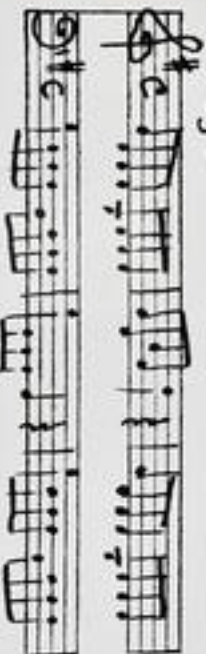


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/14

Der Herr ist Gott der/uns erleuchtet/a/2 Corn/Tymp.G.A.H.
c.d./2 Flaut.Trav./2 Violin/Viola/Canto/Alto/Tenore/Basso/
e/Continuo./Fest.1.Pentec./1753./ad/1731.

Allegro



Autograph Mai 1753. 35 x 22 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

16 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc,fl 1,2,cor 1,2,
timp.
1,1,1,1,2,2,2,2,2,2,1,1,1,1,1 Bl.

Alte Sign.: 164/23. Text: Johann Conrad Lichtenberg, 1731.

In der timp-Stimme kommen nur 4 Pauken vor.

In Christus ist Gott das uns verknüpft. 55

Ms. 461/14

ib4.

23.

14

Foll. (31) N.

Partitur

23^{tes} Jahrgang. 1731.

Ter: 1. Bened. ad 1731.

F. N. 3. M. May 1763.

The first section of the manuscript consists of approximately 12 staves of music. It begins with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#). The music is written in a dense, flowing style characteristic of the 18th century.

Allegro.

The second section of the manuscript, marked 'Allegro', consists of approximately 10 staves of music. It continues with the same key signature and time signature. The notation is more rhythmic and includes many sixteenth-note passages. The music is written in a similar style to the first section.

The third section of the manuscript consists of approximately 8 staves of music. It features the text 'In der Herr ist gott' written in a cursive hand below the notes. The notation includes various rhythmic values and rests. The key signature remains one sharp (F#).

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The lyrics "Ihr müd erlaucht" are written below the staves, with "Ihr Herr ist" appearing on the right side.

Handwritten musical score for the second system, including staves with notes and rests. The lyrics "Ihr müd erlaucht" and "Ihr Herr ist gott" are visible. A section of the score is marked with a double slash (//). The lyrics "Ihr müd erlaucht" and "Ihr Herr ist gott" are repeated across several staves. The lyrics "Ihr müd erlaucht" and "Ihr Herr ist gott" are repeated across several staves. The lyrics "Ihr müd erlaucht" and "Ihr Herr ist gott" are repeated across several staves.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *p*. The lyrics are written in German and include:

- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
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Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *p*. The lyrics are written in German and include:

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- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*
- an Tisch der Götter*

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff. *nur der altbar.*

Handwritten musical notation on a staff. *nur der altbar.*

Handwritten musical notation on a staff. *nur der altbar.*

Handwritten musical notation on a staff. *nur der altbar.*

Handwritten musical notation on a staff. *nur der altbar.*

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.



Flaut.

Con Sordini.

in Sordini.

Allegro moderato.

Flaut.

ganz so ganz

nach diesem Wochentag

man glaubt bald die

in Herzen zu grübeln

und geht in

Handwritten musical score, first system. It consists of six staves. The top five staves are for instruments, and the bottom two are for voices. The lyrics are written below the vocal staves.

San,
von
großer Lust *mit* *erfreulich*

Handwritten musical score, second system. It consists of six staves. The top five staves are for instruments, and the bottom two are for voices. The lyrics are written below the vocal staves.

Wahrer mein Glaube hat die *ff.* *von* *Herzen* *Erfreulich* *lust*

Handwritten musical score, third system. It consists of six staves. The top five staves are for instruments, and the bottom two are for voices. The lyrics are written below the vocal staves.

zu *ist* *San*
von, *meiner* *Liebe*

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

... die uns
... die uns
... die uns
... die uns
... die uns

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

... die uns
... die uns
... die uns
... die uns
... die uns

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

... die uns
... die uns
... die uns
... die uns
... die uns

Handwritten musical score for a brass band. The first five staves are for Trumpets (Dr. Corno) and the sixth is for Trombones (Dr. Bass). The lyrics are: "re an nim die fahste 8 for an."

Handwritten musical score for a full orchestra. The staves are labeled: Corn., Symp., and Dr. Bass. The lyrics are: "Der Herr Mann ist".

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The score is organized into two systems, each with a vocal line and a piano accompaniment.

System 1 (Top):

- Vocal Line:**

In die Nacht gebor die sein Mund
 die sein Mund
 die sein Mund
- Piano Accompaniment:**

Die sein Mund
 die sein Mund
 die sein Mund

System 2 (Bottom):

- Vocal Line:**

die sein Mund
 die sein Mund
 die sein Mund
- Piano Accompaniment:**

die sein Mund
 die sein Mund
 die sein Mund

The manuscript includes various musical notations such as clefs, time signatures, and dynamic markings. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score for the first system. It includes a vocal line with lyrics and a complex keyboard accompaniment. The lyrics are: *zum zu mir in mein Herz das*

Handwritten musical score for the second system. It continues the vocal and keyboard parts. The lyrics are: *Sie saß in der Welt verloren*

Handwritten musical score on a single page, featuring multiple staves of music. 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 key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in German.

Ally! Zum Evangelium antwortet er ihnen

Handwritten musical score on a single page, featuring multiple staves of music. 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 key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in German.

Ihr Lay bleibt mir am Boornhuydigen

gottes gries mein armoh hertz befielt. solich man

Ich hab ihu mir das heyligste nichtig geytes wort geyl

hoffen. und ichen mir selbs gleiche blug, seyl

stelt mir et der himel offen

Handwritten musical score for the first system, featuring parts for Corn. and Tympanon (Tympanon). The notation includes various rhythmic values and rests.

Handwritten musical score for the second system, continuing the musical composition with dense rhythmic patterns and rests.

Musical notation with lyrics:
p.
pp
pp
pp
pp
pp
pp
pp
pp
pp
 Das Symma der Son des Himmel Cam

Musical notation with lyrics:
p.
p.
p.
p.
p.
 mein Portz z meis

Musical notation with lyrics:
tr
 grolz - tub ist grolz - tub kofu = kullay



Handwritten musical score system 1, featuring six staves with complex rhythmic patterns and dynamic markings such as *p* and *f*. The notation includes various note values, rests, and articulation marks.

ist Jesu. der Herr *ist Jesu. der*

Handwritten musical score system 2, continuing the musical composition with six staves. It includes dynamic markings like *p* and *f*, and features more complex rhythmic structures.

der des Himmels Kron *der des Himmels Kron* *der des Himmels Kron* *der des Himmels Kron*

Handwritten musical score system 3, the final system on the page, consisting of six staves. It concludes with dynamic markings like *f* and *ff*, and includes the instruction *Adagio*.

ist Gottes Gottes Lob zu *ist Gottes Gottes Lob zu* *ist Gottes Gottes Lob zu* *ist Gottes Gottes Lob zu*

Handwritten musical score on a single page, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is dense with sixteenth and thirty-second notes, characteristic of Baroque or Classical era keyboard or lute music. The first system shows a complex texture with multiple voices. The second system continues this texture. The third system features a prominent treble clef line with rapid sixteenth-note passages. The fourth system shows a bass clef line with similar rapid passages. The fifth system has a treble clef line with a more melodic line. The sixth system has a bass clef line with a melodic line. The page ends with a double bar line and repeat dots.

Handwritten musical score on a single page, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is dense with sixteenth and thirty-second notes. The first system shows a complex texture with multiple voices. The second system continues this texture. The third system features a prominent treble clef line with rapid sixteenth-note passages. The fourth system shows a bass clef line with similar rapid passages. The fifth system has a treble clef line with a more melodic line. The sixth system has a bass clef line with a melodic line. The page ends with a double bar line and repeat dots.

Handwritten musical score on a single page, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is dense with sixteenth and thirty-second notes. The first system shows a complex texture with multiple voices. The second system continues this texture. The third system features a prominent treble clef line with rapid sixteenth-note passages. The fourth system shows a bass clef line with similar rapid passages. The fifth system has a treble clef line with a more melodic line. The sixth system has a bass clef line with a melodic line. The page ends with a double bar line and repeat dots.

Handwritten musical score for the first system, featuring vocal lines and keyboard accompaniment in G major and 3/4 time.

mir schenkt mir was du thust: Jesu Jesu Dein Geist die Seele verbindet Liebe

Handwritten musical score for the second system, including a "Da Capo" instruction and lyrics.

schenkt mir schenkt mir was du thust: Jesu Jesu

Handwritten musical score for the third system, including lyrics and a "Choral: v. 10" instruction.

Und nasset sich der Bunde der Welt durch das meine. Durch den Geist, der mich mit mir, der Geist der Welt ist

Lobe mir Jesu sein Werk zu preisen. Choral: v. 10. Sing mein Lottor, Da Capo

Soli Deo Gloria

164.

23.

Der Herr ist Gott der
mit uns leuchtet.

a

2 Corn

Symp. G. A. H. C. D.

2 Flaut: Tras.

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo.

Fest. Pentec:

1753.

ad

1761.

allegro

Organo.

Der Herr ist Gott

Forte

Recit.

Aria
allegro
Moderato

Herrn grosguyt

Capo

Choral *Andante*

Du bist ja die Gabe


Recit.

Aria *Andante*

Andante

volt.

Recit: $\frac{3}{3}$ C^{\flat} D^{\flat} E^{\flat} F^{\flat} | G^{\flat} A^{\flat} B^{\flat} C^{\flat} | D^{\flat} E^{\flat} F^{\flat} G^{\flat} | A^{\flat} B^{\flat} C^{\flat} D^{\flat} ||

Chorale da Capo || 

Violino. 1.

allegro.

In G. m. 2. gott,

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

Recit. Tacet.

Volti.

Aria

con sordina.

allegro
Moderato

Houu großer Gayt,

Handwritten musical score for an Aria, consisting of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first, second, and third endings marked with '1.', '2.', and '3.' respectively. The piece concludes with a double bar line and the word 'Capo' written above it.

Choral.

Da bist ja die Erste gabe,

Handwritten musical score for a Choral piece, consisting of five staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a steady rhythmic pattern of eighth notes. The piece concludes with a double bar line.

Handwritten musical score, first system. It consists of five staves of music in G major (one sharp) and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The music is written in a cursive, historical style.

Recit.
Tacet.

Aria

Handwritten musical score, second system. It consists of ten staves of music in G major and 3/4 time. The notation is dense, featuring many sixteenth and thirty-second notes. A dynamic marking *pp.* is visible on the third staff. The piece concludes with a fermata on the final note of the tenth staff.

Fatti.

Handwritten musical score on eight staves. The first seven staves contain musical notation in G major (one sharp) and 2/4 time. The eighth staff contains performance instructions: "2. Da Capo. || Recit. || Tacet. || Choral Da Capo. ||" followed by a double bar line and a flourish.

Violino. 1.

allegro.

San Giovanni Agosti,

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff introduces a second melodic line, with a dynamic marking of 'p.' (piano) at the end. The fourth staff continues the second line. The fifth staff continues the first line. The sixth staff continues the second line. The seventh staff continues the first line. The eighth staff continues the second line. The ninth staff continues the first line. The tenth staff continues the second line and ends with a double bar line. Dynamic markings 'p.' and 'f.' are used throughout the score to indicate volume changes.

*Recit. ||
Tacet.*

volti

Aria. *con sordina*
allegro moderato
Rom y roßer Geyß,

Choral
O. Bist jülich Bist gütig

Handwritten musical score consisting of five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, often beamed together. The music is dense and appears to be a vocal or instrumental line.

Aria
Oh, Schmück dich, du dich güte dich Freude.

Handwritten musical score consisting of ten staves. The notation continues with treble clefs, a key signature of one sharp (F#), and various rhythmic values. The music is dense and appears to be a vocal or instrumental line. The word "molto" is written at the bottom right of the page.

Handwritten musical score on a single page, featuring eight staves of music. The notation is in G major (one sharp) and 3/4 time. 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 single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as *p.* (piano) and *f.* (forte). The eighth staff concludes with the instruction *Da Capo* followed by a double bar line, *Recit.* (recitative), and *Chorale da Capo.* (chorale da capo), ending with a double bar line and a decorative flourish.

Violino 2.

allegro.

Der Herr Gott,

Recit: *Aria* *Con sordina.*
allegro *Moderato.* *Wohl gemessen.*
Tacet.

Handwritten musical score on eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp. The third staff features a treble clef, a key signature of one sharp, and the word *Capo* written below the staff. The fourth staff is labeled *Choral* and includes the German text *Die bist ja die beste gabe.* The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp.

Recit. //
Tacet.

Aria $\text{G}\sharp\text{F}\sharp$ 5

molto.

Aria. *In G major, 5/4 time*

Ich hab' die Freude, die ich hab' die Freude

pp.

p.

f.

p.

f.

p.

f.

p.

f.

p.

f.


p.

f.

p.

f.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p.* (piano) and *f.* (forte) are present. The piece concludes with a double bar line and the instruction *Da Capo* with a fermata over the final measure.

Recit. || Choral
Tacet. Da Capo. 

Viola.

allegro.

Der Herr ist Gott,

Recit.

Aria.

con sordina.

allegro.
Moderato.

4 Der Herr ist Gott,

volti.

Choral *Subit in die bey Tag*

Recit. *Aria* *Tacet.* *Chy Jmada/gau ob gmael6 fura*

Handwritten musical score on a single page, featuring five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *f.*. The fifth staff contains the instruction *3. Da Capo.* followed by a double bar line, then *Recit.* with a double bar line, and finally *Choral Da Capo.* with a double bar line and a repeat sign. The manuscript is written in dark ink on aged, slightly yellowed paper.

allegro.

Violone.

Inno Sicut erat Goll.

p.

Recit.

Recit.

Aria Sequit.

Aria.

allegro.

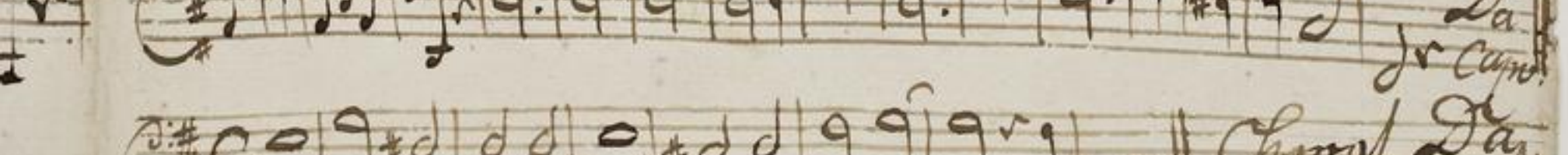
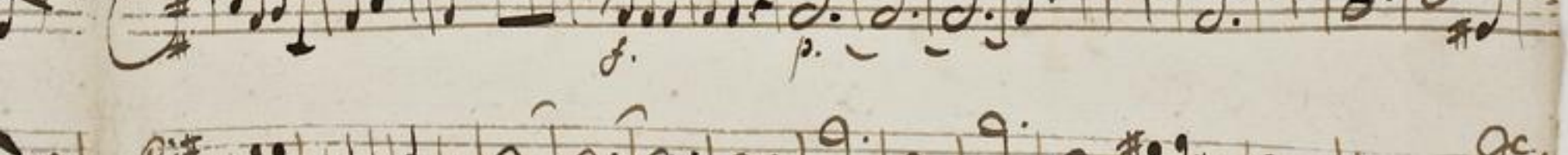
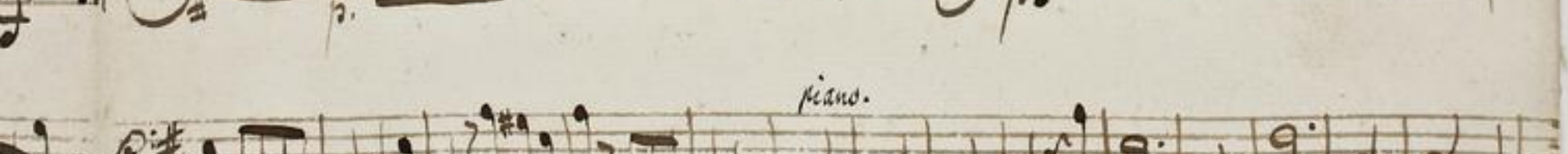
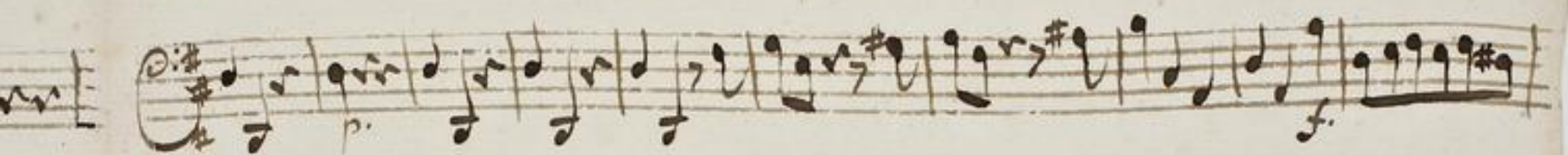
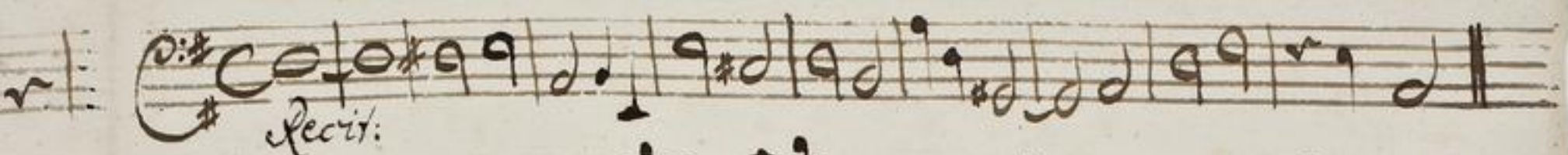
moderato.

2.
4
Ein großer Gust.

Da Capo ||

Choral.

2.
4
Du bist in die besten gebiet.



Violone.

allegro.

Der Herr ist Gott,

Recit:

Recit:

Aria

Volti.

Aria

allegro

Moderato.

Handwritten musical notation for the first staff of the aria, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics "Herrn großen Gast," are written below the staff.

Handwritten musical notation for the second through seventh staves of the aria. The notation includes various rhythmic values and rests. The word "Da" is written at the end of the seventh staff, followed by a double bar line and the word "Capo." below it.

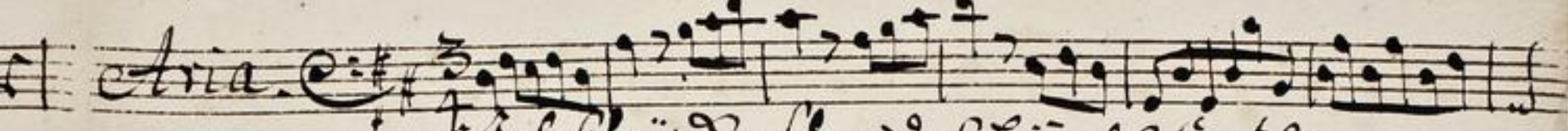
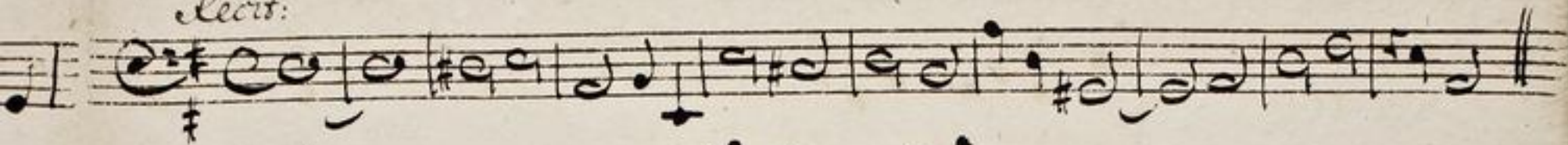
Choral.

Handwritten musical notation for the first staff of the choral section, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics "Du bist ja die bester" are written below the staff.

Handwritten musical notation for the second through eighth staves of the choral section. The notation includes various rhythmic values and rests. The section concludes with a double bar line and a final chord.

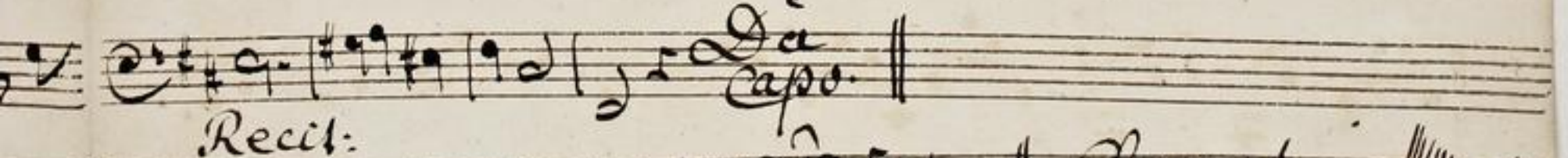
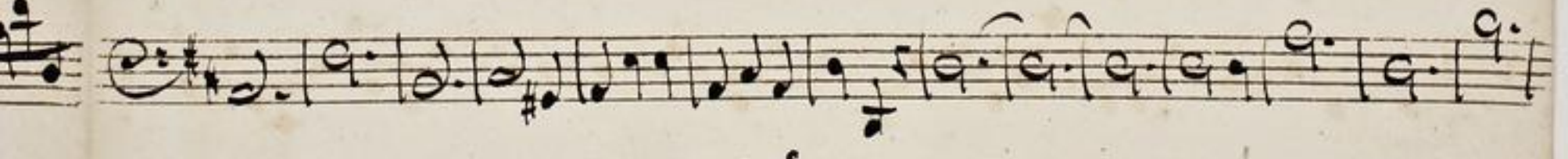
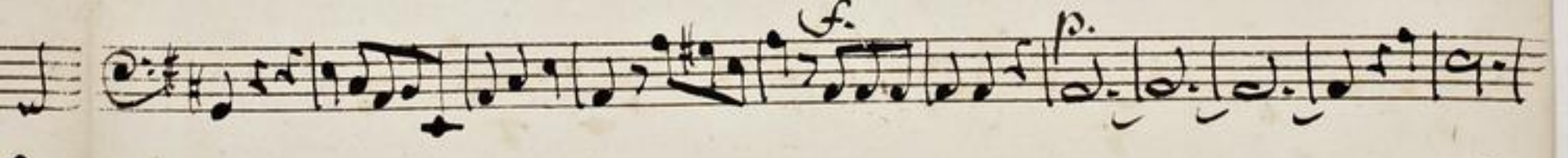
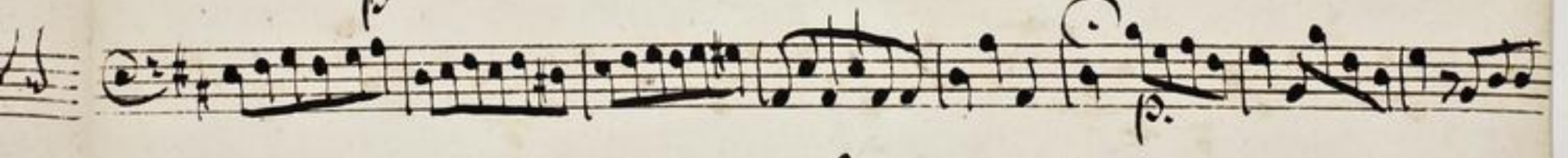
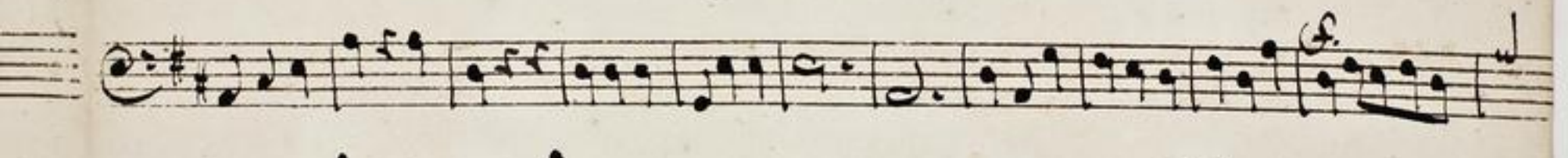
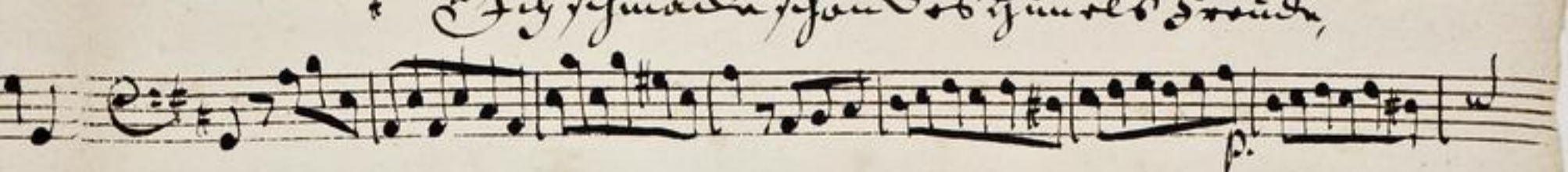


Recit.



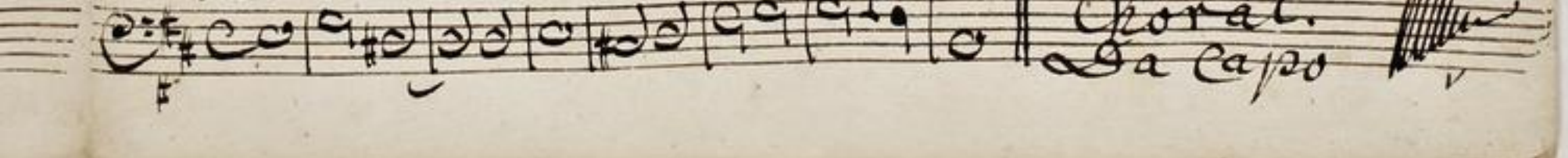
Aria.

Ich schmeichle mich vor die Augen der Sünde,



Da Capo

Recit.



Choral.
Da Capo

Flauto. Trav: 1.

Dict. || Recit. || *Aria* *allegro*
Moderato *Sein großer Gayf.*

The musical score is written on ten staves. The first staff contains the title and performance instructions: 'Dict. || Recit. || Aria allegro Moderato Sein großer Gayf.'. The second staff begins the musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes on the tenth staff with the instruction 'Da Capo'.

Flauto. Trav: 2.

Dict. || Recit. ||

Aria

Allegro
Moderato.

Rauingroßbergart.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo markings 'Allegro' and 'Moderato.' are written above the first two staves. The piece is titled 'Aria' and 'Rauingroßbergart.'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.'. The piece concludes with a 'Coda' section, indicated by a double bar line and the word 'Coda.' written below the final staff.

Tympani. G. A. H. c. d.

allegro.

1. *Sehr schnell gutt.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Recit: ||

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

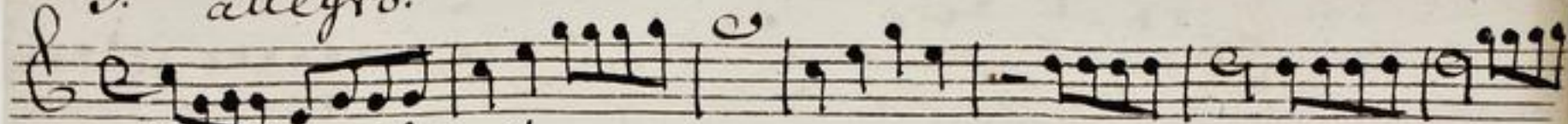
Aria $\text{C} = \frac{3}{4}$ *Filippus de Sforza zum 6. Stück*

Recit: ||
Tacet.

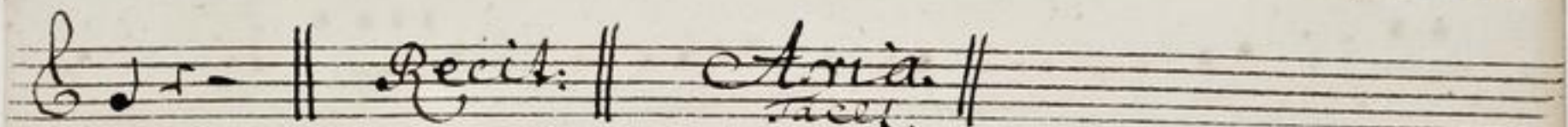
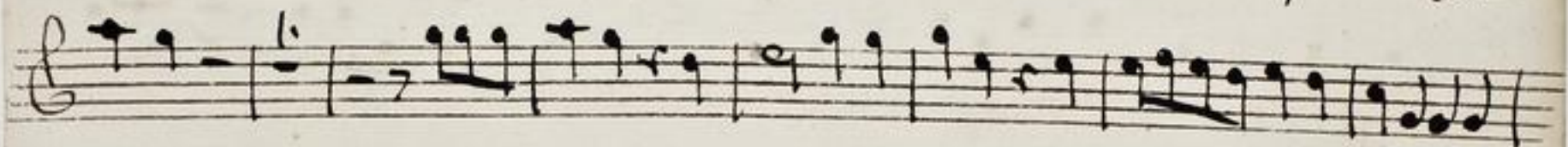
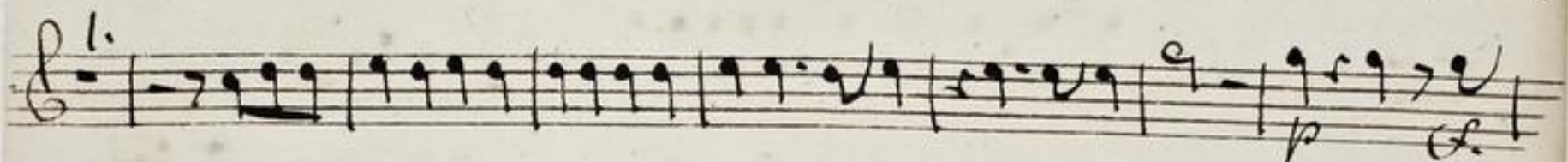
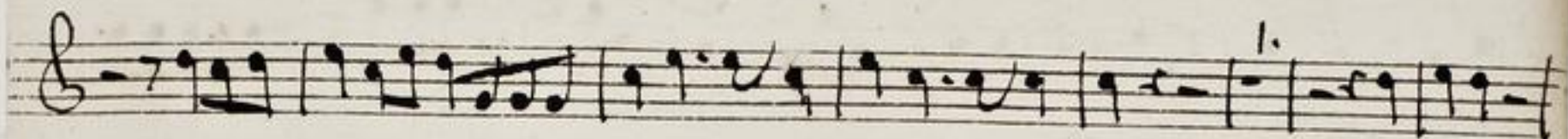
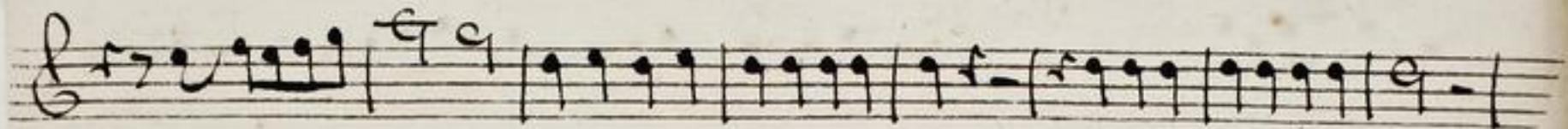
Choral ||
Da Capo. ||

Corno 1.

g. allegro.



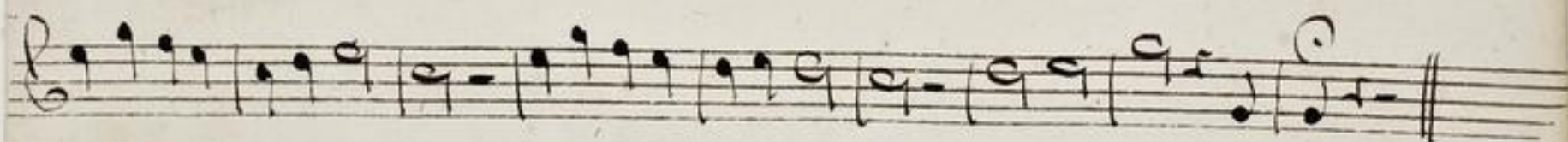
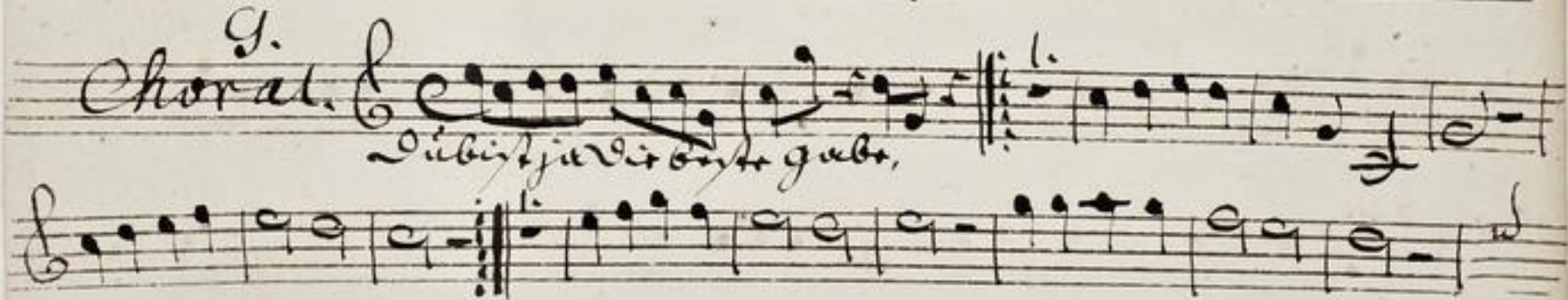
Dirigierit gott,



Aria // *tacet.* //

g. Choral.

Dirigierit gott,



Recit //

Aria molto



D.

Aria

Ich, Jesus, der Vorseher

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a cursive hand and includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings above the notes, possibly indicating fingerings or breath marks. The notation is dense and fills most of the page.

Da Capo Recit. Chorale Da Capo

Corno 2.

9. allegro.

Der Herr ist Gott,

Recit. || Aria ||

9.
Choral
Du bist ja die besten Gaben,

Recit. ||

Volte

D.

Aria. *Subsequenda yfons.*

Musical staff with notes and a 4. measure marking.

Musical staff with notes, first and second endings, and a *rit.* marking.

Musical staff with notes and first and second endings.

Musical staff with notes, first ending, and a *p.* marking.

Musical staff with notes, first and second endings, and a *f.* marking.

Musical staff with notes and a 3. measure marking.

Musical staff with notes, first and second endings, and a *p.* marking.

Musical staff with notes, first ending, and a *p.* marking.

Capo || *Recit.* || Choral. *La Capo.*

CANTO.

11.

allegro. Der Herr ist Gott - Demum Erlöser
Der Herr ist Gott Demum Erlöser
Himmels Thron - mit Moys
Bey dem Thron
Himmels Thron mit Moys
Bey dem Thron
Der Herr ist Gott Demum Erlöser

Recit. Aria Choral

Gott bey dem Thron
wüthend fahr
In dem Thron
gib uns alle
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus

Der Tag bleibt mir ein
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus
Komm zu mir in mein Haus

Aria

Handwritten musical score for an aria. The notation is on a grand staff with treble and bass clefs. The lyrics are written below the notes in German. The score includes various musical markings such as '4', '5', '3', and '13.' indicating measures or sections. The lyrics are: "Ich schmecke schon des Himmls Freuden, mein Herz ist, mein Herz ist Gott = lob, ist Gott = lob, ist Gott = lob, erose fallen, ich meine schon des Himmls Freuden, des Himmls Freuden, des Himmls Freuden, mein Herz ist, ist Gottes Gottes erose fallen, Du erose Gottes, ist schon = er, Du erose Gottes, ist schon = er, Dein Geist die Erde Freuden über schenkt mir schenkt mir was die Erde schenkt = ist sagt, Dein Geist die Erde Freuden über schenkt mir schenkt mir was die Erde schenkt = ist sagt." The word "Recit" is written at the end of the section.

Chorale

Handwritten musical score for a chorale. The notation is on a grand staff with treble and bass clefs. The lyrics are written below the notes in German. The score includes various musical markings such as '2'. The lyrics are: "Dein mein Retter, halt mich oben, wenn ich sinde, sey wenn ich sterbe, sey mein Leben, wenn ich leide, sey mein Trost, wenn ich wider auf erdich sey! so hilf mir das ich dich, für die die erogen sonnen, exist diein auß er wüßte vorj den." The word "Recit" is written at the end of the section.

Tenore.

allegro.

1. 2. 3.

Ich gedenk dich Gott, Ich hab dich lieb und verehret. Ich gedenk dich
 Gott, Ich hab dich lieb und verehret. Ich hab dich lieb und verehret
 mit
 Mayen = = = zu beyden die Göttern und dem Altar.
 Ich hab dich lieb und verehret mit Mayen beyden die
 Göttern und dem Altar. 4. || Recit. || Aria. ||

Choral

1. Du bist ja die Beste Gabe die ein Mensch
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht
 2. Ich hab dich lieb und verehret, was ich nicht
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht

Komm zu dem,
 Knecht zu dem,
 dich mein Gabe,
 dich mein Gabe

Ich hab dich lieb und verehret, was ich nicht
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht

Recit. || Aria. ||

aus dem
 wählst du die

Recit. Ich hab dich lieb und verehret, was ich nicht
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht

Ich hab dich lieb und verehret, was ich nicht
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht

Ich hab dich lieb und verehret, was ich nicht
 kann sich die erlangen. Gabe die alle
 Götter und Menschen lieben, was ich nicht

Basso.

10.

2.

2.

allegro. *Größt gott: Des überleuchtet*
Größt gott: Des überleuchtet, diemüt abt
mit Mägen biswendig hörnt ab alt ab,
diemüt abt mit Mägen biswendig hörnt ab al
tab *Recht: Des überleuchtet*
weist an dem überleuchtet, der Geist des überleuchtet
fürt überleuchtet, laßt sich ab in dem überleuchtet
Größt gott, so ist all zu groß, in solchen armen hütten, auf dem, dem
Freunden ist ist ist, laßt dem überleuchtet in dem
Ort überleuchtet, gab ihm überleuchtet zu bitten spring:
Größer gott! Kommt her bei mir in

Aria *10.*
4. Kom = größer gott: nach dem überleuchtet in dem überleuchtet
be baüt die ff = an affortu, nicht grüßtig dich so gut ist
kom, kom größer gott: nach dem überleuchtet
in dem überleuchtet be baüt die ff = an affortu, nicht grüßtig dich so gut ist



Dich, meine Liebe, ergeb' dich mir und mein Gesorgen
Geh' und dich, dich, dich
du bist willig, dich, dich willig, dich, solo
Hau, Hau, Hau, Hau, Hau, Hau, Hau, Hau
Hau, Hau, Hau, Hau, Hau, Hau, Hau, Hau
Hau, Hau, Hau, Hau, Hau, Hau, Hau, Hau

an.
Capo. ||

Choral. #

Du bist der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
1. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
2. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr

1. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
2. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr

1. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
2. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr

3.
Recit. Aria. Recit. Choral
1. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
2. Ich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr

an.
Capo.