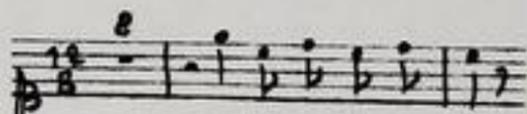
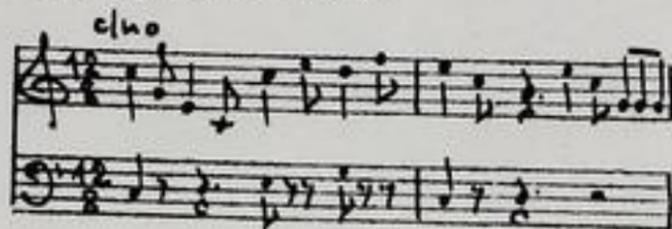


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 431/2

Lobet den Herrn alle Heyden/a/2 Clarin/Tympan/2 Hautb./
2 Violin/Viol./Cant./Alto/Tenore/Basso/e/Continuo./Dn.
2.p.Epiphan./1723.



Lobet, lobet den Herrn

Autograph Januar 1723. 36 x 21,5 cm.

partitur: 11 Bl. Alte Zählung: 6 Bogen.

25 St.: C(2x), A(2x), T(2x), B(2x), vl 1(2x), 2(2x), vla,
vlne(=Continuo)(2x), bc(2x), ob 1, 2, clno 1, 2,
tr 1, 2, 3, timp(=Tamburi)

1, 1, 2, 1, 2, 1, 1, 1, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1

Vokalstimmen je solo und rip.

Hrsg. von A. Brünner, Geluhhausen 1997
Part. → Mus 7006, U.A. → Mus 7006 a

folgt Bl 2

Graupner, Christoph

Bl. 2

BRD DS Mus.ms 431/2

Alte Sign.: 142/66; 7323/2.

Beide bc-Stimmen in B.

Probekantate für die Bewerbung um das Thomaskantorat in Leipzig 1723.

Die Wz deuten auf Verwendung von Leipziger Papier.

Gedruckte Chorstimmen: Mus. 4766.

Auführungsmaterial: Mus.ms 1562.

kl. A. 1. Chor : Mus.ms 1705

Aufgeführt 1983 bei den Graupner - Messittagen
(Konventikel Do.). Aufn. → C 516



1723 A

Lebent von Gersonen oder Geyden

ms. 431
N~~um~~ 7820/2

142

66

fol. (58)
(Blatt 13 fehlt wohl. pagiert)

57. 21

Partitur
1729.

a

Großherzoglich
hessische
Hofbibliothek

Ms. 431/2

F. A. G. M. G. M. W. V.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *forb.*. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including some staining and a small tear near the top center.

Eobal + des Jrens
 Eobal + des Jrens
 Eobal + des Jrens
 Eobal + des Jrens

pp.
forb.

eingebunden Nov. 1972

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. Several staves contain the instruction "all *gravi*". Other staves include the instruction "per *alto* *viol*". The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves of music with various notes, rests, and dynamic markings. The notation includes treble clefs and a key signature of one sharp (F#). The score is densely written and shows signs of age, including some staining and fading. The music is organized into systems, with some staves containing lyrics or performance instructions written in cursive.

Key markings and annotations include:

- gentilissimo* (written above the first staff)
- allegro* (written below the first staff)
- And* (written below the second staff)
- And* (written below the third staff)
- And* (written below the fourth staff)
- And* (written below the fifth staff)
- And* (written below the sixth staff)
- And* (written below the seventh staff)
- And* (written below the eighth staff)
- And* (written below the ninth staff)
- And* (written below the tenth staff)
- And* (written below the eleventh staff)
- And* (written below the twelfth staff)
- And* (written below the thirteenth staff)
- And* (written below the fourteenth staff)
- And* (written below the fifteenth staff)
- And* (written below the sixteenth staff)
- And* (written below the seventeenth staff)
- And* (written below the eighteenth staff)
- And* (written below the nineteenth staff)
- And* (written below the twentieth staff)
- And* (written below the twenty-first staff)
- And* (written below the twenty-second staff)
- And* (written below the twenty-third staff)
- And* (written below the twenty-fourth staff)
- And* (written below the twenty-fifth staff)
- And* (written below the twenty-sixth staff)
- And* (written below the twenty-seventh staff)
- And* (written below the twenty-eighth staff)
- And* (written below the twenty-ninth staff)
- And* (written below the thirtieth staff)
- And* (written below the thirty-first staff)
- And* (written below the thirty-second staff)
- And* (written below the thirty-third staff)
- And* (written below the thirty-fourth staff)
- And* (written below the thirty-fifth staff)
- And* (written below the thirty-sixth staff)
- And* (written below the thirty-seventh staff)
- And* (written below the thirty-eighth staff)
- And* (written below the thirty-ninth staff)
- And* (written below the fortieth staff)
- And* (written below the forty-first staff)
- And* (written below the forty-second staff)
- And* (written below the forty-third staff)
- And* (written below the forty-fourth staff)
- And* (written below the forty-fifth staff)
- And* (written below the forty-sixth staff)
- And* (written below the forty-seventh staff)
- And* (written below the forty-eighth staff)
- And* (written below the forty-ninth staff)
- And* (written below the fiftieth staff)

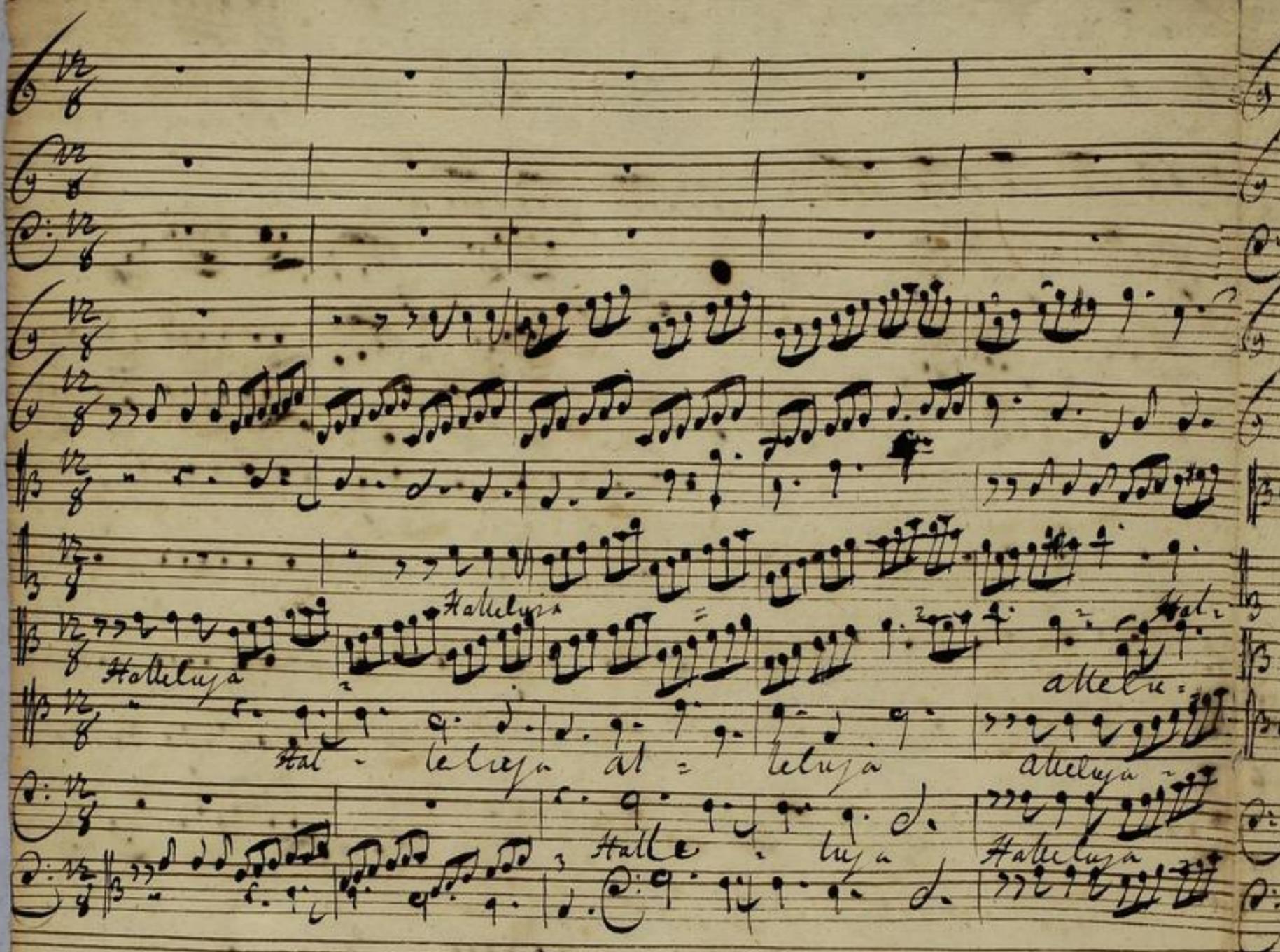
Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in German and include "Hilf alle Völker", "qui sed per te peccata omnia", and "solus sanctus". The notation includes various note values and rests.

Continuation of the handwritten musical score, showing further staves with notes and lyrics. The lyrics include "Quoniam tu solus sanctus" and "qui sed per te peccata omnia". The notation continues with complex rhythmic patterns.

Handwritten musical score on aged paper. The top system consists of five staves with various musical notations, including treble and bass clefs, notes, rests, and dynamic markings such as *pp.* and *f.*. The second system features vocal lines with German lyrics: "In die Hand d. Warheit walcht - über mich walcht - über mich". The lyrics are repeated across several staves. The notation includes notes, rests, and dynamic markings like *pp.*, *f.*, and *tr.*.

Continuation of the handwritten musical score. This section contains several systems of staves, including vocal lines and instrumental accompaniment. The lyrics "In die Hand d. Warheit walcht - über mich walcht - über mich" are repeated. The notation is dense, with many notes and rests. Dynamic markings such as *pp.*, *f.*, and *tr.* are used throughout. The bottom of the page shows the end of the score with some final notes and dynamic markings.

Handwritten musical score for the first system, featuring multiple staves with musical notation and lyrics. The lyrics include "Halleluja" and "at = lujja".



Halleluja
Halleluja
Hal - lujja at = lujja
Halle lujja
Halleluja
Halleluja

Handwritten musical score for the second system, continuing the musical notation and lyrics. The lyrics include "Halleluja" and "at = lujja".



Halleluja
Halleluja
at = lujja
Halleluja
Halleluja

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics include "alleluja" and "at". The notation includes various note values, rests, and clefs.

Continuation of the handwritten musical score, showing further staves of music and lyrics. The lyrics "alleluja" are repeated multiple times across the staves. The musical notation continues with complex rhythmic patterns and clef changes.

Handwritten musical score for the first system. It includes a vocal line with lyrics and a basso continuo line. The lyrics are: "So ist - glaubt mit ihm an ihm bräutigam der Tochter d. seiner Gnad".

Handwritten musical score for the second system. It includes a vocal line with lyrics and a basso continuo line. The lyrics are: "Ist in ihm sein - in ihm. Ist in ihm sein - in ihm".

Handwritten musical score for the third system. It includes a vocal line with lyrics and a basso continuo line. The lyrics are: "Ist in ihm sein - in ihm. Ist in ihm sein - in ihm".

Handwritten musical score for the fourth system. It includes a vocal line with lyrics and a basso continuo line. The lyrics are: "Ist in ihm sein - in ihm. Ist in ihm sein - in ihm".

Sei im Scherke seiner Gnade im Scherke seiner Gnade im Scherke seiner Gnade
 Sei im Scherke seiner Gnade im Scherke seiner Gnade im Scherke seiner Gnade
 Sei im Scherke seiner Gnade im Scherke seiner Gnade im Scherke seiner Gnade
 Sei im Scherke seiner Gnade im Scherke seiner Gnade im Scherke seiner Gnade

2 glaubt Sulamith

A. 1.

Violin: unim.

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs.

Handwritten musical score for the second system, including vocal lines with German lyrics and piano accompaniment. The lyrics are: *Sie sind ein Geist der Gerechtigkeit Sie sind der Gerechtigkeit lieblich*. The score includes dynamic markings such as *pp.* and *mf.*

Handwritten musical score for the third system, continuing the vocal and piano parts. The lyrics are: *Sie sind ein Geist der Gerechtigkeit*. The score includes dynamic markings such as *pp.*

Handwritten musical score for the fourth system, concluding the page with vocal and piano parts. The lyrics are: *Sie sind der Gerechtigkeit lieblich Sie sind der Gerechtigkeit lieblich Sie sind der Gerechtigkeit lieblich*. The score includes dynamic markings such as *pp.*

Handwritten musical score, first system. It consists of five staves. The top staff contains a melodic line with quarter and eighth notes. The second staff features a dense texture of sixteenth-note patterns. The third staff has a series of eighth-note chords. The fourth staff contains a bass line with dotted rhythms. The fifth staff is mostly empty with a few notes.

Handwritten musical score, second system. It consists of five staves. The top staff continues the melodic line. The second staff has sixteenth-note patterns. The third staff contains eighth-note chords. The fourth staff has a bass line with the handwritten text "let's take the bar" written above it. The fifth staff contains a bass line with dotted rhythms.

Handwritten musical score, third system. It consists of five staves. The top staff features a melodic line with slurs. The second staff has sixteenth-note patterns with the handwritten text "pi" written above it. The third staff contains eighth-note chords with the handwritten text "an" written above it. The fourth staff has a bass line with dotted rhythms. The fifth staff contains a bass line with dotted rhythms.

Handwritten musical score, fourth system. It consists of five staves. The top staff features a melodic line with slurs. The second staff has sixteenth-note patterns with the handwritten text "pi" written above it. The third staff contains eighth-note chords with the handwritten text "an" written above it. The fourth staff has a bass line with dotted rhythms. The fifth staff contains a bass line with dotted rhythms.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German and appear to be a liturgical or religious text. The first system includes the following lyrics: *Christe der Geistes Lieb-heit der Geistes Lieb-heit alle Heil- und Ruh-heit*. The music consists of various note values, rests, and dynamic markings.

Second system of the handwritten musical score. The lyrics continue: *und Ruh-heit der Geistes Lieb-heit alle Heil- und Ruh-heit*. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The music features various note values and rests.

Third system of the handwritten musical score. The lyrics continue: *und Ruh-heit der Geistes Lieb-heit alle Heil- und Ruh-heit*. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The music features various note values and rests.

Fourth system of the handwritten musical score. The lyrics continue: *und Ruh-heit der Geistes Lieb-heit alle Heil- und Ruh-heit*. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The music features various note values and rests.

Fifth system of the handwritten musical score. The lyrics continue: *und Ruh-heit der Geistes Lieb-heit alle Heil- und Ruh-heit*. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The music features various note values and rests.

Handwritten musical score for the first system, featuring three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music includes various note values and rests. The lyrics "hört - mit Gott - verbunden" are written across the bottom staff.

Handwritten musical score for the second system, featuring three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The lyrics "mit Gott - verbunden" are written across the bottom staff, with some additional markings below.

Handwritten musical score for the third system, featuring three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The lyrics "über - all" and "in alle" are written across the bottom staff.

Handwritten musical score for the fourth system, featuring three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The lyrics "in alle" and "in alle" are written across the bottom staff.

die Welt verlässt sich auf dich. Wohl ist auch Jesus. Ihr Knecht dankt euch für immer.
 auf Jesus Christus der Welt. der alle Götter erschaffen. Lobt ihn alle die immer mehr
 alle die Götter Lutz geben.

#.1.
 #.2.
 Violin. unison.

Musical notation for the lower section of the page, including multiple staves with complex rhythmic patterns and melodic lines.

rimor

mus

ps

ps

Gleich wie die Wege wandelt

ps

ps

Gleich wie die Wege wandelt

ps

ps

ps

Wie die Wege wandelt bald auf bald auf bald in der Nacht

Handwritten musical score on aged paper, featuring multiple staves with musical notation and some obscured sections. The notation includes notes, rests, and clefs. A large section of the score is heavily obscured by dark ink smudges and diagonal lines. The lyrics "bis in allezeit fort" are written in cursive below the obscured section. The score is written in a historical style, likely from the 17th or 18th century.

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style, likely from the 18th or 19th century. The first four staves contain instrumental parts, while the fifth staff contains a vocal line with German lyrics. The lyrics are: "Schiffahrts der Heyden / wankt" and "Balk auf Balk auf Balk".

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with German lyrics: "Cin mi - ni - ni - ni - ni".

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style. The first four staves contain instrumental parts, and the fifth staff contains a vocal line with German lyrics: "Ich bist ein wehlich Joty" and "Ich bist ein wehlich".

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written below the staff in a cursive hand.

die fünf die fünf steht es dar.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written below the staff in a cursive hand.

die fünf steht es dar und die fünf

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and clefs. The lyrics are written below the staff in a cursive hand.

die fünf steht es dar und die fünf

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "Nicht bald auch bald auch bald auch bald nicht mehr." The system concludes with a double bar line and the word "Forts." written above the staff.

Handwritten musical score for the second system, including vocal parts and piano accompaniment. The lyrics are: "Wohlf dem, der seinen altes als Jesus übergibt: der seinen heiligen Geist nicht verliert." The system ends with a double bar line.

Handwritten musical score for the third system, with vocal lines and piano accompaniment. The lyrics are: "Nicht mehr denn ich. Auf mich ist ungläubig, ich aber fürchte nicht, ich aber fürchte nicht." The system concludes with a double bar line.

Handwritten musical score for the fourth system, featuring vocal parts and piano accompaniment. The lyrics are: "Gut das ich in Jesus in Jesus nicht verliere, nicht verliere, nicht verliere." The system ends with a double bar line.

Handwritten musical score on ten staves. The first three staves are mostly rests. The fourth staff contains a complex melodic line with many beamed notes. The fifth staff continues this melodic line. The sixth staff has notes with a sharp sign. The seventh, eighth, and ninth staves are mostly rests. The tenth staff has notes with a sharp sign.

Handwritten musical score on ten staves. The first three staves have notes with a sharp sign. The fourth staff has a complex melodic line with many beamed notes. The fifth staff continues this melodic line. The sixth staff has notes with a sharp sign. The seventh staff has notes with a sharp sign and the text "Vill d. d' hinc". The eighth staff has notes with a sharp sign and the text "Vill d. d' hinc". The ninth staff has notes with a sharp sign and the text "Vill d. d' hinc". The tenth staff has notes with a sharp sign and the text "Vill d. d' hinc".

Handwritten musical score system 1, consisting of 11 staves. The notation includes various rhythmic values and melodic lines. The word "Linn" is written in the first staff, and "die die die die die" is written in the eighth staff.

Handwritten musical score system 2, consisting of 11 staves. The notation continues with similar rhythmic and melodic patterns. The word "Linn" is written in the first staff, and "die die die die die" is written in the eighth staff.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: *in sublimi altis* (repeated on three staves).

Soh Deo gloria.

bb

Robert den Grossen alle Organe
a

2 Clarin

Symphon

2 Hautb.

2 Violin

Voc.

Cont.

Alto

Tenor

Bass

Continuo

In. 2. p. Epiphani.
1723.

Violino 1mo.



Vivace.

Violino I.

16

Loblied des Herrn alle hoch p.

pp. fort.

4.

Adagio.

pp.

pp. f. p. f.

2

2

Adagio

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Handwritten musical score for the first system, consisting of five staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *Larg.*.

Violin: unison: vivace.

Handwritten musical score for the second system, consisting of seven staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.*, *for.*, and *pp.*. The word *Alia* is written on the second staff.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.*, *fort.*, *mp.*, and *pp.*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

8 *Sacra* //

Jeau Tenore facer //

Jeau

Violin: Unison.

triacquinta di brava

Handwritten musical score for Violin Unison, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *mp.*, *fp.*, and *ad.*. The score is written in a cursive hand on aged paper. The first staff begins with the instruction "triacquinta di brava". The music is a single melodic line for violin.

a tempo

Reci:

Choral

Violino Imo.



Vivace.

Violino I.

20

Handwritten musical score for Violino I, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, and *pp.*. The score is written in a cursive hand. The first staff has the tempo marking "Vivace." and the instrument name "Violino I." written above it. The second staff has the text "Lento di Gungale," written below it. The sixth staff has the tempo marking "Largo." written above it. The score concludes with a double bar line and a fermata on the final note of the twelfth staff.

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Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff. Includes dynamic marking *mp.* and *Larg.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *Larg.*

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Violini: uni: vivace.

Handwritten musical notation on a five-line staff. Includes dynamic marking *pp.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *pp.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *pp.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *fz.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *pp.*

Handwritten musical notation on a five-line staff. Includes dynamic marking *pp.*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *mp* and *fort*. The score concludes with the instruction *Da Capo* and the lyrics *Je est Tenore ta cel / te* written in a cursive hand. The paper shows signs of age, including foxing and staining.

Violin: unison

Aria Ghislini di tempo moderato

The image shows a page of handwritten musical notation for a violin unison. The score consists of 12 staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a cursive, handwritten style. The first staff begins with the title 'Violin: unison' and the subtitle 'Aria Ghislini di tempo moderato'. The music is written in a single system, with each staff containing a line of music. The notation includes various notes, rests, and dynamic markings such as 'pp.' and 'p.'. The paper is aged and shows some staining. The right edge of the page is slightly torn, and the next page is partially visible on the right side.

allegro

Rec:

Choral. *Sig. Solo. Alle.*

Violino 2.

Vivace

Handwritten musical score for Violino 2, featuring 14 staves of music. The score includes various dynamic markings such as *pp.*, *f.*, *pp.*, *f.*, *pp.*, *f.*, and *pp.*. A tempo marking *Vivace* is present at the top left. A performance instruction *Libert. by Franz Albr.* is written in the first staff. A section marked *Larg.* begins in the sixth staff. The piece concludes with the word *Portato* at the bottom right.

Larg.

Rec: *Larg.*

Violin: Unison: Vivace.

Aria: f. Gi.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *pp.* and *fort.* The music is written in a historical style with a treble clef and a key signature of one sharp.

Violin: unison:

Handwritten musical score for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *pp.* and *fort.* The music continues in the same style as the first system.

Alia

Sollich

Handwritten musical score on aged paper, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a tempo marking *mp.* and a fermata. The second staff includes a *fort.* marking. The sixth staff features a section labeled *adry:* followed by a double bar line and *Rec:*. The seventh staff is marked with a *3/4* time signature and contains the handwritten text *Choral Sing Dank alle,*. The final staff concludes with a dense scribble of ink.

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Vivace

Violino 2.

25

Echt in dem alle Geiz

pp. *fort.*

3.

Larg.

fort. *pp.* *f.* *pp.* *fort.* *pp.*

f.

voltiv.



Larg.



Rec.



Larg.



Violin: unis. voce.



Trio fu. spiss.

pp.



pp.



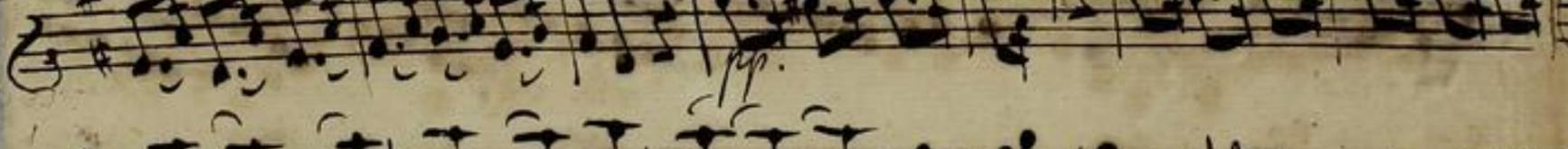
pp.



pp.



pp.



pp.



fort.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* (pianissimo) and *f.* (forte). The score is densely written and shows signs of age, including some staining and ink bleed-through from the reverse side.

Violin: unis:

Aria

Portico

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by the following markings:

- mp.* (mezzo-piano) at the beginning of the first staff.
- p.* (piano) at the beginning of the second staff.
- pp.* (pianissimo) at the beginning of the third staff.
- fort.* (forte) at the end of the third staff.
- mp.* (mezzo-piano) at the beginning of the fourth staff.
- aw.* (ad libitum) at the beginning of the fifth staff.
- rec.* (recitativo) at the beginning of the sixth staff.
- Choral.* at the beginning of the seventh staff.
- Sig. Solo. Sill.* (Sign. Solo. Sill.) at the beginning of the eighth staff.

The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

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Trave.

Viola

27

subito in gran alleg.

Handwritten musical score for Viola, page 27. The score consists of 14 staves of music in G major and 3/8 time. It includes dynamic markings such as *mp.*, *f.*, and *fort.*, and performance instructions like *subito in gran alleg.* and *Vollzieh* at the bottom right.

Rec:

Larg.

Aria *Allegro*

pp.

pp.

pp.

44

Da Capo

Requies
Aria. *Andante*

3.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.*, *mp-*, *fort.*, and *dec.*. A section of the score is marked with a large 'C' and a double bar line, indicating a change in tempo or meter. The text 'Choral by Bach' is written in cursive across the lower staves. The manuscript shows signs of age, including some staining and uneven ink.

Vivace

Libro 1.º

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes. Dynamic markings 'pp:' and 'fort:' are present.

Handwritten musical notation on a single staff. The music continues with similar rhythmic patterns. A dynamic marking 'tast: Solo' is written below the staff.

Handwritten musical notation on two staves. The notation is dense with sixteenth notes. The second staff shows a change in key signature to two sharps (F# and C#).

Handwritten musical notation on two staves. The music continues with a mix of eighth and sixteenth notes.

Handwritten musical notation on a single staff. The tempo marking 'Largo' is written above the staff. Dynamic markings 'pp:' and 'r' are present.

Handwritten musical notation on a single staff. The music features a variety of note values and rests. Dynamic markings 'pp:' and 'fort:' are present.

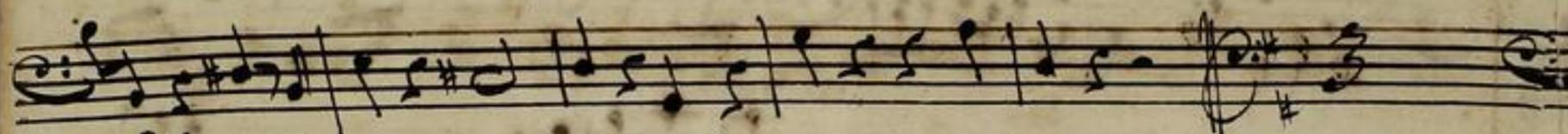
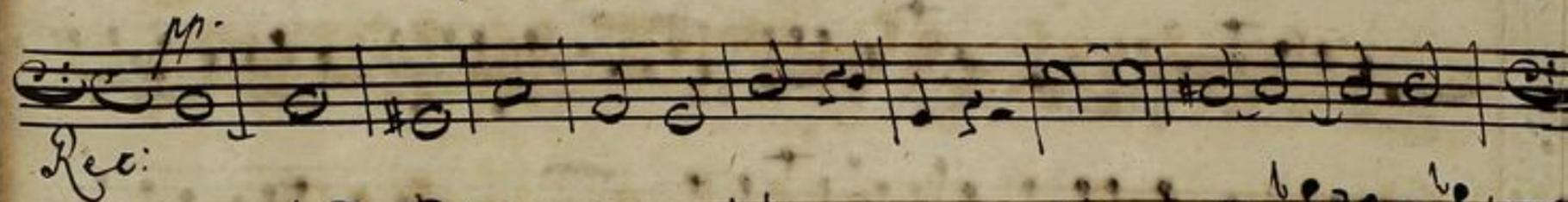
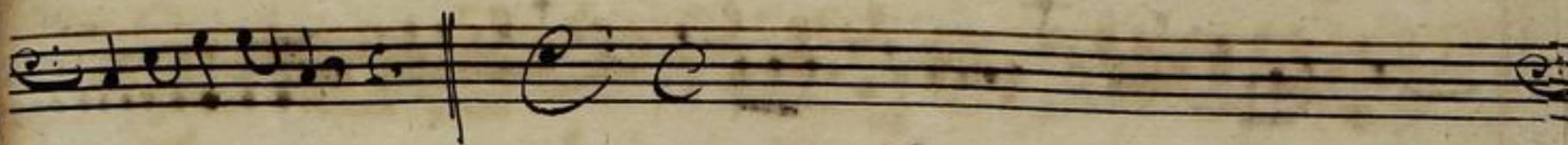
Handwritten musical notation on a single staff. The music continues with a mix of note values. Dynamic markings 'pp:', 'fort:', and 'pp:' are present.

Handwritten musical notation on a single staff. The music continues with a mix of note values. Dynamic markings 'pp:', 'fort:', and 'pp:' are present.

Handwritten musical notation on a single staff. The music continues with a mix of note values.

Handwritten musical notation on a single staff. The music concludes with a final cadence. The word 'Portato' is written at the end of the staff.

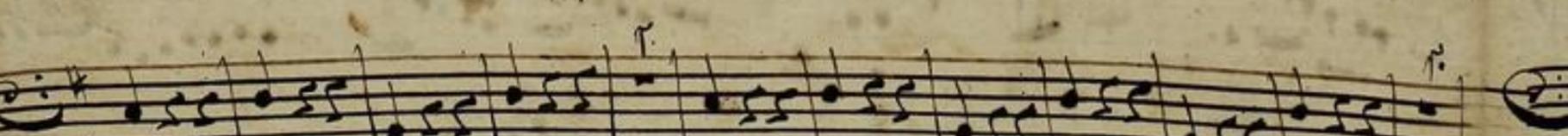
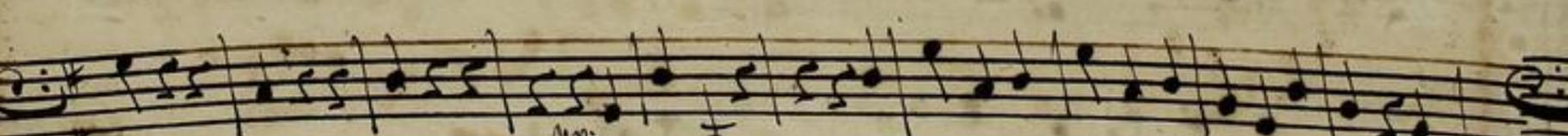
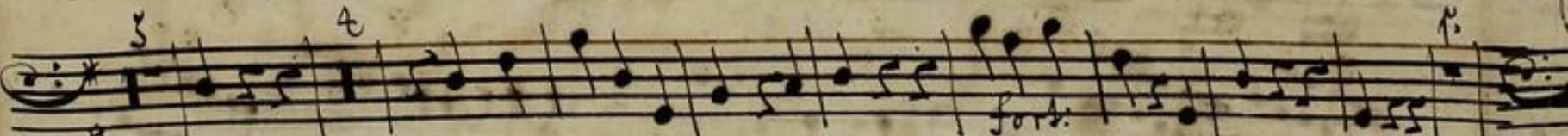
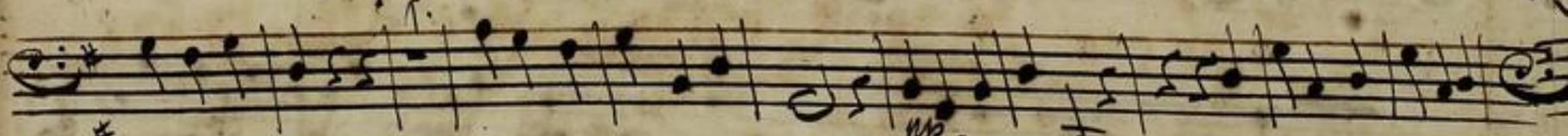
Landesbibliothek Darmstadt



Vivace.



Alia finis, de finibus.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Dynamics such as *pp.*, *ppp.*, and *fort.* are present. A section is marked *Da Capo* with a double bar line and repeat sign. The word *Leit* is written above the sixth staff, and *Aria Gloriosa die Theresia* is written above the seventh staff. The piece concludes with the word *fortissimo* at the end of the tenth staff.

Handwritten musical score on aged paper, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- sub* (written above the first staff)
- pp* (written below the third staff)
- pp* (written below the fourth staff)
- forl:* (written below the fourth staff)
- ad.* (written below the seventh staff)
- Da Capo* (written across the seventh staff)
- Rec:* (written below the seventh staff)
- Choral. by Joh. Hill.* (written across the eighth staff)

The score concludes with a double bar line and a decorative flourish on the final staff.

Vivace.

Continuo.

Handwritten musical score for Continuo, consisting of 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Subito in G-moll alt. p.* (Staff 1)
- p. p.* and *forte* (Staff 2)
- tasto solo* (Staff 4)
- 2. ary.* (Staff 7)
- mp.*, *R.*, *A.*, and *f.* (Staff 8)
- for.* (Staff 9)
- pp.* (Staff 10)
- for.* and *forte* (Staff 11)

Handwritten musical score on aged paper, consisting of 14 staves. The notation includes various note values, rests, and dynamic markings.

Key markings and annotations include:

- mp.* (mezzo-piano) at the top left.
- See:* written below the first staff.
- Ana* (Andante) written below the fifth staff.
- forte* markings appear on the sixth, seventh, and eighth staves.
- pp.* (pianissimo) markings appear on the eighth and tenth staves.
- Arabic numerals *4* and *5* are written above some notes, possibly indicating fingerings or measure counts.

Handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings such as 'f', 'pp', and 'cresc.'. The piece concludes with a 'Da Capo' marking and a double bar line.

Adia Ghisfanti di Alessy

Vote

av.

Voti

Largo.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score concludes with a double bar line and a flourish.



Handwritten musical score for Continuo, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and performance markings such as *pp:*, *forte*, and *pp:*. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The word "Volte" is written at the end of the final staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *mp* and *forti*. A section of the score is labeled "Aria für Christen Es ist ihnen eibot". The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. Above the staves, there are numerous circled numbers (e.g., 6, 4, 3, 2, 6, 4, 6, 6) and some other markings. Dynamics such as *mp.* and *fort.* are present. A double bar line is visible on the sixth staff. The text "Da Capo" is written on the sixth staff. The text "Aria Gloriosa di Luigi Alambert." is written on the seventh staff. The text "Faciatis" is written on the tenth staff.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings such as "forti" and "tempo". A section is marked "Da Capo" with a repeat sign. The manuscript shows signs of age, including foxing and staining.

Handwritten musical score for Continuo, page 13. The score consists of 14 staves of music. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings such as *pp*, *mp*, and *ppp*. There are also performance instructions like "Eubel dy [unclear]" and "tast: Solo". The manuscript shows signs of age, including some ink bleed-through and foxing.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *fort.*. The piece is identified as an *Aria für Geist der Geistlichen Lobes*. The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side.

Aria für Geist der Geistlichen Lobes

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *mp* and *f*. A *Da Capo* instruction is present on the sixth staff. The piece concludes with the word *Adieu* on the tenth staff.

Aria Gleichzeitige Waage waakke

Adieu

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp.* and *mf.*. There are several key signatures and time signatures, including 6/8 and 4/4. The music is written in a cursive, historical style. A section of the score is marked with a double bar line and the word *Capo*, indicating a change in the instrument's position. Other markings include *a tempo.* and *Royal Friedrichshill.* The paper shows signs of age, including foxing and some staining.

Es ist in dem allr.

pp: fort:

f. p. f. p. f.

Fatti

14

Alia fin. Spißp.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The key signature has one sharp (F#).

Handwritten musical score for the second system, consisting of one staff with notes and rests.

Handwritten musical score for the third system, consisting of one staff with notes and rests.

Handwritten musical score for the fourth system, consisting of one staff with notes and rests.

Handwritten musical score for the fifth system, consisting of one staff with notes and rests.

Handwritten musical score for the sixth system, consisting of one staff with notes and rests.

Handwritten musical score for the seventh system, consisting of one staff with notes and rests.

Handwritten musical score for the eighth system, consisting of one staff with notes and rests.

Handwritten musical score for the ninth system, consisting of one staff with notes and rests.

Aria Gloriosa die Heilige wandelt.

Da Capo / Recitativo

Particito

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a fermata at the end.

Recit Bass face / *3*

Choral Song Book Hill

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.



Hautbois 2. 39

allegro

pp. fort. pp. f.

3.

5

f.

Fort

14
Rec:
Aria Alto tacet // Recit Ten: tacet

Aria Glorioso in Largo maestoso

Recit tacet

Choral Sing Book, K. 11 p.

Capo

Esprit de son alle Gigue.

Choral Org. Fort. Bill.

Dei letitia // Dei letitia // Dei // Alto facit // Tenor: facit // Bass: facit

Subito in G major

Recitativa
Alto tacet

Recitativa
Tenore tacet

Choral in D major

Tamburi

Erbot in Gm abt. p

pp: fort:

9

8 *pp.*

pp. *f.* *pp.*

16

Recit. Soprano

Recit. Tenor // *Recit. Bass*

Facet // *Facet*

Choral in Gm abt. p

7

2

4

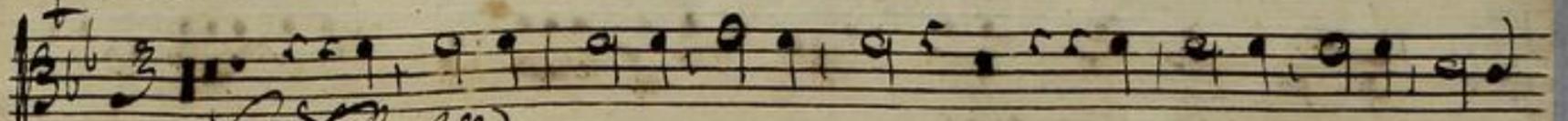
4

Trombon: 1^{mo}.

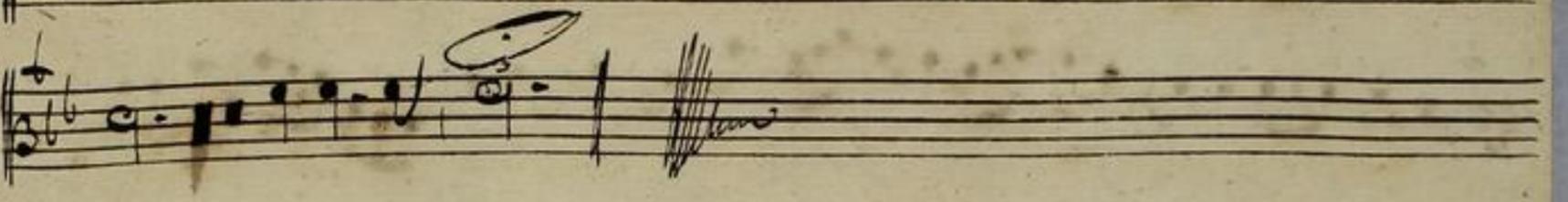
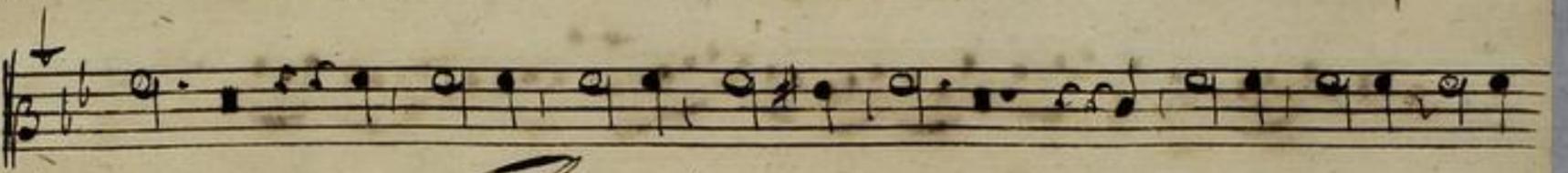
Handwritten musical score for Trombone 1, consisting of 13 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, and *pp.*. The first staff includes the instruction *Echt die Herr alle.* The score concludes with the word *Ande* and the number 13.

Choral.

1



Org. Solo alle.



Choral

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. A small number '7.' is written above the first measure. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff also continues the melody. The fourth staff concludes with a final note and a decorative flourish consisting of several parallel diagonal lines.



Trombon 3 44

Lobt der Herr.

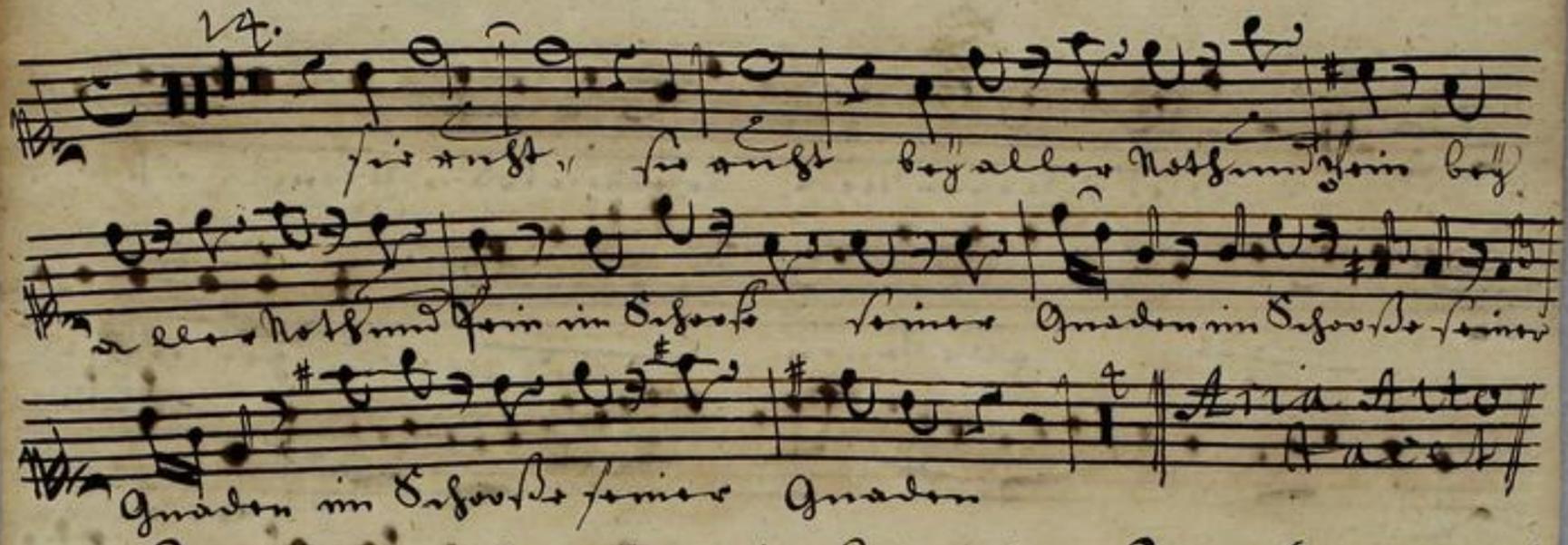
The musical score consists of 14 staves of handwritten notation. The first staff begins with the title *Lobt der Herr.* and a measure number '6'. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *p.*, and *f.*. The paper shows signs of age, including some staining and a small tear at the bottom edge.

Andr. Cant. And. III.
tact h tac:

Chor.

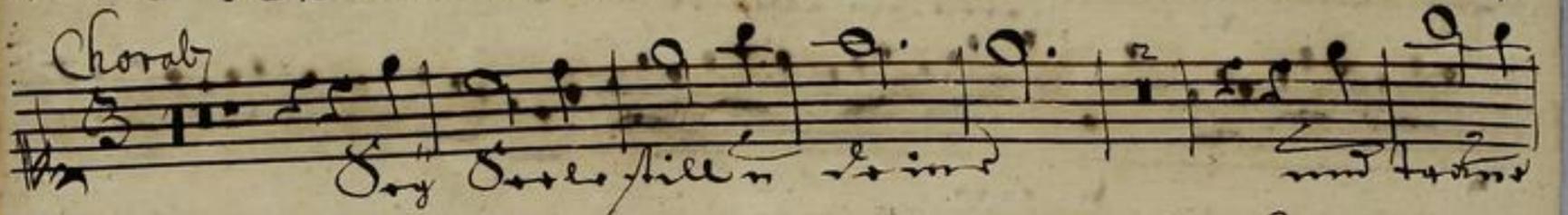
Sing Solo, Klee.



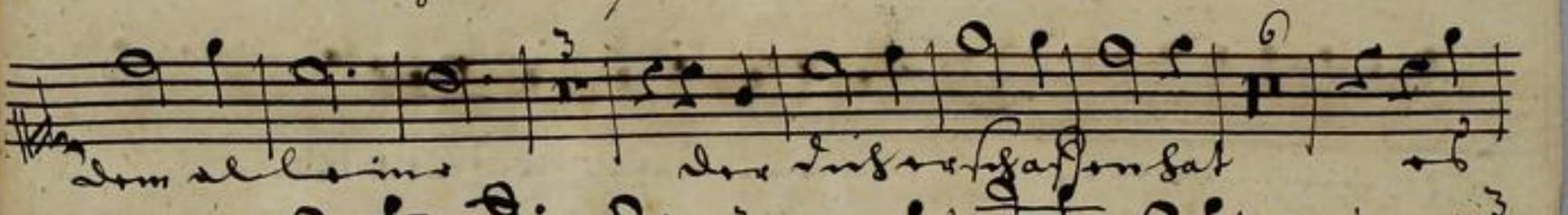


 Sopran
 Sie ruht, sie ruht bey aller Nothwendigheit bey
 einem Nothwendigen im Dreyen seiner Gnaden im Dreyen seiner
 Gnaden im Dreyen seiner Gnaden

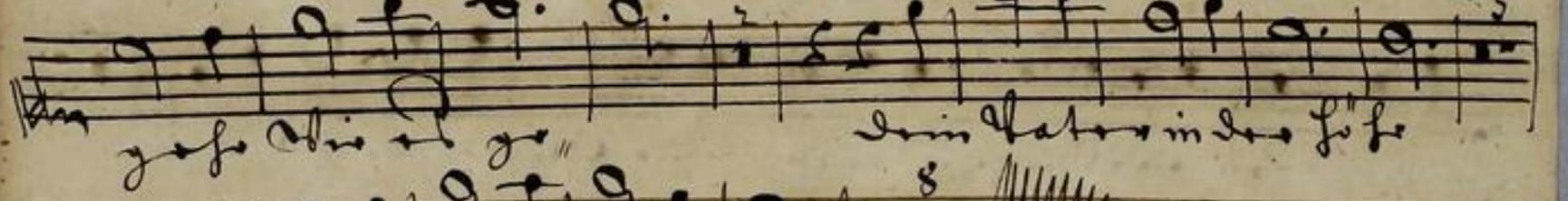
Recit. et Aria // Recit. Bass: tacet
 Tenore tacet

Choral


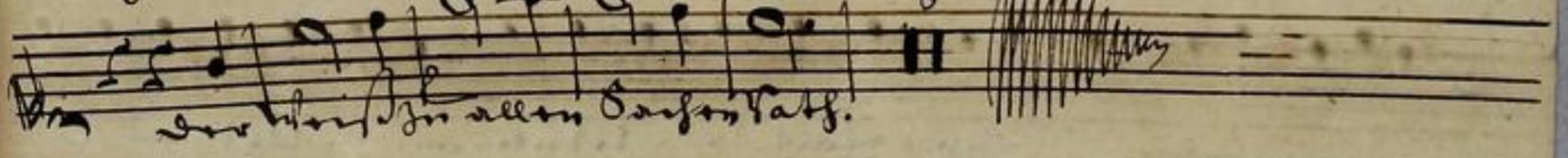
 Sey Dankes willen Seiner und Lobens



 dem alleine der Dreyer Personen hat



 zuseh'n die er den Vater in der Höhe



 der Herr zu allen Zeiten hat.



Canto in Ripieno

8

Lobet lobet den Herrn lobet lobet den Herrn alle loyden
 alle loyden garrichtigen alle
 die alle
 garrichtigen alle die
 chrygari
 garrichtigen alle die
 den sonnigmaden in der abend den
 Jouis Gna - den abend abend abend - abend abend abend
 abend abend - abend abend abend abend abend
 abend abend - abend abend abend abend abend
 abend abend - abend abend abend abend abend
 ja - - - - -
 alleluja - alleluja
 alleluja alleluja - - - - -
 alleluja alleluja

14

fiens fiens bejal eger hoh mit dem bey
 alle hoh in dem in die hoh in dem in die hoh in dem
 quer in die hoh in dem in dem.

Recitativo // Recitativo

choral

Sey alle stillt er mich
 dem alle er mich
 gott alle er mich
 dem alle er mich



Handwritten musical score with multiple staves. The lyrics are written below the notes. The text includes:

Der ...

ein ... beiden Christen ...

... den ...

... mit ...

... mit Gott ...

... all ...

... markt ...

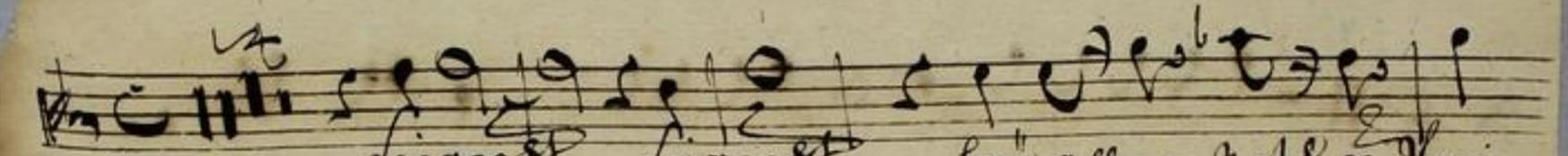
... Da Capo ...

... markt ...

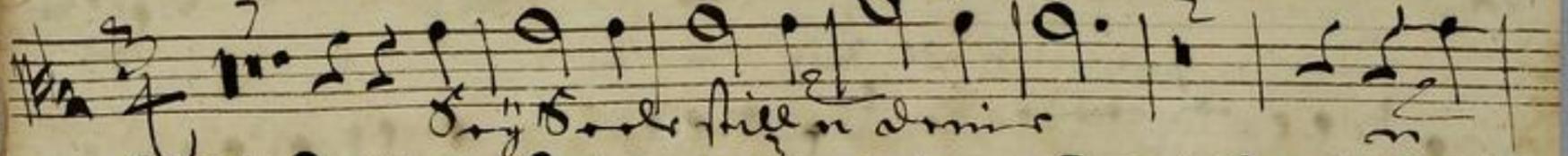
Recitativo Aria Tenore / Recitativo Bassi

Facet / Facet

Vatti



 fiirst fiirst by alle Noth in Gm
 by alle Noth in Gm in Gm in Gm in Gm in Gm in Gm
 in Gm in Gm in Gm in Gm in Gm in Gm
 Aria tacet / Recit Aria / Recit Bass / Tacet



 Frey Seel still in Gm
 from dem alle in Gm
 in Gm in Gm in Gm in Gm in Gm in Gm
 in Gm in Gm in Gm in Gm in Gm in Gm
 in Gm in Gm in Gm in Gm in Gm in Gm
 in Gm in Gm in Gm in Gm in Gm in Gm

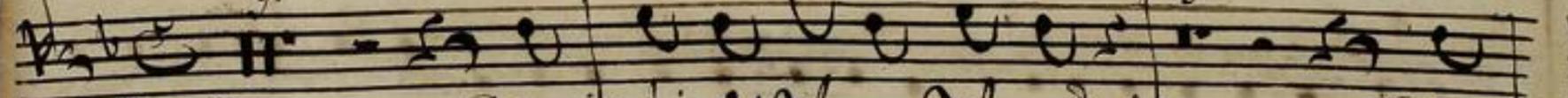




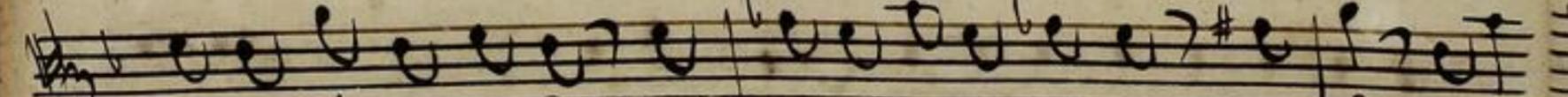
 sic und sic sic und sic bey aller Noth und in beyal-
 ler Noth und in mir Gedults fames Gnaden in Gedults fames
 Gnaden in Gedults fames Gnaden.



 die Welt schencket Christi Gantzen Heil und Leben ist
 das Heil der Welt ist in uns ein zu was hoch zu was hoch
 der Heil der Welt ist in uns ein zu was hoch zu was hoch
 der Heil der Welt ist in uns ein zu was hoch zu was hoch
 der Heil der Welt ist in uns ein zu was hoch zu was hoch



 Aria Glorialis die Weylandet Glorialis



 die Weylandet bald bald bald



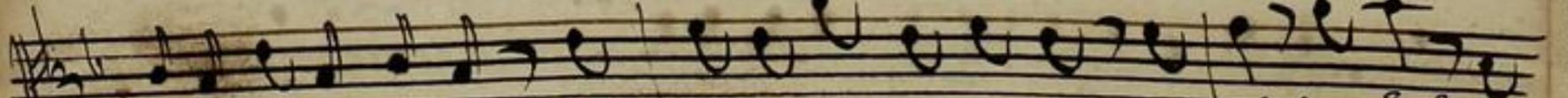
 bald mir - " der ficht an - " - " - " - " - " - " - " - "



 - " - " - " - " - " bald bald bald



 Weltens heil so ist in Weltens heil so ist Glorialis



 die Weylandet bald bald bald

Choral

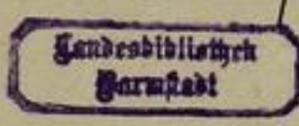
Die sechs Hellen die - me
 in Traur
 dem alle - me
 und der schickte hat
 ob gef. die - ge - fe
 und das in der
 so - fe
 und die zu allen das hat.



Basso.

8

Lobet lobet den Herrn — alle Jeyden alle
 Jeyden — glorifichig allehöe — — —
 — — — — — Der glorifichig allehöe — — —
 glorifichig allehöe — — — — — In allehöe — — —
 In allehöe allehöe — — — In glorifichig allehöe — — —
 — — — In allehöe — — — Gna - der n. d. f. s. i. t — — —
 Gna - der n. d. f. s. i. t — — — admet — über m. d. d. t. i. n. b. r.
mf — — — *piano* — — — *fort* — — — admet — über
pp — — — *mf* — — — *fort* — — — Stalle —
 — — — Halleuja — — — — — — — — — — — — — —
 — — — alleluja — — — — — — — — — — — — — —
 — — — alleluja — — — — — — — — — — — — — —
 alleluja — — — — — — — — — — — — — —



In dem 11. Lichte bey allen Notigen bey
 allen Notigen dem in Dissonantien Quaden in Dissonantien
 Quaden in Dissonantien Quaden

Recitativo Aria Tenore tacet

Recitativo
 Was dem heyligen allen an Jesum übergibt der Widm
 arion.
 Einem Amner fallen den Jesu überbeten auf Jesus
 In empfangend alle. Selbst. Guts. Selbst. Selbst.
 Guts denken Jesu in Jesu nicht kan widermisch kauden
 nicht verlangen.

Choral
 Das Solo. Hellen drei - in
 in dreimal
 drei - in
 der. in der / daff. sat. - 3. gefe
 drei gefe 3.
 drei. Matronen des Jofe
 in. in allen da - for. Bass.

