

Novo 451 1/2

Seidest Gott, lobt ihn, ihr Frommen, seit und seid gute Mann.

176

1.

7343/1

Partitur

35¹/₂ Aufzug. 1743.

Faint handwritten text at the top of the page, possibly a title or header.

178

Faint handwritten text in the lower middle section of the page.

Handwritten musical notation on the right edge of the page, including staves and notes.



Musical notation for the first system, including staves with notes and rests.

Allegro

Musical notation for the second system, including staves with notes and rests.

Musical notation for the third system, including staves with notes and rests.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, with some staining and wear along the left edge.

Continuation of the handwritten musical score. This section contains several staves of music, including some with repeated rhythmic patterns. The notation is consistent with the upper section, showing a variety of note values and rests. The handwriting is clear and legible.

The lower section of the page features a musical score with a prominent vocal line. The lyrics are written in German: "Ich hab' mich nicht getraut, dich zu lieben, weil ich dich nicht kannte." The musical notation includes a treble clef and a common time signature (C). The lyrics are written in a cursive hand, and the music is written in a similar style to the rest of the page.

Handwritten musical score on a page with aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several instances of the number '4' written above notes, possibly indicating a measure or a specific rhythmic value. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Continuation of the handwritten musical score. This section contains about 10 staves. The notation is consistent with the previous section, featuring rhythmic patterns and rests. The paper shows signs of wear and discoloration, particularly towards the right edge.

The final section of the page, containing approximately 5 staves. The notation continues with rhythmic patterns. At the bottom of this section, there is a line of text in German: *mancher Mensch hat andere Länder nicht gemacht. Sie sind schon da. Die eingeborenen. Sie wissen die gute Gott ob*. The text is written in a cursive hand, matching the musical notation.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves:

mit - und sey Sanis qua mit - und sey

Sanis qua mit - und sey

mit - und sey

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves:

die feyliche Kunde, daß die Könige Solomon die goldne Saft mit dem die einig die, der die

Handwritten musical score on four staves. The notation includes various rhythmic values and clefs.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves:

das die die

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics "gw - zu gott" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics "zu gott" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics "Lied und Lob" and "Gnade Gnade Friede" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics "sing du heilich unsern Gmünd unsern Gmünd" and "Kreuzer" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics "auf Knecht" and "w. gib dir's Jahr dir's Jahr" are written below the staff.

Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: *einm einm einm einm Geist auf Erden*

Handwritten musical score for the second system, including vocal parts and basso continuo. The lyrics are: *Daß alle alle einm und einm einm einm Geist*

Handwritten musical score for the third system, with vocal lines and basso continuo. The lyrics are: *Ihr und lasset gemüthen d. i. so die ich mich in der Welt, so beständig auf die
 Jammerzeiten Zeit, auf d. geistlichem Baum Menches güter mit Frucht in Frucht d. gläubig
 an. Ich schrey, mich die Blätter des Baums d. Jesus da, der die Welt, der Baums d. Welt
 lüß ist er Gottes, der die ich gleiches d. Baums d. Welt, der Baums d. Welt einm einm einm*

Handwritten musical score for the fourth system, primarily instrumental with basso continuo. The lyrics are: *Christum Geistlich, der Blätter, aus d. Baums d. Welt, der Baums d. Welt, der Baums d. Welt*

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The first three staves are vocal parts. The fourth staff is a lute part with a treble clef and a sharp sign. The fifth staff is a lute part with a bass clef and a sharp sign. The sixth staff is a lute part with a bass clef and a sharp sign. The seventh staff is a lute part with a bass clef and a sharp sign. The eighth staff is a lute part with a bass clef and a sharp sign. The ninth and tenth staves are vocal parts. The text "Herr" is written above the eighth staff. The text "Herr" is written above the ninth staff. The text "Herr" is written above the tenth staff.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The first three staves are vocal parts. The fourth staff is a lute part with a treble clef and a sharp sign. The fifth staff is a lute part with a bass clef and a sharp sign. The sixth staff is a lute part with a bass clef and a sharp sign. The seventh staff is a lute part with a bass clef and a sharp sign. The eighth staff is a lute part with a bass clef and a sharp sign. The ninth and tenth staves are vocal parts. The text "Herr" is written above the eighth staff. The text "Herr" is written above the ninth staff. The text "Herr" is written above the tenth staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are numbered 1 through 10 on the left margin.

Stadt d. Land.

Stadt d. Land

Stadt d. Land.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are numbered 1 through 10 on the left margin.

kyrie eleison

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the notes.

... in gütlichen ...

... in gütlichen ...

Continuation of the handwritten musical score on the same page, featuring ten staves of music and lyrics.

... in gütlichen ...

... in gütlichen ...

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is dense and includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear at the edges. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various clefs (treble and bass), notes (quarter, eighth, and sixteenth notes), rests, and bar lines. There are also some decorative flourishes and markings, such as 'tr.' for trills and 'f' for forte. The overall appearance is that of a well-used manuscript from a historical music collection.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values and melodic lines. The first staff begins with a treble clef and a common time signature. The second staff has a similar clef and time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. There are some handwritten annotations in the lower staves, including "Cantata" and "Cantata".

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values and melodic lines. The first staff begins with a treble clef and a common time signature. The second staff has a similar clef and time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. There are some handwritten annotations in the lower staves, including "Cantata" and "Cantata".

Handwritten musical score, first system, featuring vocal lines and piano accompaniment.

Handwritten musical score, second system, including performance directions such as *molto*, *molto*, *Andante*, and *Andante*.

Handwritten musical score, third system, continuing the vocal and piano parts.

Handwritten musical score, fourth system, including performance directions such as *molto*, *molto*, *Andante*, and *Andante*.

Handwritten musical score for the first system, featuring vocal lines and instrumental parts with various musical notations and clefs.

Handwritten musical score for the second system, including vocal lines and instrumental parts with musical notations and clefs.

Soli Deo Gloria

176
1.

Sanctus Gott Lob Ih.
in C-moll.

- a.
- 2 Corn:
- Tymp.
- 2 Violin
- Viola
- Contr.
- Alto
- Tenore
- Bass
- e
- Continuo

D. N. Anna
1743.

Continuo.

allegro non troppo.

Dankt Gott.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *mp.* The music is written in a historical style with a treble clef and a key signature of one sharp.

Capo C

piano.

Handwritten musical notation for the second system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.* and *pp.* The music is written in a historical style with a treble clef and a key signature of one sharp.

allegro

Dank sey dir.

Handwritten musical notation for the third system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.* and *pp.* The music is written in a historical style with a treble clef and a key signature of one sharp.

Handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a single instrument or voice. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and ornaments. Performance markings include *And.*, *mp.*, and *ff.*. The word *Recit.* is written below the sixth staff. The word *Finis* is written below the eighth staff. The paper shows signs of age, including foxing and staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the dynamic marking *mp.* (mezzo-piano). The third staff is marked *ff.* (fortissimo). The fourth staff has a *4* marking above it. The fifth staff is marked *ff.* and ends with a double bar line. The sixth staff is labeled *Recit:* (Recitative) and features a 3/4 time signature. The seventh staff is labeled *Choral.* and begins with a treble clef. The eighth, ninth, and tenth staves continue the choral or instrumental part with various note values and rests. The paper shows signs of age, including some staining and wear at the edges.

This block shows the right edge of the adjacent page of the musical manuscript. It contains the right-hand ends of several staves of handwritten musical notation, including clefs, notes, and rests, which are partially cut off by the edge of the page.

all^o non troppo

Violino. I

Sand & Gold

Capo

accomp:
piano.

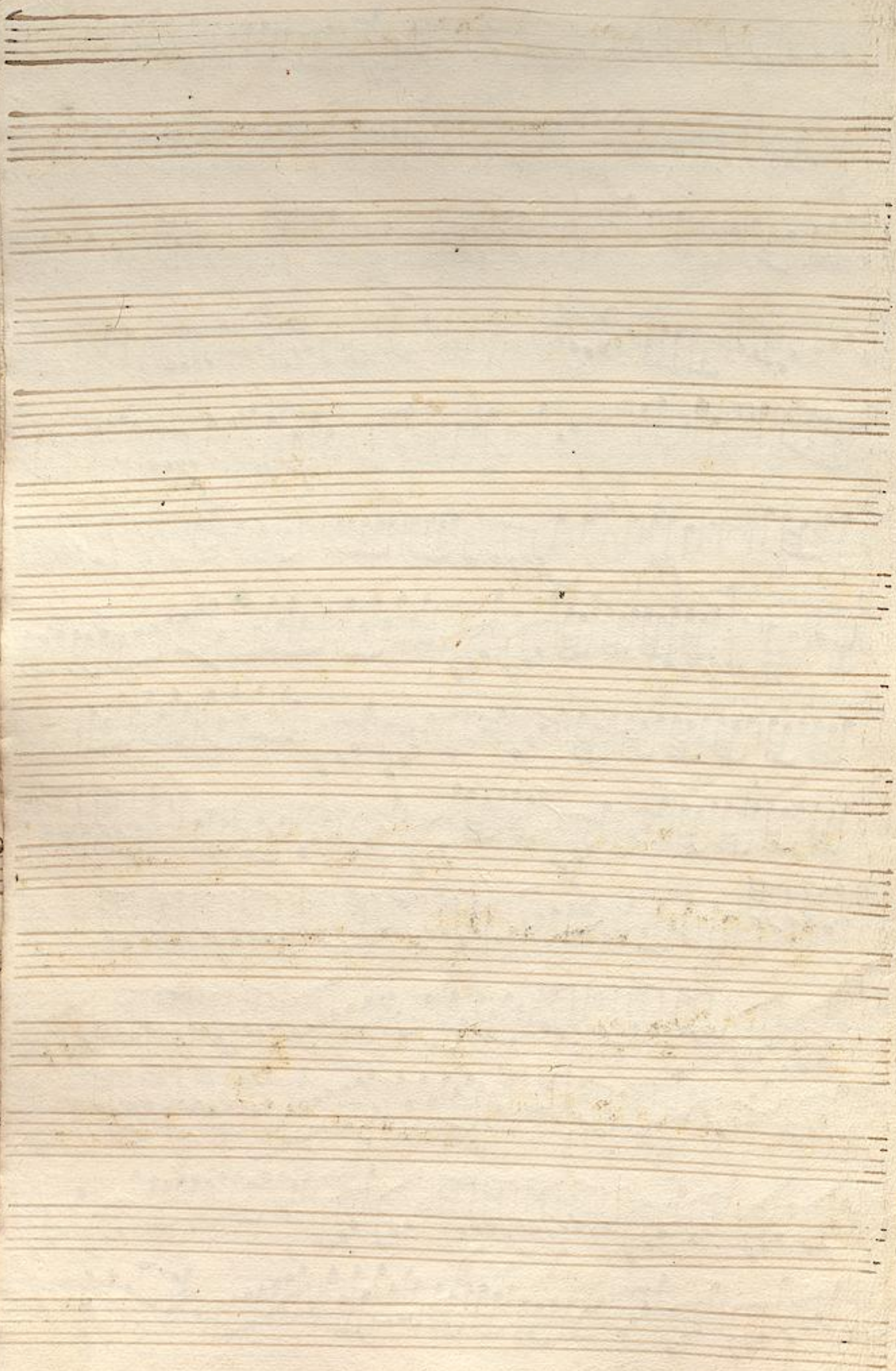
Sand & Gold



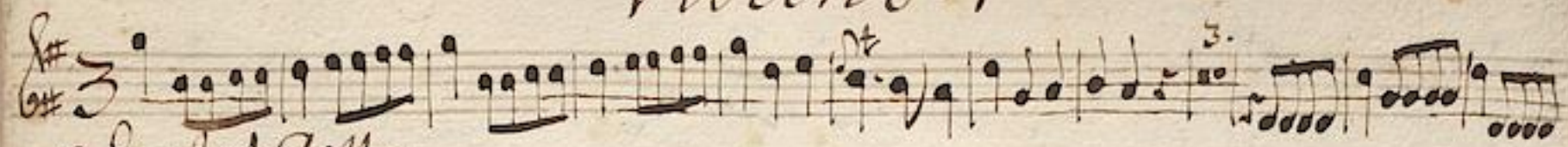
This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves of music, written in brown ink. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *for.*. A section of the score is marked with a double bar line and the heading *Capo Recital*, followed by a treble clef and a 3/4 time signature. The paper shows signs of wear, including a small tear on the left edge and some staining.

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.*, *ff.*, *tr.*, and *l.*. The score is divided into sections, with the word *Recit* (Recitative) clearly visible on the right side of the middle section. The manuscript shows signs of age, including some staining and wear at the edges.

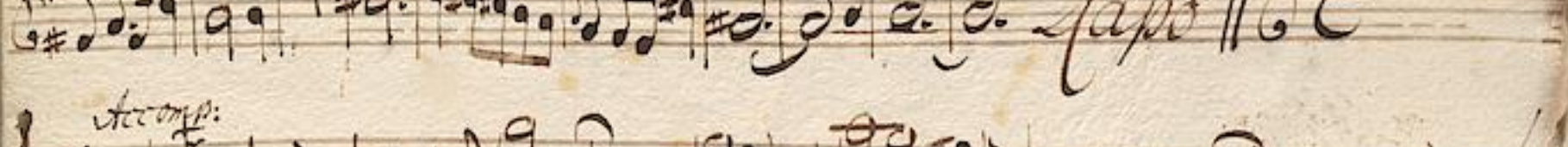
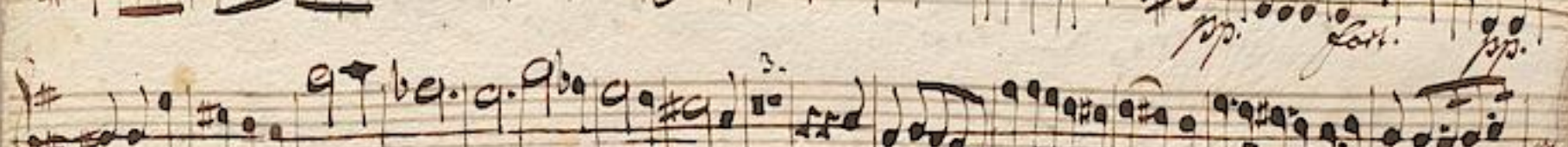
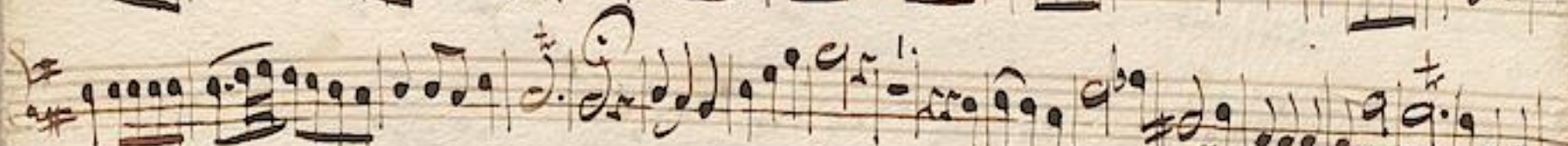




Violino. 1.

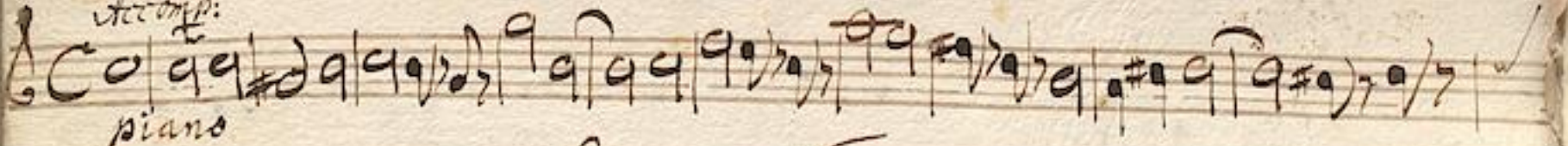


Admte Gott.



Accomp.

piano



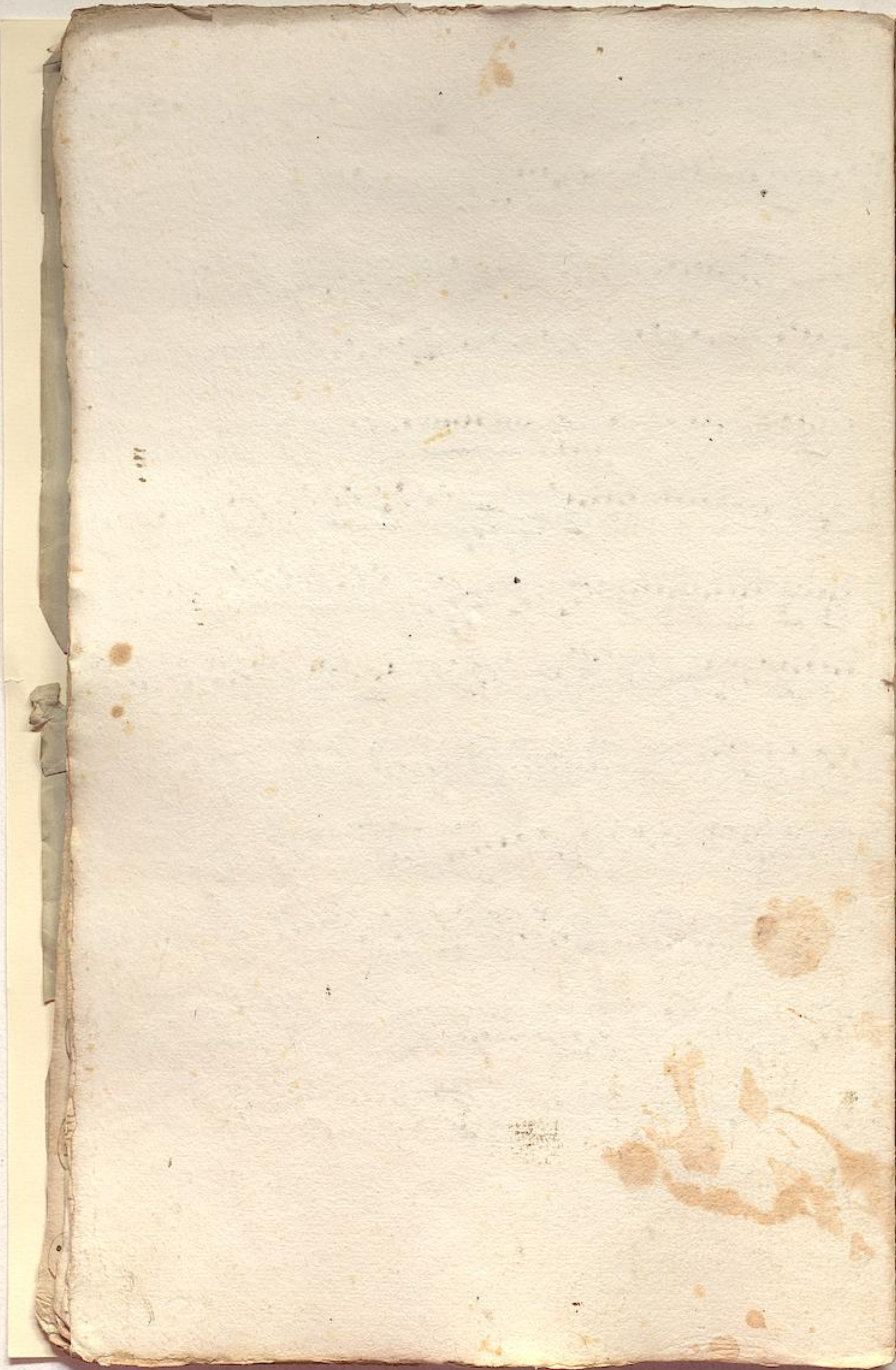
Grand Joy. Lig.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of dense, flowing passages with many sixteenth and thirty-second notes. Dynamic markings such as *fort.* and *pp.* are present throughout the piece.

Handwritten musical score on seven staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature, followed by the text *Capo // Recitat // 3*. The subsequent staves contain musical notation with various dynamics including *pp.*, *fort.*, and *pp.*. The notation features a mix of rhythmic patterns, including dotted rhythms and sixteenth-note runs.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The score is written in a historical style, likely from the 18th or 19th century. A section labeled "Choral" is visible, followed by a section labeled "Recitativ". The paper shows signs of age, including discoloration and some staining.



all^o non troppo.

Violino 2.

And. & g^o

f *p*

Capo

acomp.

piano.

And. & g^o

And. & g^o

And. & g^o

And. & g^o

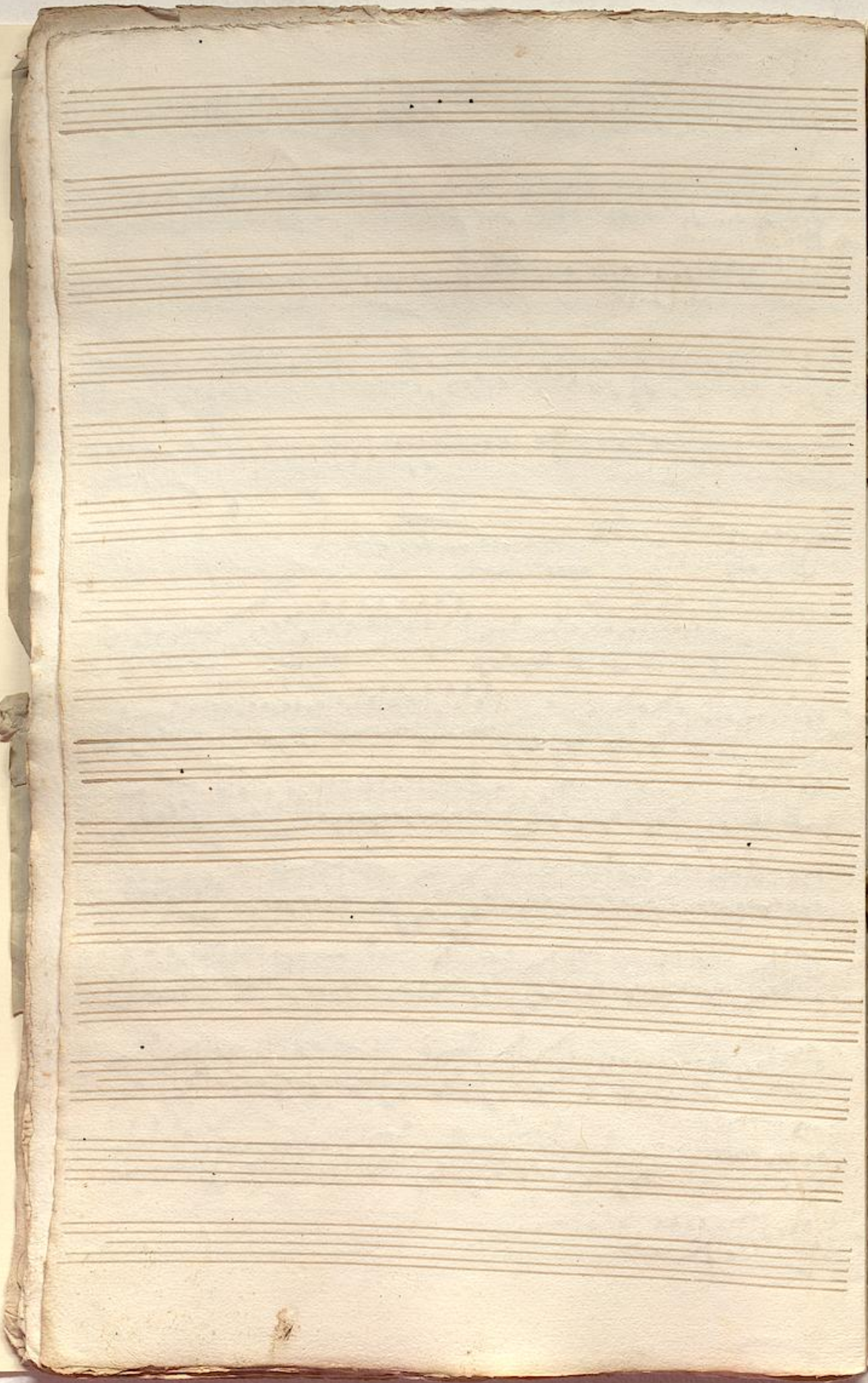
And. & g^o

And. & g^o

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *mf.*, and *ff.*. The score is written in a cursive style characteristic of 18th or 19th-century manuscripts. A section of the score is marked with a large, decorative title: *Capoll Recital* No. 3. The manuscript shows signs of wear, including a small tear on the left edge and some staining.



Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, dynamics (e.g., *mp.*, *ff.*, *hr.*), and performance markings such as *Capo Recit*. The score is densely written with notes, rests, and articulation marks.



all. non troppo

Viola

3.

Dank & Gott.

Handwritten musical score for Viola, measures 1-10. The music is in G major (one sharp) and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mp.* and *ff.* with hairpins.

Capitol

accomp:

piu mos.

Handwritten musical score for Viola, measures 11-12. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mp.* and *ff.* with hairpins.

Dank & Dir.

mp. ff.

Handwritten musical score for Viola, measures 13-18. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mp.* and *ff.* with hairpins.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Recitativo" is written in large, decorative cursive script at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Differenza" is written in cursive script above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Subito" is written in cursive script below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Subito" is written in cursive script below the staff.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Subito" is written in cursive script below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Capo" is written in large, decorative cursive script at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests. The word "Recitativo" is written in large, decorative cursive script at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests.

Choral.

In ruhig ruhiger p.

Handwritten musical notation for a choral piece, consisting of five staves. The notation is in brown ink on aged paper. The first 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, some with stems and flags, and rests. The second staff continues the melody with similar notation. The third and fourth staves show a more rhythmic pattern with many eighth notes. The fifth staff concludes the phrase with a final note and a bar line.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp, and a common time signature. The notation includes a few notes followed by a dense, scribbled-out section, possibly indicating a correction or a specific performance instruction.

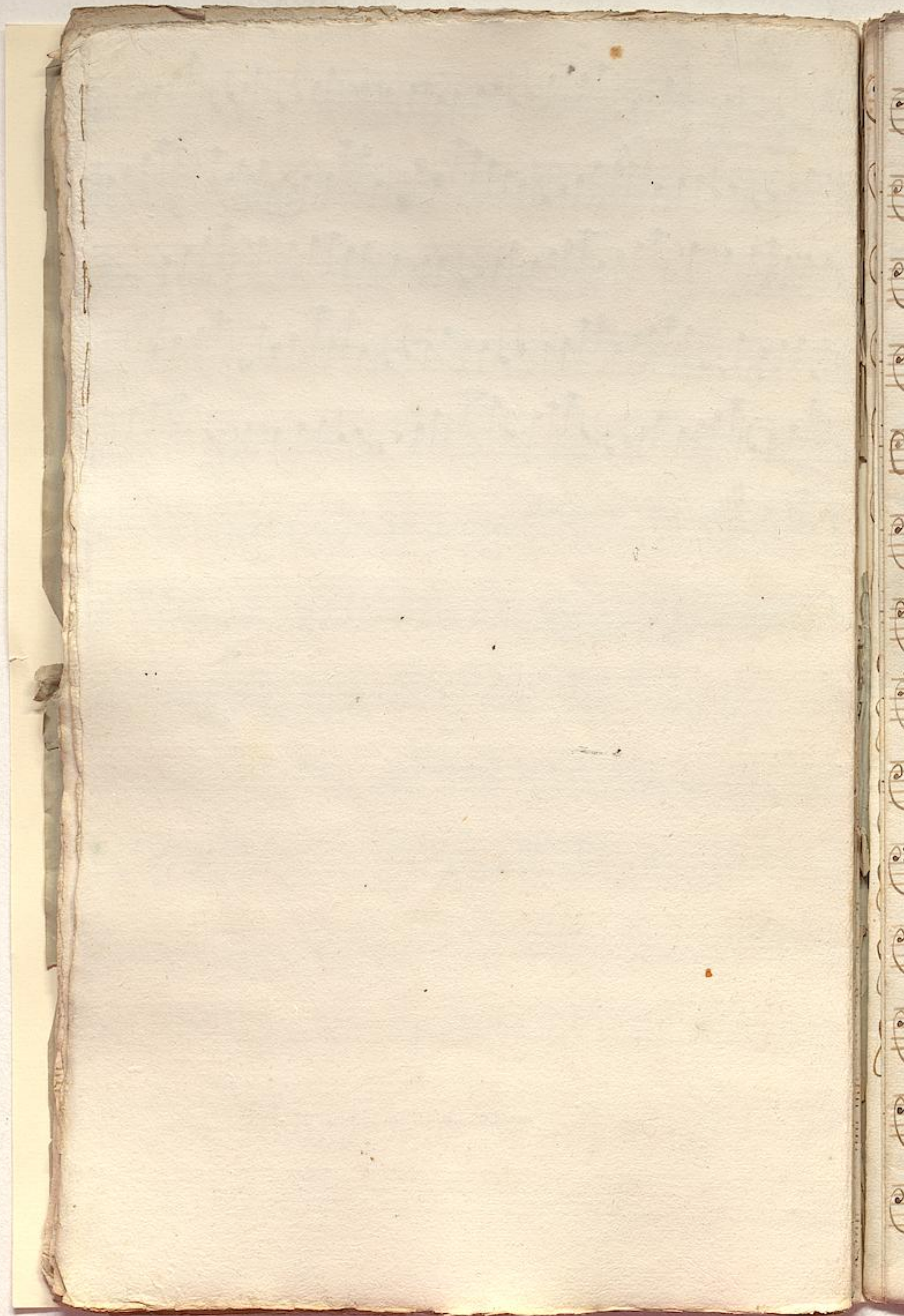
Two empty musical staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

Two empty musical staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

Two empty musical staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

Two empty musical staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

Two empty musical staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.



Violone

3.

dandt gut.

accomp:

pian.

alle

dandt by drit.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *mp.* (mezzo-piano) and *mf.* (mezzo-forte). The score is divided into sections, with some parts marked *And.* (Andante) and *Recit.* (Recitativo). The music is written in a system of staves, with some staves containing multiple systems of music. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on yellowed, slightly worn paper. The music is organized into several systems, with some sections marked with specific tempo or performance instructions. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Annotations and markings include:

- Recit.* (Recitative)
- And. Vivace* (Andante Vivace)
- In ruhig tempo* (In a calm tempo)

The score concludes with a double bar line and a decorative flourish.

Handwritten musical notation on a staff, visible on the right edge of the page.

allegro non troppo Violone

3.

Handwritten musical notation for Violone, measures 1-10. The music is in 3/4 time, key of D major (two sharps), and common time signature. It features a series of eighth and sixteenth notes, with some rests and dynamic markings like *pp.* and *1.*

Clapell

Handwritten musical notation for Clapell, measures 11-20. The music is in common time, key of D major. It includes dynamic markings such as *piano*, *pp.*, *mp.*, and *fort.*, along with first and second endings. The notation includes various note values and rests.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The score is marked with various dynamics and performance instructions:

- pp.* (pianissimo) appears at the beginning of the first staff and in the second staff.
- Forz.* (Forzando) is written above the third staff.
- Forz.* (Forzando) is written below the sixth staff.
- Recit.* (Recitativo) is written above the seventh staff.
- pp.* (pianissimo) appears in the eighth staff.
- Forz.* (Forzando) is written below the ninth staff.
- pp.* (pianissimo) is written above the eleventh staff.
- Forz.* (Forzando) is written below the twelfth staff.

The music consists of several systems of staves, with some staves containing complex rhythmic patterns and accidentals. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into sections, with the word "Capo." written in large, decorative script on the fourth staff. Below this, the word "Choral" is written in a smaller, simpler hand. The music consists of several lines of notes, some with stems and beams, and some with rests. The paper shows signs of age, including yellowing and some staining.



2. Corno. 1

damit geht,

1. 2. 1. 2. 24. 9.

Capoll

Recitat / Aria / Recitat

Dyons Gung

1. 1. 4. 2. 2. 1. 3. 1. 1. 6. 1. 1. 3. 4. 4.

Capoll

Recitat

Choral.

der einzig richtige Gott.

f.

2. Corno. 2.

And. G. G. G.

Musical score for the first section, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and first/second ending markings (1., 2., 24.).

Capo! Recit! Aria! Recit!

Defous G. G. G.

Musical score for the second section, consisting of eight staves of music. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes first, second, and third ending markings (1., 2., 3., 4., 10., 6., 1., 1., 3., 1., 1., 3., 4., 4., 4.).

Capo!

Recit!

Choral.

der seligen

Tympano. I. A. C. D.

dandi gata

1. 2. 1. 2. 3.

Recitat || Aria || Recitat

Dufour Gata

1. 1. 4. 2. 2. 3. 1. 3. 1. 7. 3. 4. 4.

Choral.

du erdig riefst

Handwritten musical score with lyrics in German. The score is written on ten staves, alternating between vocal lines and instrumental accompaniment. The lyrics are:

Danck Gott — lobt — Hriſu fromen, lobt — Hriſu fromen ſant — ſant wird
 Deine Güte mer — ſant mer Deine Güte di — — ne gn — te mer. Ge — ſet ſin
 — mit ſte — — ſin an, daß fort an, fort an, — — nem bo — — ſe tags kommen
 Deine Gna — De Deine Gna De mit — und ſey, Deine Gna — — De mit — und ſey.
 In welcher ſat Haberland er kamt daß ſent Deine Gottes Gnade. Wie man ſelbſt mit
 man ſer Dyſer ſat ander Länder unſer gemacht. Diß Land iſt die unbeland
 et wauſt in gütte Gott ob dir, Er gibt dir ſin de, Diß ſind die Dingen in dem Diß geſ
 ſin ſafin mit danck mit einem dienſt anlegen.
 Danck ſey dir ſin dein Verſo — — nen, wie dein Verſonen, gro — ſer Gott
 gro — ſer Gott ſey ſey ſey ſey geſeyriſt — — gro — ſer
 Gott ſey ſey ſey ſey geſeyriſt danck ſey dir — ſin dein Verſo — — nen
 gro — ſer Gott — ſey ſey geſeyriſt — — großer Gott
 gro — ſer Gott ſey ſey — — geſeyriſt. laß und ſin — — gnade

Gnads fünden, sind des Unkrauts, unsers Dünken, unsers Dünken offenbahr, —

- aufvergibb, — und gib dieß Jaß dieß Jaß, allen allen innen innen innen

innen Geist, aufvergibb — und gib dieß Jaß, allen allen innen innen —

- in innen innen Geist **Capit. Recitat //**

Dieß — **O** Herr! sey fromm gnädig, pführt, sag —

- in, halt d. Land. Laß dein göttlich abgedey — in, unsern firssten

Leibzinsen — in, bare sagre, Dainen fyon, sagre,

— Dainen ersten Dofu, sagre, al. le firssten Drosfen, fahrt alle Lande ge-

nos- sen in ewig in fton flor — d. Hand in ewig in fton flor — **Capit. Recitat //**

- und Hand. **Der ewig reiche Gott ein in der frolich firtz**

will mit bey unssem loben, und uns in seiner Grad, uns falten

fort und fort, und uns and aller Noth, erlösen firtz und

fort.

Alto.

Damit Gott, — lobt — Ihr ist frommen, lobt — Ihr ist frommen,
 seit — wird Deine Güte mir — seit wird Deine Güte mir
 — ne Gü — te mir. Ge — setz ihm mit fle —
 — sen an, daß fort an, fort an, — vom bö — se sage
 Kommen Deine Gna — de Deine Gna — de mit — mir sey, Deine Gna —
 — de mit mir sey. *Capo Recitativo Recit: ||*

Dis — ne fere! sey fromm gnädig, gnädig, führe, segne
 seg — ne halt mich Land. Erbarm gottlich abgötzig. — in,
 in der firschen hoch er sein — in, barm, segne Deinen
 Herr, segne, — Deinen ersten Bohn, segne, alle firschen
 Droschen, fahre alle Land gemessen, in erwinnsten flos und Damm
 in erwinnsten flos und Damm. *Capo ||*

Recitativo

2. 5. 2. 2.

Ich meine gewisse Gott will mich bey meinem Leben
 sein immer fröhlich seyn und allen Feinden geben,

3. 2. 2.

und mich in seiner Gnade, aufhalten fort und fort.

2. 2.

und mich mit aller Noth, versehen für und fort.

Tenore

16.

Musical staff with notes and rests.

Dankt Gott, — — — ist fromm! — — — sind

Musical staff with notes and rests.

— — — und Deine Güte nun — — — Sei — — —

Musical staff with notes and rests.

Gü- te nun. Ge- setz für — — — mit fle- — — son an, Laß fort

Musical staff with notes and rests.

an, fort an, wenn bo- — — so sage können, Deine Gna- de mit

Musical staff with notes and rests.

und seg, Deine Gna- de mit — — — und seg.

Capo Recit

Musical staff with notes and rests.

et Recit: Recit. Dis- — — ne hanc! seg hanc grävig grävig, schre,

Musical staff with notes and rests.

segne seg — — —, daß und Land, Laß dein göttlich Ge-

Musical staff with notes and rests.

seg — — — in unserm höchsten Gebirge sein. — — —

Musical staff with notes and rests.

bene, segne, Deinen Thron, segne, — — — seinen ersten Thron,

Musical staff with notes and rests.

segne, alle höchsten Thronen, segne alle Landes Herren,

Musical staff with notes and rests.

in erhabensten Thron, im erhabensten Thron — — — d. Nam.

herr! Vater! Gott und Jehovah! laß uns dein Wort im

frieden hören hören: sey unserm Zion allzeit nah, und laß dein

heilig und laß das ganze Land wissen, will das Land uns vor die

Feinde, so stark, mag Zion soll Frieden seyn.

2. 4. 5. Der unsern erlöset Gott, will uns bey unserm Leben
für immer freilich geben, und ewigen Frieden geben.

3. und uns in seinen Arm, erhalten fort und fort,

und uns aus aller Noth erlöset Zion und Jerusalem.

Basso.

Sanct Gott, — — — — — ihu frommen! — — — — — sanct —

— — — — — minei Daine G"te noi — — — — — Tri — — — — — ne

Gü - te noi. Ge - hat ihu - mit fle - sen an, daß fort

an, fort an, verra bö - — — — — se tage kommen, Daine Qua - te mit

und sey, Daine Qua - te mit und sey. **Capo Recit Maria**

Ihu verdienan Gammthar, und ihu, die ihu noch immer süßer süß, befrucht

soß der Jammer dieser Zeit. Anstößt dem Lärmen Menschen süßer, mit Lamp in

Empfund' Glauben an. Wie flager nicht die flammen ab Lirngl und Gornb

das, das zu farnen. bekennt, wie lüß ist ab gelan, daß wir ein glirfob

Disit saal safr, laßbeten uns thären immer, ein klirner Gupß lößt groß

flammen and, sind Gott im Tempel und zu Gamp, duß wir sein Guch zu

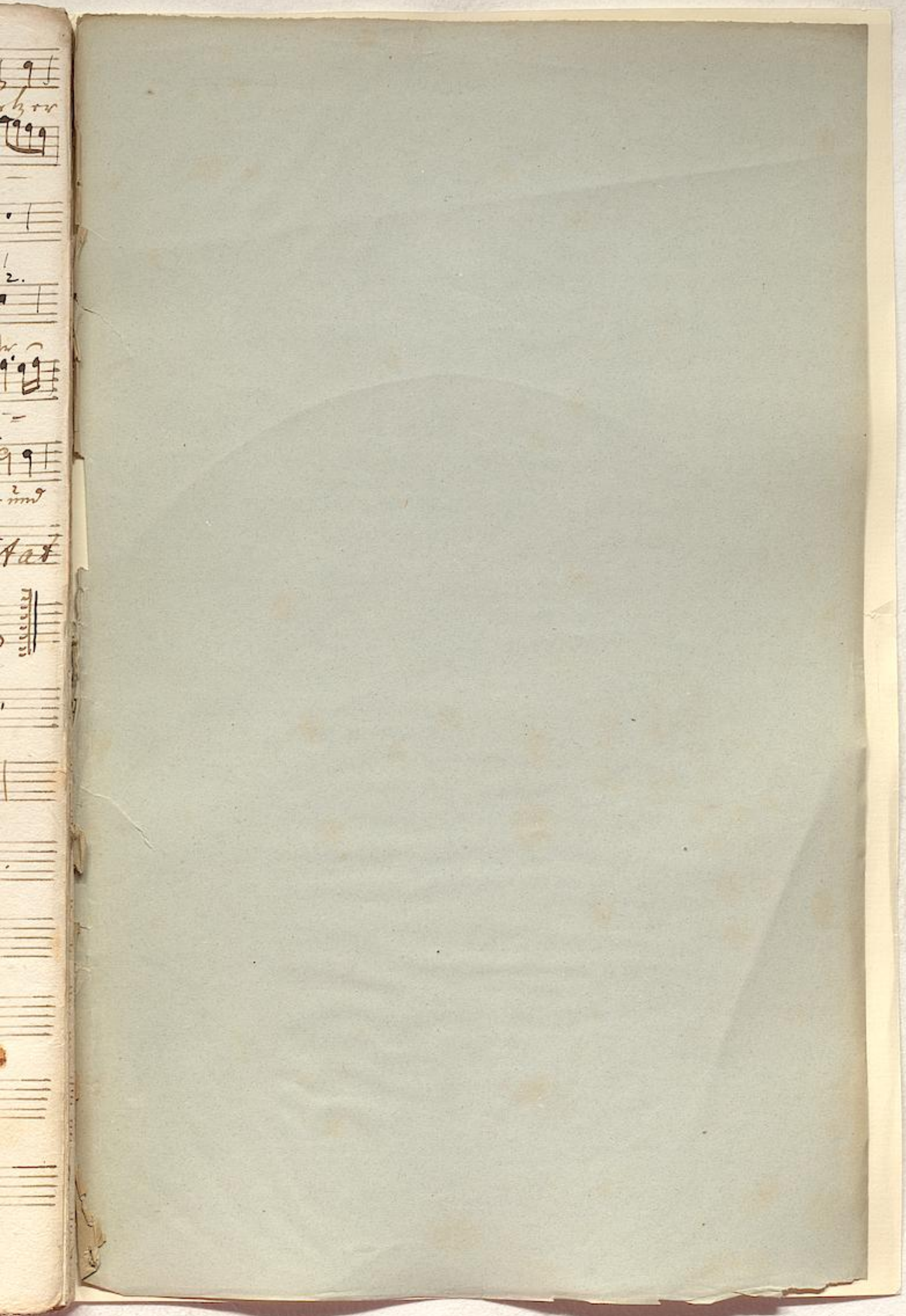
unlaxer trost gewinnen.

Dis - — — — — ne hana - pfo - — — — — ne pfo ne hana, süß farnen gnädig

gnädig pfo, — — — — — ne sey - — — — — ne, daß und Land -
 daß und Land. Laß dein gödliches Geden - — — — — en, laß dein

Göttlichob Gerdig - er, unbetet fürsten hoch unbetet fürsten hoch er
 von - - - er, beten - - - er, sag - - -
 no, Dinnon von, sag - - -
 no, Dinnon ersten Dofn, - - -
 no, alle fürsten Dproffon, se - - -
 Ho alle Lande gonoffon, in er-wünfften flox, - und
 Hand, in er wünfften flox- und Hand. **Capo Recitativo**
 Der waiy rinf Gott, moll und bay unserm Leben
 Ein immer frelich hoch und allen fürsten geben.

3. 2. 2.
 und und in seiner Gnad, erfalten fort und fort,
 und und and aller Noth, arlöffen für und fort.



Handwritten musical notation on the left page, including staves with notes, clefs, and some illegible text.

