

Passionsoratorium

1729

Mus. ms. anon.

1569

Mus. ms. anon. 1569

[Jassensmarinno]

28. 12. 68.

4.)

Anonyme

ORATORIUM PASSIONALE

Choral. Die Britishe Kirche

1729.

7.

Jesus Christus, mein Herr, dich tröste ich an, dich tröste ich an, dich tröste ich an

Nicht, Trübsal und Schmerz, den Menschen sollst du trösten ab, dich trösten

Christen blenden sollen kommen aus dem Grab in der Engel Daden.

Christen blenden sollen kommen aus dem Grab in der Engel Daden.

Christen blenden sollen kommen aus dem Grab in der Engel Daden.

Christen blenden sollen kommen aus dem Grab in der Engel Daden.

Christen blenden sollen kommen aus dem Grab in der Engel Daden.

Der Jünger.

Sinfonia d'avanti

Flöte *piano piano forte*

Oboe *piano piano*

Viol. *piano piano*

Viol. *piano piano*

Cello/Bass *piano piano*

tutti

tutti

Tutti

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and features a large, prominent 'X' drawn across the entire page, likely indicating that the manuscript is a draft or a working copy. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are several annotations in a cursive hand, including 'adagio', 'cantante', 'Unendlich und. gepulst fortz.', and 'adagio'. The paper shows signs of age, including foxing and staining. The overall layout is dense with musical notation and handwritten text.

Handwritten musical score on two staves. The notation is in a historical style, featuring various note values, rests, and clefs. The lyrics are written in German, with some words appearing in italics. The score includes a figured bass line at the bottom of each staff.

Left Staff Lyrics:

unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen

Right Staff Lyrics:

unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen
 unserm Gott das Fest der Festen

Figured Bass:

Left Staff: 4 6 7 7 7 7
 Right Staff: 5b 6 5b

unbegreiflich Gut in in un- begreif- lich Gut, in

unbegreiflich Gut in in unbegreiflich in

unbegreiflich Gut in in in in

unbegreiflich Gut in in in in in

unbegreiflich Gut in in unbegreiflich in

66 43 6 56 76 4 63 4

Handwritten musical score for "Nun danket alle Gott" by Johann Sebastian Bach, BWV 147. The score is written on ten staves, featuring a complex arrangement of voices and instruments. The lyrics are written below the staves, and the piece concludes with a double bar line and a final note.

Handwritten musical score for "Gott erlöh' auf die Feinde" by Johann Sebastian Bach. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings like "un poco presto". The lyrics "Gott erlöh' auf die Feinde" are written below the staves.

[illegible]

Handwritten musical score with ten staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and repeat signs. The phrase "da capo dal segno" is written at the end of each staff, indicating a repeat from the beginning of the section. The handwriting is in a historical cursive style.

Jesus

Handwritten musical score for the word "Jesus". It features a large initial "J" and a treble clef. The notation includes various note values and rests. Below the staff, there is a line of text: "Auch habent nach dem Elend gesungen da der - aus anfang / 22".

Coro.

Der Jünger.

Handwritten musical score for "Der Jünger". The score consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/2. The music is written in a cursive, handwritten style. The lyrics are in German and are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "pizzicato".

Lyrics:

Wir sind betruibt!
 Wir sind betruibt!
 Wir sind betruibt!
 Wir sind betruibt!
 Wir sind betruibt!
 Wir sind betruibt!

Dynamic markings: piano, pizzicato.

Handwritten musical score for "Die Meise" by Carl Friedrich Zelter. The score is on aged, yellowed paper with ten staves. The first five staves are instrumental, featuring treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked "forte" and "piano". The last five staves contain vocal parts with German lyrics. The lyrics are: "Weil Jesus uns nicht los von Sühnung giebt, Wir sind betäubt, betäubt." repeated five times. The score is signed "Zelter" at the bottom right.

12. Jesus.

Ja so naß als Nacht Thau so äh - u - grob ist uns all an

Accomp. Violon

4.

sein Heil ist geschrieben steht: Man hat mich als der Sünden Hagen, so kind die

hört so die Saag - se Frau Maria -

-gus

Petrus.

Und ärgerten sie sich auch alle an dir so bleibst du mein Jünger
 in und anbeständigst du folgst also dem. Und bleibst du
 hast noch ihre schändelzeit vollbracht, da ist noch der Saft blind
 Kräfte blind ist mich von der dir dasymacht der Längnet segne.

Petrus

Und bleibst du mit der fesseln müßt, Willst du dich doch Sars nicht
 dein Oberlängnet segne.

Chor.

Der Jünger.

Handwritten musical score for "Der Jünger". The score is written on multiple staves, featuring various musical notations including notes, rests, and clefs. The lyrics are written below the staves, with some lines indicating a change in tempo or mood: *al tempo giusto*.

Lyrics (from right to left):

- Ja, ich will dich - Ende Auserlo
- Ja, ich will dich - Ende Auserlo
- Ja, ich will dich - Ende Auserlo
- Ja, ich will dich - Ende Auserlo
- Ja, ich will dich - Ende Auserlo
- Ja, ich will dich - Ende Auserlo

Tempo/mood markings:

- al tempo giusto*

Handwritten musical score for the hymn "Christ unser Herr zum Jordan kam" by Johann Sebastian Bach. The score is written on ten staves, with the first five staves for the vocal parts (Soprano, Alto, Tenor, Bass, and Organ) and the last five staves for the instrumental parts (Violin I, Violin II, Viola, Cello, and Double Bass). The lyrics are written below the vocal staves.

Christ unser Herr zum Jordan kam,
 der alle Sünd' erlöset hat,
 den alle Sünd' erlöset hat,
 den alle Sünd' erlöset hat,
 den alle Sünd' erlöset hat.

[illegible]

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The staves are connected by a brace on the left.

Handwritten musical notation on two staves. The first staff has the lyrics "unser Herr aller Welt Herr sein." written below it. The second staff continues the melody.

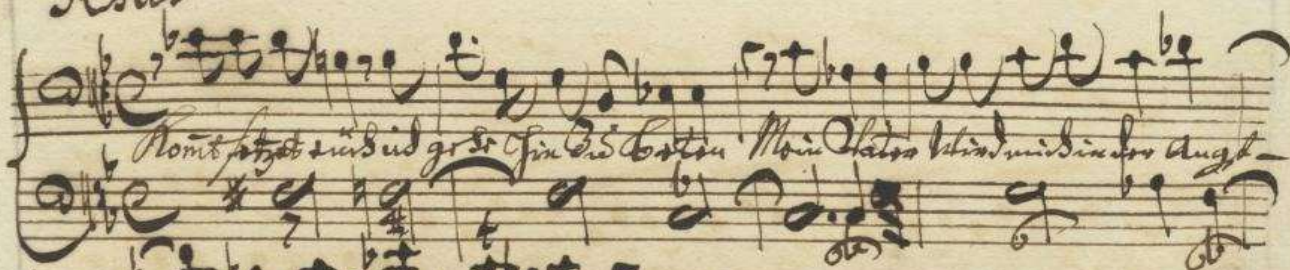
Handwritten musical notation on two staves. The first staff has the lyrics "unser Herr" written below it. The second staff continues the melody.

Handwritten musical notation on two staves. The first staff has the lyrics "Herr - Herr" written below it. The second staff continues the melody.

Handwritten musical notation on two staves. The first staff has the lyrics "unser Herr aller Welt Herr sein." written below it. The second staff continues the melody.

18.

Jesus

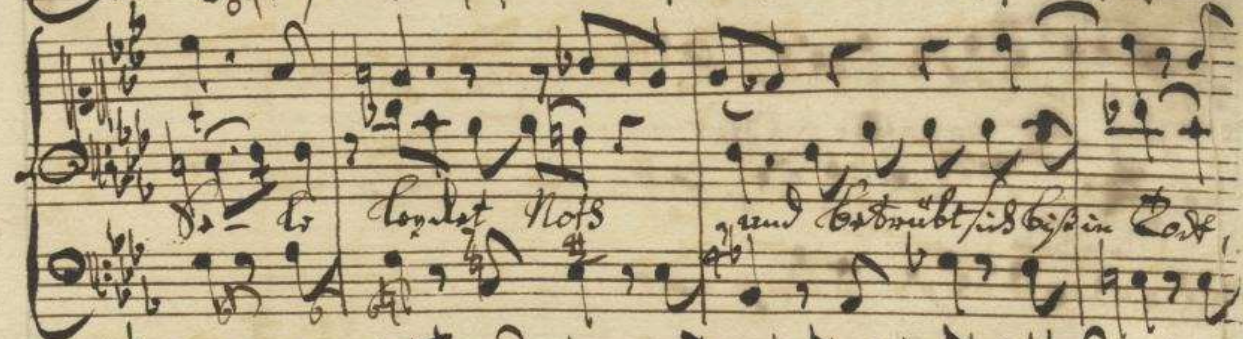

 Kommt jetzt und seid gesegnet in des Hohen Meins Namen und in des Hohen


 Unison

Cavata


 Unison


 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


 und bekränzt sich bis in den Tod.

Accomp.

19.

10



A handwritten musical score on aged, yellowed paper. The score consists of five staves of music, written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and clefs. The first four staves are for a vocal or instrumental part, and the fifth staff is for a basso continuo part. Below the fifth staff, there is a line of Latin text: "Gloria in excelsis Deo". The paper shows signs of age, including discoloration and some staining.

Arise

Handwritten musical score for a hymn. The title at the top is "Der Herr ist unser Schutz". The music is written on four staves. The lyrics are written below the staves in German. The notation includes various musical symbols such as clefs, time signatures, and note values.

Der Herr ist unser Schutz
 Der Herr ist unser Schutz
 Der Herr ist unser Schutz
 Der Herr ist unser Schutz

(Meine Seele leidet Noth)

Da capo

Jesus

[illegible]

Lochter Zion. Cantata i.

21.

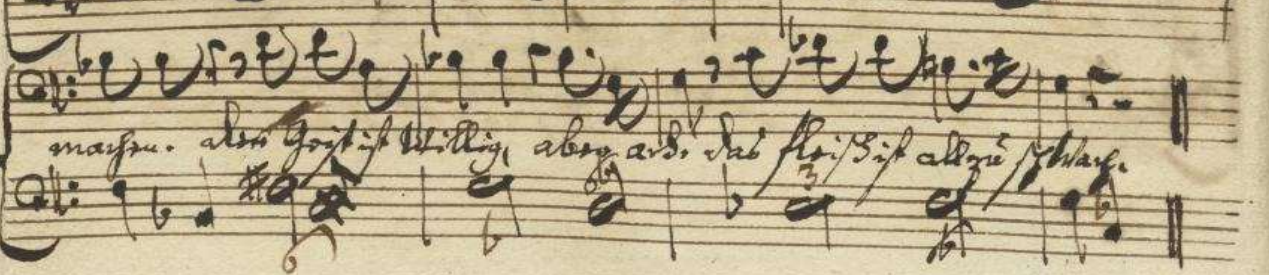
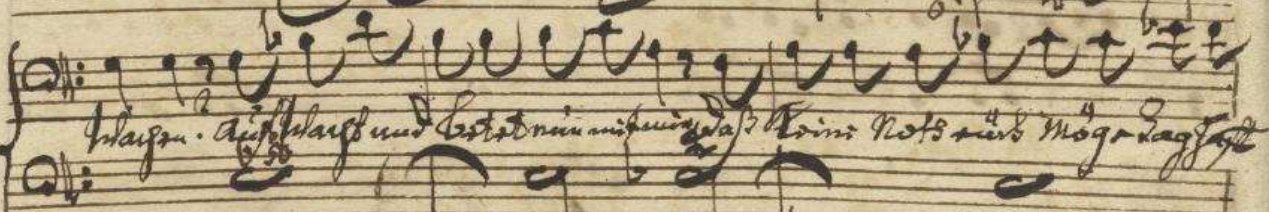
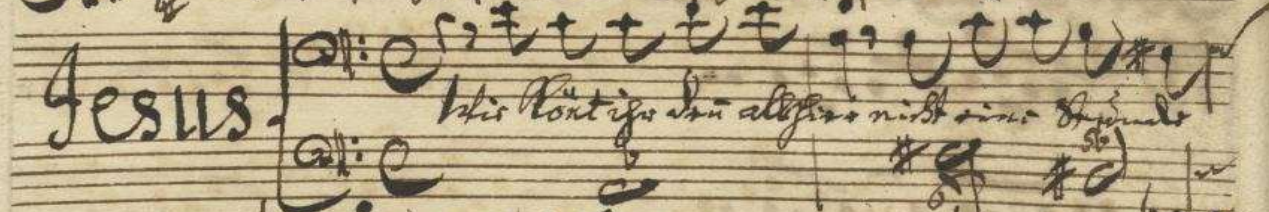
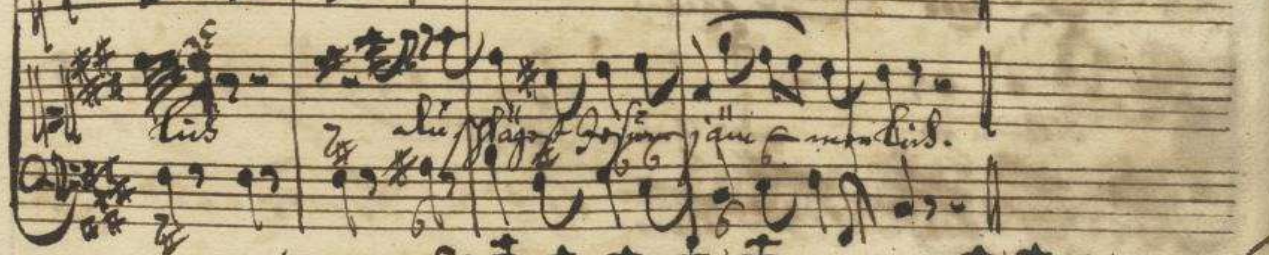
11

Aria

A handwritten musical score for an aria. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked 'cantabile.' and 'piano'. The notation includes various musical symbols such as notes, rests, and accidentals. The second staff continues the melody, also marked 'cantabile' and 'piano'. The third staff features a more complex melodic line with many beamed notes, still marked 'cantabile' and 'piano'. The fourth staff has a treble clef and a key signature of one sharp, with a tempo change to 'Andante'. The fifth staff continues the melody. The sixth staff has a treble clef and a key signature of one sharp, with a tempo change to 'Andante'. The seventh staff continues the melody. The eighth staff has a treble clef and a key signature of one sharp, with a tempo change to 'Andante'. The ninth staff continues the melody. The tenth staff has a treble clef and a key signature of one sharp, with a tempo change to 'Andante'. The score concludes with a double bar line and a final note. There are some handwritten annotations in the margins, including 'Linder' and 'Linder'.

Handwritten musical score for "Die Meistersinger von Nürnberg" by Richard Wagner. The score is on aged, yellowed paper and features multiple staves with musical notation, including notes, rests, and dynamic markings. The title "Die Meistersinger von Nürnberg" is written at the top. The score includes parts for Violin (Viol.), Viola (Viola), and various vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal staves. The score is marked with "23" in the top right corner.

lieb Du plagst Jesum



Accomp.

25.

13

Mein Vater in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs
in des Hofs

Legre 1^a Aria.

26.

Aria

Lochter Zion

1. Oboe

Spiritoso.

3. Viola
colla

Violoncelli e Cimbalo.

2. Viol.
unis.

piano piano

Handwritten musical score for 'Lochter Zion'. The score is written on multiple staves. The top staff is for the Oboe, marked '1. Oboe' and 'Spiritoso.'. Below it are staves for the Viola (marked '3. Viola colla'), Violoncelli e Cimbalo, and Viol. unis. (marked '2. Viol. unis.'). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is written in a cursive, handwritten style. There are some corrections and markings throughout, such as 'piano piano' and 'Ritard'.

This is a handwritten musical score for a piece titled "Die Schöne" by Franz Schubert. The score is written on ten staves, with the top five staves likely representing the vocal line and the bottom five staves representing the piano accompaniment. The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. Key tempo and mood markings include "Allegro", "Lento", "Adagio", and "Allegro". The score is written in ink on aged, slightly stained paper. The handwriting is clear and legible, with some corrections and annotations visible. The piece appears to be a song with piano accompaniment, possibly a ballad or a character piece. The overall structure of the score suggests a single melodic line for the voice, supported by a piano accompaniment with chords and moving lines. The tempo changes are indicated by slanted lines and the respective tempo markings. The score is a valuable historical document, showing the composer's original notation and the manuscript's condition over time.

Handwritten musical score for "Die Sündenflut" (The Flood of Sin) by Johann Sebastian Bach. The score is written on ten staves, featuring complex polyphonic textures with multiple voices and instruments. The lyrics are written in German, including "in Trach", "Ihr Sündenflut", "mit Babel", and "Ihr Sündenflut". The manuscript is on aged, yellowed paper with some staining and wear.

Da capo.
Da capo.
Da capo.
Da capo.

Jesus

Ach! halt ich mich nicht laßen, sondern in der Zeit die Zeit der Feinde
Von alle dem Menschen das, der große Feinde auf der Erde, die
überherrscht bleiben. Hast auf, und laß uns gehen, Amen
Am ich mich überlassen bleiben, der ist von da.

Chor.

Sor Ver Kriegs-Arztze.

presto.

4.

Und hat hier den 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~~

And what time do you

```

pre to.

```

um *so* *Er* *g* *ist* *un* *u.* *W* *er* *den* *er* *g* *ist* *un* *so* *Er* *g* *ist*

hinter sich - ich will u. die Kinder der Welt vor mich - ich will u. die Kinder der Welt

was Ihnen die Drucksachen sind. 23. Jan. 1842. H. v. H.

Handwritten musical score for "Die Kinder der Wüste" by J. Haydn. The score is written on ten staves, with the first five staves for the vocal parts and the last five for the piano accompaniment. The lyrics are in German and appear below the vocal staves.

Handwritten musical score for a hymn titled "Sing ihm Lob". The score is written on five staves. The lyrics are in German and are written below the notes on the first four staves. The fifth staff contains only musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper is aged and shows some staining.

Sing ihm Lob
 Sing ihm Lob
 Sing ihm Lob
 Sing ihm Lob
 Sing ihm Lob

[illegible]

[illegible]

Handwritten musical score on page 34, featuring multiple staves with notes, rests, and various musical notations. The score includes lyrics in German and several "da capo" markings.

Lyrics visible in the score include:

- Im Choralton Vort.*
- Berge, Meer u. Land*
- schon komet auf zu ihm*
- da capo*
- da capo*
- da capo*
- da capo*
- da capo*

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings, typical of 18th or 19th-century manuscript notation.

Jesus.

35.

18

Alte! Proleten nimm dich selbst an seinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Maria

Canto. 2

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Ich will dich nicht lassen, mich selbst an deinen Ort. Ich will mich nicht davon abgeben.

Aria

Aria

andante cantabile

andante cantabile

Finis

Allegro - Fugle Ombre

Finis

Allegro - Fugle Ombre

Handwritten musical score for the first system, featuring multiple staves with complex notation and various musical symbols.

Kein König nimmt des Sclaven Noth an, noch

Gott Lasset uns Zu guter Selb' gott sein.

Flauto
trav.
Flauto trav.
Violino
Violino
Cimbalo.

largo
Senza Bassi. Violini all' Ottava bassa.

Handwritten musical score for the fourth system, featuring various instruments and complex notation.

Handwritten musical score on page 39 of a manuscript. The page contains ten staves of music, each with a vocal line and a piano accompaniment. The lyrics are in German and include phrases like "Ach, ungenoss", "und das", "und das", "und das", "und das", "und das", "und das", "und das", "und das", "und das". The notation is in a historical style, with various note values and rests. The page is numbered 39 in the top right corner.

Ach, ungenoss
und das
und das
und das
und das
und das
und das
und das
und das
und das

Handwritten musical score for the first system. It consists of a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The lyrics "Liedlein - das - singt." are written under the vocal line.

Accomp.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics "Der Mutter allen Gedenken kein Pfand klagend, sonder freudig" are written under the vocal line.

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The lyrics "Ist der Dürstigen Speise, Trank, und der Leiden, der Schmerzen" are written under the vocal line.

Handwritten musical score for the first system, featuring three staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music includes vocal lines and piano accompaniment.

mein Sothz greift der Gopst mader an. Ich fränck abe rindt den.

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system.

Handwritten musical score for the third system, concluding the vocal and piano parts of the first section.

geben u. alles smotht ist garum auf gott zu.

Handwritten musical score for the second section, marked "Larghetto" and "Piano". It features three staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music includes vocal lines and piano accompaniment.

Das ist der lauff der Dämonen.

Ist die Jesu gott - zu dem, w. uns die Bräute binden u.

da capo

da capo

da capo

(Ach! ungemeine Liebe.)

Ihr Brüder, laßt mich die das Saiten hören

Ihr Brüder, laßt mich die das Saiten hören

Ihr Brüder, laßt mich die das Saiten hören

Ihr Brüder, laßt mich die das Saiten hören

Skeene false Zeugen.

a 2. *Alto. et Tenore*

Ihr sollt, Ihr seint bezeugen, den Evangel Gottes laut, den wir
 Ihr sollt, fallen und bezeugen, den Evangel Gottes laut
 worden, worden in Jesus, und das Licht den dritten Tag hell
 von mir bezeugen, in Jesus, das Licht den dritten Tag hell
 bezeugt, will ich selbst, Kinder bezeugen.
 bezeugt, will ich selbst, den selbst bezeugen.

Caiphas *Sopra 2.*

Ich schreie, da liegt das Licht. Nun so, ich will zu
 gleichem, das den Himmel bezeugen, ob die sich Gottes Sohn bezeugen.
 Jesus.
 Ich sage es nicht, das sag ich nicht, den nun an mich gezeigt,



Ihr blindet nicht das Auge des Menschen, ihr seht auf den Haken des Himmels, und in der
 Hölle des Himmels seht. O Himmel, so hat Gott gelächelt, das Licht der Welt ist da.
 Weithin zügend, fragen: habt ihr die Lasterung nicht schon, sagen: das ist das Licht.

Es ist der Süden



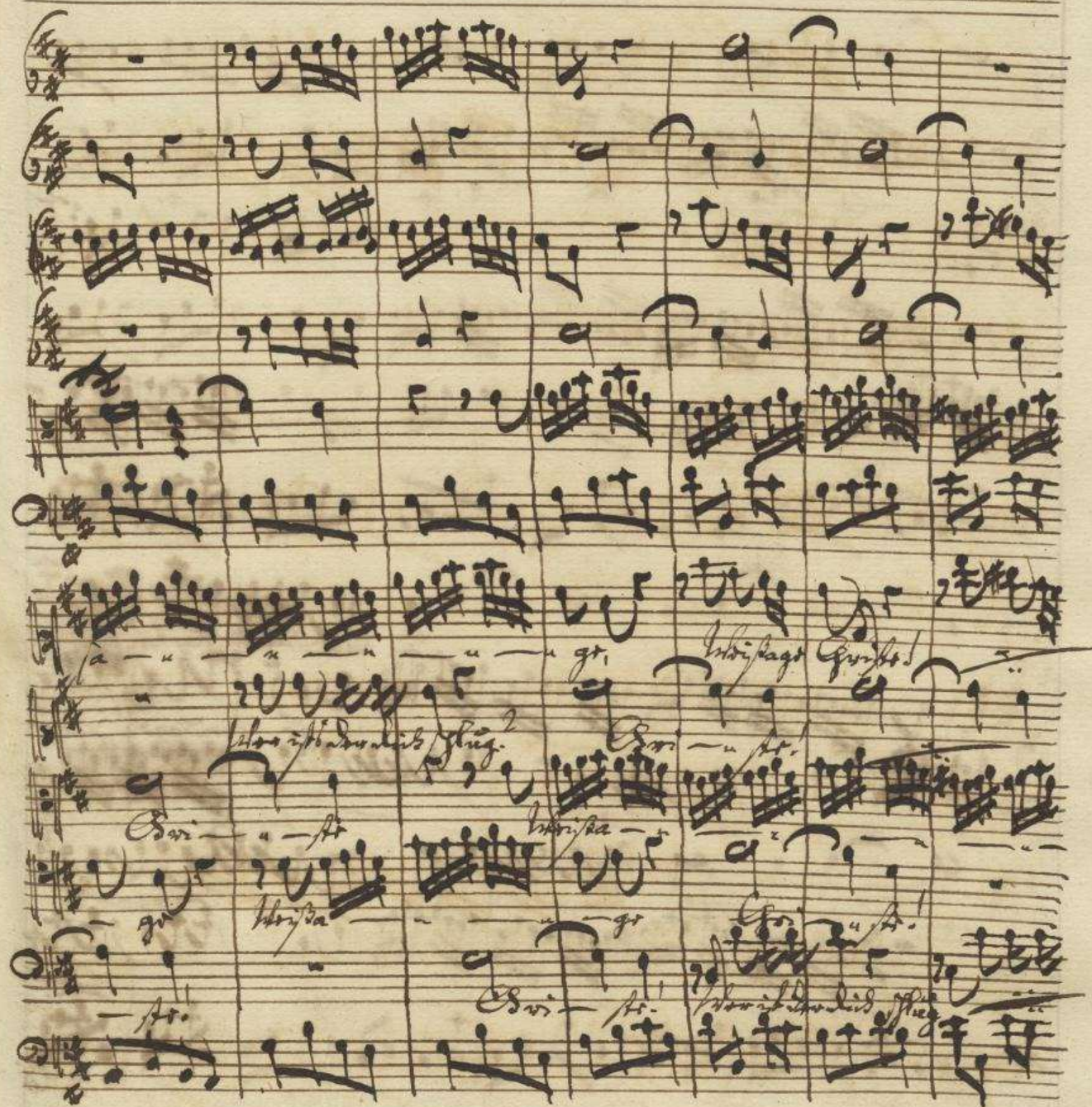
Es ist der Süden, Es ist der Süden, Es ist der Süden, Es ist der Süden.

Nach der ersten Handt. mit dem Sopran u. Bass.

Die Kriegs-Anecste.

Handwritten musical score for "Die Kriegs-Anecste." The score is written on ten staves. The first two staves are for the vocal parts, featuring a treble clef and a key signature of one sharp (F#). The third staff is for the Violoncello (Cello), marked "Violoncello" on the left. The fourth staff is for the Viola, marked "Viola" on the left. The fifth staff is for the Violin, marked "Violin" on the left. The sixth staff is for the Bass, marked "Bass" on the left. The seventh staff is for the Tenor, marked "Tenor" on the left. The eighth staff is for the Soprano, marked "Soprano" on the left. The ninth staff is for the Alto, marked "Alto" on the left. The tenth staff is for the Bass, marked "Bass" on the left. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Huy! Huy! Huy!" are written under the vocal staves, and "Huy! Huy! Huy! Huy! Huy! Huy!" are written under the instrumental staves.

Handwritten musical score for "Mach dich nicht klein" by Johann Sebastian Bach. The score is written on ten staves. The first five staves contain the vocal melody and a complex figured bass line. The last five staves contain the instrumental accompaniment, which includes a repeating rhythmic pattern. The lyrics "Mach dich nicht klein" are written below the staves, with the words "Mach dich nicht klein" repeated on each of the last five staves. The manuscript is on aged, yellowed paper with some staining.



[illegible]

Handwritten musical score on 11 staves. The notation is a form of early musical shorthand, possibly for a lute or similar instrument, featuring various note values and rests. The score is written in dark ink on aged paper. The first staff begins with a clef and a key signature of one sharp (F#). The notation is dense and fills most of the staves. There are some annotations in German script interspersed with the music, particularly in the lower half of the page.

Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

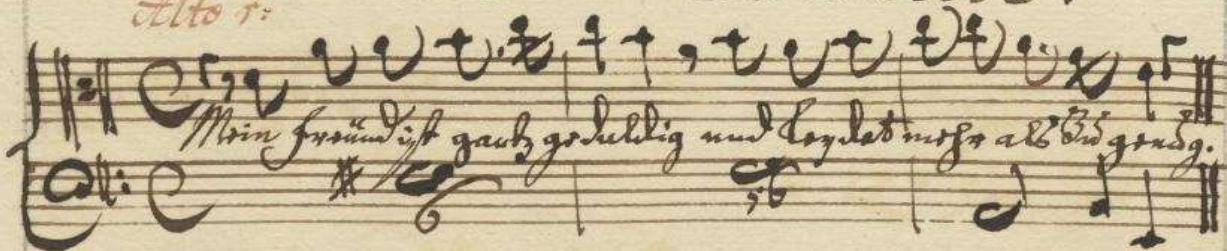
Wahr ist das heilige Liebes Spiel?

Wahr ist das heilige Liebes Spiel?

Coester

Tochter Zion. Contralto.

Alto r.



Unisoni Aria



Handwritten musical score for "Gott ist unser König" by Johann Sebastian Bach. The score is written on ten staves, featuring complex polyphonic textures with multiple voices and instruments. The lyrics are written in German, including "Gott ist unser König", "Gott ist unser Herr", and "Gott ist unser Vater". The manuscript is on aged, yellowed paper with some staining and wear.

Handwritten musical score on page 28, featuring three systems of music. The notation includes treble and bass staves with various musical symbols, including notes, rests, and accidentals. The lyrics are written in German.

System 1:
Ich hab' mein Fräulein lieb — — — — — Ich hab' mein Fräulein lieb

System 2:
mein Fräulein lieb — — — — —

System 3:
da capo

System 4:
da capo

1875

Jesus. Dialogue.

55.

20

[illegible]

tutti *Viol.*

tutti

Salz im Wasser *Leichter Bräutigam*

Salz im Wasser *Leichter Bräut*

Leichter Bräutigam und Braut *Leichter Bräut*

Leichter Bräutigam und Braut *Leichter Bräut*

tutti

ganz *Leichter Bräutigam und Braut*

Leichter Bräut *Leichter Bräutigam und Braut*

tutti

Arie dem Flagen ius gesungt

Viol.

Flagen ius gesungt fallen Lanten Lobens frucht

tutti

Sonder sye.

und unser Herr und rathlicher

vnter Lunden rathler sein

Da capo.

Da capo

Eine Magd. Cant. 1.

Gottglaub' den Lieb' in den Hallen der Klagen, der dich ein Bräutigam Jesu fühl'.

Petr.

Eine Andere Magd. Cant. 2

Ich weiß nicht was du für dich sagst, du hast dich aus dem Glauben

Petr.

als den von Nazareth als einen Menschen. Mein, das ist dein, ich bin

Bräutigam.

Liesseu Menschen nicht. Ich das ich nicht ein Mann sein, die Sprache sagt das ich gleich ein Mann nicht

Petr.

Ich hab' dich bey dem Fluß des Jordan nicht, so fühl' ich dich Bräutigam, ich bin als ein Mensch nicht

Aria

60.

Soliloquio.

Petrus.

tutte le Violette.

languentes

Club

James

ms. 4

Bartholomew, Aug. 2. 1874.

82

St. Louis

W. H. H. H.

Lucy-Clark

216

18

Wishes you

一

五

Ich bleibe aus! ich bin krank! Ich bleibe

Handwritten musical score for a hymn. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. The lyrics are written below the vocal line.

Lyrics: *Indem trägt uns ins Gefährliche nicht und gesamt mir nicht ins Gefährliche*

Die Briftliche Kirche. Choral.

Handwritten musical score for a hymn. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. The lyrics are written below the vocal line.

Lyrics: *Zu dir flieh ich O Herr so mich nicht hier ist Hoff*
Zu dir flieh ich O Herr so mich nicht hier ist Hoff
Zu dir flieh ich O Herr so mich nicht hier ist Hoff
Zu dir flieh ich O Herr so mich nicht hier ist Hoff

Lab Heuallien — net. ab. Gott Zehn nicht ges nicht in der
 Lab Heuallien — net. ab. Gott Zehn nicht ges nicht in der
 Lab Heuallien — net. ab. Gott Zehn nicht ges nicht in der
 nicht dein Sohn Satt nicht Aber Süß — net.
 nicht dein Sohn Satt nicht Aber Süß — net.
 nicht dein Sohn Satt nicht Aber Süß — net.
 nicht dein Sohn Satt nicht Aber Süß — net.

Handwritten musical score on page 66, featuring six systems of staves with notes and lyrics in German. The lyrics are "Sich in Feuers Laster setzen" and "Solcher Mord".

System 1: *Sich in Feuers Laster setzen*

System 2: *Sich in Feuers Laster setzen*

System 3: *Sich in Feuers Laster setzen*

System 4: *Sich in Feuers Laster setzen*

System 5: *Sich in Feuers Laster setzen*

System 6: *Sich in Feuers Laster setzen*

System 7: *Solcher Mord*

System 8: *Solcher Mord*

System 9: *Solcher Mord*

System 10: *Solcher Mord*

System 11: *Solcher Mord*

System 12: *Solcher Mord*

Don - u - - - - - neu. glantz auch blig big auch blutig
gefu als bla - big ~~Don~~ gefu so ~~Don~~ - u - - - - - neu glantz
Donen glantz so den Donen - glantz den Don - u -
blutig untergefu. den Don - u - - - - - neu
auch blutig untergefu so ~~Don~~ Don - u -

Handwritten musical score for "Christus unser Heiland" by Johann Sebastian Bach. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the organ. The lyrics are in German, and the music is in G major, 4/4 time. The organ part is written in the right hand of the organ, and the vocal parts are written in the left hand of the organ. The score is a page from a manuscript, showing the beginning of the piece.

Aria. Caiphas.

21.
37

Passioni e Violoncelli, all' Unisono. *piano* *forte*

piano *forte* *piano*

piano

Bindest u. festschnurtest, Horst du Geringe, Sonst ists nicht

Bindest u. festschnurtest

Horst du Geringe, Sonst ists nicht. Welcher so leicht beschneidet den Felsen,

Sonst ist nicht
 selbigen / O Herr der Friede / Beschütze,
piano *fort.*
 Sind dies noch Sängern.
 ja Ot -
 O Herr u. Sängern. 2. Sängern an der!
 in dem die Sängern

[illegible]

Judas. *Barabbas.*

Hab' GOTTes lob hoch über alle GOTTes lob. Nun danket alle GOTT.
 Sein Heil und Gnad' und frommes Lob. O Jesu Christ, all' GOTTes Gnad',
 Lass' dich loben, preisen, danken, loben, preisen, danken.
 Auf, auf, laßt uns singen, singen, singen, singen, singen, singen.
 Das Lob, das GOTTes lob, das Lob, das GOTTes lob, das Lob, das GOTTes lob.

Chor.

Accomp. Judas. B. 2

75.
39

Mein Heilich. - bleib. ob träuerst mich. mein Son ja Gott. bleib was ich für. Kind

Ich bin ein Kind der Erde, / Ich bin der Erde Kind, / Ich bin der Erde Kind, / Ich bin der Erde Kind.

Ich bin der Erde Kind, / Ich bin der Erde Kind, / Ich bin der Erde Kind, / Ich bin der Erde Kind.

Aria.

Aria.

Handwritten musical score for "Die Fledermaus" by Johann Strauss. The score is written on multiple staves, featuring musical notation and lyrics in German. The lyrics are: "Hingefallen, das war die schönste Nacht, die ich je erlebt habe." The score is signed "Johann Strauss" in the bottom right corner.

Handwritten musical score for a church service, featuring multiple staves of music and German lyrics. The score is written in brown ink on aged paper. The lyrics are written below the musical staves, often in a cursive hand. The score includes various musical notations such as notes, rests, and clefs. The lyrics are in German and appear to be from a church service, possibly a Mass or a similar liturgical event. The score is divided into sections by large, stylized initial letters, including "Vier", "Pilatus", and "Chor". The lyrics are written in a cursive hand, and the musical notation is in a traditional style. The paper is aged and shows some staining and wear.

Der der Rosen-Krieger

79.

41

Unisoci

12 resto

107550

Invest

1757

1525

12125

三

Five,

94

Fin

1850

Liza

John Henry Cairns

1888 - by Ephraim

in Job by Caiaphas

by 2014

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111th 112th 113th 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211th 212th 213th 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311th 312th 313th 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 354th 355th 356th 357th 358th 359th 360th 361st 362nd 363rd 364th 365th 366th 367th 368th 369th 370th 371st 372nd 373rd 374th 375th 376th 377th 378th 379th 380th 381st 382nd 383rd 384th 385th 386th 387th 388th 389th 390th 391st 392nd 393rd 394th 395th 396th 397th 398th 399th 400th 401st 402nd 403rd 404th 405th 406th 407th 408th 409th 410th 411th 412th 413th 414th 415th 416th 417th 418th 419th 420th 421st 422nd 423rd 424th 425th 426th 427th 428th 429th 430th 431st 432nd 433rd 434th 435th 436th 437th 438th 439th 440th 441st 442nd 443rd 444th 445th 446th 447th 448th 449th 450th 451st 452nd 453rd 454th 455th 456th 457th 458th 459th 460th 461st 462nd 463rd 464th 465th 466th 467th 468th 469th 470th 471st 472nd 473rd 474th 475th 476th 477th 478th 479th 480th 481st 482nd 483rd 484th 485th 486th 487th 488th 489th 490th 491st 492nd 493rd 494th 495th 496th 497th 498th 499th 500th 501st 502nd 503rd 504th 505th 506th 507th 508th 509th 510th 511th 512th 513th 514th 515th 516th 517th 518th 519th 520th 521st 522nd 523rd 524th 525th 526th 527th 528th 529th 530th 531st 532nd 533rd 534th 535th 536th 537th 538th 539th 540th 541st 542nd 543rd 544th 545th 546th 547th 548th 549th 550th 551st 552nd 553rd 554th 555th 556th 557th 558th 559th 560th 561st 562nd 563rd 564th 565th 566th 567th 568th 569th 570th 571st 572nd 573rd 574th 575th 576th 577th 578th 579th 580th 581st 582nd 583rd 584th 585th 586th 587th 588th 589th 590th 591st 592nd 593rd 594th 595th 596th 597th 598th 599th 600th 601st 602nd 603rd 604th 605th 606th 607th 608th 609th 610th 611th 612th 613th 614th 615th 616th 617th 618th 619th 620th 621st 622nd 623rd 624th 625th 626th 627th 628th 629th 630th 631st 632nd 633rd 634th 635th 636th 637th 638th 639th 640th 641st 642nd 643rd 644th 645th 646th 647th 648th 649th 650th 651st 652nd 653rd 654th 655th 656th 657th 658th 659th 660th 661st 662nd 663rd 664th 665th 666th 667th 668th 669th 670th 671st 672nd 673rd 674th 675th 676th 677th 678th 679th 680th 681st 682nd 683rd 684th 685th 686th 687th 688th 689th 690th 691st 692nd 693rd 694th 695th 696th 697th 698th 699th 700th 701st 702nd 703rd 704th 705th 706th 707th 708th 709th 710th 711th 712th 713th 714th 715th 716th 717th 718th 719th 720th 721st 722nd 723rd 724th 725th 726th 727th 728th 729th 730th 731st 732nd 733rd 734th 735th 736th 737th 738th 739th 740th 741st 742nd 743rd 744th 745th 746th 747th 748th 749th 750th 751st 752nd 753rd 754th 755th 756th 757th 758th 759th 760th 761st 762nd 763rd 764th 765th 766th 767th 768th 769th 770th 771st 772nd 773rd 774th 775th 776th 777th 778th 779th 780th 781st 782nd 783rd 784th 785th 786th 787th 788th 789th 790th 791st 792nd 793rd 794th 795th 796th 797th 798th 799th 800th 801st 802nd 803rd 804th 805th 806th 807th 808th 809th 810th 811th 812th 813th 814th 815th 816th 817th 818th 819th 820th 821st 822nd 823rd 824th 825th 826th 827th 828th 829th 830th 831st 832nd 833rd 834th 835th 836th 837th 838th 839th 840th 84

John by Raphael

Cap sich nicht angelogen sein, der sagt noch auszu führen. Allein das

Sach- flut ist das nicht es ist geordnet was besten, in dem das

Lebzeit und grüßt, selbst in Vollkommen. Die zu sein. *Moderato*

der den blühenden in, das die Reinkunst zu einem roten sagt.

Wird die und die, den die sagt, die kann in das die die die die die die

Esse, den selbst zum gessen der ganzen Welt muß folgen.

andante cantabile.

Aria
2. volle

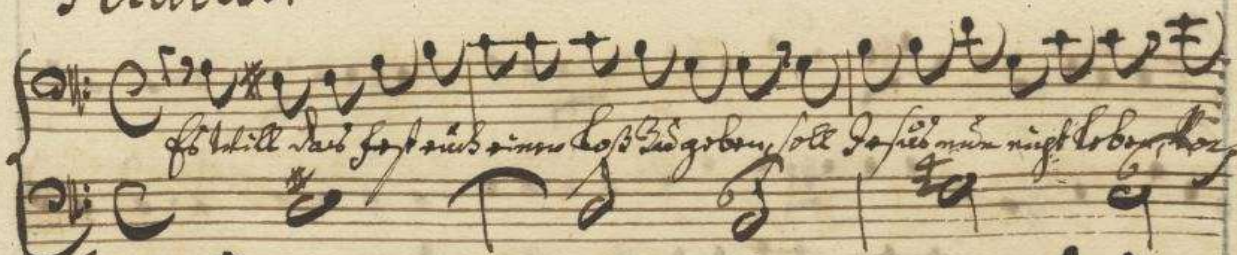
Violini piano col basso se piace

Handwritten musical score for a song titled "Lied des Bauern mit seinen Kindern" (Song of the Farmer with his Children) by Carl Schuler. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in German and are interspersed with the musical notation. The lyrics include: "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern", "Lied des Bauern mit seinen Kindern". The score is written in a cursive, handwritten style. The paper is aged and shows some staining. The handwriting is in dark ink. The lyrics are written in a simple, sans-serif font. The score is a single system, meaning it is a continuous piece of music without any breaks or repeats. The title "Lied des Bauern mit seinen Kindern" is written at the top of the first staff. The composer's name "Carl Schuler" is written at the bottom of the last staff. The word "Capo" is written at the bottom of the last staff, indicating the end of the piece. The score is a single system, meaning it is a continuous piece of music without any breaks or repeats. The title "Lied des Bauern mit seinen Kindern" is written at the top of the first staff. The composer's name "Carl Schuler" is written at the bottom of the last staff. The word "Capo" is written at the bottom of the last staff, indicating the end of the piece.

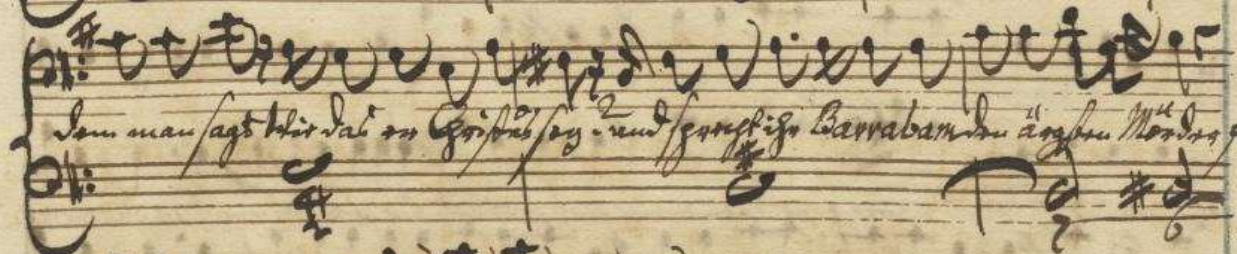
Pilatus.

83.

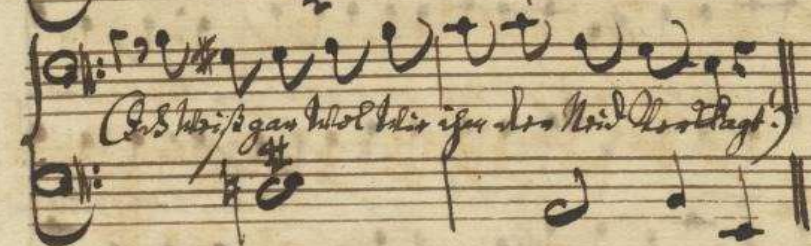
43



Es willt das Ich auch einen Loß zu geben, alle das sie mir nicht loben, den



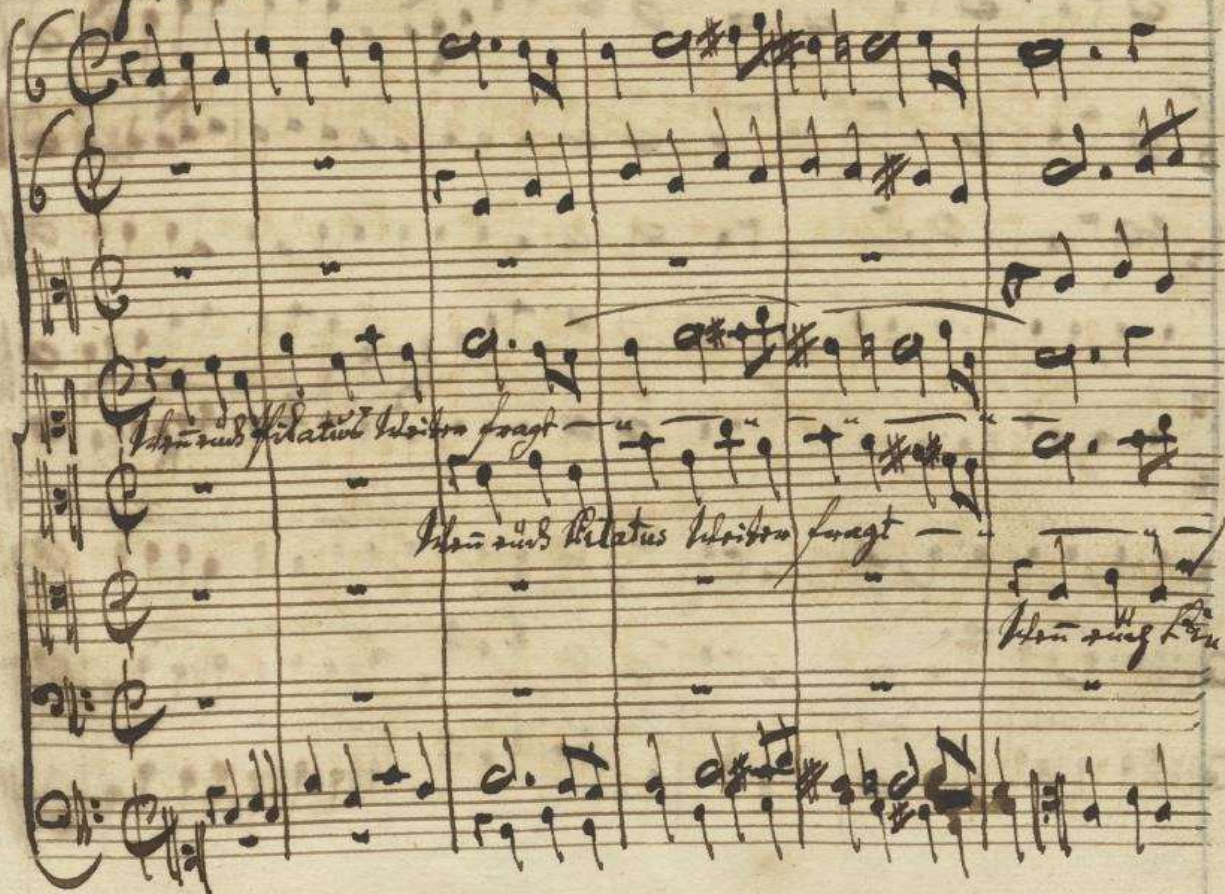
den man sagt hier das es Christus sey, und sprach ich Barabam den ägypten Mörder frey.



Es willt gar wol hier ich den Mord bestatigt.

Der Ver Sosen-Priester.

partito.



Ich will Pilatus schreiben fragt

Ich will Pilatus schreiben fragt

Ich will dich frey

Handwritten musical score for "Die Pilatus-Weiber" in G major, Op. 10, No. 1. The score is on ten staves, with the first four staves containing instrumental parts and the last six staves containing vocal parts with German lyrics. The lyrics are: "Ihn rief Pilatus Weiber fragt: Wilt ihr mich freisetzen? So soll ich euer Herr sein." The notation includes various musical symbols such as notes, rests, and clefs.

竹

Chor der Jüden

Pilatus

Handwritten musical score on three staves. The lyrics are written below the notes. The word "Chor" is written in large letters on the right side of the page.

Handwritten musical score on three staves. The lyrics are written below the notes. The word "Chor" is written in large letters on the right side of the page.

Vor den Jüden

vivace

Handwritten musical score for "Vor den Jüden". The score consists of eight staves. The first two staves are instrumental, with the first staff marked "vivace". The remaining six staves contain vocal parts with lyrics written below the notes. The lyrics are: "Hör! Hör! Hör! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen!"

Vor.

Pilatus

Handwritten musical score for "Pilatus". The score consists of two staves. The first staff contains a vocal line with lyrics: "Ist das Jesus Christus, der sich selbst sagt?" The second staff contains a bass line with notes.

Handwritten musical score for "Vor.". The score consists of eight staves. The first two staves are instrumental. The remaining six staves contain vocal parts with lyrics written below the notes. The lyrics are: "Hör! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen! Lass die Christen!"

Der Jüden.

vivace

vivace

vivace

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

vivace

über unser über unser Kinder!

über unser über unser Kinder!

über unser über unser Kinder!

über unser über unser Kinder!

über unser über unser Kinder!

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

sein Blut köm über uns!

90. Petrus.

Handwritten musical score for the hymn "Petrus" (Peter). The score is written on three systems of staves, each system containing a vocal line (soprano, alto, and tenor/bass) and a basso continuo line. The lyrics are written in German and are interspersed between the musical systems.

System 1:

Ich bin mit Jesu in die Welt gekommen. Ich bin der Fels auf dem Christus gebaut ist.

System 2:

Wer auf mich baut, den will ich aufnehmen. Und ich will ihn auf dem Felsen bauen.

System 3:

Und ich will ihn auf dem Felsen bauen. Und ich will ihn auf dem Felsen bauen.

Handwritten musical score for the first system. It includes vocal staves with lyrics and a basso continuo line. The lyrics are: *wein? Ja faterlos Son der Mutter Arm gessagt, das ist die eins gesallt in ihm, sie alle in*

Handwritten musical score for the second system. It continues the vocal and instrumental parts. The lyrics are: *ob die Väter derer? Mein Gott, warum? ach! bloß dem unsern bloßen.*

Andante.

Aria

Handwritten musical score for the Aria section. It features complex instrumental and vocal notation, including a basso continuo line. The lyrics are: *bloß - dem unsern bloßen*

Kopf-um-um-sonst-bleiben. Wird die Folger Leben mit glau-gen
 jän-mer-lich-Wein-bleib. Jesu Kopf-um-um-sonst-bleiben
 Ich-lich-sonst-bleiben mit glau-gen jän-mer-lich-Wein-bleib
 jän-mer-lich-Wein-bleib
 Spinn-klauen-sonst-bleiben sollen um-sonst-bleiben
 Narben-sonst-bleiben. Das-lich-bleib-sonst-bleiben
 Das-lich-bleib-sonst-bleiben.

da capo.

Choral

94. *Cofter Zion*
à tempo

à tempo

à tempo

Ich bin ein Schützengeldner, der in der Stadt wohnt, und der die Schützenzucht pflegt, und der die Schützenzucht pflegt, und der die Schützenzucht pflegt.

Accomp.

A handwritten musical score on aged paper, featuring five staves. The first four staves contain dense, rhythmic notation with many beamed notes, possibly representing a keyboard or string ensemble. The fifth staff features a vocal line with lyrics written in German: "O Publick! auf die auserwählte Nation, und auch alle Menschen!". The notation is in a historical style, with a key signature of one sharp (F#) and a common time signature (C). The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

tutti

Handwritten musical score on page 96, featuring multiple staves with notes, rests, and lyrics in German. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are:

gott
Sion
Oor
Ooe
wahrhaftig
Sions freudling könt gegangen
Sion
Freude
Lohn
gran

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in German and include the following phrases:

- ge-
- Sie im Charakter
- Sie - im Charakter
- relig.
- in der

Ob. tutti

Garten seiner Lust Lied - & Lieder,

Caecilie, die die Freude hat, die die Freude hat, die die Freude hat,

da capo

da capo.

Zoster.

99
5

51

Ja legt ihn den kühnen Mantel an, O rücker Besatz gleich entfallen,
Da rifs ihn Könige des Welt der Ihr Tadel gestan. Der Dornen-Drauf die Lirpfe
Saugt den
Streu, trägt Kopf heilige mich ergötze. Da klopf in seiner armen Jan, die Dornen der Dornen für
geland.
Ja bringet sich, u. fallet zu den Füßen, der den ich in der Hölle einflusst Zerknirschten.
Glor, Der Krieger, Meiste.

Handwritten musical score for a section of a work, likely a Gloria, featuring multiple staves. The notation is in brown ink on aged paper. The staves are labeled as follows:

- Unison:** The top staff, featuring a treble clef and a key signature of one sharp (F#).
- Violoncelli:** The second staff, featuring a bass clef and a key signature of one sharp (F#).
- Vocal Parts:** The middle staves, each featuring a treble clef and a key signature of one sharp (F#). The lyrics "Gloria" are written below the notes.
- Instrumental Parts:** The bottom staves, featuring a bass clef and a key signature of one sharp (F#).

The score is written in a historical style, with notes and rests clearly visible. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score for the hymn "Gegrüßet seyst du Jesus König!". The score is written on ten staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staves. The last six staves are for the basso continuo, with a bass clef and a key signature of one sharp. The music is in a 4/4 time signature. The handwriting is in a cursive style, typical of the 18th century.

Alto. *Heister*
zion
Ihr müßt dasen noch die Bildung. Jetzt ist in
dasen angefangen, aber müßt die Bildung fast gegeben. Jetzt ist in dasen
das ist der Kontext. Jetzt ist der Kontext. Jetzt ist der Kontext.

Accomp.

Handwritten musical score on page 103, featuring multiple staves with notes, rests, and German lyrics. The lyrics are written in a cursive script and are interspersed between the musical staves.

Lyrics visible on the page:

- und Sünd-geißt Raubring Sünd-geißt Raubring
- gr-ber, und Sünd-geißt Raubring und Sünd-geißt Raub-
- jung geben.
- als Brauch Opfers sind Glor süß, das Leben ist Leins

Handwritten musical score for "Die Schöpfung" (The Creation) by Joseph Haydn. The score is written on ten staves, with the first nine staves containing vocal parts and the tenth staff containing a basso continuo line. The lyrics are in German and are written below the vocal staves. The score includes two "Da capo" markings, indicating that the music should be repeated from the beginning of the section. The handwriting is in cursive, and the paper shows signs of age and wear.

Lyrics (German):

Ich wandel über sonnenbesagte der Oden Kraft, mit soligster
 Züchtung in mit sonnenbesagte, der
 der Oden Kraft mit soligster mit soligster - entzückung in, mit
 soligster entzückung in.

Da capo

Da capo

Maria. Canto 2

105.

54

Opfer das! du trägst ein Crucifix das du blind tragen mußt! Dir! Antress

Plagen auf eins Dulten Fall gesch. Jedoch das Crucifix das eine Mutter

Drückst! Vor dem ich dich siehst erbarment! Trübs! Trübs! Trübs! Trübs!

Accomp.

Aus! Golgatha!

Die Flut so frohen Lusten dich brü - - - ghe mich!

Adioso.

Accomp.

107.

55

Handwritten musical score for the first system, featuring a treble and bass staff with a piano accompaniment. The lyrics are: *Heimlich und heimlich geboren. Minderer: Jesu! der Golgatha!*

Jesus.

Handwritten musical score for the second system, featuring a treble and bass staff with a piano accompaniment. The lyrics are: *Nicht Mitter als unser Leben nicht zu naß, da doch an dem die
Leinen des müssigen Säulen, ist von dem Baum der Felsen abgezogen.
Und ist das erste Leiden, Gott schenkt ihm, nicht sonder Golgatha die*

Maria

Handwritten musical score for the third system, featuring a treble and bass staff with a piano accompaniment. The lyrics are: *ist ein Paradies.
Da hängt der Mörder das Leiden
nach dem ein goldener, ist ein, für den Blick als ein jähling, die*

Ges.

Meinet unter sich. Es mich empfallet blenden, das also freygeten
 sagt. Betraucht nicht das Blut lab-lis plagt, der Leyden
 Mar.
 Nutzen mich sein jammern so zu Tode. Und unter Abren Morden
 Ges.
 Jangt, in in Holle tönen reuffend drauß. der Heil der Guden auß
 Jaden der großen Heilsgüter segn und ich dar sit ja
 Guter Draf und kein so bin indanten sie geüßet. Mein Gott, er
 heuchelt, halt mich dazu abhöset.

Choral.

Die Christliche Kirche.

109.

56

12.
Liedert.
groß
Liedert.
mit dem Te.

Handwritten musical score for the first system of the hymn. It consists of five staves. The first staff is the vocal melody in G major, 4/4 time. The second staff is the alto part, and the third is the tenor part. The fourth and fifth staves are the bass part, with the left hand playing a simple harmonic accompaniment. The lyrics are written below the staves in German.

Mein Mund
Mein Mund
Mein Mund
Mein Mund
Mein Mund

Handwritten musical score for the second system of the hymn. It continues the five-staff format from the first system. The vocal parts continue with the same melody and harmony. The lyrics are written below the staves.

Lob
Lob
Lob
Lob
Lob

Mein Lob
Mein Lob
Mein Lob
Mein Lob
Mein Lob

Handwritten musical score for a piece titled "Mein Blut" (My Blood), likely a chorale or hymn tune. The score is written on multiple staves, with the lyrics in German interspersed between the musical lines. The notation includes various musical symbols such as notes, rests, and clefs, characteristic of 17th-century manuscript notation. The lyrics are written in a cursive hand, and the overall appearance is that of an aged, handwritten document.

Lyrics (German):

Mein Blut ist für dich
 Dein Blut ist für mich
 Mein Blut ist für dich
 Dein Blut ist für mich
 Mein Blut ist für dich
 Dein Blut ist für mich
 Mein Blut ist für dich
 Dein Blut ist für mich

[illegible]



tagen im Dreyßigstages Kopf des Lagen und Bau — ist in ausstehen
 tagen im Dreyßigstages Kopf des Lagen u. Bau — ist in ausstehen
 In die in Lagen tagen im Dreyßigstages Kopf des Lagen

Aradu in

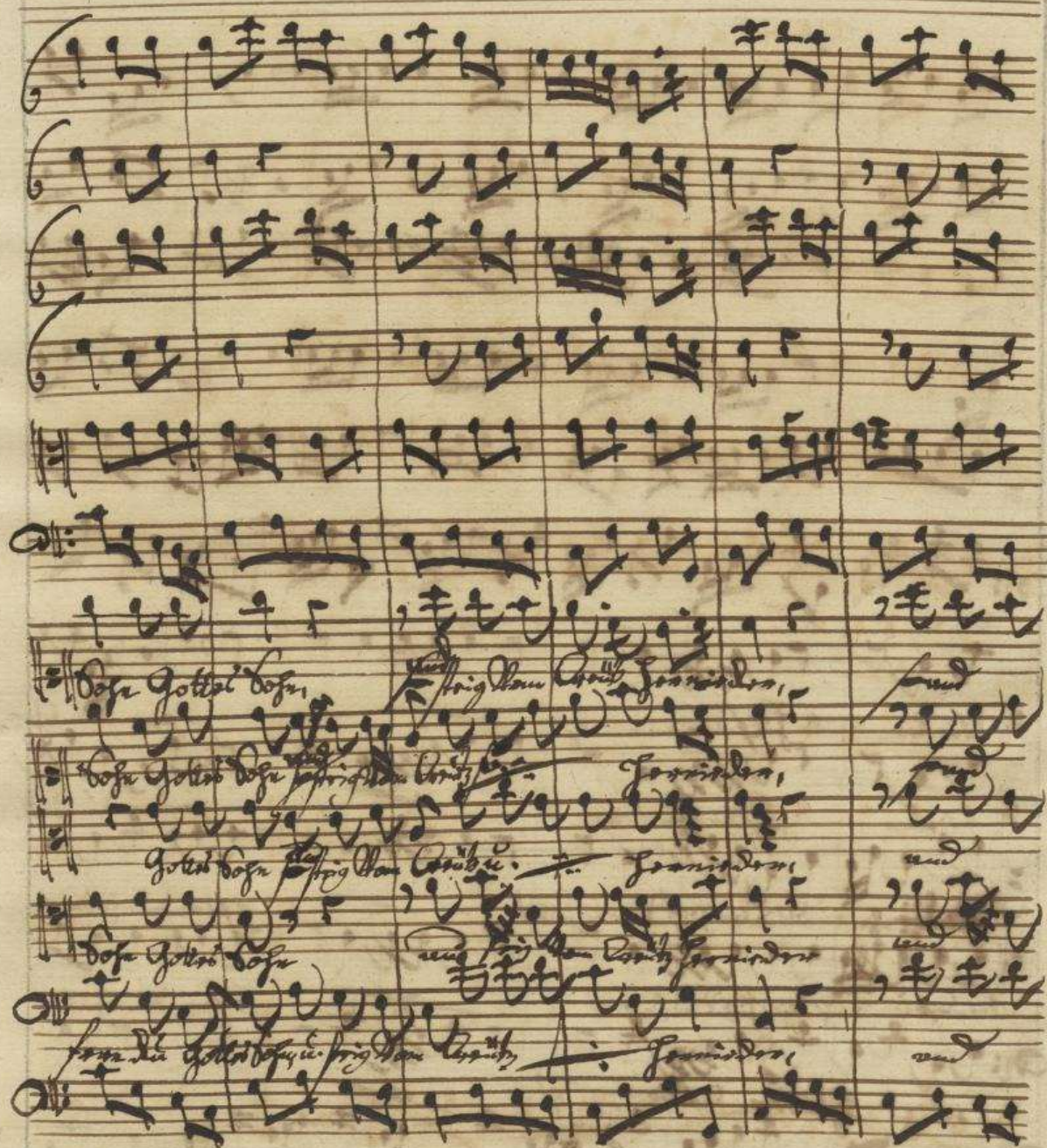


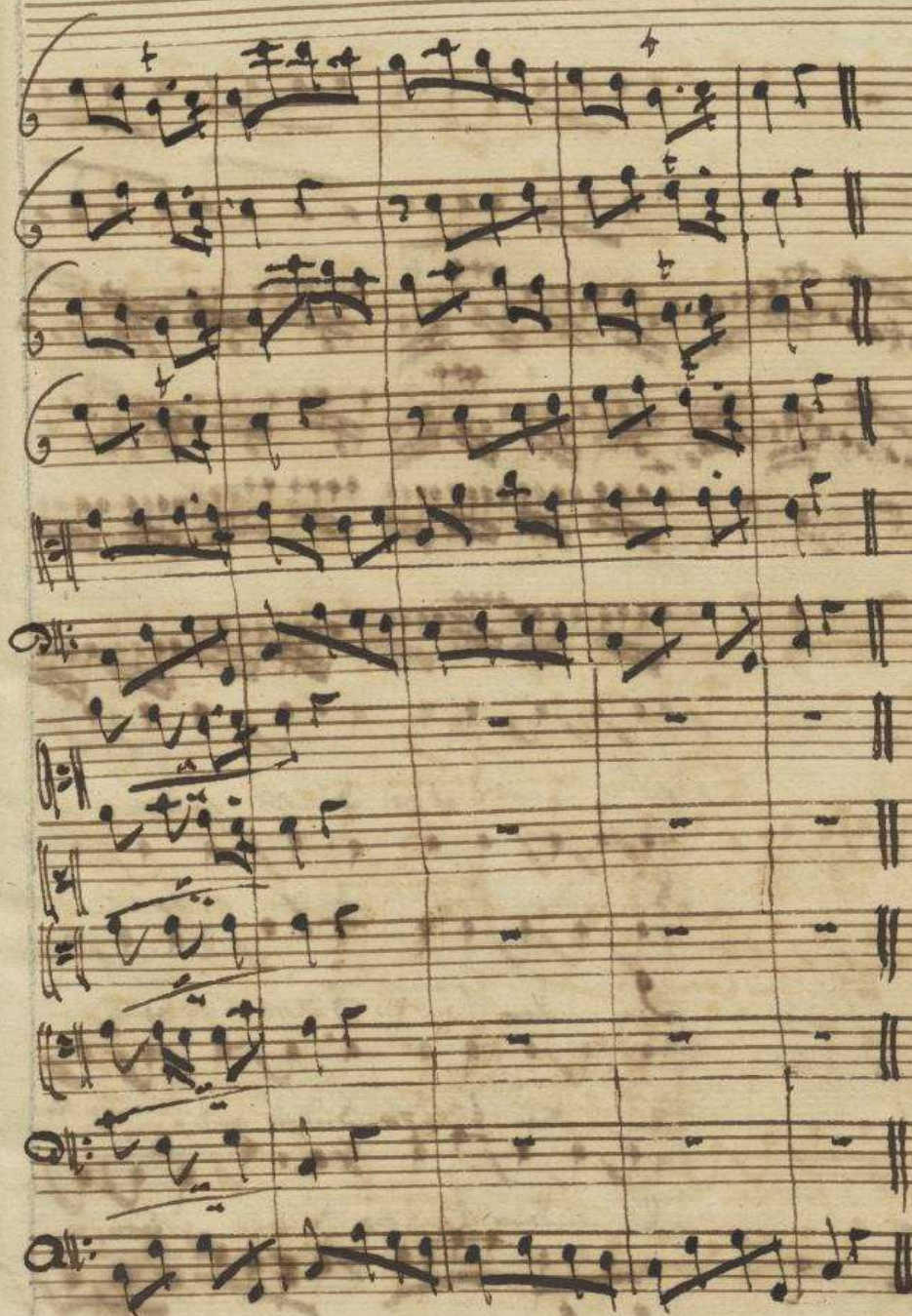
Selbst in mein folgt, so from die Gottes Segn
 der himmlichen
 Bau — — — — — ist ihn auch blinder
 und Bau — — — — — ist ihn auch blinder
 In dem tagenden Baum Gottes steht das Flagen in Bau — — — — — ist ihn auch blinder
 der himmlichen tagenden Baum Gottes steht das Flagen

Handwritten musical score for a hymn titled "Lied des Dreyer Gottesknecht". The score consists of ten staves of music, written in a historical style with various note values and clefs. The lyrics are written in German below the staves. The text is as follows:

1. tage des Dreyer Gottesknecht
 2. tage des Dreyer Gottesknecht
 3. tage des Dreyer Gottesknecht
 4. tage des Dreyer Gottesknecht
 5. tage des Dreyer Gottesknecht
 6. tage des Dreyer Gottesknecht
 7. tage des Dreyer Gottesknecht
 8. tage des Dreyer Gottesknecht
 9. tage des Dreyer Gottesknecht
 10. tage des Dreyer Gottesknecht

Handwritten musical score for "Gott der Herrscher der Welt" by Johann Sebastian Bach. The score is written on ten staves, with the first three staves for the vocal parts (Soprano, Alto, Tenor) and the remaining seven staves for the basso continuo. The lyrics are written below the staves, with some parts in German and some in Latin. The music is in G major and 3/4 time. The score is handwritten in brown ink on aged paper.





Chor.

Der Sosenfrieren, D. Swift.
Gelegten und Altesen.

Divace

Oboc. e.

Obac, e

divace

Handwritten musical notation on a five-line staff. It begins with a treble clef (C-clef) on the first line. Following the clef is a single note, possibly a half note, with a stem and a flag. The notation is written in dark ink on aged, slightly yellowed paper.

A detail of a musical score on aged paper, showing a single note on a five-line staff. The note is a half note with a stem and a flag, positioned on the second line from the bottom. The paper is yellowed and shows signs of wear.

He

Handwritten musical notation on a five-line staff. It features a treble clef on the left and a single note on the second line. The note has a stylized, calligraphic head and a curved tail.

vivace

ॐ

Im andern Theile Sußes geben, und

an andere Art so Salz geben, und

In andern Parten Süßes geben, und

den andern Tausch Geld geben, und

den andern, *Kind für Subst* *gilt, und*

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from a 17th or 18th-century manuscript. The lyrics are repeated across several staves, indicating a chorus or a multi-measure rest. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Chil geset, den Geistigen nien — Ich ist geset, die liden sagt: Ich bin der
Chil geset, den Geistigen nien — Ich ist geset, die liden sagt: Ich bin der
Chil geset, den Geistigen nien — Ich ist geset, die liden sagt: Ich bin der
Chil geset, den Geistigen nien — Ich ist geset, die liden sagt: Ich bin der
Chil geset, den Geistigen nien — Ich ist geset, die liden sagt: Ich bin der

Handwritten musical score on page 124. The page contains ten staves of music. The notation is complex, featuring many beamed notes and rests. The first five staves show a dense, melodic line. The sixth staff begins with the handwritten phrase "Sorgten dich" in a cursive script, followed by a series of notes. This phrase is repeated on the seventh, eighth, and ninth staves. The tenth staff continues the melodic line. The paper is aged and shows some staining.

Don - u no Hender Dender, der tag der der ist gemacht, Kriegt durch den

Licht, Kriegt durch den Sonnen - der liegt nun in der Folge Nacht Kriegt

This image shows a page of handwritten musical notation, likely a manuscript for a church service. The page contains six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves begin with a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The music is written in a cursive, handwritten style, with various notes, rests, and clefs. The paper is aged and shows some staining. The text 'Gloria in excelsis Deo' is written in the left margin, and 'H. 171' is written in the right margin.

Accomp. 

Jesus

1862-1863.

mano

piaro

piato, piato

mi. 1. Min.

Різдво св. Іоанна

la-ma la-ma asabthami $\frac{2}{3}$ Min

Різдво св. Іоанна

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs.

Handwritten musical score for the second system, featuring two staves with musical notations and the instruction "Allegro! bläsern!".

Esou der Juden

Handwritten musical score for the third system, featuring two staves with musical notations and the instruction "Spiritoso.".

Handwritten musical score for the fourth system, featuring two staves with musical notations and the instruction "Spiritoso.".

Elias soll sich seinen Gott Zu Jeshu lassen.
 Elias soll sich seinen Gott Zu Jeshu lassen.
 Elias soll sich seinen Gott Zu Jeshu lassen.
 Elias soll sich seinen Gott Zu Jeshu lassen.
 Elias soll sich seinen Gott Zu Jeshu lassen.

Arioso

Unison

andante

Zucker
Zion

Ein Baum da steht der nicht absterben wird
 der nicht absterben wird der nicht absterben wird
 der nicht absterben wird der nicht absterben wird
 der nicht absterben wird der nicht absterben wird
 der nicht absterben wird der nicht absterben wird

Im Lande man hat ganz hollend...
 Im Lande man hat ganz hollend...
 Im Lande man hat ganz hollend...

Chor

Chor der Finken

vivace

Handwritten musical score for "Chor der Finken" in 7/4 time, marked *vivace*. The score is written on ten staves, with the first five staves containing the vocal parts and the last five staves containing the piano accompaniment. The lyrics are in German and are written below the vocal staves.

Vocal Parts (Staves 1-5):

- Staff 1: Soprano part, starting with a treble clef and a key signature of one flat.
- Staff 2: Alto part, starting with a treble clef and a key signature of one flat.
- Staff 3: Tenor part, starting with a treble clef and a key signature of one flat.
- Staff 4: Bass part, starting with a bass clef and a key signature of one flat.
- Staff 5: Continuation of the vocal parts.

Piano Accompaniment (Staves 6-10):

- Staff 6: Right hand, starting with a treble clef and a key signature of one flat.
- Staff 7: Left hand, starting with a bass clef and a key signature of one flat.
- Staff 8: Continuation of the piano accompaniment.
- Staff 9: Continuation of the piano accompaniment.
- Staff 10: Continuation of the piano accompaniment.

Lyrics (written below the vocal staves):

ob auch Elias Wol' Wind fassen,
 ob auch Elias Wol' Wind fassen,
 ob auch Elias Wol' Wind fassen,
 ob auch Elias Wol' Wind fassen,
 und oben im Himm' Christus Königreich' und
 und oben im Himm' Christus Königreich' und
 und oben im Himm' Christus Königreich' und
 und oben im Himm' Christus Königreich' und

Jesus. Accomp.

131.

67

piano piano

Mein Gott! - Lass mich schlafen! Lass mich schlafen!

Lass mich schlafen! Lass mich schlafen! Mein Gott! - Lass mich schlafen!

O traurigkeit! O Schmerz! ist das nicht die Hölle?

O traurigkeit! O Schmerz! ist das nicht die Hölle?

O traurigkeit! O Schmerz! ist das nicht die Hölle?

O traurigkeit! O Schmerz! ist das nicht die Hölle?

O traurigkeit! O Schmerz! ist das nicht die Hölle?

Choral

2. für Viola mit dem Tenor.

O Gott Vater rings und bleibst uns gnadegeben -

O Gott Vater rings und bleibst uns gnadegeben -

O Gott Vater rings und bleibst uns gnadegeben -

O Gott Vater rings und bleibst uns gnadegeben -

O Gott Vater rings und bleibst uns gnadegeben -

Violini e Viola.

Unison

Maria

Zoeke

Violoncelli

Terra Cimbale

Mein Gott! Es ist Allbracht!

Mein Gott! Es ist Allbracht!

Mein Gott! Es ist Allbracht!

Mein Gott! Es ist Allbracht!

Mein Gott! Es ist Allbracht!

und gemacht, *Orgel* - *Alle Menschen* Naht! Mein Gott! *ausru*
 und gemacht, *Orgel* - *Alle Menschen* Naht! Mein Gott! *ausru*

gott! es ist vollbracht! es ist vollbracht!
 Gott! es ist vollbracht! es ist vollbracht!

Und Ihr Konfessionen
 zu mir! *Ich bin zu euch*
 unten auf.

Volo Volk:

furioso
Violino Solo
furioso
Accomp.
tutti
tutti
tutti

134.

Violino. Organo.

The image shows a handwritten musical score on aged paper. The score is for Violino (Violin) and Organo (Organ). It features a large diagonal cross drawn across the entire page, likely indicating that the music is to be played on a different instrument or that the score is a draft. The title "Tocata Zion" is written in the center. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including stains and foxing.

Tocata Zion

Handwritten musical score for a hymn. The title at the top is "Gott der Herrscher über die Welt". The score is written on ten staves. The first staff is a vocal line (Soprano) with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line (Alto) with a treble clef and a key signature of one sharp. The third staff is a vocal line (Tenor) with a treble clef and a key signature of one sharp. The fourth staff is a vocal line (Bass) with a bass clef and a key signature of one sharp. The fifth staff is a vocal line (Soprano) with a treble clef and a key signature of one sharp. The sixth staff is a vocal line (Alto) with a treble clef and a key signature of one sharp. The seventh staff is a vocal line (Tenor) with a treble clef and a key signature of one sharp. The eighth staff is a vocal line (Bass) with a bass clef and a key signature of one sharp. The ninth staff is a vocal line (Soprano) with a treble clef and a key signature of one sharp. The tenth staff is a vocal line (Alto) with a treble clef and a key signature of one sharp. The lyrics are written in German. The first line of lyrics is "Gott der Herrscher über die Welt, der alle Dinge geschaffen hat, der alle Menschen regiert, der". The second line of lyrics is "der alle Thiere und Vögel ernährt, der alle Früchte der Erde gibt, der". The third line of lyrics is "der alle Menschen leitet, der alle Menschen erlöst, der alle Menschen heiligt, der". The fourth line of lyrics is "der alle Menschen in sich aufnimmt, der alle Menschen in sich liebt, der alle Menschen in sich tröstet, der". The fifth line of lyrics is "der alle Menschen in sich erlöst, der alle Menschen in sich heiligt, der alle Menschen in sich liebt, der". The sixth line of lyrics is "der alle Menschen in sich tröstet, der alle Menschen in sich erlöst, der alle Menschen in sich heiligt, der". The seventh line of lyrics is "der alle Menschen in sich liebt, der alle Menschen in sich tröstet, der alle Menschen in sich erlöst, der". The eighth line of lyrics is "der alle Menschen in sich heiligt, der alle Menschen in sich liebt, der alle Menschen in sich tröstet, der". The ninth line of lyrics is "der alle Menschen in sich erlöst, der alle Menschen in sich heiligt, der alle Menschen in sich liebt, der". The tenth line of lyrics is "der alle Menschen in sich tröstet, der alle Menschen in sich erlöst, der alle Menschen in sich heiligt, der". The score ends with a double bar line. The handwriting is in a cursive script. The paper is aged and yellowed.

Accomp.

Sinfonia

212

ante

Arioso. Maria

Flauto 1^a

Flauto 2^a

Violini

Da nun der Mensch den Gott für sich anrufen, ihm die Natur

als ein Gebot zu tun, so ist als ob er sich selbst die Not zu bringe

und bringe bei diesen Worten, die er so heilig und heilig, so da er den Menschen zu sich

[illegible]

Der Saugman v. der Boy in, Wamm.

Unisoni

7. 34

Handwritten musical score for "Die Fledermaus" by Johann Strauss II. The score is written on aged, yellowed paper and includes vocal parts and piano accompaniment. The lyrics are in German, with the title "Die Fledermaus" visible at the top. The music is written in a style characteristic of the 19th century, with various musical notations including notes, rests, and dynamic markings. The lyrics are written below the vocal lines, and the piano accompaniment is written on the lower staves. The score is a page from a larger manuscript, showing the beginning of a scene or a song.

his dont / faint

lit. Vont Saint

nicht, also

1898

nicht

Wie sehr ich dich liebe,

his father's debt.

der Erde lebt,

Der sel-ten Mayhzenbricht der sel-ten Mayhzen
 Der sel-ten Bruchbricht, der sel-ten Bruch
 Der sel-ten Bruchbricht, der sel-ten Bruch

Bruch O furcht! o Angst! Wunderlich ist die große, aus!
 Bruch O furcht! o Angst! Wunderlich ist die große, aus!
 Bruch O furcht! o Angst! Wunderlich ist die große, aus!

Wahrlich! wahrlich! singen ist das Sagen das goldene, aus!
 Wahrlich! wahrlich! singen ist das Sagen das goldene, aus!
 Wahrlich! wahrlich! singen ist das Sagen das goldene, aus!

Handlisch!
Handlisch!
Handlisch!

aus! Handlisch! die ist die Sonst die goldene.
aus! Handlisch! die ist die Sonst die goldene.
aus! Handlisch! die ist die Sonst die goldene.

aaca

Aria Coeter Eion

Hautb. Solo. cantabile

~~Hautb.~~ Violino

cantabile

erst mein Sonst die goldene

erst mein Sonst die goldene

erst mein Sonst die goldene

erst mein Sonst die goldene

Handwritten musical score on page 141, featuring multiple staves with notes and lyrics in German. The score includes a 'da capo' instruction and a 'Chor.' (Chorus) section.

Lyrics visible on the page:

- Ich soll nicht in den Finstern*
- nützen, als das Licht und der Sonne, ich soll nicht in den Finstern*
- nützen das Licht und der Sonne, dann füllt sie sich mit Licht in den Finstern*
- da capo*
- da capo.*
- Chor.*

Der Heiber und Jünger.

andante

Ob. Fl. V.

Staccato

Ach Gott laß täglich unser

Ach Gott laß täglich unser

Ach Gott laß täglich unser

Ach Gott laß täglich unser

Ach Gott laß täglich unser

Staccato

Ach Gott laß täglich unser

Ach Gott laß täglich unser

Lob den, aus Gott! laß täglich unser Dolen, Dem Könige Jesu
 Lob den, aus Gott! laß täglich unser Dolen, Dem Könige Jesu
 Lob den, aus Gott! laß täglich unser Dolen, Dem Könige Jesu
 Lob den, aus Gott! laß täglich unser Dolen, Dem Könige Jesu
 Lob den, aus Gott! laß täglich unser Dolen, Dem Könige Jesu

Handwritten musical score on page 144, featuring multiple staves with notes and lyrics in German. The lyrics include "Traurig gese, traurig" and "als Gott last täglich".

The score is written in a historical style, likely from the 18th or 19th century. It consists of several staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves.

The lyrics are as follows:

- Traurig gese, traurig als Gott last täglich
- Traurig gese, traurig Traurig als Gott last täglich
- Traurig gese, traurig als Gott last täglich
- Traurig gese, traurig als Gott last täglich
- Traurig gese, traurig als Gott last täglich

Handwritten musical score for the hymn "Der Herr ist unser Gott". The score is written on ten staves. The first five staves are instrumental, featuring a melody in the upper staves and a bass line in the lower staves. The last five staves contain the lyrics in German, written in a cursive hand. The lyrics are: "Der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott." The score is written on aged, yellowed paper.

vivace assai

Private

Grivace

in vacuo

vivace

tratti

rivace

2125

grace

vivace

Handwritten musical score for "Christe, du frommer König" by Johann Sebastian Bach. The score is written on ten staves, featuring complex polyphonic textures with multiple voices and instruments. The lyrics are written below the staves, including "Christe du frommer König", "auf der hohen Warte", "daß nach der Wende", "Gott", "Christe du frommer König", and "Christe du frommer König".

Handwritten musical score on page 149, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in German and appear to be a hymn or religious song.

Dieu der Gnad' So bleib' ich froh — — — — — dich bleib' ich froh — — — — —
Dieu der Gnad' So bleib' ich froh — — — — — dich bleib' ich froh — — — — —
nach der Gnad' So bleib' ich froh — — — — — dich bleib' ich froh — — — — —
— dich bleib' ich froh — — — — — dich bleib' ich froh — — — — —
— dich bleib' ich froh — — — — — dich bleib' ich froh — — — — —
— dich bleib' ich froh — — — — — dich bleib' ich froh — — — — —

Handwritten musical score for a hymn, featuring multiple staves with musical notation and German lyrics. The lyrics include:

- Lieg mit ihm auf's offte
- Hörst du mit ihm auf's offte
- Lieg mit ihm auf's offte
- Hörst du mit ihm auf's offte
- Lieg mit ihm auf's offte
- Hörst du mit ihm auf's offte

The score is written on aged, yellowed paper.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in German and are interspersed between the staves. The text includes:

Solo, Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich
Ich bin freundlich

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and some staining.



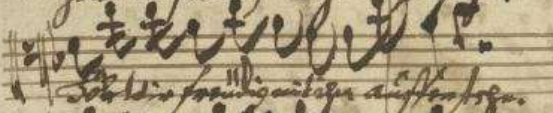
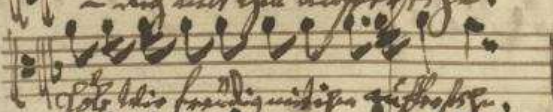
Da capo.



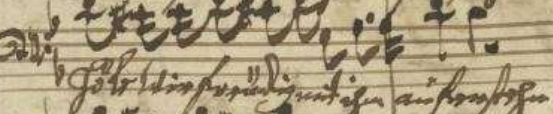
Da capo.



Da capo.



Da capo.



Fine dell' Oratorio
S. S. G.

Pr 24

