

Dom. II. post Epiph:

Ich farr auß Beth, dñ insonde ihu x̄.
a. g. voc:

1. Alto, Tenor B.

2. violino
viola, violon 2
Organo.

A: Duntz, 1. Hyls.

A. m.

etc. folg.

Coll.

19

Fragment of text from the reverse side of the page, appearing as dark, illegible markings on the right edge.

Soprano

11. 12. Epiph.

Dunz,

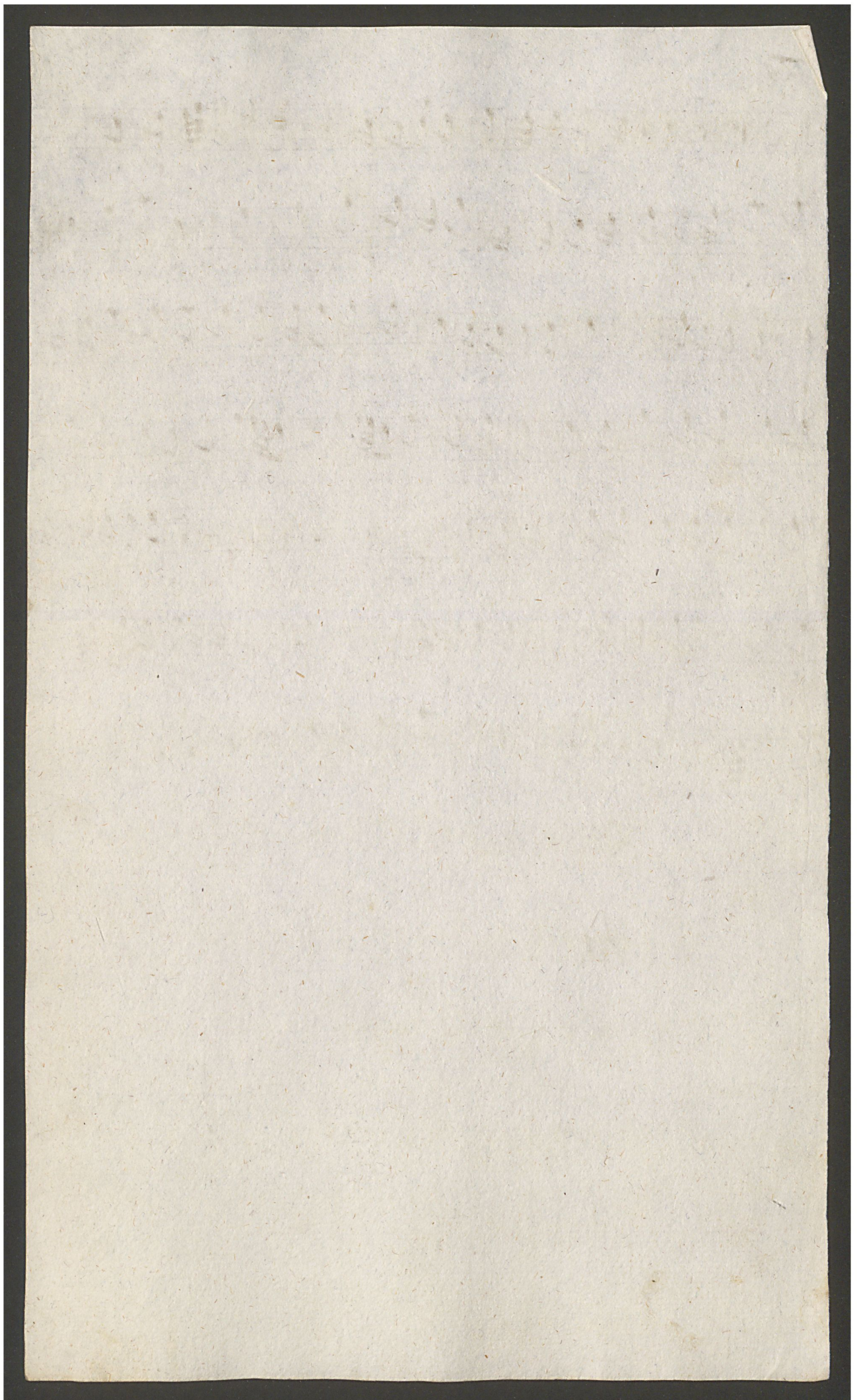
Tutti 7 Solo

Ich sahn, sahn dich Gott, ich sahn dich Gott, denn ich werde ihn noch
 danken, dich zu meinem Augensicht selbste, und mein Gott, mein Gott, dich zu mein Gott
 ist. Ich sahn, sahn dich Gott, ich sahn dich Gott, denn ich werde ihn noch danken, ich werde
 ihn noch danken, dich zu meinem Augensicht selbste, und mein Gott, mein Gott, mein Gott ist.
 Ich werde ihn noch danken, dich zu meinem Augensicht, und mein Gott, mein Gott, mein Gott ist.
 Ich werde ihn noch danken, dich zu meinem Augensicht, und mein Gott, mein Gott, mein Gott ist.
 Ich werde ihn noch danken, dich zu meinem Augensicht, und mein Gott, mein Gott, mein Gott ist.

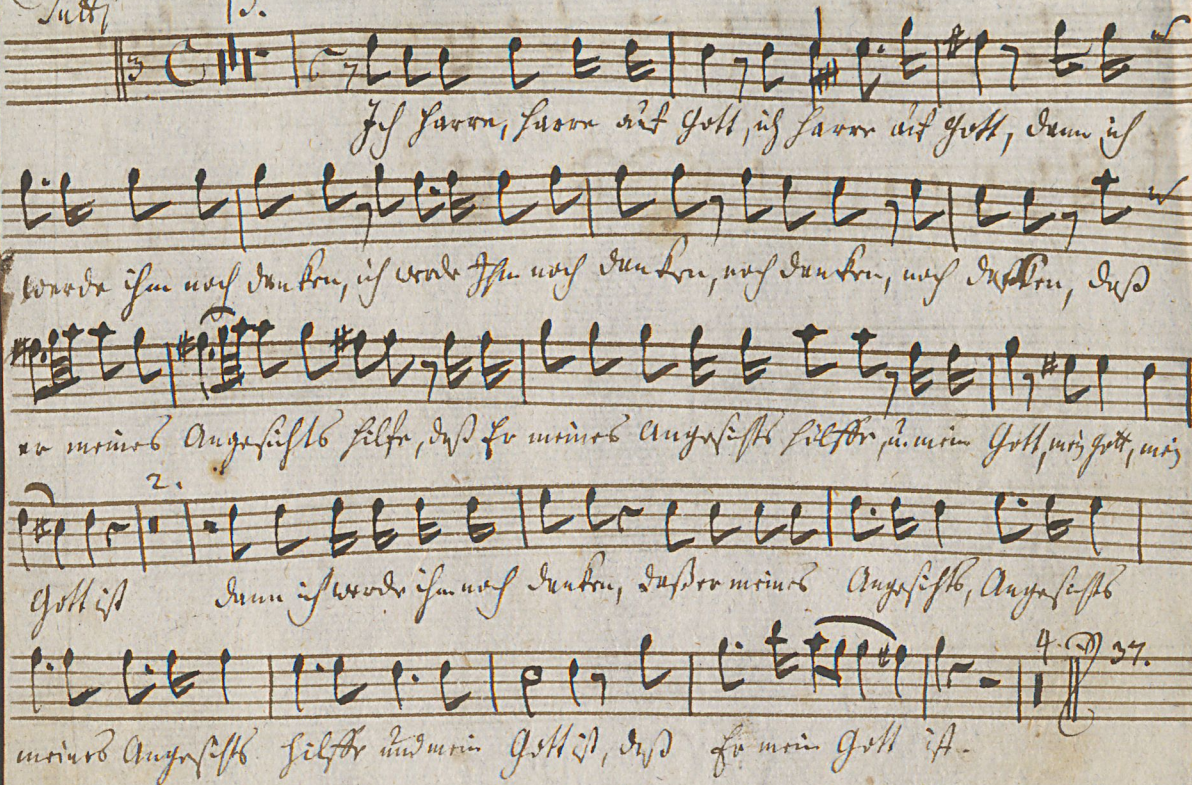
Rezit. ~~Alto~~ Tacet.

Aria *Alto* allegretto faret.

Finis



Tutti 15.



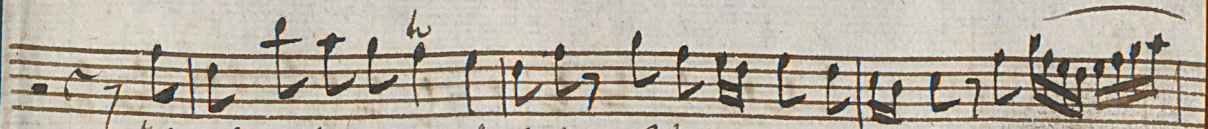
Ich laube, laube mit Gott, ich laube mit Gott, denn ich
 werde ihn noch danken, ich werde ihn noch danken, noch danken, noch danken, daß
 er meine Augenblicke selte, daß er meine Augenblicke selte, in mein Gott, mein Gott, mein
 Gott ist denn ich werde ihn noch danken, daß er meine Augenblicke, Augenblicke
 meine Augenblicke selte, daß er mein Gott ist, daß er mein Gott ist.

Recit. Tenor, Barock.



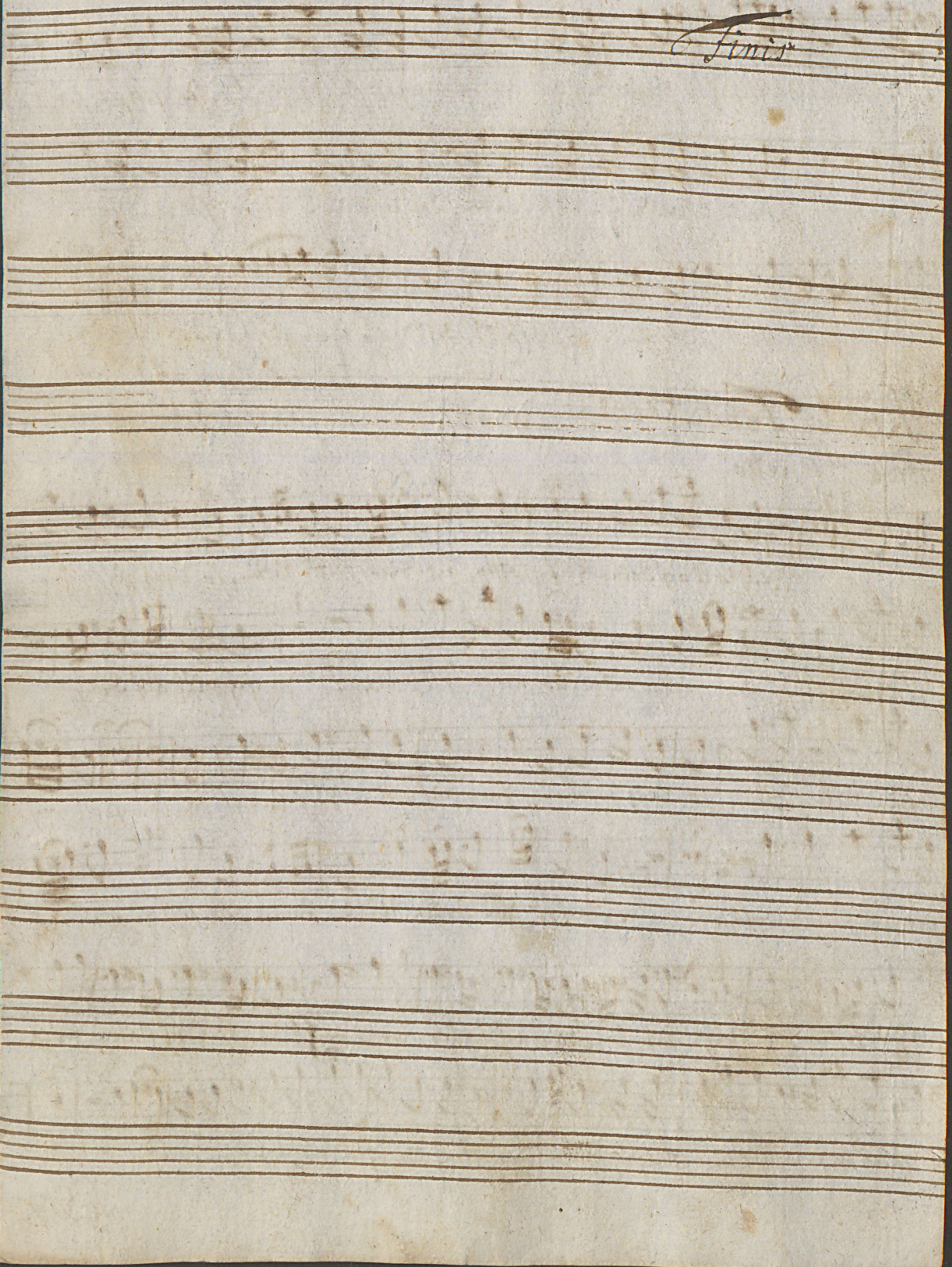
Ich will dich mein selte selte, dich mein selte selte, so lang ich meine
 Fülle bewegt, so lang, so lang ich meine meine Fülle bewegt Ich will dich mein
 selte selte, so lang ich meine Fülle, ich meine Fülle bewegt, so lang ich
 meine Fülle bewegt Ich wird von dem Hände können, du bist zu meinem
 heiligen Fortum, die lieblich Madonnen die lieblich Madonnen Gorge racht, die
 lieblich Madonnen Gorge racht, es ist ja noch immer offen, noch immer, immer
 offen, immer offen, es ist ja noch immer offen.

Subito.



Ich will auf deine selbte lobben, auf deine selbte lobben, so lang
 — so lang mein Vult bewyrt, so lang — so lang mein Vult bewyrt.

Finis

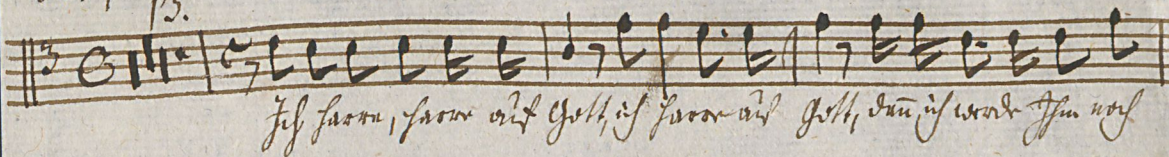


Tenor.

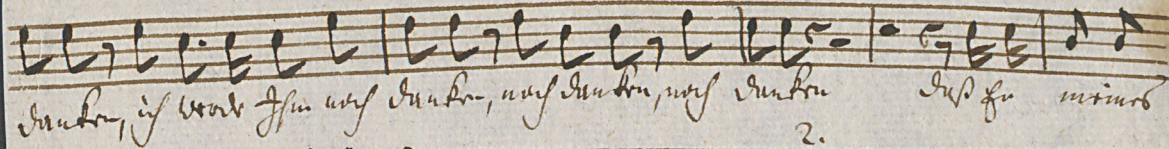
II. p. Epiph.

Dunst.

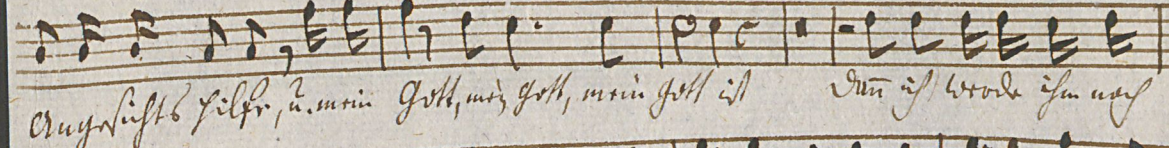
Tutti 13.



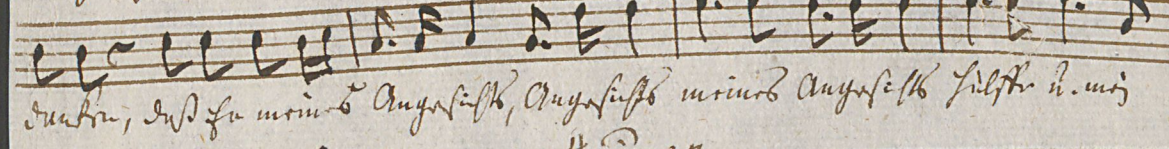
Ich sahe, sahe ich Gott, ich sahe ich Gott, den ich wandte Ich wandte, ich wandte Ich wandte, wandte wandte, wandte Ich fu mir



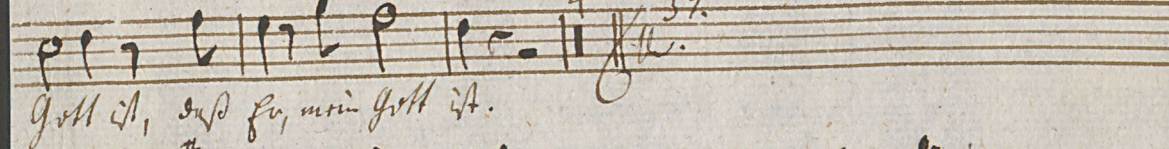
wandte, wandte Ich fu mir wandte, wandte wandte, wandte Ich fu mir



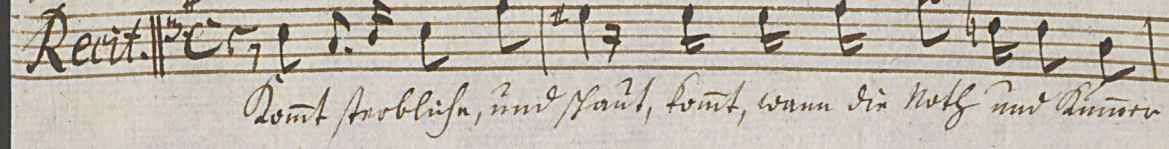
Augensichtes Sichte, u. mein Gott, mein Gott, mein Gott ist den ich wandte Ich wandte



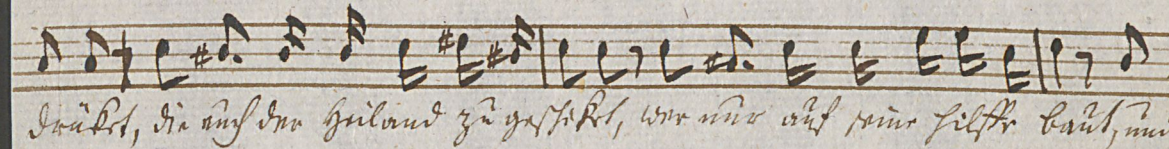
wandte, Ich fu mir u. Augensichtes, Augensichtes wandte Augensichtes Sichte u. mein



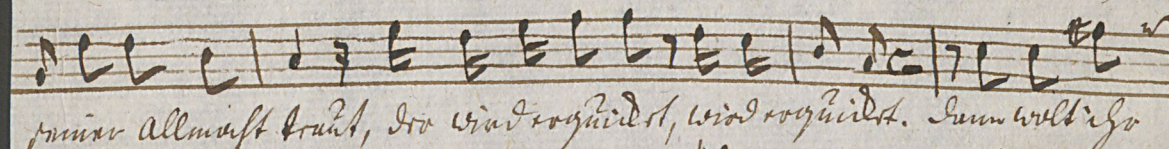
Gott ist, Ich fu, mein Gott ist.



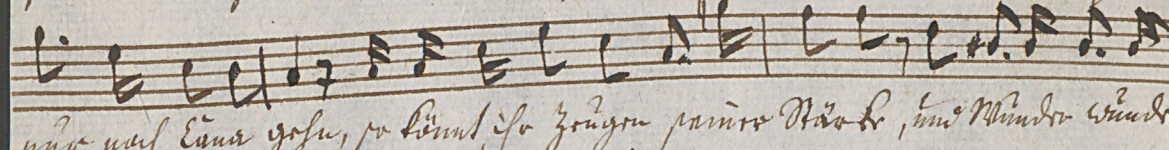
Recit. Kommt frohlich, und freut, kommt, wenn die Welt und Himmel



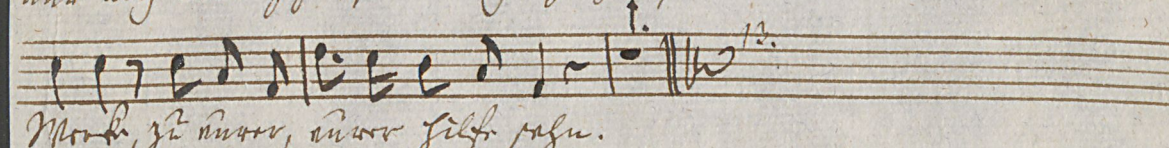
wandelt, die auf der Huld und zu gescheit, wie wir auf seiner Sichte wandt, und



seiner Allmacht wandt, der wird erquidst, wird erquidst. Inm Welt ich



und auf Eines gese, so könnt ich zeigen seiner Stärke, um Wunder wieder



Macht, zu unser, unser Sichte sage.

Aria Alto Allegretto moderato. Finis.

Handwritten text in Arabic script, consisting of approximately 12 lines. The text is extremely faint and illegible due to fading and bleed-through from the reverse side of the page. The script appears to be a form of classical Arabic or Ottoman Turkish.

Bass.

11. p. Epiph.

Tunt.

Tutti. 13.

Ich laube, laube dir Gott ich laube dir Gott, denn ich werde ihn auf
 Erden, ich werde ihn auf Erden, auf Erden, auf Erden Das für
 mich Augenlichte sieht, und mein Gott, in Gott, in Gott ist. Das ich werde ihn auf
 Erden, das für mich Augenlichte, Augenlichte, mich Augenlichte sieht, zu mein
 Gott, mein Gott ist, das für mein Gott ist

Revit Tenor? Aria Alto Allegretto moder.

Faint, illegible handwriting on a musical staff.

Faint, illegible handwriting on a musical staff.

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Violino I^{mo}

Il. p. Epiph.

Funf.

Tutti.

Violino I musical score consisting of six staves. The notation includes treble clef, common time signature, and various rhythmic values such as eighth and sixteenth notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). Rehearsal marks are present, with '12' above the second staff and '2.' above the third and fourth staves. The piece concludes with a double bar line and a fermata on the sixth staff.

Recitativo musical score consisting of two staves. The notation is in treble clef with a common time signature. It features a series of rhythmic patterns typical of recitativo, including dotted rhythms and eighth notes. The piece ends with a double bar line and a fermata on the second staff.

Allegretto Aria

Allegretto Aria musical score consisting of three staves. The notation is in treble clef with a common time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes. There are dynamic markings, including 'p' (piano) and 'f' (forte). A 'Canto' marking is present above the second staff. The piece concludes with a double bar line and a fermata on the third staff.

Allegro.

A handwritten musical score consisting of five staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. The notation includes eighth and sixteenth notes, as well as rests and dynamic markings such as 'p.' and 'f.'. The piece concludes with a double bar line and the word 'finis' written in cursive below the final staff.

Five empty musical staves with faint, ghostly impressions of musical notation. These impressions appear to be bleed-through or very light pencil markings from the reverse side of the page, mirroring the structure of the handwritten score above. The markings are mostly illegible but suggest the presence of a similar musical composition.

Violino 2^{do}

11. p. Epiph.

Gung.

Tutti.

Handwritten musical score for Violino 2do, measures 1-37. The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The first staff ends with a double bar line. The second staff begins with a first ending bracket (1.) and ends with a second ending bracket (2.). The third staff begins with a second ending bracket (2.). The fourth staff begins with a first ending bracket (1.). The fifth staff begins with a first ending bracket (1.). The sixth staff begins with a first ending bracket (1.). The seventh staff begins with a first ending bracket (1.). The eighth staff begins with a first ending bracket (1.). The ninth staff begins with a first ending bracket (1.). The tenth staff begins with a first ending bracket (1.).

rit.

Handwritten musical score for Violino 2do, measures 38-42. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Allegretto Aria

Handwritten musical score for Violino 2do, measures 43-47. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Handwritten musical score for Violino 2do, measures 48-52. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Handwritten musical score for Violino 2do, measures 53-57. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Handwritten musical score for Violino 2do, measures 58-62. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Handwritten musical score for Violino 2do, measures 63-67. The score is written on one staff. The key signature changes to two sharps (F# and C#). The music is in a complex, rhythmic style with many sixteenth and thirty-second notes. The staff ends with a double bar line.

Subito

A handwritten musical score on four staves. The notation is in a historical style, possibly 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody, featuring a fermata over a note. The third staff shows a change in rhythm with more frequent note values. The fourth staff concludes with a double bar line, a fermata, and the word "Finis." written in cursive. There are some faint markings, including the number "54" and a small "p." (piano), scattered throughout the score.

Five staves of faint, handwritten musical notation. The notation is significantly lighter and less legible than the first section, appearing as ghostly impressions of notes and clefs. The staves are arranged vertically, continuing the musical piece. The ink is very light, making it difficult to discern specific note values or clefs, though the general structure of the notation is visible.

Tutti.

Viola

11. p. Epiph.

Sung.

Handwritten musical notation for Viola, measures 1-26. The notation is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 7, 2, and 27 are indicated above the staff.

Handwritten musical notation for Tenor, measures 1-11. The notation is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The text "Alto Tenor" is written above the staff.

Handwritten musical notation for Viola, measures 27-54. The notation is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 6, 3, 4, 7, and 54 are indicated above the staff. The text "Sep. Aria Alto Allegretto." is written above the staff.

Handwritten musical notation on aged paper, consisting of approximately 12 staves. The notation is extremely faint and illegible, appearing as light brown or tan marks on the paper. The staves are arranged vertically, with some markings resembling notes, stems, and bar lines, though they are too faded to be accurately transcribed. The paper shows signs of age, including yellowing and some minor stains.

Tutti. Violon. 11. p. Epiph. Sunz.

Recitat. tacet. | Seq. Aria Alto.

Handwritten musical notation on a five-line staff, featuring a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic values.

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic values.

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic values.

Handwritten musical notation on a five-line staff, ending with a double bar line and a fermata. The number "54." is written above the staff.

Finis.

Empty musical staves.

Faint, illegible handwritten musical notation on a five-line staff.

Faint, illegible handwritten musical notation on a five-line staff.

Faint, illegible handwritten musical notation on a five-line staff.

Faint, illegible handwritten musical notation on a five-line staff.

Tutti.

Organo.

11. ps. Epiph.

Dant.

Handwritten musical score for organ, featuring multiple staves with complex rhythmic patterns and accidentals. The notation includes various note values, rests, and dynamic markings such as *Solo* and *tutti*. The piece is marked *Tutti.* and includes a *Solo* section. The score is written in a style characteristic of 17th or 18th-century manuscript notation.

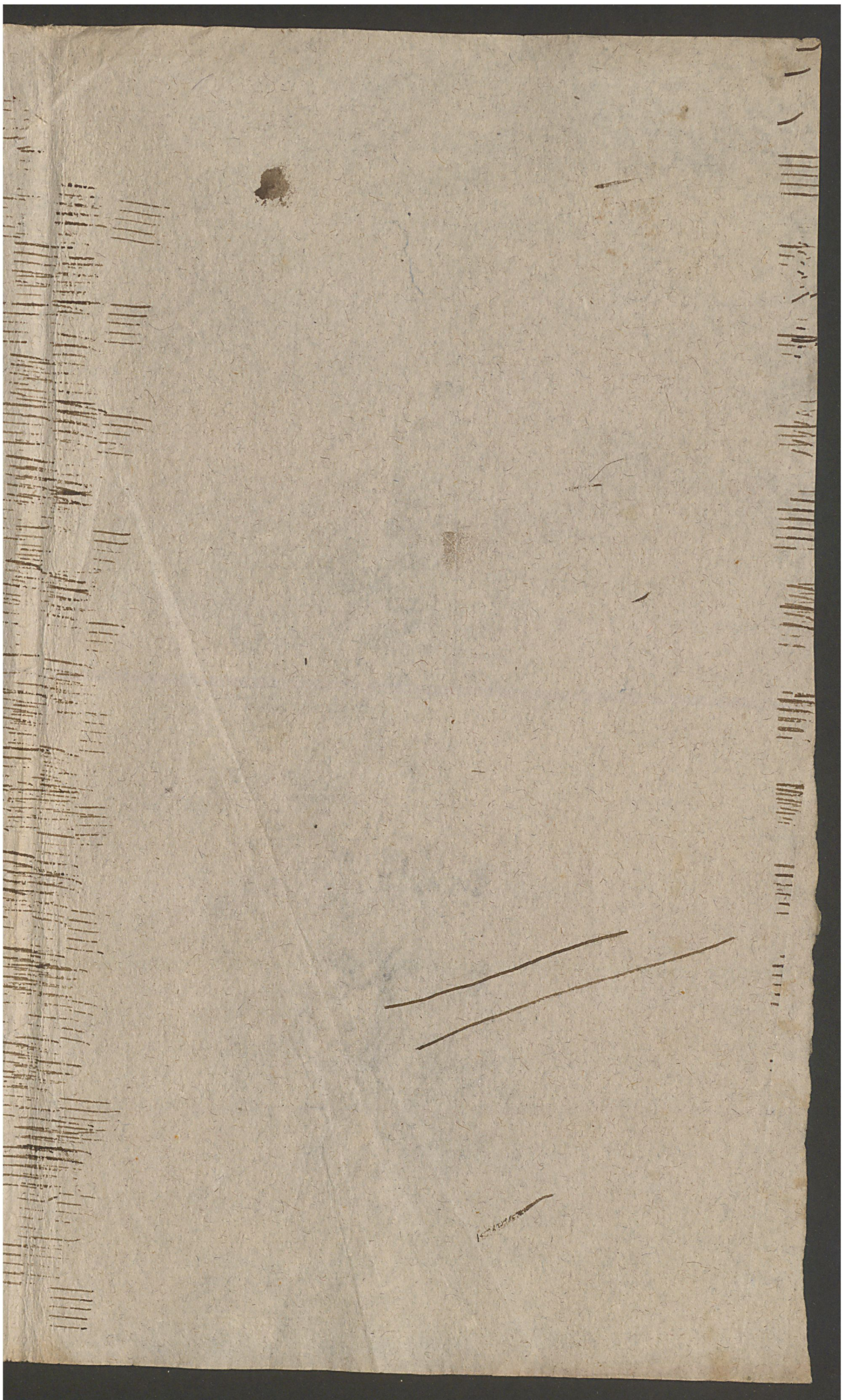
Recit: Tenor. Handwritten musical score for tenor recitation, featuring a single staff with a simple rhythmic pattern and a key signature of one sharp (F#). The notation includes a few notes and rests, typical of a recitative style.

Aria Alto Allegretto. Handwritten musical score for alto aria, featuring a single staff with a simple rhythmic pattern and a key signature of one sharp (F#). The notation includes a few notes and rests, typical of an aria style.

Handwritten musical score for organ, featuring multiple staves with complex rhythmic patterns and accidentals. The notation includes various note values, rests, and dynamic markings such as *Solo*. The piece is marked *Allegretto* and includes a *Solo* section. The score is written in a style characteristic of 17th or 18th-century manuscript notation.

Finis





1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
Centimetres

Farbkarte #13

B.I.G.

Blue	Cyan	Green	Yellow	Red	Magenta	White	3/Color	Black
								
								

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der Landeskirche

