

Son. XII. post Trin.

Ich hoffe darauf, daß du so gnädig

2. Clarin.

2. Violin.

Viola

^{in hoc} Violon.

Canto

Alto

Tenore

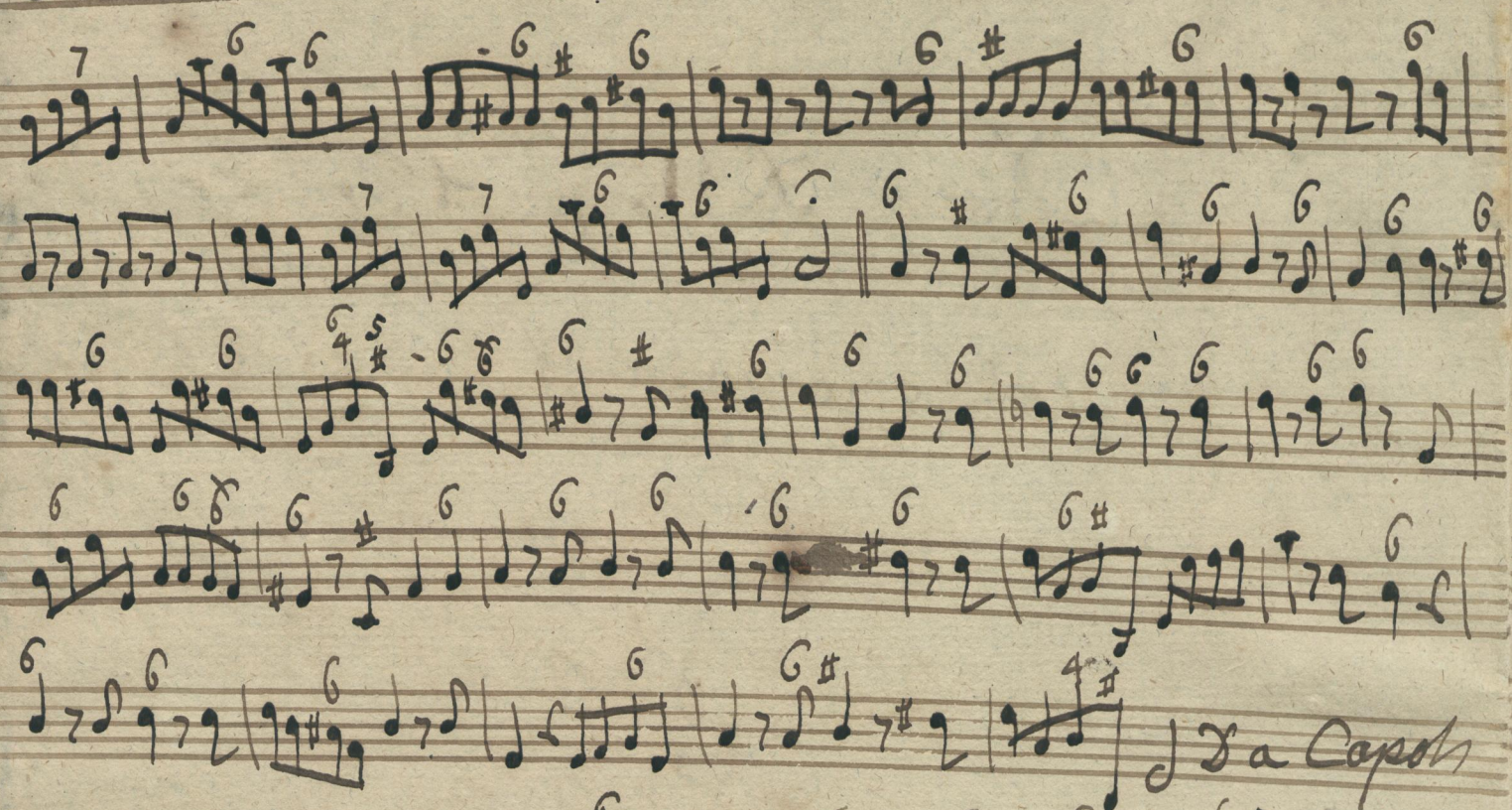
Basso

Organo.

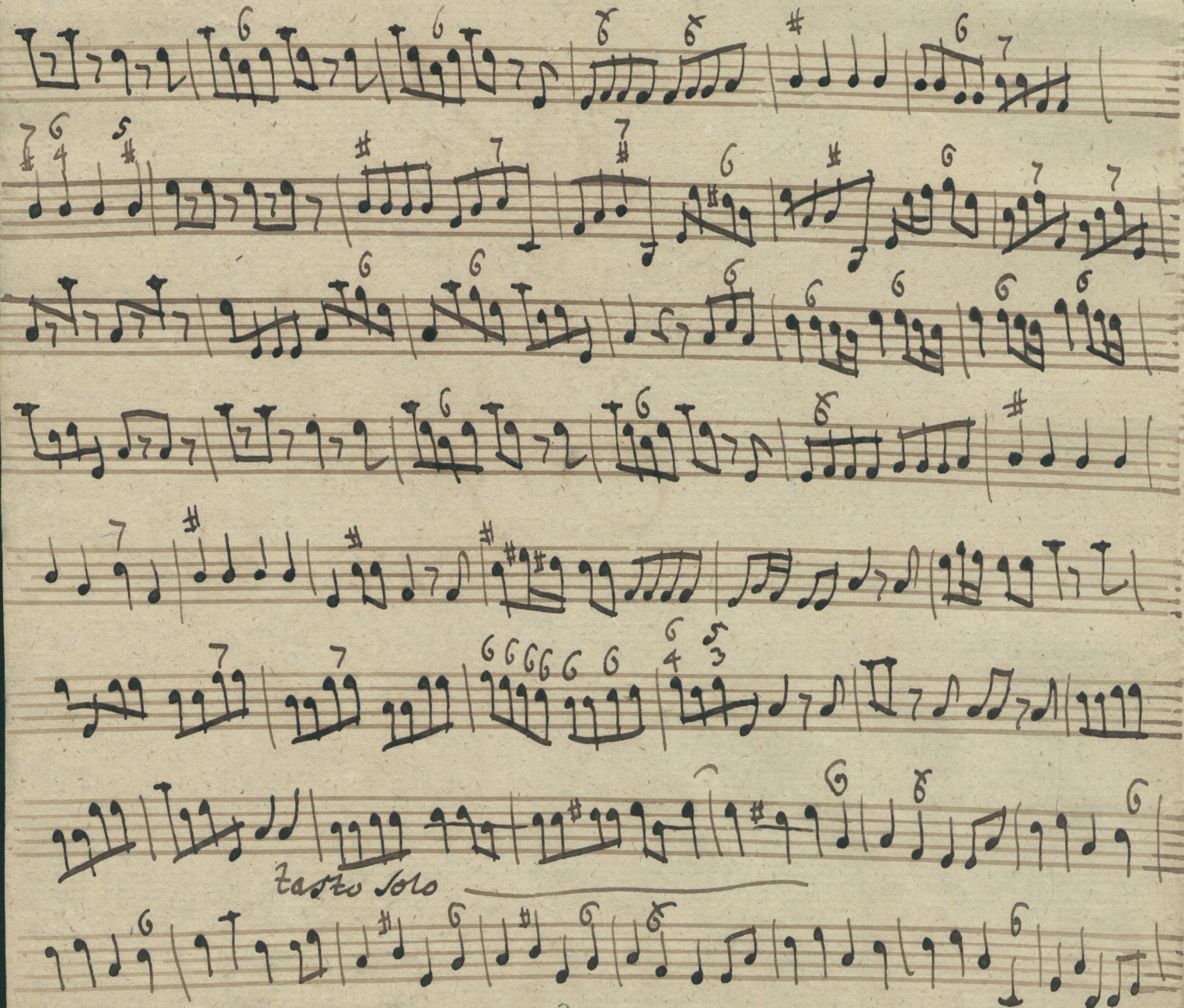
di Sign. Roemhildt.

P. 56



[illegible]

Chorus:



Tasto Solo

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps and naturals). The score is divided into sections, with the word "Aria" written in the first section and "Al Capro" written in the final section. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Reo

Handwritten musical score for a vocal part, likely a solo or duet. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many accidentals and a complex melodic line. The text "Aria" is written above the first staff. The text "Da Capo" is written below the last staff of the section.

Handwritten musical score for a choral part. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many accidentals and a complex melodic line. The text "Choral" is written above the first staff.

Handwritten musical notation, likely a continuation of the choral part, featuring a treble clef and a key signature of one sharp (F#). The notation is in a style characteristic of 18th or 19th-century manuscript notation, featuring many accidentals and a complex melodic line.

Canto.

Sonata tac || Choro

[illegible]

Aria

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/5. The melody consists of a series of notes: a quarter note on G4, an eighth note on A4, a quarter note on B4, an eighth note on C5, a quarter note on D5, and a half note on E5. The piece concludes with a double bar line.

Gib Du mir Gott mein Leich zu tragen

Lieb Du mich gott mein Leben ist ein Traum der Lüste, der Freuden, weile ich.

ben also fol. — — — — — für will d. ben

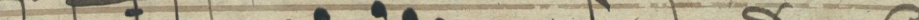
Lieff Du mir Gott mein Lätzchen zu tun, Du bist, der helfen will u.

kan, der fol — — — — — der will n.

Wille ich so sehr jemanden klagen, so hängt man, liess

lieft liefst zu mir - ten en den troest, den min noch

u"brig ist ist Jesu's geist so yne"

 Da Capo.
elij bish.

Rec. & Aria tac.

F 2 1 2 | 1. 5. 1. 5. | 1. 5. 1. 5. | 1. 1 2 1 7

zu singen an Geist —: — so hängt man Geist

Choral

#

O gar! mein Herz an's Beste mit Leinwand kleben
 Und bind' mein Heil fest mit goldenen Fäden

in
Lini } des des in Lini you not me des des Leben from, so

will ich den Frühling sehen
 6
 der ist fast zu - sehn.

Alto.

Sonata tac. || Choro $\text{B}^{\flat} \text{E}$ -

Ich foh

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

fo darruff *ich foh* - *fo ich foh* - *fo ich*

Aria 13: # 12.
8

Hilf du mir Gott mein Land zu preisen

Sieß du mich Gott mein Leinwandtrager du bist der Herr

will m. Sam

How Free

for

will n. bey
Lief Du mir Gott mein Leben zu bringen, du bist der
will n. bey

Joseph will n. have

du Le

- you will not hear.

will if I find women, boys,

so fängst du dich zu ringen an leicht - - - so fängst du dich

ließ ließ - so nicht an der Hand des mir
mal übrig

ist das die Welt so gemein

Da Capo ||

Uw zo gadering lief.

Rec. d' Ariatac

Choral $\text{3:} \begin{smallmatrix} \# \\ \# \\ \# \end{smallmatrix} \text{C}$

Exordium des Nafes auf C²

Tenore.

Sonata tac Chorus

Ich seß —
 so darrauff Ich seß — so in seß —
 in seß — so darrauff daß du so gütlich bist so gütlich —
 bist Ich seß —
 — so darrauff in seß — so in seß — so in
 seß darrauff, daß du so gütlich bist so gütlich —
 bist mein Liebster — es sich fien — es sich fien —
 es sich daß du so gütlich so gütlich —
 daß du so gütlich liebst so gütlich — daß du so
 gütlich so gütlich liebst, Ich will den Herren sein
 der ich will den Herren sein — der daß du so weißt
 an mich hat ich mich
 Herren singen daß du so weißt an mich hat so weißt —
 so weißt — an mich hat ich
 will den Herren sein — der ich will den Herren sein — der

gen, daß du so wegst

an mich, daß ich will dem Herren singen, daß du so wegst an mich

1. [†] ^{1.} ^{2.} ^{3.} ^{4.} ^{5.} ^{6.} ^{7.} ^{8.} ^{9.} ^{10.} ^{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.} ^{101.} ^{102.} ^{103.} ^{104.} ^{105.} ^{106.} ^{107.} ^{108.} ^{109.} ^{110.} ^{111.} ^{112.} ^{113.} ^{114.} ^{115.} ^{116.} ^{117.} ^{118.} ^{119.} ^{120.} ^{121.} ^{122.} ^{123.} ^{124.} ^{125.} ^{126.} ^{127.} ^{128.} ^{129.} ^{130.} ^{131.} ^{132.} ^{133.} ^{134.} ^{135.} ^{136.} ^{137.} ^{138.} 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Daso

Sonata tac | Chorus

Ich foh — — — — —
 — — — — — so rauh — — — — —
 — — — — — ich foh — — — — — so ich foh — — — — —
 ich foh rauh das du so gnädig bist so gnä — — — — — dich bist
 7. — — — — — ich foh — — — — — so rauh
 — — — — — ich foh — — — — — so ich foh — — — — — ich foh rauh das
 du so gnädig bist so gnädig — — — — — dich bist. mein Herz foh — — — — —
 — — — — — es foh foh — — — — — — — — — — es foh das
 du so gnä so gnä das du so gnä, ne fohst so
 — — — — — gnä — — — — — das du so gnä so gnä fohst Ich
 will den Herrn singen ich will den Herrn fin — — — — — — — — — —
 — — — — — so rauh — — — — — — — — — — an mir
 Ich ich will den Herrn singen das du so rauh an mir Ich so
 — — — — — rauh — — — — — so rauh an mir Ich ich will den Herrn
 Mus. 2402-E-501

singen ich will dem Herren sein — — — — — zu so will
 will — — — — — an mich ist ich wieder, Herr
 singen das so so will an mich ist ich will dem Herren singen ich
 will dem Herren sein — — — — — zu so will das
 so so will so will an mich ist.

Aria tac. //

Rec. — — — — —
 die menschen gezogen die zu fester
 die vord am n. brüderlich vord dann will ich mich auf die
 las — — — — — den blug ich die lob Jam
 merd sein. den Herz — — — — — der mich noch über sie
 ist. ist das die Gott so gut — — — — — die so güetlich ist

Aria tac. //

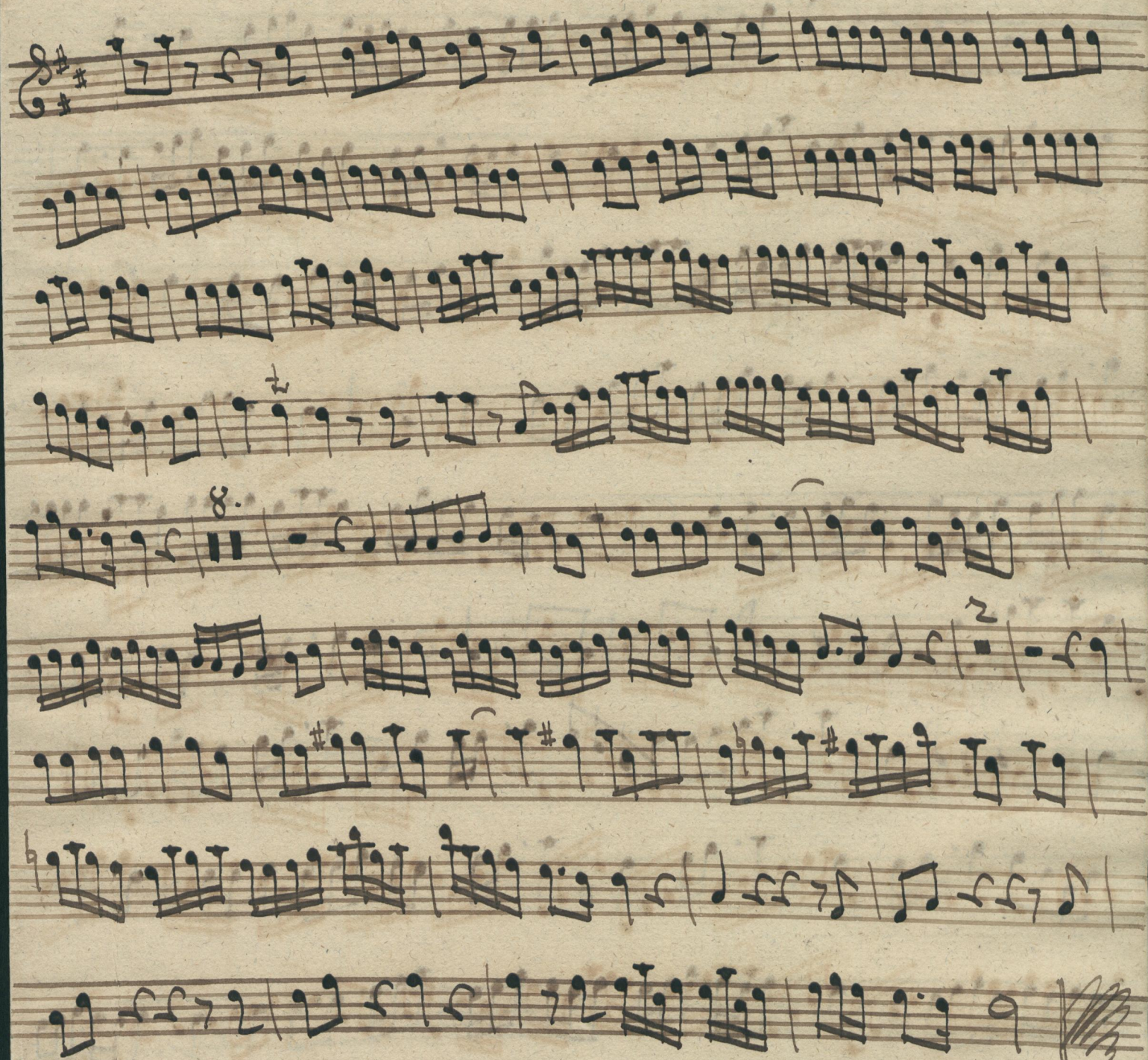
Choral — — — — —
 dich mein wesen auf best und lang der lob
 der die in himmel gehen und was die lob, Herr so
 ich ist mich mich — — — — — das das hoch loben, Herr
 12

Violino I.

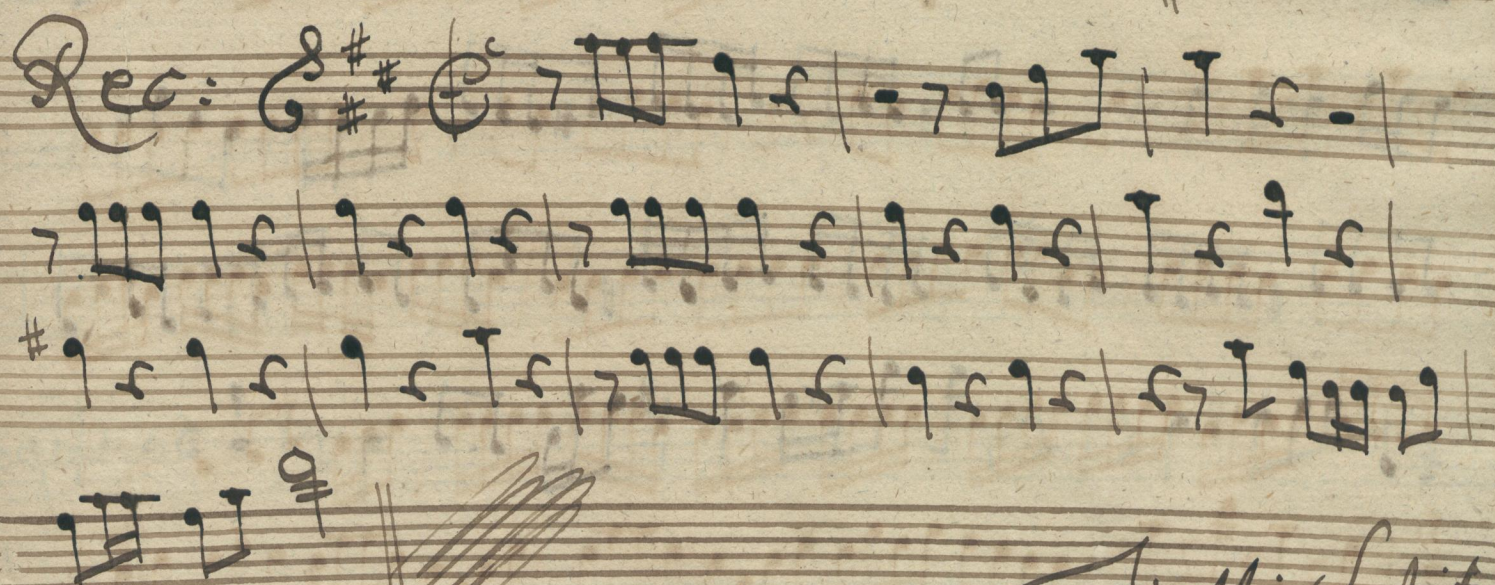
Sonata $\text{G}\sharp\text{C}$ C

Da Capo

Chorus $\text{G}\sharp\text{C}$ C



Aria Tac. ||



Tutti Subito

Flauto Traversiere. 1^{mo}.

Aria

da Capo

Choral

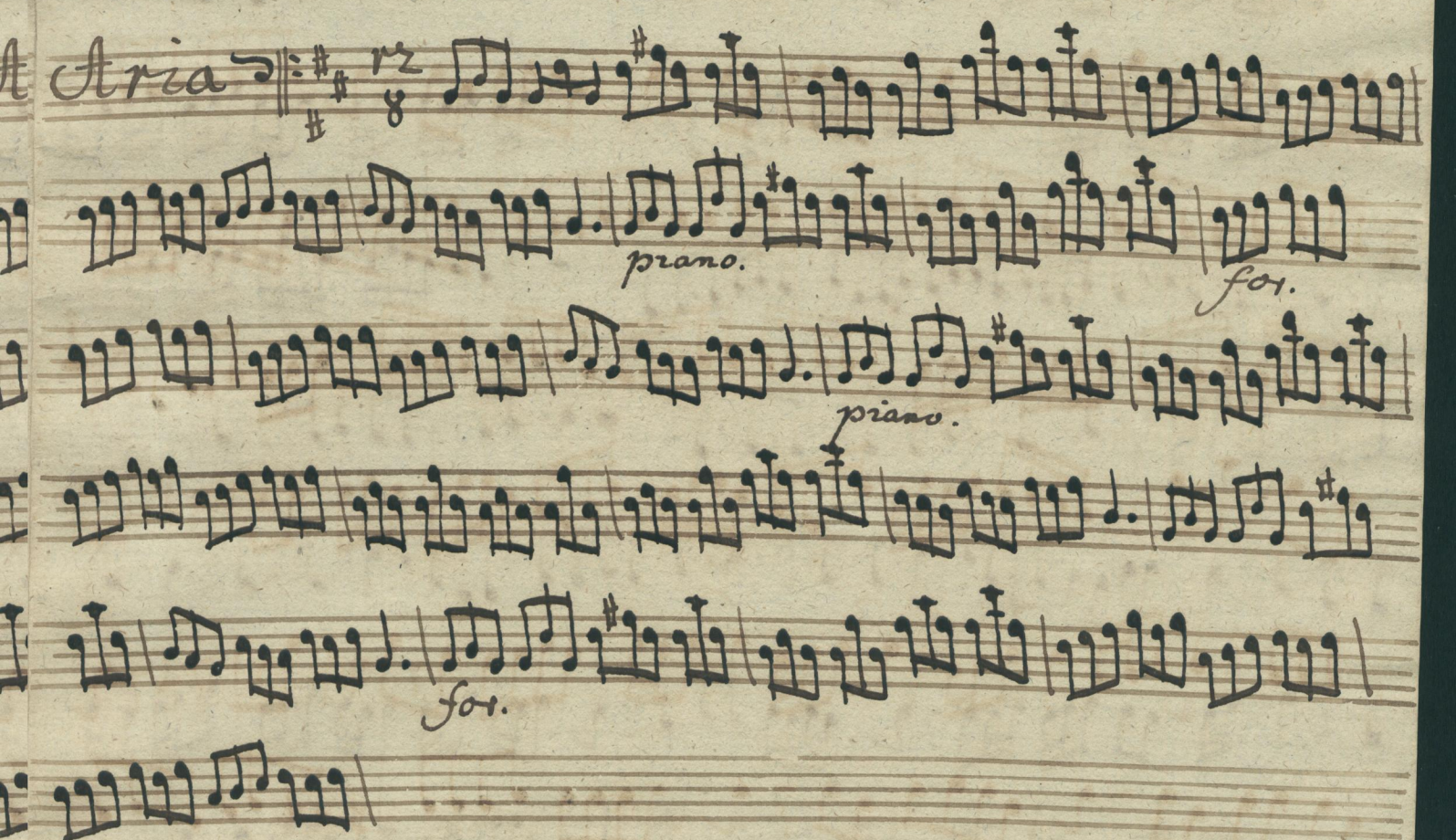
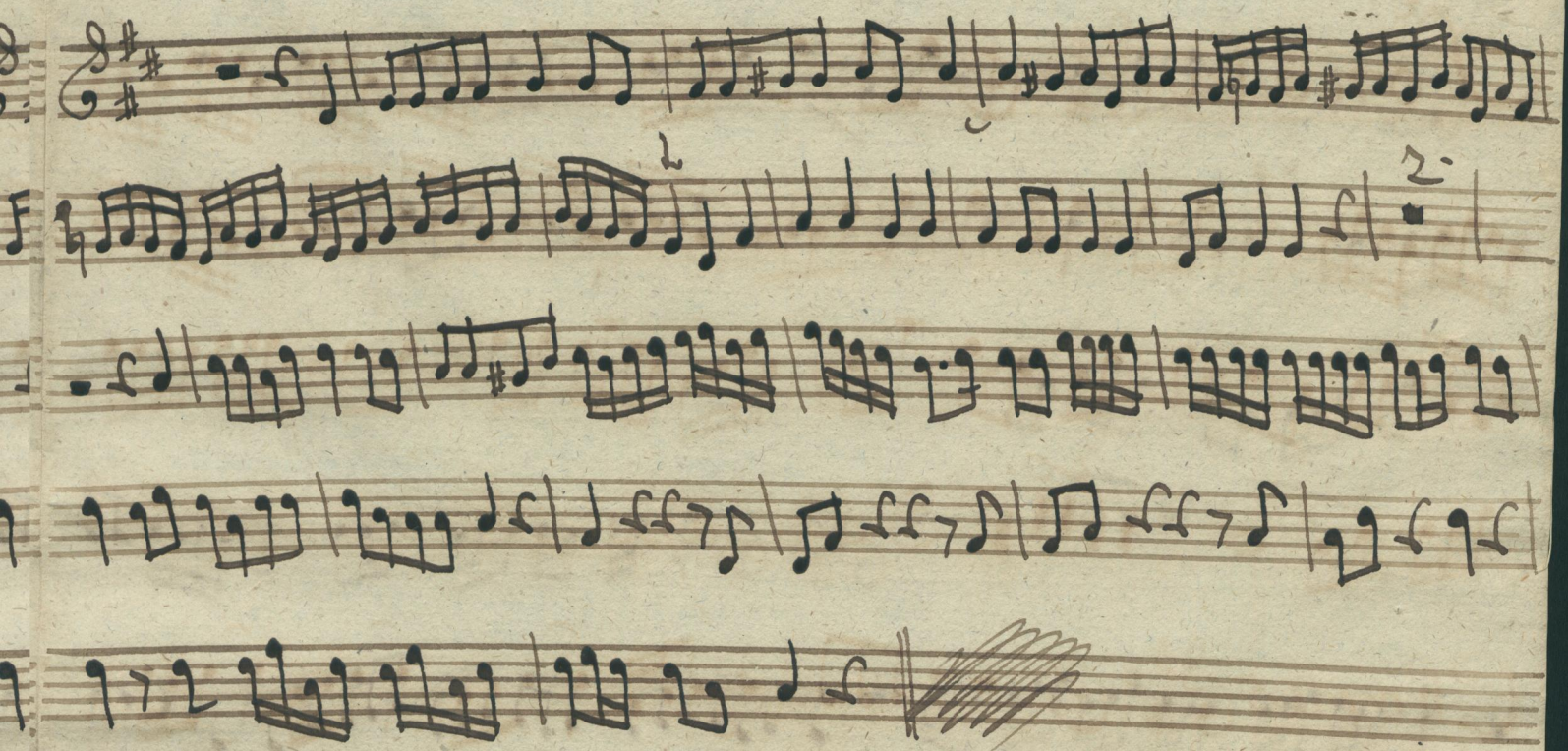
Handwritten musical notation for a choral piece. The first staff is labeled "Choral" and features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and a double bar line. The second and third staves continue the musical notation with similar note values and rests. The third staff ends with a double bar line and a decorative flourish.

Violino 2

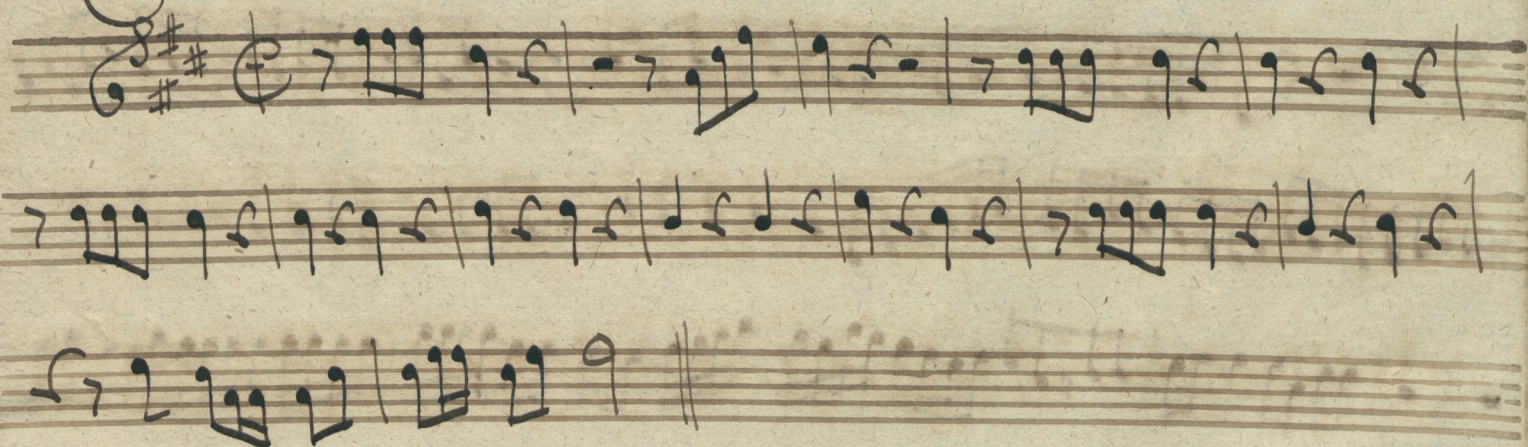
Sonata

20. Da Capo

Chorus

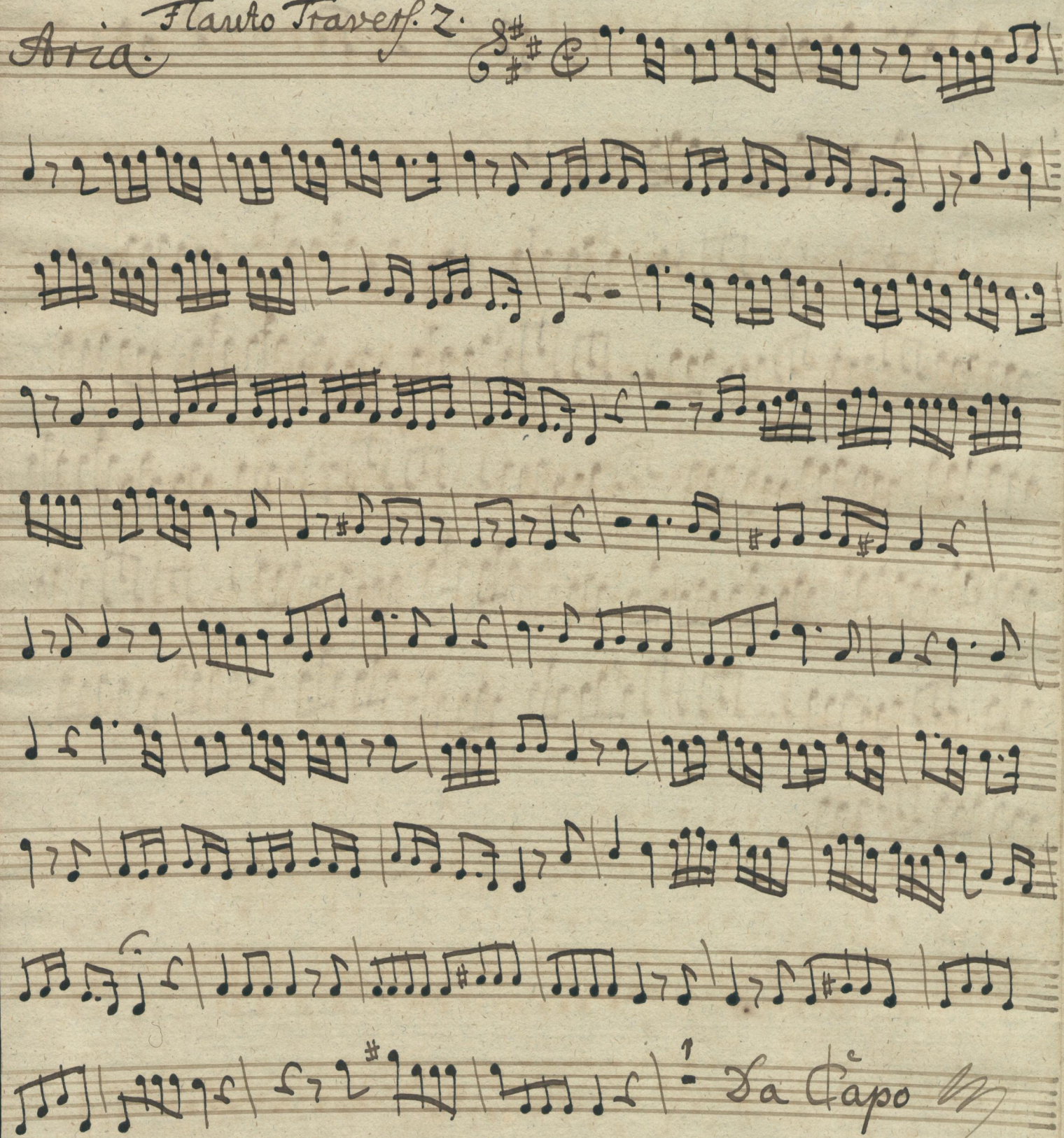


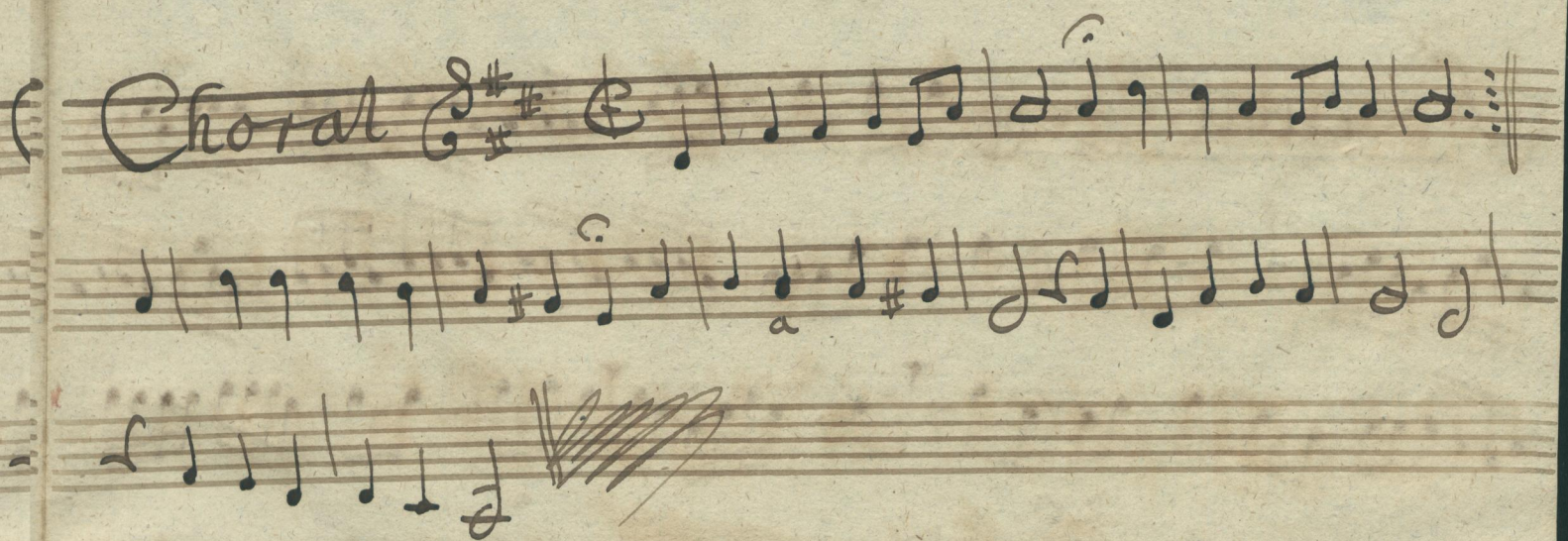
Rec.



Aria

Flauto Traverso 2.





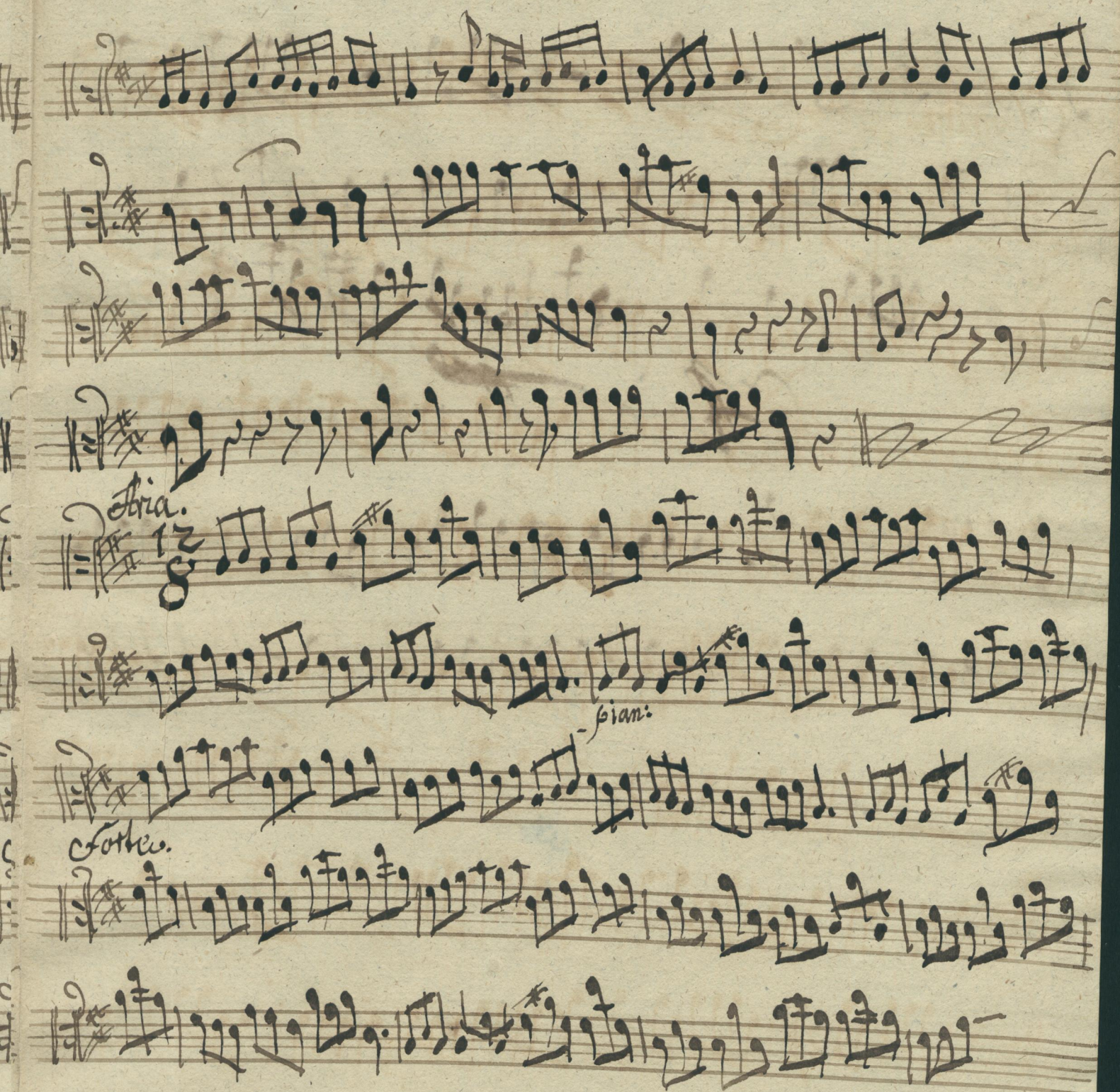
Viola
Violino f.

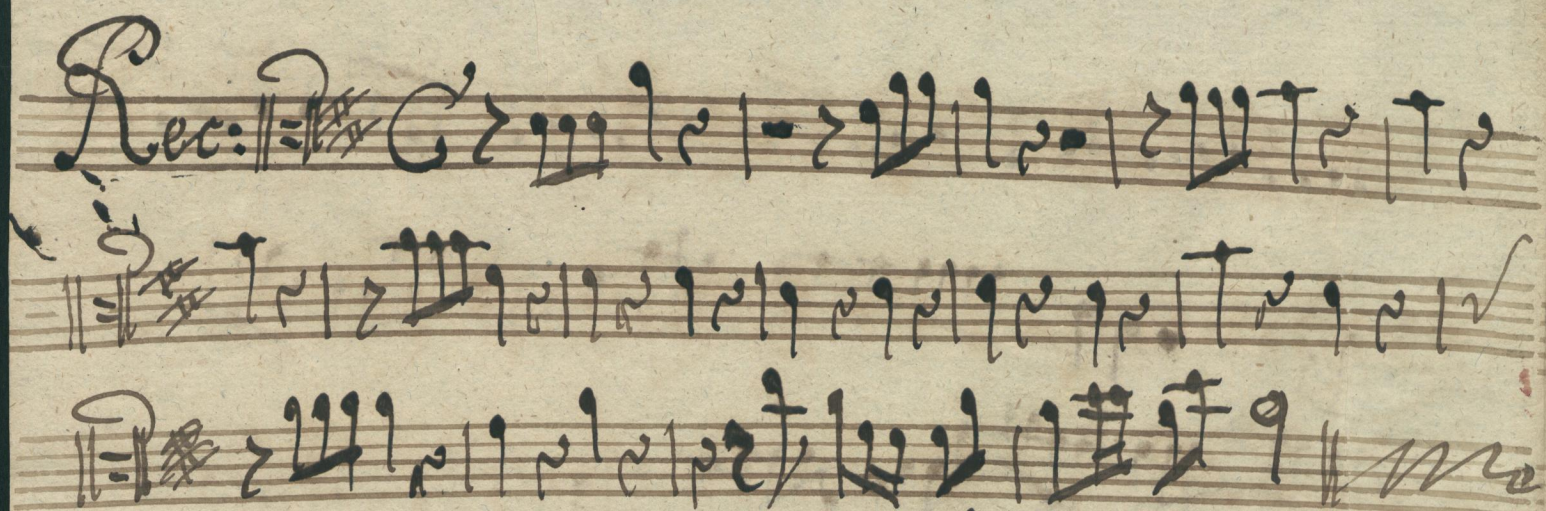
Tonata ||

1. ||

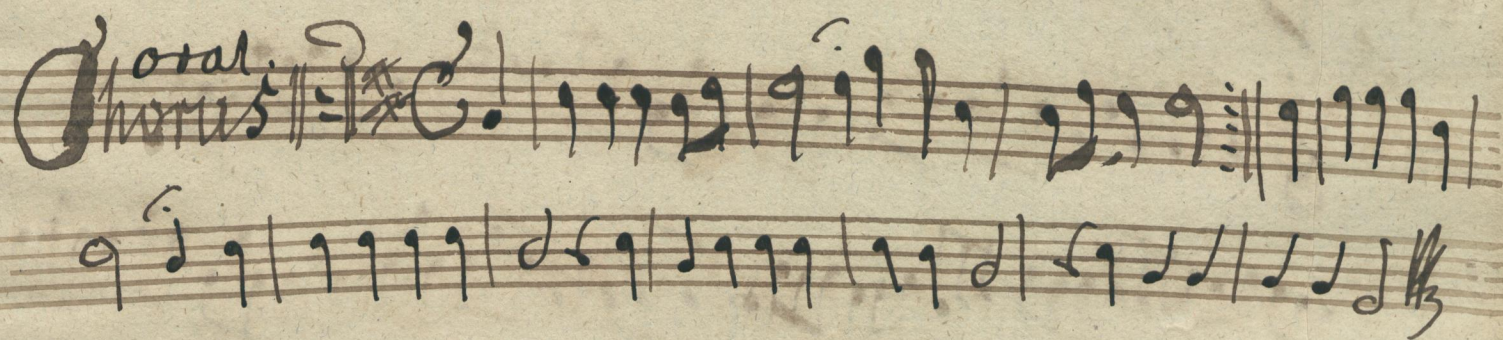
Da Capo ||

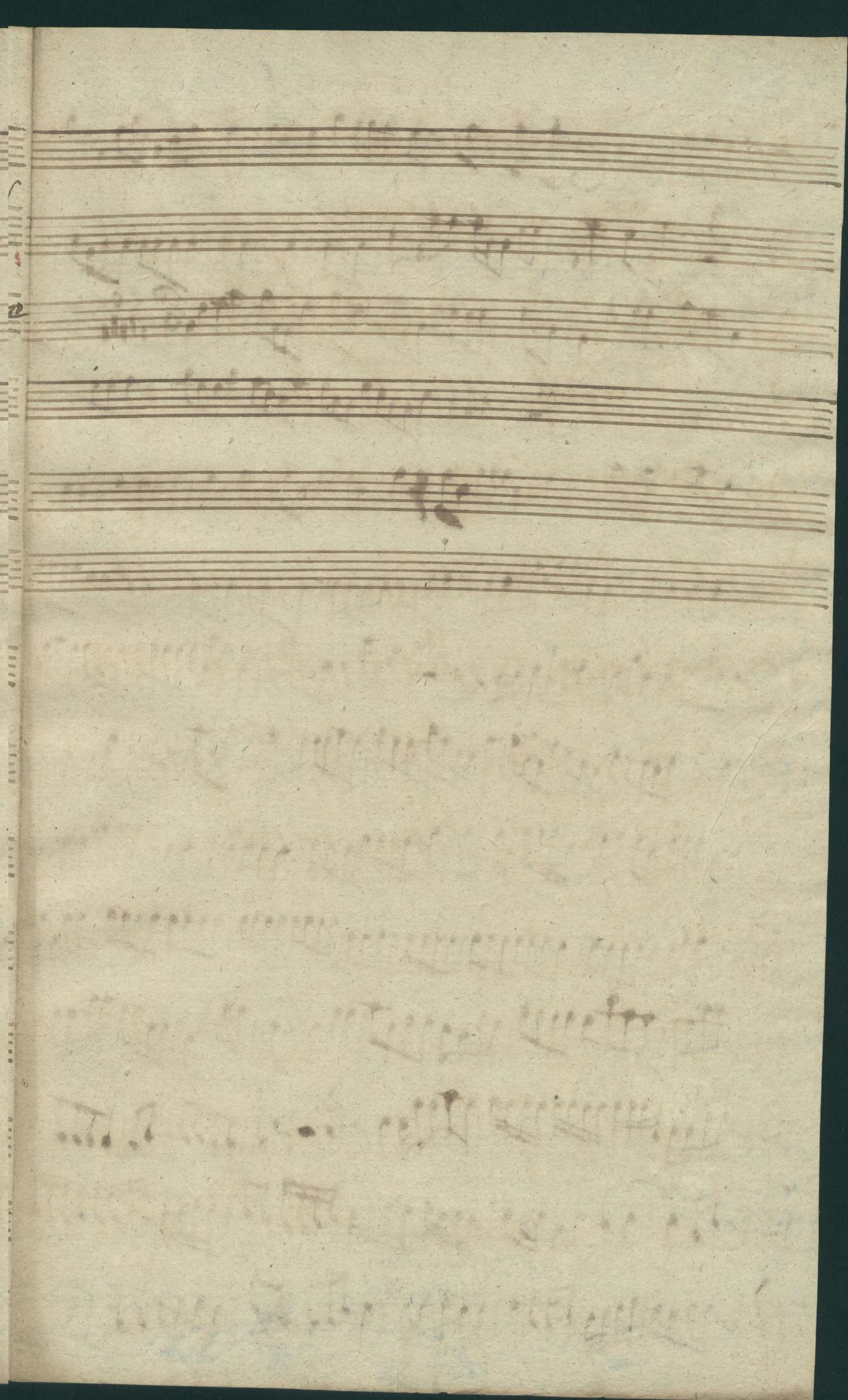
Chorus ||





Aria Tacet





Dom XII. post Trin.

Ich hoffe darauf, daß du so gnädig bist.

2. Clarin

2. Violin

Viola

Violon

Canto

Alto

Tenore

Basso

Organo

di Sign. Roemhildt.

Sonata

Violon

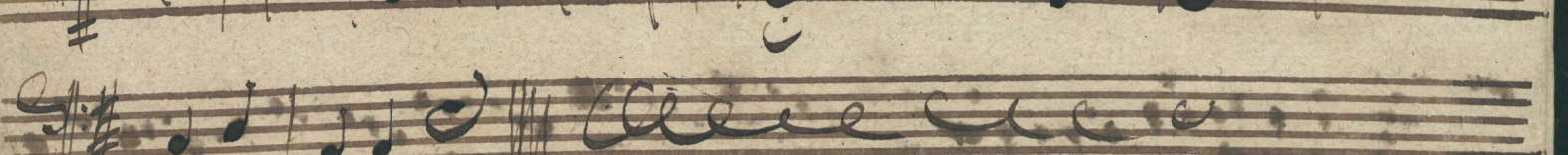
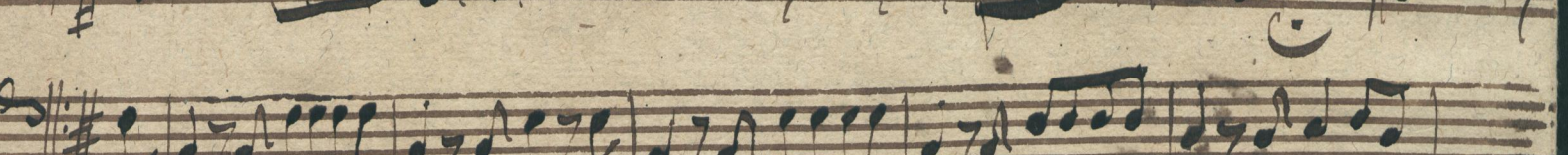
A handwritten musical score for a Sonata, Violon part. The score is written on 16 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line and a repeat sign. The text 'Soprano Chorus' is written in the middle of the score, indicating a section for a soprano chorus. The page is numbered 25 at the bottom right.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs, with some staves beginning with a treble clef and a key signature of one sharp (F#).

The word *Aria* is written in the left margin of the fourth staff. The word *Capo* is written in the right margin of the thirteenth staff.

The page number 26 is visible at the bottom center.

Recit:

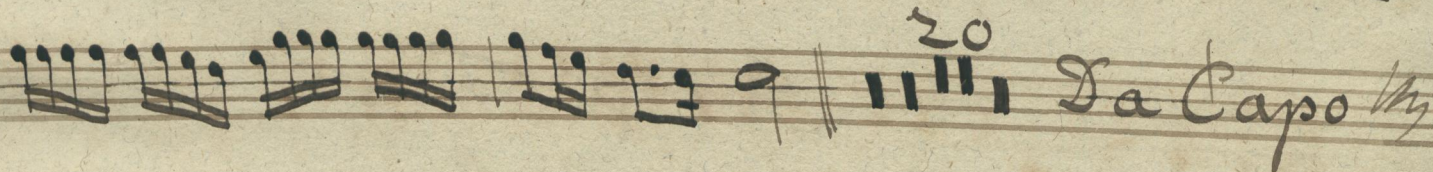
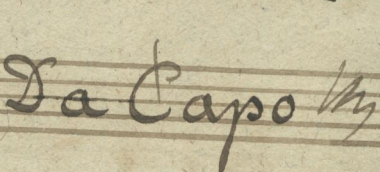


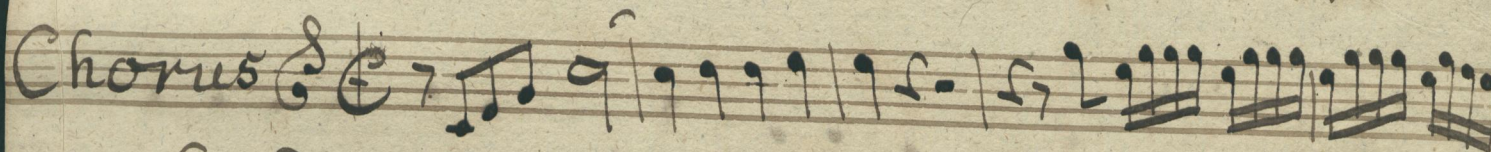
Tromba. 1.

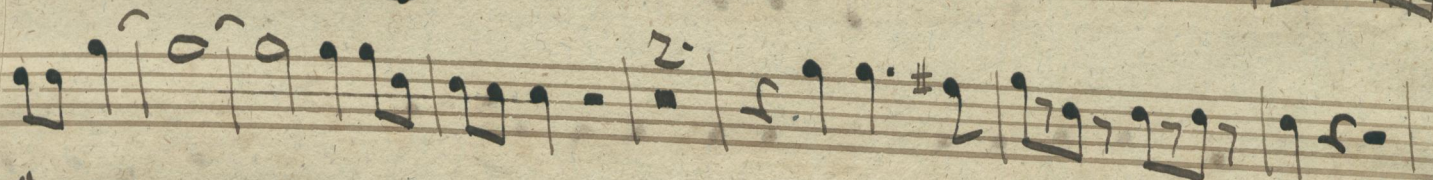
Sonata 

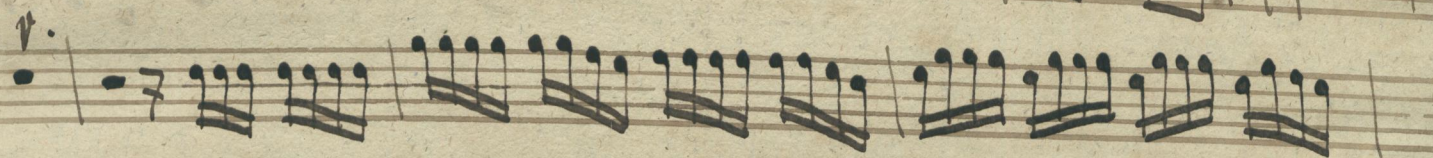




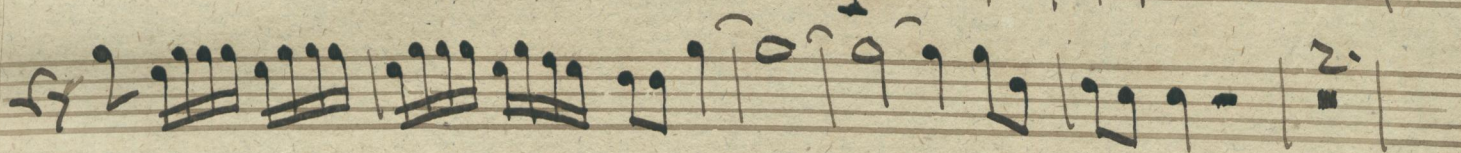
 *Da Capo* 

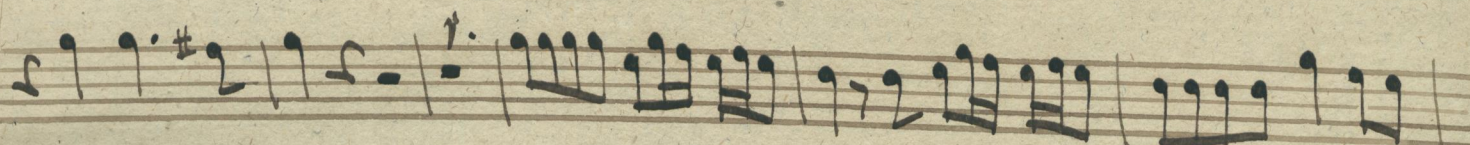
Chorus 



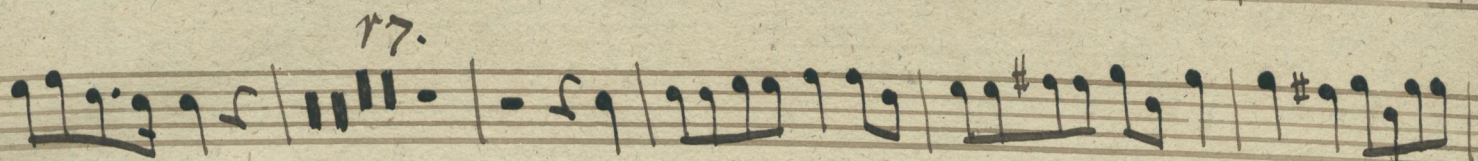






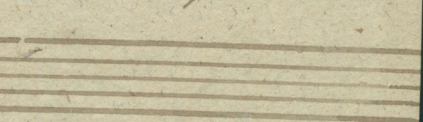


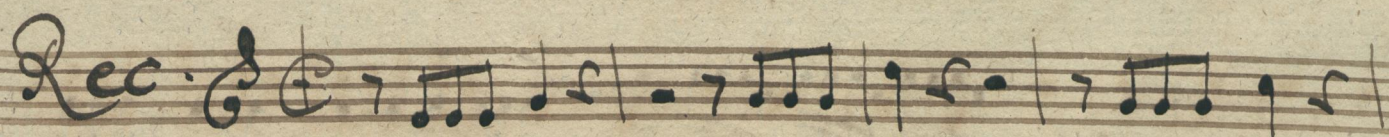


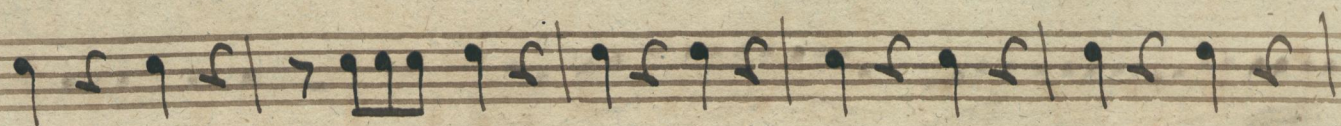


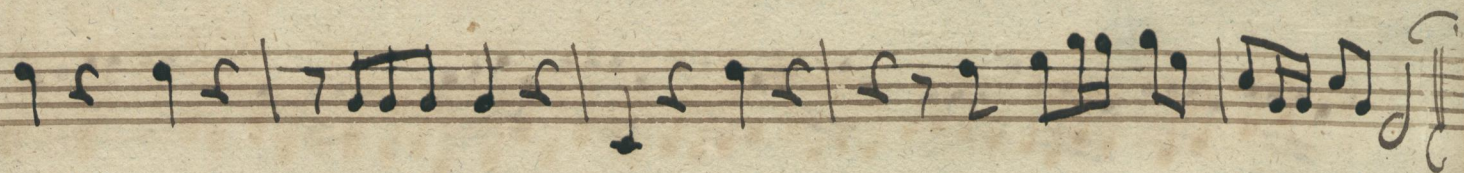




Aria tac. 

Rec. 

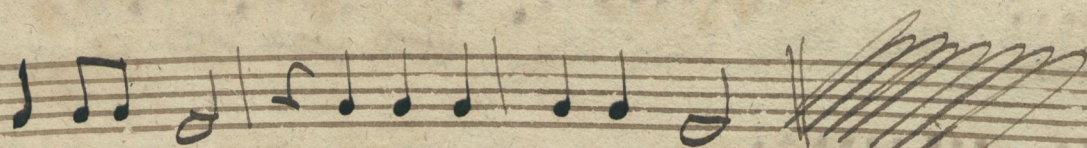




Aria Tac. || —

Choral 



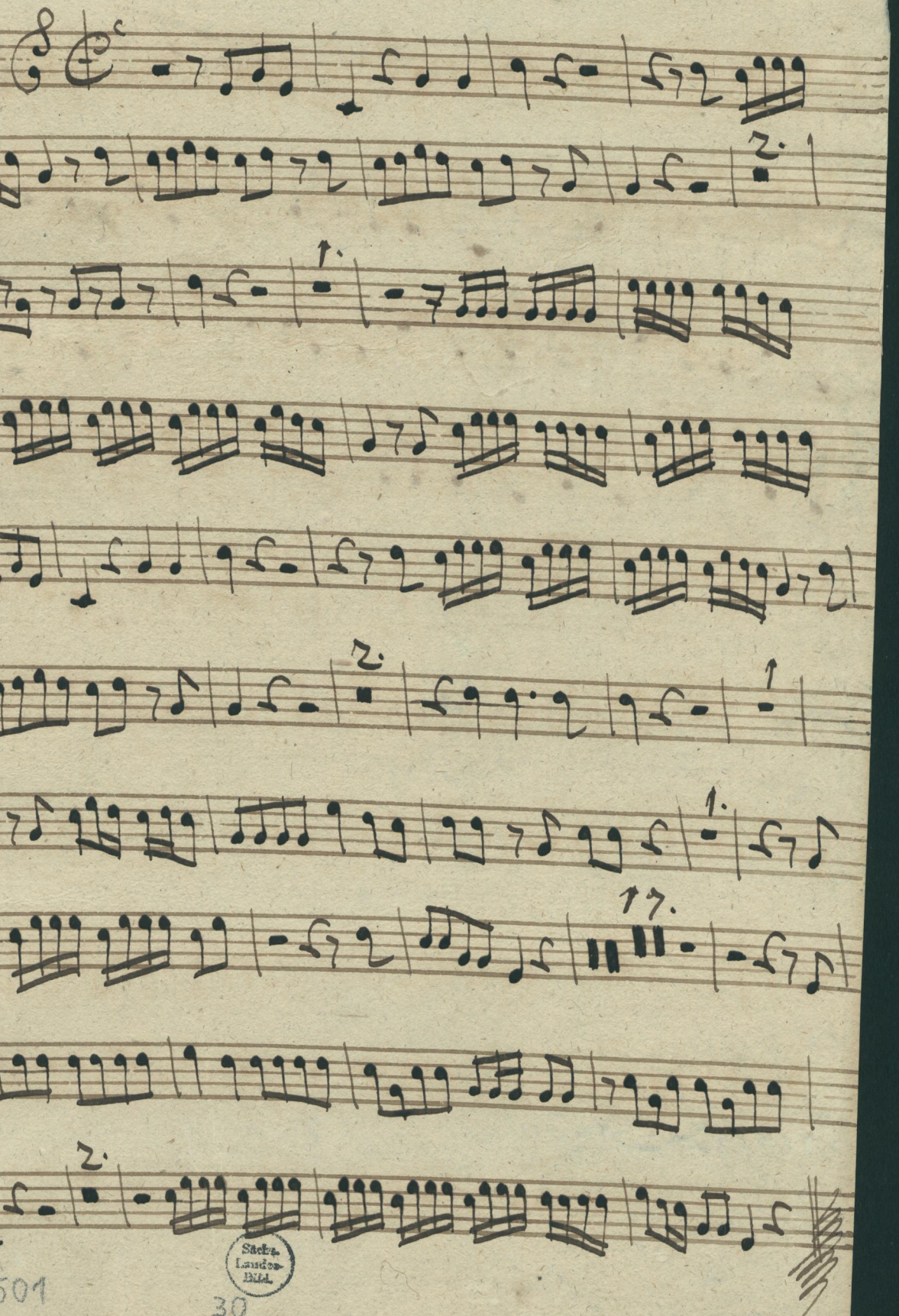


Tromba. 2.

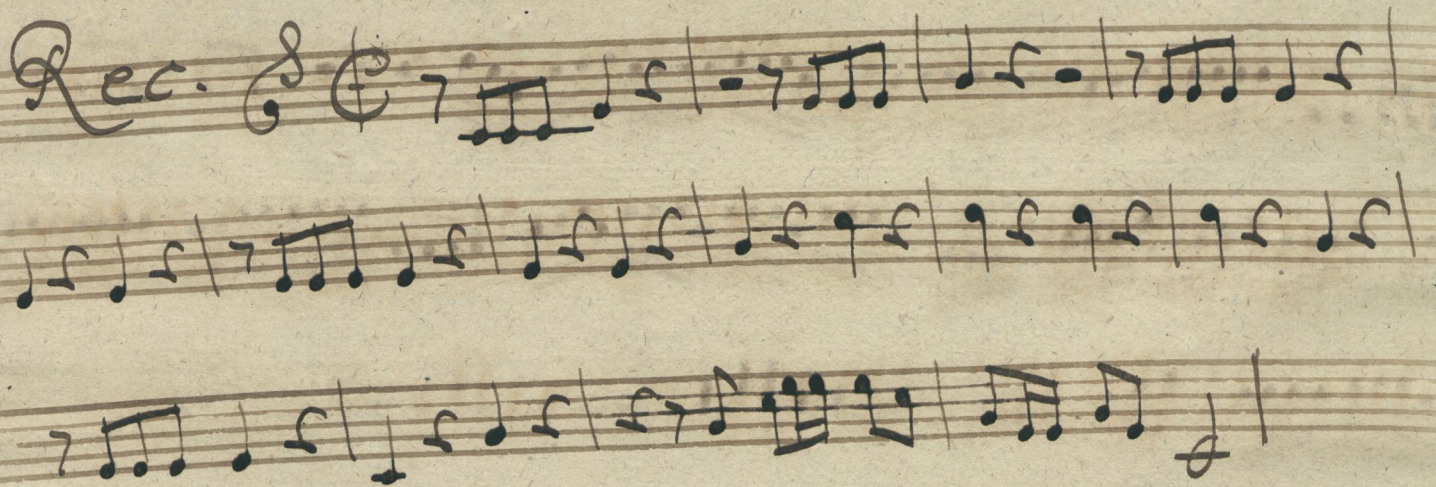
Sonata



Chorus



Aria tac ||



Aria Tac ||

