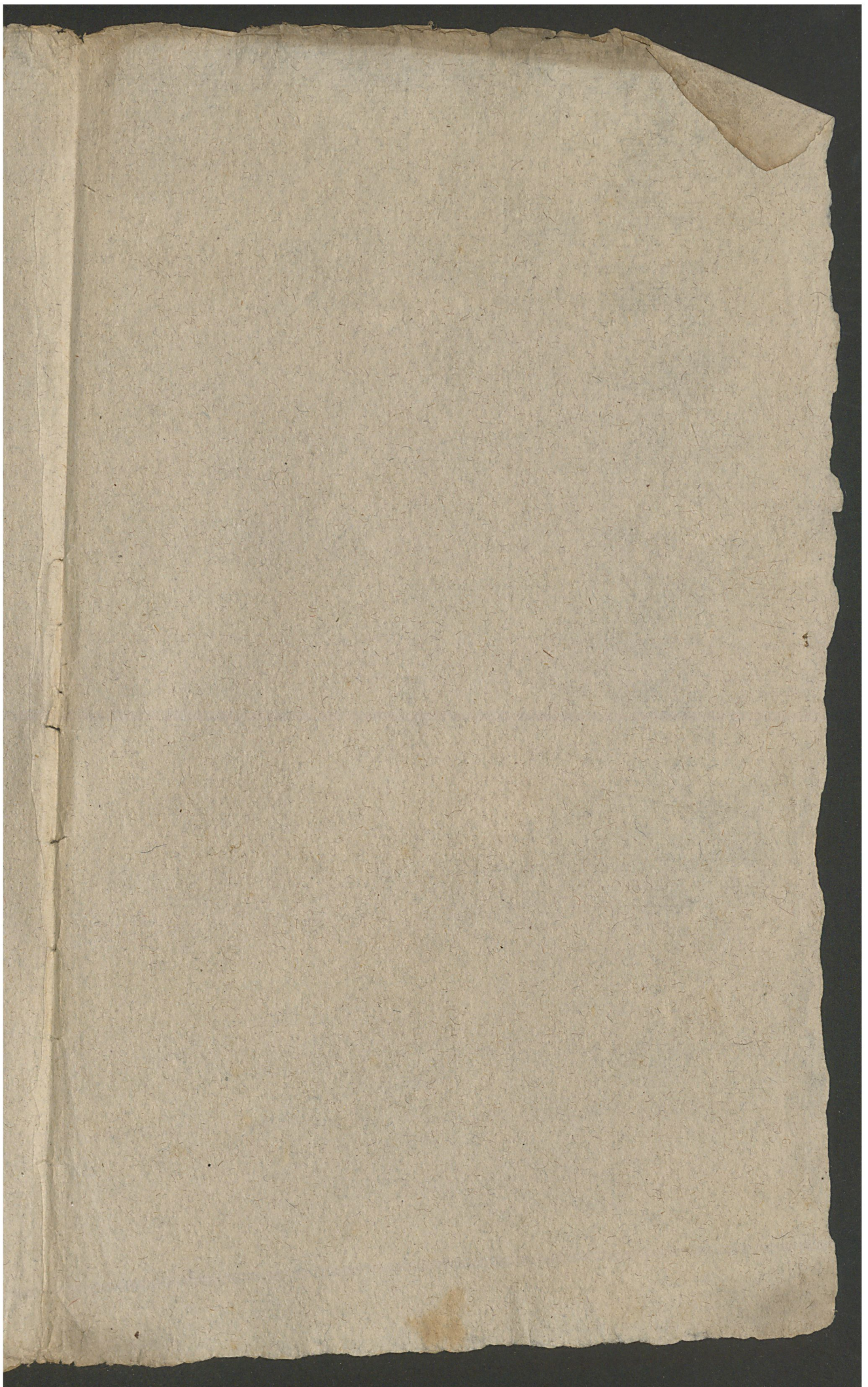
The page contains ten staves of handwritten musical notation. The notation is dense and appears to be a form of shorthand or a specific musical shorthand, possibly for a lute or similar instrument. It consists of various symbols, including vertical stems, horizontal lines, and small circles or dots, arranged in a rhythmic pattern across the staves. The handwriting is somewhat faded and the paper shows signs of age.

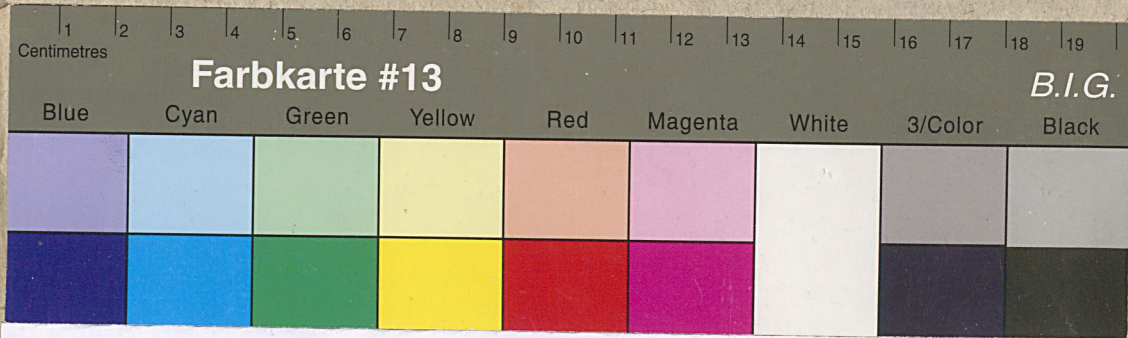


Handwritten musical score on six staves. The first four staves contain a complex melodic line with various ornaments and fingerings. The fifth staff is labeled "Choral." and features a simpler, more rhythmic melody. The sixth staff continues the melodic line with some ornaments. The manuscript is on aged paper with some staining.

Handwritten musical notation on aged paper, consisting of approximately seven staves of music. The notation is faint and difficult to read, but appears to be a single melodic line. The paper shows signs of age, including discoloration and a small dark spot near the center.







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