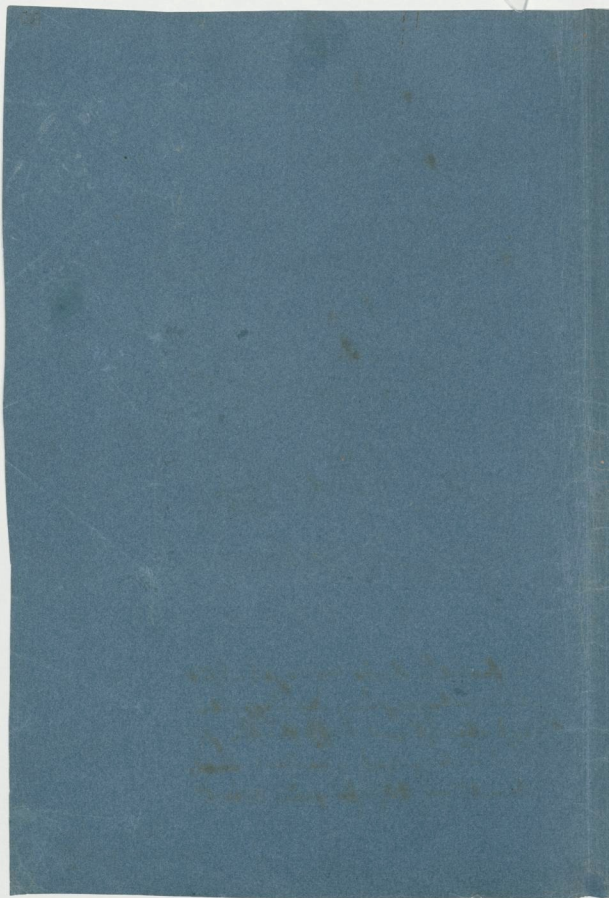




H
H 112^I

No 1

Pars I Oratorio

Tempore Nativ. Noli

a

4 Voci

3 Trombe

Tamburi

2 Flauti

2 Clarini

2 Violini

Viola

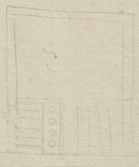
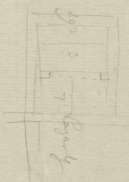
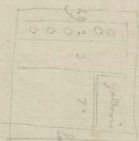
e

Continuo

di

J. S. Bach.

(2K)



H 112 I

No 1

Oratorium

Tempore Nativitatis Christi
Seria I.

Saubet, froloret, auf, preiselt,

a.
+ Voci
3 Trombe
Tamburi.
2 Travers.
2 Hautb.
E. Violini
Violae.
Continuodi
H. Schaff. Bach.

Part I

Crayoniert anno 1734
im 50. J. des 18. J. d. 17.

704
16/4/21
21-10-21

Choro.

Canto.

32

Handwritten musical score for Choro and Canto. The score consists of 12 staves of music. The lyrics are written below the notes in German. The lyrics are:

Frühestes, nicht weilt die Tage, jüngerst
Cantos, jüngerst des Lebens und weilt die Tage nicht ab. Führe den
Geistes gethan. Und ist die Jugend der Lüge die Lüge
Le - ist die Jugend der Lüge die Lüge der Lüge die
Lüge der Lüge - - ist die Lüge Le - ist die Jugend
Cantos die Lüge Cantos die Jugend der Lüge die Lüge, Führe den
jüngerst in die Lüge in die Lüge in die Lüge
weilt die Tage jüngerst des Lebens jüngerst des Lebens
weilt die Tage nicht ab. Führe den Geistes gethan. Und
- ist die Jugend der Lüge die Lüge Cantos - ist die
Jugend der Lüge die Lüge der Lüge die Lüge der Lüge -



- und die Klage Gehet ab. Jezen drohet die Klage Gehet ab.
 Jezen drohet die Klage stündt doch ja - zu die schickst
 an. Stündt dem schickst mit frolich Oh -
 in mit schickst Oh stündt
 schickst mit fro - lich Oh stündt dem schickst
 - in mit frolich Oh stündt dem schickst
 stündt dem schickst mit frolich Oh stündt dem schickst
 - in mit frolich Oh stündt dem schickst

Adieu Aria tacet

Chorus.

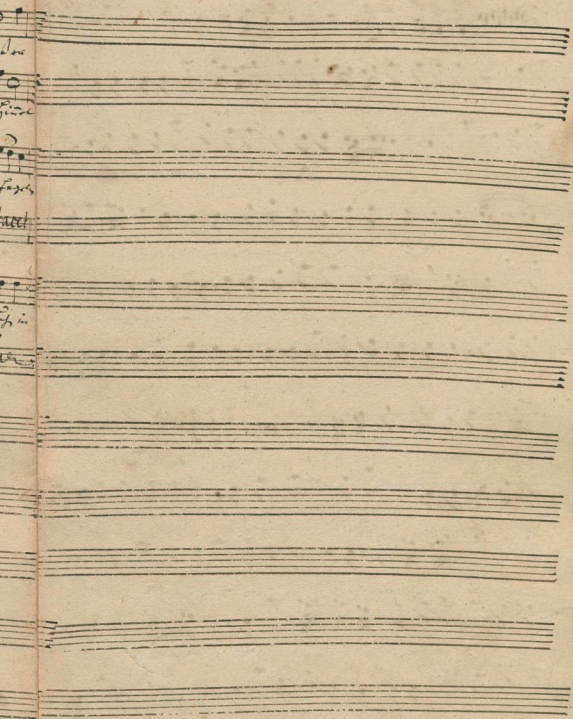
Wie sehr ich dich ansehe. Wie sehr ich dich ansehe. O Jung, Jung
 O sehr ich dich ansehe. Wie sehr ich dich ansehe. O Jung, Jung
 sehr ich dich ansehe. Wie sehr ich dich ansehe. O Jung, Jung

Zeit:

Choral.

Handwritten musical score on a single page, featuring a single staff with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics are written below the staff in a cursive script. The text is as follows:

Es ist ein Feste Land, von
 unter uns zu sehen. - - - - - in der Ferne
 - - - - - auf dem Hügel steht
 - - - - - die Stadt
 Choral. - - - - - Kyrieley.
 Es ist ein Feste Land, von - - - - - die Stadt
 - - - - - die Stadt
 - - - - - die Stadt



Jüngst bewieset als geriet die Lage jüngst
 bewieset Jüngst bewieset als geriet die Lage jüngst
 Lichte der göttlichen Er - doch die Jüngst bewieset die
 dass Er - doch die Jüngst bewieset die dass Er -
 Er - doch die Jüngst bewieset die dass Er -
 dass Er - doch die Jüngst bewieset die dass Er -
 Jüngst bewieset die dass Er - doch die Jüngst bewieset die
 Jüngst bewieset die Jüngst bewieset als geriet die
 dass Jüngst bewieset Jüngst bewieset als geriet die
 dass Jüngst bewieset Lichte der göttlichen Er - doch die
 Jüngst bewieset die dass Er - doch die Jüngst bewieset die



[illegible]

22

Da Capo. Sept Choral

Heil! Heil!
 Nun sind wir Linder brüderlich, wir sind der Götter Reich
 Dem Gott der Götter, dem wir danken, dem wir loben. Nun sind wir
 Allen auf Erden wir, die danken, die loben. Das ist die
 Choral. Sept Choral

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die
 Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Choral. Heil! Heil!
 O Gott der Götter, dem wir danken, dem wir loben. Das ist die

Chor 32

Tenore .

Jüngst bewacht mit grüßte die Luge jüngst
 bewacht jüngst bewacht mit grüßte die Luge värmst
 fuchs der grüßte fuchs a - wot der Jung bewacht die
 Luge a - wot der Jung bewacht die Luge a -
 a - wot der Jung bewacht die Luge a - wot der Jung
 bewacht die Luge a - wot der Jung bewacht die Luge a -
 bewacht die Luge a - wot der Jung bewacht die Luge a -
 Jüngst bewacht mit grüßte die Luge jüngst bewacht
 Jüngst bewacht mit grüßte die Luge värmst fuchs der grüßte
 fuchs a - wot der Jung bewacht die Luge a -
 a - wot der Jung bewacht die Luge a - wot der Jung

[illegible]

Cinder, in jener im jenen Welt. In welcher Welt ist Jenseits geliebt

Wie viel der Welt Nahrung ist in der jenen Welt, zu der Welt, die sie findet

Gott loben, das ist die Welt der Welt, in der Welt der Welt, die sie findet

Das ist die Welt der Welt, in der Welt der Welt, die sie findet

Wie viel der Welt Nahrung ist in der jenen Welt, zu der Welt, die sie findet

Das ist die Welt der Welt, in der Welt der Welt, die sie findet

Wie viel der Welt Nahrung ist in der jenen Welt, zu der Welt, die sie findet

Das ist die Welt der Welt, in der Welt der Welt, die sie findet

Wie viel der Welt Nahrung ist in der jenen Welt, zu der Welt, die sie findet

Das ist die Welt der Welt, in der Welt der Welt, die sie findet

Wie viel der Welt Nahrung ist in der jenen Welt, zu der Welt, die sie findet

Das ist die Welt der Welt, in der Welt der Welt, die sie findet

Evangel sagt

15. Psalm

Ich bin der arme Mann, der in der Welt ist, der in der Welt ist, der in der Welt ist.

Ich bin der arme Mann, der in der Welt ist, der in der Welt ist, der in der Welt ist.

fin. tacet

Choral.

Ich bin der arme Mann, der in der Welt ist, der in der Welt ist, der in der Welt ist.

Ich bin der arme Mann, der in der Welt ist, der in der Welt ist, der in der Welt ist.

Fin.

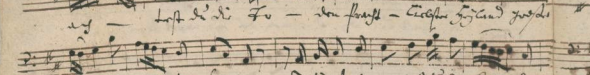
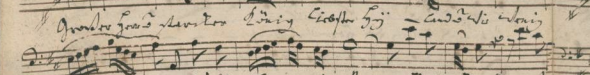
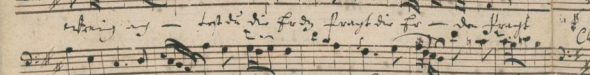
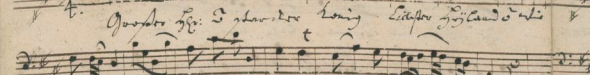
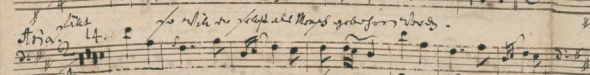
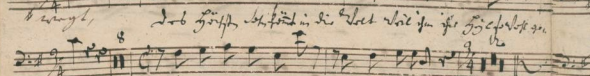
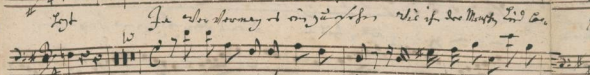
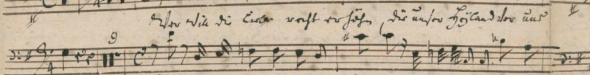
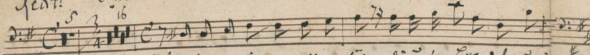
in.

Evangel

Jent:

Chor.

16



Bass

64

aus — in der Nacht — der die ganze

Nacht zu spät — die ganze Welt die ganze Welt ist ihr

gefallen. Sie sind nicht mehr in der Welt zu finden.

in der die ganze die ganze Welt ist — die

ganze Welt ist ihr — in der die ganze Welt ist

Choral: in der die ganze Welt ist.

Au wir sind nicht mehr in der Welt zu finden.

zu sein in der die ganze Welt ist — die ganze Welt ist

in.

Chor.

S. Tromba

126

Handwritten musical score for Soprano Trombone (S. Tromba) and Chorus (Chor.). The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a '4' above it, and the second staff has a 't.' above it. The third staff has a 't.' above it, and the fourth staff has a '30' above it. The fifth staff has a 'c' above it, and the sixth staff has a '4' above it. The seventh staff has a 't.' above it, and the eighth staff has a '12' above it. The ninth staff has a 't.' above it, and the tenth staff has a '32' above it. The eleventh staff has a '1' above it.

1. An:

28

Da Capo

Acrobacia
tutti tutti

Chor. tacet
tutti tutti

Ana. Septet

1. An.

Handwritten musical score for Chorus (Chor.) and Septet (Septet). The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a '1. An.' above it, and the second staff has a 't.' above it. The third staff has a 't.' above it, and the fourth staff has a 'piano.' above it. The fifth staff has a 't.' above it, and the sixth staff has a 't.' above it. The seventh staff has a 't.' above it, and the eighth staff has a 't.' above it. The ninth staff has a 't.' above it, and the tenth staff has a 't.' above it. The eleventh staff has a 'forte' above it.





Claro.

Tromba

[22]

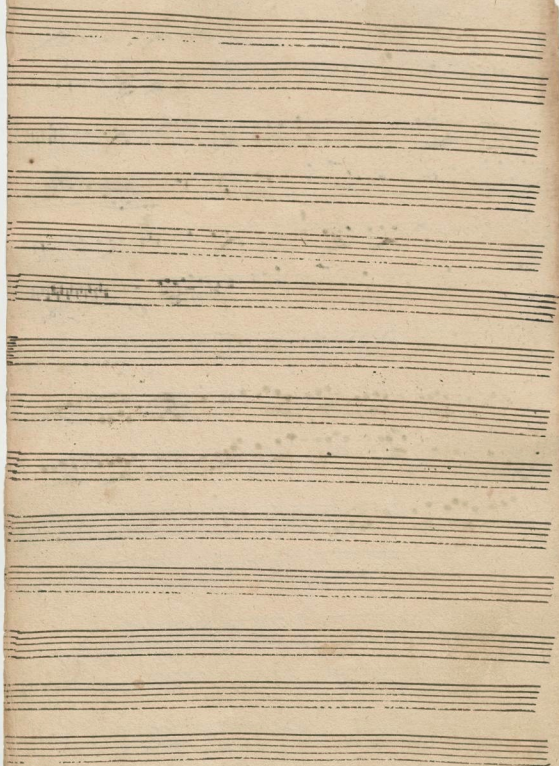
Handwritten musical score for Clarinet and Trombone. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody and ends with a double bar line and the word 'Dacapo' written below the staff.

Acriti Aria Choral Acriti Aria Requies Amari

Choral

Handwritten musical score for Choral. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody and ends with a double bar line and the word 'Fine' written below the staff.





Choro.

3 4 Tromba.

[29]

Handwritten musical score for Tromba, measures 6 through 64. The notation includes various musical symbols, rests, and dynamic markings. The score is written on a single staff.

6 8 7 90 6 12 8 64

Da Capo *sempre più forte* *tacet* *ritardando*

Alia tacet || *allegretto* *Choro.*

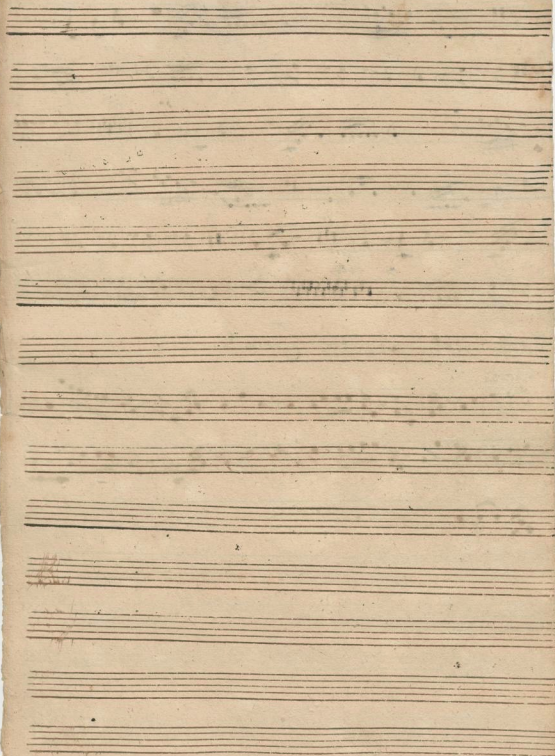
Handwritten musical score for Choro, measures 1 through 12. The notation includes various musical symbols, rests, and dynamic markings. The score is written on a single staff.

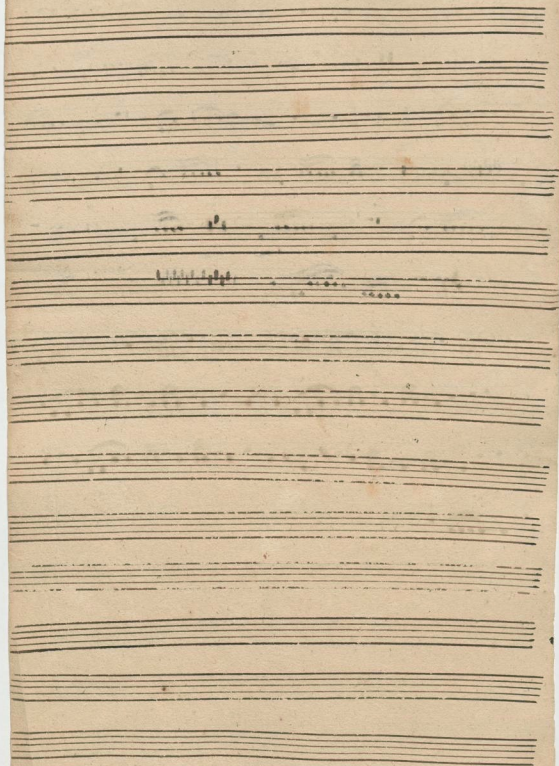
Choro.

1 12

fine.



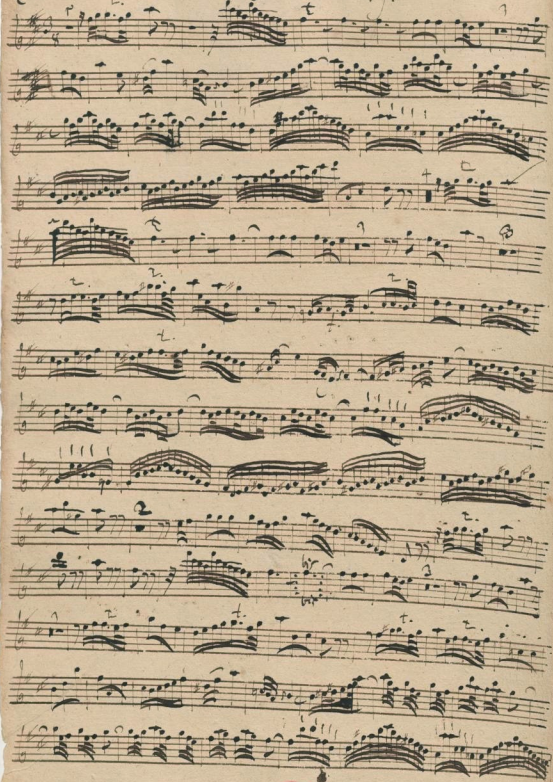




Chor.

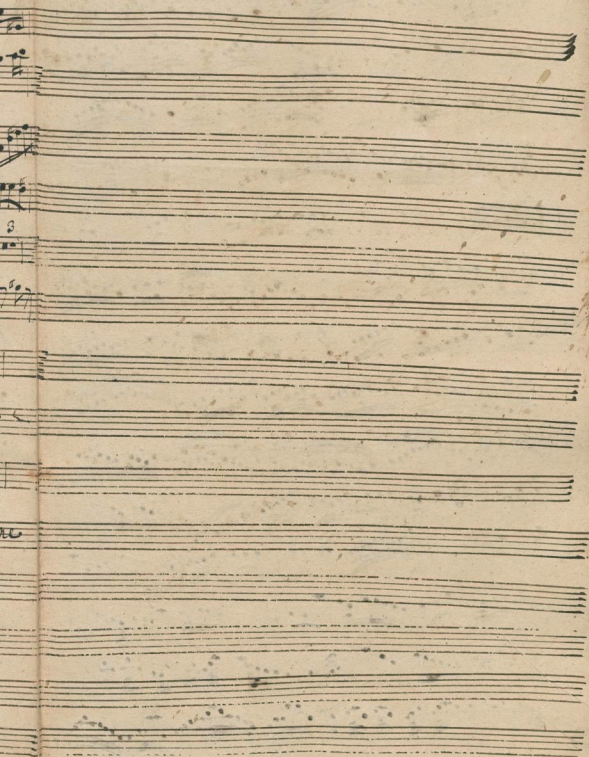
t.

Travers.

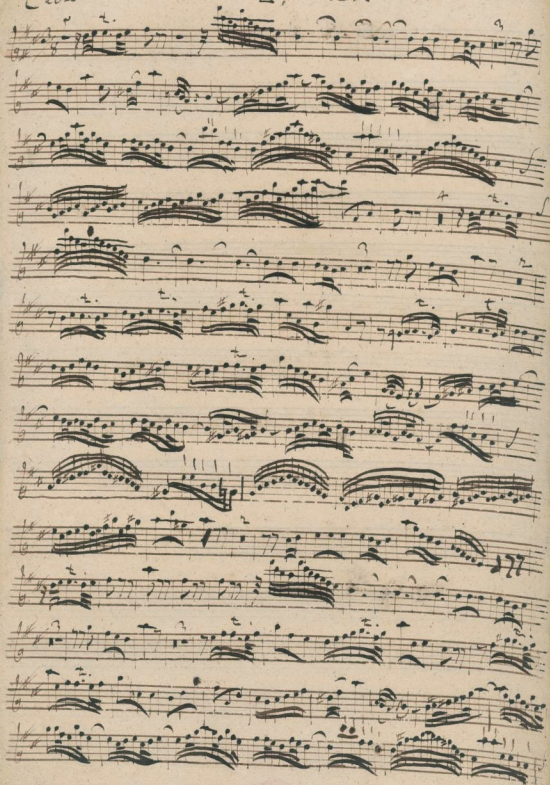


Handwritten musical score on aged paper, page 39. The score is written in black ink on ten staves. It features various musical notations including notes, rests, and dynamic markings. The text "Aria" is written above the sixth staff, and "Chor." is written above the seventh staff. The word "Verscitt." is written at the bottom right of the page.

Handwritten musical score on page 35. The page contains ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *forte* and *rit.*. The piece concludes with a double bar line and the word *Adagio*. Below the main body of music, there is a section labeled *Choral* in a larger, bold script, followed by a series of notes and rests. The page is aged and shows signs of wear, including discoloration and some staining.



Clow.

2. ¹⁰ Trar.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves show complex melodic lines with many beamed notes and some accidentals. The notation is dense and appears to be a single melodic line for a vocal or instrumental part.

Sacerphent. *aria.* *tacet.* *tacet.* *Chor.*

Chor.

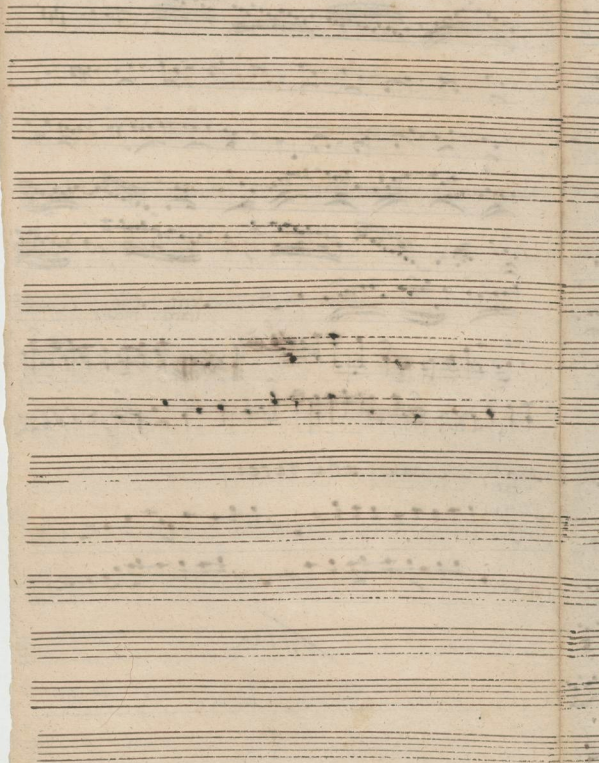
Handwritten musical score on two staves. The notation is in treble clef with a key signature of one sharp. It features a series of notes, some with accidentals, and a section that has been crossed out with heavy black ink. The notation is dense and appears to be a single melodic line for a vocal or instrumental part.

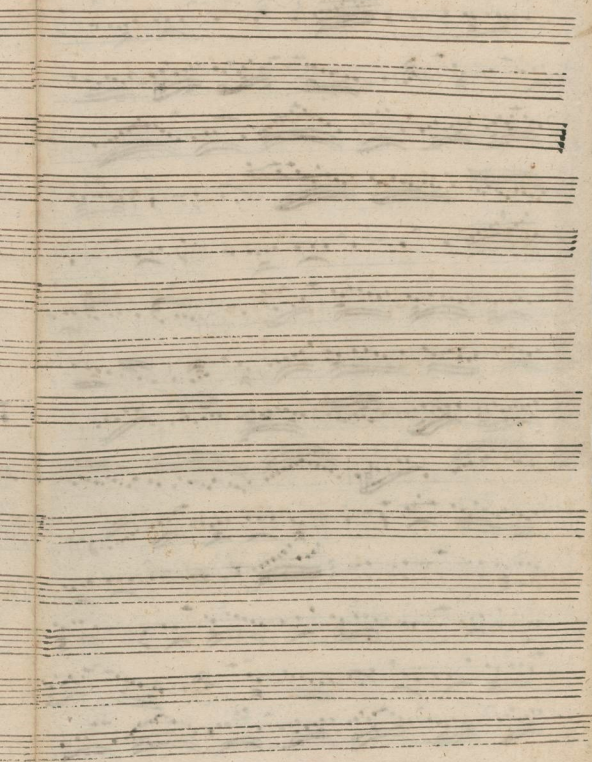
Ad. + an Chorak. aria tacet.

Chorak.

Handwritten musical score on two staves. The notation is in treble clef with a key signature of one sharp. It features a series of notes, some with accidentals, and a section that has been crossed out with heavy black ink. The notation is dense and appears to be a single melodic line for a vocal or instrumental part.

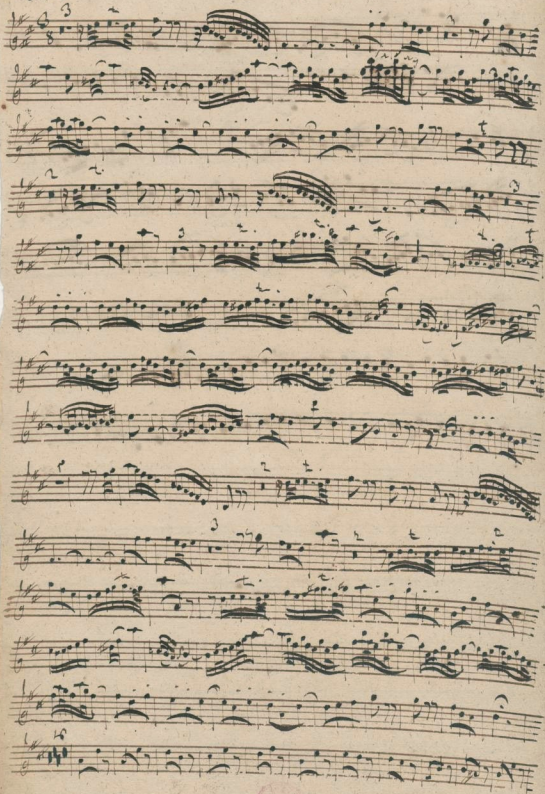
Fine.





Chorus

S.¹¹ Hautbois.

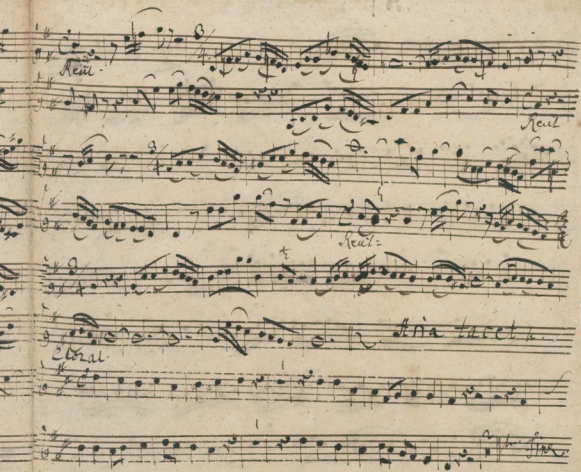


This is a page of handwritten musical notation on aged, slightly discolored paper. The page is numbered "[48]" in the top right corner. It contains approximately 12 staves of music, written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings. Key markings include "Hautb. d'Amour." (Hautbois d'Amour), "Aria. Legit. Amour", "pizz." (pizzicato), "forte", and "ver te nito." at the bottom right. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear along the edges.

Handwritten musical score on page 43, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and accidentals. The score is written in a cursive, handwritten style.

Dynamic markings and other annotations include:

- meno* (written above the first staff)
- forte* (written below the second staff)
- meno* (written below the third staff)
- forte* (written above the fourth staff)
- meno* (written below the fifth staff)
- Capo* (written above the sixth staff)
- Choral.* (written above the seventh staff)
- sesto.* (written above the eighth staff)
- ad libitum* (written below the eighth staff)
- sesto.* (written above the tenth staff)



Corus

Hautbois.

A handwritten musical score on aged paper, featuring two staves. The top staff is labeled 'Corus' and the bottom staff is labeled 'Hautbois'. The music is written in a single system with various musical notations, including notes, rests, and dynamic markings. The notation is dense and includes many slurs and ties. The paper shows signs of age, with some staining and a red circular stamp near the bottom center.

The score consists of two staves, each with 12 measures. The notation is dense and includes many slurs and ties. The paper shows signs of age, with some staining and a red circular stamp near the bottom center.

4
5
2
2
2
Da Capo

scot. de trois Hauts-d'Amour

Aria. taret.

Choral.

Aria. taret.

scot. de

Hauts-d'Amour

Aria. taret.

Aria. taret.

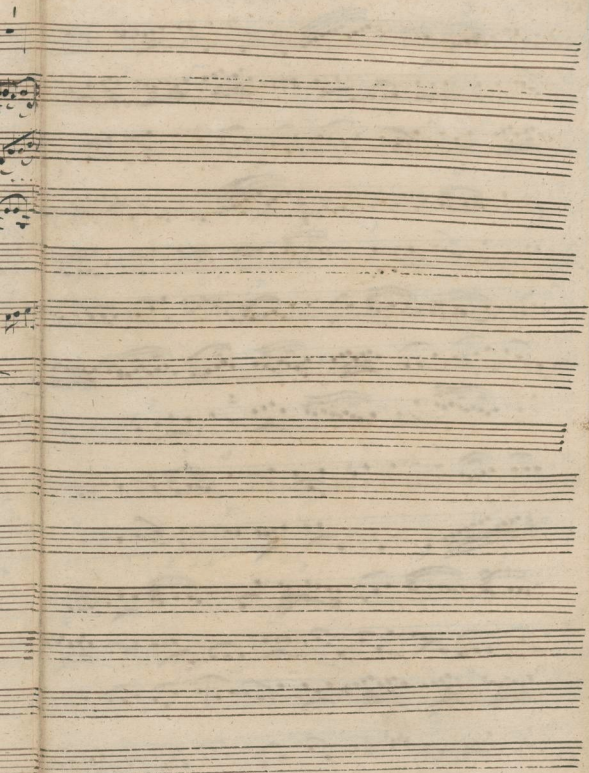
Aria. taret.

Aria. taret.

Aria. taret.

restent.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a 3/4 time signature. The fourth staff includes the instruction *Aria tacet* written in a cursive hand. The fifth staff is labeled *Choral* and shows a change in the musical texture. The sixth staff concludes with the word *fine* and a double bar line. The paper shows signs of age, including foxing and staining.



Chor.

I³ Violino

[43]

Handwritten musical score for Violino I, page 43. The score consists of 14 staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and slurs. There are some corrections and markings throughout, such as a large 'X' over a section on the 10th staff and some small 't.' markings. The paper is aged and slightly discolored.

Verde. n. 1.

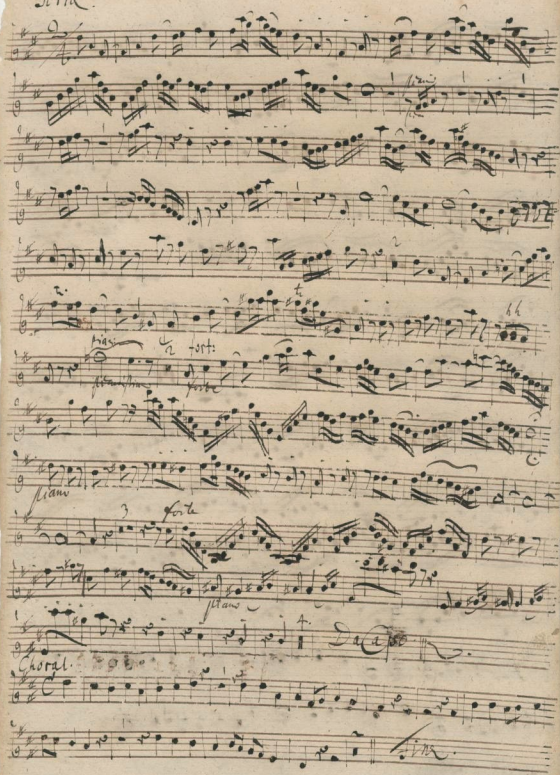
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. The score is divided into sections by a double bar line. The first section is labeled "Faria. Allegato." and the second section is labeled "Da Capo. Forte. Tacet.".

The score consists of approximately 15 staves. The first 10 staves contain complex musical notation with many notes and rests. The 11th staff begins the "Faria. Allegato." section. The 12th staff begins the "Da Capo. Forte. Tacet." section. The 13th and 14th staves continue the "Faria. Allegato." section. The 15th staff begins the "Da Capo. Forte. Tacet." section.

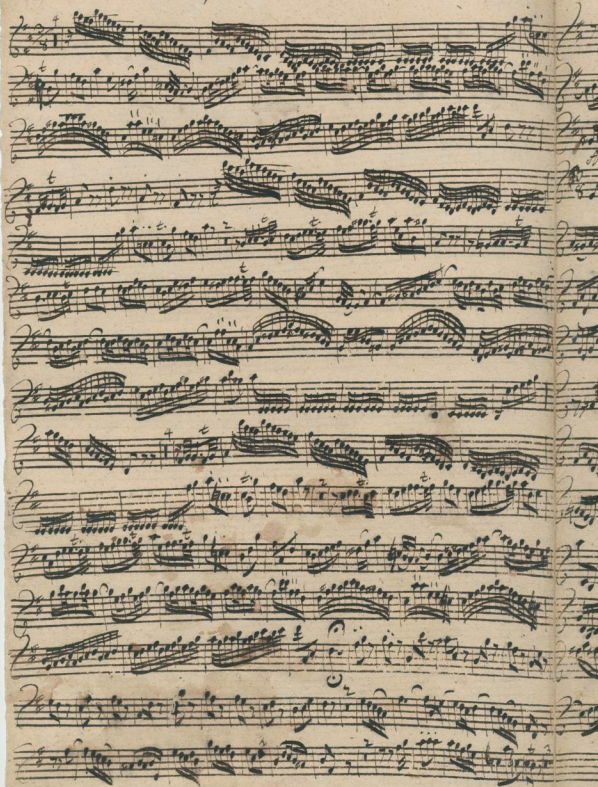
Handwritten markings include "Faria. Allegato." and "Da Capo. Forte. Tacet.".

Handwritten musical score for "L'Adieu" by G. Rossini. The score is written on ten staves. The first nine staves are for a vocal part, likely a soprano or alto, and the tenth staff is for a piano accompaniment. The music is in 2/4 time and features a variety of notes, rests, and dynamic markings such as "forte" and "piano". The title "L'Adieu" is written in the first staff, and the composer's name "G. Rossini" is written in the second staff. The score is signed "G. Rossini" at the bottom right.

Aria.



Violino 1



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including slurs, ties, and dynamic markings. The notation is dense and characteristic of 18th or 19th-century manuscript notation. Key markings include:

- Allegro* (written above the first staff)
- Allegro* (written below the second staff)
- Allegro* (written below the third staff)
- Allegro* (written below the fourth staff)
- Allegro* (written below the fifth staff)
- Allegro* (written below the sixth staff)
- Allegro* (written below the seventh staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Allegro* (written below the tenth staff)
- Allegro* (written below the eleventh staff)
- Allegro* (written below the twelfth staff)
- Allegro* (written below the thirteenth staff)
- Allegro* (written below the fourteenth staff)
- Allegro* (written below the fifteenth staff)
- Allegro* (written below the sixteenth staff)
- Allegro* (written below the seventeenth staff)
- Allegro* (written below the eighteenth staff)
- Allegro* (written below the nineteenth staff)
- Allegro* (written below the twentieth staff)
- Allegro* (written below the twenty-first staff)
- Allegro* (written below the twenty-second staff)
- Allegro* (written below the twenty-third staff)
- Allegro* (written below the twenty-fourth staff)
- Allegro* (written below the twenty-fifth staff)
- Allegro* (written below the twenty-sixth staff)
- Allegro* (written below the twenty-seventh staff)
- Allegro* (written below the twenty-eighth staff)
- Allegro* (written below the twenty-ninth staff)
- Allegro* (written below the thirtieth staff)
- Allegro* (written below the thirty-first staff)
- Allegro* (written below the thirty-second staff)
- Allegro* (written below the thirty-third staff)
- Allegro* (written below the thirty-fourth staff)
- Allegro* (written below the thirty-fifth staff)
- Allegro* (written below the thirty-sixth staff)
- Allegro* (written below the thirty-seventh staff)
- Allegro* (written below the thirty-eighth staff)
- Allegro* (written below the thirty-ninth staff)
- Allegro* (written below the fortieth staff)
- Allegro* (written below the forty-first staff)
- Allegro* (written below the forty-second staff)
- Allegro* (written below the forty-third staff)
- Allegro* (written below the forty-fourth staff)
- Allegro* (written below the forty-fifth staff)
- Allegro* (written below the forty-sixth staff)
- Allegro* (written below the forty-seventh staff)
- Allegro* (written below the forty-eighth staff)
- Allegro* (written below the forty-ninth staff)
- Allegro* (written below the fiftieth staff)

Choral

Handwritten musical score for a choral piece, featuring multiple staves with notes, rests, and dynamic markings. The score is written on aged, slightly stained paper. The notation includes various musical symbols such as clefs, time signatures, and note values. Dynamic markings like *piano*, *forte*, and *pianissimo* are interspersed throughout the piece. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

mus. A. Choral

Recitativo

aria

piano.

pianissimo. forte.

piano.

forte.

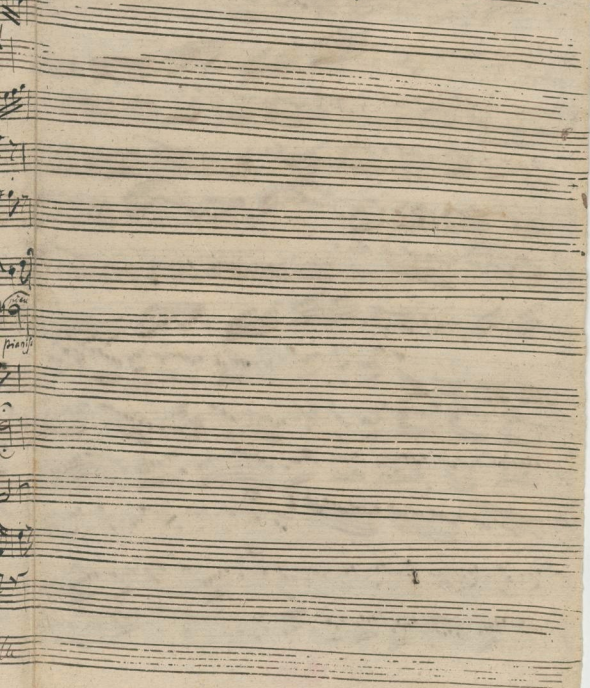
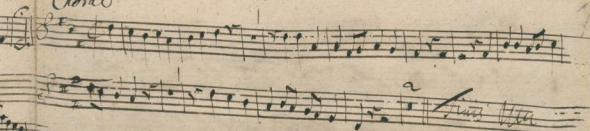
piano.

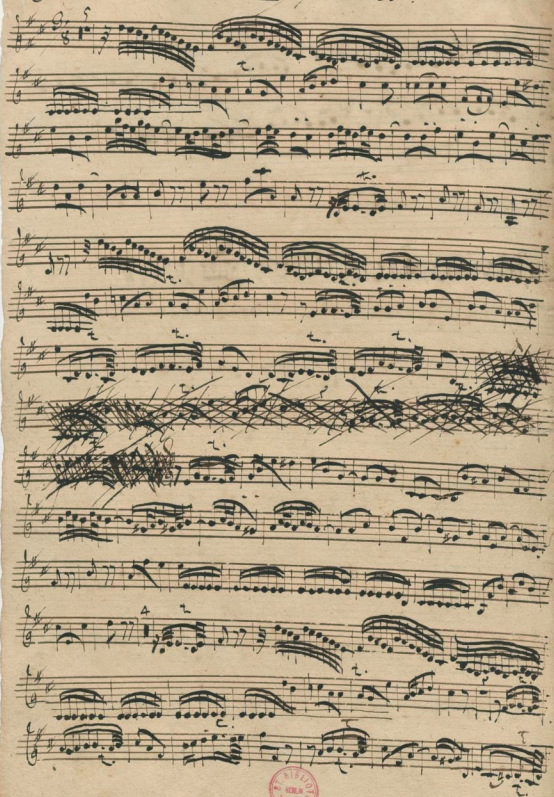
4

Adagio

Volte

Coral





Mauro

De Capo. Adagio. Aria tacet

Choral.

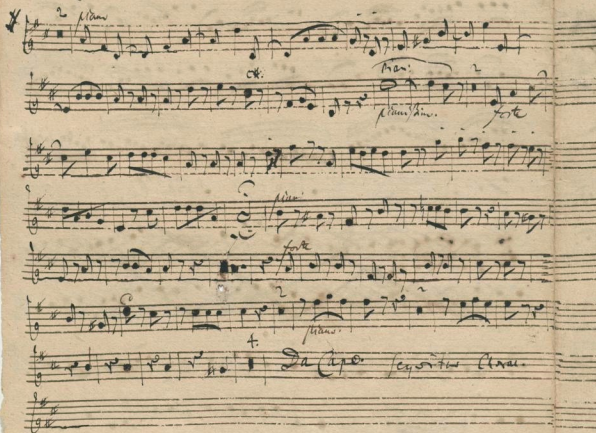
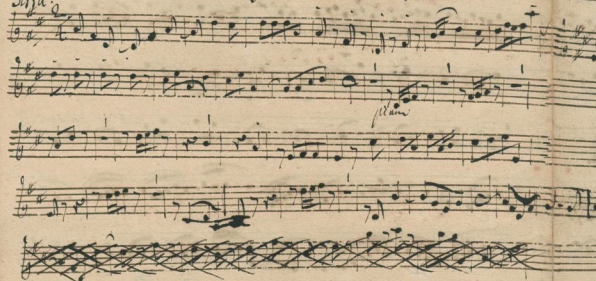
Choral.

Verte.

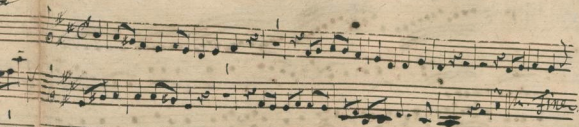
Choral cum *scot tacet* ~~XXXXXXXXXX~~

Choral

Alia



Choral



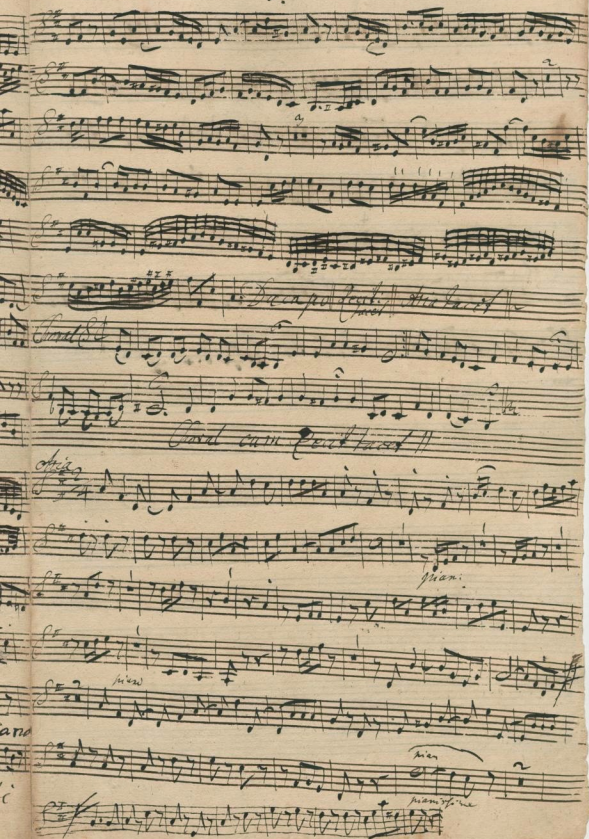
2 Violino 16

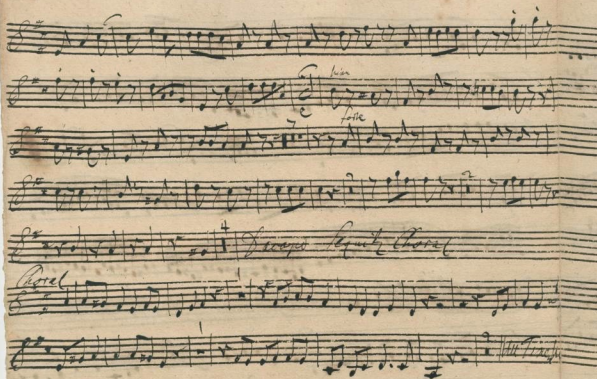
Handwritten musical score for Violino 2, measures 16-31. The score is written on ten staves in G major (one sharp) and 3/4 time. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several trills marked with 'tr' and a measure with a '4' indicating a quadruple note. The manuscript is on aged, slightly stained paper.

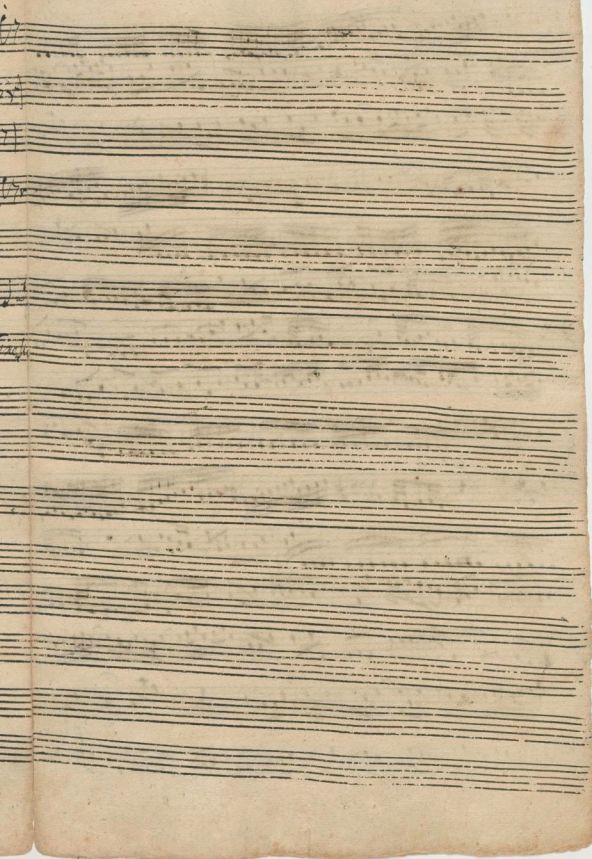
piano

Voci









Chor.

Viola¹⁴

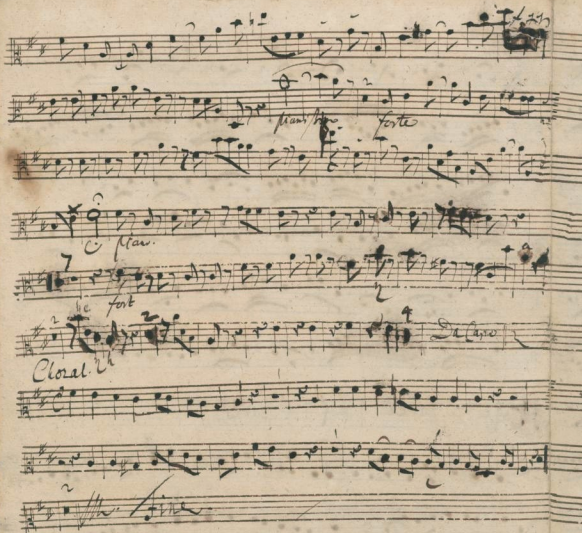
A handwritten musical score for Viola, measures 14 through 27. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. It begins with a series of eighth and sixteenth notes, followed by a series of beamed sixteenth notes. The score includes various musical symbols such as slurs, ties, and dynamic markings. A 'piano' marking is visible at the bottom right of the page. The paper is aged and shows some staining.

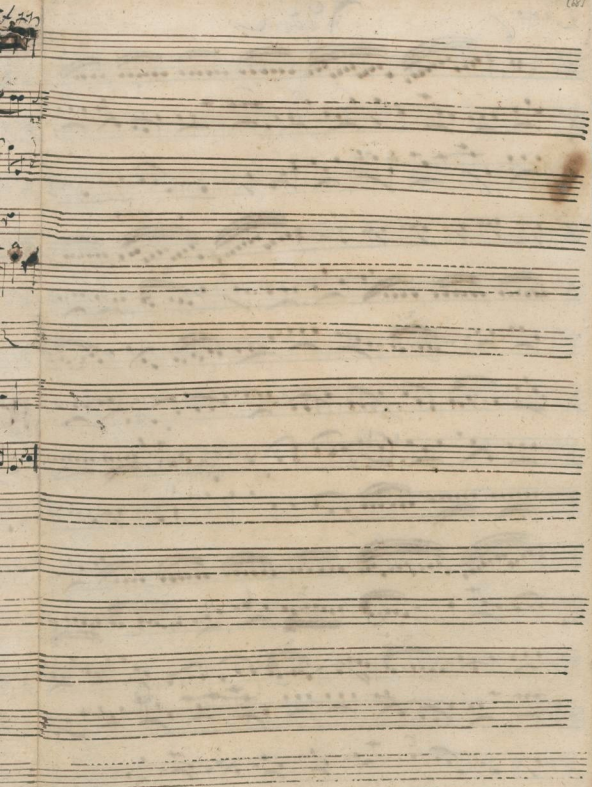
A handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and complex rhythmic patterns. The ink is dark, and the paper shows signs of age and wear.

Choral
tacet || *Ad. J. J.* tacet ||

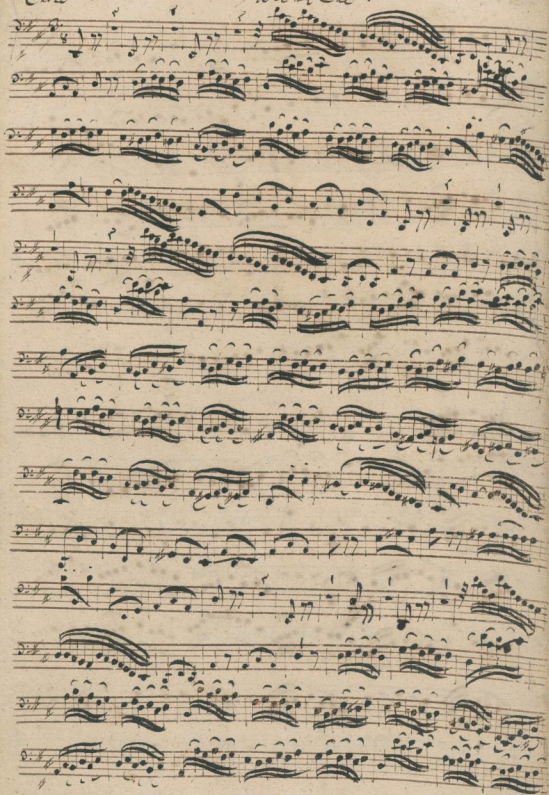
A handwritten musical score on five staves, continuing from the previous section. It includes various musical notations and includes the word "Aria." written above one of the staves. The notation is consistent with the previous section, showing a continuation of the musical piece.

vestito





Chor.

Violoncello.¹⁸

A handwritten musical score on ten staves. The notation is dense, featuring many beamed notes, slurs, and various musical symbols such as clefs, key signatures, and time signatures. The ink is dark and the paper shows signs of age.

Da Capo

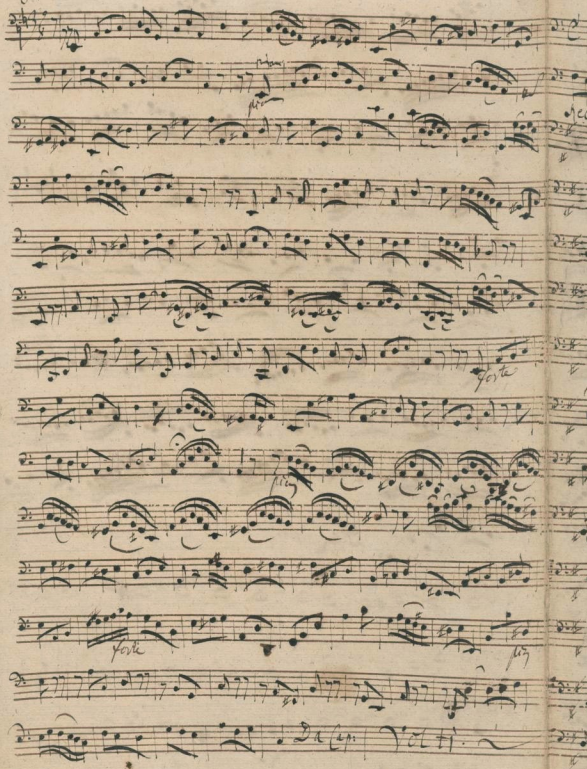
fatti

A handwritten musical score on three staves. The notation is more rhythmic, featuring many eighth and sixteenth notes. The ink is dark and the paper shows signs of age.

accompagn.

Vall' tria

Aria.



Choral.

322

Handwritten musical score for a choral piece, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *fort.*, *Choral.*, *aniso.*, *leut.*, and *leut.*. The piece concludes with the text "Vollt. seq. Aria. Di. Signo." followed by a large clef symbol.

Finis.

3^e Violoncello solo.

[33]

A handwritten musical score for the 3rd Violoncello solo, page 33. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The notation includes various note values, rests, and dynamic markings. The dynamics *piano*, *forte*, and *molto* are written in italics. The score concludes with a double bar line and the word *molto* written below the final staff.

piano

forte

piano

forte

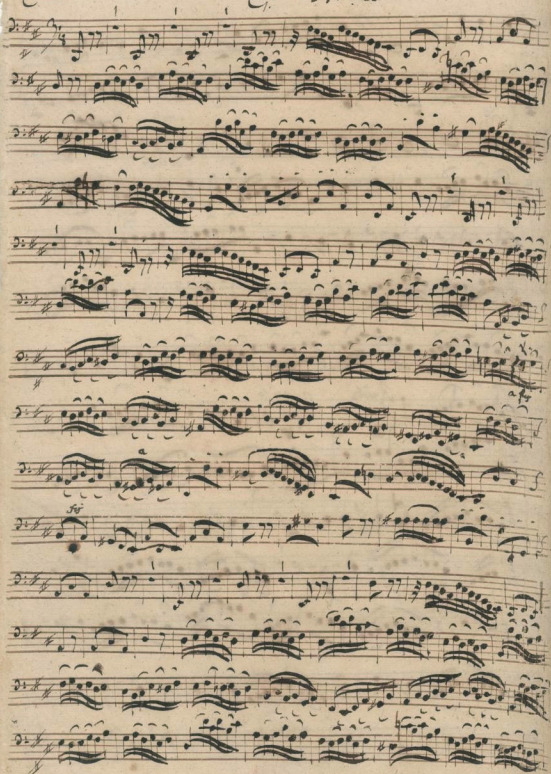
piano

molto

Choral



Chor.

19
Continuo.

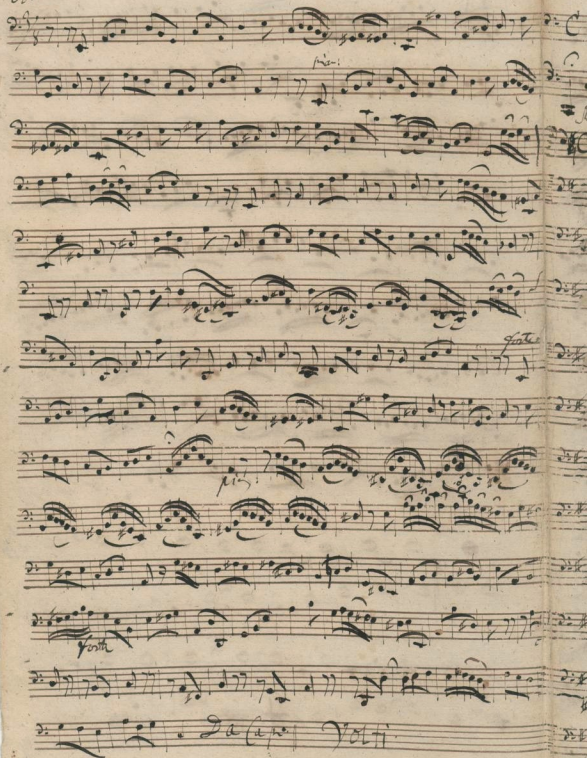
A handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are numbered 1 through 10 on the left margin. The ink is dark, and the paper shows signs of age and wear.

Recit.

A handwritten musical score on four staves. The notation is less dense than the previous section, featuring mostly quarter and eighth notes. The staves are numbered 11 through 14 on the left margin. The word "accompani." is written in the third staff.

Volti hia.

140
Aria.



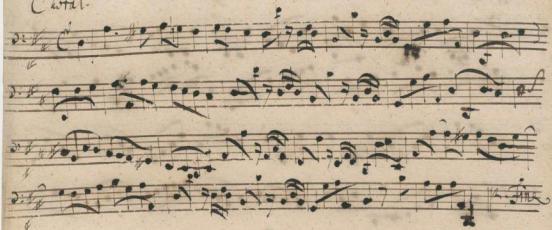
Clara

3tes Contrapunt. gopring.

Handwritten musical score for Clara, featuring 13 staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The music is organized into measures across the staves. There are several annotations in the score, including "piano" written on the second staff, "forte" written above the eighth staff, and "piano" written below the tenth staff. The notation is dense and fills most of the page.

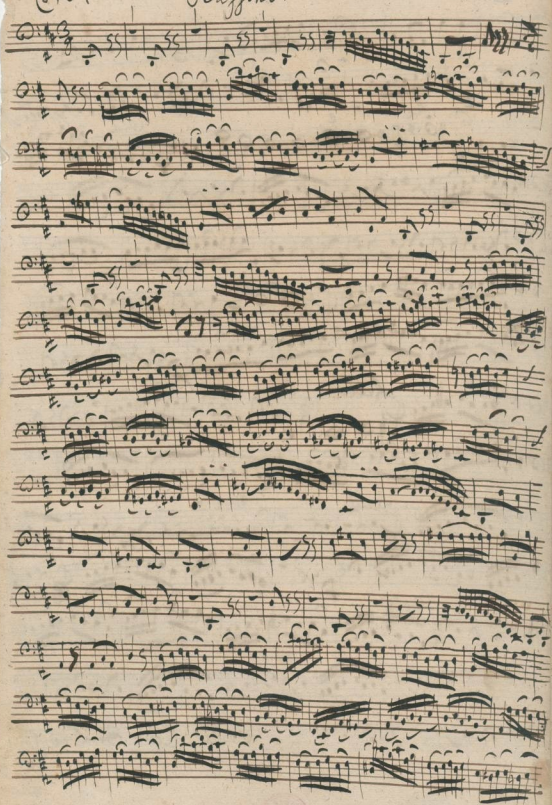
verte.

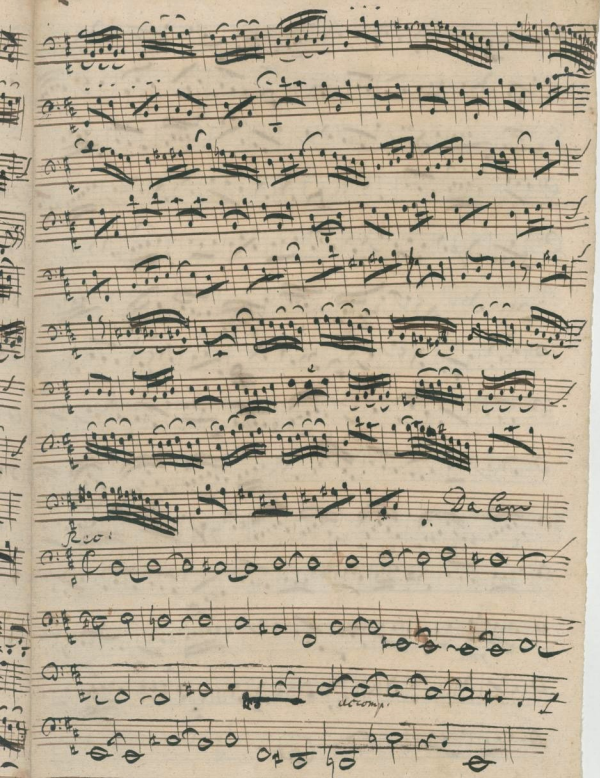
Choral.



Coro.

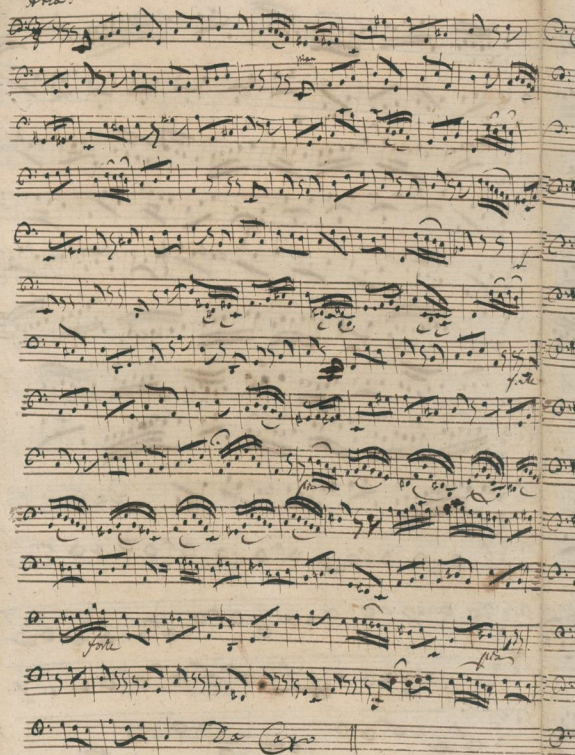
Bassono: 20





Volti seguita Aria

Lira:



Choral.

[94]

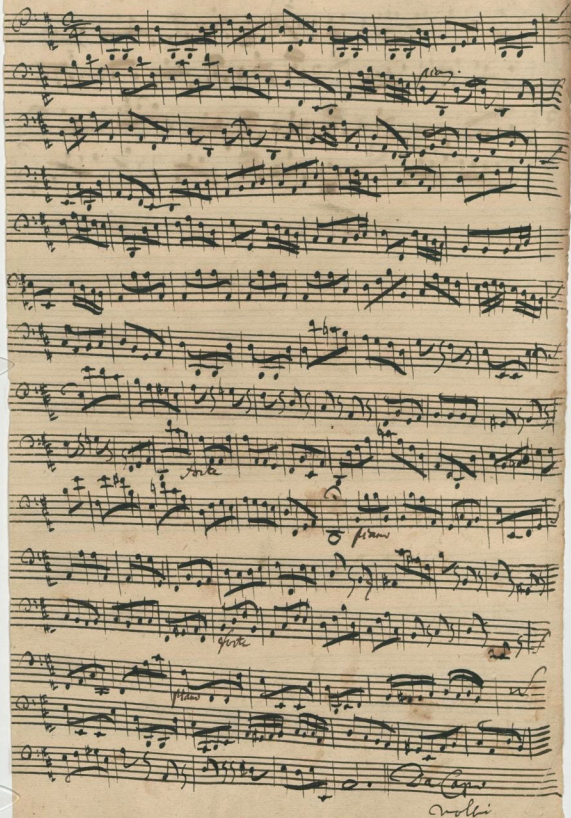
Handwritten musical score for a choral piece, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and clefs. Key markings include "Recit:" (Recitative) and "Choral" (Chorus) indicating different sections of the music. The lyrics "Valli feryt Abria del fin" are written at the bottom of the page. The manuscript is on aged, slightly stained paper.





2^{da} Bassono gregoriano.

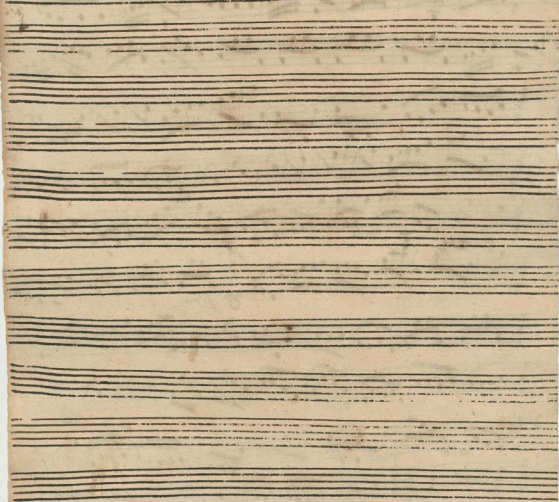
183

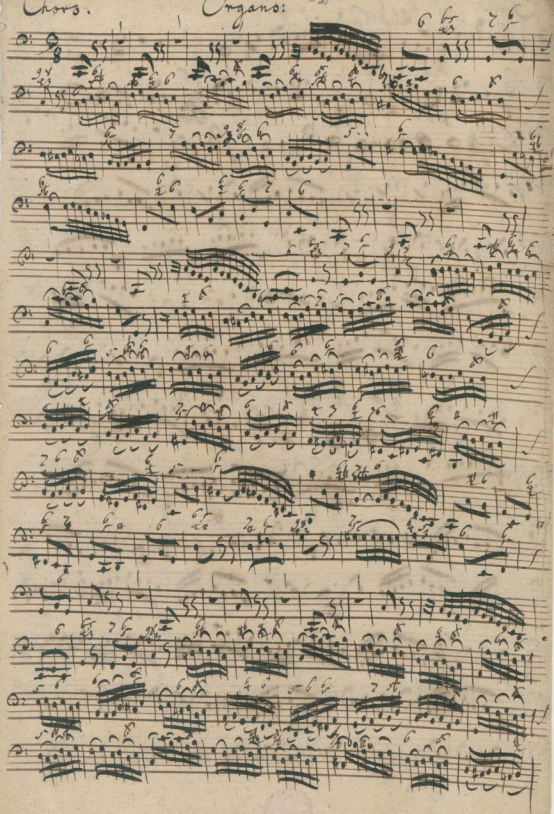


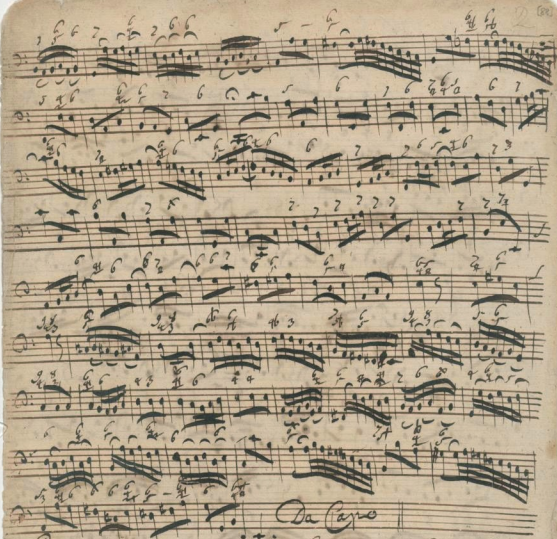
Choral:



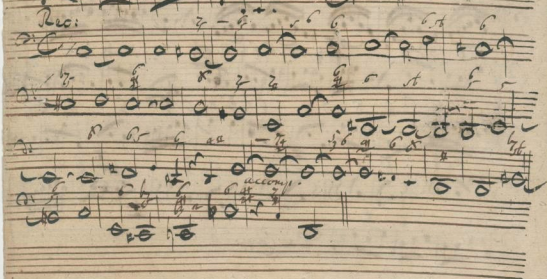
Finis:





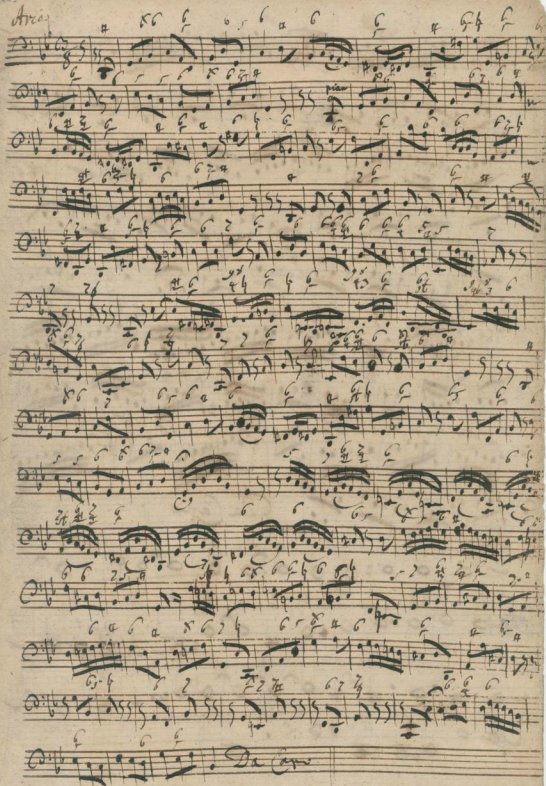


Da Capo



Volti Requie Am

Aria



Choral

Choral

Vollen segnen die den sig

A

4
Orin

3m Organo guffonij.

20

A handwritten musical score for organ, consisting of 12 staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The score is written in a single system, with the staves connected by a brace on the left. The notation includes many accidentals, particularly flats and naturals, and some staves have additional markings like '6' or '66' above them. The paper is aged and slightly discolored.

Da Capo

volti:

Coral:



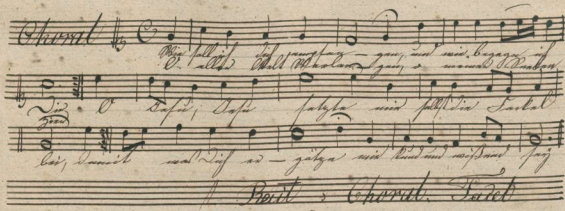


No. 1. Längst f. skott.

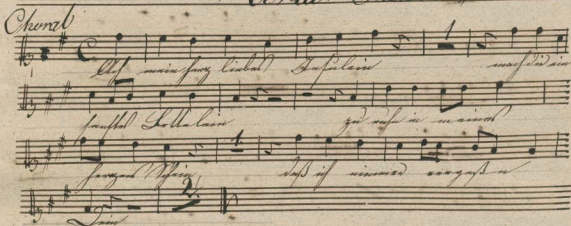
1. *Tausend frohlocket, auf tausend*
die Tage, tausend frohlocket
tausend frohlocket auf tausend die Ta-ge
tausend mal sende dich süßes Geseh
so die Tage und heulet die Blauen
so die Tage und heulet die Blauen und
heulet die Blauen an den und die
Blauen la - so die Tage und heulet die
Blauen, laßt die Tage anheulen die Blauen
heulet aus dem - zu und die Blauen
und Tausend frohlocket auf
tausend die Tage tausend frohlocket
tausend frohlocket auf tausend die Tage
tausend mal sende dich süßes Geseh
La - so die Tage und heulet
die Blauen la - so die Tage

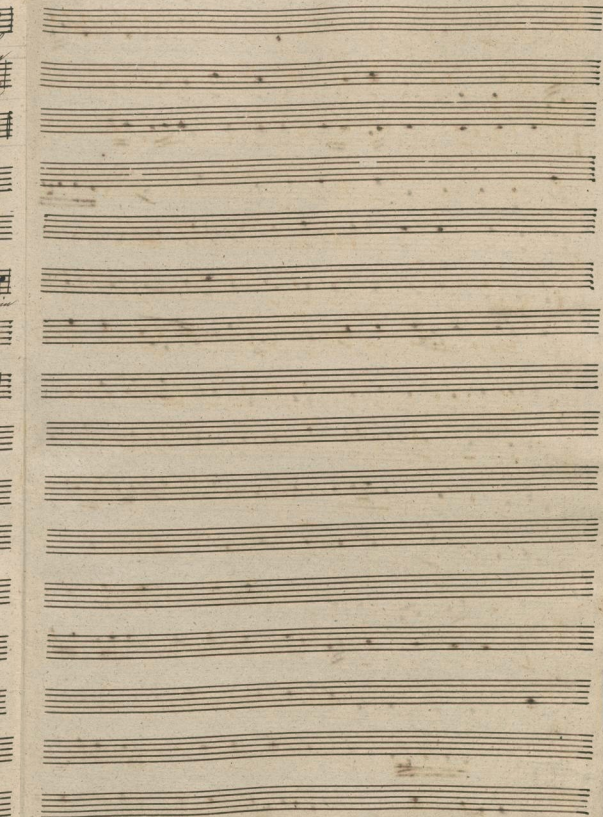


[illegible]

Choral  *Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*
*Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*
*Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*

Preis: Choral. Fallet

Choral  *Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*
*Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*
*Wie soll ich dich preisen - neu, und nie, bezagen ich
O. alle Welt! O. alle Welt! O. alle Welt! O. alle Welt!*



Chor

3/8 32

Jüngst frolocket auf
 jenseit die Tage jenseit frolocket
 jenseit frolocket auf jenseit die Tage und
 mit mir frucht die fichte gessen, la —
 Sol ich sagen verbannt die Blage la —
 Sol ich sagen verbannt die Blage — ja
 la — Sol ich sagen verbannt und verbannt die
 Blage la — Sol ich sagen und bannt die Blage
 Lyset ich sagen und bannt die Blage Himmel von
 Tief — zu mir Jüngst frolockt an Jüngst frolockt
 — lockt auf jenseit die Tage jenseit
 frolockt! jenseit frolockt auf
 jenseit die Tage jenseit mit frucht die
 fichte gessen, la — Sol ich
 sagen verbannt die Blage la — Sol ich
 Blage la — Sol ich sagen und



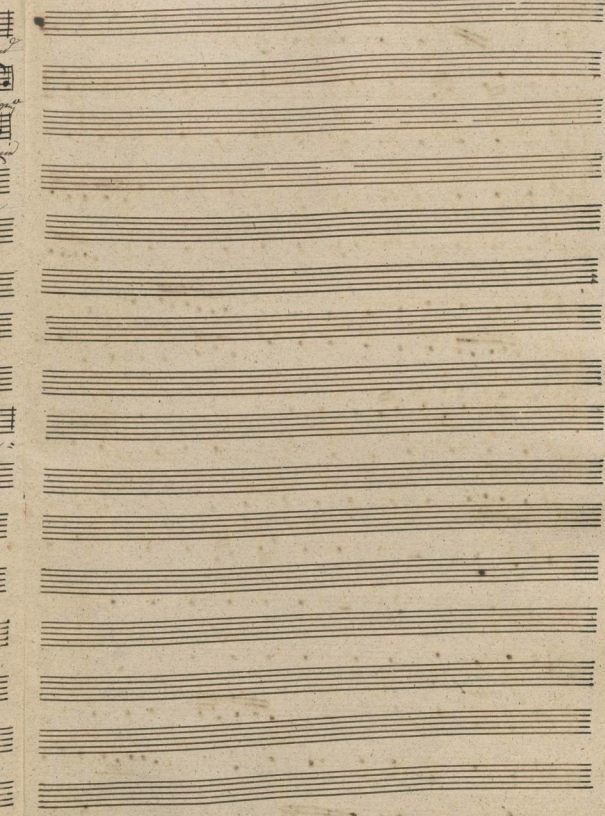
Choral

Wie soll ich dich neu-ge-ge-nen-
 nen be-ge-nen ich Dich. O. all-er Welt Her-ber-ge-
 mienend Ver-las-son. O. Jesu, Jesu, so-ge-
 füll die Lach-ter, da-mit, mit dir, so-ge-
 und und und wir-der-ge-

1. Part. Choral / Aria. / Part.

Choral

Auf mein ge-ge-nen Jesu-
 auf in die neue welt-ge-
 auf in die neue welt-ge-
 und so-ge-



pfeffla gelbe. La — — gelb ist
 Zagen, unbekant die Blagen. le — — gelb ist
 Zagen, unbekant die Blagen. le — —
 gelb ist zu — — zu unbekant, und, und
 unbekant die Blagen, gelb ist Zagen, unbekant die Blagen
 gelb ist Zagen unbekant die Blagen, stummt von
 Dinst — — zu und tröstlich an Dinst dem pfeffla mit
 ferselben Pfe — — von Dinst dem
 firs — — firs, dinst dem firs — — firs
 dinst dem pfeffla mit firs — — firs
 firs, dinst dem pfeffla mit firs
 firs Pfe — —

— und linst dem fief — plan mit
 freudigen Sporen. — Lass und den Namen das
 freudig anrufen, lass und den Namen das
 freudig anrufen — — — — —
 Lass und den Namen das freudig anrufen — Das Ende
 || *Reit* || *Amor* || *Tart*

Phond

Wie soll ich dir anrufen — ganz und
 mich begeben ich dir. O alles Welt und
 du — ganz und meinend Voran. O —
 Tese, Tese setze mich selbst die Tese du
 der damit, und dich anrufen nicht kann und anrufen
 fief.

Tract. Choral # *Aria* # *Fuor.*

Choral 
Ich mein geliebtes Jerusalem

mach die ein waid durch Bethelaim zu

ich in meines jungen Mann, daß ich

nimmend ergriffen sind.

(No. 1)

[193]

Chor.

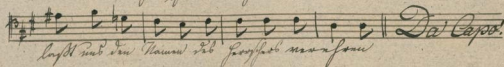
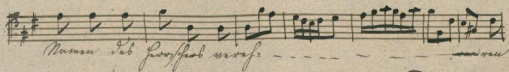
Tenore.

32.

Lauffst, frohlockst auf gericht in
 Tage, jähst, frohlockst jähst, frohlockst, auf
 gericht in Tage rühmt dich für die Fülle ge-
 -hen, la — — — — — der das Jagen verbannt in Klagen
 la — — — — — der das Jagen, verbannt in Kla- gen
 la — — — — — der das Jagen, laßt das Ja-
 -gen, verbannt in Klagen, la — — — — — der das Jagen, ver-
 -bannt in Klagen, laßt das Jagen, verbannt in Klagen
 stimmt von Neu — — — — — zu der Freilichkeit an.
 Lauffst frohlockst auf gericht in Tage
 jähst, frohlockst, jähst, frohlockst, auf gericht in
 Ta-ge, rühmt dich für die Fülle ge-hen.



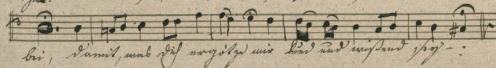
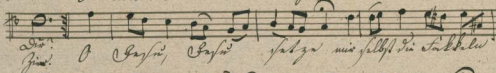
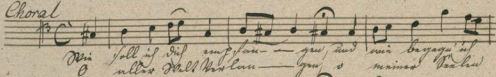
La — — — — — Ich hab Jagen, erbauet die Klagen
 la — — — — — Ich hab Jagen, erbauet die Klagen
 la — — — — — Ich hab Ja — — — — — gen erbauet, und, und
 — — — — — erbauet die Klagen, laßt ich Jagen, erbauet die Klagen
 laßt ich Jagen erbauet die Klagen, stündt wie Juch
 — — — — — zu mit Lustigkeit zu. Stündt dem Juch mit frohlichen
 Ho — — — — — ren, stündt dem Juch — — — — — ren, stündt dem
 Juch — — — — — ren, stündt dem Juch mit frohlichen
 — — — — — lichen Juch, stündt dem Juch mit frohlichen
 — — — — — lichen Juch — — — — — ren,
 stündt dem Juch — — — — — ren mit frohlichen Juch
 15. Laßt ich den Namen Ich frohlich erbauet, laßt und den



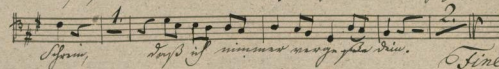
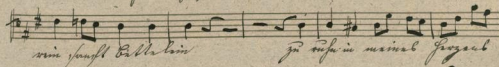
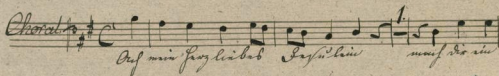
Da Capo.

Recit. // Aria. // Tacet.

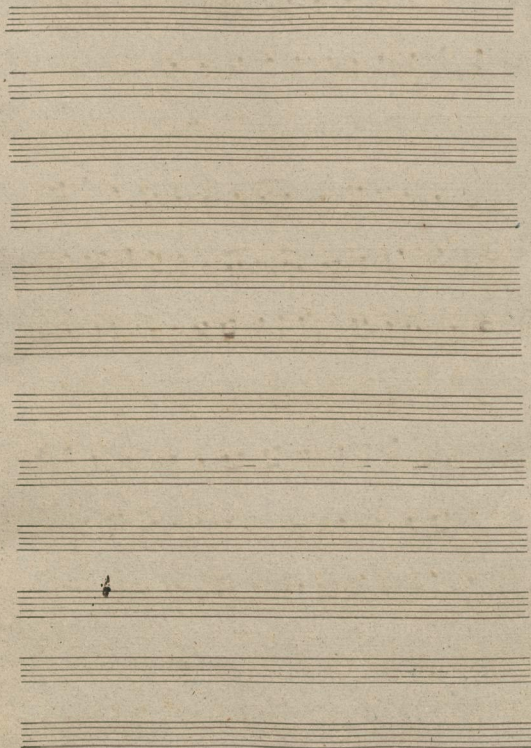
Choral



Recit. & Choral // Aria. // Tacet.



Fine.



(N. 1.)

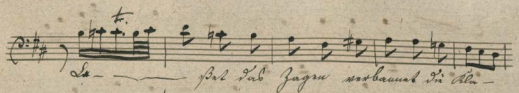
Choro.

Basso.

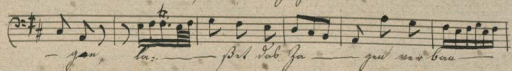
(113)

32.

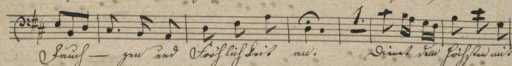
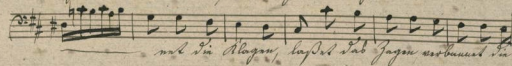
Jüngst, frolocket auf freist du
 Tage, jüngst, frolocket, jüngst, frolocket
 - locket, auf freist du Tage, aufst mit freist du
 freist du, la - set das Jagen, vor
 - brennt die Klagen, la - set das Ja - gen, vor
 - bau - und die Klagen, vor bau
 - und die Klagen, laßt das Jagen, vorbauet die Klagen
 laßt das Jagen, vorbauet die Klagen, freist du
 - zu und freist du an. Jüngst, frolocket
 auf freist du Tage, jüngst, frolocket
 Jüngst, frolocket, auf freist du Tage, aufst mit
 freist du, freist du, la - set das Jagen, vorbauet die Klagen



Sei das Jagd verbannt in die

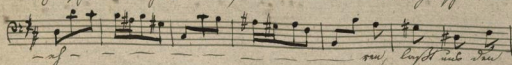
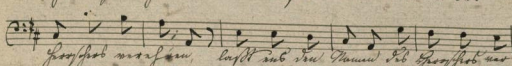
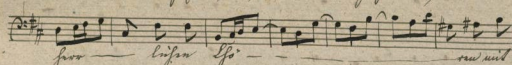
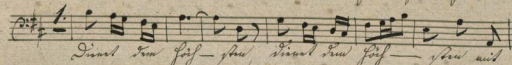
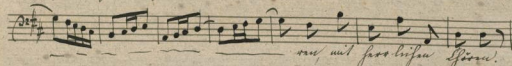


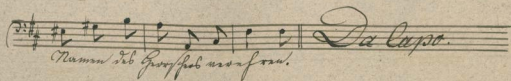
Sei das ja ————



zu und frohlich ist aus.

Dieu der frohlich ist





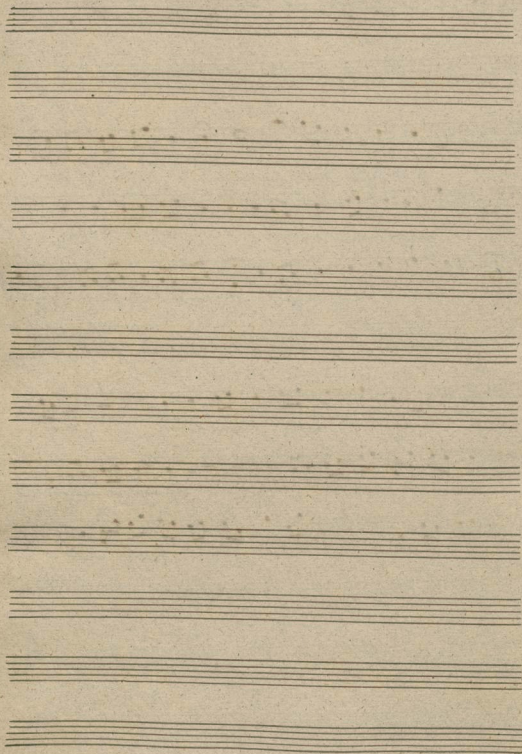
Recit. Aria. Tacet.

Choral.
Wir sollt in das ruffen - zu, und wir bringen in
O aller Welt erlöse - zu, o unsern Heil
Du, O Jesu, Jesu, hilf uns selbst den Sühne
Du, damit, nach des rufes zu uns Heil und unsern Heil.

Recit. & Choral. Aria. Tacet.

Choral.
Auf mein Herzlichst Sa - geln
Es ein ein heilg. Ge - heil
Gegen des Heilg. Ge - heil
Es ist unsern Heilg. Ge - heil

Fine.



(No. 1)

Chore

Basso

32.

Daußel froßletel auf
 jüßel die Tage jüßel, froßletel,
 jüßel, froßletel, auf jüßel die Tage, jüßel was
 jüßel die jüßel jüßel, la — jüßel
 jüßel, was — kannst die Blagen, la — jüßel
 jüßel — jüßel, was — — — — — auf die
 Blagen was — — — — — auf die Blagen,
 laßel die jüßel was — — — — — die Blagen laßel die
 jüßel was — — — — — die Blagen jüßel was — — — — —
 — — — — — jüßel, was — — — — — jüßel, froßletel
 auf jüßel die Tage jüßel, froßletel
 jüßel froßletel auf jüßel die Tage jüßel was — — — — —



fult' den fiffeln zoffen, la — Set id
 Jagen, machet die Klagen La —
 Set id Jagen machet die Klagen —
 — ja la — Set id Ja — ja —
 — — — — — mit die Klagen, laß id
 Jagen, machet die Klagen, laß id Jagen machet die
 Klagen, machet die Klagen — ja — — —
 Dienst den fiffeln mit fuffeln die — — —
 — — — — — mit fuffeln die Dienst den
 fuff — — — — — Dienst den fuff — — — — —
 — laß id — — — — — mit fuffeln

