

Halvorson

The Licker of Badwin Sept  
19

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1922

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W II, p. 4

Handwritten musical score for four voices (SATB) and piano. The score consists of four staves. The top three staves represent the vocal parts, and the bottom staff represents the piano. The vocal parts are in common time, with the piano in 4/4. The key signature changes between F major (one sharp), C major (no sharps or flats), and G major (one sharp). The vocal parts sing in unison. The lyrics are written below the vocal staves. Measure numbers 5 and 10 are indicated above the vocal staves.

Al - lein dein Huld ge- biert die

Handwritten musical score for four voices (SATB) and piano, continuing from the previous page. The score consists of four staves. The top three staves represent the vocal parts, and the bottom staff represents the piano. The vocal parts sing in unison. The lyrics are written below the vocal staves. Measure number 10 is indicated above the vocal staves.

Schuld mich gänz - lich dir z'er - ge - - -

222      Dodecachordi  
Deductionum uocum Mu<sup>1</sup>  
re Litauico Sen.

CAN.

Voces Musicales ad Fortunam

BAS.

AL T.

sicalium

Liber III.  
sicalium exemplum Autho  
Bis Tigurino.

223

CAN.

Voces Musicales ad Fortunam

BAS.

TENOR

F

Ortuna ad uoces Musicalis

T 4 Retic.

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W II, p. 4

Handwritten musical score page 4, section W II, featuring four staves of music. The lyrics are written below the third staff:

Al - lein dein Huld ge- biert \_\_\_\_\_ die

Handwritten musical score page 4, section W II, continuing from the previous page, featuring four staves of music. The lyrics are written below the third staff:

Schuld mich gänz - lich dir z'er - - -

Handwritten musical score for four voices. The music is in common time, treble clef, and consists of four staves. Measure 4 starts with a dotted half note followed by eighth notes. Measure 5 has a dotted half note followed by a half note. Measure 6 starts with a dotted half note followed by eighth notes. Measure 7 starts with a dotted half note followed by eighth notes. Measure 8 starts with a dotted half note followed by eighth notes. Measure 9 starts with a dotted half note followed by eighth notes. Measure 10 starts with a dotted half note followed by eighth notes. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 starts with a dotted half note followed by eighth notes. Measure 13 starts with a dotted half note followed by eighth notes. Measure 14 starts with a dotted half note followed by eighth notes. Measure 15 starts with a dotted half note followed by eighth notes.

4 15

- - - - ben. Was mög - - - lich mir und gfäl -

Handwritten musical score for four voices. The music is in common time, treble clef, and consists of four staves. Measure 20 starts with a dotted half note followed by eighth notes. Measure 21 starts with a dotted half note followed by eighth notes. Measure 22 starts with a dotted half note followed by eighth notes. Measure 23 starts with a dotted half note followed by eighth notes. Measure 24 starts with a dotted half note followed by eighth notes. Measure 25 starts with a dotted half note followed by eighth notes.

20

- - - lig dir, dem - sel - ben will ich



W II, p. 6

5

Vagans

Got - tes Na - men fah - ren

10

Got - tes Na - men fah - ren wir,

wir, sei - ner Ge- na- den be-

15

sei - ner Ge - na - den be - geh - ren wir, das  
geh - ren wir, das helf'

20

helf' uns die Got - tes Kraft und das hei - - -  
uns die Got - tes Kraft

25

li - ge Grab,  
da Gott sel - ber in-

und das hei - - - li - - - ge Grab,  
da

30

nen lag Ky - ri - e - leis,  
Christe e - leis,

Gott sel - ber in - nen lag Ky - ri - e - leis,

40

Ky - ri-e - leis. Das helf' uns der  
Chri - ste e - leis. Das helf' uns der hei - lig

45



hei - lig Geist und die wahr' Got - tes  
Geist und die wahr' Got -

50

Stimm', dass wir fröh - lich fahr'n von hin'n: Ky -  
- tes Stimm', dass wir fröh - lich fahr'n von hin'n: -

ri - e - lei - son. —  
— Ky - - - - ri - e - lei - son. —

W II, p. 11

5

A handwritten musical score for five voices. The score consists of five staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, Bass). The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 5. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 contains a melodic line labeled "Vagans". Measure 8 starts with a forte dynamic. Measure 9 starts with a piano dynamic. Measure 10 starts with a forte dynamic.

10

A handwritten musical score for five voices, continuing from measure 10. The score consists of five staves. Measures 10 through 15 show various melodic lines and dynamics for each voice part. The key signature remains G major throughout this section.

15

Ge - duld umb Huld will ha - ben ich

und lei den mich

20

ganz wil - lig - lich,

25

so lang \_\_\_\_ bis sich



Musical score page 12, system 1. The music is in common time with a key signature of two sharps. The vocal line consists of five staves. Measure 30 begins with a rest followed by eighth-note patterns. The lyrics "Glücks Kraft \_\_\_\_\_ zue mir tuet wen -" are written below the fourth staff. The vocal line concludes with a rest in measure 31.



Musical score page 12, system 2. The music continues in common time with a key signature of two sharps. The vocal line consists of five staves. Measure 35 begins with eighth-note patterns. The lyrics "den. \_\_\_\_\_" are written below the fourth staff. The vocal line concludes with a rest in measure 36.

W II, p. 13

5

"Ach Els - lein, lie - bes El - se - lein mein, wie gern wär'

Es ta - get vor dem Wal - - de:

10

ich bei dir!

So sein zwei tie - fe

Stand üf, Kät - ter - lin! Die Ha - sen lau - fen

15

Was - - - - ser wohl zwi-schen dir und mir,  
 bal - - - - de: Stand ür,

20

so sein zwei  
 Kät-ter - lin, hol-der Buehl! Hei - a - hō,

25

tie - fe Was - - ser wohl zwi-schen dir und mir."

du bist min, so bin ich din: Stand uf, Kä-tter - lin!

W II, p. 14

5

Lust      mag      mein      Herz ohn'      Scherz      nit      ha- ben

10

(#)

noch,      weil doch      mir wi - - der -      streit      die

(#)

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Zeit. In Hoff - nung" are written below the vocal parts. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "beit', bis" are written below the vocal parts. The third system starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth system begins with a bass clef, a common time signature, and a key signature of one sharp.

15

#

Zeit. In Hoff - nung beit', bis

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano, continuing from the previous page. The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "sich die- selb' mit" are written below the vocal parts. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Freu - - den" are written below the vocal parts. The third system starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth system begins with a bass clef, a common time signature, and a key signature of one sharp.

20

#

sich die- selb' mit Freu - - den

W II, p. 14

Erst macht ist be - mich nit nfügt mehr

das Her - ze mein, die - weil ich spür', der Lieb - es wär'  
so trau - rig sein, als da ich meint',

1. 2.

15

— — sten Gunst;  
— — umb- sunst.

Drumb jetz will ich er -

#

20

freu - - - en mich und all-zeit ihr er - zei - - -

25

gen.

Was sie be - gehrt,

30

gwährt: Das schafft ihr freund - lich Nei \_\_\_\_\_ gen.

W II, p. 28

A handwritten musical score for four staves. The first staff (treble clef) has a key signature of one sharp and a common time signature. The second staff (treble clef) has a key signature of one sharp and a common time signature. The third staff (treble clef) has a key signature of one sharp and a common time signature. The fourth staff (bass clef) has a key signature of one sharp and a common time signature. Measure 1: Treble staff: rest, C, D, E. Bass staff: rest, A, G, F. Measure 2: Treble staff: B, C, D, E. Bass staff: A, G, F, E. Measure 3: Treble staff: rest, rest, rest, rest. Bass staff: rest, rest, rest, rest. Measure 4: Treble staff: rest, rest, rest, rest. Bass staff: rest, rest, rest, rest. Measure 5: Treble staff: rest, rest, rest, rest.

10

A handwritten musical score for four staves, continuing from measure 10. The staves are identical to the previous section. Measure 10: Treble staff: eighth notes (F, E, D, C, B, A). Bass staff: eighth notes (D, C, B, A, G, F). Measure 11: Treble staff: eighth note (A), dash, dash, eighth note (G). Bass staff: eighth note (C), dash, eighth note (B), dash. Measure 12: Treble staff: eighth note (E), dash, dash, eighth note (D). Bass staff: eighth note (B), dash, eighth note (A), dash. Measure 13: Treble staff: eighth note (A), dash, dash, eighth note (G). Bass staff: eighth note (D), dash, eighth note (C), dash. Measure 14: Treble staff: eighth note (F), dash, dash, eighth note (E). Bass staff: eighth note (B), dash, eighth note (A), dash. Measure 15: Treble staff: eighth note (D), dash, dash, eighth note (C). Bass staff: eighth note (A), dash, eighth note (G), dash.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major (no key signature). The score consists of two systems separated by a vertical bar line.

**Measure 15:**

- Soprano: Starts with a eighth note followed by a sixteenth note, then a quarter note with a sharp sign above it. A fermata is placed over the next measure.
- Alto: Starts with a eighth note followed by a sixteenth note, then a quarter note.
- Tenor: Starts with a eighth note followed by a sixteenth note, then a quarter note.
- Bass: Starts with a eighth note followed by a sixteenth note, then a quarter note.

**Measure 16:**

- Soprano: Starts with a eighth note followed by a sixteenth note, then a sixteenth note. The measure ends with a fermata.
- Alto: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Tenor: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Bass: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major (no key signature). The score consists of two systems separated by a vertical bar line.

**Measure 17:**

- Soprano: Starts with a eighth note followed by a sixteenth note, then a sixteenth note. The measure ends with a fermata.
- Alto: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Tenor: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Bass: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.

**Measure 18:**

- Soprano: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Alto: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Tenor: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.
- Bass: Starts with a eighth note followed by a sixteenth note, then a sixteenth note.

20

Handwritten musical score page 23, measures 20-24. The score consists of four staves. Measures 20-23 show various note patterns including eighth and sixteenth notes. Measure 24 starts with a rest followed by eighth notes.

25

Handwritten musical score page 23, measures 25-29. The score consists of four staves. Measures 25-28 show eighth and sixteenth note patterns. Measure 29 starts with a bass note followed by eighth notes.

30

31

32

33

34

35

36

37

38

39

## Da Jesus an dem Kreuze hieng

Prima pars

W II, p. 43

5

Da Je - sus an dem Kreu - ze hieng und

Da Je - sus an dem Kreu - ze hieng, \_\_\_\_\_ (dem Kreu - ze hieng) und

Da Je - sus an dem Kreu - ze hieng und

Da Je - sus an dem Kreu - - - - - ze hieng und

ihm \_\_\_ sein hei-li-ger Leib zer-gieng so gar aus bit-ter- li-chen Schmer-

ihm \_\_\_ sein hei - li - ger Leib \_\_\_ zer - gieng so gar aus bit-ter -

ihm sein hei-li-ger Leib zer - - gieng so gar aus bit-ter-li-chen

ihm sein hei - li - ger Leib zer - gieng so gar aus bit-ter- li-chen Schmer -

15

- - - zen, die sie-ben Wort', die sie- ben Wort' die Je - sus sprach, Mensch,  
 li-chen Schmer-zen, die sie-ben Wort', die Je - - - sus sprach, Mensch, be-  
 Schmer - - zen, die sie - ben Wort', die Je - sus sprach, Mensch be-  
 - - zen, die sie-ben Wort' die sie-ben Wort' die sie-ben Wort' die Je-sus sprach, Mensch

20

be-tracht's in dei - nem Her - - zen.  
 tracht's in dei - - nem Her-zen, (Her - - - - - zen.)  
 tracht's in dei - nem Her - - zen.  
 be-tracht's dei - - nem Her - - - - zen.

## Secunda pars

5

Das erst' Wort red't Gott sue - ssig - gar

Das erst' Wort red't Gott \_\_\_\_\_ gar sue - - - ssig -

Das erst' Wort red't Gott gar sue - - - ssig -

Das erst' Wort red't Gott (gar sue - ssig - leich) gar sue - ssig -

10

leich \_\_\_\_\_ gen sei - nem Va - ter vom Him - - mel -

- leich gen sei-nem Va-ter von \_\_\_\_\_ Him - - - - - - - - -

leich \_\_\_\_\_

leich \_\_\_\_\_ gen sei - nem Va - - ter von Him-mel - - reich, \_\_\_\_\_

15

reich mit Kräf - ten und mit Sin -  
- - mel - reich, von Him - mel - reich mit Kräf-ten und mit Sin -  
sei - nem Va - ter von Him - mel - reich mit  
von Him - mel - reich mit Kräf-ten und mit Sin -

20

nen: "Va-ter, ver- gieb ihn'n, sie wis - sen -  
- - nen, mit Kräf-ten und mit Sin - - - nen: "Va-ter, ver- gieb  
Kräf - ten und mit Sin - - - nen:  
nen, mit Kräf-ten und \_\_\_\_\_ mit Sin - - - nen: "Va - ter, ver- gieb

25

nit, sie wis-sen nit, Va - ter, ver-gieb ihn'n,sie wis -sen nit, was

ihm'n, sie wis-sen nit, sie wis-sen nit,sie wis-sen nit, Va-ter,sie wis-sen nit, was

"Va -ter,ver-gieb ihn'n,sie wis-sen nit, \_\_\_\_\_

ihn'n, wis - sen nit, nit, nit, sie wis-sen nit, was

sie

Tertia pars

5

Zuem an-dern Mal, zuem an-dern Mal ge-denk' sei-ner Barm-her-zig-keit.

Zuem an-dern Mal ge-denk', zuem an-dern Mal ge-denk' sei-ner Barm-her-zig-

Zuem an-dern Mal ge-denk'

Zuem an-dern Mal ge-denk'

10

Ver-gab ihm gar ge-nä-dig lei-

keit, die Je-sus an den Schä-cher hat ge-leit. Ver-gab ihm gar ge-nä-dig lei-

(b)

Je-sus an den Schä-cher hat ge-leit.

Je-sus an den Schä-cher hat ge-leit.

"Für-wahr, heint

"Für-wahr, heint

wirst du

15

chen: "Für wahr, heint wirst du bei mir sein \_\_\_\_\_

- - chen: "Für wahr, heint wirst du bei mir sein in mei -

wirst du bei mir sein in mei - nes Va - ters

bei \_\_\_\_\_ mir sein in mei - nes Va - ters Rei -

20

in mei - nes Va - ters Rei - - - che."

- - - nes Va - - - ters Rei - - - che."

Rei - - - - che." \_\_\_\_\_

- - - che., Rei - - - - che."

Quarta pars

10

#

5

#

aus gro - sser

aus gro - sser

Das drit-te Wort red't Gott aus gro - sser

Das drit-te Wort red't Gott aus gro - - - sser

Das dri-te Wort red't Gott aus gro - sser

Das drit-te Wort, das drit-te Wort red't Gott aus gro - - - sser

10

#

Pein. Mensch, lass dir das Wort be - fol - - chen sein: "Weib,"

Pein. Mensch, lass dir das Wort be - fol - - chen sein: (Weib,)

Pein. Mensch, lass dir das Wort be - fol - chen sein:

Pein. Mensch, lass dir das Wort be - fol - - chen sein:

15

er - kenn'dein'n Suhn gar e - ben! Jo- hannes,nimb,  
 er -kenn'dein'n Suhn gar e - ben! Jo- hannes,nimb,Jo-  
 Jo- hannes,nimb dei - ner  
 "Weib,er - kenn' dein'n Suhn gar e - - ben! Jo- hannes,nimb,

20

Jo-han-nes, nimb dei - ner Mue - ter wahr; du sollt ihr  
 han - nes,nimb, Jo- han-nes nimb dei - ner Mue-ter wahr; du sollt ihr  
 Mue - ter wahr;  
 Jo-han-nes, nimb,Jo- han-nes nimb,Jo-han - nes; nimb dei - ner Mue- ter

25

gar treu - li-chen pfle - - gen, pfle - - gen!"

gar treu - li-chen pfle - - gen, pfle - - - - gen!"

du sollt ihr gar treu -li-chen pfle - - gen!"

wahr; du sollt ihr gar treu-li-chen pfle - - - - gen!"

## Quinta pars

5

Das vier-te Wort, das vier-te Wort red't Gott gar trau - rig- gen-leich

Das vier-te Wort red't Gott gar trau - rig - leich gen sei-nem

Das vier-te Wort red't Gott gar trau - rig - leich

Das vier-te Wort red't Gott gar trau - rig - leich gen

10

sei - nem Va - - ter von Him - - - - -

Va - - ter von Him - mel- reich, von Him - mel-

gen sei - nem Va - - ter von

sei - nem Va - - ter von Him - mel - reich:

15

- mel - reich: "Mein Gott, wie hast du mich \_\_\_\_\_ ver- las - sen, mein

reich: "Mein Gott wie hast du mich ver- las - - - - sen, mein

Him - mel - reich: "Mein Gott, wie hast du mich ver- las - sen?"

20

Gott, wie hast du mich ver- las - - sen? Die Mar - ter, die ich da

Gott, wie hast du mich ver- las - - sen? Die Mar-ter, die

Gott, wie hast du mich ver- las - - sen?

Die Mar - ter,

25

lei-den muess, die Mar-ter, die ich da lei - - - -

ich da lei - - - - muess, die ich da lei -

Die Mar - ter, die ich da lei - den

die ich da lei - den muess,

30

- den muess, die ist gross ü - ber die Ma - - ssen, ü -

den muess, die ist gross ü - ber die Ma - - -

muess,

die ist gross ü - ber die Ma - - ssen,

35

ber die, ü - ber die Ma - - - ssen."

ssen, ü - ber die Ma - ssen ü - ber die Ma - ssen."

ist gross ü - ber die Ma - - ssen."

die ist gross ü - ber die Ma - - ssen Ma - ssen."

## Sexta pars. Ad equales voces

5

Sieh, merk', Mensch, was das fünft' Wort \_\_\_\_\_

Sieh, merk', Mensch, was das

Sieh, merk', Mensch,

Sieh, merk', Mensch, was das \_\_\_\_\_ (funft' \_\_\_\_\_ Wort' was, das \_\_\_\_\_)

10

was, (was das fünft' Wort was!) Gott sprach: \_\_\_\_\_

fünft' Wort was! Gott sprach: "Mich

was das \_\_\_\_\_ fünft' Wort was!

fünft', \_\_\_\_\_ Wort was, was \_\_\_\_\_ das fünft' was! Gott sprach: "Mich  
Wort

15

"Mich dürst' t!"  
Ohn' Un - - - ter-lass \_\_\_\_\_ rueft \_\_\_\_\_ Gott \_\_\_\_\_

durst' t!" — Ohn' Un - ter - lass \_\_\_\_\_ rueft

Gott sprach: "Mich' dürst' t!" — Ohn' Un - ter -

dürst' t!" — Ohn' Un - ter - lass, (ohn' Un - ter - lass)

20

— mit lau - - - ter Stim - - -

Gott mit lau - ter Stim - - me.

lass \_\_\_\_\_ rueft Gott mit lau - ter

rueft Gott mit lau - ter Stim - -

25

me. Ein Mensch, der des e - wi - gen Le - bens be - gehrt, sei - -

Ein Mensch, der des e - wi - gen Le - bens be - gehrt,

Stim - - me. Ein Mensch, ein Mensch, ein Mensch, der des e - wi - gen

#

me. Ein Mensch, der des e - wi - gen Le - bens be - gehrt, sei -

30

ner Gnad' wird er emp-fin - - - den, emp-fin - -

sei-ner Gna - den wird er emp-

Le - bens be- gehrt, sei-ner Gnad' wird er

ner Gna - den wird er emp- fin - - - den emp-

35

den, emp-fin-den, emp-fin-den, emp-fin-den.

fin-den, emp-fin-den, emp-fin-den.

emp-fin-den, emp-fin-den.

fin-den, emp-fin-den, emp-fin-den, (emp-fin-den.)

## Septima pars

Das sech-ste was gar ein kräf-tig - - -

Das sech-ste was gar (ein kräf-tig Wort,) ein

Das sech-ste was gar ein

Das sech-ste was gar ein kräf - -

5

- tig Wort, das ma - ni - ger Sün - der hat oft ge -

kräftig Wort, das ma - ni - ger Sün - der hat oft ge-hort aus

kräftig Wort, das ma - ni - ger Sün - der hat oft ge -

- - tig Wort, das ma - ni - ger Sün - der hat oft ge -

10

hort aus sei-nem gött-li-chen Mun - de: "Es  
sei - nem gött - li - chen Mun - de: "Es ist voll -  
hort aus sei - nem gött - li - chen Mun - de: "Es  
hort aus sei - nem gött - li - chen Mun - de: "Es ist voll -

15

ist voll- bracht mei - nes Lei - dens so gross wohl hie zue  
bracht, es ist voll- bracht mei - nes Lei-dens so gross wohl hie zue  
ist voll - bracht mei-nes Lei - - dens so gross wohl hie zue  
bracht, es ist voll- bracht mei-nes Lei - - dens so gross wohl hie zue

20

Octava pars

(#)

die - ser Stun - de." Das sie-bent' Wort: "Va - ter,  
die - ser Stun - de." Das sie-bent'  
die - ser Stun - de." Das  
die - ser Stun - de." Das sie-bent' Wort: "Va-ter,

5

ich emp-filch dir in dein' Händ' den

Wort: "Ich emp-filch dir, Va - ter, in dein' Händ' \_\_\_\_\_ den

sie - bent' Wort: "Ich emp-filch dir, Va - ter, in dein' Händ' den"

ich emp-filch dir in dein' Händ', dir in dein' Händ' den

10

hei - li - gen Geist, den du mir hast \_\_\_\_\_ ge- sendt wohl hie zue

hei - li - gen Geist, den du mir hast ge - sendt wohl hie

hei - li - gen Geist, den du mir hast ge- sendt wohl

hei - li - gen Geist, den du mir hast ge - sendt wohl hie zue

15

die-sen Zei - - - - ten; wann sich die Seel' von dem  
zue die - sen Zei - - - - ten; wann sich die Seel'  
hie zue die - sen Zei - - - - ten; wann sich die  
die-sen Zei - - - - ten, (die- sen Zei - - - - ten;) wann sich  
die Seel' von

20

Leib tuet schei - den,sie kann und mag nit län - - - ger be-  
von dem Leib, von dem Leib tuet schei - den, sie kann und  
Seel' von dem Leib tuet schei - den,sie kann und mag nit  
dem Leib tuet schei-den,sie kann und mag nit län - - - ger be-

lei - - ben, be - lei - - - - - ben."

mag nit län - ger be - lei - - - ben."

län - ger be - lei - - - ben."

lei - - - - - - - - - ben."

## Nona et ultima pars

5

Und \_\_\_\_\_ wer \_\_\_\_\_ das Gotts-wort in Eh-

Und wer das Gotts-wort in Eh-ren

Tenor primus

Tenor secundus

Und \_\_\_\_\_ wer \_\_\_\_\_ das Gotts - - - - - wort in Eh-

Und wer das Gotts - - - - - wort in Eh -

10

ren hat \_\_\_\_\_ in Eh - ren hat und oft ge - denkt

hat \_\_\_\_\_ und oft ge -

wer das Gottes wort in Eh - ren hat

- ren hat in Eh - ren hat \_\_\_\_\_ und oft \_\_\_\_\_

- ren hat in Eh - ren - ren hat und \_\_\_\_\_ oft \_\_\_\_\_

der Sie - - ben Wort', der \_\_\_\_\_ Sie - - - ben

denkt \_\_\_\_\_ der Sie - - ben Wort', des

und oft ge - denkt der Sie - - ben

ge - denkt der Sie - - ben Wort', der Sie - - ben

denkt \_\_\_\_\_ der Sie - - ben Wort', Sie - - ben

20

Wort', \_\_\_\_\_ des will Gott gar gne-dig- li-chen pfle - gen \_\_\_\_\_  
 will Gott gar gne - dig-li - chen pfle - - gen  
 Wort', \_\_\_\_\_ des will Gott gar gne - dig-li - chen  
 Wort', des will Gott gar gne - dig - li - chen pfle - - gen pfle -  
 des will Gott gar gne-dig- li-chen pfle -

hie \_\_\_\_\_ auf Erd' in der zeit -  
 hie auf Erd' in der zeit - li - chen  
 pfle - - gen  
 - - - gen hie auf Erd' \_\_\_\_\_  
 - gen hie auf Erd' in der zeit -

25

li - chen Ehr', zeit li - chen Ehr', dort  
Ehr', dort  
hie auf Erd' in der zeit - li - chen Ehr',  
— (auf Erd') in der zeit - li - chen Ehr', dort  
li - chen Ehr', in der zeit - li - chen Ehr',

30

in dem \_\_\_\_\_ e - wi - gen Le - - -  
in dem e - wi - gen Le - - - dort in dem  
dort in dem e - wi - gen Le - - -  
in dem e - wi - gen Le - - - dort in dem e - wi - gen Le - - -



W II, p. 56

Lust von  
hab' ich  
erst ut,

ghapt zuer Mu - si - ca la von  
re, mi, fa, sol, la ge-

A musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part (top) consists of eighth-note patterns. The Alto part (middle) consists of quarter notes. The Bass part (bottom) consists of eighth-note patterns. The lyrics are written below the bass staff.

Ju  
übts, - gend dar - auf nach wie  
noch wei - bis - her  
ter Lehr; \_\_\_\_\_ bis-  
durch

15

Soprano: Lehr!

Alto: Lehr!

Bass: kam

20

ich \_\_\_\_\_ kein Rueh' mehr

25

ha - ben mocht'; dann nur \_\_\_\_\_ im

30

Gsang stuend mein Be gier. Da.

35

half nichts für: aus dem er - #

Musical score page 55, measures 1-38. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The vocal line begins with eighth-note patterns, followed by quarter notes, and then returns to eighth-note patterns. The lyrics 'folgt der erst', are written below the third staff.

Musical score page 55, measures 39-48. The score continues with four staves. The key signature changes to one sharp (indicated by a '#'). The vocal line includes eighth-note patterns and quarter notes. The lyrics 'der erst' An- fang.' are written below the third staff, with a small 'b' indicating a repeat. The score concludes with a final measure on the bottom staff.

M, dein bin ich--Es taget vor dem Walde

W II, p. 70

5

M,

Quinta vox

Es ta - get vor dem Wal - de:

dein bin ich

Stand üf, Kat - - - ter - lin!

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon). The music is in common time, with a key signature of one flat. Measure 15 starts with Soprano and Alto entries. Measure 16 continues with Soprano and Alto. Measure 17 adds Tenor. Measure 18 adds Bass. Measure 19 concludes with all voices except Bassoon.

Die Ha - sen lau - fen

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon), continuing from measure 19. The key signature changes to one sharp. Measure 20 begins with Soprano and Alto. Measures 21-22 show Tenor and Bassoon entries. Measure 23 adds Bass. Measure 24 concludes with all voices except Bassoon.

bal - - de:

25

Stand üf, Kät-ter-lîn, hol - der Buehl! —

30

— Stand üf, Kät -ter-lîn,

35

hol - der Buehl,

stand üf,

Kät - ter - lin, hol - der Buehl!

40

Hei - a - hô, du bist min

45

und ich bin —

50

— dîn: Stand üf, Kat - ter - - lin,

55

stand üf, Kat - ter - - lin!

Dem ewigen Gott

W II, p. 75

A handwritten musical score for four voices. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The key signature changes from C major to G major to F major and back to C major. Measure 1 starts in C major with a forte dynamic. Measure 2 begins in G major with a piano dynamic. Measure 3 starts in F major with a forte dynamic. Measure 4 starts in C major with a piano dynamic. Measure 5 ends in C major with a forte dynamic.

A handwritten musical score for four voices, continuing from the previous page. The score consists of four staves. Measure 10 starts with a piano dynamic. Measures 11-12 show a rhythmic pattern of eighth and sixteenth notes. Measures 13-14 continue this pattern. Measure 15 ends with a forte dynamic.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The score consists of four staves. Measures 15-19 are shown, separated by vertical bar lines. Measure 15 starts with a bass note. Measures 16-19 feature various vocal entries and harmonic progressions.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The score consists of four staves. Measures 20-24 are shown, separated by vertical bar lines. Measure 20 begins with a bass note. Measures 21-24 show complex harmonic progression with frequent changes in pitch and rhythm.

Handwritten musical score for four voices. The score consists of four staves. Measure 25 starts with a soprano vocal line. Measures 26-27 show a mix of vocal and instrumental parts. Measure 28 begins with a bass vocal line. Measure 29 concludes the section.

Handwritten musical score for four voices. The score consists of four staves. Measure 30 continues the vocal and instrumental patterns established in the previous measures. Measures 31-32 show a continuation of the vocal and instrumental parts. Measure 33 begins with a bass vocal line. Measure 34 concludes the section.

Handwritten musical score for four voices (SATB). The music is in common time, key signature is B-flat major (two flats). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 40: Soprano: eighth note, sixteenth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 41: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 42: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 43: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 44: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note.

Handwritten musical score for four voices (SATB). The music is in common time, key signature is B-flat major (two flats). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 45: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 46: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 47: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 48: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 49: Soprano: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Tenor: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note.

Mit Lust tritt ich an diesen Tanz

Discantus primus

W II, p. 98  
5

Discantus secundus

Vagans

Mit Lust tritt ich an diesen Tanz,

10

A musical score for five voices and basso continuo. The top staff (Soprano) has lyrics: "hoff', mir werd' ein schö - ner Kranz von ei - ner". The second staff (Alto) starts with a dotted half note. The third staff (Tenor) starts with a quarter note. The fourth staff (Bass) starts with a dotted half note. The fifth staff (Basso Continuo) consists of a cello-like line and a harpsichord-like line.

15

The musical score consists of five staves. The top three staves are for voices: Soprano (treble clef), Alto (treble clef), and Tenor (bass clef). The bottom two staves are for the Cello (bass clef). The music is in common time. The vocal parts sing the following lyrics:

hüb - schen Jung - fraun fein: drum will ich ganz ihr

The cello part provides harmonic support, primarily consisting of sustained notes and simple chords.

20

ei - gen sein.

2. So tritt ich hie auf ei - nen

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on treble and bass staves, while the piano part is on a separate staff below. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The lyrics are written below the vocal parts:

Stein: Gott grüess' mir's zart Jung - fräu - e -

25

A handwritten musical score for five parts: soprano, alto, tenor, bass, and basso continuo. The score consists of five systems of music, each with a treble clef and a key signature of one flat. Measure 25 begins with the soprano and alto parts. The soprano has a dotted half note followed by eighth notes. The alto has eighth notes. The tenor has a quarter note. The bass part starts with a half note. The basso continuo part starts with a half note. The lyrics are written below the tenor staff: "lein, und grüss' euch Gott all- sambt ge - leich, sie". The music continues with various notes and rests, including a sixteenth-note figure in the basso continuo part.

A handwritten musical score for four voices (SATB) in common time and G major. The score consists of five staves. The top three staves are soprano, alto, and tenor, while the bottom two are bass. Measure 30 begins with a rest followed by a melodic line in each voice. Measure 31 continues this pattern. Measure 32 introduces a vocal entry for the bass voice. Measures 33 and 34 continue with the bass line and other voices responding. Measure 35 concludes the section with a final melodic flourish. The lyrics "sei - en arm, arm o - der reich!" are written below the vocal parts in measure 34.

3. Gott grüss' euch all' in

A handwritten musical score for five voices. The music is in common time, with a key signature of one flat. The score consists of five staves. The top three staves are soprano (C-clef), alto (C-clef), and tenor (F-clef). The bottom two staves are bass (F-clef) and a basso continuo (C-clef). Measure 40 begins with a rest in the soprano staff. The alto staff has a eighth note followed by a sixteenth note. The tenor staff has a eighth note followed by a sixteenth note. The bass staff has a eighth note followed by a sixteenth note. The continuo staff has a eighth note followed by a sixteenth note. The lyrics are written below the staffs:

ei - ner Gmein', die Gro - ssen, dar - zue auch die

45

Klein'n! So ich ein' grüness', die an - der' nit, so



## Kein Ding auf Erd'

W II, p. 109

Kein Ding auf Erd'

Erd' Herz mich viel freu - - - en und tuet Muet.

10

4

für  
Glaub',  
dich al - lein,  
dass ich dich  
herz - ei - nigs  
in Treu - en

This page contains three staves of musical notation. The top two staves begin with a treble clef, while the bottom staff begins with a bass clef. Measure 10 starts with eighth-note pairs in the treble clef staves, followed by quarter notes in the bass clef staff. Measure 11 continues with eighth-note pairs in the treble clef staves, followed by quarter notes in the bass clef staff. Measure 12 begins with a half note in the bass clef staff, followed by eighth-note pairs in the treble clef staves. The lyrics "für Glaub', dich al - lein, dass ich dich herz - ei - nigs in Treu - en" are written below the staves, corresponding to the musical phrases.

1.

2.

15

Ein. \_\_\_\_\_ mein'!  
Der - halb hab' ich ganz

This page contains three staves of musical notation. The first two staves begin with a treble clef, while the bottom staff begins with a bass clef. Measure 15 starts with a half note in the bass clef staff, followed by eighth-note pairs in the treble clef staves. The lyrics "Ein. \_\_\_\_\_ mein'! Der - halb hab' ich ganz" are written below the staves, corresponding to the musical phrases.

20

wil - - - lig - lich er - ge - ben mich  
in

25

dei - ne Hand!. Halt' — fest — an mir wie

A handwritten musical score for four voices (SATB) on five-line staves. The music is in common time, with a key signature of one sharp. Measure 30 begins with a forte dynamic. The lyrics are written below the bass staff:

ich \_\_\_\_ an dir, dein un-ver-kehrt bis auf mein \_\_\_\_\_ End! End!

## Mass, Zucht, Verstand

W II, p. 112

Mass, Zucht, Ver stand,

Vagans

er-kannt durch gwal- tig Staat mit Rat,

10

er- kannt gwal-tig  
durch

15

Staat \_\_\_\_\_ mit Rat, für- tref - - fend

20

A handwritten musical score for four voices (SATB) on five-line staves. The key signature changes from G major (one sharp) to F major (no sharps or flats). The vocal parts are:

- Top voice (Soprano): Starts with a quarter note, followed by a half note, then a series of eighth notes. A bracket covers the first two measures.
- Middle voice (Alto): Starts with a half note, followed by a series of eighth notes. A bracket covers the first two measures.
- Bottom voice (Tenor/Bass): Starts with a half note, followed by a series of eighth notes. A bracket covers the first two measures.
- Bassoon part: Starts with a half note, followed by a series of eighth notes. A bracket covers the first two measures.

The lyrics are written below the staff:

al - - - ler      Welt \_\_\_\_\_ sie      hat.

## Aus guetem Grund

W II, p. 113

5

Aus gue - tem Grund, \_\_\_\_\_

Aus gue - tem Grund \_\_\_\_\_ von Mund ich

Vagans

Aus gue - - tem Grund, aus gue - - tem Grund, aus gue -

Aus gue - tem Grund, \_\_\_\_\_

10

aus gue - tem Grund, \_\_\_\_\_ von

sing' und sag', \_\_\_\_\_

tem Grund, \_\_\_\_\_ von Mund ich sing' und

tem Grund von Mund \_\_\_\_\_ von Mund ich sing' \_\_\_\_\_ und sag', ich

von Mund ich sing' und sag', ich

15

Mund ich sing' und sag', dass kein Mensch mag

ich sing' und sag', dass kein Mensch mag ihr

sag', dass kein Mensch mag \_\_\_\_\_ ihr

sing' und sag', dass kein Mensch mag, dass kein Mensch

sing' und sag', dass kein \_\_\_\_\_ Mensch mag ihr

20

ihr höf-lich Zucht be-schrei - ben; man muess sie las-sen

höf-lich Zucht, ihr höf-lich Zucht be- schrei - - ben; man

höf-lich Zucht be- schrei - - ben; man

mag ihr höf - lich Zucht be - schrei - - ben; man

höf-lich Zucht be- schrei - ben, ihr höf - lich Zucht be- schrei - - ben;



W II, p. 114

5

Mein ei - nigs Ein,  
al - lein ge - fällst

10

(a)

du mir, Be - gier ich zue dir trag', Be - gier ich (zue dir

(b)

du mir, Be - gier ich zue dir trag' und

15

trag') und mag kein Zeit noch Stund' ge-sund ohn' dich nit

mag kein' Zeit noch Stund' ge - sund \_\_\_\_\_ ohn' dich nit

20

sein: dar - umb, Herz- lieb, ge-denk', \_\_\_\_\_ (ge- denk) \_\_\_\_\_ auch mein.

(b)

sein: dar - umb, Herz-lieb, ge - denk' \_\_\_\_\_ auch mein.

(b)

W, IV, p. 7

Handwritten musical score for five voices. The score consists of five staves. The first three staves begin with a treble clef, while the last two begin with a bass clef. Measure 5 starts with a rest followed by a note. Measures 6-7 show various note patterns. Measure 8 is labeled "Vagans". Measure 9 begins with a rest. Measure 10 starts with a note.

10

Handwritten musical score for five voices. The score consists of five staves. The first three staves begin with a treble clef, while the last two begin with a bass clef. Measure 10 continues the melodic line from the previous measure. Measure 11 concludes the piece with a final cadence.

Ich

Ich

15

stuend an ei - nem Mor - - gen

— stuend an ei - nem Mor - - gen — heim -

20

heim - - lich

lich an ei - nem Ort,

25

an ei - nem Ort, da hätt' ich  
da hätt' ich mich

30

mich ver - bor - gen, ich hort'  
ver - bor - gen, ich hort' kläg -

# 35

kläg - li - - che      Wort' \_\_\_\_\_ von

li - che      Wort'      von ei - nem      Fräu - lein hübsch

40

ei - nem      Fräu - - lein hübsch \_\_\_\_\_ und fein,

\_\_\_\_\_ und fein,      das

45

das stuend bei sei - nem

stuend bei sei - nem Bueh - len:

50

Bueh - len:

Es

muesst ge - -

55

Es muesst ge - schei -  
- - schei - - - den sein,  
-

60

- - den sein.  
es muesst ge - schei - - den sein.

W IV, p. 11

5

5

Ich stuend an ei - nem Mor - gen

Ich stuend an ei - nem Mor - gen heim-

Ich stuend an ei - nem Mor - gen

10

10

heim - lich an ei - nem  
Ort,

- - - lich an ei - nem  
Ort, \_\_\_\_\_

heim - lich an ei - nem  
Ort,

da hätt' ich mich ver - bor - -

da hätt' ich mich ver - bor - -

da hätt' ich mich ver - bor - -

da hätt' ich mich ver - bor - -

15

gen, ich hort' kläg - li -

gen, ich hort' kläg - li -

gen, ich hort' kläg - -

gen, ich hort' kläg - li -

20

- che  
Wort!  
von  
ei - nem  
li - che Wort!  
von  
ei - nem  
Frau  
- che  
Wort!  
von  
ei - nem

25

Fräu - - lein hübsch und fein,  
 - - - - - lein hübsch und fein, \_\_\_\_\_ das  
 Fräu - - - lein hübsch und fein,

30

das stuend bei sei - nem Bueh - len: \_\_\_\_\_ Es

stuend bei sei - nem Bueh - - - len: \_\_\_\_\_ Es

das stuend bei sei - nem Bueh - len: \_\_\_\_\_ Es

35

muesst ge - - schei - den Sein. \_\_\_\_\_

muesst ge - - - schei - - - - den sein.

muesst ge - - - schei - den sein. \_\_\_\_\_

## Ich klag' den Tag

W IV, p. 14

5

Ich

Ich klag' den Tag und

10

klag' den Tag und al - le Stund, dass

al - le Stund, \_\_\_\_\_ dass mein Aus -

15

mein Aus - bund nit hab \_\_\_\_\_ sein

bund \_\_\_\_\_ nit

20

G'sund. Des- halb ver - wund't, des- halb ver - wund't mein Herz in

hab \_\_\_\_\_ sein G'sund. Des - halb ver -

25

Leid aus      gue - - - tem      Grund, aus

wund't      mein      Herz in      Leid aus

gue - - - - tem Grund.

gue - - - - tem Grund.

W IV, p. 20

5

For - tu - - - na,

10

tu - - - - na de -

15

spe - ra - ta,

i - - - - ni -

20

i - - - - ni -

25

30

qua e ma - - - - le - - - det-

35

ta, che de tal don - na

Handwritten musical score for four voices. The score consists of four staves. The top three staves are soprano (C-clef), and the bottom staff is bass (F-clef). The key signature is one flat. Measure 40 starts with a rest in the first two staves. The third staff has a single note. The fourth staff has a sustained note. The vocal parts enter with lyrics: "e - - - let - ta la". The music continues with eighth-note patterns.

Handwritten musical score for four voices, continuing from measure 40. The top three staves are soprano (C-clef) and the bottom staff is bass (F-clef). The key signature changes to no sharps or flats. Measure 45 starts with a sustained note in the first two staves. The third staff has a single note. The fourth staff has a sustained note. The vocal parts enter with lyrics: "fa - ma ai". The music continues with eighth-note patterns.

50

de - ne - - - ga - - - ta,

55

60

de - ne - ga - ta. For - tu -

65

- - - na, for - tu - - - -

70

- - - na de - spe - ra - ta, —

75

i - -

80

85

- - - - ni - qua e

90

A musical score page featuring four staves of music. The top staff uses a soprano clef, the second staff an alto clef, the third staff a tenor clef, and the bottom staff a bass clef. The key signature is one flat. Measure 90 begins with a rest followed by a dotted half note. The vocal parts sing "ma le - - - det - ta," with the bass part providing harmonic support. The vocal line continues with "che de —". The measure ends with a half note.

95

A continuation of the musical score from page 108. The top staff starts with a half note. The second staff begins with a dotted half note followed by eighth notes. The third staff starts with a half note. The bottom staff begins with a half note followed by sixteenth-note patterns. The vocal parts sing "tal don - na e - - - - - - -". The measure ends with a half note.

100

let - ta la fa - -

105

ma ai de -

110

Handwritten musical score for four voices. The music is in common time, with a key signature of one sharp. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts begin with sustained notes (Soprano: A4, Alto: G4, Tenor: F4, Bass: E4) followed by eighth-note patterns. The lyrics "ne - - - - ga - - - - ta," are written below the vocal lines. Measure 110 concludes with a fermata over the bass line.

115

Handwritten musical score for four voices, continuing from page 110. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts begin with eighth-note patterns. The lyrics "de - ne - - - ga - - ta." are written below the vocal lines. Measure 115 concludes with a fermata over the bass line.

W IV, p. 29

"Ach Els-lein, lie- bes El - se- lein mein, wie gern wär!

5

10

ich bei dir! So sein zwei tie - fe Was - -

15 #

ser wohl zwi - schen dir \_\_\_\_\_ und mir, so

20 # #

sein zwei tie - fe Was - - - ser wohl zwi-schen dir \_\_\_\_\_ und mir!

Primus  
Discantus

Secundus  
Discantus

Vagans

Primus  
Bassus

Secundus  
Bassus

W IV, p. 44

Was als wird jetz - es und doch ist die Wun - Welt

A handwritten musical score for five voices, numbered 5 at the top left. The score consists of six systems of music, each with a treble clef and a key signature of one flat. The vocal parts are arranged in two staves per system. The lyrics are written below the notes in a cursive script. The lyrics for the first system are: "ders voll noch List so mit gar Un - ein treu selt - sams um-". The score shows various note heads, stems, and rests, with some notes having vertical dashes through them.

10

1. 2.

Le - - ben,  
ge - - - ben.  
Guet

A handwritten musical score for six voices, consisting of six staves. The music is in common time and key signature. Measure 15 begins with a vocal entry on the top staff. The lyrics "Wort, arg'" are written under the first two notes of the top staff. The second staff begins with a note. The third staff has a note. The fourth staff has a note. The fifth staff has a note. The sixth staff has a note. The lyrics "Tück!", "viel", "Grüess,", and "bös'" are written under the notes of the top, second, third, and fourth staves respectively. Measures 16 and 17 continue with various note patterns and rests.

20

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of six staves. The top four staves represent the vocal parts, each with a treble clef. The bottom two staves represent the basso continuo, with a bass clef. The music is in common time. Measure 20 begins with a rest followed by eighth-note patterns. The lyrics "Blick' ist jetz der Sitt auf Er -" are written below the vocal staves. The basso continuo part features sustained notes and eighth-note patterns.

7

25

A handwritten musical score for a four-part vocal composition and basso continuo. The score consists of six staves. The top four staves represent the voices: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The bottom two staves represent the basso continuo. The music is in common time. Measure 7 begins with a half note in the soprano staff, followed by a quarter note. Measure 8 begins with a half note in the alto staff, followed by a eighth note. Measure 9 begins with a half note in the tenor staff, followed by a eighth note. Measure 10 begins with a half note in the bass staff, followed by a eighth note. Measure 11 begins with a half note in the soprano staff, followed by a eighth note. Measure 12 begins with a half note in the alto staff, followed by a eighth note. Measure 13 begins with a half note in the tenor staff, followed by a eighth note. Measure 14 begins with a half note in the bass staff, followed by a eighth note. Measure 15 begins with a half note in the soprano staff, followed by a eighth note. Measure 16 begins with a half note in the alto staff, followed by a eighth note. Measure 17 begins with a half note in the tenor staff, followed by a eighth note. Measure 18 begins with a half note in the bass staff, followed by a eighth note. Measure 19 begins with a half note in the soprano staff, followed by a eighth note. Measure 20 begins with a half note in the alto staff, followed by a eighth note. Measure 21 begins with a half note in the tenor staff, followed by a eighth note. Measure 22 begins with a half note in the bass staff, followed by a eighth note. Measure 23 begins with a half note in the soprano staff, followed by a eighth note. Measure 24 begins with a half note in the alto staff, followed by a eighth note. Measure 25 begins with a half note in the tenor staff, followed by a eighth note. The lyrics "den. Es gunnt kein'r mehr" are written below the tenor staff.

- - - den. Es gunnt kein'r mehr —

A musical score for four voices (SATB) on five staves. The top three staves are soprano (C-clef), the bottom staff is alto (F-clef), and the bottom-most staff is bass (C-clef). The music consists of measures divided by vertical bar lines. The lyrics are written below the vocal parts:

dem an - - - dern Ehr'. Was will noch

30

4

A handwritten musical score for a four-part vocal composition and basso continuo. The score consists of six systems of music, each with a treble clef and a bass clef. The vocal parts are labeled 'da - raus', 'wer - - - - -', and 'den?'. The basso continuo part is at the bottom. Measure 30 starts with a whole note followed by eighth notes. Measure 31 begins with a half note. Measure 32 starts with a quarter note. Measure 33 begins with a half note. Measure 34 starts with a half note. Measure 35 begins with a half note. Measure 36 starts with a half note. Measure 37 begins with a half note. Measure 38 begins with a half note. Measure 39 begins with a half note. Measure 40 begins with a half note.

da - raus      wer - - - - -      den? \_\_\_\_\_

35

This is a page from a handwritten musical score. It features six staves of music, likely for a six-part ensemble or orchestra. The staves are arranged in two groups of three. The top group (Treble 1, 2, 3) and the bottom group (Bass 1, 2) each have a clef (G-clef for Treble, F-clef for Bass), a key signature, and a time signature. The music is divided into measures by vertical bar lines. Measure 35 begins with a measure of eighth notes for all voices. Subsequent measures show various patterns of eighth and sixteenth notes, with some voices featuring grace notes or slurs. The handwriting is clear but shows signs of being written quickly.

Wiewohl ich trag'

W IV, p. 51

5

Wie- doch wohl ich  
nit ver - trag' gross' sehn - - - - lich'  
zag', wart' al - - - - le

10

Klag',  
Tag',  
dass  
wann  
ich  
mein  
Glück  
mir  
Lieb  
muess  
wend'  
mein  
mei -  
Lei -

1. 2.

15

den, den, und mich ge - wahr',

20

des ich be - gehr'. Dran

# 25

lass' ich mich \_\_\_\_\_ be - nüe - gen,

30

was mir ist b'schert, bleib' un - ver- wehrt, wann

Handwritten musical score for four voices. The key signature is one sharp. Measure 35 starts with a forte dynamic. The lyrics "sich die Zeit wird füe- - - - - gen," are written below the vocal parts. The bass line consists of sustained notes.

Handwritten musical score for four voices, continuing from measure 35. The key signature changes to two sharps. Measure 40 begins with a forte dynamic. The lyrics "wann sich die Zeit wird füe- - - - - gen." are written below the vocal parts. The bass line consists of sustained notes.