

Fest. Part.

F. D. G. May: 1735.

Mus 443/16

Int Freude Gott zu, Alles zu Seine ist, dem alle Freude ist

168.

16
//

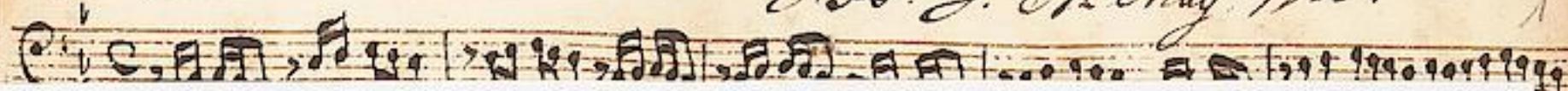
Partitur

M: May 1735 — 27^{te} Insprung.



F. I. Bent.

F. D. G. May 1735.



168

30

O Ein Gott,
wolfer Lahr ist.

a

Haut: Fr.

2 Chalumeau

2 Violin

Viola

2 Cant.

cello

Tenor

Bass

F. I. Bent.

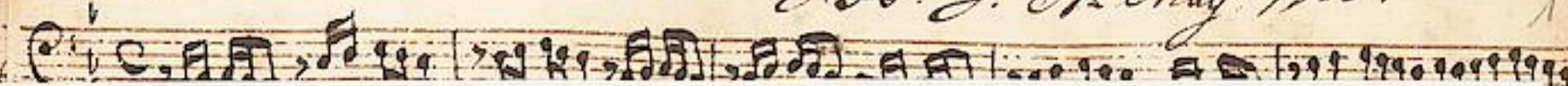
1735.

e
Corno.



Fur. Part.

J. D. G. May: 1735.



Mus.ms. 443/16

Graupner: Der Friede Gottes (Pfingsten 1735)

Chor: Der Friede Gottes, welcher höher ist denn alle Vernunfft, bewahre eure Hertzen und Sinne in Christo Jesu.

Rez.: Wo Jesus sammt dem Vater wohnt, da strahlt alzeit die Friedens Sonne, das Hertz empfindet Lust und Wonne, und wer nur Jesum liebt, und seine Worte hält, der wird mit solchem Schatz belohnt; ach Seele sieh dies Kleinod an, das dir dein Jesus vorgestellt, du solst ein Tempel Gottes werden; sag an, ob dir auf Erden, ein größer Glücke blühen kann.

Duett: Gott will in meinem Hertzen wohnen, weg Sünde, weg, weiche diesem Gast. Ich liebe Jesum, meinen König, ich bin ihm willig (in Stimmen: redlig) unterthänig, drum werd ich Gottes Wohn Pallast.

Rez.: Ach stelle dir, mein Hertz, doch solche Wohlthat für, so Erd als Himmel kannn den Herrn nicht fassen, doch will er sich in dir als einer Wohnung nieder lassen. Sieh, armer Staub, wie hoch bist du geehrt, was Seegen muß dir dieses bringen; den (das) Sünden Gifft, der (das) dich so sehr verkehrt, wird dieser Herr aus dir verdringen, den Satan, der dich sonst verklagt, kanstu (kannst du) verlachen, und will er dir gleich bange machen, nur unverzagt, der Herr ist hier, dein Schutz, dein Hort, der weiß ihm trutz zu biethen, du hast mit einem Wort, o Seeligkeit, in Gott den dauerhaftten Frieden.

Duett: Jesus schenkt mir Trost und Frieden, Satan fleuch, ich lache dein. Trutz, kein Feind kan meinen Glauben, noch auch meinen Frieden rauben, nein, ich werde sicher seyn.

Rez.: Der Friede kann allein ein Inbegrif von tausend Wohlthat heißen; trifft einem Land der Seegen ein, so mag es ja geflissen seyn, ob solchem Glück den Herrn zu preisen.

Chor: Ach Gott sieh unser Elend an, erhöre doch das Flehen deiner Glieder, gib uns das Wohl des Friedens wieder, daß dir dein Volk in Ruh in Zion dienen kann.

Choral: Du Herr hast selbst in Händen die gantze weite Welt, kannst Menschen Hertzen wenden, wie dir es wohl gefällt, so gib doch deine Gnad zum Fried und Liebes Banden verknüpft in allen Landes, was sich getrennet hat.



Fest. Part.

T.D.S. & T. May: 1755.





2

1612

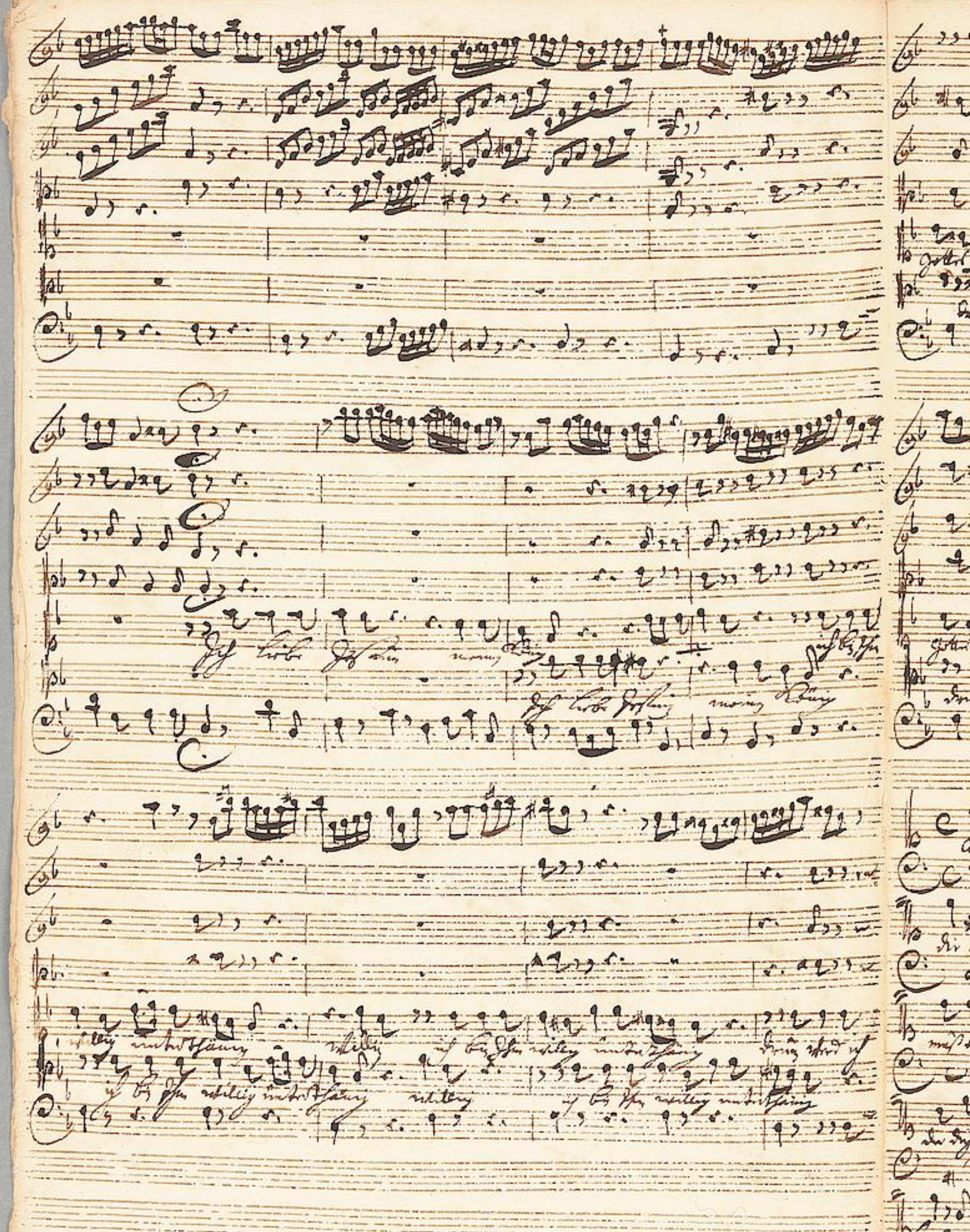
1612

1612

1612







A handwritten musical score for three voices (SATB) on five-line staves. The music consists of two systems of measures. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system concludes with a final double bar line and repeat dots. The vocal parts are labeled "Soprano", "Alto", "Tenor", and "Bass". The lyrics are written in German, with some words underlined or in all caps for emphasis. The handwriting is cursive and appears to be in ink.

System 1:
 Soprano: *Wohl dem der Gott der Welt*
 Alto: *der Friede wünscht*
 Tenor: *dem Frieden*
 Bass: *dem Frieden*

System 2:
 Soprano: *Laßt uns in Freiheit und*
 Alto: *ein Glück geschenkt werden*
 Tenor: *Laßt uns in Freiheit und*
 Bass: *ein Glück geschenkt werden*

System 3:
 Soprano: *Er wird uns in Freiheit und*
 Alto: *ein Glück geschenkt werden*
 Tenor: *Er wird uns in Freiheit und*
 Bass: *ein Glück geschenkt werden*

System 4:
 Soprano: *Er wird uns in Freiheit und*
 Alto: *ein Glück geschenkt werden*
 Tenor: *Er wird uns in Freiheit und*
 Bass: *ein Glück geschenkt werden*

System 5:
 Soprano: *Er wird uns in Freiheit und*
 Alto: *ein Glück geschenkt werden*
 Tenor: *Er wird uns in Freiheit und*
 Bass: *ein Glück geschenkt werden*

Vivace.

Johann Sebastian Bach



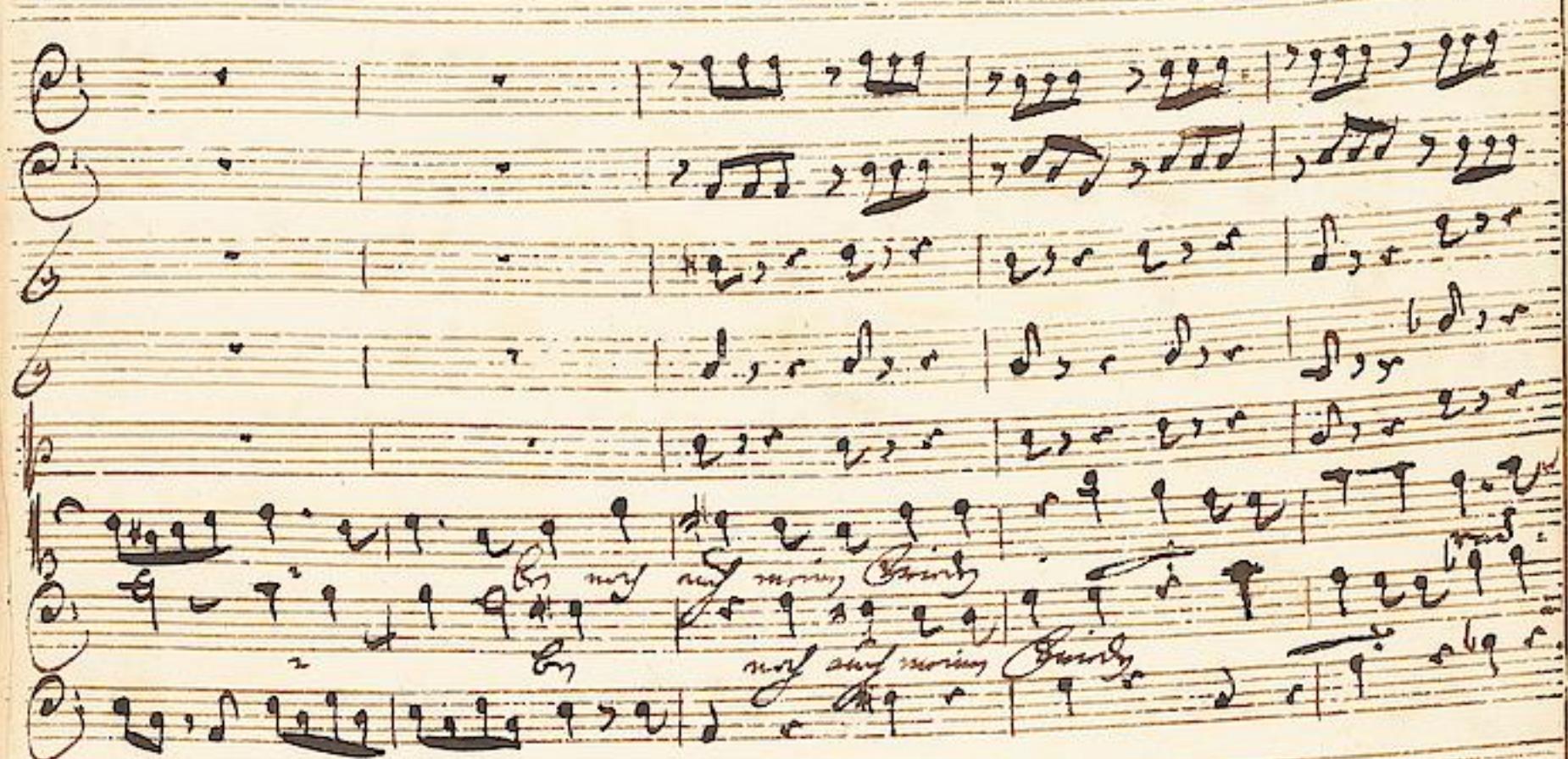




6 4.

Handwritten musical score on three staves. The notation is a rhythmic system using vertical stems and horizontal strokes. Measure 1: C clef, common time. Measure 2: C clef, common time. Measure 3: G clef, common time. Measures 4-6: C clef, common time. Measures 7-8: C clef, common time. Measures 9-10: C clef, common time. Measures 11-12: C clef, common time. Measures 13-14: C clef, common time. Measures 15-16: C clef, common time. Measures 17-18: C clef, common time. Measures 19-20: C clef, common time. Measures 21-22: C clef, common time. Measures 23-24: C clef, common time. Measures 25-26: C clef, common time. Measures 27-28: C clef, common time. Measures 29-30: C clef, common time. Measures 31-32: C clef, common time. Measures 33-34: C clef, common time. Measures 35-36: C clef, common time. Measures 37-38: C clef, common time. Measures 39-40: C clef, common time. Measures 41-42: C clef, common time. Measures 43-44: C clef, common time. Measures 45-46: C clef, common time. Measures 47-48: C clef, common time. Measures 49-50: C clef, common time. Measures 51-52: C clef, common time. Measures 53-54: C clef, common time. Measures 55-56: C clef, common time. Measures 57-58: C clef, common time. Measures 59-60: C clef, common time. Measures 61-62: C clef, common time. Measures 63-64: C clef, common time. Measures 65-66: C clef, common time. Measures 67-68: C clef, common time. Measures 69-70: C clef, common time. Measures 71-72: C clef, common time. Measures 73-74: C clef, common time. Measures 75-76: C clef, common time. Measures 77-78: C clef, common time. Measures 79-80: C clef, common time. Measures 81-82: C clef, common time. Measures 83-84: C clef, common time. Measures 85-86: C clef, common time. Measures 87-88: C clef, common time. Measures 89-90: C clef, common time. Measures 91-92: C clef, common time. Measures 93-94: C clef, common time. Measures 95-96: C clef, common time. Measures 97-98: C clef, common time. Measures 99-100: C clef, common time.







A page from a handwritten musical manuscript. The top staff consists of two systems of music. The first system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "in Freuden allein auf Erden". The second system begins with a soprano clef, a common time signature, and a key signature of one sharp. The lyrics are: "O Gott so heil und so". The bottom staff consists of two systems of music. The first system begins with a soprano clef, a common time signature, and a key signature of one sharp. The lyrics are: "auf Gott zu hoffen". The second system begins with a soprano clef, a common time signature, and a key signature of one sharp. The lyrics are: "auf Gott zu hoffen". The manuscript is written in brown ink on aged paper.





Choral.



Choral.

Handwritten musical score for two voices (Soprano and Alto) and piano/basso continuo. The score is divided into two systems. The first system begins with a soprano vocal line, followed by a piano part with basso continuo notation. The second system continues the piano part. The music is written on five-line staves with various note heads and rests. There are several fermatas and dynamic markings like 'p' and 'f'. The vocal parts have lyrics in German.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of two systems of music. The top system begins with a soprano vocal line, followed by an alto vocal line, and concludes with a basso continuo line. The bottom system begins with a soprano vocal line, followed by an alto vocal line, and concludes with a basso continuo line. The music is written on five-line staves. The basso continuo part includes a bassoon part and a harpsichord part. The score is written in black ink on aged paper.

A handwritten musical score for three voices. The top system consists of two staves: soprano and alto. The soprano staff begins with a treble clef, a common time signature, and a key signature of one sharp. The alto staff begins with a bass clef, a common time signature, and a key signature of one sharp. The bottom system is a basso continuo staff, indicated by a bass clef and a cello-like bow icon. The music features various note heads, stems, and bar lines. The score is written on five-line staff paper.

Ode: Deo Gloria



168

30.

G. Böhm gotto,
mehr für John Fr.

a

Flaut: Fr.
2 Palmeany
2 Violin

Viola

2 Cant:

cello

Tenor

Bass

J. I. Bent.
1835.

e
on time.

Organ.

in Einigkeit geth.

Recit.

Recit:

Gott will ich mir.

43

12
3

Technische Universität Darmstadt

http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-443-16/0026
Universitäts- und Landesbibliothek Darmstadt

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves are for strings (Violin I, Violin II, Cello), followed by two staves for woodwinds (Oboe, Bassoon), and then three staves for brass (Trombone, Trombone, Trombone). The tenth staff is for the bassoon. The vocal parts include a soprano (Soprano), alto (Alto), tenor (Tenor), and bass (Bass). The score includes dynamic markings like p , f , pp , and ff , and rehearsal numbers 1, 2, 3, 4, and 5. The vocal parts have lyrics in German. The manuscript is dated 1812.

1812

Recit:

Soprano: Ich geh' zum Friedhof

Alto: Der Friedhof ist ein stiller Ort

Tenor: Ein stiller Ort der Ruhe

Bass: Ein stiller Ort der Ruhe

Choral: Ich geh' zum Friedhof

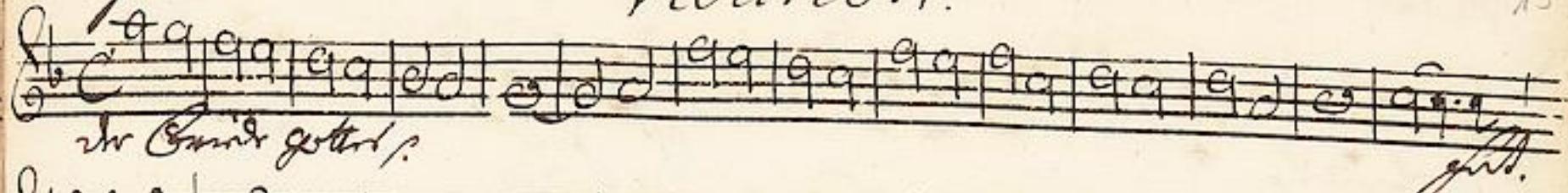
1. 2. 3. 4. 5.



Violino. I.

13

pianiss.



Ihr Gnade gedenkt.

ff.

Recitat p 10

pp.

ff.

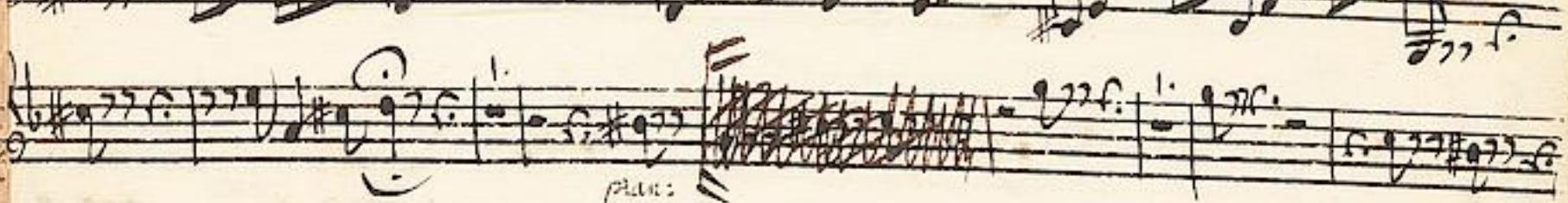
Gott will.

pp.

fff.

pp.

mf.



pp.



Recitat facet!



volti

Franz.

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time and includes various dynamics such as *mp*, *f*, and *p*. The score features complex rhythmic patterns and melodic lines. The manuscript is dated "1870" at the bottom right. The title "Franz." is written at the top left. The score concludes with a section labeled "D Capo //".



14

A handwritten musical score for orchestra and choir, page 14. The score consists of ten staves of music. The first staff is for strings, the second for woodwinds, the third for brass, the fourth for piano, and the fifth for organ. The remaining five staves are for choir. The music includes various dynamics such as *p*, *pp*, *f*, and *ff*. There are also performance instructions like "ay gott" and "Choral". The score is written in black ink on aged paper.

Violino
I.



piano.

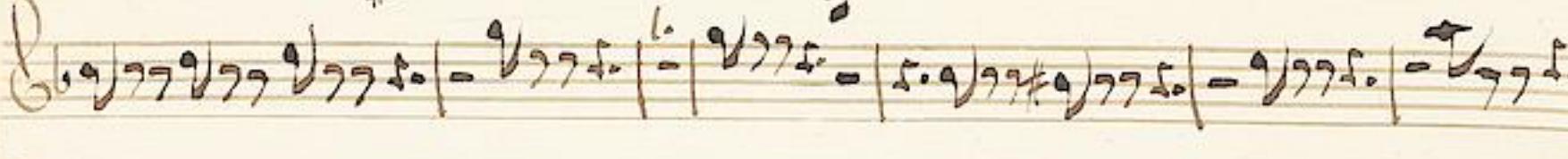
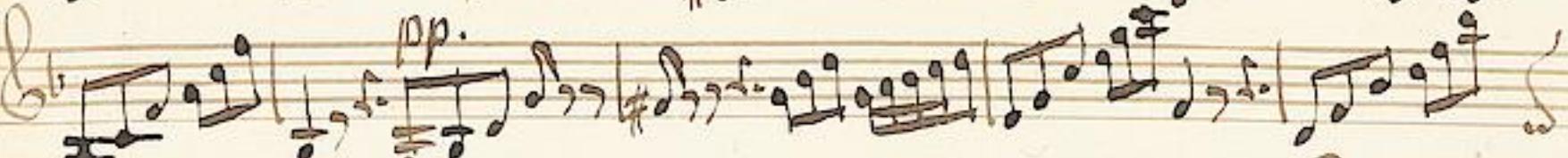
Violino 1.

~ wie Gott ist.

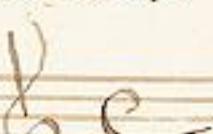
p.p.



Recit. //
Jacet



Recit.
Jacet. //



vivace

The musical score is handwritten in brown ink on aged paper. It features ten staves of music for a single instrument, likely piano. The time signature is common time throughout most of the piece, indicated by a 'C' at the beginning of each staff. The key signature changes frequently, with sharp symbols appearing on certain staves. The music includes dynamic markings such as 'pp' (pianissimo), 'f' (forte), and 'ff' (double forte). There are also performance instructions like 'allegro' and 'adagio' placed above specific measures. The score concludes with a 'Capo' instruction.

A handwritten musical score for organ or keyboard, consisting of approximately 12 staves of music. The music is written in brown ink on light-colored paper. The staves are mostly in common time, with some changes indicated by small numbers above the staff. The music includes various note heads, stems, and bar lines. Several dynamic markings are present, such as *f* (fortissimo), *p* (pianissimo), *pp* (pianississimo), and *mf* (mezzo-forte). There are also slurs and grace notes. The score is organized into sections, with the first section ending in a repeat sign and the second section beginning with the word "Choral". The handwriting is somewhat cursive and expressive.



Violino. 2.

17

Kan.

The score consists of ten staves of handwritten musical notation for violin. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features eighth-note patterns with dynamic markings like *ff*, *f*, and *p*. The second staff starts with a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass 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 bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. Various dynamics such as *ff*, *f*, *p*, *mp*, and *mf* are indicated throughout the score. There are also several text annotations in German: "in Gruß getr.", "Recitativ", "got will", and "Capell". The score is written on aged paper with some foxing and staining.

Recitativ



Vivace.

Dynamical markings: *p*, *f*, *ff*, *pp*, *Languidly*, *allegro*, *adagio*.

Performance instructions: *Capo*.

A handwritten musical score for a single instrument, likely a flute or recorder, consisting of ten staves of music. The score is written on five-line staff paper. The music is in common time and includes dynamic markings such as 'ff', 'ffff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', and 'ff'. The score features various note heads, stems, and rests, with some notes having horizontal lines through them. The score is written on five-line staff paper.

Viola

19

pian.

Handwritten musical score for Viola and piano, page 19. The score consists of ten staves of music. The first two staves are for the Viola, with the second staff starting with "in Eindeutig". The third staff begins with "Recitat" and "fort." The fourth staff starts with "gut will". The fifth staff begins with "pp.". The sixth staff starts with "Recitat". The seventh staff starts with "piano". The eighth staff starts with "In die Sonne mir". The ninth staff starts with "pp.". The tenth staff ends with "volti". Various dynamics like pianissimo (pp.), forte (f.), and sforzando (sf.) are indicated throughout the score.





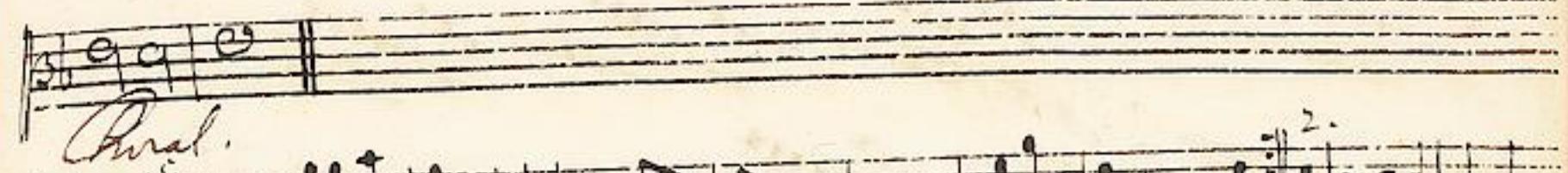
all.

adagio

adagio



adagio



Choral.



Adagio



fort.

Violone

20

5. *fort.*

der Friede giebt.

1. *Recit.*

Gott will ich mons.

pianiss.

pianiss.

Recit.

Capell C e

Recit.

The musical score consists of ten staves of handwritten notation for the Double Bass (Violone). The notation includes various note heads, stems, and bar lines. Dynamics such as *fort.*, *pianiss.*, and *pianiss.* are indicated throughout. The score features several vocal parts, with lyrics in German like "der Friede giebt.", "Gott will ich mons.", and "Capell C e". There are also sections labeled "Recit." (Recitation) and "Capell C e". The manuscript is dated 20 at the top right corner.

Vivace.

1. *Gott freut mir*

1. 2. 3.

4. 1.

1. 2. 3.

1. 2. 3.

1. 2. 3. 4.

1. 2. 3.

1. 2. 3. 4.

1. 2. 3. 4.

adv. *Flamme*

Recit.

6 *auf Gott.*

6

6

Choral.

21

2.1
du Gott.



Violone.

22

Frind' Gott' und'

Gott will in uns

pp.

Da Capo

Aria:

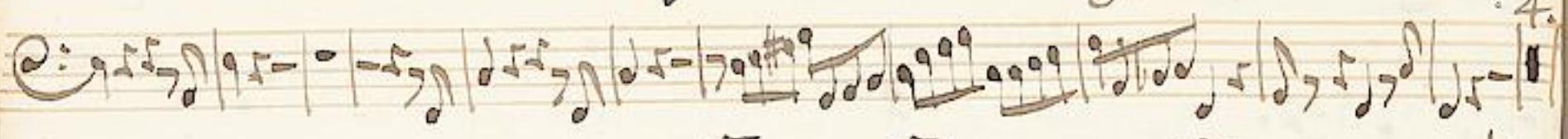
vivace.

1. 

Festlich gesundet wir.

2. 

3. 

4. 

5. 

6. 

7. 

8. 

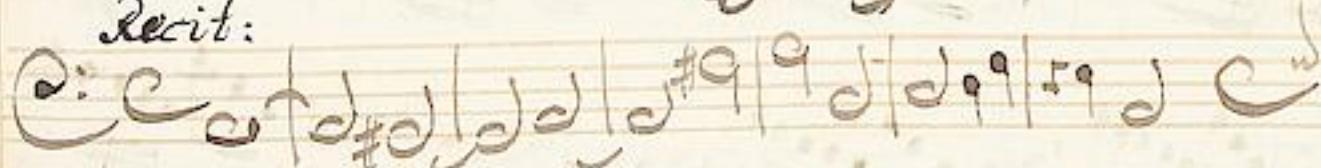
adagio.

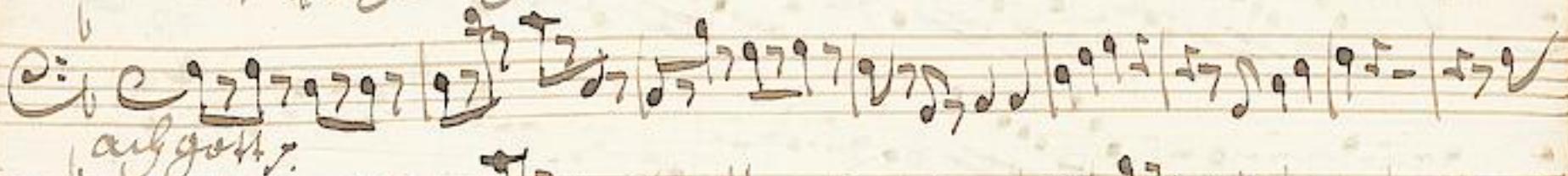
9. 

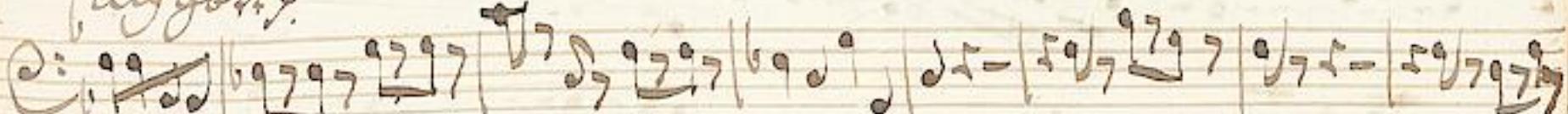
alla.



Recit.

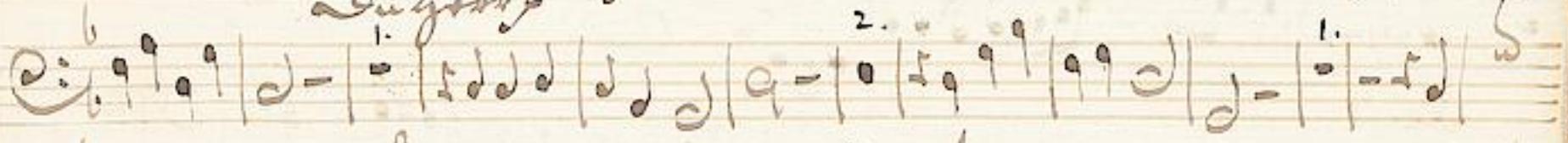














Choral:









Tutti. || Recit. ||

Flauto Traversiere

23

12/8
gute will.

Pazapo



Chalmeaux 1

24

The musical score consists of ten staves of handwritten notation on five-line staves. The music is primarily in common time (indicated by 'C') and includes various clefs (F, C, G) and key signatures. The lyrics, written in German, are as follows:

dr. sind getroß
Recitatif Aria Recitatif C: e
gut du Schatz mir
t.
t.
1. 2.
1. 2.
1. 2.
1.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of eight staves of music. The first two staves begin with a common time signature (C). The third staff begins with a common time signature (C), followed by a section labeled "Choral." The fourth staff begins with a common time signature (C), followed by a section labeled "in Zorn ist Klar". The fifth staff begins with a common time signature (C). The sixth staff begins with a common time signature (C). The seventh staff begins with a common time signature (C). The eighth staff begins with a common time signature (C).

1.

s. alle.

6

ay Gott.

Choral.

in Zorn ist Klar.



Chalmeaux. 2.

25

A handwritten musical score for 'Chalmeaux. 2.' featuring ten staves of music. The music is written in common time with various clefs (C, F, G) and includes rests and dynamic markings like 'ff' (fortissimo). The lyrics 'In Gottes gottig' and 'Gott kommt mir' are written above the first and second staves respectively. The score concludes with a final section labeled 'Recit / Arias' followed by a repeat sign and endings '1.' and '2.'



A handwritten musical score for a six-part setting, likely for voices or instruments. The score consists of six staves, each with a different clef (F, C, C, F, C, C) and key signature. The music is written in common time. The parts are labeled with German names: '1. Stimme', '2. Stimme', '3. Stimme', '4. Stimme', '5. Stimme', and '6. Stimme'. The score includes various musical markings such as 'alw.', 'ff Capo //', 'auf Gott p.', 'Ach Gott p. / Ach!', and 'In Gottes H. / Ach!'. The manuscript is on aged paper with some staining.

1. Stimme

2. Stimme

3. Stimme

4. Stimme

5. Stimme

6. Stimme

alw.

ff Capo //

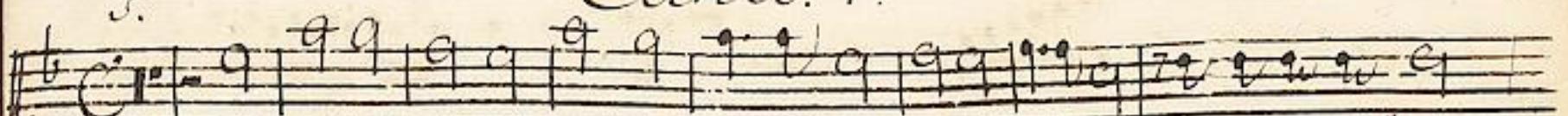
auf Gott p.

Ach Gott p. / Ach!

In Gottes H. / Ach!

Canto. 1.

26

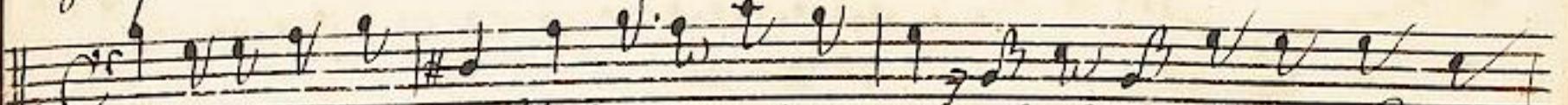


In finst' Gotts maler' sohn ist; — In alle Künste,

— bauet nicht forzen und finne, bei — in Eristo

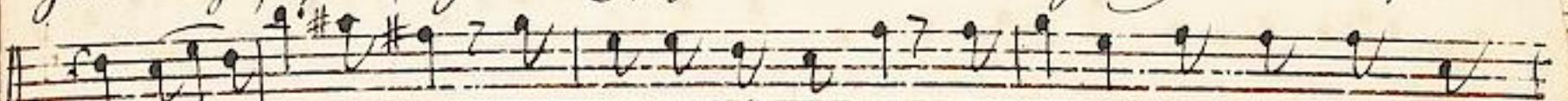
Recital p. aria

je - si — in —

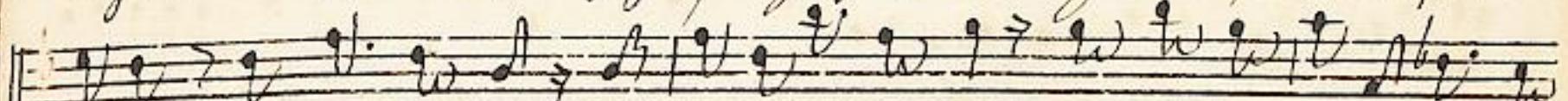


Aufzählt dir, mein Gott, was sollt Hoffest für, so bald hinreihen den

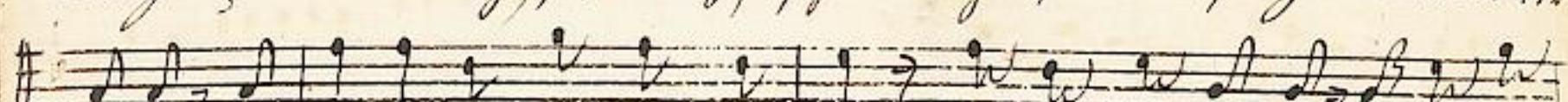
Gott will haben, das will Gottesin die all' einen Hoffnung nicht lassen.



Kirche — mit Bambus, wie soll bilden geacht, was Dragen mit? Bei dir ist



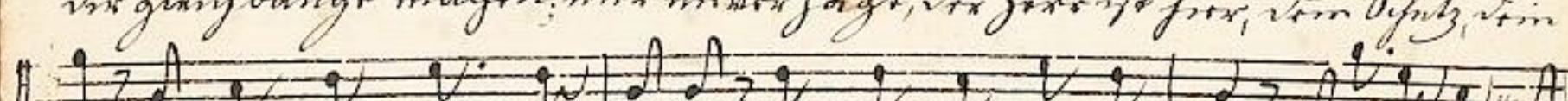
bringen; Ein Künsten Gifft, der Gifft sehr verlofft, wird dieser Jesu und der Herr



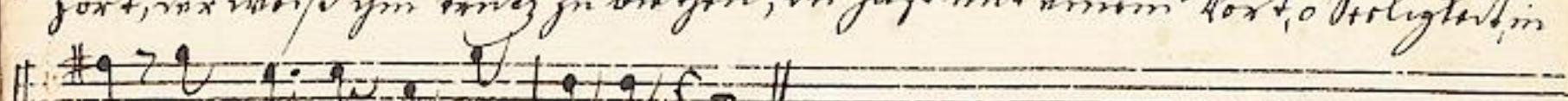
Dingen, den Satan, der Gifft sonst verlängt, kannst verlassen; du will er



die glaubende machen, mir innenzagt; Der Herr ist fier, dein Künzt, ein



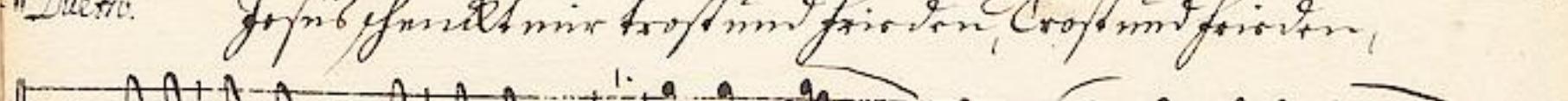
Gott, in Künsten bießen; Du hast mit einem Kost, o Freigut, in



Gott den Künsten freien.



Duetto. Jesu, es will mir kost' um freien, kost' um freien,



— um freien, Satan flins — flins! Satan flins —

- flins - Balan flins - isla - - isla - -
 - - - so, isla - so dir, Jesu Jesu mir tröst' und freut' -
 Trost' und freut' - - - und freut' Balan flins - flins
 - - - isla ist isla - - - - so isla -
 - - - so dir, Tutz = tutz, bin sind han minen glan -
 - - - bin nois an si m in si freut' - - ran
 - - - ben, nom, nom, - - ismorn si se - -
 adi. 1. alles: -
 - - - si se si se, nom, nom, ismorn si se - - - - - - - - - -
 D. Capo //
 sign. ^{2. rit.}
 Auf Gott, auf unsrer L. - - land an unsre Leyd ab
 fls - san deiner Glieder, gib' mir das Wohl Ich freut' der
 freut' mir dor, daß dir dir Wohl in Auf - in Zion dir.
 non Pan.

Choral.

27

In jenen feld salbst in fanden, die ganze wache wacht,
 Gran p' Moniften ferben wonden, wie dir es wohlt ge fällt,
 so gib das eine graut zum fied und liebet landen, vor
 künig in allen landen, mal füg getrostest hat.



Canto. 2.

28

In sind Gotts, malter Jesu ist, malter Jesu ist, Erm alle Hymnen
 — beraus in die Freuden d. Erne, br — in

Eisso Jesu, in — in —

No Jesu sanbster Vater nroft, da straft alzt die freudn' Dämmer,
 das Freyung findt Empfnd' Wonne. und man mir Jesu licht, d. Freude Wonne
 fällt, der min mit solchem Begehr befehlt, auf Erde sich die Klimoran, das

dir ein Jesu norgt soll, du solst ein temporal Gotts warden, sag an!

ob dir anffaten, ein großer Glüd' blüfen kan.

Duetto: Gott will in meinem Herzen wohnen, may Trine
 may — mi - ist diesem Gast, diesem Gast, may Trine way —
 — mi - ist diesem Gast, — mi - — fe die - sem Gast.

Geliebte Jesu, mein König, — — ich bin ihm wohlig unter
 sanig wohlig ich bin ihm wohlig unter sanig Ehm wird ich

Gottlob Ehm mordif Gottlob Got - - - - -
 lob Wofn fallast if bin ifm
 wortig mordif gäng, Ehm mordif Gottlob - - - - -
 - - - - -
 - - - - -
 Recit: *Capella Recitaria*
 Auf Gott, seufz mir für L - - - lundan, unforst soß dab
 fle - sin dinor Glieder, gib mir das Wohl, Ich foind'ns Ich foind'ns
 nieder, daß dir ein Volk in Ruf - in Zion dir - - - - -
 In Jesu fast selbst in Landen, die gantza weite Welt
 Komß Menschen herzen wenden: wie dir so wußt geßt,
 so gib dirseine Gnade, zum foind'ns lieb Landen,
 Herr König in allen Landen, mal siß getrommt hat.



Alto.

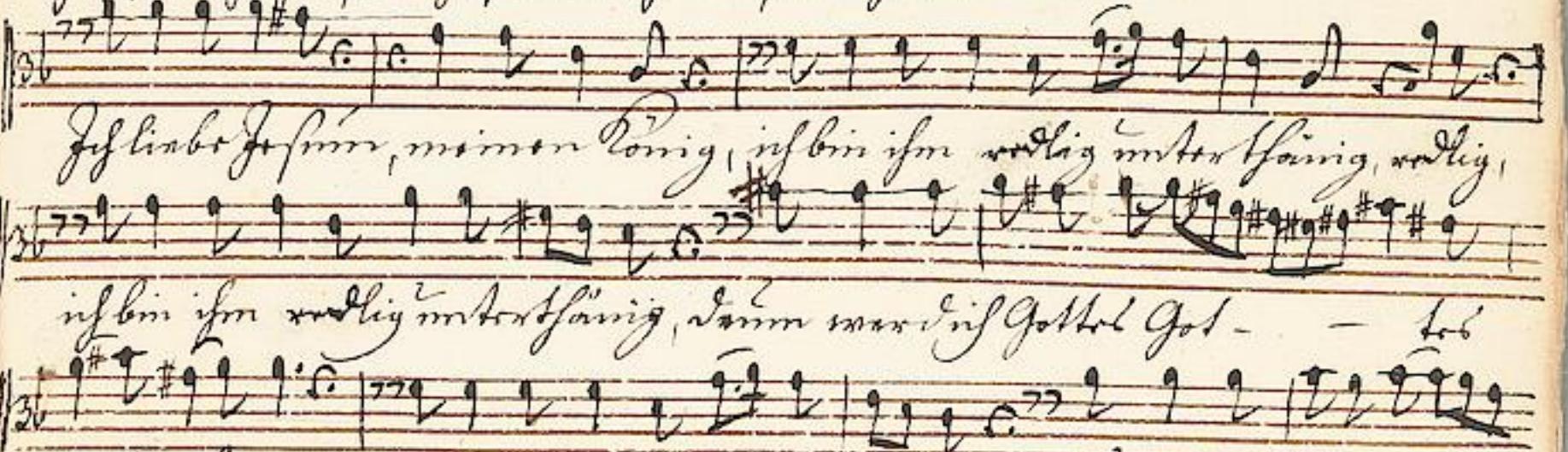
29



Erlöser Jesu,



Gast, nricke dir vom Gast, mai - ife dir vom Gast,



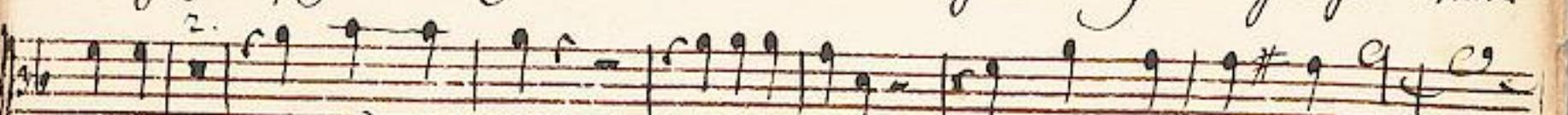
Woh - falls, ifbin ifn woh - häng, dann moch' ich Gott lob - - lob



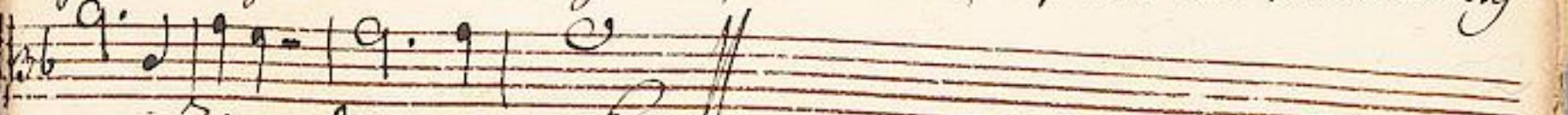
- - lob Woh - falls.



Auf Gott, fürs - se L - landen, erlöse das Land für sein Vater



Gloria, gib mir das Wohl der Frieden wieder, daß dir dein Wohl in L



- in Zion die - man han! volti



5.

Choral. In Gn' f'fst' selb'st in Pandion, die ganze Welt,
dass Menschen Freuden wenden, wie dir so wohgefahrt,
so gib das eine Gnad, zum Fried und lobet Landen,
nach uns in allen Landen, nach uns getrommelt ist.



Cello.

30

5. Tutti

Cello.

so sind Gottes Wälder gesungen, zum Klang der Stimmen,
alle Stimmen, die aus den Händen und Stimmen, da —

Klang und Stimme

in frohe Freude,

Rec. / dra // Rec. / dra //

auf

hab' C

flöten

Tutti. Ach Gott du Herr unsrer —

landen, schenke uns

eure Glieder gibt uns das Löffl und feindet uns nicht,

der Herr der Welt in Ruhe in Zion ist nun dann.

Choral.

1. Ach Herr Gott selbst in Händen, mit ganzem Leib und Seele
haut Menschen herunter zu Boden, wie ein großer Gott

2. so gibt es keine Gnade, zum Feind ist lieber Vater,

Heilung ist in allen Landen, doch wird niemand gesund.

5. Tutti.

2. Tenore.

31

In Friede Gott sei, und lichter Seher ist, dann alle Menschen alle Wer-

nen mit bewahrt nicht sozeyn im Thonne, be

Recitativo Aria // Recitativo Aria //

Einsto Jesu

In Friede kam allein ein Jugegriff von dem heiligen Hoffstetzer zu Bonn;

Hoffnung Land der Togen ein, so mögn ja geflissen seyn, ob solchen

Glied den Leuten zu gegeben

Auf Gott sieg um Gott - landen, auf Gott Jesu - w.

- das gla - sen dir vor Glieder, gib mir das wort

Das Friedenswinter, daß dir dein Wohl in Ewig - in Zion

kommen kann.

In Friede fast fallend in Landen, die ganze Welt ist -

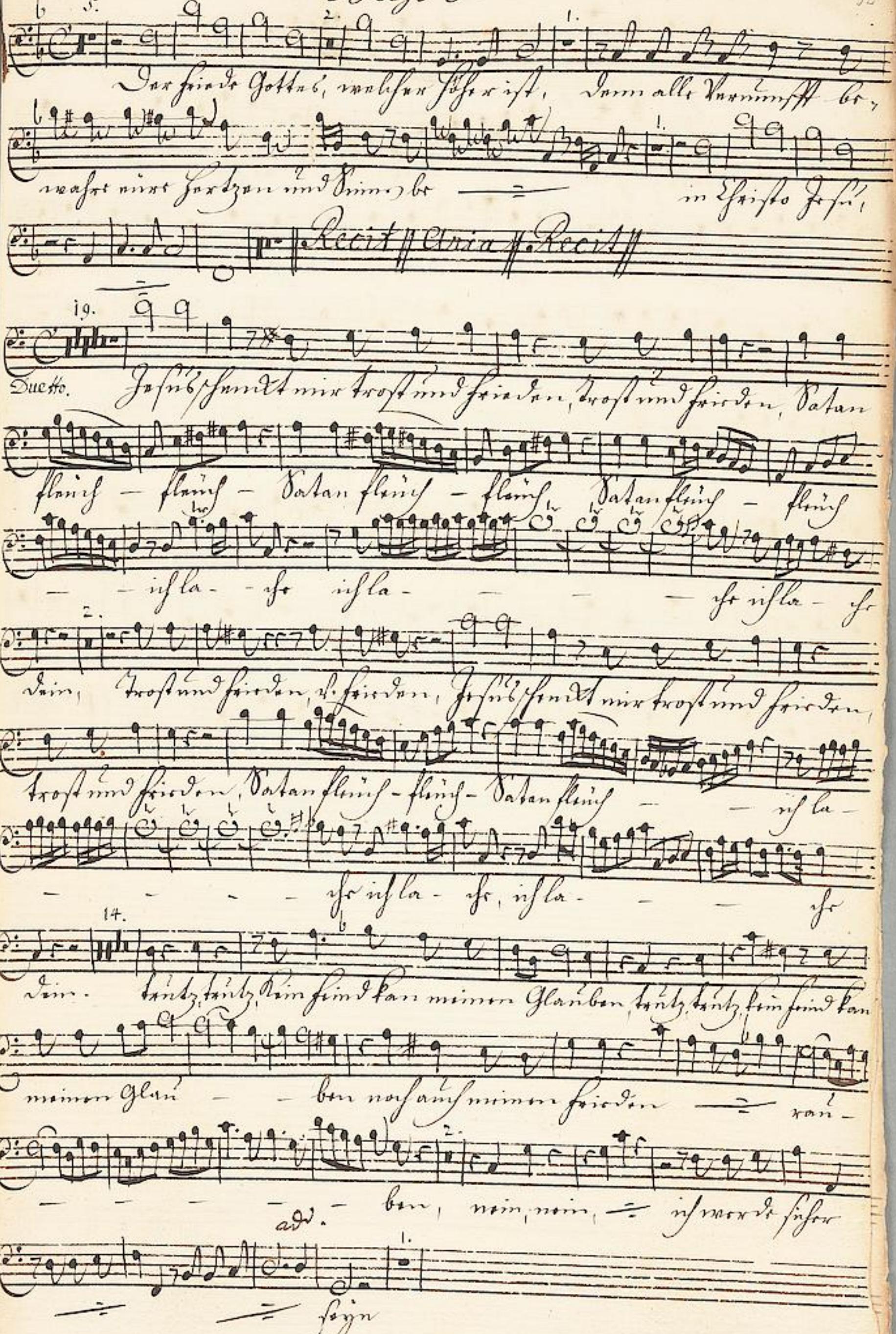
Dann Menschen sozeyn erstanden, wie dir ob wort gefällt:

so gib dir eine Gnade, zum Frieden lieblich Landen, Wer -

kommt in allen Landen, was fügt kommt und hat.

Basso.

32



The musical score consists of two staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves are in common time. The music features various note values, including eighth and sixteenth notes, and rests. The vocal line includes lyrics in German, such as "Der freie Gott sei, wer lieb hat ist", "weist mir Jesu mein und bittet", and "in Jesu Jesu". The score is divided into sections by measures, indicated by vertical bar lines and repeat signs. A section labeled "Recit ff Chor ff Recit ff" is present. The page number 32 is in the top right corner.

16. s. 9. 19. 14. 1. 32

Der freie Gott sei, wer lieb hat ist, dann alle Vom Himmel her,
weist mir Jesu mein und bittet in Jesu Jesu

Recit ff Chor ff Recit ff

Duetto. Jesu hilft mir Trost und Frieden, Trost und Frieden, Satan
flings - flings - Satan flings - flings, Satan flings - flings
- isla - isla - - - isla - isla - - - isla - isla -
- - - - - isla - isla - - - isla - isla - - - isla - isla -
- - - - isla - isla - - - isla - isla - - - isla - isla -
- - - - - isla - isla - - - isla - isla - - - isla - isla -

Amen. Lantz, lantz, Lanz feind tan minus Glanben, lantz, lantz, Lanz feind tan
minus Glan - - - ban noß am minus Frieden - - - van
adv. - ban, min, min, - ismarde sißer
- -

all

adix.

min, min, ins moede si for - = si - for si for styn.
Rhyth. auf Gott! sing Unser L - hant am, wfor sof
= dab flo - for Simon Glieder, gib mir dab wofl -
dab frieden und minde, sag dir dem Volk in Auf - in Zion
dinen kann.

an for fast selbst in Judent, die ganztzo moide off
Durch Menschen Leid zu wenden, wie die ob wofl gefilz
so gib das eine Gnade, zum frieden und lobet banden,
Kerking in allen Eungen, warb firs getroenes Land.



Basso.

83

Ein Friede Gotts nachher Hoffe ist zum alle Kommingh
 so aufzusetzen gehor mit Sinnen ob
 in Christo Jesu
 Als Gott uns uns vor L - und au so vor der
 hab fle - sene dauer Glieder woff gib und hab woff hab faiend
 nicht das dir die dein Kult in Siuf - in Zion dauer Ram
 Et your last, ob in hanen, die du auf der miret Molt
 Ramz Kloufes Gott zu wenden, wie dir ab woff gafel
 regio dor domo quare zum fressen und lieben vander
 Pechmutter in allen Landen ihes, iiss goetemst lat

