

*Christ lag in Todes Banden,
a' 19.*

Cornettin.

Violino piccolo.

Violino.

3. Viol.

3. Bombard.

5. Concert.

5. Clip.

con

CONTINUO.

*Fer. 1. 1702.
Jon. 3. 1714.*

S

Mus 1825-E-525

W 34



1

Continuo.

Sonata.

Handwritten musical score for Continuo, Sonata. The score consists of ten staves of music. The notation includes various clefs (treble and alto), time signatures (6/8 and 3/4), and complex rhythmic patterns. Performance instructions are written throughout the score, including "sol.", "tutti", "v. 1. Etwist lag.", "v. 2. et 5. sol.", "v. 3. et 6.", and "v. 4. ala breve." The manuscript shows signs of age, with some ink bleed-through and paper wear.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *tutti*, *sol.*, and *sol. tutti*. The score is organized into measures, with some measures containing numbers like 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and some wear at the edges.

Sächs.
Landes-
Bibl.

Handwritten musical notation on the left edge of the page, consisting of several staves with notes and clefs. The notation is partially obscured by the binding of the book.

42
8525

frey bey dem Wort der Gnade, Christus Ehrlich
 3. Christus will die Laster frey, und frei " " " für die Welt, er sey die
 1. Welt allein, der glaub will keinen andern, der glaub will keinen an " " den
 4. Laster, Allsehija " " " Allsehija, Allsehija " " Allsehija
 ja " " " Allsehija, Allsehija " " " Allsehija " " Allsehija
 ja " " Allsehija

1785
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Canto 2.

10. 5. 2.
 Sop. v. 1. Christ lag in Todesbanden, für unserm Sünden gegeben, Christ war

der ruhten, den, und hat uns krafft, des Lobes, das wir sollen freilich singen, Gott

loben in ihm, und das freilich singen, und singen, alle Lelija, alle, Lelija.

II. Adagio.
 v. 2. Er war ein wirmbolch, in der Ring, da Tod in Loben, "nun" 27, du

Tod in Loben, " " by nun, " 27, in Loben, singen, des Loben, " " "

ben, des Loben, " ben behielt, " den Ring, so hat die Tod kufflein, 27, so hat die

tod, " so hat die Tod kufflein, die Schrift hat verkündet, " sagt das, " "

" " die Schrift hat verkündet, verkündet, wie ein Tod den, an, " der

frisch, den andern frisch, ein Stoff auch dem, " " Tod ist war, der, ist war

" " Lelija, " " v. 5. et
 v. 7. Mixtur

und, la, " ben weill, wir singen in. la, by weill, in rechten Dyle, flaw

den, " " der alte, " " Antwort, " " et soll, der

alte Antwort, et soll, " " singen by dem wort, " der Gueden

Christen, " " will die Löse singen, in. für, " für die



2.
 Oel, da Oel allein, | ihr Glau² will Keinet andern | loben,
 4.
 Allalujia | | Allalujia | | Allalujia | |
 3.
 " Allalujia, | Allalujia | | | Allalujia,
 ja | | " Allalujia

1725
 27525

10. 5.

3. 10. 5.
 C. I. Schritt lag in der Landen, für uns die "ganz" "bin" "ist mir"

ist, nicht aufstehen, im "hat uns bestraft" "Loben" das wir sollen, sollen frohlich sein,
 loben ^{2.} "loben loben wir"

loben ^{2.} "loben loben wir" ^{3.} "loben loben wir" ^{4.} "loben loben wir" ^{5.} "loben loben wir"

" " ^{1.} "Alluja" ^{2.} "Alluja" ^{3.} "Alluja" ^{4.} "Alluja" ^{5.} "Alluja"

2. "Loh Manches Kindes" "Loh Manches Kindes" "Loh Manches Kindes" "Loh Manches Kindes"
 5. "Gott hat geborgen" "Gott hat geborgen" "Gott hat geborgen" "Gott hat geborgen"

3. "Loh" "Loh" "Loh" "Loh" "Loh"
 5. "Loh" "Loh" "Loh" "Loh" "Loh"

3. "Loh" "Loh" "Loh" "Loh" "Loh"
 5. "Loh" "Loh" "Loh" "Loh" "Loh"

2. "Alluja" "Alluja" "Alluja" "Alluja" "Alluja"
 5. "Alluja" "Alluja" "Alluja" "Alluja" "Alluja"

3. "Christ" "Christ" "Christ" "Christ" "Christ"
 6. "Christ" "Christ" "Christ" "Christ" "Christ"

3. "Christ" "Christ" "Christ" "Christ" "Christ"
 6. "Christ" "Christ" "Christ" "Christ" "Christ"

3. "Alluja" "Alluja" "Alluja" "Alluja" "Alluja"
 6. "Alluja" "Alluja" "Alluja" "Alluja" "Alluja"

2. ^{1.} "Alluja" ^{2.} "Alluja" ^{3.} "Alluja" ^{4.} "Alluja" ^{5.} "Alluja"

2. ^{1.} "Alluja" ^{2.} "Alluja" ^{3.} "Alluja" ^{4.} "Alluja" ^{5.} "Alluja"

Mus 1825-E-525



Tenore.

10. 5.

Son. v. 1. Christ lag in Todes Banden, der für unsre Sünder gese " bey, der ist wieder er " "

frankly " hat uns befreit das La " bey, da wir sollen frohlich seyn, das wir sollen "

fröh " " luy seyn, Gott loben in Ewigkeit " " bey seyn, in singen, singen al, luhija, al "

la " " lujia, alleluia, ja ja " " la " " lujia

v. 3. Fe " für Ebn " für Gott, der dich, an unserm Stuhl " " an unserm Stuhl ist kommen, "

v. 6. So sehn wir " " das so " so fast, mit Freuden freud " " mit Freuden se, in Wonne, "

3. in hat die Sünder ab " " gelassen, damit der Tod " " damit der Tod gewonnen, all sein Werk "

6. das, und der Tod ist " " hat, er ist selber " " er ist selber der Donner, der die Fre "

3. in sein Gemalt, da blühet der die Erde gestalt, der den " " ist hat er Werk " " in, das "

6. vor Gottes Klang, verleiht unsre Fre " so sang, der die " " der Kraft ist tragen " " in, das "

ju " " " alleluia " " alleluia. *alabres.* v. 4. Sommer ein wunderlicher "

Wing, der war ein wunderlicher, viner " " doli " " " ist die " " da Tod in Leben "

min " " gar, der hat " und Leben viner " " " so, und " Leben ringen, das La " "

" den behält der Sieg, da " " halt " " den Sieg, so hat den Sieger " " " "

so, das " " gar, das " " " so, das " " so, die Schrift hat verkündigt "

das, das " " ist das, " " wir sind tot den an " " dem fröh, wie ein leb "

" den an " dem fröh, ein Stoll aus dem Tod ist worden, ein Stoll " auf dem Tod ist "

vor " " " alleluia " " alle " " la " ja. *v. 5. v. 6. alle* *tacet. wieder* *es, auch, hoch*

Mus 1825-E-525



Handwritten musical score on a single page, featuring six staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in German and are interspersed between the musical staves. The text includes the following phrases:
V. 7. Ich alte
ich, he " " bau woff, mein of dy id. loby woff
Dai " " rrbig of fole, der alte d'airbrig of fole
Ehriftus " " " will die
Röfön
in. fpi " " " für die d'air
allhing,
der glaub will d'airnd an d'air
he " " by d'aird,
ja " " " Allahija " " " Allahija, Allahid,
Allahija " " " Allahid,
Allahija " " " Allahid,
ja " " " Allahid,
ja " " " Allahid,
The page shows signs of age, with some staining and wear at the edges.

Basso.

10. 5.

Alto staff with musical notation.

Son. v. 1. Erwilt lag in To " ab" San " sey, für unser Dünde gage " bin drist wie

Tenore staff with musical notation.

der ruffen " " " den, bey. " und hat uns bracht " " da" Lu, by,

Basso staff with musical notation.

abst uns fol " lau " frolich frey, Erth" lo " " bey u. ihu " den der frey, in singen

Alto staff with musical notation.

we" " lo" lulija" " " " lulu" Ju, al " " " " lulija.

Tenore staff with musical notation.

v. 2. v. 3. v. 6. v. 6. v. 6. v. 6. v. 6. v. 6.

Basso staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Alto staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Tenore staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Basso staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Alto staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Tenore staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Basso staff with musical notation.

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6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Alto staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Tenore staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

Basso staff with musical notation.

3. Erth ist dinsten, ab. hat die Dünde ab " " gelfen
6. Erth ist dinsten, ab. hat die Dünde ab " " gelfen

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Ms. s. in v. m. s. sub v. 2.

v. 6. ut s. vide
 retro in andam text

ja, la, la, la, ja, la, la

lija.

v. 7. *der alte* *im* *la* *by will, wir s. la*
saunbeig *so soll, der alte Saun* *lija* *so* *so*

2. *Christus*

Christus will die *freij* *im* *so die* *alle*

2. *der Glaub will* *him* *am* *la* *heilig* *ja* *alle*

2. *ja* *alle* *ja* *alle* *ja* *alle*

2. *ja* *alle* *ja* *alle* *ja* *alle*

2. *la* *heilig* *ja*

31

Canto 1. Cap.

10. 5. 2.

v. 1. Christ lag in Todes Banden, der für unsre Sünde zugeben.

der ist wieder erstanden, ist jetzt mit Braut, das Leben, das wir sollen froh frey, Gott

loben in. Jesu dankbar frey, in. singen alleluia, al. loben in. v. 2. v. 3.

11.

alla brece.
v. 4. Es war ein wunderlicher Ding, da hat er sich bey ringen.

das Leben er, sich lebendig, ist hat er sich abspaltung, die Schrift hat geschrieben.

dich dich, wir sind der den, andrew frey, ein Stolt auf sich, tot ist worden.

al. loben in. v. 5. v. 6. v. 7. Wir ofen.

in und in lo in by wolle wir ofen in. loben wolle in wolle in for.

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Handwritten musical score on aged paper, featuring ten staves of music with German lyrics. The lyrics are:

1. "Hörst du, in welcher Dyston flach, der alte ... der alte Dank dir,"
 2. "et soll ... sagen dich Wort, der Quark"
 3. "Christus ... Christus will die Dichte sagen ... und"
 4. "Hör ... für die Dicht ... allein, ... der Glaub will Kind an,"
 5. "denn labt ... allehija ... allehija ... allehija"
 6. "allehija ... allehija ... allehija ... allehija"
 7. "für ... / / / /"

33

16

Violino Piccolo.

2. *Sonata.*

1. *Violino Piccolo.*

5. *v. l. Schrift lang.*

23. 3. *v. 2. et 3. ditorn.*

8. *v. 4. ala breve.*

versus 5. et 6. ut supra 2. et 3.

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17

6

v. 7.

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'z.' (zando) and '5.'. The paper is aged and shows some staining.


7


18


1825
1825

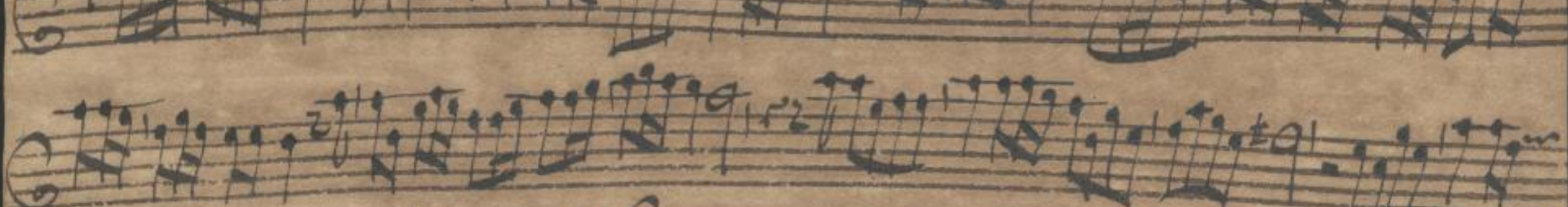
Violino.

Sonata.

2. 

5. 

8. 

11. 

v. 1. *Ehrft lang*.

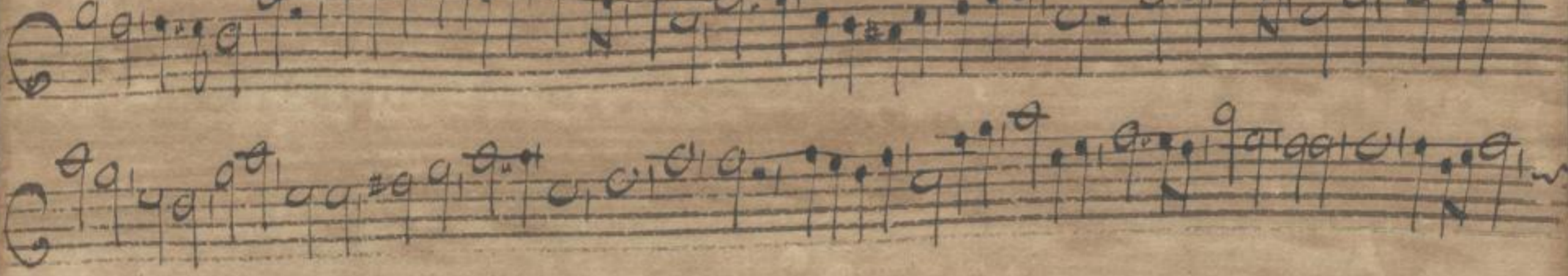
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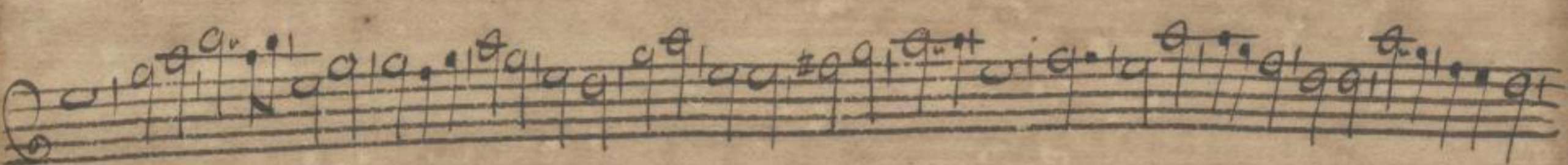
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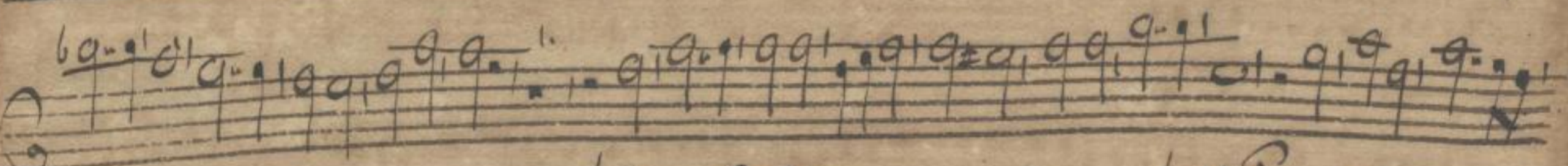
v. 2. et 3. *Litornello.*

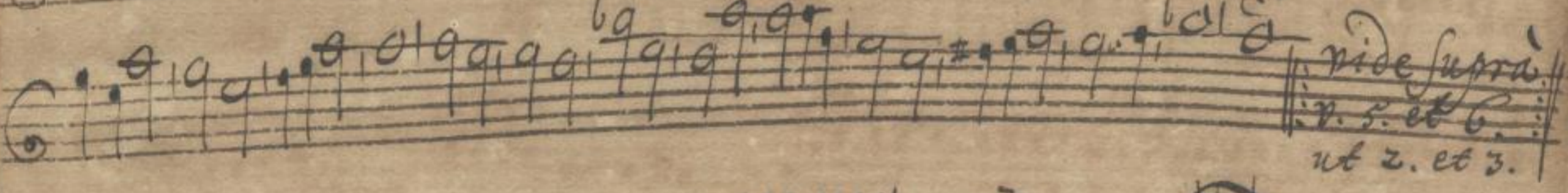
8. 

v. 4. *alabrev.*









vide supra

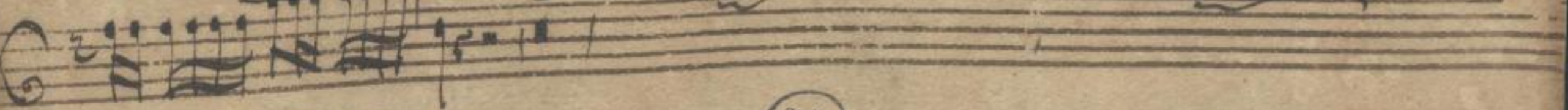
v. 5. et 6.

ut 2. et 3.

2. 

v. 7.

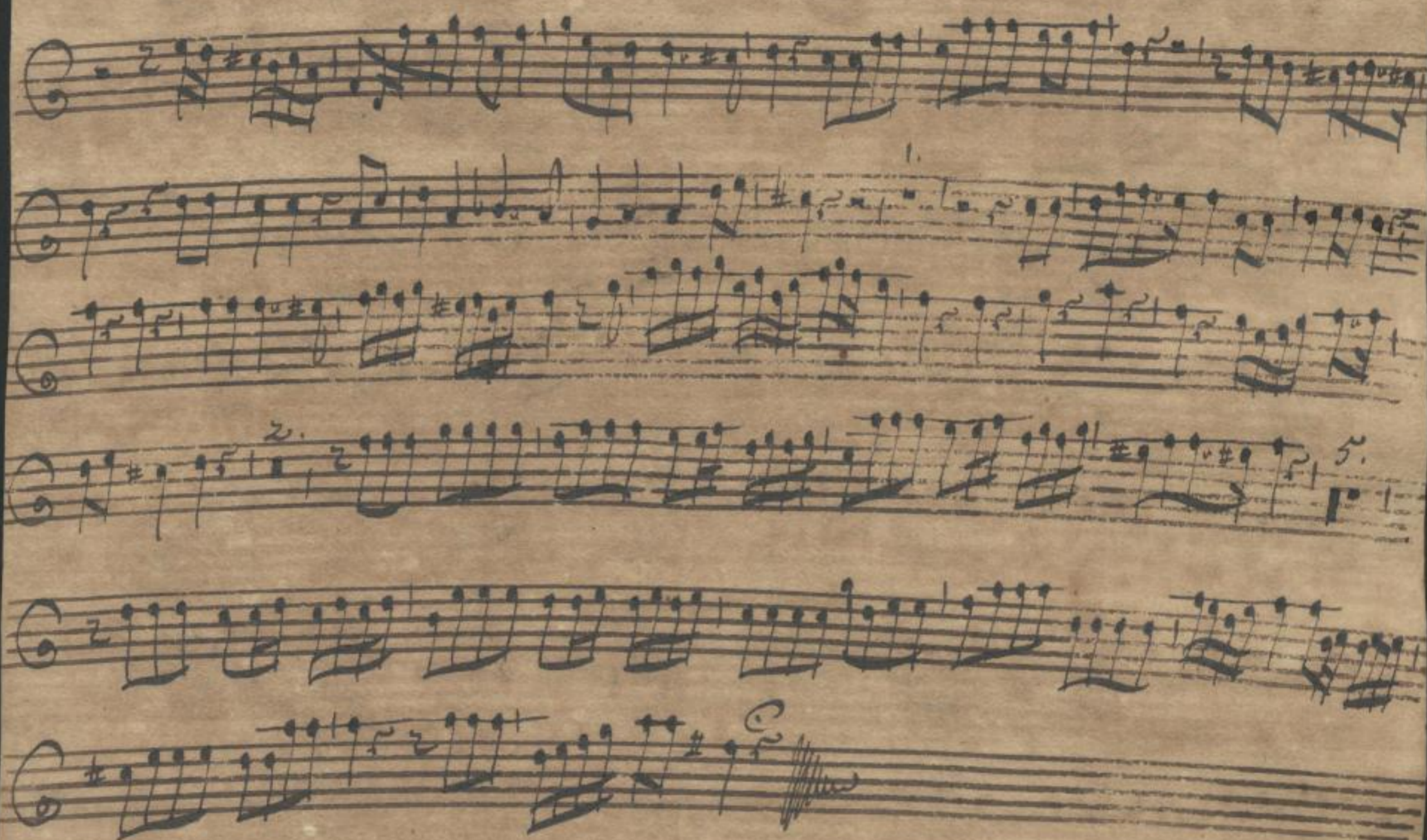


2. 

Mus 1825-E-525



18



9

Viola I.

Sonata.

Schritt lang. v. 1.

v. 2. et 3. Corno.

v. 4. ala breve.

v. 5. et 6. ut v. 2. et 4.

v. 7.

Mus 1825-E-525



21

46

Handwritten musical notation on four staves. The first staff contains a melodic line with various note values and rests. The second staff has a similar melodic line with a '3.' above it, indicating a triplet. The third staff continues the melodic line. The fourth staff shows a melodic line with a double bar line and a fermata-like flourish at the end. The notation is in dark ink on aged, yellowish paper.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are blank, with no notation or markings.

1825
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AA

Viol. 2.

Musical staff with notes and rests.

Sonata.

Musical staff with notes and rests.

v. 1. *Esrist* lag.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

v. 2. et 3. *lettore*:

Musical staff with notes and rests.

v. 4. *ala breve*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

v. 5. et 6. *ut*
v. 2. et 3. *supra*.

v. 7.

Musical staff with notes and rests.

Musical staff with notes and rests.

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23

92

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and clefs. A red flag is present at the beginning of the first staff, and another red flag is at the start of the sixth staff. The paper shows signs of age and staining.

43

24

Viol 3.

Sonata.

5.
v. 5. Christ lag z.

2.
v. 2. et 3. Allorn:

3.
v. 4.

v. 5. et 6. vide supra:
v. 2. et 3.

v. 7.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and articulation marks. The first five staves contain the main body of the piece, with some staves featuring triplets and a '5.' marking. The sixth staff begins with a double bar line and a fermata. The seventh staff contains a few notes and a fermata, followed by several empty staves.

15

Bombard. 1.

Sonat:

Handwritten musical notation for the first section of the sonata, consisting of ten staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature has one sharp (F#).

v. 1. Erweit. lag.

Handwritten musical notation for the second section, consisting of seven staves. The notation is more rhythmic and includes many sixteenth and thirty-second notes. It features first and second endings marked with '1.' and '2.'.

23.

v. 2. et 3. Altornello.

v. 4. ala bura.

Handwritten musical notation for the final section, consisting of one staff. It includes a double bar line and a key signature change to C major.

vide supra v. 5. et 6. ut v. 2. et 3. et verso

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Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. There are several first endings marked with a '1.' and a double bar line. The fifth staff contains two trills, each marked with a number: '3.' and '4.'. The notation is written in dark ink on aged, yellowish paper.

27

Bombard. 2.

Sonata.

v. 1. Christ lag,

v. 2. et 3.

v. 3. allorn:

v. 4. alla breve.

v. 5. et 6. mit 2. 3. Soprano

et Vertu

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Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line with various rhythmic values and ornaments. A small number '7.' is written below the first staff. The notation ends with a double bar line and a decorative flourish.

7.

Gombard. 2.



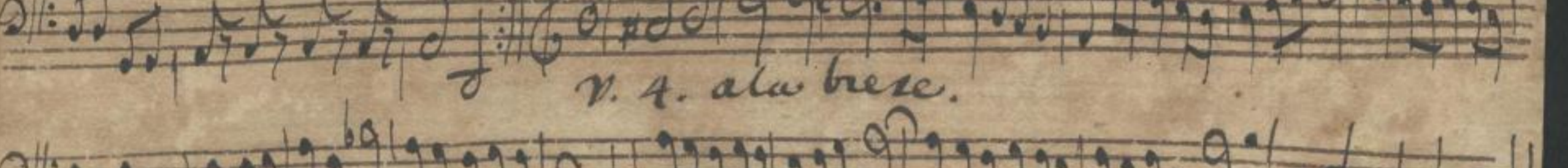
Sonata



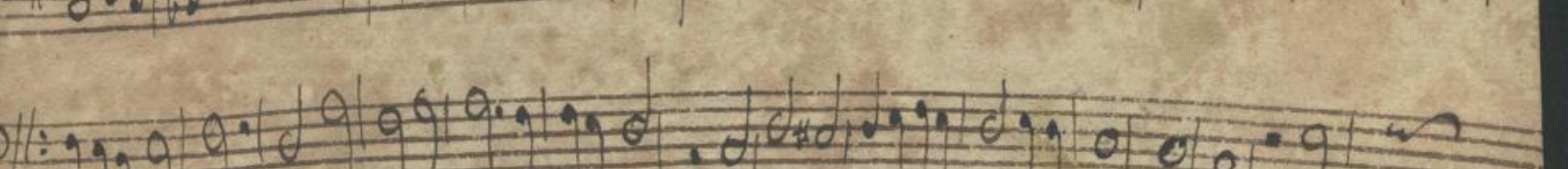
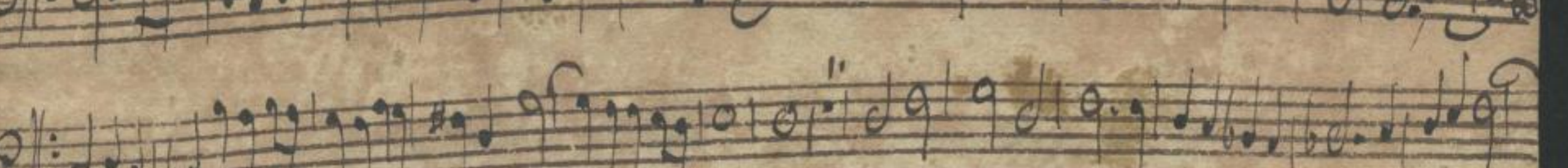
v. 1. Christ long.



23. clari.
v. 2. et 3.



v. 4. ala bese.



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Vert. Clari

20

31

Handwritten musical score on eight staves. The notation includes various note values, rests, and clefs. Annotations include:

- Staff 2: *vide supra* and *v. 7.*
- Staff 5: *gaa* and *3*
- Staff 6: *4.*
- Staff 7: *7*
- Staff 8: *7* and *7*

Cornettino.

Sonata.

Handwritten musical score for Cornettino, consisting of 12 staves of music. The score includes various annotations and performance instructions:

- Staff 1: *Sonata.*
- Staff 2: *v. 1. Christ lag.*
- Staff 3: *v. 2. et 3. ditornello.*
- Staff 4: *v. 4. alla breve.*
- Staff 5: *v. 5. et 6. ut 2. et 3.*
- Staff 6: *vide supra*
- Staff 7: *v. 7.*

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4

A handwritten musical score on six staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of notes, many of which are beamed together in groups, suggesting a fast or rhythmic passage. There are some accidentals, including a sharp sign. The second staff has a '2.' above it, and the third staff has a '5.' above it. The fourth staff has a '2.' above it. The fifth staff has a '5.' above it. The sixth staff ends with a double bar line and a repeat sign. The paper is aged and shows some staining.

S

10. 5.

Sinf.

Christ lag in Todes Banden

und hat uns krafft des Erben, hertzlich sein

wollen herzlich segnen, Gott loben und ihm dankbar sein

und singen alle hi ja, al. liliya.

Ver. 2. et 3. Tacent.

Er was ein wunntsch // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

den Tod // den Tod // Ich hing an dem Erben nun

Mun 1825-E-525



Tenor set 6. *tacento.* *Violoncello*
 Ha, lija
 und ha. "beurvolk, wir essen und ha, beurvolk, in
 kuffen Brot, flachen, in wuffen Oeffen flachen, In alba
 Sauerweizig — nicht soll fagen by dem Wort
 Quasam fagen by dem Wort der Quasam
 Christus
 weil die Kofte fagen. frib, und frib, — 4 frib die Kofte, die die alle in
 In Glaub weil keine andere loben,
 Allolija
 Allelija

25

Alto Cap.

10. 5.
Sinf.

Christ lag in Todes Banden, für

unsere Sünde gegeben, der wir nicht zu erstanden

und hat uns befreit aus dem Tod, der wir es verdient hätten, sollen frohlich seyn,

Gott loben und ihm dankbar seyn und singen hallolui, ja

hallolui, ja, hallolui, ja, hallolui, ja. p. 2. p. 3.

Allerehre, Lob und dank für die große Wunderli, — — — — —

die wir nicht verdient hätten, sondern die wir empfangen haben

aus dem Himmel, die wir nicht verdient hätten, sondern die wir empfangen haben

aus dem Himmel, die wir nicht verdient hätten, sondern die wir empfangen haben

aus dem Himmel, die wir nicht verdient hätten, sondern die wir empfangen haben

aus dem Himmel, die wir nicht verdient hätten, sondern die wir empfangen haben

aus dem Himmel, die wir nicht verdient hätten, sondern die wir empfangen haben

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36

Tenore Cap.

10. 5.

Sinf. — Geist lag in Todes Banden, *fin* unsre Dünkel ga,
 ga|| *ben*, *der ist wider uns gestanden*, und hat uns krafft Thät Er,
ben, *das wir sollen* freilich seyn, *Got loben und ihm dankbar seyn*,
und singen alle|| *luja* *äl* *lu* || *luja*, *äl*, *luja*, *äl*,
 — *lu*, — *luja* *p. 2.* *p. 3.* *p. 4. 3 alle breve.* *Es war ein wunder*,
liebes Ding, *es war ein wunderlicher Mann* || *der* || *schickte* — *da*
er *und* *haben* *ein* || *gen da* *ein*. *haben* *ein* || *gen* *und* *lieblich* *und* *sal*
Er || *ben* *besiedelt* *und* *ding* *be* || *hiet* — *den* *die* *es* *hat* *sein* *und* *schickte* ||
gen *schickte* || *gen* *schickte* || *gen* *in* *der* *schickte* *sal* *was* *ein* || *die*
sal *schickte* || *die* *sal* || *sein* *ein* *und* *ein* || *schickte* *sein*
ein *und* *ein* || *schickte* *sein* *und* *schickte* *sein* *und* *schickte* *sein* *und* *schickte* *sein*
und *ein* *und* *ein* || *schickte* *sein* *und* *schickte* *sein* *und* *schickte* *sein* *und* *schickte* *sein*.

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38

f. 5. *f. 6.* *Die* *offen* *und* *haben* *noch* *in* *ersten* *Oster* *fla,*

Die *ersten* *Oster* *flarten* *der* *alte,*

Dan *erst* *ein* *mal* *so* *ll* *sein* *bei* *dem*

Herz *der* *Quarten,* *Christus*

ein *mal* *die* *Christus* *ein* *mal* *die* *Köpfe* *so* *ll* *sein*

und *so* *ll* *sein* *in* *der* *ersten* *der* *allein* *der*

gläub *er* *will* *hinst* *am* *best* *haben* *Alle* *he* *re*

Alle *he* *re*

Alle *he* *re*

Alle *he* *re*

Alle *he* *re*

Alle *he* *re*

Bach Cap.

Sonf. *no. 5.*

Geist lag in der Welt, der kam, sein unsre Sünden zu
 gen, der ist unser Herr und Herr, der uns hat mit sich — das
 er, der, der uns sollen frohlich sein, Gottes, der uns die Taube
 und singen al, la, alleluja al, la, "luja, al,
 la, alleluja. 2. 3. Er war im Himmel,
 " der König der Welt — in dem, der Welt
 der König in dem — " der König, der Tod und Leben uns
 der Tod und Leben uns, — " der, der Leben ist, die
 — befüllt — und die, der Tod und Leben uns, der
 hat den Tod — " der, der " der, der Schrift hat er,
 die, — " die, der, der, der, der, der, der, der, der, der, der
 die, — " die, der, der, der, der, der, der, der, der, der, der
 die, — " die, der, der, der, der, der, der, der, der, der, der

Mus 1825-E-525



Musical staff 1 with lyrics: "In alleluia ja alleluia" p. 5. p. 6.

Musical staff 2 with lyrics: p. 7. "Gloria" "und" "beim" "Wasser" "offen."

Musical staff 3 with lyrics: "beim" "Wasser" "in" "Hoch" "dem" "Osten" "fließt" "hin"

Musical staff 4 with lyrics: "in" "rechten" "Osten" "fließt" "hin" "dem" "Osten" "ist"

Musical staff 5 with lyrics: "sol" "der" "alte" "Dau" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "sich" "beim" "dem" "Worte" "gna"

Musical staff 6 with lyrics: "dem" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 7 with lyrics: "Rechte" "sich" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 8 with lyrics: "Dau" "allein" "im" "Glaub" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 9 with lyrics: "ja" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 10 with lyrics: "alle" "luia" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 11 with lyrics: "alle" "luia" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"

Musical staff 12 with lyrics: "alle" "luia" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna" "ist" "rechten" "ist" "sich" "beim" "dem" "Worte" "gna"