

In sub Spiritus sancti am. tya.

Canto.

≡ Stabat mater

Pergolese

508

In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.

No. 3. Largo.

In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.
 In diebus illis, cum esset in Bethaniam, et daretur ei cenam, et daretur ei cenam, et daretur ei cenam.

No. 4. Alto Aria Allegretto 2/4 tacet. 102.

Largo
Adagio.

Nro 5.

Wahr wird gesehn, wachsam Mitleid nicht mit diesen
quis est homo qui non fletet Materem

Freuen weinend, die hier die in der Welt sahn, wahr wird gesehn
e uideret in tanto supplicio quis est homo

wachsam Mitleid nicht mit diesen Freuen weinend, die hier die
qui non fletet Materem uideret in tanto

in der Welt sahn Wahr wird sich nicht
supplicio quis quis pro peccatis

weinen, daß der Gott der Pöbel seinen Himmel dinnen
sae gentes uidit Jesum in tormentis et flagellis.

Wachsam gab auf daß Pöbel seinen Himmel dinnen
subditum uidit Jesum in tormentis, et flagellis.

Wachsam gab Himmel dinnen Wachsam gab.
subditum et flagellis subditum -

Nro 7. Andante

Auf was hatten wir uns gefunden,
uidit suum dulcem natum

am aller das Mittelst am aller das Mittelst am
moritendo desolatum moritendo desolatum

Allein, wo wir sahn, Auf was hatten wir uns gefunden,
emisit spiritum uidit suum dulcem natum

Erben sollen sie am Thro — wo in der Thronen Thron
 fac ut ardeat, cor me — um, ut sibi compla —
 ra die Graben wo die Thron — unstrahlte Erben sollen sie am
 fac ut ardeat cor me
 Thron — un Graben wo die Thron wo die Thron strahlte
 me um ut sibi compla
 Graben wo die Thron strahlte
 Erben sollen sie am Thron — un Erben wo die
 fac ut ardeat cor me um at sibi compla —
 Thron — un strahlte
 ceam

No. 10.

Tempo giusto
 Andante

10.
 Höre die Natur a her liden die Thron
 yüngere! liden müde die Thron af sie Graben un den
 Thron, af mit die sie Graben sind, af sie Graben

17.

af sein mit dir loben sind. O du frommster, du
 frommster Holländer du sein dich sein dich mich sein
 laß dich preisen und kriegst allein magst sollen Mitleid
 preisen und kriegst allein magst, O du frommster du
 segnen jedes Hügel In der Lunden wie von dir der
 segnen, der segnen, der segnen In den dir der weißt die
 die mich von dir loben mich zu jenen lob im Licht
 der zum lob im Licht sind, der weißt du mich, der zum
 lob im Licht sind, der zum lob im Licht sind.

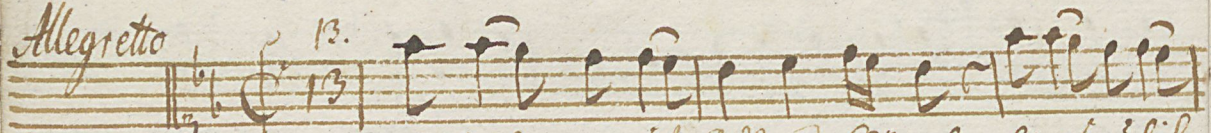
No 11. Alto etria Grave tacet.

Sepr. Allegretto. No. 12.

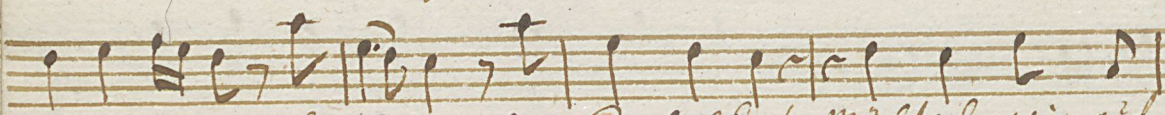
Nro. 12.

Allegretto

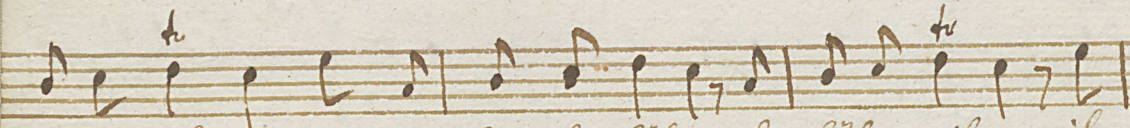
13.



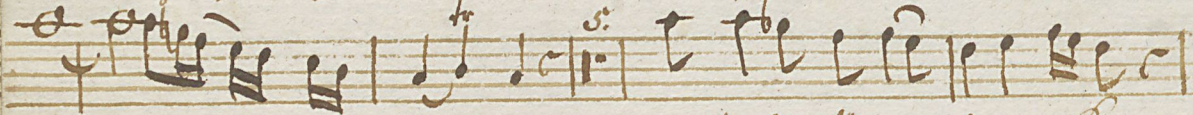
Müßt ich, wie auf Adlers flügeln, hin zu unsrer



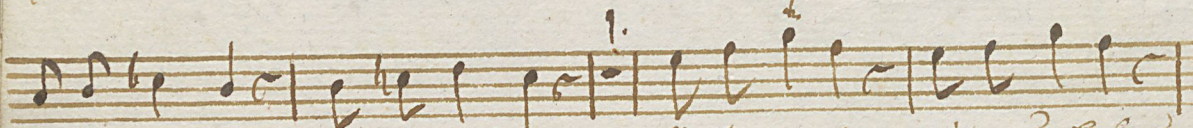
Höhen eilan ihr Hühen, der Gerechtigkeit Müßt ich wie auf



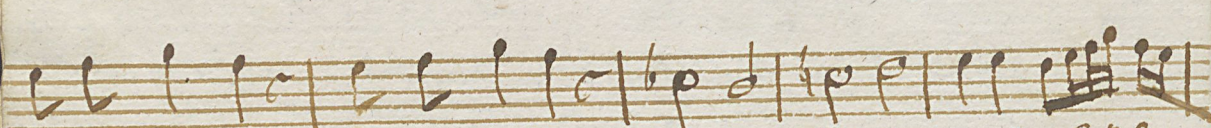
Adlers flügeln hin zu unsrer Hühen ihr Hühen eilan, ihr



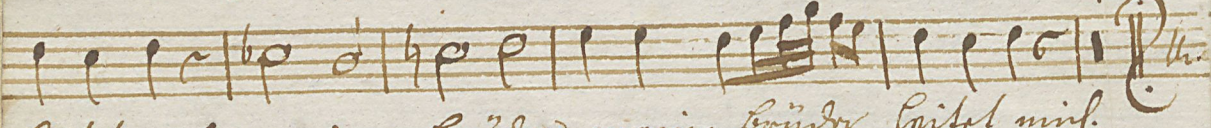
Hö — — — — — hen eilan. Mit Singfänger junger Pörrer



unser Bröder unser Bröder Mitgesungen junger Pörrer



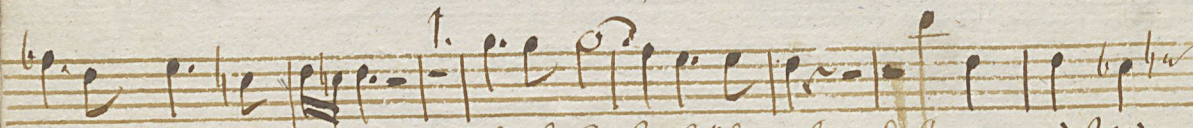
Mitgesungen junger Pörrer, unser Bröder unser Bröder



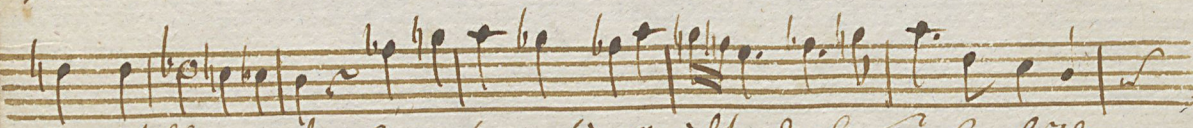
leitet mich unser Bröder, unser Bröder leitet mich.

Nro 13. Largo

Daß darinnst wir, was im Ende wir nicht



erhalten denn zusammen Drobem unser Bröder jeße Daß warum nicht wir



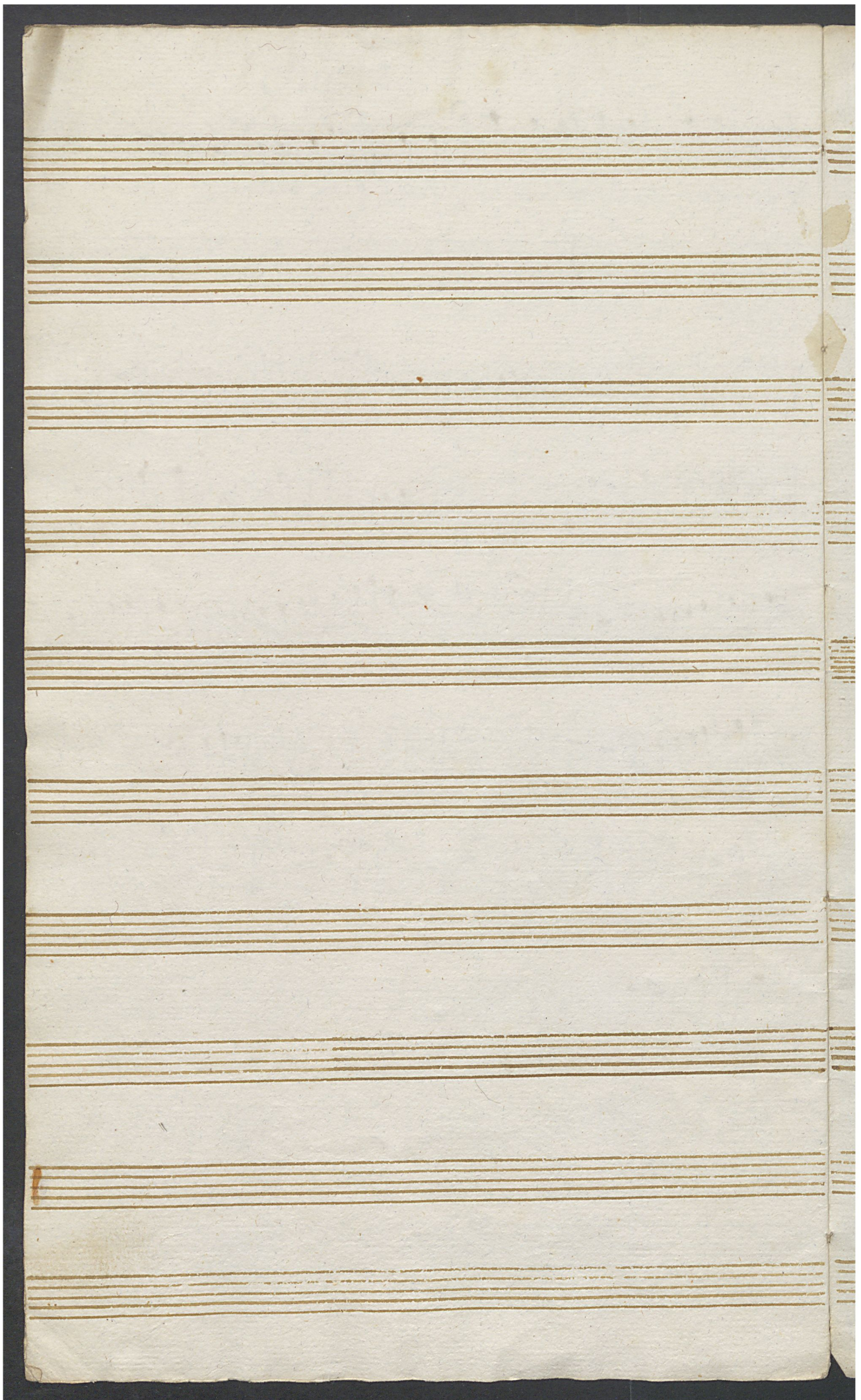
nun erhalten sie ungetrennt im Geiste Drobem unser Bröder

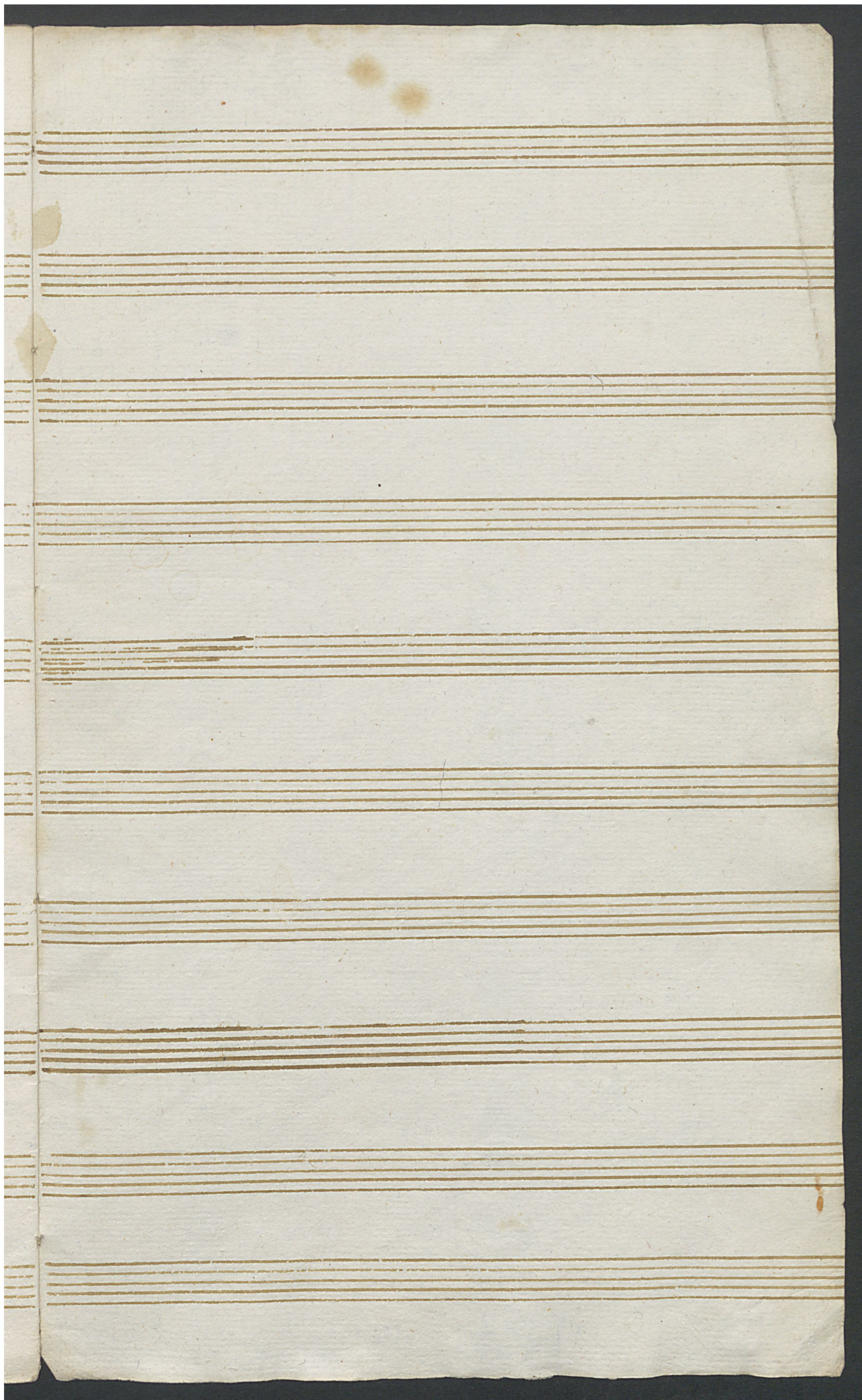
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, the text "Ipsa Iobem nostrae brüder ipsa, Iobem nostrae brüder ipsa" is written in a similar cursive hand.

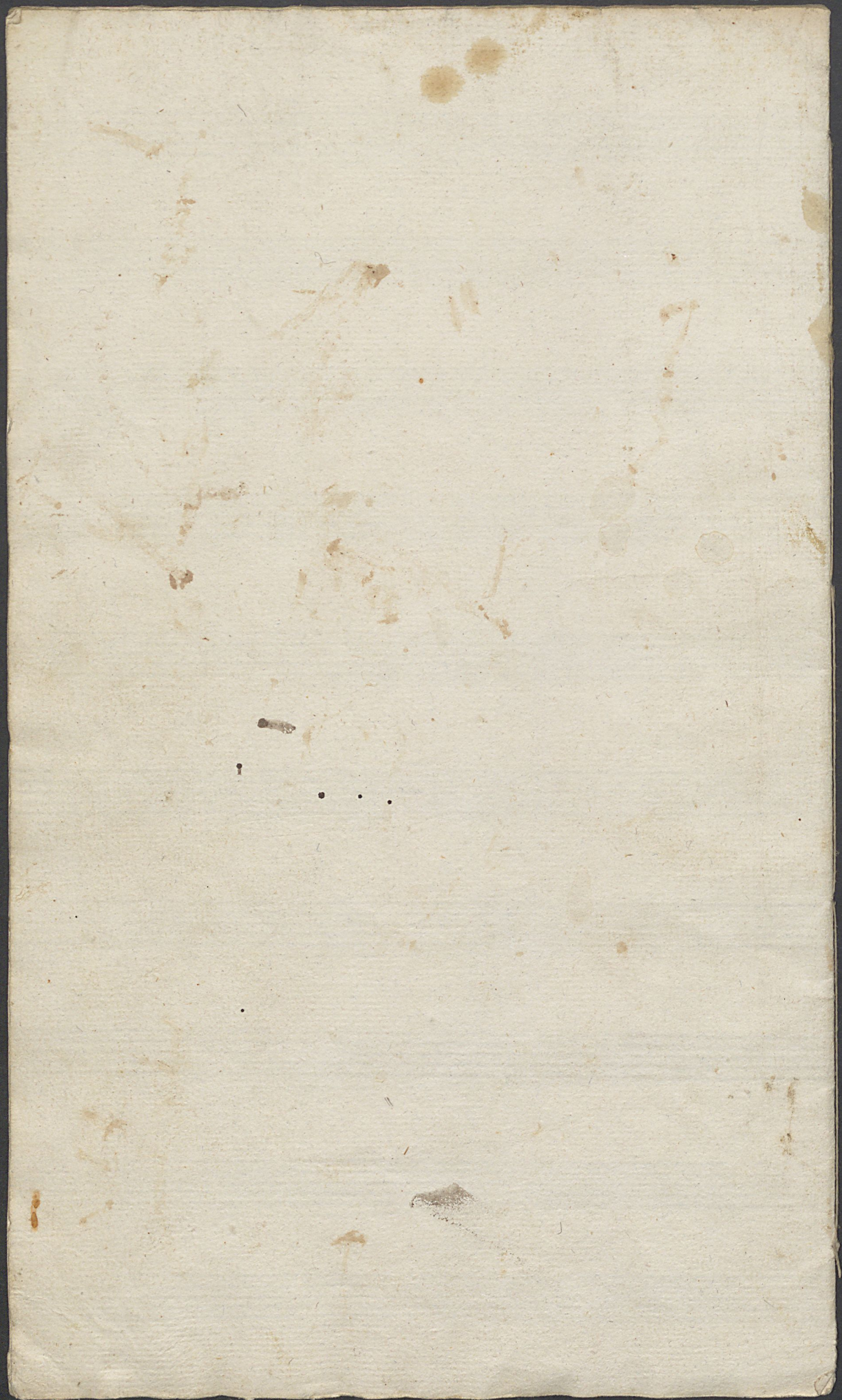
No III.

Fuga.

Handwritten musical notation for a fugue, consisting of seven staves. The notation includes various rhythmic values and accidentals. Below the staves, the word "Amen" is written multiple times, often with long horizontal lines underneath, indicating sustained notes or rests. The piece concludes with the word "finis" written in a decorative flourish.







In sub Epistulis, Junii am tya,
Alto.

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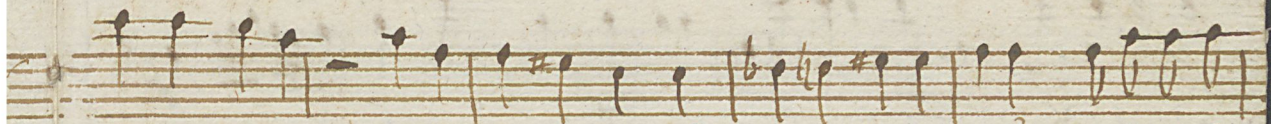
Adagio. No. 1. Alto.

Da duo. 11.

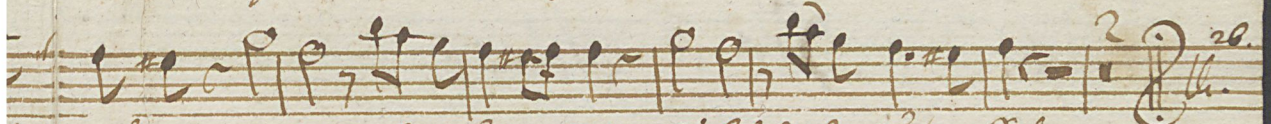
Jesus Christus schwebt am Kreuze
zu blutig sand sein Därgel für unser, blutig
in des Todes Naht blutig in des Todes Naht, Jesus
Christus schwebt am Kreuze blutig sand sein Därgel für unser,
blutig sand sein Därgel, sein Därgel für unser sein Därgel sand blutig
blutig, blutig in des Todes Naht sand für unser, blutig in des To-

47. Canto Aria No. 1. tacet.

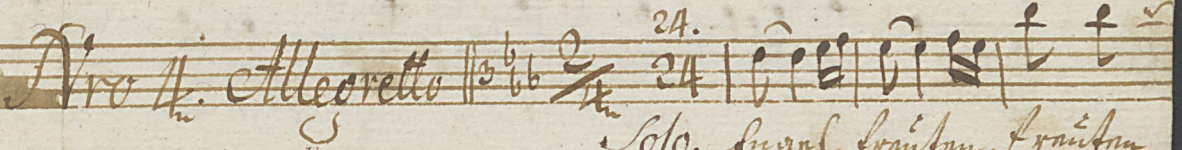
Carretto No. 3.
da duo. Liebend weigst, liebend weigst du dein
Brüchig, du bist dieser Kindes Mutter, du bist dieser Mutter
Kind, dieser dieser Mutter Kind,



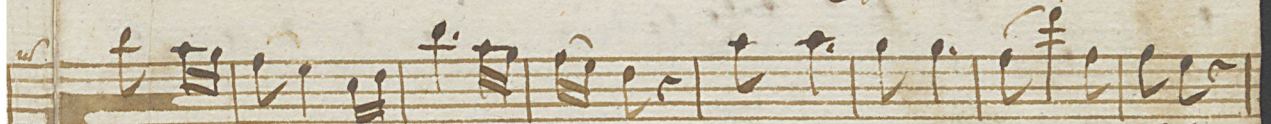
liebendste Engel, du bist dieser Mutter, du bist dieser



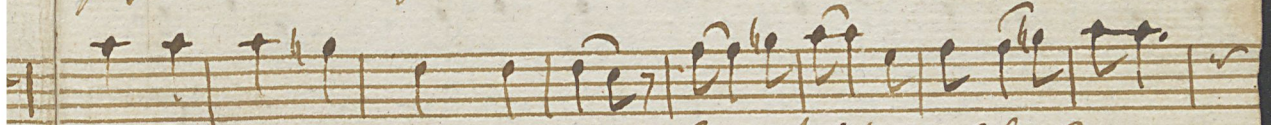
Mutter, du bist dieser Mutter, du bist dieser Mutter



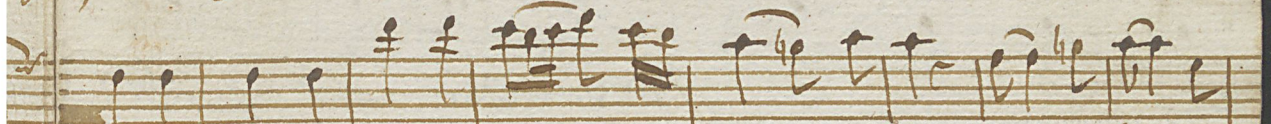
No. 4. Allegretto Solo. Engel fröhlich, fröhlich



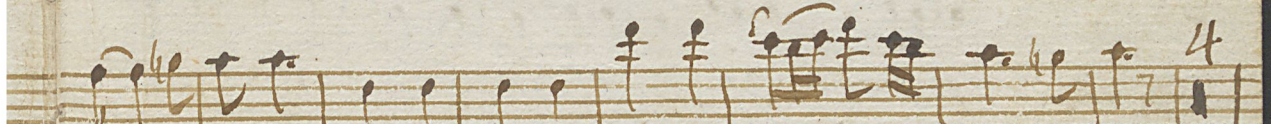
du der Mutter deiner Mutter die der Mutter deiner Mutter



deiner Mutter, Engel fröhlich, du der Mutter



die der Mutter deiner Mutter, Engel fröhlich



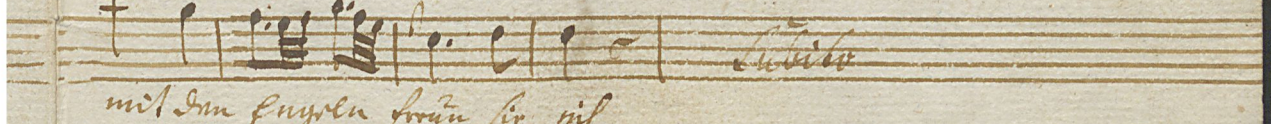
du der Mutter die der Mutter deiner Mutter



abgebetet sind nun ich alle Frauen, abgebetet sind nun



ich alle Frauen abgebetet sind nun ich alle Frauen



mit dem Engel fröhlich für dich

abgetrüdert sind um ihu alle Tränen mit den Augeln für ihu

piu
No 5. Adagio
Soprano cum alto.

pianissimo Nur mit ihu nicht der Tränen nicht wie sie der Dornen

sünden, die Herr Jesu im Tod jagt. wo mit ihu, nicht der

Tränen, nicht wie sie der Dornen Tränen, die Jesu

Allegretto
im Tod jagt? Also, wo, **No 6. duo.** Nur wird *piu* nicht

innig können Jesu der Gott der Jesus ihu Tränen davon

Verstand gab, Jesu der Jesus Geist ihu Tränen

Tränen Verstand gab, Tränen davon Verstand gab.

No 7. Cantabile Andante Tabet.

No 8

Andante

Solo

13.

Dein Mutter, dein Bruder, dein Bruder,
sind die Tränen, die mit Eiser, mit Eiser fallen, was die
Wunden gebildet, was die Wunden gebildet. Dein Mutter, dein Bruder,
dein Bruder sind die Tränen, die mit Eiser fallen, was die
Wunden gebildet, fallen, was die Wunden gebildet. Dein Mutter
dein Bruder sind die Tränen, sind die Tränen die mit Eiser
fallen, was die Wunden gebildet, fallen was die Wunden gebildet.

No 9. Fuga Allegro.

No. 9.

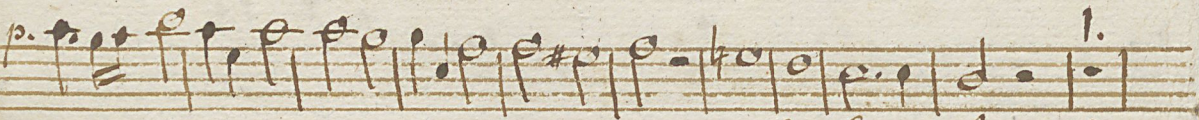
Fuga, Allegro a duo.



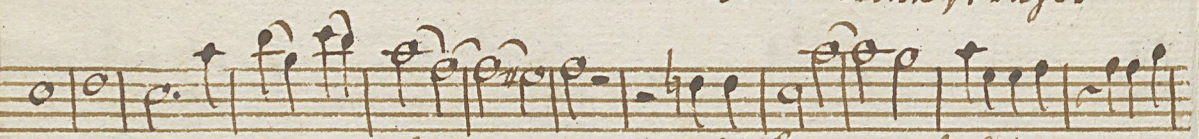
4. Loban sollen sie am Hron, in der Mounn Paradisa,



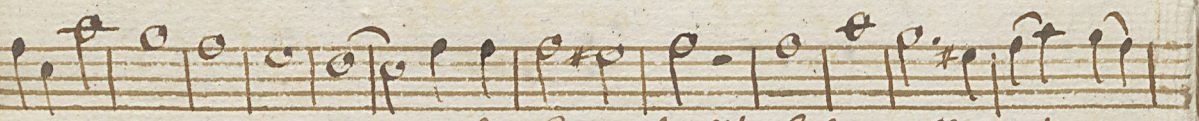
Troben, wo die Kron strahlet



wo die Kron strahlet



Loban sollen sie am Hron wo die Kron strahlet



wo die Kron strahlet; Loban sollen sie am



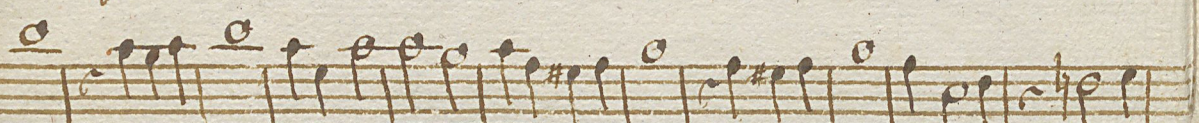
Hron in der Mounn Paradisa, Troben wo die Kron



strahlet, die Kron wo die Kron strahlet, Loban sollen sie am Hron,



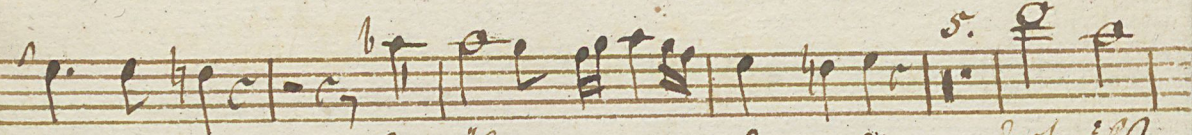
am Hron am Hron, Troben wo die Kron die Kron strahlet



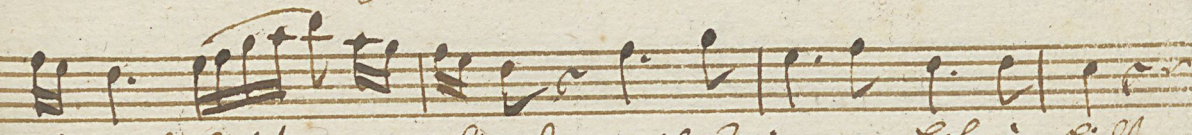
Troben wo die



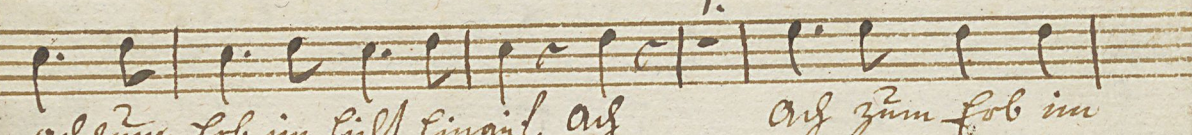
Auf der Simbala der Simbala Beschälst du, du Lärner



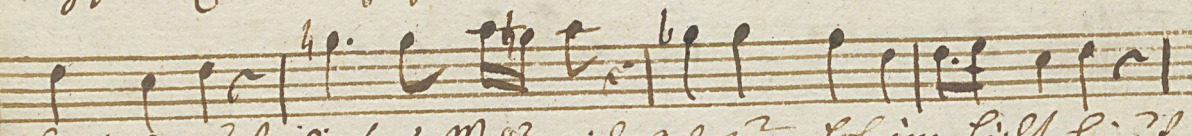
Wir von dir Der süßwar, —, du non dir Dort rüßst



du mich Länd von Simbal mich zu jannem Lob im Länd,



auf zum Lob im Länd Simbal, auf auf zum Lob im



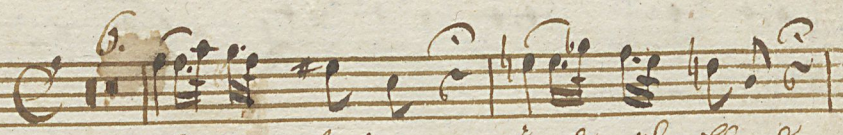
Länd Simbal Dort rüßst du mich, auf zum Lob im Länd Simbal



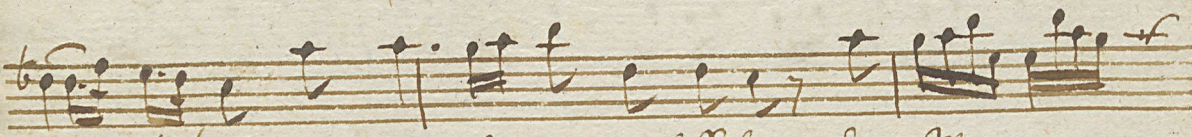
No. 11.

Andante Solo

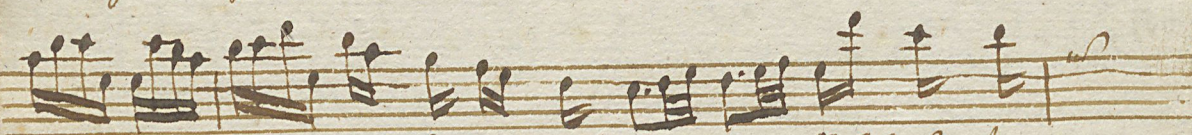
Grave



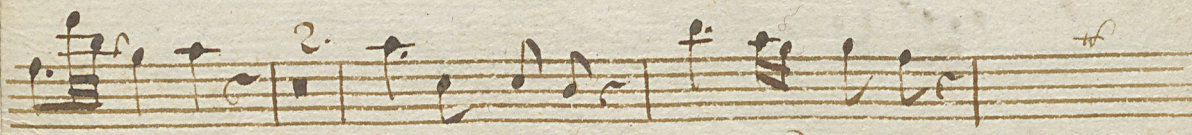
Loben fränden und ihr fland



müßst ihr dem Mandarar mich Palam dem Mann



— — — — — In vor mich Pa — cam Nand in dem



füßen jügn Lüggen fränden Lüggen fland



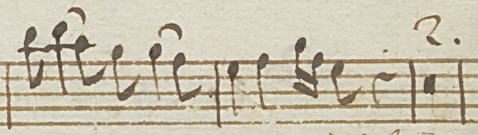
 Einigstes Glück, mögtes mögtes ist dem Wunder was Kalam



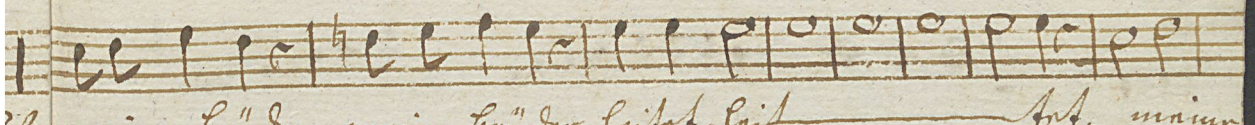
 Dank untrom fügen Dank untrom fügen, Dank untrom fügen füge



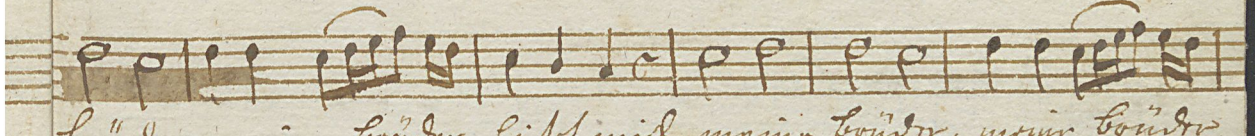
 Dank untrom fügen füge.

No. 12. Allegretto *a. duo.* ^{29.}  ^{2.}


 Mitzunsam jantob fo bab,



 uniuir brüder, uniuir brüder lütel, lütel Ant, uniuir



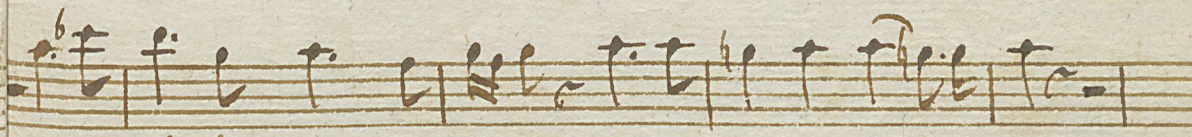
 brüder, uniuir brüder lütel mich, uniuir brüder, uniuir brüder



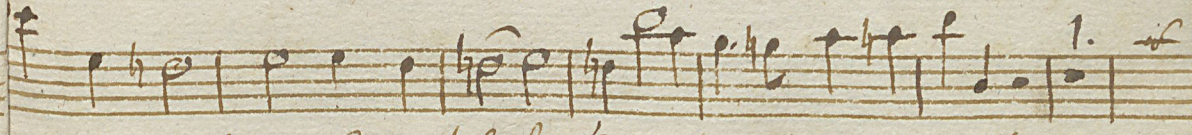
 lütel mich.

No. 13. *Largo.* ^{7.}  ^{1.}

 Dem Soprano. Daß dunnist wir, wann im Gode



 wir aufstehen, dann züsammu dooben unser brüder jüde,



 Daß wann nist wir unu aufstehen, ungetrennt im Geirichte

Tröben im Sa Linder pfa Tröben im Sa Linder pfa

Nro III

Fuga cum Soprano

.6. Amen &

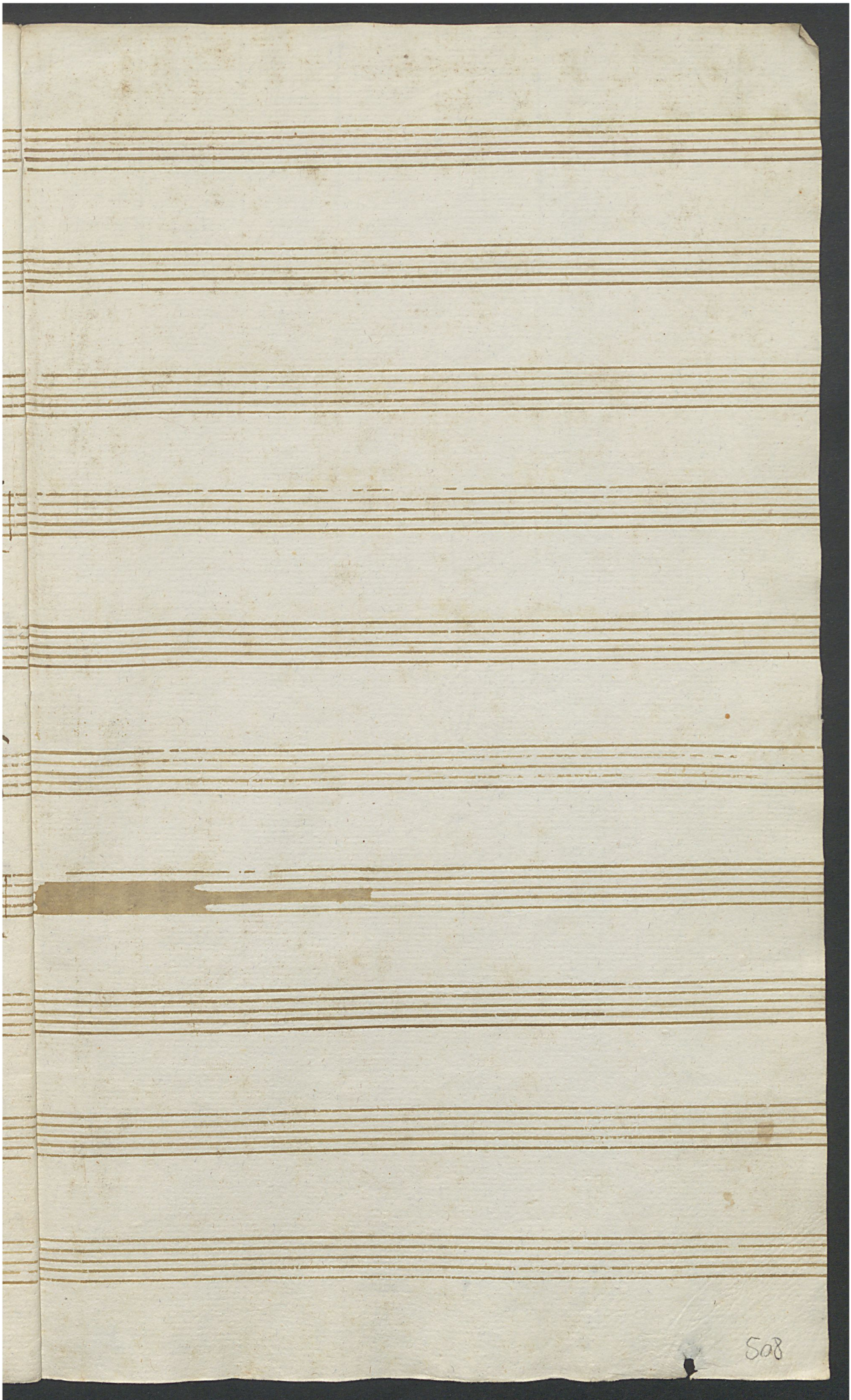
man. & man &

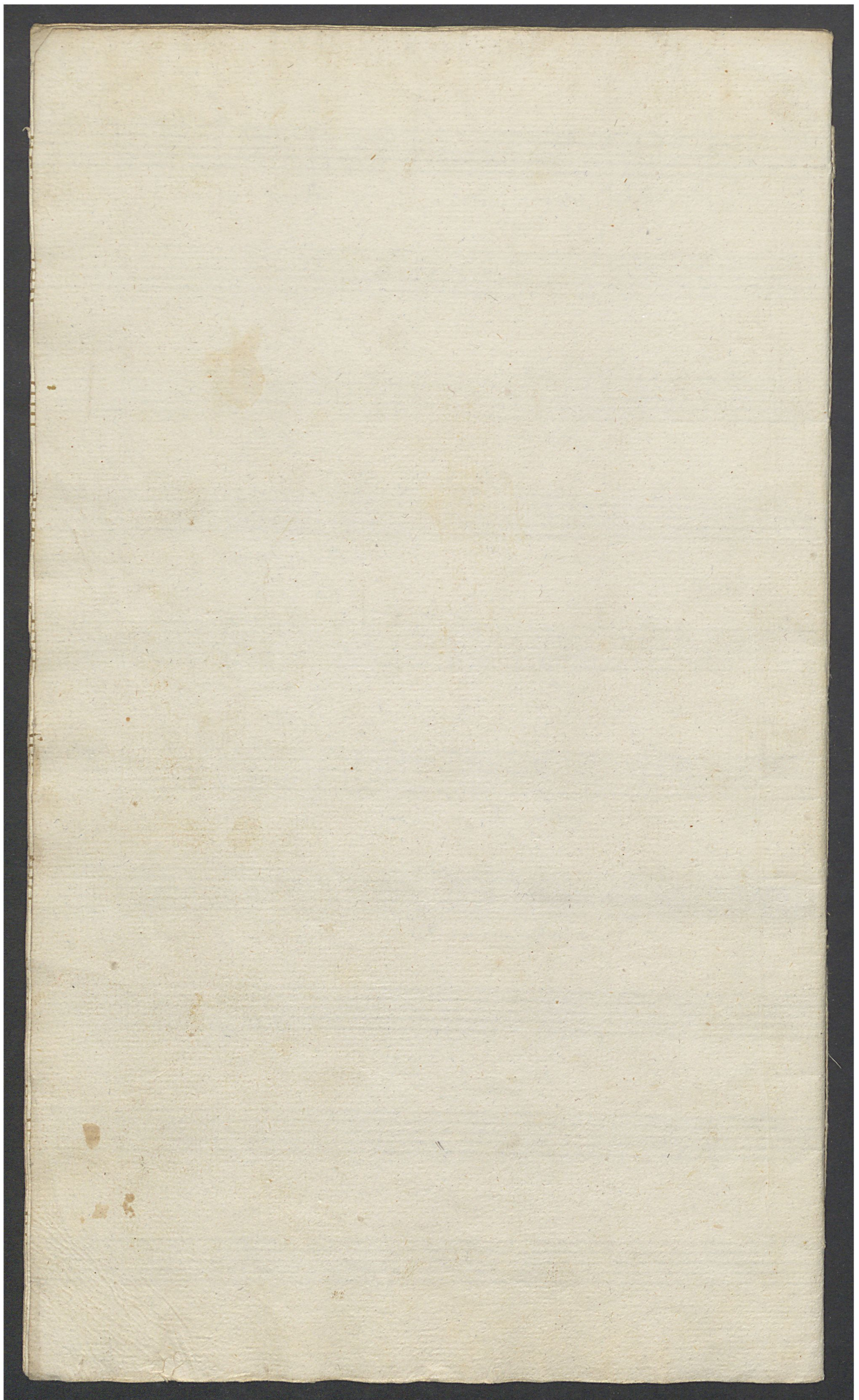
man &

man Amen &

man Amen Amen Amen & man

Amen.





Jesus Christus Stuhl am Kreuze

Violino 1^{mo}.

508

Adagio

Violino 1^{mo}

Violino 1^{mo} musical score, Adagio tempo. The score consists of seven staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The piece concludes with a double bar line and a repeat sign.

Vce 2. Andante, Canto Solo.

Vce 2. musical score, Andante tempo, Canto Solo. The score consists of three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p*. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, naturals). The music is written in a cursive style typical of 18th or 19th-century manuscripts. The fifth staff concludes with a double bar line and the number '108' written below it.

No. 3, Largo

Handwritten musical notation for 'No. 3, Largo' on four staves. The notation is in a large, clear hand. It includes dynamic markings such as 'p.' (piano) and 'f.' (forte). The music features a mix of note values and rests. The fourth staff ends with a double bar line and the number '108' written below it.

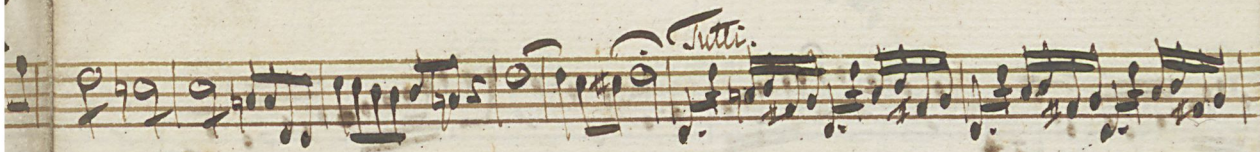
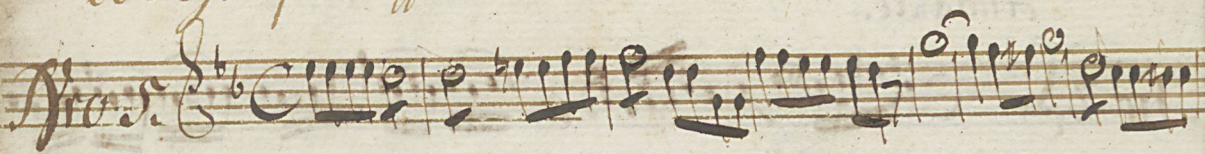
No. 4, Allegretto

Allegretto.

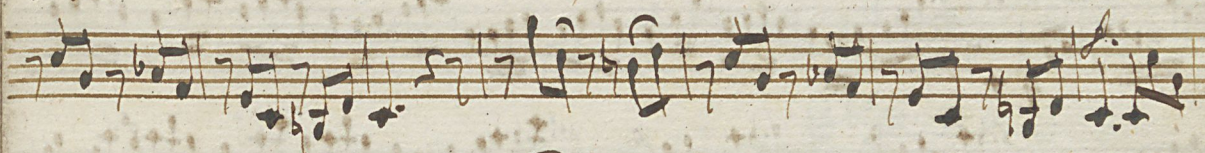
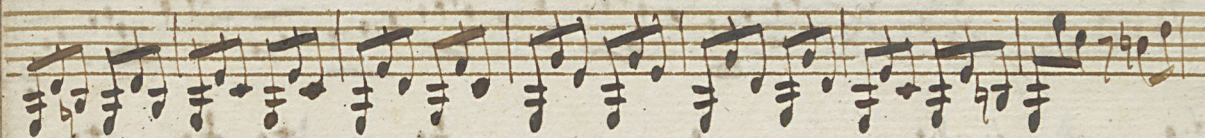
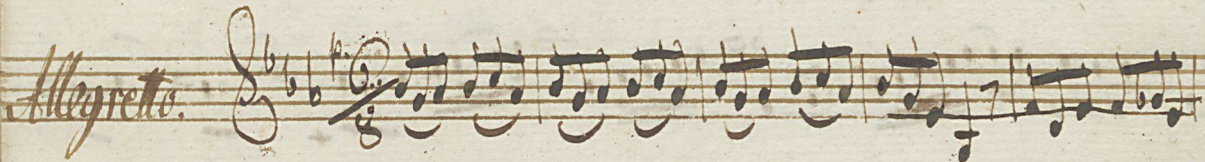
No 4.

Handwritten musical score for "No 4" in G major, 2/4 time, marked "Allegretto". The score consists of 11 staves of music. The first staff is the treble clef melody, and the second is the bass clef accompaniment. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and a repeat sign on the eleventh staff. The page number "103." is written at the bottom right.

Adagio pianissimo



Pro 6.



Pro 7. Andante

Andante.

Nro 7.

Andante.

Nro 8.

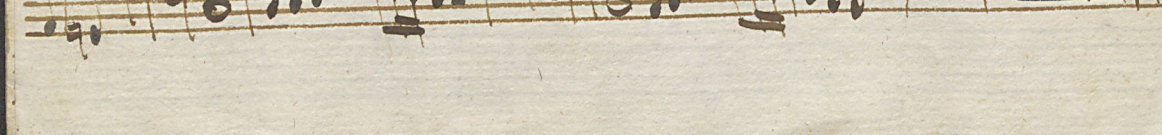
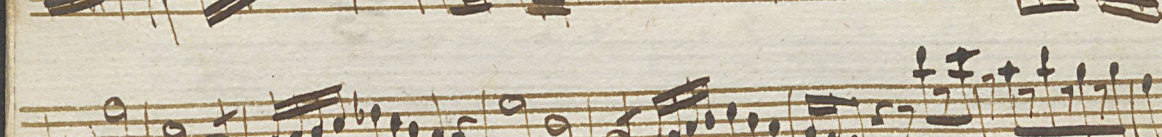
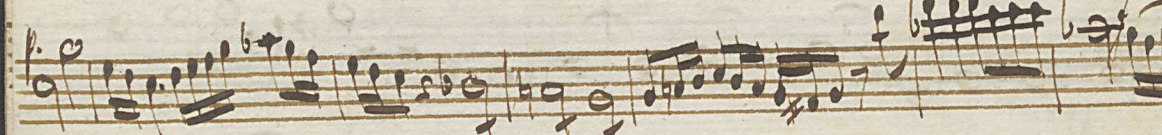
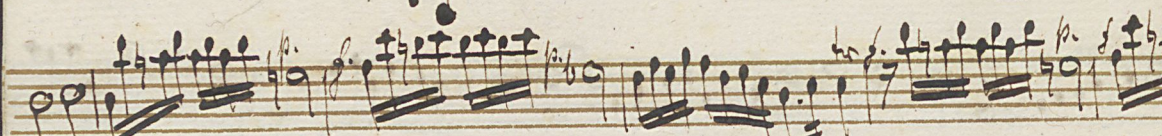
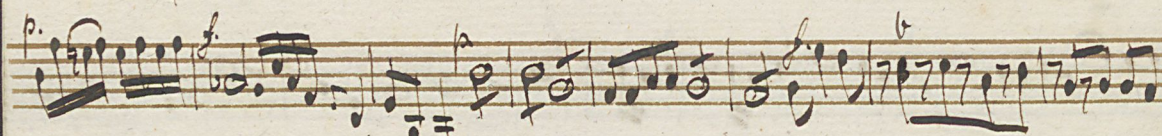
Fuga Allegro.

Nro. 9.

The musical score is written on 12 staves. It begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic patterns and melodic lines. Dynamic markings include 'p.' (piano) and 'ff' (fortissimo). The piece ends with a double bar line and the word 'ff' written below the final staff.

Largo.

No. 10. 



Handwritten musical notation on two staves, featuring complex rhythmic patterns and various note values.

No. 11. Andantino

Grave

Handwritten musical notation for the 'Andantino' section, consisting of ten staves of music.

Segue Allegretto Op. 12.

Allegretto.

Nro. 12.

Handwritten musical score for Nro. 12, Allegretto. The score consists of ten staves of music. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in brown ink on aged paper.

Largo

Nro. 13.

Handwritten musical score for Nro. 13, Largo. The score consists of four staves of music. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in brown ink on aged paper.

Handwritten musical notation on three staves. The notation is dense and complex, featuring many accidentals (sharps, flats, naturals) and rhythmic markings. The first staff begins with a treble clef and a key signature of two flats. The second and third staves continue the melodic and harmonic development.

29.
No. 14.

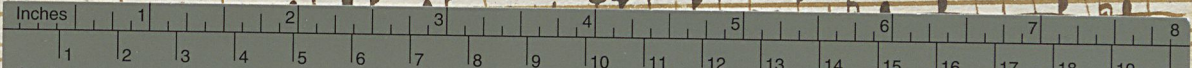
Allabreu

Handwritten musical notation on seven staves. The section begins with a large 'A' time signature and the tempo marking 'Allabreu'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a flourish.

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. The piece concludes with a double bar line and the number 29.

Nro. 14.

Handwritten musical notation on five staves. The first staff begins with the tempo marking *Allabreu*. The notation includes various note values, rests, and clefs.



Farbkarte #13 B.I.G.

Blue	Cyan	Green	Yellow	Red	Magenta	White	3/Color	Black
[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]
[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]	[Color swatch]

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Handwritten musical notation on a five-line staff, featuring various note values and stems.

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