

U. 157.

*Christus der ist mein  
Leben,*

2 6

*Violino*

*2 Violen*

*Canto Solo*

*Con Basso per il  
Organo.*

*C. A. Jacobi*

Mus. 2441-E-501



(V. 73)

1

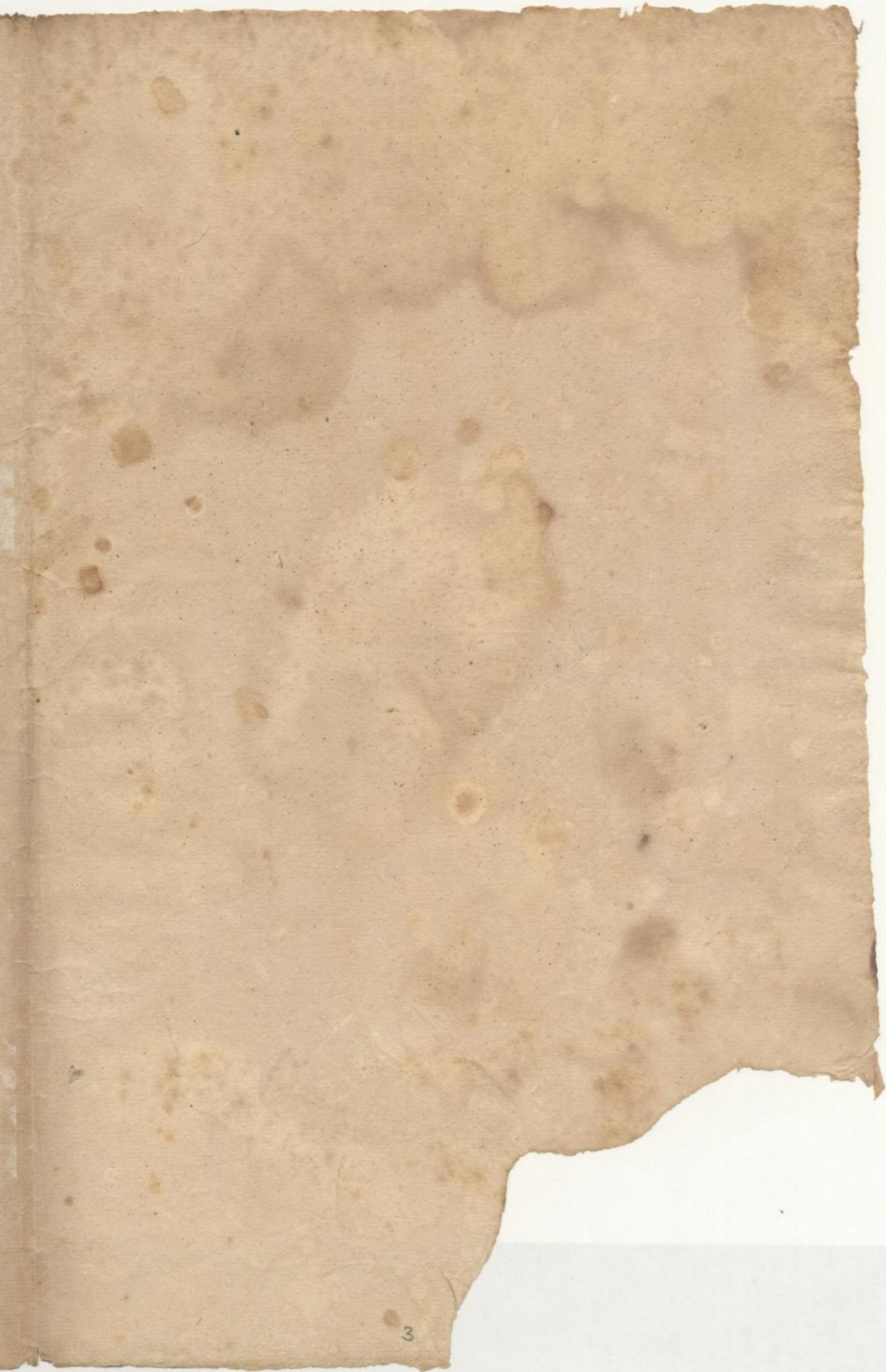


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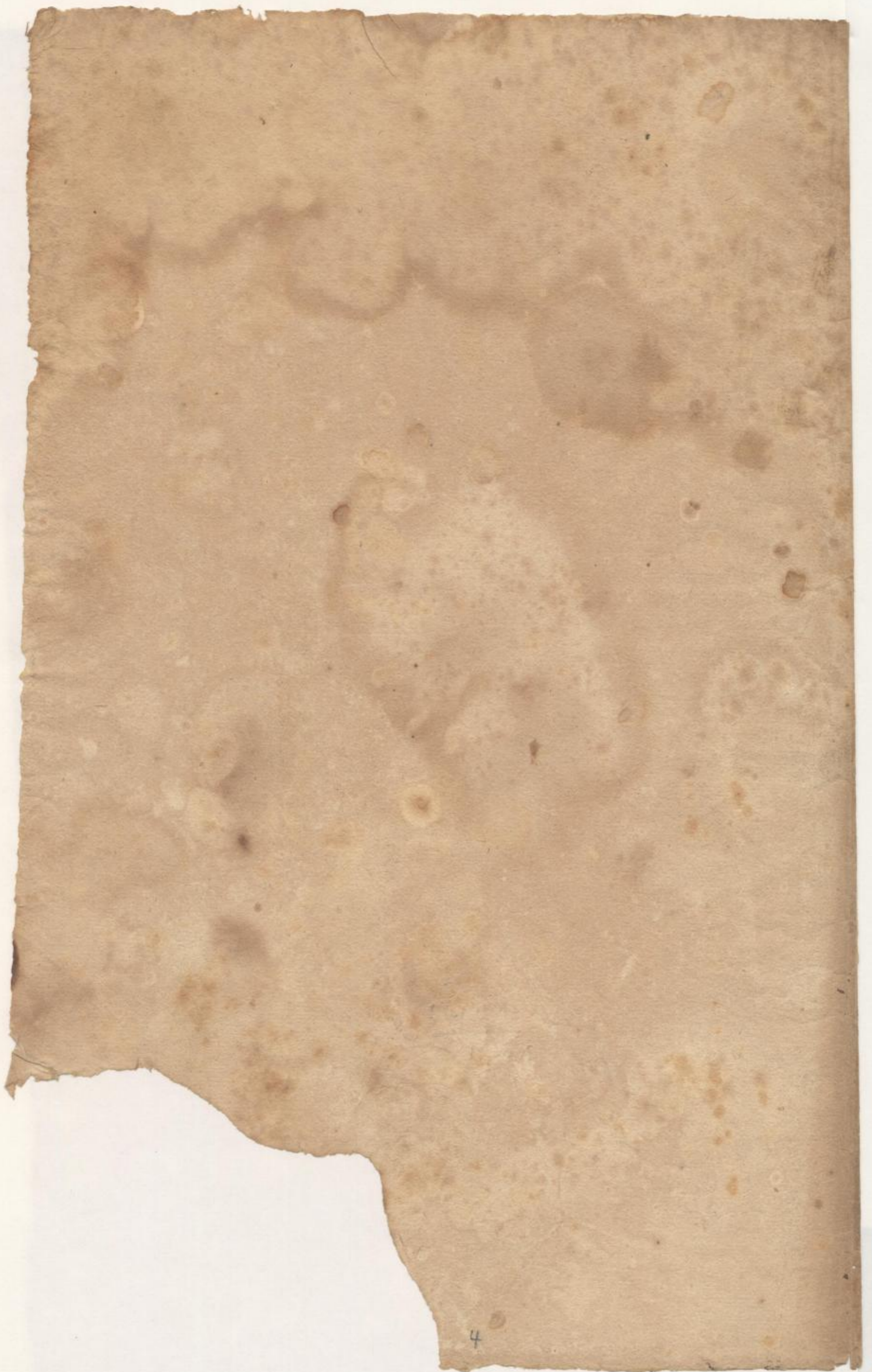
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3





4



# Canto solo.

19.

Geist ist das ist mein Leben, Wobey ist mein Ge,  
 mein, dem ich mich ergeben mit freudfalsch das ich, mit freudfalsch in das,  
 Ich ist freudfalsch von Jannou, mit freud - - - falsch,  
 ich von den - - - neu zu Geist den Linder mein - - -  
 mich das ich zu ich Linder - - - und mich,  
 und mich - - - brü - - - ich frey.  
 Ich hab ich überwin - den Linder, Linder, durch freudfalsch Linder bin,  
 ich was ich mit Gott,  
 Wenn mich Linder bar - - - ich mich Linder geist freudfalsch,  
 und Linder Linder Linder - - - ich freudfalsch mein Linder,  
 Linder auf.

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V. 5. Nun mein festes Gedankenzugewalt in die Luft, das sich in der Luft erheben will

dir flammgebrüht.  
Adagio.

V. 6. Alsdann sein sanft sein sanft und stiller Geist laß mich schlafen ein, laß  
laß mich schlafen ein, nach deinem — Rathe. Willen, von dem

mein Bündlein, mein Bündlein

V. 7. 7. presto. Und laß mich an die —  
Und laß mich an die —

Und laß mich an die —

ben, mir ein Klett am Klett, mir ein Klett am Klett

mir ein Klett am Klett, und mirig brü die lo — ben, d. r.

mirig brü die loben in himmlischer Thon d. freud und

mirig brü die loben in himmlischer Thon d. freud

in himmlischer Thon d. freud.



*Adagio.* *Violino*  
Christus in der Wüste  
Gloria.

*Violino solo*

*Serentato.*  
v. 4.



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N. 5. 12.  
A. 5.

*resto.*



Viola

Adagio con sordina.

Christus Rex iher.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation for the second system, including a section marked "N. 2 tacet" and "N. 3. tacet". The tempo marking "Adagio" is present above the staff. The text "Figitis pulsat." is written below the staff.

Handwritten musical notation for the third system, starting with a section marked "N. 4" and "Plectru." (Plectrum). The notation continues with various rhythmic patterns.

Handwritten musical notation for the fourth system, including a section marked "N. 6. tacet" and "N. 7 presto". The tempo marking "presto" is written above the staff.

Handwritten musical notation for the fifth system, continuing the piece with various rhythmic values and rests.


Handwritten musical notation for the sixth system, ending with a double bar line and the word "Merito" written below the staff.

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Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is dense and appears to be a complex piece of music. The paper shows signs of wear, including discoloration and faint markings.





Adagio. *con fordino.*

Viola 2<sup>a</sup>

*Christus Rex ist der Herr!*

Vers 2 tacet | Vers 3 tacet // V. 4

Vers 4.

*Digitis pulcherrimis unguibusque*

Vers 5 tacet

Vers 7. *meso*

*Plectrum dhibetur*

8

5.



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*Missa*

*Capitulum*



Handwritten musical notation on aged paper, consisting of approximately 18 staves. The notation includes various note values, stems, and rests, typical of a 16th-century manuscript. The ink is dark and the paper shows signs of age and wear.



Continuo.

Handwritten musical score for Continuo, featuring ten staves of music. The notation includes various rhythmic values (e.g., 6, 5, 4, 3, 2, 1) and accidentals (sharps, naturals). The music is written in a historical style, likely from the 17th or 18th century.

Lyrics: *Griß die Sonne* (written across the first two staves).

Lyrics: *Mit Freundschaft* (written across the fifth and sixth staves).

Lyrics: *Im Saßig überwunden* (written across the eighth and ninth staves).

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Adagio 6 6 6 5 8 7 5 6

V. 4. *Vnum unum Tugnum*

V. 5. *Vnum unum Tugnum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*

V. 6. *Vnum unum Tugnum*



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, as well as rests. There are several annotations in the margins, including the numbers '6 5 6 6' at the top, 'v. 1.' on the second staff, and 'v. 3.' on the eighth staff. The paper is torn at the bottom edge, and the number '15' is written at the bottom center. The overall appearance is that of an old, well-used manuscript.



This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with a '6' written above them, possibly indicating a sixteenth note. The paper shows signs of age, including foxing and some staining. At the bottom of the page, the number '16' is written in the center.

N. 5.

*Viol. ult. pianissimo*