

Son. XII. post Trin.

Ich hoffe darauß, daß du so gnädig

2. Clarin.

2. Violin.

Viola

^{in hoc} Violon.

Canto
Alto

Tenore
Basso

Organo.

die Sign. Roemhildt.

P. 56



Mus. 2402-E-501

Sonata

Musical notation for the first staff of the Sonata section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music with various note values and rests.

Musical notation for the second staff of the Sonata section, continuing the melodic and harmonic development.

Musical notation for the third staff of the Sonata section, showing further melodic progression.

Musical notation for the fourth staff of the Sonata section, including a measure with a double bar line and repeat dots.

Musical notation for the fifth staff of the Sonata section, ending with the instruction *Finis a Capos*.

Chorus

Musical notation for the first staff of the Chorus section, starting with a treble clef and a common time signature.

Musical notation for the second staff of the Chorus section, featuring a melodic line with various note values.

Musical notation for the third staff of the Chorus section, continuing the rhythmic and melodic patterns.

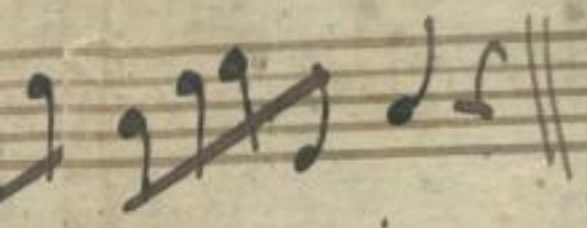
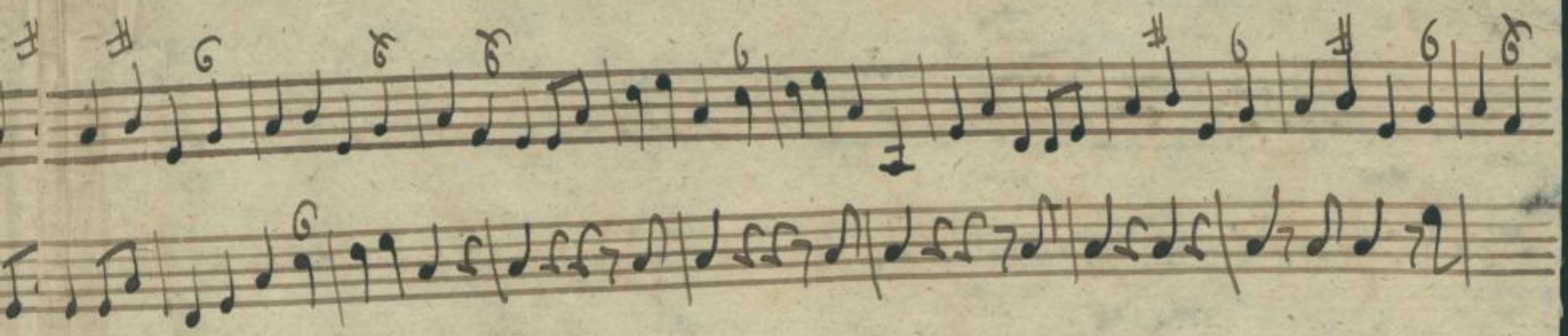
Musical notation for the fourth staff of the Chorus section, showing a change in melodic direction.

Musical notation for the fifth staff of the Chorus section, including a measure with a double bar line and repeat dots.

Musical notation for the sixth staff of the Chorus section, featuring a melodic line with various note values.

Musical notation for the seventh staff of the Chorus section, ending with the instruction *Tanto Solo*.

Musical notation for the eighth staff of the Chorus section, concluding the piece with a final cadence.



Aria $\frac{3}{8}$

Da Capo

Rec

Aria

Da Capo.

Choral

Canto.

Sonata tac || Choro

Falsch
— — — — — *so* *erwähnt* *ich* *so* — — — — — *so* *ich* *so*

erwähnt, daß du so gütlich bist so gütlich — — — — — *du bist*

ich so — — — — — *so* *erwähnt* *ich*

so — — — — — *so* *ich* *so* *erwähnt* *daß* *du* *so* *gütlich*

bist so gütlich — — — — — *du bist mein* *Gottgebot* — — — — — *so* *ich* *so*

— *so* *ich* *so* — — — — — *so* *ich* *daß* *du* *so* *gütlich* *so*

gütlich *daß* *du* *so* *gütlich* *so* *gütlich* *so* *gütlich* *so* *gütlich* *daß*

Ich will den Göttern singen ich

2. *2.*

8.

8.

8.

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Aria $\#$ $\frac{12}{8}$ 5.

Gieß Du mir Gott mein Leich, zu tragen
 Gieß Du mir Gott mein Leich, zu tragen Du bist, der selts, will n.
 kan der sel - fen will n. kan
 Gieß Du mir Gott mein Leich, zu tra: gen Du bist, der selts, will n.
 kan, der sel - fen will n.

5
 kan will ich so froh, jemanden kla: gen so fröhlich man, läßt
 läßt läßt zu mir - kan an der froh, der mir noch
 übrig ist ist Jesu Gott so güt: -
 # Da Capo.
 lig bist.

Rec. et Aria tac.

zu richten an läßt - : - so fröhlich man, läßt

Choral $\#$ $\frac{3}{4}$ $\#$

Dieses meines Nafes auffe beste mit Lein, der Lein
 und binde mir Gott fest, mit selts Lein

in 3 der der in fünf, gen, was mit was der Lein, fröh, so
 will ich der fröhlich, süßes das der froh, kan - + 7 8.

6

Alto.

Sonata tac. | Choro | $\text{E} \text{ } \text{#} \text{ } \text{C}$

Fug fug

so darrant in fug - so in fug - so in

fug darrant das du so gänzlich bist darrant so gänzlich bist

Fug fug - so darrant in

fug - so in fug - so in fug so darrant das du so gän-

zlich bist so gänzlich bist mir sehr fern, - so sehr fern

- so sehr darrant so gänzlich so gänzlich das

du so gänzlich hilffst, so gänzlich das du so gänzlich so

gänzlich hilffst. Ich will den Herrn singen, ich will den Herrn

sein - - - so sehr so sehr

- an michselb ich will den Herrn singen, das du so sehr an michselb

will den Herrn singen, das du so sehr an michselb das du so sehr

- an michselb so sehr

das du so sehr so sehr an michselb.



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Aria B^{\flat} $\frac{3}{8}$ 5. F^{\sharp}

Hilf du mir Gott mein Leben zu erlangen
 Hilf du mir Gott mein Leben zu erlangen du bist der Heiler
 willst. das der Heiler
 willst. das Hilf du mir Gott mein Leben zu erlangen du bist der
 Heiler willst. das der Heiler
 der will mich heilen. will ich es sein niemanden klagen
 so fängt man nicht zu singen an nicht - - - so fängt man nicht
 nicht nicht - zu singen an der Heiler der mich mag erlösen
 ist ist das du Gott so gütlich
 Da Capo
 dich so gütlich bist.
 Rec. & Ariatac

Choral B^{\flat} $\frac{3}{8}$ F^{\sharp}

Es wird meines Lebens auf dich

Tenore

Sonata tac Chorus

Handwritten musical score for Tenor with German lyrics. The lyrics are:

Ich setz mich vor
 dich, Herr, und
 singe dir Lob und
 Preis, denn du
 bist mein Fels und
 meine Festung,
 denn du hast mich
 errettet aus
 aller Not. Ich
 will den Herren
 preisen, denn
 du hast mich
 errettet aus
 aller Not. Ich
 will den Herren
 preisen, denn
 du hast mich
 errettet aus
 aller Not.

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gen, daß Er so weise —

— an mir thut ich will dem Herren singen daß Er so weise an mir

thut so weise — daß Er so weise so

weise an mir thut

Aria $\text{G} \text{III}$ Ich will mich des zum Opfer bringen

3. Ich will mich des zum Opfer bringen
sieh mir, mein Gott anbei

mei Wunsch in fern u. Lied dein Lob dein Lob

besingen in fern

und dein Lob besing

gen dein Lob besingen des Menschen

Teil ist lautes Juchz des Menschen Juchz ist

lautes Juchz, des Juchz — des mir noch übrig ist, ist

daß du Gott so gnädig bist

Gott so gnädig bist. Da Capo

Choral $\text{G} \text{III}$ Thron meines Stuhles auf's Beste, im Lichte lebend im

Daso

Sonata tac | Chorus

Handwritten musical score for a tenor voice part, titled "Sonata tac | Chorus". The score is written on ten staves with German lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are:

Ich lob - - - so
ich lobbe dich daß du so gnädig bist so gnä - - - dig bist
ich lob - - - so dich
ich lobbe dich daß
du so gnädig bist so gnädig - - - dig bist. mein Heil
- - - st du
du so gnä - - - dig bist so gnä - - - dig bist
gnä - - - dig bist
will den Herren singen ich will den Herren sin - - - gen
so will
Hilf ich will den Herren singen daß du so will an mich
will - - - so will an mich hilf ich will den Herren

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fingen ich will dem Herren sin — — — — — gen das so voll
will — — — — — an mich ist ich vieler, Herr
fingen das so so will an mich ist ich will dem Herren fingen ich
will dem Herren sin — — — — — gen so will das
so so will so will an mich ist.

Aria tac. ||

Rec. > | : # # C — — — — —
die menschen pflegen die zu lassen
die eben am n. brüderlich stey, dann will ich mich auf die
las — — — — — für eben blug ich die lob Jam
was sein. der Herz — — — — — der mich noch über sie
ist, ist das der Gott so guet, — — — — — die so guetlich bist

Aria tac. ||

Choral > | : # # C — — — — —
Deus meus, meus, anst' best' und lang der Loh
der die in Himmel gaus, — — — — — was die Loh, fang so
ist ich mein ist — — — — — das das hoch sein, stey

12

Violino I.

Sonata $\text{G}\sharp\text{C}$

Handwritten musical notation for the Sonata section, consisting of 11 staves of music in G major and 3/4 time. The notation includes various rhythmic values, accidentals, and phrasing marks.

Da Capo

Chorus $\text{G}\sharp\text{C}$

Handwritten musical notation for the Chorus section, consisting of 6 staves of music in G major and 3/4 time. The notation features a consistent rhythmic pattern of eighth notes.

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Aria Tac.

Volti Subito

Flauto Traversiere. 1^{mo}.

Aria

da Capo

Choral $\text{G}^{\#}$ $\text{C}^{\#}$

Handwritten musical notation on a staff.

Handwritten musical notation on a staff, ending with a large scribble.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Violino 2

Sonata

20. Da Capo

Chorus

Mus. 2402-E-501

17 Sächs. Landesbibl.

Handwritten musical score on five staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef. The third and fourth staves contain dense sixteenth-note passages. The fifth staff ends with a large scribble.

Aria $\frac{12}{8}$ $\frac{2}{8}$ $\frac{2}{8}$

Handwritten musical score for an aria on five staves. The key signature is two sharps (F# and C#). The time signature is 12/8. The music features a mix of eighth and sixteenth notes. Dynamic markings include *piano.* and *for.* (forte).

Rec.

Handwritten musical notation for the first section, consisting of three staves. The first two staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The third staff ends with a double bar line and a repeat sign.

Aria Flauto Traverso 2.

Handwritten musical notation for the second section, starting with the word "Aria" and "Flauto Traverso 2." followed by a treble clef, two sharps key signature, and common time signature.

Handwritten musical notation for the main body of the second section, consisting of ten staves of music in treble clef with two sharps key signature and common time signature.

La Capo

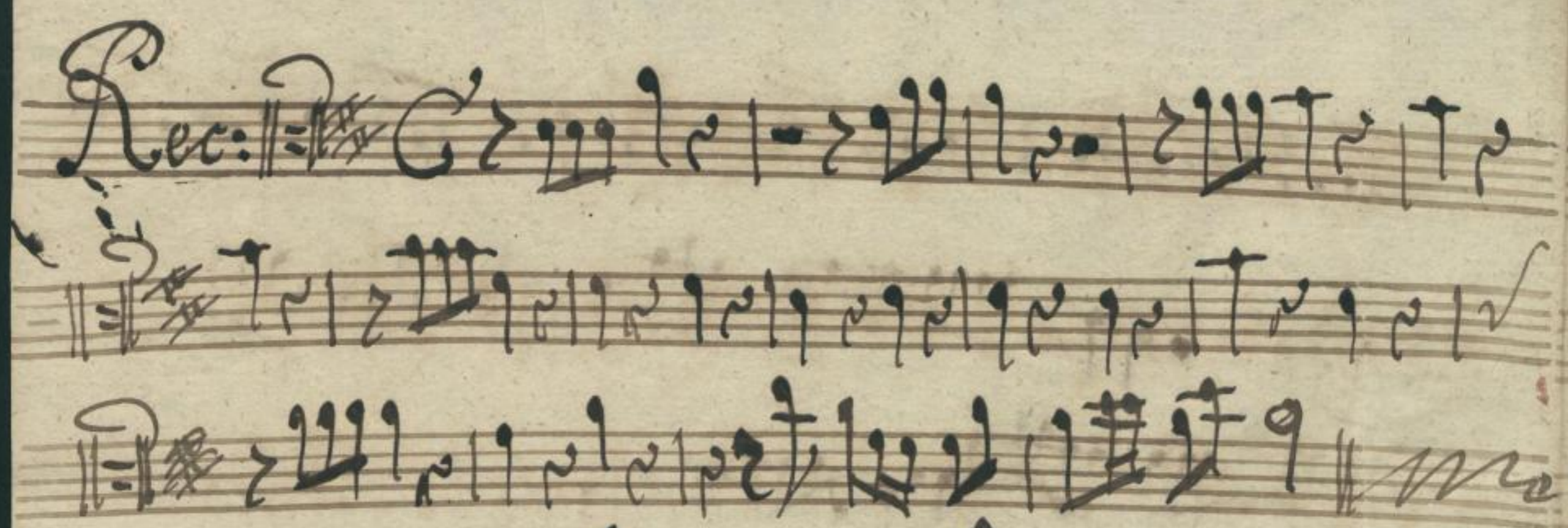
Choral

Viola
Violino I.

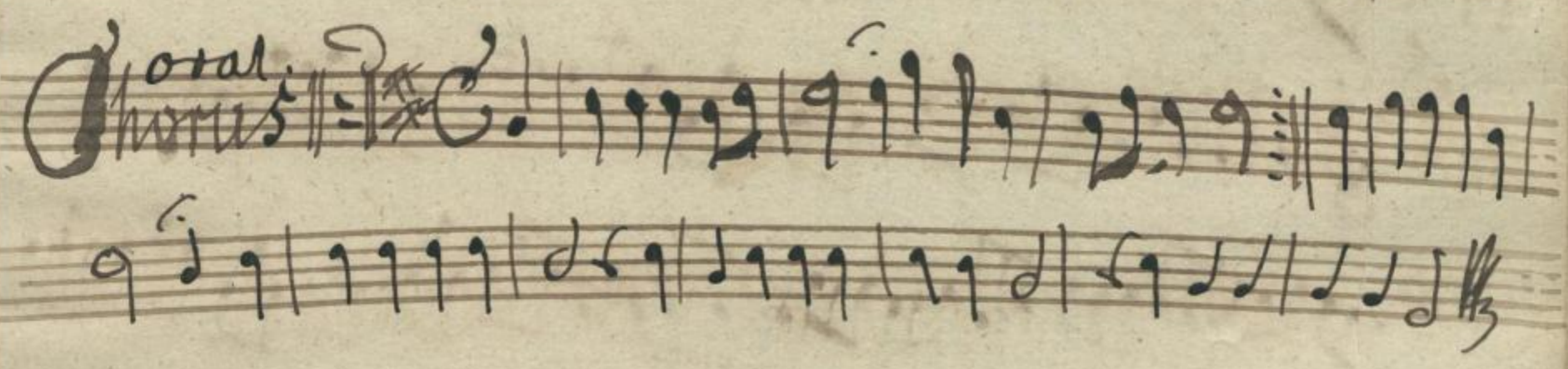
Tonata.

Chorus.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff has a common time signature. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature and is marked "Aria." above the staff. The sixth staff has a 3/4 time signature and is marked "piani:" below the staff. The seventh staff has a 3/4 time signature and is marked "Forte." below the staff. The eighth, ninth, and tenth staves continue the musical notation. The paper shows signs of age, including foxing and some staining.

Rec: 

Aria Tacet

Chorus: 

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves, each consisting of five lines. The notation is written in dark ink and is significantly faded and blurry, making it difficult to discern specific notes and symbols. The handwriting appears to be from the 18th or 19th century. There are some faint markings on the left margin, possibly indicating measure numbers or system divisions. The overall appearance is that of an old, well-used manuscript.

Dom XII. post Trin.

Ich hoffe darauf, dass du so gnädig bist.

2. Clarin

2. Violin

Viola

Violon

Canto

Alto

Tenore

Basso

Organo

Di Sign. Roemhildt.

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Sonata

Violon

The first part of the manuscript consists of ten staves of handwritten musical notation. The notation is in a single system, with each staff containing a line of music. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.

Lacopo Chorus

The second part of the manuscript, titled 'Lacopo Chorus', consists of ten staves of handwritten musical notation. The notation is in a single system, with each staff containing a line of music. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.

Basto solo.

Aria

Soprano

26

Alto:

A handwritten musical score for the Alto voice part. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes and rests, with some slurs and dynamic markings. The word "Aria" is written in a large, decorative script at the beginning of the third staff. The word "Choral" is written at the beginning of the twelfth staff. The word "Amen" is written at the end of the thirteenth staff. The score is written in a cursive, historical style.

Tromba. 1.

Sonata C C

Handwritten musical notation for the first staff of the Sonata section.

Handwritten musical notation for the second staff of the Sonata section.

Handwritten musical notation for the third staff of the Sonata section, ending with a double bar line and the instruction *Da Capo*.

Chorus C C

Handwritten musical notation for the first staff of the Chorus section.

Handwritten musical notation for the second staff of the Chorus section.

Handwritten musical notation for the third staff of the Chorus section.

Handwritten musical notation for the fourth staff of the Chorus section.

Handwritten musical notation for the fifth staff of the Chorus section.

Handwritten musical notation for the sixth staff of the Chorus section.

Handwritten musical notation for the seventh staff of the Chorus section.

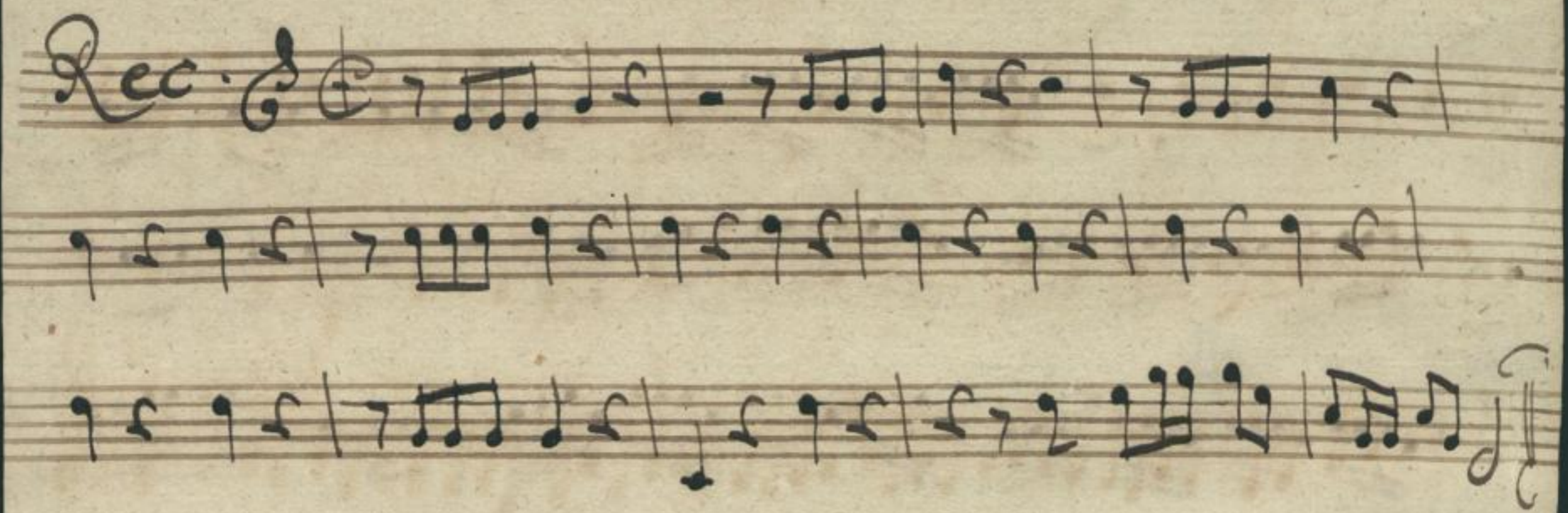
Handwritten musical notation for the eighth staff of the Chorus section.

Handwritten musical notation for the ninth staff of the Chorus section, ending with a double bar line and a scribble.

Aria tac. ||

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Rec. 

Aria Tac. ||

Choral 

Tromba 2.

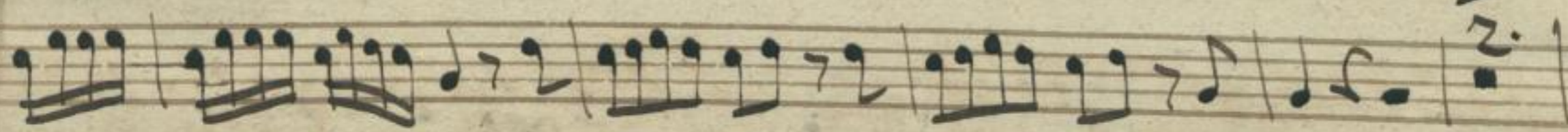
Sonata 





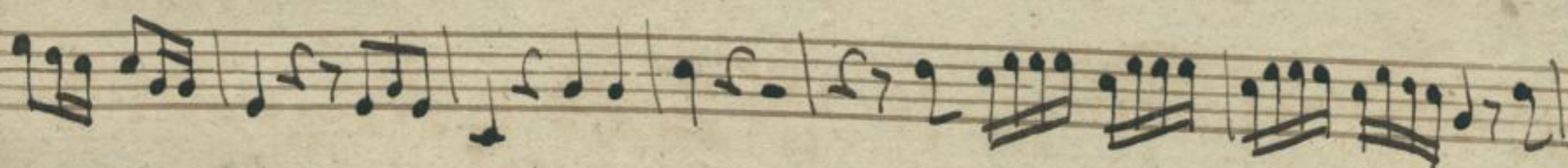
20.  Da Capo 

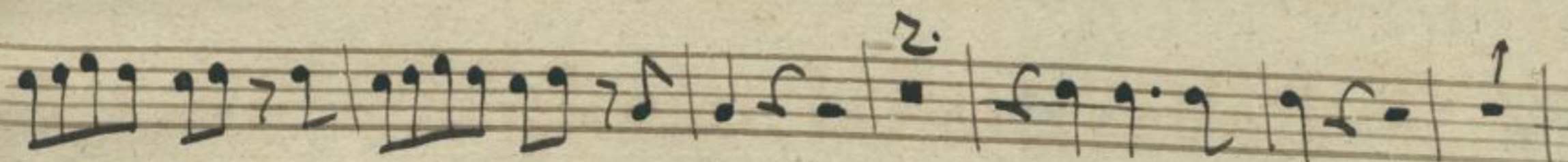
Chorus 



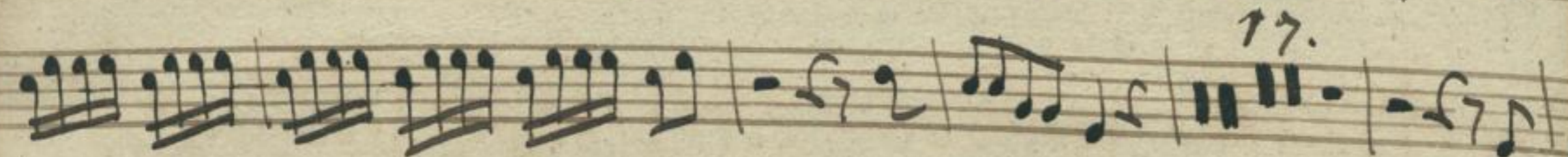















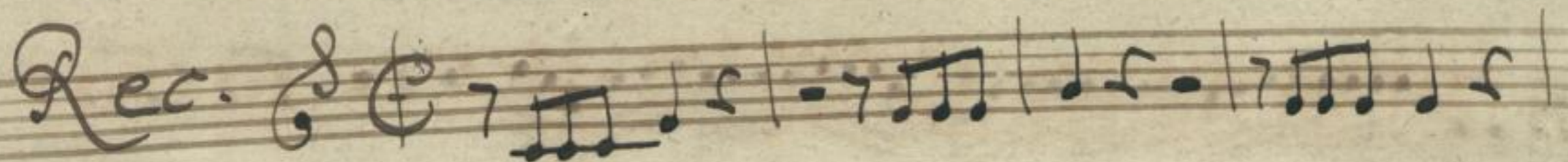


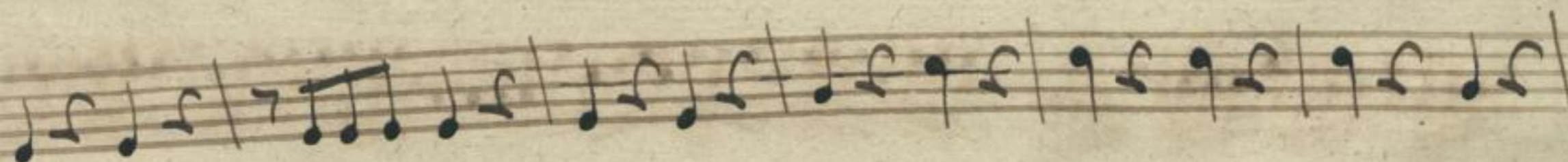
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Aria tac ||

Rec. 



Aria Tac ||

Choral 