



Ein aber giebt's,

Gott, nimm quäntig

Langen a 11.

2 Corni grossi.

1 Flautois.

2 Violini.

Viola.

Bassone.

C. A. T. e Bassi.

4 Voci in Lipieno.

Organo.

Chore

J. W. Zachow.

Feb. 1. 17. 19.

N. 20

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Soprano.

5. Solo

Handwritten musical notation for the first staff of a soprano solo. It begins with a treble clef and a key signature of one flat. The melody starts with a series of eighth notes, followed by a triplet of sixteenth notes.

Handwritten musical notation for the second staff. The lyrics "Herr" are written below the notes. The melody continues with various rhythmic patterns, including a triplet.

Handwritten musical notation for the third staff. The lyrics "Herr" and "Herr" are written below the notes. The melody features a mix of eighth and sixteenth notes.

Handwritten musical notation for the fourth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody includes a triplet of sixteenth notes.

Handwritten musical notation for the fifth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody continues with eighth and sixteenth notes.

Handwritten musical notation for the sixth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody features a triplet of sixteenth notes.

Handwritten musical notation for the seventh staff. The lyrics "Herr" and "Herr" are written below the notes. The melody includes a triplet of sixteenth notes.

Handwritten musical notation for the eighth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody continues with eighth and sixteenth notes.

Handwritten musical notation for the ninth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody features a triplet of sixteenth notes.

Handwritten musical notation for the tenth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody includes a triplet of sixteenth notes.

Handwritten musical notation for the eleventh staff. The lyrics "Herr" and "Herr" are written below the notes. The melody continues with eighth and sixteenth notes.

Handwritten musical notation for the twelfth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody features a triplet of sixteenth notes.

Handwritten musical notation for the thirteenth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody includes a triplet of sixteenth notes.

Handwritten musical notation for the fourteenth staff. The lyrics "Herr" and "Herr" are written below the notes. The melody continues with eighth and sixteenth notes.



Mus. 2150-E-504

Dichtung, die ist kein Ernst, das sie erkühnt, da trieb sie immer trüglich ein:
 Ein über Gottes Geist, von Gnaden. Dagen, auf diese Lieder selbster
 schließt so wird das Erb Gottes wohl erquick, und stößt in lauter Dagen.
 Aria. *Vu vi* "lor Guch, erquickend,
 wie im jehouer De" "gen, befrucht das Lieder Land, das Lieder Land, befrucht das
 Lieder Land, das Lieder Land. *Compositum* und, sich darach und
Quintus *vi* " " "gen, befrucht dein solig, mat chud' best und Man, so wird
 laut *Vu vi* "lor Guch, *Vu vi* "lor Guch, erquickend, erquickend,
 wie im jehouer De" "gen, befrucht das Lieder Land, das Lieder
 Land, befrucht das Lieder Land, das Lieder Land. *Bekehrung* *vi* *trüch*
Vu gophwinde soxt, trüch *Vu* gophwinde soxt, und weal und so " *Stu* *ung*,
legum. *Tringo* " *gen* *und* *al*, *lor* *Dagen*, *indiger*, *Guch* *Erps* *mit*.

Aria Da capo
 In Gauffen, mit Gauffen, mit Gauffen zugewandelt.

Cap.
 Heilige von Geist Gottes drei — — — — — "bet, tündel, i" *Heilige*
 von Geist Gottes drei — — — — — "bet, — — — — —" *Heilige*
 von Geist Gottes drei — — — — — "bet, die sind Gott" *Heilige*
 von Geist Gottes drei — — — — — "bet, die sind Gottes" *Heilige*

Aria Bassesolo
tacet.

4 sol.
 1. Gott heiligen Geist, zu höchsten Kraft,
 2. Wein ist, das ich Gott ruft er drum,
 3. Das ich fest in Aufstehung steh

3. Cap.
 1. Halbquarte in und ab, beschafft, ist et was 1.
 2. In meine, Herr und das, der mein, Wein was 2.
 3. und nicht in Trübsal in — — — — —, das ich in 3.

1. Gut am Leben mein, so ist es werlich lauter Wein. 1.
 2. Wort und Sacrament. behalt und lieb bis an mein End. 2.
 3. Gehen Ernst mus sein, zulast mit Tränen überwind.

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

10. Cap. *Alto.*

„Du aber gibst, Gott, einem gnädigen

Rozon, einem gnädigen Rozon, einem gnädigen

gnädigen, einem gnädigen Rozon. Und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

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„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

„ ist, weyri“ „ dich du, weyrichtest du, und sein Lob, das hier

Da Capo *Recit.* *Aria Canto solo* *tacet*



trini .. " .. " .. " .. " .. *bit*

veulich von Geist Gottes trini, - " bit

veulich von Geist Gottes trinet, zugleich Gottes Kinder

die sind Gottes Kinder.

Aria B. Solo ||

tace. ||

1. *Gott* heilgen Geist, die höchste Kraft, laß dich in mir 1.

2. *Im* ich, daß ich Gottes Reich erkann, der meinou Jesu, und 2.

3. *Daß* ich dich in Ansehung dich, und mich in Erbteil 3.

1. *allos* phaffi, Ich vertrat dich am Eubom mirin, daß ich 1.

2. *Vater* mein, dein wahres Wort und Sacrament behalt und 2.

3. *untergeh,* daß ich im Gortzen Tröstung find, zuluyt mit 3.

1. *veulich* lauden Trin. 1.

2. *lieb* dich an mich find. 2.

3. *Ganzheit* überneim.

10. Cap.



in aber gibst du Gott, einen quärligen Rogen
 einen quärligen Rogen, einen quärligen, quärligen Rogen, ihm aber
 gibst du, Gott, einen quärligen Rogen, einen quärligen, quärligen, quärligen Rogen

Und ihm Lobe, das dir — "xrist, vryrichtest du, vryxi" —
 "chep du, und ihm Lobe, das dir ist, vryxi" "chep du, vryrichtest
 du, vryrichtest du, und ihm Lobe, das dir ist" "xrist, vryrichtest du, vryxi"
 Dr. Dacia

12. Aria Canto solo
 Recit. *tace*
 Welchs der Geiſt Gottes treib,
 " beh, welchs der Geiſt Gottes treib, — beh,
 welchs der Geiſt Gottes treib. " beh, welchs der Geiſt Gottes treib,
 " beh, welchs der Geiſt Gottes treib, *Sin fine*
 Gottes, Gottes Kinds, Welchs der Geiſt Gottes



1. *for* " — — — " *oder, welche von Jesu Gottes liebste*
2. *Sie sind Gottes Kinder, Sie sind Gottes Kinder.*
3. *Aria, Bass solo. ||*
tace.

1. *Gott heiliger Geist, Du heilige Kraft, laß Gedanke in mir alle*
2. *sein ist, daß ich Gott nicht erkenne, ihn nunmehr Herrn und Vater*
3. *daß ich hoßt in Aufstehung stehe, und nicht im Zaubel unter,*

1. *schaff, ich thut Gottes Erbarmen, so ist es wunderbar lauter sein!*
2. *nun, Dein wahres Wort. Sacrament behalt und lieb sie an mein Lied. 2.*
3. *geh, daß ich im heiligen Geist mich finde, Zubring und sünden überwind. 3.*

Basso

Handwritten musical score for Bass with multiple systems of staves and lyrics. The lyrics are in Latin/German and include phrases like "in abscis", "ignem", and "et in spiritu". There are various musical markings such as *Cap.*, *Sol.*, and *Da capo*.

12. Aria Canto Solo tac.
Recit.



3.

wahrlich von Geist Gottes kam

und sind Gottes

Gottes Kinder, Gottes Kinder

wahrlich von Geist Gottes kam

und sind Gottes Gottes Kinder, sind Gottes Kinder

Aria. Du wirst mich treiben

zum Guten, zum Guten

ganz gefesselt, zum Guten ganz gefesselt, wie das Kind, wie das Kind


Du wirst mich treiben zum Guten, zum Guten, ganz gefesselt, wie das Kind

wie das Kind, Du wirst mich treiben zum Guten, zum Guten, ganz gefesselt, wie das Kind


wie das Kind, also werd ich

sein und bleiben, also werd ich sein und bleiben Gottes


andere, vgl. das Kind, Gottes und verwehlt Kind




 Also wird ich sein und lieben Gottes unverweslich
 Kind, Gottes unverweslich Kind. *Da capo.*



 1. Gott heiliger Geist, du höchste Kraft 1.
 2. Du bist, das ich Gottes Licht erbarm 2.
 3. Das ich best in Aufrichtung Ach 3.



 1. Das Quers in mir alles schaff, ist stweab gutt am 1.
 2. In mir in Gessen und Vater nimm, sein wahrer Wort und 2.
 3. und nicht in Festung unter geh, Das ich in Gessen 3.



 1. Erben mir, es ist so wahrlich lauter Kind. 1.
 2. Sacrament behalt und lieb bis an mein End. 2.
 3. Trost und Friede, zuletzt mit Frieden u. bewein. 3.

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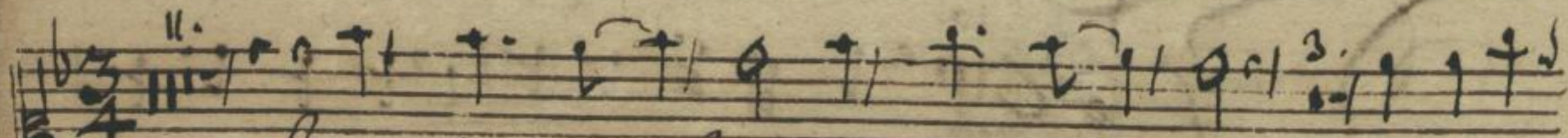
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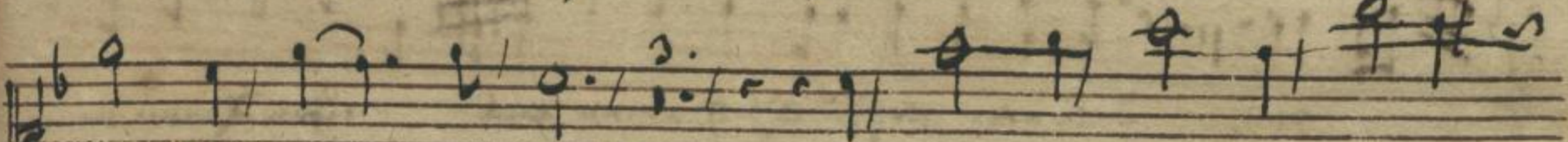
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6.

So weist mich tath
 zum Gutes zum Gutes gang ge,
 schwind, zum Gutes gang geschwind, wie der Wind, wie der Wind — So weist mich
 tath zum Gutes — zum Gutes gang geschwind, wie der Wind
 — wie der Wind, So weist mich tath zum
 Gutes, zum Gutes gang geschwind, wie der Wind
 — wie der Wind. Also ward ich sein und bleib,
 also ward ich sein und bleib, Gottes auß, Gottes auß,
 weisse, das Kind, Gottes auß, weisse, das Kind, also ward ich
 sein und bleib, Gottes auß, weisse, das Kind, Gottes
 auß, weisse, das Kind. Da capo



Choral. 1. Gott heiliger Geist, du heilige Kraft, laß mich 1.
 2. Wein ist, laß ich Gott nicht sterben, Ich mein 2.
 3. Laß ich fest in Auserwählung steh, und nicht 3.



1. in uns al' bezeugt. Ist unser Gott am Leben 1.
 2. Gern und la' her nun, Dein wahres Wort und Sacra 2.
 3. Trübsal un' tergab, Laß ich in Gethen Trost 3.



1. mein, so ist es wahrlich lauter Wein 1. 1.
 2. nicht begalt, und lieb bis an mein End 2.
 3. pfund, züht mit Jernstein über, wind.



Alto in C.

10.
Donata.

...um aber gibst du, Gott, nimm gnädigen Regen,
 nimm gnädigen Regen, nimm gnädigen gnädigen Regen. Mein
 aber gibst du, Gott, nimm gnädigen Regen, nimm gnädigen gnädigen
 gnädigen Regen. ... und dein Erb, das du dir ist ...
 ... und dein Erb, das du dir ist ...
 ... und dein Erb, das du dir ist ...
 ... und dein Erb, das du dir ist ...
 ... und dein Erb, das du dir ist ...
 ... und dein Erb, das du dir ist ...

12.
Da capo
Fin al Segno. Recit. Aria Soprano solo
tacet.

... der, verleihe den Geist Gottes ...
 ... der, verleihe den Geist Gottes ...
 ... der, verleihe den Geist Gottes ...
 ... der, verleihe den Geist Gottes ...





Im Geist Gottes treibt, wir sind Gottes Kinder, wir sind

Gottes Kinder.

Aria Basso solo
tacet.



Choral. 1. Gott heiliger Geist, du heilige Kraft, du heilige 1.
 2. Du bist, daß ich Gott nicht erkenne, du mein 2.
 3. Du bist in der Taufe, und nicht in 3



1. in dem aller schaff, ist unser Gut am Leben mein. 1.
 2. Himmel und Vater mein, sein wahrer Wort und Sacrament 2.
 3. Einmal untergeh, das ich im heiligen Geiste empfind 3.



1. so ist es wahrlich lauter mein. 1.
 2. behalt und lieb dir an mein Gut. 2.
 3. Zuhilf mit Tugenden übereind.

10. Sonata.

Handwritten musical notation for the first system, including a large decorative initial 'S' and lyrics: "im aben gibst du, Gott einem gnädigen"

Handwritten musical notation for the second system with lyrics: "Logen, einem gnädigen Logen, einem gnädigen gnädigen Logen, einem gnädigen"

Handwritten musical notation for the third system with lyrics: "im aben gibst du, Gott, einem gnädigen Logen, einem gnädigen gnädigen"

Handwritten musical notation for the fourth system with lyrics: "gnädigen Logen. myr riebst du, myr" - " - "

Handwritten musical notation for the fifth system with lyrics: "du" - " du, ein dein Exor, das die ist, myr" - " du, myr riebst"

Handwritten musical notation for the sixth system with lyrics: "du, myr" - " du, ein dein Exor, das die ist" - " du ist, myr riebst"

Handwritten musical notation for the seventh system with lyrics: "du, myr" - " du, ein dein Exor, das die ist" - " du ist, myr riebst"

12. Aria Soprano solo Tacet. Recit.

Handwritten musical notation for the eighth system with lyrics: "wulige von Geist Gottes her" - " " - " - " " - " "

Handwritten musical notation for the ninth system with lyrics: "wulige von Geist Gottes her" - " her, wulige von Geist Gottes her" - " her,

Handwritten musical notation for the tenth system with lyrics: "wulige von Geist Gottes her" - " her,

Handwritten musical notation for the eleventh system with lyrics: "her sind Gottes, Gottes Diener, Wulige"



in Christi Gottes tunc

... hat, wolle ich im Christ

Gottes tunc, die sind Gottes Kinder, die sind Gottes Kinder.

Aria, Bass solo

Choral. 1. Gott heiligen Geist, die heilige Kraft, laß Gnade 1.
 2. Und ich, laß ich Gott wohl erkennen, Humiliter, 2.
 3. Laß ich hoch in Aufrehtung steh, und nicht in 3.

1. in uns alles schafft, ist unser gut am Leben 1.

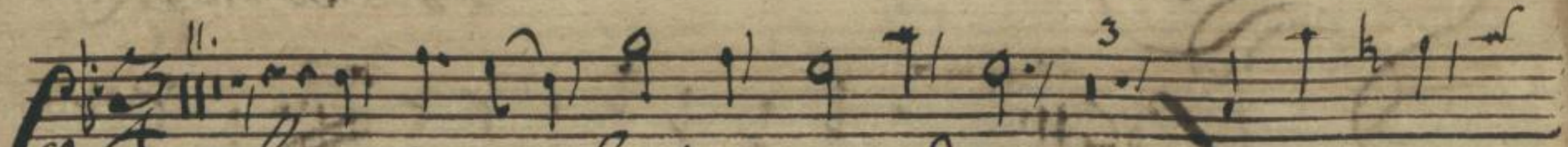
2. Gehen und Vater nun, dem wahren Wort und Sacram.

3. Exultat in hoc ges, laß ich im Herzen Exultum 3.

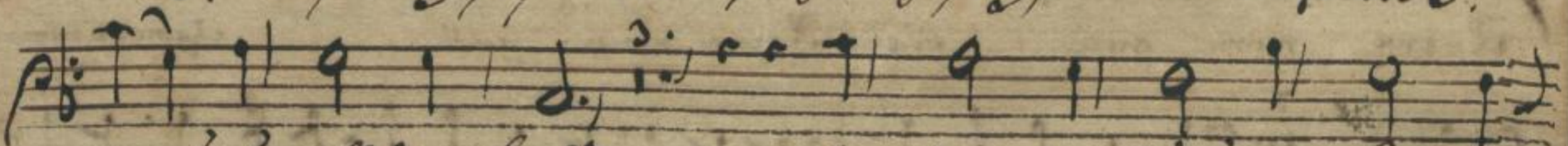
1. mein, so ist es so lieblich lauten sein 1.

2. nicht behalt, und lieb dich an mein lud. 2.

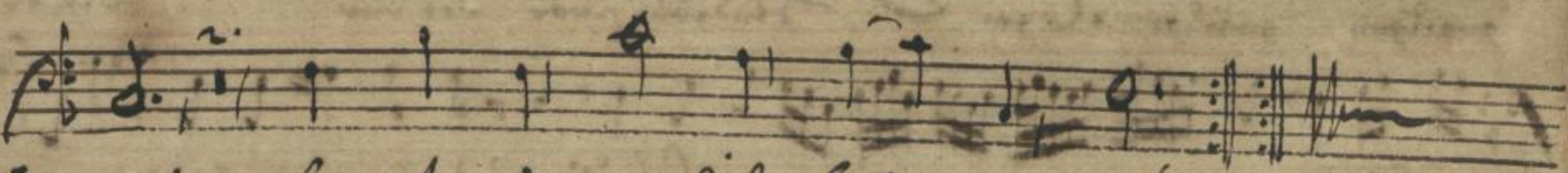
3. pfund, zühnd mit Toren überwind.



Choral. 1. *Der heilgen Geist, du höchste Kraft, laß Gade 1.*
 2. *Sein ist, daß ich Gott recht erkenn, Ihn unimm 2.*
 3. *Daß ich fort in Ansehung sey, und miß in 3.*



1. *in uns alle geschaffen: Ist voral Güt am Erben 1.*
 2. *Sein und Vater imm, Sein wahr Wort und Sacra 2.*
 3. *Erüßal unter " geh: Daß ich im Herzen Eröffn 3.*



1. *mein, so ist es wahrlich laü " der Sein 1.*
 2. *mein begalt, und lieb, bis an mein End 2.*
 3. *seind, Zülyt mit Barmhertigk " beueind.*

Sonata.

Violino I^{mo}

in absc. gieb. In Gott, vierzig Tagen.

in absc.

fin.

Recit.

Da capo
fin al segno

C. Solo.



Aria. Canto solo.

Handwritten musical score for a solo aria, consisting of six staves of music. The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like *fin.* and *Adagio*. The music is written in a cursive style typical of 18th-century manuscripts.

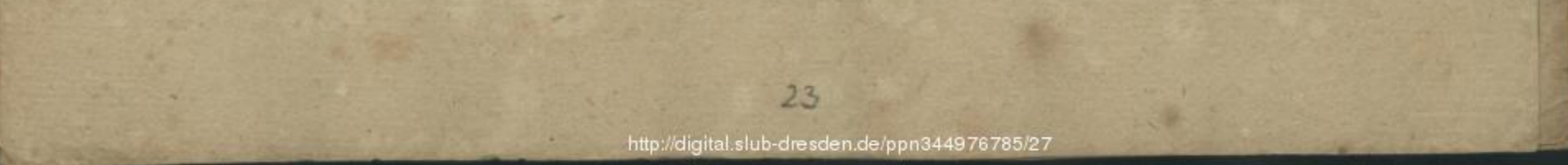
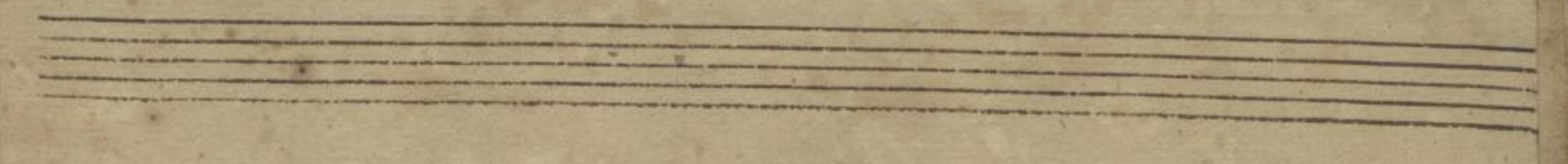
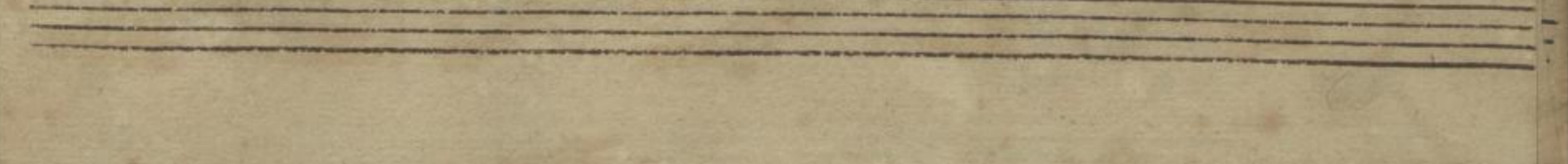
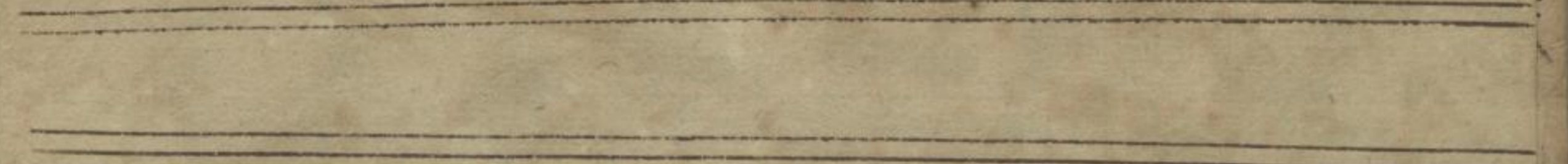
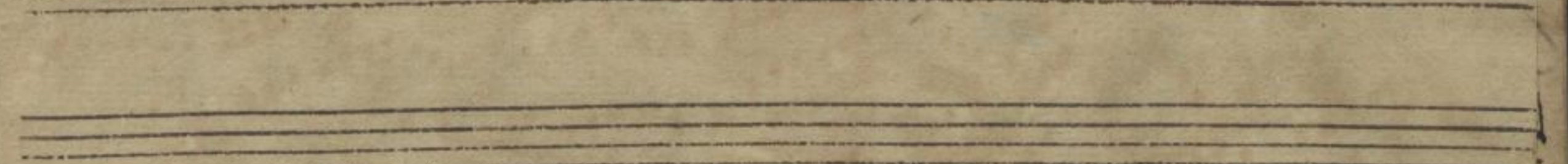
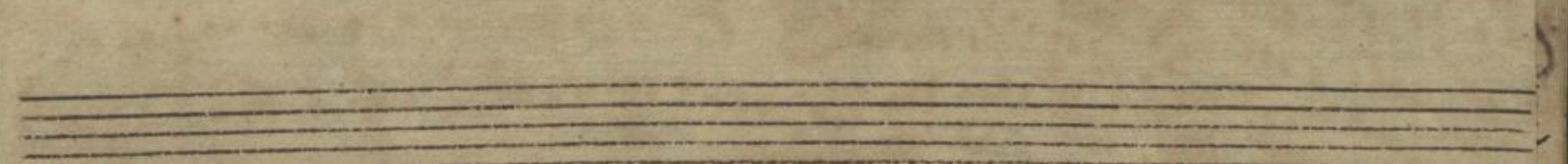
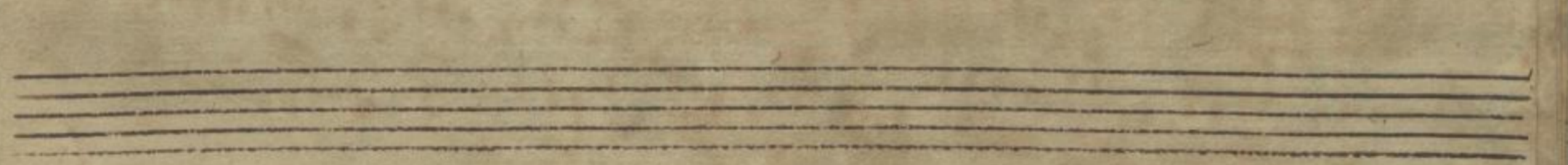
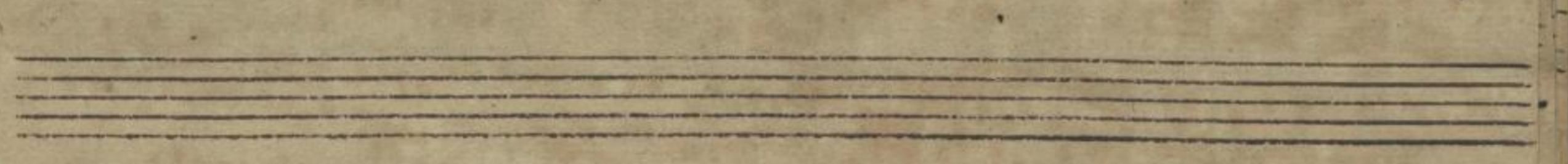
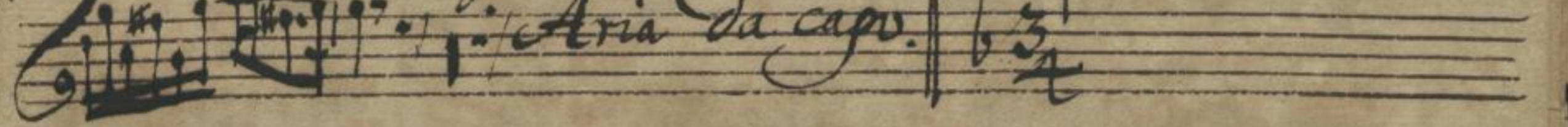
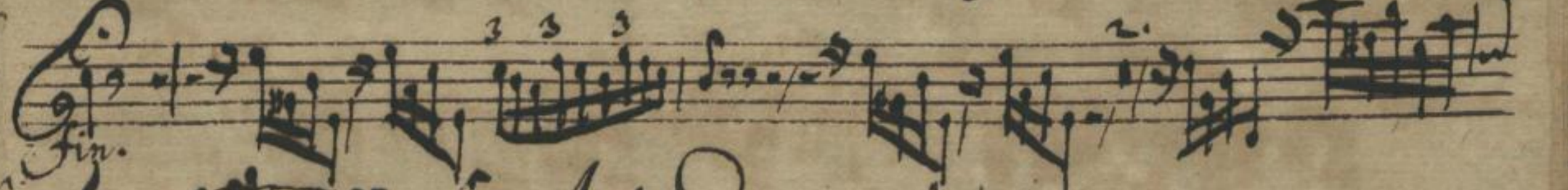
Welche im Geist Gottes trübend

Handwritten musical score for a section titled "Welche im Geist Gottes trübend", consisting of two staves of music. The notation is in a cursive style, with various note values and rests.

All unisono.

Aria B. J.

Handwritten musical score for a section titled "Aria B. J.", consisting of three staves of music. The notation includes dynamic markings such as *piano*, *forte*, and *p.*, along with various ornaments and note values. The music is written in a cursive style.



Handwritten musical notation on aged paper, consisting of several staves of notes and clefs, likely a manuscript page.

Handwritten musical notation, possibly a clef or a specific note, located in the lower middle section of the page.

Violino 2^{do}

Sonata
 in a-moll für die Violine, von dem vierzigjährigen Herrn
 Bach

fin.

Rea. Cello

Ans. Cello

fin.



A handwritten musical score on aged paper, consisting of 12 staves. The notation is in a single system, likely for a single melodic instrument. The score begins with a treble clef and a 6/8 time signature. The first staff contains the initial melodic line. The second staff is marked with a first ending bracket and the instruction "Aria da capo" with a double bar line. The third staff begins with a first ending bracket and the instruction "Gottel imit. p". The fourth staff continues the melodic line. The fifth staff is marked with a first ending bracket and the instruction "Unison". The sixth staff is marked with a first ending bracket and the instruction "Solo Bassi solo". The seventh staff begins with a first ending bracket and the instruction "f.". The eighth staff contains a complex passage with many beamed notes and is marked with "f.". The ninth staff continues the melodic line. The tenth staff is marked with a first ending bracket and the instruction "piano.". The eleventh staff is marked with a first ending bracket and the instruction "forte.". The twelfth staff is marked with a first ending bracket and the instruction "piano.". The score concludes with a first ending bracket and the instruction "f. fin.".

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, with some triplets indicated by a '3' above the notes. A second ending is marked with a '2.' above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes. The text "Da capo, fin al segno" is written across the staff, with "Da capo" and "fin" written above the notes and "al segno" written below. A double bar line with a repeat sign is present at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes. The text "Choral." is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes. The text "Ob" is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes.

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

Handwritten musical notation on a five-line staff, including a clef and several notes.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, with a complex arrangement of notes and stems.

Handwritten musical notation on a five-line staff, concluding with a double bar line.

Sonata.

Viola.

In eben, gibte, Gott, einem gütlichen Augenp.

2. Um aber p

1. fin.

6. fin.

Da Capo

Recit. C. sol.

Wie Lieder singt es auch p.



Aria. C. f.

fin

3. 4. Da Capouso

Polka In guist gottbeg.

Aria B. solo.

fin.

5. Da Capotria usq.

4.

Choral.

3. mal

Organo

Sonata.

C. sol.

in abay givisti, Gott's.

Strom.

Strom.

Tutti.

B. contr.

tutti.

fin. G#

Conc.

Strom.

Ten.

Tutti.

Ten.

Tutti.

Da capo
In al segno

Rec. C. f. accomp. dei Violini.

Ar. C. f.



Strum 6

Aria Cello con estrom.

Sopr. Du. in G. Solo.

fin.

The first section of the handwritten musical score consists of six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some accidentals like sharps. The music is written in a cello part, as indicated by the title 'Aria Cello con estrom.'.

à capella

Da capo

Sublime Gust. G. Solo.

The second section of the handwritten musical score begins with a 'Da capo' marking, indicating a repeat of the first section. It consists of six staves of music. The notation is similar to the first section, with various notes, rests, and dynamic markings. The music is written in a soprano part, as indicated by the title 'Sublime Gust. G. Solo.'.

Aria B. solo e stromm.

B. Jussis humil

troubump.

Fin.

Aria da cam
po.

Choral.

Gott heiliger Geist

Tutti.

Atrom.

Tutti.

Atrom.

Tutti.

Atrom.

Continuo



Sonata

Stram.

Tutti.

B. e Stram.

Tutti.

Stram.

Cloro.

Ten.

Tutti.

Ten.

Tutti.

Handwritten musical notation for the first section, including various notes, rests, and performance markings.

Da capo fin al Segno

Rec. C. sol. accomp. dei Violini.

Aria. Sopr. e Stram.

Sopr. Da Capo

Handwritten musical notation for the second section, including various notes, rests, and performance markings.



6

a capella
Lulige im Geist Gottes trübte

Aria. V. e. Hand. unisoni.

B. J. Du wirst mich trübte

66 6 *fin.* # 6 6 # 2 6 6 2 6 # 6 # 6 6 # 2 6 # 6 6

Aria da capo
In al Segno

Choral. *Großhülgen Geist. p.* *stom.*

Handwritten musical notation on aged paper, including staves and notes. The notation is faint and difficult to read due to the age and bleed-through from the reverse side of the page. Some legible fragments include "4/4", "C", and "F".

Hautbois.

sonata. ee
in abur giesp in, Gott, nimm vierzigend
in abur giesp, Gott.
fin.

Da capo fin ab || C ||
Segno (S) *Recit.*



Aria. C. Solo. m.
In unisono G. Cant.

fin.

Aria da capo,
in al segno G.

Adagio per Organ. Gottes Lob.

all unisono. m.

Aria B. Solo.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *p.*, *f.*, and *fin.*. There are also some numerical markings like *3* above notes. The music appears to be a complex piece with some dense passages.

Choral. Gott heiliger Geist. *p.*

Handwritten musical notation for a choral piece. It consists of four staves of music. The first staff has the title "Choral. Gott heiliger Geist. *p.*" written above it. The notation is simpler than the previous section, featuring mostly quarter and eighth notes.

Handwritten musical notation on aged paper, consisting of several staves with notes and clefs. The notation is somewhat faded and includes various musical symbols such as notes, stems, and clefs.

215
81304

Basone.



Sonata

in abba ginta, Grot p

Da capo.

Recit. Sopr.

Aria Soprano.

Da capo dell'Aria

Subito in Grist Gottes terribel.



Aria. Bass Solo.

Fin.

Da capo dell' Aria.

Choral. Gott heiliger Geist, in heiliger Kraft.

Sinfonia.
overt. *Corno grosso* *f^{mo}.*

1. *Um aber giebts Gott y.*

7.

24. 35. 12. 4. *Da Capo* *Aria Canto solo*
uscq. ad sign. *Recit.* *tacet.*
Wohlfa. der Geist Gott bey

4. 2.

Aria Basso solo || 3
1a Ccet || 4



Mus. 2150-E-504



Choral. 3. mahl.

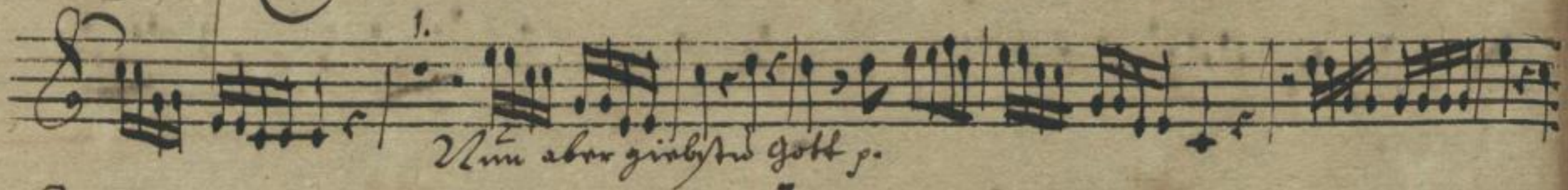


Cornetto grosso Z^{do}

Sinfonia

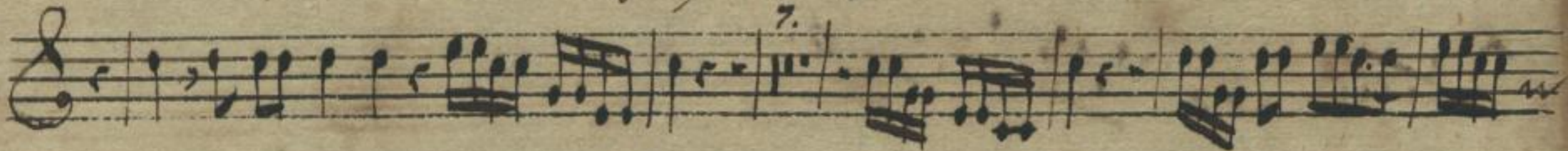


1.



Nun aber gibst du Gott p.

7.



24.



Fin.

usq.

12.

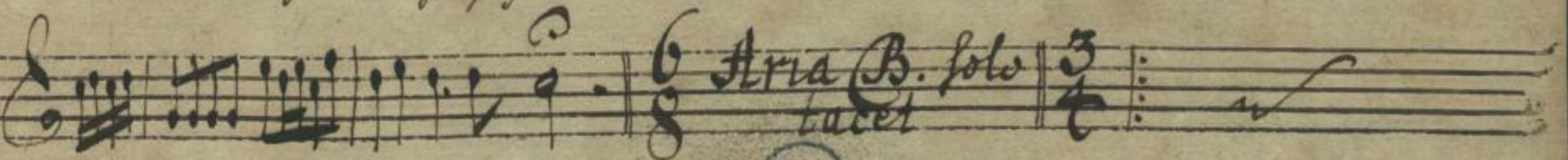
Reit.

Aria C. solo
tacet.

7.



Wohle der Geist p.



Aria B. solo

tacet



Handwritten musical score for a choral piece. The title is "Choral. 3. mahl." written in cursive. The score consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The music is written in a single line. The second staff continues the melody, also in a single line. The third staff begins with a treble clef and contains a few notes followed by a double bar line and some scribbles. The paper is aged and shows some staining.

5. 3. 1. 4. 3.

Choral. 3. mahl.

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