

Manus 444/6

Trisagium in Gott im Glauben 55

169.

H

6

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Partitur

M: Februar 1736 - 28^{ter} Besetzung

In. Lemniscata.

J. D. G. M. F. 1736.

Handwritten musical notation for the first system, consisting of four staves with various notes and rests.

Vivace.

Handwritten musical notation for the second system, including lyrics "Alz" and "simil".

Handwritten musical notation for the third system, including lyrics "in g" and "in g".

Handwritten musical notation for the fourth system, including lyrics "in g" and "in g".

Handwritten musical notation for the fifth system, including lyrics "in g" and "in g".



Handwritten musical score, first system. Includes vocal line and piano accompaniment. The lyrics are: *und sey dir bey uns im - krieget.*

Handwritten musical score, second system. Includes vocal line and piano accompaniment. The lyrics are: *Gott der Zeeu nimmt inder Lunge,*

Handwritten musical score, third system. Includes vocal line and piano accompaniment. The lyrics are: *Ich aber was ein Gott bey uns*

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. The lyrics are: *Ich in der Luft*

Handwritten musical score, fifth system. Includes vocal line and piano accompaniment. The lyrics are: *Ich in der Luft*

Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: "Ich bin in der Welt".

Handwritten musical score for the second system, featuring vocal lines and a basso continuo line. The lyrics are: "Der Hauch des Gottes wehet über dem Wasser, und er hat die Erde hervorgebracht, die Erde hat den Hauch des Gottes empfangen, und sie ist grün geworden. Und die Erde hat den Hauch des Gottes empfangen, und sie ist grün geworden. Und die Erde hat den Hauch des Gottes empfangen, und sie ist grün geworden." (Note: The lyrics in the image are partially illegible but appear to be a variation of the biblical text from Job 26:11).

Choral

Handwritten musical score for the Choral section, featuring four staves of music.

Handwritten musical score for the final section, featuring vocal lines and a basso continuo line. The lyrics are: "Denn die Erde ist voll von Wasser, und die Erde ist voll von Wasser." (Note: The lyrics in the image are partially illegible but appear to be a variation of the biblical text from Job 26:11).



Handwritten musical score system 1, consisting of six staves. The top two staves contain complex melodic lines with many slurs and ornaments. The third staff contains a vocal line with the lyrics "In der Welt". The fourth staff contains a vocal line with the lyrics "Liedt auff ein volubeltes Lied". The fifth and sixth staves contain a bass line.



Handwritten musical score system 2, consisting of six staves. The top two staves contain complex melodic lines. The third staff contains a vocal line with the lyrics "Gott der Herr ist unser König". The fourth staff contains a vocal line with the lyrics "der Herr ist unser König". The fifth and sixth staves contain a bass line.



Handwritten musical score system 3, consisting of six staves. The top two staves contain complex melodic lines. The third staff contains a vocal line with the lyrics "Gott der Herr ist unser König". The fourth staff contains a vocal line with the lyrics "der Herr ist unser König". The fifth and sixth staves contain a bass line.

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

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The notation includes various note values, rests, and dynamic markings.

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

Handwritten musical score for the second system, including German lyrics written below the notes.

Ich hab' die Welt gesehen, die ich nun verlasse, die ich nun verlasse, die ich nun verlasse.

Ich hab' die Welt gesehen, die ich nun verlasse, die ich nun verlasse, die ich nun verlasse.

Ich hab' die Welt gesehen, die ich nun verlasse, die ich nun verlasse, die ich nun verlasse.

Ich hab' die Welt gesehen, die ich nun verlasse, die ich nun verlasse, die ich nun verlasse.

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

Handwritten musical score for the third system, starting with the tempo marking "Scherzhaft".

un poco alla.

p. *f.* *pp.*

Handwritten musical score for the fourth system, including German lyrics.

Ich hab' die Welt gesehen, die ich nun verlasse, die ich nun verlasse, die ich nun verlasse.

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The lyrics are written in German, with phrases like "in uns zu gläub", "Luff räugelt - in die gläub", "Luff räugelt in die gläub", "Luff räugelt in die gläub", and "Luff räugelt in die gläub". The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical score, first system. Includes vocal line and piano accompaniment. Dynamics: *fort.*

Handwritten musical score, second system. Includes vocal line and piano accompaniment. Dynamics: *pp.*, *fort.*. Lyrics: *Vom Licht soll das Licht kommen*

Handwritten musical score, third system. Includes vocal line and piano accompaniment. Dynamics: *pp.*, *fort.*. Lyrics: *aus dem Dunkeln*

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. Dynamics: *pp.*. Lyrics: *das Licht*

Handwritten musical score, fifth system. Includes vocal line and piano accompaniment. Dynamics: *pp.*. Lyrics: *aus dem Dunkeln*

Handwritten musical score, sixth system. Includes vocal line and piano accompaniment. Dynamics: *pp.*. Lyrics: *das Licht*

Ich glaube nicht, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Larg.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Larg.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Larg.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Larg.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.
 Ich habe nicht gesehen, sondern habe die Hand des Herrn gesehen, die ich nicht sah.

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics. The lyrics include: "fiat p. spiritus sanctus de gen. Be. spiritus sanctus de gen. de gen." and "p. g.".

Handwritten musical score for the second system, including staves with notes and lyrics. The lyrics include: "Et in spiritu sancto" and "Largo.".

Handwritten musical score for the third system, including staves with notes and lyrics. The lyrics include: "spiritus sanctus de gen. Be. spiritus sanctus de gen. de gen." and "p. g.".

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *Ich steh auf aller ihu in tholl, Ich steh auf aller ihu in tholl, Ich steh auf aller ihu in tholl, Ich steh auf aller ihu in tholl.* The tempo marking *Allegro* is visible on the right side of the system.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *Gallilay, Gallilay, Gallilay, Gallilay, Gallilay, Gallilay, Gallilay, Gallilay, Gallilay, Gallilay.*

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *Sub Deo Gloria*. The score concludes with a double bar line and repeat signs.

Mus. ms. 444
6

169.
11

Sol *stays* *mit* *an* *gott* *in*
Glaube *n*.

a

Violin

Viola

Canto

Alto

Tenor

Bass

e

Continuo

In. Reminiscere.
1736.

Kraus.

Continuo.

Ich wage mich an gott.

Recit:

Choral.

Dan gott verleyht r.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp*, *mp*, *fp*, and *ppp*. The score is divided into sections, with a prominent section labeled *Capo* and *adagio*. The manuscript shows signs of age, including yellowing and some staining.

Largo.

Wenn die Gewalt...

Largo.

Largo.

pp.

f.

pp.

f.

pp.

f.

pp.

1.

2.

arco.

Vivace.

Violino. 1.^a

pp.
fort.
pp.
fort.
pp.
pp.

Capoff Recitat // $\frac{2}{4}$ 12

Allegro
pian.
pp.

Recitat //

pp.
fort.

Usque ad ult.
Solbertati

Handwritten musical score on ten staves. The notation includes treble clefs, various rhythmic values, and accidentals. Dynamic markings such as *p. f.*, *pp.*, *fort.*, *pp.*, *piaw.*, and *ppp.* are scattered throughout. Performance instructions include *And. gutt.* and *ad. Haps.* at the end of the piece.

// Recitat: //

Larg.

1.

Wohin die Geistes, *alleg.*

largo. pp. *tr* *for.* *pp. fort*

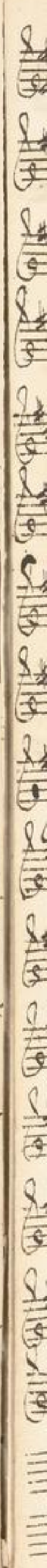
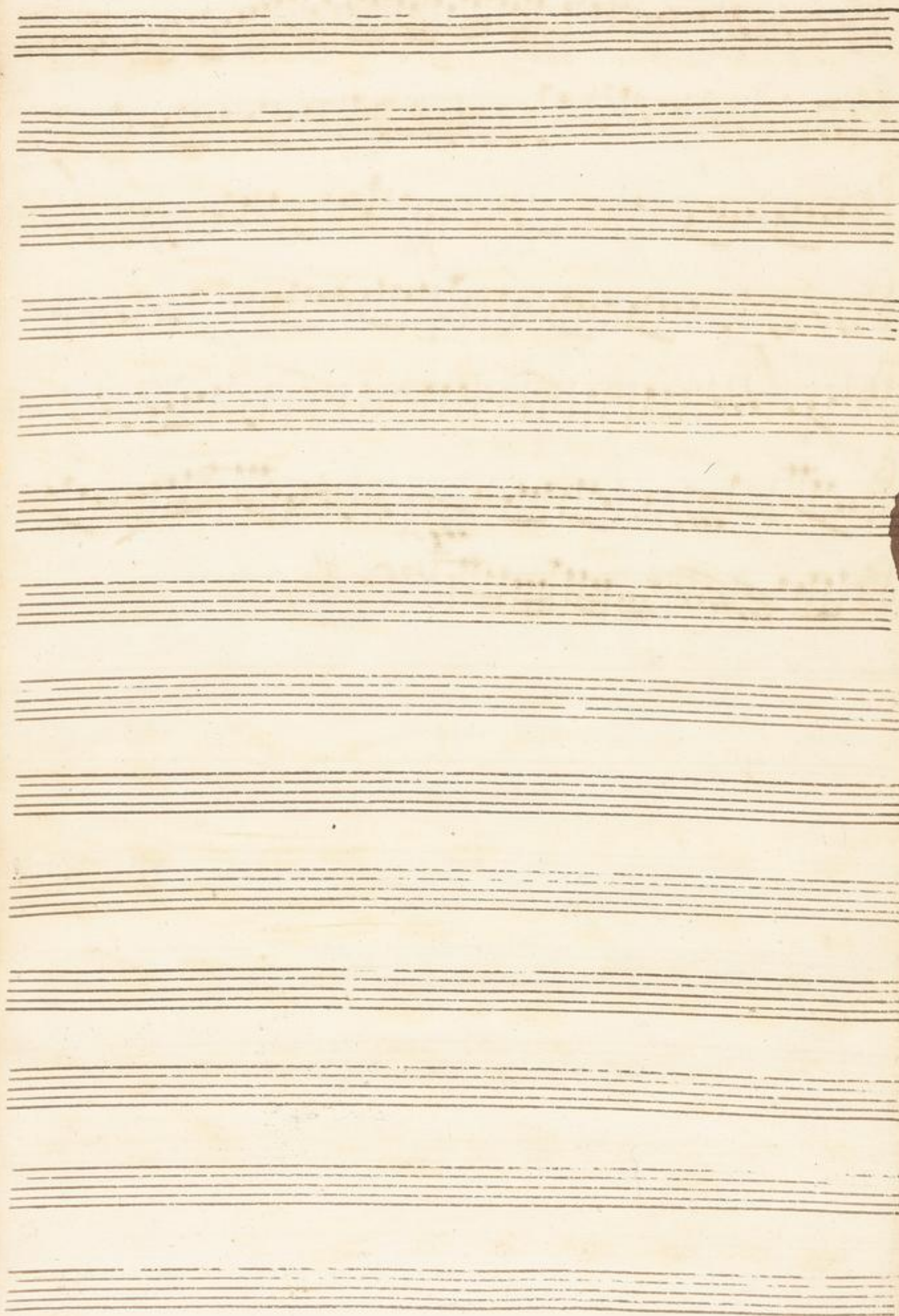
pp. *largo. pp.*

for. *pp. for.* *pp.*

for. *alleg.*

alleg.

tr



Violino 1^{ma}

Vivace

Handwritten musical score for Violino 1^{ma}, measures 1 through 44. The score is written on ten staves. The first staff begins with the tempo marking *Vivace*. The second staff has the instruction *Da Capo miss.* written above it. The music consists of a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several dynamic markings, including *p.* (piano) and *f.* (forte), and some trill ornaments (*tr*) indicated above notes.

Da Capo

Recitativo

Choral

Da Capo

Handwritten musical score for Violino 1^{ma}, measures 45 through 84. The score is written on ten staves. The first staff of this section begins with the tempo marking *Choral*. The second staff has the instruction *Da Capo* written above it. The music continues with a similar rhythmic complexity. A dynamic marking of *piano* is visible in the middle of the section. The section concludes with a double bar line and the word *Recitativo* written in large, decorative script.

Recitativo

un poco all.
Sottentato.

A handwritten musical score for a string quartet, consisting of four staves. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across the four staves. Dynamic markings such as *p. f.*, *pp.*, *f.*, and *mp.* are scattered throughout the score. The paper is aged and shows some staining. At the bottom of the page, there is a large, stylized signature that reads "Lupo" and the word "Cello" written below it.



Largo

Wenn die Glocken läuten.

all.

Largo pp.

for.

Larg

pp.

for.

pp.

pp.

allegro

ff. forte
pp.
ff.
pp.
ff.
pp.
ff.
pp.

Capo Recital.
ff.
pp.
ff.
pp.
ff.
pp.

Recital:

un poco allegro
ritardato

Handwritten musical score consisting of 11 staves. The notation is dense, featuring various note values, rests, and dynamic markings. The score begins with the tempo and mood markings 'un poco allegro' and 'ritardato'. Dynamic markings include 'p. and.' (piano andante), 'p. fort.' (piano fortissimo), 'pp.' (pianissimo), and 'f.' (forte). There are also 'piano' and 'ritardato' markings interspersed throughout the piece. The notation is in a cursive hand typical of 18th or 19th-century manuscripts.

Adagio

Capo

|| Recitat. ||

Larg.

And.

Wiederholungszeichen

Wiederholungszeichen

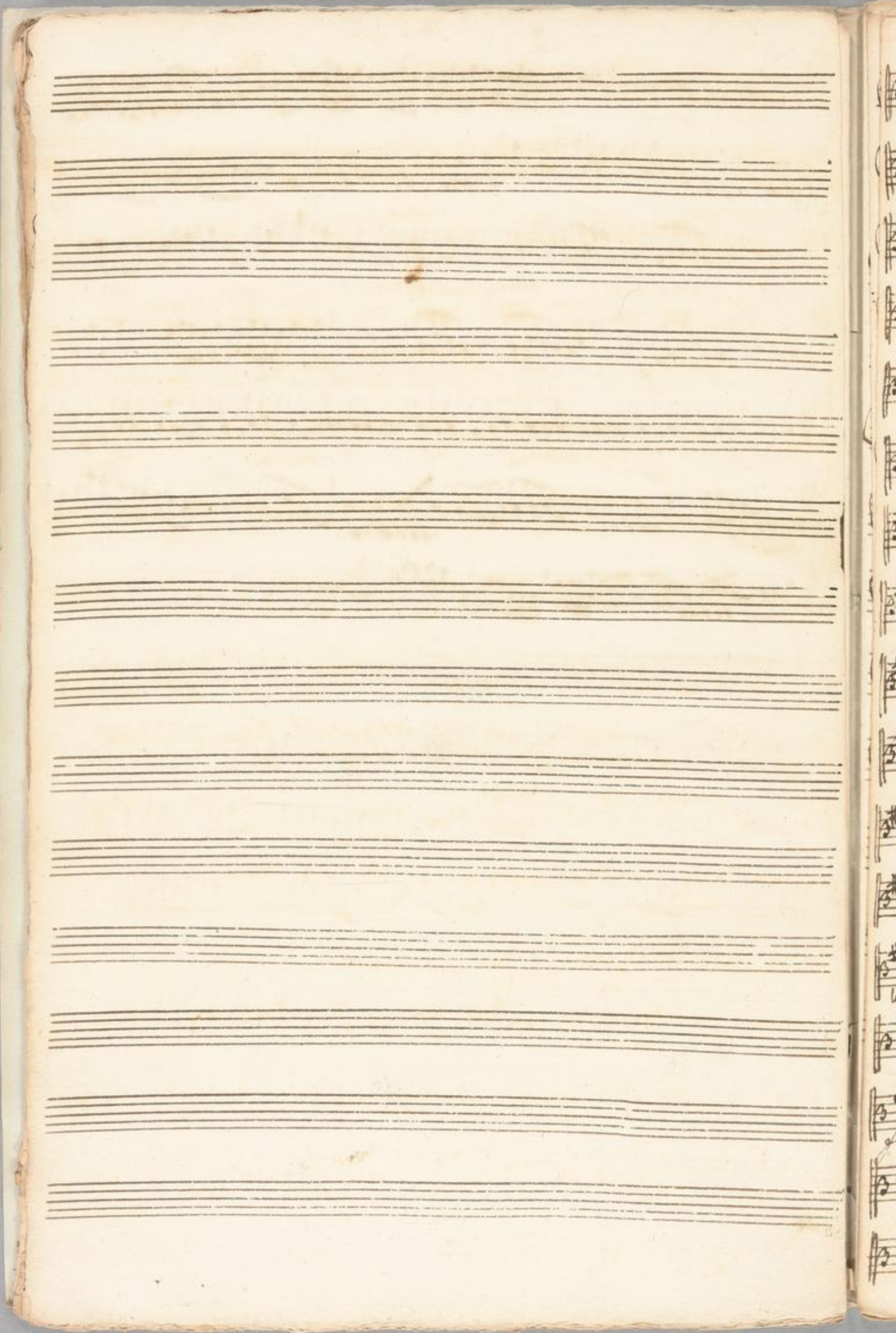
allu.

Larg.

for.

for.

Alto



Allegro.

Viola

Ich sage mir,

pp.

pp.

pp.

forte.

1. fort.

2. fort.

Recit.

Choral.

Es ist gut und schön.

pp.

forte.

Recit.

leg. poco all.

pp.

forte.

pp.

forte.

pp.

1.

2.

1.

1.

pizz.

pp. fort. *fort.*

pp. *fort.* *pp.* *pp.* *f.*

pp.

pp.

Dagio *Capo Recital* *Larg.*

Larg. *rit. di gamma p.* *allu.* *Larg.*

fort. *pp.* *fort.* *pp.* *Largo.* *fort.*

pp. *fort.* *pp.* *fort.*

allu.

Allegro

Violone.

The musical score is written on ten systems of two staves each. The notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#). The score is divided into several sections:

- First Section:** Starts with the tempo marking *Allegro*. The first staff has a dynamic marking *ff* (fortissimo) and the instruction *si voce muf.* below it. The second staff has a dynamic marking *pp.* (pianissimo).
- Second Section:** The third staff has a dynamic marking *ff.* (fortissimo).
- Third Section:** The fourth staff has a dynamic marking *ff.* (fortissimo).
- Fourth Section:** The fifth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Fifth Section:** The sixth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Sixth Section:** The seventh staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Seventh Section:** The eighth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Eighth Section:** The ninth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Ninth Section:** The tenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Tenth Section:** The eleventh staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Eleventh Section:** The twelfth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twelfth Section:** The thirteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirteenth Section:** The fourteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Fourteenth Section:** The fifteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Fifteenth Section:** The sixteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Sixteenth Section:** The seventeenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Seventeenth Section:** The eighteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Eighteenth Section:** The nineteenth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Nineteenth Section:** The twentieth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twentieth Section:** The twenty-first staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-first Section:** The twenty-second staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-second Section:** The twenty-third staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-third Section:** The twenty-fourth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-fourth Section:** The twenty-fifth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-fifth Section:** The twenty-sixth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-sixth Section:** The twenty-seventh staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-seventh Section:** The twenty-eighth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-eighth Section:** The twenty-ninth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Twenty-ninth Section:** The thirtieth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirtieth Section:** The thirty-first staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-first Section:** The thirty-second staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-second Section:** The thirty-third staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-third Section:** The thirty-fourth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-fourth Section:** The thirty-fifth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-fifth Section:** The thirty-sixth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-sixth Section:** The thirty-seventh staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-seventh Section:** The thirty-eighth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-eighth Section:** The thirty-ninth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Thirty-ninth Section:** The fortieth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Fortieth Section:** The forty-first staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-first Section:** The forty-second staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-second Section:** The forty-third staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-third Section:** The forty-fourth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-fourth Section:** The forty-fifth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-fifth Section:** The forty-sixth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-sixth Section:** The forty-seventh staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-seventh Section:** The forty-eighth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-eighth Section:** The forty-ninth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.
- Forty-ninth Section:** The fiftieth staff has a dynamic marking *tr* (trillo) and a *tr* (trillo) marking below it.

Un poco allu.

ad.
Capo *Recit:*

Larg. *allu.*

vivace

Violone.

16

A handwritten musical score for Violone. The piece begins with a tempo marking of *vivace*. The key signature has two sharps (D major or F# minor), and the time signature is common time (C). The score consists of 15 staves of music. The first staff contains the tempo marking *vivace* and the title *Fugato mio*. The music is characterized by rhythmic complexity, including eighth and sixteenth notes, and rests. Dynamic markings include *pp.* (pianissimo) on the second staff, *f.* (forte) on the fifth staff, and *ff.* (fortissimo) on the sixth staff. The score concludes with a double bar line and a final chord. The page number 16 is written in the top right corner.

Choral.

In dem Gottesdienst

Recit.

Un poco allo.

In dem Gottesd.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is two sharps (F# and C#).

Staff 1: Rapid sixteenth-note passages.

Staff 2: *adagio.* *Da Capo* ||

Staff 3: *Recit.* *Largo.*

Staff 4: *allegro.* *f.*

Staff 5: *Largo.* *f.* *4* *pp.*

Staff 6: *pp.* *Largo* *f.* *4*

Staff 7: *pp.* *f.* *pp.* *f.* *allegro.*

Staff 8: *f.*

Staff 9: *f.*

Staff 10: *f.*

Canto

Handwritten signature

Cria Recitativo

vann Gott delasset kainen, vor sich an
zu bleibt getreu im Verborgnen die Jesu vor.

Jesu vor laßt laßt sich an wunderlich, laßt an die gar nicht gramen,
luciano

nichtfeinden reichthum, wie zu wird selten die.

Wacht Jesu gleich dem Lichter, dem Joch ist das nicht abgenicht, wir sollen mit die

Dankbar doppelt pflichten. Was recht und bescheiden zu ihm pflicht, dem wir Jesu ersten

Zeit sein Wunsch gewisset, und köntet gleich und gleich wunderbar und pflicht.

für, wann Jesu wie diey die die Seele, fahre die und pflicht: Jesu bleibt dem Pflichten

die. Glaube, Jesu fort und recht die.

Jesu Joch gibt sich gefan - - - gen, wann der Glaube - - -

stand - - - facht kämpft, wann der Glaube stand - - -

- - - facht wann der Glaube stand facht kämpft, Jesu Joch - gibt sich gefan -

- gen, - - - gen wann der Glaube

stand - - - facht kämpft, wann der Glaube stand - - -

- facht, stand facht kämpft. Demel trostet solich den - - - ne, machst alle dann nicht

gro - se Worte, nicht große Worte, Demel trostet solich den - - - ne, machst alle

pian. *rit.*

Dann rufft gro-ße Horner, rufft gro-ße Horner, wann sie auf die lange Flucht
 wann sie auf die lange Flucht - far - te far - te für Spring lieblich lauft,
 lieblich lauft wann sie Dürren und Uebel, wann sie Dürren und Ue - bel vängft,
 wann sie Dürren und Uebel vängft. **Capostremitat**

so forct so forct der Herr, der Herr, so forct so forct der Herr, der
 Herr so forct so forct der Herr, der Herr so forct so forct der Herr, der
 Herr und erret - - tet sie an allen ihrer Noth - an allen ihrer
 Noth - an al - len ihrer Noth. Gallolija - - Gallolija
 ja - - -

Tenore.

Aria

Der Kampf mit Gott, ist willen zu haben etwas fremde byße zu bewahren
 Gott, wann ein bekünder, wann ein zerflagen zu ihm glauben vor seinem Diszesse
 singt, wann Satan auf die Seele kömmt, er will die Kraft und Trost, das Glauben zu haben,
 und Jesu's stellt sich grausam an, wann wir ihm nicht folgen; so wird ihm Welt zu folgen
 nicht, wie dieser Kampf die Seele ängsten kan. In solcher Noth bleibt die Noth al-
 lein, Gott fällt und was zu verstreift.

Choral.

Wenn Gott verläßt der Reinen, der sich auf ihn verläßt
 Er bleibt getrennt von Reinen, die ihn vor Abtrünnigen schützen
 laßt sich an man verlaß, laßt die wir gar nicht gränzen, mit fremden
 nicht zu thun, wie zu unser Selbsten. **Recitativo**

Recitativo

Wenn die Gerechtigen frey - - - in so fort so fort der fort, der
 fort so fort so fort der fort der fort. Wenn die Gerechtigen frey - - - in so
 fort so fort der fort der fort so fort der fort der fort der fort der fort der fort
 und erredet sie in er
 ed - - - tel sic erredet - - - tel sic aus aller is - - - der Noth Jallehija

Vivace. Basso.

Ich traue - ge mir an Gott an Gott im Glauben im Glauben,
 Ich kämpf' ich schwör - Ich kämpf' ich schwör - Ich bin ich immer sagt
 immer sagt, Ich kämpf' ich schwör - Ich kämpf' ich schwör -
 Ich bin ich immer sagt, - - - - - Ich bin ich immer sagt
 niemals unterliegen - - - - - Ich aber wird sein Ich be,
 fragen, - - - - - was in der Welt - - - - - Ich An - fall gläubig
 sagt, Ich aber wird - - - - - Ich Ich befragen, was in der Welt - - - - - Ich
adagio
 Anfall gläubig sagt. // Capot // Recitat //

Dann Gott verläßt der Feind, der Feind der Feind,
 Er bleibt getreu den Feind, der Feind der Feind,
 läßt sich an mich verlief, laßt die die gar nicht gramen,
 mit freuden mich streifen, was ich mich gelassen die.

Recitat // Aria //
 Ich glaube nicht an Wunderwerke, da er den Feind be
 singt, den nicht besingen kann, doch solch Worte ist nicht der Glaubens, Nein, der
 Feind, dann geseh'n wie ich mit seinen Waffen an, so laßt er mich den Feind gar gram.

Ein 8

Larg. *9.* *fort.*

Do soest so soest vor soest vor soest so soest — vor

pp. *piaw.* *Largo.* so soest — vor soest — so soest — vor

pp. *rit.* *and* alleu ifrov

alw. Noth Gallolnija — — Gallolnija Gallolnija — — Gallolnija.