

Violino i. 6

Handwritten musical notation on the right edge of the page, including staves and notes. The notation is partially visible and appears to be from a manuscript. It includes several staves with notes and clefs, though the details are somewhat obscured by the binding and the age of the paper.

This page contains a handwritten musical score consisting of 12 staves. The notation is dense and complex, featuring a variety of rhythmic values and melodic lines. The first five staves are characterized by rapid, repetitive patterns, likely representing a keyboard accompaniment or a highly rhythmic instrumental part. The sixth staff shows a change in texture, with more distinct melodic lines and rests. The seventh and eighth staves continue with intricate rhythmic patterns. The final four staves (ninth to twelfth) show a continuation of the complex notation, with some staves ending in double bar lines and repeat signs. The paper is aged and shows some staining, particularly in the lower half of the page.

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and a "Da Capo" marking.

Handwritten musical score for the second system, including the instruction "Coral" and the text "Es gehet Jesum No. Ketzers".

Handwritten musical score for the third system, including the instruction "Coral" and the text "Ihr abt Jesum No. Ketzers".

Handwritten musical score for the fourth system, including the instruction "Coral" and the text "et velle".

Handwritten musical score for the fifth system, including the instruction "Coral" and the text "Aria Alto facta".

Handwritten musical score for the sixth system, including the text "Aria Cantu facta".

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The markings include *forte.*, *piano*, and *forte*. There are also some annotations in red ink, including the word *Choral* and some illegible text. The score appears to be a vocal or instrumental part.

Fine della Parte Prima

Choral:

Handwritten musical score for a Choral section, consisting of two staves. The notation includes rhythmic values and accidentals. The text *Finis in arbis* is written at the bottom of the page.

Finis in arbis

Nach der Predigt.

Choral

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes the following elements:

- Staff 1:** Melody line with the lyrics "Herrn der Welt Selig".
- Staff 2:** Continuation of the melody.
- Staff 3:** Introduction of a new section labeled "Chorus" with the lyrics "Herr der Welt Selig".
- Staff 4-10:** A complex section of music with dense rhythmic patterns, possibly for a keyboard instrument. It includes the handwritten note "Solo" and "Chorus".
- Staff 11:** A section labeled "Choral z. Mark" with the lyrics "Auf meine König".
- Staff 12:** Continuation of the "Choral z. Mark" section with the lyrics "Ist auch mit dem".
- Staff 13:** Final melody line.

The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side.

Handwritten musical score on aged paper, featuring four staves. The notation includes treble clefs, a 4/4 time signature, and various musical symbols such as notes, rests, and accidentals. The score is annotated with the number "507" and "[16]" in the upper right corner. The bottom staff contains the handwritten text "Sing für uns Spem für" followed by a large "X" mark.



507 [16]

Sing für uns Spem für X

[79]

508



8
Allegro em f

14

20

26

32
Coral

38
Sopr. Sing. Sing.

44
Trio. Sing. Sopr. Sing. & Solo. Sing.

50

56
Voz Voz mit dem

62

This page contains a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The music is heavily annotated with red ink, including bar numbers (e.g., 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) and dynamic markings such as *Andante*, *Allegro*, *Forza*, and *Subito*. The notation includes various rhythmic values, accidentals, and slurs. The paper shows signs of age, with some staining and discoloration. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Subito

pianissimo

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

ritardando

pianissimo

Meno

Molto *Spreche mit der Juchsong*

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

513 17. 513

Choral.

[54] 514

Handwritten musical notation on a single staff, consisting of approximately 15 measures. The notation is a form of shorthand, likely representing rhythmic values or melodic contours, with various symbols including vertical strokes, horizontal lines, and curved marks. The paper is aged and shows some staining.

Choral

Das Wunder fortzueh-

lahm rühmlich

Capitel und den mit gesteuert

Da nun alle

1. 2. 3. 4. 5.

brak. forte. pian. forte. pian. forte. pian.

forte. pian.

forte.

Trio Basso tacet // *Recitativo*
trioso. men. festo. moder. *tutti*

Adagio

Spieß der Götter. Op.

Chorus. Adagio

The manuscript page contains ten staves of handwritten musical notation. The first two staves are heavily crossed out with a dense network of black lines. The third staff begins with the word 'Adagio' and contains a melodic line. The fourth staff is marked 'Spieß der Götter. Op.' and continues the melodic line. The fifth staff is marked 'Chorus. Adagio' and contains a more complex melodic line with many notes. The remaining six staves continue this melodic line, with red numbers (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) written in red ink below the notes to indicate measure numbers. The notation includes various rhythmic values, accidentals, and dynamic markings.

This block shows the right edge of the adjacent manuscript page. It features several staves of musical notation, including notes, rests, and some handwritten text. The page number '79' is visible at the top right. The notation is partially obscured by the binding of the book.

Handwritten musical notation on the left edge of the page, including staves with notes and clefs.

[28]

524

Handwritten musical notation on a strip of paper, featuring three staves with notes and clefs.



Handwritten musical score on aged paper. The score consists of eight staves of music. The first four staves are numbered in red ink from 79 to 88. The next four staves are numbered from 89 to 97. The music is written in a cursive hand. The fifth and sixth staves are crossed out with diagonal lines. The seventh staff contains a large scribble and the signature 'J. S. Bach'. The eighth staff is empty. The paper shows signs of age, including discoloration and a small hole.

This image shows a page of aged, yellowed musical manuscript paper. The page is numbered '16' in a circle and '[30]' in the top left corner. It features 15 horizontal staves. The top staff has a clef and some faint notation. The rest of the page is mostly blank, with some ghosting of text from the reverse side visible. The paper is held in place by two white clips at the top and two at the bottom.

Mus. ms. autogr. Bad. St 1112

[37] 19

Passio
Secunda. Johann.

Violino Secondo. 6

The image shows a page of handwritten musical notation for a violin part. It consists of ten staves of music. The notation is dense, featuring a variety of note values, rests, and clefs. The paper is aged and shows some staining. At the bottom of the page, there is a staff with the handwritten text "tutti etc." written across it.

tutti etc.

This page contains a handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and beams. The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute, given the use of a treble clef and the range of notes. The notation includes many sixteenth and thirty-second notes, suggesting a fast or intricate piece. There are some corrections and overlapping lines, particularly in the lower staves, indicating a working draft or a composer's sketch. The page is numbered '78' in the top left corner, and '[30]' is written in the top right corner, likely indicating the page number in a larger volume.

This block shows the right edge of the following page, page 79. It contains the right-hand portion of a musical score, with several staves visible. The notation is consistent with the previous page, showing notes and clefs. The page is also numbered '79' in the top left corner. The handwriting is the same as on page 78.

Da Capo

Fis agitato in 2/4

Designat Nazareth

Symphonio

Orchest

Vergang

See We

fina Alto // $\frac{3}{4}$ // fina Alto //
 tacet // // tacet //

Coral, 2 Vert.

tt

Handwritten musical score for a two-part setting of a coral. The score consists of 12 staves. The first staff has a treble clef and a key signature of one flat. The music is written in a style characteristic of the 17th or 18th century. There are various annotations in the margins, including "Ania tauff" and "aria". A large section of the score is crossed out with diagonal lines.

Coral
Hand in der Hand gehet
Freude
Paradies

Parte seconda. Hab der Kridigt

Coral
Hilf mir das Wohl zu tun
to Choro
Wäre wieder mit ein
3
Allegro
Molto cito

tt Choral, 2 Verst.

Handwritten musical score for two voices (2 Verst.) on five staves. The notation includes treble clefs, a key signature of one flat, and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several annotations in German:

- Staff 1: *Wer hat die No...*
- Staff 2: *Am tauch*
- Staff 3: *Alte...? ...?*
- Staff 4: *9*
- Staff 5: *483* and *stia*

The bottom of the page contains a large section of the score that has been heavily scribbled over with dark ink, obscuring the original notation.

Handwritten musical score on five staves, continuing from the previous page. The notation is dense and includes various rhythmic patterns and rests. The page number [35] is visible in the top right corner. The score is written in a consistent hand throughout.

Partial view of the adjacent page (page 21), showing the right edge of the musical staves and some handwritten notes. The notation continues from the previous page.

[377]

484

[Faint, mostly illegible handwritten musical notation on aged paper]

[Handwritten musical notation on a lower page, featuring several staves with notes and rests, some of which are crossed out with diagonal lines]

[387]
[485]

Handwritten musical score for the first part of a piece. It consists of five staves. The first staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a bass clef. The third staff is labeled "Choral" and features a treble clef with a key signature of one flat. The fourth and fifth staves are vocal lines with treble and bass clefs respectively. The piece concludes with the handwritten text "Fine della 1ma parte".

Parte seconda: Hablet' Fridigt

Choral

Christus der uns selig macht

to Chorus

Wahr' die wir bekennen

3
Volti cinto

486 [35]

Handwritten musical notation on a single staff with five lines. The notation consists of a series of dots and short horizontal strokes, possibly representing a rhythmic pattern or a simplified form of musical notation.

A vertical strip of a musical manuscript page showing several staves of handwritten musical notation. The notation includes clefs, notes, and rests. The word "Pa" is visible at the top of the strip. The page number "5" is written at the bottom right corner of the strip.

Vir sine *nemine*

Choral 2. Ver.

Aut. v. R. S.
Aut. v. R. S.

allegretto
v. Mus. Mich. S. P. S.

1 And. et
2 Aria. *trist.*

s. prof. *ey. p. v. t. l.*

n. Chorus

V...

Handwritten musical score for Violin 7, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Red numbers (6-36) are written above the notes, likely indicating fingerings. The score is annotated with several handwritten notes in brown ink:

- Staff 3: *Allegro* and *Allegro*
- Staff 4: *Allegro*
- Staff 5: *Allegro*
- Staff 6: *Allegro*
- Staff 7: *Allegro*
- Staff 8: *Allegro*
- Staff 9: *Allegro*
- Staff 10: *Allegro*

Additional annotations include *Allegro* written vertically on the left margin of the first staff, and *Allegro* written vertically on the left margin of the second staff. The score concludes with the word *Allegro* written horizontally at the end of the tenth staff.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Red numbers (1-46) are written below the notes, likely indicating measure numbers. Handwritten annotations include "dia" and "Lill' in andante" on the seventh staff, and "pianissimo" on the eighth staff. There are also some illegible handwritten notes in the upper right of the second staff.

Partial view of the adjacent page showing musical notation on staves. The notation is similar to the current page, with treble clefs and handwritten notes. Red numbers are visible below the notes, continuing from the previous page.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various annotations and markings:

- Measure numbers 47 through 91 are written in red ink above the staves.
- Dynamic markings include *forte* (twice) and *Manif.* (twice).
- Performance instructions include *Manif. piano* and *Manif.*.
- A section is marked *Da Capo* with a double bar line and repeat sign.

Continuation of the handwritten musical score, including a section with the instruction *al. Rato. Spreche mit der Hand Konig*. The score concludes with a final measure marked with a double bar line and a fermata.

Verle über

Violino 2

In unisono *bristral* *bristral*

The musical score consists of ten staves of handwritten notation. The first staff begins with the instruction "In unisono *bristral* *bristral*". The second staff contains a measure with a fermata and the instruction "basso continuo". The third staff has the instruction "lascia il violino". The fourth staff includes the instruction "c". The fifth staff has the instruction "p". The sixth staff has the instruction "ab". The seventh staff has the instruction "29". The eighth staff has the instruction "a Synops alle *Mod.*". The ninth staff has the instruction "Alto. p. *bristral* *bristral*". The tenth staff has the instruction "Alto. p. *bristral* *bristral*".

Aria *Mezzo Soprano*

Aria *Mezzo Soprano*

Aria

Recit.

Col Canto

Handwritten musical score for a Mezzo Soprano. The page contains several staves of music. The top section is heavily crossed out with diagonal lines. Below this, there are several staves of music with various annotations. The word "Aria" is written multiple times. A "Recit." (recitative) section is also present. The bottom of the page features a section labeled "Col Canto". Red numbers are written below the notes, likely indicating measure numbers. The paper is aged and shows some staining.

Aria *facet* *facet*

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

Aria *facet* *30* *Segue* *Tonal*

[46] [529]

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

Conte

(530) [47]

This fragment of musical notation is written on a piece of aged, yellowish paper. It contains several staves of music. The notation includes notes, stems, and beams, though it is somewhat faded and difficult to read precisely. At the bottom of the fragment, there is a small diagram consisting of several vertical lines of varying heights, which likely represents a keyboard layout or a specific chord structure. The fragment is attached to the right edge of a larger page of music.

This vertical strip of musical notation is also on aged paper. It shows several staves of music, with notes and stems clearly visible. There are some red markings or numbers interspersed among the staves, possibly indicating measure numbers or specific annotations. The notation is dense and appears to be a continuation of the piece from the fragment on the left.

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. Red numbers are written above the staves, indicating measure numbers: 69, 70, 71, 72, 73, 74, 75, 76, 81, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The music appears to be in a single system.

Handwritten text in a cursive script, likely a vocal line or a descriptive note. The text is partially obscured by the musical notation above it. It appears to contain the words "Singt wohl" and "mit gänzlich".

Handwritten musical notation on five staves, which has been heavily crossed out with a dense network of diagonal lines. The original notation is mostly illegible due to this crossing out.

Handwritten musical notation on five staves, which is partially obscured by the crossing-out lines from the previous section. Some notes and rests are still visible. Red numbers 77, 78, and 80 are written above the staves.

Five empty musical staves at the bottom of the page, indicating that the music on this page is incomplete or that these staves were never used.

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

[99] 29

Soprano Ripieno

Secun



The right page of the manuscript features several staves of musical notation. The notation includes various note values, stems, and clefs, typical of an early printed musical score. The word "Secun" is written at the top of the page, likely indicating the beginning of a section or a specific movement. The paper is aged and shows some staining and foxing.

Das ist der wahre Gott der Sohn zu aller Zeit auf in der höchsten

Herrlichkeit was er - - - - -

- list worden bist was er - - - - -

- list worden bist was er list worden bist was er - - - - -

list worden bist zugehört also da in der Parabel

Das ist der wahre Gott der Sohn zu aller Zeit - auf

in der höchsten Herrlichkeit was er - - - - -

- list worden bist was er - - - - - list worden

bist was er - - - - - list worden bist was er

was er - - - - - list worden bist

Evang: So auch ertrug Jesus Christus von Nazareth Jesus von Nazareth

Jesus von Nazareth. *für alle* Jesus Jesus Jesus von

Natzenf so sein von Natzenf
Choral

1. große Lieb & Lieb du allen Menschen, die dich gebrauchet diese Markte

Strapen, in Liebe mit der Welt in Lust u. Freude, und du mich Lieben.

15. Du will gepflanzet Gott zu glückseligst, und du bist in Freude
gibt mich Gedult in Lieb und Güte, gepflanzet sein Lieb u. Lust, wo es mich gütlich

alleu heißt. Weil, das was du sein in Willen hast.

Tria Alto Solotacet || Evang. || Tria Cantotacet

45 Choral

1. Wie hat dich so gepflanzet, mich seit u. dich mit
2. Ich ist so unnieu Kindern, die sich in Freude sein

Wagen, so ich zu gehen nicht? Ich bin, a. d. ein Kinder, wie
Elend, ich stand an dem Meer, die haben die vorang, so
wie u. unnieu Kindern, von Missethaten nicht du nicht.
Elend, das dich pflegt, und du bist die Markte Lora.

~~Das ist die Markte Lora.~~

Volti cito.

Evang.

in der Welt nicht
 nicht nicht nicht nicht
 Jünger eines nicht nicht

Jünger eines
 Choral 9.

Petrus hat kundgetan sein Gottvertrauen, der das Leben
 mit uns verbindet. In dem Leben mit uns, was ist viel bei uns,
 Was ist böse, das ist das, was wir in Gott haben.

Nach der Predigt

Choral
 Christus der uns folgt, was ihm beliebt, das thut er, so er will
 nicht, aber er will, was er will, was er will, was er will, was er will

Cho

Choral.

1. Aufgroßem König großthalen. Jorden, rickau ufymy fann solt. Cori die
 2. Jfand mit wunnen, die er nicht rickau, rickau die fann lobagen, die an

griechen alle fann nicht die fann die fann nicht ist die fann fonder
 wird fann

Barabam nicht die fann fonder, Barabam Barabam

*trist
tacet*

~~Aria Basso Solo~~ Aria Tenore *tacet*

4

ich geyhöret lieber Jüden König lie - ber
 Jüden König ich geyhöret geyhöret ich geyhöret
 lieber Jüden König ich geyhöret lie - ber Jüden König
 ich geyhöret lie - ber Jüden König ich geyhöret - - - - - , Sol
 lieber Jüden König. *Stimmf. Ein - zign*
Stimmf. com - zign
 zu erwüßig com - zign

Choral.

Durch den Heiligen Gottes Sohn, der uns durch seinen Tod
 von der Sünde befreit hat, den Glauben, den wir durch alle
 den jüngsten mit der Auferstehung und dem Leben
 lebst du diesen Tag, so bist du König
 Freund... "Hilf König, Freund will du uns sitzen Könige
 machst du ist wieder den König lebst du diesen
 Tag so bist du König Freund... "Hilf so bist
 du der König - Freund will so bist du König Freund
 der König Freund der König Freund... will du uns sitzen
 Könige machst du ist wieder den König lebst du diesen
 Tag so bist du König Freund der König Freund... will du uns sitzen
 machst du ist wieder den König... weg mit
 den weg weg, mit dem weg mit dem weg mit dem...

- tzigu ifu way way mit dem mit dem way way, anni - tzigu ifu way -
 mit dem way mit dem anni - tzigu ifu way mit dem mit dem way -
 anni - tzigu ifu anni " " " " tzigu anni - tzigu
 ifu way mit dem mit dem way way 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
 wasin, wasin, wasin, wasin, 27.
 wasin
 wasin
 wasin
 wasin 18.

— Ein Jüngling darinn lo — — — — — sein weis er seinen soll leydet
 und dinstel zu thien — — — — — Ein Jüngling darinn lo — — — — — sein
 was er seinen soll leydet und den ist zu thien ein Jüngling darinn
 lo sein was er seinen soll leydet und den ist zu thien — — — — —
 — Ein Jüngling darinn lo — — — — — sein was er seinen soll
 leydet und den ist zu thien — — — — — Ein Jüngling darinn
 lo — — — — — sein was er seinen soll leydet und den ist zu thien
 Heilich Jüngling darinn lo sein was er seinen soll

19
 Je ne s'en aller de thien a est in der letzten Thende sein
 Mutter was er nicht ist in die Thende ein Jüngling darinn
 Jettin Monyfer Lieb sein darinn lo sein was er seinen soll
 14.
 Aria Alto
 tacet || C 2 || Volta cito

Canzone.

4

I fu de di stasera l'ho leto stimo o fu gude
 in de l'ist'ho l'ho l'ho, nigore l'ho muf abonde
 al g'ho di de m'ho m'ho o m'ho l'ho l'ho
 gel m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho
~~Il m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho~~

o si effe f'ho l'ho l'ho l'ho l'ho l'ho l'ho l'ho
 f'ho, all'ho l'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho
 m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho
 23.

Nicht woff — i so friligm g'ho m'ho
 m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho
 woff — i und bringt m'ho m'ho m'ho m'ho m'ho m'ho
 woff — i und bringt m'ho m'ho m'ho m'ho m'ho m'ho

Il m'ho m'ho m'ho m'ho m'ho m'ho m'ho m'ho

wolle wolle wolle ists frolichem geborne dir ist ein weis so
 wolle be rinnen wolle wolle — wolle wolle — und bringe mich
 mich und bringe mich zur Reif und bringe mich mich zur
 Das gab so was — bestim —
 was ist wolle ~~zum Reif~~ — wolle wolle — im fließ magst nicht
 furcht mich von furcht mich und fließ die furcht zu
 wolle wolle wolle wolle ists frolichem geborne dir
 ist ein weis so wolle be rinnen wolle wolle wolle — und
 bringe mich mich mich — zur Reif wolle wolle — und
 bringe mich mich mich — zur Reif wolle wolle wolle ists
 frolichem geborne dir ist ein weis so be rinnen
 wolle wolle — wolle wolle — und bringe mich mich und bringe mich
 Voti citissime.

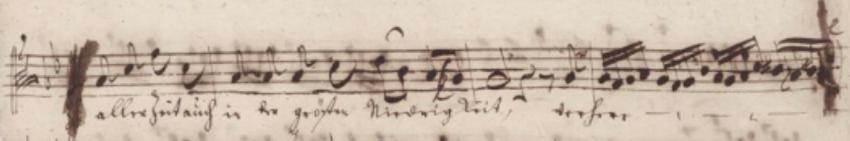


 mich zur Reif - und bringt mich mich zur Reif das Grab so
 wärst lang hin - - was ist mit Forme hin - - ein Hoff
 - - unglück, macht mir den Sinn auf unglück die
 fieren zu Reif

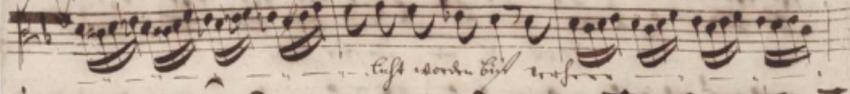


 Auf Hochzeiten singe ich, am Hofe, in der Stadt, in der Stadt, in der Stadt
 Ein Lied in jeder Sprache, das man singt, das man singt, das man singt
 trage ich, als die Welt, was ich, was ich, was ich
 dich, in aller Welt, Gottes, man singt, man singt, man singt
 für mich, wie dich, wie dich, wie dich

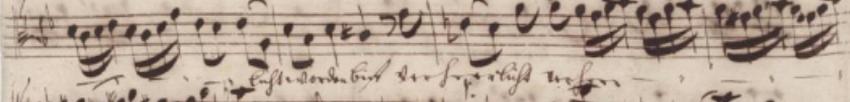




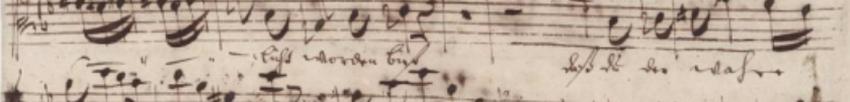
allezeit auf in der großen Mächtigkait, der Herr



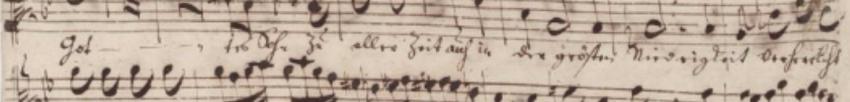
ist worden die Herr



ist worden die Herr



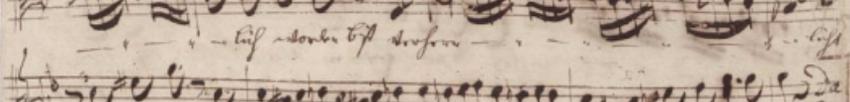
ist worden die Herr



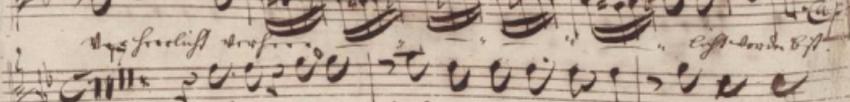
Gott, die Herr ist allezeit auf in der großen Mächtigkait der Herr



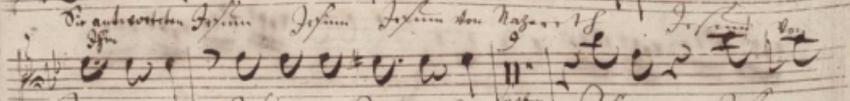
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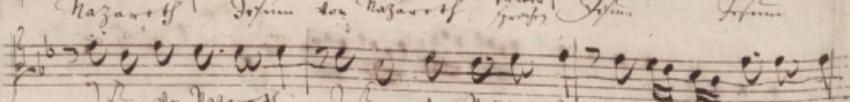
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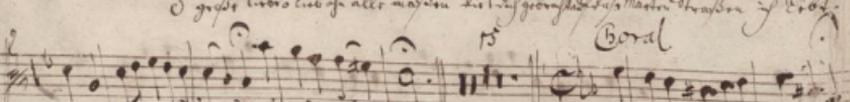
Die antwortet Jesum Jesum Jesum den Nazareth Jesum den



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Jesum den Nazareth Jesum den Nazareth



O große Liebste Liebste alle Menschen die dich angebetet dich Mächtigkeiten



mit dir verbunden sind und werden



Fedore Lipin:

Handwritten musical notation on the right edge of the page, including staves and notes. The notation is partially visible, showing several staves with notes and clefs. The paper is aged and stained, with a small tear at the bottom left corner.

aria.

48

Handwritten musical notation for the first system of the aria. It consists of five staves. The first staff has a treble clef and a 3/8 time signature. The lyrics "Lafsi" are written above the second staff. There are several 'x' marks above the notes in the second and third staves.

Handwritten musical notation for the second system of the aria. It consists of five staves. The lyrics "Lafsi" are written above the first staff. There are several 'x' marks above the notes in the first and second staves.

Handwritten musical notation for the third system of the aria. It consists of five staves. The lyrics "Prolet" are written above the first staff. There are several 'x' marks above the notes in the first and second staves.

Handwritten musical notation for the fourth system of the aria. It consists of five staves. The lyrics "Prolet" are written above the first staff. There are several 'x' marks above the notes in the first and second staves.

Handwritten musical notation for the fifth system of the aria. It consists of five staves. The lyrics "Prolet" are written above the first staff. There are several 'x' marks above the notes in the first and second staves.

Handwritten musical notation for the sixth system of the aria. It consists of five staves. The lyrics "Prolet" are written above the first staff. There are several 'x' marks above the notes in the first and second staves.

Volta

in der

Das alte Wort ist in der Welt nicht mehr zu finden / denn die Menschen haben es vergessen

und ich bin der Mensch / der die Welt nicht kennt / denn ich bin ein Fremder in der Welt

Ich bin der Mensch / der die Welt nicht kennt / denn ich bin ein Fremder in der Welt

Ich bin der Mensch / der die Welt nicht kennt / denn ich bin ein Fremder in der Welt

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Ich bin der Mensch / der die Welt nicht kennt / denn ich bin ein Fremder in der Welt

Evangelium
 von Lukas

[Faint, illegible handwritten text, possibly musical notation or a list, spanning the top half of the page.]

BASS V.
Lipien.

Faint, illegible handwritten text or markings in the center of the page.

Handwritten musical notation on the right edge of the page, including staves and notes. The notation is partially visible and appears to be a continuation from the previous page. It includes several staves with notes, clefs, and dynamic markings such as *f* and *ff*. The handwriting is in dark ink on aged paper.

grüßet lieber Juch König lie - ber Juch König

So grüßet lieber Juch König So grüßet lie - ber.

Juch König So grüßet lie - ber Juch - der König.

Schwerer ist. Leichtere er - zige, er - zige

er - zige

er - zige er - zige er - zige er - zige

er - zige er - zige er - zige er - zige

er - zige er - zige er - zige er - zige

Wir haben nun Gott in uns, der Gott will er

Das ist die Wahrheit, die wir haben, das ist die Wahrheit

Das ist die Wahrheit, die wir haben, das ist die Wahrheit

10 11 12 13 14

Ich geh zu Gott, der mich gemacht hat, und ich will mich ihm anheften.

15 16 17 18 19

und ich will mich ihm anheften, und ich will mich ihm anheften.

20 21 22

Ich will mich ihm anheften, und ich will mich ihm anheften.

23 24 25

Ich will mich ihm anheften, und ich will mich ihm anheften.

26 27 28

Ich will mich ihm anheften, und ich will mich ihm anheften.

29 30 31

Ich will mich ihm anheften, und ich will mich ihm anheften.

32 33

Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

Chorus. Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

Ich will mich ihm anheften, und ich will mich ihm anheften.

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In mensur. 6. 8. 4. 2. 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. 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.

in der Welt zu Lust, meine Hand hat der Geist so milden

zu fast gebiet jeltet.

Lasset mich die Zerstörer — " by sonny darum es —

— " by wach er sich alle lasset mich die Zerstörer — " — es

sonny darum es — " by wach er sich alle lasset mich die

die Zerstörer — " by sonny darum es

und wach er sich alle wach er sich alle lasset mich die Zerstörer

Yai — " by sonny darum es — " by wach er

sich alle lasset mich die Zerstörer — " — by sonny darum

Volte Jubitio

+ Choral Bass

[107] 86a

Handwritten musical score for Bass voice, consisting of three staves. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written in German below the notes. The first staff begins with a treble clef, a sharp sign, and a 3/4 time signature. The second staff has a 4-measure rest at the beginning. The third staff has a 2-measure rest at the beginning. The lyrics are: "Gehet der Welt unruhig fort, lehret mich oh Freude / In der heyl. Kirchlichkeit nirgend für mich stunde all Zeit die bringet vor / Auf 3 mich hantel fürer gibet mir nütze das er diest mich sel beseser."

366 [108]

Handwritten notes or markings on the right edge of the manuscript.

Paffio
Secundum Johannem.

Continuo^b pro Partono grosso.

The musical score consists of ten staves of handwritten notation. Each staff begins with a clef (likely a C-clef) and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of rhythmic values including eighth and sixteenth notes, often grouped with beams. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a fermata.

— *Volte cito.*

Handwritten musical notation for the first system, consisting of five staves. The notation features rhythmic patterns of eighth and sixteenth notes, typical of a chorale or instrumental setting. The key signature is one flat (B-flat).

tacet.
Evang

Handwritten musical notation for the second system, starting with the instruction *tacet.* The staff contains a melodic line with a few notes, followed by a rest. The label "Evang" is written below the staff.

Handwritten musical notation for the third system, featuring a melodic line with a *Chor* instruction written above the staff.

tacet
Evang: *Chor*:
Evang: *Chor*:

Handwritten musical notation for the fourth system, with *tacet* written above the staff and *Chor* written below it. The notation includes a melodic line with some rests.

tacet
Evang: *Chor*:
Evang: *Chor*:

Handwritten musical notation for the fifth system, with *tacet* written above the staff and *Chor* written below it. The notation includes a melodic line with some rests.

tacet
Evang: *Chor*:
Evang: *Chor*:
Choral Gm. l. 1. 2.

Handwritten musical notation for the sixth system, with *tacet* written above the staff and *Chor* written below it. The notation includes a melodic line with some rests.

tacet
Evang:

Handwritten musical notation for the seventh system, starting with the instruction *tacet*. The staff contains a melodic line with a few notes, followed by a rest. The label "Evang:" is written below the staff.

tacet
Evang:

Handwritten musical notation for the eighth system, starting with the instruction *tacet*. The staff contains a melodic line with a few notes, followed by a rest. The label "Evang:" is written below the staff.

Choral
In Hilff

Handwritten musical score for a choral piece. The score consists of ten staves of music. The first staff is a vocal line with the word "Hilff" written below it. The second staff is a vocal line with "Choral" written above it. The third staff is a piano accompaniment starting with "tacet" and "Evang." written above it. The fourth staff has "Tacet" written above it. The fifth staff has "Cresc." written above it. The sixth staff has "piano" written below it. The seventh staff has "forte" written below it. The eighth staff has "piano" written below it. The ninth staff has "forte" written below it. The tenth staff has "piano" written below it. The music is written in a historical style with various ornaments and dynamic markings.

verk citifine

forte *piano*

forte *piano*

forte *piano*

forte *piano*

forte *piano*

forte *piano*

Tacet. *Tacet.*
Organo *Organo*

Organo *piano*

Organo *piano*

Organo *piano*

Organo *piano*

Organo *piano*

Organo *piano*

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The markings include *forte*, *piu.*, *piu.*, *Tacca*, *Andante*, and *Every. Day. Every.*. The music appears to be a single melodic line, possibly for a violin or flute. The paper shows signs of age, including some staining and wear.

Verk ich

Every:
 Every:
 Every:

fery
 Choral vers Tutti.
 Every: ~~...~~ *at*
 Every: *tach.*

Choral vers Tutti
 Every:
 Every:

Tach
 Every:
 Every:

fery Every:
 Every:
 Every:

loco
 Every:
 Every:

rius

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. A diagonal line is drawn across the middle of the page. The score concludes with a double bar line on the tenth staff.

Tutti

Tutti

Choral

fine della Part. 1^a

Every:

fery

Choral ves Tutti:

Choraleys Tutti

Every: *tacch.*

tacch

fery *Every:*

adagio.

And

tacch.

lino

Handwritten musical notation on the left edge of the page, including staves with notes and clefs. The notation is partially obscured by the main sheet of paper.

[119] 500

This block contains a large, faint, and mostly illegible handwritten musical score on aged paper. The notation consists of several staves with scattered notes and markings, but the details are too faded to transcribe accurately. The paper shows signs of wear and discoloration. The score is positioned in the lower half of the page, overlapping the left edge of the main sheet.

Nach der Gedult

Tutti

Tacet

Evans

Tutti

Depo

Evans

Ev. Tacet

Chor. Tutti

Tacet

Tacch

Choro Tutti

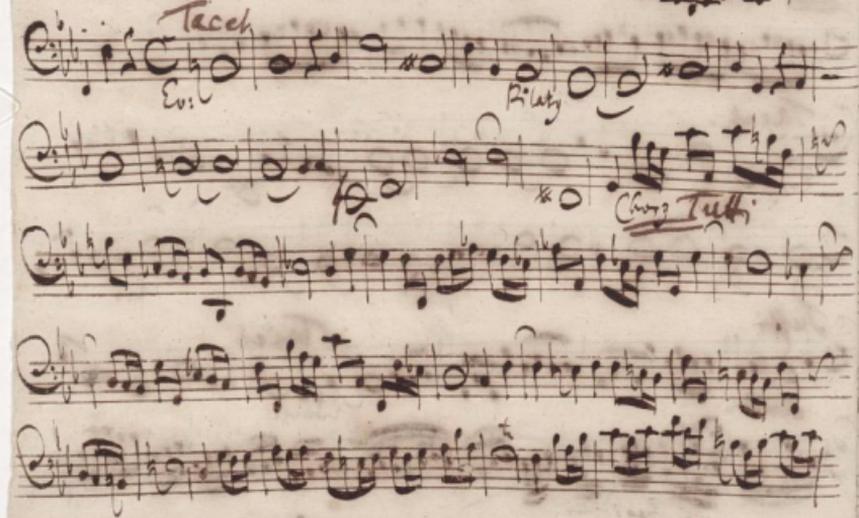
Evvi: 

Tacch

Evvi

Ritely

Choro Tutti



Tacch

Tutti

Ritely

Evvi

Choro

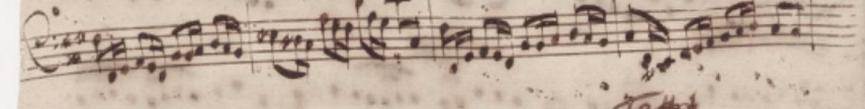
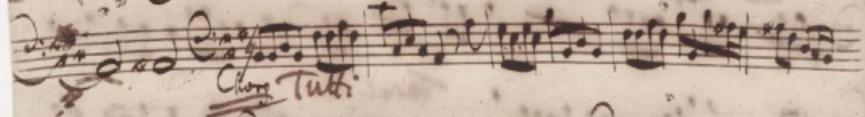


Handwritten musical score on ten staves. The notation includes various rhythmic values, clefs, and dynamic markings. Key annotations include:

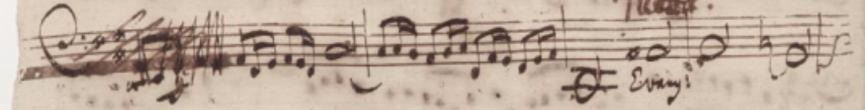
- Tutti* (written above the 4th staff)
- Evangelium:* (written below the 4th staff)
- Adagio* (written below the 5th staff)
- Evangelium:* (written below the 5th staff)
- Adagio* (written below the 5th staff)
- Evangelium:* (written below the 5th staff)
- Choral Tutti* (written below the 6th staff)
- Tutti* (written above the 7th staff)
- Choral* (written below the 7th staff)
- Tutti* (written above the 8th staff)
- Choral* (written below the 8th staff)

Veraciter

Tacet.

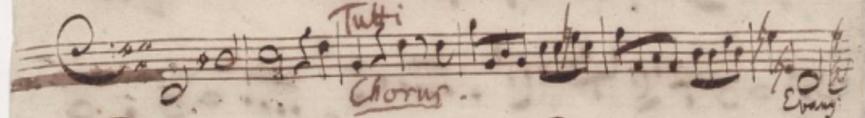


Tutti.

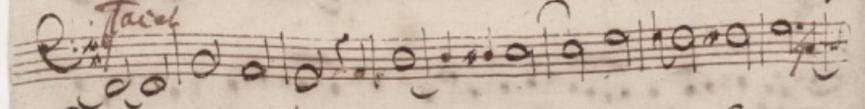


Tutti

Chorus



Tacet



Christe

Aria. Tutti

Handwritten musical score for an Aria. Tutti. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings. Key markings include 'tacet.', 'piano', 'forte', and 'tutti'. The music is written in a cursive, historical style. The paper shows signs of age and wear.

Verdi originale

Handwritten musical notation on two staves, featuring complex rhythmic patterns and various note values.

Tacch
Evay:

Handwritten musical notation on two staves, marked "Tacch" and "Evay:".

Chor tutti.

Handwritten musical notation on two staves, marked "Chor tutti.".

Tacch.
Evay:

Handwritten musical notation on two staves, marked "Tacch." and "Evay:".

Chor tutti

Tacch.
Evay:

Handwritten musical notation on two staves, marked "Chor tutti" and "Tacch. Evay:".

Chor tutti

Handwritten musical notation on two staves, marked "Chor tutti".

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Tacet

Tacet
Cresc.

Tutti

Tutti

Tacet

Tacet
Cresc.

Tacet

Tacet
Cresc.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Perle etc

Tutti ma piano

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, ending with the word *tacet*.

Handwritten musical notation on a staff, with the word *Cresc.* written above.

Handwritten musical notation on a staff, starting with *Tacet* and ending with *Cresc.*

Handwritten musical notation on a staff, with *Cresc. è piccato* and *piano* written above.

Handwritten musical notation on a staff, with *forte* written above.

Handwritten musical notation on a staff, with *piano* written above.

Handwritten musical notation on a staff, with *forte* and *piano* written above.

Handwritten musical notation on a staff, with *forte* and *piano* written above.

Handwritten musical notation on a staff, with *forte* and *piano* written above.

Handwritten musical notation on a staff, with *forte* and *piano* written above.

Handwritten musical notation on a staff, with *forte* and *piano* written above.

Handwritten musical notation on the top half of the page. It consists of several staves with notes, rests, and other musical symbols. There are some markings above the staves, possibly indicating dynamics or performance instructions.

A large section of the manuscript where the musical notation is heavily crossed out with a diagonal grid pattern. The grid is formed by multiple parallel lines crossing each other, creating a series of diamond-shaped cells. The original notation is still visible through the grid.

verte ciffre

A handwritten musical score consisting of approximately 10 staves. The notation is dense and complex, featuring many beamed notes and rests. A large, dark diagonal cross is drawn across the entire page, from the top-left to the bottom-right, crossing over all the musical staves.

Tavel

Organo

Two staves of handwritten musical notation. The top staff begins with a treble clef and contains a series of notes, some of which are beamed together. The bottom staff continues the musical notation with similar note values and some rests.

Choral Tutti

The first system of the manuscript contains several staves of music. It begins with a vocal line in G major, marked *Choral Tutti*. The notation includes various note values, rests, and dynamic markings. Below the vocal staves, there is a keyboard accompaniment staff with a treble clef and a key signature of one flat (F major or D minor).

Tutti

Evang.

The second system continues the musical composition. It features a vocal line with the marking *Tutti* and a keyboard accompaniment. The notation is dense with notes and rests, showing a continuation of the melodic and harmonic material from the first system. The handwriting is consistent throughout the page.

Chorus No. 7

Christoph

Handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The music is written in a cursive, historical style.

Choral Tutti

Handwritten musical notation for a choral tutti section. The lyrics "Choral Tutti" are written above the first staff, and "Coro tutti unito" is written below the notes.

Handwritten musical notation with a large "FIN" marking. A decorative flourish is present below the "FIN" text.

Finale

Handwritten musical notation for the finale section. The word "Finale" is written above the first staff.

Leicht geflügelte Instrumente