



Handwritten musical notation on the right edge of the page, including staves and notes. The notation is in a historical style, possibly from the 16th or 17th century. It features various clefs, including a soprano clef (C1) and a bass clef (C4), and includes rhythmic values such as minims and crotchets. The notation is written in dark ink on aged, yellowed paper.

Dnr. Adv. 1742.

G. D. S. M. D. 1742.

Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The key signature is one flat (B-flat). The time signature is 3/4. The music is written in a cursive hand.

*Mein Gott mein Gott  
 Ich hab dich in der Zeit*

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The key signature is one flat (B-flat). The time signature is 3/4. The music is written in a cursive hand.

*Mein Gott mein Gott  
 Ich hab dich in der Zeit*

*über alle Gewässer  
 zur Befreiung der*



Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in German: "auf der Höhe der Götter" and "die Welt ist nicht".

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in German: "Zum Wohneye" and "auf der Höhe der Götter".

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in German: "auf der Höhe der Götter".

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in German: "auf der Höhe der Götter".

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in German: "auf der Höhe der Götter".



Handwritten musical notation on a single staff, featuring rhythmic patterns and clefs.

Handwritten musical score with multiple staves and German lyrics. The lyrics include:

die Zehn sind auf ihre Plätze die  
 Jungst nicht für die gefallt die Lyke  
 auf die für den Himmel nicht. Ich bin ein alter Mann  
 die Zehn sind auf ihre Plätze die  
 Himmel zum Himmel ist das Himmelstheil. Und das ist die  
 auf die für den Himmel nicht. Ich bin ein alter Mann  
 auf die für den Himmel nicht. Ich bin ein alter Mann

Partial view of handwritten musical notation on the adjacent page, showing staves and notes.

Handwritten musical notation for the first system, including staves for strings and a vocal line with lyrics: *Angesichts der großen Gnade*

Handwritten musical notation for the second system, including staves for strings and a vocal line with lyrics: *Angesichts der großen Gnade*

Handwritten musical notation for the third system, including staves for strings and a vocal line with lyrics: *Angesichts der großen Gnade*

Handwritten musical notation for the fourth system, including staves for strings and a vocal line with lyrics: *Angesichts der großen Gnade*

Handwritten musical notation for the fifth system, including staves for strings and a vocal line with lyrics: *Angesichts der großen Gnade*

Handwritten marginal notes on the left side of the page, including the word *Violino* and other illegible scribbles.

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the staves. The word "Herrn" is visible in the first system.

Second system of handwritten musical notation with five staves. The lyrics continue, with the word "Herrn" appearing again. The notation is dense and characteristic of 17th or 18th-century manuscript style.

Third system of handwritten musical notation with five staves. The lyrics include the words "Herrn" and "Herrn". The notation shows complex rhythmic patterns and clef changes.

Fourth system of handwritten musical notation with five staves. The lyrics include the words "Herrn" and "Herrn". The notation is highly detailed, with many notes and rests.



Handwritten musical notation for Violino I, including notes, rests, and dynamic markings such as *ff* and *ff*.

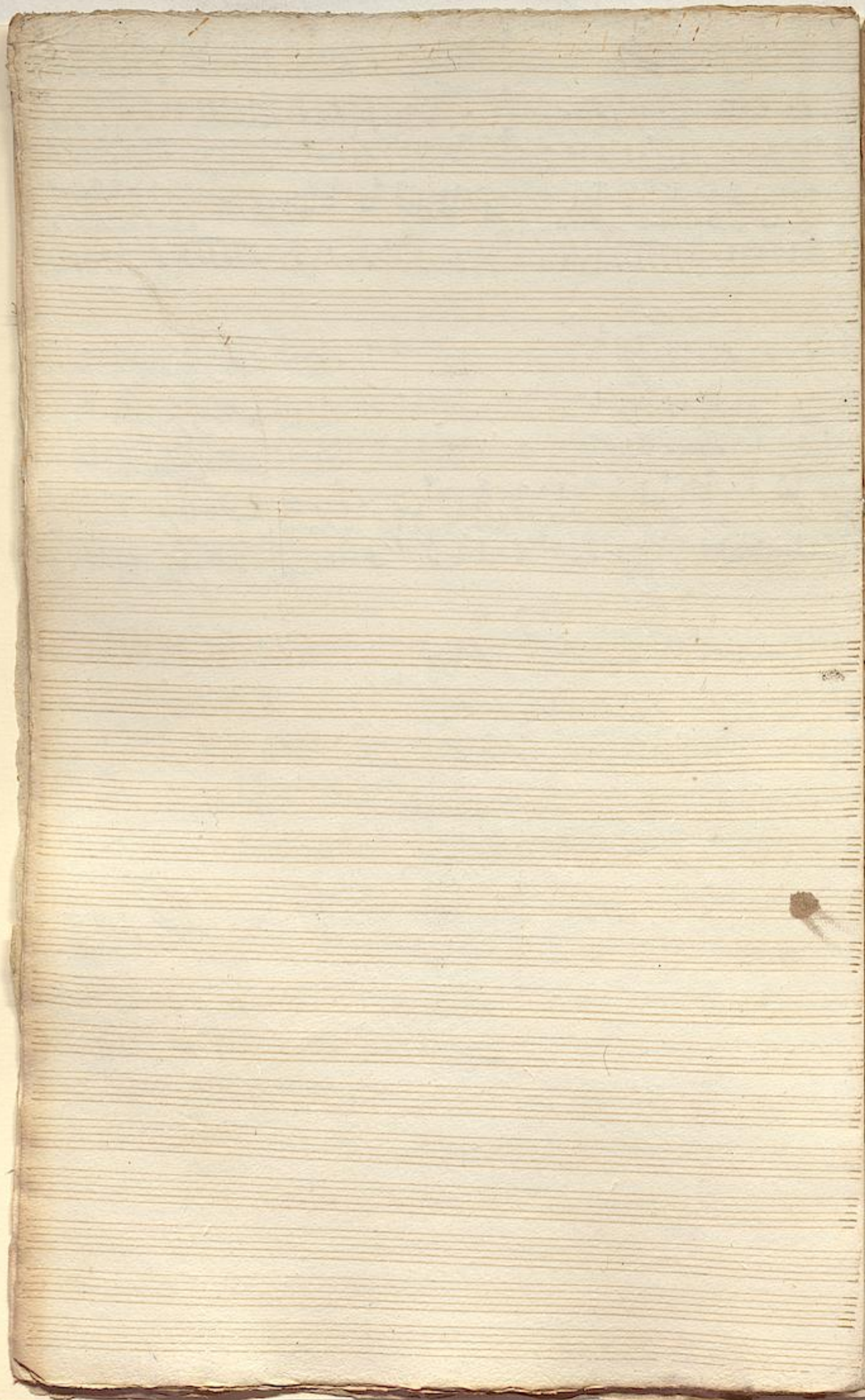
Handwritten musical notation with dynamic markings *ff* and *ff*. Includes the instruction *Da Capo* and a section marked *rit.* (ritardando).

Choral. v. w.

*Immer so lust und inwendig*

*Da Capo*

*Oh Dei Gloria*



Violina I

174  
55

Marke die mein Geist bewahrt  
a

2 Violin

Viola

Canz

Alt

Tenore

Bass

e

Continuo

Dr. 2. Av.  
~~1741~~  
1742.

Choral Continuo.

Musical notation for the first system, including the title "Choral Continuo." and the instruction "Marte auf r." (Marte auf r.). The notation consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of rhythmic patterns and melodic lines with various note values and rests.

Musical notation for the second system, including the instruction "Larg." (Larg.) and the text "Die Weltlich weisz" (Die Weltlich weisz). The notation continues with a single staff, maintaining the treble clef, one sharp key signature, and 3/4 time signature. It includes dynamic markings such as "pp." (pianissimo) and "foll." (follage). The piece concludes with the word "Hans" written in a decorative script.

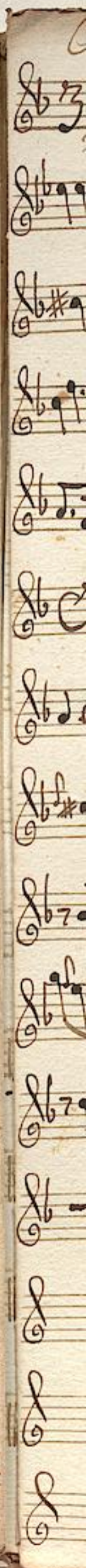
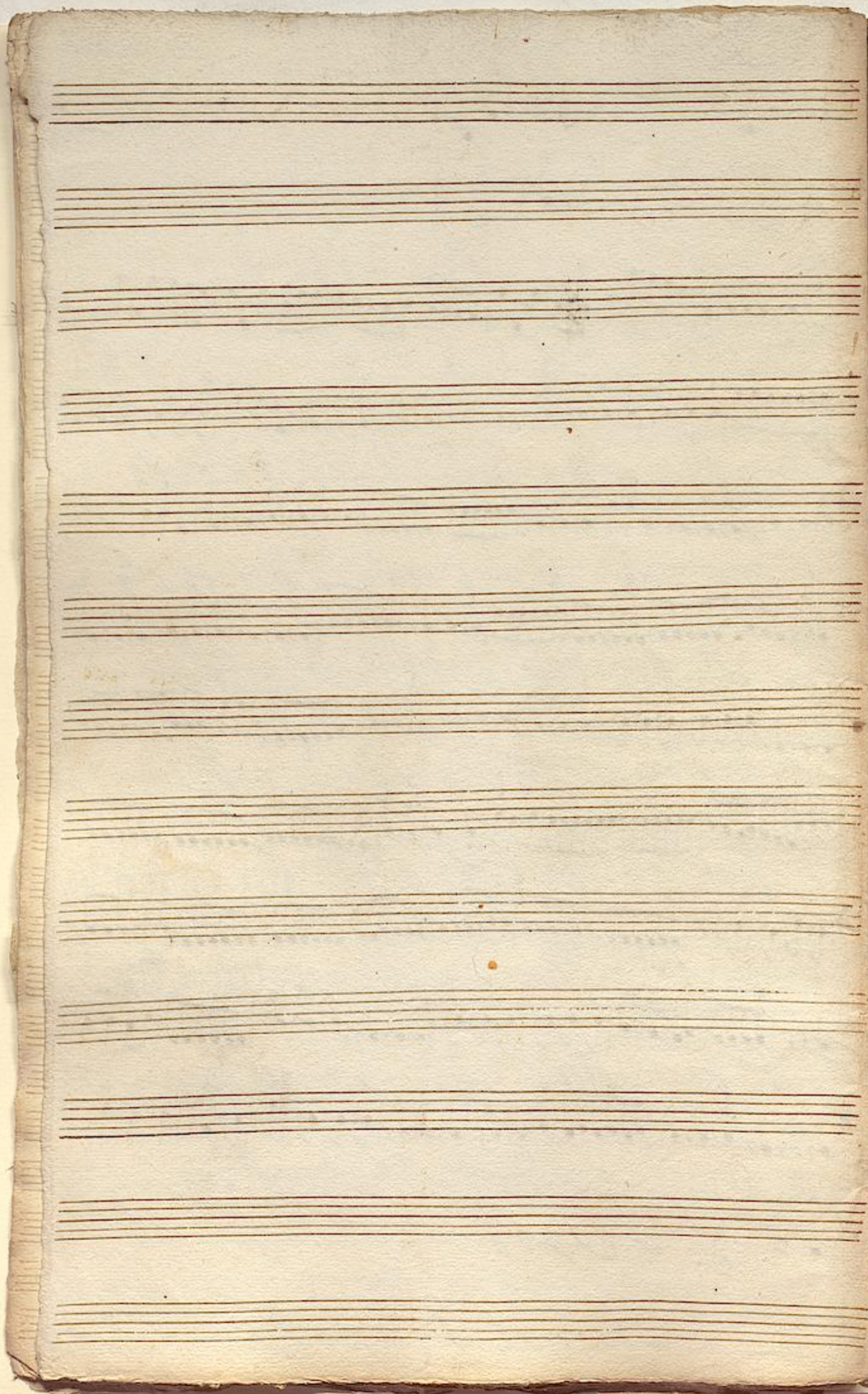


Violino I

Handwritten musical score for Violino I, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *fz.*, and *pp.*. A specific instruction *Org. Vibel* is written above the third staff. The manuscript shows signs of age, including some ink bleed-through from the reverse side of the page.

*Capo*

*Choral Capo*



Choral.

Violino. I

*Mus. Sul. p.*

Recitativo

*Soffertato*  
*dis. coll. p. org.*

*fort. pp. f.*

Capo

Recitativo

*Vivace.*

*Choral Capo*

*mp.*





Choral.

Violina 1.

*Musf. Inf.*

Recitat. //

*Sostenuto*  
*die Welt ist voll.*

*Adagio*

Recitat. //

2.  
Vivace.

Handwritten musical score for a piece titled "Vivace". The score consists of 12 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking "Vivace". The music is written in a key with one sharp (F#). The score includes various dynamic markings such as "mp." (mezzo-piano) and "f." (forte), and articulation marks like "acc." (accents). The piece concludes with a double bar line and the word "Capo" written in a decorative script.

Choral Capo.

Violino. 2.

Choral. *hr*

*Marzo Vifp*

*Recitativo*

*Largo. Subito.*

*Die Welt ist nicht*

*f. fur.*

*Capot Recitativo*

Vivace.

Handwritten musical score for a piece titled "Vivace." The score consists of 11 staves of music in treble clef, 3/4 time signature. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as "mp.", "f", and "ff". The piece concludes with a double bar line and the word "Capo" written in large, decorative script.

Choral Capo



Choral.

# Viola

10

*Mäßig Trüb.*

*Sostenuto*

*Recitativo*

*Die Welt ist schön*

*mp.*

*f.*

*f.*

*mp.*

*Capo*

*Recitativo*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is annotated with handwritten notes and dynamic markings:

- Argo ubet.* (written below the first staff)
- pp* (written below the second staff)
- fort.* (written below the third staff)
- pp* (written below the fourth staff)
- fort.* (written below the fifth staff)
- pp* (written below the sixth staff)
- fort.* (written below the seventh staff)
- pp* (written below the eighth staff)
- fort.* (written below the ninth staff)
- pp* (written below the tenth staff)
- fort.* (written below the eleventh staff)

Choral Hapoy



Choral.

Violone

11

*Musik*

*Sostenuto*

*die Welt ist nicht*

*pp.*

*ff.*

*pp.*

*Capo*



Vivace.



*Org. Werkst.*

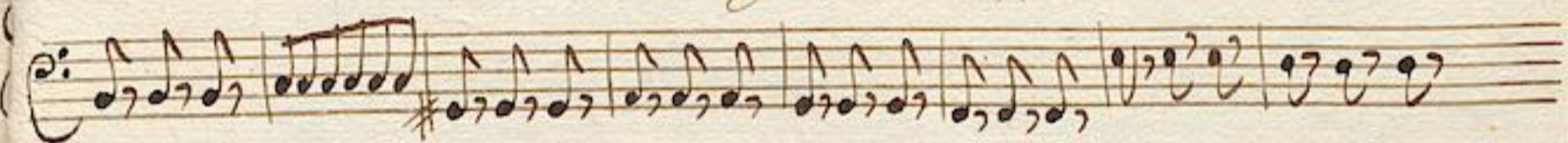


*mp.*



*for.*

*mp.*



*for.*

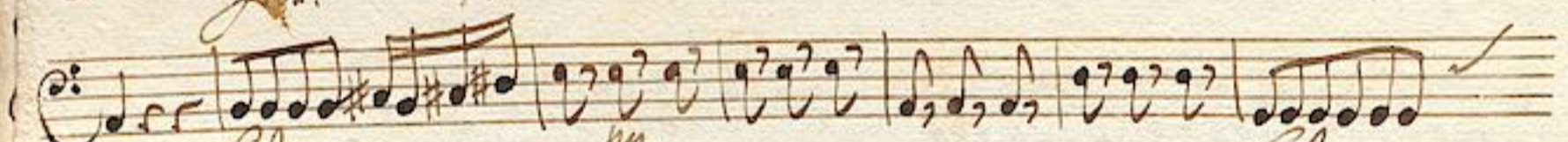


*mp.*



*for.*

*mp.*



*for.*

*mp.*

*for.*



*mp.*

*for.*



*Capo*



*Choral Capo*





Choral.

Violine

Maestro Sigismondi

Allegretto

Da Capo







Canto.

Mahe dich mein Geist bereit mahe dich mich befe  
 Ich so laß mich immer das mahe dich fliehen befe  
 Daß dich nicht die böse Zeit man so oft betrachte  
 weil die Angst Mottel. Go. Laß immer mich befe  
 Ich ab ist Patant list über mich frommen Jung Her  
 Ich die Zeit ist nicht weit da mich Gott wird rufen und die  
 führung kommen...  
 Welt mannehen.

Recitat || Aria || Recit || Aria ||

Choral Ich so laß mich Capo //

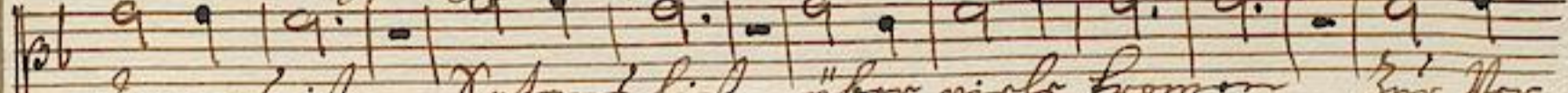
This image shows a page from an antique musical manuscript. The page is filled with approximately 15 horizontal staves, each consisting of five lines. The paper is aged and yellowed, with some staining and wear, particularly at the edges. On the left side, there is handwritten musical notation in dark ink. This notation includes clefs (likely bass clefs), a key signature of one flat (B-flat), and various note values such as minims and crotchets. Some notes are beamed together. There are also some decorative flourishes and a small 'y' character written near the top left. The right edge of the page shows the binding of the book, and a sliver of the following page is visible on the far right, showing similar musical notation.



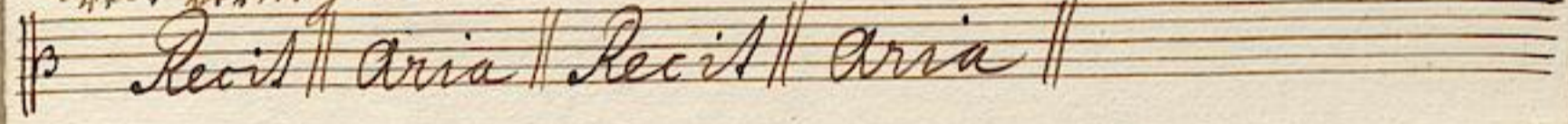
Alto.

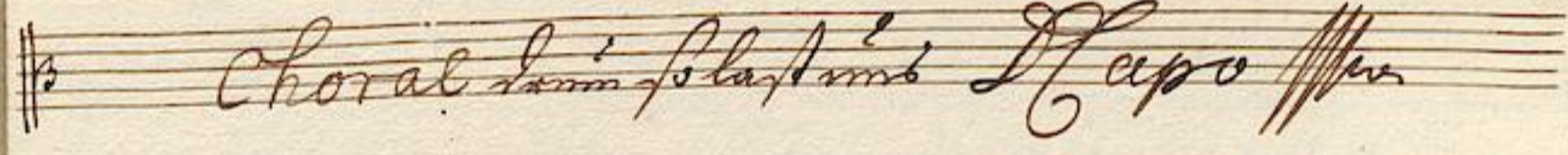


 Maife. Ich mein Geist bewirbt mich fluch und bitter  
 wenn so laßt mich immer das was ich fluchen begehren


 daß ich nicht die beste Zeit menschlich betrachte  
 weil die Angst Noth und Gefahr immer näher brachten

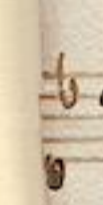

 denn es ist Verbarm lisp über viele frommen zu sehn  
 denn die Zeit ist nicht weit da mich Gott wird rufen und die


 führung kommen  
 Welt verlassen.


 Recit || Aria || Recit || Aria ||


 Choral dann schlafend Capo 





1742





Tenore

Marke dich mein Geist bereit marke fließ und bete  
wann so laßt mich immer das marke fließen belien

Laß dich nicht die böse Zeit immer so all besterthe  
weil die Angst Noth und Gefahr immer näher kochten

Lamm ab ist Tatarab list über viele frommen für the  
Lamm die Zeit ist nicht weil da mich Gott wird nicht und die

suchen kommen. Wasst ant wasst ant ich sicher suchen der Herr der  
Wald wann ich.

Herrn hat etwas großes vor, furcht mich Gott last mich beschien  
der Tag der Nacht ist nicht fern hat dich und Haupt ampor soll an die

Zinsen die der Zeit die großen Lusten fernen fließt die Wasser  
wunder gut der Faden, die Welt fällt nicht vom Luft nach

may dich das beirten, auf glaubt das Land ist sehr reich  
der Mund der Waise sagt ob ja daß zu wann so er

gott gar bald auf seinen wende  
Lange.

Die Welt ist weil zum Untergang zum Un-ter gehen  
sof la- sen sof la- sen sof sof der Gefahr

Die Welt ist weil zum Untergang

742

Handwritten musical score with lyrics in German. The lyrics are:

Soß la - von Soß la - von froße von Gefaße  
auf Jesu bleibe nicht so lan - ge nicht so lan - ge auf Innen  
Simen Innen Simen ist fische ban - ge kommt - te  
Sei - er fromme Difaar - te Seine from - me Difaar

Recitall Aria Choral Capo *Allegro*

Basso.

Marke die mein Geist bewegt manne fleh und bete,  
dann so laß mich immer dar mannen flehen beten

Laß dich nicht die böse Zeit unvorsicht betreten,  
weil die Angst Vott um Gefahr mich mannen betten!

Wenn es ist, dabauß bist, nimm nicht frommen  
dann die Zeit ist nicht weit, da mit Gott wird stehen und die

Suchung kommen  
Welt vermissen

Recitativo

die Zeiten sind auf sehr betribt die Lügen und wir sind für nicht ge-

salten die Laster werden für sehr betribt bey jung und alten

ist keine Frucht der heiligen die Vafung - Laß die Parph. d. ande-

Laß laß ichen suchen so bald an, daß sie nicht in die Lese

sehen sie lassen Gott auf seinen Sünden gehen wenn

ist nur ~~fluchen~~ <sup>Spott</sup> Dinn den Vott der Wohlthät haben kan. Hab

Jesus wird und wird frey spricht, daß achtes ihre freyheit

nicht. Wie? soll nicht ihre Diner sel geniß das de dem selbs Holte wer

Zehen das selbe garisch hat auf Gott! sich dem! wie lange soll noch

maßon?



