

~~1. In der ersten Hälfte geht nicht auf~~  
~~2. Die zweite Hälfte läuft voll in der ersten~~  
 3. Die dritte Hälfte findet sich in der ersten Hälfte  
 Die Hälfte

Nr. 445  
 5

170.  
 —  
 6.  
 5

Partitur  
 M. Fein: 1737. 29<sup>ter</sup> Jahrgang.



Handwritten musical notation on five staves. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with lyrics: "Puffe ich steh auf mich Guck mich an".

Handwritten musical notation on five staves. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with lyrics: "Wälffe dich mit dem Wind der dir bläset".

Handwritten musical notation on five staves. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with lyrics: "in der Luft".

Handwritten musical notation on five staves. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with lyrics: "Wohin immer ich will".

Handwritten musical notation on five staves. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with lyrics: "Wohin ich will".



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests. Includes the handwritten instruction *Quint. Schellings*.

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Musical notation system 1 (top system)

Musical notation system 2 with lyrics: *Sin zu Sin in die Welt*

Musical notation system 3

Musical notation system 4 with lyrics: *Sin zu Sin in die Welt*

Musical notation system 5

Musical notation system 6 with lyrics: *in Zable oder Gmünd*

Musical notation system 7

Musical notation system 8 with lyrics: *in Zable oder Gmünd das ist die Welt*

Musical notation system 9

Musical notation system 10 with lyrics: *das ist die Welt*

Musical notation system 11 (bottom system)







Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and dynamic markings such as *pp.* and *fort.*. The lyrics "Lied" and "Lied mit dem Orgel" are written in cursive below the staves.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and dynamic markings such as *pp.* and *fort.*. The lyrics "Lied mit dem Orgel" are written in cursive below the staves.

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170  
C

Diese ist handschriftlich  
mit dem Instrument

a

2. Stück ..

Stück

Part.  
Alte

Senne

e

Conte

Fest. Brief Nr.  
1737.





Continuo.

This page contains a handwritten musical score for a Continuo instrument. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Performance markings like 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line and a fermata on the final note of the last staff.



4<sup>to</sup> *For of plant*

*And.* *mp.* *ff.*

*2 ds* *lib.*



Handwritten musical notation on the right edge of the page, including staves and notes.







*Andal.* *pp* *for.* *pp* *for.*

3 *2* *zuf. in Zählr.*

*pp* *for.* *pp* *for.* *pp* *for.* *pp* *for.*







Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *fort.*, and *Choral*. A section is marked *Capo Recitativo tacet*. The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side.



Violino. 2.

*Dieß ist mein C.*  
*pp.* *fort.*

*Wey feller.*  
*pp.*

*pp.* *fort.*

*pp.* *fort.*

*pp.* *fort.*

*pp.* *fort.*

*pp.* *fort.*

*pp.*

Recitativ

Capo Recitativ

Recitativ



Choral.

Handwritten musical score for a choral piece. The score is written on six staves. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of two flats. The music is written in a cursive hand. Dynamic markings include *pp.* and *fort.* throughout the piece. The first staff contains the text "2 bis bis" written below the notes. The piece concludes with a double bar line and repeat dots.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



Viola

*Sichs ist Paul*

*mp. fort. pp.*

*Recitat.* //  $\text{3/8}$

*Wey fünd*

*pp. fort.*

*pp.*

*fort. pp.*

*fort. pp.*

*zu Gott ist glaub*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*Capo*

*Recitat* //  $\text{3/8}$



Handwritten musical score on a single page, consisting of seven staves. The notation is in a historical style, likely from the 18th or 19th century. The first six staves are crossed out with a diagonal line. The seventh staff is not crossed out and contains a few notes and a fermata.

Handwritten musical score on a single page, consisting of seven staves. The notation is in a historical style. The first staff is labeled "Chord" and contains a few notes and a fermata. The second staff is labeled "2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100." and contains a few notes and a fermata. The third staff is labeled "pp. fort." and contains a few notes and a fermata. The fourth staff is labeled "pp. fort." and contains a few notes and a fermata. The fifth staff is labeled "pp. fort." and contains a few notes and a fermata. The sixth staff is labeled "pp. fort." and contains a few notes and a fermata. The seventh staff is labeled "pp. fort." and contains a few notes and a fermata.

Handwritten musical score on a single page, consisting of seven staves. The notation is in a historical style. The first staff is labeled "pp. fort." and contains a few notes and a fermata. The second staff is labeled "pp. fort." and contains a few notes and a fermata. The third staff is labeled "pp. fort." and contains a few notes and a fermata. The fourth staff is labeled "pp. fort." and contains a few notes and a fermata. The fifth staff is labeled "pp. fort." and contains a few notes and a fermata. The sixth staff is labeled "pp. fort." and contains a few notes and a fermata. The seventh staff is labeled "pp. fort." and contains a few notes and a fermata.



Violone

Handwritten musical score for Violone, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *pp*, and *mp*. The score is divided into sections by repeat signs and includes the following annotations:

- ff* (fortissimo) at the beginning of the first staff.
- Recit:* (Recitative) above the third staff.
- Witz ist Quint* (Wit is Quint) written in the left margin of the fifth staff.
- ff* and *pp* markings on the sixth and seventh staves.
- Recit:* above the eighth staff.
- Capo* (Capo) written across the eighth staff.
- ff* and *pp* markings on the ninth and tenth staves.
- ff* and *pp* markings on the eleventh and twelfth staves.
- ff* and *pp* markings on the thirteenth and fourteenth staves.
- ff* and *pp* markings on the fifteenth and sixteenth staves.
- ff* and *pp* markings on the seventeenth and eighteenth staves.
- ff* and *pp* markings on the nineteenth and twentieth staves.
- ff* and *pp* markings on the twenty-first and twenty-second staves.
- ff* and *pp* markings on the twenty-third and twenty-fourth staves.
- ff* and *pp* markings on the twenty-fifth and twenty-sixth staves.
- ff* and *pp* markings on the twenty-seventh and twenty-eighth staves.
- ff* and *pp* markings on the twenty-ninth and thirtieth staves.
- ff* and *pp* markings on the thirty-first and thirty-second staves.
- ff* and *pp* markings on the thirty-third and thirty-fourth staves.
- ff* and *pp* markings on the thirty-fifth and thirty-sixth staves.
- ff* and *pp* markings on the thirty-seventh and thirty-eighth staves.
- ff* and *pp* markings on the thirty-ninth and fortieth staves.
- ff* and *pp* markings on the forty-first and forty-second staves.
- ff* and *pp* markings on the forty-third and forty-fourth staves.
- ff* and *pp* markings on the forty-fifth and forty-sixth staves.
- ff* and *pp* markings on the forty-seventh and forty-eighth staves.
- ff* and *pp* markings on the forty-ninth and fiftieth staves.
- ff* and *pp* markings on the fifty-first and fifty-second staves.
- ff* and *pp* markings on the fifty-third and fifty-fourth staves.
- ff* and *pp* markings on the fifty-fifth and fifty-sixth staves.
- ff* and *pp* markings on the fifty-seventh and fifty-eighth staves.
- ff* and *pp* markings on the fifty-ninth and sixtieth staves.
- ff* and *pp* markings on the sixty-first and sixty-second staves.
- ff* and *pp* markings on the sixty-third and sixty-fourth staves.
- ff* and *pp* markings on the sixty-fifth and sixty-sixth staves.
- ff* and *pp* markings on the sixty-seventh and sixty-eighth staves.
- ff* and *pp* markings on the sixty-ninth and seventieth staves.
- ff* and *pp* markings on the seventy-first and seventy-second staves.
- ff* and *pp* markings on the seventy-third and seventy-fourth staves.
- ff* and *pp* markings on the seventy-fifth and seventy-sixth staves.
- ff* and *pp* markings on the seventy-seventh and seventy-eighth staves.
- ff* and *pp* markings on the seventy-ninth and eightieth staves.
- ff* and *pp* markings on the eighty-first and eighty-second staves.
- ff* and *pp* markings on the eighty-third and eighty-fourth staves.
- ff* and *pp* markings on the eighty-fifth and eighty-sixth staves.
- ff* and *pp* markings on the eighty-seventh and eighty-eighth staves.
- ff* and *pp* markings on the eighty-ninth and ninetieth staves.
- ff* and *pp* markings on the ninety-first and ninety-second staves.
- ff* and *pp* markings on the ninety-third and ninety-fourth staves.
- ff* and *pp* markings on the ninety-fifth and ninety-sixth staves.
- ff* and *pp* markings on the ninety-seventh and ninety-eighth staves.
- ff* and *pp* markings on the ninety-ninth and one hundred staves.



Recit.

Handwritten musical score for a recitative piece, consisting of seven staves of music. The notation includes various note values, rests, and dynamic markings such as *mp.* (mezzo-piano) and *ff.* (fortissimo). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff includes the instruction "2. bis" and "2. bis". The piece concludes with a double bar line and a fermata on the final note of the seventh staff.



Violine.

*Allegro*  
 Rosa Aufschwung

*Recitativo*

*Allegro*  
 Durchführung

*f. pp. f.*

*pp.*

*Allegro*  
 Apo-

*Recitativo*

Volti.



Handwritten musical score for a choir, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Gott ist glaubw." are written under the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like *pp.* and *f.*.

Handwritten musical score for a recitation, consisting of two staves. The first staff begins with the word "Recit:" and features a simple, rhythmic melody. The second staff continues the recitation with a few more notes.

Handwritten musical score for a choral piece, consisting of eight staves. The first staff is labeled "Choral." and features a melody with dynamic markings *pp.*, *f.*, and *pp.*. The subsequent staves continue the choral setting with various musical notations and dynamic markings.



Canto.

Dictum Recitativ Aria

Im Taubem Geiz mit

Christi Blut gewaschen, flüchtst allen Unflath dieser Zeit, dein Leben ist mir  
 Gott geweiht, mir ob ihm Danks Dankte lagst du vor ab dem Tod nicht er  
 lassen das magst, die Taube Gottes trägt von mir gewaschen Geist in Augen  
 Sorgfalt steht in Händen mir wann sie durch das Thal das finstern Tod  
 nicht so füllt ihr Gott den Lauff vollenden und nicht sie auf in

seiner Himmel Thal

Herr ich glaube — — — — — Jesu — — — — — deine schwache Taube  
 — — — — — dein zu dir zu dir in di — — — — — Herr ich glaube ich  
 Jesu — — — — — deine schwache Taube dein zu dir dein zu dir  
 in Direrkeit Auf in Babyl's den Thürten in Babyl's den  
 Thürten kann ich Fuß nicht rufe nicht rufe finden alle ist da  
 si — — — — — telkeit in Babyl's den Thürten kann ich Fuß nicht rufe

nicht rufe finden alle ist da si — telkeit Capell Recitativ



Du bist süchtig laßt dich finden was man sich nicht sanft  
 schlüßst singen die Hand und Dimpfen wie die Längen stand und  
 Maße mich o gnaden Quell durch dein Wasser sich nicht  
 soll laß mich fließen nach du fließest gib mir nach du  
 ganz fließest



Alto.

Diase, Ich summe mich wie Diase mitten unter die Wölffe, —  
 Vann sey' Ich wie die Vflangen, Damm — und ohne  
 falsch — wie die ton — ben wie die ton — ben.

Recitativa Recitativa

In' himmel' laub, In' in' himmel' Geist' Ich' lassen, In' komst' al —  
 lern' zur' stolzen' Aufe' litten; kom, machst' dir' mein' ganz' zu' Wohnung  
 ein; ich' warte' dir' zu' allen' Zeiten, und' so' gleich' gern' zu' folge' willig  
 sag; ja' doch' ich' wiss', In' liebste' mich' eine' Dollen; ich' bin' im' Blut' Jesu'  
 ein, ja' ja. In' komst, mein' bitten' mich' dienst' leisten.

In' bist' heilig' laßt' dich' finden' wo' man' sein' und  
 flücht' sich' gegen' Dufand' und' Dingen' mit, die' sanften  
 sanften' ist' Marfe' meine' Gnaden' Quell' und' dein  
 hand' und' mich' Wasser' ein' mich' soll' laß' mich' fließen' was' In' fließest  
 gib' mich' was' In' ganz' siehest





1737.





Tenore

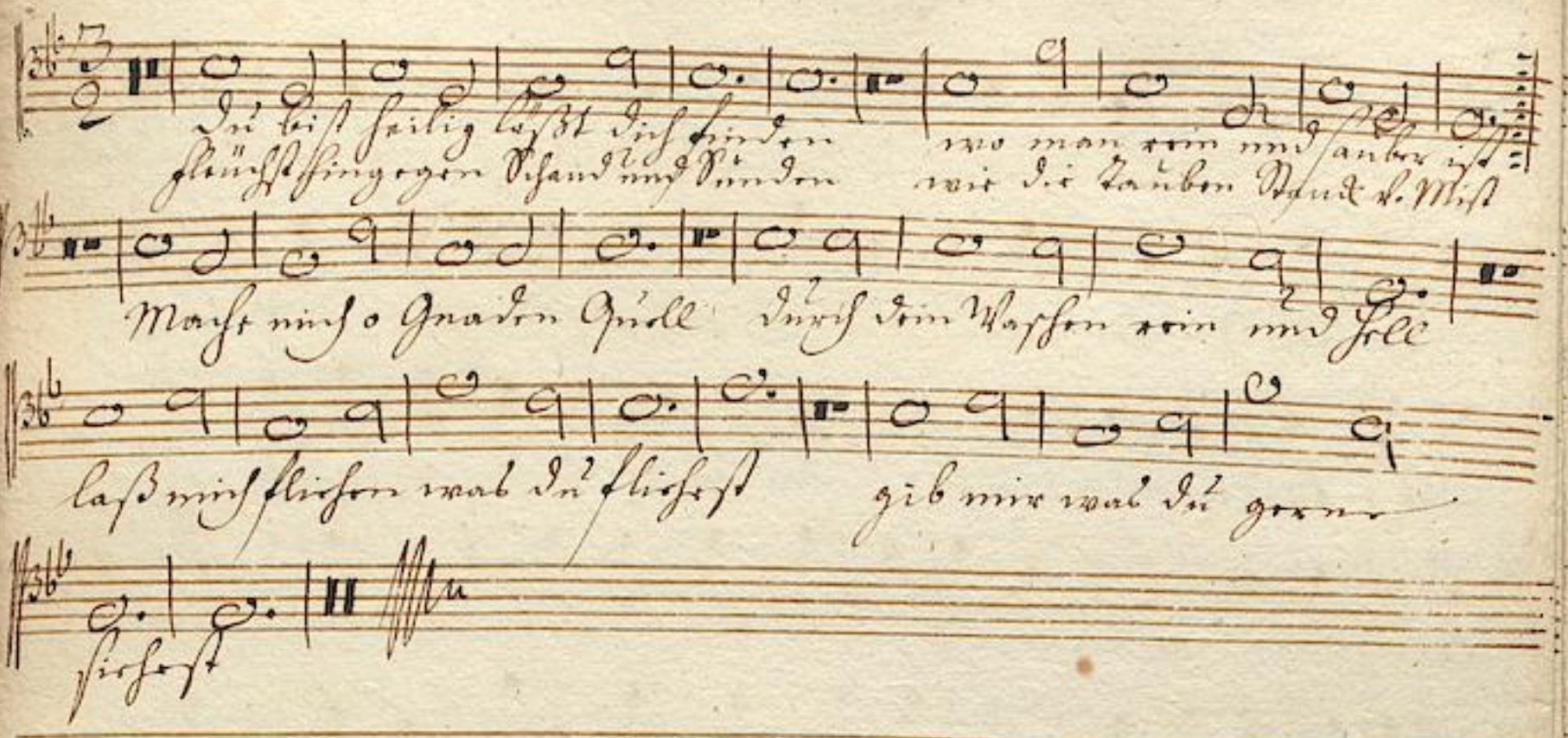
Dictum *Wie immer ist die Welt, man sich nicht, wie die Tauben,*  
*in ihrem Glauben, mehr in der Welt als auf der Erde fällt, der wird gar*  
*leicht bestrahlt, man nicht von der Wölffe Laufen wegfliegen,*  
*demofangestrichl. Herr Jesu, die Hand alle maister, auf, mach mich*  
*und halte mich an dir, mein Leib und ~~ganze Seele~~ <sup>ganze Seele</sup> soll dir <sup>preis</sup> sein.*

Tauben Opfer sein.

*Wag, wag, schneide Fittelritzen, wag, wag, wag, Holmst, dieser*  
*Zeiten, mein Herz ist kein - - - - - ben Artz, Wag, wag*  
*wag, wag, schneide Fittelritzen, wag, machst dieser Zeiten*  
*mein Herz ist kein - - - - - ben Artz, mein Herz - - - - - ist tauben Artz.*  
*Mein Sinn gahst in die Lese, in die Lese, was ist der Frey - - - - - land*  
*was ist der Frey - - - - - land Lese, der sich der sich mit mir - - - - - der Drole*  
*paart - - - - - der sich mit mir - - - - - der Drole paart.*

Recitat // aria // Recitat //




  
 Du bist feilig laßt dich binden  
 fließt fingenen Bisam my Vunden  
 wo man ein mir anber ist  
 mit die händen Mund d. M. A.

Mayst mir o Gnaden Quell  
 Durch dein Waffon sein mir Jell

laß mich fließen was du fließest  
 gib mir was du geseh

fließest

1707



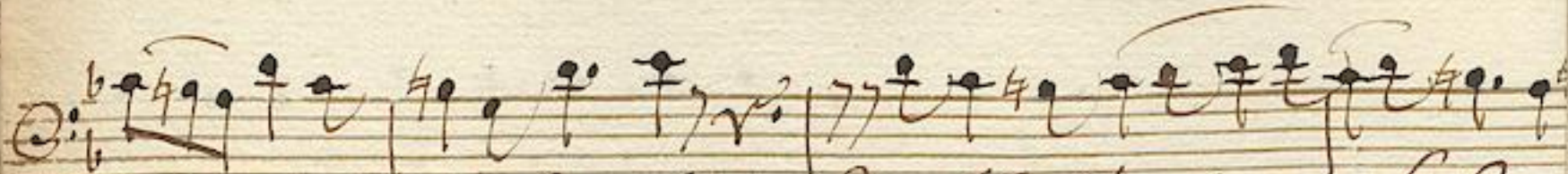
Tenore trasposto in Casso.

Recitativo

Dieu muss in die Welt! was sich nicht  
 in seinem Glauben, was in dem Götzen ab auf der Erde,  
 er kreist beflodt, u. wo nicht von der Wolke auf der  
 oh angesehnt. Gar Jesu! du hast alles was, auf!  
 er galte mich auch sein, mein Lieb er auf. Geist alle  
 Opfer frey.

Weg, Weg, Schwere Sittlichkeit Weg, Weg,  
 seiner Zeit mein Götze ist kein = = = = =  
 Weg, Weg, Weg, Weg, Schwere Sittlichkeit  
 in die Zeit mein Götze ist kein = = = = =  
 ist kein = = = = = Meinem Götze in der  
 wo ist der Götze = = = = = wo ist der





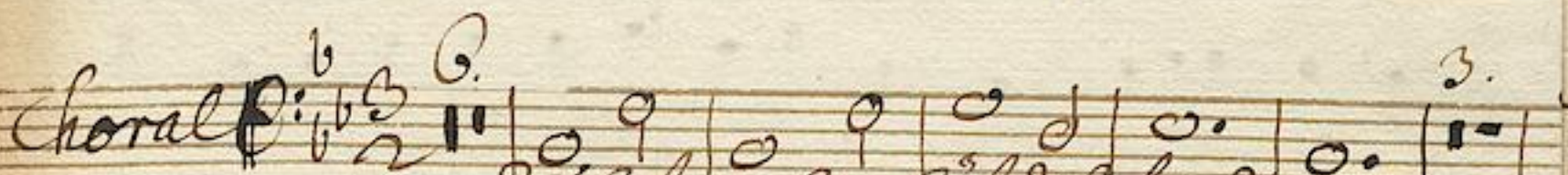
Gey = laud yhr, der yhr der yhr mit mir = uss stolze



der yhr mit mir = uss so = Co gant.

Page 11

Recit || Aria Tac: || Recit Tac: ||

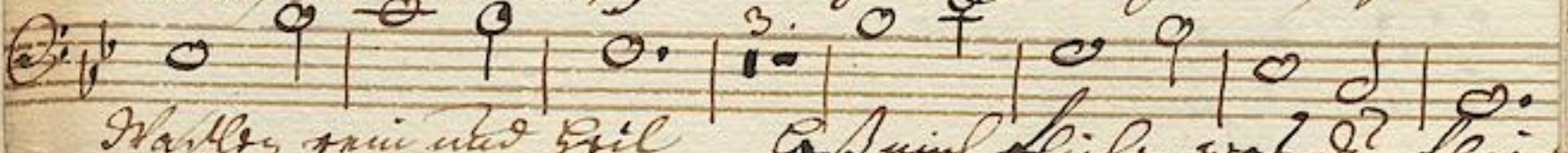


Choral

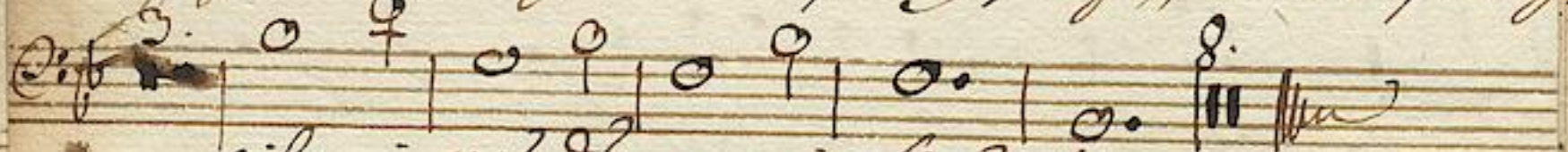
Du bist heilig Capitul fündu  
Kraufft Gungert, sand u. sündu



mir und rachtu ist  
taub, Gant und mich machn mich o Gant, Gant



Waltz, mir und Gant Capitul fligt, was du fligt



gib mir, was du gant yhr hat.