

SYMPHONIARUM SACRARUM

SECUNDA PARS

Worinnen zu befinden sind

Deutsche
CONCERTEN

Mit 3. 4. 5. Nämlich einer / zwo / dreyen

Vocal, und zweyen Instrumental - Stimmen /

Als Violinen, oder dergleichen

Sambt beygefügetem gedoppelten BASSO CONTINUO

Den einen für den Organisten, den andern
für den Violon

In die Music verfaßt

Durch

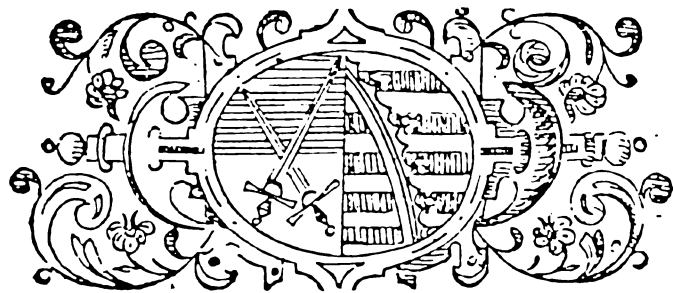
Heinrich Schütz /

Churfürstl. Sächß. Capelmeister.

VIOLINUM PRIMUM.

Mit Römischer Keyserl. Majest. Freyhett.

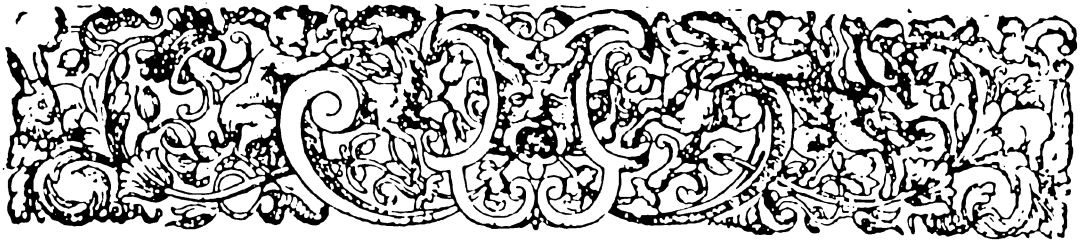
M. DC.



XLVII.

Opus Decimum.

Gedruckt zu Dresden bey Gmel Bergens / Churfürstl. Sächß.
Hof-Buchdruckers / Sel. Erben / In Verlegung Johann Klemmens
Hof-Organistens daselbst / und Alexander Herings
Organisten zu Budissin.



Dem Durchlauchtigsten/ Großmächtigen/
Hochgebohrnen Fürsten und Herrn/
Herrn

Christian dem Fünfften/

Zu Dennemarck/ Norwegen/ der Wenden
und Gothen Prinzen/ Herzogen zu Schleswig/ Hollstein/
Stormarn und der Ditemarschen/ Grafen zu Didenburgk
und Delmenhorst/ ꝛ.

Meinem gnädigsten Fürsten und Herrn.



Erlauchtigster Großmächtiger
Fürst/ gnädigster Herr/ das E. Hochfürstl. Durchl.
vor zweyen Jahren nünmehr/ und bey meiner/ dero Zeit zu
Copenhagen abgelegten persöhnlichen unterthänigsten Auf-
wartung/ gegenwärtiges von mir auffgesetztes/ und damahls
nur mit der Feder abgeschriebenes geringes musicalisches Wercklein/ mit sonder-
bahrer Gnade auff/ und angenommen/ und dasselbige/ aus angebohrner Fürst-
licher Inclination zu allen lobwürdigen Künsten/ und bevorab zu der edlen Mu-
sic/ mehrmahls gebrauchen und musiciren/ auch/ das Sie an solcher meiner un-
terthänigsten Dedication ein gnädigstes gefallen getragen/ mich würcklich und
ansehnlich haben versichern lassen/ dessen allen erinnere ich mich/ mit stetsweren-
den unterthänigsten Gedächtnis/ Und befinde mich daher/ aus mir obliegen-
der Dankbarkeit hingegen verbunden/ dero heroisches Gemüch und fürerreffliche
Fürstliche Tugenden/ nach möglichkeit allezeit zu rühmen/ und wole die mir ertwie-
sene unverdiente grosse Gnade/ mit schuldigster Auffwartung nur in etwas zu
erwidern/ auff alle und jede Gelegenheit zu trachten.

Demnach

Demnach aber / aus allerhand / und zum theil in der Erinnerung an den
Leser ahier angeführten Ursachen / solch Wercklein / (nach vorher von mir ge-
haltenen fleißigen Revision, in etwas vermehret und verbessert) durch den öffent-
lichen Druck iezo an das Tageslicht kommen sollen / So habe ich in allerwege
meine Schuldigkeit zu seyn erachtet / E. Hochfürstl. Durchl. vor diesem auch
mit Stillschweigen nicht vorbei zugehen / sondern mit dieser nunmehr neuen und
öffentlichen Edition, meine vorige und erste unterthänigste Dedication zugleich
wie vorerwehnt und beprohabt auch meine unaussehlische schuldigste Devotion
hierdurch abermahls erweisen und bekräftigen wollen.

Ewre Hochfürstl. Durchl. geruhen demnach / mehrgedachtes mein un-
würdiges Wercklein / (welches deroselbigen in tieffer Demuth ich htermit wie-
derumb überreichen thue) mit denen gnädigen Augen und Händen / wie vor-
mahls geschehen / iezo auffsn. neue auch anzunehmen / und meiner wenigen Per-
son / wie auch der löblichen Profession der Music / (als welche forst bey diesen ver-
ehrten martialischen Käuften grossen Abbruch an dero Patronen bisher erleiden
thut) mit Hochfürstlicher Hulde und Gnade ferner zugesthan zu seyn / und be-
ständig zuverbleiben.

Der Werhöchste / dessen Ehr / Preis und Lob / die Himmlischen Heer-
schaaren ohnauffhörlich musiciren / wolle allenthalben und in allen Ständen
wieder gute Harmoni und Einigkeit verlenhen / auch E. Hochfürstl. Durchl.
sambt dero Hochfürstl. Gemahlin und ganzer hochlöblichsten Cron Denne-
marck / selnem heiligen Nahmen zu Ehren / den freyen Künsten / und der bißhero
sehr abgenommenen lieben Music / zum auffnehmen / wie auch meiner unwürdi-
gen Person insonderheit zum besten / lange Zeit bey aller selbst beliebligen Prospe-
rität, gesund und glücklich erhalten / In dessen Väterliche Obacht thue E.
Hochfürstl. Durchl. und danu mich in dero beharrliche gnädigste Affection ich
erwöllichst und unterthänigst befehlen. Dresden / den 1. Monats Tag Maij /
Anno 1647.

E. Hochfürstl. Durchl.

Unterthänigster Schuldiger

Dienet

Heinrich Schütz

23.

I.

Violinum primum.

i



Musical notation for the first system, including a treble clef, a common time signature (C), and a 3-measure rest.

Ein Herz ist bereit

Musical notation for the second system, featuring a treble clef and a key signature of one flat (B-flat).

Musical notation for the third system, featuring a treble clef and a key signature of one flat (B-flat).

Musical notation for the fourth system, featuring a treble clef and a key signature of one flat (B-flat). The word "Symphonia" is written at the end of the system.

Musical notation for the fifth system, featuring a treble clef and a key signature of one flat (B-flat).

Musical notation for the sixth system, featuring a treble clef and a key signature of one flat (B-flat). The word "Frähe" is written above the staff.

Herr ich wil Sie danken

Musical notation for the seventh system, featuring a treble clef and a key signature of one flat (B-flat).

Musical notation for the eighth system, featuring a treble clef and a key signature of one flat (B-flat).

Violin. prim.

Musical staff with notes and a 'Prxsto' marking below the staff.

Ich will Oer lobfingen

Musical staff with notes and a 'Tardé' marking below the staff.

à 3.
Denn deine Süte

Musical staff with notes and a 'à 3.' marking above the staff.

Musical staff with notes.

Musical staff with notes.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Præsto

Singet dem Herrn

Singet

Wirdiget.

Violin. prim.

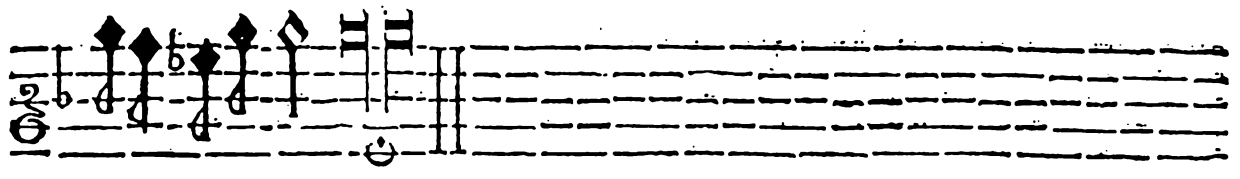
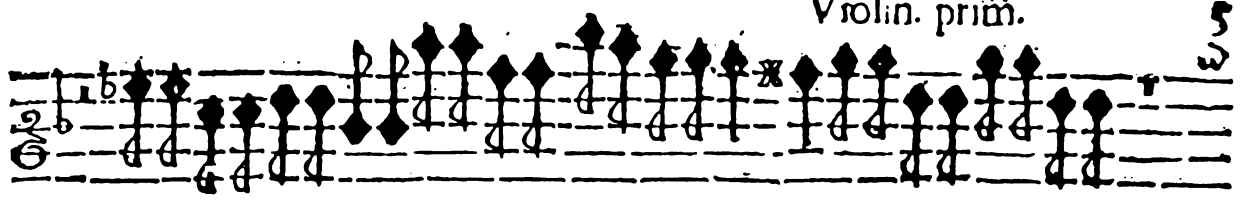
Tardé

Erzehlet

Denn der Herr ist groß

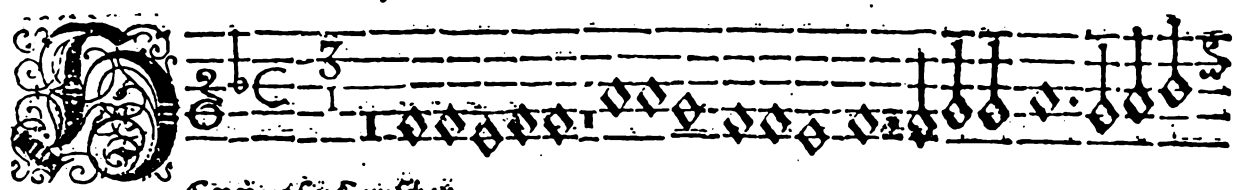
Violin. prim.

5

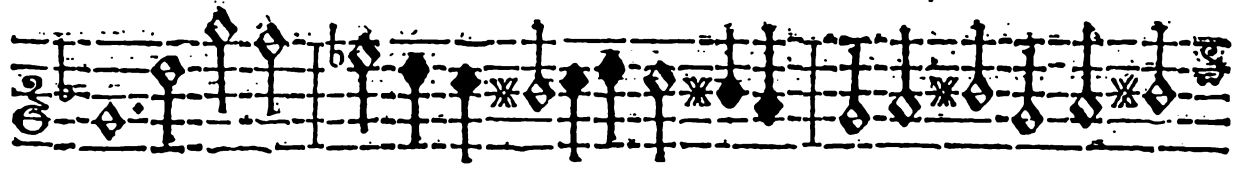
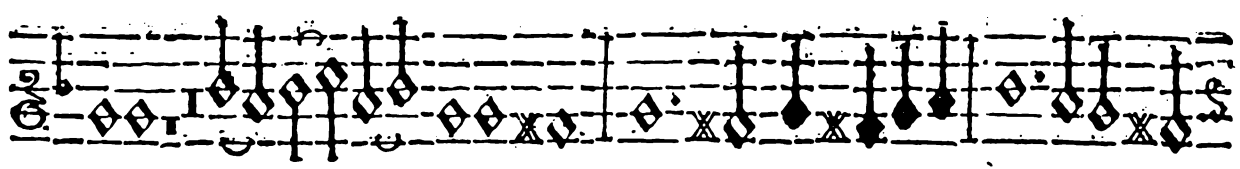
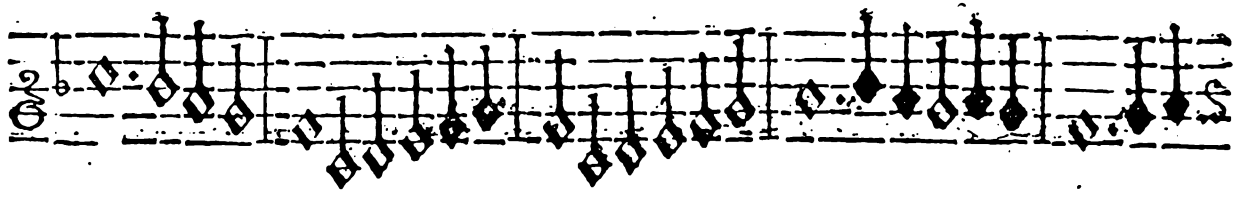


à 3.

III.



Exa unſer Herrſcher



Musical staff 1: Violin part with notes and accidentals.

Da man die danket

Musical staff 2: Violin part with notes and accidentals.

Den Sünden und

Musical staff 3: Violin part with notes and accidentals.

Musical staff 4: Violin part with notes and accidentals.

Musical staff 5: Violin part with notes and accidentals.

Musical staff 6: Violin part with notes and accidentals.

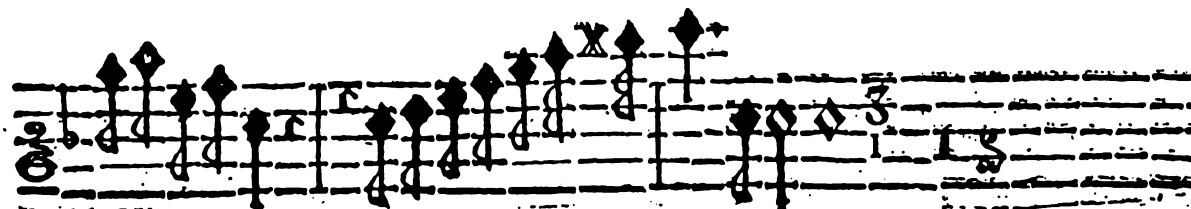
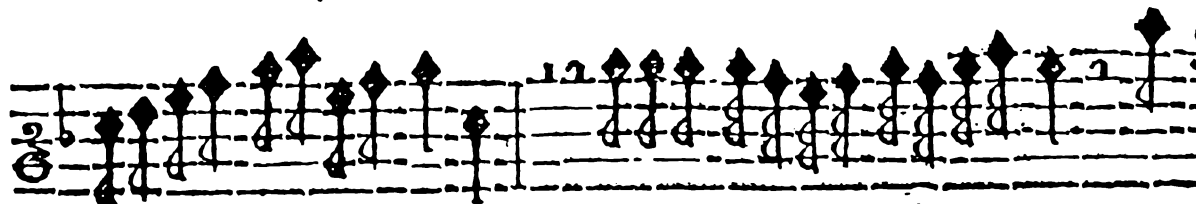
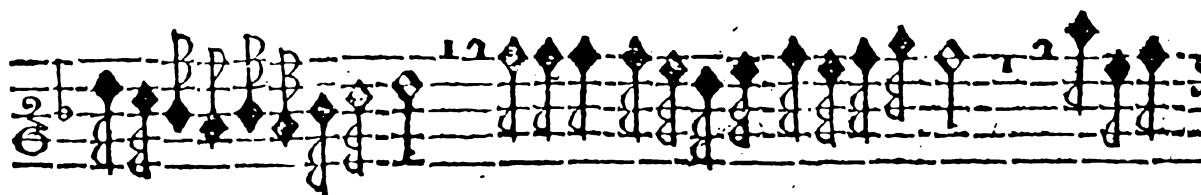
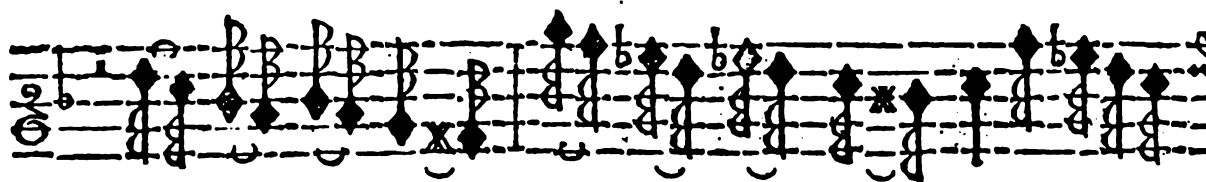
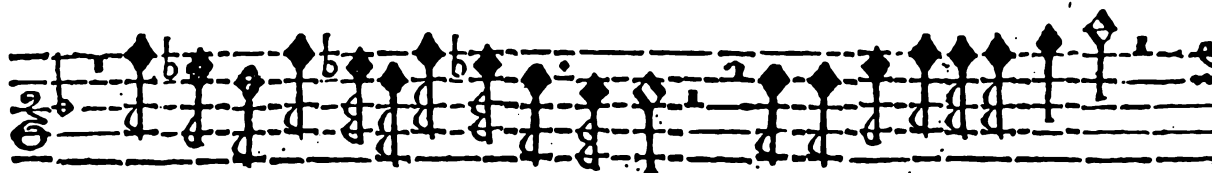
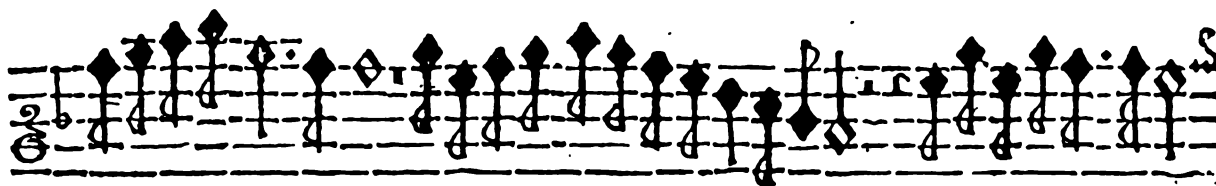
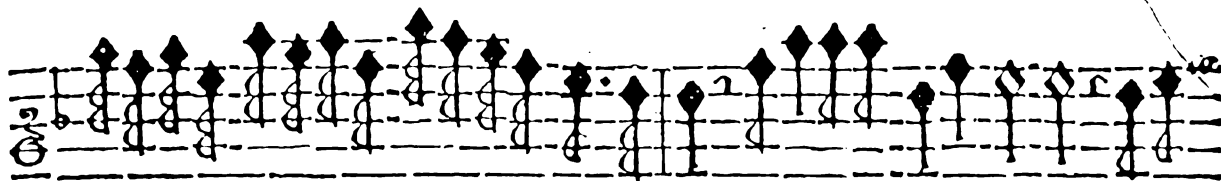
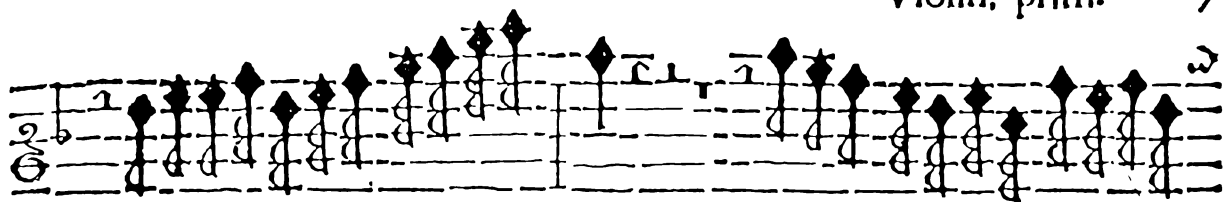
Was ist der Reich

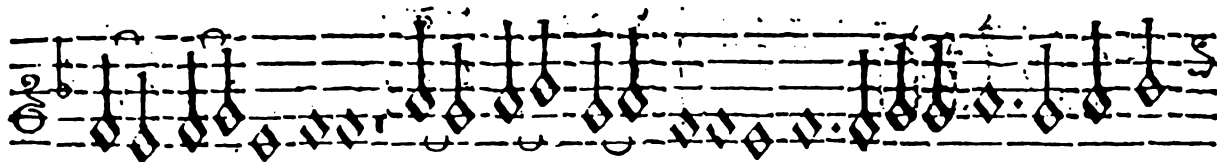
Musical staff 7: Violin part with notes and accidentals.

Musical staff 8: Violin part with notes and accidentals.

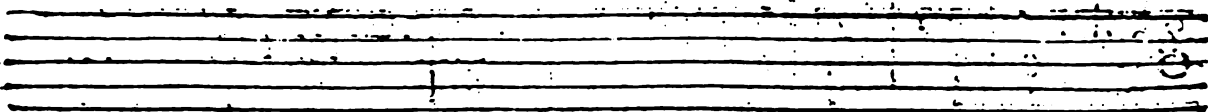
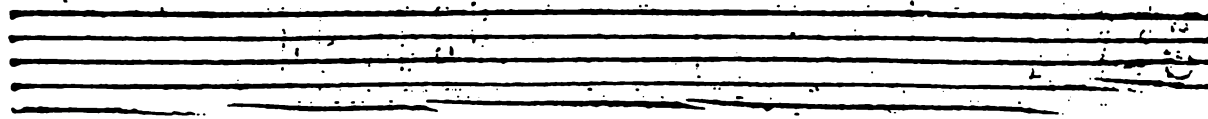
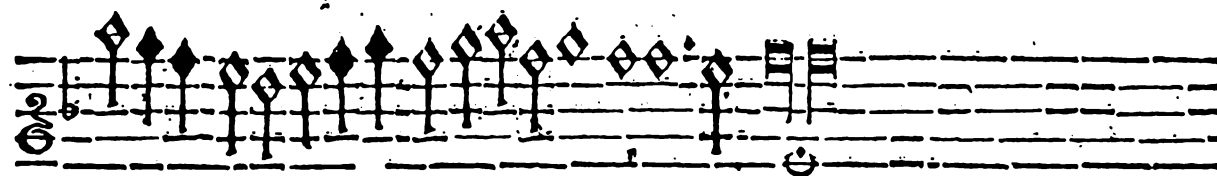
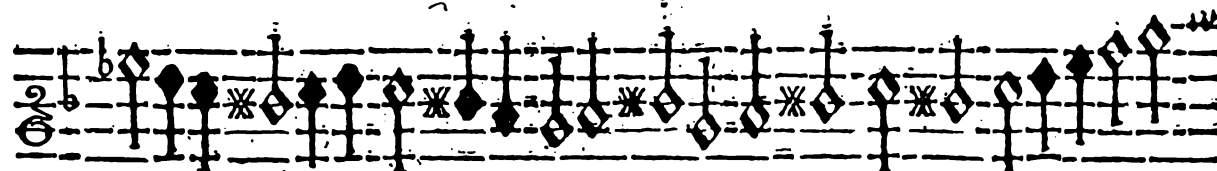
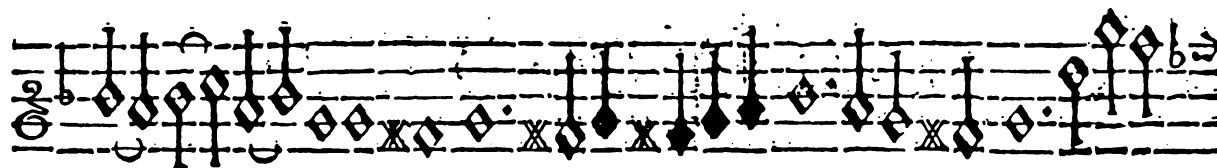
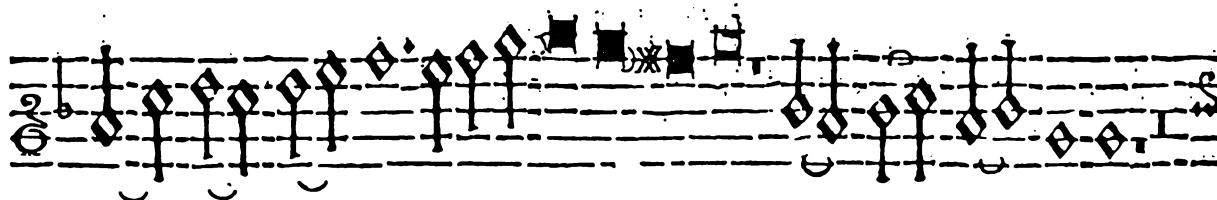
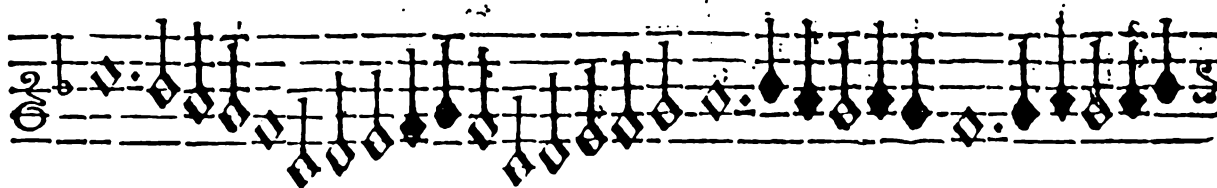
Du wirst ihn lassen

Violin, prim. 7





Heiss unser Herrscher



Musical staff for Violin I, featuring a large decorative initial 'M' and a treble clef. The notation includes various note values and rests.

Eine Seele erhebet den Stimm

Musical staff for Violin I, continuing the melody with a treble clef.

Musical staff for Violin I, continuing the melody with a treble clef.

Den Erhat

Musical staff for Violin I, continuing the melody with a treble clef.

Musical staff for Violin I, continuing the melody with a treble clef.

Musical staff for Violin I, continuing the melody with a treble clef.

Viola o Trombone

Und seine Barmherzigkeit

Musical staff for Viola or Trombone, featuring a bass clef and the text 'Viola o Trombone'.

Musical staff for Viola or Trombone, continuing the melody with a bass clef.

Musical staff 1: Violin part with notes and rests.

Cornetto ve Trombeta
Er pübet gewalt

Musical staff 2: Violin part with notes and rests.

Musical staff 3: Violin part with notes and rests.

Musical staff 4: Violin part with notes and rests.

Flautino
Er stößet die Se-

Musical staff 5: Violin part with notes and rests.

waltigen

Musical staff 6: Violin part with notes and rests.

Musical staff 7: Violin part with notes and rests.

Die Hungrigen

Musical staff 8: Violin part with notes and rests.

Violin. prim.

Violin.
Er dencket der Barmhertzigkeit.

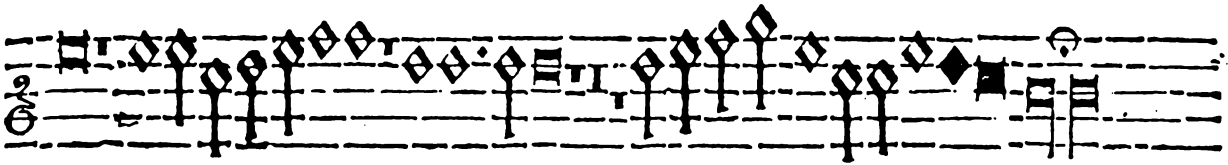
Cornettino o Violino
Wie Er geredt hat



Symphonia

Et Erre ist meine Stärke

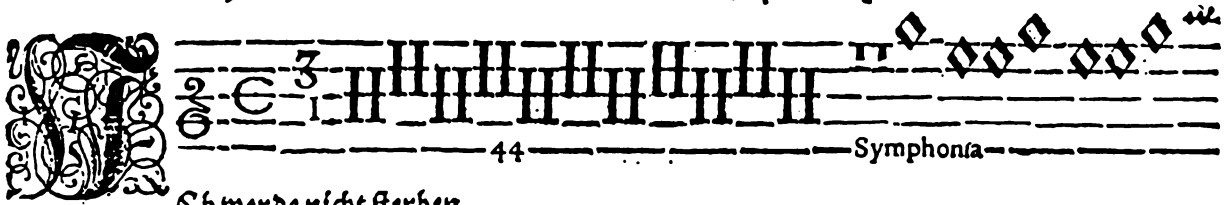
Ich wil dem Herren singen



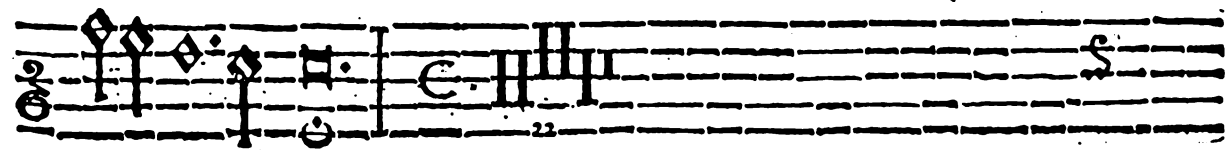
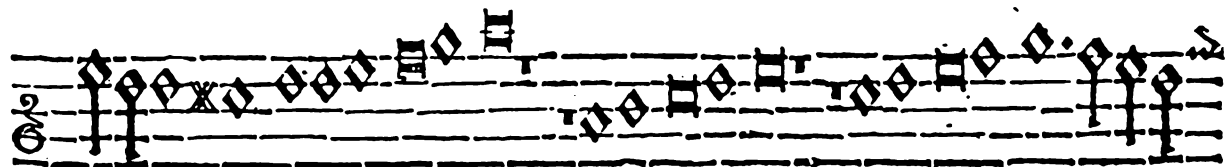
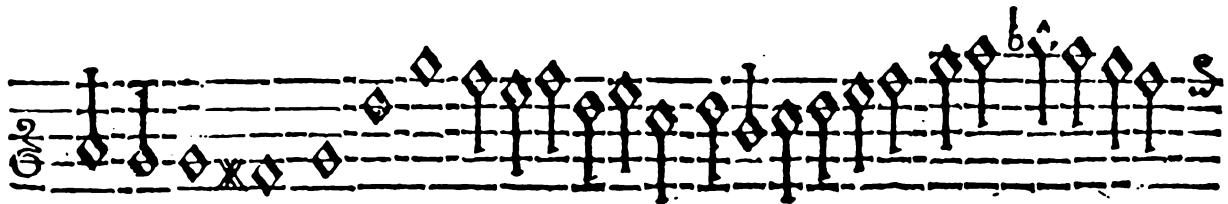
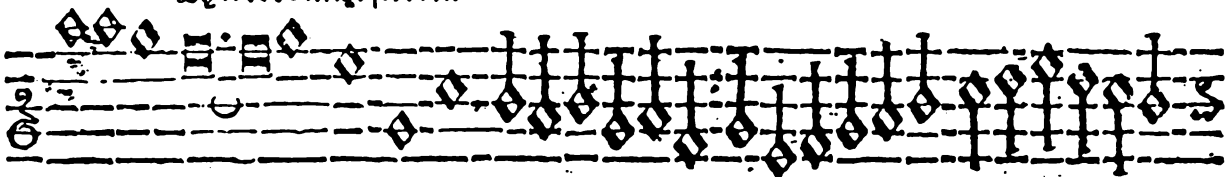
à 3.

VI.

Erster Theil.



Schwerde nicht sterben



Strich des Todes

Symphonia

a 3.
Aber ich rief

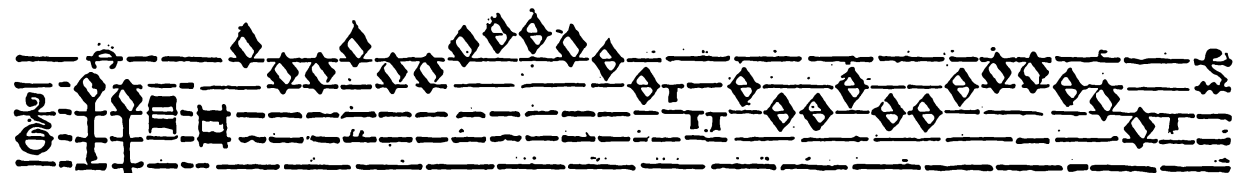
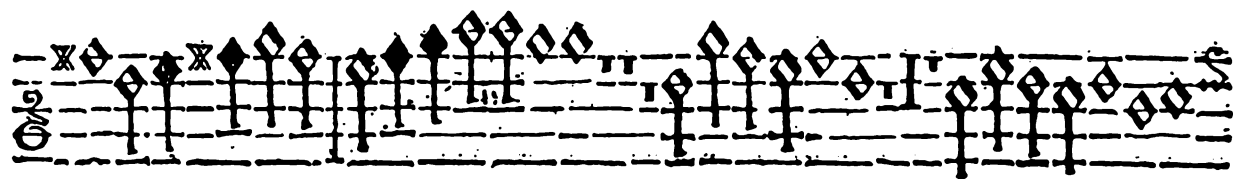
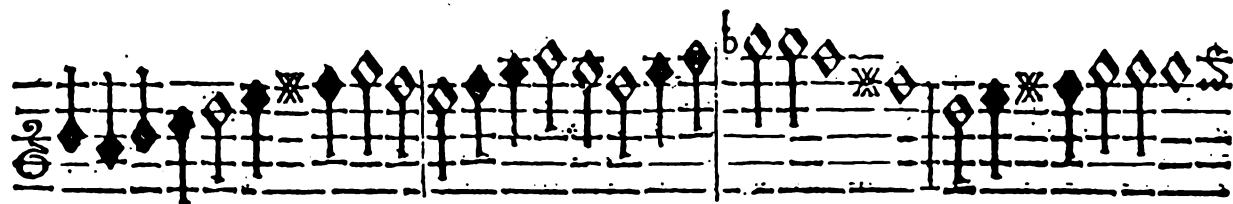
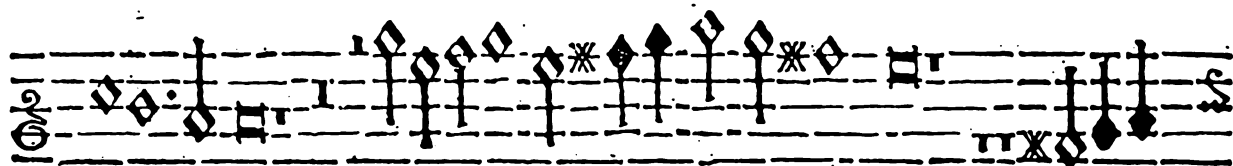
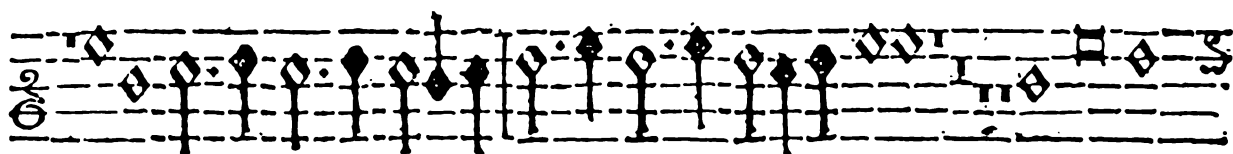
Presto

Tárde

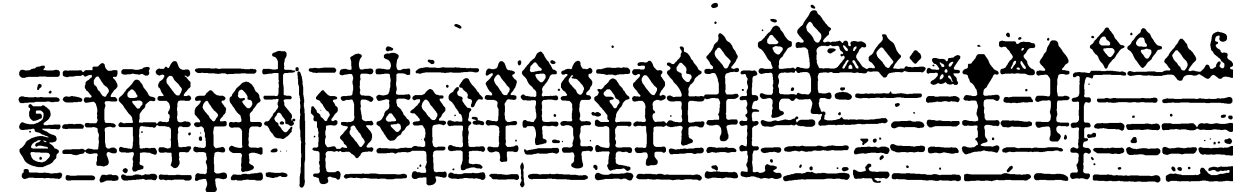
o Herr Und der Herr antwortet

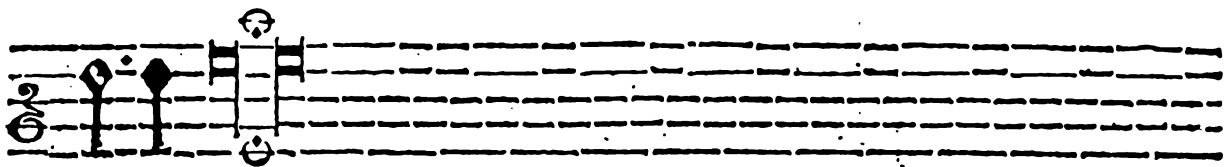
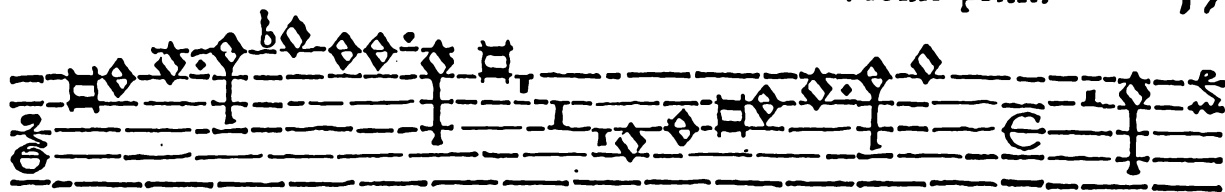
Danke Sie Herrn

Lobe den Herrn



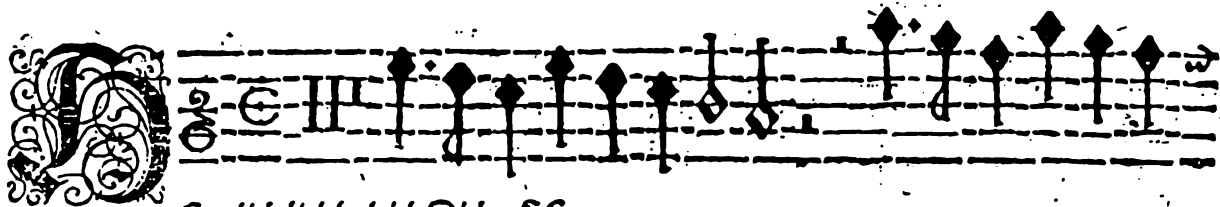
Gch werde niche sterben



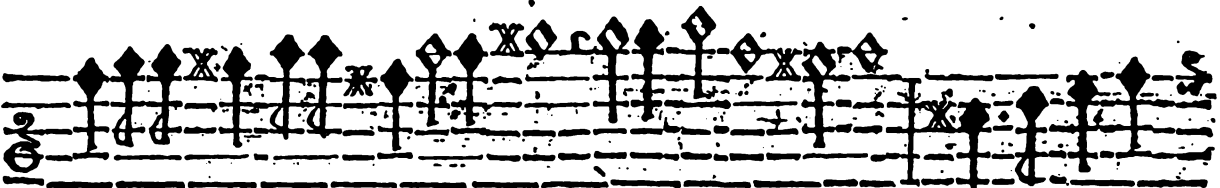


à 3.

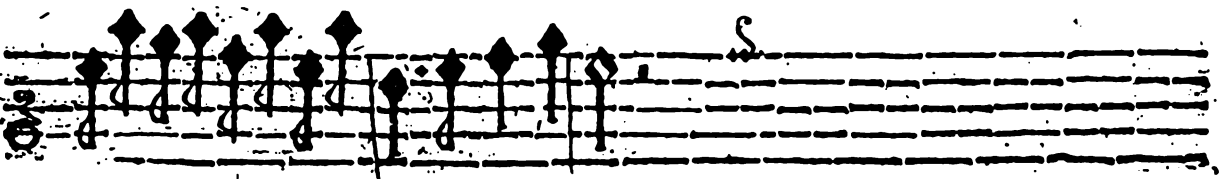
VIII.



Erzähl ich lieb hab ich Dich o Herr



Symphonia



Violin prim.

A single musical staff containing a series of notes with various accidentals (sharps, naturals, and flats) and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

Schmil dem Herrn
à 3.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

So höret Er

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

Two empty musical staves at the bottom of the page.



Symphonia

Rolocket mit Händen

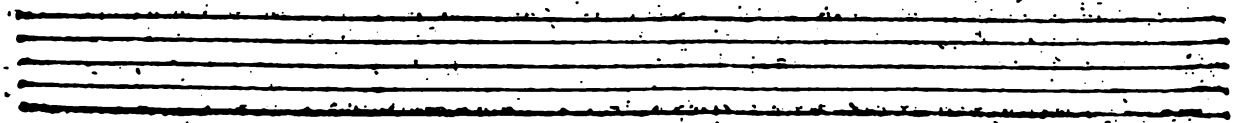
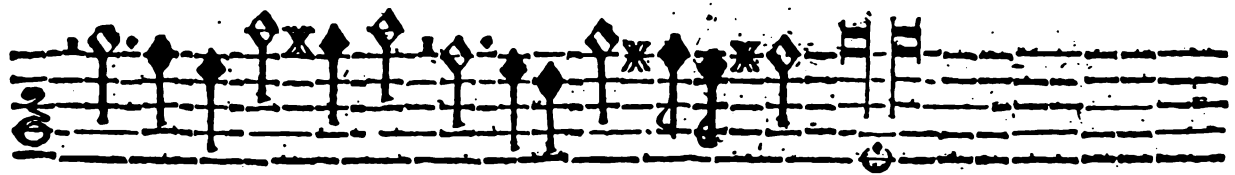
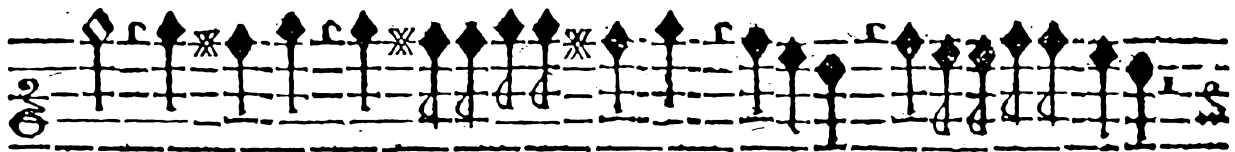
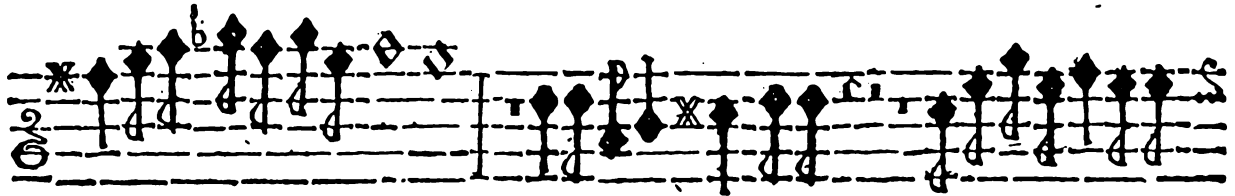
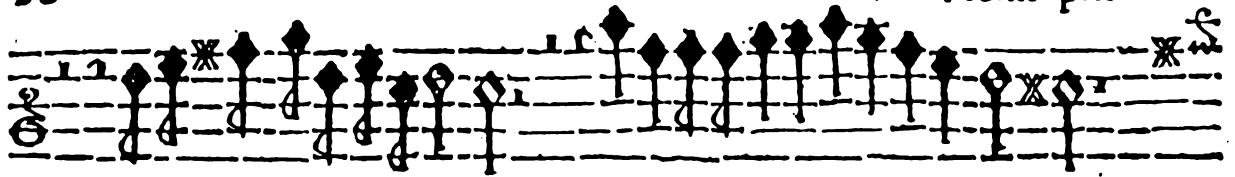
Erlocket mit Händen

Symphonia

Denn der

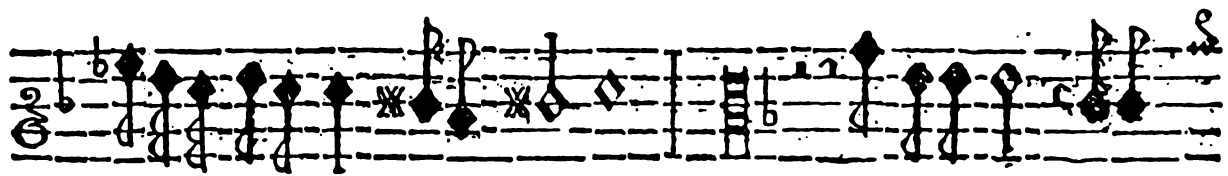
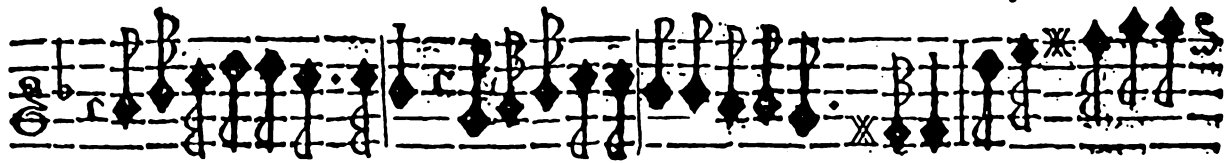
Erwilt

Er erwihlet

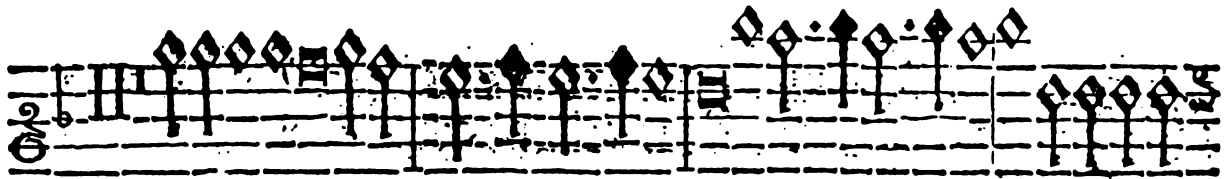


Symphonia
 Lobet den Herrn in seinem Heiligthum

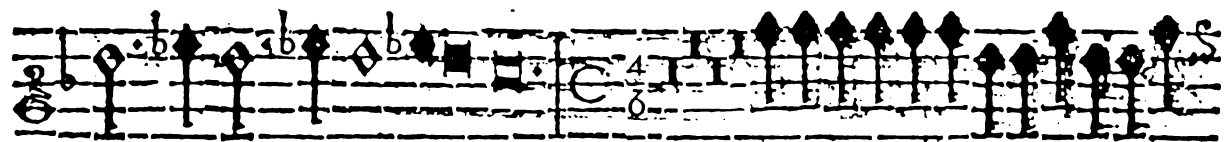
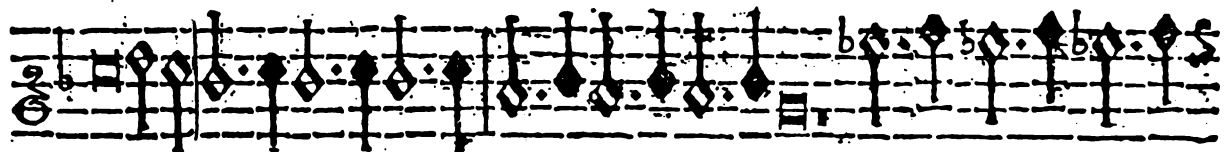
Lobet den Herrn in seinem Heiligthum



Lobet den Herrn mit Posaunen

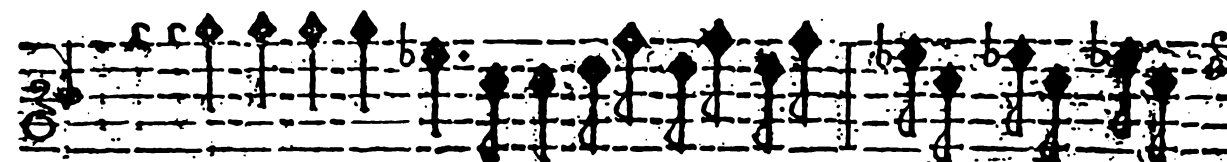
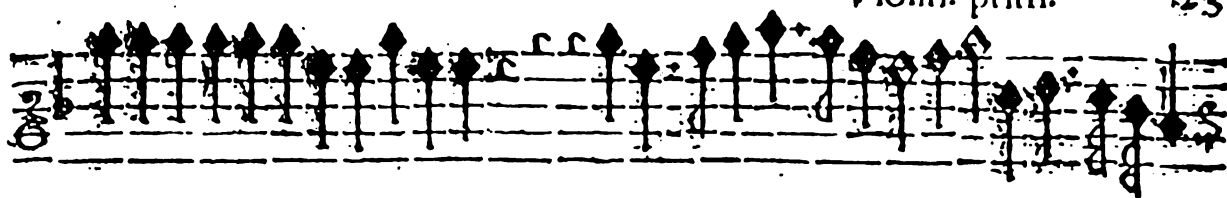


Lobet Ihn mit Walter



Lobet den Herrn mit Pauken





Tarde

Alles was Odem hat



First musical staff containing notes, accidentals (sharps, flats, naturals), and a repeat sign at the end.

Second musical staff containing notes, accidentals, and a repeat sign at the end.

Third musical staff containing notes, accidentals, and a repeat sign at the end.

A decorative horizontal line consisting of a repeating pattern of small floral or geometric motifs.

à 3.

XI.

Fourth musical staff, beginning with a large, ornate initial letter 'S' and containing notes and accidentals.

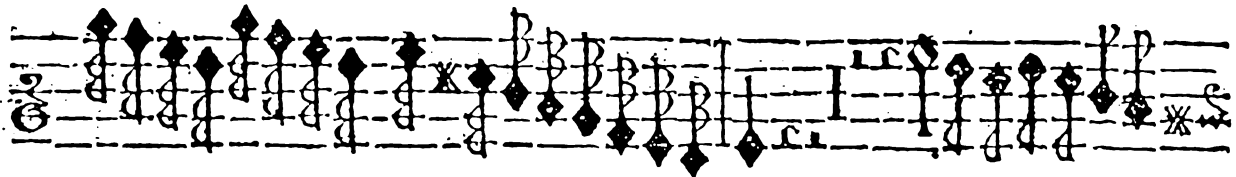
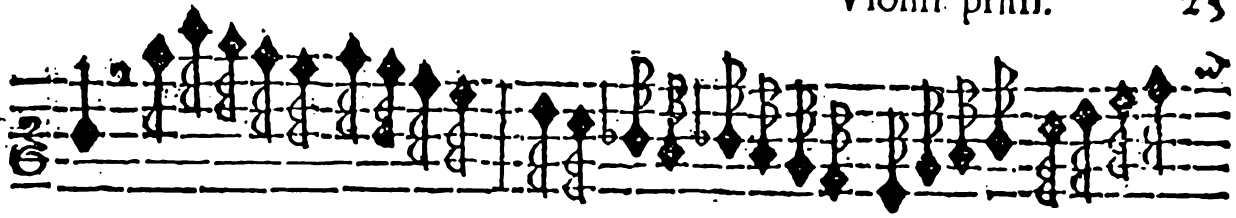
Symphonia
Hütet euch

Fifth musical staff containing notes and accidentals.

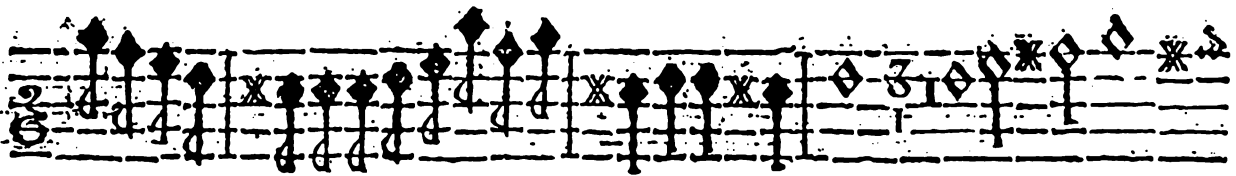
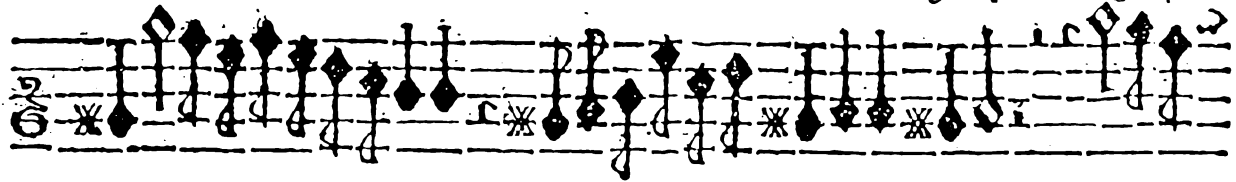
Hütet euch

Sixth musical staff containing notes and accidentals.

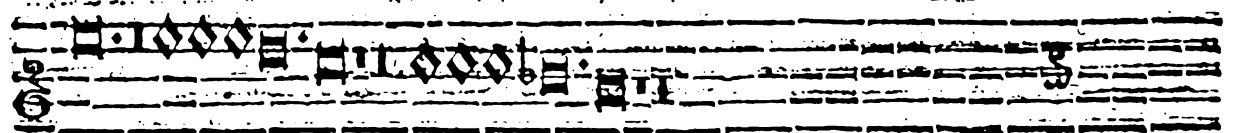
Seventh musical staff containing notes and accidentals.



Den gleich wie ein Fallstrick



Betet Und betet



Violin, prim.

Musical staff with notes and a 'Tarde' marking. The staff contains a series of notes, some with accidentals (sharps and flats), and a 'Tarde' marking below the staff. The notes are mostly eighth and sixteenth notes.

Das Ihe würdig

Musical staff with notes and the text 'Das Ihe würdig' above the staff. The staff contains a series of notes, some with accidentals, and a 'Tarde' marking below the staff. The notes are mostly eighth and sixteenth notes.

Musical staff with notes. The staff contains a series of notes, some with accidentals, and a 'Tarde' marking below the staff. The notes are mostly eighth and sixteenth notes.

Musical staff with notes. The staff contains a series of notes, some with accidentals, and a 'Tarde' marking below the staff. The notes are mostly eighth and sixteenth notes.

Musical staff with notes. The staff contains a series of notes, some with accidentals, and a 'Tarde' marking below the staff. The notes are mostly eighth and sixteenth notes.

Empty musical staff.

Empty musical staff.

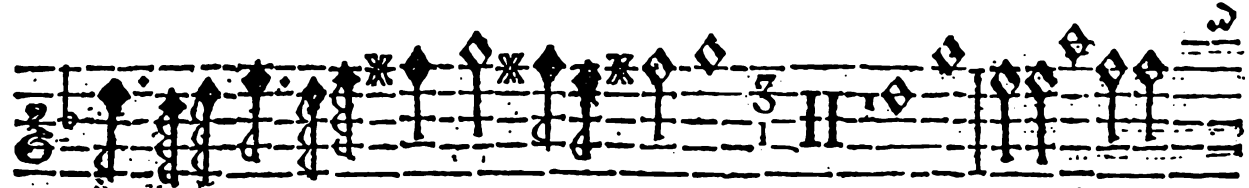
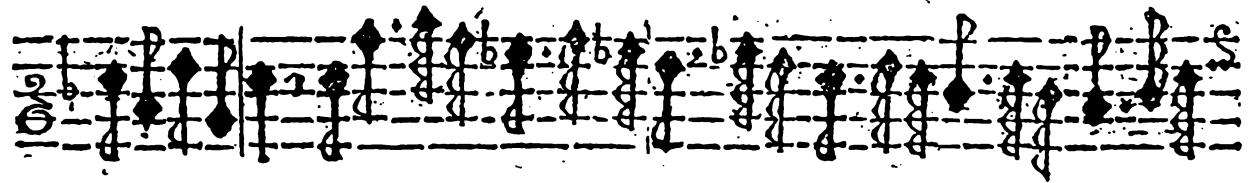
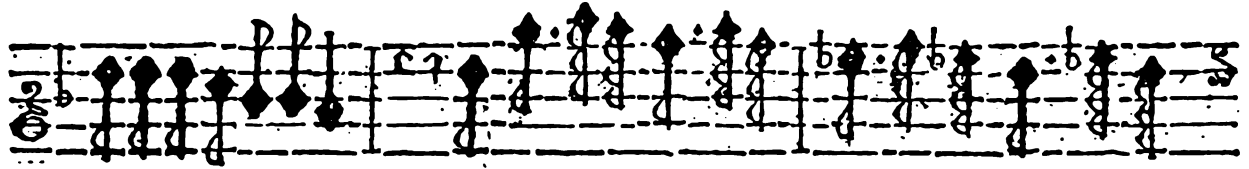
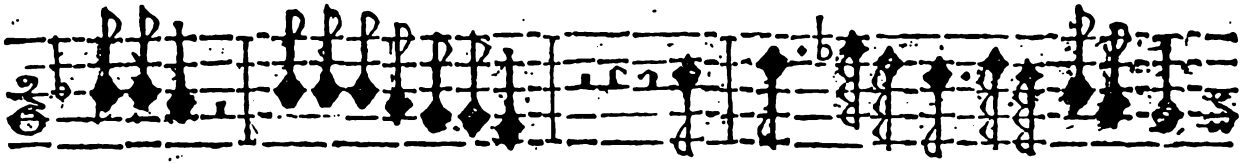
Empty musical staff.

17

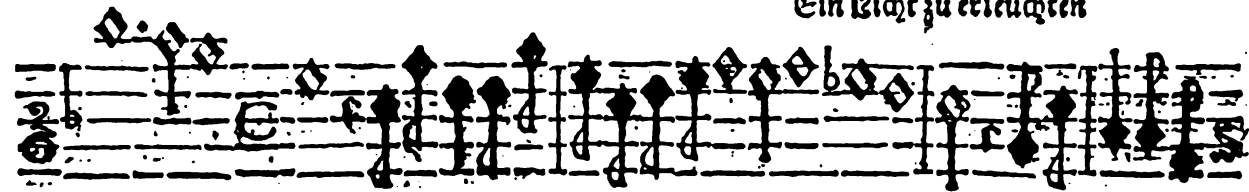
Err nun lässest Du deinen Diener

Symphonia

Denn meine Augen



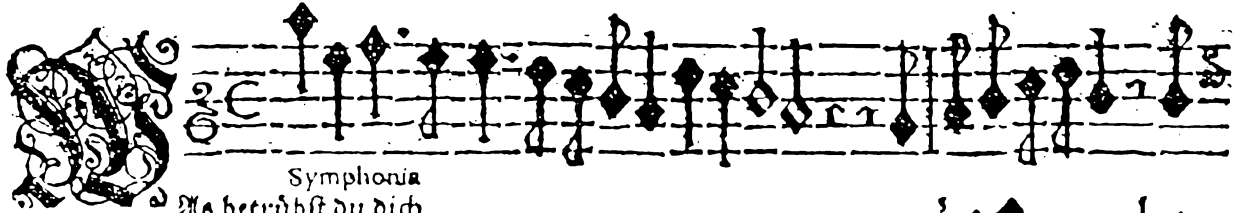
Ein Licht zu erleuchten



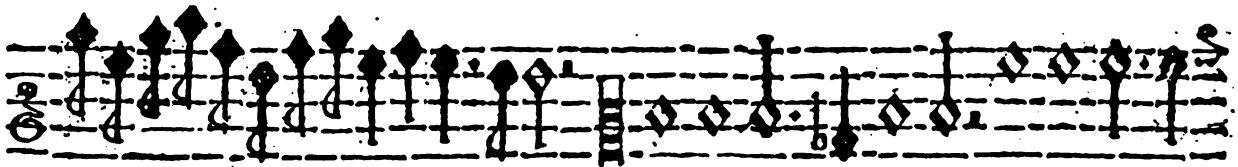
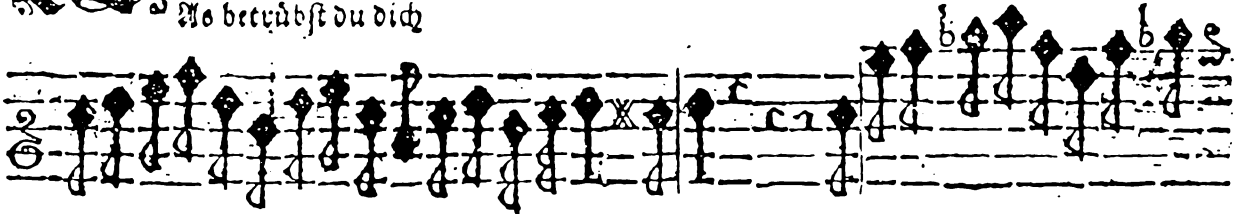


à 4.

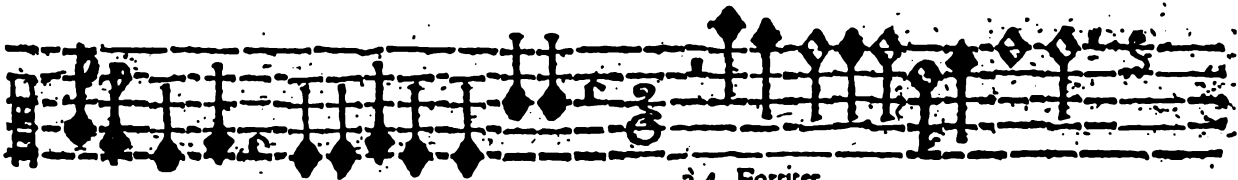
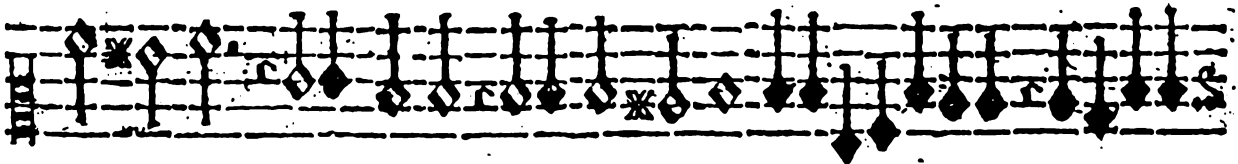
XIII.



Symphonia
Was betrübft du dich



submiffa
Was betrübft du dich



à 4. Fortiter
Was betrübft du dich

Musical staff 1: Violin part with notes and accidentals.

Musical staff 2: Violin part with notes and accidentals.

Musical staff 3: Violin part with notes and accidentals.

Symphonia

Musical staff 4: Violin part with notes and accidentals.

Musical staff 5: Violin part with notes and accidentals.

Symphonia

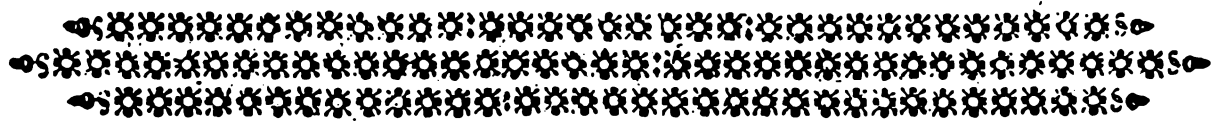
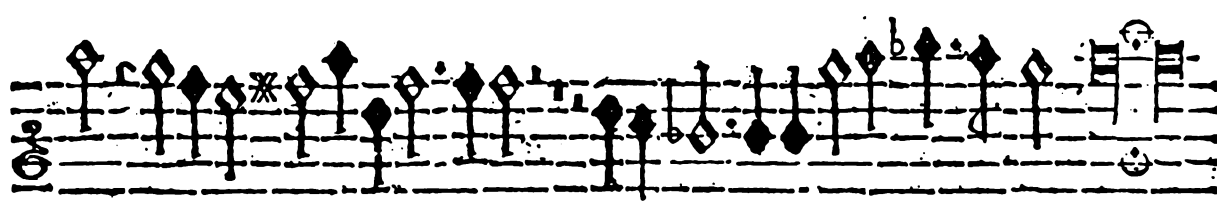
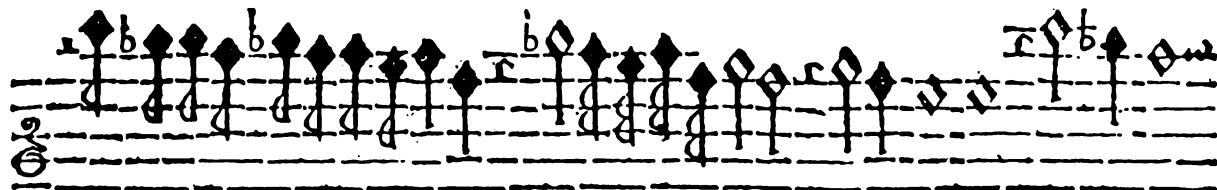
Musical staff 6: Violin part with notes and accidentals.

submisse
Ich werde Ihm

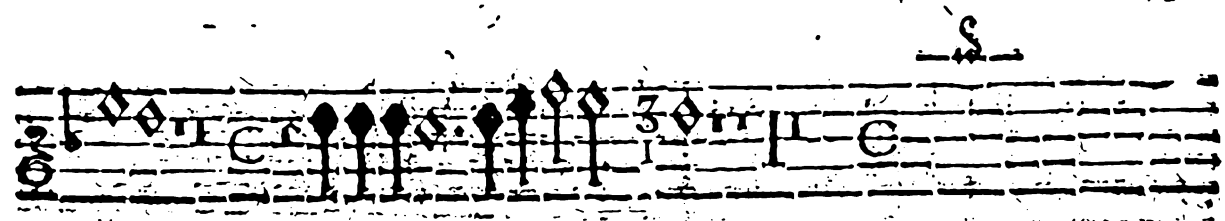
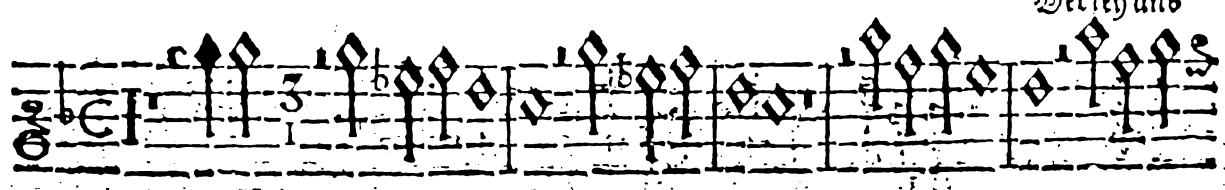
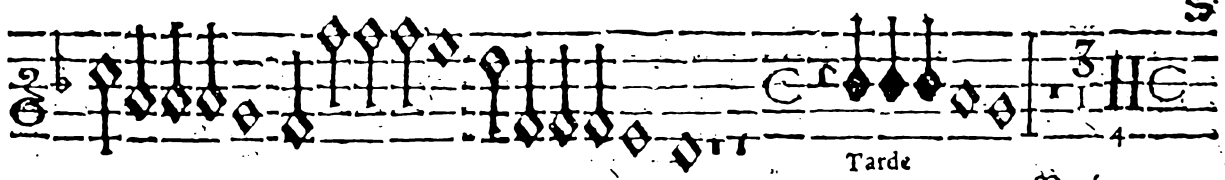
Musical staff 7: Violin part with notes and accidentals.

Fortiter
Hatte auf SOHN

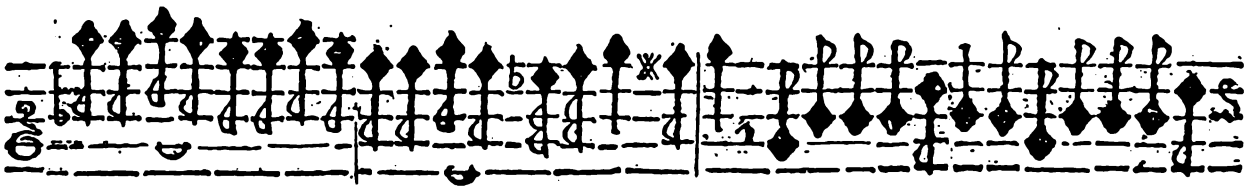
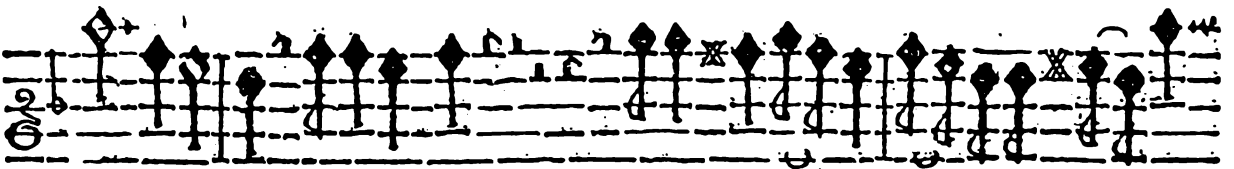
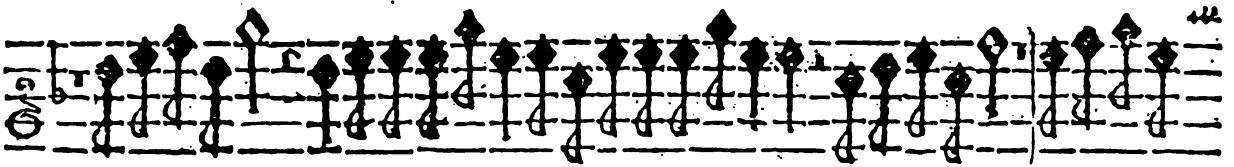
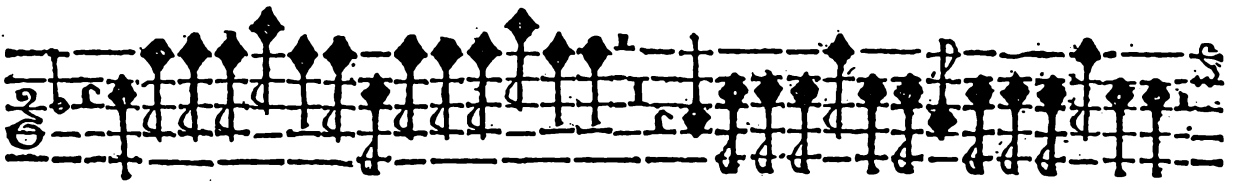
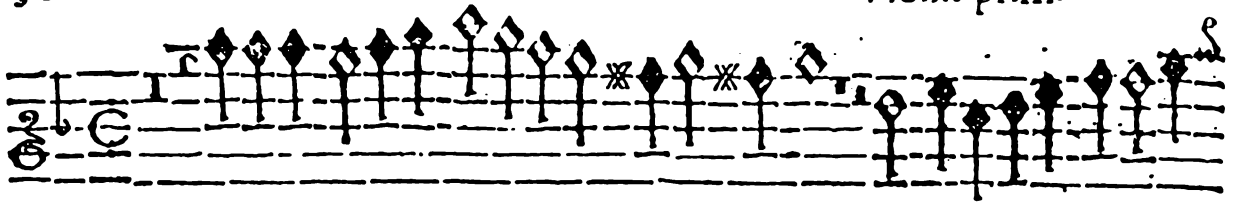
Musical staff 8: Violin part with notes and accidentals.



à 4. XIV. Erster Theil.



Violin. prim.





Symphonia
Hieb unsern Fürsten und aller Obrigkeit

Hieb unsern Fürsten

submissē
Ein geruhlg

submissē

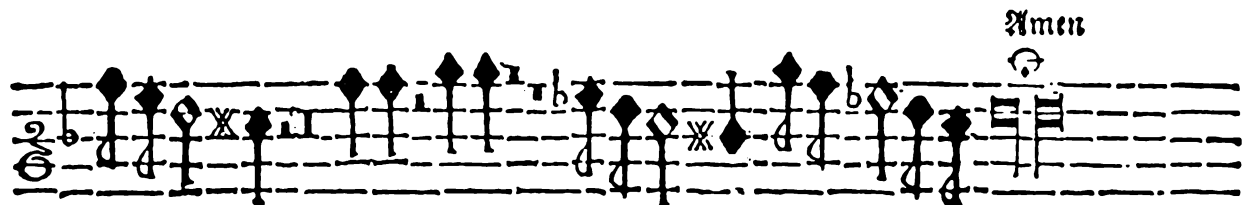
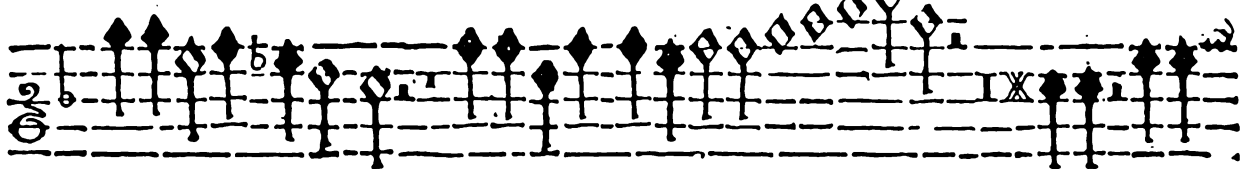
Forcē
Das wie

Ein geruhlg

submissē

Forcē

Viol. prim.

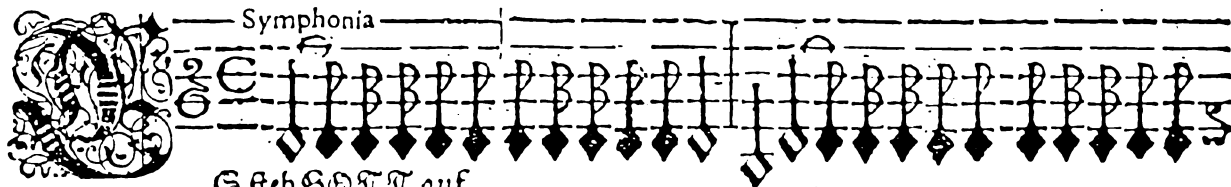


Amen



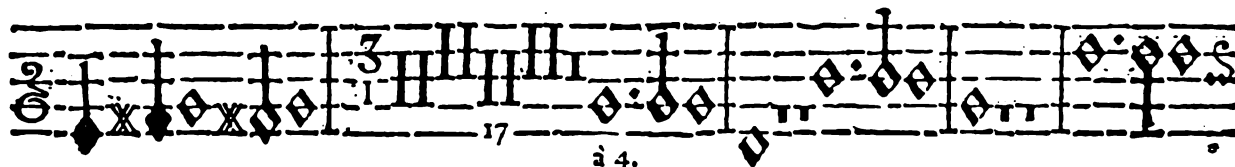
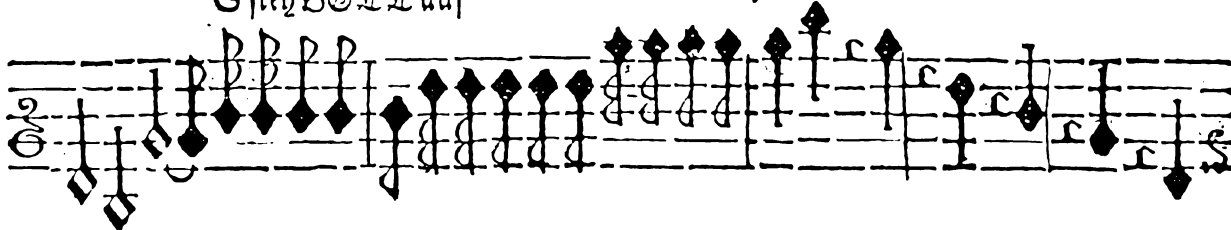
à 4.

XVI.

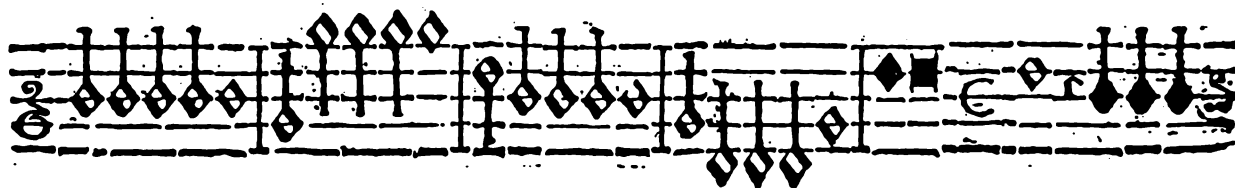
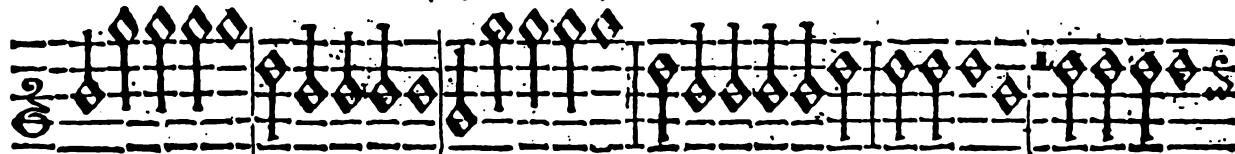


Symphonia

Es steh Gott auf



Es steh Gott auf à 4.



First musical staff with notes and stems.

Second musical staff with notes and stems.

Third musical staff with notes and stems.

Fourth musical staff with notes and stems.

Vertreib sie

Fifth musical staff with notes and stems.

Sixth musical staff with notes and stems.

Seventh musical staff with notes and stems.

Eighth musical staff with notes and stems.

First musical staff containing a series of sixteenth-note patterns with various accidentals and a fermata.

Second musical staff continuing the sixteenth-note patterns from the first staff.

Third musical staff featuring a triplet of sixteenth notes at the beginning, followed by more sixteenth-note patterns.

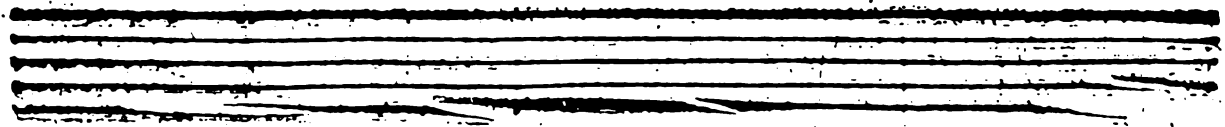
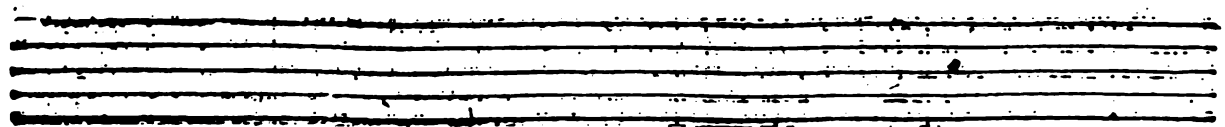
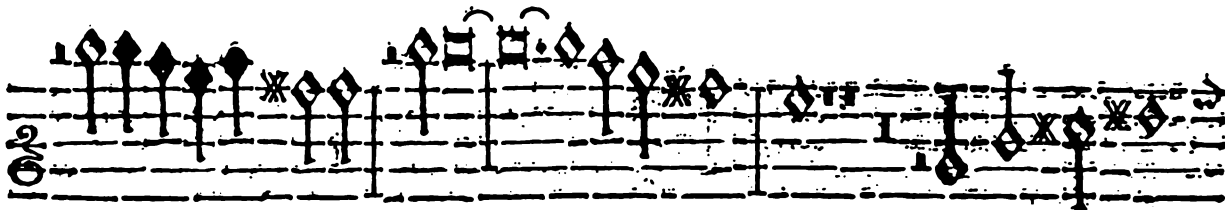
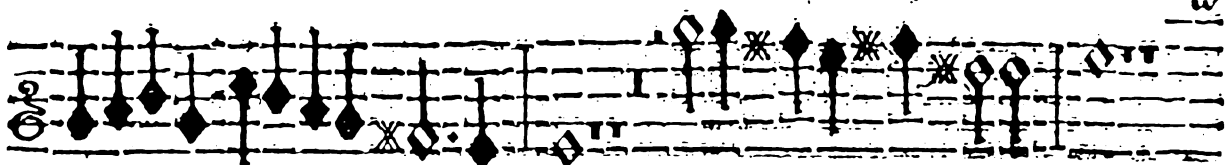
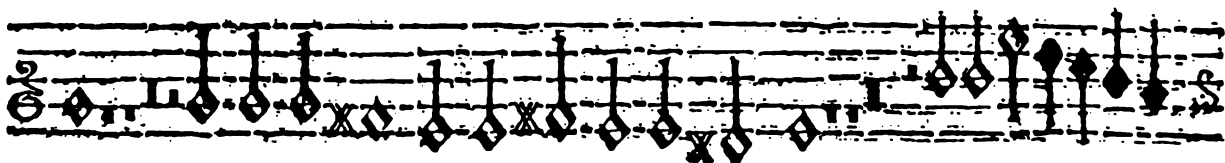
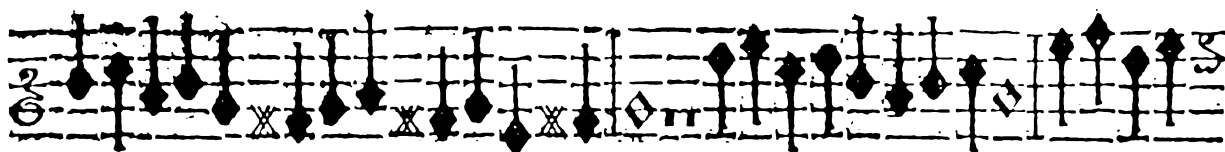
Fourth musical staff with sixteenth-note patterns and several accidentals.

Fifth musical staff with sixteenth-note patterns and several accidentals.

Sixth musical staff with sixteenth-note patterns and several accidentals.

Seventh musical staff with sixteenth-note patterns and several accidentals.

Eighth musical staff with sixteenth-note patterns and several accidentals.





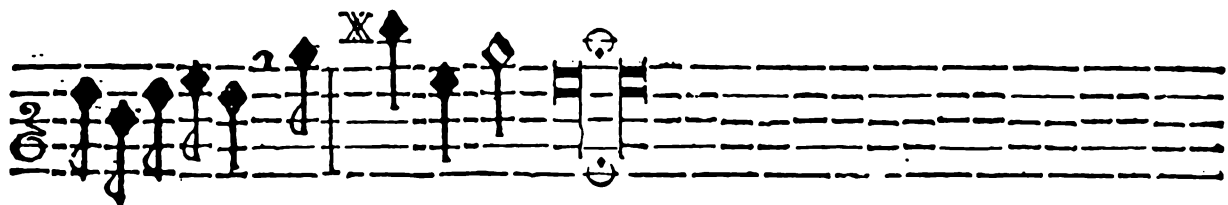
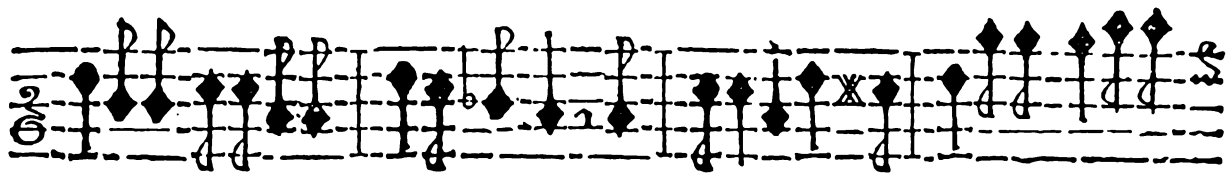
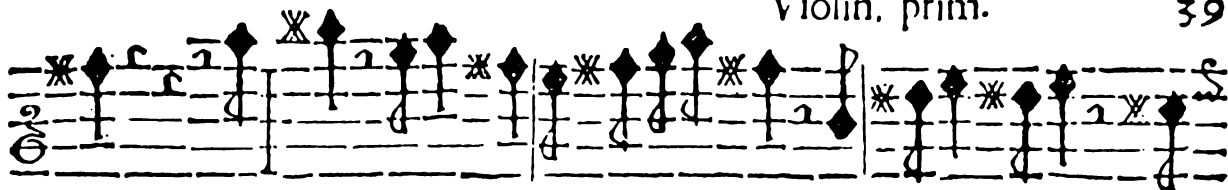
Symphonia

Wie ein Rubin

Wie ein Rubin: Also gleret

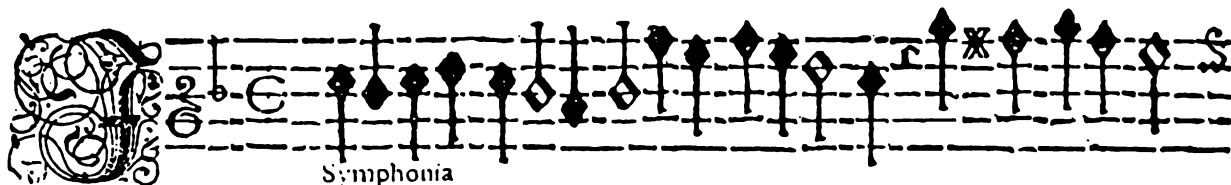
Symphonia

Wie ein Smaragd

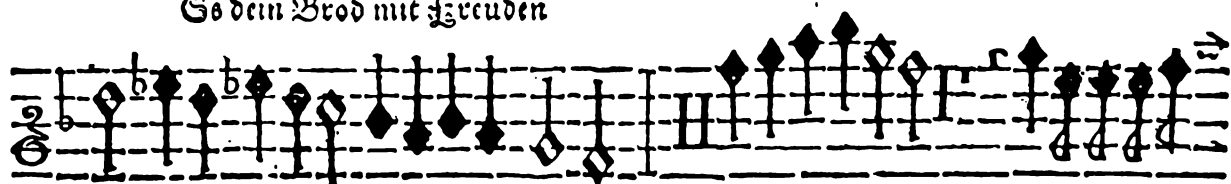


à 4.

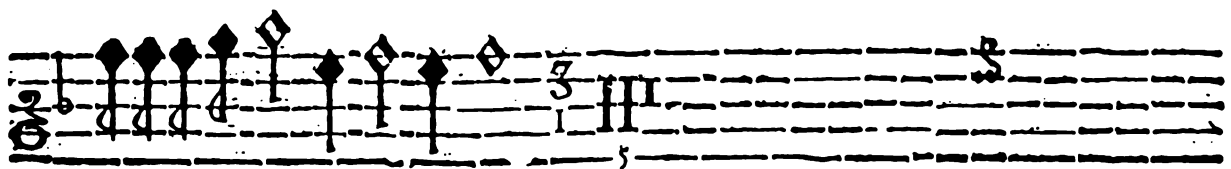
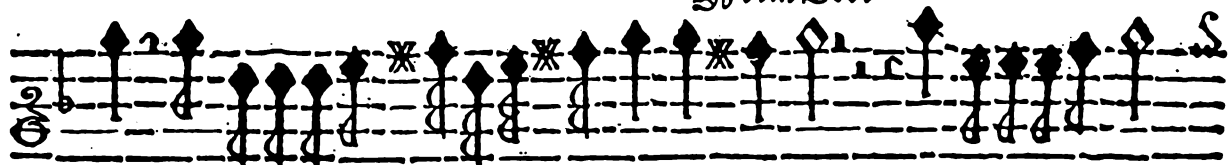
XVIII.



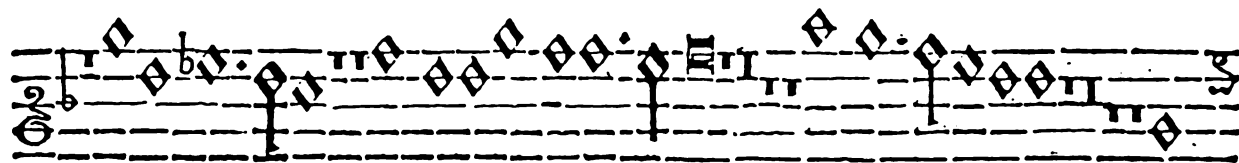
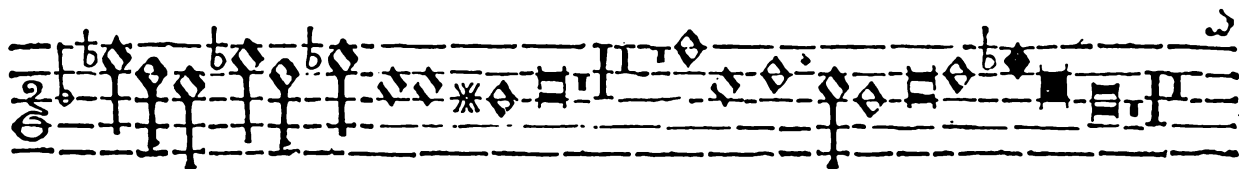
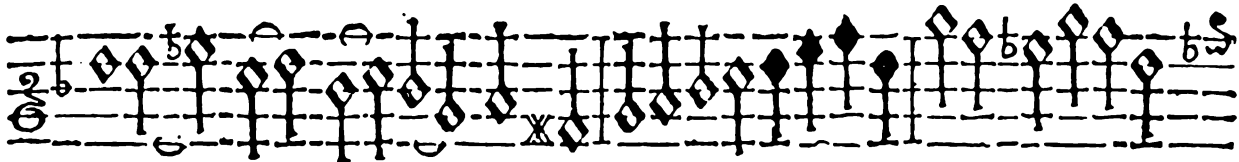
Symphonia
So dein Brod mit Freuden



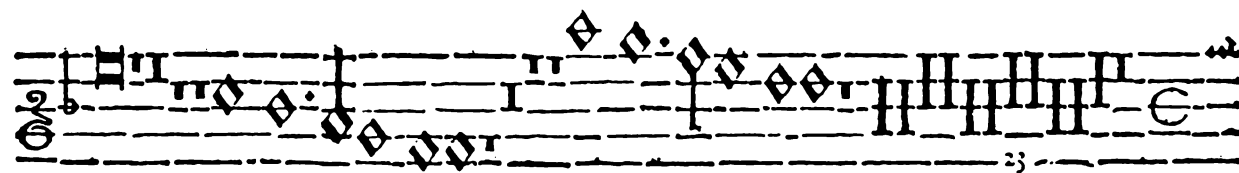
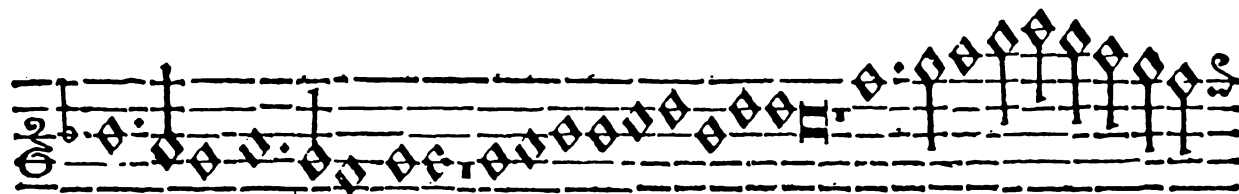
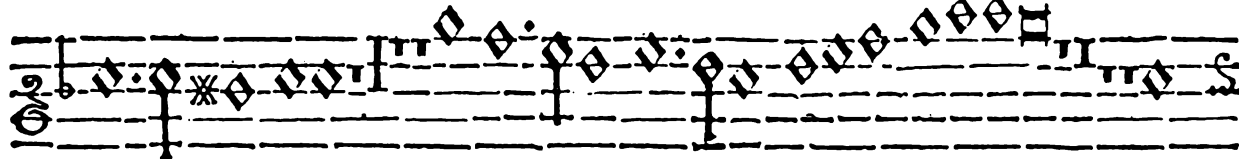
iß dein Brod



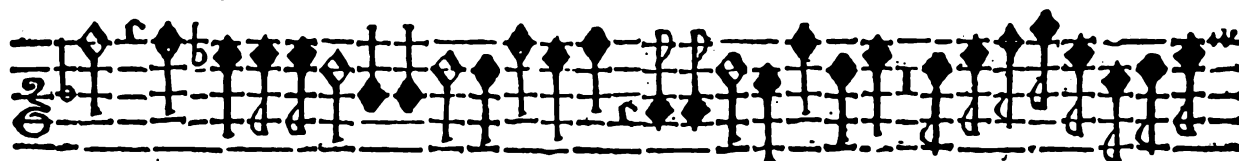
Es ist nichto bessero



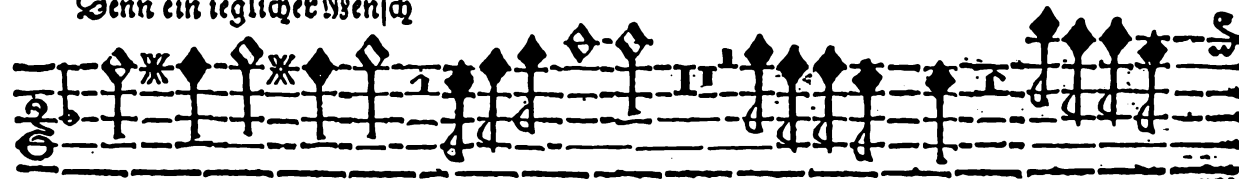
Ich lobe die Freude



Ich lobe



Tarde
Denn ein jeglicher Mensch



Wann sich schon ein Meer

So fürchtet sich dennoch

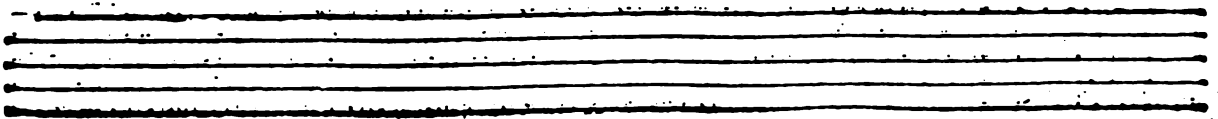
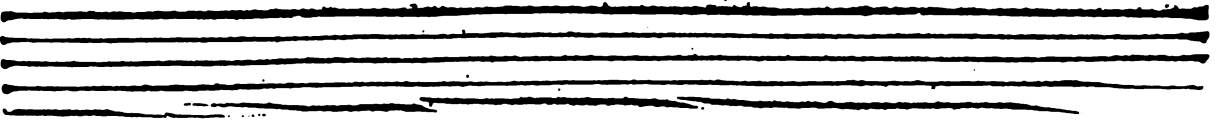
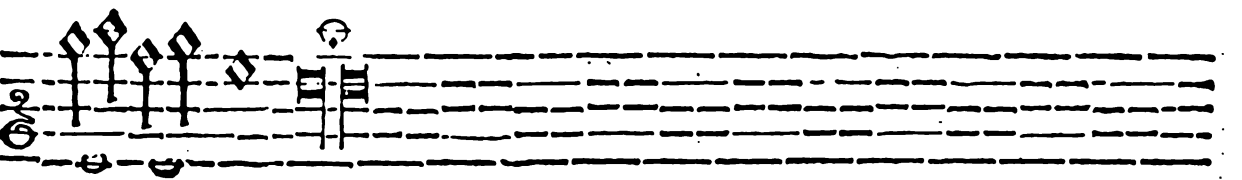
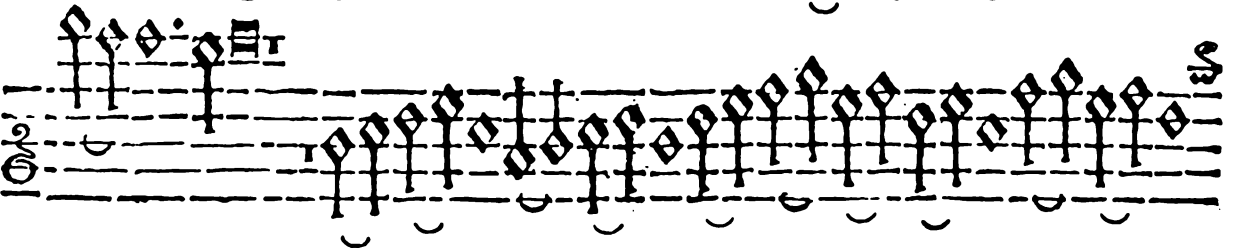
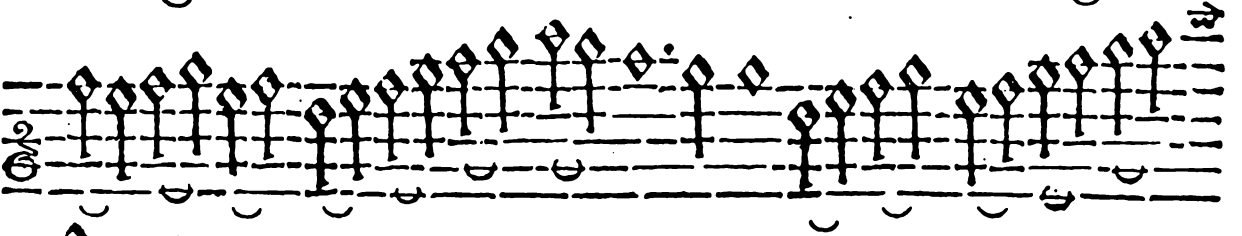
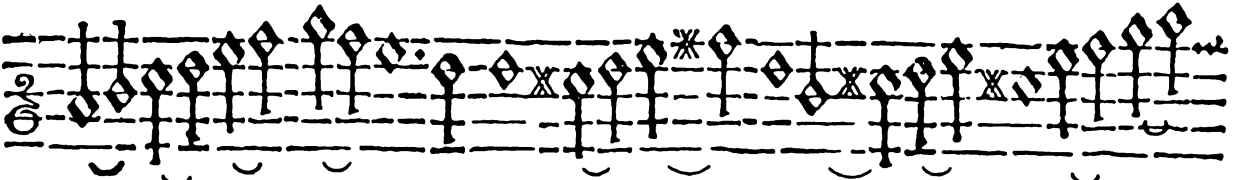
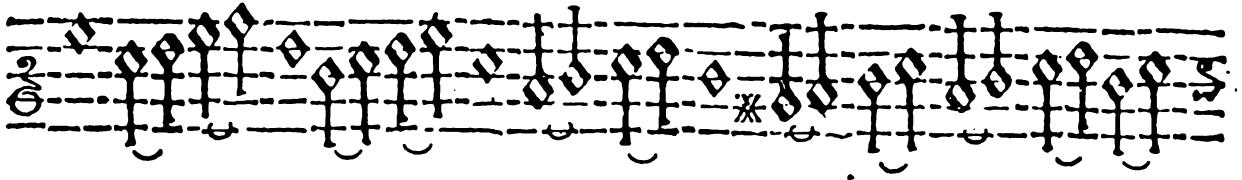
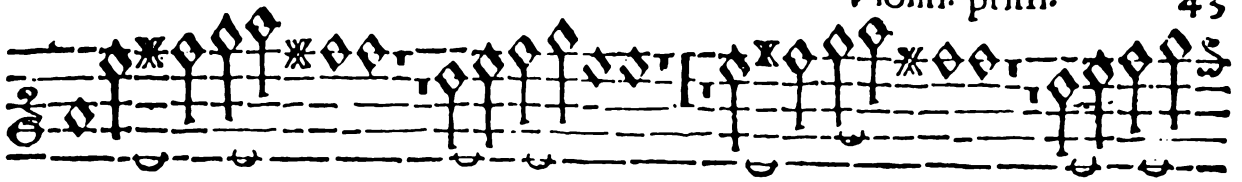
Wann sich Krieg

So verlasse

Symphonia

Denn Er bedeckt mich

So will ich in seiner Hütten

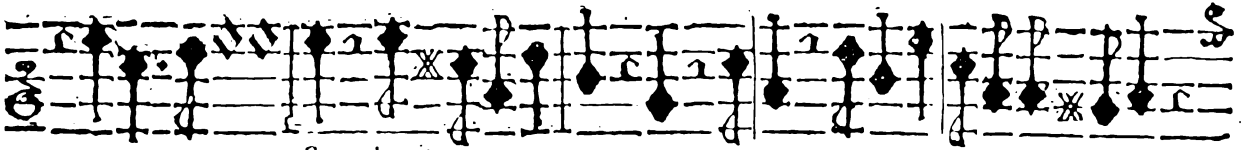
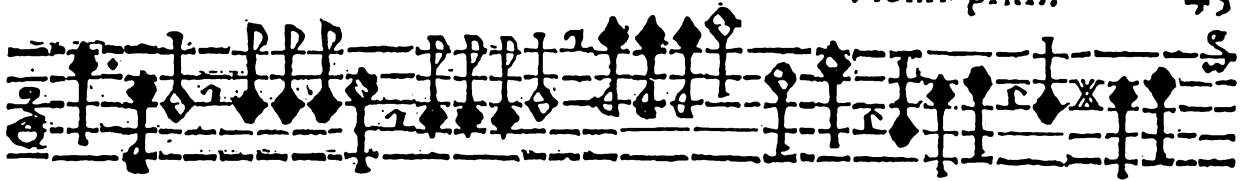




Symphonia
Weyerley bitte ich

Weyerley
Abdotterey

Rafmichaber



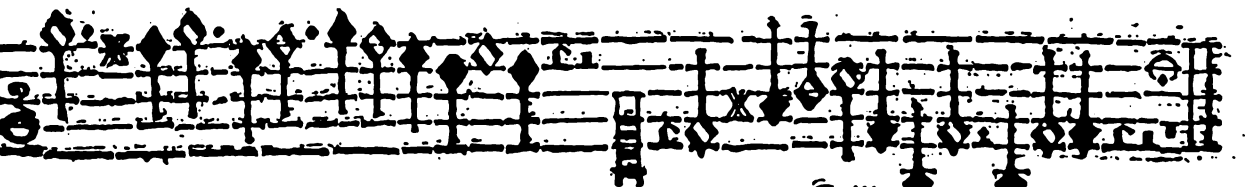
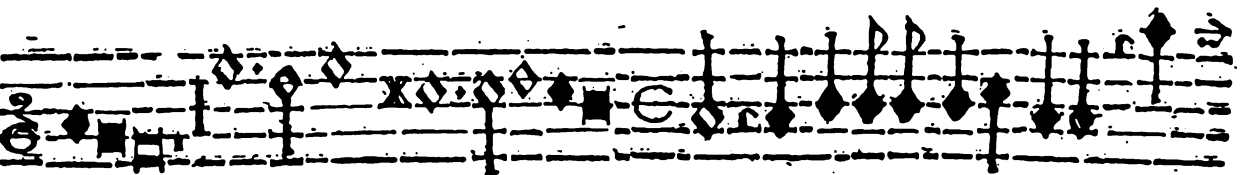
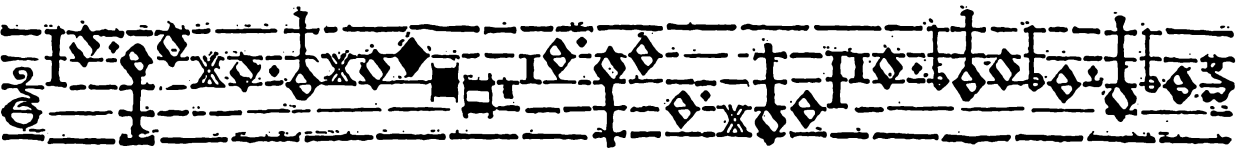
Symphonia



Wer ist der Herr



Præsto
Oder wolch Zweyerley bitte ich



Da neige deine Stimmeln Laß blitzen

Symphonia

Gende deine Hand

First musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Second musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

SOIT ich will Sie danken

Third musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Fourth musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Fifth musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Sixth musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Seventh musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.

Eighth musical staff showing notes and accidentals (sharps, flats, naturals) on a five-line staff.



First musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with various note values and rests.

Im Aufgang der Sonnen

Second musical staff, continuing the piece with similar notation and a treble clef.

Third musical staff, featuring a treble clef and a key signature of one flat.

Fourth musical staff, continuing the musical notation with a treble clef.

Don nun an

Fifth musical staff, showing further musical notation with a treble clef.

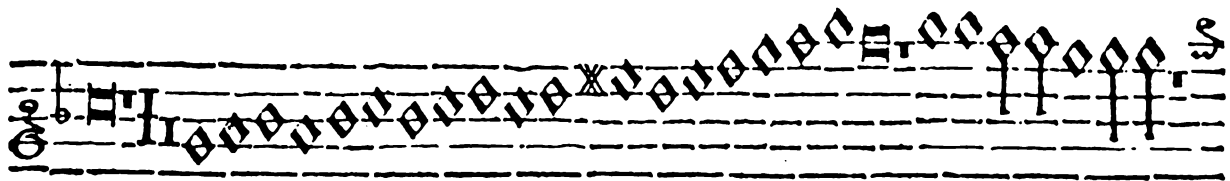
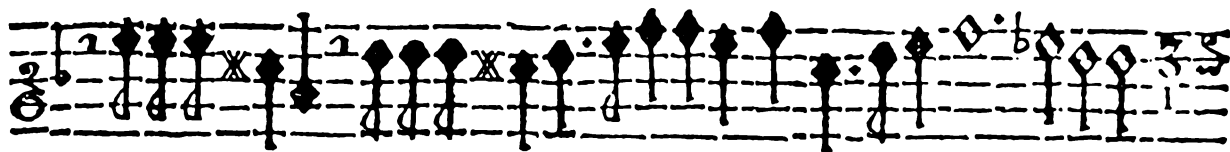
Wer ist wieder Herr

Sixth musical staff, continuing the piece with a treble clef.

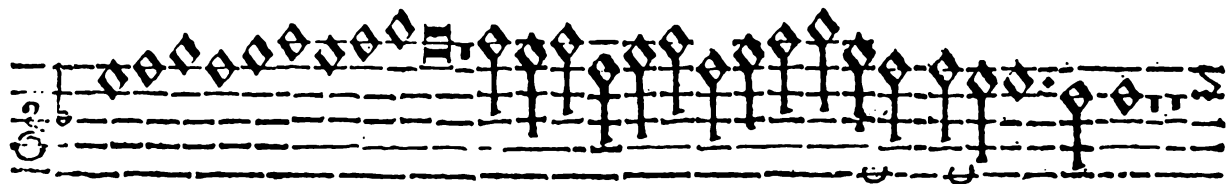
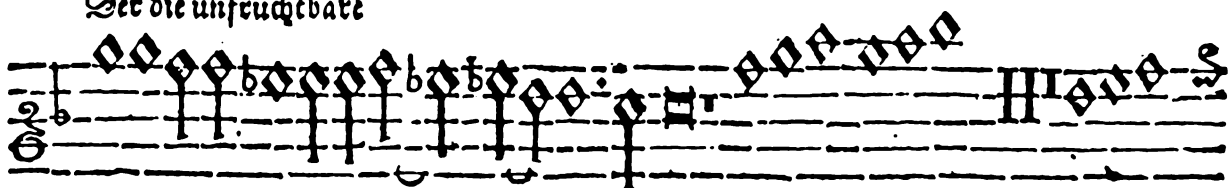
Seventh musical staff, featuring a treble clef and a key signature of one flat.

Eighth musical staff, continuing the notation with a treble clef.

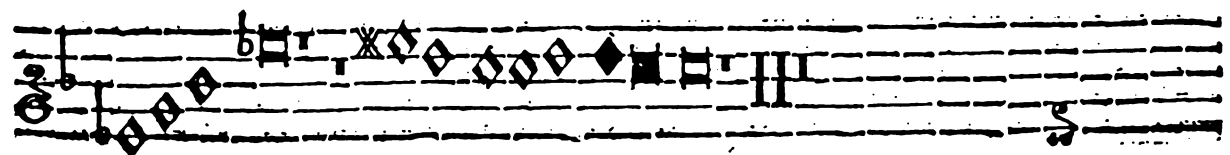
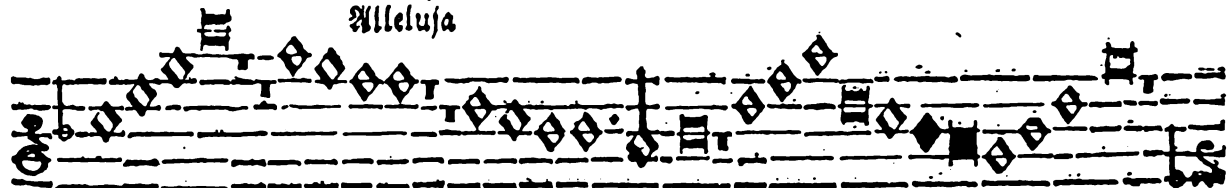
Und erhöhet mich



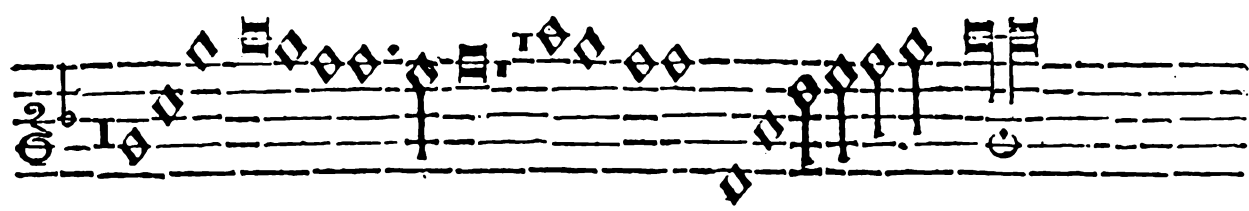
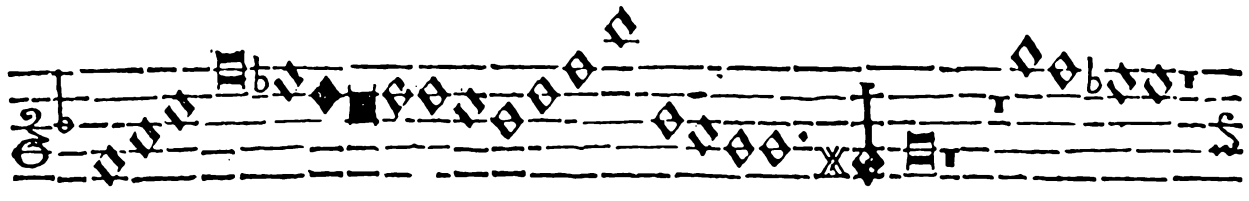
Der die unfruchtbare



Melusa

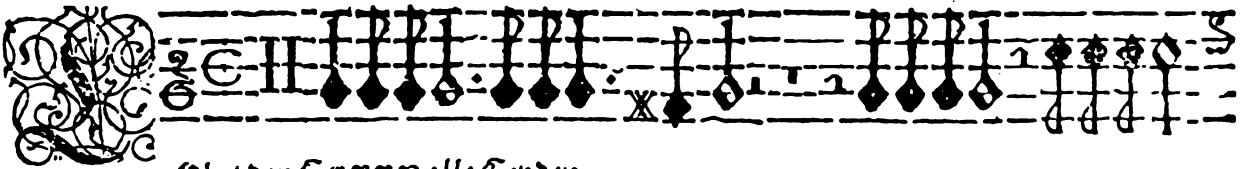


Violin. prim.

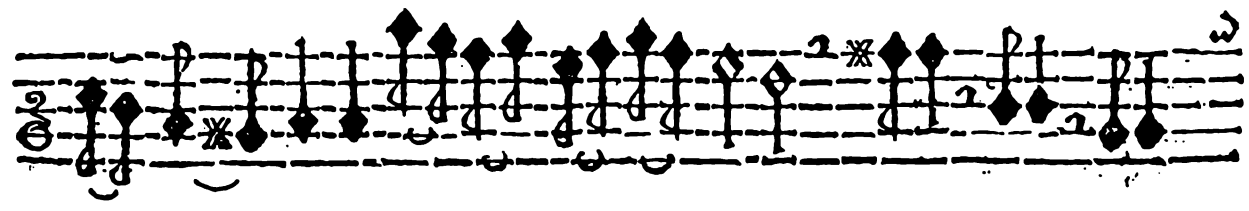


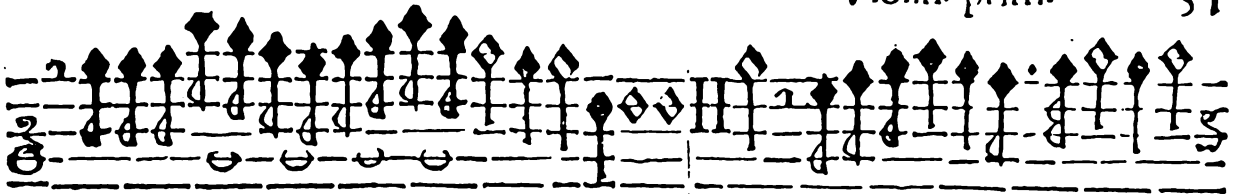
à 5.

XXIII.

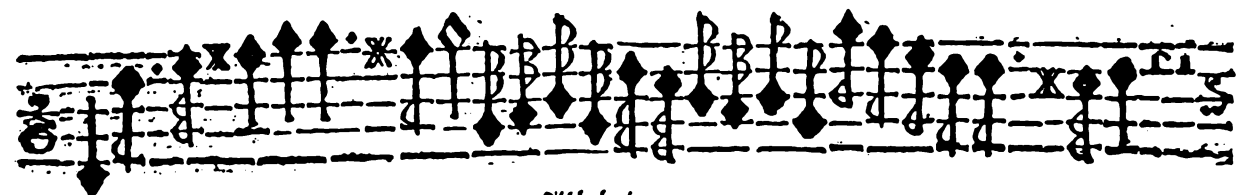
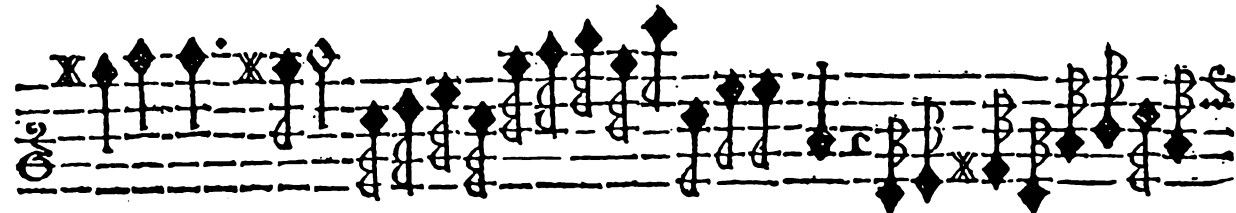
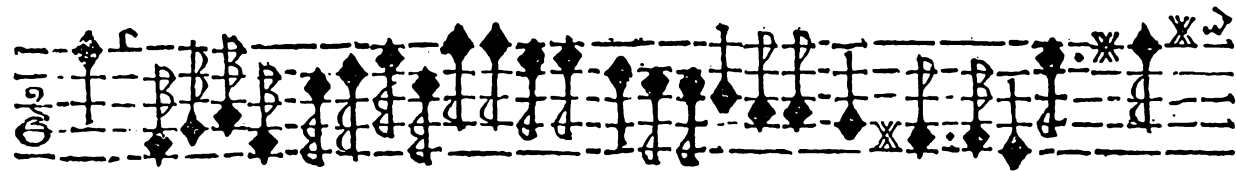
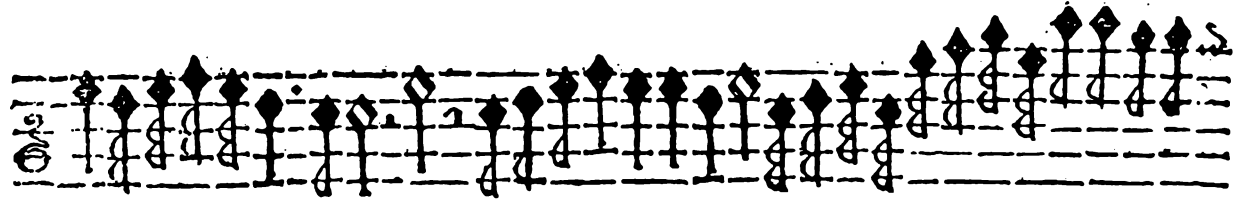
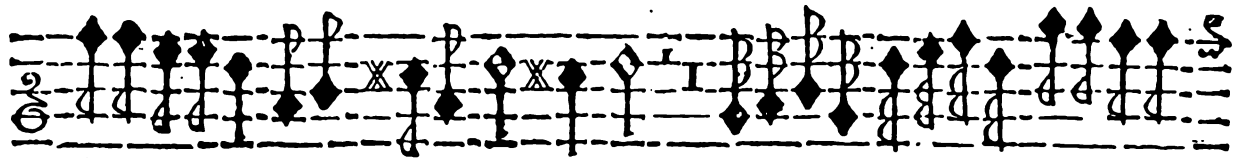
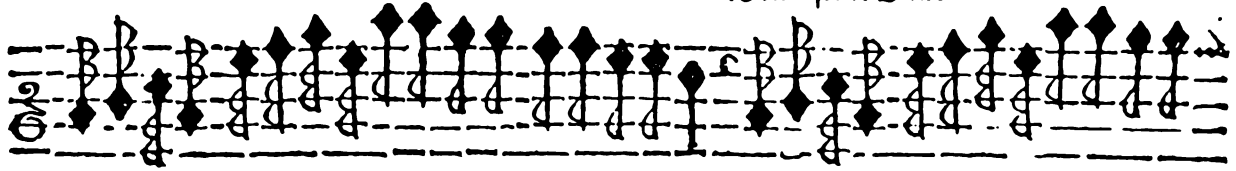


Oboe den Saxxon alle Heyden

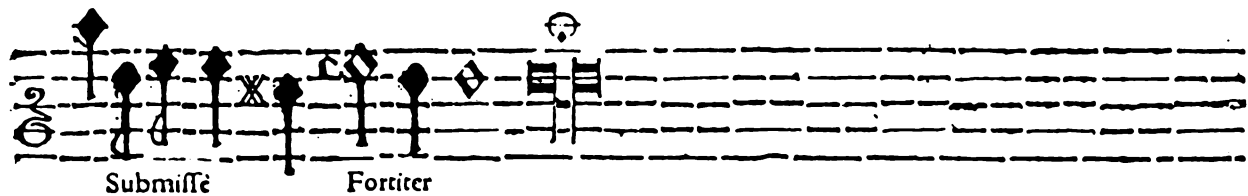
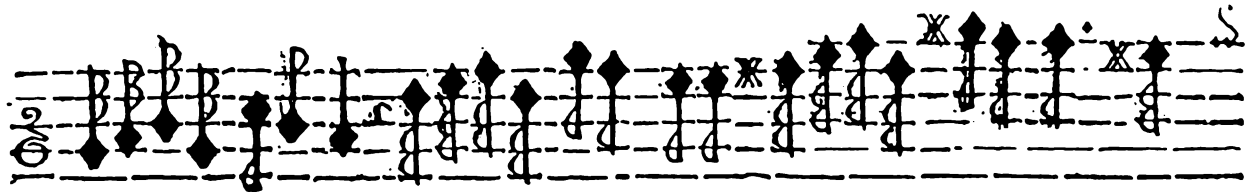
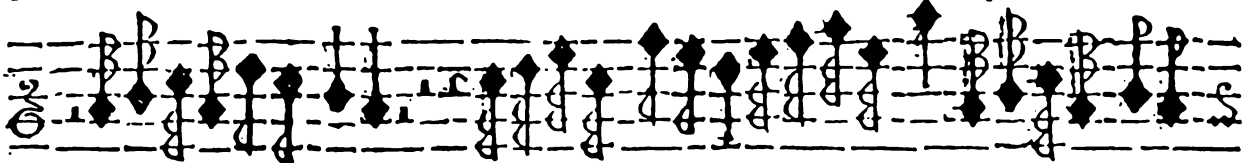




Denn seine Gnad

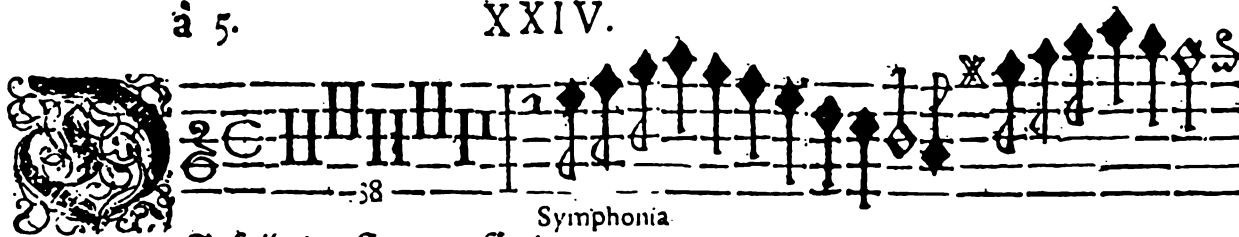


Allcusa

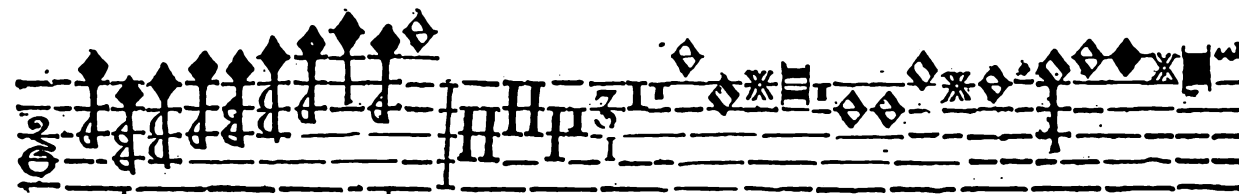


à 5.

XXIV.

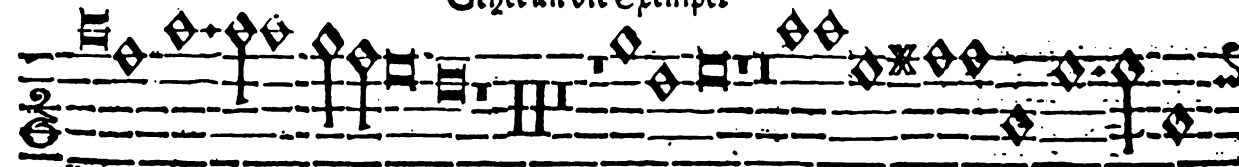


De so ihr den Herrn fürchtet



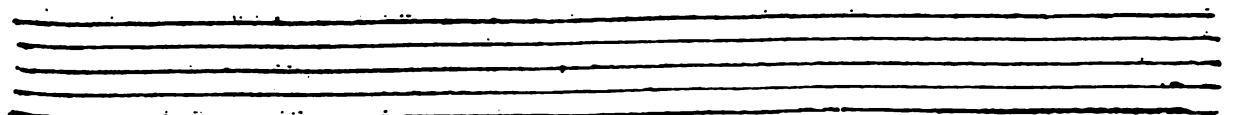
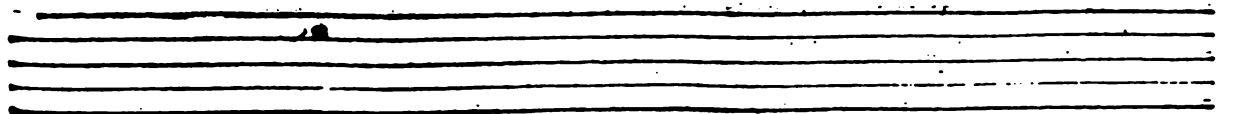
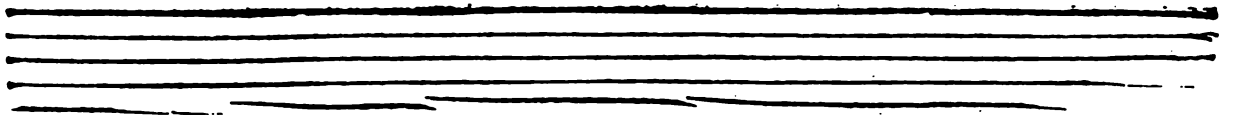
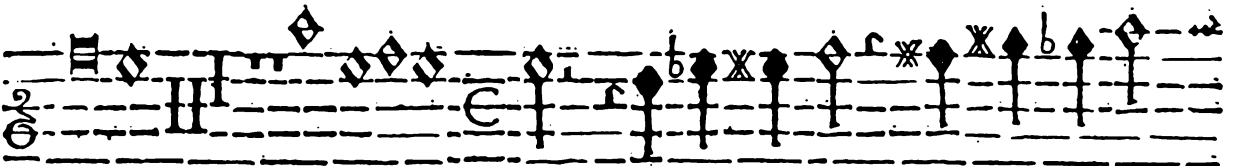
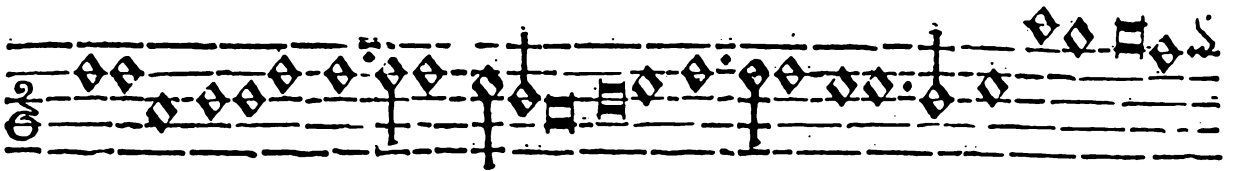
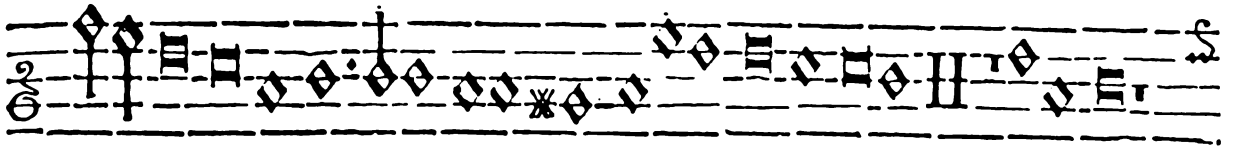
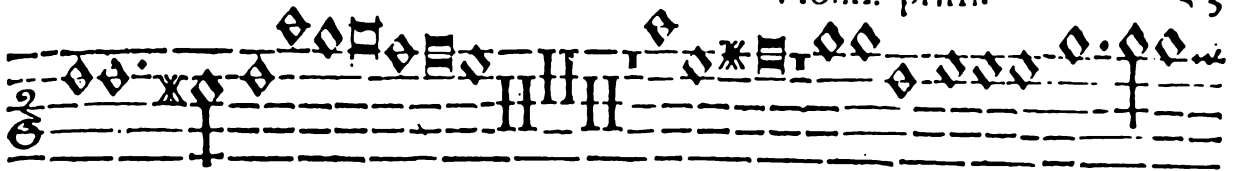
Symphonia

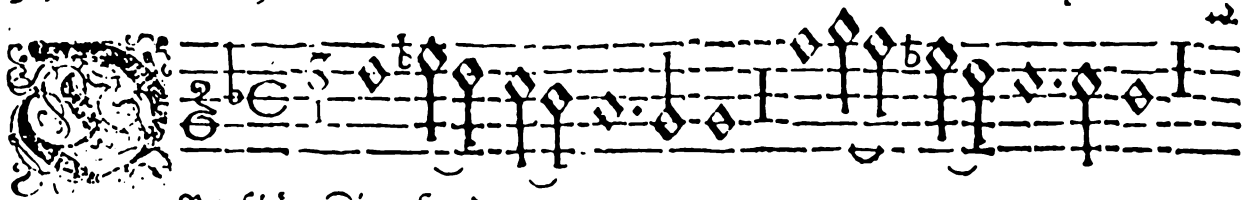
Gehet an die Exempel



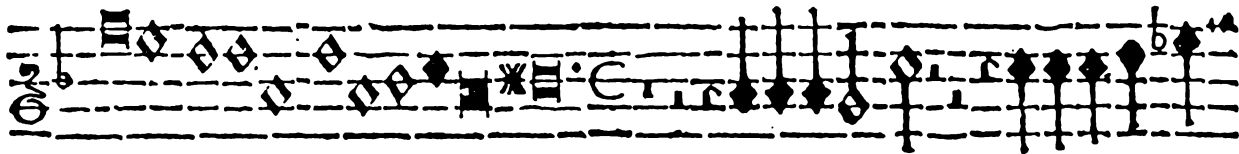
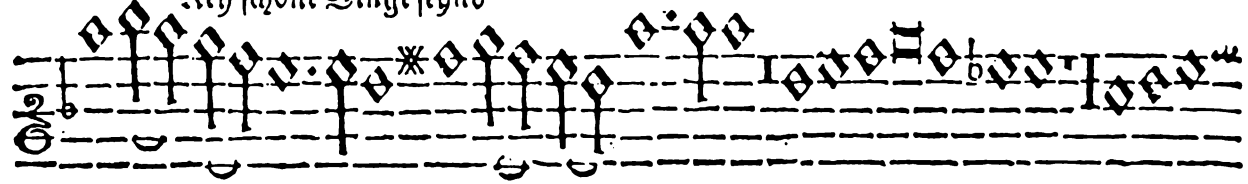
Denn der Herr

Violin. prim.

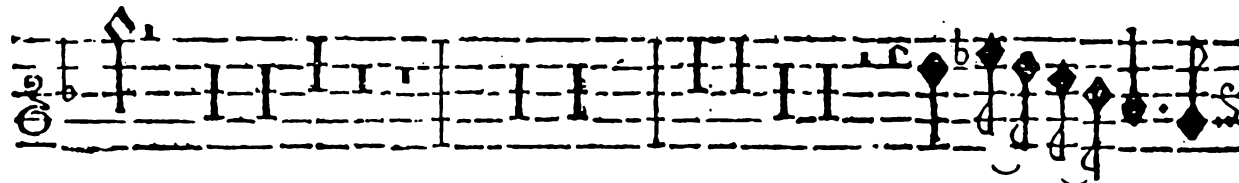
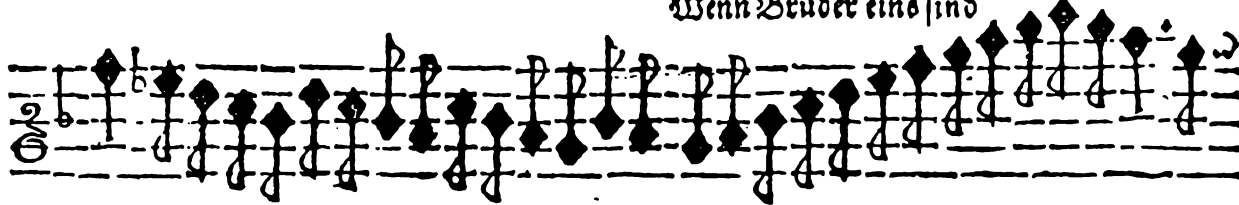




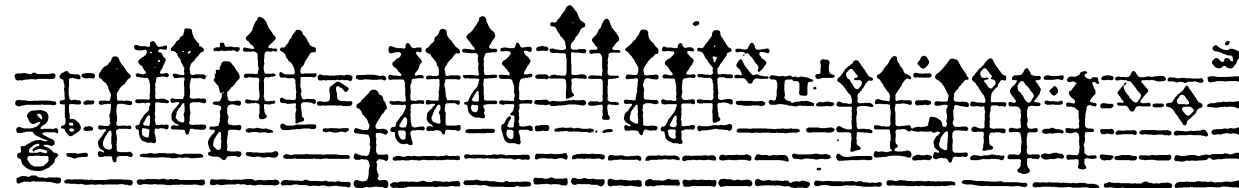
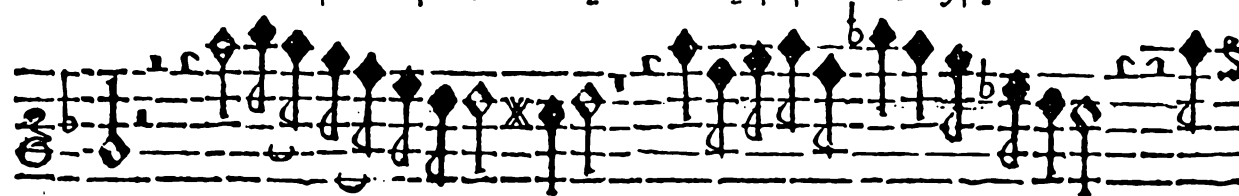
Sech schöne Dinge seynd



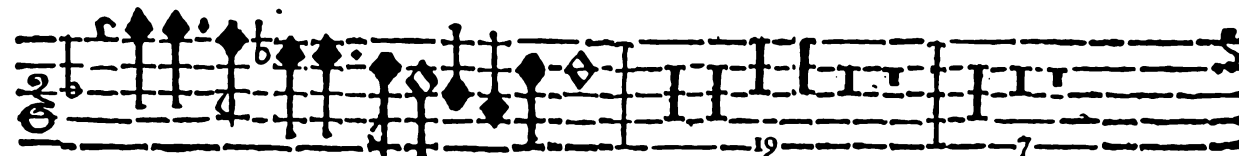
Wenn Brüder eins sind



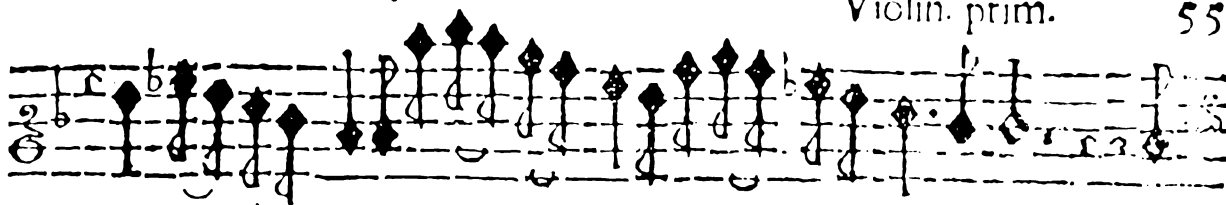
Wie der köstl. Bals. Wie der Thau: Siehe so fein: Sech schöne



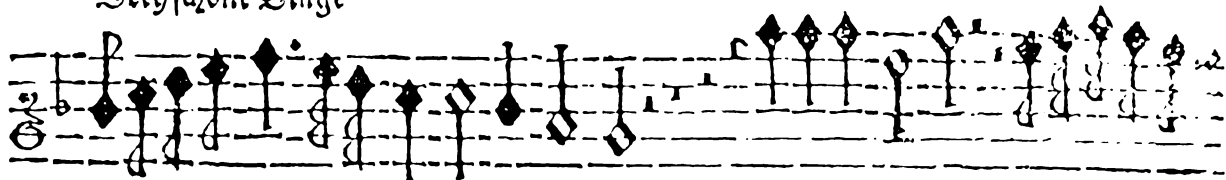
Wenn Nachbarn



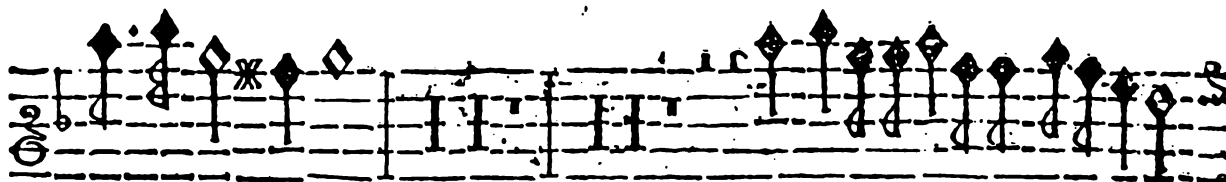
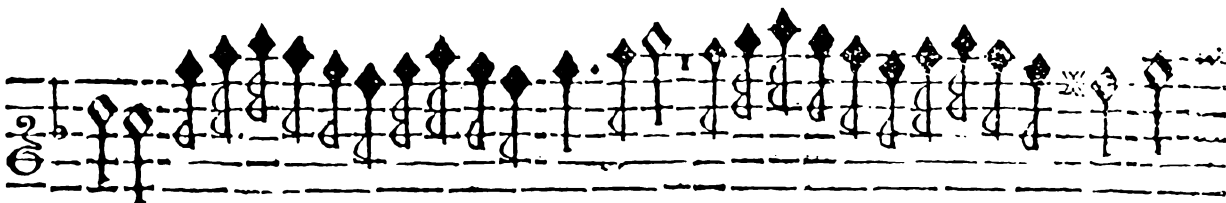
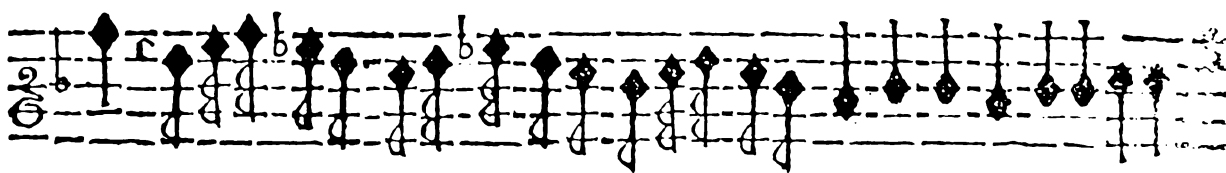
Wenn dir's übel gehet: Denn so ihr euch



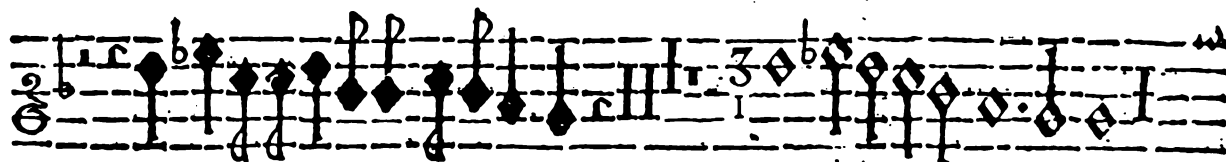
Drey schöne Dinge



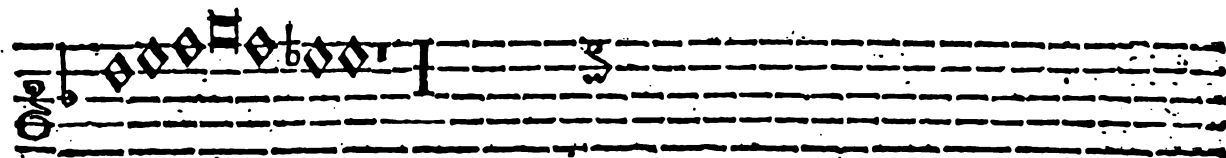
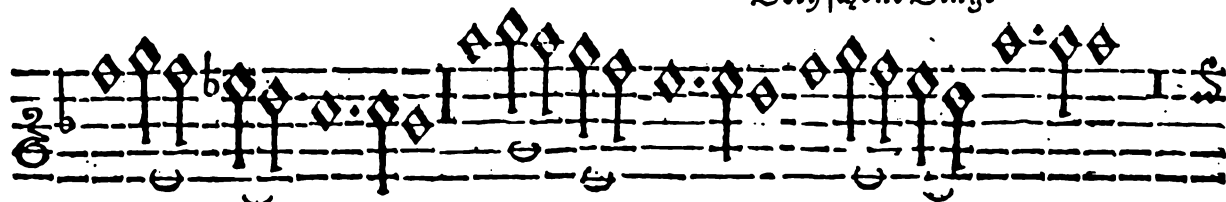
Wenn Mann und Weib

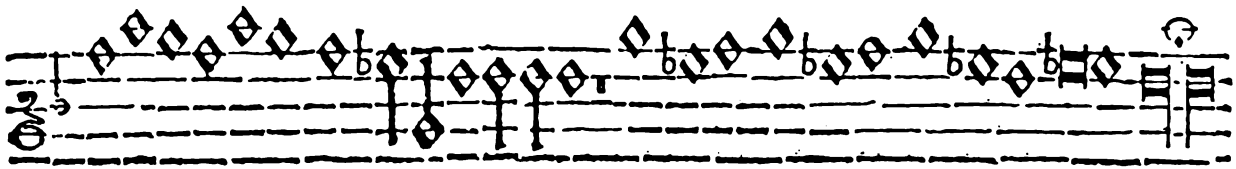
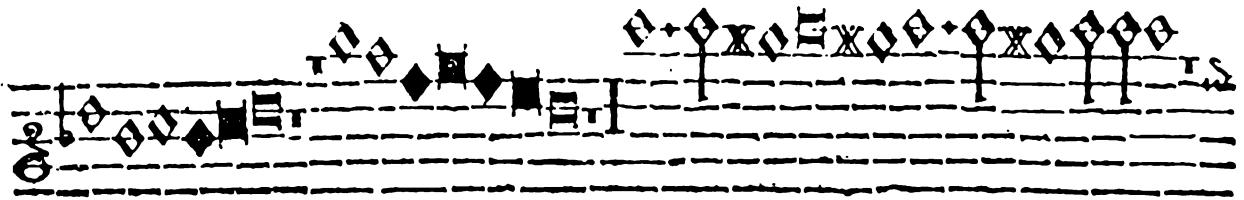
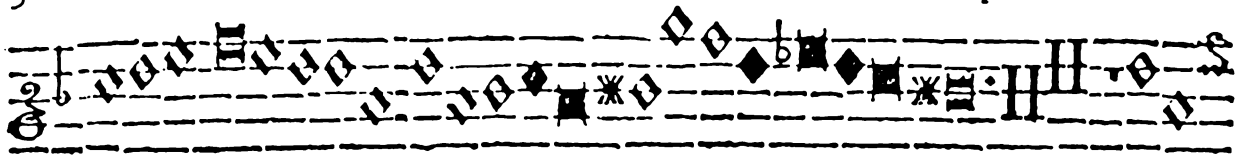


Die Männer: Die Weiber: Die Ehe soll ehelich



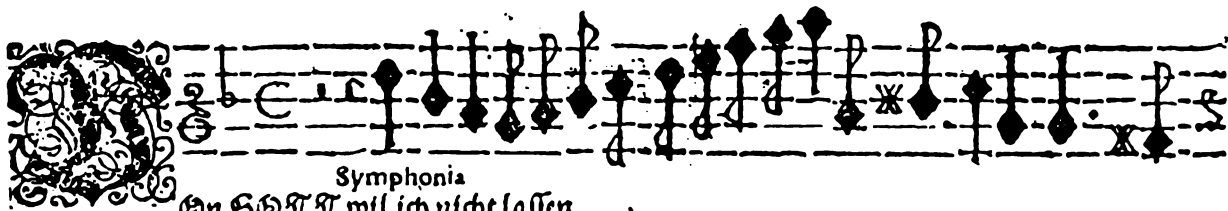
Drey schöne Dinge



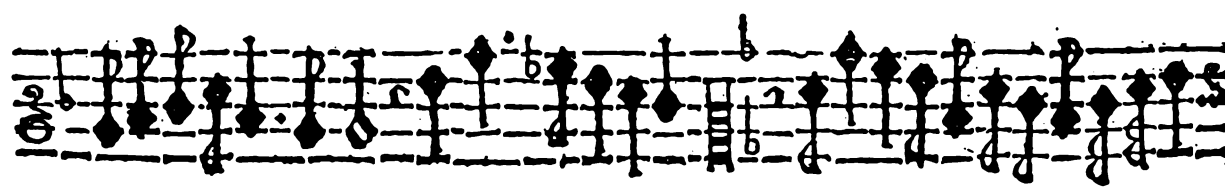
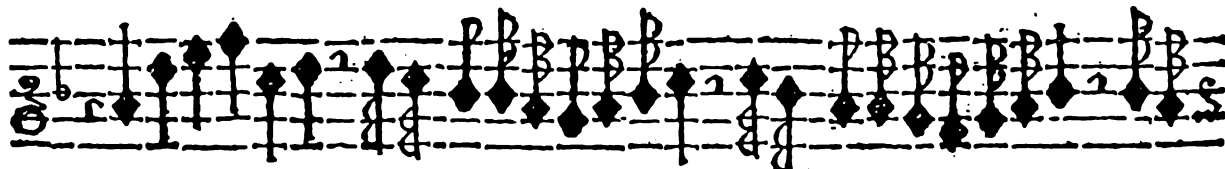
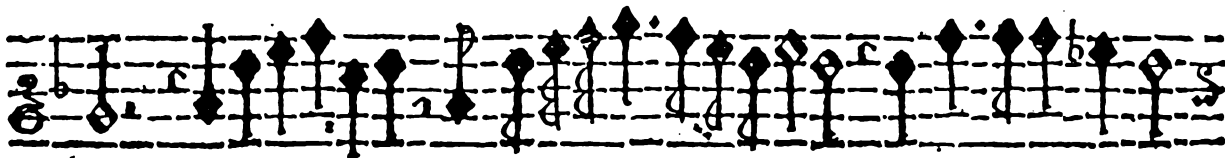


à 5.

XXVI.



Symphonia
On SDTA wil ich nithe lassen



Musical staff with notes and rests.

Don Gott

Musical staff with notes and rests.

Symphonia

Musical staff with notes and rests.

Wenn sich
Symphonia

Musical staff with notes and rests.

Musical staff with notes and rests.

Auf Ihn will ich

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

So thut Ihm

Musical staff 1: Violin part for 'Symphonia'. The staff contains a series of notes with stems pointing up, including some accidentals (flats and naturals) and fingerings (1, 2, 3). The notes are grouped in pairs and some have slurs above them.

Symphonia

Musical staff 2: Continuation of the violin part for 'Symphonia'. It features similar note patterns with stems pointing up, including slurs and fingerings.

Robt Sch

Musical staff 3: Continuation of the violin part for 'Symphonia'. The notation includes notes with stems pointing up, slurs, and fingerings.

Musical staff 4: Continuation of the violin part for 'Symphonia'. It shows a sequence of notes with stems pointing up, including slurs and fingerings.

Musical staff 5: Continuation of the violin part for 'Symphonia'. The staff includes notes with stems pointing up, slurs, and a '15' marking below the staff.

Auch wenn Tremulus

Musical staff 6: Continuation of the violin part for 'Symphonia'. It features notes with stems pointing up, slurs, and a '*' marking above a note.

Musical staff 7: Continuation of the violin part for 'Symphonia'. The staff includes notes with stems pointing up, slurs, and a '15' marking below the staff.

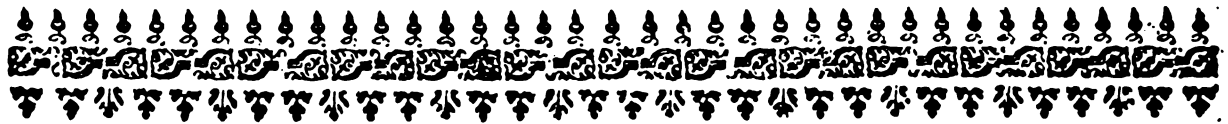
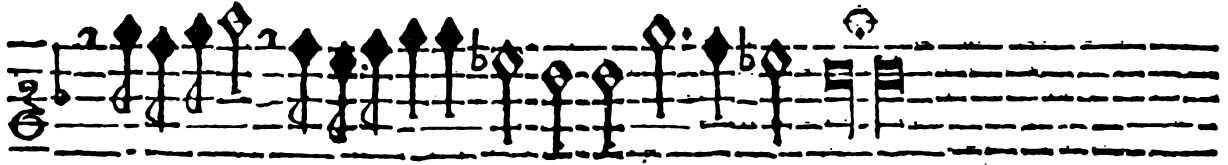
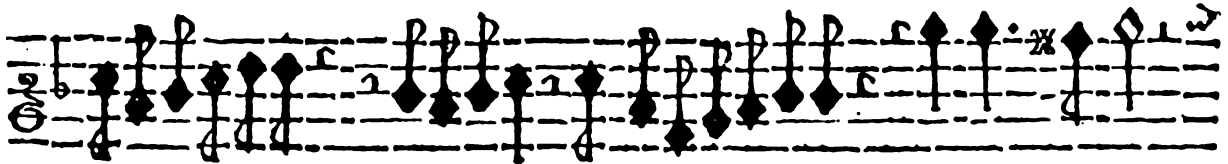
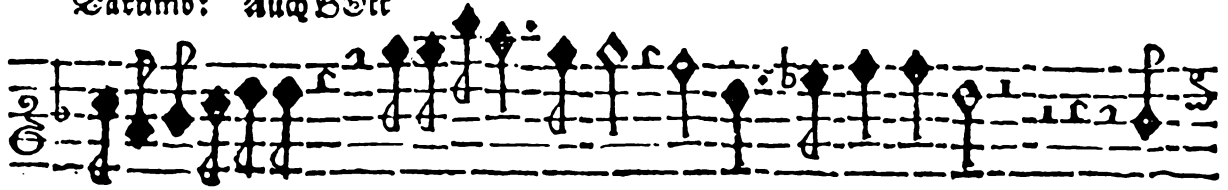
Die Geel

Symphonia

Musical staff 8: Continuation of the violin part for 'Symphonia'. It shows notes with stems pointing up, slurs, and fingerings.



Carumb: Auch Gott

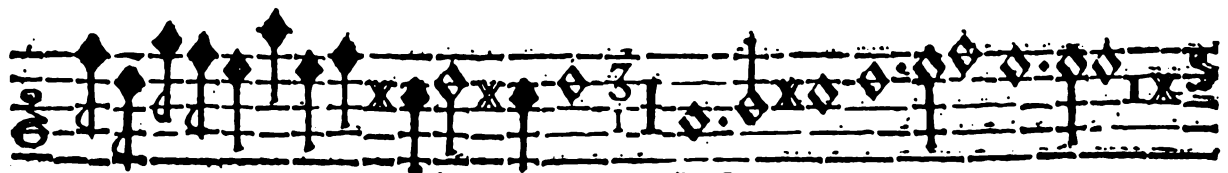
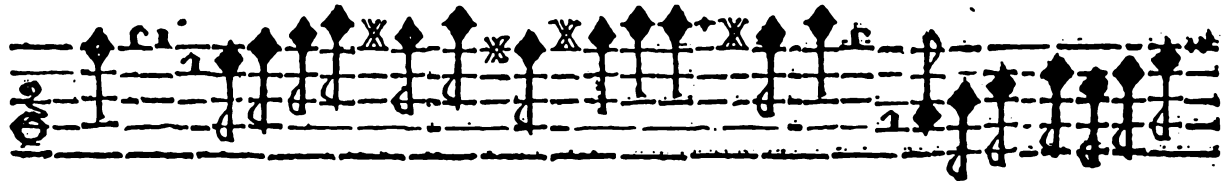


à 5.

XXVII.



Symphonia
Reuet euch des HERRen ihr Berechten



Pizzto
Reuet euch

Violin. prim.

Musical staff 1: Violin part with notes and rests, ending with a fermata.

Tarde

Musical staff 2: Violin part with notes and rests, including a triplet.

Præsto
Freuet euch

Musical staff 3: Violin part with notes and rests.

Die Frommen

Musical staff 4: Violin part with notes and rests.

Musical staff 5: Violin part with notes and rests.

Sanctet dem HERREN

Musical staff 6: Violin part with notes and rests.

Musical staff 7: Violin part with notes and rests, including a section labeled "Intonatio Prima".

Singet dem HERREN

25.
Tremolant

Musical staff 8: Violin part with notes and rests, including a section labeled "Fortiter".

Musical staff 1: Violin part with various ornaments and slurs.

Sanctet dem HERREN

Musical staff 2: Continuation of the violin part.

Musical staff 3: Continuation of the violin part.

Musical staff 4: Continuation of the violin part.

Musical staff 5: Continuation of the violin part, ending with a double bar line.

in tonatio Secunda

Ginget dem HERREN Tremolant

Musical staff 6: Continuation of the violin part with tremolos.

Ginget

Musical staff 7: Continuation of the violin part.

Symphonia

Musical staff 8: Continuation of the violin part.

Violin. prim.

The first staff of music contains a series of notes, including a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are primarily eighth and sixteenth notes, with some beamed together. There are some markings above the staff, possibly indicating fingerings or breath marks.

Melodia

The second staff continues the melodic line with similar rhythmic patterns and note values. It includes a treble clef and a common time signature.

The third staff continues the melodic line, featuring a treble clef and a common time signature. The notation includes various note values and rests.

The fourth staff continues the melodic line, featuring a treble clef and a common time signature. The notation includes various note values and rests.

The fifth staff continues the melodic line, featuring a treble clef and a common time signature. The notation includes various note values and rests.

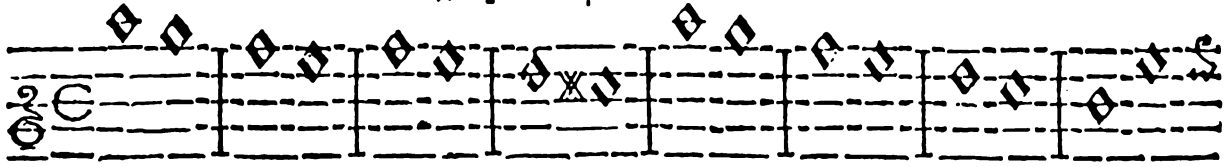
The sixth staff continues the melodic line, featuring a treble clef and a common time signature. The notation includes various note values and rests.

The seventh staff continues the melodic line, featuring a treble clef and a common time signature. The notation includes various note values and rests.

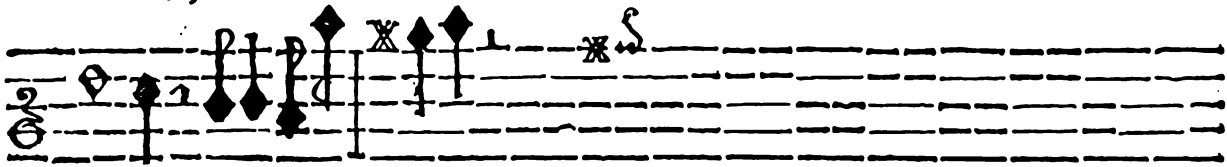
NB.

Wer der Discant-Geigen nicht recht mächtig ist / kan den Tremolant zum Einzet dem Herrn / an statt der beyden Chorden, nur auf einer streichen / wie folget :

Nach der Ersten Inronation :

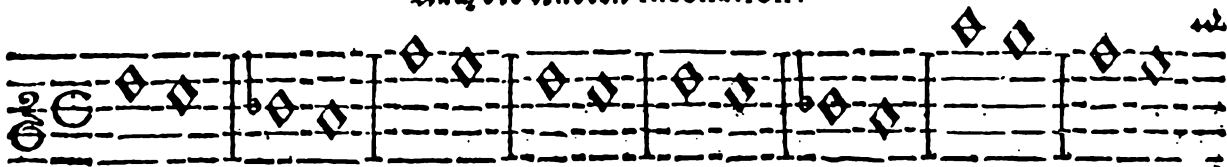


Tremolant
à 5.

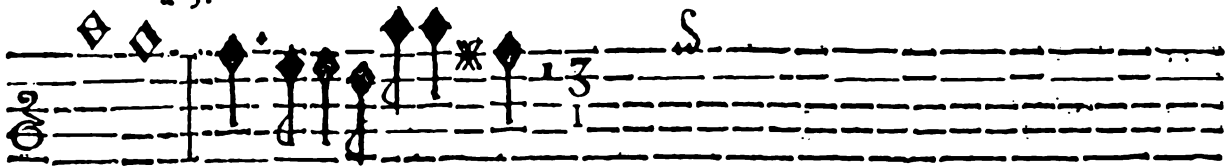


Fortiter

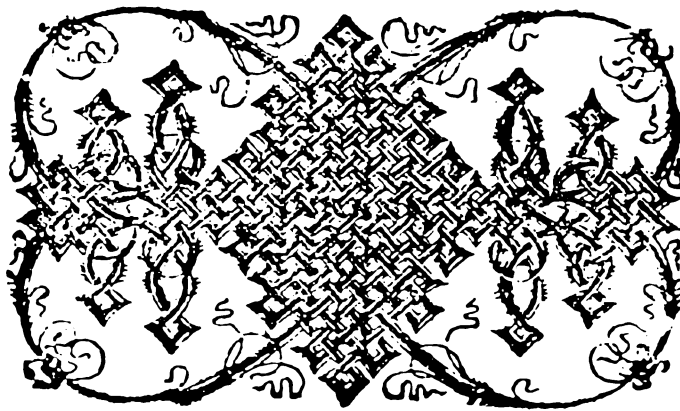
Nach der Andern Inronation :



Tremolant
à 5.



Fortiter



INDEX

I N D E X.

Concert	à 3.	Fol.
I. Mein Hertz ist bereit/	Cantus vel Tenor solus, cum duobus Violinis.	1
II. Singet dem HERRN/	Cantus vel Tenor solus, cum duobus Violinis.	3
III. HERR unser Herrscher/	Cantus vel Tenor solus, cum duobus Violinis.	5
IV. Meine Seele erhebt den HERRN.	Cantus solus, cum duobus Violinis, vel cum diversis Instrumentis.	9
V. Der HERR ist meine Stärke/	Cantus vel Tenor solus, cum duobus Violinis.	12
VI. Ich werde nicht sterben. Erster Theil/	Cantus vel Tenor solus, cum duobus Viol. } Cantus vel Tenor solus, cum duobus Viol. }	13
VII. Ich dancke Dir HERR. Ander Theil/		15
VIII. Herrlich lieb hab ich Dich o HERR.	Altus solus, cum duobus Violinis.	17
IX. Frolocket mit Händen.	Tenor solus, cum duobus Violinis.	19
X. Lobet den HERRN in seinem Heiligthum.	Tenor solus, cum duobus Violinis.	21
XI. Hütet euch/ daß eure Herzen.	Bassus solus, cum duobus Violinis.	24
XII. HERR nun lässest Du deinen Diener.	Bassus solus, cum duobus Violinis.	27

à 4.

XIII. Was betrübst du dich meine Seele.	Duo Cantus vel Tenores, cum duobus Viol.	29
XIV. Verlehn uns Erleden gnädiglich. Erster Theil.	Duo Cantus vel Tenores, } cum duobus Violinis. }	31
XV. Sieb unsern Fürsten und aller Obr. Ander Theil/		33
XVI. Es steh Gott auf.	Duo Cantus vel Tenores, cum duobus Violinis.	34
XVII. Wie ein Rubin.	Cantus & Altus, cum duobus Violinis.	38
XVIII. Ich dein Brod mit Freuden.	Cantus & Bassus, cum duobus Violinis.	39
XIX. Der HERR ist mein Licht und mein Heyl.	Duo Tenores, cum duobus Violinis.	41
XX. Zweyerley bitte ich HERR von Dir.	Duo Tenores, cum duobus Violinis.	44
XXI. HERR neige deine Himmel.	Duo Bassi, cum duobus Violinis.	46
XXII. Von Aufgang der Sonnen.	Duo Bassi, cum duobus Violinis.	48

à 5.

XXIII. Lobet den HERRN alle Heyden.	Altus, Tenor & Bassus, cum duobus Violinis.	50
XXIV. Sie so ihr den HERRN fürchtet.	Altus, Tenor & Bassus, cum duobus Violinis.	52
XXV. Drey schöne Dinge seynd.	Duo Tenores & Bassus, cum duobus Violinis.	54
XXVI. Von Gott wil ich nicht lassen.	Duo Cantus & Bassus, cum duobus Violinis.	56
XXVII. Freuet euch deo HERRN.	Altus, Tenor & Bassus, cum duobus Violinis.	59

F I N I S.

