





~~1) Ist die in dem Geist des Gottes~~

~~2) das ist die Welt der Welt~~

3) Lobet den Herrn

Num 438/15

163.

16

15

Foll (13) 11

Partitur

22. Befugung 1700.

The right side of the page contains a vertical column of musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. There are several systems of staves, with some systems containing multiple staves. The handwriting is in a historical cursive style. The page number '15' is written at the bottom of the notation column.



Tesle fin:

G. A. S. M. Sup. 1730

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 lyrics such as "Herrn Jesu Christe" and "Lob dich an dem heyligen Geiste".

Handwritten musical score for the third system, featuring dense musical notation and lyrics including "Bist du ein heyliger Geist" and "Bist du ein heyliger Geist".

Handwritten musical score for the fourth system, including lyrics such as "In dem heyligen Geiste" and "In dem heyligen Geiste".







Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The word "Gallun" is written in several places across the staves.

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and staining.

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Handwritten musical score on a single system of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a common time signature (C). The third staff has a treble clef. The fourth staff has a bass clef and the marking *forte*. The fifth staff has a bass clef and the marking *forte*. The sixth staff has a bass clef. The seventh staff has a bass clef. The music concludes with a double bar line and repeat dots.

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163.  
ib.

Lobet in dem Himmel  
Gott Lob

a

Violin

Viola

Cello

Alto

Tenore

Bass

Continuo

160  
161  
162

Georg. Friedr.  
1770.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *allegro*, *ad lib.*, and *a tempo*. The manuscript shows signs of wear, including torn edges and some ink bleed-through from the reverse side.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, likely for a multi-measure rest or a specific instrumental part. The notation includes various note values, rests, and dynamic markings. Key features include:

- Staff 5:** A large measure with the word "Capo" written across it, indicating a change in the instrument's tuning or position.
- Staff 7:** The text "Johannes Bach" is written above the staff.
- Staff 14:** The text "Alte Spring" is written above the staff.
- Annotations:** Numerous numbers (e.g., 6, 7, 8, 9, 11, 13, 14, 17) are written above the notes, possibly indicating fingerings or measure counts.
- Key Signature:** The music is written in a key with one sharp (F#), likely D major or A minor.
- Time Signature:** The time signature is not explicitly stated but appears to be common time (C) based on the note values.



Violino. I.

Handwritten musical score for Violino I, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include "tutti" at the beginning, "andante" on the third staff, "piano" on the eighth staff, and "Cresc." on the thirteenth staff. The score concludes with a double bar line and a fermata on the final note of the thirteenth staff.

Recitat: tacet



*Tempo giusto.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, often consisting of eighth and sixteenth notes. The score includes several dynamic markings: *pp* (pianissimo) appears on the second, fourth, and fifth staves; *ppp* (pianissimissimo) is written on the sixth staff; and *pp* appears on the seventh staff. A *rit.* (ritardando) marking is present on the fifth staff. The sixth staff concludes with a double bar line and the instruction *Rechts tacet.* (Right hand rests). The seventh staff begins with the instruction *Choral* and *Non più ff.* (no longer fortissimo). The notation is dense and fills most of the staves, with some rests and longer note values interspersed. The paper shows signs of age, including foxing and some staining, particularly in the lower half of the page.



Violino. 2<sup>da</sup>

*Libro 2<sup>da</sup> comp.*

*al. andant.*

*Larg. Rit. molto*

*pp.*

*Fine*

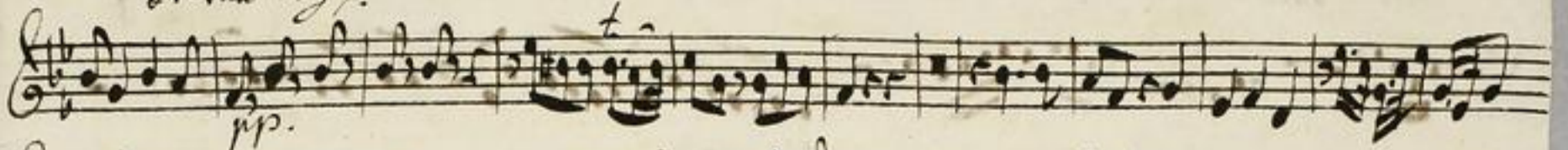
*Recitativo tacet*



*Tempo giusto.*



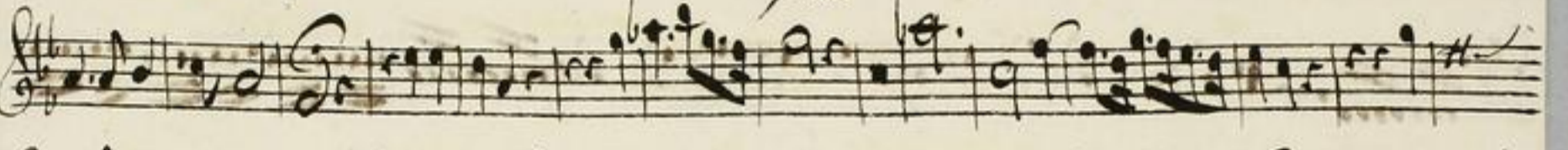
*Orchestra*



*pp.*



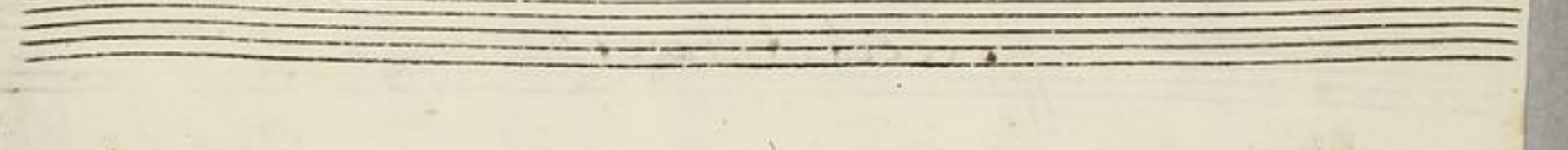
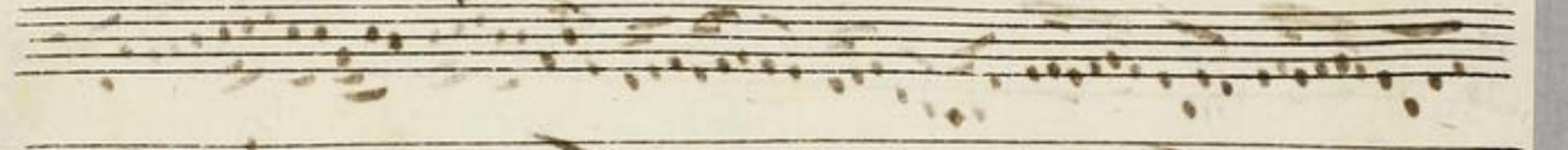
*mf.*



*Viol.*



*Vin. con.*





Viola

*Subl. & Gomp.*

*ff*

*pp*

*f*

*Capo*

*Recitat. facil.*

*ff*



*Tempo Giusto.*

*Goldner Lohr.*



*And.*

*Haupt Accitad. tacet*  $\text{♩} = \text{c}$

*And.*

*Hin gen ist.*





Violone

Handwritten musical score for Violone, consisting of 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The piece concludes with the name 'Salapoll' written in large letters at the end of the final staff.

Key markings and annotations include:

- libro by Gory p.* (written below the first staff)
- 4.* (written above the second staff)
- atempo* (written above the third staff)
- And.* (written below the third staff)
- And.* (written below the fifth staff)
- atempo.* (written below the fifth staff)
- atempo.* (written above the seventh staff)
- And.* (written below the eighth staff)
- ff, sfz, mf* (written below the tenth staff)
- Salapoll* (written at the end of the final staff)



*Tempo giusto*

Handwritten musical notation on a single staff, featuring various note values and rests.

*Allegro molto p.*

Handwritten musical notation on a single staff, featuring various note values and rests.

*La Capot*

Handwritten musical notation on a single staff, featuring various note values and rests.

*Allegro*

Handwritten musical notation on a single staff, featuring various note values and rests.

*Allegro p.*

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.



# Canto.

Ehret den Herrn — lo- — bet den Herrn lo- — bet den Herrn denn  
unser Gott loben — — — — — in ihm ist das höchste Lob — ist lieb-  
— licher unser — — — — — solches Lob — ist lieblicher unser solches Lob — ist lieblicher  
unser  
unser lieblicher unser Der Herr ist mein Zuversicht an mich in Gnaden er feilet  
a tempo  
unsern Väter Väter unsern Die Herr — hon mein Der Herr — bauer Jerusalem? Der  
bauer Jerusalem und bringet zusammen Die verjagten in Israel in Israel  
er zeigt Jacob sein Wort — — — — — Israel seine Titten und Kräfte  
so spät er können zeigen — — — — — nachläßt sie  
wissen seine Kräfte Jallolija — Jallolija — — — — — Jallolija  
Jesse — he mich zu dei — nen fischen zu dei — nen fischen mein Jesse —  
interessierte mich — — — — — mein Jesse interessierte mich — — — — — mein Jesse inter-  
— — — — — he mich zu dei — nen fischen zu dei — nen fischen mein Jesse — interessierte  
mich — — — — — mein Jesse interessierte mich Jesse daß die daß die daß die daß  
ist daß die daß die ist daß die daß die ist daß die daß die ist daß die daß die ist daß die daß die  
Herr erbarm dich mein erbarm dich mein mein Joch soll dir geser — — — — — sam



seyen mein — so forcht — ob liebt so forcht — ob liebt ob

so forcht so forcht — ob liebt so forcht so forcht *Recitativo*  
*tacet*

*Recitativo*  
*tacet*  
Nun forcht ich nicht mehr, nach deiner Gnaden Quelle  
wie ein geiziger Mensch, auf so viel finden falls

wo kom ich an? Der Noth all dirigen Gnaden Rath will mich dir

deinen Geist in mich sein Rath



alto.

Lobet den Herrn lobet den Herrn im Himmel den Herrn lobet den Herrn

das ist ein köstlich Ding solch lob - solch lob - ist lieblich und schön ist

solch lob ist lieblich und schön lieblich und schön der Herr in bethlehem

der Herr in bethlehem in bethlehem in bethlehem in bethlehem

in bethlehem in bethlehem in bethlehem in bethlehem

in bethlehem in bethlehem in bethlehem in bethlehem

in bethlehem in bethlehem in bethlehem in bethlehem

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5.

Nimm from in fuffte Noth, nach deiner Gnaden Quelle  
 Mit ein gejayter fuß, an so viel Sünden fälle

2.

2. Kom in ant der Noth, als du von Gnaden Vatt sel mir lang

deiner Geist, in mir ist keine Cratt.

Meo.



Tenore.

Lobbet den Herrn - - - lobbet den Herrn - - - lobbet den Herrn - - - lobbet den Herrn - - -

solus lob - solus lob - ist lieblich un - - - solus lob - ist lieblich un -

son lieblich un - - - son lieblich un - - - son lieblich un - - - son lieblich un - - -

hängel zusammen die verjagten in Israel in Israel Es züget Jacob

sein Wort - - - Israel - - - seine Ditten und Kerste - - -

Das ist im hinter sich was ist ihm die seine Ditten so ist ihm seinen Vortrag es ist die sal den

besten die er erachtet wird so ist es für die seinen freyten so - - - nach

lasset sie wissen seine Kerste - - - Lallehija - - -

- - - Lallehija - Lallehija

Es alte Mensch kan nicht im Gottes Reich gelangen, es sey ihm kein gegeben

wird die Kammern die Oren, wenn Gottes Reich ist das Reich was liegt dar

an, was diesen Weg nicht gegangen, kan solich freylich nicht verstehen

Es bleibt übrig ob kan kein Mensch im Gottes Reich gehen ob sey denn

Das er kein von Gott gegeben sey - - - volbi



Dalt - nur <sup>Weg</sup> = mer kan ich finden, wer kan ich  
 finden, wer sic bin ich, wer sic bin ich, was mich nicht selbst kan  
 ich mich nicht gebären, sit bin ich = was mich nicht = selbst kan ich  
 ich mich nicht gebären - von selbst kan ich mich nicht gebären -  
 - - von Je - su in mich nicht gebären, Je - su in mich nicht ge-  
 bären - von was ein armer Fischer floß, bis er in der That in der That er  
 fahet was die non - e was die non - e, Disziplin sey was die  
 Disziplin sey

Capos. *Recitativo*  
 tacet

Nun geh ich fust, durch, nach demen Quellen - Quelle  
 wie ein gejagter Fisch, auf so viel Dinnen fälle  
 Wo kom ich anders Noth als durch den Graben, daß silff  
 mir auch demen Geist in mir ist keine Lust



# Basso.

Lobet den Herren — Sal ist im höchst-lieblich Sing —

solch lob — ist lieblich und schön lieblich und schön Der Herr — banet Jerusa-

lem der Herr banet Jerusalem und bringet sie samen Sie verjagten in

Herr Herr — seine Dittion und Luste — so

so spricht seinen Segen so — noch läßt sie wissen seine Luste noch

Lallolija Lallolija Aria tacet

Recitativ Aria Recitativ tacet tacet tacet

5. Mein Herr ist meine Zuversicht, nach seiner Gnaden Quelle,  
Mit ein gejagter Fische, und so viel sünden fällt

was kom ich an der Noth, all Durch von Gnaden Rath hilft

mir Durch seinen Geist in mir ist keine Kraft

Empty musical staves for accompaniment.