

Musicalischer Andachten

Ander Theil /

Das ist:

Geistliche



ADRIGALIEN,

Mit 4. 5. vnd 6. Stimmen / sampt einem General-
 Baß / V. nebenst einer fünff. vnd sechsstimmigen CAPELLA,
 so nach beliebung gebraucht oder aussen gelassen kan werden /

Componirt

Von

Andrea Hammerschmieden Organisten

zur Pforten.

General Baß.



Freybergk in Meissen /

Gedruckt vnd verlegt durch Georg Beuthern.

Im Jahr M. DC. XLI.

NB.

 **S** wird bißweilen über den General Bass
ein * zu befinden seyn / vnd darumb / weil dißmal
nicht alles eigentlich / wie es wegen des Textes ge-
mennet / mit Ziffern kan angedeutet werden / solches
auch schwerlich / es sey denn durch gutes Gehör zu er-
rathen. Als wolle man (zu verhütung eines härtern Klanges)
bey solchem * nicht mehr darzu greiffen als was die Ziffer darbey
aufweisjet. Vnd solches im besten vermercken.

Xaaaaa ij

I.

Bafs, cont. 4. Voc.



Bafs. cont. 4. Voc.

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values represented by diamond-shaped notes, some with stems and flags. Above the staff, there are several groups of symbols: three 'X' marks, a '3', an 'X', a '7', a '5', a group of 'X' marks, a '6', and another group of 'X' marks. A large asterisk (*) is placed above the first group of 'X' marks. The system concludes with a double bar line and a repeat sign.

[illegible][illegible][illegible]

1. Das Ziel der Veranstaltung ist es, die Teilnehmer zu befähigen, die Grundlagen der
Arbeitspsychologie zu verstehen und anzuwenden.
 2. Die Teilnehmer sollen in der Lage sein, die Bedeutung der Arbeitspsychologie für die
Arbeitswelt zu verstehen und zu schätzen.
 3. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
anwenden und zu übertragen.
 4. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 5. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 6. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 7. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 8. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 9. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.
 10. Die Teilnehmer sollen in der Lage sein, die Grundlagen der Arbeitspsychologie zu
verstehen und zu erklären.

[illegible]

Н а а а а а и и



III. 1. Theil.



Süßer / O freundlicher:



*Canit
emro
in clas
formali
con p
alind
in p
in lib
in voc
lev can
re.
claus
in p
emre
ofach
claus
con f
in v*

Senex grati vix desine, consulo amice:

IV.

Bass. cont. 4. Voc.

2. Theil.

[illegible]

Bass. cont. 4. Voc.



V.



So den: der ein tugendsames Weib hat:



• Bbbbbb

Bass. Cont. 4. Voc.

Handwritten musical score for Bass Continuo and Voice, featuring seven staves of music with various annotations and symbols.

Staff 1: Annotations include *76s*, *76 4x*, *6 b*, *b*, *6 b x*. The first measure contains the handwritten word *namph*.

Staff 2: Annotations include *6 x*, *6*. The first measure contains the handwritten word *ring*.

Staff 3: Annotations include *6*, *76*, *x+x b*, *6s*.

Staff 4: Annotations include *6*, *4x x b*, *6 6*, *b 6s*, *6s 4x x*. The first measure contains the handwritten word *en*.

Staff 5: Annotations include *b*, *6*, *4*, *36*, *4x*, *x+x+x*. The first measure contains the handwritten word *en*.

Staff 6: Annotations include *x+x*, *6*, *76s*, *x+x*. The first measure contains the handwritten word *en*.

Staff 7: Annotations include *x+x*, *6*, *76s*, *x+x*. The first measure contains the handwritten word *en*.

VI.

Bass. cont. 4. Voc.



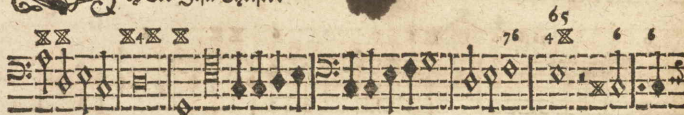
Varmherziger Vater:

Handwritten musical score for Bass and Voice (4. Voc.). The score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numerous handwritten annotations, including letters (b, 6, 7, 4, 5, 6), numbers (7656, 4, 56), and symbols (X, Z, *). The music is written in a historical style, likely from the 18th or 19th century. The final staff ends with the text "Bbbbbb 4 4".

Bass, cont. 4. Voc.



VII.



Bass. cont. 4. Voc.

4x 7 6 5
65 x x 4x x b x 6 4x 6

x x 4x 5 x 6 x 6 5 x x

x 4x

6 6 x x 6 4x



X.

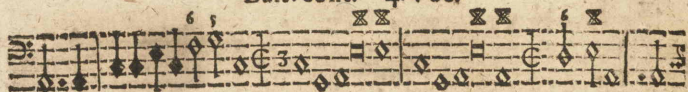
Fest auff mein Herz:

x 4x 6 6 x x 4x x 6 5 4 4 x 6 5

x x 5 x 6 5 x

Bbbbbb HJ

Bass. cont. 4. Voc.



IX.



X.

Bass. cont. 4. Voc.

Σ 7 6 4 Σ



Eh Herr du Schöpffer:

65 Σ 4 Σ

65 Σ 4 Σ

6 65 Σ Σ 4 Σ 6 6 Σ 6 Σ 4 Σ 6 5 4 Σ

XI.



Eh mein herglicbes:

65 7 6 5

Σ 6 Σ 4 Σ

3 6 6 7 6 5

Σ 4 Σ 4 Σ Σ

6

Σ Σ Σ Σ Σ Σ Σ Σ

6

Σ Σ Σ Σ Σ Σ Σ Σ

Bafs. cont. 4. Voc.



XI.



Ob Ehr sey Gott im höchsten Thron:



XIII.

Bass. cont. 5. Voc.



The second system of musical notation, continuing from the first. It features a single staff with a treble clef and a common time signature (C). The melody continues with various note values, including eighth and sixteenth notes, and rests. Above the staff, there are several 'X' marks and the number '6' in some places, likely indicating fingerings or specific notes. The system concludes with a double bar line.

Handwritten musical notation on a single staff. Above the staff, there are markings: a cross-like symbol, the sequence "6 6 5 6", three crossed-out "X" symbols, and a "b" symbol. The number "54" is written at the end of the staff.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, some beamed together. Above the staff, there are two groups of 'X' marks: the first group contains three 'X's, and the second group contains two 'X's. The music ends with a double bar line.

Handwritten musical notation on a single staff. Above the staff, there are handwritten numbers 6 and 69, and some symbols resembling 'X' or 'Z'. The notation includes various note values, rests, and accidentals.

The second system of the musical score, continuing from the first. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are several markings: a large 'X' over the first measure, another 'X' over the second measure, and a sequence of numbers '6 5 4 3 2' over the third measure, indicating a descending scale. The notation includes various note values, rests, and accidentals, with some notes marked with a 'p' (piano) dynamic. The system concludes with a double bar line.

[illegible]

£ c c c c c

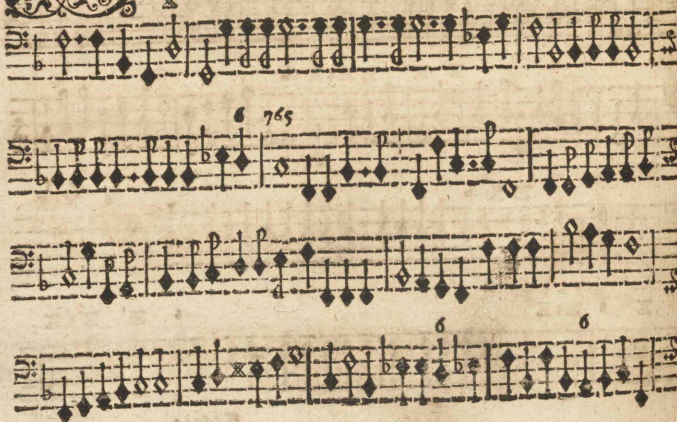
Bass. cont. 3. Voc.



XIV.



Schläffest du noch:



Bass. cont. 5. Voc.

The musical score is written on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals, along with performance markings like '6', '7', 'b', and 'X'. The score is organized into measures, with some measures containing multiple notes or rests. The markings '6', '7', 'b', and 'X' are used throughout the score, often appearing above or below the notes. The staves are connected by a single line, and the music is written in a continuous flow.

Bafs. cont. 5. Voc.

6 6 7 6 X 4 X 6 6

X X b X X X X

5 6 5 7 6 5 X 4 X

XV.

6 5 6 5 7 6 5 6 5 6 7 6 5

76 4 X 76 X X X 6 6 5 6 X 4 X

6 6 6 X 5 6 5 4 4 X 5 6 X 4 X

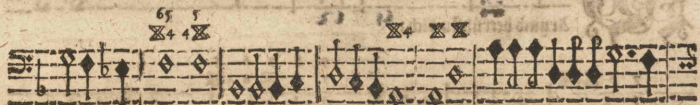
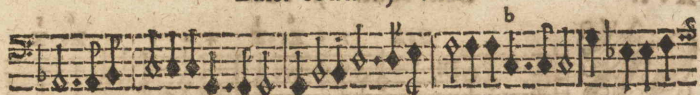
98 76 5 X 4 X 4 X X

76 X 4 X X

Sehlich:

Bass. cont. 5. Voc.

IVX



XVI.

Bafs. cont. 5. Voc.



Arumb berrübfu dich;

7 6 X+X 7 6 X+X 4 3 X+X

7 6 X+X 9 8 7 6 5 7 6 X+X 4 4

9 8 7 6 6 7 6 X+X 4 4 X b 6 X

cap :

7 6 5 6 X+X 7 6 5 6 X+X b 7 6 5 6 X+X

Fau :

X 6 7 6 X+X 5 6 4 X 4 X X 6 X 6

7 6 X 6 X X b

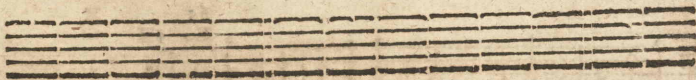
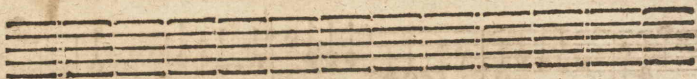
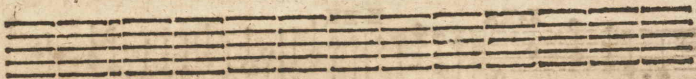
Cap :

6 7 6 5 6 X+X 6 6 6 6

Fau :

Bass. cont. & Voc.

117

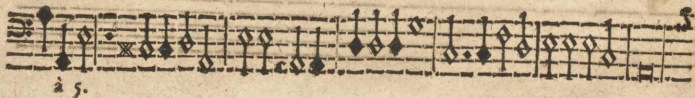


XVII.

Bass. cont. 5. Voc.

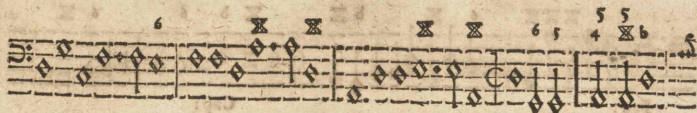


Alles was dir widerfährt:



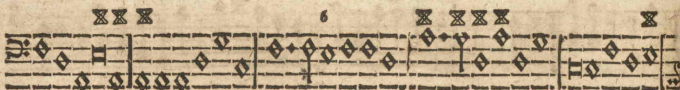
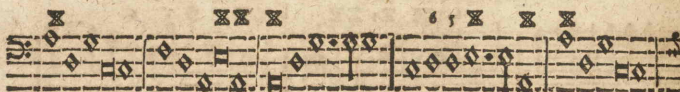
XVIII.

Bass, cont. 5. Voc.

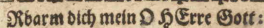


Dddddd

Bafs. cont. 5. Voc.



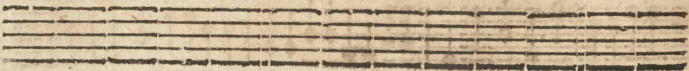
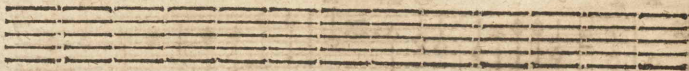
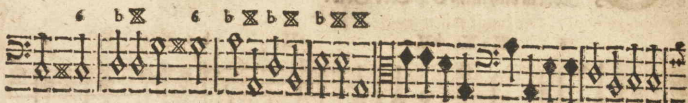
5. Voc.



Kharm dich mein O H Erre Gott:

Q d d d d d t j

Bafs. cont. 5. Voc.



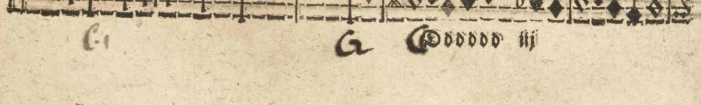
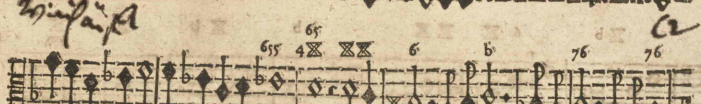
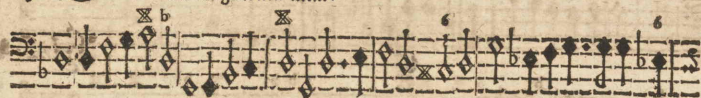
XX.

Bass, cont. 5. Voc.

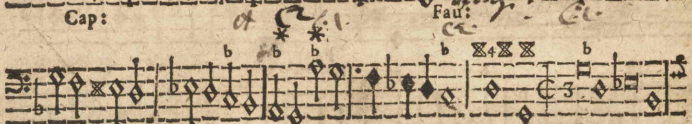
D

Fau:

Err wie lange wiltu mein:

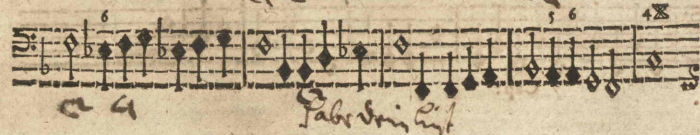


Bass. cont. 5. Voc.





Abe deine Lust an dem Herren:



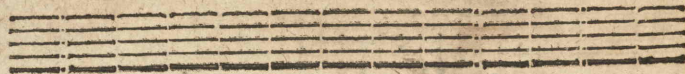
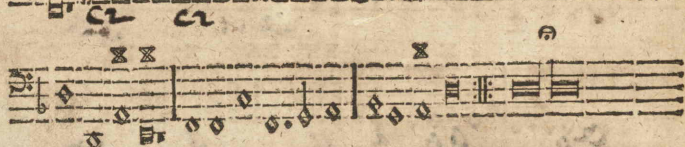
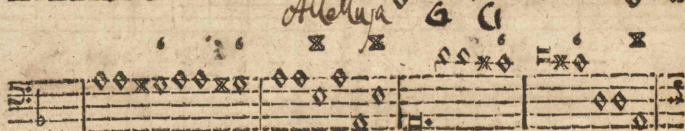
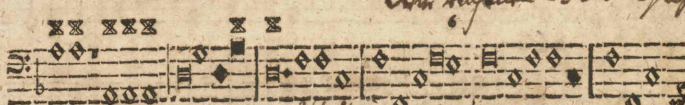
Taber dein Lust

Bass. cont. §. Voc.

Handwritten musical score for "The Bird Song" by J. S. Bach. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th century, with many accidentals and ornaments. The score is heavily annotated with handwritten notes and markings, including:

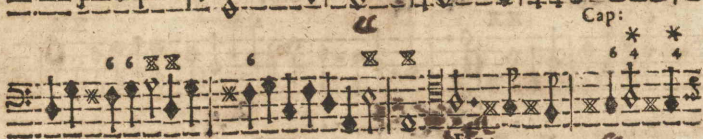
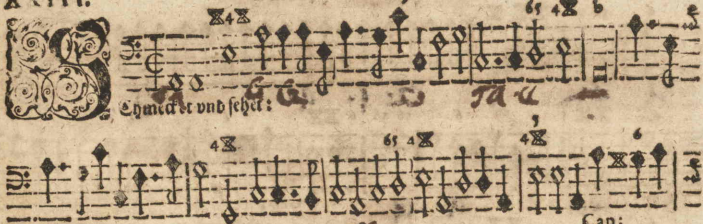
- Cap:** (Cantata) written at the beginning of the first staff and at the end of the tenth staff.
- Fau:** (Faul) written below the first staff.
- 6 7 6** and **6 6** written below the second and third staves, respectively.
- 56** written below the fourth staff.
- 6 6** written below the fifth staff.
- 6 6** written below the sixth staff.
- 6 6** written below the seventh staff.
- 6 6** written below the eighth staff.
- 6 6** written below the ninth staff.
- 6 6** written below the tenth staff.
- 6 6** written below the eleventh staff.
- 6 6** written below the twelfth staff.
- 6 6** written below the thirteenth staff.
- 6 6** written below the fourteenth staff.
- 6 6** written below the fifteenth staff.
- 6 6** written below the sixteenth staff.
- 6 6** written below the seventeenth staff.
- 6 6** written below the eighteenth staff.
- 6 6** written below the nineteenth staff.
- 6 6** written below the twentieth staff.
- 6 6** written below the twenty-first staff.
- 6 6** written below the twenty-second staff.
- 6 6** written below the twenty-third staff.
- 6 6** written below the twenty-fourth staff.
- 6 6** written below the twenty-fifth staff.
- 6 6** written below the twenty-sixth staff.
- 6 6** written below the twenty-seventh staff.
- 6 6** written below the twenty-eighth staff.
- 6 6** written below the twenty-ninth staff.
- 6 6** written below the thirtieth staff.
- 6 6** written below the thirty-first staff.
- 6 6** written below the thirty-second staff.
- 6 6** written below the thirty-third staff.
- 6 6** written below the thirty-fourth staff.
- 6 6** written below the thirty-fifth staff.
- 6 6** written below the thirty-sixth staff.
- 6 6** written below the thirty-seventh staff.
- 6 6** written below the thirty-eighth staff.
- 6 6** written below the thirty-ninth staff.
- 6 6** written below the fortieth staff.
- 6 6** written below the forty-first staff.
- 6 6** written below the forty-second staff.
- 6 6** written below the forty-third staff.
- 6 6** written below the forty-fourth staff.
- 6 6** written below the forty-fifth staff.
- 6 6** written below the forty-sixth staff.
- 6 6** written below the forty-seventh staff.
- 6 6** written below the forty-eighth staff.
- 6 6** written below the forty-ninth staff.
- 6 6** written below the fiftieth staff.
- 6 6** written below the fifty-first staff.
- 6 6** written below the fifty-second staff.
- 6 6** written below the fifty-third staff.
- 6 6** written below the fifty-fourth staff.
- 6 6** written below the fifty-fifth staff.
- 6 6** written below the fifty-sixth staff.
- 6 6** written below the fifty-seventh staff.
- 6 6** written below the fifty-eighth staff.
- 6 6** written below the fifty-ninth staff.
- 6 6** written below the sixtieth staff.
- 6 6** written below the sixty-first staff.
- 6 6** written below the sixty-second staff.
- 6 6** written below the sixty-third staff.
- 6 6** written below the sixty-fourth staff.
- 6 6** written below the sixty-fifth staff.
- 6 6** written below the sixty-sixth staff.
- 6 6** written below the sixty-seventh staff.
- 6 6** written below the sixty-eighth staff.
- 6 6** written below the sixty-ninth staff.
- 6 6** written below the seventieth staff.
- 6 6** written below the seventy-first staff.
- 6 6** written below the seventy-second staff.
- 6 6** written below the seventy-third staff.
- 6 6** written below the seventy-fourth staff.
- 6 6** written below the seventy-fifth staff.
- 6 6** written below the seventy-sixth staff.
- 6 6** written below the seventy-seventh staff.
- 6 6** written below the seventy-eighth staff.
- 6 6** written below the seventy-ninth staff.
- 6 6** written below the eightieth staff.
- 6 6** written below the eighty-first staff.
- 6 6** written below the eighty-second staff.
- 6 6** written below the eighty-third staff.
- 6 6** written below the eighty-fourth staff.
- 6 6** written below the eighty-fifth staff.
- 6 6** written below the eighty-sixth staff.
- 6 6** written below the eighty-seventh staff.
- 6 6** written below the eighty-eighth staff.
- 6 6** written below the eighty-ninth staff.
- 6 6** written below the ninetieth staff.
- 6 6** written below the ninety-first staff.
- 6 6** written below the ninety-second staff.
- 6 6** written below the ninety-third staff.
- 6 6** written below the ninety-fourth staff.
- 6 6** written below the ninety-fifth staff.
- 6 6** written below the ninety-sixth staff.
- 6 6** written below the ninety-seventh staff.
- 6 6** written below the ninety-eighth staff.
- 6 6** written below the ninety-ninth staff.
- 6 6** written below the hundredth staff.

Bass. cont. 5. Voc.





Schmeichelt und sehet:



Fau,

Cap:

Fau:

Essee ii

Bass. cont. 5. Voc.

Handwritten musical score for Bass (cont.) and Voice (Voc.). The score consists of seven staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations and fingerings.

Staff 1: Notes with fingerings 6, 56 56 6, and 8. Includes a handwritten 'a' and a large 'Q. 1.' with a '4' below it.

Staff 2: Notes with fingerings 4, 8, 8, 5, 6, 56 56 6, 6, 6 6, and 8. Includes the annotation 'Cap:' twice.

Staff 3: Notes with fingerings 6, 8, 8, and 8. Includes the annotation 'Cap:'.

Staff 4: Notes with fingerings 7 6 5, 8 4 4, 6, 7 6 5, 8 4 8, 8 8 6, 8 4 8, 8, b, and 8. Includes a large handwritten 'X' and the annotation 'Fau:'.

Staff 5: Notes with fingerings 8 8 8 8 7 6 4, 3, 6 5, 8 4 8, 8 8 8 7 6 4, 8, 6 5, and 8 4 8. Includes the annotation 'Fau:'.

Staff 6: Notes with fingerings b, 6, 4, and 8. Includes the annotation 'Fau:'.

Staff 7: Notes with fingerings 4 8 8, 6 b, 6 6 8, 6, 8 8, 8, and 4 8. Includes the annotation 'Cap:'.



Jesu mein Heiland:

Cap: Fau: Fau: Fau:

1

Bass. cont. 5. Voc.



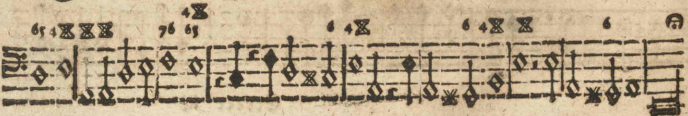
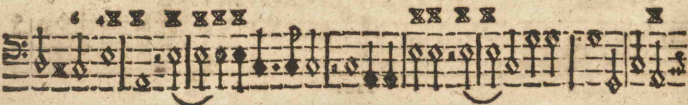
Cap:



Fau:

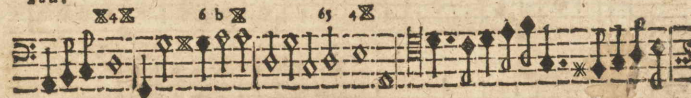
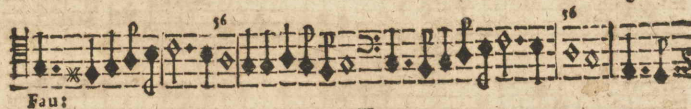


Cap:





Fau:
 Eh wil den Herren loben allezeit:



Cap:

Bass. cont. 5. Voc.

7 6 5
6 6 4 3

Fau:

Cap:

Fau:

Cap:

Fau:

Cap:

7 6 5
6 6 6 4 3

6 6 6 4 3

7 6 5
6 4 3 2

Alleluja/



Cap: Fau:

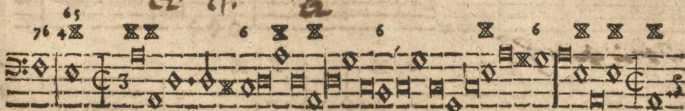
Ihe des Herren Auge/ Met:

aus fring

Cap:



Fau:



Cap:



Fau:

aus fring

Sfffff

a

Bass. cont. 5. Voc.

Handwritten musical score for "Die Schöne" by Carl Maria von Weber. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The title "Die Schöne" is written in a decorative script at the top. The score includes a key signature of one flat (B-flat) and a time signature of 3/4. The notation is dense, with many notes and rests, and includes various musical symbols such as "b" for flat, "x" for repeat, and "f" for forte. The handwriting is in brown ink on aged paper.



Fau:

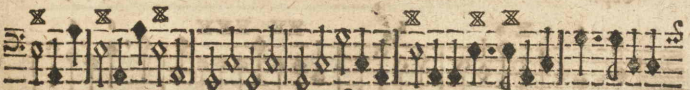
Romliker Herr Jesu:



Cap:



Fau:

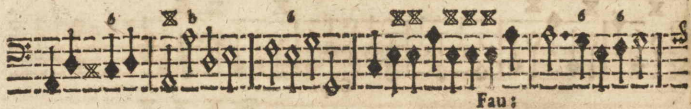


Cap:



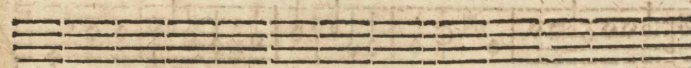
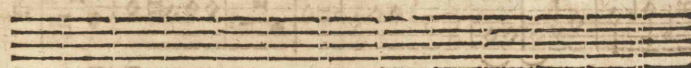
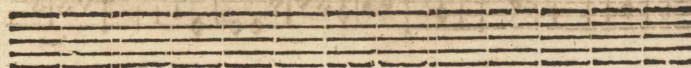
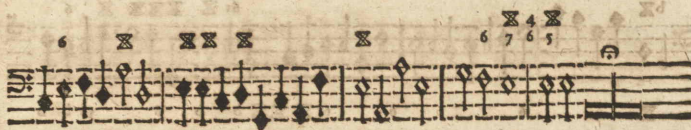
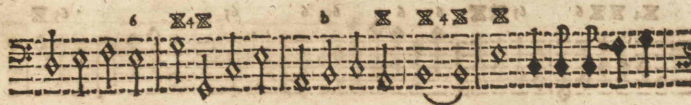
Stiff u

Bass. cont. 5. Voc.



Bass. cont. 3. Voc.

III V X X



fffff H

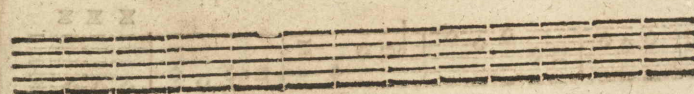
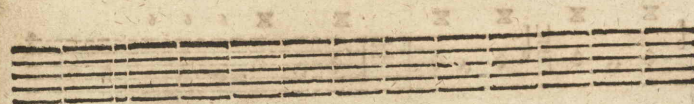


Ich hab den HErrn allzeit für Augen:


 Ch hab den HERN aßzet für Augen:

Musical score for a single melodic line, likely for a lute or similar instrument. The notation is on a five-line staff with a treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The score consists of six staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). There are also some unusual symbols, possibly indicating fingerings or ornaments, such as 'X' and 'b' with a cross. The music is written in a historical style, with some notes beamed together.

Bass. cont. 5. Voc.



Bass. cont. 5. Voc.

6

6 X 4 X

X X X 4 X

6 5 6 5 5 X

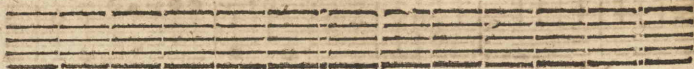
6 6 6

X X X

Detailed description of the musical score: The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music with notes and rests. Above the first staff is the symbol '6'. Above the second staff are the symbols '6 X 4 X'. Above the third staff are the symbols 'X X X 4 X'. Above the fourth staff are the symbols '6 5 6 5 5 X'. Above the fifth staff are the symbols '6 6 6'. Above the sixth staff are the symbols 'X X X'. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The paper is aged and shows some staining and wear.



Bass. cont. 5. Voc.

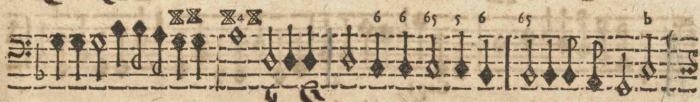


XXX.

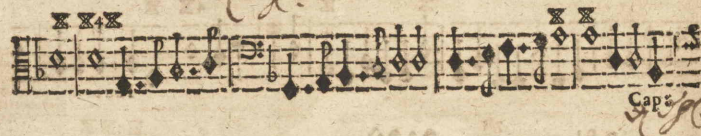
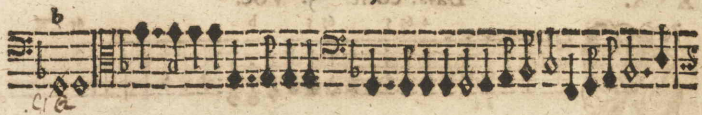
Bass. cont. 5. Voc.



Ompt herzu:



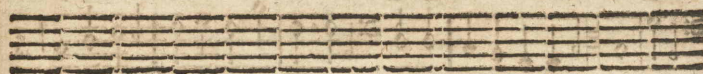
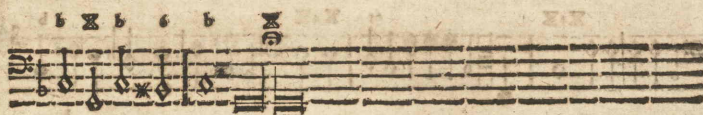
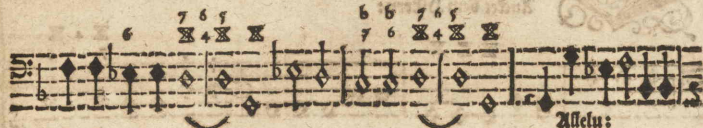
Bass. cont. 5. Voc.



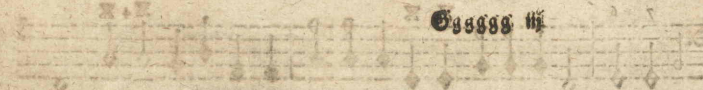
Cap: C/A

Bass. cont. 5. Voc.

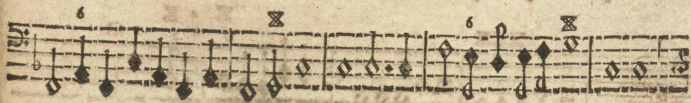
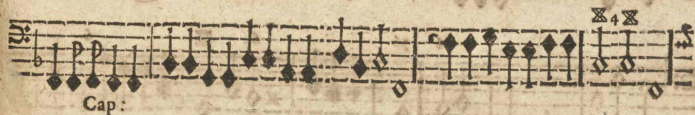
155X



Organo III

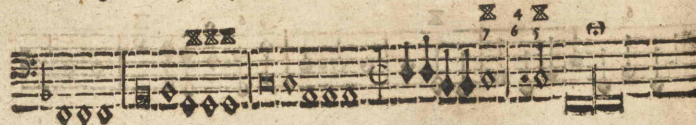


Bals. cont. 6. Voc.



Bals. cont. 6. Voc.

6





Fau:

Er Herr ist König:

X X 6 X X X+X X



Cap:

Fau:

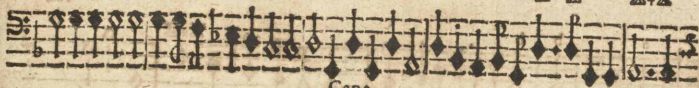
X X 6 X X X+X X



Cap:

Fau:

6 ; X X X 6 X X X+X



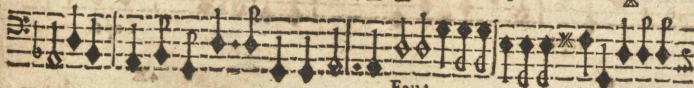
Cap:

b



Fau:

X 6 X X X+X X 6 Cap:



Fau:

6 6 X X X X X 6 X



Obbbb

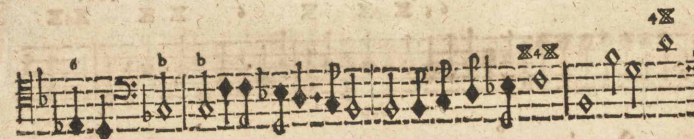
Bass. cont. 6. Voc.

HYXX



Cap:

Fau:



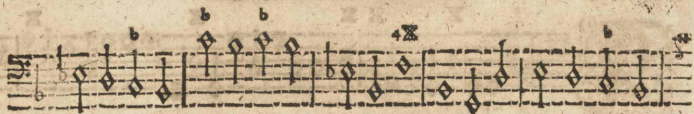
Cap:

Cap:

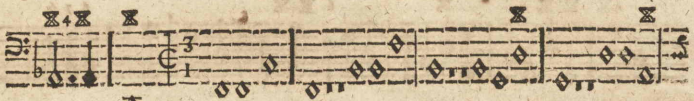


Fau:

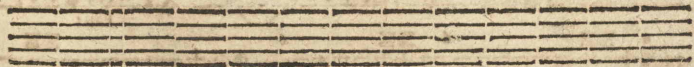
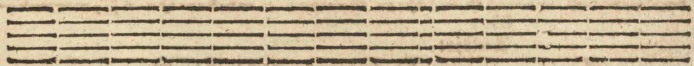
Bals. cont. 6. Voc.

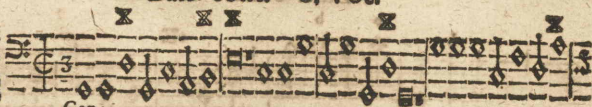


Cap:



Cap: Presto
Alleluja.





Cap:

Hesuja/ Werck auff mein Herz:



Fau:



Cap:

Hesuja:



Fau:



Bals. cont. 6. Voc.

The musical score consists of seven staves, each containing a single melodic line. The notation is handwritten and includes various note values, rests, and accidentals. Above the staves, there are numerous markings consisting of 'X' characters, some of which are grouped with numbers (e.g., '6 X', 'X 4 X'). These likely represent performance instructions or specific rhythmic patterns. The staves are arranged vertically, and the music appears to be a single melodic part for each voice, possibly a choir or instrumental ensemble.

Pian Forte,
 Shhhhhh |||

Bass, cont. 6. Voc.



Pian Forte



Pian Forte.



Pian Pian Cap: Allucija.





Fau!
Ott mein Herz ist bereit:

Handwritten musical score for Bass Continuo and 6th Voice. The score consists of six staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The first staff is marked with a 'b' above the staff. The second staff is marked with 'b 4' and a '3' below the staff. The third staff is marked with 'Cap: Presto' below the staff. The fourth staff is marked with 'b 4' and a '3' below the staff. The fifth staff is marked with 'b 6 4' and a '3' below the staff. The sixth staff is marked with '6' and a '3' below the staff. The score is written on aged, slightly stained paper.

Bass. cont. 6. Voc.

Handwritten musical score for Bass and Voice, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves are several 'X' marks, some with numbers like '4', '3', '6', and '4' next to them. The score is divided into sections by 'Cap:' (Crescendo) and 'Fini' (Finis) markings.

Cap: Presto

Cap:

Fini

Bafs. cont. 6. Voc.

Handwritten musical score for Bass (Bafs.) and Voice (Voc.). The score consists of eight staves of music, featuring various notes, rests, and performance markings.

Key markings and annotations include:

- Staff 1:** $b \times$ (above the staff), $b \times$ (above the staff).
- Staff 2:** $\times \times$ (above the staff), $7 \ 6 \ 5$ (above the staff), $\times \ 4 \ \times$ (above the staff).
- Staff 3:** $\times \times \times \times$ (above the staff), $b \ b \ b \ b$ (above the staff), $Cap:$ (above the staff), b (above the staff), $\times \ 4 \ \times \times \times \times$ (above the staff), b (above the staff).
- Staff 4:** $b \ 6 \ b \ 6$ (above the staff), $7 \ 6 \ 5$ (above the staff), $\times \ 4 \ \times \times$ (above the staff), $\times$ (above the staff), $\times$ (above the staff).
- Staff 5:** $Cap:$ (above the staff), $Presto$ (below the staff).
- Staff 6:** $b \times$ (above the staff), $b \times$ (above the staff), $\times$ (above the staff).
- Staff 7:** $\times$ (above the staff), $b \ 6 \ b \ b \ 4 \times$ (above the staff), $\times$ (above the staff).

The score concludes with the word **Fine** at the bottom.



Register.

Mit 4. Stimmen.

- I. O ich elender Sünder.
- II. Herr mein Gott/groß sind deine Wunder.
- III. O süßer/ O freundlicher.
- IV. Mein Erlöser.
- V. Wol dem der ein tugendsames Weib hat.
- VI. O barmherziger Vater.
- VII. O Herr Jesu Christe.
- VIII. Werck auff mein Hertz.
- IX. Biß willkommen.
- X. Ach Herr du Schöpffer.
- XI. Ach mein Hertzliebtes Jesulein.
- XII. Lob Ehr sey Gott im höchsten Thron.

1. Theil.

2. Theil.

3. Theil.

4. Theil.

5. Theil.

6. Theil.

7. Theil.

Mit 5. Stimmen.

- XIII. Herr ich traw auff dich.
- XIV. Schläffest du noch/ O du sichere verdämlische Seele.
- XV. Wie lieblich sind deine Wohnungen.
- XVI. Warumb betrübst du dich mein Hertz.
- XVII. Alles was dir widerfehrt das leide.
- XVIII. Gelobt sey Gott der Herr.
- XIX. Erbarm dich mein O Herr Gott.
- XX. Herr wie lange wiltu mein so gar vergessen.
- XXI. Habe deine Lust an dem Herren.
- XXII. Der Herr erhöre dich in der Noth.
- XXIII. Schmecket und sehet wie freundlich der Herr ist.

Capella.

Capella.

Capella.

Capella.

Capella.

Capella.

O Jesu

- . O Jesu mein Heyland.
 . Ich wil den Herren loben allezeit.
 XXVI. Sihe des Herren Auge sihet auff die.
 XXVII. O kom lieber Herr Jesu.
 XXVIII. Ich habe den Herren allzeit für Augen.
 XXIX. Sihe Herr/hie bin ich Elender.
 XXX. Kompt herzu / laß vns dem Herren.

Mit 6. Stimmen.

- XXXI. Dancket dem Herren denn Er ist.
 XXXII. Der Herr ist König.
 XXXIII. Alleluja/Werck auff mein Hertz.
 XXXIV. Gott mein Hertz ist bereit.

Capella.
 Capella.
 Capella.
 Capella.

Capella.
 Capella.

Capella.
 Capella.
 Capella.
 Capella.

E N D E.

