

Neu = aufgesetztes / vollständiges /

Psalm =

und

Schoral = Buch,

In welchem nicht allein die Hundert und Fünffzig

Psalmen Davids,

Sondern auch beyder Evangelischen

Kirchen = Gesänge,

Mit vielen Abweichungen / nebst des

Seanders Hundes = Liedern /

Unter welchen diejenige so hithero nach keinen bekandten Melodien gesungen worden,

In fügliche Melodien gesetzt / und insgesamt

Auf das Clavier

Mit einem richtigen Bass und sehr starkem Register aufs neue versehen

Mit vielen Melodien vermehrt und heraus gegeben, von

Johann Michael Müller /

Direct, Musicæ, Org. und Præcept. Gymn. Hanov.

Zweyte Auflage.

Al. Zacharia, Cth. 1739.

Frankfurt am Mayn/

Ben Joh. Adolph Stocks seel. Erben, und Joh. Gottfried Schilling. 17 3 5.

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Gray Scale





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Gray Scale



Dem
Durchlauchtigsten Fürsten und Herrn,

S E R R E

Maximilian

Landgraffen zu Hessen, Fürsten
zu Hirschfeld/ Grafen zu Sagen Ellenbogen/ Dies/
Siegenhahn/ Krida und Schaumburg &c. &c.

Ihro Kayserl. Majestät

Und

Des Heiligen Römischen Reichs Höchst- bestellten
General- Feldzeug- Meister und Obristen über ein
Regiment zu Fuß. &c.

Meinem gnädigsten Fürsten und Herrn.

X

Durch,

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Durchlauchtigster Fürst, Enädigster Fürst und Herr.

Ster die Stücke des wahren und erffrigen Dienstes, welche man GOTT dem Allerhöchsten öffentlich in versammelter Gemeinde nicht weniger, als auch zu Haus insbesonder schuldig ist, wird mit höchstem Recht die Anstimm- und wo es seyn kan, auch mit andern Musicalischen Instrumenten begleitete Absingung Gottseeliger Lieder, keines von denen geringsten zu seyn erachtet. Das von GOTT in dem Alten Testament angeordnete Fest des Blasens, war daraus sonderlich merckwürdig; weilen ohne die Drommeten, so an diesem Tag wie an andren Neumonden und Feyer-Tagen geblasen wurden, der Hall der Posaune nicht allein in dem Tempel, sondern auch in allen Synagogen des Lands gehöret, und dardurch nach dem Zeugniß des Gottesgelährten Lampe in dem dritten Theil seines Geheimniß des Gnaden-Bundes im 27ten Hauptstück Art. X. n. 5. denen frolockenden letzten Zeiten des Neuen Testaments vorgespielt wurde, wo nach Anleitung des 98ten Psalms v. 6. mit Drometen und Posaunen vor dem

dem Herren dem König gejauchet werden solle. Was vor An-
merkung die Anordnung Davids I. Chron. 24. 26. um den Opfer-
Dienst mit Gesang und Spielzeug zuvergesellschaften, verdiene,
ist bey eben diesem Auctore Part. 2. c. 3. in mehrerm zu lesen. Wie
Gnadenreich der HERR auch die bey Einweihung des Salomonis-
schen Tempels angeordnete Music angesehen, war daraus genug zu
schliessen, daß mitten bey solchem Lob-Singen das Haus mit einem
Nebel und der sichtbahren Göttlichen Gegenwart erfüllet wurde.

Gleichwie auch nach der Erscheinung Christi in dem Fleisch
die Musicalische Zusammenstimmungen in der Kirche nicht aufge-
höret, sondern dergestalten in Übung gewesen, daß der Apostel
Paulus in dem ersten Brieff an die Corinthen C. 14. v. 7. 8.
nicht undeutlich den Thon der Instrumenten verwirfft, der nicht
annehmlich und harmonisch ist, und dargegen in seinem Sends-
schreiben an die Epheser C. 5. v. 19. und Colosser C. 3. v. 16.
die Gemeinden zu geistlichen lieblichen Liedern, Psalmen und
Lob-Gesängen ermahnet, also ist auch sothane Übung in der er-
stern Christlichen Kirche beybehalten worden; Gestalten selbst
ein Heydnischer Scriptor Plinius lib. 10. Epist. 101. in seinem
Brieff an den Kayser Trajanum von denen Christen bezeuget:
Adfirmare eos, quod essent soliti stato die ante lucem convenire
carmenque Christo illorum Deo dicere secum invicem, welche
letztere Worte Catanaus in dem Commentario ad Plinium von
denen unterschiedenen Wechselsweise musicirenden Choren derer
Singenden ausleget, und denselben auch Socrates in seiner Kir-
chen-Historie lib. 6. Cap. 8. pag. 313. bestimmet. Wie dann
auch Hieronymus in seinem Brieff ad Marcellum lib. I. pag. 127.
(X 2 von

von der ersten Kirchen den Enffer im Singen also anrühmet, daß wann man nur auf das Feld hinaus giengae, man den Acker mann sein Halleluja, den Schnitter sein Geistlich Lied und den Wein-Gärtner die Psalmen Davids anstimmen und absingen hörte. Ja, es dörfte nach Maßgebung desjenigen, was wegen Anstimmung der Harffen und Absingens des Lied Moses und des Lied des Lammes in der Offenbarung Johannis C. 15. v. 2. 3. 4. zu lesen ist, nicht ohne Grund zu behaupten seyn, daß auch demahleins in der triumphirenden Kirche, die Music und Anstimmung der Lob-Gesänge zum Preiß Gottes und Christi eine Beschäftigung der glückseligen Einwohner des himmlischen Jerusalem seyn werde; Dahero dann auch der so Grund-gelehrte als gottseelige Theologus zu Francker Dr. Gürtler, in einer kurz vor seinem Tod gehaltenen Oration de corporum & spirituum hominumque & angelorum harmoniâ divinâ, sich auf folgende Art heraus zu lassen kein Bedencken trägt: Tamen adhuc in iis (terris) haremus & choro beatorum hominum electorumque angelorum in coelo canticum novum canentium associati nondum sumus. In hac itaque mortali miserâque vitâ opus suave & sanctum ordiamur, ut in futurâ beatâque immortalitate idem feliciter continuemus & perficiamus.

Was diesemnach in allen und jeden Kirchen-Zeiten vor ein Hauptstück des Gottes-Dienstes angesehen und getrieben worden, und selbst in der seligen Ewigkeit nicht aufhören wird, das haben ja zu Zeiten die größte Potentaten und Fürsten, und darunter insbesondere **Euer Hochfürsil. Durchl.** wegen

wegen Ihrer ungemeinen Gottesfurcht Welt-berühmte Durch-
läuchtigste Vorfahren auf alle Weise evffriagt zu befördern sich
angelegen seyn lassen; Allermassen deren Christ-rühmlichste Be-
mühung darinnen so weit gegangen, daß auch des Glorreichsten
Fürsten und Landgraffens Wilhelmi würdigster Sohn und Nach-
folger Mauritius, Höchstseeligster Gedächtnuß, viele Psalmen Da-
vids und andere Christliche Gesänge mit schönen Melodien in 4.
Stimmen zu componiren, und Anno 1612. in Druck öffentlich
heraus geben zu lassen, Seiner Hohen Fürstlichen Würde nicht
unwürdig oder verkleinerlich zu seyn ermessen hat; Und von
solcher und vorigen Zeiten her sind die Psalmen Davids nebst ande-
ren Gottseeligen Liedern in denen Hochfürstlich-Hessisch-Casselschen
Landen unverrückt nicht allein beybehalten, sondern auch die Kir-
chen-Music mit vielen hierzu gnädigst verordneten Stipendiis un-
terhalten worden.

So bekandt es mir auch nechsteme ist, daß hieran
Euer Hochfürstl. Durchl. Selbstem ein Gott-
gefälliges Vergnügen tragen, und nach dem Vorspiel des Hel-
den und Königs Davids Dero dem Fürstlich-Hessischen Blut fast
eigenen Helden-Muth die Übung des Claviers und Spielung an-
dächtiger Lieder zum Merckmahl und Aufmunterung Dero ge-
heiligten Devotion an die Seite setzen, so wenig entsehe ich mich
der unterthänigsten Freyheit, besonders auch in der Qualicät ei-
nes aus Schmalkalden gebürtigen Hochfürstlich-Hessischen ange-
bohrnen Landes-Kinds und treuesten Unterthanens zu gebrau-
chen,

chen, um **Euer Hochfürstl. Durchl.** gegenwär-
tiges nunmehr von mir edirtes mit denen Psalmen und beyge-
fügten varirten Liedern und Präludien versehenes Choral-Buch
in der tröstlichen demüthigsten Zuversicht zu Füßen zu legen,
und Dero Glorreichen Nahmen in tieffster Ehrfurcht zu wied-
men, daß Dieselbe sothanens mein Unternehmen in keinen Ungna-
den vermercken, sondern das Buch so wohl als dessen Aucto-
rem Dero gnädigsten Aufnahm, Schutzes und Hohen Fürstl.
Hulden zu würdigen geruhen werden. Der ich darmit zu
Dero Höchsten Clementz mich in devotester Un-
terwerffung empfehle, und biß an mein Ende als ein Verehrer
und Bewunderer Dero ausnehmenden Hochfürstlichen Eigen-
schafften und Tugenden verharre

Euer Hochfürstl. Durchl.

Unterthänigst gehorsamster Knecht

Johann Michael Müller.

Borrede.

Vorrede.

Es präsentirt sich hier zum andermahl das Psalm- und Choral- Buch / und zwar in einem neuen Habit / verköfftentlich auch zu einem neuen Nutzen. Denn nachdem der erste Verlag ganz aufgangen / so haben die Verlegere keine Kosten gespart / diesen zweiten Verlag so wohl annehmlicher als nützlicher zu machen. Zu diesem Ende haben sie die nach Schreib- Art arjeko beliebte Noten auswärtig gissen / und diese Edition damit auf gutem weisem Papier nicht nur drucken; sondern auch mit sehr vielen neuen Melodien aus dem Hallischen und andern Gesang- Büchern samt einem grossen Register von einigen tausenden Liedern / welche in den benachbarten Kirchen neu eingeführt / vermehren lassen: Die gottselige Wanders- Lieder / welche keine Melodien gehabt / die bey einer gang'n Gemeinde können gesungen werden / mit brauchbaren / und theils hier schon eingeführt worden / versehen lassen. In dem Werck selbst sind die Rässe zur 4stimmigen Harmonie hin und wieder verbessert / mehrere Abweichungen / welche in verschiedenen Gemeinden / und forderlich in hiesigen Kirchbahnten Herrschaften üblich sind / sub Signo NB. an die Gesänge beygefügt worden: Die noch übrig vorkommende geringe Abgänge kan ein Organist / oder ein Lehrling von seinem Informatore nach der Gemeinde / oder Orts- weise / massen alle Abweichungen zu notiren fast unmöglich ist / selbst beyfügen und ändern lassen. Wann auch ferner verschiedene Noten zusammen gezogen sind / bedeutet solches / wann anders am Ende des Lieds keine Abweichungen damit mit NB. benrchet werden / das mehrere Noten zu einer Sylbe / auch bisweilen etwas geschwinder sollen gesungen werden / e. g. in dem Lied: Allein zu dir Herr Jesu Christ. Im Schluß in Mellen- Thonen ist das gewöhnliche X ausgelassen / mag also ein jeder nach seinem Gefallen dur oder moll greiffen / wo wollen auf den Orgeln die 3ia major prevailiren wird. Ubrigens recommendire des berühmten Herrn Capellmeistern Crouppers Erinnerung in der Vorrede seines Darmstädtschen Choral- Buchs / das es wohl das allerbeste seyn würde / wann der Choral ganz simpel und schlecht gespielt würde / das die Gemeinde die Melodie fein deutlich hören könnte &c. & antecedentia & sequentia verba wohl zu lesen und zu oberviren / und wünsche / das diß Werck so wohl als die variirte Chorale und Psalmen mit kurzen Präludien zur Ehre Gottes und Beförderung des Gesangs bey dem Gottes- Dienst mögen angewendet werden / und recommendire mich zugleich allen Liebhabern der Music zum besten Andenken. Die Tadler aber mögen eine bessere Arbeit verfertigen.

Hannau den 10. Decemb. 1735.

Der Außor.

Daß

Herzog August Bibliothek Wolfenbüttel



* * * * *

Duß nicht geringe Krafft in vielen Liedern stecke,
 Die man von Alters her in Kirchen eingeführt,
 Und daß derselben Schall den Andachts-Trieb erwecke,
 Hat die Erfahrung längst, biß diesen Tag, probirt.
 Daß aber eben so, bey denen neuern Zeiten,
 Die Melodien-Kunst mit Anmuth fort geblüht,
 Dargegen wird man wohl nicht leichtlich können streiten,
 Wann man Vernunft und Ohr hierbey zu Rathe zieht.
 Diß gegenwärt'ge Buch kan solches klar erweisen,
 Wo beydes, Alt und Neu, Herz, Aug' und Ohr ergetzt,
 Daß des Verfassers Fleiß, den jederman muß preisen,
 In leichter Harmonie zusammen hat gesetzt.
GOTT wolle seine Krafft in diese Lieder drücken,
 Daß beydes, Wort und Thon, in Herz und Seele dringt,
 Daß er an selbigen sich innigst mög' erquicken,
 Wann sie ein frommer Christ im Glauben spielt und singt.

Georg Philipp Telemann

3 Psalm I. Wer nicht mit dem Gottlosen u. hat 4. Vers. I



¶

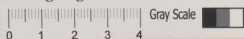
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2 Psalm II. Worauf ist doch der Heyden. hat 6. Vers.

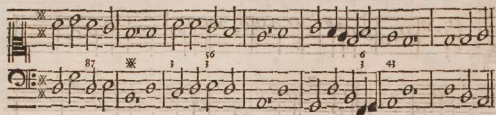
Handwritten musical score for Psalm II, Verse 6. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and accidentals. Above the staves, there are numerous performance instructions and markings, including numbers (e.g., 87, 6, 3, 65, 43, 98, 4, 3, 56, 344, 65, 3, 6, 98, 65, 4), asterisks (*), and a double asterisk (**). The manuscript is aged and shows some wear.

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Psalm III. Wie viel sind der, O Herr. hat 4. Vers.

3



2

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Handwritten musical score for Psalm IV, "O Gott mein Hort. hat 4. Vers." The score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 3, 6, and 4. Ornaments are marked with asterisks (*). Measure numbers 3, 87, 6, 3, 6, 3, 4, 3, 56, 43, 6, 4, 3, 56, 43, 65, and 4 are present. The manuscript is on aged paper with some staining and wear.

Psalm V. O Herr dein Ohren. hat 12. vers.

5



Psalm VI. In deinem grossen Zorn. hat 10. Vers.



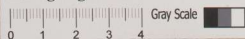
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6 Psalm VII. Mein Hoffnung auf die HErr. hat 81. Vers.

Handwritten musical score for Psalm VII, 'Mein Hoffnung auf die HErr. hat 81. Vers.' The score is written on ten staves, alternating between treble and bass clefs. It features a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values (half, quarter, eighth notes), rests, and accidentals. There are several asterisks (*) and numbers (16, 4, 4, 6, 3, 87, 87, 41, 3, 6, 87) placed above or below the notes, likely indicating specific measures or musical instructions. The paper is aged and shows some staining.

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Psalm IX. Ich will dich HErr. hat 20. Vers.



8 Psalm X. Wie kommts, daß du so ferren, hat 9. Vers.



Psalm XI. Auf Gott mein Trost. hat 3. ein halben Vers.





Psalm XII. Bewahr mich Herz, thu zc. hat 8. Vers.



10 Psalm XIII. Wie lang wilt du, O lieber HErr, 2c. hat 5. Vers.

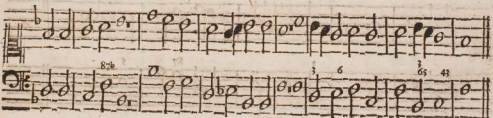


Psalm XIV. Der unweiss Mann, 2c. hat 7. Vers.





Psalm XV. Dem wirst du, lieber Herr re. hat 5. Vers.



2

Handwritten musical score for Psalm XVI, featuring two staves (treble and bass clef) with various musical notations including notes, rests, and ornaments. The score is organized into four systems, each with a treble staff and a bass staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (marked with asterisks). Measure numbers 3, 6, 16, 56, 87, and 9 are visible, indicating specific points in the piece. The manuscript is written on aged paper with some staining and wear.

Psalm XVII. Hör an meine Gerechtigkeit, u. hat 7^{te} Vers. 13



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14 Psalm XVIII. O Herr der du mir, u. hat II. Vers.

Handwritten musical score for Psalm XVIII, Verse II. The score is written on four systems of two staves each. The top staff of each system is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together. Various musical markings are present, including fingerings (e.g., 3, 6, 4, 3), asterisks (*), and measure numbers (e.g., 43, 56, 87). The notation is characteristic of 18th-century manuscript notation.

Psalm XIX. Die Himmel allzumahl, 2c. hat 7. Vers. 15



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16 Psalm XX. Der Herz erhör dich, 2c. hat 4. Vers.



Psalm XXI. Der König wird sich freuen, ic. hat 13. Vers. 17



18 Psalm XXII. Mein Gott, mein Gott, etc. hat 16. Vers.

Psalm XXIII. Mein Hüter, und mein zc. hat 3. Vers. 19



E 2

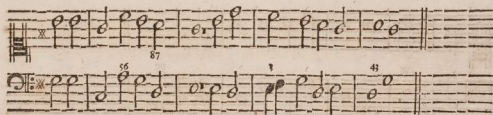
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20 Psalm XXIV. Dem HErrn der Erdfreiß, 2c. hat 5. Vers.

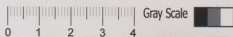
The image displays a handwritten musical score for Psalm XXIV, titled "Dem HErrn der Erdfreiß, 2c. hat 5. Vers." The score is written on two staves, one in treble clef and one in bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. The score is organized into four systems, each consisting of a treble staff and a bass staff. The first system contains two measures, the second system contains two measures, the third system contains two measures, and the fourth system contains two measures. The notation is written in a historical style, with various ornaments and accidentals. The score is printed on aged, slightly yellowed paper.

Psalm XXV. Zu dir ich mein Herz, 2c. hat 10. Vers. 21



© 3

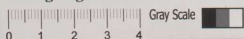
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22 Psalm XXVI. Nicht mich, und schaff mir recht, u. hat 12. Vers.



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Psalm XXVII. Der Herr mein Licht ist, 2c. hat 7. Vers. 23

The image shows a handwritten musical score for Psalm XXVII. The title at the top reads "Psalm XXVII. Der Herr mein Licht ist, 2c. hat 7. Vers. 23". The score is written on two staves, one with a treble clef and one with a bass clef. The music consists of various note values (half notes, quarter notes, eighth notes) and rests. There are several musical markings, including asterisks (*) and numbers (3, 4, 6, 7, 8, 10, 16, 24, 32, 48, 64, 87, 104, 121, 138, 155, 172, 189, 206, 223, 240, 257, 274, 291, 308, 325, 342, 359, 376, 393, 410, 427, 444, 461, 478, 495, 512, 529, 546, 563, 580, 597, 614, 631, 648, 665, 682, 699, 716, 733, 750, 767, 784, 801, 818, 835, 852, 869, 886, 903, 920, 937, 954, 971, 988, 1005, 1022, 1039, 1056, 1073, 1090, 1107, 1124, 1141, 1158, 1175, 1192, 1209, 1226, 1243, 1260, 1277, 1294, 1311, 1328, 1345, 1362, 1379, 1396, 1413, 1430, 1447, 1464, 1481, 1498, 1515, 1532, 1549, 1566, 1583, 1600, 1617, 1634, 1651, 1668, 1685, 1702, 1719, 1736, 1753, 1770, 1787, 1804, 1821, 1838, 1855, 1872, 1889, 1906, 1923, 1940, 1957, 1974, 1991, 2008, 2025, 2042, 2059, 2076, 2093, 2110, 2127, 2144, 2161, 2178, 2195, 2212, 2229, 2246, 2263, 2280, 2297, 2314, 2331, 2348, 2365, 2382, 2399, 2416, 2433, 2450, 2467, 2484, 2501, 2518, 2535, 2552, 2569, 2586, 2603, 2620, 2637, 2654, 2671, 2688, 2705, 2722, 2739, 2756, 2773, 2790, 2807, 2824, 2841, 2858, 2875, 2892, 2909, 2926, 2943, 2960, 2977, 2994, 3011, 3028, 3045, 3062, 3079, 3096, 3113, 3130, 3147, 3164, 3181, 3198, 3215, 3232, 3249, 3266, 3283, 3300, 3317, 3334, 3351, 3368, 3385, 3402, 3419, 3436, 3453, 3470, 3487, 3504, 3521, 3538, 3555, 3572, 3589, 3606, 3623, 3640, 3657, 3674, 3691, 3708, 3725, 3742, 3759, 3776, 3793, 3810, 3827, 3844, 3861, 3878, 3895, 3912, 3929, 3946, 3963, 3980, 3997, 4014, 4031, 4048, 4065, 4082, 4099, 4116, 4133, 4150, 4167, 4184, 4201, 4218, 4235, 4252, 4269, 4286, 4303, 4320, 4337, 4354, 4371, 4388, 4405, 4422, 4439, 4456, 4473, 4490, 4507, 4524, 4541, 4558, 4575, 4592, 4609, 4626, 4643, 4660, 4677, 4694, 4711, 4728, 4745, 4762, 4779, 4796, 4813, 4830, 4847, 4864, 4881, 4898, 4915, 4932, 4949, 4966, 4983, 5000, 5017, 5034, 5051, 5068, 5085, 5102, 5119, 5136, 5153, 5170, 5187, 5204, 5221, 5238, 5255, 5272, 5289, 5306, 5323, 5340, 5357, 5374, 5391, 5408, 5425, 5442, 5459, 5476, 5493, 5510, 5527, 5544, 5561, 5578, 5595, 5612, 5629, 5646, 5663, 5680, 5697, 5714, 5731, 5748, 5765, 5782, 5799, 5816, 5833, 5850, 5867, 5884, 5901, 5918, 5935, 5952, 5969, 5986, 6003, 6020, 6037, 6054, 6071, 6088, 6105, 6122, 6139, 6156, 6173, 6190, 6207, 6224, 6241, 6258, 6275, 6292, 6309, 6326, 6343, 6360, 6377, 6394, 6411, 6428, 6445, 6462, 6479, 6496, 6513, 6530, 6547, 6564, 6581, 6598, 6615, 6632, 6649, 6666, 6683, 6700, 6717, 6734, 6751, 6768, 6785, 6802, 6819, 6836, 6853, 6870, 6887, 6904, 6921, 6938, 6955, 6972, 6989, 7006, 7023, 7040, 7057, 7074, 7091, 7108, 7125, 7142, 7159, 7176, 7193, 7210, 7227, 7244, 7261, 7278, 7295, 7312, 7329, 7346, 7363, 7380, 7397, 7414, 7431, 7448, 7465, 7482, 7499, 7516, 7533, 7550, 7567, 7584, 7601, 7618, 7635, 7652, 7669, 7686, 7703, 7720, 7737, 7754, 7771, 7788, 7805, 7822, 7839, 7856, 7873, 7890, 7907, 7924, 7941, 7958, 7975, 7992, 8009, 8026, 8043, 8060, 8077, 8094, 8111, 8128, 8145, 8162, 8179, 8196, 8213, 8230, 8247, 8264, 8281, 8298, 8315, 8332, 8349, 8366, 8383, 8400, 8417, 8434, 8451, 8468, 8485, 8502, 8519, 8536, 8553, 8570, 8587, 8604, 8621, 8638, 8655, 8672, 8689, 8706, 8723, 8740, 8757, 8774, 8791, 8808, 8825, 8842, 8859, 8876, 8893, 8910, 8927, 8944, 8961, 8978, 8995, 9012, 9029, 9046, 9063, 9080, 9097, 9114, 9131, 9148, 9165, 9182, 9199, 9216, 9233, 9250, 9267, 9284, 9301, 9318, 9335, 9352, 9369, 9386, 9403, 9420, 9437, 9454, 9471, 9488, 9505, 9522, 9539, 9556, 9573, 9590, 9607, 9624, 9641, 9658, 9675, 9692, 9709, 9726, 9743, 9760, 9777, 9794, 9811, 9828, 9845, 9862, 9879, 9896, 9913, 9930, 9947, 9964, 9981, 9998, 10015, 10032, 10049, 10066, 10083, 10100, 10117, 10134, 10151, 10168, 10185, 10202, 10219, 10236, 10253, 10270, 10287, 10304, 10321, 10338, 10355, 10372, 10389, 10406, 10423, 10440, 10457, 10474, 10491, 10508, 10525, 10542, 10559, 10576, 10593, 10610, 10627, 10644, 10661, 10678, 10695, 10712, 10729, 10746, 10763, 10780, 10797, 10814, 10831, 10848, 10865, 10882, 10899, 10916, 10933, 10950, 10967, 10984, 11001, 11018, 11035, 11052, 11069, 11086, 11103, 11120, 11137, 11154, 11171, 11188, 11205, 11222, 11239, 11256, 11273, 11290, 11307, 11324, 11341, 11358, 11375, 11392, 11409, 11426, 11443, 11460, 11477, 11494, 11511, 11528, 11545, 11562, 11579, 11596, 11613, 11630, 11647, 11664, 11681, 11698, 11715, 11732, 11749, 11766, 11783, 11800, 11817, 11834, 11851, 11868, 11885, 11902, 11919, 11936, 11953, 11970, 11987, 12004, 12021, 12038, 12055, 12072, 12089, 12106, 12123, 12140, 12157, 12174, 12191, 12208, 12225, 12242, 12259, 12276, 12293, 12310, 12327, 12344, 12361, 12378, 12395, 12412, 12429, 12446, 12463, 12480, 12497, 12514, 12531, 12548, 12565, 12582, 12599, 12616, 12633, 12650, 12667, 12684, 12701, 12718, 12735, 12752, 12769, 12786, 12803, 12820, 12837, 12854, 12871, 12888, 12905, 12922, 12939, 12956, 12973, 12990, 13007, 13024, 13041, 13058, 13075, 13092, 13109, 13126, 13143, 13160, 13177, 13194, 13211, 13228, 13245, 13262, 13279, 13296, 13313, 13330, 13347, 13364, 13381, 13398, 13415, 13432, 13449, 13466, 13483, 13500, 13517, 13534, 13551, 13568, 13585, 13602, 13619, 13636, 13653, 13670, 13687, 13704, 13721, 13738, 13755, 13772, 13789, 13806, 13823, 13840, 13857, 13874, 13891, 13908, 13925, 13942, 13959, 13976, 13993, 14010, 14027, 14044, 14061, 14078, 14095, 14112, 14129, 14146, 14163, 14180, 14197, 14214, 14231, 14248, 14265, 14282, 14299, 14316, 14333, 14350, 14367, 14384, 14401, 14418, 14435, 14452, 14469, 14486, 14503, 14520, 14537, 14554, 14571, 14588, 14605, 14622, 14639, 14656, 14673, 14690, 14707, 14724, 14741, 14758, 14775, 14792, 14809, 14826, 14843, 14860, 14877, 14894, 14911, 14928, 14945, 14962, 14979, 14996, 15013, 15030, 15047, 15064, 15081, 15098, 15115, 15132, 15149, 15166, 15183, 15200, 15217, 15234, 15251, 15268, 15285, 15302, 15319, 15336, 15353, 15370, 15387, 15404, 15421, 15438, 15455, 15472, 15489, 15506, 15523, 15540, 15557, 15574, 15591, 15608, 15625, 15642, 15659, 15676, 15693, 15710, 15727, 15744, 15761, 15778, 15795, 15812, 15829, 15846, 15863, 15880, 15897, 15914, 15931, 15948, 15965, 15982, 16000, 16017, 16034, 16051, 16068, 16085, 16102, 16119, 16136, 16153, 16170, 16187, 16204, 16221, 16238, 16255, 16272, 16289, 16306, 16323, 16340, 16357, 16374, 16391, 16408, 16425, 16442, 16459, 16476, 16493, 16510, 16527, 16544, 16561, 16578, 16595, 16612, 16629, 16646, 16663, 16680, 16697, 16714, 16731, 16748, 16765, 16782, 16799, 16816, 16833, 16850, 16867, 16884, 16901, 16918, 16935, 16952, 16969, 16986, 17003, 17020, 17037, 17054, 17071, 17088, 17105, 17122, 17139, 17156, 17173, 17190, 17207, 17224, 17241, 17258, 17275, 17292, 17309, 17326, 17343, 17360, 17377, 17394, 17411, 17428, 17445, 17462, 17479, 17496, 17513, 17530, 17547, 17564, 17581, 17598, 17615, 17632, 17649, 17666, 17683, 17700, 17717, 17734, 17751, 17768, 17785, 17802, 17819, 17836, 17853, 17870, 17887, 17904, 17921, 17938, 17955, 17972, 17989, 18006, 18023, 18040, 18057, 18074, 18091, 18108, 18125, 18142, 18159, 18176, 18193, 18210, 18227, 18244, 18261, 18278, 18295, 18312, 18329, 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20777, 20794, 20811, 20828, 20845, 20862, 20879, 20896, 20913, 20930, 20947, 20964, 20981, 21000, 21017, 21034, 21051, 21068, 21085, 21102, 21119, 21136, 21153, 21170, 21187, 21204, 21221, 21238, 21255, 21272, 21289, 21306, 21323, 21340, 21357, 21374, 21391, 21408, 21425, 21442, 21459, 21476, 21493, 21510, 21527, 21544, 21561, 21578, 21595, 21612, 21629, 21646, 21663, 21680, 21697, 21714, 21731, 21748, 21765, 21782, 21799, 21816, 21833, 21850, 21867, 21884, 21901, 21918, 21935, 21952, 21969, 21986, 22003, 22020, 22037, 22054, 22071, 22088, 22105, 22122, 22139, 22156, 22173, 22190, 22207, 22224, 22241, 22258, 22275, 22292, 22309, 22326, 22343, 22360, 22377, 22394, 22411, 22428, 22445, 22462, 22479, 22496, 22513, 22530, 22547, 22564, 22581, 22598, 22615, 22632, 22649, 22666, 22683, 22700, 22717, 22734, 22751, 22768, 22785, 22802, 22819, 22836, 22853, 22870, 22887, 22904, 22921, 22938, 22955, 22972, 22989, 23006, 23023, 23040, 23057, 23074, 23091, 23108, 23125, 23142, 23159, 23176, 23193, 23210, 23227, 23244, 23261, 23278, 23295, 23312, 23329, 23346, 23363, 23380, 23397, 23414, 23431, 23448, 23465, 23482, 23499, 23516, 23533, 23550, 23567, 23584, 23601, 23618, 23635, 23652, 23669, 23686, 23703, 23720, 23737, 23754, 23771, 23788, 23805, 23822, 23839, 23856, 23873, 23890, 23907, 23924, 23941, 23958, 23975, 23992, 24009, 24026, 24043, 24060, 24077, 24094, 24111, 24128, 24145, 24162, 24179, 24196, 24213, 24230, 24247, 24264, 24281, 24298, 24315, 24332, 24349, 24366, 24383, 24400, 24417, 24434, 24451, 24468, 24485, 24502, 24519, 24536, 24553, 24570, 24587, 24604, 24621, 24638, 24655, 24672, 24689, 24706, 24723, 24740, 24757, 24774, 24791, 24808, 24825, 24842, 24859, 24876, 24893, 24910, 24927, 24944, 24961, 24978, 24995, 25012, 25029, 25046, 25063, 25080, 25097, 25114, 25131, 25148, 25165, 25182, 25199, 25216, 25233, 25250, 25267, 25284, 25301, 25318, 25335, 25352, 25369, 25386, 25403, 25420, 25437, 25454, 25471, 25488, 25505, 25522, 25539, 25556, 25573, 25590, 25607, 25624, 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28074, 28091, 28108, 28125, 28142, 28159, 28176, 28193, 28210, 28227, 28244, 28261, 28278, 28295, 28312, 28329, 28346, 28363, 28380, 28397, 28414, 28431, 28448, 28465, 28482, 28499, 28516, 28533, 28550, 28567, 28584, 28601, 28618, 28635, 28652, 28669, 28686, 28703, 28720, 28737, 28754, 28771, 28788, 28805, 28822, 28839, 28856, 28873, 28890, 28907, 28924, 28941, 28958, 28975, 28992, 29009, 29026, 29043, 29060, 29077, 29094, 29111, 29128, 29145, 29162, 29179, 29196, 29213, 29230, 29247, 29264, 29281, 29298, 29315, 29332, 29349, 29366, 29383, 29400, 29417, 29434, 29451, 29468, 29485, 29502, 29519, 29536, 29553, 29570, 29587, 29604, 29621, 29638, 29655, 29672, 29689, 29706, 29723, 29740, 29757, 29774, 29791, 29808, 29825, 29842, 29859, 29876, 29893, 29910, 29927, 29944, 29961, 29978, 29995, 30012, 30029, 30046, 30063, 30080, 30097, 30114, 30131, 30148, 30165, 30182, 30199, 30216, 30233, 30250, 30267, 30284, 30301, 30318, 30335, 30352, 30369, 30386, 30403, 30420, 30437, 30454, 30471, 30488, 30505, 30522, 30539, 30556, 30573, 30590, 30607, 30624, 30641, 30658, 30675, 30692, 30709, 30726, 30743, 30760, 30777, 30794, 30811, 30828, 30845, 30862, 30879, 30896, 30913, 30930, 30947, 30964, 30981, 30998, 31015, 31032, 31049, 3

24 Psalm XXVIII. Zu dir schrey ich, etc. hat 6. Vers.

The musical score is written on ten staves, alternating between treble and bass clefs. The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Ornaments are marked with 'X' symbols. A repeat sign is present at the end of the piece.

Psalm XXIX. Ihr Gewaltigen von Macht, ꝛc. hat 5. Vers 25

The image displays a handwritten musical score for Psalm XXIX, titled "Ihr Gewaltigen von Macht, ꝛc. hat 5. Vers 25". The score is written on two staves, likely representing a vocal and a basso continuo part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The score is divided into measures by vertical bar lines. Various musical notations are present, including notes, rests, and dynamic markings. The first staff contains measures 1 through 10, with notes and rests. The second staff contains measures 11 through 20, with notes and rests. The third staff contains measures 21 through 30, with notes and rests. The fourth staff contains measures 31 through 40, with notes and rests. The fifth staff contains measures 41 through 50, with notes and rests. The sixth staff contains measures 51 through 60, with notes and rests. The seventh staff contains measures 61 through 70, with notes and rests. The eighth staff contains measures 71 through 80, with notes and rests. The ninth staff contains measures 81 through 90, with notes and rests. The tenth staff contains measures 91 through 100, with notes and rests. The score is written in a clear, legible hand, with various musical notations and dynamic markings. The first staff contains measures 1 through 10, with notes and rests. The second staff contains measures 11 through 20, with notes and rests. The third staff contains measures 21 through 30, with notes and rests. The fourth staff contains measures 31 through 40, with notes and rests. The fifth staff contains measures 41 through 50, with notes and rests. The sixth staff contains measures 51 through 60, with notes and rests. The seventh staff contains measures 61 through 70, with notes and rests. The eighth staff contains measures 71 through 80, with notes and rests. The ninth staff contains measures 81 through 90, with notes and rests. The tenth staff contains measures 91 through 100, with notes and rests. The score is written in a clear, legible hand, with various musical notations and dynamic markings.

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26 Psalm XXX. Ich will dich preisen Herr Gott, etc. hat 8. Vers.



Psalm XXXI. Auf dich setz ich HErr, u. hat 19. Vers. 27



D 2

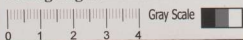
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28 Psalm XXXII, O seelig muß ich diesen Menschen, 2c. hat 5^{te} Vers.

Handwritten musical score for Psalm XXXII, 5th verse. The score is written on four systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music consists of eighth and sixteenth notes, with various rests and accidentals. Fingerings (1-6) and breath marks (asterisks) are indicated throughout the piece.

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Pfalm XXXIII. Wohl auf ihr Heiligen, 2. hat II. Vers. 29



2 3

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30 Psalm XXXIV. Ich will nicht lassen ab, u. hat 10, Vers

The image displays a handwritten musical score for Psalm XXXIV, titled "Ich will nicht lassen ab, u. hat 10, Vers". The score is written on two staves, likely representing a vocal line and a basso continuo line. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into measures, with some measures containing multiple notes. The handwriting is in a historical style, and the paper shows signs of age. The score is divided into two systems, each with two staves. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation is in a historical style, and the paper shows signs of age. The score is divided into two systems, each with two staves. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation is in a historical style, and the paper shows signs of age.

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Gray Scale



Psalm XXXV. Ficht wider meine Vnschetter, ic. hat 13. Vers. 31



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32 Psalm XXXVI. Aus des Gottlosen Thun, 26. hat 5. Vers.

Handwritten musical score for Psalm XXXVI, 26th verse. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several 'X' marks above the staves, likely indicating specific notes or measures. Fingering numbers (1-5) and breath marks (b) are present above certain notes. The score ends with a double bar line on the tenth staff.

Psalm XXXVII. Erzürn dich nicht, u. hat 20. Vers. 33

The image shows a handwritten musical score for Psalm XXXVII, titled "Erzürn dich nicht, u. hat 20. Vers." with the number 33 in the top right corner. The score is written on two staves, likely representing a vocal line and a lute or keyboard accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals. There are several markings above the notes, including the number 3, 4, 6, and 87, which likely indicate fingerings or specific musical instructions. The score is written in a historical style, with a key signature of one flat (B-flat) and a common time signature (C). The paper is aged and shows some wear, with a small tear visible near the bottom right corner.

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34 Psalm XXXVIII. Herz zur Sucht in deinem, 2c. hat 22. Vers.



Psalm XXXIX. Ich war bey mir entschlossen, 2c. hat 8. Vers.





Psalm XL. Ich hab gewart des Herren, u. hat 8. Vers.



2

Herzog August Bibliothek Wolfenbüttel



36 Psalm XLI. Wohl dem, der einen Armen, 2c. hat 61. Vers.

The musical score is written on two systems of staves. Each system consists of a treble clef staff and a bass clef staff. The music is in common time (C). The first system includes figured bass numbers: 3, 6, 4, 3, 6, 87. The second system includes: *, 87, 4, 65. The third system includes: 65, 43, *, 65, *, *. The fourth system includes: 87, 43, 56, 4. The score concludes with a double bar line.

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Gray Scale



Psalm XLII. Wie nach einer Wasser, 2c. hat 7. Vers. 37



33 Psalm XLIII. Nicht mich Herr Gott, du hast 5. Vers.



Psalm XLIV. Her: Gott wir han mit, ic. hat 13. Vers 39



Herzog August Bibliothek Wolfenbüttel



Gray Scale



40 Psalm XLV. Mein Herz fürbringen, 2c. hat 8. Vers.

Handwritten musical score for Psalm 45, 'Mein Herz fürbringen, 2c. hat 8. Vers.' The score is written on four systems of two staves each. The top staff of each system is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a historical style with various ornaments and figured bass notation. The first system has measures 56, 4, 3, 3, 6, 4, 3, 6. The second system has measures 87, 65, 3, 65, 4, 1, 65, 4. The third system has measures 43, 98, 43, 98, 3, 6, 65, 43. The fourth system has measures 56, 43, 65, 56, 43, 98, 4. The score ends with a double bar line.

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Psalm XLVI. Zu Gott wir unsre Zuflucht, 2c. hat 51. Vers. 41

The musical score is written on four systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some markings like 'b', '3', '4', '6', '87', and '4*' scattered throughout the score.

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42 Psalm XLVII, Nun ihr Völker all, etc. hat 4. Vers.

The musical score is written on ten staves, alternating between Treble and Bass clefs. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Ornaments are marked with 'X' and '3'. Measure numbers 56, 87, and 88 are visible.

Psalm XLVIII. Der Herr ist groß in Gottes, zc. hat 51. Vers. 43

The image shows a handwritten musical score for Psalm XLVIII. The score is written on two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The music is in a single system, with a key signature of one flat (B-flat). The score includes various musical symbols such as clefs, bar lines, and ornaments. The notation is in a historical style, with notes and rests clearly visible. The score is divided into measures by vertical bar lines. There are several measures of music, with some measures containing multiple notes and others containing single notes or rests. The score is written in a clear, legible hand, with some corrections and markings visible. The page is numbered 43 in the top right corner. The score is a single system, with the two staves running horizontally across the page. The music is written in a single system, with the two staves running horizontally across the page. The score is a single system, with the two staves running horizontally across the page. The music is written in a single system, with the two staves running horizontally across the page.

Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4

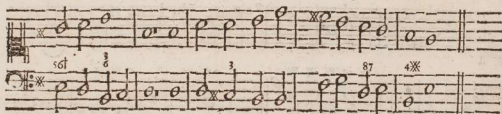
Gray Scale



44 Psalm XLIX. Hört zu ihr Völker, u. hat 7. Vers.

Handwritten musical score for Psalm XLIX, Verse 7. The score is written on eight staves, with the first four staves containing musical notation and the last four staves being empty. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are also some markings like '3', '4', '3', '65b', '56', '3/6', '3/8', and 'X' scattered throughout the score.

Psaln L. Gott der über die Götter, 2c. hat 9. Vers. 45



8 3

Herzog August Bibliothek Wolfenbüttel





Psaln LII. Was thust du dich Irrann, 2c. hat 7. Vers. 47

Psaln LIII. Der unweiß Mann in seinem, 2c. hat 6. Vers.
In der Melodie des XIV. Psalms.

Herzog August Bibliothek Wolfenbüttel



48 Psalm LIV. Hilff mir, Herr Gott, u. hat 31. Vers.

The musical score is written on six systems, each consisting of a vocal staff and a figured bass staff. The notation includes various note values (half, quarter, eighth notes), rests, and bar lines. The figured bass staff contains numerical figures (e.g., 3, 6, 5, 4, 3, 6, 8, 7) and asterisks (*) indicating specific harmonic or performance instructions. The key signature is one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line on the final system.

Psalm LV. Erhör mein Bitt und mein Begehren, 2c. hat 14. Vers. 49

The image displays a handwritten musical score for Psalm LV, consisting of two staves (treble and bass clef) and a figured bass line. The notation includes various musical symbols such as notes, rests, and figured bass symbols (e.g., 56f, 4x, 56 3, 43, 3, 65, 4x, 56, x, x, x, 65, 4x). The score is written in a historical style, likely from the 17th or 18th century. The piece concludes with a double bar line and a final figured bass symbol (65).

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Gray Scale



50 Psalm LVI. O Herr Gott erbarm dich, 2c. hat 6. Vers.

The musical score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings. The score is divided into measures by vertical bar lines. The first system contains two measures, the second system contains two measures, the third system contains two measures, the fourth system contains two measures, and the fifth system contains two measures. The notation is handwritten and includes various musical symbols and fingerings.



62

Handwritten musical score for Psalm LVIII, featuring six staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and performance markings such as asterisks (*), crosses (X), and numbers (65, 43, 3, 56, 43, 87, 3, 56, 43). The score is written in a historical style, likely from a 17th or 18th-century manuscript. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a treble clef and a common time signature (C). The fourth staff begins with a bass clef and a common time signature (C). The fifth staff begins with a treble clef and a common time signature (C). The sixth staff begins with a bass clef and a common time signature (C). The score concludes with two empty staves.

Psalm LIX. Errett mich, und beschirm, ꝛ. hat 10. Vers. 53



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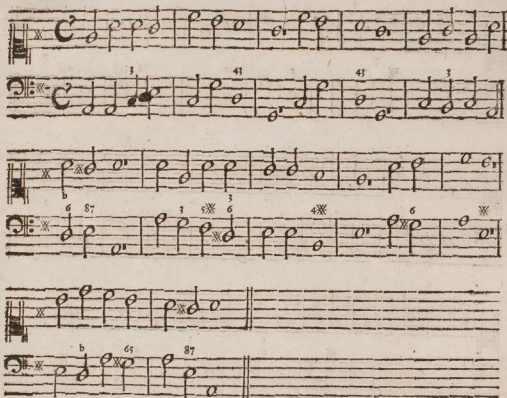
Gray Scale



54 Psalm LX. Gott der du uns verstoßen hast, ic. hat 7. Vers.

The musical score is written on two staves. The top staff uses a treble clef and a common time signature (C). The bottom staff uses a bass clef and a common time signature (C). The music is written in a historical style, featuring various note values (minims, crotchets, quavers) and rests. Figured bass notation is present throughout, with figures such as 3, 3, 87, 87, 6, 3, 6b, 50f, 65, 87, 47, 43, 3, 50f, 4, 3, 6, and 43. The score is divided into measures by vertical bar lines. The paper is aged and shows some staining.

Psaln LXI. Thu Herr mein Geschrey, 2c. hat 7. Vers. 55



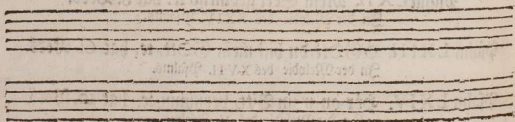
Psaln LXII. Mein Seel gedultig, 2c. hat 8. Vers.
In der Melodie des XXIV. Psalms.

Psaln LXIII. O Gott, du bist mein Gott, 2c. hat 6. Vers.
In der Melodie des XVII. Psalms.

Psaln LXIV. Hör an mein Bitt, vernimm, 2c. hat 10. Vers.
In der Melodie des V. Psalms.

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Psalm LXVI. Tauchjet dem Herren all, re. hat 9^e Vers. 57



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58 Psalm LXVII. GOTT segne uns durch, 2c. hat 3. Vers.
In der Melodie des XXXIII. Psalms.

Psalm LXVIII. GOTT macht sich auf, 2c. hat 16. Vers.
In der Melodie des XXXVI. Psalms.

Psalm LXIX. HER GOTT hilff mir, und 2c. hat 14. Vers.
In der Melodie des LI. Psalms.

Psalm LXX. HER GOTT komm mir, 2c. hat 21. Vers.
In der Melodie des XVII. Psalms.

Psalm LXXI. Auf dich ich all mein Hoffnung, 2c. hat 18. Vers.
In der Melodie des XXXI. Psalms.

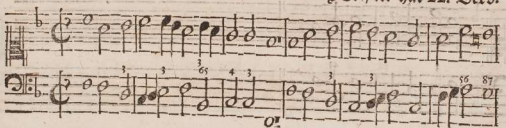
Psalm LXXII. Du wollst deine Gericht HER, 2c. hat 10. Vers.
In der Melodie des LXXV. Psalms.

Psalm LXXIII. Fürwahr GOTT sich mild, 2c. hat 14. Vers.

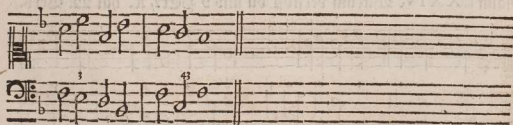




Psalm LXXIV. Warum verstoßst du uns o Herz, ic. hat 22. Vers.



60 Psalm LXXV. D. Hr: Gdt wir loben dich, 2c. hat 6. Vers.

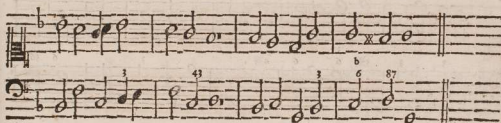


Psalm LXXVI. Gdt ist in Juda wohl bekandt, 2c. hat 7. Vers.
In der Melodie des XXX. Psalms.

Herzog August Bibliothek Wolfenbüttel

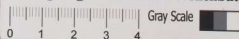


Psaln LXXVII. Zu Gott in dem Himmel, 2c. hat II. Vers. 61



53

Herzog August Bibliothek Wolfenbüttel



62 Psalm LXXVIII. Merck auf mein Volk, ic. hat 36. Vers.

The image displays a handwritten musical score for Psalm LXXVIII, titled "Merck auf mein Volk, ic. hat 36. Vers." The score is written on two staves, likely representing a vocal line and a basso continuo line. The notation includes various musical symbols such as notes, rests, and ornaments. The score is organized into six systems, each consisting of a vocal staff and a basso continuo staff. The basso continuo staff includes figured bass notation, which consists of numbers and symbols (like 'x' and 'b') indicating the harmonic structure. The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. The page number "62" is written in the top left corner.

Psalm LXXIX. Die Henden, Herz, sind in zc. hat 61. Vers. 63

The musical score is written on ten staves, alternating between treble and bass clefs. The notation includes various note values, rests, and ornaments. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and ornaments. The score is written in a historical style, likely from a 17th or 18th-century manuscript.

Herzog August Bibliothek Wolfenbüttel

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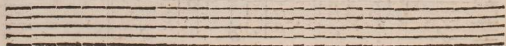
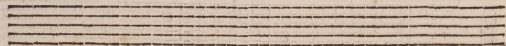
3

4

Gray Scale



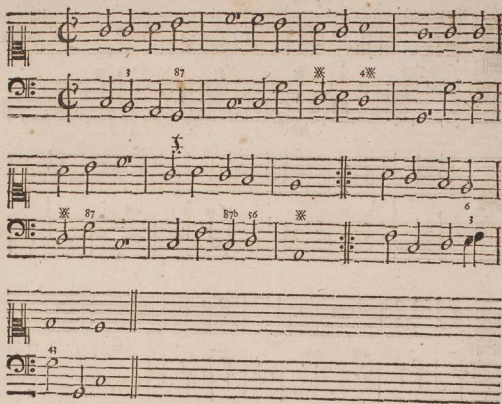
64 Psalm LXXX. Anhör du Hirt Israhel wehrte, 2c. hat II. Vers.



Herzog August Bibliothek Wolfenbüttel



Psalm LXXXI. Singt mit freyer Stimm, 2c. hat 18. Vers. 65



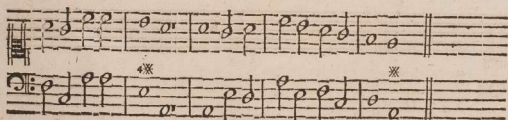
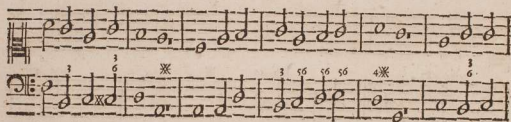
Psalm LXXXII. Gott stehet in seiner, 2c. hat 4. Vers.
In der Melodie des XLVI. Psalms.

3

Herzog August Bibliothek Wolfenbüttel



66 Psalm LXXXIII. O Gott nunmehr so lange, 2c. hat 10. Vers.



Psalm LXXXIV. O Gott der du ein Heerführer, 2. hat 6. Vers. 67

The image shows a handwritten musical score for Psalm LXXXIV. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in common time (C). The notation includes various note values (half notes, quarter notes, eighth notes, and rests) and figured bass (numbers 1-7, 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 score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and a final cadence (double bar line with a cross). The paper is aged and shows some staining.

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0 1 2 3 4

Gray Scale



68 Psalm LX:XXV. Du haſt HErr mit den deinen, 2c. hat 4. Verſ.

The musical score is written on two staves, treble and bass clef. It consists of several measures of music, with various markings including asterisks (*), numbers (43, 56, 87, 65, 41), and other symbols. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

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Psalm LXXXVI. *H*ör dein Ohren, *u.* hat 8₁ Vers. 69
In der Melodie des LXXXVII. Psalms.

Psalm LXXXVII. Gott seine Wohnung, 2c. hat 5. Vers.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on five systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The music is in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations in the margins, including "b" and "sg b 87".

Pfalm LXXXIX. Ich will des Herren Gnad, 2c. hat 20. Vers. 71



Pfalm XC. Du bist auf den wir für und für, 2c. hat 9. Vers.
In der Melodie des LXXVIII. Psalms.

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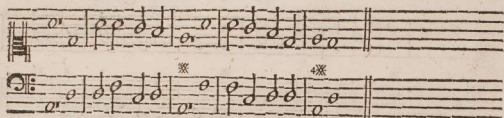


72 Psalm XCI. Wer in des Allerhöchsten ruht, &c. hat 8. Vers.

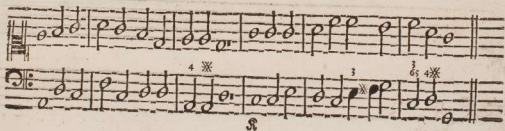
Handwritten musical score for Psalm XCI, measures 1 through 12. The score is written on two staves, Treble and Bass clef, with a common time signature (C). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. Various musical notations are present, including accidentals (sharps, flats, naturals), slurs, and dynamic markings. Measure numbers 16, 3, 6, 7, 8, and 9 are indicated above the staff. Asterisks (*) are placed above certain notes, likely indicating specific performance instructions or editorial markings.

Psalm XCII. Es ist ein billich Dinge, &c. hat 8. Vers.

Handwritten musical score for Psalm XCII, measures 1 through 12. The score is written on two staves, Treble and Bass clef, with a common time signature (C). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. Various musical notations are present, including accidentals (sharps, flats, naturals), slurs, and dynamic markings. Measure numbers 3, 6, 7, 8, 9, 10, 11, and 12 are indicated above the staff. Asterisks (*) are placed above certain notes, likely indicating specific performance instructions or editorial markings.



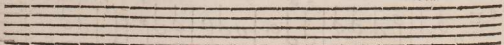
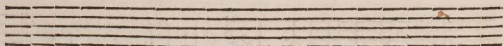
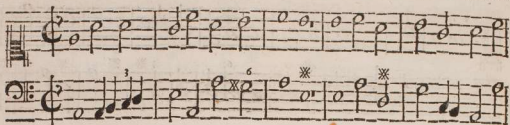
Psalm XCIII. Gott als ein König, 2c. hat 4 Vers.



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74 Psalm XCIV. Herr Gott der du uns straff, 2c. hat 12. Vers.



Psalm XCV. Kommt laßt uns alle fröhlich, 2c. hat 7. Vers. 75

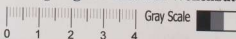
In der Melodie des XXIV. Psalms.

Psalm XCVI, Singet ein neues Lied, 2. u. 3. u. 4. u. 5. u. 6. u. 7. u. 8. u. 9. Vers.

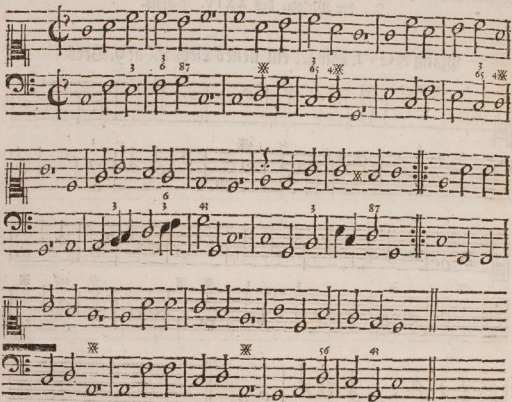


R 2

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76 Psalm XCVII. Der Herr ein König ist, 2c. hat 7. Vers.



Psalm XCVIII. Nun singet ein neues Lied, 2c. hat 4. Vers.
In der Melodie des LXVI. Psalms.

Psalm XCIX. Der Herr herrschen thut, 2c. hat 8. Vers. 77

Handwritten musical score for Psalm XCIX, featuring two staves with notes, rests, and figured bass notation. The score is written in a historical style, likely from a 17th or 18th-century manuscript. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of several measures of notes and rests, with figured bass notation (numbers and symbols) indicating the harmonic structure. The score is divided into two systems, each with two staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, as well as figured bass notation (numbers and symbols) indicating the harmonic structure. The score is written in a historical style, likely from a 17th or 18th-century manuscript.

83

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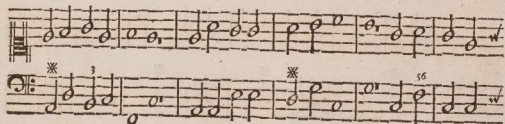
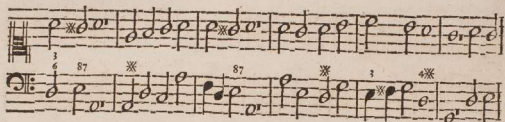
78 Psalm C. Ihr Völker auf Erden all, 2c. hat 4. Vers.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a simple, folk-like style with various note values and rests. The lyrics "The Rose Tree" are written below the staves, aligned with the notes. The score is handwritten on aged, slightly discolored paper.

Psalm CI. Ich hab mir fürgesetzt, &c. hat 8 Vers.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of two staves each. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the melody and bass line. The third system also continues the melody and bass line. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations, including the number '56' and the letter 'S'.

Psalm CII. Mein Gebät, O HErr, erhö're, 2c. hat 16. Vers. 79



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80 Psalm CIII. Nun preiß mein Seel, 2c. hat II. Vers.

Handwritten musical score for Psalm CIII, 'Nun preiß mein Seel, 2c. hat II. Vers.' The score is written on four systems of two staves each. The top staff of each system is in treble clef with a C-clef, and the bottom staff is in bass clef with an F-clef. The music is in common time (C). The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). There are several asterisks (*) and numbers (3, 4, 6, 7) above the notes, likely indicating fingerings or specific musical instructions. The score ends with a double bar line on the fourth system.

Psalm CIV. Wach auf, mein Seel; 2c. hat 171. Vers. 81

The musical score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and ornaments. Fingerings (1-6) and breath marks (asterisks) are indicated throughout the piece. The notation is in a historical style, likely from an 18th-century manuscript.

Herzog August Bibliothek Wolfenbüttel

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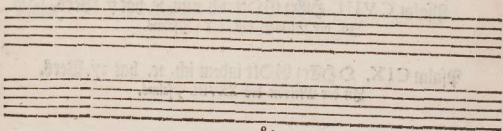
Gray Scale



82 Psalm CV. Nun lobt und danckt Gott, ic. hat 24 Vers.



Psalm C VI. Nun lobt Gott, dann er, 2c. hat 26. Vers. 83



84 Psalm CVII. Danket und lobt den Herren, 2c. hat 21. Vers.

Psalm CVIII. Herr Gott ich nun, 2c. hat 7. Vers.
In der Melodie des LX. Psalms.

Psalm CIX. O Herr Gott indem ich, 2c. hat 17. Vers.
In der Melodie des XXVIII. Psalms.

Psalm CX. Der Herz zu meinem Herrn, 2c. hat 7. Vers. 85



Psalm CXI. Ich dank dir Herz von Herzen, 2c. hat 6. Vers.
In der Melodie des XXIV. Psalms.

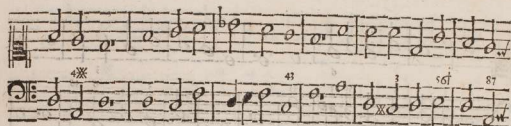
86 Psalm CXII. Wohl diesen Menschen, 2c. hat 6. Vers.

Handwritten musical score for Psalm CXII, 2c. hat 6. Vers. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music consists of half and quarter notes, with some measures containing rests. Various musical markings are present, including fingerings (e.g., 1, 3, 4, 5, 6), ornaments (marked with an asterisk *), and accidentals (sharps and flats). The manuscript shows signs of age, with some ink fading and paper discoloration.

Psalm CXIII. Nun lobt den Herren, ihr 10. hat 5. Vers. 87



88 Psalm CXIV. Da Israel zog aus Egyptenland, &c. hat 4. Vers.



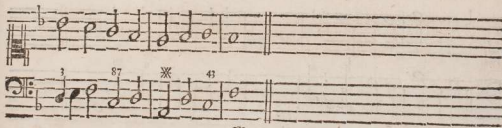
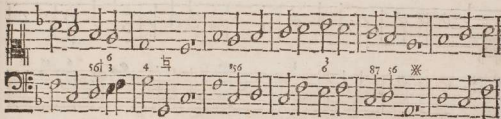
90 Psalm CXVII. Den Herren lobt ihr Heyden, 2c. hat 1. Vers.



Psalm XCVIII. Danckfaget nun und lobt, 2c. hat 14. Vers.
In der Melodie des LXVI. Psalms.

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977 2

92 Psalm CXX. Ich ruff und schrey zu Gott, ic. hat 31. Vers.

Psaln CXXI. Mein Augen ich gen Berg, 2c. hat 4. Vers. 93



3

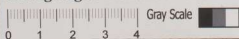
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94 Psalm CXXII. Gefeut hat sich mein Herz, 2c. hat 3. Vers.

The image displays a handwritten musical score on aged paper. It consists of two staves, likely representing a vocal line and a figured bass line. The notation includes various musical symbols such as notes, rests, and clefs. There are also several instances of figured bass notation, including numbers like 56, 43, and 65b, and symbols like 'X' and '3'. The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in a historical style, typical of 17th or 18th-century musical manuscripts.

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Psalm CXXIII. Zu dir, O Höchster Gott, ic. hat 7. Vers. 95

The musical score consists of two staves, treble and bass clef, with various musical notations including notes, rests, and accidentals. The score is divided into measures by bar lines. There are several 'X' marks above some measures, possibly indicating specific notes or ornaments. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

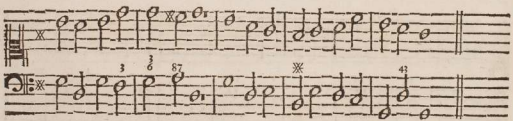
Herzog August Bibliothek Wolfenbüttel



Gray Scale

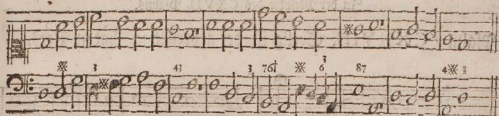


96 Psalm CXXIV. Fürwahr nun Israel wohl, u. hat 4. Vers.

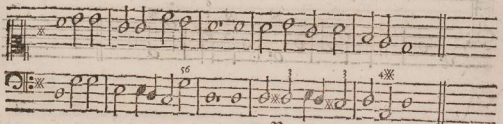
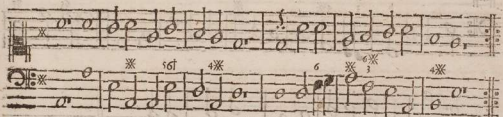


Psalm CXXV. All die auf Gott den Herren, u. hat 4. Vers.





Psalm CXXVI. Da Sion durch sein Macht, u. hat 3. Vers.



22

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Gray Scale

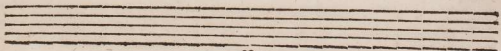
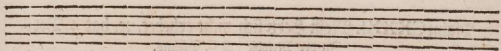
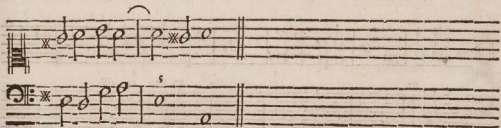
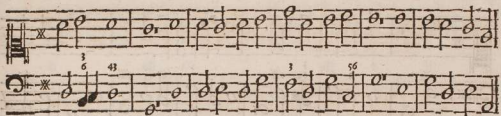


98 Psalm CXXVII. Wann einer schon ein Haus, 2c. hat 5. Vers.
In der Melodie des CXVII. Psalms.

Psalm CXXVIII. Selig ist der gepreiset, 2c. hat 31. Vers.

The image shows a handwritten musical score on two staves. The notation includes various musical symbols such as clefs, notes, rests, and figured bass symbols. The score is written in a historical style, likely from a 17th or 18th-century manuscript. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The notation includes many notes, some with accidentals, and rests. There are also several figured bass symbols, including '87b', '56', '3', '6', '87', '3', '6', '87', 'b', '6', '3', '4', '65', '87', '76', '3', '4'. The score is written in a clear, legible hand, and the paper shows signs of age.

Psalm CXXIX. Von Jugend auf sie mich, 2c. hat 6. Vers. 99



2

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Gray Scale

100 Psalm CXXX. Zu dir von Herzen: Grunde, 2c. hat 4. Vers.

Psalm CXXXI. Mein Herz sich nicht erhebet, 2c. hat 4. Vers.
In der Melodie des C. Psalms,

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Psalm CXXXII. Gedend D Herz, und nimm, 2c. hat 12. Vers 101



3

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Gray Scale



102 Psalm CXXXIII. Schau, wie so fein und lustig, x. hat 2. Vers.



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Gray Scale



Psalm CXXXIV. Ihr Knecht des Herren allzugl. 2c. hat 3. Vers 103



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Gray Scale



104 Psalm CXXXV. Lobt des Herren wehrten Nahm, zc. hat 12. Vers.

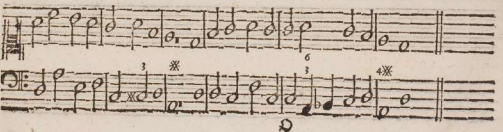
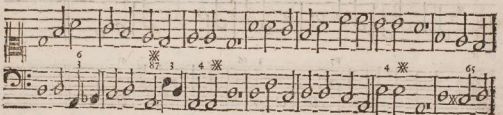


Psalm CXXXVI. Lobt den Herren inniglich, zc. hat 26 Vers.





Psalm CXXXVII. Da wir zu Babylon am Wasser, 2c. hat 5. Vers.



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Gray Scale



106 Psalm CXXXVIII. Ich dancke dir von Herzen, u. hat 4. Vers.

Handwritten musical score for Psalm 106, CXXXVIII. The score is written on six systems of two staves each (treble and bass clef). The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are several asterisks (*) above certain notes, likely indicating ornaments or specific performance instructions. Measure numbers 43, 56, 87, and 41 are visible above the staves. The paper is aged and slightly discolored.

Psaln CXXXIX. Herz, du erforschest, 2c. hat 14. Vers. 107
In der Melodie des XXX. Psalms.

Psaln CXL. Errett mich, O mein lieber Herz, 2c. hat 13. Vers.



Q.

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Gray Scale



108 Psalm C XLI. Zu dir, Herr, thu ich sehnlich, 2c. hat 11. Vers.



Psalm CXLII. Zu Gott dem Herren ich mein, 2c. hat 7. Vers.
In der Melodie des C. Psalms.

Psalm CXLIII. Erhöre mein Bitt O Herz, u. hat 12. Vers. 109

Handwritten musical score for Psalm CXLIII, Verse 109. The score is written on two staves (treble and bass clef) and includes various musical notations such as notes, rests, and accidentals. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

The score consists of three systems of two staves each. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The third system contains measures 13 through 18. The notation includes various musical symbols, including notes, rests, and accidentals, as well as some decorative flourishes.

Empty musical staves at the bottom of the page, indicating the end of the printed score on this page.

110 Psalm CXLIV. Gelobt sey Gott, der mein Hand, u. hat 6^{te}. Vers.



II2 Psalm CXLVI. Meine Seel mit allem, u. hat 8. Vers.



Psal. CXLVII. Lobt Gott den Herren, 2c. hat 10. Vers. 113

Handwritten musical score for Psalm CXLVII, 10th verse. The score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and ornaments. Some notes are marked with '56' and '48', and there are asterisks (*) above certain notes. The manuscript is on aged, slightly discolored paper.

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Gray Scale



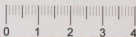
114 Psalm CXLVIII. Nun lobt den Herren, 1c. hat 5. Vers.

Handwritten musical score for Psalm CXLVIII, 'Nun lobt den Herren, 1c. hat 5. Vers.' The score is written on six systems of two staves each (treble and bass clef). The music is in common time (C) and features various rhythmic values including minims, crotchets, and quavers. There are several accidentals (sharps, flats, naturals) and ornaments (marked with asterisks). Fingerings are indicated by numbers 1-5. The score ends with a double bar line and repeat signs. Below the sixth system are two empty systems of staves.

Psalm CXLIX. Nun singt fröhlich E. D. tt. 12. hat 41. Vers. 115



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Gray Scale



116 Psalm CL. Lobet Gott im Himmelreich, 2c. hat 3. Vers.

Register

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Register

über die Psalmen Davids nach ihren Anfangs-Wörter und nach dem Alphabet geſetzt / damit derjenige / dem der Anfang eines Psalms zwar beſfällt / aber gleichwohl nicht weiß / der wieweilte Psalm es in der Ordnung ſey / ſich ſolches daraus erſehen könne.

Pſalm	Blat	Pſalm	Blat.
119 Ach wie ſo ſelig iſt der Menſch	91	140 Errett mich o mein lieber	107
125 All die auf GOTT den HERRN	96	59 Errett mich und beſchirm	53
80 Anhör du Hirt Iſrael	64	92 Es iſt ein billig Dinge	72
71 Auf dich ich all mein Hoffnung	58	37 Ergürne dich nicht über die	33
31 Auf dich ſetz ich HERR mein	27	35 Nicht wider meine Anſichter	31
11 Auf GOTT mein Troſt	8	73 Fürwahr GOTT ſich mild	58
65 Auf Sion dir geſchicht groß	56	124 Fürwahr Iſrael	96
36 Aus des Gottloſen Thun	32	131 Gedencke o HERR	101
16 Bewahr mich HERR mein Troſt	12	122 Gefreut hat ſich mein Herz	94
12 Bewahr mich HERR thu mir	9	144 Gelobt ſey GOTT der mein	110
114 Da Iſrael zog aus Egyptenland	88	93 GOTT als ein König	73
126 Da Sion durch ſein Macht	97	60 GOTT der du uns verſtoſſen haſt	54
137 Da wir zu Babylon am Waſſer	105	50 GOTT der über die GÖTTER	45
107 Dancket und lobet den HERRN	84	76 GOTT iſt in Juda wohl bekandt	60
118 Danckſaget nun und lobt den	90	68 GOTT mach ſich auf mit ſeiner	58
44 Dem HERRN der Erdkreis	20	67 GOTT ſegne uns durch ſeine	58
117 Den HERRN lobt ihr Heyden all	90	87 GOTT ſeine Wohnung	69
97 Der HERR ein König iſt	76	82 GOTT ſiehet in ſeiner Gemeine	65
20 Der HERR erhöhet dich	16	86 HERR dein Ohren zu mir	69
43 Der HERR iſt groß in GOTTES Stadt	43	139 HERR du erforſcheſt wer ich	107
59 Der HERR herrſchen thut	77	94 HERR GOTT der du uns Straff	74
17 Der HERR mein Licht iſt	23	69 HERR GOTT hilff mir und	58
110 Der HERR zu meinem HERRN	85	108 HERR GOTT ich nun bereitet bin	84
21 Der König wird ſich	17	70 HERR GOTT komm mir zu	58
14 Der unweiß Mann in ſeinem	10	51 HERR GOTT nach deiner groſſen	46
53 Der unweiß Mann in ſeinem	49	44 HERR GOTT wir ſan mit unſern	39
79 Die Heyden HERR ſeynd	63	38 HERR zur Zucht in deinem	34
39 Die Himmel allzumal	15	54 Hilff mir HERR GOTT und mich	48
90 Du biſt der auf den wir	71	27 Hör an HERR mein Gerechtigkeit	43
85 Du biſt HERR mit den Deinen	68	64 Hör an mein Bitt vernimm	55
72 Du toläſt deine Gerichte	58	49 Hört zu ihr Böcker ſleißig	44
77 Erbarm dich HERR	51	66 Jauchzet den HERRN	57
35 Erhöre mein Bitt und mein	49	111 Ich danck dir HERR von	85
143 Erhöre o HERR mein Bitt	109	138 Ich danck dir von Herzen	106

403ch

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Psalm

40 Ich habe gewart des HErrn
101 Ich hab mir vorgesetzt vor
116 Ich lieb den HErrn
120 Ich ruf und schrey zu GOTT
39 Ich war bey mir entschlossen
89 Ich will des HErrn Gnad
9 Ich will dich HErr von Herken
30 Ich will dich preisen HErr GOTT
34 Ich will nicht lassen ab
29 Ihr Gewaltigen von Macht
134 Ihr Knecht des HErrn allzugleich
100 Ihr Völsker auf der Erden all
6 In deinem grossen Zorn
95 Kommt laßt uns alle frölich
150 Lobet GOTT im Himmelreich
136 Lobet den HErrn inniglich
135 Lobet des HErrn werthen Nahmen
147 Lobt GOTT den HErrn wie sichs
121 Mein Augen ich gen Berg
102 Mein Gebet o HErr erhöre
21 Mein GOTT mein GOTT
145 Mein GOTT mein König
45 Mein Herz fürbringen will.
131 Mein Herz sich nicht erhebet
7 Mein Hoffnung auf dich HErr
23 Mein Güter und mein Hirt
62 Mein Seel gedultig
146 Mein Seel mit allem Fleisse
78 Merck auf mein Volck
115 Nicht uns/ nicht uns/ o lieber
47 Nun ihr Völsker all
106 Nun lobt GOTT denn er
113 Nun lobt den HErrn ihr sein
148 Nun lobt den HErrn allzugleich
105 Nun lobt und danckt GOTT alle
103 Nun preiß mein Seel
149 Nun singet frölich GOTT
98 Nun singt ein neues Lied
84 O GOTT der du ein Heer Fürst
63 O GOTT du bist mein GOTT
88 O GOTT mein Helfer und

Blat

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115
76
67
55
70
E M D E

Psalm

4 O GOTT mein Hort erhöre mein
83 O GOTT nun mehr so lange
18 O HErr der du mir Macht
5 O HErr dein Ohren zu mir
109 O HErr GOTT in dem ich mich
56 O HErr GOTT erbarm dich
75 O HErr GOTT wir loben dich
8 O Höchster GOTT/ o unser lieber
32 O selig muß ich diesen Menschen
43 Nicht mich HErr GOTT und
26 Nicht mich und schaff mir Recht
58 Sagt mir die ihr euch
23 Schau/ wie so fein und lustig
128 Selig ist der gepreiset
96 Singet ein neues Lied
81 Singt mit freyer Stimmen
61 Thu HErr mein Geschrey
129 Von Jugend auf sie mich
104 Wach auf mein Seel
127 Wann einer schon ein Hauf
74 Warum verstoßtu uns o HErr
52 Was thustu dich Tyrann
15 Wem wirstu lieber HErr
91 Wer in des Allerhöchsten Hut
1 Wer nicht mit den Gottlosen
10 Wie kommts/ daß du so ferren
13 Wie lang wiltu o lieber HErr
42 Wie nach einer Wasserquelle
3 Wie viel seynd der/ o HErr
33 Wol auf ihr Heiligen
41 Wohl dem der einen Armen
112 Wol diesem Menschen
2 Worauf ist doch der Heyden
141 Zu dir HErr thu ich sehnlich
25 Zu dir ich mein Herz erhebe
123 Zu dir o höchster GOTT mein
28 Zu dir schrey ich o treuer
130 Zu dir von Herzen Grunde
142 Zu GOTT dem HErrn ich mein
77 Zu GOTT in dem Himmel droben
46 Zu GOTT wir unser Zuflucht.

Blat

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108
61
41