

Lefto Ahenf.

Maj 1723

Clari 1  
Clari 2  
Tempo

violini  
violini 2  
viola

Cant.

Alt.

Tenore

Violini

Violini 2  
Viola

Canto

Alto

Tenore

Halleluja

Halleluja

alleluja

Halleluja

alleluja alleluja

alleluja alleluja

alleluja

Halleluja

alleluja

al

alleluja

alleluja alleluja

alleluja

alleluja

alleluja alleluja alleluja

alleluja alleluja alleluja

alleluja

Clarinet 1  
Clarinet 2  
Timp  
Violin 1  
Violin 2  
Viola  
Cello  
Bass

Halleluja  
al leluja alleluja alleluja alleluja alleluja alleluja  
alleluja alleluja  
alleluja alleluja  
al leluja al leluja alleluja alleluja

Andor all  
Andor all

Violin 1  
Violin 2  
Cello  
Bass

maestiger gott  
maestiger gott  
Sunder all maestiger gott  
Sunder all maestiger gott  
Sunder all maestiger gott  
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This section of the manuscript features a complex arrangement of musical staves. At the top, there are two staves for a vocal line, followed by two staves for a keyboard accompaniment. Below these are several staves for different vocal parts, each with its own lyrics. The lyrics are written in a cursive hand and include phrases such as "man den der allmächtige", "den der all mächtige", "heil sein ge nom", "ge nommen", "man ge nommen", "den der all mächtige Gott", and "den der all mächtige". The music is written in a style characteristic of 18th-century manuscripts, with clear note heads and stems.

The lower section of the manuscript continues the musical composition. It begins with a marking "fete d. c." above the first staff. The arrangement includes two staves for a vocal line and two staves for a keyboard accompaniment. Below these are several staves for different vocal parts, each with its own lyrics. The lyrics include "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "man", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "man", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "man", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "gott hat das reich in ge nom", "man". The music is written in a style characteristic of 18th-century manuscripts, with clear note heads and stems.

Tenore.

So lohn außsawegelt dieaar dem freyland lott in cracht weylt siepfecht für seinet vatter recht freindigheit

muschen das fude ihwer littensthat In Olavin stude niunt loef wabr

Paulus außsawegelt

Sinnan zee stou te Sinnan sehtempor. soft unpon In sub gessinnstun Chor In sub gess

Sinnstun Chor In sub gessinnstun Chor am lot unpon am lot

ausstou stou dits zee stou In sub gessinnstun soft unpon dits gess In sub

gibt  
Ihr bibget zu kommen vor - - zum 2. Chor.

Teil - - nist -

In diesem Lande haben Jesu Lämpchen nach Jesu Jesu Lämpchen nach Jesu

haben auf dem Feind - - Schuld vor gleiche Feind auf dem Feind

Schuld vor gleiche Feind

Leut

Eröffnungszit da die Sünder gesehn auf die siben stalt. in dem Himmel der Sünders Zelt soll in dem Platz gegeben

Wenden der geystlichen götz in dem müssen wir außsehen im dieß Clamor drey stricken geht in der langstlauf seiner in

Herwolt mich als die süßstyn zingt und der glücksalz sy in sein herlich lachen

Aria

76 *gymn* *gymn will is*

76 *al lob liden dan ist das* *grynum sein* *Im Christe mit gnoßhoff* *sein Christe mit gnoßhoff*

76 *sein* *gymn* *gymn* *gymn will is* *allob allob liden dan ist das* *grynum sein*

um freuden, Christi milgenosig sein Christi milgenosig sein ja wolt

Will mich das brauben Jesu's süß mit süß den gläubig selbst in seinem süßlein ja wolt mich das brauben Jesu's

süß mit süß den gläubig den gläubig den gläubig selbst in seinem süßlein in seinem süßlein

Ich bin in Jesu's heiligsteit jagar mit seinem süß er süß sein geistlich mit gläubig

flammen woltan wolt will mich den herdenen er selbst sagt mir das leben zu sein süß will mir das bewahren

In außermordlich süß In sich mir den sonen darob mit neuem süßlein süßlein

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves. The top section features complex instrumental or vocal parts with dense sixteenth-note passages. The lower section includes lyrics in German, with notes placed above the text. The lyrics are: "So laubst du mich", "Lieber Seyen", and "und lobet ihn von Herzen gütig". The notation includes various clefs, time signatures, and musical symbols characteristic of 17th or 18th-century manuscripts.

So laubst du mich

Lieber Seyen und lobet ihn von Herzen gütig



The first system of the manuscript consists of seven staves. The top three staves contain dense, rhythmic passages with many sixteenth and thirty-second notes. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are accompaniment for a keyboard instrument, showing chords and moving lines. The seventh staff is a bass line with a steady rhythmic pattern.

lob singt mit der Engel Chor. Laß man

The second system continues the musical composition. It features similar complex rhythmic textures in the upper staves and a vocal line with lyrics. The instrumental parts continue with various rhythmic figures.

in dem Himmel für

The third system shows further development of the musical themes. The vocal line continues with lyrics, and the instrumental parts maintain their complex rhythmic patterns.

in dem Himmel für

The fourth system features a prominent bass line with a steady rhythmic pattern. The vocal line continues with lyrics, and the instrumental parts provide accompaniment.

in dem Himmel für

The fifth system concludes the page with a final melodic line. The notation is simpler, focusing on the main melodic contour.

Handwritten musical score for "Halleluja Da Capo". The score consists of 12 staves. The first seven staves contain musical notation for various instruments or voices. The eighth staff contains the lyrics "amen amen amen" written below the notes. The ninth staff contains the title "Halleluja Da Capo" written in a large, cursive hand. The remaining five staves (10-14) contain musical notation. The paper shows signs of age, including water stains and foxing.

*Soli deo gloria*