

— Mus. Gr. 33
— Mus. Gr. 33

Mus. Gm 33

Mus. Gm 33

nach des heiligen Geistes Befehl durch den Apostel Paulum die Chri-
 der zu reden auch sich zu ermahnen schuldig sind/ mit vier Stimmen,
 Bassen und Mittel-Parteyen/etliche mehr/als einmal und zwar der gestun-
 niret/als weder von andern deren Arbeit ich zur Hand g. habe noch von mir
 vorher g. schehen/ solche Composition auch wie andere mehr vor vielen Jahren
 die Noten gebracht/ aus welchen die Herren Organisten und Music Liebhaber so
 leicht in die gewöhnliche Tabulatur absetzen und sowohl der Kirchen/als zu
 se. spielen und musiciren können/ nicht zweifelnd/ es werde durch diese meine
 Arbeit nicht den Music-Verständigen auch der Christlichen Kir-
 mlungen zur ersp. teßlichen Erbauung z. di. net sein vor allen
 huldige Ehre und Preis des hochgelobten Gottes mercklich bef-
 lches von demselben mit demütigen Seuffzen ich herzogrand

Wolchrenb. Großschib. Herr und Kunst
 musicalische Arbeit an Tagg
 zuschreiben wollen darzu ha-
 stliche Begierde zur Bef-
 telfi der edlen Musica, als
 ogenheit gegen meine we-
 nach dieser musicalischen
 or zum D. Dr.
 mehr der

Mus. Gri 33



En. Samuelem Scheit, autorem hujus
operis nunquam satis laudati.

Engenii monumenta tui manuumque labores
Te summum monstrant Harmoniæ artificem

Scheiti; Musurgos inter Clarissimus unus,

Seu idis manibus, seu facis arte melos.

Nulli tu cedis, cedit tibi quisque, nec audet

Artifices tecum conseruisse manus.

In lucem tenus hac abs te quæ missa fuerunt,

Extra censuram sunt ea cuncta meam:

Attamen hæud vereor doctos etiam inter olo-

Si is hîc animi promere sensa r-

sulfans motas quoque corc

ac tabicem classica sæpè ca-

doctus cum indocto ca-

mi nil sonat aure DEI.

tantum sine creati,

reâq

il.

sum,

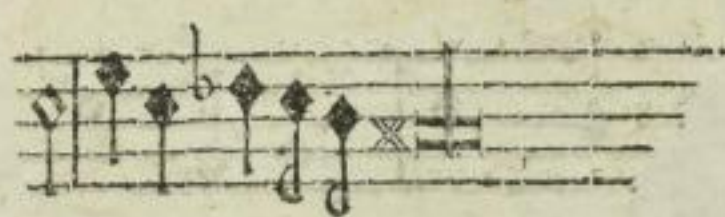
C. 
 Nun komm der Heyden Heyland! 2 4 v.

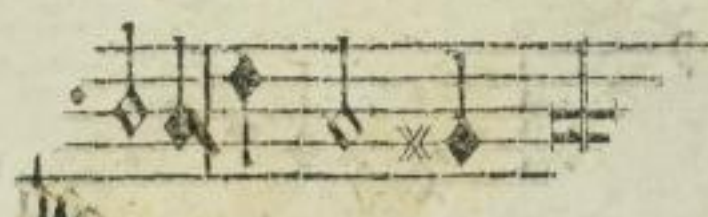
A. 

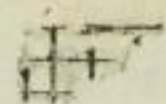








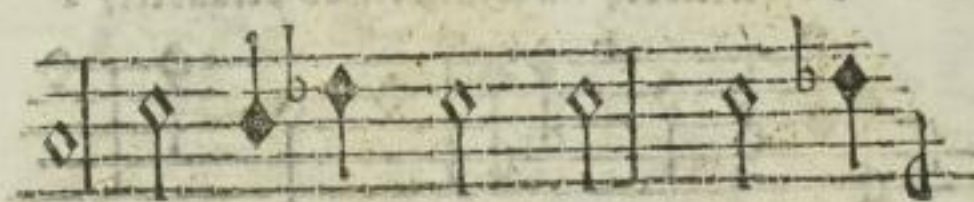


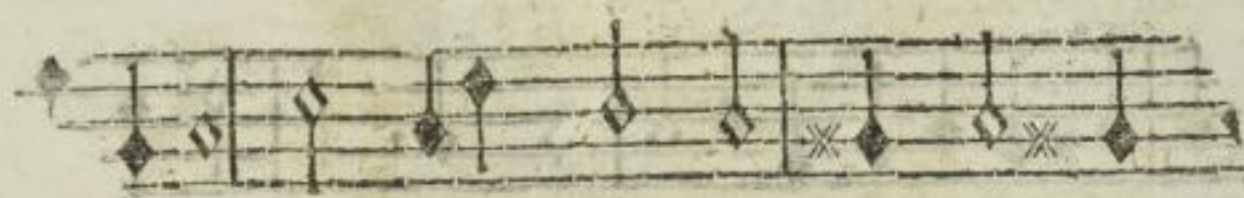
















2

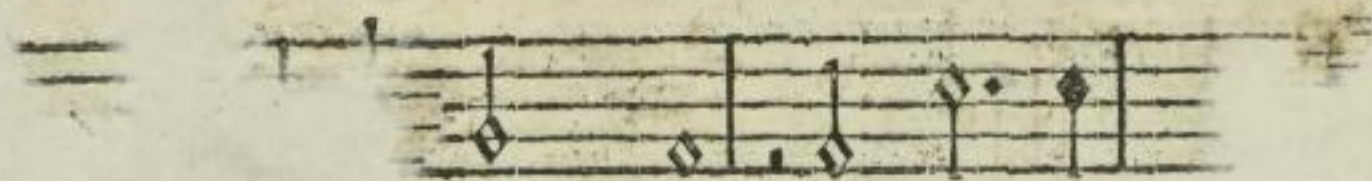
3

C. 
 Gelobet seist du / Jesu Christ / a 4 v.

A. 

T. 

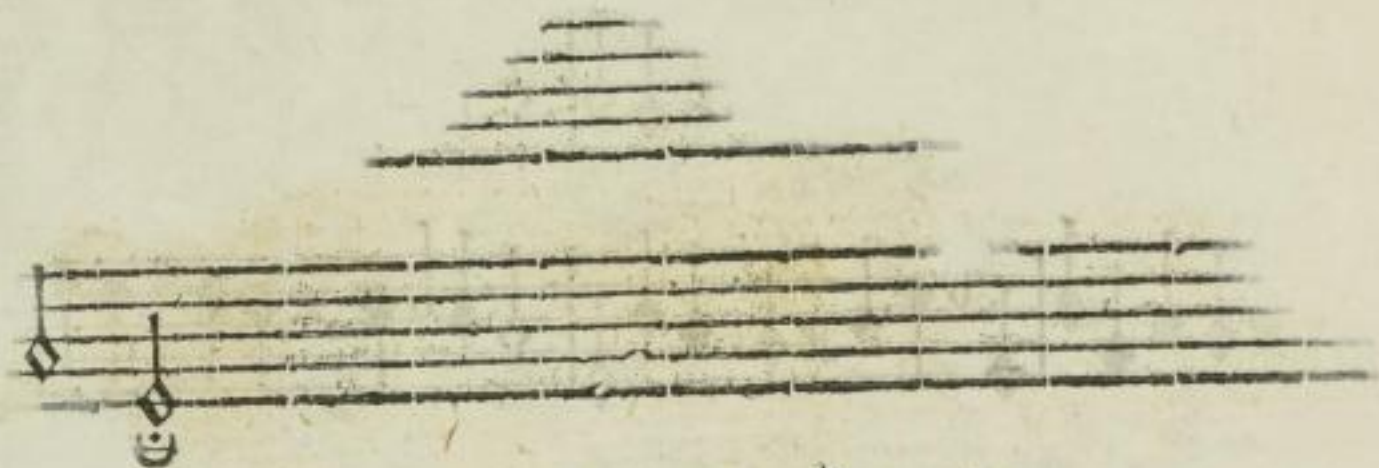


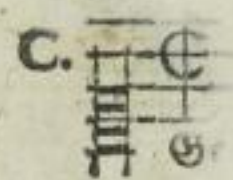










C. 

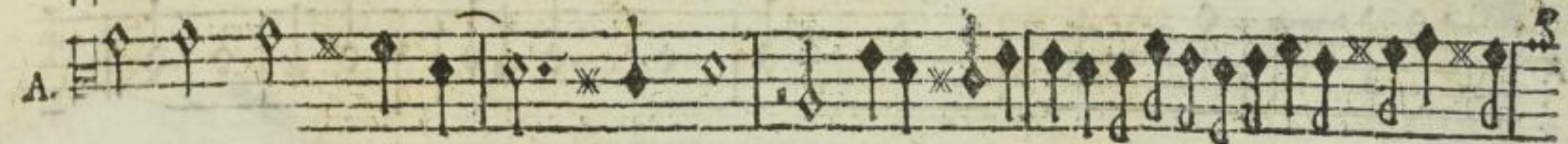
A. 

T. 

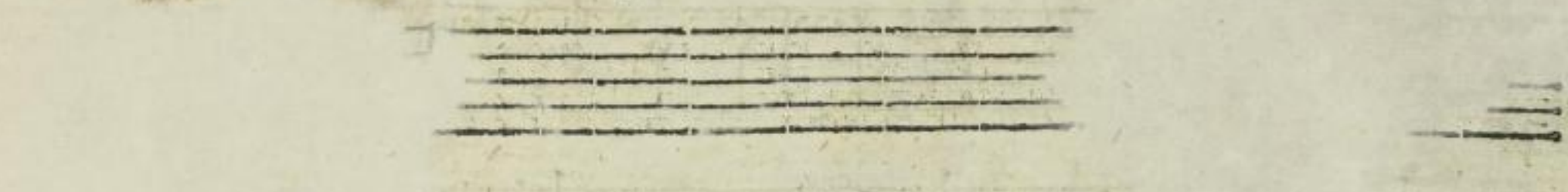
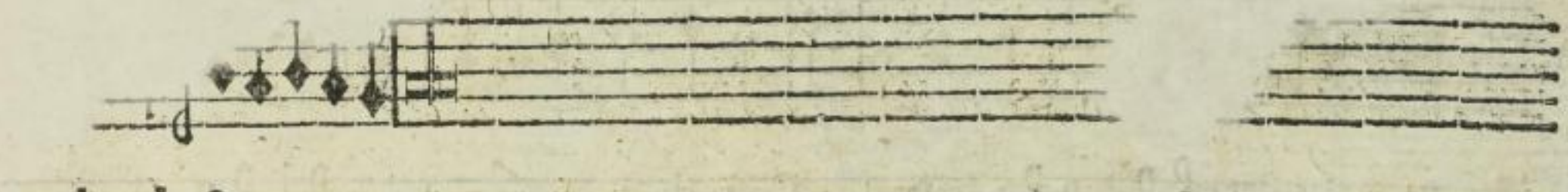


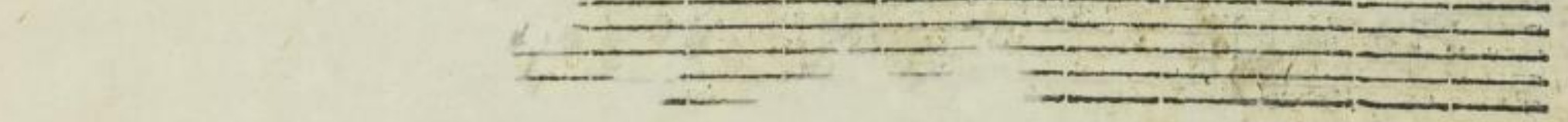
B. 

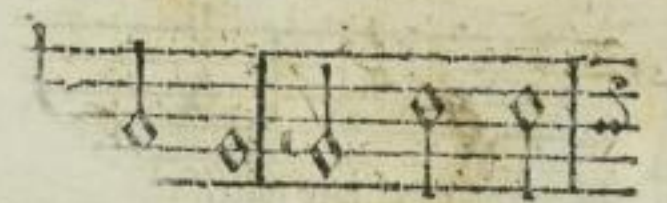
die Melodey ein wenig etwas verändert /

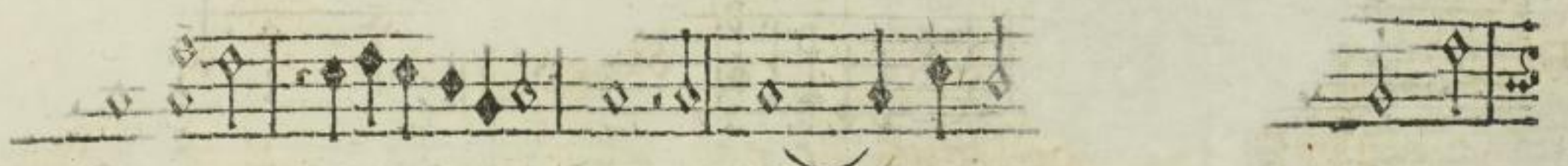
C. 
A. 







B. 

C. 

A. 





C. *Von Himmel hoch/ auff eine andere Manier / a 4 v.*

A.

T.

A.

T.

B.

C. *Christum wir sollen lob*

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

I.

B.

C.

A.

T.

B

C.
 O Jesulein süß auff eine andere Art/ a 4 v.

A.

T.

B.

C.

A.

T.

B.

C.
 in duet iubilo , a 4 v.

A.

T.

B.

C.

A.

T.

B.

C.

C. Ein Kindelein so löblich / a 4 v.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

Handwritten musical score for a multi-voice setting, likely a chorale. The score is written on 12 staves, each labeled with a letter (A, B, C, T) and a number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The lyrics "Helfft mir Gottes Güte preisen / a + v." are written below the fifth staff. The manuscript is aged and shows signs of wear, including stains and discoloration.

12
11
10
9
8
7
6
5
4
3
2
1

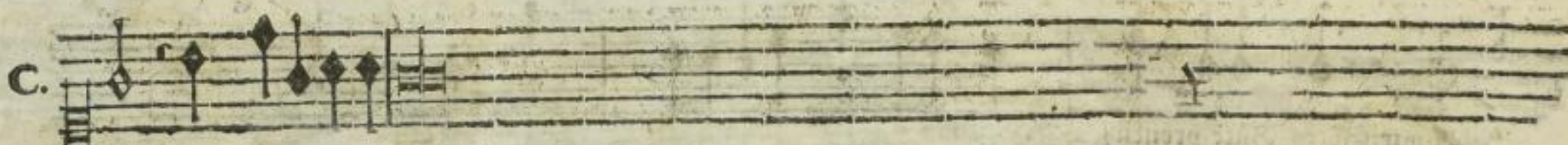
Helfft mir Gottes Güte preisen / a + v.

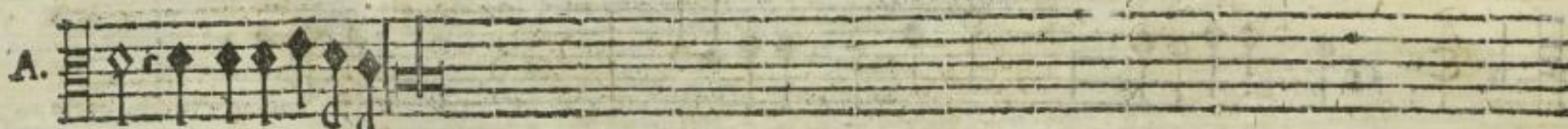
C. 
 lobt Gott ihr Christen all zugleich/ 2 4 v.

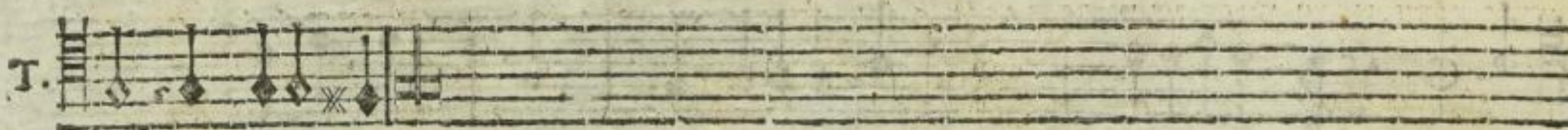
A. 

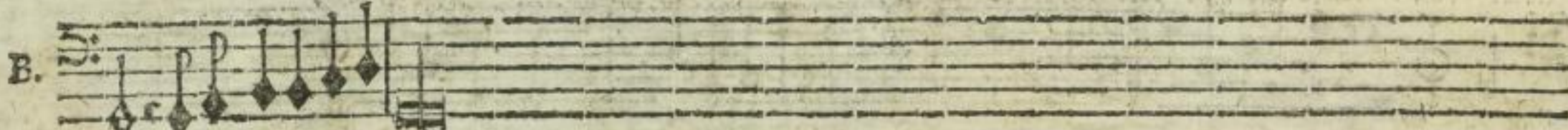
T. 

B. 

C. 

A. 

T. 

B. 

C. 
 Dank sagen wir alle/ 2 4 v.

A. 

T. 

B. 

C. 
 NB. Dieses wird 3mal wiederholt. Den sollen wir alle/ 2c.

A. 

T. 

B. 

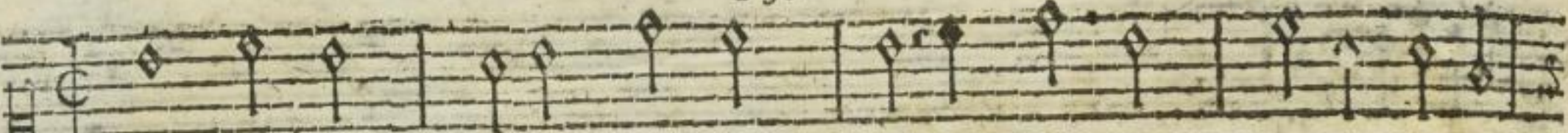
Handwritten musical score on page 12, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section labeled "12." and a tempo marking "Allegro und Grendo". The notation is in a historical style, likely from the 18th or 19th century.

12.

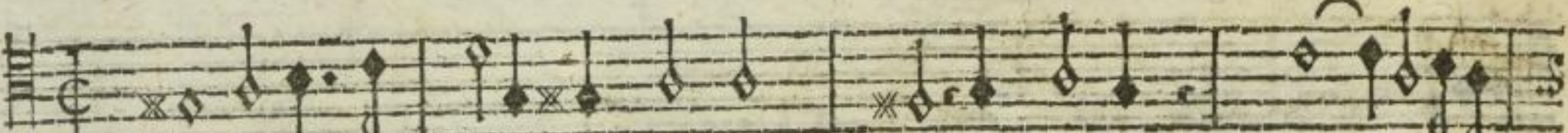
Allegro und Grendo

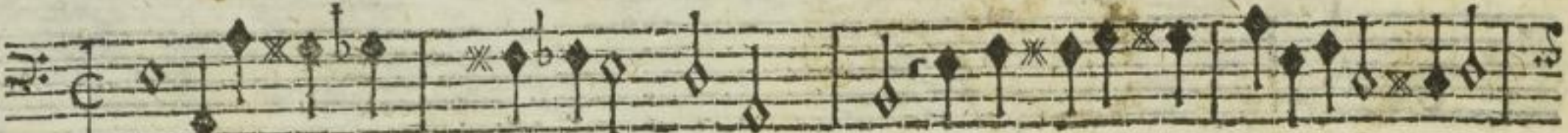
13

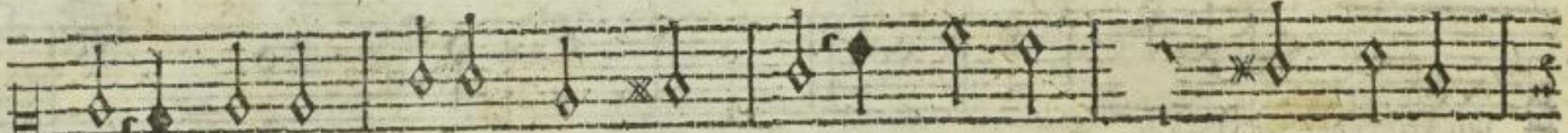
2

C. 
Da Jesus an dem Creuze stund / a 4 v.

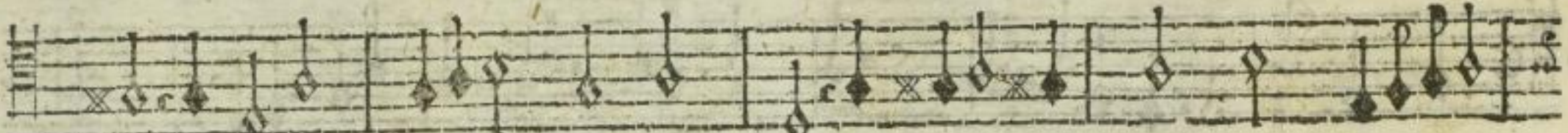
A. 

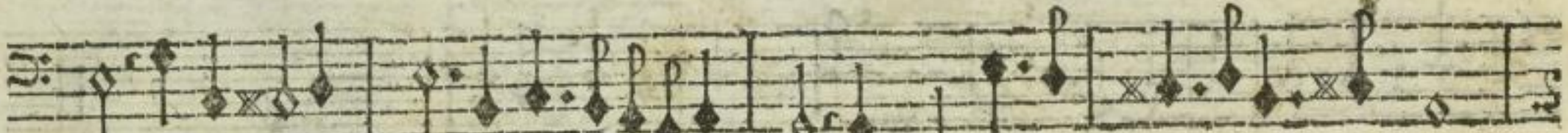
T. 

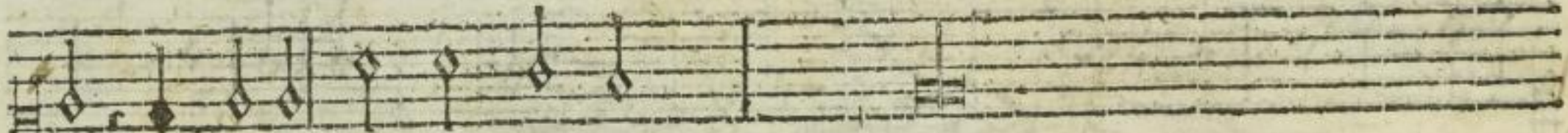
B. 

C. 

A. 

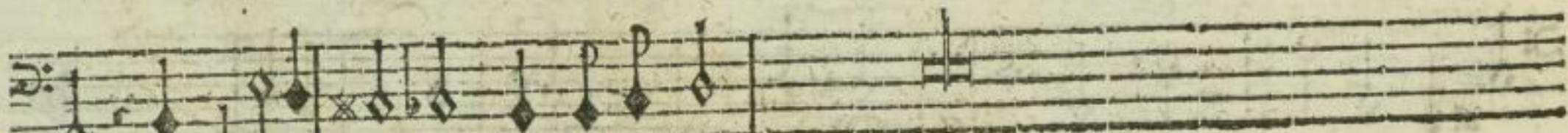
T. 

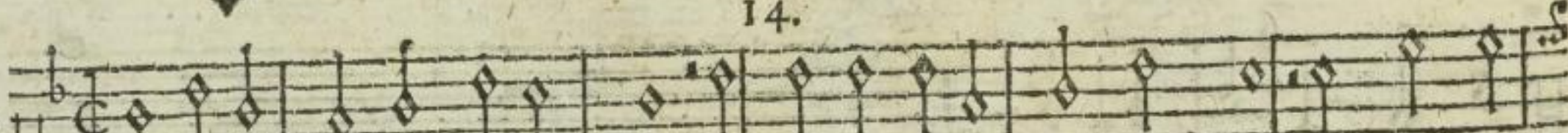
B. 

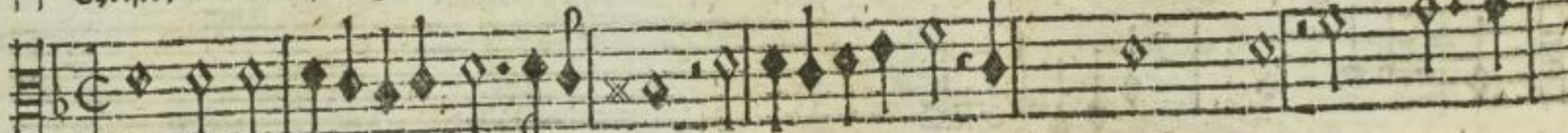
C. 

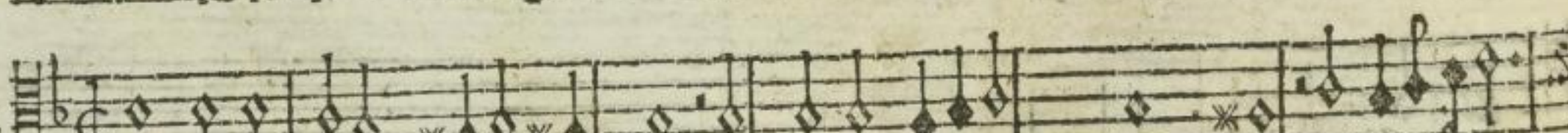
A. 

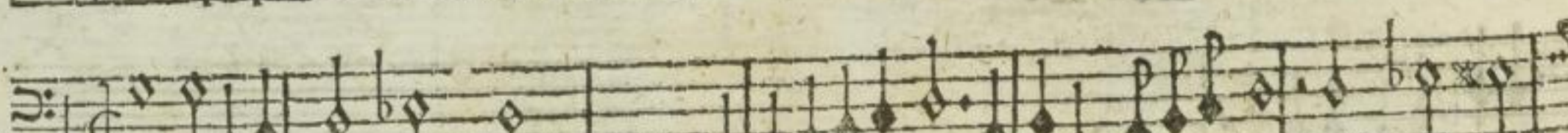
T. 

B. 

C. 
Christe / der du bist Tag und Licht /

A. 

T. 

B. 

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

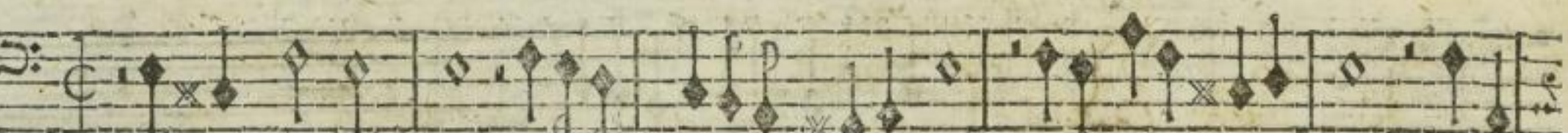
B.

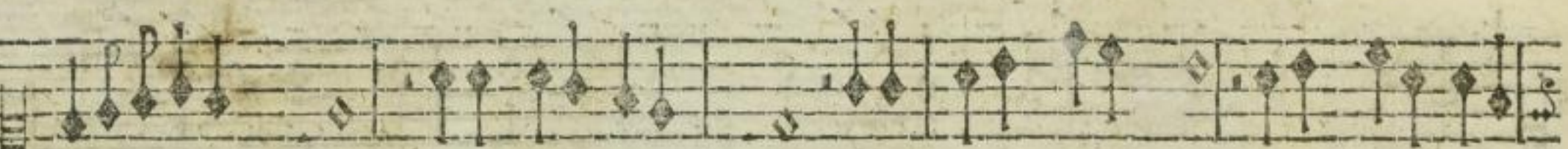
Christe/ der du bist Tag und Licht/ ic. auff eine andere Manier/ a 4 v.

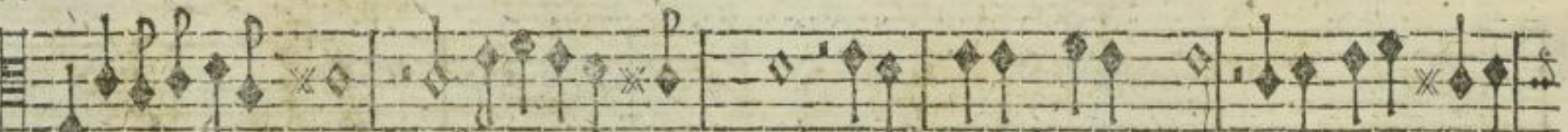
C. 
 Christus / der uns heilig mach: / 1 4 v.

A. 

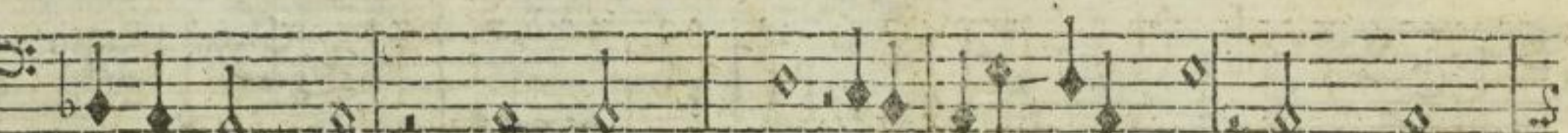
T. 

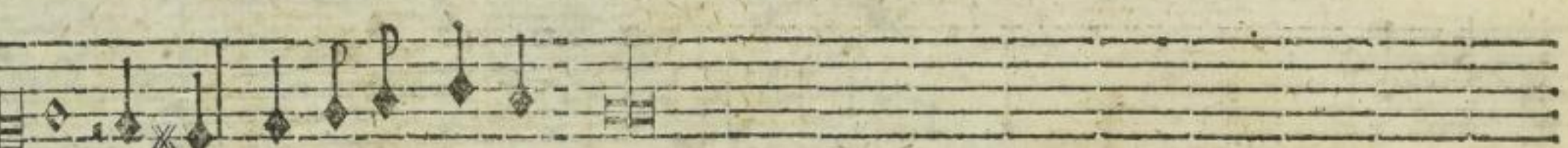
B. 

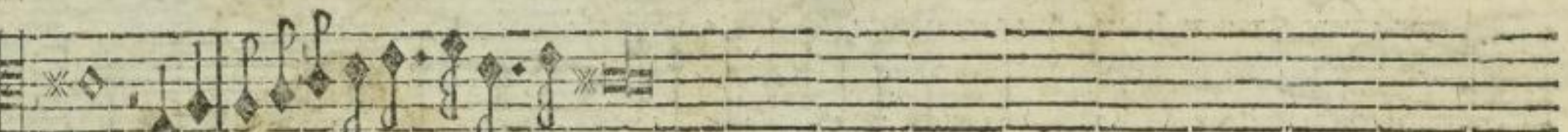
C. 

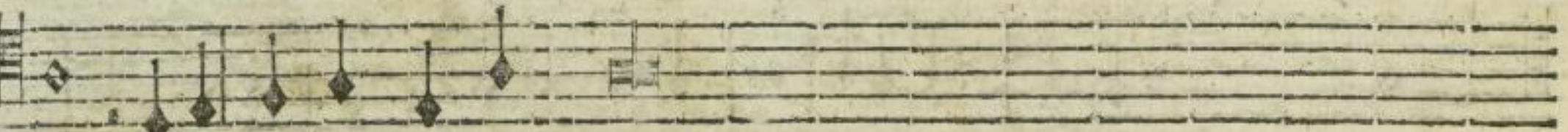
A. 

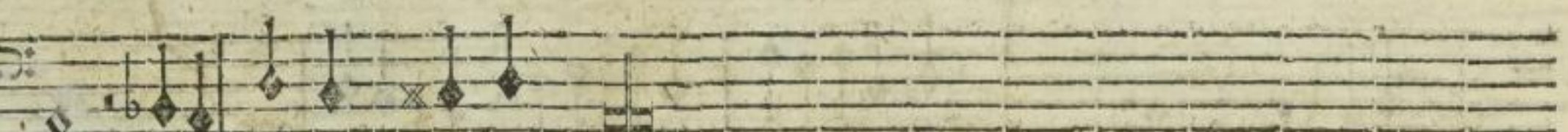
T. 

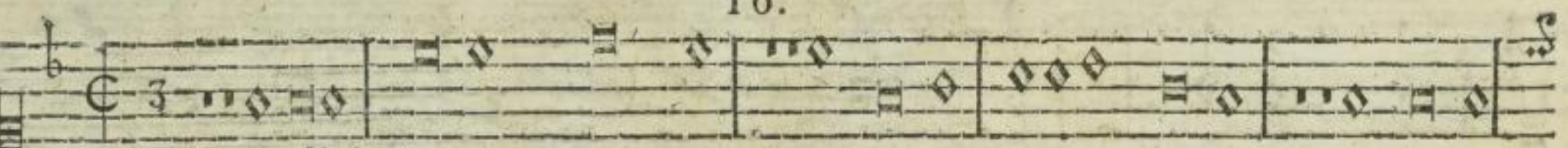
B. 

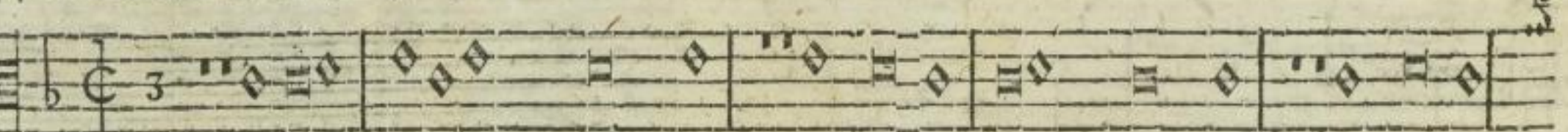
C. 

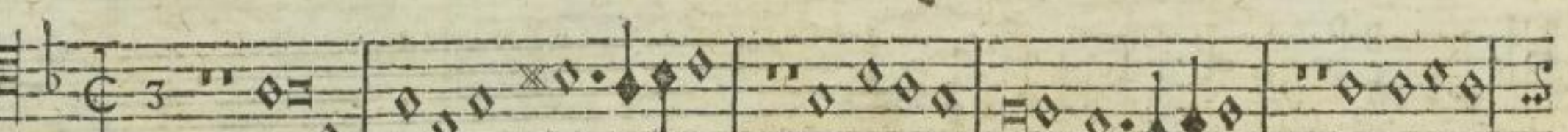
A. 

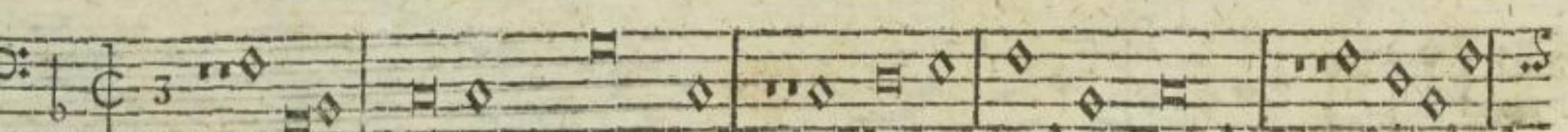
T. 

B. 

C. 
 O Lamm Gottes / unschuldig / 1 4 v.

A. 

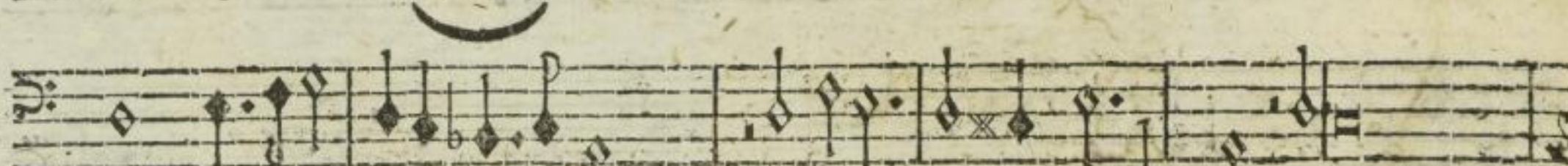
T. 

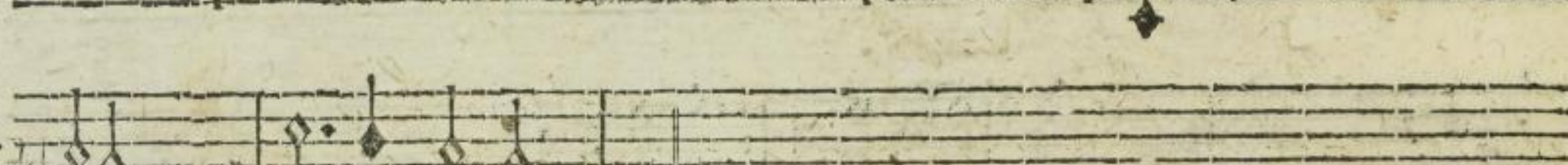
B. 

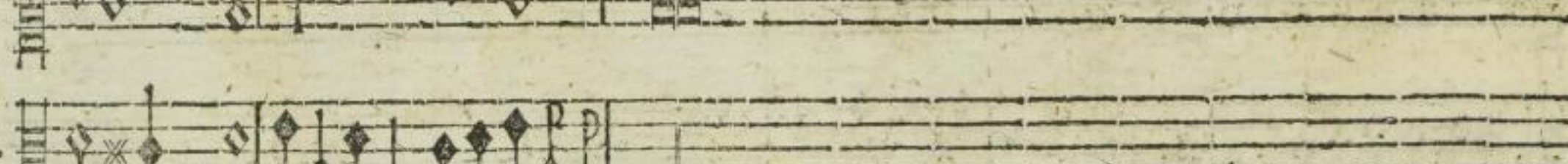
C. 

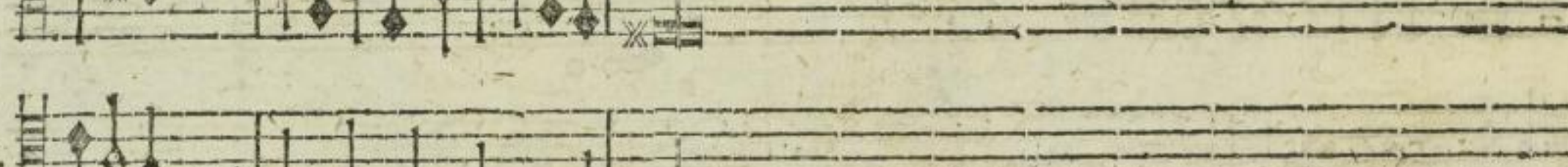
A. 

T. 

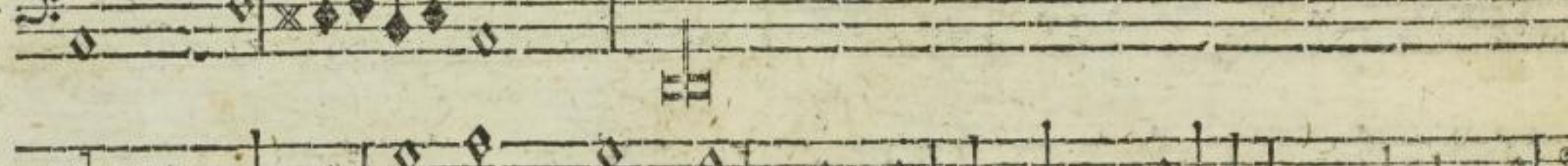
B. 

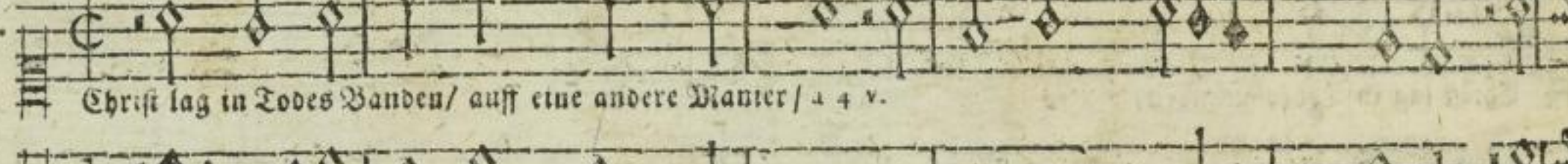
C. 

A. 

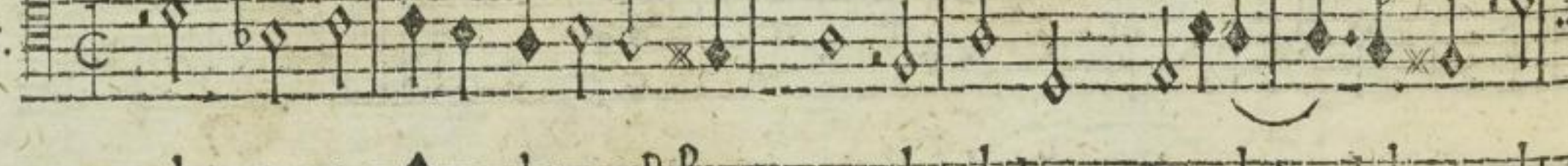
T. 

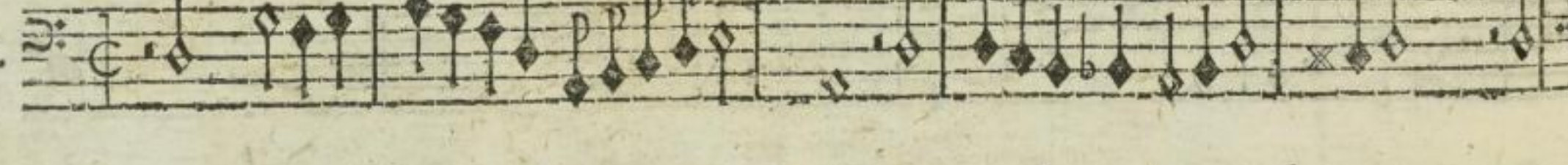
B. 

C. 
 Christ lag in Todes Banden/ auff eine andere Manier / 4 4 v.

A. 

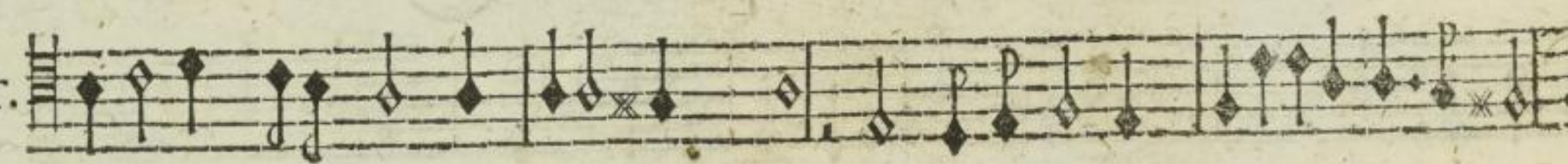
T. 

B. 

C. 

A. 

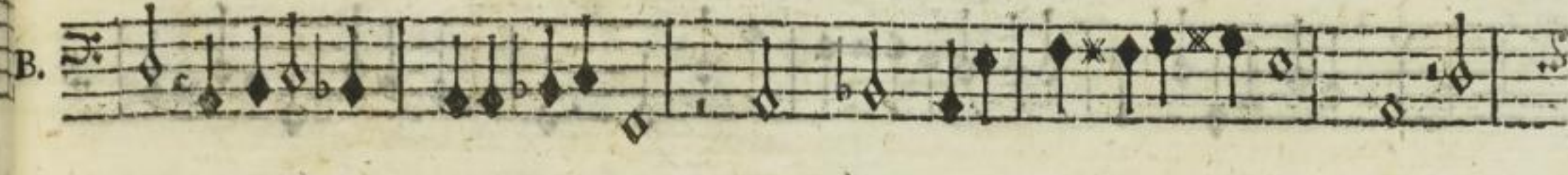
T. 

B. 

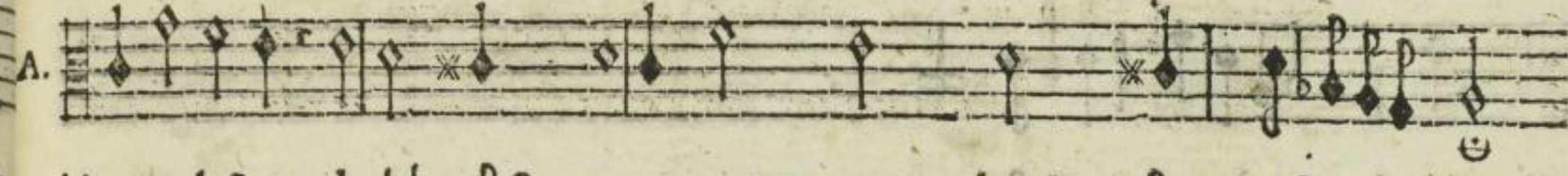
C. 

A. 

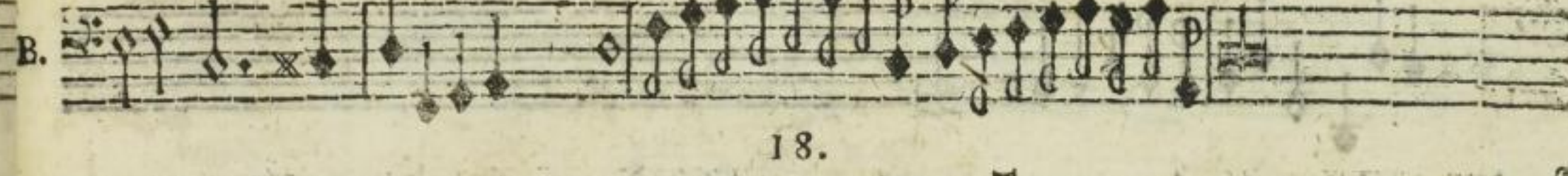
T. 

B. 

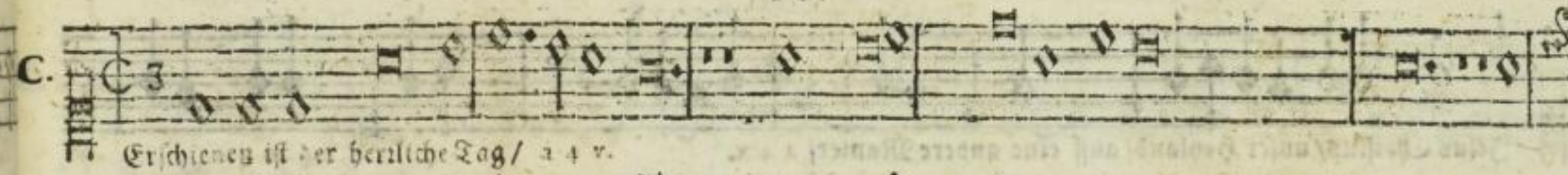
C. 

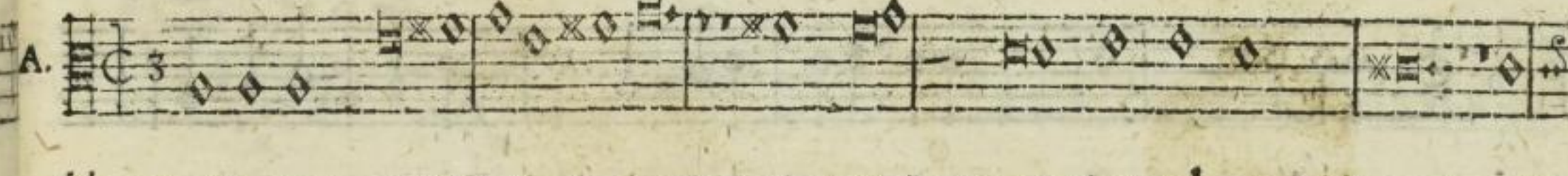
A. 

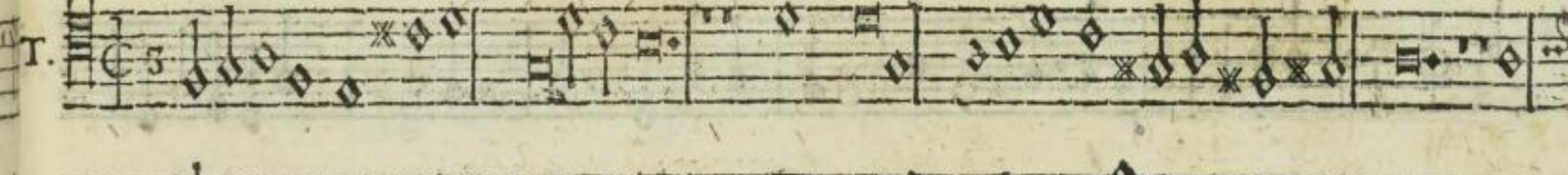
T. 

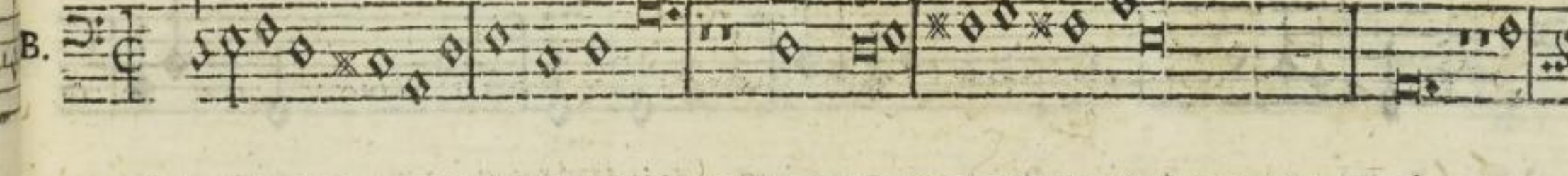
B. 

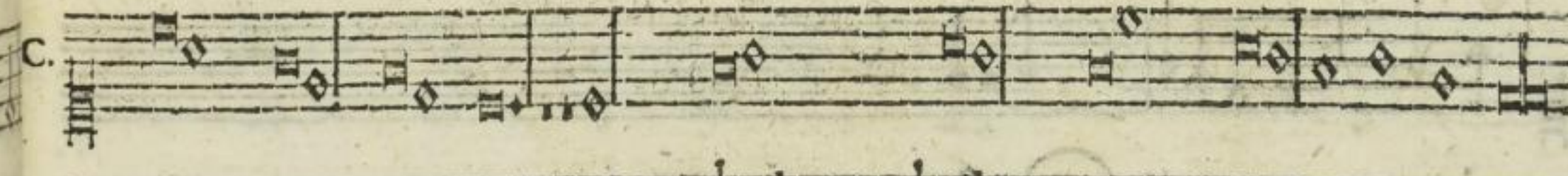
18.

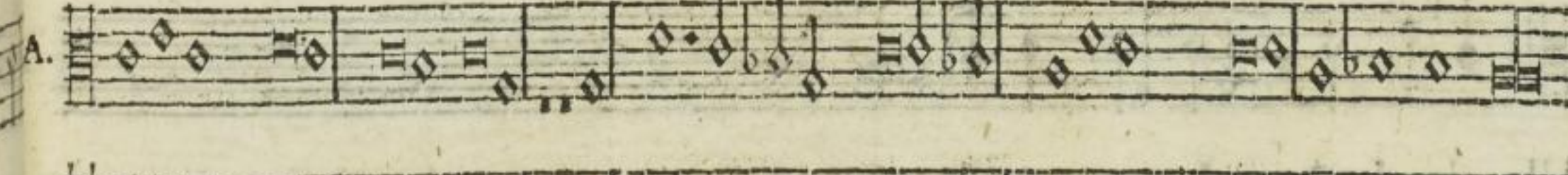
C. 
Erschienen ist der herrliche Tag / 2 4 v.

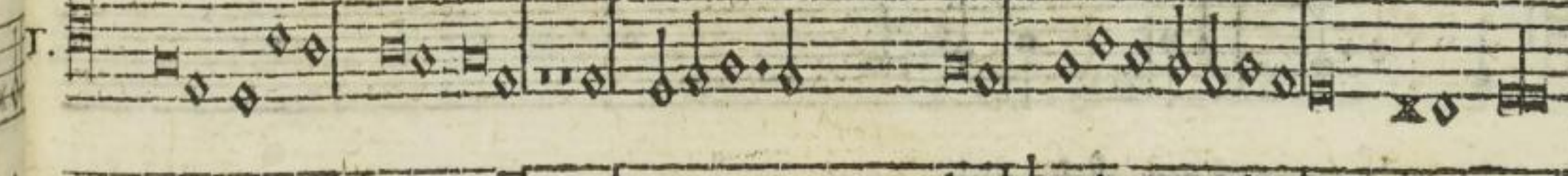
A. 

T. 

B. 

C. 

A. 

T. 

B. 

19

C. 
 Jesus Christus/ unser Heyland/ der den Todt überwand/ a 4 v.

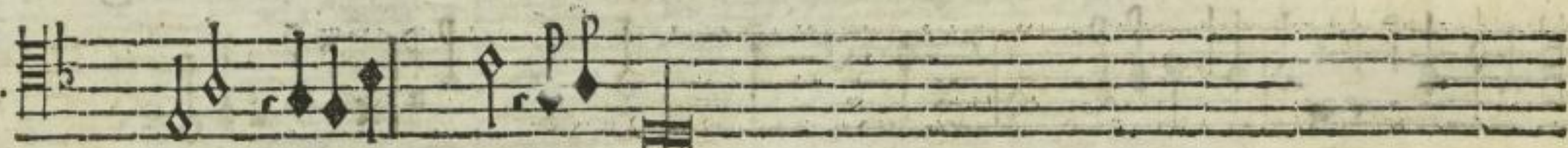
A. 

T. 

B. 

C. 

A. 

T. 

B. 

C. 
 Jesus Christus/ unser Heyland/ auff eine andere Manier/ a 4 v.

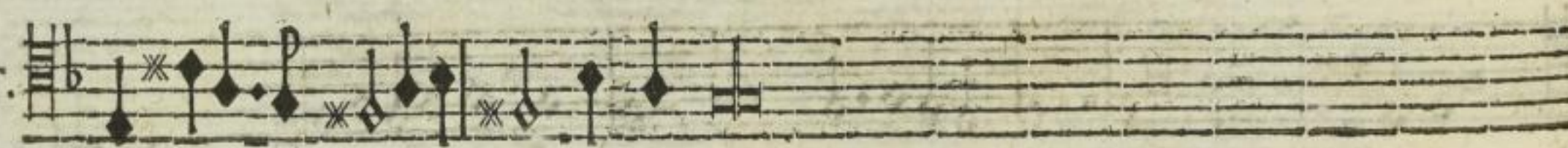
A. 

T. 

B. 

C. 

A. 

T. 

B. 

Surrexit Christus hodie, à 4 v.

Also heilig ist der Tag, à 4 v.

C.   

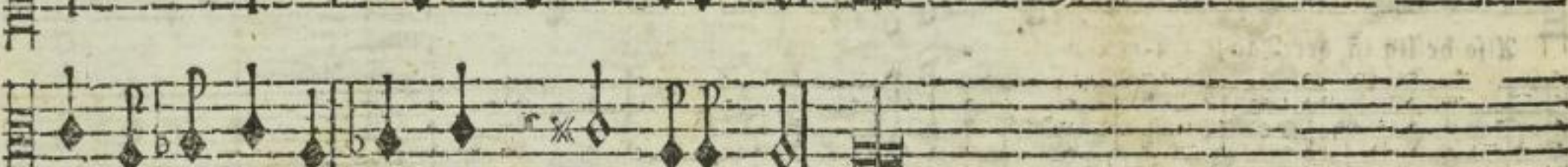
B.  

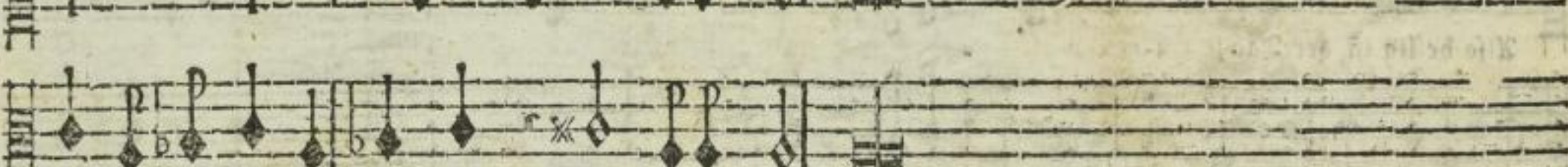
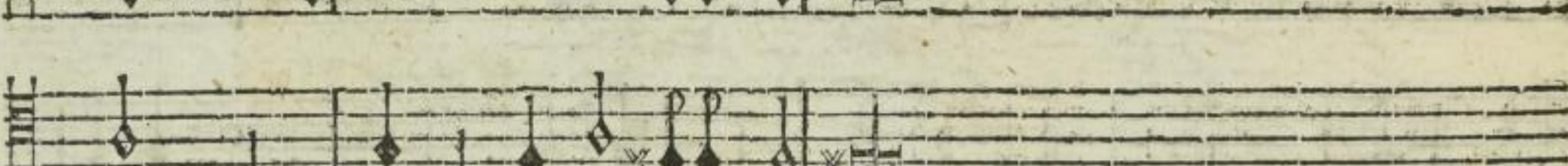
C.  

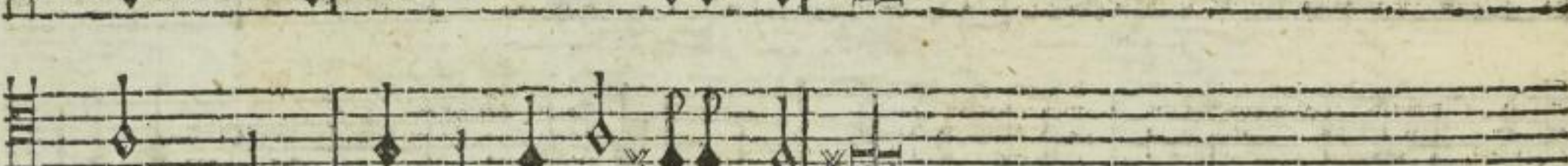
A.  

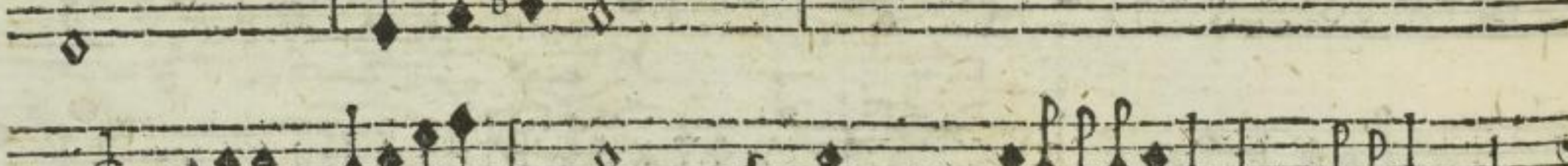
T.  

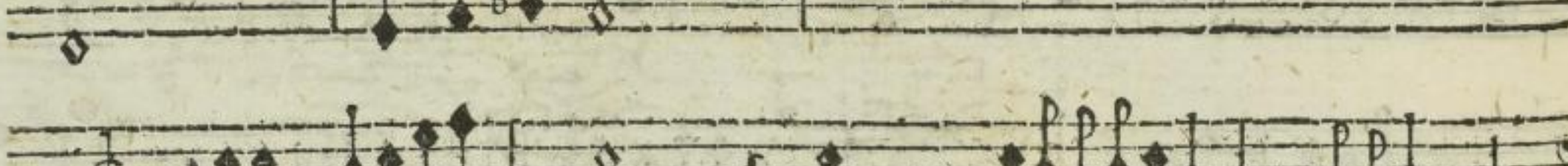
B.  

C.  

A.  

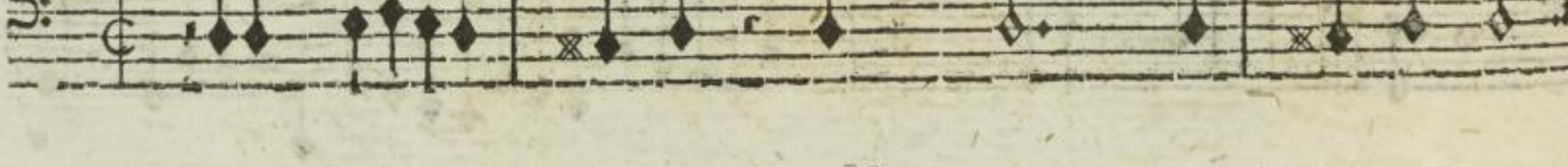
T.  

B.  

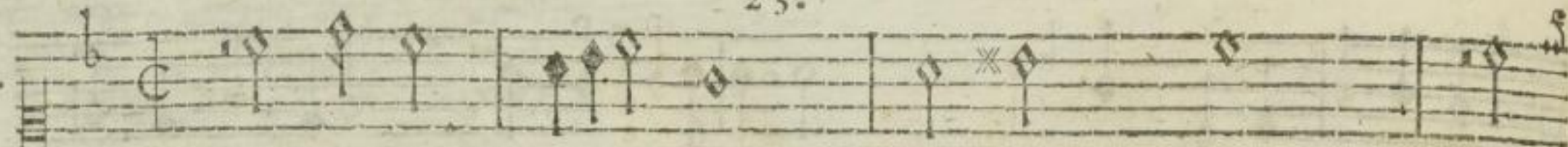
C.  

A.  

T.  

B.  

Handwritten musical score for four voices (C, A, T, B) and basso continuo (C, A, T, B). The score is written on ten staves, grouped into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The text "Alleluja." is written below the first staff of the second system. The score is written in a historical style, likely from the 17th or 18th century.

C. 
 Komm heiliger Geist/ HERRE Gott/ a 4 v.

A. 

T. 

B. 

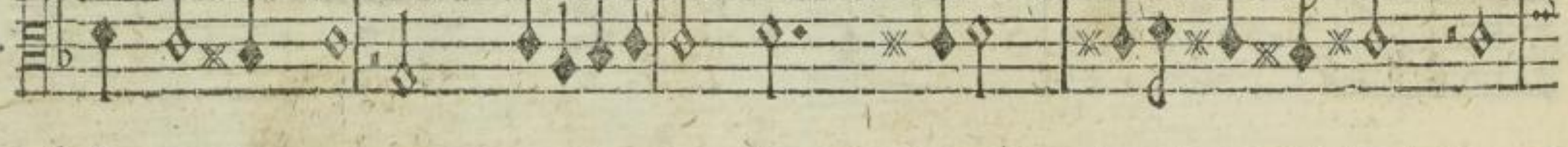
C. 

A. 

T. 

B. 

C. 

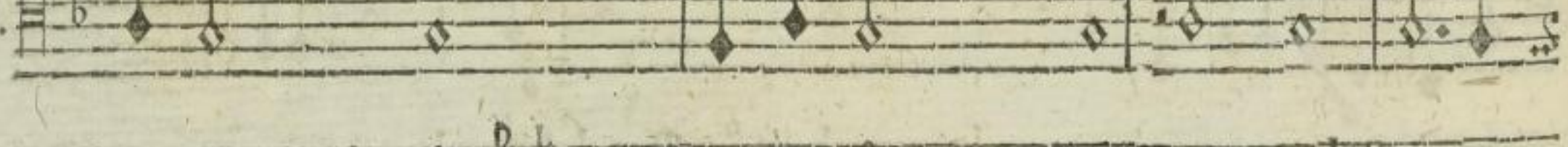
A. 

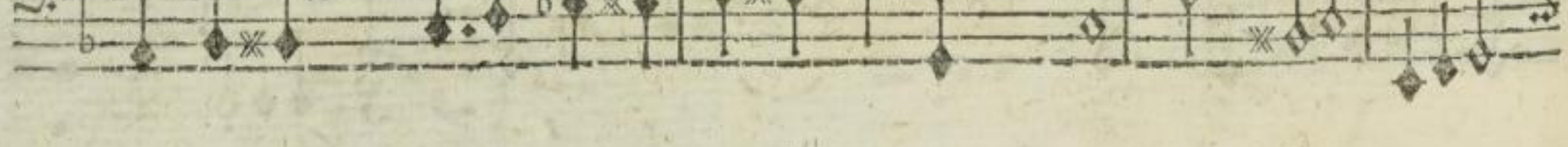
T. 

B. 

C. 

A. 

T. 

B. 

C. A. T. B. C. A. T. B. C. A. T. 3. C. A. T. 24. 25.

Allein Gott in der Höh sey Ehr / a. v.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

25.

C.

A.

T.

B.

Gott der Vater wohn uns bey / à 4 v.

C. A. T. B. C. A. T. E. C. A. T. B. C. A. T. B.

The image shows a page of handwritten musical notation, likely a score for a multi-measure rest or a similar musical device. The notation is organized into 12 staves, each labeled with a letter (C, A, T, B) and a measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notation consists of diamond-shaped notes (possibly representing chords or specific intervals) and stems, often with asterisks or other markings. The staves are arranged in a single column, with the letters C, A, T, B repeating every four staves. The notation is written in a historical style, possibly from the 18th or 19th century.

Handwritten musical score for a choir, featuring five parts: Soprano (C.), Alto (A.), Tenor (T.), Bass (B.), and a fifth part (C.). The score is written on ten staves, with the first five staves corresponding to the first system and the next five to the second system. The notation includes various musical symbols such as clefs, time signatures, and notes. The first system ends with a double bar line and a repeat sign. The second system begins with a new section marked "26." and includes the text "Der du bist drey in Einheit / a 4 v." and "Langsamer Tact." below the staves. The score concludes with a final double bar line and a repeat sign.

26.

Der du bist drey in Einheit / a 4 v.

Langsamer Tact.

C. *HERN Gott/ dich loben alle wir / à 4 v.*

A.

T.

B.

C.

A.

T.

B.

C. *Dies sind die heiligen zehn Gebot / à 4 v.*

A.

T.

B.

C.

A.

T.

B.

C.  Men ch / willst du leben seliglich / a 4 v.

A. 

T. 

B. 

C. 

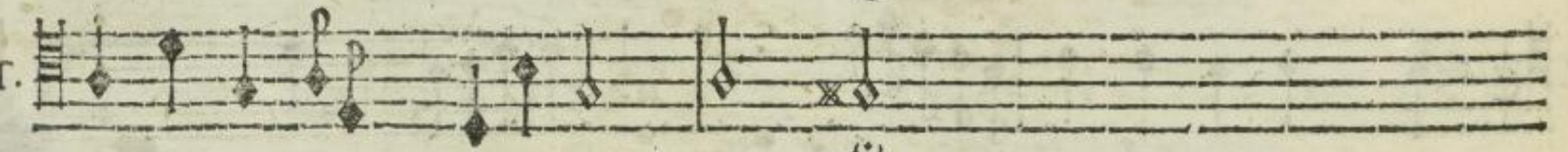
A. 

T. 

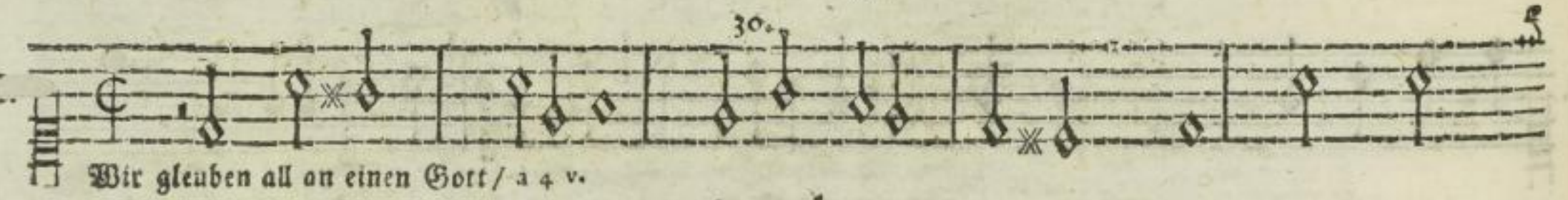
B. 

C. 

A. 

T. 

B. 

C.  Wir glauben all an einen Gott / a 4 v.

A. 

T. 

B. 

C. A. T. B. C. A. T. B. C. A. T. B. C. A. T. B.

This page contains a handwritten musical score for a 12-part setting, likely a Mass. The parts are labeled C, A, T, and B, which typically stand for Contratenor, Alto, Tenor, and Bass. The notation is written on five-line staves. The notes are diamond-shaped, and there are various musical symbols, including asterisks and clefs, throughout the score. The page is numbered 31 at the bottom.

Handwritten musical score for a four-part setting of the Lord's Prayer, featuring parts C (Contralto), A (Alt), T (Tenor), and B (Bass). The score is divided into two systems, each containing four staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

The first system includes a large fermata over the end of the B part. The second system begins with the text "Vater unser im Himmelreich / à 4 v." written below the C staff. A large fermata is also present at the end of the B part in the second system.

31.

C.

A.

T.

B.

C.

A.

T.

B.

N! An etlichen Orten wird die letzte Clausel auch also gesungen:

C.

A.

T.

B.

Hilff! daß es geh von Herzen Grund.

32.

C.

A.

T.

B.

Christ/ unser HERR/ zum Jordan kam/ a 4 v.

Handwritten musical score on page 34, featuring ten systems of staves. Each system contains five staves labeled C, A, T, B, and C from top to bottom. The notation includes various musical symbols such as notes, rests, and accidentals.

The score is organized into ten systems, each consisting of five staves. The staves are labeled C, A, T, B, and C from top to bottom. The notation includes various musical symbols such as notes, rests, and accidentals.

Allein zu dir / HERR JESU CHRISZT / a 4 v.

Handwritten musical score for a 4-part vocal setting (a 4 v.) of the hymn "Allein zu dir / HERR JESU CHRISZT". The score is written on 12 staves, grouped into four systems of three staves each. The staves are labeled C (Cantata), A (Alto), T (Tenor), and B (Bass). The notation is in a historical style with diamond-shaped notes and various clefs. The first system (staves 1-3) is for the first system of the piece. The second system (staves 4-6) is for the second system. The third system (staves 7-9) is for the third system. The fourth system (staves 10-12) is for the fourth system. The score is written on aged, slightly stained paper.

C.

A.

T.

B.

34.

C.

Eſaja/ dem Propheten/ 1 4 v.

A.

T.

B.

C.

A.

T.

b.

C.

A.

T.

B.

C. A. T. F. C. A. T. B. C. A. T. B. C. A. T. B.

The image displays a handwritten musical score on a single page, numbered 37. The score is organized into four systems, each containing four staves labeled C, A, T, and B. The notation is written in black ink on aged, slightly yellowed paper. The notes are diamond-shaped, a common notation in older musical manuscripts. The staves are five-line systems. Various musical symbols are present, including clefs (soprano, alto, tenor, and bass), bar lines, and accidentals (sharps, flats, and naturals). Some staves begin with a 'C' time signature, indicating common time. The music appears to be a setting of a liturgical text, possibly a Mass, given the structure of the parts. The handwriting is elegant and typical of the 17th or 18th century. The page is numbered 37 at the bottom center.

C. A. T. B. C. A. T. B. C. A. T. B. C. A. T. B.

The image shows a handwritten musical score for four voices: C (Cantata), A (Alto), T (Tenor), and B (Bass). The score is organized into three systems, each containing four staves. The notation is dense and characteristic of 18th-century manuscript notation, featuring diamond-shaped notes, stems, and various musical symbols like asterisks and slurs. The first system has a treble clef for C and A, and a bass clef for T and B. The second system has a treble clef for C and A, and a bass clef for T and B. The third system has a treble clef for C and A, and a bass clef for T and B. The notation is dense and characteristic of 18th-century manuscript notation.

C. *Jesus Christus / unser Heyland / der von uns / etc.*

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

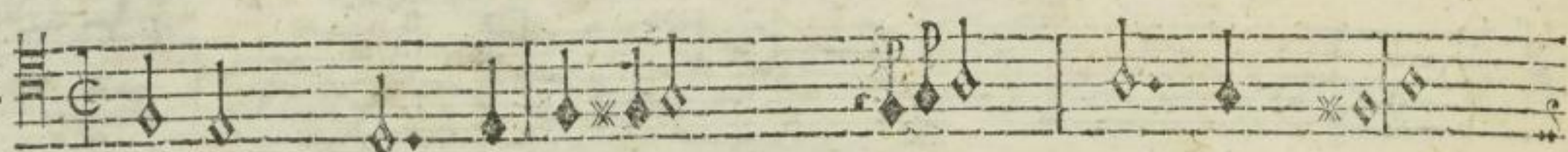
A.

T.

B.

C. 
 Jesus Christus/ auff eine andere Manier/ 2 4

A. 

T. 

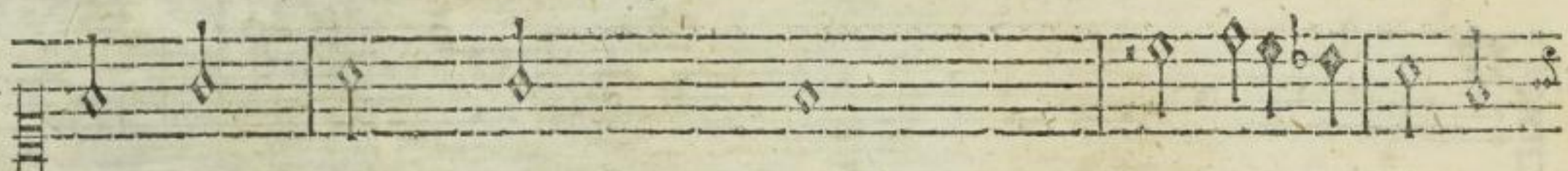
B. 

C. 

A. 

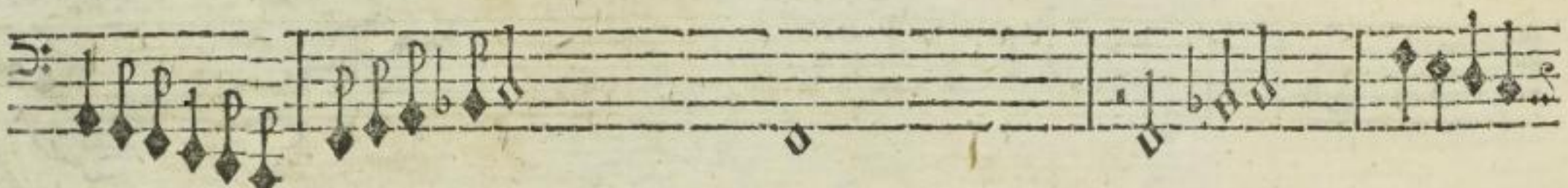
T. 

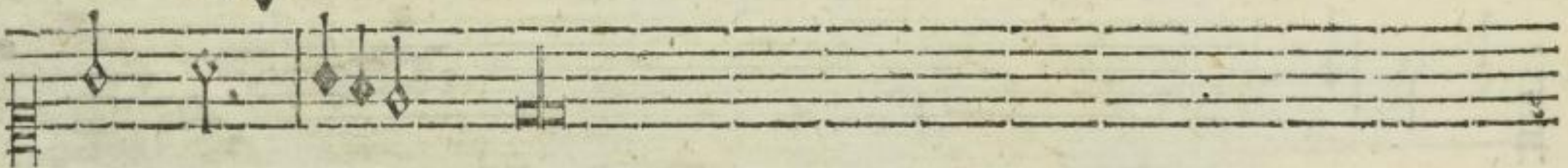
B. 

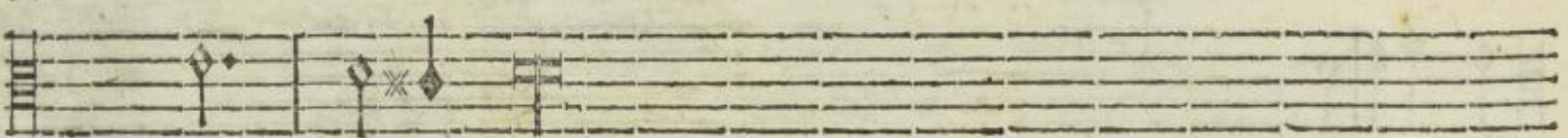
C. 

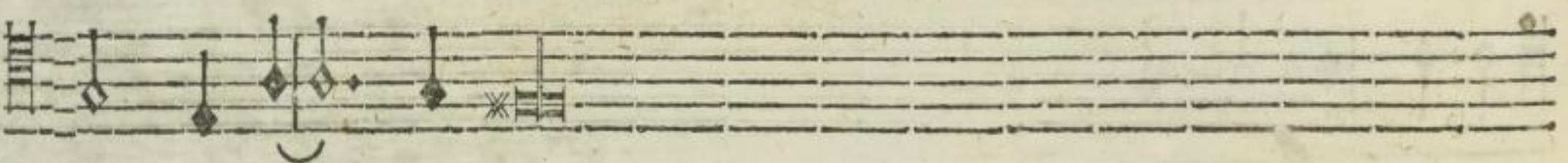
A. 

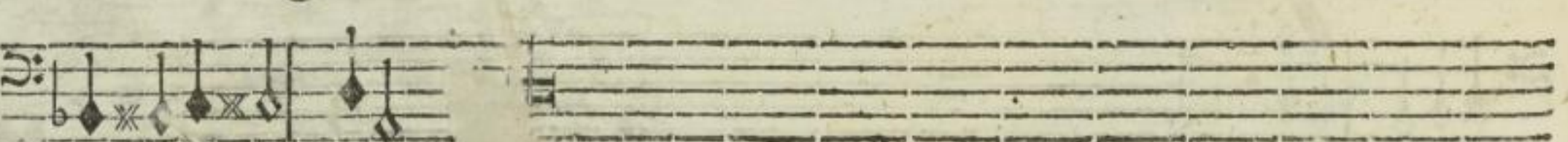
T. 

B. 

C. 

A. 

T. 

B. 

C. Gott sey gelobet und gebenediet/ a 4.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C. HERR/ durch deinen heiligen Leichnam.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

37.

C. *Nun laßt uns GOTT dem HERRN/ a 4 v.*

A.

T.

B.

42

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

38. Die letzte Klausel wird an andern Orten auch also gesungen:

A.

T.

B.

38.

C.

A.

T.

B.

Ich danck dir/Ihrer GUTHE/ 2 4 v.

Handwritten musical score for four voices (C, A, T, B) in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The staves are labeled C, A, T, and B from top to bottom.

39.

Handwritten musical score for four voices (C, A, T, B) in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The staves are labeled C, A, T, and B from top to bottom.

O Christe/Morgensterne/ à 4 v.

C.

A.

T.

B.

C.

A.

T.

B.

C.

Der Tag vertreibt die finſter Nacht / 2 + 1.

A.

T.

B.

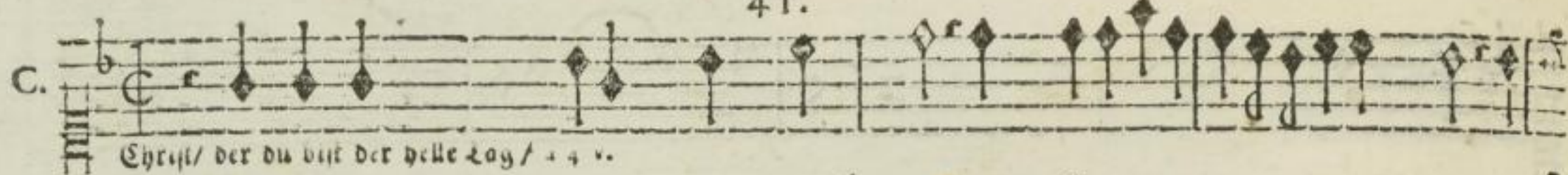
C.

A.

T.

B.

41.

C. 

A. 

T. 

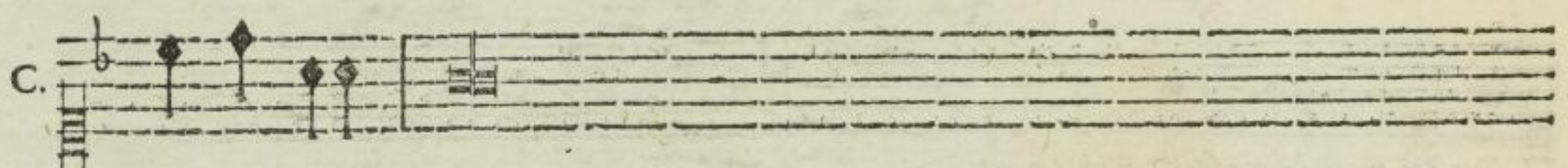
B. 

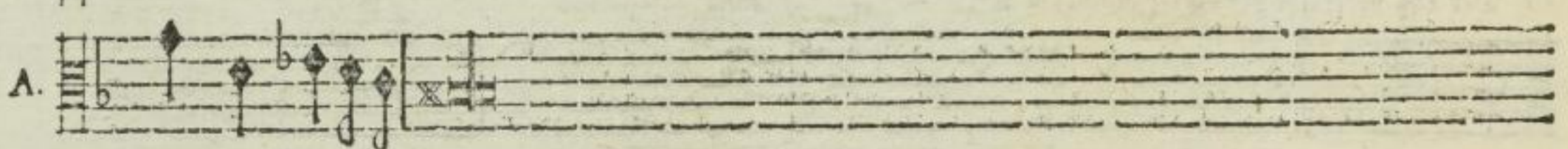
C. 

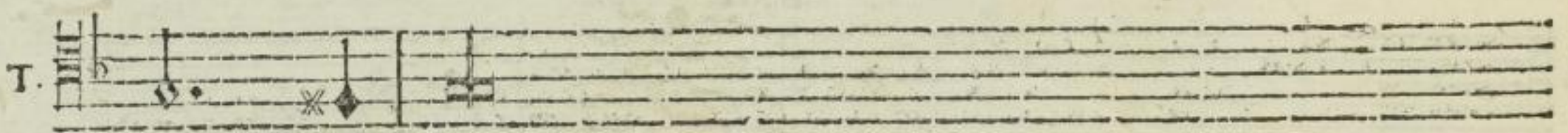
A. 

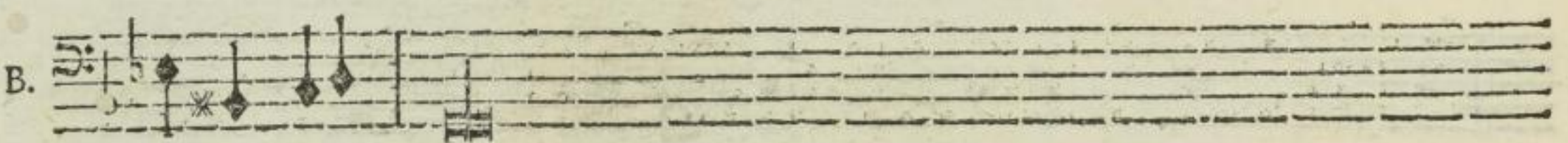
T. 

B. 

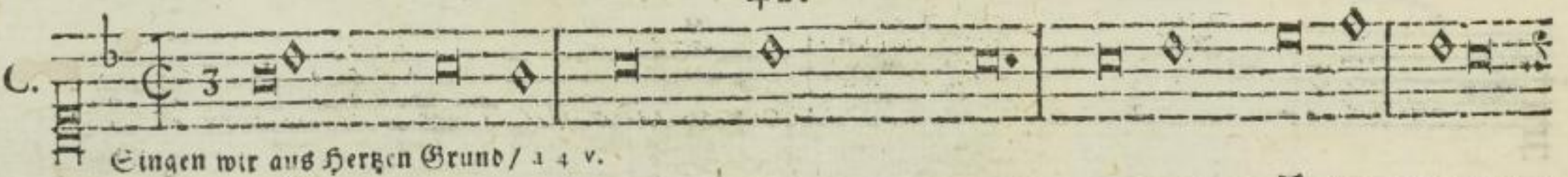
C. 

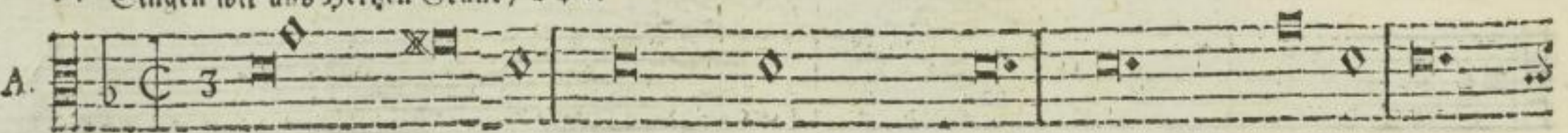
A. 

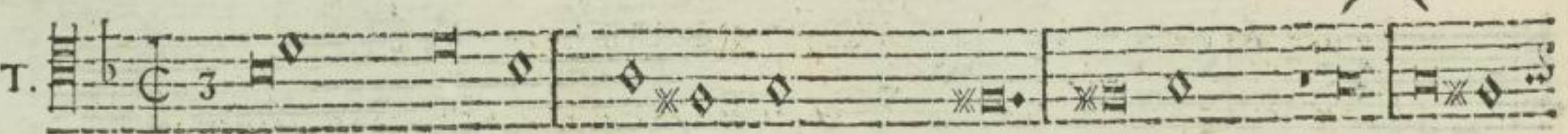
T. 

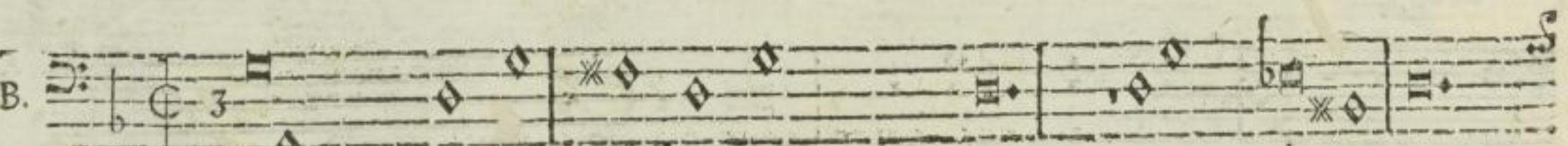
B. 

42.

C. 

A. 

T. 

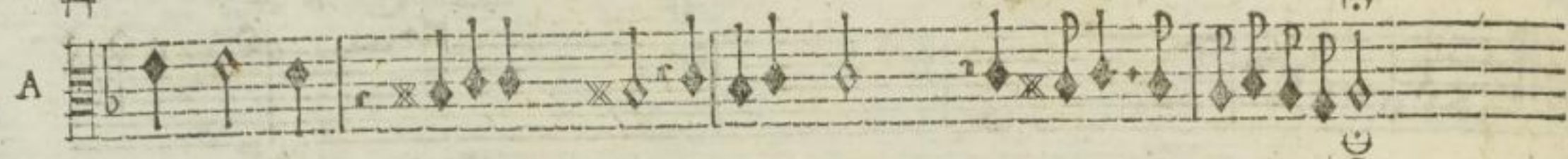
B. 

Handwritten musical score for four voices (C, A, T, B) and basso continuo (C, A, T, B). The notation is in a historical style, featuring diamond-shaped notes and various accidentals. The score is organized into systems, with each system containing staves for the four voices and the basso continuo. The music is written in a single system across the page, with the voices and basso continuo parts clearly labeled.

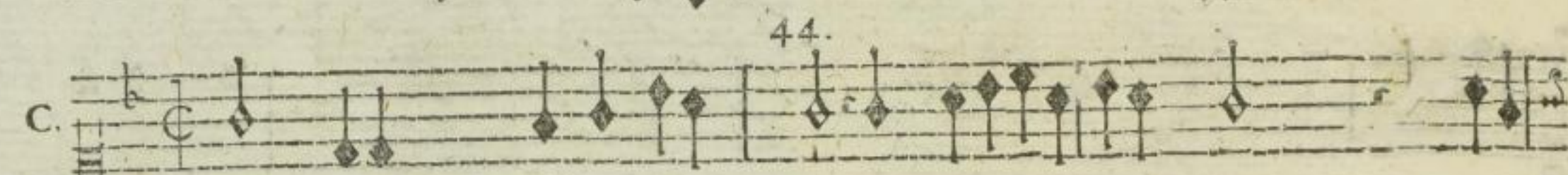
43.

Dankt dem HERRN heut und allezeit / a 4 v.

Handwritten musical score for four voices (C, A, T, B) and basso continuo (C, A, T, B). The notation is in a historical style, featuring diamond-shaped notes and various accidentals. The score is organized into systems, with each system containing staves for the four voices and the basso continuo. The music is written in a single system across the page, with the voices and basso continuo parts clearly labeled.

C.   

B. 

44. C. 

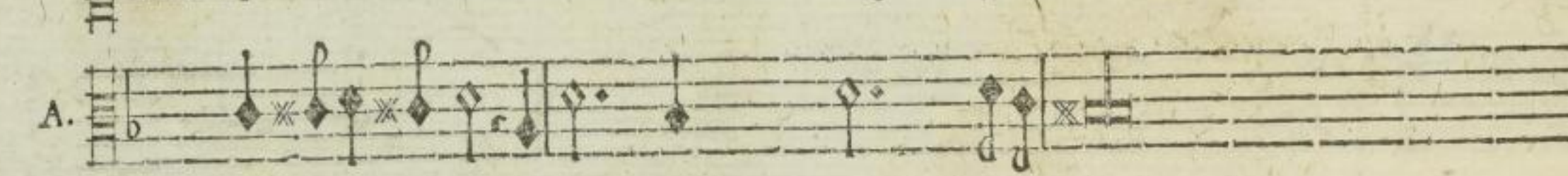
Gott Vater/ der du deine Sönn/ 2 4 v.

A. 

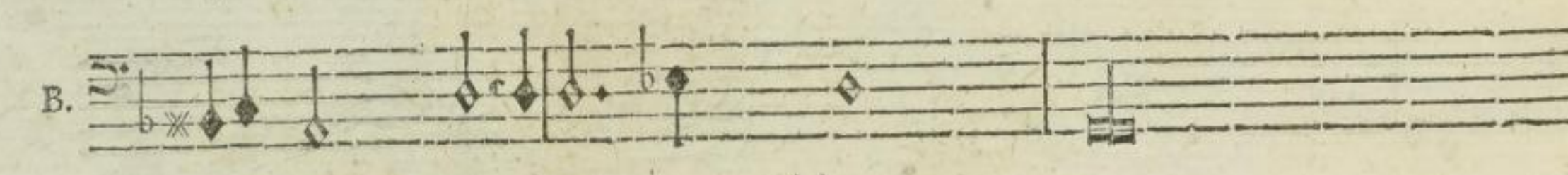
T. 

B. 

C. 

A. 

T. 

B. 

45. C. 

Durch Adams Fall ist ganz verderbt/ 2 4 v.

A. 

T. 

B. 

Handwritten musical score for four voices (C, A, T, B) across three systems. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

System 1 (Measures 1-4):

- Measure 1: C, A, T, B
- Measure 2: C, A, T, B
- Measure 3: C, A, T, B
- Measure 4: C, A, T, B

System 2 (Measures 5-8):

- Measure 5: C, A, T, B
- Measure 6: C, A, T, B
- Measure 7: C, A, T, B
- Measure 8: C, A, T, B

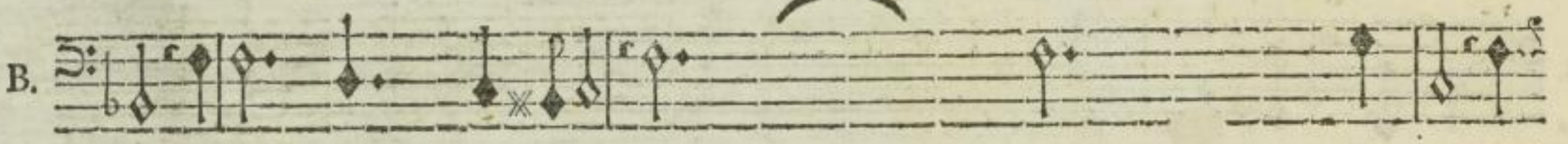
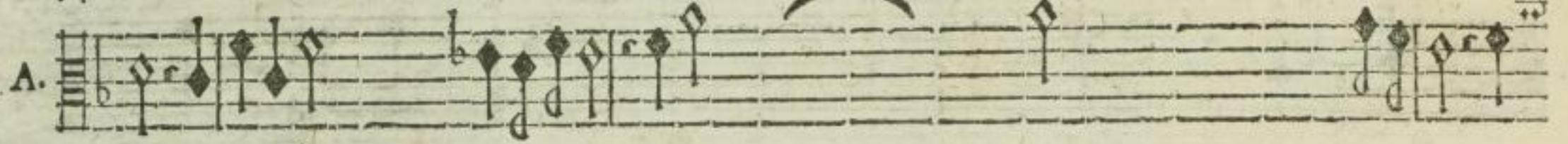
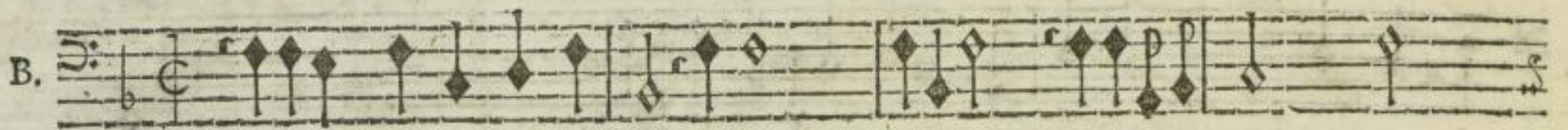
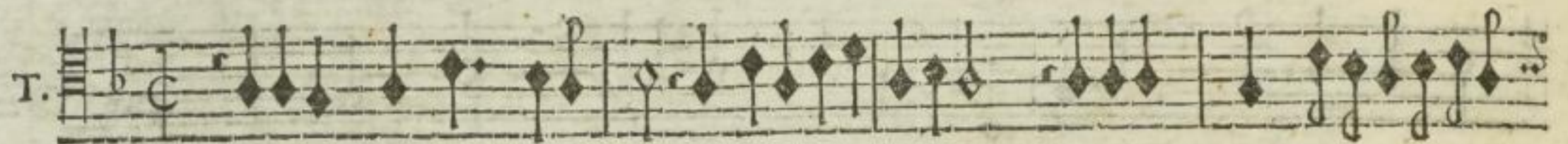
System 3 (Measures 9-12):

- Measure 9: C, A, T, B
- Measure 10: C, A, T, B
- Measure 11: C, A, T, B
- Measure 12: C, A, T, B

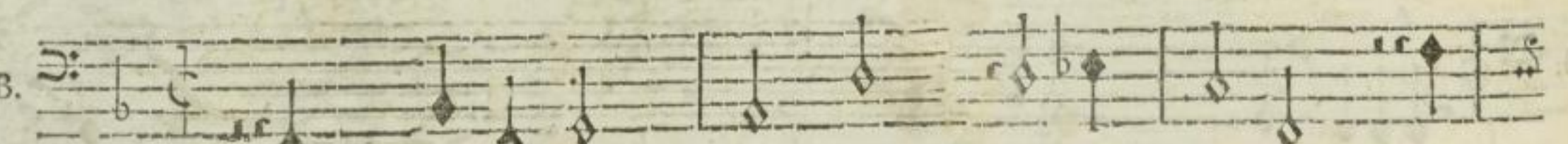
NB Diese Clausel hat von dem grossen Schaden, wird an andern Orten auch also gesungen:



Es ist das Heil uns kommen her / a 4 v.

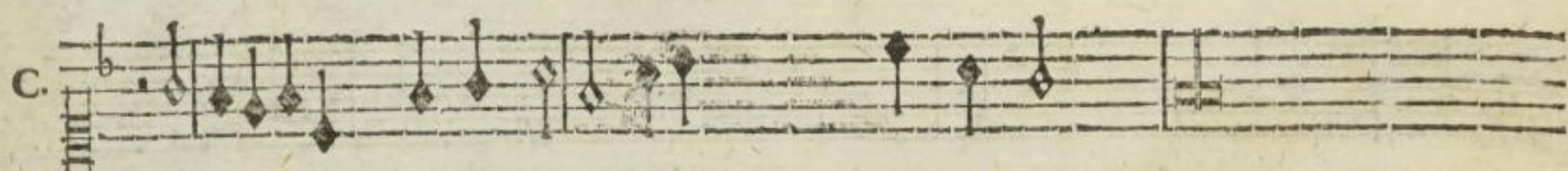
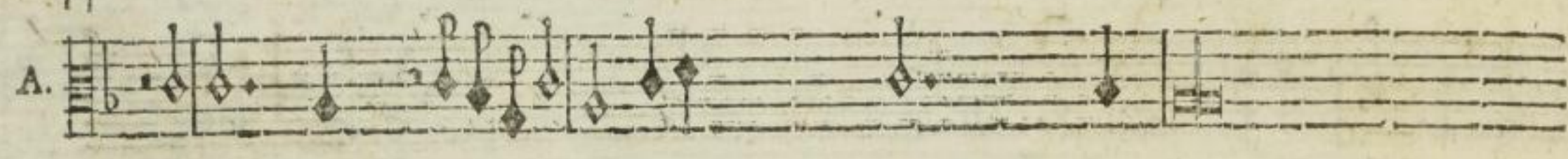
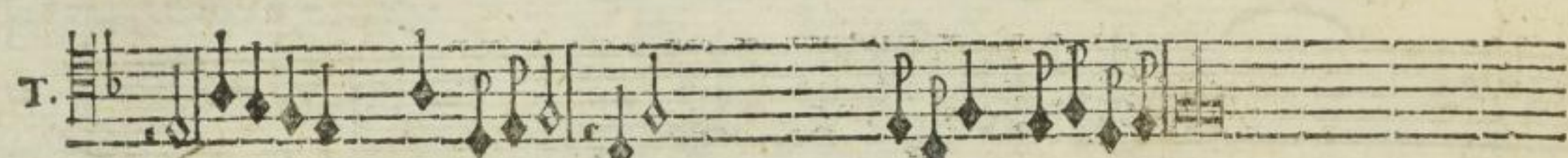
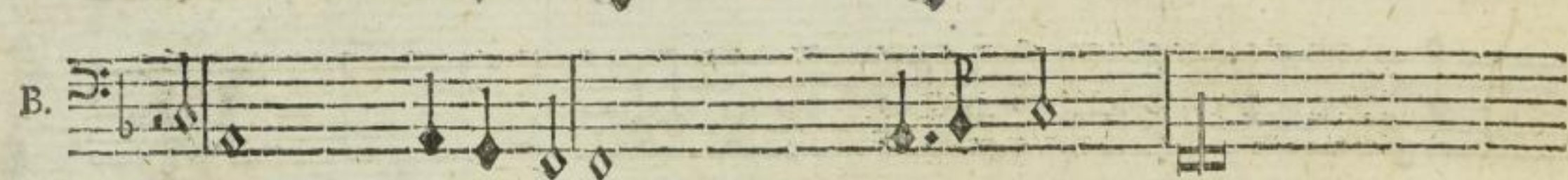


HERR CHRIST der einzig Gottes Sohn / a 4 v.

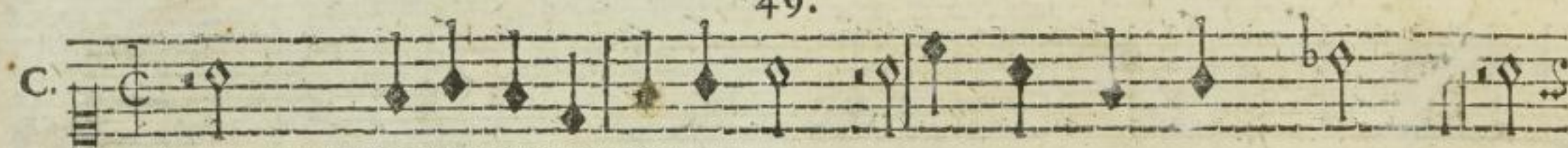


Handwritten musical score for four voices (C, A, T, B) in two systems. The first system contains measures 46-47, and the second system contains measures 48-50. The music is in G major (one sharp) and 4/4 time. The lyrics "Nun freut euch lieben Christen g.m." are written under measure 48. The page number 57 is at the bottom.

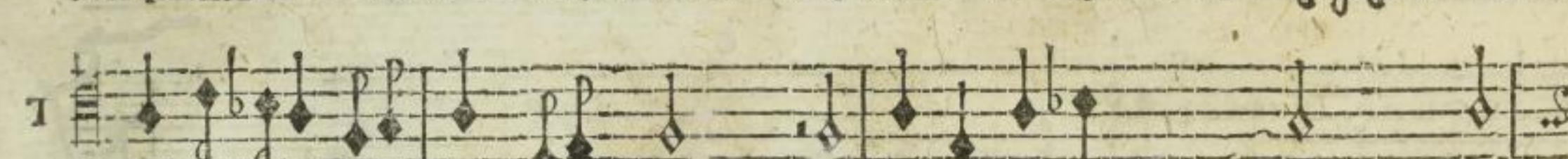
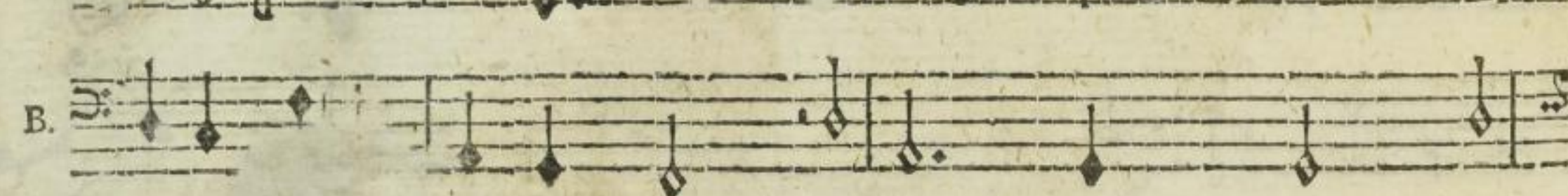
48.
Nun freut euch lieben Christen g.m. in 4 v.

C.    

49.

C.    

Ich ruff zu dir/ HERR GEBETEN/ a 4 v.

C.    

C.    

52

C.

A.

T.

B.

C.
 Ich ruff zu dir/ HERR GOTT EHRER/ auff eine andere Manier/ *p + v.*

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

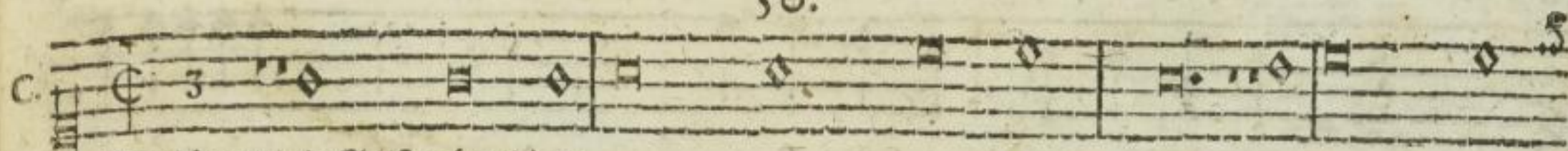
C.

A.

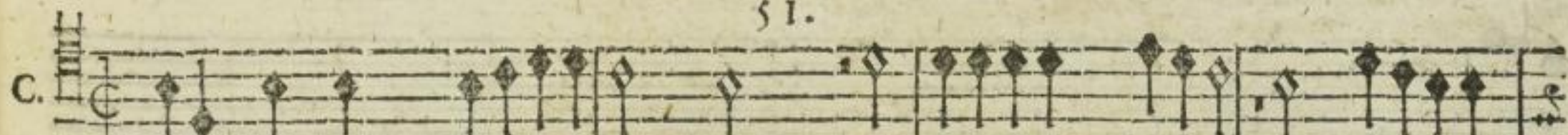
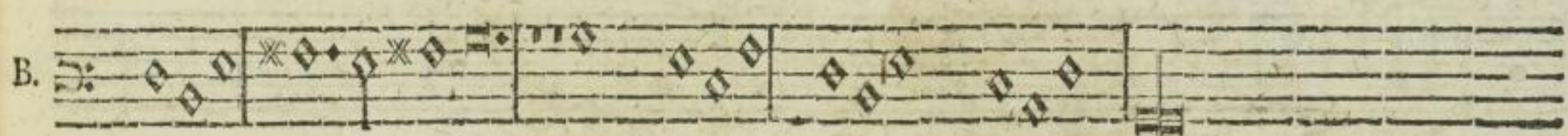
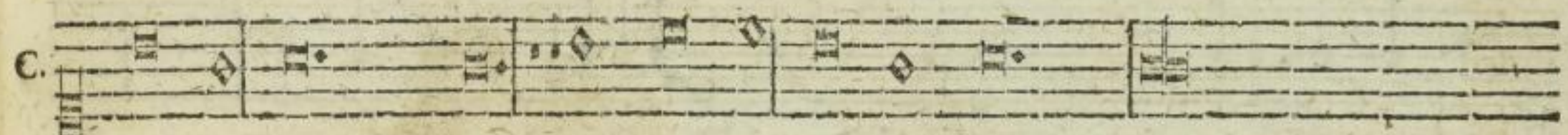
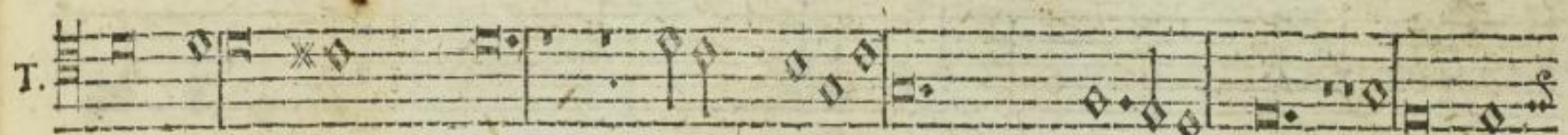
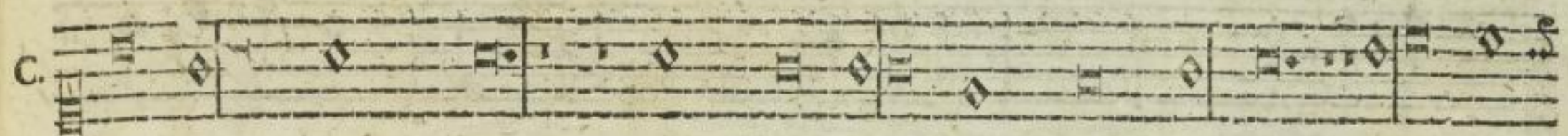
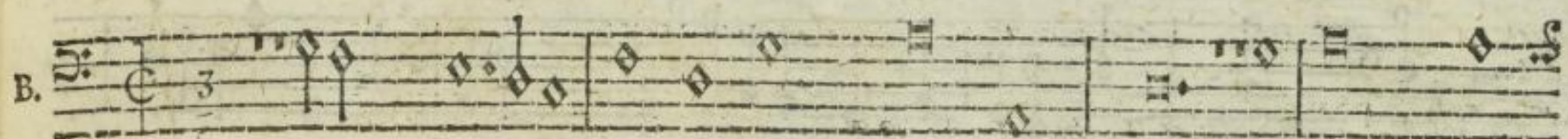
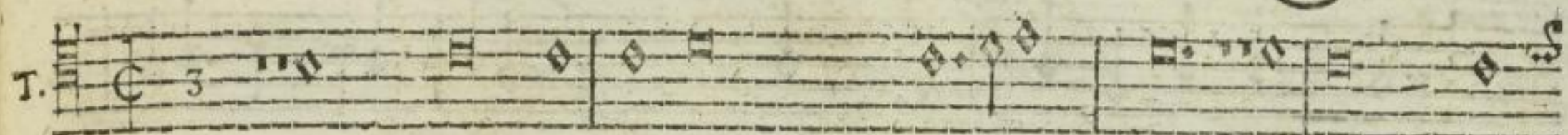
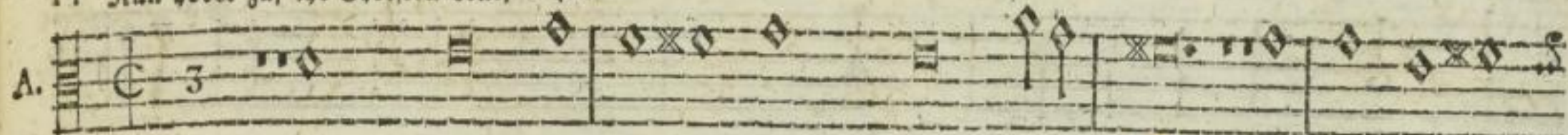
T.

B.

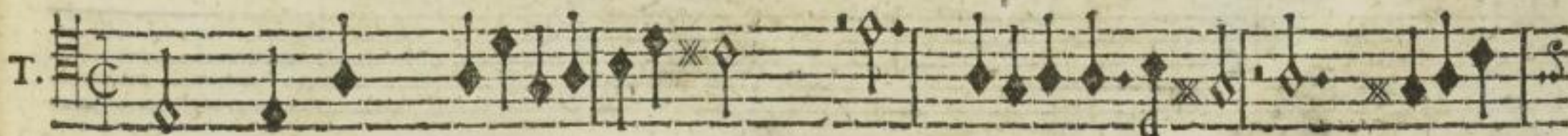
The image displays a handwritten musical score on aged paper, organized into three systems. Each system consists of four staves, labeled C, A, T, and B from top to bottom. The notation is written in a historical style, featuring diamond-shaped notes and various accidentals. The first system shows a complex melodic line in staff C, with staves A, T, and B providing harmonic support. The second system continues this theme, with staff C having a more active role. The third system shows a more static arrangement, with staves A, T, and B having more notes than staff C. The handwriting is clear but shows signs of age, with some ink bleed-through visible from the reverse side.



Nun höret zu/ ihr Christen-Leut/ 3 4 v.



Es war ein mal ein reicher Mann/ 1 4 v.



C. A. T. B. C. A. T. B. C. A. T. B. C. A. T. B.

The image displays a handwritten musical score for four voices: Contralto (C), Alto (A), Tenor (T), and Bass (B). The score is organized into ten systems, each containing four staves. The notation is a form of early printed music, likely from the 16th or 17th century, characterized by diamond-shaped notes and stems. Various musical symbols are present, including 'p' (piano) and 'x' (possibly indicating a specific note or ornament). The staves are labeled with their respective voice parts: C, A, T, and B. The notation is written in a clear, consistent hand, and the overall layout is well-structured.

C. 

Kommt her zu mir/ spricht Gottes Sohn/ J. v.

A. 

T. 

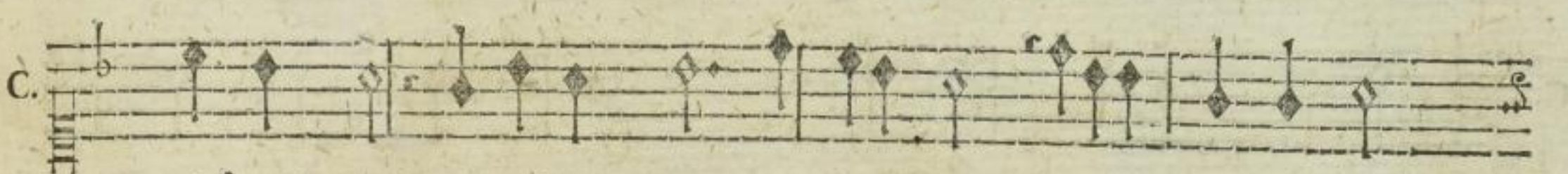
B. 

C. 

A. 

T. 

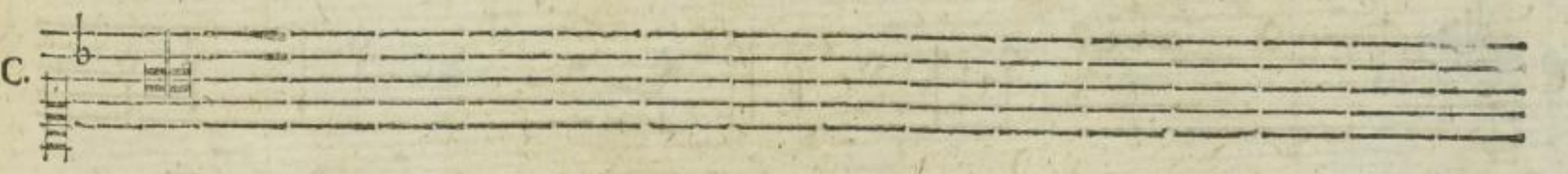
B. 

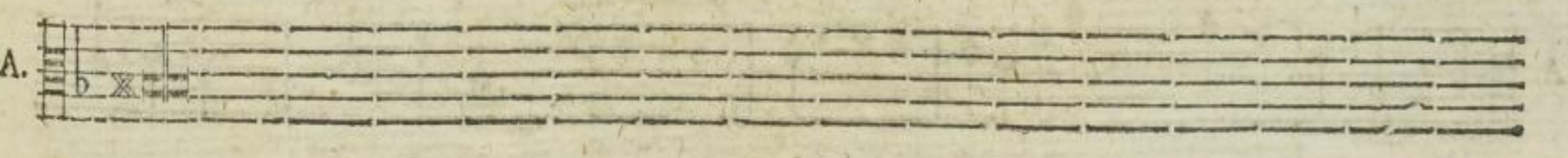
C. 

A. 

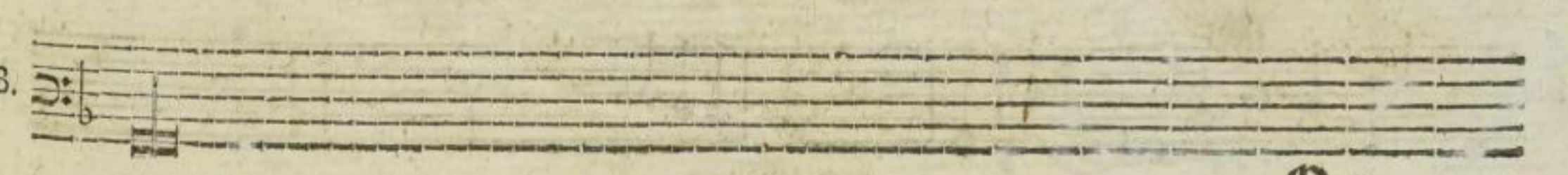
T. 

B. 

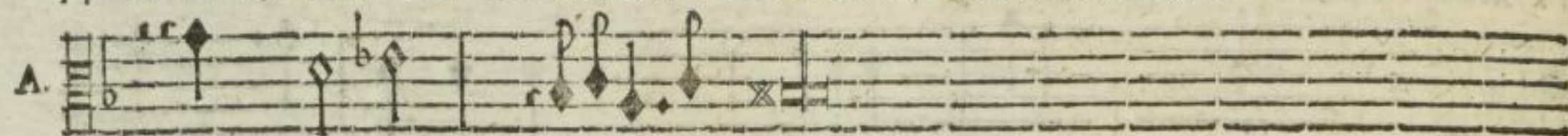
C. 

A. 

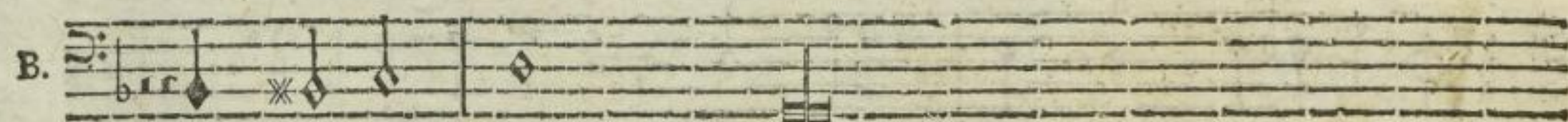
T. 

B. 

C. 

A. 

T. 

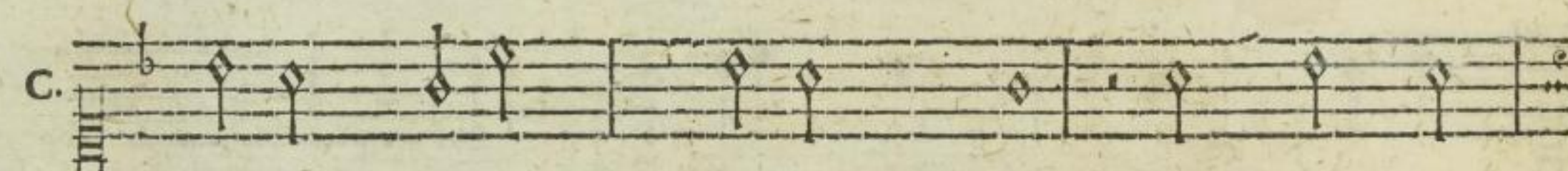
B. 

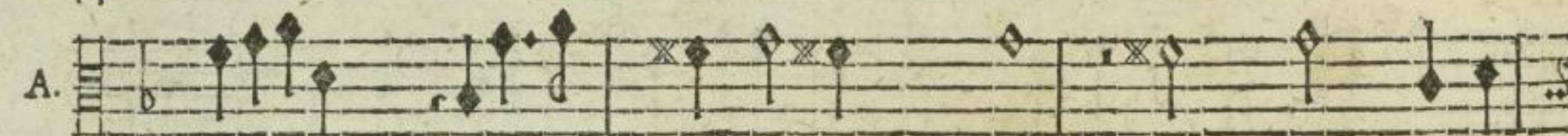
C. 

A. 

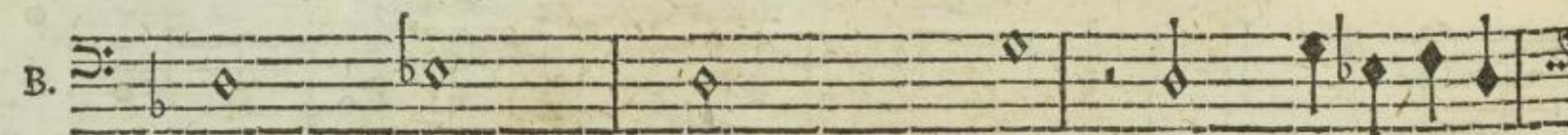
T. 

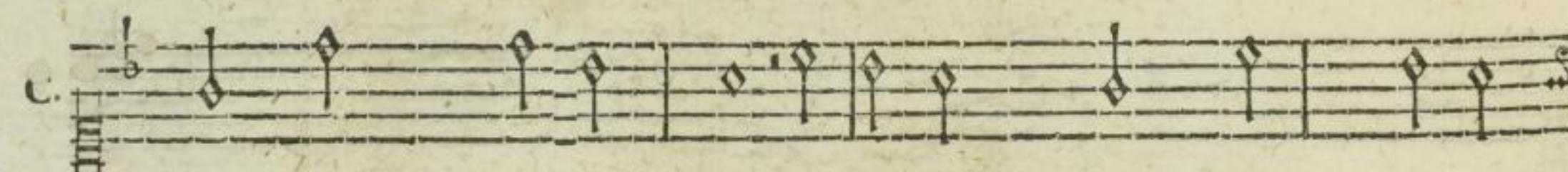
B. 

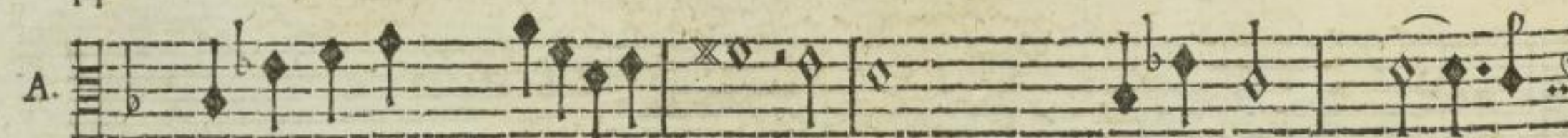
C. 

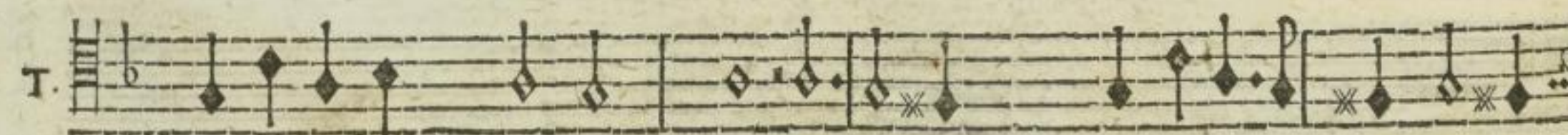
A. 

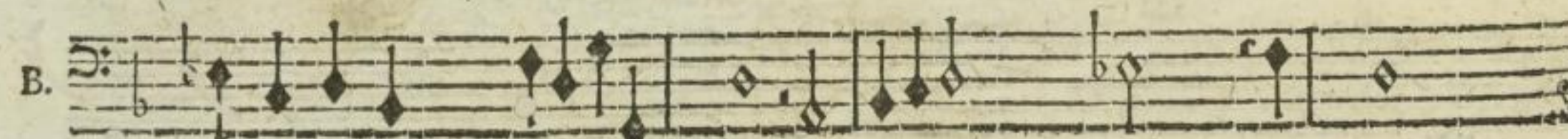
T. 

B. 

C. 

A. 

T. 

B. 

Handwritten musical score for a choir, featuring four parts: C (Contralto), A (Alto), T (Tenor), and B (Bass). The score is written on staves with various musical notations, including notes, rests, and dynamic markings like *p* (piano).

The score is divided into two systems. The first system contains measures 52 through 54. The second system begins with measure 54, marked with a large "54." above the staff. Below the first staff of the second system, the lyrics "Es spricht der Dm" and "Mund wof/ 14 v." are written.

The notation includes various note values (half notes, quarter notes, eighth notes), rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in a historical style, with some notes marked with an 'x'.

C. *[Musical notation for Soprano]*

A. *[Musical notation for Alto]*

T. *[Musical notation for Tenor]*

B. *[Musical notation for Bass]*

E. *[Musical notation for Bass]*

[Musical notation continues across the system with various notes and rests]

55.

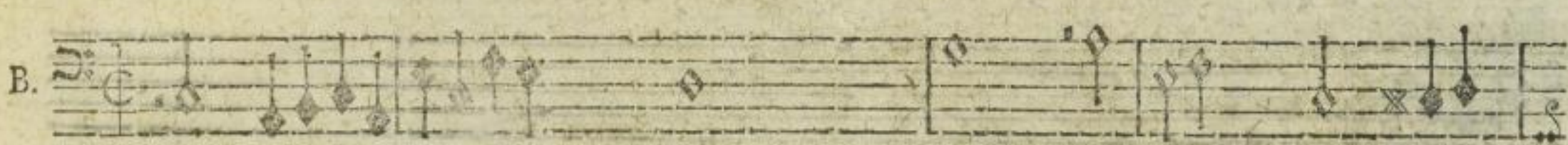
In dich hab ich gehoffet/ HERR/ 24 v.



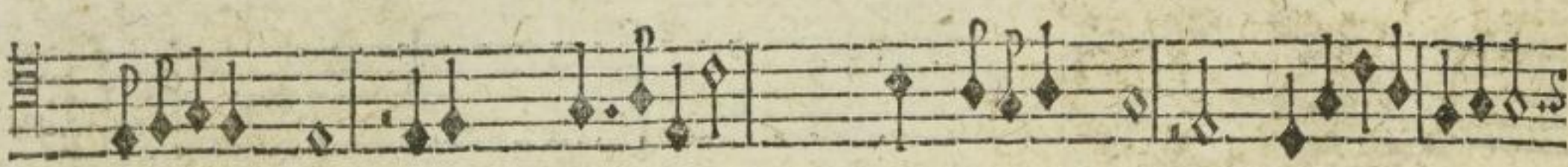
56.



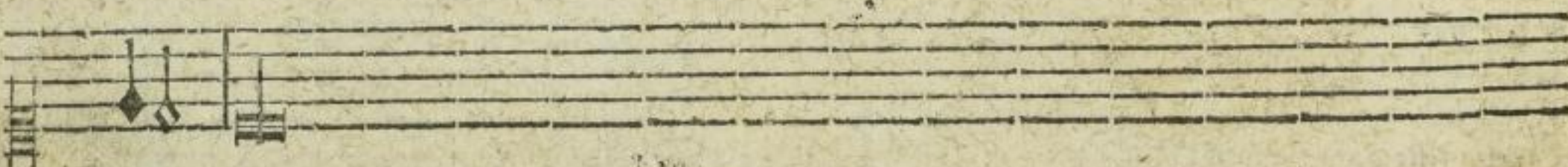
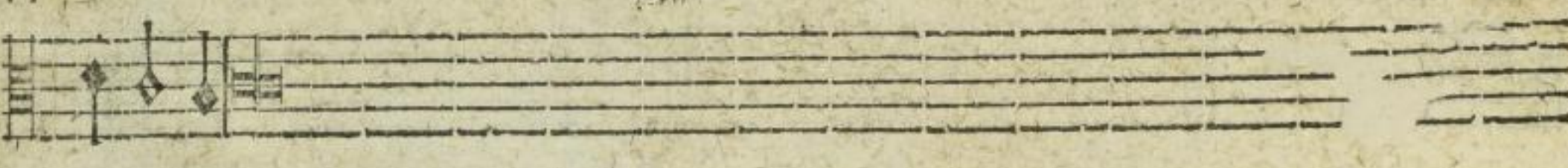
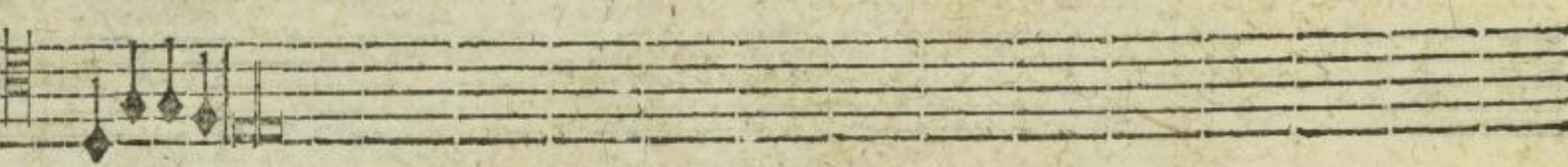
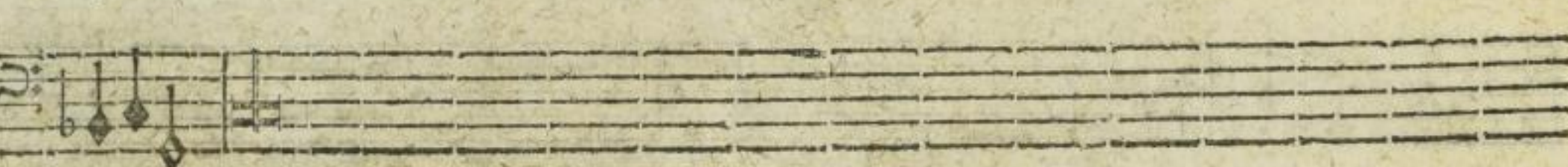
Ein feste Burg ist unser Gott; a. v.

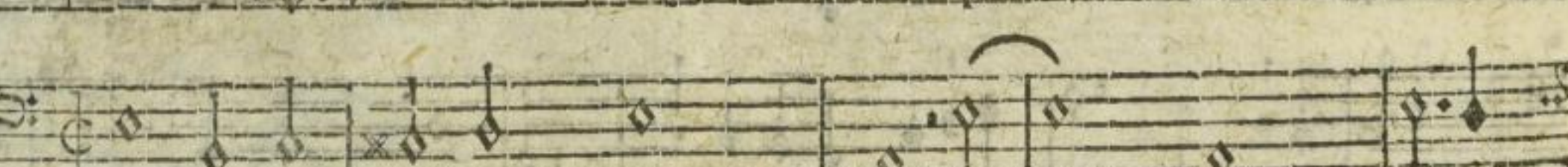


p2

C.    

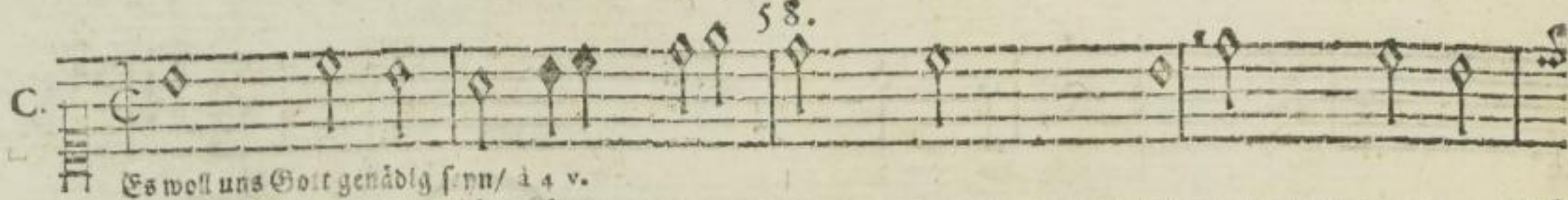
C.    

C.    

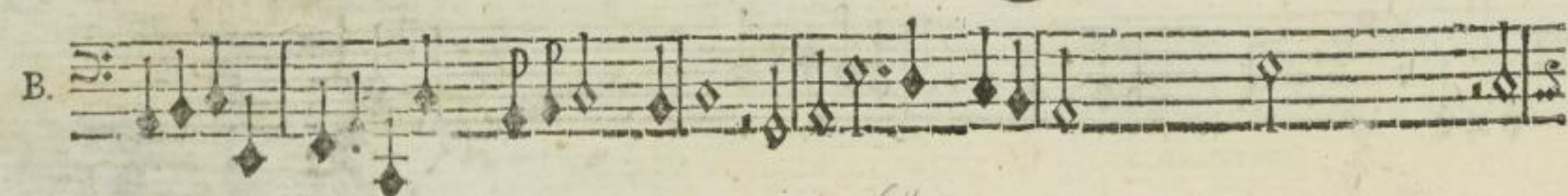
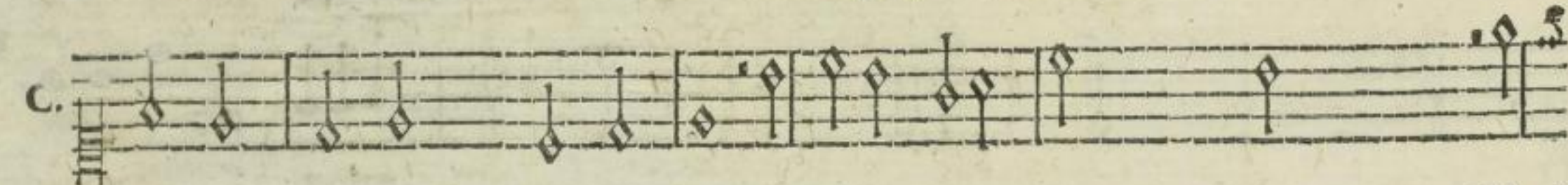
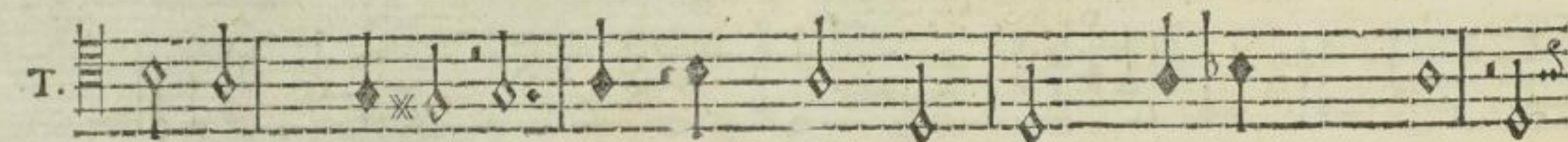
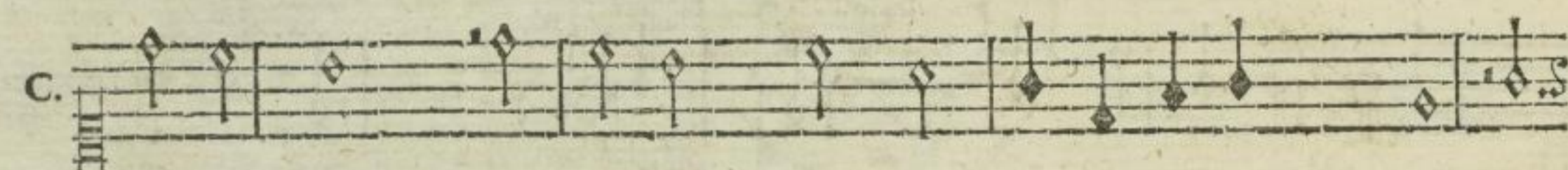
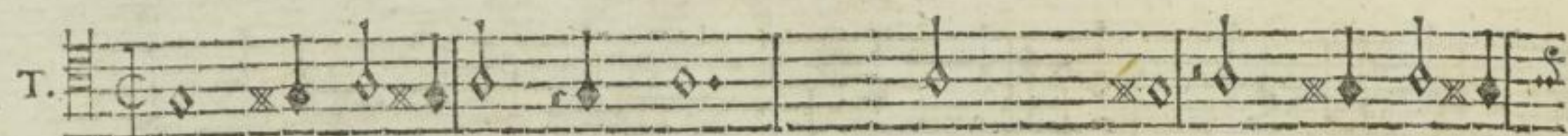
57.    

Erbarm dich mein! o HERRE GOTT! / 1 4 v.

Handwritten musical score for four voices (C, A, T, B) across four systems. The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The manuscript is on aged paper with some staining.



Es woll uns Gott genädig seyn/ 14 v.



Handwritten musical score for a choir, featuring five parts: C (Contralto), A (Alto), T (Tenor), B (Bass), and C (Cello/Double Bass). The score is written on ten staves, with the first five staves corresponding to the first system and the next five to the second system. The music is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are written below the staves, starting with "Nun lob/ mein Gei/ den HERREN/ a 4 v." (Now praise, my spirit, the LORD, a 4 v.). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with an asterisk (*).

C.
 A.
 T.
 B.
 C.
 A.
 T.
 B.
 C.
 A.
 T.
 B.

Nun lob/ mein Gei/ den HERREN/ a 4 v.

65

Handwritten musical score on page 66, featuring four systems of staves labeled C, A, T, and B. The notation includes various musical symbols such as notes, rests, and accidentals.

The first system consists of four staves (C, A, T, B) with musical notation. The second system also consists of four staves (C, A, T, B). The third system consists of four staves (C, A, T, B). The fourth system consists of four staves (C, A, T, B).

The notation includes various musical symbols such as notes, rests, and accidentals. The staves are labeled C, A, T, and B, likely representing different parts or voices. The notation is handwritten and appears to be from a historical manuscript.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

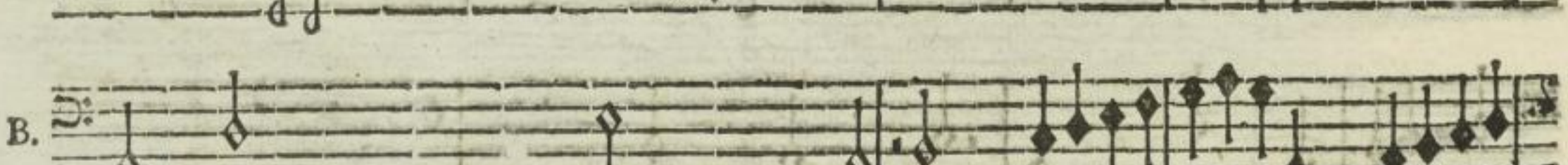
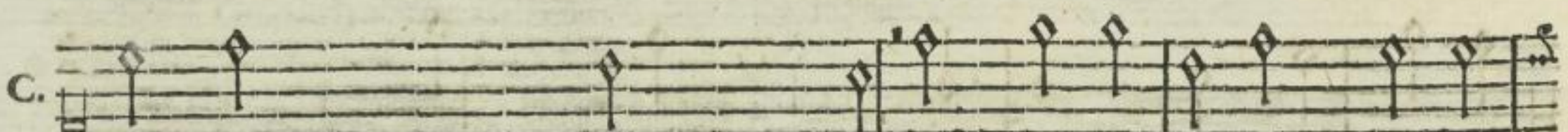
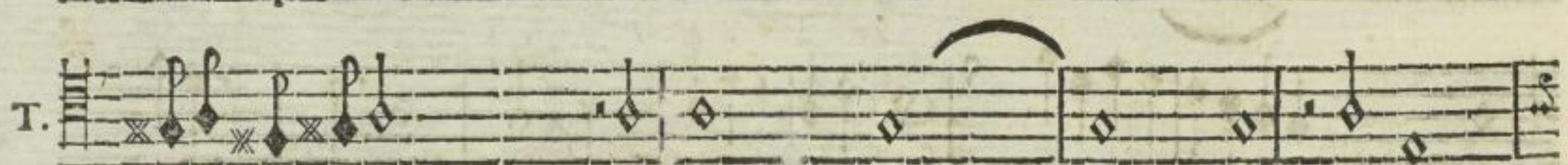
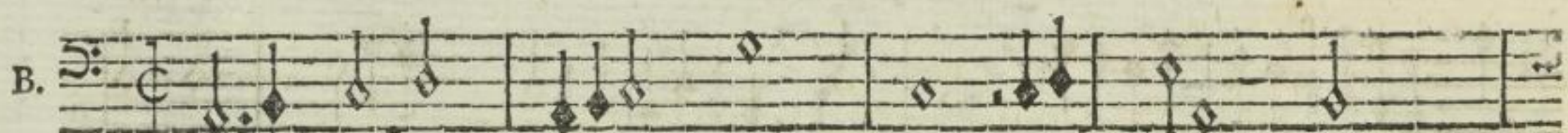
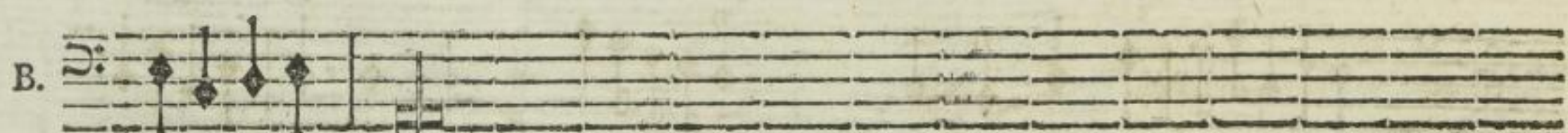
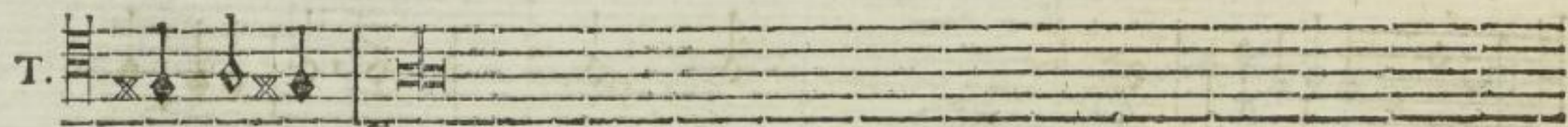
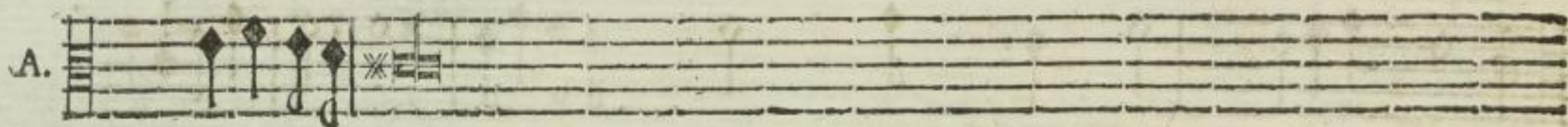
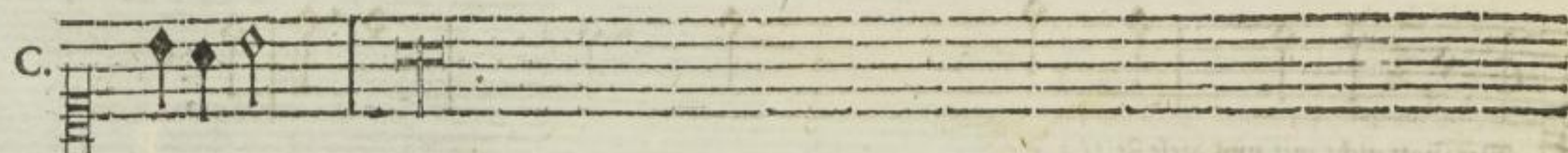
C.

A.

T.

B.

Wer Gott nicht mit uns diese Zeit/ 2 4 v.

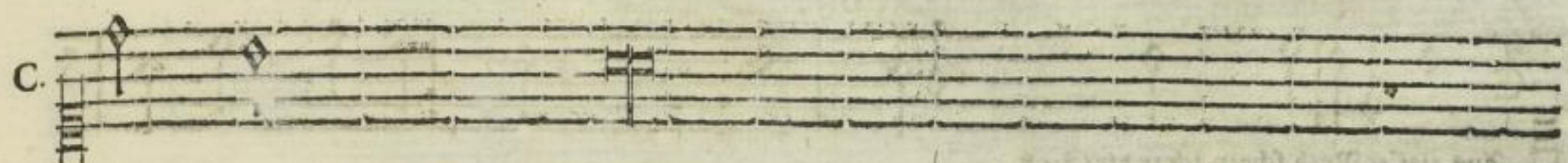


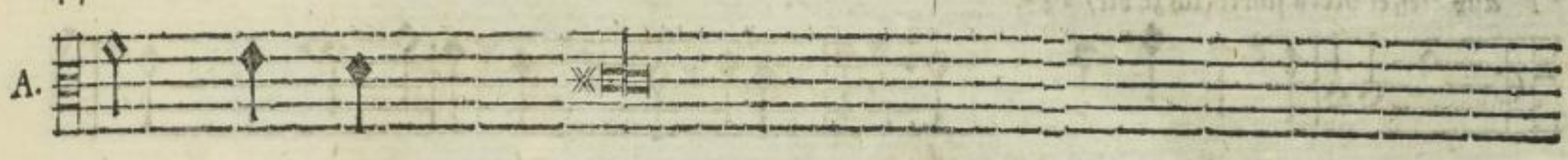
C. 

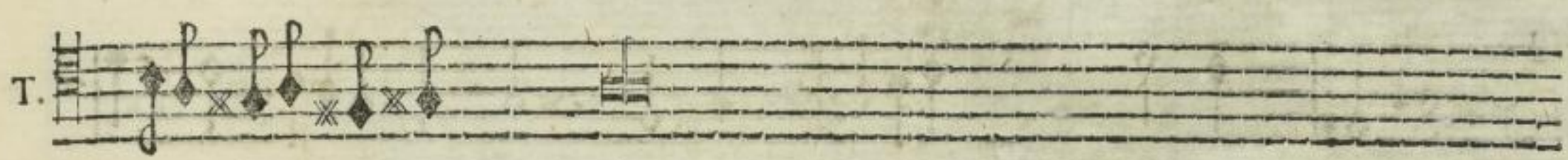
A. 

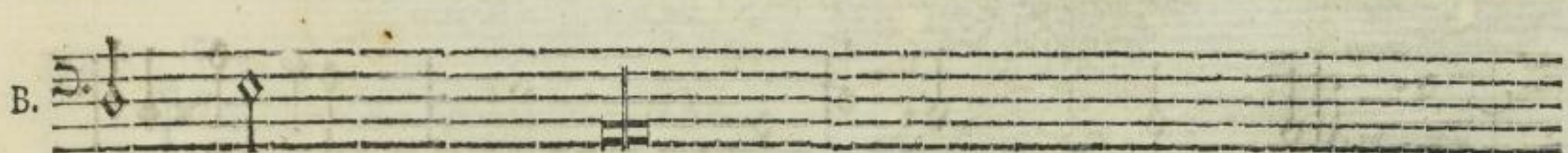
T. 

B. 

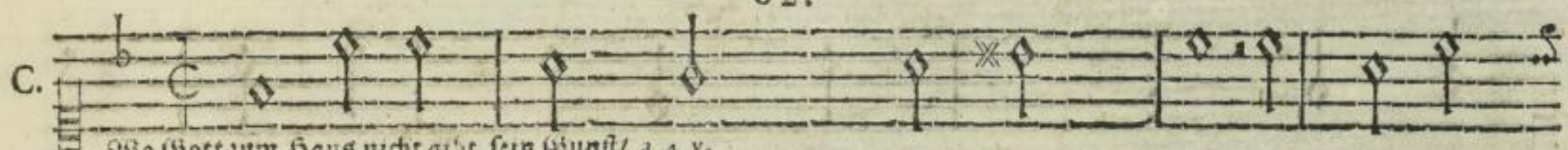
C. 

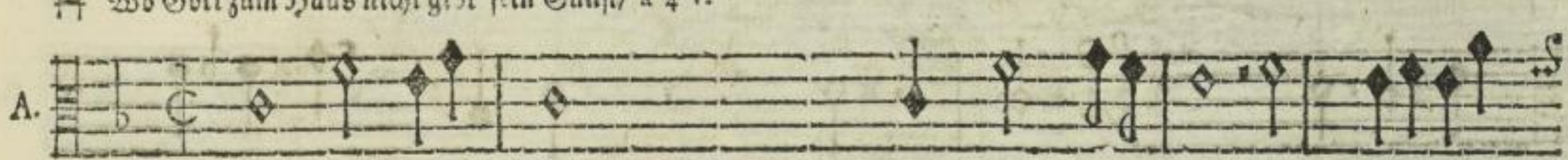
A. 

T. 

B. 

62.

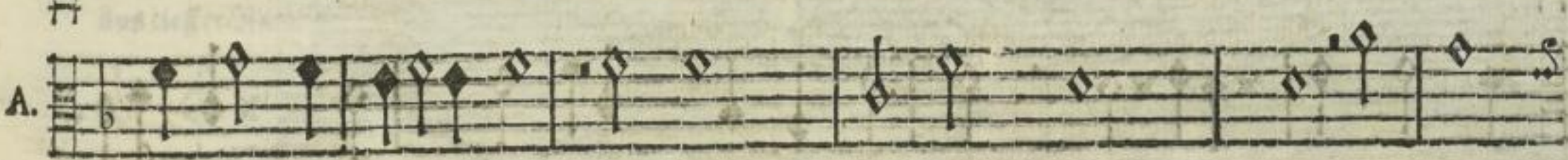
C. 
Wo Gott zum Haus nicht gibt sein Günst/ a 4 v.

A. 

T. 

B. 

C. 

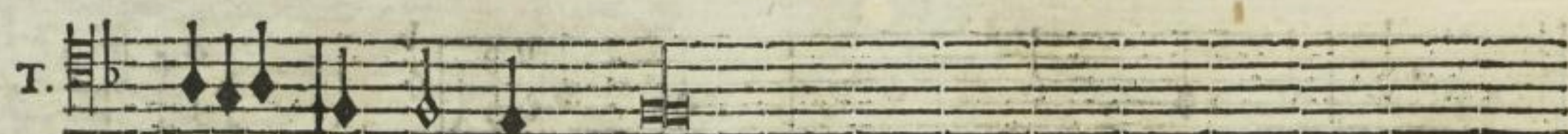
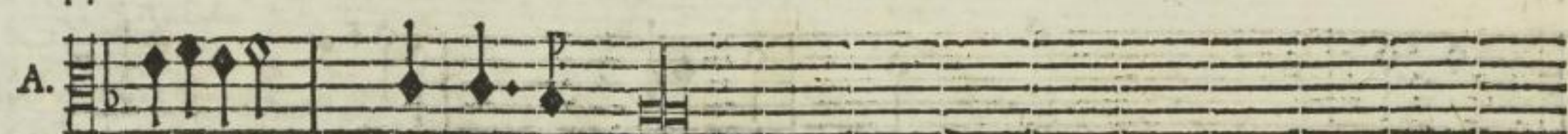
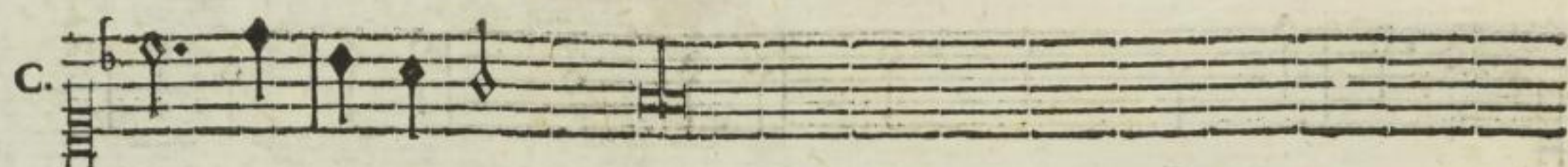
A. 

T. 

B. 

K₂

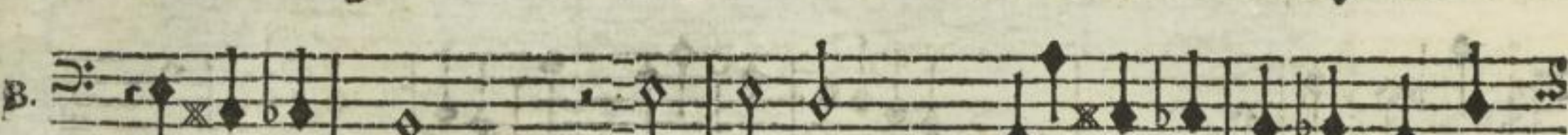
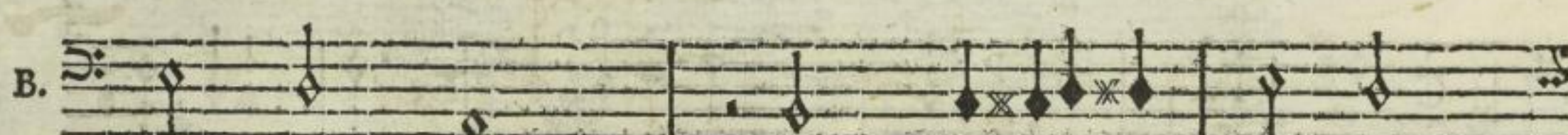
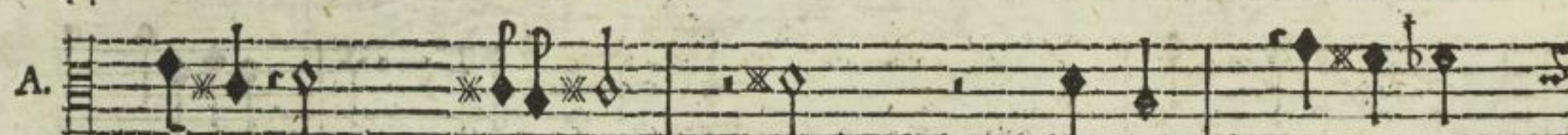
69



63.



Aus tieffer Noth schrey ich zu dir/ à 4 v.



C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

64.

C.

A.

T.

B.

Aus tieffer Noth schrey ich zu dir/eine andere Meloben/ à 4 v.

Handwritten musical score for a four-part setting, likely a chorale. The score is written on 12 staves, grouped into three systems of four staves each. The parts are labeled C (Cantus), A (Altus), T (Tenor), and B (Bass). The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and note values. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The third system contains measures 25 through 36. The title "An Wasserflüssen Babylon / à 4 v." is written below the first staff of the third system. The number "65." is written above the first staff of the third system.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

65.

An Wasserflüssen Babylon / à 4 v.

A.

T.

B.

Handwritten musical score on page 73, featuring four systems of staves. Each system contains five staves labeled C, A, T, B, and C from top to bottom. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, p₂). The staves are arranged in a vertical column, and the music is written in a historical style.

C.   

B. 

66.

C. 

Warumb betrübſt du dich/ mein Herz/ 24 v.

A. 

T. 

B. 

C. 

A. 

T. 

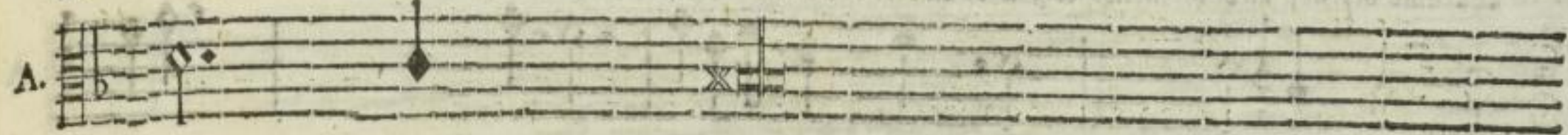
B. 

C. 

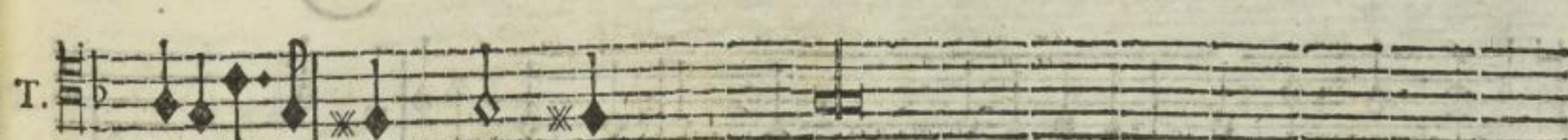
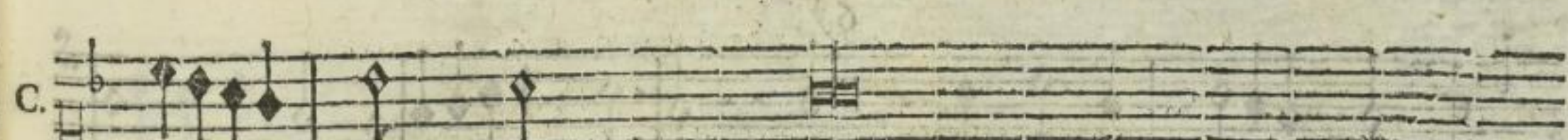
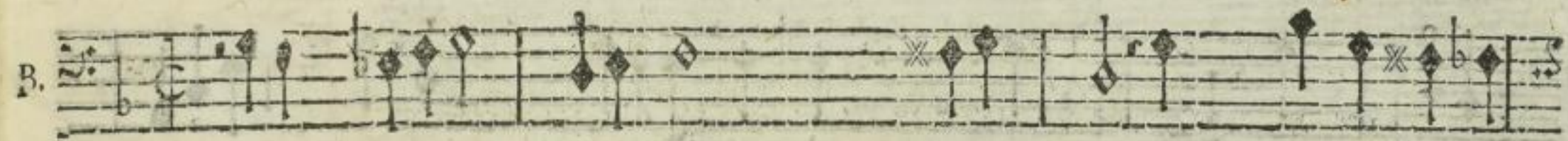
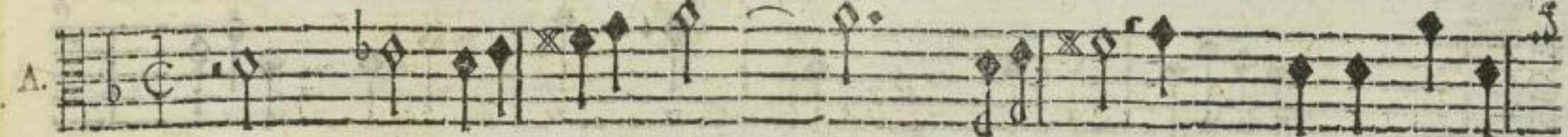
A. 

T. 

B. 



Warumb betrübſt du dich/ mein Herz/ wird an eſſlichen Orten auch alſo geſungen: a 4 v.



C.
 A.
 T.
 B.

Warumb betrübſt du dich/ mein Herz/ wird an vielen Orten auch also/ q. b dur, gesungen: à 4 v.

C.
 A.
 T.
 B.

C.
 A.
 T.
 B.

C.
 A.
 T.
 B.

C.
 A.
 T.
 B.

67.

C.
 A.
 T.
 B.

Wenn wir in höchsten Nöthen sehn/ a 4 v.

C.    

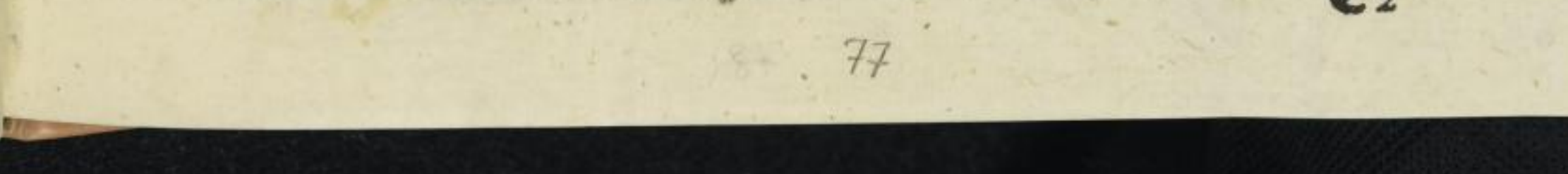
68.

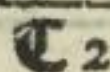
C.    

Mag ich Unglück nicht widerstehn/ à 4 v.

A.    

A.    

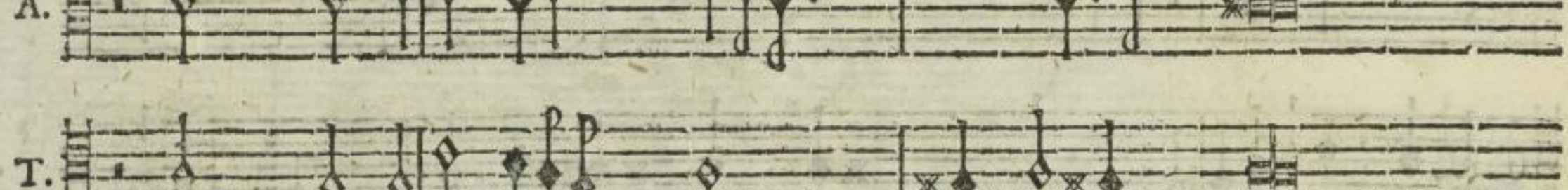
A.  

 2

77

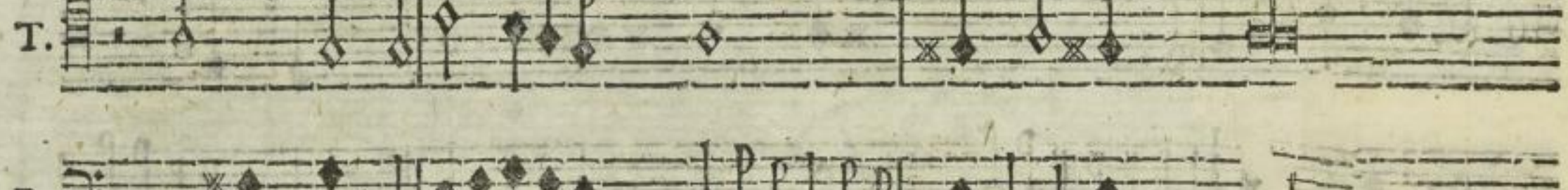
C.  

A.  

T.  

B.  

C.  

A.  

T.  

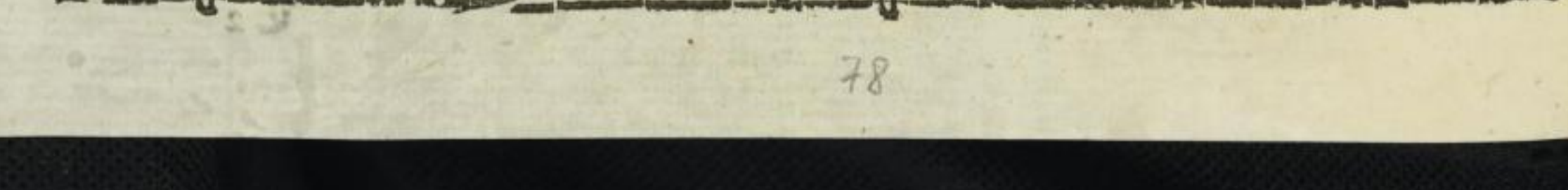
B.  

69.

C.  

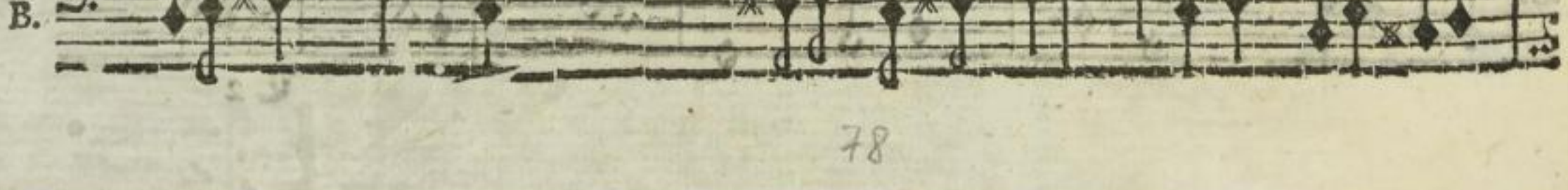
A.  

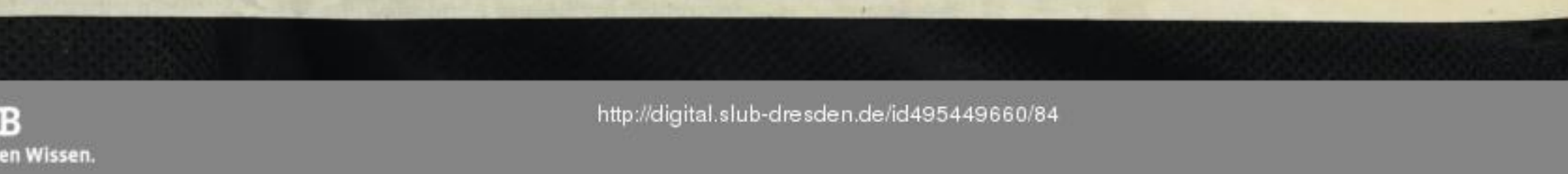
T.  

B.  

Verzage nicht/ o frommer Christ/ a 4 v.

C.  

A.  

T. 

B.

C. 

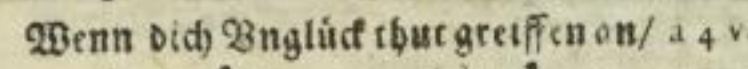
A. 

T. 

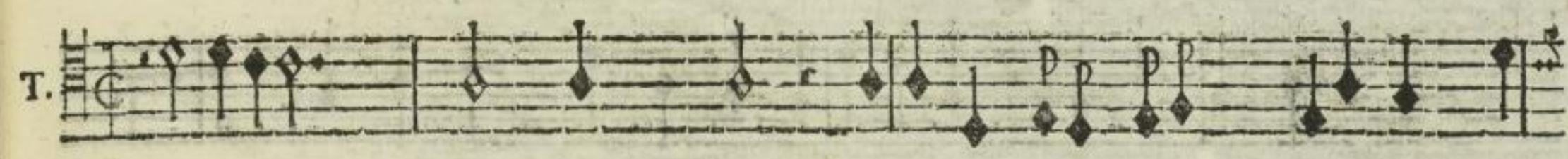
B. 

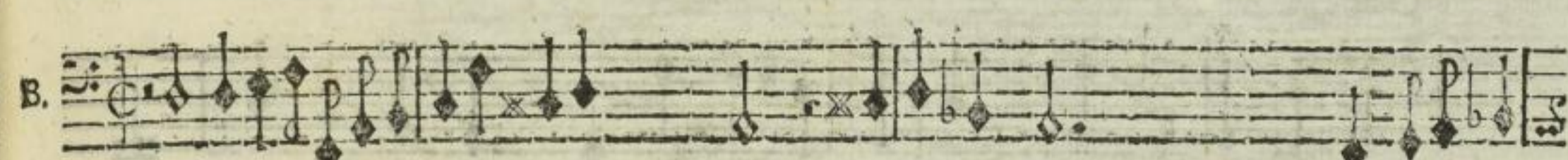
70.

C. 

Wenn dich Unglück thut greiffen an/ a 4 v. 

A. 

T. 

B. 

C. 

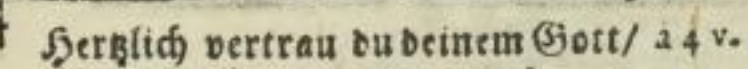
A. 

T. 

B. 

71.

C. 

Herrlich vertrau du deinem Gott/ a 4 v. 

A. 

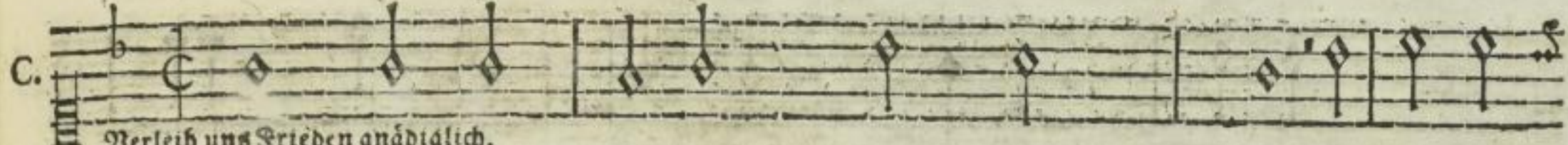
T. 

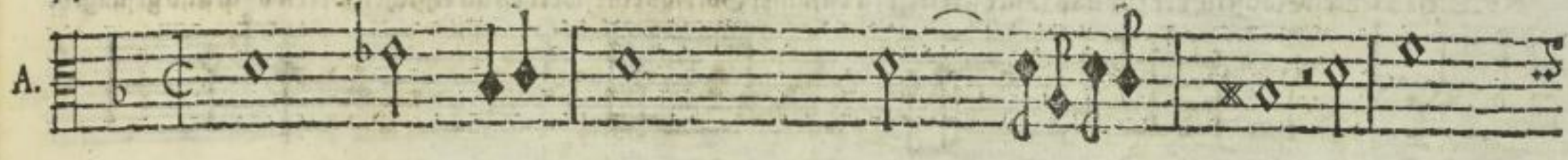
B. 

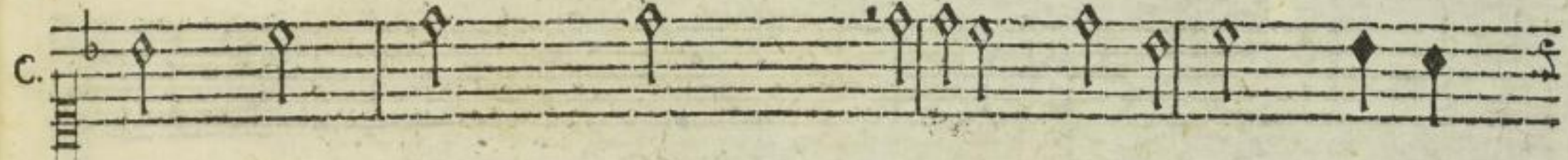
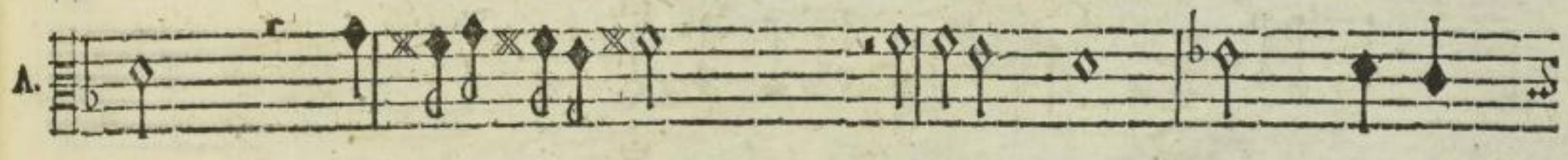
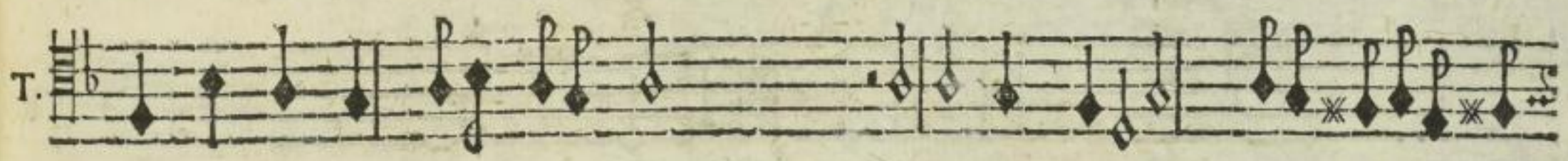
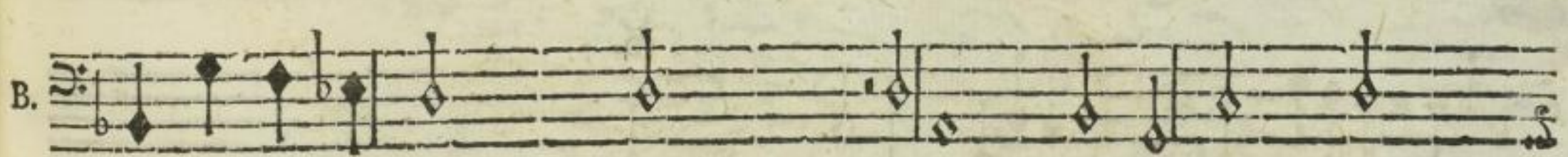
79

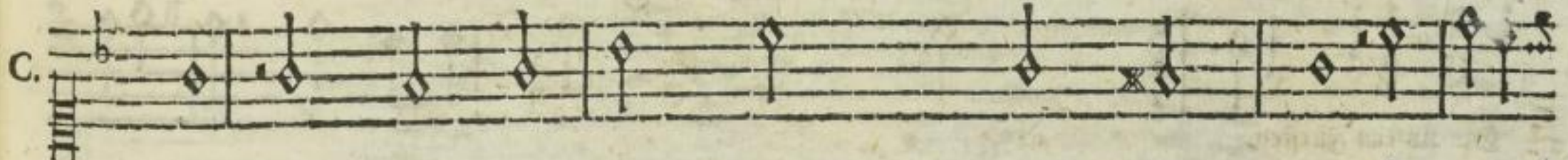
Handwritten musical score for four voices (C, A, T, B) across two systems. The notation includes various note values, rests, and accidentals. The first system contains measures 68-71, and the second system contains measures 72-75. The lyrics "Erhalt uns/ HERR/ bey deinem Wort/ a 4 v." are written below the first staff of the second system.

C.    

C.  *Verleih uns Frieden gnädiglich.*

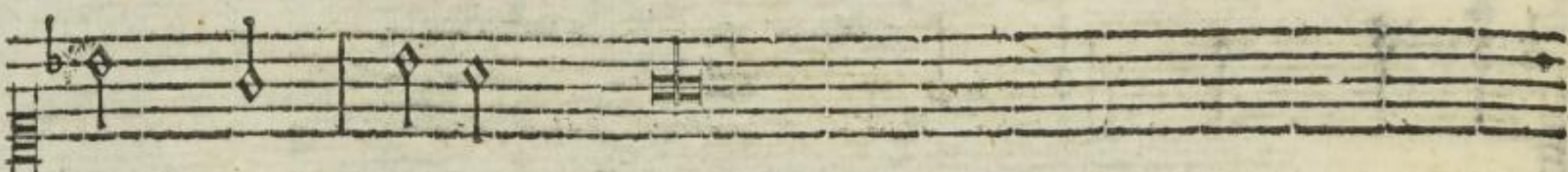
A.   

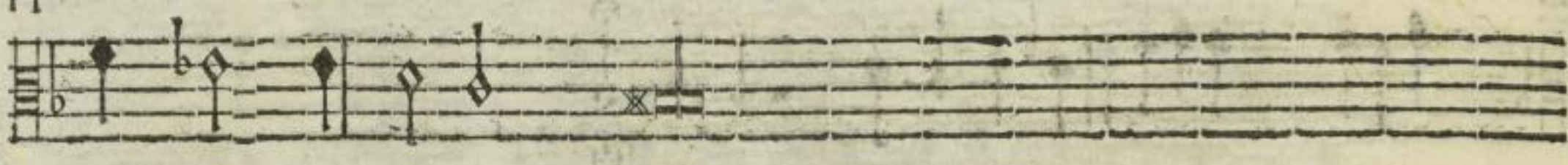
C.    

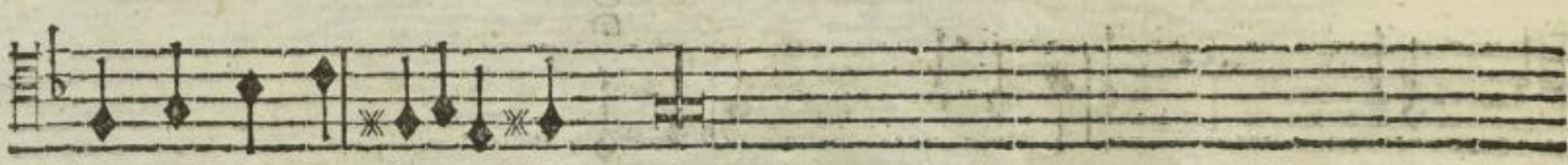
C.   

B. 

D₂

C. 

A. 

T. 

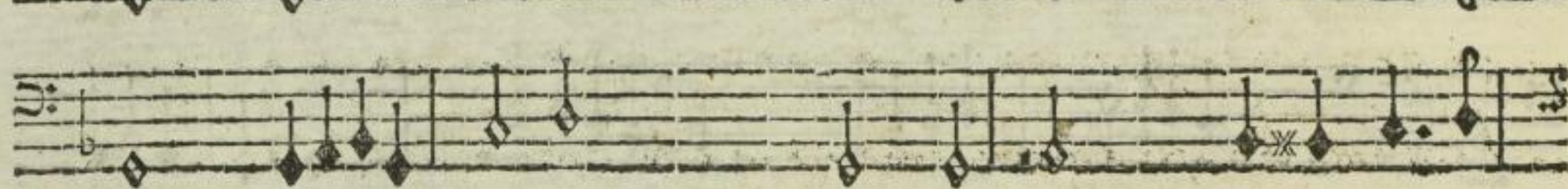
B. 

C. 

NB. Diese 2 letzten Clauseln/der für uns könnte streitē/du unser Gott/alletne/werden an ehlichen Orten auch also gesungen:

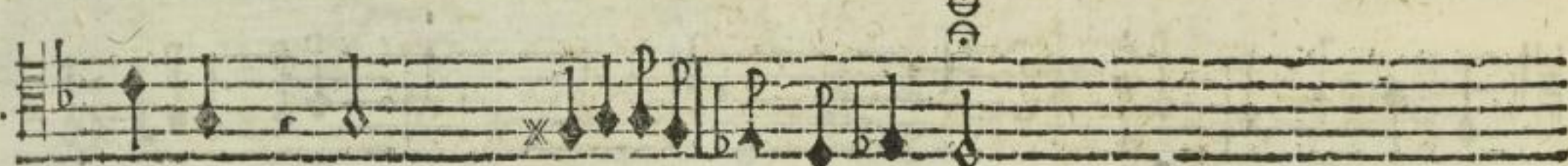
A. 

T. 

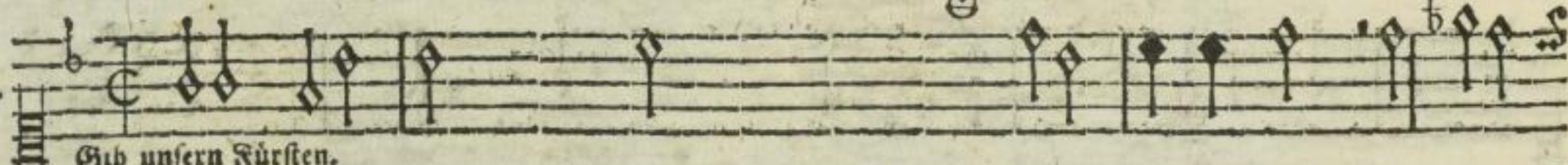
B. 

C. 

A. 

T. 

B. 

C. 

Gib unsern Fürsten.

A. 

T. 

B. 

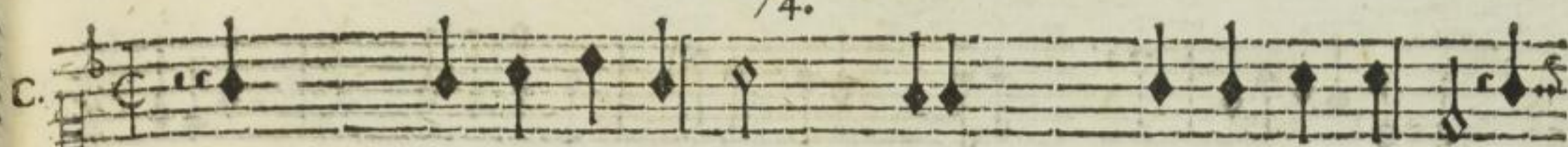
Handwritten musical score for four voices (C, A, T, B) and basso continuo (C, A, T, B). The score is written on ten staves, grouped into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f). The key signature is one flat (B-flat).

The lyrics are written below the staves, starting with "O HERRE GOTT/ dein göttlich Wort/ a. v."

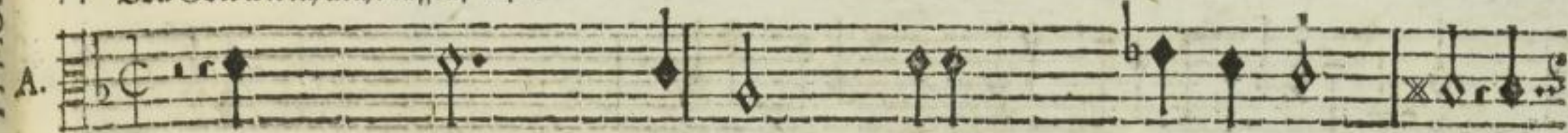
73.

83

Handwritten musical score for three voices (C, A, T) and three instruments (B, C, A, T, B). The score is written on ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The staves are labeled C, A, T, B, C, A, T, B, C, A, T, B. The music is written in a historical style, likely from the 18th or 19th century.



Von Gott wil ich nicht lassen/ a 4 v.



Sie ist mir lieb/ die werthe Magd/ a 4 v.



Handwritten musical score for three voices (C, A, T) and three parts (B, C, A, T, B) across four systems. The notation includes notes, rests, and dynamic markings (p, f) on a five-line staff.

System 1:

- C: Treble clef, key signature of one flat (B-flat). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- A: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- B: Bass clef, key signature of one flat. Notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

System 2:

- C: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- A: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- B: Bass clef, key signature of one flat. Notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

System 3:

- C: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- A: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- B: Bass clef, key signature of one flat. Notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

System 4:

- C: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- A: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- B: Bass clef, key signature of one flat. Notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

76.
C.

Wie schön leuchtet der Morgenstern/ 4 4 v.
A.

T.

B.

C.  Musical staff C, first system. Treble clef, key signature of one flat (B-flat). Contains several measures of music with diamond-shaped notes.

A.  Musical staff A, first system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

T.  Musical staff T, first system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

B.  Musical staff B, first system. Bass clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

C.  Musical staff C, second system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

A.  Musical staff A, second system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes. A slur is present over the first few measures.

T.  Musical staff T, second system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

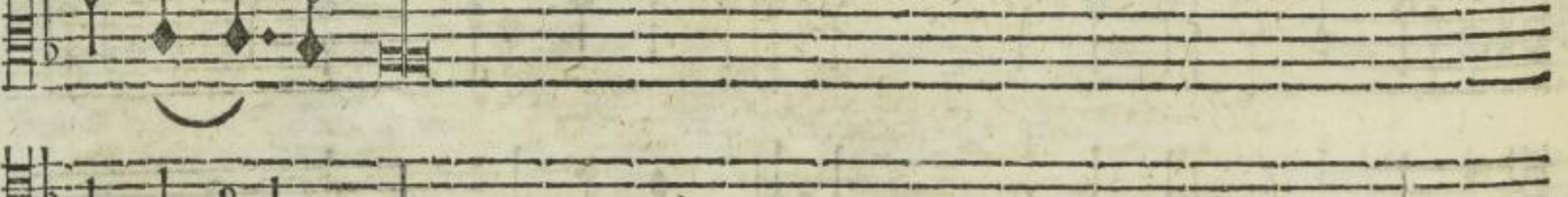
B.  Musical staff B, second system. Bass clef, key signature of one flat. Contains several measures of music with diamond-shaped notes. A double bar line with a repeat sign is present.

C.  Musical staff C, third system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

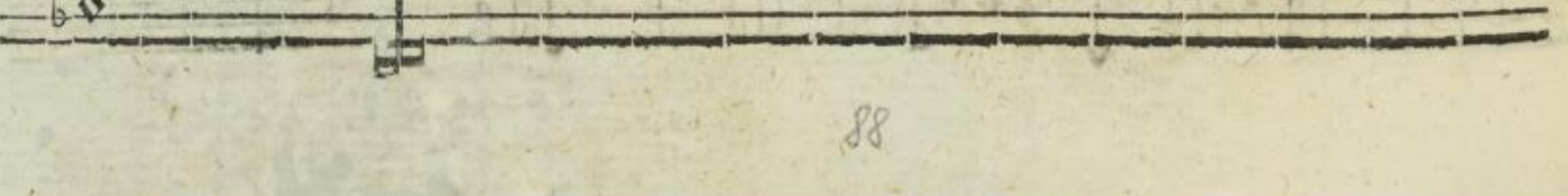
A.  Musical staff A, third system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

T.  Musical staff T, third system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

B.  Musical staff B, third system. Bass clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

C.  Musical staff C, fourth system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

A.  Musical staff A, fourth system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes. A slur is present over the first few measures.

T.  Musical staff T, fourth system. Treble clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

B.  Musical staff B, fourth system. Bass clef, key signature of one flat. Contains several measures of music with diamond-shaped notes.

C.  *Herglich thut mich verlangen/ a 4 v.*

A. 

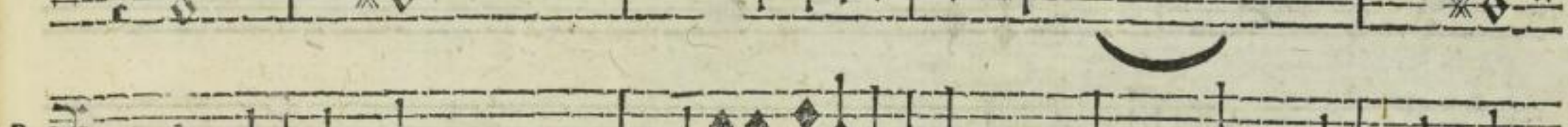
T. 

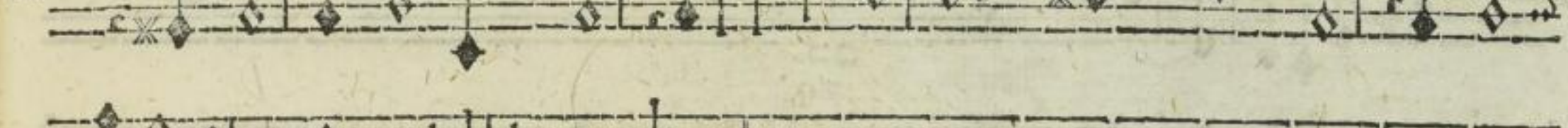
B. 

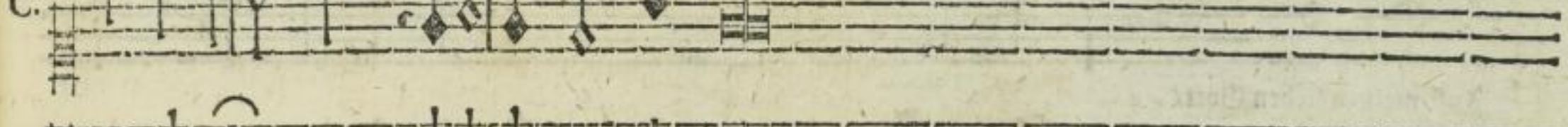
C. 

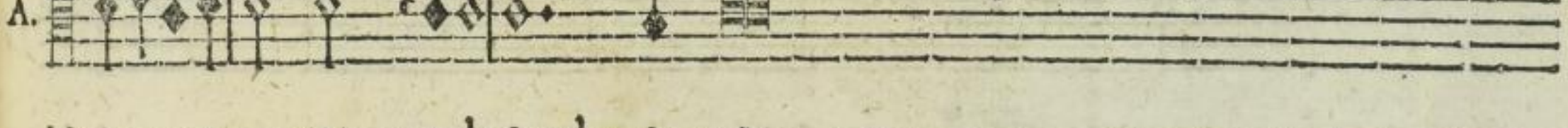
A. 

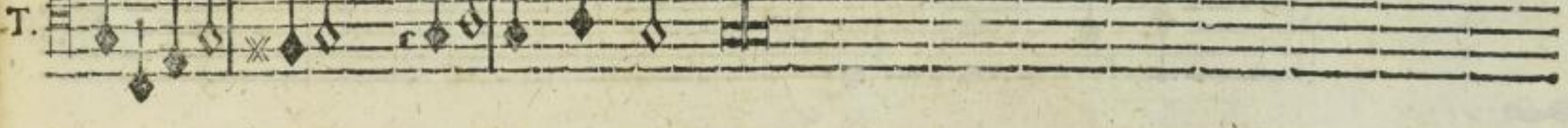
T. 

B. 

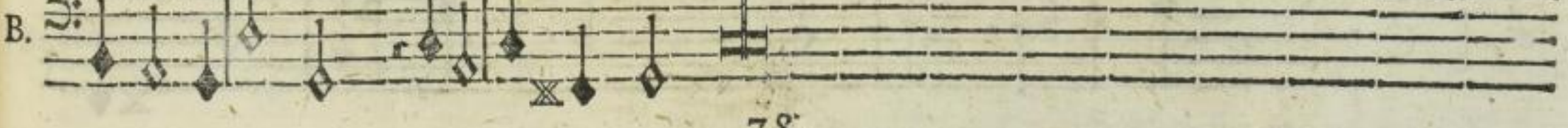
C. 

A. 

T. 

B. 

78.

C. 

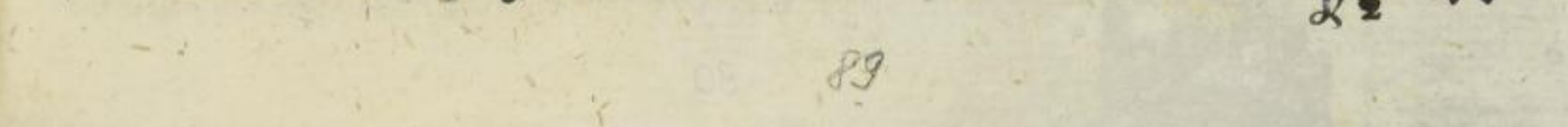
A. 

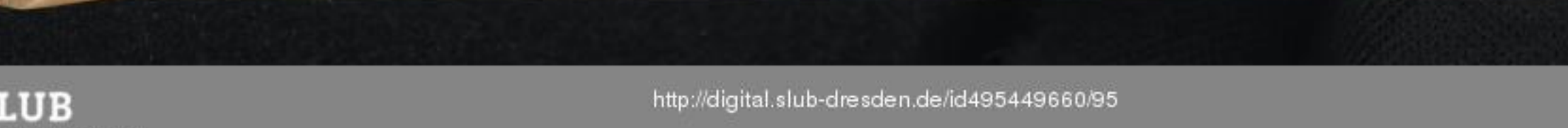
T. 

B. 

Wenn mein Stündlein vorhanden ist/ a 4 v.

A. 

T. 

B. 

Handwritten musical score for four voices (C, A, T, B) across two systems. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano).

The first system contains measures 78-81. The second system contains measures 82-85. The third system contains measures 86-89. The fourth system contains measures 90-93.

Measure 82 includes the text: *Auff meinen lieben Gott/ 4 v.*

Measure 87 includes the number *79.*

The score is written on four staves per system, labeled C, A, T, and B from top to bottom. The key signature is one flat (B-flat), and the time signature is common time (C).

Handwritten musical score for four voices (C, A, T, B) and basso continuo (C, A, T, B). The score is written on ten systems of staves. The first system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The second system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The third system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The fourth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The fifth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The sixth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The seventh system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The eighth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The ninth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C). The tenth system includes a C-clef for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, and a C-clef for the basso continuo (C).

SO.
HERZGEBENDES / ich weiß gar wol

C.

A.

T.

B.

81.

C.
 HERR JESU CHRIST / wahr Mensch und Gott / a 4 v.

A.

T.

B.

C.

A.

T.

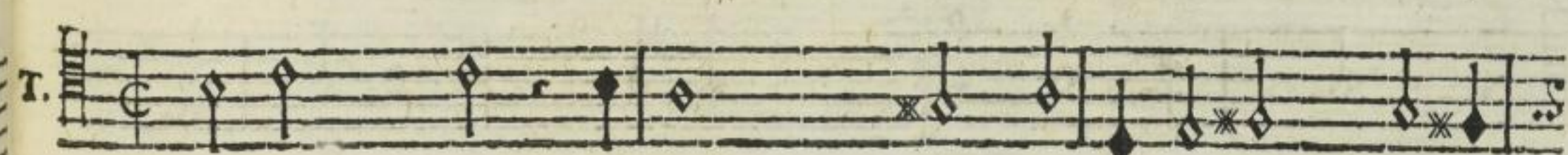
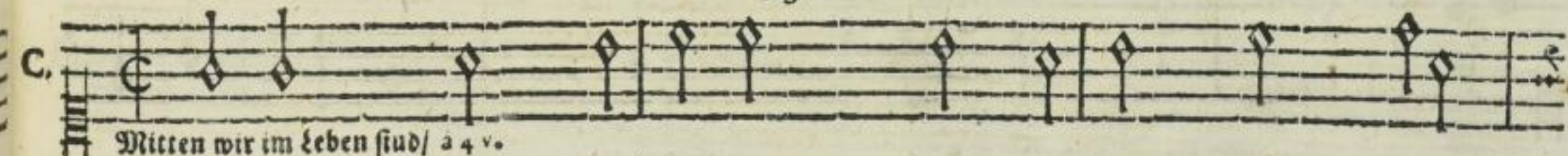
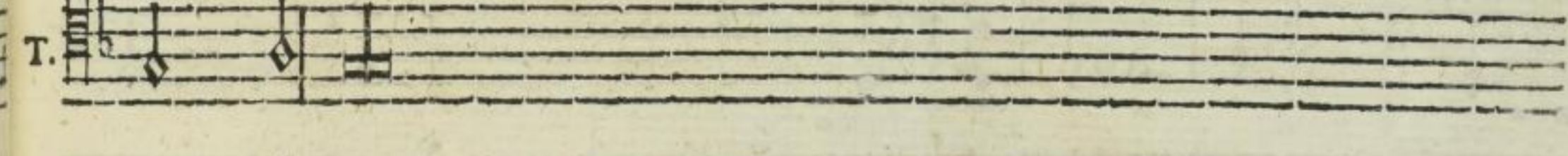
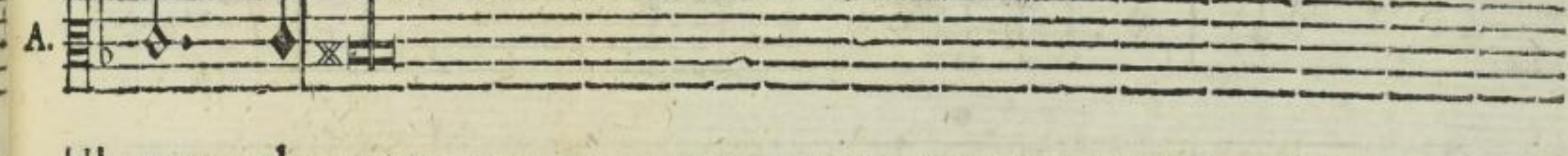
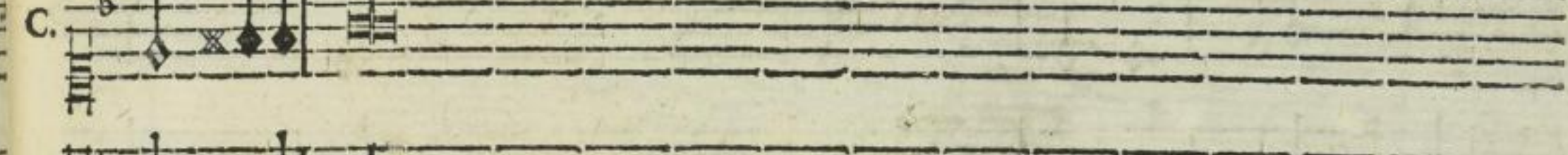
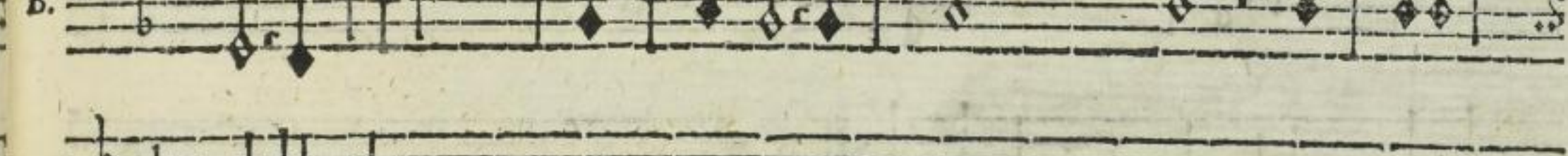
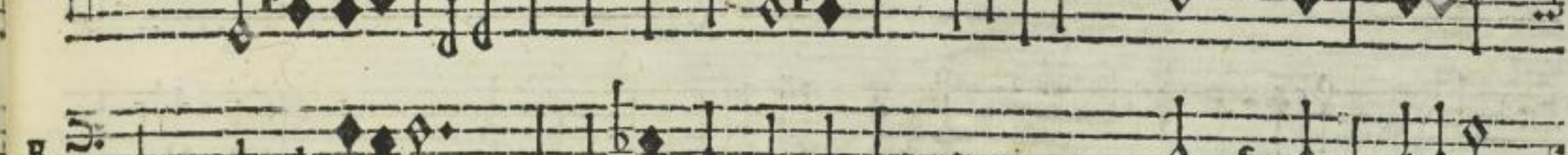
B.

C.

A.

T.

B.



Handwritten musical score on page 94, featuring four systems of staves. Each system contains five staves labeled C, A, T, B, and P from top to bottom. The notation includes various musical symbols such as notes, rests, and accidentals.

System 1:

- C:** Treble clef, notes on G, A, B, C, D, E, F, G.
- A:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- T:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- B:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- P:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.

System 2:

- C:** Treble clef, notes on G, A, B, C, D, E, F, G.
- A:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- T:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- B:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- P:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.

System 3:

- C:** Treble clef, notes on G, A, B, C, D, E, F, G.
- A:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- T:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- B:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- P:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.

System 4:

- C:** Treble clef, notes on G, A, B, C, D, E, F, G.
- A:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- T:** Treble clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- B:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.
- P:** Bass clef, notes on G, A, B, C, D, E, F, G, with accidentals.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

Ach GOTT und HERM/ 24 v.

C.

A.

T.

B.

C.

A.

T.

B.

C.

Christus der ist mein Leben! à 4 v.

A.

T.

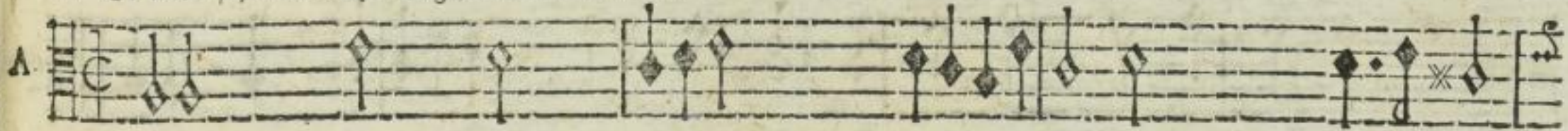
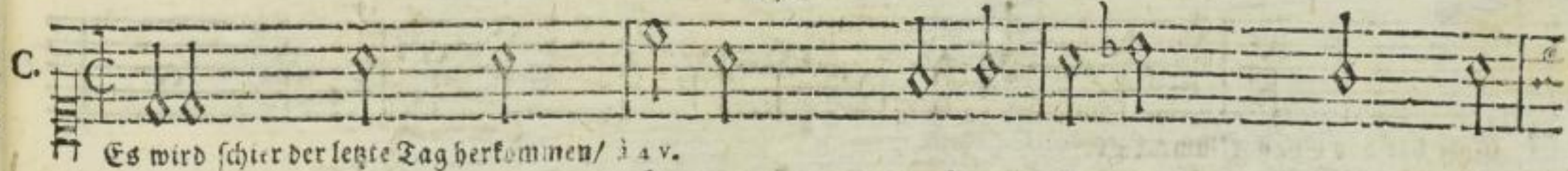
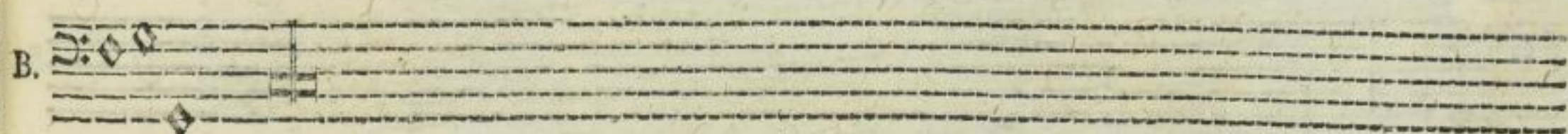
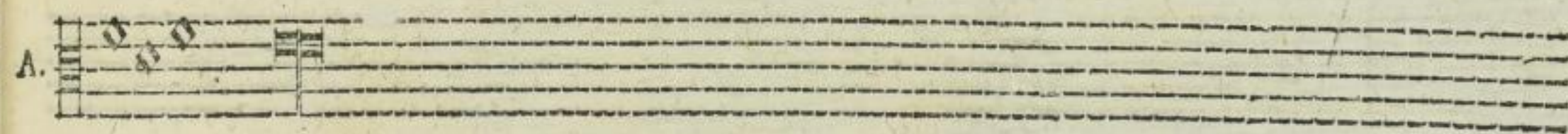
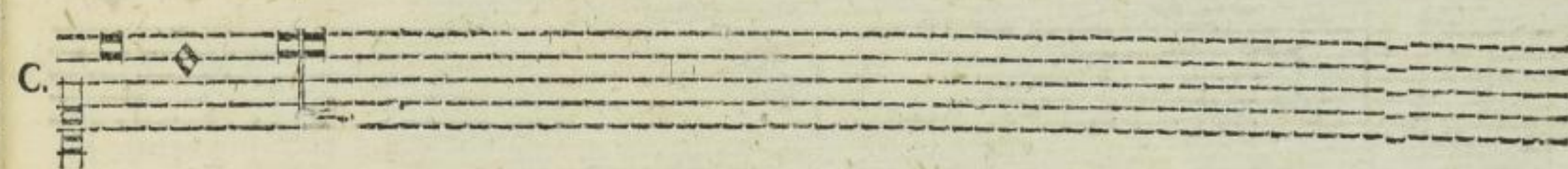
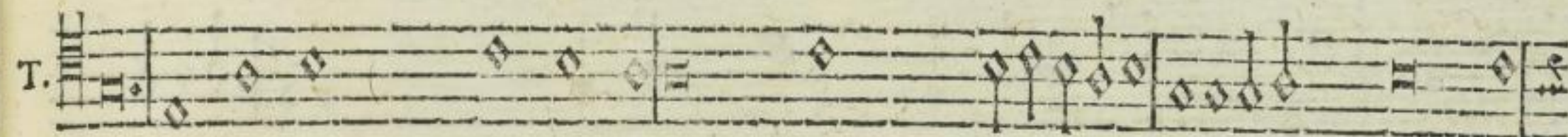
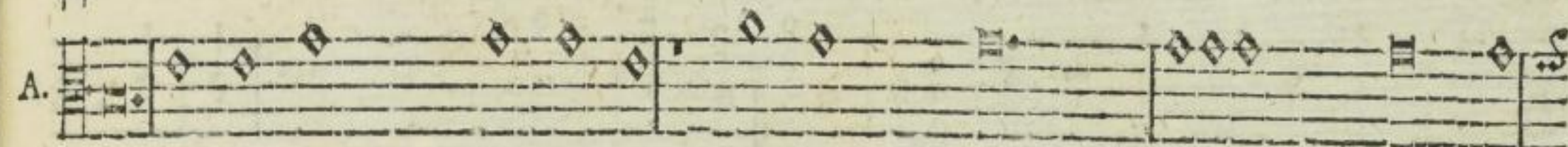
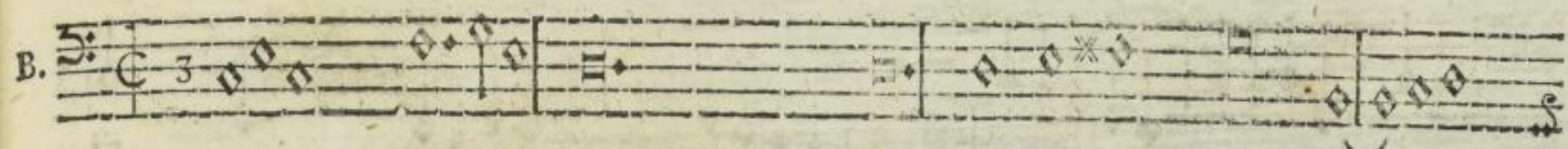
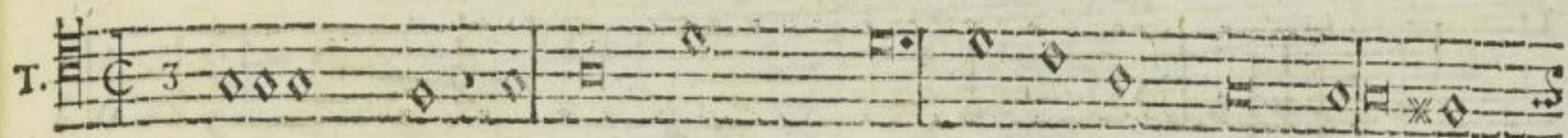
B.

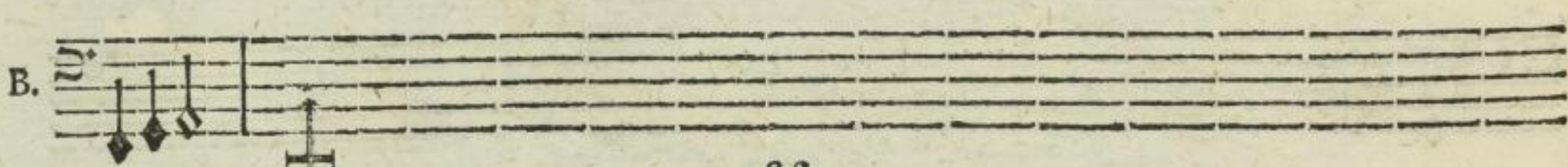
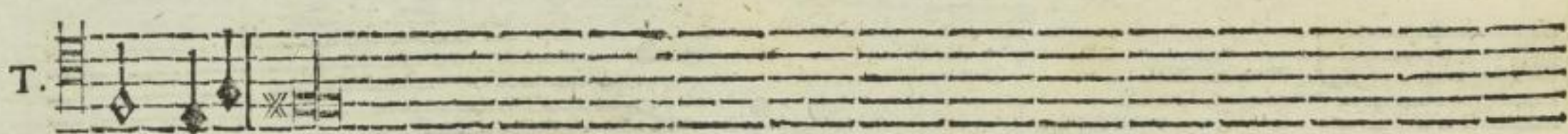
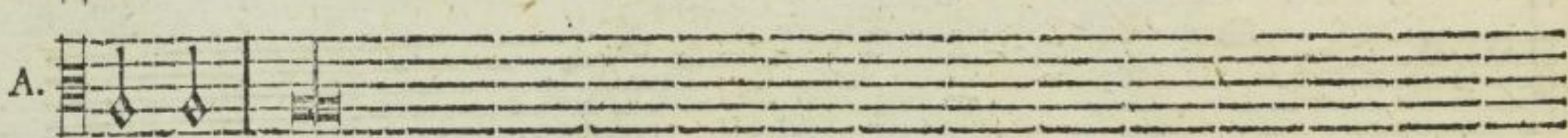
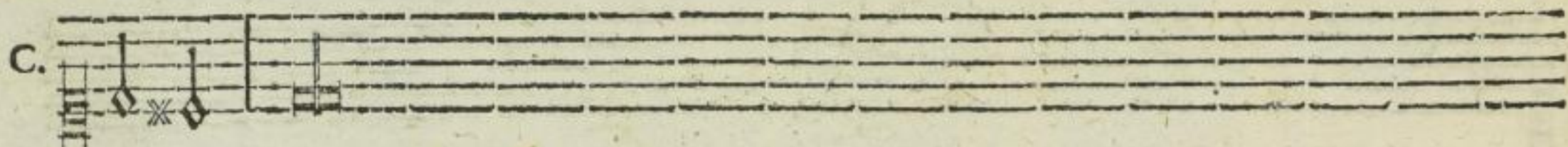
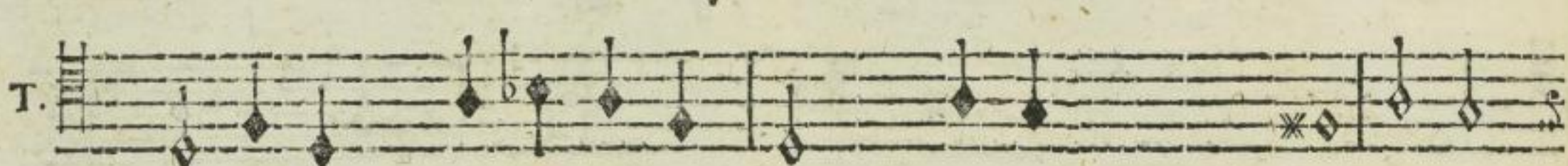
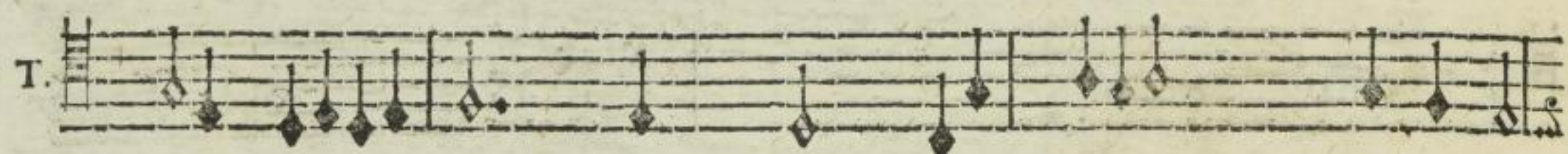
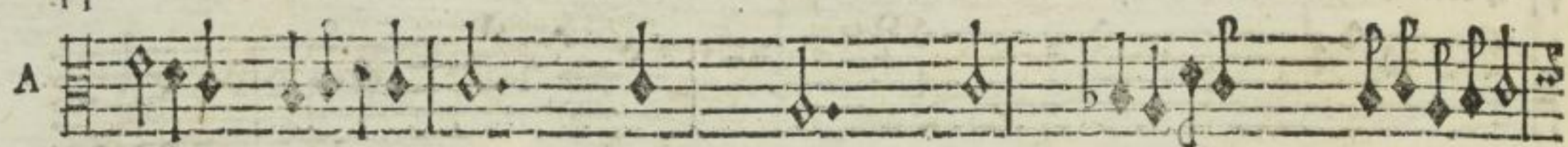
C.

A.

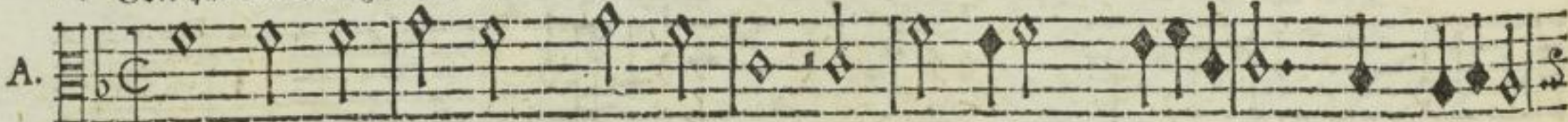
T.

B.





88.



98

Gott hat das Evangelium/ 14 v.

System 1: C, A, T, B

System 2: C, A, T, B

System 3: C, A, T, B

System 4: C, A, T, B

System 5: C, A, T, B

System 6: C, A, T, B

89.

System 7: C, A, T, B

System 8: C, A, T, B

System 9: C, A, T, B

System 10: C, A, T, B

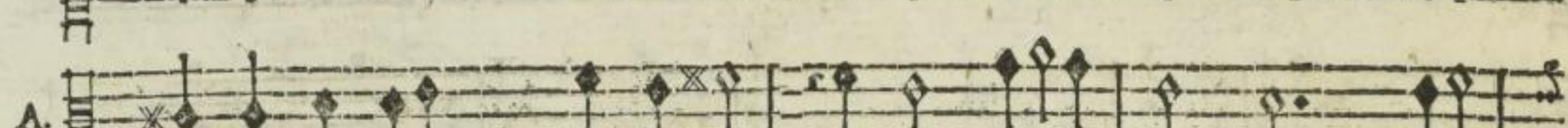
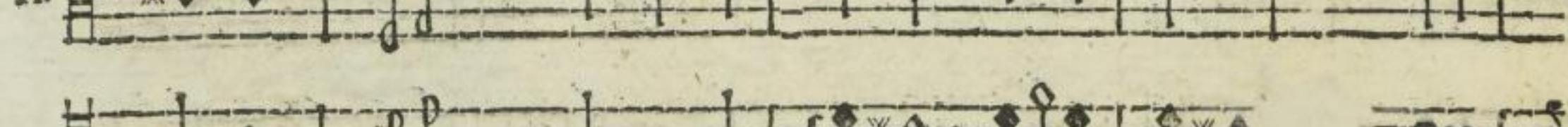
System 11: C, A, T, B

System 12: C, A, T, B

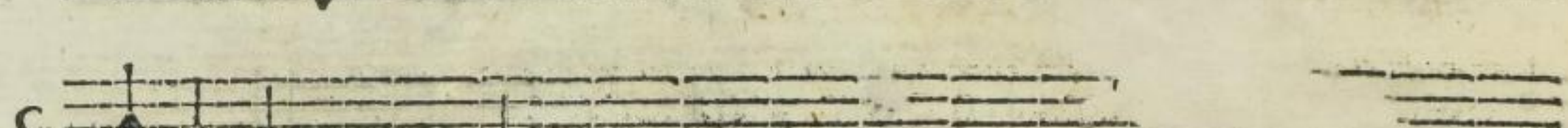
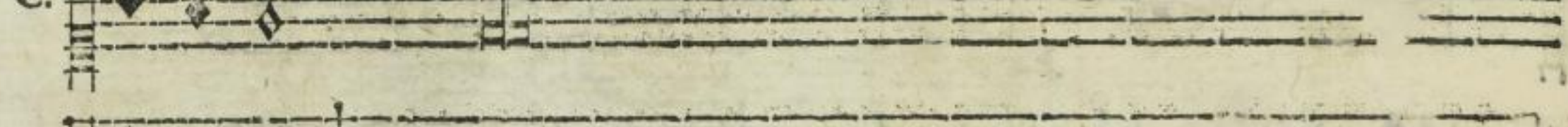
Hersach thut mich erfreuen/ 4 4 v

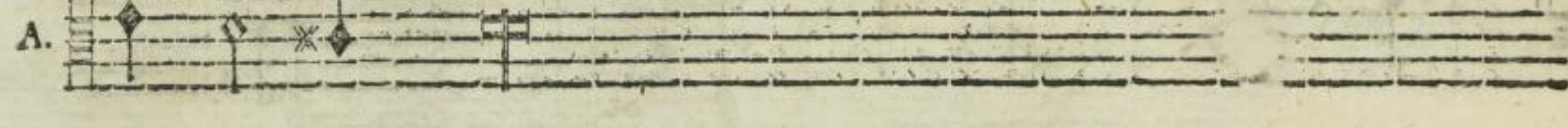
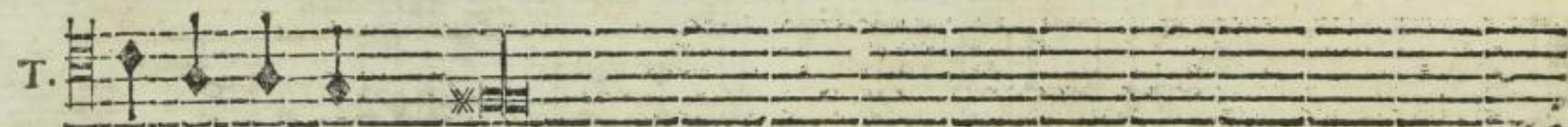
99

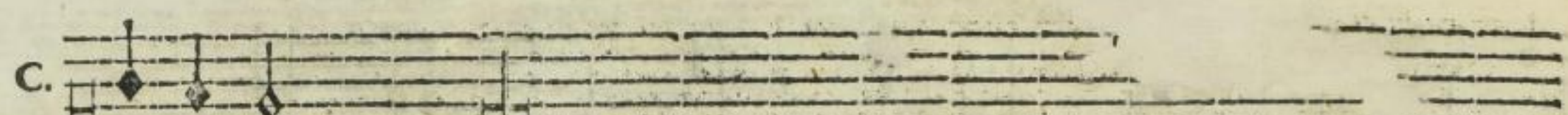
Bb

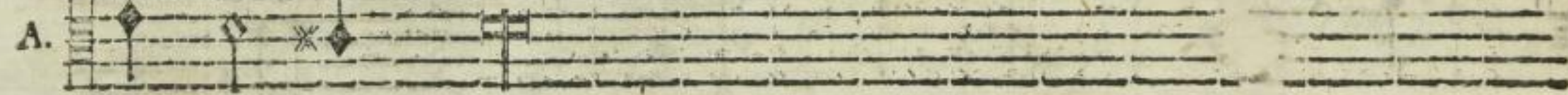
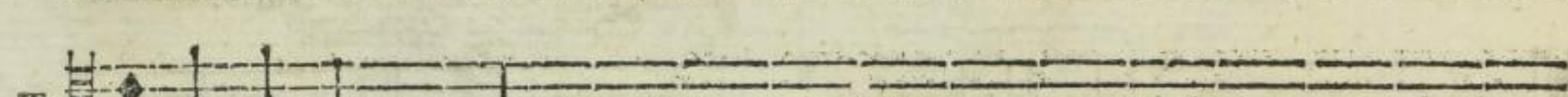
C.   

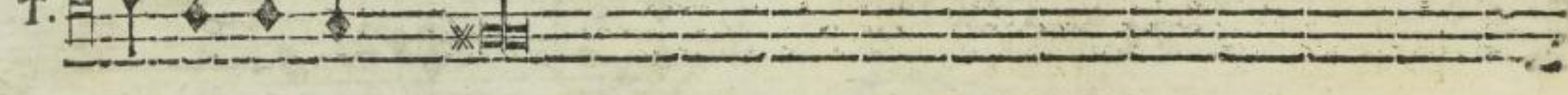
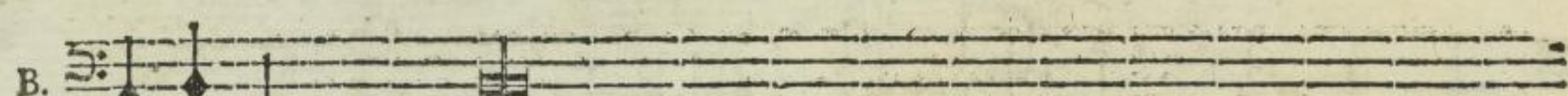
A.  

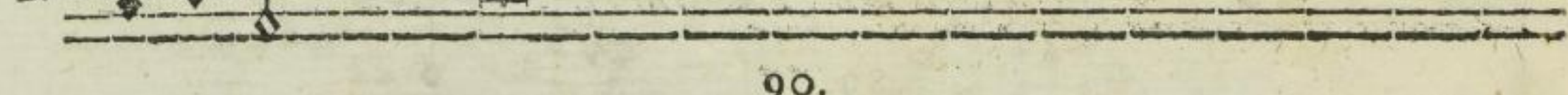
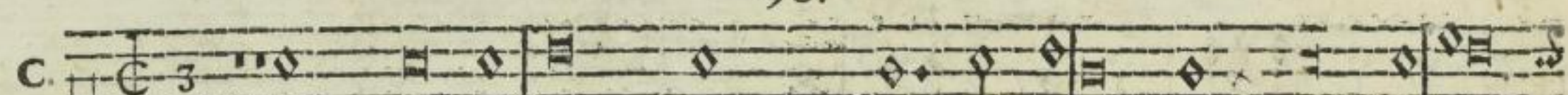
T.  

B.  

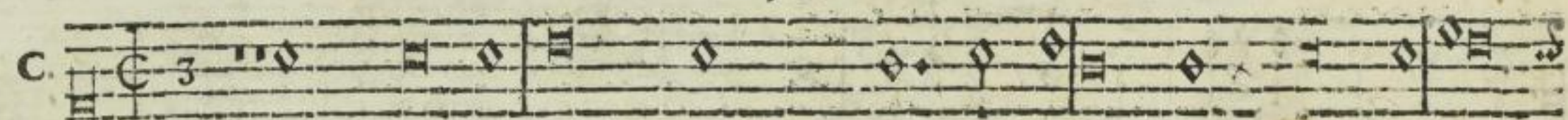
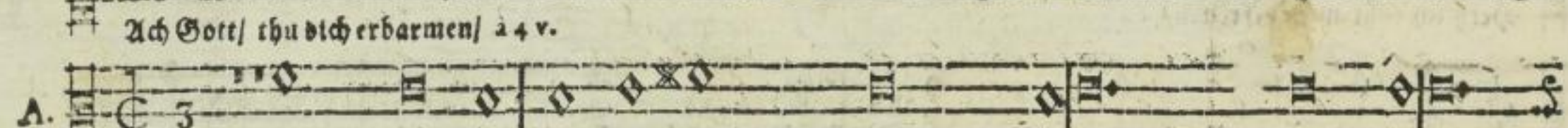
C.  

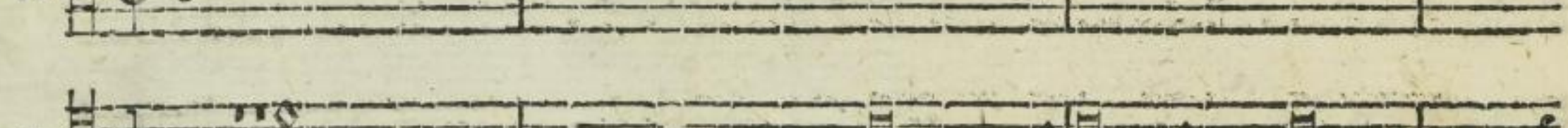
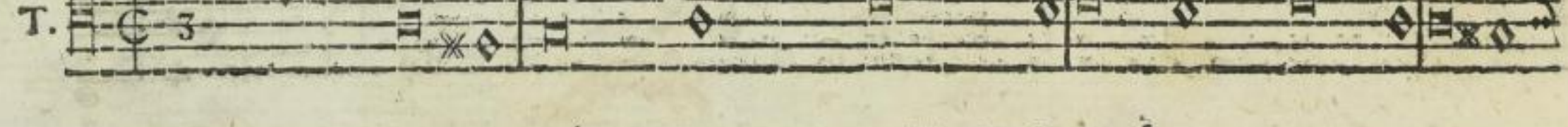
A.  

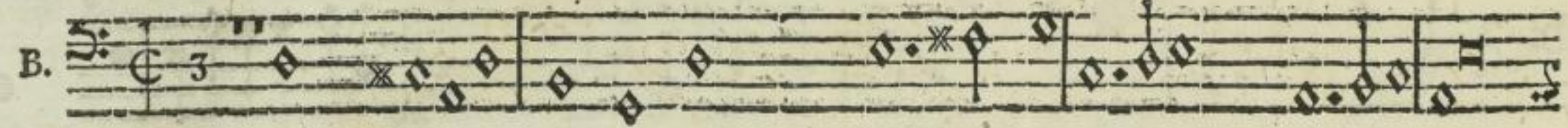
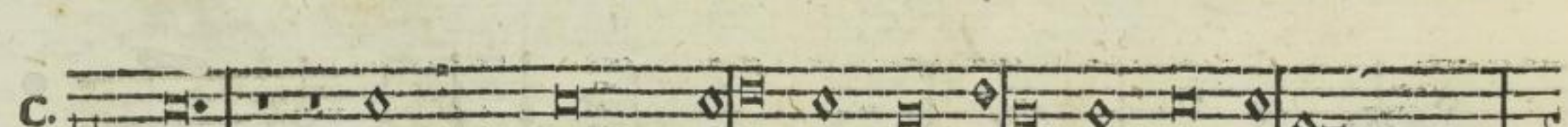
T.  

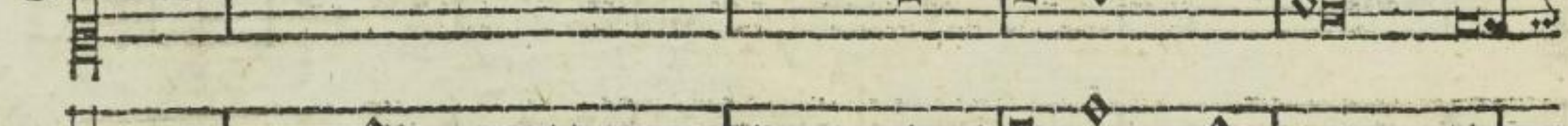
B.  

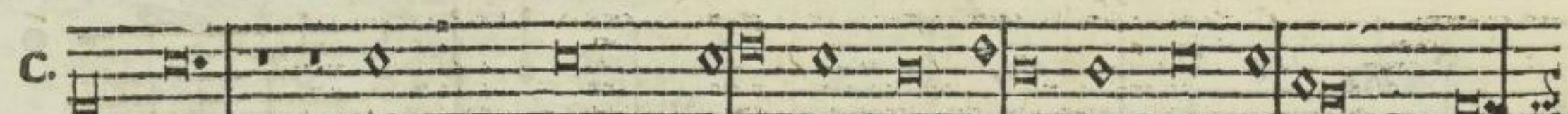
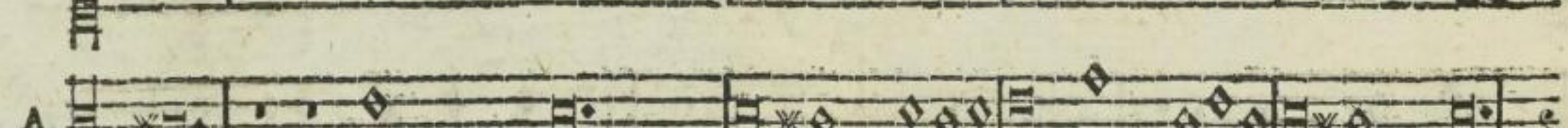
90.

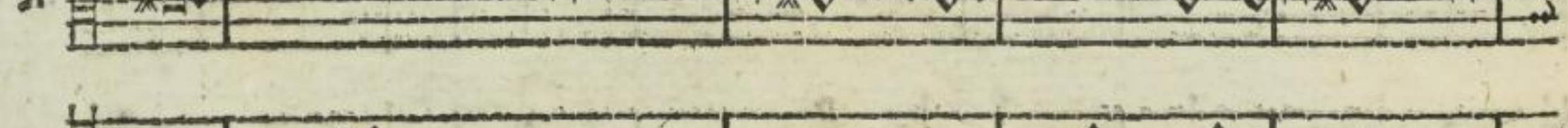
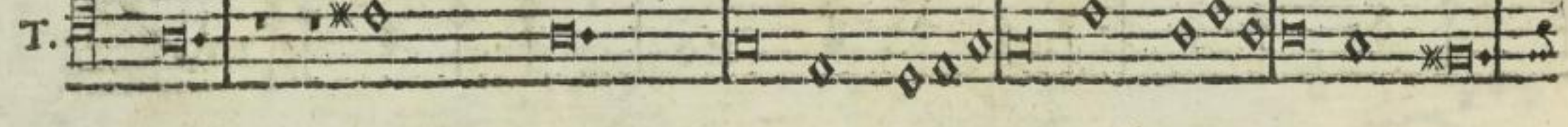
C.  

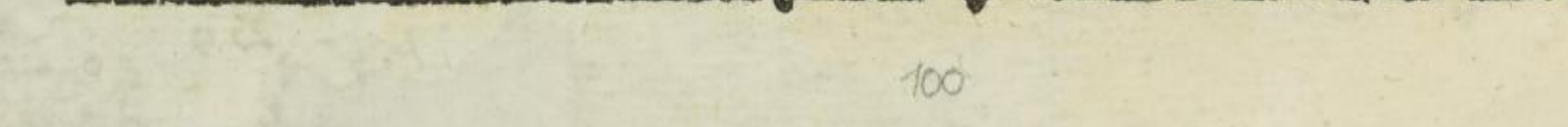
A.  

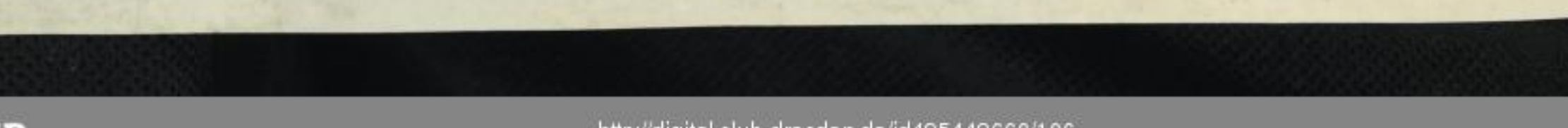
T.  

B.  

C.  

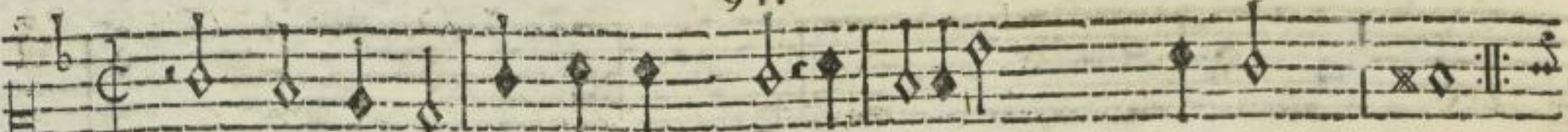
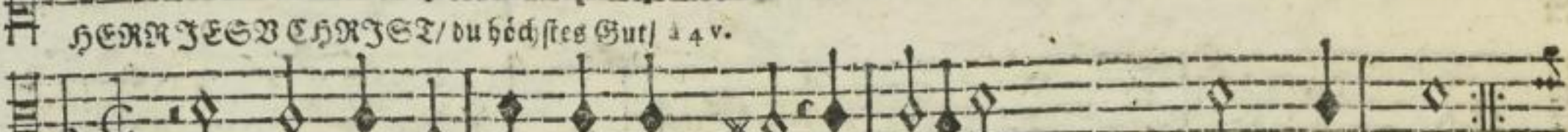
A.  

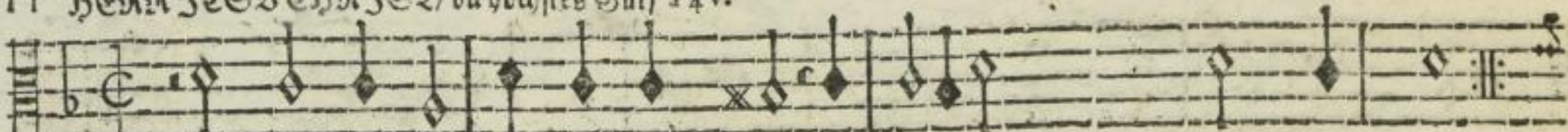
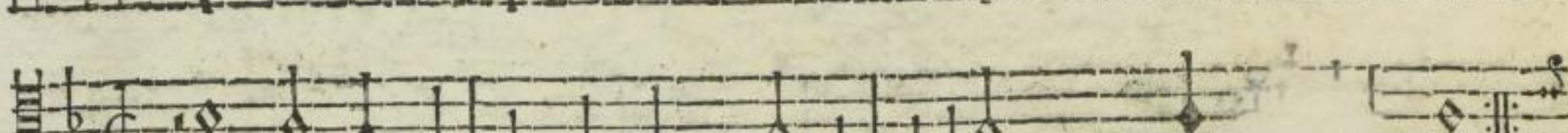
T.  

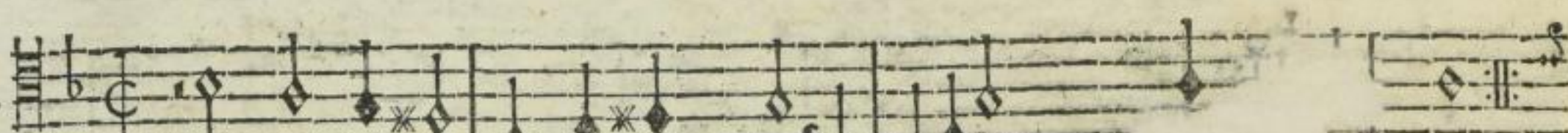
B.  

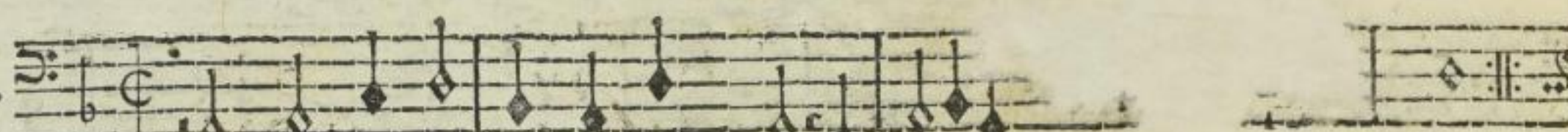
100

C. A. T. B. C. A. T. B. C. A. T. B. C. A. T. B.

C.  
 HERR JESU CHRIST/ du höchstes Gut/ 4 v.

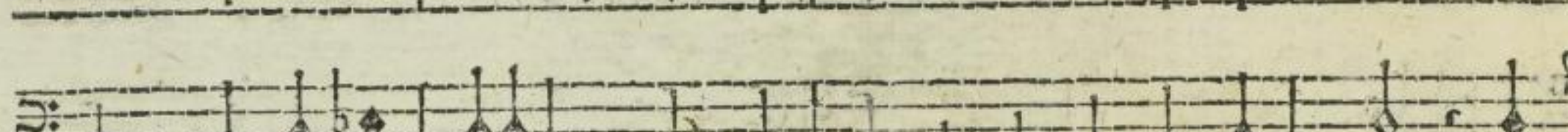
A.  

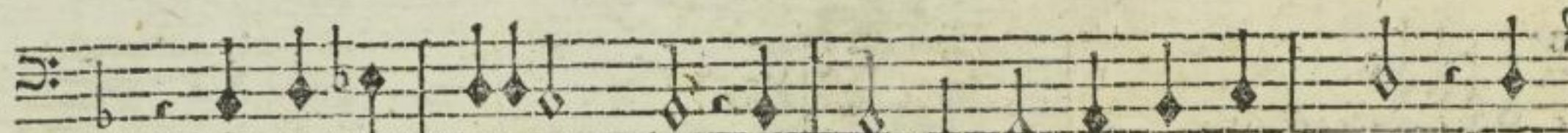
T.  

B.  

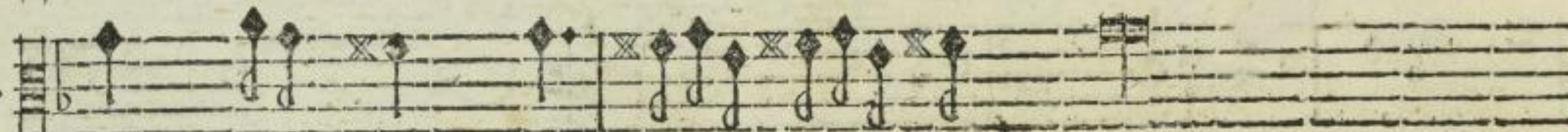
C.  

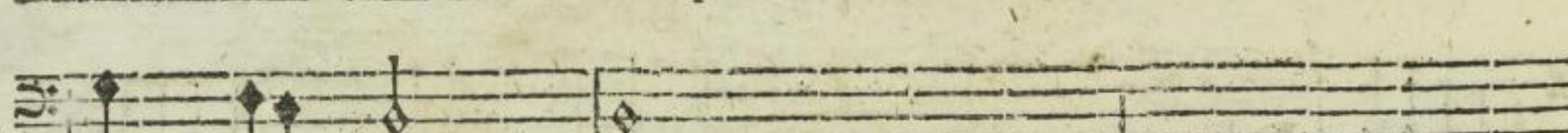
A.  

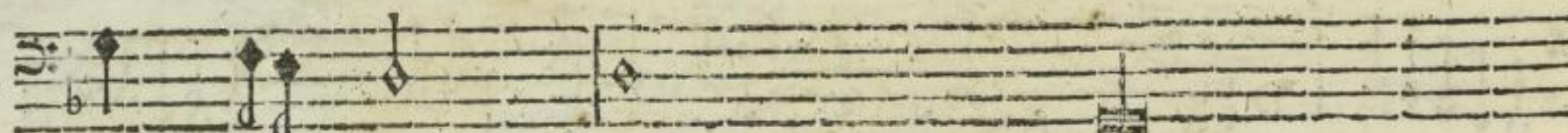
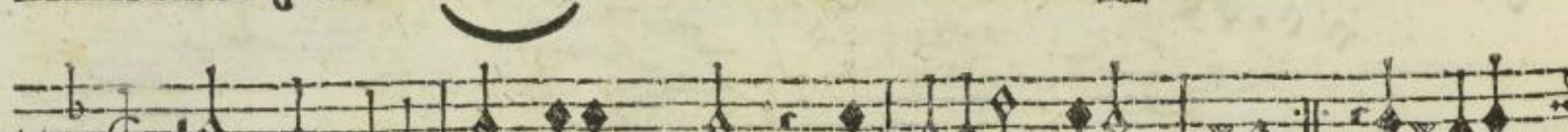
T.  

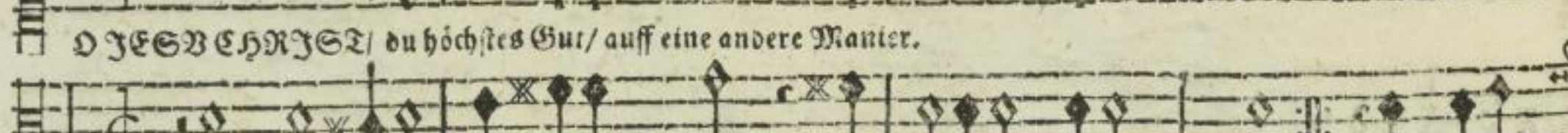
B.  

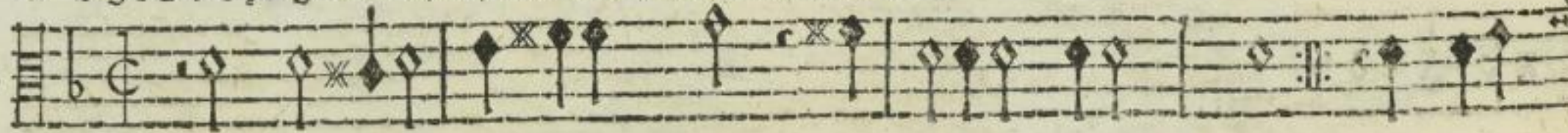
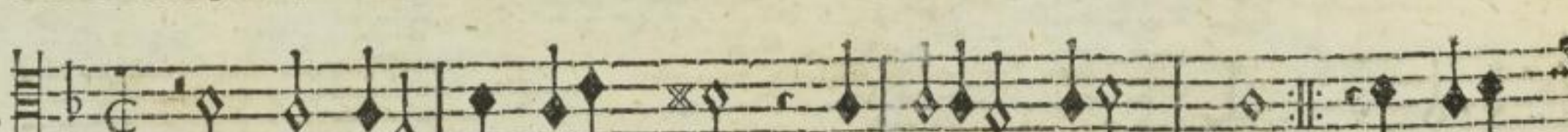
C.  

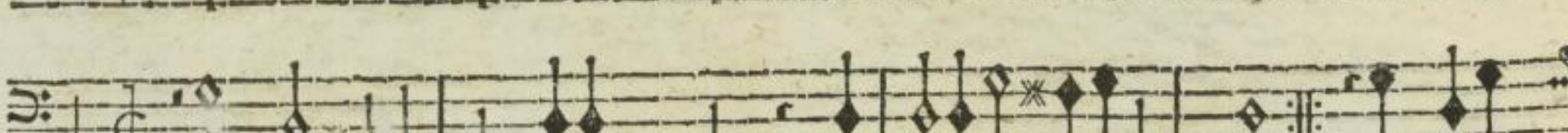
A.  

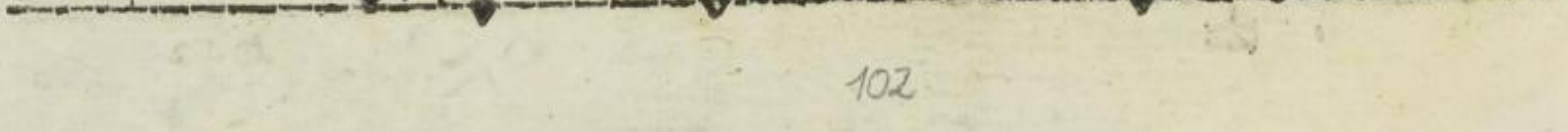
T.  

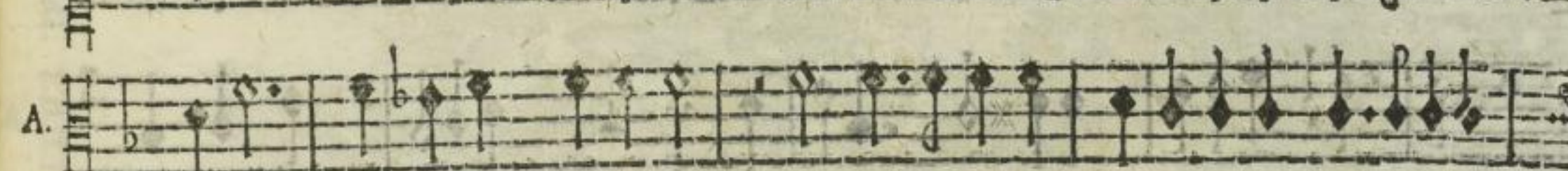
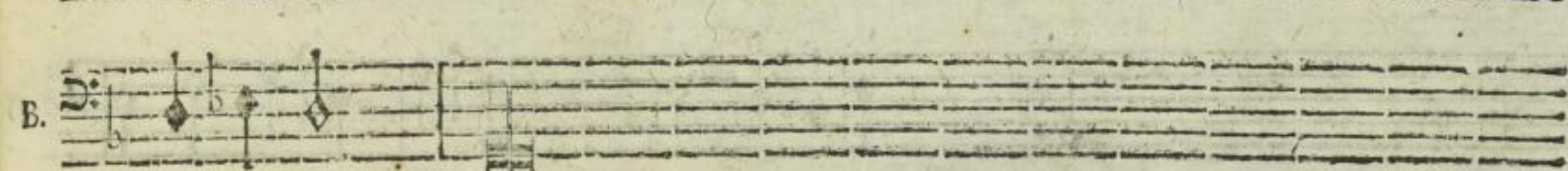
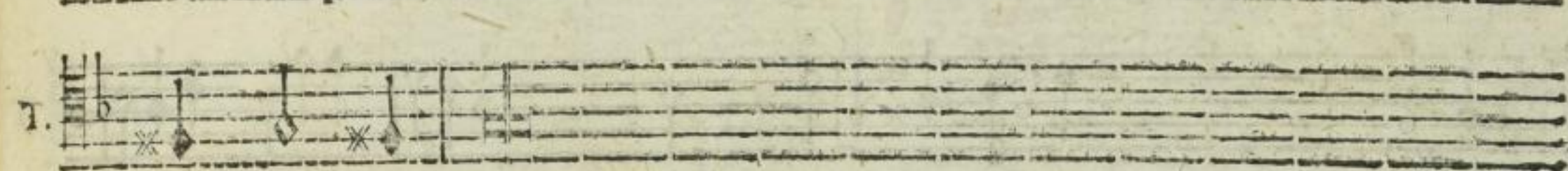
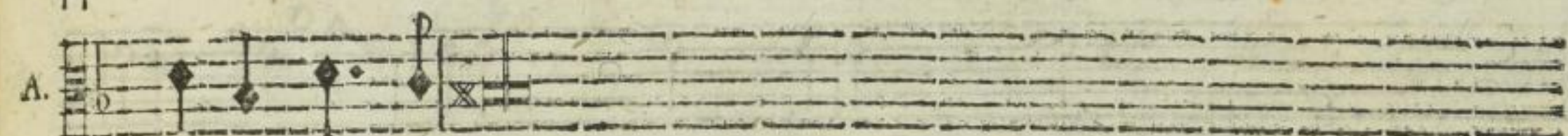
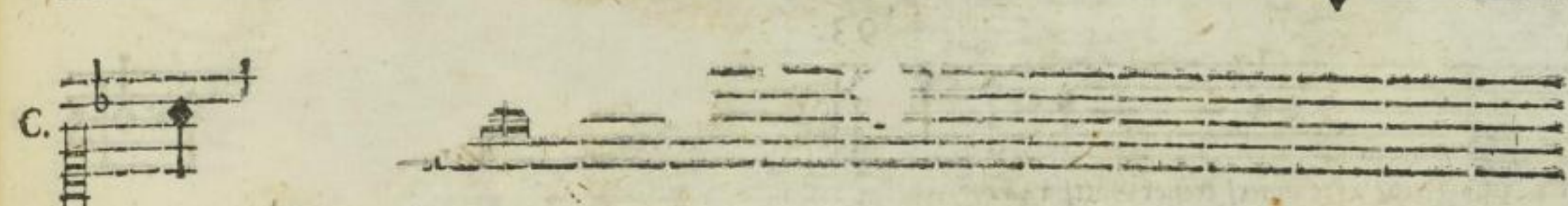
B.  

C.  
 O JESU CHRIST/ du höchstes Gut/ auff eine andere Manier.

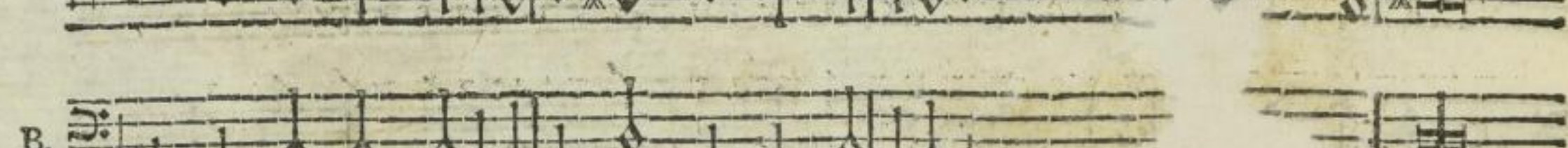
A.  

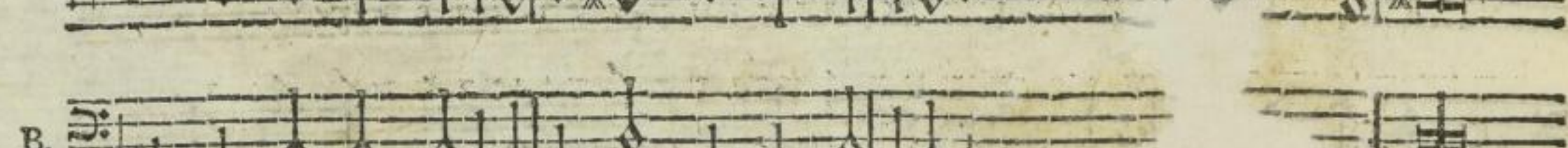
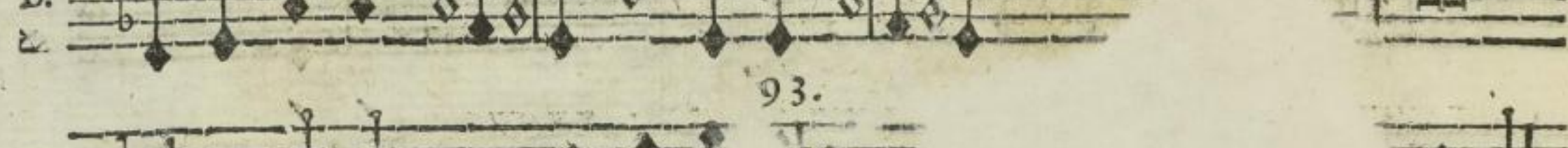
T.  

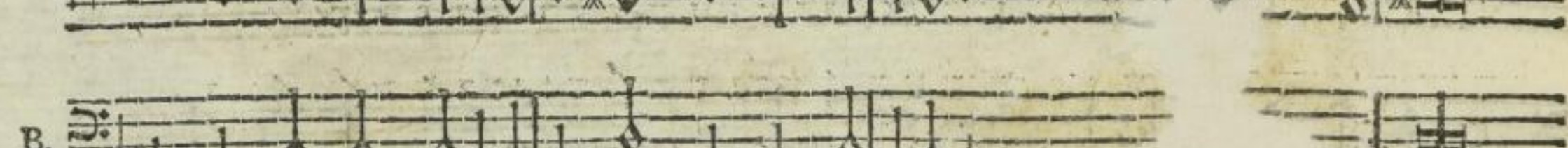
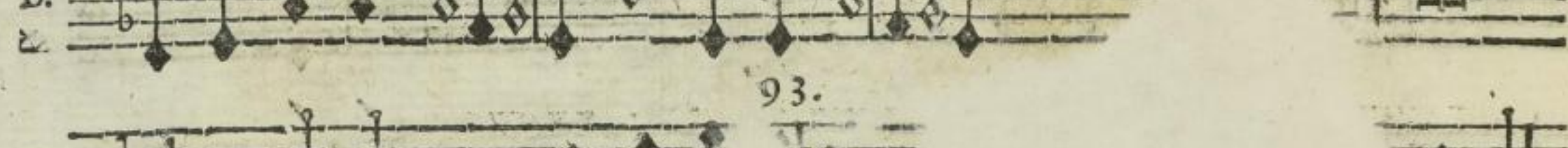
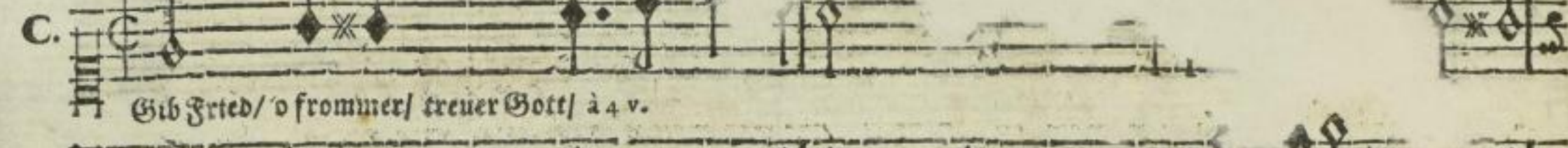
B.  



C.   

A.   

T.   

B.   

93.

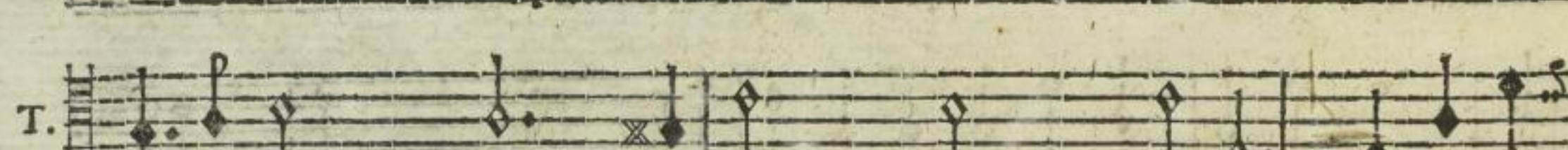
C.  

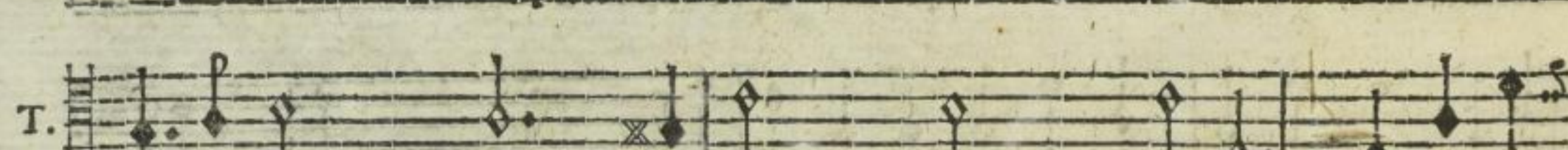
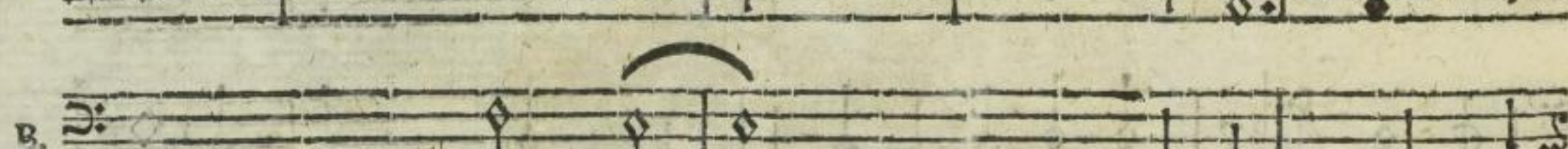
Gib Fried/ o frommer/ treuer Gott/ à 4 v.

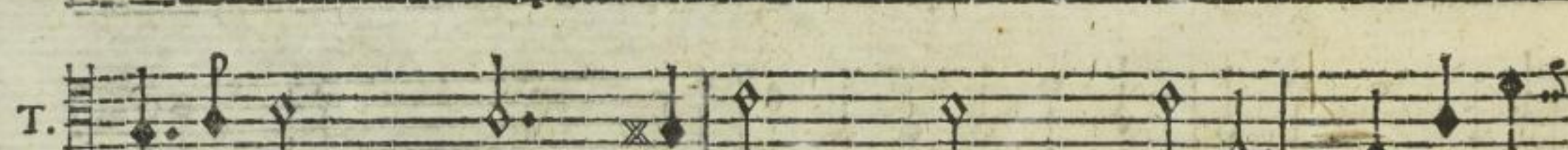
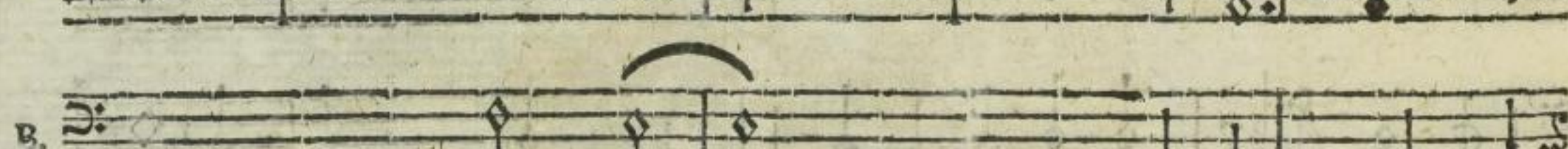
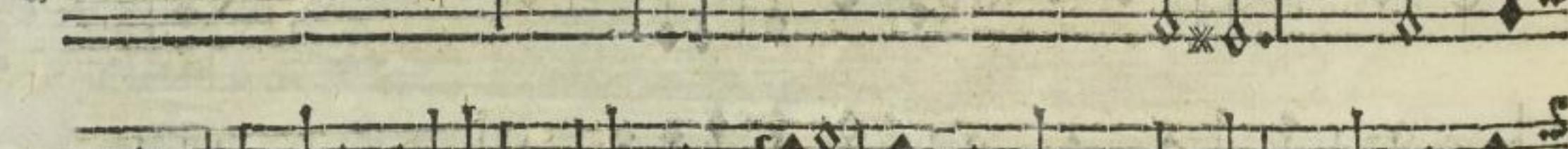
A.   

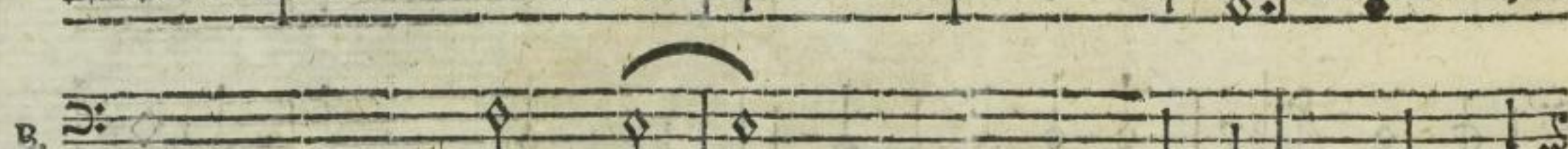
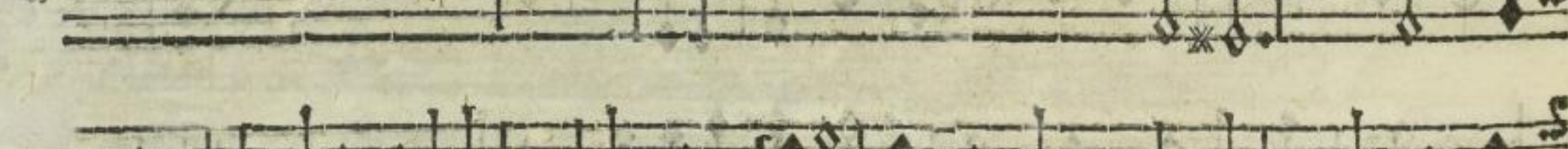
T.   

B.   

C.   

A.   

T.   

B.   

C.   

A.   

T.   

B.   

C. A. T. B.

C. A. T. B.

94.

C. A. T. B.

Wachet auf/ ruſet die Stimme/ 14 v.

C. A. T. B.

Handwritten musical score for four voices (C, A, T, B) across 12 systems. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is written on five-line staves with a treble clef for C and A, and a bass clef for T and B. The first system includes a key signature of one flat (B-flat) and a common time signature (C). The notation is in a historical style, likely from the 18th or 19th century.

System 1: C, A, T, B

System 2: C, A, T, B

System 3: C, A, T, B

System 4: C, A, T, B

System 5: C, A, T, B

System 6: C, A, T, B

System 7: C, A, T, B

System 8: C, A, T, B

System 9: C, A, T, B

System 10: C, A, T, B

System 11: C, A, T, B

System 12: C, A, T, B

C. Der Tag hat sich geneiget/ 3 4 v.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

B.

C.

A.

T.

C. 
 Was Gott thut/ das ist wol e han/ a 4 v.

A. 

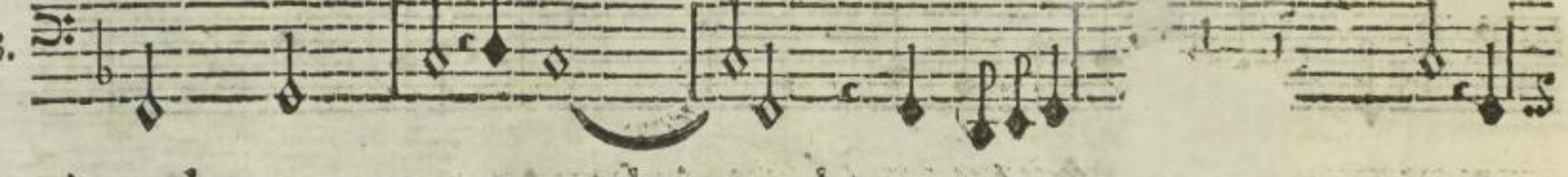
T. 

B. 

C. 

A. 

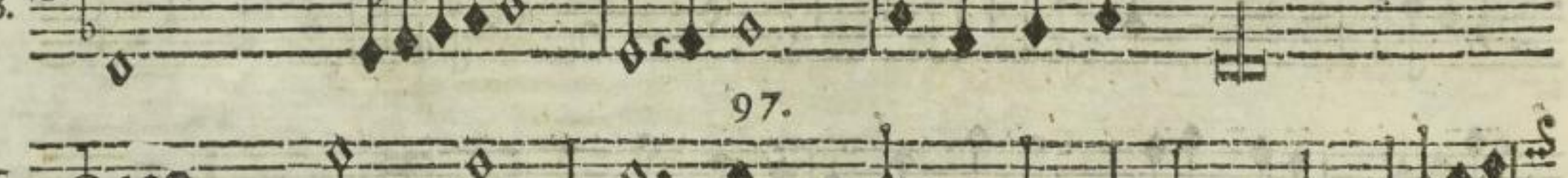
T. 

B. 

C. 

A. 

T. 

B. 

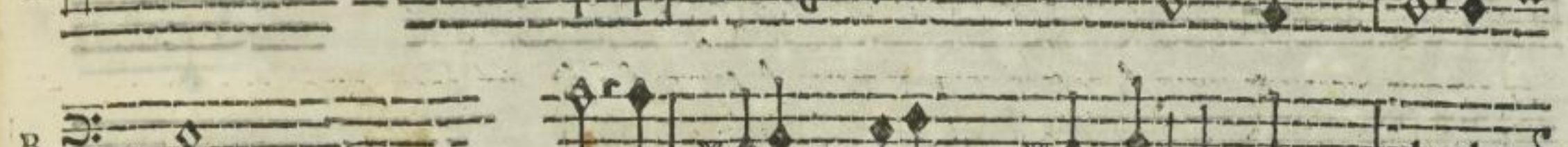
C. 
 Hat's Gott versehen/ a 4 v.

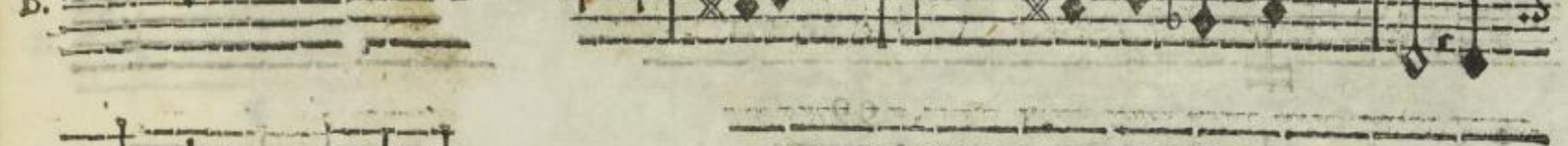
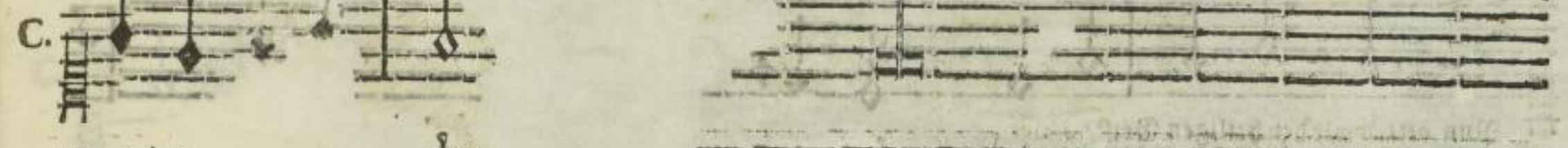
A. 

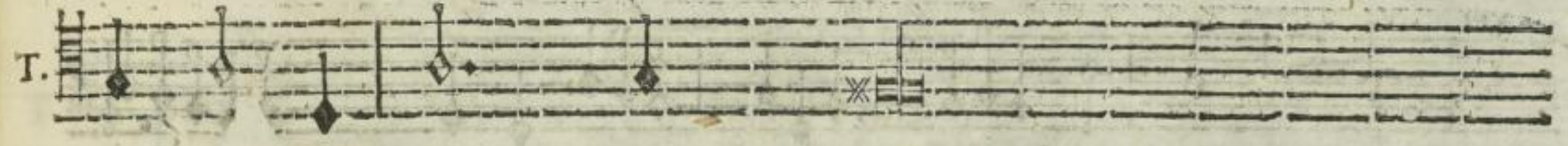
T. 

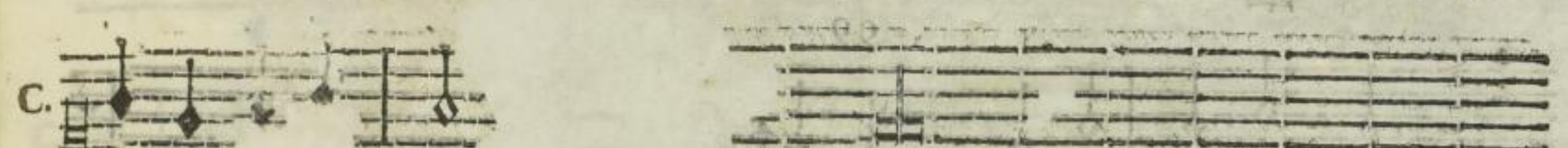
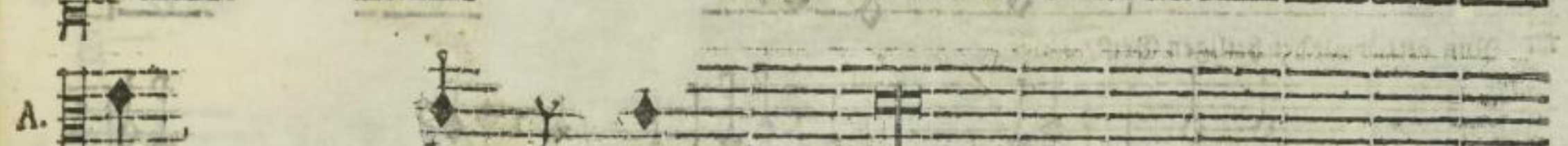
B. 

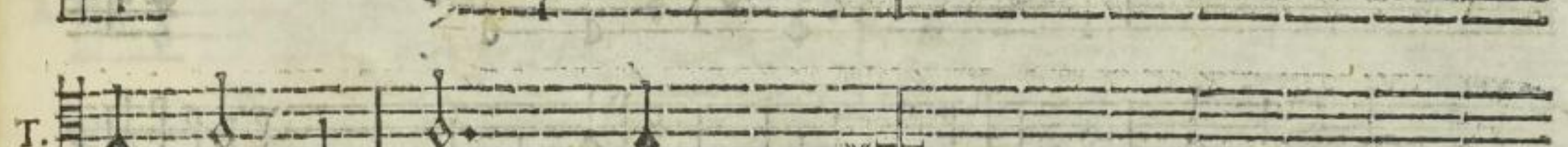
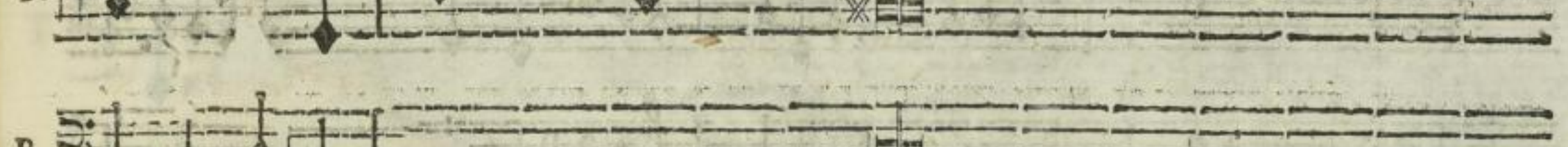
C.  

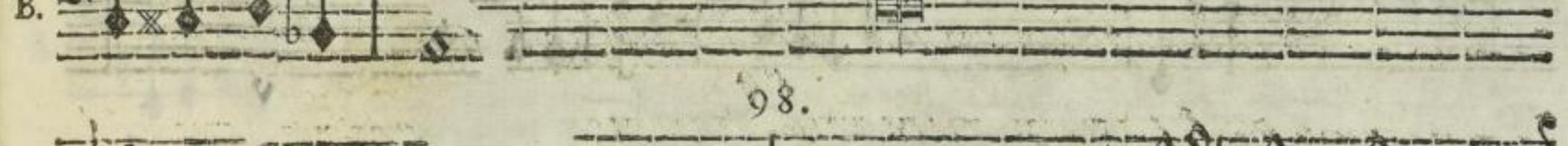
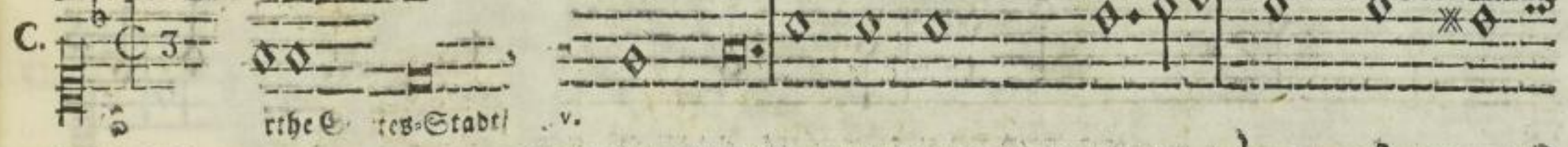
A.  

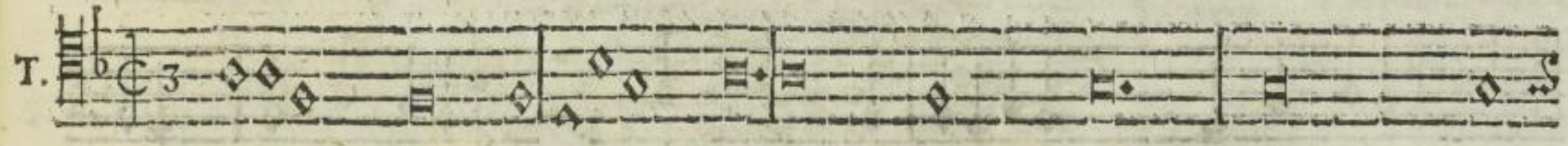
T.  

B.  

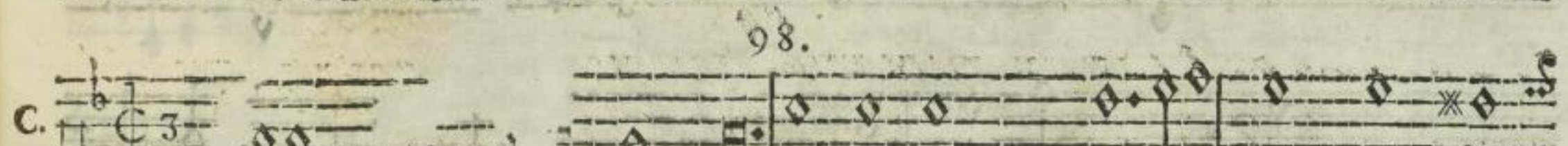
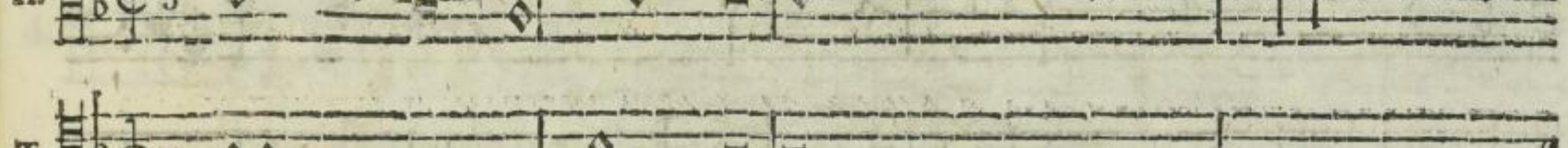
C.  

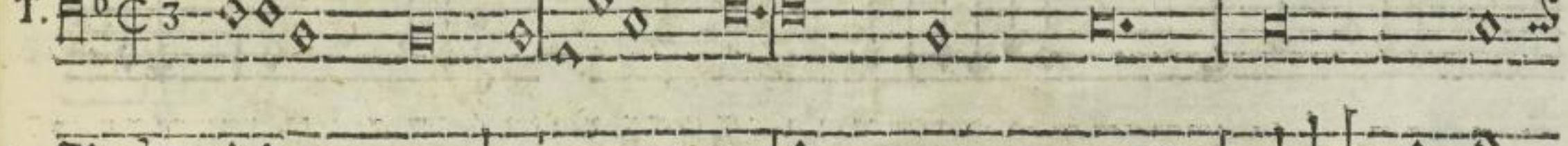
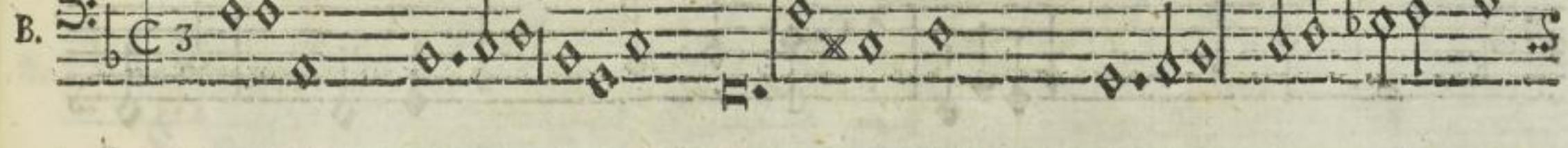
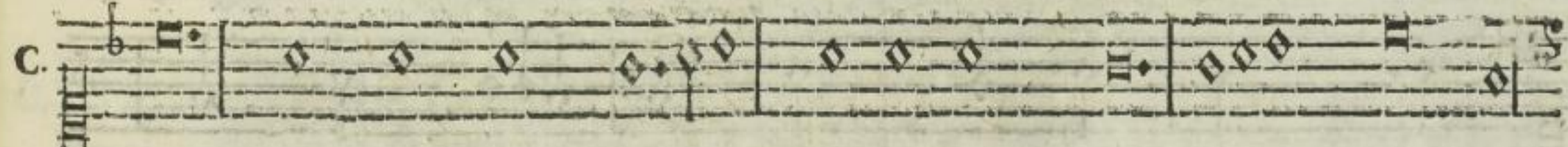
A.  

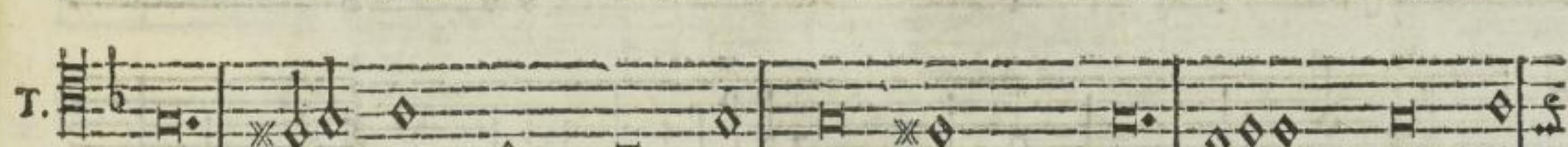
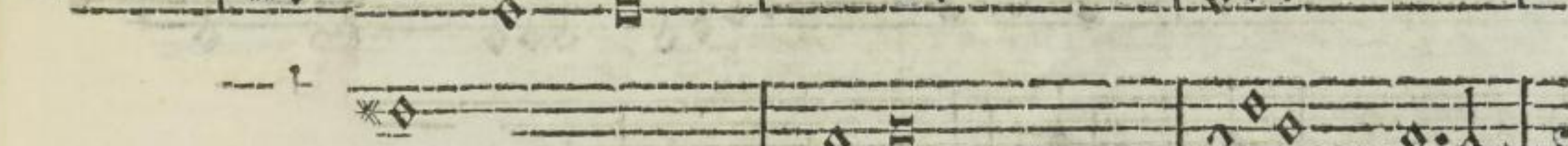
T.  

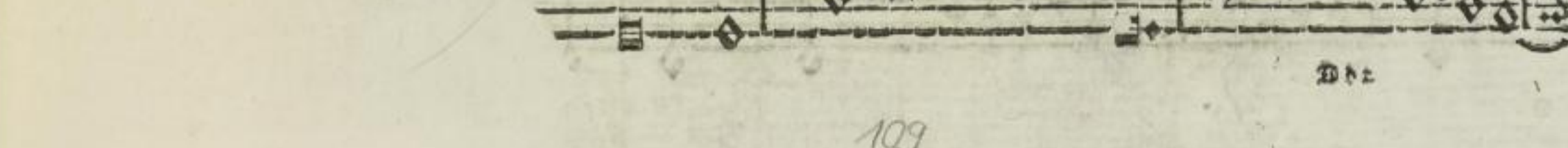
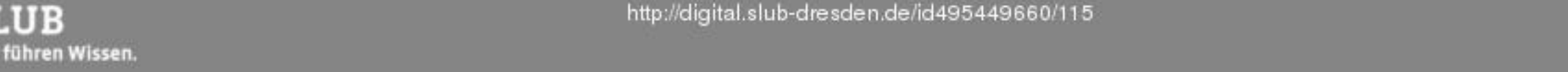
B.  

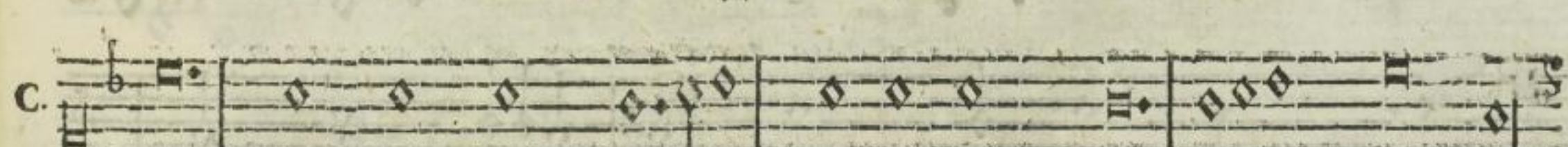
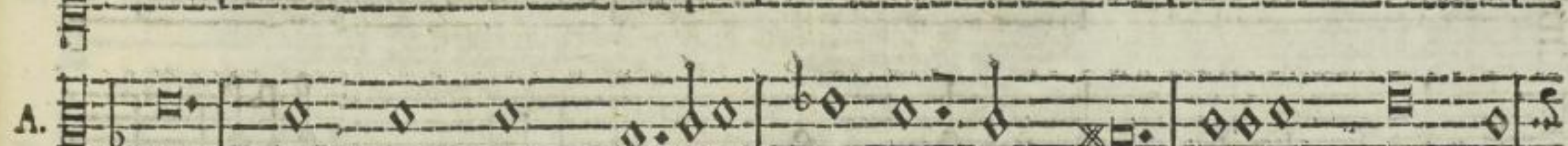
98.

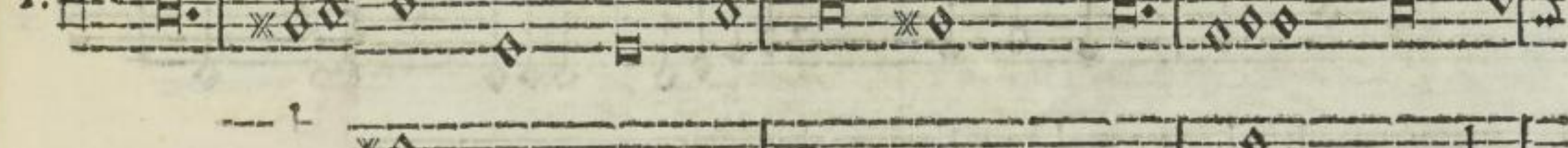
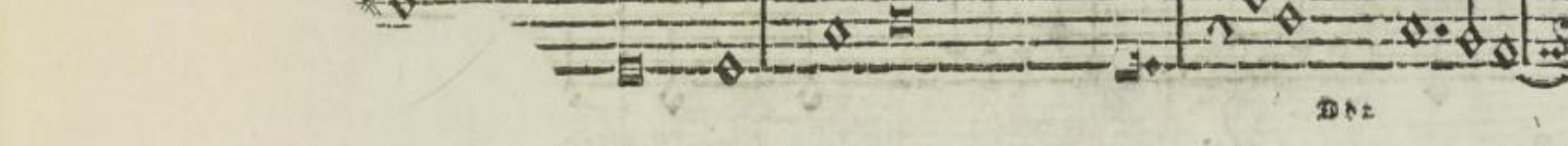
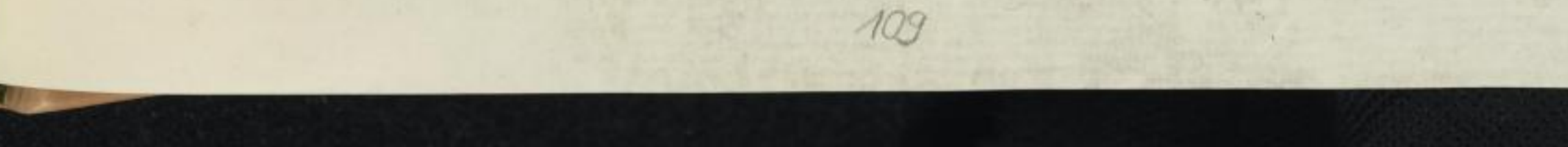
C.   

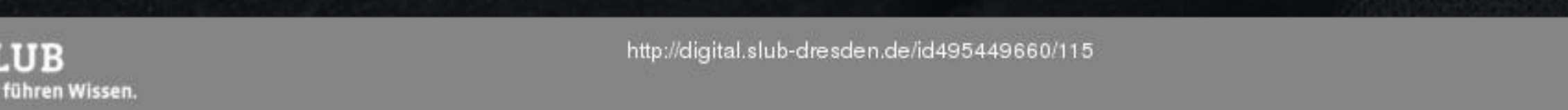
A.   

T.   

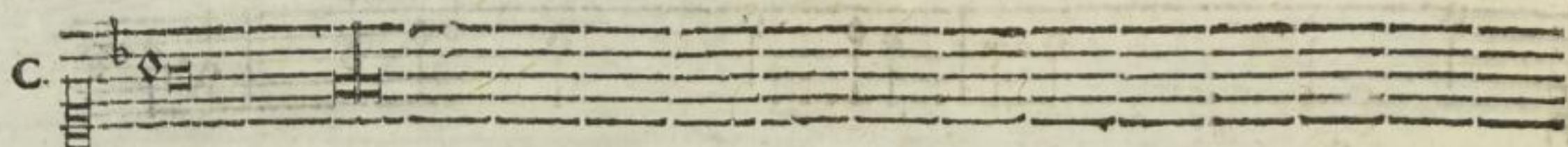
B.   

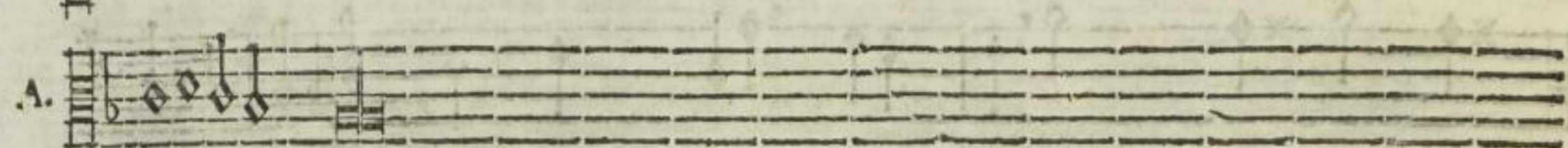
C.   

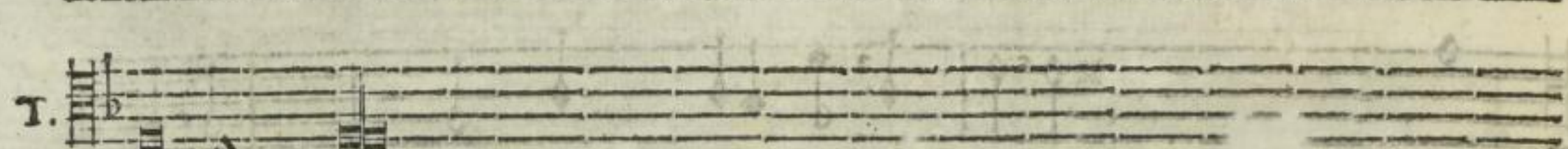
A.   

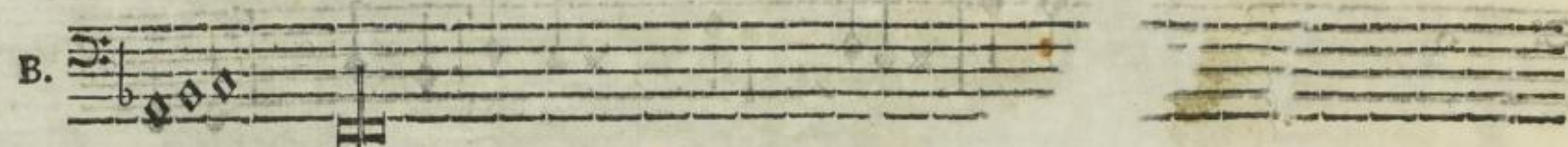
T. 

109

C. 

A. 

T. 

B. 

99.

C. 

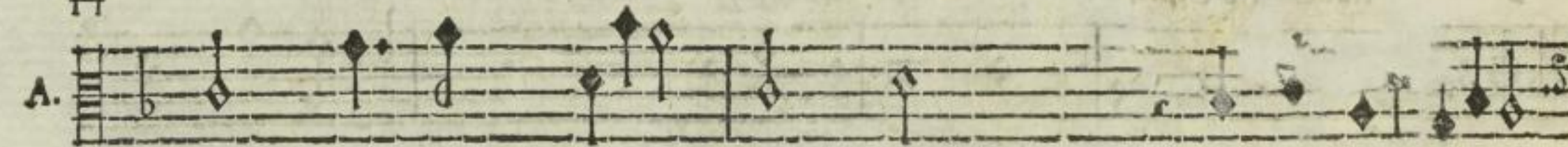
Nun bitten wir den heiligen Geist/ 3 4 v.

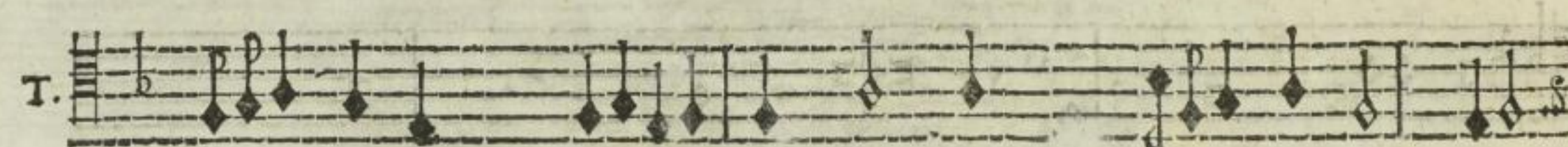
A. 

T. 

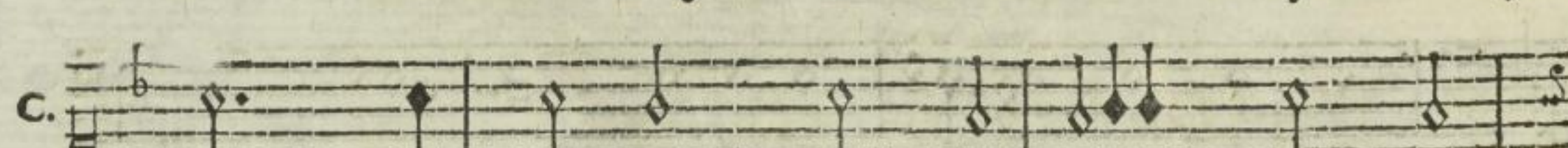
B. 

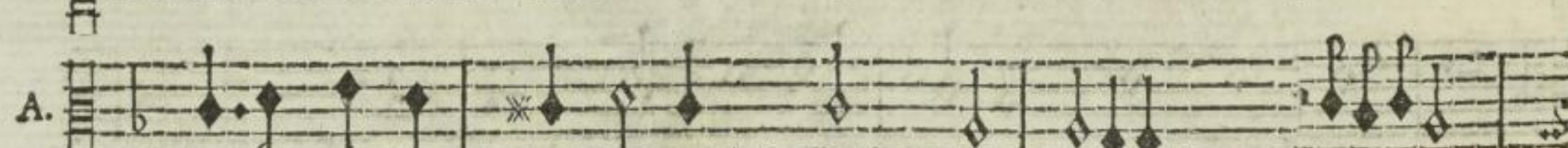
C. 

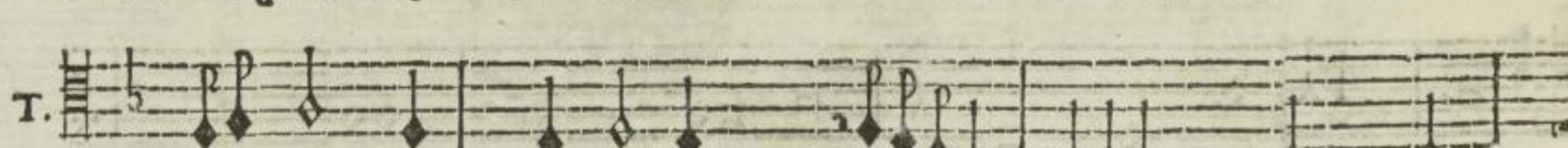
A. 

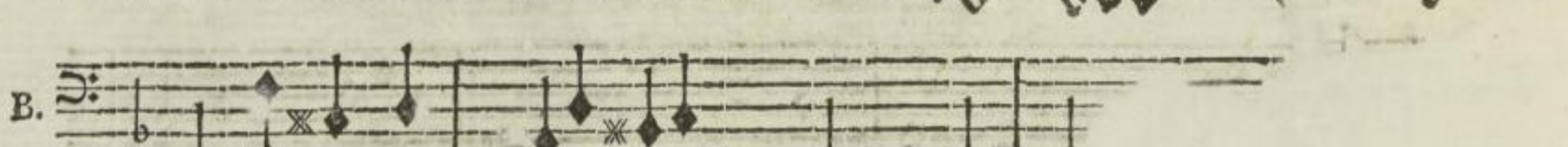
T. 

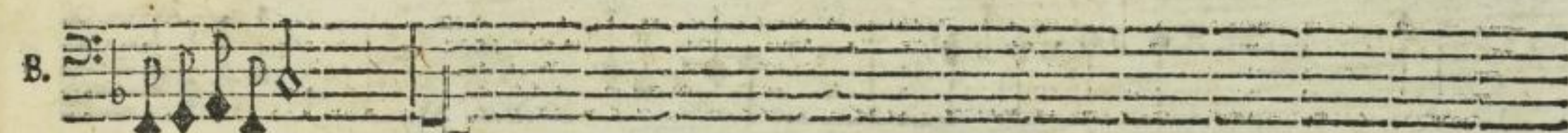
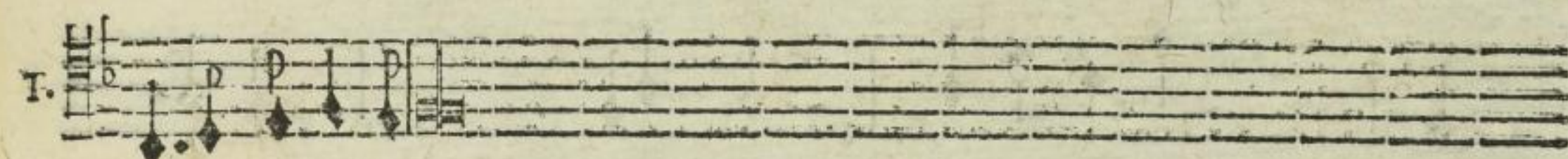
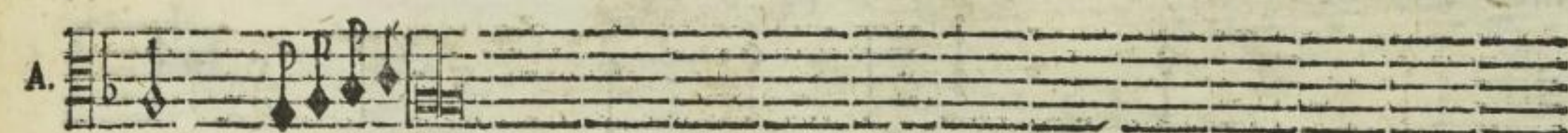
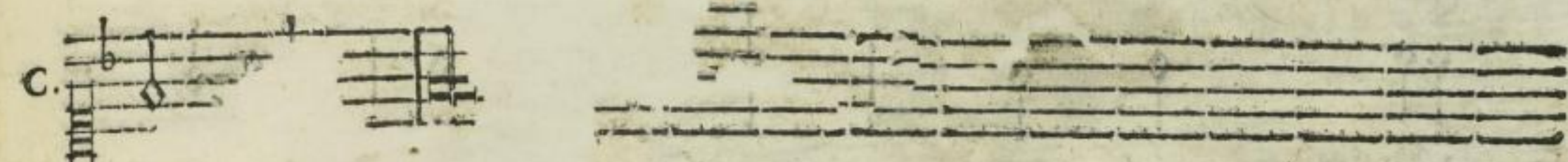
B. 

C. 

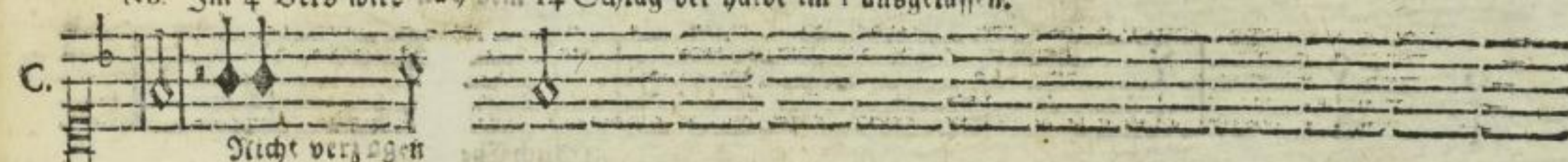
A. 

T. 

B. 



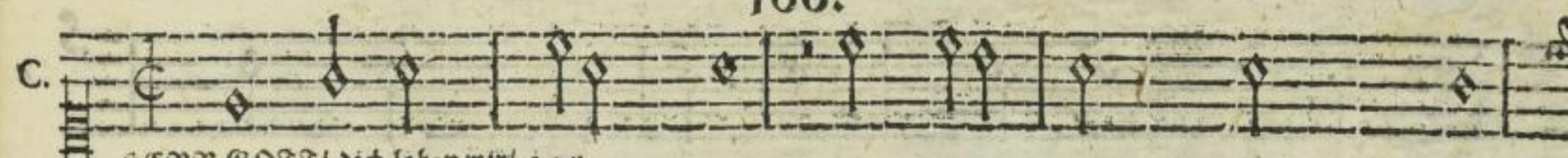
NB. Im 4 Vers wird nach dem 14 Schlag der halbe im f ausgelassen.



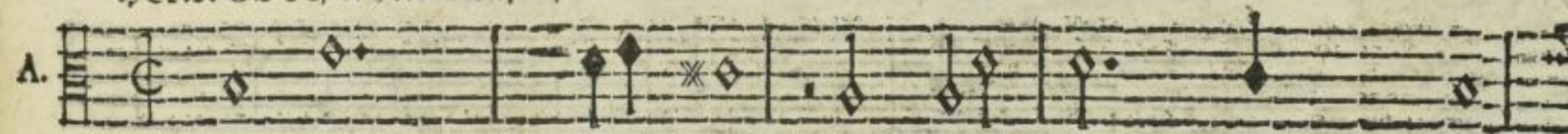
Nicht vergessen



100.



HERR GOTT/ dich loben wir/ 2 4 v.



118

C. 
2 Dich/ Vater.

A. 

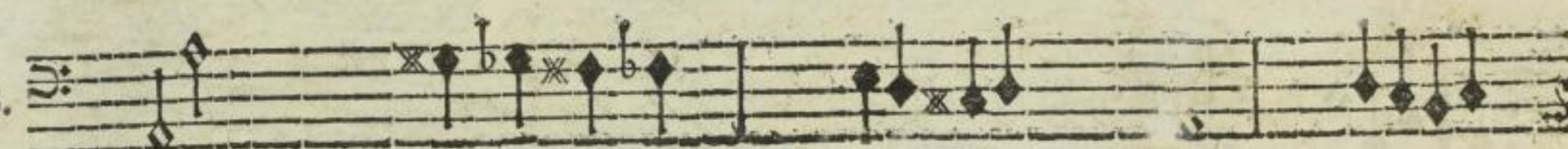
T. 

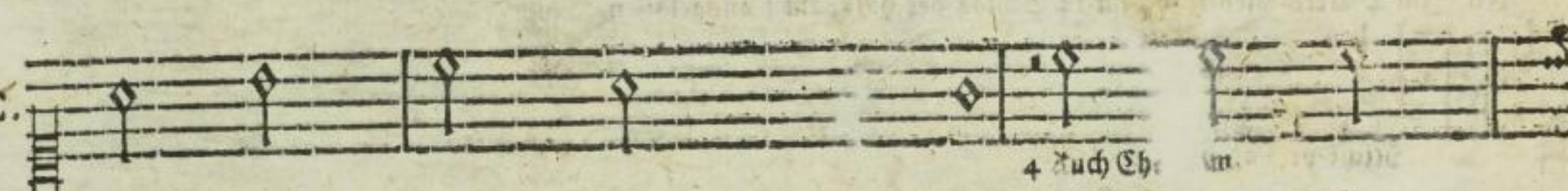
B. 

C. 
3 Alle Engel.

A. 

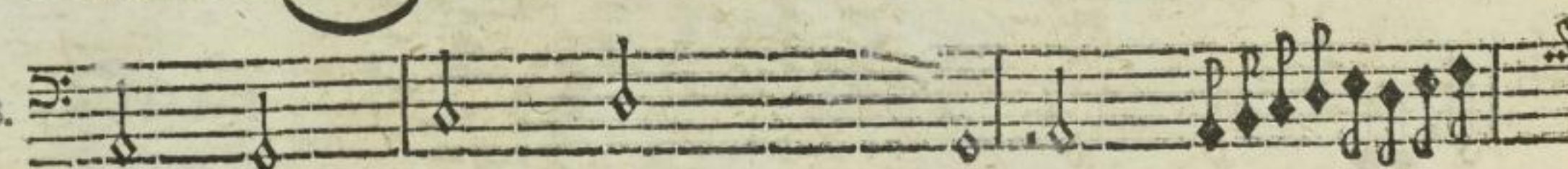
T. 

B. 

C. 
4 Auch Eh: m.

A. 

T. 

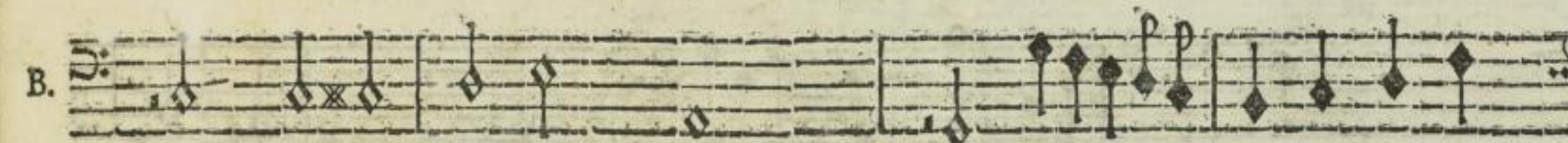
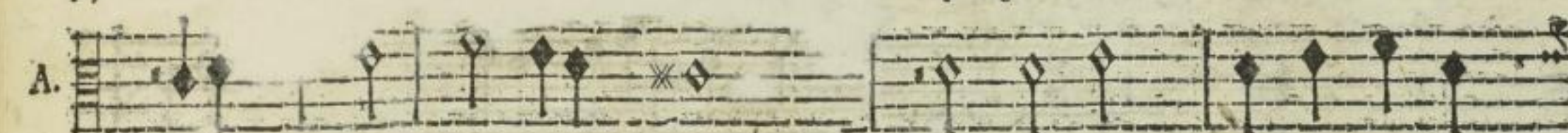
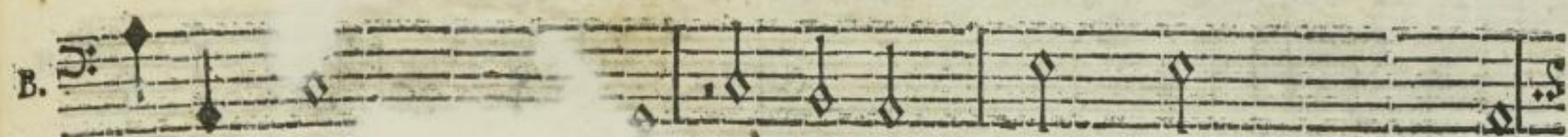
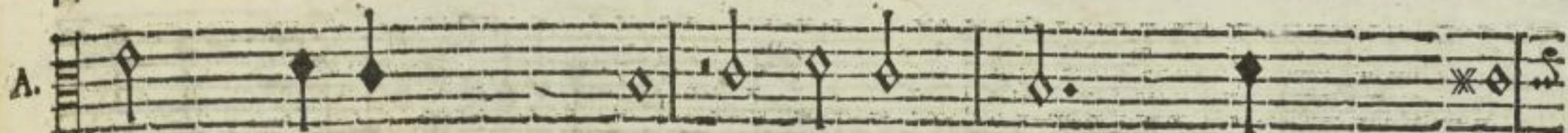
B. 

C. 

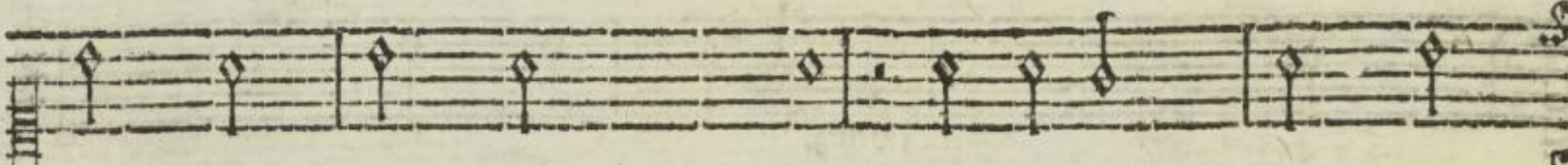
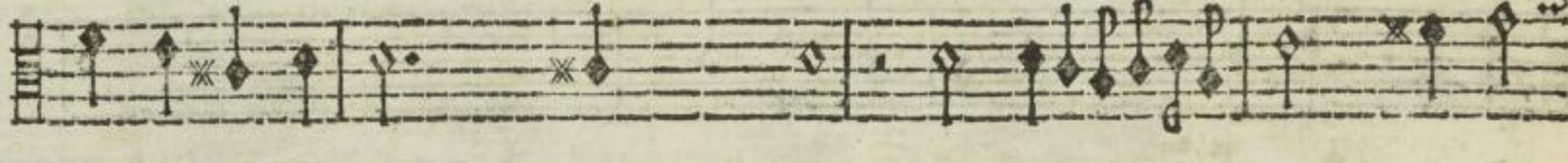
A. 

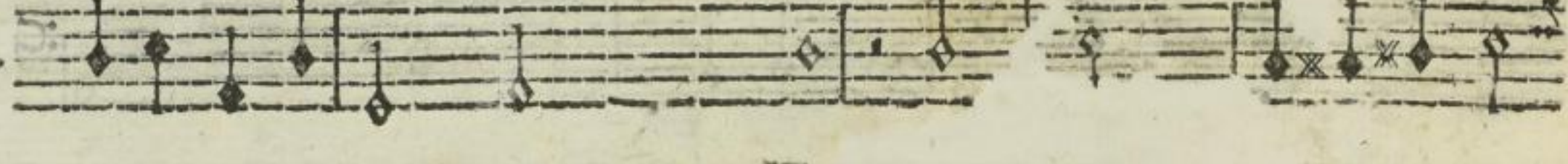
T. 

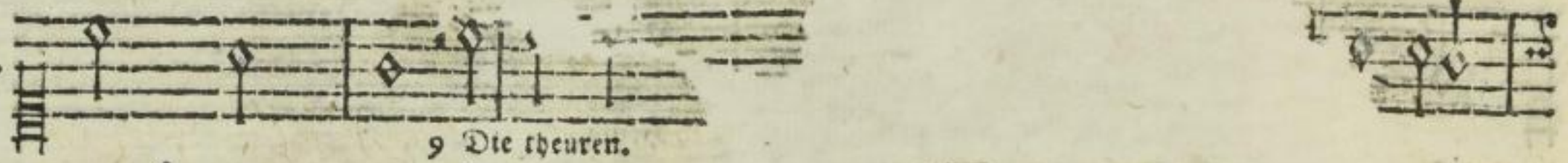
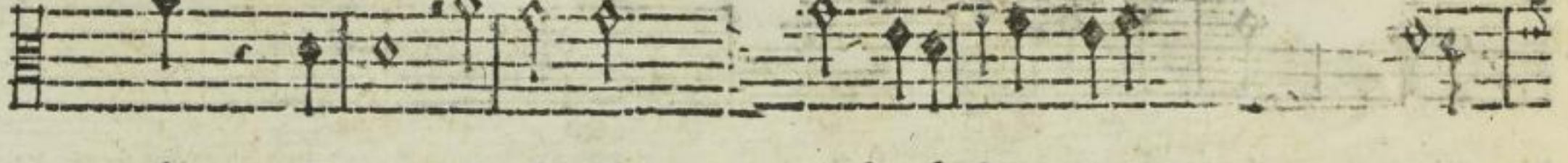
B. 



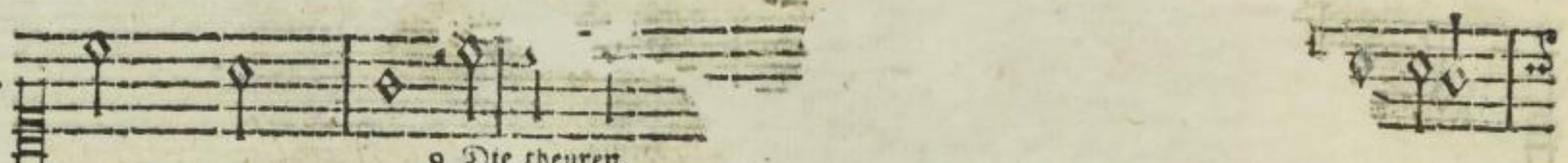
22 e 2

C.  

A.  

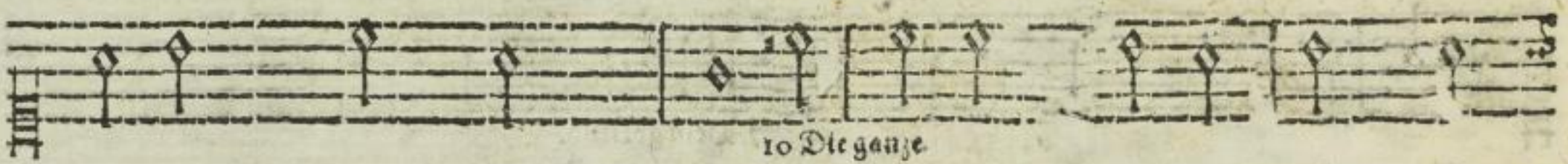
T.  

B.  

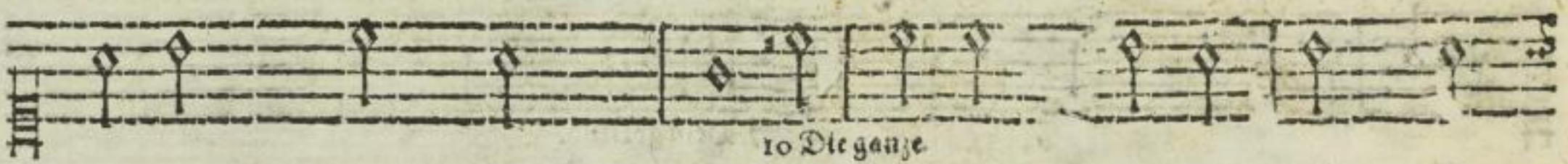
C.  

9 Die cheuren.

A.  

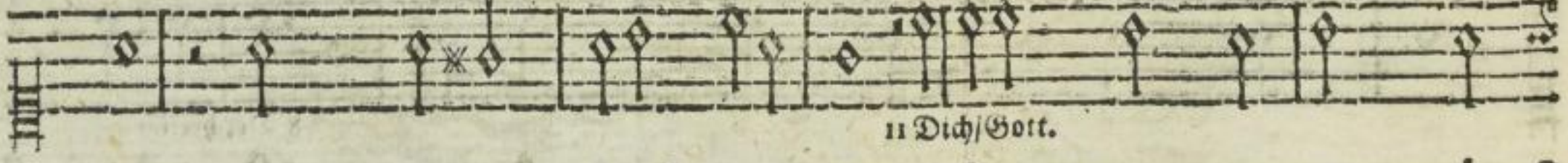
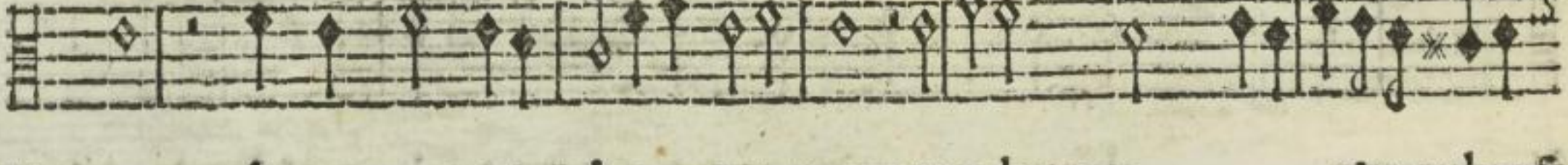
T.  

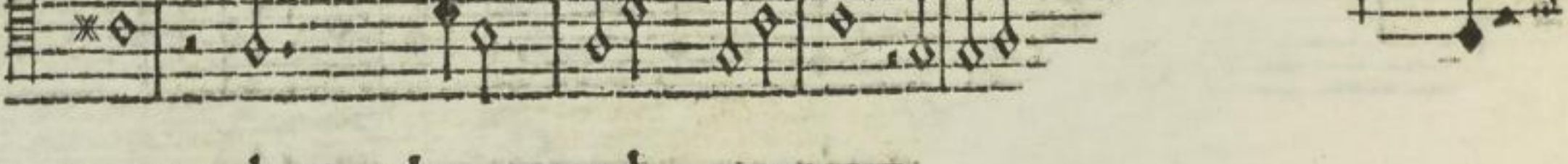
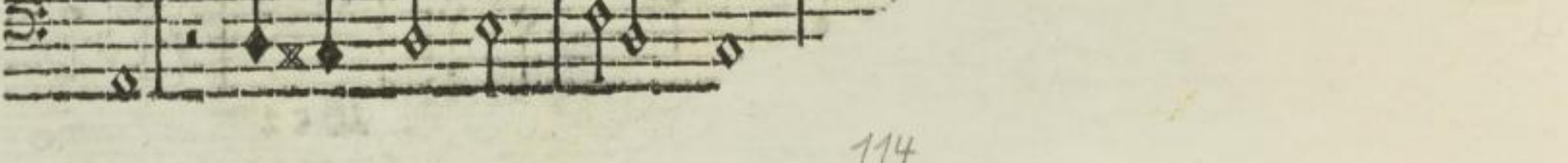
B.  

C.  

10 Die ganze

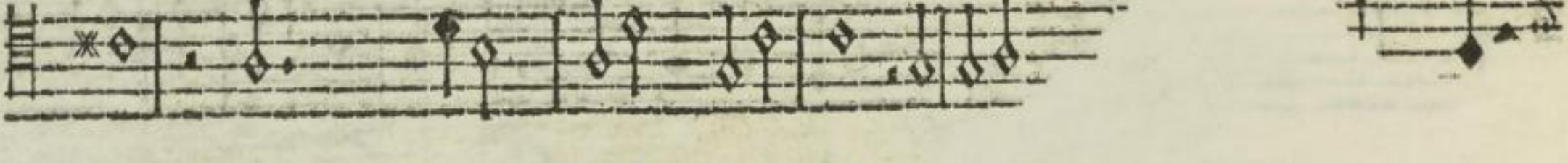
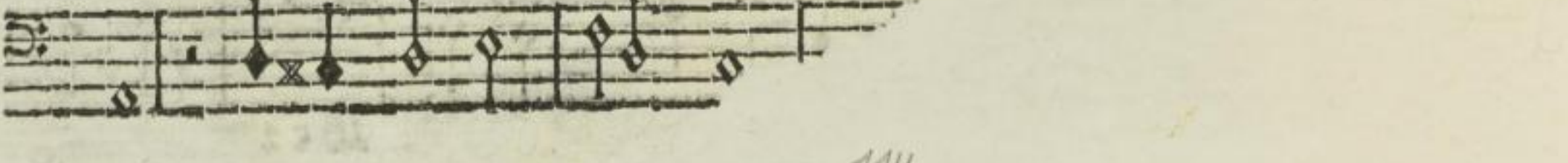
A.  

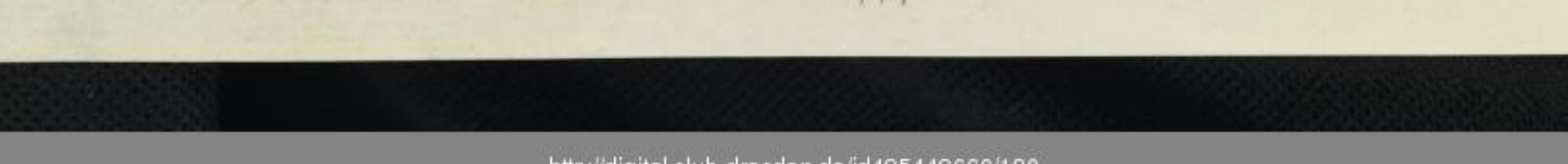
T.  

B.  

C.  

11 Dich/ Gott.

A.  

T.  

B.

C. 12 Den h. E. ist.

A.

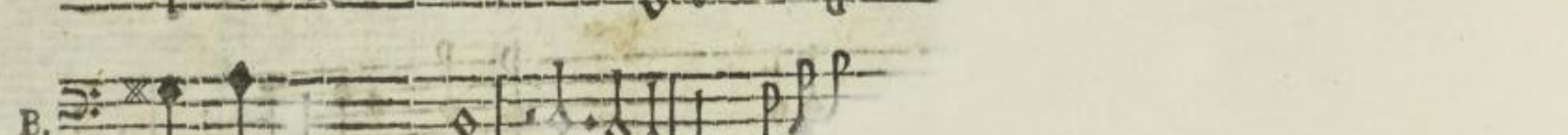
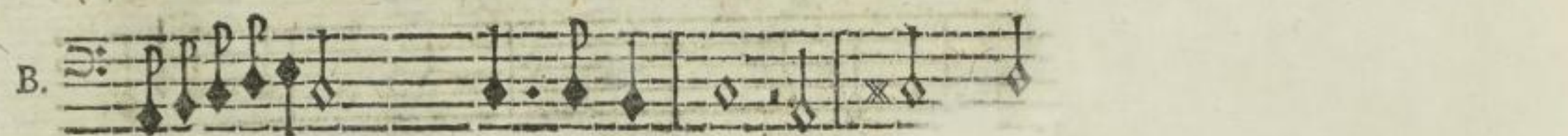
T.

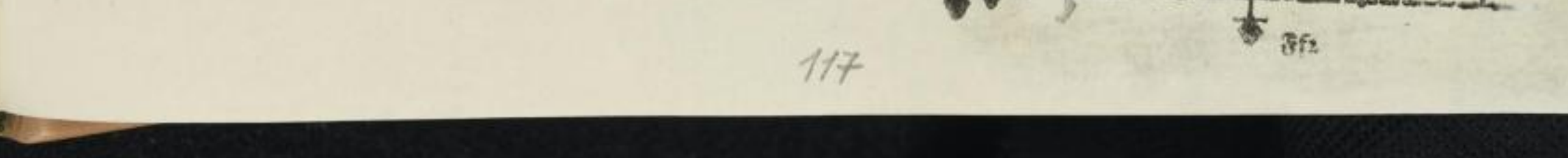
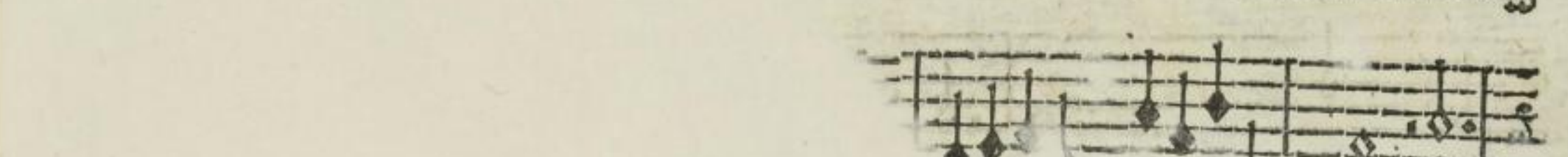
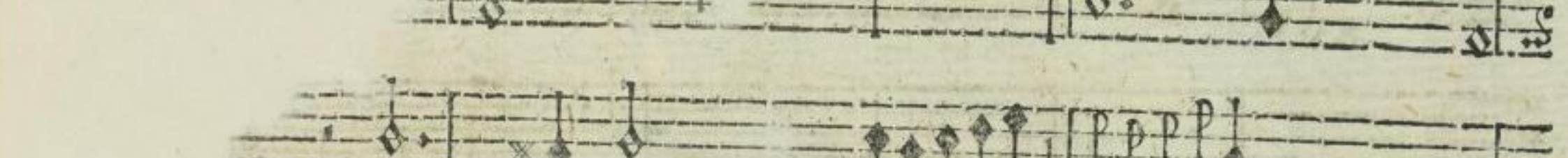
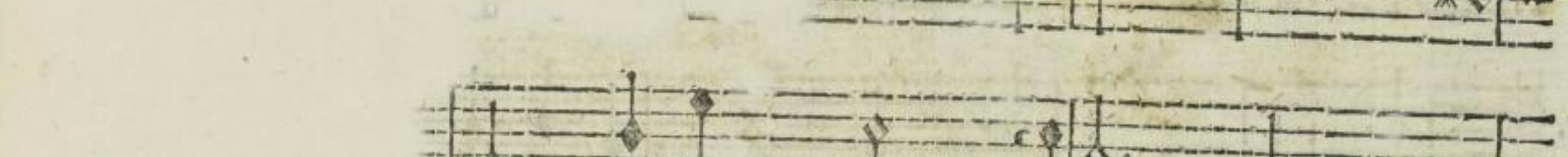
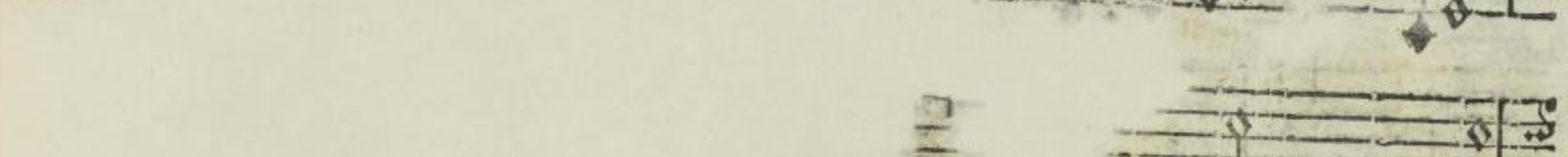
B.

ng.

ff

This is a handwritten musical score on aged paper, featuring four staves labeled C, A, T, and B. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ng.' and 'ff'. The score is arranged in a vertical sequence, with some staves containing multiple measures of music. The paper shows signs of age, including some staining and wear.





19 laß uns im H. anmel.

20 Hilf.

8fz.

C. 

A. 

T. 

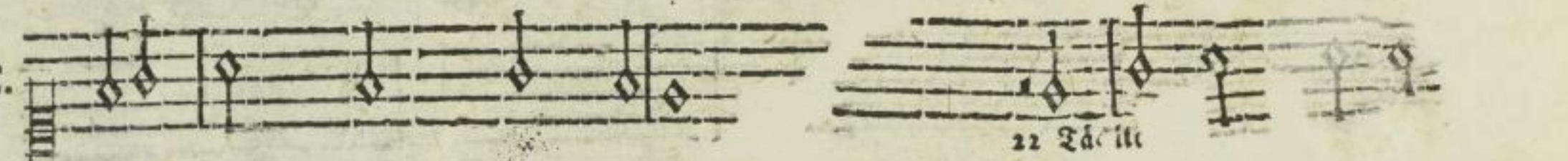
B. 

C.  21 and pfleg

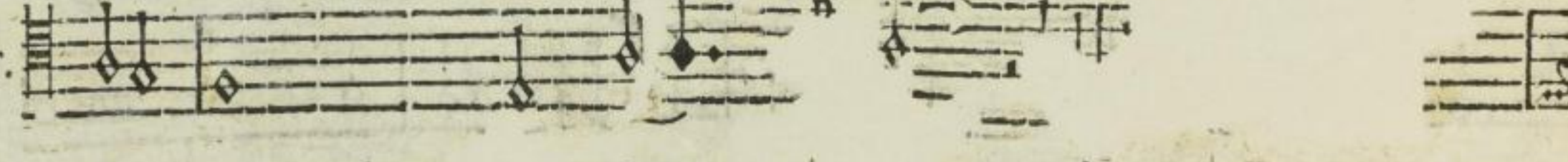
A. 

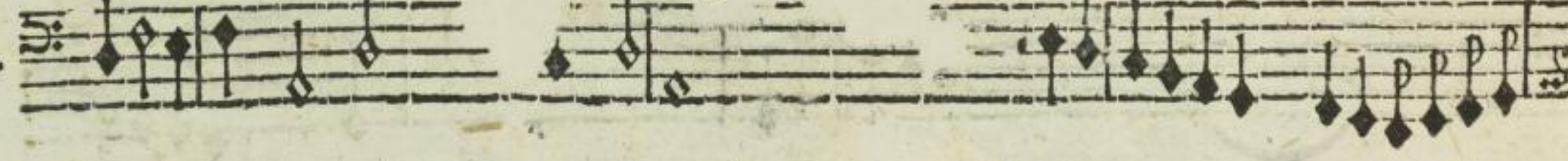
T. 

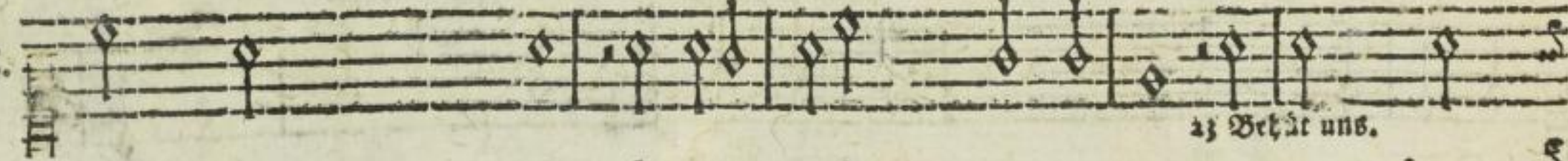
B. 

C.  22 Ich

A. 

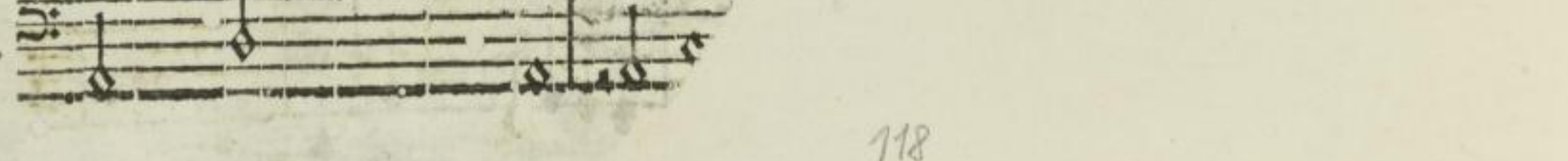
T. 

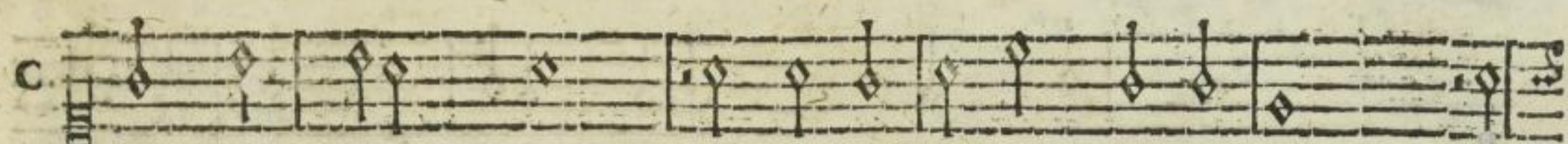
B. 

C.  23 Behr uns.

A. 

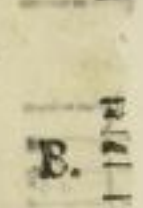
T. 

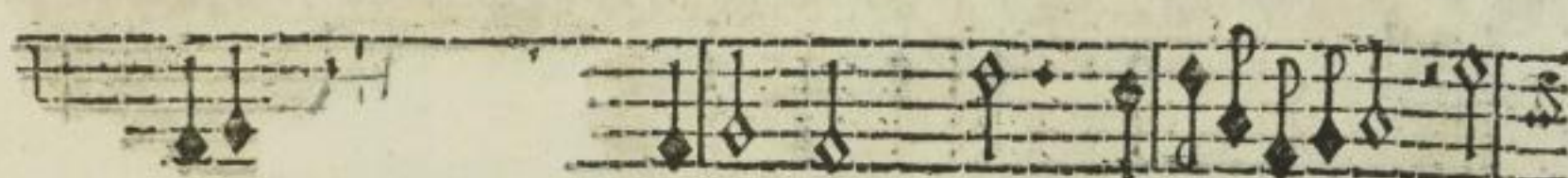
B. 

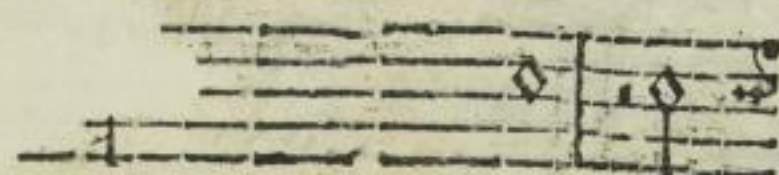
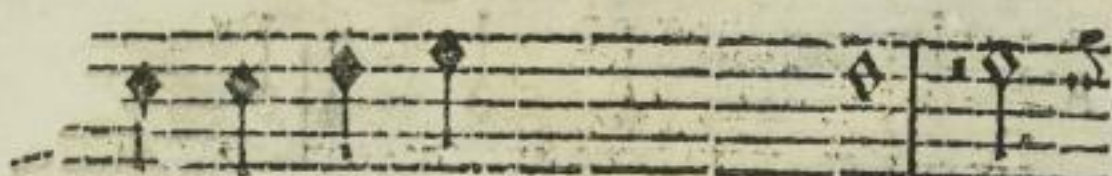
C.  24 Sep.

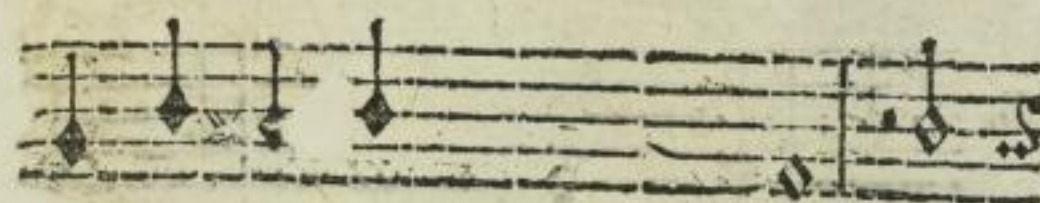
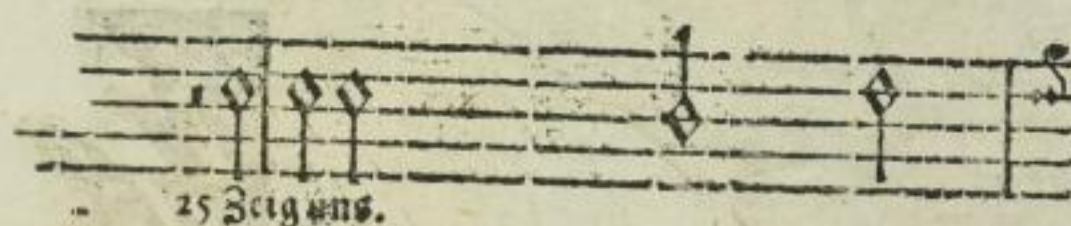
A. 

T. 

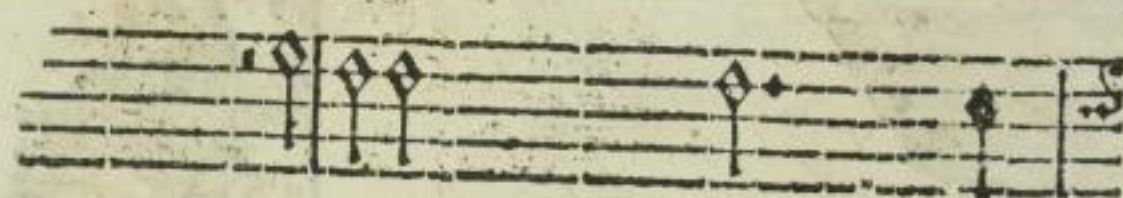
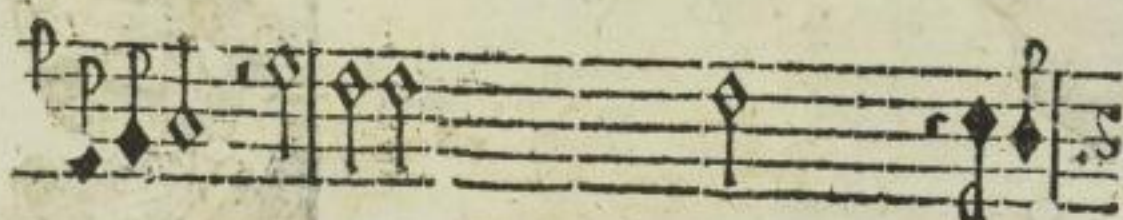
B. 

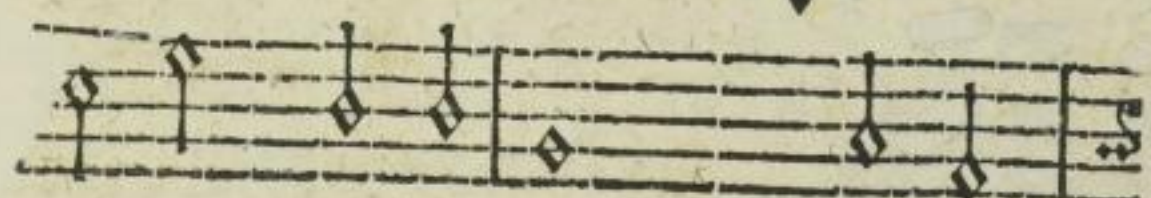


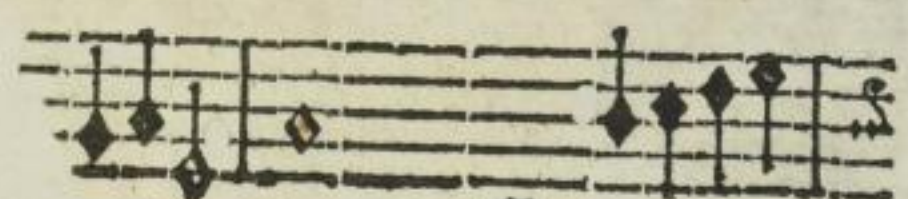



25 Beigang.

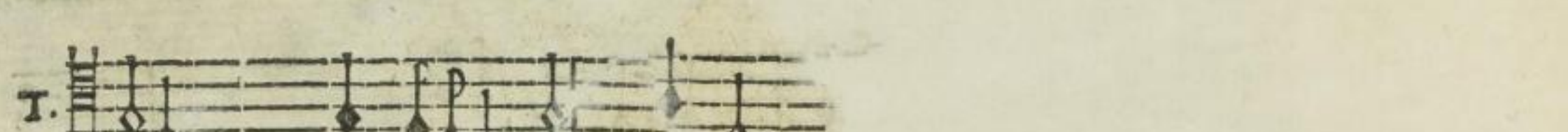
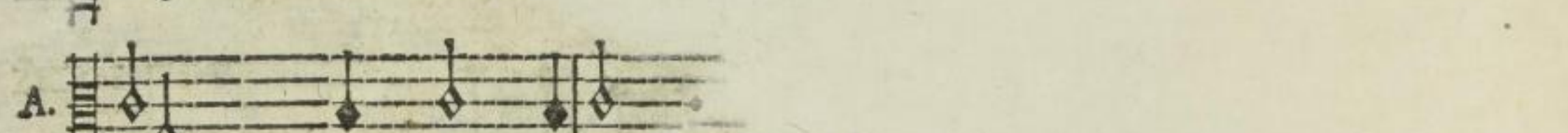
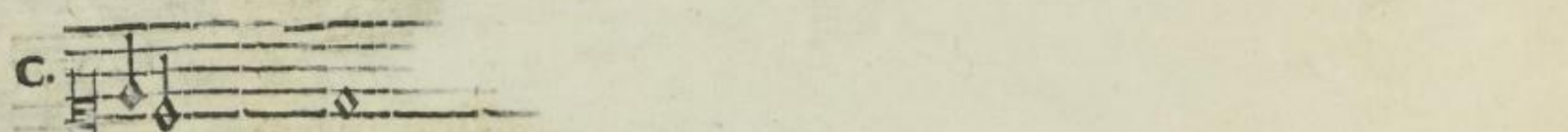
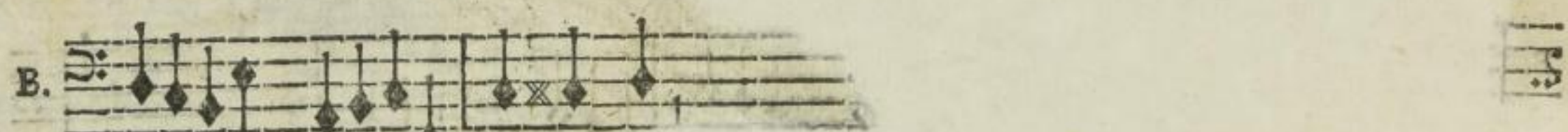
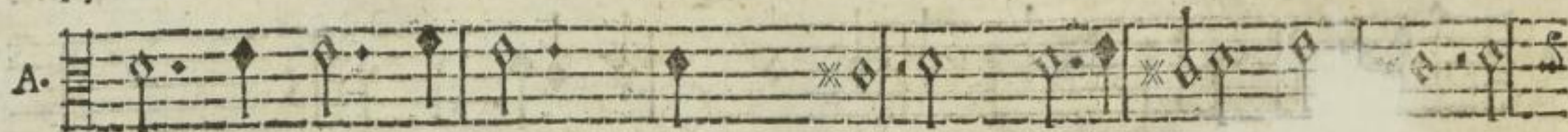






26 Auf dich.

Gg



Register.

Also heilig ist der Tag.	21	Gott hat das Evangelium.	88
Allein Gott in der Höb sey Ehr.	24	Gib Fried/ o frommer/ treuer.	93
Mit dir/ Herr/ su Christ.	33	Helff mir Gott preisen.	9
darein	52	Herr Gott/ dich le wir.	27
		erz Christ de nig Gottes.	47
		du deine Gott.	71
		verlangen.	77
		eiß gar.	80
		ensch.	81
		en.	89
			97
		den wir.	100
			6
		Chri unser Heiland/der	
		Lob und/zweymal.	19
9. Jesus Chri.		unser Heiland/der	
		von uns de zweymal.	35
		Ich danck dir/ lieber GOTT.	38
		Ich ruff zu dir/ zweymal.	49
		In dich hab ich gehoffet/ Herr.	55
		hab mein Sach Gott.	82
		/heiliger Geist/ Herr Gott.	23
		mit her zu mir.	52
		Gott/ ihr Christen.	10
		ic Fried und Freud.	12
		ensch/wilt du leben seliglich.	29
		sag ich Unglück.	68
		Sit en wir im Leben sind.	83
		om zweymal.	1
		is Gott dem Herrn.	37
		euch.	48
		zu/ ihr E nleut.	50
		ein Seel/ den Herrn.	50
		wir den heiligen Geist.	99
		ein/suß/zweymal.	5
		n Gott unschuldig.	16
		ferne.	39
		/dein.	73
		al.	91
		st.	92
			7
			20
		Sin	

Singen wir aus Hertze Grund. 42	Wo Gott zum Haus nicht gibt. 62
Sie ist mir lieb. 75	Warumb betrübst/ dreymal. 66
Von Himmel hoch/zweymal. 3	Wenn wir in höchsten Nothen. 67
Vater unser in Himmelreich. 31	Wenn dich Unglück thut greifē. 70
Verzagen romer Christ. 69	Wie schön!
Von Gott wil ich nicht lassen. 7	
Wir glauben all einen Gott	
Wer Gott nicht	
Wo Gott der He	



n Alt eine höher im

daß ein * stehen.

n/sondern bey der 4 Not ste en.

im Alt eine semiminima seyn.

primum seyn/und die 8 Not eine fusa seyn.

in ausgelassen

ben.

Nun 36.

Num. 50. N. Wert zu/

Net im

Num. 51. Es war ein mal ein Mann/ lin. 10 soll

Num. 55. In dich ich gehoffet/

Num. 60. Wer Gott nicht mit uns/ lin. 14 soll

Num. 90. Ach Gott thu dich/ lin. 10 soll die 9 R

Num. 94. Wartet auf/ lin. 11 soll

Num. 95. Der Tag hat sich genellet/

Num. 100. Herr Gott/ dich loben wir/ 4

13 Du König der E/ lin. 2 soll die 10 R

ne 2 höher

