

130.

**J. A. Gisser's  
vollständiges Choralbuch**

mit hinzugefügten neueren  
**Melodien**

für  
**Kirchen-, Schul- und Gesangvereins-Chöre**

wie auch besonders  
für Organisten an evangelisch-lutherischen Kirchen

bearbeitet

von

**F. M. Gast,**  
Cantor und Musikdirector zu Plauen.

*Prasse.*

*15 82*

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## Foreword.

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Nach dem Worte des großen Gottesmannes „Dr. M. Luther“ soll die Tonkunst im Dienste dessen stehen, der sie erschaffen hat; in Gott soll schon die Jugend die Musicam lieben und durch sie Gott anbeten und verehren lernen! — Darum ist's um ein Choralbuch eine gar hochwichtige Sache! Es ist berufen, in der Kirche und Schule, wie im Hause der evangelischen Glaubensgenossen, neben der Bibel und dem Gesangbuche den ersten Platz einzunehmen; und in dieser wichtigen Stellung mag auch hauptsächlich der Grund zu suchen sein, daß sich kaum in einem Zweige der musikalischen Literatur eine so ausgedehnte Thätigkeit erblicken läßt, als in der Choralbuchfrage. Schon die frühesten Zeiten unserer evangelischen Kirche weisen darin eine außerordentliche Regsamkeit nach; jede wesentliche Veränderung der Gesangbücher hatte, bis in die neueste Zeit, auch eine Modification der Choralbücher zur Folge, und heute noch sieht man hier und dort ein allgemeines Choralbuch zu Tage kommen, das aus den bekanntesten Specialchoralbüchern zusammen getragen ist. — Bei allen diesen erfreulichen Bestrebungen ist es aber bis heute doch noch nicht dahin gekommen, daß allerwärts in den Gemeinden unsrer evangelischen Kirche die Choräle nach Melodie und Harmonie „Eins“ wären! — So wie ein Herr, ein Glaube, eine Taufe, ein Gebet &c. unsre evangelischen Gottesdienste durchziehen, so sollte auch

durchaus „e in Gesang“ dieselben durchflingen! — Es liegt eine gar große Macht darin, wenn Du eine Kirche Deiner Gläubigen genossen betriffst und Du kannst mit ihnen sofort, so recht ungestört aus voller Seele, ein Lied singen! — Wie steht's aber um Deine Andacht und Erbauung, wenn selbst die besten Kernlieder nach Melodie und Harmonie abweichen von der Weise, wie Du sie, von Deiner Kindheit auf, in Deiner Gemeinde kennest und lieben lerntest? — Die Antwort darauf — braucht nicht gedruckt zu werden — sie steht geschrieben in Deinen Augen! — Von rechter Andacht und Erbauung steht nichts darin! — Und das ist zu beklagen. —

Freilich, es ist oft sehr schwer; ja, nach dem Urtheil der besten Hymnologen ist es, soweit es sich um die alten Melodien unsrer besten Kernlieder handelt, geradezu unmöglich, die Autorschaft und mit ihr die eigentliche Urform derselben nachzuweisen, weil alle geschichtliche Begründung fehlt; aber dann sollte man auch nicht immer wieder neue Choralbücher, mit neuen Varianten hinaus tragen, durch welche Verwirrung und Zerrissenheit nur größer werden muß! — Man sollte vielmehr mit aller Sorgfalt und Entschiedenheit darauf hinarbeiten, — ein Choralbuch für unsre evangelischen Gottesdienste zu gewinnen! — Von diesem Gesichtspunkte aus habe ich, in reinem Pflichtsinne, mich gedrungen gefühlt, das Choralbuch des alten, ehrwürdigen J. A. Hiller, das unter allen Choralbüchern, die unsre allertheuerste Kirche aufzuweisen hat, bekanntlich das verbreitetste und — ich darf es sagen — wohl auch das beliebteste ist, auf's Neue vollständig heraus zu geben. — Die Liebe, mit der heut zu Tage so viele Cantoren, Organisten, Dirigenten, Gesanglehrer &c. am alten Hiller hängen, suche man nicht etwa nur in der Pietät

vor'm Alten; es ist seine ganze melodisch-harmonische Weise, die sich für den Volksgesang (ein solcher ist und bleibt unser Choralgesang) durchaus praktisch und recht sege nbringend erwiesen hat und ihn darum zu einem Gemeingut so wie der evangelischen Gemeinden stempelte. — Wäre es nicht so, wari im haben dann selbst die anerkanntesten Choralmeister unsrer Zeit absonderlich gesagt: „nach Hiller bearbeitet!“ —

Die äußere Form des alten Hiller'schen Choralsbuchs ist hier eine andere, sie ist handlicher; die halben No tern im alten Hiller sind hier in Viertelnoten verwandelt; diese sind, hinsichtlich des Raumes, er sprießlicher; der alte C-Schlüssel ist hier vertauscht mit dem G-Schlüssel, dieser ist jetzt überall gebräuchlicher! — Sonst Alles mußte genau bleiben, es war mir Gewissenssache! — Hinzugefügte neuere Melodien haben keinen neuen Platz erhalten, sie sind der alten Choralsbuchsnummer unter b, c, d, u. s. f. genau einverleibt; auch die Wiederholungszeichen im alten Hiller sind hier stehen geblieben, sie machen den Choral übersichtlicher! —

Dem Register ist eine möglichst genaue Angabe der Componisten, nach Vergleichung der anerkannt besten Choralfundige in unsrer Zeit — Ed. Emil Koch, Stadtpfarrer zu Heilbronn, G. Döring, Königl. Musikdir. rc. zu Danzig, rc. — beigefügt.

Soli Deo Gloria!

Plauen i/B., den 25. December 1866.

F. M. Gast.

## Druckfehler-Verzeichniß.

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| Seite | Zeile | Taft | Viertel | Stimme | g      | statt | a.     |
|-------|-------|------|---------|--------|--------|-------|--------|
| 11    | 6     | 2    | 3       | T.     | g      | statt | a.     |
| 27    | 2     | 3    | 1       | T.     | e      | "     | c.     |
| 41    | 4     | 3    | 2       | T.     | e      | "     | cis.   |
| 46    | 6     | 3    | 2       | A.     | d      | "     | es.    |
| 55    | 2     | 2    | 1 u. 2  | T.     | g fisa | "     | fis a. |
| 57    | 5     | 2    | 1 u. 2  | S.     | e      | "     | a.     |
| 81    | 1     | 3    | 1       | A.     | h      | "     | b.     |
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| 82    | 8     | 2    | 4       | A.     | g      | "     | e.     |
| 107   | 3     | 3    | 3       | S.     | cd     | "     | cc.    |
| 146   | 4     | 4    | 1       | T.     | b      | "     | d.     |
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| 182   | 8     | 2    | 4       | S.     | cis    | "     | d.     |
| 186   | 2     | 2    | 4       | T.     | e      | "     | c.     |
| 187   | 3     | 1    | 3       | S.     | f      | "     | g.     |
| 191   | 4     | 2    | 2       | B.     | g      | "     | a.     |
| 203   | 5     | 5    | 2       | A.     | d      | "     | e.     |

# R e g i s t e r

## mit einem Namenverzeichniß der Componisten.

*Zu voller Sichtung.*

Z.

|                                     | Nr.   |   |
|-------------------------------------|-------|---|
| Ach bleib bei uns, Herr Jesu Christ | 9     | Dr. Nic. Selneccer, geb. 1530 zu Harßbrud bei Nürnb., † 1592 als Sup. in Leipzig.<br>= Christus, der ist mein Leben.    |
| Ach, bleib mit deiner Gnade . . .   | 4     | Joh. Adam Hiller, geb. 1728 zu Wendisch-Oßig, † 1804 in Leipzig.  |
| Ach, daß nicht die letzte Stunde .  | 201   | Böhm. Brüdergemeinde 1531.  |
| Ach Gott, der großen Traurigkeit    | 80    | Comp. unbek. (Schon 1639 vorhanden.) Bei Joh. Crüger 1662.  |
| Ach Gott, erhör' mein Seufzen .     | 62    | <u>Adomius.</u><br>Aus dem Erfurter Enchiridion. Von Luther 1524 bearb.   |
| Ach Gott und Herr . . . . .         | 73    | Mel. der Böhm. Brüder 1531.   |
| Ach Gott! vom Himmel sieh' darein   | 141   | Comp. unbekannt. Um's Jahr 1662.  |
| Ach Gott! wie manches Herzeleid     | 11    | Joh. Flitner, geb. 1618 zu Suhla, † 1678 als Pr. zu Grimmen. (Nach dem weltl. Liede: „Sylvius ging durch die Matten“.)  |
| Ach Gott, wird denn mein Leid .     | 159   | Michael Frank, Schulcollege zu Coburg, † 1667 dafelbst.   |
| Ach, was soll ich Sünder machen     | 125   | Comp. unbekannt. Um's Jahr 1776. <i>Schlicht</i>  |
| Ach, wie nichtig, ach, wie flüchtig | 70    | Dr. P. Speratus, geb. 1484, † 1554 zu Viebühl als Bischof.  |
| Ach, wie sind der Thränen . . .     | 48    | Ric. Decius, früher Mönch in Steterburg (Wolfenbüttel), † 1529 — von den Katholiken vergiftet — als Pr. in Stettin (?). |
| Ach, wir armen Sünder . . . .       | 187   | Dr. Joh. Schneising (Chiomusus), Pastor zu Friemar bei Gotha, 1534.   |
| Allein Gott in der Höh' sei Ehr' .  | 134   | Werner Fabricius, geb. 1633 zu Jyehoe in Holstein, † 1679 als Org. an St. Thomä in Leipzig.                             |
| Allein zu dir, Herr Jesu Christ .   | 212   | Joh. Schop, um 1640—1660 berühmt. Violinspieler zu Hamburg.   |
| Alle Menschen müssen sterben .      | b 200 | Mag. Aug. Ferd. Anacker, geb. 1790 in Freiberg, † 1854 als Cant. u. Musikdir. dafelbst.                                 |
| " " " "                             | c 200 | Joh. Rud. Ahle, geb. 1626 zu Mühlhausen, † 1673 als Org. u. Bürgermstr. dafelbst.                                       |
| " " " "                             | d 200 | Dresd. Mel. (Bei Schicht.)  |
| Alles ist an Gottes Segen .         | 126   | Comp. unbekannt. Um's Jahr 1684.  |
| " " " Zweite Mel.                   | 127   | Joh. Schneider, geb. 1789 zu Altgersdorf bei Zittau, † 1864 als Hoforg. zu Dresden.                                     |
| An einen Gott nur glauben wir a     | 102   | C. Gust. Schleinitz, geb. 1799 in Zschaitz bei Döbeln, † 1858 als Cant. in Drebach bei Wolkenstein.                     |
| " " " b                             | 102   | Joh. Adam Hiller, geb. 1728 zu Wendisch-Oßig, † 1804 in Leipzig.  |
| " " " c                             | 102   |   |
| An dir allein, an dir hab' ich .    | 29    |   |

|                                      | Nr.         |  |
|--------------------------------------|-------------|--|
| An Wasserflüssen Babylon . . .       | 216         | Wolfgang Dachstein, Org. u. Pfarr-Vicar zu Straßburg. Trat 1524 zur ev. Lehre über.  |
| Auf, auf, mein Herz, mit Freuden     | 161         | <del>Heinr. Alberti, geb. 1604 zu Lobenstein, V.</del><br>† 1651 als Org. in Königsberg.<br><del>Wöhm. Brüdergemeinde, um 1531.</del>                  |
| Auf, auf, mein Herz, und du mein     | 24          | Phil. Em. Bach, Sohn des gr. Seb., geb. 1714 zu Weimar, † 1788 als Musikdir. in Hamburg.   |
| Auferstehn, ja auferstehn . . . a    | 71          | <del>Joh. Christoph Rühnau, geb. 1735, † 1805.</del><br>Comp. unbekannt.   |
|                                      | b 71        | Bei Joh. Herm. Schein, geb. 1586 zu Grünhayn, † 1630 als Cantor an der Thomaschule zu Leipzig.   |
| Auf Gott sej' ich mein Vertrauen     | 146         | Joach. v. Burgk, geb. 1546 zu Burg im Magdeburg., † zu Anf. d. 17. Jahrh. als Cant. zu Mühlhausen.   |
| Auf meinen lieben Gott . . .         | 83          | Nic. Hermann, † als Cant. zu Joachimsthal in Böhmen. (NB. ohne urkundl. Begründung.) Urspr. weltl. Mel.  |
| Aus der Tiefen rufe ich . . .        | 37          | Mag. Joh. Walther (Luth. musikal. Rathgeber), † um 1566 als kurfürstl. Capellm. z. Dresden.  |
| Aus meines Herzens Grunde . . .      | 162         | Hans Leo v. Hassler, geb. 1564 z. Nürnberg, † 1612 in Frankf. a.M. (Urspr. weltl. Mel.)  |
| Aus tiefer Noth schrei ich zu dir .  | 139         | Christoph Rühnau, geb. 1735, † 1805.<br>Comp. unbek. <del>Findest du zuerst in Rühnau's Choralb.</del>   |
| Befiehl' du deine Wege . . .         | 164         | Joh. Crüger, geb. 1598 zu Großbreese b. Guben, † 1662 als Cant. in Berlin.   |
| Besitz' ich nur ein ruhiges Gewissen | 64 b        | Mel. v. Ambrosius, Bischof zu Mailand, † 397.  |
| Brich entzwei mein armes Herze .     | 204         | Dr. M. Luther bearb. „Christe qui lux es et dies“.   |
| Brunnquell aller Güte . . .          | 188         | Desgleichen.   |
| Christ, der du bist der helle Tag .  | 12          | Com. unbek. Angebl. aus dem 10. Jahrh.   |
| Christe, der du bist Tag und Licht   | 12          | { Comp. unbekannt. Mel. aus dem 12. Jahrh.<br>Von Dr. M. Luther, oder Joh. Walther<br>verbessert und in's Deutsche übersetzter lat. „Hymnen“ angepaßt. |
| Christe, du Lamm Gottes . . .        | 3           | Variante von „Christ ist erstanden“, von Mag. Joh. Walther, Luth. musical. Rathgeber; † zu Dresden als kurfürstl. Capellm.                             |
| Christ ist erstanden. — Dr. Gsb.     | 246         | Bon „Sedulius“ im 5. Jahrh. lat. Hymnus:<br>„a solis ortus cardine —“!   |
| Christus ist erstanden . . .         | 51          | Melchior Vulpius, geb. zu Wafungen, † 1616 als Cant. zu Weimar. <del>(Mel. unbegründet.)</del>   |
| Christ fuhr gen Himmel . . .         | 267         | Comp. unbek. Böhm. Brüder 1531. Mel. a. d.<br>13. Jahrh.   |
| Christ lag in Todesbanden . . .      | 203         | Desgleichen.   |
| Christum wir sollen loben schon .    | 19          | Ursprüngl. weltl. „Joh. Walther“ 1524 geistl.<br>Wittenberg.   |
| Christus, der ist mein Leben . . .   | 4           | Comp. unbek. (Find. sich in Rühnau's Choralb.)   |
| Christus, der uns selig macht. Drsd. | 191         | Comp. unbek. Um 1500 aus d. lat. „Stabat ad lignum crucis“.  |
| Christ, unser Herr, zum Jordan kam   | Leipzg. 192 | Comp. unbek. Gsb. der böhm. Brüder, von Michael Weiss, Pftr. zu Landskron.   |
| Da Christus geboren war . . .        | 39          | Comp. unbek. (Schon bekannt im 17. Jahrh.) Vielleicht Joh. Stobäus.  |
| Da Jesus an dem Kreuze stund .       | 58          | Comp. unbek. 1620.   |
| Danket dem Herrn, denn er ist sehr   | 2           | Bischof Benno v. Meißen im 11. Jahrh.  |
| Das alte Jahr vergangen ist . . .    | 18          | Derselbe.  |
| Das walt' mein Gott . . .            | 82          | Urspr. weltl. (1671) durch Georg Ph. Telemann, geb. 1681 in Magdeburg, † 1767 als Musikdir. in Hamburg.  |
| Der Heiland, welcher Jesus heißt     | 217         | Joh. Adam Hiller, geb. 1728, † 1804 z. Leipzg.   |
| Der Tag, der ist so freudenreich .   | 217         | Derselbe.  |
| Der lieben Sonne Licht u. Pr. Dr.    | 168         |  |
| Der Wollust Reiz zu widerstreben     | Leipzg. 169 |  |
|                                      | 103         |  |

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| Die Himmel rühmen des Ewigen           | 54  |
| Die Nacht ist vor der Thür . . .       | 75  |
| Die Sonn' hat sich mit ihrem . . .     | 26  |
| Dies sind die heil'gen zehn Gebot      | 20  |
| Dir dank' ich heute für mein Leben     | 105 |
| Dir, dir Jehovah will ich singen .     | 93  |
| <br>Du bist's, dem Ruhm und Ehre . . . | 30  |
| Du Blut von unserm Blute . . .         | 76  |
| Du Friedefürst, Herr Jesu Christ .     | 79  |
| Du flagst, o Christ, in schweren . . . | 106 |
| Du flagst und fühlst die . . .         | 31  |
| Durch Adams Fall ist ganz verderbt     | 171 |
| Ein Kindelein so lobelich . . .        | 217 |
| Ein Lämmlein geht und trägt . .        | 216 |
| Eins ist noth, ach Herr, dies Eine     | 205 |
| Einst reift die Saat . . . .           | 218 |
| Ein' feste Burg ist unser Gott .       | 207 |
| Erbarm' dich mein, o Herre Gott        | 179 |
| Erhalt' uns Herr, bei deinem Wort      | 15  |
| Ermuntre dich, mein schwacher .        | 176 |
| Erschienen ist der herrl'che Tag .     | 21  |
| Es ist genug, so nimm Herr . .         | 206 |
| Es ist das Heil uns kommen her         | 135 |
| Es ist gewißlich an der Zeit . .       | 135 |
| Es ist nun aus mit meinem Leben        | 185 |
| Es spricht der Unweisen Mund .         | 142 |
| Es wolle Gott uns gnädig sein .        | 210 |
| Ewiger, erbarme dich. Litanei          | 246 |
| Ex legis observantia . . .             | 244 |
| Ei, so lebt mein Jesus noch . .        | 45  |
| Falsche Welt, fahr' immer hin .        | 242 |
| Freu' dich sehr, o meine Seele .       | 197 |
| <br>Freuet euch, ihr Christen alle . . | 220 |
| Gedanke, der uns Leben giebt .         | 32  |
| Gelobet seist du, Jesu Christ .        | 22  |
| Gieb dich zufrieden . . . .            | 151 |
| Gott, der Vater, wohn' uns bei .       | 231 |
| Gott des Himmels und der Erden         | 115 |

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|---|
| Joh. Adam Hiller, geb. 1728, † 1804 zu Leipzig.<br>Comp. unbek. ( <del>Findest sich in Freilinghausen's<br/>Liederb.</del> )  |
| Joach. Neander (?). (Aus dem calvin. Gsb.)<br>Aus dem 13. Jahrh. Umgearb. von Luther.<br>(Bei Walther 1524.)  |
| Joh. Christoph Rühnau, geb. 1735 zu Volksstädten,<br>† 1805 in Berlin.  |
| Barth. Crassellius (Dicht. u. Comp.), geb. 1667<br>in dem Dorfe Glaucha bei Meissen. (Erweiterte Mel.: „Wer nur den lieben sc.“ [C dur],<br>die noch in's 17. Jahrh. datirt.)       |
| Joh. Adam Hiller, geb. 1728, † 1804 zu Leipzig.<br>Comp. unbek. ( <del>Röphl's Gsb. 1787</del> )  |
| Joh. v. Burgt, geb. 1546 zu Burg im Magdeburg.,<br>† als Cantor zu Mühlhausen in Thüringen.   |
| Joh. Adam Hiller, geb. 1728, † 1804 zu Leipzig.<br>Derselbe.  |
| Lazar. Spengler, 1534 Rathsherr zu Naumburg.<br>Bischof Benno v. Meissen im 11. Jahrh.  |
| Comp. unbek. Mel. Straßburg, 1525. Bei<br>Röphl 1537.   |
| Joach. Neander, geb. 1610 zu Bremen, † 1680<br>als Pred. dafelbst.  |
| Joh. Adam Hiller, geb. 1728, † 1804 zu Leipzig.<br>Dr. Mart. Luther, 1529.  |
| Joh. Walther (Luth. musical. Rathgeber), † um<br>1566 als kurfürstl. Capellm. zu Dresden.<br>Altkirchl. „Sitlaus et honos gloria“, 1524 von<br>Luther mit deutchem Text versehen.   |
| Joh. Schop, um 1640 bis 1660 berühmter Bio-<br>linist zu Hamburg.   |
| Nicol. Hermann, † 1561 als Cantor zu Joachimsthal.  |
| Joh. Rud. Ahle, geb. 1626 zu Mühlhausen,<br>† als Org. 1673 dafelbst.   |
| Dr. P. Speratus, geb. 1484, † 1554. Nach A.:<br>Hazimir, Erzpriester zu Saalfeld in Preußen.  |
| Dr. M. Luther, 1524. (Unbegründet.)   |
| Comp. unbek. Zuerst bei „König“ 1738.   |
| Comp. unbek. Bei „Joh. Walther“ 1524.   |
| Urspr. weltl. Luther als geistl. Mel. 1524.<br>Chorgesang, nach der ev. Kirchen-Agende bearb.<br>von J. M. Gast.  |
| Comp. unbek. (Wahrscheinl. a. d. 10. Jahrh.)  |
| Comp. unbekannt. 1738   |
| Comp. unbekannt.  |
| Urspr. weltl. Von Claude Goudimel, geb. um<br>1510 in der Franche Comté (Lehr. Palästri-<br>na's), als geistl. Melodie 1562 benutzt. †<br>1572 zu Lyon (Bartholomäusnacht ermord.). |
| Andr. Hammerschmidt, geb. 1611 zu Brig, †<br>1675 als Org. in Bittau.   |
| Comp. unbekannt. <i>Hiller</i>  |
| Berbessert von Dr. M. Luther 1524.  |
| Jacob Hinke, geb. 1622 zu Wernau, † um's<br>Jahr 1695 als Musiker in Berlin.  |
| Hussiten! Von Luther abgeändert und einge-<br>führt 1524.   |
| Heinr. Alberti, geb. 1604 zu Lobenstein i/B.,<br>† 1668 als Org. in Königsberg.   |

|                                       | Nr. |  |
|---------------------------------------|-----|--|
| Gottes Sohn ist kommen . . .          | 123 | Comp. unbekannt. Aus dem 13. Jahrh. „Ave Hierarchia“.  |
| Gott ist mein Lied a . . .            | 64  | Joh. Adam Hiller, geb. 1728, † 1804.   |
| " " " b . . .                         | 64  | Joh. Phil. Kirnberger, geb. 1721 zu Saalfeld † 1783 in Berlin.   |
| Gott lebet noch . . . .               | 221 | Joh. Seb. Bach, geb. 1685 zu Eisenach, † 1750 als Cantor u. Musikdir. zu Leipzig.                        |
| Gott sei Dank in aller Welt . .       | 36  | Urspr. von Ambrosius, Erzbischöf. zu Mailand, † 397. Von Luther verbessert 1524.                         |
| Gott sei gelobet und gebenedeitet     | 28  | Mel. von Rühnau. Bearb. von Luther 1524.   |
| Gott sei uns gnädig Dr. Ges. 505      | 1   | Urspr. aus dem 15. Jahrh.  |
| Hast du denn, Jesu, dein Angesicht    | 72  | ?  |
| Herr Christ, der ein' ge Gottes Sohn  | 129 | Joach. Neander, † 1680 als Pred. zu Bremen.  |
| Herr Gott, dich loben Te Deum a       | 235 | Urspr. weltl., „geistl.“ zuerst 1525.  |
| " " " b                               | 235 | Mel. von Nicetas, B. von Trier, oder von Ambrosius, Erzbisch. zu Mailand, † 397. Bearb. von Luther 1543. |
| Herr Gott, dich loben alle wir .      | 13  | Heine.   |
| Herr, auf dich will ich fest hoffen . | 197 | Comp. unbek. (Als geistl. Mel. 1566 bei Berger gefunden.)  |
| Herr Gott, nun schleuß den Himmel     | 213 | Urspr. weltl. Von Claude Goudimel geistl. benutzt, 1526.   |
| Herr höre, was mein Mund . .          | 53  | Mag. Michael Altenburg, geb. um 1583, † 1640 als Pfr. zu Erfurt.   |
| Herr, ich habe mißgehandelt . .       | 114 | Comp. unbekannt.   |
| Herr Jesu Christ, dich zu uns wend'   | 16  | Joh. Crüger, geb. 1598, † 1662.  |
| Herr Jesu Christ, du höchstes Gut     | 140 | Mel. aus d. 8. Jahrh. Von Luther verb. 1524.   |
| Herr Jesu Christ, mein's Lebens       | 13  | Barthol. Ringwaldt, geb. 1530 zu Frankf. a. O. † 1598 als Pred. zu Langfeld.                             |
| Herr Jesu Christ, wahr'r Mensch       | 99  | Nic. Selneccer, † 1592.  |
| Herr lehre mich, wenn ich der . .     | 111 | Comp. unbek. (Findet sich 1601 im Canticum des Artomius.)  |
| Herr, nicht schicke deine Rache .     | 195 | Joh. Adam Hiller (verbessert). <u>1792</u> .   |
| Herr, wie du willst, so schick's .    | 137 | Comp. unbek. (Bei Sohr 1634, 1676 zuerst gefunden.)  |
| Herzliebster Jesu, was hast du a      | 25  | Comp. unbek. Köphl's Ges. <u>1707</u> .  |
| " " " b                               | 25  | Joh. Crüger, geb. 1598 z. Groß-Breesen b. Guben, † 1662 als Cant. u. Musikdir. an St. Nicolai in Berlin. |
| " " " c                               | 25  | Joh. Fr. Finde, geb. 1788 zu Plauen i. V. 1826 bis 1859 Cant. u. Musikdir. dafelbst.                     |
| Herzlich lieb hab' ich dich, o Herr   | 228 | Aus der Oberlausitz.   |
| Heut triumphiret Gottes Sohn . .      | 23  | Comp. unbek. Bei Bernh. Schmidt aus Straßburg, Tabulaturbuch, zuerst; als geistl. Lied 1593.             |
| Helft mir Gottes Güte preisen . .     | 162 | Comp. unbek. (Mel. schon um 1596 vorhand.)   |
| Hilf, Herr Jesu, laß gelingen . .     | 224 | Urspr. weltl. Mel. (Geistl. durch Nic. Hermann.)   |
| Hinweg, ihr zweifelnden Gedanken      | 186 | Joh. Schop, um 1640—1660 berühmt. Violinist in Hamburg.  |
| Höchster König, Jesu Christ . .       | 124 | Joh. Fr. Doles, geb. 1715 zu Steinbach in Franken, † 1791 als Cant. u. Musikdir. zu Leipzig.             |
| Jammer hat mich ganz umgeben .        | 149 | Georg Josephi (urkundl. unbegründet).  |
| Jauchzt, ihr Erlösten, dem Herrn .    | 110 | Aus der Zeit von 1690—1744.  |
| Ich bin betrübt . . . .               | 177 | Joh. Christ. Rühnau, geb. 1735 zu Wollstädt bei Eisleben, † 1805 als Cant. u. Musikdir. in Berlin.       |
| Ich bin ja Herr, in deiner Macht      | 180 | Comp. unbekannt.   |
| Ich bin vergnügt, weil mich mein      | 94  | Joh. Schop, um 1640—1660 berühmt. Violinist zu Hamburg.  |
|                                       |     | Joh. Chr. Rühnau, geb. 1735, † 1805 in Berlin.   |

|   | Nr.   |   |
|---|-------|---|
| Ich dank' dir schon durch deinen . . .    | 8     | Mich. Prätorius, geb. zu Creuzberg in Thüringen, † 1621 als Capellm. am braunschw. Hofe.  |
| Ich dank' dir, lieber Herre Gott . . .    | 165   | Comp. unbek. (Mel. urspr. weltl.: „Entlaubet ist der Wald“; geistl. 1528.)  |
| Ich danke dir, o Gott, in deinem . . .    | 97    | ? <i>Vorab 1785</i>   |
| Ich hab' mein Sach' Gott a . . .          | 56    | Comp. unbek. (Urspr. weltl.: „Ich weiß ein Blümlein hübsch und fein“; durch Melchior Vulpius geistl. 1609.)                               |
| " " " " " b . . .                         | 56    | J. M. Gast, seit 1859 Cantor und Musikdir. zu Plauen.   |
| Ich gnüge mich an meinem Stande . . .     | 92    | Comp. unbek. Aus dem 18. Jahrh.   |
| Ich grüße dich am Kreuzestamm . . .       | 223   | ? <i>1525</i>   |
| Ich komm jetzt eingeladen . . .           | 84    | ? <i>1694</i>   |
| Ich laß dich nicht, du mußt . . .         | 227   | Joh. Adam Hiller, geb. 1728, † 1804.  |
| Ich ruf zu dir, Herr Jesu Christ . . .    | 208   | Dr. P. Speratus, geb. 1484, † 1554 als Bischof zu Liebmühl.   |
| Ich sinke zu verwesen ein . . .           | 218   | Joh. Adam Hiller, geb. 1728, † 1804.  |
| Ich weiß, daß mein Erlöser lebt . . .     | 233   | ?   |
| Ich weiß, mein Gott, daß all mein . . .   | 59    | Ric. Hermann, † 1561 als Cant. zu Joachimsthal.   |
| Jesu, der du meine Seele . . .            | 199 a | Joh. Schop. (Urkundi. unbegründet.)   |
| Jesu, hilf siegen, du Fürst . . .         | 74    | Comp. unbek. (Urspr. weltl.) <i>Hilf</i>  |
| Jesu Leiden, Pein und Tod . . .           | 193   | Melch. Vulpius, geb. zu Wazungen um die Mitte d. 16. Jahrh., † 1616 als Cant. zu Weimar.  |
| Jesu, meine Freude . . .                  | 214   | Joh. Grüger, geb. 1598 zu Groß-Breesen bei Guben, † 1662 als Cantor u. Musikdir. in Berlin. (Aus d. weltl. Mel.: „Flora, meine Freude!“.) |
| Jesu, meine Freud' und Wonne . . .        | 116   | ?   |
| Jesu, meines Lebens Leben . . .           | 200 b | Werner Fabricius, geb. 1633, † 1679 als Org. zu St. Thomä in Leipzig.   |
| Jesu, meines Herzens Freud' . . .         | 148   | Joh. Flitner, geb. 1618 zu Suhla, † 1678 als Pr. zu Grimmen.  |
| Jesu, nun sei gepreiset . . .             | 229   | Melch. Vulpius, geb. 1560 zu Wazungen, † 1616 als Cantor zu Weimar.   |
| Jesu Christ, unser Heiland, der . . .     | 50    | Mel.: „Kyrie e eleison“. Durch Luther 1543 verbessert.  |
| Jesu Christ, unser Heiland, der von . . . | 52    | Joh. Walter, Luther's musical. Rathgeber, † 1555.   |
| Jesu, meine Zuversicht a . . .            | 117   | Dresdener Mel. Comp. unbekannt. <i>1796</i>   |
| " " " b . . .                             | 118   | Leipziger Mel.  |
| " " " c . . .                             | 119   | Joh. Grüger, geb. 1598, † 1662.   |
| In allen meinen Thaten . . .              | 85    | P. Flemming, geb. 1606 zu Hartenstein i. B., † 1640 in Hamburg. (Dicht. u. Comp. d. Lied.)  |
| In dich hab' ich gehoffet, Herr . . .     | 60    | Joh. Stobäus, geb. 1480 zu Graudenz, † 1516 als Capellmistr. zu Königsberg.   |
| In dieser Abendstunde . . .               | 55    | ?   |
| In dulci jubilo . . .                     | 145   | Mel. a. d. 15. Jahrh. Lied v. Pet. Dresdensis (Fausti), † 1420. Eichhorn's Ges. 1570.   |
| Keinen hat Gott verlassen . . .           | 166   | Comp. Unbek. Um's Jahr 1640. <i>1609</i> .  |
| Kein Stündlein geht dahin . . .           | 128   | ?   |
| Komm, Gott Schöpfer, heil'ger . . .       | 14    | Mel. des lat. Hymn.: „Veni creator“ aus dem 8. Jahrh., von Luther umgearb. 1524.  |
| Komm, heil'ger Geist . . .                | 211   | Aus dem 15. Jahrh.: „Veni sancte spiritus reple“, durch Luther umgebildet.  |
| Komm, süßer Tod . . .                     | 133   | ?   |
| Kommt her zu mir, spricht . . .           | 86    | Comp. unbek. Durch Luther 1539 eingeführt.  |
| Kommt Menschenkinder, röhmt . . .         | 13    | Claude Goudimel, Capellm. in Lyon, † 1572.  |
| Kommt und laszt uns Christum . . .        | 46    | ?   |

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|---------------------------------------|------|
| Kyrie, Gott Vater in Ewigkeit . . .   | 234  |
| Läßt uns alle fröhlich sein . . .     | 38   |
| Liebster Jesu, wir sind hier . . .    | 113  |
| Liebster Immanuel, Herzog . . .       | 150  |
| Liebster Vater, ich, dein Kind . . .  | 190  |
| Lobet den Herren, den mächtigen . .   | 72   |
| Lobet den Herren, denn er ist . . .   | 68   |
| Lobt Gott, ihr Christen . . .         | 6    |
| Lytanei. Dr. Gsb. 665. Siehe Anh.     |      |
| Mache dich, mein Geist bereit . . .   | 189  |
| Mach's mit mir, Gott, nach deiner . . | 81   |
| Mein' Augen schließ' ich jetzt . . .  | 154  |
| Meine Hoffnung steht auf Gott a . .   | 69   |
| "    "    "    "    b . .             | 69   |
| "    "    "    "    c . .             | 69   |
| Meinen Jesum laß ich nicht . . .      | 120  |
| Meine Liebe hängt am Kreuz . . .      | 65   |
| Meine Seele erhebt den Herrn . . .    | 1    |
| Meine Seele lobsinget Dr. Gsb. 167    | 247  |
| Mein erster Wunsch, mein a . . .      | 27   |
| "    "    "    "    b . .             | 27   |
| Mein Gott, ich danke herzlich dir .   | 10   |
| Mein Heiland nimmt die Sünder . .     | 237  |
| Mein Herz ruht und ist stille . . .   | 78   |
| Mein Jesu, dem die Seraphinen . .     | 182  |
| Mein junges Leben hat ein End' . .    | 132  |
| Mir nach, spricht Christus unser . .  | 81   |
| Mit Fried' und Freud' ich fahr' a . . | 100  |
| "    "    "    "    b . .             | 100  |
| Mitten wir im Leben sind . . .        | 232  |
| Müde von des Lebens Kummer . .        | 200  |
| Nach einer Prüfung kurzer Tage .      | 90 c |
| Nicht so traurig, nicht so fehr . .   | 112  |
| Nie will ich dem zu schaden suchen .  | 33   |
| Nimm von uns, Herr, du treuer . .     | 87   |
| Nun bitten wir den heil'gen Geist .   | 67   |
| Nun danket alle Gott . . . . .        | 155  |
| Nun freut euch, lieben Christen . .   | 136  |
| Nun komm, der Heiden Heiland . .      | 36   |

|   |
|---|
| J. Spangenberg, geb. 1484, † 1550 als Sup.<br>zu Eisleben. Von Luther verbessert.                           |
| Urban Langhans, um 1554 Diac. zu Glaucha<br>bei Halle.  |
| Rud. Ahle, geb. 1626 zu Mühlhausen in Thüringen,<br>† 1673 als Org. u. Bürgermstr. das.<br><u>Derselbe.</u> |
| Joh. Adam Hiller, geb. 1728, † 1804.  |
| Joach. Neander, geb. 1610 zu Bremen, † 1680<br>dasselbst. (Aus einer alten weltl. Mel. ge-<br>bildet.)      |
| Antonio Scandelli, 1568 Capellm. in Dresden.  |
| Nicol. Hermann, † 1561 als Cant. in Joachimsthal.   |
| Chorgesang n. d. Agende, bearb. v. F. M. Gast.  |
| Joh. Rosenmüller, † 1686 als Capellmstr. zu<br>Wolfenbüttel.  |
| Joh. Herm. Schein, geb. 1586 zu Grünhayn,<br>† 1630 als Cant. der Thomasschule in Leipzig.                  |
| Apelles v. Löwenstern, geb. 1594, † 1648.   |
| Joh. Adam Hiller, geb. 1728, † 1804.  |
| ?   |
| Aug. Zedler, Cant. in Wilsdruff, geb. 1820<br>in Staudis bei Riesa.   |
| Joh. Ulrich, um 1678 Cant. zu Wittenberg.   |
| ?   |
| Comp. unbek. Altes Dresd. Gsb. 1608.  |
| ?   |
| Joach. Neander, geb. 1610, † 1680. (Aus dem<br>calvinischen Psalmgesange.)                                  |
| ?   |
| Dr. M. Luther.  |
| J. G. Hille, Cantor in Glaucha bei Halle, um<br>1739.   |
| ?   |
| Joh. Adam Hiller (verbessert).  |
| Comp. unbek. (Um 1660 mehrfach gefunden.)   |
| Joh. H. Schein, geb. 1586, † 1630.  |
| Dr. M. Luther. Seine Liedersammel. Witten-<br>berg, 1524.   |
| F. M. Gast, seit 1859 Cantor u. Musifdir. zu<br>Plauen.   |
| Aus Constantin d. Gr. Zeit. Von Luther ein-<br>geführt 1524.  |
| ? Crüger  |
| Joh. Gottfr. Schicht, geb. 1753 zu Reichenau<br>bei Zittau, † 1823 als Cant. u. Musifdir. in<br>Leipzig.    |
| Joh. Crüger, geb. 1598, † 1662.   |
| Comp. unbek. (Findet sich in Anastas. Freising-<br>hauser's Gsb.) Hitler.                                   |
| Mel. eines alten Bergmannsliedes 1537. Von<br>Luther geistl. benutzt.                                       |
| Mel. aus d. 13. Jahrh. Von Luther verbessert<br>nach Walther's Gsb. von 1525.                               |
| Joh. Crüger, geb. 1598, † 1662. Man schreibt<br>diese Melodie auch dem Dichter des Liedes:<br>"Münfart" an. |
| Dr. M. Luther (urkundl. unbegründet); geistl.<br>zuerst Wittenberg 1535.                                    |
| Ambrosius, Erzbischof zu Mailand, † 397. Von<br>Luther verb. 1524.  |

|                                     | Nr.   |  |
|-------------------------------------|-------|--|
| Nun laßt uns den Leib begraben      | 20    | Joh. Stahl, 1544. Vielleicht auch v. Dr. Luther.<br>(Nach v. Tucher's Bearb.)  |
| Nun laßt uns Gott dem Herrn .       | 5     | Dr. Nic. Selneccer, geb. 1530 zu Harsbruck bei<br>Nürnberg, † 1592 als Sup. u. Prof. j. Leipzig.   |
| Nun lob' mein' Seel' den Herren .   | 222   | Hans Augelmann, geb. zu Augsburg, † um<br>1556 als Capellm. zu Königsberg, oder auch<br>Dr. Joh. Graumann, geb. 1487, † 1547 als<br>Pr. in Königsberg. |
| Nun preiset alle . . . . .          | 101   | Matthäus Apelles v. Löwenstern, geb. 1594 in<br>poln. Neustadt, † 1648 als Staatsrath in<br>Dels.  |
| Nun ruhen alle Wälder . . .         | 98    | Heinr. Isaak, geb. 1440. Capellmstr. Karl V.<br>(Als geistl. Mel. zuerst 1539. („Innsbrud,<br>ich muß dich lassen“).)                                  |
| Nun sich der Tag geendet hat . .    | 7     | Weltl. Mel. um 1660, v. Dr. med. Sam. Veil<br>in Ulm.  |
| Nur auf und nach dem Himmel zu      | 88    | Comp. unbek. (Im Berliner Choralbuch von<br>Rühnau) <del>Hiller und Lüning</del><br>? 1682   |
| Nur nicht betrübt, so lang . . .    | 152   | Aug. Blüher, † 1839 als Cantor zu Görlitz.<br>(Herrnhuter Gemeinde.)   |
| O, daß ich tausend Zungen hätte     | 90    | Joh. Schop, um 1640—1660 berühmt. Violinist<br>zu Hamburg.   |
| O Ewigkeit, du Donnerwort . .       | 178   | ?  |
| Oft klagt dein Herz, wie schwer es  | 174   | Joh. Fr. Doles, geb. 1715 zu Steinbach in<br>Franken, † 1791 als Cant. u. Musifdir. zu<br>Leipzig.   |
| O Gott, du frommer Gott . . a       | 156   | Gottfr. Aug. Homilius, geb. 1714 zu Rosenthal,<br>† 1783 als Musifdir. in Dresden.   |
| " " "                               | b 157 | Comp. unbek. (Zuerst 1711 im würtemb. Gsb.)  |
| " " "                               | c 158 | ?  |
| O Gott, mein Schöpfer, dein . .     | 210   | Mich. Frank, geb. 1609 in Schleusingen, † 1667<br>zu Coburg.   |
| O großer Gott, von Macht . .        | 160   | Hans Leo v. Hassler, geb. 1504 zu Nürnberg,<br>† 1612 in Frankf. a. M. als kurfürstl. Hof-<br>org. (Ursprüngl. weltl. Mel.)                            |
| O Haupt voll Blut und Wunden        | 164   | Hinkelmann (Abr.), geb. 1652 zu Döbeln, †<br>1695 als Pred. in Hamburg. (Dicht. u. Comp.)  |
| O heil'ger Geist, o heil'ger Gott   | 61    | ?  |
| O Herr Gott, dein göttlich Wort     | 173   | Joh. Ad. Hiller, geb. 1728, † 1804.  |
| O Herr, mein Gott, durch den ich    | 34    | Böh. Brüdergemeinde 1531.  |
| O Jesu Christ, mein's Lebens .      | 11    | Comp. unbekannt.   |
| O Jesu, meine Lust . . . Dr.        | 157   | Wolfgang Dachstein, Org. u. Vicar zu Straß-<br>burg. trat 1524 zur evangel. Lehre über.  |
| O König, dessen Majestät . . .      | 216   | Nachbild. des lat. „Agnus dei“ (aus dem 7.<br>Jahrh.) durch Nic. Decius, 1540.   |
| O Lamm Gottes, unschuldig . .       | 131   | Matthias Greiter, 1524 Mus. zu Straßburg,<br>† 1552 dafelbst.  |
| O Mensch, bewein' dein' Sünde .     | 223   | Comp. unbek. Vielleicht Nic. Hesse, oder auch<br>Joh. Schop.   |
| O Traurigkeit . . . . .             | 66    | Christian Jacob Rötzsch, geb. zu Meißen, †<br>1735 als Rect. zu Elbingen. (Auch Dichter<br>dieses Liedes.)   |
| O Ursprung des Lebens, o ewiges     | 89    | Heinr. Isaak, geb. 1440. Capellmstr. Karl V.<br>(Urspr. weltl. Mel.)   |
| O Welt, sieh' hier dein Leben . .   | 98    | Joh. Crüger, geb. 1598 zu Groß-Breesen bei<br>Guben, † 1662 als Cant. u. Musifdir. in<br>Berlin.   |
| O, wie selig seid ihr doch, ihr . a | 49    | F. M. Gast, seit 1659 Cant. u. Musifdir. zu<br>Plauen.   |
| " " " " " b                         | 49    | Aus dem 15. Jahrh. Peter Dresdensis, oder<br>Heinr. v. Louenberg.  |
| Puer natus in Bethlehem . .         | 243   | Dr. Luther (?). Nach Andern Dr. P. Spera-<br>tus, geb. 1484, † 1554.   |
| So wahr ich lebe, spricht der . .   | 87    |  |

|                                       | Nr.   |
|---------------------------------------|-------|
| Schätz, über alle Schätze . . .       | 167   |
| Schicke dich, o liebe Seele . . .     | 202   |
| Seelenbräutigam, Jesu . . .           | 122   |
| Sei Lob und Ehr' dem höchsten .       | 135   |
| <br>Singen wir aus Herzensgrund .     | 147   |
| So gehst du nun, mein Jesu hin        | 230   |
| So gibst du nun, mein Jesu, gute      | 35    |
| Sollt' es gleich bisweilen scheinen a | 40    |
| " " " " b                             | 41    |
| " " " " c                             | 42    |
| " " " " d                             | 43    |
| Sollt' ich meinem Gott nicht singen   | 219   |
| Spiritus sancti gratia . . .          | 245   |
| Steil und dornicht ist der Pfad .     | 121   |
| Straf mich nicht in deinem Zorn       | 189   |
| <br>Trau auf Gott in allen Sachen a   | 47    |
| " " " " b                             | 47    |
| Te Deum — Herr Gott dich .            | 295   |
|                                       | b 295 |
| Um Erbarmen flehen wir . . .          | 147   |
| Unser Vater im Himmelreich .          | 87    |
| Waset will ich dir geben . . .        | 167   |
| Vater unser im Himmelreich .          | 87    |
| Verleih' uns Frieden gnädiglich .     | 63    |
| <br>Vom Himmel hoch, da komm ich      | 18    |
| Von dir, o Vater, nimmt mein .        | 13    |
| Von ganzer Seele preis' ich dich .    | 59    |
| Von Gott will ich nicht lassen .      | 163   |
| Bor deinen Thron tret' ich . . .      | 13    |
| Borbild wahrer Menschenliebe .        | 202   |
| <br>Wach auf, mein Herz und singe .   | 5     |
| Wachet auf, ruft uns die Stimme       | 226   |
| <br>Wär' Gott nicht mit uns . . .     | 143   |
| Warum betrübst du dich . . .          | 57    |
| Warum sollt' ich mich denn grämen     | 194   |
| Was dir, mein Gott, beliebt . . .     | 238   |
| Walle stets, o Christ, auf Erden      | 200 d |
| Was frag' ich nach der Welt . . .     | 158   |

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| Melchior Teschner, um 1613 Cant. zu Frau-<br>stadt in Schlesien.   |
| Joh. Crüger, geb. 1598, † 1662. — Schmücke<br>dich, o liebe Seele.   |
| Dr. P. Speratus, geb. 1484, † 1554. Nach<br>Andern: Hazimir, Erzpriester zu Saalfeld in<br>Preußen. (Nach einer weltl. Mel.) |
| Nic. Selneccer (?), † 1592. (Böh. Brüder.)   |
| Christoph Wagner, † 1688.  |
| ?  |
| Georg Phil. Telemann, geb. 1681 zu Magdeb.,<br>† 1767 als Musikdir. zu Hamburg. (Homi-<br>lius hat diese Mel. gesetzt.)      |
| Variante: In Leipzig.<br>dito: Oberlaufitz.  |
| Joh. Ad. Hiller.   |
| Joh. Schop, 1641. Aus „Rist's“ himml. Lie-<br>dern.  |
| Comp. unbek. (Angebtl. aus dem 10. Jahrh.)   |
| Joh. Ad. Hiller.   |
| Joh. Rosenmüller, von 1647 — 1655 Collabor.<br>an der Thomasschule in Leipzig, † 1686 als<br>Capellmstr. zu Wolfenbüttel.    |
| ?  |
| Wolfgang Carl Briegel, geb. 1626, † um 1709<br>als Capellmstr. zu Darmstadt.   |
| Nicetas, Bischof von Trier, 5. Jahrh. Nach<br>Andern: Ambrosius.   |
| Heine.<br>= Singen wir aus Herzensgrund —.   |
| Dr. Luther (?). Nach Andern: Dr. P. Spera-<br>tus, geb. 1484, † 1554.  |
| Melchior Teschner, um 1613 Cantor in Frau-<br>stadt in Schlesien.  |
| Dr. Luther (?). Nach Andern: Dr. P. Spera-<br>tus, geb. 1484, † 1554.  |
| Aus Gregor's Zeit, 590 — 604: „Da pacem,<br>domine“; zuerst in Klug's geistl. Liedern<br>1543.                               |
| Dr. M. Luther, 1535. (Urkundl. nicht genau<br>zu begründen.)   |
| = Vor deinen Thron tret' ich —.  |
| = Ich weiß, mein Gott, daß all' mein Thun —.   |
| Christoph Demantius, geb. 1567 zu Reichen-<br>berg, † 1643 als Cant. zu Bittau.  |
| Claude Goudimel, Capellmstr. zu Lyon, † 1572.  |
| Joh. Crüger, geb. 1598, † 1662.  |
| Dr. Nic. Selneccer, geb. 1530, † 1592.   |
| Dr. Philipp Nicolai, geb. 1556 in Mengering-<br>hausen (Waldeck), † 1608 als Pred. zu Ham-<br>burg.                          |
| Dr. M. Luther. (Lied gedichtet über Ps. 124.)  |
| Hans Sachs, geb. 1494, † 1576. (Mel. urspr.<br>weltl.)   |
| Joh. Crüger, geb. 1598, † 1662.  |
| ?  |
| Mag. Aug. Ferd. Anader, geb. 1790 zu Frei-<br>berg, † 1854 als Cant. u. Musikdir. daselbst.                                  |
| = O Gott, du frommer Gott —.   |

Nr.

|                                      |                |
|--------------------------------------|----------------|
| Was Gott thut, das ist wohlgethan    | 170            |
| Was hilft es mir, ein Christ zu      | 216            |
| Was ich nur Gutes habe               | 98             |
| Was ist es doch, was                 | a 95<br>b 96   |
| Was ist mein Stand                   | 108            |
| Was mein Gott will, gescheh' allzeit | 172            |
| Was sorgst du ängstlich              | 104            |
| Welch' hohes Beispiel gabst du       | 81             |
| Welt ade, ich bin dein müde          | 198            |
| Wenn ich einst von jenem             | 196            |
| Wenn meine Sünd' mich fränken        | 130            |
| Wenn mein Stündlein vorhanden        | 138            |
| Wenn wir in höchsten Nöthen sein     | 17             |
| Wenn zur Vollführung deiner          | 181            |
| Wer bin ich von Natur                | 109            |
| Werde munter, mein Gemüthe           | 196            |
| Wer Gottes Wege geht                 | 107            |
| Wer Gott vertraut                    | 175            |
| Wer Jesum bei sich hat               | 153            |
| Wer nur den lieben Gott a-moll a     | 89             |
| " " " c-dur b                        | 90             |
| " " " es-dur c                       | 90             |
| " " " a-dur d                        | 90             |
| " " " b-dur e                        | 90             |
| " " " f-dur f                        | 90             |
| Wer weiß, wie nahe mir mein          | 91             |
| Wie groß ist des Allmächt'gen        | a 184<br>b 184 |
| Wie mächtig spricht in meiner        | 183            |
| Wie schnell ist doch ein Jahr        | a 239<br>b     |
| Wie schön leuchtet der Morgenstern   | 225            |
| Wie wohl ist mir, o Freund der       | 215            |
| Wir Christenleut'                    | 77             |
| Wir glauben all' an einen Gott a     | 236            |
| Wir glauben an den ein'gen Gott b    | 236            |
| Wo Gott, der Herr, nicht bei uns     | 144            |
| Wo Gott zum Hause nicht giebt        | 10             |

|   |
|---|
| Severius Gastorius, um 1670 Cant. zu Jena;<br>oder auch Joh. Bachelbel, geb. 1653 zu Nürnberg,<br>† 1706 als Org. daselbst. |
| = An Wasserflüssen Babylon —.   |
| = Nun ruhen alle Wälder —.  |
| Joh. Fr. Doles, geb. 1715, † 1797 zu Leipzig.   |
| Gottfr. Aug. Homilius, geb. 1714, † 1783 zu Dresden.  |
| Joh. Ad. Hiller, geb. 1728, † 1804.   |
| Comp. unbek. (Mel. eines franz. Volksliedes:<br>"Il me suffit". Franz. Liedersammlung.<br>Paris, 1529.)                     |
| Joh. Ad. Hiller, geb. 1728, † 1804.   |
| Joh. Herm. Schein, geb. 1586, † 1630.   |
| Joh. Rosenmüller, geb. ? . † 1686 als Capellmstr. zu Wolfenbüttel.  |
| Joh. Schop, um 1640—1660 berühmt. Violinist<br>zu Hamburg.  |
| Comp. unbek. (Urspr. westl.; geistl. um 1540.)  |
| Nic. Hermann, † 1561. (Ohne urkundliche Be-<br>gründung.)   |
| Joh. Baptista, Hofmus. in Wien, † 1560.   |
| ? <i>Hiller</i>   |
| Joh. Ad. Hiller, geb. 1728, † 1804.   |
| Joh. Schop, um 1640—1660 berühmt. Violinist<br>zu Hamburg.  |
| <del>J. J. Quanz, geb. 1697 zu Obersheden im<br/>Hannov., † 1773 zu Potsdam.</del>  |
| Joh. Herm. Schein (?), geb. 1586, † 1630.<br>(Urkundl. unbegründet.)  |
| Comp. unbek. ( <u>L131</u> bei Schicht.)  |
| Georg Neumark, geb. 1621 zu Mühlhausen, †<br>1681 zu Weimar.  |
| Comp. unbek. (Mel. schon im 17. Jahrh. bet.)  |
| Joh. Gottfr. Schicht, geb. 1753 zu Reichenau<br>bei Zittau, † 1823 als Kantor u. Musikdir.<br>in Leipzig.                   |
| <del>Aug. Blüher, † 1839 als Kantor zu Görlitz.<br/>(Herrnhuter Gemeinde.)</del>  |
| J. G. Naumann, geb. 1741 in Loschwitz, † 1801<br>als Capellmstr. zu Dresden.  |
| ? <i>Worhoff</i>  |
| Comp. unbek. (Schon zu Ende des 17. Jahrh.<br>bekannt.)   |
| Joh. Ad. Hiller, geb. 1728, † 1804. (Über-<br>tragen.)  |
| ? <i>Hiller</i>   |
| Joh. Ad. Hiller, geb. 1728, † 1804.   |
| Derselbe.   |
| ?   |
| Dr. Ph. Nicolai, geb. 1556, † 1608 in Ham-<br>burg.   |
| Joh. Ad. Hiller, geb. 1728, † 1804.   |
| Martin Fritsch, 1593 in Dresden.  |
| <del>aus Luther's Zeit.</del> Comp. unbek.  |
| Mel. einer lat. Hymne. (Comp. unbek.) Von<br>Dr. M. Luther verbessert.  |
| Mel. 1543 bei Klug, Wittenberg. Wird Luther<br>zugeschrieben.   |
| Dr. M. Luther.  |

|                                     | Nr. |   |
|-------------------------------------|-----|---|
| Wo soll ich fliehen hin . . . .     | 83  | Bei Joh. Schein, geb. 1586, † 1630 als Cantor<br>an der Thomasschule zu Leipzig.<br>Urspr. weltl. Mel.                |
| Wohl dem Menschen, der nicht . .    | 197 | Comp. unbek. (Findet sich bei Schicht 1738.)  |
| Wunderbarer König . . . .           | 240 |   |
| Zion flagt mit Angst und . . . .    | 241 | Joh. Crüger, geb. 1598 zu Groß-Breesen bei<br>Guben, † 1662.  |
| Zeuch ein zu deinen Thoren . .      | 162 | Nic. Hermann, † als Cantor zu Joachimsthal.<br>(Ohne urkundl. Begr.) Urspr. weltl. Mel.                               |
| Zur Grabesruh . . . .               | 66  | Nic. Hasse (?), Org. zu Rostock. (1668, Sohr).<br>Lied und Mel. sollen schon 1628 in einem<br>Mainzer Gsb. vorkommen. |
| Zweierlei bitt' ich von dir . . . . | 147 | Nic. Selneccer, Erzpriester zu Saalfeld, † 1592.<br>(Böh. Brüder.) Nach einer weltl. Mel.                             |

A n h a n g.

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*Lytanei. Dresd. Gsb. Nr. 665.*

*Einige liturgische Gesänge.*



1. Meine Seele erhebet den Herrn &c. = Gott sei uns gnädig und &c.

Anmerkung: Nach der ungleichen Silbenzahl der Verszeilen sind auch die Accorde zu nehmen.

2. Danket dem Herrn, denn er ist —

## 3. Christe, du Lamm Gottes —



Zur Abwechselung

Piano score for two staves in common time. The treble staff uses a C major signature. The bass staff also uses a C major signature. The lyrics "Erbarm' dich un - ser!" are written below the notes.

der zwei ersten Zeilen.

Piano score for two staves in common time. The treble staff uses a C major signature. The bass staff also uses a C major signature. The lyrics "Gieb uns dei - nen" are written below the notes.

Piano score for two staves in common time. The treble staff uses a C major signature. The bass staff also uses a C major signature. The lyrics "Frie - den" and "A - men." are written below the notes.

## 4. Ach bleib mit deiner Gnade = Christus der ist mein Leben —

## 5. Nun lasst uns Gott den Herren = Wach auf, mein Herz und singe —

## 6. Lobt Gott ihr Christen — a.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music consists of four measures of chords followed by a repeat sign and four more measures.

Continuation of the musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music continues from the previous section, consisting of four measures of chords followed by a repeat sign and four more measures.

## 7. Nun sink der Tag geendet hat — b.

Musical score for piano, two staves. Treble staff: C minor, common time. Bass staff: C minor, common time. The music consists of four measures of chords followed by a repeat sign and four more measures.

Continuation of the musical score for piano, two staves. Treble staff: C minor, common time. Bass staff: C minor, common time. The music continues from the previous section, consisting of four measures of chords followed by a repeat sign and four more measures.

— 5 —

## 8. Ich dank' dir schon durch —

Musical score for piano and voice. The top staff is treble clef, common time, key signature one sharp. The bottom staff is bass clef, common time, key signature one sharp. The music consists of two systems of four measures each. Measures 1-4: Treble staff has eighth-note chords (D major). Bass staff has eighth-note chords (G major). Measures 5-8: Treble staff has eighth-note chords (E major). Bass staff has eighth-note chords (A major).

Continuation of the musical score. The top staff is treble clef, common time, key signature one sharp. The bottom staff is bass clef, common time, key signature one sharp. The music consists of two systems of four measures each. Measures 1-4: Treble staff has eighth-note chords (D major). Bass staff has eighth-note chords (G major). Measures 5-8: Treble staff has eighth-note chords (E major). Bass staff has eighth-note chords (A major).

## 9. Ach bleib' bei uns, Herr Jesu — a.

Musical score for piano and voice. The top staff is treble clef, common time, key signature two sharps. The bottom staff is bass clef, common time, key signature two sharps. The music consists of two systems of four measures each. Measures 1-4: Treble staff has eighth-note chords (F# major). Bass staff has eighth-note chords (C major). Measures 5-8: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major).

Continuation of the musical score. The top staff is treble clef, common time, key signature two sharps. The bottom staff is bass clef, common time, key signature two sharps. The music consists of two systems of four measures each. Measures 1-4: Treble staff has eighth-note chords (F# major). Bass staff has eighth-note chords (C major). Measures 5-8: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major).

— 6 —

## 10. Mein Gott, ich danke herzlich — b.

Musical score for piano, two staves, common time, key signature one flat. The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff.

Continuation of the musical score for piano, two staves, common time, key signature one flat. The right hand continues eighth-note chords in the treble clef staff, and the left hand provides harmonic support in the bass clef staff.

## 11. Ach Gott, wie manches Herzeleid — c.

Continuation of the musical score for piano, two staves, common time, key signature one flat. The right hand continues eighth-note chords in the treble clef staff, and the left hand provides harmonic support in the bass clef staff.

Continuation of the musical score for piano, two staves, common time, key signature one flat. The right hand continues eighth-note chords in the treble clef staff, and the left hand provides harmonic support in the bass clef staff.

— 7 —

## 12. Christ, der du bist der — d.

Musical score for hymn 12, two staves in common time, key signature one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures, each ending with a vertical bar line and a repeat sign. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and chords.

Continuation of the musical score for hymn 12, two staves in common time, key signature one flat. This section also contains six measures, continuing the melodic line and harmonic progression established in the previous section.

## 13. Kommt, Menschenkinder, rühmt — e.

Musical score for hymn 13, two staves in common time, key signature one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures, each ending with a vertical bar line and a repeat sign. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and chords.

Continuation of the musical score for hymn 13, two staves in common time, key signature one flat. This section also contains six measures, continuing the melodic line and harmonic progression established in the previous section.

## 14. Komm, Gott Schöpfer, heil'ger — f.

Musical score for organ or piano, two staves in common time, key of G major. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for organ or piano, two staves in common time, key of G major. The top staff has a treble clef and the bottom staff has a bass clef. The music continues the eighth and sixteenth note patterns from the previous page.

## 15. Erhalt' uns, Herr, bei deinem — g.

Musical score for organ or piano, two staves in common time, key of C major. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for organ or piano, two staves in common time, key of C major. The top staff has a treble clef and the bottom staff has a bass clef. The music continues the eighth and sixteenth note patterns from the previous page.

## 16. Herr Jesu Christ, dich zu uns wend' — h.



## 17. Wenn wir in höchsten Nöthen — i.



## 18. Vom Himmel hoch, da komm — k.

Musical score for piano, two staves. Treble staff: quarter note, eighth note, eighth note, eighth note; quarter note, eighth note, eighth note, eighth note. Bass staff: quarter note, eighth note, eighth note, eighth note; quarter note, eighth note, eighth note, eighth note.

Continuation of the musical score for piano, two staves. Treble staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note.

## 19. Christum wir sollen loben schon — l.

Continuation of the musical score for piano, two staves. Treble staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note.

Continuation of the musical score for piano, two staves. Treble staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note; eighth note, eighth note, eighth note, eighth note.



20. Dies sind die heil'gen zehn Gebote —



## 21. Erschienen ist der herrliche Tag —

Musical score for piano, two staves, treble and bass, key of C major, common time. The score consists of two identical measures. The treble staff has eighth-note chords. The bass staff has eighth-note chords with some sixteenth-note figures.

Continuation of the musical score for piano, two staves, treble and bass, key of C major, common time. It shows the continuation of the two-measure pattern from the previous page.

## 22. Gelobet seist du Jesus —

Musical score for piano, two staves, treble and bass, key of C major, common time. The score consists of two identical measures. The treble staff has eighth-note chords. The bass staff has eighth-note chords with some sixteenth-note figures.

Continuation of the musical score for piano, two staves, treble and bass, key of C major, common time. It shows the continuation of the two-measure pattern from the previous page.

## 23. Heut' triumphiret Gottes Sohn —



## 24. Auf, auf mein Herz und du mein ganzer —

Musical score for piano and voice, page 14, song 24. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Both staves are in common time and A major (three sharps). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for piano and voice, page 14, song 24. The score continues with two staves. The top staff shows a transition with a dotted half note followed by eighth-note pairs. The bottom staff shows a bass line with quarter notes and eighth-note pairs.

Continuation of the musical score for piano and voice, page 14, song 24. The score continues with two staves. The top staff shows a continuation of the eighth-note patterns from the previous measures. The bottom staff shows a bass line with quarter notes and eighth-note pairs.

## 25. Herzliebster Jesu, was hast du verbrochen — a.

Musical score for piano and voice, page 14, song 25. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Both staves are in common time and A major (three sharps). The music features eighth-note patterns and some sixteenth-note figures.

Musical score for two staves (treble and bass) in common time. The key signature changes from G major (no sharps or flats) to F major (one sharp) and then to E major (two sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

## 25. Zweite Mel. — b. Plauen.

Musical score for two staves (treble and bass) in common time. The key signature changes from E major (two sharps) to B-flat major (one flat). Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for two staves (treble and bass) in common time. The key signature changes from B-flat major (one flat) to A major (no sharps or flats). Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for two staves (treble and bass) in common time. The key signature changes from A major (no sharps or flats) to G major (no sharps or flats). Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

## 25. Dritte Mel. — c.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music consists of a series of chords and rhythmic patterns.

Continuation of the musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music continues with a series of chords and rhythmic patterns.

## 26. Nun laßt uns den Leib begraben —

Continuation of the musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music shows a transition to a new section with a change in key signature.

Continuation of the musical score for piano, two staves. Treble staff: C minor, common time. Bass staff: C minor, common time. The music continues with a series of chords and rhythmic patterns in the new key.



27. Die Sonn' hat sich mit ihrem Glanz — (alter Hiller.)

## 27. Zweite Mel. — Mein erster Wunsch, mein — Freiberger Gesb.

Musical score for the second melody of 'Mein erster Wunsch, mein' in common time, key of C major. The score consists of two staves: treble and bass. The treble staff has a treble clef, a sharp sign indicating G major, and a common time signature. The bass staff has a bass clef and a common time signature. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for the second melody, showing measures 11 through 16. The treble staff starts with a dotted half note followed by eighth-note pairs. The bass staff continues its eighth-note pattern.

## 27. Dritte Mel. —

Musical score for the third melody of 'Mein erster Wunsch, mein' in common time, key of C major. The score consists of two staves: treble and bass. The treble staff has a treble clef, a sharp sign indicating G major, and a common time signature. The bass staff has a bass clef and a common time signature. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for the third melody, showing measures 11 through 16. The treble staff starts with a dotted half note followed by eighth-note pairs. The bass staff continues its eighth-note pattern.



28. Gott sei gelobet und gebenedeiet —

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The Soprano part features eighth-note patterns on the first and third beats. The Bass part features quarter-note patterns on the second and fourth beats.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The Soprano part features eighth-note patterns on the first and third beats. The Bass part features quarter-note patterns on the second and fourth beats.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The Soprano part features eighth-note patterns on the first and third beats. The Bass part features quarter-note patterns on the second and fourth beats.

## 29. An dir allein, an dir hab' ich gesündigt —



## 30. Du bist's, dem Ruhm und Ehre gebühret —





## 31. Du flagst, und fühlst die Beschwerden —



und du weißt, wieviel Kummer dir ist.



## 32. Gedanke, der uns Leben giebt —



## 33. Nie will ich dem zu schaden suchen —



## 34. O Herr, mein Gott, durch den ich bin und lebe —



## 35. So giebst du nun, mein Jesu, gute Nacht —



## 36. Nun kommt der Heiden Heiland — a. — Gott sei Dank



in aller Welt —



## 37. Aus der Tiefe rufe ich — b.



## 38. Laßt uns alle fröhlich sein —



## 39. Da Christus geboren war, sammelt sich —



## 40. Sollt' es gleich bisweilen scheinen — a.



## 41. Zweite Mel. — b.



## 42. Dritte Mel. — c.



## 43. Vierte Mel. — d.

44. a. Christus ist erstanden —  
(alter Hiller).

**44. b. Christus ist erstanden — Dresden. Gesgb. 245.**  
**B. 1. u. 2.**



## 45. Ei, so lebt mein Jesus noch —



## 46. Kommt, und laßt uns Christum ehren —



## 47. Trau auf Gott in allen Sachen — a.

Dr.



## 47. Zweite Mel. — b.



## 48. Ach, wie sind der Thränen —



## 49. O, wie selig seid ihr doch ihr — a.

Continuation of the musical score for piano duet, page 32, number 49. The score continues from the previous page, showing the progression of the melody and harmonic changes.

Continuation of the musical score for piano duet, page 32, number 49. The score continues from the previous page, showing the progression of the melody and harmonic changes.

Continuation of the musical score for piano duet, page 32, number 49. The score continues from the previous page, showing the progression of the melody and harmonic changes.

## 49. O, wie selig seid ihr doch, ihr Frommen — b. Plauen.



## 50. Jesus Christus, unser Heiland, der den Tod —

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time.

Continuation of the musical score for piano, two staves. Treble staff: F major, common time. Bass staff: F major, common time.

51. Christ ist erstanden — a.  
(alter H̄iller.)

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time.

Continuation of the musical score for piano, two staves. Treble staff: G major, common time. Bass staff: G major, common time.

Vers 2.

Musical score for Vers 2, measures 1-4. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show more complex patterns involving eighth-note chords and sixteenth-note runs.

Musical score for Vers 2, measures 5-8. The pattern continues with eighth-note chords and sixteenth-note runs. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Vers 3.

Musical score for Vers 3, measures 1-4. The pattern changes to a more sustained harmonic style with eighth-note chords and occasional sixteenth-note figures. The bass staff provides harmonic support.

Musical score for Vers 3, measures 5-8. The pattern continues with eighth-note chords and sixteenth-note runs. The bass staff provides harmonic support.

## 51. b. Christ ist erstanden — Dresdner Gesgb. Nr. 246.

Vers 1.



Vers 2.





Vers 3.

51. c. Christ führ gen Himmel — Dresden. Gesgb. Nr. 267.

B. 1.

Musical score for voice 1, page 1. The music is in common time, key of C major (one sharp). The vocal line consists of eighth and sixteenth notes, accompanied by a piano bass line.

Musical score for voice 1, page 2. The music continues in common time, key of C major (one sharp). The vocal line consists of eighth and sixteenth notes, accompanied by a piano bass line.

B. 2.

Musical score for voice 2, page 1. The music is in common time, key of C major (one sharp). The vocal line consists of eighth and sixteenth notes, accompanied by a piano bass line.

Musical score for voice 2, page 2. The music continues in common time, key of C major (one sharp). The vocal line consists of eighth and sixteenth notes, accompanied by a piano bass line.



52. Jesus Christus unser Heiland, der von —

Continuation of the musical score. The vocal parts continue their entries sequentially. The piano part remains consistent with simple harmonic support.

Continuation of the musical score. The vocal parts continue their entries sequentially. The piano part remains consistent with simple harmonic support.

Continuation of the musical score. The vocal parts continue their entries sequentially. The piano part remains consistent with simple harmonic support.

## 53. Herr, höre was mein Mund —



## 54. Die Himmel rühmen des Ewigen Ehre —



## 55. In dieser Abendstunde —

Musical score for piano, two staves, key of C major, 4/4 time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Continuation of musical score for piano, two staves, key of C major, 4/4 time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

## 56. Ich hab' mein' Sach' Gott heimgestellt. — a.

Musical score for piano, two staves, key of C major, 4/4 time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Continuation of musical score for piano, two staves, key of C major, 4/4 time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

## 56. Zweite Mel.

Plauen.

Musical score for piano and voice, page 42, section 56. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for piano and voice, section 56. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues the eighth-note patterns established in the previous section.

## 57. Warum betrübst du dich mein Herz —

Musical score for piano and voice, page 42, section 57. The score consists of two staves: treble and bass. The key signature changes to no sharps or flats. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for piano and voice, section 57. The score consists of two staves: treble and bass. The key signature changes to one sharp (G-sharp). The music continues the eighth-note patterns established in the previous section.



58. Da Jesus an dem Kreuze stand —

Continuation of the musical score for hymn 58. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music continues the eighth and sixteenth note patterns from the previous page.

1868. Arranged by Carl Maria von Weber

Continuation of the musical score for hymn 58. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music continues the eighth and sixteenth note patterns from the previous page.

Continuation of the musical score for hymn 58. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music continues the eighth and sixteenth note patterns from the previous page.

## 59. Ich weiß, mein Gott, daß all mein Thun —



## 60. In dich hab' ich gehoffet, Herr —





## 61. O heil'ger Geist, o heil'ger Gott —

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of four measures, each ending with a vertical bar line and a repeat sign with a circled '1' below it.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of four measures, each ending with a vertical bar line and a repeat sign with a circled '1' below it.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of four measures, each ending with a vertical bar line and a repeat sign with a circled '1' below it.

## 62. Ach Gott, erhör' mein Seufzen und —

Musical score for piano, two staves, measures 1-4. The top staff (treble clef) has a basso continuo part with sustained notes and eighth-note patterns. The bottom staff (bass clef) has a basso continuo part with eighth-note patterns. Measures 1-4 show a repeating harmonic pattern.

Musical score for piano, two staves, measures 5-8. The top staff continues its eighth-note patterns. The bottom staff shows a basso continuo part with eighth-note patterns. Measures 5-8 continue the harmonic pattern established in the first section.

Musical score for piano, two staves, measures 9-12. The top staff continues its eighth-note patterns. The bottom staff shows a basso continuo part with eighth-note patterns. Measures 9-12 continue the harmonic pattern established in the first section.

## 63. Verleih' uns Frieden gnädiglich —

Musical score for piano, two staves, measures 1-4. The top staff has a basso continuo part with eighth-note patterns. The bottom staff has a basso continuo part with eighth-note patterns. Measures 1-4 show a repeating harmonic pattern.

Musical score for two staves in G minor (indicated by a 'b' below the clef). The top staff consists of two measures of music, each ending with a repeat sign and a brace. The bottom staff consists of two measures, also ending with a repeat sign and a brace.

Continuation of the musical score from the previous page. It shows two more measures of music for the two staves, continuing the pattern established earlier.

64. Gott ist mein Lied — a.

Musical score for two staves in C major (indicated by a 'C' above the clef). The top staff consists of two measures of music, each ending with a repeat sign and a brace. The bottom staff consists of two measures, also ending with a repeat sign and a brace.

Continuation of the musical score for two staves in C major. It shows two more measures of music, continuing the established pattern.

## 65. Zweite Mel. — b. = Besitz' ich nur ein ruhiges Gewissen —



## 66. O Traurigkeit —



## 67. Nun bitten wir den heil'gen Geist —

Musical score for piano and voice, page 49, hymn 67. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for piano and voice, page 49, hymn 67. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The music continues the eighth-note patterns established in the previous section.

Continuation of the musical score for piano and voice, page 49, hymn 67. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The music concludes with a final section of eighth-note patterns.

## 68. Lobet den Herrn, denn er ist freundlich —

NB. Die eingeschlossenen Strophen müssen bei dem Liede 842 im Dresdn. Gesangb. weggelassen werden.

Musical score for piano and voice, page 49, hymn 68. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music features eighth-note patterns and some sixteenth-note figures.

Musical score for two voices (Soprano and Bass) and piano. The key signature is one flat (B-flat). The vocal parts enter at measure 1, while the piano accompaniment begins earlier. The vocal parts sing eighth-note chords.

Continuation of the musical score. The vocal parts continue their eighth-note chords, and the piano accompaniment provides harmonic support.

Continuation of the musical score. The vocal parts continue their eighth-note chords, and the piano accompaniment provides harmonic support.

### 69. Meine Hoffnung steht auf Gott —

Continuation of the musical score. The vocal parts begin a rhythmic pattern of eighth-note pairs, and the piano accompaniment provides harmonic support.



69. Zweite Mel. — b.



69. Dritte Mel. — c.

Wilsdruff.

Musical score for piano, two staves. Treble staff: C major, 2/4 time. Bass staff: C major, 2/4 time. Measures 1-4.

Continuation of the musical score for piano, two staves. Treble staff: C major, 2/4 time. Bass staff: C major, 2/4 time. Measures 5-8.

70. Ach, wie flüchtig, ach, wie nichtig —

Continuation of the musical score for piano, two staves. Treble staff: C major, 2/4 time. Bass staff: C major, 2/4 time. Measures 9-12.

Continuation of the musical score for piano, two staves. Treble staff: C minor, 2/4 time. Bass staff: C minor, 2/4 time. Measures 13-16.



71. Auferstehn, ja, auferstehn wirst du — a. Em. Bach.



## 71. Zweite Mel. — b.

Musical score for section 71, part b, in common time, C major. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for section 71, part b, in common time, C major. It continues the two-staff format with eighth-note patterns and sixteenth-note figures.

## 72. Lobet den Herrn, den mächtigen König —

Musical score for section 72, in common time, G major. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F-sharp). The bass staff has a key signature of one sharp (F-sharp). The music includes quarter notes and eighth-note patterns.

Continuation of the musical score for section 72, in common time, G major. It continues the two-staff format with quarter notes and eighth-note patterns.

## 73. Ach Gott und Herr —

Musical score for piano and voice, page 55, hymn 73. The score consists of three staves: treble, bass, and piano. The piano part features eighth-note chords. The vocal line begins with quarter notes and includes a melodic line with eighth-note pairs.

Continuation of the musical score for piano and voice, page 55, hymn 73. The vocal line continues with eighth-note pairs and quarter notes, while the piano part maintains its eighth-note chordal pattern.

Continuation of the musical score for piano and voice, page 55, hymn 73. The vocal line continues with eighth-note pairs and quarter notes, while the piano part maintains its eighth-note chordal pattern.

## 74. Jesu, hilf siegen, du Fürste —

Musical score for piano and voice, page 55, hymn 74. The score consists of three staves: treble, bass, and piano. The piano part features eighth-note chords. The vocal line begins with quarter notes and includes a melodic line with eighth-note pairs.

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of eighth-note chords, while the Bass part has eighth-note chords and eighth-note bass notes. The vocal parts are separated by a vertical bar.

Musical score for two voices (Soprano and Bass) in G major. The Soprano part features eighth-note chords and eighth-note bass notes. The Bass part consists of eighth-note chords and eighth-note bass notes. The vocal parts are separated by a vertical bar.

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of eighth-note chords and eighth-note bass notes. The Bass part has eighth-note chords and eighth-note bass notes. The vocal parts are separated by a vertical bar.

75. Die Nacht ist vor der Thür' —

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of eighth-note chords and eighth-note bass notes. The Bass part has eighth-note chords and eighth-note bass notes. The vocal parts are separated by a vertical bar.



76. Du Blut von unser'm Blute —



## 77. Wir Christenleut —

Musical score for hymn 77, two staves in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for hymn 77, two staves in common time. The top staff begins with a whole note followed by eighth and sixteenth note patterns. The bottom staff features eighth and sixteenth note patterns.

## 78. Mein Herz ruht und ist stille —

Musical score for hymn 78, two staves in common time. The top staff begins with a whole note followed by eighth and sixteenth note patterns. The bottom staff begins with a half note followed by eighth and sixteenth note patterns. The key signature changes to A major (two sharps) at the end.

Continuation of the musical score for hymn 78, two staves in common time. The top staff continues with eighth and sixteenth note patterns. The bottom staff continues with eighth and sixteenth note patterns.



## 79. Du Friedefürst, Herr Jesu — auch Nr. 176.



## 80. Ach Gott! der großen Traurigkeit —

Musical score for piano and voice, page 60, hymn 80. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music features a steady eighth-note pattern in the bass and various note values in the treble, including quarter notes and sixteenth notes.

Continuation of the musical score for piano and voice, page 60, hymn 80. The score continues with two staves: treble and bass. The key signature changes to one sharp (G-sharp). The music maintains a similar eighth-note pattern in the bass and includes various note values in the treble.

## 81. Machs mit mir, Gott, nach deiner Güt = Mir nach spricht Christus unser Held —

Musical score for piano and voice, page 60, hymn 81. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music features a steady eighth-note pattern in the bass and various note values in the treble, including quarter notes and sixteenth notes.

Continuation of the musical score for piano and voice, page 60, hymn 81. The score continues with two staves: treble and bass. The key signature is one flat (B-flat). The music maintains a similar eighth-note pattern in the bass and includes various note values in the treble.

## 82. Das walt mein Gott —

Musical score for hymn 82, page 61. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (C). The music features eighth-note patterns with various rests and dynamic markings like a breve rest.

Continuation of the musical score for hymn 82, page 61. The score continues from the previous page, maintaining the same key signature (one sharp) and time signature (common time). The music consists of two staves: treble and bass, showing a continuation of the eighth-note patterns and rests.

## 83. Auf meinen lieben Gott —

Musical score for hymn 83, page 61. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (C). The music features eighth-note patterns with various rests and dynamic markings like a breve rest.

Continuation of the musical score for hymn 83, page 61. The score continues from the previous page, maintaining the same key signature (one flat) and time signature (common time). The music consists of two staves: treble and bass, showing a continuation of the eighth-note patterns and rests.

## 84. Ich komm' jetzt eingeladen — a.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music consists of six measures of a simple, repetitive melody.

Continuation of the musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music continues with a similar repetitive pattern.

## 85. In allen meinen Thaten b. —

Musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music consists of six measures, continuing the pattern established in section 84.

Continuation of the musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music continues with a similar repetitive pattern.



86. Kommt her zu mir, spricht Gottes Sohn —



## 87. Vater unser im Himmelreich —

Musical score for hymn 87, 'Vater unser im Himmelreich'. The score consists of two staves: treble and bass. The key signature is common time (C). The melody is primarily in the treble clef staff, while the bass staff provides harmonic support. The music features eighth-note patterns and occasional sixteenth-note grace notes.

Continuation of the musical score for hymn 87, 'Vater unser im Himmelreich'. The score continues with two staves: treble and bass. The key signature changes to A major (two sharps). The melody continues in the treble clef staff, with the bass staff providing harmonic support. The music features eighth-note patterns and occasional sixteenth-note grace notes.

## 88. Nur auf, und nach dem Himmel zu —

Musical score for hymn 88, 'Nur auf, und nach dem Himmel zu'. The score consists of two staves: treble and bass. The key signature changes to G major (one sharp). The melody is primarily in the treble clef staff, with the bass staff providing harmonic support. The music features eighth-note patterns and occasional sixteenth-note grace notes.

Continuation of the musical score for hymn 88, 'Nur auf, und nach dem Himmel zu'. The score continues with two staves: treble and bass. The key signature remains G major (one sharp). The melody continues in the treble clef staff, with the bass staff providing harmonic support. The music features eighth-note patterns and occasional sixteenth-note grace notes.



88. O Ursprung des Lebens, o ewiges Licht rc. — b.

Musical score for two voices (Soprano and Bass) and piano. The key signature is A major (two sharps). The vocal parts sing eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Musical score for two voices (Soprano and Bass) and piano. The key signature is A major (two sharps). The vocal parts sing eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Musical score for two voices (Soprano and Bass) and piano. The key signature is A major (two sharps). The vocal parts sing eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

## 89. Wer nur den lieben Gott lässt walten — Erste Mel. à.

Musical score for the first melody of hymn 89. The score consists of two staves: treble and bass. The key signature is common time (C). The melody begins with a quarter note followed by eighth notes and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score for the first melody. The score consists of two staves: treble and bass. The melody continues with eighth and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

## 90. Zweite Mel. — b.

Musical score for the second melody of hymn 90. The score consists of two staves: treble and bass. The key signature changes to common time (C). The melody begins with eighth and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score for the second melody. The score consists of two staves: treble and bass. The melody continues with eighth and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.



90. Dritte Mel. Nach einer Prüfung kurzer Tage — c.

A continuation of the musical score from the previous page. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music is in common time. The notation includes eighth and sixteenth notes, along with rests.

A continuation of the musical score from the previous page. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music is in common time. The notation includes eighth and sixteenth notes, along with rests.

A continuation of the musical score from the previous page. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music is in common time. The notation includes eighth and sixteenth notes, along with rests.

## 90. Vierte Mel. — O, daß ich tausend Zungen hätte — d.

Musical score for piano, two staves, treble and bass, key of C major, 4/4 time. The music consists of two measures of chords followed by a melodic line in the bass staff.

Continuation of the musical score for piano, two staves, treble and bass, key of C major, 4/4 time. The music continues from the previous page, showing a melodic line in the bass staff.

## 90. Fünfte Mel. — e.

Dresden.

Musical score for piano, two staves, treble and bass, key of C minor, 4/4 time. The music consists of four measures of chords.

Continuation of the musical score for piano, two staves, treble and bass, key of C minor, 4/4 time. The music continues from the previous page, showing a melodic line in the bass staff.



## 90. Sechste Mel. — f.

A continuation of the musical score from the previous page. It consists of two staves of music, each with a treble clef and a bass clef. The key signature remains one flat. The music is presented in measures separated by vertical bar lines.

A continuation of the musical score from the previous page. It consists of two staves of music, each with a treble clef and a bass clef. The key signature remains one flat. The music is presented in measures separated by vertical bar lines.

A continuation of the musical score from the previous page. It consists of two staves of music, each with a treble clef and a bass clef. The key signature remains one flat. The music is presented in measures separated by vertical bar lines.

## 91. Wer weiß, wie nahe mir mein Ende —

Musical score for piano and voice, page 70, song 91. The score consists of two staves. The top staff is for the treble clef (G-clef) voice part, and the bottom staff is for the bass clef (F-clef) piano part. The music is in common time. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords.

Continuation of the musical score for piano and voice, page 70, song 91. The vocal line continues with eighth-note patterns. The piano accompaniment maintains its eighth-note chordal texture.

## 92. Ich gnüge mich an meinem Stande —

Musical score for piano and voice, page 70, song 92. The score consists of two staves. The top staff is for the treble clef (G-clef) voice part, and the bottom staff is for the bass clef (F-clef) piano part. The music is in common time. The vocal line begins with eighth notes. The piano accompaniment features eighth-note chords.

Continuation of the musical score for piano and voice, page 70, song 92. The vocal line continues with eighth-note patterns. The piano accompaniment maintains its eighth-note chordal texture.



## 93. Dir, dir Jehovah, will ich singen —



## 94. Ich bin vergnügt, weil mich mein Jesus liebt —

Musical score for hymn 94, page 72. The score consists of two staves of music in common time, G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns.

Continuation of the musical score for hymn 94, page 72. It continues the two-staff format in G major, common time, showing the progression of the melody.

## 95. Was ist es doch, was ist — a. Leipzig.

Musical score for hymn 95, section 'a.', page 72. The score consists of two staves of music in common time, G major, transitioning to F major at the end. The top staff uses a treble clef and the bottom staff uses a bass clef.

Continuation of the musical score for hymn 95, section 'a.', page 72. It continues the two-staff format in F major, common time, showing the progression of the melody.



96. Zweite Mel. — b.

Dresden.



## 97. Ich danke dir, o Gott, in deinem —

Musical score for two voices (Soprano and Bass) and piano. The key signature is common time (C). The vocal parts enter sequentially: Soprano begins with a single note, followed by Bass with a sustained note. The piano accompaniment consists of eighth-note chords.

Continuation of the musical score. The Soprano and Bass voices continue their entries sequentially. The piano accompaniment maintains its eighth-note chordal pattern.

Continuation of the musical score. The Soprano and Bass voices continue their entries sequentially. The piano accompaniment maintains its eighth-note chordal pattern.

Continuation of the musical score. The Soprano and Bass voices continue their entries sequentially. The piano accompaniment maintains its eighth-note chordal pattern.

## 98. Nun ruhen alle Wälder —



## 99. Herr Jesu Christ, wahr' Mensch und Gott —

Musical score for hymn 99, page 76. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for hymn 99, page 76. It continues the two-staff format with the same key signature of A major.

Final continuation of the musical score for hymn 99, page 76. It concludes the section with the same two-staff format and key signature.

## 100. Mit Fried' und Freud' ich fahr' dahin — a.

Musical score for hymn 100, section 'a.', page 76. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The music includes eighth-note patterns and sixteenth-note figures.



## 100. Zweite Mel. — b. Blauen.



## 101. Nun preiset alle Gottes Barmherzigkeit —

The image shows three staves of musical notation. The top staff uses a treble clef and common time, with a key signature of one sharp. The middle staff uses a bass clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. The music consists of chords and simple melodic lines.

## 102. Wir glauben all' an einen Gott, Vater, Sohn — a.

The image shows two staves of musical notation. The top staff uses a treble clef and common time, with a key signature of one flat. The bottom staff uses a bass clef and common time, with a key signature of one flat. The music consists of chords and simple melodic lines.

## 102. Zweite Mel. — b. Dresden.

Musical score for Zweite Mel. (b) featuring two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music consists of six measures, each ending with a fermata. The notes are primarily eighth and sixteenth notes.

Musical score for Zweite Mel. (b) continuing from the previous page. It shows two staves of music, identical to the first page, consisting of six measures each, ending with a fermata.

102. c. An einen Gott nur glauben wir — C. G. Schleinitz. 1827.

Musical score for An einen Gott nur glauben wir (c) featuring two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of six measures, each ending with a fermata. The notes are primarily eighth and sixteenth notes.

Musical score for An einen Gott nur glauben wir (c) continuing from the previous page. It shows two staves of music, identical to the first page, consisting of six measures each, ending with a fermata.

## 103. Der Wollust Meiz zu widerstreben —



## 104. Was sorgst du ängstlich für dein Leben — b.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. Measures 1-4. Key signature changes from C major to G major at measure 4.

Musical score for piano, two staves. Treble staff: G major, common time. Bass staff: G major, common time. Measures 5-8. Key signature changes back to C major at measure 8.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. Measures 9-12. Key signature changes to F major at measure 12.

Musical score for piano, two staves. Treble staff: F major, common time. Bass staff: F major, common time. Measures 13-16. Key signature changes back to C major at measure 16.

## 105. Dir dank' ich heute für mein Leben — a.



## 106. Du flagst, o Christ, in schweren Leiden — b.



## 107. Wer Gottes Wege geht —



## 108. Was ist mein Stand, mein Glück —





## 109. Wer bin ich von Natur —



## 110. Jauchzt ihr Erlösten dem Herrn —



## 111. Herr, lehre mich, wenn ich —





Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The vocal parts are separated by a brace. The soprano part features eighth-note patterns with grace notes, while the bass part consists of quarter notes and eighth-note pairs.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The vocal parts are separated by a brace. The soprano part includes a melodic line with eighth-note patterns and grace notes, while the bass part consists of quarter notes and eighth-note pairs.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The vocal parts are separated by a brace. The soprano part includes a melodic line with eighth-note patterns and grace notes, while the bass part consists of quarter notes and eighth-note pairs.

112. Nicht so traurig, nicht so schwer —

Sechszeilig troch.

Musical score for hymn 112, page 88. The score consists of two staves. The top staff is in common time (C) and G major (G). The bottom staff is in common time (C) and F major (F). Both staves feature six-line lyrics in a traditional German style.

113. Liebster Jesu, wir sind hier —

Musical score for hymn 113, page 88. The score consists of two staves. The top staff is in common time (C) and G major (G). The bottom staff is in common time (C) and F major (F). Both staves feature six-line lyrics in a traditional German style.

Continuation of the musical score for hymn 113, page 88. The score consists of two staves. The top staff is in common time (C) and G major (G). The bottom staff is in common time (C) and F major (F). Both staves feature six-line lyrics in a traditional German style.

## 114. Herr, ich habe mißgehandelt —



## 115. Gott des Himmels und der Erden —



## 116. Jesu, meine Freud' und Wonne —

Musical score for hymn 116, featuring two staves of music for piano or organ. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The music consists of four measures, each ending with a fermata. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.

Continuation of the musical score for hymn 116, featuring two staves of music for piano or organ. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The music consists of five measures, each ending with a fermata. The melody continues in the treble clef staff, with harmonic support from the bass clef staff.

## 117. Jesus, meine Zuversicht — a.

Musical score for hymn 117, first part 'a.', featuring two staves of music for piano or organ. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The music consists of four measures, each ending with a fermata. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.

Continuation of the musical score for hymn 117, part 'a.', featuring two staves of music for piano or organ. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The music consists of five measures, each ending with a fermata. The melody continues in the treble clef staff, with harmonic support from the bass clef staff.



## 118. Zweite Mel. — b.

The second melodic line (b) begins with a treble clef and a key signature of one sharp (F#). The music continues the eighth-note pattern established in the previous section, maintaining the same rhythmic and harmonic structure.

The continuation of the second melodic line (b) begins with a treble clef and a key signature of one sharp (F#). The music continues the eighth-note pattern established in the previous section, maintaining the same rhythmic and harmonic structure.

The final section of the second melodic line (b) begins with a treble clef and a key signature of one sharp (F#). The music concludes the piece with a final eighth-note pattern, bringing the melodic line to a close.

## 119. Dritte Mel. — c.

Musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music consists of eight measures. The treble staff has eighth-note patterns such as quarter note followed by eighth note, eighth note followed by quarter note, and eighth-note pairs. The bass staff has eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs.

Continuation of musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music continues for another eight measures. The treble staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs. The bass staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs.

## 120. Meinen Jesum laß ich nicht — d.

Continuation of musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music continues for another eight measures. The treble staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs. The bass staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs.

Continuation of musical score for piano, two staves. Treble staff: G major, common time. Bass staff: C major, common time. The music continues for another eight measures. The treble staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs. The bass staff features eighth-note patterns like eighth note followed by quarter note, eighth note followed by eighth note, and eighth-note pairs.

## 121. Steil und dornicht ist der Pfad = e.



## 122. Seelenbräutigam —



## 123. Gottes Sohn ist kommen —

Musical score for organ or piano, two staves in common time, key signature one sharp. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of four measures, each ending with a half note. Measures 1-3 feature eighth-note patterns in the treble staff, while the bass staff provides harmonic support with quarter notes. Measure 4 concludes with a single eighth note in the treble staff.

Continuation of the musical score for organ or piano. The two staves remain in common time and key signature one sharp. The treble staff continues its eighth-note pattern, and the bass staff provides harmonic support with quarter notes. The measure ends with a half note in the treble staff.

Continuation of the musical score for organ or piano. The two staves remain in common time and key signature one sharp. The treble staff continues its eighth-note pattern, and the bass staff provides harmonic support with quarter notes. The measure ends with a half note in the treble staff.

## 124. Höchster König, Jesu Christ —

Musical score for organ or piano, two staves in common time, key signature one sharp. The treble staff begins with a eighth-note pattern followed by a half note. The bass staff provides harmonic support with quarter notes. The measure ends with a half note in the treble staff.

A page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of six measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dotted half note followed by eighth-note pairs. Measures 4-5 show eighth-note patterns with some sixteenth-note grace notes. Measure 6 concludes with eighth-note pairs.

## 125. Ach, was soll ich Sünder machen —

A musical score for piano, featuring two staves. The top staff uses a treble clef and has two sharps (G major). The bottom staff uses a bass clef and has no sharps (C major). The music is divided into six measures by vertical bar lines. Measure 1 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 2 begins with a quarter note in the bass. Measure 3 features a melodic line in the treble with eighth-note pairs. Measures 4-6 continue this pattern, with measure 6 concluding with a half note in the bass.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a sharp sign). The score consists of six measures, numbered 11 through 16. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measures 12-15 show various patterns of eighth and sixteenth notes in both staves, often with grace notes. Measure 16 concludes with a half note in the bass and a final measure ending with a half note in the treble.

A page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp. The music consists of six measures, each ending with a repeat sign and a double bar line. The notes include eighth and sixteenth notes, and rests.

## 126. Alles ist an Gottes Segen — a.

Leipzig.

Musical score for piano, two staves, treble and bass, in common time, key of G major. The score consists of four measures. The treble staff has eighth-note patterns, and the bass staff has quarter-note patterns.

Continuation of the musical score for piano, two staves, treble and bass, in common time, key of G major. The score consists of four measures. The treble staff has eighth-note patterns, and the bass staff has quarter-note patterns.

Continuation of the musical score for piano, two staves, treble and bass, in common time, key of G major. The score consists of four measures. The treble staff has eighth-note patterns, and the bass staff has quarter-note patterns.

## 127. Zweite Mel. — b.

Dr.

Musical score for piano, two staves, treble and bass, in common time, key of D major. The score consists of four measures. The treble staff has eighth-note patterns, and the bass staff has quarter-note patterns.



## 128. Kein Stündlein geht dahin —



## 129. Herr Christ, der ein'ge Gottessohn — a.

Musical score for hymn 129, part a, in C major. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for hymn 129, part a, in C major. It continues the two-staff format with the same key signatures and note patterns as the previous page.

## 130. Wenn meine Sünd' mich kränken — b.

Musical score for hymn 130, part b, in C major. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music includes a dynamic change from forte to piano.

Continuation of the musical score for hymn 130, part b, in C major. It continues the two-staff format with the same key signatures and note patterns as the previous page.



## 131. O Lamm Gottes unschuldig —

The second page of a musical score for hymn 131. It contains two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music consists of measures separated by vertical bar lines. The notes are indicated by vertical stems with small circles. The first measure of each staff begins with a half note.

The third page of a musical score for hymn 131. It contains two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music consists of measures separated by vertical bar lines. The notes are indicated by vertical stems with small circles. The first measure of each staff begins with a half note.

The fourth page of a musical score for hymn 131. It contains two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music consists of measures separated by vertical bar lines. The notes are indicated by vertical stems with small circles. The first measure of each staff begins with a half note.

## 132. Mein junges Leben hat ein End'

Musical score for piano duet, page 100, section 132. The score consists of two staves: treble and bass. The key signature changes from C major to F# major (one sharp) at the beginning of the piece. The tempo is marked as 100.

Continuation of the musical score for piano duet, section 132. The score continues from the previous page, showing the progression of the melody and harmonic changes.

## 133. Komm süßer Tod —

Musical score for piano duet, page 100, section 133. The score consists of two staves: treble and bass. The key signature changes from C major to G major (one sharp). The tempo is marked as 100.

Continuation of the musical score for piano duet, section 133. The score continues from the previous page, showing the progression of the melody and harmonic changes.



## 134. Allein Gott in der Höh' sei Ehr' — a.

A continuation of the musical score. The key signature changes to C major (no sharps or flats). The music consists of four measures. The vocal parts continue from the previous system.

A continuation of the musical score. The key signature changes back to one sharp (F#). The music consists of four measures. The vocal parts continue from the previous system.

A continuation of the musical score. The key signature changes back to one sharp (F#). The music consists of four measures. The vocal parts continue from the previous system.

## 135. Sei Lob und Chr' dem höchsten Gut — b.



## 136. Nun freut euch lieben Christeng'mein — c.





137. Herr, wie du willst, so schick's mit mir — d.

## 138. Wenn mein Stündlein vorhanden ist — e.

Musical score for piano, two staves. Treble staff: quarter note, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair. Bass staff: quarter note, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair.

Continuation of musical score for piano, two staves. Treble staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair. Bass staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair.

## 139. Aus tiefer Noth schrei ich zu dir — f.

Continuation of musical score for piano, two staves. Treble staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair. Bass staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair.

Continuation of musical score for piano, two staves. Treble staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair. Bass staff: eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair, eighth-note pair.



## 140. Herr Jesu Christ, du höchstes Gut — g.

A continuation of the musical score. The Soprano part now has a melodic line consisting of eighth-note pairs. The Bass part continues its quarter-note chordal pattern. The piano part is implied by the bass line.

A continuation of the musical score. The Soprano part now has a melodic line consisting of eighth-note pairs. The Bass part continues its quarter-note chordal pattern. The piano part is implied by the bass line.

A continuation of the musical score. The Soprano part now has a melodic line consisting of eighth-note pairs. The Bass part continues its quarter-note chordal pattern. The piano part is implied by the bass line.

## 141. Ach Gott, vom Himmel sieh' darein — h.



## 142. Es spricht der Unweisen Mund — i.





## 143. Wär' Gott nicht mit uns diese Zeit — k.

The second page of the musical score for hymn 143. It continues the two-staff format. The top staff starts with a dotted half note followed by a quarter note. The bottom staff begins with a quarter note. The music is in common time, indicated by a 'C' below the clefs.

The third page of the musical score. The top staff begins with a dotted half note followed by a quarter note. The bottom staff begins with a quarter note. The music is in common time.

The fourth page of the musical score. The top staff begins with a dotted half note followed by a quarter note. The bottom staff begins with a quarter note. The music is in common time.

## 144. Wo Gott, der Herr, nicht bei uns hält — 1.

Musical score for piano, two staves, common time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Continuation of musical score for piano, two staves, common time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Continuation of musical score for piano, two staves, common time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.

## 145. In dulci jubilo —

Musical score for piano, two staves, common time. Treble staff has eighth-note chords. Bass staff has eighth-note chords.



146. Auf Gott setz' ich mein Vertrauen — Siebenzeilig troch.



## 147. Singen wir aus Herzensgrund —

Musical score for hymn 147, two staves in common time, key signature one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a fermata.

Continuation of the musical score for hymn 147, two staves in common time, key signature one flat. The music continues for another eight measures, each ending with a fermata.

## 148. Jesu, meines Herzens Freud' —

Musical score for hymn 148, two staves in common time, key signature one sharp. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a fermata.

Continuation of the musical score for hymn 148, two staves in common time, key signature one sharp. The music continues for another eight measures, each ending with a fermata.



## 149. Jammer hat mich ganz umgeben —

A musical score page featuring two staves of music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of measures separated by vertical bar lines, with various note heads and stems indicating pitch and rhythm.

A continuation of the musical score from page 149, featuring two staves of music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of measures separated by vertical bar lines, with various note heads and stems indicating pitch and rhythm.

A continuation of the musical score from page 149, featuring two staves of music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of measures separated by vertical bar lines, with various note heads and stems indicating pitch and rhythm.

## 150. Liebster Immanuel, Herzog der Frommen —

Musical score for piano, two staves, 3/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of a hymn tune.

Continuation of the musical score for piano, two staves, 3/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues from the previous page, consisting of six measures.

## 151. Gieb dich zufrieden und sei stille — Achtzeilig jambisch.

Musical score for piano, two staves, common time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of a hymn tune.

Continuation of the musical score for piano, two staves, common time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues from the previous page, consisting of six measures.



## 152. Nur nicht betrübt —

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major, indicated by a single sharp sign. The music consists of measures separated by vertical bar lines, with various note heads and stems.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major, indicated by a single sharp sign. The music consists of measures separated by vertical bar lines, with various note heads and stems.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major, indicated by a single sharp sign. The music consists of measures separated by vertical bar lines, with various note heads and stems.

## 153. Wer Jesum bei sich hat —



## 154. Mein' Augen schlies' ich jetzt —





## 155. Nun danket alle Gott — a.



## 156. O Gott, du frommer Gott — b.

Musical score for hymn 156, section b, in C major and common time. The score consists of two staves: treble and bass. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for hymn 156, section b, in C major and common time. It continues the eighth-note patterns and sixteenth-note figures established in the previous section.

Continuation of the musical score for hymn 156, section b, in C major and common time. It continues the eighth-note patterns and sixteenth-note figures established in the previous sections.

## 157. Zweite Mel. — c.

Dresden.

Musical score for hymn 157, section c, in G major and common time. The score consists of two staves: treble and bass. The music features eighth-note patterns and some sixteenth-note figures.



## 158. Dritte Mel. — d.



## 159. Ach Gott, wird denn mein Leid —



## 160. O großer Gott von Macht —





## 161. Auf, auf mein Herz mit Freuden —



— 120 —

## 162. Aus meines Herzens Grunde — a.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music consists of six measures of a simple harmonic progression.

Continuation of the musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music continues from the previous page, consisting of six measures.

## 163. Von Gott will ich nicht lassen — b.

Musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music consists of six measures, continuing from the previous section.

Continuation of the musical score for piano, two staves. Treble staff: C major, common time. Bass staff: C major, common time. The music continues from the previous section, consisting of six measures.



## 164. O Haupt voll Blut und Wunden — a.



## 165. Ich dank dir, lieber Herr — b.

Musical score for hymn 165, section b., in common time (C). The key signature is A major (two sharps). The music consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a steady quarter-note bass line. The music concludes with a repeat sign and a double bar line.

Continuation of the musical score for hymn 165, section b., in common time (C). The key signature remains A major (two sharps). The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords. The music ends with a final double bar line.

## 166. Keinen hat Gott verlassen — c.

Musical score for hymn 166, section c., in common time (C). The key signature is A major (two sharps). The treble staff features a rhythmic pattern of eighth and sixteenth notes. The bass staff provides harmonic foundation with sustained notes and chords. The music ends with a double bar line.

Continuation of the musical score for hymn 166, section c., in common time (C). The key signature remains A major (two sharps). The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords. The music ends with a final double bar line.



## 167. Schatz über alle Schätze — d.



## 168. Der lieben Sonne Licht —

Dresden.

Musical score for piano, two staves, measures 1-6. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns with occasional sixteenth-note grace notes.

Musical score for piano, two staves, measures 7-12. The top staff continues with eighth-note patterns. The bottom staff introduces a new harmonic progression, starting with a C major chord. Measures 11 and 12 feature a melodic line in the bass staff.

## 169. Zweite Mel.

2.

Musical score for piano, two staves, measures 1-6. The top staff starts in G minor (B-flat) and moves to E major (no key signature). The bottom staff starts in G minor (B-flat) and moves to E major (no key signature).

Musical score for piano, two staves, measures 7-12. The top staff continues in E major. The bottom staff continues in E major, featuring a sustained note in measure 11.



## 170. Was Gott thut, das ist —

A handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

A handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

A handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures of eighth-note patterns.

## 171. Durch Adams Fall ist ganz verderbt — a.



## 172. Was mein Gott will, gescheh' allzeit — b.



## 173. O Herre Gott, dein göttlich Wort — c.



## 174. Oft klagt dein Herz, wie schwer es sei — d.

Hiller

Musical score for piano, two staves. Treble staff: measures 1-4. Bass staff: measures 1-4.

Musical score for piano, two staves. Treble staff: measures 5-8. Bass staff: measures 5-8.

Musical score for piano, two staves. Treble staff: measures 9-12. Bass staff: measures 9-12.

Musical score for piano, two staves. Treble staff: measures 13-16. Bass staff: measures 13-16.

## 175. Wer Gott vertraut —

The image shows four staves of musical notation for a piano, arranged in two systems of two staves each. The notation is in common time, with a key signature of three sharps (F major). The top staff (treble clef) and bottom staff (bass clef) both begin with a quarter note. The first system consists of measures 1 through 4. The second system begins at measure 5 and ends at measure 8. The music features various note values including eighth and sixteenth notes, and rests. Measures 5 and 6 include dynamic markings such as forte (f), piano (p), and forte (f).

## 176. Ermuntre dich, mein schwacher Geist

The musical score consists of four staves of organ or piano music. The top two staves are in common time (indicated by 'C') and the bottom two are in common time (indicated by 'C'). The key signature changes from C major to F major (one sharp) and then to G major (two sharps). The music features various note values including quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measures 1-4 are shown, followed by a repeat sign and measures 5-8.

## 177. Ich bin betrübt —

The musical score consists of four identical staves, each with a treble clef and a bass clef, indicating two voices. The key signature is two flats. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Each measure contains either three or four notes. The notes are primarily quarter notes, with some eighth notes appearing in pairs. The bass line provides harmonic support, while the soprano line carries the primary melodic line.

## 178. O Ewigkeit, du Donnerwort —

The musical score consists of four staves of music, likely for organ or piano. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from two sharps to one sharp to no sharps or flats. The time signature is common time. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like a breve rest and a fermata. Measures 1-4 are shown, followed by a large measure repeat sign.

## 179. Erbarm' dich mein, o Herr Gott —

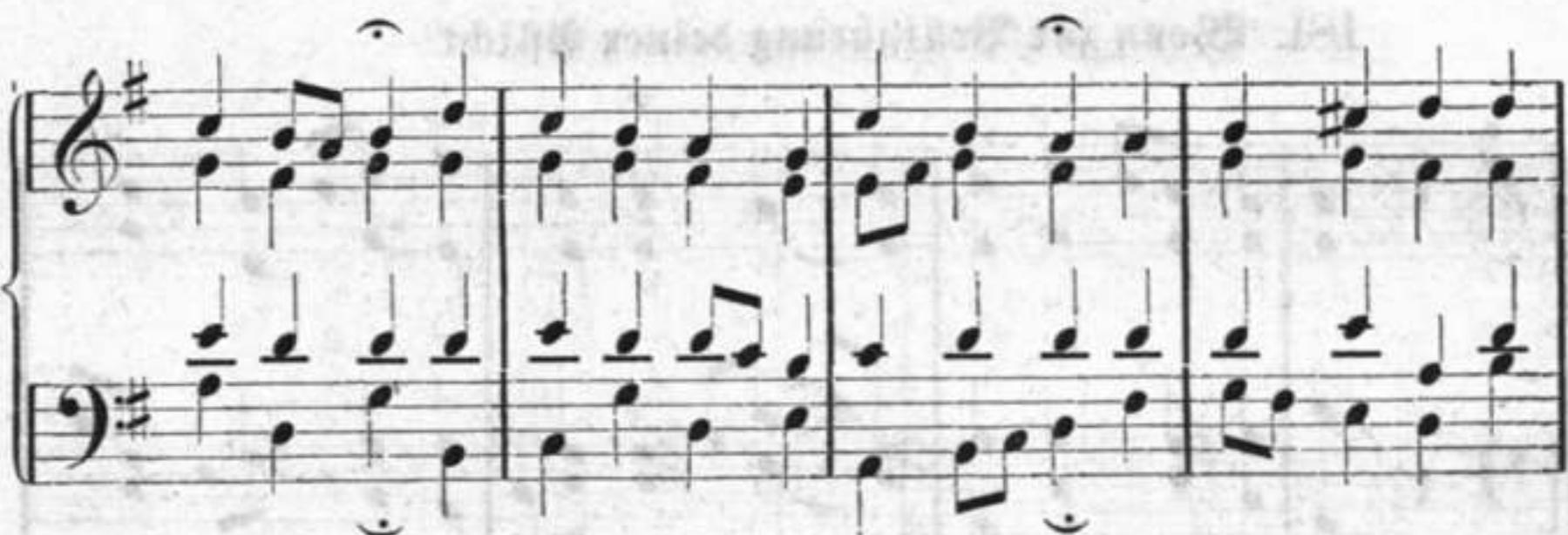
Musical score for organ or piano, page 134, hymn 179. The score consists of two staves: treble and bass. The key signature is common time (C). The music features a mix of quarter and eighth notes, with some rests. Measures 1-4 show a steady pattern of eighth-note pairs in the treble and quarter notes in the bass. Measures 5-8 continue this pattern with slight variations in note duration.

Continuation of the musical score for organ or piano, page 134, hymn 179. The score continues from the previous page, showing measures 5-8. The key signature changes to A major (two sharps) at the beginning of the section. The treble staff has a dotted half note followed by eighth-note pairs. The bass staff has quarter notes and eighth-note pairs. Measures 9-12 show a similar pattern with some variations in note values and rests.

Continuation of the musical score for organ or piano, page 134, hymn 179. The score continues from the previous page, showing measures 9-12. The key signature changes back to C major (no sharps or flats). The treble staff has a mix of quarter and eighth notes. The bass staff has quarter notes and eighth-note pairs. Measures 13-16 show a continuation of this pattern with some variations in note values and rests.

## 180. Ich bin ja, Herr, in deiner Macht —

Musical score for organ or piano, page 134, hymn 180. The score consists of two staves: treble and bass. The key signature changes to G major (one sharp) at the beginning of the section. The treble staff has a mix of quarter and eighth notes. The bass staff has quarter notes and eighth-note pairs. Measures 1-4 show a steady pattern of eighth-note pairs in the treble and quarter notes in the bass. Measures 5-8 continue this pattern with some variations in note duration.



## 181. Wenn zur Vollführung deiner Pflicht —

Musical score for piano and voice, page 181. The score consists of three systems of music. The top system shows two staves: treble and bass. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#). The middle system shows two staves: treble and bass. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#). The bottom system shows two staves: treble and bass. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#).

Continuation of the musical score for piano and voice, page 181. This section begins with a treble staff in common time (C) and a key signature of one sharp (F#), followed by a bass staff in common time (C) and a key signature of one sharp (F#). The music continues with a treble staff in common time (C) and a key signature of one sharp (F#), followed by a bass staff in common time (C) and a key signature of one sharp (F#).

Continuation of the musical score for piano and voice, page 181. This section begins with a treble staff in common time (C) and a key signature of one sharp (F#), followed by a bass staff in common time (C) and a key signature of one sharp (F#). The music continues with a treble staff in common time (C) and a key signature of one sharp (F#), followed by a bass staff in common time (C) and a key signature of one sharp (F#).

## 182. Mein Jesu, dem die Seraphinen —

Musical score for piano and voice, page 182. The score consists of two systems of music. The first system shows two staves: treble and bass. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#). The second system shows two staves: treble and bass. The treble staff has a common time signature (C) and a key signature of one sharp (F#). The bass staff has a common time signature (C) and a key signature of one sharp (F#).

Musical score for two voices (Soprano and Bass) in G major. The vocal parts are separated by a brace. The Soprano part consists of eighth-note patterns, while the Bass part consists of quarter notes and eighth-note pairs. Measure 1 ends with a fermata over the bass note. Measures 2-4 show a continuation of these patterns.

Continuation of the musical score. The Soprano part features eighth-note patterns, and the Bass part includes quarter notes and eighth-note pairs. Measure 8 ends with a fermata over the bass note.

Continuation of the musical score. The Soprano part consists of eighth-note patterns, and the Bass part includes quarter notes and eighth-note pairs. Measure 12 ends with a fermata over the bass note.

Continuation of the musical score. The Soprano part features eighth-note patterns, and the Bass part includes quarter notes and eighth-note pairs. Measure 16 ends with a fermata over the bass note.

## 183. Wie mächtig spricht in meiner Seele — a.



## 184. Wie groß ist des Allmächtigen Güte — b.



— 140 —

## 185. Es ist nun aus mit meinem Leben —

Musical score for piano, two staves, treble and bass, in common time, key of G major (two sharps). The score consists of four measures. The treble staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth. The bass staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth.

Continuation of the musical score for piano, two staves, treble and bass, in common time, key of G major (two sharps). The score consists of four measures. The treble staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth. The bass staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth.

Continuation of the musical score for piano, two staves, treble and bass, in common time, key of G major (two sharps). The score consists of four measures. The treble staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth. The bass staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth.

## 186. Hinweg, ihr zweifelnden Gedanken —

Musical score for piano, two staves, treble and bass, in common time, key of G major (two sharps) followed by common time, key of E major (one sharp). The score consists of four measures. The treble staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth. The bass staff has eighth-note patterns like quarter-quarter-eighth and eighth-eighth-eighth.

Musical score for two voices (Soprano and Bass) in common time and G major. The vocal parts are separated by a brace. The Soprano part begins with a dotted half note followed by eighth notes. The Bass part enters with quarter notes. Measures 1-4 consist of eighth-note patterns.

Musical score for two voices (Soprano and Bass) in common time and G major. The vocal parts are separated by a brace. The Soprano part begins with a dotted half note followed by eighth notes. The Bass part enters with quarter notes. Measures 5-8 consist of eighth-note patterns.

Musical score for two voices (Soprano and Bass) in common time and G major. The vocal parts are separated by a brace. The Soprano part begins with a dotted half note followed by eighth notes. The Bass part enters with quarter notes. Measures 9-12 consist of eighth-note patterns.

Musical score for two voices (Soprano and Bass) in common time and G major. The vocal parts are separated by a brace. The Soprano part begins with a dotted half note followed by eighth notes. The Bass part enters with quarter notes. Measures 13-16 consist of eighth-note patterns.

## 187. Ach, wir armen Sünder —

Achtzeilig troch.

The image shows four staves of musical notation, likely for organ or piano, arranged vertically. Each staff consists of a treble clef, a bass clef, and five horizontal lines. The music is divided into measures by vertical bar lines. The notation includes various note heads (solid black, open, and with stems), rests, and accidentals like flats and sharps. The first three staves begin in common time (indicated by a 'C') and transition to common time with a key signature of one sharp (indicated by a 'F#'). The fourth staff begins in common time with a key signature of one sharp. The music is organized into four systems, each starting with a repeat sign and a bass clef. The first system ends with a double bar line and a bass clef. The second system ends with a double bar line and a bass clef. The third system ends with a double bar line and a bass clef. The fourth system ends with a double bar line and a bass clef.



## 188. Brunnquell aller Güter —



## 189. Straf mich nicht in deinem Zorn —

Musical score for piano, two staves, measures 1-5. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns.

Musical score for piano, two staves, measures 6-10. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns.

## 190. Liebster Vater, ich dein Kind — a.

Musical score for piano, two staves, measures 1-5. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns.

Musical score for piano, two staves, measures 6-10. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns.

## 191. Christus, der uns selig macht — b. Dr.

First system of a four-part musical score. The top two staves are in soprano and alto voices, both in treble clef and common time. The bottom two staves are in tenor and basso continuo, both in bass clef. The music consists of measures 1 through 4. The soprano and alto parts feature eighth-note patterns, while the tenor and basso continuo parts provide harmonic support.

Second system of a four-part musical score, continuing from the first. Measures 5 through 8 are shown. The soprano and alto voices continue their eighth-note patterns, and the harmonic foundation provided by the tenor and basso continuo remains consistent.

Third system of a four-part musical score, continuing from the second. Measures 9 through 12 are shown. The vocal parts maintain their eighth-note patterns, and the harmonic support from the basso continuo is steady.

Fourth system of a four-part musical score, continuing from the third. Measures 13 through 16 are shown. The vocal parts continue their eighth-note patterns, and the harmonic support from the basso continuo is steady.

## 192. Dieselbe Melodie.

2.

A musical score for piano, consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of four measures. In the first measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the second measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the third measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the fourth measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes.

A musical score for piano, consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of four measures. In the first measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the second measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the third measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the fourth measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes.

A musical score for piano, consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of four measures. In the first measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the second measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the third measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the fourth measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes.

A musical score for piano, consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of four measures. In the first measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the second measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the third measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes. In the fourth measure, the treble staff has a dotted half note followed by eighth notes, and the bass staff has a dotted half note followed by eighth notes.

## 193. Jesu Leiden, Pein und Tod — c.

Musical score for piano, four hands. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time. Measures 1-4. The treble staff has eighth-note chords. The bass staff has eighth-note chords.

Musical score for piano, four hands. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time. Measures 5-8. The treble staff has eighth-note chords. The bass staff has eighth-note chords.

Musical score for piano, four hands. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time. Measures 9-12. The treble staff has eighth-note chords. The bass staff has eighth-note chords.

Musical score for piano, four hands. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time. Measures 13-16. The treble staff has eighth-note chords. The bass staff has eighth-note chords.

## 194. Warum sollt' ich mich denn grämen —



## 195. Herr, nicht schicke deine Rache —





## 196. Werde munter mein Gemüthe — a.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major (one sharp). The music consists of vertical measures with eighth and sixteenth notes, and includes a repeat sign with a brace indicating a return to the previous section.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major to D major (two sharps). The music consists of vertical measures with eighth and sixteenth notes, and includes a repeat sign with a brace indicating a return to the previous section.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from D major to A major (three sharps). The music consists of vertical measures with eighth and sixteenth notes, and includes a repeat sign with a brace indicating a return to the previous section.

## 197. Freu' dich sehr, o meine Seele — b.

Musical score for piano, first system of hymn 197. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (C). The music features eighth-note patterns and rests. The bass staff includes a dynamic marking 'p' (piano).

Musical score for piano, second system of hymn 197. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (C). The music continues with eighth-note patterns and rests. The bass staff includes a dynamic marking 'p' (piano).

Musical score for piano, third system of hymn 197. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (C). The music continues with eighth-note patterns and rests. The bass staff includes a dynamic marking 'p' (piano).

## 198. Welt ade! ich bin dein müde! —

Musical score for piano, first system of hymn 198. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (C). The music features eighth-note patterns and rests. The bass staff includes a dynamic marking 'p' (piano).



## 199. Jesu, der du meine Seele — a.

Musical score for piano, four hands. Treble and bass staves. Key signature: one flat. Time signature: common time. Measures 1-4. The treble staff has eighth-note chords. The bass staff has eighth-note chords.

Musical score for piano, four hands. Treble and bass staves. Key signature: one flat. Time signature: common time. Measures 5-8. The treble staff has eighth-note chords. The bass staff has eighth-note chords. A sixteenth-note pattern is shown in measure 7.

Musical score for piano, four hands. Treble and bass staves. Key signature: one flat. Time signature: common time. Measures 9-12. The treble staff has eighth-note chords. The bass staff has eighth-note chords. A sixteenth-note pattern is shown in measure 11.

Musical score for piano, four hands. Treble and bass staves. Key signature: one flat. Time signature: common time. Measures 13-16. The treble staff has eighth-note chords. The bass staff has eighth-note chords. A sixteenth-note pattern is shown in measure 15.

## 200. Alle Menschen müssen sterben — b.



## 200. Dritte Mel. — c.

Musical score for the third melody (c.). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features eighth-note patterns and rests. Measures 1-5 are shown, followed by a repeat sign and measures 6-10.

Continuation of the musical score for the third melody (c.). Measures 6-10 are shown, followed by a repeat sign and measures 11-15.

## 200. Vierte Mel. — d.

Musical score for the fourth melody (d.). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features eighth-note patterns and rests. Measures 1-5 are shown, followed by a repeat sign and measures 6-10.

Continuation of the musical score for the fourth melody (d.). Measures 6-10 are shown, followed by a repeat sign and measures 11-15.



## 201. Ach, daß nicht die letzte Stunde —



## 202. Schmücke dich, o liebe Seele —



## 203. Christ lag in Todesbanden —





## 204. Brich entzwei, mein armes Herz —

## 205. Eins ist noth! ach Herr, dies Eine —



## 206. Es ist genug, so nimm, Herr — Neunzeilig jambisch.



A continuation of the musical score. The top voice (Soprano) begins with a dotted half note followed by eighth notes. The bottom voice (Bass) begins with quarter notes. The music consists of four measures per system, with a repeat sign and endings.

A continuation of the musical score. The top voice (Soprano) begins with a dotted half note followed by eighth notes. The bottom voice (Bass) begins with quarter notes. The music consists of four measures per system, with a repeat sign and endings.

A continuation of the musical score. The top voice (Soprano) begins with a dotted half note followed by eighth notes. The bottom voice (Bass) begins with quarter notes. The music consists of four measures per system, with a repeat sign and endings.

## 207. Ein' feste Burg ist unser Gott

The image displays four staves of musical notation for a piano, arranged in two systems of two staves each. The top system consists of the treble clef staff and the bass clef staff. The bottom system also consists of the treble clef staff and the bass clef staff. The music is in common time, with a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like dots and dashes. Measures 1-5 are shown, with measure 5 concluding with a repeat sign and a double bar line.

## 208. Ich ruf zu dir, Herr Jesu Christ —

The musical score consists of four staves of music for two voices (Soprano and Bass) and piano. The top two staves are for the voices, and the bottom two staves are for the piano. The music is in common time and G major. The vocal parts enter at measure 1, while the piano part begins earlier. The vocal parts sing eighth-note patterns, and the piano part provides harmonic support with eighth and sixteenth-note chords.

## 209. Christ, unser Herr, zum Jordan kam — a.

The image displays four staves of musical notation, likely for organ or piano, arranged vertically. Each staff consists of five horizontal lines. The top two staves begin in common time (indicated by a 'C') and transition to common time with a key signature of one sharp (F#). The bottom two staves begin in common time (indicated by a 'C') and transition to common time with a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The notation includes various note values such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes, along with rests and dynamic markings like dots and dashes. The first staff starts with a single note, followed by a series of eighth-note pairs. The second staff begins with a sixteenth-note pair, followed by eighth-note pairs. The third staff starts with a quarter note, followed by eighth-note pairs. The fourth staff begins with a sixteenth-note pair, followed by eighth-note pairs.

## 210. Es wolle Gott uns gnädig sein — b.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from C major to G major at the end of the section. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff. The music consists of four measures, ending with a half note in G major.

A continuation of the musical score from the previous system. It consists of four measures, ending with a half note in G major. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff.

A continuation of the musical score from the previous system. It consists of four measures, ending with a half note in G major. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff.

A continuation of the musical score from the previous system. It consists of four measures, ending with a half note in G major. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff.

## 211. Komm heiliger Geist, Herre Gott —



## 212. Allein zu dir, Herr Jesu Christ —

The image shows four staves of musical notation, likely for organ or piano, arranged vertically. The notation consists of two treble clef staves (one above the other) and two bass clef staves (one above the other). The music is in common time, indicated by a 'C' at the beginning of each staff. The first staff (top treble) has a key signature of one sharp (F#), while the second staff (bottom treble) and both bass staves have a key signature of no sharps or flats. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The notation is typical of early printed music, with some variations in note head style and placement.

## 213. Herr Gott, nun schleuß' den Himmel auf —



## 214. Jesu, meine Freude — Neunzeilig troch.





215. Wie wohl ist mir, o Freund der Seelen —  
Zehnzeilig jambisch.

*Dolce*



## 216. O König, dessen Majestät = An Wasserflüssen =



König, dessen Majestät = An Wasserflüssen =



## 217. Ein Kindlein so läbelich — a.

The image shows four staves of musical notation for a piano, arranged in two columns. The top two staves begin with a treble clef, a key signature of one sharp (F#), and common time (C). The bottom two staves begin with a bass clef, a key signature of one sharp (F#), and common time (C). The notation consists of various note values (eighth and sixteenth notes) and rests, separated by vertical bar lines. Measures are divided by vertical bar lines, and some measures contain multiple groups of notes. The music is divided into four sections, each ending with a small bracket under the bass staff and the label 'a.' centered below it. The first section spans measures 1-4, the second from 5-8, the third from 9-12, and the fourth from 13-16.

## 218. Ich sinke zu verwesen — b. = Einst reift die Saat —

Musical score for piano, four hands. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 1-4.

Measures 5-8. Treble and bass staves. Key signature: one sharp. Time signature: common time.

Measures 9-12. Treble and bass staves. Key signature: one sharp. Time signature: common time.

Measures 13-16. Treble and bass staves. Key signature: one sharp. Time signature: common time.

219. Sollt' ich meinem Gott nicht singen — Zehnzeilig troch.

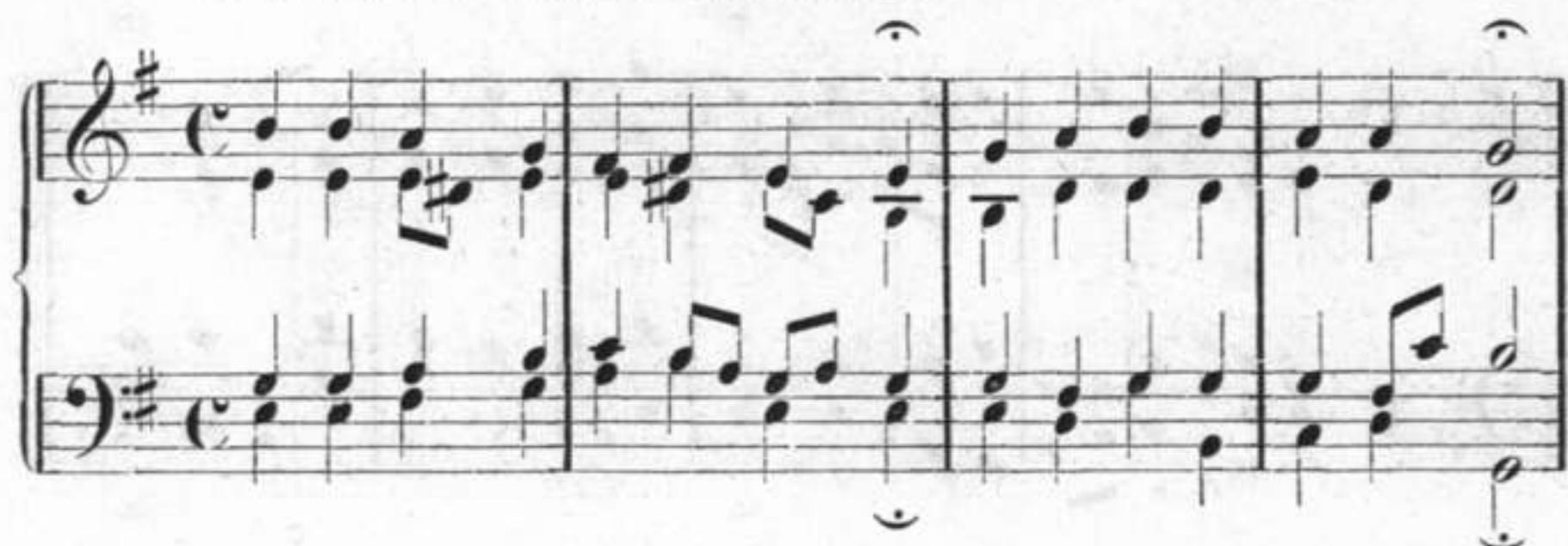
A musical score for four systems, likely for organ or piano. The top system has a treble clef, common time, and a key signature of one flat. The bottom system has a bass clef, common time, and a key signature of one flat. The music consists of measures separated by vertical bar lines, with various note heads and stems. Measures 1-4 show a steady pattern of eighth and sixteenth notes. Measures 5-8 show a more complex harmonic progression with chords and sustained notes.

A continuation of the musical score from the previous system. The top system (treble clef) and bottom system (bass clef) continue their respective melodic and harmonic lines. Measures 1-4 show a continuation of the eighth and sixteenth note patterns. Measures 5-8 show further development with different note values and harmonic changes.

A continuation of the musical score from the previous system. The top system (treble clef) and bottom system (bass clef) continue their respective melodic and harmonic lines. Measures 1-4 show a continuation of the eighth and sixteenth note patterns. Measures 5-8 show further development with different note values and harmonic changes.

A continuation of the musical score from the previous system. The top system (treble clef) and bottom system (bass clef) continue their respective melodic and harmonic lines. Measures 1-4 show a continuation of the eighth and sixteenth note patterns. Measures 5-8 show further development with different note values and harmonic changes.

## 220. Freuet euch ihr Christen alle —



## 221. Gott lebet noch — Zwölfzeilig jambisch.



## 222. Nun lob' mein' Seel' den Herren —



## 223. O Mensch, bewein' dein' Sünde groß —



## 224. Hilf, Herr Jesu, laß gelingen —

Musical score for piano, two staves, measures 1-4. Treble staff: C major, common time. Bass staff: C major, common time.

Musical score for piano, two staves, measures 5-8. Treble staff: C major, common time. Bass staff: C major, common time.

Musical score for piano, two staves, measures 9-12. Treble staff: C major, common time. Bass staff: C major, common time.

## 225. Wie schön leuchtet der Morgenstern —

Musical score for piano, two staves, measures 1-4. Treble staff: C major, common time. Bass staff: C major, common time.



A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music. The top system shows the soprano and bass parts above a piano reduction. The middle system shows the soprano and bass parts above a piano reduction. The bottom system shows the soprano and bass parts above a piano reduction. The fourth system continues the soprano and bass parts above a piano reduction.

A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music. The top system shows the soprano and bass parts above a piano reduction. The middle system shows the soprano and bass parts above a piano reduction. The bottom system shows the soprano and bass parts above a piano reduction. The fourth system continues the soprano and bass parts above a piano reduction.

A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music. The top system shows the soprano and bass parts above a piano reduction. The middle system shows the soprano and bass parts above a piano reduction. The bottom system shows the soprano and bass parts above a piano reduction. The fourth system continues the soprano and bass parts above a piano reduction.

## 226. Wachet auf, ruft uns die Stimme —

The image shows four staves of musical notation for two voices (Soprano and Bass) and piano. The music is in common time and G major. The piano part is in the bass clef, and the voices are in the soprano and bass clefs. The notation includes various note values such as eighth and sixteenth notes, and rests. The music consists of four measures per staff, with a repeat sign and endings indicated at the end of each staff.

## 227. Ich laß dich nicht —



## 228. Herzlich lieb hab' ich dich, o Herr —

The image displays four staves of musical notation, likely for organ or piano, arranged vertically. Each staff consists of five horizontal lines. The top two staves begin in common time (indicated by a 'C') and feature a treble clef (G-clef) on the first line. The bottom two staves also begin in common time (indicated by a 'C') and feature a bass clef (F-clef) on the fourth line. The music is divided into measures by vertical bar lines. The notation includes various note values such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes, often grouped together with vertical stems. The right side of each staff concludes with a large, curved brace that spans all four staves, indicating they are part of a single system.

## 229. Jesu, nun sei gepreiset —



## 230. So gehst du nun, mein Jesu, hin —

## 231. Gott, der Vater, wohn' uns bei —



## 232. Mitten wir im Leben sind —

Dressd. Ges. 741.

The image displays four staves of handwritten musical notation on four-line staff paper. The notation is organized into measures separated by vertical bar lines. The top two staves begin with a treble clef and a 'C' key signature, indicating common time. The bottom two staves begin with a bass clef and a 'G' key signature. The music consists primarily of eighth and sixteenth note patterns, with occasional quarter notes and rests. The manuscript shows signs of age, including some smudges and faint ink bleed-through from the reverse side of the page.



## 233. Ich weiß, daß mein Erlöser lebt, ob ich —

234 Kyrie, Gott Vater in Ewigkeit —  
B. 1.



B. 2.



B. 3.

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. All staves are in G major (one sharp) and 2/4 time. The notation includes various note values: quarter notes, eighth notes, and sixteenth notes. Measures are separated by vertical bar lines. The music is divided into three sections by the text above it.

235. Herr Gott, dich loben wir — Te Deum nach Hiller.  
Ambrosius, Erzbischof zu Mailand, † 397.

The image shows a single staff of musical notation in G major (one sharp) and 2/4 time. It features a treble clef. The notation includes quarter notes and eighth notes. The word "Herr Gott" is written in the center of the staff. The music is divided into two sections by the text above it.

Bon  
Der  
Die  
Gewig=keit  
Kre=a=tu = ren rc.  
En=gel dei > ne rc.

Hei= lig ist un=ser

Weit  
Sie,  
Der

ü = ber al = le  
die den Erd=freis rc.  
Leh=re Je = su rc.

B. 3.

Du Herr, der Eh = ren

Du wardst ein Mensch rc.  
 Dem To-de nahmst du rc.  
 Nun herrshest du in rc.  
 Im Grabe läs = fest rc.

B. 4.

O der für uns ge= rc.  
 Einst sei im Himmel rc.

Hilf dei = nem Vol = ke rc.

bis

B. 5.

zu der frohen Ewigkeit.

Täglich, Herr, Gott, wir loben  
Bor als ler Un ge  
Sei gnädig uns  
Wenn wir zu dir

Auf dich steht ic.

men!

235. Zweite Mel.  
B. 1.

Heine.

The image shows four staves of musical notation for a piano, arranged in two systems of two staves each. The notation is in common time. The top system (measures 1-2) starts in C major (G clef) and transitions to G major (F# clef). The bottom system (measures 3-4) starts in G major and transitions to E major (C# clef). The music consists of eighth and sixteenth note patterns, with some measure endings indicated by parentheses at the end of each system.



B. 2. 2mat.

The vocal parts continue with eighth-note chords. The piano part maintains harmonic stability with eighth-note chords.

Weit ü = ber 2c.  
Am Grabe 2c.

The vocal parts continue with eighth-note chords. The piano part maintains harmonic stability with eighth-note chords.

The vocal parts continue with eighth-note chords. The piano part maintains harmonic stability with eighth-note chords.

B. 3.

Musical score for section B. 3. The music consists of two staves: treble and bass. The lyrics are:

Du Herr der ic.  
Du wardst ein ic.  
Nun herrschest du ic.

Continuation of the musical score for section B. 3. The lyrics are:

Dem To-de nahmst ic.  
Im Grabe läs = fest ic.

B. 4. 2mal.

Musical score for section B. 4. 2mal. The lyrics are:

der für uns ic.  
hilf dei=nem Volke ic.

Continuation of the musical score for section B. 4. 2mal.

B. 5.

Täglich 2c.

3 mal.

Bor - al - ler

Sei gnädig u.  
Wenn wir zu u.

## Auf dich steht

men !

236. Wir glauben an den ein'gen Gott — a. = Wir glauben  
all' an einen Gott, Schöpfer — b.



## 236. Zweite Mel. — b.

Handwritten musical score for two staves (Treble and Bass) in common time. The key signature changes from C major to G major. The music consists of four measures. The Treble staff has a single note followed by a dotted half note, then a quarter note with a sharp sign, and finally a dotted half note. The Bass staff has a dotted half note, followed by a quarter note with a sharp sign, a quarter note, and a dotted half note.

Handwritten musical score for two staves (Treble and Bass) in common time. The key signature changes from G major to F# major. The music consists of four measures. The Treble staff has a dotted half note, followed by a quarter note, a dotted half note, and a quarter note with a sharp sign. The Bass staff has a dotted half note, followed by a quarter note with a sharp sign, a quarter note, and a dotted half note.

Handwritten musical score for two staves (Treble and Bass) in common time. The key signature changes from F# major to D major. The music consists of four measures. The Treble staff has a dotted half note, followed by a quarter note, a dotted half note, and a quarter note with a sharp sign. The Bass staff has a dotted half note, followed by a quarter note, a dotted half note, and a quarter note with a sharp sign.

Handwritten musical score for two staves (Treble and Bass) in common time. The key signature changes from D major to A major. The music consists of four measures. The Treble staff has a dotted half note, followed by a quarter note, a dotted half note, and a quarter note with a sharp sign. The Bass staff has a dotted half note, followed by a quarter note, a dotted half note, and a quarter note with a sharp sign.



237. Mein Heiland nimmt die Sünder —





## 238. Was dir, mein Gott beliebt —



## 239. Wie schnell ist doch ein Jahr vergangen —



## 240. Wunderbarer König —



## 241. Zion klagt mit Angst und Schmerzen —





## 242. Falsche Welt, fahr' immer hin —



## 243. Puer natus in Bethlehem —



meine Seele erhebt den Herren 243

## 244. Ex legis observantia —

245. *Spiritus sancti gratia —*

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of two staves, and the Bass part consists of one staff. The music features eighth and sixteenth notes, with some grace notes and rests. The bass staff includes a bassoon-like part.

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of two staves, and the Bass part consists of one staff. The music features eighth and sixteenth notes, with some grace notes and rests. The bass staff includes a bassoon-like part.

Musical score for two voices (Soprano and Bass) in G major. The Soprano part consists of two staves, and the Bass part consists of one staff. The music features eighth and sixteenth notes, with some grace notes and rests. The bass staff includes a bassoon-like part.

## 246. Lytanei. —

Dresdn. Gesgb. Nr. 665.

1. Ewiger:  
2. Herr, Herr, Gott!  
3. Ewiger!

3mal.

1. Ewiger:  
2. Herr, Herr, Gott!  
3. Ewiger!

3mal.

Er- bar-me dich! Tröster.

Er- harm dich ü- ber uns! Sünder!

Ber- schon' uns Herr, Herr, un- jer Gott! Versöhnt.

So hilf uns Herr, Herr, un- jer Gott! Vor dem ewigen Tod.

Be- hüt' uns Herr, Herr, un-fer Gott ! Wenn Niemand retten kann als Du.

Hilf uns Herr, Herr, un-fer Gott ! Wir Sünder bitten dich !

Du wolltest uns er- hö-ren, Herr, Herr, Herr, un- fer Gott !

Wider Unglauben und Aberglauben verleihen ic.

Das ganze Vaterland beschirmen und beglücken ic.

Aller Menschen dich erbarmen !

Er- hör' uns, Herr, Herr, un-fer Gott ! Aus Gnaden stets erhören.

Er = hör' uns, Herr, Herr,  
un = ser Gott!

O Jesu Christe, Gottes  
Sohn!

Er = barm' dich ü = ber  
uns!

O, du Gottes Lamm, das der  
Welt Sünde trägt.

Er = barm' dich ü = ber  
uns!

O, du Gottes Lamm, das der  
Welt Sünde trägt.

Er = barm' dich ü = ber  
uns!

O, du Gottes Lamm, das der  
Welt Sünde trägt.

Ver-leih' uns ste-ten Frie-den!  
Herr, Herr!

Erbarme dich!  
Ewiger!

Herr, Herr!  
Erbarme dich!  
Ewiger!

Erbarme dich unser!

Amen!

## 247. Meine Seele lobſinget dem Herrn, Jesum — Dresden. Gesgb. Nr. 167.

A musical score for two voices (Soprano and Bass) and piano. The Soprano part is in treble clef, G major, 3/4 time. The Bass part is in bass clef, G major, 3/4 time. The piano part is in treble and bass staves, also in G major, 3/4 time. The music consists of six measures. Measures 1-3 show a simple harmonic progression with chords on the first, second, and third beats. Measures 4-6 show more complex harmonic movement, including a change in bass line and some eighth-note patterns.

A continuation of the musical score from the previous system. It consists of six measures. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The bass line becomes more prominent in these measures.

A continuation of the musical score from the previous system. It consists of six measures. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The bass line becomes more prominent in these measures.

**Anhang.****Liturgische Gesänge.**

The image shows four staves of musical notation for liturgical songs, each with lyrics in German. The notation is for two voices (SATB or similar) and includes basso continuo parts.

**Staff 1:** Treble clef, common time, dynamic *f*.  
 Denn dein ist das Reich und die Kraft und die Herrlichkeit in

**Staff 2:** Bass clef, common time, dynamic *f*.  
 Ewigkeit Amen!

**Staff 3:** Treble clef, common time, dynamic *p*.  
 Heilig.

**Staff 4:** Bass clef, common time, dynamic *mf*.  
 hei=lig ist un=ser Gott der Herr Ze=ba=oth! Al=le

**Staff 5:** Treble clef, common time, dynamic *f*.  
 Lan=de sind sei=ner Eh=re voll! Amen!

## Respon.

Nach Joh. Schneider in Dresden.

Und mit dei = nem Gei = ste ! Und sei = ne

Gü = te wāh = ret e = wig = lich ! Ge = lobt sei Er !

A = men ! A = men !

