

H 112 IV

No. 4.

Part 4 Oratorii

Festo Circumcisionis Christi

Fallt mit Säulen, fällt mit Löben

4 c B.

a

4 Voci.

2 Corni da Fagotto

2 Hautbois

2 Violini

Viola

C

Continuo

di

Joh. Seb. Bach

Thom.
22

4 (- 17)

Canto

[149]

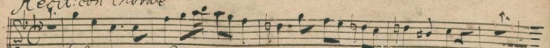
Alle mit Dauden, fallet mit Loben, fallet mit Ihu — Ihu, fallet mit Ihu,
Ihu, fallet mit Dauden, fallet mit Loben, wor die Heil'ge Geiſt zu
fallet mit Dauden, fallet mit Loben, fallet mit Loben, wor die Heil'ge Geiſt zu
Ihu, fallet mit Dauden, fallet mit Loben, fallet mit Ihu
Ihu, fallet mit Ihu — Ihu, fallet mit Dauden, fallet mit Loben, wor die
Heil'ge Geiſt zu
Ihu, fallet mit Dauden, fallet mit Loben, wor die Heil'ge Geiſt zu
Ihu, fallet mit Ihu — Ihu, fallet mit Dauden, fallet mit Loben, wor die
Heil'ge Geiſt zu
Ihu, fallet mit Dauden, fallet mit Loben, wor die Heil'ge Geiſt zu
Ihu, fallet mit Ihu — Ihu, fallet mit Dauden, fallet mit Loben, wor die
Heil'ge Geiſt zu
Ihu, fallet mit Dauden, fallet mit Loben, wor die Heil'ge Geiſt zu
Ihu, fallet mit Ihu — Ihu, fallet mit Dauden, fallet mit Loben, wor die
Heil'ge Geiſt zu

[illegible]

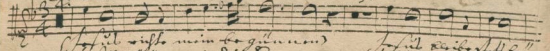
Handwritten musical score on ten staves. The lyrics are in German and appear to be a song about Geyland. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, often with some corrections or additions in a later hand.

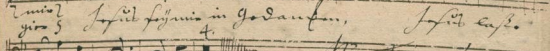
Ein nimm die Jagd ja selber nimm, die Jagd selber nimm, flieh die Jagd
auf die aller kleinste Seite jenseit der Geyland ein nimm nimm
nimm die Jagd ja selber, jochst nimm die Freiheit und die Jagd
Jochst du oder sollst ich nimmst du
Du Geyland, ja Du Geyland, jochst du ja ja Du
Geyland jochst du ja, ja ja, ja ja, ja Du Geyland
jochst du. Das ist mein das Leben jochst, nimm die Freiheit und die
alles soll ich nimmst du
" ja, Du Geyland, jochst du ja, ja
Du Geyland, jochst du ja, ja Du Geyland jochst du ja,
ja ja ja ja ja ja, ja Du Geyland jochst du

Regit: con Chorale


 Jesu meine Zuversicht, meine Hoffnung, Schutz und Heil
 mein Heil, Schutz und Heil, Jesu, mein König, Heil und Heil, auf, mein


 Heil ist mein Heil, mein Heil, Jesu, mein König, Heil und Heil.
 Chorale.

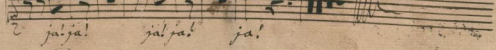
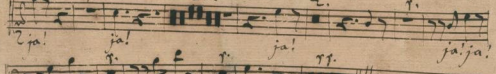
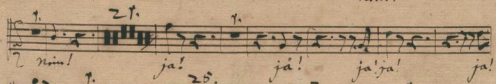

 Jesu, ich will dich lieben, Jesu, ich will dich lieben,
 Jesu, ich will dich lieben, Jesu, ich will dich lieben,


 Jesu, ich will dich lieben, Jesu, ich will dich lieben,
 Jesu, ich will dich lieben, Jesu, ich will dich lieben,



Soprano.

Chorus tacet. Recit. Recit. accomp. tacet.



Recit. et Aria tacet. Chorus tacet.

Fine!



Handwritten musical notation on five-line staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The ink is dark, and the paper is aged and stained.

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12

13

14

15

16

17

18

19

20

21

22

23

24

Alto.

Chorus
24.

Handwritten musical score for Alto voice, featuring ten staves of music with German lyrics. The lyrics are a hymn about the resurrection of Jesus and the triumph of the Christian faith. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the music is written in a clear, legible hand. The lyrics are: "fallt mit Dornen, fällt mit Eichen, fällt mit Dornen, ...", "fallt mit Eichen, ...", "fallt mit Dornen, fällt mit Eichen, ...", "fallt mit Eichen, ...", "fallt mit Dornen, fällt mit Eichen, ...", "fallt mit Eichen, ...", "fallt mit Dornen, fällt mit Eichen, ...", "fallt mit Eichen, ...", "fallt mit Dornen, fällt mit Eichen, ...", "fallt mit Eichen, ...".

fallt mit Dornen, fällt mit Eichen, fällt mit Dornen, ...

fallt mit Eichen, ...

fallt mit Dornen, fällt mit Eichen, ...

fallt mit Eichen, ...

fallt mit Dornen, fällt mit Eichen, ...

fallt mit Eichen, ...

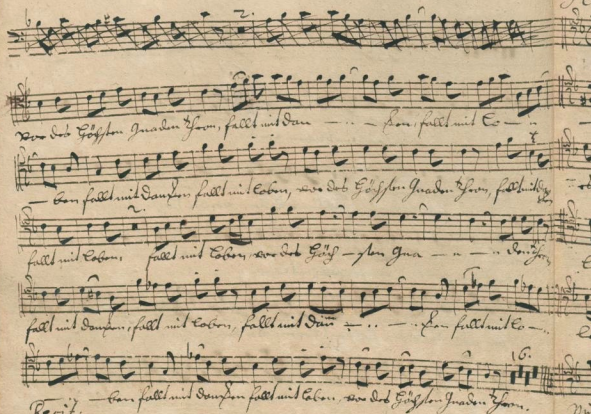
fallt mit Dornen, fällt mit Eichen, ...

fallt mit Eichen, ...

fallt mit Dornen, fällt mit Eichen, ...

fallt mit Eichen, ...

Vollcanto!



 weh des Götzen Gnaden Form, fallet mit dem — — — — — Son, fallet mit E — — — — —

 — — — — — Son fallet mit Dampfen fallet mit Toben, weh des Götzen Gnaden Form, fallet mit

 fallet mit Toben, fallet mit Toben, weh des Götzen Gnaden Form, fallet mit

 fallet mit Dampfen, fallet mit Toben, fallet mit dem — — — — — Son fallet mit E — — — — —

 — — — — — Son fallet mit Dampfen fallet mit Toben, weh des Götzen Gnaden Form.

Recit:



 Und du agt Tage im neuen, daß das Kind befreit worden ist, da

 weh des Götzen Gnaden Form, fallet mit Toben, fallet mit Toben, weh des Götzen Gnaden Form,

 fallet mit Dampfen, fallet mit Toben, fallet mit dem — — — — — Son fallet mit E — — — — —

 — — — — — Son fallet mit Dampfen fallet mit Toben, weh des Götzen Gnaden Form.

Recit: accomp. tacet. || Aria tacet ||

Recit: accomp. tacet. || Sequitur Aria.

Weis des Höchsten Gnaden Thron, fallet mit Dan -- -- -- den fallet mit

Cobem fallet mit Dan den fallet mit Cobem, weis des Höchsten Gnaden Thron,

fallet mit Dan den fallet mit Cobem, fallet mit Cobem fallet mit Dan den, fallet mit

Cobem, weis des Höchsten Gnaden Thron fallet mit Dan den fallet mit Cobem

fallet mit Dan den fallet mit Co -- -- -- den fallet mit Dan den fallet mit Cobem

16. Reat: Tenore tacet.

17. Reat: a cappella.

Inmanuel, 2. fuffet dich, mein Jesu fuffet mein Gott, mein Jesu fuffet mein

Cobem mein Jesu fuffet mich, mein Jesu fuffet mich, mein Jesu fuffet mich, mein Jesu fuffet mich

meinen Augen fuffet mich, Mein Jesu fuffet mich, mein Jesu fuffet mich, mein Jesu fuffet mich

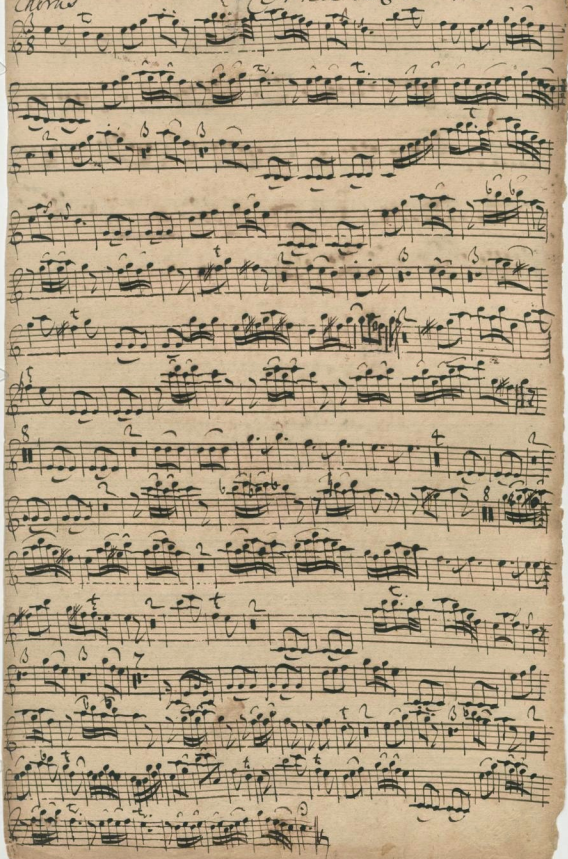
Gott, Hört! ich will dich mit Luf auffaffen, mein Gott so soll dich immer lassen

auf so mich nicht zu die nicht mich zu die auf mich nicht zu die, auf auf

Roma

+ 6 *Ornello da Garcia P.*

1357



Adagio || *Adagio* *accomp. tutti* || *Aria Soprano* *tutti* || *Adagio* *accomp. tutti* || *Aria Tenore* *tutti* ||



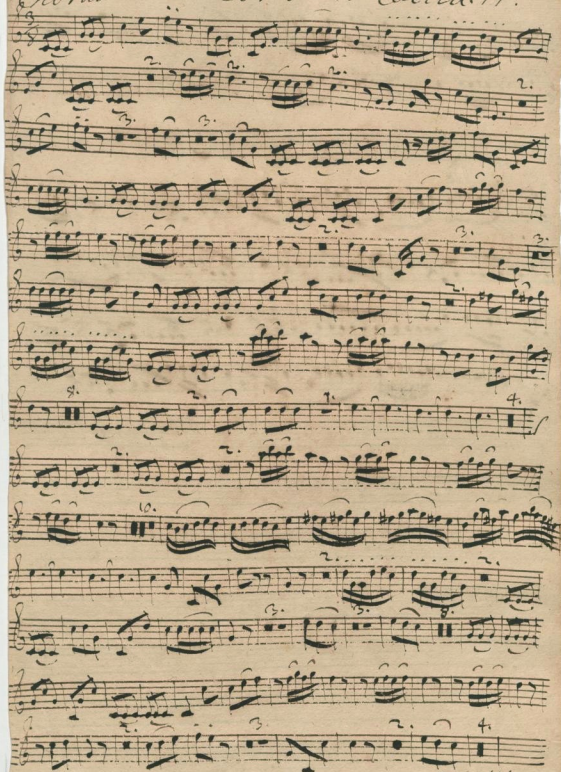
Fine



Rorus

7 Corni da Caccia. M.

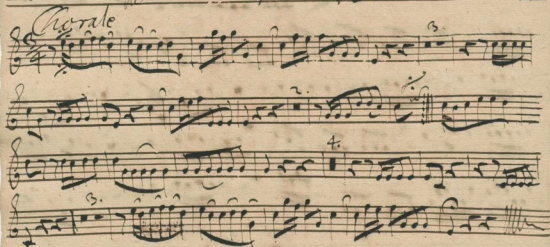
[359]



Volti!



Aria tacet. Recit. accomp. tacet. Aria tacet.



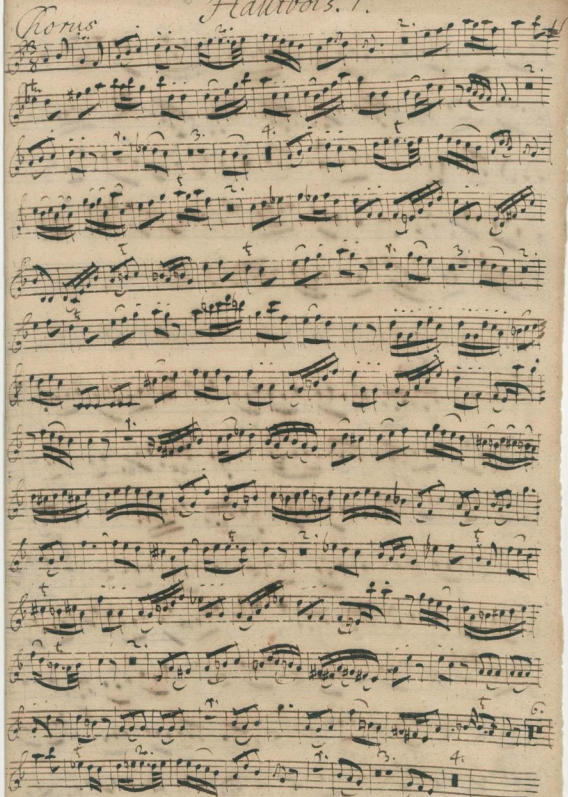
ff fine!



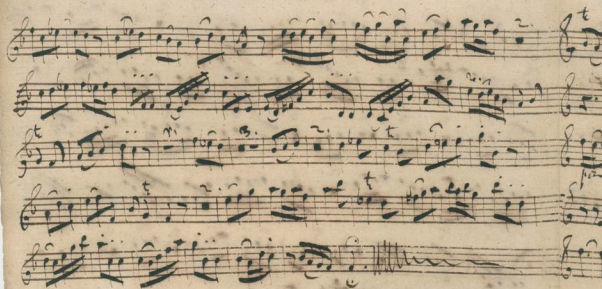
Hautbois. 1^{mo}

6413

Rorus

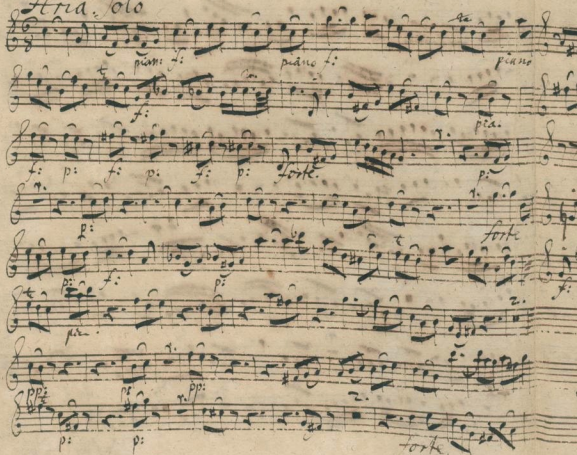


Volti c'ito!

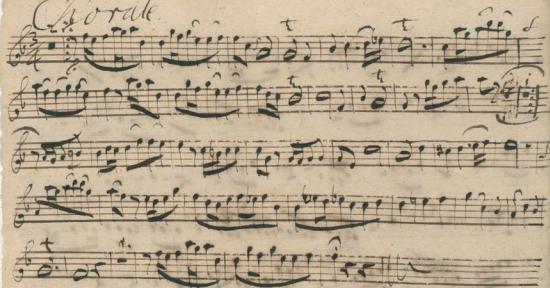


Recit. tacit. ||| Recit. accomp. tacit. |||

Aria. Solo



Chorale.



No. Fine!

9 Hautbois. N^o 80

Corus.

Handwritten musical score for 9 Hautbois, N° 80. The score consists of 14 staves of music in treble clef, featuring various musical notations including notes, rests, and dynamic markings. The music is written in a historical style with many slurs and ties. The final staff ends with a double bar line and a '4.' marking.

vallato.



Recit. Rec. accomp. Aria Rec. accomp. Aria
tact. tact. tact. tact. tact.



Finet

Cloro

Handwritten musical score for Violino Solo, page 10. The score consists of 15 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' and 'z'. The handwriting is in dark ink on aged, slightly stained paper.

vertostra



Recitat:

piano

a tempo. anso

recit

Aria tacet. M.

Recit:

piano. anso

recit. anso

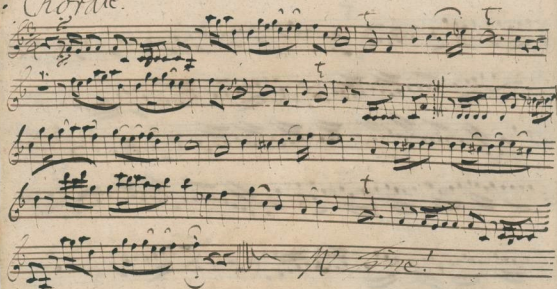
recit. anso

recit: anso

Aria Solo.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed sixteenth and thirty-second notes. The score includes dynamic markings such as *forte*, *piano*, and *pizz*, and concludes with the instruction *Da Capo!*. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Chorale.



Choro.

Violino. 1.

[37]

A handwritten musical score for Violino 1, Choro section. 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 2/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The paper is aged and shows some wear, with the bottom right corner torn. The word "Choro." is written at the top left, and "Violino. 1." is written at the top center. The page number "[37]" is in the top right corner. The score ends with the words "fatti cito." at the bottom right.

fatti cito.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and performance instructions. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

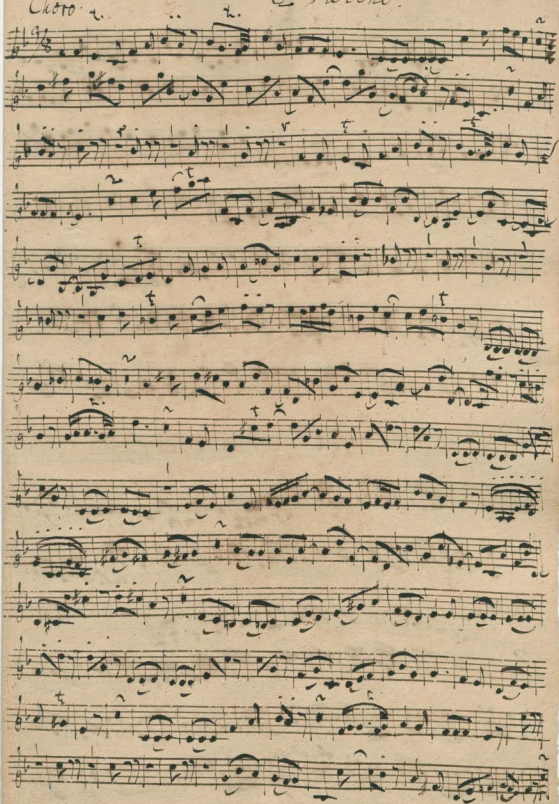
Key markings and instructions visible in the score include:

- Rec. tacet.* (Recessed, tacet)
- Rec:* (Recessed)
- meno* (meno)
- a tempo ansp* (a tempo, ansp)
- Reut.* (Reut.)
- aria tacet.* (aria tacet.)
- Recitat.* (Recitat.)
- piu ansp* (piu ansp)
- Reut.* (Reut.)
- ansp* (ansp)
- reut ansp* (reut ansp)
- reut ansp* (reut ansp)
- aria tacet.* (aria tacet.)
- Chorale.* (Chorale.)

Choro.

2 Violino.

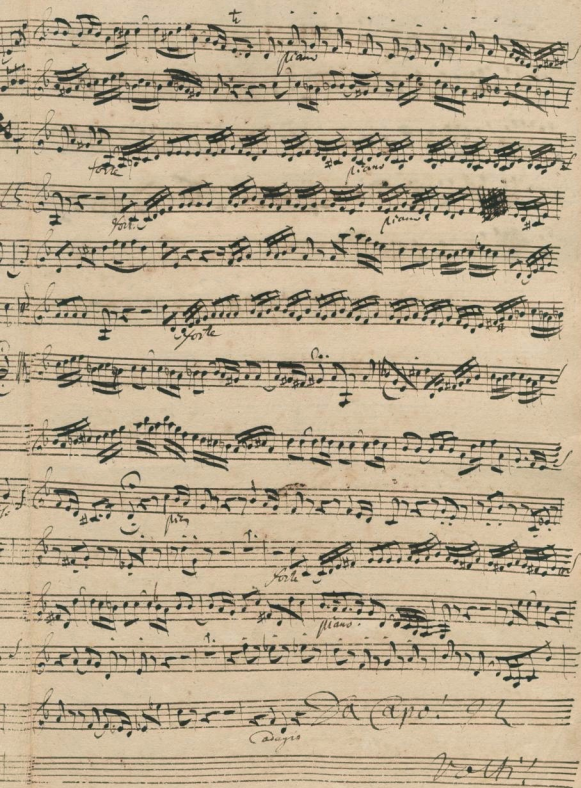
[393]



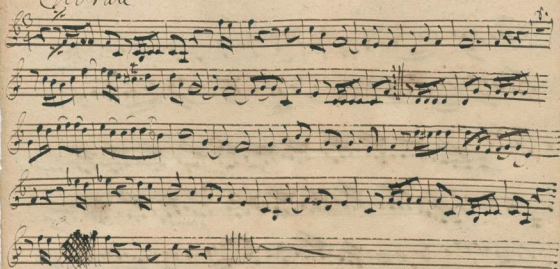
172004

Handwritten musical score for "Leit Motte" by Carl Maria von Weber. The score is written on ten staves. The first five staves are for the vocal part, and the last five are for the piano accompaniment. The tempo is marked "Allegretto" and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "a tempo and so".

Handwritten musical score for "Aria Faccetto" by J. S. Bach. The score is written on five staves. The first staff is labeled "Recit." and the second staff is labeled "Aria." The music is in G major and 3/4 time. The first staff contains a recitative melody with lyrics "Ma. anso" and "recit. anso". The second staff contains an aria melody with lyrics "recit anso" and "recit. anso". The third staff contains a solo melody with lyrics "Aria." and "Solo:". The fourth and fifth staves contain a basso continuo line. The score is signed "J. S. Bach" at the bottom right.



Glorie



A. Finet

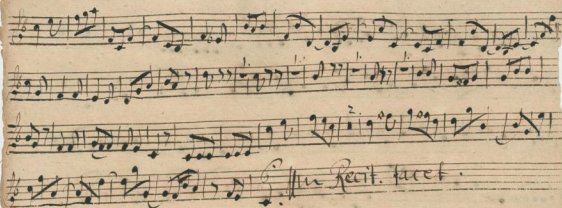


2 Violino. 13

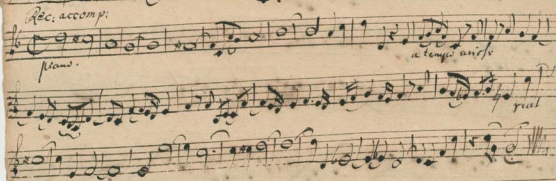
Choro

Handwritten musical score for 2 Violino, 13, Choro. The score consists of 13 staves of music in treble clef, 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The paper is aged and shows some staining.

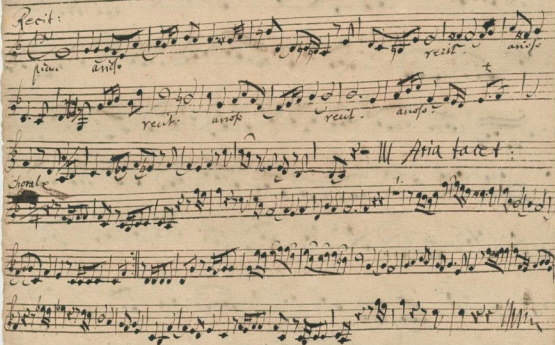
olti citu!



Rec. accomp:



Aria tacet: We

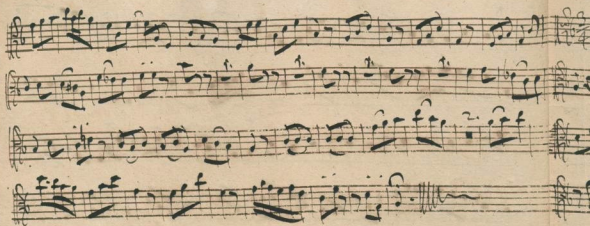


Choro.

Viola¹⁴

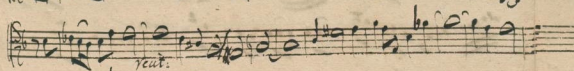
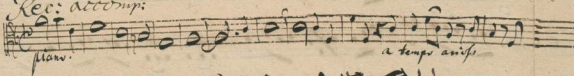
Handwritten musical score for Viola, measures 1-14. The notation is in treble clef with a key signature of one sharp (F#). The music consists of a continuous melodic line with various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties throughout the passage. The paper is aged and shows some staining.

Volta

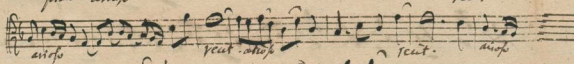
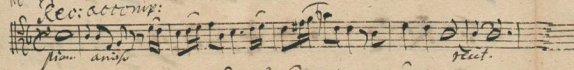


Recit. tacet.

Rec: accomp:



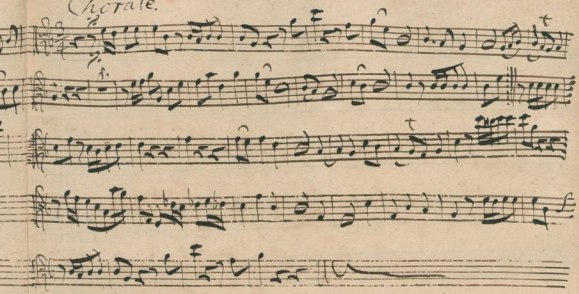
Rec: accomp:



Aria Tenore tacet.

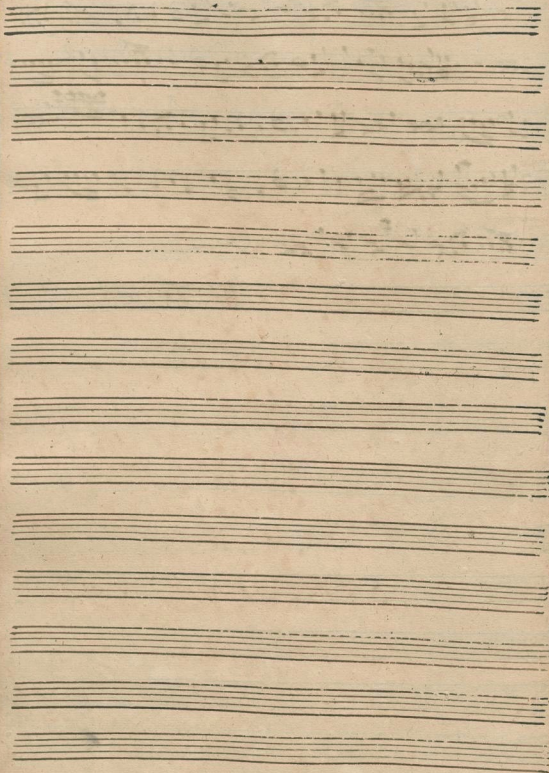
sequitur Chorale

Chorale.



Adieu!





15 Continuo!

[223]

Rapido

This is a handwritten musical score for a Continuo instrument. The score consists of 15 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a style typical of 18th or 19th-century manuscript notation. The paper is aged and shows some wear and tear, particularly along the right edge.

ritardato

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various markings. The score includes several sections labeled with text:

- Recit.* (Recitative)
- Recitativo*
- Aria.*
- Allegro*

The notation is dense, with many notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and wear at the edges.

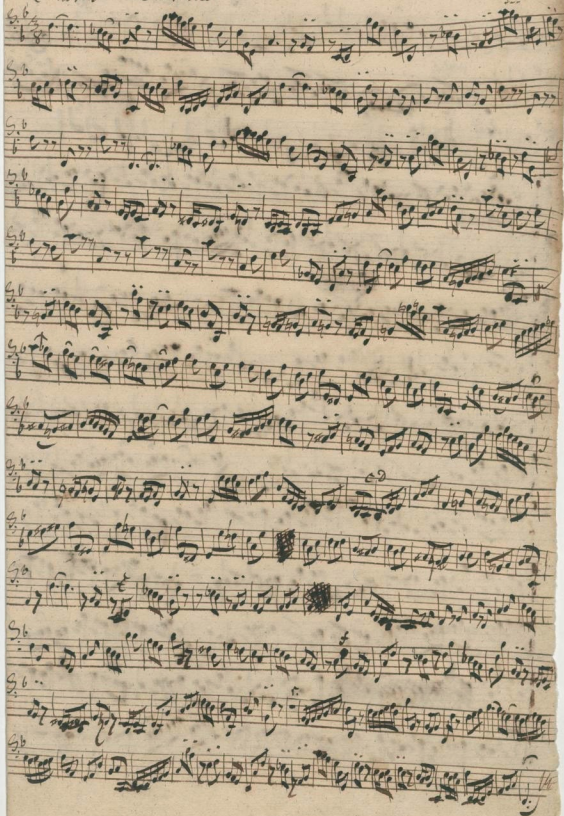
This is a handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music, written in a cursive, historical style. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the piece:

- Recit: acc.** (Recitative: accented) is written above the fifth staff.
- Aria** is written above the sixth staff.
- Reut. Camp.** (Reuter Camp) is written above the sixth staff.
- plaus** (plausus) is written above the eighth staff.
- forte** is written above the ninth staff.
- piu forte** is written above the tenth staff.
- forti** is written above the eleventh staff.
- forti** is written below the eleventh staff.
- forti** is written below the twelfth staff.
- ballato!** (ballade!) is written at the bottom right of the page.

The paper shows signs of age, including discoloration and some wear at the edges. The handwriting is fluid and characteristic of 18th or 19th-century musical notation.

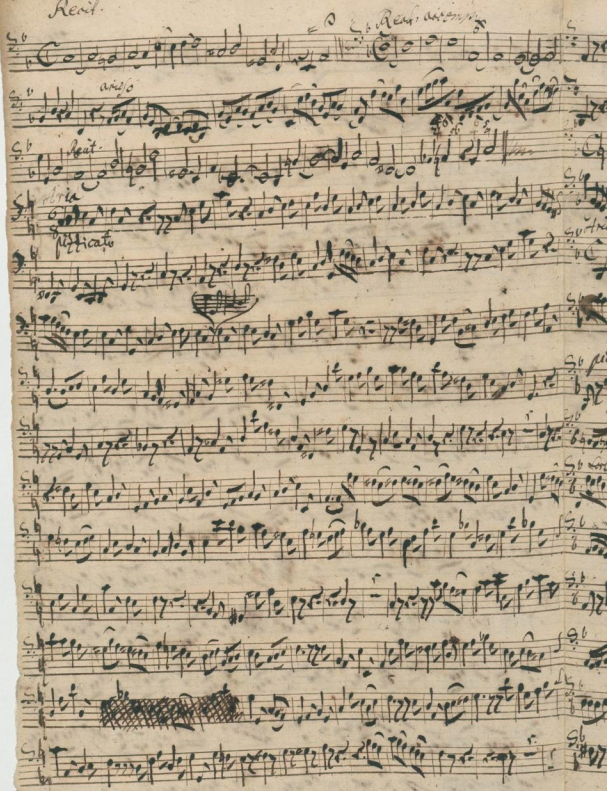
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Dynamic markings:** *Molto*, *Piano*, *Adagio*, and *Allegro*.
- Section titles:** *Capriccio* and *Finale*.
- Notation:** The music is written in a single system with multiple staves. It includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The notation is dense and characteristic of 19th-century manuscript notation.
- Handwritten text:** The word "Capriccio" is written in a large, stylized script across the middle of the page. The word "Finale" is written at the end of the piece.
- Red circular stamp:** A red circular stamp is visible at the bottom center of the page, containing the text "BIBLIOTHEQUE" and "MUSIQUE".

• *Thorus. Continuo!*

verte.

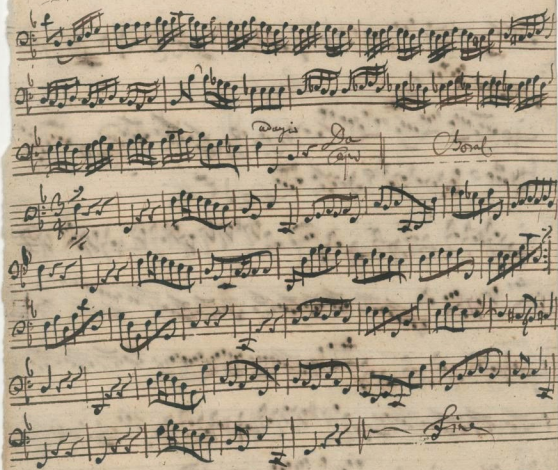
Rant.



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 paper shows signs of age, including discoloration and some staining.

Key markings and text include:

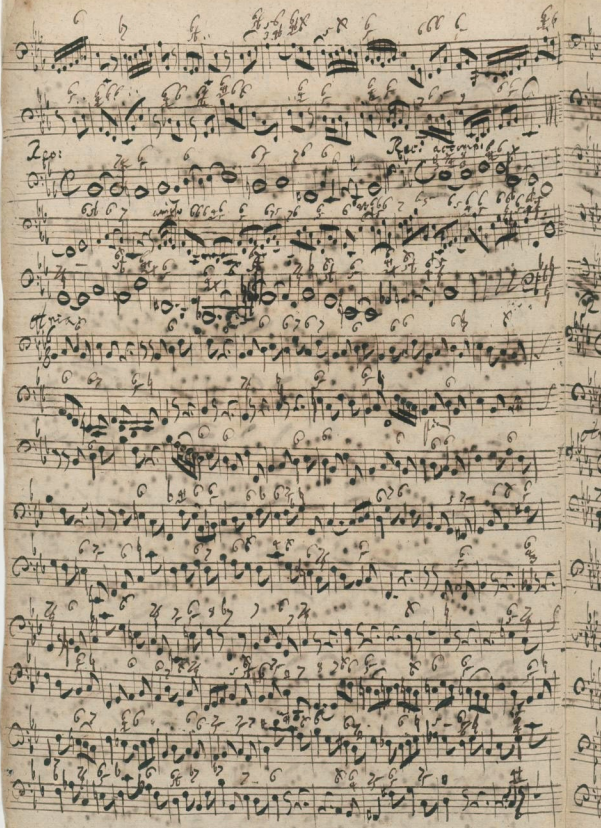
- Recit.* (Recitative) written above the second staff.
- Andr.* (Andante) written above the third staff.
- Andr.* (Andante) written above the fourth staff.
- Sub piano* written above the fifth staff.
- Sub voce* written above the sixth staff.
- Forse* (Forse) written above the seventh staff.
- Forse* (Forse) written above the eighth staff.
- Forse* (Forse) written above the ninth staff.
- Forse* (Forse) written above the tenth staff.
- Forse* (Forse) written above the eleventh staff.
- Forse* (Forse) written above the twelfth staff.
- Forse* (Forse) written above the thirteenth staff.
- Forse* (Forse) written above the fourteenth staff.
- Forse* (Forse) written above the fifteenth staff.
- Forse* (Forse) written above the sixteenth staff.
- Forse* (Forse) written above the seventeenth staff.
- Forse* (Forse) written above the eighteenth staff.
- Forse* (Forse) written above the nineteenth staff.
- Forse* (Forse) written above the twentieth staff.
- Forse* (Forse) written above the twenty-first staff.
- Forse* (Forse) written above the twenty-second staff.
- Forse* (Forse) written above the twenty-third staff.
- Forse* (Forse) written above the twenty-fourth staff.
- Forse* (Forse) written above the twenty-fifth staff.
- Forse* (Forse) written above the twenty-sixth staff.
- Forse* (Forse) written above the twenty-seventh staff.
- Forse* (Forse) written above the twenty-eighth staff.
- Forse* (Forse) written above the twenty-ninth staff.
- Forse* (Forse) written above the thirtieth staff.
- Forse* (Forse) written above the thirty-first staff.
- Forse* (Forse) written above the thirty-second staff.
- Forse* (Forse) written above the thirty-third staff.
- Forse* (Forse) written above the thirty-fourth staff.
- Forse* (Forse) written above the thirty-fifth staff.
- Forse* (Forse) written above the thirty-sixth staff.
- Forse* (Forse) written above the thirty-seventh staff.
- Forse* (Forse) written above the thirty-eighth staff.
- Forse* (Forse) written above the thirty-ninth staff.
- Forse* (Forse) written above the fortieth staff.
- Forse* (Forse) written above the forty-first staff.
- Forse* (Forse) written above the forty-second staff.
- Forse* (Forse) written above the forty-third staff.
- Forse* (Forse) written above the forty-fourth staff.
- Forse* (Forse) written above the forty-fifth staff.
- Forse* (Forse) written above the forty-sixth staff.
- Forse* (Forse) written above the forty-seventh staff.
- Forse* (Forse) written above the forty-eighth staff.
- Forse* (Forse) written above the forty-ninth staff.
- Forse* (Forse) written above the fiftieth staff.
- Forse* (Forse) written above the fifty-first staff.
- Forse* (Forse) written above the fifty-second staff.
- Forse* (Forse) written above the fifty-third staff.
- Forse* (Forse) written above the fifty-fourth staff.
- Forse* (Forse) written above the fifty-fifth staff.
- Forse* (Forse) written above the fifty-sixth staff.
- Forse* (Forse) written above the fifty-seventh staff.
- Forse* (Forse) written above the fifty-eighth staff.
- Forse* (Forse) written above the fifty-ninth staff.
- Forse* (Forse) written above the sixtieth staff.
- Forse* (Forse) written above the sixty-first staff.
- Forse* (Forse) written above the sixty-second staff.
- Forse* (Forse) written above the sixty-third staff.
- Forse* (Forse) written above the sixty-fourth staff.
- Forse* (Forse) written above the sixty-fifth staff.
- Forse* (Forse) written above the sixty-sixth staff.
- Forse* (Forse) written above the sixty-seventh staff.
- Forse* (Forse) written above the sixty-eighth staff.
- Forse* (Forse) written above the sixty-ninth staff.
- Forse* (Forse) written above the seventieth staff.
- Forse* (Forse) written above the seventy-first staff.
- Forse* (Forse) written above the seventy-second staff.
- Forse* (Forse) written above the seventy-third staff.
- Forse* (Forse) written above the seventy-fourth staff.
- Forse* (Forse) written above the seventy-fifth staff.
- Forse* (Forse) written above the seventy-sixth staff.
- Forse* (Forse) written above the seventy-seventh staff.
- Forse* (Forse) written above the seventy-eighth staff.
- Forse* (Forse) written above the seventy-ninth staff.
- Forse* (Forse) written above the eightieth staff.
- Forse* (Forse) written above the eighty-first staff.
- Forse* (Forse) written above the eighty-second staff.
- Forse* (Forse) written above the eighty-third staff.
- Forse* (Forse) written above the eighty-fourth staff.
- Forse* (Forse) written above the eighty-fifth staff.
- Forse* (Forse) written above the eighty-sixth staff.
- Forse* (Forse) written above the eighty-seventh staff.
- Forse* (Forse) written above the eighty-eighth staff.
- Forse* (Forse) written above the eighty-ninth staff.
- Forse* (Forse) written above the ninetieth staff.
- Forse* (Forse) written above the ninety-first staff.
- Forse* (Forse) written above the ninety-second staff.
- Forse* (Forse) written above the ninety-third staff.
- Forse* (Forse) written above the ninety-fourth staff.
- Forse* (Forse) written above the ninety-fifth staff.
- Forse* (Forse) written above the ninety-sixth staff.
- Forse* (Forse) written above the ninety-seventh staff.
- Forse* (Forse) written above the ninety-eighth staff.
- Forse* (Forse) written above the ninety-ninth staff.
- Forse* (Forse) written above the hundredth staff.

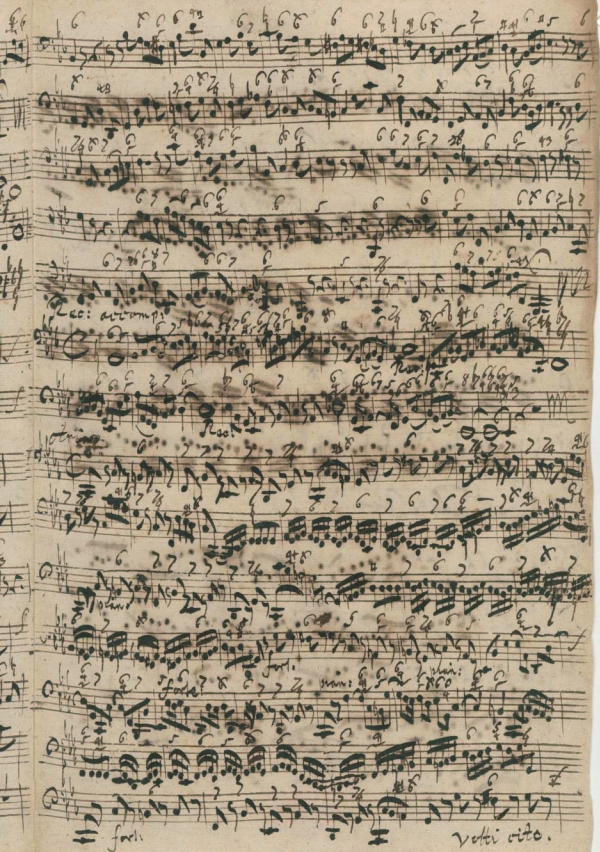


Organo.

Chorus

This is a handwritten musical score on aged, yellowed paper. The title 'Organo.' is written in a large, cursive hand at the top left. To its right, the number '14' is written. In the top right corner, '(22)' is written. The score is organized into two main parts: 'Chorus' and 'Organo'. The 'Chorus' part is indicated by a label at the top left of the first staff. The 'Organo' part is indicated by the title at the top. The music is written on multiple staves, with various musical notations including notes, rests, and clefs. The handwriting is dense and somewhat difficult to read in some places due to the cursive style and the age of the paper. The paper shows signs of wear, including creases and discoloration.





[338]

25 Lel.

No. 4. fällt mit Danken

[illegible]

|| Aria. || Recit. accomp. || Aria Fagel.

[illegible]

Chor

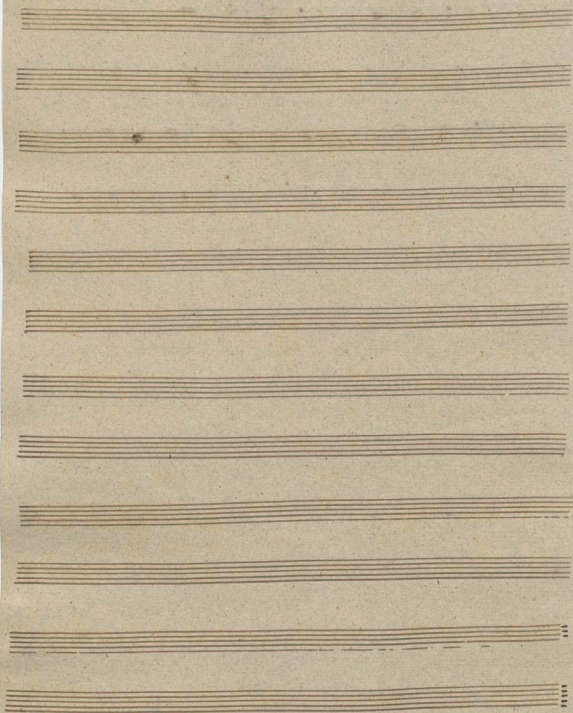
24.

fallt mit Danken, fallt mit Loben, fallt mit
 Dank, fallt mit Lo- ben, fallt mit
 Danken, fallt mit Loben und der heiligen Geistes
 Speise, fallt mit Danken, fallt mit Loben, fallt mit Loben,
 und der heiligen Gei- ste Speise, fallt mit Danken,
 fallt mit Loben, fallt mit Dank — dan, fallt mit Lo-
 ben, fallt mit Danken, fallt mit Loben und der
 heiligen Geistes Speise Gottes Wesen will der fester sei:
 und wir für allezeiten, Amen — Amen
 und fester — fester werden, Gottes Wesen,
 Gottes Wesen durch den heiligen Geist und Lo- ben
 Gottes Wesen will der fester fester und für allezeiten



Choral

Tausend rüste mich be-gei-ßen Tausend
 allein ist bei uns Tausend gedul mein Sa-ten
 Tausend sag mir mein Leben. Tausend sag mir sie
 Ge-danken Tausend laßt mich nicht mehr
 Amen



(No. 4.)

Alto.

Chor.

24.

²
g a b

Fallt mit Danken, fallt mit Loben, fallt mit Dan-
ken, fallt mit Lo- ben, fallt mit Danken, fallt mit Loben, vor des Himmels
Gnaden Thron, fallt mit Danken, fallt mit Lo- ben, fallt mit Lo- ben vor des Himmels
Gnaden Thron, fallt mit Danken, fallt mit Loben, fallt mit Dan-
ken, fallt mit Lo- ben, fallt mit Danken, fallt mit Loben vor des
Himmels Gnaden Thron. Gottes Posa, will der Himmels Heiland und Er-
löser werden, Sei-
ner Hand und Erlo-
ser, Gottes Posa, Gottes Posa kündigt der Heiland Ruf und Lo-
ben, Gottes Posa will der Himmels Heiland und Er-
löser werden, Sei-
ner Hand und Erlo-
ser, Gottes Posa kündigt der Heiland Ruf und Loben, fallt mit
Danken, fallt mit Loben

(No. 4)

Stto

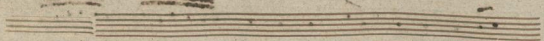
Chor

Handwritten musical score for a choir, featuring ten staves of music. The lyrics are written below the notes in German. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Stimm mit Danken, fallt mit Loben, fällt mit Danken,
ken, fällt mit Lo- ken, fällt mit danken
fällt mit Loben, und das höchste Gewandt von, fällt mit Danken
fällt mit Lo- ken, fällt mit Lo- ken und das höchste Gewandt
ken von, fällt mit Danken, fällt mit Loben, fällt mit
Dank- ken, fällt mit Lo- ken, fällt mit danken
fällt mit Loben und das höchste Gewandt von Gottes
Opfer will das Leben freilich und so- so- so- werden
bei- ken und so- so- so- werden, Gottes Opfer, Gottes Opfer kämpft das Feindt Misset Lo,
ken Gottes Opfer will das Leben freilich und so- so- so- werden,
Leben werden, freilich und so- so- so- werden



- *per unanimes, solo.* - - - - - *per unanimes, Gellio*
Refa dieffter Linder Maffens Solatz, fallt mit Danken,
fallt mit Loben, und das fiefßen Quaden Yron,
fallt mit Lau - - - - - lau fallt mit Lo - - - - - lau
fallt mit Danken, fallt mit Loben, und das fiefßen Quaden
Yron fallt mit Lo - lau, fallt mit Danken fallt mit
Loben und das fiefßen Qua - - - - - lau Yron fallt mit
tr Danken, fallt mit Loben, fallt mit Lo - - - - - lau
fallt mit Danken, fallt mit Loben und das fiefßen Quaden
Yron. *Reut (Tenore) Red: Stump. laut*

Aria # Reut. comp. # Aria # Tutti


Choral

1. *Sesul* *raße* *mein* *Le* *ge* *hen* *Sesul*

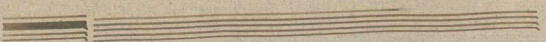
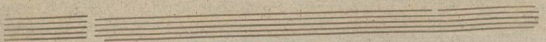
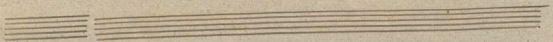
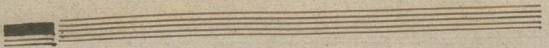
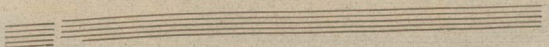
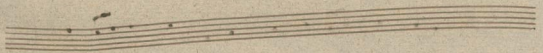
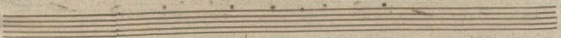
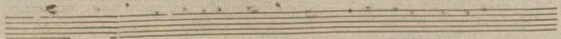
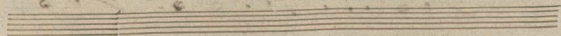
bleibe *steh* *bei* *und* *Sesul* *zähne* *und* *die* *Vin.*

nen, *Sesul* *sey* *und* *mein* *Le* *ge* *hen,*

Se *ful* *sey* *und* *in* *Ge* *hen* *—* *nen*

Sesul *ley* *und* *ist* *und* *—*

nen. *Fine.*



(N^o. 4.)

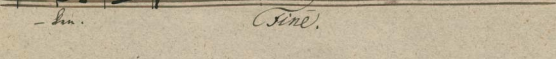
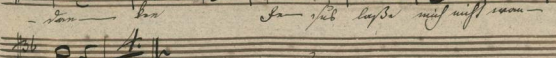
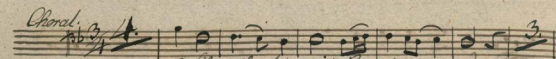
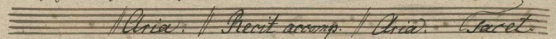
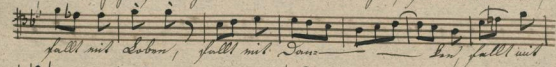
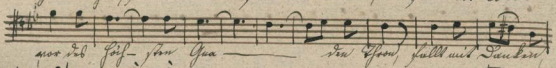
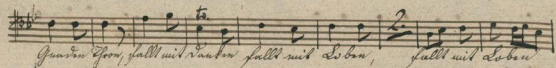
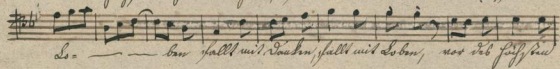
Tenore.

Chor.

24.

Fallt mit Danken, fallt mit Loben, fallt mit Dan-ken, fallt mit
 Lo- ben, fallt mit Danken, fallt mit Loben, wor ich fröhlich quade-
 n. Fallt mit Loben, fallt mit Danken, fallt mit Loben, wor ich fröh-
 lich quade- nen. Fallt mit Danken, fallt mit Lo-
 ben, fallt mit Danken, fallt mit Loben, wor ich
 fröhlich quade nen. Gottes Pohn will ich fröhlich
 und fröhlich werden, fröhlich und fröhlich. Ich
 werden, fröhlich. Ich werden, Gottes Pohn dämpft den
 Fein- den Will und Loben. Ich werden, Gottes Pohn dämpft den
 Feind und fröhlich werden, fröhlich und fröhlich. Ich
 werden, fröhlich. Ich werden, Gottes Pohn dämpft den
 Feind Will und Loben. Fallt mit Danken, fallt mit Loben,

N^o.



No. 4.

Tenore

(443)

Chor

Handwritten musical score for a choir (Chor) in Tenor part. The score is written on 15 staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The lyrics are in German and are written below the notes. The text is as follows:

Stell mit Danken fallt mit Loben, fallt mit
 Dank — fallt mit Lo — ben fallt mit Danken fallt mit
 Loben, und ich pfiffen Quaden Horn Stell mit Loben
 fallt mit Danken fallt mit Loben, und ich pfiff — den Horn —
 — den Horn fallt mit Danken fallt mit Lo —
 — ben fallt mit Danken fallt mit Loben, und ich
 pfiffen Quaden Horn, Gellat Wese will ich Geden
 kens und so — das manchen fiedend und so — lo —
 — so manchen so — lo — so
 manchen Gellat Wese singt der Fein — der Wese und so,
 der Got — hat Wese will ich Geden kens
 und so das manchen fiedend und so lo —



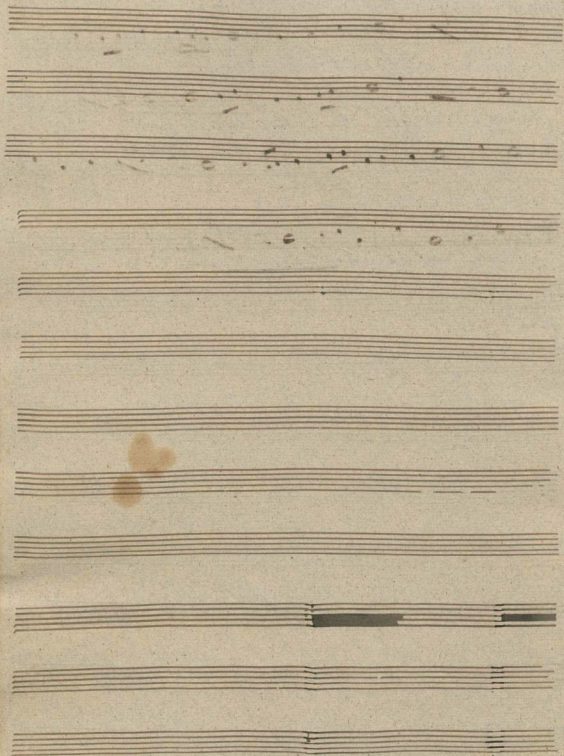
für menschen so - le für
 werden, Gotted Posa ringt den Lander Muth und Lo
 ben, thut mit Danken, fällt mit Loben,
 und das süßhe Gnadn Hron, fällt mit dan -
 ken, fällt mit Lo - - - - - ben fällt mit Danken fällt mit
 Loben, und das süßhe Gnadn Hron, fällt mit Danken fällt mit Loben
 fällt mit Loben, und das süß - - - - - Hron
 - - - - - Hron, fällt mit Danken, fällt mit Loben, fällt mit
 Dan - - - - - ken, fällt mit Lo - - - - - ben
 fällt mit Danken, fällt mit Loben und das süßhe
 Gnadn Hron.

Aria. Ricet allomp. Aria. Ricet.

Chord 2 4

Laßt auf- so mein Ge- zint
 Laßt sich ein mal die Wein
 und Laßt die La- st' bei- sein.
 und Laßt sich und mein Ge- zint
 Laßt sich ein mal in Ge- dach- ten La- st'

Laßt auf nicht man- den

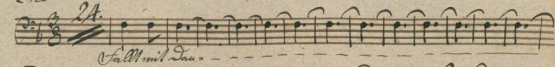


(No. 4.)

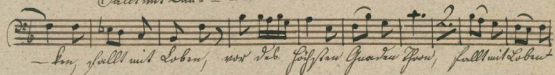
Basso

Chor.

24.



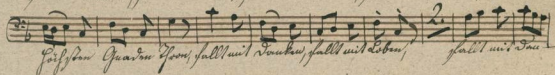
Fallt mit Lau-



ben, fällt mit Loben, vor des heil'gen Quaders Thron, fällt mit Loben



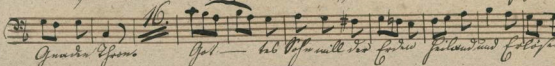
fällt mit Danken, fällt mit Loben, fällt mit Danken, fällt mit Loben, vor des



heil'gen Quaders Thron, fällt mit Danken, fällt mit Loben, fällt mit Lau-



ben, fällt mit Lo- ben, fällt mit Danken, fällt mit Loben, vor des heil'gen



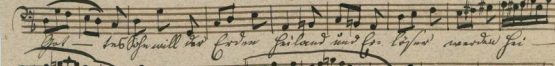
Quaders Throns Got - tes Jesu will des frommen Jüden und frommen



werden, Jüden und frommen - der werden, frommen



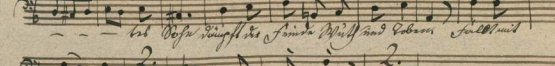
- der werden, Gotte des Jesu - singst des frommen Jüden und frommen



Got - tes Jesu will des frommen Jüden und frommen werden Jü-



den und frommen - der werden, Got -



- der Jesu singst des frommen Jüden und frommen fällt mit



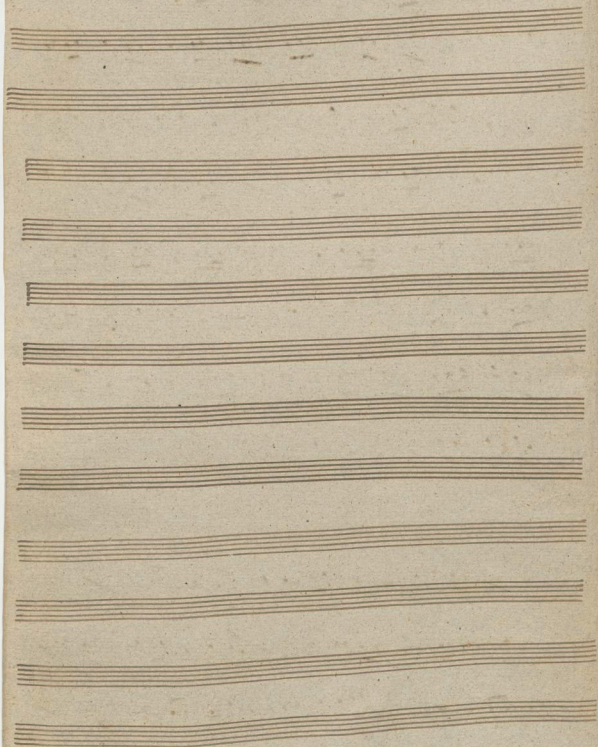
Danken, fällt mit Lo- ben.



Danken, fallt mit Lo - ben, und das süßste
 Gnade's Hosen, fallt mit Loe - ben, fallt mit Loe - ben
 fallt mit Danken, fallt mit Loe - ben, und das süßste Gnade's Hosen
 fallt mit Danken, fallt mit Loe - ben, fallt mit Loe - ben, fallt mit
 Danken, fallt mit Lo - ben, und das süßste Gnade's Hosen,
 fallt mit Danken, fallt mit Loe - ben, fallt mit Danken
 fallt mit Lo - ben, fallt mit Danken, fallt mit Loe - ben,
 und das süßste Gnade's Hosen.

Part adagio / Aria Part adagio / Aria Part
 Choral:
 In - fer - wis - sa, mein Loe - be - nen
 In - fer - wis - sa, mein Loe - be - nen
 In - fer - wis - sa, mein Loe - be - nen
 In - fer - wis - sa, mein Loe - be - nen
 In - fer - wis - sa, mein Loe - be - nen





(N. 1.)

Chor.

[422]

Soprano

