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**bach**

ARCHIV LEIPZIG

Go. S. 77



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Wir führen Wissen.

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**bach**

ARCHIV LEIPZIG

397

1. Ein feste Burg ist

W.I., 89. 1.

Handwritten musical score for three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in bass clef. The notation consists of rhythmic patterns of notes, some with stems and beams, and some with flags or beams. There are some ink smudges and a large scribble at the bottom right of the page.

2. Gedult in dem Leben.

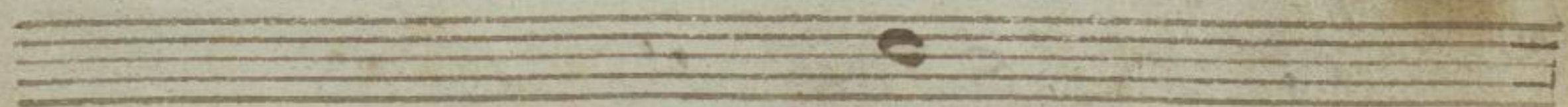
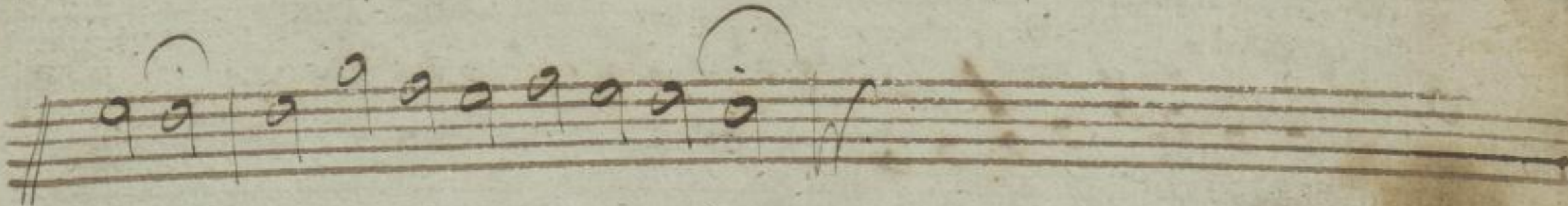
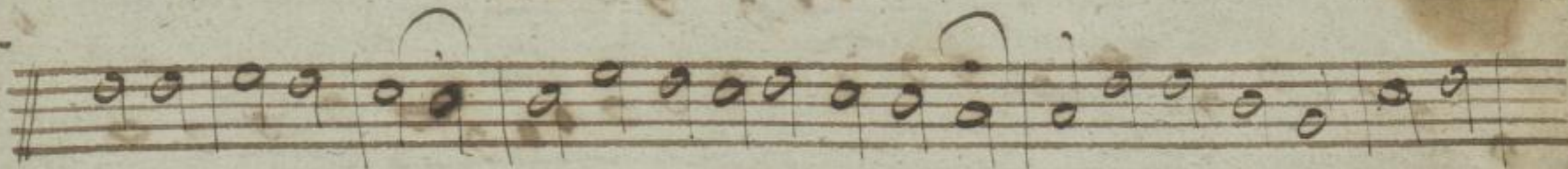
Handwritten musical notation for the first system, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff continues the melody with various note values and rests.

3. Ich bin der liebe Gott Luft.

Handwritten musical notation for the second system, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The second staff continues the melody with various note values and rests.

4. Wie groß ist das Allerschönste.

3.



5. *Six, die Infanterie will uns singen.*



6. *In Klage uns fühlst die Infanterie.*



7. Nun komm der Heidehuff.

5



8. Gott es ist kommen.



9. *Das Lob uns' Herr' kump.*

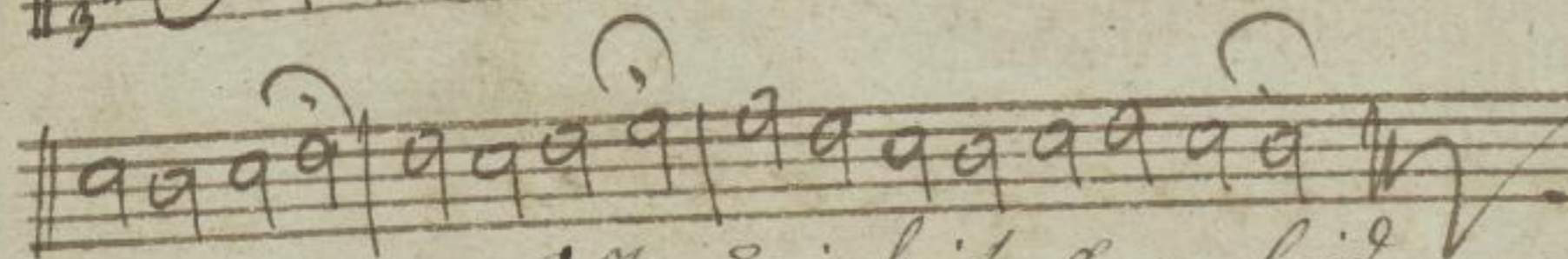
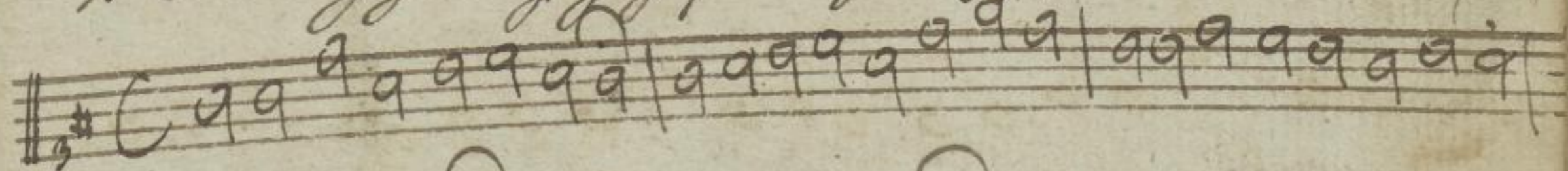
10.

*Das mein' lieben Gott'.*



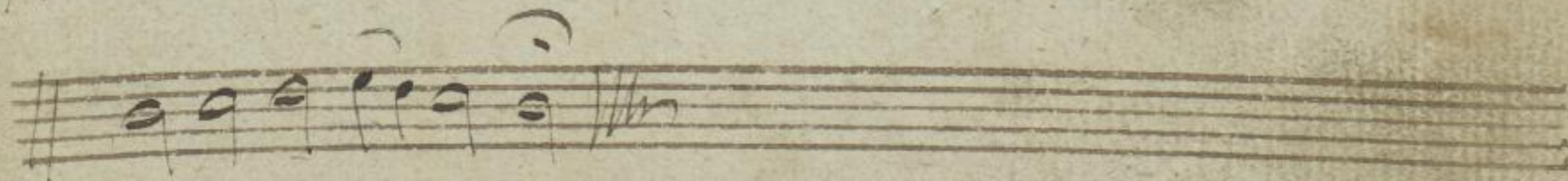
11 In die lob u' g'ns, Pat. G. 1700

7

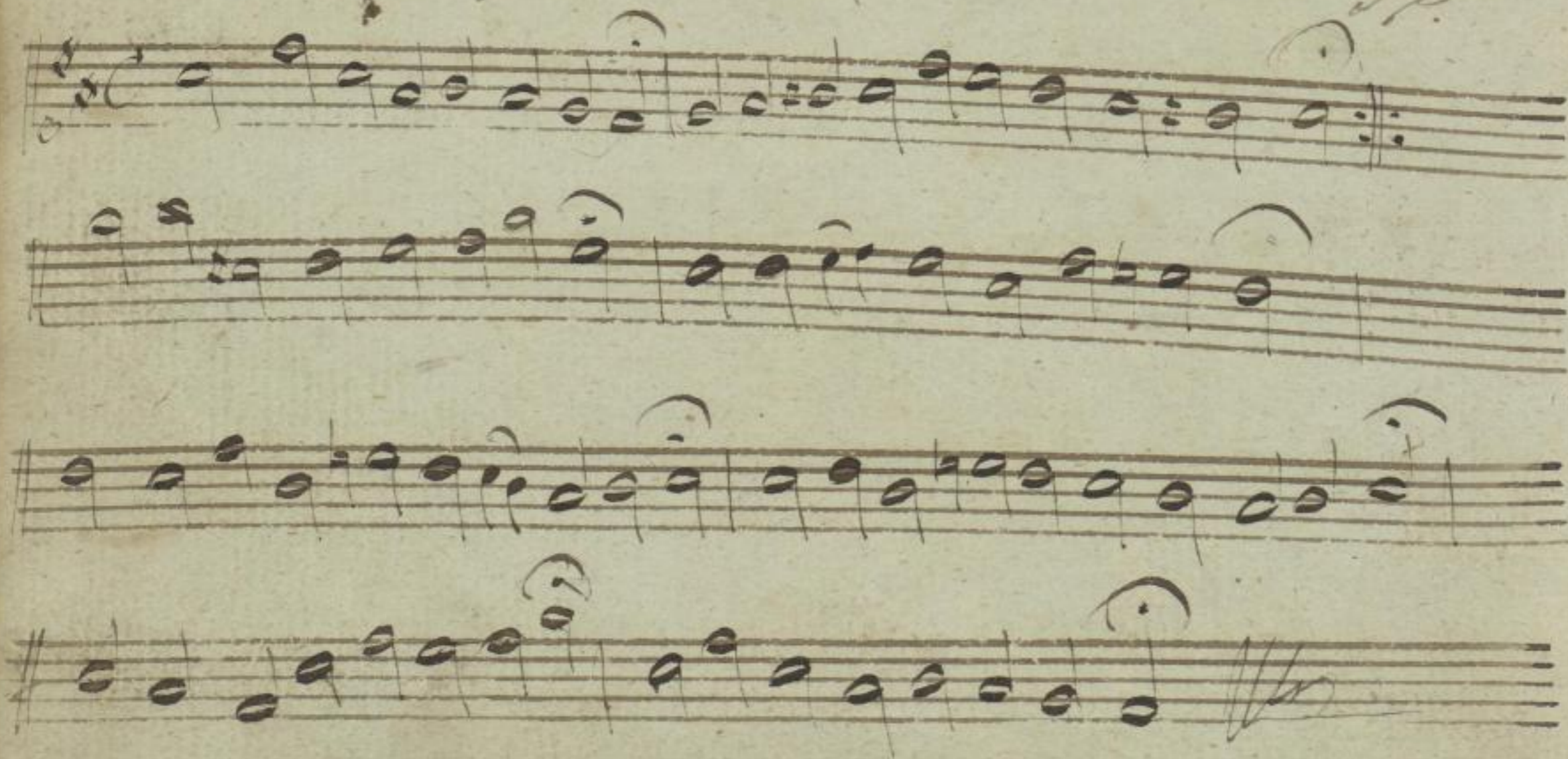


12.

O Truwigkeit, o Herzlichkeit



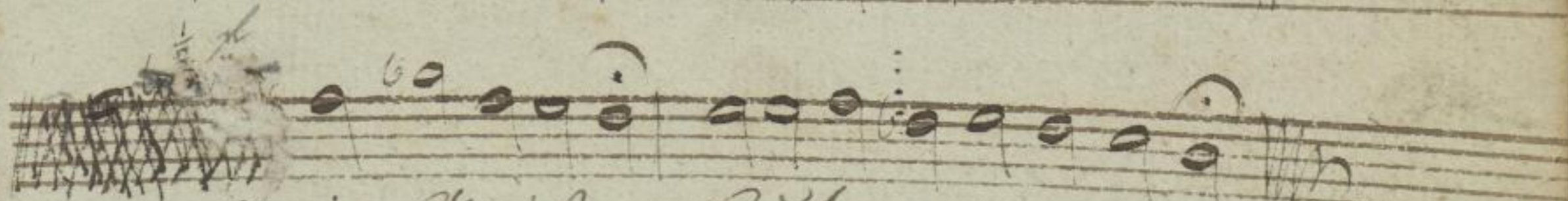
13 Maria Gnildradia in Quarta supp.



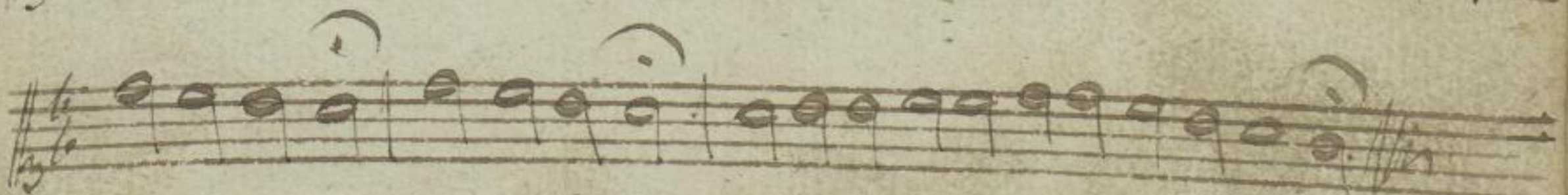
g moll

14. Gnade ist mein Heil und Erlösung.

9



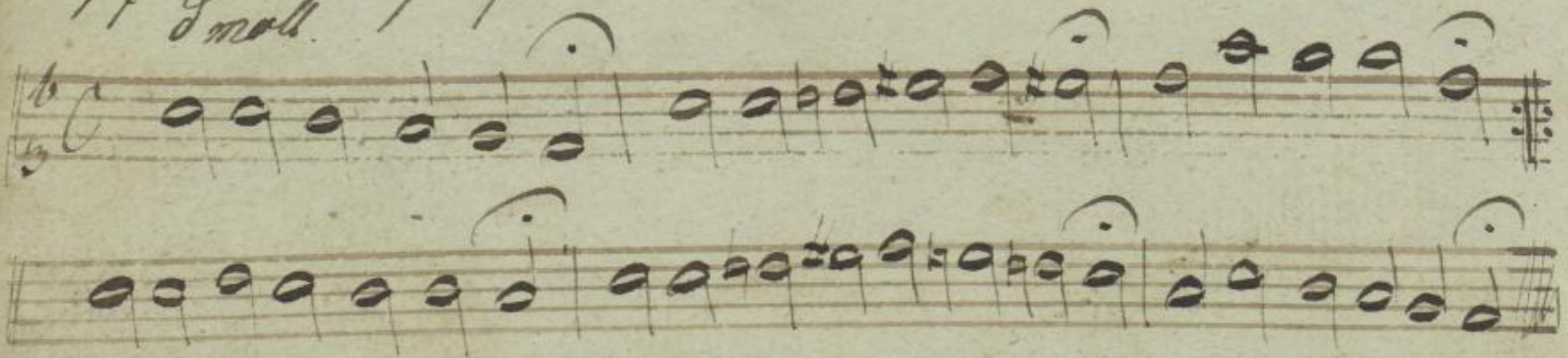
15. Ich bin ein armes Kind.



16 *Mit demselben Instrumente*



17 *G moll.* *Falsch in der Fundam.*



18 In die weinende Laben Laben

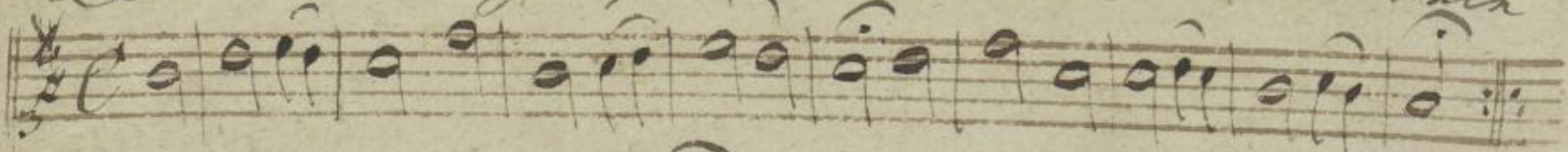
17

Handwritten musical notation for exercise 18, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter notes, some with slurs, and a repeat sign. The bottom staff continues the melody with similar notation, ending with a double bar line and a repeat sign.

19 y. m. In die weinende Laben Laben

Handwritten musical notation for exercise 19, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter notes, some with slurs, and a repeat sign. The bottom staff continues the melody with similar notation, ending with a double bar line and a repeat sign.

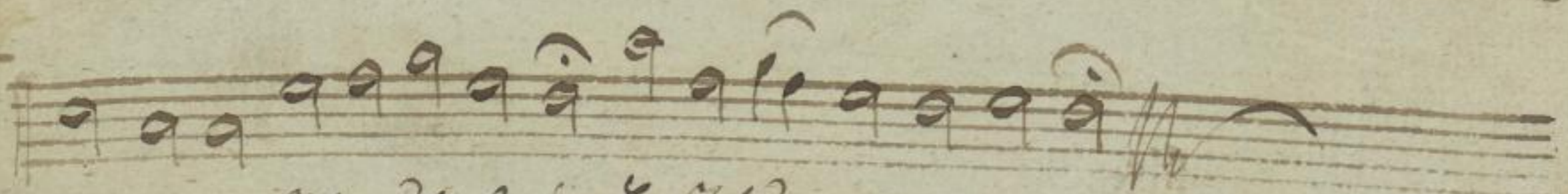
20. Wie wohl ist mir die Freude der Orala





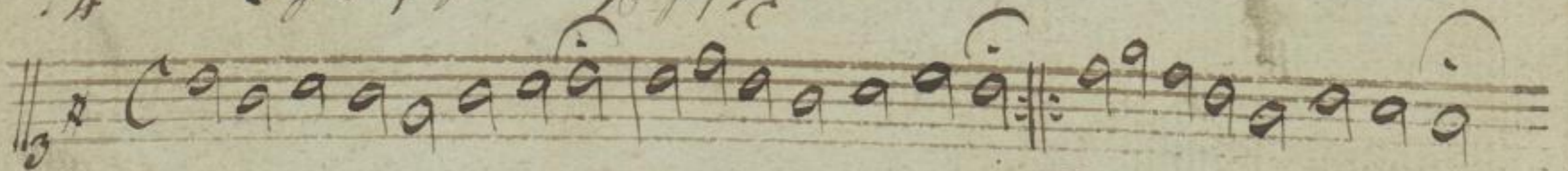
23.

Aus diesen Worten ist zu singen (Nun singet  
auf)



24

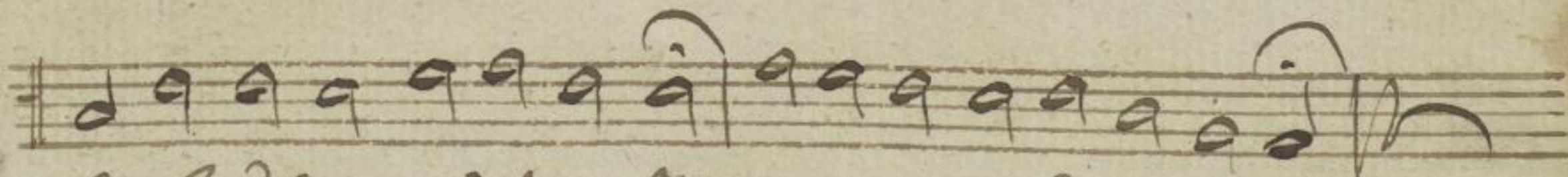
Aus diesen Worten ist zu singen



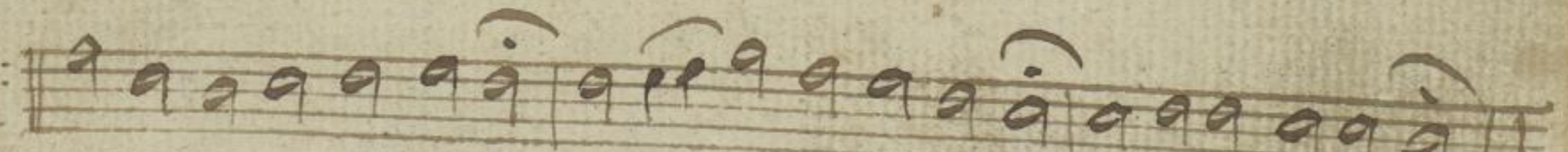
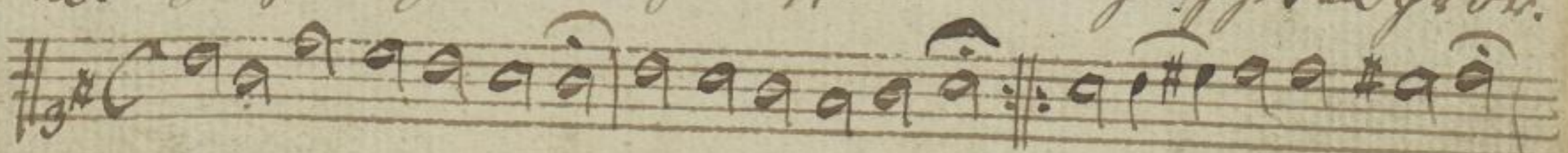


25. Nun steh auf du Luth'ge.

15



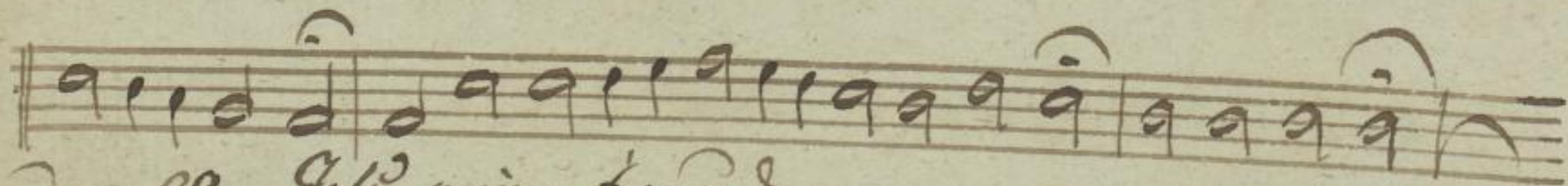
26. Gieß ein zu dem Guss, oder Nun zerschall'et's.



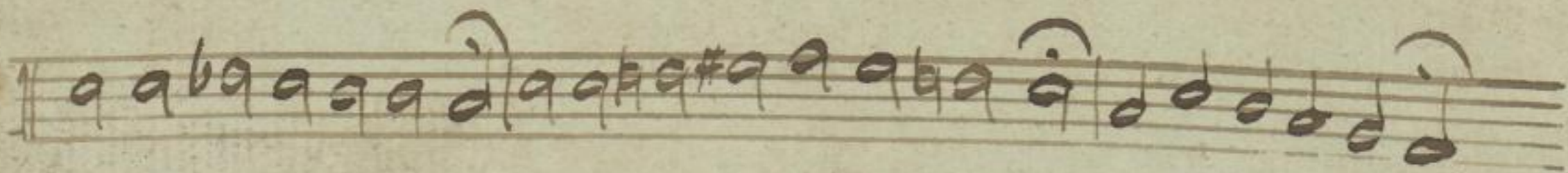
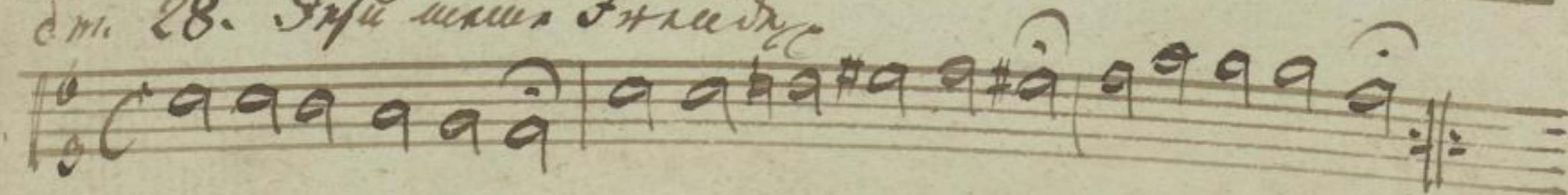
Nun Gott will's nicht lassen

27.

Gelobet seyst du Jesu Christ.

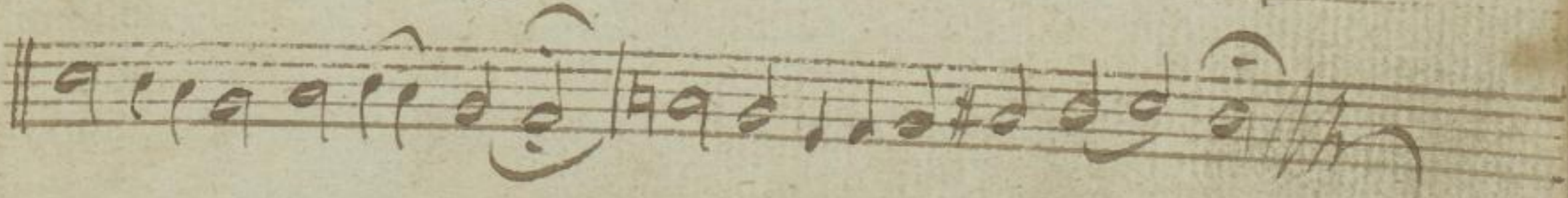
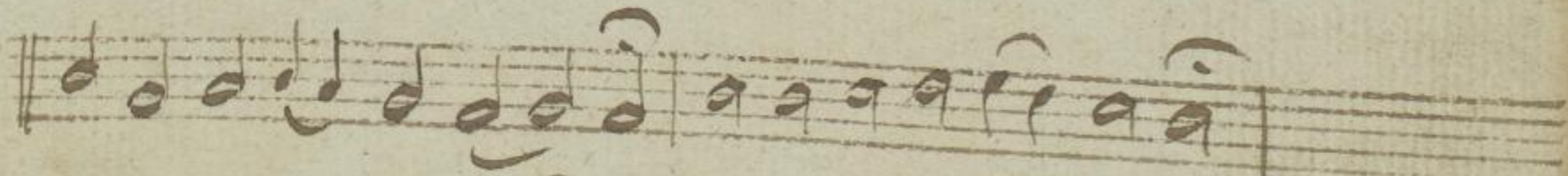


28. Jesu meine Freude.

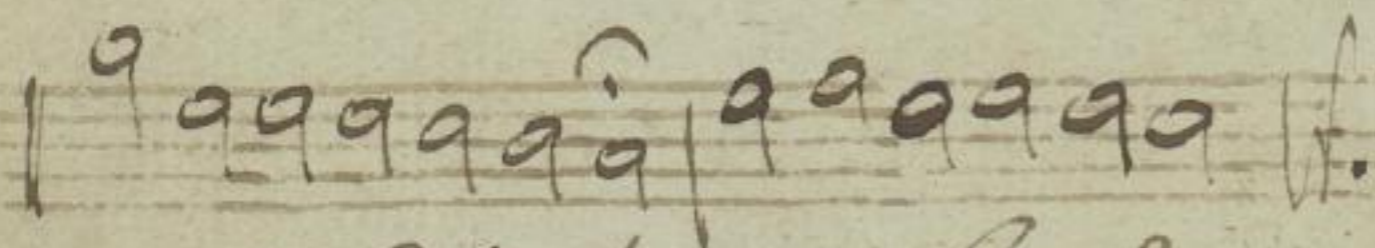
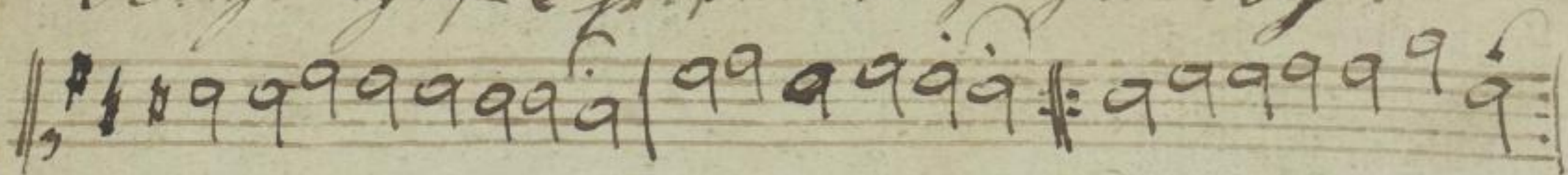


29. *für Anna-Balica so lobliche*

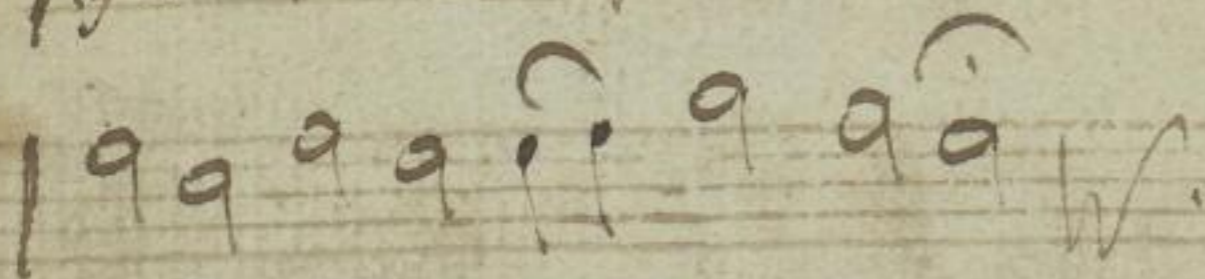
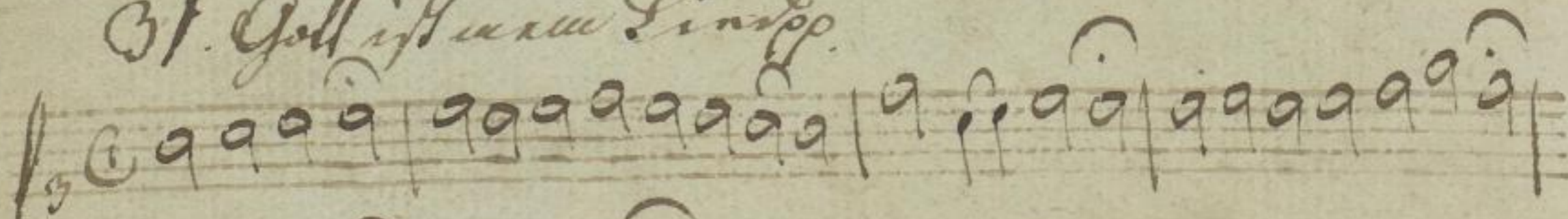
7.



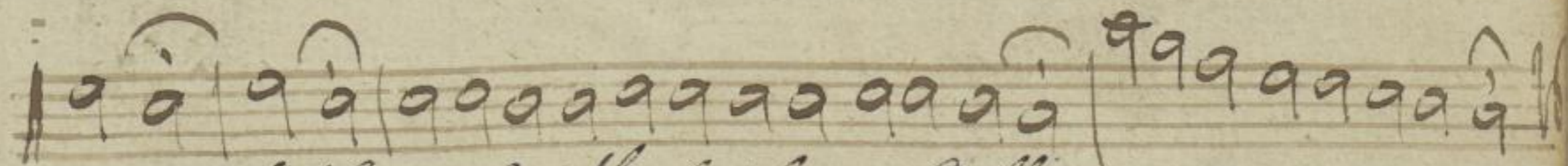
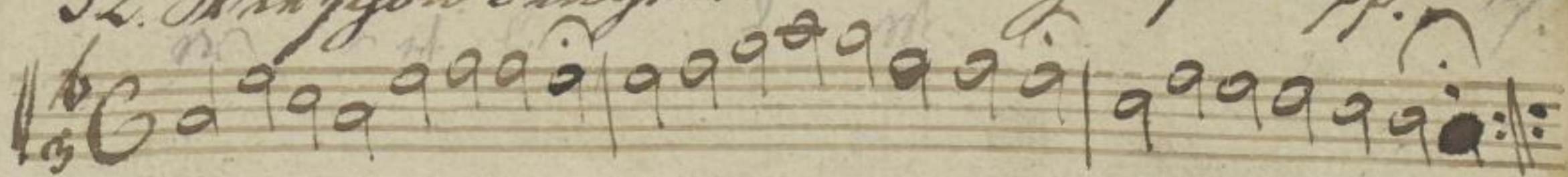
30. ~~Handlung~~ Geist der ewigen Gott der Sohn



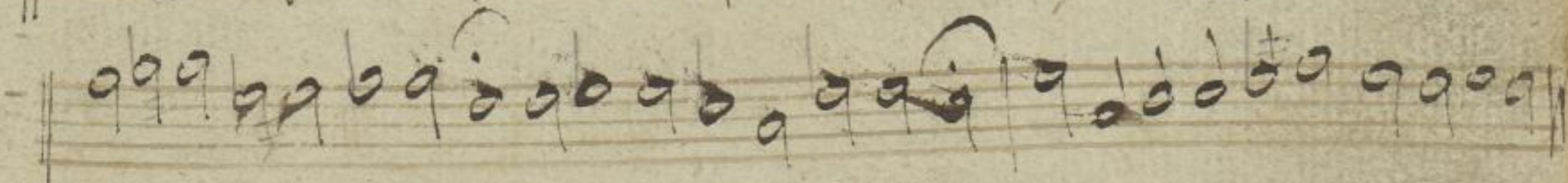
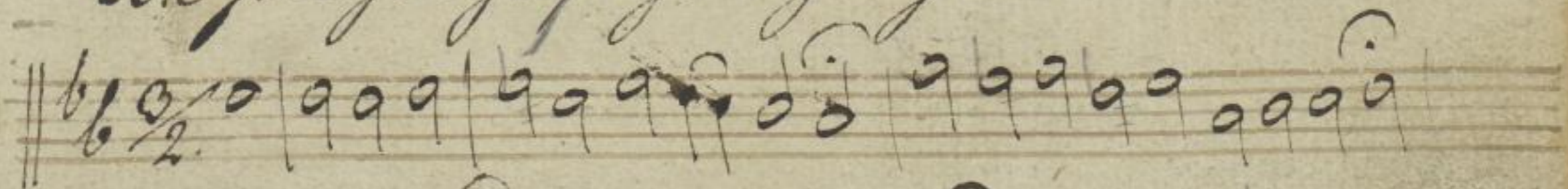
31. Gott ist unser Herr



32. Mein schön Ländchen der Weydenkranz.

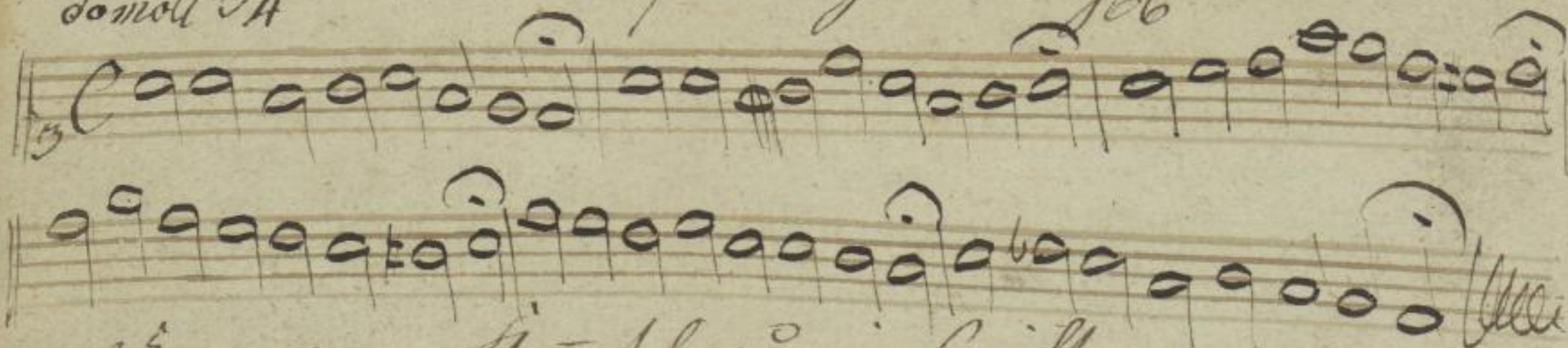


33. O heiliger Geist o heiliger Gott.



34. g moll

Hörst uns in Grundruff



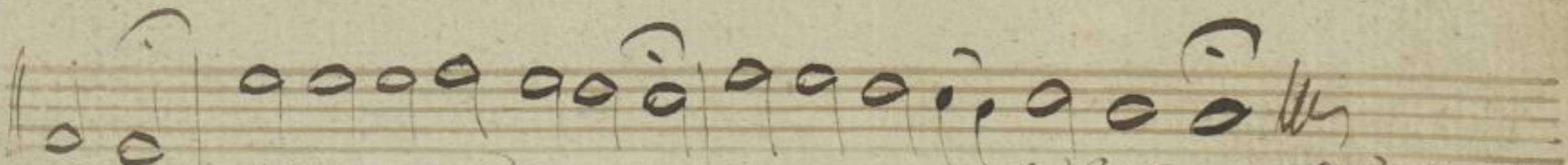
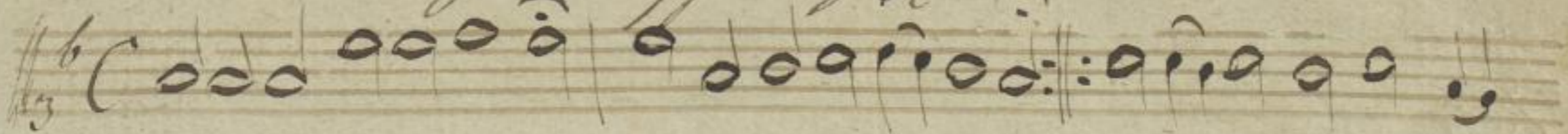
35. g moll

Hört zu uns sprich

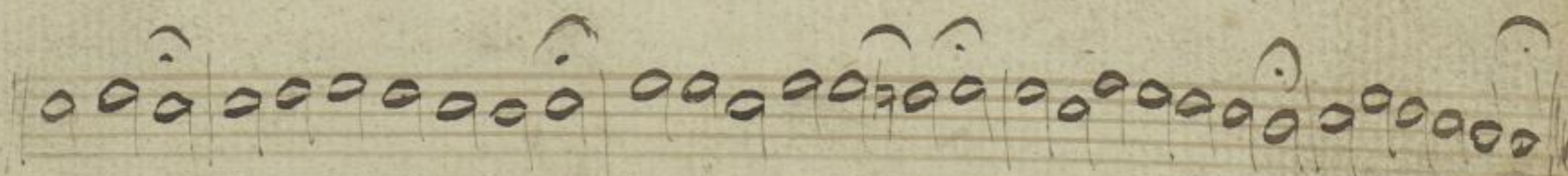
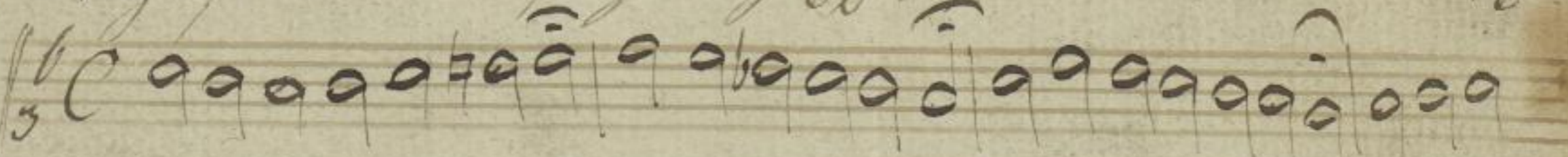


36. O Lamm Gottes unschuldig

2



37. Christe unsern König



38<sup>a</sup> Voll sey mein Geist, o G. zu dir zu setzen, od. Jezulichst. Jesu



38<sup>b</sup> O mein vaterlicher Geist, 83.

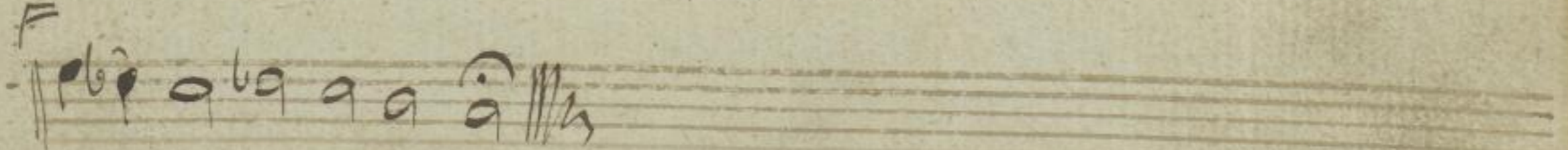
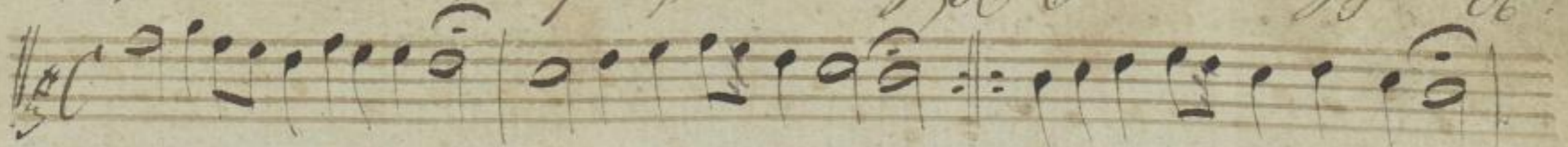


Jesu der Gottes Lammlein, diese No. 2 Gebrauchswort.



39.

Die May Poesley Pneu Sackig 66. für Ländlergast und 23  
66.



40

*And. moll.*

*Alle Menschen Gottes loben*

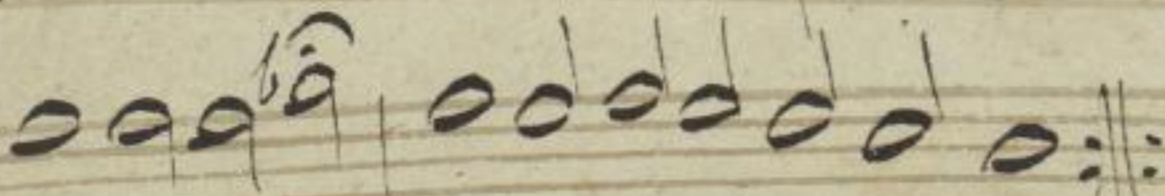
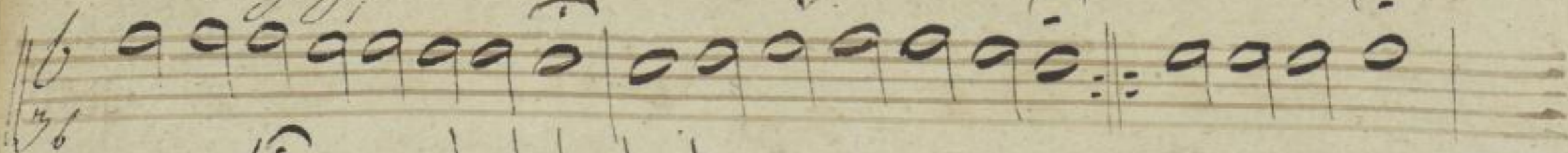
The musical score is written on three staves. The first staff begins with a treble clef, a 3/8 time signature, and a common time signature. The notes are rhythmic patterns of eighth and sixteenth notes, with stems pointing downwards. The second and third staves continue the rhythmic patterns. The piece concludes with a double bar line and repeat dots.

41. *Mein Gott*

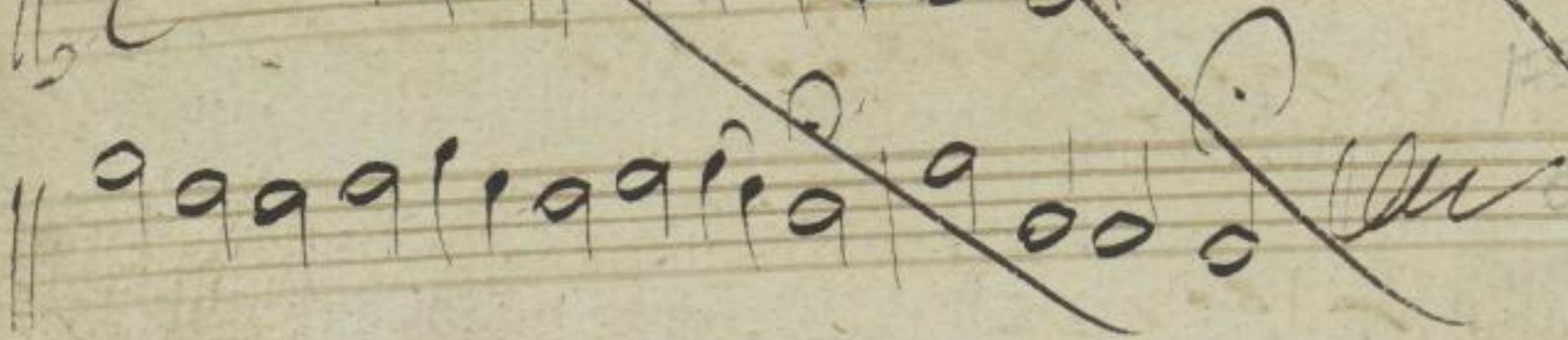
25

Handwritten musical score for three staves. The first staff begins with a treble clef and a common time signature (C). The notation consists of whole and half notes with stems, organized into measures by vertical bar lines. The paper shows signs of age and wear.

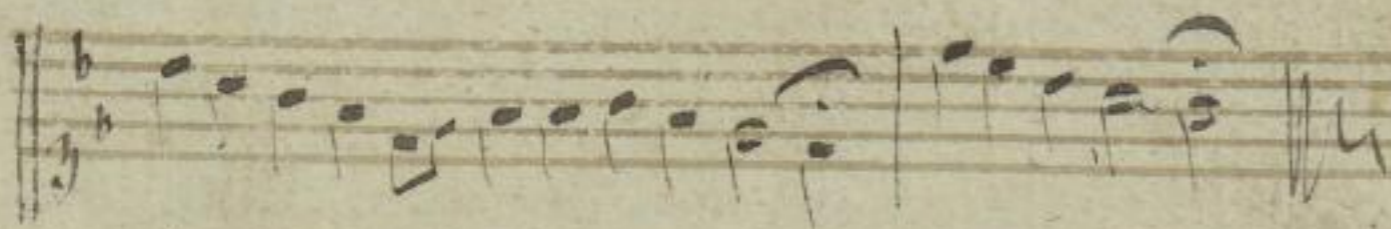
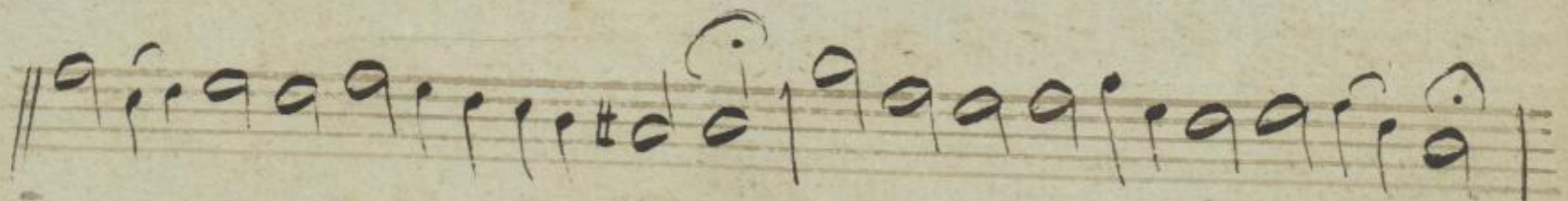
42<sup>a</sup> Bogart, die man unnt



42<sup>b</sup> Hinnit unnt ganz so. die fitt gungge



43<sup>b</sup> *Herrn Jesum Christen* *hertzlichst* *grüßung* 27



No 44  
2 moll

Spittlag in Teub Leinung

Handwritten musical notation for No. 44, consisting of two staves of music. The notation is in a simple style with notes and rests on a five-line staff.

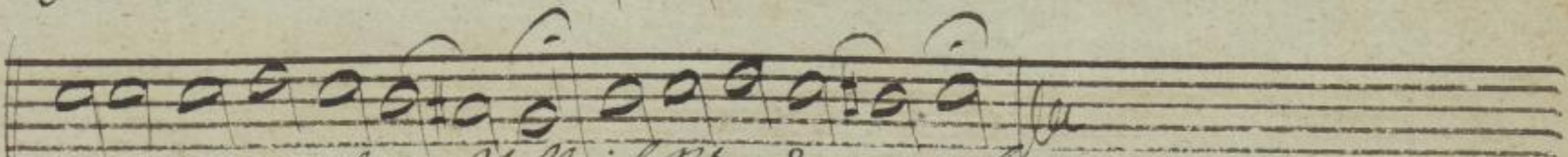
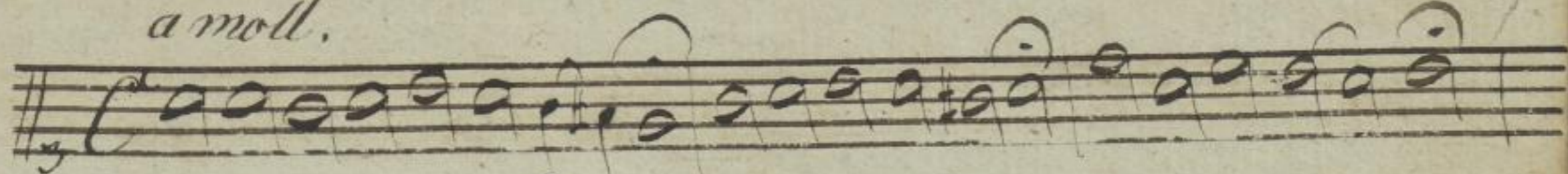
No 45  
2 moll

Gnäd Trübsinn Gottes Pasur

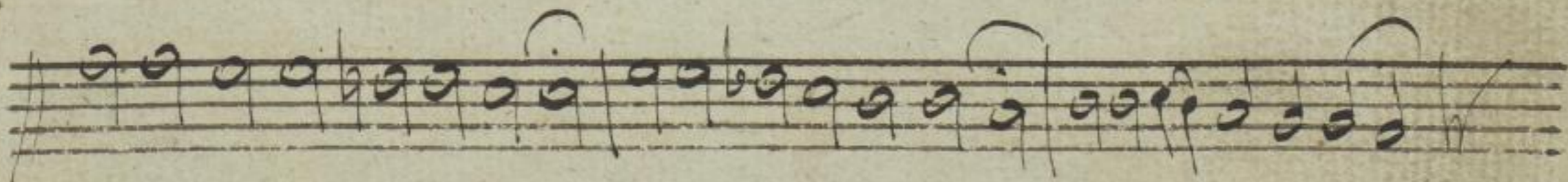
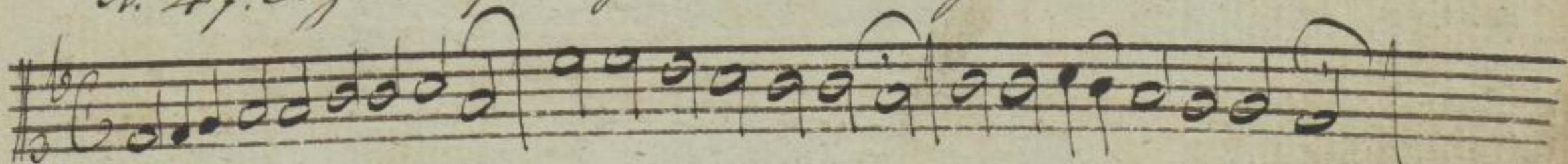
Handwritten musical notation for No. 45, consisting of two staves of music. The notation is in a simple style with notes and rests on a five-line staff.

No 46.  
a moll.

29



N. 47. Aufnahmefall in Dürsternmorgen.



48. *Wachet auf ruft euch die Stimme.*

49. *Bei uns im Herz mit Freude.*





52.

Geist ist unser Leben von der Welt

A handwritten musical score on aged paper, consisting of four staves. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature (C). The music is written in a single melodic line across the staves. The first staff begins with a large 'C' time signature. The second staff has a '2' above it, possibly indicating a second ending or a specific tempo. The third and fourth staves continue the melodic line. The paper shows signs of age, including some staining and wear.

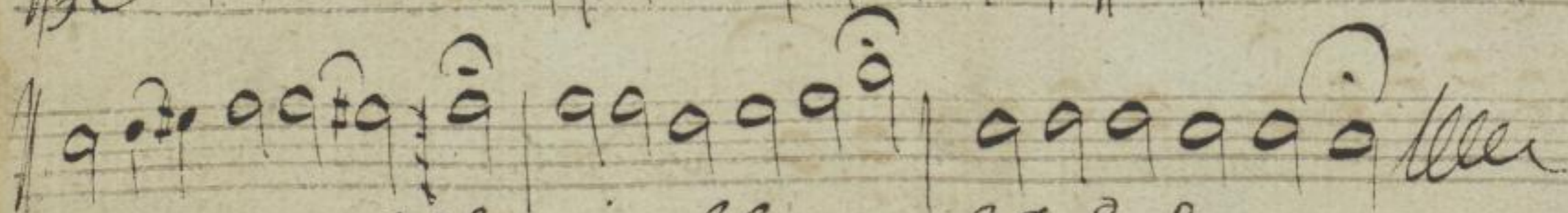
53

Nun groß ist die allmächtig

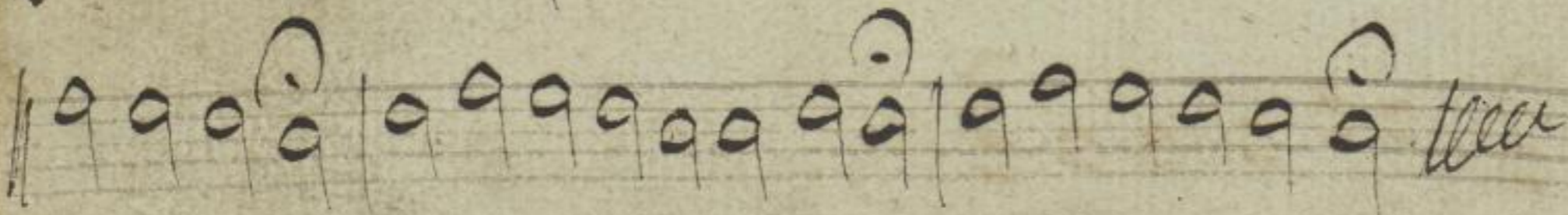
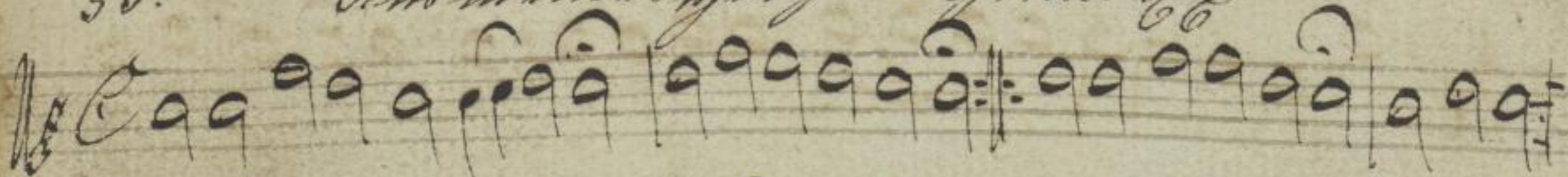
33

Handwritten musical score for three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some notes beamed together. The middle staff begins with a bass clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The piece concludes with a double bar line and repeat dots. The word 'Amen' is written in cursive at the end of the bottom staff.

54. O Gott du frommer Gott



55. Auf unsrer huzus Grund



56.

Hier will ich nun zuhause sein

Handwritten musical notation for exercise 56, consisting of two staves. The first staff is a treble clef with a common time signature, containing a sequence of quarter notes. The second staff is a bass clef with a common time signature, containing a sequence of quarter notes and a wavy line at the end.

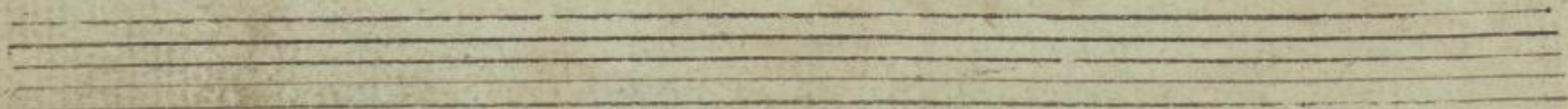
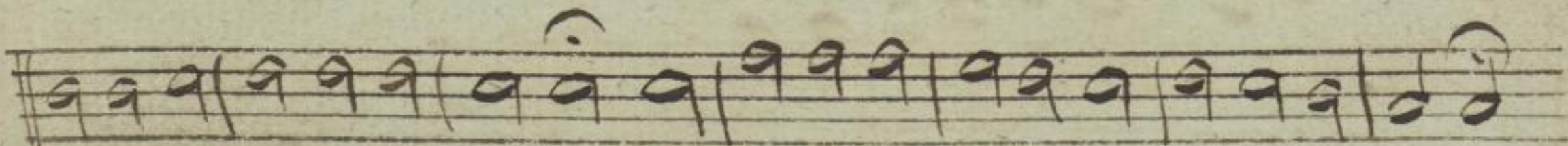
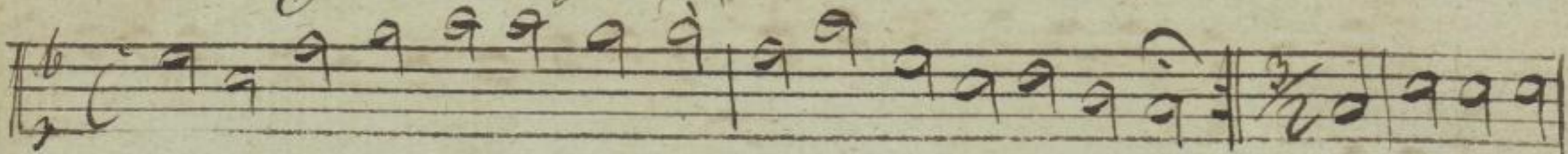
57

Hier will ich nun zuhause sein

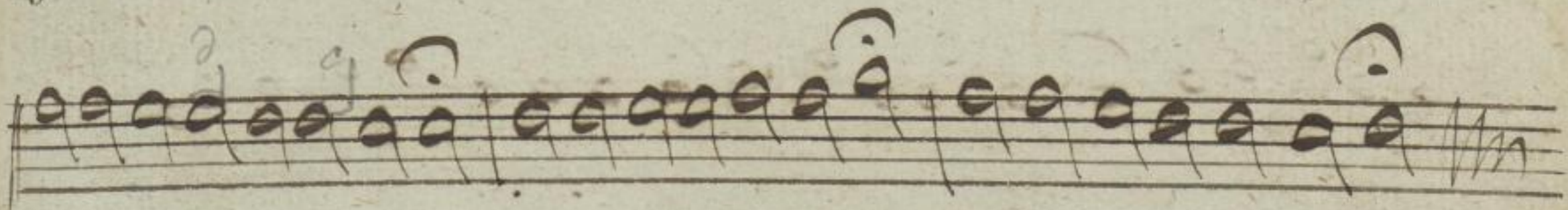
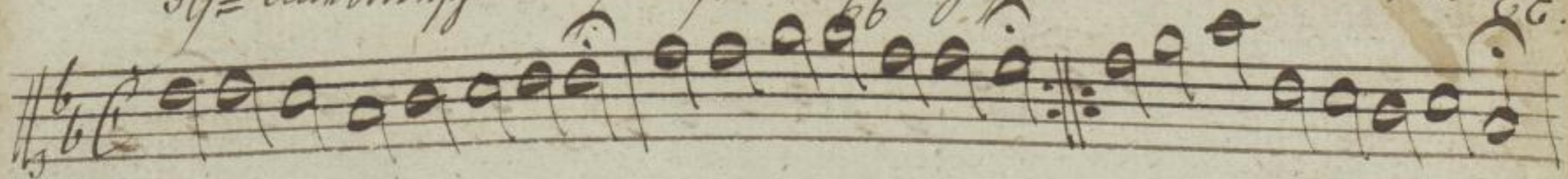
Handwritten musical notation for exercise 57, consisting of two staves. The first staff is a treble clef with a common time signature, containing a sequence of quarter notes. The second staff is a bass clef with a common time signature, containing a sequence of quarter notes and a wavy line at the end.

58.

*furcht ist Hoff. sein*



59<sup>e</sup> Alla Mousica uny Pan y Anobru *pp* Jafa duu du unna Paula <sup>37</sup> <sub>66</sub> <sub>66</sub>

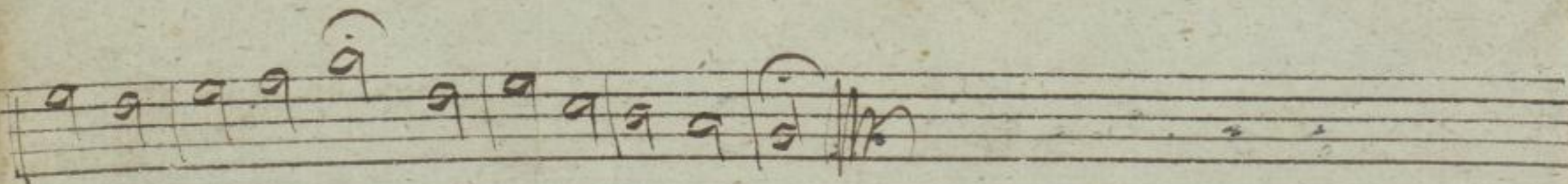
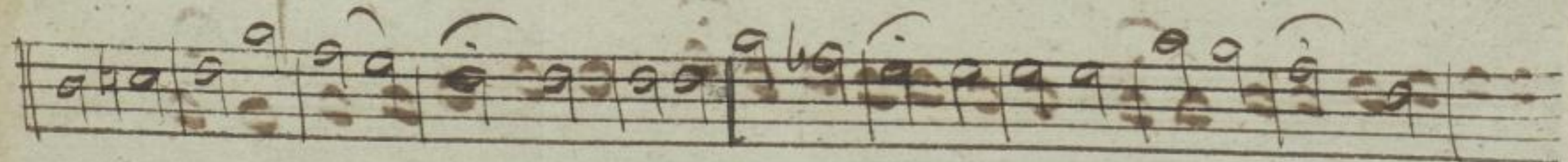
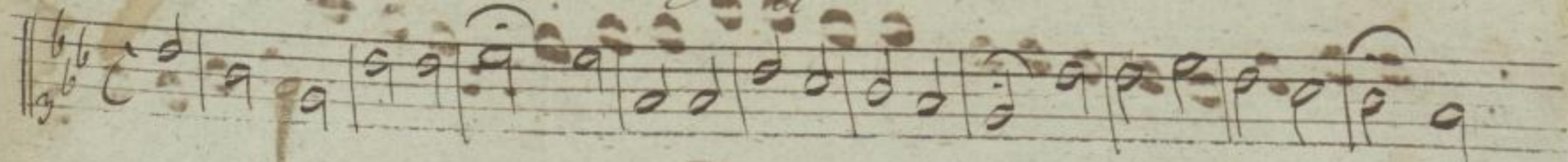


59<sup>b</sup> Dingun *pp*



*mf* :

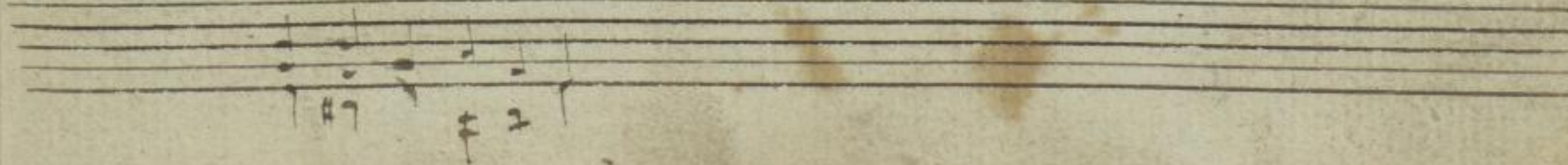
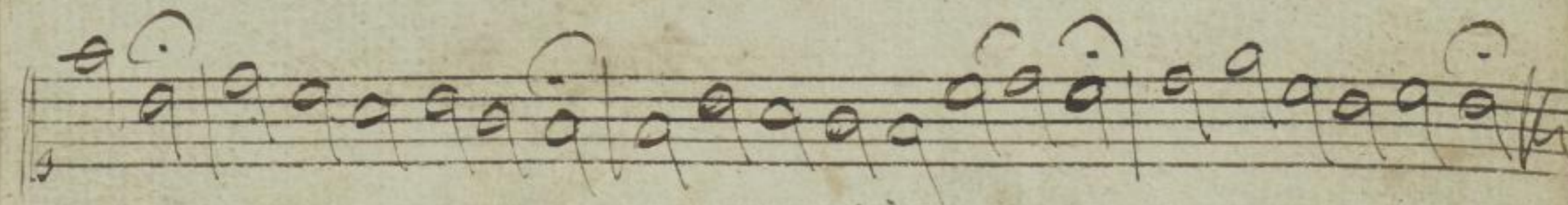
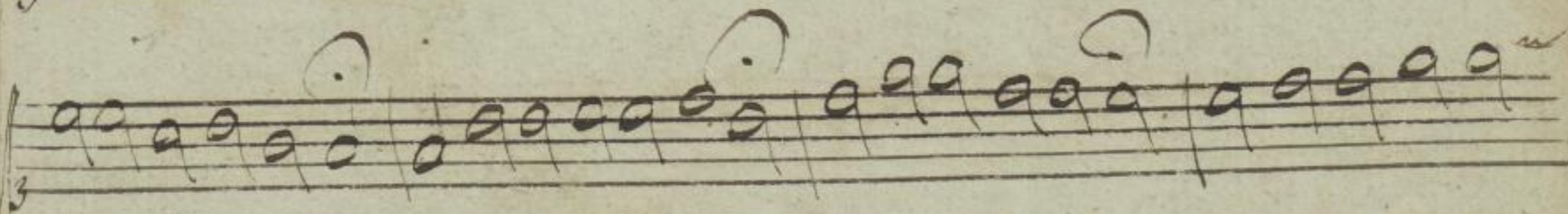
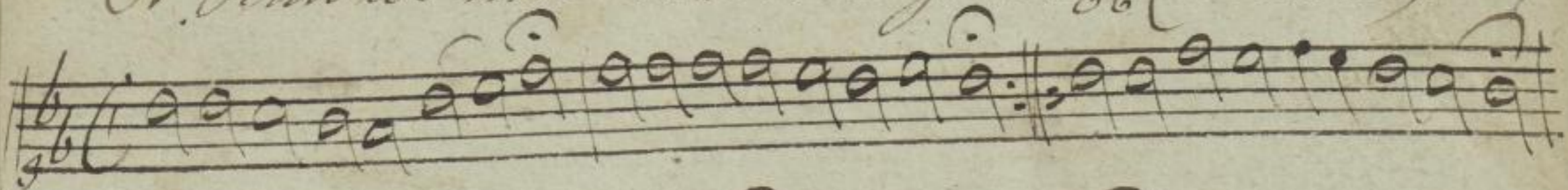
60. O Gott die frommen Gotteskinder



Zu unserm Nutzen.



Or. Nun lob' mein Paul' den Herren (Di. Luther) 39



62.

Der Jesulein pp. *ad.* *flatt:* Der Jesulein Fall ist

Handwritten musical notation on three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef with a 3/8 time signature. The notation consists of various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. There are some markings like 'X' and 'V' at the end of the staves.

X die beiden Strophen in *rit.*

X

63 Nun danket alle

47

Handwritten musical notation for exercise 63, titled "Nun danket alle". It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line and a repeat sign.

64 Dulce Lamento

Handwritten musical notation for exercise 64, titled "Dulce Lamento". It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line and a repeat sign.

304-306

63.

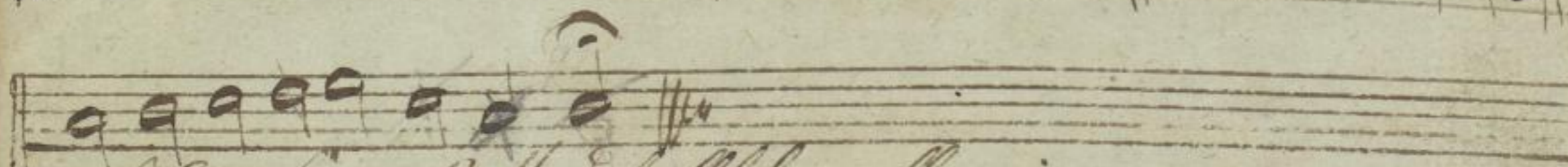
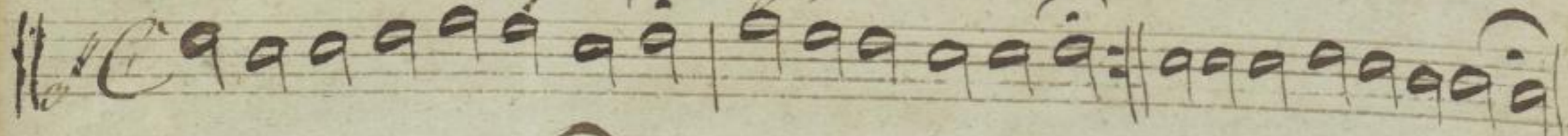
Mein Jesus ist mein Heil



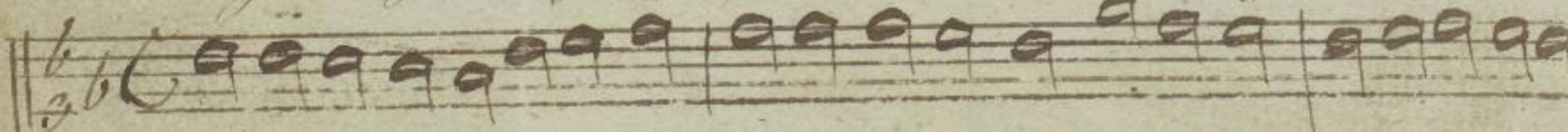
Oba. Singt Gott mit Herz und Stimm

(C.C. 6.) Anfang des neuen Wehrs

No 67. In Trankheit by J. S. Bach

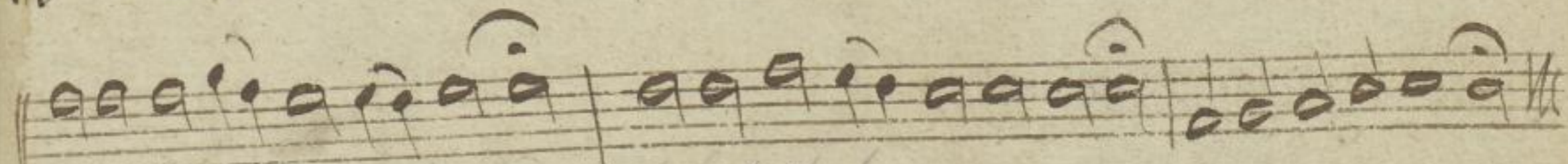


No 68 Gott dir alle loben alle wir

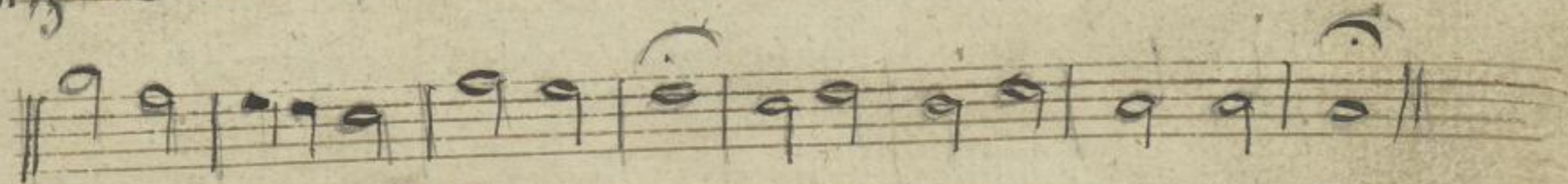
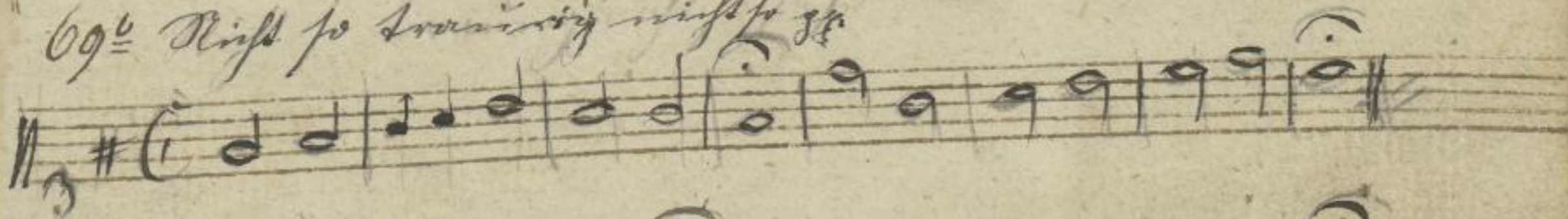


No 69<sup>a</sup> kommt, - spricht das Herz.

48

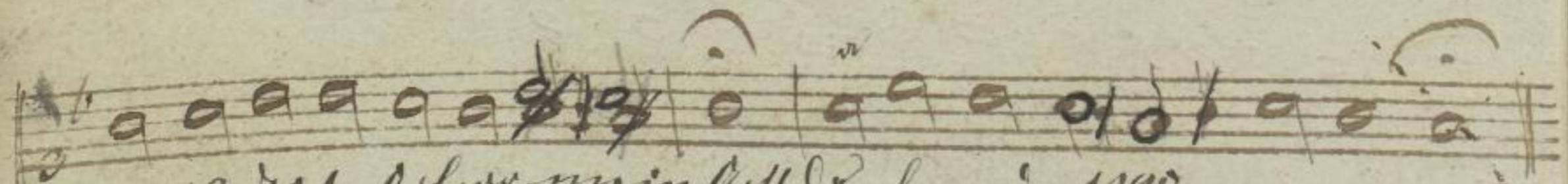
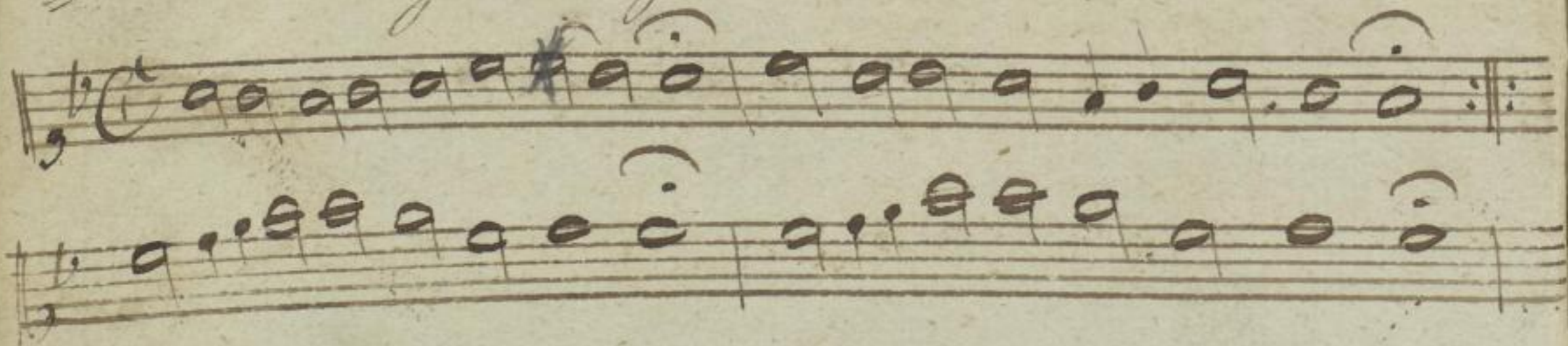


69<sup>b</sup> Nicht so trübselig nicht so zeh



No 70 a.

Denken sie o liebe Psalmen



No 70 b. O Jesus mein Gott durch v. A. 195.





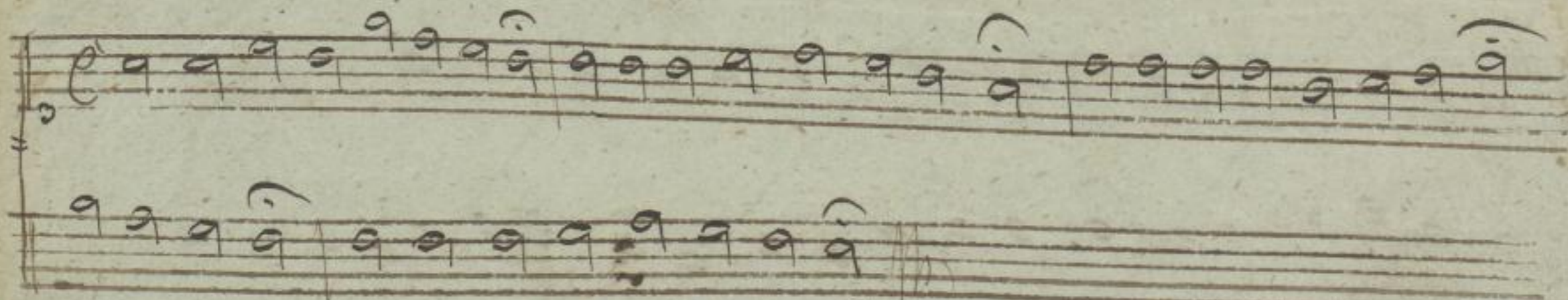
No 77.

Jungfer mit dem goldenen Kranz.

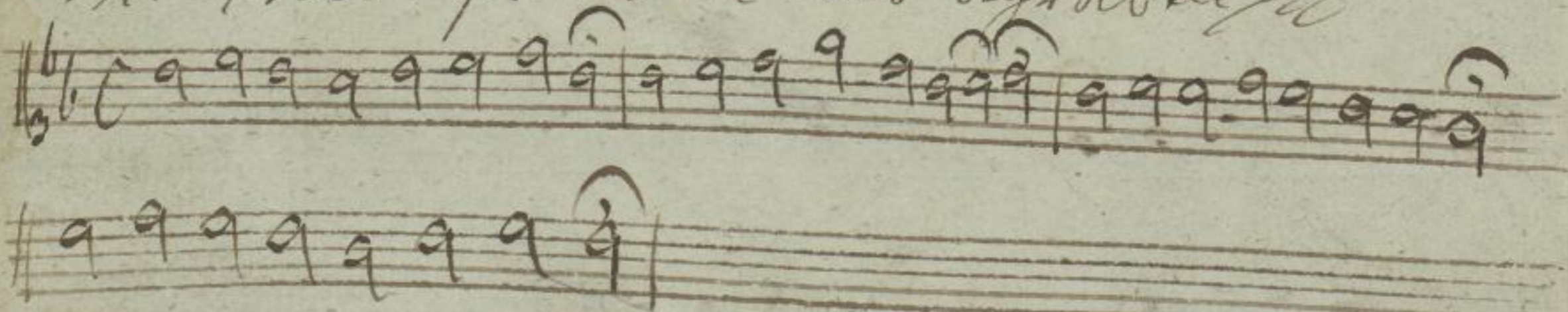
47

A handwritten musical score on aged paper, consisting of four staves. The title is 'Jungfer mit dem goldenen Kranz.' and the number 'No 77.' is written in the top left. The page is numbered '47' in the top right. The music is written in a cursive style with many notes and rests. The entire page is crossed out with a large, diagonal 'X' made of multiple lines, indicating that the piece is cancelled or deleted. The notation includes various note values, rests, and bar lines.

A. moll. No. 71. Ich sehe mein Lauf Gott.



Th. Man laßt das die Lieb begraben



73. Mein Gutes Werk ist gut. 416

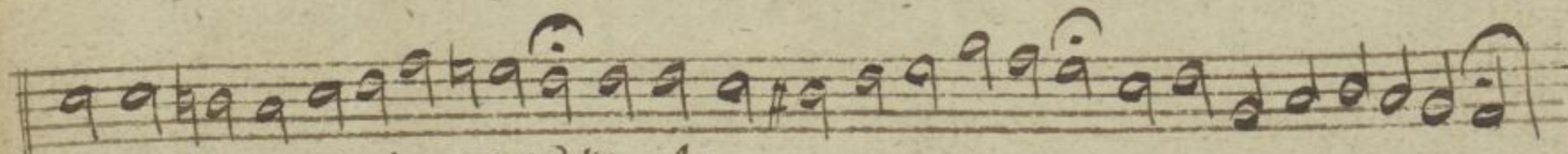
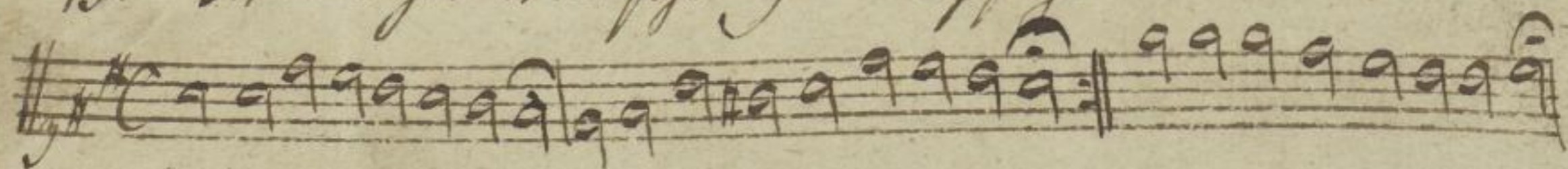
49

Handwritten musical notation for piece 73, consisting of two staves. The notation is rhythmic, using vertical stems and flags to represent notes, with some notes having curved lines above them. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef. The notation is dense and fills most of the staves.

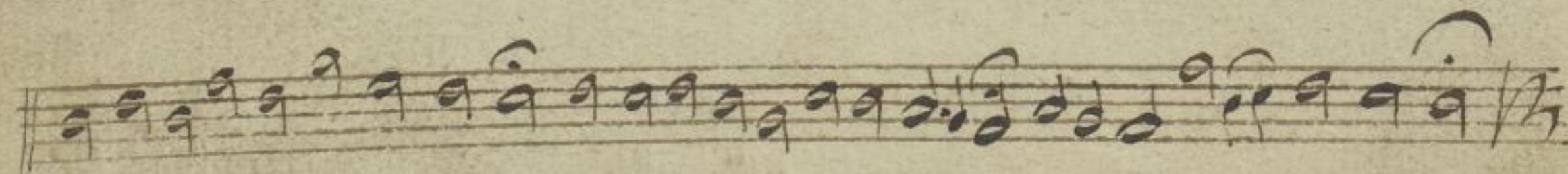
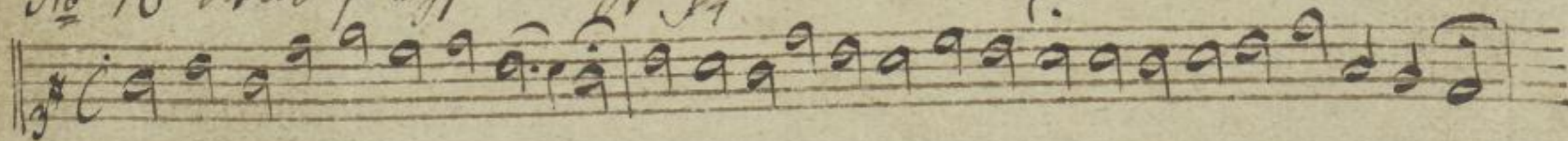
74. Mein liebster Wunsch ist, daß ich

Handwritten musical notation for piece 74, consisting of two staves. The notation is rhythmic, using vertical stems and flags to represent notes, with some notes having curved lines above them. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef. The notation is dense and fills most of the staves.

75. Menu zur Aufnehmung eines Pfahls.



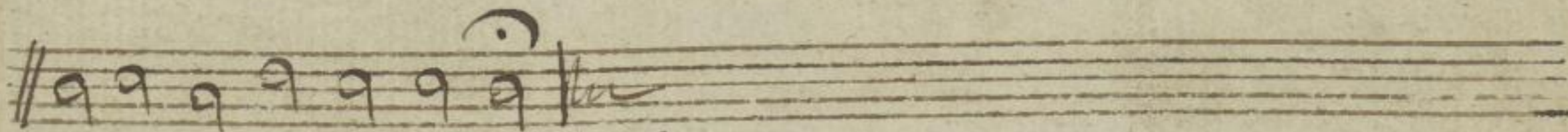
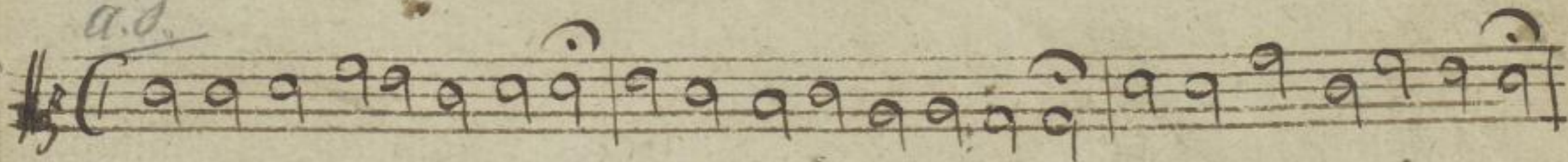
No 76 Wort für die Königslust



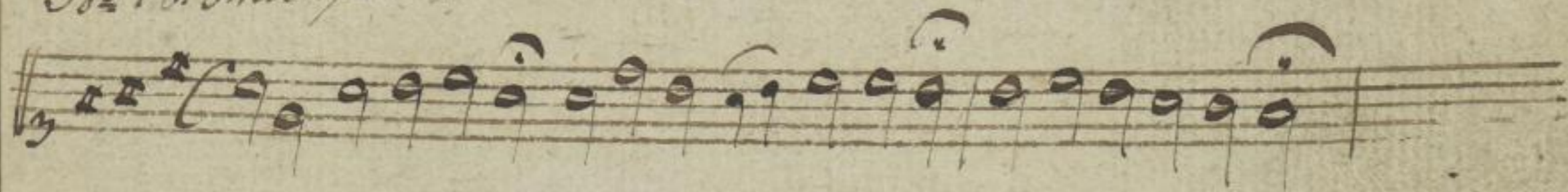
No 77 Sollt ich gleich liebensiluzo

57

a.d.



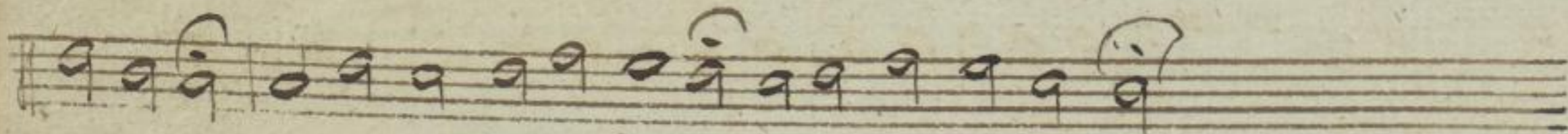
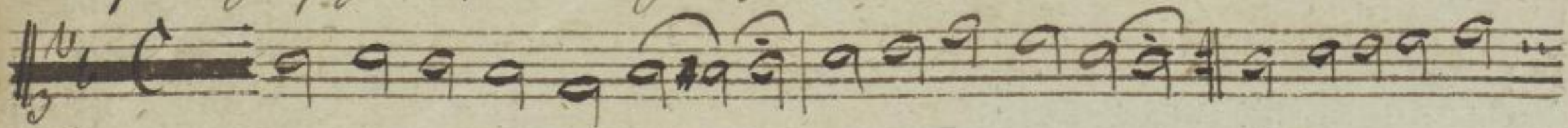
No 78. Hab ich mein Wand'el.



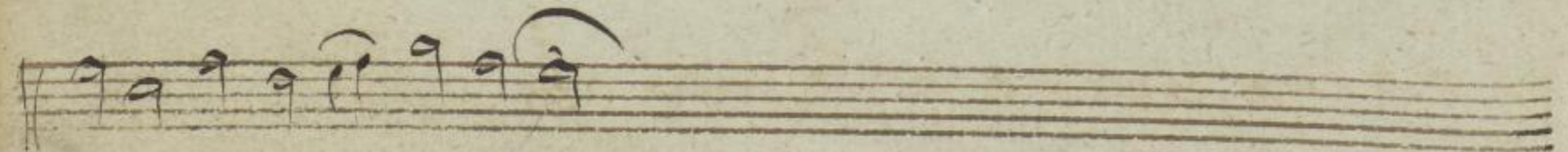
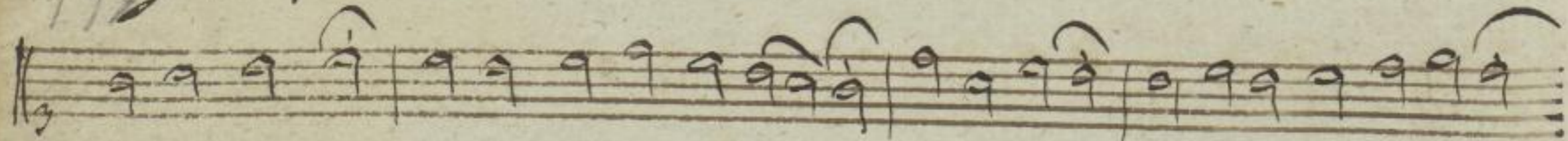
78

Hilff Gott, daß wir's gelinge

Memento, Lied auf Bräutigam.

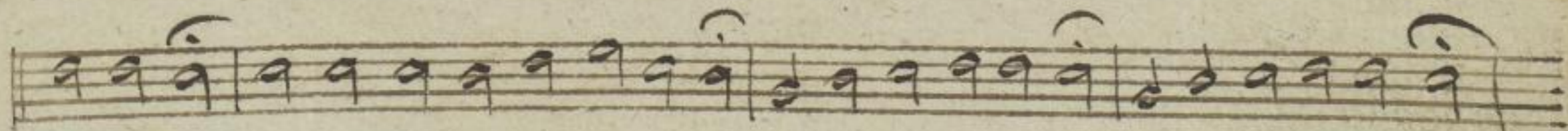
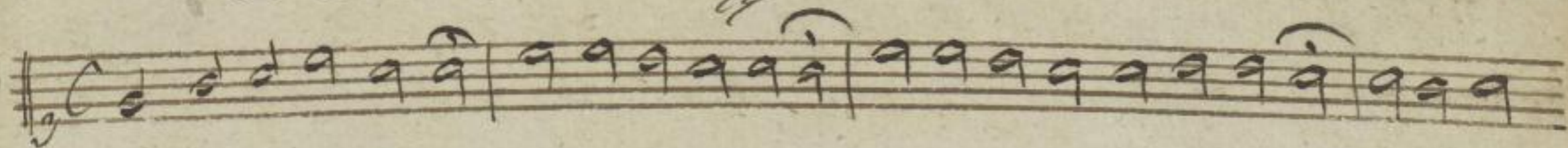


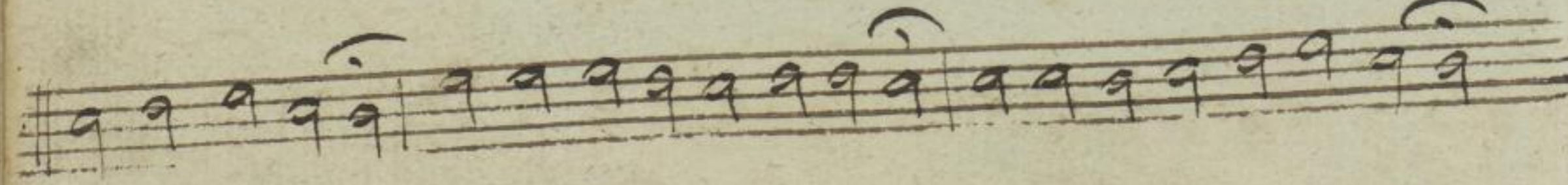
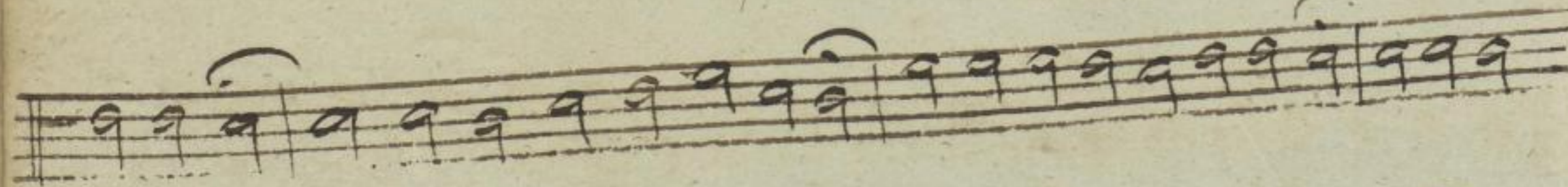
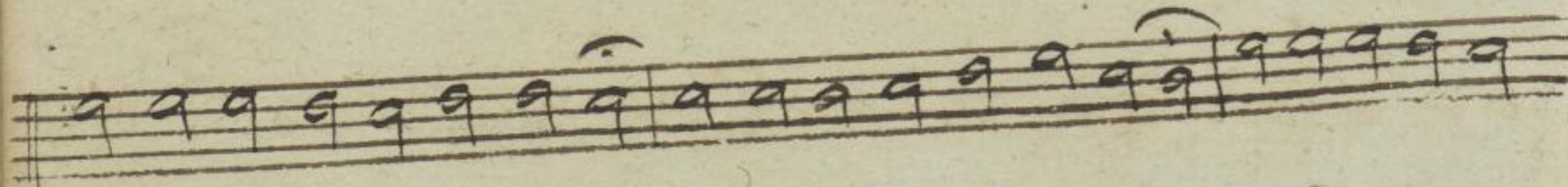
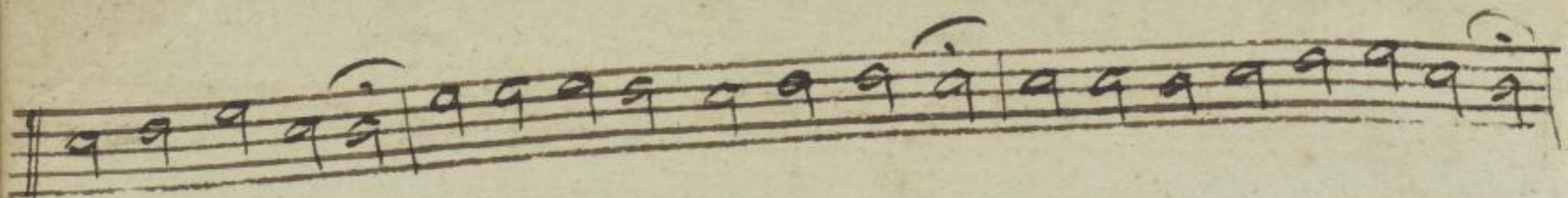
79 Gott ist unser Lied.



Te Deum laudamus

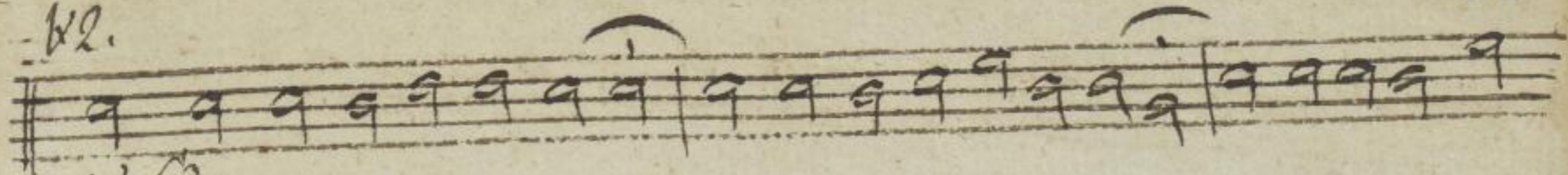
53.



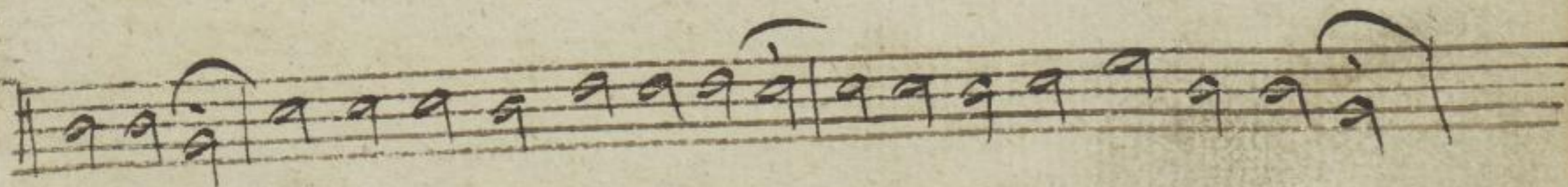
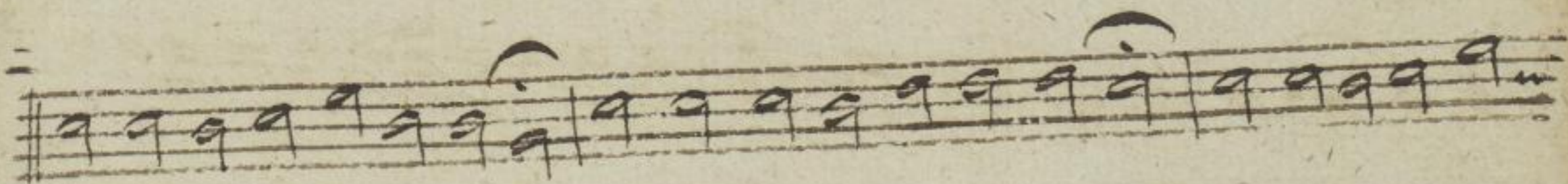


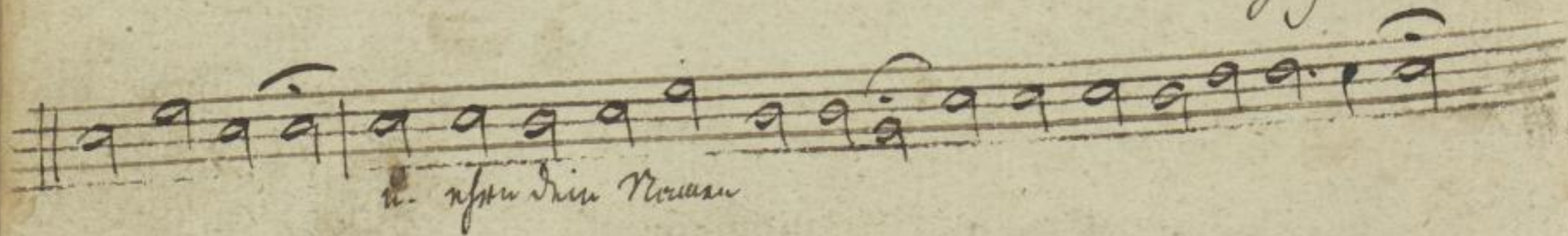
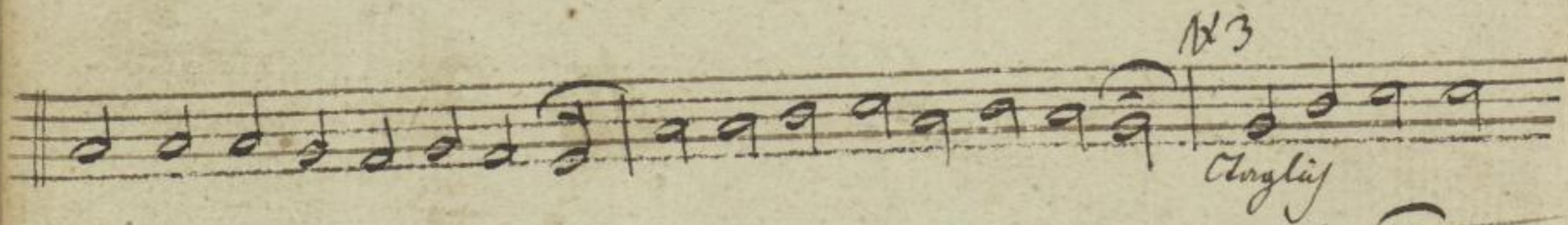
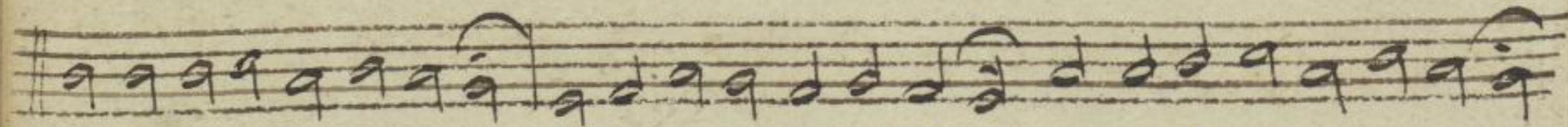
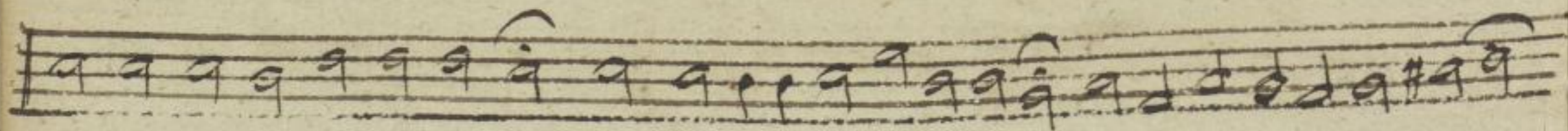


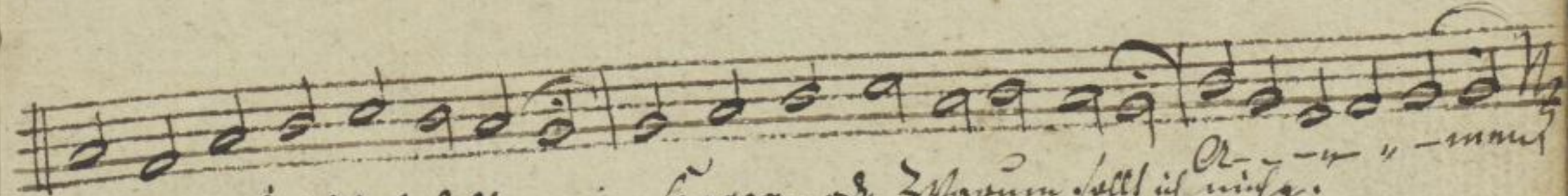
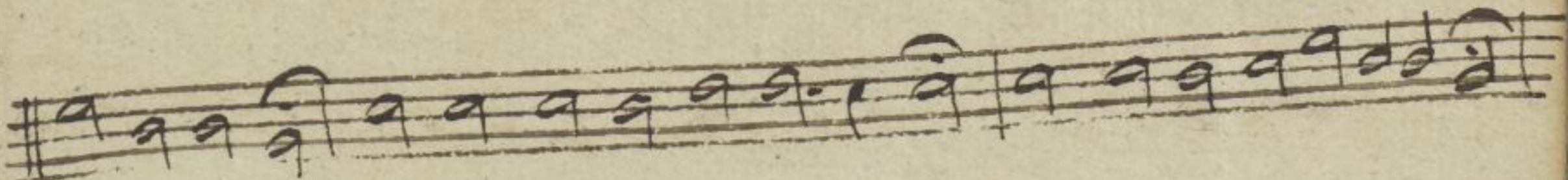
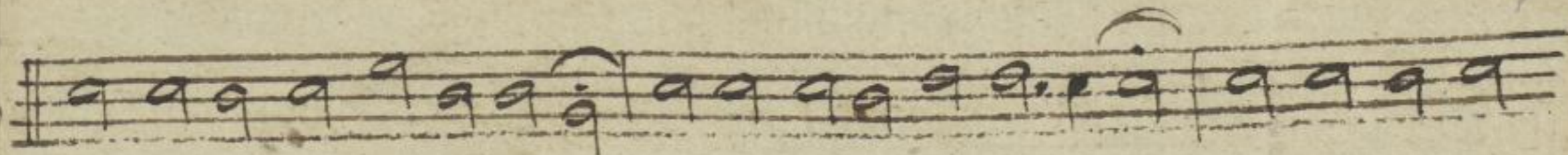
42.



*Nu' Haupt*





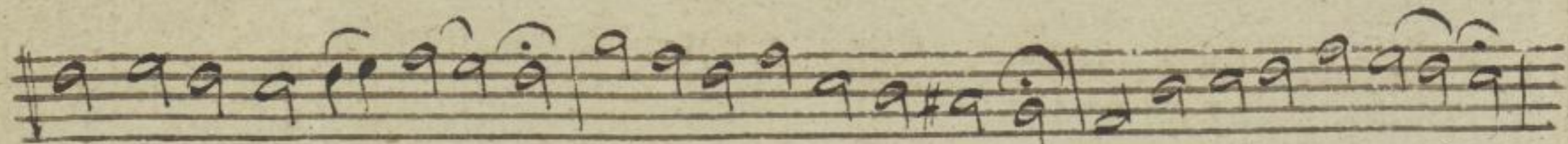
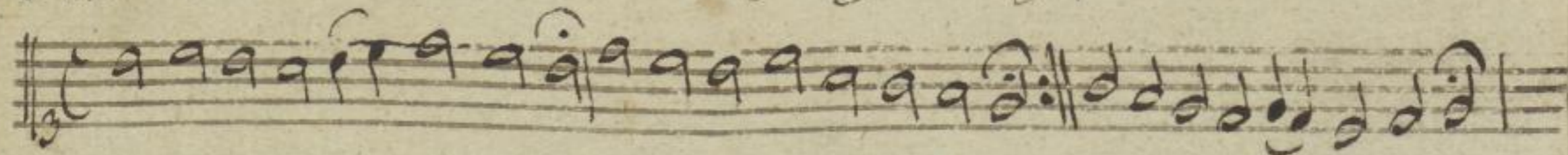


No 81. *Fröhlich* soll mein Herz, und *Morgen* soll ich singen.

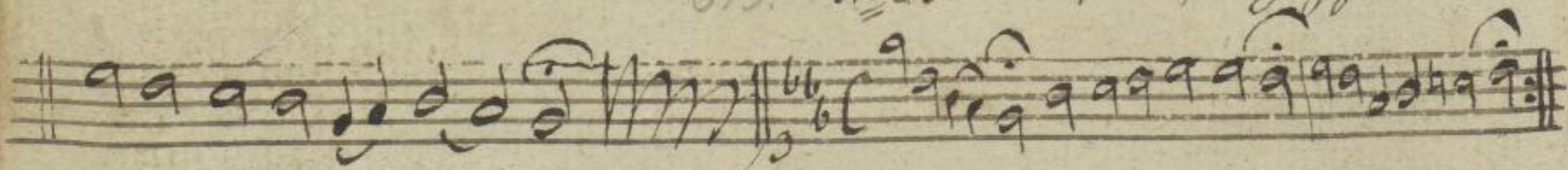


E. M. No 82

Es soll uns Gott gedenken.

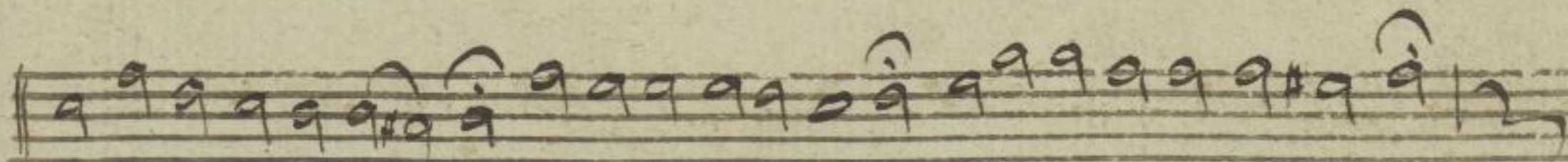
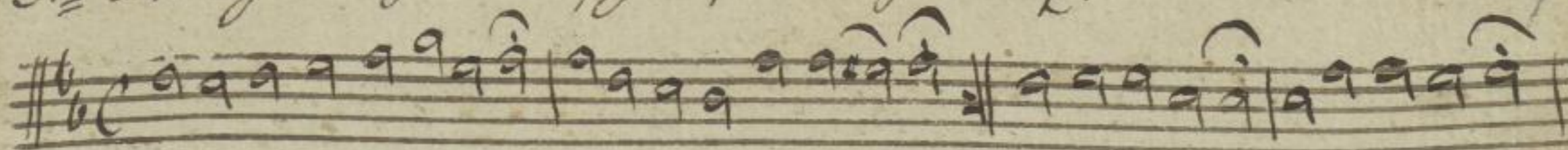


615. No 83. Exempulum, in Buchenbuch No.

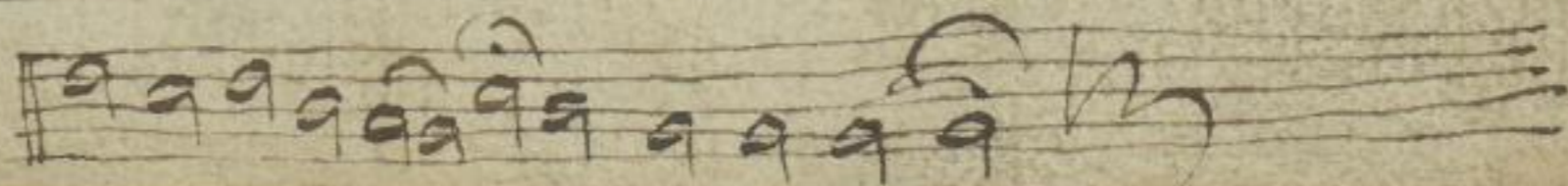
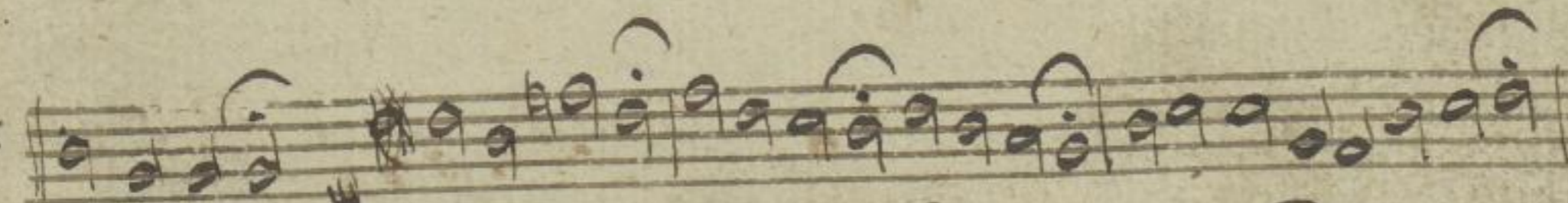
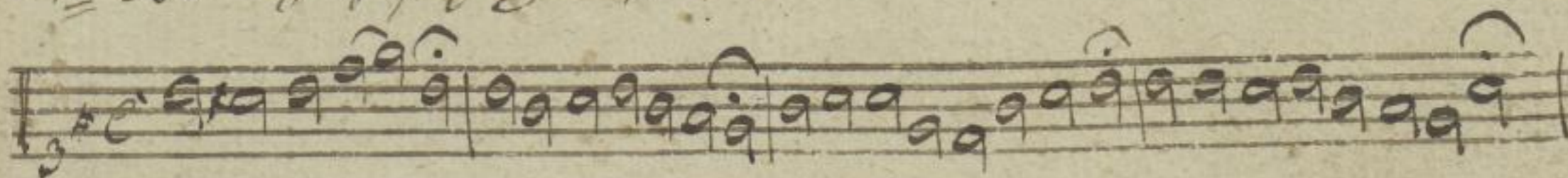


No 84. *Herrn Gott nun schenke du Himmel und Erde*

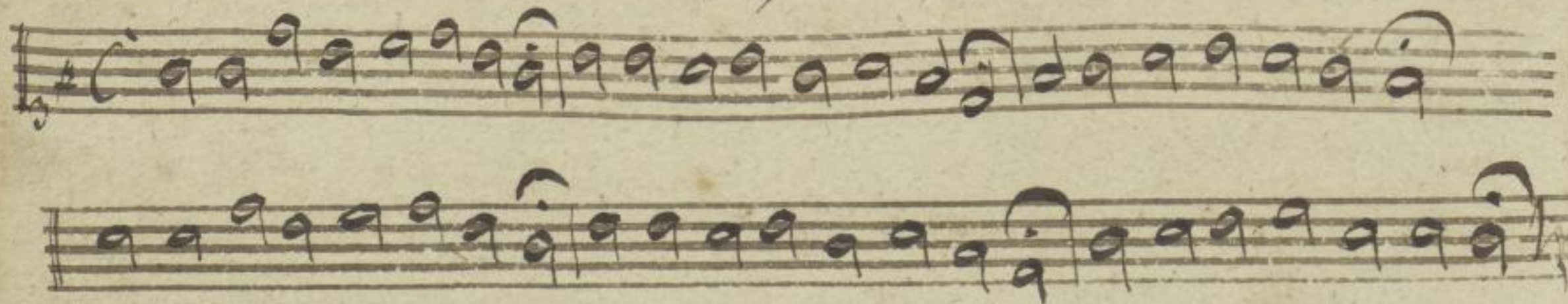
59



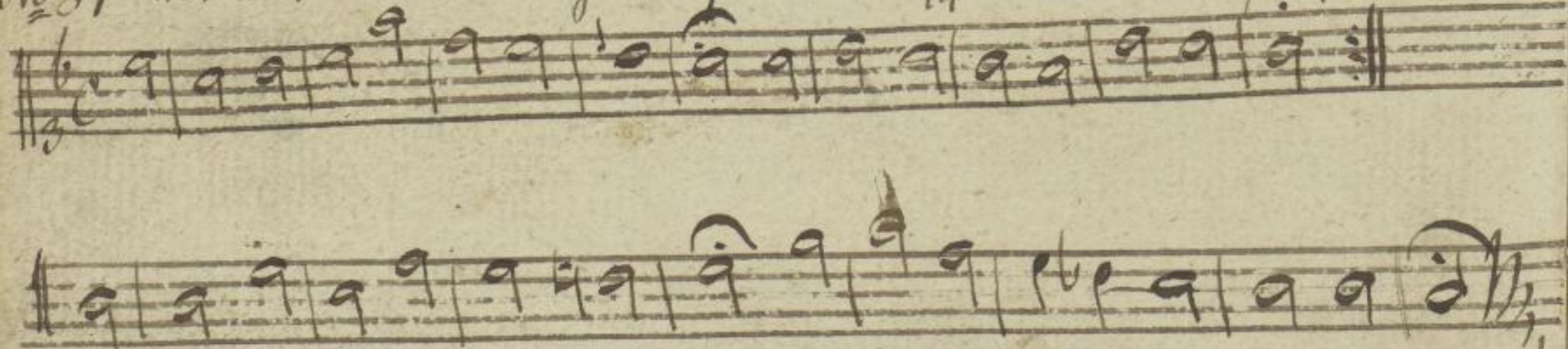
No 85. *Geist führe zu Himmel*



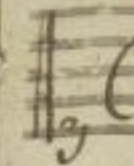
No 86 Alles ist in Gottes Hand



No 87 Ich nun der liebe Gott lüßet malten



Sin



ig



zu

ge

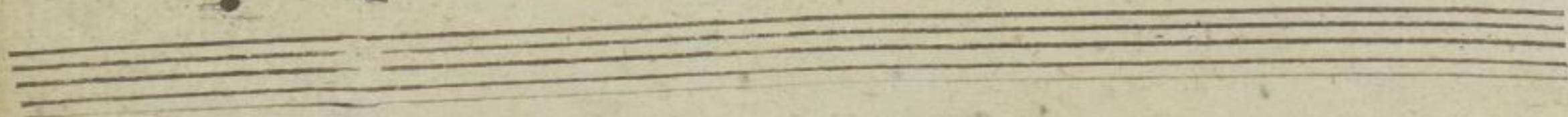
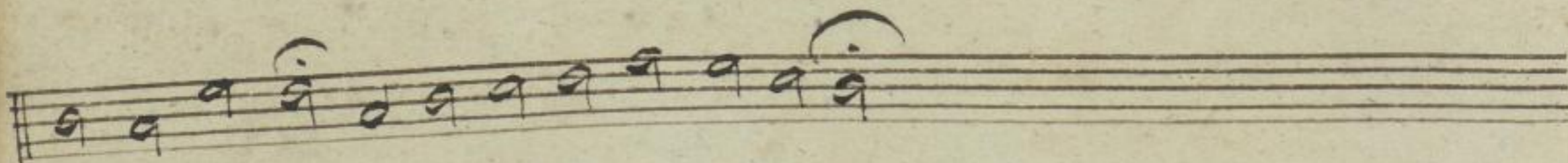
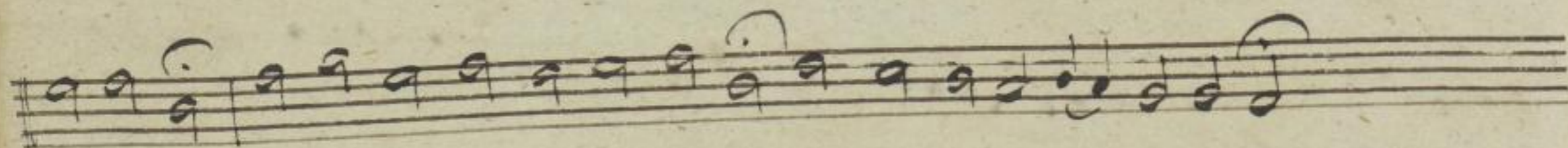
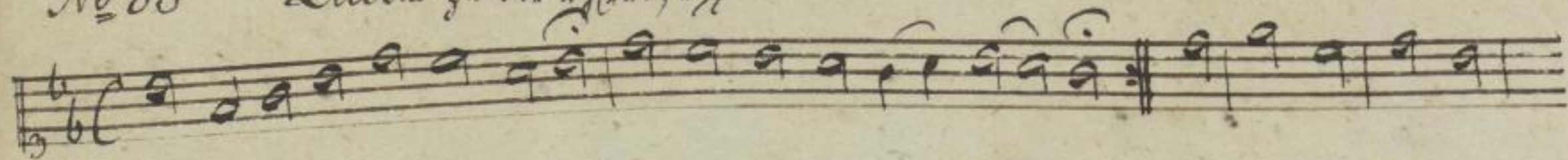
67  
Solo  
Komm h. Geist, erfüll die Herzen

h. Gei-  
st, erfüll die Herzen  
deiner Gläubigen  
deiner  
Menschlichkeit der  
Gnade, die Mitten der Herzen  
als erfüllt Geist, in  
Friede

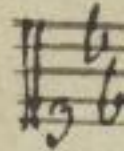
Gloria, Galliläer - Galliläer.

No 88

Allien zu vier H. F. u. u.



No 88



No 88



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Wir führen Wissen.

<http://digital.slub-dresden.de/id476246687/64>



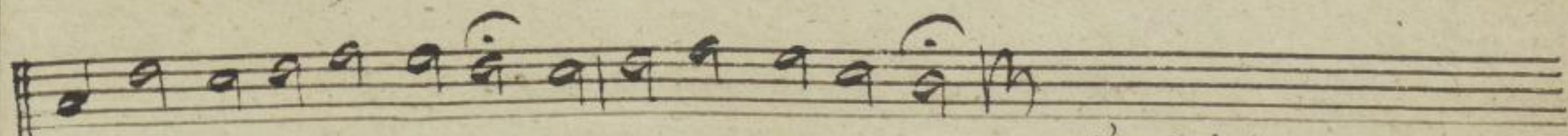
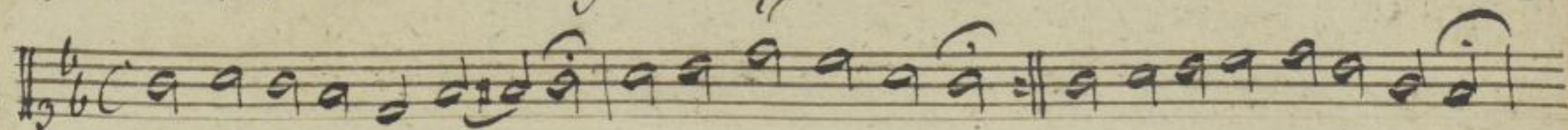
bach

ARCHIV LEIPZIG

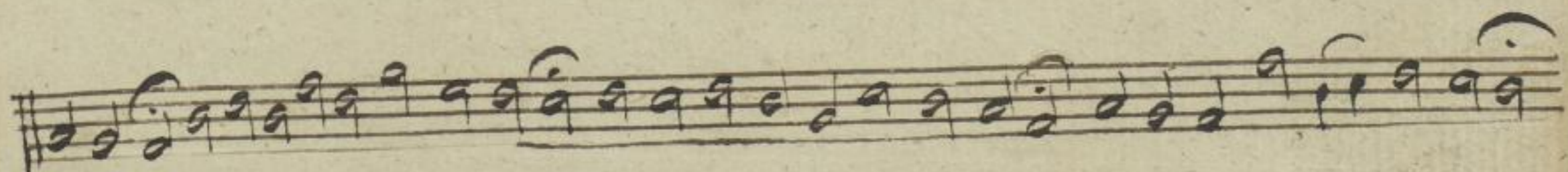
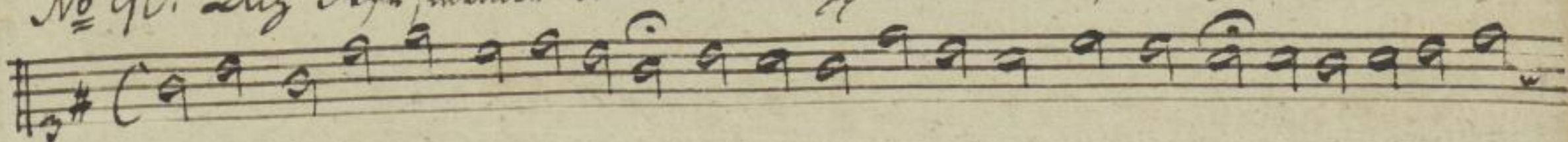


No 89. Ich bin mein Kind mit Kränken

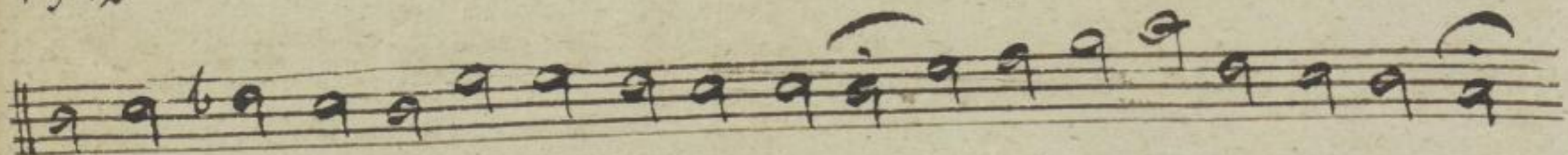
63



No 90. Ich Jesu, meinem Vater Freund, Du schallst dir



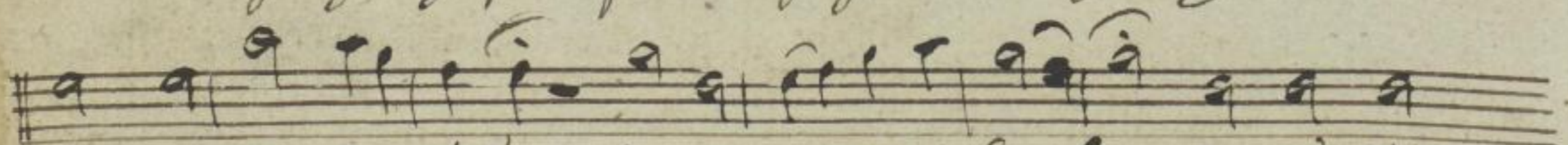
No 91. Die Himmel erheben die feurigen Räder



No 92. Vom heil. Geiste



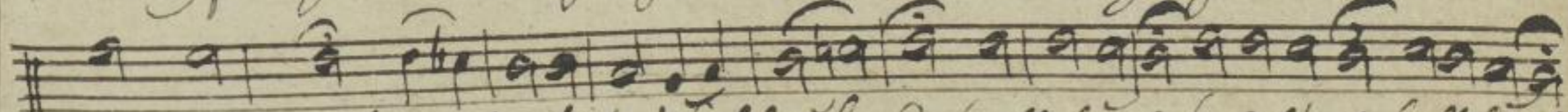
Vom heiligen Geist erfülle die Herzen deiner Gläubigen und sende



sende in ihnen das Feuer deines göttlichen Eintrags, der die Welt

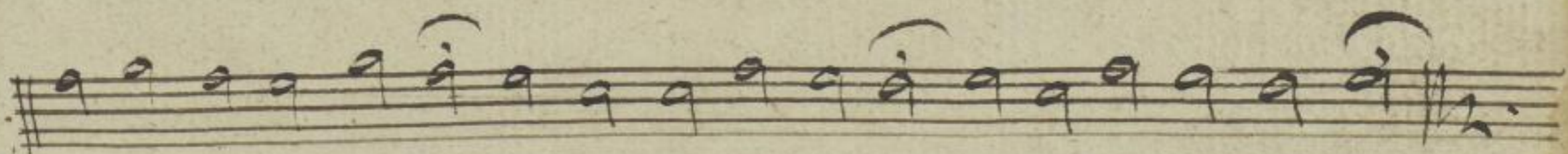


Mühsamkeit der Jugend die Mühen der jungen Welt von

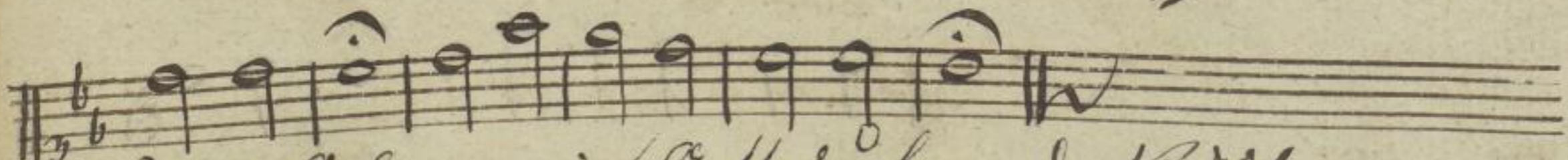


verübel hast in Feindschaft der Glaubens haltelajuf haltelajuf haltelajuf

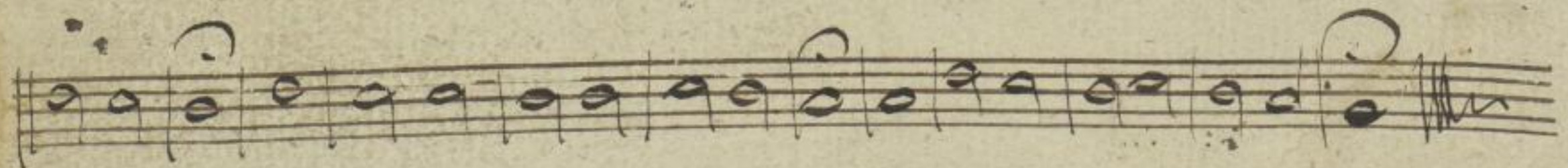
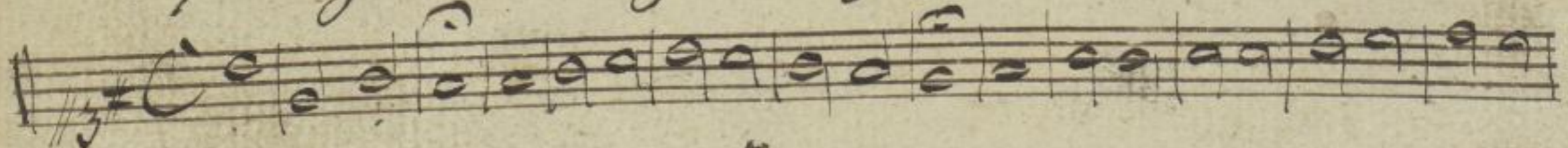
No 93. O Gott die Götter Götter.



9<sup>4</sup> Meinem Jesum laß ich nicht pp



N<sup>o</sup> 95. O Jesus mein Gott du bist pp. - od. N<sup>o</sup> 106.



No 96. O springt voll Lust in. Klüften ed.

67

No 98. Gott des Himmels u. der Erden 528

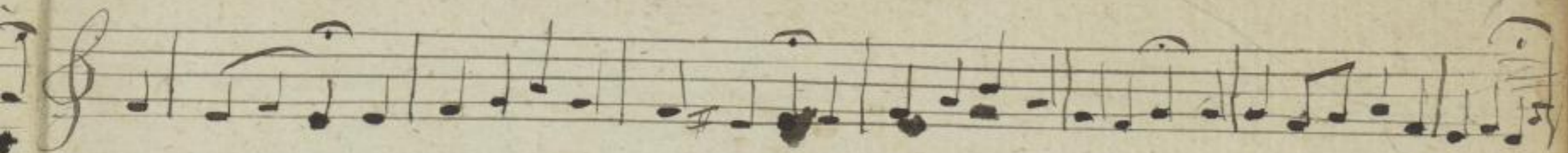
98

99. Sei Lob u. Ehr dem höchsten Gott

Handwritten musical score for piece 99, 'Sei Lob u. Ehr dem höchsten Gott'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a historical style with various note values and rests.

100. Allein Gott in der Höh sei Ehr

Handwritten musical score for piece 100, 'Allein Gott in der Höh sei Ehr'. It consists of a single treble clef staff with a key signature of two sharps (F# and C#). The music is written in a historical style with various note values and rests.







71



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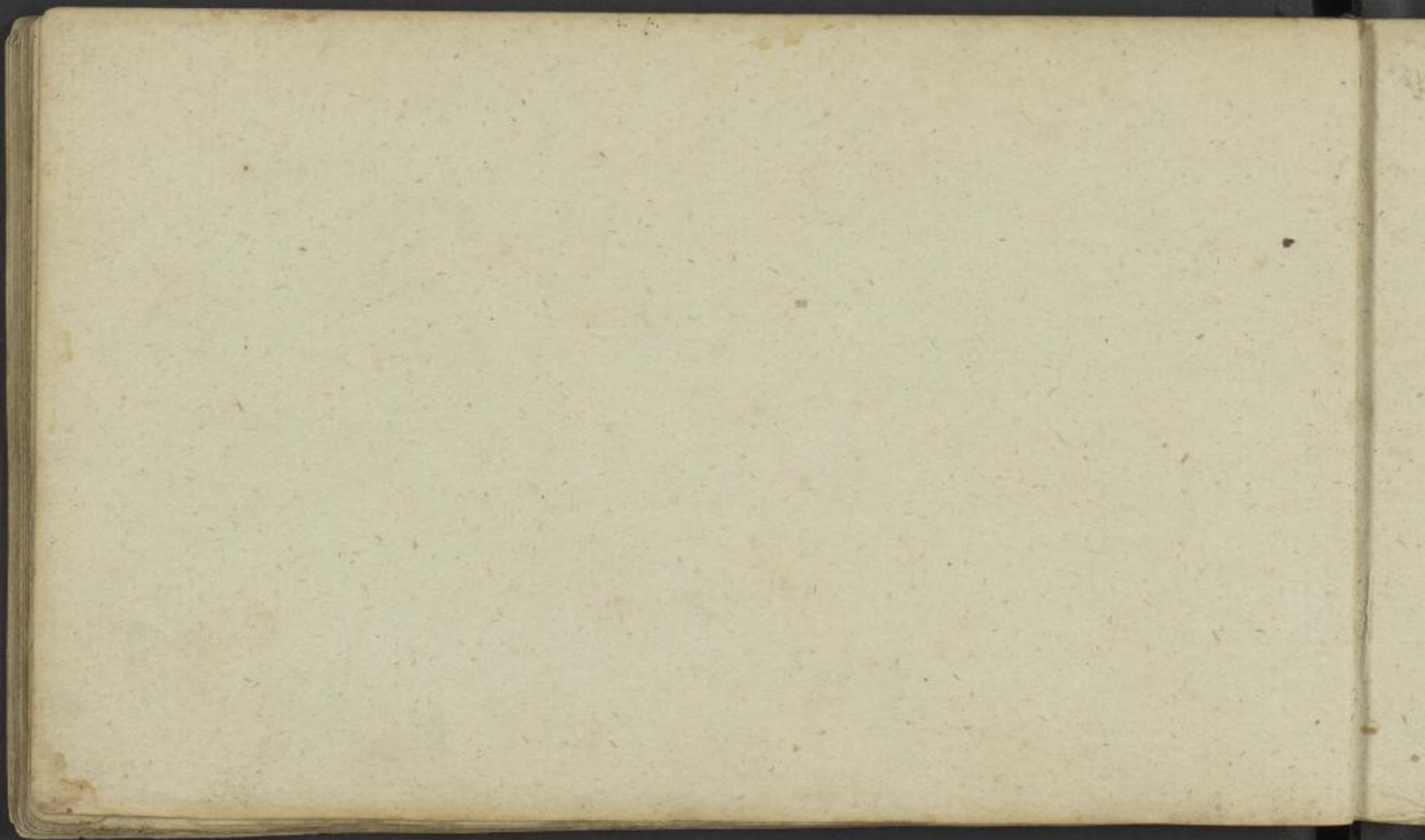
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73



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<http://digital.slub-dresden.de/id476246687/76>



**bach**

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75

*[Faint handwritten mark]*

1803 - 64.

388. Warum soll ich mich nicht kümmern . . . . . 81.  
449. Warum nicht durch Gottes Güte sich finden (altes Lied)  
317. Gedanke der menschlichen Seele . . . . . 2.

Alte  
Alte  
Alte  
Alte  
Alte  
Alte  
Alte  
Alte  
Alte  
Alte

A.

No.

- Auf meinen lieben Gott. . . 10  
 Auf des Vaters Noth schrei ich zu 23.  
 An Wasserflüssen Babelou 39.  
 Auf was soll ich mich trösten 47.  
 Auf mich ganz mit Frieden 49.  
 Auf meine Fortzucht Gedichte 55.  
 Allen Menschen müssen sterben 59.  
 Alles ist aus Gottes Hand 86.  
 Allein zu dir Herr Jesu Christ 51.  
 O Jesu meine Zuversicht 90.  
 Allein Gott in der Höh' 110

L.

77

Lustig ist die Deine Wege . . . 66

L.

- Christe du bist selig nicht . . . 37.  
 Christ lag in Todesbanden . . . 44.  
 Christ ist entstanden . . . 52.  
 Christ sehr ganz Himmel . . . 85.

J.

- Du die Felsmaill ich singen . . . 5.  
 Du klopfst und schlaft ein Löffel 6.  
 Das Felsmaill soll des meine Trost 62.  
 Du Friede schaffst H. Jesu Christ 67.

Der Mollus Kriz - - - - 90.

Der Himmel mussum sub lugig. 91.

G.

Der fusten Leuzig ist unser Gott 1.

Der Kindlein so loblich. - - 29.

Der Lärlein gult und Trügel. 39.

Es ist genug - - - - 43<sup>b</sup>

Es ist Hoff auf Linn - - - 58.

Es woll mit Gott gemäßig. 82.

F.

Tröstlich soll mein Linn zu - - 81.

Gedanken der mit Linn - - 2.

Gott der Posa ist kommen - - 8.

Gelobet seist du Posa Geist. 27.

Gott ist mein Linn - - - {31

Gott der Geringe Befunden. 98

Linn ist haben mit Begreif. 14.

Linn seist du mein Gott. 30.

Linn ist mein Linn - - - 43<sup>b</sup>

Linn Linn seist Gott. 45.

Linn Posa Geist nach Maß. 51.

Linn Gott der loben allen. 68.

Linn lieber Posa, was seist. - - 44<sup>a</sup>



Lilf Gott daß mich gedingen 79<sup>a</sup>  
Lamm Gott mich schlacht dem L. auf 84.  
F.

Du dich hab ich gesoffen . . . 11.  
Fas mich in Freude . . . 17.  
Fas mich in Freude und Lachen. 18.  
Fas mich in Freude und Lachen. 22.  
Fas mich zu dir Lamm Fas mich Lamm 24.  
Fas mich in Freude . . . 28.  
Fas mich Lamm mich und Lamm. 37.  
Fas mich in Freude und Lachen. . . 59.  
Fas mich in Freude Fas mich Gott. 71.  
Fas mich in Freude Fas mich Gott 82.

79  
Kommst du zu mir heimlich. 35.  
Kommst du zu mir heimlich dem Lamm 69<sup>a</sup>  
Komm heiliger Geist mich will 92.  
" " " " " 93

Mein Lamm dich dich dich dich 13.  
Mach dich mich in Geist dich dich. 21.  
Mein Lamm dich dich dich dich dich. 65.  
Mein Lamm dich dich dich dich dich 93<sup>b</sup>  
Nun dich dich dich dich dich . . . 7.  
Nun dich dich dich dich dich . . . 26.  
Nun dich dich dich dich dich dich 56.

Nun sing uns Tag - . . . . . 57.  
 Nun lob mein Mund den Herren 61.  
 Nun danket alle Gott - . . . . 63.  
 Nicht so traurig nicht so sehr 69<sup>b</sup>  
 Nun laß mich den Leib erquhen 72.  
 Nun bitten wir den h. Geist 74.

O.

O Gott du frommer Gott. { 54  
 { 60  
 O Trübsalheit, o Schmerz 93<sup>b</sup> 12.  
 O milden Geist milden Gott. . . 33.  
 O Lamm Gottes unschuldig . . . 36.  
 O wie ayrenn <sup>de</sup> <sub>de</sub> 38.  
 O bringe voll Blut in. <sup>de</sup> <sub>de</sub> 38.

O Herr mein Gott sing { 95.  
 { 78<sup>b</sup>  
 Der Lob und Ehr dem . . . . . 95<sup>b</sup>  
 Der gungneßte Fuß . . . . . 19.  
 Der mich nicht in <sup>de</sup> <sub>de</sub> 21.  
 Voll in <sup>de</sup> <sub>de</sub> 40.  
 O gufft du <sup>de</sup> <sub>de</sub> 42.  
 Singen wir uns . . . . . 59<sup>b</sup>  
 Danken Erwürdigen . . . . . 64.  
 Singet Gott aus <sup>de</sup> <sub>de</sub> 66a  
 Schmücke dich o liebe Seele 70a  
 Voll ab gleich <sup>de</sup> <sub>de</sub> 77.  
 Voll süß <sup>de</sup> <sub>de</sub> 38<sup>ca</sup>

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57. Mein Pf  
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59<sup>e</sup> Dreyer

83. Fürstlichen der Jagdzeit 615

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62. Das Pusteln soll auf die 42 689

6<sup>e</sup> Auf dem neuen Pusteln 446

84. Soll abg.

22. Meist

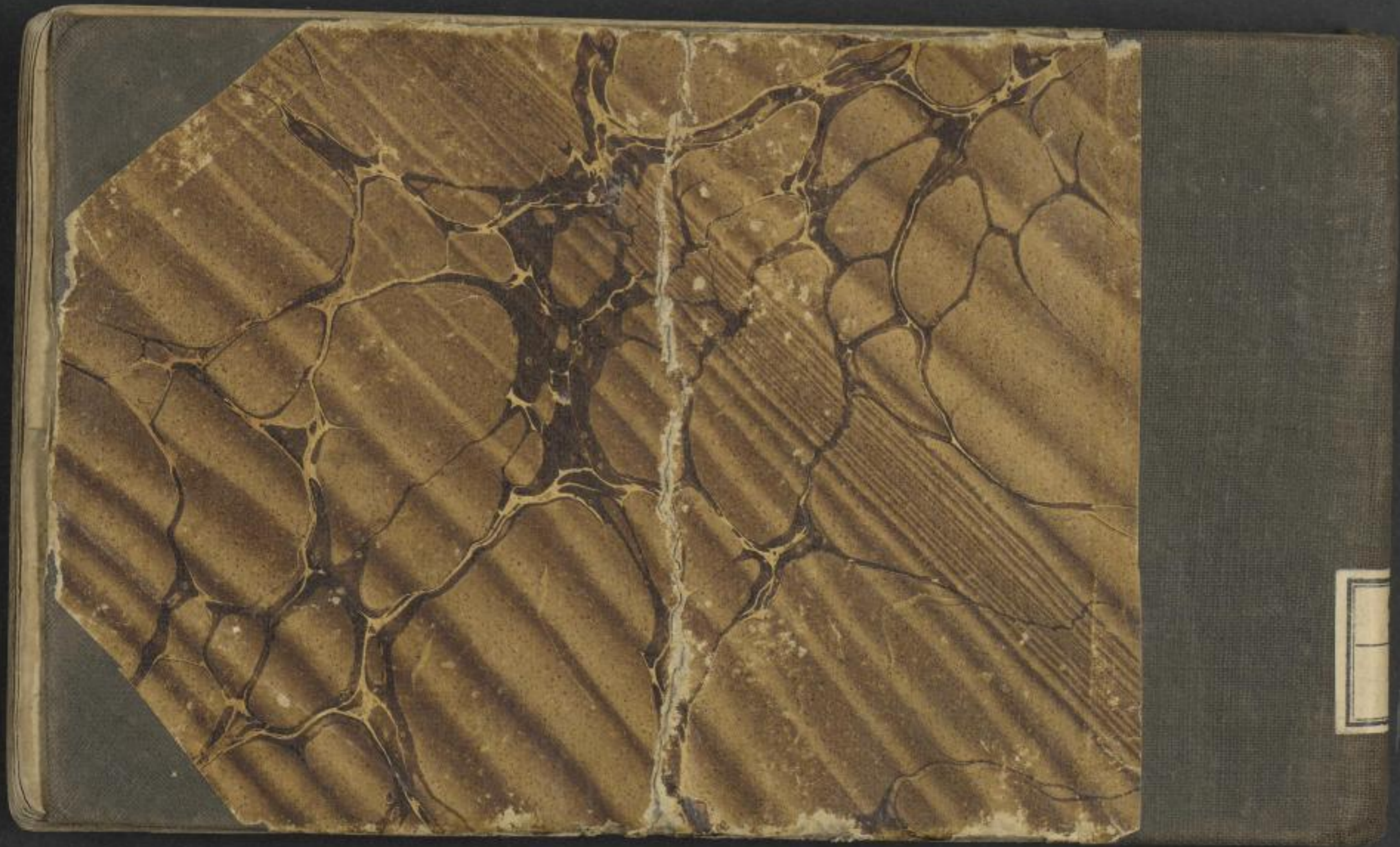
357. Die Zeit

1860

5. Die Zeit

6. Die Zeit





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