

Schönheit und Kraft, wie freundlich der Gott ist, 55

Mm 461/  
17

164

~~27.~~

17

Partitur

23<sup>te</sup> Februar 1731.



z. p. Trin: ab 1731.

3. N. S. M. Enz. 1752.

The musical score consists of five staves of handwritten music. The top staff begins with a soprano vocal line. The second staff starts with an alto vocal line. The third staff begins with a bass vocal line. The fourth staff continues the bass line. The fifth staff begins with a soprano vocal line. The lyrics are written in German and include the following text:

Dichmold 3. folg. die formlichste Form  
Dichmold 3. folg. die formlichste Form = wie formt auf der  
Dichmold 3. folg. die formlichste Form = wie formt auf der  
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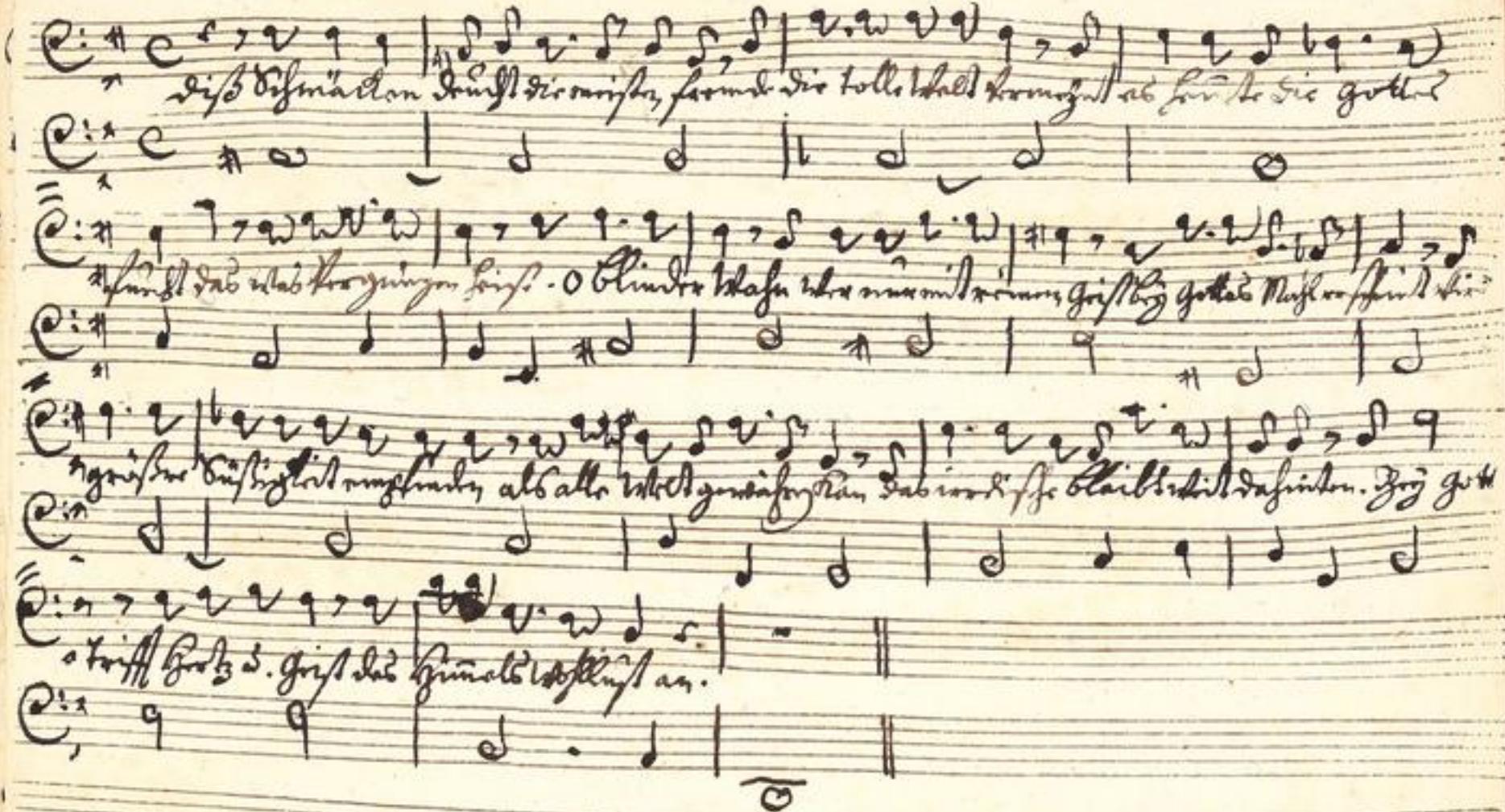
The music features various rests and note heads, including eighth and sixteenth notes, and rests of different lengths. The time signature varies throughout the piece.





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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-461-17/0004>  
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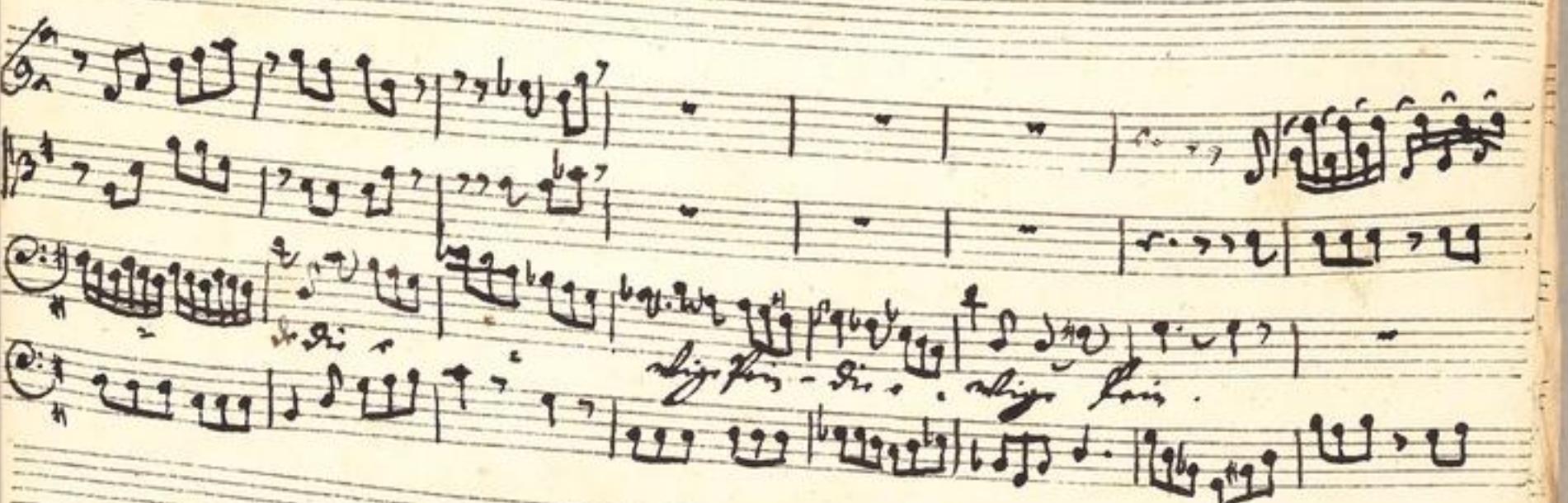


A handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The voices are written in common time. The lyrics are in German. The first staff has a soprano melody with a basso continuo line below. The second staff has an alto melody. The third staff has a basso continuo line. The fourth staff has basso continuo lines for both bass and organ. The music consists of mostly eighth and sixteenth note patterns.

A handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The voices are written in common time. The lyrics are in German. The first staff has a soprano melody with a basso continuo line below. The second staff has an alto melody. The third staff has a basso continuo line. The fourth staff has basso continuo lines for both bass and organ. The music consists of mostly eighth and sixteenth note patterns.

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kommt nicht gebrauchen sein nun zug hogen jenseit der hundre



A handwritten musical score for three voices (Soprano, Alto, Bass) on four-line staves. The music consists of six measures. The lyrics are in German. The first measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "Gott sei Dank für uns". The second measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "dass wir hier sind". The third measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "dass wir hier sind". The fourth measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "dass wir hier sind". The fifth measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "dass wir hier sind". The sixth measure has a tempo marking of  $\frac{1}{8}$ . The lyrics are: "dass wir hier sind". There are some handwritten notes in the margin: "die gütige Gottes Hand", "zu ist freudlos", and "zu ist freudlos".

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Allegro.

A handwritten musical score for three voices. The top system consists of three staves, each with a soprano vocal line. The middle staff includes dynamic markings like *p*, *f*, and *pp*, and lyrics in German. The bottom system also features three staves, continuing the vocal parts and providing harmonic support. The score is written on aged paper with clear ink, showing signs of wear and some handwritten annotations.

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by vertical strokes. The lyrics are written in a Semitic script (likely Hebrew) below the notes. The score includes several rests and some short melodic patterns.

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by vertical strokes. The lyrics are written in a Semitic script (likely Hebrew) below the notes. Several entries are labeled "Durch" above the staff, indicating a vocal part. The score includes rests and some short melodic patterns.

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by vertical strokes. The lyrics are written in a Semitic script (likely Hebrew) below the notes. The score includes rests and some short melodic patterns.

A handwritten musical score for three voices (SATB) on three staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are in German. The first staff has a key signature of one sharp, the second of one flat, and the third of one sharp. Measure 1: "Gott sei Dank" (all voices). Measure 2: "für uns alle" (Bass). Measure 3: "Geben wir" (Tenor). Measure 4: "mehr als man bedarf" (Alto). Measure 5: "Geben wir" (Tenor). Measure 6: "Geben wir" (Bass). Measure 7: "Geben wir" (Alto).

A handwritten musical score for three voices (SATB) on three staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are in German. The first staff has a key signature of one sharp, the second of one flat, and the third of one sharp. Measure 1: "Geben wir" (Alto). Measure 2: "Geben wir" (Tenor). Measure 3: "Geben wir" (Bass). Measure 4: "Geben wir" (Alto). Measure 5: "Geben wir" (Tenor). Measure 6: "Geben wir" (Bass). Measure 7: "Geben wir" (Alto). Measure 8: "Geben wir" (Tenor). Measure 9: "Geben wir" (Bass). Measure 10: "Geben wir" (Alto). Measure 11: "Geben wir" (Tenor). Measure 12: "Geben wir" (Bass). Measure 13: "Geben wir" (Alto). Measure 14: "Geben wir" (Tenor). Measure 15: "Geben wir" (Bass). Measure 16: "Geben wir" (Alto). Measure 17: "Geben wir" (Tenor). Measure 18: "Geben wir" (Bass).

A handwritten musical score for three voices (SATB) on three staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are in German. The first staff has a key signature of one sharp, the second of one flat, and the third of one sharp. Measure 1: "Geben wir" (Alto). Measure 2: "Geben wir" (Tenor). Measure 3: "Geben wir" (Bass). Measure 4: "Geben wir" (Alto). Measure 5: "Geben wir" (Tenor). Measure 6: "Geben wir" (Bass). Measure 7: "Geben wir" (Alto). Measure 8: "Geben wir" (Tenor). Measure 9: "Geben wir" (Bass). Measure 10: "Geben wir" (Alto). Measure 11: "Geben wir" (Tenor). Measure 12: "Geben wir" (Bass). Measure 13: "Geben wir" (Alto). Measure 14: "Geben wir" (Tenor). Measure 15: "Geben wir" (Bass). Measure 16: "Geben wir" (Alto). Measure 17: "Geben wir" (Tenor). Measure 18: "Geben wir" (Bass).

Handwritten musical score for voice and piano, featuring two systems of music.

**Top System:**

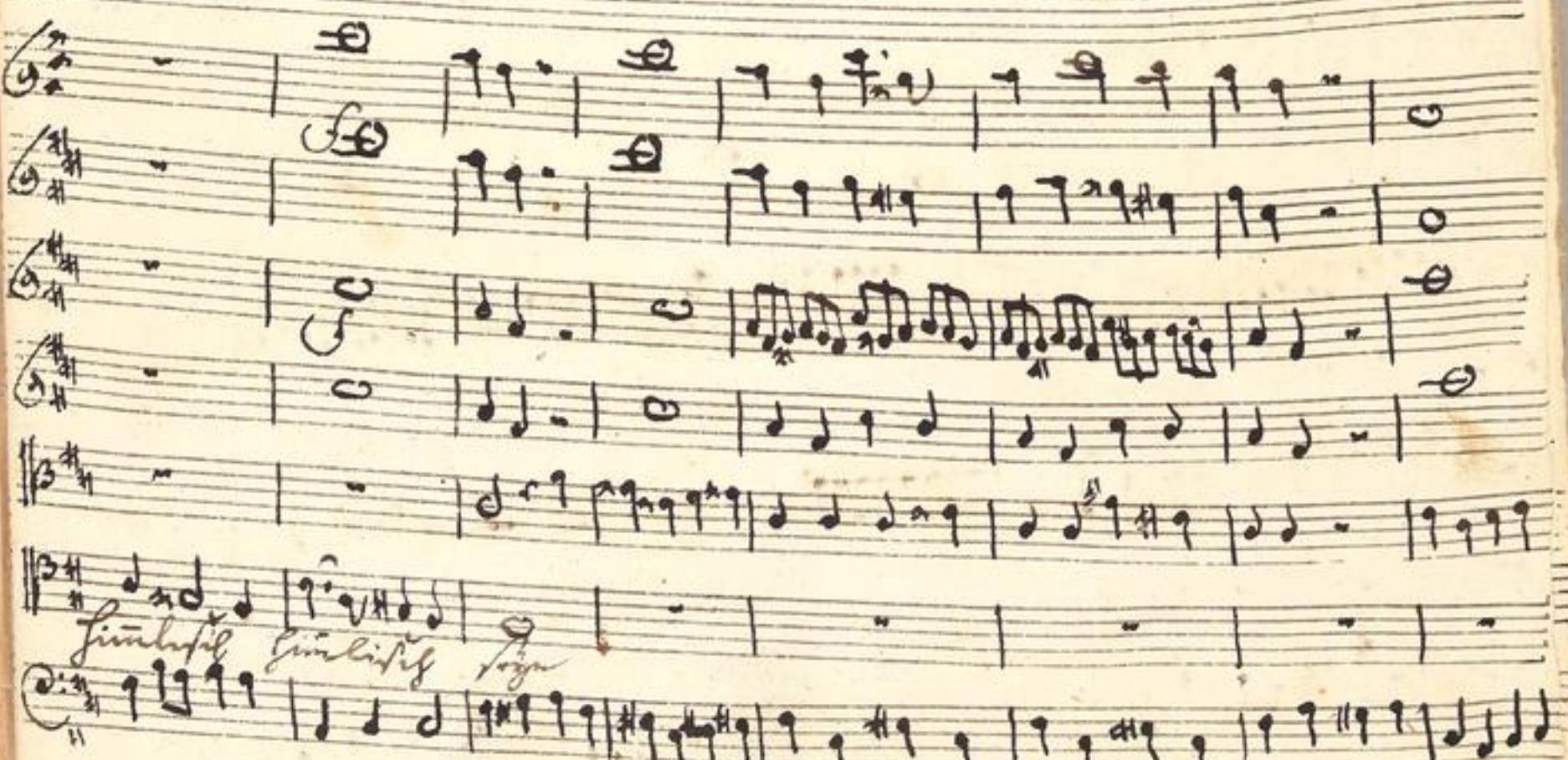
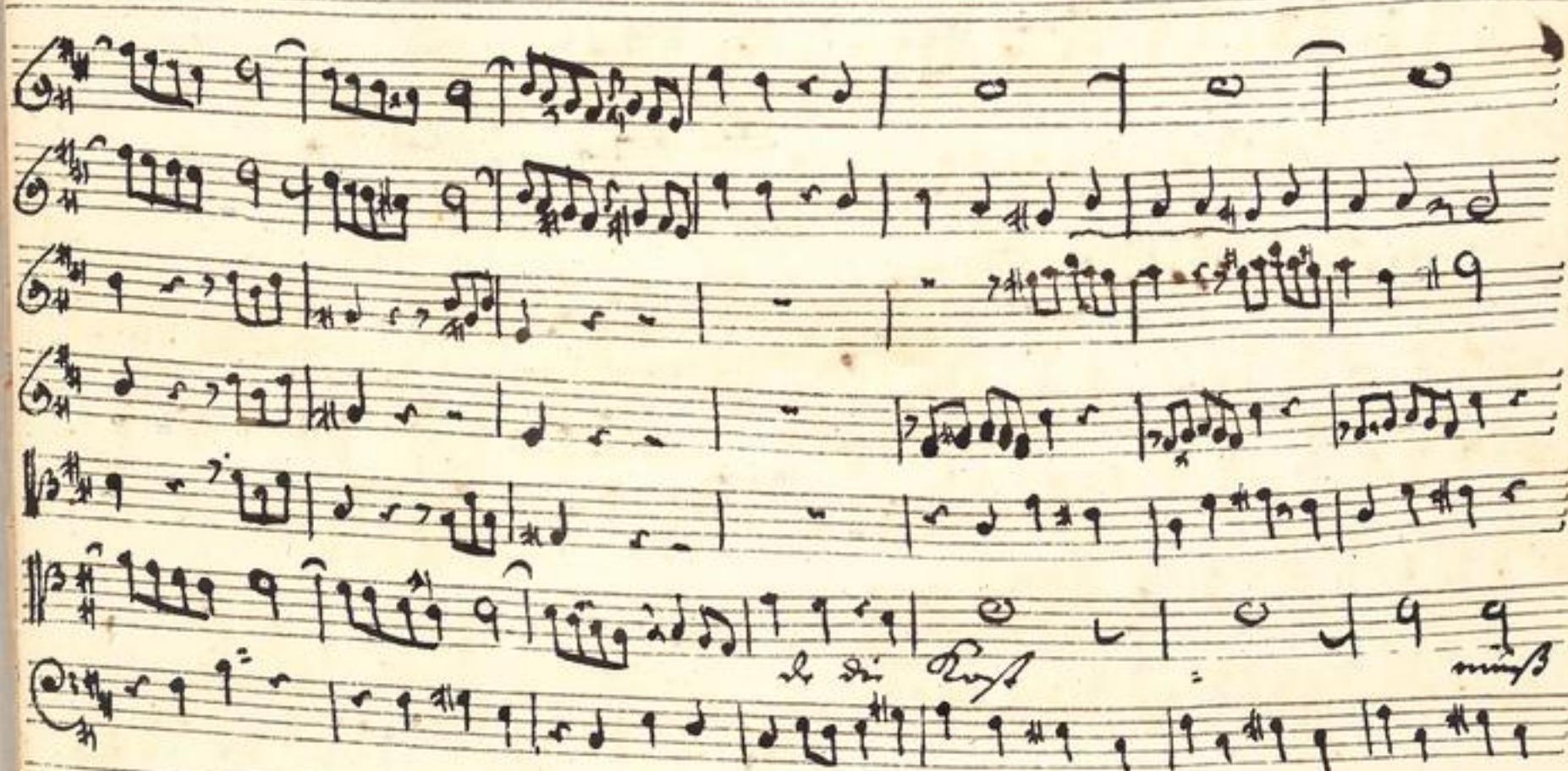
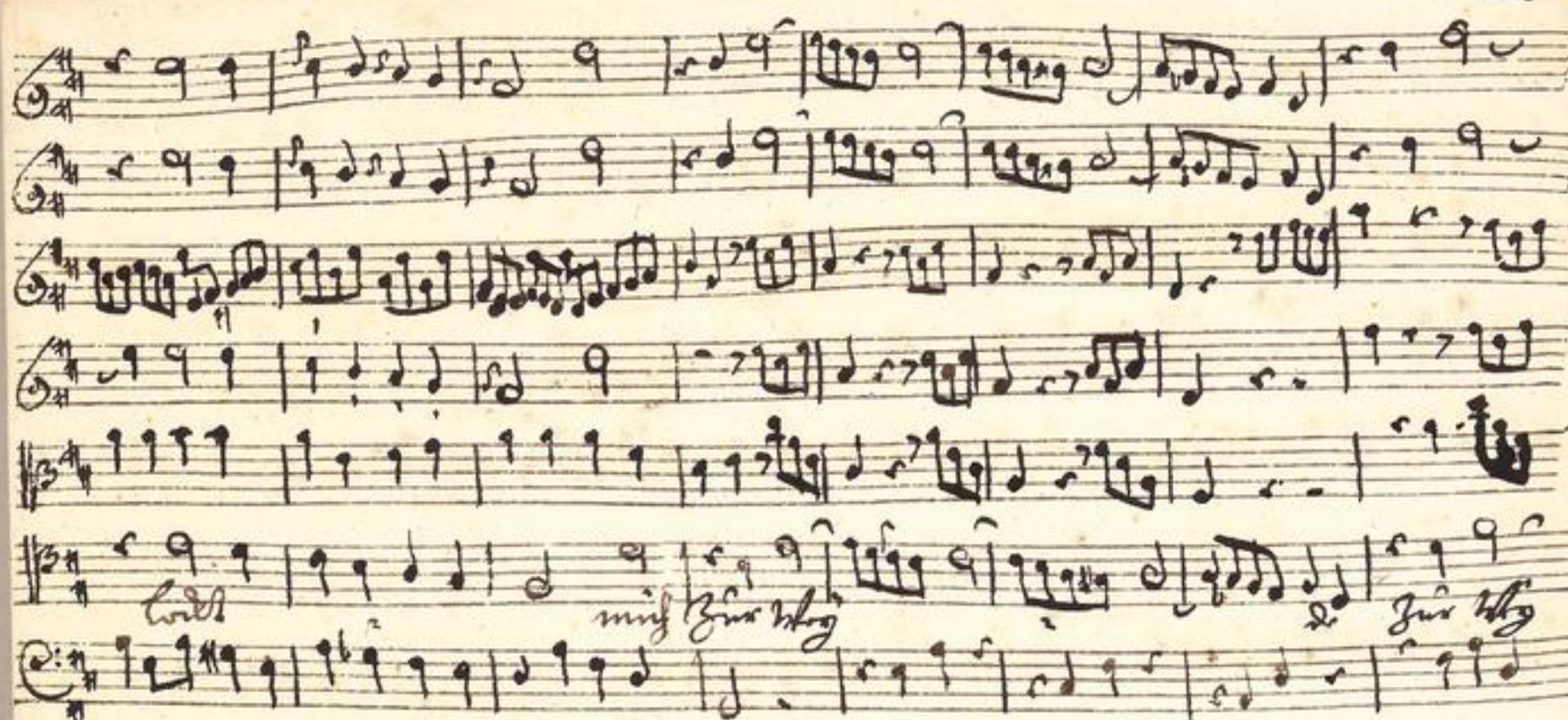
- Instrumentation:** Voice (Soprano) and Piano.
- Key:** C major (indicated by a 'C' with a sharp sign).
- Time Signature:** Common time (indicated by a '4').
- Notes:** The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and eighth-note chords.
- Text:** Persian lyrics in black ink, with German lyrics in blue ink underneath. The German lyrics include 'Güler' and 'Laut'.

**Bottom System:**

- Instrumentation:** Voice (Soprano) and Piano.
- Key:** C major (indicated by a 'C' with a sharp sign).
- Time Signature:** Common time (indicated by a '4').
- Notes:** The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and eighth-note chords.
- Text:** Persian lyrics in black ink, with German lyrics in blue ink underneath. The German lyrics include 'Güler' and 'Laut'.

*Soli Deo |*  
*Gloria |*





A handwritten musical score for three voices. The top two voices are in soprano range (C-clef), and the bottom voice is in bass range (F-clef). The music consists of four systems of four measures each. The notation includes various note heads (solid, hollow, etc.) and rests. The vocal parts are separated by vertical bar lines. The score is written on five-line staff paper.

A handwritten musical score for three voices, continuing from the previous page. It features four systems of four measures each. The notation includes various note heads and rests. The vocal parts are separated by vertical bar lines. The score is written on five-line staff paper.

A handwritten musical score for three voices, continuing from the previous page. It features four systems of four measures each. The notation includes various note heads and rests. The vocal parts are separated by vertical bar lines. The score is written on five-line staff paper.





A handwritten musical score for two voices and piano. The vocal parts are on soprano (top) and alto (middle) staves. The piano part is on a bass staff. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes. Measure 2: Soprano has eighth-note pairs, Alto has eighth notes. Measure 3: Both voices have eighth-note pairs. Measure 4: Both voices have eighth-note pairs. Measure 5: Both voices have eighth-note pairs. Measure 6: Both voices have eighth-note pairs.

A handwritten musical score for two voices and piano. The vocal parts are on soprano (top) and alto (middle) staves. The piano part is on a bass staff. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes. Measure 2: Both voices have eighth-note pairs. Measure 3: Both voices have eighth-note pairs. Measure 4: Both voices have eighth-note pairs. Measure 5: Both voices have eighth-note pairs. Measure 6: Both voices have eighth-note pairs.

A handwritten musical score for two voices and piano. The vocal parts are on soprano (top) and alto (middle) staves. The piano part is on a bass staff. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Alto has eighth notes. Measure 2: Both voices have eighth-note pairs. Measure 3: Both voices have eighth-note pairs. Measure 4: Both voices have eighth-note pairs. Measure 5: Both voices have eighth-note pairs. Measure 6: Both voices have eighth-note pairs.



# Violin v. 1.

G  
G  
G  
G  
G  
G  
G  
G  
G  
G

1. *Gesundheit*

2. *Recit.* ||

cifra & g

molli.



# Aria

A handwritten musical score for an aria in G major. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The music is written in common time. The vocal line is accompanied by a harpsichord or clavichord, indicated by a basso continuo staff at the bottom. The vocal part features several melodic phrases, some with grace notes and slurs. The harpsichord part provides harmonic support with sustained notes and chords. The score concludes with a section labeled "Recit." (Recitative).

Fürstliches und lieben Pfützen

Capo | Recit. |

Aria

allegro  $\text{G}^{\#}\text{C}$

Felix und fröhlich

pp.

p.

volti



Handwritten musical score for two voices and piano, page 17, showing measures 1 through 17. The score includes vocal parts with lyrics, a piano part, and a choral part at the bottom.

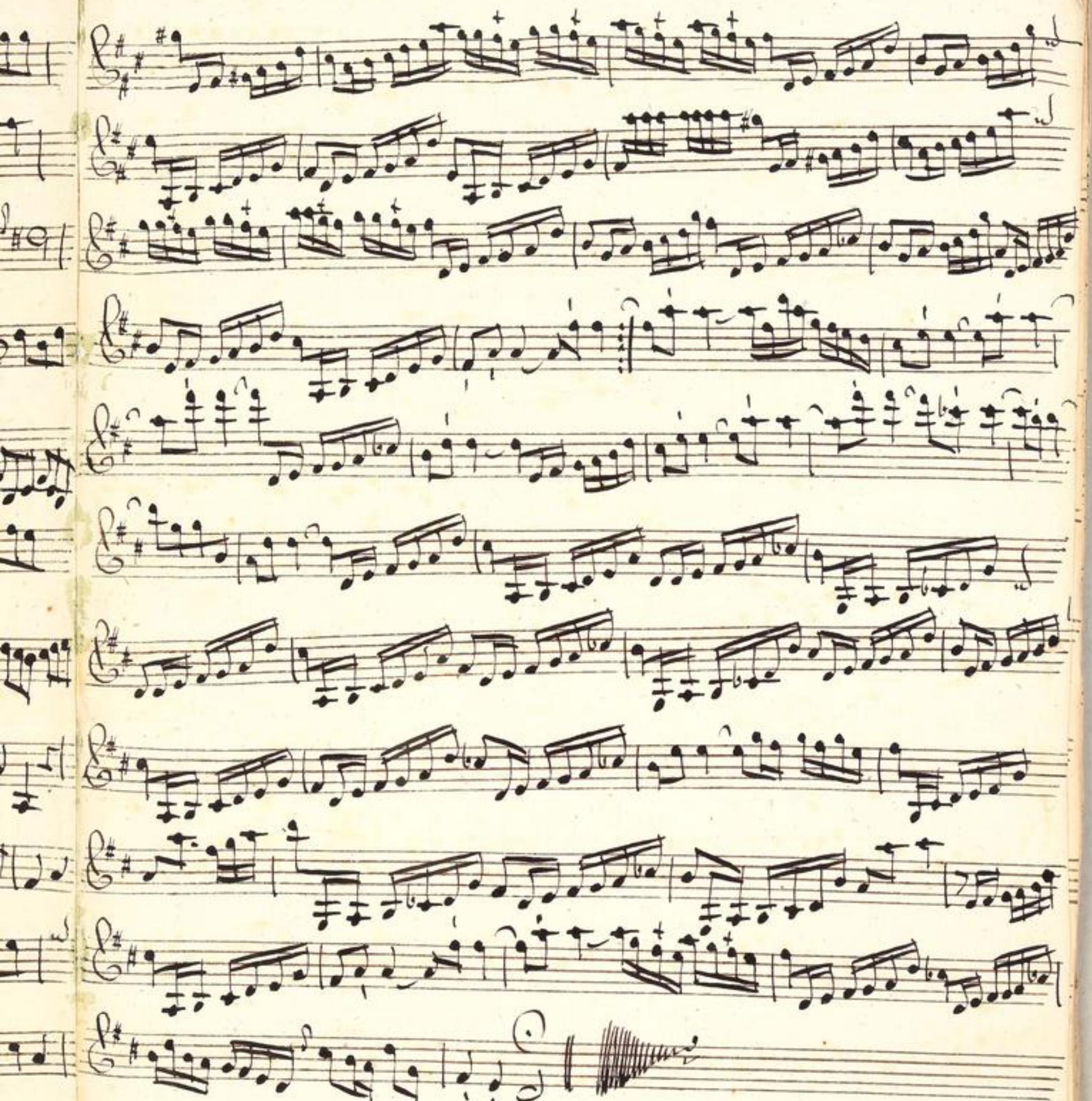
The score consists of 17 staves of music. The vocal parts are in common time, with a key signature of one sharp (F#). The piano part is also in common time, with a key signature of one sharp (F#).

Measures 1-16: The vocal parts sing in unison. The piano part provides harmonic support. The vocal line features eighth-note patterns and occasional sixteenth-note figures.

Measure 17: The vocal parts sing in unison. The piano part provides harmonic support. The vocal line features eighth-note patterns and occasional sixteenth-note figures.

Choral Part: The choral part begins in measure 17, starting with a bass line. The lyrics are:

Choral  
Gloria für den Herrn und Lied.



# Violino. 1.

A handwritten musical score for Violin 1. The score consists of twelve staves of music, each with a key signature of one sharp (G major) and a time signature of 6/8. The music is written in black ink on light-colored paper. The first staff begins with a dynamic instruction: "Schnell & lebhaft. f. ff." The subsequent staves show various melodic lines with sixteenth-note patterns, slurs, and grace notes. The score concludes with a final staff ending with a double bar line and repeat dots, followed by a double bar line and repeat dots.

Recit: ||

Tacet.

G 6

c Volte.



Aria.

The musical score consists of 12 staves of handwritten notation for a single vocal part. The key signature is G major (no sharps or flats), and the time signature is 2/4. The vocal line begins with a melodic line in the soprano range, characterized by eighth-note patterns and grace notes. The lyrics, written in cursive German, are placed below the staff. The vocal line continues with various melodic motifs, including sustained notes and rhythmic patterns. The score concludes with a section labeled "Recit." and "S. a capo. || S. a capo. || Recit."

S. a capo. || S. a capo. || Recit.

Aria.

allegro.  $\text{G}^{\#}\text{C}$

Fly flößer süß

pp.

f.

p.

ff.

Recit

Volta.



pp.

3.

2. *Da Capo.* || *Recit:* *Sicut.*

Choral. *Güt' und lieb' und treu'*

*Güt' und lieb' und treu' Sicut*



# Violino. 2.

A handwritten musical score for Violin 2. The score is written in G major and 4/4 time. It consists of ten staves of music, each with a unique rhythmic pattern. The first staff includes a tempo marking "S. f. m. d. & t. v. f. s. t.". The music is written in black ink on light-colored paper.

Recit. //

volti



Aria  $\#$  G *And  
alleg*

Recit: ||

The musical score consists of ten staves of handwritten notation. The first nine staves are for a single instrument, with dynamics such as 'p' (piano) and 'f' (forte). The tenth staff introduces a bassoon part, indicated by a bass clef and a bassoon icon. The score concludes with a recitation, marked 'Recit.' followed by a double bar line.

Aria

allegro.

A handwritten musical score for a string quartet, consisting of four staves. The top three staves are for violin (indicated by a V), viola (indicated by a V with a diagonal line), and cello/bass (indicated by a C). The bottom staff is for double bass (indicated by a D). The score is in common time and G major. The music is divided into sections by repeat signs and endings. The first section starts with a forte dynamic. The second section begins with a piano dynamic, followed by a recitation (Recit.) and a soft dynamic (molto).



Choral

o Herr wir sind hier



Viola.

A handwritten musical score for Viola, consisting of ten staves of music. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several fermatas (dots over notes) and dynamic markings like 'p' (piano) and 'f' (forte). The score is written on five-line staff paper.

Recit. //

volti.





A handwritten musical score consisting of eleven staves of music for two voices. The music is written in common time and uses a key signature of three sharps. The notation includes various dynamics such as *p*, *p.p.*, and *f*, as well as articulation marks like *sf* and *sfz*. The score features several performance instructions, including *Recit.* and *volti*. The manuscript is written in black ink on aged paper.



Choral.

*O Sünder sind wir Satz und lust.*

The musical score consists of ten staves of handwritten notation. The notation is in common time and uses a key signature of one sharp. The music is composed of eighth-note patterns. The first staff begins with a treble clef, while the subsequent staves use a bass clef. The score is written on five-line staff paper.



# Violone.

A handwritten musical score for the bassoon (Violone). The score consists of eight staves of music. The key signature is G major (no sharps or flats), and the time signature is 4/4. The music is written in a cursive hand, with some notes and rests indicated by short vertical strokes. The first staff begins with a bass clef and a 'G' above the staff. The second staff begins with a bass clef and a 'C' below the staff. The third staff begins with a bass clef and a 'C' above the staff. The fourth staff begins with a bass clef and a 'C' below the staff. The fifth staff begins with a bass clef and a 'C' above the staff. The sixth staff begins with a bass clef and a 'C' below the staff. The seventh staff begins with a bass clef and a 'C' above the staff. The eighth staff begins with a bass clef and a 'C' below the staff. The score ends with a double bar line and repeat dots at the beginning of the ninth staff.

Recit.

A handwritten musical score for a recitative (Recitativo) in G major, 4/4 time. The score consists of two staves of music. The key signature is G major (no sharps or flats), and the time signature is 4/4. The music is written in a cursive hand, with some notes and rests indicated by short vertical strokes. The first staff begins with a bass clef and a 'G' above the staff. The second staff begins with a bass clef and a 'C' below the staff. The score ends with a double bar line and repeat dots at the beginning of the third staff.

Adria. E: # G.



Volti.

Cäcilia. C: #: G: 
  
*Fur klein d. Fr. Vierzig.*

Recit. C: #: E:

Cäcilia. C: #: F: 
  
*allegro. Füssigkeiten sind frisch.*



A handwritten musical score for two voices and basso continuo. The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are written in soprano and alto clefs, while the basso continuo part is written in bass clef. The music features various note values including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f* (fortissimo), *p.* (pianissimo), and *pp.* (pianississimo). The vocal parts have several entries, some of which are bracketed together. The basso continuo part has a single entry. The score concludes with a section labeled "Recit." followed by "Capo" and "Volti".



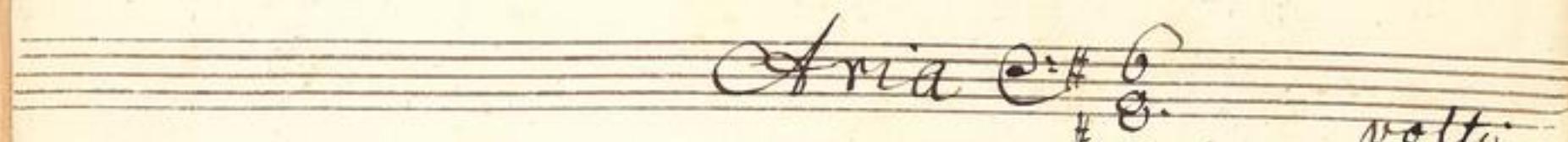
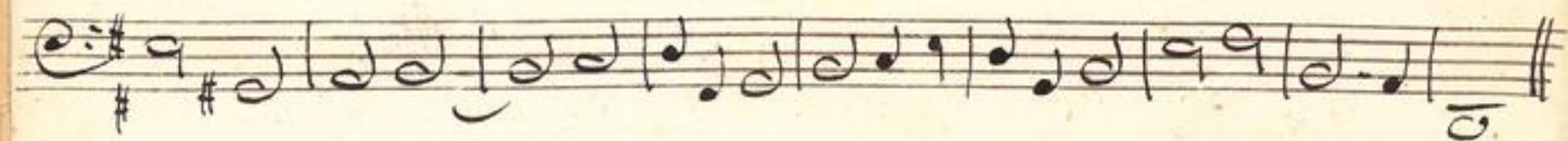
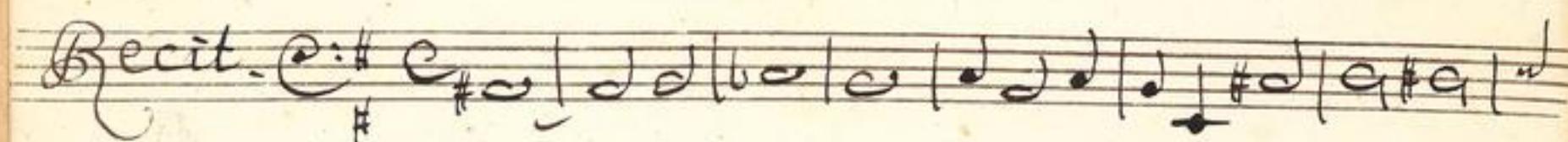
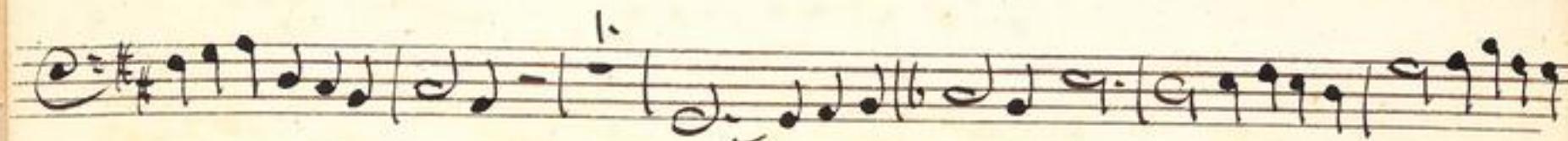
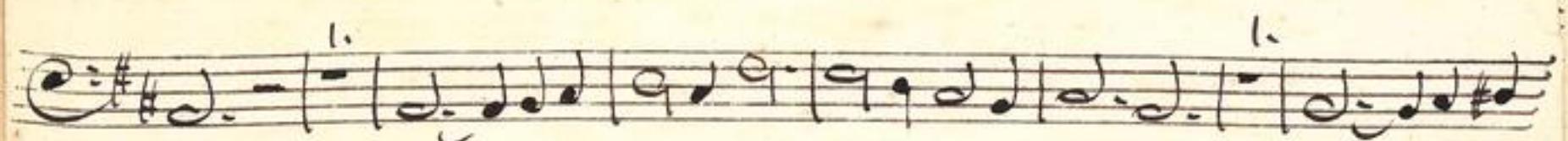
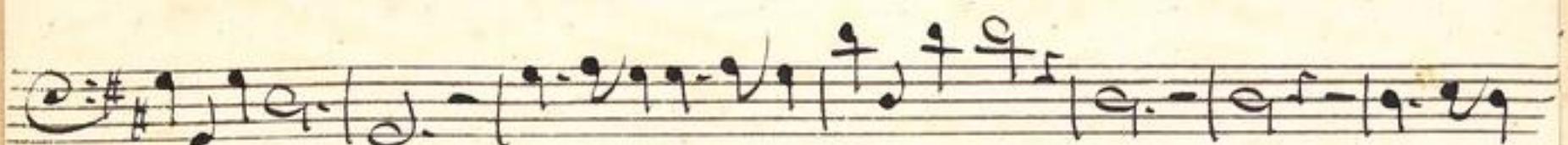
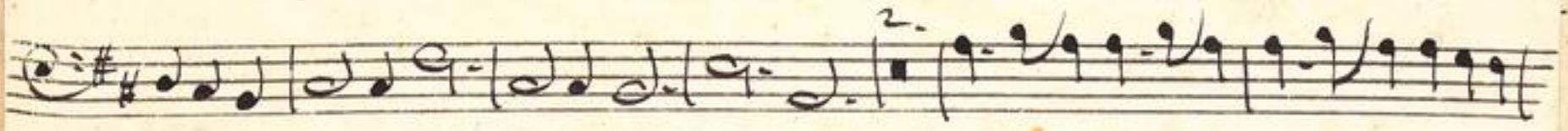
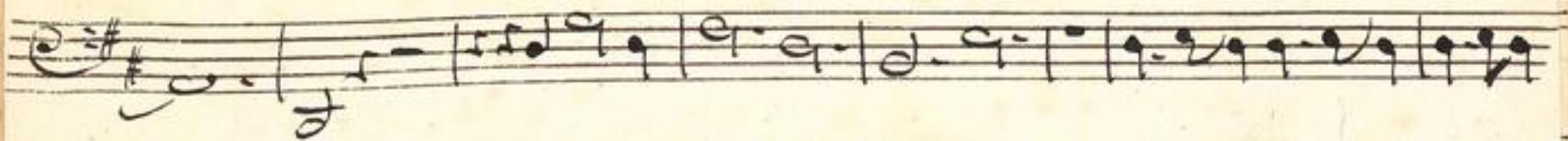
Choral.

1.

Jüd' er für j' Gott zu schützen.

The score is composed of ten staves of music. The top staff begins with a treble clef, a key signature of one sharp, and common time. The lyrics "Jüd' er für j' Gott zu schützen." are written below this staff. The subsequent nine staves follow the same musical structure, each starting with a different clef (mostly treble) and ending with a double bar line and repeat dots. The basso continuo staff at the bottom starts with a bass clef and a 'C' symbol, indicating it should be played with a cello or bassoon.

# Violone.



Aria C: G.

volto.

Aria C: G, | 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

# in stilu. ixxijff.

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

Recit. C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

Aria C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

*allegro.*  
Gesang für Freude

C: # 1111 1111 1111 | 1111 1111 | 1111 1111 | 1111 1111 |

A handwritten musical score for two voices, likely for soprano and alto, on ten staves. The music is in common time. The key signatures vary throughout the piece, including G major, E major, D major, A major, and B major. The score features several dynamic markings, such as *f*, *ff*, and *pp*. The vocal parts are separated by a vertical bar, and there are various rests and note heads. The handwriting is in black ink on aged paper.



Besit  
Choral

vom.



Flauto Trav: 1.

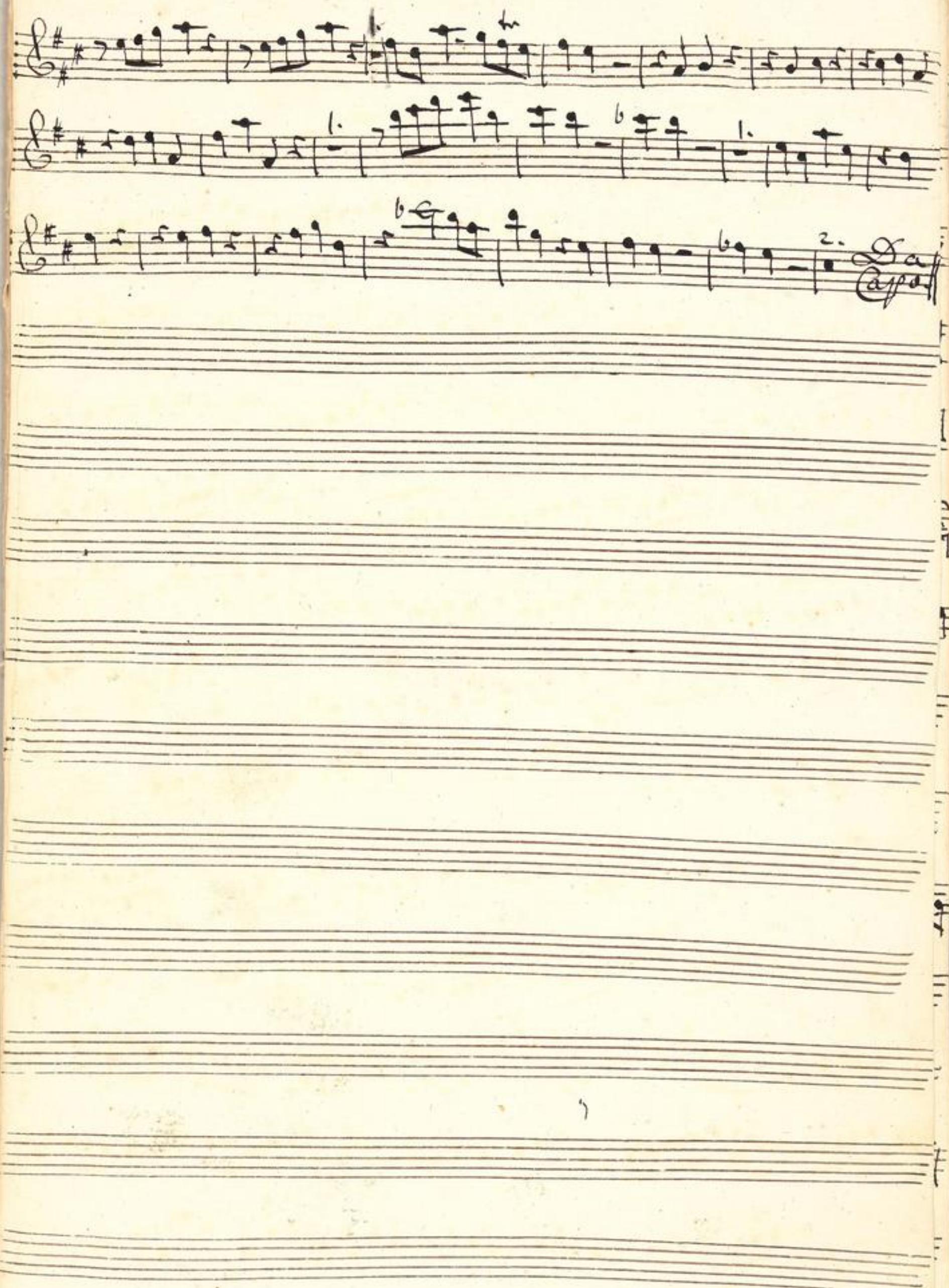
Recit. || Recit. || Aria. || Recit. ||

Aria. allegro. *Filissimile yu/Brassmeister.*

The musical score consists of ten staves of handwritten notation for flute. The first staff begins with a forte dynamic (F). The second staff starts with a piano dynamic (P). The third staff begins with a forte dynamic (F). The fourth staff starts with a piano dynamic (P). The fifth staff begins with a forte dynamic (F). The sixth staff starts with a piano dynamic (P). The seventh staff begins with a forte dynamic (F). The eighth staff starts with a piano dynamic (P). The ninth staff begins with a forte dynamic (F). The tenth staff begins with a piano dynamic (P). The score includes sections labeled 'Recit.', 'Aria.', and 'Recit.' with dynamics like 'p.' and 'f.'. The key signature changes frequently, indicated by 'G major' or 'F# major' symbols. The tempo is 'allegro'. The score concludes with a 'volti.' instruction.

volti.





# Flauto trav. 2.

Duet. || Recit. || Aria || Recit. ||

Aria. allegro

Füssigkeiten für den kleinen Freunde.

The musical score is handwritten on 12 staves. It begins with a forte dynamic (F) and includes lyrics in German: "Füssigkeiten für den kleinen Freunde.". The score features various dynamics and musical markings such as (p), (f), (ff), (pp), and (mf). The instrumentation is for Flute (Flauto) in two parts. The score concludes with a repeat sign and the instruction "volti." at the bottom right.

volti.





184

27

Sigmatos und Jafet who  
soundly in love.

a

2 Flaut. Fr.

2 Violin

Ciola

Alto

Benvole

Bassjo

c  
Contino.

Dr. 2. p. Fr.

1753.

(a)

1751.



The musical score consists of six staves of handwritten music. The first five staves are for three voices: Soprano (top), Alto (middle), and Bass (bottom). The voices are written in common time with a major key signature. The notation uses a mix of note heads and stems, with some slurs and rests. The sixth staff is a blank line for continuation.

Aria.

volte.



allegro.

This image shows a page from a handwritten musical manuscript. The title 'Cantata' is written at the top left. The key signature is G major, indicated by a single sharp sign. The time signature is 2/4. The music is divided into two systems. The first system consists of ten staves, starting with a soprano vocal line and followed by staves for oboe, bassoon, strings, and basso continuo. The second system begins with a basso continuo staff, followed by staves for bassoon, strings, basso continuo, soprano, alto, tenor, and bass voices. The vocal parts are written in a cursive musical notation. The manuscript is filled with various dynamics, including forte, piano, and sforzando, and features numerous slurs and grace notes. The paper is aged and yellowed.



A handwritten musical score for organ or harpsichord, consisting of approximately 18 staves of music. The music is written on five-line staves with black ink. The score includes various musical elements such as:

- Clefs:** The clefs used include G-clef (soprano), F-clef (bass), C-clef (middle C), and D-clef (bass).
- Time Signatures:** The time signatures vary throughout the score, including common time (indicated by a 'C'), 6/8 time (indicated by a '6' over '8'), and 4/4 time (indicated by a '4' over '4').
- Dynamic Markings:** Dynamics are indicated by symbols like 'ff' (fortissimo), 'f' (forte), 'mf' (mezzo-forte), 'p' (pianissimo), and 'pp' (pianississimo). There are also crescendo and decrescendo marks.
- Text:** There are several instances of German text, likely lyrics or descriptive words, written in a cursive hand. Some examples include 'Recit.', 'Capo.', 'Choral.', and 'Gesang'. There is also a note with the text 'Durch den Himmel und durch die Erde'.
- Stylistic Elements:** The music features a mix of homophony and polyphony, with some staves playing sustained notes while others play more complex rhythmic patterns. The handwriting is fluid, with some ink bleed-through from the reverse side of the page visible.

organo.

1.

Handwritten musical score for organo, featuring six staves of music. The score includes sections labeled "Recit." and "Aria". The music consists of various note heads and rests, typical of early printed music notation. The score is written on six staves, likely for a three-manual organ or a large keyboard instrument.

*Symphoniae et mus. fest.*

*Recit.*

*Aria*



Alt o.

10.

S. freundst du. S. freit mir freundlich der gern -  
mit freundlich der gern - wir  
freund - luß der gern ist freundst du. S. freit mir  
freundlich der gern - mit freundlich der gern ist.  
wohl ihm wohl = ihm ihn aufg'st  
fran  
at dor auf off fran  
at dor auf off fran  
meißt fran =

Recit. || Aria. || Recit. || Aria || Recit. ||

Choral.

Molti.

Choral

I sind der Sieße Geist und Erst I  
Zu dir ist uns allein beigelegt, dein  
Leben und sterben du bist, das sind die Tücher deins  
Meine Freuden sollt du jetzt, so mit dir ist es auf gewandt  
het. Hülle, Hülle, Rauh und trocken, müssen  
het.  
Eben, Rauh und trocken, Sießel loben dir es je-  
den.



# Tenore.

8.

Bis märchen und gespielt wird fröhlich der garten - mit  
fröhlich - lichter gärtn' ist, bis märchen und gespielt wird  
fröhlich der garten - mit fröhlich -

lichter fröhlich der garten ist, wohlt dem  
wohlklimm der auf öffn' Frau

auf öffn' Frau - et, der - auf öffn' Frau -

D. da || Recit / Aria. ||

volti.



Recit.

zu Gotts Gottheit und Lüftkeit ist Vergänglichkeit, zum zu Ende mit Tafel  
Liedt; Ich sag das sich selbst, an seinem Beben gaudi. Ich will nur  
geschenken auf das siehst du, und siehst sieh in den Himmel  
Sinn, in Höllen und Frieden. O unbekannte Zeit! Welch filigriden Leib  
in Vollheit meyban. Wenn auch die Freude singen soll, ich bleibt,  
sift Gotts Gottheit und Lüftkeit, die quaden Tafel, sie ist voll Romant!

Cho

- Gott will auch zu mirne besten.  
*Aria* allegro. Ich singe dir süße Freunde, süße Freunde,  
ich singe dir süße Freunde, süße Freunde, Gott willt  
loest = mich loest = mich zuerst =  
12.  
+ die Rose = mich fröhlich fröhlich singe. Ich  
singe dir süße Freunde, süße Freunde, ich singe dir süße  
Freunde, süße Freunde, Gott willt  
loest =  
= mich loest = mich zuerst =



13.  
 zu den Rostmäusen  
 Glücklich sind = lieblich, segn Gott =  
 kann mir nichts geh = kann auf das ÷ was  
 unglück amor ÷ weg kann Christallzeit  
 unbefriedigt leidet sie auf das ÷ was und noch =  
 Romant! leidet Christallzeit bitter leidet sie

**Choral**  
 Und der Süßes hat zu Leid, du  
 in Wissensallmunde gefüllt, dein  
 Es ist kein wein in der Welt, der es nicht  
 nur die Freude alle hat gefüllt, was mit die Welt auf  
 füllt. Füllt füllt Haupt und Kopf, wissend leben  
 Füllt füllt den Süßes Leben unseres Vater



# Bass.

13.

Schmädet und seftet sie sündlich der Herr.  
sündlich der Herr.  
auf öffn' Kraen.  
auf öffn' Kraen.  
auf öffn' Kraen.  
Recit  
Dieß du mir den Mühlström.  
formde die Voll Welt neu erjut.  
Fürcht' das Weltgerügen seist.  
Mein Geist bei Gott es Maß verfündt.  
Süßigkeit zu finden, als alle Weltverläuden.  
Friede bleibt nicht aufzutun.  
Geist der Himmel verfündt.

Aria. 15.

In sit lau und ironig zu  
# Difätz zu, sein sie tzig verquängen jürlitz  
# zu, bringt und lüghaft formt ist + wige  
# wige sein: bringt und lüghaft formt ist + wige  
# sein. in sit lau und ironig zu, Difätz zu  
# sein sie tzig verquängen jürlitz zu bringt  
# und lüghaft formt ist + wige  
# - wige sein: ist + wige sein. alit  
# gütter des himmelkönig zu tzen, ist forde und  
# üppigen jürlitz tzen, und reinem leuf. toten  
# See, laugen sein, die gütter des himmelkönig zu  
# yffox tzen, ist forde und üppigen jürlitz  
# tzen und reinem leuf = toten dor = yo

Da Capo. || Recita. || Aria. ||  
# mein

Recit.

Handwritten musical score for a recitation piece (Recit.). The score consists of two staves. The first staff is in common time, treble clef, and G major. The second staff is in common time, bass clef, and G major. The lyrics are written below the notes in German. The music features various note heads, stems, and rests.

# das Gott zux Segen schenkt, da wir zinnernden leben,  
# unsern, durch unsre Taten bessere Erfahrung, kein Friede.  
götzl. In Süßigkeit sind noch mehr Freuden, wenn  
wir's führt die Leid, der Welt in bitterer Gallen-Rost.

Handwritten musical score for a chorale. The score consists of two staves. The first staff is in common time, treble clef, and G major. The second staff is in common time, bass clef, and G major. The lyrics are written below the notes in German. The music features various note heads, stems, and rests.

Choral

Gott ist mit uns als man er geht, ein  
lebendes Erinnern, der uns nicht läßt, denkt und hilft uns  
Mitt' uns froz'ne allein gefest, wo mit uns die Wölfe auf uns  
fet. Hülle, Füller, Kugeln geben, uns kann Leben  
fauß und froh. Den Augen Leben opfert, eisig den

