

Domin: **I.** post Epiphania,
o Festo Encaniorum.

Wie lieblich sind deine Wohnungen
Herr Sebaoth!

^a
2. Violini en doppio.

Viola.

Basso o Violono en doppio.

Canto.

Alto.

Tenore

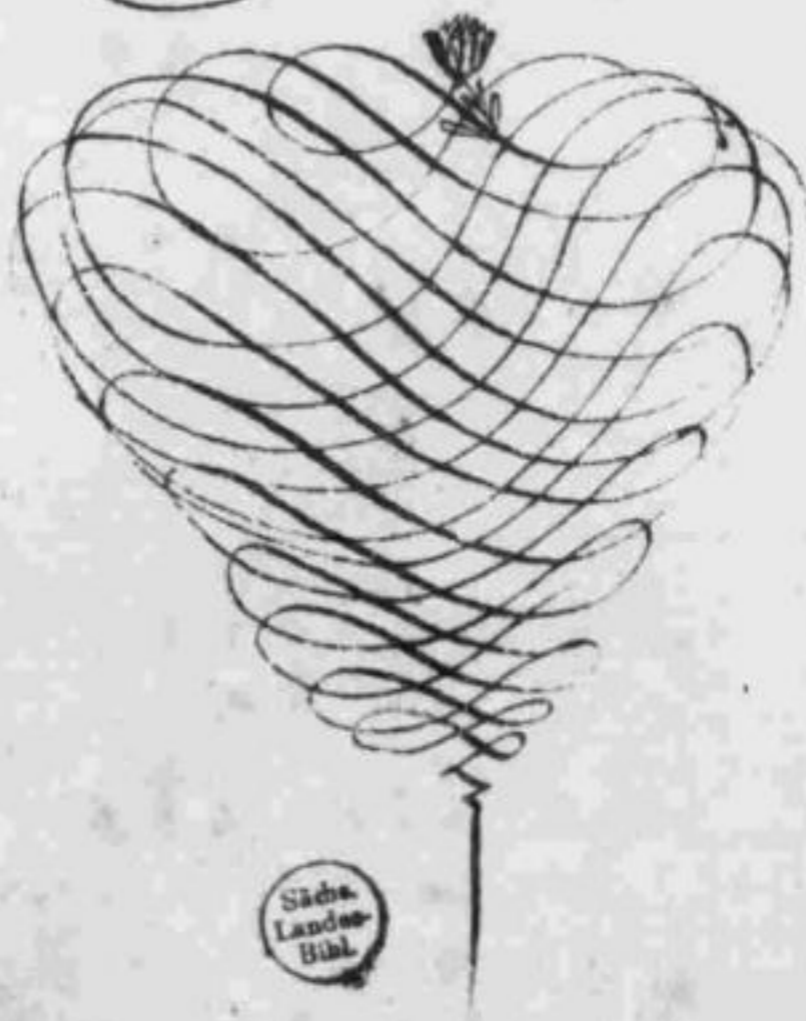
Basso

con

Organo.

di

Mons: **Telemann**



(S. 29)



Mus. 2392-E-510

Soprano.

Wie lieblich, wie lieblich sind deine Wohnungen,
wie lieblich sind deine Wohnungen, Herr
Zebaoth! Herr Zebaoth! wie lieblich sind deine Wohnungen,
Herr Zebaoth! Herr Zebaoth! Herr Zebaoth! Mein Lieb und
Trutzung ist in dem Lebendigen Gott in dem Lebendigen
Gott, Mein Lieb und Trutzung ist in dem Lebendigen
Gott, in dem Lebendigen Gott. Mein Lieb und Trutzung
ist in dem Lebendigen, in dem Lebendigen Gott, mein Lieb und Trutzung
ist in dem Lebendigen — di — ger Gott in dem Lebendigen Gott.
mein Lieb und Trutzung ist in dem Lebendigen Gott, in dem Lebendigen
Gott, in dem Lebendigen Gott. Mein Lieb und Trutzung ist in dem Le-
ben — di — ger Gott, in dem Lebendigen Gott, in dem Leben

Recit: tacet bis.

Do lasst A. Bach u. Wollast sic.

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Solo

Das erste wird er-quicket Das erste wird er-quicket,
 die Seele ganz ent-zündet, mein Geist ist außer sich - mein Geist
 ist außer sich, mein Geist ist außer sich, was ist - mein
 Gott - vor dich in deinem Fi-er-ten, da für, sing in beten, be-
 -te, be-te, so bist in gläubig, noch öfter bist du, all-er-ber
 bist mir, all-er-ber bist mir, so bist in gläubig in gläubig noch
 öfter bist du, all-er-ber bist mir, bist mir, all-er-ber bist mir.

Legitativo: ff *Alto* *stoj*
tacet *tacet*

3.

Mit dreym mit be-lüch-ter, mein Geist ist
 füt-ter, die Arbeit ist meine Speise, bist in der
 Lend weis.

Alto.

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr

Heubach, Herr, Heubach, wie lieblich sind deine Wohnungen

Heubach, Heubach, Heubach!

Mein Leib in deine Hände, Herr, in dem lebendigen Gott, in dem lebendigen

Gott, in dem leben - digen, mein Leib in deine Hände

in dem leben digen Gott in dem leben - digen Gott, dein le-

bendigen Gott, mein Leib in deine Hände, Herr, in dem leben - digen

Gott, in dem lebendigen Gott, mein Leib in deine Hände, Herr, in dem le-

ben - digen Gott, in dem lebendigen Gott, mein Leib in deine Hände

in dem lebendigen Gott in dem leben! - digen Gott in dem lebendigen

Gott, in dem leben - digen Gott, mein Leib in deine Hände

in dem leben - digen Gott, in dem lebendigen Gott, mein Leib und

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1. Ste

Tenore.

Wie lieblich sind Deine Wohnungen,
Herr, wie lieblich, sind Deine Wohnungen
Halleluja! Halleluja, wie lieblich, wie lieblich
sind Deine Wohnungen! Halleluja! Halleluja!
Halleluja! Mein Leib und Seele freuen sich in dem lebendigen Gott,
mein Leib u. Seele freuen sich in dem lebendigen Gott, in dem leben-
-digen Gott, in dem lebendigen Gott. Mein Leib u. Seele freuen
sich in dem lebendigen Gott, in dem lebendigen Gott, in dem leben-
-digen Gott, mein Leib u. Seele freuen sich in dem leben-
-digen Gott, in dem lebendigen Gott. Mein Leib u. Seele freuen sich in dem
lebendi- gen, lebendigen Gott, in dem lebendigen Gott in dem leben-
-digen Gott, mein Leib u. Seele freuen sich in dem leben-
-digen Gott, in dem lebendigen Gott, mein Leib u. Seele freuen

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in in dem Leben — di — zu Gott, in dem Leben — lobe Gott.

Reci:
Lieb Gott ich mir von fern, das selbe lasset ich gern, das ich mein Leben ..

lang in seinem Hause bleiben möchte, das zu singen Gottes Lob dient, das

zu dem Lob geheilig zu sein und zu pflegen, und dieß ist sein Wort und

recht mich vorlieb zu erbaun. Was ich darmit geordnet bin, so habe

Aria dae || *Reci dae* || *Aria dae* ||
Wohl u. Vollst. sein.

Seque Chorale

Mit Freuden mich beglücke, mein Fort sey deine Lüt.

by dein Wort sey meine Speise, bis ich von Lüt.

was — r ..

Basso.

Wie lieblich sind deine Wohnungen

Lohn, wie lieblich sind deine Wohnungen, Lohn,

H. Zebach! H. H. Zebach! Wie lieblich sind deine

Wohnungen H. H. Zebach! H. H. Zebach, H. H. Zebach!

Mein Leib und Seele preisen dich in dem Erbauenden Gott, in dem

Lobem — Ligen Gott loben — Ligen Gott. Mein Leib und

Seele preisen dich in dem Erbauenden Gott, in dem Erbauenden Gott, in dem Er-

bauenden Gott, in dem Lobem — Ligen, Erbauenden Gott, Er-

bauenden Gott, in dem Lobem — Ligen Gott. Mein Leib und

Seele preisen dich in dem Lobem Ligen Gott in dem Lobem — Ligen

Gott, in dem Lobem — Ligen, Erbauenden Gott,

Mein Leib u. Seele preisen dich in dem Lobem — Ligen Gott, in dem Er-

bau — Ligen gsto. Recitat. Aria Recitat. Aria

facet. facet. facet. facet. Verte

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Choral $\frac{3}{2}$
Mit Tränen mich beglückete, mein Leben lang deine

Freude. dein Wort sey meine Stärke, bis ich zum

Liedel sei ich.

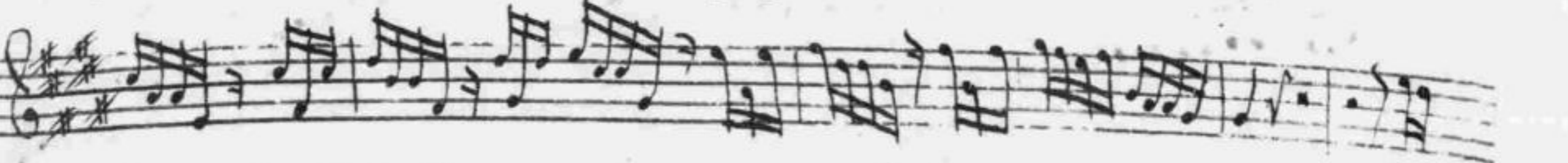
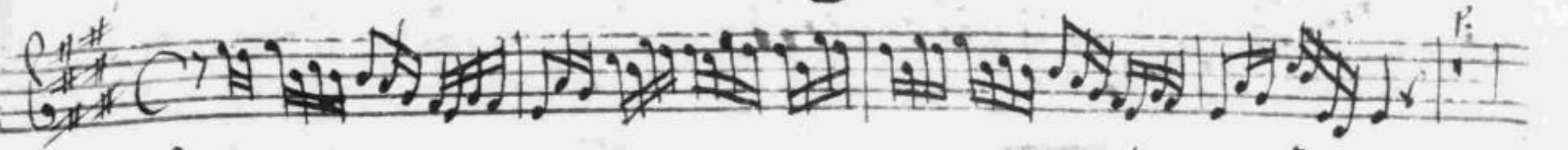
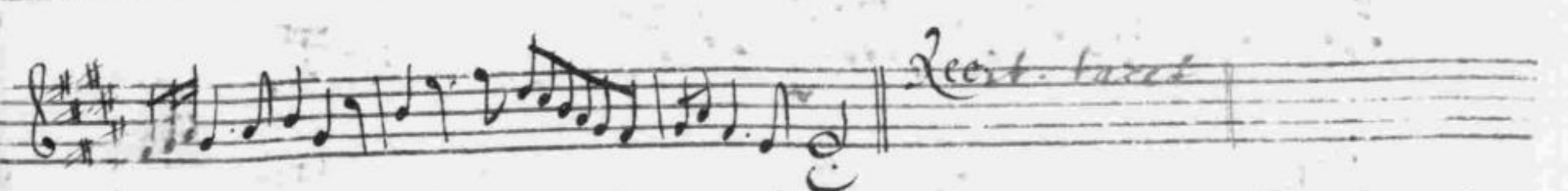
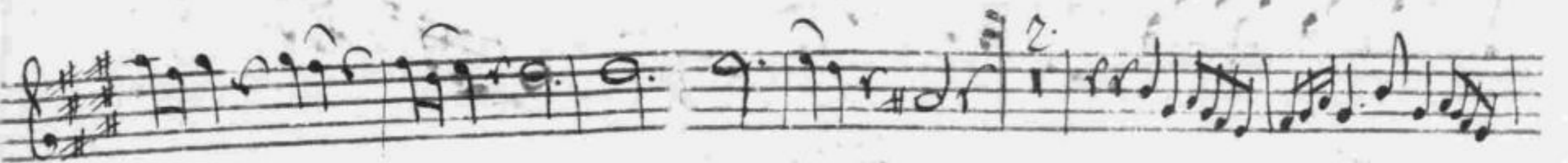
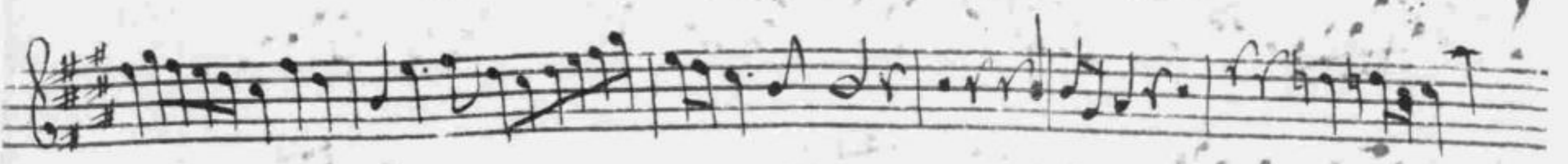
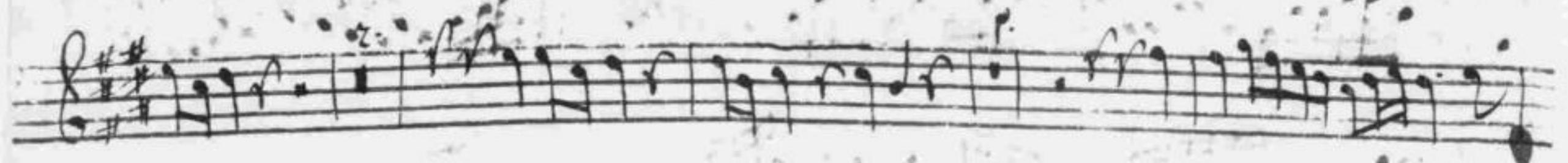
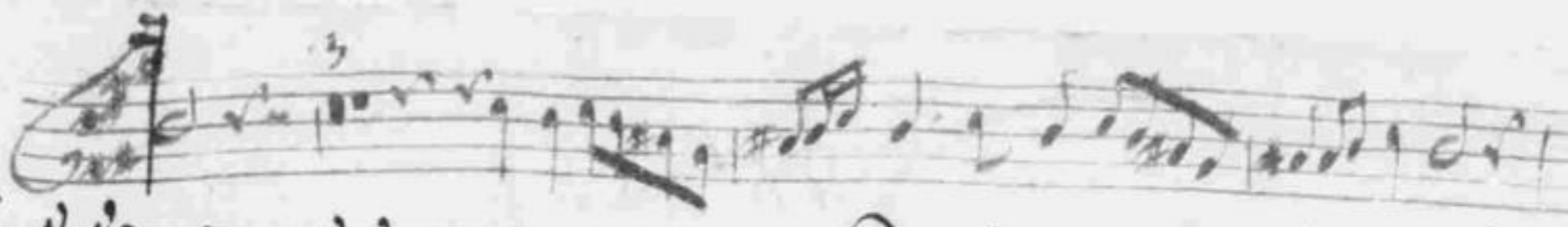
Violino I.

Rec. capo. Walk and Roll in G

Aria Sivalli



Aria.



Violino 2.

Wühlhühner

his

*Per
tac.
Wahl und Voglnist fin.*

Aria

Mus. 2392 - E - 510



fc
Aria

Handwritten musical score for an aria. The score consists of ten staves. The first staff is marked "fc" and "Aria". The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are dynamic markings like "f" and "ff" and articulation marks like "p" and "z". The score concludes with a double bar line on the sixth staff, followed by a section with a 3/2 time signature on the seventh and eighth staves, and a final melodic line on the ninth staff.

Viola.

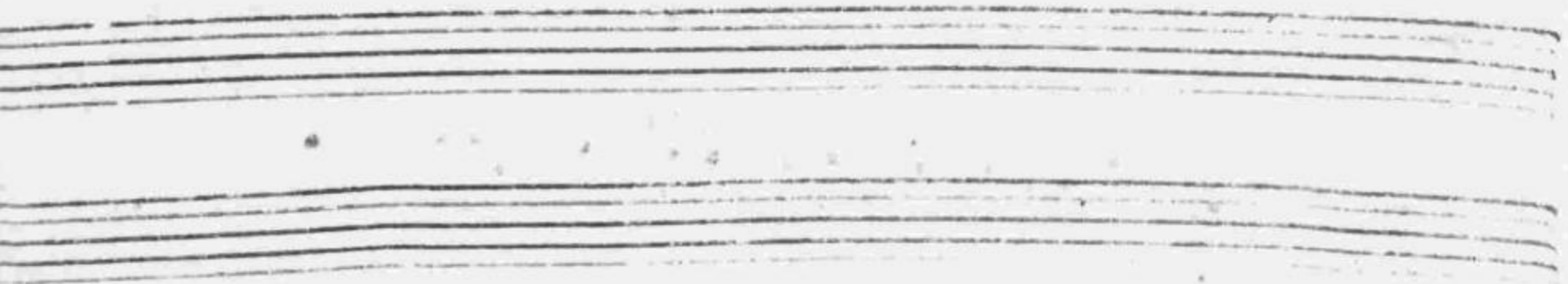
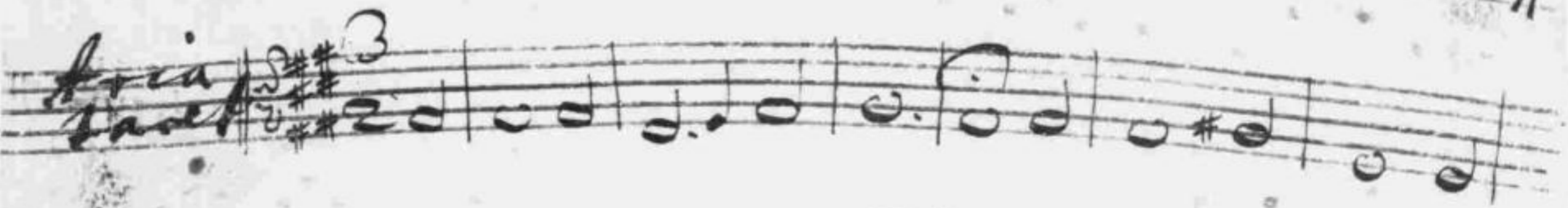
Handwritten musical score for Viola, measures 1-10. The score is written on ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of a single melodic line with various note values and rests.

Handwritten musical score for Viola, measures 11-14. The score is written on four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music consists of a single melodic line with various note values and rests. The first staff of this section is marked with a double bar line and the word "Allegro".

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Basso Violon.

Tutti

Wie lieblich

Handwritten musical score for Bassoon, measures 1-10. The notation is in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with various note values and rests.

Recitativo
Andante moderato

Das Fische wird erquicket

Handwritten musical score for Bassoon, measures 11-15. The notation continues with a melodic line, including a section marked 'Trio' at the beginning of measure 11. The key signature remains two sharps.

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Recitacel
Das ist ein feilich
Himogierbet

The first section of the manuscript consists of six staves of handwritten musical notation. The notation is in a single system, with a treble clef and a key signature of two sharps (F# and C#). The first staff begins with a double bar line and a repeat sign. The notes are primarily eighth and sixteenth notes, with some rests. The second staff contains a large, dense scribble of ink, obscuring the original notation. The third and fourth staves continue the melodic line with similar rhythmic values. The fifth and sixth staves conclude the section with a final cadence.

Choral

Mit demgen mißg-

The second section of the manuscript consists of two staves of handwritten musical notation. The notation is in a single system, with a treble clef and a key signature of two sharps (F# and C#). The notes are primarily quarter and eighth notes, with some rests. The first staff begins with a double bar line and a repeat sign. The second staff concludes the section with a final cadence.

Organo.

2. Telemann.

Handwritten musical score for organ, consisting of 14 staves of music. The notation includes various note values, rests, and accidentals. The key signature is D major (two sharps). The manuscript shows signs of age, including ink bleed-through and some staining. The word "Teno" is written above the sixth staff. The piece concludes with a double bar line on the final staff.

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Aria Vlt.

Aria

Handwritten musical score for an Aria, consisting of ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features various note values, rests, and dynamic markings. The word "Aria" is written at the beginning of the first staff.

Rec:

Handwritten musical score for a Recitativo (Recit), consisting of four staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is characterized by a more rhythmic and declamatory style compared to the preceding Aria. The word "Rec:" is written at the beginning of the first staff.

Aria

Choral

Soprano



8.

Wie loblich, wie loblich, und in Hoffnung

Gl. wie loblich und in Hoffnung Gl

Gl. Zebaoth! Gl. Zebaoth! wie loblich wie loblich, und in Hoffnung

Gl. Gl. Zebaoth Gl. Gl. Zebaoth Gl. Gl. Zebaoth! Milttribund

Doch laß uns dich in der lobwürdigen Gott in der lobwürdigen Gott in der

lobwürdigen Gott Milttrib. Doch laß uns dich in der lobwürdigen Gott in der

lobwürdigen in der lobwürdigen Gott, Milttrib und doch laß uns

dich in der lobwürdigen in der lobwürdigen Gott. Milttrib. Doch

laß uns dich in der lob- - - würdigen Gott in der lobwürdigen Gott

Milttrib. Doch laß uns dich in der lobwürdigen Gott in der lobwürdigen Gott in

der lobwürdigen Gott. Milttrib. Doch laß uns dich in der lob- - - würdigen

Alto in Dorian:

Mit lieblich — — — — — mir — sind Deine Rösungen

H. Mit lieblich — — — — — sind Deine Rösungen Jesu

H. Zbaach, H. H. Zbaach, mit lieblich — sind Deine Rösungen

H. H. Zbaach, H. H. Zbaach, H. H. Zbaach!

Mein Erbarmen stellt sich in dem lebendigen Gott in dem

lebendigen Gott, in — — — — — in dem lebendigen, mein Erb

u. Danks setzen sich in dem lebendigen Gott, in dem Leben — Dingen

Gott, dem lebendigen Gott, mein Erb u. Danks setzen sich in dem

Leben - Ding Gott, in dem lebendigen Gott, mein Erb u. Danks

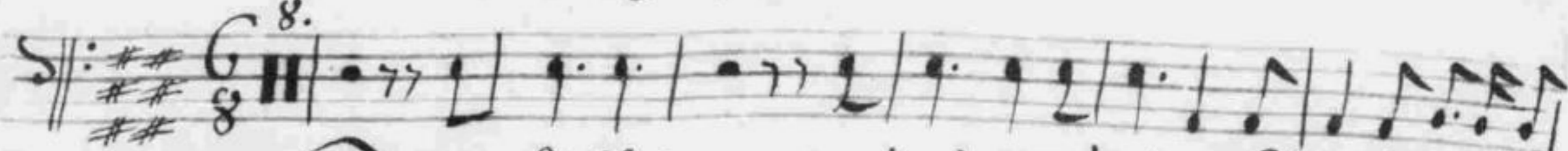
setzen sich in dem Leben Dingen Gott in dem lebendigen. Gott, mein

Erb u. Danks setzen sich in dem lebendigen. Gott in dem Leben —

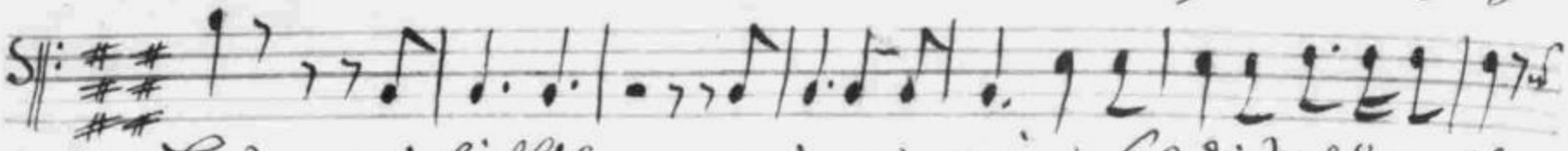
Digne Gott, in dem lebendigen Gott in
 dem Leben — Digne Gott, mein Erb u' Erbfeindes
 in dem lebendigen — Gott, in dem lebendigen Gott, mein
 Erb u' Erbfeindes in dem Leben — — Digne, in
 dem lebendigen Gott. All' Dreyen mich beschütze, mein Leben
 — sey dein Erb, dein Erb — sey mein Erb, bei dir von Ewigkeit.

Basso,

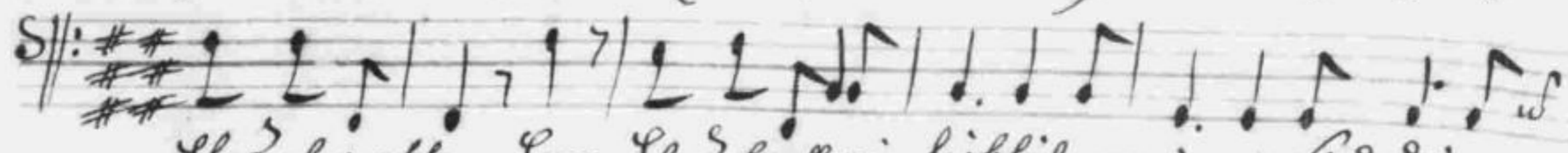
8.



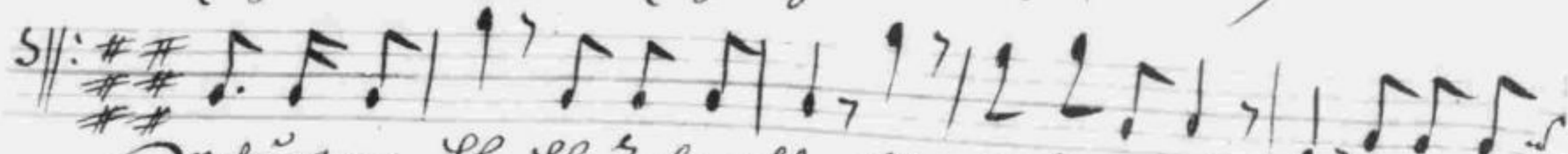
Wie lieblich sind Deine Wohnungen



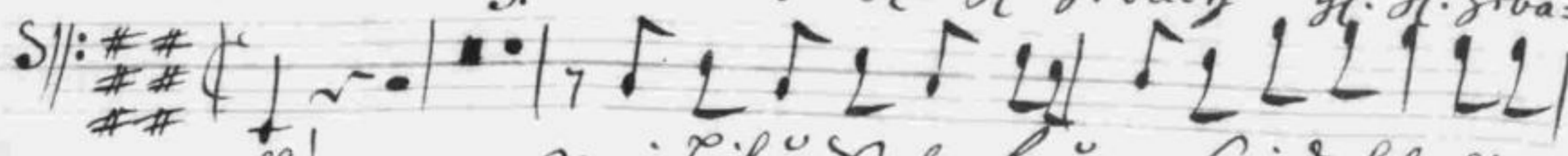
Gott wie lieblich sind Deine Wohnungen, Herr




H. Zebaoth Herr, H. Zebaoth, wie lieblich sind Deine




Wohnungen H. H. Zebaoth, H. H. Zebaoth H. H. Zeba-



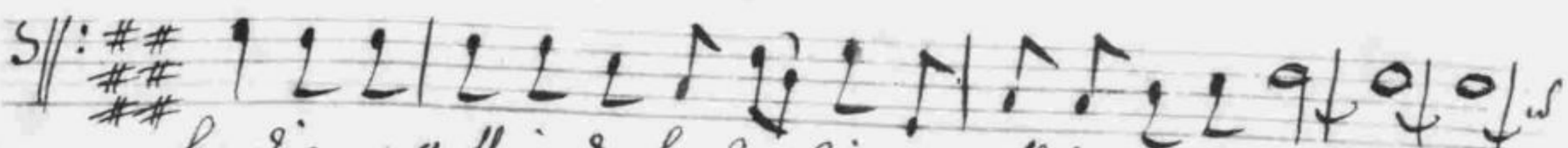
oth! Mein Tribü. Volk frommen sich in dem lebendigen



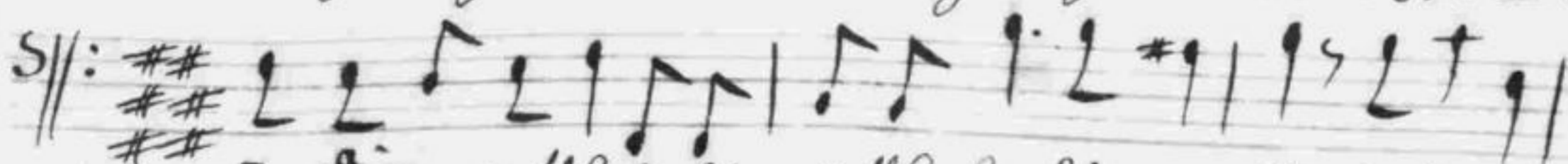
Gott in dem loben - - - - - digen Gott loben - - - - - digen Gott



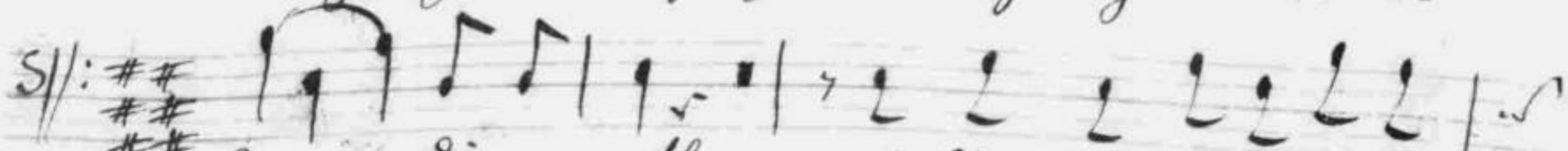
Mein Tribü und Volk frommen sich in dem loben digen Gott, in dem lo-



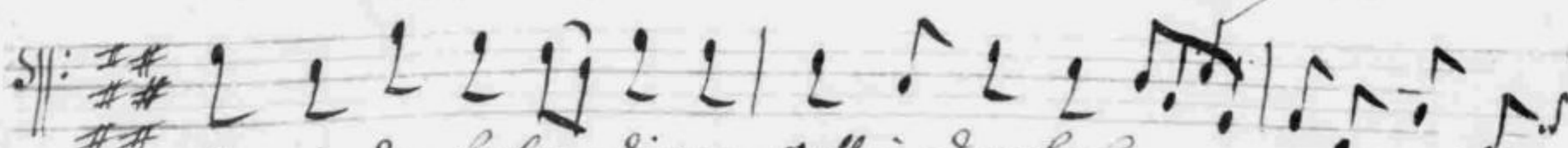
ben digen Gott in dem lo. ben digen Gott in dem lo ben - - - -



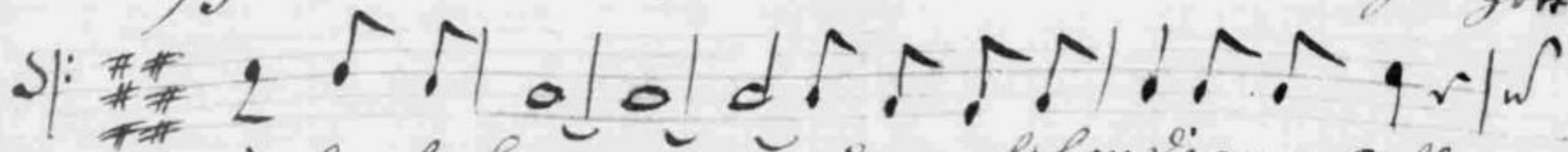
- - - digen Gott lobendigen Gott lobendigen Gott in dem lo =



ben - - - digen Gott Mein Tribü und Volk frommen



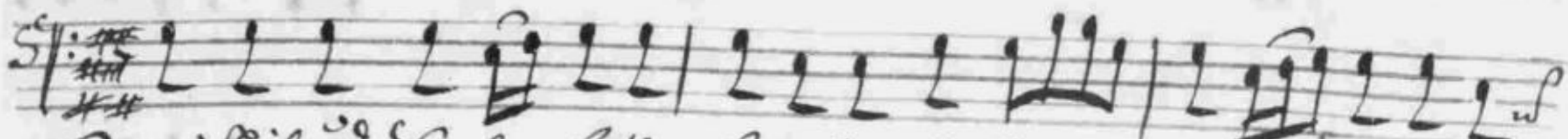
sich in dem lebendigen Gott, in dem loben - - - - - digen Gott

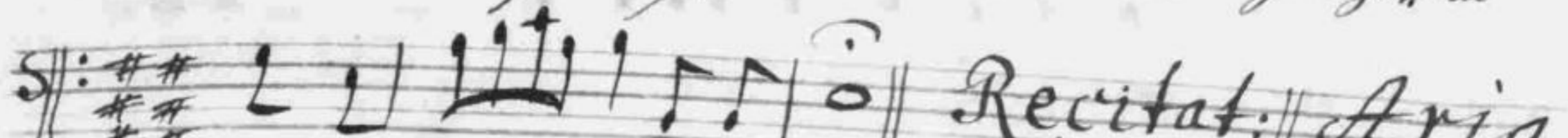


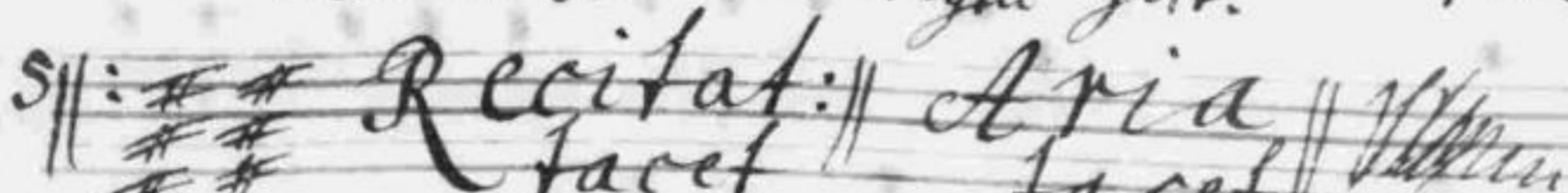
in dem loben - - - - - digen, lobendigen Gott.

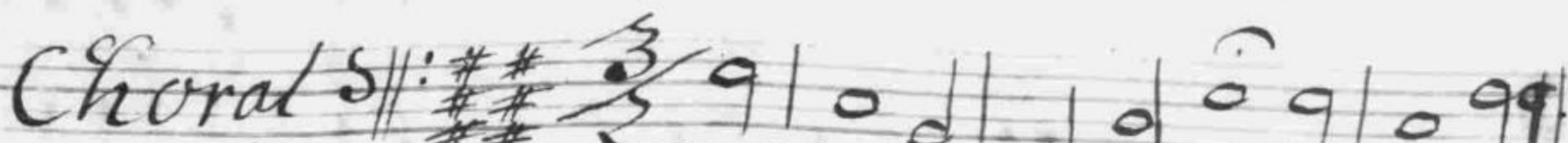
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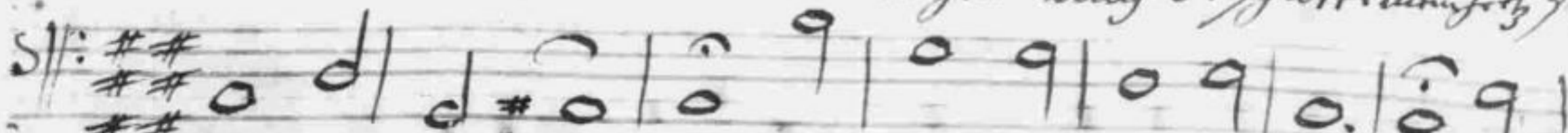
Sächs. Landesbibl. 25

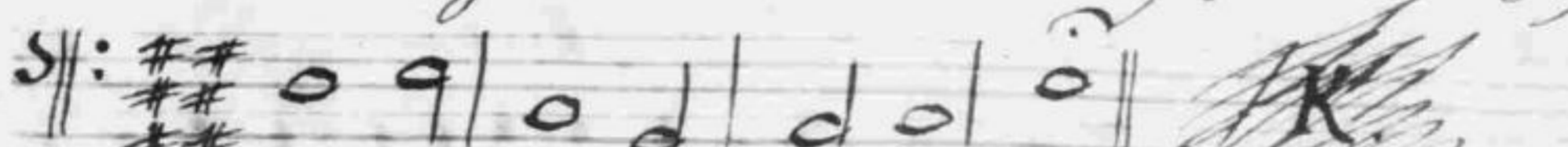
S:  Mein Leib und Seele fromm - sig in dem lo - ben - - - - - Digen Gott in

S:  Dom lo - ben - - - - - Digen Gott. Recitat: Aria
facet facet

S:  Recitat: Aria
facet facet

Choral S:  Mit Sorgen uns be - zütherrun - - - - -
Mit Sorgen uns be - zütherrun - - - - -

S:  Sind Lütke - - - - - in nach - - - - -
Sind Lütke - - - - - in nach - - - - -

S:  in dem Himmel er - - - - -
in dem Himmel er - - - - -

Violino 1.

Via liablig

Ad: fassen Waltz in Waltz sein

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Handwritten title or section marker at the top of the page.

Tria 6/4 A major

Recitativo

Handwritten musical notation for the second section, consisting of five staves of music.

Chorale 3/2 A major

Handwritten musical notation for the third section, 'Chorale', in 3/2 time and A major. It consists of two staves of music.

Violino 2.

Wir lieblich

Rec: Moderato
tac: Adagio

Aria

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Aria

Aria

Aria

Aria

Aria

Aria

Aria

Aria

Aria

Aria

Aria

Aria

Choral

Choral

Choral

Tutti.

Basso & Violono.

Die lieblich.

Aria. Das Erste nicht verändert.


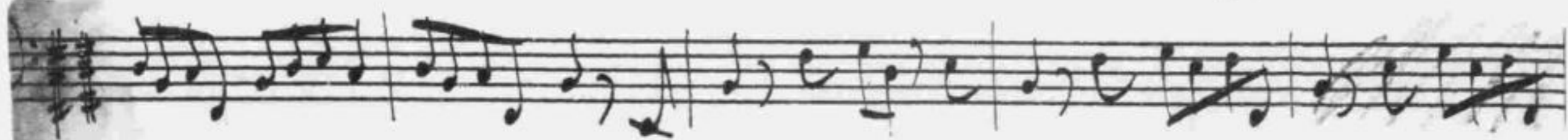
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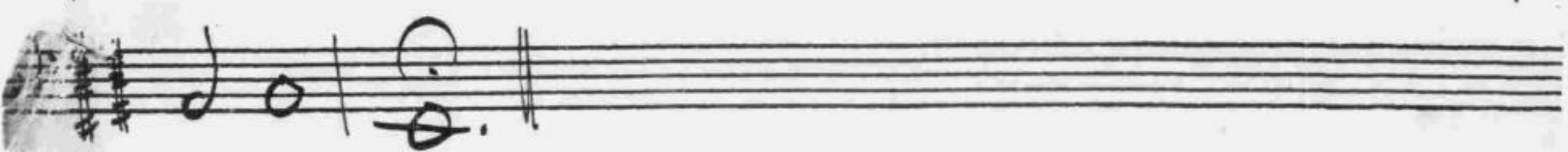
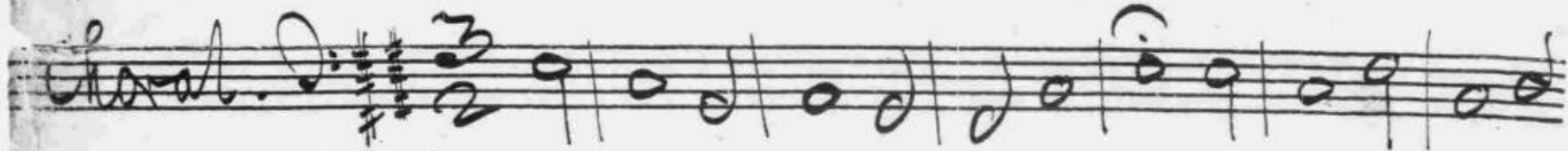
divol

Sec. (Das Lob des heiligen Geistes.)

Aria



Choral



Continuo Traffest:

This is a handwritten musical score for a continuo instrument, titled "Continuo Traffest". The score is written on ten staves. The first nine staves are in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Numerous figures (numbers) are written below the notes, indicating the bass line for the continuo. Some figures include accidentals (sharps and naturals). The tenth staff is in a different clef, likely a bass clef, and contains a few notes and rests. The handwriting is in black ink on aged, slightly yellowed paper. There are some corrections and erasures visible throughout the score.

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Aria

Handwritten musical score for the 'Aria' section, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as '6', '7', and '8'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a cursive, handwritten style.

Handwritten musical score for the 'Alto Rec.' section, consisting of one staff of music. The notation includes various note values and rests. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a cursive, handwritten style.

Handwritten musical score for the 'Alto Rec.' section, consisting of four staves of music. The notation includes various note values, rests, and dynamic markings such as '46'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a cursive, handwritten style.

Aria

Handwritten musical score for an Aria, consisting of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Handwritten musical score for a Choral section, consisting of two staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.