

Am Jul. Klingsfest.

Mit dem Ihr nicht, In dem Botteb Gungel singt.

Sopr. A. T. B.

2. Violino, Viola

3. Tromba, Tympano

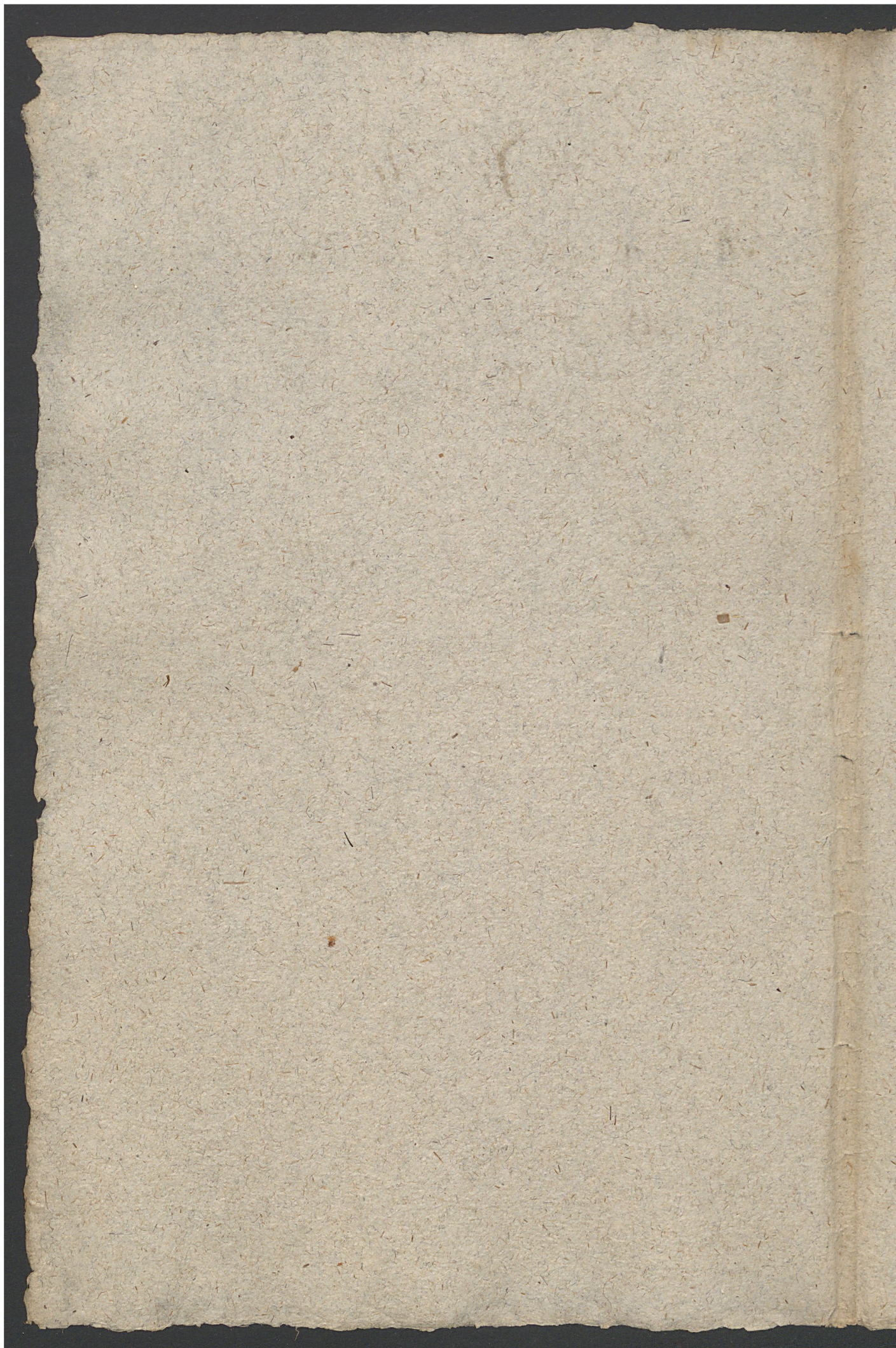
Organo.

Schorndorffs Chor.

Bamberg, 25. July.

146







# Soprano.

Intrada, *pp*  
31.

Fuga  
a.

Alz, Bat ihr nicht, Das ihr Gottes, Das ihr Gottes Einzige

Sage, und der Geist Gottes in uns wohnt in uns wohnt.

Alz, Bat ihr nicht, Das ihr Gottes, Das ihr Gottes Einzige Sage

und der Geist Gottes in uns wohnt. Alz, Bat ihr nicht, Das

ihre Gottes Das ihr Gottes Einzige, Sage, Alz, Bat ihr nicht, Das ihr

Gottes Das ihr Gottes Einzige, Sage, und der Geist Gottes in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

— und in uns wohnt.

Choral  
 Die das ist der zu dem  
 und der allein zu dem

mein ganzes Herz an dich, Ja Jesu Christ, mein ganzes Herz an dich, mein ganzes Herz an dich  
 und der allein zu dem



Aria Spirituoso.

15.  
Warm auf warm aus Herz und Sinn, warm auf warm aus

Herz und Sinn auf! warm aus Herz und Sinn all beginnen so

mit einem Lieb, so mit einem Lieb, so mit einem Lieb, so mit einem Lieb

warm aus Herz und Sinn all beginnen warm auf warm

auf warm aus Herz und Sinn

man all beginnen, so mit einem Lieb, so mit einem Lieb

so mit einem Lieb, so mit einem Lieb, so mit einem Lieb, so mit einem Lieb

Andante.  
Jesu Jesu gib mir Kraft und Willen Jesu Jesu Jesu gib mir

Kraft und Willen, einem Willen zu erfüllen, wie dem süßig dem süßig Wort

gab mir dein süßig Wort gab mir

gab mir dein süßig Wort gab mir



Leid Daso Tacet ||

Choral.

Musical staff with notes and rests.

Gloria sey dir gesungen mit Manchen und mit Lutzal Zungen mit Pauken  
und zwölff Chorlen sind dir Loben, an diem Stall, wir sind Conforten den

Musical staff with notes and rests.

und mit Tympanen und mit Orgeln hat gesüßet, kein Or hat ja ge  
süßet so schön diem Loben.

Musical staff with notes and rests.

soßet, solich Loben, das sind wir froh, jo, jo, jo, so in dalcijabilo.

~~Finis.~~



*[Faint, illegible handwriting on aged paper]*







Choral.



Gloria sey dir gesungen, mit Mannen und mit Jungfrauen, mit Harfften  
Clou Zwoel, Zwoel sind die Harthen an deiner Thalt wir sind Consorten



und mit Cymbeln pfou, sein Aug sat ja gästüsel kein ofo sat ja yn-  
der Jugal for in dinnen Fron



socht, jolisa fründe, das sind wir frof, ja, ja, ja frwig in dulcibus

Soli Deo gloria.



Presto moderato

Tenor.

Hingeb. Damborg.

Introdu

Fuga

# 26

Wisset ihr nicht das ihr Gottes, das ihr Gottes Evangelium

und der Geist Gottes in uns wohnt: in uns wohnt: Wisset ihr nicht

das ihr Gottes Evangelium singt: und der Geist Gottes in uns, in uns

wohnt, in uns wohnt. Wisset ihr nicht das ihr Gottes das ihr

Gottes Evangelium singt Wisset ihr nicht das ihr Gottes: Gottes Evangelium singt

und der Geist Gottes in uns in uns wohnt, der Geist Gottes in uns wohnt

9. Choral.  
Text: Gib, daß ich dir zum Dank, mein ganzes Herz ergeb  
Auf dir allein zum Preis, und dir ein Lob und Lobe } Ja Jesu! laß

mein Herz ganz und gaff ich dir, singe, und dir bist in das Gedächtnis

sing allein.

verte.







Presso moderato  
Introduca.

Fuga

Basso

Hingst, Danberg.

24.

Mißet ihr nicht daß ihr Gottes heiliges Wort sagt,

und der Geist Gottes in uns wohnt, in uns wohnt. Mißet ihr

nicht daß ihr Gottes Wort sagt, und der Geist Gottes in uns wohnt

10.

in uns wohnt. Mißet ihr nicht, daß ihr Gottes heiliges

Wort sagt, und der Geist Gottes in uns in uns wohnt

in uns wohnt.

Lecht Mißet du ein heiliges Wort, sage und raumst Gott ein Herz

zur Wohnung ein: so fängt du schon, was dir der Feind schon

gegründet: du zelt du zelt ihn lieblich und zu der Liebe Trübsaligen

beweist, sein Wort und sein gesundes Wortsfähig über.







*Adagio moderato. Fugada. Violino 1. mo*

*Hingb Drumberg*

The Fugada section consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music is characterized by intricate, overlapping melodic lines. The first staff contains the initial entry of the fugue. Subsequent staves show the development of the theme, with various rhythmic patterns and accidentals. The notation includes many sixteenth and thirty-second notes, creating a dense texture. There are several first endings marked with '1.' and '4.'. The section concludes with a double bar line and a fermata.

*Choral.*

The Choral section consists of two staves of music. It begins with a treble clef, a key signature of two sharps, and a common time signature. The music is characterized by a simple, homophonic texture with a steady rhythm. The notation includes many quarter and eighth notes. The section concludes with a double bar line and a fermata.

The Segue Seriativ section consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a common time signature. The music is characterized by a simple, homophonic texture with a steady rhythm. The notation includes many quarter and eighth notes. The section concludes with a double bar line and a fermata.



Recit:

*Aria. Spirituoso.*

*pianif.*

*piano andante.*

Da Capo 79

Recit:

*Requie Choral.*



Choral.

Handwritten musical notation for a choral piece. The notation is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of notes, including quarter and eighth notes, with some notes beamed together. The piece concludes with a double bar line and the word "Finis" written in a decorative, slanted script.

A vertical column of handwritten musical notation on the left side of the page. It consists of several staves, each containing a few notes. The notation is written in a similar style to the main piece, with a treble clef and a key signature of one sharp. The notes are mostly quarter and eighth notes, some with stems pointing upwards.



Choral

Handwritten musical notation on three staves, including notes, rests, and bar lines.

Empty musical staves on aged paper.



*Basso moderato Introde*

*Violino 2<sup>do</sup>*

*Hingh. Ranberg*

*Lecitativ.*

*Choral.*

*Segue Lecitativo.*



*Recit.*

*Aria Spirituosa*

*p.*

*pianissimo*

*andante. più*

*La Capel.*

*Recitativo*

*Choral.*

*p.*

*Soli Deo Gloria*



*Presto mod.*  
*Introdu.*

viola

Kingst., Bamberg.

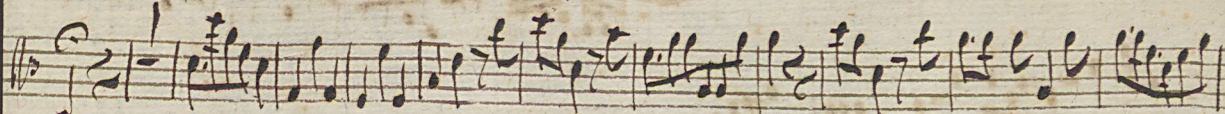
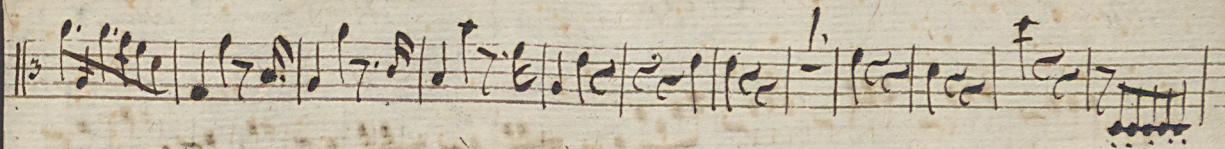
*Lecitativo.*

*Choral.*

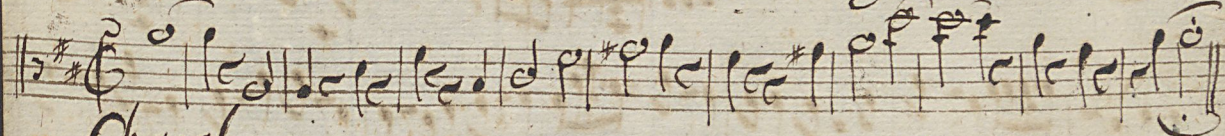
*Lecitativo.*

*Aria.*

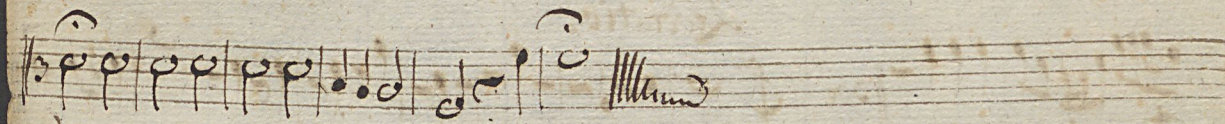
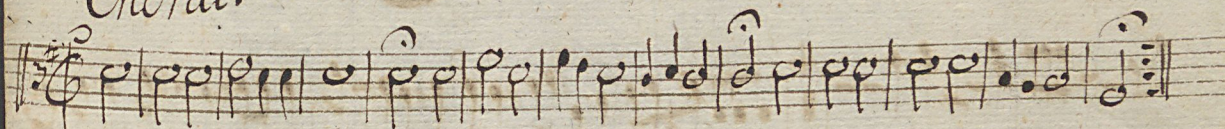




*Andante.*



*Choral.*



*Soli Se Gloria.*



*Breslo.*

*Clarinno 1<sup>mo</sup>*

*Hingl's Dumbey.*

*piano*

Handwritten musical notation for Clarinet 1st part, measures 1-6. The music is in C major, 2/4 time. It features a series of eighth and sixteenth notes, with some triplet markings. The dynamic marking *forte* is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 7-9. The music continues with eighth and sixteenth notes. The dynamic marking *trill:* is written above the first measure of this section. The dynamic marking *fuga* is written above the second measure. The number 6 is written above the first measure, and the number 2 is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 10-11. The music continues with eighth and sixteenth notes. The dynamic marking *tr* is written above the first measure. The number 9 is written above the first measure, and the number 10 is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 12-13. The music continues with eighth and sixteenth notes. The dynamic marking *forte* is written above the first measure. The number 11 is written above the first measure, and the number 12 is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 14-15. The music continues with eighth and sixteenth notes. The dynamic marking *forte* is written above the first measure. The number 13 is written above the first measure, and the number 14 is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 16-17. The music continues with eighth and sixteenth notes. The dynamic marking *forte* is written above the first measure. The number 15 is written above the first measure, and the number 16 is written above the second measure.

Handwritten musical notation for Clarinet 1st part, measures 18-19. The music continues with eighth and sixteenth notes. The dynamic marking *forte* is written above the first measure. The number 17 is written above the first measure, and the number 18 is written above the second measure.

*Choral Recitativ*

*Aria Spirituosa Recit.*



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of sixteenth notes, followed by a measure with a fermata and a first ending bracket. The word "forte" is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of sixteenth notes, followed by a measure with a fermata and a first ending bracket. The number "13." is written above the staff, and the word "fine" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of quarter notes, followed by a measure with a fermata and a first ending bracket. The word "Choral." is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of quarter notes, followed by a measure with a fermata and a first ending bracket. The number "3." is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of quarter notes, followed by a measure with a fermata and a first ending bracket.

S. D. G.



*Bresto.*

*Bresto* Clarino Solo

*Hingl. Bamberg.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a large section of music that has been heavily crossed out with diagonal lines. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *piano* appears on the second staff, and *forte* appears on the eighth and tenth staves. The score is divided into sections: *Choral:* (starting on the sixth staff), *Recitativ:* (starting on the seventh staff), and *Aria Spirituosa Recitat:* (starting on the eighth staff). There are also numerical annotations (1, 2, 3, 4, 5, 6) and other markings like *rit.* and *rit.* scattered throughout the piece.



*piano*



*Pianissimo*



*Da capo*



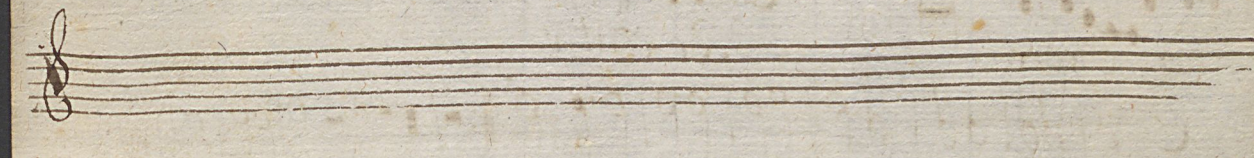
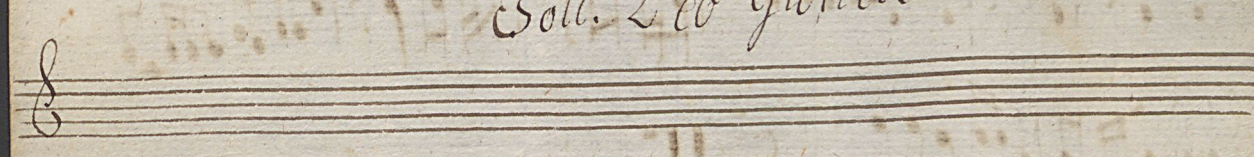
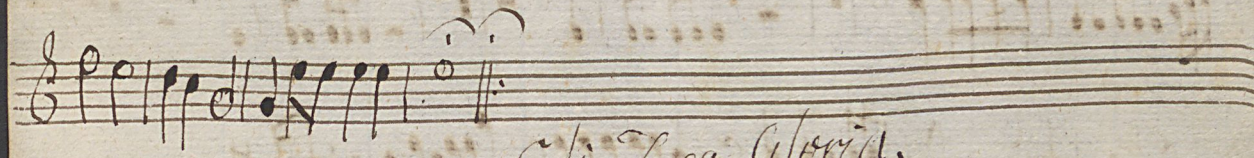
*Choral*



*Recitativo*



*Soli. Leo Gloria.*





Carino 3<sup>ta</sup>

Wingb. Ambley.

And<sup>te</sup>

Choral:

Recit.

Finis



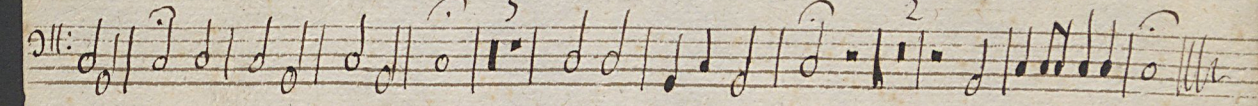
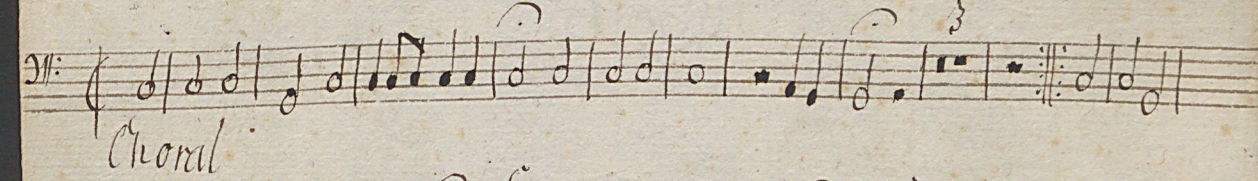
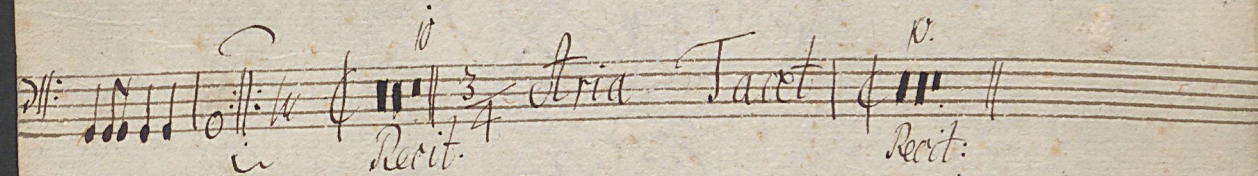
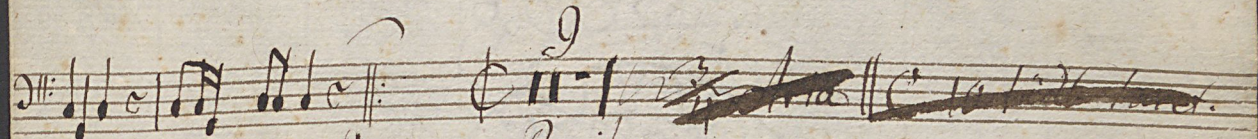
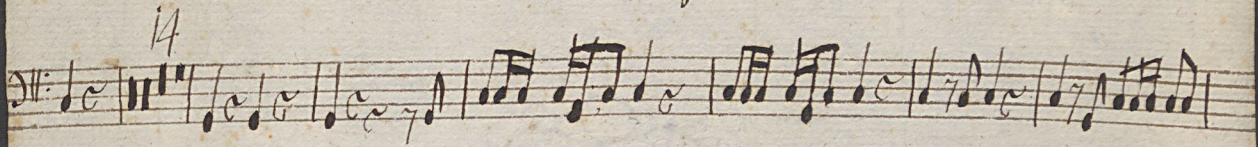
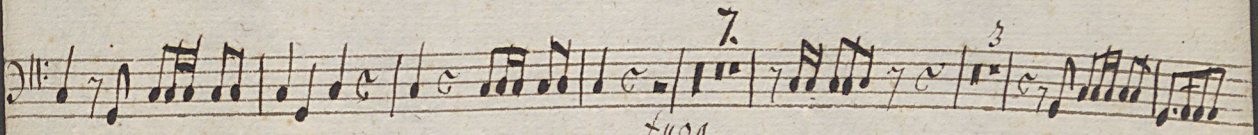
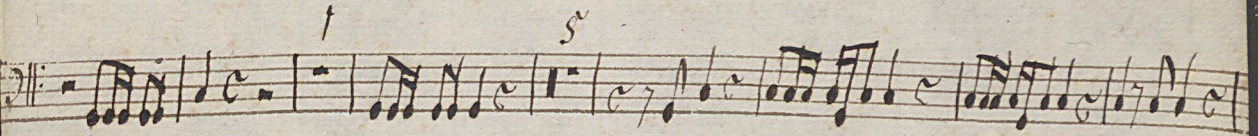
Handwritten musical notation on aged paper, consisting of approximately 10 staves of music. The notation is dense and appears to be a form of early musical shorthand or tablature, possibly related to lute or guitar music. The ink is dark and the paper shows signs of age, including foxing and staining.



*Presto moderato*

*Tympano.*

*King's Chamber.*



*Soli Leo Gloria.*





Handwritten musical notation on a five-line staff, including a clef and several notes.

Handwritten musical notation on a five-line staff, including a clef and several notes.

Handwritten musical notation on a five-line staff, including a clef and several notes.

Handwritten musical notation on a five-line staff, including a clef and several notes.

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Handwritten musical notation on a five-line staff, including a clef and several notes.



Intrada presto.

Orgel.

Hinz Josef. Baumtr.

This section of the manuscript contains three distinct musical pieces for organ. The first piece, 'Intrada presto', is written on three staves with a treble clef and a key signature of two sharps (F# and C#). It features a complex melodic line with many accidentals and a bass line with numerous figured bass notations. The second piece, 'Fuga', is also on three staves, continuing the complex notation style. The third piece, marked 'alt. ha', is on two staves and includes some rhythmic markings like '87' and '86'. The notation is dense and characteristic of 18th-century manuscript notation.

This section of the manuscript contains a piece labeled 'Lecital' (likely 'Lectal' or 'Lectio'). It is written on three staves with a treble clef and a key signature of two sharps. The notation is less dense than the previous sections, featuring a clear melodic line in the upper voice and a bass line with some figured bass. The piece concludes with a double bar line and a repeat sign.



Choral.

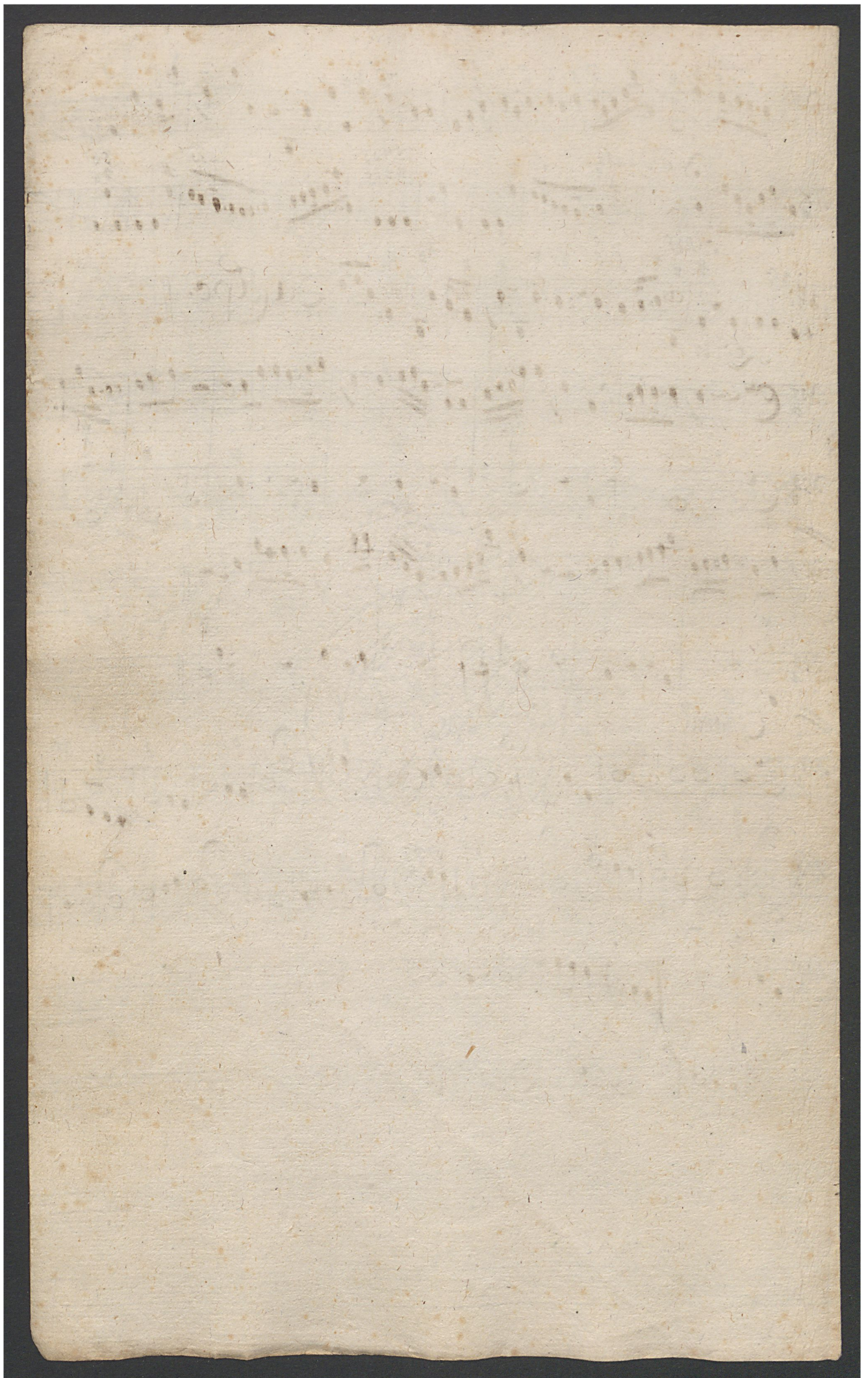
Levil:

Aria Spirituoso.

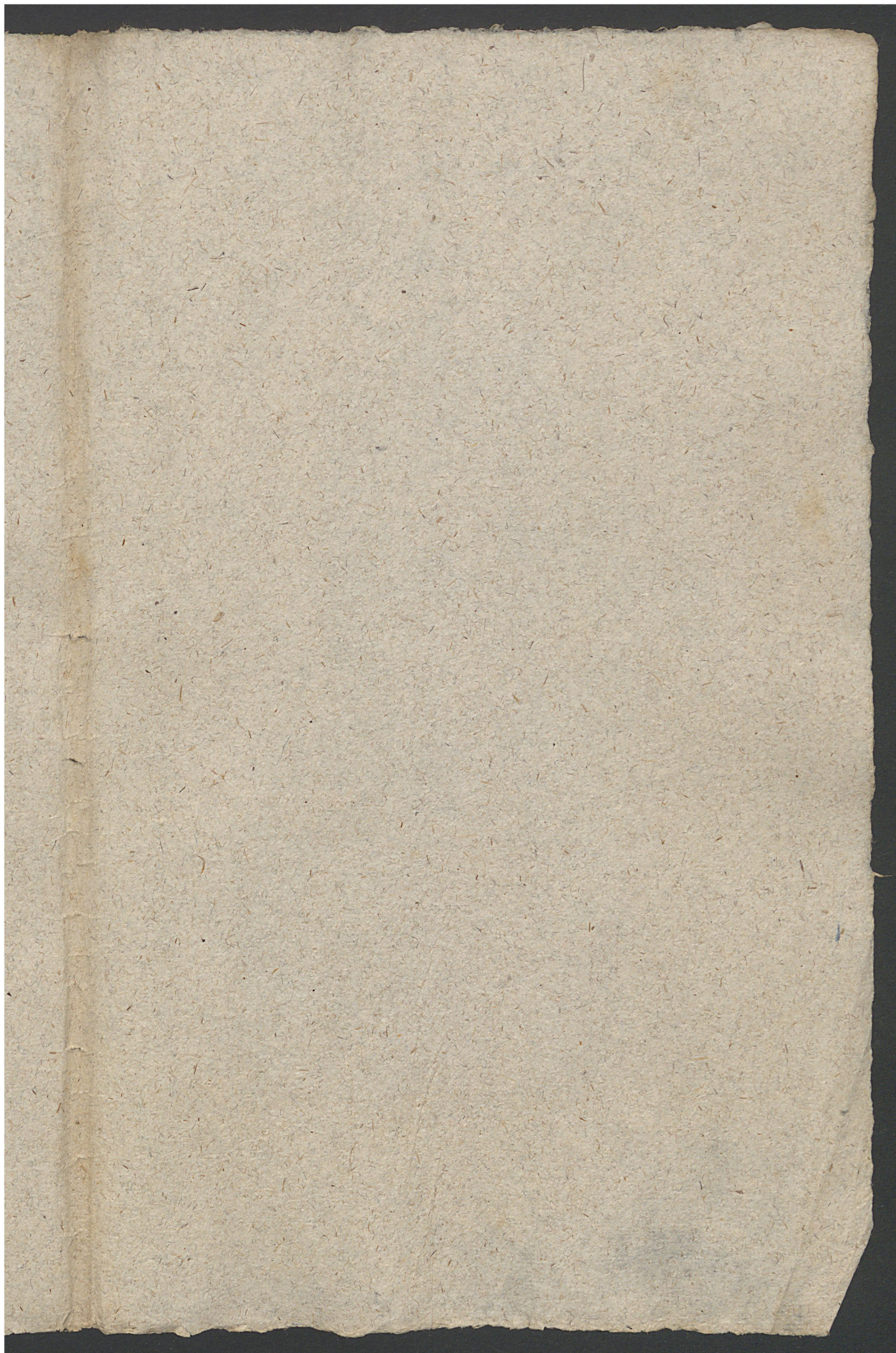


This page contains a handwritten musical score for a piece titled "Arioso Gloria". The score is written on multiple staves, including a vocal line and several instrumental parts. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and ornaments. There are several annotations and markings throughout the piece, including "Finis.", "Lecil.", "Da Capo.", and "Choral.". The piece concludes with the title "Arioso Gloria" written in a large, decorative script. The page number "146" is visible in the bottom right corner.

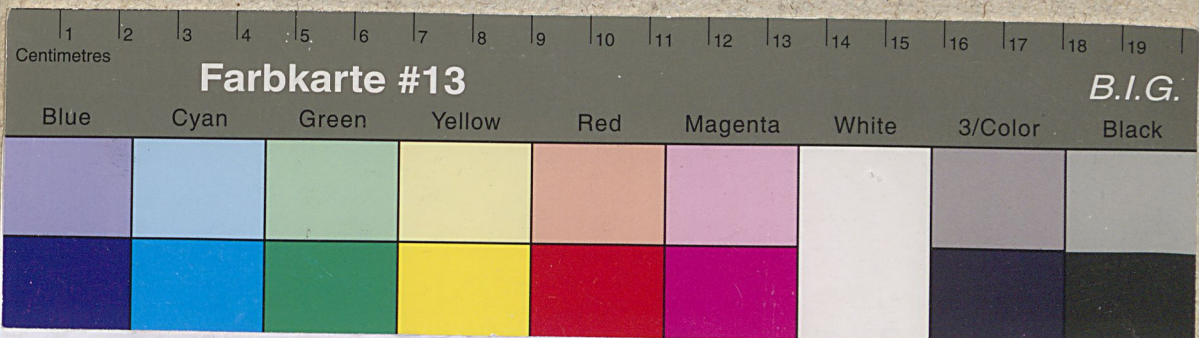












1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19  
Centimetres

**Farbkarte #13**

*B.I.G.*

Blue	Cyan	Green	Yellow	Red	Magenta	White	3/Color	Black
[Patch]	[Patch]	[Patch]	[Patch]	[Patch]	[Patch]	[Patch]	[Patch]	[Patch]
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