

Fer. 2. Pentec.

B.D.S. & M. Jun 1726. 7.

Die Einbr Gotts ist vñ Syngysm in unsrer Lnd.

Mus. ms. 434
16

159.

16:

Graupner, Christoph (1683-1760) BRD DS Mus.ms.434/16

Die Liebe Gottes ist außgegoßen/in unßer Hertz/a 2 Flaut.
Tr./2 Violin/Viola/Canto/Alto/Tenor/Basso/e/Continuo./
Fer. 2. Pentec./1726.



partitur: 7 Bl. Alte Zählung: 4 Bogen.

17 St.: C(2x), A(2x), T(2x), B, v1 1(2x), 2, vla, vln(e)(2x), bc(2x),
fl 1, 2.
1, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 2, 2, 2, 1, 1, 1 Bl.

Alte Sign.: 159/16.

Text: Johann Conrad Lichtenberg, 1726

Foll. 1-29.

u.

Partitur
18^{te} Infaryng. 1726.



Fer. 2. Pentec.

F. D. & F. M. Gün 1726. 7.

Ein Einbr Gottet ist vissayngosse in iuster Lenz.

Mus 434
16

159.

16.

Foll. 1-29.
u.

Partitur
18^{te} Druckung. 1726.



För. 2. Pentec.

F. A. G. M. Gün 1778. 4.

The musical score consists of five staves of handwritten notation. The notation includes various note heads, some with horizontal strokes, and rests. The first four staves are in common time, while the fifth staff begins in common time and ends in 6/8 time. The music is divided into measures by vertical bar lines. The notes are placed on the lines and spaces of the staves. The handwriting is in black ink on aged paper.



The image shows three staves of handwritten musical notation on five-line staff paper. The notation consists of vertical stems and small horizontal strokes indicating pitch and rhythm. Below the music, there are three stanzas of German lyrics written in a cursive Gothic script. The lyrics are as follows:

Die liebe Gott ist aufgoyen in der
Gisengen geyen gij icke mehr gey.
Die liebe Gott ist aufgoyen in der
Gisengen geyen gij icke mehr gey.

Die liebe Gott ist aufgoyen in der
Gisengen geyen gij icke mehr gey.
Die liebe Gott ist aufgoyen in der
Gisengen geyen gij icke mehr gey.

Die liebe Gott ist aufgoyen in der
Gisengen geyen gij icke mehr gey.



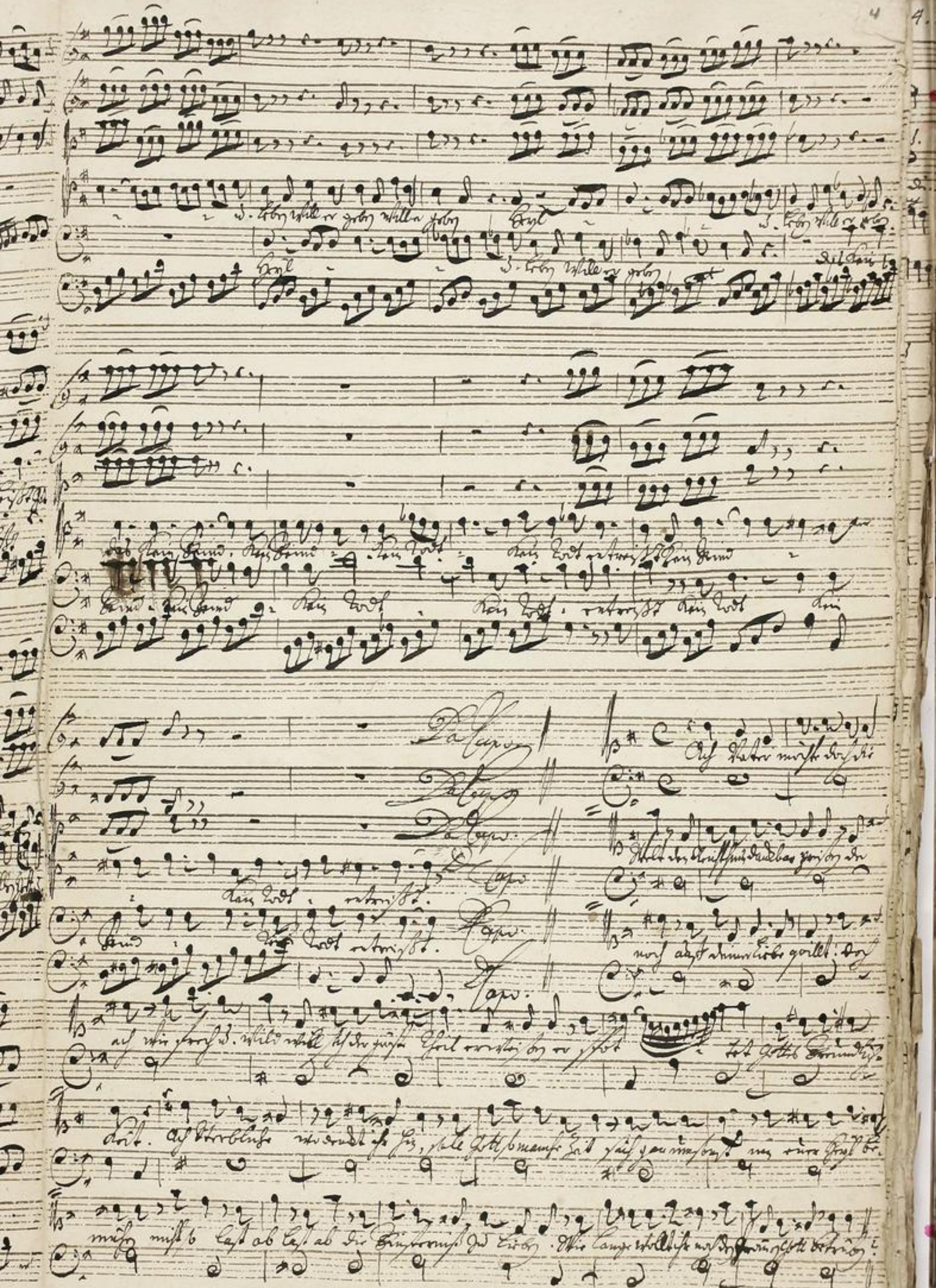
2
 4
 6
 8
 10
 12
 14
 16
 18
 20
 22
 24
 26
 28
 30
 32
 34
 36
 38
 40
 42
 44
 46
 48
 50
 52
 54
 56
 58
 60
 62
 64
 66
 68
 70
 72
 74
 76
 78
 80
 82
 84
 86
 88
 90
 92
 94
 96
 98
 100
 102
 104
 106
 108
 110
 112
 114
 116
 118
 120
 122
 124
 126
 128
 130
 132
 134
 136
 138
 140
 142
 144
 146
 148
 150
 152
 154
 156
 158
 160
 162
 164
 166
 168
 170
 172
 174
 176
 178
 180
 182
 184
 186
 188
 190
 192
 194
 196
 198
 200
 202
 204
 206
 208
 210
 212
 214
 216
 218
 220
 222
 224
 226
 228
 230
 232
 234
 236
 238
 240
 242
 244
 246
 248
 250
 252
 254
 256
 258
 260
 262
 264
 266
 268
 270
 272
 274
 276
 278
 280
 282
 284
 286
 288
 290
 292
 294
 296
 298
 300
 302
 304
 306
 308
 310
 312
 314
 316
 318
 320
 322
 324
 326
 328
 330
 332
 334
 336
 338
 340
 342
 344
 346
 348
 350
 352
 354
 356
 358
 360
 362
 364
 366
 368
 370
 372
 374
 376
 378
 380
 382
 384
 386
 388
 390
 392
 394
 396
 398
 400
 402
 404
 406
 408
 410
 412
 414
 416
 418
 420
 422
 424
 426
 428
 430
 432
 434
 436
 438
 440
 442
 444
 446
 448
 450
 452
 454
 456
 458
 460
 462
 464
 466
 468
 470
 472
 474
 476
 478
 480
 482
 484
 486
 488
 490
 492
 494
 496
 498
 500
 502
 504
 506
 508
 510
 512
 514
 516
 518
 520
 522
 524
 526
 528
 530
 532
 534
 536
 538
 540
 542
 544
 546
 548
 550
 552
 554
 556
 558
 560
 562
 564
 566
 568
 570
 572
 574
 576
 578
 580
 582
 584
 586
 588
 590
 592
 594
 596
 598
 600
 602
 604
 606
 608
 610
 612
 614
 616
 618
 620
 622
 624
 626
 628
 630
 632
 634
 636
 638
 640
 642
 644
 646
 648
 650
 652
 654
 656
 658
 660
 662
 664
 666
 668
 670
 672
 674
 676
 678
 680
 682
 684
 686
 688
 690
 692
 694
 696
 698
 700
 702
 704
 706
 708
 710
 712
 714
 716
 718
 720
 722
 724
 726
 728
 730
 732
 734
 736
 738
 740
 742
 744
 746
 748
 750
 752
 754
 756
 758
 760
 762
 764
 766
 768
 770
 772
 774
 776
 778
 780
 782
 784
 786
 788
 790
 792
 794
 796
 798
 800
 802
 804
 806
 808
 810
 812
 814
 816
 818
 820
 822
 824
 826
 828
 830
 832
 834
 836
 838
 840
 842
 844
 846
 848
 850
 852
 854
 856
 858
 860
 862
 864
 866
 868
 870
 872
 874
 876
 878
 880
 882
 884
 886
 888
 890
 892
 894
 896
 898
 900
 902
 904
 906
 908
 910
 912
 914
 916
 918
 920
 922
 924
 926
 928
 930
 932
 934
 936
 938
 940
 942
 944
 946
 948
 950
 952
 954
 956
 958
 960
 962
 964
 966
 968
 970
 972
 974
 976
 978
 980
 982
 984
 986
 988
 990
 992
 994
 996
 998
 1000



3 2. 4.

The manuscript contains three staves of music, each with a different time signature and key signature. The notation is complex, with many vertical stems and short horizontal dashes. Some parts of the music are annotated with text in German, such as "mit mein Gott", "über hinaus", and "nur Gott". The paper is aged and shows some foxing and staining.





3. 4.

The musical score consists of five staves of handwritten notation. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The notation uses a mix of square and diamond-shaped note heads, with vertical stems extending either upwards or downwards. Measures are separated by vertical bar lines. The music is in common time. Below the notes, lyrics are written in a cursive hand. Some lyrics are in all caps, while others are in regular case. There are also some numbers and symbols interspersed with the text. The manuscript is on aged, yellowish paper. In the upper right corner of the first page, there is a small number '3.' above '4.'. There are also some small numbers and letters scattered throughout the score, likely indicating measure numbers or specific performance instructions. The overall style is that of a handwritten musical manuscript from the late 18th or early 19th century.



The image shows three staves of handwritten musical notation on five-line staves. The notation consists of vertical stems or strokes of varying lengths. The lyrics are written in Hebrew characters above the music. Below the Hebrew lyrics, there are German words in cursive script. The first staff has lyrics: "לְנֵתֶן לְנֵתֶן לְנֵתֶן לְנֵתֶן". The second staff has lyrics: "לְנֵתֶן לְנֵתֶן לְנֵתֶן לְנֵתֶן". The third staff has lyrics: "לְנֵתֶן לְנֵתֶן לְנֵתֶן".

In the middle staff, there is a handwritten note: "bis hierher ist der mißt der mißt der mißt". There is also a small note: "dar". In the bottom staff, there is a handwritten note: "liefert die". There is also a small note: "fay". There is another small note: "tut". There is also a small note: "fay".

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top two staves are for the voices, and the bottom four staves are for the piano. The music is written in common time with a key signature of one sharp. The vocal parts are in black ink, while the piano parts are in brown ink. There are several annotations in brown ink throughout the score, including lyrics in Hebrew and German, dynamic markings like 'fay.', and performance instructions like 'tutti'. The score is numbered '16' at the top right.

16

Soprano
Alto
Bass

Piano

fay.

tutti

in his

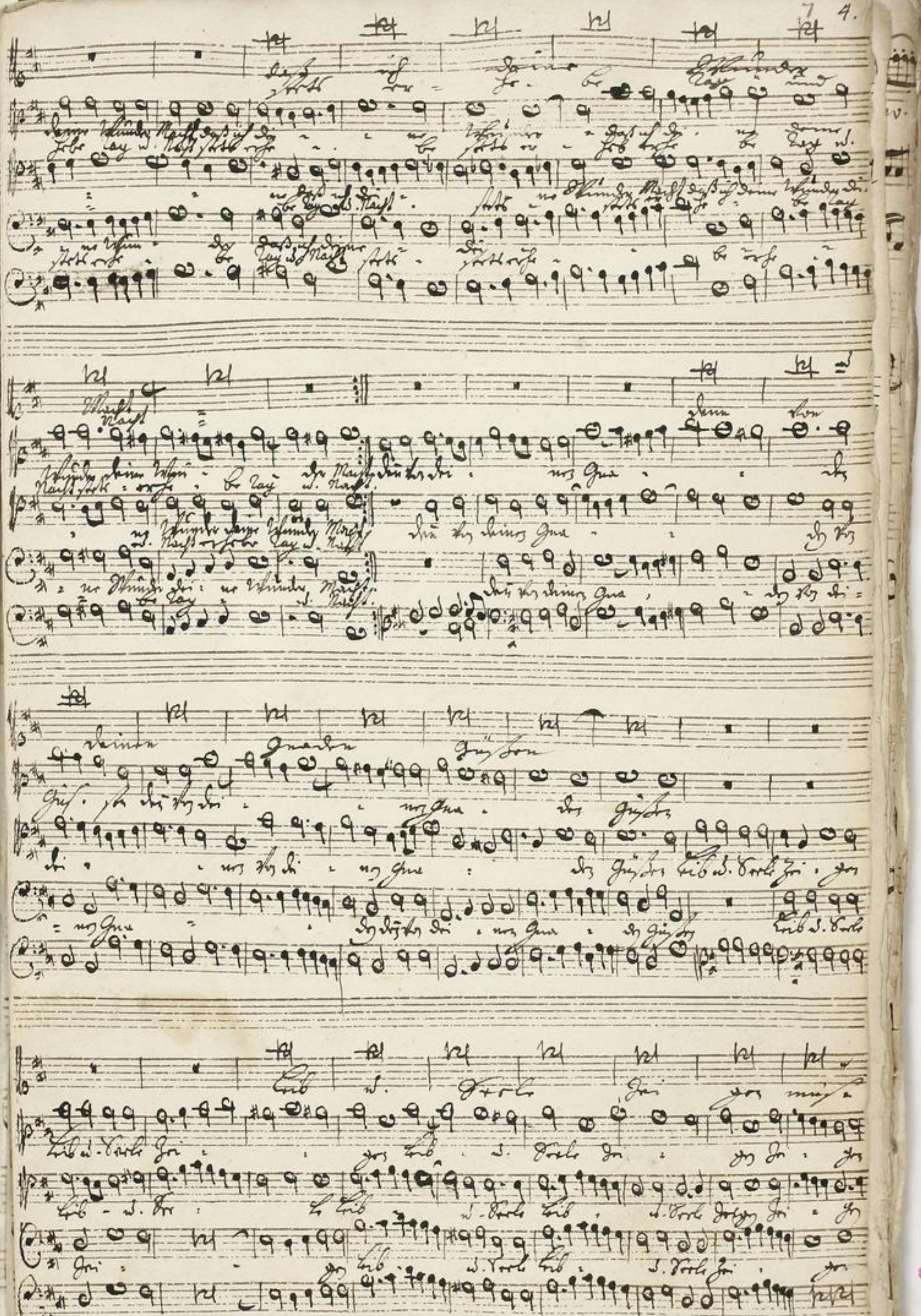


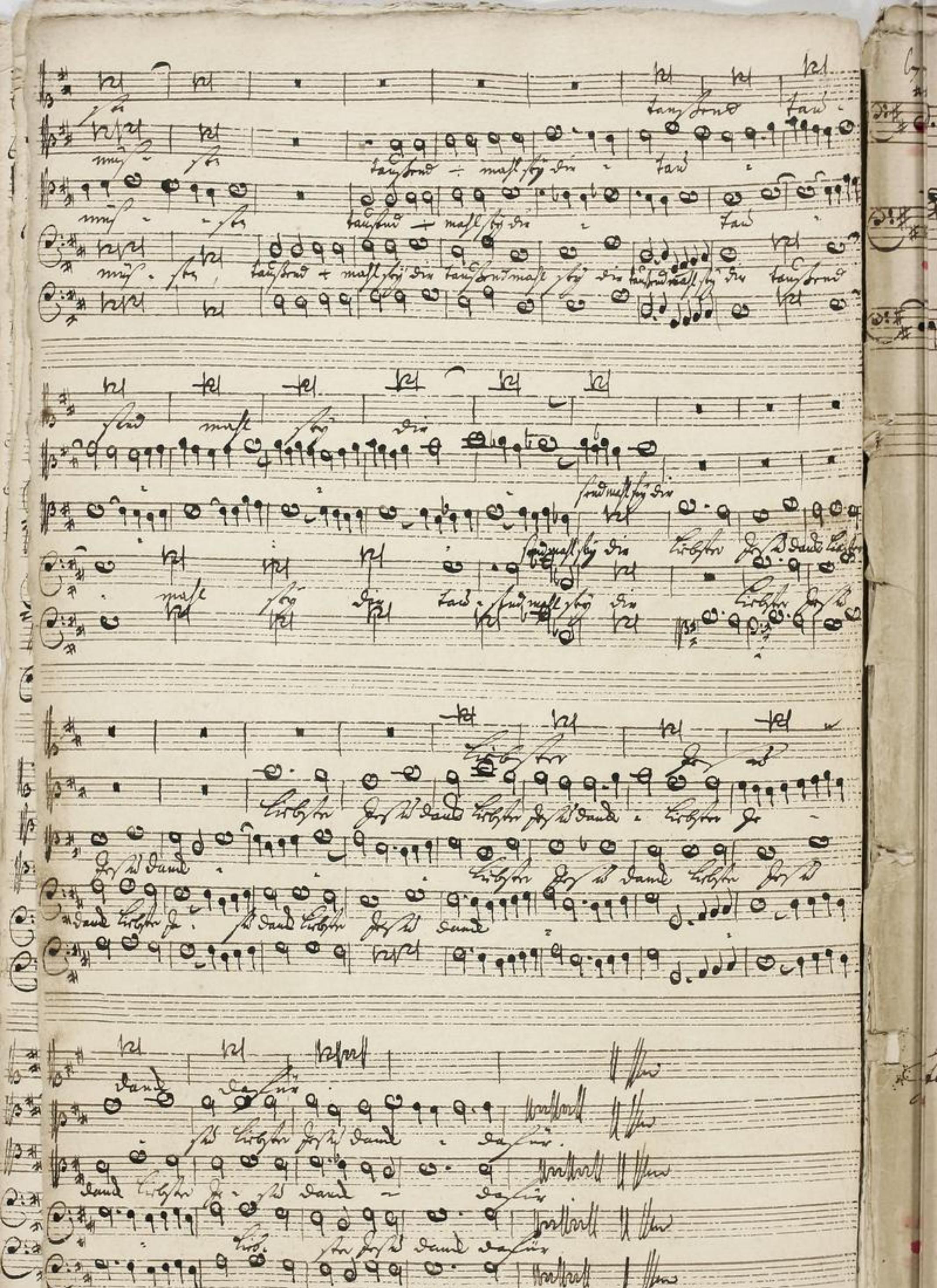


Wahr Gott allein ist König, der wirkt und thut das Thun und mißt Wohl. auf uns ist die
Laudamony, das wir zu dem lieben Herrn Gott nun froh mir innen empfah. empfahl zum H. in Zacht
Lieb wünsch ich dir die du dir lob dankt. dar will dankbar sind

attabreue.

Gott sei mit uns in allen Tagen. Gott sei mit uns. Gott sei mit uns.
Gott sei mit uns in allen Tagen. Gott sei mit uns. Gott sei mit uns.
Gott sei mit uns in allen Tagen. Gott sei mit uns. Gott sei mit uns.
Gott sei mit uns in allen Tagen. Gott sei mit uns. Gott sei mit uns.
Gott sei mit uns in allen Tagen. Gott sei mit uns. Gott sei mit uns.





Handwritten musical score page 159. The top staff consists of six measures of music, mostly eighth notes, with some sixteenth notes and rests. The bottom staff consists of five measures, starting with a bass clef, followed by measures with various note heads and rests.

159.

16.

*Die Eise Gotto ist aufgebrochen
in unsre Festz^e.*

a

2 Flaut. Fr.

2 Violin
Viola

Bass

Alto

Tenor

Bass

Ter. 2. Lento.
Wrb.

e

Confinu.

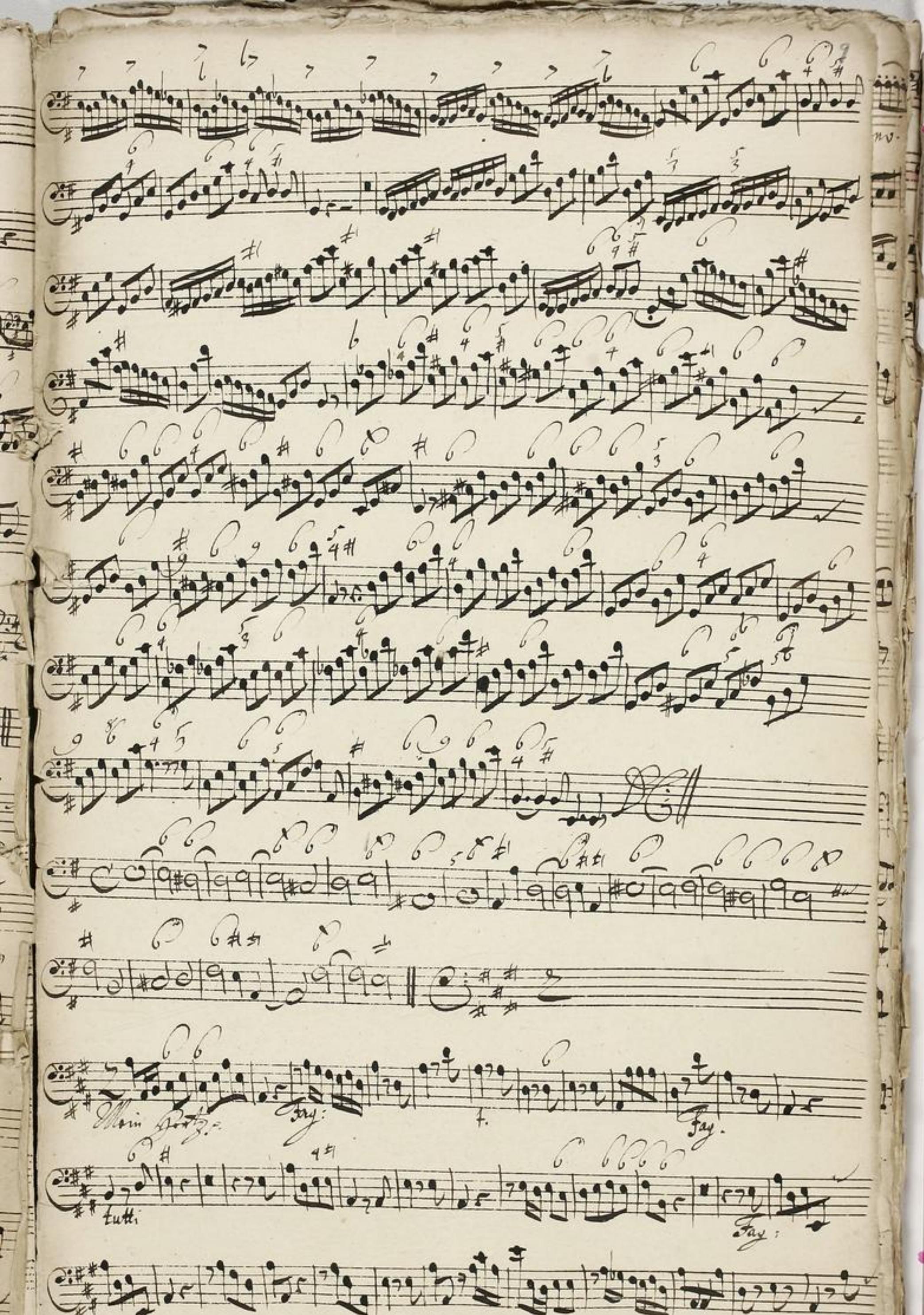


tasto G.

Pontino:

A handwritten musical score for a string quartet, featuring four staves of music. The music is written in common time, with various key signatures (G major, A major, D major) indicated by sharps and flats. The notation includes a variety of note values, such as eighth and sixteenth notes, and rests. The score consists of two systems of music. The first system begins with dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). The second system begins with 'pp' (pianississimo). The manuscript is filled with expressive markings, including slurs, grace notes, and dynamic swells. There are also several fermatas and repeat signs. The paper shows signs of age, including yellowing and foxing.





Violino. 1.^{mo}

10

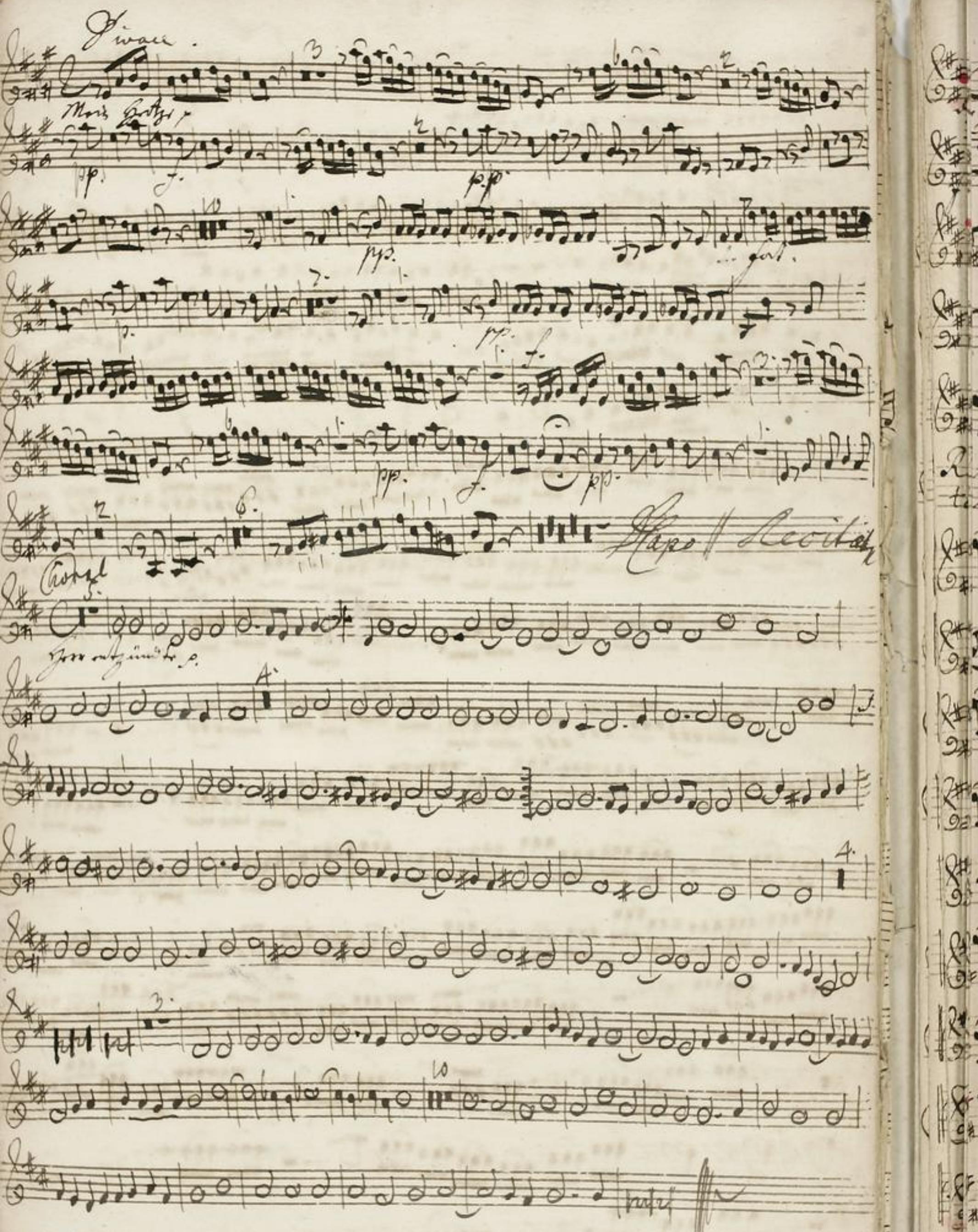
pian.

Ricordi || 8# 12

8 Finestra ih Glash.

2

Ricordi || 8# 2



Violino. 1.

A handwritten musical score for Violin 1 (Violino. 1) in G major. The score consists of 12 staves of music, each with a key signature of one sharp (G major). The music is written in common time. The first staff begins with a dynamic of *f*. The second staff starts with *p*. The third staff starts with *f*. The fourth staff starts with *p*. The fifth staff starts with *f*. The sixth staff starts with *p*. The seventh staff starts with *f*. The eighth staff starts with *p*. The ninth staff starts with *f*. The tenth staff starts with *p*. The eleventh staff starts with *f*. The twelfth staff starts with *p*. The score includes various musical markings such as *Recitat: facet*, *stacc.*, and *Capo.* The manuscript is written in black ink on aged paper.

Recitat: facet.

2

Capo.

Pianiss.

Handwritten musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *p*, *p.p.*, *f*, *pp*, and *ppp*. The first staff begins with a forte dynamic (*f*) and includes a note with a grace note and a fermata. The second staff starts with a piano dynamic (*p*). The third staff features a dynamic marking *pp*. The fourth staff has a dynamic marking *p.p.*. The fifth staff begins with a forte dynamic (*f*). The sixth staff starts with a piano dynamic (*p*) and includes a dynamic marking *pp*. The score concludes with a section labeled "Capo Recitat" followed by a key signature change from $G = C$ to $A = F$. The music is written in common time, with various note heads and stems.



Violino. 2.

12

A handwritten musical score for Violin 2, consisting of 12 staves of music. The score is in G major and common time. The first staff begins with a dynamic of *f*, followed by *p*. The second staff starts with *f*. The third staff begins with *p*. The fourth staff starts with *p*. The fifth staff begins with *p*. The sixth staff begins with *p*. The seventh staff begins with *p*. The eighth staff begins with *p*. The ninth staff begins with *p*. The tenth staff begins with *p*. The eleventh staff begins with *p*. The twelfth staff begins with *p*. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The manuscript is written in black ink on aged paper.

3

The musical score consists of ten staves of handwritten notation. The first five staves are for a string quartet (Violin I, Violin II, Viola, Cello, and Bass). The sixth staff is for a vocal part with lyrics. The seventh staff is for a bassoon part. The eighth staff is for a cello part. The ninth staff is for a bassoon part. The tenth staff is for a bassoon part. The score includes dynamic markings such as 'pp.' and 'f.' The vocal part has lyrics in German, including 'Plays party.', 'Recitat. facit', and 'Final.'. The bassoon parts have rhythmic patterns with 'q' and 'd' markings.



Viola

die Ehr' Gott's

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

p.

Recitat || *tace!* || $\beta \# \frac{12}{8} \frac{12}{8}$

Hans | *Recitat* | *tace!*

A handwritten musical score for three voices and basso continuo. The top system begins with a soprano part in common time, featuring a melodic line with eighth-note patterns and grace notes. The basso continuo part below it consists of a sustained bass note with vertical stems and a harmonic progression indicated by Roman numerals (I, II, III, IV). The middle system starts with a recitative for the soprano, indicated by the text "Recitat f" and "face f". The basso continuo part continues with a harmonic progression. The bottom system shows the soprano and basso continuo parts continuing their respective melodic and harmonic lines.

Stimme Parte p. 33

26

36

pp

Recitat f

face f

anmutig

36



Violone

p.

pp.

die Erbgeraden

volti



16

Violin I
Violin II
Cello
Flute
Bassoon
Oboe
Bassoon

fag.
tutti
fay.
tutti
fay.
tutti
fay.

15

Violone

16

Piano

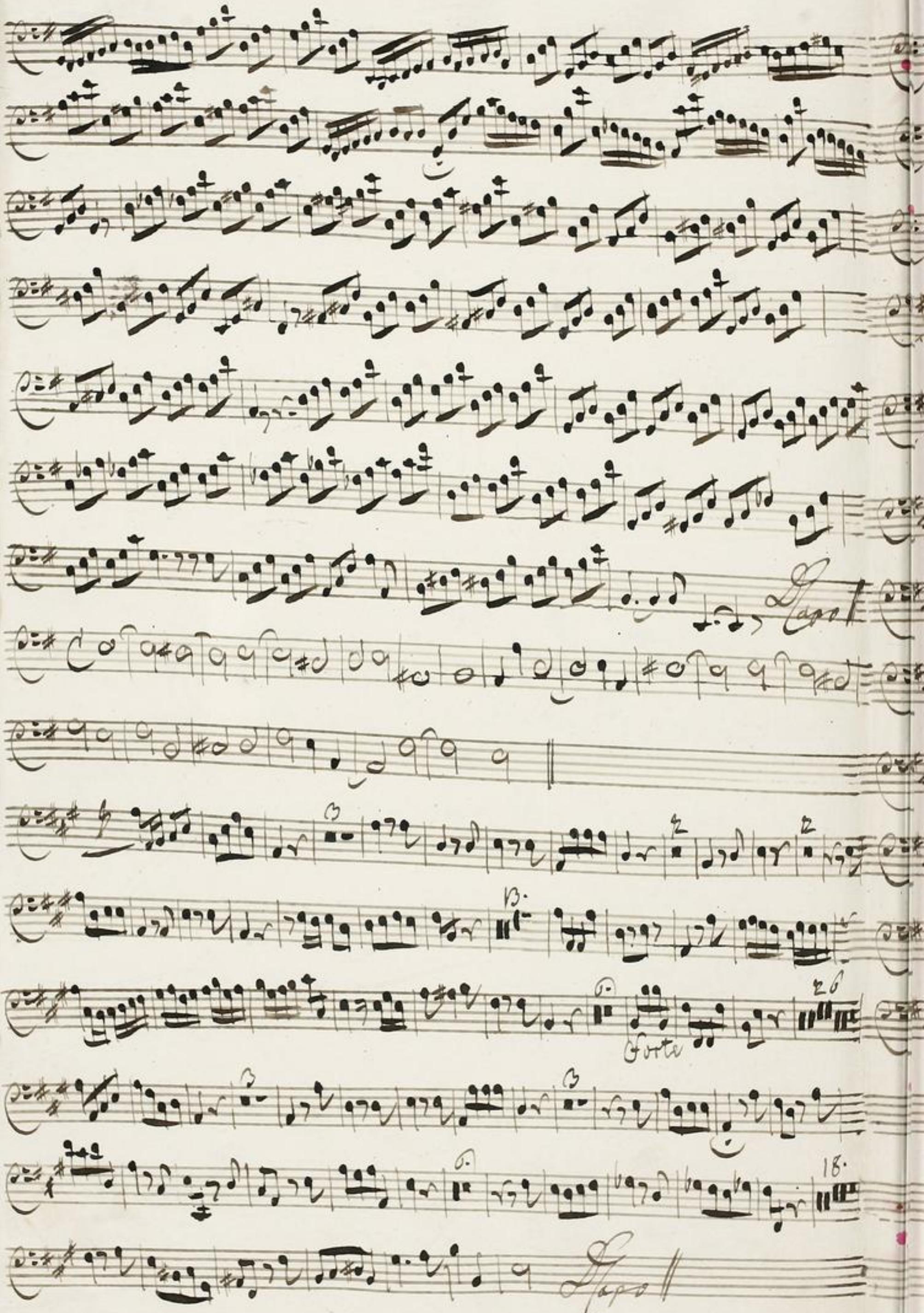
Lento

Gusto

Gusto

Volti





Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is written on ten staves. The vocal parts (Soprano, Alto, Bass) are in common time. The piano part includes dynamics such as **f**, **p**, and **sf**. The vocal parts have lyrics in German. The score is numbered 17 at the top right.

Flauto. I.

18

Flauto. I.

Presto.

Prestissimo.

Prestissimo.

Prestissimo.

Prestissimo.

Prestissimo.

Prestissimo.

Prestissimo.

Prestissimo.

Recit.

Chord. Flauto.

Non ritardando.



Flauto. 2

Recitat: face f

Hautbois

allabreve

20

A handwritten musical score for two voices, likely for a harpsichord or organ. The music is written in common time (indicated by a 'C') and consists of eight staves of music. The top staff begins with a bass clef and a 'C' (common time). The subsequent staves alternate between bass and soprano clefs. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal. The music is divided into measures by vertical bar lines. The score is organized into four systems of two parts each. The first system starts with a bass line followed by a soprano line. The second system continues this pattern. The third system begins with a soprano line followed by a bass line. The fourth system concludes the piece. The music ends with a final bass line.

Tutus
dramatis
personarum





Canto.

24

Die Liebe Gottes ist an'gegeben in unser Herz im seligen
 Geist manifist' in bange - - - - -
 - bin ich die Liebe Gottes ist an'gegeben in unser Herz im
 seligen Geist manifist' in bange - - - - -
 bin ich manifist' in bange - - - - - Recit
 gt - - - - - bin ich manifist' in bange - - - - - bin ich tace

aria

Auf Hader möste ich dich will in Dienst mein Vantbar warden
 noisank unner tiebe gwill so das wir frisch und wild will frisch der große
 Halt warten et spott - - - - - Gott hat gern die Leute auf standhaft
 und ist ein soll Gott so manifeztissig am unsrer menschen zugelassen
 müssen nicht so laßt ab laßt ab die finsternis der lieben wie lange
 und ist noch ein frommen Gott beherrschet.

Mein Herz - - bleibt ja - für ganz bleibt ja - für
 ganz ganz bange - - - - -



Canto. 2

The image shows a page from a handwritten musical manuscript. At the top, the title "Canto. 2" is written in cursive. Below it, there are four staves of music, each consisting of five horizontal lines. The music is written in common time with a key signature of one sharp (F#). The first three staves contain dense, rhythmic patterns of eighth and sixteenth notes. The fourth staff is mostly blank. The lyrics, written in German, are placed below the staves. The first two staves share the same lyrics: "Die liebe Gott ist, und geschenkt uns in unsrer Freyheit ungern". The third staff continues this line. The fourth staff begins with "bon ist" followed by a repeat sign, and then continues with "die liebe Gott ist, und geschenkt uns in unsrer Freyheit ungern". The lyrics are written in a cursive hand, with some words like "geschenkt" and "ungern" appearing in a larger, more formal script. The manuscript is on aged, yellowish paper.

Die liebe Gott ist, und geschenkt uns in unsrer Freyheit ungern
friligen Geist wohlfahrt im gege - bon gege.
- - - bon ist die liebe Gott ist, und geschenkt uns in
unsrer Freyheit ungern von friligen Geist wohlfahrt im gege - - - bon
ist wohlfahrt im gege - - - bon ist wohlfahrt im wohlfahrt
im gege - bon ist

Gott ist, und geschenkt uns in unsrer Freyheit ungern
vom Gnade soviel und Gnade - Gott ist, und geschenkt uns in unsrer Freyheit ungern
soviel und Gnade - Gott ist, und geschenkt uns in unsrer Freyheit ungern
soviel und Gnade - Gott ist, und geschenkt uns in unsrer Freyheit ungern
soviel und Gnade - Gott ist, und geschenkt uns in unsrer Freyheit ungern
soviel und Gnade - Gott ist, und geschenkt uns in unsrer Freyheit ungern
meist sag dir - liebster Jesu dank de fur

Alto.

-3-

A handwritten musical score for two voices and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on soprano and alto staves, and the piano part is on a separate staff below. The lyrics are written in German, with some words underlined or crossed out. The score consists of four systems of music.

Ein' feste Burg ist unser Gott
Zum Dank und Lob Gott sei gedacht
Lobt und dankt Gott
Gott sei dank und dankt Gott

Ein' feste Burg ist unser Gott
Zum Dank und Lob Gott sei gedacht
Lobt und dankt Gott
Gott sei dank und dankt Gott

Ein' feste Burg ist unser Gott
Zum Dank und Lob Gott sei gedacht
Lobt und dankt Gott
Gott sei dank und dankt Gott

Ein' feste Burg ist unser Gott
Zum Dank und Lob Gott sei gedacht
Lobt und dankt Gott
Gott sei dank und dankt Gott

Alto.

15

24

Wie hohes Glück ist uns gegen den in unsrer Erbzeit geworden

Silivon Geijt wölft mi boyt -

- Es ist die alte Sphäre ist ein Zogopher in unser Land

Ende von Seeligem Geiste $\frac{1}{2}$ Walzer mit Gag.

First and final main form - the main theme of the piece.

Yours truly John G. - the son and Gr - the wife and G.

mit Zind und Linda mein Go - mun - fl - 8 / Mi - 2

~~July 25, 1909. - The Vesper Fair Planters' Meeting~~

Ein -- no Wunder - das ist kein Ein wie es sich

Vera Von Iri - - now Qua - -

From Ying - in Your Own Language

→ nun qua - tan Güßen sind sie.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 10 and 11 are shown, with measure 11 continuing from measure 10. The notation includes various note heads, stems, and rests, typical of early printed music notation.

- you like - R. Park's girl - you girl - you "P

Sam out Sam my mail, no Sir - Sam -

- - - Your most affec son John Ford library of Boston

- habbito la n'libe - a P. a

1726

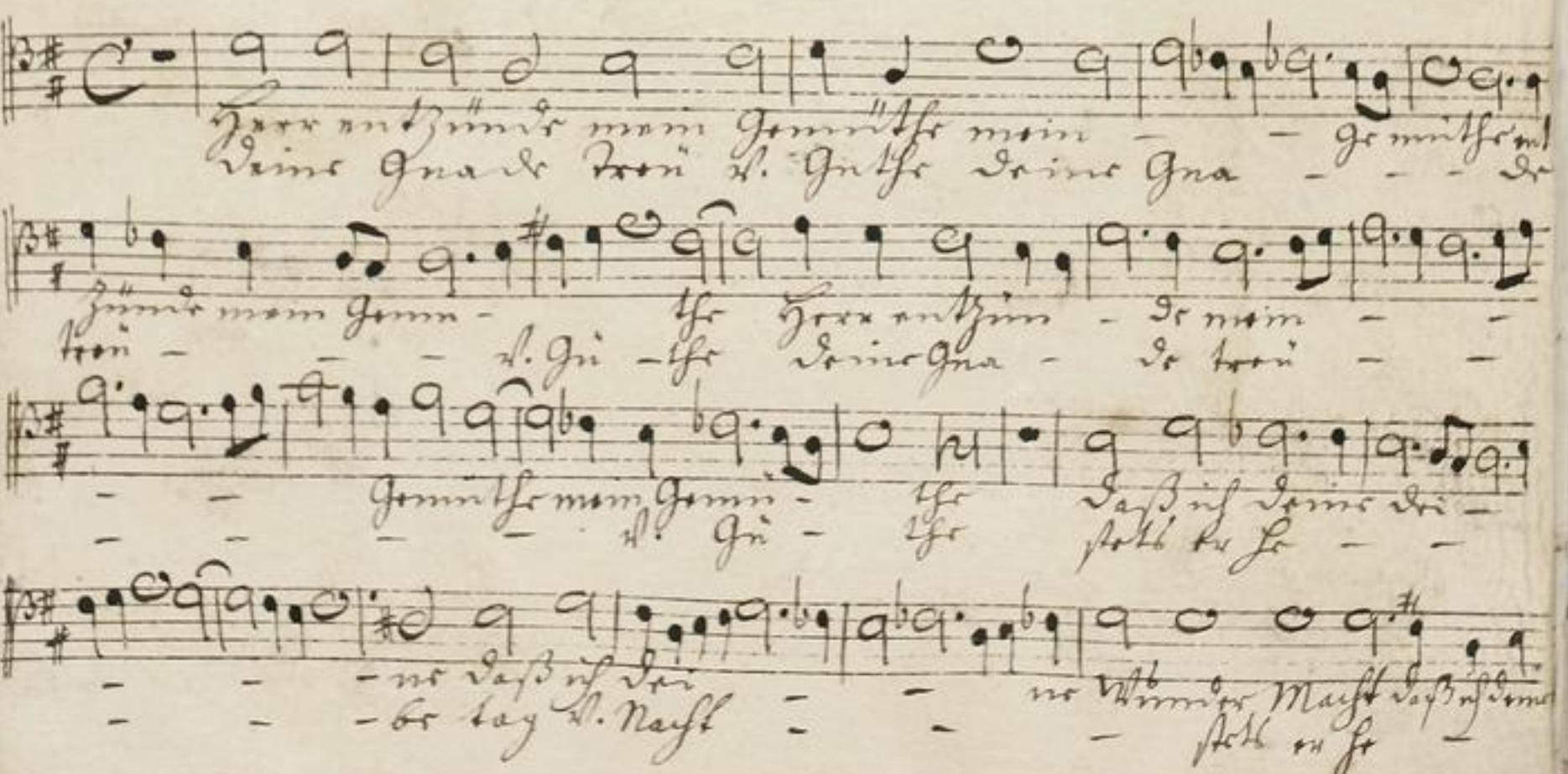
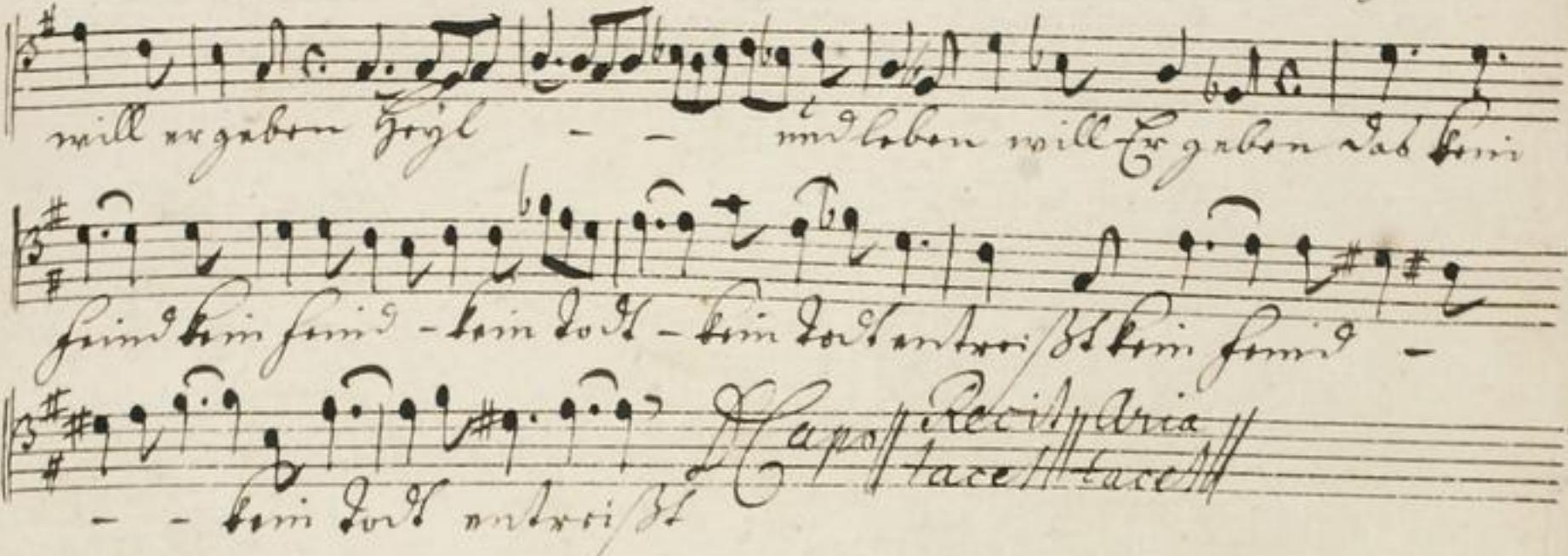
Tenor

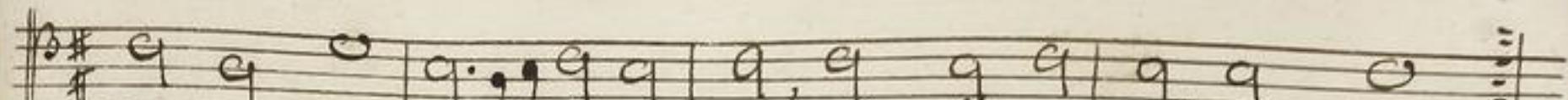
35

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The lyrics are in German, with some words underlined or crossed out. The score includes dynamic markings like 'Recit' (recitative), 'tace' (silence), and 'Strofen' (strophe). The vocal parts are as follows:

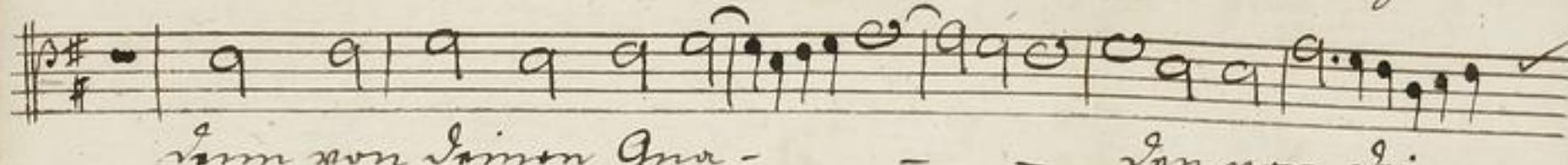
- Soprano (top staff):
 - Recit: Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - tace: - - - - -
 - Strofen: Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - tace: - - - - -
 - Strofen: Ein Gott ist angegeben in unsrer Freyheit im geistigen
- Alto (middle staff):
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - - - - -
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - - - - -
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen
- Tenor (bottom staff):
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - - - - -
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen
 - - - - -
 - Ein Gott ist angegeben in unsrer Freyheit im geistigen

The piano part at the bottom includes a basso continuo line with various bass notes and rests.

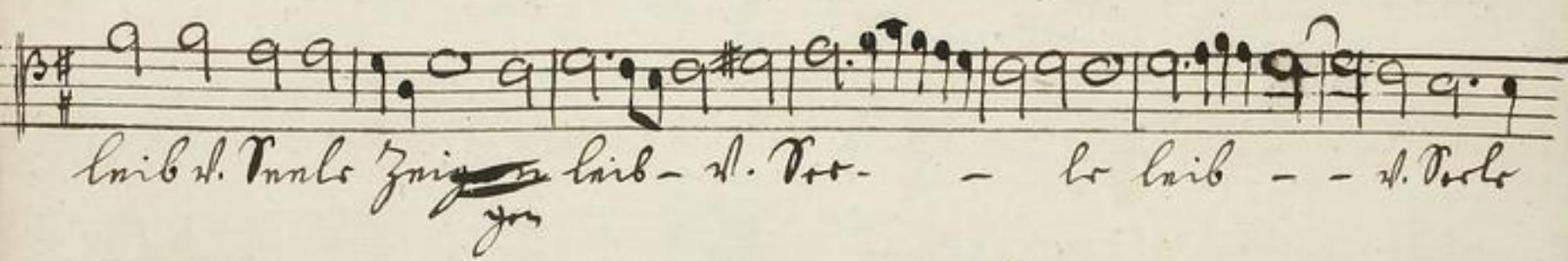




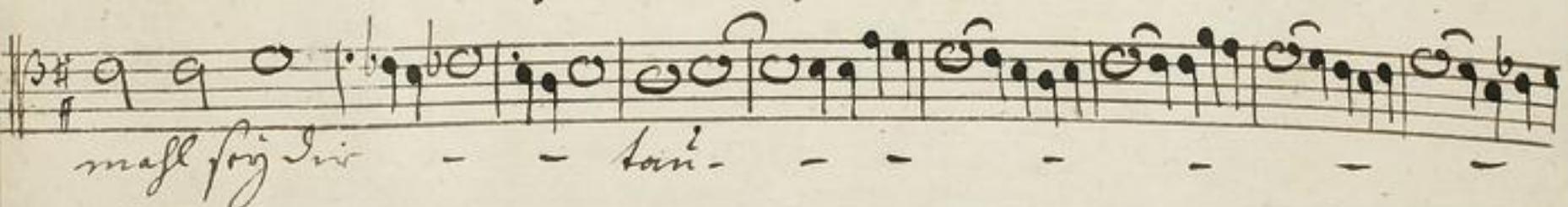
Wimmertri - no Wimmer dien Wimmer Maß
- br tag - d. Naßt aufs hohe Tag d. Naßt



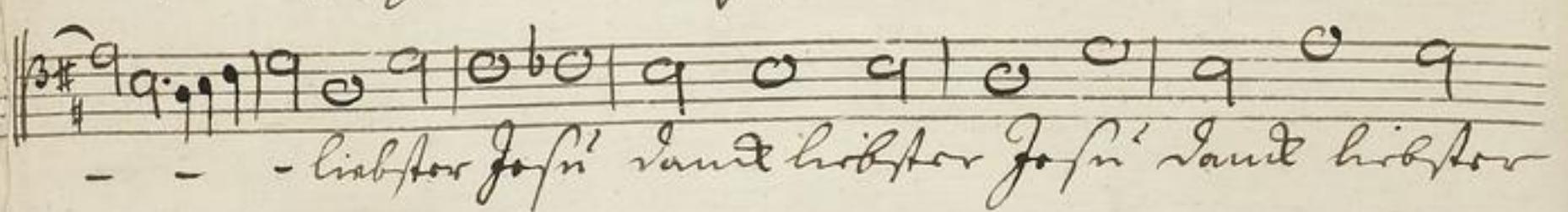
- rim von Iri - rim Gna - - - rim Grün



lib - d. Rnle Znig joi - gon mij - san san san san



- san mäß frig Iri liebster Josph' danc ~~liebster~~ danc - -

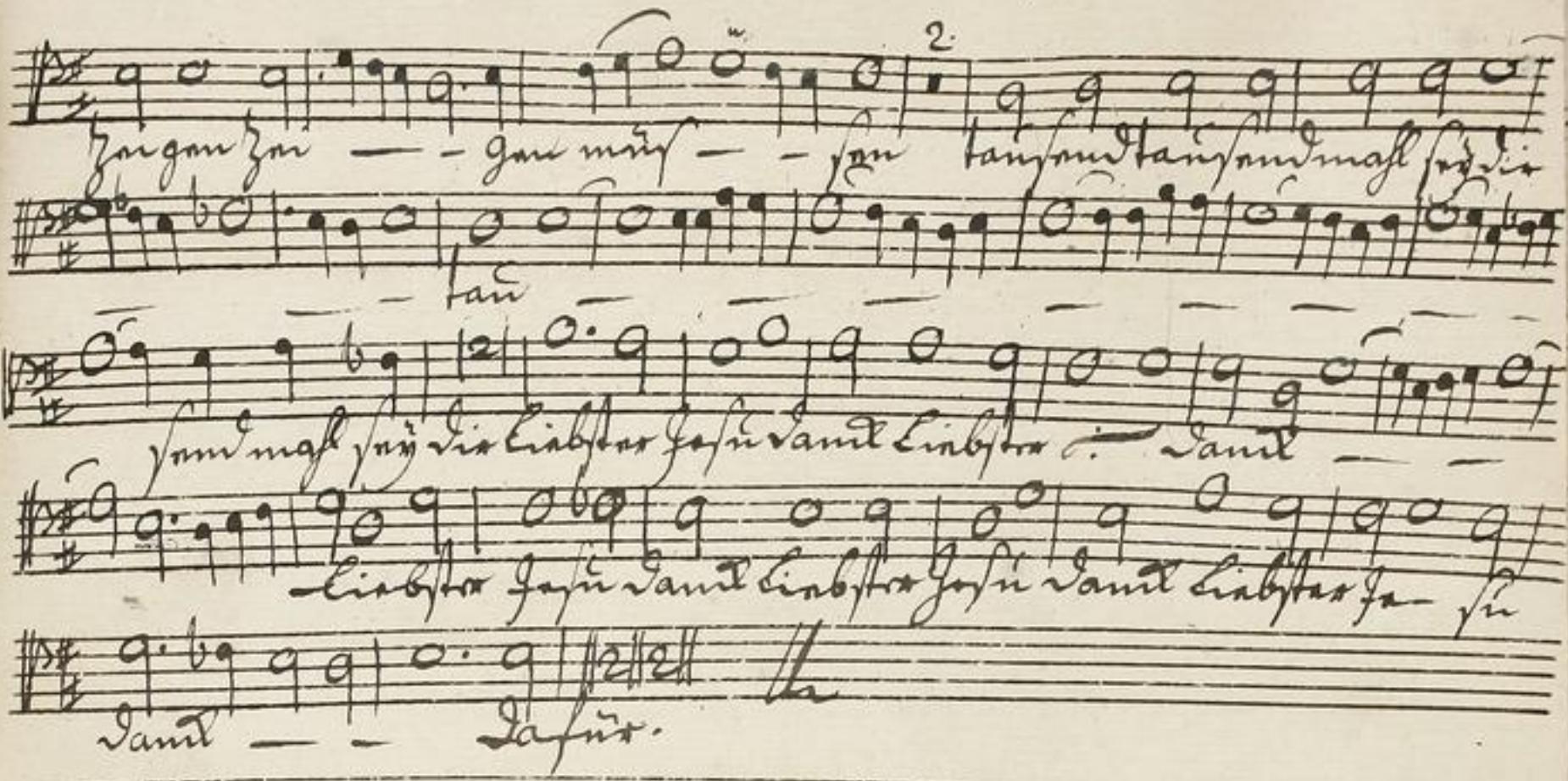


Josph' danc - danc

Tenore

27

A handwritten musical score for organ and choir. The score consists of two systems of music. The top system is for organ, featuring a single melodic line with various note heads and rests. The lyrics are written in German, alternating between "Geist" and "Gesang". The bottom system is for choir, consisting of four voices (Soprano, Alto, Tenor, Bass) with corresponding vocal parts. The lyrics for the choir are also in German, mentioning "Jesu Christ" and "Gott". The score is written on five-line staves with some ledger lines and rests.



Bass.

28

* Viele Gott ist an gogen in uns soz an den seiligen
 Geist maliform goge - bin ist maliform gr - ge - bin ist
 * Viele Gott ist an gogen in uns soz an den seiligen
 Geist maliform goge - bin goge -
 * Geist an den seiligen Geist maliform goge - bin goge -
 * bin ist maliform goge - bin ist Viele Gott ist an goge -
 * gogen in uns soz an den seiligen Geist maliform goge -
 * - bin gogegeben ist Gott lange mit seiner Liebe nicht an gaben
 Prostmon last fremd alle füllt nsmen zu bin ihm Waller leich -
 bar - monslos für gibet von siller Timor ein Dorn an gaben Prost
 auf Menschen Timor kommt kommt solche Gaben auf zu lassen auf
 wollt ihr eins von Gott wahrhaftig lieben lassen
 Prostmon - Prostmon - ihr flüchten solcher Liebe -
 * Prostmon flüchten solcher Liebe überflümmel -
 * überflümmel - - - mot minnen Geist



überflömmend überflömmend
 mit mir non gieß mir - mir gieß Ang mal' Welt mal'
 wi - tel nang mal' Welt was' Welt - was' wi' tel füßt
 Gott's Gnade Gna - von Gaben fallen füßt. Noh
 la - - - - - bon füßt - loben will
 geben - - Gaben somitir fum - bon Gott - bon Gott und Gott
 bon Gott bon fum - bon Gott und Gott
Recit.
 taceit *Für mich sind mein Gnaden für mich sind mein
 Gnaden von d. Gnaden*
 taceit *für mich mein - mein Gnaden - die für mich sind mein
 Gnaden von d. Gnaden - die von - - -*
 taceit *für mich mein - mein Gnaden - das ist die - - -
 von d. Gnaden soll es sein - - - es soll es*
 taceit *sein - der daß ich eine - - - - -
 so - - - - - so tag d. Naß soll - soll es - - - - - so se*
 taceit *- - - - - in Wunder wunder Muße - - - - -
 so - - - - - so tag - - - - - und Naß - - - - - so se*
 taceit *seinen Gna - von von Ici - non Gna - - -*

Im Innern non ich - non gna - im Grisdon leib d. Prole

 Zei - - gan leib - d. Prole leib - - d. Prole

 Zei - - gan minn den Lamsund Lamsund meist seij dir

 Lamsund meist seij dir liebster Jesu ^{die Lamsund} ~~die Lamsund~~

 Jesu - für dant liebster Jesu' ^{die Lamsund} ~~die Lamsund~~

 dant - - - lieb - ster Jesu' ^{die Lamsund} ~~die Lamsund~~