

Coro.  
Moderato. ma non  
molto.  
Soprano. 1.

Gott. Du wirst Sei ne Dar-le nicht in dem Grabe

lassen. und nicht zu geben, daß dein Sei li gar die Verwesung

se - - se. Gott! Du wirst Sei ne Dar-le nicht in dem Grabe

lassen, und nicht zu geben, daß dein Sei li gar die Verwesung  
5. Rec:

die Verwesung se - - se. Eine mein ich noch an d' den Gal-galga

die heißen Jäger <sup>hymen</sup> lieben. Dait dem ich ign 5.

den heißen Feind nicht, sag, Sei dem ist al - lae um mich laue.

Ja sorg mach gar ich! Aug! Aug! wir wird mir! wach Ge köse, auchst im der

mir in augen Klüßten, laet, die zu den Dat, wo mir er blaß den Feind  
Allegro. Adagio.

in hohen Fal san laget. Der Himmel oßnet sich

und glantz von unzählbaren Engeln, und raucht Klüßten lag gar ab.

Wich rücht, das Grab zerschmet, der Stein spind sich zu geben, die

Sein raucht die Götter an laue und laue der Klüßten, die umglantz den Feind an  
1.

Dat, der meinen Feind umschlingt. Vatti.

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Ich ni-ler zu Marmelade, und wagt mich zu ihm. Was ist ein un-  
 seligem gebirg des Jaab! Wir! fu gar sitzen, wo man den Sturm  
 begibt! <sup>1.</sup> *Bring* sie ich mich zum Jaab selbst hin, an der Luft zu  
 mir, um mich klammern zu: Ich bin, ich bin, ich bin vom Tod zu  
 ständen, ich bringe sie - Brust, Fein und süß, ich bringe sie Brust,  
 Fein und sü-ß, ich bin vom Tod zu ständen, ich bringe sie Brust, Fein  
 und süß.

*Aria.*

*Allegro.*  
*con Spirito.* <sup>15.</sup> Du bist erklar - der U - ber -  
 winder, du bist das güt er - lo - und Dünkel, sein  
 ist die Macht, sein ist das Reich, sein ist das Reich, sein ist die  
 Macht - sein ist die Macht, sein ist das  
 Reich - sein ist die Macht. Du bist erklar - der  
 U - ber - winder, du bist das güt - er - lo - und Dünkel.

Ein ist das Ding, — — — — — Ein ist die Macht,  
 Ein ist das Ding — — — — — Ein ist die Macht —  
 — — — — — Ein ist das Ding, Ein ist das Ding, Ein  
 list das Gail — was was? — was Wunder ein ist das Ding, Ein  
 ist das Ding, Ein ist die Macht, Ein ist das Ding — Ein  
 ist die Macht. *5.* *23.* *Da Capo.*  
*Tutti Allabreve.*

Man sie geht mit Freunden zum Ding in den Gärten der —  
 — Ge- auch — kan, Man sie geht mit Freunden zum Ding in den  
 Gärten der Ge auch kan, mit Frau — — — — —  
 Ding, in den Gärten der Ge auch kan mit Frau — — — — —  
 — — — — — *Tutti subito.*

mit Frau - - - - -  
 In dem Ding in dem Gottes Sa -  
 - - - - - der Ge - auch - - - - -  
 Ding in dem Gottes Sa - - - - -  
 ten, in dem Gottes Sa - - - - -

Coro Andante ma  
non molto.

Soprano. 2.

12

2. *ff* Gott Gott Du siehst sein Thun nicht in dem Jahr  
 lassen in Trübsal zu geben das dein heiliger die Trübsal singst  
 in Trübsal zu geben das dein heiliger die Trübsal singst

*f* Jahr lassen, in Trübsal zu geben, das dein heiliger die Trübsal singst  
 Recit: tac. Alla tac.  
 sing die Trübsal singst  
 Tutti  
 Alla breve Man singet mit freudem dem Singen und Güttern  
 da was gewarnt sein Man singet mit freudem dem Singen und  
 Güttern da was gewarnt sein Mit freudem dem Singen und

in dem Güttern was gewarnt sein mit freudem dem Singen und  
 Sing mit freudem dem Singen und Güttern da was gewarnt sein  
 Man singet mit freudem dem Singen und Güttern da was gewarnt sein  
 in dem Güttern was gewarnt sein mit freudem dem Singen und

Man singet mit freudem dem Singen und Güttern da was gewarnt sein  
 in dem Güttern was gewarnt sein mit freudem dem Singen und

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Volti

15

A page of handwritten musical notation on aged, yellowed paper. The page contains 15 staves of music, each with a five-line staff and a key signature of one sharp (F#). The notation is written in dark ink and includes various note values, rests, and bar lines. The handwriting is somewhat cursive and shows signs of being a working draft. The paper has a slightly textured appearance and some minor staining.

Coro  
Moderato,  
ma non molto.

Alto.

2. 9.

Gott, Gott, Gott, du wirst bei uns Tode nicht in dem Grabe  
lassen, und nicht zu graben daß dein Glieder liegen die Kurzer sing

1.

10. 11.

du wirst bei uns Tode nicht in dem Grabe lassen,  
und nicht zu graben, daß dein Glieder liegen die Kurzer sing

5. Recit. tacet.

Aria tacet.

Tutti. Allabreve.

14.

Man singet mit Freuden vom Ding in den Höhen der Granghan

8.

Man singet mit Freuden - dem vom Ding, in den Höhen der Granghan

2.

mit Freuden - dem, mit Freuden - dem vom Ding, mit Freuden

111A

- das selb Ding in den gütlichen der Ge auch san. Man  
 singet mit Fanden zum Ding in den gütlichen der Ge auch -  
 sen, mit Fand - san, in den gütlichen der Ge auch -



Coro.  
Moderato. ma non molto. Tenore.

2. *p.*  
Gott, Gott, Gott, du wirst deine Tralle nicht in dem Grabe  
lassen, und nicht zu-graben daß dein Gei-gei die Verantwortung  
sa - ge. Gott, du wirst die Tralle nicht  
in dem Grabe lassen, und nicht zu-graben daß dein Gei-gei  
die Verantwortung die Verantwortung sa - ge

Recit. tacet. Aria.

86.  
Gibt ihm, gebt unserm Gott die Ehre, lob singt,  
lob singt ihm laud-er Ehre, er hat, das gro-ße  
Wort vollbracht, Gebt ihm gebt unserm Gott die Ehre, lob-  
singt, lob singt ihm laud-er Ehre, er hat - das gro-ße  
Wort, das gro-ße Wort vollbracht.

*adagio.* Da Capo.

# Tutti. Allabreve.

7.

Man singt mit Frauen vom Ding in der Götter der  
- der auch der, mit Frauen  
- der, man singt in der Götter der Götter.  
6.  
Man singt mit Frauen - - - - - der vom Ding in  
4.  
- der Götter der - - - - - der auch der, mit Frauen -  
der, man singt mit Frauen der, man singt mit Frauen vom Ding,  
in der Götter der der auch der, mit Frauen - - - - -  
2.  
- - - - - der vom Ding,  
4.  
mit Frauen - der mit Frauen vom Ding. Man singt mit  
Frauen vom Ding in der Götter der Götter. Man singt  
gibt mit Frauen - - - - - der  
6.  
in der Götter der der auch - - - - - der.

Coro.  
Moderato, ma non molto. Basso.

2. *p.*  
 Gott, Gott, Gott, du wirst sein und du la nicht in dem  
 Grab lassen, und nicht zu geben daß dein heiliges die Ver-  
 reißung se-ge. Gott, du wirst sein und du la nicht  
 in dem Grab lassen, und nicht zu geben daß dein heiliges  
 die Verreißung, die Verreißung se-ge.

Recit. tacet. Aria tacet.

Tutti. Allabreve.

Man singt mit Freunden vom Ding in den Händen der Ge-  
 rangen, man singt mit Freunden  
 - den vom Ding, vom Ding. Man singt mit Freunden  
 - den vom Ding; in den Händen der Gerangten.  
 5. Man singt mit Freunden - den vom Ding, 2.  
 mit Freunden - den, mit Freunden - den, man singt mit  
 Freunden, man singt mit Freunden in den Händen der Ge-  
 rangten, mit Freunden - den vom Ding, 1. **Volti.**



Handwritten musical score on aged paper. The score consists of six staves of music with German lyrics written below the notes. The lyrics are: "mit Farnen vom Ding mit Farn - - - - - in dem", "Ding in dem Gütten der Ge - suchten. Man singt mit", "Farnen vom Ding in dem Gütten der Ge - suchten, in dem", "Gütten der Ge - suchten, in dem Gütten der Ge - such -", and "ten." The music is written in a cursive style with various note values and rests.

Coro.  
Moderato, ma non molto.

Violino I<sup>mo</sup>.

The musical score consists of 14 staves of handwritten notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato, ma non molto'. The score includes various dynamic markings such as *decres.*, *ff.*, *p.*, *pf.*, *f.*, *ff.*, *pp.*, *dolce.*, *Recit.*, *Allegro.*, *adagio.*, *arpegg.*, and *molto f.*. There are also tempo changes indicated by *Allegro.* and *adagio.*. The score includes several instances of the lyrics 'wie wir für' written below the notes. The piece concludes with the instruction 'Volti subito' and a final dynamic marking of *p.*.

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*Allegretto.*

*Aria. Allegro con Spirito.*

Titel: Allabene

Handwritten musical score for 'Allabene'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'p.' (piano) and 'f.' (forte). The word 'Fine' is written above the staff in the fifth measure of the sixth staff. The score concludes with the instruction 'Da Capo' written in large, cursive letters across the bottom of the page.

Tutti. Allabreve.

Handwritten musical score for 'Tutti. Allabreve.' The score is written on 14 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 17. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including '1.' and '2.' above notes, and 'forsten' written below a note on the sixth staff. A circled section of the score on the eleventh staff is marked 'bis.'. The score concludes with a double bar line and a final note on the fourteenth staff.



*Sforz*  
*Moderato ma non molto.*

Violino 1.

*f. decresc. f* *p.* *f.* *p.*

*f.* *p.* *pf.* *f.* *p.*

*f. cresc.* *p.* *dolce* *f.*

*f* *p* *f.* *pp.* *Recit.*

*p.*  
*Voce*

*dolce*

*Allegro*

*Adagio* *non molto decresc.*



The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The upper staff of each system contains the vocal line with lyrics written below it, and the lower staff contains the piano accompaniment. The lyrics are written in a cursive hand and include the words "wir danken", "wir danken", "wir danken", "wir danken", "grazioso", and "Allegretto". The piano part features various musical notations, including chords, arpeggios, and dynamic markings such as "p." (piano). The paper shows signs of age, including some staining and a slightly irregular edge. The number "18" is written in the bottom right corner of the page.

Aria. Allegro con Spirito.

The musical score is written on aged, yellowed paper. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is the vocal line, starting with a C-clef. The piano accompaniment follows on the second staff. The score is characterized by frequent dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), and *pp* (pianissimo). The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are also some handwritten annotations, such as "bes-" above a measure in the tenth staff. The paper shows signs of age, with some staining and foxing.

*f.*

*Fine.*

*p.*

*f.*

*p.*

*f.*

*p.*

*adagio.*

*Da Capo.*

Tutti. Allabreve.

14.

Handwritten musical score for 'Tutti. Allabreve.' featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. A '1. tempo' marking is present on the 7th staff. The score concludes with a double bar line and a final chord.

Handwritten musical score on aged paper, featuring multiple staves with faint notation and markings. The page is numbered 22 in the bottom right corner.

Violino 2.

Coro. Moderato ma non molto

Recit.

Aria

Handwritten musical score for an Aria, consisting of 15 staves of music. The notation includes various notes, rests, and ornaments. Dynamics such as *pp*, *f*, and *ppp* are used throughout. There are also some handwritten annotations above the first few staves, possibly indicating performance techniques or corrections.

Adagio.

Da Capo



Choro

20.

Allabreve

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Coro.  
Moderato, ma non molto. Viola.

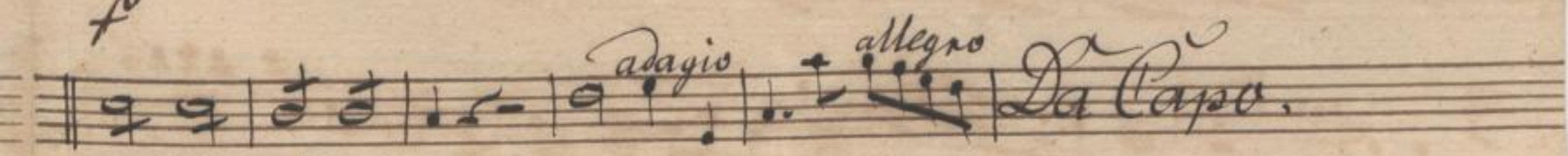
The musical score consists of 14 staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It includes dynamic markings of *f*, *p*, and *f*. The second staff features a *f. cresc.* marking. The third staff has a *p.* marking. The fourth staff is marked *Recit.*. The fifth staff is marked *Dolce.*. The sixth staff is marked *Allegro*. The seventh staff is marked *Adagio*. The eighth staff is marked *Sostenuto*. The ninth staff contains a complex, dense passage of notes. The tenth staff has a *Sosten.* marking. The eleventh staff is marked *Allegretto*. The twelfth and thirteenth staves continue the melodic and harmonic development. The fourteenth staff concludes the page with a final cadence.

Aria.  
Allegro con Spirito.

Handwritten musical score for an Aria, Allegro con Spirito. The score consists of 15 staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a cursive hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). The piece concludes with the word 'Fine.' written above the final staff.



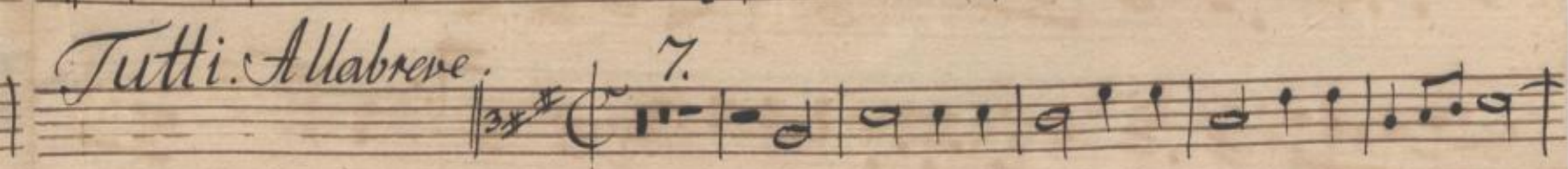
*p*



*Adagio*

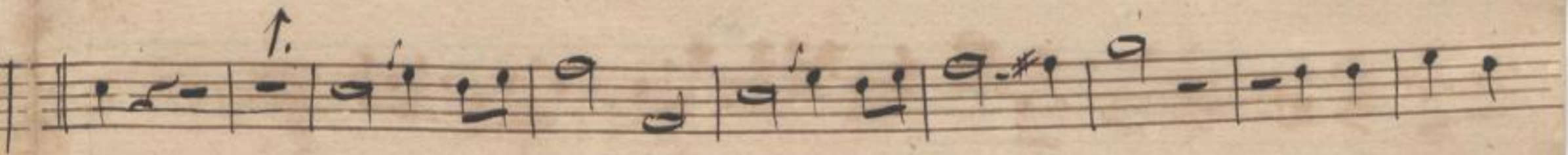
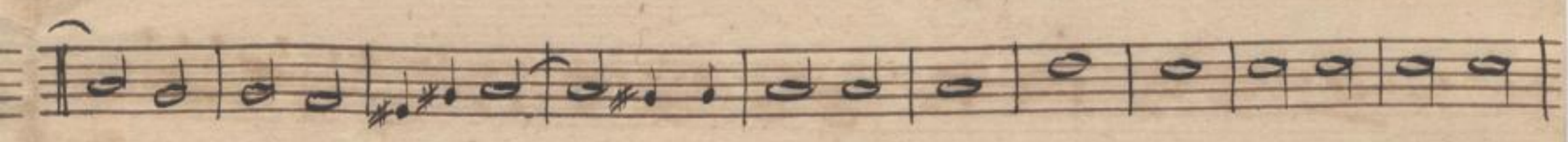
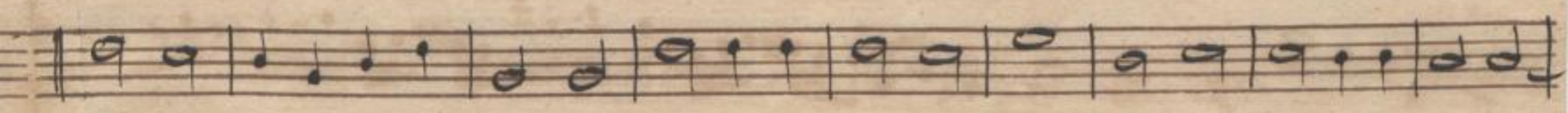
*allegro*

*Da Capo.*

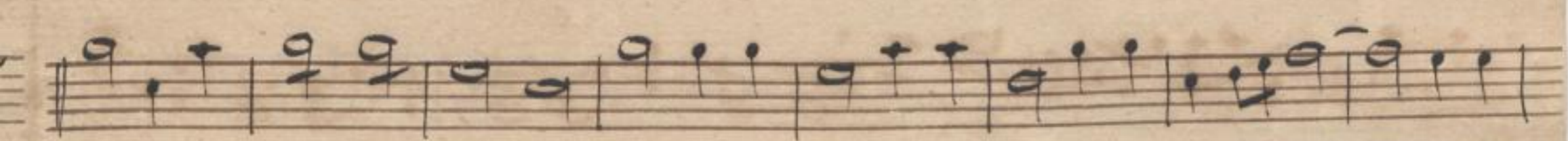
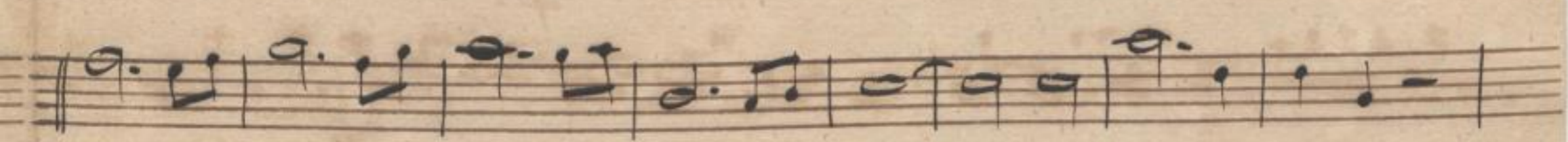
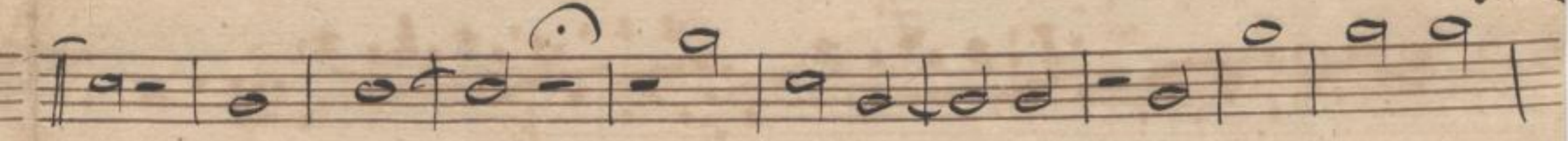
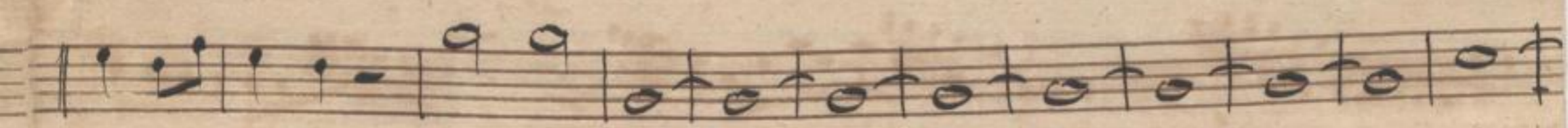


*Tutti. Allabreve.*

7.

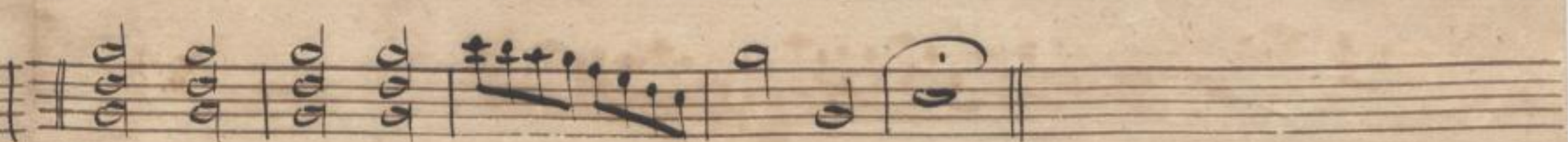


*↑.*



*bis.*

*bis.*

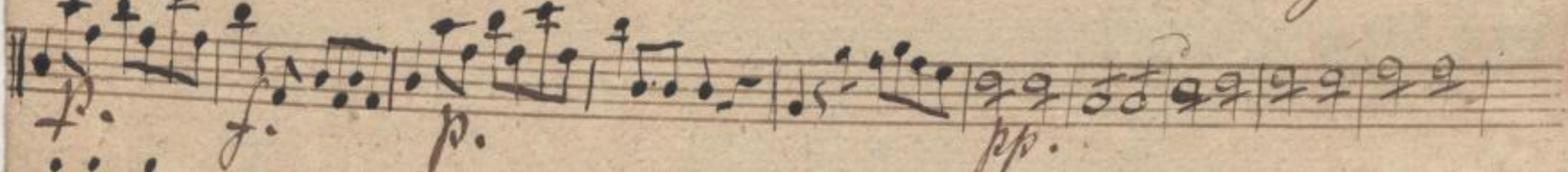
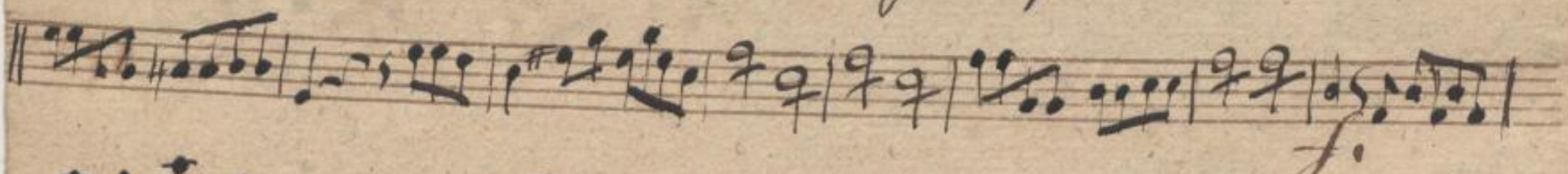
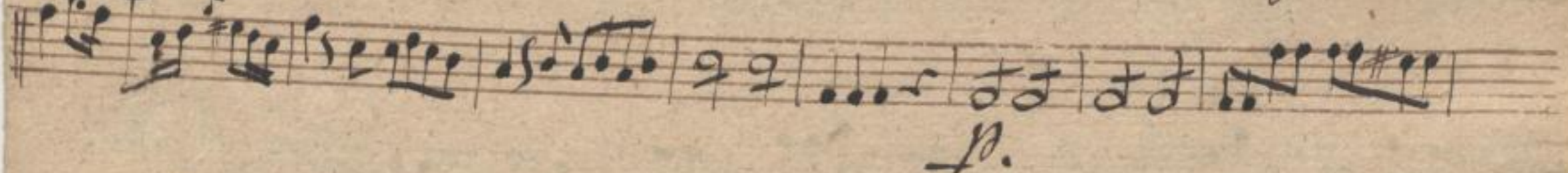
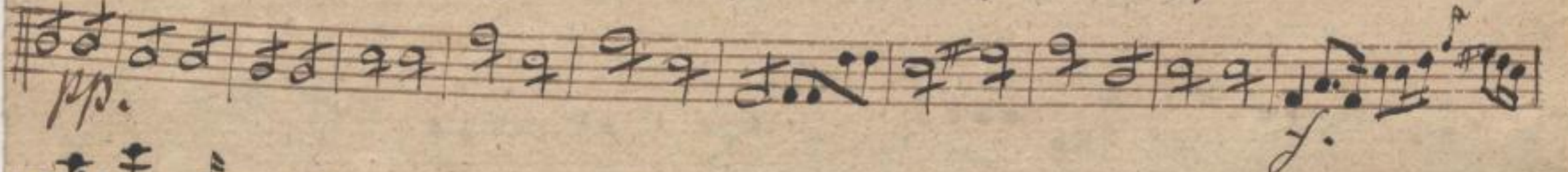
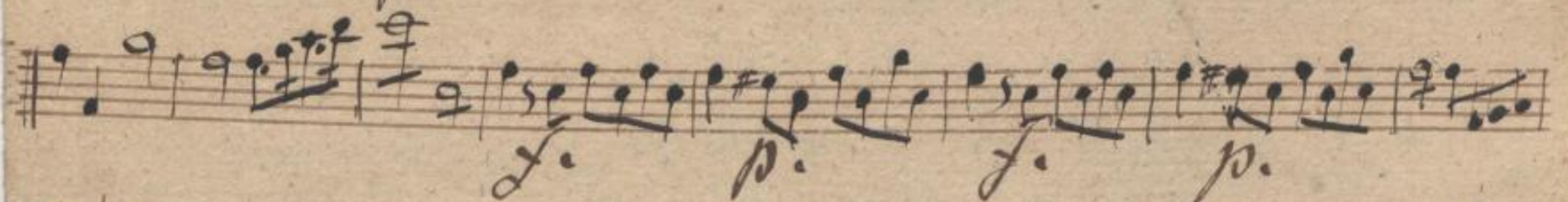




*Aria*  
*Allegro*

*Violono ripieno*

*Con Spirito*



*Adagio*

*Volti subito*

Tutti Allabreve



*Hyon.*  
*Moderato, ma non molto.*

*Clarin.*

*Recit.*  
*allegro*  
*adagio*  
*a a*  
*a h*

*Aria Allegro*  
*Con spirito*

*f.*

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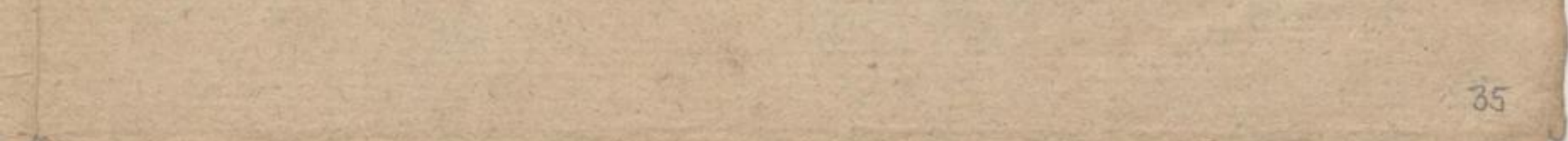
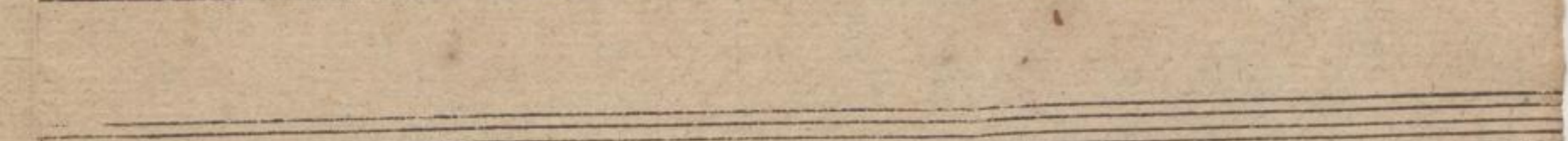
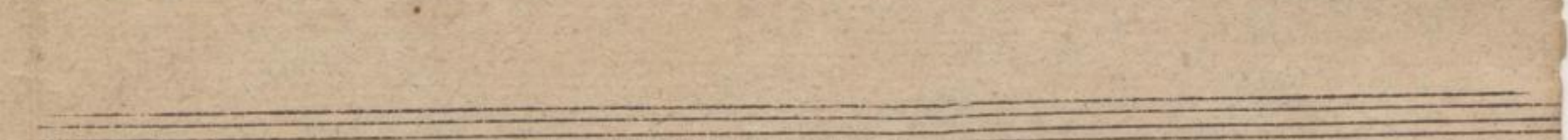
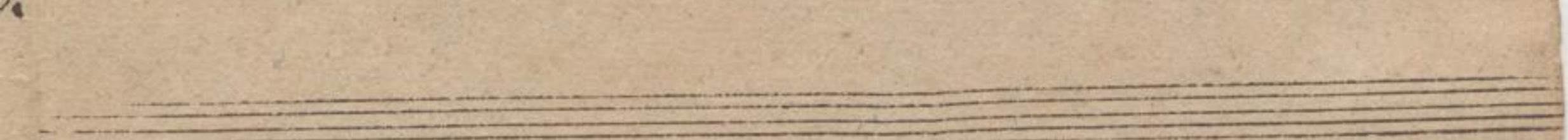
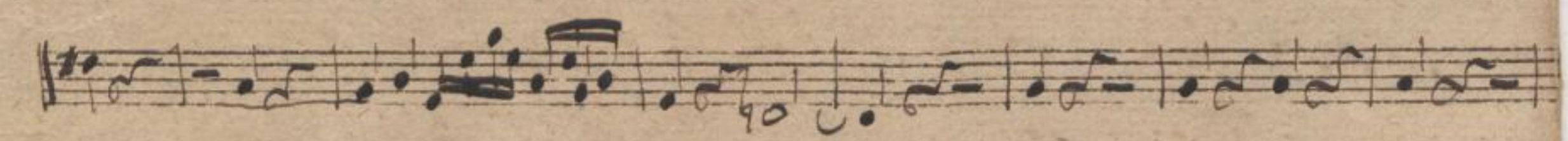
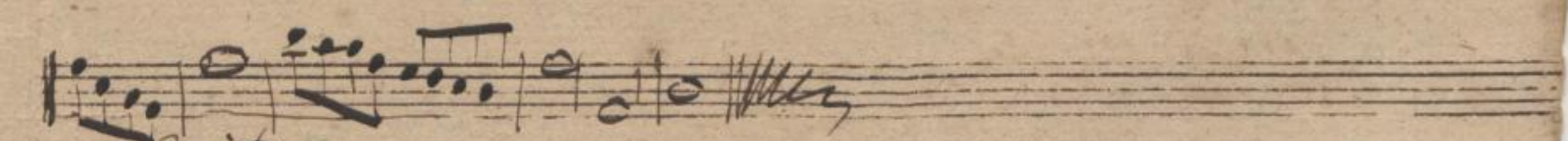
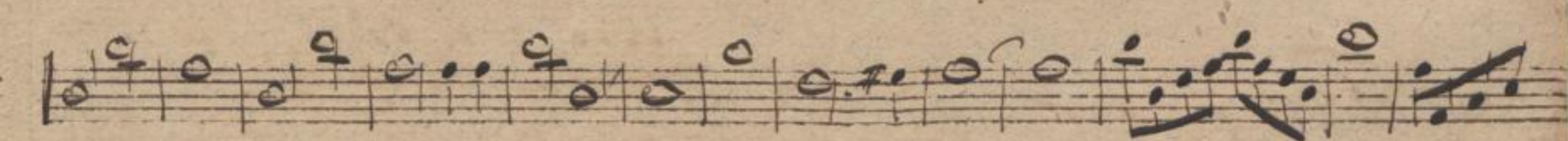
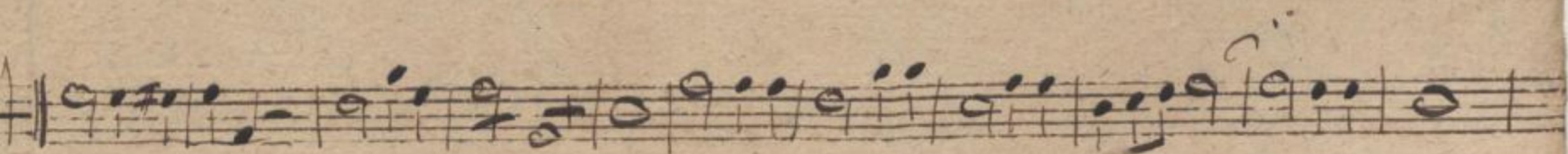
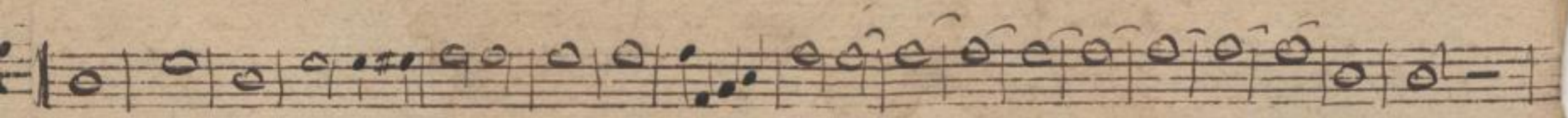
33

Handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.*, *p.*, *pp.*, and *f.*. The paper shows signs of age and wear.

*Tutti Allabreve.*

*Da Capo.*

Handwritten musical score on 4 staves, likely a repeat section. The notation consists of rhythmic patterns and notes, consistent with the *Allabreve* tempo marking.





*Chor*  
*Moderato, ma non molto.*

*Orgel*

Handwritten musical score for the first system. It consists of four staves. The top staff is for the vocal part, starting with a treble clef and a common time signature. It includes dynamics such as *f. decr.*, *f.*, *po.*, and *f.*. The organ part is written on three staves below, with various chordal and melodic lines. Fingerings and articulation marks are present throughout.

*Recit.*

Handwritten musical score for the second system. It features a recitative section (*Recit.*) on the vocal staff, followed by a section marked *Tempo primo*. The organ accompaniment continues with various rhythmic patterns and chordal structures.

*Allegro*

Handwritten musical score for the third system, marked *Allegro*. The tempo is noticeably faster than the previous sections. The organ part features more active rhythmic patterns and melodic lines.

*Adagio*

Handwritten musical score for the fourth system, marked *Adagio*. The tempo is slower, with a focus on sustained chords and melodic phrases. Dynamics range from *f.* to *p.*

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Allegro con Quarta

Handwritten musical notation on a five-line staff. Above the staff, there are handwritten annotations including  $\frac{4}{2}$ ,  $\frac{7}{4}$ ,  $\frac{5}{4}$ , and  $\frac{6}{6}$ . The word "unis." is written above the staff towards the right side.

Handwritten musical notation on a five-line staff, continuing the piece with various notes and rests.

Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and notes.

Handwritten musical notation on a five-line staff. The tempo marking "Allegretto" is written above the staff.

Handwritten musical notation on a five-line staff. The tempo marking "tasto s." is written above the staff.

Handwritten musical notation on a five-line staff, ending with a double bar line. The word "unis." is written above the staff.

Aria

Aria. Allegro con Spirito.

The musical score is written on 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Key markings and features include:

- Dynamic markings: *unif.*, *pp*, *p.*, *f.*, *franz.*
- Accidentals:  $\sharp$ ,  $\flat$ ,  $\natural$
- Rhythmic values:  $\frac{9}{4}$ ,  $\frac{6}{4}$ ,  $\frac{4}{2}$ ,  $\frac{6}{8}$ ,  $\frac{3}{4}$
- Other markings: *pp*, *f.*, *p.*, *franz.*

*unif.* *Fine.*  $\frac{4}{6}$   $\frac{7}{6}$   $\frac{6}{4}$

*Adagio* *Allegro.* *Da Capo.*

*Tutti. Allabreve.*

*largo* *largo*

*unif.*



Coro s. Recitativ-tace.

Aria.  
Allegro.

Oboe I<sup>mo</sup>.

Da Capo.

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Tutti. Allabreve.

14.

4.

1.

1.

Handwritten musical score for 'Tutti. Allabreve.' featuring multiple staves of music. The score includes various notes, rests, and dynamic markings such as '1.' and '4.'. The notation is in a historical style, likely from the 18th or 19th century. The music is written on a single page of aged paper.

Coro S. Recitativ - tace.

Aria. Allegro.

Oboe II<sup>do</sup>.

The musical score is written on 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 includes various rhythmic values, including eighth and sixteenth notes, and rests. Above the first staff, there are handwritten annotations: '4.' above the second measure, '9.' above the fifth measure, '7.' above the seventh measure, and '1.' above the eighth measure. The second staff has '7.' above the first measure and '3.' above the third measure. The third staff has '3.' above the first measure. The fourth staff has '5.' above the first measure and '3.' above the third measure. The fifth staff has 'p.' and 'f.' below the first measure, '2.' above the second measure, and '5.' above the fifth measure. The sixth staff has '3.' above the first measure and '5.' above the fifth measure. The seventh staff has '5.' above the fifth measure. The eighth staff has '5.' above the fifth measure. The word 'Da Capo.' is written at the end of the eighth staff. The remaining three staves are empty.

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Tutti. Allabreve.

20.

A handwritten musical score on aged paper, consisting of 13 staves. 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 single system. The notation includes various note values, rests, and dynamic markings such as '1.' and '4.'. The paper shows signs of age, including foxing and some staining. The score concludes with a double bar line on the 13th staff.

Coro.  
Moderato, ma non molto.

Cornu I<sup>mo</sup>.

32. Recit. 35.

1.

2. 4.

3. 1.

Aria. Allegro.

2. p.

1. p.

1.

4.

3. 3.

5. f. p. f. p.

1. 7. 3.

5. Da Capo.

MUS. 3494-E-504a



Tutti Allabreve. Clarino I in D.

Handwritten musical score for Clarino I in D, marked "Tutti Allabreve". 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 time signature of 2/4. The number "14." is written above the first measure. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Several measures contain first and second endings, indicated by "1." and "2." above the notes. The notation is in dark ink on aged, yellowed paper.

Coro.

Cornu II<sup>do</sup>.

32. *Recit.* 35. *p.*

*Aria. Allegro.*

MUS. 3494-E-504A



Tutti. Allabreve. Clarinetto II. ind.

20.

7. 1. 2. 1.

4. 1. 1.

2.

24/4  
21/4



Esor

Recit.

Haufen

22

Musical notation system 1: Treble clef, C major, 2/4 time. Measures 1-7. Red ink highlights notes in measures 4-7. A second staff below shows measure numbers 1-7.

Musical notation system 2: Treble clef, C major, 2/4 time. Measures 8-13. Red ink highlights notes in measures 9-13. A second staff below shows measure numbers 8-13. Dynamics: *pian.* un *poc. cresc.*

Musical notation system 3: Treble clef, C major, 2/4 time. Measures 1-8. *Allegro* tempo marking. Dynamics: *p.*, *pf.*, *p.*, *f.*, *decresc.*, *pp.*

Musical notation system 4: Treble clef, C major, 2/4 time. Measures 2-8. Red ink highlights notes in measures 3-8. A large blacked-out section follows measure 8. Dynamics: *f.*

Musical notation system 5: Treble clef, C major, 2/4 time. Measures 1-3. A large blacked-out section precedes measure 1. Dynamics: *f.*, *p.*, *ff.*, *p.*

Musical notation system 6: Treble clef, C major, 2/4 time. Measures 4-10. Red ink highlights notes in measures 5-10.

Musical notation system 7: Treble clef, C major, 2/4 time. Measures 1-20. Dynamics: *cresc.*, *p.*, *ff.*. Measure 20 is marked with a double bar line.

Mus. 3494 - B - 504a

Chor.  
allabreve

in D.

27

12

4

4

2

5

2

4

Alto 1.

di Weinlig

Coro. Moderato, ma non molto.

2. *p* Gott, Gott, Gott! du wirst seine Noth nicht in dem Grabe lassen und nicht zugeben  
 1. *p* daß sein Ei - liges die Verurtheilung fr - fr Gott! du wirst seine No - th nicht  
 in dem Grabe lassen und nicht zugeben, daß sein Ei - liges die Verurtheilung

5. *Recitat. und Tris tacce*  
 die Verurtheilung fr - fr

*Allabreve. Tutti.*  
 Man sündet mit Sünden vom Drey in den Hülten der - Ge - wiss - ten mit Sün - den  
 - den vom Drey Man sündet mit Sün - den - den mit Sün - den

Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

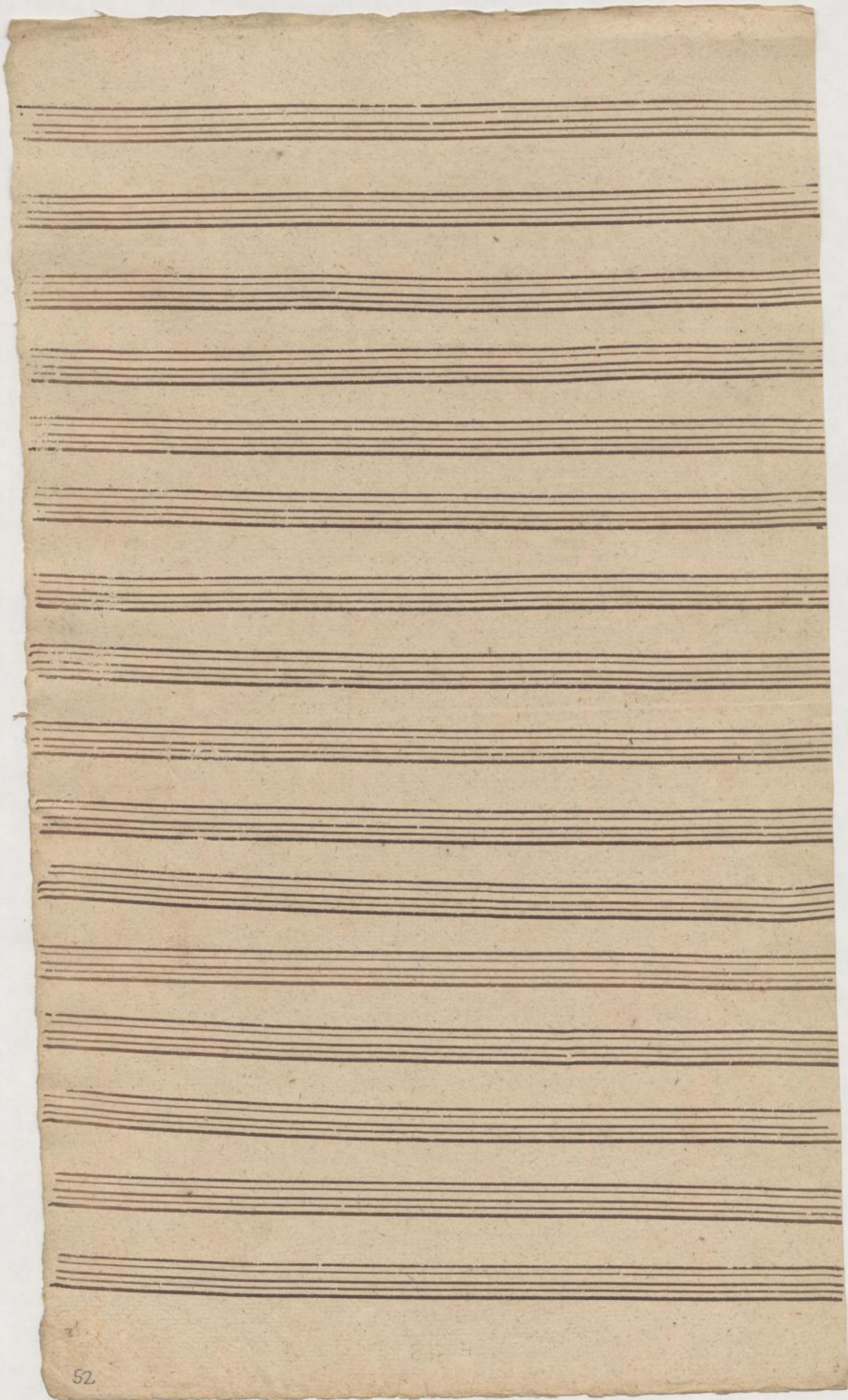
Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

Man sündet mit Sünden vom Drey in den Hülten der Ge - wiss - ten mit Sün - den  
 - den vom Drey in den Hülten der Ge - wiss - ten mit Sün - den

MUS. 3494-E-504a





Coro. Moderato, ma non molto.

Gott, Gott, Gott! Du wirst keine Seele nicht in dem Grabe lassen und nicht zugeben, daß dein Gei- geir die Verurteilung ist - ist Gott! Du wirst keine Seele nicht in dem Grabe lassen und nicht zugeben, daß dein Gei- ligit

Aria. Allegro con Spirito. Solo

Gibt ihm, gibt unssem Gott die Ehre lobsingt, lob- singt ihm laud - te Ehre, fu hat das gro - ße Werk vollbracht. Gibt ihm, gibt un - ssem Gott - die Ehre, lobsingt, lobsingt ihm laud - te Ehre er hat - das gro - ße

Adagio

da Capo

Werk, das gro - ße Werk vollbracht.

Allabreve. Tutti

Man singet mit Freuden vom Ding in den Hütten der Geweihten mit Freuden - ten. Man singet - den man singet in den Hütten der Geweihten Man singet mit Freuden vom Ding in den Hütten der Geweihten mit Freuden Man singet mit Freuden vom Ding in den Hütten der Geweihten mit Freuden Man singet mit Freuden vom Ding. Verte

MUS. 3484-E-504a



Man fängt mit Sünden von Dir in den Hölten der Geruch-ten Man fien- get mit Sünde

— du in den Hölten der Geruch-

—

2. Tutti

1.

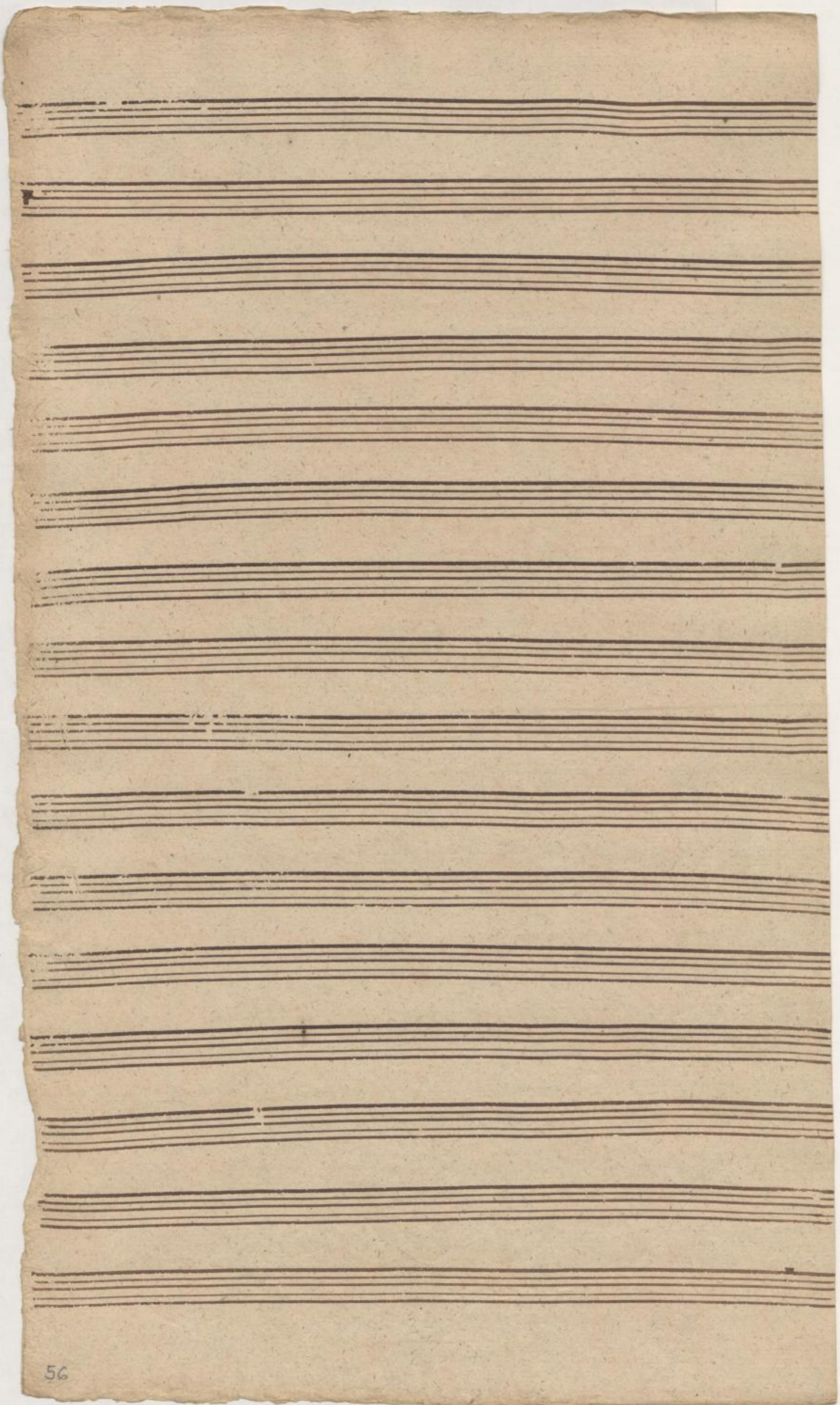
Gott, Gott, Gott! Du wirfst seine Dornen nicht in den Graben lassen und nicht zugeben, daß dein Gütlicher die Verwerfung fr - ge  
 Gott Du wirfst seine Dornen nicht in den Graben lassen und nicht zugeben, daß dein Gütlicher die Verwerfung, die Verwerfung fr -

Recitativo und Air. *tace*

fr. Allabreve. Tutti.

Man sündet mit Sünden sündet in den Güttern der - Ge - wiss - ten, man sün - det mit Sün - den vom Ding, vom Ding. Man sündet mit Sün - den vom Ding in den Güttern der Ge - wiss - ten Man sündet mit Sün - den vom Ding mit Sün - den in den Güttern der Ge - wiss - ten, mit Sün - den vom Ding mit Sün - den vom Ding - mit Sün - den in den Güttern der Ge - wiss - ten, mit Sün - den vom Ding in den Güttern der Ge - wiss - ten, in den Güttern der Ge - wiss - ten.







Violino secondo.

di Weinlig.

Coro. Moderato, ma non molto.

Handwritten musical notation for the Violino secondo part, measures 1 through 6. The music is in D major and 3/4 time. It begins with a forte (f) dynamic and includes markings for decresc. and piano (p). The notation includes various rhythmic figures and slurs.

Musical notation for measure 7, featuring the tempo marking "a tempo" and the instruction "dolce".

Musical notation for measure 8 with the German lyrics: "den Golgatha der heiligen Thronen weihen".

Musical notation for measure 9 with the German lyrics: "Ihr werin ich weis an".

Musical notation for measure 10 with the German lyrics: "Ihr den besten Freund nicht sah, sondern ist alles nur mich weihen".

Musical notation for measure 11 with the German lyrics: "Ihr würdest mich in mir in".

Musical notation for measure 12 with the German lyrics: "bis zu dem Ort, wo wir so glücklich sind in".

Musical notation for measure 13 with the German lyrics: "Ihr den besten Freund nicht sah, sondern ist alles nur mich weihen".

Musical notation for measure 14 with the German lyrics: "Ihr würdest mich in mir in".

Musical notation for measure 15 with the German lyrics: "Ihr würdest mich in mir in".

Musical notation for measure 16 with the German lyrics: "Ihr würdest mich in mir in".

Musical notation for measure 17 with the German lyrics: "Ihr würdest mich in mir in".

Mus. 3494-E.504a



Das, der unheimen Furcht unerschrocken  
Zeitgenossen hört, und wagt mich zu ihm  
und Blitzen  
Was für ein  
Wir fühl' sitzen, wo  
sostenuto  
man den Furcht begrab  
auf da ist mich zum Grab selbst hin  
Allegretto  
wunder, steht er vor mir und wagt mich freundlich zu: Ich bin, ich bin ich  
pp

Verte

Aria.

Violino II.

This page contains a handwritten musical score for Violino II, consisting of 14 staves of music. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. Dynamics such as *pp.*, *f*, and *p.* are used throughout. There are also various articulations and slurs. The paper is aged and shows some wear at the edges.

Handwritten musical notation on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The paper shows signs of age and wear.

*Adagio.*

*Da Capo.*

*Allabreve. 20.*

Handwritten musical notation on ten staves, continuing the piece in *Allabreve* time. The notation features a variety of note values and rests, with a key signature of one sharp (F#). The paper is aged and shows some staining.

Organ part of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have a bass clef and the same key signature. The music is written in 4/4 time. Above the staves, there are numerous numerical figures (fingerings) and some chord symbols. The bottom staff includes dynamic markings 'f' and 'p', and the word 'dolce'.

Recitativo

Recitativo organ part. It consists of two staves, both with a bass clef and a key signature of two sharps. The music is written in 3/4 time. Above the staves, there are numerical figures. The bottom staff starts with the dynamic marking 'pp'.

Violin part 1. It consists of two staves, both with a treble clef and a key signature of two sharps. The music is written in 3/4 time. Above the staves, there are numerical figures. The top staff is labeled 'Violin.'.

Violin part 2. It consists of two staves, both with a treble clef and a key signature of two sharps. The music is written in 3/4 time. Above the staves, there are numerical figures. The top staff is labeled 'Viol.'.

Organ part of the musical score. It consists of two staves, both with a bass clef and a key signature of two sharps. The music is written in 3/4 time. Above the staves, there are numerical figures. The top staff has an 'X' mark above the first measure. The bottom staff has the marking 'Adagio' above the fourth measure. The bottom staff starts with the dynamic marking 'pp'.

Violin part of the musical score. It consists of two staves, both with a treble clef and a key signature of two sharps. The music is written in 3/4 time. Above the staves, there are numerical figures. The top staff is labeled 'Violin.'.

man folgt das ringelste Blatt



Fantazie von  
No. 1.

Orgel  
zum Oboenstimme  
von Weinlig.

Handwritten musical score for organ, consisting of ten systems of two staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score features various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include "pizz." and "Tast." (Tasto). A sequence of notes "as as g f es des c b as as des es #" is written below the final system. The manuscript shows signs of age, including some staining and a small paper tab on the right edge.

Nun folgt N. 2. Aria. Allegro  
con Spirito

A page of aged, yellowish-brown paper with 15 horizontal musical staves. The notation is handwritten in dark ink, consisting of small dots and short horizontal lines. The notation is sparse and appears to be a sketch or a very light manuscript. There are some faint, illegible markings and a large, irregular brown stain at the bottom left of the page. A small piece of white thread is visible on the left edge, about halfway down.

bleibt org.

Vivace

# Organo.

Prael. C<sup>is</sup>  $\sharp$

This section of the manuscript contains the main body of the organ prelude. It consists of approximately 12 staves of music. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, as well as rests. A significant feature is the extensive use of figured bass notation, with numbers (e.g., 6, 6, 6, 6, 12, 3, 4, 5, 6, 7, 9, 1, 2, 3, 4, 5, 6, 7, 8) placed above and below the notes to indicate fingerings and chord voicings. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and the word 'Fine' written above the final notes.

unif.

# Dal Segno

volti subito Aria

This section begins with a double bar line and a sharp sign, indicating the start of the 'Dal Segno' section. It consists of a few staves of music, including a prominent chordal figure. The notation includes notes and rests, with some figured bass notation (e.g., 0, 9, 5, 6, 7, 8, 9) visible. The tempo is marked 'volti subito Aria', suggesting a change in character and speed.



Aria  
allegro con  
spirito

This is a handwritten musical score for an aria, titled "No. 2. Aria allegro con spirito". The score is written on aged, yellowed paper and consists of approximately 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include "unif." (uniform), "f." (forte), "pp." (pianissimo), and "fine." (the end). The score is densely packed with musical notation, including many sixteenth and thirty-second notes, and rests. There are also some numerical annotations above the staves, possibly indicating fingerings or measure counts. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations such as notes, rests, and dynamic markings like *f.* and *ff.*. The tempo markings *Adagio* and *Allegro* are present, along with the instruction *Da Capo*. The notation includes complex rhythmic patterns and some numerical annotations (e.g., 67, 64, 51, 36, 4-28) above the notes. The paper shows signs of wear, including stains and a small tear at the top right.