

...ntur Apostolis, Patribusque ortho-
...a divini: Docete omnes gentes, memores,
...om et Evangelium recte interpretantur, potissimum fidei
et salutis fundamentum sciunt, ut fides, qua aeterna salus
unice impetratur, ex illo oriatur, verusque erga Deum et
hominem amor ex fide progeneretur. Veritatem, si eam
mendacio contaminare conantur falsi Doctores, divinis ar-
gumentis tuentur, et dissentientibus, non prava contradi-
cendi libidine, nec odio, quod habent in alios, sed hoc iussu
divino: *Episcopus sit potens ἀτιμολόγητας ἑλεγχον contradicentes arguere*, commoti, contradicunt, ne canes sint muti,
et in odium divinum, si laeso fidei fundamento fide et salute
periclitantur homines, et in apertam perniciem incurrant.
Itaque non merentur, ut dicantur haeretici, concordiae ini-
mici, homines inquieti et turbatores, viri, qui opiniones fal-
sas et perniciosas ex animis haereticorum euellere, et inserere bo-
nas, eosque ad Ecclesiam adducere, fidem Christianorum sar-
tam integramque conservare, pacem Ecclesiae confirmare,
conantur, lupis autem rapacibus oves Christi, quae cum illis
non possunt confirmare concordiam, nunquam commit-
tunt. Vos, CIVES Optimi ac Dilectissimi, amicissime ad-
moneo, ut bonis artibus et doctrina speciatim Christiana
excolatis animos, a veritate et lege nunquam recedatis, a do-
ctoribus falsis vobis caueatis, et vos graves, constantes et sta-
biles in amore, confessione et defensione Veritatis praestetis,
hodie etiam nobiscum ad aram accedatis frequentes, et
Ministris Dei, Veritatis divinae Assertoribus, offeratis munus,
hocque Pentecostale Festum cum magno animi gaudio
celebretis.

P. P.

FER. I. PENTECOSTES

M D CC XXVI.

VITEMBERGAE

LITERIS SCHROEDERIANIS.

RECTOR
ACADEMIAE VITEMBERGENSIS
IACOBVS CAROLVS
SPENER, D.
IVR. F. ET HISTOR. P. P. CV-
RIAE PROVINC. ET CONSISTORII
ECCLES. ASSESSOR

PENTECOSTALE FESTVM
TOTI ACADEMIAE PROSPERRIMVM
PREGATVR.

U. 412

U. 412

Teppo Michail
D. No. 100 fam. 1000
2. Chasini
2. No. 100
1. No. 100
4. No. 100, etc. v. 100
No. 100
Organo.



am satis
digne laudare possunt angeli et homi-
nes, laude satis idonea affectus Dei Fi-
lius, eumque τὸ πνεῦμα τῆς ἀληθείας
hoc est, Spiritum Veritatis, nomina-
uit. Hic tertiae Diuinitatis Personae
titulus perplacuit olim Patribus, qui
unam Dei naturam et tres personas di-
uinas semper admirati sunt. Complures, ait Epiphanius a) Spiritus sacrae literae esse significant. At Spiritus S. filius a Patre et Filio Spiritus Veritatis, et Dei Spiritus, et Spiritus Christi, et Spiritus Gratiae nominatur. Nam Diuinitatem Spiritus Sancti pariter ac Personam, a ceteris distinctam, uerbis Christi probari, statuerunt Patres. Autor b) Expositionis Fidei, de recta Confessione, suae de sancto consubstantiali Trinitate, quam illustre testimonium doctrinae ecclesiasticae uocauit Melancthon, Filius, ait, ipse Spiritum Veritatis uocat Spiritum S. cum ipse sit Veritas, et Patris item Spiritum esse docet, a Patre nimirum procedentem. Eandem sententiam amplexus est Athanasius, c) eaque innixus, pernegauit, Spiritum S. esse creaturam: Est enim, inquit, inseparabilis a Filio, ut inseparabilis est Filius a Patre. Quod et ipsa ueritas suo testimonio probat, cum dicis: Mittam uobis Paracletum, Spiritum Veritatis, qui a Patre procedit. Eodem argumento utuntur Basilius M. d) uel Gregorius Nyssenus, et Gregorius Nazianzenus e) Spiritum S. Deum esse probaturi. Haec quidem omnia, (Filius nimirum et uerum Deum, et Personam a Patre et Filio distinctam esse) quae grauitur a Patribus sunt dicta, conueniunt Spiritui S. et Christianis non potest esse dubium, quin Dei

a) tom. 1. Oper. l. 3. haerel. 74. c. 9. p. 897. sq. b) Vid. Opera Iu-
n. Martyris. c) T. 1. Oper. in Epist. ad Serapionem, contra
eos, qui dicunt, Spiritum S. esse creaturam, p. 208. d) T. 2. l.
3. haerel. Eusebii, p. 136. e) Orat. 37. l. 1. p. 610.

ant, et... contemplerunt eri... ad uerita-
tem reuocarent rationem, et dignam Veritatem, mendacii ui-
ctricem, quae ad salutem hominum necessaria est, animo
cernerent. Totum enim Ioannis Baptistae Euangelium dicitur
a Zacharia x) γνῶσις σωτηρίας, scientia salutis, quia or-
ganicum est fundamentum, quo cognito, fundamenti fidei
nostrae dogmatici, sine quo nec fidem possumus concipere,
nec uitam beatam complecti, cognitionem attingimus. Non
enim in aliquo alio salus est, quam in Iesu Christo y) et illi
unice, qui in Christum credant, salutem consequuntur aeter-
nam, z) et iusti in conspectu summi Iudicis tantum adsunt,
qui, uitae suae sanctimonia non confisi, in Christo unice re-
cumbunt, omneque eius opus, quo cumulate Deo satisfacit, sibi
accommodant, atque iustitiam, quam Christi obedientia, om-
nibus numeris completa, et mors Personae infinitae pro-
meruerunt, suam faciunt, esque unice innituntur. aa) Nul-
la uero firma et constans est assensio, et nulla fiducia certa et
ualens, nisi exploratum atque prouisum illarum sit principi-
um. Qui enim nescit Dei beneuolentiam, qua omnes ho-
mines complectitur, omniumque hominum salutem uehe-
menter cupit, nescit Christum Deo irato cumulate satisfacisse,
nescit denique, Spiritum Sanctum esse paratum ad appli-
cationem rerum, quas Christus promeruit, uel plane rerum
diuinarum ignarus est, uel, si in aliquam doctrinae istius no-
titiā peruenit, eam tamen integram et completam, quae
ad fidem formandam est necessaria, animo non complexus est,
sed fluctuat ille incertus, ardet Christum ab amplexu Fidei,
ac in summo extremoque uersatur discrimine, nec spes est, fo-
re, ut Pietatem adhibeat. Fides enim est fons et origo uerae Pie-
tatis et Pietas, quae suam ex fide non ducit originem, parum uel
nihil differt a Virtute, qua olim Gentiles doctiores longe aliis ex-
celluerunt. Hinc Doctores, quibus a Deo ideo commissi sunt ho-
mines

x) Luc. 1, 77. y) Act. 4, 12. z) Job. 3. aa) Rom. 3 et c. 4.

nem, et illa non sunt dubia et incerta, quae recte tractantur a *Philosophis*, et cum natura, cuius Spiritus S. est causa, optime conueniunt. Natura uero res saltem naturales amplexu suo circumplectitur; sed *εὐφροσύνην ἐν μαρτυρίᾳ τοῦ ἀθανάτου πνεύματος* manifestam fecit Veritatis Spiritus diuinioribus literis, quas ideo conscripsit, ut credamus, et credentes uitam aeternam habeamus. *m*) Hinc a ueritate longe aberrant omnes *Pontificii*, qui Pontificem Romanum, Romanae Ecclesiae autorem, *Naturalistae* et *Sociniani*, qui errantem rationem, qua saepe *Reformati* decepti a uero quoque errant, atque labuntur, *Fanatici*, qui afflatum, quem fingunt, diuinum, ita sermonem angelorum, in quorum congressum colloquiumque se uenire putant, ducem et lucem sequuntur. In erroribus uero non possunt uerari *Lutherani*, qui suos sermones ad Veritatem, cuius causa Spiritus S. est, accommodant. *Spiritus Veritatis*, ut homines omnes ad Veritatem diuinam adducerentur, non tantum Apostolos uiribus donauit, facultatibus reliquorum hominum maioribus, et multarum linguarum notiones in animis illorum consignauit, ut afflatu diuino concitati coelestis Veritatis essent praecones, et in animis hominum sanctas notiones imprimerent, uerum etiam uentum affecit uehementem, et multos homines, admirabili aëris agitatione commotos, ad Apostolos adduxit, ut diuino Apostolus Petrus orationem, quam de Christo habebat mortuo atque uiuo, in aures illorum infunderet, eosque Veritatis luce collustratos ad poenitentiam et fiduciam in Christum collocandam adhortaretur. Apostolus se legatum ad omnes homines esse missum, ut Veritatis esset Doctor, suo confirmauit testimonio. Nam *seruus dicitur n) Dei, Apostolus autem Iesu Christi, secundum fidem electorum Dei, et agnitionem ueritatis, quae secundum pietatem est*, et Scripturam sacram diligentissime commendauit Episcopis, speciatim Timotheo *o*) ut et ipsi in uero exquirendo uersarentur, et aliorum

m) Io. 20. *n*) Tit. 1, 1. *o*) 2. Tim. 3.

aliorum hominum animi sacra scientia imbuerentur. *Dicto* Apostoli fuerunt audientes omnes orthodoxi Apostolorum successores, qui et uera doctrina auditores suos ornare, et omnes homines, qui ueritati restiterunt, in uiam regiam reducere conati sunt. Veritatem ipsam libris erudite conscriptis defenderunt, eamque sartam tectamque conseruauerunt, et non pauci publicam doctrinae Christianae professionem morte acerba et cruenta confirmauerunt. *Ephesios* olim laudabat *Ignatius* Veritatis studiosos. *Onesimus*, dicebat *p*) *supra modum laudat uestrum decentem diuinumque ordinem, quod omnes secundum ueritatem uiuunt, et quod inter uos nullus est heresi locus: sed neque auditis aliquem amplius, quam Iesum Christum, qui loquitur in ueritate, eosque ad constantiam animi adhortabatur: q*) *Ne erretis, dicebat, fratres mei: seminarum corruptores regnum Dei non hereditabunt. Si autem ii, qui secundum carnem haec operati sunt, morte sunt affecti; quanto magis, si quis fidem Dei praua doctrina corrumpat; pro qua Iesus Christus crucifixus est. Talis inquinatus factus, in ignem inextinguibilem ibit, similiter et qui audit ipsum. Conuincemur, dixit Origenes, r*) *a ueritate, minime a nobis quaeri oportere plures sermones, et sapientias, et insitias, quae proprie sic nominantur. Quod si ueritas est una, perspicuum est, etiam sapientiam, quae confirmatio et demonstratio ipsius est ueritatis, merito intelligi unam esse: quippe cum ne ea quidem, quae appellatur sapientia, uocem suam recte tueri queat, si non adsit ueritas. Quod si ueritas una et sapientia una est, unus etiam sermo sit oportet, annuncians ueritatem et sapientiam reum earum, quae simplices sunt et aperte ad eos, qui sunt caecae. Eusebius Pamphilus multis laudibus ornauit Socratem, hominem gentilem, qui se ab hac sententia: Deus unus est, morte abduci non est passus. Veritatis dignitatem defenderunt Patres Verbi diuini praesidio*

A 3

ab

p) Epist. ad Ephes. uolum. 2. Patr. Apostol. Oper. recens. a Clerico p. 13. *q*) p. 15. *r*) T. 2. Oper. p. 50. edit. Haer.

ab inimicis s) Gentilibus, Iustinus, Tertullianus, Athenagoras, Clemens Alexandrinus, Arnobius, Lactantius, Minutius Felix, Eusebius, Iulius Firmicus et alii; ab inimicis Gnosticis, Tertullianus, Irenaeus, qui ueritati inquit, t) non credentes in mendacio uoluntatis perdiderunt panem uitae uerae, in uacuum et profundam umbrae incidentes, similes Aesopi cani, ei, qui panem quidem reliquit, in umbram autem eius impetum fecit, et perdidit escam; ab inimicis Nouato et Nouatiano, Dionysius Alexandrinus, Synodus prima Romana, Cyprianus, qui aegre quoque tulit u) Marcium - Ardante Nouatiano se se coniunxisse, et omnes Episcopos ad defensionem Veritatis adhortatus est, idcirco dicens, copiosum corpus est sacerdotum, concordiae mutuo glutino atque unitatis uinculo copulatum, ut si quis ex collegio nostro haerese[m] facere, et gregem Christi lacerare et uastare tentauerit, subueniant ceteri, et quasi pastores utiles et misericordes, oues Dominicas in gregem colligant. Grauem huius sententiae causam exponit his uerbis: Non poteris apud nos esse sensus diuersus, in quibus unus est Spiritus: et ideo manifestum est, eum Spiritus S. ueritatem cum ceteris non tenere, quem uidemus diuersa sentire; ab inimicis Sabellio et Sabellianis, Dionysius laudatus, cuius auctoritatem tuetur Athanasius, Gregorius Magnus; ab inimicis Samosatano et Samosatensianis, Dionysius Alexandrinus, Firmilianus Cappadociae Episcopus et Synodus Antiochena; ab inimicis Ariani, Alexander, Athanasius, Synodus Nicæna, Romana, et Patres, qui seculo 4. et 5. uitam duxerunt plurimi etc. Haec omnia pariter ac Concilia, quorum auctoritate iuste condemnati sunt haeretici, suis probant decretis, cum Verbo diuino conuenientibus, Episcopos et Ecclesiae Doctores omnem olim curam in conseruationem Veritatis contulisse. Patres non tantum a Deo id mandatum habebant, uerum etiam necessitate

s) l. 13. Praepar. Euang. p. 659. t) Lib. 2. ad uers. Haeref. c. 12. u) Epist. 68. edit. Felli, p. 29. quam Cypriani esse negauit Lanoius, Rigaltius succem et Fallus statuunt.

Dei Filius saepius dicatur Veritas; Christus autem, diuinus uerborum suorum interpres, uim nominis, Spiritui S. inditi, his uerbis f) exposuit: ἀπαγγέλα ὑμᾶς εἰς πᾶσαν τὴν ἀλήθειαν. Vos in omnem duces ueritatem. Et hoc graue, sanctumque Diuinitatis Spiritus Sancti, et Personae eius distinctae, argumentum est, quo Gregorius Nazianzenus, Diuinitatem Spiritus S. defendi, existimauit. Spiritus Dei, ait, dicitur Spiritus sapientiae, prudentiae, consilii, fortitudinis, scientiae, pietatis, timoris Dei, utpote horum omnium efficiens. Sequor Patrem, et de Spiritu S. ita argumentor: Spiritus S. est causa Veritatis; Autor uero Theologicae Veritatis est solus Deus. Hinc Christus bene et amice dixit Petro, mysterii diuini, Patris atque Filii, maxime gnato, g) σὰρξ ἡγὶ αἵμα, caro et sanguis, uel ψυχικός ἀθεωπος h) διὰ ἀπικάλυψί σου, non reuelauit tibi. Nam, δ δέχεται, ait Paulus, τὰ τῷ πνεύματι τῷ θεῷ, non percipit ea, quae sunt Spiritus Dei, καὶ ἡ δύναμις γινῶναι, nec potest cognoscere, ideoque Deo nec uere credere, i) ἀλλ' ὁ πατὴρ μου, ὁ ἐν τοῖς οὐρανοῖς, sed Pater meus, qui est in Coelis, καὶ πνεῦμα τῷ θεῷ 1. Cor. 2. Hinc pulchra origine nata est Veritas, quae Dei est uerbum. Nam omnis scriptura diuinitus inspirata k) 2. Tim. 3. et λόγος τῷ πατρί, non, ὁ ὑποκατικός, ut statuit Augustinus, qui sanctificat, ait l) Pater in ueritate, i. e. in Verbo suo, in unigenito suo, suos heredes; sed προφορικός. Nam Christus ait: ἐγὼ διδάξα ἀποστόλοις τὸν λόγον σου, dedisti eis sermonem tuum, ἀλλ' οὐκ ἔστι. Huic Veritati adiecit Spiritus ueritatis auctoritatem non humanam, sed diuinam, qua Scriptura sacra tantum ualet, ut in ea sedes et fundamentum, quod uocamus organicum, totius doctrinae Christianae poni debeat. Rerum naturalium ueritas a Spiritu quidem sancto suam quoque accepit originem

f) Ioh. 16, 13. g) Matth. 16, 17. h) 1. Cor. 2, 14. i) Apol. A.C.c.8. de lib. Arbitr. p. 219. k) 1. Ioh. 17, 17. l) Tom. 9. edit. Froben. fol. 517.

pluriformis

Canto.

Sonata

tacet.

Der Herr hat seinen Fugeln befohlen über

dir, der Herr hat seinen Fugeln befohlen über dir,

über dir der Herr hat seinen Fugeln

über dir, der Herr hat seinen Fugeln befohlen über

dir, dass sie dich besitzten, auf allen deinen

Wegen, auf allen deinen Wegen, auf allen deinen

Wegen.

Recit.

Sey frohlich und getrost ihr Vögel! Ich wüßte

nicht, warum wir mühen uns für den König

zu mühen, für den König, was er will, er

hat uns und wir nicht für ihn. Zu leicht ist sein

Loos, zu leicht ist sein Loos, und wir sind

stark in unsern Fesseln, darin

ist uns wie die der Stand.

fr



gibt das Schwert des Geistes in die Hand, und weist die

Weg der Glaubens dar, was sagt denn für Gefahr?

Aria Alto e Tenore con Strom. **tacet:**

Basso Recitativo **tacet:**

Choral

Und wenn die Welt voll Künste wäre,

und voll mit gar vornehm - geistlichen

Künsten, wie uns nicht - befehrt, so muß uns

doch gelin - gen, die Früchte dieser

Welt, wie Säuer nur sich selb, ist

es uns doch nicht, das man so ist gewist,

ein Wörtlein das ist - sal

den

Recitativo Tenore **tacet:**

4 Takt

Musical staff 1 with notes and rests.

Von heil'ger Engel d'raus, die wollen uns be-

Musical staff 2 with notes and rests.

wahren, das gibt uns Mutz und Kraft, Mutz in der Kraft

Musical staff 3 with notes and rests.

Kraft - das gibt uns Mutz und Kraft.

Musical staff 4 with notes and rests.

mißthaten fließen, das alle uns be //

Musical staff 5 with notes and rests.

uns für an uns für gar nichts stakt

Musical staff 6 with notes and rests.

an uns für gar nichts stakt.

Musical staff 7 with notes and rests.

mit Gott wollen wir singen, mit

Musical staff 8 with notes and rests.

mit uns uns gelingen, ob uns mißge-

Musical staff 9 with notes and rests.

lingen, vor Jesu ein jäh - Hand vor

Musical staff 10 with notes and rests.

Jesu ein jäh - Hand, vor Jesu ein

Musical staff 11 with notes and rests.

jäh - Hand, ein jäh Hand triumphierend für

Musical staff 12 with notes and rests.

gen, mit Gott wollen wir singen, ob uns miß uns gelingen,

Musical staff 13 with notes and rests.

vor Jesu ein jäh - Hand, vor Jesu ein jäh - //

Verte!

Hand, von Jesu ein jauch
 triumph. Lied, ein jauchzoud, triumph. Lied, ein jauchzoud triumph. Lied.

Recitativo tacet:

Choral takt:

Erhebt die Flügel bey du, o Jesu
 meine Bräu du, und nimm die Königin
 an, will datan, mich vorpfliz gar, so
 laß die Jungfrau in gar, die Kind sol
 unverle-tzet verma



Alto.

Sonata
tacet.
 der Herr hat seinen Engeln befohlen
 über dich, der H.
 über dich, der Herr hat
 seinen Engeln befohlen über
 dich, daß sie dich hüten — Auf allen Wegen
 und auf allen Höhen
 und auf allen Wegen.

Recitativo (Canto tacet)

20. Duett:
 Colial ist immer Spott, Colial
 ist immer Spott
 Colial, Colial ist immer
 Spott — immer Spott — Colial ist immer
 Spott immer Spott Colial

Verte

Mus. 2-E-585



ist unser Gott, unser Gott, unser

12^{te} Gott. *Spott.* Lass ich weinen, lass ich toben,

Lass ich rasen, wie er

Das, lass ich rasen, lass ich wa

— *an.* wie er das, demsel, demsel hat er nicht

2 *an.* seine Hande Macht von oben stützt

und se. geba ut, her se - ba ut, dinn

Hande Macht von oben stützt und, stützt

und her geba ut. **Da Capo!**

Recitativo Basso Solo
Choral

Und wenn die Welt voll Kräfte wär,

und woltz in gar verpfli

es fürstet wie in nicht se. so,

Ich muß mich bey gottin — gen, der fürchte
 die so Welt, wie, fürre er sich sollet, hat er mich
 so — nicht, das macht er ist gewiß, ein
 Wortlein das ich soll er.

Tenore Recitativo tacet. //

4 Tutti
 Das gibt mich Mith in Kraft, Mith in Kraft, das gibt
 mich Mith in Kraft. Du muß du daran sehn, daß
 alle ein bewisfen an mich für gar nicht fast
 an mich für gar nicht fast. Mit gott wollen wir
 singen, mit
 muß mich gottin gen, ich muß mich gottin gen vor Jesu
 ich — hand vor Jesu ich jauch — hand tri-
 umph. Lied, ein jauchzende Triumph. Lied zu sein
 verte!

gott. Mit Gott wollen wir singen, so muß uns gelingen,

vor Jesu uns jähig — — — — — groß triumphlich, ein

jähig — — — — — groß triumphlich, vor Jesu uns jähig. tri-

umphlich, ein jähig und triumphlich zu singen.

Recitativo Bass tacet:

Choral:

Swit auch die Blüthe bey der, 5. Jesu

mein Fröh — — — — — und nun sein dienstlein

me, will raten mich vorzüglich zu, so

laß die fröhlich sein — — — — — dich sind die

unverletzet sey.

Tenore

Sonata *3* *4* *bl*
tacet: Der Herr hat seinen Engel bei

soffen über dir, *tutti* *bl*

über dir, der Herr hat

Engel, der beschützt über

dir, der Herr hat seinen Engel auf allen seinen

Wegen, auf allen seinen Wegen, auf allen seinen

Wegen.

Recitativo Canto tacet: //

20 Duetto: *3*
bolial ist unser Gott, bolial

ist unser Gott

bolial ist unser

Gott, unser Gott, bolial

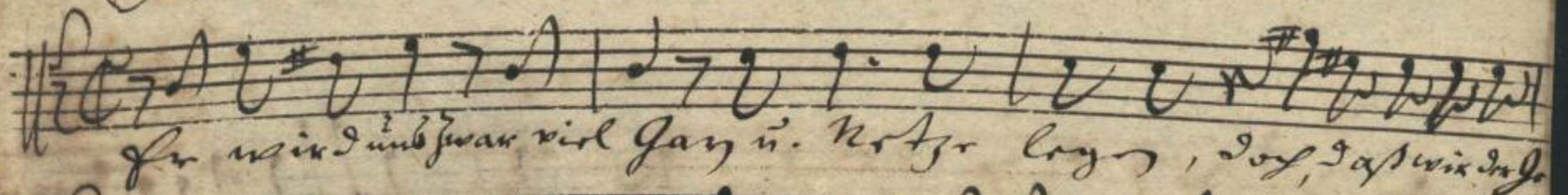
ist unser Gott, unser Gott,

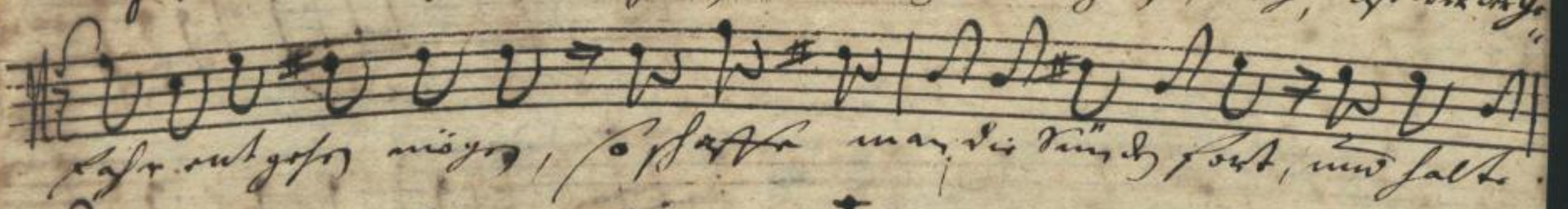
Verte!

Choral — ist uns der Gott in der Welt, uns
 11. Lass uns winter, lass uns leben
 lass uns wachen, wir werden, lass uns
 von uns her, durch,
 hat er uns nicht das. Dein. Star — der Macht von — bey pflicht
 mit H. Joba, H. Joba, H. Joba, dein Star,
 — der Macht von oben schützt uns, schützt uns H. Joba //

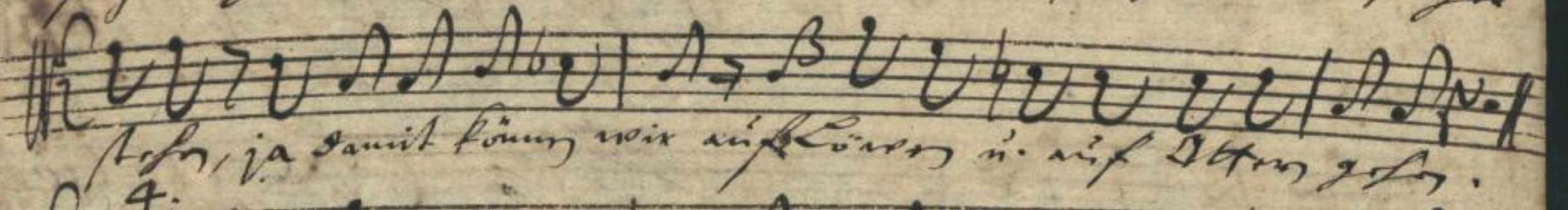
Da Capo!! Recitativo Bass
 Choral tutti
 Und wenn die Welt voll Lust und war, uns
 wolt uns gar verzeihen, so sind
 wir uns nicht so, so uns das
 lingen. der Fürst der Welt, wie sein er ist, alle,
 Gut er uns das nicht, das macht er ist, l. w. das ist, alle

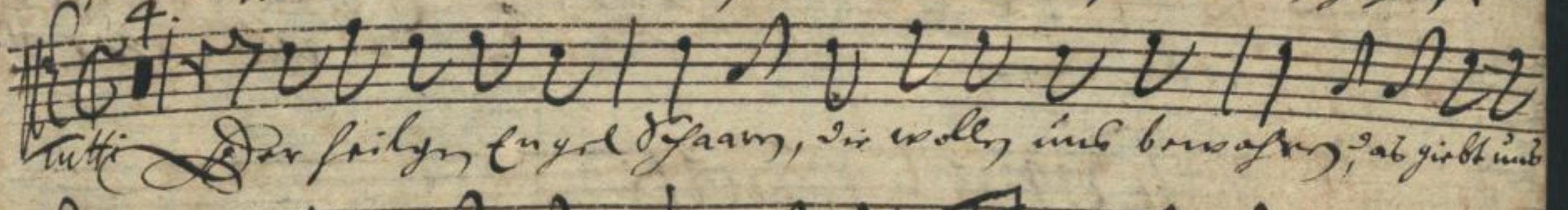
Zeit:


 In uns' D'umb' swar viel gar n. Netze loy, Soy, Soy wir die


 Sofr. out' g'off' m'ey, so' f'off' man, die r'um'ch' f'off', und' f'off'


 auf an' Gott's Wort, Das ist das' Kirchl' f'off', bey' uns' wie' f'off'

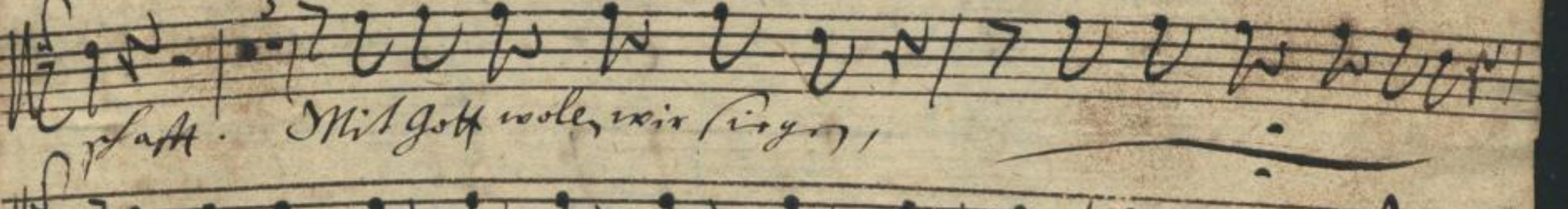

 f'off', ja' damit' konn' wir' ein' f'off' n. auf' d'off' g'off'.

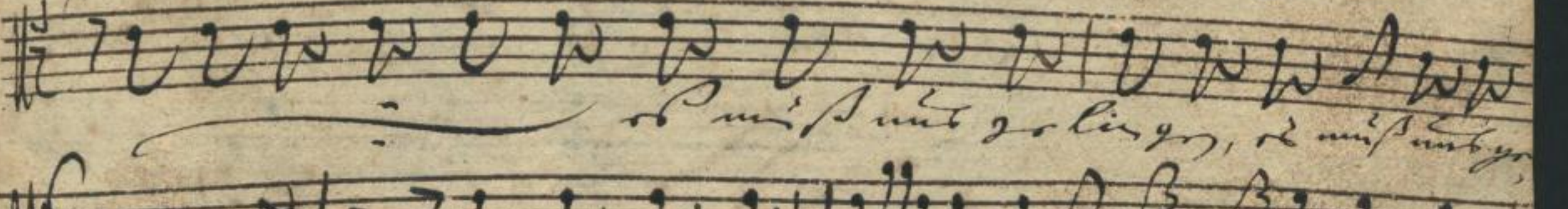

 4. t'off' Der' f'off' f'off' f'off', die' w'off' uns' b'off', das' gibt' uns'

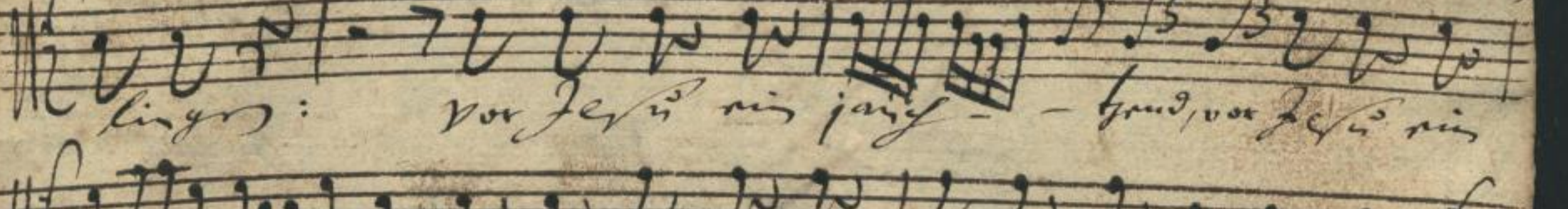

 M'off' und' d'off', M'off' n. d'off' M'off' n. d'off' - das' gibt' uns' M. n.

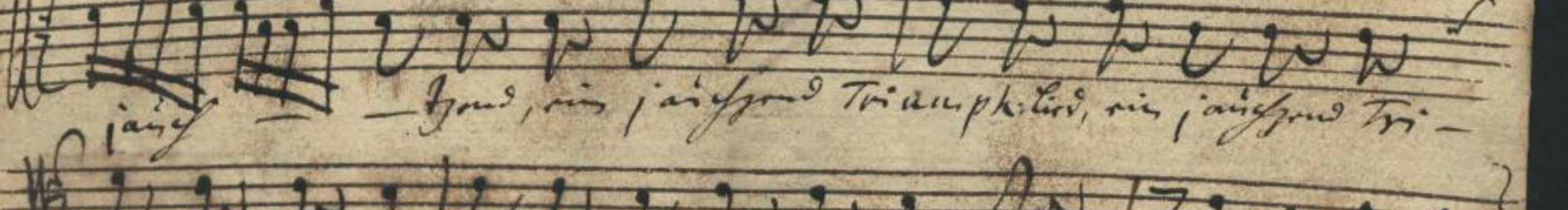

 d'off'. So' m'off' d'off' d'off' f'off', das' alle' f'off' b'off'

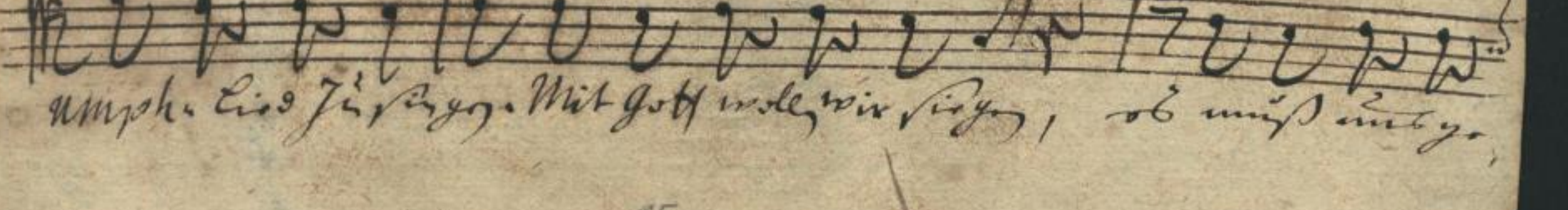

 m'off' an' uns' f'off' gar' n'off' f'off' - an' uns' f'off' gar' n'off'


 f'off'. Mit' Gott' w'off' wir' f'off',


 ob' m'off' uns' g'off', ob' m'off' uns' g'off'


 f'off': vor' Jesu' n'off' f'off' - f'off', vor' Jesu' n'off'


 f'off' - f'off', n'off' f'off' f'off' f'off', n'off' f'off' f'off' f'off'


 f'off' f'off' f'off' f'off'. Mit' Gott' w'off' wir' f'off', ob' m'off' uns' g'off'

lingen: vor Jesu ein jauchz

— Ihr Triumph-Lied, ein jauchz — G. Tr.

umpk.-Lied, vor Jesu ein jauchz. Triumph-Lied, ein j. Tr.

umpk.-Lied, jauchz. Recitativo Bass tacet

3/4 Chorale Tutti:

Erst aus dießmal bey der Jesu meine Freude

Er, und uns dießmal ein, weil das, mich vor,

pflichten, so hat die Engeln jauchz: dieß

Kind soll unverletzt — sein.



Loral lutt:

Und wenn sie Welt alle künfft war,
und wolt uns gar verpflin — yn, do
fürcht wir uns nicht so sehr,
er muß uns doch gelin —
yn, der Christe sey der Welt,
wir haben nur ein Stelt, Yst.
er uns doch nicht, das macht er
ist gericht, ein wörtlein hat sie

Recitativ: Tenore
tacet:

tutti: Der Preygen fuge. 2. Saam, die
wollen uns beisaßen, das gibt uns Mut und
kraft — — — — —, das gibt uns M. u. Kraft.
do muß der Satan fliehen, das alle sein be

mich an uns für gar nicht's Pfaff an
 und für gar nicht's Pfaff. Mit Gott wollen wir siegen,
 mit
 es muß uns gelingen, es
 vor Jesu ein jauch
 zund Triumph-Lied, ein jauch zund Tri
 umph-Lied für uns. Mit Gott wollen wir siegen,
 es muß uns gelingen, vor Jesu ein
 jauch zund Triumph-Lied, ein
 jauch zund Triumph-Lied, vor
 Jesu ein jauchzund Triumph-Lied, ein
 jauchzund Triumph-Lied für uns -
 gung

Dritte Recitat.

Recitat:

Ga, ia in wile mit allen seitzen
Engeln droben die Vater, Sohn und
Geist stets loben. Entspringen
lass mir Pflichten Callen die aller
mächtigst möglichst Callen: Beschütze
mich für allem Leyde, Breit aus die
Flügel beyde!

Chorale tutti

Breit aus die Flügel beyde
Fest meine Fromde, um mit dir
Künsten ein Will daz mir verflin
zu so hast die Engeln ein
Kind voll un ver - le het
reys!

Canto in Rip:

Canto
tacet.
 Der Herr hat seinen Engeln befohlen über dir,
 Der Herr hat seinen Engeln befohlen über dir, über dir,
 über dir, der H. hat seinen Engeln, der H. hat seinen Engeln
 befohlen über dir, daß sie dich besitzten auf allen Seiten
 und um dich herum lagern, auf allen Seiten um dich herum.

Recitativo Canto tacet *Ad libitum*
more tonstrom

Basso Recit. tacet
Chord.

Und von der Welt soll heisset haben, und wohl verstanden
 und verstanden, so fürchten wir uns nicht, so ist es wahr,
 Und so geliebt, der fürchte die Welt, wir sind
 und so geliebt, gut es uns das macht, das man kann ist
 zu sein, ein Wunder in der Welt.

Recitativo Tenore tacet.

Mus. Z-E-585

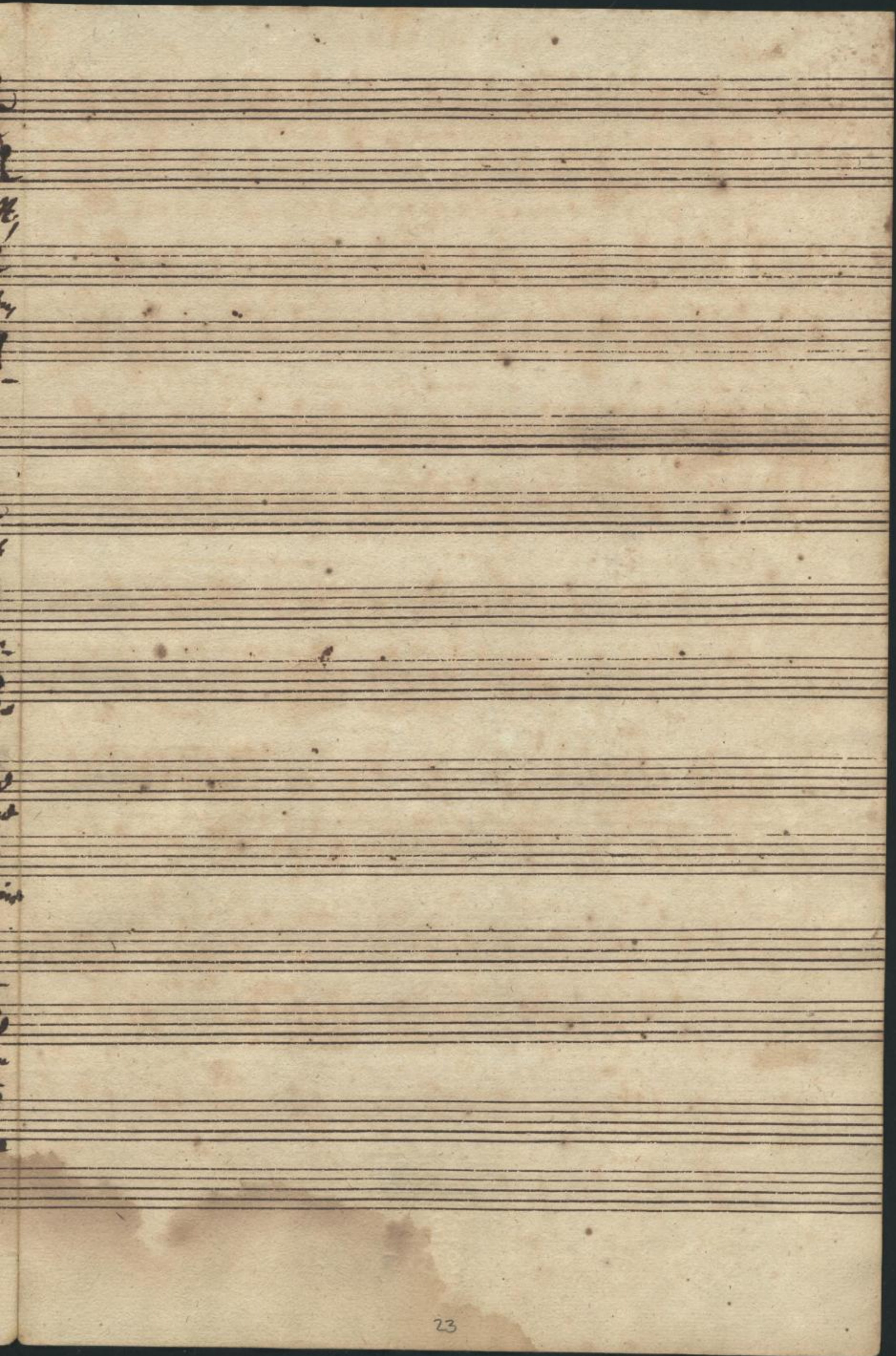
21

Tutti.

Handwritten text at the top of the page, possibly a title or reference number.

Handwritten musical score with lyrics in German. The score consists of multiple staves with musical notation and lyrics written below. The lyrics are:

Das geibt uns Mutz und Kraft, Mutz und Kraft, Mutz und Kraft,
 Das geibt uns Mutz und Kraft.
 Das alle sein Vermögen, an uns firs gar nicht gefast -
 an uns firs gar nicht gefast
 Mit Gott wollen wir singen.
 ob uns nicht gelingen, ob uns nicht gelingen
 Lingen von Jesu ein jährl - - - - - zund von Jesu
 ein jährl zund von Jesu ein jährl - - - - - zund
 ein jährl zund Triumph - Lied zu singen. Mit Gott wollen wir
 Lingen ob uns nicht gelingen, ob uns nicht gelingen
 zund von Jesu ein jährl - - - - - zund, von Jesu ein
 jährl zund Triumph - Lied ein jährl zund ein jährl zund
 Triumph Lied zu singen.



Tutti.

Recitativ Tenore
fact.

Des Hilyen Engel Besuchen,

Sie wollten uns besuchen, das gibt uns Müß und Pein

das gibt uns Müß und Pein

3.
Bemüß des Saten Klüßten, Palle

sein Bemüßen an uns für was müßte schaff

an uns für was müßte schaff.

3.
Wilt Holt wollen wir zeigen,

so müß uns so

lingen so

400 Jesu ein jänig

— " — " hant Triumph Lied, ein jänig — hant Triumph Lied zu sein

gen mit Gott wollen wir zeigen so müß uns gelingen

bis
des Jesu ein jänig hant Triumph Lied ein jänig hant Triumph Lied 400

Jesu ein jänig hant Triumph Lied, ein jänig hant Triumph Lied zu sein gen.

Choral. Tutti.

Recitativ Bass
fact.

et claudatur.

Soil end die Flügel bricht, so ist manne frucht, so

Violino I.

Handwritten musical score for Violino I, first system. It consists of seven staves of music in treble clef with a 3/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Recitativo Canto tacet

Handwritten musical score for Violino I, second system. It consists of four staves of music in treble clef with a 3/8 time signature. The word "Air" is written on the left. The notation includes various rhythmic values, accidentals, and dynamic markings.

Verte

Mus. Z-E-585

29



111

Handwritten musical notation on five staves. The notation includes various rhythmic values, beams, and slurs. There are some numerical markings: a '4' above the second staff, and '77' below the third staff. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The word "Choral." is written below the first staff. The notation consists of a series of notes, some with stems and flags, suggesting a choral setting.

Handwritten musical notation on five staves. The word "Da Capo" is written across the staves, followed by "tacet". The notation includes various rhythmic values and beams. There are some numerical markings: a '4' above the second staff, and '77' below the third staff. The paper shows signs of age and wear.

Handwritten musical notation on seven staves. The notation is dense and complex, featuring many beamed notes and rests, characteristic of a highly rhythmic or technically demanding piece. The staves are arranged vertically, with the first staff at the top and the seventh at the bottom. The paper is aged and shows some staining.

Basso Recitativo lacet //

Handwritten musical notation on six staves. The notation is simpler than the previous section, featuring a 3/4 time signature and a key signature of one sharp (F#). The word "chorale" is written below the first staff. The notation consists of a series of notes and rests, with some accidentals. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. The paper is aged and shows some staining.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 12 staves of music. The notation is dense and includes various note values, stems, and beams. There are several instances of heavy ink scribbles and corrections across the staves, particularly in the upper half of the page. The paper shows signs of wear, including creases and discoloration.

31 35

Violino 2.

Handwritten musical score for Violino 2, measures 1-10. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating fingerings or breath marks.

~~89~~ *Recitativo Cantabile Largo*

Handwritten musical score for Violino 2, measures 11-14. The notation is in treble clef with a key signature of one flat and a time signature of 3/4. The music continues with a melodic line, featuring some slurs and dynamic markings. There are some markings above the notes, possibly indicating fingerings or breath marks.



Handwritten musical notation on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of complex rhythmic patterns with many beamed notes and rests. There are some markings above the first two staves, possibly indicating fingerings or ornaments.

Da Capo *Resch. tacet*

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns with notes and rests.

Choral

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns with notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns with notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns with notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns with notes and rests.

Verte

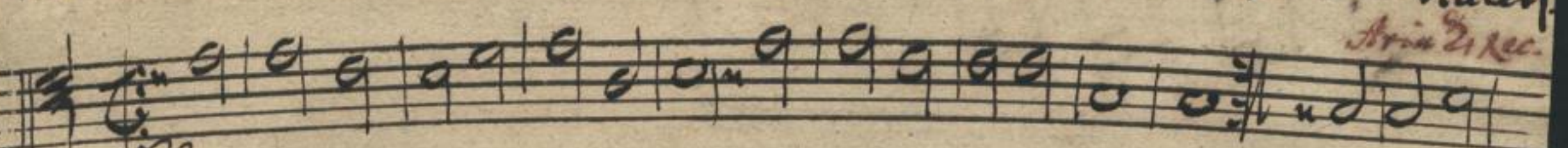
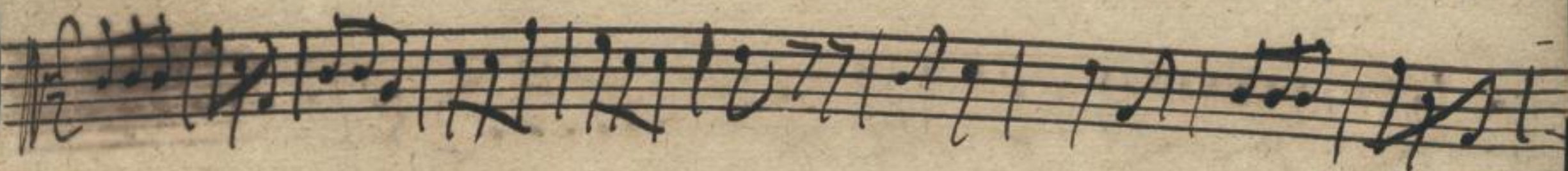
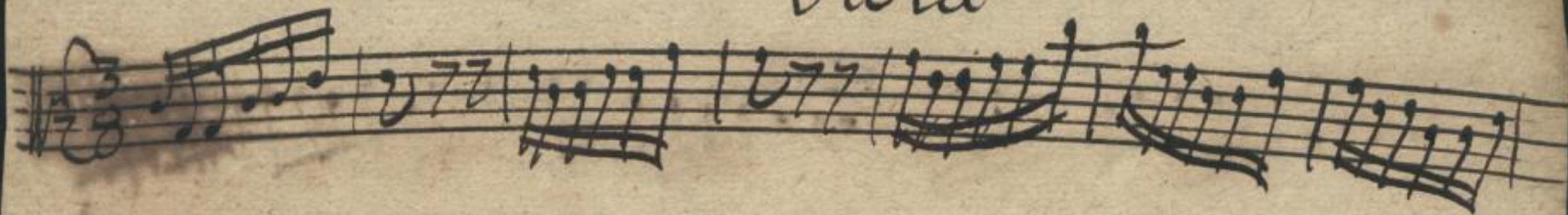
A page of handwritten musical notation on aged paper, featuring 12 staves of music. The notation is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A measure rest is indicated by a '7' in the second staff. A '4' is written above the staff in the third measure of the second staff. The notation continues down to the twelfth staff, which ends with a double bar line and a repeat sign. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

Handwritten musical notation on five staves. The notation is in a single system, featuring a treble clef and a 3/4 time signature. The music consists of a series of notes, primarily quarter and eighth notes, with some rests. The paper is aged and shows signs of wear, including smudges and ink bleed-through from the reverse side.

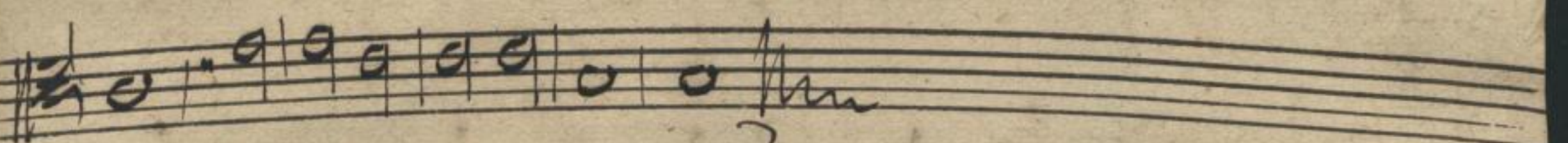
A series of ten empty musical staves, arranged in two groups of five. The staves are blank, showing only the five-line structure and some minor ink smudges or bleed-through from the reverse side of the page.

36

Viola



M. Ten. Chor.



Air.

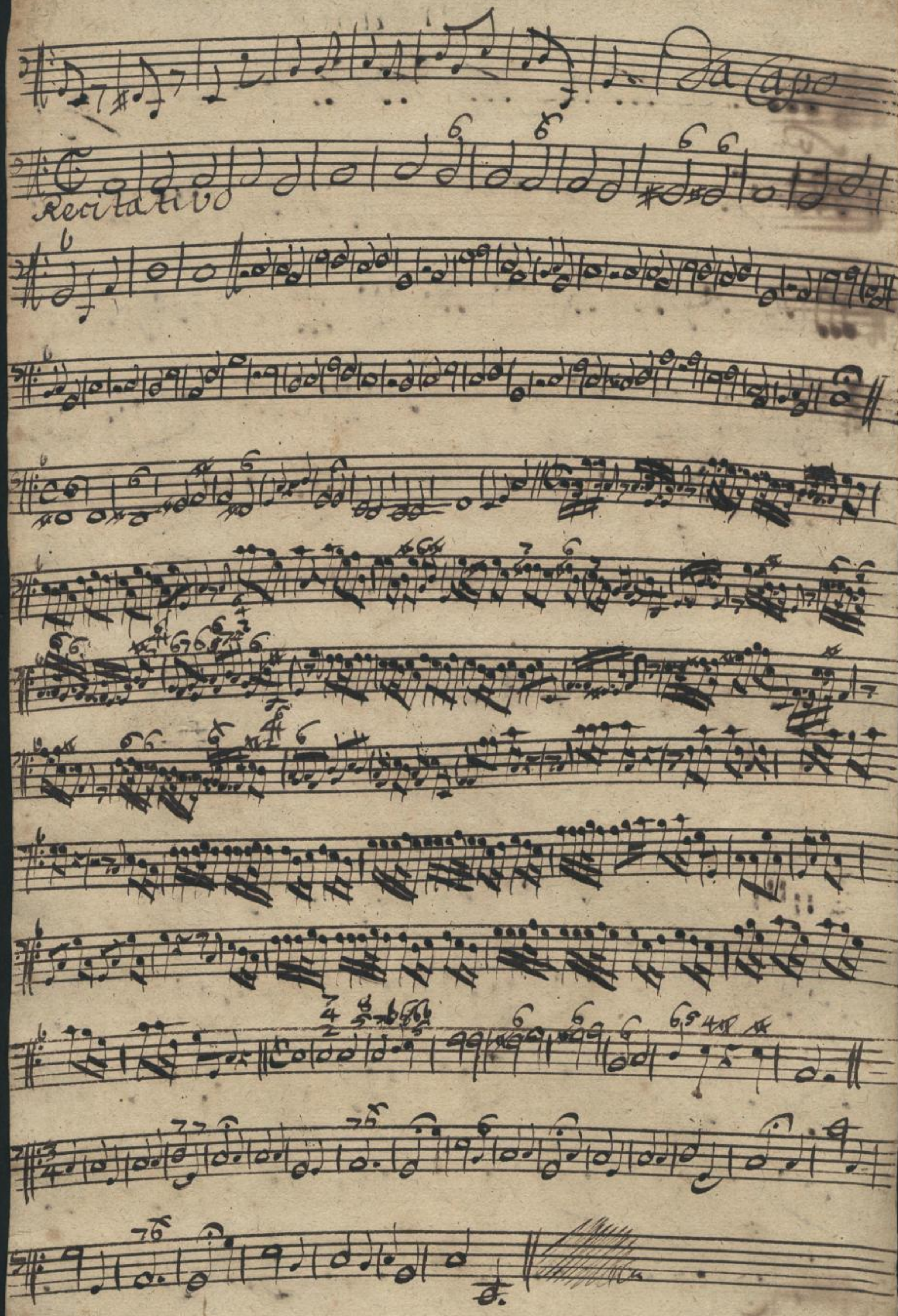
MUS 2-E-585



Handwritten musical notation on seven staves. The notation is dense and complex, featuring many beamed notes and rests. A '4' is written above the second staff. The music appears to be in a common time signature. The paper is aged and shows some staining.

Handwritten musical notation on four staves. This section features a different rhythmic style, with many quarter notes and rests. The notation is less dense than the first section. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. The word "Recitativo" is written in the second staff. The piece concludes with the word "Da Capo" in the first staff. The manuscript shows signs of age, including foxing and some ink bleed-through.



Recit.

Choral. Und wenn die Welt voll Emissal war

Recit.

Handwritten musical notation on five staves. The notation is dense and complex, featuring many beamed notes and intricate rhythmic patterns. The paper shows signs of age and wear.

Recit.
6 5 4 # #

Handwritten musical notation on one staff, starting with a recitativo section. The notation includes a sequence of notes and rests, with some markings above the staff.

Chorgale

Handwritten musical notation on four staves. The first staff is labeled "Chorgale". The notation includes various rhythmic markings and note values, with some numbers written above the notes.

A page of aged, yellowed paper with approximately 15 horizontal musical staves. The notation is handwritten in dark ink, consisting of small, scattered dots and some faint, illegible markings. The paper shows signs of wear, including a tear on the left edge and several small dark spots. The overall appearance is that of an old, possibly unfinished manuscript page.

44

Clarino. 1.

forte
Musical notation on a staff with treble clef, 3/8 time signature, and a key signature of one flat. The notation includes various rhythmic values and dynamic markings.

Musical notation on a staff with treble clef, continuing the piece.

Musical notation on a staff with treble clef, showing a melodic line.

Musical notation on a staff with treble clef, featuring a 4-measure rest at the beginning.

Musical notation on a staff with treble clef, featuring a 6-measure rest and the instruction "Recit. canto solo tacet".

Musical notation on a staff with treble clef, showing a melodic line with various rhythmic values.

Musical notation on a staff with treble clef, featuring a 3-measure rest and a 2-measure rest, with the instruction "bis 3".

Musical notation on a staff with treble clef, showing a melodic line with various rhythmic values.

Musical notation on a staff with treble clef, featuring a 4-measure rest.

Musical notation on a staff with treble clef, featuring a 16-measure rest and the instruction "Da Capo".

Recit. tacet
Musical notation on a staff with treble clef, showing a series of notes.

Choral. Aufmann die Welt voll Ansehn in
Musical notation on a staff with treble clef, showing a series of notes.

Musical notation on a staff with treble clef, showing a series of notes.

Mus. 2-E-585

45



22.



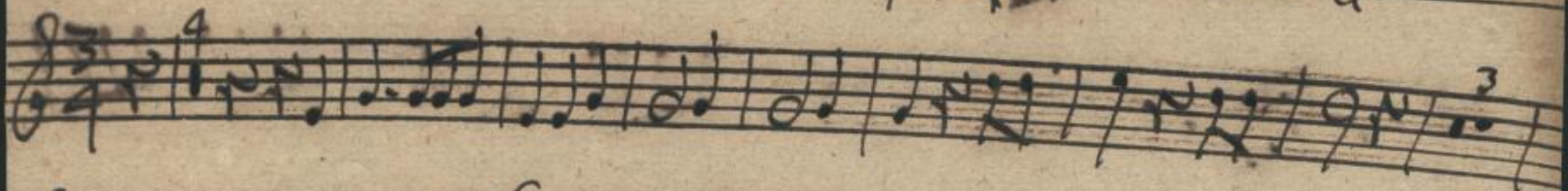
Recitativo tacet

33

Chorale



Clarino 2.



Recitativo Canto solo tacet



Da Capo

Recit. tacet
Choral



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests. A small number "22." is written above the first few notes.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests. The text "Recitativo tacet" is written across the staff.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.