

Die Opfer die Gott gefallen sind ein gütigster Gruß, 55

Mus 461/25

164.

37

25

Partitur

23^{te} = Inf. J. 1731.



D. II. p. 82. d. 1721.

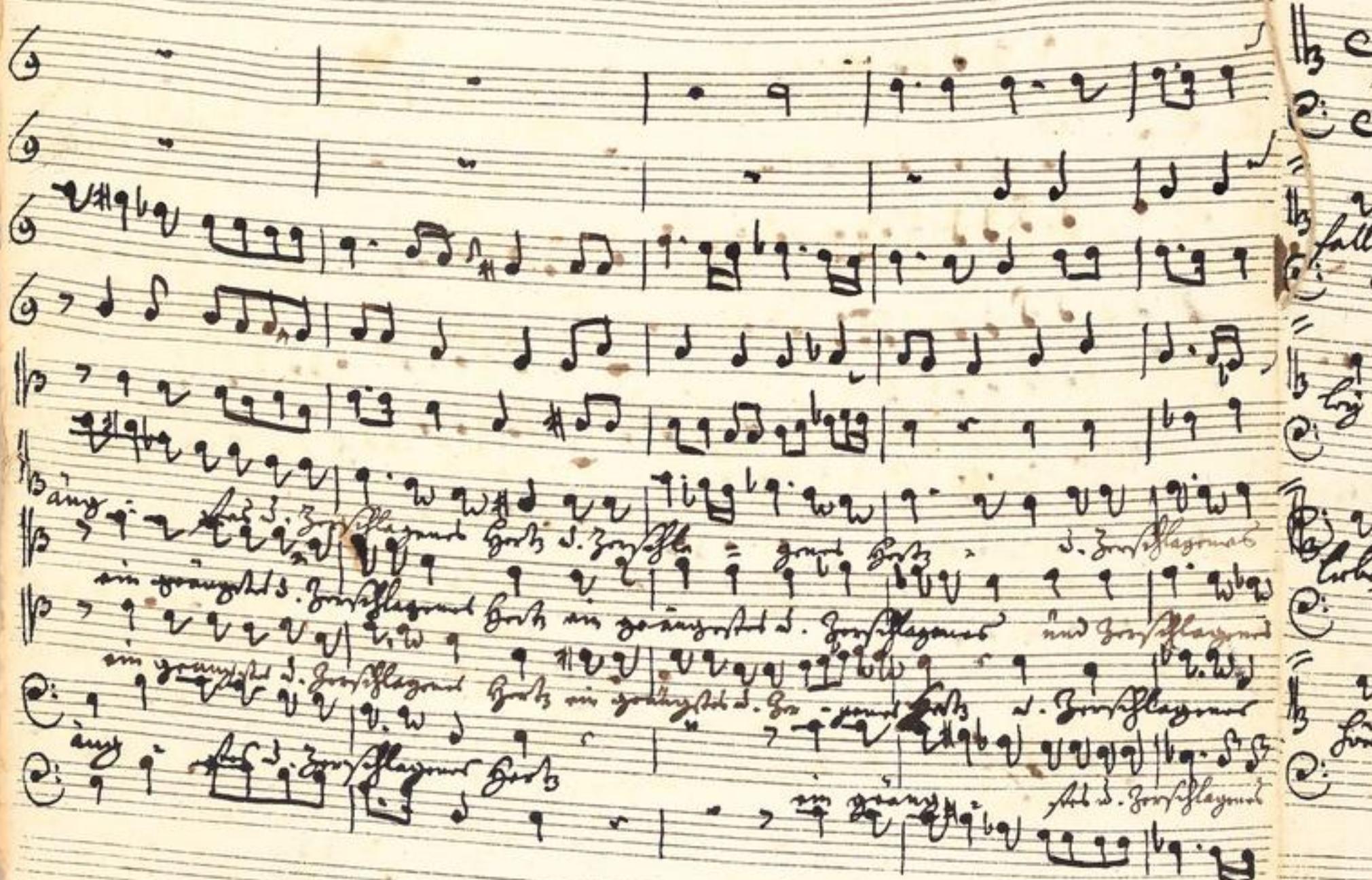
S. N. 8. M. 8ul. 1753.

Oboe: *Largo.*

The score consists of ten staves. The top staff is for the oboe, followed by bassoon, cello, double bass, and strings. The vocal parts are: Bassoon (Bass), Cello (C), Double Bass (D), and Strings (S). The vocal parts sing in German. The tempo is marked 'Largo'.

The score consists of ten staves. The top staff is for the oboe, followed by bassoon, cello, double bass, and strings. The vocal parts are: Bassoon (Bass), Cello (C), Double Bass (D), and Strings (S). The vocal parts sing in German. The tempo is marked 'Largo'.







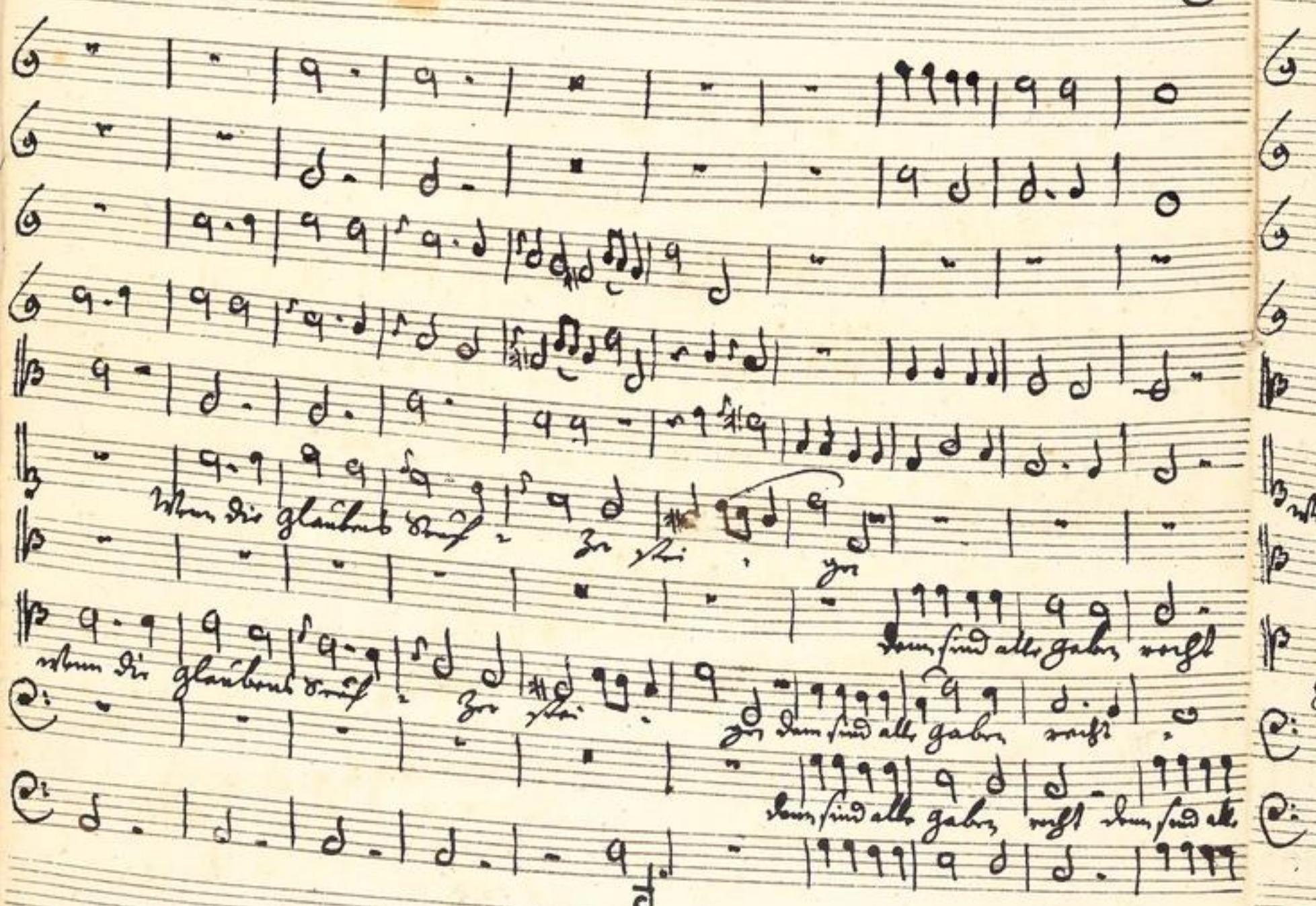
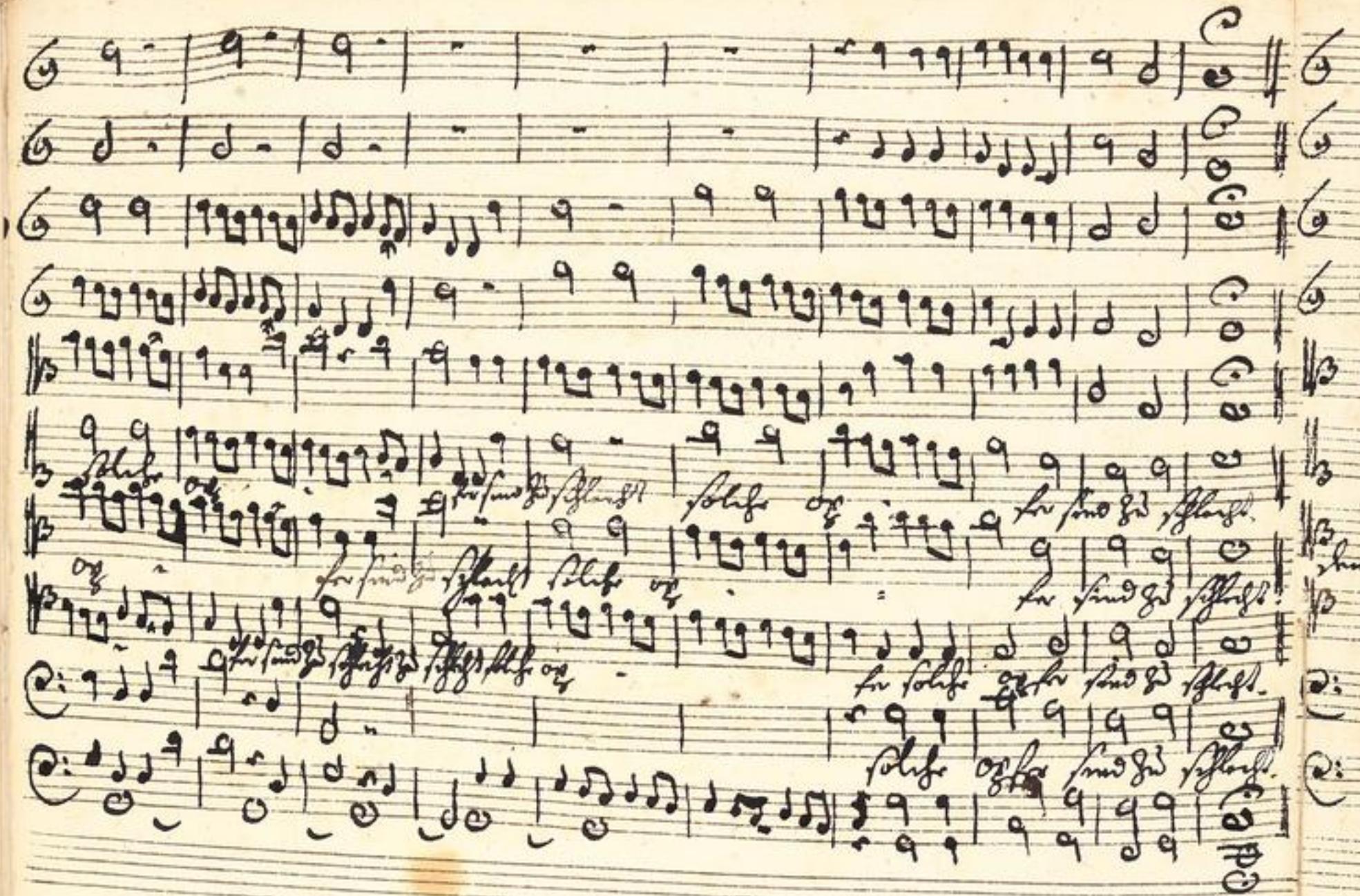
vor dem Hause sind wir als Gott
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr
wir sind als Gott der Herr der Herr der Herr

6 9 9 | 5 9 | 11 9 9 | 11 | 9 9 | 5 9 | 11 9 9 | 11 | * | * | 9 9 |
6 9 9 | 5 9 | 11 9 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | * | * | 9 9 |
6 9 9 | 5 9 | 11 9 9 | 11 | 9 9 | 5 9 | 11 9 9 | 11 | 9 9 | 11 9 9 | 11 | 9 9 |
6 9 9 | 5 9 | 11 9 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
p C | 9 9 | 11 9 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
b C | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
p C | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
C | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
C ad. | 9 9 | 11 9 9 | 11 | 9 9 | 11 9 9 | 11 | 9 9 | 11 9 9 | 11 | 9 9 | 11 9 9 | 11 |
Allegro

9 * | 11 9 | - | - | 11 9 9 | - | 9 * | 11 | 11 | 11 | 9 |
 9 . | 11 9 | - | - | 11 9 9 | - | 9 . | 11 | 11 | 11 | 9 |
 9 . 9 | 11 9 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
 9 . 9 | 11 9 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
 9 . 9 | 11 9 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
b 9 . 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
C 9 . | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
C 9 . | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
C 9 . | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |
C 9 . | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 | 11 9 |



This page contains two staves of handwritten musical notation. The top staff begins with a tempo marking of 190 BPM. It consists of a series of short, vertical note heads and rests. The bottom staff begins with a tempo marking of 60 BPM. It features a mix of vertical note heads and horizontal strokes. Both staves have lyrics written in a script-like font along the right edge. The lyrics appear to be in a language like Persian or Pashto. Some words are underlined, and there are small musical symbols placed above certain letters. The overall appearance is that of a personal manuscript or a working draft of a composition.



Handwritten musical score for a band or orchestra. The score consists of two systems of music, each with five staves. The instruments listed on the staves are: Bassoon (Bassoon), Trombone (Trombone), Clarinet (Clarinet), Flute (Flute), and Cello (Cello). The music is written in common time (indicated by 'C') and includes various dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The vocal parts are written in German, with lyrics appearing above the vocal lines. The lyrics include: 'Ihm sind alle Gaben ihm sind alle Gaben', 'Ihm sind alle Gaben ausgestrahlt', 'Ihm sind alle Gaben ausgestrahlt', 'Ihm sind alle Gaben ausgestrahlt', and 'Ihm sind alle Gaben ausgestrahlt'. The vocal parts are written in a mix of German and Arabic script.

63 9. | 9. | 9. | 9. | - | 9. | 9. | 9. | d. T d.

63 d. | d. | d. | 9. | - | 9. | d. | d. | d. | p.

63

63

63

63

63

63

63

63

63 d. | d. | d. | 9. | 9. | 9. | 9. | d. | d. | p.

Largo.

Mai amm gris

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

6

6

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

6 . . | . . | . . | . . | . . | . . | . . | . . | . .

Mai amm gris singt für in augt 5.

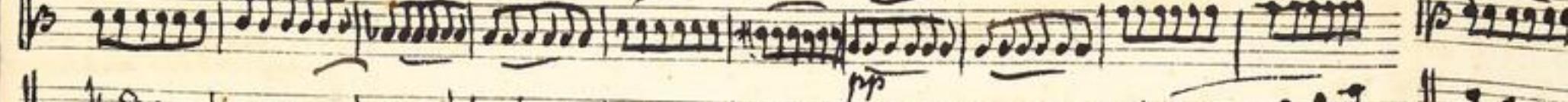
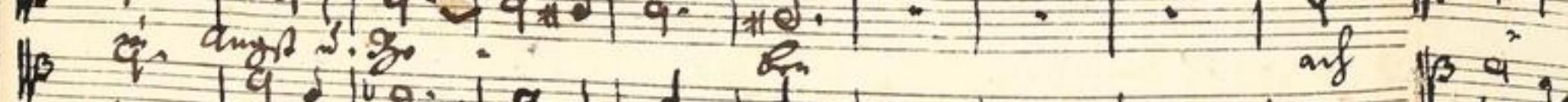
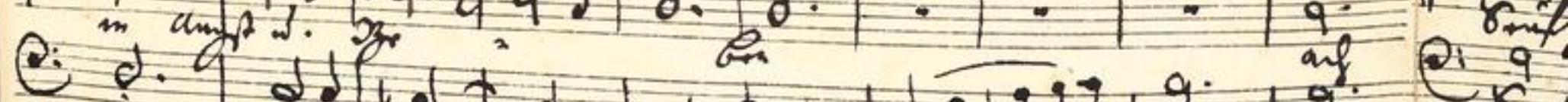
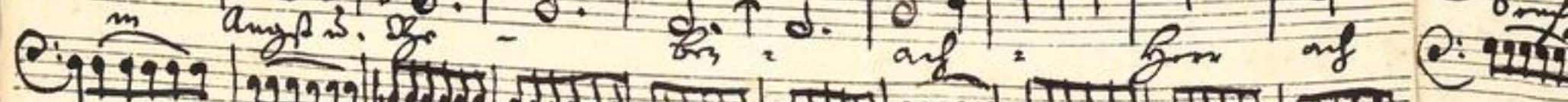
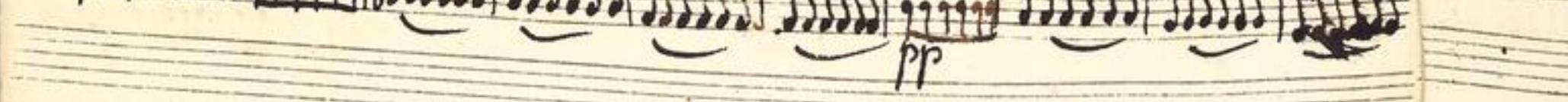
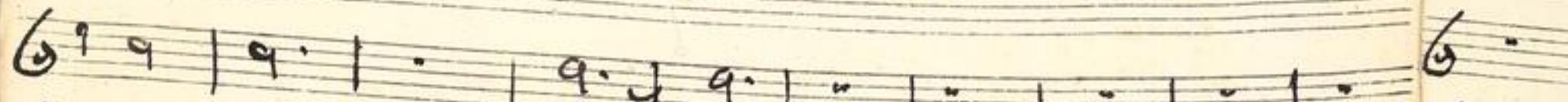
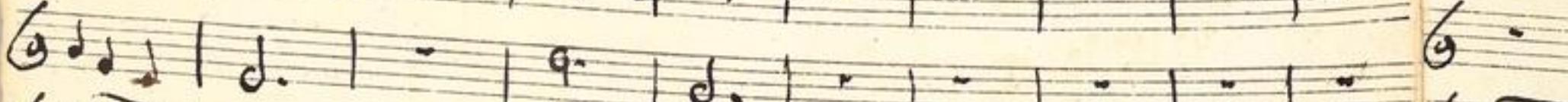
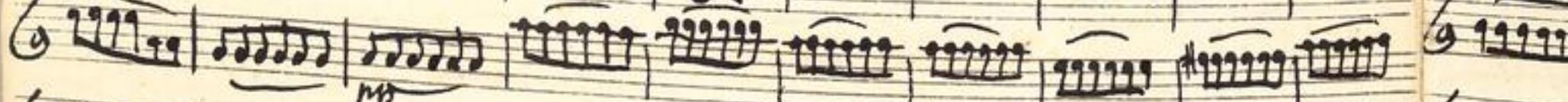
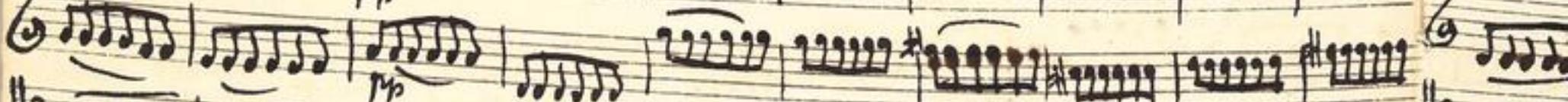
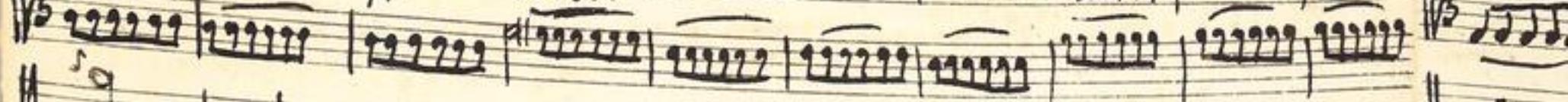
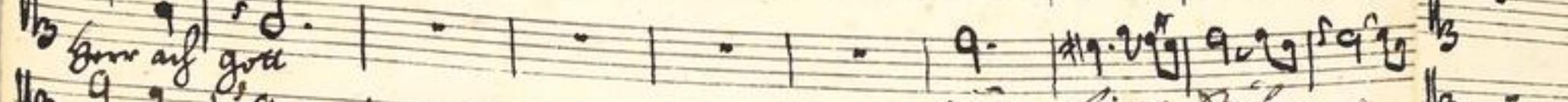
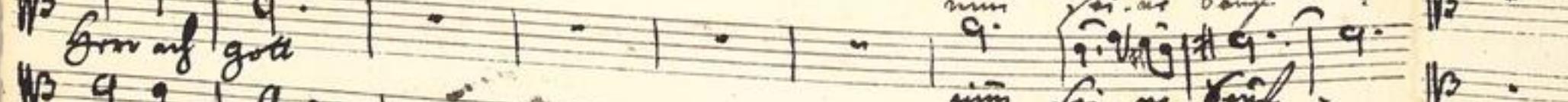
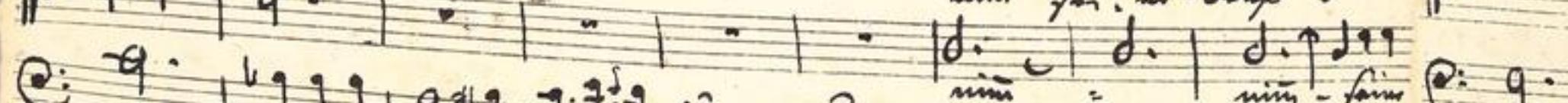
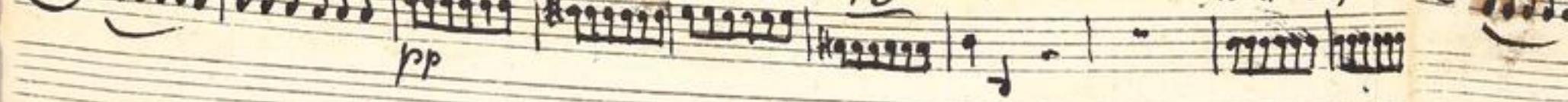
9. 9. 9. 9. 9.

Mai amm gris singt für in augt 5.

9. 9. 9. 9. 9.

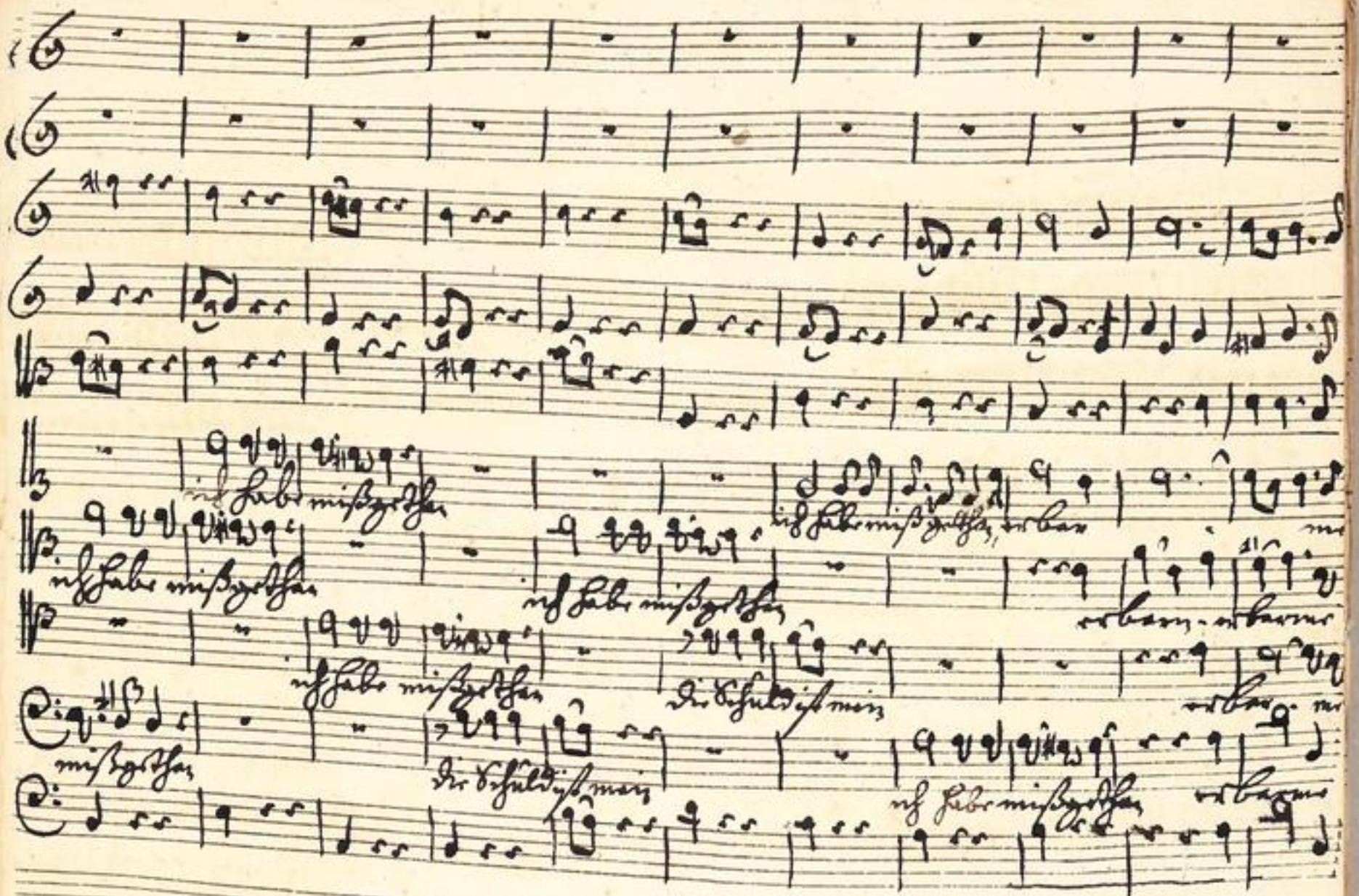
Mai amm gris singt für in augt 5.

9. 9. 9. 9. 9.

6. | . | . | . | . | . | . | . | . | 9. | 9. | 6. | .
 6. | . | . | . | . | . | . | . | d. | d. | 6.
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 
 6.  6. 

A handwritten musical score on two pages of aged paper. The music is written in common time with a basso continuo part. The vocal parts are in soprano and alto voices. The vocal parts include lyrics in German, such as "Zoo nimms dann Zoo an.", and "Zoo nimms dann Zoo an.". The score includes dynamic markings like *p*, *f*, *mp*, and *mf*. The basso continuo part uses vertical strokes and horizontal dashes to indicate pitch and rhythm. The manuscript is filled with musical notation, with some parts appearing on both the top and bottom pages.

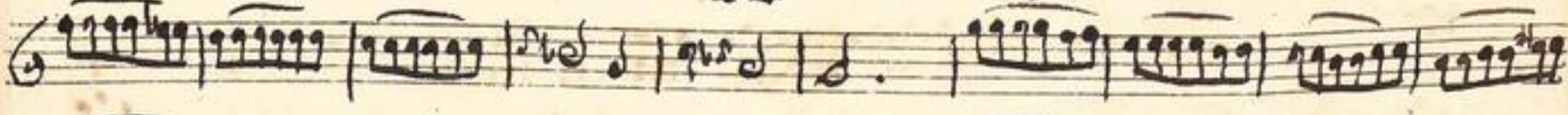


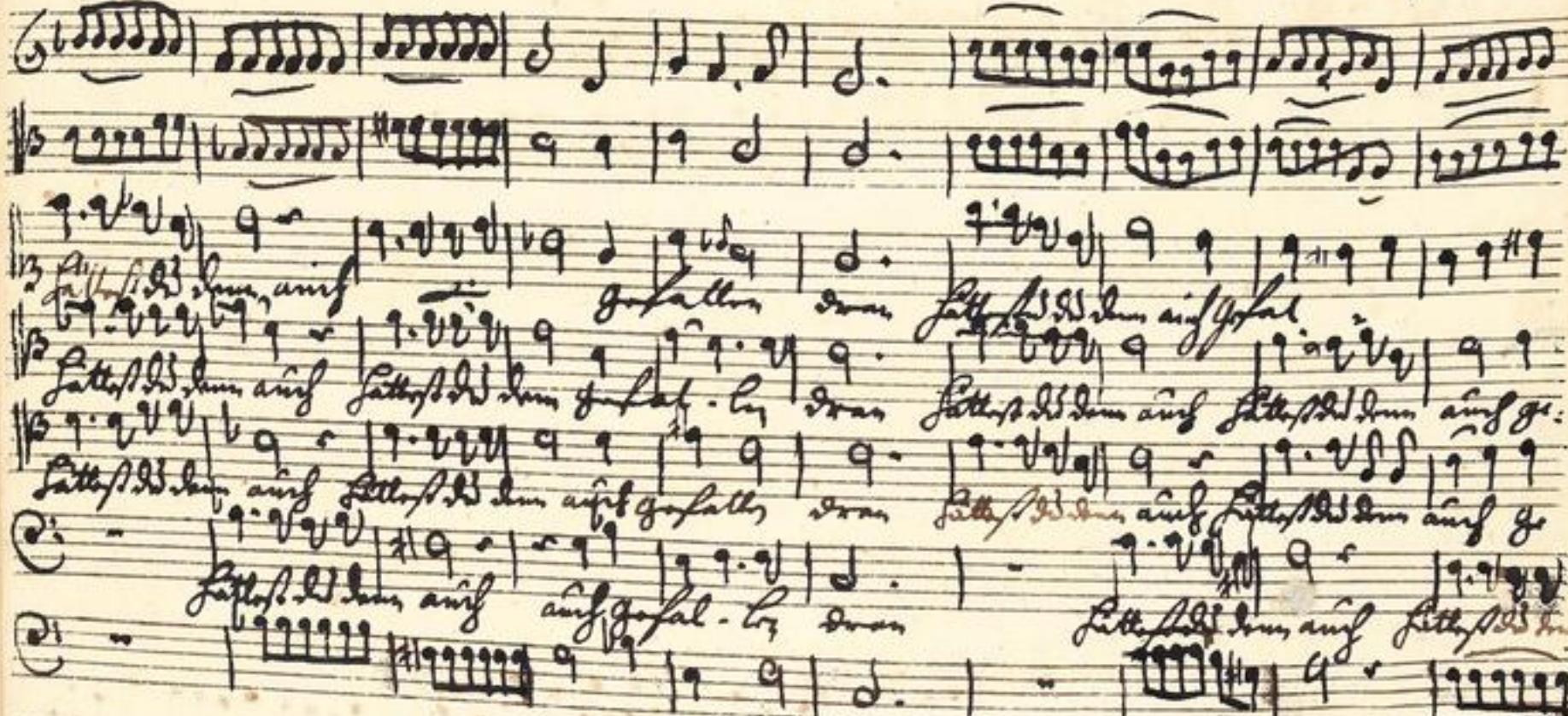


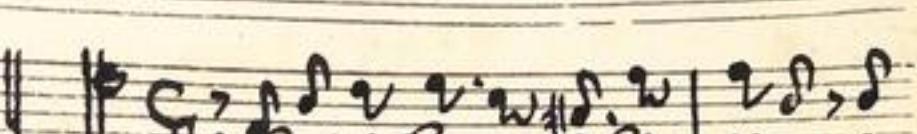
p

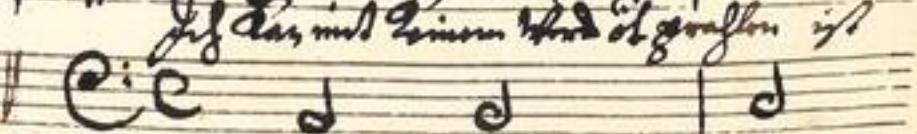
6. • | ~99| 9. | 9. | 9. | 100 | 100 | 100 | 100 | 100 | 100 |

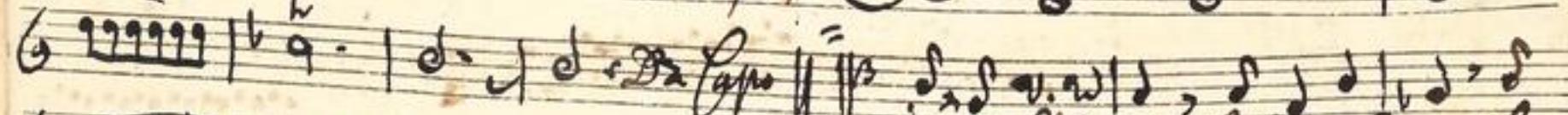
6. • | ~99| 9. ~| 9. | 100 | 100 | 100 | 100 | 100 | 100 |

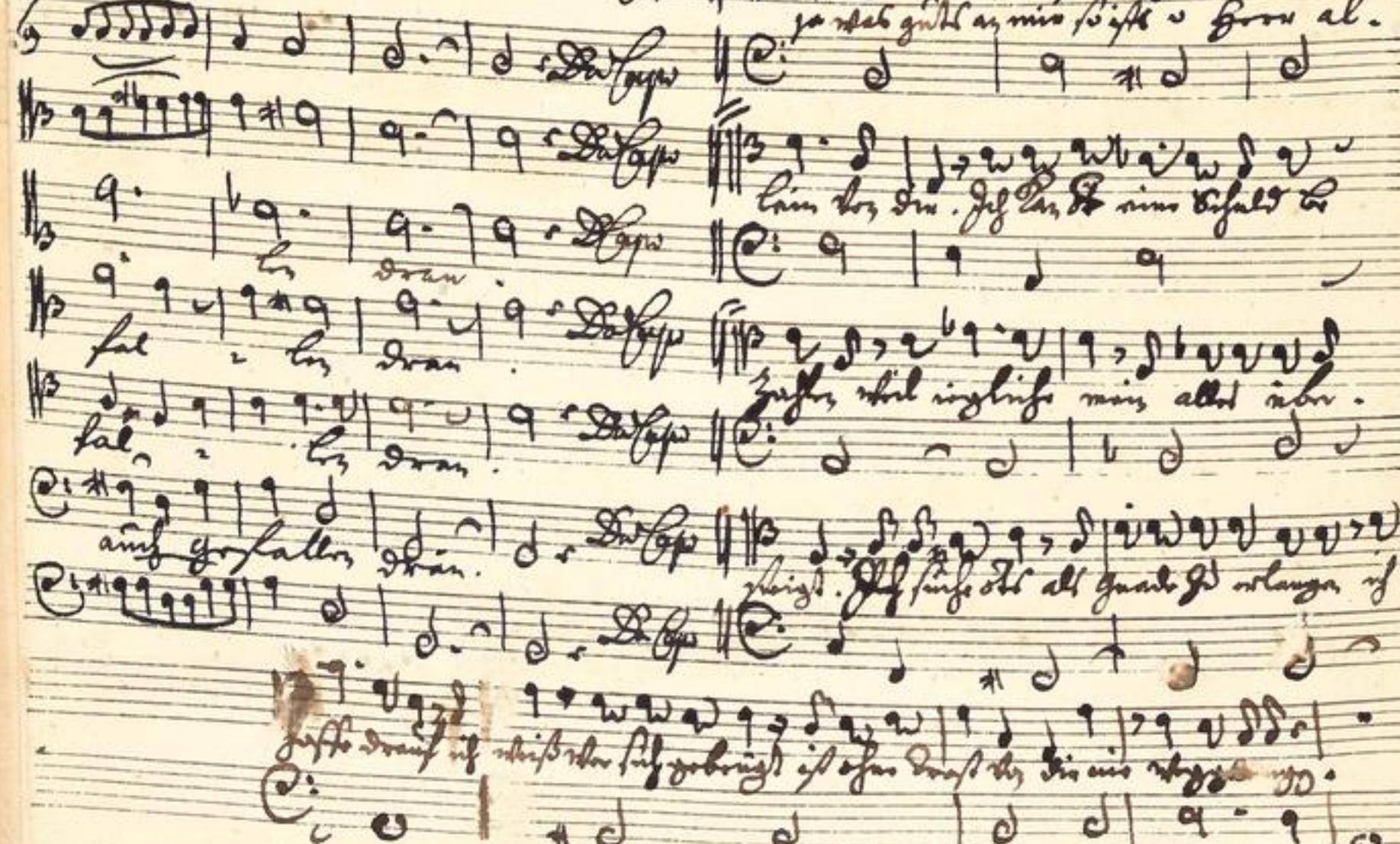
6. 



6. " | " | " | - Dufop || 

6. " | " | " | - Dufop || 

6. 



A handwritten musical score for two voices. The score consists of two systems of music. Each system has two staves. The top staff of each system begins with a measure containing six vertical stems. The lyrics are written in a non-Latin script, possibly Devanagari or similar, placed between the staves. The bottom staff of each system contains a melody with lyrics. The lyrics are written in a cursive hand and include some English words like "play", "and", and "the". The music is written in common time, indicated by a "C" at the beginning of each staff.

A handwritten musical score for two voices on five-line staves. This section continues from the previous one. It features two systems of music. The top staff of each system starts with a measure containing six vertical stems. The lyrics are in a non-Latin script. The bottom staff of each system contains a melody with lyrics. There are some annotations in the middle of the page, including the word "Linen" above a staff and "whole" below it. The music is in common time, indicated by a "C" at the start of each staff.

6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 ~ | , 8 8 | - , 8 8 | 8 8 8 | 9 9 | . , 8 8 8
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9

6 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9
 6 9 9 | 9 9 | 9 9 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9

164

37

Die Opfer die Gott
zufallen sind.

a

2 Corn

2 Violin

Viola

Soprano

Alto

Tenor

Bass

e
Cembalo.

Dr. II. p. Gr.

1753.

2

1731.



Organ.

Largo. C: C: F: T: C: | - | D: | G: B: A: | C: C: | 56

... ein Gott ist gott... 10.

z. C: | - | G: B: A: | C: C: | Recit.

C: | - | G: B: A: | C: C: |

Recit. C: | - | G: B: A: | C: C: |

C: | - | G: B: A: | C: C: |

C: | - | G: B: A: | C: C: |

Aria.

allegro. C: C: D: | - | E: | A: B: A: | - | C: C: |

S. fixeig. o M. u. x. b.

C: | - | G: B: A: | C: C: | Pedal

C: | - | G: B: A: | C: C: |

C: | - | G: B: A: | C: C: |

C: | - | G: B: A: | C: C: | Pedal

C: | - | G: B: A: | C: C: |

1. 3. C: C: | - | G: B: A: | C: C: |

C: | - | G: B: A: | C: C: |

Handwritten musical score for string instruments, likely a cello part. The score consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature, followed by a section labeled "Recit." with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature, followed by a section labeled "Aria" with a bass clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a bass clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a bass clef and a common time signature. The tenth staff begins with a treble clef and a common time signature. The score includes various dynamics such as p , f , pp , and mf . Time signatures change frequently throughout the score. Several sections are labeled with Italian terms: "Recit.", "Aria", "Largo", "Minuetto", "Gigue", and "La Capo". There are also markings for "v. 1.", "v. 2.", and "v. 3.". The score ends with "La Capo" and "volti."

Recit. ♫ C C # C C # C C #

C C C C C C C C | C C C C C C C C |

Choral. C C C C C C C C | C C C C C C C C |

Allegro. C C C C C C C C | C C C C C C C C |

Nun ich weiß du bist mein Kille

C C C C C C C C | C C C C C C C C |

C C C C C C C C | C C C C C C C C |

C C C C C C C C | C C C C C C C C |

C C C C C C C C | C C C C C C C C |

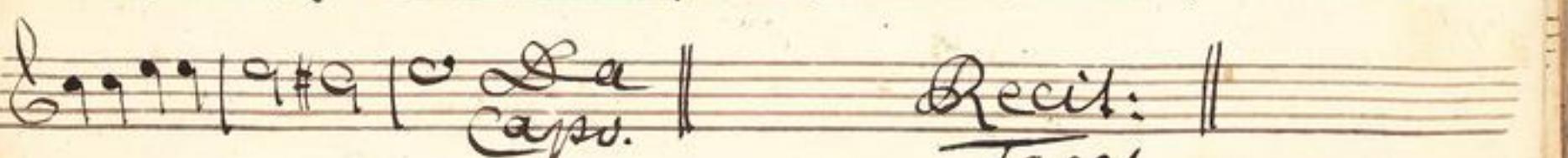
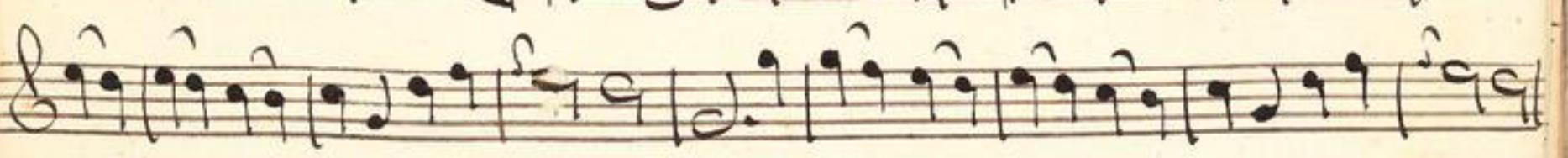
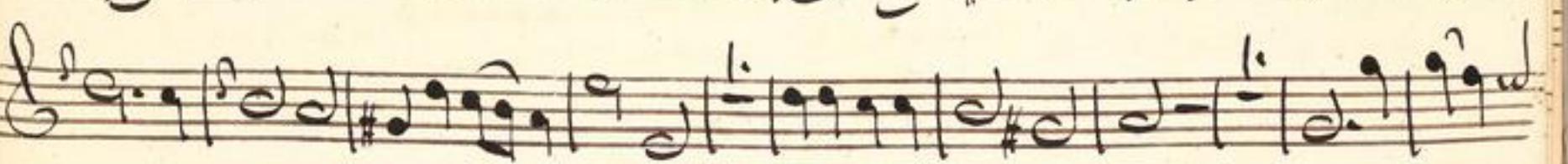
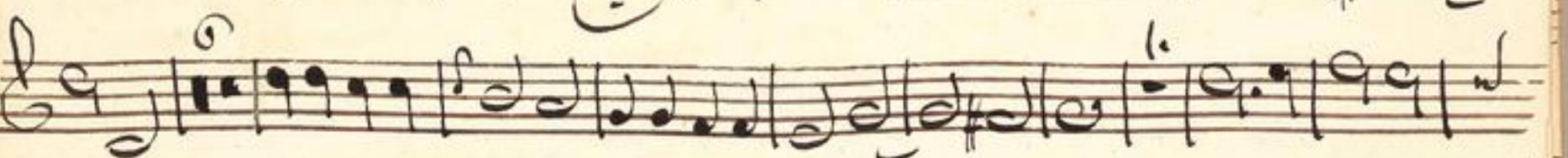
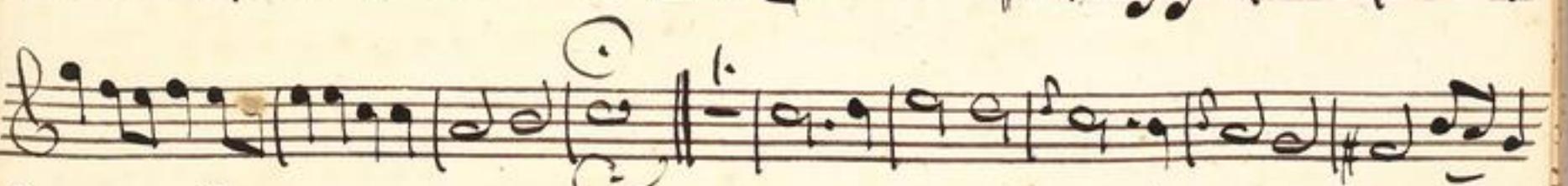
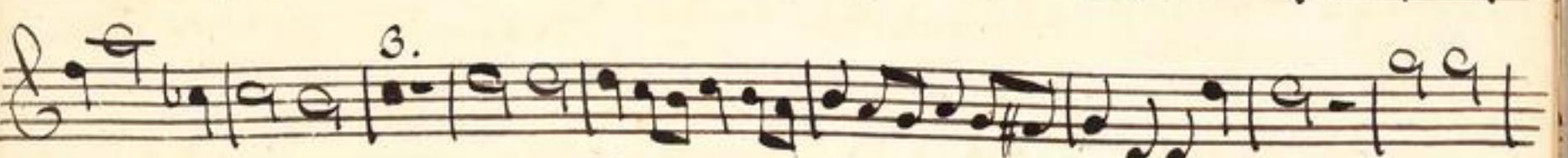
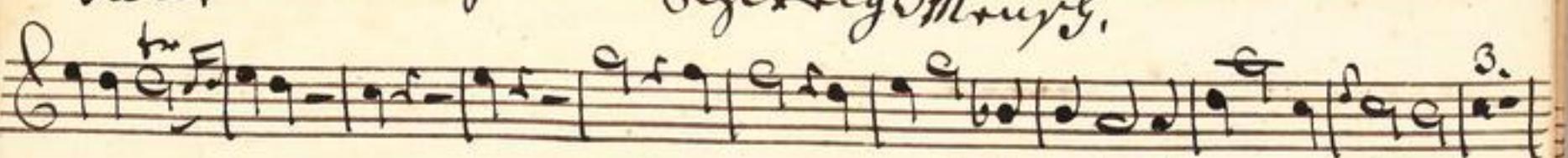
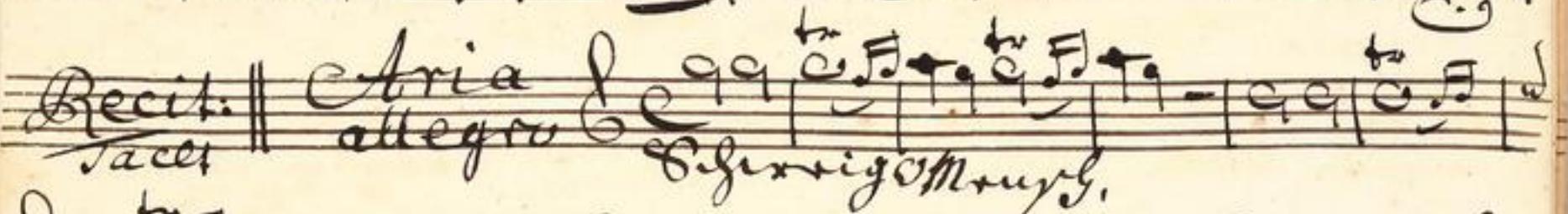
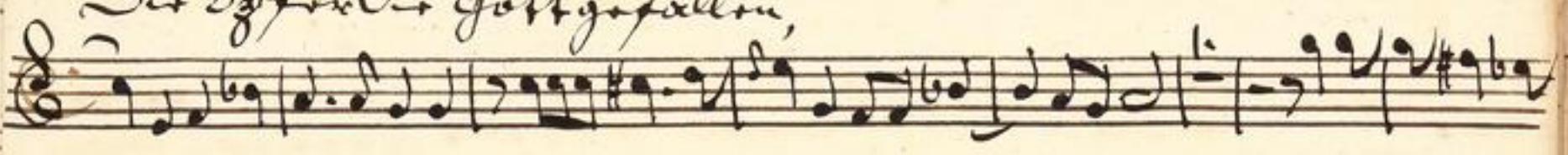
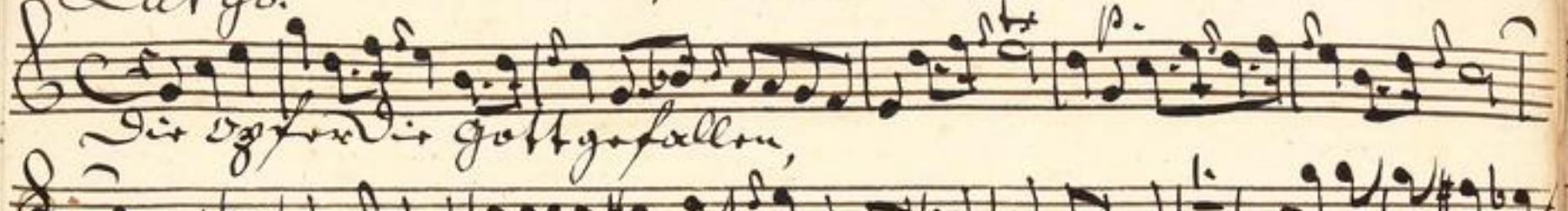
C C C C C C C C | C C C C C C C C |

C C C C C C C C | C C C C C C C C |

C C C C C C C C | C C C C C C C C |

Largo.

Violino. 1.



Recit. ||
Jacet.

Volti

Aria. Largo.

Mein armer Geist liegt hier im Gras.

Chor

pp.

f.

pp.

pp.

pp.

pp.

pp.

pp.

Da lebet

Capo tacet.

Allegro.

Choral.

Nun ich weiß Thun ich's mir' stillen

ecit.
cel.



Largo.

Violino. 1.

The score consists of eleven staves of handwritten musical notation for violin. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as f (fortissimo), p (pianissimo), and ff (fississimo). The first staff begins with a bass clef and a common time signature. The second staff starts with a treble clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff starts with a treble clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The sixth staff starts with a treble clef and a common time signature. The seventh staff begins with a bass clef and a common time signature. The eighth staff starts with a treble clef and a common time signature. The ninth staff begins with a bass clef and a common time signature. The tenth staff starts with a treble clef and a common time signature. The eleventh staff begins with a bass clef and a common time signature.

Recit: || estria. volta
Tacet.



Aria.

Largo.

Mein armer grißt liegt hier in Angst und Schrecken,

p.

Ch.

Recess: //

Allegro.

Choral. *Komm in Freiheit, Brüder, wir sind alle*

Violino. 2.

Largo.

The musical score consists of ten staves of handwritten notation for violin. The first staff begins with a tempo marking 'Largo.' and lyrics 'Die eger gott gefallen'. The second staff starts with 'Recit.' and 'allegro.'. The third staff begins with 'Recit.' and 'S. f. s. v. i g. o. M. u. y. g.'. The fourth staff starts with 'Recit.'. The fifth staff begins with 'Recit.'. The sixth staff starts with 'Recit.'. The seventh staff begins with 'Recit.'. The eighth staff starts with 'Recit.'. The ninth staff begins with 'Recit.'. The tenth staff begins with 'Recit.' and 'Volte.'



Aria

allegro. 3

Mein armer gijz.

Recit: || Choral. & C

Facc.



Allegro.

Choral. Lieder

allegro. Nun ist der Tag des Herrn,

Lieder

Choral. Lieder

Lieder

Choral. Lieder

Choral. Lieder

Choral. Lieder

Choral. Lieder



Viola.

Largo.

The musical score consists of ten staves of handwritten notation for the viola. The first staff begins with a dynamic instruction: "soz guttig salæ". Subsequent staves include various musical markings such as fermatas, grace notes, and dynamic changes. The score is divided into sections by text labels: "Recit.", "Aria", "allegro.", "Recit. Tacet.", "Aria", and "Recit. Volti.". The notation uses common time signatures and includes both standard and slanted note heads.



Aria Largo *Mit einem gesetz.*

Cho

pp.

f.

ff.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Capo. ||

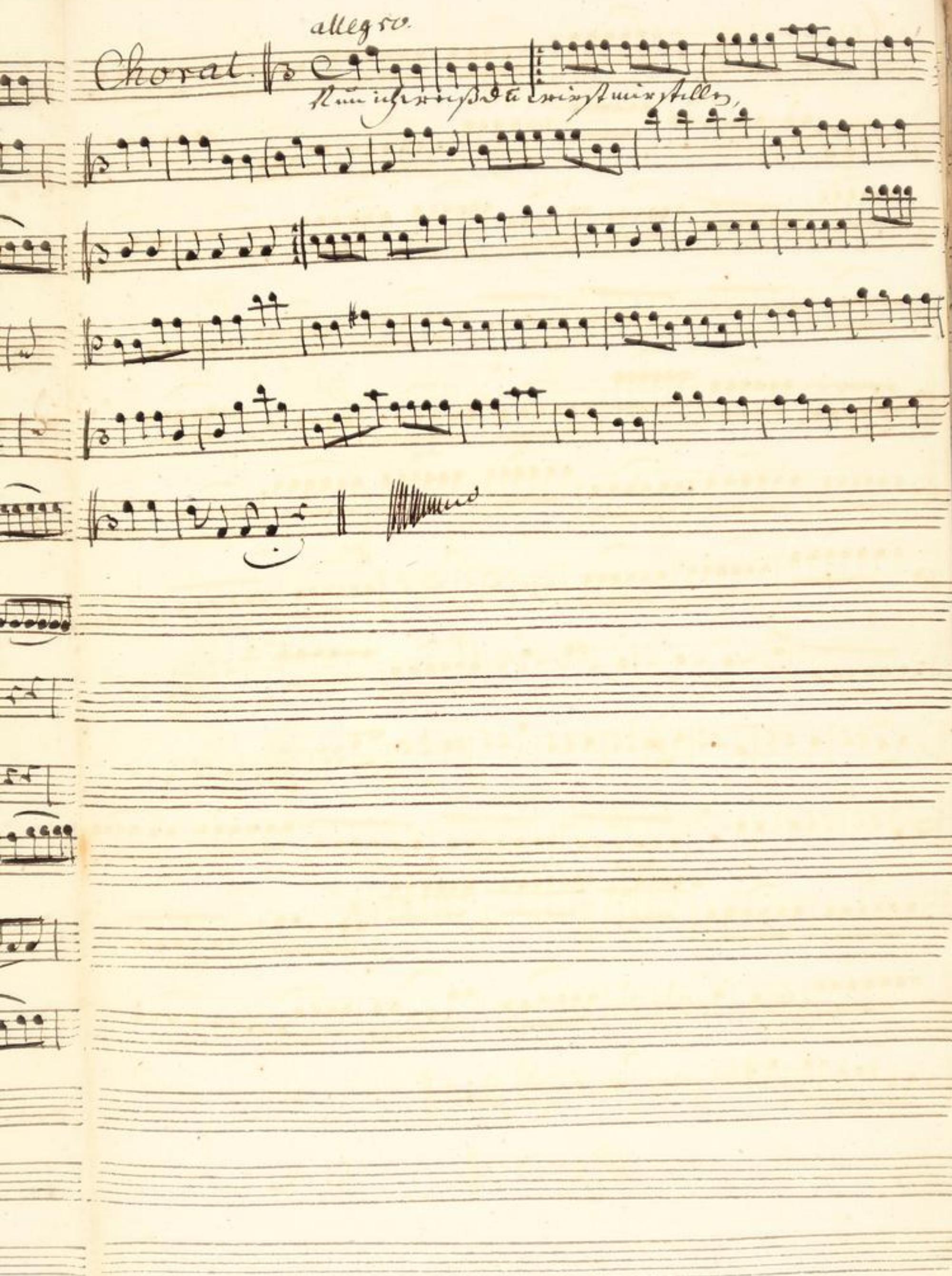
Recit: ||

Bass Clef

allegro

Choral.

Nun ist alles bereit zum Frieden still,



Larg.

Violone.

Handwritten musical score for Violone. The score consists of four staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "O Gott geweiht" are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Recit.

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Aria

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

allegro. *lebhaft*

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

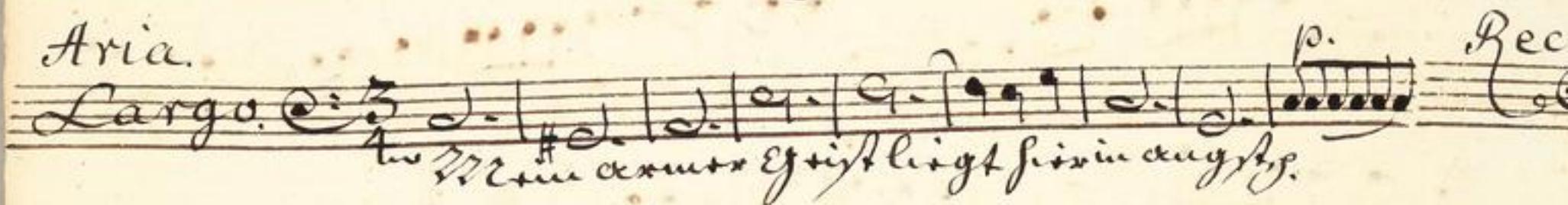
Handwritten musical score for Violone, continuing from the previous section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Violone, ending section. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Recit.

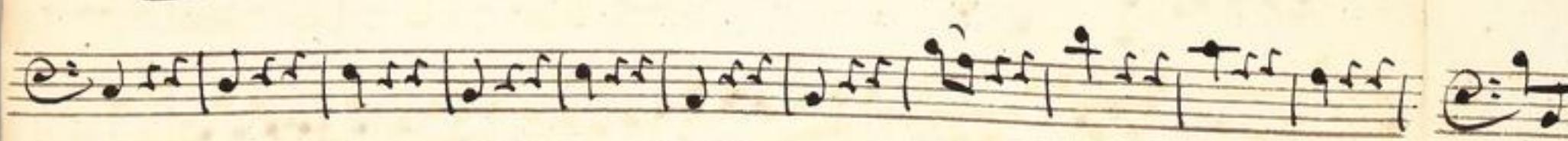
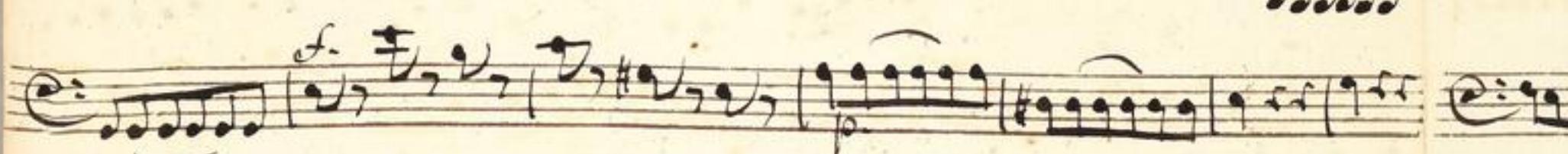
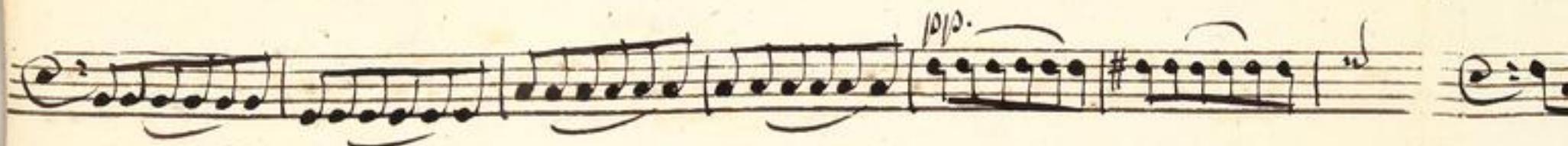


Aria.



p.

Rec



A handwritten musical score for a vocal piece with piano accompaniment. The score consists of ten staves of music. The first two staves are for the piano, indicated by a treble clef and a bass clef. The vocal part begins at staff 3 with the instruction "C. o. d. f. s. a C. a. Capo." The vocal line continues through staves 4 and 5. Staff 6 starts with "Recit." The vocal line continues through staves 7, 8, and 9. Staff 10 concludes with a double bar line and the instruction "C. manu". The vocal line is written in a cursive hand, while the piano parts and instructions are in a more formal, printed-style font.

C. o. d. f. s. a C. a. Capo.

Recit.

Choral

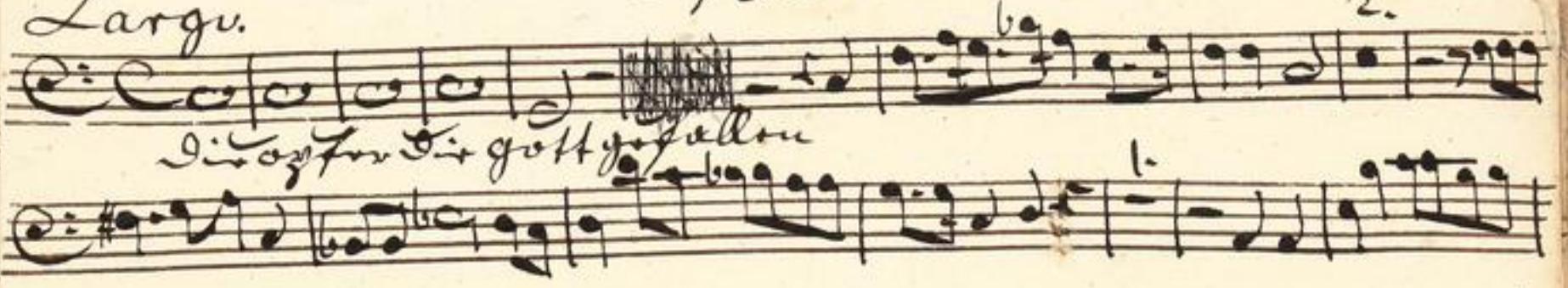
Allegro.

Nun gehet es mir gut mit allen

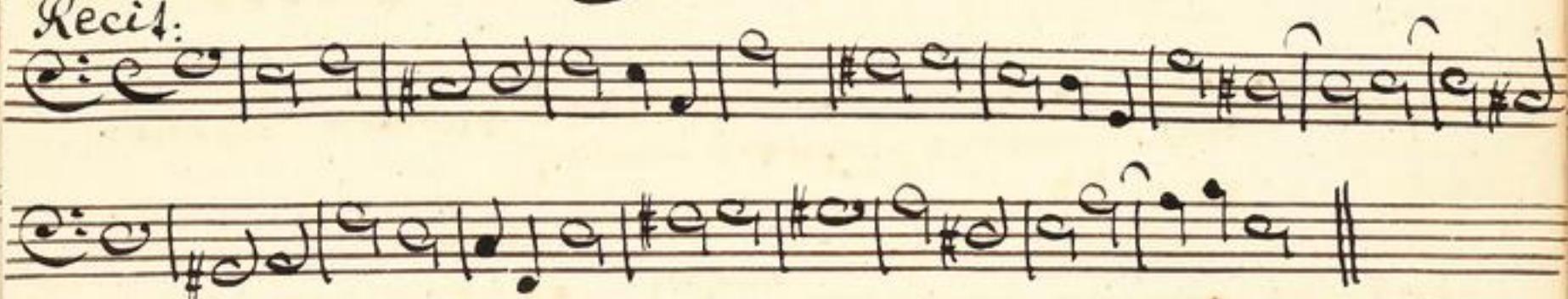


Largo.

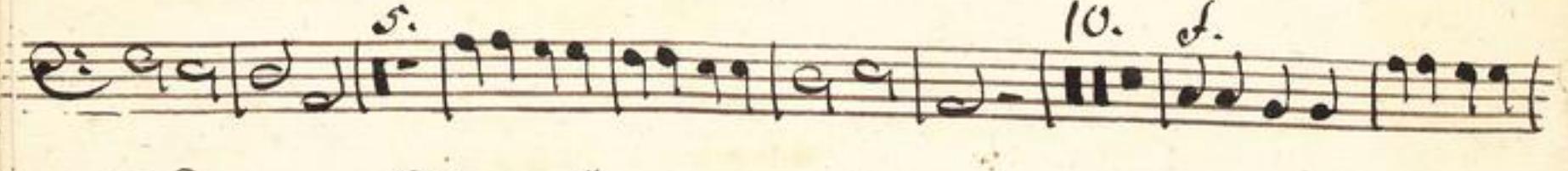
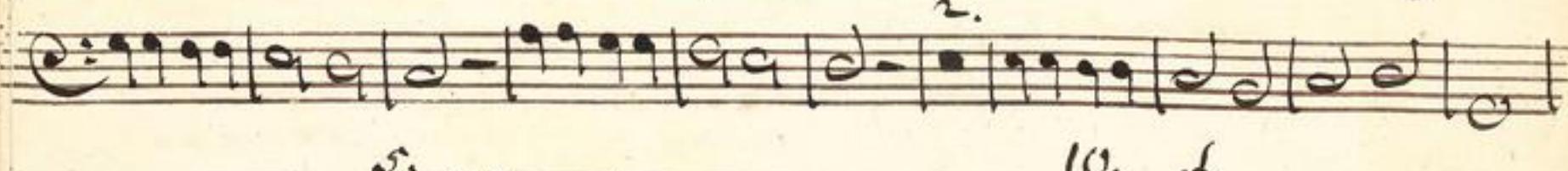
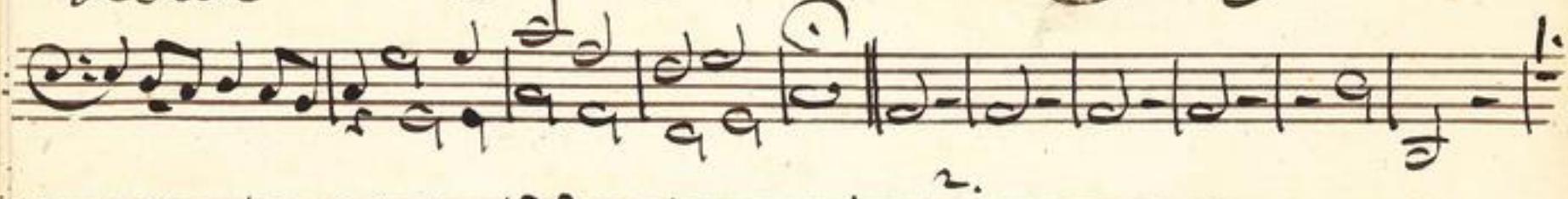
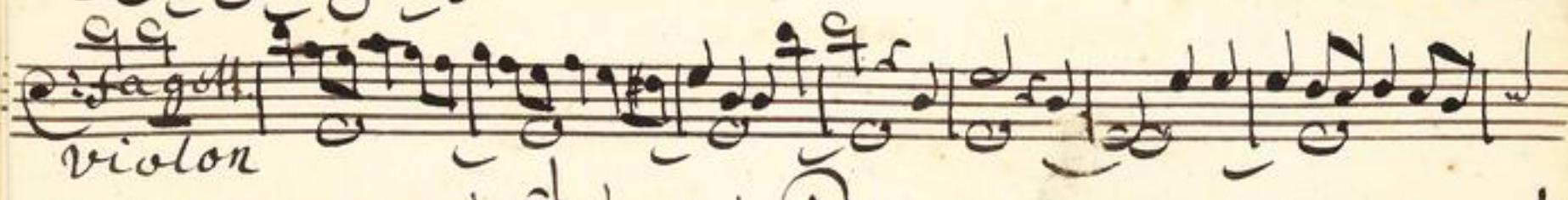
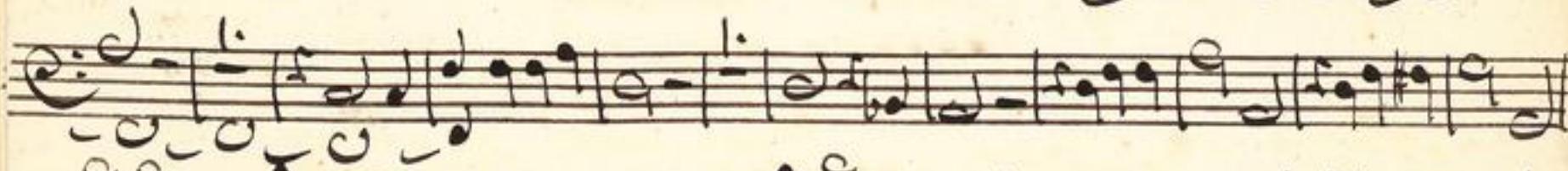
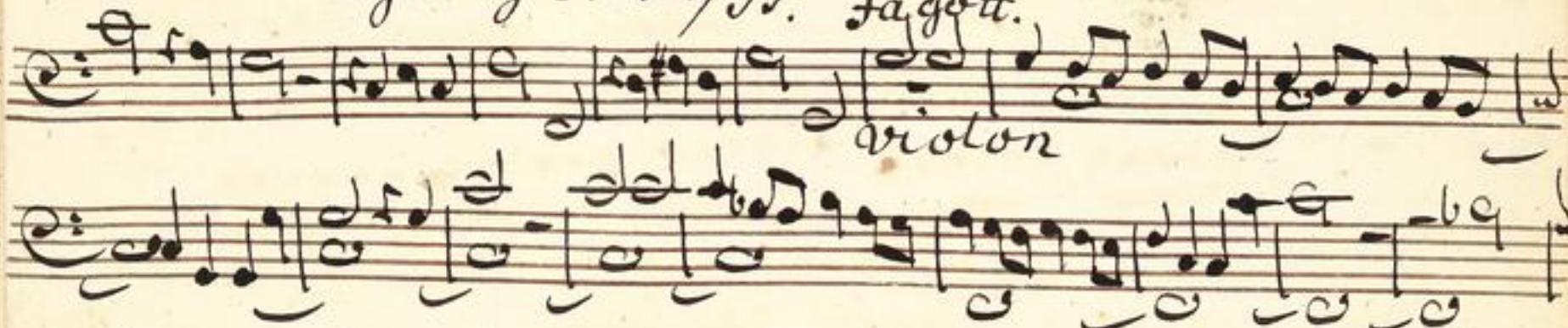
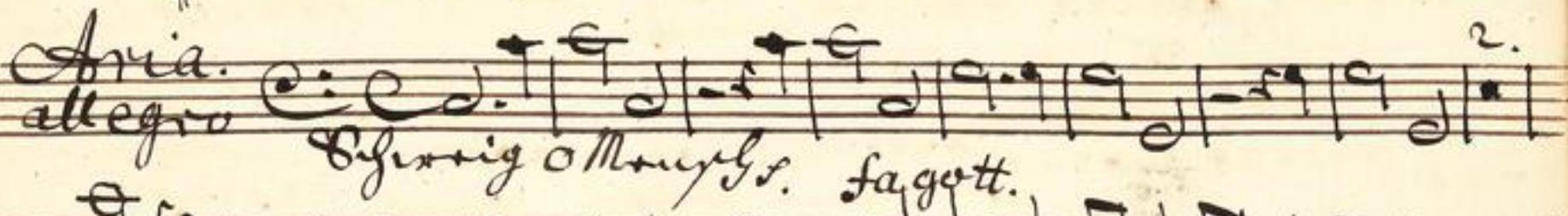
Violone.



Recit.



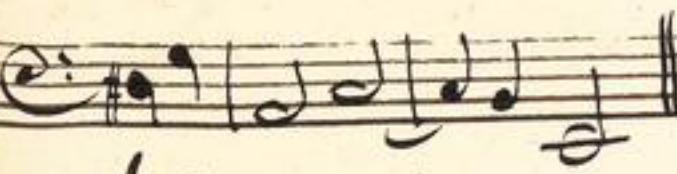
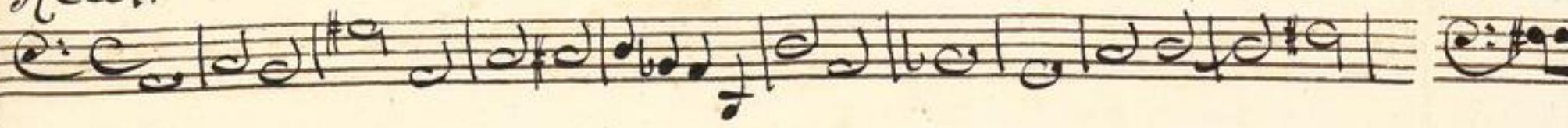
Aria.



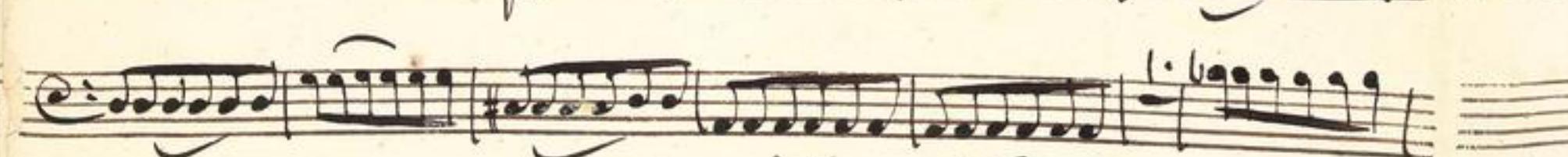
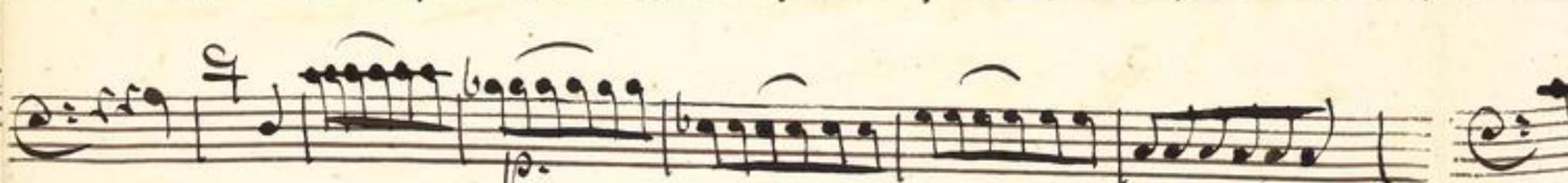
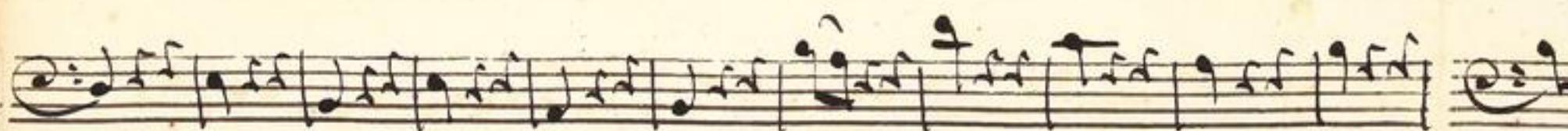
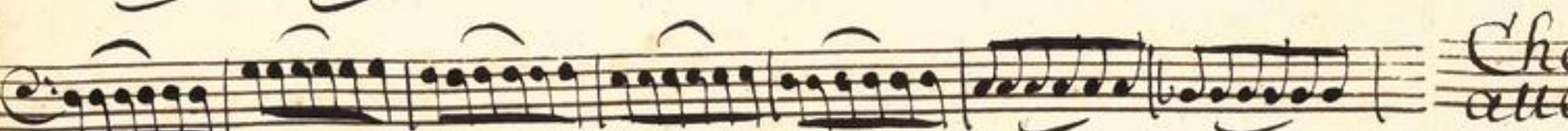
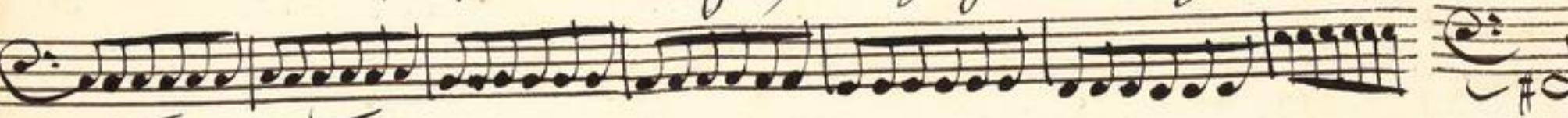
Capo. ||

Volte.

Recit.



Aria. Largo. $\text{C} = 5$ $\text{A} = 4$ Minnewein gryßt für im August.



Rec.

Ch.
alle

19

C. G. J. S. Da Capo //

Recit.

Choral. C. C. Nun ist der Heiland gekommen //

allegro.

Nun ist der Heiland gekommen //

19



C.

Coro. I.

Largo:

1. *Dit opfert' Gott' Seelen,*

2. *allegro Süssig o Muys,*

3. *Repetit.*

4. *Mein Atem ging jetzt liegt feste in Augt.*

5. *p.*

6. *Repetit.*

7. *Repetit.*

8. *Repetit.*

9. *Repetit.*

10. *Repetit.*

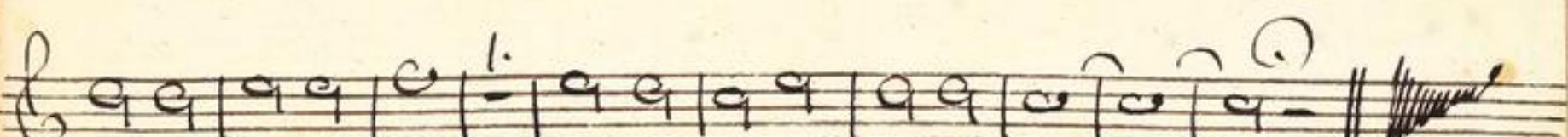
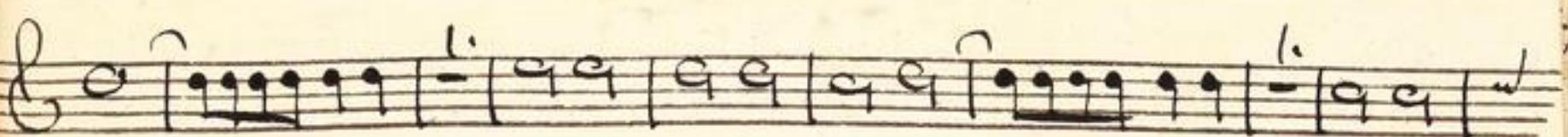
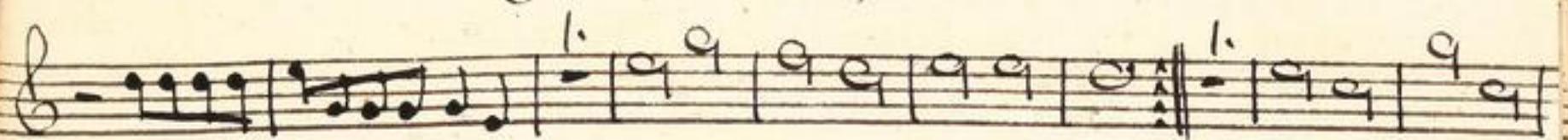
Recit. ||
Graci.

Volti.



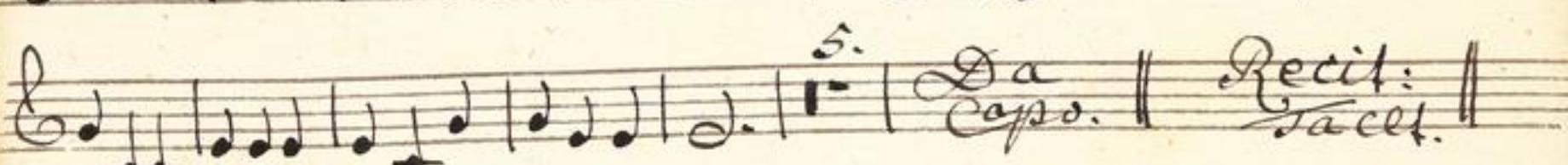
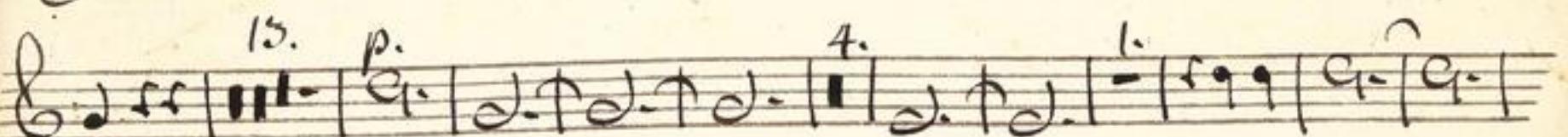
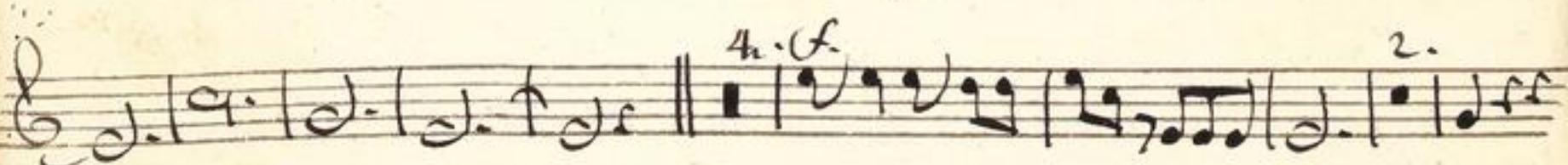
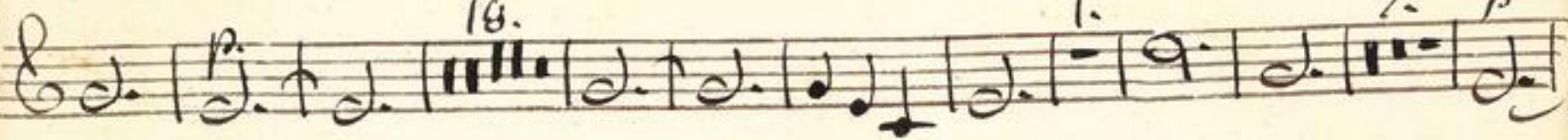
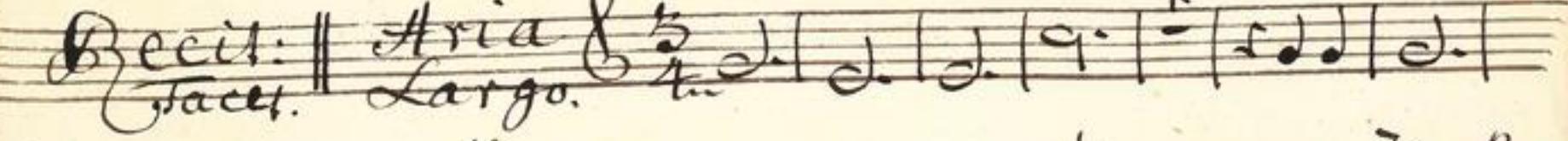
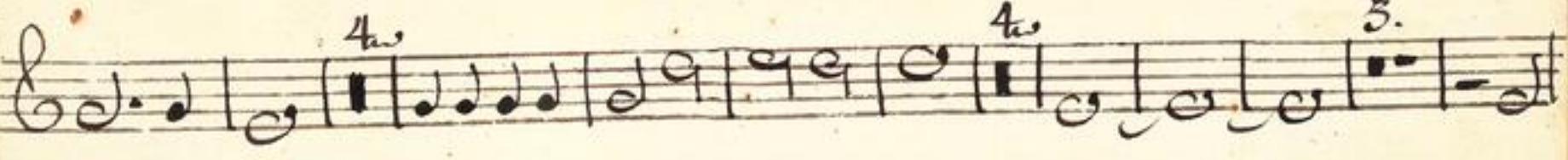
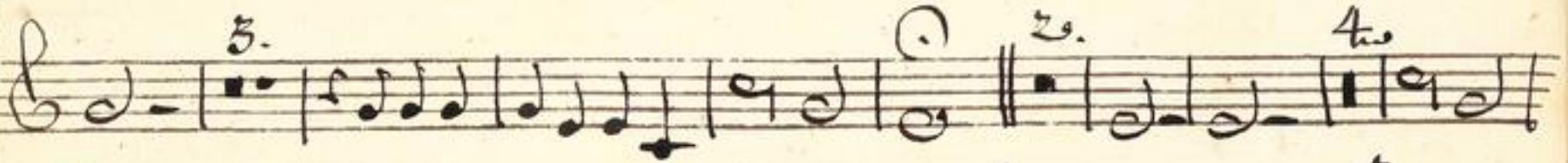
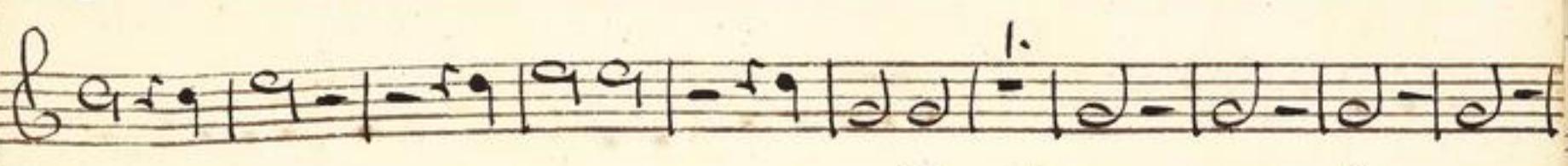
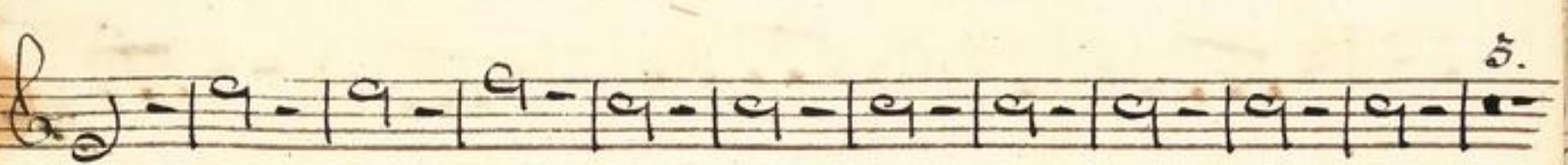
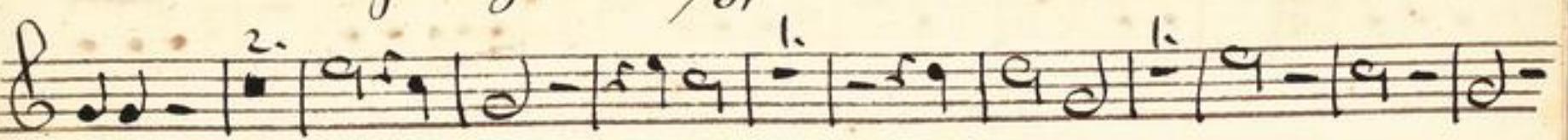
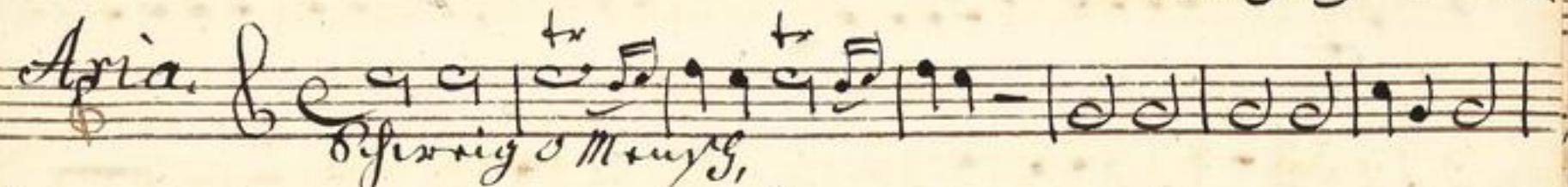
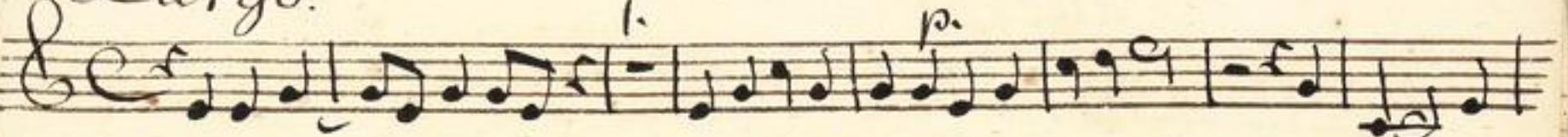
Choral. & c' 129 | 4, 2 || 1111 9 | - 99 | D 11

allegro. Nun ist es s' Brüder wir sind alle,



C.
Largo.

Corno. 2.



Choral. Volte.

allegro.

Choral.

Nun lobt und dankt der Herr, wir sind



C. A. N. J. C.

Largo. | C | *Die eige[n] Herr Gott die Gott ge-*

Solv *tutti* *fallen sind in gründ - sten in gründ - der Geist,*

tutti *in gründ - lob und preis flagen und gedenk -*

tutti *und gedenk - und gedenk - und gedenk -*

tutti *Reclit.* *Die gott will die gott will die gott will die*

gott will verlassen. *Die gott will die gott will die*

sein, gebünter Gott der sein, den ihm von dem rost gefallen.

post man jec verlaßt, das Lob von ihm gern verlassen.

Die Beifusse verlaßt, die sie an ihm selbst verlaßt, werft sie nicht

Widerung grob; und ob sie gleichwohl bilden lieben, so gehorche

Die Fuß selbst den Lob, doch sagt, ob du nicht Forcht sagst ein

Proletarierfigur lobt nicht hören, und auf! Der Mann will

Gott darum befreien.

Aria. ||

Aria. 8. soli Ar
 allegro La
 Cifariig. Ottomaygunt
tutti
 Wäinu von Den mit sei = un werden, Solist og =
 fersingzusflucht. Solist og = fersingz
 Pfeiluft. fülluft. füssig = ottomaygunt
 Wäinu von Den mit sei = un werden Solist og =
 fersingzusflucht. Solist og = fersingz
 Pfeiluft. von die glauben & Seufz = ferschrei gau Pau
 I am sind alle geben I am sind alle gau = beurstift W29
 soli Ch.
 Wäinu auf ferschrei gau = le gau = gau I am sind alle
 geben auf. von die glauben & Seufz ferschrei = gau Pau
 Wäinu auf ferschrei gau = le gau = gau I am sind alle R
 geben auf.
 Da Capo. // Pau

Beciti. //

5



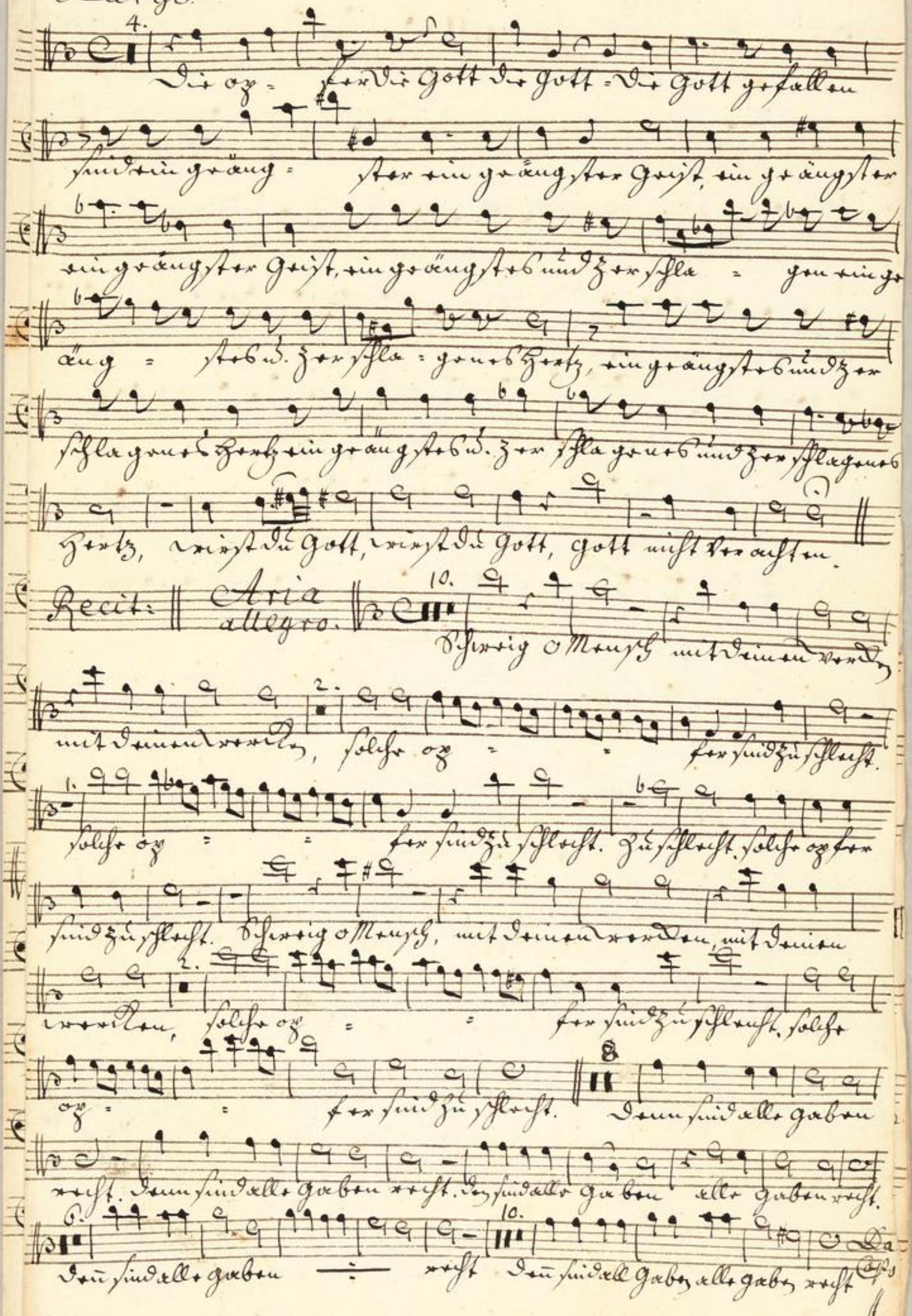
Aria 16. tutti
 Largo. $\frac{3}{4}$ $\frac{2}{4}$ Mein armer Geist liegt hier in Angst und
 Furcht auf = Herr Jesu Gott!
 singen Wenn mein Sohn = für uns sinnt und = für
 mit Den. Ihn fiffen mochtet mir aber die Sündigkeit
 singen Ich habe mich gethan. Ich habe mich gethan. Aber von
 auf mich! auf! = fässt mich du dann auch fässt du dann
 auf mich! Da Capo // Recit. //

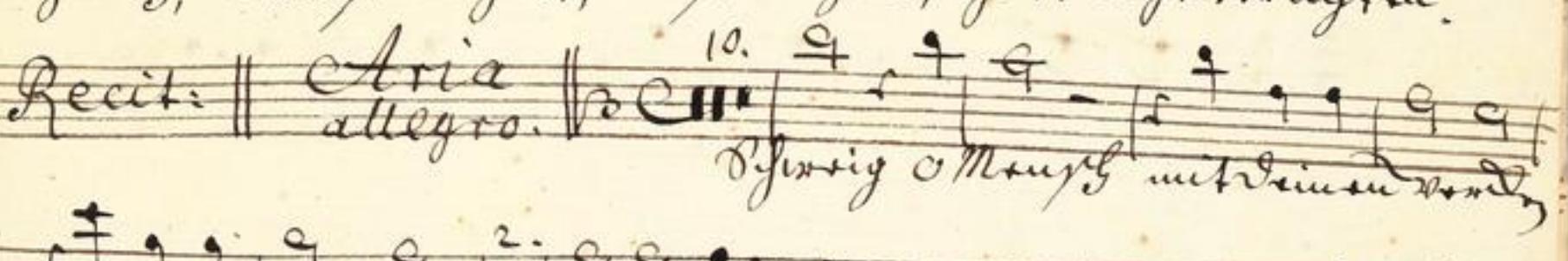
Chorale. $\frac{2}{4}$ Nun ist Christ unschuldig geworden, mein Gott
 gern $\frac{2}{4}$ Nun ist Christ unschuldig geworden, mein Gott
 alle Reue soll verschwinden, sondern ewig Erbauung,
 Birnen nur ist glaubens voll

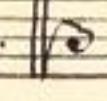


Largo.

alto.

4. 
Die oj - *für Dich Gott der Gott - Du Gott gefallen*
hüttin gräng - Aber ein gräng, der Geist, ein grängster
eingrängter Geist, eingrängt, bündz + flie - gne singe
äng - Hob d. j. + flie: your heart, eingrängt, bündz +
fliegend hängt eingrängt, b. d. j. + flie gne bündz + fliegend
herz, ringt du Gott, ringt du Gott, Gott nicht verlassen.

Recit. || Aria ^{10.} 
lebhaftig o' Mury mit dir sind wunder
mit dir sind wunder, solfe oj - für sind zu fließt.
solfe oj - für sind zu fließt. lebhaftig o' Mury, mit dir sind wunder, mit dir sind
wunder, solfe oj - für sind zu fließt. solfe
oj - für sind zu fließt. Dann sind alle geben
wieft. Dann sind alle geben wieft. Dann sind alle geben alle geben wieft.
Dann sind alle geben wieft. Dann sind alle geben alle geben wieft.

Aria. 16.
 Recit. || Largo. || 3 

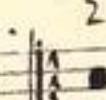
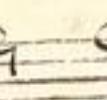
 Mein ewiger Geist liegt hier
 in Angst und Ei.
 Ein, auf! Herr! auf Gott!

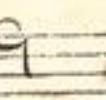
 mein ewiger Geist : für mich - seid Saufgott an.

 Dauf dich nicht schmähe, ich fühle dich nicht, ich habe
 mich gethan. ich habe mich gefallen. erbarmet der mir duß!

 auf! = füsst du den auch - ÷ groß = ein
 eren. füsst du den auch - ÷ groß = ein

 Recit. ||
 davon.
 capo

 Choral  2. 

 allegro. || 2. 

 Nun ist Christ unschuldig
 füllt in
 mein geistlichen Leib mich plagt. Ich kann nicht weiter
 was du selber hast getragt.
 füllt in
 füllen
 Leben kann voller losen werden sondern nie
 Leben soll wenn wir uns ist glauben Voll. Glauben Voll.

Largo.

Tenore.

Di op = ferd Gott gefallen sind sie geang =

- Her geist, sind sie geang = Her geist sie geang =

- Abwindzys flagrunt holt singe angst abwindzys flagrunt

holt, sin grang stibung zys flagrunt

holt, wir ist du gott du gott wir ist du gott du gott mit den affer

Recit: Aria || Largo. Sinfonie = o Mensch mit dinen

meilen mit dinen meilen, solist op = fur

sin zu yfflucht zu yfflucht solist op =

yfflucht zu yfflucht solist op for sin zu yfflucht Sinfonie = o

Mensch mit dinen meilen mit dinen meilen solist

op = for solist op for sin zu yfflucht zum Glauben

Drei = geist = sun sin alle geben auf = sun sin

alle geben auf. sun sin alle geben auf = sun sin alle geben auf. sun sin

Bre = le Bre = gan

Voll.

Den sind alle geben alle geben rost. *gegen*
 Seufzer sei = genommen sich hast zu. *Seufzer* = gen
La Capo Recit.
 Den sind alle geben alle geben rost.
Aria *Largo* ^{16.} Mein armer Geist liegt hier in Angst und
 Leid = seufz, auf Gott, mein mein seufz
 Seufz = für mich, seufz = zusehn. *Dreigassen*
 mocht ob mir her, *Dreigassen*, Ich habe mich verloren
Dreigassen. *erbausen* Ich auf =
 fällt in den auf = gefallen iron. fällt in den
 auf = *yafal* = iron iron.
Recit: Ich kann nicht warten, ich kann nicht
 mir, seit ich allein von dir. Ich kann nicht mehr fühlen, ich kann nicht
 zieln mein alles übersteigt. Ich kann nicht alle qualen, ich
 Hoffnung ist nichts, was sich gebraucht, nur Freydt und Verlangen

allegro.

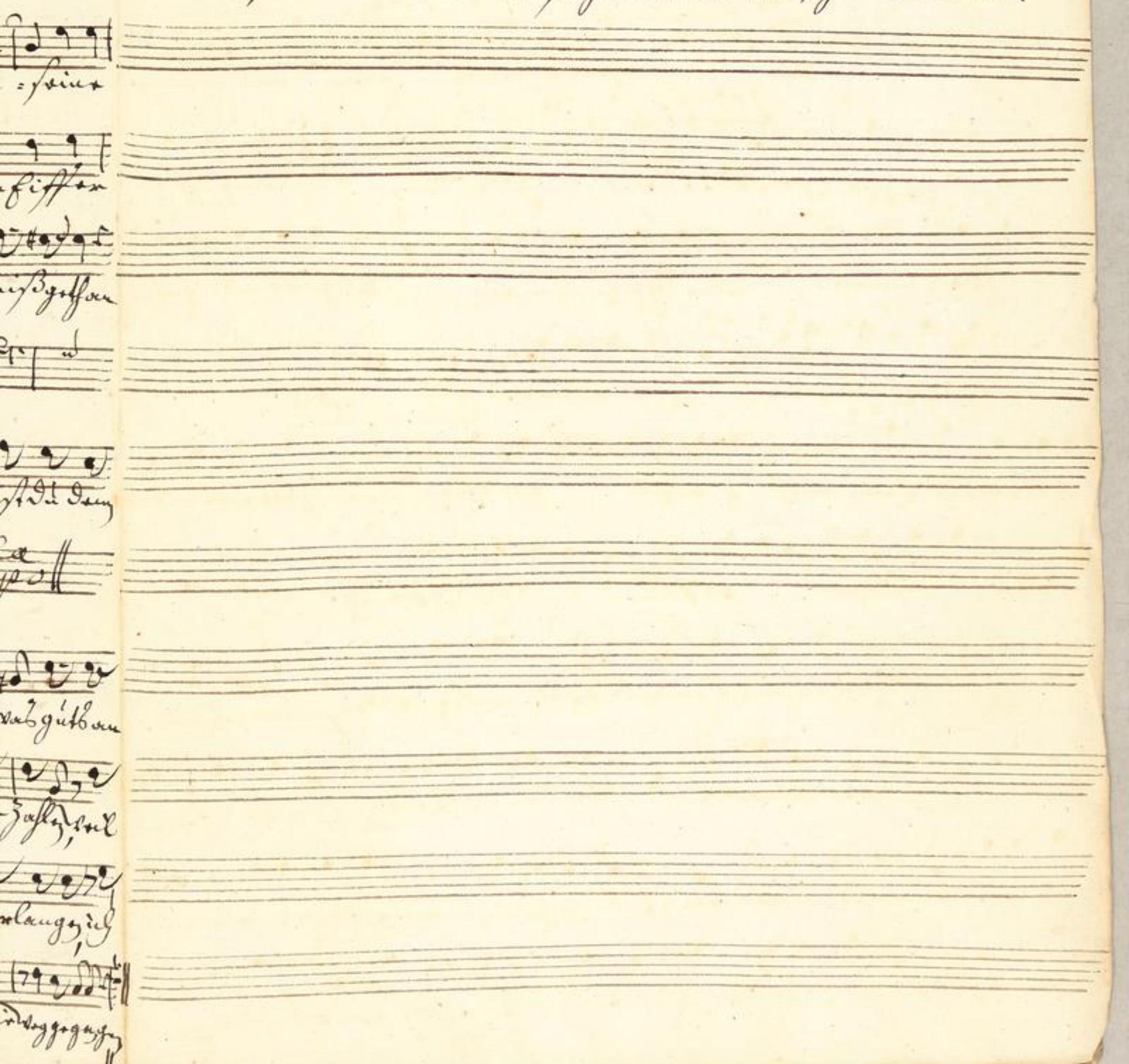
Choral.

Nun ist wahr, daß wir nicht allein
Gott und Jesu Trost zu füllen

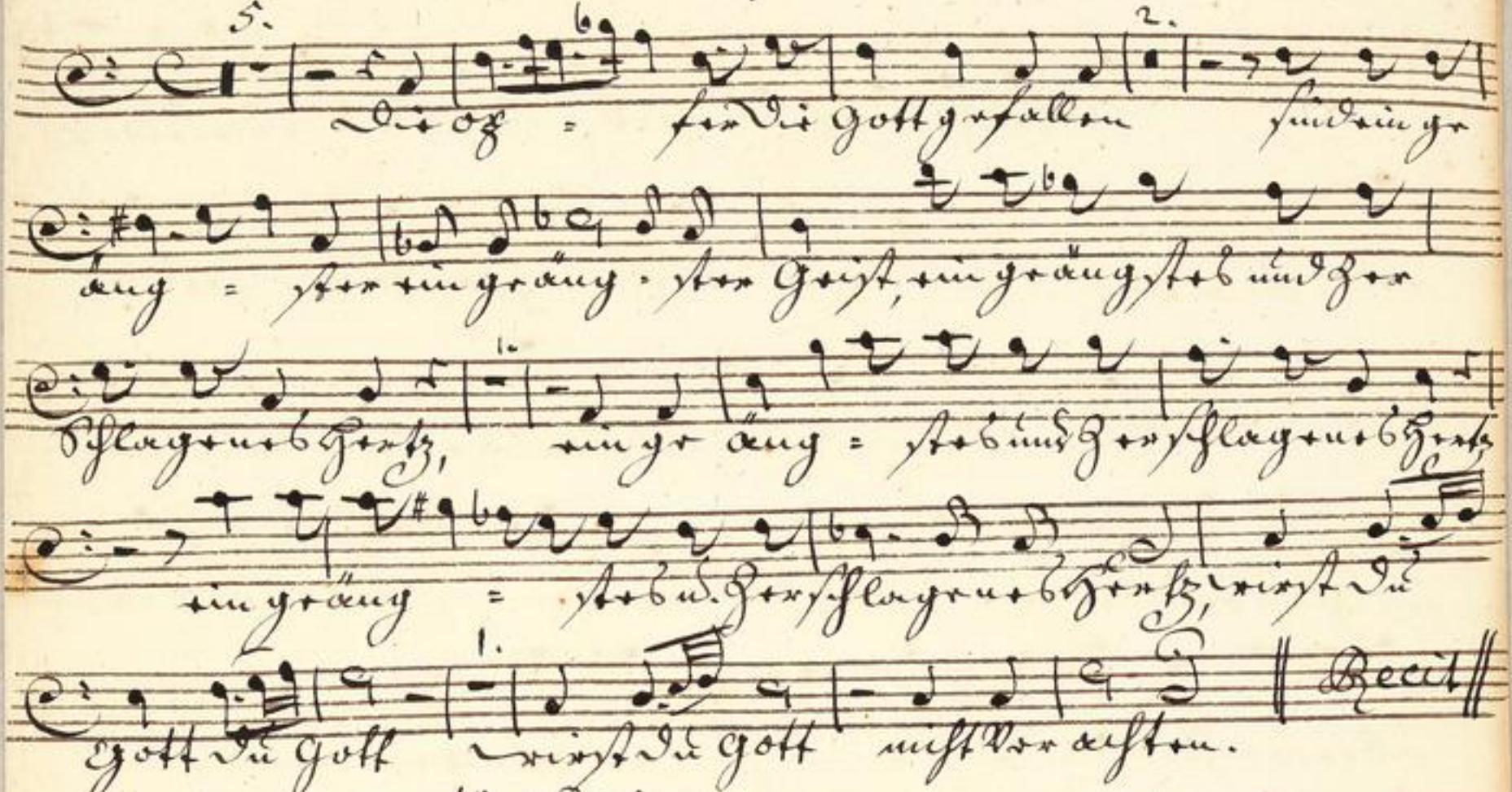
= gen Meiz geistigen Gab mich gelegt. Gottes Christus mit uns

Recht. // foden, Reiner soll Wohl geschenken sondern ewig

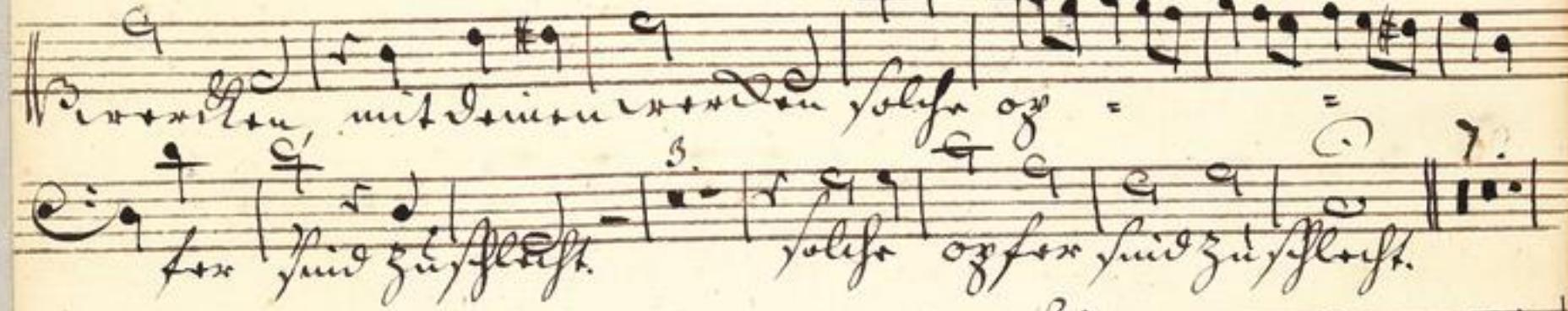
leben, soll ewig ewig Glauben Voll, Glauben Voll.

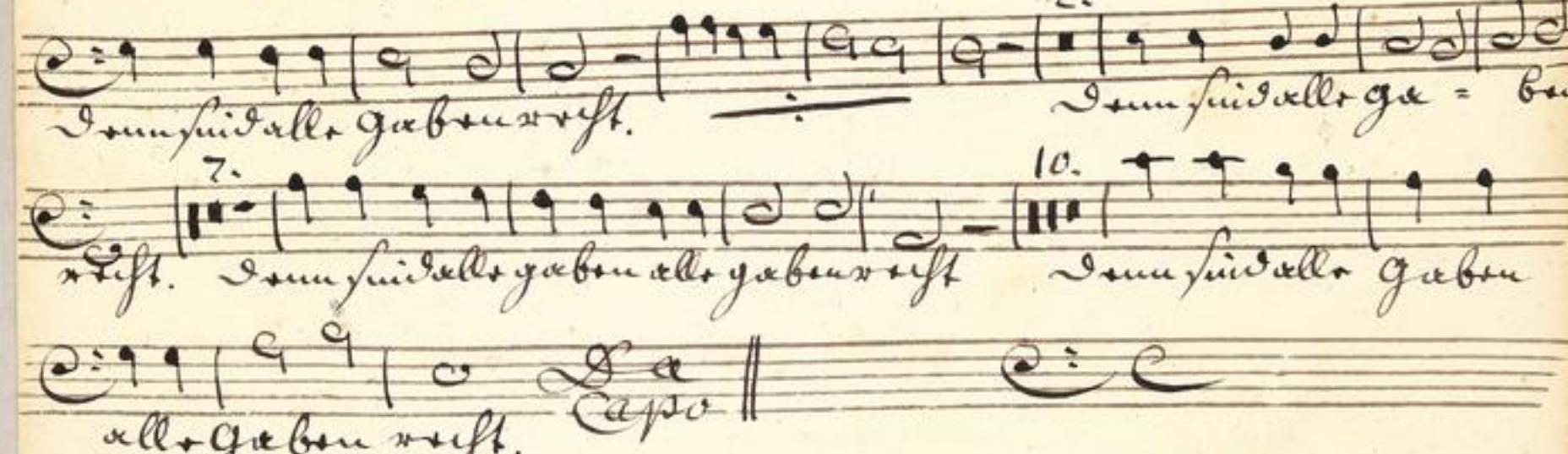


Bass.

5. 

2. 

Aria. 10. 





Recit. C: 2/4 | gott ist auf der erden zu gründen ist alle
 mein sohn ist auf der erden zu gründen o ferbringt gesellig
 segn. in alten alten gedenkst du dich in der erden
 im glauben und seum gott zu dienen. dem segn gott sei dñe ist
 über meistern länder den wief die reiche quaden sinden.
 Aria C: 3/4 | Largo. Mein armer geist liegt hier in angst und
 trau. Mein armer geist liegt hier in
 angst und trau. Mein armer geist liegt hier in
 angst und trau. auf. gegen auf Gott um
 trau. für sein leid an. mir = sein leid an
 mir sein leid = für an. Mein geist ist matt,
 angst und trau. Ich habe mich gestraft
 ich habe mich gestraft. Ich habe mich gestraft
 mir in angst. angst = verlückba auf =
 füttet dich auf auch auf gefal = den dran. füttet dich auf

Tr. auf geliebten und auf gefallnen. *Capriccio*

Choral. *allegro.* Nun ich wiss' Deine Güte will mir
gern sei mir Dein Erbarmen ergänzt.
Gesang: Nun ich wiss' Deine Güte will mir
gern sei mir Dein Erbarmen ergänzt.
Nun ich wiss' Deine Güte will mir
gern sei mir Dein Erbarmen ergänzt.
Nun ich wiss' Deine Güte will mir
gern sei mir Dein Erbarmen ergänzt.

D. *mit*

Bassus

Fag.

Vcl.

Tenor

Technische Universität Darmstadt