

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/35

Wie schön wie herrlich/klingt es nicht/a/2 Corn./Hautb./
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn. 23.

p.Tr./1753./ad/1742.

Autograph Oktober 1753. 34,5 x 21,5 cm.

partitur: 7 Bl. Alte Zählung: 4 Bogen.

15 St.: C(2x), A, T, B, v1 1(2x), 2, vla, vln(e)(2x), bc, ob, cor 1, 2.
1, 1, 1, 2, 1, 2, 2, 2, 1, 1, 1, 2, 1, 1, 1 Bl.

Alte Sign.: 175/54. Text: Johann Conrad Lichtenberg, 1742.
bc-Stimme ist mit "Organo" bezeichnet.

Wiafföö uia fasslif Klungsabniß

Mus 461/
35

175.

54.

35

Partitur

34. Tafzug 1742.



D. 23. p. 82. № 1792. N. O. 1753.

Gebt mir ein Lied auf Jesu Name.

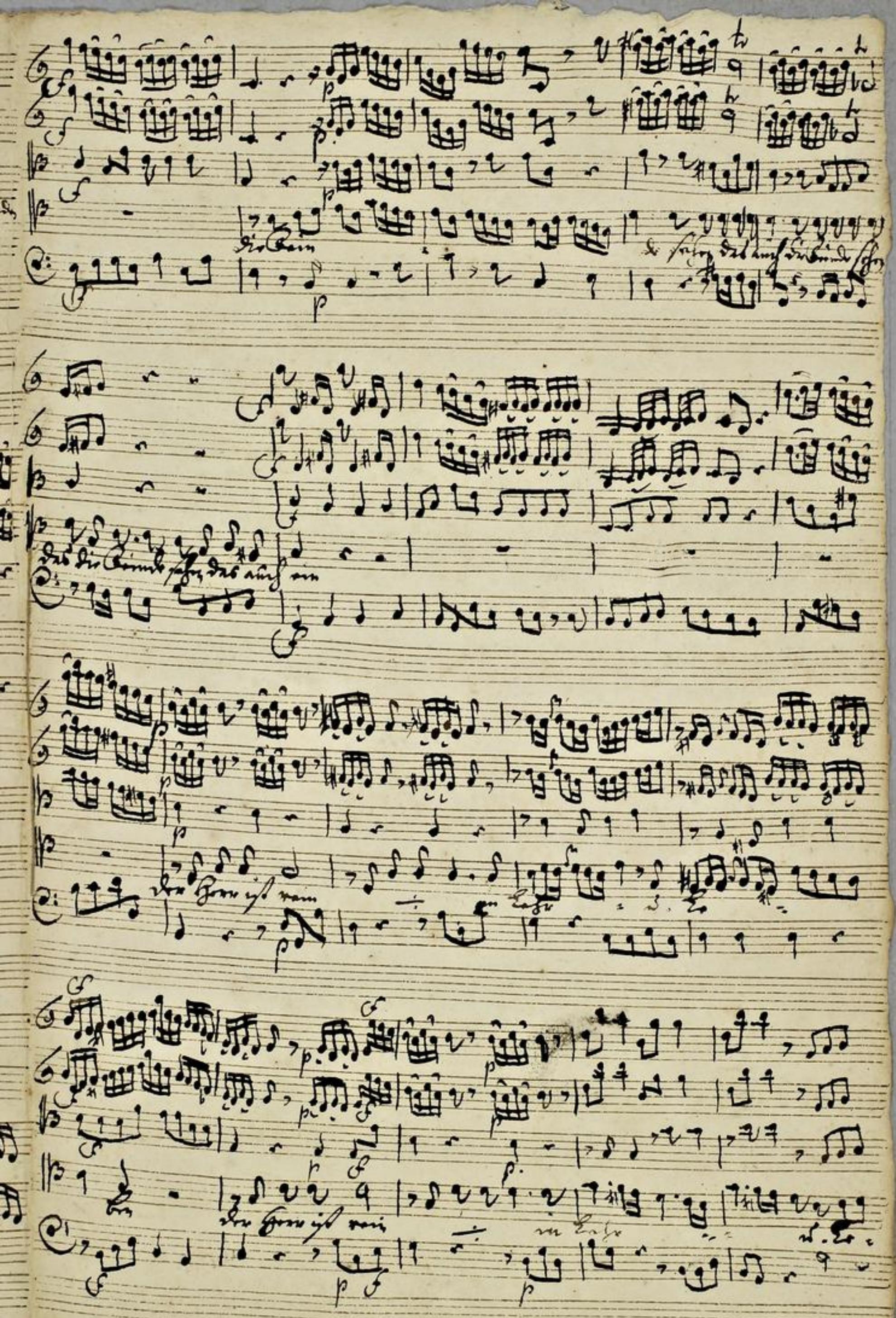
als du singst singt es auch.

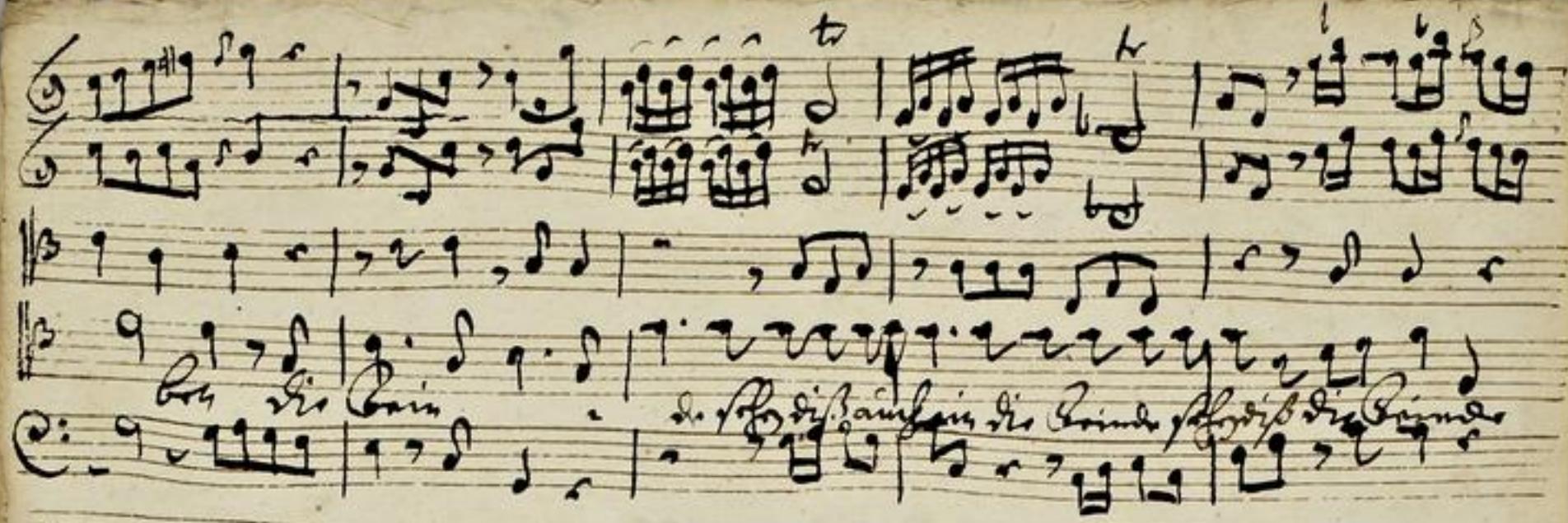
zu Gott zu singen ist das schönste.

Dies ist ein auf'g'schrieb'n name sagt' die' j'chein' d'ing auf'z'st'z' / Zong' und' g'sch'rif' und' g'sch'rif' regt' /
 grüft' mir' Leid' mir' Leben' miß' so iß' g'sch'rif' Leb' g'sch'rif' g'sch'rif' Leb' g'sch'rif' Leb' g'sch'rif'
 zum' sol'f' g'sch'rif' g'sch'rif' g'sch'rif'.

Allegro.

in Ego





23

23
 kleinere Sänge aus der Schule von Gräfenhausen
 in Klagen.
 nach Klavierstücke von Gräfenhausen im
 Klagen.
 Da Capo ||
 Da Capo |
 Da Capo |
 Da Capo |
 Da Capo |
 O Gott wir danken dir für die Freude, die du uns gegeben hast, und wir danken dir für das Leid, das du uns gegeben hast.
 O Gott wir danken dir für die Freude, die du uns gegeben hast, und wir danken dir für das Leid, das du uns gegeben hast.
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 O Gott wir danken dir für die Freude, die du uns gegeben hast, und wir danken dir für das Leid, das du uns gegeben hast.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The top two staves are for voices (Soprano and Alto) and are written in common time. The remaining eight staves are for instruments: three woodwind parts (Oboe, Clarinet, Bassoon), three brass parts (French Horn, Trombone, Tuba), and three percussive parts (Cymbals, Timpani, Snare Drum). The music includes various dynamics such as p (piano), f (fortissimo), and mf (mezzo-forte). The vocal parts feature melodic lines with some harmonic support from the instruments. The instrumental parts show rhythmic patterns and occasional sustained notes or chords. The score is written on aged paper with ink.



A handwritten musical score for four voices (SATB) on five staves. The music is in common time. The lyrics are in German, with some words underlined.

The lyrics include:

- „Dich magt die Rinde“
- „Dich magt die Rinde schlagen“
- „Dich magt die Rinde schlagen“
- „Dich magt die Rinde schlagen“

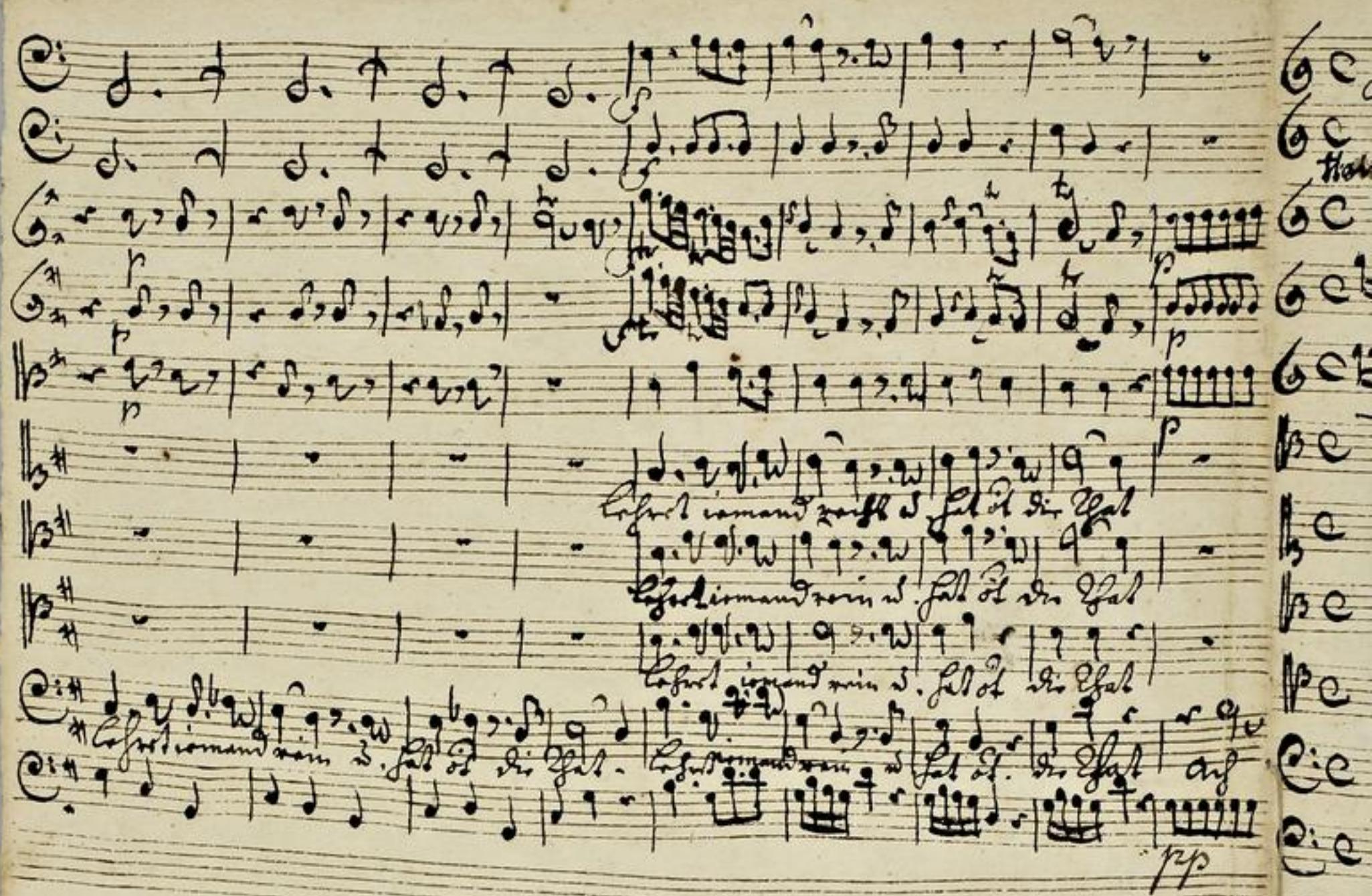
The score consists of five staves of music, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music includes various note heads, rests, and bar lines. The paper is aged and yellowed.

A handwritten musical score on two pages of aged paper. The music is written in common time with a key signature of one sharp. It consists of four staves: two soprano voices (upper), a basso continuo staff (lower), and a basso continuo staff with bassoon parts (outermost). The vocal parts have vertical bar lines and horizontal beams. The continuo parts use vertical strokes and horizontal beams. The bassoon parts show various slurs and grace notes. The vocal parts contain lyrics in German. The first page ends with a repeat sign and the number '3.'.

3.

Dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.
Dann für Lobs! und Gott für Lobs! s. Fuß auf Gott.
Dann für Lobs! und Gott für Lobs! s. Fuß auf Gott.
Herr auf Gott dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.
Herr auf Gott dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.

Dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.
Dann für Lobs! und Gott für Lobs! s. Fuß auf Gott.
Dann für Lobs! und Gott für Lobs! s. Fuß auf Gott.
Herr auf Gott dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.
Herr auf Gott dann für Lobs! s. Fuß für Lobs! s. Fuß auf Gott.



The second system of the musical score starts with a treble clef, a key signature of one sharp, and a common time signature. It features five staves of music, each with a different rhythmic pattern. The vocal parts are in Hebrew. The score includes dynamic markings like 'f.', 'p.', and 'pp.', and tempo instructions like 'Allegro' and 'Andante'. The right margin contains the names of the instruments: Violin, Flute, and Bassoon.

The third system of the musical score starts with a treble clef, a key signature of one sharp, and a common time signature. It features five staves of music, each with a different rhythmic pattern. The vocal parts are in Hebrew. The score includes dynamic markings like 'f.', 'p.', and 'pp.', and tempo instructions like 'Allegro' and 'Andante'. The right margin contains the names of the instruments: Violin, Flute, and Bassoon.

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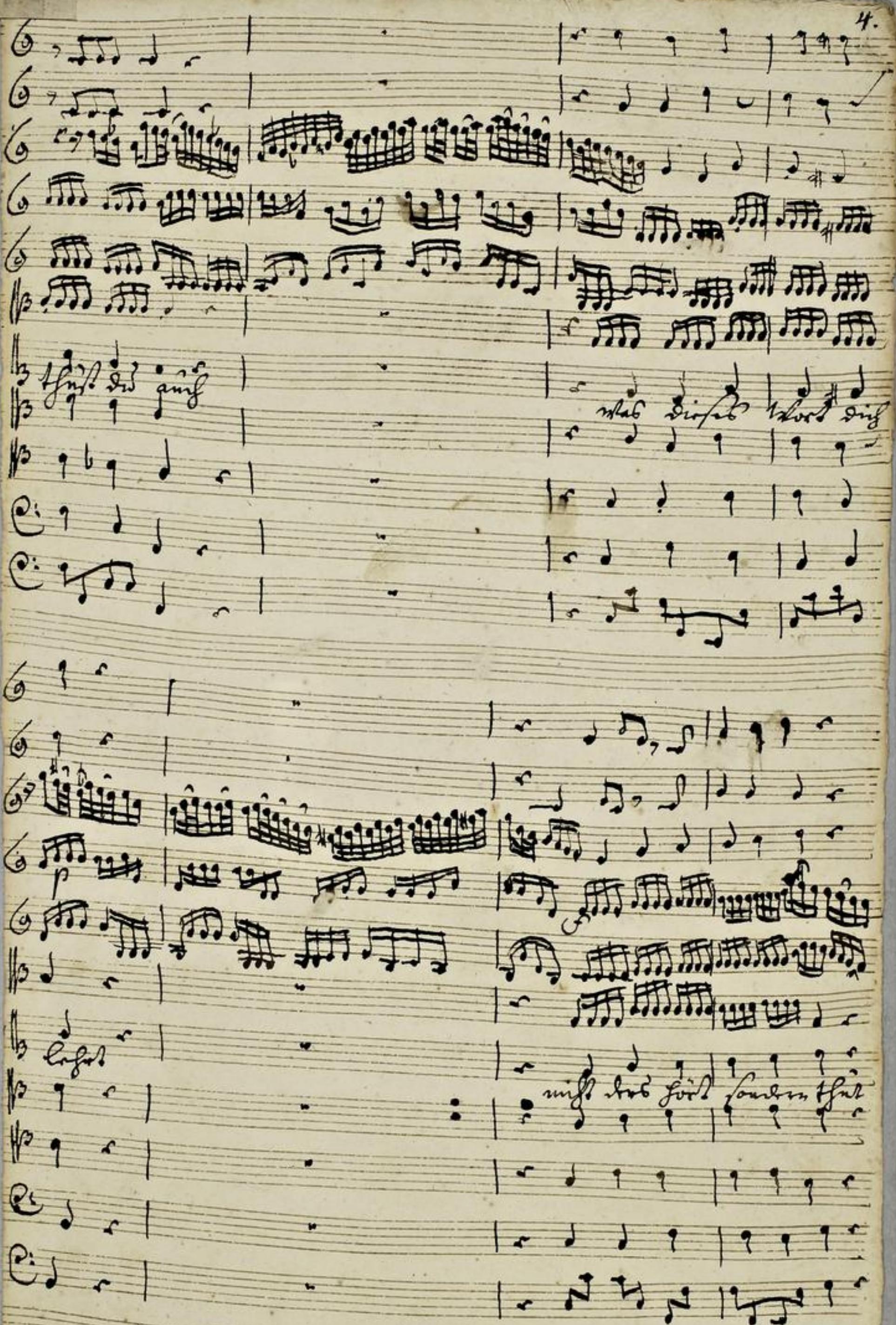
A continuation of the handwritten musical score. The vocal parts (Soprano and Alto) are shown with vertical bar lines and note heads. The basso continuo part is present with its characteristic thick vertical strokes and short dashes. The lyrics continue from the previous page:

Soprano: Ach Gott so schenke mir
Alto: ein Frieden auf Erden
Basso continuo: Ach Gott so schenke mir
etc.

The lyrics continue with:

Soprano: Ach Gott so schenke mir
Alto: ein Frieden auf Erden
Basso continuo: Ach Gott so schenke mir
etc.

Accompaniment markings include "short", "long", "haber".



A handwritten musical score on four staves. The top two staves are for voices, featuring a mix of long and short horizontal strokes representing different vocal parts. The bottom two staves are for the basso continuo, indicated by a large bass clef and a small 'C' for continuo. The music consists of several measures of rhythmic patterns, followed by a section where the voices sing the text 'gott sei dank!'. The score concludes with a final section where the voices sing 'Soli Deo gloria'.

Soli Deo gloria



173.
54

This refn who has
alwys w. mss. s.

a

2 Corn.

Hautb.

2 Violin

Frola

Bass

Alto

Tenore

Basso

e
Contino.

St. 23. p. Gr.

1753.

ad

1742.

Organo.

This page contains a handwritten musical score for organ, consisting of approximately 15 staves of music. The music is written in common time and includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). The score features several sections with different titles and tempos:

- The first section is labeled "Organo." at the top center.
- A lyrics section follows, with the text "Wies führst du mich zu Glückt + Bins," written above the music.
- The next section is labeled "Recit." (Recitative) in the upper right corner.
- After the recitative, there is another section labeled "Aria" and "allegro."
- The score continues with more staves of music, some of which are partially cut off on the right side.

The handwriting is in black ink on aged paper, showing some staining and discoloration. The musical notation uses standard staff lines and note heads, with various slurs and rests indicating rhythm and phrasing.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef, a key signature of one sharp, and common time, followed by the instruction "Recit." The fourth staff begins with a bass clef, a key signature of one sharp, and common time, followed by the instruction "Aria." The remaining six staves all begin with a bass clef, a key signature of one sharp, and common time. The vocal parts (Soprano, Alto, Tenor) are written in soprano, alto, and tenor clefs respectively. The basso continuo part is written in a bass clef and includes a bassoon part with slurs and grace notes. The music features various dynamics, including forte, piano, and sforzando, and includes several fermatas and repeat signs.

Choral. *Iu-say-sti-le bin im Er-richt,*

4.3

4.2

4.3

Iu-say-sti-le bin im Er-richt,

4.1

4.2

4.3

4.

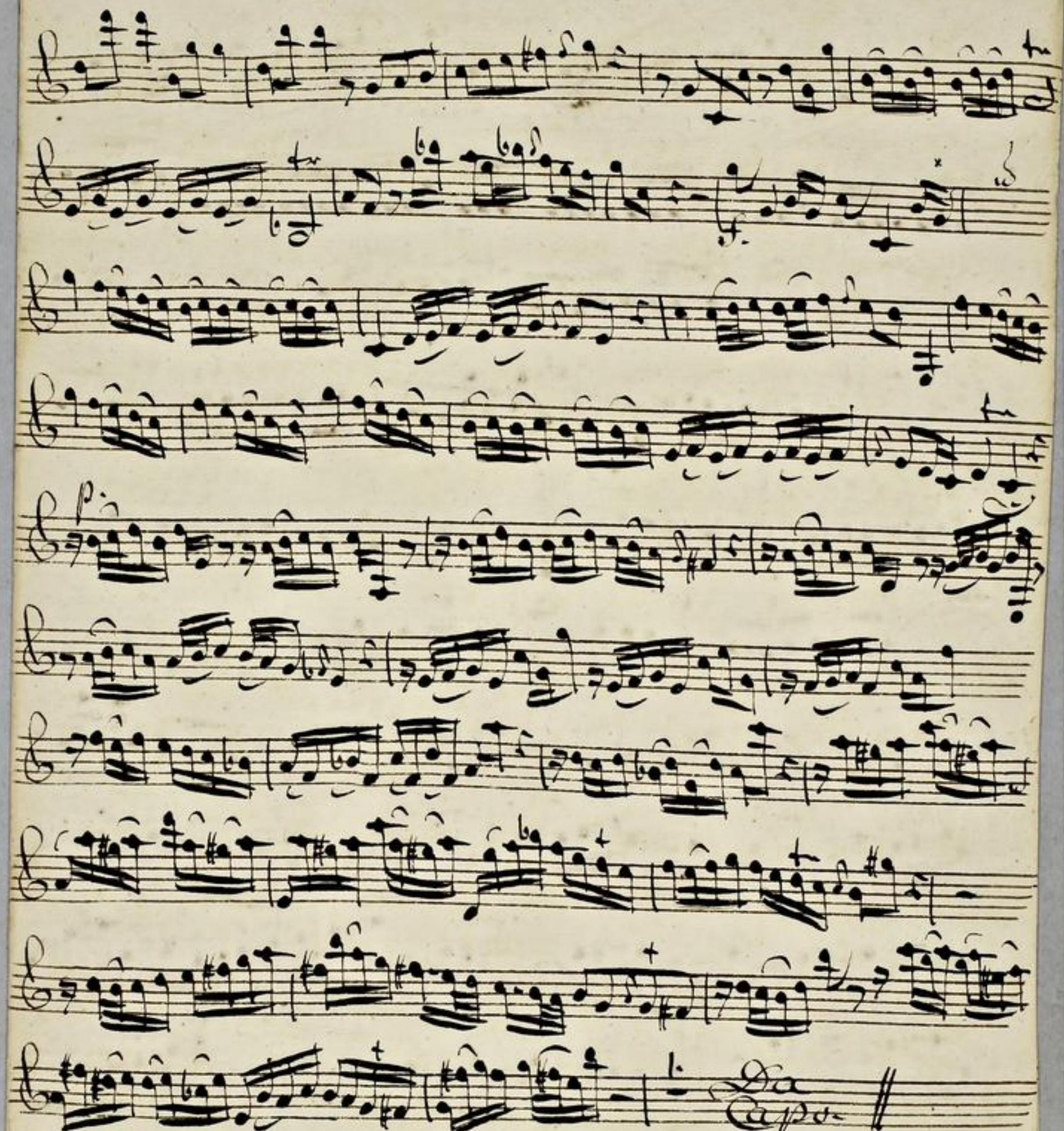
4.5

Wie schön dir gehülf.

Klingt & knickt

Violino. 1.

A handwritten musical score for Violin 1, consisting of twelve staves of music. The score begins with a tempo marking of 'Klangt & knickt' and 'wie schön dir gehülf.' The first staff uses common time, while the subsequent staves alternate between common time and 12/8 time. The music features various note heads, including solid black notes, open circles, and open squares. Articulation marks like dots and dashes are placed above and below the notes. Measure numbers 10 and 11 are visible at the end of the second and third staves respectively. The handwriting is in black ink on aged paper.



Recit. //
Tacet.

Volte.

Aria f. 39 | 59 | 79 | 97 | 107 | 127 | 147 | 167 | 187 | 207 | 227 | 247 | 267 | 287 | 307 | 327 | 347 | 367 | 387 | 407 | 427 | 447 | 467 | 487 | 507 | 527 | 547 | 567 | 587 | 607 | 627 | 647 | 667 | 687 | 707 | 727 | 747 | 767 | 787 | 807 | 827 | 847 | 867 | 887 | 907 | 927 | 947 | 967 | 987 | 1007 | 1027 | 1047 | 1067 | 1087 | 1107 | 1127 | 1147 | 1167 | 1187 | 1207 | 1227 | 1247 | 1267 | 1287 | 1307 | 1327 | 1347 | 1367 | 1387 | 1407 | 1427 | 1447 | 1467 | 1487 | 1507 | 1527 | 1547 | 1567 | 1587 | 1607 | 1627 | 1647 | 1667 | 1687 | 1707 | 1727 | 1747 | 1767 | 1787 | 1807 | 1827 | 1847 | 1867 | 1887 | 1907 | 1927 | 1947 | 1967 | 1987 | 2007 | 2027 | 2047 | 2067 | 2087 | 2107 | 2127 | 2147 | 2167 | 2187 | 2207 | 2227 | 2247 | 2267 | 2287 | 2307 | 2327 | 2347 | 2367 | 2387 | 2407 | 2427 | 2447 | 2467 | 2487 | 2507 | 2527 | 2547 | 2567 | 2587 | 2607 | 2627 | 2647 | 2667 | 2687 | 2707 | 2727 | 2747 | 2767 | 2787 | 2807 | 2827 | 2847 | 2867 | 2887 | 2907 | 2927 | 2947 | 2967 | 2987 | 3007 | 3027 | 3047 | 3067 | 3087 | 3107 | 3127 | 3147 | 3167 | 3187 | 3207 | 3227 | 3247 | 3267 | 3287 | 3307 | 3327 | 3347 | 3367 | 3387 | 3407 | 3427 | 3447 | 3467 | 3487 | 3507 | 3527 | 3547 | 3567 | 3587 | 3607 | 3627 | 3647 | 3667 | 3687 | 3707 | 3727 | 3747 | 3767 | 3787 | 3807 | 3827 | 3847 | 3867 | 3887 | 3907 | 3927 | 3947 | 3967 | 3987 | 4007 | 4027 | 4047 | 4067 | 4087 | 4107 | 4127 | 4147 | 4167 | 4187 | 4207 | 4227 | 4247 | 4267 | 4287 | 4307 | 4327 | 4347 | 4367 | 4387 | 4407 | 4427 | 4447 | 4467 | 4487 | 4507 | 4527 | 4547 | 4567 | 4587 | 4607 | 4627 | 4647 | 4667 | 4687 | 4707 | 4727 | 4747 | 4767 | 4787 | 4807 | 4827 | 4847 | 4867 | 4887 | 4907 | 4927 | 4947 | 4967 | 4987 | 5007 | 5027 | 5047 | 5067 | 5087 | 5107 | 5127 | 5147 | 5167 | 5187 | 5207 | 5227 | 5247 | 5267 | 5287 | 5307 | 5327 | 5347 | 5367 | 5387 | 5407 | 5427 | 5447 | 5467 | 5487 | 5507 | 5527 | 5547 | 5567 | 5587 | 5607 | 5627 | 5647 | 5667 | 5687 | 5707 | 5727 | 5747 | 5767 | 5787 | 5807 | 5827 | 5847 | 5867 | 5887 | 5907 | 5927 | 5947 | 5967 | 5987 | 6007 | 6027 | 6047 | 6067 | 6087 | 6107 | 6127 | 6147 | 6167 | 6187 | 6207 | 6227 | 6247 | 6267 | 6287 | 6307 | 6327 | 6347 | 6367 | 6387 | 6407 | 6427 | 6447 | 6467 | 6487 | 6507 | 6527 | 6547 | 6567 | 6587 | 6607 | 6627 | 6647 | 6667 | 6687 | 6707 | 6727 | 6747 | 6767 | 6787 | 6807 | 6827 | 6847 | 6867 | 6887 | 6907 | 6927 | 6947 | 6967 | 6987 | 7007 | 7027 | 7047 | 7067 | 7087 | 7107 | 7127 | 7147 | 7167 | 7187 | 7207 | 7227 | 7247 | 7267 | 7287 | 7307 | 7327 | 7347 | 7367 | 7387 | 7407 | 7427 | 7447 | 7467 | 7487 | 7507 | 7527 | 7547 | 7567 | 7587 | 7607 | 7627 | 7647 | 7667 | 7687 | 7707 | 7727 | 7747 | 7767 | 7787 | 7807 | 7827 | 7847 | 7867 | 7887 | 7907 | 7927 | 7947 | 7967 | 7987 | 8007 | 8027 | 8047 | 8067 | 8087 | 8107 | 8127 | 8147 | 8167 | 8187 | 8207 | 8227 | 8247 | 8267 | 8287 | 8307 | 8327 | 8347 | 8367 | 8387 | 8407 | 8427 | 8447 | 8467 | 8487 | 8507 | 8527 | 8547 | 8567 | 8587 | 8607 | 8627 | 8647 | 8667 | 8687 | 8707 | 8727 | 8747 | 8767 | 8787 | 8807 | 8827 | 8847 | 8867 | 8887 | 8907 | 8927 | 8947 | 8967 | 8987 | 9007 | 9027 | 9047 | 9067 | 9087 | 9107 | 9127 | 9147 | 9167 | 9187 | 9207 | 9227 | 9247 | 9267 | 9287 | 9307 | 9327 | 9347 | 9367 | 9387 | 9407 | 9427 | 9447 | 9467 | 9487 | 9507 | 9527 | 9547 | 9567 | 9587 | 9607 | 9627 | 9647 | 9667 | 9687 | 9707 | 9727 | 9747 | 9767 | 9787 | 9807 | 9827 | 9847 | 9867 | 9887 | 9907 | 9927 | 9947 | 9967 | 9987 | 10007 |

Be



Choral. & C. *Du sagst ich bin ein gott*. P.

Wiedergabe nach der Partitur. Violino 1.

Violino 1.

f

f

f

f

f

p.

10.

Aria

allegro.

f

f

f

f

f

p.

Folte.

C Capo || Reclit. ||
Tacet.

Aria

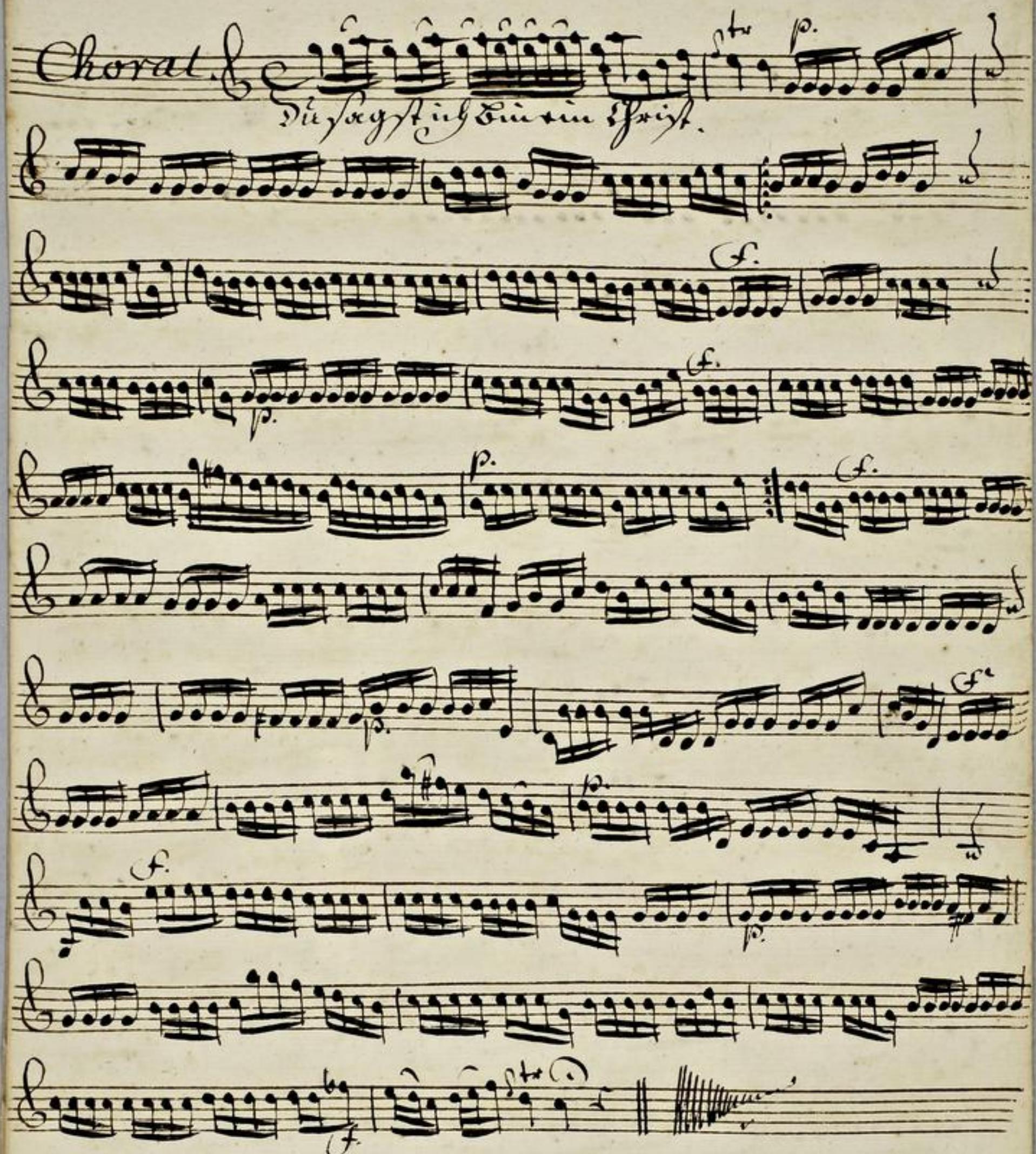
$\frac{5}{4}$ 3. Geblüm auf ein Kinderherzigen,

$\frac{4}{4}$

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth note patterns with various dynamic markings like forte (f), piano (p), and trills. The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains mostly eighth-note patterns with dynamic markings. The third staff begins with a treble clef, a key signature of one sharp, and common time. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. The sixth staff begins with a bass clef, a key signature of one sharp, and common time. The music concludes with a repeat sign and the word "Capo".

Choral.

Volti.

Choral. f. 

Du sagst mir du sin g'st.

Witthöft'sche Sonate. Violino. 2.

The image shows a handwritten musical score for Violin 2. The score consists of ten staves of music, each with a different key signature and time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The ninth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The tenth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The score is written in a clear, cursive hand, with some musical terms like 'allegro' and 'riten.' indicated.

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time and uses a mix of standard note heads and vertical stems. The instrumentation includes two violins, a viola, and a cello. The score concludes with a section labeled "Capo || Recit: || Tacet."

Aria $\frac{2}{4}$

Volte.



Aria. & #41; 4. *Festsubmahl in Simeon's Freiheit*

Ch.

Choral.

The score is handwritten on ten staves. The first staff starts with a basso continuo line. The second staff begins with a soprano line. The third staff begins with an alto line. The fourth staff begins with a tenor line. The fifth staff begins with a soprano line. The sixth staff begins with an alto line. The seventh staff begins with a tenor line. The eighth staff begins with a soprano line. The ninth staff begins with an alto line. The tenth staff begins with a tenor line. The music includes various dynamics such as forte (f), piano (p), and forte (f).

Viola.

Handwritten musical score for Viola, consisting of ten staves of music. The score includes dynamic markings such as *p.* (piano), *f.* (forte), and *ff.* (double forte). The music is divided into sections labeled *Aria.*, *allegro*, and *Recit.* The score concludes with a section labeled *Volti.* and a repeat sign with the instruction *Capo.*

Recit.
Tacet.

Volti.

Aria

Handwritten musical score for an aria, likely in G major, featuring five staves of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes dynamic markings such as *f*, *p*, *ff*, and *ff*. The vocal part begins with a melodic line, followed by lyrics in German: "Frym' nicht die Freude, sie singt". The piano part features sustained notes and rhythmic patterns. The score concludes with a final cadence and a repeat sign.

4. Frym' nicht die Freude, sie singt

Choral 3.

O Sieg ist blau im Grün

Violone.

Handwritten musical score for Violone (Bassoon). The score consists of 12 staves of music. The key signature is C major, indicated by a single sharp sign (#) at the beginning of the first staff. The time signature is 2/4 throughout. The music is written in bass clef. The score includes lyrics in German, which are part of a larger vocal work. The lyrics are as follows:

Wir sind für Ewigkeit bestellt,
recit. *chia* allegro. *vor der italien.*

The score concludes with a repeat sign and the instruction "Votti".

Recit.

The image shows a handwritten musical score on ten staves of five-line staff paper. The music is primarily for a solo instrument, likely oboe or flute, with piano accompaniment indicated by the basso continuo staff at the bottom.

- Recit.**: The first section consists of six staves of mostly eighth-note patterns. The key signature changes from C major to F major.
- Aria**: The second section begins with a melodic line over a harmonic basso continuo line. The key signature changes to G major. The vocal line includes lyrics in German: "Ach Gott sei Dank du bist mein Gott". The section ends with a fermata over the basso continuo staff.
- Chorale**: The third section is a chorale tune in G major, 4/4 time. The lyrics are: "Düsag ist ich bin ein Christ". The piano accompaniment features sustained notes and chords.
- Da Capo**: The fourth section returns to the original key of C major and the original tempo.

Basso.

With you, we finally reign & reign.
Recit:
etria
allegro. ~~et~~ ~~et~~ ~~et~~ ~~et~~ ~~et~~ ~~et~~ ~~et~~ ~~et~~ ~~et~~
Volti.



Recit. ♯ C. 7 | *Der Herr ist mein Stütze*

Aria ♯ *Er ist mein Zuflucht* *mein Trost*

Chor. ♯ 4 | *In segn' Tug'kun' ein' Frey'*



Hautbois. Solo.

accomp: || Aria. || Recit. || Aria. ||
Facet. Facet.

Choral.

Du bist ich bin im Grunde

Corno I.

accomp. ||
facet . . .

Aria || Recit. ||

Récit:

A handwritten musical score for an aria. The title "Aria" is written in a large, flowing script at the top left. To its right, the key signature "G" is indicated above a staff of five horizontal lines. Below the title, the time signature "5/4" is written. The music consists of a single melodic line. The first measure begins with a quarter note followed by a dotted half note. The second measure starts with a half note. The third measure begins with a quarter note. The fourth measure starts with a half note. The fifth measure begins with a quarter note. The sixth measure begins with a half note. The seventh measure begins with a quarter note. The eighth measure begins with a half note. The ninth measure begins with a quarter note. The tenth measure begins with a half note. The eleventh measure begins with a quarter note. The twelfth measure begins with a half note. The thirteenth measure begins with a quarter note. The fourteenth measure begins with a half note. The fifteenth measure begins with a quarter note. The sixteenth measure begins with a half note. The十七th measure begins with a quarter note. The eighteenth measure begins with a half note. The nineteenth measure begins with a quarter note. The twenty-first measure begins with a half note.

Opp. 4. Jesu Christ dich zu uns segnen

A musical score for piano, page 10, system 1. The score consists of a single melodic line in G major, 2/4 time. The vocal part is written in cursive script above the staff. The piano part includes dynamic markings "pp." and "p.".

A handwritten musical score page showing system 2. The music is in common time and consists of two staves. The top staff begins with a whole note followed by a half note, then continues with eighth notes. The bottom staff begins with a half note, followed by eighth notes. The score includes various dynamics like forte, piano, and sforzando, as well as slurs and grace notes.

A page from a handwritten musical score for string quartet. The score consists of four staves, one for each instrument: violin I, violin II, viola, and cello. The music is written in common time. Measure 1 starts with a forte dynamic (f) and includes a fermata over the first measure. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic instruction 'f.' followed by a fermata. Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic instruction 'p.' followed by a fermata. Measures 8-9 show eighth-note patterns. Measure 10 ends with a fermata.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' overline. Measure 11 begins with a forte dynamic (F) and ends with a half note. Measure 12 starts with a forte dynamic (F) and includes a fermata over the first note.

18. *Aria* *Da Capo.* ||

A handwritten musical score for organ. It consists of two staves. The top staff is for the soprano voice, which starts with a forte dynamic (F) and continues with eighth-note patterns. The bottom staff is for the basso continuo, indicated by a bass clef and a C-clef over a bass staff. The lyrics "Du segnest uns der Geist." are written below the bass staff. The score is written on four-line staves with various dynamics and articulation marks.

Du sagst ich bin ein Frey.

A handwritten musical score for voice and piano. The score consists of two systems. System 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of vocal line with corresponding piano accompaniment below. System 2 begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of vocal line with corresponding piano accompaniment below.

A page from a handwritten musical score. The page features a single staff with six measures. Measure 1 starts with a whole note followed by a half note. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dotted half note. Measure 5 contains a sixteenth-note pattern. Measure 6 ends with a fermata over a sixteenth note. The score is written on a five-line staff with a treble clef.

A handwritten musical score for piano, page 10, system 5. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music includes various note heads, stems, and rests, with some markings like 'v' and 'w'. The score is written on five-line staff paper.



Corno. 2.

accomp. || Aria || Recit. ||

Sacra.

Sacra.

Aria. ♫ 2. ♫ 3. ♫ 4. ♫ 5. ♫ 6. ♫ 7. ♫ 8. ♫ 9.

Frühmorgens in der Stadt.

1. 2. 3. 4. 5. 6. 7. 8. 9.

18. Capo. C.

Chorale. ♫ 1. ♫ 2. ♫ 3. ♫ 4. ♫ 5. ♫ 6. ♫ 7. ♫ 8. ♫ 9.

In segn' Tiefbau am Ganz'l.

1. 2. 3. 4. 5. 6. 7. 8. 9.

CANTO.

Accomp: || Aria. || Recit: ||

Sacet.

Sacet.

Sacet.

12.

Aria. || 3. *Faßt mich die Fünfe, Siferi - gen
Hoffnun - . gen, dann f. Lest - und Hest: auch Hest, Faßt mich die Fünfe, Siferi - gen,
Hoffnun - . gen, dann f. Lest - und Hest f. Lest - und Hest auch Hest
Lest j. und Hest und Hest nicht die Hest Lest j. und Hest
Hest und Hest nicht die Hest, 10. Da Capo. ||*

Choral. || 4. *Ou sagst du mir ein Lied, will
de allein Menschenland, ich
de Gott bewege dich Lest - j. der lieben Hoffnung nach
Hest und Hest nicht die Hest, nicht die Hest, sondern Hest,
Hest und Hest nicht die Hest. 12. Deßt du Gott gevest.*

Canto.

accomp: || Cofria: || Recit: ||
 sacet. sacet. sacet.

12.
 atria || 5. 4. Christus auf dir ist sunder seifer
 = you seifer . you sun der lebst = und
 hst ger lebst . und hst seiger . Christus auf dir
 sun der seifer . you seifer . you
 sun der lebst . und hst ger lebst . und hst
 seiger . lebst ger lebst . und hst
 18.
 Chorat. || 6. 5. Agst ih bin ein Christ . und
 ofu allen Menschen Land . ich
 Gott erwart u. leb er ja loben hst du auch war
 felig es u. so er nicht der wort sonderu hst,
 Gott erwart u. leb er ja loben hst du auch war
 felig es u. so er nicht der wort sonderu hst,
 Gott erwart u. leb er ja loben hst du auch war
 felig es u. so er nicht der wort sonderu hst,

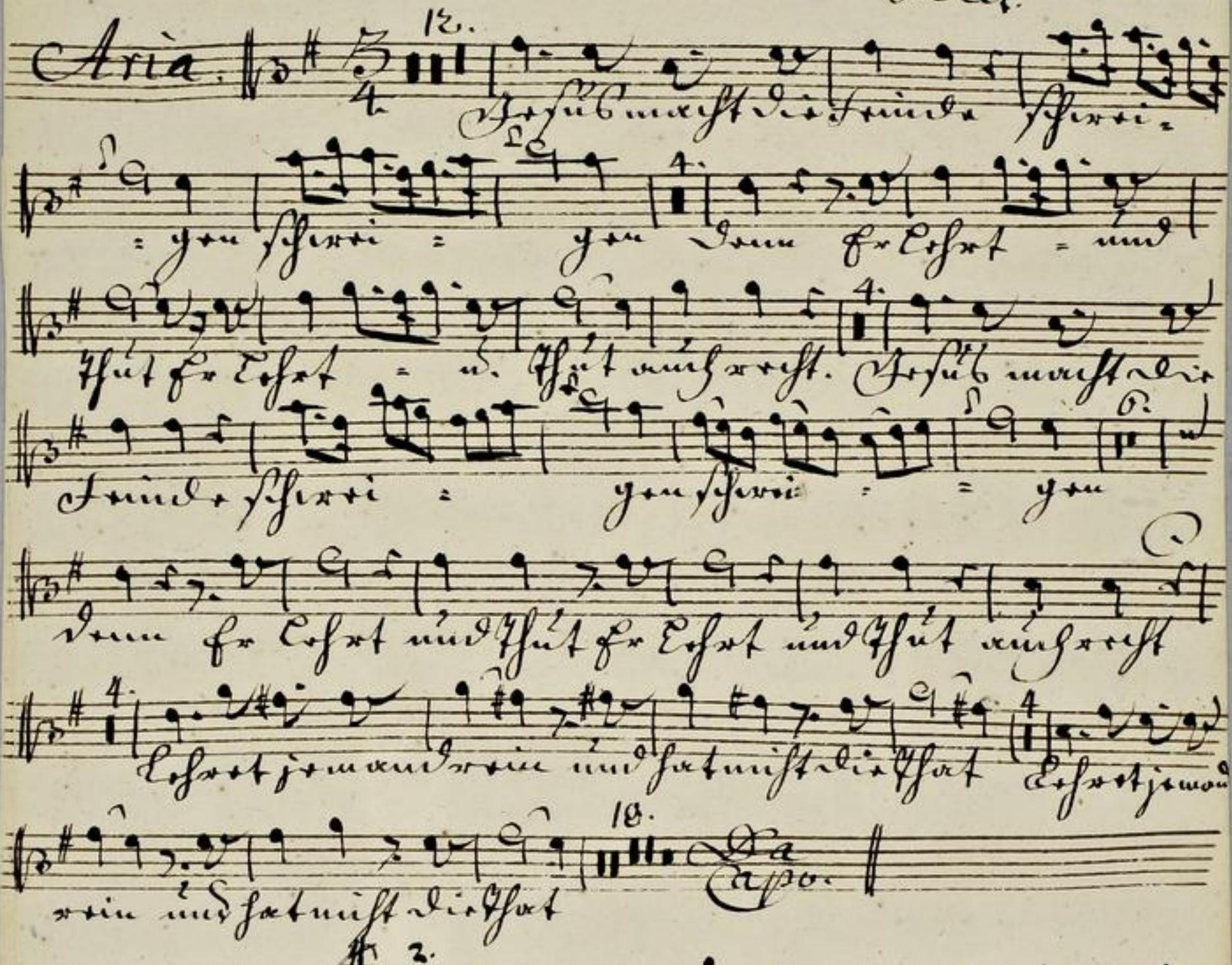
alte.

accomp
Taet.

Aria. || Cetia. || Recit. ||

Taet.

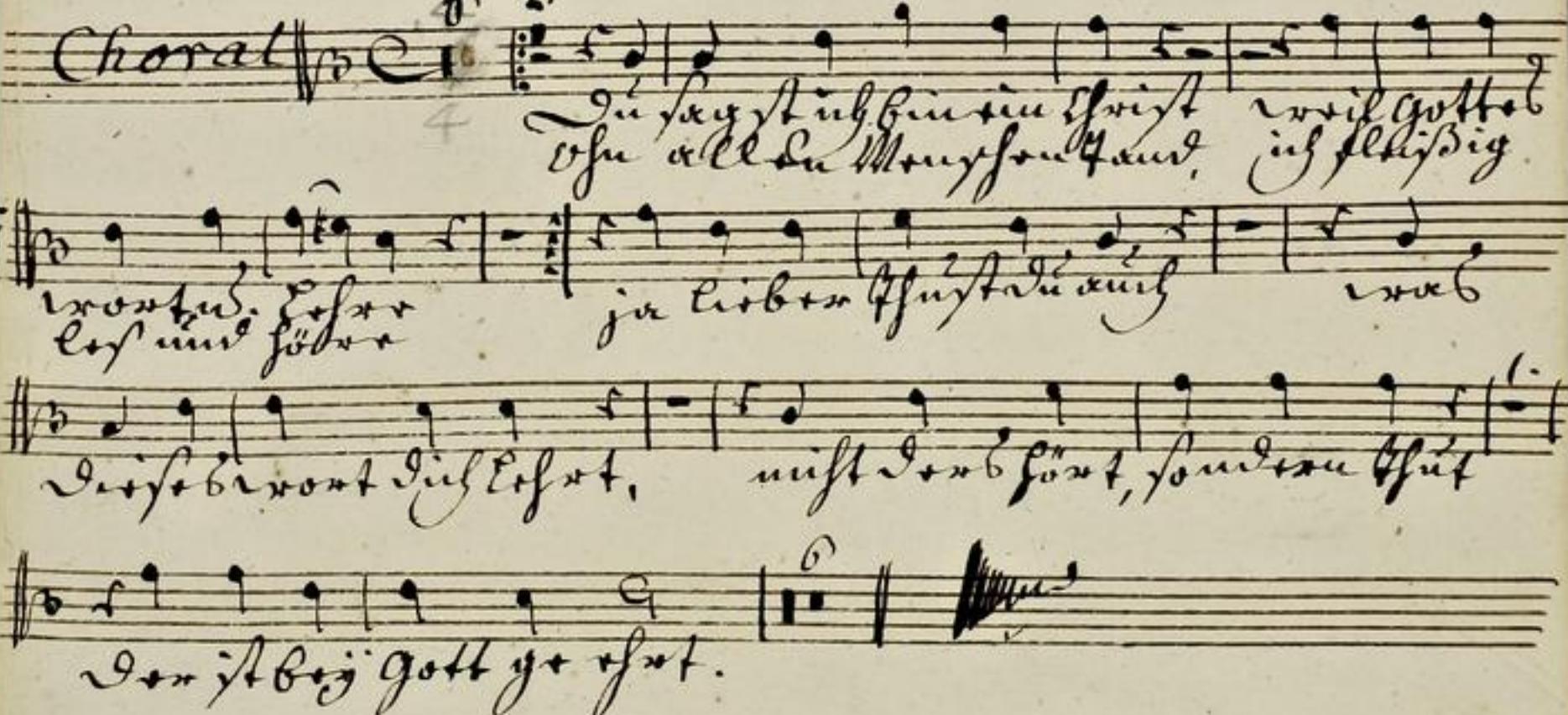
12.

Aria. || d[#] 5/4 

Jesus mußt du sein
Jesus mußt du sein

18.

Capo. ||

Choral || C 4/4 

Du sagst Ich bin ein Christ weiß Gott
Von allen Menschenkund
Ihr werdet mich führen
Zur ewigen Freuden auf
Dort aber nicht ich selbst
Wirst du mein Führer, sondern du selbst
Denn ich bei Gott gehe

Tenore.

5.

weisen wir hörlich klingt es nicht, wenn wir der gro-
siuan des siuens selbst, von Christo spricht: in ihm seij ein rost
seines Kreuzes zu sehn. Sie sind alle gleichwohl gebraucht, der
Recit.
genugß für das du ganz toller Ozean lassen. Ihr Sei ist
auch auf Christus und sagt: wir sind auch auf Christus'

Leben, nicht so, ich spreche und lebt zu dieser Zeit, dass ihr von
Siuend am Himmel solch einigkeit seyn könnet.

aria allegro. 10.

in Erfur = in Erfur

in Erfur = in Erfur

3.

in Erfur = in Erfur

in Erfur = in Erfur

in Erfur = in Erfur

will ja man und sie x sein füng x freyßen, Ch
 Gedächtnißtag, so wie du bist bestimmt wunderlich
 Rufn vom freyben güm Rufen vom freyben güm
 auf in und los von Elend und Elend
 seyn. bestimmt rufn vom freyben güm und rufen von
 auf und los von Elend und Elend

Da Capo // Recit. // Tacet.

Aria // 12. zu Jesu Christ die Sunde schweigen,
 schweigen dem gr. Leidt und thut gr. Leidt und schweigen
 Jesu Christ die Sunde schweigen schweigen dem gr.
 Leidt - und thut gr. Leidt - und thut auch nicht
 Leidt j. man und rein, d. soet nicht d. soet, Leidt j. man
 rein, d. soet nicht d. soet, 18. Da Capo //

Choral. f = c

Choral

C $\frac{4}{4}$

De segt ihm ein Geist, wie
viele
Gott, der kost uns sehr,
fließig er und töre,
wachet und wacht nicht
Aust, Amen

ja leib auf zu den Augen
nicht das sonst, sondern
Aust,



Bass.

accomp: *Estria*

Tacet. *Tacet.*

Gott und Obren offenbar, mit einem Gezene
gibt, und seinem Nachste von Glück Erbitt, Den aufgeborgnen.
Lest, mit Lust den Ruhm vom ersten Ewig, dem Thun, daß
tzt ein Bettler ist, im Lebende zuwidder lagern hörtig,
weg, den Künftkönige zu Zeiten zu gebrauen, und
Brennbrennen zu fällen, zu bevoegen, so vollten wir in solchen
Künftig seyn, Künftkönige und Dispu-
tation, die gegen sie, die uns für entgegen stehn, umsetzen.
Scheide, von euren Freyern überführen,

Aria

4. Jesu mußt dichnur befreien — dann für
Lest — und Gott aufrecht dann für Lest und Gott für
Lest ungleich auch nicht, Jesu mußt dichnur befreien
Befreien und subumst die Freuden befreien Volle.

Ich seh' dir dann gesetzt = wir fürt für Christ = und
 * fürt auch Christen für Christen und Christ für Christen nicht
 taugt. Christ jemund sein wir fürt nicht die Christ Christ ist man
 Christ jemund sein wir fürt nicht die Christ Christ Christ ist man
 * nem und fürt nicht die Christ. Christ jemund sein und
 * fürt nicht die Christ ach! verhindert Gott geboren ist
 * Kraft der mein = ihm Christ, mir nur all = zu segen,
 * beweist. die Kraft der mein = ihm Christ
 Finde mir all = zu segen geheiligt. Capo.
Choral 42.
 Du segst ich bin ein Christ nicht Gott
 von all den Menschenland, ich ständig
 kost du Löffel jahre Christenland verabreicht
 kost dich Christ nicht den Sont, sondern Christ,
 ich bei Gott geheiligt.