

BASSUS GENERALIS DAVIDICA,

Das ist:

GENERAL-Bass,

Über die

Psalmen Davids,

Wie selbige von

CLAUDE GAUDIMEL,

In Vier Stimmige Music

gebracht,

Samt einer denen Stimmen angemässenen Transposition, neben einem Zusatz von Erfindung und fürtrefflichem Nutzen
Des GENERAL-Basses.

Von

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Zürich, bei Heidegger und Compagnie, Anno MDCCXXXIV.

Geehrter Kunst- und Music-Liebhaber!

Glaude Gaudimel, ein Franzos / der im Jahr 1572. den 24. Augusti/ als am Tag Bartholomæi, nebst vilen tausend anderen wegen der Religion / zu Lion / auf der also genannten Parissischen Blut-Hochzeit, elendiglich massacirt worden/ hat nebent vielen anderen schönen Werken / die von Marot und Beza in Französische Vers gebrachte Davidische Psalmen mit vier Stimigen Meloden versehen / wie wir Reformierte selbige in Unseren Kirch- und Hausslichen Übungen annoch gebrauchen ; Über welches Psalmen-Werck sich unterschiedliche Liebhaber die Mühe gegeben / einen Bassum Generalem , zu sezen / und zwahr An. 1649. hat der Durchlauchtige Herr Landgraff Moritz zu Hessen Cassel , ein solches zu veranstalten gesucht ; 1692. edirte Daniel Speer , von Breslau gebürtig / Damahls Cantor zu Göppingen / sein CHORAL-Buch / deme er etliche Psalmen inserirte ; 1702. hat Herr Georg Brandauer , sein Psalmen-Werck zu Cassel heraus gegeben. An. 1710. und 1711. kamen widerum zwey Editionen zum Vorschein / das einte unter der Direction Herrn Cumelii , das andere von Herrn Störl. Diese alle sind lauter Meisterstück / und wäre nichts daran auszusezen / wann obige Authores bey dem von Gaudimel gesetzten Bas geblieben wären / allein weil sie ihre Absicht nur auf den Tenor hatten / so hinderte selbige nichts / daß sie nicht einen überall von Gaudimels Composition abgehenden Bassum Generalem eliciren könnten / und aus dieser Ursach sind oben bedeutete Editionen bei Uns/ die wir die Psalmen mit allen Vier Stimmen in der Kirch und privatim üben / unbrauchbar : Bey solcher Beschaffenheit / und auf Annahmen Vornehmer Hoher Standes-Personen habe ich mich schon vor drey Jahren entschlossen / an das Werck zu gehen / und einen Bassum Generalem , zu denen Gaudimelischen Psalmen , zu zeichnen / worzu ich mir ein Exemplar von der ersten und besten Edition , so zu Pariz 1565. in Französischer Sprach in 8. Theilen getruckt / angeschafft / die Psalmen in die Partitur gesetzt / und wie ich solche gefunden / habe ich selbige sorgfältig / ohne was davon oder darzu zu thun / oder abzuändern / (wie es dann nicht anders seyn / und daß kein General-Bas ist / noch heissen kan / in



In welchem etwas mehr / oder weniger anzutreffen / als die Stimmen, worüber man einen Bassum Generalem setzt/ in sich begreissen/) in die Zahlen gebracht/ die Signaturen fleißig gezeichnet/ den Concentum Harmonicum, mit keiner Ligatur, noch diese mit jenem zu wider der Composition des Authoris vermischt ; Ich bin auch in allem pünftlich/ bey denen/ obschon nach der modernen MUSIC hart-scheinenden Übergängen des Gaudimels geblieben/ und ist wohl zu wissen/ daß der sel. Gaudimel, als ein Franzos/ nach der damahlichen/ und auch noch jezo von etlichen beliebten Manier/ (die dannoch nicht wider die Regeln der Composition,) eine Resolutionem per sextam minorem, unterweilen angebracht. Es stehtet auch in keines Menschen Willkuhr/ das Accompanement anderst/ als es die Stimmen erforderen zu setzen/ soll nicht ein erbärmlich Geschrey und unvernünftiger Mischmasch des Claviers, oder eines anderen Fundamental-Instruments entstehen.

Die Transposition ist also eingerichtet / daß jede Stimm nach ihrer Natur und Eigenschaft kan das ihrige ohne Mühe prestieren ; Die Liebhaber der Fest-Gesängen wollen sich nicht irren/ weil sie deren keine in diesem Wercklein antreffen werden : Dann ich habe nichts anders intendiert/ als den Bassum Generalem über die Psalmen zu zeichnen. Man ist über dieses zum Überflüß/ mit vortrefflichen Fest-Gesängen/ so wol der Materie, als musicalischer Composition halben in denen von Zeit zu Zeit heraus gekommenen gesang-Bücheren versehen. Dem unberichteten Liebhaber dienet annoch zur Nachricht/ daß/ nach ob jedem Psalmen stehenden musicalischen Sylben/ jeder Stimm ihr gehöriger Thon und Intervallum müsse vorgezeigt/ und angestimmet werden. Endlich mittheile ich denen Geehrten und verständigen Liebhaberen der Music eine kurze Historische Beschreibung von Erfindung und fürtrefflichem Nutzen des General-Basses.

Bassus Generalis, ist eine niemahls genug zu preissende Erfindung des unvergleichlichen Italiens Ludovici Viadana, der um das Jahr 1605. gelebt/ und An. 1644. an der Domkirch zu Mantua/ und hernach zu Fano einer am Golso di Venetia im Herzogthum Urbino ligenden Päpstlichen Stadt Capellmeister gewesen : sihe Prinz. Music. Hist. c. 12. II. Brand. Biblioth. Cals. pag. 1622. 1643. &c. Mus. Lexic. pag. 633. Die Veranlassung zu diesem unvergleichlich unschätzbarem Vorhaben ist nachfolgendes gewesen :

Weil nach Erfindung der Viel-Stimigen Composition die Alten noch eine lange Zeit ihr Figural-Gesang, ohne mit Einstimmung der Orgeln, Regal, oder anderer Fundamentallischen

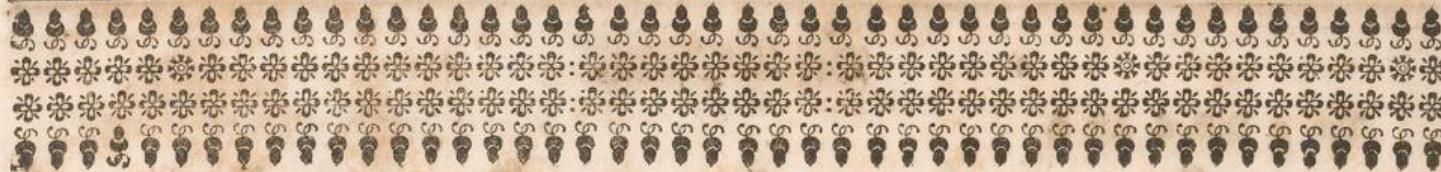
lischen Instrumenten, &c. bestellt. Gestalten ihre Compositiones, und Kirchen - Stuck (dann man damahls von Concerten noch gar nichts gewußt/ noch gehört/) auch darnach eingerichtet waren / daß immer diese bald jene Stimme das Fundament geführt/ und also der Gebrauch der Orgeln darzu nicht absolute nothig gewesen. Wann man aber folgender Zeit die Orgel zu grösserer Zierd, und Verstärkung des Gesangs gebrauchen wollen / haben die Organisten zuvor mit Anwendung viler Zeit / großer Mühe und Arbeit / die Musicalischen Stuck Partiren / oder in Stimmen absezzen / und hernach aus solcher Partitur und Tabulatur mit schlagen und spielen müssen. Da hingegen diese herrliche Invention des General - Basses, eine solche Haubt - Stimme, darinn sich alle andere Stimmen, so vil deren immer seyn mögen / gleichsam concentriren/ also/ das vermittelst gewisser darüber gesetzten Zahlen und Signaturen / der ganze Concentus Harmonicus sich punctlich darnach reguliren kan / und soll / mag demnach diese höchst - rücklich inventirte Stimme, mit gröstem Recht Basis, Compendium, Synopsis, quinta Essentia, &c. das ist / ein Grund/ kurzer Begriff, Auszug, bester Saft und Krafft der ganzen Musicalischen Composition genannt werden/ wordurch die Music zu ihrer Vollkommenheit beförderet worden ; Dahero man grosse Ursach hat / denselbigen in seiner Zierd und Reinigkeit zu erhalten / und denen Liebhaberen nach seinem unschätzbaren Werth anzupreisen / und bekant zu machen. Dann allen Kunst - verständigen genugsam bekant / wie vil einem ganzen Corpori Musico an einem guten Organisten und rechten Tractament des General - Basses gelegen : Von welchem Tractament, und was Bassus Generalis eigentlich seye / wie / und auf was Art und Weise selbiger von einem fleißigen Liebhaber zu erlernen / bin ich entschlossen / G. G. nächstens in einer Regel - mässigen grundlichen Anleitung denen Liebhaberen vorzulegen / und zwar nach Anweisung nachfolgender fürtrefflichen Italienisch - Französisch - und Deutschen Authorum, als da sind : Angeli, Berardi , Bononcini , Begue , Prinz Samber , Beer und Fuhrmann.

Schließlich seye der Geehrte und verständige Music - Liebhaber hiemit Gott anbefohlen/ und gedencke in Gute / dessen / der mit allen rechtschaffenen Musicis die Music zum Lob und Preis Gottes / in beständigem Flor / und Aufnahm / wünschet zu sehen / und zu hören / bis an sein Ende.

BAS-

♪ (o) ♪

♪ (o) ♪



BASSUS GENERALIS.

Der I. Psalm.

Ten. c. Disc. a. Alt. f.

87
65 87

85 5
67 43

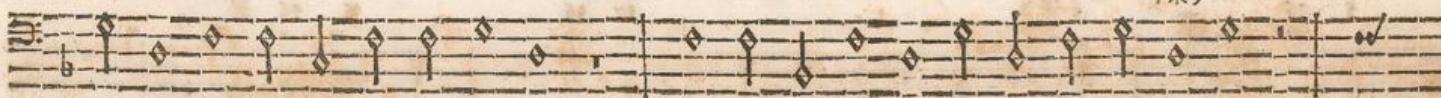
87 56



Ver nicht, ic.

*

5
4*3

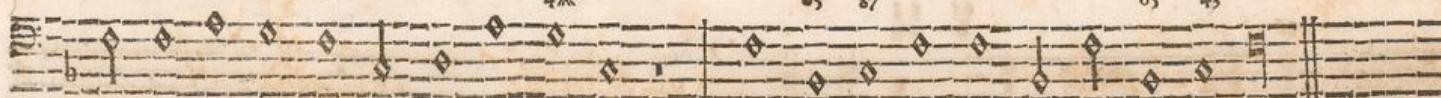


56 56

56 5*3

87 65 87

87 65 43



A

Der



Der II. Psalm.

Ten. g. Disc. d. Alt. d.

Worauf ist doch / 2c.

Figured bass notation from top to bottom:

- 87
- 87
- *
- 87
- 87
- 56

Figured bass notation from top to bottom:

- 4*3
- 87
- *
- b 56
- *
- 56

Figured bass notation from top to bottom:

- 7 5
3 4*3
- 87 56
- 6 56 *
- 7 56

Figured bass notation from top to bottom:

- 5 56
- 6 5
4*3
- 87 56
- 6 56 *
- 56

Figured bass notation from top to bottom:

- 56
- b 53
4*

Der



Der III. Psalm.

Ten. e. Disc. gis. Alt. h.

The musical score consists of five staves of music. The first staff begins with a clef, a key signature of one sharp (F#), and a common time signature. It features a mix of quarter and eighth notes, with some rests. Measure numbers 56, 5, 36, and 87 are marked above the staff. The second staff starts with a clef, a key signature of one sharp (F#), and a common time signature. It contains quarter and eighth notes, with measure numbers 43, 87, and 56 marked. The third staff begins with a clef, a key signature of one sharp (F#), and a common time signature. It includes quarter and eighth notes, with measure numbers 43, 6, and 87 marked. The fourth staff starts with a clef, a key signature of one sharp (F#), and a common time signature. It features quarter and eighth notes, with measure numbers 87, 56*, and 56 marked. The fifth staff begins with a clef, a key signature of one sharp (F#), and a common time signature. It contains quarter and eighth notes, with measure numbers 87, 56, 43, and 5 marked.



Der IV. Psalm.

Ten. c. Disc. g. Alt. e.

O Gott mein / etc.

56 * * 56 43 36 56 56 43

87 56 43 87 56 43

Der



Der V. Psalm.

Ten. g. Disc. g. Alt. d.

250 dein / 2c.

Der VI. Psalm.

Ten. a. Disc. c. Alt. e.

A handwritten musical score page featuring a single staff of music. The staff begins with a clef, followed by a key signature of one sharp (F#). The time signature is common time (indicated by a 'C'). The music consists of a series of eighth-note-like strokes. Above the staff, there are several numerical markings: '87' at the start, '56 43' with a bracket above it, '86' with a bracket above it, '43' with a bracket above it, and '87' at the end. There are also small diamond-shaped marks above some of the notes.

In deinem / 2c.



Der VII. Psalm.

Ten. h. Disc. h. Alt. fis.

A four-line musical staff with various note heads and rests. The notes are represented by diamonds and crosses, with stems pointing upwards or downwards. There are several rests indicated by vertical dashes. Numerical and letter markings are placed above certain notes:

- Top line: 87, 56, 87, 56, 87, b, 56
- Second line: 56, *, 6, *, 56, 56, 87, b, *, *, b, b
- Third line: 87, 56, 5, 87, 87, *, 5, 56
- Fourth line: 7, 56, *, 87, *, b, *

Der



Der VIII. Psalm.

Ten. f. Disc. f. Alt. c.

Musical notation for the 8th Psalm. The music is written on four staves using a soprano C-clef. The notes are represented by vertical stems with small circles at the top. Various numbers and symbols are placed above the notes, likely indicating pitch or rhythm. The numbers include 56, 87, *, 6, 5, 4*, 3, b, 6, 5, and 43. The music consists of two measures followed by a repeat sign.

O Höchster Gott / ic.

Continuation of the musical notation for the 8th Psalm. The music is written on four staves using a soprano C-clef. The notes are vertical stems with small circles. Above the notes are various numbers and symbols: *, 56, 87, b, *, b, 56, 87, 87, 98, 4*, 3. The music consists of two measures followed by a repeat sign.

Der IX. Psalm.

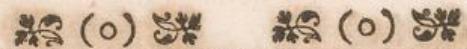
Ten. f. Disc. f. Alt. c.

Musical notation for the 9th Psalm. The music is written on four staves using a soprano C-clef. The notes are vertical stems with small circles. Above the notes are various numbers and symbols: *, *, *, b, 78, 56, 43, and 56. The music consists of two measures followed by a repeat sign.

Ich will dich / ic.

Continuation of the musical notation for the 9th Psalm. The music is written on four staves using a soprano C-clef. The notes are vertical stems with small circles. Above the notes are various numbers and symbols: 4*, 3*, *, 87, 6, b, 4*, 3, and 56. The music consists of two measures followed by a repeat sign.

Der



Der X. Psalm.

Ten. cis. Disc. a. Alt. e.



Wie kommts daß / 2c.



Der



Der XI. Psalm.

Ten. c. Dis. c. Alt. g.



Auf GOTT mein Trost / &c.





Der XII. Psalm.

Ten. c. Dis. f. Alt. c.

Musical notation for the first half of the 12th Psalm, featuring two staves of music with various note heads and rests. Measure numbers 56, 87, 87, 5, 4*3, 56, 87, 87, and 5 are indicated above the staves. The music is in common time, with a key signature of one flat.

Bewahr mich HErr / ic,

Continuation of the musical notation for the 12th Psalm, showing two staves of music with measure numbers 56, 87, 87, 5, 4*3, and 56. The music continues in common time with a key signature of one flat.

Der XIII. Psalm.

Ten. f. Dis. f. Alt. c.

Musical notation for the first half of the 13th Psalm, featuring two staves of music with various note heads and rests. Measure numbers b, 56, 4, 3, *, 87, 5, 4*3, 87, and 56 are indicated above the staves. The music is in common time, with a key signature of one flat.

Wie lang / ic.

Continuation of the musical notation for the 13th Psalm, showing two staves of music with measure numbers 43, 56, 56, 56, *, *, b, b, and 5, 4*3. The music continues in common time with a key signature of one flat.

Der



Der XIV. Psalm.

Ten. f. Dis. as. Alt. c.



Wie lang / ic.



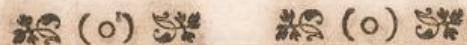
Der XV. Psalm.

Ten. b. Dis. g. Alt. es.



Wem wirst du / ic.





Der XVI. Psalm.

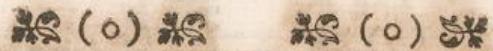
Ten. c. Dis. h. Alt. gis.



Bewahr mich / ic.



Der



Der XVII. Psalm.

Ten. a. Dis. cis. Alt. e;

The musical score consists of four staves. The top staff is for Tenor (a), the second for Alto (e), the third for Bass (b), and the bottom staff is for Organ. The notation uses vertical stems with dots indicating pitch. Measure numbers 87, 56, and 4*3 are placed above the staves at various points. The bass staff contains lyrics: "Hör an / HErr ic."



Der XVIII. Psalm.

Ten. h. Dif. h. Alt. fis.



O H^EN der / ic.



Der

¶ (o) ¶ ¶ (o) ¶

Der XIX. Psalm.

Ten. g. Dis. d. Alt. d.

The image shows four staves of musical notation for a four-part choir. The top staff is for Tenor (g.), the second for Soprano (d.), the third for Alto (d.), and the bottom for Bass (b.). The notation uses diamond-shaped note heads and vertical stems. Measure numbers 87 appear above the first and second staves. Various rhythmic markings are present, including '6', '5', '4*3*', and '5' over '4*3'. The music consists of four measures per staff, with a repeat sign and a double bar line at the end of the fourth measure of each staff.

Die Himmel / u.

This section of the music continues the four-part setting. The top staff is for Tenor (g.), the second for Soprano (d.), the third for Alto (d.), and the bottom for Bass (b.). The notation uses diamond-shaped note heads and vertical stems. Measure numbers 87 appear above the first and second staves. Various rhythmic markings are present, including '6', '5', '4*3*', and '5' over '4*3'. The music consists of four measures per staff, with a repeat sign and a double bar line at the end of the fourth measure of each staff.

Der



Der XX Psalm.

Ten. c. Dis. g. Alt. es:

Musical notation for the 20th Psalm, Tenor part. The music is written on three staves. Measure 1: 87, 4*3. Measure 2: 56, 87, 56. Measure 3: 87, 4*3. The notation uses vertical stems with small circles at the top, typical of early printed music notation.

Der H̄er / ic.

Musical notation for the hymn "Der H̄er / ic.". The music is written on two staves. Measure 1: 6, b, * (with a vertical bar). Measure 2: b, 56, 4*3*, b, 87, 87, 56. Measure 3: 5, 43, *, 56, 87, *, 56, 87, 56. The notation uses vertical stems with small circles at the top.

Der XXI. Psalm.

Ten. b. Dis. f. Alt. d.

Musical notation for the 21st Psalm, Tenor part. The music is written on three staves. Measure 1: 87. Measure 2: 87, *, b, 56, 56, 4*3. Measure 3: 5, 43. The notation uses vertical stems with small circles at the top.

Der König / ic.

Musical notation for the hymn "Der König / ic.". The music is written on two staves. Measure 1: 6. Measure 2: 87, *, 56, 56, 6, 5, 43. The notation uses vertical stems with small circles at the top.

Der



Der XXII. Psalm.

Ten. as. Dis. as. Alt. e.

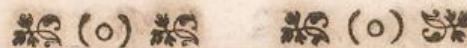


Mein Gott / ic.



C

Der



Der XXIII. Psalm.

Ten. h. Dis. fis. Alt. d.

Musical notation for the first part of the 23rd Psalm, featuring two staves of music with various note heads and rests. The notes are labeled with numbers such as 56, 87, b, and 56*87.

Mein Hüter / re.

Musical notation for the verse "Mein Hüter / re.", continuing from the previous staff. It consists of three staves of music with note heads and rests, labeled with numbers like 56, 87, b, and 56*87.

Der XXIV. Psalm.

Ten. f. Dis. as. Alt. c.

Musical notation for the second part of the 24th Psalm, featuring three staves of music with note heads and rests, labeled with numbers like 87, 56, 87, 5 4*3, 56, 87, b, 6, 87, 87, 56, 5 4*3.

Dem HErrnen der / re.

Musical notation for the verse "Dem HErrnen der / re.", consisting of three staves of music with note heads and rests, labeled with numbers like 56, 87, b, 56, 87, *, 87, b, 5 4*3.

Der



Der XXV. Psalm.

Ten. a. Dis. cis. Alt. e.

Zu dir ich mein / sc.

Der XXVI. Psalm.

Ten. g. Dis. es. Alt. c.

Richt mich und / sc.

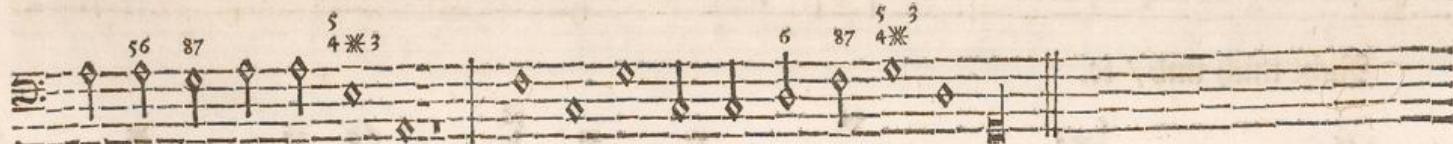
¶ (o) ¶ (o) ¶

Der XXVII. Psalm.

Ten. d. Dif. d. Alt. a:



Der H̄Er mein Liecht / ic,

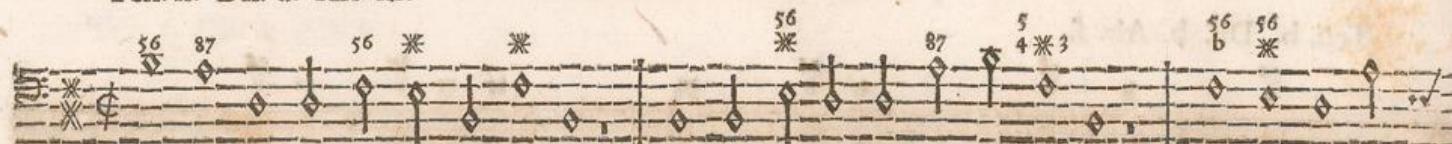


Der



Der XXVIII. Psalm.

Ten. h. Dis. d. Alt. fis.



Zu dir schrey ich / rc.



Der XXIX. Psalm.

Ten. c. Dis. a. Alt. f.



Ihr Gewaltigen / rc.



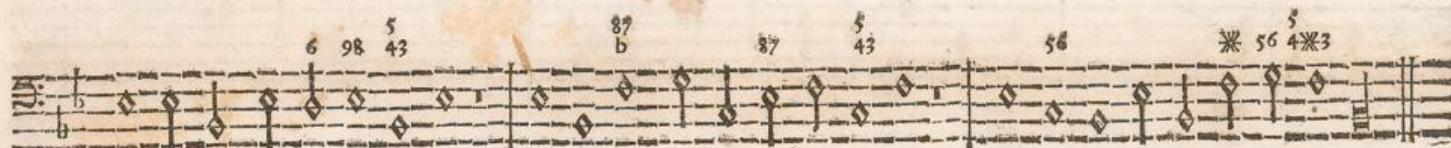
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Der XXX. Psalm.

Ten. b. Dis. b. Alt. f.



Ich will dich preisen / &c.

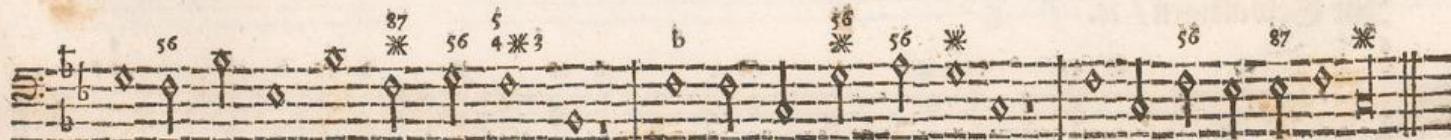


Der XXXI. Psalm.

Ten. c. Dis. g. Alt. es.



Auf dich setz / &c.



Der

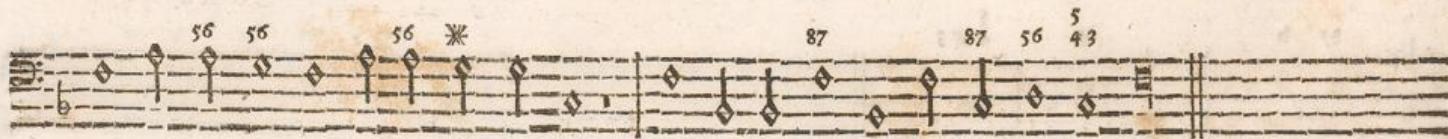
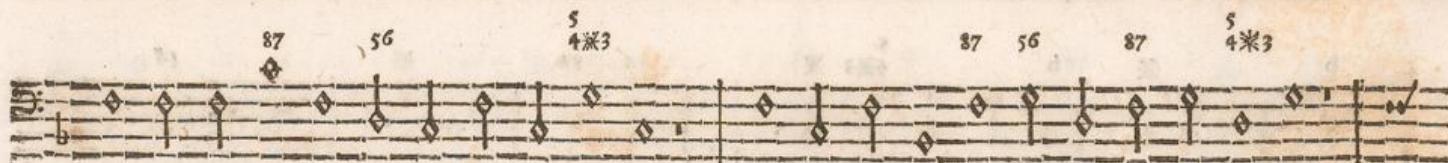


Der XXXII. Psalm.

Ten. f. Dis. a. Alt. c.



O selig muss ich / ic.



Der

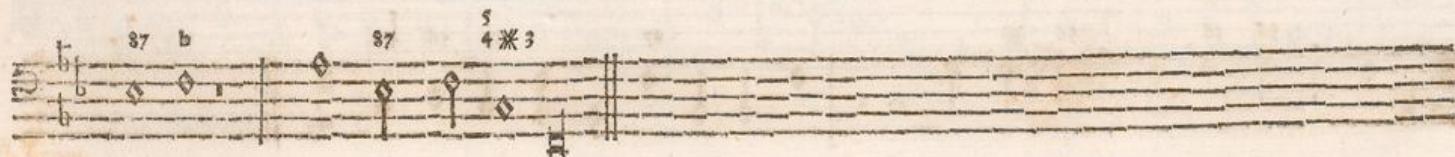
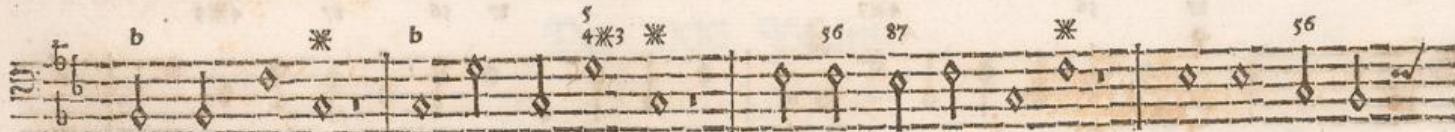


Der XXXIII. Psalm.

Ten. f. Dis. c. Alt. c.



Wolauf ihr Heiligen / sc.



Der

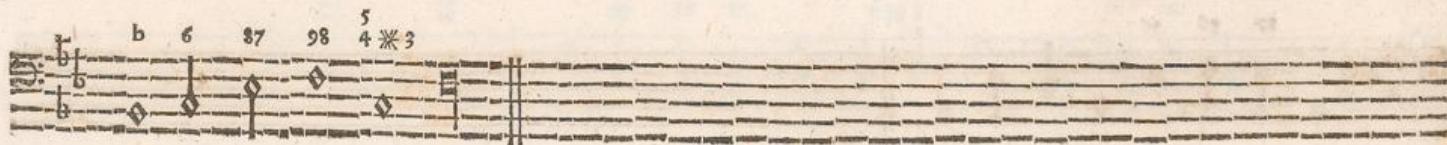


Der XXXIV. Psalm.

Ten. f. Dis. f. Alt. c.

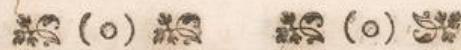


Ich will nicht lassen / &c.



D

Der

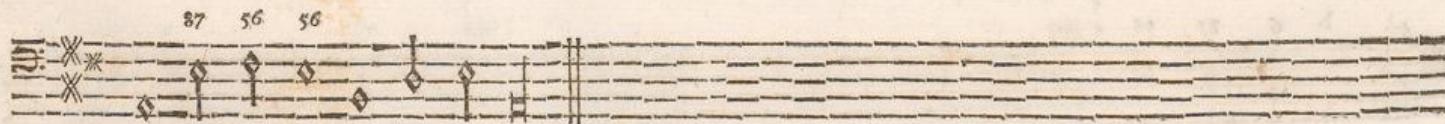


Der XXXV. Psalm.

Ten. a. Dis. e. Alt. c.



Sicht wider meine / 2c.

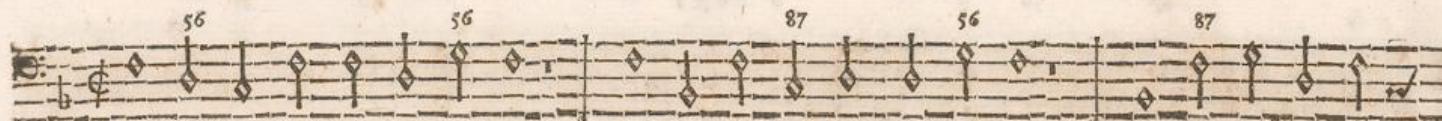


Der

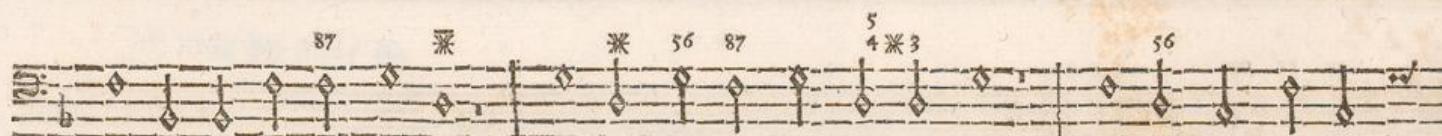
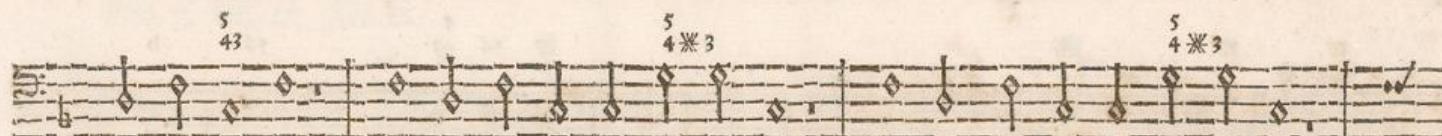


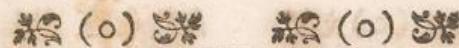
Der XXXVI. Psalm.

Ten. f. Dis. f. Alt. c.



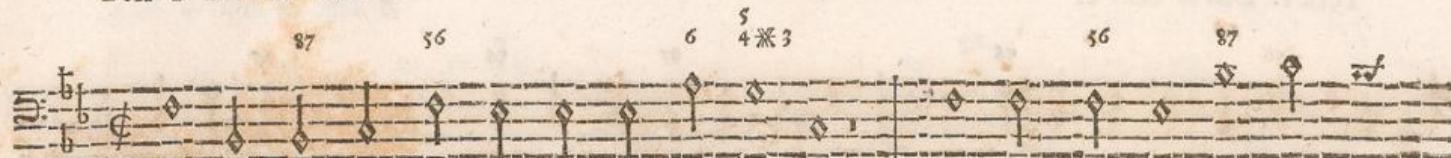
Aus des Gottlosen / ic.



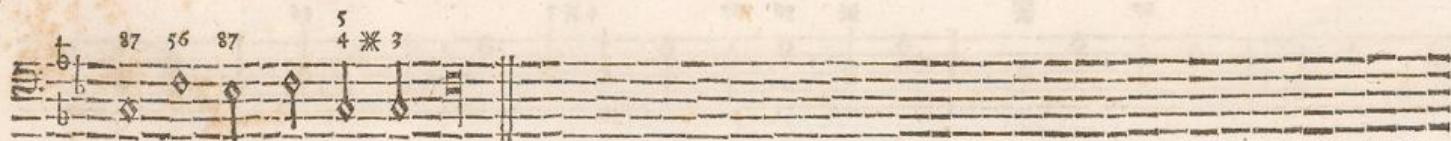
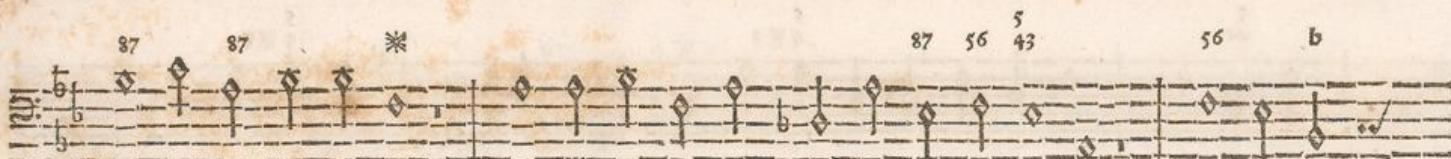


Der XXXVII. Psalm.

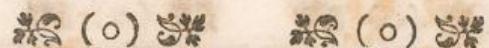
Ten. f. Dis. as. Alt. c.



Erzórne dich nicht / ic,



Der



Der XXXVIII. Psalm.

Ten. c. Dis. a. Alt. e.

Musical notation for the first half of the 38th Psalm. The music is in common time. The vocal line consists of two staves. The first staff starts with a note value of $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The second staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The lyrics "Herr zur Zucht / se," are written below the notes.

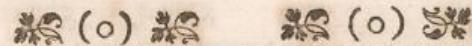
Continuation of the musical notation for the 38th Psalm. The vocal line continues on two staves. The first staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The second staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The lyrics "Herr zur Zucht / se," are written below the notes.

Der XXXIX. Psalm.

Ten. g. Dis. es. Alt. b.

Musical notation for the first half of the 39th Psalm. The music is in common time. The vocal line consists of two staves. The first staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The second staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The lyrics "Ich war by mir / se," are written below the notes.

Continuation of the musical notation for the 39th Psalm. The vocal line continues on two staves. The first staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The second staff starts with $\frac{5}{4}$, followed by $\frac{5}{4}$, then $\frac{5}{4}$. The lyrics "Ich war by mir / se," are written below the notes.

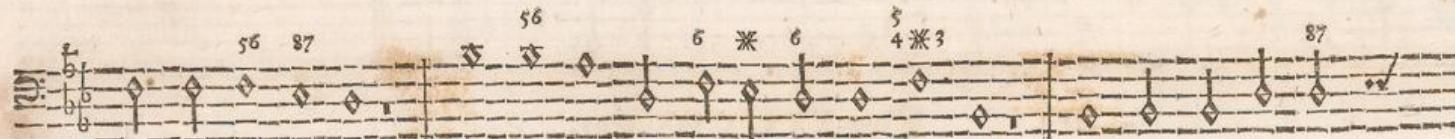


Der XL. Psalm.

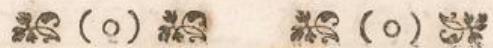
Ten. f. Dis. f. Alt. c.



Ich hab gewart / 2c.



Der

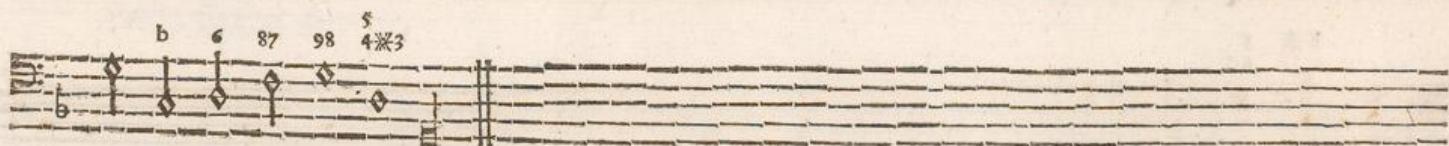
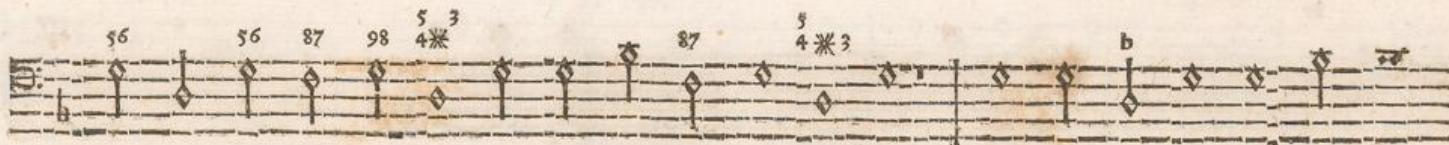


Der XLI. Psalm.

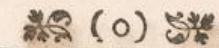
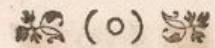
Ten. d. Dis. g. Alt. d:



Wol dem der / sc.



Der

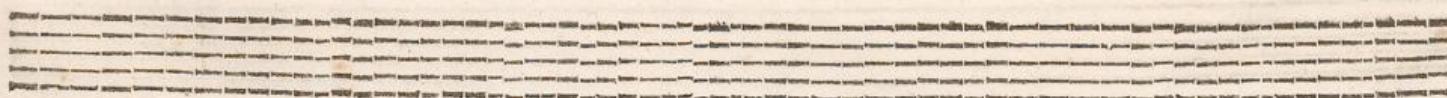
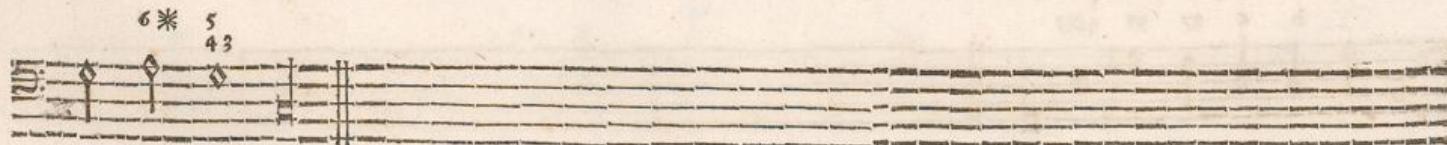
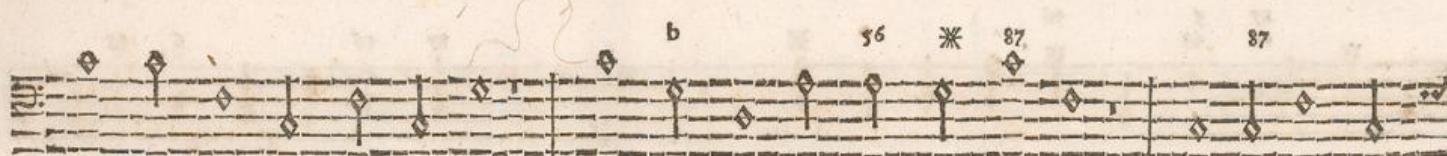
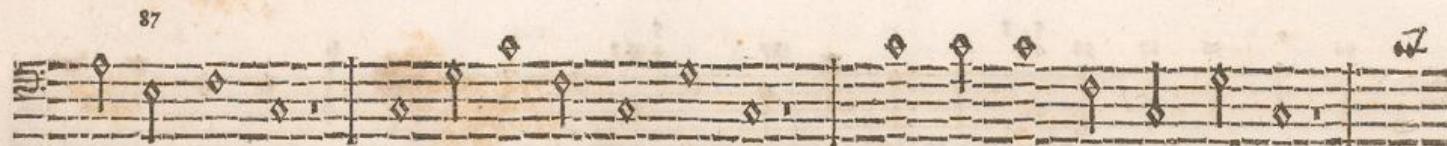


Der XLII. Psalm.

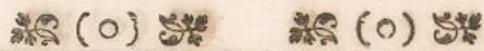
Ten. c. Dis. c. Alt. g.



Wie nach einer / 2c.

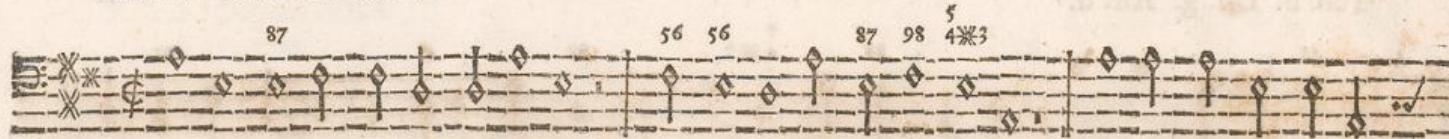


Der

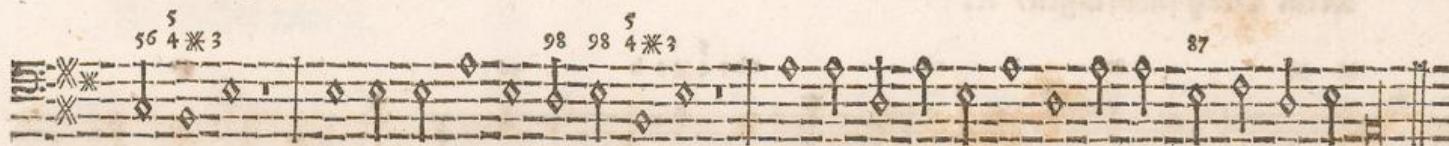


Der XLIII. Psalm.

Ten. a. Dis. cis. Alt. e.

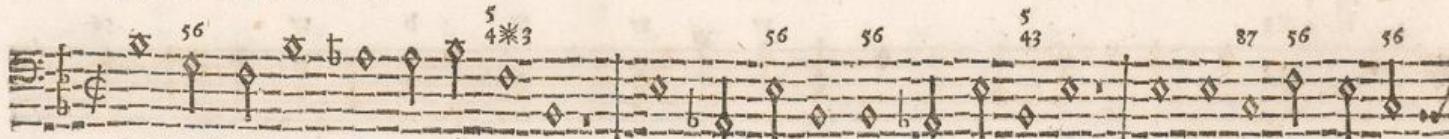


Nicht mich HErr / ic.

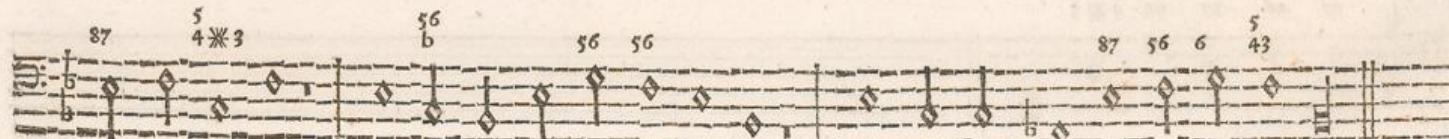
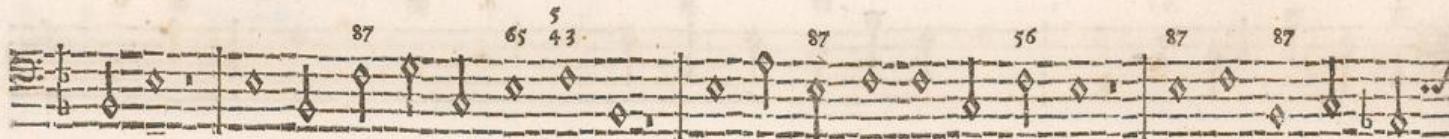


Der XLIV. Psalm.

Ten. b. Dis. f. Alt. d.



HEn Gott wir / ic.



E

Der

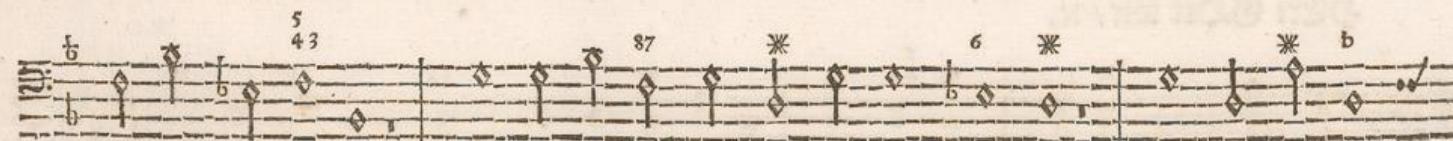


Der XLV. Psalm.

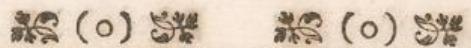
Ten. b. Dis. g. Alt. d.



Mein Herz fürbringen / &c.



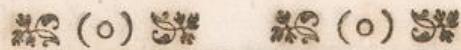
Der



Der XLVI. Psalm.

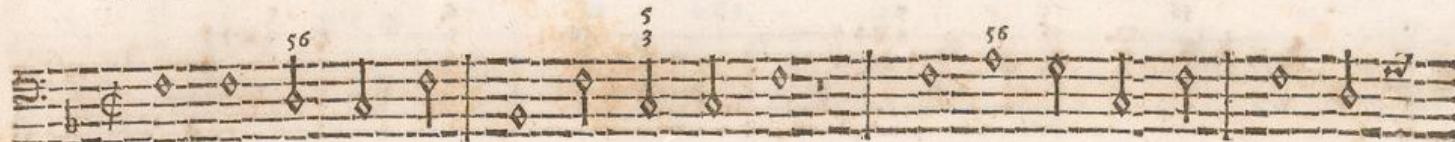
Ten. d. Dis. a. Alt. f.

A four-line musical staff with various note heads and rests. The notes are labeled with numbers and letters: 56, b, 87, 56, 5, 4 * 3, 56, 5, 56, 5, 4 * 3. The staff continues with more notes and rests, including 87, b, 5, 4 * 3, 56, 87, 98, 5, 4 * 3, 56, 87, 9b8, 5, 4 * 3, 56, 6, 98, 5, 4 * 3.

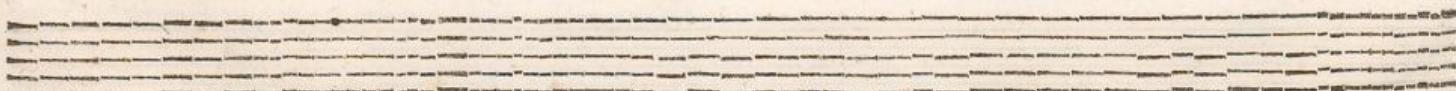
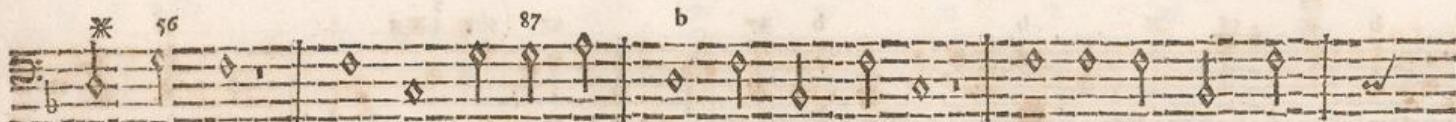


Der XLVII. Psalm.

Ten. c. Dis. a. Alt. f.



Nun ihr Völker / ic.



Der

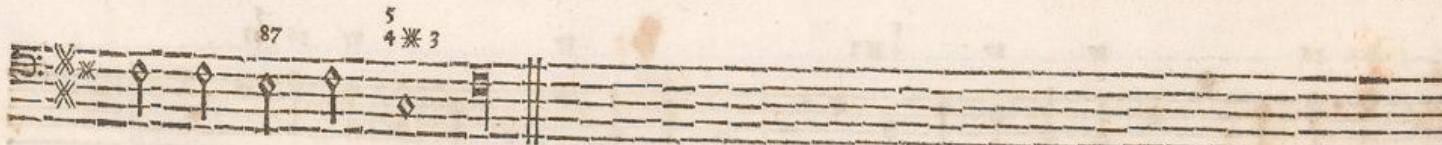


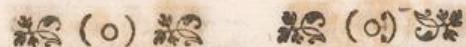
Der XLVIII. Psalm.

Ten. a. Dis. cis. Alt. fis.



Der HErr ist groß / ic.





Der XLIX Psalm.

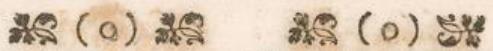
Ten. c. Dif. g. Alt. e.



Hört zu ihr Völker / 2c.



Der



Der L. Psalm.

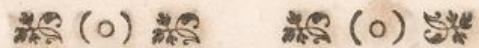
Ten. d. Dis. b. Alt. f.



Gott der über die / ic,



Der

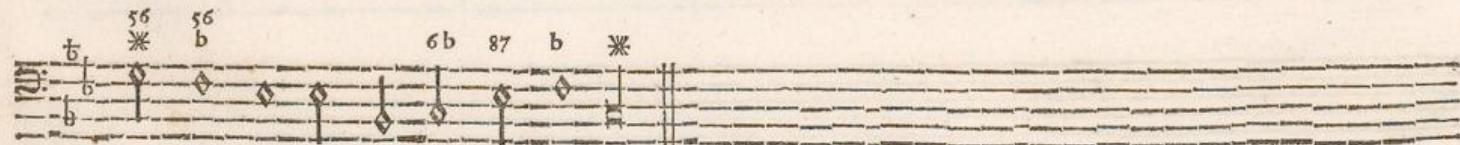
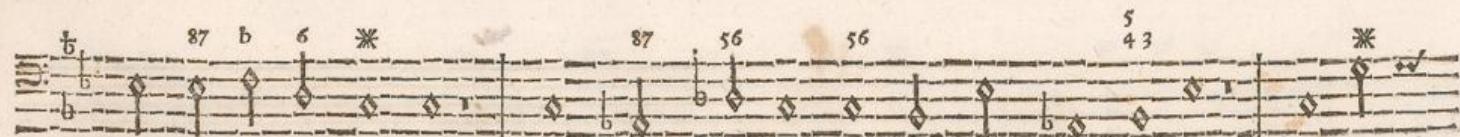
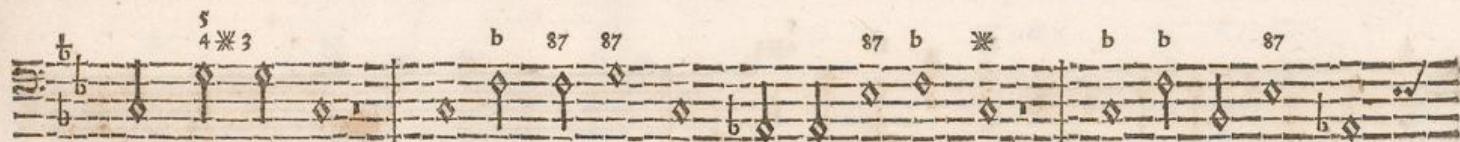
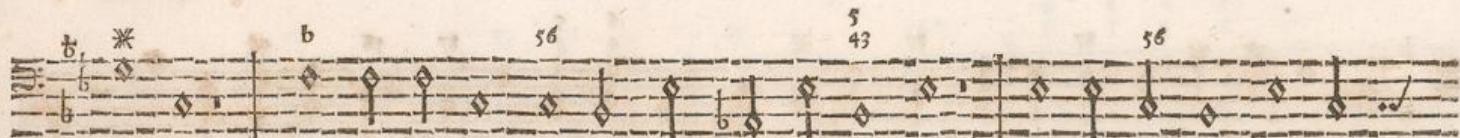


Der LI. Psalm.

Ten. g. Dis. g. Alt. d.



HER GOTT nach deiner / w.



Der



Der LII. Psalm.

Ten. c. Dis. a. Alt. f.



Was thust du dich / 2c.

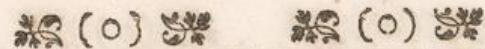


Der LIII. Psalm.

Geht über die Meloden des XIV. Psalmens.

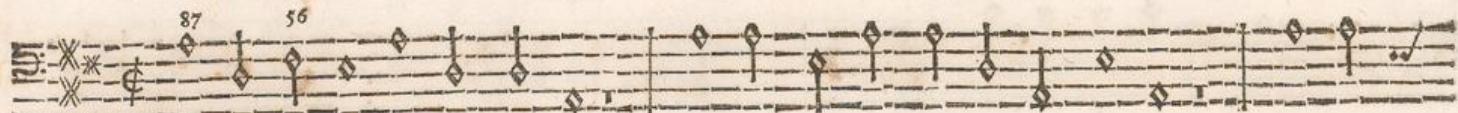
S

Der

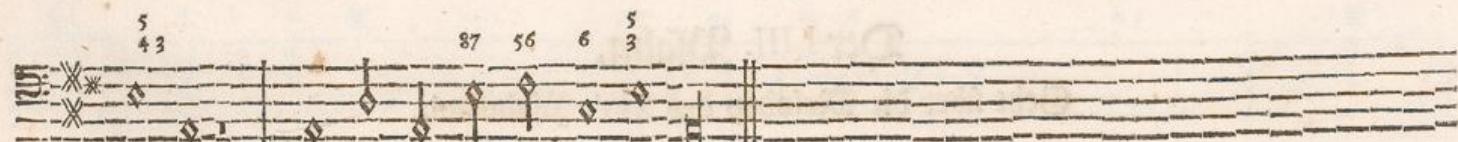
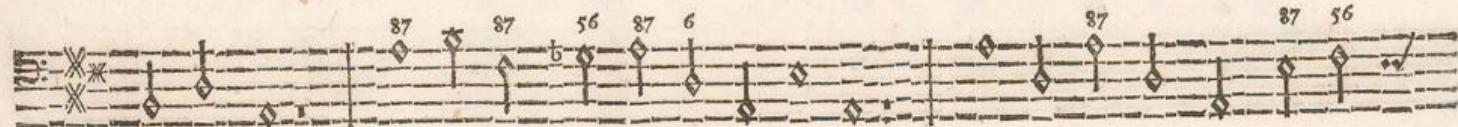
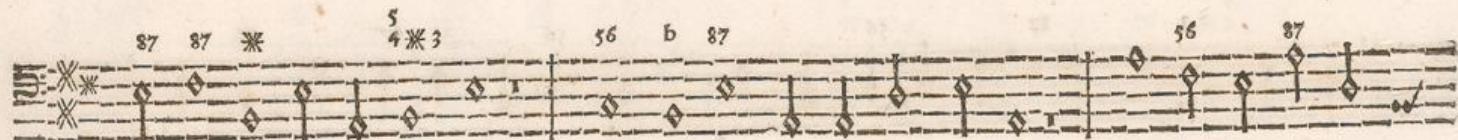


Der LIV. Psalm.

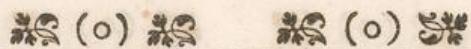
Ten. cis. Dis. a. Alt. e.



Hilff mir HErr Gott ic.



Der

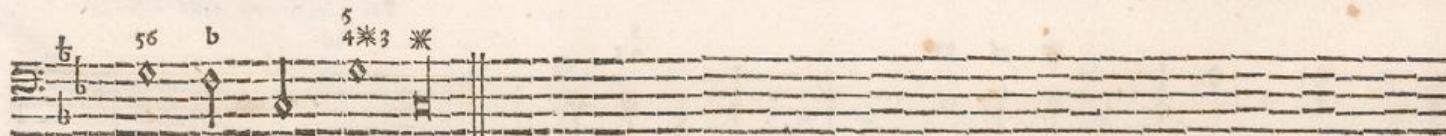
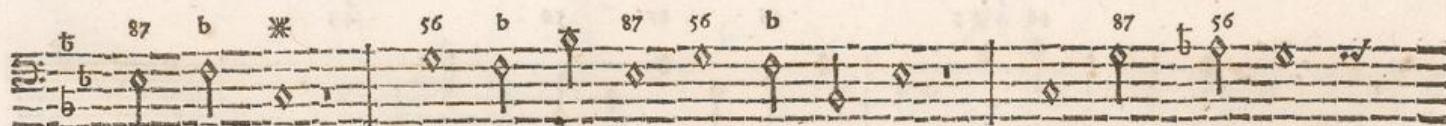
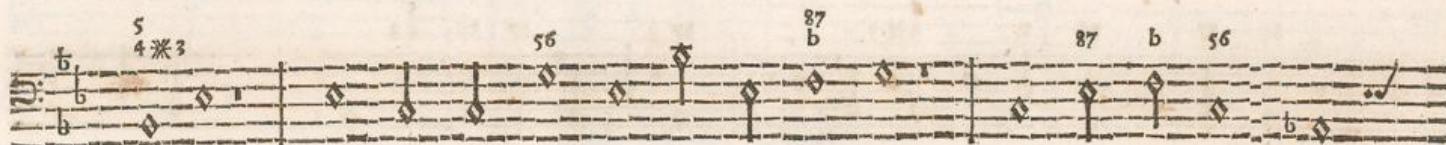


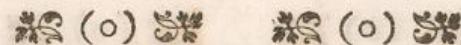
Der LV. Psalm.

Ten. g. Dis. d. Alt. g.



Erhör mein Bitt / ve.



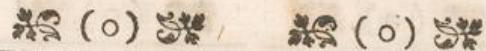


Der LVI. Psalm.

Ten. a. Dis. cis. Alt. e.

A four-line musical staff with vertical bar lines. The music consists of short note heads (diamonds) and rests. Numerical and musical symbols are placed above the staff to indicate pitch and rhythm. The notes are primarily eighth notes. The first measure starts with a rest followed by a diamond at 87, another diamond at 87, a diamond at 56, a diamond at 6, a diamond at 6, a diamond at *, a diamond at 56, a diamond at 56, a diamond at 87, and a diamond at *. The second measure starts with a rest followed by a diamond at 87, a diamond at 87, a diamond at 56, a diamond at 87, a diamond at $\frac{5}{4} * 3$, a diamond at 87, a diamond at 87, a diamond at 56, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at $\frac{5}{4} * 3$, a diamond at 56, a diamond at 87, a diamond at 56, and a diamond at $\frac{5}{4} 3$. The third measure starts with a rest followed by a diamond at 87, a diamond at 56, a diamond at 87, a diamond at 56, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at 87, a diamond at 56, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at $\frac{5}{4} * 3$, a diamond at 56, a diamond at 87, a diamond at 56, and a diamond at $\frac{5}{4} 3$. The fourth measure starts with a rest followed by a diamond at 87, a diamond at 56, a diamond at 87, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at 87, a diamond at 56, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at 87, a diamond at 56, a diamond at $\frac{5}{4} 3$, a diamond at 56, a diamond at 87, a diamond at 56, and a diamond at $\frac{5}{4} 3$.

Der



Der LVII. Psalm.

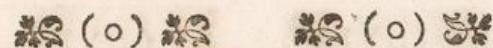
Ten. d. Dis. a. Alt. f.

Musical score for Psalm 57, Tenor part (Ten. d. Dis. a. Alt. f.). The score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music is in common time. Various note heads are marked with numbers such as 56, 87, 5, 4*3, and b. The lyrics "Erbarm dich HErr / ic." are written below the top staff.

Der LVIII. Psalm.

Ten. b. Dis. b. Alt. f.

Musical score for Psalm 58, Tenor part (Ten. b. Dis. b. Alt. f.). The score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music is in common time. Various note heads are marked with numbers such as 87, 5, 4*3, 56, 6, 4, and 3. The lyrics "Sagt mir die ihr / ic." are written below the top staff.

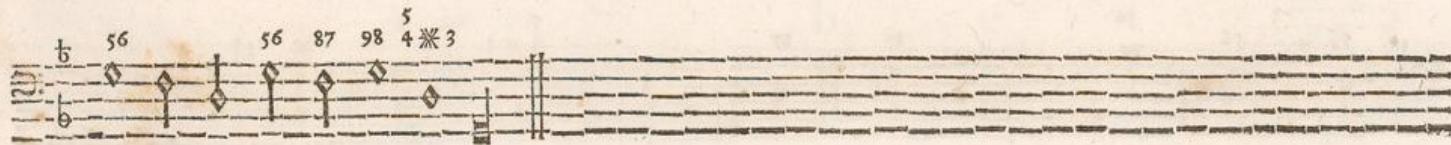


Der LIX. Psalm.

Ten. g. Dis. d. Alt. b.



Errett mich und / ic.



Der



Der LX. Psalm.

Ten. c. Dis. a. Alt. f.

Gott der du / 2c.

The image shows a single page from a musical score. It consists of two staves of music. The top staff begins with measure 56, which contains six notes. Measure 43 follows, containing five notes. Measure 87 contains four notes. The staff ends with measure 6, which contains three notes. The bottom staff begins with measure 87, containing four notes. Measure 65 follows, containing three notes. Measure 87 follows, containing four notes. This is followed by a section labeled "4 * 3", which contains four measures: the first measure has four notes, the second has three, the third has four, and the fourth has three. After this, the staff continues with measure 56 (four notes), measure 87 (four notes), measure 87 (four notes), and measure 43 (three notes). The music is written in a traditional Western style with note heads and stems.

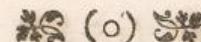
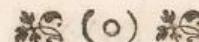
Der LXI. Psalm.

Ten. as. Dis. c. Alt. as.

56 87 87 b 87 b 87 b b *

Thu Herr mein/ sc.

Dec



Der LXII. Psalm.

Geht über die Meloden des XXIV. Psalmens.

Der LXIII. Psalm.

Geht über die Meloden des XVII. Psalmens.

Der LXIV. Psalm.

Geht über die Meloden des V. Psalmens.

Der LXV. Psalm.

Ten. e. Dis. a. Alt. c.

Auf Sion dir / se.

Der

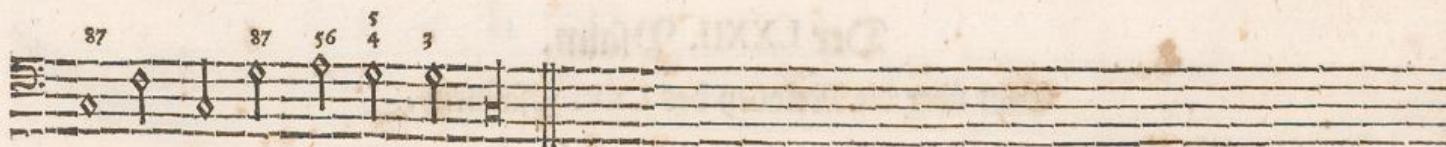


Der LXVI. Psalm.

Ten. c. Dis. g. Alt. e.



Gauchzet dem HErrnen / 2c.



G

Der

¶ (o) ¶ ¶ (o) ¶

Der LXVII. Psalm.

Geht über die Meloden des XXXIII. Psalmens.

Der LXVIII. Psalm.

Geht über die Meloden des XXXVI. Psalmens.

Der LXIX. Psalm.

Geht über die Meloden des LI. Psalmens.

Der LXX. Psalm.

Geht über die Meloden des XVII. Psalmens.

Der LXXI. Psalm.

Geht über die Meloden des XXXI. Psalmens.

Der LXXII. Psalm.

Geht über die Meloden des LXV. Psalmens.

Der



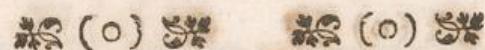
Der LXXIII. Psalm.

Ten. c. Dis. a. Alt. f.



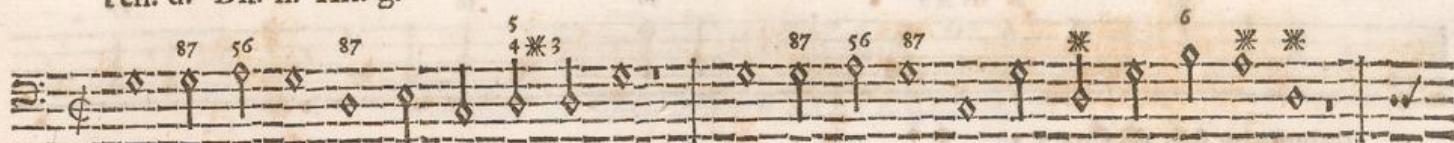
Fürwahr sich Gott sei.





Der LXXIV. Psalm.

Ten. d. Dis. h. Alt. g.

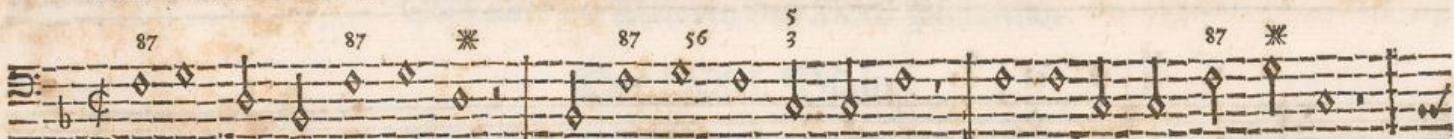


Warum verstoßt du / ic.

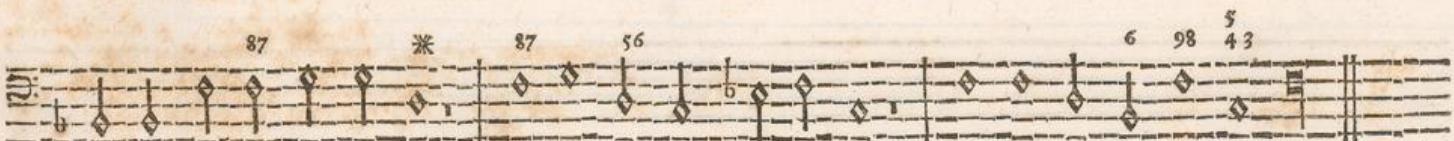


Der LXXV. Psalm.

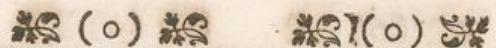
Ten. c. Dis. a. Alt. f.



O HErr GOTT wir/ ic.



Der



Der LXXVI. Psalm.

Geht über die Meloden des XXX. Psalmens.

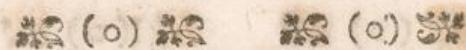
Der LXXVII. Psalm.

Ten. h. Dis. h. Alt. fis.



Zu Gott in dem Himmel / ic.



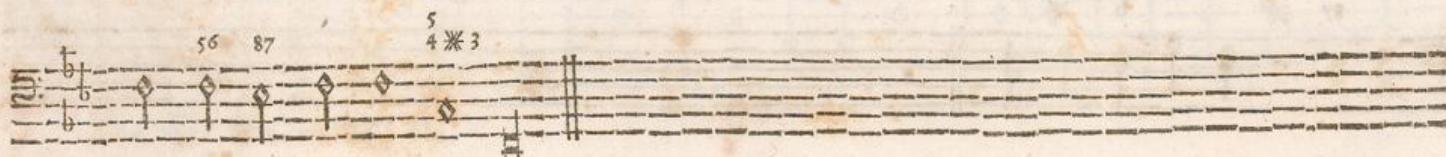


Der LXXVIII. Psalm.

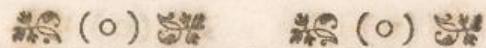
Ten. c. Dis. g. Alt. es.



Merck auf mein Volk / ic.



Der



Der LXXIX. Psalm.

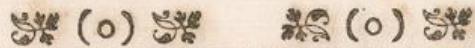
Ten. g. Dis. g. Alt. d.



Die Helden HErr / 2c.

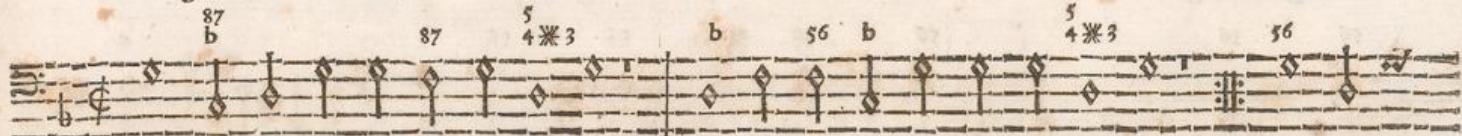
87 5 3 56 87 5 3
87 46 43 87 46 43
87 56 87 56
87 43

Der



Der LXXX. Psalm.

Ten. g. Dis. b. Alt. d.



Anhör du Hirt / ic.

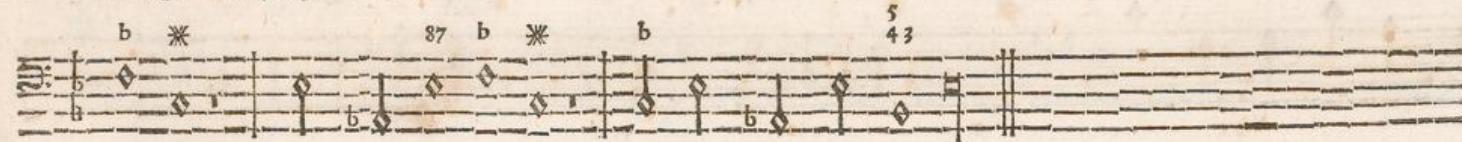


Der LXXXI. Psalm.

Ten. b. Dis. b. Alt. f.



Singt mit freyer / ic.



Der

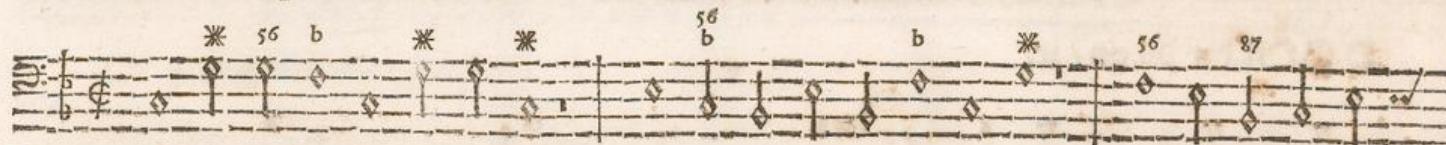


Der LXXXII. Psalm.

Geht über die Melodey des XLVI. Psalmens.

Der LXXXIII. Psalm.

Ten. c. Dis. g. Alt. es.



O Gott nunmehr so/ ic.

87 b * 87 b 56
87 b 7 56 4 * 3 87 *

5 4 * 3 87 56 6b 87 b



Der



Der LXXXIV. Psalm.

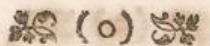
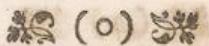
Ten. a. Dis. cis. Alt. e.



O Gott der du ein / sc.



Der



Der LXXXV. Psalm.

Ten. g. Dis. h. Alt. d.

Du hast H̄Er mit / ic.

Der LXXXVI. Psalm.

Geht über die Meloden des LXXVII. Psalmens.



Der LXXXVII. Psalm.

Ten. b. Dis. f. Alt. d.



O Gott seine Wohnung / &c.



Der LXXXVIII. Psalm.

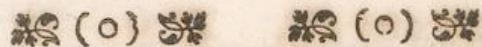
Ten. c. Dis. es. Alt. g.



O Gott mein Helfer / &c.



Der



Der LXXXIX. Psalm.

Ten. c. Dis. g. Alt. c.

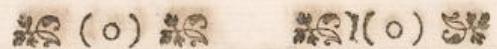
Musical notation for the first part of the 89th Psalm. The music is in common time (indicated by a 'C') and consists of three staves. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The notation includes various note heads (circles, diamonds, crosses) and rests, with accompanying numbers above the staff indicating pitch or rhythm patterns. The first measure starts with a soprano note, followed by an alto note, then a bass note. Subsequent measures show a variety of note heads and rests, with some measures starting with alto or bass notes.

Ich will des HErren Lob / ic.

Musical notation for the second part of the 89th Psalm. This section continues the three-staff format. The top staff begins with a soprano note, followed by an alto note, then a bass note. The middle staff follows a similar pattern. The bottom staff begins with a soprano note, followed by an alto note, then a bass note. Measures are separated by vertical bar lines. The notation includes various note heads and rests, with accompanying numbers above the staff indicating pitch or rhythm patterns. The first measure starts with a soprano note, followed by an alto note, then a bass note. Subsequent measures show a variety of note heads and rests, with some measures starting with alto or bass notes.

Der XC. Psalm.

Geht über die Meloden des LXXVIII. Psalmens.



Der XCI. Psalm.

Ten. f. Dis. f. Alt. c.

Handwritten musical notation for the Tenor part of Psalm XCII. The notation uses a soprano C-clef, common time, and consists of two staves. The first staff begins with a bass clef, and the second staff begins with a soprano clef. Various note heads are marked with numbers such as 87, 6, 56, 4, and 3, along with musical symbols like asterisks (*) and dots. A bracket above the second staff indicates a measure spanning from the 5th note to the 8th note.

Wer in des Allerhöchsten / rc.

Handwritten musical notation for the Alto part of Psalm XCII. The notation uses a soprano C-clef, common time, and consists of two staves. The first staff begins with a bass clef, and the second staff begins with a soprano clef. Various note heads are marked with numbers such as 56, 87, 43, 87, 56, 56, 87, and 4, along with musical symbols like asterisks (*) and dots.

Der XCII. Psalm.

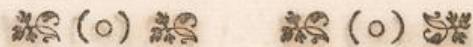
Ten. d. Dis. b. Alt. g.

Handwritten musical notation for the Bass part of Psalm XCII. The notation uses a bass F-clef, common time, and consists of two staves. The first staff begins with a soprano clef, and the second staff begins with a bass clef. Various note heads are marked with numbers such as 87, 6, 56, 4, 3, 87, 65, and 43, along with musical symbols like asterisks (*) and dots.

Es ist ein billich / rc.

Handwritten musical notation for the Tenor part of Psalm XCII. The notation uses a soprano C-clef, common time, and consists of two staves. The first staff begins with a bass clef, and the second staff begins with a soprano clef. Various note heads are marked with numbers such as 56, 4, 3, 87, 6, 6, 87, 56, 87, 56, 4, 3, 87, and 6, along with musical symbols like asterisks (*) and dots.

Der



Der XCIII. Psalm.

Ten. b. Dis. d. Alt. f.

Musical notation for the Tenor basso part of Psalm XCIII. The music is written on two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 87, 87, b, 56, 56, 4, 3, 87, b, b, 65, 5, 4, 3 are indicated above the notes. The music consists of a series of eighth and sixteenth note patterns.

Gott als ein König / ic.

Musical notation for the continuation of Psalm XCIII. The music is written on two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 87, 56, b, 87, b, *, b, 56, 56 are indicated above the notes. The music consists of a series of eighth and sixteenth note patterns.

Der XCIV. Psalm.

Ten. a. Dis. d. Alt. f.

Musical notation for the Tenor alto part of Psalm XCIV. The music is written on two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 5, 6, *, b, 87, 56, 56, 56, 56, 5, 4, 3, b, 87 are indicated above the notes. The music consists of a series of eighth and sixteenth note patterns.

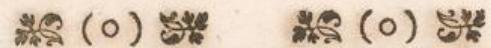
Herr Gott der du uns /

Musical notation for the continuation of Psalm XCIV. The music is written on two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 5, *, b, 6, 5, 4, 3, 87, 63, 4, *, *, b, 87, 87, * are indicated above the notes. The music consists of a series of eighth and sixteenth note patterns.

Der XCV. Psalm.

Geht über die Meloden des XXIV. Psalmens.

Der



Der XCVI. Psalm.

Ten. g. Dis. d. Alt. b.

5
4 * 3
87
5
* 56

Singet ein neues Lied! rc.

b
87
6 *
* 56
87
*
b * 87
56
b 4 * 3

Der XCVII. Psalm.

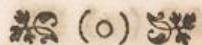
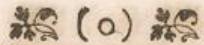
Ten. c. Dis. a. Alt. f.

5
4 * 3
87 56
*
87 56
5
4 * 3
56

Der HErr ein König ist! rc.

b
87 5
4 3
87 *
87 *
b 6 6 5
94 43

Der



Der XCVIII. Psalm.

Geht über die Melodey des LXVI. Psalmens,

Der XCIX. Psalm.

Ten. a. Dis. cis. Alt. e.

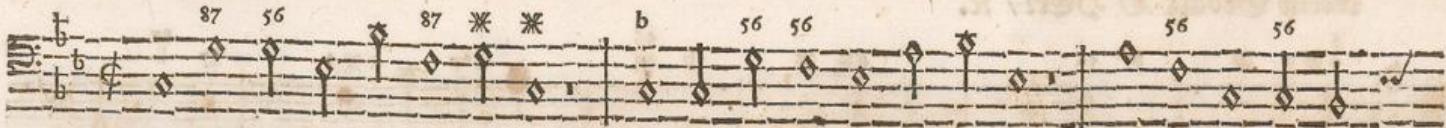


Der HErr herrschen / sc.



Der C. Psalm.

Ten. c. Dis. c. Alt. es.



Ihr Völker auf der / sc.





Der CI. Psalm.

Ten. c. Dis. e. Alt. h.

Musical notation for the first psalm, featuring two staves of music with note heads and stems. The notes are primarily quarter notes and eighth notes. Measure numbers 56, 56, 6, 43, 87, 56, 56, and 56 are indicated above the staves. The lyrics "Ich hab mir s̄rgesezt / ic." are written below the music.

Der CII. Psalm.

Ten. d. Dis. b. Alt. g.

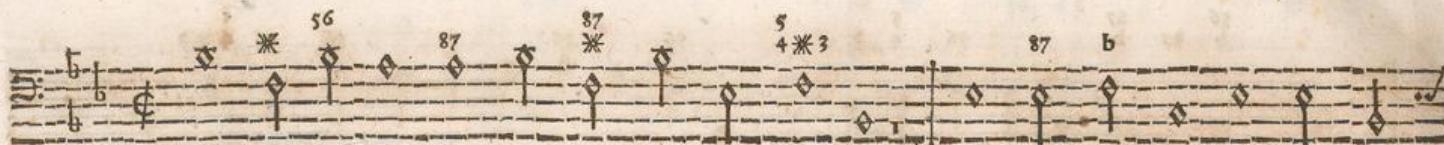
Musical notation for the second psalm, featuring two staves of music with note heads and stems. The notes are primarily quarter notes and eighth notes. Measure numbers 87, 87, *, 56, 56, b, 4*3, 56, 87, 56, 87, and 87 are indicated above the staves. The lyrics "Mein Gebatt O HErr / ic." are written below the music.

Der

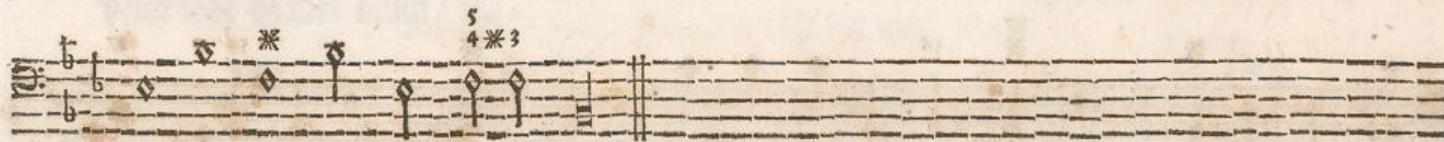


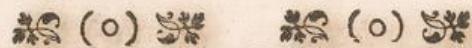
Der CIII. Psalm.

Ten. b. Dis. b. Alt. f.



Nun Preis mein / ic.



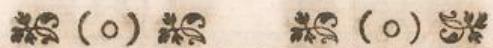


Der CIV. Psalm.

Ten. f. Dis. as. Alt. c:

The musical score consists of five staves of music. The first staff begins with a note head followed by a vertical bar, then a series of notes: 56 b 87 b. The second staff starts with 56 4 3. The third staff starts with 56. The fourth staff starts with 56 56 4x3. The fifth staff starts with 56 56 4x3. The lyrics "Wach auf mein / ic." are written below the first staff. The music continues with various note heads and rests, with accompanying numbers (56, 87, 4x3, *) indicating rhythmic values or counts. The music is written in common time with a key signature of one flat.

Der



Der CV. Psalm.

Ten. f. Dis. a. Alt. c.

Musical notation for the first half of the 25th Psalm. The music is written on three staves using a soprano C-clef, a bass F-clef, and a bass G-clef. The key signature is common time. The notes are represented by vertical stems with small circles at the top. Measure numbers 56, 4*3, 87, 87, 56, 43, and 87, 56 are indicated above the staves.

Nun lobt und dankt / ic.

Continuation of the musical notation for the 25th Psalm. The music continues on three staves. Measure numbers 87, 4, 4*3, 6, 87, 98, 4*3, 87, b, 86, 98, and 43 are indicated above the staves.

Der CVI. Psalm.

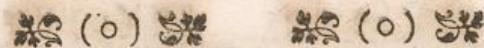
Ten. c. Dis. h. Alt. gis.

Musical notation for the second half of the 25th Psalm. The music is written on three staves using a soprano C-clef, a bass F-clef, and a bass G-clef. The key signature is common time. The notes are represented by vertical stems with small circles at the top. Measure numbers 56, 4*3, **, 56, and 87 are indicated above the staves.

Nun lobt Gott dann / ic.

Continuation of the musical notation for the 25th Psalm. The music continues on three staves. Measure numbers 4*3, 56, 56, 87, and 4*3 are indicated above the staves.

Final section of the musical notation for the 25th Psalm. The music is written on three staves. Measure numbers 87, 87, 4*3, and * are indicated above the staves.



Der CVII. Psalm.

Ten. g. Dis. g. Alt. d.

Musical notation for the Tenor (g), Discant (g), and Alto (d) parts of the 7th Psalm. The notation uses a soprano C-clef, common time, and three staves. The notes are represented by open diamonds. Measure 1: Tenor (g) has a note at 87, Discant (g) has a note at 87, Alto (d) has a note at 87 followed by a fermata. Measure 2: Tenor (g) has a note at b, Discant (g) has a note at b, Alto (d) has a note at 87. Measure 3: Tenor (g) has a note at 56, Discant (g) has a note at 43, Alto (d) has a note at 56. Measure 4: Tenor (g) has a note at 87, Discant (g) has a note at 87, Alto (d) has a note at 87.

Dancket und lobt / ic.

Musical notation for the 7th Psalm, continuing. The notation uses a soprano C-clef, common time, and three staves. The notes are represented by open diamonds. Measure 1: Tenor (g) has a note at 56, Discant (g) has a note at 87, Alto (d) has a note at 98. Measure 2: Tenor (g) has a note at 4, Discant (g) has a note at *3, Alto (d) has a note at 56. Measure 3: Tenor (g) has a note at 56, Discant (g) has a note at 4, Alto (d) has a note at *3. Measure 4: Tenor (g) has a note at 87, Discant (g) has a note at 56, Alto (d) has a note at b. Measure 5: Tenor (g) has a note at 56, Discant (g) has a note at 87, Alto (d) has a note at 56. Measure 6: Tenor (g) has a note at 87, Discant (g) has a note at 56, Alto (d) has a note at 4. Measure 7: Tenor (g) has a note at 56, Discant (g) has a note at 87, Alto (d) has a note at 56. Measure 8: Tenor (g) has a note at 87, Discant (g) has a note at 56, Alto (d) has a note at 4. Measure 9: Tenor (g) has a note at 56, Discant (g) has a note at 87, Alto (d) has a note at 56.

Der CVIII. Psalm.

Geht über die Melodey des LX. Psalmens.

Der CIX. Psalm.

Geht über die Meloden des XXVIII. Psalmens.

Der



Der CX. Psalm.

Ten. c. Dis. es. Alt. g.

Musical notation for the Tenor (c), Alto (es.), and Bass (g) parts of the CX. Psalm. The notation uses a soprano C-clef, common time, and bass clef. The vocal parts are supported by a harmonic basso continuo line. The music consists of two staves, each with four measures. Measure 1: Tenor 87, Alto 56, Bass 56. Measure 2: Tenor 87, Alto 56, Bass 56. Measure 3: Tenor 5 4 * 3, Alto 87, Bass 87. Measure 4: Tenor 87, Alto 56, Bass 56. Measure 5: Tenor 87, Alto 56, Bass 87. Measure 6: Tenor 5 4 * 3, Alto 87, Bass 87. Measures 7-8: Harmonic basso continuo line.

Der HErr zu meinem / sc.

Continuation of the musical notation for the CX. Psalm. The Tenor part begins with a measure of 56. The Alto part follows with 56. The Bass part begins with 6. The Tenor part continues with 87. The Alto part continues with 87. The Bass part continues with 56. The Tenor part concludes with an asterisk (*).

Der CXI. Psalm.

Geht über die Meloden des XXIV. Psalmens.

Der CXII. Psalm.

Ten. c. Dis. as. Alt. f.

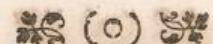
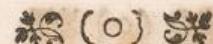
Musical notation for the Tenor (c), Alto (as.), and Bass (f) parts of the CXII. Psalm. The notation uses a soprano C-clef, common time, and bass clef. The vocal parts are supported by a harmonic basso continuo line. The music consists of two staves, each with four measures. Measure 1: Tenor 56, Alto 87, Bass 87. Measure 2: Tenor 56, Alto 56, Bass 87. Measure 3: Tenor 5 4 * 3, Alto 87, Bass 87. Measure 4: Tenor 56, Alto 56, Bass 87. Measure 5: Tenor 56, Alto 56, Bass 87. Measure 6: Tenor 5 4 * 3, Alto 87, Bass 87. Measures 7-8: Harmonic basso continuo line.

Wol disem Menschen / sc.

Continuation of the musical notation for the CXII. Psalm. The Tenor part begins with a measure of 56. The Alto part follows with 4 3. The Bass part follows with b. The Tenor part continues with 6. The Alto part continues with 6. The Bass part continues with 87. The Tenor part concludes with an asterisk (*). The Alto part concludes with 56.

Final continuation of the musical notation for the CXII. Psalm. The Tenor part begins with a measure of 87. The Alto part follows with 5 4 * 3. The Bass part follows with 56. The Tenor part continues with 87. The Alto part continues with 87. The Bass part continues with 56. The Tenor part concludes with 87. The Alto part concludes with 5 4 * 3.

Der



Der CXIII. Psalm.

Ten. b. Dis. b. Alt. f.



Nun lobt den HErrnen / sc.



Der CXIV. Psalm.

Ten. f. Dis. as. Alt. c.



Da Israel zog aus / sc.



Der



Der CXV. Psalm.

Ten. c. Dis. as. Alt. f.



Nicht uns/ nicht uns/ &c.



Der CXVI. Psalm.

Geht über die Meloden des LXXIV. Psalmens.

Der



Der CXVII. Psalm.

Ten. b. Dis. es. Alt. g.

87 56

87

98 43

6

Den H̄Erren lobt ihr / 2c.

87 *

56

87

87 56

87 98 4* 3

56 * 56

76 5 4* 3

Der CXVIII. Psalm.

Geht über die Melodien des LXVI. Psalmens.

Der CXIX. Psalm.

Ten. a. Dis. a. Alt. e.

87

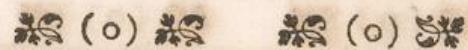
87

87

56

87

Ach wie so selig / 2c.

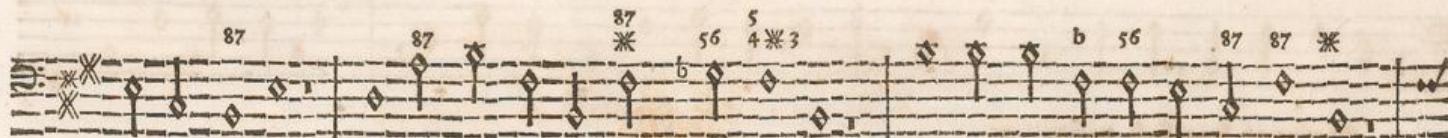


Der CXX. Psalm.

Ten. h. Dis. h. Alt. fis.



Ich ruff und schrey zu / ic.



R 2

Der



Der CXXI. Psalm.

Ten. b. Dis. b. Alt. f.

87 87 56 56 87 87

Mein Augen ich / sc.

56 65 5 4 * 3 * b 87 87 5 4 * 3 6 65 5 4 * 3

Der CXXII. Psalm.

Ten. c. Dis. a. Alt. f.

* 87 56 87 * 87 56

Gefreut hat sich mein / sc.

87 * 87 * 87 87 87

(o) (o)



Der CXXIII. Psalm.

Ten. cis. Dis. a. Alt. c.



Zu dir O Höchster / n.



K 3

Der



Der CXXIV. Psalm.

Ten. c. Dis. c. Alt. g.

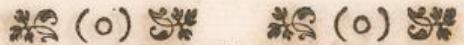
Fürwahr nun Israel / sc.

Der CXXV. Psalm.

Ten. c. Dis. as. Alt. f.

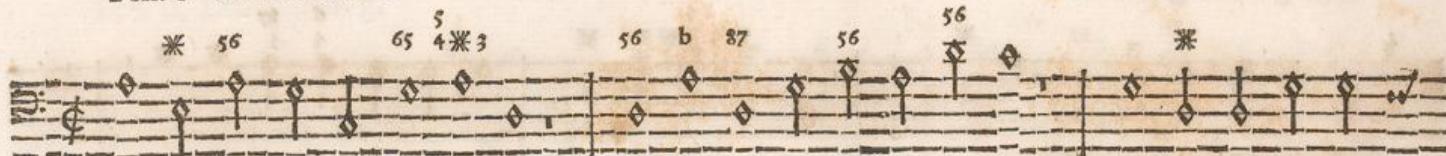
All die auf Gott / sc.

Der



Der CXXVI. Psalm.

Ten. c. Dis. a. Alt. e.

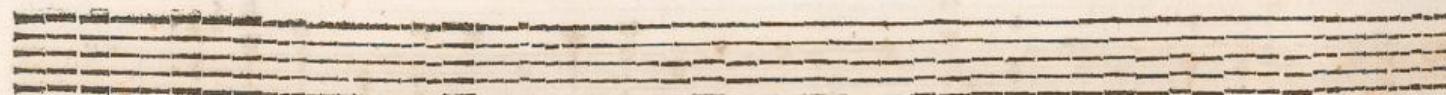


Da Sion durch / ic.



Der CXXVII. Psalm.

Geht über die Meloden des CXVII. Psalmens.



Der



Der CXXVIII. Psalm.

Ten. g. Dis. g. Alt. d.



Selig ist der gepreiset / rc.

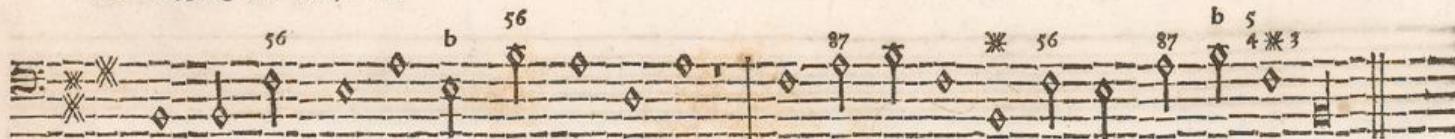


Der CXXIX. Psalm.

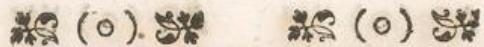
Ten. h. Dis. d. Alt. fis.



Von Jugend auf / rc.



Der



Der CXXX. Psalm.

Ten. d. Dis. g. Alt. g.

Musical notation for the Tenor, Discant, and Alto parts. The music is in common time (indicated by 't'). The notes are represented by diamonds (diamonds) and stars (*). Measure 1: Tenor (6), Discant (87), Alto (56). Measure 2: Tenor (6), Discant (6), Alto (6). Measure 3: Tenor (b), Discant (87), Alto (56).

Zu dir von Herzen, ic.

Continuation of the musical notation. Measure 1: Tenor (5), Discant (4 * 3), Alto (56). Measure 2: Tenor (56), Discant (56), Alto (4 * 3). Measure 3: Tenor (56), Discant (87), Alto (87). Measure 4: Tenor (87), Discant (*), Alto (87). Measure 5: Tenor (87), Discant (b), Alto (b).

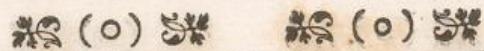
Final part of the musical notation. Measure 1: Tenor (87), Discant (56). Measure 2: Tenor (87), Discant (65), Alto (5). Measure 3: Tenor (b), Discant (4 * 3).

Der CXXXI. Psalm.

Geht über die Meloden des C. Psalmens.

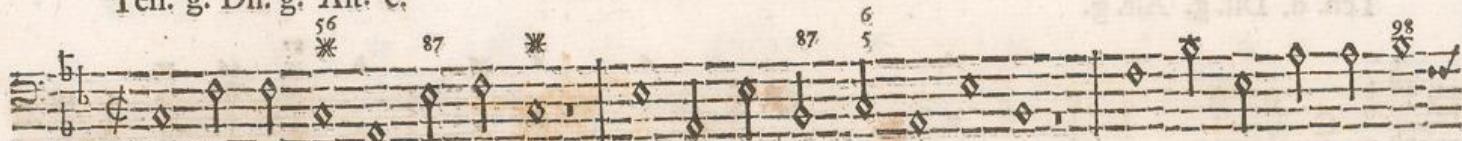
L

Der



Der CXXXII. Psalm.

Ten. g. Dis. g. Alt. c.



Gedenk / O HErr! und / ic.

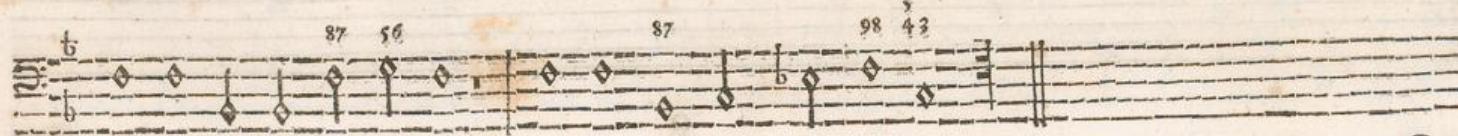
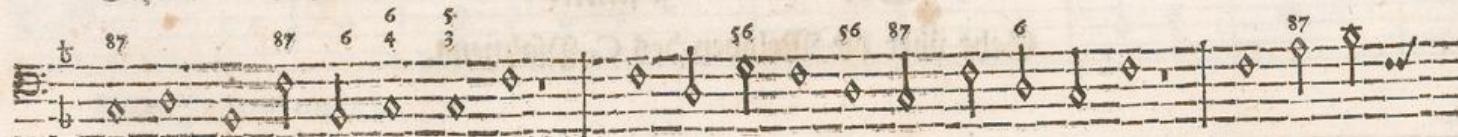


Der CXXXIII. Psalm.

Ten. f. Dis. a. Alt. c.



Schau / wie so sein / ic.



Der



Der CXXXIV. Psalm.

Ten. a. Dis. cis. Alt. e.

Musical notation for the first half of Psalm 134. The music is in common time (indicated by a 'C'). The key signature changes at the beginning of each line. The first line starts with a 'G' clef and has measures with note values 87, 56, and 43. The second line starts with a 'D' clef and has measures with note values 87, 76, and 4*3. The third line starts with a 'G' clef and has a measure with note value 56.

Ihr Knecht des H̄erren / ic.

Continuation of the musical notation for Psalm 134. The music continues in common time. The first line starts with a 'D' clef and has a measure with note value 87. The second line starts with a 'G' clef and has a measure with note value 76, followed by a repeat sign and a measure with note value 43.

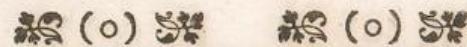
Der CXXXV. Psalm.

Ten. f. Dis. c. Alt. a.

Musical notation for the first half of Psalm 135. The music is in common time. The first line starts with a 'G' clef and has measures with note values 87, 87, and 56. The second line starts with a 'D' clef and has measures with note values 87 and 56. The third line starts with a 'G' clef and has a measure with note value 6.

Lobt des H̄erren werthen / ic.

Continuation of the musical notation for Psalm 135. The music continues in common time. The first line starts with a 'D' clef and has a measure with note value 56, followed by a repeat sign and a measure with note value 87. The second line starts with a 'G' clef and has measures with note values 56, b, and 87. The third line starts with a 'G' clef and has a measure with note value 6.



Der CXXXVI. Psalm.

Ten. g. Dis. c. Alt. e.

Musical notation for the first half of the 136th Psalm. The music is in common time (indicated by a 'C'). The vocal line consists of short vertical dashes (dots) on a five-line staff. Measure numbers 6, 87, 56, and 87 are placed above the staff. The vocal line starts at measure 6, goes through measures 87 and 56, and then repeats the pattern starting at measure 87.

Lobt den H̄erzen inniglich / ic.

Continuation of the musical notation for the 136th Psalm. The vocal line continues with short vertical dashes on a five-line staff. Measure numbers 87, 87, 5, and 4*3 are placed above the staff. The vocal line starts at measure 87, goes through measures 87 and 5, and then repeats the pattern starting at measure 4*3.

Der CXXXVII. Psalm.

Ten. f. Dis. f. Alt. c.

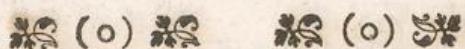
Musical notation for the second half of the 137th Psalm. The music is in common time (indicated by a 'C'). The vocal line consists of short vertical dashes on a five-line staff. Measure numbers 56, 87, 56, 87, *, 87, 87, 56, and 87, 4*3 are placed above the staff. The vocal line starts at measure 56, goes through measures 87 and 56, then has a fermata (*), then goes through measures 87, 87, 56, and 87, 4*3.

Da wir zu Babylon / ic.

Continuation of the musical notation for the 137th Psalm. The vocal line continues with short vertical dashes on a five-line staff. Measure numbers 56, 87, 87, 56, 4*3, 87, 56, 87, 4*3, and * are placed above the staff. The vocal line starts at measure 56, goes through measures 87 and 87, 56, 4*3, then has a fermata (*), then goes through measures 87, 56, 87, 4*3, and a final fermata (*) at the end of the line.

Final continuation of the musical notation for the 137th Psalm. The vocal line continues with short vertical dashes on a five-line staff. Measure numbers 56, 6, 87, 87, *, 56, 87, 56, 87, 4*3, and * are placed above the staff. The vocal line starts at measure 56, goes through measures 6, 87, 87, *, 56, 87, 56, 87, 4*3, and a final fermata (*) at the end of the line.

Der



Der CXXXVIII. Psalm.

Ten. g. Dis. a. Alt. c.

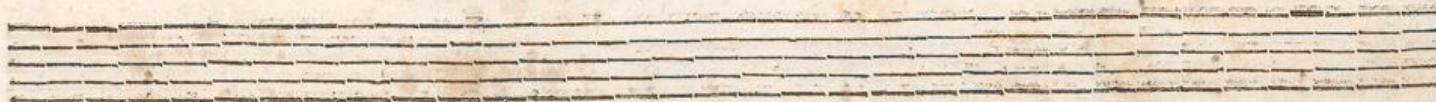


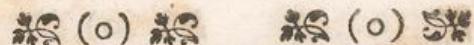
Ich danke dir von / u.



Der CXXXIX. Psalm.

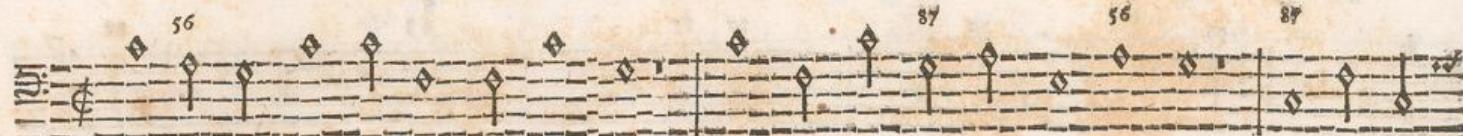
Geht über die Melodey des XXX. Psalmens;





Der CXL. Psalm.

Ten. c. Dis. g. Alt. c.



Errett mich O mein / ic.

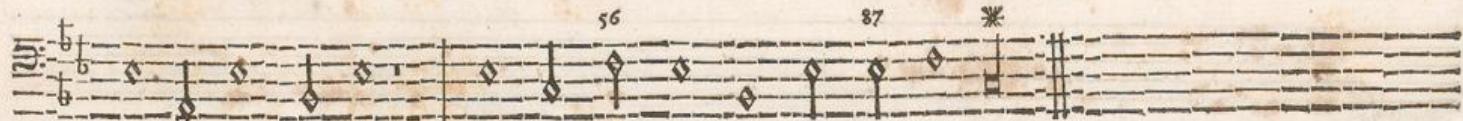


Der CXLI. Psalm.

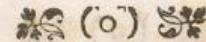
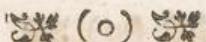
Ten. es. Dis. b. Alt. es.



Zu dir HErr thu / ic.



Der



Der CXLII. Psalm.

Geht über die Melodey des C. Psalmens.

Der CXLIII. Psalm.

Ten. f. Dis. c. Alt. as.

Musical notation for the CXLII Psalm, written in three staves. The notation uses vertical stems with dots and vertical dashes. Measure numbers 87, 56, 4*3, b, 87, 87, * are placed above the staves. The first staff begins with a bass clef, the second with a tenor clef, and the third with an alto clef. The music consists of a series of eighth and sixteenth note patterns.

Erhōr/ O HErr/ mein/ ic.

Musical notation for the CXLIII Psalm, continuing from the previous page. It consists of three staves of music. Measure numbers 56, 4*3, *, b, 87, 87, * are placed above the staves. The first staff begins with a bass clef, the second with a tenor clef, and the third with an alto clef. The music follows a similar pattern to the CXLII Psalm.

Der CXLIV. Psalm.

Geht über die Melodey des XVIII. Psalmens.

Der



Der CXLV. Psalm.

Ten. d. Dis. d. Alt. a.



Mein Gott mein / sc.





Der CXLVI. Psalm.

Ten. c. Dis. f. Alt. as.

Musical notation for the first half of Psalm 146. The music is in common time (indicated by a 'C') and consists of two staves. The top staff uses soprano C-clef and the bottom staff uses bass F-clef. The notation includes vertical stems with dots, horizontal stems with dots, and various rests. Measure numbers 56, 87, and 4*3 are placed above the top staff. Measures 87 and 87 are placed above the bottom staff. An asterisk (*) is placed above the top staff, and a double asterisk (**) is placed above the bottom staff.

Meine Seel mit allem / rc.

Continuation of the musical notation for Psalm 146. The two staves continue from the previous page. The top staff has measure 87 followed by a double asterisk (**). The bottom staff has measures b, 87, 87, and an asterisk (*).

Der CXLVII. Psalm.

Ten. es. Dis. g. Alt. es.

Musical notation for the second half of Psalm 146. The two staves continue from the previous page. The top staff has measures 56, 56, 4*3, b, 87, 87, 4*3, and an asterisk (*). The bottom staff has measures 87, 87, 87, and an asterisk (*).

Lobt Gott den Herrn / rc.

Continuation of the musical notation for Psalm 147. The two staves continue from the previous page. The top staff has measures 56, 4*3, 87, 87, 87, an asterisk (*), 56, 87, and 5. The bottom staff has measures 87, 56, 4*3, 87, an asterisk (*), 4*3, 87, b, 87, and an asterisk (*).

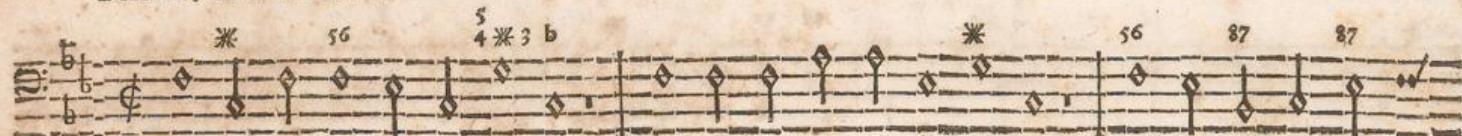
m

Der



Der CXLVIII. Psalm.

Ten. as. Dis. f. Alt. c.



Nun lobt den HErrn; ic.



Der CXLIX. Psalm.

Ten. f. Dis. c. Alt. as.



Nun singet frölich / ic.



♪ (o) ♪

♪ (o) ♪



Der CL. Psalm.

Ten. f. Dis. c. Alt. f.



Lobet Gott im Himmelreich / ic.



Errata.

Obwohl grosser Fleiß in der Correctur angewendet worden, hat man doch (sonderlich bey so vilen Zahlen,) nicht verhüten können, daß nicht eiliche wenige Druck-Fäher eingeschlichen; als

Pf. V. lin. 1. soll ob der achten Noten an statt der 3. die 4. stehen.

Pf. VI. lin. 1. soll ob der siebenden Noten an statt einer überflüssigen 4. die 5. stehen.

Pf. XIV. lise der unweiss Mann / für wie lang / re.

Pf. XXVII. lin. 4. sollen ob der sechzehnenden Noten die 5 3 stehen.

Pf. XLVII. lin. 4. soll ob der dritten Noten die 4. ausgelöscht / und über der 5. die 6. stehen.

NB. Damit die Unberichtete wissen mögen, wie die / ob jedem Psalmen sich befindende Musicalische Sylben zu verstehen, und sie also nicht mit manchen die Dohllen unter die Krähen/ zehlen mögen, ist ihnen nachfolgendes zu lieb, hier mit ausgesetzt worden.

Die mit * gezeichnete Noten werden genannt;

cis. dis. eis. fis. gis. ais. his.

Die mit b gezeichnete Noten werden genannt;

ces. des. es. ses. ges. as. b.

Und weil ich mit diesem Werk auch an den Weg gebauet, daß nach dem Sprüchwort vilen Richteren unterworfen: Verwahre ich dasselbige mit dem Horat.

Si quid novisti rectius istis,
Candidus imperti : si non, his utere mecum.

Wann du was bessers weißt / als diß / so gib's herfür
Ohn allen Neid : Wo nicht / so brauche diß mit mir.