

Domine propitius esto

Mus 427
17

152

16

17

Fou. (7.) u

Partitur
1719.

Handwritten musical notation on the right margin of the page.

Her: r. Pentec:

F. A. F. H. May: 1791

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics "Gott der Herr" are written below the staves.

Handwritten musical score for the second system, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics "Gott der Herr" are written below the staves.

Handwritten musical score for the third system, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics "Gott der Herr" are written below the staves.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German, including phrases like "deß Geistes der mich" and "deß Geistes der mich". The notation is in a historical style, likely 18th or 19th century.

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Handwritten musical score for a song titled "Da wir uns trösten". The score is written on ten staves, with the first six staves containing the vocal melody and the last four staves containing the basso continuo line. The lyrics are written in German and are repeated across the staves. The music is in a simple, folk-like style, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten, da wir uns trösten." The score is written in a cursive, handwritten style, typical of 18th-century manuscript notation.

Handwritten musical score for the hymn "Da ich noch Jünger". The score is written on multiple staves, with lyrics in German. The lyrics are: "Da ich noch Jünger bin, da ich noch Jünger bin, da ich noch Jünger bin, da ich noch Jünger bin." The score includes a key signature of one sharp (F#) and a common time signature (C). The notation is in a historical style, with various note values and rests.

Handwritten musical score for "Da ich dich nicht mehr sehe" by Johann Sebastian Bach. The score is written on five staves. The first staff is the vocal line, and the second staff is the lute accompaniment. The third staff is a basso continuo line. The fourth and fifth staves are for the lute. The music is in G major and 3/4 time. The lyrics are written below the vocal line.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "S. auf's heilige Land, wo Christus ist, der uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there is a line of handwritten text in German: "Lied des heiligen Geistes, das uns erlöst hat." The text is written in a cursive script.

in dem wir uns
glauben

in dem wir uns
glauben

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, there is a line of text: "des got. lob zorn mit nicht zornigste".

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des got.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, there is a line of text: "des got. lob zorn mit nicht zornigste".

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a hymn or religious text. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (top system):
 Ich hab dich Gottes Güte
 und deine Güte geliebet
 Ich hab dich Gottes Güte
 und deine Güte geliebet

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a hymn or religious text. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (middle system):
 Ich hab dich Gottes Güte
 und deine Güte geliebet
 Ich hab dich Gottes Güte
 und deine Güte geliebet

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a hymn or religious text. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (bottom system):
 Ich hab dich Gottes Güte
 und deine Güte geliebet
 Ich hab dich Gottes Güte
 und deine Güte geliebet

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a hymn or religious text. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (bottom system):
 Ich hab dich Gottes Güte
 und deine Güte geliebet
 Ich hab dich Gottes Güte
 und deine Güte geliebet

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics in German. The lyrics include "Es ist ein Jesu Christ" and "Es ist ein Jesu Christ".

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Handwritten musical score on a single page, featuring multiple staves with notes and lyrics in German. The lyrics include "Es ist ein Jesu Christ" and "Es ist ein Jesu Christ".

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

die arge Welt ist so klein
 das wir nicht mehr zu finden
 sind in der Welt der Menschen
 die uns so sehr zu schaden
 thun

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

Die Welt ist so klein
 das wir nicht mehr zu finden
 sind in der Welt der Menschen
 die uns so sehr zu schaden
 thun

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

Die Welt ist so klein
 das wir nicht mehr zu finden
 sind in der Welt der Menschen
 die uns so sehr zu schaden
 thun

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

O mein Herr! Ich bin so klein
 das ich nicht mehr zu finden
 bin in der Welt der Menschen
 die uns so sehr zu schaden
 thun

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

Die Welt ist so klein
 das wir nicht mehr zu finden
 sind in der Welt der Menschen
 die uns so sehr zu schaden
 thun



Handwritten musical score for a hymn, featuring five systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in German and are written below the vocal staves.

System 1:

ay off! ay fre! hant! of of my des that gebt gegemut mir t hoch ay

System 2:

du habes ges. je nicht hat tange grob! schelt a di was der sime gult das: sein ungeschon

System 3:

der künigst. der geyt d. gott der dir aut liche in y liche. je in y furcht hoch

System 4:

Christus der dir die bese aufgeschon. ich nicht d. der dir der bese der bese der bese

System 5:

ich! auf furcht liche aufgeschon. der tollt thut der tollt thut der tollt thut

System 6:

die künigst. der geyt d. gott der dir aut liche in y liche. je in y furcht hoch

System 7:

ich! auf furcht liche aufgeschon. der tollt thut der tollt thut der tollt thut

Handwritten musical score for "Dieu des armées" by J. S. Bach. The score is written on multiple staves, featuring musical notation and lyrics in French. The lyrics include "Dieu des armées", "Gloria in excelsis Deo", and "Gloria in excelsis Deo". The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Handwritten musical score for "Ein feste Burg ist unser Gott" by Johann Sebastian Bach, BWV 131. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The music is in G major and 3/4 time. The lyrics are in German: "Ein feste Burg ist unser Gott, ein feste Burg ist unser Gott, es steht mit uns und wider uns das Heil in unserm Gott. Es steht mit uns und wider uns das Heil in unserm Gott. Es steht mit uns und wider uns das Heil in unserm Gott. Es steht mit uns und wider uns das Heil in unserm Gott." The score is written in a clear, elegant hand, with the lyrics written below the staves. The paper is aged and shows some staining.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, with various note values including minims, crotchets, and quavers. There are some handwritten annotations in German, such as "Gott lobt dich" and "Gott lobt dich", written in a cursive hand.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, with various note values including minims, crotchets, and quavers. There are some handwritten annotations in German, such as "Gott lobt dich" and "Gott lobt dich", written in a cursive hand.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, with various note values including minims, crotchets, and quavers. There are some handwritten annotations in German, such as "Gott lobt dich" and "Gott lobt dich", written in a cursive hand.

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Handwritten musical score for "Lied der zwei Frauen" by Johann Sebastian Bach. The score is written on ten staves, with the first five staves for the vocal parts and the last five for the keyboard. The title "Lied der zwei Frauen" is written in the center. The manuscript is on aged, yellowed paper with some staining and a small tear.

Handwritten musical score for three voices and basso continuo. The score is written on four staves. The top staff is for the Soprano voice, the second staff for the Alto voice, the third staff for the Tenor voice, and the bottom staff for the Basso Continuo. The music is in G major (one sharp) and common time (C). The lyrics are written below the staves.

Lyrics:
 Lobet die Welt die Liebe Gottes nicht so ist die Lust des Himmels nicht mehr
 Lobet dich Herr mit der Hand. Denn du gibst uns Lust in der ewigen Liebe.

[illegible]

Handwritten musical score for the first system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: "der ist in meinen Engeln" and "Gloria Dei in der Höhe".

Handwritten musical score for the second system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: "mein mit Göttern" and "mit Engeln".

Handwritten musical score for the third system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: "J. al der Luthern" and "mit Engeln".

Gloria Dei

*Fest. 2. Per
1719.*



152

16

For. (20) 24

*Ich preise dich Gott meine
Erbe gegen mich.*

a

Violin

Viol

Canto

Alto

Tenore

Basso

*Fest. 2. Perle:
1719.*

Continuo

Gloria

Violino. 1.

9

durum fortissimo

adagio *allegro* *adagio*

Larg.
ch. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

pp. *pp.* *pp.*

molto

Violino 1.

9

dim. molto

adagio *allegro* *adagio*

Larg.
dim. molto *pp.*

pp. *pp.*

pp.

molto

Handwritten musical score on a single page, featuring ten staves of music. The notation is in brown ink on aged, slightly discolored paper. The music is written in a single system across the staves, with various musical symbols including notes, rests, and dynamic markings. The staves are numbered 1 through 10. The music is written in a single system across the staves, with various musical symbols including notes, rests, and dynamic markings. The staves are numbered 1 through 10.

Dynamic markings and other annotations include:

- Larg.* (Largo) on the first staff.
- pp.* (pianissimo) on the second, fourth, sixth, eighth, and tenth staves.
- for.* (forte) on the third, fifth, seventh, and ninth staves.
- ad ag.* (adagio) on the sixth staff.
- Recitat.* (Recitative) and *tacet* on the eighth staff.
- Main Gott p.* (Main Gott p.) on the ninth staff.

Handwritten musical score on page 40, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.*, *for.*, *pp.*, *pp.*, and *volti*. The manuscript is written in brown ink on aged, slightly stained paper. The score is organized into systems of staves, with some staves containing multiple measures of music. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.



Choral.



Violino 2.

11

varius gravis p.

adag: b

alle! *adag:*

leß Gottes zorn pp. f. pp.

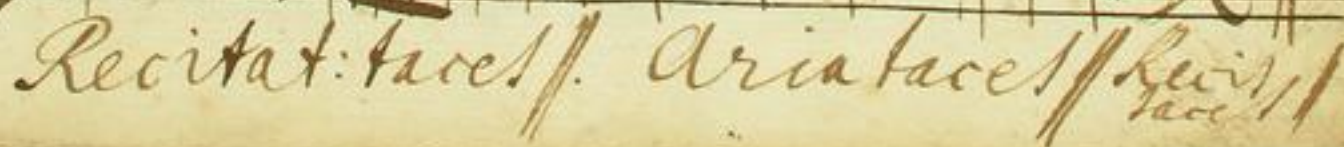
pp.

Handwritten musical score on the left page of an open manuscript. The page contains ten staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*. A section marked *Recit* begins on the sixth staff. The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on the right page of an open manuscript. The page contains ten staves of music, continuing from the left page. It includes vocal parts with lyrics such as *Zieh* and *Gott*. The notation is consistent with the left page, featuring G major and 3/4 time.

Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a continuous melody with many eighth and sixteenth notes. The second staff has the handwritten instruction *Organo Solo.* written below it. The third staff continues the melody. The fourth staff has a small 'r' written below it. The fifth staff continues the melody. The sixth staff has a large 'S' written below it. The seventh staff continues the melody. The eighth staff has the handwritten instruction *Choral.* written below it. The ninth staff has the handwritten instruction *Organo Solo.* written below it. The tenth staff ends with a double bar line and a large 'P.' written below it. The music is written in a style typical of 18th or 19th-century manuscript notation.

13



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Finis* (written above the staff).
- Recitativo* (written above the staff).
- tacet* (written above the staff).
- Choral.* (written below the staff).
- Organo* (written below the staff).

The score concludes with a double bar line and a final flourish.

Violine

14

dammi grüß Gott

adagio

adagio

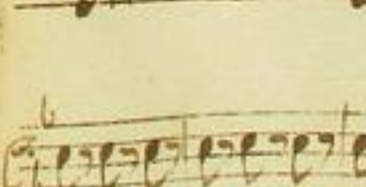
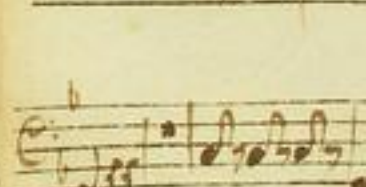
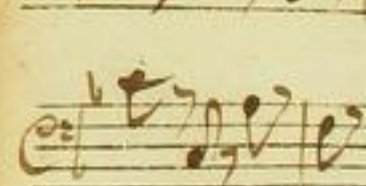
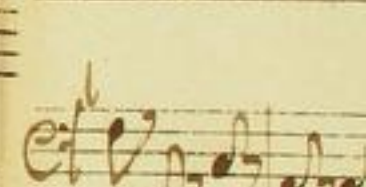
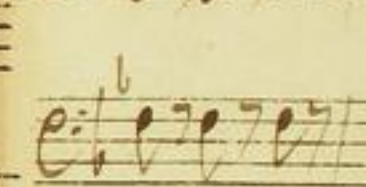
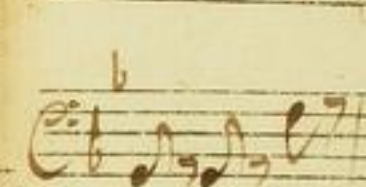
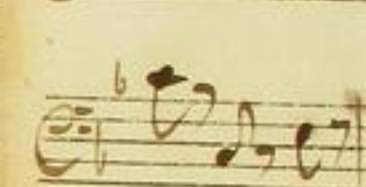
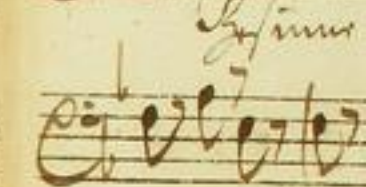
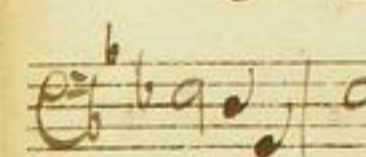
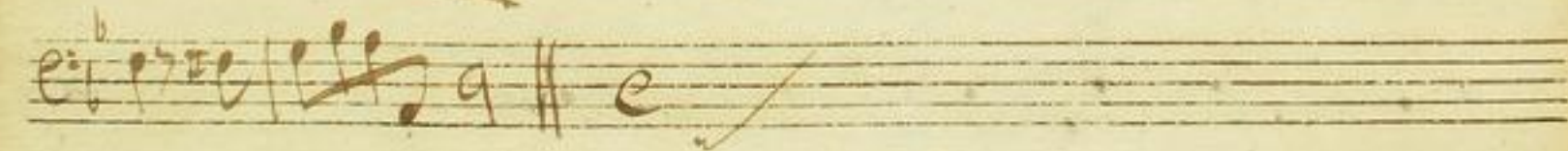
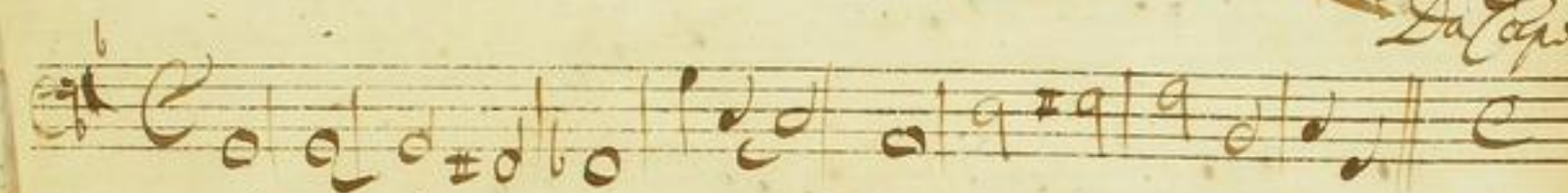
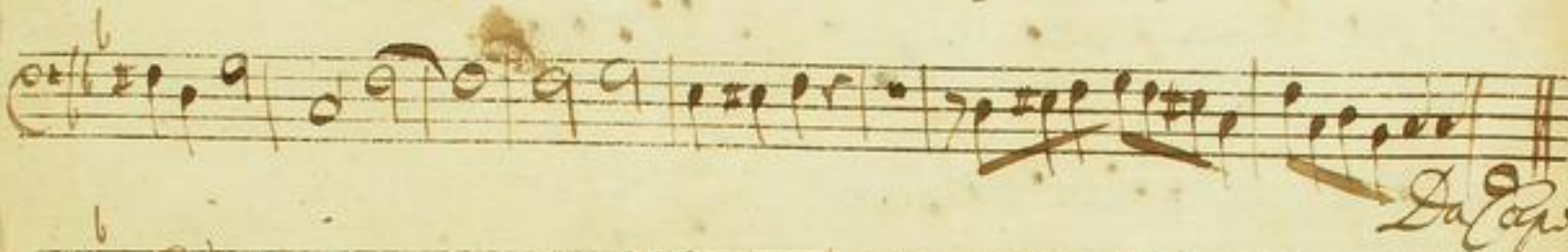
3.

Grüß Gott zum

all.

Larg.

all.



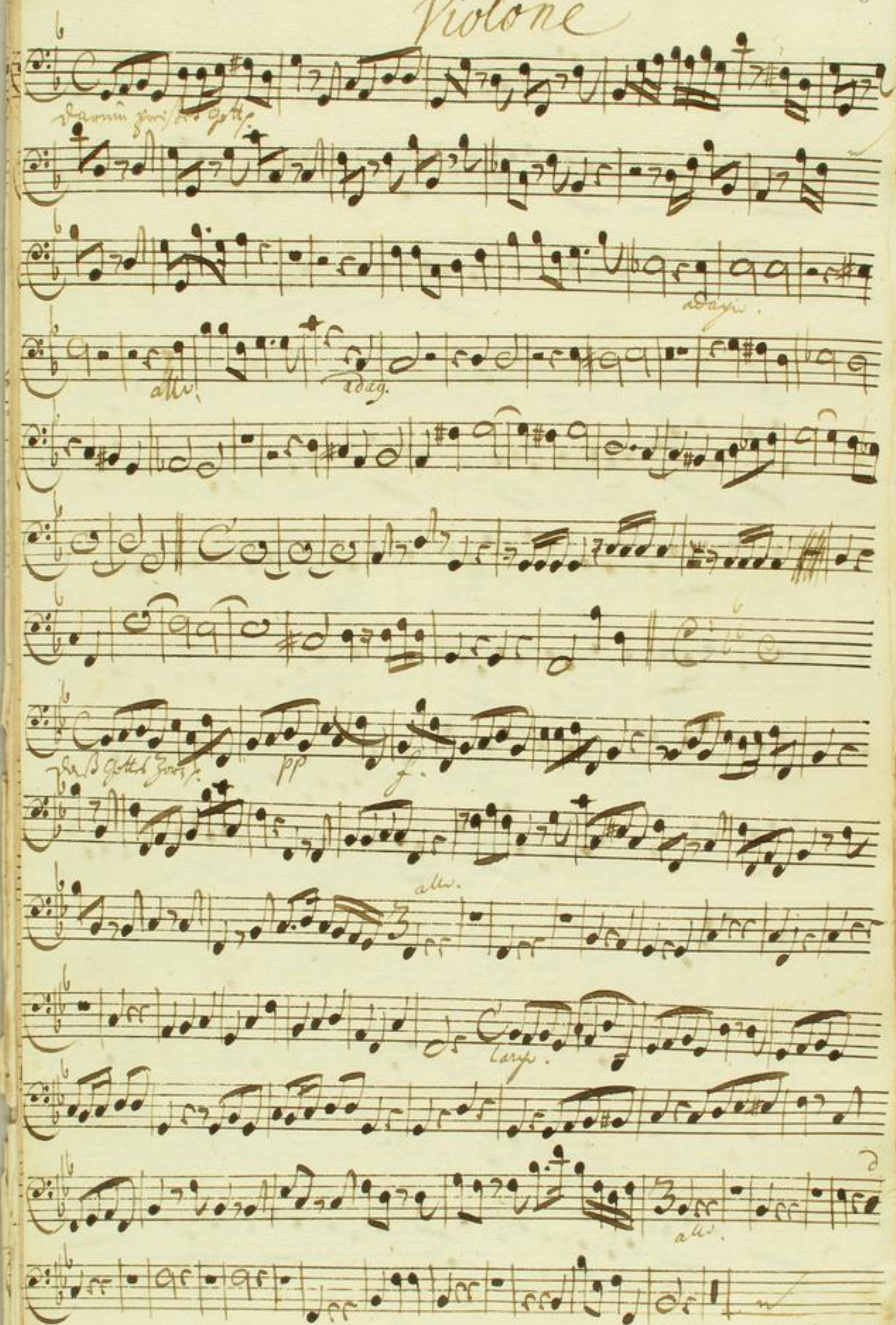
Handwritten musical score on page 15, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, likely from the 18th or 19th century. The page is numbered 15 in the top right corner.

The score consists of approximately 14 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). There are also some decorative flourishes and a double bar line near the end of the page.

Below the first staff, there is a small handwritten note: *Finis bis p.*

Violone

46



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various notes, rests, and accidentals. The tempo marking *adagio* is visible at the top. The text *Maria Gott* is written below the fifth staff. The text *Choral* is written below the eighth staff. The text *Christus* is written below the ninth staff. The text *Christus* is written below the tenth staff.

Continuation of the handwritten musical score on the adjacent page, showing further staves of music.

Handwritten musical score on page 17, featuring multiple staves of music in brown ink on aged paper. The notation includes various note values, rests, and clefs. The right page is numbered 17 in the top right corner.

Continuo. 18

adagio

adagio

alleg.

Larg.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps and naturals). The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including discoloration and some staining. The music is written in a single system across the page, with a double bar line indicating the end of a section. The tempo marking "allv." (allegro) is visible on the third staff, and "adag." (adagio) is visible on the fifth staff. The piece concludes with the text "Da Capo" written in a decorative script. The manuscript is identified by the URL <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-427-17/0035>.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and accidentals. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *allegro* and *Andante*. The manuscript is written in brown ink and shows signs of wear and discoloration.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as treble and bass clefs, key signatures (sharps and flats), and time signatures. The score is written in a historical style, likely from the 18th or 19th century. The right page shows a continuation of the musical piece, with some staves containing only rests or empty space, suggesting a multi-measure rest or a section of the score that is not fully written out. The paper is yellowed and shows signs of wear, including foxing and staining.

Hautbois seul

20



Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser
Ist Vater unser

Finis

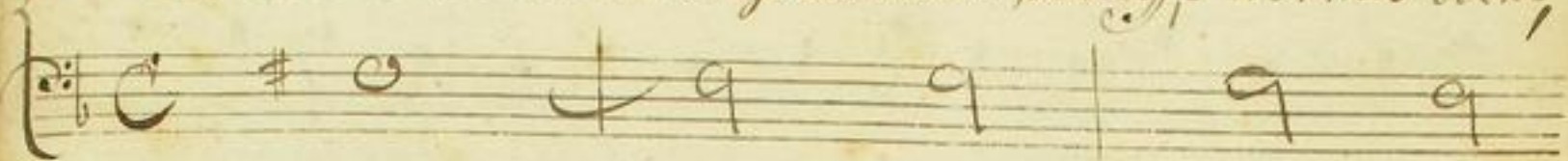
Mein Gott erlöset mich erlöset mich durch deine Liebe
 Erlebe durch deine Liebe = Liebe daß ich dir danken darf
 wie du mich durch deinen göttlichen = Liebe Mein Gott erlöset
 Erlebe mich durch deine Liebe = Liebe daß ich dir danken darf
 der göttlichen göttlichen Liebe der göttlichen göttlichen Liebe
 O Jesu Christ mein Erlösungstrost laß dich in meiner Not
 erbarmen daß ich nicht anstreifen kann noch zittern gib
 daß mein Herz dir widersteht mit Liebe und Verlangen
 mög ich fangen mit all dein Eigentum mir einzig
 an dir fangen

(Handwritten musical score for voice and piano, featuring German lyrics and musical notation.)

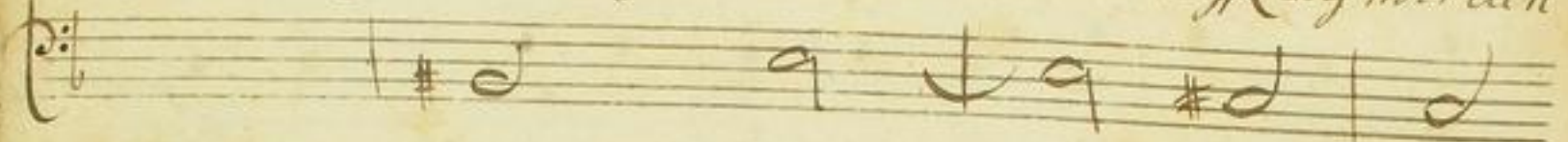
Ich will geliebt geliebt *Sieh Gott! Zorn und Wut*
nicht! Zornigstes Gold selbst seinen Lohn zornigstet
Gott selbst seinen Lohn selbst seinen Lohn
Lohn! Als hat Gott — hat Gott die Welt die
welt geliebt also also — hat Gott die Welt geliebt
also als hat Gott die Welt geliebt *in gibt es*
sich — zu seinem Lohn — mehr, so
fürst — mehr, so fürst — nicht
Vom Feindlich *Aria tacet tacet tacet*
Aria tacet
Dies ist mein Ländchen Lust das ist mein Ländchen
Töten geben gib das mir froh das wir uns mit Leben und Her
sangen mög nunsingen wie als dein Eigensinn
nur einzig an dir sangen.

Darum prei - - - set darum preiset Gott seine liebe
 gegen uns, gegen uns, gegen uns, gegen uns, gegen uns,
 darum preiset Gott seine liebe gegen uns gegen
 uns dass Christus for uns, dass Christus for uns ^{fort} dass
 Christus for uns ^{adag.} Christus for uns gestor- ben, ge
^{alleg.} storben dass Christus for uns dass Christus for uns for
^{adag.} uns gestorben gestorben gestorben da wir noch
 Sinder noch Sinder da wir noch Sinder noch Sinder
 da wir noch Sij = = nder noch Sijn- der da wir noch Sijn-
 der, noch Sinder da wir noch Sinder da wir noch
 Sijn- der wa- ren. *Accomp: Aria Recit: tacet tacet tacet*
Aria Recitat: Aria
tacet tacet tacet

Erkennt die Welt die liebe Gottes nicht, sohilff, c' werthes licht,



daß ich die finstre Wege meide, ach lebens Weg, zig mir den



pfad und Steg, der mich zum licht, und zu der Wahrheit leide.



O Jesu Christ mein schönstes licht, der du in
So hoch mich liebst daß ich es nicht aus sprechen

meiner Seelen
kan noch Zehlen, gib daß mein herz dich

wiederum mit lieben und Ferlangen

meig umfassen und als dein Eigenthum

nur einzig an dir hangen.

Warum existet Gott seine
 Liebe gegen uns gegen uns
 Warum existet Gott seine Liebe gegen uns gegen
 uns, daß Christus vor uns ^{adagio} vor uns daß alle
 Christus vor uns ^{adagio} gestorben gestorben daß
 Christus vor uns daß Christus vor uns vor uns gestorben
 gestorben gestorben da wir noch Kinder noch
 Kinder da wir noch Kinder noch Kinder da = wir noch Kinder noch
 Kinder da wir noch Kinder = Kinder noch Kinder da wir noch
 Kinder da wir noch Kinder = Kinder noch Kinder
 Accomp. Aria Recit. Aria Recit. Aria
 tacet tacet tacet tacet tacet
 Recitativo
 tacet

O Jesu Christ mein Jesu Christ
so Jesu Christ so Jesu Christ
minnen, Seelen
dan noch Seelen
Gib das, mein Jesu Christ
mit Leben und Heilungen
mög wir singen
in all dein Eigenheim
uns einzigen Jesu Christ

Seht die Welt die hier ist
so ist die Welt die hier ist
so ist die Welt die hier ist

Seht die Welt die hier ist
so ist die Welt die hier ist
so ist die Welt die hier ist

Seht die Welt die hier ist
so ist die Welt die hier ist
so ist die Welt die hier ist

6. 17. 12

Tenore.

26

Warum preiset Gott seine Liebe gegen mich gegen mich
 Warum prei = set Warum prei = set Warum
 preiset Gott seine Liebe gegen mich Daß Christus vor uns da
 gestorben gestorben Daß Christus
 uns vor uns gestorben gestorben gestorben da wir noch
 Sünder da wir noch Sünder da wir noch Sünder = wir noch Sünder =
 wir da wir noch Sünder da wir noch Sünder da wir noch
 Sünder = wir noch Sünder = wir noch Sünder = wir noch
 Accompi: Aria
 tacet tacet
 Sünder = wir noch Sünder = wir noch Sünder = wir noch
 Christus preiset seine Liebe! Was ist das Mensch? am lauter
 mißt am Wurm der seinen Gott vergißt. Ja eine Leyer
 steht von einem Sünder her und so gesungen Daß sich der
 Vater liebe nicht

Mein Gott entzünde mich entzünde mich laß mich leuchten
 leuchte durch deine Liebe laß mich leuchten durch deine Liebe
 wie ich mich von ganzen Herzen liebe Mein Gott ent-
 zünde mich laß mich leuchten durch deine Liebe laß mich leuchten durch deine Liebe
 von ganzen Herzen liebe von ganzen Herzen
 Aria Recitativo
 tacet tacet tacet

O Jesu Christ mein Höchster Tröster
 du bist mein Heil und mein Leben
 du bist mein Leben und mein Heil
 du bist mein Leben und mein Heil
 du bist mein Leben und mein Heil
 Gib daß mein
 Leben dir allein verbleibe mit lieben und Verlangen
 nach dir allein
 und als dein Eigenthum
 nur einzig an dir hange

[illegible]

daß Gottel Zorn und nicht Zornigste daß Got
 = lob Zorn und nicht Zornigste Zornigst Gott selbst seinen
 Dofn selbst seinen Dofn selbst seinen Dofn
 also hat Gott — hat Gott die Welt geliebt also hat
 Gott — also hat Gott die Welt die Welt geliebt ge
 liebt daß Gottel Zorn und nicht Zornigste und nicht Zor
 nigste Zornigst Gott selbst seinen Dofn
 selbst seinen Dofn —
 also hat Gott — hat Gott die Welt die Welt geliebt
 also hat Gott also also hat Gott die Welt geliebt also also hat Gott
 die Welt geliebt auf unserm Buch unserm Buch liebt
 seiner unserm Buch liebt seiner die arge Welt die arge
 welt stößt Gott so seiner Dofn Dofn sein Kind singt

7. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

