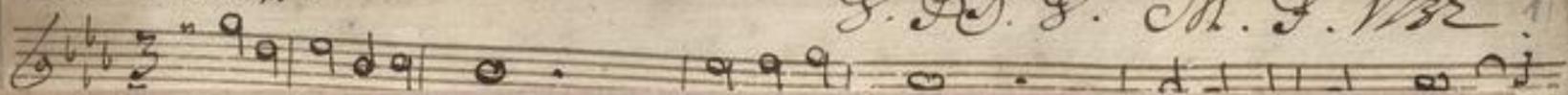


Da: Erbschick.

F. D. G. M. F. 1732



Ms. 440/6

In die Gast der Welt zum Dingen 55

ibis.

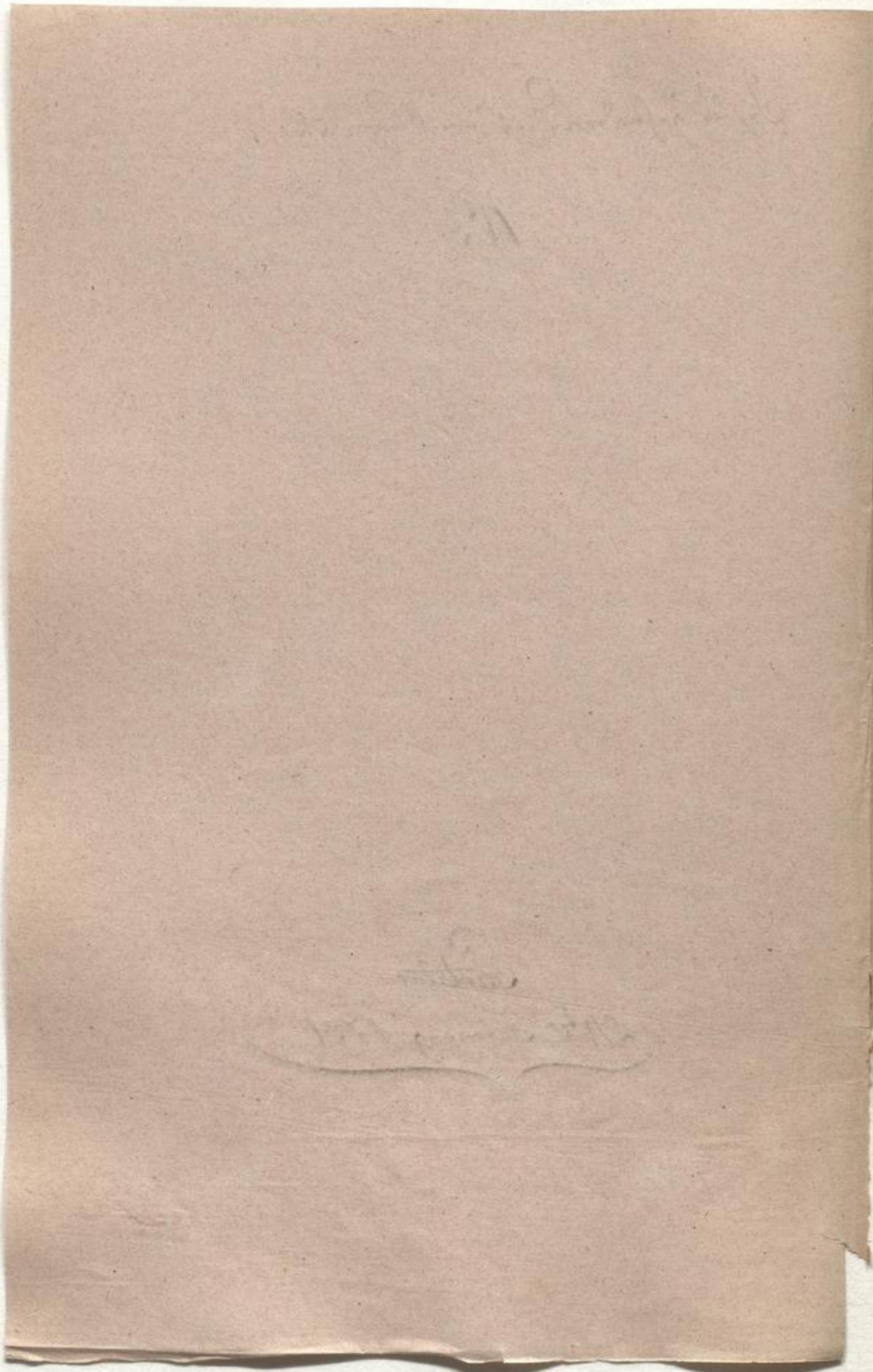
70

6

Partitur

24te Insprang. 1731





Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include:

auf die Finke mußt der Kranz
 die Finke mußt der Kranz mußt der
 auf die Finke mußt der Kranz mußt der
 die Finke mußt der Kranz mußt der

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include:

mußt der Kranz
 der Kranz
 mußt der Kranz

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include:

mit dem neuen Kranz
 mit dem neuen Kranz
 mit dem neuen Kranz
 mit dem neuen Kranz

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include "Herr laut auf das".

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics include "Herr laut auf das" and "Herr laut auf das".

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics include "Herr laut auf das" and "Herr laut auf das".

Handwritten musical score for the first system, featuring six staves. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The lyrics are written in German and include the words "Gamb", "In", "Dum Maer", and "muss hilly Solawng fong".

Handwritten musical score for the second system, continuing the piece with six staves. The lyrics include "Dum Maer muss hilly Solawng fong" and "fong fong".

Handwritten musical score for the third system, featuring six staves. The lyrics include "Si Welt they best die Conditio linge muss ad by zu hainn in fungen fong. Wie fong die Munde linge".

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive style. Dynamic markings include *pp.* (pianissimo) and *f* (forte). The lyrics, written in a cursive hand, are: *altes istes geyfliche* (repeated on each staff). The page is numbered '23' in the top right corner.

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive style. Dynamic markings include *f* (forte). The lyrics, written in a cursive hand, are: *altes muste Geyfliche* (repeated on each staff). The page is numbered '24' in the top right corner.

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive style. Dynamic markings include *f* (forte). The lyrics, written in a cursive hand, are: *altes muste Geyfliche* (repeated on each staff). The page is numbered '25' in the top right corner.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in German and include phrases such as "soll dich bekehren", "sind wir ganz", and "soll dich bekehren". The music is written in a system of staves, with various notes, rests, and clefs visible. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. The word "Golyatka" is written in the lower part of the system.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. The words "Golyatka" and "Prinzh Schmal" are written in the lower part of the system.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. The words "Prinzh Schmal" and "auf" are written in the lower part of the system.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics are written in German and appear to be a liturgical or religious text. The lyrics are: "Du gehst dich auf die Herrlichkeit an - gehst dich auf die Herrlichkeit an".

Handwritten musical notation on two staves, with the lyrics "Da Capo" and "Herrlichkeit" written in cursive.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics are written in German and appear to be a liturgical or religious text. The lyrics are: "Herrlichkeit", "Herrlichkeit", "Herrlichkeit", "Herrlichkeit".

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics are written in German and appear to be a liturgical or religious text. The lyrics are: "Ich will dich loben und preisen", "Ich will dich loben und preisen", "Ich will dich loben und preisen", "Ich will dich loben und preisen".

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves. The text includes:

o kühler Gang
 o kühler Gang
 o kühler Gang
 o kühler Gang

Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves. The text includes:

o kühler Gang
 o kühler Gang
 o kühler Gang
 o kühler Gang

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 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves. The text includes:

Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen
 Ich will die schönsten Stunden der Welt nicht lassen

ppp

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in German and include:

auf des die lable so pfer
auf des die lable so pfer
auf des die lable so pfer

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in German and include:

Ich mein lobet lobet
ich die sing die mit gese

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in German and include:

Ich mein lobet lobet
in der anbruehe pfer
auf des die lable so pfer

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: *... in die Höhe ...*

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: *... Dank ...*

Handwritten musical score on aged paper, featuring multiple staves with notes and rests.

*Soli Deo
Gloria*

165

10

Jesus geh' du Welt zum
Deyn

a

2 Violin

Viola

Alto

Tenore

Basso

c

Continuo

In. 8to Mibi
1732.



Continuo

The image shows a page of handwritten musical notation for a Continuo instrument. The page is filled with approximately 15 staves of music. The notation is dense and includes various note values, accidentals (sharps and flats), and performance markings such as 'pp.' (pianissimo) and 'ff.' (fortissimo). The word 'Continuo' is written in a large, decorative script at the top of the page. The paper is aged and shows some wear and tear, particularly at the edges.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are several annotations in Italian, including "a tempo" and "Allegro molto". The paper shows signs of age, with some staining and wear at the edges. The handwriting is clear and legible.



Handwritten musical notation on two staves. The notation includes various notes, rests, and ornaments. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff also begins with a treble clef and a key signature of one sharp. The notation is dense and includes many slurs and ornaments. The paper is aged and shows signs of wear.

Viol. Solo.

Violino Solo.

9

For the Violin Solo

The musical score consists of 12 staves of handwritten notation. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several phrasing slurs and dynamic markings throughout. The piece concludes with a double bar line and a fermata.

Da Capo //

Handwritten musical notation on aged, stained paper. The notation is arranged in approximately 12 horizontal staves. The ink is dark brown and the paper shows significant signs of age, including foxing and water damage. The notation consists of notes, stems, and beams, typical of early printed or handwritten musical manuscripts. The left edge of the page shows some faint, illegible markings, possibly from the reverse side or a binding.

Handwritten musical notation on aged paper, visible on the right edge of the image. It shows several staves of music, including notes, stems, and clefs. The notation is similar to the main page but appears more clearly defined. Some text is visible at the bottom of this section, including the word "Finis" and "tuec".

Violino. I^{mo}

Handwritten musical score for Violino I, page 10. The score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive hand. There are several dynamic markings and performance instructions throughout the piece, including *pp*, *f*, *ppp*, *rit.*, *Recitato*, *tacet*, and *Libero*. The score concludes with a double bar line and the word *Capo* followed by a 4/4 time signature.

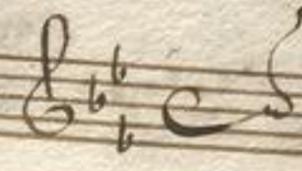


Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is densely written with notes, rests, and dynamic markings such as *pp.* and *for.*. The word "Vocal" is written in the left margin. The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side.

Empty musical staves at the bottom of the page, with a few faint notes and a clef visible on the first staff.

Violino I.

Andante
 Musical notation on a single staff.

Recit: // 
 Tacet.

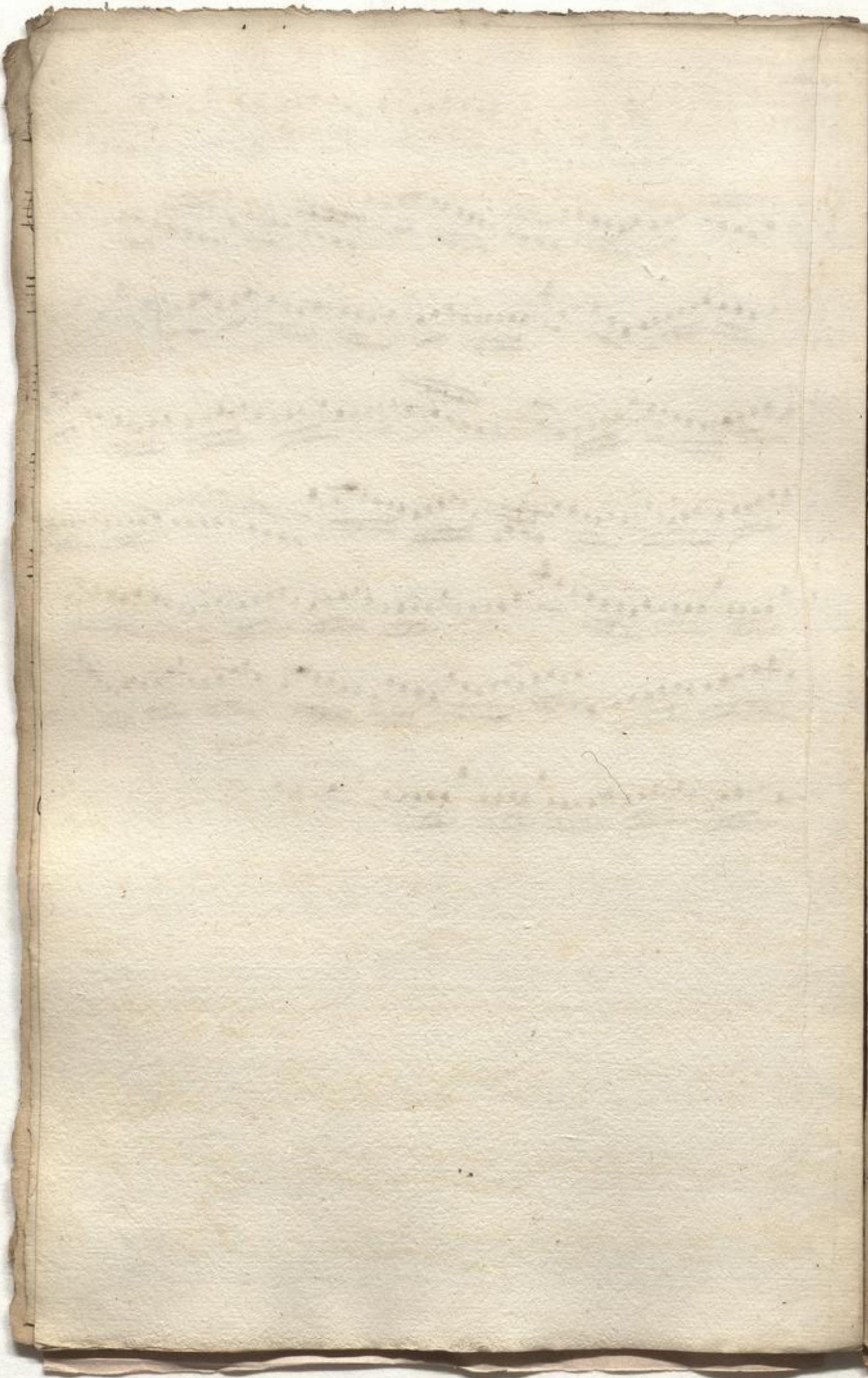
Pizzicato.

Gay-Duany

Capo. ||

Unspädig Lamp.

Choral
Josephus



Violino. 2.

And. no g. sf. dir.

Harps // *Recitat. tacet* //

And. no g. sf. dir. *pp.* *mf.* *pp.*

Recitat. tacet //

Diff. cal. s.

And. no g. sf. dir.

Harps // *mf.* *And. no g. sf. dir.*

volti

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp.* and *for.*. The music is densely written with many beamed notes, suggesting a complex or rapid passage. The paper shows signs of age, including discoloration and some staining.

Ten blank musical staves on aged paper, arranged vertically. The staves are empty, showing only the five-line structure of the musical notation system. The paper is yellowed and shows some minor staining.

Viola

6
 3
 Das ist die erste der letzten

6
 La Capo Recitat
 tacet

Alto ist gefürchteter

Difficulto

Das ist die zweite

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of sixteenth and thirty-second notes, with some rests and a fermata at the end.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of sixteenth and thirty-second notes, with some rests and a fermata at the end.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of sixteenth and thirty-second notes, with some rests and a fermata at the end.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of sixteenth and thirty-second notes, with some rests and a fermata at the end.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of sixteenth and thirty-second notes, with some rests and a fermata at the end.

Violone

Allegro molto

Capo

pp f

a tempo



Allegretto.

Gravissimo

Unvollständ. Comp.

pp. fort

Andal.

Gravissimo

The image shows a page of handwritten musical notation on aged, yellowed paper. It contains ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature. The music is written in a single system. There are several annotations in italics: "Allegretto." at the top, "Gravissimo" written below the first staff, "Unvollständ. Comp." below the sixth staff, "pp. fort" below the eighth staff, and "Andal." below the tenth staff. The paper shows signs of wear, including some staining and a small tear near the bottom right. The right edge of the page is slightly ragged, and the adjacent page is partially visible on the right.

Violino

Forstglocken

allegro in 2/4 glockenklänge. pp.

atempo

Pizzicato.

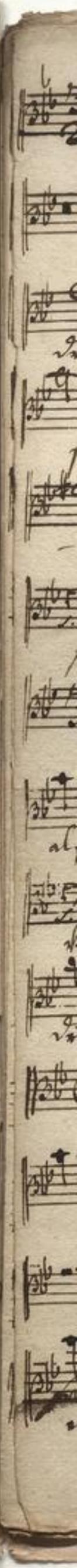
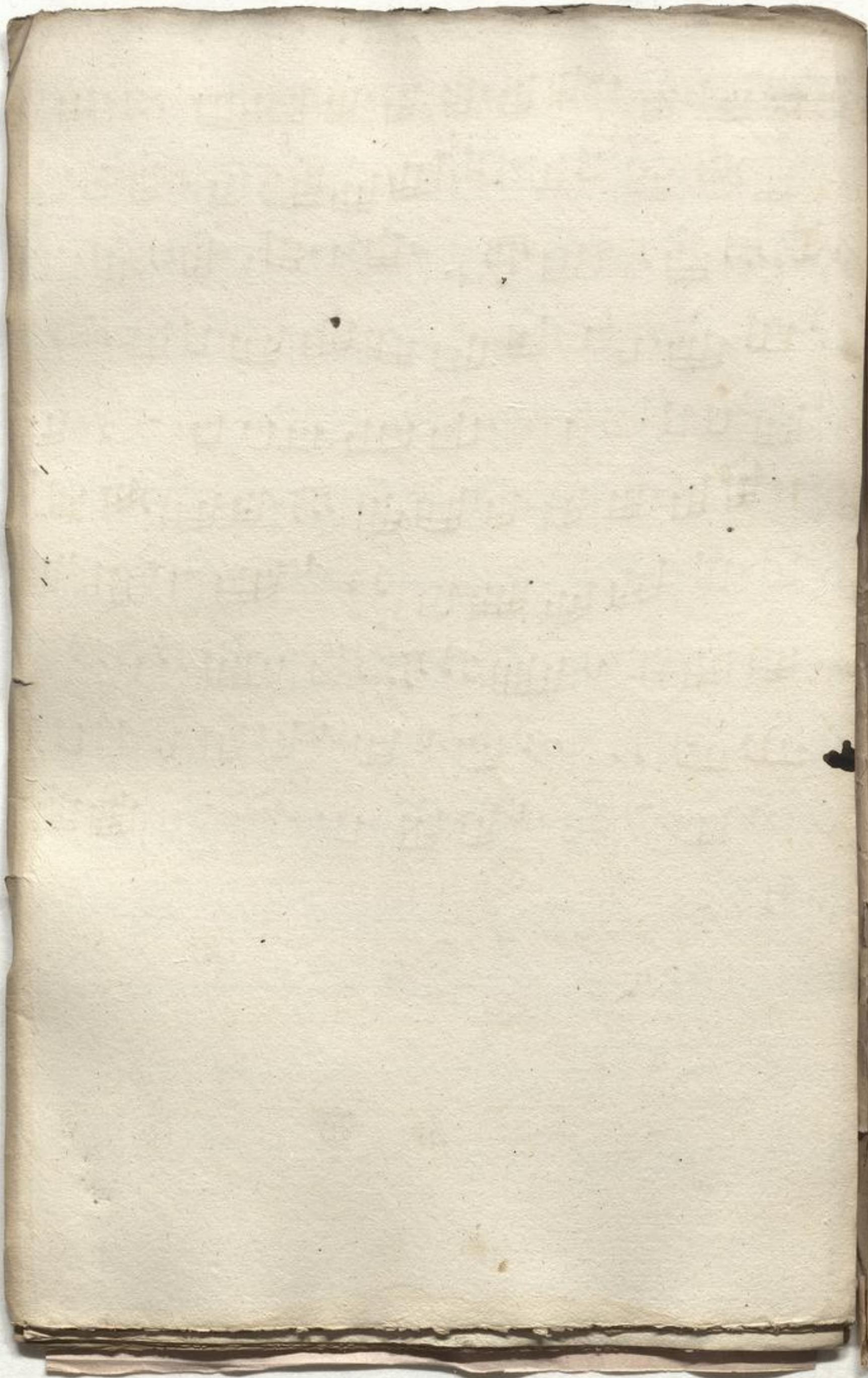
Handwritten musical score for a piece titled "Pizzicato". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with various accidentals and dynamic markings. The second staff has the instruction "Joye d'aimé l'obamb" written above it. The third staff has "1." above it. The fourth staff has "3." above it. The fifth staff has "4." above it. The sixth staff has "5." above it. The seventh staff has "6." above it. The eighth staff has "7." above it. The ninth staff has "8." above it. The tenth staff has "9." above it. The piece concludes with a double bar line and a final chord.

Choral.

Handwritten musical score for a piece titled "Choral". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with various accidentals and dynamic markings. The second staff has the instruction "Joye d'aimé l'obamb" written above it. The third staff has "1." above it. The fourth staff has "2." above it. The fifth staff has "3." above it. The piece concludes with a double bar line and a final chord.

Jesus hinc exiit

A handwritten musical score on aged paper, consisting of 12 staves. The notation is in a single system, likely for a keyboard instrument. It features a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 17th or 18th century, with many beamed sixteenth and thirty-second notes. The piece concludes with a double bar line and the word 'Adagio' written in a cursive hand.



Alto.

Jesu gieb der Welt zum Sorgen deinem Geiste laß mich
 auf dich dein Herz mehr als auf Irdische mehr als
 Irdisch will ich mein Heil und mein Leben suchen
 denn mein Heil ist nicht in Irdischen sondern in dir
 - In deine Hände mein Heil soll ich setzen
 denn deine Hände mein Heil sollen setzen
 also ist geschrieben *f. m.*
 also - also mußte Christus liegen -
 den Todestod von dem Tod - dem Tod an
 werden ta - ge *Adieu Aria*
 Unzufällig kam ich geseh'n dich laßt dich
 dein Blut soll dich erlösen -
 denn aber du willst sterben -
 willst sterben mit dem Heiligen Geist
 willst sterben mit dem Heiligen Geist
 willst sterben mit dem Heiligen Geist

auf daß die Welt so süßer leben kan
 Iesu, meinest lebend leben Iesu, meinest
 in die dir für mich gegeben in die liebste
 todt lirt, in das außreste vor toben mir daß ich nicht
 Dank in Noth, möcht sterben lang Band lang Band mach frey die liebste
 Iesu damit daß für

Auf des Heil'gen Labell, so süß
 auf des Heil'gen Labell, so süß
 Lob dich
 Ich will meine Lobred
 Ich will meine Lobred
 dich für mich
 dich für mich
 in das ährenliche
 in das ährenliche
 und dich
 und dich
 ich nicht mehr
 ich nicht mehr
 fahret + mach dich
 fahret + mach dich
 in
 in
 Ich will dich
 Ich will dich
 loben

Tenore.

Jesu' gahst der Welt zum Drogen Dinnem Dofen todt mit grogen euf
 auf die Dinnere auf merck die Dinnere Dinnere Dinnere Dinnere
 ailt - - ihm naht ailt ihm naht komd Dof komd Dof komd Dof komd Dof
 fimmfmal - - attemein attemein von wegen fimmfmal - - er
 Dime Mar - - der Dime Camis maifen sollen Sclaven frey
 - frey - - maifen sollen Sclaven frey Kapell
 Die Welt was stoff die Dinnere Wege mist ob kan sie kaum ein Junger faffen
 Wenn Jesu' Mund vom todt vom Dofen spricht, so rinnt ob fließt. Blut so
 kommt, ob will sich nicht werden lassen. das ist der Weg zum leben sozige funder
 fließt was die wasser von Jesu' lassen. sozige funder sozige funder
 sozige funder von die zum breiten Wege lassen
 Also ist geschrieben - - also mußte Christus heigen
 Stefan - - von den to - - am dritten tage

Recitativo: taces. // Aria taces //

t.

Unführig lam — in gess' zur flucht bairt sin — in
 blind soll vor die kinder — flie-son Oramm'ox gang —
 was will das mir im quindgen mir im quindgen silber fomm'om sind
 Jesu — willen möj- den auf das die Welt — so
 fuser leben kann
 Jesu meinot lebent leben Jesu meinot lort lort
 der in die vor mir gegeben in die tiefte dachen Not
 in das anfröste vorleben mir das die mistmächte sterben kampfend kampfend
 maß sey die liebster Jesu Jamt Jafur

1772

Handwritten musical score on five staves. The notation includes notes, rests, and bar lines. The lyrics are written in German cursive script below the notes.

Ich will nicht leben. Leben
Ich will nicht sterben. Sterben
Ich will nicht leben. Leben
Ich will nicht sterben. Sterben
Ich will nicht leben. Leben
Ich will nicht sterben. Sterben

fort. O sollen wir den großen Bergen sehen dem Gottesknecht Luthers beifolgen Jesu wie
 willig = wir dem nicht der sein - - so Gang geschehen
 Jesu = deine heil'gen Wege sind im Gang - - voll Vollenheit sind im
 Gang = voll Vollenheit Jesu = Jesu = Jesu = deine heil'gen Wege sind im
 Gang = sind im Gang - voll Vollenheit Golgatha =
 bringe ich dich Jesu, die ich im freien freien
 diesem schmälten Weg - so stiegst du auf - d. auf diesem schmälten
 Wege stiegst du auf - zur Jerusalem stiegst du auf - stiegst du auf - zur
 Jerusalem
 Unschuldig kam = In gaff zur Unschuldigheit
 sein = dem Blut soll vor die Kinder = fließen
 In weltliche schändliche Tarnen, ihr solltet Kinder wasen bey den
 O Wunden Gang = Was will das sein im Grintzen

pp. *And.*

uns im Glauben aller Zeiten nun Jesus weihen
 mag-ken auf daß die Welt so sicher
 leben kan!

Ich für mein Leben Leben Jesus weihen
 dich für mich ge-gaben in die Hölle
 dort bist Du mein Hoff, in der Hölle verstorben nur daß
 ich nicht müßte sterben tausend tausendmal sey dir
 lieber Jesus dank dafür.