

SYMPHONIARUM SACRARUM

SECUNDA PARS

Worinnen zu befinden sind

Deutsche  
CONCERTEN

Mit 3. 4. 5. Nämlich einer / zwo / dreyen

Vocal, und zweyen Instrumental - Stimmen /

Als Violinen, oder dergleichen

Sambt beygefügetem gedoppelten BASSO CONTINUO

Den einen für den Organisten, den andern  
für den Violon

In die Music verfaßt

Durch

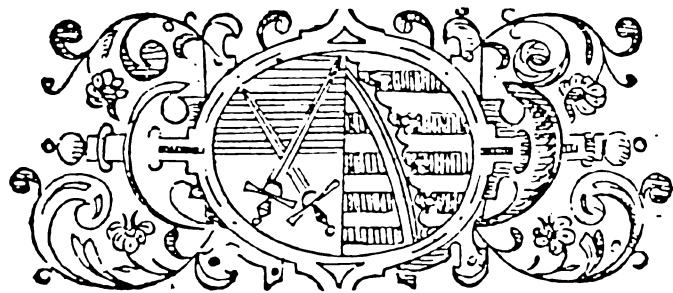
Heinrich Schütz /

Churfürstl. Sächß. Capelmeister.

VIOLINUM PRIMUM.

Mit Römischer Keyserl. Majest. Freyhett.

M. DC.



XLVII.

Opus Decimum.

Gedruckt zu Dresden bey Gmel Bergens / Churfürstl. Sächß.  
Hof-Buchdruckers / Sel. Erben / In Verlegung Johann Klemmens  
Hof-Organistens daselbst / und Alexander Herings  
Organisten zu Budissin.





Dem Durchlauchtigsten/ Großmächtigen/  
Hochgebohrnen Fürsten und Herrn/  
Herrn

Christian dem Fünfften/

Zu Dennemarck/ Norwegen/ der Wenden  
und Gothen Prinzen/ Herzogen zu Schleswig/ Hollstein/  
Stormarn und der Ditemarschen/ Grafen zu Didenburgk  
und Delmenhorst/ ꝛ.

Meinem gnädigsten Fürsten und Herrn.



Erlauchtigster Großmächtiger  
Fürst/ gnädigster Herr/ das E. Hochfürstl. Durchl.  
vor zweyen Jahren nünmehr/ und bey meiner/ dero Zeit zu  
Copenhagen abgelegten persöhnlichen unterthänigsten Auf-  
wartung/ gegenwärtiges von mir auffgesetztes/ und damahls  
nur mit der Feder abgeschriebenes geringes musicalisches Wercklein/ mit sonder-  
bahrer Gnade auff/ und angenommen/ und dasselbige/ aus angebohrner Fürst-  
licher Inclination zu allen lobwürdigen Künsten/ und bevorab zu der edlen Mu-  
sic/ mehrmahls gebrauchen und musiciren/ auch/ das Sie an solcher meiner un-  
terthänigsten Dedication ein gnädigstes gefallen getragen/ mich würcklich und  
ansehnlich haben versichern lassen/ dessen allen erinnere ich mich/ mit stetsweren-  
den unterthänigsten Gedächtnis/ Und befinde mich daher/ aus mir obliegen-  
der Dankbarkeit hingegen verbunden/ dero heroisches Gemüch und fürerreffliche  
Fürstliche Tugenden/ nach möglichkeit allezeit zu rühmen/ und wole die mir ertwie-  
sene unverdiente grosse Gnade/ mit schuldigster Auffwartung nur in etwas zu  
erwidern/ auff alle und jede Gelegenheit zu trachten.

Demnach

Demnach aber / aus allerhand / und zum theil in der Erinnerung an den  
Leser ahier angeführten Ursachen / solch Wercklein / (nach vorher von mir ge-  
haltenen fleißigen Revision, in etwas vermehret und verbessert) durch den öffent-  
lichen Druck iezo an das Tageslicht kommen sollen / So habe ich in allerwege  
meine Schuldigkeit zu seyn erachtet / E. Hochfürstl. Durchl. vor diesem auch  
mit Stillschweigen nicht vorbei zugehen / sondern mit dieser nunmehr neuen und  
öffentlichen Edition, meine vorige und erste unterthänigste Dedication zugleich  
wie vorerwehnt und beprohabt auch meine unausschliche schuldigste Devotion  
hierdurch abermahls erweisen und bekräftigen wollen.

Ewre Hochfürstl. Durchl. geruhen demnach / mehrgedachtes mein un-  
würdiges Wercklein / (welches deroselbigen in tieffer Demuth ich htermit wie-  
derumb überreichen thue) mit denen gnädigen Augen und Händen / wie vor-  
mahls geschehen / iezo auffsn. neue auch anzunehmen / und meiner wenigen Per-  
son / wie auch der löblichen Profession der Music / (als welche forst bey diesen ver-  
ehrten marcellischen Käufften grossen Abbruch an dero Patronen bisher erleiden  
thut) mit Hochfürstlicher Hulde und Gnade ferner zugesthan zu seyn / und be-  
ständig zuverbleiben.

Der Werhöchste / dessen Ehr / Preis und Lob / die Himmlischen Heer-  
schaaren ohnauffhörlich musiciren / wolle allenthalben und in allen Ständen  
wieder gute Harmoni und Einigkeit verlenhen / auch E. Hochfürstl. Durchl.  
sambt dero Hochfürstl. Gemahlin und gantzer hochlöblichsten Cron Denne-  
marck / selnem heiligen Nahmen zu Ehren / den freyen Künsten / und der bißhero  
sehr abgenommenen lieben Music / zum auffnehmen / wie auch meiner unwürdi-  
gen Person insonderheit zum besten / lange Zeit bey aller selbst belschigen Prospe-  
rität, gesund und glücklich erhalten / In dessen Väterliche Obacht thue E.  
Hochfürstl. Durchl. und danu mich in dero beharrliche gnädigste Affection ich  
erwöllichst und unterthänigst befehlen. Dresden / den 1. Monats Tag Maij /  
Anno 1647.

E. Hochfürstl. Durchl.

Unterthänigster schuldigster

Dienet

Heinrich Schütz

23.

I.

Violinum primum.

i



Musical notation for the first system, starting with a treble clef, a common time signature (C), and a 3/4 time signature. The music consists of a series of eighth notes and quarter notes.

Ein Herz ist bereit

Musical notation for the second system, continuing the melody with various note values and rests.

Musical notation for the third system, featuring a mix of eighth and quarter notes.

Musical notation for the fourth system, including a section labeled "Symphonia" at the end.

Musical notation for the fifth system, showing a continuation of the melodic line.

Musical notation for the sixth system, with a section labeled "Fröhe" at the end.

Herr ich wil Sie danken

Musical notation for the seventh system, continuing the piece.

Musical notation for the eighth system, concluding the page.

Violin. prim.

Prxsto

Ich will Oer lobfingen

Tardé

à 3.  
Denn deine Süte

à 3.



Præsto

Singen dem Herrn

Singet

Wirdiget.

Violin. prim.

Musical staff 1: Violin part, first system. It begins with a treble clef and a common time signature. The notation consists of a series of eighth notes, some with accents, and a few sixteenth notes. A 'Tardé' marking is present below the staff.

Musical staff 2: Violin part, second system. Continuation of the eighth-note pattern with various articulations and dynamics.

Erzehlet

Musical staff 3: Violin part, third system. The tempo or mood changes, indicated by the 'Erzehlet' marking. The notation features a mix of eighth and sixteenth notes.

Denn der Herr ist groß

Musical staff 4: Violin part, fourth system. Continuation of the piece with the 'Denn der Herr ist groß' marking. The notation includes various rhythmic values and articulations.

Musical staff 5: Violin part, fifth system. Further continuation of the musical line.

Musical staff 6: Violin part, sixth system. Continuation of the musical line.

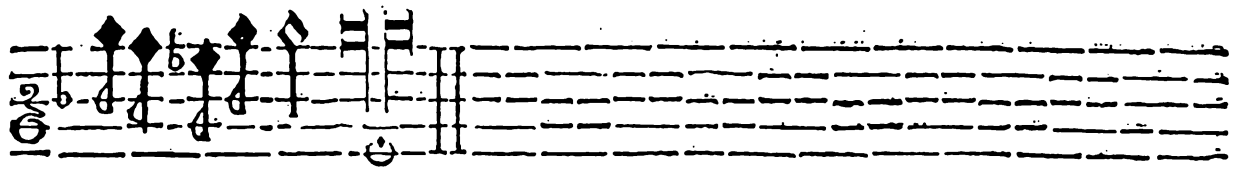
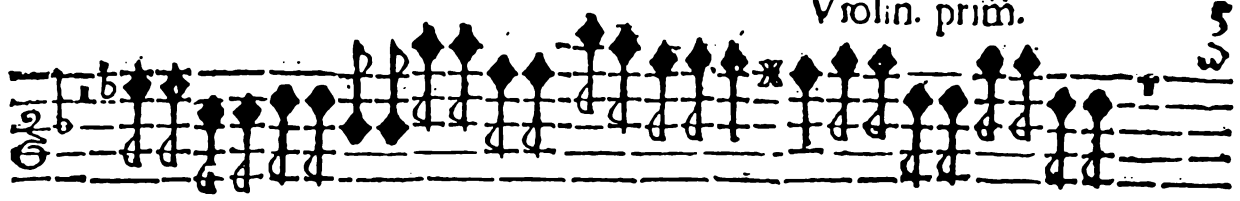
Musical staff 7: Violin part, seventh system. Continuation of the musical line.

Musical staff 8: Violin part, eighth system. Continuation of the musical line.



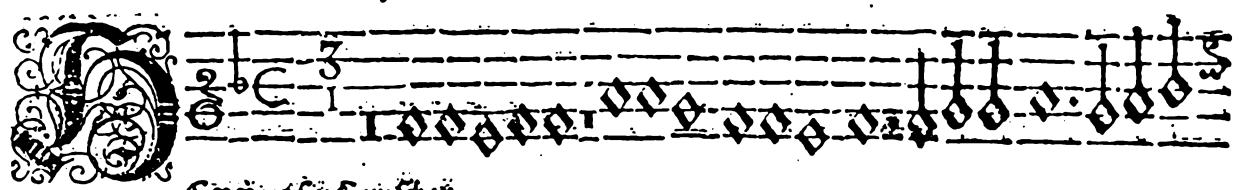
Violin. prim.

5

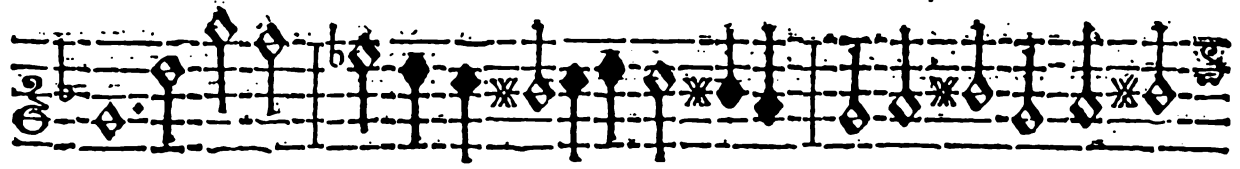
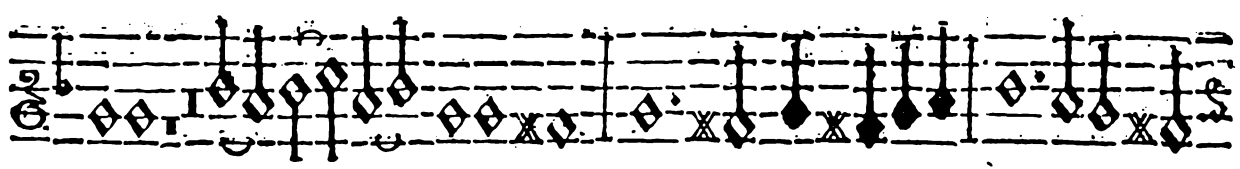
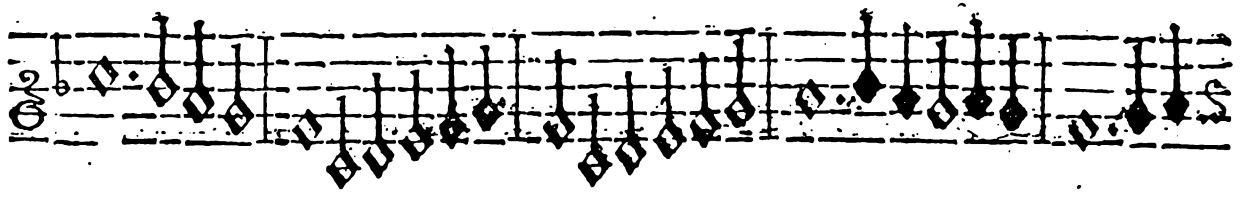


à 3.

III.

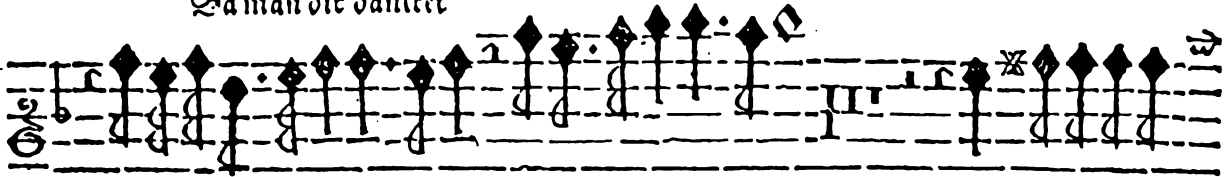


Exa unſer Herrſcher

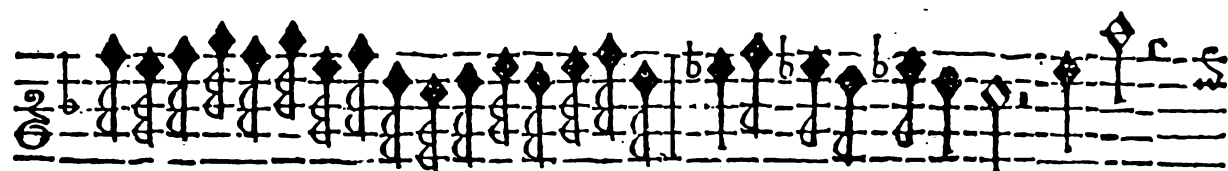
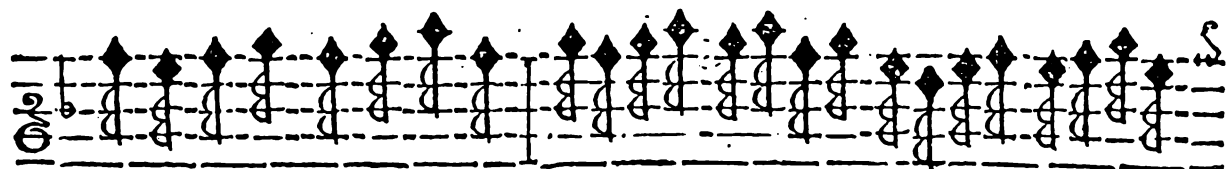
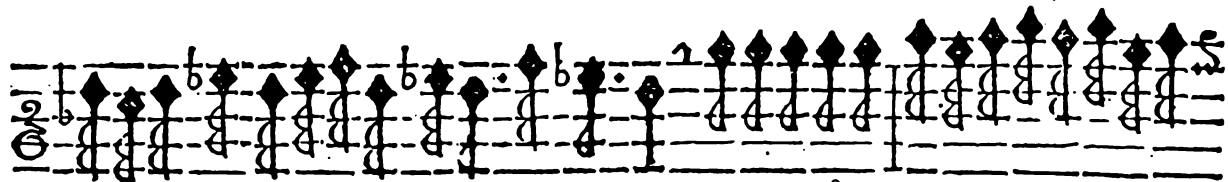
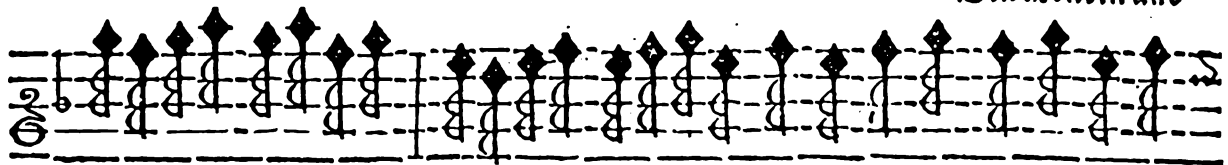




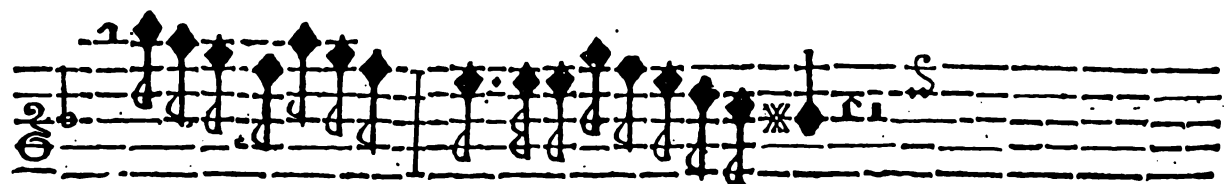
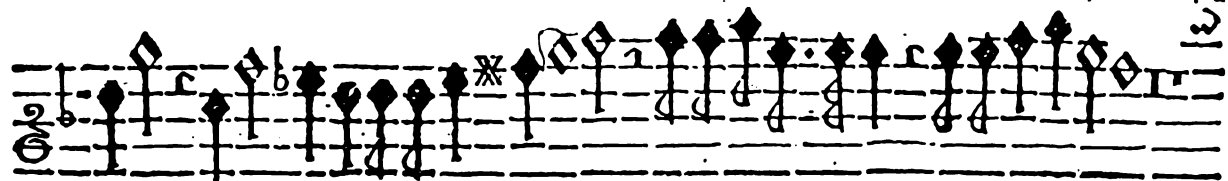
Da man die danket



Den Sünden und

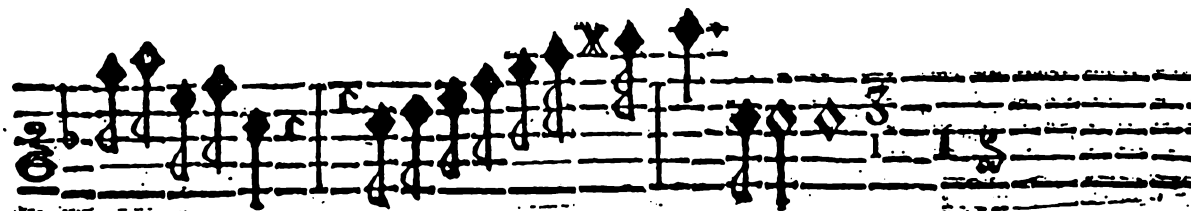
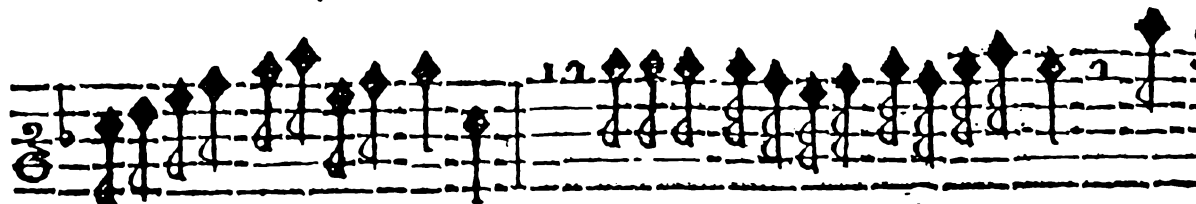
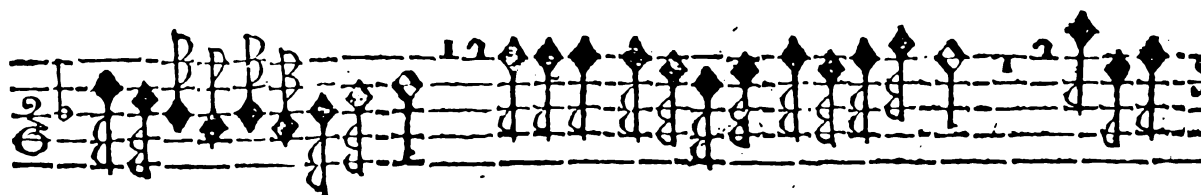
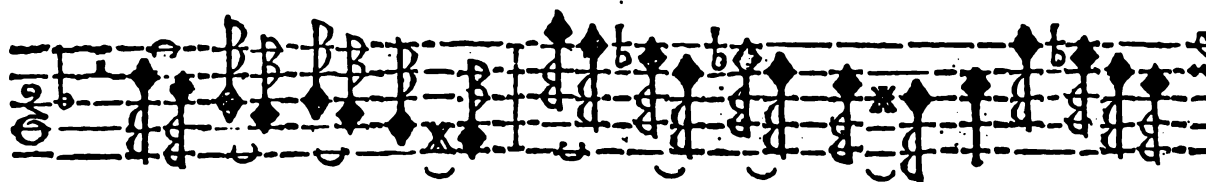
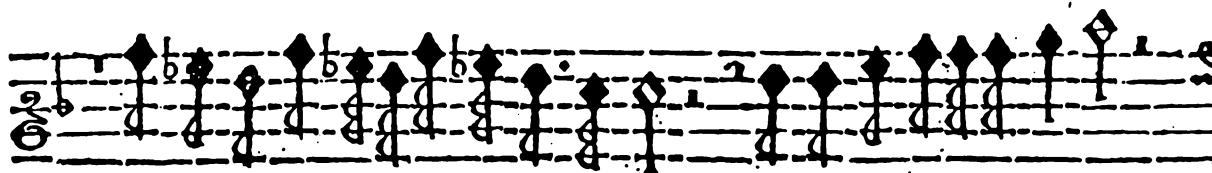
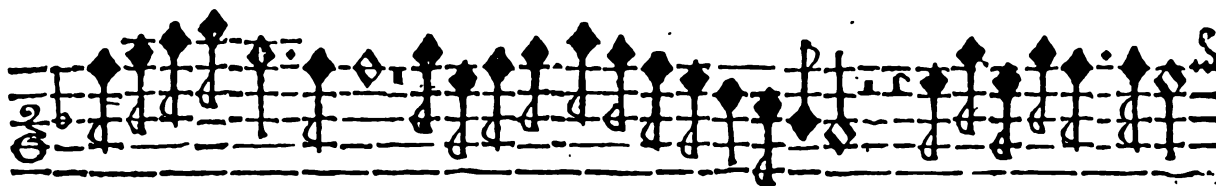
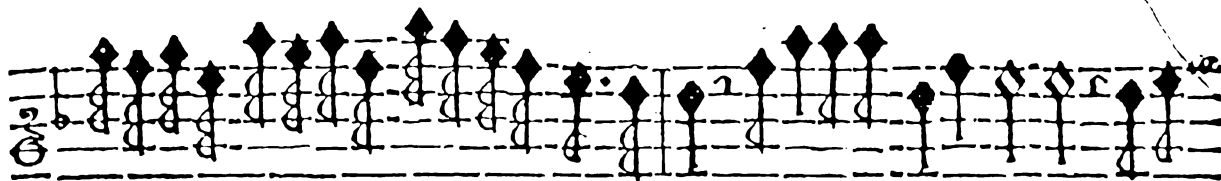
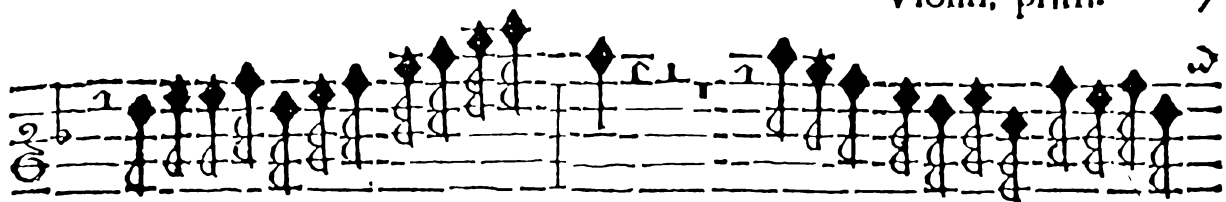


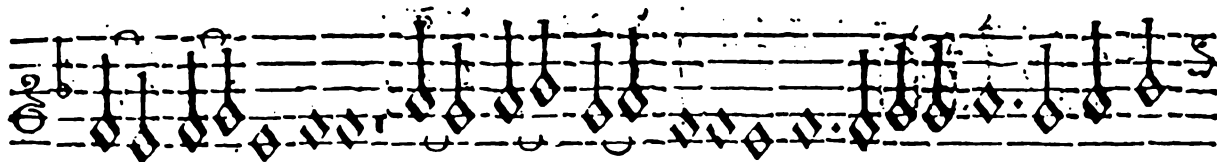
Was ist der Reich



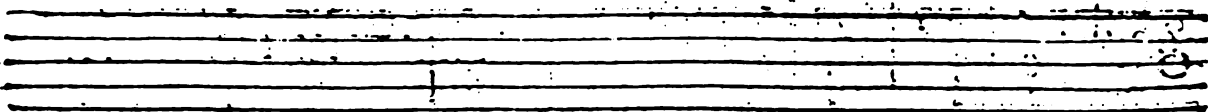
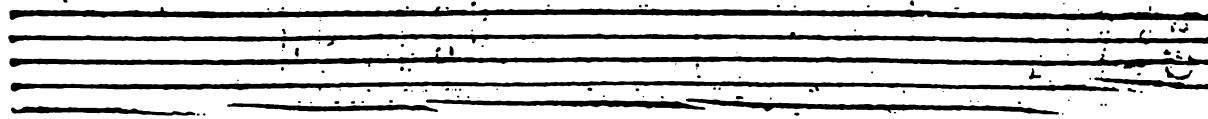
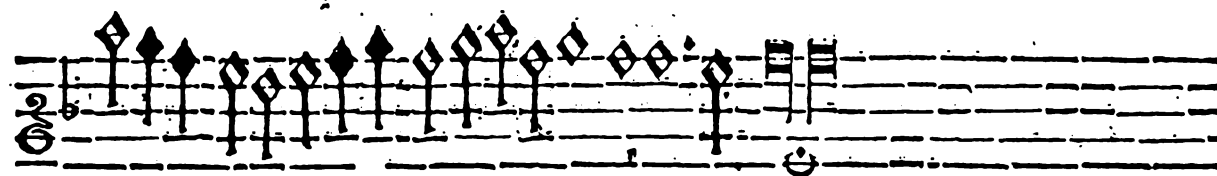
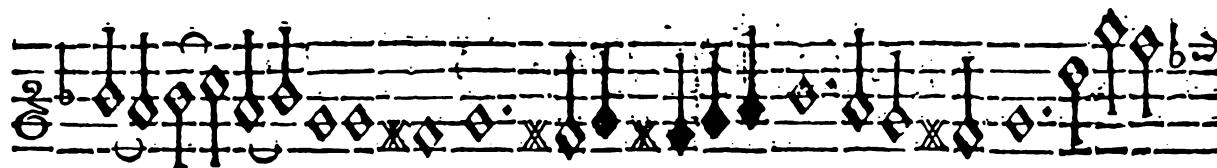
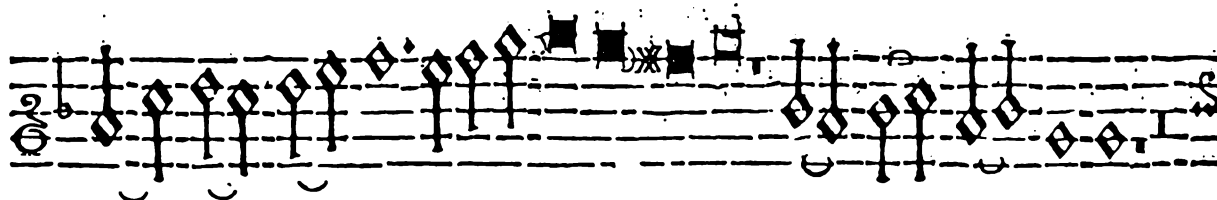
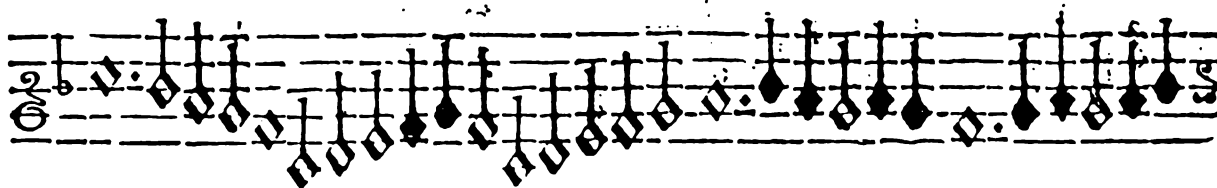
Du wirst ihn lassen

Violin, prim. 7





Heiss unser Herrscher



Musical staff for Violin I, featuring a large decorative initial 'M' and a treble clef. The notation includes various note values and rests.

Eine Seele erhebet den Stimm

Musical staff for Violin I, featuring a treble clef and musical notation.

Musical staff for Violin I, featuring a treble clef and musical notation.

Den Erhat

Musical staff for Violin I, featuring a treble clef and musical notation.

Musical staff for Violin I, featuring a treble clef and musical notation.

Musical staff for Violin I, featuring a treble clef and musical notation.

Viola o Trömbone

Und seine Barmherzigkeit

Musical staff for Viola or Trombone, featuring a bass clef and musical notation.

Musical staff for Viola or Trombone, featuring a bass clef and musical notation.

Violin I staff with notes and rests.

Cornetto veß Trombeta  
Er übet gewalt

Cornetto/Trombeta staff with notes and rests.

Flauto staff with notes and rests.

Flauto staff with notes and rests.

Flautino  
Er stößet die Se-

Flauto staff with notes and rests.

waltigen

Flauto staff with notes and rests.

Flauto staff with notes and rests.

Die Hungrigen

Flauto staff with notes and rests.

Violin. prim.

Violin.  
Er dencket der Barmhertzigkeit.

Cornettino o Violino  
Wie Er geredt hat

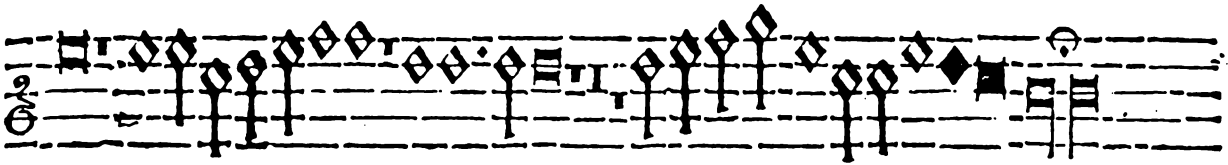
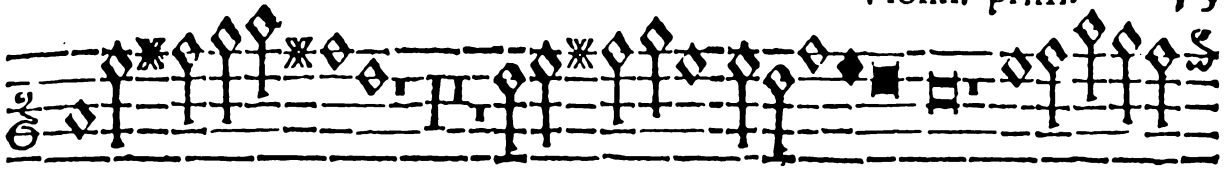


Symphonia

Et Erre ist meine Stärke

Ich wil dem Herren singen





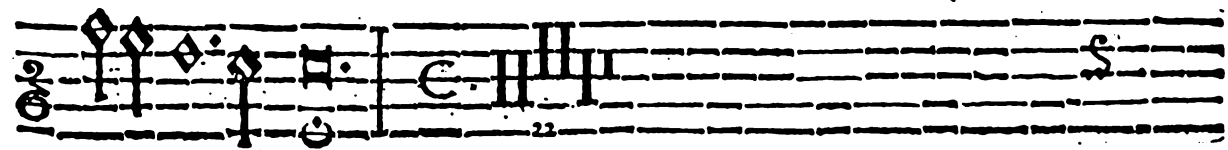
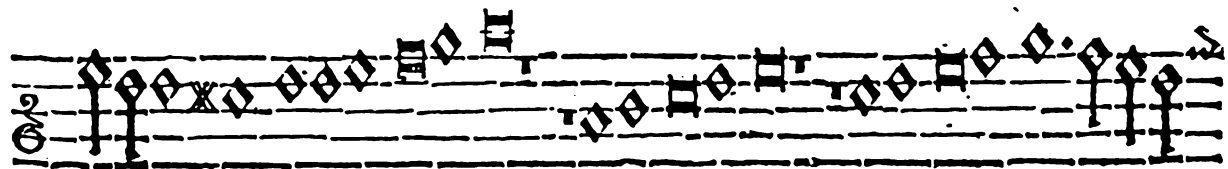
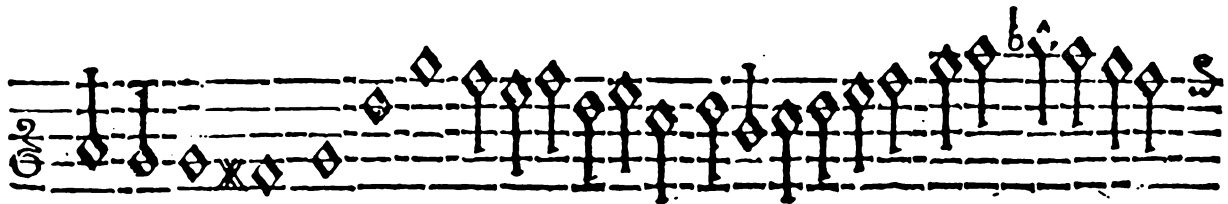
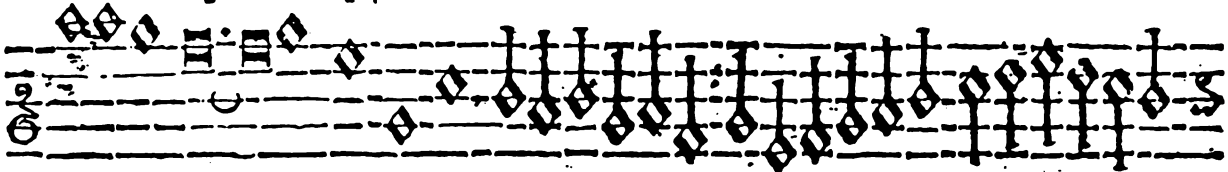
à 3.

VI.

Erster Theil.

A musical staff in G major, 2/4 time, featuring a large, ornate initial 'S' at the beginning. The staff contains a series of notes, some marked with asterisks. Below the staff, the number '44' is printed, and the word 'Symphonia' is written.

Schwerde nicht sterben



Strich des Todes

Symphonia

a 3.  
Aber ich rief

Presto

Tárde

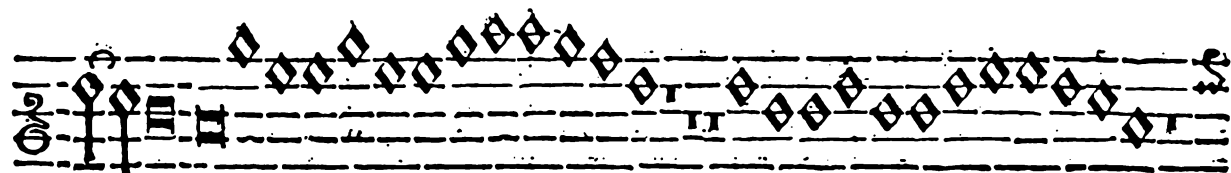
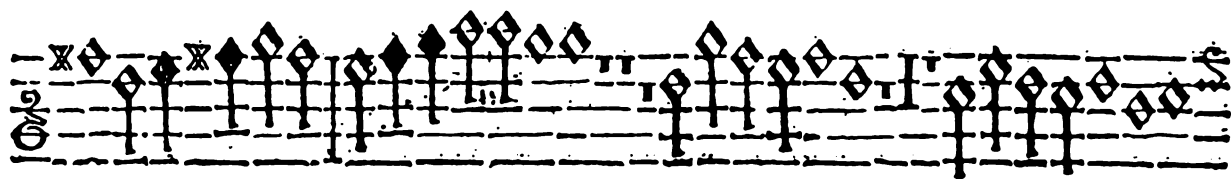
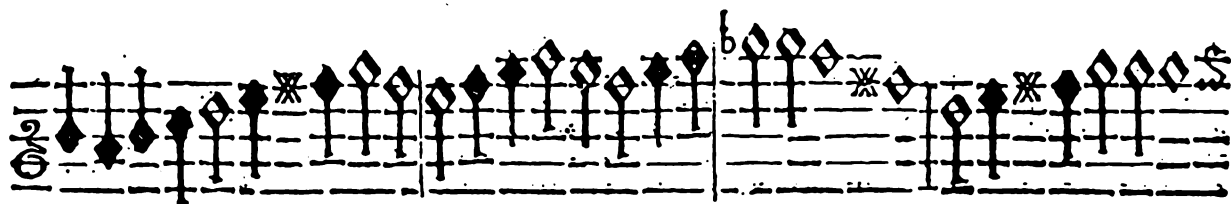
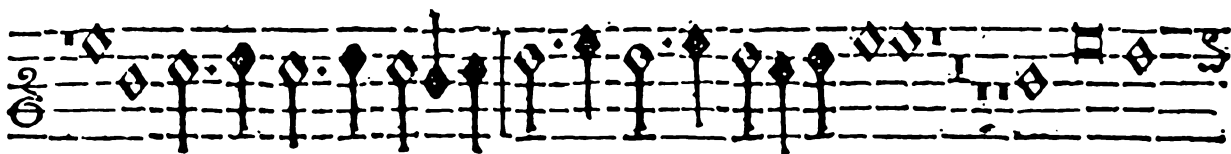
o Herr Und der Herr antwortet

D

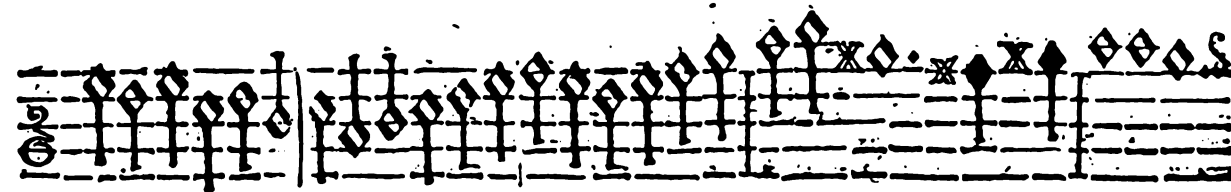
Ich dancke Dir Herr

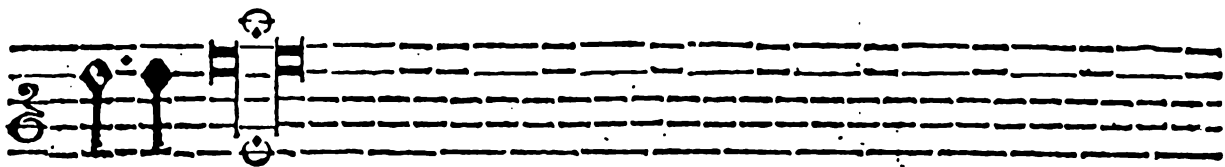
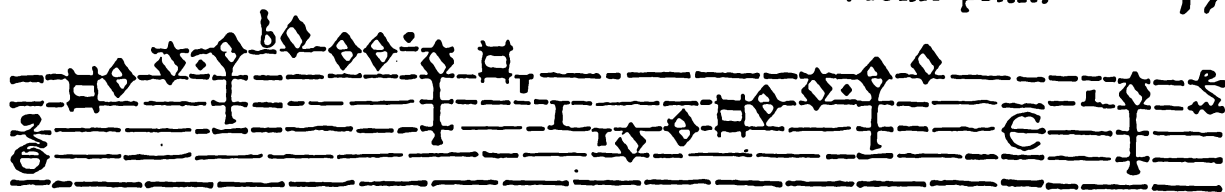
tarde

Lobe den Herrn



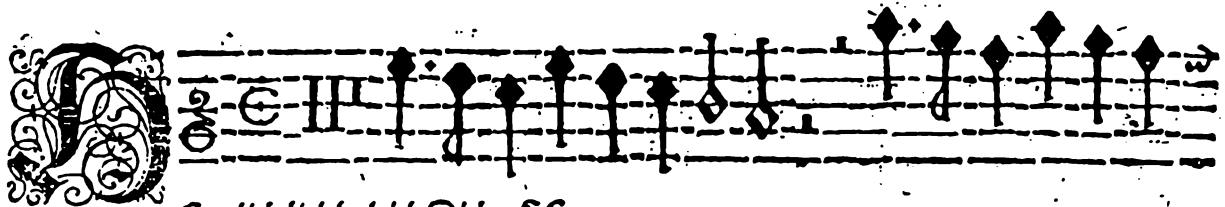
Gch werde niche sterben



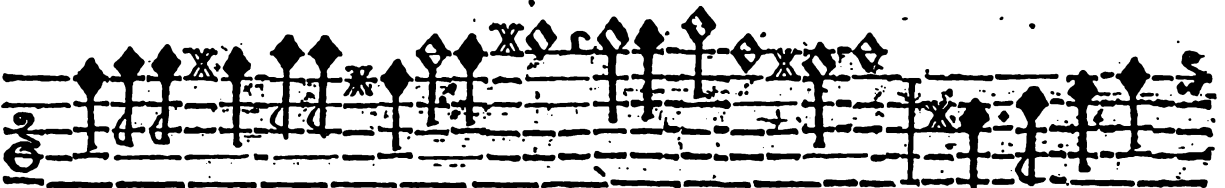
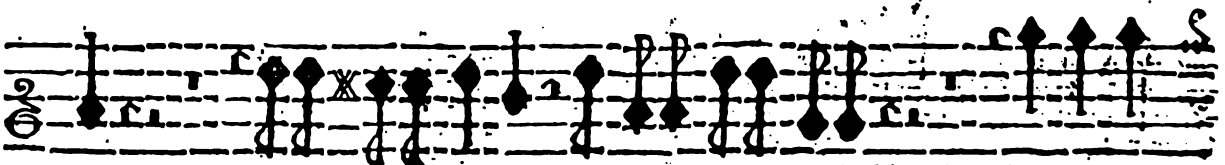


à 3.

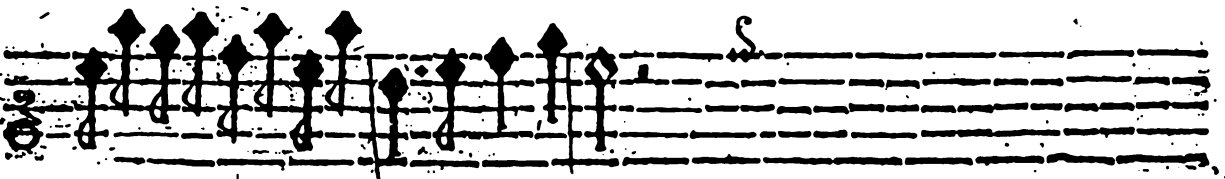
VIII.



Erzähl ich lieb hab ich Dich o Herr



Symphonia



Violin prim.

A single musical staff containing a series of notes with various accidentals (sharps, naturals, and flats) and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

Schmil dem Herrn  
à 3.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

So höret Er

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

A single musical staff containing a series of notes with various accidentals and some 'X' marks above the notes.

An empty musical staff with five lines.



Symphonia

Rolocket mit Händen

Errolocket mit Händen

Symphonia

Denn der

Erwilt

Er erwihlet

First musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Second musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

SOLL fährt auf

Third musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Fourth musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Fifth musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Sixth musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Seventh musical staff with notes and rests. Includes a first ending bracket labeled '1' and a double bar line.

Empty musical staff with five lines.

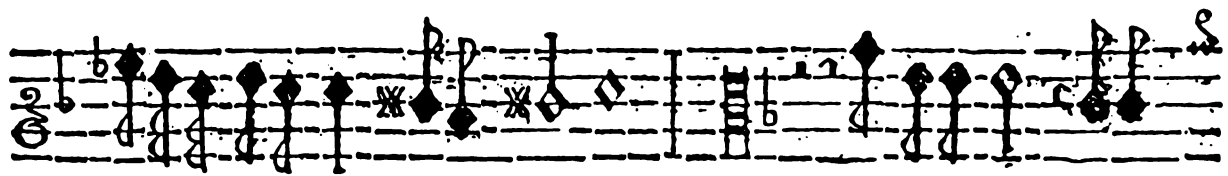
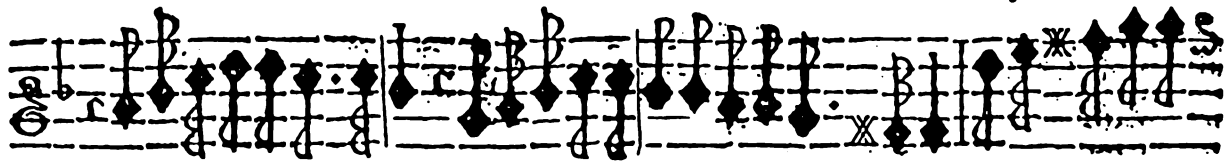


Symphonia

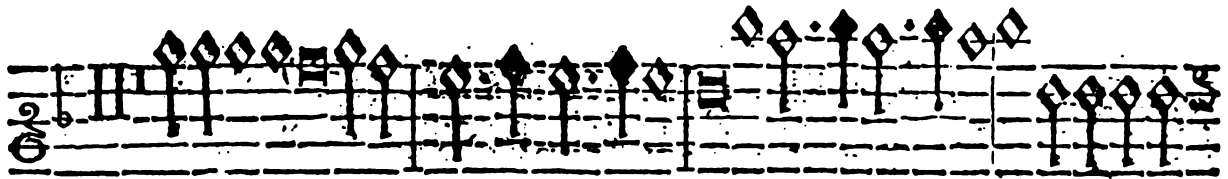
Obet den Herrn in seinem Heiligthum

Obet den Herrn in seinem Heiligthum

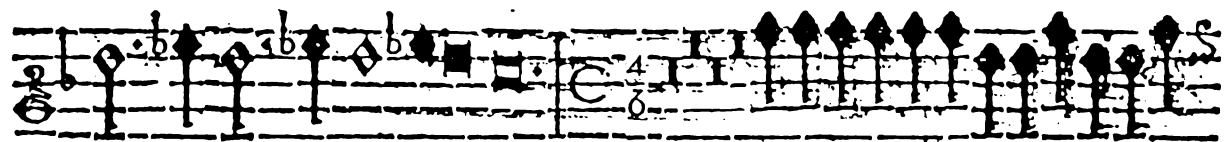
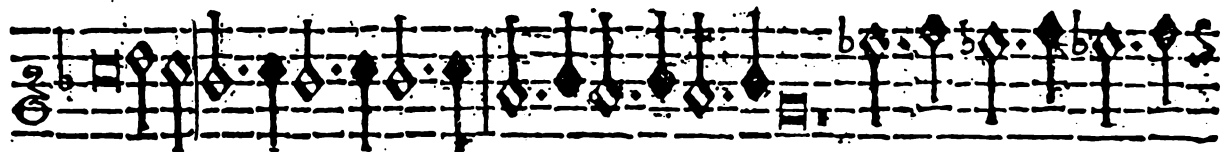
Violin. prim.



Lobet den Herrn mit Posaunen

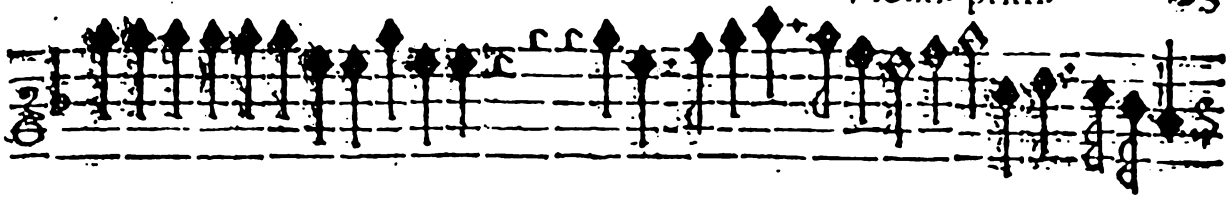


Lobet Ihn mit Walter



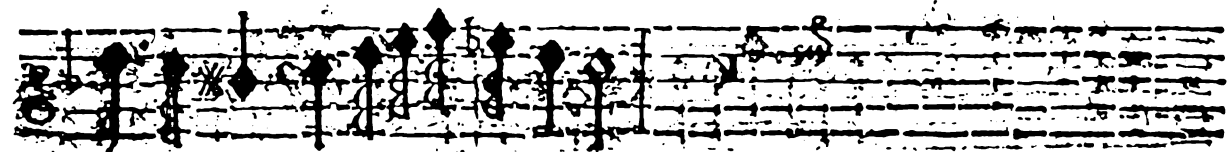
Lobet den Herrn mit Pauken





Tarde

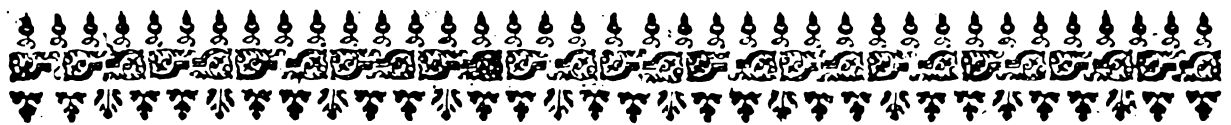
Alles was Odem hat



First musical staff containing notes, accidentals (sharps, flats, naturals), and a repeat sign at the end.

Second musical staff containing notes, accidentals, and a repeat sign at the end.

Third musical staff containing notes, accidentals, and a repeat sign at the end.



à 3.

XI.

Fourth musical staff, beginning with a large, ornate initial letter 'S' and containing notes and accidentals.

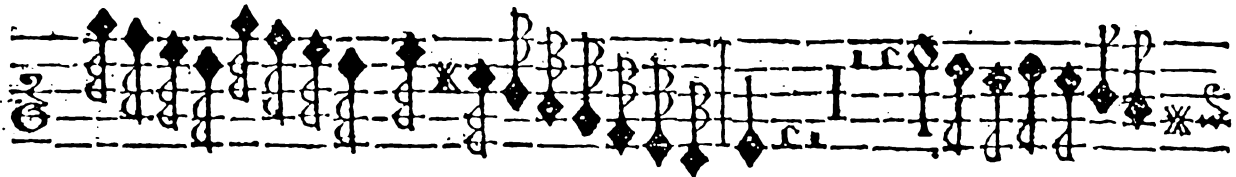
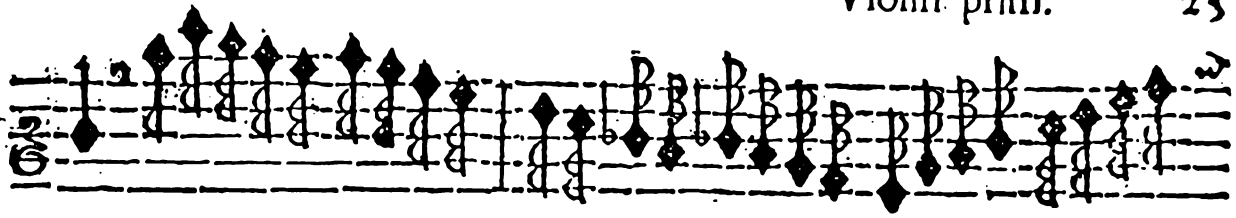
Symphonia  
Hütet euch

Fifth musical staff containing notes and accidentals.

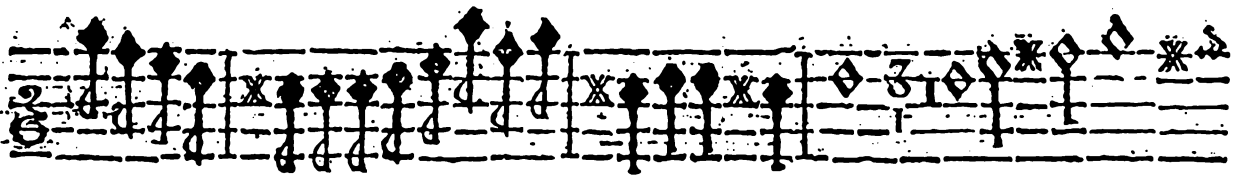
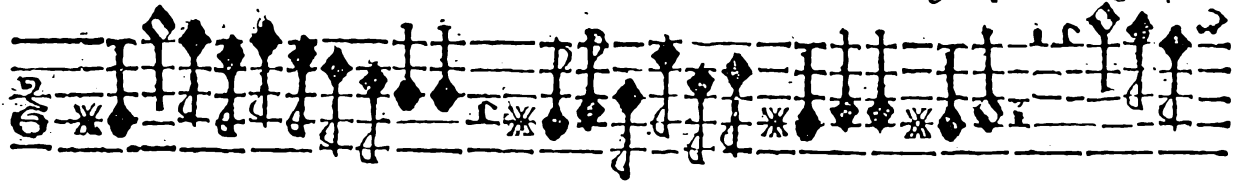
Hütet euch

Sixth musical staff containing notes and accidentals.

Seventh musical staff containing notes and accidentals.



Den gleich wie ein Fallstrick



Presto



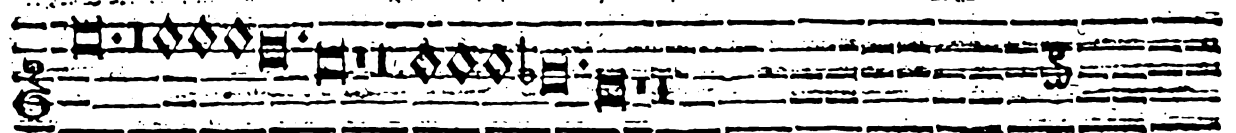
Tarde

13

Presto

Betet

Und betet



Violin, prim.

Musical staff with notes and a 'Tarde' marking. The staff contains a series of notes, some with accidentals, and a 'Tarde' marking below the staff.

Das Ihe würdig

Musical staff with notes and the text 'Das Ihe würdig' above the staff.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Empty musical staff.

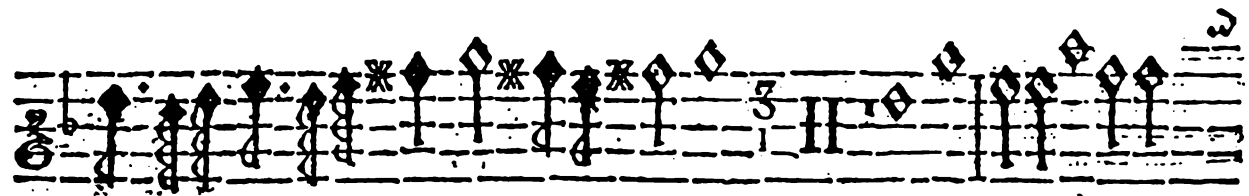
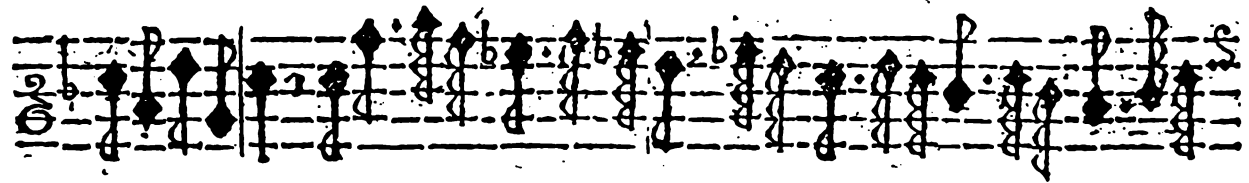
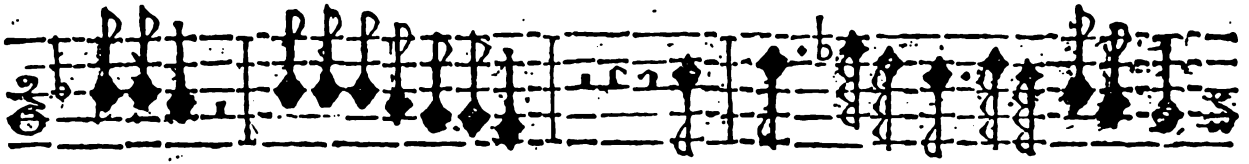
Empty musical staff.

Empty musical staff.

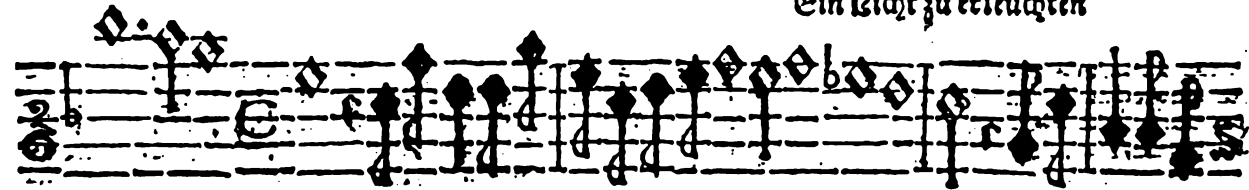
Err nun lässest Du deinen Diener

Symphonia

Denn meine Augen



Ein Licht zu erleuchten

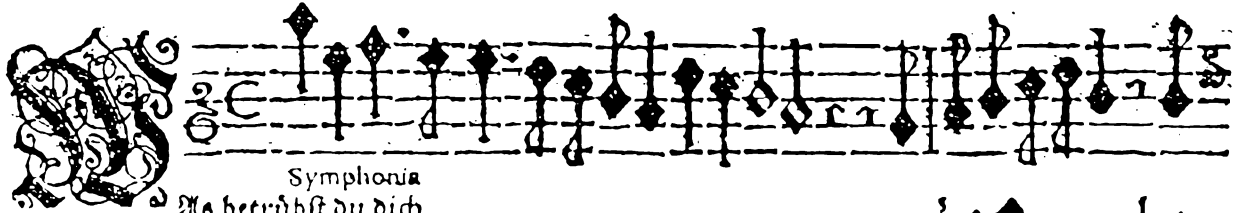




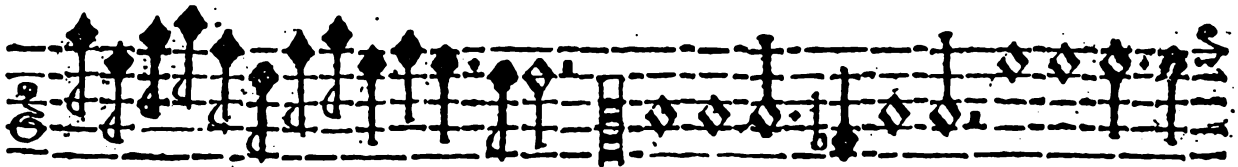
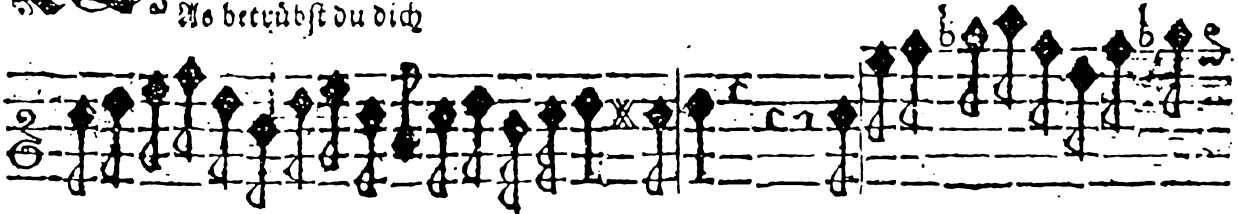


à 4.

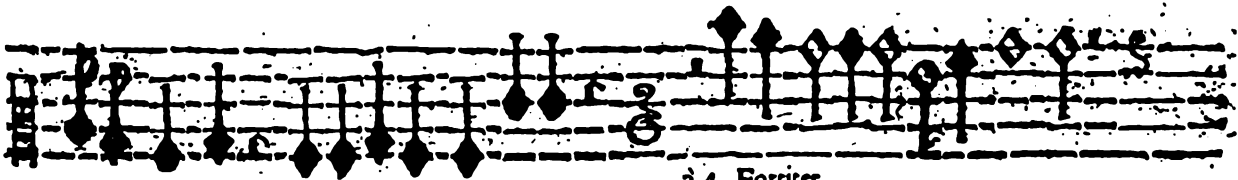
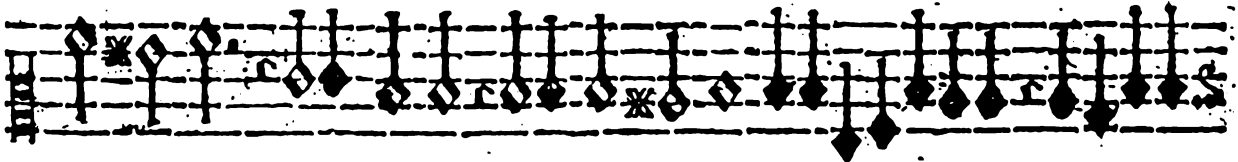
XIII.



Symphonia  
Was betrübft du dich



submiffa  
Was betrübft du dich



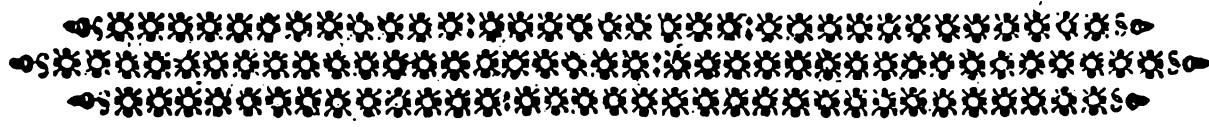
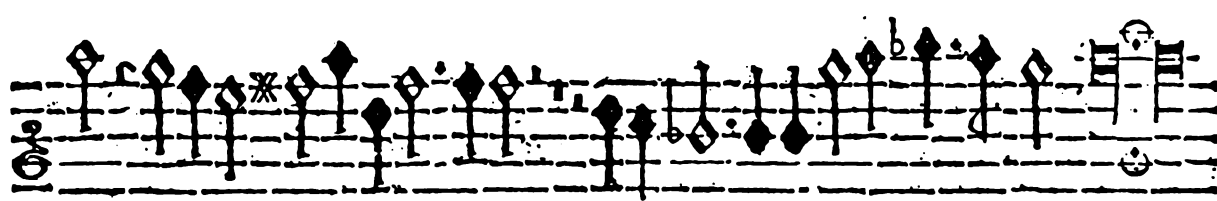
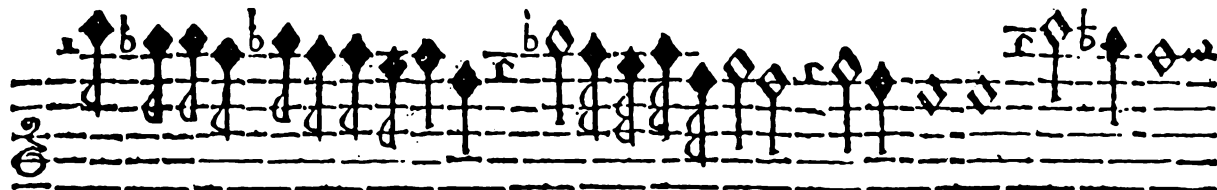
à 4. Fortiter  
Was betrübftu dich

Symphonia

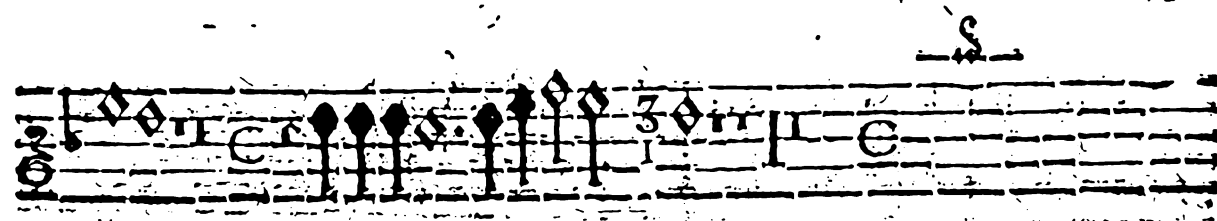
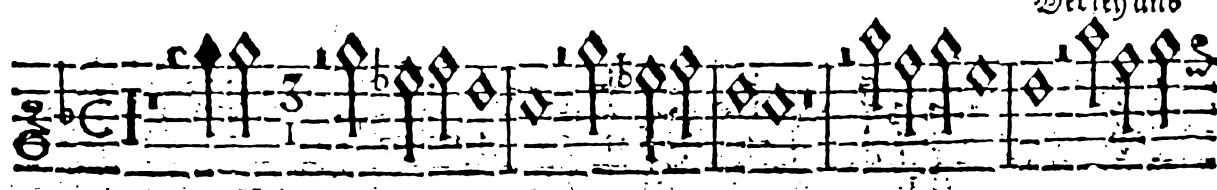
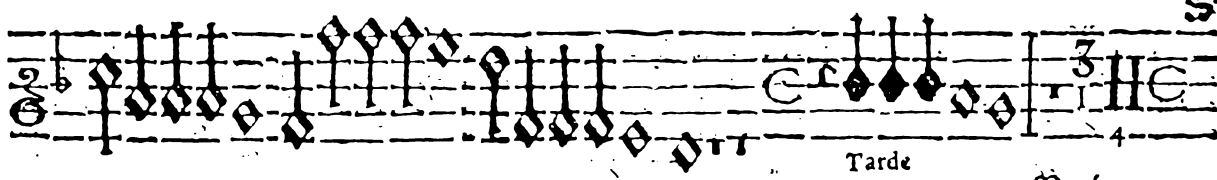
Symphonia

submissè  
Ich werde Ihm

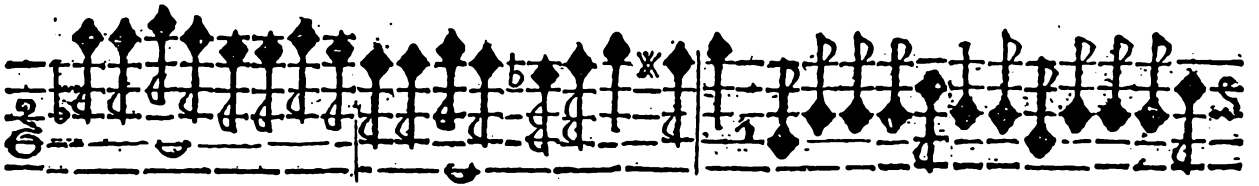
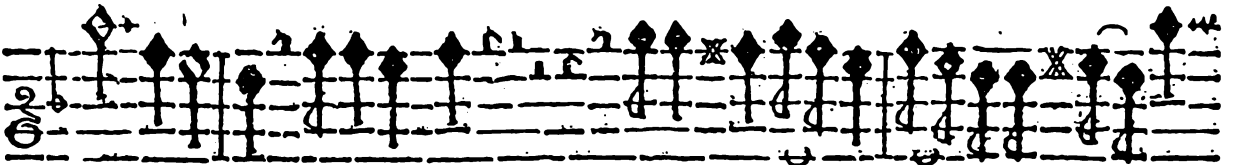
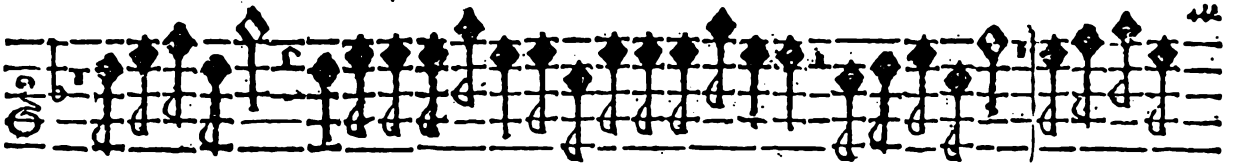
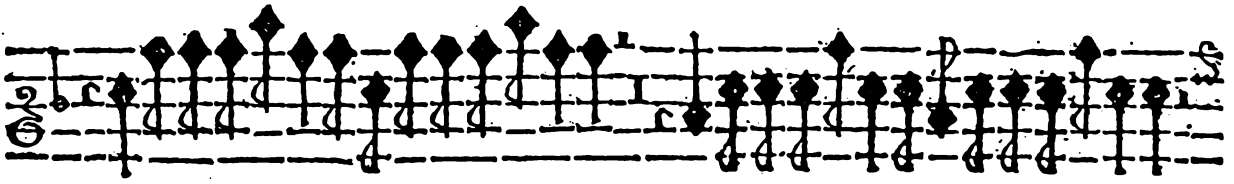
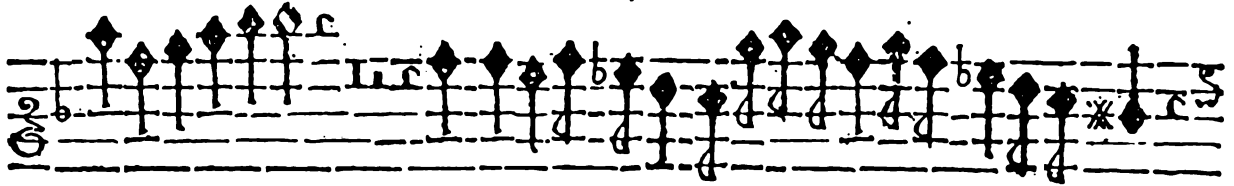
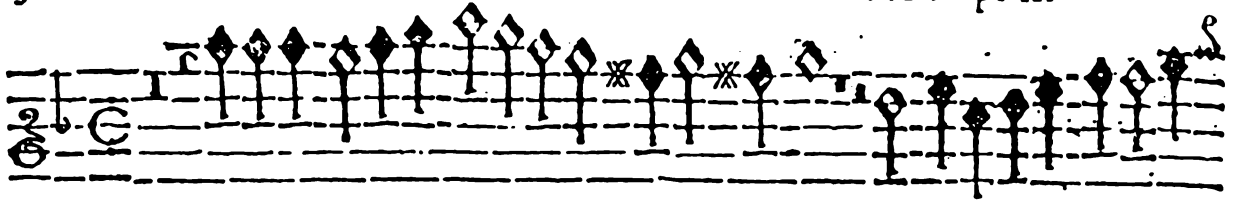
Fortiter  
Hatte auf SEIN



à 4. XIV. Erster Theil.



Violin. prim.



Symphonia

Geb unsern Fürsten und aller Obrigkeit

Geb unsern Fürsten

submissè  
Ein geruhlg

submissè

Forçe  
Das wie

Ein geruhlg

submissè

Forçe

Viol. prim.

Musical staff with notes and accidentals, including a flat sign (b) and a sharp sign (♯).

Musical staff with notes and accidentals, including a flat sign (b) and a sharp sign (♯).

Amen



à 4.

XVI.

Musical staff with notes and accidentals, including a sharp sign (♯).



Symphonia

Es steh Gott auf

Musical staff with notes and accidentals, including a sharp sign (♯).

Musical staff with notes and accidentals, including a sharp sign (♯) and a measure rest of 17.

Es steh Gott auf à 4.

Musical staff with notes and accidentals, including a sharp sign (♯).

Musical staff with notes and accidentals, including a sharp sign (♯).

First musical staff with notes and stems.

Second musical staff with notes and stems.

Third musical staff with notes and stems.

Fourth musical staff with notes and stems.

Vertreib sie

Fifth musical staff with notes and stems.

Sixth musical staff with notes and stems.

Seventh musical staff with notes and stems.

Eighth musical staff with notes and stems.

The first staff of music features a series of sixteenth-note runs. It begins with a trill on a high note, followed by a descending sequence of sixteenth notes. A trill is also present on a lower note towards the end of the staff.

The second staff continues the sixteenth-note runs from the first staff, maintaining a similar rhythmic and melodic pattern.

The third staff introduces eighth-note patterns, starting with a triplet of eighth notes followed by a series of eighth notes.

The fourth staff continues the eighth-note patterns, incorporating trills on several notes.

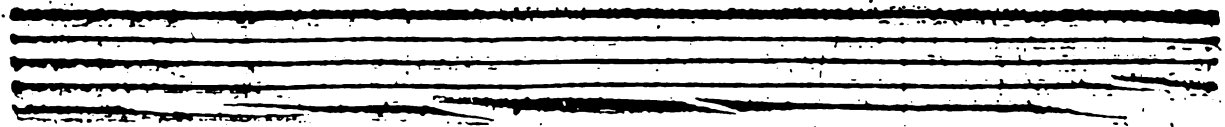
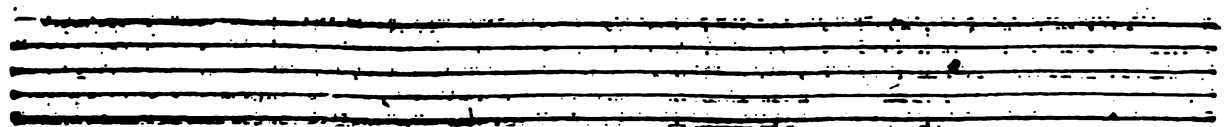
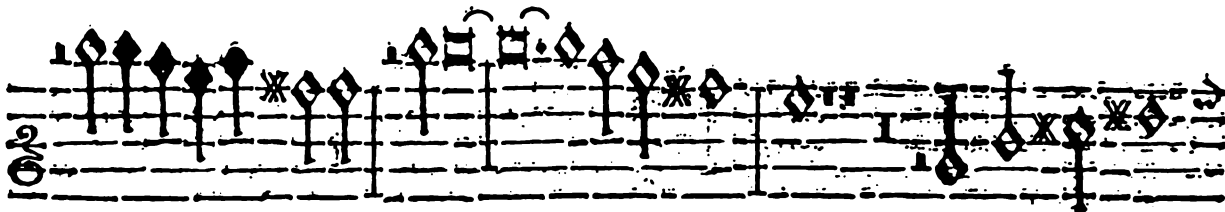
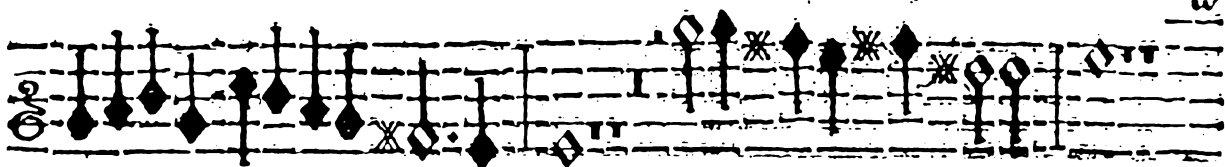
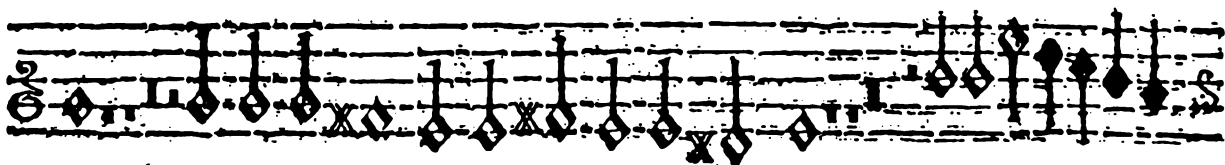
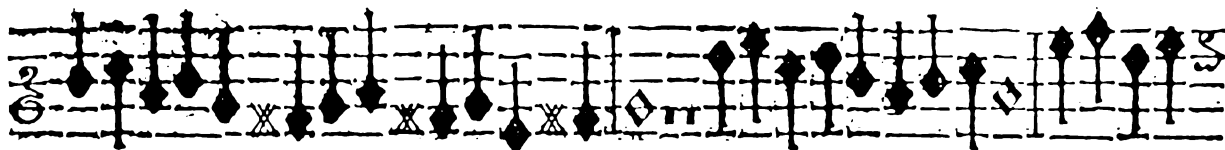
The fifth staff continues the eighth-note patterns, incorporating trills on several notes.

The sixth staff continues the eighth-note patterns, incorporating trills on several notes.

The seventh staff continues the eighth-note patterns, incorporating trills on several notes.

The eighth staff continues the eighth-note patterns, incorporating trills on several notes.







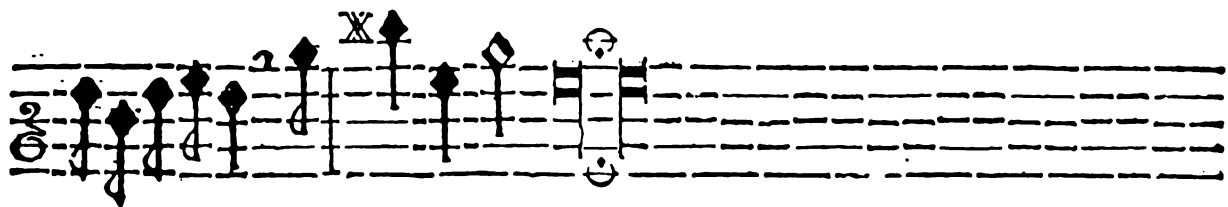
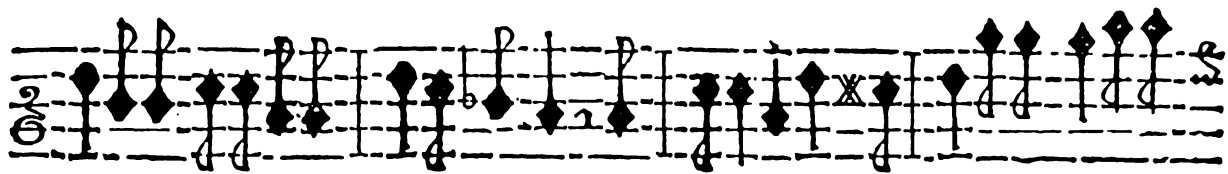
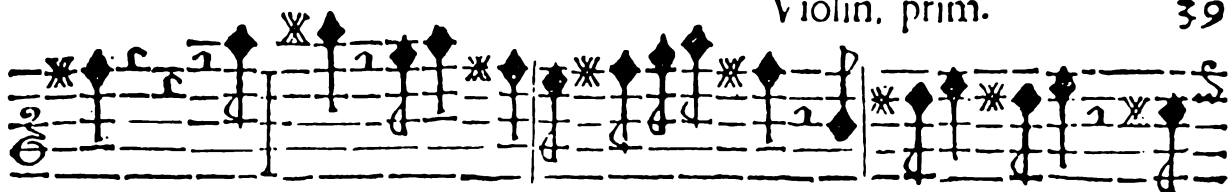
Symphonia

Wie ein Rubin

Wie ein Rubin: Also gleret

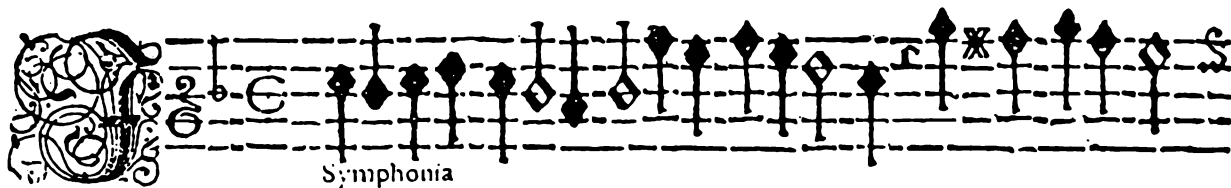
Symphonia

Wie ein Smaragd

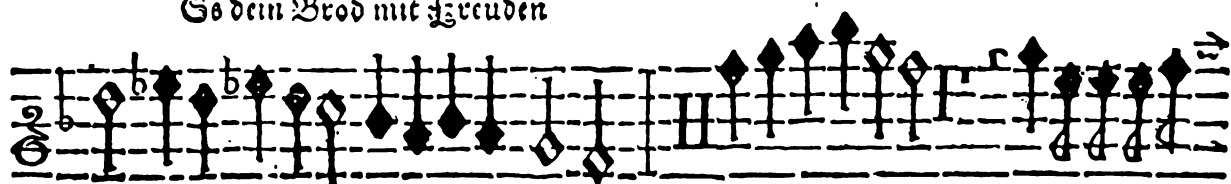


à 4.

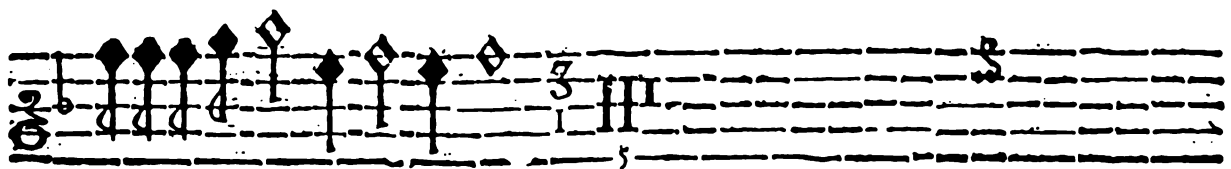
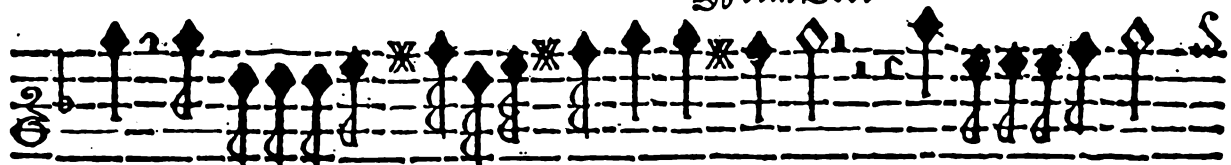
XVIII.



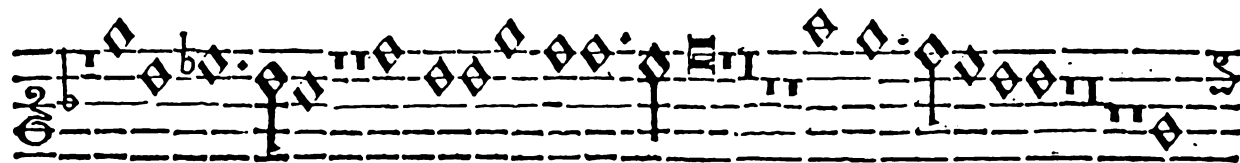
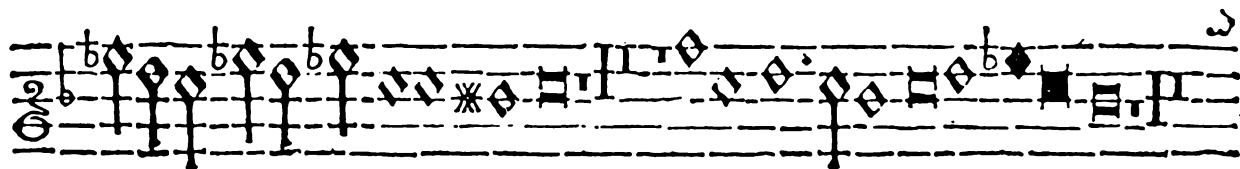
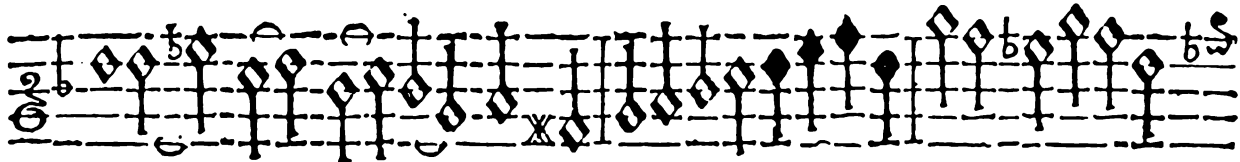
Symphonia  
So dein Brod mit Freuden



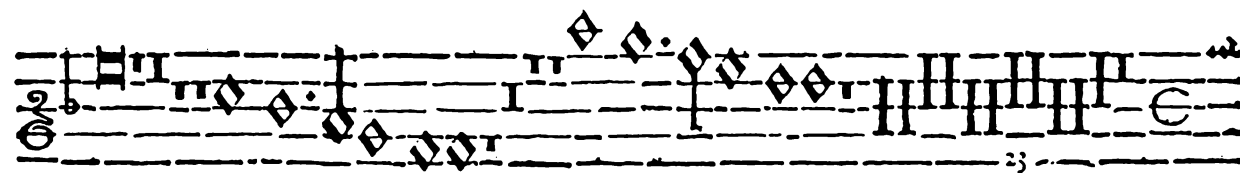
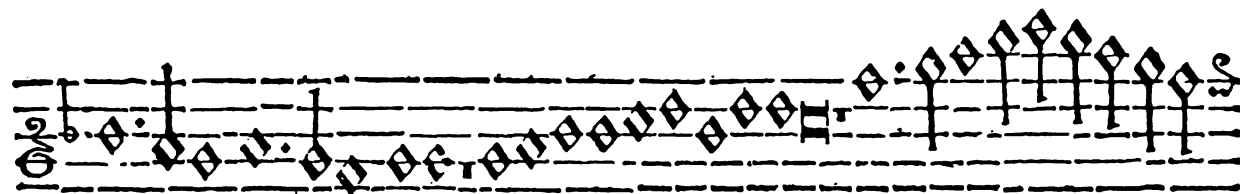
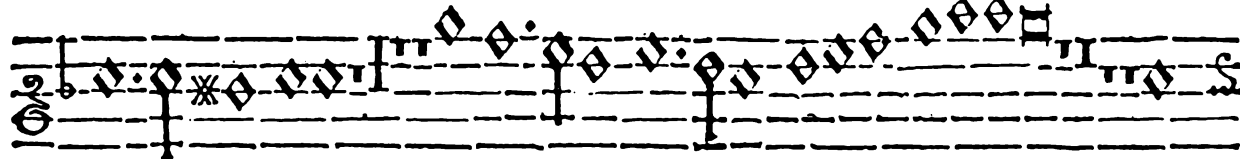
iß dein Brod



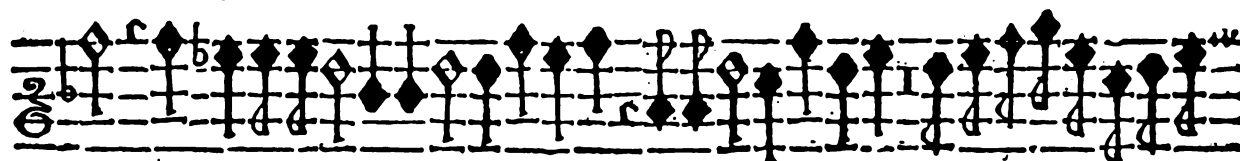
Es ist nichto bessero



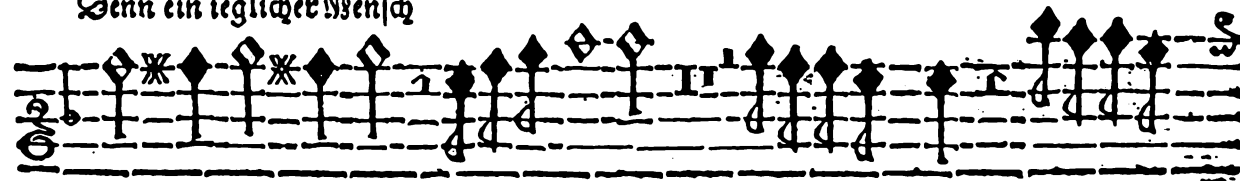
Ich lobe die Freude

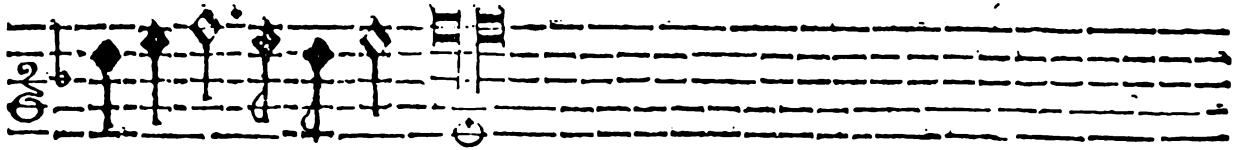
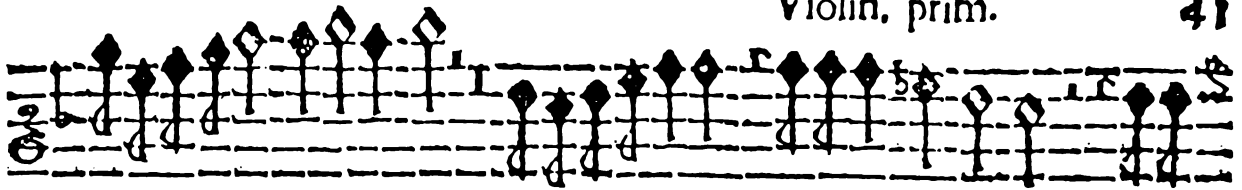


Ich lobe



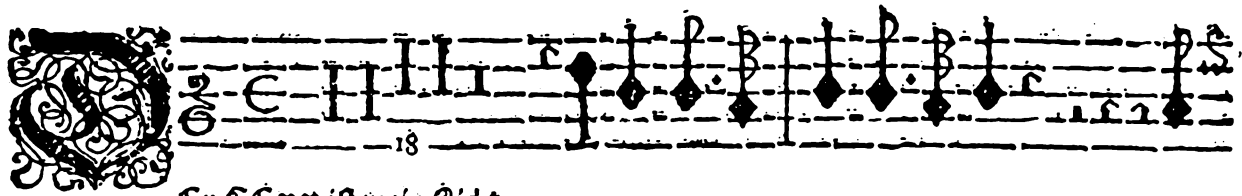
Tarde  
Denn ein jeglicher Mensch



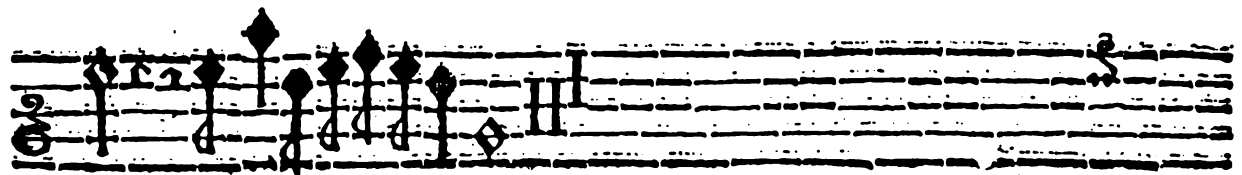
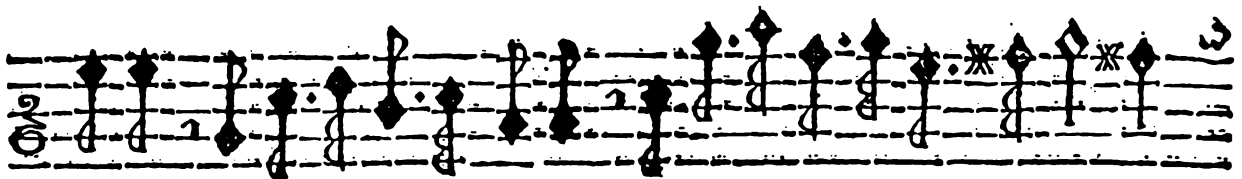
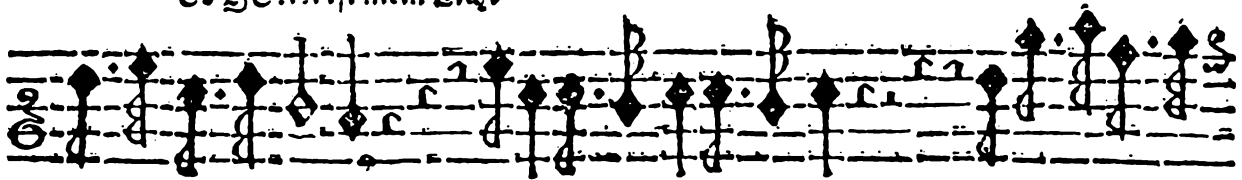


à 4.

XIX.



Er SEIN ist mein Licht



Musical staff with notes and rests, including a fermata over the final note.

Wann sich schon ein Meer

Musical staff with notes and rests, including a fermata over the final note.

So fürchtet sich dennoch

Musical staff with notes and rests, including a fermata over the final note.

Wann sich Krieg

Musical staff with notes and rests, including a fermata over the final note.

So verlasse

Musical staff with notes and rests, including a fermata over the final note.

Symphonia

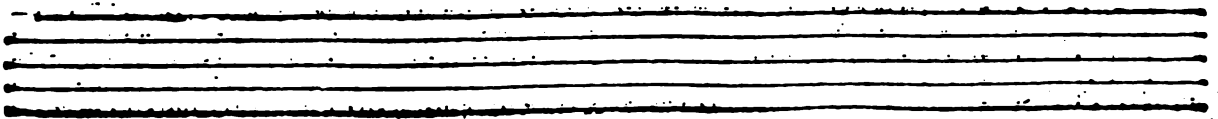
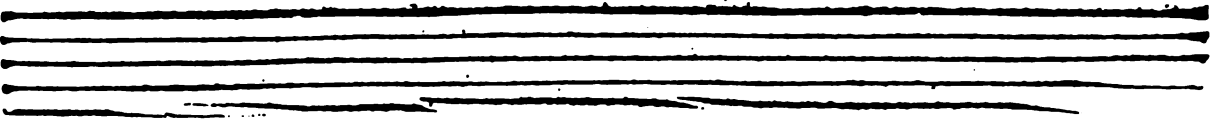
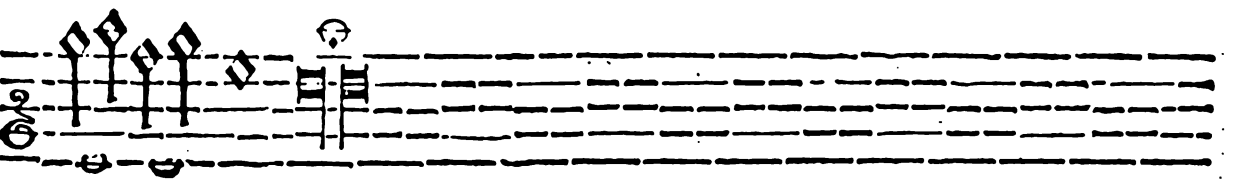
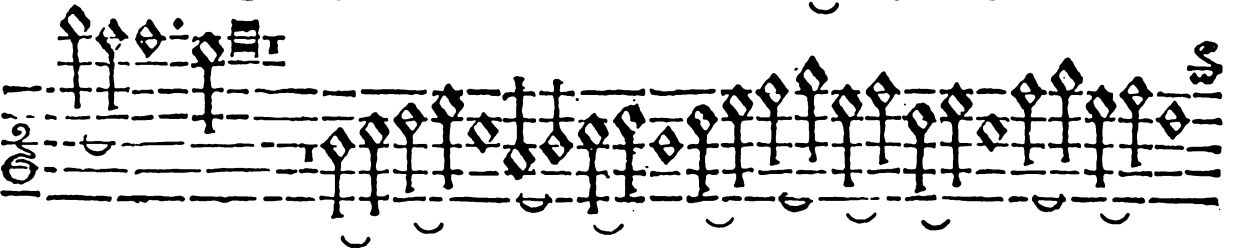
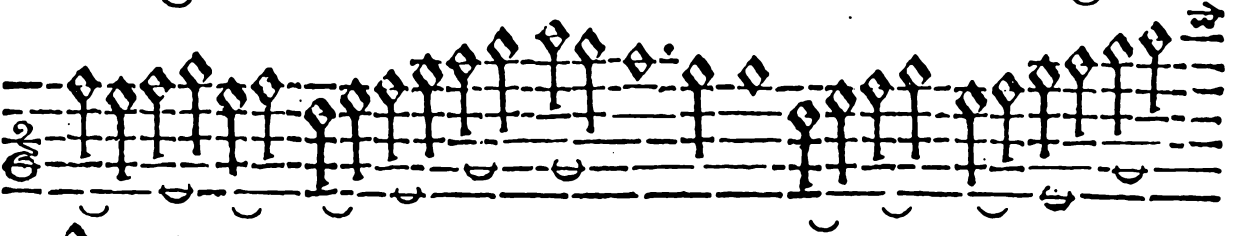
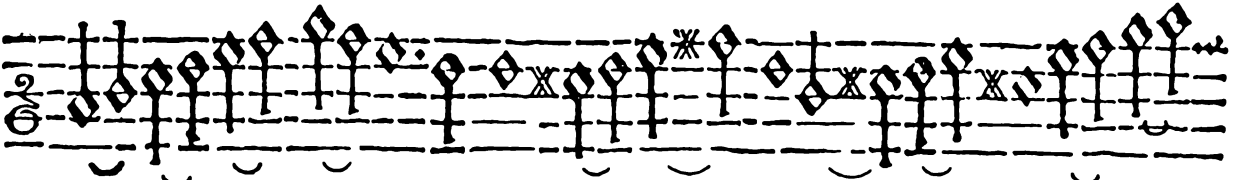
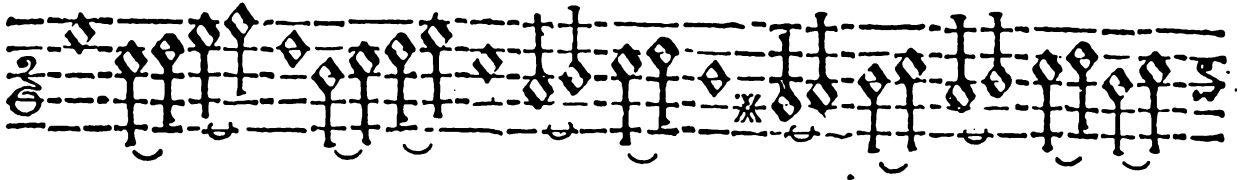
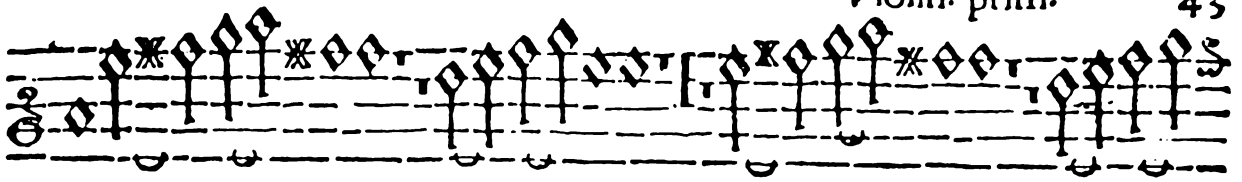
Denn Er bedeckt mich

Musical staff with notes and rests, including a fermata over the final note.

Musical staff with notes and rests, including a fermata over the final note.

So will ich in seiner Hütten

Musical staff with notes and rests, including a fermata over the final note.



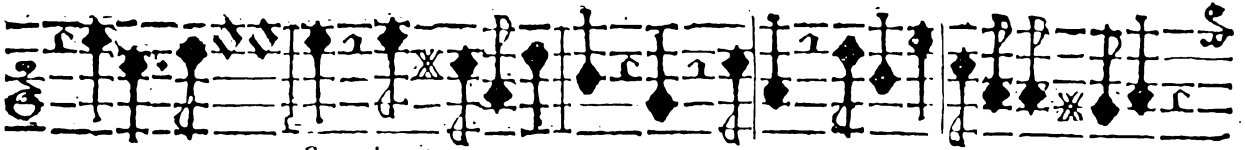
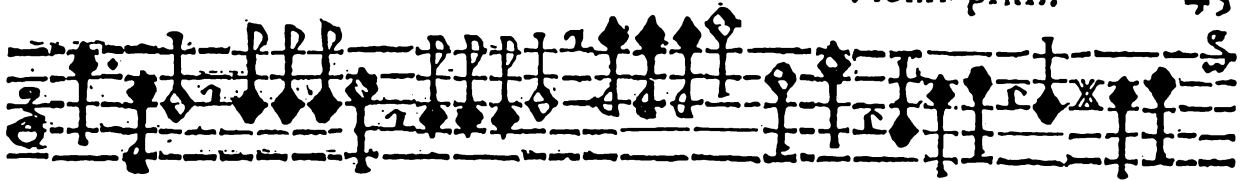


Symphonia  
Weyerley bitte ich

Weyerley  
Abdotterey

Rafmichaber





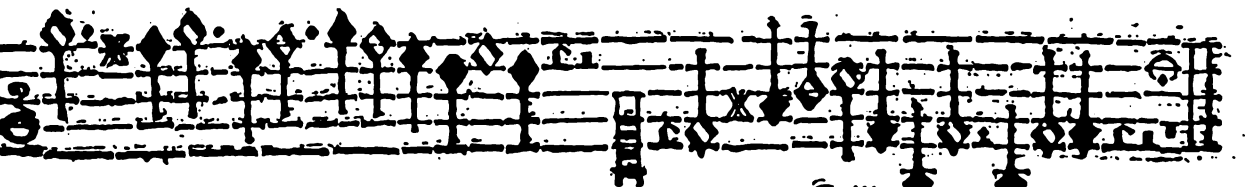
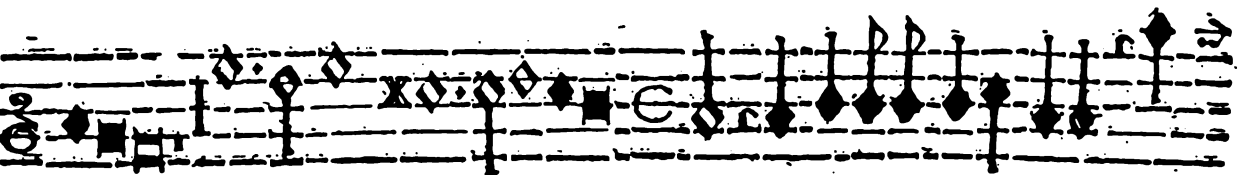
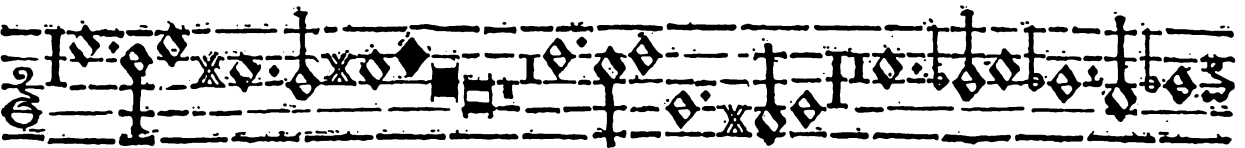
Symphonia



Wer ist der Herr



Præsto  
Oder wolch Zweyerley bitte ich



Da neige deine Stimmeln Laß blitzen

Symphonia

Gende deine Hand

The first staff of music contains a series of notes with various accidentals, including naturals, flats, and sharps. Some notes are marked with an 'X' above them. The staff ends with a double bar line and a fermata.

The second staff of music continues the melodic line with notes and accidentals. It begins with a '3' above the first few notes, possibly indicating a triplet. The staff ends with a double bar line and a fermata.

SO ICH WILL SIE DANKEN

The third staff of music features notes with accidentals, including flats. The staff ends with a double bar line and a fermata.

The fourth staff of music contains notes with accidentals and some slurs. The staff ends with a double bar line and a fermata.

The fifth staff of music shows a continuation of the melodic line with notes and accidentals. The staff ends with a double bar line and a fermata.

The sixth staff of music includes notes with accidentals and some slurs. The staff ends with a double bar line and a fermata.

The seventh staff of music contains notes with accidentals and slurs. The staff ends with a double bar line and a fermata.

The eighth and final staff of music on this page shows notes with accidentals and slurs. The staff ends with a double bar line and a fermata.



First musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with various note values and rests.

Im Aufgang der Sonnen

Second musical staff, continuing the piece with similar notation and a treble clef.

Third musical staff, featuring a treble clef and a key signature of one flat.

Fourth musical staff, continuing the musical notation with a treble clef.

Don nun an

Fifth musical staff, showing further musical notation with a treble clef.

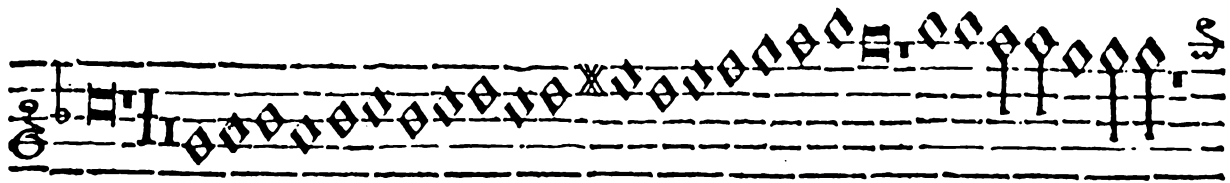
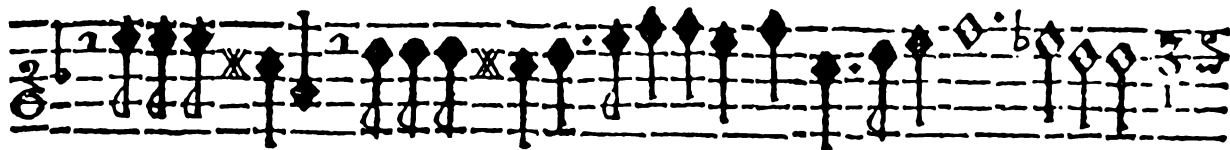
Wer ist wieder Herr

Sixth musical staff, continuing the piece with a treble clef.

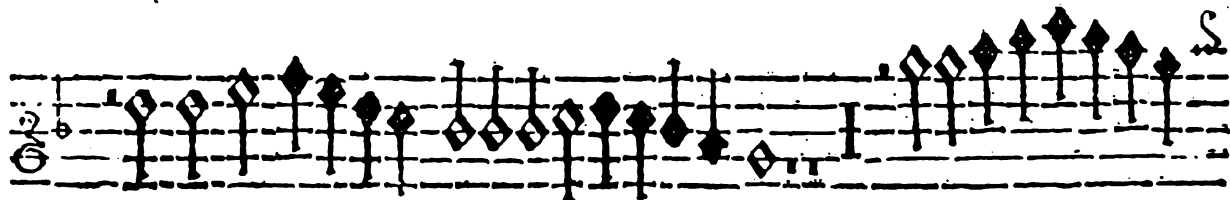
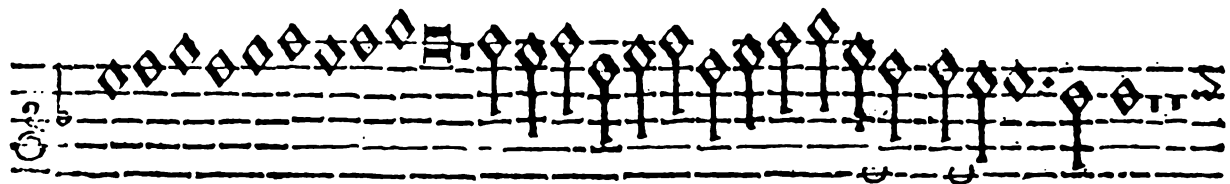
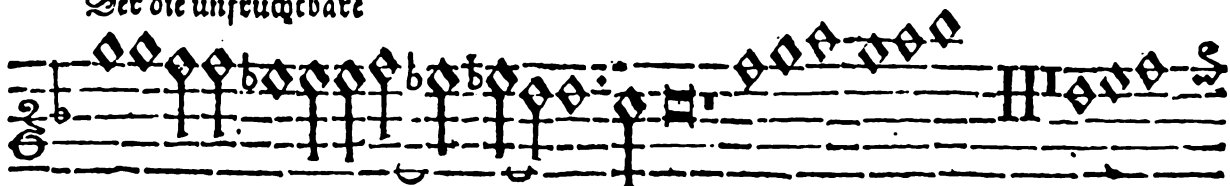
Seventh musical staff, featuring a treble clef and a key signature of one flat.

Eighth musical staff, continuing the notation with a treble clef.

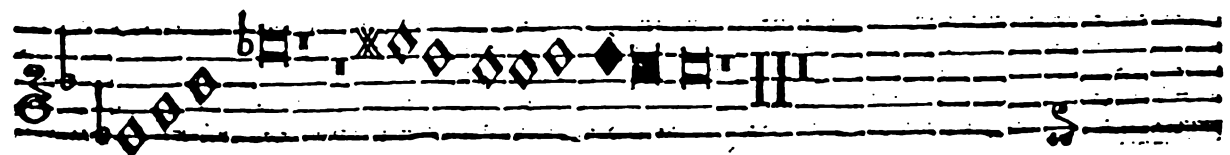
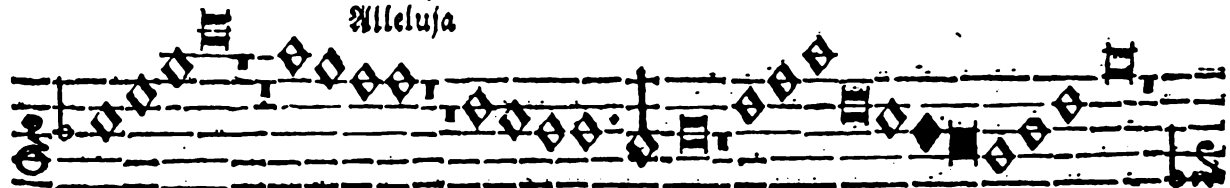
Und erhöhet mich



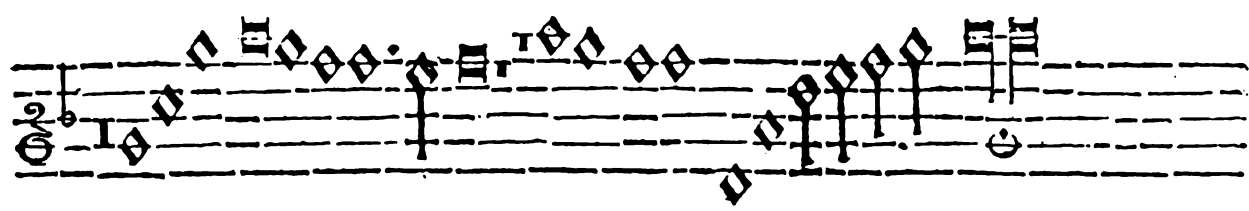
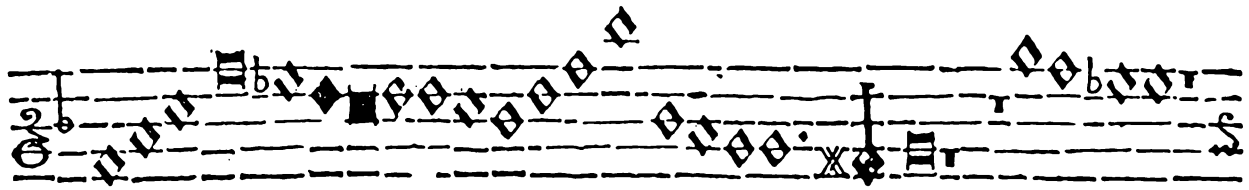
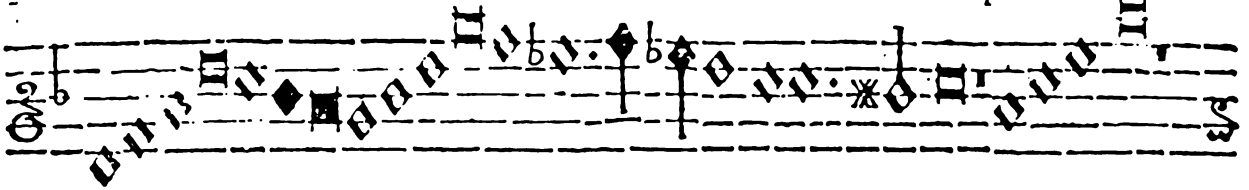
Der die unfruchtbare



Melusa

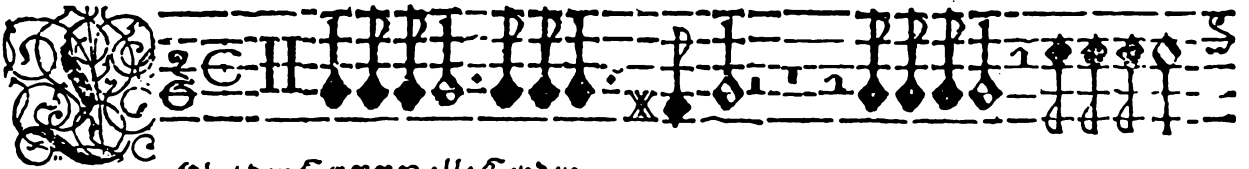


Violin. prim.

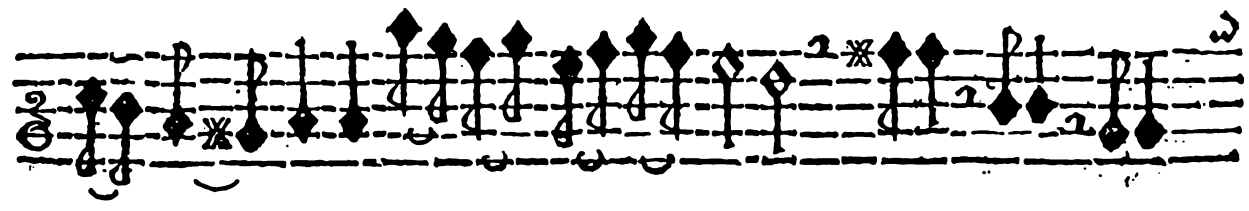


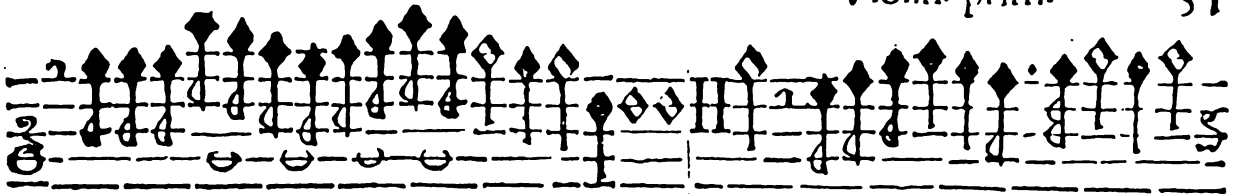
à 5.

XXIII.

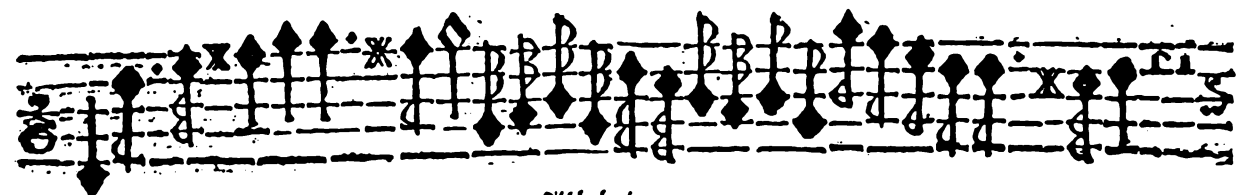
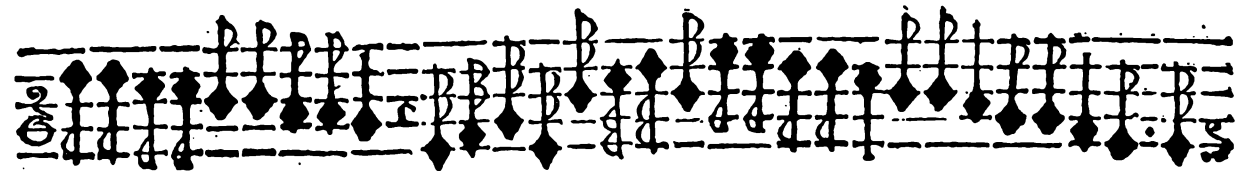
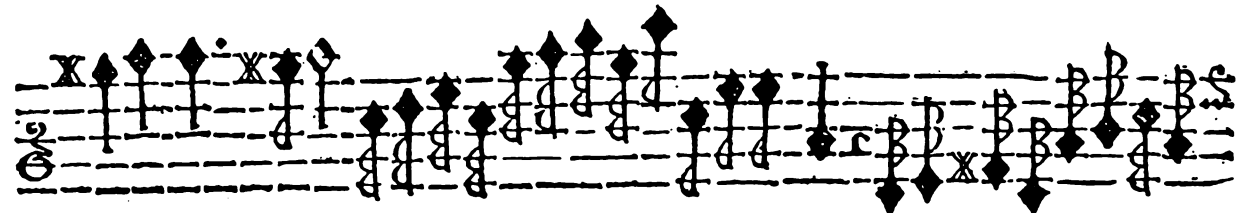
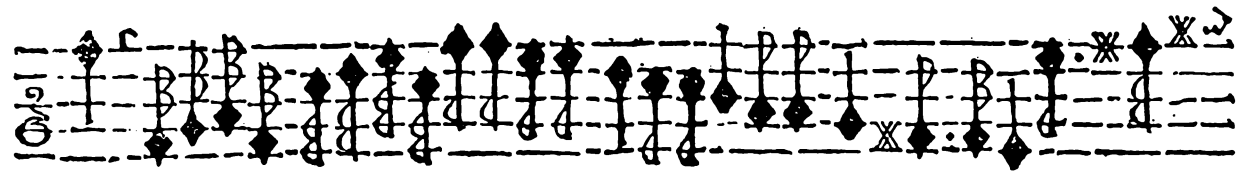
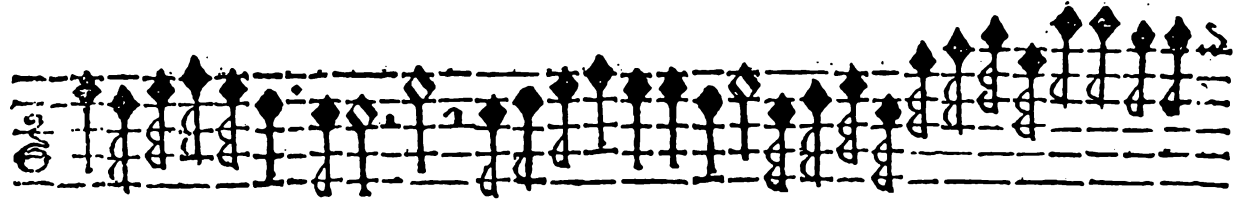
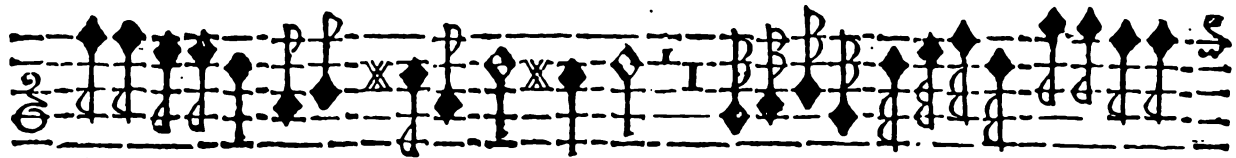
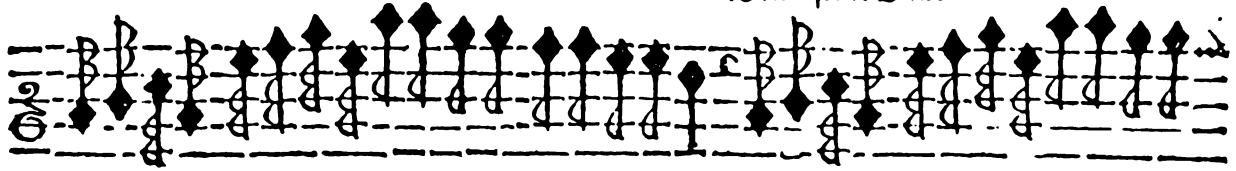


Oboe den Saxxon alle Heyden

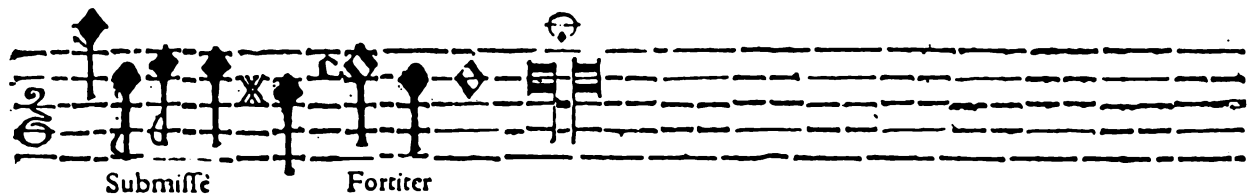
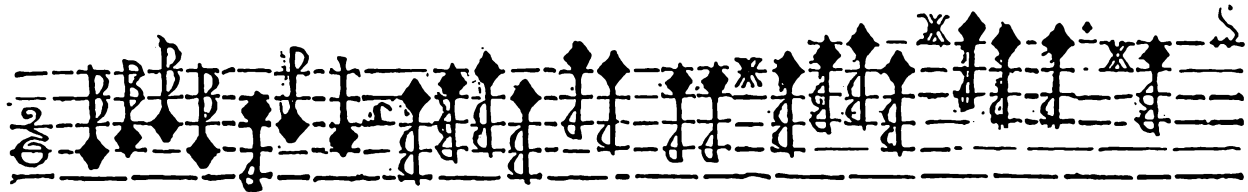
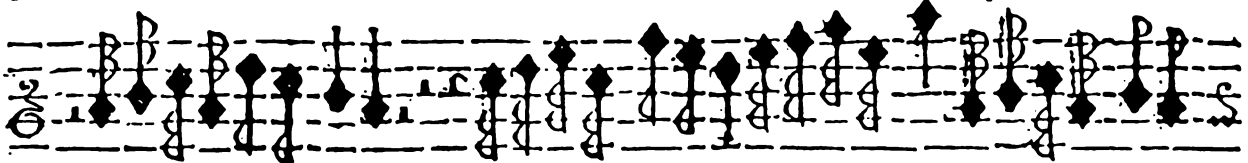




Denn seine Gnad

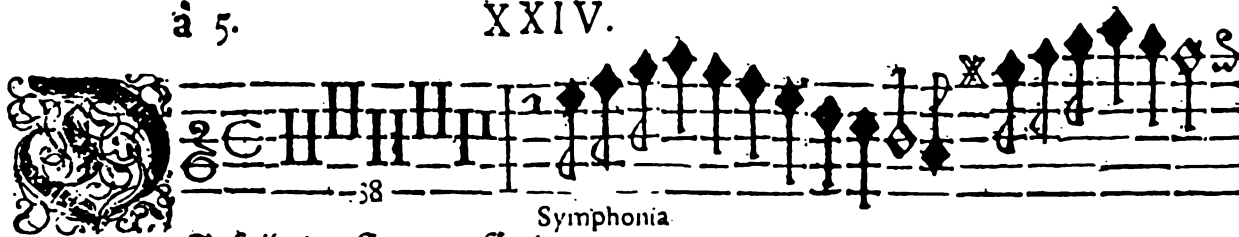


Allcusa

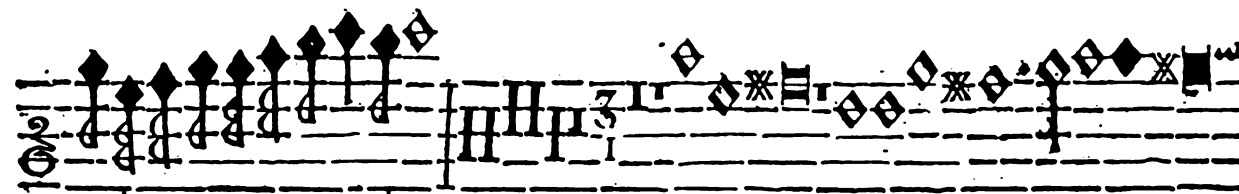


à 5.

XXIV.

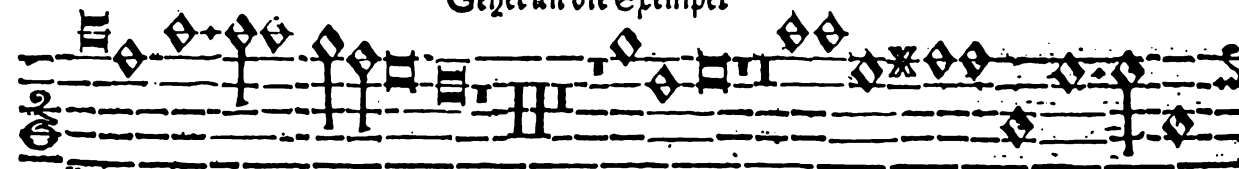


De so ihr den Herrn fürchtet



Symphonia

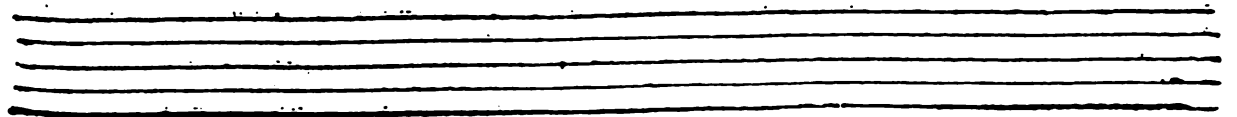
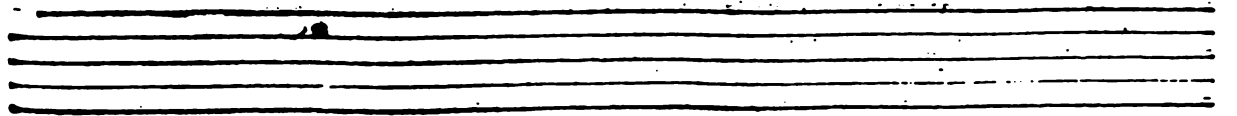
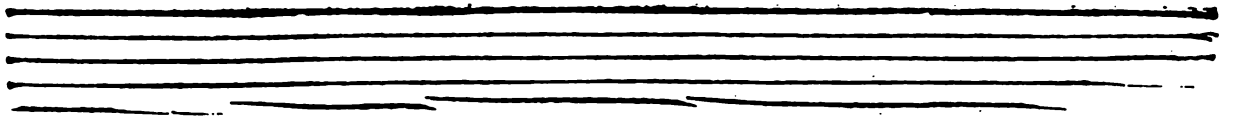
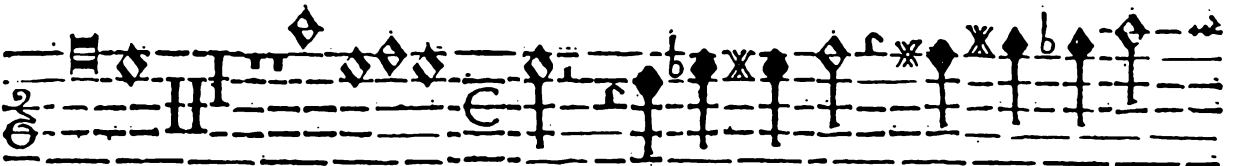
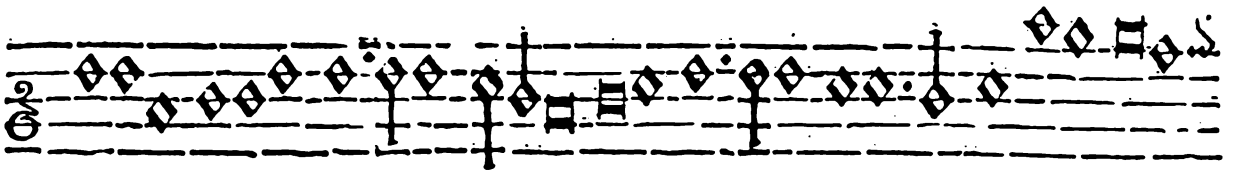
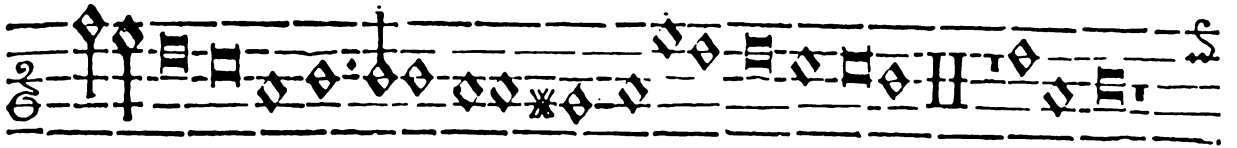
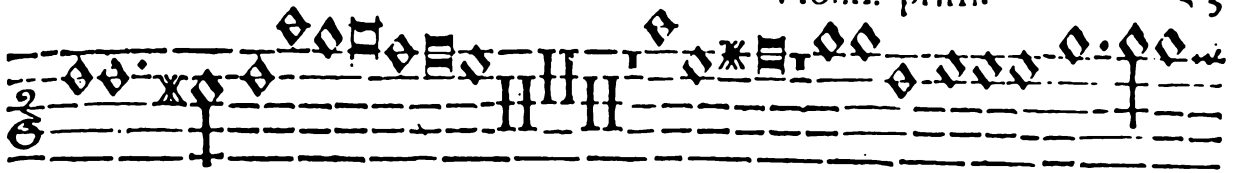
Gehet an die Exempel



Denn der Herr



Violin. prim.



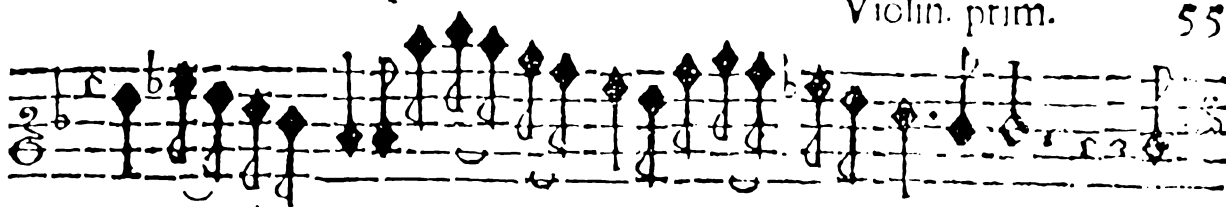
Sev schöne Dinge seynd

Wenn Brüder eins sind

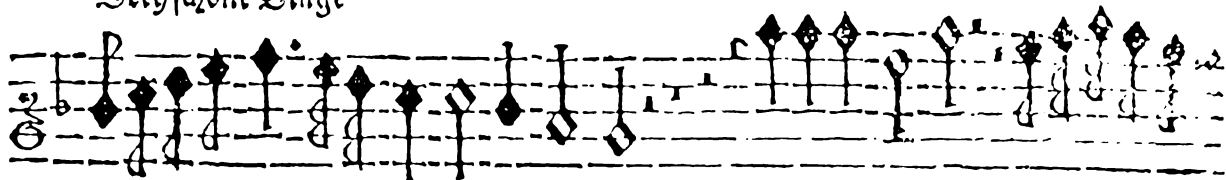
Wie der köstl. Bals. Wie der Thau: Siehe so fein: Sev schöne

Wenn Nachbarn

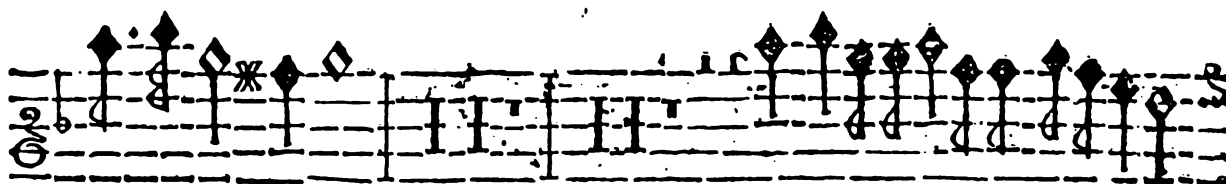
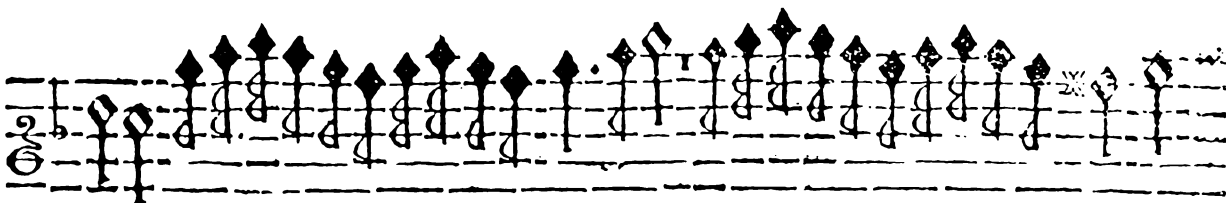
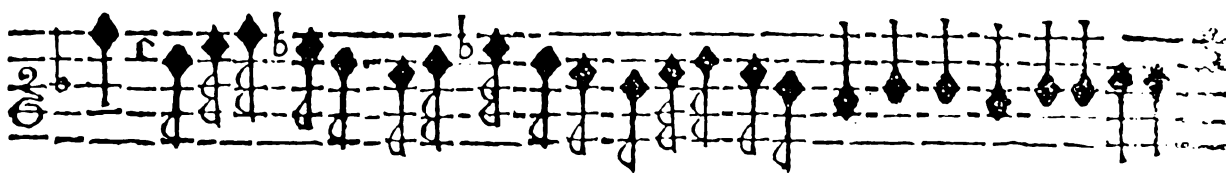
Wenn dir's übel gehet: Denn so ihr euch



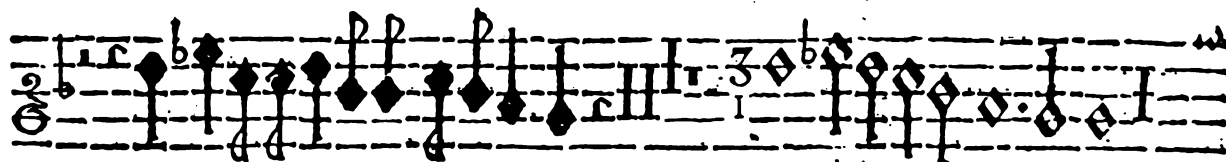
Drey schöne Dinge



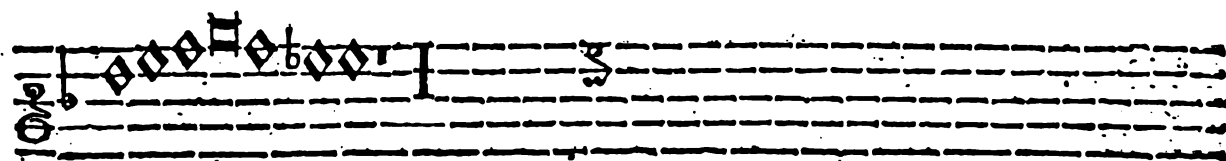
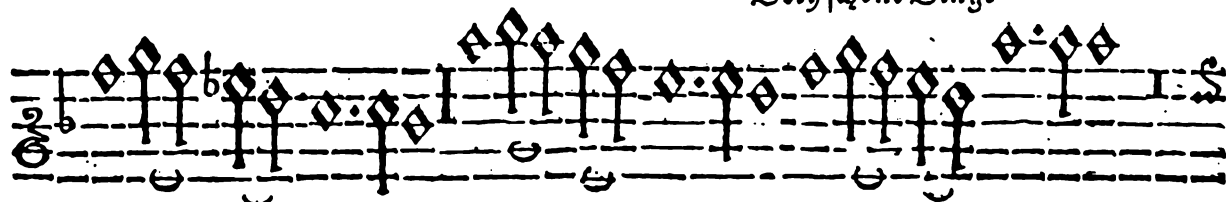
Wenn Mann und Weib

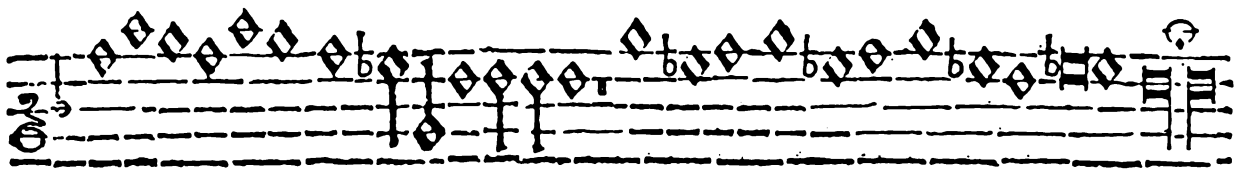
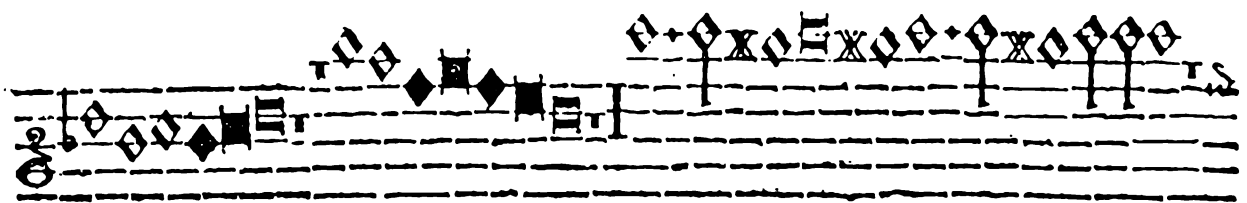
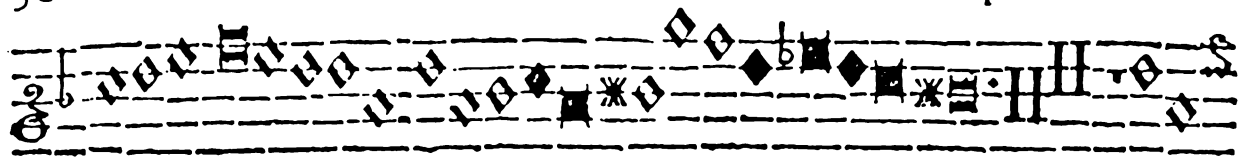


Die Männer: Die Weiber: Die Ehe soll ehelich



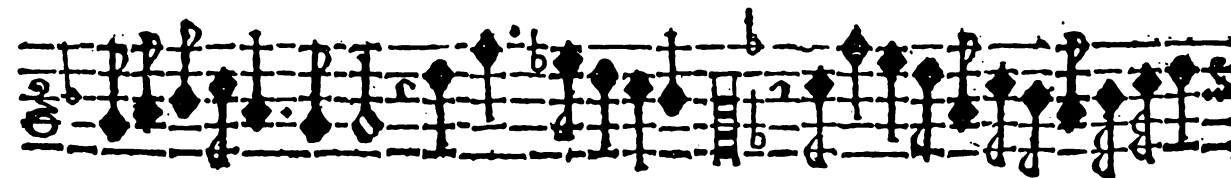
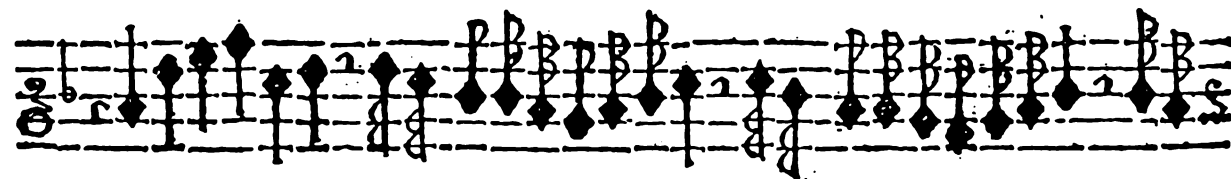
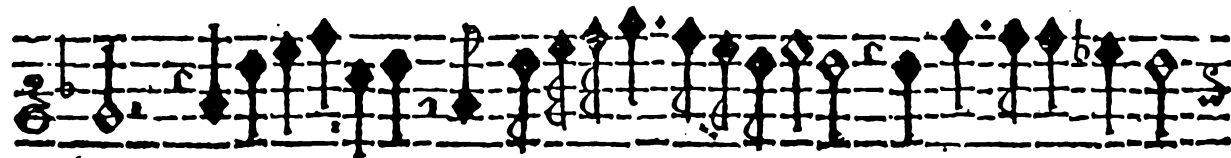
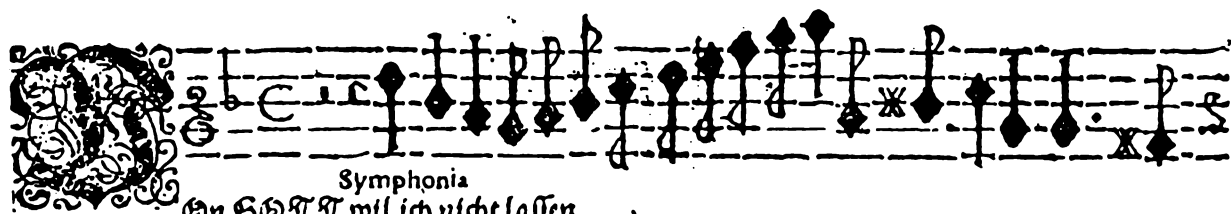
Drey schöne Dinge





à 5.

XXVI.



Musical staff with notes and rests.

Don Gott

Musical staff with notes and rests.

Symphonia

Musical staff with notes and rests.

Wenn sich  
Symphonia

Musical staff with notes and rests.

Musical staff with notes and rests.

Auf Ihn will ich

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

So thut Ihm

Musical staff 1: Violin part for 'Symphonia'. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a series of eighth and sixteenth notes, some with accents and slurs.

Symphonia

Musical staff 2: Continuation of the violin part for 'Symphonia'. It features similar rhythmic patterns and melodic lines as the first staff.

Robt Schu

Musical staff 3: Continuation of the violin part for 'Symphonia'. The notation includes various note values and rests.

Musical staff 4: Continuation of the violin part for 'Symphonia'. It shows a continuation of the melodic and rhythmic development.

Musical staff 5: Continuation of the violin part for 'Symphonia'. A measure rest of 15 is indicated below the staff.

Auch wenn Tremulus

Musical staff 6: Continuation of the violin part for 'Symphonia'. It includes a measure rest of 15 and a trill-like figure marked with an asterisk.

Musical staff 7: Continuation of the violin part for 'Symphonia'. It features a measure rest of 15 and a trill-like figure marked with an asterisk.

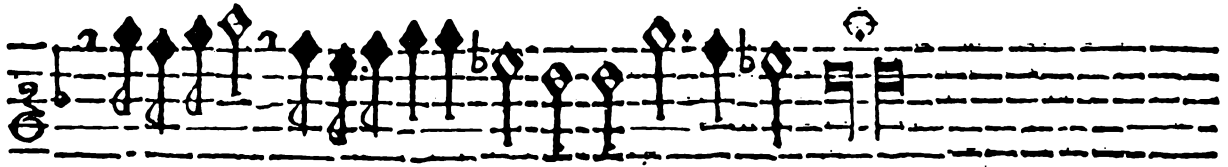
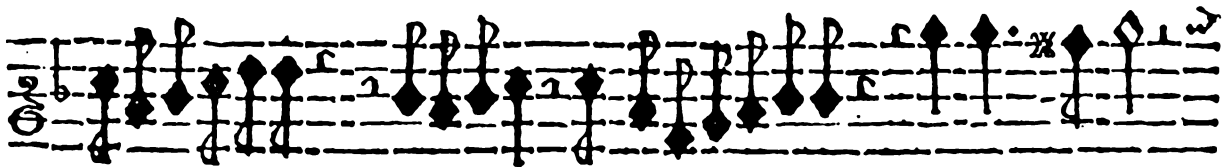
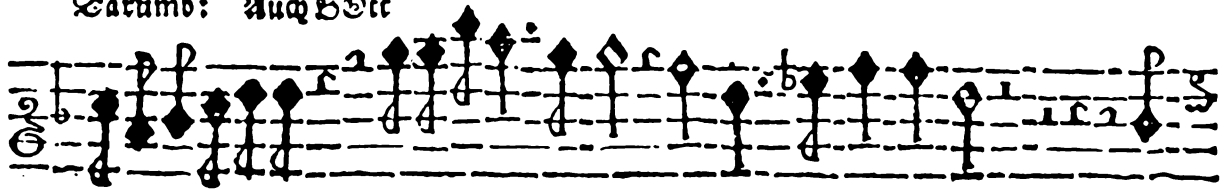
Die Geel

Symphonia

Musical staff 8: Continuation of the violin part for 'Symphonia'. It concludes with a final cadence.

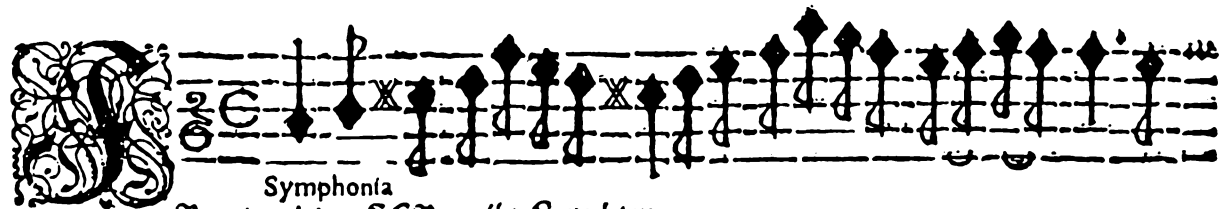


Carumb: Auch Gott

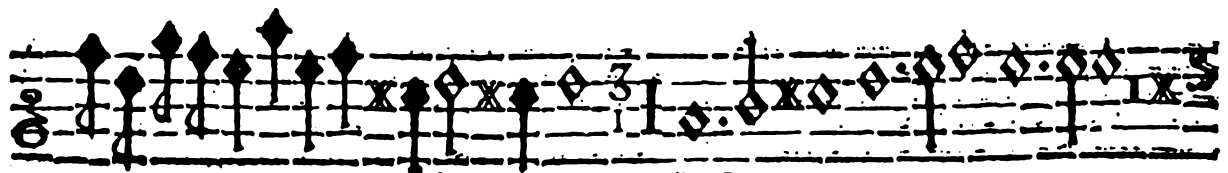
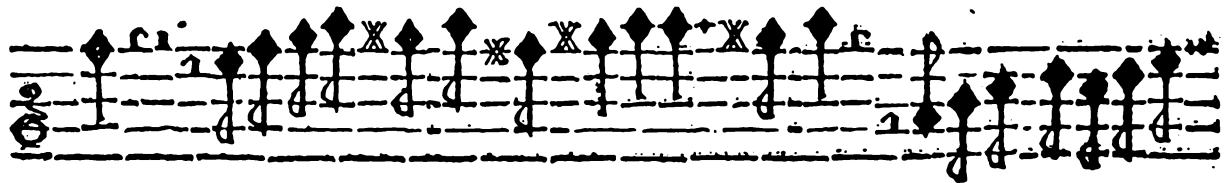


à 5.

XXVII.



Symphonia  
Reuet euch des HERRen ihr Berechten



Pizzto  
Reuet euch

Violin. prim.

Musical staff 1: Violin part with notes and rests, ending with a fermata.

Tarde

Musical staff 2: Violin part with notes and rests, including a triplet.

Præsto  
Freuet euch

Musical staff 3: Violin part with notes and rests.

Die Frommen

Musical staff 4: Violin part with notes and rests.

Musical staff 5: Violin part with notes and rests.

Sanctet dem HERREN

Musical staff 6: Violin part with notes and rests.

Musical staff 7: Violin part with notes and rests, including a section labeled "Intonatio Prima".

Singet dem HERREN

25.  
Tremolant

Musical staff 8: Violin part with notes and rests, including a section labeled "Fortiter".



Musical staff 1: Violin part with various ornaments and slurs.

Sanctet dem HERREN

Musical staff 2: Continuation of the violin part.

Musical staff 3: Continuation of the violin part.

Musical staff 4: Continuation of the violin part.

Musical staff 5: Continuation of the violin part, ending with a double bar line.

in tonatio Secunda

Ginget dem HERREN Tremolant

Musical staff 6: Continuation of the violin part with tremolos.

Ginget

Musical staff 7: Continuation of the violin part.

Symphonia

Musical staff 8: Continuation of the violin part.

Violin. prim.

The first staff of music contains a series of notes, including a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are primarily eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

Melodia

The second staff continues the melodic line with similar rhythmic patterns and note values. It also features a fermata at the end.

The third staff continues the melodic line, showing a variety of note values and rests. A fermata is present at the end.

The fourth staff continues the melodic line, featuring a key signature change to two flats (B-flat and E-flat) and a common time signature. It ends with a fermata.

The fifth staff continues the melodic line, showing a variety of note values and rests. A fermata is present at the end.

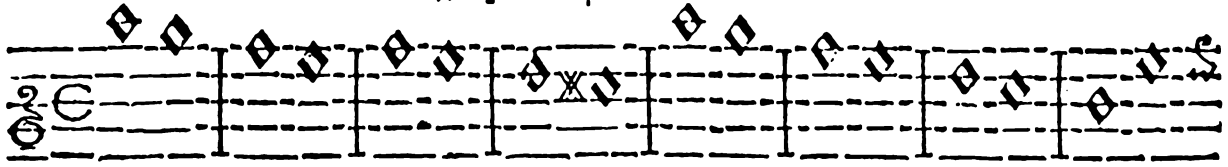
The sixth staff continues the melodic line, featuring a key signature change to one flat (B-flat) and a common time signature. It ends with a fermata.

The seventh staff continues the melodic line, featuring a key signature change to two flats (B-flat and E-flat) and a common time signature. It ends with a fermata.

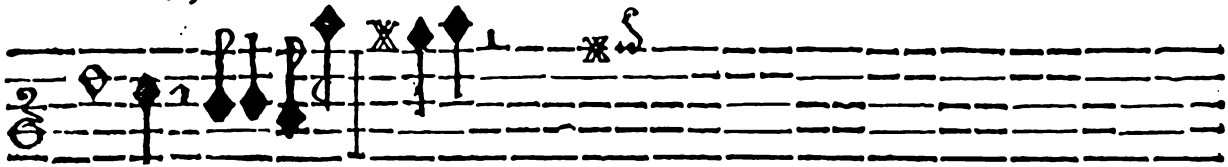
# NB.

Wer der Discant-Geigen nicht recht mächtig ist / kan den Tremolant zum Einzet dem Herrn / an statt der beyden Chorden, nur auf einer streichen / wie folget :

Nach der Ersten Inronation :

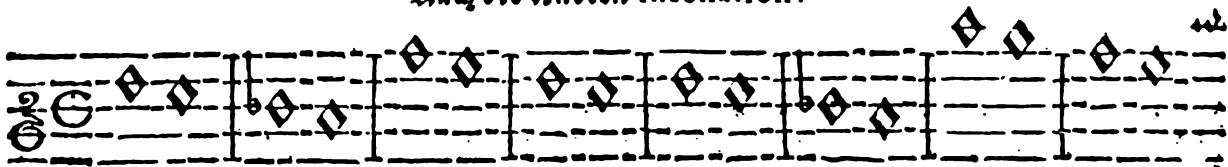


Tremolant  
à 5.

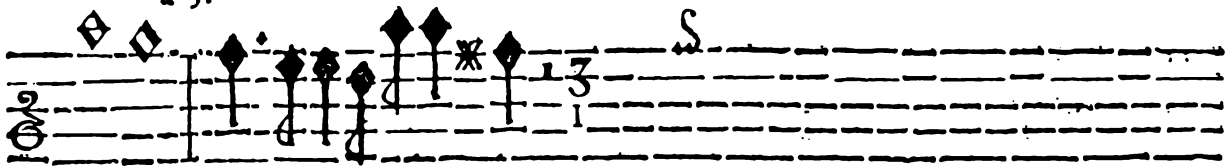


Fortiter

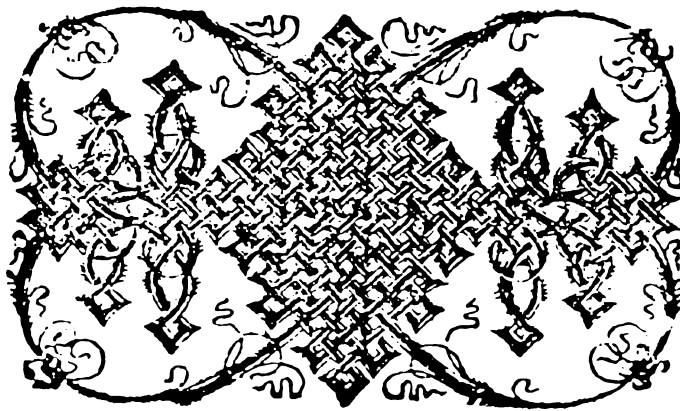
Nach der Andern Inronation :



Tremolant  
à 5.



Fortiter



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F I N I S.

