

C.I. 810.

477.

Choral

Christus der ist mein Leben

Mit 2 Loborn

2 Hornen

Fagott obligat

2 Violinen, Viola und Bass

4 Singstimmen u. Orgel.

von

Telemann.

(Die Meise 2 1/2)

~~Stimme~~

Wörner.

8865.

mu 6509.2532

c. 1.

Das Kind 8 Engel Oyster. Christus der ist mein Leben

von C. Schumann

Ober

Handwritten musical notation for the first staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the second staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the third staff, featuring a treble clef, a key signature of one flat, a common time signature, and a complex melodic line with many beamed notes.

Handwritten musical notation for the fourth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the fifth staff, featuring a treble clef, a key signature of one flat, a common time signature, and a melodic line with some rests.

Handwritten musical notation for the sixth staff, including a treble clef, a key signature of one flat, a common time signature, and a simple melodic line with rests.

Handwritten musical notation for the seventh staff, including a treble clef, a key signature of one flat, a common time signature, and a simple melodic line with rests.

Handwritten musical notation for the eighth staff, including a treble clef, a key signature of one flat, a common time signature, and a simple melodic line with rests.

Handwritten musical notation for the ninth staff, including a treble clef, a key signature of one flat, a common time signature, and a simple melodic line with rests.

Handwritten musical notation for the tenth staff, featuring a treble clef, a key signature of one flat, a common time signature, and a melodic line with some rests.

Handwritten musical notation for the eleventh staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the twelfth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the thirteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the fourteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the fifteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the sixteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the seventeenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the eighteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for the nineteenth staff, including a treble clef, a key signature of one flat, and a common time signature.

1) Christus der ist mein Leben
2) Hoff in des Himmels Hrn
1) Hoff der ist mein Leben
2) Hoff in des Himmels Hrn
Christus der ist mein Leben
Hoff in des Himmels Hrn

Handwritten musical score with lyrics in German. The lyrics are: "11. Sept. 8. Orgel - Ich in der Ewigkeit ist mein Gott der Herr - Ich in der Ewigkeit ist mein Gott der Herr". The score includes vocal lines and a keyboard accompaniment.

Handwritten musical score with lyrics in German. The lyrics are: "1. Orgel 8. Orgel - Ich in der Ewigkeit ist mein Gott der Herr - Ich in der Ewigkeit ist mein Gott der Herr". The score includes vocal lines and a keyboard accompaniment.

Handwritten musical score for the first system. It includes a vocal line with lyrics and a keyboard accompaniment. The lyrics are: "Herr bin ich in Lob Ehr in Preis, Herr bin ich in Lob Ehr in Preis, Herr bin ich in Lob Ehr in Preis." The music is written in a common time signature with a key signature of one flat.

Handwritten musical score for the second system. It continues the vocal and keyboard parts from the first system. The lyrics are: "Herr bin ich in Lob Ehr in Preis, Herr bin ich in Lob Ehr in Preis, Herr bin ich in Lob Ehr in Preis." The music is written in a common time signature with a key signature of one flat.

Handwritten musical score for the first system. It features a vocal line at the top with a treble clef and a key signature of one flat. Below it are several piano accompaniment staves, including a grand staff with treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

Recitat d

Recitative section of the score. The vocal line is marked 'Recitat d' and includes the lyrics: "denn wolle dich als eigene sterben, du mir an stell, wo mich die Welt mit überfüllt". The piano accompaniment consists of chords and simple rhythmic patterns.

Violin I und II

Violoncello

Fond

Instrumental section of the score. It includes parts for Violin I, Violin II, Cello, and Bass. The Violin parts are marked 'Violin I und II' and 'Violoncello'. The Cello and Bass parts are marked 'Fond'. The notation includes various note values, rests, and dynamic markings.

Bei dem alten Wald die große Liebende
Bei dem Thale raus in die Luft

Handwritten musical score for the first system, featuring five staves with musical notation and a lower section with numerical figures (9, 10, 11, 12, 13, 14).

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

gole
 Mit Freundschaft
 Ich hab dich über mich
 Ich hab dich über mich

9 10 11 12 13 14

Handwritten musical score for the first system. It includes a vocal line and piano accompaniment. The lyrics are in German and describe a journey to a land.

1 2 1 2

zu ist dem Landes main auf die Berg

zu ist dem Land main auf die Berg zu ihm

Erregt Liden Angst und Noth durch sein un

Erregt Liden in Noth durch sein heilig Kind

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics describe a journey to a land and a plea for help.

3 4

zu - ihm komme und weig bei - ihm sey und

komme und und a - sey bei ihm sey - und

sey - fünf Stunden bin ich verzehret - mit gett verzehret

Alim - dan bin ich - verzehret mit gett, verzehret

88

Viol 2.

mit dem heiligen Geist zum Herrn
 und zum Vater Amen

meig *tutti*

1. mit dem heiligen Geist zum Herrn
 und zum Vater Amen

2. mit dem heiligen Geist zum Herrn
 und zum Vater Amen

me und
 dan bin
 unsig
 ist

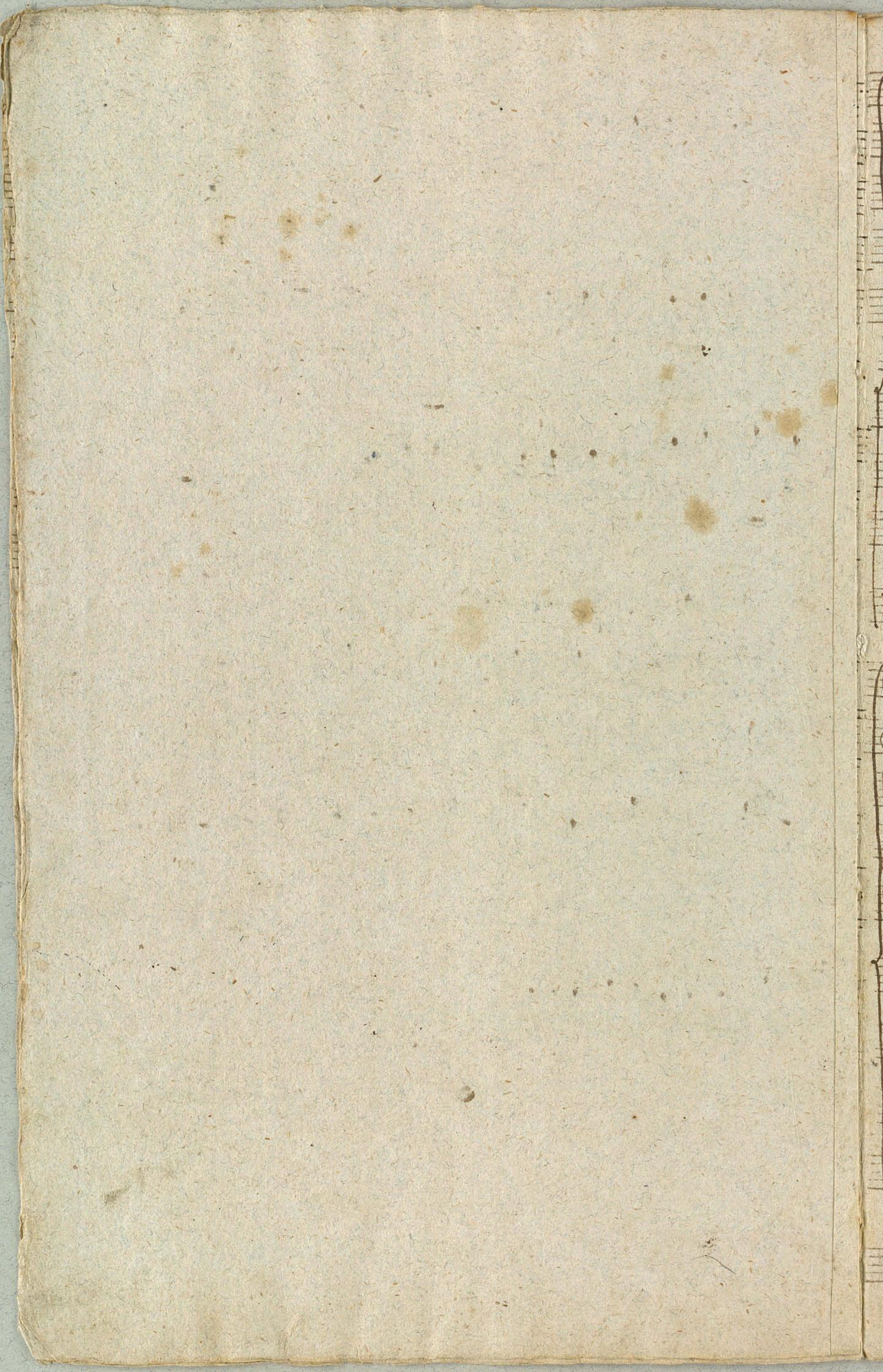
me und
 dan bin
 unsig
 ist

keinen and
 er ist

me und
 dan bin
 unsig
 ist

bei ihm
 ist
 unsig
 ist

gott



Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fifth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the sixth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the seventh system, including treble and bass staves with notes and rests.

Handwritten musical notation for the eighth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the ninth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the tenth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the eleventh system, including treble and bass staves with notes and rests.

Handwritten musical notation for the twelfth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the thirteenth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fourteenth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fifteenth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the sixteenth system, including treble and bass staves with notes and rests.

Stimm mein Kräfte brach
 Stimm mein Kräfte brach
 Stimm mein Kräfte brachen, mein Athem

allegro

Handwritten musical notation for the first system, featuring a vocal line and a basso continuo line.

Fag

ich mein Allgem. gott sperre ab und kein kein Thut mehr

gott sperre ab, mein a - bang, mein Allgem. gott sperre ab und kein kein Thut mehr

T: b tac

Handwritten musical notation for the third system, featuring a vocal line and a basso continuo line.

Fag

Ich - ich, Ghor mir mein Sündgen an

Ich - ich, Ghor mir mein Sündgen, auch, mir mein Sündgen an, und mein Sündgen an

T: b tac

Handwritten musical notation for the fifth system, featuring a basso continuo line.

Recital

Unden den Chorale mit der Gemeinde gesein.

Choral einzividen

Alle meine Lütke Gesein, mir alle gesell / frowe / kum bin Thust mehr / frowe / Gt mir in / Lütke ane / alle,

And. 5.

M. im Quartel mit Melod.

Handwritten musical score for the first system, including parts for Oboe 1, Oboe 2, Violins 1 & 2, Viola, Bassoon, and Voice.

Oboe 1 *mf* *mol*

Oboe 2 *mf*

Violins 1 & 2 *mf*

Viola *mf*

Bassoon *mf* *c.v. fmo*

Voice *mf*

Piano *mf* *c.v. fmo*

Letztes mein Herz und Gedanken zur Geseh' als wir im Licht, als wir im L. Letztes mein Herz und Gedanken zur

Tranig

Handwritten musical score for the second system, including parts for Oboe 1, Oboe 2, Violins 1 & 2, Viola, Bassoon, and Voice.

Oboe 1 *mf*

Oboe 2 *mf*

Violins 1 & 2 *mf*

Viola *mf*

Bassoon *mf* *c.v. fmo*

Voice *mf*

Piano *mf* *c.v. fmo*

Geseh' als wir im Licht, das fin und das Hüt saan — — — — — den, wenn die Kam gobrinf, wenn

1. Chorus

Handwritten musical score for the first chorus. It includes a vocal line with lyrics: "im die Kam gebr. sein für die Kam gebrüß". Below the vocal line is a section for "Violonc." (Violoncello) with the lyrics "Alto - sein sangt - ein". The score is written in a 2/2 time signature and includes various musical notations such as notes, rests, and bar lines.

Continuation of the musical score. This section features multiple staves of instrumental parts, including what appears to be a string section and woodwinds. The notation is dense with notes and rests, indicating a complex accompaniment.

Handwritten musical score for the second chorus. It includes a vocal line with lyrics: "Al - e, Goro Cas - miß sil - la - für ein sil -". The score is written in a 2/2 time signature and includes various musical notations such as notes, rests, and bar lines.

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

son, may dai - nam luy - and Willen Gou - renn kunn min d'it

Handwritten musical score for the second system, including a vocal line with lyrics and a basso continuo line with figured bass. The lyrics are: "son, may dai - nam luy - and Willen Gou - renn kunn min d'it". The basso continuo line contains figures: 2, 9, 9, 9, d, 1, 2, 3, d, 4.



überausgel

Ar.

5 6 7 8 9 10 11 12

Recit

So gräßlich auf des Todes Bild, kan Gott ihn doch zum Schlaf.

maßen, von der Hölle drachen, der Finsterniß anfüllt, und

in der Hölle mit Süßigkeit anfüllt.

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The time signature is 4/4. The lyrics are: "Klett - am Klid - " *Stin* " - nie - ma Klett".

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "an Klid, *und* *nie* *wig* *br* *die* la - " - " - *ban* - *und* *die*".

Handwritten musical score for the third system. It concludes the piece with the lyrics: "wig *br* *die* la - " - " - " *ban* *und* *n* - *wig* -".

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "bun" dir la bun in der sein liffen Land". The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics: "in der sein liffen Land". The system ends with a double bar line and a fermata.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "in der sein liffen Land". The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics: "in der sein liffen Land". The system ends with a double bar line and a fermata.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics: "sein liffen". The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics: "sein liffen". The system ends with a double bar line and a fermata.

Handwritten musical notation for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values and rests, with some notes marked with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7).

Handwritten musical notation for the second system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar notation to the first system, including notes, rests, and fingerings.

Dec. 2te Dick.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes and rests, with some notes marked with fingerings.

So soll ich denn mein Ohr und Tustan, such' ich nach deinem Willen

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes and rests, with some notes marked with fingerings.

nichten. Ich will mich nicht von dem Stande, und laß mich mit deiner rechten Hand

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes and rests, with some notes marked with fingerings.

Nun antwort' mir du wilt mich nicht der loben zeit, und mach' mich zu deiner Rechten

No. 8te Vorst. steht unter dem 10ten Vorst. Was ist in der 10ten Vorst.

Handwritten musical notation on the left edge of the page, consisting of a vertical staff with various notes and symbols.

Handwritten musical notation on the left edge of the page, including a staff and various notes.



Soprano

Vers 1 und 8

1. d.

Tutti

1) Spiritus sanctus est in meo lae - ber - "

2) Wohl in des Himmls Ho - he - "

3) Erhaben ist mein Gesinn - "

4) Ding in Lob Ehr und Preis - "

5) dem Hei - lig - "

6) und wei - lig - "

7) mich er - geben - "

8) Preis dir weh - na - "

9) Mit Freud lobe ich diesen

10) Vater des heiligen Geistes.

Recitativo

Vers 2

11) Wohl ist in

12) zu ihm komme

13) und mich Preis - ihm Preis - "

Recitativo

Vers 3

14) Dingen so heilig sind

15) Sünden

16) bin ich versetzt mit Gott - "

Recitativo

Vers 4

17) Recitativo

Choral

18) Ich mein Kräfte über - geh, mein Atmen Gott speise ein, und

19) kein kein Verdienst mehr gesucht, Ehre ihm mich loben an.

Recitativo

Vers 5 und 6

20) Recitativo

Vers 7

Recitativo

Vers 8

21) steht oben unter dem Heiligen Geiste:

22) Wohl in des Himmls Hohe

(1866)

Zum 4ten Vortrag in dem 2ten Theilte gesevrig

Solo

Lamm meine Kräfte be- rufen, mein Athem gott-essen

mir, und den ein Hochmuth / gesehen, Ghor nim mein Leben

en -

1) Spiritus der ist mein Le
2) Laß in des Himmel Her

Tutti
Her, Spiritus der ist mein Le
Her, Laß in des Himmel Her
Her ist mein Gewinn
in des Lob Ofr und Preis - "

Recital tac

Verse 2: 16 Solo
Her ist mein Gewinn
in des Lob Ofr und Preis - "

Her ist mein Gewinn
in des Lob Ofr und Preis - "

Her ist mein Gewinn
in des Lob Ofr und Preis - "

Tutti
Her ist mein Gewinn
in des Lob Ofr und Preis - "

Her ist mein Gewinn
in des Lob Ofr und Preis - "

Recital
Zu des Lob anstehenden; so Bleib unglück nicht in des Glaubens Banden;

Ging er zum Vater hin: so sind er mich, der ist sein Blutverwandter

ein, auf zu ihm kommen lassen, und mich mit seiner Güte umfassen.

Vers 3 *Tutti*
Denn sein süßes süßes Lächeln
Tern. & Bass.

ist uns süß - mit Gott - " *Recit. tac*

Vers 4 *tac*
auf am Ende

Choral Tutti

Wem mein Herz begehrt, mein Absehn geht hervor an, und kein Wort mehr

sprechen, Ghor nim mein Dingen an.

Recital

O! Wenn ich diesen Trost nicht hätte, so würde bei den Engeln

Singenden der Heiligen Geist in meinem Herzen in Abba lieber Vater

sprechen; so würde mir St. Elisabeth jetzt in Gedanken

sprechen zur Tröstung an

Tutti

Vers 5 Solo

Adamm mein Herz und Gedanken zu geseh als
 ein ein Licht, als ein ein Licht, wenn mein Herz und Gedanken zu
 geseh, als ein ein Licht, das fin und for hat sein —
 um, wenn ihm die Nam gebriest, wenn ihm die Nam ge

Vers 6 Zweiter Diskant

bricht, wenn ihm die Nam gebriest; Als dann sein
 sangt und still — ca. stilla, ganz laß — mich
 slla — Am ein, slla — Am, nach dar — ein
 luff — — und stillen. Ganz — — wenn könnt mein Kind
 — — dahin

Recitat. 2tes Dick.

Vers 7 Tac

Do soll sich ganz mein Herz und
 stillen singluffes stes nach deinem stillen wüsten. Colanest in
 mit den kammaluden krossand, und eilt mich mit deinem lauffen

Hand; Nim mich, wenn du willst mich aus der trübren Zeit, aus
 Gedanken mich zur letzten Freigkeit.

Vers 8 *Stell unter dem alten Kreuz:*
 dass in des Himmels

Zum Alten Vers gehörig

Sow
 Adam meine Kräfte be-
 ren, mein altes gott-
 ein und kein Wort mehr-
 sprechen, Ehre mir mein Dürft-
 an-"

8

Tutti

8tes und 8tes Grad

8tes und 8tes Grad
Tutti
Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Leute 2

Leute 2
Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Recht

Recht
Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Leute 3

Leute 3
Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Christus der ist
Leben
in der
Gestalt
Hos - us
Christus
der ist

Vers 4.

Solo

Adm meine Kräfte bra - uen, mein Atm geist spre -

nen, und kein kein Wort mehr / gessen / Geseh' in mein Dichten an -

Choral Tutti

Adm meine Kräfte bra uen, mein Atm geist spre -

ken kein Wort mehr / gessen, / Geseh' in mein Dichten an.

Recit

O. wenn ich diesen Wust al hätte, ob werde bei dem letzten

Schwachen, der feilsche Geist in meinem Gessen an Abba, lieber

Lieber, sprich, so wieder mich so Nothbedarfe, geht in Gedanken

von zur Erfüllung

Vers 5

Solo

Wenn mein Herz und Gedanken kein was / geseh' als,

kein im Luft, als was im Luft, wenn mein Herz und Gedanken zur,

geseh' als was im Luft, das sein und Geseh' was -

— Den, wenn ich - die Flam gebrüht, wenn ich die Flam ge

Vers 6 Für den alt

bring, wenn ich die Klamm gebührt, alle dem den sanft in
 die le stille, Gfoc laßt mich schlief für ein
 schlaffen, mich die - nem Luft und stillen
 Gfoc - vom kömst mein Kind - dalsin

Recht tac // Vers 7 tac //

Recht für den alt

So selig Gfoc mein Him und kisten singendes Atem
 dem stillen Dristen. Lohneiß in mir den kammerten der
 stand, und lichte mich mit demer wefsten Land, mich endlich wenn du
 willst, mich aus der kühnen Zeit, aus Quarten auf zur firtten Feigheit

Vers 8 Befat unter dem Nymen Worte =
 Muss in der Gimmel Gfoc

Handwritten musical notation on aged paper. The page features approximately 18 horizontal staves, each consisting of five lines. The notation is sparse, consisting of small black dots and some faint, illegible markings scattered across the staves. There are some faint pencil-like marks and smudges on the paper, particularly in the upper and middle sections.



Soprano 2^{da}
Solo

Vers 1. 8

1) Spiritus dei est meus lux
2) Laus in des Caelis eius

Ben, Spiritus dei est meus lux - Ben, "Herr"
na, Laus in des Caelis eius - na - "Ding"

Ben ist mein Geseinn, mein Geseinn, ist mein Geseinn, mein Geseinn, Neben Herr -
ist Lob Herr und Preis, Lob Herr und Preis, Lob Herr und Preis, Lob und Preis, Lob u. Preis

Ben ist mein Geseinn Neben ist mein Geseinn
ist Lob Herr u. Preis, ich ist Lob Herr und Preis, dem Herr ist
und reich

mir gegeben, dem Herr ist mir gegeben - Ben, dem Herr - ist mir na"
Bei dir wohnen, und reich bei dir wohnen, und n - reich bei dir

ga - Ben - " mit Luthers Luthers ist dasin, mit Luthers Luthers ist, Luthers
waf - na - " Habes Tuus Gildes Geist, Habes Tuus Gildes

ist dasin Luthers ist Luthers - ist dasin, mit Luthers Luthers ist dasin
Geist - ge Geist, Habes Tuus Gildes Geist -"

Recit tac

Vers 2. 16

Solo

Mit Luthers Luthers ist von dan - non

zu Luthers Luthers meine - " auf des ist zu ihm Kom"

mir und n - reich bei ihm frei - und n -

reig auf des ist zu ihm Komme, und reich

reig bei - ihm frei - " Recit tac

Vers 3 *35* *Tutti*
 Ich bin so feilich fünf Stunden, bin

ich, bin ich versetzt - mit Gott - " *Recitativo*

Vers 4 *Choral*
 Ich bin so feilich fünf Stunden, bin
 Ich bin so feilich fünf Stunden, bin

und kein Kind noch mehr spüren, Gott mir mein Leben an. *Recitativo*

Vers 5 *Vers 6 Solo*
 Ich bin so feilich fünf Stunden, bin

er stillen, Gott mir mein Leben an. *Recitativo*

Ich bin so feilich fünf Stunden, bin

Ich bin so feilich fünf Stunden, bin *12* *Recitativo*

Vers 7 *Recitativo*
 Ich bin so feilich fünf Stunden, bin

Ich bin so feilich fünf Stunden, bin

Ich bin so feilich fünf Stunden, bin

Ich bin so feilich fünf Stunden, bin

Vers 8
 Ich bin so feilich fünf Stunden, bin

Ich bin in Noth, bin in Noth, Noth mit Gott.

Recitativo // Vers 4 // *6 Solo*

 Adem meine Kräfte bringe ich

Ich bringe dich, mein Atmungsgeist,

Ich bringe dich, mein Atmungsgeist,

Choral

Ich bringe dich, mein Atmungsgeist,

Recitativo // Vers 5 und 6 // *6 Recital.*

 So grüßlich auf des Todes

Lied den Gott, der dich zum Heile machet,

Linderung erfüllt, und unser Herz mit Trübsal erfüllt

Vers 7 // *6 Recitativo* //

Vers 8 // *6* //

Vers 1 und 8

Basso

Christus der ist

Solo *Tutti*

1) Spiritus der ist mein Leben, Spiritus der ist mein
 8) Atm in des Gemüts Hohe, wehl in des Gemüts
 oben ist mein Gheim, mein ge
 Ding in Lob Hoff und Preis — Sing
 mein, mein Gheim oben ist mein Gheim
 in Lob und Preis, Ding in Lob Hoff und Preis
 dem Hei in
 und weig
 mich sagen dem Hei in mich sagen — den —
 bei dir wehst, und weig bei dir weh — na — mit
 4a

Tutti

Sum laß in das in mit Sum laß in das in —
 tue das, Gailys Geist da — das laß failys Geist —

Recitativo

Das wollest du nicht groans sterben, da wir, ungest, d'wird die Welt mit
 überfüllter Not unerschlossen Lill, d'wird das in Tod in Lunden Leben wachen.

Vers 2 *Tutti*

34

und das ist zu ihm Kom —
 — na, und n — weig weig bei ihm bei —

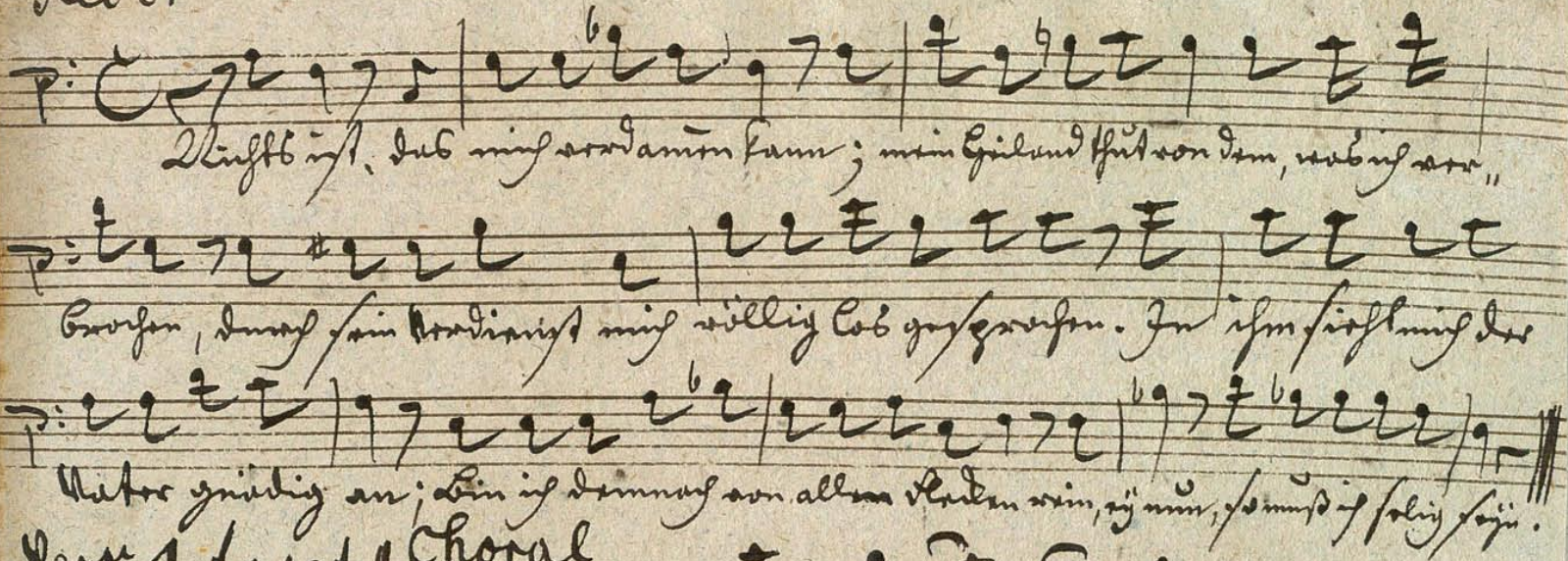
Recitativo

Vers 3 *Solo* *Tutti*

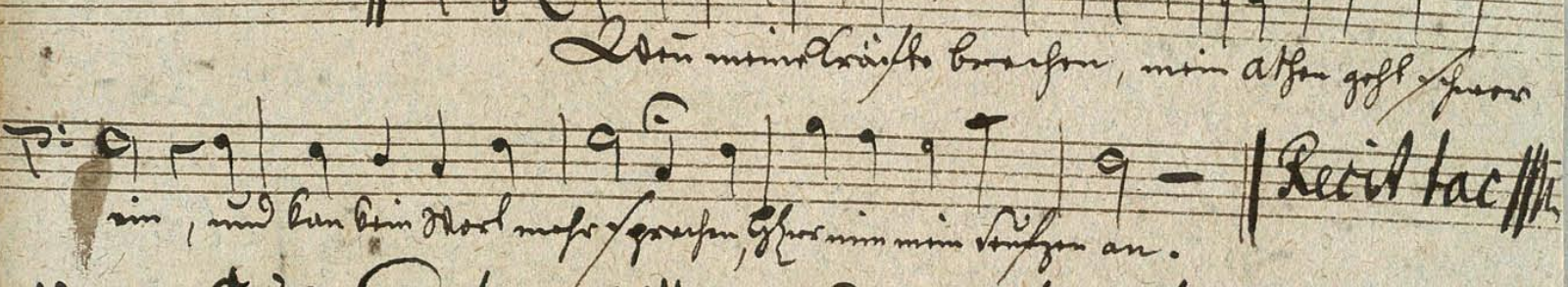
17

Nun hab ich übernommen — den
 Lungenlinden Angst und Not — — — — —
 d'wird sein feilig fünf Stunden
 bin in — in weisheit mit goll — weisheit —
 d'wird sein feilig fünf Stunden, bin — in weisheit, bin in — weisheit, weisheit mit goll —

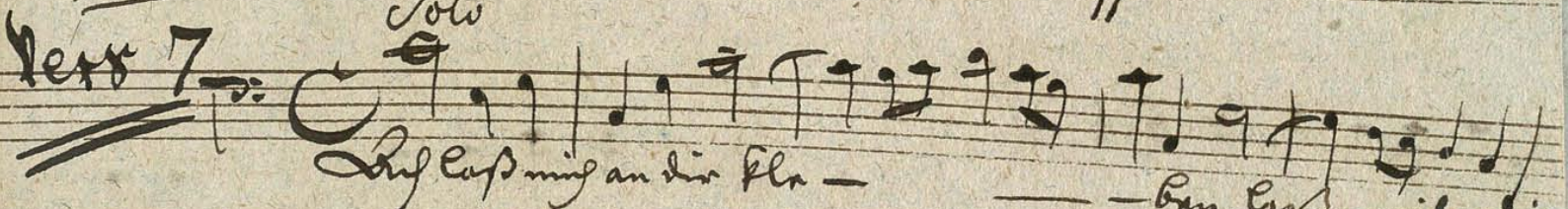
Recit

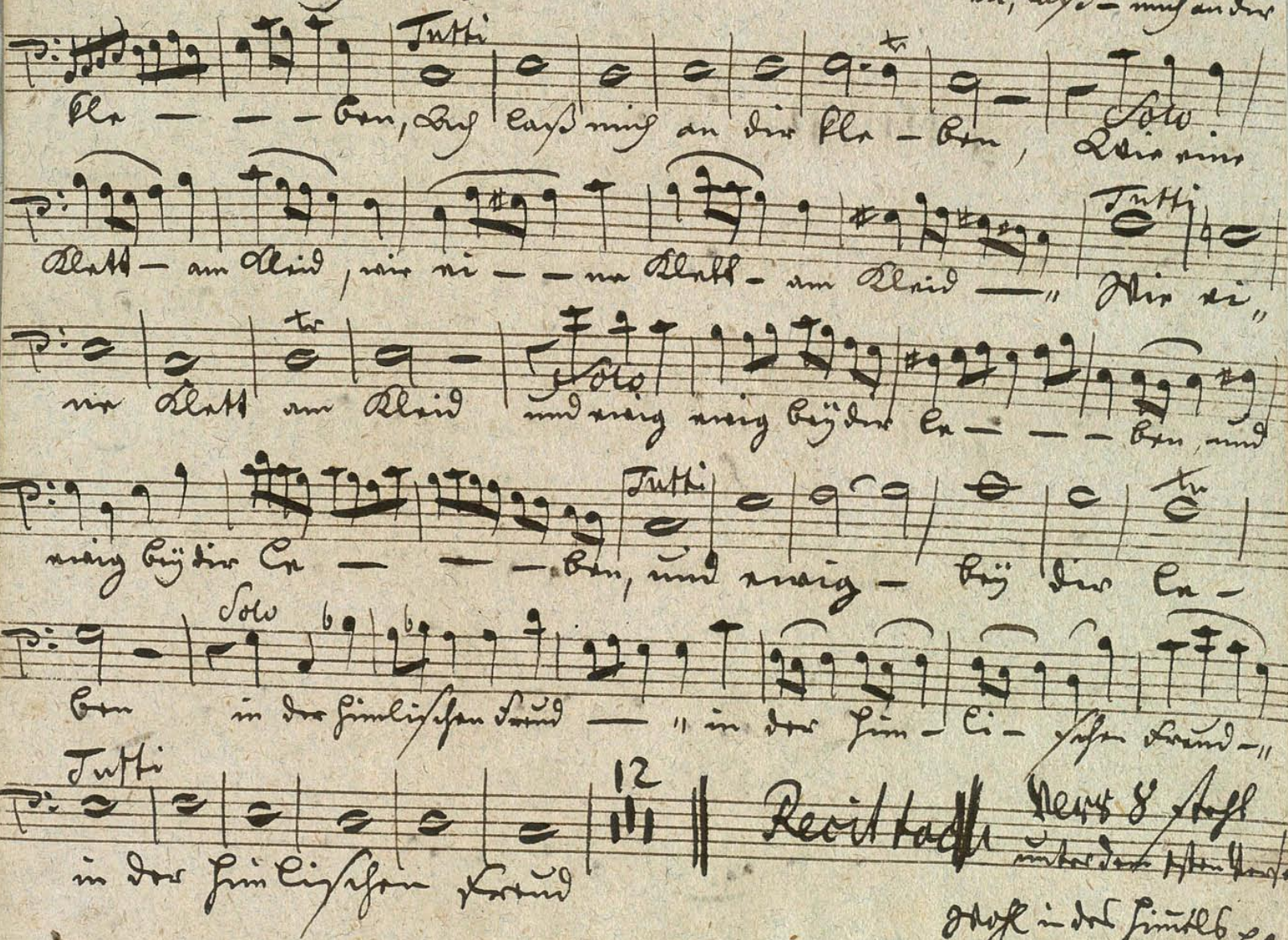

 Künft ist, das mich erdammern kann; mein Gild und Hül son dem, was ich erw
 brachen, durch sein Verdienst mich willig lob gesprochen. In ihm schloß mich das
 Vater gnädig an; bin ich demnach von allem Sünden rein, so mich ich solch sohn.

Vers 4 tacet // Choral


 Dein mein höchstes brauchen, mein altes Gott
 ein, und kein dein Wort mehr gesprochen, Gedenk mich Sünden an.

Vers 5 und 6 tacet // Recit tacet


 Verse 7: *Solo*
 Auf laß mich an dir kle -


 kle - - - ben, Auf laß mich an dir kle - ben, *Solo*
 Bleib - am Bleib, wie ni - - na Bleib - am Bleib - " Hier si,
Tutti
 wie Bleib am Bleib und wie wie bei dir la - - - ben, und
 wie bei dir la - - - ben, und wie - bei dir la -
Solo
 ben in der himelischen Land - " in der him - li - schen Land - "
Tutti
 in der himelischen Land // 12 // Recit tacet // Verse 8 Auf

staf in der himelischen Land

Basso continuo 8.

Violino *mo*

Christus der ist

This section of the manuscript contains the main body of the musical score. It consists of 15 staves of music. The notation is dense and includes many ornaments (trills, mordents, etc.) and dynamic markings such as *tr* and *mo*. The music is written in a style characteristic of the Baroque or early Classical periods. The staves are arranged in a single system, with the upper staves likely representing the Violino and the lower staves representing the Basso continuo.

Recitativo

This section is a single staff of music, likely representing a recitative passage. The notation is simpler than the previous section, consisting of a series of notes and rests, possibly indicating a more speech-like or declamatory style of music.

Der Zing 3

Handwritten musical score for 'Der Zing 3'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked 'gal.' (gallant) and includes dynamic markings such as 'p.' (piano) and 'tr.' (trill). The notation features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the tenth staff.

Recitativ Auf dem 3ten Vers

Handwritten musical score for 'Recitativ Auf dem 3ten Vers'. The score is written on a single staff with a treble clef and a common time signature (C). The music is marked 'p' (piano) and consists of a series of quarter notes and half notes. The piece ends with a double bar line.

Obigen 3ten Vers wieder folgen

Recital Auf dem 3ten Vers

Handwritten musical score for 'Recital Auf dem 3ten Vers'. The score is written on two staves with a treble clef and a common time signature (C). The music is marked 'p' (piano) and consists of a series of quarter notes and half notes. The piece concludes with a double bar line on the second staff.

Valli

Vers 4. Evangelij

Handwritten musical score for Vers 4. Evangelij, consisting of five staves of music. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The score features several dynamic markings: *mol* (molto) on the first staff, *tr* (trillo) on the second staff, and *galindo* on the second and fourth staves. The music is written in a single system across five staves.

Choral

Handwritten musical score for Choral, consisting of one staff of music. The notation includes a treble clef, a common time signature (C), and a series of eighth notes.

Recitad

Handwritten musical score for Recitad, consisting of one staff of music. The notation includes a treble clef, a common time signature (C), and a series of quarter notes. The word *nia* is written below the first few notes.

Vers 5.

Handwritten musical score for Vers 5., consisting of three staves of music. The notation includes treble clefs, a common time signature (C), and various rhythmic values. The word *mol* (molto) is written above the first staff. The music is written in a single system across three staves.

Vers 6

Handwritten musical score for Vers 6, consisting of two staves of music. The notation includes treble clefs, a 3/2 time signature, and various rhythmic values. The music is written in a single system across two staves.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

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Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a rest and a final note.

to
überwiegend

Recit tac

Vers 7
grel

Vers 8 ist wieder
lyrisch und im Anfang

Recitat.
m. f. p. f. p. f. p.

Basso continuo 8

Violino 2^{da}

Cristus der ist

Recital

Verzo 2 und 3

Handwritten musical score for 'Verzo 2 und 3'. It consists of ten staves of music. The first staff is marked 'gal.' and the second staff is marked 'tr.'. The music is written in a system with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Recital nach dem 2ten Vortz

Handwritten musical score for 'Recital nach dem 2ten Vortz'. It consists of one staff of music. The notation includes a treble clef, a key signature of one flat, and a series of notes and rests. The word 'ma' is written below the first few notes.

Obrigun 3ten Vortz für vierer Soffel

Recital nach dem 3ten Vortz

Handwritten musical score for 'Recital nach dem 3ten Vortz'. It consists of two staves of music. The notation includes a treble clef, a key signature of one flat, and a series of notes and rests. The word 'ma' is written below the first few notes of the first staff.

Valki

Basso 4. Evangelij

Handwritten musical score for Bass 4, Evangelij. The score consists of 14 staves of music. The first staff is marked with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a cursive style. The second staff has a 'gr.' (grave) marking above it. The third staff has a 'gr.' marking above it. The fourth staff has a 'gr.' marking above it. The fifth staff has a 'gr.' marking above it. The sixth staff has a 'gr.' marking above it. The seventh staff has a 'gr.' marking above it. The eighth staff has a 'gr.' marking above it. The ninth staff has a 'gr.' marking above it. The tenth staff has a 'gr.' marking above it. The eleventh staff has a 'gr.' marking above it. The twelfth staff has a 'gr.' marking above it. The thirteenth staff has a 'gr.' marking above it. The fourteenth staff has a 'gr.' marking above it. The score includes various musical notations such as notes, rests, and clefs. There are also some markings like 'gr.' and 'Fos.' (Forte) scattered throughout. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, with some staining and discoloration.

Chorale
Recital.

Hess mi
gr.

Fos.

Herr 7

Recitat tac

A handwritten musical score for a piece titled "Herr 7". The score begins with a treble clef, a common time signature (C), and a double bar line. The notation consists of several staves of music. The first staff contains a series of eighth notes. The second staff has a mix of eighth and sixteenth notes. The third staff continues with eighth notes. The fourth staff features a section that has been heavily crossed out with diagonal lines, followed by more musical notation. The fifth and sixth staves contain eighth notes. The seventh staff has some notes with a 'u' above them. The eighth staff has notes with a '+' above them. The ninth staff has notes with a '#' above them. The tenth staff has notes with a '=' above them. The eleventh staff has notes with a '=' above them. The twelfth staff has notes with a '=' above them. The thirteenth staff has notes with a '=' above them. The score ends with a double bar line.

Recitat

A handwritten musical score for a piece titled "Recitat". The score consists of two staves. The first staff has a treble clef, a common time signature (C), and a double bar line. The notation consists of notes with lyrics underneath. The lyrics are "ria", "For a", "a", and "For". The second staff has a treble clef and a double bar line. The notation consists of notes with a "For" underneath.

Herr 8 sein das ist vom Anfang.

Beyr 1^{mo} 8

Viola

Christus der ist mein

Handwritten musical score for Viola, measures 1-12. The notation includes various note values, rests, and bar lines.

Recital

Handwritten musical score for Viola, measures 13-14. The notation includes a whole note and a half note.

Beyr 2^{mo} 3

ria

Handwritten musical score for Viola, measures 15-20. The notation includes various note values, rests, and bar lines.

Recital nach dem 2ten 4ten

ria

Handwritten musical score for Viola, measures 21-22. The notation includes various note values, rests, and bar lines.

Obigen 2ten 4ten wiederholt

Recital nach dem 3ten Verse

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The word "ma" is written below the first few notes.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Bers 4. Singliß

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The word "ma" is written below the first few notes. The word "gal" is written above the staff towards the end.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Choral

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature.

Handwritten musical notation on a single staff, continuing the piece.

Recit

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The word "ma" is written below the first few notes.

For. ||

Volki

Berys 5

piano

Berys 6

Recital tac

Berys 7

pia

Recital

Vers 8 ist wie der 1te von Anfang an

Beyr 1^{um} 8.

Violoncello.

Christus der ist

8.

Recitativ

pia.

Beyr 2^{um} 3.

Recitat nach dem 2ten Verse.

pia
P: C O O | b a a a a b | O | b a a a | a d |

P: j j | j |
701.

Oben den 3ten Vers wiederholt

Recitat nach dem 3ten Verse

P: C O r e r e a r e a r e a d r e a d e t

P: r e r e a - r i b e r

Beyr 4. Singlich

P: C Musical notation in 6/8 time

pia
P: Musical notation in 6/8 time

P: Musical notation in 6/8 time

P: Musical notation in 6/8 time

P: Musical notation in 6/8 time

Choral

P: C Musical notation in 6/8 time

P: Musical notation in 6/8 time

Musical notation in 6/8 time, appearing as scattered notes at the bottom of the page.

Recital.

Violin I: *ma* *Fo.*

Violin II: *ma*

Violin III: *ma*

Violin IV: *ma*

Viola: *ma*

Cello: *ma*

Double Bass: *ma*

Violoncello solo: *ma* *Fo.*

Recital

Violin I: *ma* *Fo.*

Violin II: *ma*

Violin III: *ma*

Violin IV: *ma*

Viola: *ma*

Cello: *ma*

Double Bass: *ma*

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The word "Recital" is written above the staff, and "ma" is written below the first few notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The word "For" is written below the staff.

Wespe & ma der Ma vom Anfangs

Herr 1. und 8.

Oboe 1mo

Christus der ist mein

Recital tac

Herr 2. und 3.

Recital tac

Obigen 3ten Teil
wird angefügt

(8865)

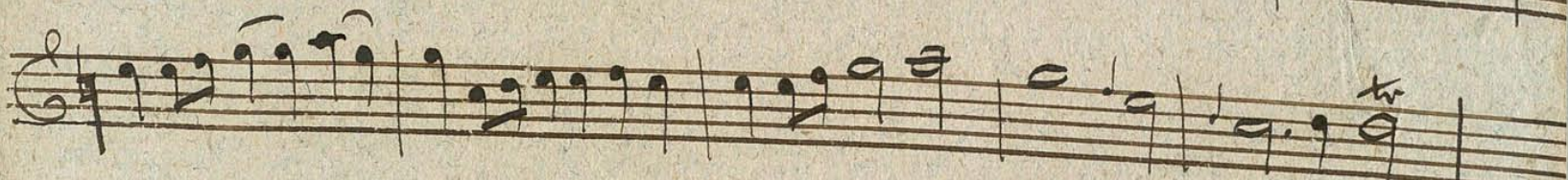
Recitat tac || Vers 4 mit einem Fagott tacet

Choral



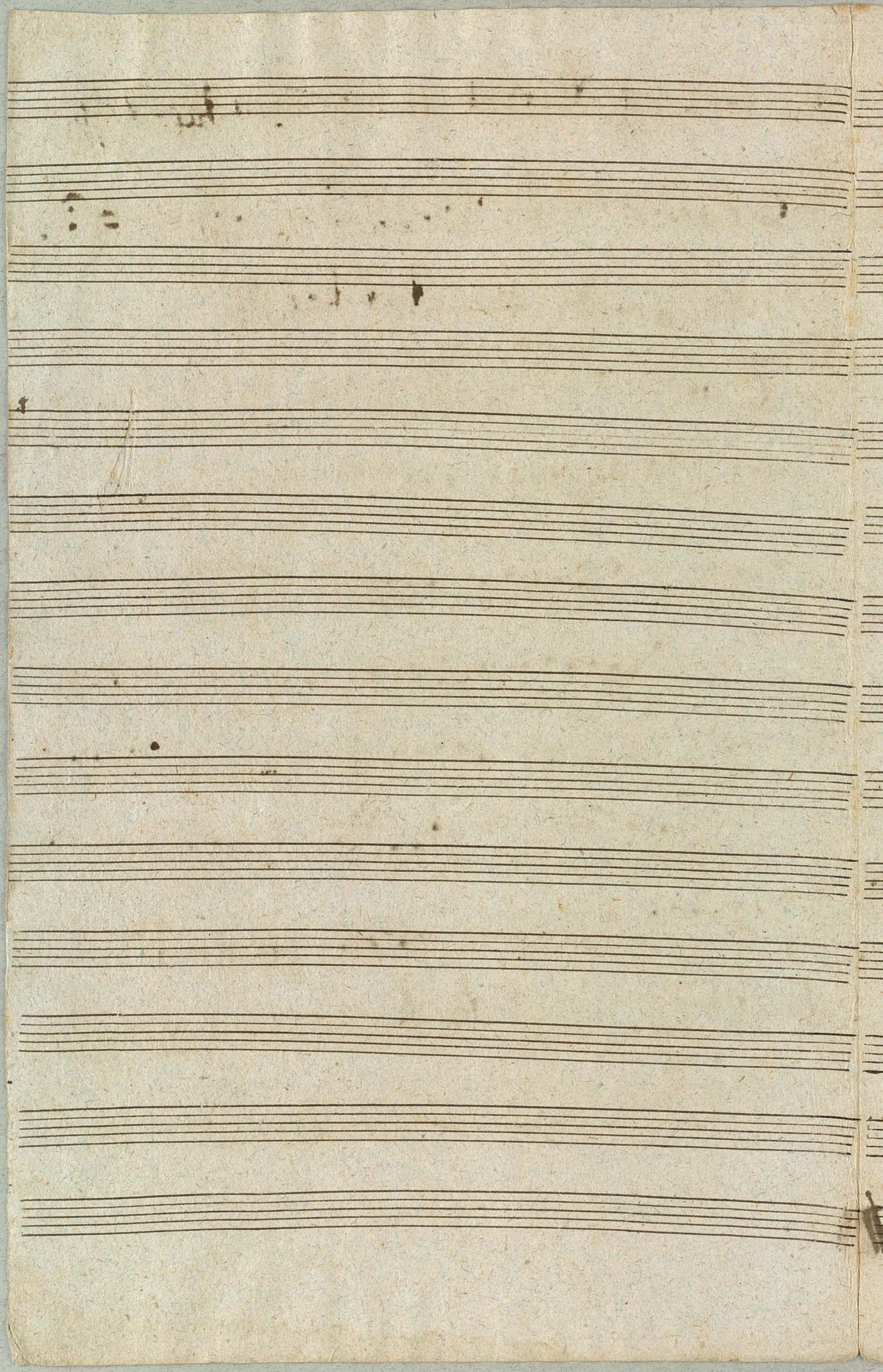
Recitat tac

Vers 5. Vers. b. mit Stöcken



Recit tac || Vers 7. tac || Recitat tac

Vers 8 wie der 1. v. vom Anfang





Herr 1^{ter} 8

Oboe 2^{do}

Christus der ist mein

10.

Handwritten musical score for Oboe 2nd part, measures 1-15. The notation includes treble clef, 6/8 time signature, and various musical symbols such as notes, rests, and ornaments (tr). The first measure has a 'tr' above it. The second measure has a '2' above it. The third measure has a 'tr' above it. The fourth measure has a '2' above it. The fifth measure has a '3' above it. The sixth measure has a 'tr' above it. The seventh measure has a '2' above it. The eighth measure has a '2' above it. The ninth measure has a 'tr' above it. The tenth measure has a 'tr' above it. The eleventh measure has a 'tr' above it. The twelfth measure has a 'tr' above it. The thirteenth measure has a 'tr' above it. The fourteenth measure has a 'tr' above it. The fifteenth measure has a 'tr' above it.

Recit
tac

Herr 2^{ter} 3

Handwritten musical score for Oboe 2nd part, measures 16-30. The notation includes treble clef, 6/8 time signature, and various musical symbols such as notes, rests, and ornaments (tr). The first measure has a 'tr' above it. The second measure has a '1' above it. The third measure has a '2' above it. The fourth measure has a 'tr' above it. The fifth measure has a '3' above it. The sixth measure has a '2' above it. The seventh measure has a '6' above it. The eighth measure has a '6' above it. The ninth measure has a '6' above it. The tenth measure has a '6' above it. The eleventh measure has a '6' above it. The twelfth measure has a '6' above it. The thirteenth measure has a '6' above it. The fourteenth measure has a '6' above it. The fifteenth measure has a '6' above it. The sixteenth measure has a '6' above it. The seventeenth measure has a '6' above it. The eighteenth measure has a '6' above it. The nineteenth measure has a '6' above it. The twentieth measure has a '6' above it. The twenty-first measure has a '6' above it. The twenty-second measure has a '6' above it. The twenty-third measure has a '6' above it. The twenty-fourth measure has a '6' above it. The twenty-fifth measure has a '6' above it. The twenty-sixth measure has a '6' above it. The twenty-seventh measure has a '6' above it. The twenty-eighth measure has a '6' above it. The twenty-ninth measure has a '6' above it. The thirtieth measure has a '6' above it.

Recit tac

Obigen 2ten Part wieder folgt

Recit tac

Choral

Vers 4 tacet

Recitat tac

Vers 5

Vers 6. Mit Köpfen

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Recitat tac

Vers 7 tac Recitat tac

Vers 8 wie der Psalm vom Anfang

Empty musical staves at the bottom of the page.

Fagotto obg. Christus der ist

H.

Vers 4. Evangelij

piano

Choral

Choral

Recital tac

Vers 5

piano

Vers. 6.

34

Recital tac

18865/

Vers 7

A handwritten musical score for a piece titled "Vers 7". The score consists of ten staves of music. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system, with each staff containing a line of notes and rests. The notation includes many beamed notes, suggesting a rhythmic pattern. There are some markings above the notes, possibly indicating fingerings or breath marks. The paper shows signs of age, with some staining and discoloration.

Recitat tac //

Vers 8 *Sanctus* // *in Anfange* //
in der Substanz

Vers 1 29 8.

Cornu 1^{mo} in F. Christus der ist mein

19.

Musical staff 1: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 2: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4.

Musical staff 3: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4.

Musical staff 4: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4.

Musical staff 5: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Ends with a double bar line and repeat sign.

Musical staff 6: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Vers 2." and "Tutti".

Musical staff 7: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Recit tac" and "Vers 3 tac".

Musical staff 8: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Recit tac" and "Vers 4 tac".

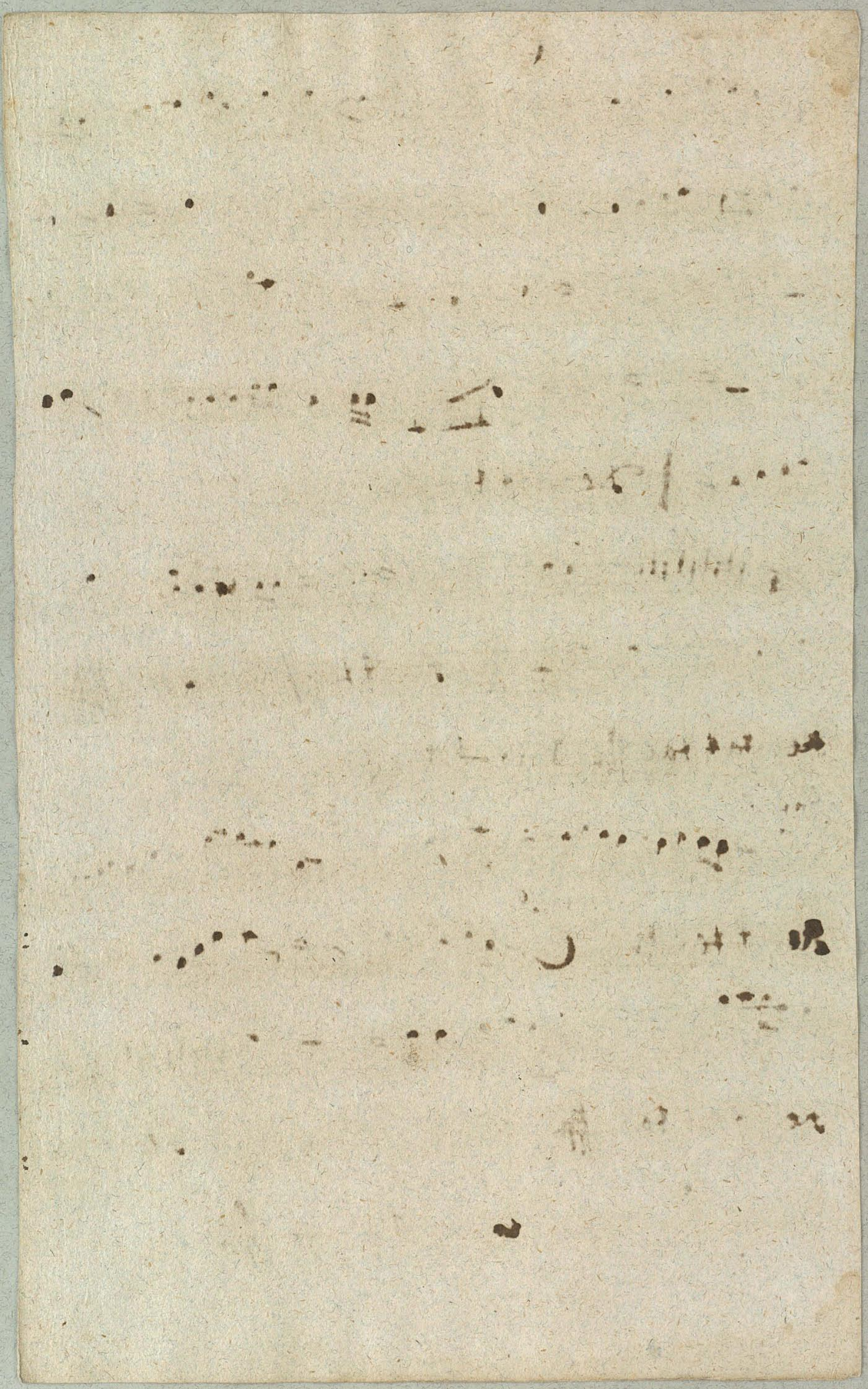
Musical staff 9: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Choral".

Musical staff 10: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Vers. 5." and "Solo".

Musical staff 11: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Vers. 6." and "34".

Musical staff 12: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Recit tac" and "Vers 7 tac".

Musical staff 13: Treble clef, C major, 4/4 time. Notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a trill (tr) over the first G4. Labeled "Vers 8 wie der 1^{te} von Anfang".



Vers 1^{mo}

Cornu 2^{do} in F. Spiritus sanctus der ist mein

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and articulation marks such as accents and slurs.

Recitat tac

Vers 2

3⁵

Handwritten musical notation for the second system, including staves with notes and 'Recitat tac' markings. The notation is written in a cursive hand.

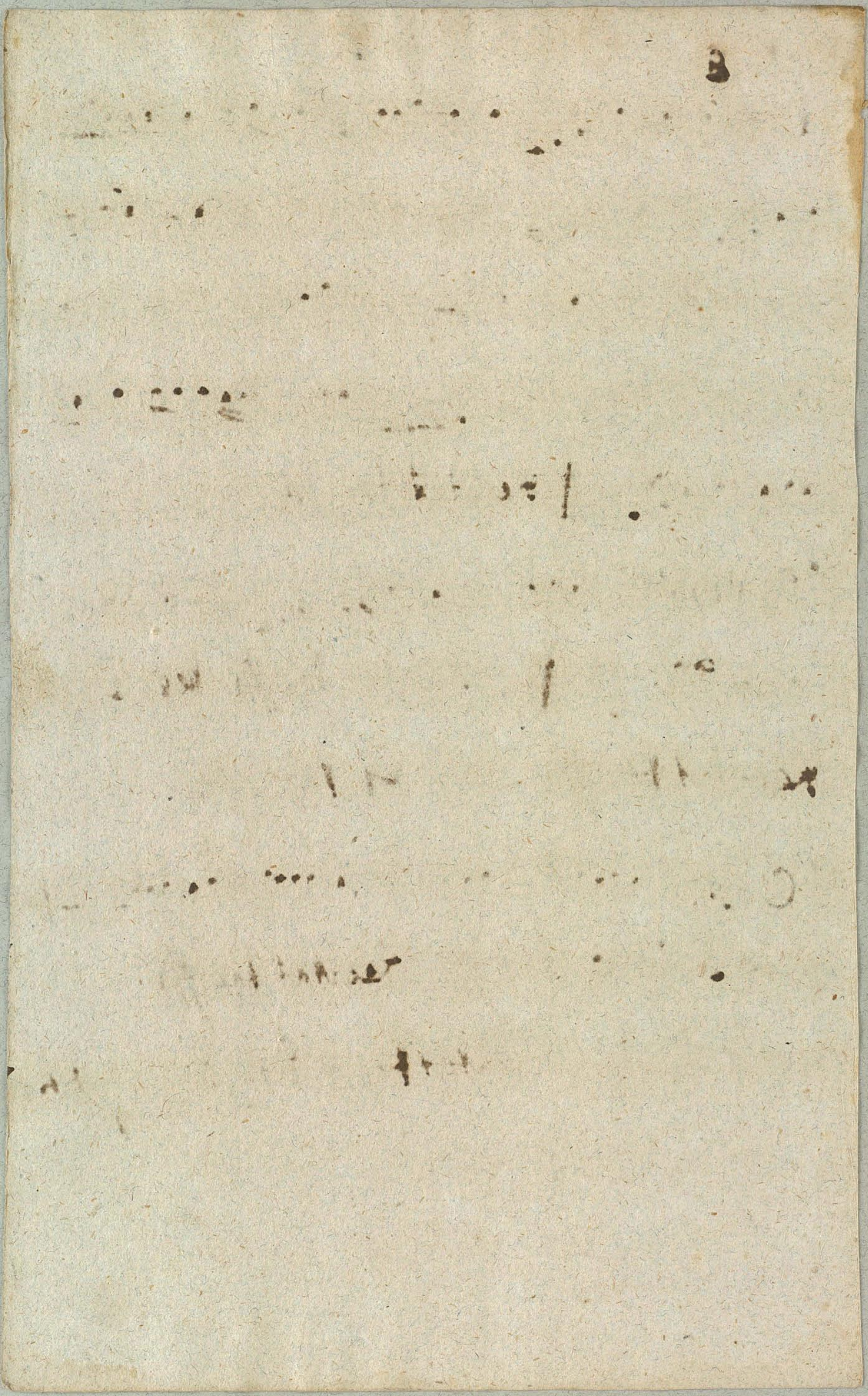
Roral

Handwritten musical notation for the 'Roral' section, consisting of a single staff with notes.

Vers 5^{mo} tac Recitat tac

Vers 7 tac Recitat tac Vers 8^{mo} der 1^{mo} von Anfang

18865



Clavic

Vers 1 tac || Recit tac || Vers 2 und 3

Recit tac || Oblig. 3^{te} du Vers
repet.

Recital tac || Vers 4

|| No Choral || Recit ||

Vers 5

Handwritten musical notation for the first system, featuring four staves with various notes and rests. A large diagonal line is drawn across this section.

Handwritten musical notation for the second system, including the instruction "2 *nuovo allegro*". The notation continues with rhythmic patterns across four staves.

Handwritten musical notation for the third system, showing more complex rhythmic figures and some accidentals across four staves.

Handwritten musical notation for the fourth system, concluding with a double bar line. The notation includes various rhythmic values and accidentals.



Vers 1^{mo} 8

Organo

Christus der ist

15.

poco for.

This section consists of eight staves of handwritten musical notation. The notation is dense, featuring many sixteenth and thirty-second notes. Numerous fingerings (e.g., 7, 6, 4, 2, 3, 4, 5, 6, 7) are written above the notes. The music is written in a single system across the staves.

Recitativo

The Recitativo section is written on two staves. The notation is simpler, with longer note values (half and whole notes) and rests, characteristic of recitative. The first staff begins with a treble clef and a common time signature.

piano

Vers 2^{mo} 3

Al fine dignatorem

mit Signo

piano

for.

This section consists of five staves of handwritten musical notation. It includes performance instructions such as "mit Signo" and "for." (forte). The notation features a variety of rhythmic values and fingerings. The piece concludes with a double bar line and a fermata.

Jolti

1886/67

Recital. Auf dem 2ten Horn

Handwritten musical score for the first recital. It consists of two staves: a treble clef staff with a C-clef and a bass clef staff with an F-clef. The music is in common time and includes various rhythmic patterns and accidentals. The word "pia" is written below the first staff. The second staff ends with the instruction "Obigen 3ten Horn wiederholen".

Recital. Auf dem 3ten Horn

Handwritten musical score for the second recital. It consists of two staves: a treble clef staff with a C-clef and a bass clef staff with an F-clef. The music is in common time and includes various rhythmic patterns and accidentals. The word "piano" is written below the first staff.

Bey 4.

Handwritten musical score for the section "Bey 4.". It consists of two staves: a treble clef staff with a C-clef and a bass clef staff with an F-clef. The music is in common time and includes various rhythmic patterns and accidentals. The word "piano" is written below the first staff. The section ends with a double bar line and the instruction "For.".

Choral

Handwritten musical score for the choral section. It consists of two staves: a treble clef staff with a C-clef and a bass clef staff with an F-clef. The music is in common time and includes various rhythmic patterns and accidentals.

Recital

Handwritten musical score for the final recital. It consists of two staves: a treble clef staff with a C-clef and a bass clef staff with an F-clef. The music is in common time and includes various rhythmic patterns and accidentals. The word "piano" is written below the first staff. The section ends with a double bar line and the instruction "For.".

Basso

piano

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The notation features a series of eighth and sixteenth notes. Above the staff, there are handwritten numbers: '33' above the first measure, '69' above the second measure, and '6' above the third measure. The word 'Cantata' is written below the first measure. The system concludes with a double bar line.

Recitativo

Handwritten musical notation for the second system, starting with a treble clef and a key signature of one flat. The notation consists of a series of eighth notes. Above the staff, there is a handwritten number '7' above the first measure. The system ends with a double bar line.

Basso. 7.

piano

Handwritten musical notation for the third system, beginning with a treble clef and a key signature of one flat. The notation is more complex, featuring a mix of eighth and sixteenth notes. Above the staff, there are several handwritten numbers: '98' above the first measure, '26' above the second measure, '49' above the third measure, '56' above the fourth measure, '76' above the fifth measure, and '7' above the sixth measure. The system concludes with a double bar line.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. The notation includes notes with stems, beams, and rests, with some notes marked with '6' or '7' above them. The staff concludes with a double bar line and the word "Adagio" written in a cursive hand.

Recital

Handwritten musical notation for a recital, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with whole and half notes. The word "piano" is written in the first measure of the lower staff.

Handwritten musical notation for a recital, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with whole and half notes.

Handwritten musical notation for a recital, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with whole and half notes. The text "Vergo I meo deo teo habetom Anfanga" is written across the staves in a cursive hand.

