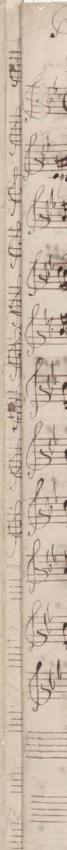


Violino i. 6

(2)

[10]



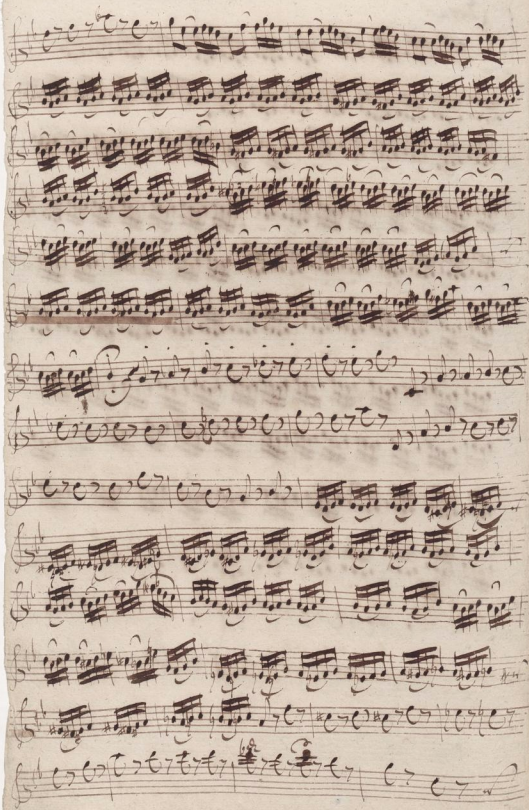
*Passio secundum
Iohannem.
Chorus.*

Violino Primo.

(3) [11]



Valki cito



Handwritten musical score on five staves. The notation is dense, featuring many beamed eighth and sixteenth notes, suggesting a fast tempo. The key signature has one sharp (F#).

Handwritten musical score on five staves. The notation continues with complex rhythmic patterns. A section is marked with a double bar line and the word "Da Capo" written in a decorative script.

Handwritten musical score on five staves. The notation is simpler, with more spaced-out notes. A section is marked with a double bar line and the word "Coral" written in a decorative script.

Handwritten musical score on five staves. The notation continues with a mix of note values. A section is marked with a double bar line and the word "Coral" written in a decorative script.

Handwritten musical score on five staves. The notation is simpler, with more spaced-out notes. A section is marked with a double bar line and the word "Coral" written in a decorative script.

Aria Alto tenor //

Aria Contr. tenor //

Choral 2. Vers.

44.

Handwritten musical score for 'Choral 2. Vers.' on page 94. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is heavily annotated with handwritten text in red and black ink, including 'Choral 2. Vers.', '44.', 'piano', 'forte', 'trio', and 'Chorus'. There are also several large, dark, scribbled-out sections of the score, indicating deletions or corrections. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The score is marked with dynamic instructions: *forte.*, *piano*, and *forte*. A section of the score is crossed out with large, diagonal red lines. Below this section, the text "Fine della Parte Ima" is written. The final section is labeled "Choral:" and ends with the instruction "Finis i martis".

forte. *piano* *forte*

Choral *forte*

Fine della Parte Ima

Choral:

Finis i martis

Nach der Predigt.

Choral

Christus der uns selbt

Florus

St. Pauli? Häre hier mit.

Ullrich singe

廿

Choral z mafe.

ausgezeichnete Köpfe
des Reichs und Landes

Ich dank mit un-

19.

Der Hirt und das Schaf

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

J. B. Bach

Valli





Handwritten musical score on page 27, featuring multiple staves of music. The notation includes various musical symbols, clefs, and measure numbers. Key annotations include:

- aria. Liltz - schelt* (written above the staff starting at measure 31)
- forte* (written above the staff starting at measure 66)
- Salt. subito.* (written at the bottom right of the page)

The score is densely written with musical notes, rests, and dynamic markings. Measure numbers are written in red ink above the staves, ranging from 11 to 79. The handwriting is in a historical style, likely from the 18th or 19th century.



Choral.



Choral

Das Wunder fortzuehen

3. Capitel und den nicht gesteuert

10.

2. Capitel allest

10. Str. 10.

brass. forte. pian. forte. pian. forte. pian.

forte. pian.

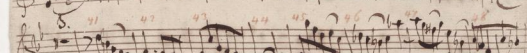
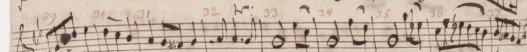
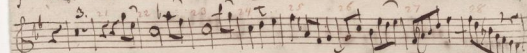
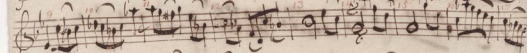
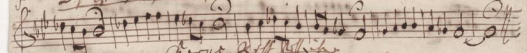
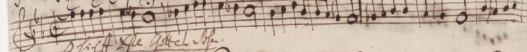
forte. pian.

forte.

Violino I

aria *Baso tacet* // *Recitat.* *tacch*

trioso. men. fest. m. m. 8.



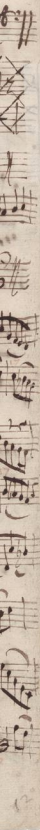
Violino I

Allegria Baso tacet // ~~Recitat: //~~
 Trioso. Mem. Letz. inter. r. ~~tuen~~

Handwritten musical score for Violino I, featuring multiple staves of music with various annotations and markings.

Annotations include:

- Allegria* (written above the first staff)
- Trioso. Mem. Letz. inter. r.* (written below the first staff)
- Recitat: //* (written above the first staff, crossed out)
- tuen* (written below the first staff, crossed out)
- Allegria* (written above the second staff)
- Allegria* (written above the third staff)
- Allegria* (written above the fourth staff)
- Allegria* (written above the fifth staff)
- Allegria* (written above the sixth staff)
- Allegria* (written above the seventh staff)
- Allegria* (written above the eighth staff)
- Allegria* (written above the ninth staff)
- Allegria* (written above the tenth staff)
- Allegria* (written above the eleventh staff)
- Allegria* (written above the twelfth staff)
- Allegria* (written above the thirteenth staff)
- Allegria* (written above the fourteenth staff)
- Allegria* (written above the fifteenth staff)
- Allegria* (written above the sixteenth staff)
- Allegria* (written above the seventeenth staff)
- Allegria* (written above the eighteenth staff)
- Allegria* (written above the nineteenth staff)
- Allegria* (written above the twentieth staff)
- Allegria* (written above the twenty-first staff)
- Allegria* (written above the twenty-second staff)
- Allegria* (written above the twenty-third staff)
- Allegria* (written above the twenty-fourth staff)
- Allegria* (written above the twenty-fifth staff)
- Allegria* (written above the twenty-sixth staff)
- Allegria* (written above the twenty-seventh staff)
- Allegria* (written above the twenty-eighth staff)
- Allegria* (written above the twenty-ninth staff)
- Allegria* (written above the thirtieth staff)
- Allegria* (written above the thirty-first staff)
- Allegria* (written above the thirty-second staff)
- Allegria* (written above the thirty-third staff)
- Allegria* (written above the thirty-fourth staff)
- Allegria* (written above the thirty-fifth staff)
- Allegria* (written above the thirty-sixth staff)
- Allegria* (written above the thirty-seventh staff)
- Allegria* (written above the thirty-eighth staff)
- Allegria* (written above the thirty-ninth staff)
- Allegria* (written above the fortieth staff)
- Allegria* (written above the forty-first staff)
- Allegria* (written above the forty-second staff)
- Allegria* (written above the forty-third staff)
- Allegria* (written above the forty-fourth staff)
- Allegria* (written above the forty-fifth staff)
- Allegria* (written above the forty-sixth staff)
- Allegria* (written above the forty-seventh staff)
- Allegria* (written above the forty-eighth staff)
- Allegria* (written above the forty-ninth staff)
- Allegria* (written above the fiftieth staff)
- Allegria* (written above the fifty-first staff)
- Allegria* (written above the fifty-second staff)
- Allegria* (written above the fifty-third staff)
- Allegria* (written above the fifty-fourth staff)
- Allegria* (written above the fifty-fifth staff)
- Allegria* (written above the fifty-sixth staff)
- Allegria* (written above the fifty-seventh staff)
- Allegria* (written above the fifty-eighth staff)
- Allegria* (written above the fifty-ninth staff)
- Allegria* (written above the sixtieth staff)
- Allegria* (written above the sixty-first staff)
- Allegria* (written above the sixty-second staff)
- Allegria* (written above the sixty-third staff)
- Allegria* (written above the sixty-fourth staff)
- Allegria* (written above the sixty-fifth staff)
- Allegria* (written above the sixty-sixth staff)
- Allegria* (written above the sixty-seventh staff)
- Allegria* (written above the sixty-eighth staff)
- Allegria* (written above the sixty-ninth staff)
- Allegria* (written above the seventieth staff)
- Allegria* (written above the seventy-first staff)
- Allegria* (written above the seventy-second staff)
- Allegria* (written above the seventy-third staff)
- Allegria* (written above the seventy-fourth staff)
- Allegria* (written above the seventy-fifth staff)
- Allegria* (written above the seventy-sixth staff)
- Allegria* (written above the seventy-seventh staff)
- Allegria* (written above the seventy-eighth staff)
- Allegria* (written above the seventy-ninth staff)
- Allegria* (written above the eightieth staff)
- Allegria* (written above the eighty-first staff)
- Allegria* (written above the eighty-second staff)
- Allegria* (written above the eighty-third staff)
- Allegria* (written above the eighty-fourth staff)
- Allegria* (written above the eighty-fifth staff)
- Allegria* (written above the eighty-sixth staff)
- Allegria* (written above the eighty-seventh staff)
- Allegria* (written above the eighty-eighth staff)
- Allegria* (written above the eighty-ninth staff)
- Allegria* (written above the ninetieth staff)
- Allegria* (written above the ninety-first staff)
- Allegria* (written above the ninety-second staff)
- Allegria* (written above the ninety-third staff)
- Allegria* (written above the ninety-fourth staff)
- Allegria* (written above the ninety-fifth staff)
- Allegria* (written above the ninety-sixth staff)
- Allegria* (written above the ninety-seventh staff)
- Allegria* (written above the ninety-eighth staff)
- Allegria* (written above the ninety-ninth staff)
- Allegria* (written above the hundredth staff)



[22]

524



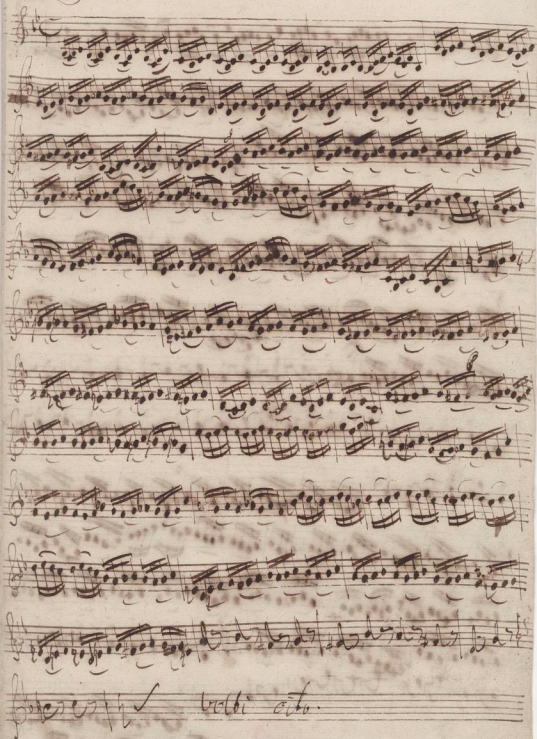
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. Red ink is used for measure numbers (79-83, 90-97, 98-100, 101-104, 105-108, 109-112, 113-116, 117-120) and for some annotations. The score is divided into sections by a double bar line and a repeat sign. The final section is marked with a large 'X' and the word 'Finito' in red ink. The signature 'J. S. [illegible]' is written in red ink at the bottom right of the score.

1115

111

Passio
Secundus Libanon.

Violino Secondo. 6





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The text "Da Capo" is written above the fourth staff. The text "Fugue no. 1" is written above the fifth staff. The text "Fugue no. 2" is written above the sixth staff. The text "Fugue no. 3" is written above the seventh staff. The text "Fugue no. 4" is written above the eighth staff. The text "Fugue no. 5" is written above the ninth staff. The text "Fugue no. 6" is written above the tenth staff.

fria Alto || *fria Alto* ||
tacet || *tacet* ||

Coral, 2 Vert.

tt

Handwritten musical score for a Coral with two variations. The score consists of 12 staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in red ink, including "Ania tauch" and "Ania".

tt Choral. 2 Verst.

Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. There are handwritten annotations in German: "Wer ist der Herr?" and "Der Herr ist Gott?" written above the notes. The word "Aria" is written in a cursive script on the right side of the first staff. The notation continues across the five staves, with some parts being crossed out with diagonal lines.

(483)

[36]

Handwritten musical notation on ten staves. The notation continues from the previous section, featuring various musical symbols and handwritten annotations. The notation is written in a cursive style, typical of 18th or 19th-century manuscript notation. The staves are numbered 483 and 36 in the left and right margins respectively. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style, and the paper shows signs of age and wear.

[37]

484



Choral.

Fine della 1ma parte

Parte seconda: Habbes Fridigt

Choral

Christus der uns selig macht

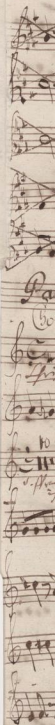
10 Chorus

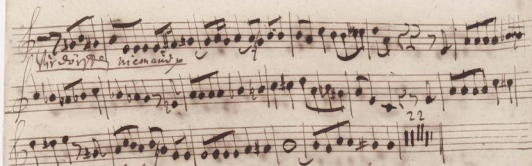
Wäre Siebenmahl ein

Volti cinto

(486)

[33]

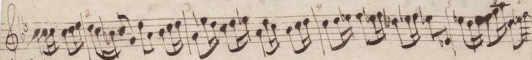




Choral 2. Ver.



allgemein v. Mus. nicht spielen.



[illegible]

Handwritten musical score on page 24, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various dynamic markings such as *adagio*, *dim.*, *all. molto*, and *pianissimo*. The music is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various dynamic markings such as *adagio*, *dim.*, *all. molto*, and *pianissimo*. The music is written in a single system across ten staves.

Handwritten musical score on page 25. The page contains several staves of music, with measure numbers written in red ink above the notes. The music is written in black ink on aged paper. Various annotations are present, including "forte", "Manif.", "Da Capo", and "Plato. Spiele mit der falschen König". The score is divided into sections by double bar lines and repeat signs. The bottom of the page shows the beginning of a new section with the measure number 17.

Measure numbers (in red): 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Annotations: *forte*, *Manif.*, *Da Capo*, *Plato. Spiele mit der falschen König*, *forte viba*.

In unisono frequentemente.

L'aspetta e se.

Sinfonia all'orchestra

Allegro. P. vivace e fin.

Aria Recit. tacet

Aria Duet

Aria Mezzo Solo

Recit.

Aria

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Colo. auto

Aria *Recit.*
facet. *facet.*

Aria *Mei* *but* *si* *ex* *...*

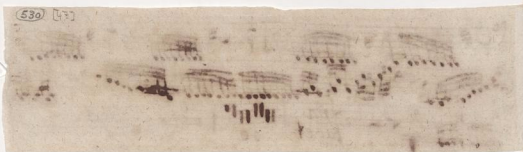
Aria *facet.* *30* *veque* *facet.*

Aria

30 *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Conte *auto*

(530) [45]



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and bar lines. The notation is in a historical style, possibly 18th or 19th century. The score includes a key signature of one flat (B-flat) and a common time signature (C). The music is written in a single system, with the first staff beginning with a treble clef and a key signature of one flat. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The score is numbered with red ink, with numbers 69 through 85 visible above the first staff, and 86 through 96 below the second staff. The text "Zur Dorn' und' mit gänzlich" is written in a cursive hand below the first staff. The score is crossed out with a large 'X' drawn across the middle staves. The paper is aged and shows signs of wear, including discoloration and a small tear on the left edge.



Mss. ms. autogr. Bach St. M. 3

[99] 29

Soprano Ripieno

Secun
Musical notation on the right page, including staves and notes.

Das ist der wahre Gott der Sohn zu aller Zeit auf in der größten
 Niedrigkeit war er — — — — —
 — list worden bist war er — — — — —
 — list worden bist war er list worden bist war er — — — — —
 list worden bist ganz und doch rein — — — — —
 Das ist der wahre Gott der Sohn zu aller Zeit — auf
 in der größten Niedrigkeit war er — — — — —
 — list worden bist war er — — — — — list worden
 bist war er — — — — — list worden bist war er list worden
 bist war er — — — — — list worden bist.
 Evang.
 Sie haben erdacht Jesus Jesus von Nazareth Jesus von Nazareth
 Jesus von Nazareth. Sie aber Jesus Jesus Jesus von

Natzenf so sein von Natzenf

Choral

O große Lieb's Lieb zu allen Mayden, die dich gebrach auf diese Markte

Mayden, in Lieb mit dem Melken, 1. v. Gunders, und du und Liebten.

15.

Dein Will gepfiff Gott zu gleich, auf dem wie in fünfzig

gibt und gebt in Lieb und Güt, gepfiff sein Lieb v. Lied, wo es und ganz

allen Stoffs. Blut, das wider dein an Willen fließ.

Tria Alto Solotacet || Evangel || Tria Cantotacet ||

45

Choral

1. Wie hat dich so gepfiffen, wie hat dich mit
2. Ich hab's in unsern Händen, die ich in der Hand

Wagen, so ist das gezeugt, das hat ein Kinder
 Elend, das hat an dem Meer, das haben die vorang, das

wie v. unser Kinder, von Missethaten weißt du nicht.
 Elend, das hat flücht, und das brüchthe Markte Lohr.

~~Das ist das~~

Volti cito.

Evang.



 ich geseht dich nicht
 dich nicht dich nicht
 Jünger meines dich nicht
 dich nicht dich nicht Jünger meines Jünger meines Jünger meines

Jünger meines Choral 9. *Gloria Tenore tacet* *Choral auf dem Chor*



 Petrus hat den Himmelsreich seinen Gott versprochen, der das Amt hat
 den Schlüssel in die Hand gegeben, was er bindet auf Erden, was er löset wird gelöst
 Was ich binden auf Erden, was ich lösen will auf Erden, was ich binden will auf Erden, was ich lösen will auf Erden

Nach der Predigt

Choral


 Christus der uns selig macht, den wir loben und preisen, den wir loben und preisen, den wir loben und preisen, den wir loben und preisen

Chorus.

10.

Handwritten musical score for Chorus, numbered 10. The score consists of 12 staves of music with German lyrics written below the notes. The lyrics are:

*Wasu dirfor nist ein Übelthät - du bist ein Übelthät
wasu dirfor nist ein Übelthät wasu dirfor nist ein Übelthät - "
- du ein Übelthät Übelthät - " - du ein Übelthät - - du wasu
dirfor nist ein Übelthät - " - du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "
- du wasu dirfor nist ein Übelthät - "*

At the bottom of the page, there is a small number 22 and the word "Vater cito" written in a cursive hand.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in German and are interspersed between the staves. The text includes phrases like "conzige", "gr. conzige", "wir haben ein Gefchloß", and "Gottlob". The handwriting is in a cursive style typical of the 18th or 19th century.

Choral.

Durch himmelsreichs Gottes Sohn mich sende, der dich dem
 ein Licht ist, der Gabe, der du die Welt hallen from
 den jüngsten mich der Anstalt, der mich so reichlich segnet
 laß dich die einsam laß, so bist du das Rätsel
 Freund — „Hilf Rätsel Freund will den was sich zum Könige
 machst dich ist wider den Rätsel laß dich die einsam
 laß so bist du das Rätsel Freund — — — — — ist so bist
 in das Rätsel — ist Freund will so bist du das Rätsel Freund
 das Rätsel Freund ist das Rätsel Freund — will den was sich zum
 Könige machst dich ist wider den Rätsel laß dich die einsam
 laß so bist du das Rätsel Freund ist den was sich zum Könige
 machst dich ist wider den Rätsel was mit
 den was was, mit den was mit den was mit — — — — — mit den was

- tzigu ifu wog wog mit den mit den wog wog, anni - tzigu ifu wog -
 mit den wog - mit den anni - tzigu ifu wog - mit den mit den wog -
 anni - tzigu ifu anni - " " " " " tzigu anni - tzigu
 ifu wog - mit den mit den wog wog anni - " " - tzigu anni - " "

tzigu anni - tzigu anni - " tzigu anni - " " " - tzigu
 Ifu wir, wir, wir haben keinen König, wir haben keinen König, keinen
 König, den den König.

48
 wogin, wogin, wogin, wogin, 27.
 wogin
 wogin 53.
 wogin 18.

[illegible]

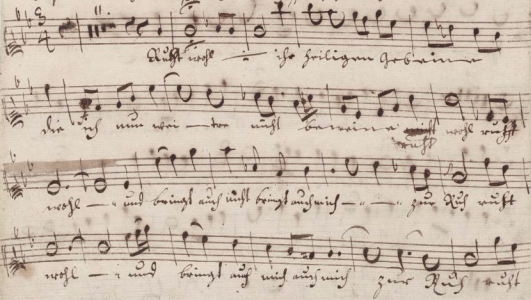
19. *And.te*
 In nem alle Oeffni auf in der letzten Oeffn der
 Mutter noch auf offte in der Oeffnung der Mutter
 14. *And.te*
 In nem alle Oeffni auf in der letzten Oeffn der
 Mutter noch auf offte in der Oeffnung der Mutter

Pianissimo.

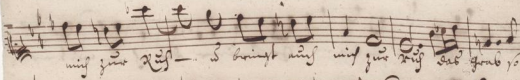
4

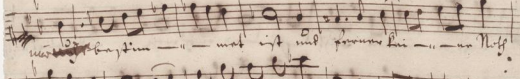

 Ich hab dich verlassen, dich verlassen, dich verlassen
 in der letzten Nacht, nigend bin auf der Erde
 als du dich mit mir schiedst, o mein trübsaliger
 gel mir noch den letzten Blick, mir noch den letzten Blick

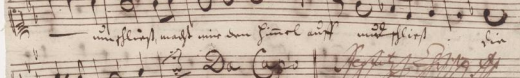

 o liebes Kind, Gottes Sohn, du bist ein Kind, du bist ein Kind
 der, allmächtig und allwissend, du bist ein Kind, du bist ein Kind
 das in der Welt der Menschen ist, das in der Welt der Menschen ist


 nicht mehr, ich hab dich verlassen
 ich hab dich verlassen, ich hab dich verlassen
 nicht mehr, ich hab dich verlassen
 nicht mehr, ich hab dich verlassen

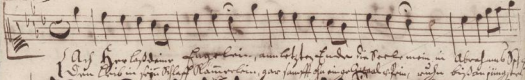
wußt wußt wußt wußt ibr frölichen Gebirger die ich nun wieder
 wußt bezaubern wußt wußt — wußt wußt — und bringt mich
 mich und bringt mich mich zur Ruh und bringt mich mich zur
 das gab so man — bestim —
 noch ist nicht genug — wußt wußt — im fließenden Wasser
 fündel auf den fündel auf und fließt die Felsen hin
 wußt wußt wußt wußt ibr frölichen Gebirger die
 ich nun wieder wußt bezaubern wußt wußt wußt wußt — und
 bringt mich mich bringt mich — zur Ruh wußt wußt — und
 bringt mich mich bringt mich — zur Ruh wußt wußt wußt wußt ibr
 frölichen Gebirger die ich nun wieder bezaubern
 wußt wußt — wußt wußt — und bringt mich mich und bringt mich
 Volte citissime.



 mich zur Reif - 3 bringt mich mich zur Reif das Grab so


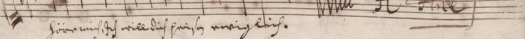
 was ich lang - 4 mit ist mit fürwahr ein - 5 ein Hoff


 unglück, macht mir den Furcht auf unglück, die
 Da Cap. *Handwritten signature*
 fieren zu Reif



 Auf Gottesdamm fuchst ein, am liebsten fuchst du nach mir in Abgrund
 Du bist in jenen Klammern, der fuchst du in jenen Klammern, wider die ich fuchst


 tragen! 6 als du von mir wachst mich, das meine Klammern


 dich in allerhand: Gottesdamm, mein fuchst du, mein fuchst du, mein fuchst du, mein fuchst du


 fuchst mich, wie ich fuchst mich, wie ich fuchst mich. *Handwritten signature*

18-

Leah, G.

2 miles long

des unsers hochgeliebten Kaisers in allen Ländern

lif is allay Can -

— "Don't look up."

Let m be free.

— " pfo

H. ²myr. L.

1848 H.

—

From my brother Joseph H.

10

His Deben Kuhn in allen Cantonen freilich ist,

Let's sing a song,

Handwritten musical notation on a staff.

Handwritten signature: *Handwritten signature*

Before day in April is all

Can — — —

der Dichter Kuper in aller Einnahme — " — " — "

...Refusing all Con

Don Gooding Gooding

Goodly Goodly is,

Friday June 20th Dear Pigeon

2012

Passion, der ich der Wasser Gottes Dicht,

Yolk

Sachi subit.

[illegible]

[illegible]

[illegible]

Feder Lieder:



Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Choral: Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Arie Cantata Solo 23. *tacet* Evangelist. Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Choral: Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Evangelist. Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Evangelist. Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Arie Cantata Solo 23. *tacet* Evangelist. Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

Ich will dich loben, alle Tage meines Lebens, und dir danken, mein Herr, alle Tage meines Lebens.

[illegible]

tria).

48

Up. fin

high

Box X

Friday

h/2

Sept. 20

John Smith
Linn. S.

Hoofte versiet

X too like him, like 14.

Der kleine König der kleinen Könige
Der kleine König der kleinen Könige

My dear father go to the lake and see how the water is.

[illegible][illegible]

Thust in unserm Hoff unsern Hoff. - A - 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43 - 44 - 45 - 46 - 47 - 48 - 49 - 50 - 51 - 52 - 53 - 54 - 55 - 56 - 57 - 58 - 59 - 60 - 61 - 62 - 63 - 64 - 65 - 66 - 67 - 68 - 69 - 70 - 71 - 72 - 73 - 74 - 75 - 76 - 77 - 78 - 79 - 80 - 81 - 82 - 83 - 84 - 85 - 86 - 87 - 88 - 89 - 90 - 91 - 92 - 93 - 94 - 95 - 96 - 97 - 98 - 99 - 100 - 101 - 102 - 103 - 104 - 105 - 106 - 107 - 108 - 109 - 110 - 111 - 112 - 113 - 114 - 115 - 116 - 117 - 118 - 119 - 120 - 121 - 122 - 123 - 124 - 125 - 126 - 127 - 128 - 129 - 130 - 131 - 132 - 133 - 134 - 135 - 136 - 137 - 138 - 139 - 140 - 141 - 142 - 143 - 144 - 145 - 146 - 147 - 148 - 149 - 150 - 151 - 152 - 153 - 154 - 155 - 156 - 157 - 158 - 159 - 160 - 161 - 162 - 163 - 164 - 165 - 166 - 167 - 168 - 169 - 170 - 171 - 172 - 173 - 174 - 175 - 176 - 177 - 178 - 179 - 180 - 181 - 182 - 183 - 184 - 185 - 186 - 187 - 188 - 189 - 190 - 191 - 192 - 193 - 194 - 195 - 196 - 197 - 198 - 199 - 200 - 201 - 202 - 203 - 204 - 205 - 206 - 207 - 208 - 209 - 210 - 211 - 212 - 213 - 214 - 215 - 216 - 217 - 218 - 219 - 220 - 221 - 222 - 223 - 224 - 225 - 226 - 227 - 228 - 229 - 230 - 231 - 232 - 233 - 234 - 235 - 236 - 237 - 238 - 239 - 240 - 241 - 242 - 243 - 244 - 245 - 246 - 247 - 248 - 249 - 250 - 251 - 252 - 253 - 254 - 255 - 256 - 257 - 258 - 259 - 260 - 261 - 262 - 263 - 264 - 265 - 266 - 267 - 268 - 269 - 270 - 271 - 272 - 273 - 274 - 275 - 276 - 277 - 278 - 279 - 280 - 281 - 282 - 283 - 284 - 285 - 286 - 287 - 288 - 289 - 290 - 291 - 292 - 293 - 294 - 295 - 296 - 297 - 298 - 299 - 300 - 301 - 302 - 303 - 304 - 305 - 306 - 307 - 308 - 309 - 310 - 311 - 312 - 313 - 314 - 315 - 316 - 317 - 318 - 319 - 320 - 321 - 322 - 323 - 324 - 325 - 326 - 327 - 328 - 329 - 330 - 331 - 332 - 333 - 334 - 335 - 336 - 337 - 338 - 339 - 340 - 341 - 342 - 343 - 344 - 345 - 346 - 347 - 348 - 349 - 350 - 351 - 352 - 353 - 354 - 355 - 356 - 357 - 358 - 359 - 360 - 361 - 362 - 363 - 364 - 365 - 366 - 367 - 368 - 369 - 370 - 371 - 372 - 373 - 374 - 375 - 376 - 377 - 378 - 379 - 380 - 381 - 382 - 383 - 384 - 385 - 386 - 387 - 388 - 389 - 390 - 391 - 392 - 393 - 394 - 395 - 396 - 397 - 398 - 399 - 400 - 401 - 402 - 403 - 404 - 405 - 406 - 407 - 408 - 409 - 410 - 411 - 412 - 413 - 414 - 415 - 416 - 417 - 418 - 419 - 420 - 421 - 422 - 423 - 424 - 425 - 426 - 427 - 428 - 429 - 430 - 431 - 432 - 433 - 434 - 435 - 436 - 437 - 438 - 439 - 440 - 441 - 442 - 443 - 444 - 445 - 446 - 447 - 448 - 449 - 450 - 451 - 452 - 453 - 454 - 455 - 456 - 457 - 458 - 459 - 460 - 461 - 462 - 463 - 464 - 465 - 466 - 467 - 468 - 469 - 470 - 471 - 472 - 473 - 474 - 475 - 476 - 477 - 478 - 479 - 480 - 481 - 482 - 483 - 484 - 485 - 486 - 487 - 488 - 489 - 490 - 491 - 492 - 493 - 494 - 495 - 496 - 497 - 498 - 499 - 500 - 501 - 502 - 503 - 504 - 505 - 506 - 507 - 508 - 509 - 510 - 511 - 512 - 513 - 514 - 515 - 516 - 517 - 518 - 519 - 520 - 521 - 522 - 523 - 524 - 525 - 526 - 527 - 528 - 529 - 530 - 531 - 532 - 533 - 534 - 535 - 536 - 537 - 538 - 539 - 540 - 541 - 542 - 543 - 544 - 545 - 546 - 547 - 548 - 549 - 550 - 551 - 552 - 553 - 554 - 555 - 556 - 557 - 558 - 559 - 560 - 561 - 562 - 563 - 564 - 565 - 566 - 567 - 568 - 569 - 570 - 571 - 572 - 573 - 574 - 575 - 576 - 577 - 578 - 579 - 580 - 581 - 582 - 583 - 584 - 585 - 586 - 587 - 588 - 589 - 590 - 591 - 592 - 593 - 594 - 595 - 596 - 597 - 598 - 599 - 600 - 601 - 602 - 603 - 604 - 605 - 606 - 607 - 608 - 609 - 610 - 611 - 612 - 613 - 614 - 615 - 616 - 617 - 618 - 619 - 620 - 621 - 622 - 623 - 624 - 625 - 626 - 627 - 628 - 629 - 630 - 631 - 632 - 633 - 634 - 635 - 636 - 637 - 638 - 639 - 640 - 641 - 642 - 643 - 644 - 645 - 646 - 647 - 648 - 649 - 650 - 651 - 652 - 653 - 654 - 655 - 656 - 657 - 658 - 659 - 660 - 661 - 662 - 663 - 664 - 665 - 666 - 667 - 668 - 669 - 670 - 671 - 672 - 673 - 674 - 675 - 676 - 677 - 678 - 679 - 680 - 681 - 682 - 683 - 684 - 685 - 686 - 687 - 688 - 689 - 690 - 691 - 692 - 693 - 694 - 695 - 696 - 697 - 698 - 699 - 700 - 701 - 702 - 703 - 704 - 705 - 706 - 707 - 708 - 709 - 710 - 711 - 712 - 713 - 714 - 715 - 716 - 717 - 718 - 719 - 720 - 721 - 722 - 723 - 724 - 725 - 726 - 727 - 728 - 729 - 730 - 731 - 732 - 733 - 734 - 735 - 736 - 737 - 738 - 739 - 740 - 741 - 742 - 743 - 744 - 745 - 746 - 747 - 748 - 749 - 750 - 751 - 752 - 753 - 754 - 755 - 756 - 757 - 758 - 759 - 760 - 761 - 762 - 763 - 764 - 765 - 766 - 767 - 768 - 769 - 770 - 771 - 772 - 773 - 774 - 775 - 776 - 777 - 778 - 779 - 780 - 781 - 782 - 783 - 784 - 785 - 786 - 787 - 788 - 789 - 790 - 791 - 792 - 793 - 794 - 795 - 796 - 797 - 798 - 799 - 800 - 801 - 802 - 803 - 804 - 805 - 806 - 807 - 808 - 809 - 810 - 811 - 812 - 813 - 814 - 815 - 816 - 817 - 818 - 819 - 820 - 821 - 822 - 823 - 824 - 825 - 826 - 827 - 828 - 829 - 830 - 831 - 832 - 833 - 834 - 835 - 836 - 837 - 838

Volts

Choro

[Handwritten musical score with ten staves. The lyrics are written below the notes in a cursive script.]

[Staff 1] Ich will nicht mehr so feigen gesinnend sein und weiter
[Staff 2] bringung nicht mehr so sehr x. Ich bringe auf mein heiliges ansehn
[Staff 3] will nicht mehr so feigen gesinnend sein und weiter
[Staff 4] Ich bringe auf mein heiliges ansehn
[Staff 5] Ich bringe auf mein heiliges ansehn
[Staff 6] Ich bringe auf mein heiliges ansehn
[Staff 7] Ich bringe auf mein heiliges ansehn
[Staff 8] Ich bringe auf mein heiliges ansehn
[Staff 9] Ich bringe auf mein heiliges ansehn
[Staff 10] Ich bringe auf mein heiliges ansehn

Dieser Chorale sind mit gemeinfab.

Die geographische Lage der am Oberrhein und der Bodensee liegenden Abz. von
Südwesten bis N. O. ist durch die am Oberrhein und Bodensee liegenden Abz. von

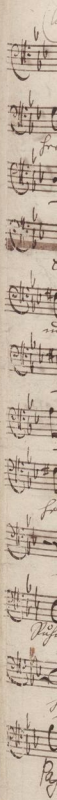
*und Oßfänger } alle in der Welt - und weiß man nicht, daß die
Länge 2000*

~~also found at Kilmartin in Scotland & several others in the West of Scotland~~

So wie ich dich grüßen mag!

Handwritten musical notation on staves, including notes and rests, with some faint markings below.

BASS V.
Lipien.



Passio Johanne.

Basfo.
Ripien.

95/25

Chorus. 18

18 H. H. — unser Herr — — — — — Herr unser Herr —
 Herr H. — — — — — unser Herr — — — — — Herr unser Herr —
 — — — — — Herr unser Herr in allen Landen, herrlich in allen
 Landen herrlich ist H. unser Herr — — — — — Herr
 unser Herr, Herr H. unser Herr — — — — — Herr unser Herr —
 — — — — — Herr unser Herr — — — — — Herr H. H. — — — — — unser Herr
 — — — — — Herr unser Herr Herr unser Herr in allen Landen
 herrlich herrlich ist H. unser Herr Herr H. unser Herr
 Herr unser Herr in allen Landen — — — — — Herr unser Herr
 Herr in allen Landen — — — — — Herr herrlich herrlich
 herrlich Herr — — — — — Herr herrlich Herr unser Herr — — — — —
 Herr — — — — — Herr unser Herr unser Herr — — — — — Herr

Chorus. Gist' nist, Jünger sind, bist' nist

liff nicht liff's. Unter Jüngern seiner liff's mit

bist^e bist^e will bist^e will bist^e bist^e

o Vater Jüngst Vater Gifte o Vater Jüngst Vater

Gibst will Gibst's vnter Jüngers ein

† Ich bin nicht
Choral.

aria Tenore

Laet

Petrus der 5. heil'g. Geist, sein Gott er erwecket, der dich
 halt ein ewig' Licht, bithrolisch verweist, Ihu' bleib

unsam, was ich will besten, was ich best selbstes

unsern mitz. Besten.

Finella P. L.

Tha.

Nach der Predigt.

Choral.

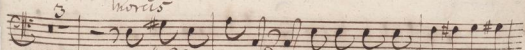
Choral.

Spieles der mich, selig machst, kein böß hat begangen, drüßet sich
in die Maist, als ein Vogel, gelüßet sich gottliche Lust, v. selig
laß er klagt, vor laßt er süß v. vor frey, nicht die Drey, klagt.
10
Drey Maist. Drey Drey nicht ein Ubel ist — "Drey ist Ubel
Ja der mein Drey v. ein Ubel ist — "Drey ist Ubel
Ja — der — mein Drey v. ein Ubel ist — — —
— "Drey ist selig, die ich nicht nicht über antwort — "Drey
mein Drey v. ein Ubel ist — "Drey ist selig, die ich nicht
nicht über antwort — — — "Drey ist
selig, die ich v. v. über antwort — "Drey ist
selig, die ich v. v. über antwort nicht
v. v. v. mein selig, die ich v. über antwort
v. v. v.

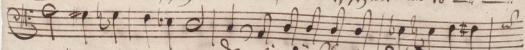
Wiederselst

Wiederselst

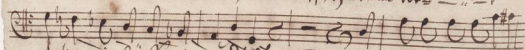
Wiederselst



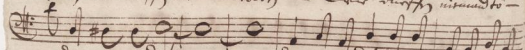
Wir dörfften niemand, wir dörfften niemand to



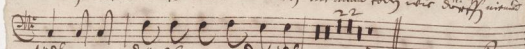
In wir dörfften niemand to



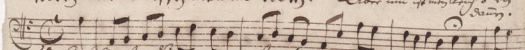
Wir dörfften niemand to



In niemand to In niemand to wir dörfften

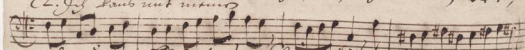


Wir dörfften niemand to Wir dörfften

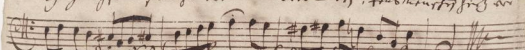


1. Auf Gottes König zu allen zu Wir dörfften

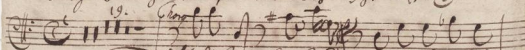
2. Auf Gottes König zu allen zu



Wir dörfften niemand to Wir dörfften



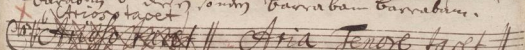
Wir dörfften niemand to Wir dörfften



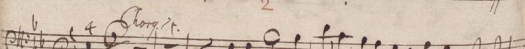
Wir dörfften niemand to Wir dörfften



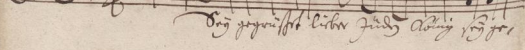
Wir dörfften niemand to Wir dörfften



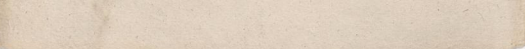
Wir dörfften niemand to Wir dörfften



Wir dörfften niemand to Wir dörfften



Wir dörfften niemand to Wir dörfften



Wir dörfften niemand to Wir dörfften

10 11 12 13 14

Ich beschyrmst zu Gottes beschyrmst wir haben ein Br

15 16 17 18 19

und mag dem Götze solte er sterben — — — — — by solte

19 20 21 22

ster — — — — — by solte ster — — — — — by solte

23 24 25

ster — — — — — by ster hat sich selbst zu

26 27 28

Ich beschyrmst zu Gottes beschyrmst zu Gottes beschyrmst zu.

29 30 31

und mag dem Götze mag dem Götze solte er sterben — — — — — by ster

32 33

hat sich selbst zu Gottes beschyrmst zu Gottes beschyrmst.

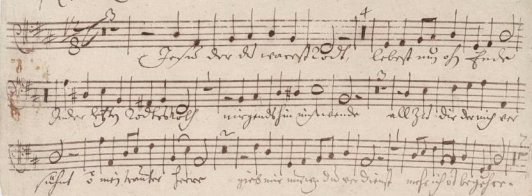
34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

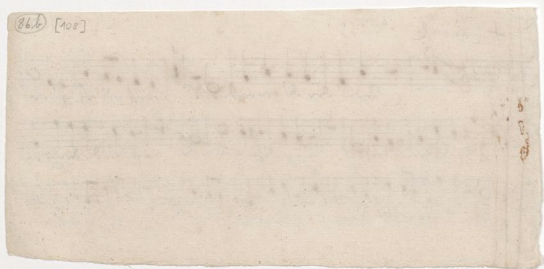
Einmal dich beschyrmst mit Gottes beschyrmst mit dem Götze der sterblichster
 Einmal dich beschyrmst mit Gottes beschyrmst mit dem Götze der sterblichster
 Einmal dich beschyrmst mit Gottes beschyrmst mit dem Götze der sterblichster
 Einmal dich beschyrmst mit Gottes beschyrmst mit dem Götze der sterblichster
 Chorus. beschyrmst dich mit Gottes beschyrmst mit dem Götze der sterblichster
 Freund — — — — — der Götze der sterblichster
 machst dich mit Gottes beschyrmst mit dem Götze der sterblichster

[illegible]

+ Choral Bass

[107] 86a





Rapio
Secundum Johannem.

Continuo
pro Barfons grôss.



— *Volte cito.*

Handwritten musical score for five staves. The first four staves contain continuous sixteenth-note passages in treble and bass clefs. The fifth staff concludes with a double bar line and a final note.

tach.
Evang

Handwritten musical score for two staves. The first staff begins with the instruction *tach.* and *Evang*. The second staff contains half and quarter notes, with the word *Jesus* written below it.

tach
Evang: *Jesus* Evang:

Handwritten musical score for one staff. It begins with the instruction *tach* and *Evang: Jesus Evang:*.

Chorus
Evang: *Chorus*

Handwritten musical score for one staff. It begins with the instruction *Chorus* and *Evang: Chorus*.

tach.
Evang: *Jesus*

Handwritten musical score for one staff. It begins with the instruction *tach.* and *Evang: Jesus*.

Chorus
Choral *Gesung* *etc.*

Handwritten musical score for one staff. It begins with the instruction *Chorus* and *Choral Gesung etc.*.

tach
Evang:

Handwritten musical score for one staff. It begins with the instruction *tach* and *Evang:*.

Choral.*In Will gott*

Handwritten musical score for a choral piece. The score consists of ten staves of music. The first staff is marked "Choral" and "In Will gott". The second staff is marked "Choral". The third staff is marked "tacth" and "Evano". The fourth staff is marked "Tacth" and "Aria". The fifth staff is marked "piano". The sixth staff is marked "forte". The seventh staff is marked "piano". The eighth staff is marked "forte". The ninth staff is marked "piano". The tenth staff is marked "piano".

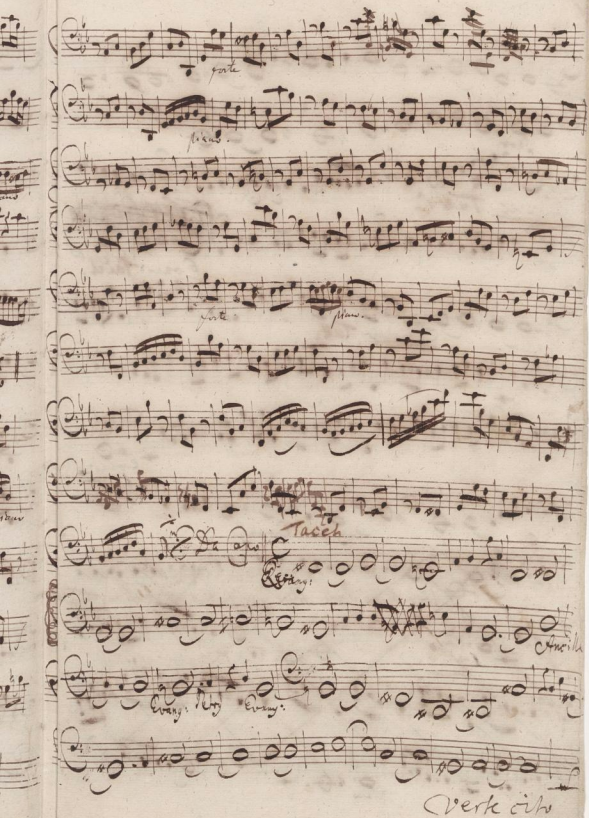
Verk citifine

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and dynamics include:

- forte* (written below the first staff)
- piano* (written below the first staff)
- forte* (written below the third staff)
- piano* (written below the third staff)
- Tagel.* (written above the sixth staff)
- Tagel.* (written above the seventh staff)
- Chor.* (written below the seventh staff)
- Chor.* (written below the eighth staff)
- forte* (written below the ninth staff)
- piano* (written below the ninth staff)

The score is written in a cursive, handwritten style, with various musical symbols and markings. The paper is aged and shows signs of wear.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The music is written in a single system across the staves. There are some markings above the staves, possibly indicating dynamics or performance instructions. The paper is aged and shows some staining.

Tutti

Tutti

Choral

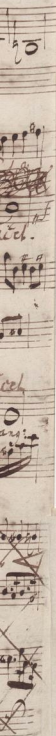
Fine della Part. 1^a m.

Handwritten musical score on page 446. The score consists of several staves of music. Key markings include:

- Every:* (above the first staff)
- serg* (above the second staff)
- Choral vers Tutti:* (above the third staff)
- Every: tacet.* (above the fourth staff)
- Choral allegro Tutti* (above the fifth staff)
- Tacet* (above the sixth staff)
- Every:* (above the seventh staff)
- serg* (above the eighth staff)
- Every:* (above the ninth staff)

Handwritten musical score on page 448. The score consists of several staves of music. Key markings include:

- adagio.* (above the first staff)
- And* (above the second staff)
- tacet.* (above the third staff)
- fin* (below the third staff)



[119]

500



Nach der Gedicht

Tutti

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the ten staves. The score includes several dynamic markings in red ink: *Tutti* at the beginning, *Tacet* on the third staff, *Every* on the fourth staff, *Tutti* on the fifth staff, *Every* on the sixth staff, *Tacet* on the eighth staff, and *Tutti* on the tenth staff. The notation is dense, with many notes and rests, and the paper shows signs of age and wear.

A partial view of the next page of the musical score, showing the right edge of the paper. The notation continues from the previous page, with staves and musical notes visible. The handwriting is consistent with the first page, and the paper is also aged and worn.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and various performance instructions.

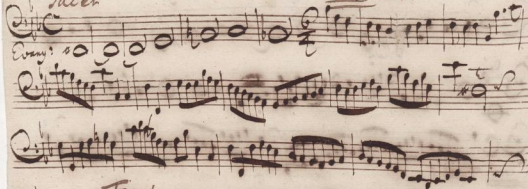
Key markings and instructions include:

- Ev: Solo* (above the first staff)
- Piloby* (above the second staff)
- Ev:* (above the third staff)
- Choral Tutti* (above the fourth staff)
- Tacet* (above the fifth staff)
- Evang:* (below the fifth staff)
- Ev: Solo* (below the sixth staff)
- Tutti* (above the seventh staff)
- Chor* (below the seventh staff)
- Tacet* (above the eighth staff)
- Evang:* (below the eighth staff)
- Chorus Minor* (below the ninth staff)
- Chorus e pianissimo* (below the tenth staff)
- Aria Violon da Gamba* (below the eleventh staff)
- tacet* (below the eleventh staff)

The notation includes various musical symbols such as notes, rests, and clefs, with some sections crossed out or heavily scribbled over.

Tacet

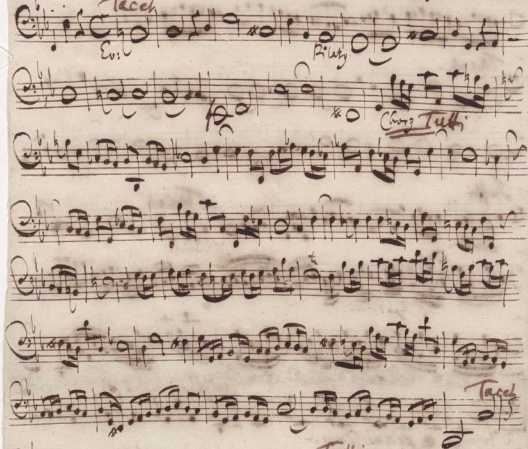
Chorus Tutti



Tacet

Pilato

Chorus Tutti

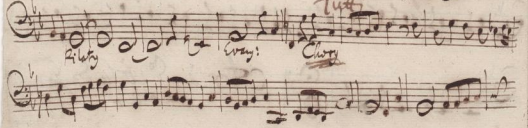


Tutti

Pilato

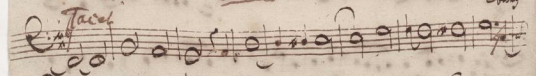
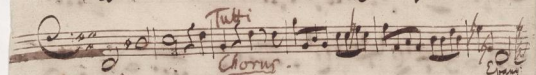
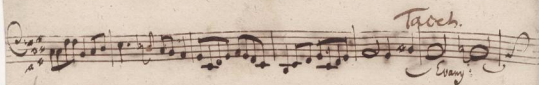
Chorus

Chorus



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is annotated with several words in a cursive hand: "Tareh" and "Evany:" on the fourth staff; "Pily" and "Evany:" on the fifth staff; "Tutti" and "Chorus" on the sixth staff; and "Tareh" on the seventh staff. The music appears to be a single melodic line, possibly for a voice or a single instrument.

Veracit/te



Aria. Tutti





Taceh

Evary:



Chor tutti.



Taceh.

Evary:



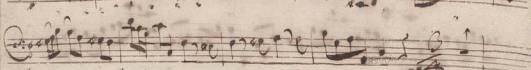
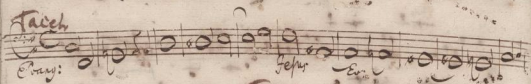
Chor tutti.



Taceh.

Evary:





Seete in

Tutti *ma piano*

Handwritten musical score on ten staves. The notation is in brown ink on aged paper. It features various musical symbols including notes, rests, and dynamic markings. The text "Tutti *ma piano*" is written at the top. Other markings include "tacet", "Cresc.", "piano", "forte", and "pizzicato".

This page contains a handwritten musical score on aged, yellowed paper. The notation is in brown ink and includes various musical symbols such as notes, rests, and clefs. The score is organized into several systems, each consisting of multiple staves. Annotations in cursive script are interspersed throughout the music. At the top left, the word "tacet" is written. Below it, "Days" is written. Further down, "Tacet" appears again, followed by "Cant." and another "Tacet". A large section of the score is crossed out with a diagonal line. At the bottom right, the phrase "verte ciffre" is written. The paper shows signs of age, including discoloration and some wear along the edges.

tacet
Days
Tacet
Cant.
Tacet
verte ciffre



Tact

Evang:



Choral Tutti

Handwritten musical score for Choral Tutti, measures 1-10. The notation is on five staves with various clefs and time signatures. The music features a mix of eighth and sixteenth notes, with some rests. The ink is dark brown and the paper shows signs of age and staining.

Tacet.

Evangel.

Tutti

Chorus No. 7

Handwritten musical score for Chorus No. 7, measures 11-20. The notation continues on five staves. The music is more rhythmic, featuring many eighth and sixteenth notes. The handwriting is consistent with the previous section.

Charles L. Lippie

Choral Tutti

Soprano Solo mit Orgel

Corale

Soprano Solo mit Orgel

Fini