

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

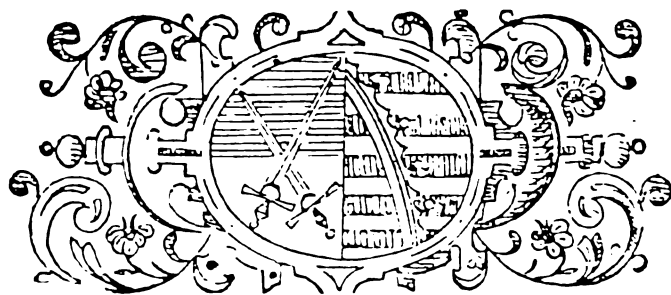
In die Music verfaßt
Durch

Heinrich Schützen/
Churfürstl. Sächß. Capelmeyster.

VIOLINUM SECUNDUM.

Mit Römischer Keyserl. Majest. Freyheit.

M. DC.



XLVII.

Opus Decimum.

Gedruckt zu Dresden bey Gmel Bergens / Churfürstl. Sächß.
Hof-Buchdruckers / Sel. Erben / In Verlegung Johanni 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 Dtemarschen/ Grafen zu Oldenburgk
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 musicallsches Werklein/ 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 stetweren-
den unterthänigsten Gedächtnis/ Und befinde mich dahero/ aus mir obliegen-
der Dankbarkeit hingegen verbunden/ dero heroisches Gemüch und fürtreffliche
Fürstliche Tugenden/ nach möglichkeit allezeit zu rühmen/ und wie die mir erwie-
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 alhier 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 allewege
meine Schuldigkeit zu seyn erachtet / E. Hochfürstl. Durchl. vor diesemahl auch
mit Stillschwätzen nicht vorbei zugehen / sondern mit dieser nunmehr neuen und
öffentlichen Edition, meine vorige und erste unterthänigste Dedication zugleich
wieder zu geben und befragen aber auch meine unausseßliche schuldigste Devotion
hierdurch abermahls erweisen und bekräftigen wollen.

Ewre Hochfürstl. Durchl. geruhen demnach / mehrgedachtes mein un-
würdiges Wercklein / (welches deroselbigen in tieffer Demuth ich hlermit wie-
derumb überreichen thue) mit denen gnädigen Augen und Händen / wie vor-
mahls geschehen / iezo auff's neue auch anzunehmen / und meiner wenigen Per-
son / wie auch der löblichen Profession der Music / (als welche sonst bey diesen ver-
kehrten martialischen Läuften grossen Abbruch an dero Patronen bisher erliden
thue) mit Hochfürstlicher Hülfe und Gnade ferner zugehan zu seyn / und be-
ständig zu verbleiben.

Der Allerhöchste / dessen Ehr / Preis und Lob / die Himmlischen Heer-
schaaren ohnauffhörlich musiciren / wolle allenthalben und in allen Ständen
wieder gute Harmoni und Einigkeit verlehnen / auch E. Hochfürstl. Durchl.
sambt dero Hochfürstl. Gemahlin und ganzer hochlöblichsten Cron Denne-
marck / seinem 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 befehligen Prospe-
rität, gesund und glücklich erhalten / In dessen Väterliche Obacht thue E.
Hochfürstl. Durchl. und danu mich in dero beharrliche gnädigste Affection ich
erhofflichst und unterthänigst befehlen. Dresden / den 1. Monats Tag May /
Anno 1647.

E. Hochfürstl. Durchl.

Unterthänigster schuldigster

Dienet

Georg Schütz

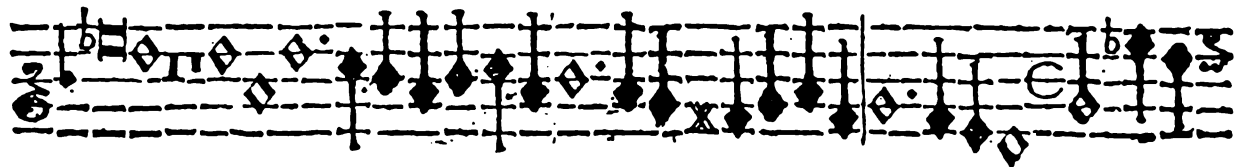
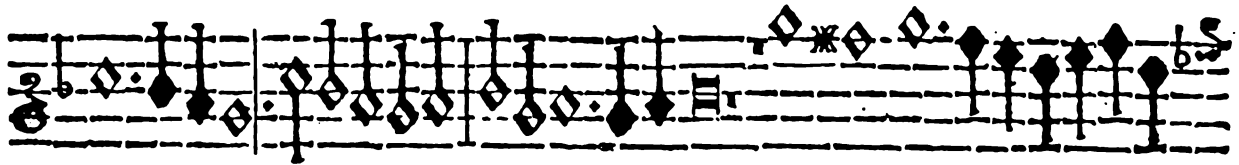
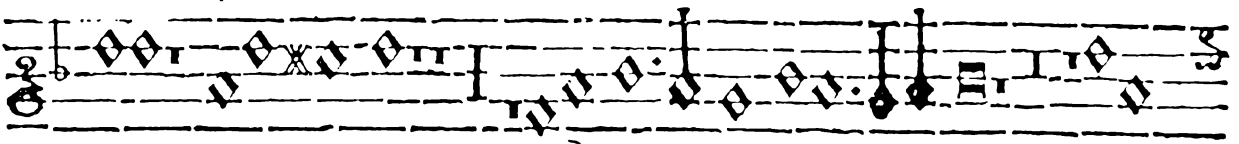
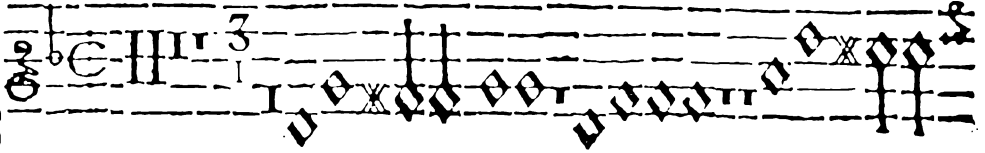
à 3.

I.

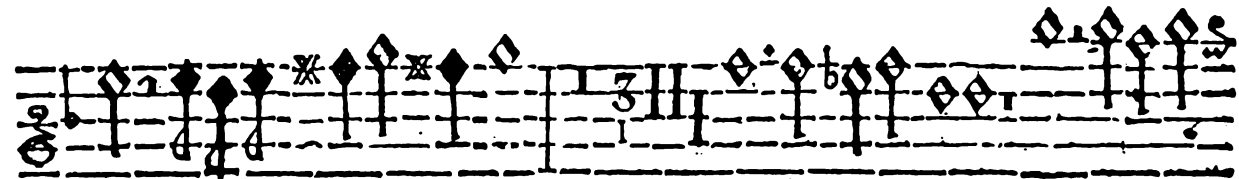
Violinum secundum.



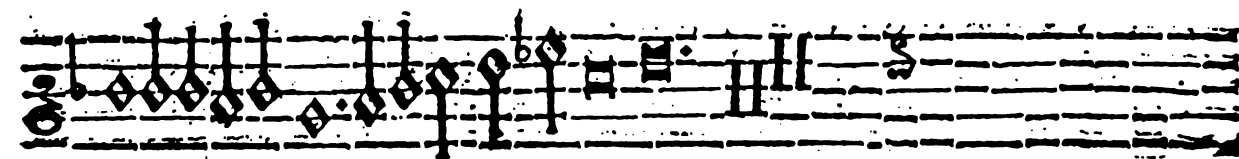
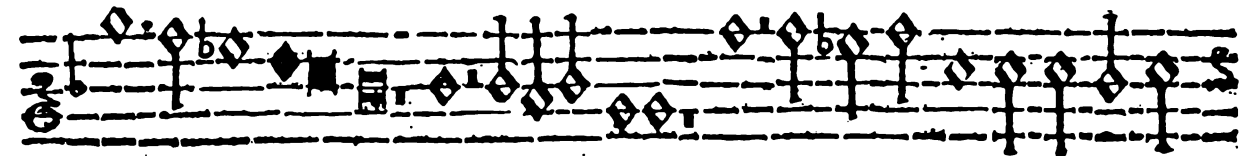
Ein Herz ist bereit

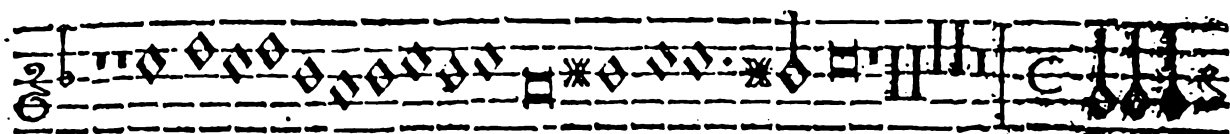


Symphonia



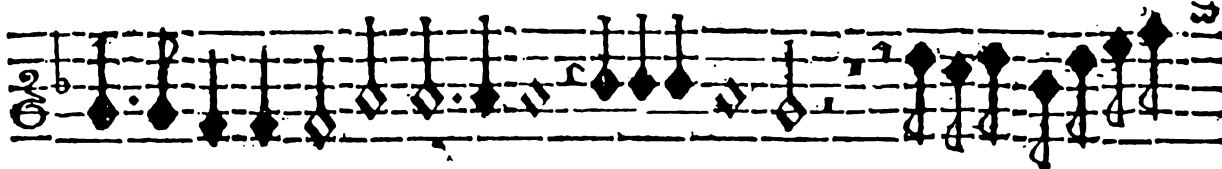
HERR ich wil Dir danken



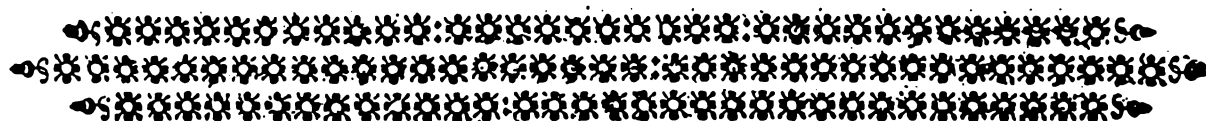
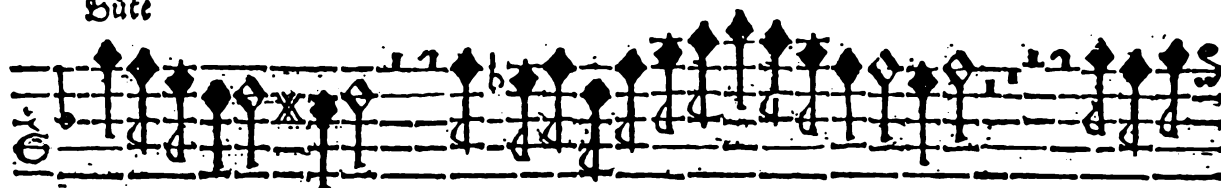


Præsto
Ich wil Sie lobfingen

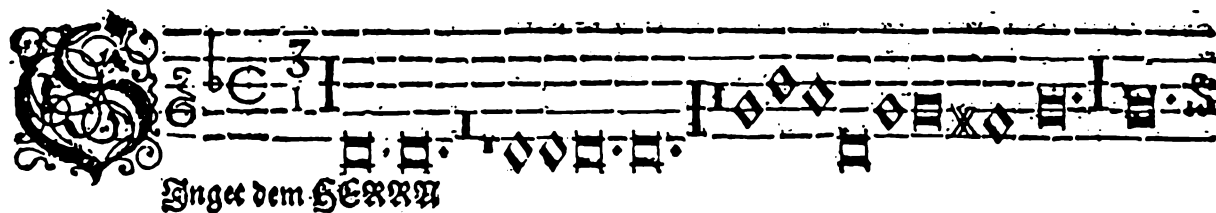
à 3.
Denn die



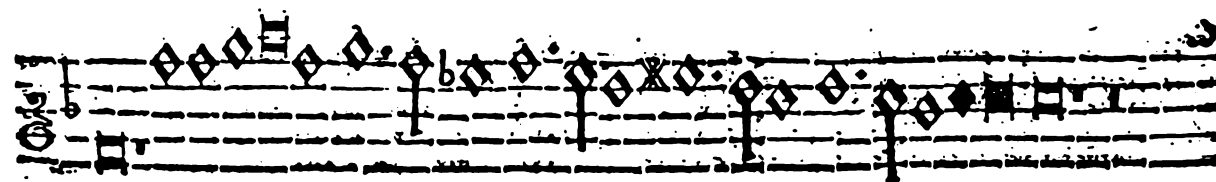
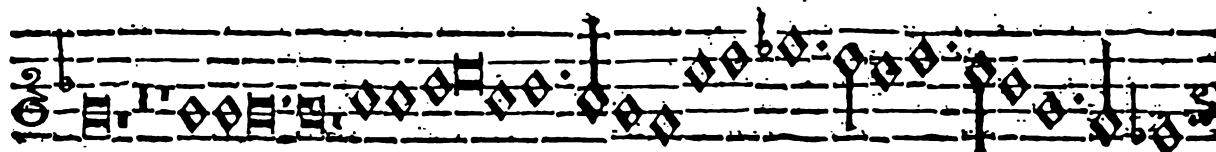
Süße



à 3. II.



Singet dem HERRN



Viol. secund. 3

Ginget

Wrediget

^{a 3.}
Erzehlet. Erzehlet

Viol. secund.

First musical staff containing a series of notes and rests, including a treble clef, a key signature of one flat, and various rhythmic values.

Wenn der Herr ist groß

Second musical staff, continuing the notation with notes and rests.

Third musical staff, continuing the notation with notes and rests.

Fourth musical staff, continuing the notation with notes and rests.

Fifth musical staff, continuing the notation with notes and rests.

Sixth musical staff, continuing the notation with notes and rests.

Seventh musical staff, continuing the notation with notes and rests.

Two empty musical staves at the bottom of the page.

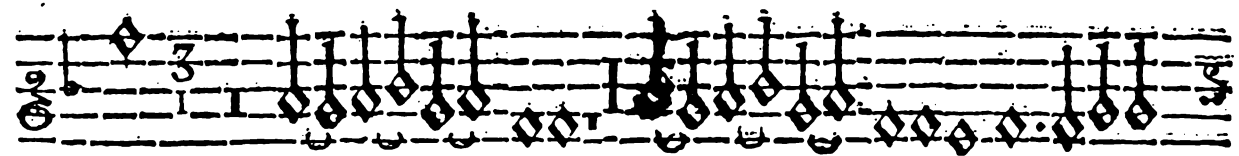
Err unser Herrscher

Da man Dier dancket

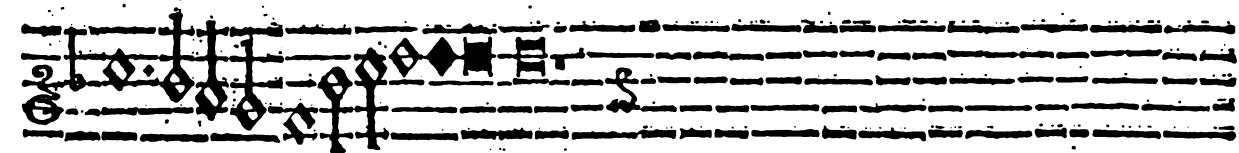
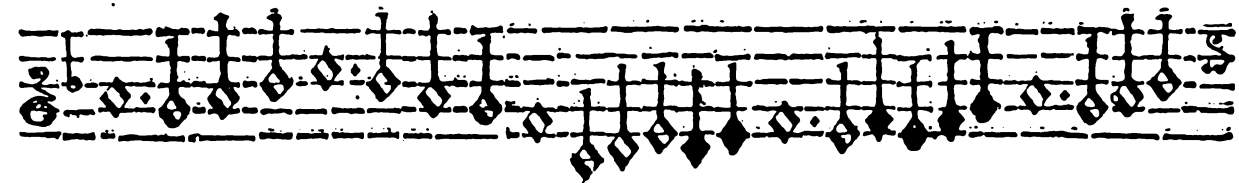
Den Sünden

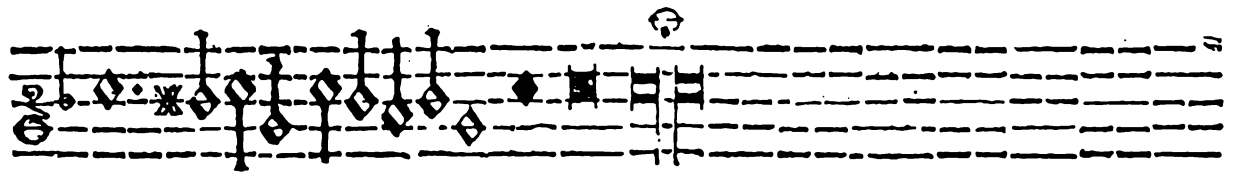
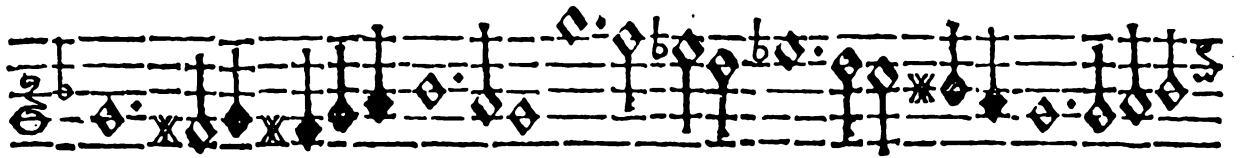
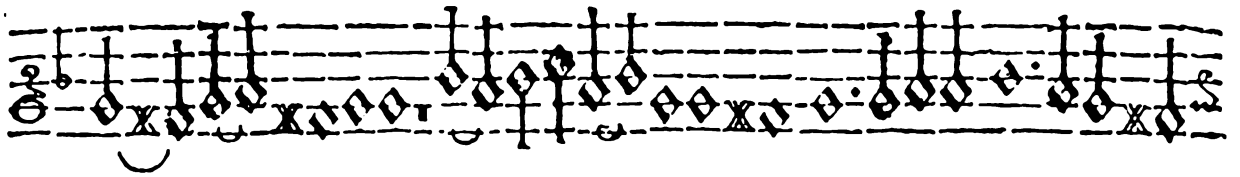
Was ist der Mensch

Du wirst ihn



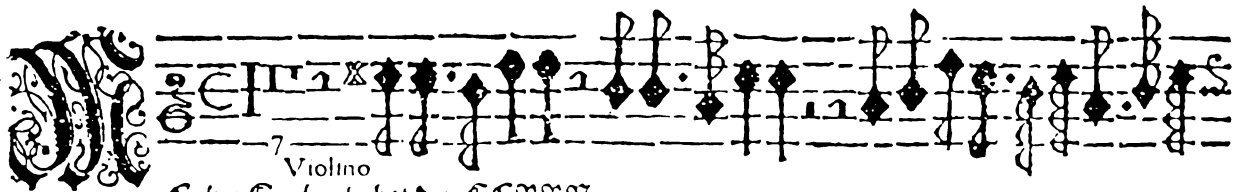
HERZ unser Herrschen



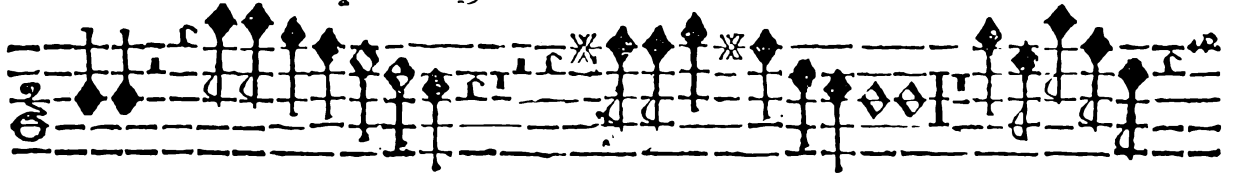


à 3.

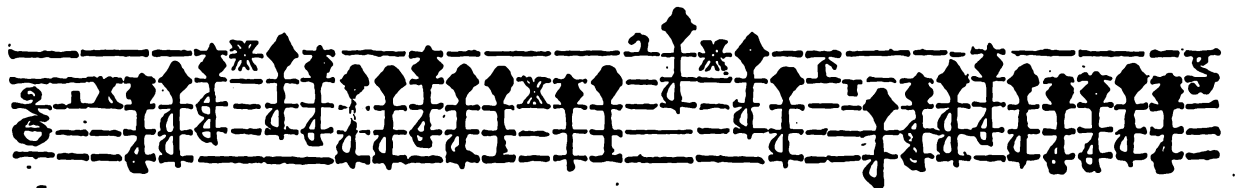
IV.

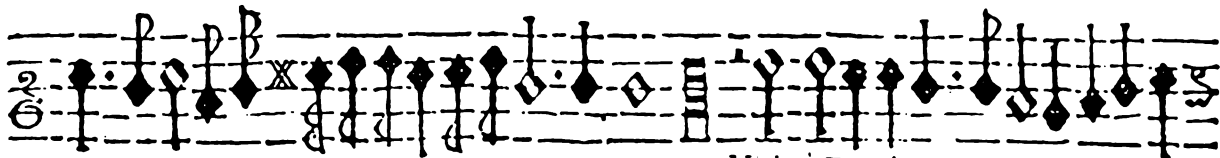


Violino
Eelne Geel erhebet den HERREN

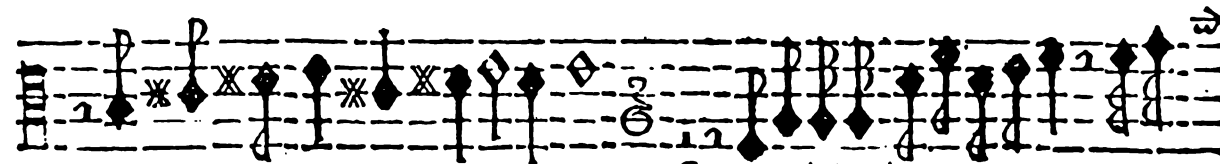
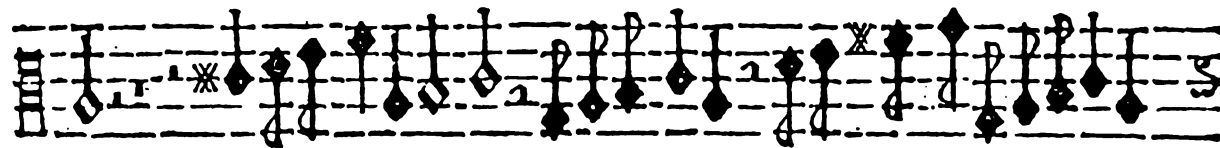
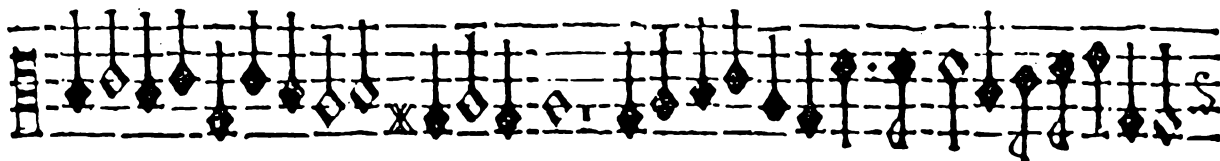


Siehe bon nun an

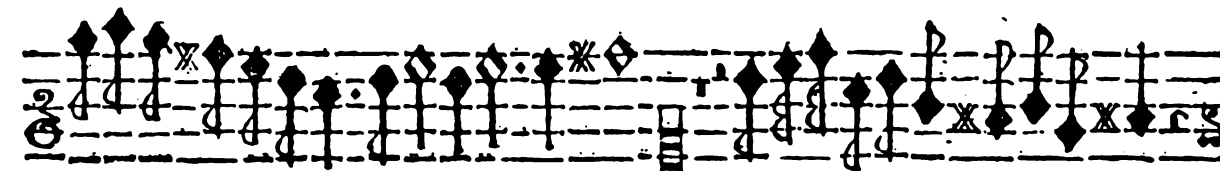
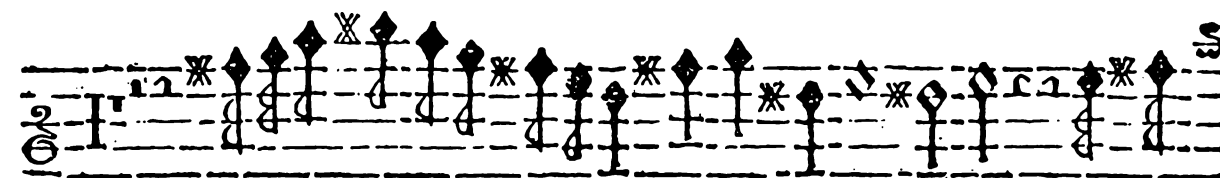
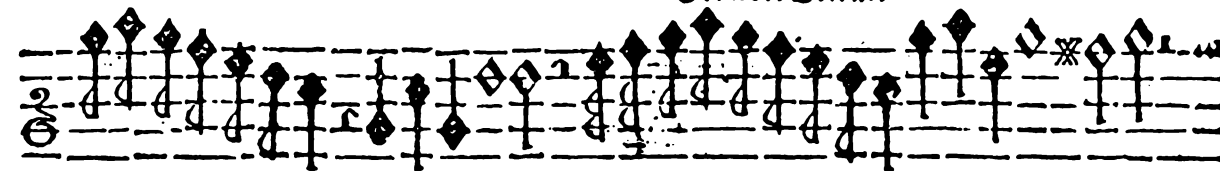




Viola o Trombone
Und seine Warmherzigkeit

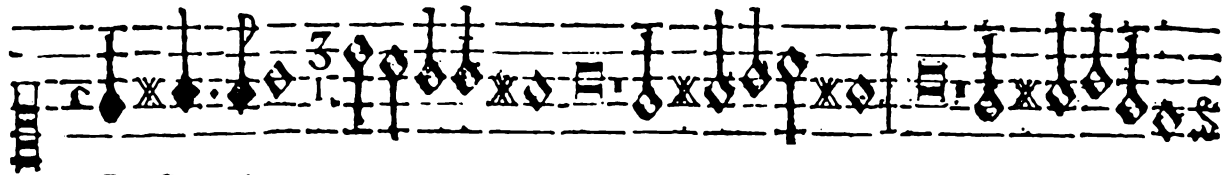


Cornetto vel Trombetta
ER übet Gewalt

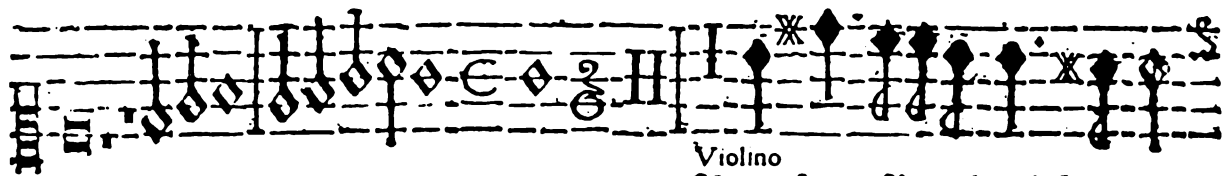


Flautino
ER stößet die Gewaltigen

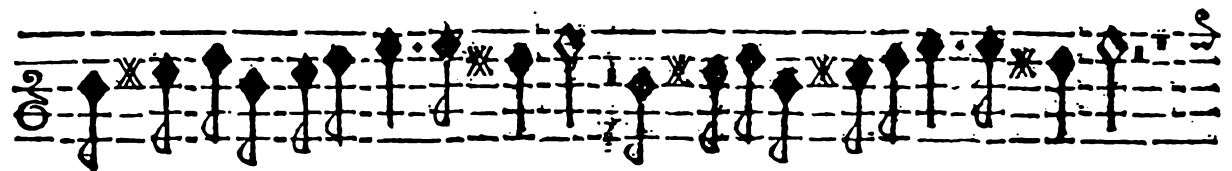
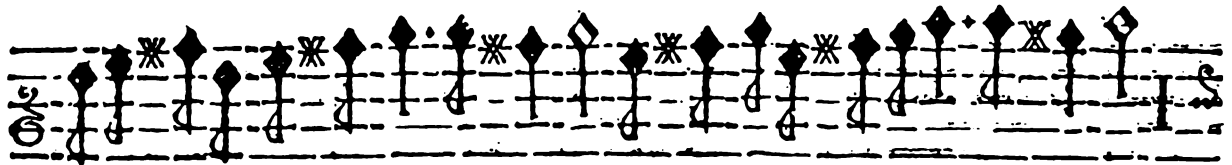




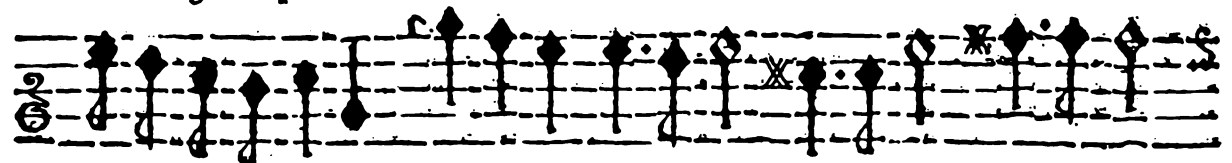
Die Jungen

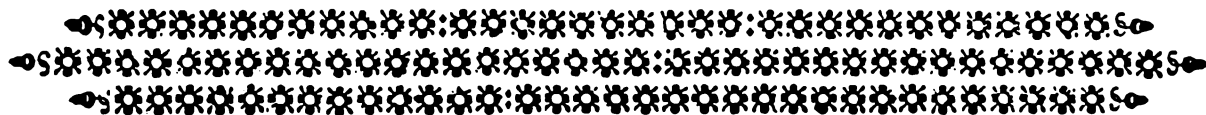
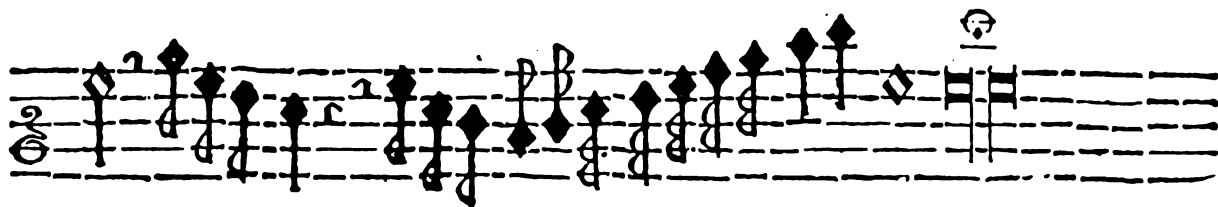
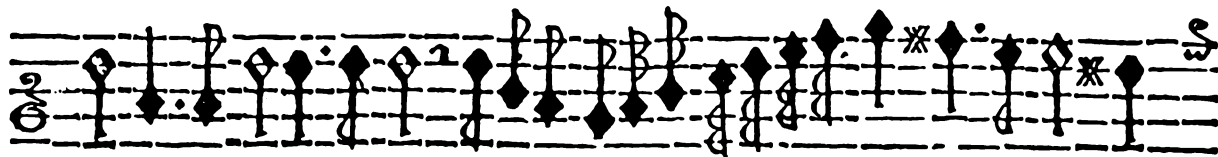
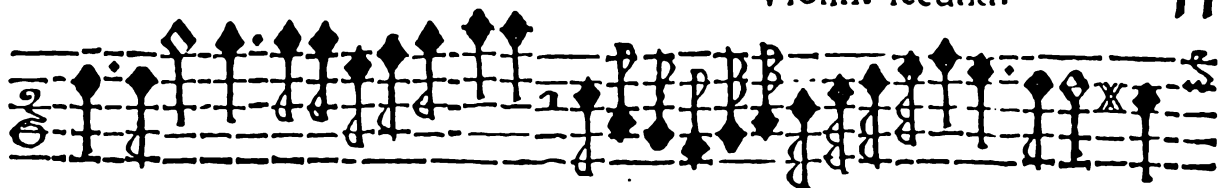


Violino
ER dencket der Barmherzigkeit



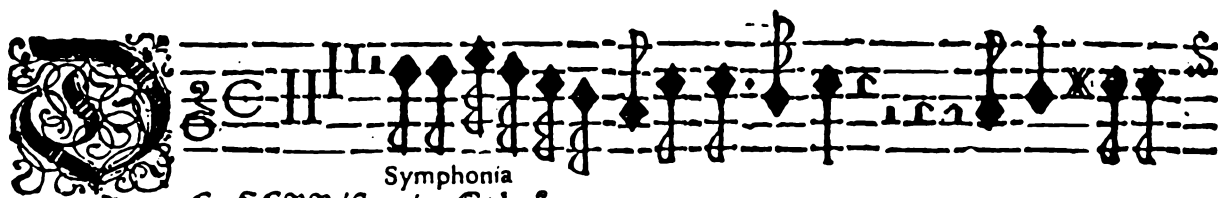
Cornettino ó Violino
Wie ER geredt hat



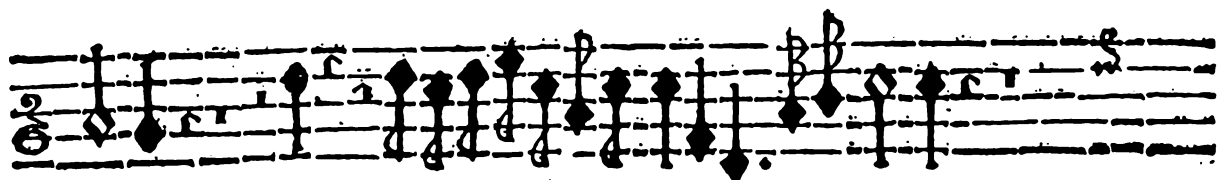
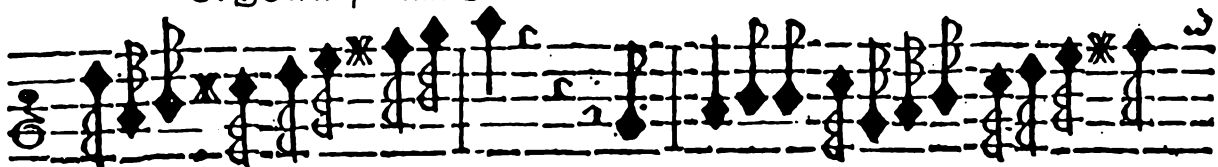


à 3.

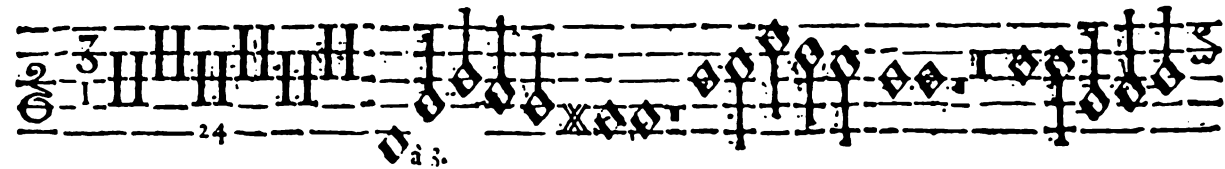
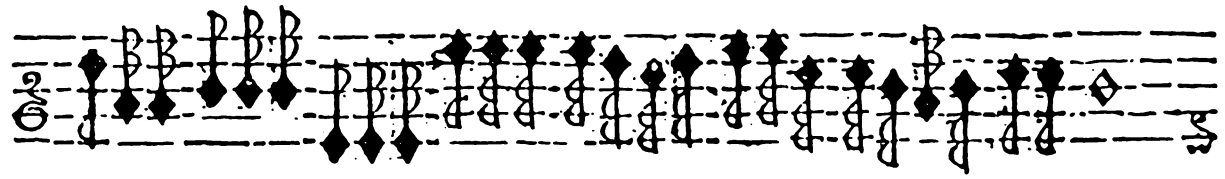
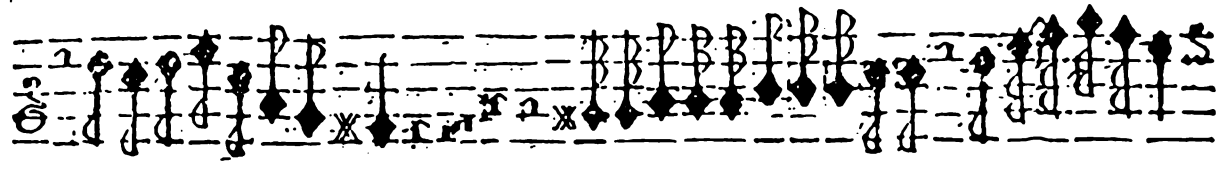
V.



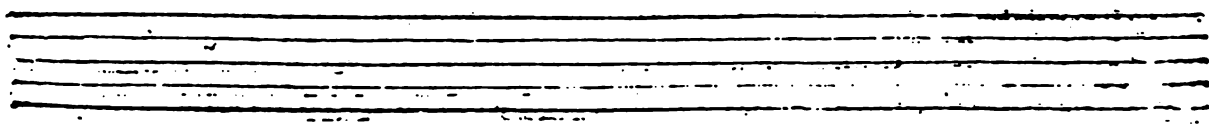
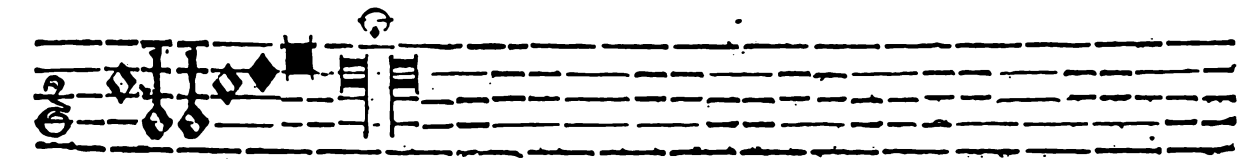
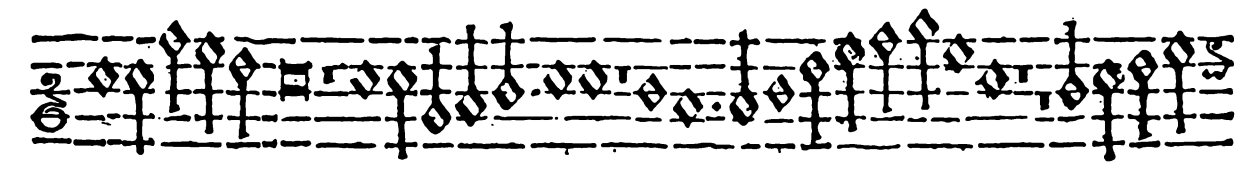
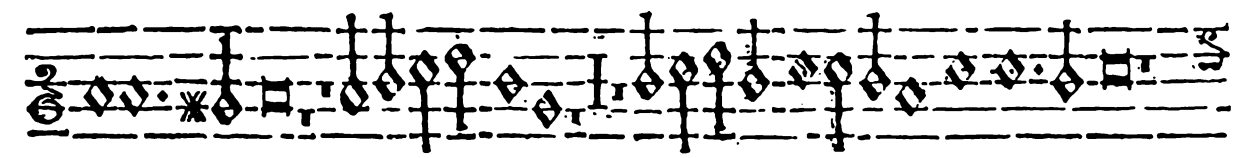
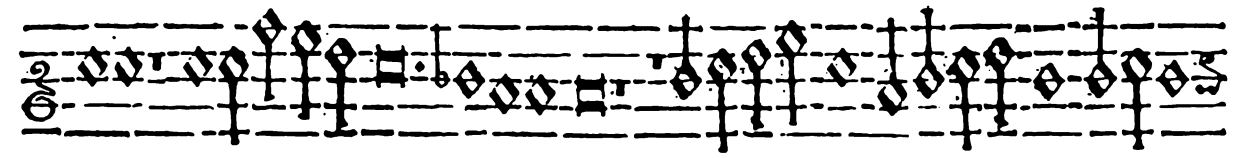
Et DEUS est meine Stärke



DEUS wer ist Dir gleich



Ich wil dem Herren singen





First staff of music with treble clef, 3/4 time signature, and a measure rest of 44.

Symphonia

Schwerdenicht sterben

Second staff of music with treble clef and various rhythmic values.

Third staff of music with treble clef and various rhythmic values.

Fourth staff of music with treble clef and various rhythmic values.

Symphonia

Stricke des Todes

Fifth staff of music with treble clef and various rhythmic values.

Sixth staff of music with treble clef and various rhythmic values.

à 3.
Aber ich steff an

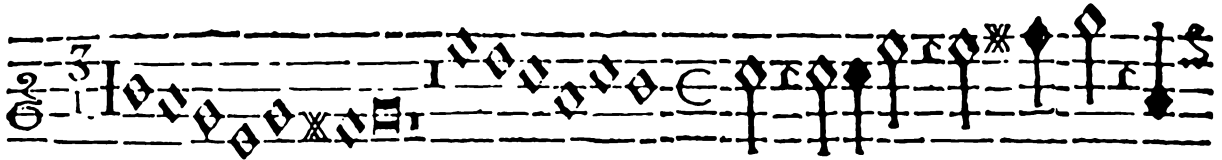
Seventh staff of music with treble clef and various rhythmic values.

Tarde

© Ger

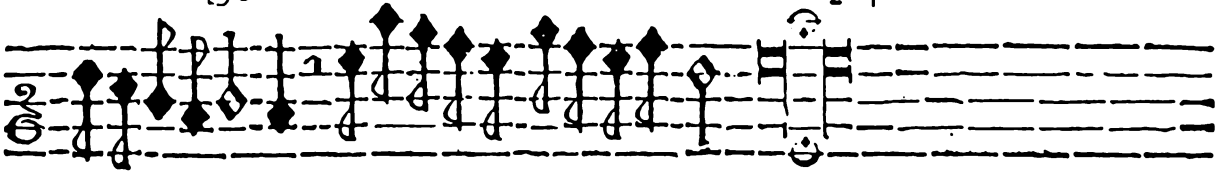
Eighth staff of music with treble clef, 3/4 time signature, and various rhythmic values.

Und der Herr antwortet



Und der Herr

Und half mir



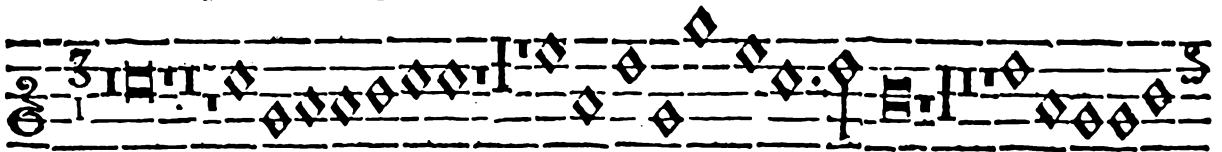
à 3.

VII.

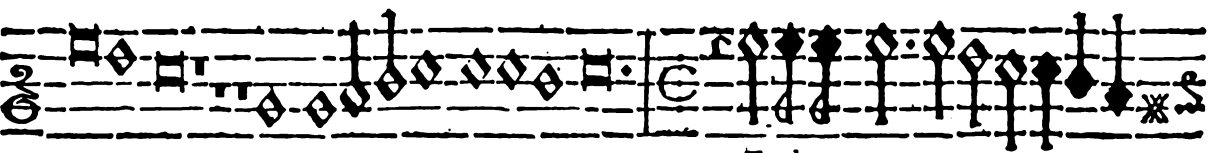
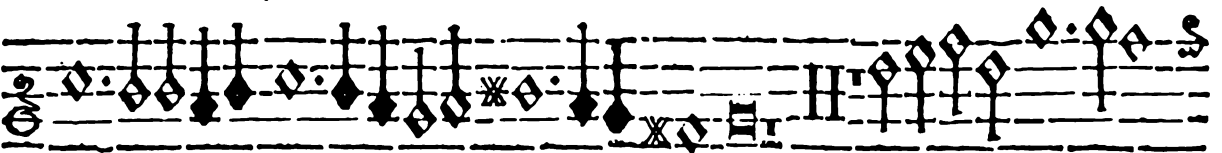
Unter Theil.



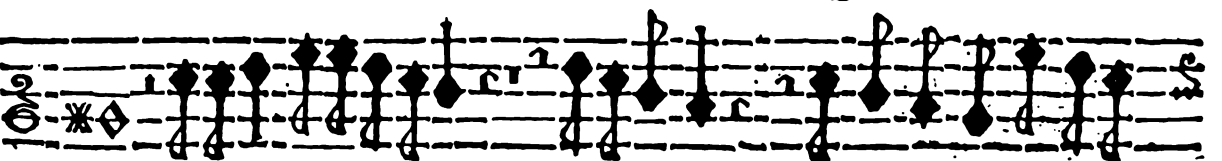
Oh danke Dir Herr



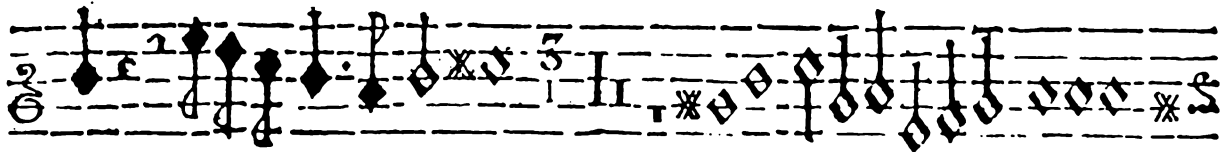
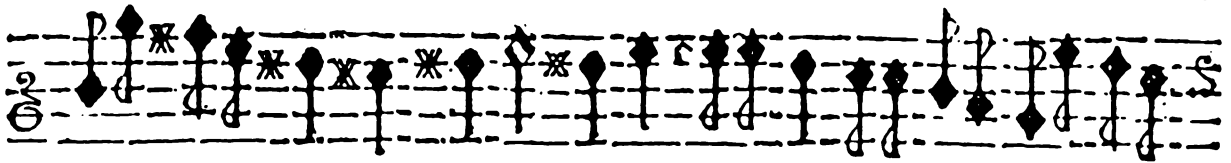
Denn Du hast



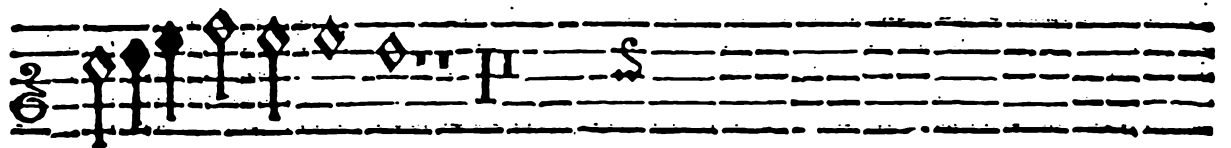
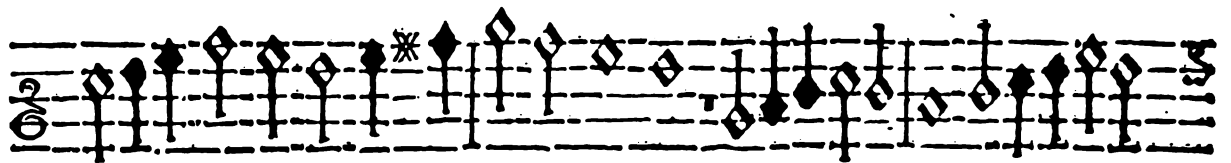
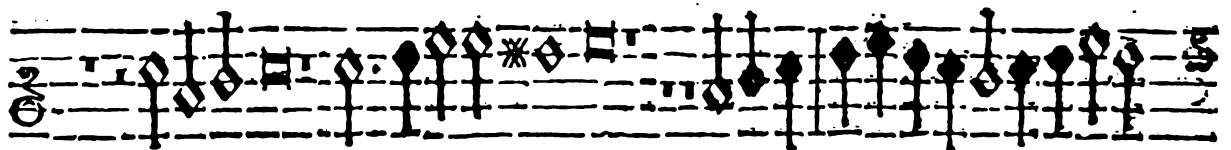
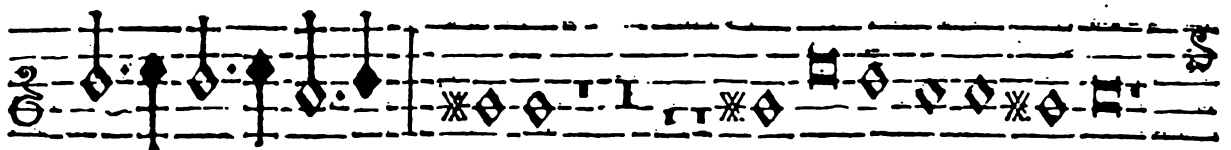
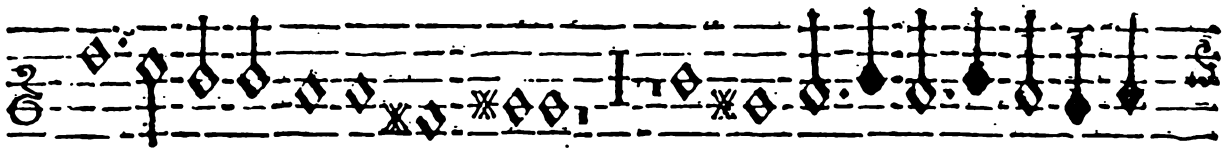
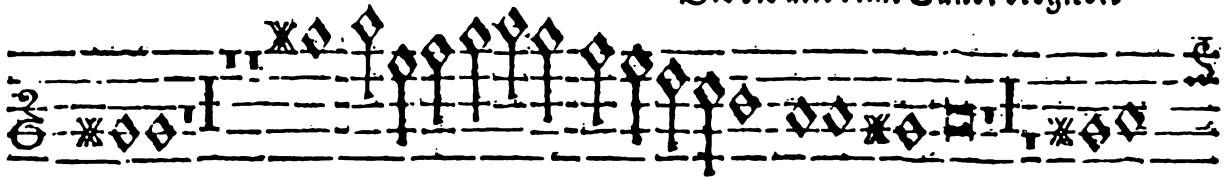
Tarde
Lobe den Herr

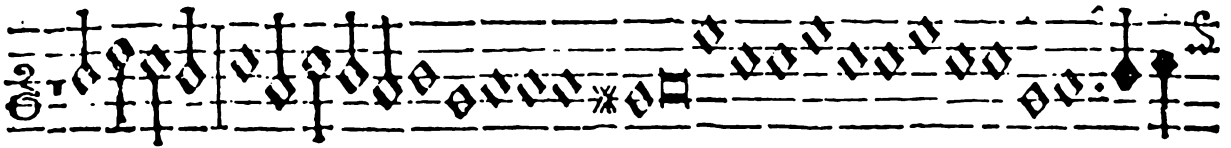


Und vergiß nicht

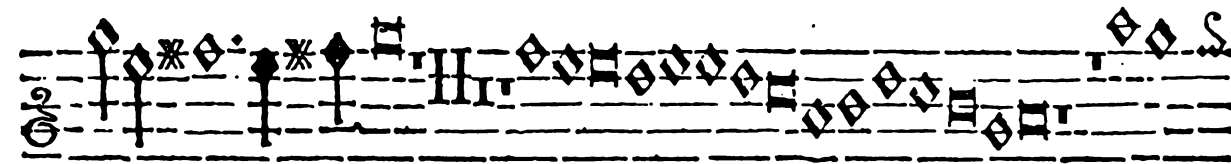
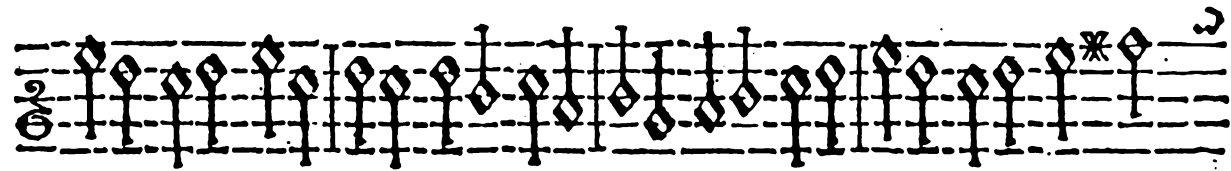
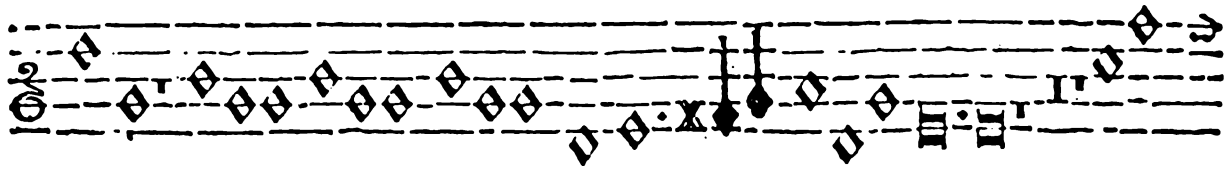


Der dir alle deine Sünde vergiebet

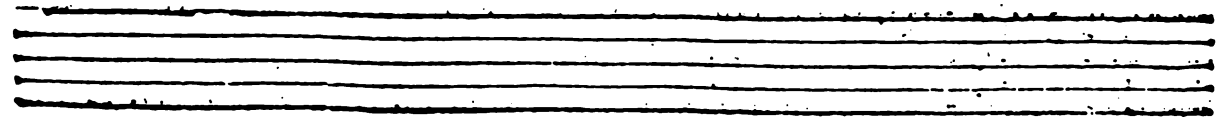
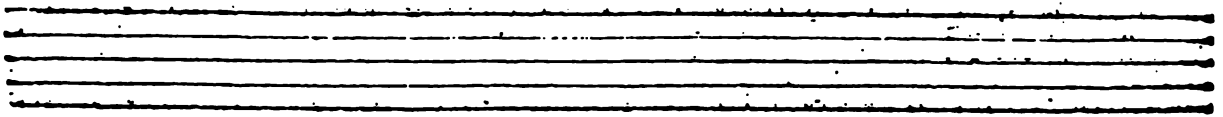
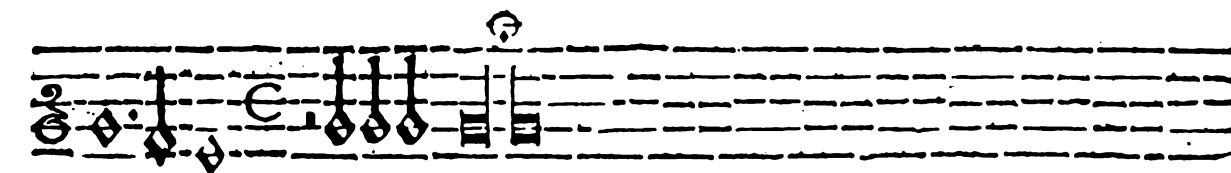
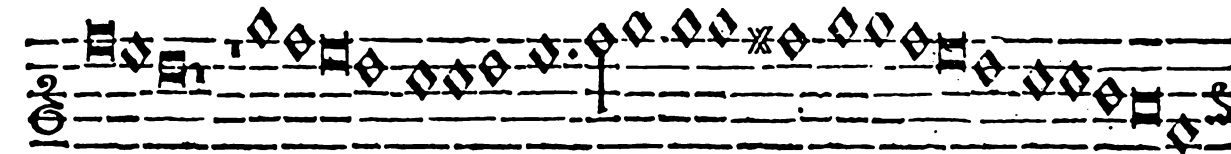




Gich werde nicht sterben



Und des Herrn Lob



à 3.

VIII.

Violin secund.

17



10

Erglich lieb hab ich Dich o HERR

Symphonia

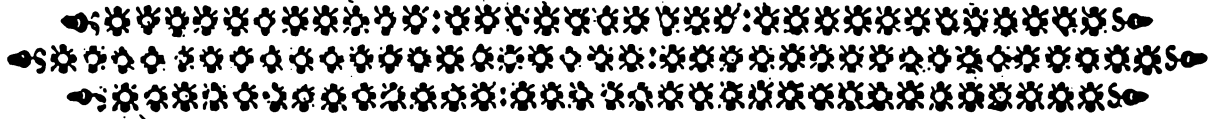
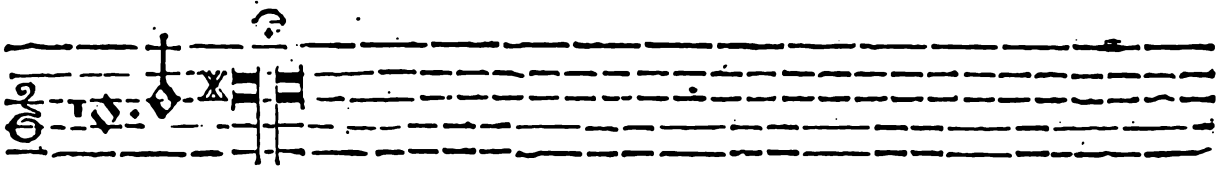
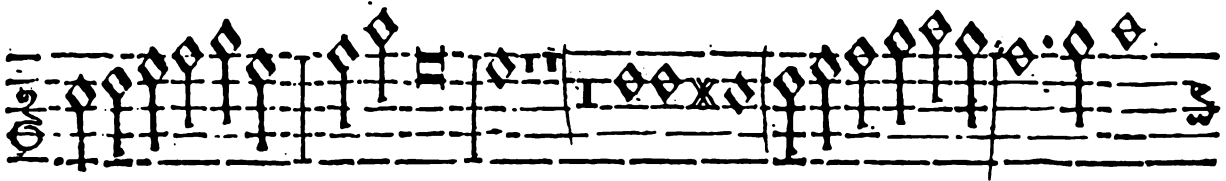
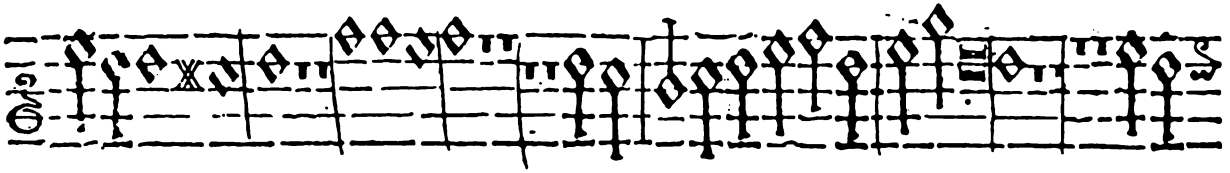
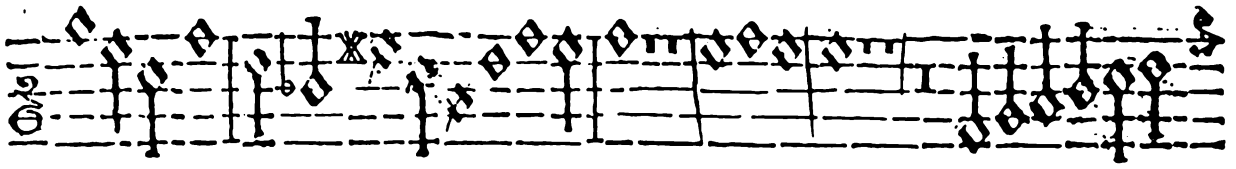
26

Ich wil

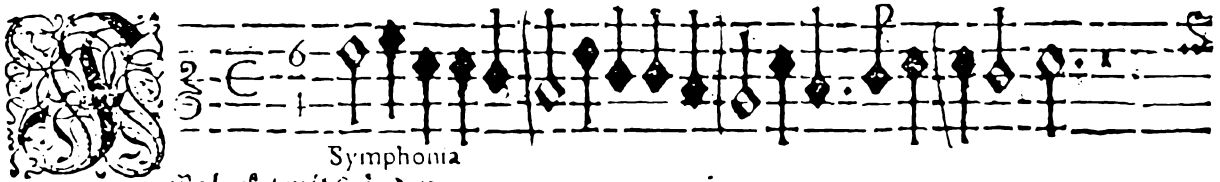
à 3.

Wenn mir Angst ist

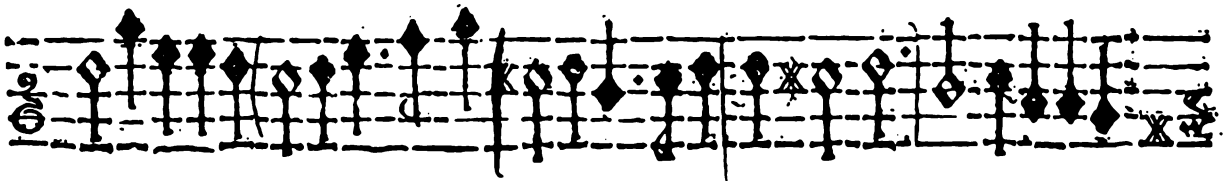
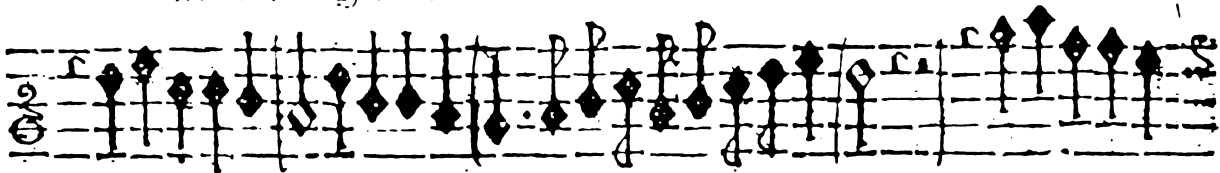
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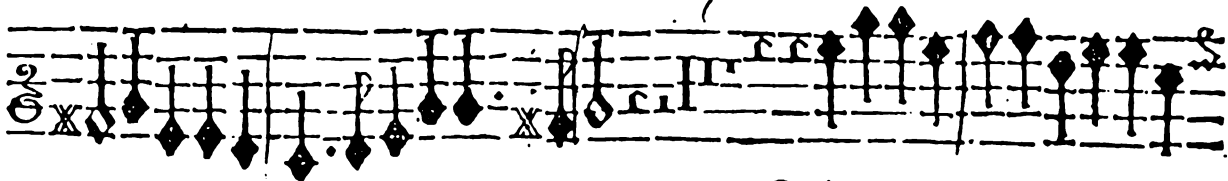
3. IX.



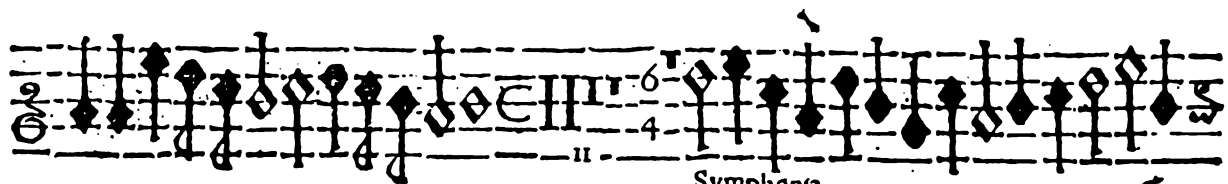
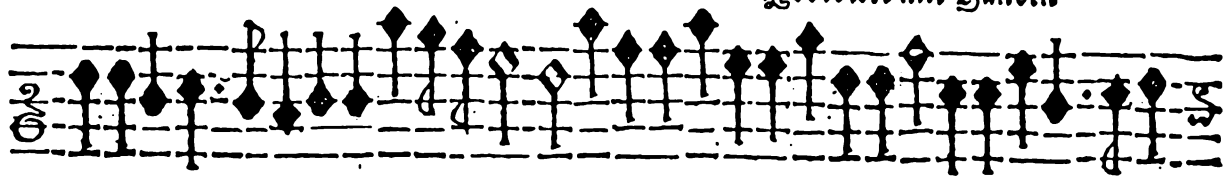
Symphonia
Volocet mit Händen



7

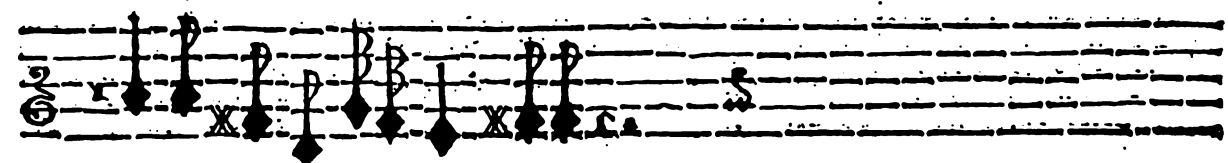
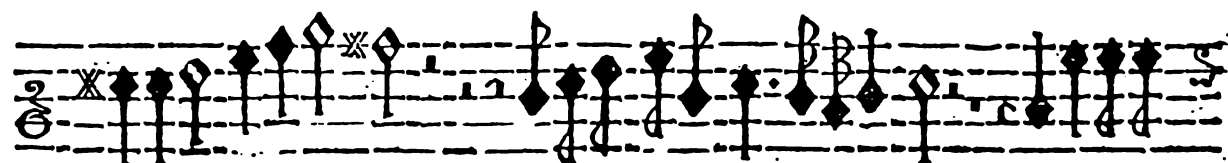


Erolocket mit Händen



Symphonia

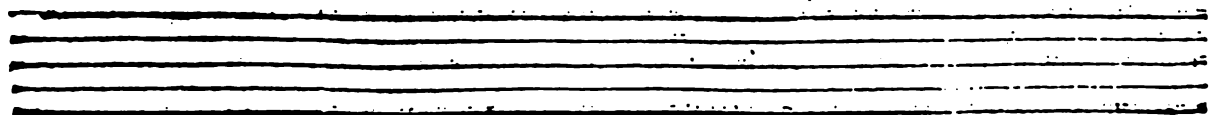
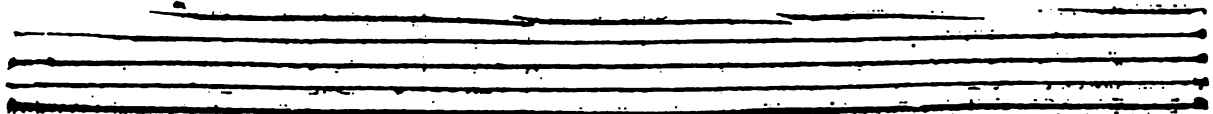
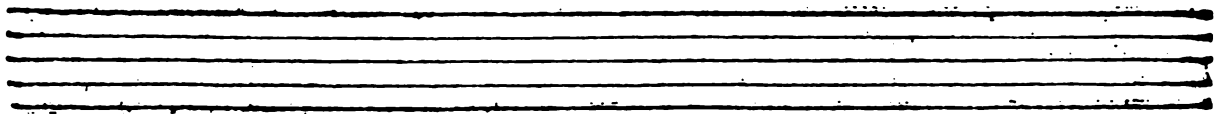
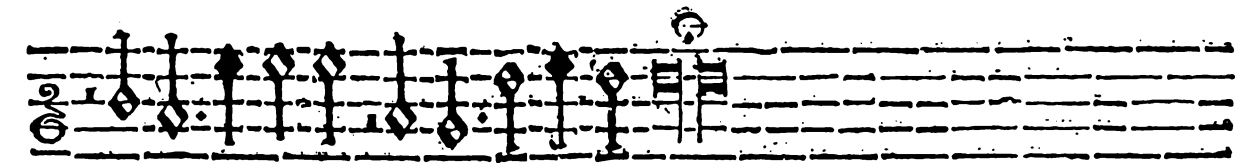
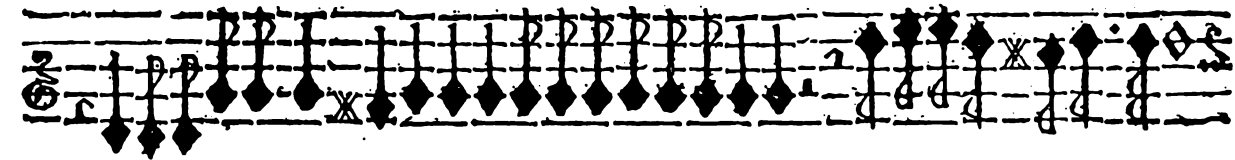
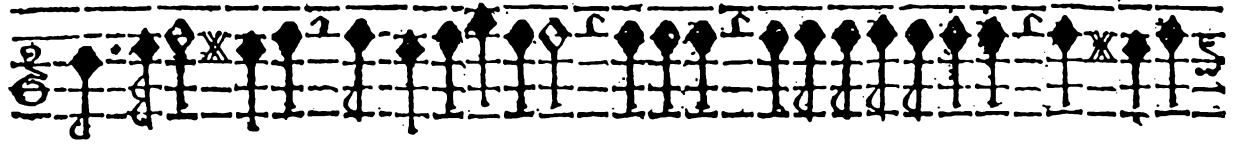
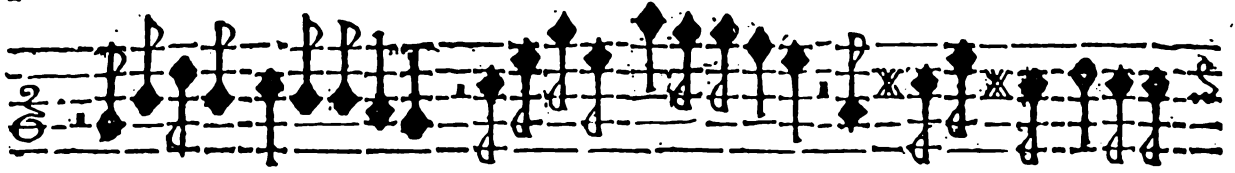
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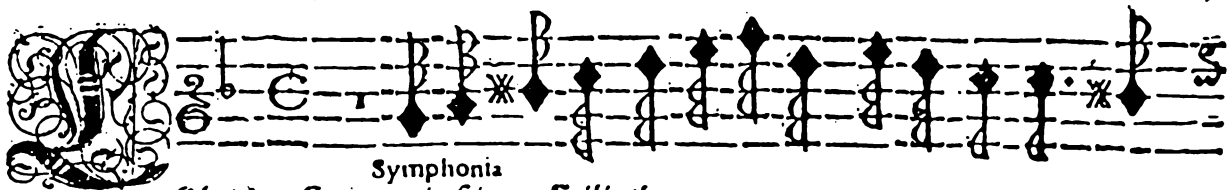


SOAL fährt auf

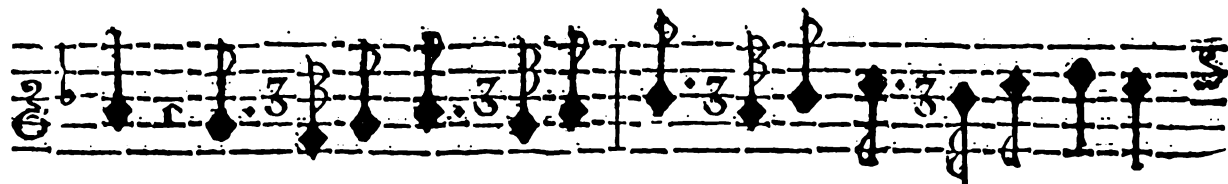
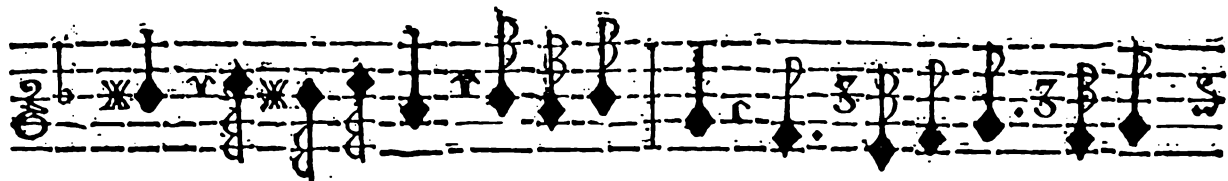
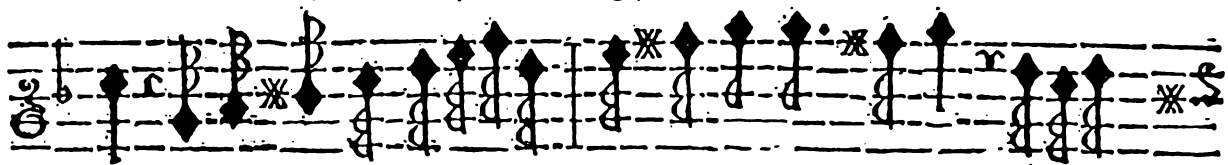
Sc II

Violin, secund.

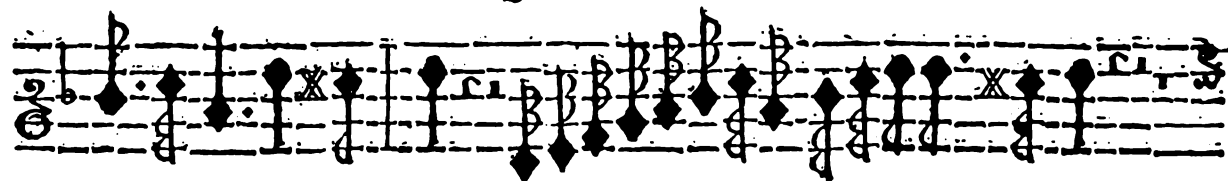


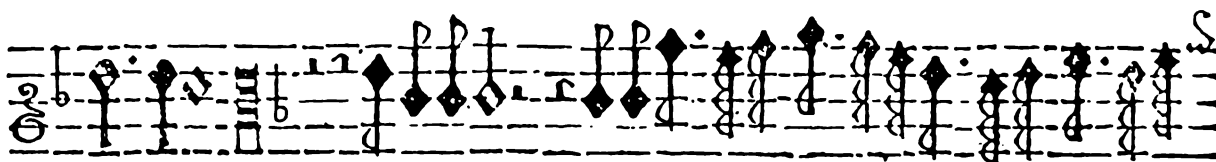
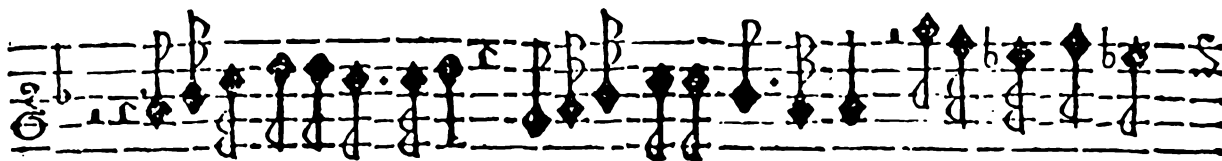


Obet den Herrn in seinem Heiligthum

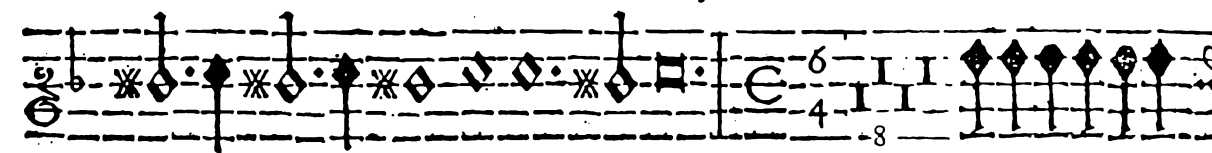
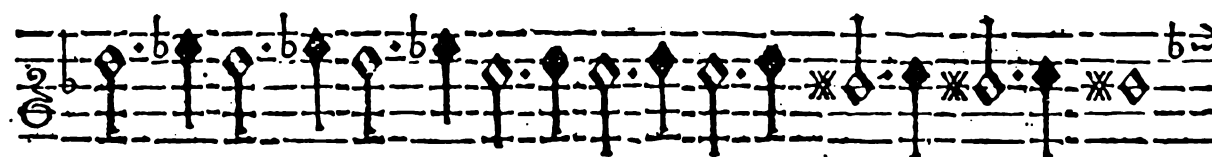
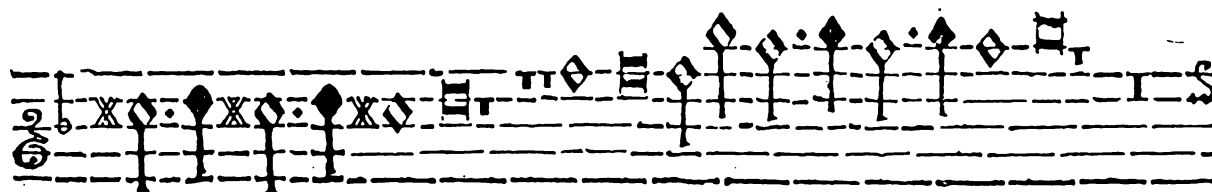
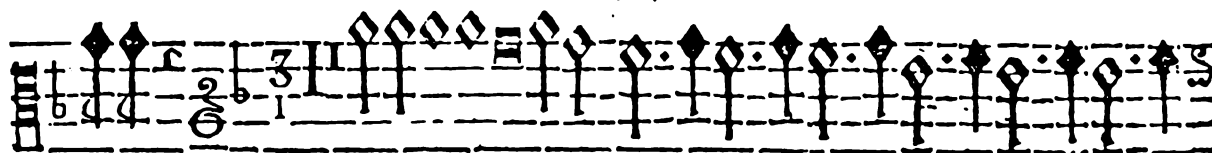


Obet den Herrn

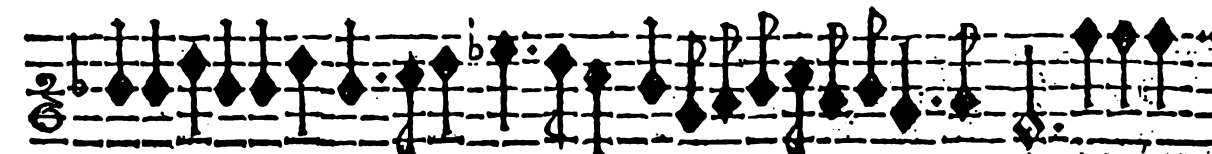


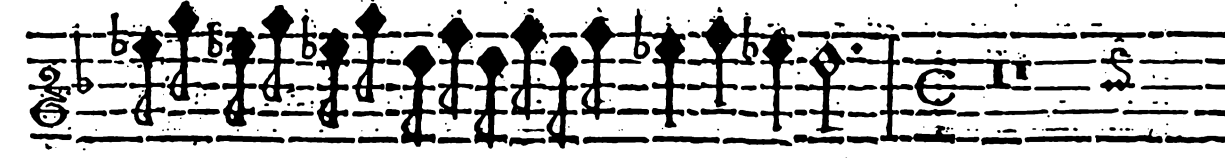
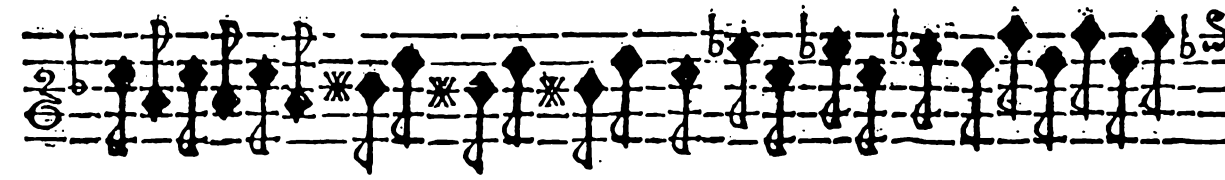
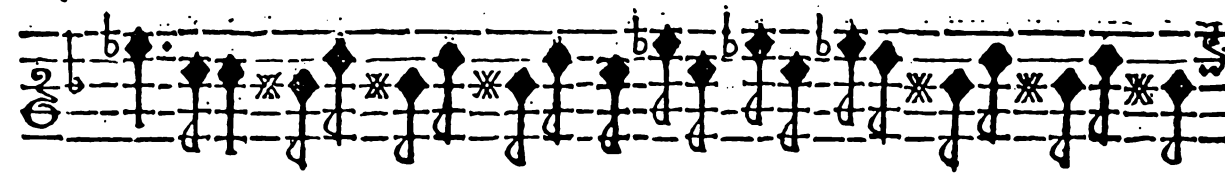
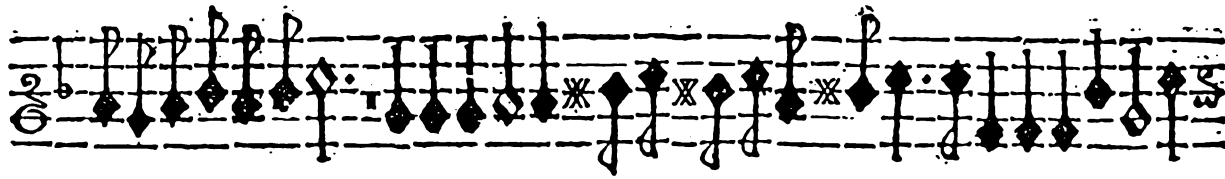
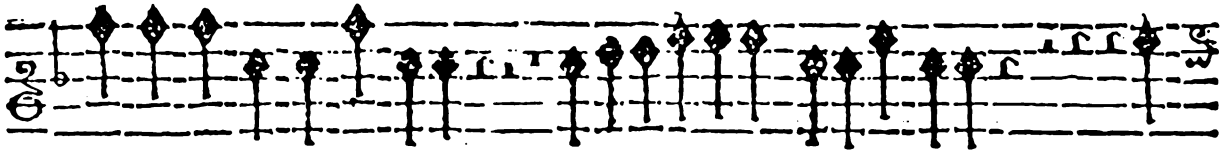


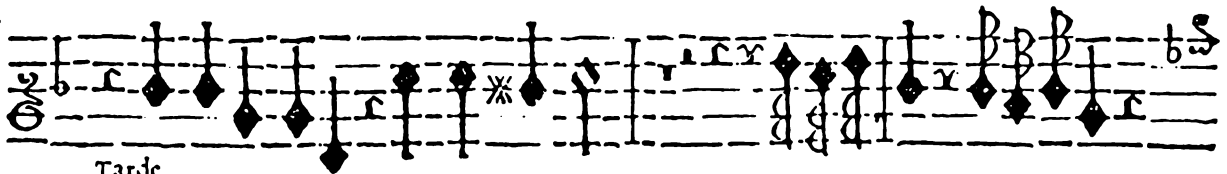
Lobet den Herrn mit Posaunen



Lobet den Herrn mit Pauken

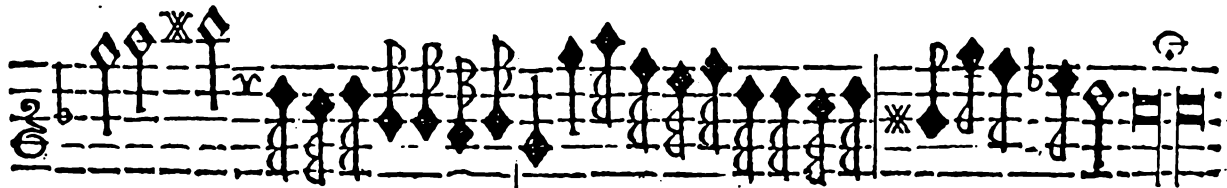
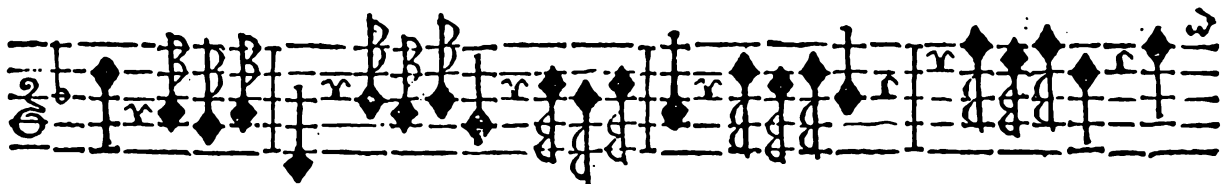
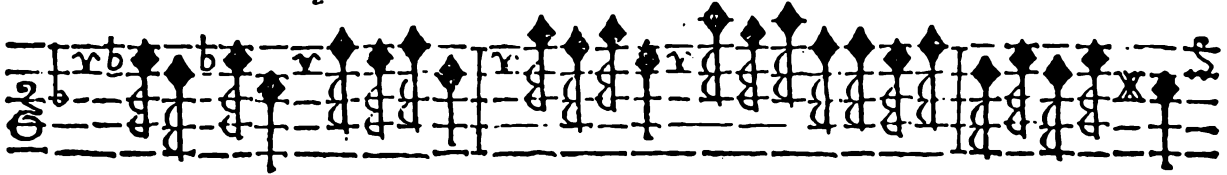






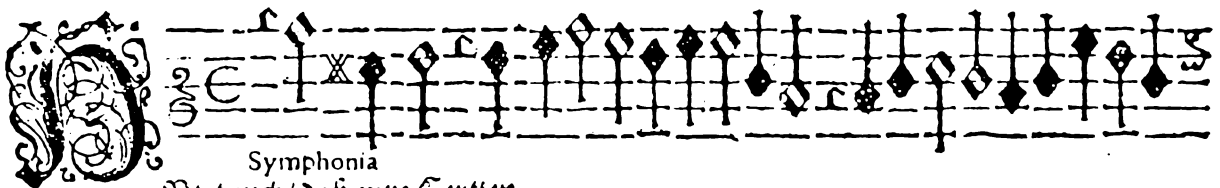
Tarde
Alles was Gdem hat

Allclula

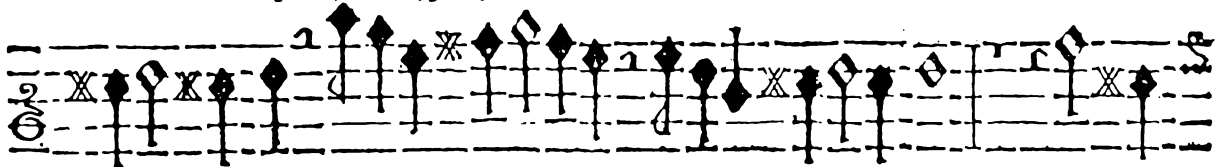


à 3.

XI.



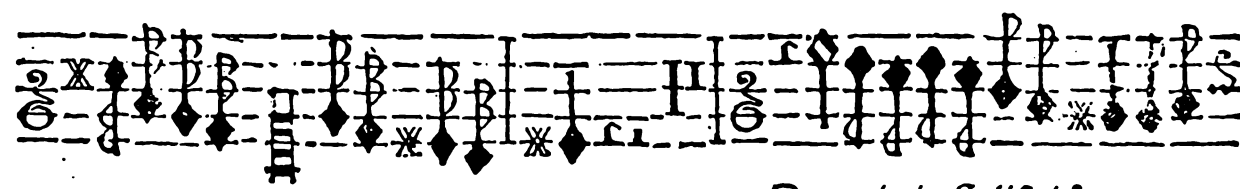
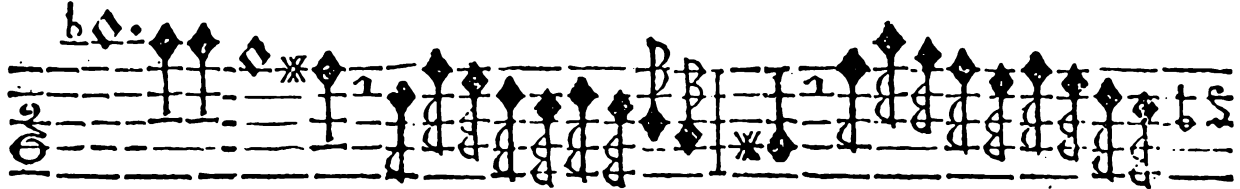
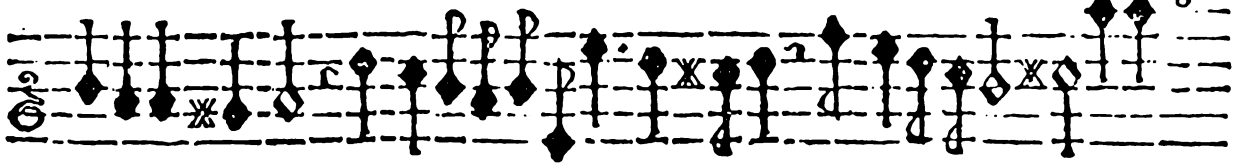
Symphonia
Diet euch/ daß eure Herzen



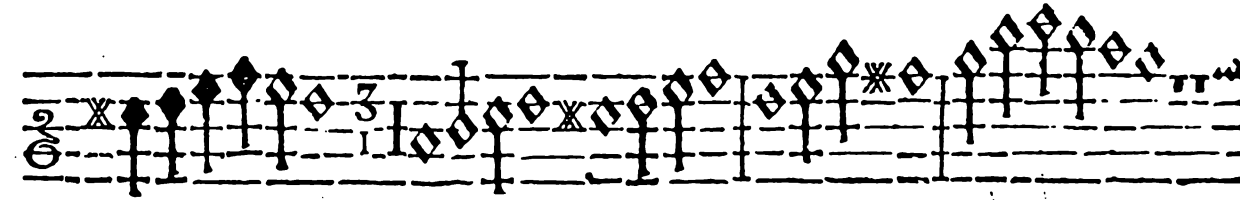
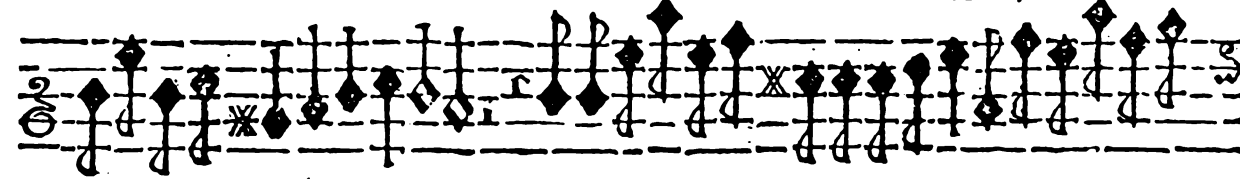
Güdet euch



Violin. secund.



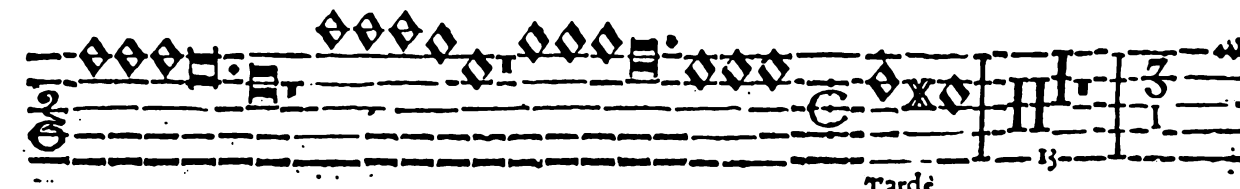
Denn wie ein Fallstrick



So seht nun wacker

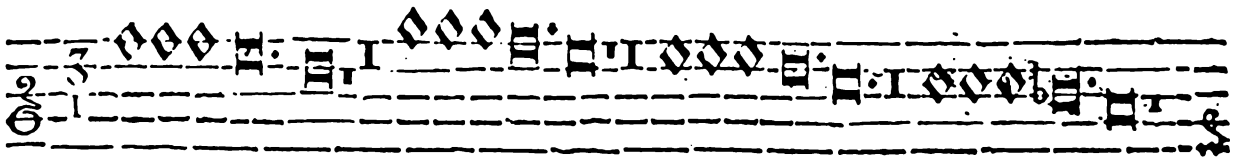


Presto

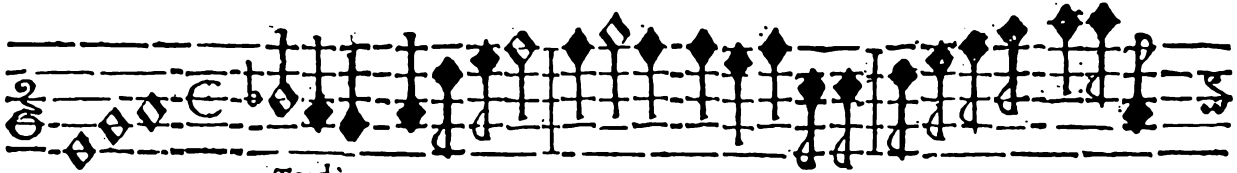


Tardi

Betet daß ihr nicht

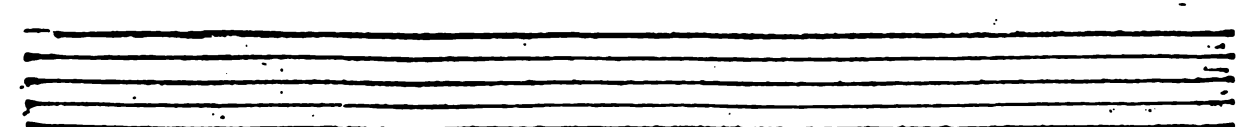
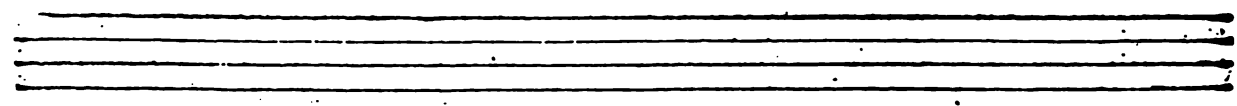
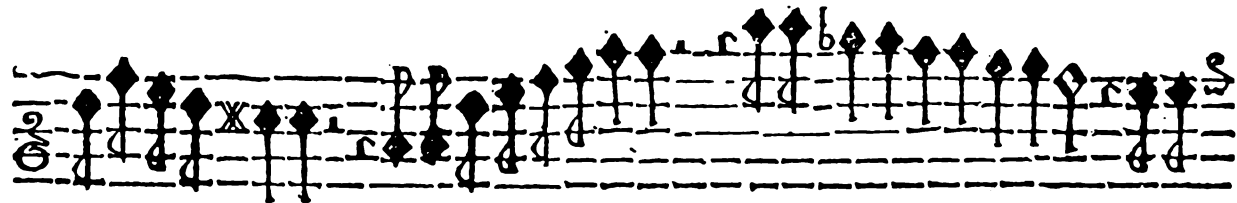
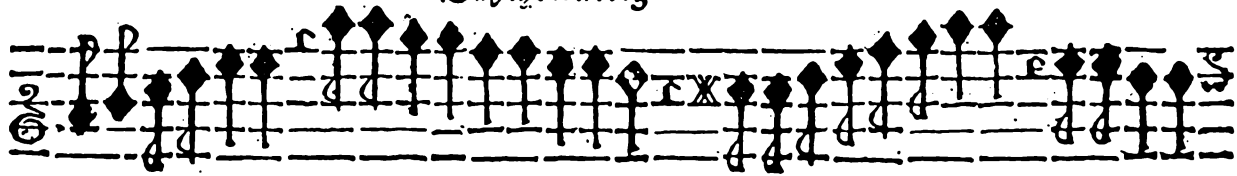


Præsto
Und betet



Tardè

Saß lhmüedig

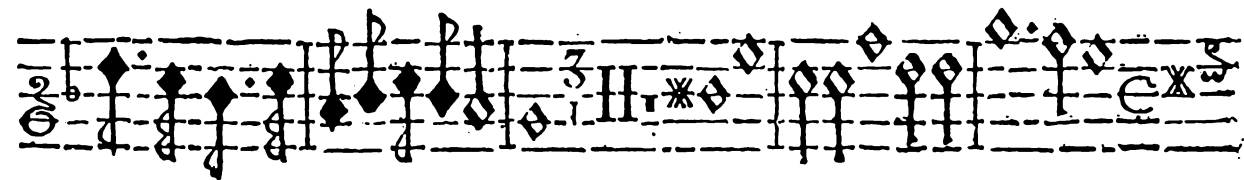
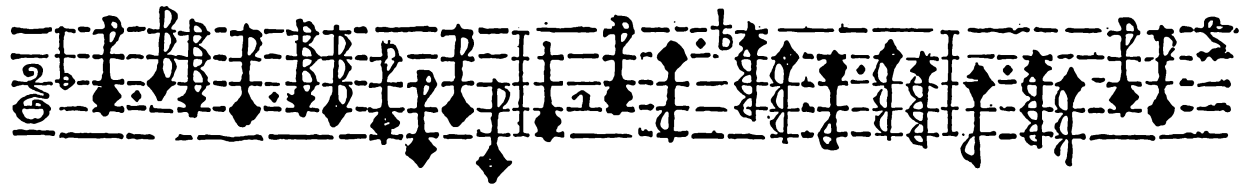
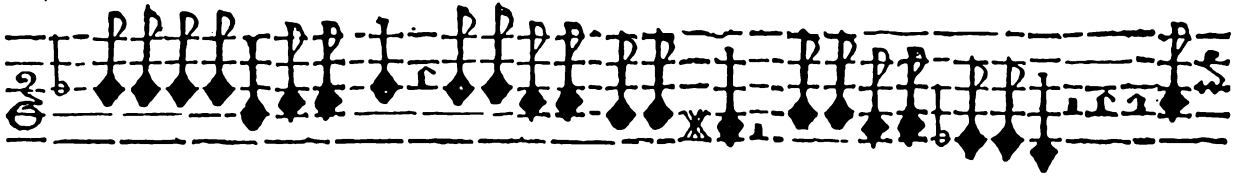


ERX nun lässest Du deinen Diener

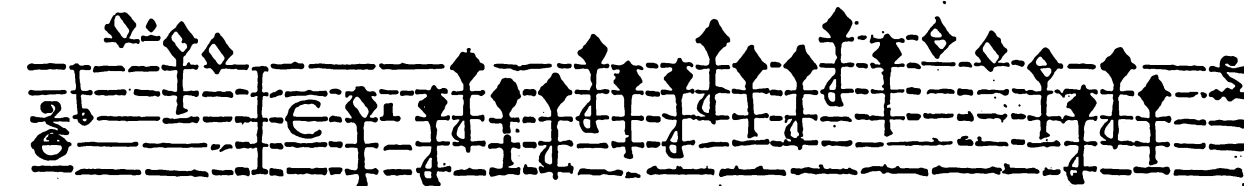
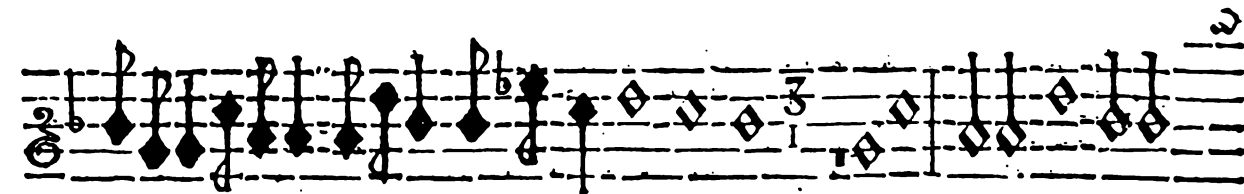
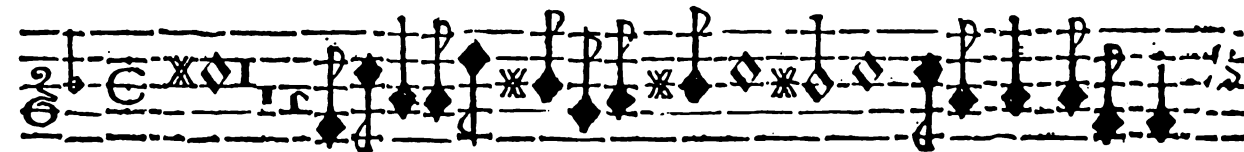
Symphonia

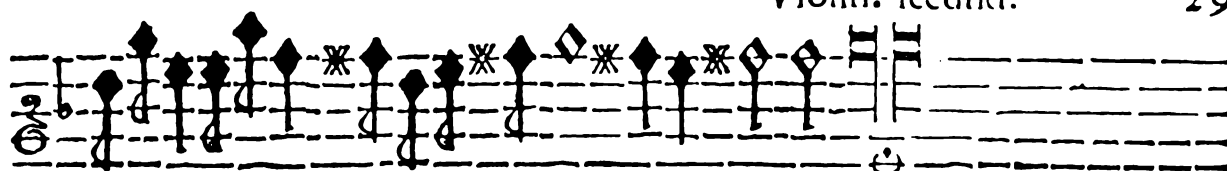
Denn meine Augen

ad ii



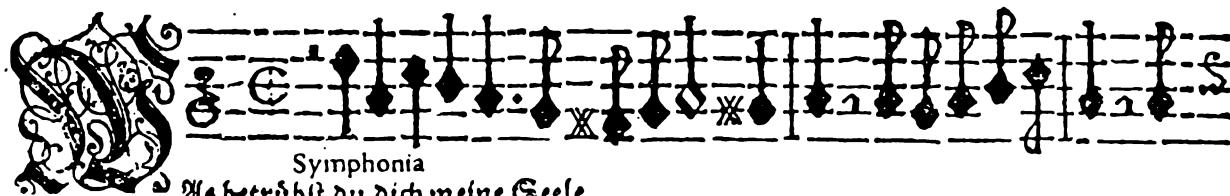
Ein Licht zu erleuchten



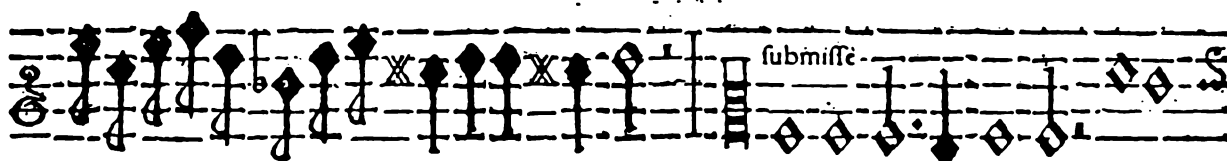
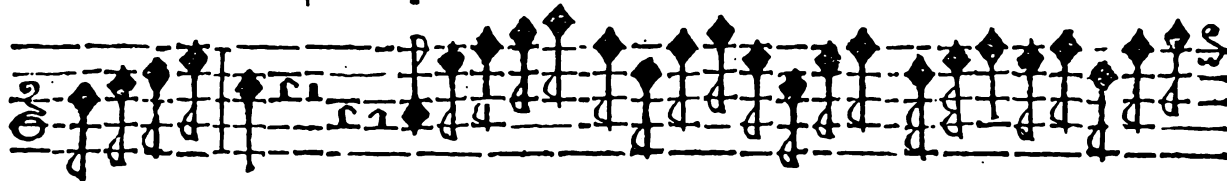


à 4.

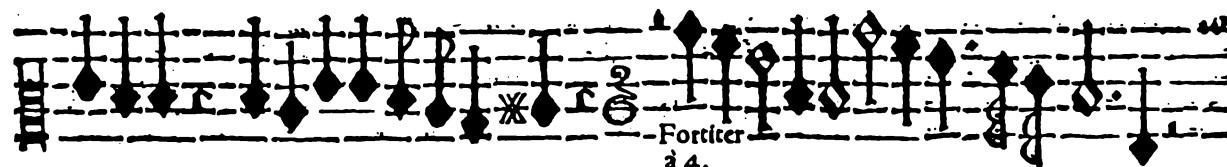
XIII.



Symphonia
No betrübſt du dich meine Seele



Was betrübſt du dich



à 4.
Was betrübſt du dich



Violin. secund.

Musical staff 1: Violin part with notes and accidentals.

Musical staff 2: Violin part with notes and accidentals.

Symphonia

Musical staff 3: Violin part with notes and accidentals.

Musical staff 4: Violin part with notes and accidentals.

Symphonia

Musical staff 5: Violin part with notes and accidentals.

submisse
Ich werde Ihm noch danken

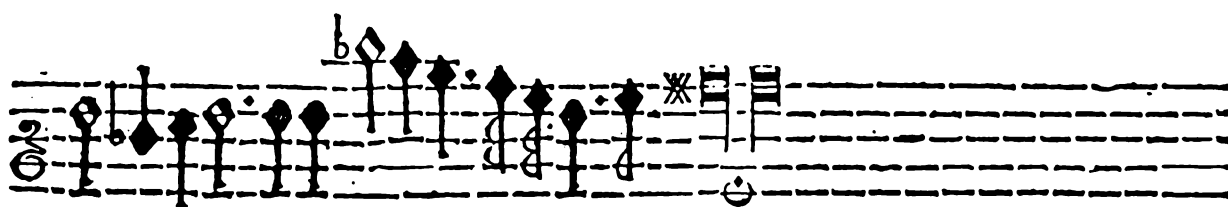
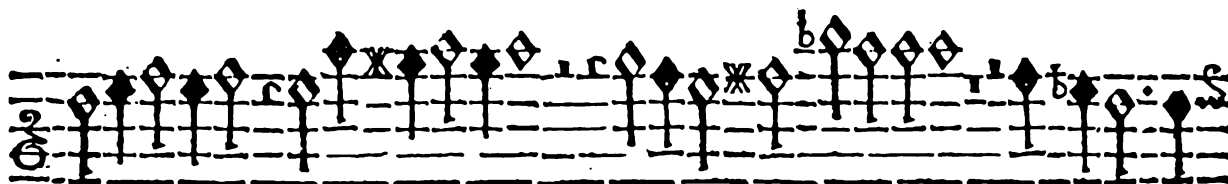
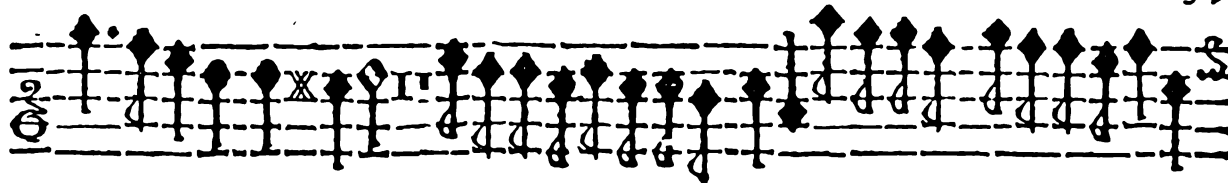
Musical staff 6: Violin part with notes and accidentals.

Fortiter
à 4.
Garde auf SOIT

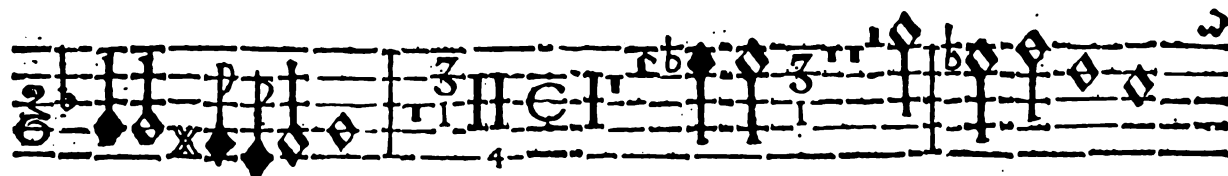
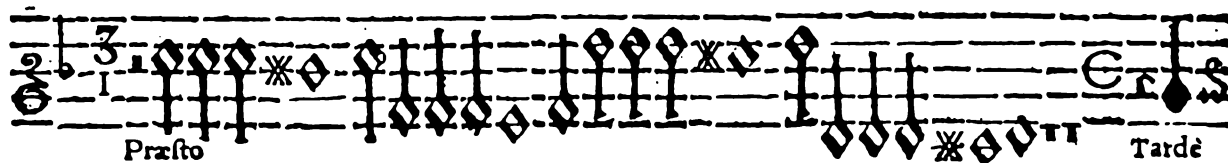
Musical staff 7: Violin part with notes and accidentals.

Musical staff 8: Violin part with notes and accidentals.

Daß Er meines Angesichtes Hülffe



à 4. XIV. Erster Theil.



Violin, secund.

The first staff of music begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a sequence of notes with stems pointing upwards, including a triplet of eighth notes. The staff concludes with a double bar line and a repeat sign.

The second staff continues the melodic line with a series of eighth and sixteenth notes, some marked with accents. It ends with a double bar line and a repeat sign.

The third staff features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. It concludes with a double bar line and a repeat sign.

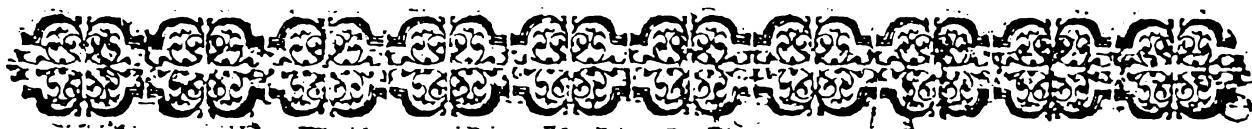
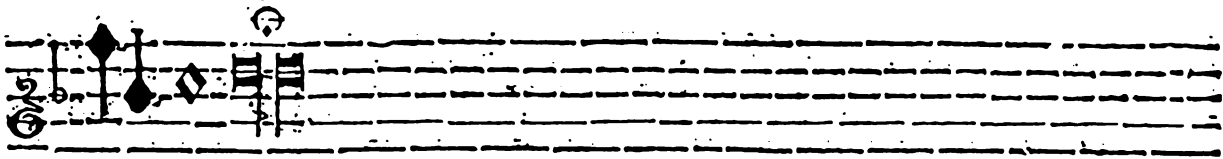
The fourth staff continues with a dense texture of beamed notes, primarily eighth and sixteenth notes. It ends with a double bar line and a repeat sign.

The fifth staff shows a continuation of the intricate rhythmic patterns with frequent beaming. It concludes with a double bar line and a repeat sign.

The sixth staff features a series of notes with stems pointing upwards, some with accents. It ends with a double bar line and a repeat sign.

The seventh staff contains a series of notes with stems pointing upwards, some with accents. It concludes with a double bar line and a repeat sign.

The eighth and final staff on the page continues the melodic and rhythmic development. It ends with a double bar line and a repeat sign.



à 4.

XV.

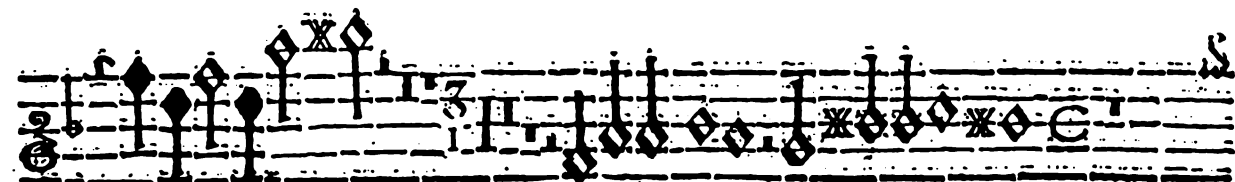
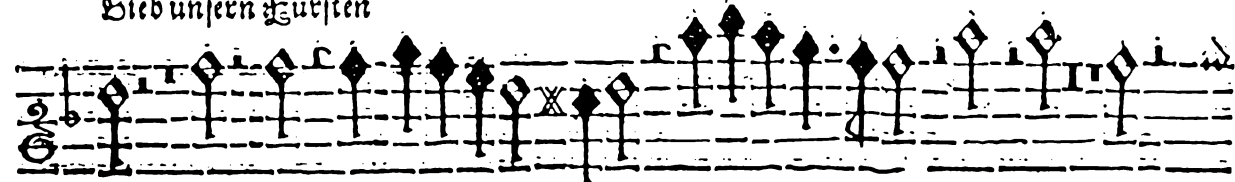
Under Theil.



Symphonia
Sieb unsern Fürsten und aller Obrigkeit



Sieb unsern Fürsten



Abtakte

61

Violin. secund.

submiffé

Forte

Amen



Symphonia

Sich Gott auf

First system of musical notation for the violin part, featuring a treble clef, a common time signature, and a series of rhythmic patterns with stems and beams.

Second system of musical notation, including a 3/2 time signature and a measure rest marked with the number 19.

Solus à 4.
Es sich Gott auf

Third system of musical notation, continuing the rhythmic patterns from the previous systems.

Fourth system of musical notation, featuring a common time signature and various rhythmic figures.

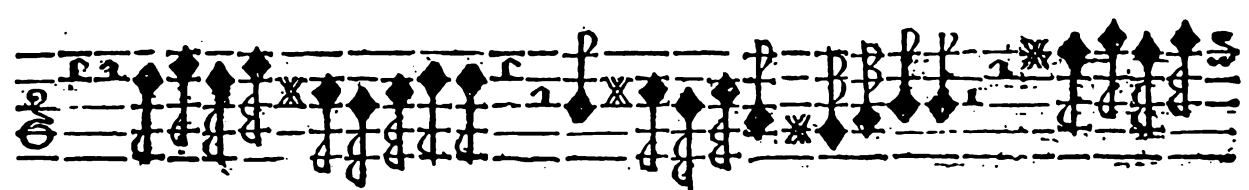
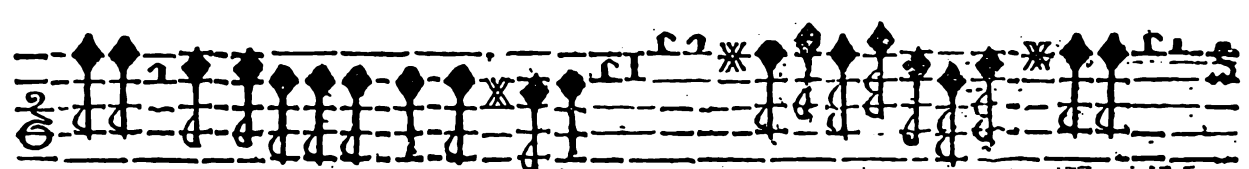
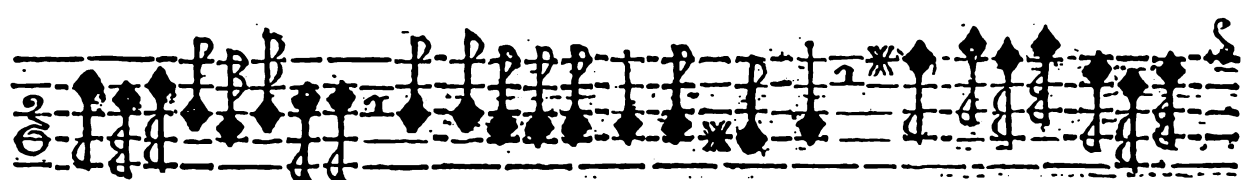
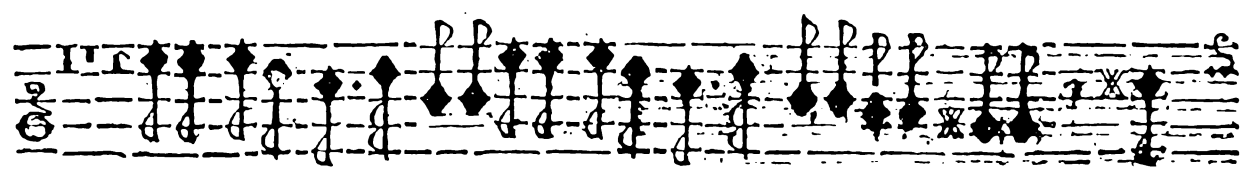
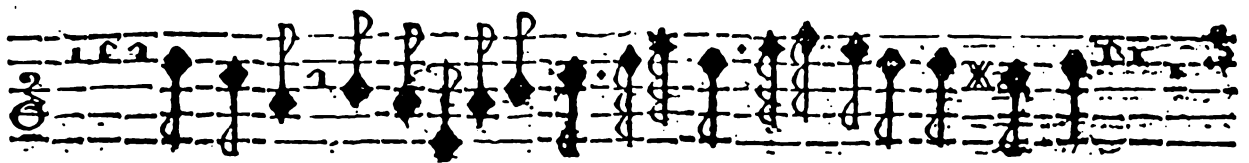
Fifth system of musical notation, showing a continuation of the complex rhythmic patterns.

Sixth system of musical notation, including some notes marked with an asterisk (*).

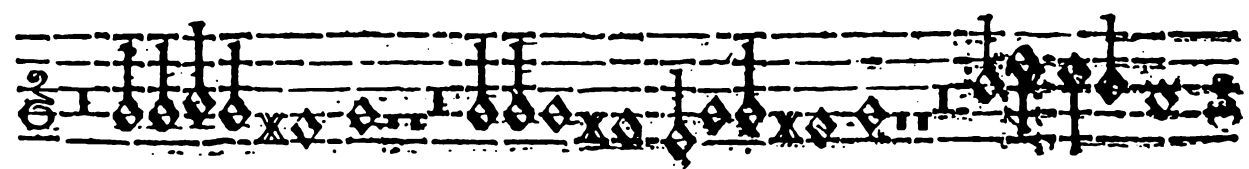
Seventh system of musical notation, concluding the piece with a final cadence.

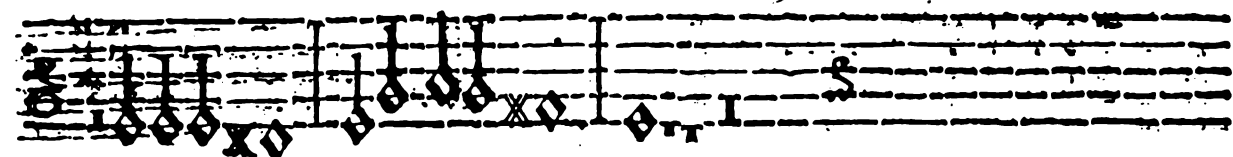
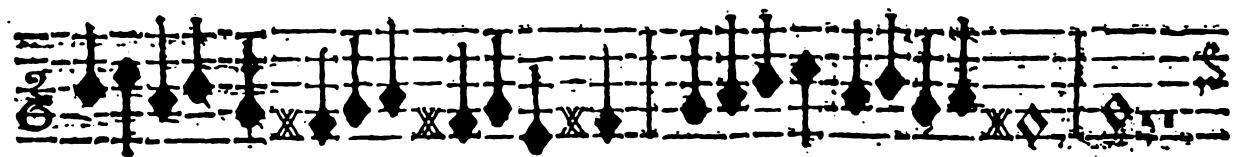
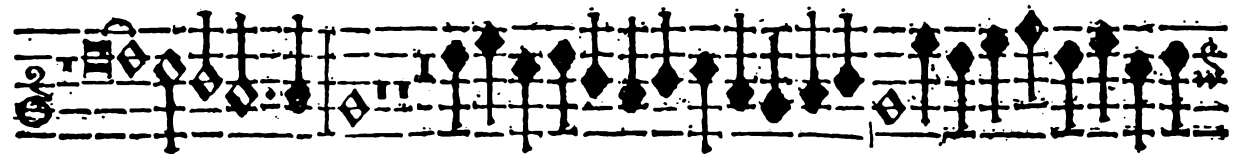
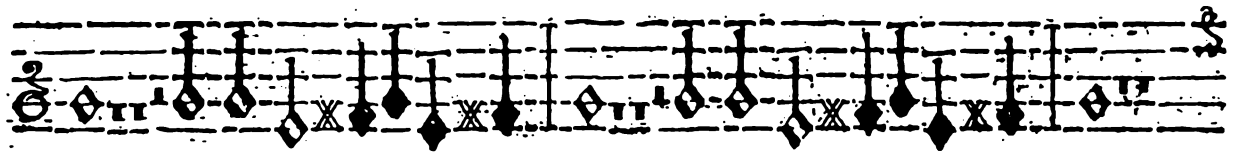
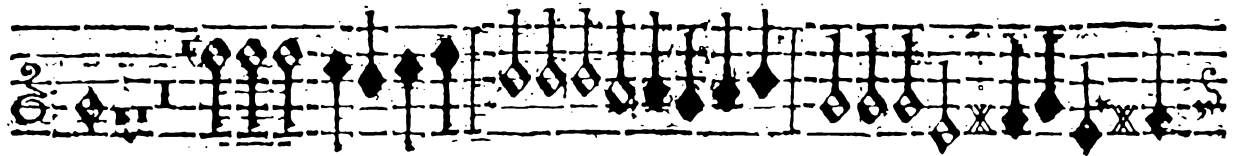
Vertreib sie

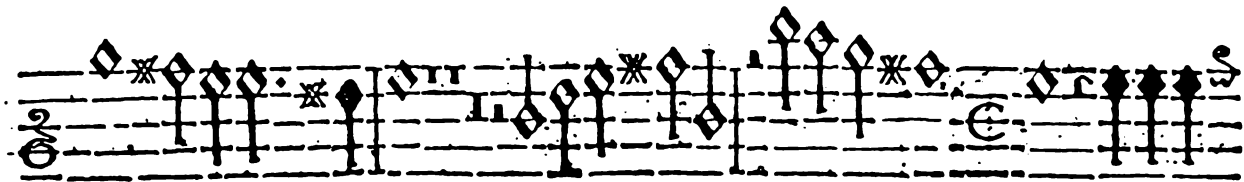
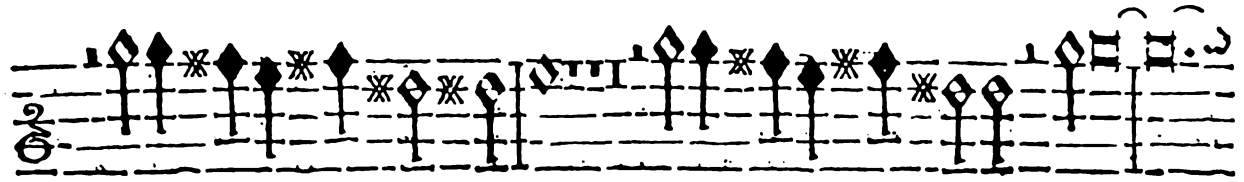
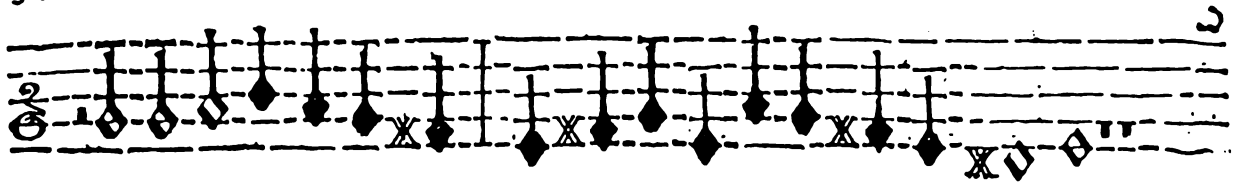
Es ij



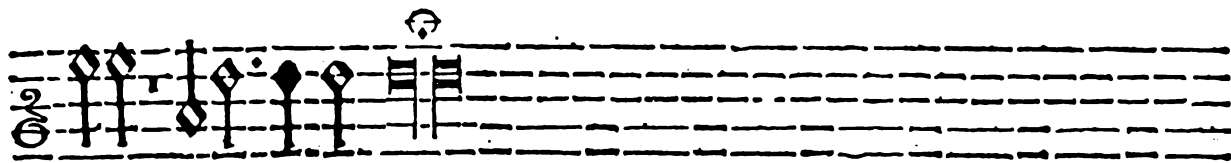
Abcc







Tardé

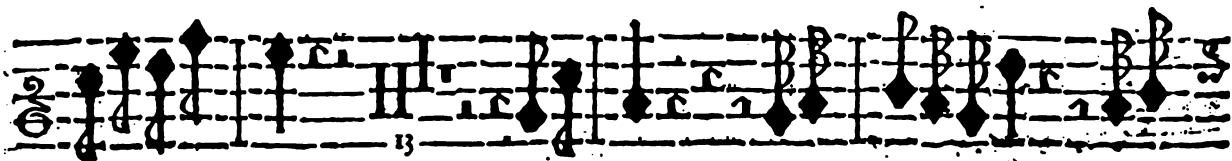


à 4.

XVII.



Symphonia
Sein Rubin in seinem Golde leuchtet




Wie ein: Also



Musical staff 1, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign in the middle. The word "Symphonia" is written below the staff.



Musical staff 2, continuing the notation from the first staff.

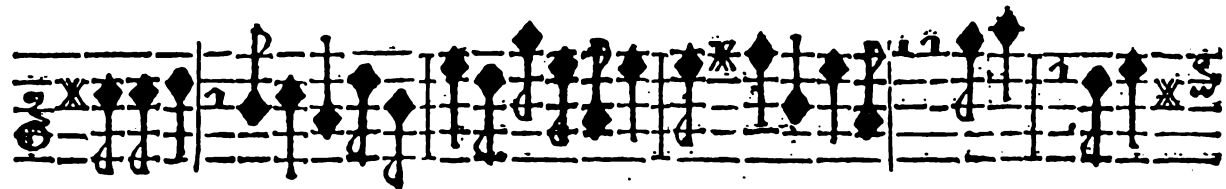


Musical staff 3, continuing the notation from the first staff.

Wie ein Smatagd Also steren




Musical staff 4, continuing the notation from the first staff.



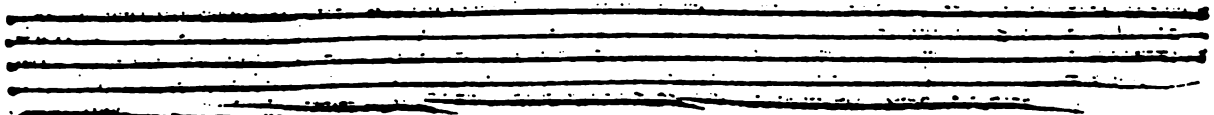
Musical staff 5, continuing the notation from the first staff.



Musical staff 6, continuing the notation from the first staff.



Musical staff 7, continuing the notation from the first staff.



Four empty musical staves at the bottom of the page.

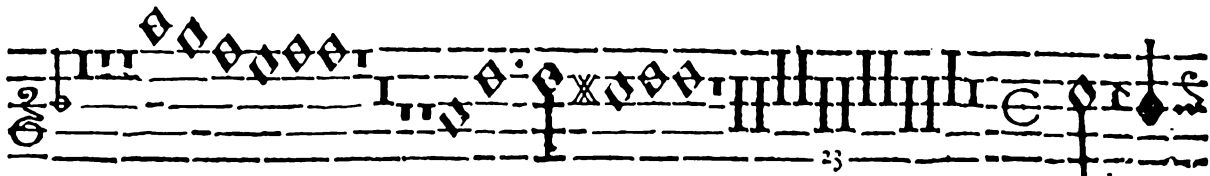
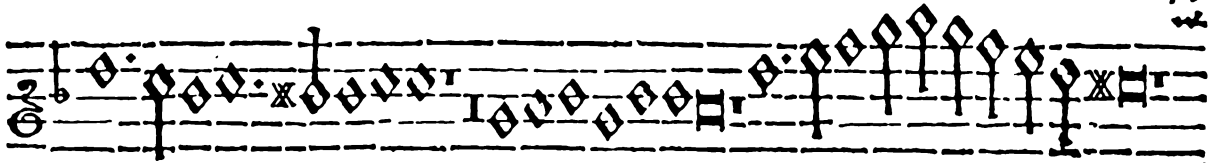
Symphonia

Godein Brod mit Freuden

Ich dein Brod

Es ist nichts bessers

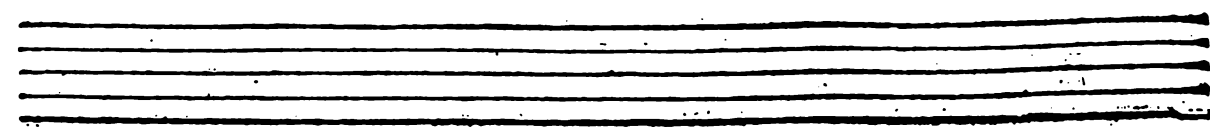
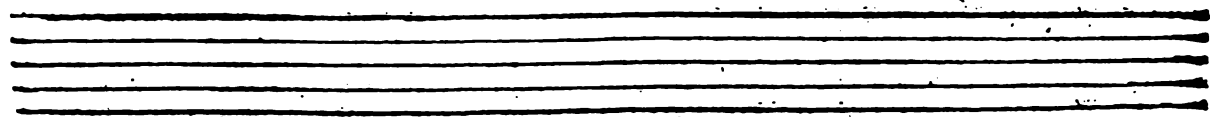
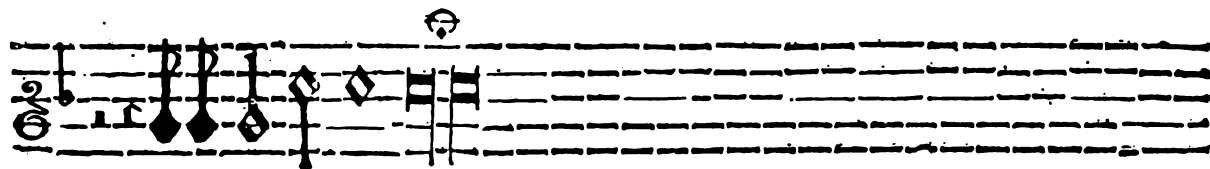
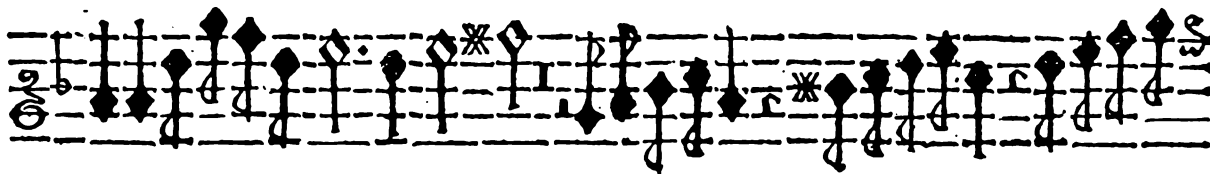
Ich lobe die Freude

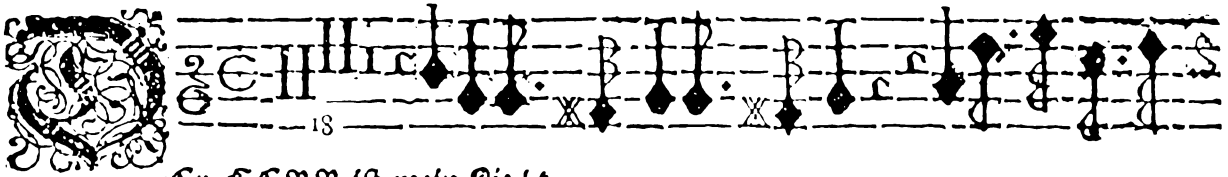


Tarde
Denn etc

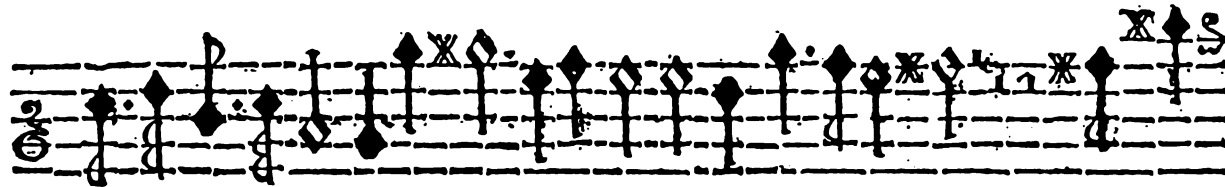
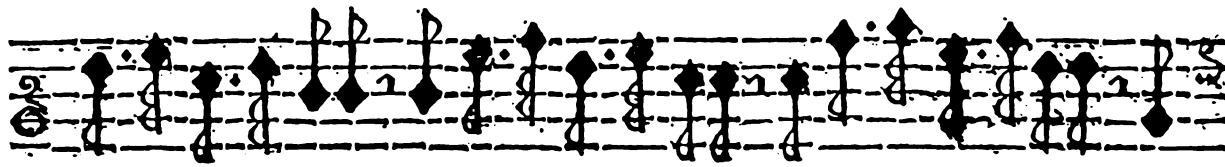
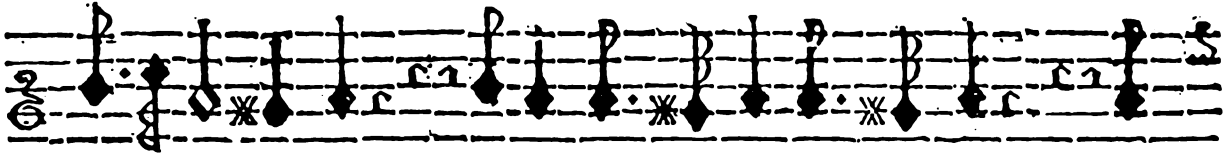


seglicher Mensch

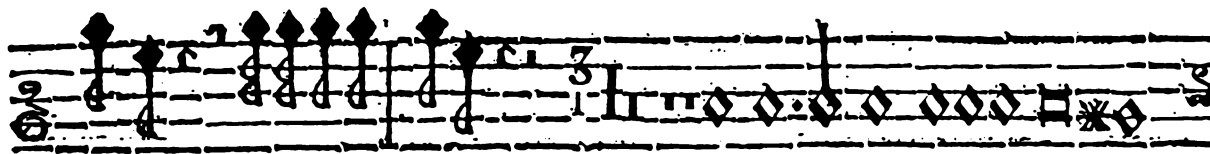




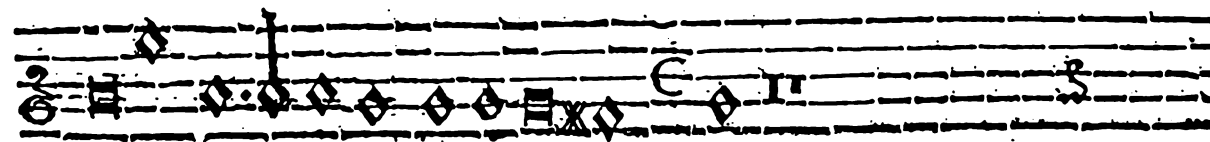
Er SEIN ist mein Recht



Wann sich schon



So fürchtet sich



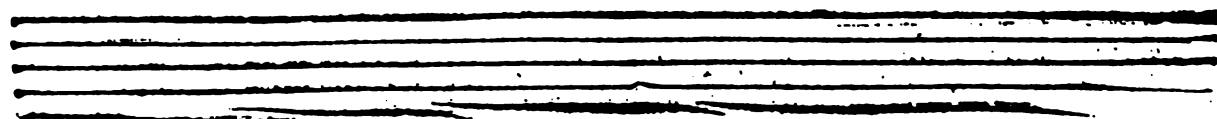
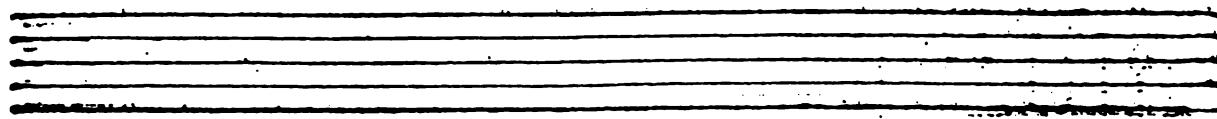
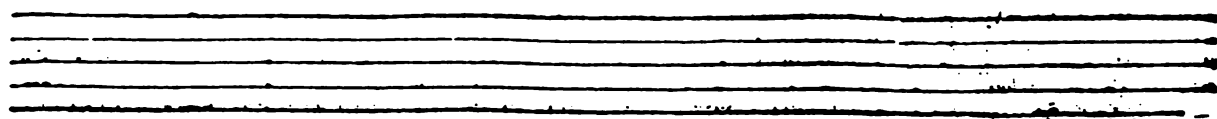
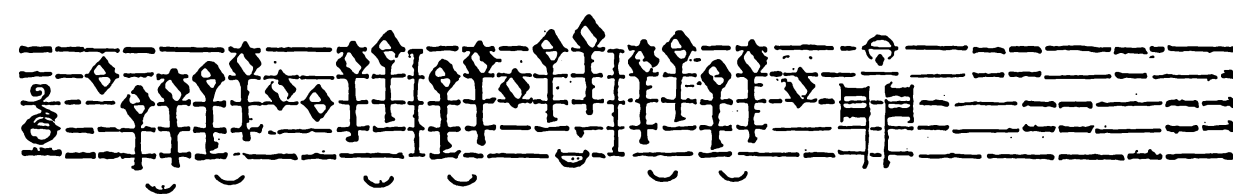
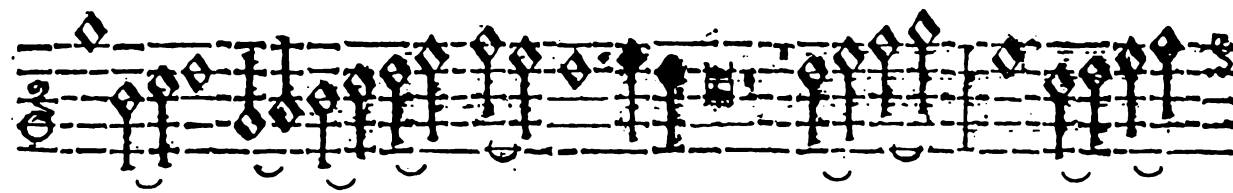
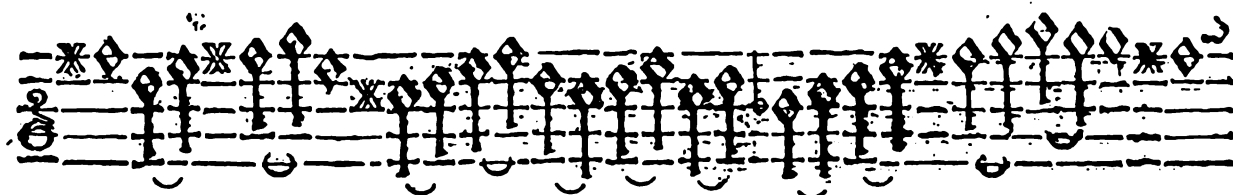
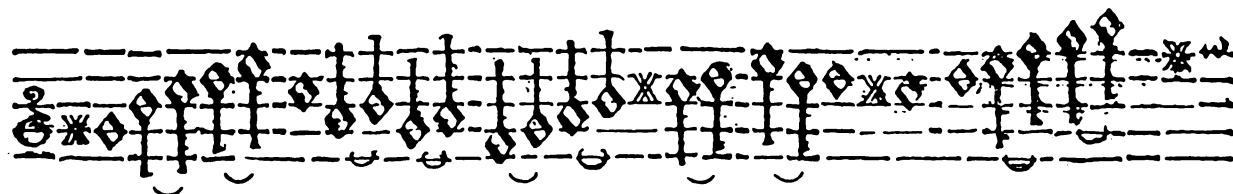
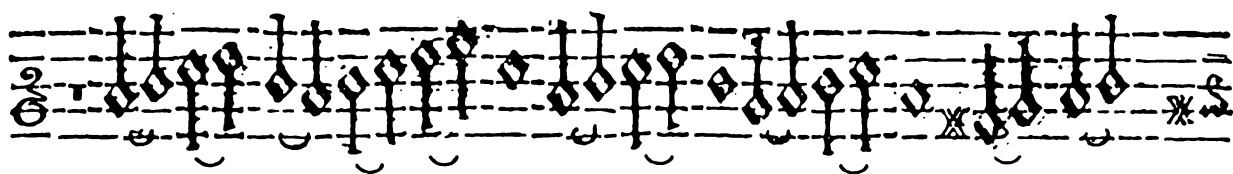
Wann sich Keleg wider mich erhebet

Go verlasse ich mich

Denn Er bedecket mich

Go wil ich in seiner Hütten Lob opffern

VERTE





Symphonia
Weyerley bitte ich

Musical staff 1: Treble clef, common time signature (C), starting with a decorative initial 'S'. The notation includes various rhythmic values and rests.

Musical staff 2: Continuation of the musical notation from the first staff.

Musical staff 3: Continuation of the musical notation, featuring a measure with a '7' below it and another with a '16' below it.

Zweyerley: Abgötterey

Musical staff 4: Continuation of the musical notation for the 'Zweyerley' section.

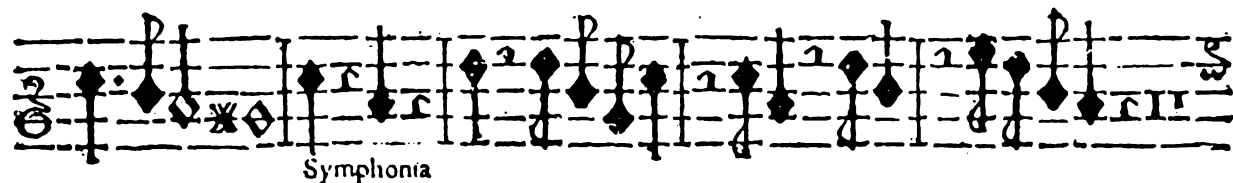
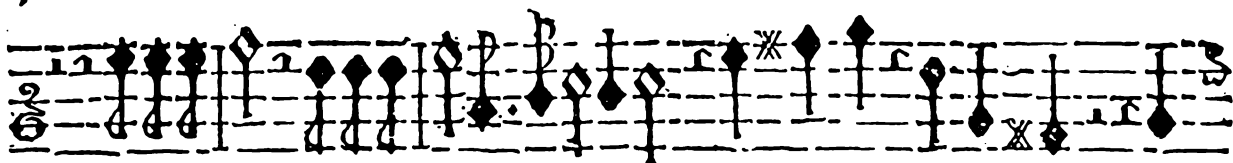
Musical staff 5: Continuation of the musical notation.

Musical staff 6: Continuation of the musical notation.

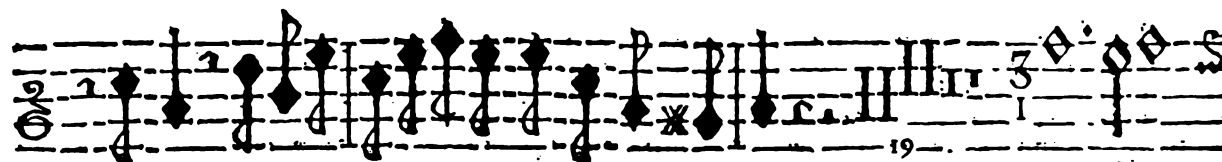
Musical staff 7: Continuation of the musical notation.

Raß mich aber

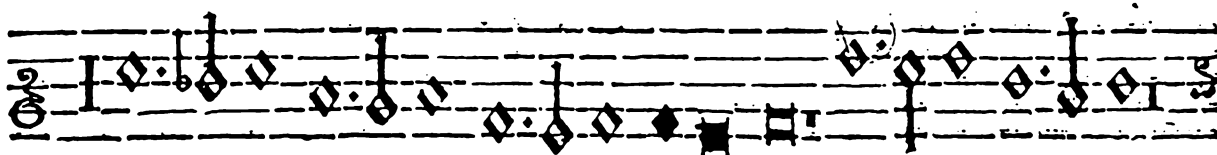
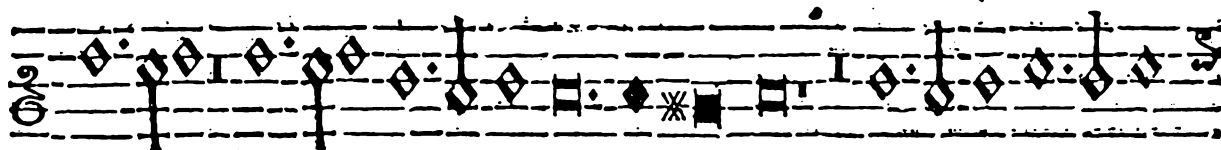
Musical staff 8: Continuation of the musical notation, ending with a fermata-like symbol.

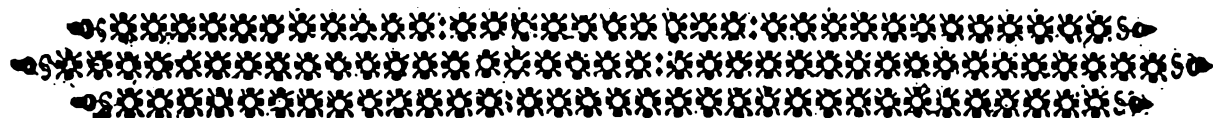
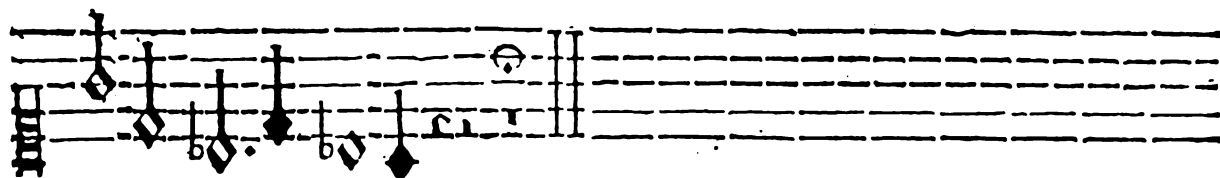
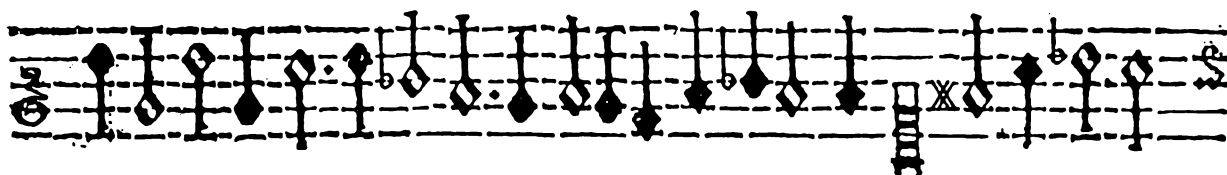


Symphonia



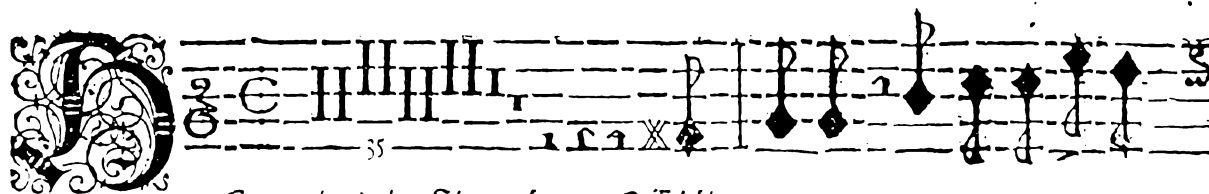
Presto
Oder wo ich: Zweyer bitte ich





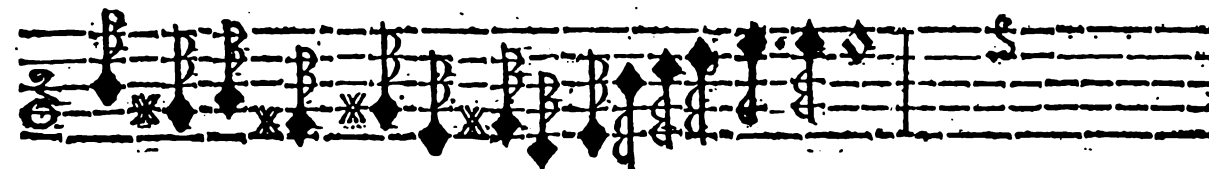
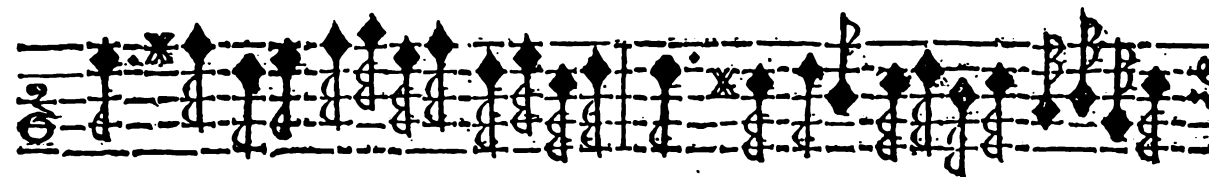
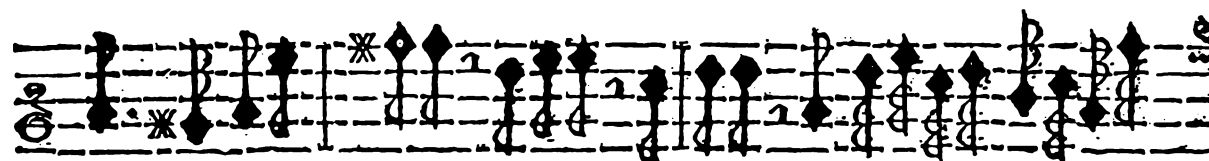
à 4.

XXI.



Er neige deine Stirn

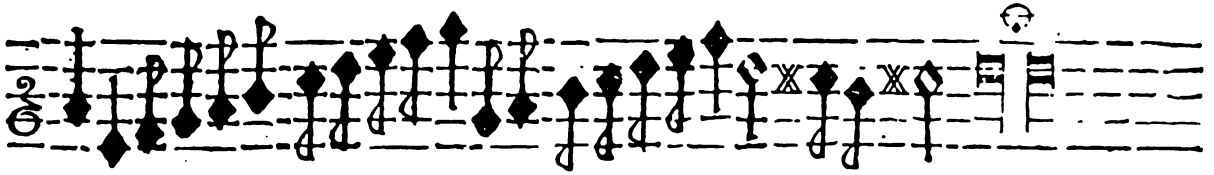
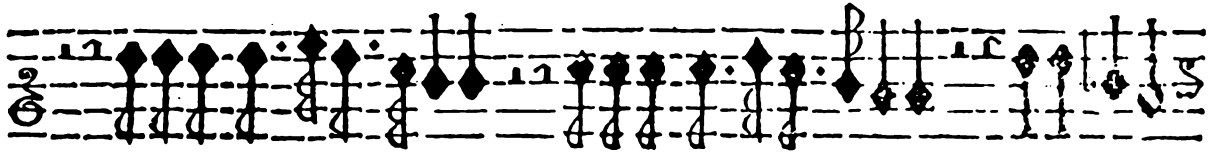
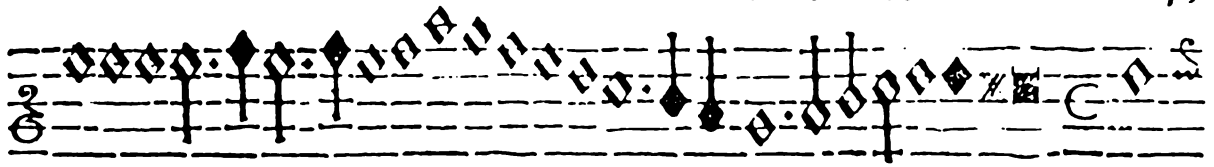
Laß bliesen



Symphonia

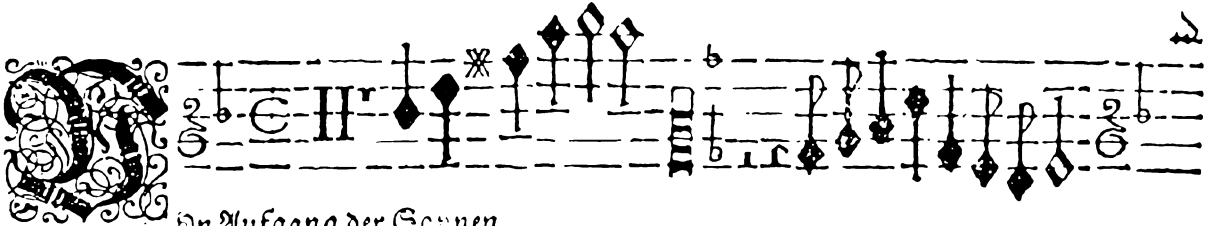
Sende deine Hand

SOLL ich wil Dir danken

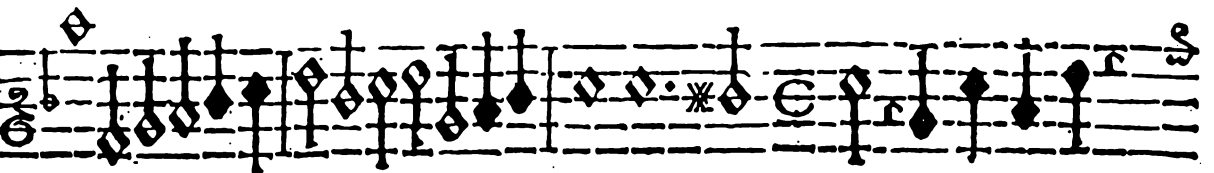
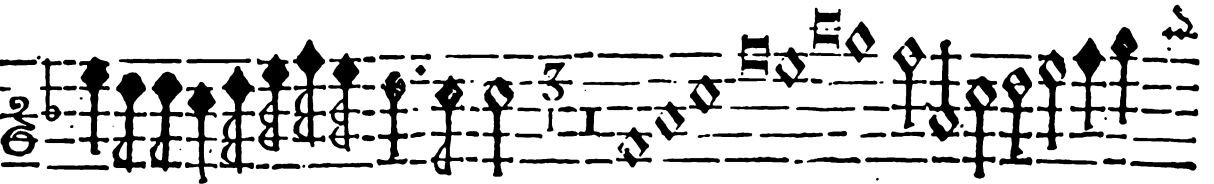
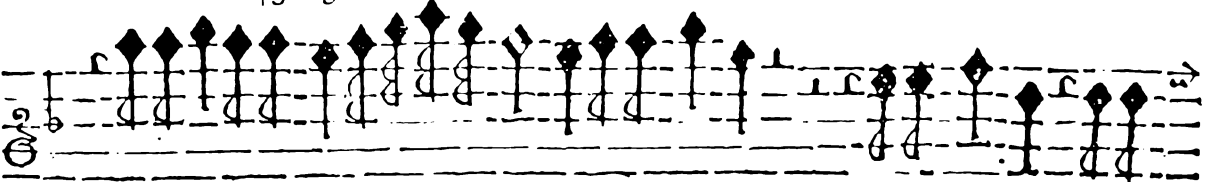


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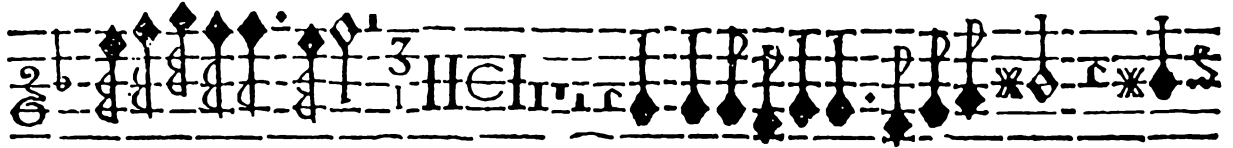
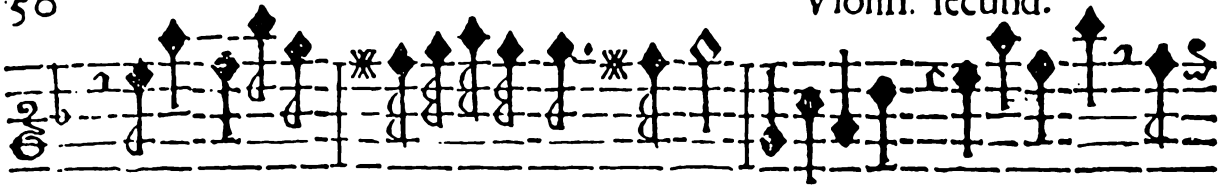
XXII.



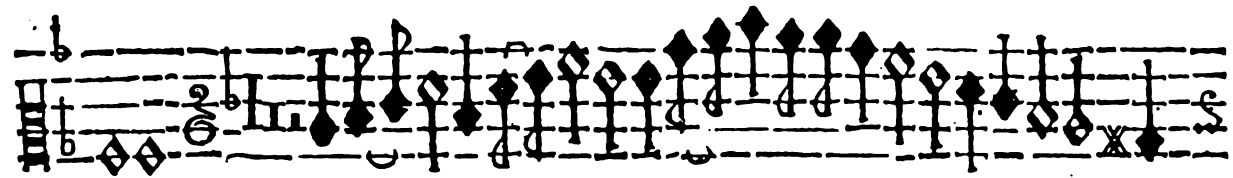
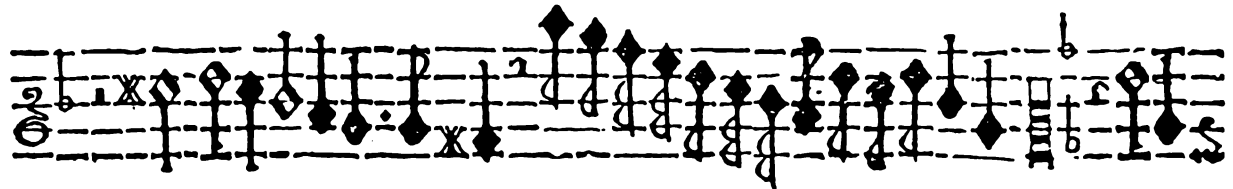
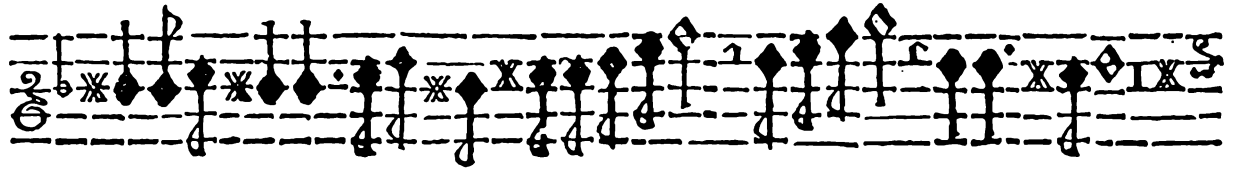
Im Aufgang der Sonnen



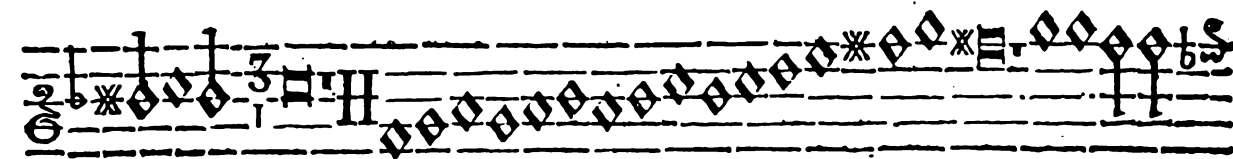
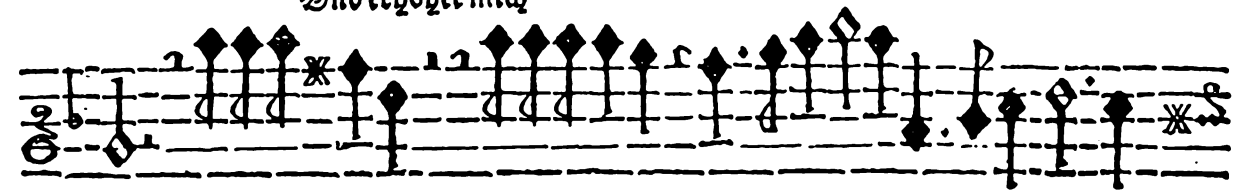
Violin. secund.



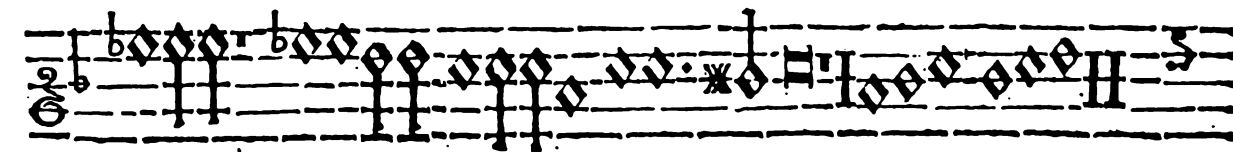
Wer ist wie der Herr

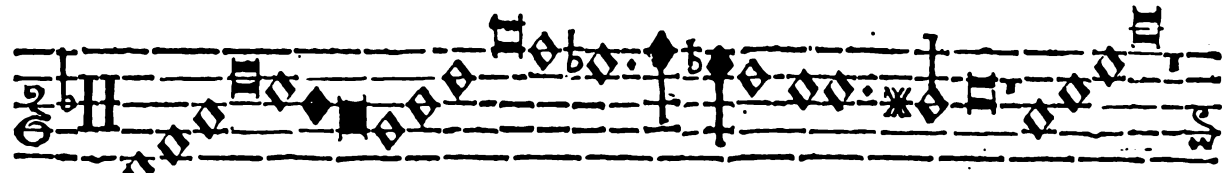
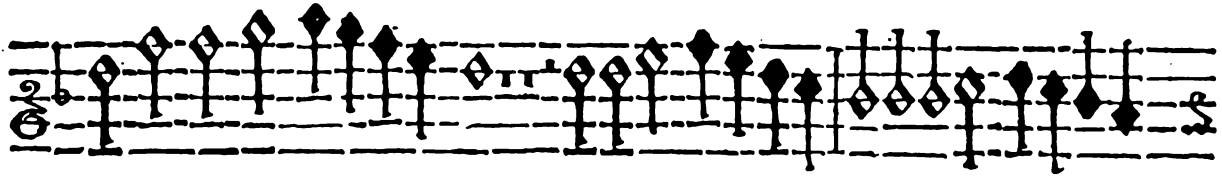
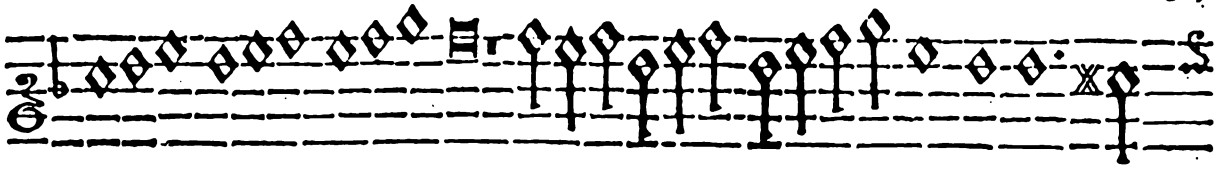


Und erhöhet mich

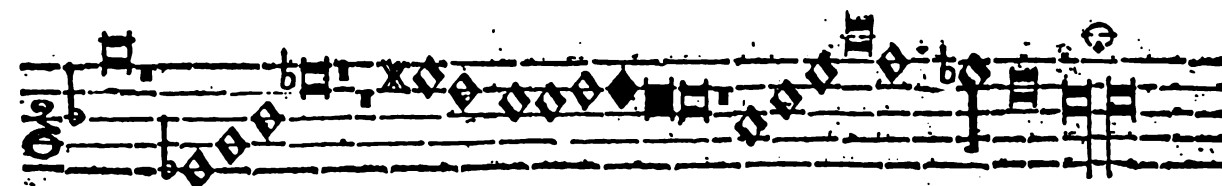
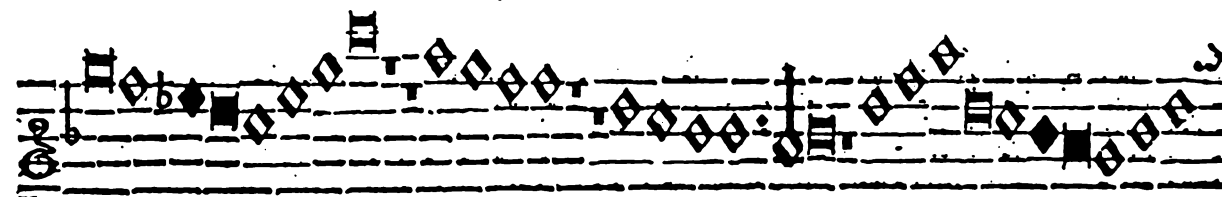
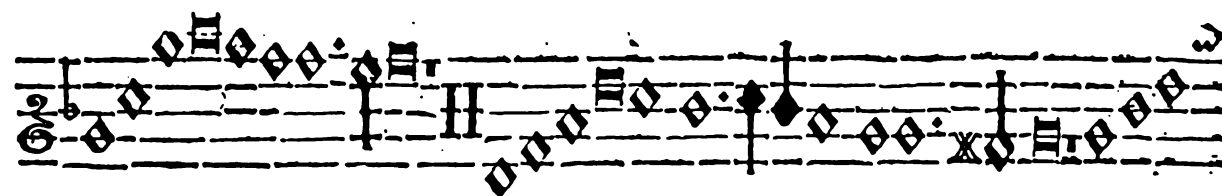
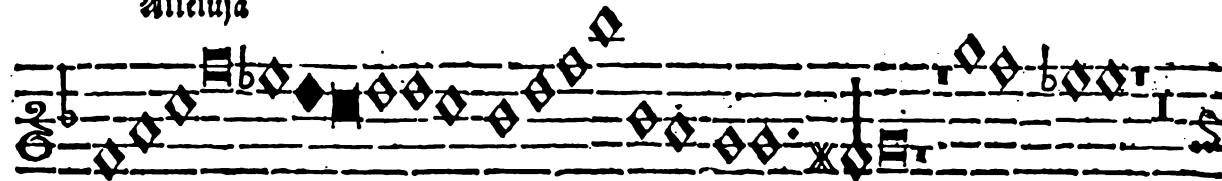


Der die Unfruchtbare





Alleluja



A musical staff featuring a large, ornate initial 'V' on the left. The staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, with some rests and accidentals.

Obet den HERN alle Heyden

A musical staff with a treble clef, continuing the rhythmic patterns from the previous staff. It includes various note values and rests.

A musical staff with a treble clef, continuing the rhythmic patterns. It features several asterisks above the notes, possibly indicating specific performance techniques or ornaments.

A musical staff with a treble clef, continuing the rhythmic patterns. It includes various note values and rests.

A musical staff with a treble clef, continuing the rhythmic patterns. It includes various note values and rests.

Denn

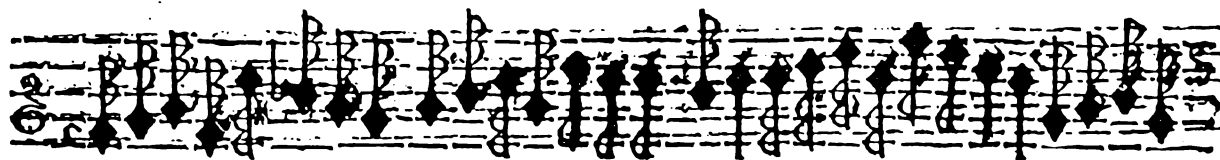
A musical staff with a treble clef, continuing the rhythmic patterns. It includes various note values and rests.

seine Snad und Warheit

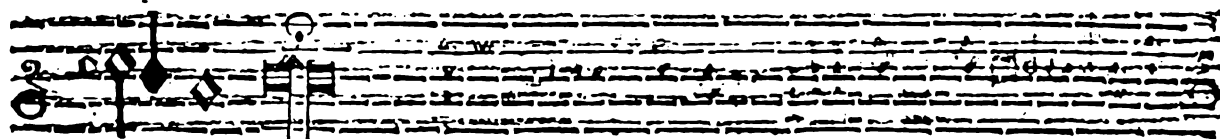
A musical staff with a treble clef, continuing the rhythmic patterns. It includes various note values and rests.

A musical staff with a treble clef, continuing the rhythmic patterns. It includes various note values and rests.

Denn seine Snad



Submitté



Fortiter



38

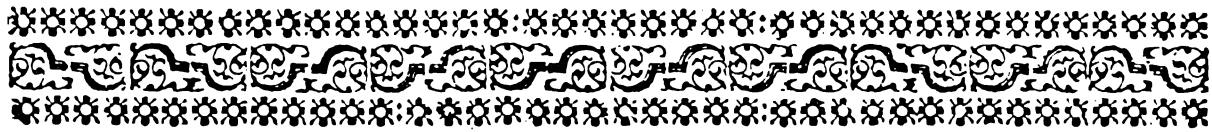
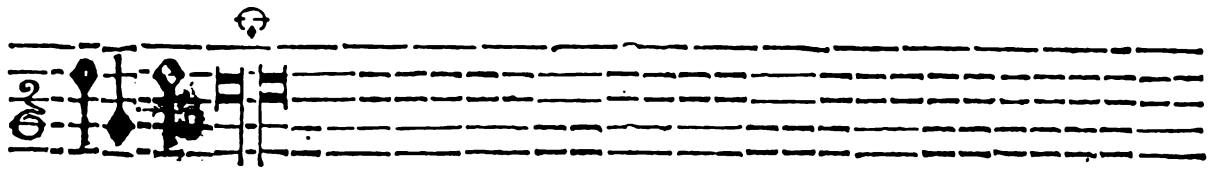
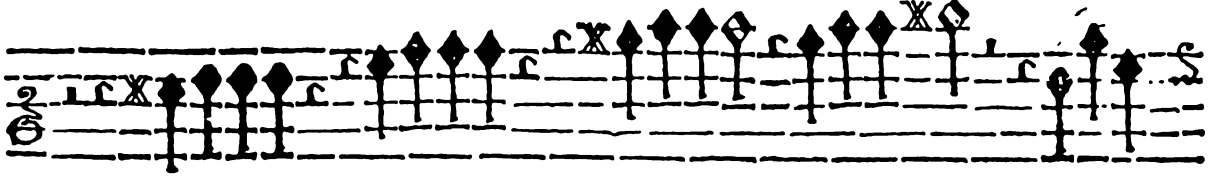
Je so lhr den GERNEN fürchtet

22

Symphonia

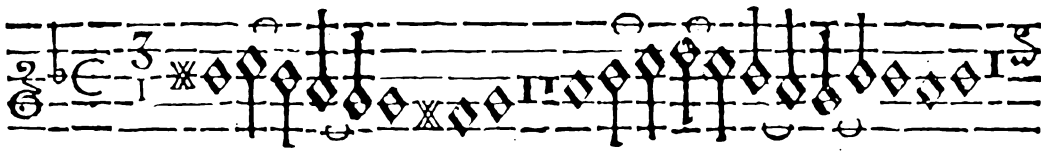
Gehet an die Exempel

Denn der GERN

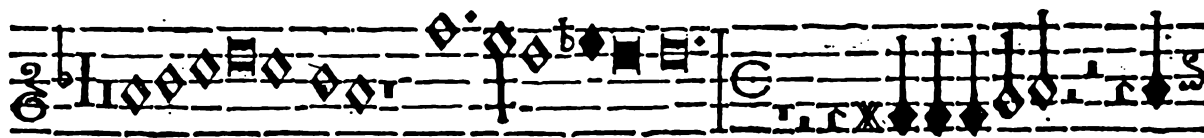


à 5.

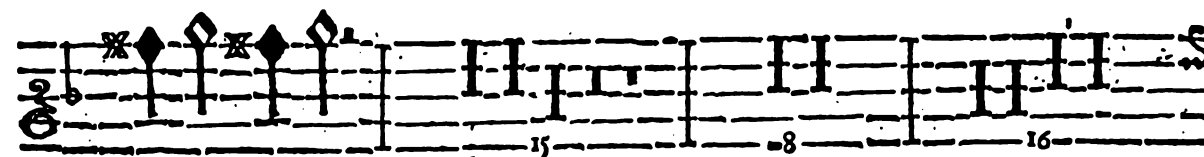
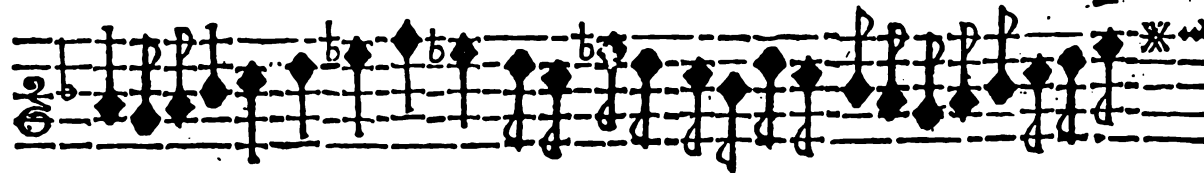
XXV.



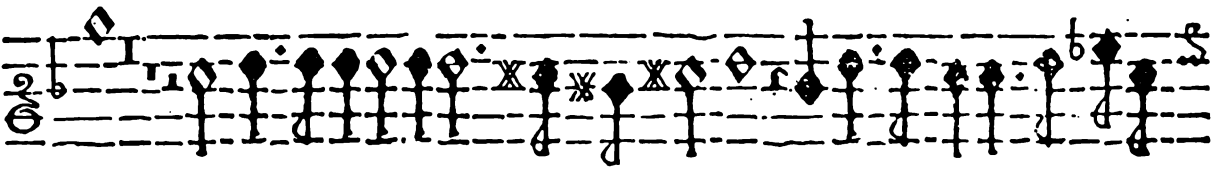
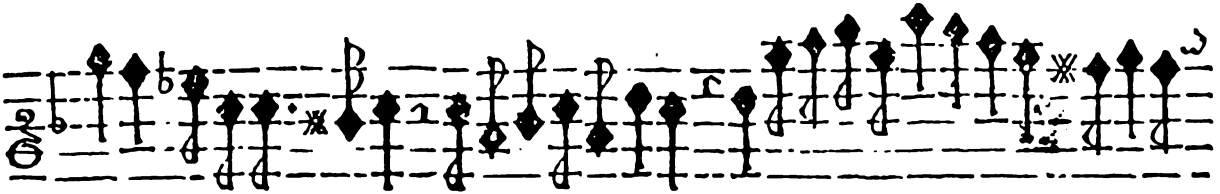
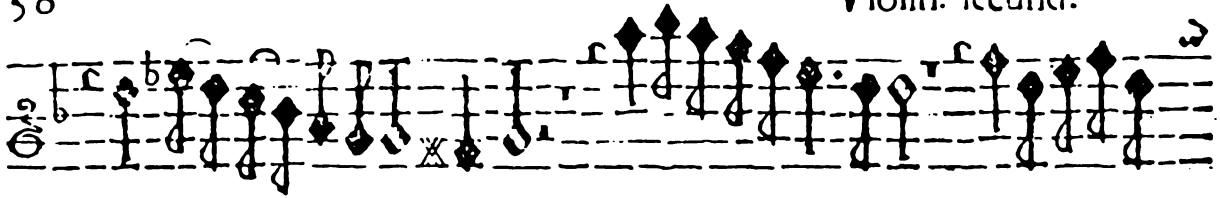
Rey schöne Dinge seynd



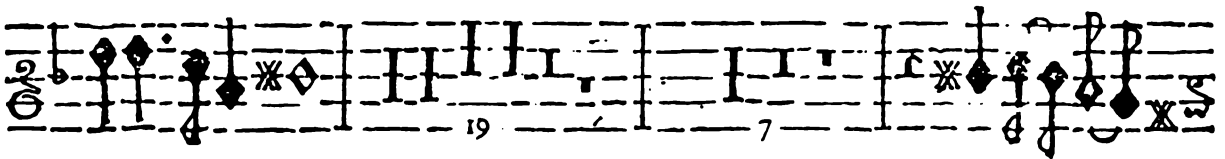
Wann Brüder eins seynd



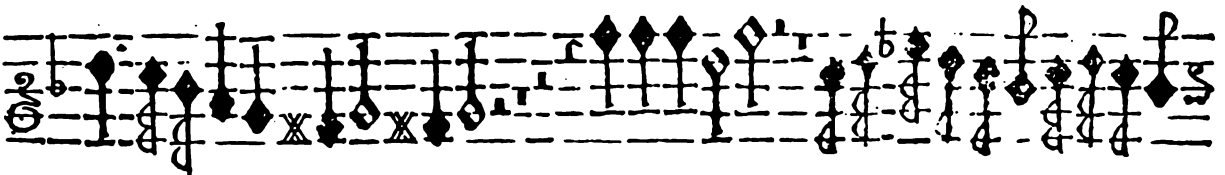
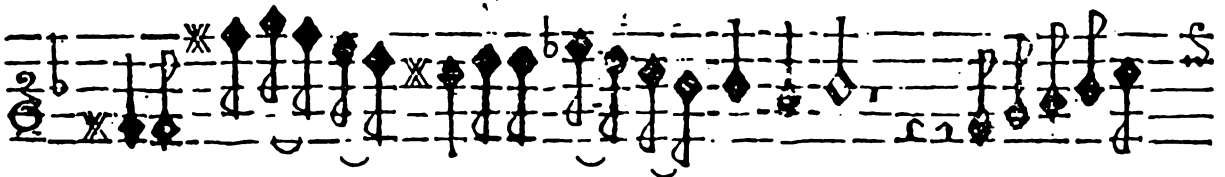
Wie der köstl. Bals. Wie der Thau Siehe so fein



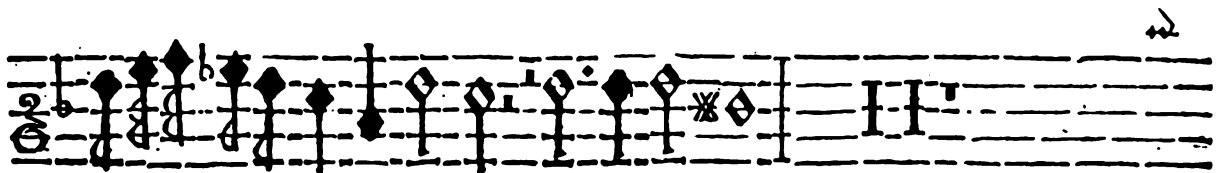
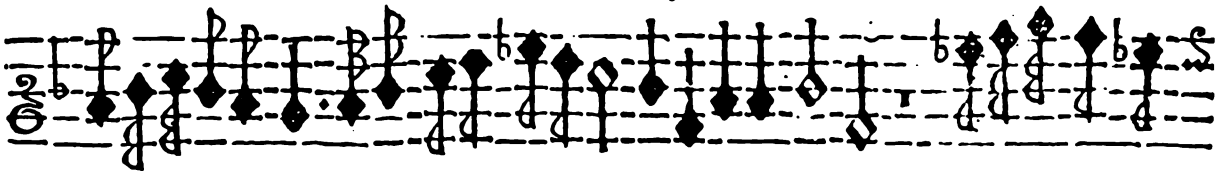
Wann Nachbarn sich lieb haben



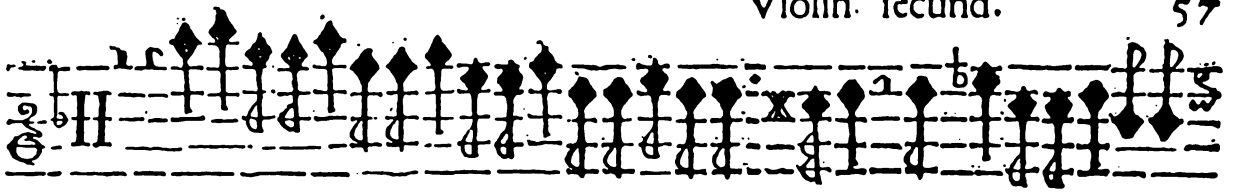
Wenn dir's übel geht Denn so tht euch Drey schöne Dinge



Wenn Mann und Weib



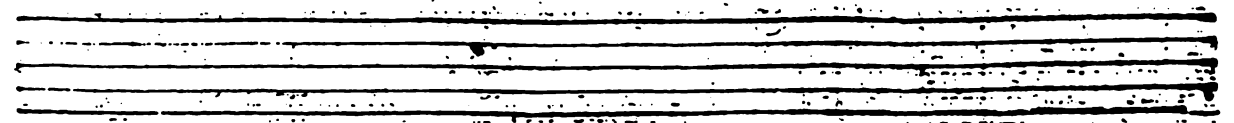
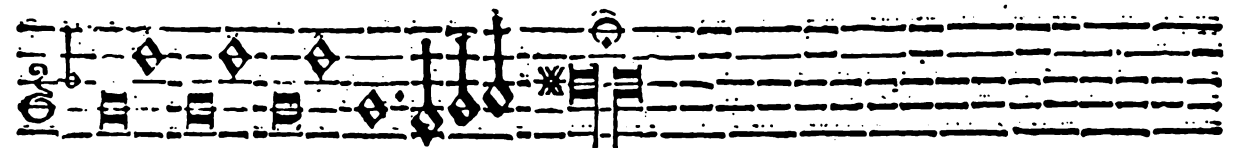
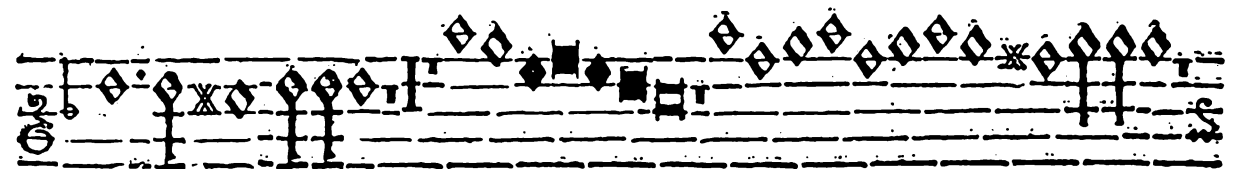
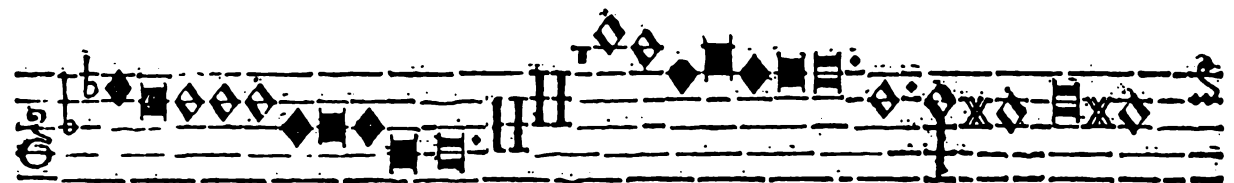
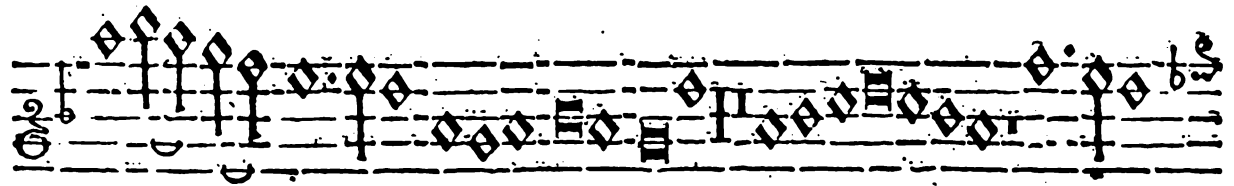
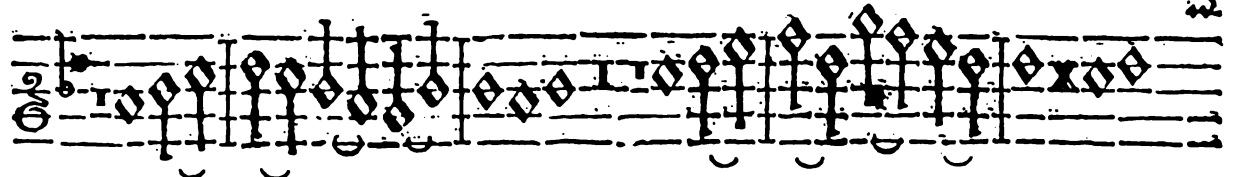
Die Männer



Die Ehe soll ehrlich gehalten werden



Drey schöne Dinge seynd





Symphonia
On GOTT wil ich nicht lassen

First staff of musical notation for the first section.

Second staff of musical notation for the first section.

Third staff of musical notation for the first section.

Fourth staff of musical notation for the first section.

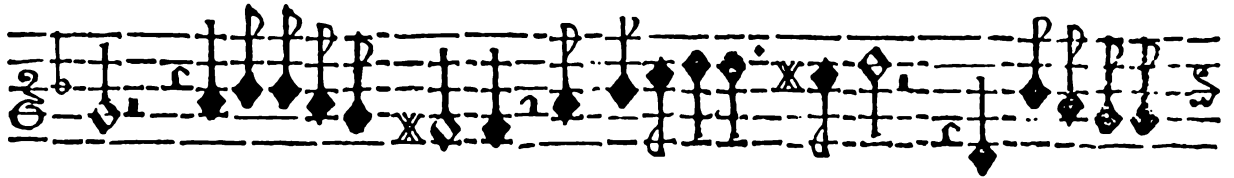
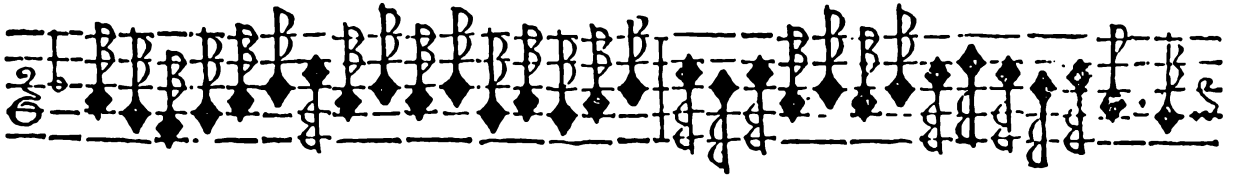
Fifth staff of musical notation for the first section.

Symphonia
Von Gott

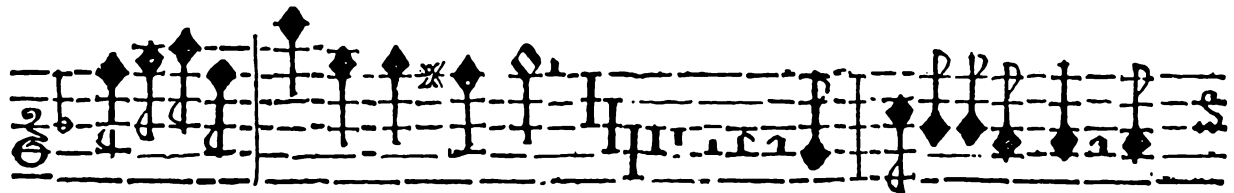
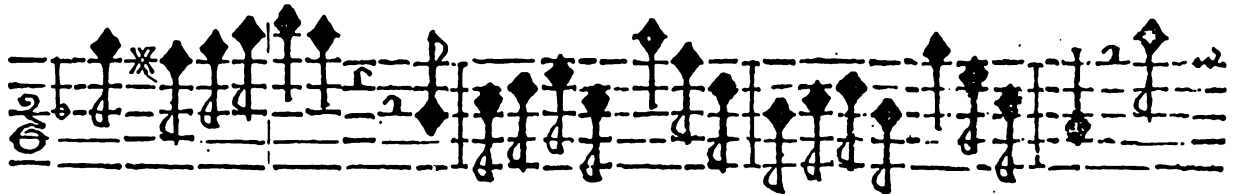
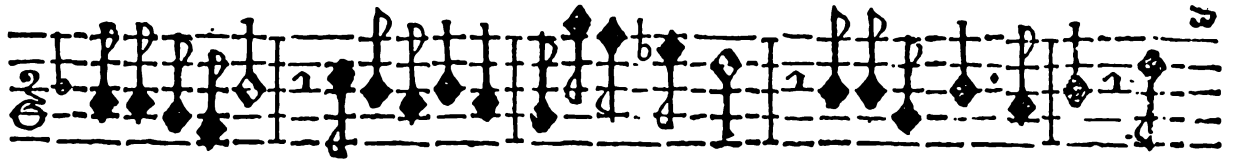
Sixth staff of musical notation for the first section.

Symphonia
Wenn sich

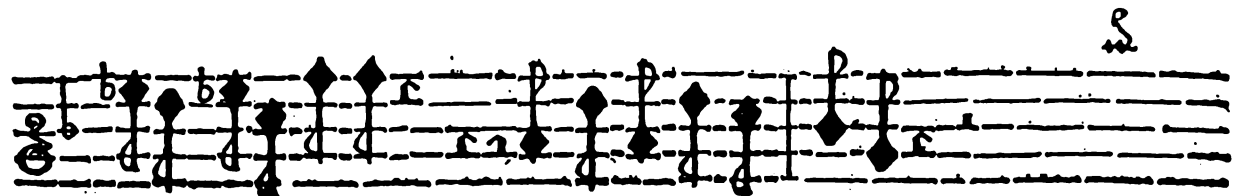
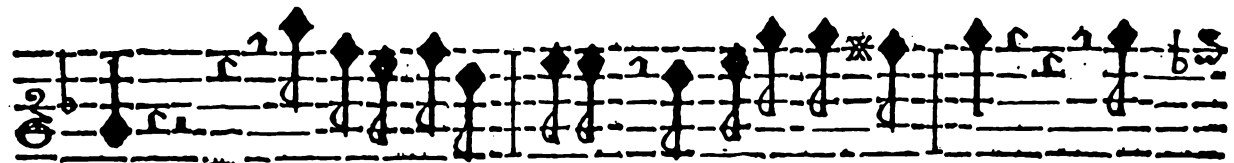
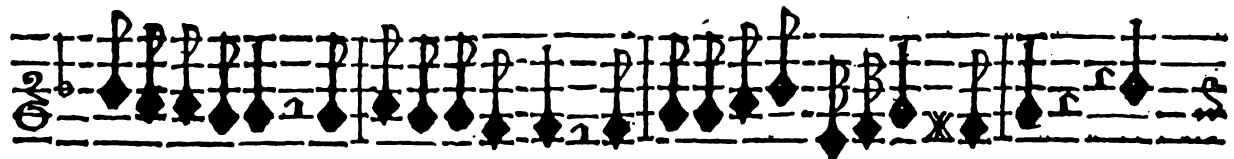
Seventh staff of musical notation for the first section.



Auf Ihn will ich vertrauen



15
Es thut Ihm nichts gefallen



Musical staff 1: Violin part with notes and accidentals.

Musical staff 2: Violin part with notes and accidentals.

Musical staff 3: Violin part with notes and accidentals.

Nach denn tremulus

Musical staff 4: Violin part with notes and accidentals.

Die Seel Symphonia

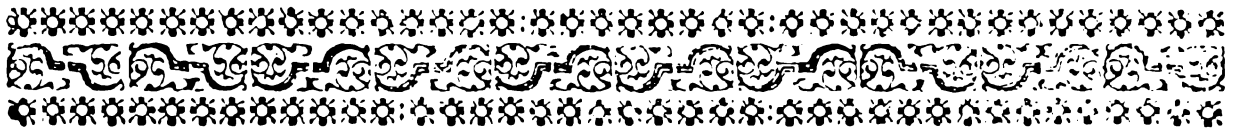
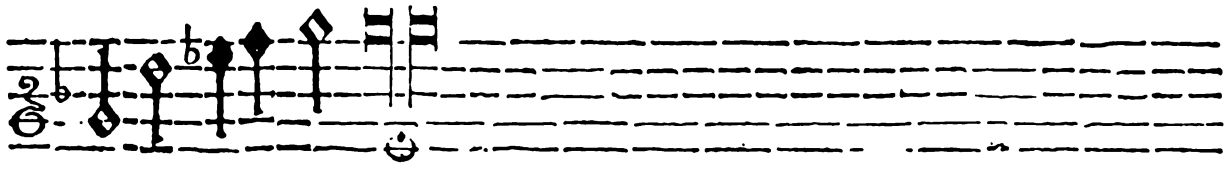
Musical staff 5: Violin part with notes and accidentals.

Musical staff 6: Violin part with notes and accidentals.

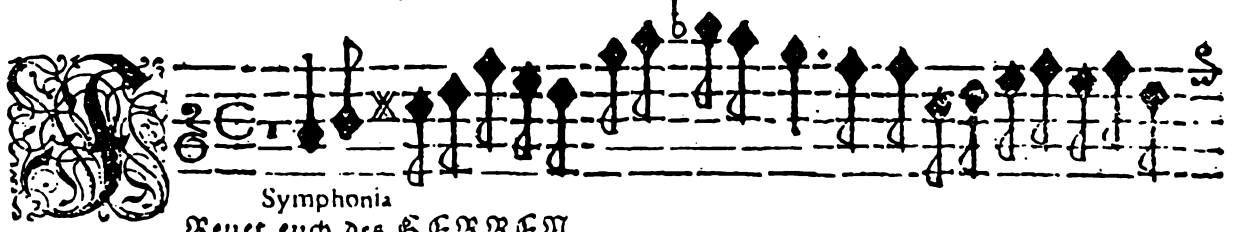
21 25. Darumb Nach Gott der G. G.

Musical staff 7: Violin part with notes and accidentals.

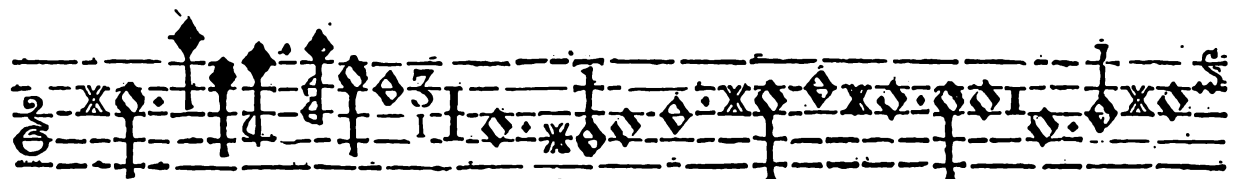
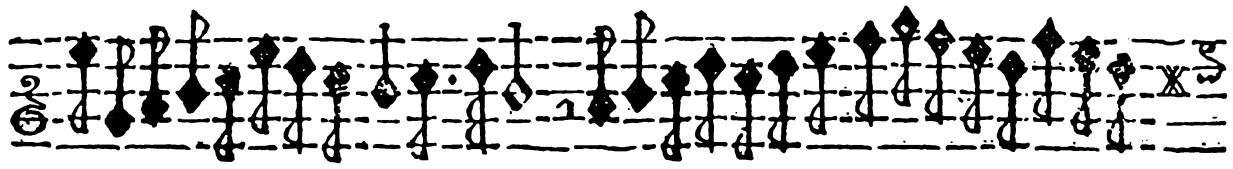
Musical staff 8: Violin part with notes and accidentals.



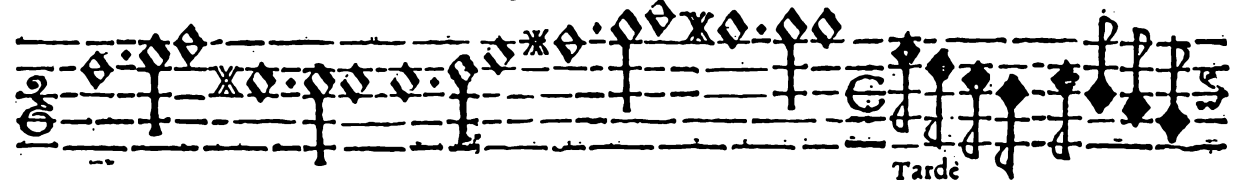
à 5. XXVII.



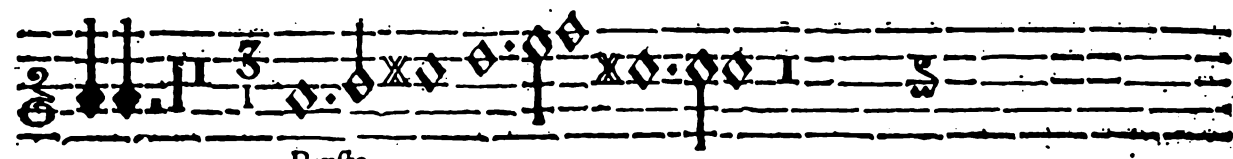
Symphonia
Reuet euch des HERREN



Præsto
Reuet euch



Tardè



Præsto
Reuet euch

Musical staff with notes and rests.

Die Frommen

Musical staff with notes and rests.

Musical staff with notes and rests.

Dancket dem Herrn

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Singet dem Herrn

à 5. Tremolant
Singet dem Herrn

Musical staff with notes and rests.

Fortiter

Musical staff with notes and rests.

Dancket dem Herrn

First musical staff with notes and rests.

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests.

Intonatio Secunda

Singet dem HERRN

Fifth musical staff with notes and rests.

à 5. Tremolant
Singet dem HERRN

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

VERTE

Musical staff 1: Treble clef, 3/4 time signature. The first measure contains a 3-measure rest. The melody consists of eighth and sixteenth notes with various accidentals.

Symphonia
Ginget

Musical staff 2: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 3: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Alleluja

Musical staff 4: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 5: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 6: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 7: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 8: Treble clef, 3/4 time signature. The melody continues with eighth and sixteenth notes.

NB.

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

Nach der Ersten Intonation:

Tremolant à 5.

Fortiter

Nach der andern Intonation:

Tremolant à 5.



I N D E X.

Concert	à 3.	Fol.
I. Mein Herz ist bereit/ Cantus vel Tenor solus, cum duobus Violinis,		1
II. Singet dem HERRN/ Cantus vel Tenor solus, cum duobus Violinis.		2
III. HERR unser Herrscher/ Cantus vel Tenor solus, cum duobus Violinis.		5
IV. Meine Seele erhebt den HERRN. Cantus solus, cum duobus Violinis, vel cum diversis Instrumentis.		8
V. Der HERR ist meine Stärke/ Cantus vel Tenor solus, cum duobus Violinis.		11
VI. Ich werde nicht sterben. Erster Theil	} Cantus vel Tenor solus, cum duobus Viol.	{ 13
VII. Ich dancke Dir HERR. Ander Theil		
VIII. Herzlich lieb hab ich Dich o HERR. Altus solus, cum duobus Violinis.		17
IX. Frolocket mit Händen. Tenor solus, cum duobus Violinis.		18
X. Lobet den HERRN in seinem Heiligthum. Tenor solus, cum duobus Violinis.		21
XI. Hütet euch/ daß eure Herzen. Bassus solus, cum duobus Violinis.		24
XII. HERR nun lässest Du deinen Diener. Bassus solus, cum duobus Violinis.		27

à 4.

XIII. Was betrübst du dich meine Seele. Duo Cantus vel Tenores, cum duobus Viol.	29
XIV. Verlegh uns Frieden gnädiglich. Erster Theil.	} Duo Cantus vel Tenores, { 31
XV. Sieb unsern Fürsten und aller Obr. Ander Theil	
XVI. Es steh Gott auf. Duo Cantus vel Tenores cum duobus Violinis.	35
XVII. Wie ein Rubin. Cantus & Altus, cum duobus Violinis.	38
XVIII. Ich dein Brod mit Freuden. Cantus & Bassus, cum duobus Violinis.	40
XIX. Der HERR ist mein Licht und mein Heyl. Duo Tenores, cum duobus Violinis.	42
XX. Zweyerley bitte ich HERR von Dir. Duo Tenores, cum duobus Violinis.	45
XXI. HERR neiged deine Himmel. Duo Bassi, cum duobus Violinis.	47
XXII. Von Aufgang der Sonnen. Duo Bassi, cum duobus Violinis.	49

à 5.

XXIII. Lobet den HERRN alle Heyden. Altus, Tenor & Bassus, cum duobus Violinis.	52
XXIV. Sie so ihr den HERRN fürchtet. Altus, Tenor & Bassus, cum duobus Violinis.	54
XXV. Drey schöne Dinge seynd. Duo Tenores & Bassus, cum duobus Violinis.	55
XXVI. Von Gott will ich nicht lassen. Duo Cantus & Bassus, cum duobus Violinis.	58
XXVII. Freuet euch des HERRN. Altus, Tenor & Bassus, cum duobus Violinis.	61

IC JU 57
F I N I S.

