

Chor.

Canto.

Wir loben einen Gott, wir  
 loben einen Gott, der da liebt, der da liebt, und den  
 gesungen, w. den Gesungen, der vom Tod erwacht, vom  
 Tod erwacht, w. den Gesungen, w. den Gesungen, der vom  
 Tod, der vom Tod erwacht - ist, wir loben einen  
 Gott, wir loben einen Gott, der da  
 liebt, der da liebt, und den gesungen,  
 dem erwacht, vom Tod erwacht, w. den gesungen, w. den  
 den Gesungen, der vom Tod, der vom Tod erwacht - ist, wir  
 loben einen Gott, wir loben einen  
 Gott einen Gott der da liebt, w. den Gesungen, w. den Gesungen  
 der vom Tod erwacht, vom Tod erwacht, und den  
 gesungen, w. den Gesungen, der vom Tod der vom Tod erwacht  
 und - ist, wir loben einen Gott,

Mus. 2477-E-526a





79 Gott, wir loben einen Gott, einen Gott, der du

Licht, u. im Lichte, der dem Welt nur,

Lebtest, dem Welt nur vortest, u. im Lichte, u. im

Lichte, der dem Welt, der dem Welt - In der Welt -

Ad. 18. 

4 Gebt ihr Lob, bringt ihr Lieder,

lobt ihr Lob, bringt ihr Lieder, was ihr Lieder

gehört - zum Lichte, lobt - ihr Lob, bringt ihr

Lieder, Inwendig ruhet mein Gemüt nicht,

Inwendig, Inwendig ruhet mein Gemüt nicht.

Gibt ihr Lob, ihr Lob, bringt ihr Lieder, lobt ihr

Lob bringt ihr Lieder, was ihr Lieder

Lieder, lobt ihr Lob, bringt ihr Lieder,

Inwendig, Inwendig ruhet mein Gemüt nicht, lobt - ihr



In Jesum, heiligs Knecht, Inmich - werts, mein  
 Glaubn - niest, mein Glaubn, Inmich werts mein Glaubn  
 niest. Inmich - bleib die Hoffnung -  
 mein Inmich bleib die Hoff - nung mein,  
 weil mein Inset - mir nicht bruch, zühle  
 zühle, zühle nicht w. Inset nicht, zühle nicht - und  
 Inset nicht.

Au Inset halt ich mich, mein Inset heißt in allem sich, mein  
 Inset nicht geschehen, ich weil, er sich mir quädiglich.  
 Inset mein. Inset nicht und Inset auf mich zusammen  
 Inset, Inset krankheit Inset w. Inset Inset Leib von allem  
 Inset mit allem Inset bestrafen, Inset Inset  
 Inset Inset, Inset, Inset, Inset, Inset, Inset, Inset  
 Inset will mich Inset durch Inset Inset Inset







Alto.

Wir loben einen Gott, wir  
 loben einen Gott, der da Licht, der da Licht, u. den  
 Herrn Herrn, der vom Vater hervortritt, vom  
 Vater hervortritt, und den Herrn Herrn, u. den Herrn Herrn, der vom  
 Vater, der vom Vater hervortritt, wir loben einen  
 Gott, wir loben einen  
 Gott, der da Licht, der da Licht, u. den Herrn Herrn, u. den  
 Herrn Herrn, der vom Vater hervortritt, vom Vater hervortritt  
 hervortritt, u. den Herrn Herrn, u. den Herrn Herrn, der vom Vater, der vom  
 Vater hervortritt, wir loben einen Gott, wir  
 loben einen  
 Gott der da Licht, u. den Herrn Herrn, der vom  
 Vater hervortritt, vom Vater hervortritt, u. den Herrn Herrn,  
 der vom Vater, der vom Vater hervortritt, der vom Vater hervortritt,

Ms. 2477-E-526a





1. tr  
 was - hat, mit Lobem einen Gott,  
 Gott, mit einem Gott der sich  
 zeigt, d. Jungfrau from, der vom Leben  
 wachet, vom Leben er wachet, d. Jungfrau from, d. Jung  
 frauen, der vom Leben, der vom Leben er wachet -  
 18.  
 Aria dem. M.

And. 44.  
 sieht man auf dich, o liebster Jesus, ein,  
 liebster Jesus, ein, so unsterblicher Tod  
 weißt du des süßen süßen.  
 Aria dem. M.

Choral  
 Jesum laus ich nicht den einig, groß ich einzig an der  
 Christen laus ich nicht den einig, groß ich einzig an der  
 Jesum laus ich nicht den einig, groß ich einzig an der  
 Jesum laus ich nicht den einig, groß ich einzig an der



Alto.

Wir haben einen Gott ————— wir haben einen Gott, der da

sich selbst, der da selbst, und den Himmel und die Erde ————— du sollst loben, du sollst loben, du

sollst loben, und den Himmel und die Erde ————— du sollst loben, du sollst loben, du sollst

loben, wir haben einen Gott, ————— wir haben einen

Gott, der da selbst, der da selbst, und den Himmel und die Erde, du sollst loben, du sollst loben, du

sollst loben, und den Himmel und die Erde, du sollst loben, du sollst loben, du sollst

loben ————— wir haben einen Gott, wir haben einen Gott, ————— einen

Gott, der da selbst, und den Himmel und die Erde ————— du sollst loben, du sollst loben, du

sollst loben, und den Himmel und die Erde ————— du sollst loben, du sollst loben, du sollst

loben einen Gott ————— wir ————— einen Gott, der da selbst, und den

Himmel und die Erde ————— du sollst loben, du sollst loben, du sollst loben, und den Himmel und die

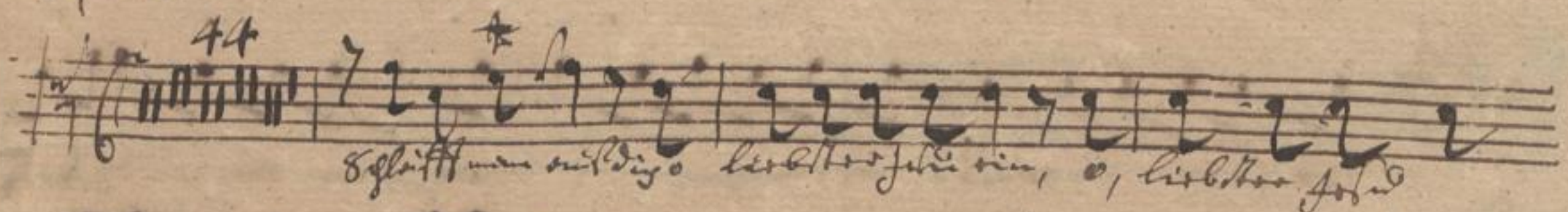
Erde, du sollst loben, du sollst loben, du sollst loben, du sollst loben, du sollst loben, du sollst loben.





Recit:

44



8 schliff man sich die liebste Jahre ein, o, lieber Jesus



ein so süßes bittes Lied erregt unsere Süßigkeiten.

Heinhardt Chorale Jesum hat erregt



Chorus.

Senore.

Wir loben deinen Gott, vivo

Loben deinen Gott *piano*, der da lebst, o. der du lebst,

der dein Leben verachtet, dein Leben nicht

achtet, o. der du lebst, *forte* der dein Leben

dein Leben *tu* - du nicht hast, wir loben deinen

Gott, vivo loben deinen Gott, der da

lebst, der da lebst, o. der du lebst, vivo der dein

Leben nicht achtet, dein Leben nicht achtet, o. der du lebst, *forte*

der dein Leben, der dein Leben nicht

achtet, wir loben deinen Gott,

Gott, wir loben deinen Gott, deinen Gott, der da lebst, o. der du

lebst, *piano* der dein Leben nicht achtet, dein

Leben nicht achtet, *forte* o. der du lebst, vivo der dein



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Weh, der nun we- du we we- des, wie loben nimm  
 Gott, — — — — — mit — — — — — nimm  
 Gott, der die ficht, u. den often Glor, — — — — — der nun  
 Weh nun vortel, nun Weh nun vortel. den often Glor, *forte*  
 der nun Weh, der nun we- du we we-

18. Aria da. M<sup>o</sup>

44. *poco forte*  
 Schließ man auf dich, o liebster Fuß, nie,  
*pianissimo* o liebster Fuß nie, *poco forte* so muß der bittere Weh wehst  
 zücker, zücker für du süß.

20. *And.<sup>te</sup>*  
 Hilf mir nie, hilf mir nie zu Tränen freuden,  
 zu des himels süßig freuden, kom, ich folgen,  
 hilf mir nie zu Tränen freuden, kom, ich fol

ga, kom mir  
 bald — kom kom mir bald — kom kom mir bald.



Hilf mir nun, hilf mir nun zu Jesus Christen, zu der  
 Himmel selig küssen, zu der Himmel selig  
 küssen, komm ich folgen, komm uns bald, komm  
 - nur bald, komm - nur bald, hilf mir  
 nun zu Jesus Christen, komm, ich folgen, komm uns  
 bald - komm komm uns bald - komm komm uns bald, komm,  
 komm, komm uns bald, komm uns bald, komm uns bald.

Nur bei dir, in Salamb Aum, so kein  
 Jammers mehr zu Jammern, nur bei dir in  
 Salamb Aum, ist das höchste Auserwähltes,  
 soll, nur bei dir, in Salamb Aum, ist das  
 höchste Auserwähltes.

Ich bin mit dir nun mit dir nun mit dir nun  
 Ich bin mit dir nun mit dir nun mit dir nun  
 Ich bin mit dir nun mit dir nun mit dir nun  
 Ich bin mit dir nun mit dir nun mit dir nun



*Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5. Below the staff, the text "huldig wird." is written in cursive.*







S: 5  
Gott, ————— mir

S: 5  
Gott, nimm Gott der du bist, o du frommster,

S: 5  
In dem Leben erwartest, dem Leben erwartest, w. du

S: 5  
frommster, ————— In dem Leben, In dem Leben

S: 5  
Aria Tac. *rit.*

S: 5  
Schleif man auf dich, o liebster Jesus, nimm,

S: 5  
o liebster Jesus nimm, so muß der bittere Tod nicht

S: 5  
Zücker-süße sagen. *rit.* Aria Tac. *rit.*

S: 5  
[In dem heyl. Geist, der uns in die Welt bringt, an der  
Gott der Vater ist, der uns in die Welt bringt, an der

S: 5  
Wir tun, die wir tun, die wir tun, die wir tun, die wir tun,

S: 5  
In dem heyl. Geist, der uns in die Welt bringt, an der

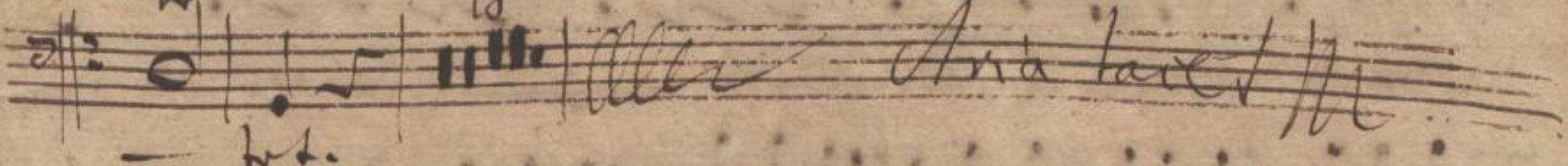








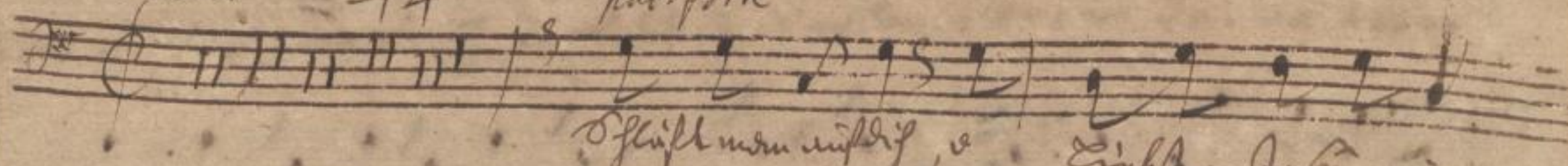
stehet in der Höhe in dem hohen Reich der Herrlichkeit, du von denen hoch erhebet



Aria

Zeit 44

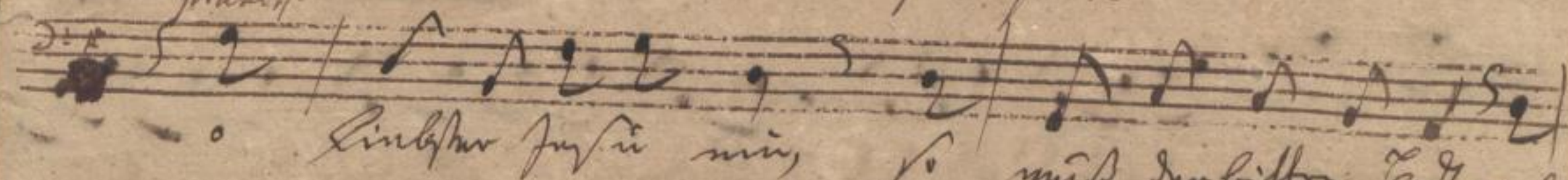
poco forte



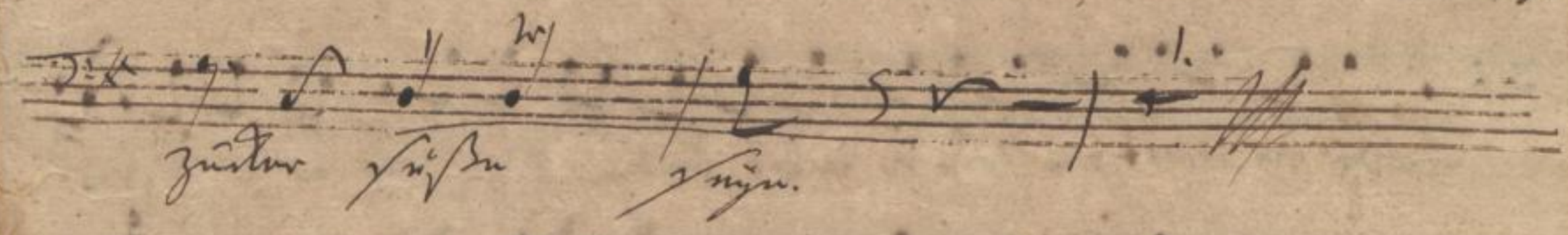
Stille mein Auge, o Liebster Jesu mein

maest.

poco forte



Liebster Jesu mein, so muß der bittere Tod sein



zu dem großen Amen.



Tutti

Canto.

Wir haben einen Gott,  
 der da liebt, der da liebt und den wir loben und den wir loben für der vom Zorn  
 verachtet, vom Zorn verachtet, die den wir loben, und den wir loben für der vom  
 Zorn der vom Zorn verachtet. — Ich wir haben einen Gott,  
 der da liebt der da liebt und den wir loben für  
 und den wir loben für der vom Zorn verachtet, vom Zorn verachtet, und den  
 wir loben für der vom Zorn der vom Zorn verachtet — Ich wir  
 haben einen Gott — der da liebt  
 — den wir loben, der vom Zorn verachtet vom  
 Zorn verachtet, und den wir loben für der vom Zorn der vom  
 Zorn verachtet — Ich.

Choral  
 Jesum laus ist nicht von mir, das ist die Frucht der Götter,  
 Geist hat nicht mich, nur die Götter die dem Lob und Ruhm künden,  
 mit mir so spricht: meinen Jesum laus ist nicht

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Handwritten musical notation on aged, yellowed paper. The notation consists of several staves, each with a series of dots and short horizontal lines, characteristic of early musical notation. The paper shows signs of wear, including creases and discoloration.



Chorus

Violino I.

The image shows a page of handwritten musical notation for the first violin part of a chorus. The music is written on 18 staves in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings in red ink: "piano" appears on the second, sixth, and tenth staves, while "forte" appears on the third, seventh, eleventh, and thirteenth staves. The paper is aged and has some staining, particularly a dark ink blot on the sixth staff. At the bottom left, there is a handwritten number "Mus. 2477-E-526a". At the bottom center, there is a circular library stamp that reads "Sächs. Landesbibl." and the number "19" is written to its right.

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1. tr

Aria

forte

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

1. tr

forte

piano

forte

lupiano

forte

piano

more forte

1. tr

fortissimo

piano

forte

fortiss.

2da Regno



Luis.

11.

*Sempre piano*

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style. The notation includes various rhythmic values, including sixteenth and thirty-second notes, often grouped in beams. There are several measures with rests. The paper shows signs of age, including foxing and some staining. The word 'Luis.' is written at the top left, '11.' is written below it, and 'Sempre piano' is written in red ink at the top center. At the end of the tenth staff, there is a red '4.' and the word 'pianissimo' written in red ink.

4. *pianissimo*



Für unsern Violin geübt.

Aria

Handwritten musical score for violin, consisting of 14 staves of music. The score includes various dynamics and performance markings such as *piano*, *forte*, *molto forte*, *adagio*, and *fortiss.*. The music is written in a single system on a single page. The notation includes treble clefs, a 3/8 time signature, and various rhythmic values and ornaments. A red double bar line is present on the third staff, and another red double bar line is on the 13th staff. The word "Aria" is written in the top left corner. The page number "22" is written at the bottom center.

dal segno

Adagio



Choral

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom staff begins with a bass clef. The notation consists of rhythmic figures and notes, with some notes marked with a fermata. The piece concludes with a double bar line and repeat dots.



A page of handwritten musical notation on aged, yellowed paper. The page features 15 horizontal staves, each consisting of five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The paper shows signs of wear, including some staining and irregular edges. The handwriting is somewhat faded and difficult to read in some places.



Chorus.

Violino I.

Handwritten musical score for Violino I, Chorus. The score consists of 14 staves of music in G major, 4/4 time. The notation includes various dynamics such as *forte*, *piano*, and *f.* (forte). There are also trill markings (*tr.*) and a large blacked-out section on the second staff. The paper is aged and shows some staining.

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*Trina*

Handwritten musical score for a piece titled "Trina". The score is written on aged, yellowed paper and consists of 14 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The music is characterized by frequent dynamic markings, including *Piano*, *forte*, *poco forte*, and *fortissime*. The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with the instruction "Dal Segno".



*Recit:  
sempre piano.*

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The ink is dark brown. The paper shows signs of age, including foxing and some staining. The word 'Recit:' is written in red ink at the top, followed by 'sempre piano.' in black ink. The word 'pianissimo' is written in red ink on the tenth staff. The page is numbered '27' at the bottom center.

*pianissimo*



Aria:

Quo ruytu Violini yoförig.

The musical score consists of 15 staves of handwritten notation. The music is written in a single system with a treble clef and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *piano* to *fortissimo*. The piece concludes with the text "dal Segno Mio" and "Valli".

*piano.*

*forte piano forte fortiss.*

*piano.*

*poco forte.*

*piano*

*poco forte*

*piano forte piano forte.*

*piano forte fortissime.*

*piano.*

*poco forte adagio fortiss.*

*dal Segno Mio*

*Valli*



Choral

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter and eighth notes, with some accidentals. The bottom staff continues the notation with similar note values and rests. The paper is aged and shows some staining.



A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 20 horizontal staves, each consisting of five lines. The notation is written in dark ink and includes various symbols such as dots, short horizontal strokes, and curved lines, which are characteristic of early musical notation systems like mensural notation. The ink is somewhat faded and there are some smudges and stains on the paper, particularly in the middle and lower sections. The overall appearance is that of an old, well-used manuscript page.



Aria

Zur anderen Violina gehörig.

Handwritten musical score for violin on aged paper. The score consists of 15 staves of music in G major and 3/8 time. It includes various dynamics such as piano, forte, and fortissimo, and articulation marks like accents and slurs. The piece concludes with a 'dal Segno' instruction.

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Novi

dal Segno



Choral

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and sixteenth notes. The paper is aged and shows some staining.



Chorus.

Sivola.

Handwritten musical score for 'Sivola' by Chorus. The score is written on 15 staves in 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings in red ink include 'forte' and 'piano'. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

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Aria

A handwritten musical score for an aria, written on aged, yellowed paper. The score consists of 15 staves of music, each with a treble clef and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is marked with various dynamics in red ink, including *forte*, *piano*, *fortissimo*, and *meno forte*. There are also some performance markings like *l* and *tr*. The paper shows signs of wear, with some staining and irregular edges. At the bottom right, there is a handwritten note that appears to say "das Segno".



leis.

Semper primo

11.

Handwritten musical score for the first section, consisting of 11 staves of music in G major and 2/4 time. The notation includes various rhythmic patterns and dynamic markings.

4. *pianissimo*  $\text{p}^{\text{ss}}$

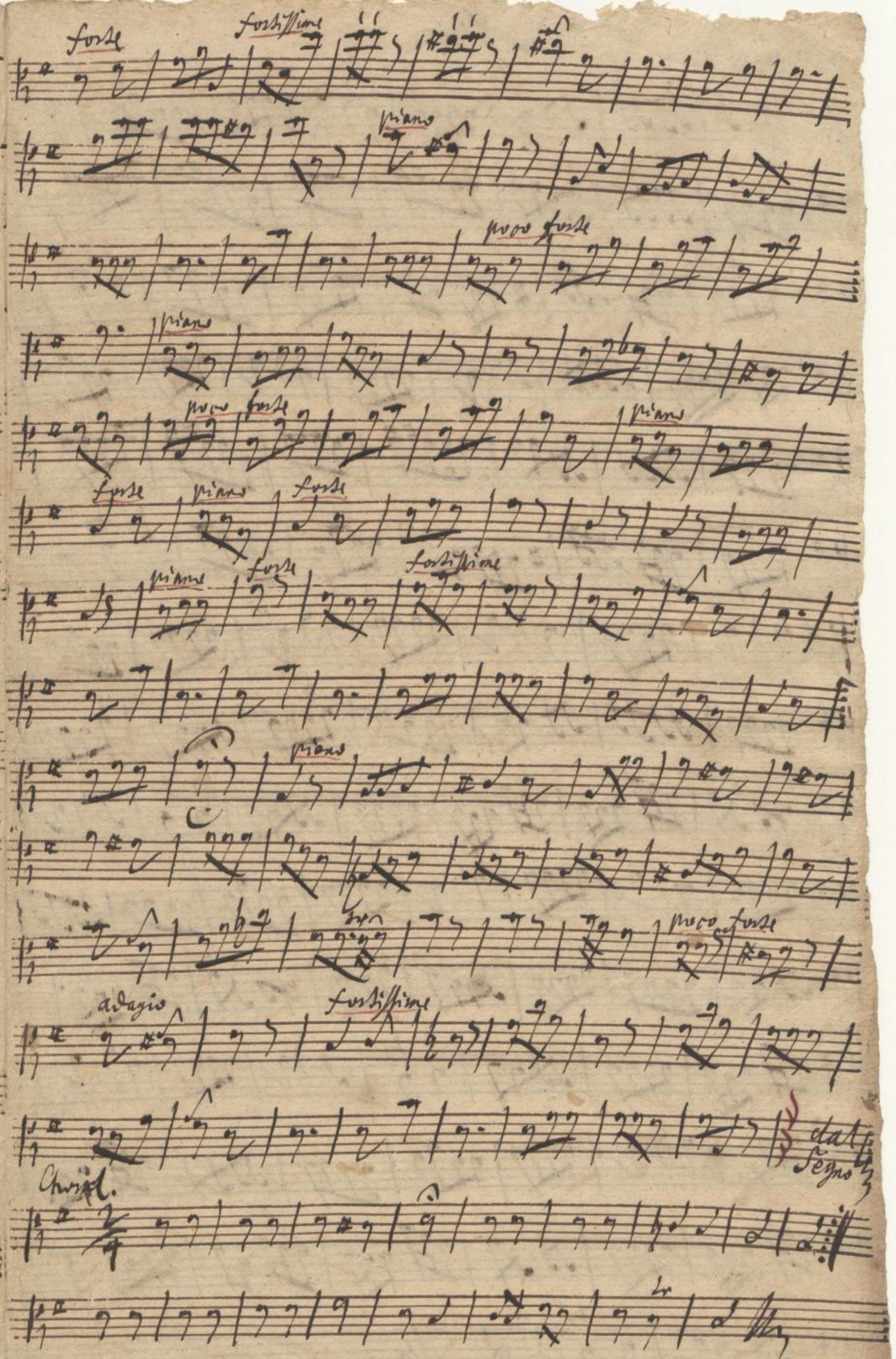
Aria

Handwritten musical score for the second section, starting with an Aria in 3/8 time. It consists of 10 staves of music, including a double bar line and a repeat sign. Dynamic markings include "piano" and "forte primo".



Handwritten musical score on aged paper, consisting of 14 staves. The notation includes various dynamics and performance instructions:

- forte* (written above the first staff)
- fortissime* (written above the second staff)
- piano* (written above the third staff)
- poco forte* (written above the fourth staff)
- piano* (written above the fifth staff)
- forte*, *piano*, *forte* (written above the sixth staff)
- piano*, *forte*, *fortissime* (written above the seventh staff)
- piano* (written above the eighth staff)
- ben*, *poco forte* (written above the ninth staff)
- adagio*, *fortissime* (written above the tenth staff)
- Christ.* (written below the eleventh staff)
- da Capo* (written below the twelfth staff)





Coro

# Violono

U. 465.

Wir haben nun  
Gott

The musical score consists of 15 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The music is written in a cursive style with various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p.* (piano) and *for.* (forte) are interspersed throughout the score. The piece concludes with a wavy line on the final staff, followed by the word *Volte* written in a decorative script.

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P. 40



*Aria* 01: # 7/8

Handwritten musical score for an aria, consisting of 14 staves of music. The notation includes various note values, rests, and dynamic markings such as *p.*, *for.*, and *fortis.* written in red ink. The paper is aged and shows some staining.



*for.*

*al Segno*

*Recit.*

*fi*

*Voti subito*



*p.* *pianof.*

*Aria*  $\text{3/8}$

*p.* *for.* *p.*



Handwritten musical score on 11 staves. The notation includes various note values, rests, and accidentals. Red ink annotations include "for.", "p.", "f.", "adagio", and "fort.".

*Adagio*

Choral





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E/526

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A



Coro.

Continuo transposito.

Handwritten musical score for Continuo transposito, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- 7 piano* (written above the staff in several places)
- forte* (written below the staff in several places)
- A large, dense scribble in the second staff, possibly indicating a correction or deletion.
- Chordal figures and figured bass notation (e.g., 6 7, 4 5, 2 6, 4 3) are present throughout the score.

vols.

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Aria tutto solo

Handwritten musical score for an aria, featuring multiple staves with notes, rests, and dynamic markings such as "tutto solo", "forzissimo", "piano", and "forte". The score includes various musical notations like clefs, time signatures, and ornaments. The paper is aged and shows signs of wear.

das Segens W.



Sec. Canto.

Handwritten musical score for Sec. Canto, consisting of ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as "piano" and "volsi subito". There are also some numerical annotations like "6 7 8 / 4 2 3".







This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of wear, including tears and foxing.

Key annotations and markings include:

- Dynamic markings:** *piano*, *forte*, *fortissimo*, *piu forte*, *adagio*, *Andant.*
- Performance instructions:** *dal Segno*
- Technical markings:** *tr* (trills), *acc.* (accents), and various fingering numbers (e.g., 1, 2, 3, 4, 5).
- Staff numbers:** The page is numbered 47 at the bottom center and 48 at the bottom right.



Handwritten musical notation on aged, yellowed paper. The page contains approximately 12 staves of music, written in a cursive style. The notation includes notes, stems, and clefs, though the specific details are difficult to discern due to the fading and the age of the document. The paper shows signs of wear, including a torn top edge and some staining.