

St 112 III

N. 3.

Lanc 3 Oratorii
 Tempore Nativitatis Xpi
 Seria 8

Herrlicher der Himmel erköre,

4^{te} D.

à

4 Viol.

3 Trombe

Tambour

2 Basses

2 Hautbois

2 Violini

Vcllo

e

Continuo

di

Joh. Schupbach

[242]

W.M.

Choro.

Canto.

20

Exhibir die meisten Jungen gelehrt

En fängsdel färdig till ly. Län

Und für die letzten Töne stehen von Dir die Töne mit Namen vor sich

mit der - m. opfe. Die die ist. die die - Kinder die -

2. Löss der Zungen.

Erkrankt sein, war die Ursache der Fiebererkrankung nicht zu übersehen.

English Ashy Green - - - light blue.

Ce do not nua y fuzza Liffi Jon Ce do not nua y fuzza Ce do not nua

jetzt Capstänken gegen die Löffelchen gegen Löffelchen zu Löffelchen

Ich u. die Gräfin von Lichtenberg — Ich u. die Gräfin von

- Ja die ganze Welt ist die nur die Nacht und die Welt - Ist die nur die

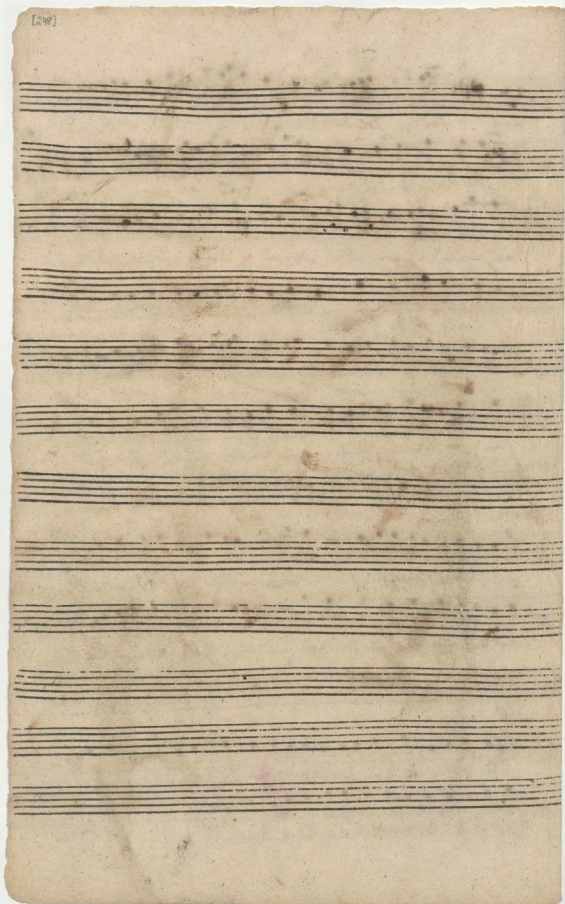
Le. von Erbkundigen Jst.

Segue Chorus

18
Uns' seine selde Gueß d. Liden sein Wunder - an
Zu den meisten - erlitten Zu - wieder
an seine - los zu erlitten an seine selde Gueß d. Liden
seine selde Gueß d. Liden sein Wunder - an
Zu den meisten sein Vater Zu -
- sein Vater Zu wieder an - wieder an
Geist tacet die tacet Geist tacet Choral. firs

Choral.
In Jesu ist sein Leben von uns die Loben sein, die wir alle leben und die
Willig sind, zu leben aber furchtlos ist das Leben.
Geist tacet

Choral. bis
Gib, o Herr, dein Wort in die Welt, das wir alle hören, das wir alle hören, das
Herr, gib, in das Leben, das wir alle hören.
firs.



24

24

7

Let

Choral.

Ist Jesu Christ der wahre König der Himmeln und der Erde
 Herrscher über alle Welt und Herr der Welt, bring's.
 Alle tacet. Alle tacet.

Alle tacet.
 Gleich - Er ist in seinem Gleich Er ist gleich in
 Gott die wahre Gerechtigkeit in seinem Gleich in
 Gleich in Gott die wahre Gerechtigkeit in seinem Gleich in
 - in seinem Gleich in Gott in seinem Gleich Er ist in
 dem Gleich in seinem Gleich in Gott in seinem Gleich in
 auch die Gerechtigkeit Gottes in seinem Gleich in
 - der durch seinen Gerechtigkeit auch die Gerechtigkeit Gottes
 steht in - vor dem Gott der - und seine

Choral.

Chowlet.

Sich selbst zu überlassen, und Gott zu danken, der sie so glücklich aus der Gefahr

Sept.

[illegible]

die in der vorigen Eing. Nr. 1/2 d. oben verordnete Jettz, Brück.

Es ist das Vorurtheil, welches zu sehr von Dingen hingehängt ist, die

also über die ich lebe, über den ich lebe, die ich lebe, die ich lebe.

fast selten. Meist aber Befriedigung der Vögel, 2. R.

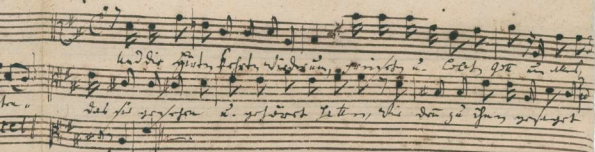
Chorale in f-m. 2/2

Ich die Signat für das Leben, ich die die Leben für die Signat für das Leben.

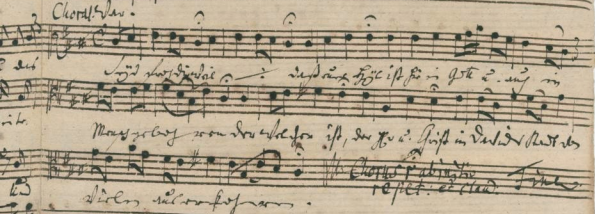
von Adhärenz und Einflüssen der verschiedenen Faktoren

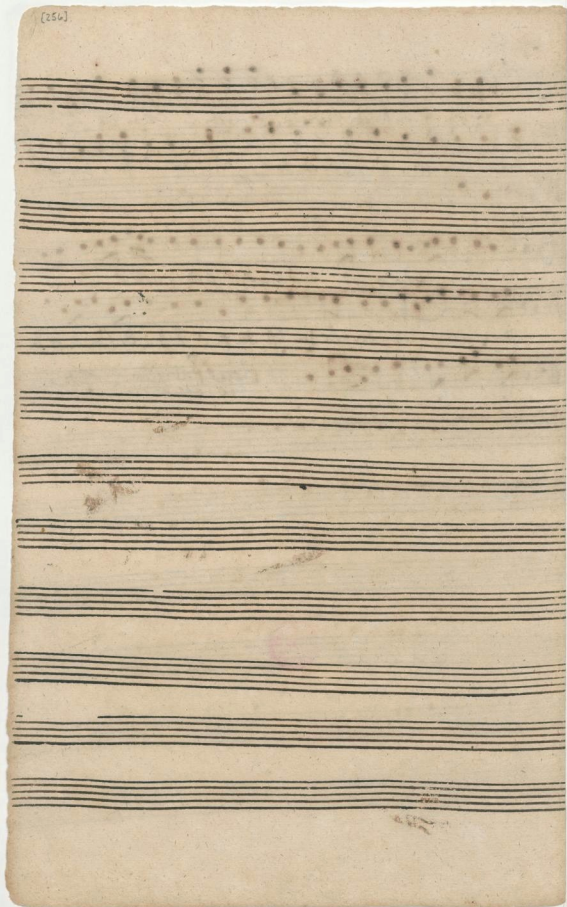
Leben

Reot!



Choral. 5. 10.





Das 4. 50.

Chor. 32

Handwritten musical score for a choir, featuring ten staves of music with German lyrics. The lyrics are a version of the hymn "Nun danket alle Gott".

Lyrics:

Gründet die Himmelsruhm' all Ehre, Gedank' und That,
Nun danket alle Gott, der uns erlöst hat mit Blut.
Ihm der Herr unsern Herrn, der uns erlöst hat mit Blut.
Nun danket alle Gott, der uns erlöst hat mit Blut.
Ihm der Herr unsern Herrn, der uns erlöst hat mit Blut.
Nun danket alle Gott, der uns erlöst hat mit Blut.
Ihm der Herr unsern Herrn, der uns erlöst hat mit Blut.
Nun danket alle Gott, der uns erlöst hat mit Blut.
Ihm der Herr unsern Herrn, der uns erlöst hat mit Blut.
Nun danket alle Gott, der uns erlöst hat mit Blut.

gutes Hirngesetz und dinsten ist in guthen dinsten Rhythmen

Andante

Ana. 18

Hei! in Mit Göttern die Mit Göttern trauern, tröstet euch
- 2. macht euch gleich tröstet euch 2. macht euch gleich - Hei! in Mit Göttern

in fiebern trü - ist euch 2. macht euch gleich in fiebern trü
ist euch 2. macht euch gleich 2. macht euch gleich Hei! in Mit Göttern

in fiebern Hei! in Mit Göttern in fiebern
tröstet euch 2. macht euch gleich tröstet euch 2. macht euch gleich -
- tröstet euch 2. macht euch gleich trü - ist euch 2. macht euch gleich

Bravo trü - ist euch 2. macht euch gleich Hei! in Mit Göttern in fiebern
in fiebern trü - ist euch 2. macht euch gleich in fiebern
trü - ist euch 2. macht euch gleich 2. macht euch gleich 2. macht euch gleich in fiebern

[illegible]

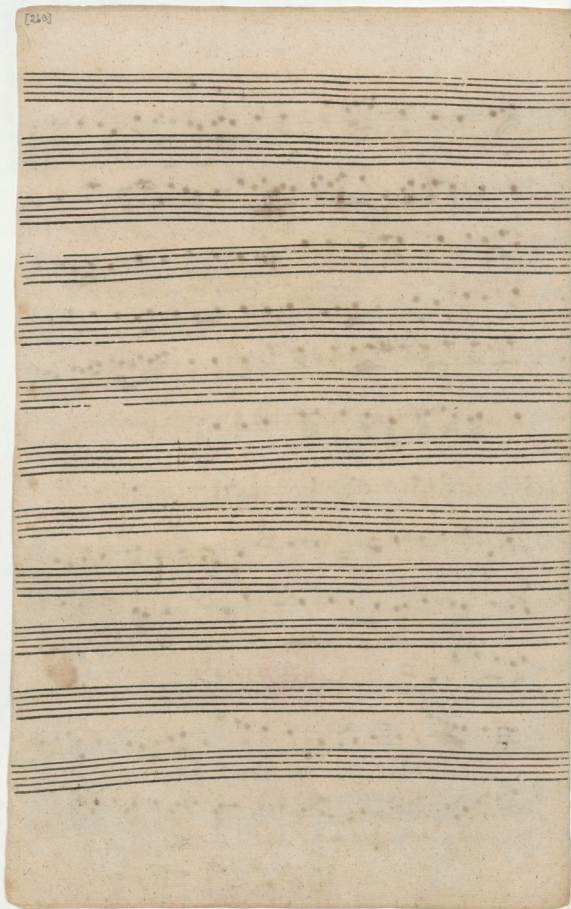
Chopal

Choral

Ich will dich mit feinsten Blumen, zierlich die Cederzweige dir umhängen ablesen
mit dir will ich weis seligen Auen fröhlich sein fort doch im
Heil. Geist: laud:

Chomay.

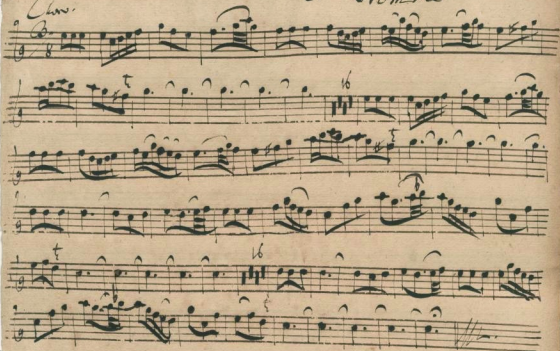
Chorus: *Seid uns die Liebe*
 Ich hab dich lieb, du bist mein
 Herz, du bist mein Leben, du bist
 mein Glück, du bist mein Heil.
 Chorus: *Seid uns die Liebe*
 Ich hab dich lieb, du bist mein
 Herz, du bist mein Leben, du bist
 mein Glück, du bist mein Heil.



5. I. Tromba.

1247

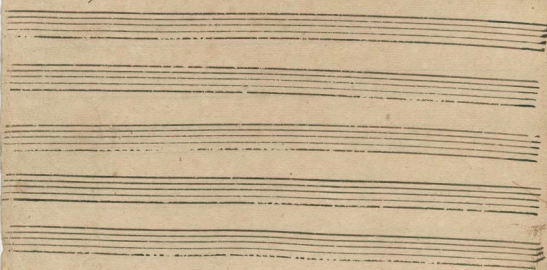
Chor.



Recit. tacet | Choral tacet | Aria tacet | Recit. tacet | Aria tacet

Recit. tacet | Choral tacet | Recit. tacet | Choral tacet

Chorus ab initio rep. e' claud. Fine

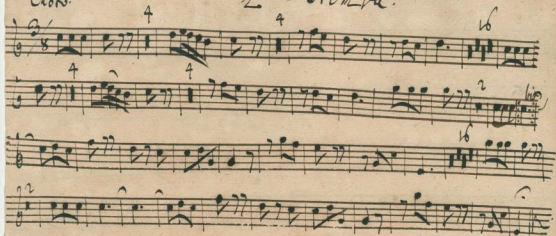




Choro.

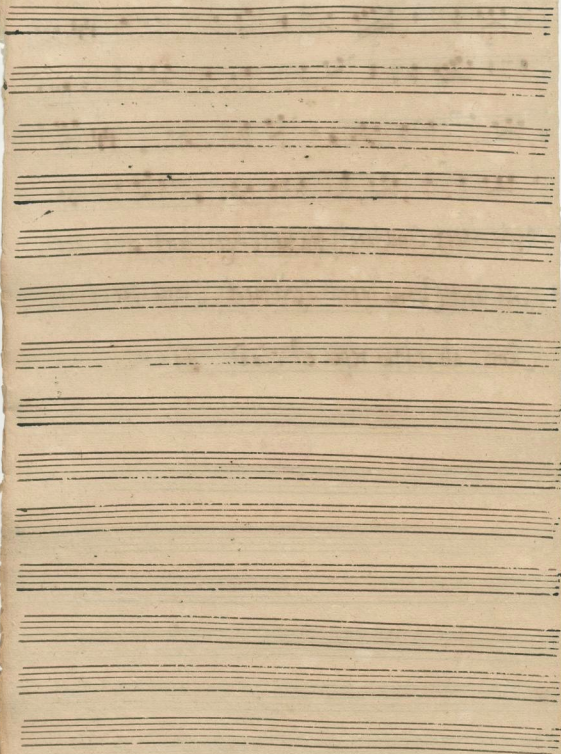
2⁶ Tromba.

[263]



Recit. tacet | Choro tacet | Aria tacet | Recit. tacet | Aria tacet ||
Recit. tacet | Choro tacet | Recit. tacet | Choro tacet ||
Chorus ab initio repr. e' claud. Fine.

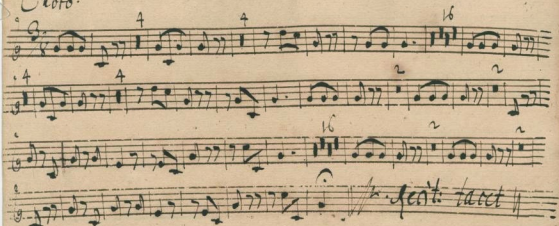




Choro.

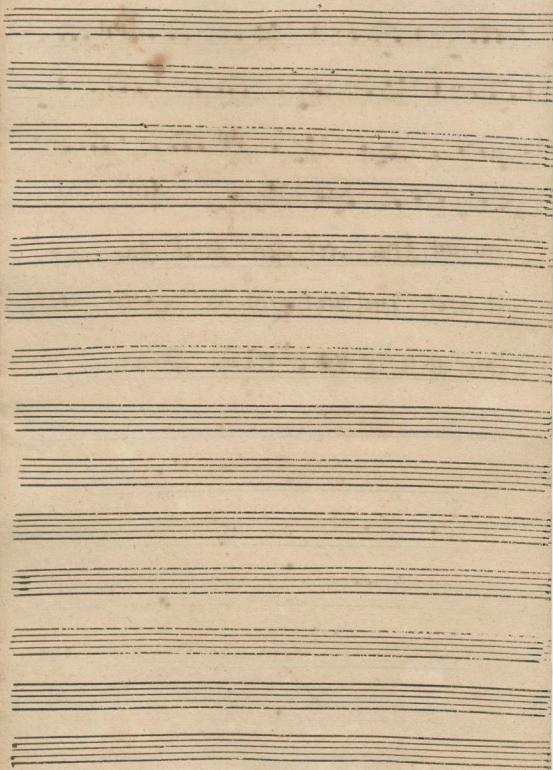
3^4 Tromba.

[265]



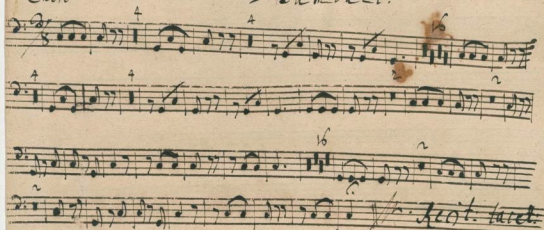
Choral tacet || Aria tacet || Sent. tacet || Aria tacet ||
Sent. tacet || Choral tacet || Sent. tacet || Choral tacet ||
Chorus ab initio rep. e' clad. Fine





Choro.

Tamburi.

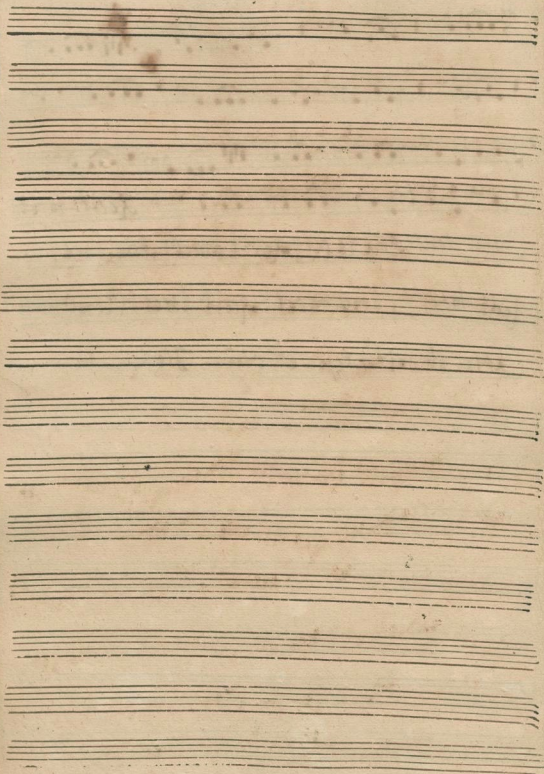


Choral tacet || Aria tacet || Aerit. tacet || Aria tacet h.

Aerit. tacet || Choral tacet || Aerit. tacet || Choral tacet

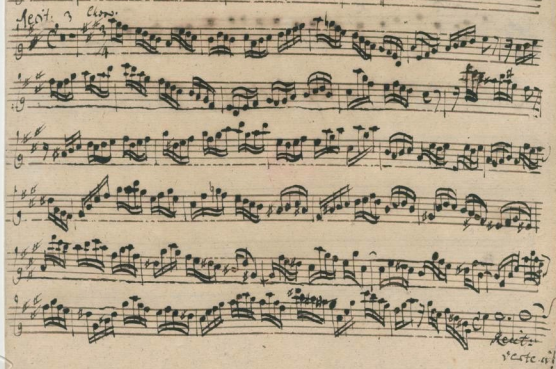
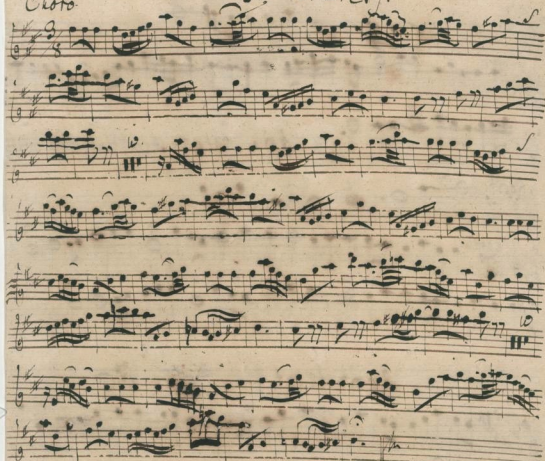
Chorus ab initio rep. et claud. Fine.



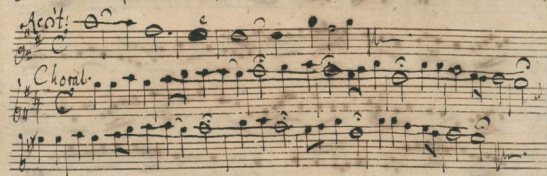
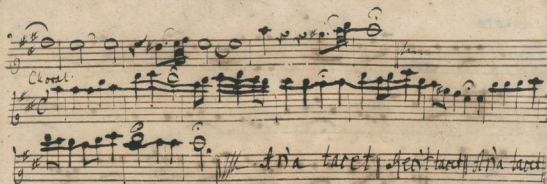


Cloro

J. Traversi



Fin.
v. c. n.



Chorus sub initio rep. et claud. Fine.

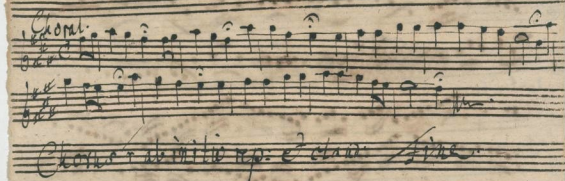
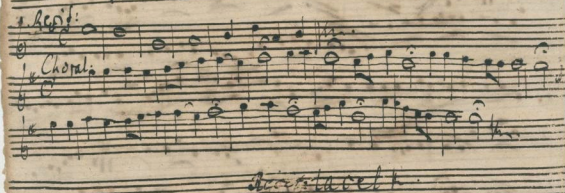
Choro.

2 ¹⁰ Travers:

[234]

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of two main sections. The first section, labeled "Choro." at the top left, begins with a treble clef and a key signature of one sharp (F#). It contains ten staves of music, featuring a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. A large, dense, cross-hatched area of ink obscures the notation on the seventh staff. The second section, labeled "Genty Choro" at the start of the eighth staff, continues the musical theme with another ten staves. This section also features a treble clef and a key signature of one sharp. The notation is dense and rhythmic, with many beamed notes. The paper shows signs of age, including foxing and some staining.

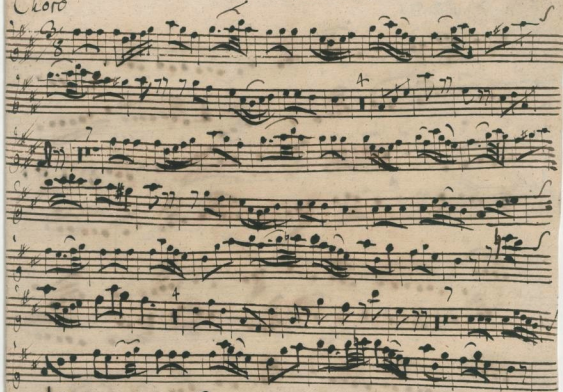
Choral.



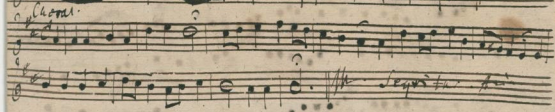
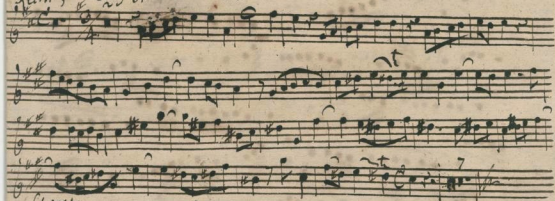
Choro

¹¹ s. Haarb:

[R33]

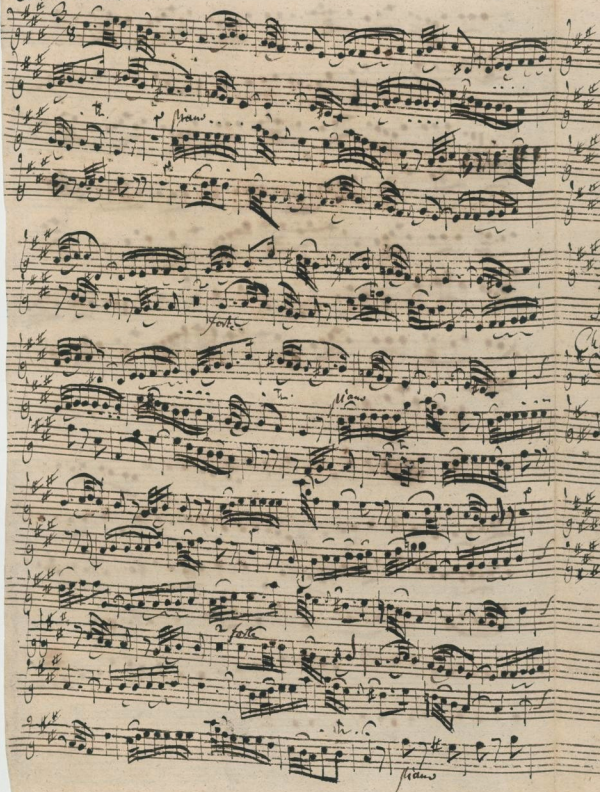


Sequit 3 Choro. Haarb. d'Amour.



Sequit 4

Aria di Amore.



Handwritten musical score for a choir, featuring multiple staves with complex notation including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

Acrit: tacet *Acrit: tacet* *Acrit: tacet*

Choral

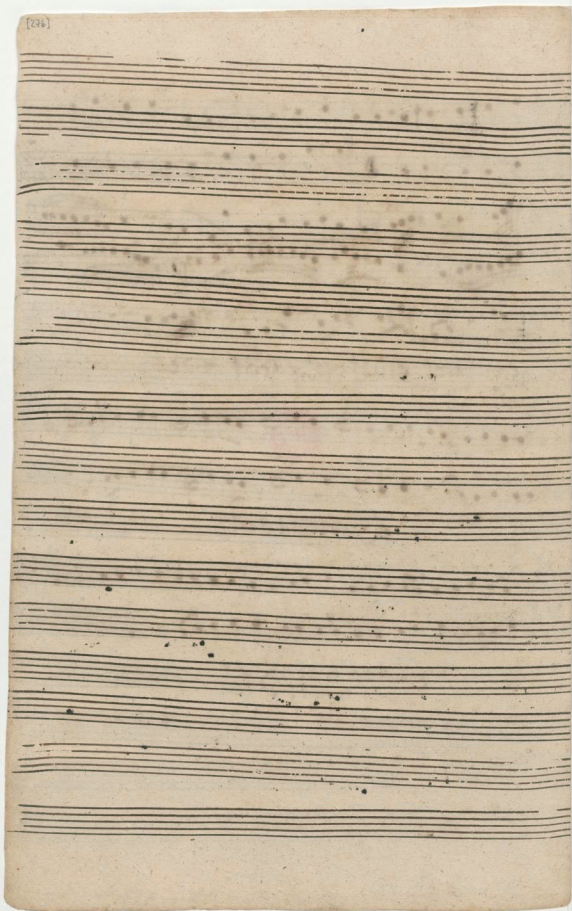
Handwritten musical score for a choir, featuring multiple staves with complex notation including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

Acrit: tacet

Choral

Handwritten musical score for a choir, featuring multiple staves with complex notation including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

Chorus ab initio
repeti. a clau. fine



¹² Hautb:

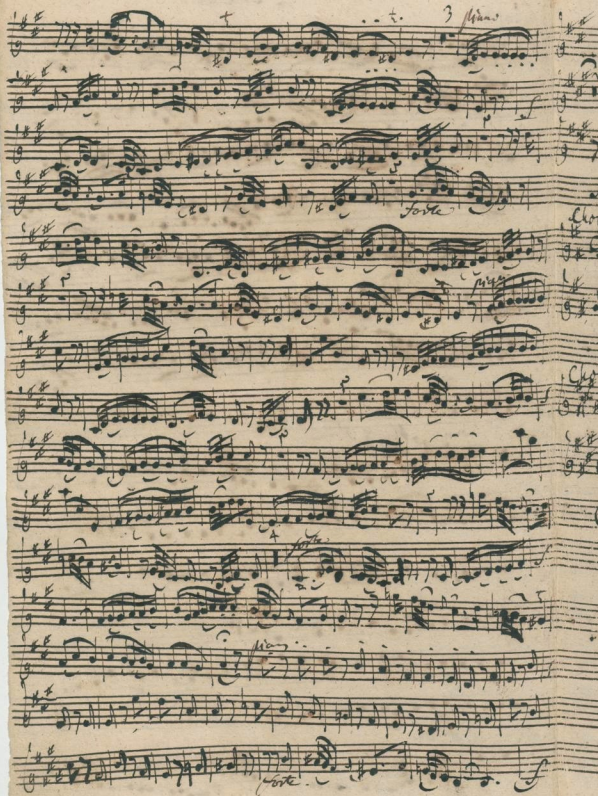
Clor.

Agit. Clor. Hautb. d'Amour

Clor.

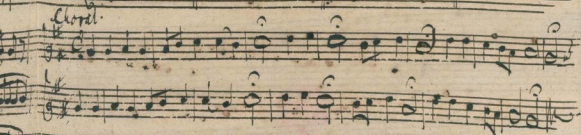
Fin. d'Amour.

restent.

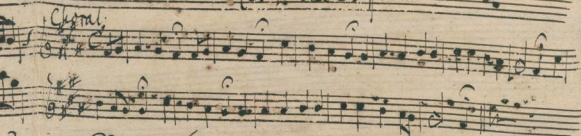




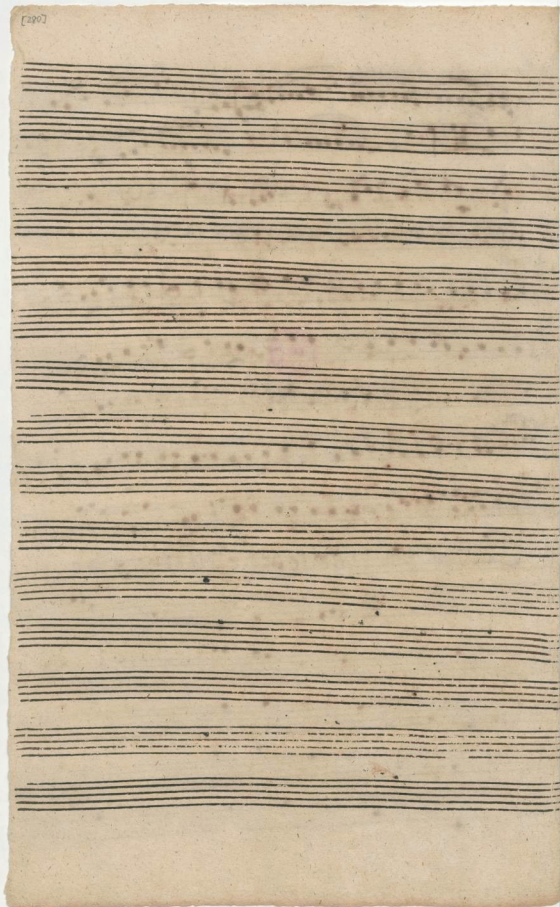
Ad lib. tacet *Aria tacet* *Ad lib. tacet* *Da Capo*



Ad lib. tacet



Chorus *rit. in it. repet. di nuovo* *Fine*



Choro.

¹³
J. Violino

Handwritten musical score for Choro, J. Violino, measures 1-13. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music consists of eighth and sixteenth notes, with some rests. The notation is in a cursive, handwritten style. The staves are numbered 1 through 13 at the beginning of each line.

Handwritten musical score for Recitativo Choro, measures 14-21. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music consists of eighth and sixteenth notes, with some rests. The notation is in a cursive, handwritten style. The staves are numbered 14 through 21 at the beginning of each line.

Volte

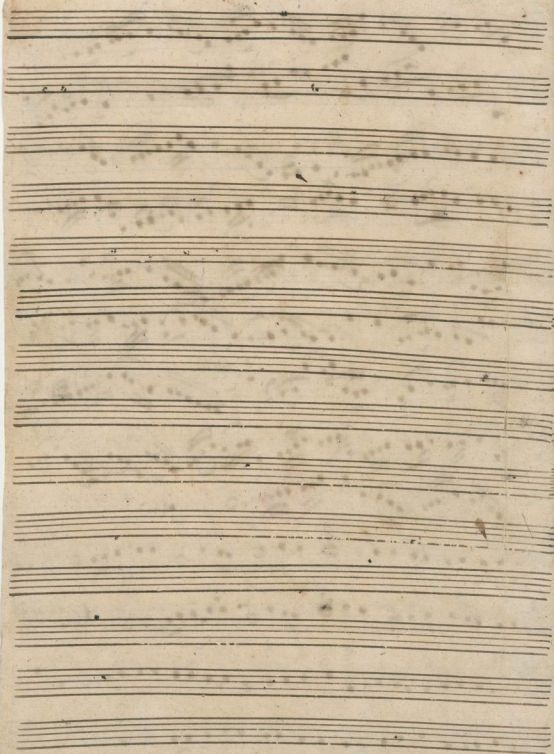
Choral.

Handwritten musical score for a choral piece, featuring multiple staves with notes, rests, and dynamic markings. The score is written on aged, yellowed paper. The first staff is labeled "Choral." and begins with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and beams. There are several dynamic markings: "p" (piano) appears on the second staff, "f" (forte) on the seventh staff, and "piano" on the eighth staff. The notation is dense, with many beamed notes and complex rhythmic patterns. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text visible on the page include:

- tacet* (written on the first staff)
- f* (forte, written on the first staff)
- meno* (written above the second staff)
- f* (forte, written above the fourth staff)
- meno* (written above the sixth staff)
- tacet* (written above the sixth staff)
- Chorus* (written above the eighth staff)
- Chorus* (written below the tenth staff)
- repetat: e da* (written below the tenth staff)
- Fine* (written below the tenth staff)

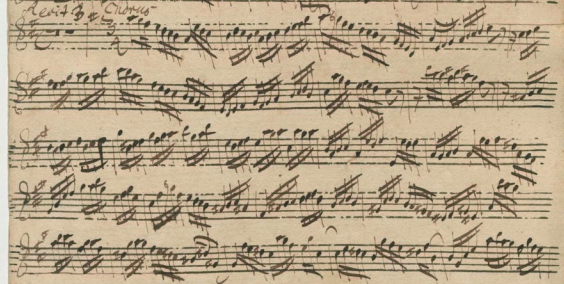
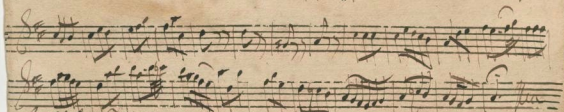
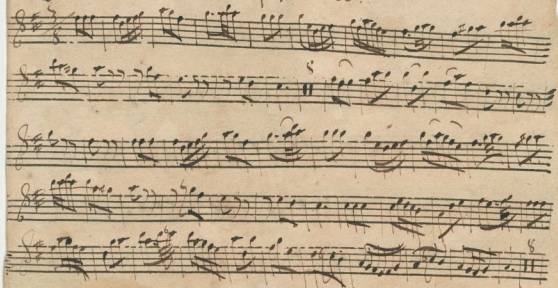


Choro.

Violino.

14

[285]



volta

Soprano *Acad.* *Acad.* *Acad.* *Acad.* *Acad.* *Acad.*

Acad.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.



2. Violino

Cloro.

Handwritten musical score for Violino 2, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. The score is written on aged, slightly stained paper. The first staff is labeled "Cloro." and the second staff is labeled "2. Violino". The music is written in a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#). The second staff is marked with a "5" above it. The third staff is marked with a "5" above it. The fourth staff is marked with a "5" above it. The fifth staff is marked with a "5" above it. The sixth staff is marked with a "5" above it. The seventh staff is marked with a "5" above it. The eighth staff is marked with a "5" above it. The ninth staff is marked with a "5" above it. The tenth staff is marked with a "5" above it. The eleventh staff is marked with a "5" above it. The twelfth staff is marked with a "5" above it. The thirteenth staff is marked with a "5" above it. The fourteenth staff is marked with a "5" above it. The fifteenth staff is marked with a "5" above it. The sixteenth staff is marked with a "5" above it. The seventeenth staff is marked with a "5" above it. The eighteenth staff is marked with a "5" above it. The nineteenth staff is marked with a "5" above it. The twentieth staff is marked with a "5" above it. The twenty-first staff is marked with a "5" above it. The twenty-second staff is marked with a "5" above it. The twenty-third staff is marked with a "5" above it. The twenty-fourth staff is marked with a "5" above it. The twenty-fifth staff is marked with a "5" above it. The twenty-sixth staff is marked with a "5" above it. The twenty-seventh staff is marked with a "5" above it. The twenty-eighth staff is marked with a "5" above it. The twenty-ninth staff is marked with a "5" above it. The thirtieth staff is marked with a "5" above it. The thirty-first staff is marked with a "5" above it. The thirty-second staff is marked with a "5" above it. The thirty-third staff is marked with a "5" above it. The thirty-fourth staff is marked with a "5" above it. The thirty-fifth staff is marked with a "5" above it. The thirty-sixth staff is marked with a "5" above it. The thirty-seventh staff is marked with a "5" above it. The thirty-eighth staff is marked with a "5" above it. The thirty-ninth staff is marked with a "5" above it. The fortieth staff is marked with a "5" above it. The forty-first staff is marked with a "5" above it. The forty-second staff is marked with a "5" above it. The forty-third staff is marked with a "5" above it. The forty-fourth staff is marked with a "5" above it. The forty-fifth staff is marked with a "5" above it. The forty-sixth staff is marked with a "5" above it. The forty-seventh staff is marked with a "5" above it. The forty-eighth staff is marked with a "5" above it. The forty-ninth staff is marked with a "5" above it. The fiftieth staff is marked with a "5" above it. The fifty-first staff is marked with a "5" above it. The fifty-second staff is marked with a "5" above it. The fifty-third staff is marked with a "5" above it. The fifty-fourth staff is marked with a "5" above it. The fifty-fifth staff is marked with a "5" above it. The fifty-sixth staff is marked with a "5" above it. The fifty-seventh staff is marked with a "5" above it. The fifty-eighth staff is marked with a "5" above it. The fifty-ninth staff is marked with a "5" above it. The sixtieth staff is marked with a "5" above it. The sixty-first staff is marked with a "5" above it. The sixty-second staff is marked with a "5" above it. The sixty-third staff is marked with a "5" above it. The sixty-fourth staff is marked with a "5" above it. The sixty-fifth staff is marked with a "5" above it. The sixty-sixth staff is marked with a "5" above it. The sixty-seventh staff is marked with a "5" above it. The sixty-eighth staff is marked with a "5" above it. The sixty-ninth staff is marked with a "5" above it. The seventieth staff is marked with a "5" above it. The seventy-first staff is marked with a "5" above it. The seventy-second staff is marked with a "5" above it. The seventy-third staff is marked with a "5" above it. The seventy-fourth staff is marked with a "5" above it. The seventy-fifth staff is marked with a "5" above it. The seventy-sixth staff is marked with a "5" above it. The seventy-seventh staff is marked with a "5" above it. The seventy-eighth staff is marked with a "5" above it. The seventy-ninth staff is marked with a "5" above it. The eightieth staff is marked with a "5" above it. The eighty-first staff is marked with a "5" above it. The eighty-second staff is marked with a "5" above it. The eighty-third staff is marked with a "5" above it. The eighty-fourth staff is marked with a "5" above it. The eighty-fifth staff is marked with a "5" above it. The eighty-sixth staff is marked with a "5" above it. The eighty-seventh staff is marked with a "5" above it. The eighty-eighth staff is marked with a "5" above it. The eighty-ninth staff is marked with a "5" above it. The ninetieth staff is marked with a "5" above it. The ninety-first staff is marked with a "5" above it. The ninety-second staff is marked with a "5" above it. The ninety-third staff is marked with a "5" above it. The ninety-fourth staff is marked with a "5" above it. The ninety-fifth staff is marked with a "5" above it. The ninety-sixth staff is marked with a "5" above it. The ninety-seventh staff is marked with a "5" above it. The ninety-eighth staff is marked with a "5" above it. The ninety-ninth staff is marked with a "5" above it. The hundredth staff is marked with a "5" above it.

Voli.

Choral.



scit. tacet

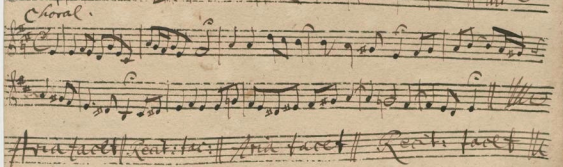
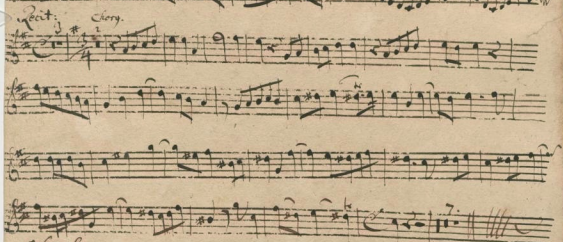
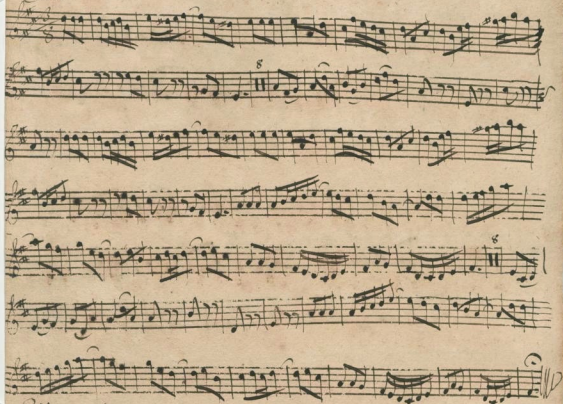
Choral

Chorus Patriti
h. p. t. et alid. Fine

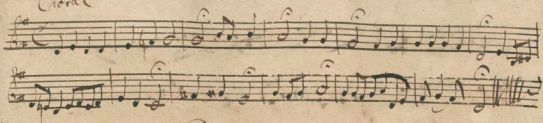
Choro

Violino 16

[179]



Choral



Recit: tacet #

Choral.

Chorus ab initio
repet. et claud.

Fine



Viola.

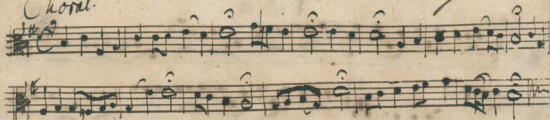
Choro

scit: 7 Choro.

Ana taret. scit taret. Ana taret. scit taret.

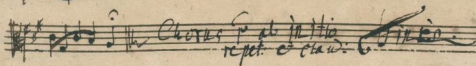
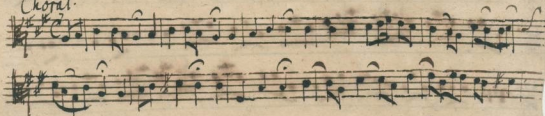
Volti.

Choral.



Acrit. tacer.

Choral.

Chorus *al. in 11to*
repet. *clau.*

Finis.

Choral.

Alto. Tenor.

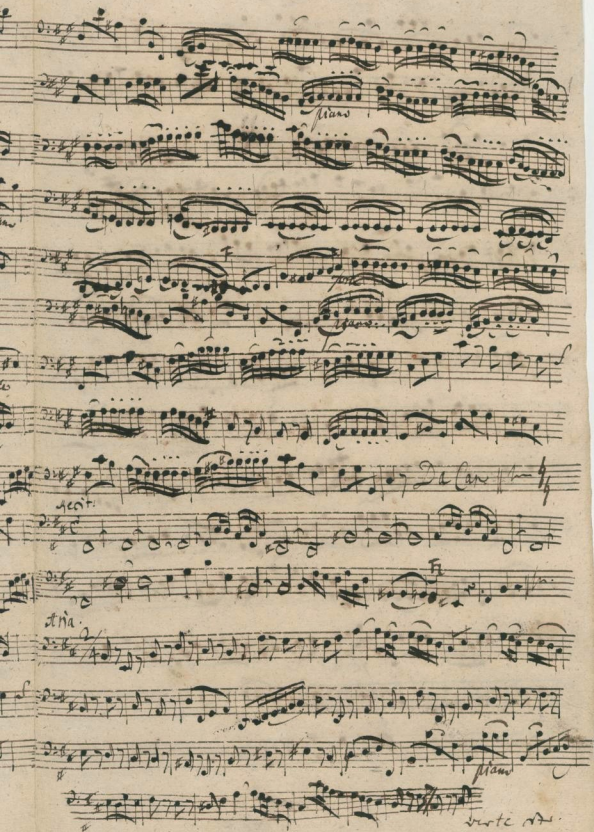
Alto

forte

Alto

Alto

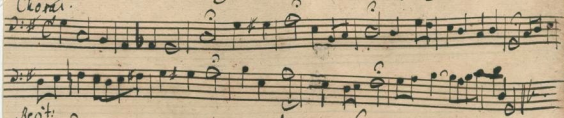
forte



Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *forte*, *piano*, and *scot:*. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

zum Continuo georig.

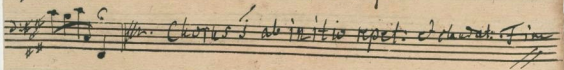
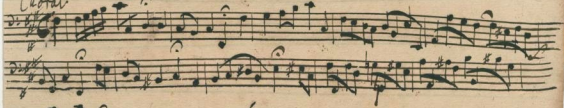
Choral.



Recit.

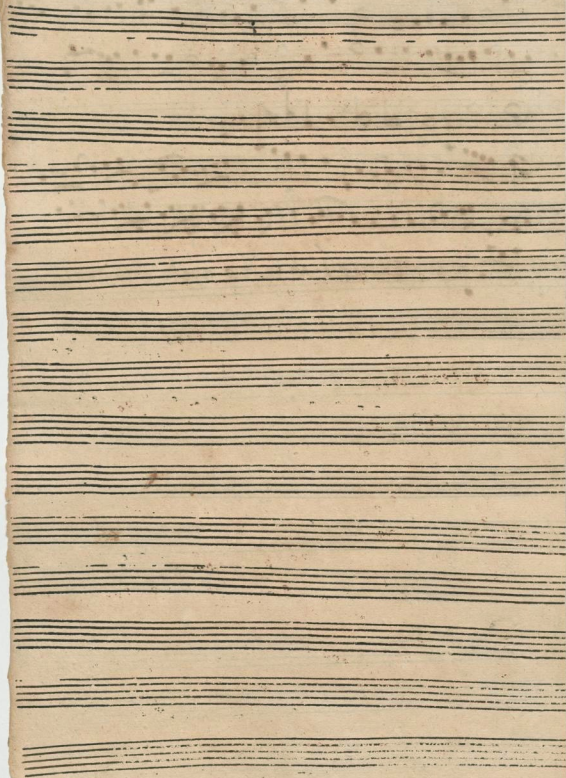


Choral



Choral I ab initio repet. Choral. Fin



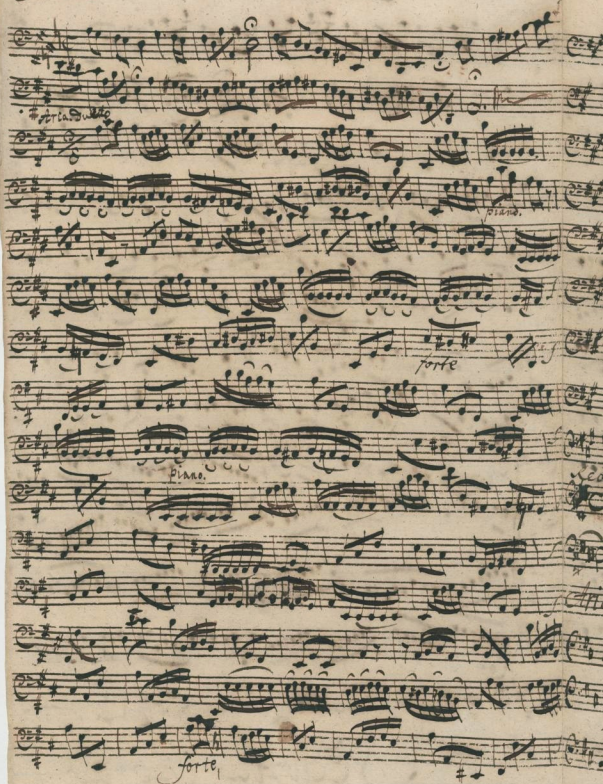


Choro.

Handwritten musical score for Continuo, page 19. The score consists of 11 staves of music. The first 10 staves are for the Continuo part, and the 11th staff is for the Recorder (Rec.). The music is written in a historical style with various note values, rests, and clefs. The Continuo part is marked with 'Choro.' and the Recorder part is marked with 'Rec.'.

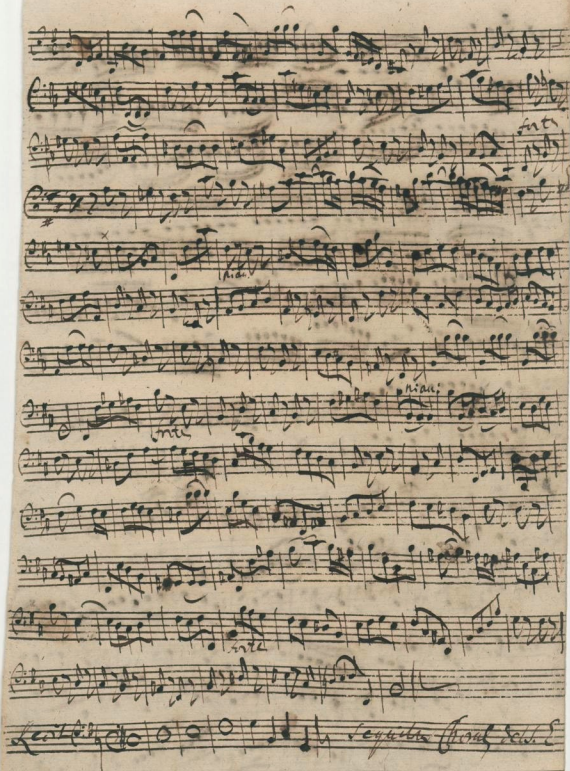
Sequitur Choro.

Chorale.



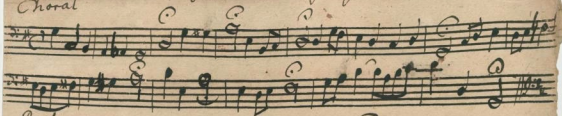
A handwritten musical score on 13 staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The manuscript includes several dynamic markings: *piano* appears on the second, fourth, and eighth staves; *forte* appears on the fifth staff; *seal* (likely a misspelling of *seal* or *seal*) appears on the seventh staff; and *chra* (likely a misspelling of *chra* or *chra*) appears on the ninth staff. The paper is aged and shows some staining.

Alti cto

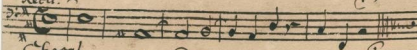


Choral

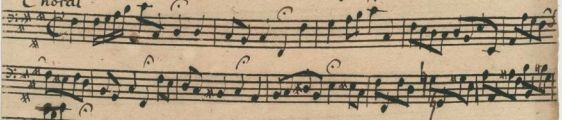
Zum Continuo geboig.



Recit:

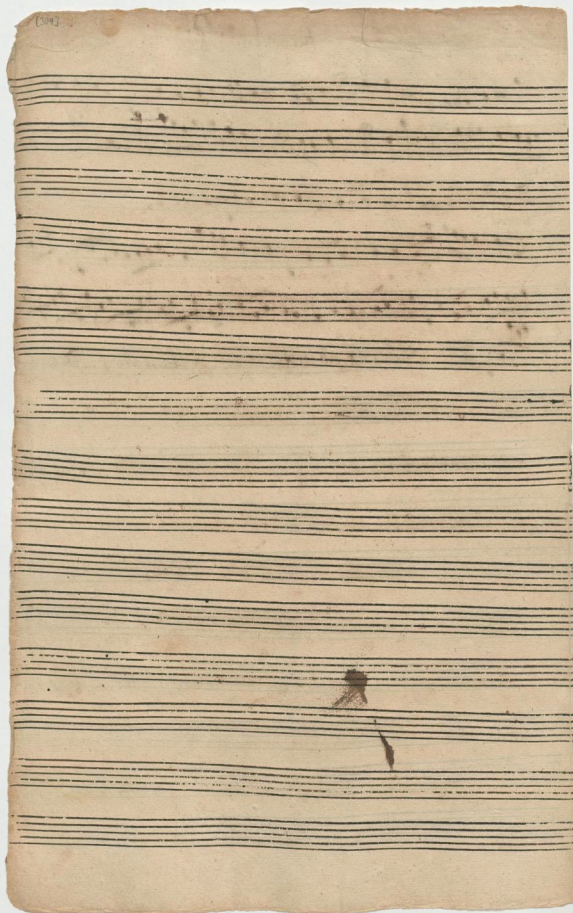


Choral



Chorus ab initio repet. et claudatur Fine.



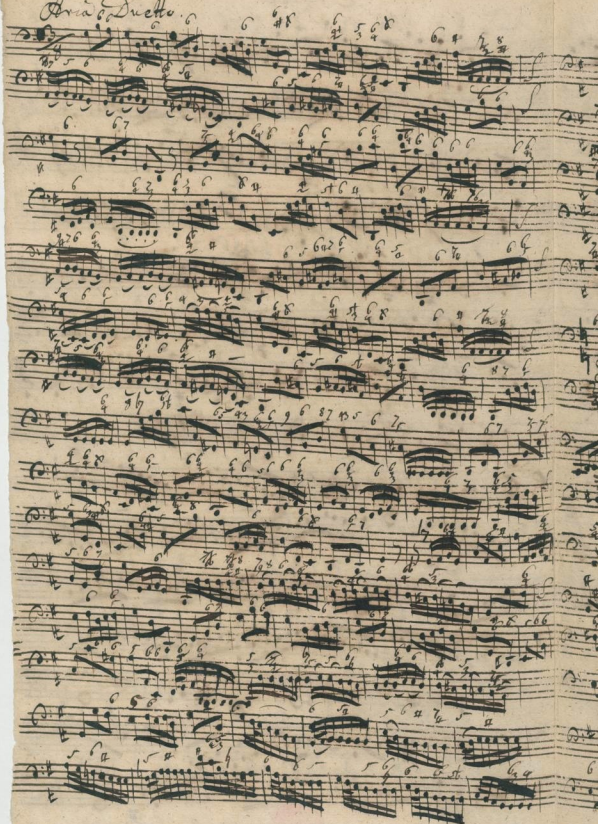


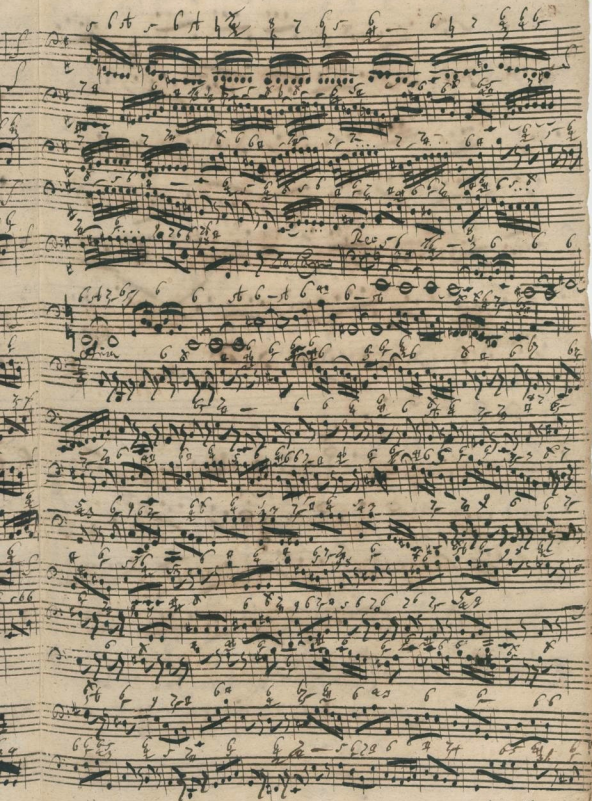
20
Organo:

Handwritten musical score for Organ and Voice. The score is written on 12 staves. The first staff is marked "Organo:" and the subsequent staves are marked "Reci:" (Recitative). The notation includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some staining.

volti Requie Quarta.

Aria o Duetto.





Volti cito.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. The score is organized into several sections, each labeled with a heading:

- Rec.** (Recitativo): The first section, starting with a treble clef and a common time signature.
- Choral.** (Choral): The second section, also starting with a treble clef and a common time signature.
- Chorus**: The third section, starting with a treble clef and a common time signature.
- Finis**: The final section, starting with a treble clef and a common time signature.

The manuscript is written in a cursive style, typical of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and some staining.

[244]

30.26.

No. 3. Gruppo de Ginevra

Choral.

Dieß ist es alles nur gescheh dein großer Lieben zugewandt, daß dein Heil alle
Gefahren fern und Dank ist dir in Ewigkeit — Dein Lieb.

Aria. Recit. Aria. Recit. Fagot.
Die jähren einen Professor!

Chorist.

Ich will dich nicht lassen, ich will dich haben, ich will
dich lassen, und ich will dich endlich sehen, wie du bist
Nicht in andern Leben. mit dem ich dich gesegnet.

Choral.

Preis' loof die Welt, prei' loof die Welt die nicht fail ist, fast ein Gott und
und ein Muff gebor in der, werleser ist, der fast und loof in Lais die. H. von
nieren naben - lassen.

Chor. 1. Rep.
Sine.

Chor

Sieben Antichristen *Siebst und einen gesen gen Laffle*
sonst Lestet und einen gesen Lestet und einen gesen
Lestet und einen ge-son gen Lest-leson gen Laffle
son gen Lestleson und die - Gessle segen die da ge-
ssa - son ist die Gessle se - son die da ge-
ssa ist die und das sind Gessle segen und die
sonst sind die Gessle se. Lest sein Weltge. se.
Lest Lest se.

Chor

Siebst für alle und Gessle sein Gessle zu zeigen und
sonst für alle Gessle sein und Lest ist im Krieg
und Lest

Aria / Adet. / Aria / Adet. Adet
für seinen Lest und Gessle

Choral

Choral

Nun danket alle Gott, der unser Leben
führt, er will uns alle, nun danket alle Gott,
der unser Leben führt, er will uns alle, nun danket alle Gott,
der unser Leben führt, er will uns alle, nun danket alle Gott.

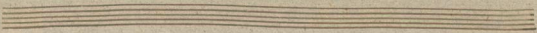
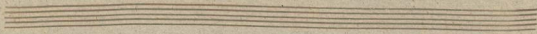
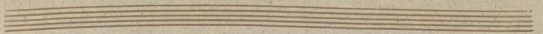
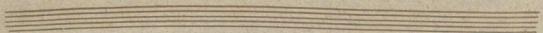
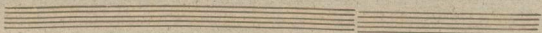
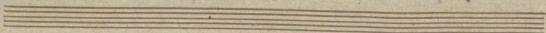
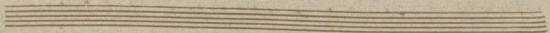
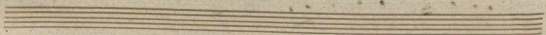
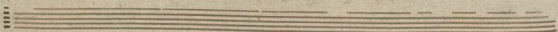
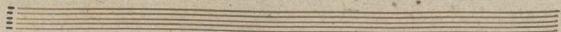
Finit

Petit Tacet

Choral

[illegible]

Chor. 1. Rep.



(No. 3.)
Chor.

Alto.

24.

Woh! dich dein Zion mit Pfal — und so fäst
großes der Himmel so fies der Talle,
laß die in waltun ge — fänge ge — fallun, wu! dich dein Zion mit
Halmen so fäst, mit Pfal — und so fäst. 24. Viel Auser
Wolffschel be — ge — riget
gast, für die gegen so fäst, und die so fäst
so fäst, weil Auser Wolffschel be — riget, be —
ge — riget so fäst. 24. 3.

Chor.

Laß die aus dem gesen gen Gelfe fassen, laß die aus dem
gesen gen Gelfe fassen gen Gelfe fassen laß die aus dem gesen
gen Gelfe fassen und die Gelfe fassen und die Gelfe fassen
fassen die die Gelfe fassen fassen die die Gelfe fassen



Der Hund gelbteu sah, die auch der Hoo Hund gelbteu sah, die auch der Hoo
 Hund gelbteu sah. *Recit.* geht, die'st brist' so an.

Choral. Dich sahst du alles auch gelbteu sein' gro-
 ße Lieb zu zeigen an, die'st sein' ist alle Sprichwörter, und
 Dank ist es in einem Brief — Kyrie-lich.

Aria. Recit. Aria. Recit. Fagel.
 die'st sein' in einem Brief.

Choral:
 Ich will dich mit Liebe besetzen, ich will die Liebe sein, die will ich ab-
 -lassen, mit der will ich mich lieb haben, solles sein, ohne Zeit,
 und ich will dich mit Liebe besetzen, ich will die Liebe sein, die will ich ab-
 -lassen, mit der will ich mich lieb haben, solles sein, ohne Zeit.

Choral.
 Die'st sein' in einem Brief, die'st sein' in einem Brief, die'st sein' in einem Brief,
 und ich will dich mit Liebe besetzen, ich will die Liebe sein, die will ich ab-
 -lassen, mit der will ich mich lieb haben, solles sein, ohne Zeit.
Chor. 1. Rep.
 Die'st sein' in einem Brief, die'st sein' in einem Brief, die'st sein' in einem Brief.

Fine.

Atto.

Char

24.

Man ist die Zeit mit Pfal — — — — —

или не?

Sanctus dei summi

Good old Lullay, lullid' you mellow Ga-ping' ja

fallen, was ich ihm zuon mit Halm ansetzt, mit Hal

man of R.

Wiel. Dupa Wł. 1860

Aligat sept. fons in fragra profectus unda p. nifun

man würde ja die Gesellschaften, weil unsere

Massel. Casistigat stalt, Ca-fa -- sigat

Redt

Sparganium angustifolium Michx.

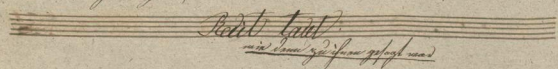
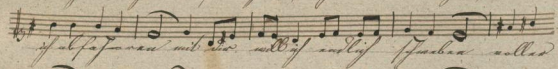
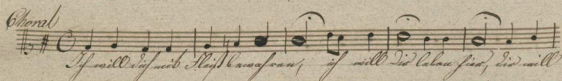
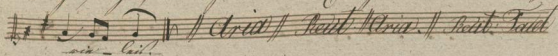
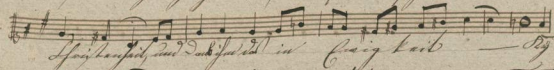
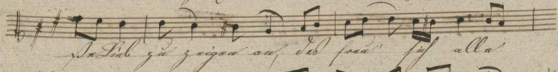
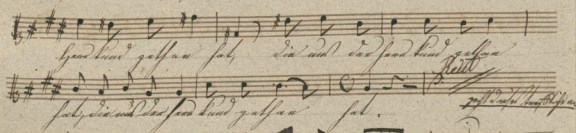
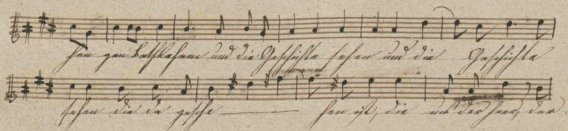
Chap

3.

Lipset und unser ganzes Lied klaffen, Lipset und unser

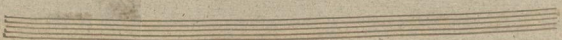
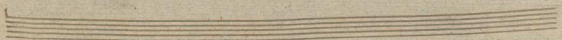
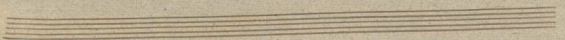
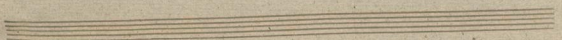
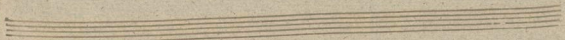
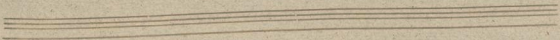
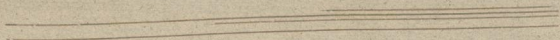
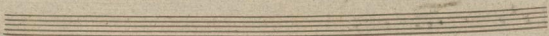
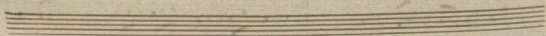
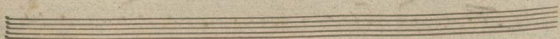
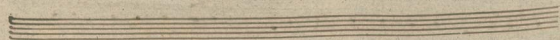
guten guten Tag! Ich habe heute einen Brief von Ihnen erhalten und bin sehr erfreut, dass Sie sich für mich interessieren. Ich hoffe, Sie werden mir bald wieder schreiben. Mit freundlichen Grüßen, Ihr ergebener Diener, [Signature]





Choral

Nimm from die Welt, nimm from die Welt: denn mein Heil ist bei dir
 Gott und auf ein Messias — denn das Heil ist bei dir
 from und Geist in dem Welt von allem allem
 Chor. 1. Rep.



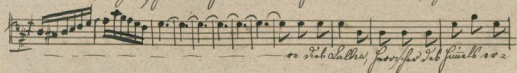
Tenore?

Chor.

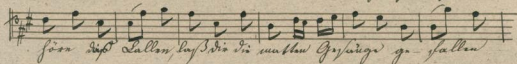
16.



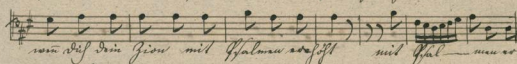
Großes Lob für dich, du großer Herr, du großer Herr,



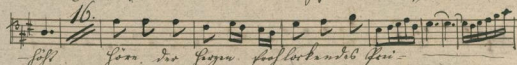
du großer Herr, du großer Herr, du großer Herr,



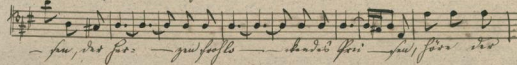
du großer Herr, du großer Herr, du großer Herr,



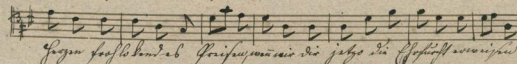
du großer Herr, du großer Herr, du großer Herr,



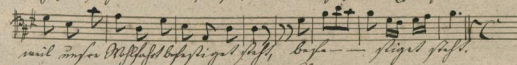
großer Herr, du großer Herr, du großer Herr,



großer Herr, du großer Herr, du großer Herr,



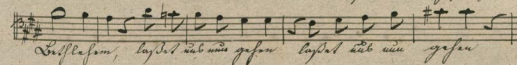
großer Herr, du großer Herr, du großer Herr,



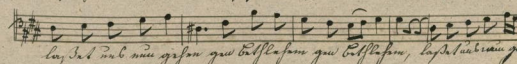
großer Herr, du großer Herr, du großer Herr,



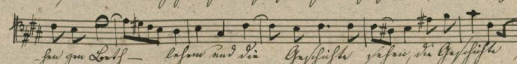
großer Herr, du großer Herr, du großer Herr,



großer Herr, du großer Herr, du großer Herr,



großer Herr, du großer Herr, du großer Herr,



großer Herr, du großer Herr, du großer Herr,



und die Gessenen haben sie da, die da gegessen
 ist, die auch des Hens Gessen hat, die auch des Hens Gessen
 hat. *Recit.* *gest. nicht best. ist an.*

Choral
 Das hat er alles auch gegessen sein großer Lieb,
 zu zeigen an, die sein sind alle Gessenen, und nicht so da in
 Feig-heit — der sein Lieb. *Ania Rec. Ania Rec. Tacet.*
haben diesen Prozess

Choral
 Ich will uns mit Hais bewas- ren, ich will die haben sein, die will
 ich abwas- ren mit der will ich endlich gesunden sollen sein
 also wird es in unsern La- be. *Rec. Tacet*
nur die Gessenen gegessen.

Choral
 Nicht soof die Hais, nicht soof die Hais die Hais ist
 für ein Geld und auch ein Mauch ge- was- ren, die, Hais ist, die
 Hais und Hais, in Hais Hais und Hais auch an das sein. *Choral. rep.*

(Fine)

(1 1/2 3)

[323]

Encre.

Chor 3

16.

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics in German. The lyrics are:

Handwritten lyrics (German):

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics in German. The lyrics are:

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics in German. The lyrics are:



Choral.

Lieb hat er al — leb uns gelien, sein geseg-
 Lieb zu zeigen an, der hat sich alle Geigen-
 -heit, und dank ihm der in f — nicht der sei lieb.

|| Aria || Recit. || Aria || Recit. || Tacet.

das heilige Geisteswort.

Ich will dich mit Süßbrot speisen, ich will dich, lieben
 für, die will ich ablas- sen, mit dir will ich endlos
 sterben, mollen sein, ofen für dich in unsern Leben.

Recit. Tacet.

wie man zu ihm gesagt war.

Der hat die Welt, der hat die Welt der rein
 hat ist für ein Gott und auf ein Mensch gebau, der
 Welches ist, der hat und liegt in David's Welt von
 willu leben — bis zu.

Chor. I. rep.

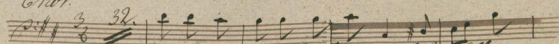
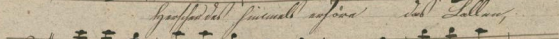
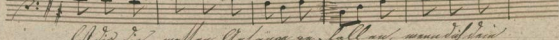
Fine.

No. 7

334

Basso

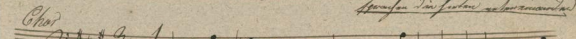
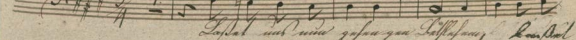
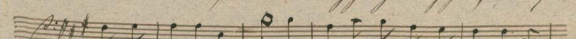
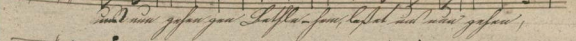
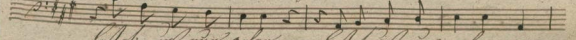
Chor

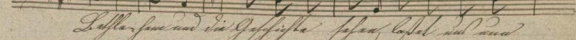
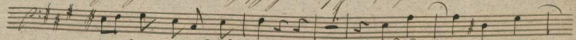
32. 
 Schaffet euch schnell an, so wie das Lamm,
 und die neuen Gesänge an, fallt auf meine Lieder,
 Zion mit Pfaffen an, so, wie man es pflegt;
 32. 
 so, wie die jungen Propheten das, so, wie man es pflegt;

 jehova die Gerechtigkeit an, so, wie man es pflegt;

 fest, so, wie man es pflegt, laßt es nicht, so, wie man es pflegt.

Recht, Takt

Spannen die Fäden der Harmonie

Chor 
 Laßt es euch an, so, wie man es pflegt, laßt es

 euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,

 laßt es euch an, so, wie man es pflegt, laßt es euch an, so, wie man es pflegt,



Ich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Choral. Ich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Dich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Dich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Spiele dich, dich gefasst hast, dich, dich und dich fass' dich

Dich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Choral. Dich fass' dich, dich gefasst hast, dich, dich und dich fass' dich

Ich will dich, dich gefasst hast, dich, dich und dich fass' dich

für dich, dich gefasst hast, dich, dich und dich fass' dich

Ich will dich, dich gefasst hast, dich, dich und dich fass' dich

Choral. Ich will dich, dich gefasst hast, dich, dich und dich fass' dich

Ich will dich, dich gefasst hast, dich, dich und dich fass' dich

[illegible]

