

Festo Pentecostes I.

Der Heist gibt Zeugnis in unserm Heist.

Soprano, ^{u. 10.} Alto, Tenor, & Basso

2. Violino

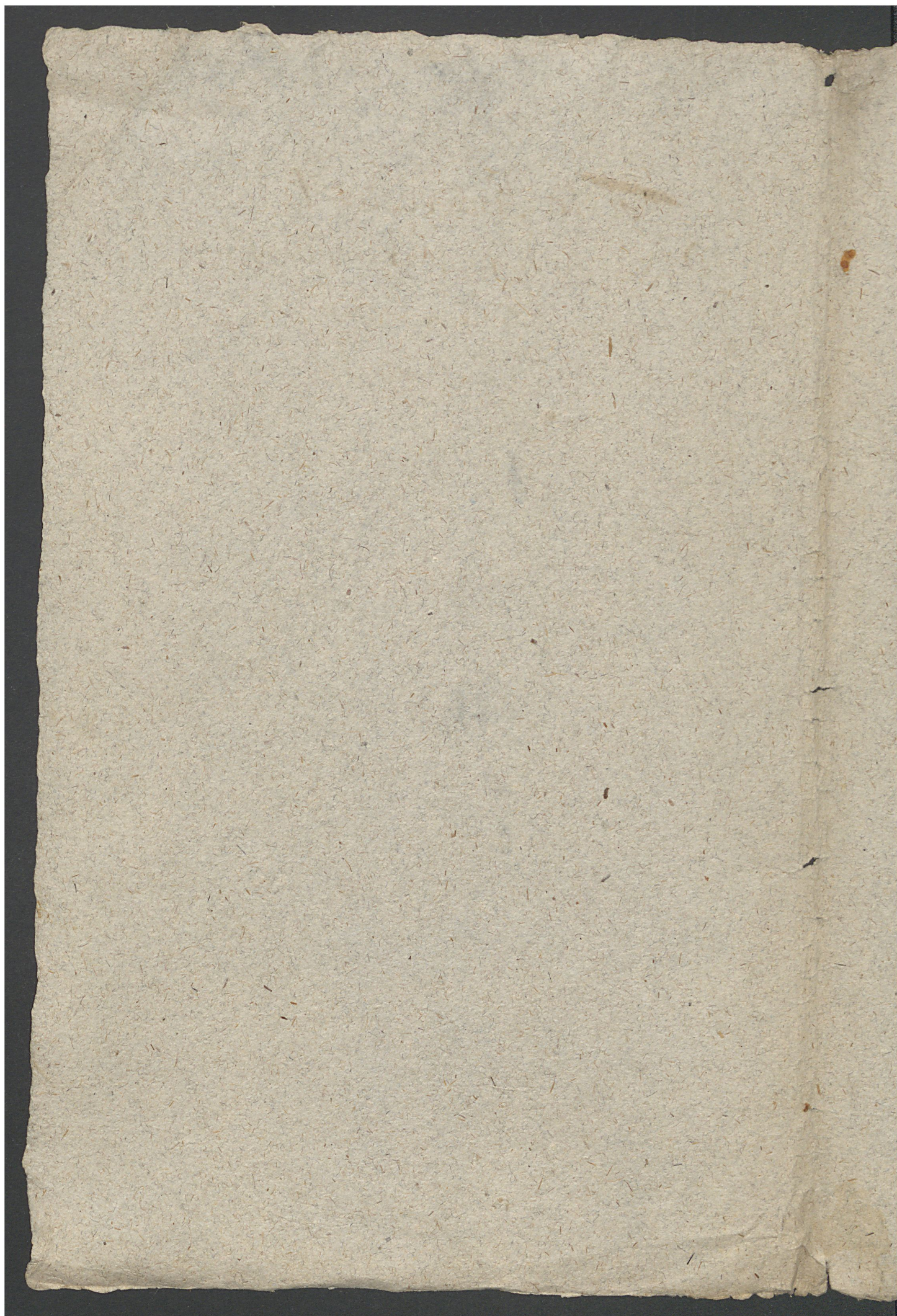
2. Tromba cum tympano

Organo.

Secundus Chor.
Vols.

Selemann

380



Canto.

Frolichs 10.

Chor. Inr Geist gibt Zeugniß unyrem Geist, des wir Gottes

Amidat sind — — — Gottes Amidat, Gottes Amidat sind, Inr

Geist gibt Zeugniß unyrem Geist, des wir Gottes Amidat, Gottes

Amidat, des wir Gottes Amidat sind. 2. Finis. Sind wir Au Amidat,

so sind wir aüß Loben, pringit wir Amidat, so sind wir aüß Loben,

Loben, Loben, so sind wir aüß Loben. 2. Loben Loben

so sind wir aüß Loben, namlich Gottes Loben, namlich Gottes Loben

im Mitloben Christi, Mitloben, Mitloben Christi, Gottes Loben

Gottes Loben im Mitloben, Christi, im Mitloben, Mitloben Christi

Mitloben — — — namlich Gottes Loben — — —

im Mitloben Christi, Mitloben, Mitloben Christi Mitloben

Mit loben Christi Mit loben, Mit loben, Mit loben Christi Gottes

Gebau und mit loben Christi Gottes Gebau Gottes Gebau,

und mit loben Christi, mit loben Christi ^{56.}

Alto Aria Facet 
et Recit: 



Fröhlich.

Alto.

Chor. 10. Der Geist gibt Zeugnis unserm Geist, das er Gottes
 Kinder sind, das er Gottes Kinder sind, Gottes Kind - Der Gott ist
 Kinder sind, der Geist gibt Zeugnis unserm Geist das er
 Gottes Kinder, Gottes, das er Gottes Kinder sind. *Diminuendo*
 Kinder, so preisen wir dich Loben, preisen wir dich, so preisen wir dich Loben
 Loben, Loben, so preisen wir dich Loben. Loben, Loben, so preisen
 wir dich Loben, Loben. Namlich Gottes Loben, namlich Gottes Loben, und
 mit Loben Christi, mit Loben, mit Loben, Christi, und mit
 Loben Christi, mit Loben - - - - - Christi Gottes Loben,
 Gottes Loben und mit Loben Christi, mit Loben, mit Loben, namlich Gottes
 Loben, namlich Gottes Loben, und mit Loben Christi, mit Loben, mit Loben,
 - - - - - Christi, Gottes Loben, Gottes Loben, und mit Loben Christi, mit
 Loben, mit Loben Christi.

Seque Aria $\frac{3}{2}$

Aria.

15.

Nur bin ich, und weiß mein Herz, daß Gott
 in mir will Moſ — nung ſebau, daß Gott in mir will Moſ —
 — nung ſebau nur bin ich nur Nur bin ich, und weiß mein
 Herz, daß Gott in mir will Moſ:
 — nung ſebau? Nur bin ich. Nur bin ich
 Nur, nur bin ich und weiß mein Herz, daß Gott in mir will
 Moſ:
 — nung ſebau Weiß mein Herz, nur, nur bin ich, daß Gott
 will Moſ: — nung in mir ſebau, daß Gott in mir will
 Moſ nung ſebau. *Fine* Ich ſoll ein Tempel Gottes werden
 Ich ſoll ein Tempel ſeyn, und dieſe
 mich, bey mir ſeyn, für dieſe, und ſoll ich
 ſeyn, für dieſe und ſeyn dieſe — Ich ſebau *ſuffime*

Ich Armer stehz mich bey mercknem wünderig jagen, für

zu gering und viel zu klein für ihu und seinen Geist - hab

Da Capo **W**
gaben

Recit: Ja, Ja mein Gott! ich bin nicht werth, das mir so groß das

Fröhl, und so viel Gnaden wünderlichst, Erüm gib mir selbst

die Müdigkeit, und mach mich bereit, auf das dein Geist in

in mir, steh erofusacht sey und bleibe, und mich zu allem

Gütern treiben.

26.

Aria.

Du bist das Trost und der Quers, süß mich steh ab
ein mich ab dich so süß, Grobheit steh in

ich mich steh ab dich so süß, Grobheit steh in
ich mich steh ab dich so süß, Grobheit steh in

ich mich steh ab dich so süß, Grobheit steh in
ich mich steh ab dich so süß, Grobheit steh in

ich mich steh ab dich so süß, Grobheit steh in
ich mich steh ab dich so süß, Grobheit steh in

Auf auf abwar. Gese, fuf mich, Auf auf ab
 Geist singt sich Gimm, und mein, Geist singt sich

war. Gese, fuf mich
 Gimm, und mein

10. An: Auf mich, fuf dich, du singst
 dort wo fuf mich, fuf dich, du singst

von, das ist mein Gese, voll Gese, und das Ziel
 un, dort ist mein Gese, in Gese, dort singt man Gese

fuf, das Ziel Gese, fuf mich, fuf dich, du singst
 ja, um Gese, Gese, dort wo fuf dich, du singst

Gimm, das ist mein Gese, voll Gese, und das Ziel
 Gimm, dort dem allen fuf dich, singt man

Gese, das Ziel Gese, fuf dich, du singst
 das Gese, ist singt mit Gese, ja.

Da
 Capote

Auf
 un
 fuf
 Gimm
 un
 und mein

Froliches.

Tenor.

10.

Chor.

Der Geist gibt Zeugnis unserm Geist, das wir Gottes
 Linder sind, das wir Gottes Linder sind, Gottes Linder, Gottes Linder
 sind, der Geist gibt Zeugnis unserm Geist das wir Gottes Linder Gottes
 Linder sind. Loben, loben, so pind wir auf loben
 sind wir ein Linder, so sind wir auf loben, sind wir Linder, so sind wir
 auf loben, loben, loben, so sind wir auf loben *namlich Gottes*
 loben, *und* Mitloben Christi, *namlich* Gottes loben, Gottes loben,
 und Mitloben Christi, Mitloben, *Gottes loben, und*
 Mitloben Christi, Mitloben, Mitloben Gottes loben, Gottes loben, und Mitloben Christi
 mitloben, mitloben, *namlich* Gottes loben, *namlich* Gottes loben und
 Mitloben, Christi Gottes loben, Gottes loben und Mitloben

Christi, miserere, miserere Christi

Aria Alto et Tenor
tacet

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, there is a single staff of music with a treble clef and a key signature of one sharp (F#). The lyrics "Christi, miserere, miserere Christi" are written below the notes. To the right of this staff, the text "Aria Alto et Tenor" and "tacet" is written. Below the first staff are nine more staves, each containing faint, mostly illegible musical notation, likely representing a keyboard accompaniment. The paper shows signs of age, including foxing and some staining.

Frolich. 10.

Bass.

Chor. Der Geist gibt Zeugnis unserm Geist, das wir
 Gottes Kinder sind, das wir Gottes Kinder sind, Gottes Kinder,
 Gottes Kinder sind, Der Geist gibt Zeugnis unserm Geist, das
 wir Gottes Kinder das wir Gottes Kinder sind
 loben, loben, so sind wir auf loben, sind wir
 so sind wir auf loben, loben, loben, sind wir Kinder, so sind wir auf
 loben, loben, loben, so sind wir auf loben.
 Nämlich Gottes loben, nämlich Gottes loben und
 Mitloben Christi, Mitloben, Mitloben, Mitloben, Mitloben
 Mitloben, Mitloben, Christi, Mitloben, Mitloben
 Mitloben - - - - - loben Christi, Mitloben, Mitloben, nämlich
 Gottes loben, nämlich Gottes loben, und Mitloben Christi,
 Verte repente.

Gott lob loben Gott lob loben, und Mich loben, Christi,

Mit loben, Mit loben Christi

Alto Recit. et Aria tacet

Froelich

Violino I.

Chor.

The musical score consists of ten staves of handwritten notation. The first staff is marked 'Chor.' and includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes. The second staff has a 'p.' (piano) marking. The third staff has a 'p.' marking. The fourth staff has a 'p.' marking. The fifth staff has a 'p.' marking. The sixth staff has a 'p.' marking. The seventh staff has a 'p.' marking. The eighth staff has a 'p.' marking. The ninth staff has a 'p.' marking. The tenth staff has a 'p.' marking. The score concludes with a double bar line and a fermata.

Fuga

Verte Aria Alto $\frac{3}{2}$

Two empty musical staves with faint handwritten notes, likely bleed-through from the reverse side of the page.

Aria Alto.

Handwritten musical score for an Alto Aria, consisting of 12 staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/2 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Annotations include a red 'Alto' marking on the third staff, a 'p' (piano) dynamic marking on the seventh staff, and a 'Fin.' marking on the eleventh staff. The paper shows signs of age, including foxing and staining.

Da Capo // Alt. Rec: tacet //

Handwritten musical score for an Alt. Aria, consisting of two staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/2 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'p' (piano) dynamic marking is present on the second staff. The paper shows signs of age, including foxing and staining.

Handwritten musical score on a page with 14 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/4 time signature. The music features complex rhythmic patterns with many beamed notes and rests. A section of the fifth staff is heavily scribbled out with black ink. The word "Da Capo" is written in cursive at the end of the main section.

A few lines of handwritten musical notation at the bottom of the page, including a treble clef and some notes.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in approximately 15 horizontal staves. Each staff contains a series of notes, primarily represented by small black dots, with some stems and beams connecting them. The handwriting is somewhat faded and the paper shows signs of wear, including a prominent brown stain on the right side of the middle section. The notes are organized into measures by vertical bar lines, though they are not perfectly straight. The overall appearance is that of an old, possibly working draft, of a musical score.

Handwritten text at the bottom of the page, including a clef-like symbol on the left and some illegible characters on the right.

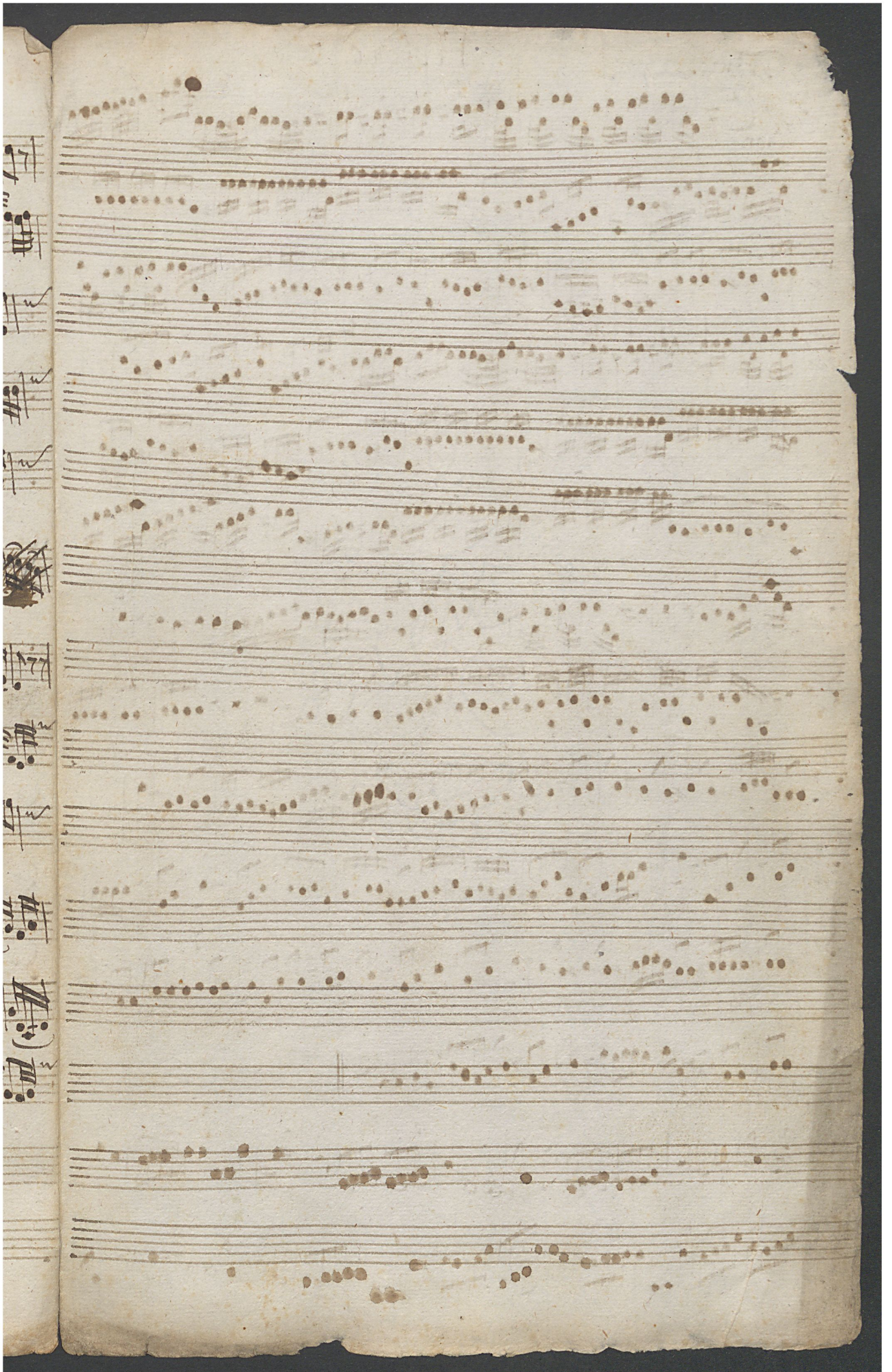
Handwritten musical score for an Altaria, featuring 12 staves of music in G major and 3/8 time. The score includes dynamic markings such as *p*, *f*, and *1.* (first ending), and performance instructions like "Da Capo" and "Fin.". The notation includes treble clefs, key signatures with two sharps, and various rhythmic values including eighth and sixteenth notes, rests, and slurs.

Altaria

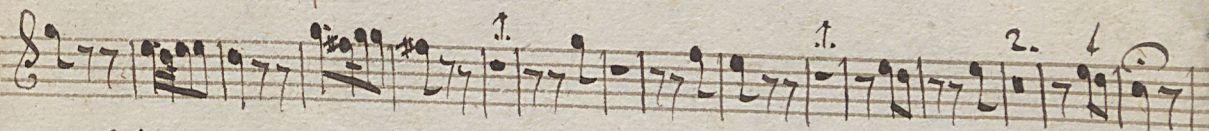
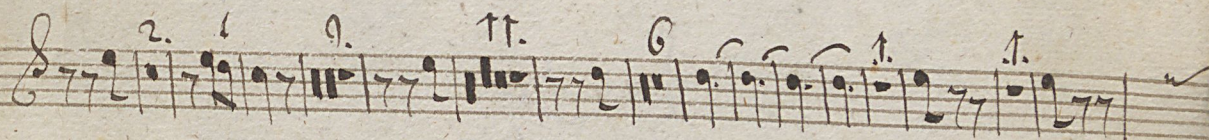
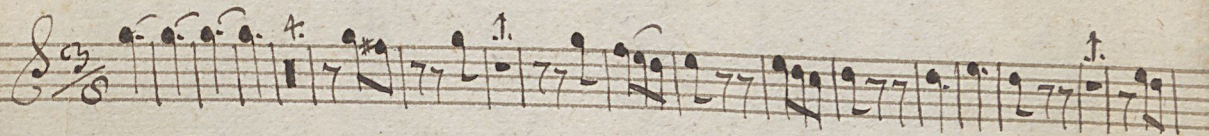
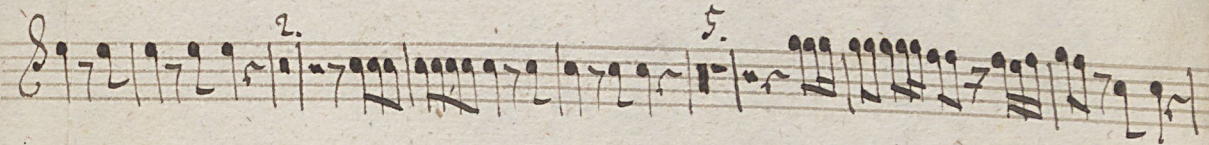
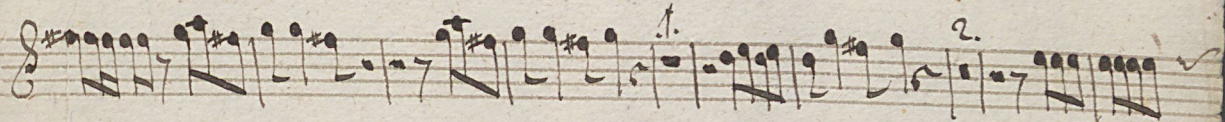
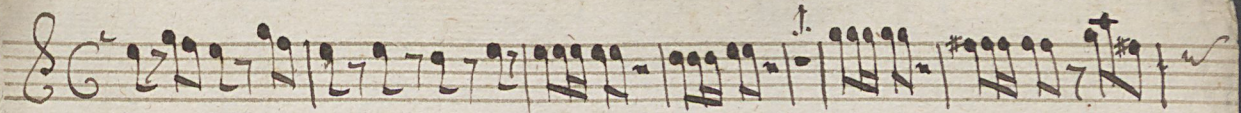
Verte Altaria $\frac{3}{8}$

Aria.

Handwritten musical score for an aria, consisting of 13 staves of music. The notation includes notes, rests, and ornaments. The key signature is G major (one sharp) and the time signature is 3/4. The word "Fin." is written at the end of the 12th staff, and "Da Capo" is written at the end of the 13th staff.



Tromba 1.



30. *Da Capo III*

Handwritten musical notation on aged paper, featuring multiple staves with notes and clefs. The notation is dense and spans the entire page, with some sections appearing to be organized into measures by vertical lines. The paper shows signs of wear, including discoloration and irregular edges.

Chor.

Tromba 2.

Aria et Recit: Alto tacet

Aria Alto.

This image shows a single page of aged, yellowed paper with handwritten musical notation. The notation is written in dark ink and consists of approximately ten horizontal staves. Each staff contains a series of notes, stems, and rests, typical of a musical score. The paper is heavily stained with brown spots, particularly on the left side, and has a rough, torn edge. The handwriting is somewhat faded and difficult to read, but the overall structure of the notation is clear. The page is set against a dark background.

Chor.

Symp:

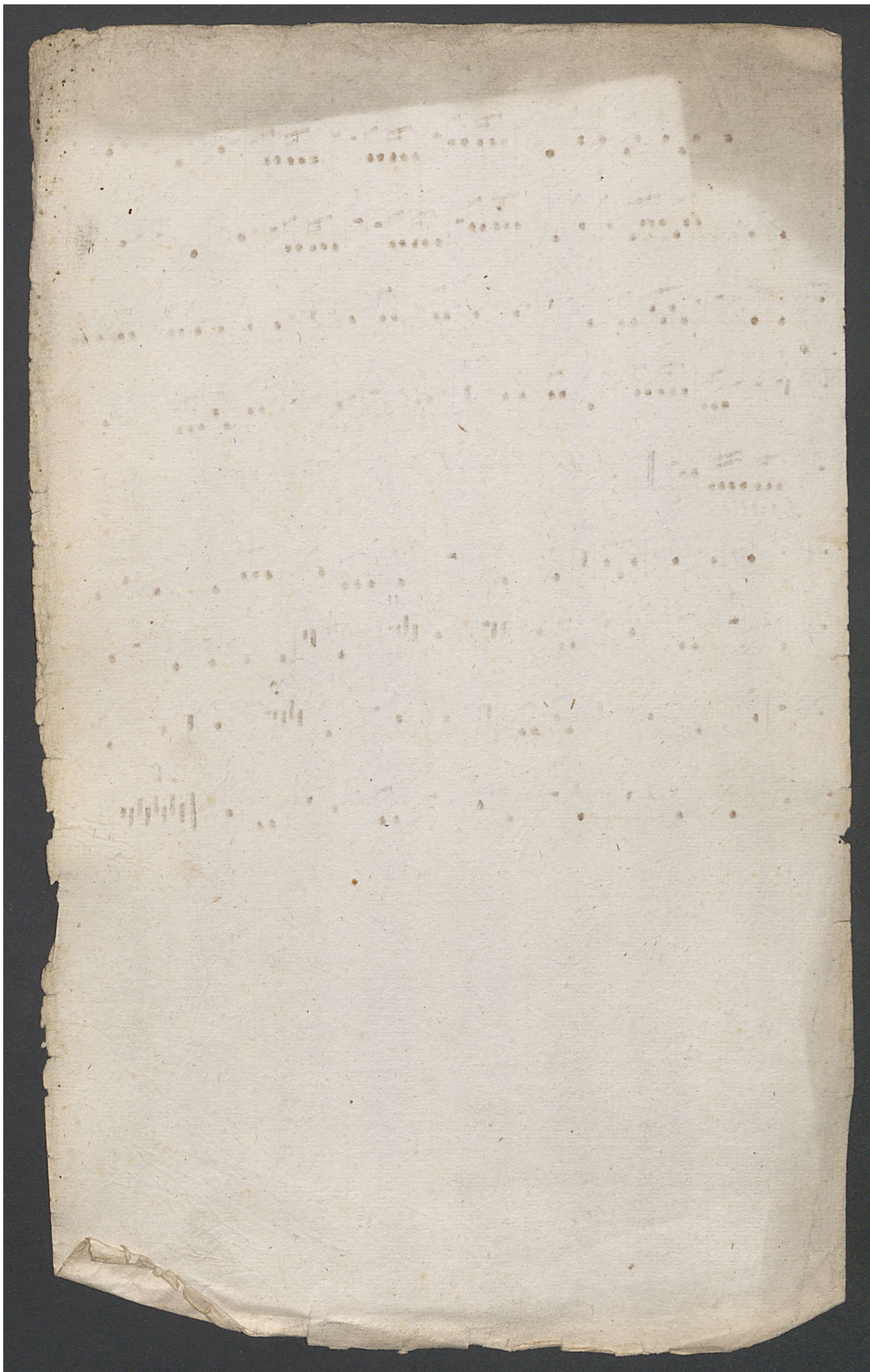
Handwritten musical notation for the Chorus section, consisting of four staves of music. The notation includes various rhythmic values, repeat signs, and first/second endings.

Alto Aria et Recit: tacet

Alto Aria.

Handwritten musical notation for the Alto Aria section, consisting of four staves of music. The notation includes various rhythmic values, repeat signs, and first/second endings.

Da
Capo



Froliches

Organo

Handwritten musical score for organ, featuring a 'Froliches' section with 'Chor' and 'Tuga' markings, and various musical notations including notes, rests, and fingerings. The score is written on ten staves. The first staff is marked 'Froliches' and 'Organo'. The second staff is marked 'Chor'. The third staff is marked 'Tuga'. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#) and the time signature is 6/8. The score is written in a cursive hand.

Verte Alto Aria

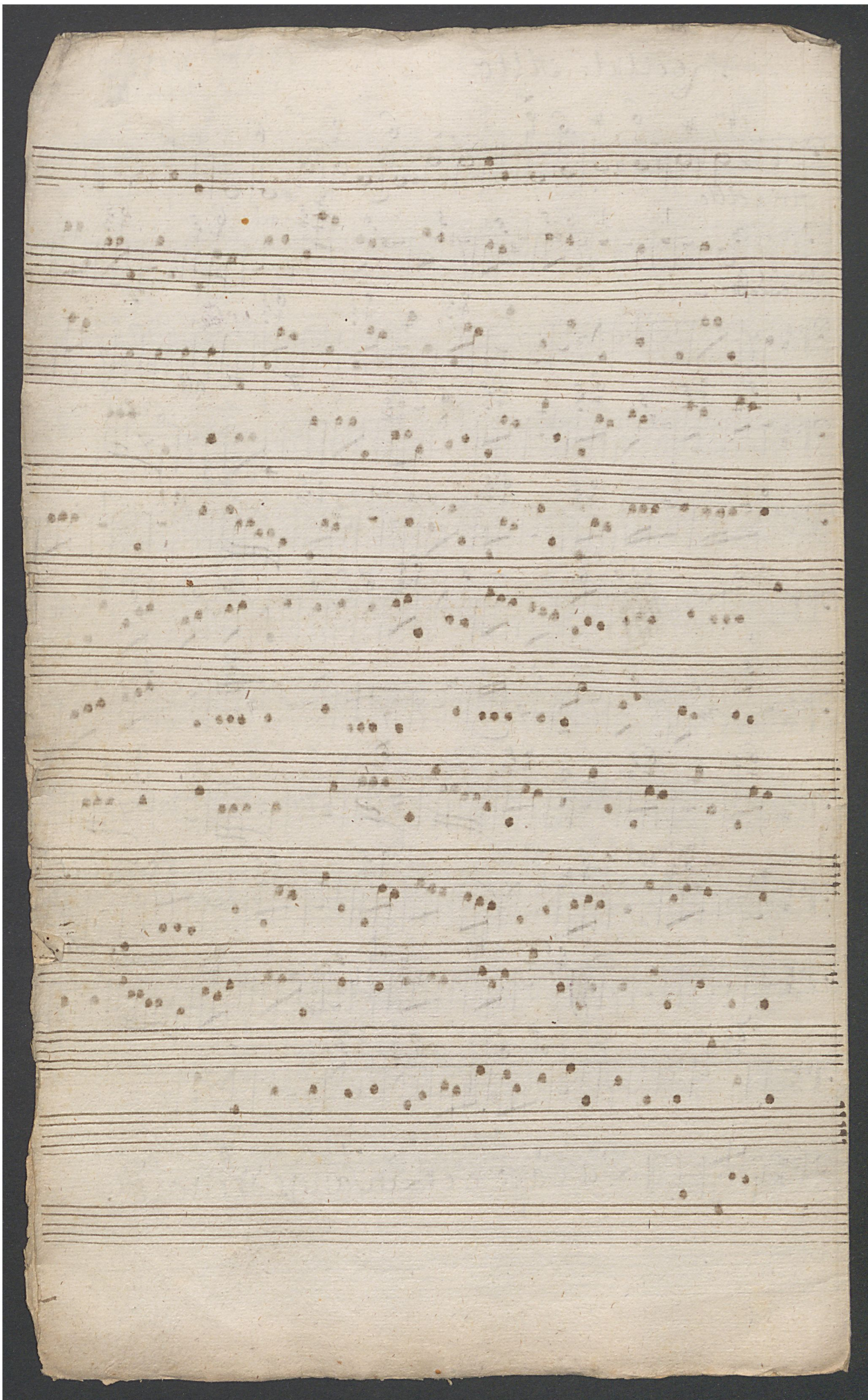
Aria Alto.
Narrowly.

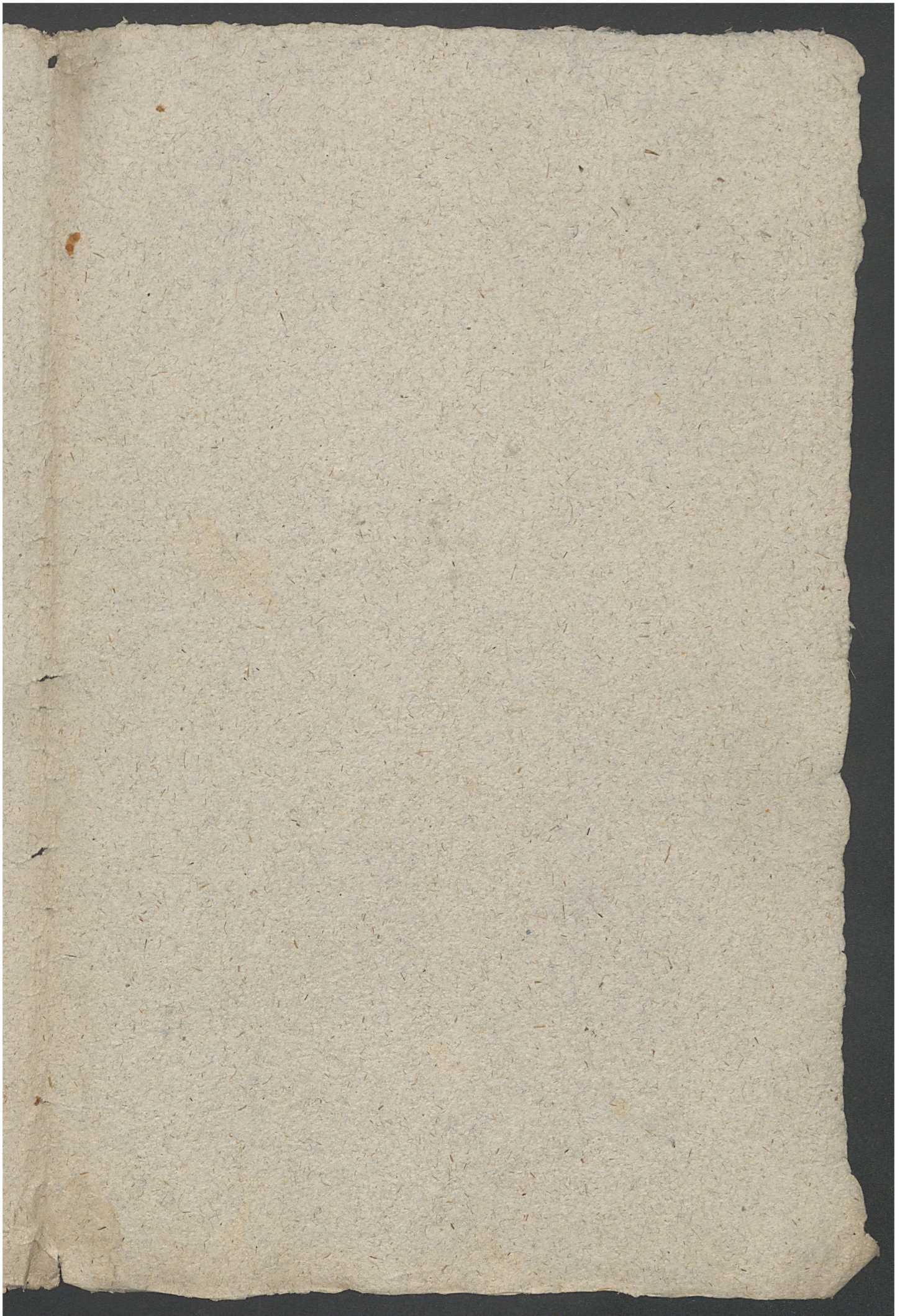
This page contains a handwritten musical score for an Alto Aria, titled "Aria Alto. Narrowly." The score is written on approximately 15 staves. The notation includes notes, rests, and various musical symbols. Key annotations include "gel." (likely for *ritardando*) and "Allegro" written in large letters. The score is heavily annotated with numbers (e.g., 6, 7, 5, 4, 3, 2, 1) and sharp symbols (#) above the notes, possibly indicating fingerings or specific performance instructions. The paper shows signs of age, including foxing and some staining.

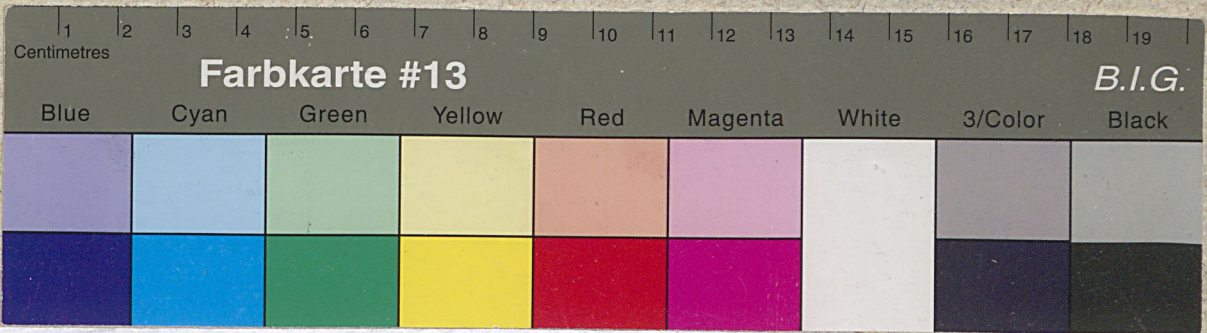
Recitat: Alto.

This page contains a handwritten musical score for an Alto voice part. The score is written on ten staves. The first staff is a recitative section, marked "Recitat: Alto." and contains the number "47" and a key signature of one sharp (F#). The second staff is an aria section, marked "Aria alto." and contains the number "75" and a key signature of two sharps (D#). The third staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The fourth staff is an aria section, marked "Aria" and contains the number "6" and a key signature of two sharps (D#). The fifth staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The sixth staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The seventh staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The eighth staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The ninth staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The tenth staff is an aria section, marked "Aria" and contains the number "5" and a key signature of two sharps (D#). The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "alliu", "V. 1.", and "Finis".

Da capo e rinfargas d'ricordi







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