

Mus 7340/31 49 153.
Mus 428/31

F. A. G. M. D. 1720.

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The top system includes a treble clef and a common time signature (C). The notation is dense, with many notes and rests. There are some handwritten annotations in German, such as "mit Fröhlichkeit" and "mit Lust", written in a cursive hand. The paper shows signs of age, including some staining and wear at the edges. A purple circular stamp is visible at the bottom center of the page.



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Lob der Götter".

Lob der Götter
Lob der Götter
Lob der Götter
Lob der Götter
Lob der Götter

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Lob der Götter".

Lob der Götter
Lob der Götter
Lob der Götter
Lob der Götter
Lob der Götter



Handwritten musical score on aged paper. The page features several staves of music written in a historical style. The notation includes various note values, stems, and rests. Below the musical staves, there are lines of text in a historical German script, which appear to be lyrics or instructions for performance. The ink is dark brown, and the paper shows signs of age and wear.

Continuation of the handwritten musical score. This section includes more staves of music and text. The notation is consistent with the previous section. The text below the staves is written in the same historical German script. The page is well-preserved but shows some staining and foxing, particularly along the edges.

Handwritten musical score on aged paper, featuring multiple staves of music and Hebrew text. The text includes the word "alleluya" written in various orientations and sizes, often integrated with the musical notation. The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The word "atellaya" is written in several places across the staves, often in italics. The manuscript shows signs of age with some staining and wear.

Handwritten musical score on four staves. The notation is dense with many beamed notes. The word "Schon" is written on the first staff. The manuscript continues to show signs of age.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The word "Romy" is written on the first staff. The manuscript shows signs of age with some staining and wear.

Handwritten musical score on a single page, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Hebrew, with the words "Halleluya" and "größer König" visible. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on a single page, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Hebrew, with the words "Halleluya" and "größer König" visible. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on a single page, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Hebrew, with the words "Halleluya" and "größer König" visible. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on a single page, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Hebrew, with the words "Halleluya" and "größer König" visible. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written in German below the staff.

mit Gottes mit seiner Gnade
 die uns für dankbar loben aber

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written in German below the staff.

die uns für dankbar loben aber
 die uns für dankbar loben aber
 die uns für dankbar loben aber

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written in German below the staff.

Die Gott für O Gott mit Dankbarkeit
 manchen Dankmach sehr sehr
 die uns für dankbar loben aber
 die uns für dankbar loben aber
 die uns für dankbar loben aber



Violetta - e Pastorale

Handwritten musical notation for the first system, featuring a vocal line and two piano accompaniment staves.

Handwritten musical notation for the second system, including the vocal line and piano accompaniment.

Handwritten musical notation for the third system, with lyrics written below the vocal line.

Handwritten musical notation for the fourth system, continuing the vocal and piano parts.

Handwritten musical notation for the fifth system, concluding the page with vocal and piano staves.

Handwritten musical notation on a five-line staff. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a five-line staff. The top two staves are in treble clef, and the bottom staff is in bass clef. Lyrics are written below the notes in a cursive hand.

Handwritten musical notation on a five-line staff. The top two staves are in treble clef, and the bottom staff is in bass clef. Lyrics are written below the notes.

Handwritten musical notation on a five-line staff. The top two staves are in treble clef, and the bottom staff is in bass clef. Lyrics are written below the notes.

Handwritten musical notation on a five-line staff. The top two staves are in treble clef, and the bottom staff is in bass clef. Lyrics are written below the notes.



Die Lieblichkeit ist es anzusehen da es die Götter in dem Götterreich so zeigen
 In der Welt. In der Welt ist es anzusehen da es die Götter in dem Götterreich so zeigen

Largo
 Die Lieblichkeit ist es anzusehen da es die Götter in dem Götterreich so zeigen

Die Lieblichkeit ist es anzusehen da es die Götter in dem Götterreich so zeigen

Die Lieblichkeit ist es anzusehen da es die Götter in dem Götterreich so zeigen

Die Lieblichkeit ist es anzusehen da es die Götter in dem Götterreich so zeigen

Handwritten musical score on a single page, featuring a vocal line and a basso continuo line. The lyrics are written in German. The page number '6' is visible in the top right corner.

Handwritten musical score on a single page, featuring a vocal line and a basso continuo line. The lyrics are written in German.

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Handwritten musical score on a single page, featuring a vocal line and a basso continuo line. The lyrics are written in German.

Handwritten musical score with lyrics in German. The lyrics are: "Vom Himmel hoch, da komm ich her, Ich bring' dir from dem Himmel die gute Nachricht. Jesus Christus ist geboren." The notation includes vocal lines and a basso continuo line.

Handwritten musical score with lyrics in German. The lyrics are: "In der Welt ist er geboren, In der Welt ist er geboren, In der Welt ist er geboren." The notation includes vocal lines and a basso continuo line.

Handwritten musical score with lyrics in German. The lyrics are: "In der Welt ist er geboren, In der Welt ist er geboren, In der Welt ist er geboren." The notation includes vocal lines and a basso continuo line.

Handwritten musical score with lyrics in German. The lyrics are: "In der Welt ist er geboren, In der Welt ist er geboren, In der Welt ist er geboren." The notation includes vocal lines and a basso continuo line.

Handwritten musical score for the first system, featuring vocal lines and instrumental accompaniment. The lyrics are: *mit ihm erhebet sich das Lob im Himmel*

Handwritten musical score for the second system, featuring vocal lines and instrumental accompaniment. The lyrics are: *und die Engel loben ihn*

Handwritten musical score for the third system, featuring vocal lines and instrumental accompaniment. The lyrics are: *und alle Heer der Himmel loben ihn*

Handwritten musical score for the fourth system, featuring vocal lines and instrumental accompaniment. The lyrics are: *und alle Engel loben ihn*

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.

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Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics. The lyrics include: "Hoch die Jungfrau Jungfrau imbot dich imbot dich. ja tap in leben."

Handwritten musical score for the second system, featuring multiple staves with notes and lyrics. The lyrics include: "Hoch die Jungfrau Jungfrau imbot dich imbot dich. ja tap in leben."

Handwritten musical score for the third system, featuring multiple staves with notes and lyrics. The lyrics include: "Hoch die Jungfrau Jungfrau imbot dich imbot dich. ja tap in leben."

Handwritten musical score for the fourth system, featuring multiple staves with notes and lyrics. The lyrics include: "Hoch die Jungfrau Jungfrau imbot dich imbot dich. ja tap in leben."

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script, with some lines appearing to be in German. The score is organized into systems, with some staves containing only musical notation and others containing both notation and text. The paper shows signs of age, including discoloration and some wear at the edges.



Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are written in German and include the phrase "dein Gott alle mit dem mit dem".

dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics include "dein Gott alle mit dem mit dem" and "dein Gott alle mit dem mit dem".

dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem
 dein Gott alle mit dem mit dem



Handwritten musical score on a single page, numbered 10. The score is written in brown ink on aged, slightly yellowed paper. It features multiple staves of music, including vocal lines with lyrics and instrumental parts. The lyrics are in Latin, with some words like "Soli Deo Gloria" visible. The notation includes various note values, rests, and clefs. There are some annotations and markings in the left margin, possibly indicating performance instructions or corrections.

Continuation of the handwritten musical score from the previous page. It shows several staves of music, including vocal lines with lyrics and instrumental parts. The lyrics are in Latin, with some words like "Soli Deo Gloria" visible. The notation includes various note values, rests, and clefs. There are some annotations and markings in the left margin, possibly indicating performance instructions or corrections.

Soli Deo Gloria

1720, 31
Mus. 4328/31

153
~~30~~

11

B

Frantz Josephum du Ron
a

2 Clarin

fol: (27) u.

Symphon

38

2 Violin
Violon & Trombe

Viola
Fagott

62.]

2 Hautb :

Ter. v. r. d.:

2 Cant
Alt

Tenor

Bass

e
Continuo



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. The manuscript is densely written with musical symbols and includes several annotations:

- At the top right, the number "12" is written.
- On the right side, the word "Capo" is written with a double bar line.
- On the left side, the word "Hauptfing." is written.
- Throughout the score, there are numerous handwritten numbers (e.g., 6, 7, 8, 9, 10, 11, 12) and symbols (e.g., #, b) above the notes, likely indicating fingerings or accidentals.
- The paper shows signs of age, including some staining and wear at the edges.

Largo.

pizzicato fig.

6

6

6

6

6

6

6

6

6

Montforday
Da Capo

due Juso spollato



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.* and *adagio*. The score is written in a historical style, possibly from the 18th or 19th century. The manuscript is numbered "13" in the upper right corner. The paper shows signs of age, including discoloration and some wear.



Violino. 1.

Grande Sonata

Grande Sonny p.

pp.

Capo

Recitat: tacet.



87
Wolffes Largo

Largo
Wolffes Largo

Violino 2.

16

Lied der Jungfrauen.

Großer König.

Capo tacet

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, various time signatures (e.g., 6/8, 3/4, 3/8), and complex rhythmic patterns. The score is annotated with several handwritten notes and markings:

- Wolffes Bay* (written in the first staff)
- Im Dreyen* (written above a double bar line in the 11th staff)
- Largo* (written above the 12th staff)
- Allegro* (written below the 12th staff)
- Recitativo* (written above the final staff)
- Da Capo* (written below the final staff)

The manuscript shows signs of age, including some staining and wear at the edges. The right page of the manuscript is partially visible, showing further musical notation.



And. f. forte

Capo! Recit: tacet

And. f. forte

pp. *f.*

Recit: tacet
Capo

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with the instruction *Allegro molto*. The second staff contains a large, decorative flourish. The third staff is marked *Andante*. The fourth staff is marked *Allegro*. The fifth staff is marked *Andante*. The sixth staff is marked *Allegro*. The seventh staff is marked *Andante*. The eighth staff is marked *Allegro*. The ninth staff is marked *Andante*. The tenth staff is marked *Allegro*. The score concludes with a large, decorative flourish.

Viola d'Amour.

49

Handwritten musical score for Viola d'Amour, consisting of 14 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and a large 'C' time signature.



Violon

28

Trinjo frouw alu p.

Großes Köniq.

Da Capo



Handwritten musical score on aged paper, consisting of 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A handwritten note at the top left of the main section reads "Mott für Lapp." The fourth staff contains a dense, heavily scribbled-out section of music. The score concludes with a double bar line and a fermata on the final note of the 15th staff.



Wunder Tag
Sa Capo

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Alto Rag
Adagio

Corus Zofon Gou.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as "pp." and "Adagio." The score is written in brown ink on aged, yellowed paper.

6

Handwritten musical notation on the left margin.

Handwritten musical notation on the left margin.

Handwritten musical notation on the left margin.

Handwritten musical notation on the left margin.

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Handwritten musical notation on the left margin.

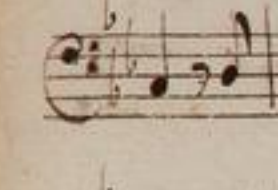
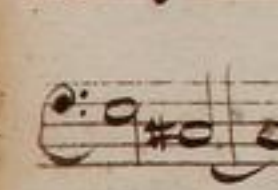
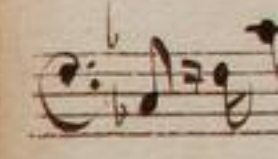
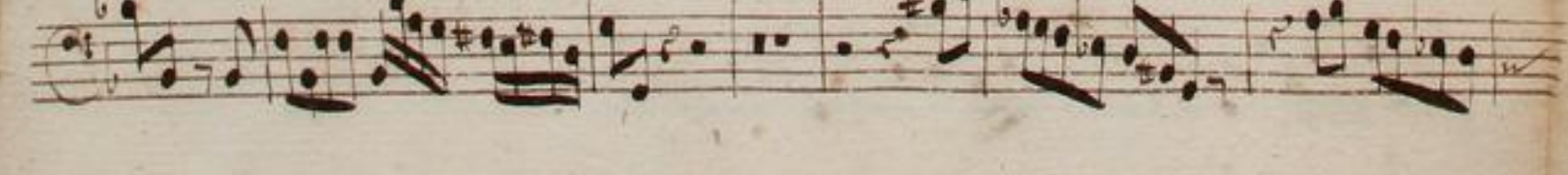
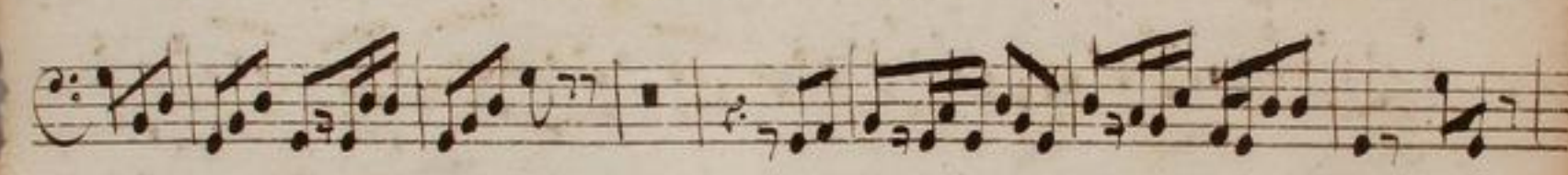
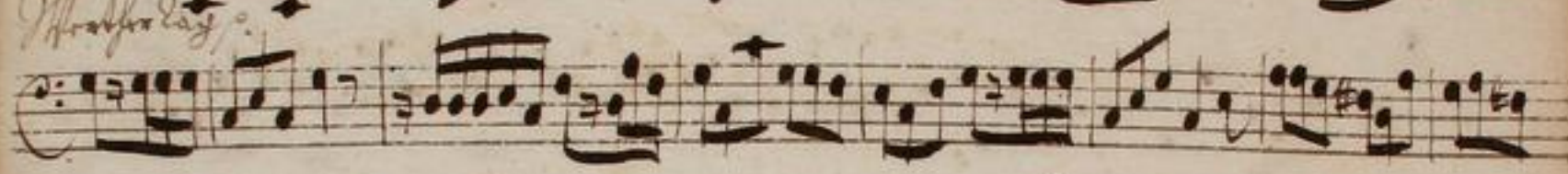
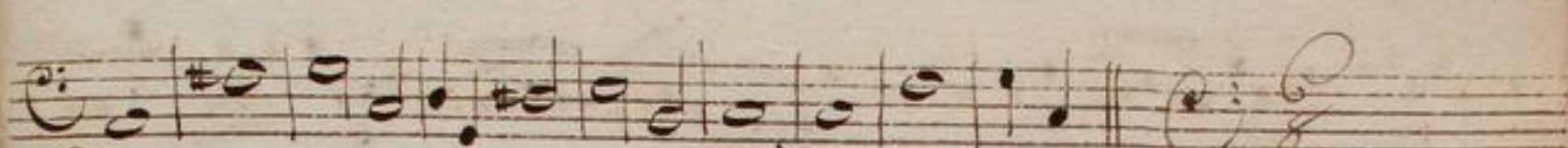
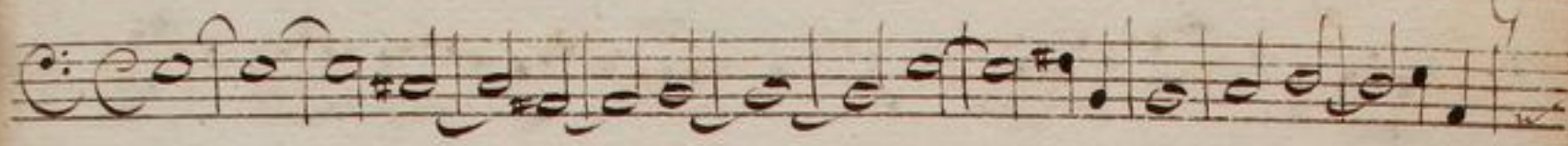
Violone

Grande Sonata

Grande Sonate

Volte

The image shows a page of handwritten musical notation for a Violone. The page is numbered '22' in the top right corner. The title 'Violone' is written at the top center. The music is arranged in 14 staves. The first staff begins with the tempo marking 'Grande Sonata'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings like '8' and '3' above notes. The second system of staves begins with the tempo marking 'Grande Sonate' again. The final staff ends with the word 'Volte' written above the notes. The paper is aged and shows some staining.



Sarab

Monday

Largo

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The manuscript is written in a historical style, likely from the 17th or 18th century. The text "Da Capo" is written at the beginning of the first staff and at the end of the last staff. The music is organized into measures, with some measures containing multiple notes and rests. The paper shows signs of age, including discoloration and some staining.

Subterfug
Da Capo

ad loco

Da Capo



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with similar notation and a dynamic marking of *al* at the beginning.

Handwritten musical notation on a single staff, showing a change in tempo or mood with a new key signature of two sharps (F# and C#).

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *al*.

Allegro

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *al*.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *ppiano*.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *ppiano*.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *adagio*.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature, with a dynamic marking of *pp*.

Da Capo

Wolff's Organo

Bassono. 1

Im Organo

Adf

Largo.

Leid: / Wolff's Organo
La Cap.



Das Jahr Gottes

A handwritten musical score consisting of 14 staves. The notation is dense, featuring many beamed notes and rests. The music is written in a single system across the staves. There are various musical markings such as 'tr' (trill) and '3' (triplets) scattered throughout the score. The paper shows signs of age and wear.

Da Capo /



Wolffey Day 1.

Bassono. 2

26

The musical score consists of 14 staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes. A dynamic marking 'ff' is present in the first staff. The second staff has a '1.' marking above it. The third staff has a '7' marking above it. The fourth staff has a '7' marking above it. The fifth staff has a '7' marking above it. The sixth staff has a '7' marking above it. The seventh staff has a '7' marking above it. The eighth staff has a '9' marking above it. The ninth staff has a '9' marking above it. The tenth staff has a '9' marking above it. The eleventh staff has a '9' marking above it. The twelfth staff has a '9' marking above it. The thirteenth staff has a '9' marking above it. The fourteenth staff has a '9' marking above it. The score includes several dynamic markings: 'ff' in the first staff, 'p' in the second staff, 'ff' in the third staff, 'p' in the fourth staff, 'ff' in the fifth staff, 'p' in the sixth staff, 'ff' in the seventh staff, 'p' in the eighth staff, 'ff' in the ninth staff, 'p' in the tenth staff, 'ff' in the eleventh staff, 'p' in the twelfth staff, 'ff' in the thirteenth staff, and 'p' in the fourteenth staff. The score also includes several articulation markings, such as 'tr' (trills) and 'acc' (accents). The score is written in a cursive hand and is on aged, yellowed paper.

Im Tempo

Largo

Levit. / Wolffey Day 2. Cap. 11

Faint, illegible handwritten text, likely musical notation or a manuscript, covering the majority of the page.



Clarino. 1.

317

Foris. from/alm. p.

Ant. Joseph Jozz.

pp.

Foris.

pp.

Haydn



Clarino. 2.

Fant. de Joubert alouys.

Quint. de Joubert Joubert.



Tympano

forte for sempre

pp. *for.*

tr. def. for.

pp. *for.*

Capo



Canto. 1.

Größe Jerusalem im Herrn
 lo - be - lo - be loben wir deinen Gott loben
 wir dich mächtig - ste dich wir dich mächtig
 ste dich die Dinge deiner Herr die Dinge deiner
 Herr die Dinge deiner Ho - er und segne deine
 Kinder und segne deine Kinder Amen alleluja
 alleluja alleluja
 alleluja alleluja alleluja
 alleluja alleluja alleluja
 alleluja

Aria decida:
 tacet tacet

Martha tag
 soll fröhlich blühen da im Gott ein
 solches Glücke ein solches Glücke mit Herzgünstiger mit Her

gungern mit Herzgungern p^{ri}

sen mit Herzgungern p^{ri} sen

last Herbsttag - voll-frühling blüht voll fröhlich

blüht da um Gott - da um Gott ein solches glüht

ein solches glüht mit-herzungen p^{ri}

sen mit Herzgungern p^{ri} sen

last
Das lieblich ist nicht anzusehen da an dem

Sinnel im hohen Gränzen so Höret fürsten Luster glänzen ja da zu

Herrn Wohlthaten sein Höret fürsten Luster so fort durch Gottes

Land und sein Verheißung Wort im Regen stoff.

so lüß Lust so lüß lust laß dich Hören Hören Hören

Frucht laß dich Hören Hören Frucht lange nicht lange nicht tau

= ge nicht und zum faden unter gefe

laß die Donn stille stoffen die und

ihl die mit ihl ^{tr} so lieblich laßt ^{hr} die mit ihl die uns

ihl die mit ihl so lieblich so lieblich laßt Capo //

Gott liebt mich in so vielen Jahren was unser Mund von

deinem Glanz gefest zu finden mit den Jahren. Dein Vater

Loch steht mit auf den die so singen ab und die Liebe

Tag noch zu seinen Tagen. *Wortes Tag von seinen blüht.* Da Capo.

Recit. // Aria // Recit. //
Tacet // Tacet // Tacet //



Exone besingst du himlischen Thronen Exone be
 sungen du himlischen Thronen einem Gesalbten mit Segen mit
 Jahren Jah - im Frühze sein
 höchsten Sanft Segne sein Lamm im Frühze sein
 höchsten Sanft Segne sein Lamm Desmüthe sein Dreyer mit
 heile mit Ehr mit mayst du dich Zion er -
 freu - liche Lohre Seyst du Seyst du Seyst du Seyst du Seyst du
 mayst du dich Zion er freu - liche Lohre Seyst du Seyst du Seyst du
 Vater als Vater als Vater als Vater als Vater als Vater als Vater als



Freiße Jerusalem von Jerem
Lobe Lo-

- be lobe Zion deinen Gott
vun er magst

ste - vun er magst ste - vun er magst

fest die Ringel deiner Spur die die

- er im segnet die Kinder
vun = nun fallst du

ja - - - - - alleluja al-

luluja - - - - - alleluja -

- alleluja alleluja - alleluja - alleluja - alleluja

ja alleluja - alleluja - - - - - alleluja

Großes König. Großes König jante Josen jante Josen nim dieß

falluluja an großes König jante Josen nim dieß Halleluja

an nim dieß hal - luluja an gro - ßen König jante

Josen jante Josen nim dieß halleluja an nim dieß falluluja an

mal die Jore - an umgeben sind sohinet gnade frobt

Alto

4
 Frei - se frei - se preise Jerusalem den Herrn
 lobe lobe lobe Zion deinen Gott lobe
 Zion deinen Gott Dann er macht fe - - ste dann
 er macht fe - - ste - denn er macht fe - ste die Liegel deiner thore
 die Liegel deiner thore die Liegel deiner tho - re und
 segnet deine Kinder segnet deine Kinder drinnen allelu
 ja - alleluja al
 leluja - alleluja =
 alleluja - alleluja - alleluja allelu
 ja - alleluja - al
 leluja } 4 Gro - ser König gro - ser König jener
 Höhen jener höhen nim dis Halleluja an nim dis

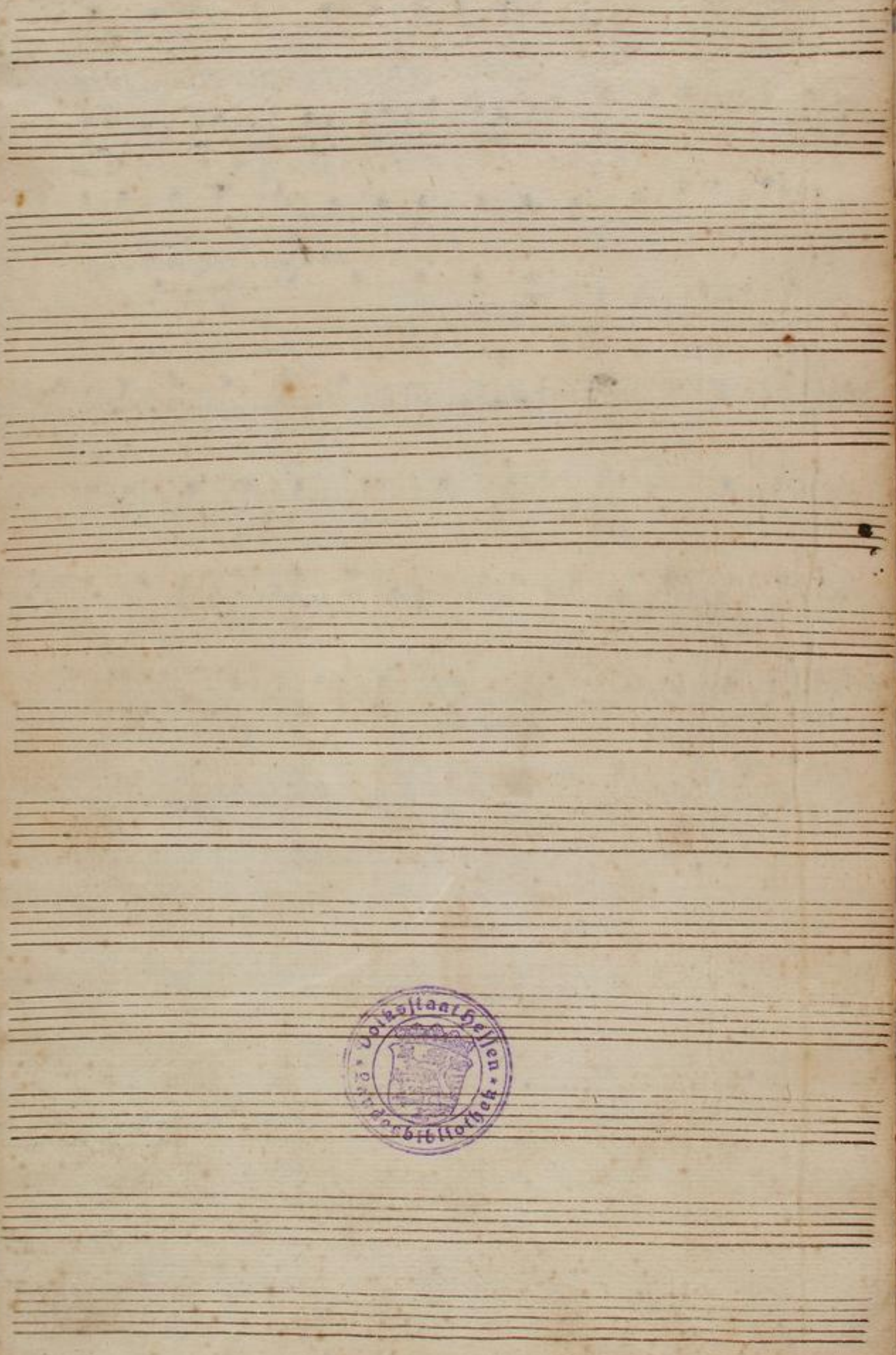
halleluja an grosser König jener höhen nim dich halleluja
 an grosser König gro-ser
 König jener höhen nim dich halleluja an nim
 Was du Herr an uns gethan sind so
 theure Gnaden proben die dein Zion danckbar loben aber
 nicht vergelten kan die dein Zion danckbar loben aber
 nicht vergelten kan

Adagio *aria* *lento* *aria* *lento* *aria* *lento*

Aria *lento*
 Schare
 Jah-
 Sege
 se
 segne
 ehre
 Vater
 als

Aria *lento*
lacet *lacet* ¹⁶

Cröne beherscher der Himlischen
 Scharen deinen Gesalbten mit Segen mit Segen mit
 Jah- - ren mit Segen mit Segen mit Jahren mit Segen mit
 Segen mit Jahren Schütze sein fürsten haus
 segne sein land — schütze sein fürsten haus
 segne sein land Schmucke sein Scepter mit friede mit
 ehre mit friede mit ehre höchster dich allen als
 Vater bekant höchster dich allen als Vater
 als Vater als Vater bekant *Fine*



Schmitte sein Scepter mit Friede mit Fro mit Friede mit
 der maist durch Zionb zu fern - lufelofre Köstler durch
 allen als Vater bekannt Köstler durch allen als
 Vater als Vater als Vater bekannt



Glück das unvergleichlich frucht, ich Walter Dohm u. Endel sitzen
 Aria // recit: // Aria // recit: // Aria //
 tacet // tacet // tacet // tacet // tacet //

Durchlauchtigster die Stadt
 fand die sich in heiliger Sorgfalt, Loge, in diesem Sinne, frucht
 stand, zu ihm sein Erbst mit dem sein, segens, Güssen, daß seine
 fülle, Lust, und Lust, in dem, was Gott sonst in Zion, frohlich, Loge
 sich die zu Lust, in dem, lauten, Güssen. Gott Loge die noch
 manne, Jafar zu. Er leit, die auf seine, Weisheit, grade, daß
 Lob, Band, flor, fort, sein, noch, laugt, In, der, Sinne, Weisheit, prange.
 Er, seht, die, in, seiner, Juli, unvor, daß, ein, sein, Wohl, den, so, ist
 Grad, u. in, der, Wunsch, so, seiner, zweit, er, laugt
 Du, so - so, Quelle, er - der, Gaben, laßt, im, die
 mir, gefloßt, haben, laßt, im, die, mir, gefloßt, haben, den
 Du, seht, die, in, seiner, Juli, unvor, daß, ein, sein, Wohl, den, so, ist
 Grad, u. in, der, Wunsch, so, seiner, zweit, er, laugt
 Du, so - so, Quelle, er - der, Gaben, laßt, im, die

haben laß
 Du, seht, die, in, seiner, Juli, unvor, daß, ein, sein, Wohl, den, so, ist
 Grad, u. in, der, Wunsch, so, seiner, zweit, er, laugt
 Du, so - so, Quelle, er - der, Gaben, laßt, im, die
 mir, gefloßt, haben, laßt, im, die, mir, gefloßt, haben, den
 Du, seht, die, in, seiner, Juli, unvor, daß, ein, sein, Wohl, den, so, ist
 Grad, u. in, der, Wunsch, so, seiner, zweit, er, laugt
 Du, so - so, Quelle, er - der, Gaben, laßt, im, die

zum
die Hand
frucht
wird
god
uoy
das
ange.
loist
du
w
flor

haben laß uns wie wir geflohen haben den Leuchtm den
 Leuchtm den Leuchtm demt fälge demt fälge fahn
 auf alle löst erwinnster Regen löst erwinnster Regen so
 fahet als jiden glind so so zum fagen
 Ja laß im überfließend herband Zion einen Fuß zur für dinn zur
 fortanng im fex fühl zur für dinn zur für dinn im fex fühl im fex
 fühl-geffehn Ja laß im überfließend herband Zion einen Fuß zur
 für dinn im fex fühl im fex fühl geffehn

Erönet besesset der Simliffen ghaasen Simon Ge
 salben mit seggen mit fassen mit seggen mit fassen
 schütze sein fürsten Land segne sein Land schütze sein
 fürsten Land segne sein Land Dismitte sein Scepter mit fassen mit
 fassen mit fassen mit fassen mach dich Zion erfassen - luffe
 luffe fuffen in fallen als Vater betamet fuffen in
 allen als Vater als Vater als Vater betamet

