

B. 2. 10  
Zin forben auf ein Ombeloren

Mus 431/8

156.  
8

Partitur  
15. Hofkapell. 1723.

Ter. 1. Sanct

G. 9. G. M. F. 1723

A handwritten musical score on aged paper, consisting of 18 staves. The notation is in a historical style, likely from the 18th century. The first five staves contain a complex melodic line with many sixteenth and thirty-second notes. The next five staves are mostly rests, indicating a section for a different instrument or voice. The final eight staves contain a more rhythmic and melodic line, with some lyrics written below the notes. The lyrics include 'Amen', 'Amen', 'Amen', 'Amen', and 'Amen lob auf uns'. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and clefs. The lyrics, written in a cursive hand, are: "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis".

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and clefs. The lyrics, written in a cursive hand, are: "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis", "Ihu xpus animum ex holeram sis".

Handwritten musical score on aged paper. The page contains several staves of music with notes and rests. The lyrics are written below the staves and include: "Lan nis opholan debijt", "Lus mit gooz frot", "Lus mit gooz frot", and "Lus mit gooz frot". There is a "Cresc." marking above the music. The paper shows signs of age and wear.

Continuation of the handwritten musical score on aged paper. The page contains several staves of music with notes and rests. The lyrics are written below the staves and include: "Lus mit gooz frot", "glot", "Lus mit gooz frot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot", "Lus mit gooz frot", "glot". There is a "Cresc." marking above the music. The paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves. The notation includes various rhythmic values, stems, and beams, characteristic of 18th or 19th-century manuscript notation. The first system contains five staves with active notation. The second system contains five staves, with the first staff starting with the tempo marking *Alto.*. The third system contains five staves, with the first staff starting with a new section of notation. The fourth system contains five staves, with the first staff starting with a new section of notation. The fifth system contains five staves, with the first staff starting with a new section of notation. The sixth system contains five staves, with the first staff starting with a new section of notation. The seventh system contains five staves, with the first staff starting with a new section of notation. The eighth system contains five staves, with the first staff starting with a new section of notation. The ninth system contains five staves, with the first staff starting with a new section of notation. The tenth system contains five staves, with the first staff starting with a new section of notation. The eleventh system contains five staves, with the first staff starting with a new section of notation. The twelfth system contains five staves, with the first staff starting with a new section of notation. The thirteenth system contains five staves, with the first staff starting with a new section of notation. The fourteenth system contains five staves, with the first staff starting with a new section of notation. The fifteenth system contains five staves, with the first staff starting with a new section of notation. The sixteenth system contains five staves, with the first staff starting with a new section of notation. The seventeenth system contains five staves, with the first staff starting with a new section of notation. The eighteenth system contains five staves, with the first staff starting with a new section of notation. The notation is dense and fills most of the page.

*Handwritten text:*  
Kantate des Herrn  
Kantate des Herrn

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: "So lieblich, so lieblich, so lieblich, so lieblich, so lieblich, so lieblich". The notation includes various musical symbols such as clefs, notes, rests, and ornaments. A page number "3." is visible in the upper right corner, and a "p." marking is present at the bottom of the page.



Glorie sei dir loblich, Herr, du loblich, Herr, du loblich, Herr  
Glorie sei dir loblich, Herr, du loblich, Herr, du loblich, Herr  
Glorie sei dir loblich, Herr, du loblich, Herr, du loblich, Herr  
Glorie sei dir loblich, Herr, du loblich, Herr, du loblich, Herr, du loblich, Herr



deiner Förlöbignis na  
deiner Förlöbignis na  
deiner Förlöbignis na  
Ich Jeau na  
Ich Jeau na  
deiner Förlöbignis na  
na  
Ich Jeau na  
Ich Jeau na  
deiner Förlöbignis na

Handwritten musical score on the top page of an open manuscript. The page contains ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many beamed notes and rests. The lyrics, written in a cursive hand, are: "Los Lorax nabeu nabeu Lorax na", "Los Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na", and "Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na".

Handwritten musical score on the bottom page of an open manuscript. The page contains ten staves of music, continuing the piece from the top page. The notation and style are consistent with the top page. The lyrics include: "Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na", "Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na", and "Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na - Lorax na".



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 18 staves. The notation includes various musical symbols such as clefs, notes, rests, and beams. There are several instances of the handwritten text "In der Nacht" written across the staves, likely indicating a specific section or tempo of the piece. The paper shows signs of wear, including some staining and discoloration, particularly towards the edges.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including vocal lines with German lyrics. The lyrics are: *an's Fgypten's Land, fuch in die's Fgypten's Land, fuch in die's Ca-naan*. The score includes multiple staves with notes and rests, and some staves have the word "Solo" written above them.

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

ant' Heijgen' geestes Landt sijt er dij in Ca. naan in Ca. naan.  
 ant' Heijgen' geestes Landt sijt er dij in Canaan in Canaan.  
 ant' Heijgen' geestes Landt sijt er dij in Canaan in Canaan.  
 ant' Heijgen' geestes Landt sijt er dij in Canaan in Canaan.

The score includes multiple staves with musical notation and dynamic markings such as *ad.* and *ad.*

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

In Sclavennij is ghet by d'welcke d'vrijheit is, die niet en is ghet in d'welcke.

The score includes multiple staves with musical notation and dynamic markings such as *pp.*

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

des Opholans is ghet bevolket, die d'welcke niet en is ghet in d'welcke.

The score includes multiple staves with musical notation and dynamic markings such as *pp.*

Partial view of the adjacent page of the manuscript, showing musical notation and some lyrics.

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and German lyrics. The score includes various musical markings such as *ad.*, *pp.*, and *Largo*. The lyrics are written in a cursive hand, often overlapping the musical notes.

Lyrics visible include:

- ...wäre auf demselben auf demselben ...*
- ...die ...*
- ...Largo*
- ...die ...*
- ...die ...*
- ...die ...*

On the left side of the page, there are additional handwritten notes and markings, including the word *Caravan* repeated several times.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German and appear to be a religious or liturgical text. The first system of lyrics is: *mein Oherlaus laß mich dein Blut besprengen*

Second system of handwritten musical notation with lyrics: *Da mich erubde mich dein Blut besprengen*

Third system of handwritten musical notation with lyrics: *Da mich erubde mich dein Blut besprengen*

Fourth system of handwritten musical notation with lyrics: *Da mich erubde mich dein Blut besprengen*

Handwritten musical score for the first system, featuring five staves with vocal lines and a basso continuo line. The lyrics are: *... mich meinem Herrn auf's allerhöchste meinem Herrn Gott das ist lieblich bei dem das ist lieblich*

Handwritten musical score for the second system, featuring five staves with vocal lines and a basso continuo line. The lyrics are: *... Da Capo ... Da Capo ... Da Capo ... nach in die ...*

Handwritten musical score for the third system, featuring five staves with vocal lines and a basso continuo line. The lyrics are: *... der Gaurstung der Dinstel ...*

Handwritten musical score for the fourth system, featuring five staves with vocal lines and a basso continuo line. The lyrics are: *... die alle ...*

Handwritten musical score for voice and instruments. The lyrics are: *... mich in diesen Stand versetzt, auf Gottes Lam für mich die Wohlthat hat. In ihm ist mein Heil.*

Handwritten musical score for voice and instruments. The lyrics are: *... Gott, der in der Welt die Gerechtigkeit hat.*

*affettuoso*  
*Violini unmi. moderato.*  
*3. staccato*  
*Largo e affettuoso.*

Handwritten musical score for voice and instruments. The lyrics are: *... Heiligt Lam ... Rom ...*

*Christ. Dir ist geweiht*

*Ich bin + mein Glau*

*Er umdrehen*

*Ich bin + mein Glau*

*Er umdrehen*

*Wahrheit*

*Ich bin + mein Glau*

*Ich bin + mein Glau*

*Ich bin + mein Glau*

*Ich bin + mein Glau*

*Ich bin + mein Glau*

*Ich bin + mein Glau*



Handwritten musical score system 1. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a complex keyboard accompaniment with dense chordal textures. The third staff is a bass line. The fourth staff contains the lyrics "Sich dich". The fifth staff is a basso continuo line.

Handwritten musical score system 2. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a complex keyboard accompaniment. The third staff is a bass line with lyrics "Ich meinens Göttern Danks dir". The fourth staff contains the lyrics "Sich dich". The fifth staff is a basso continuo line.

Handwritten musical score system 3. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a complex keyboard accompaniment. The third staff is a bass line with lyrics "Sich dich". The fourth staff contains the lyrics "Ich meinens Göttern Danks dir". The fifth staff is a basso continuo line.

Handwritten musical score system 4. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a complex keyboard accompaniment. The third staff is a bass line with lyrics "Sich dich". The fourth staff contains the lyrics "Ich meinens Göttern Danks dir". The fifth staff is a basso continuo line.

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and a 'Choral' label at the bottom.

Handwritten musical score for the second system, including vocal lines with German lyrics and instrumental accompaniment.

*Choral.*

*Liberté*  
*Einigkeit*  
*und*  
*Freiheit*

*Alle Menschen*  
*rechte*  
*Freiheit*  
*und*  
*Gleichheit*

*zu*  
*erlangen*  
*und*  
*zu*  
*wahren*

*Das*  
*Recht*  
*alle*  
*Menschen*  
*vor*  
*dem*  
*Gesetz*

*gleich*  
*ist*

*Das*  
*oberste*  
*Gesetz*  
*ist*  
*das*  
*Recht*

*Kein*  
*Mensch*  
*darf*  
*über*  
*dem*  
*Gesetz*  
*stehen*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is arranged in two systems, each containing five staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The first system of lyrics includes the words "Ich hab' mich", "den", "Herrn", "geliebt", "den", "Herrn", "geliebt", "den", "Herrn", "geliebt". The second system includes "Ich hab' mich", "den", "Herrn", "geliebt", "den", "Herrn", "geliebt". The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical notation on the top half of the page, including staves with notes and clefs.

Handwritten musical notation with German lyrics: "allegro mit unvorstellbarer Power" and "at your all".

Handwritten musical notation with German lyrics: "Dom mit nicht auch aber Heil" and "und ist der".

Handwritten musical notation with German lyrics: "le himm" and "Primo".

156.

Die Feber auf ein Orchester.

a

2 Clarin

Tympans

3 Hautb.

2 Violin

Canto

Alto

Tenore

Basso

e

Continuo

Ter. 1. Bass  
1723.

111

*Continuo.*

*Alte Tablatur von Ardam.*  
*fasto solo.*  
*Son. die Darle.*  
*p.*  
*fasto solo.*

Handwritten musical notation on the left page, including staves with notes, clefs, and various musical symbols.

Handwritten musical score on the right page, featuring multiple staves with notes, clefs, and dynamic markings. The score includes the following sections and markings:

- adagio* (top right)
- fine di questo* (second staff)
- Larg.* (third staff)
- Alleg. molto* (fourth staff)
- fort.* (fifth staff)
- rit.* (sixth staff)
- And. con moto* (seventh staff)
- rit.* (eighth staff)
- And. con moto* (ninth staff)
- rit.* (tenth staff)
- And. con moto* (eleventh staff)
- rit.* (twelfth staff)
- And. con moto* (thirteenth staff)
- rit.* (fourteenth staff)
- And. con moto* (fifteenth staff)
- rit.* (sixteenth staff)
- And. con moto* (seventeenth staff)
- rit.* (eighteenth staff)
- And. con moto* (nineteenth staff)
- rit.* (twentieth staff)
- And. con moto* (twenty-first staff)
- rit.* (twenty-second staff)
- And. con moto* (twenty-third staff)
- rit.* (twenty-fourth staff)
- And. con moto* (twenty-fifth staff)
- rit.* (twenty-sixth staff)
- And. con moto* (twenty-seventh staff)
- rit.* (twenty-eighth staff)
- And. con moto* (twenty-ninth staff)
- rit.* (thirtieth staff)
- And. con moto* (thirtieth staff)

Choral.

*V. l. Orgel mit 2. Vi. 6. 12. 18. 24. 30. 36. 42. 48. 54. 60. 66. 72. 78. 84. 90. 96. 102. 108. 114. 120. 126. 132. 138. 144. 150. 156. 162. 168. 174. 180. 186. 192. 198. 204. 210. 216. 222. 228. 234. 240. 246. 252. 258. 264. 270. 276. 282. 288. 294. 300. 306. 312. 318. 324. 330. 336. 342. 348. 354. 360. 366. 372. 378. 384. 390. 396. 402. 408. 414. 420. 426. 432. 438. 444. 450. 456. 462. 468. 474. 480. 486. 492. 498. 504. 510. 516. 522. 528. 534. 540. 546. 552. 558. 564. 570. 576. 582. 588. 594. 600. 606. 612. 618. 624. 630. 636. 642. 648. 654. 660. 666. 672. 678. 684. 690. 696. 702. 708. 714. 720. 726. 732. 738. 744. 750. 756. 762. 768. 774. 780. 786. 792. 798. 804. 810. 816. 822. 828. 834. 840. 846. 852. 858. 864. 870. 876. 882. 888. 894. 900. 906. 912. 918. 924. 930. 936. 942. 948. 954. 960. 966. 972. 978. 984. 990. 996. 1002. 1008. 1014. 1020. 1026. 1032. 1038. 1044. 1050. 1056. 1062. 1068. 1074. 1080. 1086. 1092. 1098. 1104. 1110. 1116. 1122. 1128. 1134. 1140. 1146. 1152. 1158. 1164. 1170. 1176. 1182. 1188. 1194. 1200. 1206. 1212. 1218. 1224. 1230. 1236. 1242. 1248. 1254. 1260. 1266. 1272. 1278. 1284. 1290. 1296. 1302. 1308. 1314. 1320. 1326. 1332. 1338. 1344. 1350. 1356. 1362. 1368. 1374. 1380. 1386. 1392. 1398. 1404. 1410. 1416. 1422. 1428. 1434. 1440. 1446. 1452. 1458. 1464. 1470. 1476. 1482. 1488. 1494. 1500. 1506. 1512. 1518. 1524. 1530. 1536. 1542. 1548. 1554. 1560. 1566. 1572. 1578. 1584. 1590. 1596. 1602. 1608. 1614. 1620. 1626. 1632. 1638. 1644. 1650. 1656. 1662. 1668. 1674. 1680. 1686. 1692. 1698. 1704. 1710. 1716. 1722. 1728. 1734. 1740. 1746. 1752. 1758. 1764. 1770. 1776. 1782. 1788. 1794. 1800. 1806. 1812. 1818. 1824. 1830. 1836. 1842. 1848. 1854. 1860. 1866. 1872. 1878. 1884. 1890. 1896. 1902. 1908. 1914. 1920. 1926. 1932. 1938. 1944. 1950. 1956. 1962. 1968. 1974. 1980. 1986. 1992. 1998. 2004. 2010. 2016. 2022. 2028. 2034. 2040. 2046. 2052. 2058. 2064. 2070. 2076. 2082. 2088. 2094. 2100. 2106. 2112. 2118. 2124. 2130. 2136. 2142. 2148. 2154. 2160. 2166. 2172. 2178. 2184. 2190. 2196. 2202. 2208. 2214. 2220. 2226. 2232. 2238. 2244. 2250. 2256. 2262. 2268. 2274. 2280. 2286. 2292. 2298. 2304. 2310. 2316. 2322. 2328. 2334. 2340. 2346. 2352. 2358. 2364. 2370. 2376. 2382. 2388. 2394. 2400. 2406. 2412. 2418. 2424. 2430. 2436. 2442. 2448. 2454. 2460. 2466. 2472. 2478. 2484. 2490. 2496. 2502. 2508. 2514. 2520. 2526. 2532. 2538. 2544. 2550. 2556. 2562. 2568. 2574. 2580. 2586. 2592. 2598. 2604. 2610. 2616. 2622. 2628. 2634. 2640. 2646. 2652. 2658. 2664. 2670. 2676. 2682. 2688. 2694. 2700. 2706. 2712. 2718. 2724. 2730. 2736. 2742. 2748. 2754. 2760. 2766. 2772. 2778. 2784. 2790. 2796. 2802. 2808. 2814. 2820. 2826. 2832. 2838. 2844. 2850. 2856. 2862. 2868. 2874. 2880. 2886. 2892. 2898. 2904. 2910. 2916. 2922. 2928. 2934. 2940. 2946. 2952. 2958. 2964. 2970. 2976. 2982. 2988. 2994. 3000.*



Violino. 1.

*Allegro*  
 Mein Lieb auf in Jerusalem.  
*ad.*

*Allegro*  
 Mein Lieb auf in Jerusalem.  
*ad.*

*Adagio*

*Mein Lieb auf in Jerusalem.  
 Adagio*

Choro

*Largo.*

pp  
fort.

Viol. I  
Viol. II

*Mais d'Arlan*

pp  
fort.

*mit dem Chor*  
*Hin zu glänzen*

*Viol. Sordm.*

*Wort für Lantz*

Chord.

Handwritten musical score on page 14. The page contains several staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Dynamic markings such as *pp* and *fort.* are present. A section is labeled *Chord.* and includes the instruction *mit dem Oberen Theil der Orgel*. There are also handwritten annotations like *v. 1. O. f. 1. 2. 3.* and *v. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.* near the bottom of the first system. The music concludes with a double bar line and a flourish.

Empty musical staves on the lower half of page 14, showing the five-line structure of the manuscript paper.

Violino. 1.

15

*adagio*

*Finis Auf Beleg.*

*adagio*

*Finis Auf Beleg*  
*Fine*  
*recit: Tacet.*

*Largo*

*pp*

*Chor.*  
Vl. I  
Vl. II

*Allegro* | *mit dem Chor*  
*ein. der gleichf.*

*Adwin*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Annotations include "pp." at the top left, "Coral" written above a staff, and "V. 1. & 2. Viol." written below a staff. A large "Cappo" marking is present on the right side of the page. At the bottom right, there is a "V. 2." marking above a staff and a "Cappo" marking below it. The manuscript shows signs of age, including some staining and wear at the edges.

Violino 2.

*Finis*

*ad.*

*adagio*

*Finis*

*Largo.*

*pp.*

*f.*

*f.*

*ff.*

nicht mit dem Ozean verglich

*Violin. Solo.*

*Allegretto*

*tr.*

*ff.*

*Choral. V.*



Choral. v. 1.  
v. 2.

pp.

*And. con  
rit. in  
mus.*

Handwritten musical score for Choral parts v. 1 and v. 2. The score consists of several staves of music with notes, rests, and dynamic markings. The first staff is marked 'pp.' and includes the tempo marking 'And. con rit. in mus.'. The notation includes various note values, rests, and bar lines. The second staff is marked 'v. 2' and ends with a double bar line and a repeat sign.

A series of handwritten musical staves on the left side of the page, showing fragments of musical notation including notes, rests, and bar lines.

Viola

*Alto f. p.*

*fine sul Poch. H. / Rest Tact*

*Larg.* *for.* *pp*

*Mon. of Jerlan,*

*for.*

*De. // nicht mit dem Oberlarm  
Vergleichen.*

*Sordin:*

*Abt. des Larm*

*Choral.*

*v. 1. 10. f. oben. f. unten*  
*v. 2. 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.*

Violone

*Alte Zeit auf in Op. 12, 1*

*Sehr tief Solo p.*

*pp*

*adag.*

*Sehr tief Solo*  
*Capo. 4*

*volti*

*pp*

*Violon*

*Largo.*

*Wain & Arelam.*

*pp.*

*fort.*

*pp.*

*fort.*

*Da Capo*

*Allegro Cam.*

*Choral.*

*Da Capo*

*v. 1. & 2. f. v. 1. & 2. f. v. 1. & 2. f.*

*v. 2. f.*

*piu*

*piano e staccato.*

*Hautb: 1.*

*Motif Cam p.*

*piano e staccato.*

Hautbois. 2.

22

*Hautbois Cam. p.*

Handwritten musical score for Hautbois 2, page 22. The score consists of ten staves of music in G major (one sharp) and 3/4 time. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The first staff includes the instruction "Hautbois Cam. p." written below the staff. The piece concludes with a double bar line and a stylized signature "H." on the tenth staff. Below the music are several empty staves.

*piano e staccato.*

*Hautbois. 3.*

*Hautbois Cam p.*

*y*



Clarino. 1.

*Allegro p.*

*Allegro p.*

*Allegro p.*

*acag.*

*sein blut maß mit sein die* *lecity aria* *accomp* *aria*  
*Am Würger sein* *Doch* *Facet* *Facet* *Facet* *Facet*  
*Choral.*

*Allegro p.*

Clarino. 2.

*Mia fuggi auf.*

*Leue auf boole.*

*Rec: // Aria // Accomp // Aria*

*tacet // tacet // tacet // tacet*

*Choral.*

*O lobet ihm.*

Tympano.

*Missa Soloy.*

*Grave*

*3 3 1 1 1*

*Adagio*

*Accomp. fr. inc. Viol. Solo. Lecit. Aria. Accomp.*

*tacet Capo & tac. tacet tacet*

*Aria Choral.*

*tacet*

*O Subul. Solo.*

Canto.

24

Dix : : Dix haben auffs in Oserlam in Oserlam  
 wir haben auffs in Oserlam in Oserlam in O - serlam in  
 Oserlam das ist Christ  
 fix mit ge - heil  
 fix mit ge - heil  
 frunt die Diale die lieblichen sünden die lieblichen  
 sünden frunt die Diale die lieblichen sünden die lieblichen sünden  
 zimre Colerigung na - sen  
 na - sen zimre Colerigung na - sen  
 na - sen sen na - sen sen  
 Jesu marie die heil  
 heil von dem die erregalten im bar  
 heil frost zeit ant Egipten snövan landen fisele in die ant  
 Egipten snövan landen fisele in die in Canaan ant E  
 Egipten snövan landen fisele in die in Canaan in Canaan

Accomp: *Frage auf Pauli Secitatz Aria*  
tacet // Capo // tacet // tacet //

*Der Dämonen heil'ger Dämonen heil'ger Dämonen heil'ger Dämonen heil'ger Dämonen heil'ger*




*weinsten. So laßt sich solches Weinsten nicht mit dem Osterlamm ster*



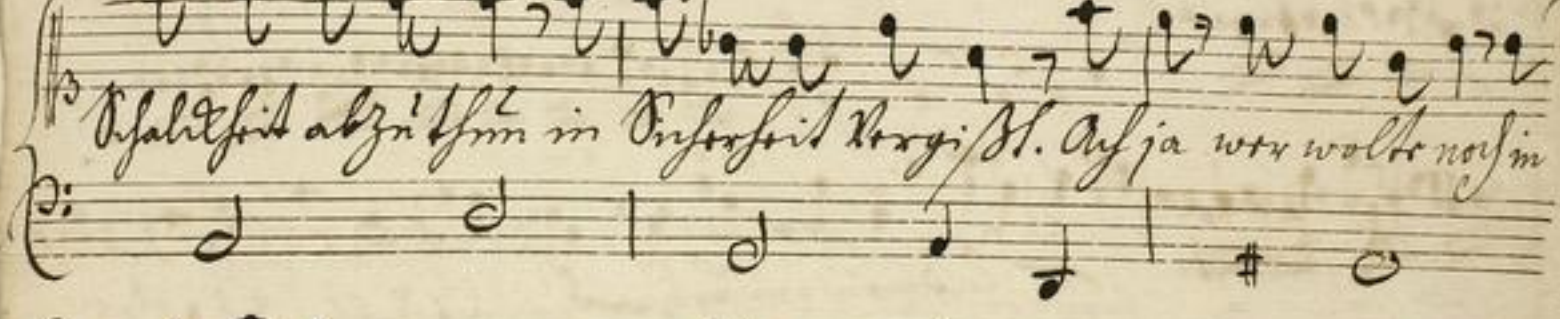
*gelingen die alte Kost nicht mehr das süßste Brot, was lantet*



*und was sich ist. Dem wird die sorgfältig sohnung fest zu sein*



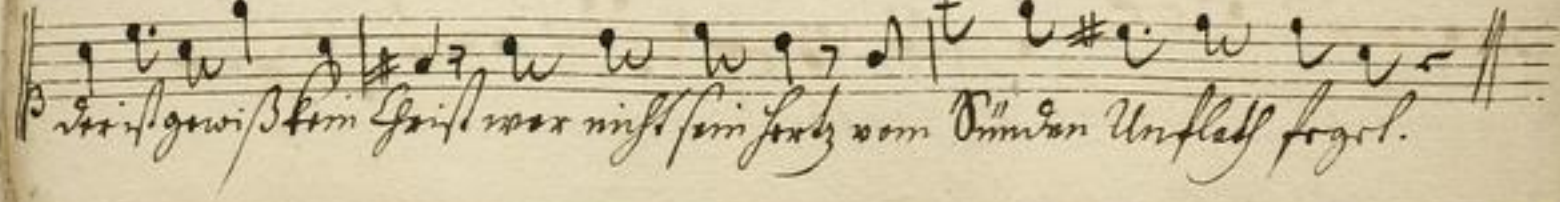
*Daherheit abzußern in Dämonen heil'ger Dämonen heil'ger Dämonen heil'ger*



*solcher Dämonen an den Dämonen heil'ger Dämonen heil'ger Dämonen heil'ger*



*Der ist gewiß dem Geist was nicht sein soch vom Dämonen Unfluch folgt.*



Osterfreier

Wort Jesu Lam - kom laß dich kosten

Osterlam Wort

kom - - - - - be nimt dich an kom mein

den, was laßt dich

glan - - - - - be nimt dich an Wort Jesu Lam -

kosten was seine

kom laß dich kosten kom laß dich kosten kom - - - - -

Wort wolle noch in

- - - - - be kom mein glan - - - - - be nimt dich an

laßt bunt Vogel

Dieses Wort - laß meinem Leben durch das Daltz durch das Daltz

laßt Vogel.

von einem Menschen durch das Daltz - von einem Menschen einem

Zitterfurchen sein süßer Kopf laß meinem Lichem

In die das Salz von einem Furchen In die das

Salz von einem Furchen einem Zitterfurchen sein

Ich hab mich fürst o starker Low and In der
 Ich will von Dürren auf zu sein wie ein von

Nam mich stanken Do bist nun marfaffig frei
 Grab auf der Ich will zum andern Leben gehn

Von der Loth stinkt mich stanken In das gesiegt mich
 wie in zum Leben gehst die Leben ist das

trägt zu losen mich allzeit ungewollte Eron
 lauter los vom dem mit rißant aller Noth

alt her all seiner Feinde.
 mit in das rechte Leben.

Fragment of a handwritten musical score from an adjacent page. The text includes:

hohon  
han in d'at  
Hijn  
Hij  
Hig  
Woll

Handwritten musical score for Canto 2, page 29. The score consists of ten staves with German lyrics.

**Staff 1:** *Hix* :: *Hix* *lebr* *angem* *o* *holam* *am* *o*

**Staff 2:** *holam* *am* *o* *holam* *am* *o* *1.* *o* *o* *o* *o*

**Staff 3:** *am* *am* *o* *holam* *das* *ist* *Geist* *des* *ist* *Geist* *für* *uns* *gewest* *für*

**Staff 4:** *uns* *gew* *st* *für* *uns* *gewest* *für* *uns* *e* *ge*

**Staff 5:** *st*

**Staff 6:** *Geist* *dies* *Wort* *die* *lieblich* *Stunde* *die* *lieblich*

**Staff 7:** *Stunde* *für* *dies* *Wort* *die* *lieblich* *Stunde* *die*

**Staff 8:** *lieblich* *Stunde* *für* *dies* *Wort* *die* *lieblich* *Stunde* *die* *lieblich*

**Staff 9:** *Stunde* *deiner* *Erleuchtung* *na*

**Staff 10:** *Les* *fran* *na* *na* *fran* *na*

**Staff 11:** *Les* *na* *na* *fran* *na* *na* *fran*

**Staff 12:** *Geist* *mußt* *dies* *fr* *Geist* *mußt* *die*

**Staff 13:** *fr* *fr*

**Staff 14:** *Geist* *des* *st* *galtes* *dar* *barkeit* *fr* *Zeit*



1.

auf Egyptens grünen Landen suchst du dich auf  
 in Canaan auf Egyptens grünen Landen suchst du dich in  
 Canaan in Canaan

Leut. | Leut. | 3 ||

und Juba Ham ertrug - den 3 | du hast gesiegt und  
 dich vor der Hand und Han - den 3

trägt die Loh | ein' allzeit unsterbliche Ruh' ab

Herr all dinen Dien - er | Ich will dir meine Tugend anpreisen  
 Ich will dir meine Lobes ge - heiß 3 | daß Lobes ist dir

Canter Loh | dein Ruh' und reich' auch aller Heil' und in der  
 ersten La - ge

CIF

- ein C

Christo

uns ge

freu

freu

ledige

an

galte

fuhr

lande

## Alto.

30

Wir \* \* Wir haben auch ein Osterlam ein O - ster lam  
 - ein O - ster lam ein O - - - - - ster lam ein Oster lam das ist  
 Christus das ist Christus fur uns geopfert fur uns geop - fert fur  
 uns geopfert fur uns geop - - - - fert  
 Freue dich Seele die lieblichen Stunden  
 Freue dich Seele die lieblichen Stunden die lieblichen Stunden  
 Freue dich Seele die lieblichen Stunden die lieblichen Stunden deiner er  
 ledigung na - - - - - hen heran nahen nahen heran na -  
 - - - - - hen nahen heran nahen her  
 an Jesus macht dich frey von der Jesus macht dich frey -  
 - - - - - Frey von banden der ver  
 galten dienstbarkeit frohe zeit aus Egyptens schoenen landen  
 fuhr er dich aus E. - - - - - in Canaan aus Egyptens schoenen  
 landen fuhr er dich in Canaan in Canaan Accomp. Freue dich Seele  
 H. Appo.

Israel! auf! Zuech eilends auf, verlass Egyptens Slaven  
 Haus. Auf eile fort nach Zions Auen, wo lauter ruhe  
 wohnt, wo licht, wo Warheit thront, alda wir Zions  
 Haupt in stolzer freyheit schauen.

Mein Osterlam lass mich dem Blut besprengen lass  
 erwe-cke mich zum  
 Eifer zum Eifer auszugehn Mein Osterlam lass mich dem  
 blut besprengen erwe-cke mich er  
 wecke mich zum Eifer aufzugehn Will sich ein Sauer-  
 teig der Sunden in meines Herzens Wohnung finden ach so ver  
 süsse. ach so ver süsse meinen Sinn. bis dass ich  
 tuchtig bin in Ca- naan in dei-  
 -nem dienst zu stehn in dei-nem dienst zu stehn

Accomp Aria  
 tacet tacet

ptens Slaven  
 lauter ruhe  
 wir Zions  
 besprengen laß  
 che mich zum  
 lam laß mich dem  
 che mich er  
 sich ein Lauer-  
 finden ach so ver  
 bis daß ich  
 aan in dei-  
 st zu stehn

O lebens Fürst o starker Löw  
 Ich will von Sunden auß er stehn  
 aus Juda Stamm ent  
 wie du vom grab auß  
 standest  
 So bistu nun warhafftig frey  
 Ich wil zum ändern leben gehn  
 vonns todes  
 wie du zum  
 strick und banden  
 le - ben gehest  
 du hast gesiegt und tragst zu lohn  
 dis leben ist doch lauter todt  
 ein alzeit unverwelckte Gön  
 zum Kom und reis aus aller noth  
 als Herr all demer  
 uns in das rechte  
 feinde  
 leben

Empty musical staves with faint handwritten text visible through the paper.

Tenore

The musical score consists of multiple staves of music with lyrics written below the notes. The lyrics are in German and include religious or liturgical phrases. The notation includes various musical symbols such as clefs, time signatures, and notes. There are several double bar lines indicating the end of sections.

Lyrics include: "Ihm... Ich hab' mich an den Pflichten... Ich will dich... du bist mein..."



Tenore

Ihre ... wir haben auf im O - ster - lam im O - ster - lam  
 lam mir ... im O - ster - lam im O - ster - lam im O - ster - lam  
 - ster - lam im ... Ich ist Er - lö - ser für mich ge - we - sen für  
 mich ge - we - sen  
 fröh - lich se - he die lie - bli - chen Him - meln  
 fröh - lich se - he die lie - bli - chen Him - meln die Him - meln  
 na - hen na - hen na - hen na - hen na - hen na - hen na - hen  
 an na - hen na - hen na - hen na - hen na - hen na - hen na - hen  
 Him - meln na - hen na - hen na - hen na - hen na - hen na - hen  
 ge - heit macht dich frei ... frei von ban - den  
 der Höl - len die - ses Le - bens freie Zeit und  
 ge - heit ... in  
 Canaan und E - gy - pten ... in  
 Canaan

Accompl. Aria // Accompl. Aria //  
 tace // tace // tace // tace //

Ende der  
 Part. 2.  
 La Capa &

O lebend'gste, o starker Löw. and forta Stamm ontg  
 Ich will von Sünden and ird'gen mich vom Grab ent

stamm'lich Do bist' mir was s'ffig frey Von Tod' und  
 segest Ich will zum andern Leben gehn wie in Zion

steh' mir bei in der Not In fast gesiegt und tragt zu Lohn  
 loben geseg' ist loben ist soj' lauter lohn

am allzeit im Herze der Cron all'herz all' immer  
 wann Tom d. weiß and aller Noth mit in Sal' rechte

fünd' leben

Ich bin mit  
 dem Herrn  
 in dem Grab an  
 dem Tag  
 der Auferstehung  
 und der  
 Himmelfahrt  
 des Herrn  
 Jesus Christus  
 alle  
 Tage  
 des Jahres

Nun ist es Zeit + Ich am Tag der Auferstehung und der Himmelfahrt des Herrn  
 Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres  
 Ich bin mit dem Herrn in dem Grab an dem Tag der Auferstehung und der  
 Himmelfahrt des Herrn Jesus Christus alle Tage des Jahres



# Passo

35

Wir zogen aus von Jerusalem aus dem Oster  
lam in O - - - - - Jerusalem in O - - - - - Jerusalem wir haben aus dem  
Osterlam in O - - - - - Jerusalem in O - - - - - Jerusalem in Oster  
lam das ist Christus - - - - - für uns gezeugt ge -  
wehen für uns ge - - - - - wehen für uns ge - - - - - wehen  
36 Hört ihr Leute die lieblichen Stimmen die  
eurer Seligkeit na - - - - - her heran na -  
her heran eurer Seligkeit na -  
her heran eurer Seligkeit na - - - - - her heran  
Hört mich an  
frei von Sünden - - - - - der heiligen Dreieinigkeit  
große Zeit aus Ägypten führen wir in Canaan aus Ägypten  
in Canaan aus Ägypten führen  
Wir in Canaan in Canaan  
die Sklaverei ist, Gott sey damit vorbei. der heilige Geist  
mit Gutes Werk das Jerusalem ist schon bereit sein

F

O labant ficut staxitx low ant jura Nam nnt,  
 Ich will von Dinnien ant xx stoffn wie in dem Grab ant

flamm in  
 Ich will zum anixen loben gefu kont hochst  
 so biffen um warfafflig fery wie in dem

stait und bannan  
 loben gefest in fall gefing und tragt zu lohn  
 die loben ist von heiliger wort

in alzeit in Verwechle Exon  
 in dem Rom d. riss ant aller Notz all herr all Jinter  
 mit in das rechte

feinde  
 loben

Blut macht mich von Hunger frey.  
 Zweit. Aria. // Scorta Aria //

And.  
 And.

Prædijck  
 Julem  
 D.

