

Da. p. n. Stan: d 1734.

G. D. S. M. D. 1749.

3

Corn. 1.
Corn. 2.

Mus 457/1

Lehrsat eines Historians nicht wenig, welches eine große Belohnung

Jul 55

107.

2

1

Partitur

M: Dec: 1734 — 26^{ter} Aufzug.

Musical notation on the right edge of the page, including staves with notes and clefs.

[Faint, illegible handwritten text on aged, stained paper]

[Faint, illegible handwritten text on the edge of a book page]

Handwritten musical score for the first system, including vocal lines and piano accompaniment. The tempo marking *Molto Allegro* is visible at the beginning of the system.

Handwritten musical score for the second system, featuring vocal lines with German lyrics and piano accompaniment.

Handwritten musical score for the third system, including vocal lines with German lyrics and piano accompaniment.

Handwritten musical score for the fourth system, featuring vocal lines with German lyrics and piano accompaniment.

Musical notation on the first system, including vocal lines and piano accompaniment. The lyrics for the vocal line are: "Ich will dir, Herrgott, danken / in der Herrlichkeit und in der Majestät / dir, Herrgott, danken." The piano part features a rhythmic accompaniment with repeated notes.

Musical notation on the second system, continuing the vocal and piano parts. The lyrics continue: "Lob." The piano accompaniment continues with a steady rhythmic pattern.

Musical notation on the third system. The lyrics are: "Wenn am Gerichte werden wir, Gott in dem / Was wir uns selbst an der Ehre haben, das / Und die Ehre, die wir uns selbst an der Ehre haben." The piano accompaniment continues with a steady rhythmic pattern.

Musical notation on the fourth system. The lyrics are: "Ich will dir, Herrgott, danken / in der Herrlichkeit und in der Majestät / dir, Herrgott, danken." The piano accompaniment continues with a steady rhythmic pattern.

Musical notation on the fifth system, ending with the tempo marking "Allegro." The lyrics are: "Ich will dir, Herrgott, danken / in der Herrlichkeit und in der Majestät / dir, Herrgott, danken." The piano accompaniment continues with a steady rhythmic pattern.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The lyrics include: "Gott erlöset uns", "aus aller Noth", "Güte und Güte", "macht die Pflichten". The score includes various musical symbols such as clefs, time signatures, and dynamic markings like "Violin" and "Corn. 2".

Handwritten musical score on a single page, featuring six staves. The notation includes various note values, rests, and clefs. The lyrics are written in German and include the words: "Denn keine all", "macht Paule", and "Denn keine".

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Handwritten musical score on aged paper. The top system consists of six staves. The first two staves are vocal parts with lyrics: "Lied d. Jungf. Maria in der Kindheit". The third staff is a lute or guitar accompaniment with a treble clef and a 6/8 time signature. The bottom two staves are a basso continuo part with a bass clef and figured bass notation. The lyrics "Lied d. Jungf. Maria in der Kindheit" are written across the vocal staves.

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Handwritten musical score with lyrics in German. The lyrics include: "der alte Grund bestell' Gott laud' u. segel' die himm' ob du o Carlo widerig geht das ist auf's bestim' wird in..."

Chorus 1.

Handwritten musical score for Chorus 1. The lyrics include: "Chorus 2. Ich mag' den Grund bestell' die himm' ob du o Carlo widerig geht das ist auf's bestim' wird in..."

Allegro.

Handwritten musical score for the Allegro section. The lyrics include: "auf got. he auf got. he Confitebor tibi quia tu solus sanctus..."

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The lyrics are written below the bottom staff.

Einigkeit *einigkeit* *Einigkeit* *Einigkeit*

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The lyrics are written below the bottom staff.

gott *der* *in* *den*

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The lyrics are written below the bottom staff.

Zum *güthen* *güthen* *güthen* *güthen*

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The lyrics are written below the bottom staff.

mein *gott* *mein* *gott*

Handwritten musical score for the first system, featuring five staves with various musical notations and clefs. The lyrics are written in a cursive script above the bottom staff.

*gott erhebt dich
auf die Höhe
der Macht
und setze dich
auf die Höhe
der Herrlichkeit
gott erhebt dich
auf die Höhe
der Macht
und setze dich
auf die Höhe
der Herrlichkeit*

Handwritten musical score for the second system, featuring five staves with various musical notations and clefs. The lyrics are written in a cursive script above the bottom staff.

*gott erhebt dich
auf die Höhe
der Macht
und setze dich
auf die Höhe
der Herrlichkeit*

Handwritten musical score for the third system, featuring five staves with various musical notations and clefs. The lyrics are written in a cursive script above the bottom staff.

*gott erhebt dich
auf die Höhe
der Macht
und setze dich
auf die Höhe
der Herrlichkeit*

Handwritten musical score for the fourth system, featuring five staves with various musical notations and clefs. The lyrics are written in a cursive script above the bottom staff.

*Choral:
Lied:
Das
Capo*

Gloria Deo

167

2

Orgel ² Harmonium ²
nicht ² Orgel
a

2 Corn.
2 Chorus:
2 Violin

Viola

Canto

Alto

Tenore

Basso

^e
Continuo.

Lu. p. N. ch:
1799.
a
1794.

Molto alv.

Continuo.

1.

Handwritten musical score for Continuo, measures 1-18. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* and *ff.*. The key signature is two sharps (F# and C#).

Recit:

Allegro.

Handwritten musical score for Continuo, measures 19-28. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* and *ff.*. The key signature is two sharps (F# and C#).



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. Key markings include "Choral.", "Recit.", and "Gottlieb.". The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical notation on four staves. The notation includes various rhythmic values (e.g., 3/4, 4/4, 2/4), accidentals (sharps), and complex melodic lines with many notes and rests. Some notes are marked with numbers like '1.' and '2.'

Choral *Caprio* ||

Molto allegro.

Violino. 1.

Handwritten musical score for Violino 1, featuring multiple staves of music with various annotations and dynamics.

Annotations include:

- Wolff's run,* (written above the second staff)
- Recital* (written above the eighth staff)
- gott Strauch* (written above the ninth staff)
- alleg.* (written above the eighth staff)

Dynamics and performance markings include:

- p.* (piano)
- f.* (forte)
- ff.* (fortissimo)
- 1.* (first ending)
- 2.* (second ending)
- tr.* (trill)
- acc.* (accents)
- rit.* (ritardando)

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It consists of 12 staves of music, with the final staff ending in a double bar line and a fermata.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, and *pp*. There are several annotations in cursive script: "Choral." at the beginning, "In bis gottes!" written across the second and third staves, and "Alto." above the seventh staff. A section marked "Dopo" with a double bar line and a common time signature (C) begins on the second staff. Another section marked "Recitativo" appears at the end of the sixth staff. The paper shows signs of wear, including creases and some staining.



Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are first and second endings marked with '1.' and '2.'. Dynamics include 'p' (piano) and 'p.' (pianissimo). The piece concludes with a double bar line and the handwritten text 'Choral Capo' followed by a double bar line and a repeat sign.

Choral Capo

Molto allu.

Violino. 1.

Handwritten musical score for Violino 1, featuring multiple staves of music. The score includes various annotations and dynamics. The first staff is marked "Molto allu." and "Violino. 1.". The second staff has the instruction "Kraftlos sein" written below it. The third staff has a dynamic marking "p". The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "p". The sixth staff has a dynamic marking "p". The seventh staff is marked "Recitativo" and "allu.", with the instruction "so gutt verbunden." written below it. The eighth staff has a dynamic marking "p". The ninth staff has a dynamic marking "p". The tenth staff has a dynamic marking "p". The eleventh staff has a dynamic marking "p". The twelfth staff has a dynamic marking "p". The thirteenth staff has a dynamic marking "p". The fourteenth staff has a dynamic marking "p". The fifteenth staff has a dynamic marking "p". The sixteenth staff has a dynamic marking "p". The seventeenth staff has a dynamic marking "p". The eighteenth staff has a dynamic marking "p". The nineteenth staff has a dynamic marking "p". The twentieth staff has a dynamic marking "p".

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The score is annotated with various performance instructions and markings:

- 3.* and *8.* (measure numbers)
- Choral.* (Choral section)
- dy bis Gottes.* (Lyrics)
- Recitall* (Recitative section)
- Allu.* (Allegretto tempo)
- gedull.* (Patience)
- Fort.* (Fortissimo)
- p* (piano)
- h* (hairpins)
- 1.* and *4.* (first and fourth endings)



Handwritten musical score on aged paper, featuring four staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p.* and *1.*. The piece concludes with the handwritten text "Choral Hymn" followed by a double bar line and a decorative flourish.

Below the first four staves, there are ten additional empty musical staves, each consisting of five horizontal lines, prepared for further notation.



Fragment of handwritten text from the adjacent page, written in a medieval script.

Molto allu.

Violino. 2.

Violino 2. Part, first system. Key signature: two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, and a bass line with similar rhythmic patterns. Dynamics include *p* (piano).

Violino 2. Part, second system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, third system. Continuation of the melodic and bass lines. Dynamics include *f* (forte) and *p*.

Violino 2. Part, fourth system. Continuation of the melodic and bass lines. Dynamics include *f* and *p*.

Violino 2. Part, fifth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, sixth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, seventh system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, eighth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, ninth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, tenth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, eleventh system. Continuation of the melodic and bass lines. Dynamics include *f* and *ff* (fortissimo).

Violino 2. Part, twelfth system. Continuation of the melodic and bass lines. Dynamics include *p*.

Violino 2. Part, thirteenth system. Continuation of the melodic and bass lines. Dynamics include *f* and *ff*.

Violino 2. Part, fourteenth system. Continuation of the melodic and bass lines. Dynamics include *f*. The text *volti subito* is written below the staff.

Recitativo

allu.

Gott lobend

volti subito

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like *p*.

Handwritten musical score on a single staff. It begins with a treble clef, a key signature of two sharps, and a common time signature. The notation includes a double bar line, the word *Capo* written in a cursive hand, and a repeat sign. The word *Choral.* is written below the staff.

Handwritten musical score on two staves. The notation includes treble clefs, a key signature of two sharps, and a common time signature. The word *In bis gott!* is written below the first staff. The music features a mix of eighth and sixteenth notes with some rests.

Handwritten musical score on a single staff. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The music consists of eighth and sixteenth notes.

Handwritten musical score on a single staff. It begins with a treble clef, a key signature of two sharps, and a common time signature. The word *Recitat* is written in a cursive hand above the staff, followed by a double bar line and a repeat sign. The word *allv.* is written below the staff.

Handwritten musical score on a single staff. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The word *Gedult!* is written below the staff. The music features a mix of eighth and sixteenth notes with some rests and dynamic markings like *p*.

Handwritten musical score on a single staff. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The music consists of eighth and sixteenth notes.

Handwritten musical score on a single staff. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The music consists of eighth and sixteenth notes.

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Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are first, second, and third endings marked with "1.", "2.", and "3." respectively. A dynamic marking "p." is present on the fourth staff. The piece concludes with a double bar line and the handwritten text "Choral für das Horn".

Handwritten musical notation on the left margin of the page.

Handwritten musical notation on the right margin of the page, including staves and notes.



all.

Viola

Wunderlich sing.

Recitativo tacet //

all.

gute Verkennung r.

8. *Da Capo // e Choral.*



Choral.

1. *Ich bin gottlieb.*

Recitativo tacet

allu.

gottlieb.

2.

fort.

3.

4.

1.

2.

1.

Choral Capro

Molto allo.

Violone.

Wolffelt ein.

Recit:

allu.

Gute Hoffnung.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the word *Choral.* written below it.

Handwritten musical notation on a single staff with the text *Ich bin gottlos.* written below it.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the word *Recit:* written above it.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the word *allu.* written above it and *gubillr.* written below it.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the number *4.* written above it.

Handwritten musical notation on a single staff with the number *3.* written above it.

Handwritten musical notation on a single staff with the number *2.* written above it.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the number *1.* written above it.

Handwritten text *Choral Capo* followed by a double bar line and a repeat sign.

Molto allo.

Violone

Whistling noise.

Recit.

allo.

Gott Erhaltung.

Fort.

Musical staff with handwritten notation.

Musical staff with handwritten notation. *Choral.*

Musical staff with handwritten notation. *Ich bin gottlos.*

Musical staff with handwritten notation.

Musical staff with handwritten notation. *Recit:*

Musical staff with handwritten notation. *alleg.*

Musical staff with handwritten notation. *Andante.*

Musical staff with handwritten notation. *1.*

Musical staff with handwritten notation. *4.* *p.* *2.*

Musical staff with handwritten notation. *3.*

Musical staff with handwritten notation. *2.*

Musical staff with handwritten notation. *1.*

Musical staff with handwritten notation. *1.*

Musical staff with handwritten notation. *Choral Capro.*

Klein C. Chalumeaux. 1.

Dictum || Recit || aria || Choral || Recitat ||

Handwritten musical score for 'Chalumeaux' by Klein C. The score consists of 12 staves of music in a single system. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff begins with a common time signature and a C-clef. The notation includes various note values, rests, and bar lines. The paper is aged and shows some wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs, with some faint markings and bleed-through from the reverse side of the page. The paper shows signs of age, including discoloration and wear at the edges.

Klein C. Chalmeau 1.

Dictum || Recit || Aria || Choral || Recitat ||

Gabrieli r.

The musical score is written on ten staves. The first staff begins with the handwritten label "Gabrieli r." and contains a single melodic line. The second through tenth staves each contain two parts of music, with the second part often featuring a more complex rhythmic pattern. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

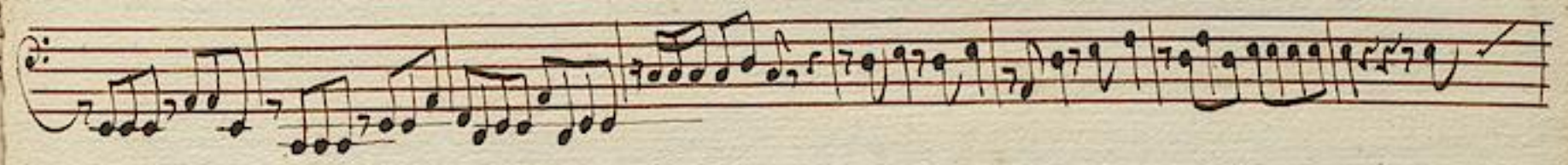
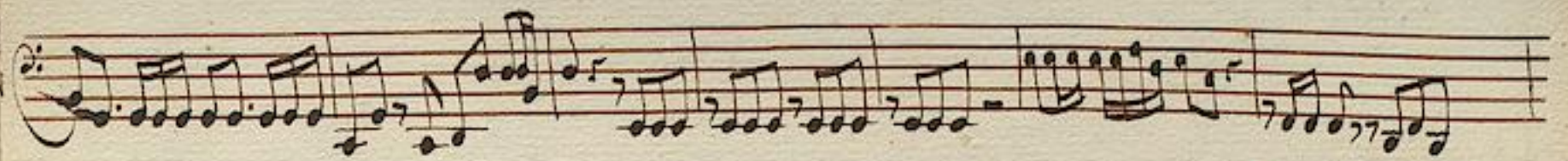
Handwritten musical notation on the left margin, including staves with notes and clefs.

Handwritten musical notation in the center of the page, consisting of several staves with notes and clefs.

Handwritten musical notation on the right margin, including staves with notes and clefs.

1
grosß C. Chalmeau 2.

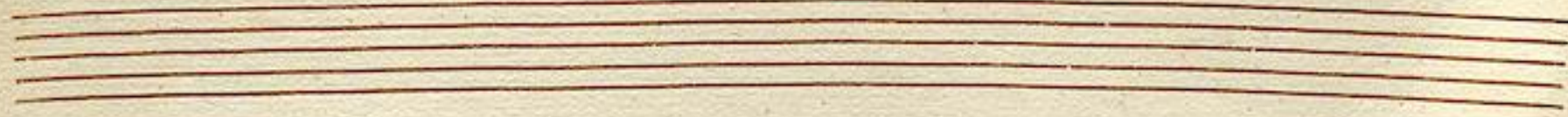
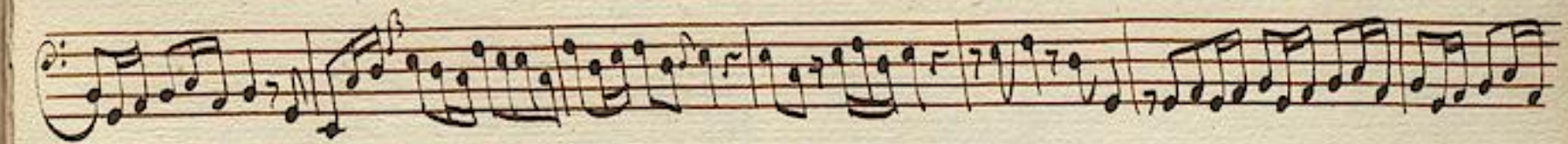
g. All.



1. 2.



2.



Handwritten musical score on aged paper. The page features approximately 12 staves of music. The notation is in a historical style, likely from the 16th or 17th century, using square notes and a system of clefs and accidentals. The left edge of the page shows the binding of the book, with some notation visible on the adjacent page. The paper is yellowed and shows signs of wear, including a small tear at the top left corner.

A.

Basso 1.

Wahrheit nur, pp

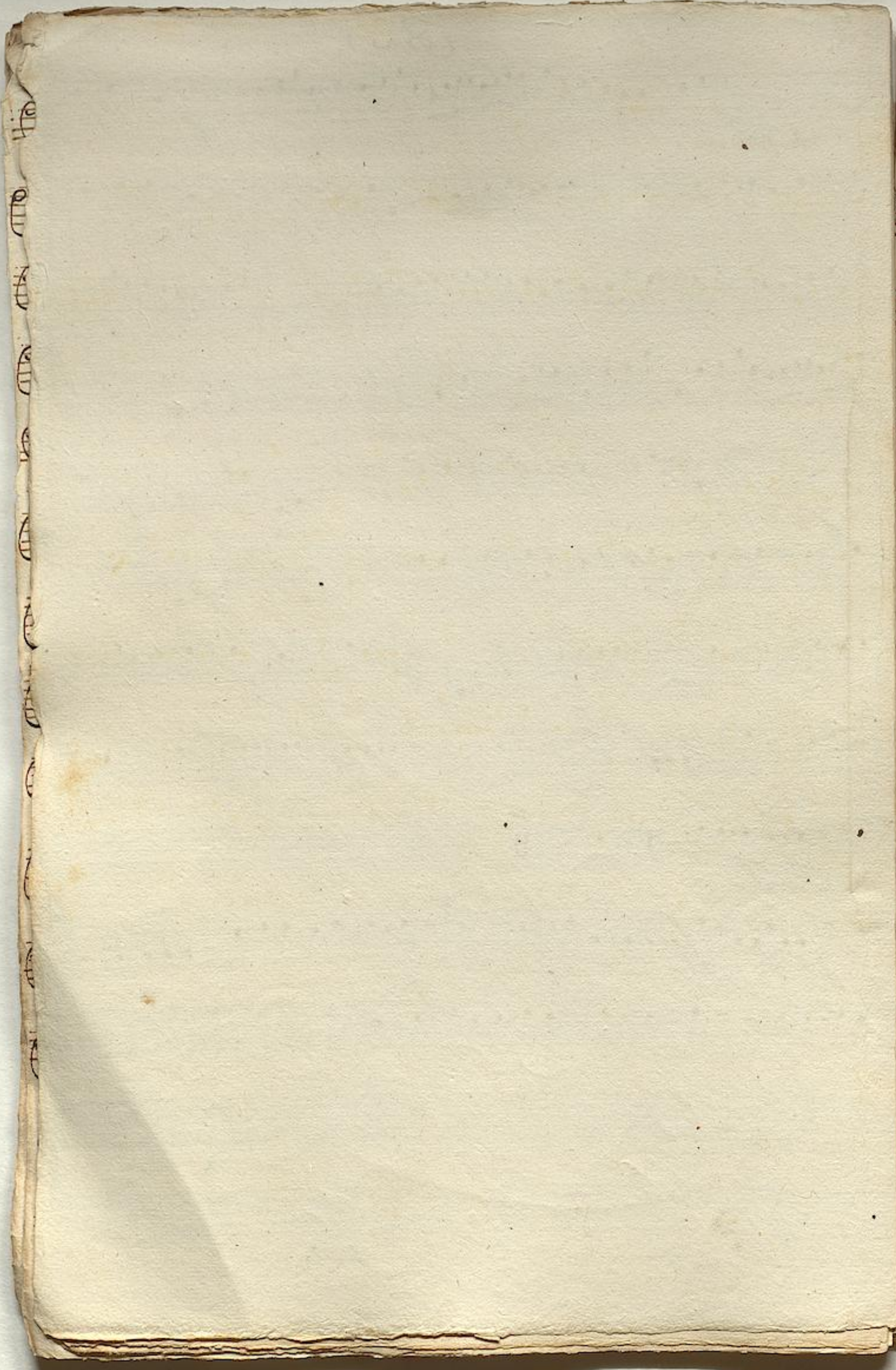
Gott Erbarmung.

Choral.

Jes bis Gottlob.

Choral Capo.





Alw. A. Brw 12.

Musical staff with notes and the instruction *Wohlfühl sing.*

Musical staff with notes and dynamic markings *5.* and *1.*

Musical staff with notes and dynamic markings *4.* and *1.*

Musical staff with notes and the instruction *Recitat*

Musical staff with notes and the instruction *Alw.*

Musical staff with notes and the instruction *gute Anweisung.*

Musical staff with notes and dynamic markings *ff*

Musical staff with notes and the instruction *Choral.*

Musical staff with notes and the instruction *Ich bin gottlos.*

Musical staff with notes and the instruction *Recitat*

Musical staff with notes and the instruction *Aria*

Musical staff with notes and the instruction *Choral*

Musical staff with notes and the instruction *Clapso*

Musical staff with notes and the instruction *Clapso*

Musical staff with notes and the instruction *Clapso*

Musical staff with notes and the instruction *Clapso*

Musical staff with notes and the instruction *Clapso*



Canto.

Dictum Recitat Aria

Ich bin Gottes Lust mein was ist das und
ich so fast o Ersten hoch alle sind

schier singt das liebe Erntefest
schmücken wir sie frolich firtouren
samt dem bitteren Leid laß ab
laß das Tödel Reizen die sind

Leiden kommt ab dich von geliebten Händen
brüest und bringt gessund im Lauf
fürden mehr n. mehr gib dem großen Namen
wird Gottes Preis n. für

wenn ab Gott will werden.
Ich wird selbsten Amen.
Der beste Gemü befest Gott kommt und

fühlt die Dämon. Ob das o Darts wiederig geht was ist
auf's Nimm kommt im r r

wimmelt fremden Tag. Er mag Herodas Mord
dieser immer toben sein Gemü wird

endlich abgeküßt. Und wenn er hollen Mardas
füßt so bleibt Gerüsten haben

der Trost das Himmels aufgeben
den kein Eyraun warristen kan. dem sey gt,

tröst mich hoch auf deiner Eindeut
Safu.

Gedult — auf Got — lab auf Got — lab
füßung Wagen

triff man nach bei — — —
singt Dislagen im süßes Lab — — —

— — — sal im süßes Lab — — —
— — — sal an Gott kan der sein — — —

— — — der sein — — —
— — — dem sein güten Lude ten — — —

Zum guten Ende sein - dem mein Feind - mein Feind - so den - der so
 der so den - der duan laß dich die Welt nicht lassen
 Gott wird dich nicht verlassen - mein mein groß
 groß - ist seine Macht - und gute Geduld

Choral *Es so feyße Geistung Hapo* //w.

Alto.

Dictum Recit Aria

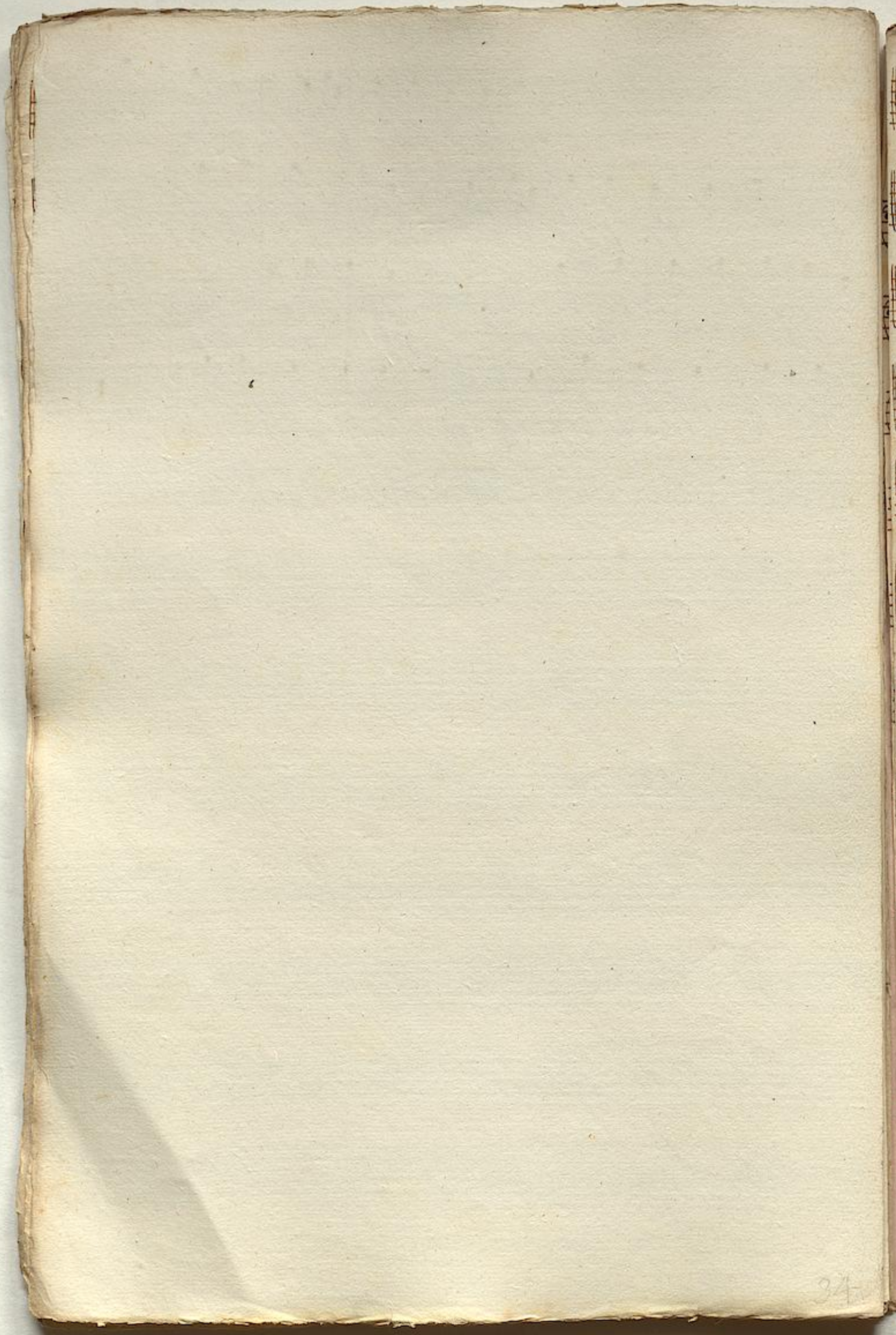
Ich bin Gottes Lu ist mein was ist das und
ich so laß o Geistern hoch alle seine

stimm bringt das liebe Kind herein sammt dem bitteren Kind
Dienstag wird sie frolich finken macht laß das loch der Nacht

laß die Dingen kommt ab das von geliebten Händen
die aufzünden mehr in mehr gib dem großen Namen

bricht und bringt gesunden im Loß wenn es Gott will werden.
wird Gottes Lu ist und ich so wird selbsten Amen.

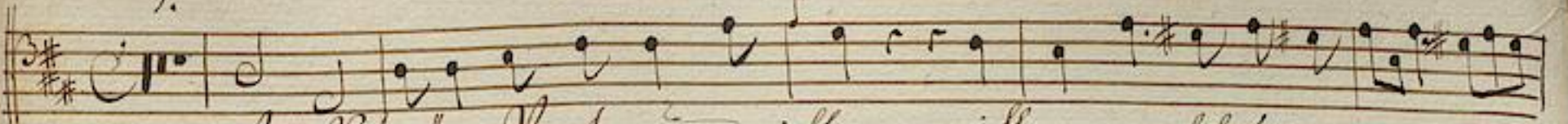
Recit Aria Choral Ich so laß, Hallel



34

Tenore

7.



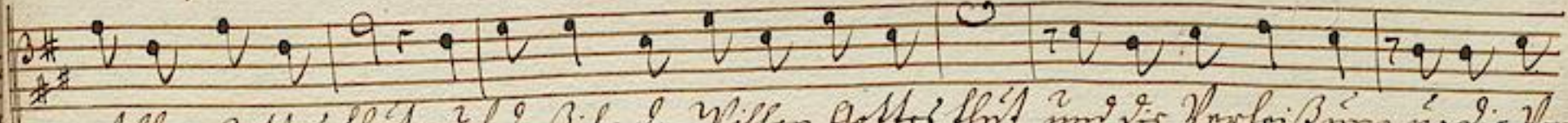
Was hat mich Notweilen nicht bang nicht bang walidet eine gro -



ße Dulos - - mung hat walidet eine große Dulos - mung hat



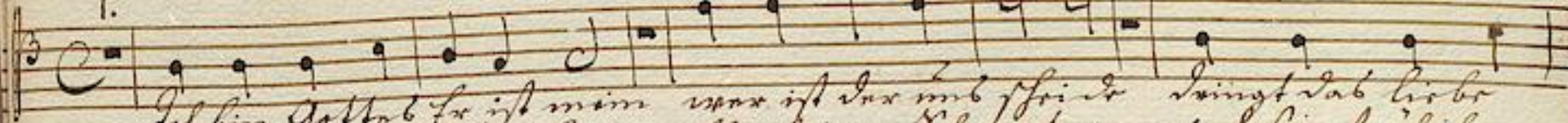
Gedult aber ist uns Notz — — — — — auf das ich den Willen den



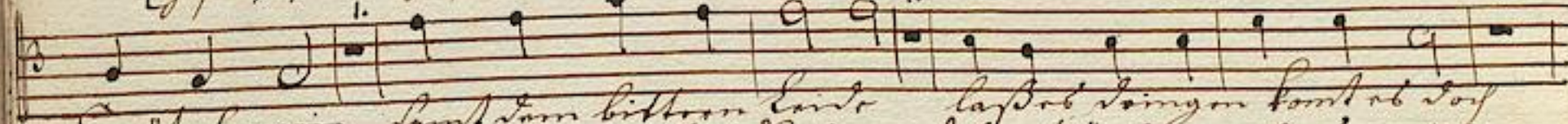
Willen Gottes thut auf das ich den Willen Gottes thut und die Verzeihung u. die Ver-



sei - sung an - - - - - Recitativ Aria



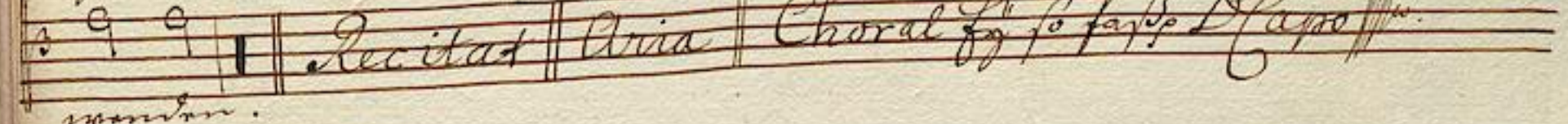
Ich bin Gottes Lie ist mein was ist das mich pfiehet bringt das liebe
Ich so fast o Eristen hoch alle seine Dismachen wird sie frohlich



Erwilt fereim samt dem bitteren Leide laß dich bringen kommt ab dich
sintzwärth laß dich Erwilt dich dich aufjünden muß u. mehr



von geliebten Händen bringst mich bringst gescheim im Lech, wenn es Gott will
gib dem großen Namen Simel Gottes Preis und Ehre Er wird selbsten



Recitativ Aria Choral Ich so faste Hageno

wunder.
Amen.

1734
49



Basso.

Dictum

Wenn im Geredet wüthet u. Gott in dimer Noth die selbst die

flücht gebietet wann zarter Linder Moos n. Eoht von Glauben wundenmafen

will so zage nicht in fremde Desean, wachreue Gott n. folge still den Grot kan

allub fexulmafen. Dem Exost wurdlic ams in Egypten laifer da wurd die sifer

sagen wo sonst dein Dienst-Gang war.

Gott wachreue und auf die - ne hülffe bannen magst das pfwehste

Linden lüft magst das pfwehste Linden lüft - Gott wachreue

und auf die ne hülffe bannen magst das pfwehste Linden lüft magst das pfwehste

Linden lüft lüft - Deine treue All. - magst Hände Deine

treue - c All. - magst Hände wachen Angst und Noth im Ende wachen Angst n.

Noth im Ende wach dem flücht unmög - luf dinst - wach dem flücht

- unmöglich unmög - luf dinst

Da capo

vertah. Choral

Ich bin Gottes Geist mein was ist das mit feine bringt das liebe
 Ich so fast o Geistes hoch alle seine Bismichen wie sie frolich
 Erantz fesseln samt dem bitteren Leid laßt die Dingen kommt es das
 hinterwärts laß die ^{Gnisten} Todten Reizen die entzünden mich in mich
 von geliebten Händen brüht und bringt gesesseln in laß wenn es Gott will
 gib dem großen Namen dem Gottes Reich und Ich es wird gelassen

Recitat || Aria || Choral Ich so fast, Haps ||
 Amen.

