

St 112th

No. 6.

Lars C et ultima Oratorā
Festo Epiphanias.

Herr Herr die stöckten Lüne schauke.

48. 5

a

2 Voci.

3 Trombe.

Tamburi

2 Hautbois

2 Violini

Viola

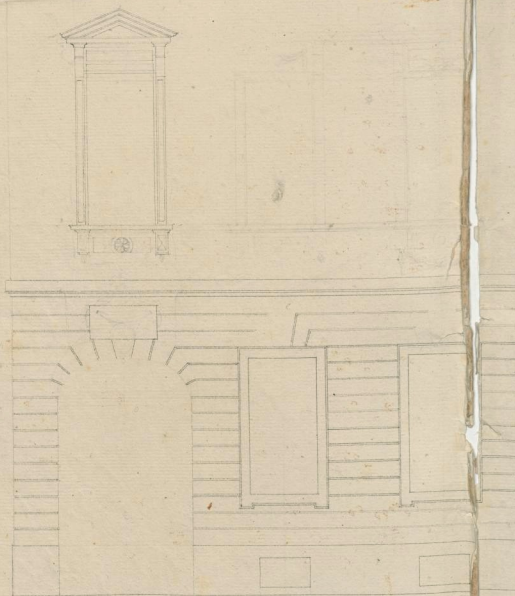
C

Continuo

Cⁱ

Joh. Seb. Bach.

20



[illegible]

3.
 Du. *Heilig der Göt - te, nur ein Gott, Heilig - der Götze nur ein*
noch nur ein Gott, seine Feinde doch zu - enden, so müssen sich so
schon, so - so müssen sich so fort fort - eifrig gedanken wandern,

Ich hab an Deine Hingegenheit, o Gott, dein mein Leben zu mir
gehört, mein König, und so hab dich, denn du mir so gegeben, mein
Leben ist mein Gott, und du so hab dich, mein alles bin, das dich so gegeben,

Recit. tacet. Rec. accompat. Aria tacet.

Recit:
Nach will ich dich suchen mein - in der sein in Jesu Gedenken.

in Jesu Geden - den, ich dich in Jesu Gedenken.

3.
Mein Gott, dich so gegeben, an dich so mich gegeben,
Mein Gott, dich so gegeben, an dich so mich gegeben,

Leb' Gott, dich so gegeben, dich so gegeben, dich so gegeben,

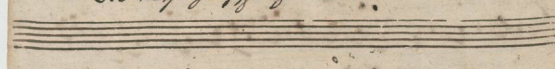
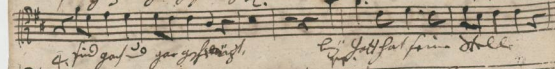
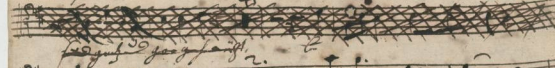
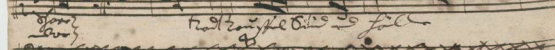
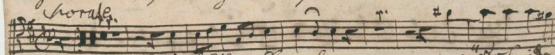
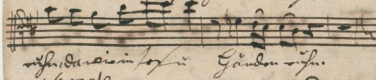
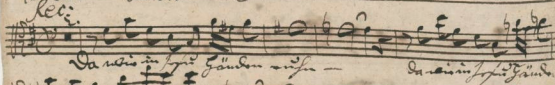
Leb' Gott, dich so gegeben, dich so gegeben, dich so gegeben.

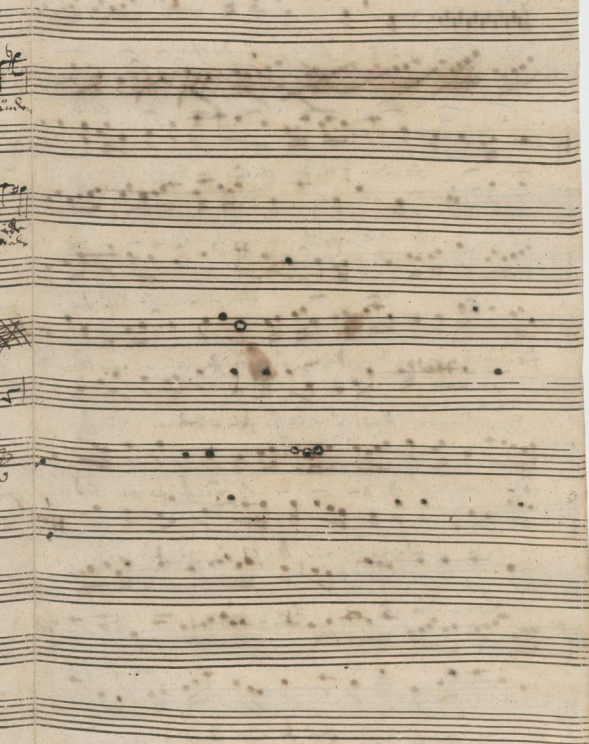
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The paper shows signs of age, including discoloration and faint smudges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The paper shows signs of age, including discoloration and faint smudges.

[illegible]

~~Recit.~~ ~~Recit.~~ ~~Recit.~~ Aria tacet: 11





3 Tenore.

Chorus 42

Gemeinsam die stolzen Feinde ehren —
 — den die stolzen Feinde — — — — —
 Feinde ehren, so gibst du uns in solchen Glor — — — — —
 — den Glor, gibst du uns in solchen Glor, den in solchen
 Glor, auf deiner Macht in Fülle, auf deiner Macht in Fülle
 Fülle — auf deiner Macht in Fülle, auf deiner Macht in Fülle, so
 gibst du uns in solchen Glor, auf deiner Macht in Fülle, so
 wollen die allein erlohen — — — — —
 wir dem Herrscher, den Feinde unsrer Feinde, wir wollen die
 den erlohen, wir — — — — —
 der Feinde, den Feinde unsrer Feinde, den Feinde unsrer Feinde
 stolzen Feinde ehren — — — — —

Laß folgen die Anseher, die Jesu sieht, und Reichen sein Freund, und auch die
 Anseher zu dir. Jesu. So laß mich dir folgen.

Nun mögt ihr stolzen Feinde erschrecken, nun könnt ihr
 mich für Feind halten, mein Befehl, mein Gott, ist für mich, mein Befehl.
 Gott ist für mich, nun mögt ihr stolzen Feinde erschrecken, nun könnt ihr
 mich für Feind halten — — — — — In mein Befehl, mein Gott, ist für mich, mein
 Befehl — mein Gott ist für mich — — — — — So mögt ihr
 mich — so gering halten, doch mich nicht ganz und gar zu
 Fall — dem Todest — mein Heil und mein Leben, doch sollt mein Heil und
 mich nicht für. So mögt ihr mich — so gering — mich nicht ganz und
 gar — mich nicht ganz — und gar zu Fall, doch sollt mein Heil und mein Leben
 — — — — — und für den Todest mein Heil und mein Leben.

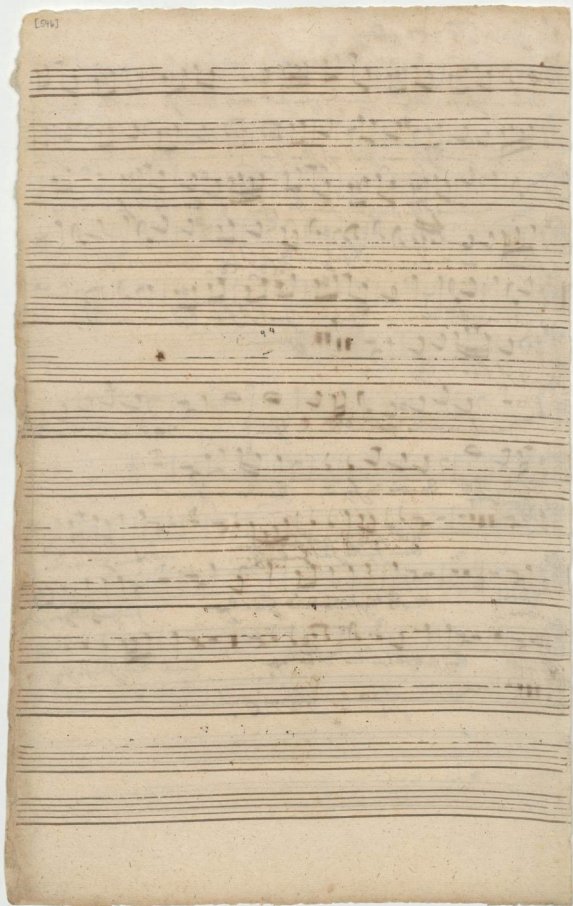
B. Zum Tenor solo

Nun mög' ichs halten fründe, gesellen aus Kind' ich' mir die fründe
 und - für mich, mein Gott, ist die bei mir, mein Gott, mein Gott, ist die
 bei mir, mein mög' ichs halten fründe, gesellen aus Kind' ich' mir die fründe
 sing - und den mein Gott, ist die bei mir, mein Gott, mein Gott
 - ist die bei mir - mein Gott, mein Gott, ist die bei mir, mein Gott, mein Gott

Recit: ist die - bei mir.

Wach auf die weite Welt, die du? — „Wach auf die weite Welt“
 Und die du darst in jeder Gärten singe.
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“
 „Nun fröhlich singe ich dir, mein Gott, mein Gott, mein Gott, mein Gott“

No fine!



Choro

Basso

37. 59
 Ho: Von der Hegen Freunde rufen
 So sieh dich die in
 Hellen Hellen
 Gieße dich - ne diener Meist und Gieße dich
 ne diener Gieße dich ne diener Meist in Gieße dich
 - ne diener Meist - Gieße dich so sieh dich die in
 Gieße dich Meist in Gieße dich die leben die
 in Gieße dich - so leben
 die in Gieße dich Meist in Gieße dich die leben die
 so leben die in Gieße dich Meist in Gieße dich die leben die
 - Gieße dich Meist in Gieße dich die leben die

[illegible]

Organo:



Trombe. 5. 1.

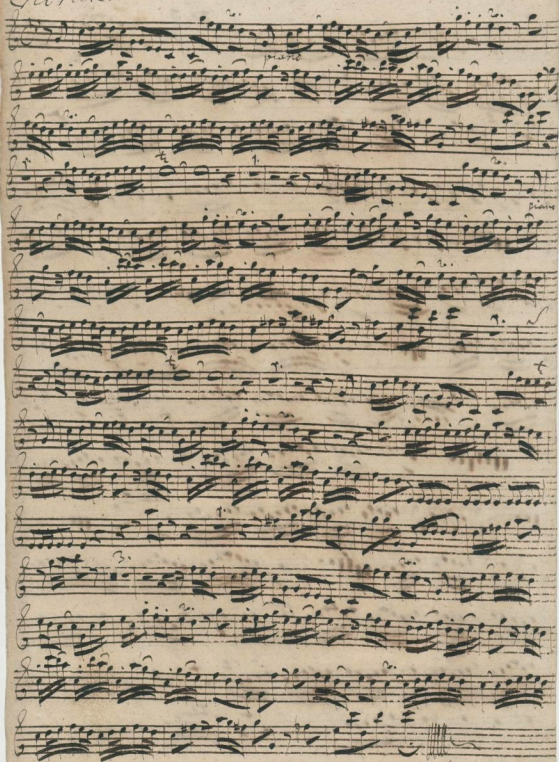
Chorus.

Chorus

Handwritten musical score for a chorus, featuring multiple staves of music with various notes, rests, and dynamic markings (e.g., forte, piano, meno mosso, piu mosso). The notation is dense and includes many beamed notes, suggesting a fast tempo. The score is on aged, slightly stained paper.

Recit: // Rec: accomp: // Aria: // Recit: // Angl: // Rec:
tacet: // tacet: // tacet: // tacet: // tacet: // tacet:
Rec: accomp: // Aria: // Recit: // Spiritus Rorale
tacet: // tacet: // tacet: // vult:

Korale.



K. Znel

Chorus,

6 Tromba. 17.

Handwritten musical score for six trombones. The score consists of ten staves. It includes various musical notations such as notes, rests, and dynamic markings like *piano*. There are also some crossed-out sections and rehearsal marks (e.g., 3., 1., 2., 19., 30., 11., 23., 5., 9.).

Recit. tacet. || Recit. accomp. tacet. ||

Aria tacet. || Recit. tacet. ||

Choral tacet. || Recit. tacet. ||

Recit. accomp. tacet. ||

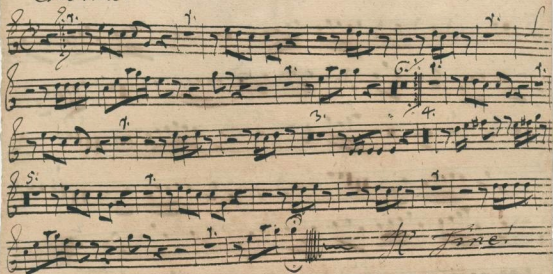
Aria tacet. || Recit. tacet. ||

sequitur Curate!

Valli!



Morate.



7 Tromba. III.

Fogus.

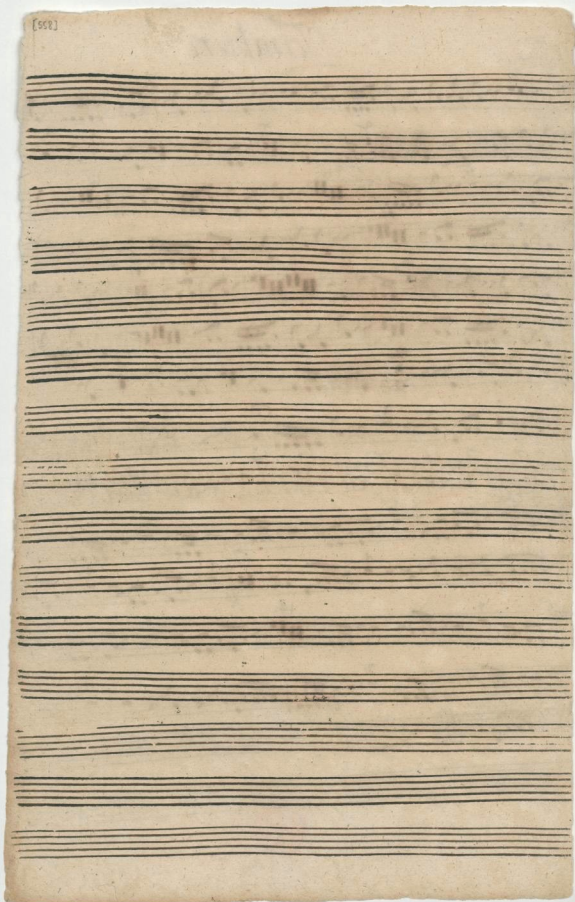
Handwritten musical score for "L'Alceste" by Jean-Baptiste Lully. The score is written on ten staves. It begins with a "Corus." (Coro) section. The notation includes various musical symbols such as notes, rests, and bar lines. There are several "piano" markings and dynamic markings like "f" and "p". The score is divided into sections: "Corus.", "Aria", "Recit.", "Rond.", "Recit.", "Rec. accomp.", "Aria", and "Recit.". The final section is marked "Fine!".



Thorus

8 Tamburi

Handwritten musical score for "The Rose Tree" by Thomas Augustine Arne. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "forte". There are also performance instructions like "Recit." (Recitative) and "Choral". The score ends with a double bar line and the word "Fine".



Chorus

9 Hautbois. 1^{mo}

This image shows a page of handwritten musical notation, likely a manuscript for a piece titled "Haw Naa" by J. S. Bach. The score is written on multiple staves, each containing complex musical notation including notes, rests, and dynamic markings such as "piano" and "forte". The handwriting is in ink on aged paper, and the notation is dense and intricate, characteristic of Baroque or Classical era manuscripts. The piece is in G major, as indicated by the key signature of one sharp (F#). The notation includes various musical symbols such as clefs, time signatures, and articulation marks. The overall style is that of a personal or working manuscript, with some visible ink bleed-through from the reverse side of the page.

A handwritten musical score on aged, slightly torn paper. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style. The following are the dynamic markings and other annotations visible on the page:

- piano* (written on the 4th staff)
- forte* (written on the 5th staff)
- Recit. a comp.* (written on the 6th staff, with *piano* above it)
- Recit. a comp.* (written on the 6th staff, with *fatto* below it)
- Hautbois d'Amour. forte* (written on the 7th staff)
- And.* (written on the 7th staff)
- forte* (written on the 8th staff)
- piano* (written on the 8th staff)
- piano* (written on the 9th staff)
- forte* (written on the 10th staff)
- piano* (written on the 11th staff)

Alti cito!

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including treble and bass clefs, key signatures (two sharps), and dynamic markings like *forte*, *piano*, and *pianissimo*. The score includes various musical notations such as notes, rests, and slurs. At the bottom, there is a section titled *Sequitur Aria sub signo* with a decorative flourish.

Dynamic markings: *forte*, *piano*, *pianissimo*.

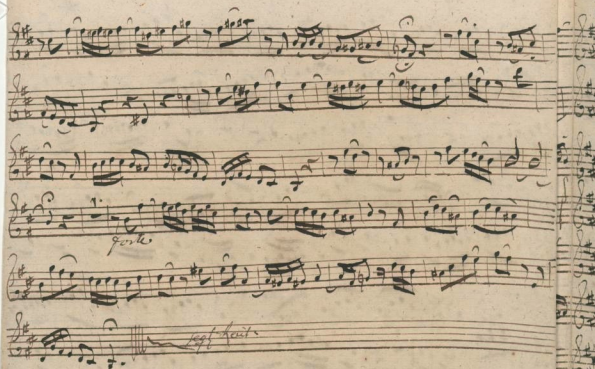
Section titles: *Recit. tacet.*, *Recit. Hailli: Amore*, *Sequitur Aria sub signo*.

Aria. Φ Hautbois. rmo.

(32)

Handwritten musical score for Hautbois, rmo. The score consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a cursive, handwritten style. Dynamics include forte (f), piano (p), and sforzando (sf). The score ends with a double bar line and a fermata.

Alti cito!



Chorale. Hantl Ordinaire

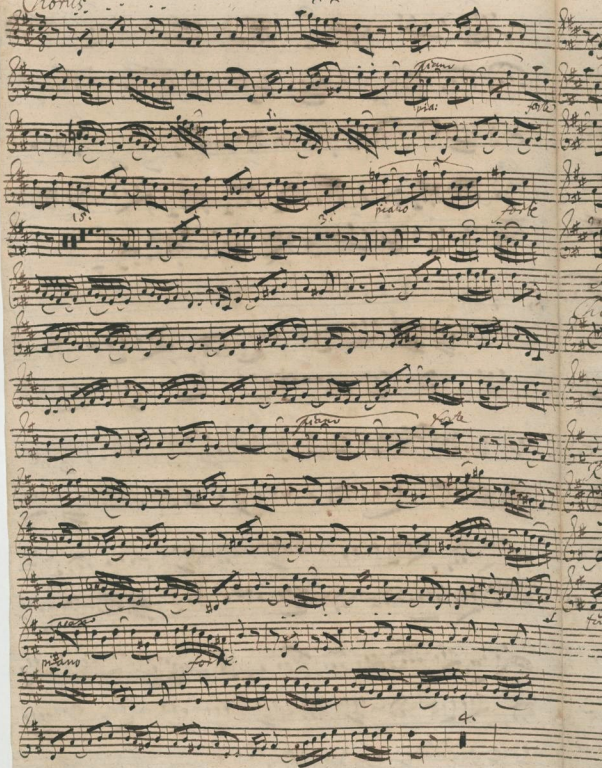
Handwritten musical score for a chorale. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes. There are several instances of heavy blacked-out corrections or deletions, particularly on the fourth and fifth staves. The handwriting is in a cursive, historical style.

Finel

Handwritten musical notation at the bottom of the page, consisting of two staves. The notation includes a treble clef, a key signature of one sharp, and various note values including eighth and sixteenth notes. The piece concludes with a double bar line and a final cadence.

Hautbois No 10

Pionus



Handwritten musical score on aged paper, featuring multiple staves of music and vocal parts. The notation includes various musical symbols, clefs, and dynamic markings.

Key markings and sections include:

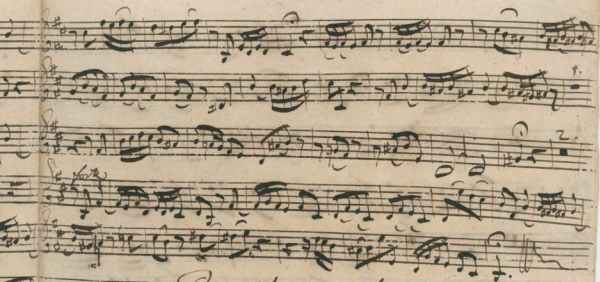
- piano* and *forte* markings.
- Recit. lacer.* (Recitative, lacerated).
- Recit. accomp.* (Recitative, accompanied).
- Aria.*
- Recit. lacer.* (Recitative, lacerated).
- Coral.*
- Recit. Haulto: d'Amour. fort.* (Recitative, High: of Love, forte).
- adagio* marking.
- Volte!* (Turn!).

The score is heavily crossed out with large, diagonal scribbles, particularly in the lower half of the page.

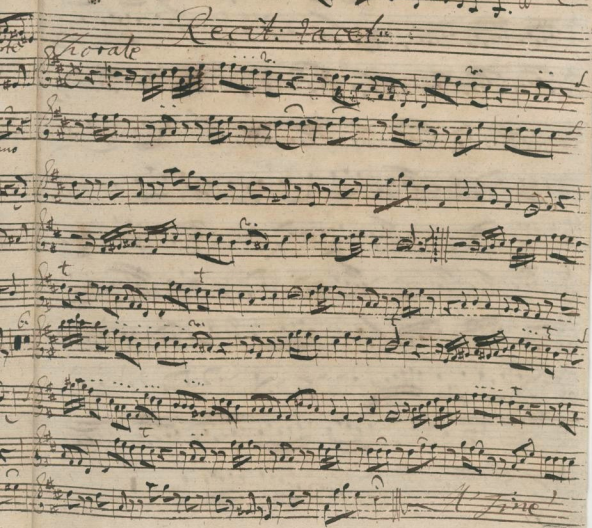
Aria.

A handwritten musical score for an Aria, consisting of approximately 12 staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written on aged, slightly discolored paper. The following table summarizes the dynamic markings and other annotations found in the score:

Staff	Dynamic Markings / Annotations
1	<i>f</i>
2	<i>f</i>
3	<i>f</i>
4	<i>piano</i>
5	<i>bis</i>
6	<i>f</i>
7	<i>piano</i>
8	<i>f</i>
9	<i>piano</i>
10	<i>f</i>
11	<i>f</i>
12	<i>piano</i>



Recit: facete



Violino. ¹¹ rmo.

Chorus:

Handwritten musical score for Violino. ¹¹ rmo. Chorus. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *piano*, *forte*, and *piu mos*. The paper is aged and shows some staining and wear.

Dynamic markings: *piano*, *forte*, *piu mos*.

Handwritten musical score for a multi-measure rest section. The score consists of ten staves. The first staff begins with a multi-measure rest marked '15.'. The subsequent staves contain various musical notations, including notes, rests, and dynamic markings such as 'piano' and 'forte'. The notation is in a historical style, likely from the 18th or 19th century.

Recit. Tac. /

Recit. comp. /

Segue l'Aria.

Handwritten musical score for the beginning of an aria. The score consists of two staves. The first staff begins with a multi-measure rest marked '15.'. The notation includes notes, rests, and dynamic markings such as 'piano' and 'forte'.

Handwritten musical score for the continuation of the aria. The score consists of two staves. The notation includes notes, rests, and dynamic markings such as 'piano' and 'forte'.

Handwritten musical score for the continuation of the aria. The score consists of two staves. The notation includes notes, rests, and dynamic markings such as 'piano' and 'forte'.

Handwritten musical score for the continuation of the aria. The score consists of two staves. The notation includes notes, rests, and dynamic markings such as 'piano' and 'forte'.

Vall'into.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is annotated with several performance instructions and markings:

- Staff 1:** Includes a key signature of one sharp (F#) and a common time signature (C). It features a first ending bracket labeled "3.".
- Staff 2:** Continues the musical notation with a second ending bracket labeled "3.".
- Staff 3:** Includes a first ending bracket labeled "3." and a marking "forte" near the end of the staff.
- Staff 4:** Includes a marking "piano" above the staff.
- Staff 5:** Includes a marking "forte" below the staff.
- Staff 6:** Continues the musical notation.
- Staff 7:** Includes a marking "Recit: tacet:" at the end of the staff.
- Staff 8:** Includes a marking "Chorale" below the staff.
- Staff 9:** Includes a marking "Recit: tacet:" at the end of the staff.
- Staff 10:** Includes a marking "Recit: accomp. // Stacc. // Recit: // tacet:" at the end of the staff.
- Staff 11:** Includes a marking "Chorale." below the staff.
- Staff 12:** Continues the musical notation.
- Staff 13:** Continues the musical notation.
- Staff 14:** Continues the musical notation.
- Staff 15:** Continues the musical notation.

Handwritten musical score on aged paper. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The piece concludes with the word "Fine!" written in cursive on the seventh staff.

Korar.

I. Violino¹².

Handwritten musical score for Violino I, featuring multiple staves with complex notation, including slurs, ties, and dynamic markings. The score is written on aged, yellowed paper. The notation includes various musical symbols such as notes, rests, slurs, and ties, indicating a complex melodic and harmonic structure. Dynamic markings like *forte*, *piano*, and *molto* are visible, along with performance instructions like *forz.* and *forz. L.*. The score is organized into systems, with each system containing multiple staves. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some staining.

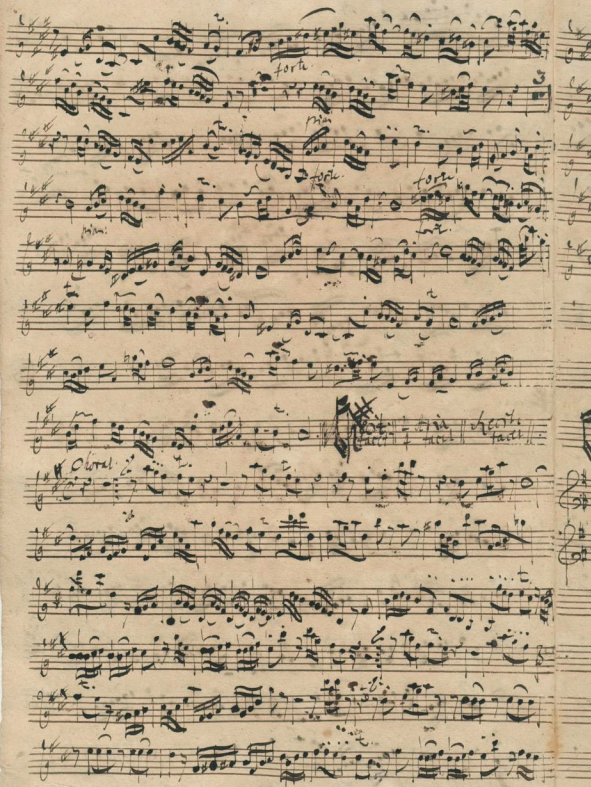


Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and wear at the edges.

Annotations and markings visible on the page include:

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

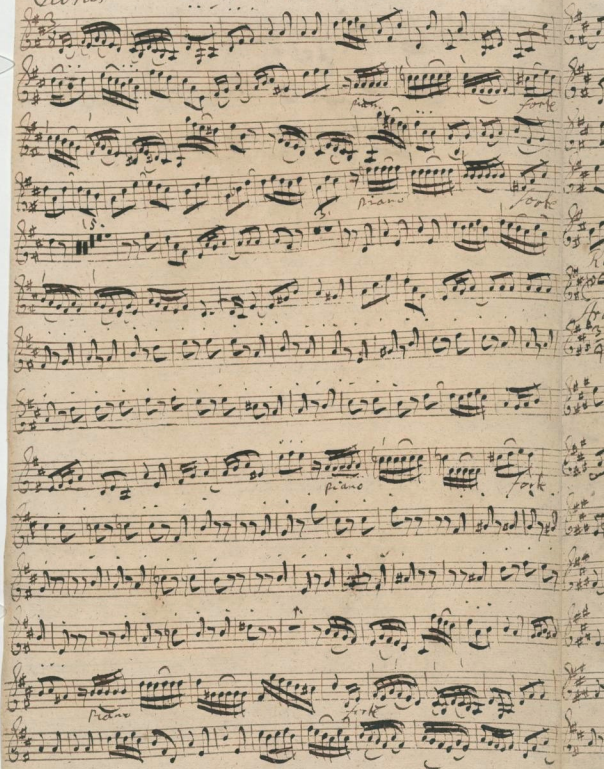
The final section of the score is marked *verteato* and includes a key signature change to one sharp (F#).



A handwritten musical score on five staves. The notation is in a single system, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The ink is dark and the paper shows signs of age and staining. The word "Fin." is written at the end of the fifth staff, followed by a double bar line and a decorative flourish.

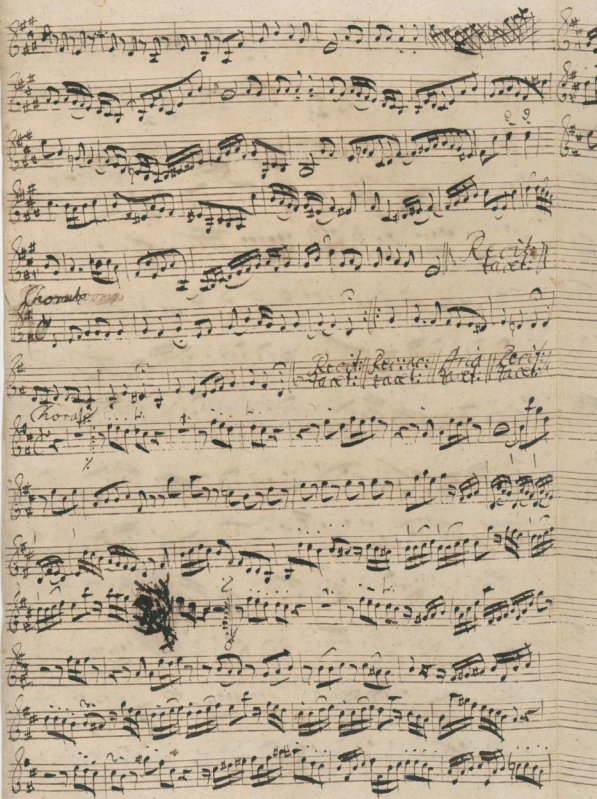
A handwritten musical score for a piece titled "Teich Choral". The title is written in a stylized, cursive font at the beginning of the first staff. The score is written on three staves. The notation includes a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a decorative flourish. The paper is aged and shows some staining.

Chorus

Violino 2^{do}

A handwritten musical score on aged, yellowed paper. The score is written in ink and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a 'forte' marking. The third staff has a 'piano' marking. The fourth staff has a 'forte' marking. The fifth staff has a 'piano' marking. The sixth staff has a 'piano' marking. The seventh staff has a 'piano' marking. The eighth staff has a 'piano' marking. The ninth staff has a 'piano' marking. The tenth staff has a 'piano' marking. The eleventh staff has a 'piano' marking. The twelfth staff has a 'piano' marking. The thirteenth staff has a 'piano' marking. The fourteenth staff has a 'piano' marking. The fifteenth staff has a 'piano' marking. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a 'forte' marking. The third staff has a 'piano' marking. The fourth staff has a 'forte' marking. The fifth staff has a 'piano' marking. The sixth staff has a 'piano' marking. The seventh staff has a 'piano' marking. The eighth staff has a 'piano' marking. The ninth staff has a 'piano' marking. The tenth staff has a 'piano' marking. The eleventh staff has a 'piano' marking. The twelfth staff has a 'piano' marking. The thirteenth staff has a 'piano' marking. The fourteenth staff has a 'piano' marking. The fifteenth staff has a 'piano' marking.

Volti a te!





Chorus.

Violino ¹⁴ 2do.

Handwritten musical score for Violino 2do, Chorus. The score consists of 14 staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper is aged and yellowed, with some ink bleed-through from the reverse side. A red circular stamp is visible at the bottom center.

Dynamic markings include: *pian.*, *forte*, *pian.*, *forte*, *pian.*, *forte*, *pian.*, *forte*, *pian.*, *forte*, *pian.*, *forte*, *pian.*, *forte*.

A red circular stamp is visible at the bottom center, containing the text "BIBLIOTHECA" and "MUSEO".

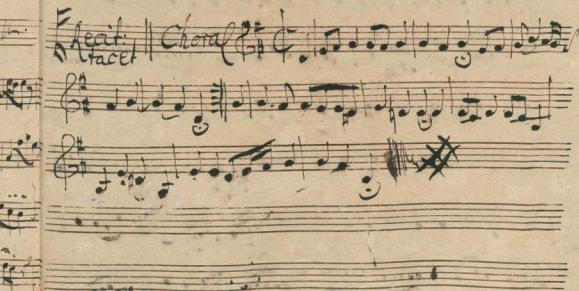
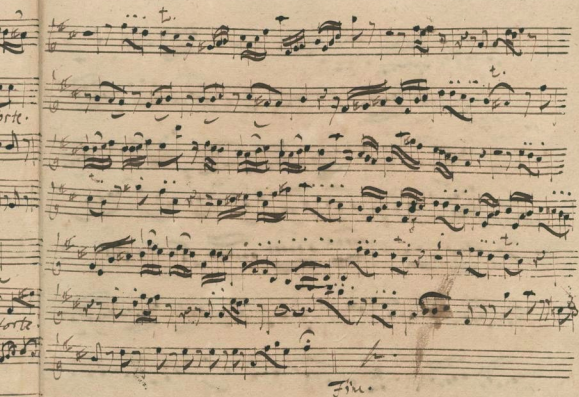
Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as "piano", "forte", and "crescendo". The manuscript is signed "Gioacchino Rossini" at the bottom right.

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

Dynamic markings visible include:

- forte.*
- man.*
- dim.*
- forte.*
- Choral.*
- rit.*
- And.*
- And.*
- And.*

The score is organized into systems, with some staves containing multiple measures of music. The paper shows signs of age, including discoloration and wear.



Corus.

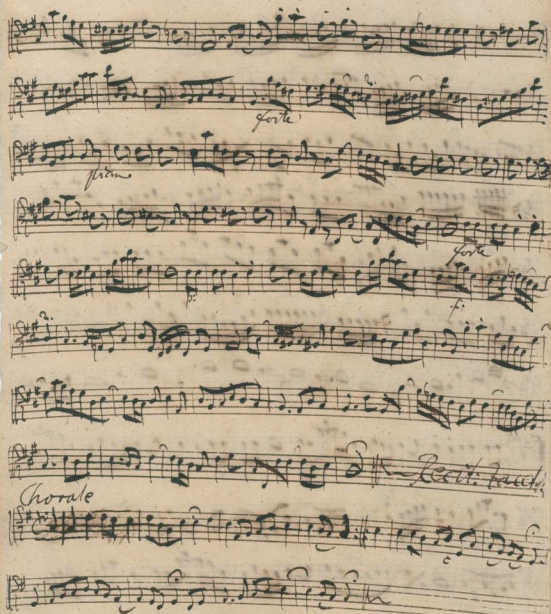
Viola.¹⁵

Handwritten musical score for Viola, page 15. The score consists of 12 staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Corus." is written at the top left, and "Viola. 15" is at the top right. The score is written in a cursive, handwritten style.

Dynamic markings include *piano*, *forte*, and *pian*.

Rehearsal mark 15 is indicated at the beginning of the fifth staff.

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like "piano", "forte", and "Recit. accomp.". The title "L'Espresso" is written at the top right, and the name "Rossini" is at the bottom right. The score is a page from a manuscript, showing the musical composition for a scene from the opera.



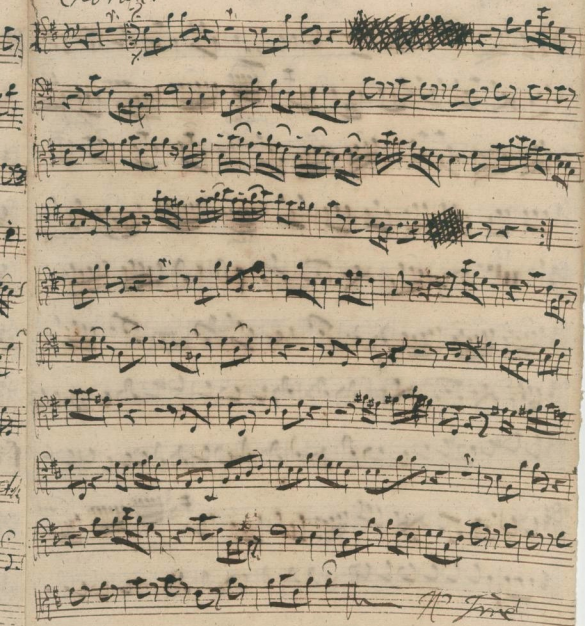
Chorale

Recit. tacet

Recit. tacet // Recit. tacet

Aria tacet // Recit. tacet

Chorale.



Continuo.¹⁶

Chorus.

Handwritten musical score for Continuo, page 16, featuring a Chorus section. The score consists of 14 staves of music in 3/4 time, with various dynamics and articulations. The notation includes treble clefs, key signatures of one sharp (F#), and a variety of note values and rests. Dynamics such as *piano* and *forte* are indicated throughout the piece. The manuscript shows signs of age, including foxing and staining.

Staves 1-14 contain the musical notation for the Chorus section. Dynamics include *piano* and *forte*. The notation includes treble clefs, key signatures of one sharp (F#), and a variety of note values and rests.

forte.

2. forte

piano.

forte.

piano

Recit:

Rec: accomp.

piano

finito

forte

piano

forte

Volte into

the and.

plum

forte

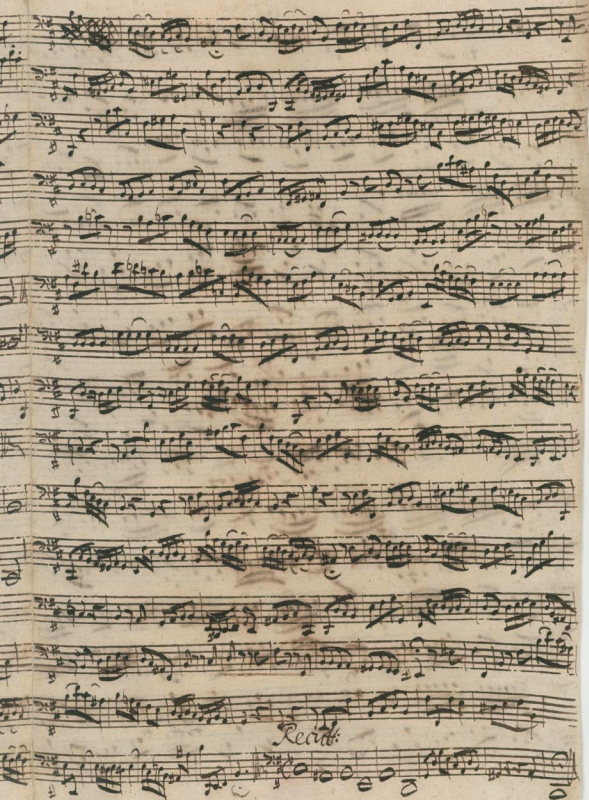
Recit:

Quotale

Rev:

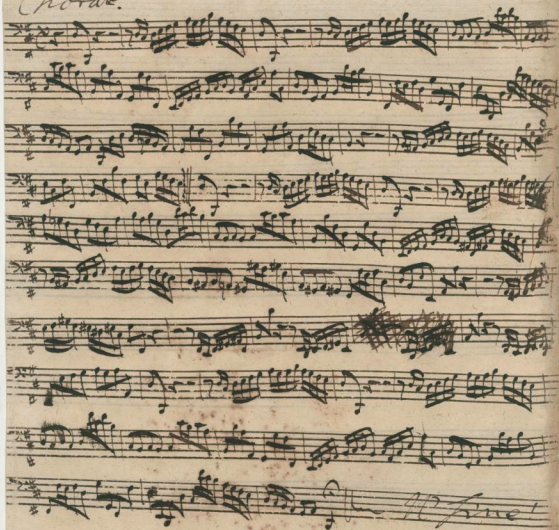
Rev: accomp:

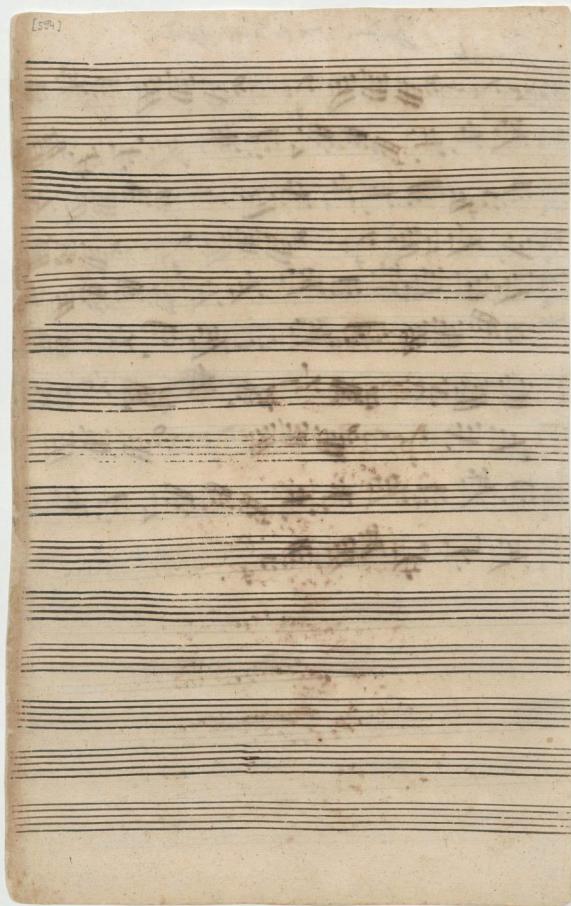
Aria.



Chorale. Zum Continuo glosir

[532]





for.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as clefs, time signatures, and articulation marks. The paper shows signs of age, including foxing and staining.

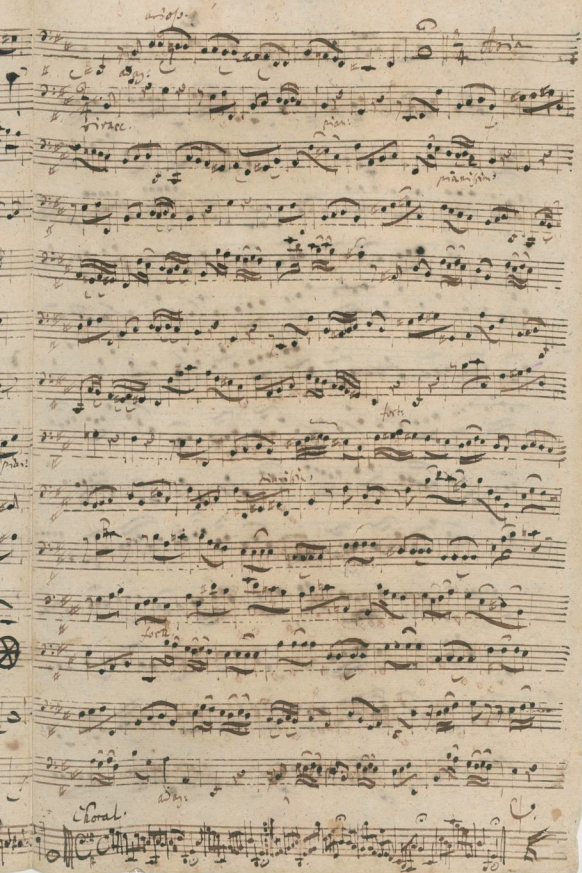
Dynamic markings and other annotations visible on the page include:

- for.* (top left)
- fort.* (first staff)
- forte.* (second staff)
- piu.* (third staff)
- piu.* (fourth staff)
- piu.* (fifth staff)
- piu.* (sixth staff)
- piu.* (seventh staff)
- piu.* (eighth staff)
- piu.* (ninth staff)
- piu.* (tenth staff)
- piu.* (eleventh staff)
- piu.* (twelfth staff)
- piu.* (thirteenth staff)
- piu.* (fourteenth staff)
- piu.* (fifteenth staff)
- piu.* (sixteenth staff)
- piu.* (seventeenth staff)
- piu.* (eighteenth staff)
- piu.* (nineteenth staff)
- piu.* (twentieth staff)
- piu.* (twenty-first staff)
- piu.* (twenty-second staff)
- piu.* (twenty-third staff)
- piu.* (twenty-fourth staff)
- piu.* (twenty-fifth staff)
- piu.* (twenty-sixth staff)
- piu.* (twenty-seventh staff)
- piu.* (twenty-eighth staff)
- piu.* (twenty-ninth staff)
- piu.* (thirtieth staff)
- piu.* (thirty-first staff)
- piu.* (thirty-second staff)
- piu.* (thirty-third staff)
- piu.* (thirty-fourth staff)
- piu.* (thirty-fifth staff)
- piu.* (thirty-sixth staff)
- piu.* (thirty-seventh staff)
- piu.* (thirty-eighth staff)
- piu.* (thirty-ninth staff)
- piu.* (fortieth staff)
- piu.* (forty-first staff)
- piu.* (forty-second staff)
- piu.* (forty-third staff)
- piu.* (forty-fourth staff)
- piu.* (forty-fifth staff)
- piu.* (forty-sixth staff)
- piu.* (forty-seventh staff)
- piu.* (forty-eighth staff)
- piu.* (forty-ninth staff)
- piu.* (fiftieth staff)
- piu.* (fifty-first staff)
- piu.* (fifty-second staff)
- piu.* (fifty-third staff)
- piu.* (fifty-fourth staff)
- piu.* (fifty-fifth staff)
- piu.* (fifty-sixth staff)
- piu.* (fifty-seventh staff)
- piu.* (fifty-eighth staff)
- piu.* (fifty-ninth staff)
- piu.* (sixtieth staff)
- piu.* (sixty-first staff)
- piu.* (sixty-second staff)
- piu.* (sixty-third staff)
- piu.* (sixty-fourth staff)
- piu.* (sixty-fifth staff)
- piu.* (sixty-sixth staff)
- piu.* (sixty-seventh staff)
- piu.* (sixty-eighth staff)
- piu.* (sixty-ninth staff)
- piu.* (seventieth staff)
- piu.* (seventy-first staff)
- piu.* (seventy-second staff)
- piu.* (seventy-third staff)
- piu.* (seventy-fourth staff)
- piu.* (seventy-fifth staff)
- piu.* (seventy-sixth staff)
- piu.* (seventy-seventh staff)
- piu.* (seventy-eighth staff)
- piu.* (seventy-ninth staff)
- piu.* (eightieth staff)
- piu.* (eighty-first staff)
- piu.* (eighty-second staff)
- piu.* (eighty-third staff)
- piu.* (eighty-fourth staff)
- piu.* (eighty-fifth staff)
- piu.* (eighty-sixth staff)
- piu.* (eighty-seventh staff)
- piu.* (eighty-eighth staff)
- piu.* (eighty-ninth staff)
- piu.* (ninetieth staff)
- piu.* (ninety-first staff)
- piu.* (ninety-second staff)
- piu.* (ninety-third staff)
- piu.* (ninety-fourth staff)
- piu.* (ninety-fifth staff)
- piu.* (ninety-sixth staff)
- piu.* (ninety-seventh staff)
- piu.* (ninety-eighth staff)
- piu.* (ninety-ninth staff)
- piu.* (hundredth staff)

Handwritten musical score on aged paper, page 599. The score consists of 14 staves of music. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

Dynamic markings include *forte* and *piano*.

At the bottom left, there is a section marked with a circle containing a cross (⊗) and the word *Recit:*.

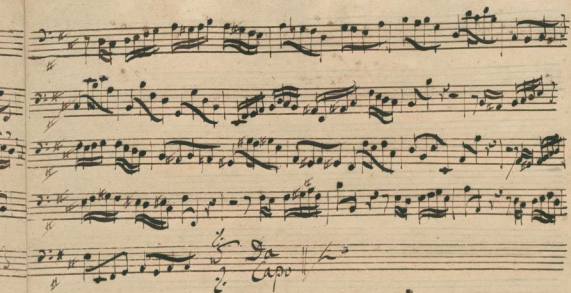


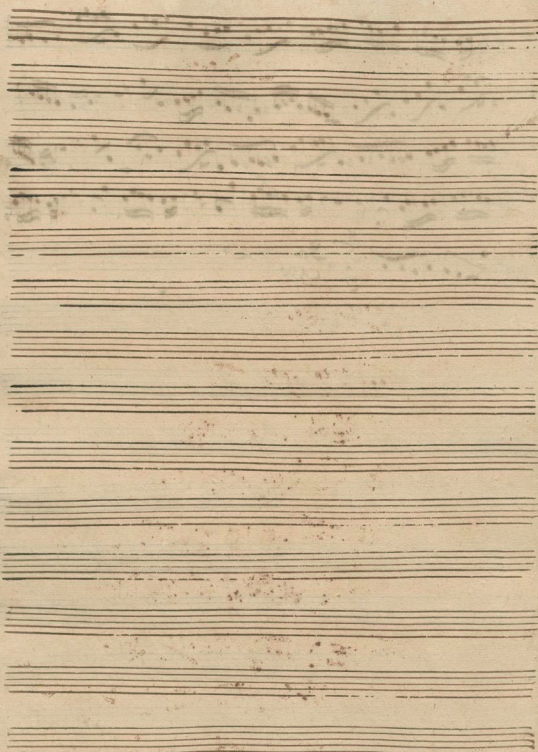
gan Continuo

Handwritten musical score for Continuo, featuring 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the page.

Annotations and markings include:

- gan* (written above the first staff)
- Allegro* (written above the second staff)
- foris* (written below the seventh staff)
- ferri* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Choral* (written below the tenth staff)
- Allegro* (written below the eleventh staff)





Continuos.



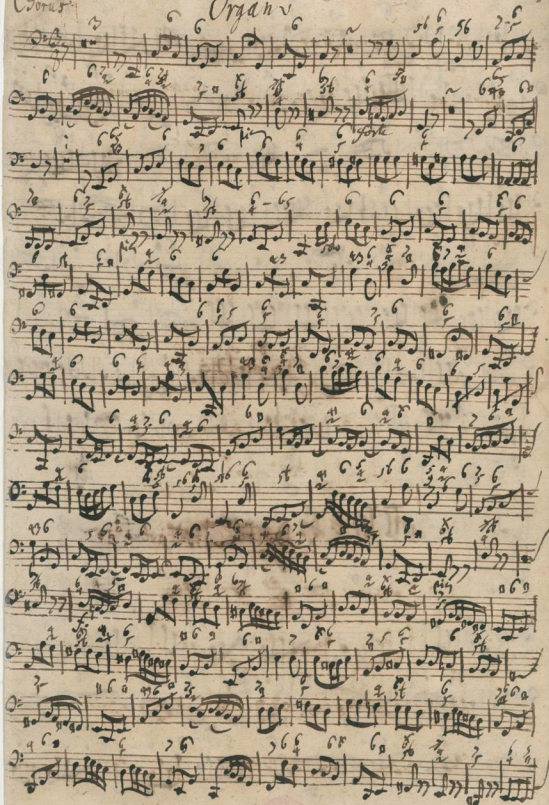
Chorus

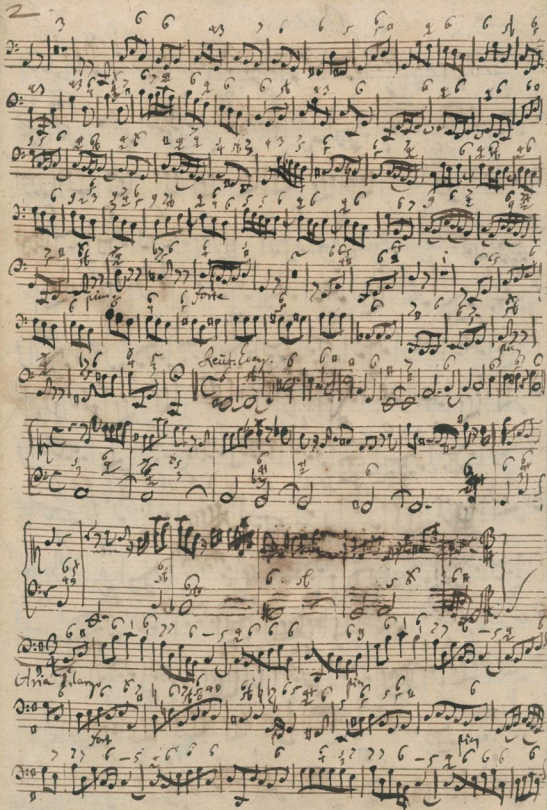
Organ

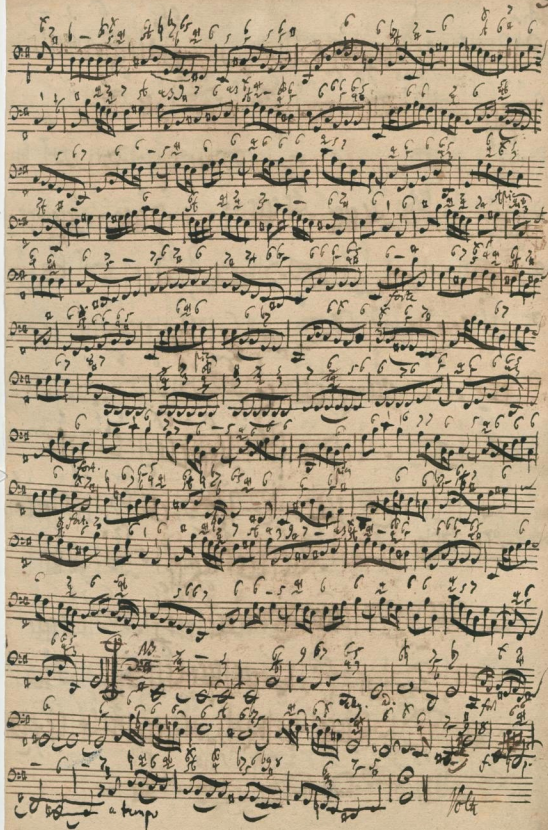
15

6032

1







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, time signatures, and accidentals. The lyrics are written in a cursive script, likely German, and are interspersed with musical notation. The score is organized into systems, with some staves labeled "Reut" (likely "Reut" or "Reut") and "Chor". The handwriting is in dark ink, and the paper shows signs of age and wear.

Reut: nay ch 1/2

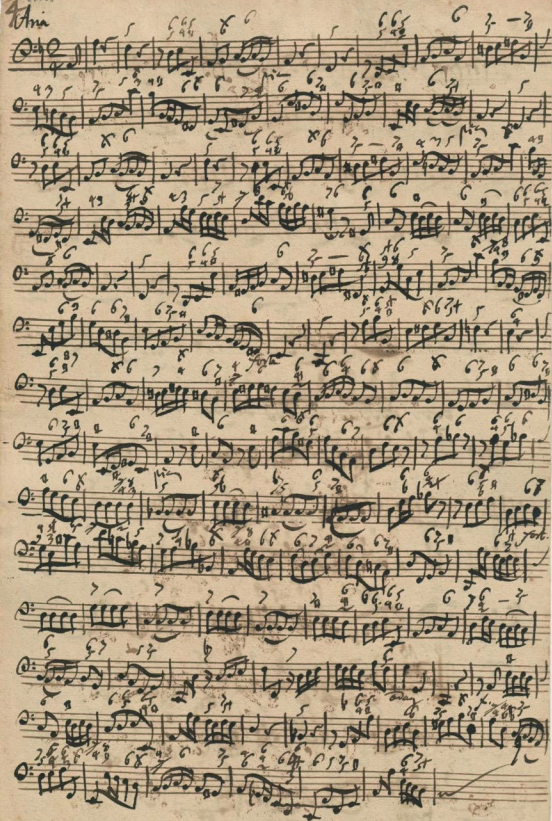
Chor

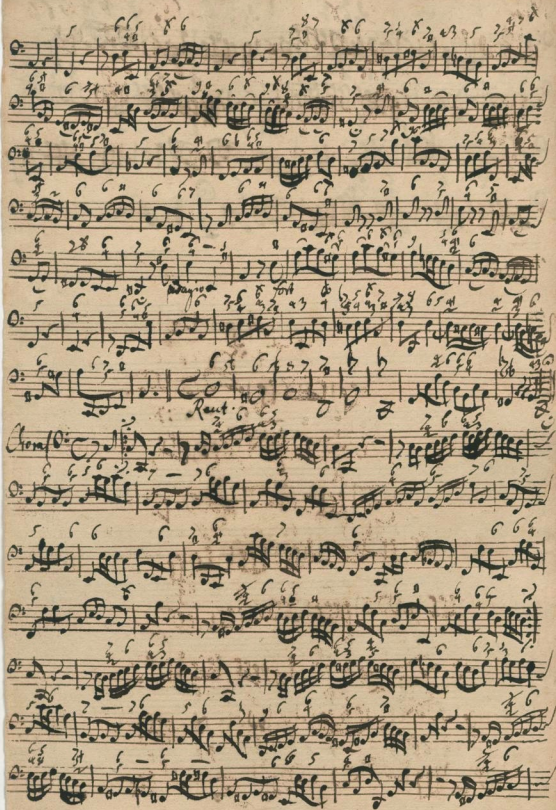
Reut

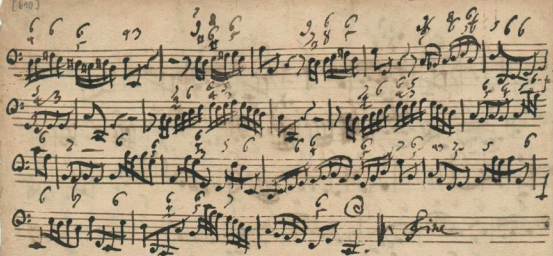
18.

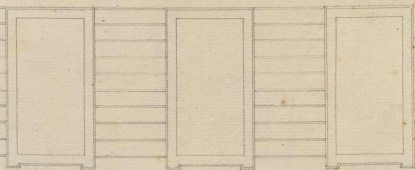
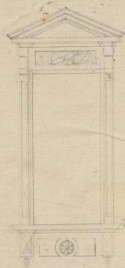
[699]

Aria











N. 6. Gras von der hohen Fels

Chor.

55.

Der sein die Polym. Linien zeigen

ben, vi Finis affuau ben

gib daß wir in hohen Glor^e — — — — — br^euch^e —

Es sein Glauben nach seiner Macht und Güte

Ich - naß deiner Maht und Gü - te naß deiner Güte ich

so - gib dich mir in heil'gen Glau - ben auf Jesus Christus

Julia y su

Nir wollen wir all ein netz sein:

... zu, 76. *Contra* *tenor* *alto*

schaffen Klammern das Feindes nur selbst aufzuheben, nur so =

- pasul an bogasul

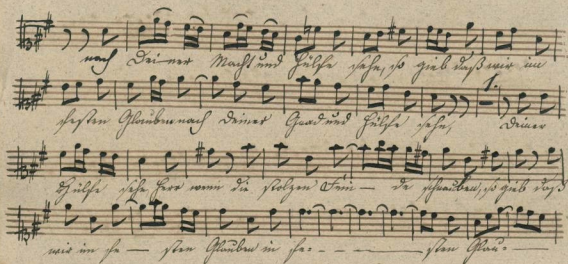
Spod sam dei polzem Trnava zvezda =

bu, for, van di Polyn Finia yfuai

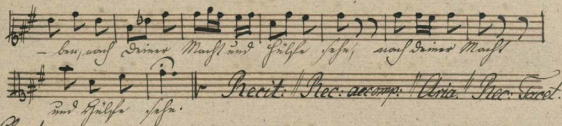
- du, die Linder, spenden, so viel, ihr Saiten in euren Glänzen,

res.

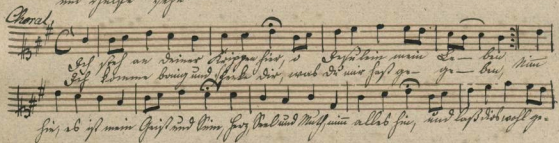




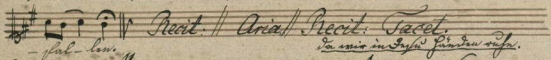
 und Dir mit Maßt und Güte scha, so gibst du mir in
 diesen Stunden auf deiner Gnad und Güte scha, Dir
 Güte scha so wie du soldest sein - Du schendest, so gibst du
 mir in sa - den Stunden in sa - - - - - den Stunden.



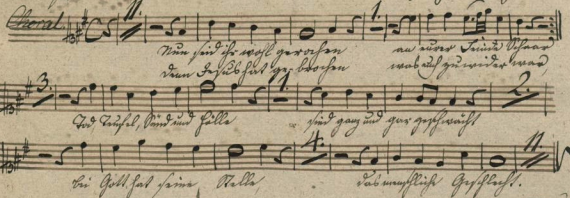
 - du, und Dir mit Maßt und Güte scha, und Dir mit Maßt
 und Güte scha.



 Ich steh an deiner Reppa fies, o Erlebe mein Le - ben, mein
 Ich komme bring und schenke dir, was du mir sagst ge - ge - ben, mein
 für, es ist mein Geyst und dein Herz und Muß, wie alle für, und laßt dich sagst ge.



 - schen - leu.



 Wenn wir so wohl geordnet, an unserm Heil und Glück
 dein Erbteil ist ge - geben, und dein Erbteil ist ge - geben,
 der Engel, dem und alle, sind ganz und gar gegeben
 der Gott hat seine, Hells, und unsterbliche Geistes.

Sine.

Chor

55.

Goodmania polytricha Linné ~~specimen~~

Contra Fainta soprano

gelblich in feinen Glanz — — — — — Con inf.

Das Glauben auf Euer Majestät Güte

Heute — nach einer Nacht im Zelt — so nach einer solchen Pause

19. - gab das Kind in feinem Glase - bei uns Lina's Mutter war

fulva fufa. Nid mollu vid allin mactan.

an, so Kousan wird den

Japan Blue & Green, many of the colors,

2

Es ist entzuseh
hervor die hohen Töne

Can faw, wenn die Folgen Feinde pflegen

15

- Die heilige Familie schauen so zärtlich auf einander stehen. Glauben


 auf Dei-ner Macht und Hilfe such, so gibst du mir ein
 festes Glauben auf Deiner Gnade Hilfe such, Deiner
 Hilfe such, denn man die Heilgen Fein- de überhand so gibst du
 mir ein fe- ste Glauben in fe- ste Glauben.
 - bring auf Deiner Macht und Hilfe such, auf Deiner Macht
 und Hilfe such.

Choral


 Ich hab an Deiner Heilgen Fein- de, Jesu mein Le- ben, Ich
 Komme bring und suchte Dich, was Du mir so ge- ge- ben, Komme
 zu mir, mein Geist und Sinn, so hab ich mich in alle Fein- de, so hab ich mich ge-
 - sal- len.

Reut # Aria # Reut: Tract
 so wir in Christo sein zu lassen

Chorist

11

Wen Jesu ist, nicht zu zweifeln
Denn Jesu ist ja - Christus

2

Engel, Feinde, Dämon,
auf zu mir an, Jesu!

3

Sei, Trübsal, nicht zu felle
für Jung und Alt

4

und geschehst,
Sei, Jesu, sei meine Hilfe

5

manchmal Geschehst.

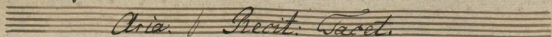
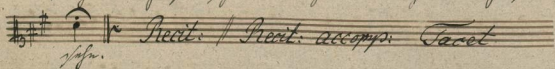
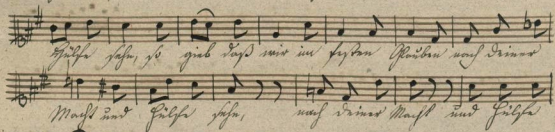
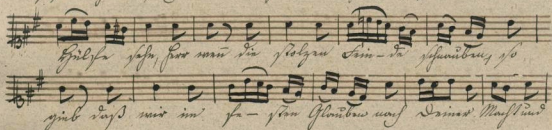
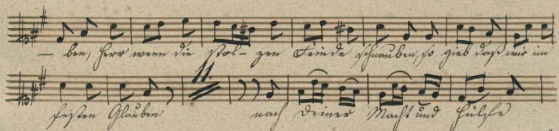
(Nº: 6.)

Alto.

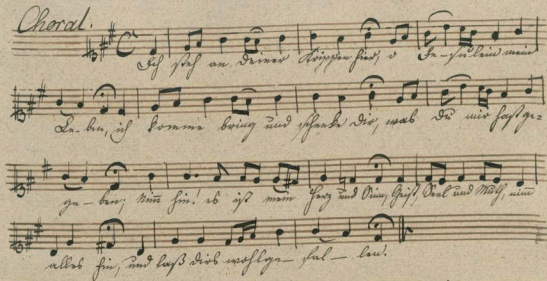
Chor.

St.
 Denn wenn die stolzen Feinde schrei-
 ben, die Feinde schrei- den, die
 stolzen Feinde schreien so gib das uns im festen
 Glauben: — — — — — auf im fe- — — — — — ste Glauben
 gib das uns im festen Glauben auf die uns Macht und
 Hilfe sein, auf deine Macht auf deine Macht und Hilfe
 sein, deine Hilfe sein, auf deine Macht
 Hilfe, so gib das uns im festen Glauben auf deine Macht und
 Hilfe sein. *Alto* wollen wir nicht sein sondern
 wir, so
 können wir den schafften Glauben des Feindes nicht zerstören,
 so können wir den schafften Glauben des Feindes nicht zerstören.





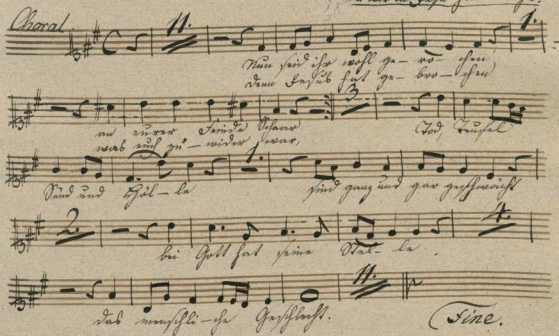
Choral.


 Ich hab an Dines Kräfte find, o In-ge-lau mein
 La-bu, ist Komma bring und schenke Dir, was Du mir fast ge-
 ge-ben, nun fin! es ist mein Herz und Sinn, Geist, Aal und Muth, nun
 alles fin, und laß dich wesseln - sel - lau!

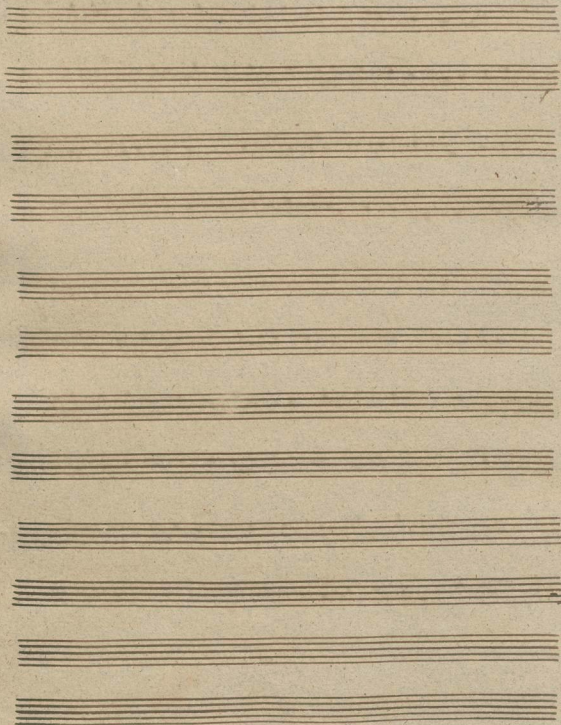
Recit. // Aria. // Recit. Tacet.

La vie in Engel's Hände wass.

Choral


 Nun sind ich wess ge - so - frei
 Auch Längst hat ge - bro - chen
 ein un-er-teseltes Beland
 was auf zu - mider's Posaen,
 Und sind Gel - la
 sind ganz und gar gesschwiff
 bei Gott hat seine That - la
 das musse-ge gesschwiff.

(Fine.)



Chen

Hand wenn die stolzen Feinde stehen:
 Lauf die Feinde schauend bei der
 stolzen Feinde schauend bei der
 so gib ich wider sie stehen
 Glau' - bei mir se - den Glau' den
 gib ich wider sie stehen Glau' den auf die und Maß und
 fülle fülle, auf die und Maß und die Maß und fülle
 fülle, die Maß fülle, auf die Maß - den
 fülle, so gib ich wider sie stehen Glau' den auf die Maß und
 fülle fülle. Wie wollen wir al - lein stehen
 Laß sie können wie die stolzen Feinde den
 fülle und fülle, so können wir die stolzen Feinde den fülle und fülle



Choral

Ich hab an Deine Freigebigkeit, o Da-der
 mein Da-ber, ich Komme bring und schenke Dir was Du mir schen-
 ge-ber, ihm für, ab ist mein Herz und Blut, Geist und Muth, ein
 allt für, und laß dich moßge-fal-ber.

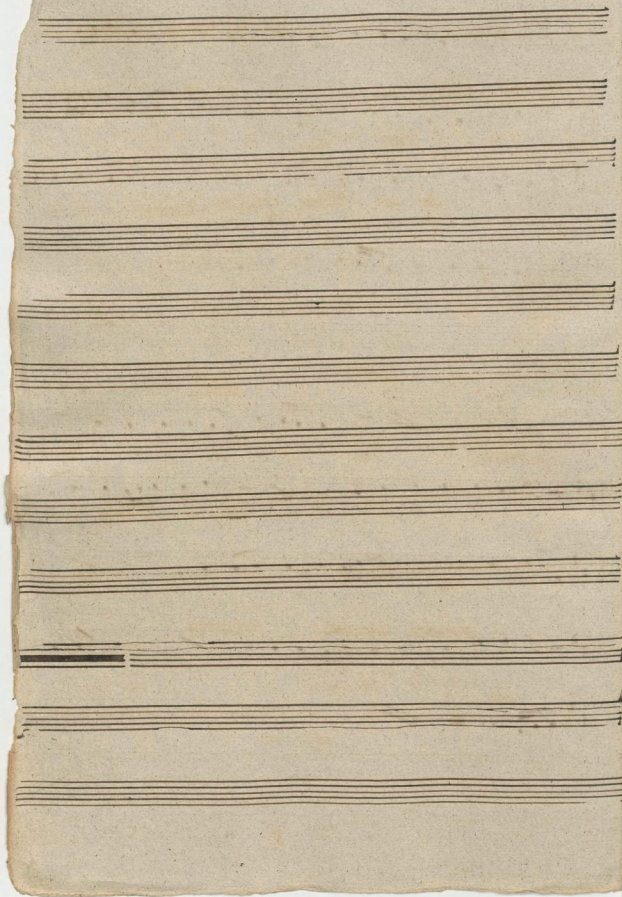
Reit Aria Reit. Facht

La mia in capo far
 raga.

Choral

Mein Herz ist moßge-fal-ber
 Dein Blut ist fal-ber
 an dem Deine Hand
 mir schenke-mir das
 heil-ber
 sein ganz und gar geschenkt
 bei Gott ist mein Heil-ber
 das müssig
 -je geschenkt





können wir den schafften Andern das Sein - das wir empfahen und
 - geben. unser selbst anlegen. Hört, wie die stolzen
 Tünde sprechen. Hört, wie die stolzen Tünde sprechen -
 — — — — — du, so gib dich uns im festen
 Glauben auf Diner Macht und Güte auf -
 — Diner Macht und Güte. So gib dich uns im festem
 Glauben — du auf Diner Macht und Güte auf, auf Diner
 Macht und Güte, auf Diner Macht und Güte auf, Diner
 Güte auf, Hört, wie die stolzen Tünde sprechen, so gib dich
 uns im festen Glauben auf Diner Macht und Güte auf, so
 gib dich uns im festen Glauben auf Diner Macht und Güte auf
 auf Diner Macht und Güte auf.

Recit. Recit. a tempo Arias Recit. Cavat.
Gott, der dich uns heiligt

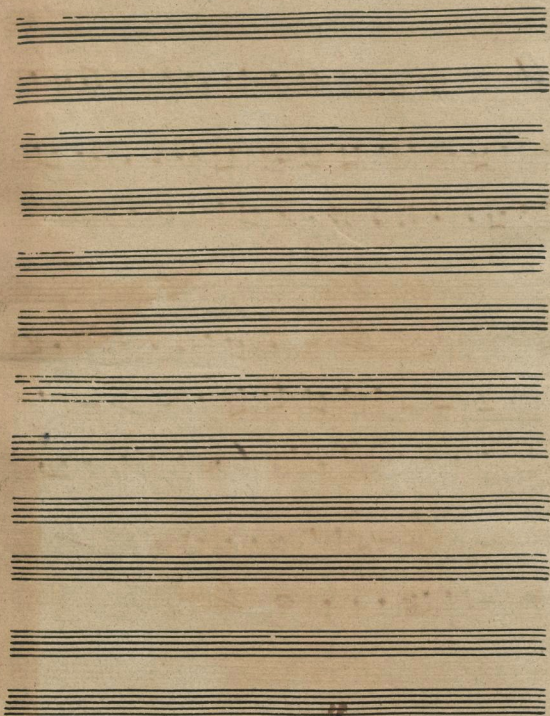
Choral

Ich hab an Deiner Rechten sitz, o Jesu, dein mein
 Ich komme bring und schenke Dir was du uns heiligt ge-
 La-ber mit dir, ab ist mein Geist und dein Geist, Du und
 -ge-ber mit dir, ab ist mein Geist und dein Geist, Du und
 Mich, mit aller dir, und laß dich umgesehen - laß.

Recit. Arias Recit. Cavat.
da wir in Jesu Glauben setzen.

Choral

Nun laß ich mich ge-ge-ber
 Du bist der Herr der Herr der Herr
 du bist der Herr der Herr der Herr
 und wir in Jesu Glauben setzen
 sind ganz und ganz ge-
 gesamt bei Gott der Herr der Herr
 das menschliche Geschlecht. *Fine.*



(No. 6.)

Tenore!

[633]

Chor

44

Herr mit dir haben wir die Freude
 bei dir haben wir die Freude
 das freut uns in der Freude
 gib uns den festen Glauben
 so den Glauben gib uns den festen Glauben
 festen Glauben bei uns festen Glauben
 nach seiner
 Maß uns selber Jesus nach seiner Maß uns selber
 Jesus nach seiner Maß uns selber Jesus nach seiner
 Maß uns selber so gib uns den festen Glauben
 nach seiner Maß uns selber Jesus. Wir wollen Sie al-
 lene anerkennen.
 können wir den festen Glauben, der Freude
 festsetzen wir wollen Sie al- lene anerkennen wir wollen
 Sie alleine anerkennen so



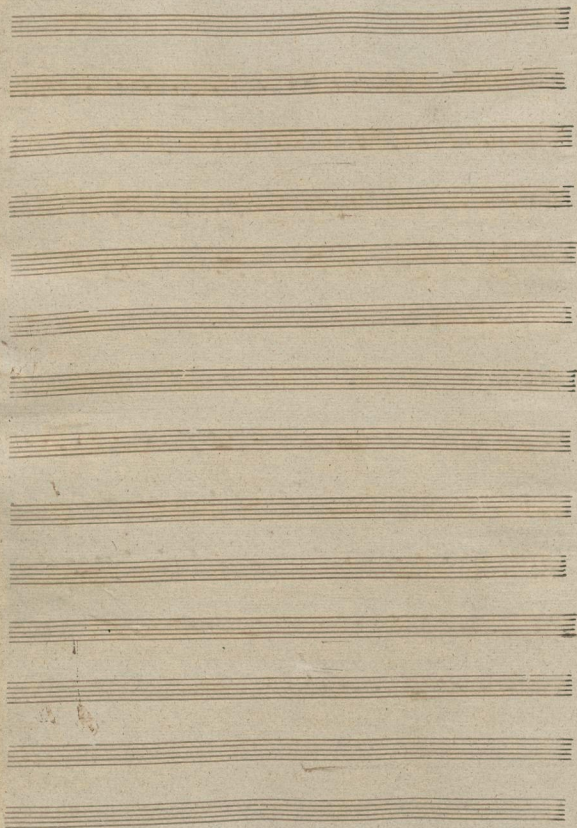
[illegible]

Recit. Recit. accomp. Recit. Tacet

Choral *Ich hab an Deine Barmhertzigkeit, o Jesu mein*
Leben, Du bist meine Hilfe und meine Zuversicht, und du wirst mich
ganz und gar in Deine Hand nehmen, o mein Gott, mein Herr, mein
Heil, mein Trost, mein Alles, gib mir Licht und Rettung.

Recit. Arioso. Recit. Tacet
Da mich in Todes Fesseln riefst

Choral *11.* *Nun bist du gestorben, du mein Leben, du mein Heil, du mein*
Tröster, du mein Gott, du mein Herr, du mein Alles, du mein
Heil, mein Trost, mein Alles, gib mir Licht und Rettung.
14. *Trübsal, Vond du, Hölle, was ganz und gar zu beschneidest*
bei Gott, der deine Hölle ist
da mich gefangen hast.



Chor

59

Handwritten: *Handwritten in Holzer's hands*

Can. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847.

Sept 20 1861. — — — — — 1000000

Einmal Maestri fülle das, auf Einmal Maestri — und

solte fise was Diener solte fise was Diener

Maß nur selbe sein, auf die - nur Maß - und

füßte, so gab es, wie ich jetzt an Gluckensart. Lieder

[illegible]

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there is a handwritten label "Hand" on the left and "au fa Roman" on the right, connected by a horizontal line.

mit der tiefen Stimme zu singen

gafu, uncar gefu, uncar gefu — Chon mo Chon mo Chon mo

Zwei — aus dem Kinn und dem oberen Rachenraum

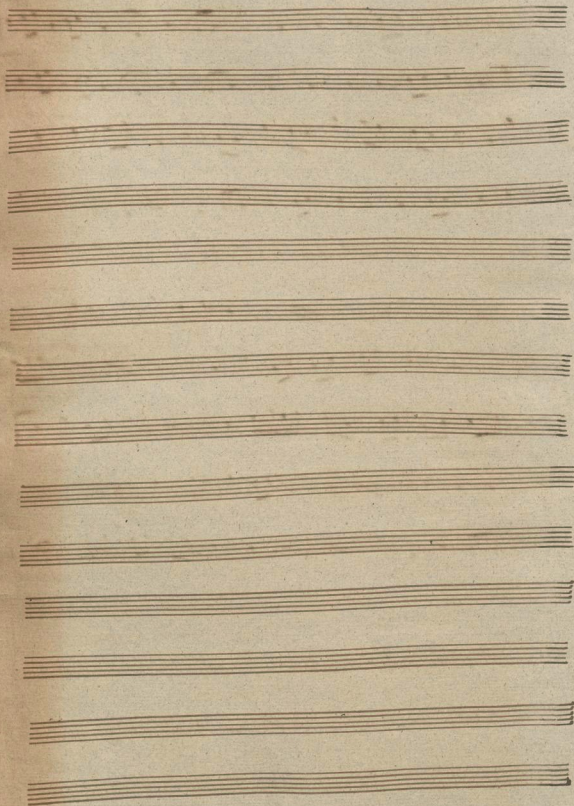
Handwritten musical notation on a single staff, featuring notes and rests, with the word "Allegro" written above the staff.

Post abgefaßt

 Post abgefaßt

Hand und die Folgen Feinde Jesu
 und die Folgen Feinde Jesu, so gib es uns
 festen Glauben auf Deinen Namen, Jesu
 gib es uns im festen Glauben auf Deinen Namen
 - Deinen Namen. - Jesu
 gib es uns im festen Glauben auf Deinen Namen
 - und Jesu - Jesu auf Deinen Namen
 Jesu Jesu Deinen Namen Jesu Jesu
 Jesu - Jesu Jesu Jesu so gib es uns
 Glauben auf Deinen Namen Jesu Jesu so gib es
 uns im festen Glauben auf Deinen Namen Jesu Jesu
 auf Deinen Namen Jesu Jesu

Recit. Petit. adomp. Aria. Recit. Fadet.



(N. 6.)

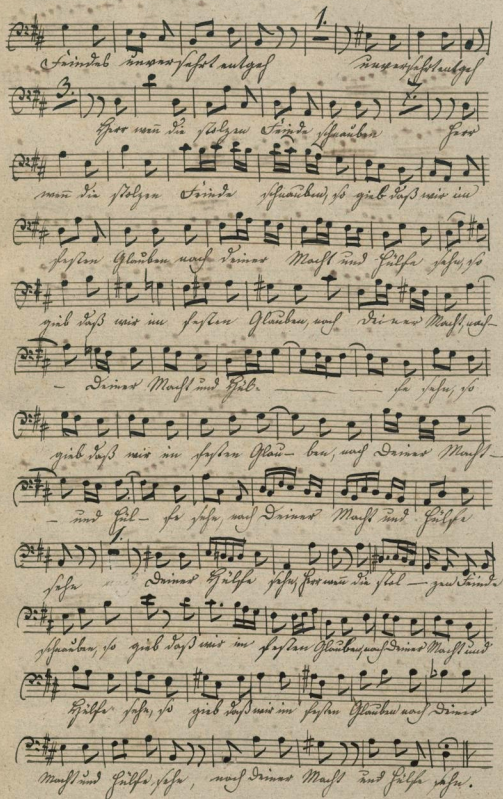
Chor.

Basso.

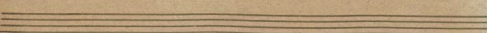
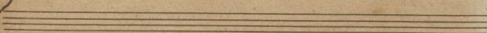
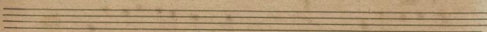
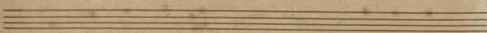
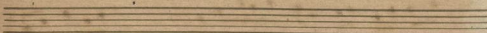
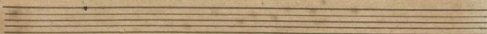
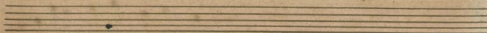
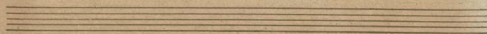
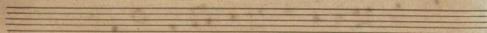
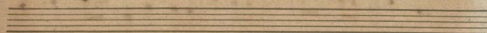
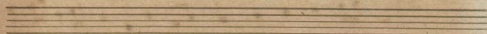
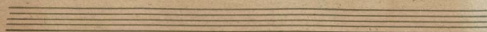
[241]

39.
 Hört, wie die stolzen Sinnen
 sich
 so gleich in die Luft
 glori- ren, auf ihres Macht und
 Größe
 sich setzen, auf ihres Macht — und Größe sich
 auf ihres Größe setzen, auf ihres Macht und Größe
 setzen, auf die — Macht — und Größe so gleich
 sich in die Luft
 wir in diesen Glorien auf ihres Macht und Größe setzen.
 3.
 Wie wollen die al- lein sein
 — wir, so können wir die schönsten Klänge
 Sünden nur selbst aufgeben, nur selbst aufgeben
 wir wollen die allein bestehen — wir, so können wir die
 schönsten Klänge der Sünden nur selbst aufgeben, nur selbst aufgeben.





 Sünd'ig müssen sich belut'gen
 Sünd'ig müssen sich belut'gen
 Wer nun die stolzen Sünd'ig schenken
 Wer
 nun die stolzen Sünd'ig schenken, so gib daß wir in
 festen Glauben auf Dines Maßt und Güte sehn, so
 gib daß wir in festen Glauben auf Dines Maßt auf
 — Dines Maßt und Güte. — ja Jesu, so
 gib daß wir in festen Glauben auf Dines Maßt —
 — und Güte — ja Jesu auf Dines Maßt und Güte
 sehn Dines Güte Jesu, so wie die stol — zen Sünd'ig
 schenken, so gib daß wir in festen Glauben auf Dines Maßt und
 Güte sehn, so gib daß wir in festen Glauben auf Dines
 Maßt und Güte sehn, auf Dines Maßt und Güte Jesu.



[644]

