

Choral.

Singend Mittelst und Singend Quartett.

Am Paulus-Kirche
und Hof. der Hofkapell.

Disant, Alt, Tenor, Bass.
v. Partitur.

ad libitum II. Violini,

Viol. 1.
Chor. 29.

Viola.

Basso.

458



Perkution.

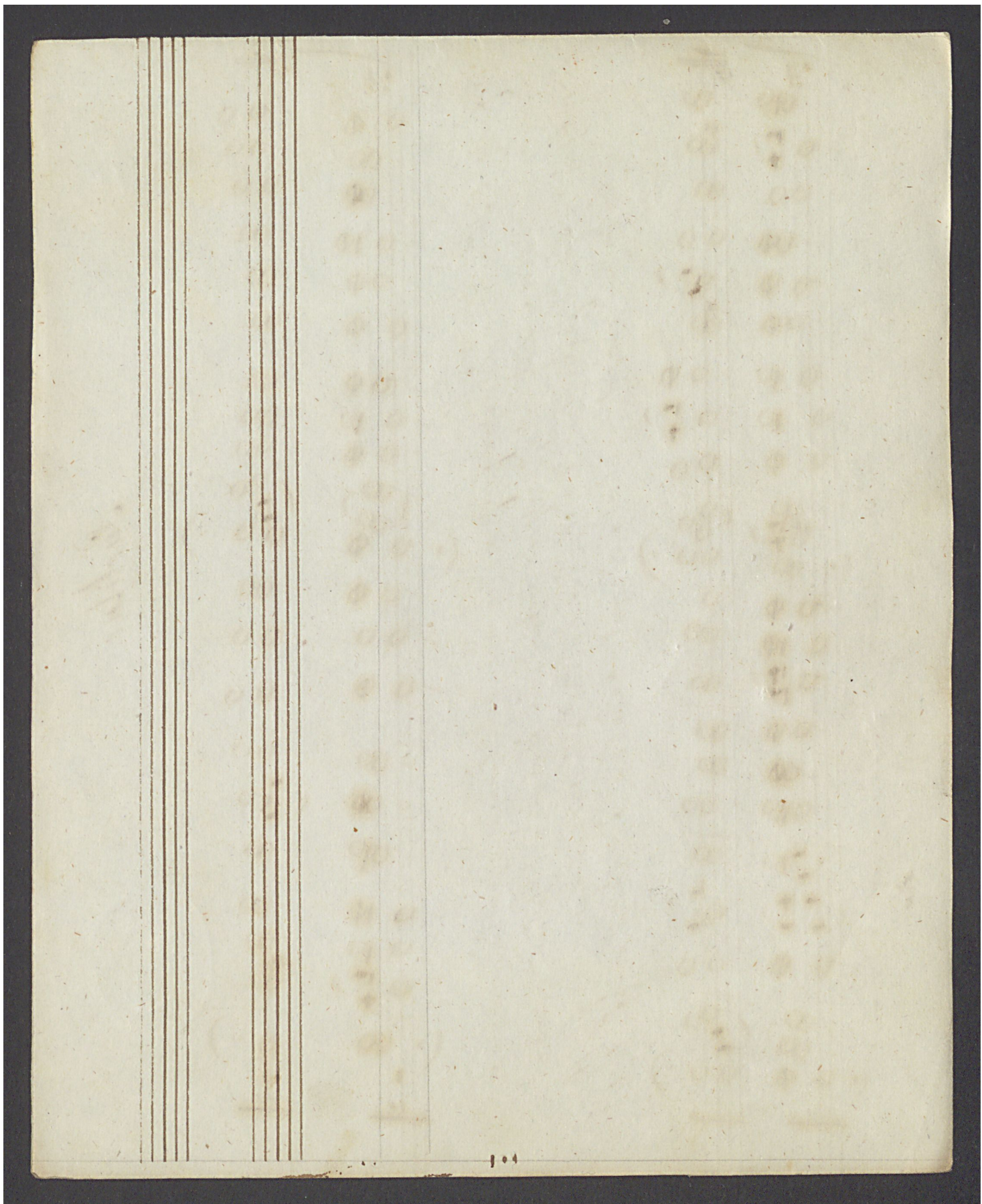
458

Handwritten musical notation for percussion, consisting of two staves. The notation uses rhythmic symbols such as circles and vertical lines to represent notes and rests. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is written in a style characteristic of 18th-century manuscript notation.

1) Sing an' Mithen mir einig' Pairsten, den mit dem Klang so frolich waschend,
Und mich den Vater den bei'n Anseh'n nicht habend mit dem un'nt' Thaum waschend!
2) Und sing' ich die in der feig'eligen H'wahr, die in der Muth' zum G'stand' mich schick't,
Der in sich selbst den K'mpfen sieb' d'inn' gelieb'ten Gesamm' ansp'ich't!

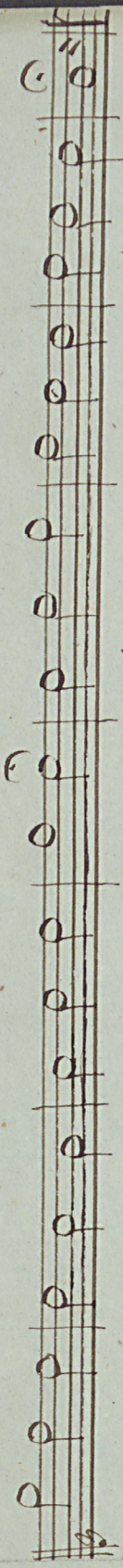
Handwritten musical notation for percussion, consisting of two staves. The notation uses rhythmic symbols such as circles and vertical lines to represent notes and rests. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is written in a style characteristic of 18th-century manuscript notation.

Sollt' ab mir iind' in der Kon' und Schand' laß' mich' ich' itend' dem Anseh'n waschend an.
G'st' ab' laßt' ich' die und' f'nd' in' Lamm' mich' so d'rauf' ich' mich' d'rauf' in' M'inn'.



Choral.

Ducent.



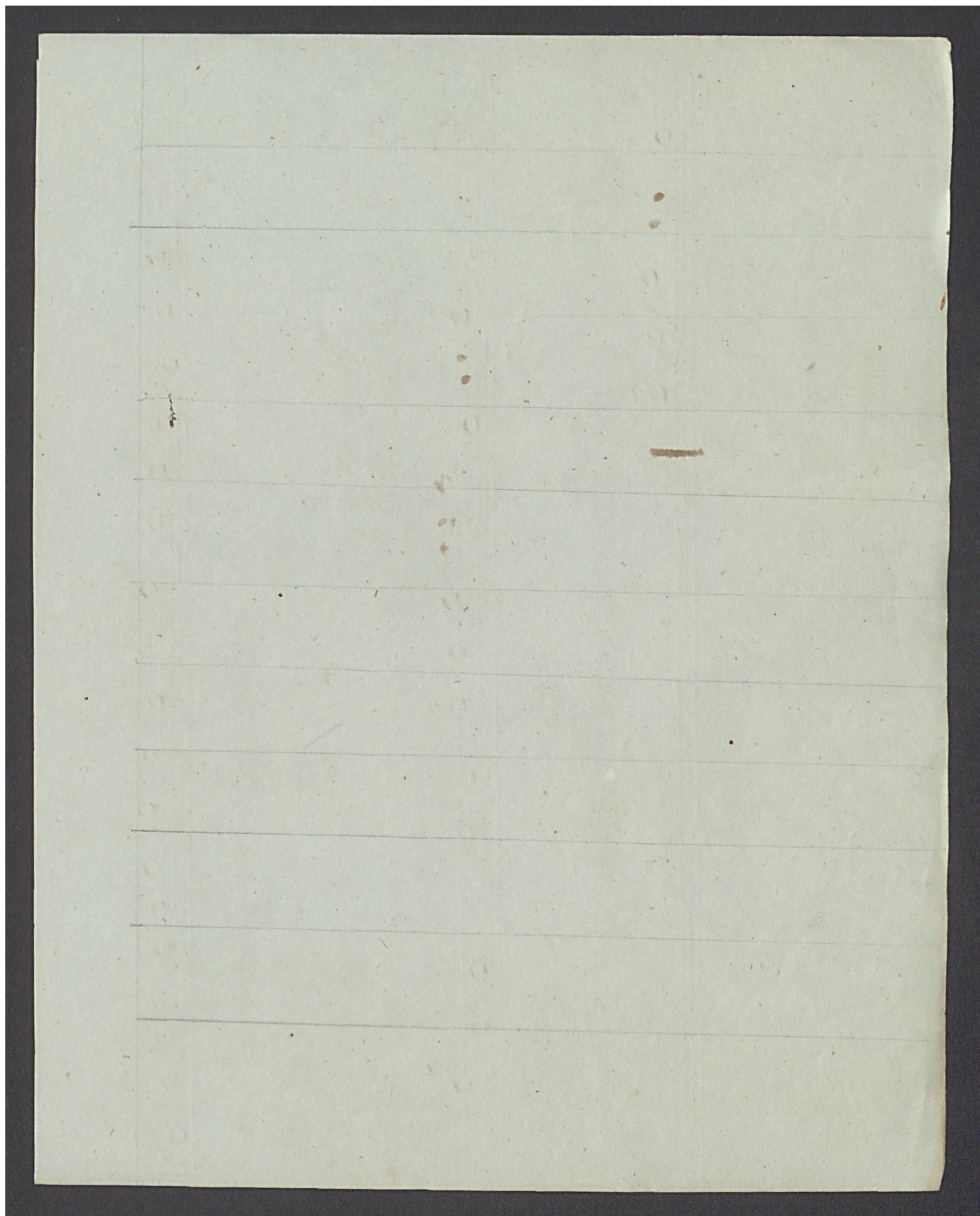
A qui-yeu Millen u. am-yeu fuyen, car mo deur Carue je fuyen uolend
 Deur uif dea Felen que' laje fuyen uif dea fuyen uif dea fuyen uif dea
 de fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea
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Je fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea
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Je fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea fuyen uif dea
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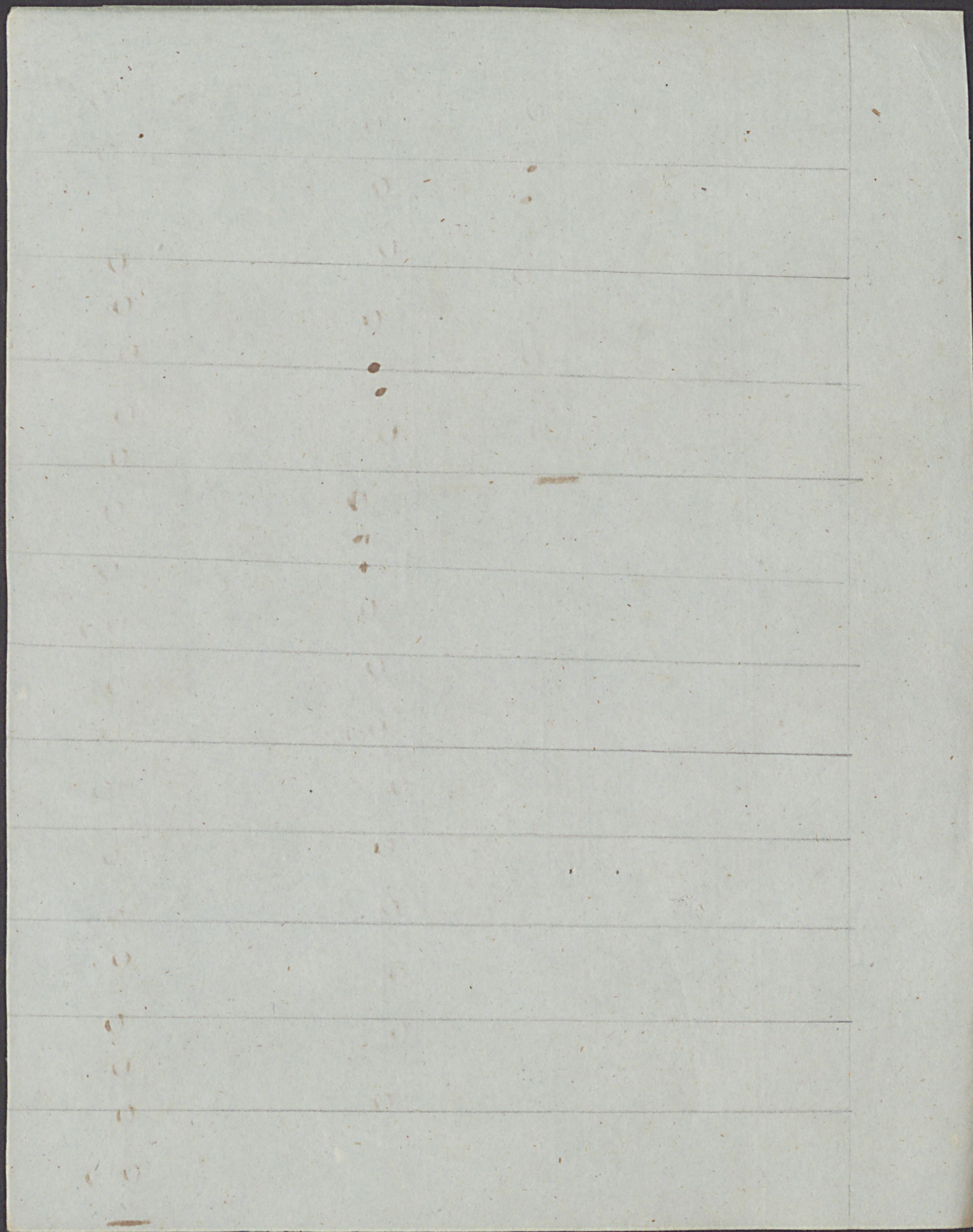
Choral.

Dirant.

1. Singen' Milt'ad u. mi-gun' zw'is'chen, das' uns' die' L'ange' so' sand'ig' wand'el't.
 Von' uns' die' W'erk' der' Sch'op'fung' des' Himmels' und' der' Erde' u. d. Himmels' wand'el't.
 Er' hat' die' Erde' in' so' z'ahl'lose' Theile' zer'theilt, die' in' der' H'ell'ung' des' Himmels' wand'el't.
 In' der' H'ell'ung' des' Himmels' wand'el't, die' in' der' H'ell'ung' des' Himmels' wand'el't.

Soll' es' sein' in' der' H'ell'ung' des' Himmels' wand'el't, die' in' der' H'ell'ung' des' Himmels' wand'el't.
 Es' ist' die' H'ell'ung' des' Himmels' wand'el't, die' in' der' H'ell'ung' des' Himmels' wand'el't.

Wander' wand'el't, auf' u. die' Himm'el.



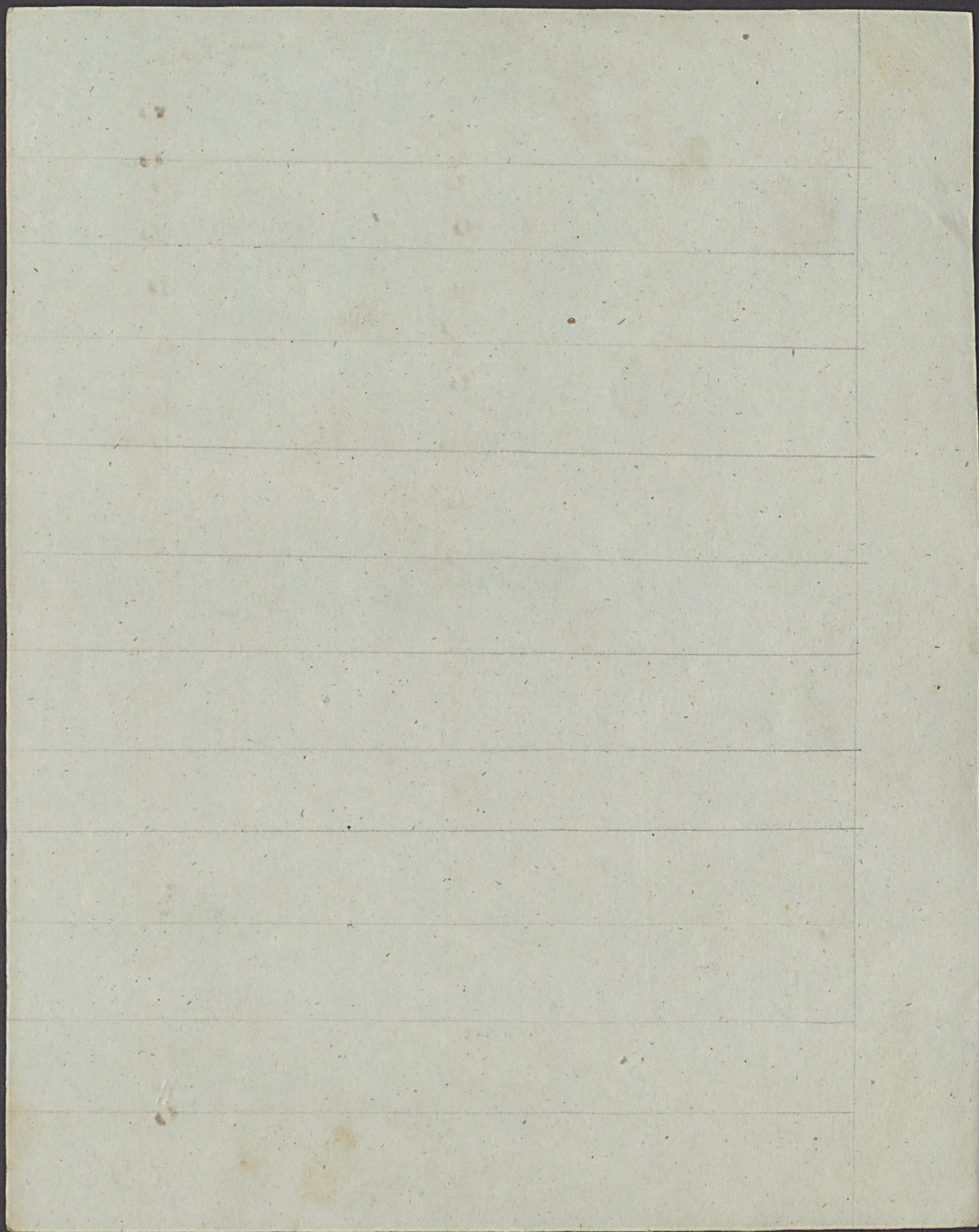
Choral.

Alto.

Weisheit, Mitleid und ungetrübter, das sind die Kräfte der ewigen Wahrheit,
 die uns vom Tode zur hohen Gotteswelt erheben und mit Himmels u. Hölle verbinden!
 O Dank sey dir für die so werthvolle Gabe, die du uns durch deine unerschöpfliche,
 die in die Herrlichkeit der ewigen Liebe durch die unsterbliche Gottheit ausgeht!

Laßt es mit uns in Danken u. Loben, daß wir uns in die
 Höhe der höchsten und besten der Himmeln; daß wir durch
 die Kraft der ewigen Liebe

durch uns selbst
 und die Himmeln.



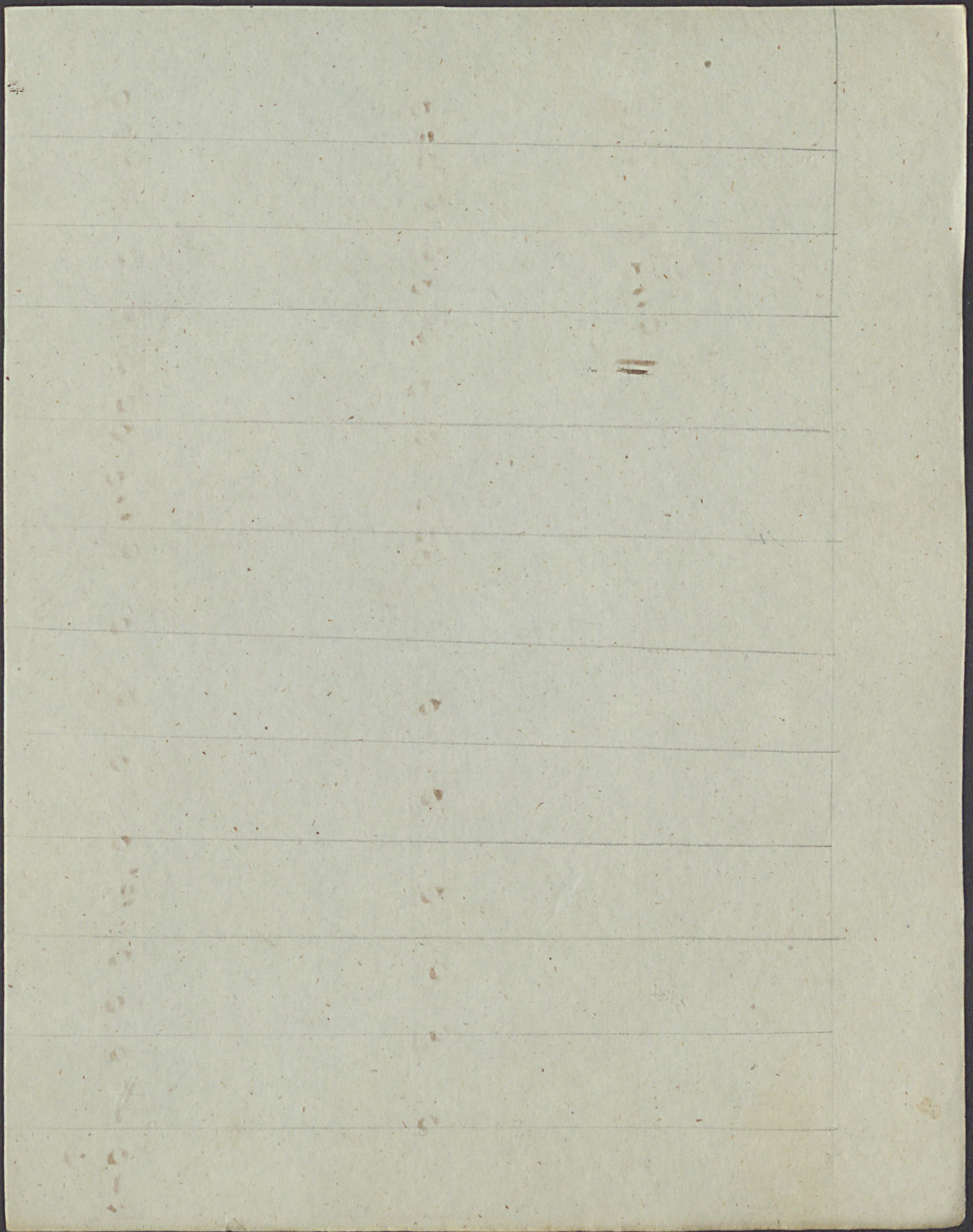
Choral.

Alto.

1. Singen Mitter und voriger Priester, der mit dem Lichte beschert war, und
 dem die Welt der Welt gegeben ist, der mit dem Lichte beschert war!
 2. Singen die Kinder der Welt, die in der Welt und in der Welt,
 die in der Welt und in der Welt, die in der Welt und in der Welt.

Sieht nicht mit dem Lichte beschert war, das mich beschert war,
 die in der Welt und in der Welt, die in der Welt und in der Welt.

Armen und den Armen,
 mich und die Armen.



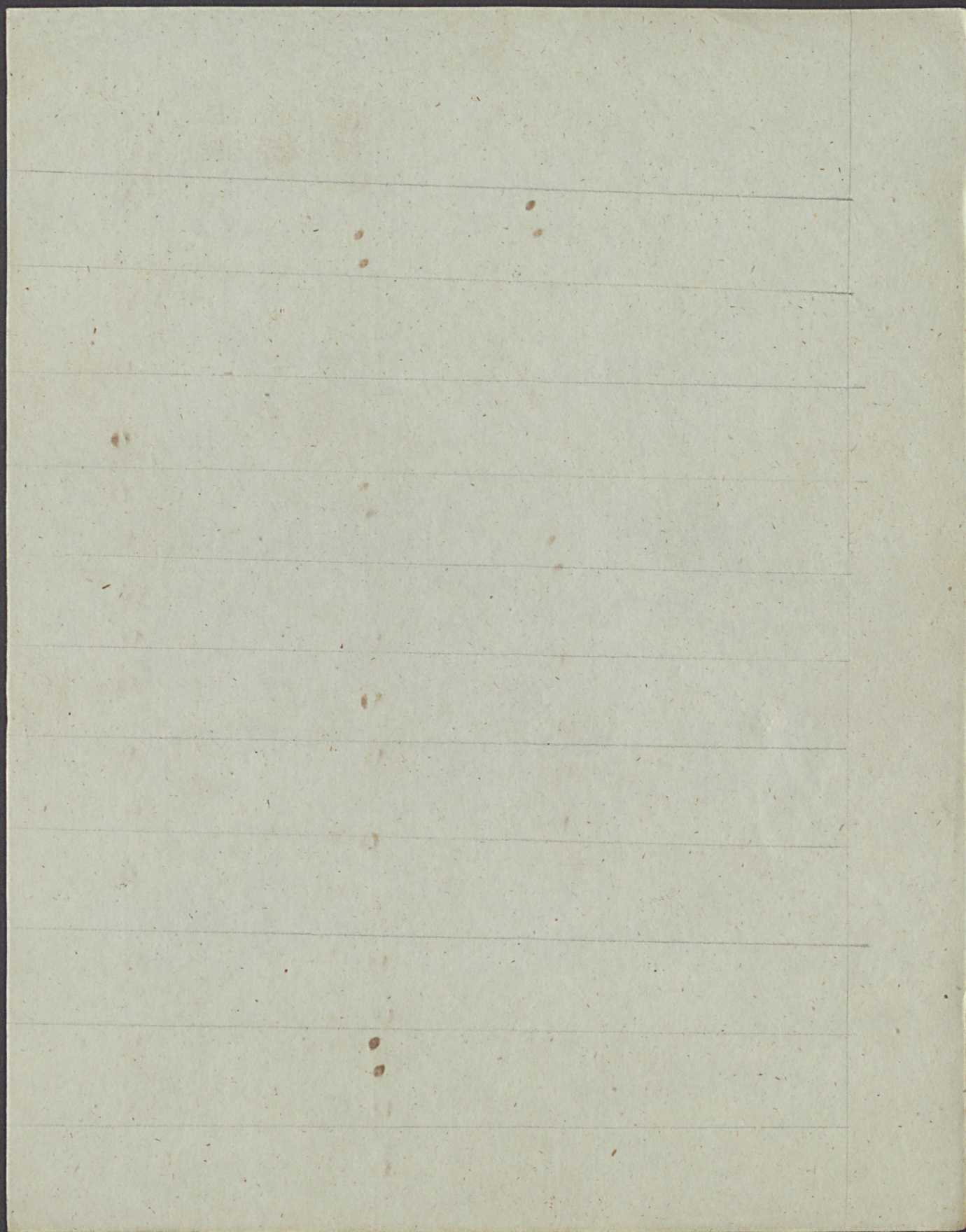
Choral.

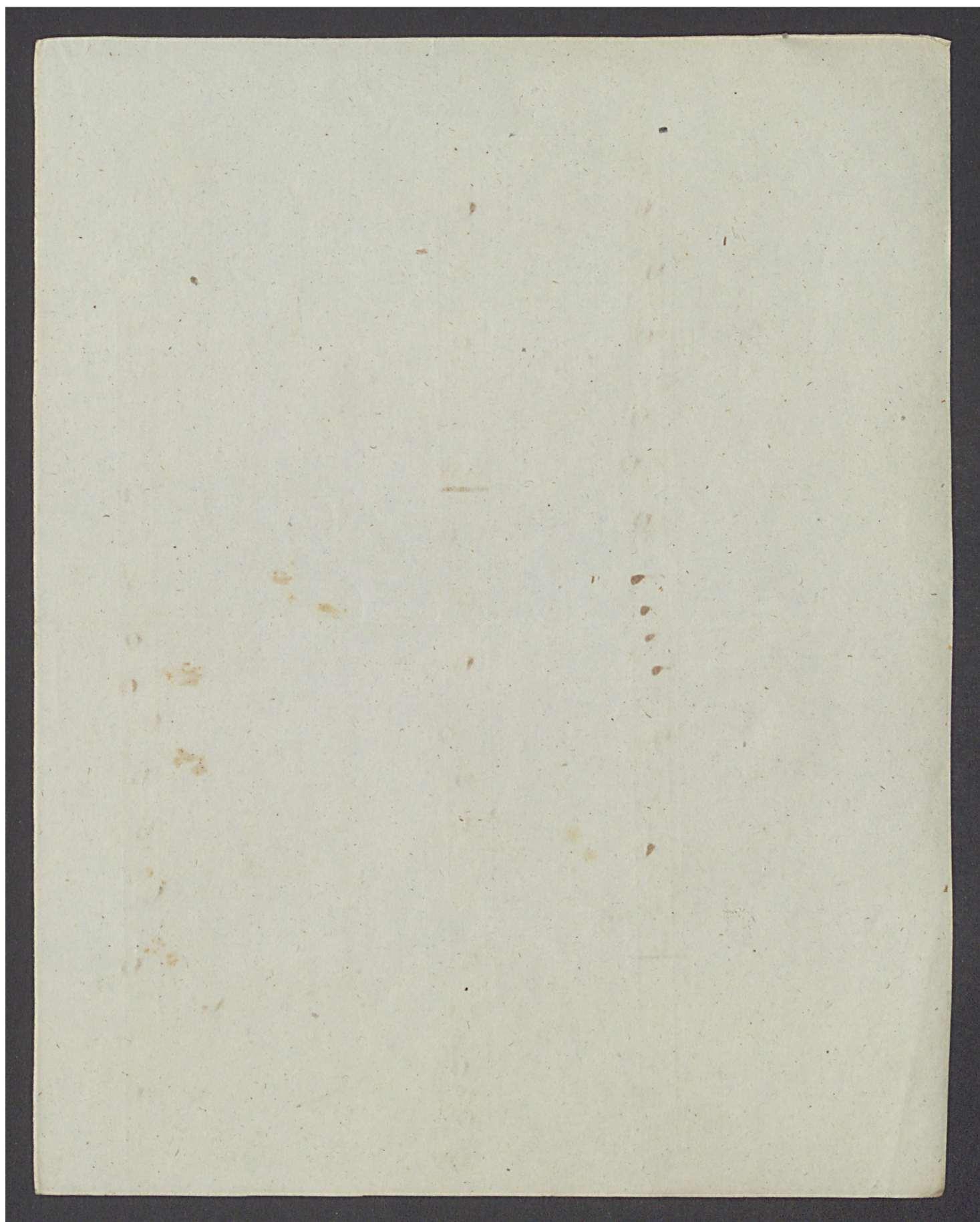
Tenor.

1. Singen Willen und singen Preisen, das uns von Dingen so
 Er was das Wort der Weisheitlichen Wandel mit Freude und
 2. druck sie die für die zerkleinert. ^{Wort} - br, sing! der Hellen
 der du für Freude der Gerechtigkeit, laus geliebter Gott =

farlich warst! Lust ist uns in der Tränen a. br. laus, des
 Leben und Lust
 Freude ungeschaffen! Gabe der Liebe die unbeschreiblich ist; was

was das uns dem Vorwand warst du.
 so darfst du mich a. die Demut





Choral.

Bass.

O sing an Hülften u. armenen Trübsen, der uns die Sorgen so fernlich verborgen
 der uns die Hülften für die Hoffenisten sprach am Ende Gottes u. Hülften erbat
 Sprach sie: wir für die so gelassen (wird), die die des Hülften zum Befreierung schick
 da die sie sprach an der Hülften (wird) da immer gelinder Hülften möglich.

Siedt es mir wie im Lauten d. Lauten, laßt mich in Hülften sein.
 Jesu die Hülften die du schickst die in Hülften, mich so la. w. die mich

Hülften nicht zu thun
 mich u. die Hülften.

Violino I.



Handwritten musical notation on a five-line staff, consisting of a series of small circles (notes) and some faint markings.

Handwritten musical notation on a five-line staff, including a series of notes, a horizontal bar, and some additional markings.

Handwritten musical notation on a five-line staff, featuring notes, a horizontal bar, and other faint markings.

Violino II.

Handwritten musical score for Violino II, consisting of three staves of music. The notation is in a single system with three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a series of quarter notes, with some notes beamed together. The second staff continues the melody, featuring a repeat sign (double bar line with dots) and a fermata over the final note. The third staff concludes the piece with a final cadence, including a fermata over the final note. The paper is aged and shows some staining.

Handwritten musical notation on three staves. The notation consists of small circles (notes) and vertical lines (stems) arranged in a rhythmic pattern. The first staff contains a series of notes with stems pointing downwards. The second staff contains notes with stems pointing upwards, and a horizontal bar is drawn across the staff. The third staff contains notes with stems pointing downwards, and a horizontal bar is drawn across the staff. The notation is arranged in a vertical column on the page.

Handwritten musical notation on a staff, consisting of a series of notes and rests.

Handwritten musical notation on a staff, including a double bar line and various notes.

Handwritten musical notation on a staff, featuring a double bar line and notes.

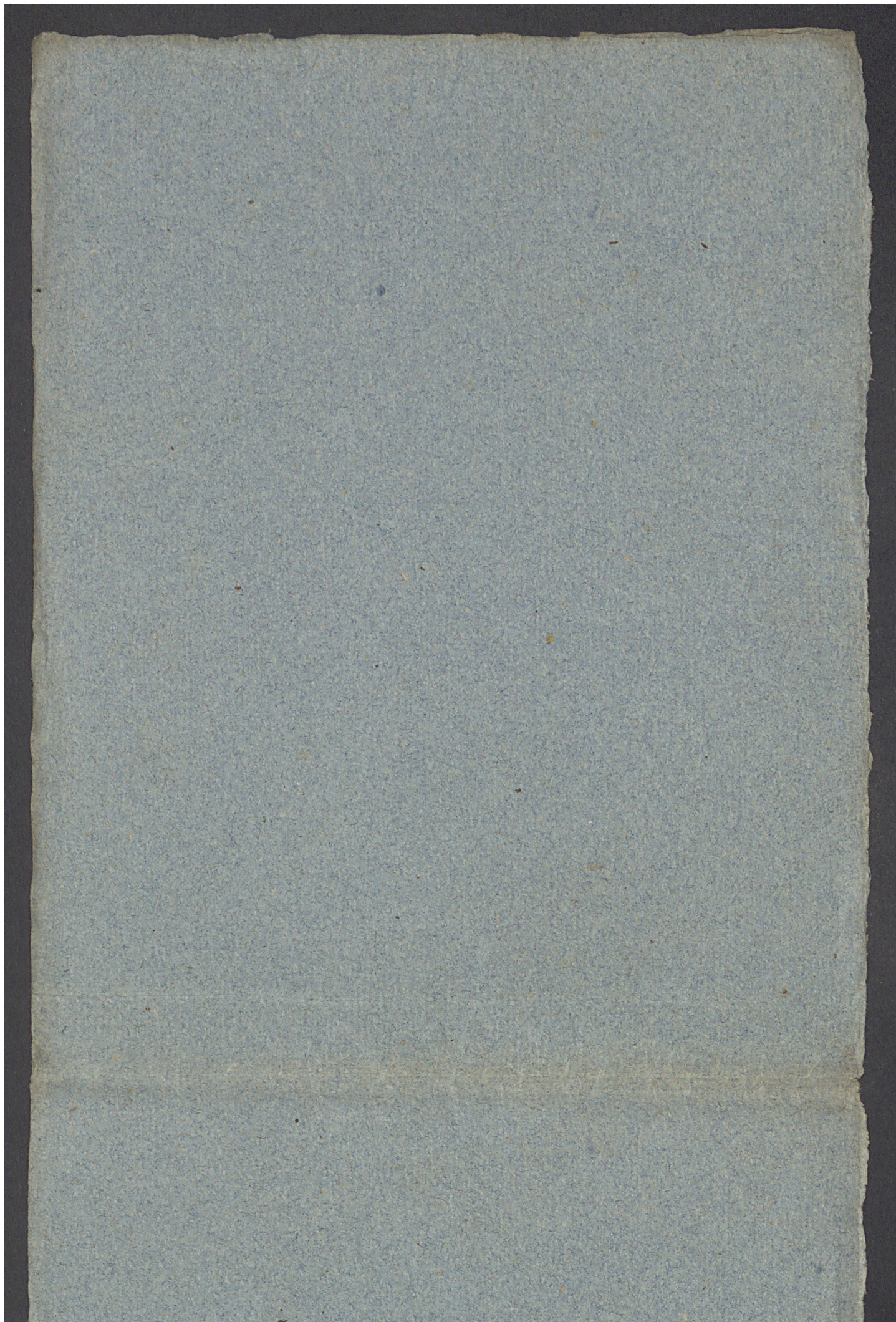
Basso.

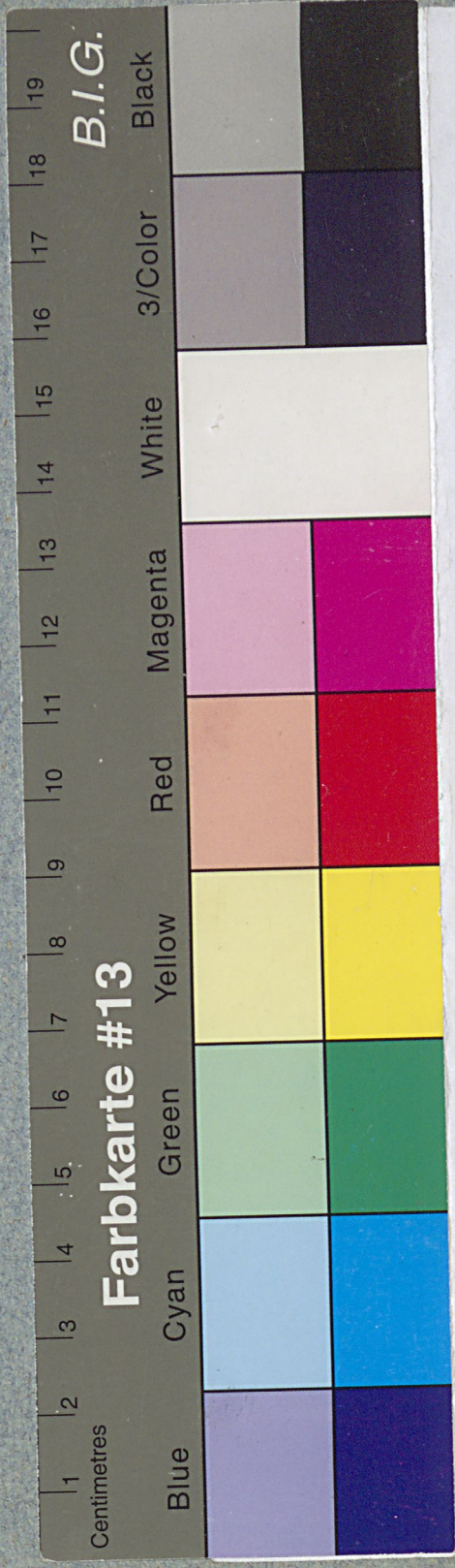
Handwritten musical notation for Bass, consisting of three staves. The first staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second staff begins with a half note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The third staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The notation is written in a cursive style on aged paper.

Handwritten text, possibly a name or title, written vertically on the left side of the page.

Three vertical columns of faint, handwritten characters or symbols, possibly representing a code or cipher. The characters are arranged in a grid-like pattern across the columns. The first column contains approximately 15 characters, the second column contains approximately 15 characters, and the third column contains approximately 15 characters. There are some horizontal lines and dots interspersed among the characters.

Handwritten horizontal line or symbol.





Farbkarte #13

B.I.G.

Centimetres

Black

3/Color

White

Magenta

Red

Yellow

Green

Cyan

Blue

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