









- dieß secundar, Zerrriß den Himmel laß - dieß secundar geseß  
 unter Geist geseß - unter Geist Zerrriß den Himmel, geseß  
 secundar Geist, laß dieß secundar, secundar, geseß qualer Geist  
 Besprunge die Blinden, besprunge die Krust von sündlicher  
 Lust, so ward ich ein Tengel der Heiligkeit werden, so ward ich ein  
 Tengel der Heiligkeit werden, so ward ich ein Tengel der Hei-  
 ligkeit mich - der

Das Segne

Recit Tenor et Aria tack

Choral

Du bist heilig läßt dieß blinden, monnen von und so über ist  
 gegen Dofand und Dituden, wir die tauben Thaul und Geist  
 weis mich das Ganaden Quell durch die Moysen von und fall, laß mich  
 fließen und du fließest, gib mir auch du garer fließest.

Finis facta

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The notation is dense and includes various musical symbols such as clefs, notes, and rests. The lyrics are written in a cursive script, likely German, and are interspersed between the musical staves. The paper shows signs of age, including discoloration and some staining.

Coro



Alto

Amig. M. H. 1711

Handwritten musical score for Alto voice, consisting of 14 staves of music. The lyrics are in German and describe the holiness of God, specifically referring to the Lord God of Hosts (Jehovah) and the Lord of Hosts (Yahweh). The text includes phrases like "Heilig ist unser Gott", "Jehovah unser Gott", and "Yahweh unser Gott". The music is written in a single system with a treble clef and a key signature of one sharp (F#).

10.5  
Heilig ist unser Gott — Heilig ist unser Gott  
Heilig ist unser Gott der Herr Jehovah sei —  
— lig — ist unser unser Gott der Herr Je — hovah der Herr  
Jehovah unser Gott sei — lig ist Gott der Herr Jehovah sei — lig ist un —  
— ser Gott unser Gott der Herr Jehovah unser Gott der Herr Jehovah  
off der Herr Jehovah ist sei — lig sei — lig sei — lig ist un — ser  
Gott Heilig ist — unser Gott der Herr Jehovah Heilig ist unser  
Gott der Herr Jehovah — barth un — ser — Gott — un — ser  
Gott der Herr Jehovah — ist sei — lig sei — lig ist der Herr  
Jehovah unser Gott unser Gott der Herr Jehovah sei — lig ist  
Gott der Herr Jehovah Heilig ist un — ser — Gott der Herr  
Jehovah der Herr Jehovah.

Recit. Canto tac. Dictum Passio tac. Recit. Canto et Aria tac.

Recit. Tenor tac. // Aria Tenor tac.

Seque Choral


# Choral

Du bist säelig löst die Hände, wem man rein und süß er ist fließt  
gegen Dornen und Dornen, wie die Tauben vom Himmel sind  
weis uns doch Herab den Quell, durch den Waschen rein und hell  
laß uns fließen, wo du fließst, gib uns was du gerne siehst

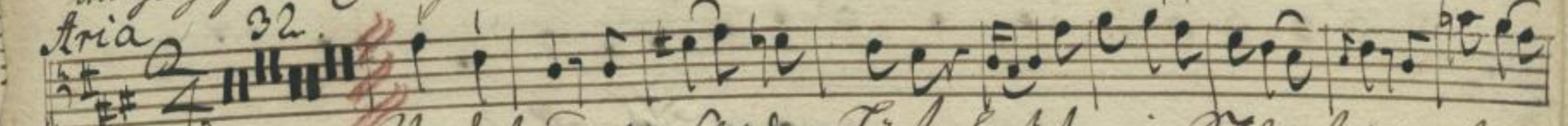




Recit


 Mein Herz, mit demer weise Soll Gottes Geist in dir befehlen  
 bleiben, und dich zu allen guten treiben, so mußt du alles lassen, was Leib und  
 Seele von befallen, und was dem Ziel der Heiligkeit dir stunden, sonst nicht zu  
 überwinden. Er weiset von untern Thalern, und wofol in keiner Mörder Lusten

Aria 32


 Soudat uns ihr süßden Luste laßat meine Seele frey, ihr süßden  
 Luste zaudat uns zaudat uns, laßat meine Seele frey, ihr süßden Luste, ihr  
 süßden, ihr süßden Luste laßat meine Seele frey ihr süßden  
 Luste zaudat uns zaudat uns, laßat meine Seele frey, laßat meine Seele  
 frey ihr süßden Luste, ihr süßden Luste, ihr süßden Luste zaudat  
 uns zaudat uns, laßat meine Seele frey, ihr süßden süßden Luste  
 laßat meine Seele frey

19


 Gottes Geist kan uns nicht laiden  
 Gottes Geist kan uns nicht laiden, er will glöcklich wieder süßden  
 glöcklich will er süßden, mo is auf gure — a gru stet volti

er will wieder sünden, glücklich will er sünden wo ich aufgeroggen sey

18.

Dal Segno

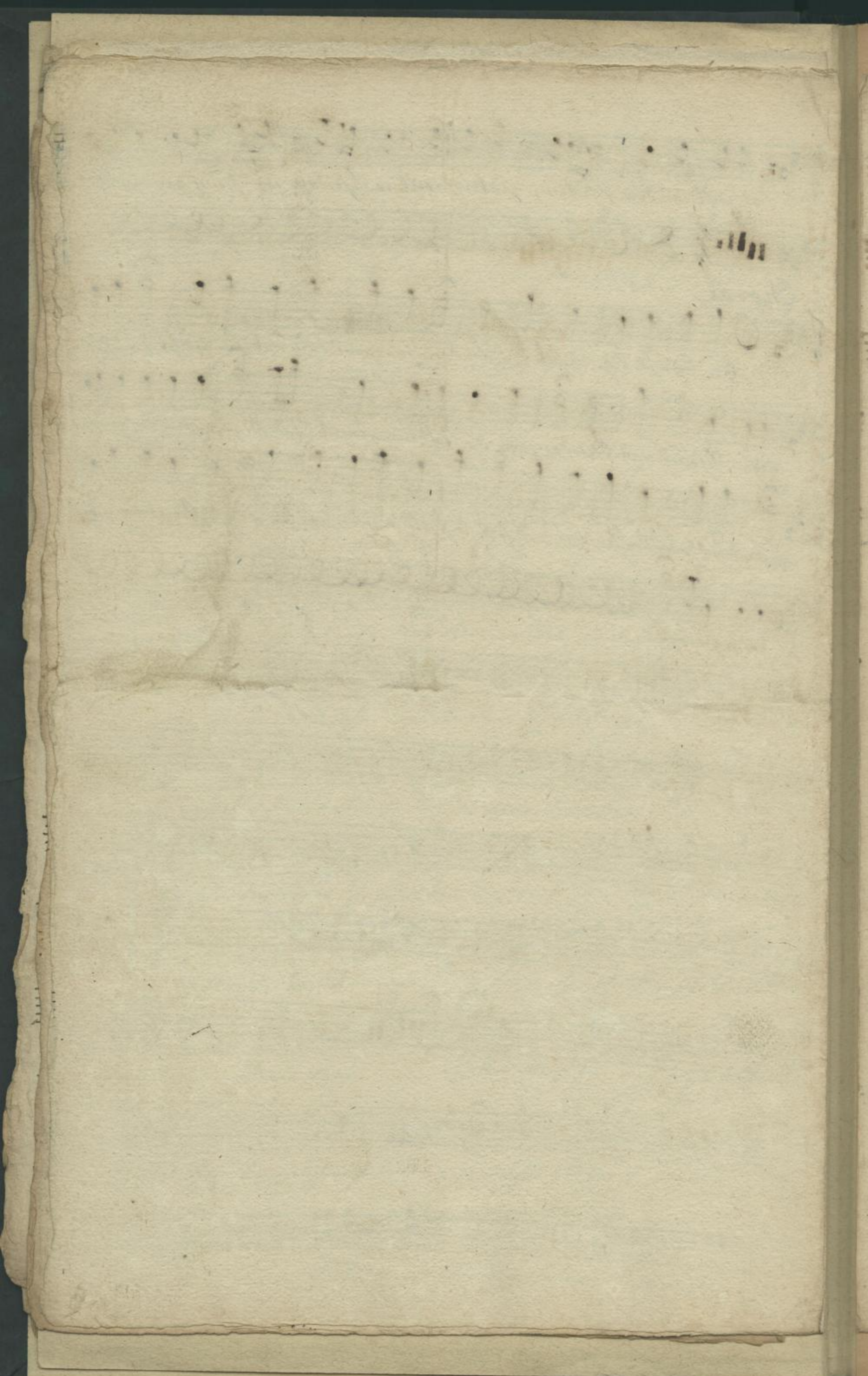
Choral

Du bist feilig löst das sünden, wo man sein und schubst ist, fließst sein


gegen desand und sünden, wie die töuben stund und nicht, was auf das geand

quell, durch dein wasser sein und soll, laß auf fließen was du fließst, gib mir was du

gott fließst



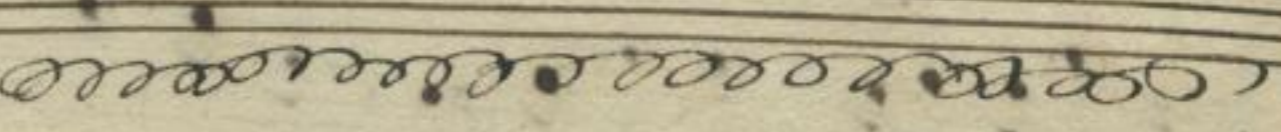


Ich will kein Meyster über mich frangen, Ich will kein Meyster über mich  
 frangen, daß ich kein wurdet noch al-ler un-ter Urtheilheit, daß ich  
 kein wurdet, daß ich kein  wurdet, daß ich kein wurdet  
 aller un-ter Urtheilheit, daß ich kein wurdet, daß ich kein wurdet noch  
 p aller un-ter Urtheilheit

Recit Cantata Aria Cantata

Recit Tenor fact Aria Tenor fact

Choral  
 Du bist süßig läßt dich finden, wo man kein und saubere ist, flüchtig  
 gegen Diefand und Tünder, wie die Leuben Maub und Meist, noch auf doch  
 warden Quell, daß dein Meyster kein und soll, laß mich fließen und du flü-  
 sch, gib uns was du geben kannst

Fine: 

Coro Allabreve.

# Violino I

Am. G. Springstuck.

Handwritten musical score for Violino I, measures 1-14. The score is written on ten staves in G major and 3/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'f' (forte).

## Fuga

Mor.

Handwritten musical score for Fuga, measures 15-17. The score is written on three staves in G major and 3/4 time. It features a rhythmic pattern of eighth notes. The first measure of the first staff is marked 'Mor.'

Volti



Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music concludes with a double bar line and a fermata.

*Volte*



Aria.

Handwritten musical score for an Aria, consisting of 14 staves of music. The notation includes various notes, rests, and ornaments. Annotations include *p:* (piano), *tr:* (trill), *for:* (forte), and *poco for:* (poco forte). The music is written in a single system across the staves.

Aria Allro

Handwritten musical score for an Aria Allro, consisting of 4 staves of music. The notation includes various notes, rests, and ornaments. Annotations include *Recitativo* and *Volte*. The music is written in a single system across the staves.

A handwritten musical score consisting of 14 staves. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a key with two sharps (F# and C#) and a common time signature (C). Various dynamic markings are present, including *for*, *pp*, *tr*, and *no:*. The notation includes many accidentals and slurs, indicating a highly technical and expressive piece.

*tr*

*Dal Segno*

*Choral.*

A handwritten musical score for a choral section, consisting of three staves. The notation is simpler than the previous section, featuring mostly quarter and eighth notes. The music is written in the same key and time signature as the previous section. The word "Choral." is written below the first staff.

Violino II.

Rin. G. Klingelblat.

The musical score consists of 14 staves of handwritten notation. 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 note values, rests, and articulation marks. Dynamics such as *pp.*, *f.*, *pp.*, *f.*, *pp.*, and *f.* are used throughout. There are also markings for *tr.* (trill) and *3.* (triplets). The score concludes with a double bar line and a repeat sign.



Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. A first ending bracket is visible above the second staff. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely blank, serving as a template for further musical notation.

Aria.

Handwritten musical score for an Aria, consisting of 14 staves of music. The notation includes various dynamics such as *f*, *ff*, *pp*, *ppoco for.*, and *for.*. The score concludes with the instruction *Al Segno. Rec. tac.*

Aria Allro

Handwritten musical score for an Aria Allro, consisting of 4 staves of music. The notation includes various dynamics such as *f*, *pp*, and *ff*. The score concludes with the instruction *fatti.*

Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The score is divided into sections: the first 14 staves are a single melodic line; the 15th staff is labeled "Choral" and features a different rhythmic pattern; the 16th staff continues the choral part. A "Dal segno" instruction is present on the 15th staff. The page number "18" is at the bottom center.

Viola.

Bun G. Klingelshust.

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

Handwritten musical notation for the second system, consisting of one staff with notes and rests.

Handwritten musical notation for the third system, consisting of one staff with notes and rests.

Handwritten musical notation for the fourth system, consisting of one staff with notes and rests.

Handwritten musical notation for the fifth system, consisting of one staff with notes and rests.

Handwritten musical notation for the sixth system, consisting of one staff with notes and rests.

Handwritten musical notation for the seventh system, consisting of one staff with notes and rests.

Handwritten musical notation for the eighth system, consisting of one staff with notes and rests.

Handwritten musical notation for the ninth system, consisting of one staff with notes and rests.

Handwritten musical notation for the tenth system, consisting of one staff with notes and rests.

Handwritten musical notation for the eleventh system, consisting of one staff with notes and rests.

Fuga. 18.

Handwritten musical notation for the twelfth system, consisting of one staff with notes and rests.

Handwritten musical notation for the thirteenth system, consisting of one staff with notes and rests.

Handwritten musical notation for the fourteenth system, consisting of one staff with notes and rests.



Handwritten musical notation on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A first ending bracket labeled '1.' spans the first two staves, and a second ending bracket labeled '2.' spans the third and fourth staves. The fifth staff contains a series of eighth notes with accents. The sixth staff concludes with a double bar line and a decorative flourish.



Aria.

Handwritten musical score for an Aria, consisting of 12 staves of music. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*. The music is written in a single system across the page.

*Dal Segno Rec: tac.*

*Aria All<sup>o</sup>*

Handwritten musical score for an Aria All<sup>o</sup>, consisting of 5 staves of music. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The music is written in a single system across the page.

A handwritten musical score consisting of 11 staves. The notation is dense, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. There are several instances of the dynamic marking 'p.' (piano) throughout the score. The paper shows signs of age, including some staining and a slightly irregular edge on the right side.

*Chorale* *da Segno.*

A handwritten musical score consisting of 3 staves. The notation is less dense than the previous section, featuring larger note values and a more rhythmic structure. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The paper shows signs of age, including some staining and a slightly irregular edge on the right side.





Leit

Handwritten musical score for a conductor (Leit). The score consists of 13 staves of music. The notation includes various note values, rests, and dynamic markings such as "for." and "100". A red "R" is written above a note on the 11th staff. The piece concludes with the instruction "Dal segno".

Choral

Handwritten musical score for a choir (Choral). The score consists of two staves of music. The notation includes various note values and rests. The piece concludes with the word "Finis" written in a decorative script.

Organo.

Am Gd. Flinghlyp.

The image shows a handwritten musical score for organ, consisting of 14 staves. The notation includes notes, rests, and figured bass (numbers 1-7 with accidentals) written above the notes. The music is organized into several systems, with some systems containing two staves. The notation is dense and characteristic of 17th or 18th-century manuscript notation. The paper is aged and shows some staining.

Mus. 3031-D-7,2

volti

1000

Handwritten musical notation on the right edge of the page, including staves and notes.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a single staff, including the instruction *Dal Segno* written in a decorative script.

Handwritten musical notation on two staves, with the instruction *Rec.* (Recitativo) written above the first staff.

Handwritten musical notation on two staves, appearing to be a continuation of the previous section.

*Aria Allero*

Handwritten musical notation on ten staves, representing the *Aria Allero* section. The notation includes various rhythmic values, accidentals, and dynamic markings.

*Volti*



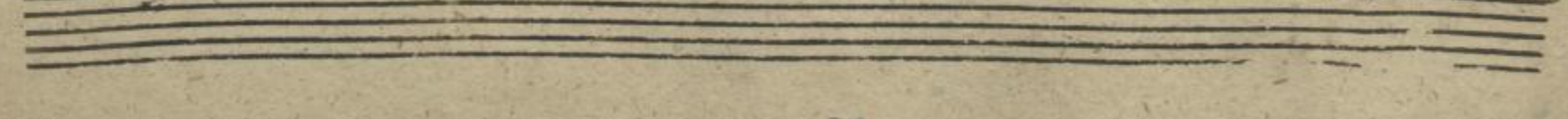
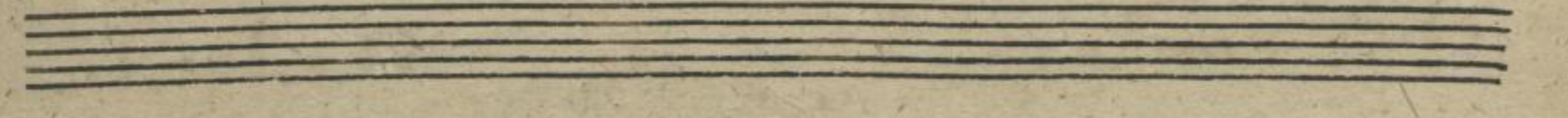
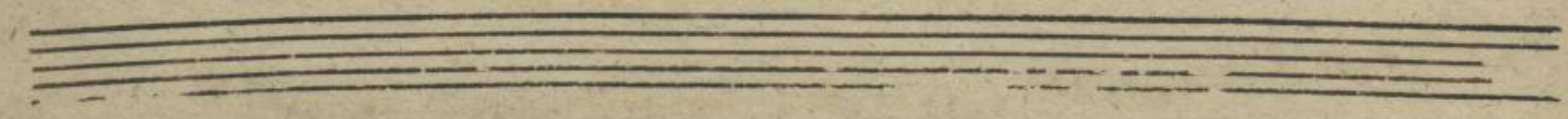
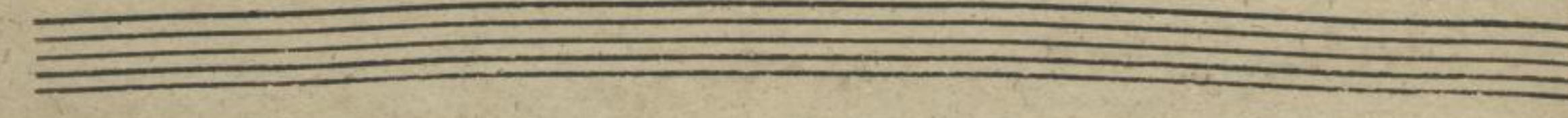
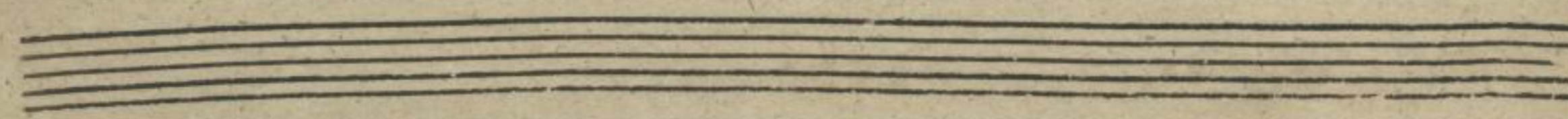
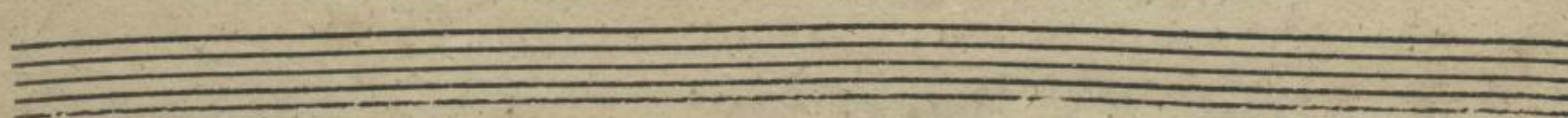
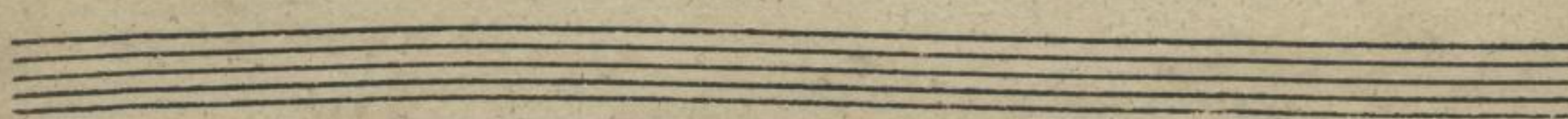
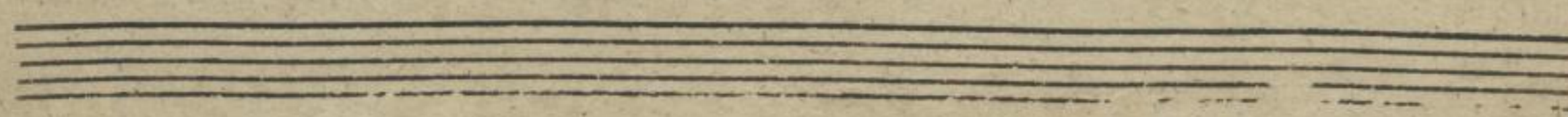
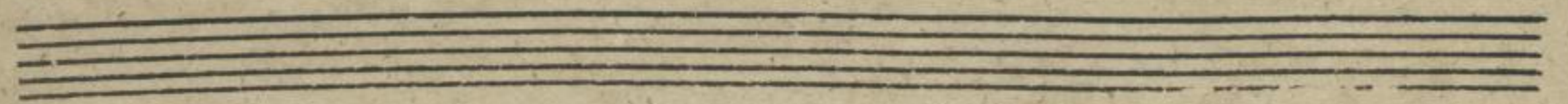
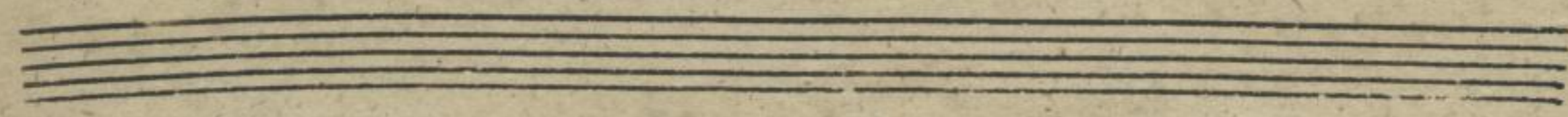
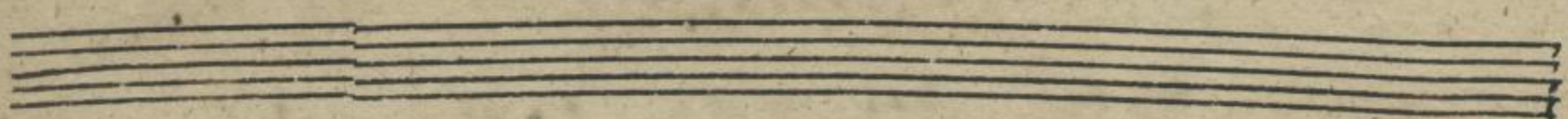
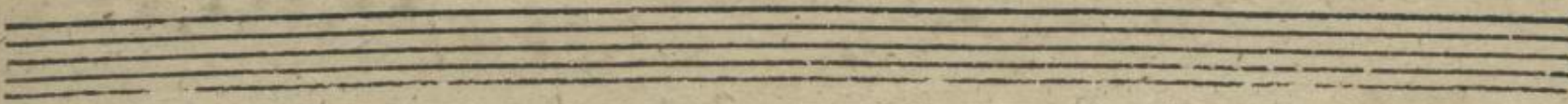
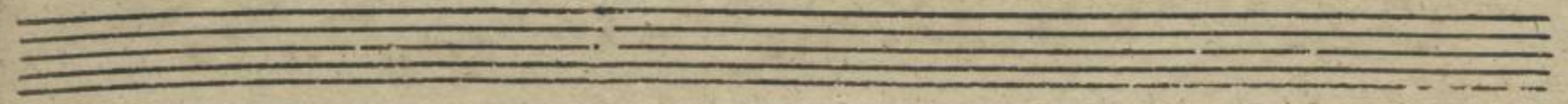
Handwritten musical score on six staves. The first four staves contain a complex melodic line with various accidentals and ornaments. The fifth staff is labeled "Choral." and the sixth staff is labeled "Dulcignoy". The notation includes notes, rests, and various musical symbols.



Oboe II Durchflügel 2. Aufz.  
Oboe 1. Durchflügel.

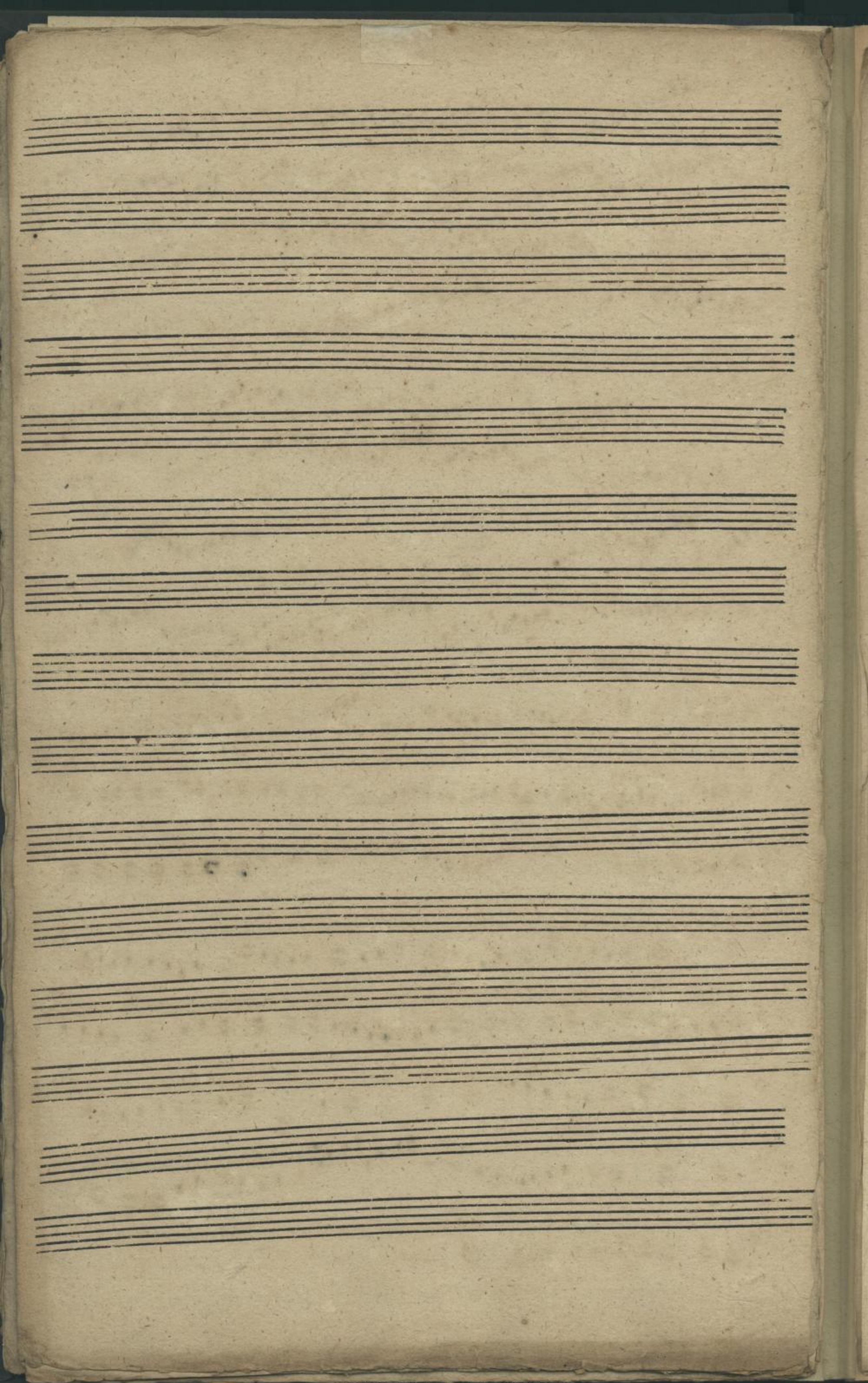
Handwritten musical score for Oboe I and Oboe II. The score consists of 16 staves of music. The notation includes various note values, rests, and dynamic markings. A 'Tutti' marking is present on the 15th staff. The music is written in a single system across the staves.

Coral.





Cboe II Am H: Klingelstuck.





Aria.

Handwritten musical score for an Aria, consisting of six staves of music. The notation includes various notes, rests, and ornaments. Annotations above the staves include the numbers 2., 1., 6., 2., 8., 3., 4., 0., 9., 1., 6., and 10., which likely refer to specific measures or performance instructions.

*Del Segno. Ricci: tac: Aria tac: ||*

Choral.

Handwritten musical score for a Choral section, consisting of two staves of music. The notation features large, open notes, characteristic of choral writing.

Handwritten musical score for a Choral section, consisting of two staves of music. The notation features large, open notes, characteristic of choral writing.

Empty musical staff.

Empty musical staff.

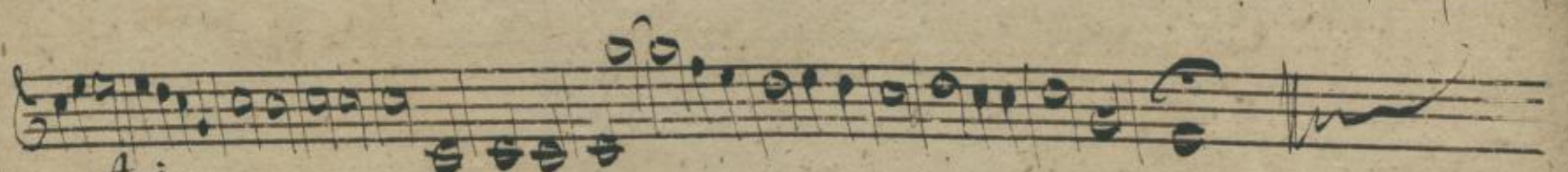
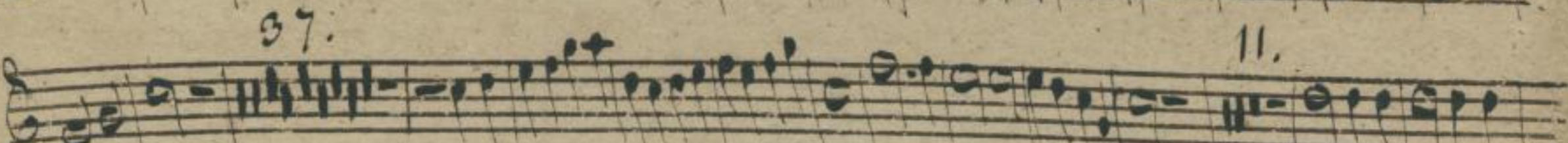
Empty musical staff.

Empty musical staff.

Empty musical staff.



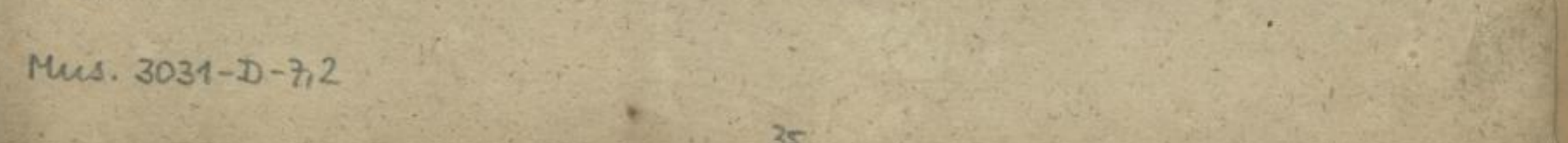
Cornu II Am G: Klingelstuck



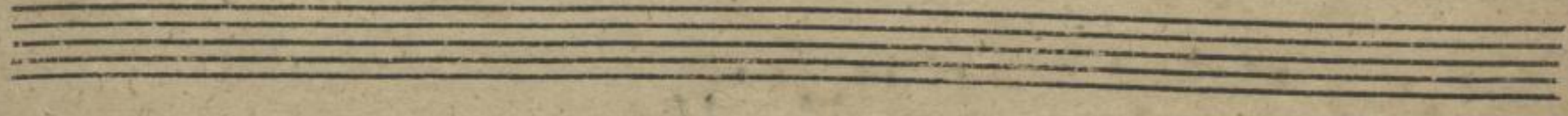
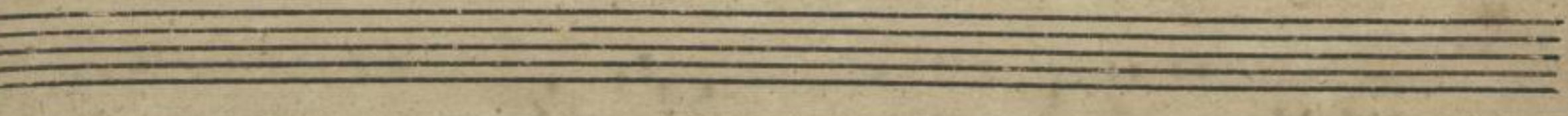
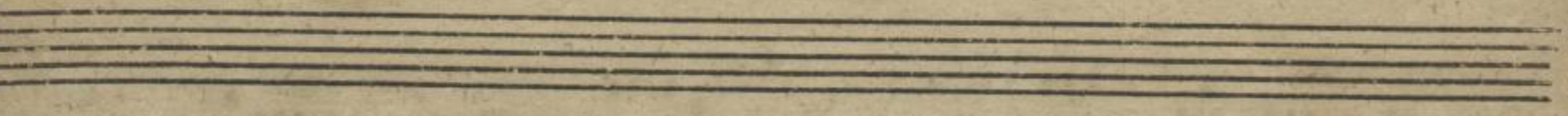
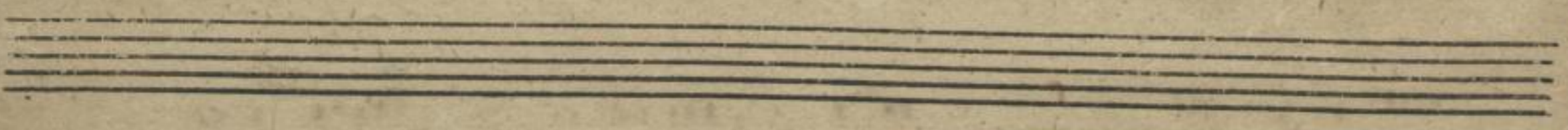
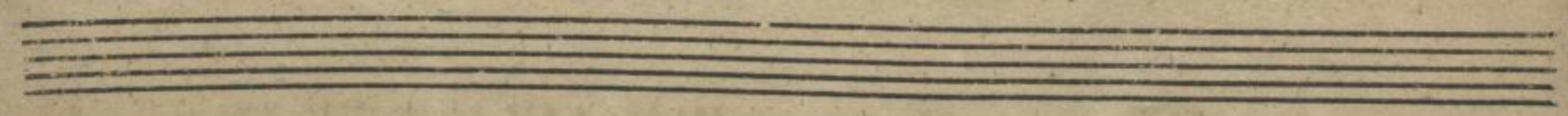
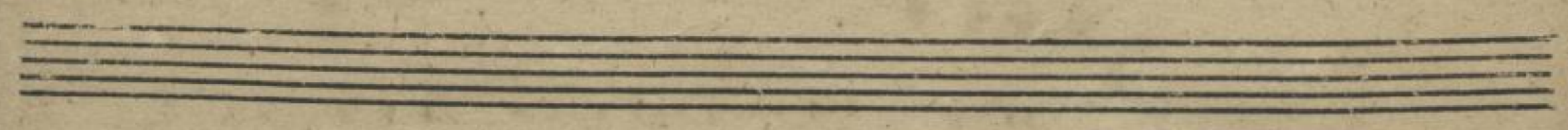
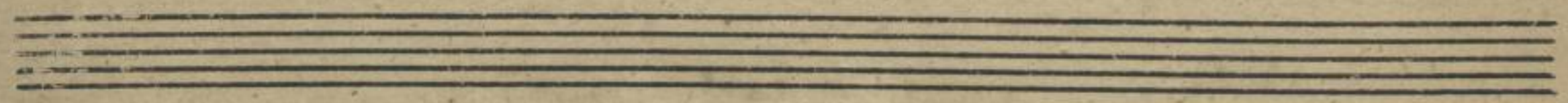
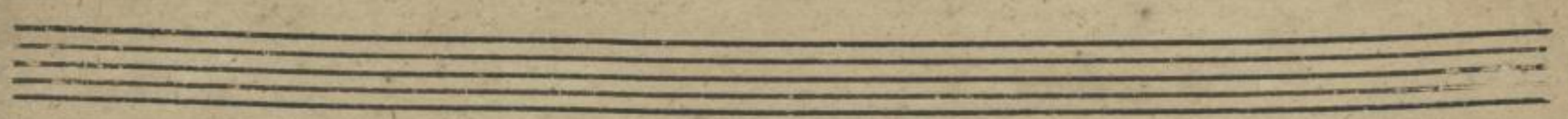
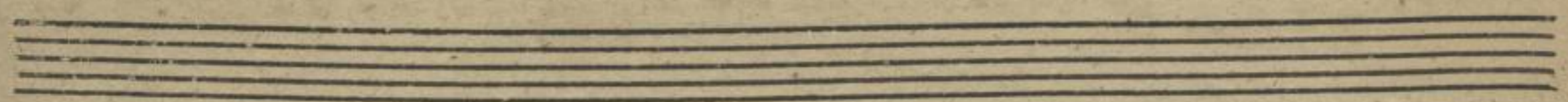
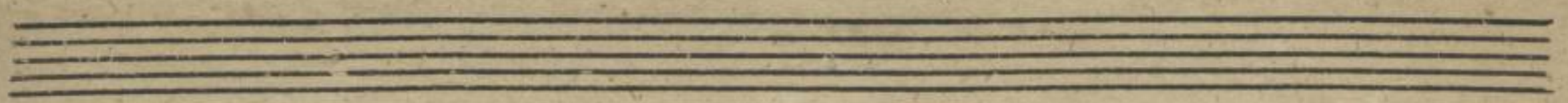
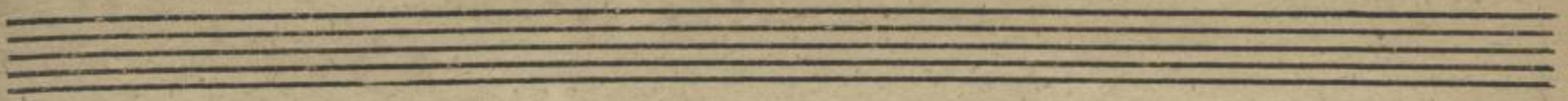
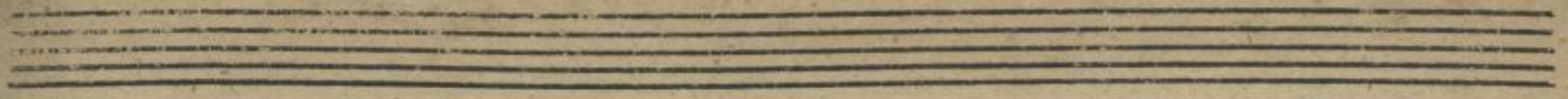
*Aria.*



*Choral.*







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