

Truffza! frolocke! gefallene Welt! Juchze ist In's Land der Freyland gebostan.
Mus 435/36

160
36.

Graupner, Christoph (1683-1760) BRD DS Mus.ms 435/36
 Jauchze, frolocke, gefallene/Welt/a/2 Clarin/Tympano/
 2 Flaut.Tr./2 Hautb./2 Violin/Viola/Canto/Alto/Tenore/e/
 Continuo./Fer, 1.Nativ.Chr./1727. [fälschlich geändert in:
 1728.]



Autograph Dezember 1727. 35 x 21,5 cm.
 partitur: 8 Bl. Alte Zählung: 4 Bogen.
 22 St.: C, A(2x), T 1,2, B(2x), vl 1,2, vla, vlne(2x), bc, clno
 1,2, timp, fl 1,2, ob 1,2,3, [fag]
 2,1,1,1,1,1,1,2,2,1,2,2,2,1,1,1,1,1,1,1,1,1 Bl.
 Alte Sign.: 160/36. Text: Johann Conrad Lichtenberg, 1728.



Partitur
19^{ten} Jännerung. 1727.

Truffa 'Großboden' gefallene Welt. Jante ist Ins' des den Zeyland gebosene
Moms 435/36

160
36.

f. (36) u



Partitur

19te Aufzug. 1727

The first system of the manuscript contains seven staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are instrumental parts, likely for a flute and violin, also in treble clef. The fourth staff is a keyboard part in treble clef, featuring a prominent section of sixteenth-note runs. The fifth and sixth staves are in bass clef, likely for a cello and double bass. The seventh staff is a basso continuo line in bass clef. The music is written in a clear, historical hand.

The second system of the manuscript contains seven staves. The top staff is a vocal line with a treble clef and lyrics written below it. The lyrics are: "Sanctus in excelsis Deo in excelsis Deo in excelsis Deo in excelsis Deo in excelsis Deo". The second and third staves are instrumental parts in treble clef. The fourth staff is a keyboard part in treble clef with dense sixteenth-note patterns. The fifth and sixth staves are in bass clef. The seventh staff is a basso continuo line in bass clef. The lyrics are written in a cursive hand.



Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, various note values, and rests. The music is written in a historical style, possibly 18th or 19th century. There are several systems of staves, with some systems containing multiple staves for different instruments or voices. The handwriting is in dark ink on aged, slightly yellowed paper.

Continuation of the handwritten musical score from the previous system. This section includes a vocal line with German lyrics written below the notes. The lyrics are: "zu fallen, das ist jauchzen, das ist zu fallen, das ist jauchzen, das ist zu fallen, das ist jauchzen". The musical notation continues with various rhythmic patterns and rests. The handwriting remains consistent with the previous section.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Andante bene
 Lute ist die best dem gütten gelosten fünde o fünde o fünde

Handwritten musical score for the second system, continuing the piece with more staves and lyrics. The notation includes various rhythmic values and clefs.

Andante bene
 Lute ist die best dem gütten gelosten fünde o fünde o fünde

Handwritten musical score for the first system, consisting of ten staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in German, such as "hinter mich" and "auf dem", interspersed with the musical notation.

Lüßel und das nicht, ja Christus Kindes Geduld! Das ist das Kinders Spiel der Hölle auf einem Grunde.

Werden nicht mit mir auf und hin und her, ein paar Tage nicht mehr, das ist das Spiel der Hölle auf einem Grunde.

Gott die uns den Weg zeigt.

Jesus Christus, der uns den Weg zeigt.

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are written in German and appear to be a religious or moral text. The musical notation is spread across several staves.

2. Fl. Tr.

Handwritten musical score for the third system, consisting of seven staves. The notation includes various note values, rests, and clefs. The system begins with the instruction "2. Fl. Tr." (2nd Flute/Trumpet).

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the vocal line.

O großer Himmel, gib mir Liebe, die nur Liebe

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are written below the vocal line.

O großer Himmel, gib mir Liebe, die nur Liebe
mein Geist befreit

Handwritten musical score for the third system, concluding the piece with a repeat sign. The lyrics are written below the vocal line.

Das Leben ist ein Traum, der sich auflöst in Luft
Das Leben ist ein Traum, der sich auflöst in Luft
mein Geist befreit

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. Visible lyrics include:

mein Gott
mein Gott
mein Gott

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age with some staining and wear.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. Visible lyrics include:

mein Gott
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Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. Visible lyrics include:

mein Gott
mein Gott
mein Gott

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age with some staining and wear.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is dense with sixteenth and thirty-second notes. A small number '4' is written in the top right corner. The lyrics are written in a cursive hand below the notes.

Handwritten lyrics:
 Hand der Gott
 Des Gotts geyst
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung

Continuation of the handwritten musical score. The notation remains consistent with the previous system. The lyrics continue in the same cursive script.

Handwritten lyrics:
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung

The final system of the handwritten musical score on this page. It concludes with a double bar line and the word 'Amen' written in large, decorative letters on the right side of the staves. The lyrics are repeated.

Handwritten lyrics:
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 muß das ist in die feuchte Geystung
 Amen
 Amen
 Amen
 Amen
 Amen
 Amen
 Amen

Handwritten musical score on a single page, featuring ten staves. The notation includes various rhythmic values and rests. The first system contains five staves, and the second system contains five staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

*Das Instrument ist ein Violoncello
Das Instrument ist ein Violoncello
Das Instrument ist ein Violoncello*

Continuation of the handwritten musical score, featuring ten staves. The notation continues with various rhythmic patterns and rests. The second system contains five staves, and the third system contains five staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

*Das Instrument ist ein Violoncello
Das Instrument ist ein Violoncello
Das Instrument ist ein Violoncello*



Handwritten musical score on aged paper, consisting of two systems of staves. The notation includes treble and bass clefs, various note values, rests, and bar lines. The lyrics are written in German and are partially obscured by the musical notation.

Lyrics (System 1):
 Ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat.

Lyrics (System 2):
 Ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat,
 doch ich bin ein armer Mann, der nicht viel hat.



Handwritten musical score on a single page, featuring ten staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The music is arranged in a multi-measure rest format, with some staves containing notes and others being empty for a duration of several measures.

*Die Liebe zum Singen
in Gottes Hause.*

Handwritten musical score on a single page, featuring ten staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The music is arranged in a multi-measure rest format, with some staves containing notes and others being empty for a duration of several measures.

*Die Liebe zum Singen
in Gottes Hause.
Das ist die Liebe zum Singen
in Gottes Hause.
Das ist die Liebe zum Singen
in Gottes Hause.
Das ist die Liebe zum Singen
in Gottes Hause.
Das ist die Liebe zum Singen
in Gottes Hause.*

Handwritten musical score on a single page, featuring ten staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The music is arranged in a multi-measure rest format, with some staves containing notes and others being empty for a duration of several measures.

Choral: Da Capo.

3. *And.*

Handwritten musical score for the first system, consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The music is written in a historical style with a clear treble clef and a common time signature.

Handwritten musical score for the second system, consisting of seven staves. The notation continues with similar note values and rests. A vocal line is present in the lower staves, with the lyrics "Gott unser arm" written below the notes.

Handwritten musical score for the third system, consisting of seven staves. The notation continues with similar note values and rests. A vocal line is present in the lower staves, with the lyrics "Gott unser arm" written below the notes. The system concludes with a double bar line and a fermata.

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Handwritten musical score for the first system, consisting of seven staves. The notation includes various note values, rests, and clefs, typical of 18th-century manuscript notation.

Handwritten musical score for the second system, consisting of seven staves. The notation continues from the first system. There are some text annotations in the lower staves, including "me fonda" and "au".

Handwritten musical score for the third system, consisting of seven staves. The notation continues. There are text annotations in the lower staves, including "me fonda" and "au".

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various rhythmic values and clefs. The lyrics are written in German and include the phrase "auf dem höchsten Berg".

Continuation of the handwritten musical score. The lyrics are more clearly legible and include the phrase "auf dem höchsten Berg". The notation continues with various musical symbols and clefs.

Final section of the handwritten musical score on this page. The lyrics include "auf dem höchsten Berg". The notation concludes with various musical symbols and clefs.

Partial view of the adjacent page of the manuscript, showing the continuation of the musical score and lyrics.

Auf den heiligen Geist, den man nicht sieht, nicht fühlt, nicht fasst, der aber alles erschaffen hat, der uns erlöst hat durch seinen heiligen Geist.

Die heilige Trösterin, die uns tröstet, die uns erheitert, die uns erquicket, die uns ermahnet, die uns ermuntert, die uns erheitert, die uns erquicket, die uns ermahnet, die uns ermuntert.

Handwritten musical notation for the first system, including vocal lines and piano accompaniment.

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

Handwritten musical notation for the third system, including vocal lines and piano accompaniment.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music appears to be a multi-measure rest or a complex rhythmic pattern in the lower staves.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The music appears to be a multi-measure rest or a complex rhythmic pattern in the lower staves.

Gloria Dei



160
36

Famille, Proloche, gefallene
Meth.

a

2

Clarin
Fagott

2

Flaut. Fr.

3.

(2)

Flaut.

Fag.

2

Violin

Viola

Canto

Alto

Tenore

Continuo.

Ger. 1. Natw. Chr.
~~1728.~~
1728.



Continuo.

Gaylye Polone

The musical score consists of 15 staves of handwritten notation. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. Performance markings include *pp.* (pianissimo) and *ff.* (fortissimo). The piece is titled "Gaylye Polone" and concludes with a double bar line and the word "Fine".

Organo de Hindere.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a section labeled "Choral" and another section labeled "Choral wa. // Harp." with the text "Gott erhebe mich" written below it. The music is written in a historical style, likely Baroque or Classical, and includes various musical notations such as notes, rests, and clefs. The paper shows signs of wear and tear, particularly at the edges.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff has a bass 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 bass 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 bass 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 bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The score concludes with a double bar line and a repeat sign. There are some ink smudges and stains on the paper, particularly in the lower half.

Robert Gottschalk

565
3443

Violino. Primo.

11

Sanctus solo.

f.

forte

pp.

Stato Recitativo

Stato III

Fatto

Choral.

O großer Gott,

pp. *forte*

Amen. // Choral Capw. //

Sordin:

Cotti vltim armo.

Musical notation on a single staff.

Musical notation with the handwritten instruction *Recitativo* and a double bar line.

Musical notation with the handwritten instruction *Robert Gottschalk's Klavier*.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff, ending with a circled *ad.* marking.

Musical notation on a single staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Violino. 2^{do}.

Sanfte Fortbew.

pp. f.

Scapo Cacci 2# 3

O grosse Stimme

f.

Scapo //

Volte

Choral.

O ymnus Gtōp

forte

Choral Kapo

Sonri

Gott lobet arm!

Choral. tacet

Kapo. Allen

Choral. tacet

Loblied Gottes unsern Väter

A handwritten musical score on aged paper, consisting of eight staves of music. The notation is in a single system, likely for a single melodic line. The music features a variety of note values, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a common time signature. The title 'Loblied Gottes unsern Väter' is written in cursive above the first staff. The eighth staff concludes with a double bar line and a repeat sign.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely blank, with no musical notation or markings.

Viola.

Sanfte, ruhige

pp. *fort.*

Stapo Choral: *fact: h*

O große Harmonie!

Choral: *Stapo*

forte

Sordin

Fach // *Intral* // *Capit* *Gott v. h. arm*

Musical notation on six staves, featuring various rhythmic patterns and clefs.

Capit

Recitativo // *tacet.* // *Es ist Gottes großer Ruhm*

Musical notation on six staves, including some heavily scribbled-out sections.



Violone.

ganzzu furbidop.

pp. *f* *pp.*

f *ff*

Capo. III *f*

O großer Himmel!

f

f

f

Capo.

Choral. g

O ymnus Gott p.

Choral Stapo Hm

Lordin

Gott ist unser

Da capo

Robert Gottschalk's Klavier 1.

Adagio.

Adagio.

Violine.

18

sämtliche vorher p.

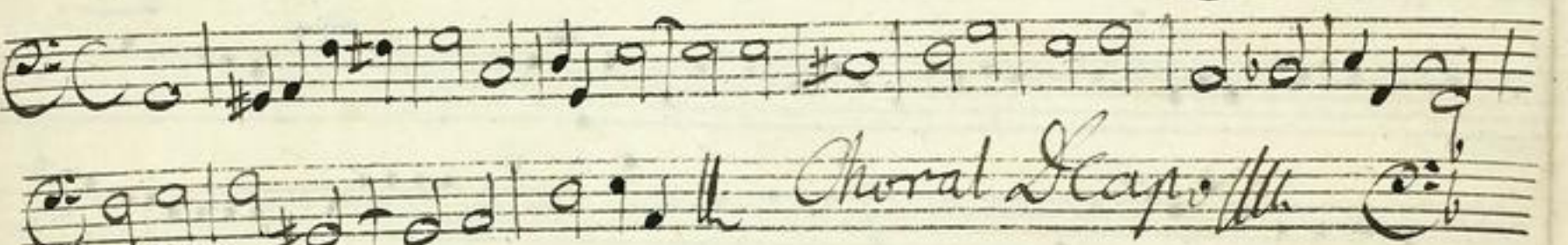
pp. *f.* *Stark*

O großer Himmel

Stark

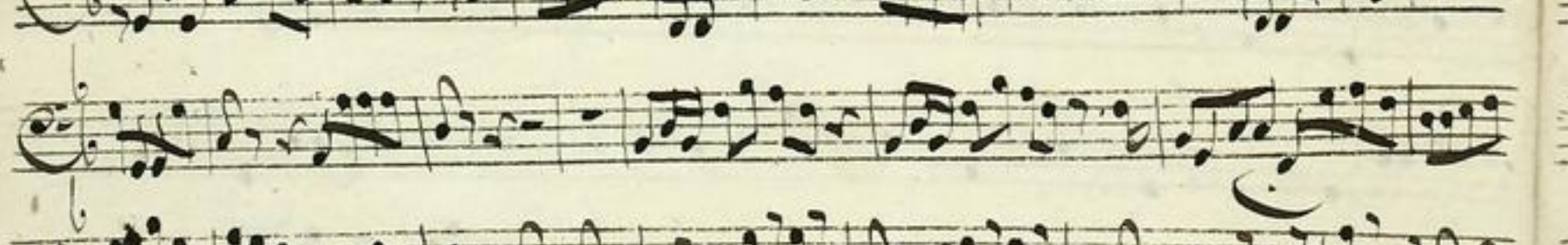
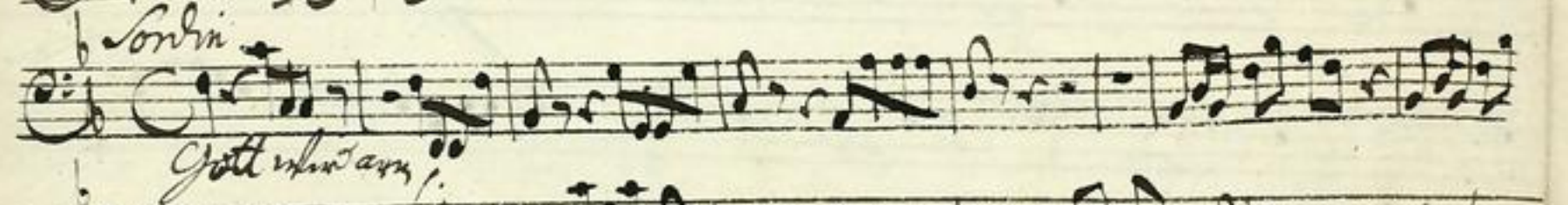
Choral.

Oy garben Gite.



Sonhin

Gott erlueck an.



Capoffu



Musical notation on a single staff, beginning with a treble clef and a common time signature.

Musical notation on a single staff with the handwritten text *Lobet Gottes ungeneytes* written across it.

Musical notation on a single staff, continuing the piece.

Musical notation on a single staff, featuring a melodic line with some slurs.

Musical notation on a single staff, showing a more complex melodic passage with many notes.

Musical notation on a single staff, continuing the melodic development.

Musical notation on a single staff, ending with a dense scribble of ink and the word *Adagio* written below.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Flauto traverso. 1

26

Große Hande

Capo.



Flauto Traverso: 2.

21

Oyoy to Kinder

Farewell



&

Hautbois. 1

22

Gott erhoer mich.

Capo

Heilige Aender.

Da Capo

Handwritten musical score on six staves. The first staff begins with the title "Lobes Gott" written in cursive. The notation is in a single system, likely for a single melodic line, and includes various rhythmic values and accidentals. The piece concludes with a double bar line on the sixth staff.



R.

Haubois. 2

23

Gott unser arm.

Hans Müller

Jungfer Anrede

Lep.

Handwritten musical score on six staves. The first staff begins with the text "Loblied Gottes" written in a cursive hand. The notation is in a single system with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The sixth staff concludes with the tempo marking "adw." (ad libitum) and a double bar line.



8

Hautbois 3.

Gott ist arm.

Capo

Famille Avolade.

Du Roy

Handwritten musical score on six staves. The first staff begins with the text "Lobes Gottes" written in a cursive hand. The notation consists of rhythmic patterns of notes and rests, typical of a lute tablature or a similar early manuscript notation. The sixth staff concludes with a double bar line and a decorative flourish.



Fagott-2

Gott wie arm!

Capo

Clarino. i.

Handwritten musical score for Clarino I, consisting of 14 staves. The notation includes various dynamics such as *pp.*, *fort.*, and *adagio*. The score features a section marked "Aria" and "Choral" with the lyrics "O großer Gott". There are several measures with dense, overlapping notes, possibly indicating a complex or rapid passage. The manuscript shows signs of age, including some staining and irregular edges.

Reis: / Choral
 fac. / O. Cap. &

Aria tac. 7

Clarino 2.

faulste, frolocke

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

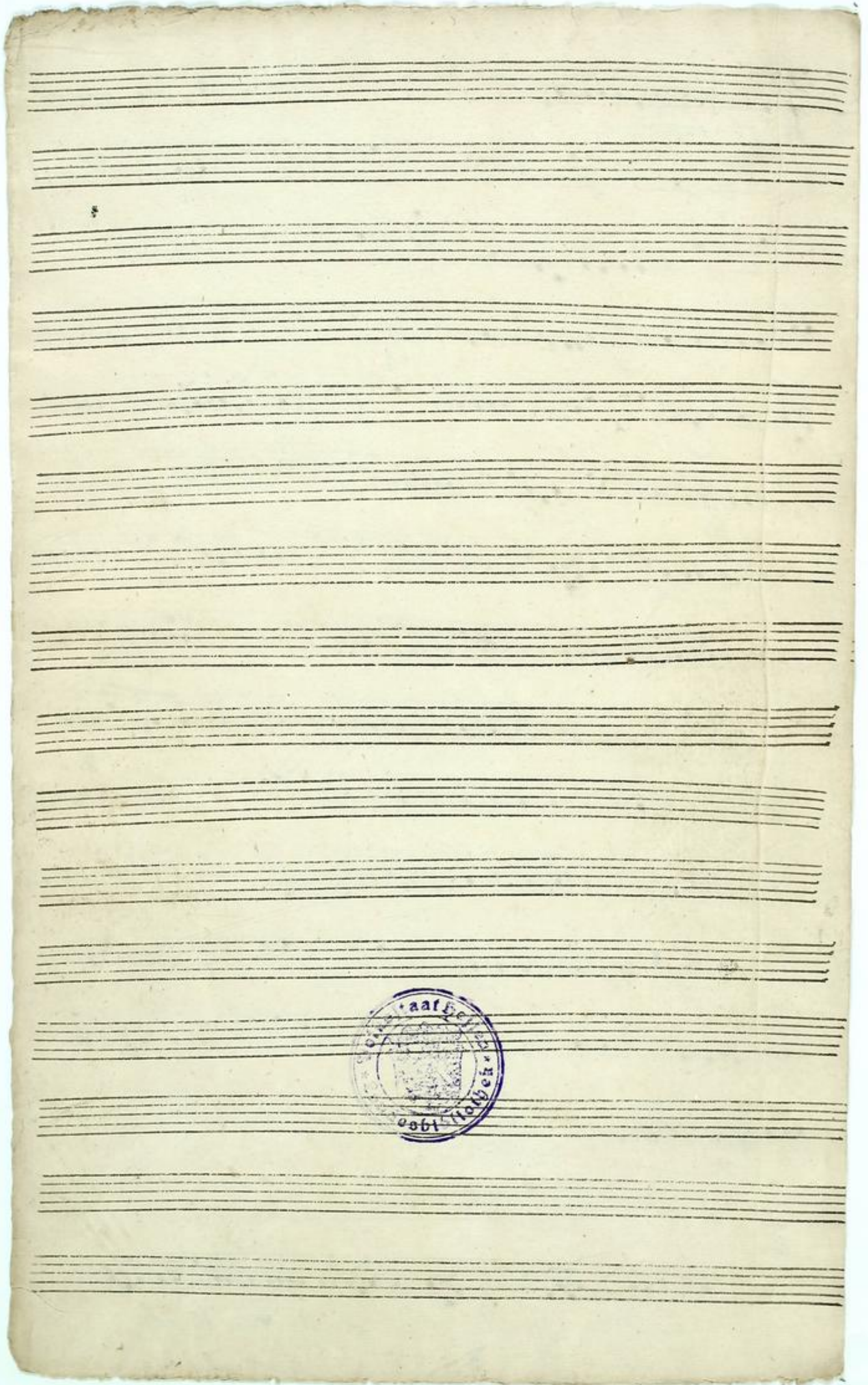
Choral *fort.* *Da Capo* *Reit. schriff*
tact. tact.

O großer Gott

Woh! Gott

adagio

Reit. Chorale: fort. Reit. Aria tact.
Da Capo



Tympano.

Janiffz fublonde
pp.

f.

pp.

Stapo *Reit: fctria*
trax

O grotte

pp. *f.*

pp.

Eubet gtt. i quish Klafny

2.

adagio

Ana: Reit: fctria

Reit: Chor. Tafel

1. Orgelmittel

Canto.

Jüngste frolocke frolocke gefallene Welt — Jüngste fro
 locke gefallene Welt jü- zu frolocke jü- zu frolocke ge
 fal- lone Welt ge fal- lone Welt. Sollte ich Jesu sein
 Freyland geboren frey o frey o frey Sollte ich Jesu sein
 Freyland geboren frey o frey o frey was Adam — der
 lohn solich ersicht — In der simliche sold was Adam was
 Adam wer lohn solich ersicht solich ersicht In der simliche sold.

Recitativ **Aria**
 tacet tacet

O großer Gott wie könnt ich sein
 In dieser Welt der Herr der Welt
 In diesem Reich der Herr der Welt
 In diesem Reich der Herr der Welt

In diesem Reich der Herr der Welt
 In diesem Reich der Herr der Welt
 In diesem Reich der Herr der Welt
 In diesem Reich der Herr der Welt

Was dich fragen noch der selbne Satz der Heine Pflanz ist eine
 Frucht von Gottes Hand auf dich auf bedachte Satz ob muß selbst Gottes

Doch im Noth ein Slave werden die Welt von Sünden zu befreien
 o unersäthliche Liebe Gott wandelt fließt mit Arm auf Erden
 daß arme Sünder dort im Himmel sesshaft werden *Choral # 2*
 Gott mir arm — mit sing — mit sing — zu maßen was
 was was ist solches liebe gleich — was was ist solches liebe
 gleich Gott mir arm mit sing — zu maßen mit sing zu
 maßen was was was ist solches liebe gleich was ist sol-
 -ches liebe gleich *Ar-* — me Sünder arme Sünder
 frei —
 — ob uns freies uns geht zum Himmel und oben
 sein für uns — für unser werbener Drogen ist ein unzer-
 gänglich Dais sein für uns für unser werbener Drogen ist ein
 unzergänglich Dais — ein unzergänglich Dais *Choral #*
Recitat: tacet //

Lobet lo- betho- bet lobet lobet — Gott der groeße
 Na- men — der filii — alleluja a- men
 a- men a- men alleluja der filii — alleluja
 amen alleluja der filii — alleluja amen amen

Handwritten musical notation on the left page, including staves with notes and some text fragments like "Lob", "men", "2", "a- men", "amen", "in".

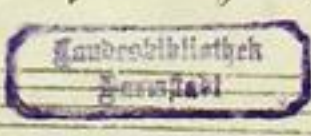
Empty musical staves on the right page, showing the layout of the manuscript.

maest daß ich nun die höchste Jesum sah meist daß ich nun die
höchste sah - - - - - nun die höchste Jesum sah.
O großer Gott wie könnt es seyn Dein Wunder
zu schauen! großer Herrscher dieser Welt Du stunden
zulassen die Künige in die Welt hinein Du müßt
die Künige das Reich lassen sehn Du stehst
am Reich und lassen wie Königliche die große Macht
die sollen zwingen wie es ist möglich daß die
am Reich die großen Macht ja dein ewiger Stolz
er nicht ab se gänzlich alle wegst du stehst

Recit Choral
tacet 2

Aria
tacet
Aufkonto ist die mir im Jesu wieder völlig lieben zwar auf ein
arme Erretter kan das geringste nicht für die Vergeltung geben. Aufwill ist
nichts für dich oben allim zu deinem Reich in dieser Welt zu leben.

lobet - - - - - Gott der großen Mächten - - -
Jehovah - - - - - Alleluja a - men a - men alle
luja Jehovah - - - - - alleluja amen alleluja xx filia
alleluja amen a - men



Janje fultore fultore gosal. Loue Allah gosal. Loue
 Allah gosaloue Allah yang. So fultore yang zi fultore.
 So gosal. Loue Allah gosal. Loue Allah.

Da Capo // Licit. Aria //
 Simlipis Solo. tari.

1. {
 Du gajaber Gode yang terlahir
 di dunia ini di dalam rahim
 seorang perawan dan engkau
 telah tinggal di dunia ini
 selama 33 tahun dan engkau
 telah menderita untuk kami
 manusia. Dan engkau telah
 mati untuk kami manusia.
 Dan engkau telah bangkit
 kembali dari antara orang
 mati. Dan engkau telah
 duduk di sebelah kanan
 Allah Bapak kami. Dan
 engkau akan datang kembali
 dengan awan putih dan
 engkau akan menegakkan
 kerajaanmu. Dan engkau
 akan berkeadilan.
 Halleluya.

gajaber Gode yang terlahir
 di dunia ini di dalam rahim
 seorang perawan dan engkau
 telah tinggal di dunia ini
 selama 33 tahun dan engkau
 telah menderita untuk kami
 manusia. Dan engkau telah
 mati untuk kami manusia.
 Dan engkau telah bangkit
 kembali dari antara orang
 mati. Dan engkau telah
 duduk di sebelah kanan
 Allah Bapak kami. Dan
 engkau akan datang kembali
 dengan awan putih dan
 engkau akan menegakkan
 kerajaanmu. Dan engkau
 akan berkeadilan.
 Halleluya.

Licit. Aria. Licit.
 tari.

Lobos — — — — — Gode yang
 Nafsun — — — — — ateluya a
 ma — — — — — men ateluya fo hah — — — — — ateluya ama, ahe
 luya fo hah — — — — — ateluya amen amen

Tenore

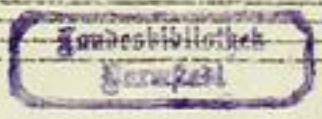
Jamſſe froloite froloite gefal- lene Welt gefal- lene Welt Jamſſe fro
 loite - - - do gefallene Welt Jamſſe Jamſſe froloite Jamſſe fro
 loite gefal- lene Welt gefal- lene Welt frute iſt Jeſus dein
 Freyland gelobten Freunde o Freunde frute iſt Jeſus dein Freyland ge
 lobten Freunde o Freunde nach Adam nach Adam verlobten
 ſelbſt erſetzt - direr ſinnliche Golt nach Adam nach Adam Her
 lobten ſelbſt erſetzt - direr ſinnliche Golt **Hapell**
 Aufſat mich das miſt: iſt Menſchen Kinder bekennt das Freyland direr
 ſchick der Golt erbeutet ſich armer Kinder o Kinder troſt o Verlichte ſich
 Vater Golt wir ſind mit mir auf neu vermind. Dein ſinger Loſen nicht
 men ſchick Menſchen an. Domet froblige! nach Golt zu einem ſeil geſehen.
 O groſſe Mutter ſelbſt liebe ſoll- ner liebe mein Geiſt Her
 erſetzt - - - des Vater Golt ſehen das des
 Wa - - - ter Golt - - - ſen das mein Geiſt Herſetzt - - - des Wa

- lob loben das das Gnaden Nam das gott - das gott ge
 geben mach das ab nun die sonste so führung sat mach das ab nun die
 sonste so f-
 sonste so führung sat mach das ab nun die sonste so f- - - - - -
 -
 -
 -
 - mach die sonste so führung sat *Dap* //

O großer gott wie kont er seyn dem fremden
 In dem welt der erde und in dem welt
 zu bringen in der welt sein
 In aller das mit selber seht in
 nicht dem welt und selber wie kontest du die große
 selber sollen bringen wie ist es möglich das du
 mach dem fremden frey ja dein er
 die unersaget so jämmerlich alle warst
 nun stob leben für solch feind bringen.
 In dem Orden in jeder mens geworden.

Recit **Choral** **Aria** **Recit** **Choral**
 tacet // *2* **Cap** // tacet // tacet //

lobt - - - - gott
 großen namen = in alle = - - - - alleluja a - - - - mon fe
 filia = alleluja amen alleluja in alle = alle
 luja amen amen



Handwritten musical score on aged paper, featuring multiple staves of music with lyrics in German. The text is written in a historical script and includes parts of the Kyrie and Gloria. The lyrics are as follows:

Hand: *Hande, frolnde, frolnde, geyfel: Lohr, Dohel, geyfel, Lohr, Dohel*

Hand: *Hande, frolnde, frolnde, geyfel: Lohr, Dohel, geyfel, Lohr, Dohel, geyfel*

Hand: *Hande, frolnde, frolnde, geyfel: Lohr, Dohel.* *Hande o frolnde o frolnde frolnde o frolnde.*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

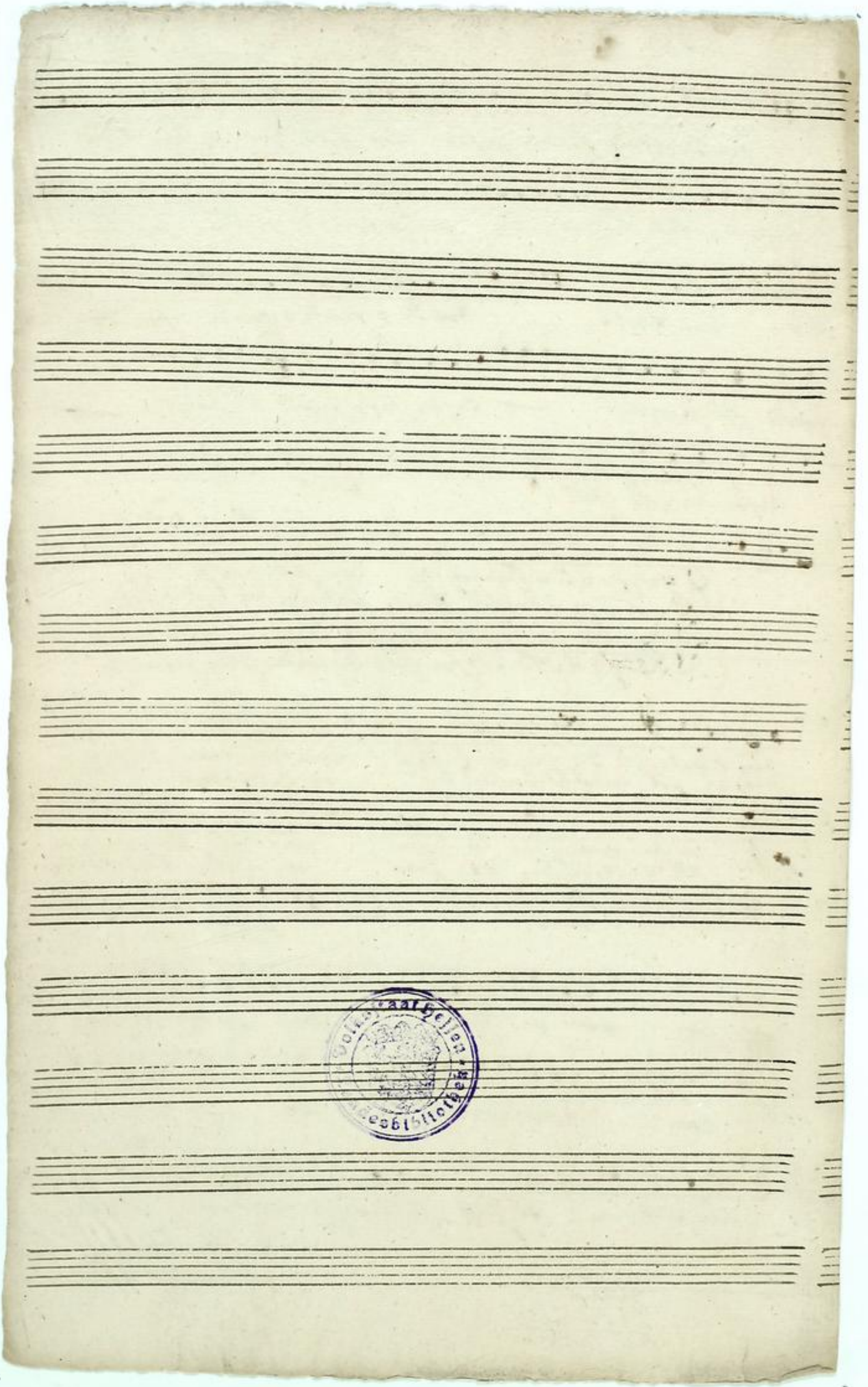
Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*

Hand: *Hande frolnde o frolnde* *Hande frolnde o frolnde*



Basso.

Hand - zu frohlo - zu frohlo - zu gefal - lene

Walt, gefal - lene Walt, gefallene Walt Gänge - frohlo fang

- zu frohlo - zu gefal - lene Walt gefal - lene Walt.

Freunde o Freunde o Freunde Freunde, o Freunde, o Freunde, solich verfehlt,

solich verfehlt diese himlische Welt, solich verfehlt - diese himlische Welt,

Recitat. || Aria ||

1. O großes Gott wie könnt ich sein,
zu stingen in die Welt hinein,
2. du fuchst und schaffst diese Welt,
du schickst Luft und schaffst Licht,
3. wo könnt ich die große Macht,
2. wie ist es möglich daß ich dich.

1. dem Himmelstuch zu laß - an
2. du stunden wieder beim - ge
1. dem Himmelstuch die große Macht,
2. wie ist es möglich daß ich dich.

Levitat. || Aria || Levitat. ||
fauch für geben
manif geras - den

lobet — — — lobet — — —

gottes großen Namen — — — *f. feff* — — —

Halleluja *f. feff* *f. feff* Halleluja amen Halleluja

f. feff *f. feff* Halleluja amen *adagio* amen.

