

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 416/17

Bey Paucken und Trompeten [Kantate zur Vermählung des Prinzen Georg mit Louise von Leiningen, 16. März 1748.]



Bey Paucken und Trompe -

Autograph (März 1748). 35 x 22,5 cm.

partitur: 18 Bl. Alte Zählung: 9 Bogen.

20 St.: C,A,T,B, vl 1(2x),2,vla,vlne,bc(cemb),fl 1,2,
chalumeau 1,2,fag,cor 1,2,clno 1,2,timp.
2,1,2,3,3,3,3,3,3,4,1,1,2,2,1,2,2,1,1,2 Bl.

Alte Sign.: 142/65.



Mus. ms.

416/17

142. 
65.

Ludwig Friderici & Sonnemann C.P.

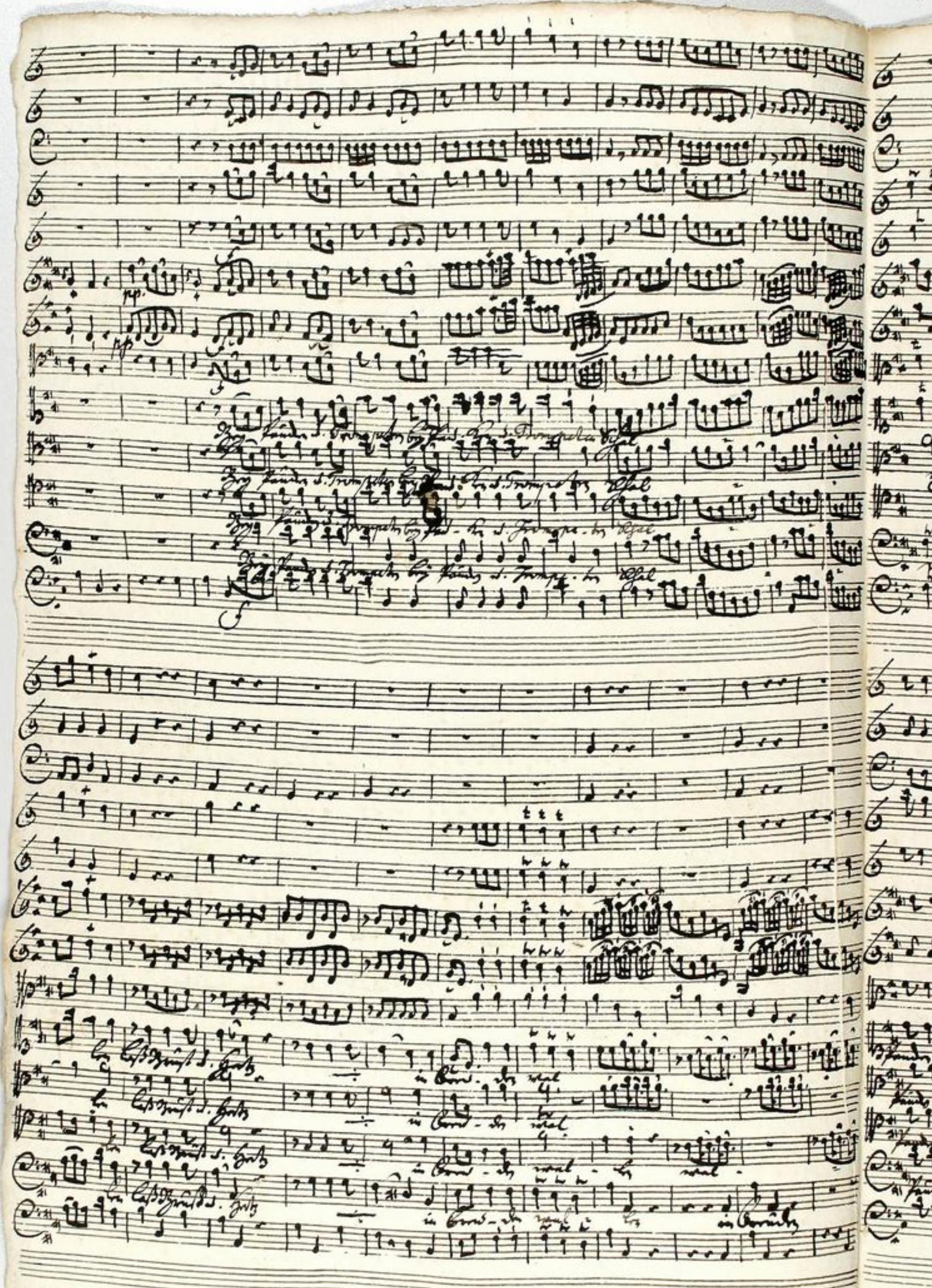
Partitur



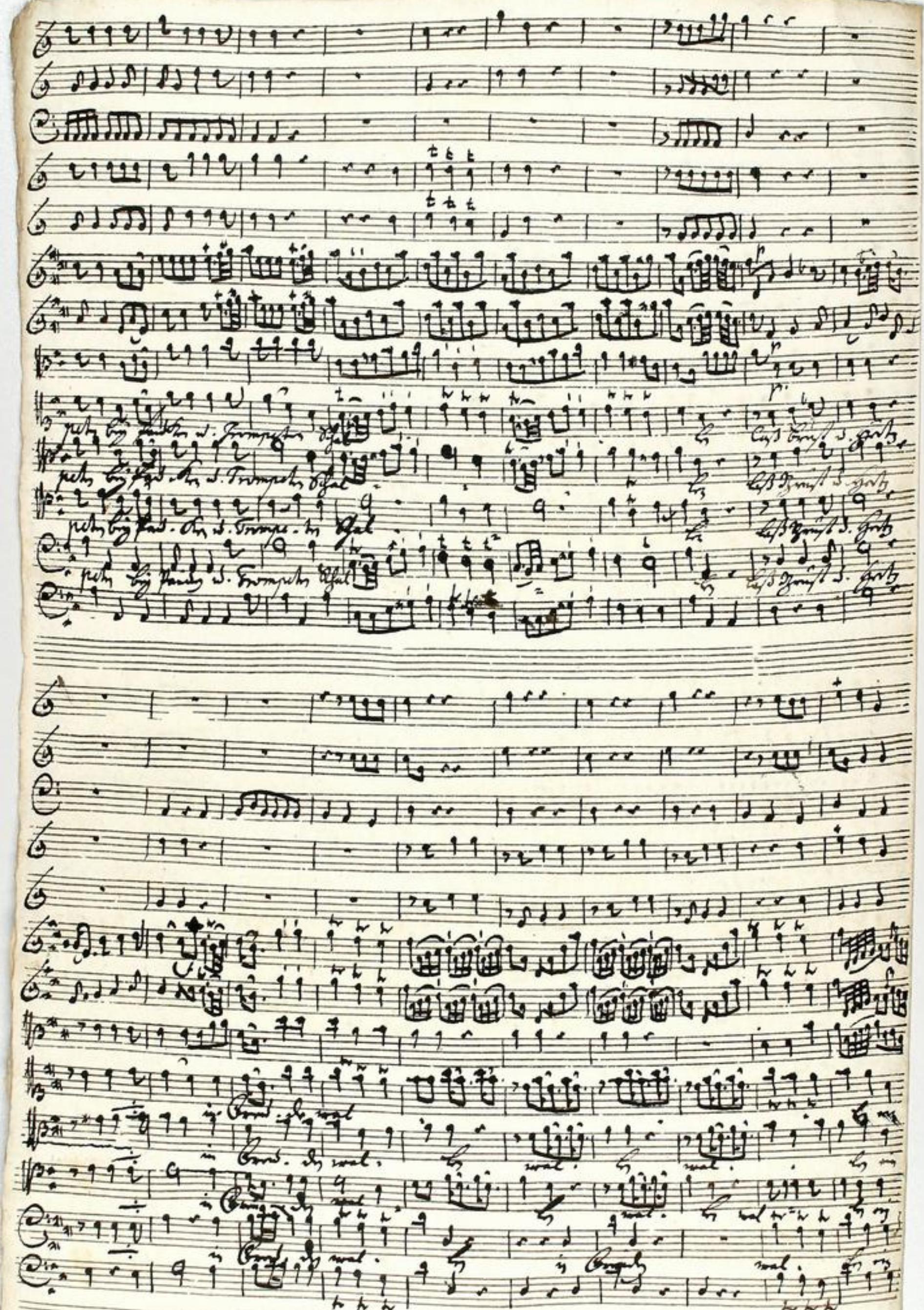
Cairn. 1.

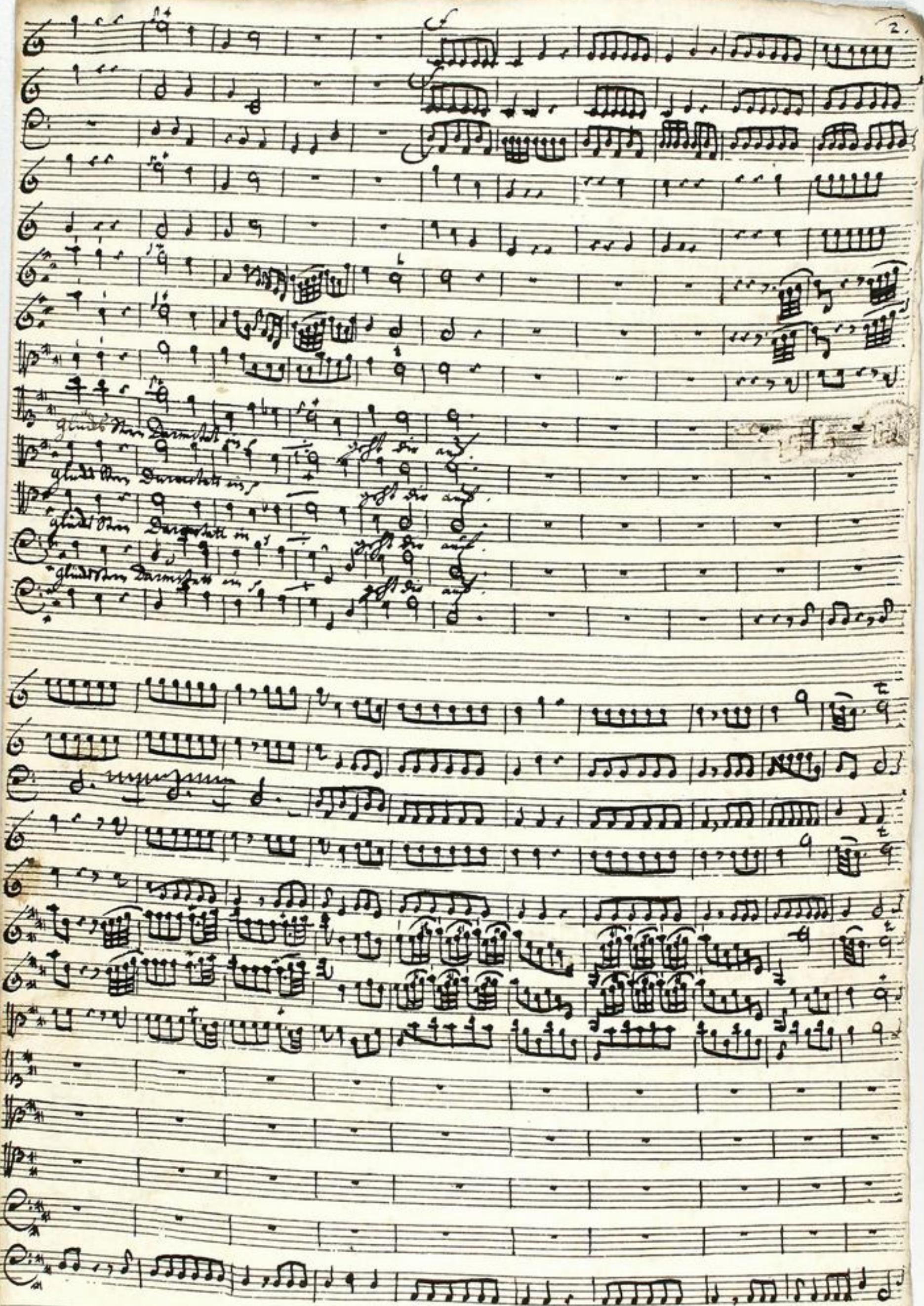
A handwritten musical score for orchestra, page 1. The score consists of 12 staves of music. The first staff is for Clarinet 1, the second for Clarinet 2, the third for Trombone, the fourth for Bassoon, and the fifth for Horn. The remaining seven staves are for strings: Violin 1, Violin 2, Viola, Cello, Double Bass, Bassoon II, and Double Bass II. The music is written in common time (indicated by 'C') and includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The manuscript is on aged, yellowed paper.

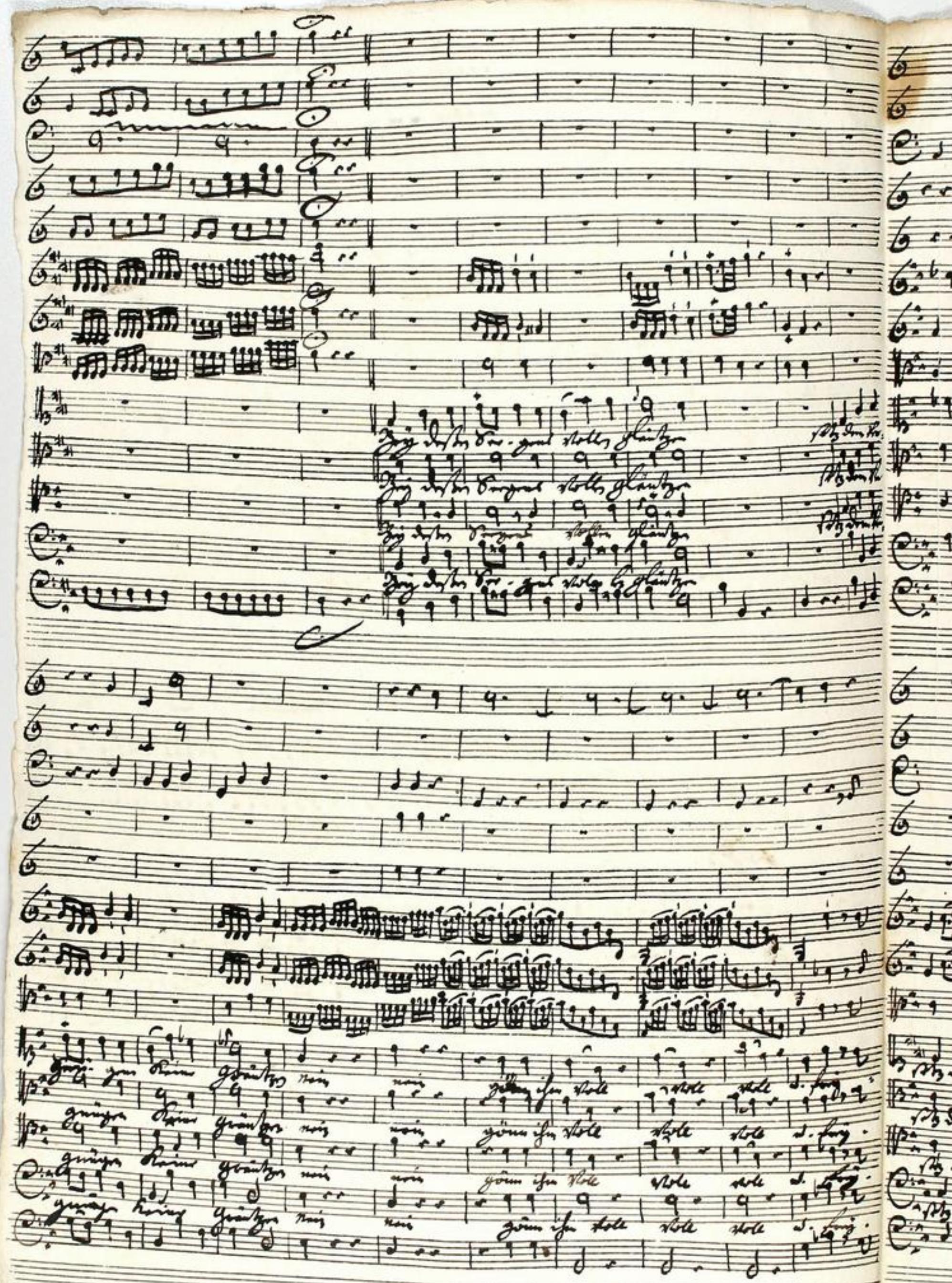


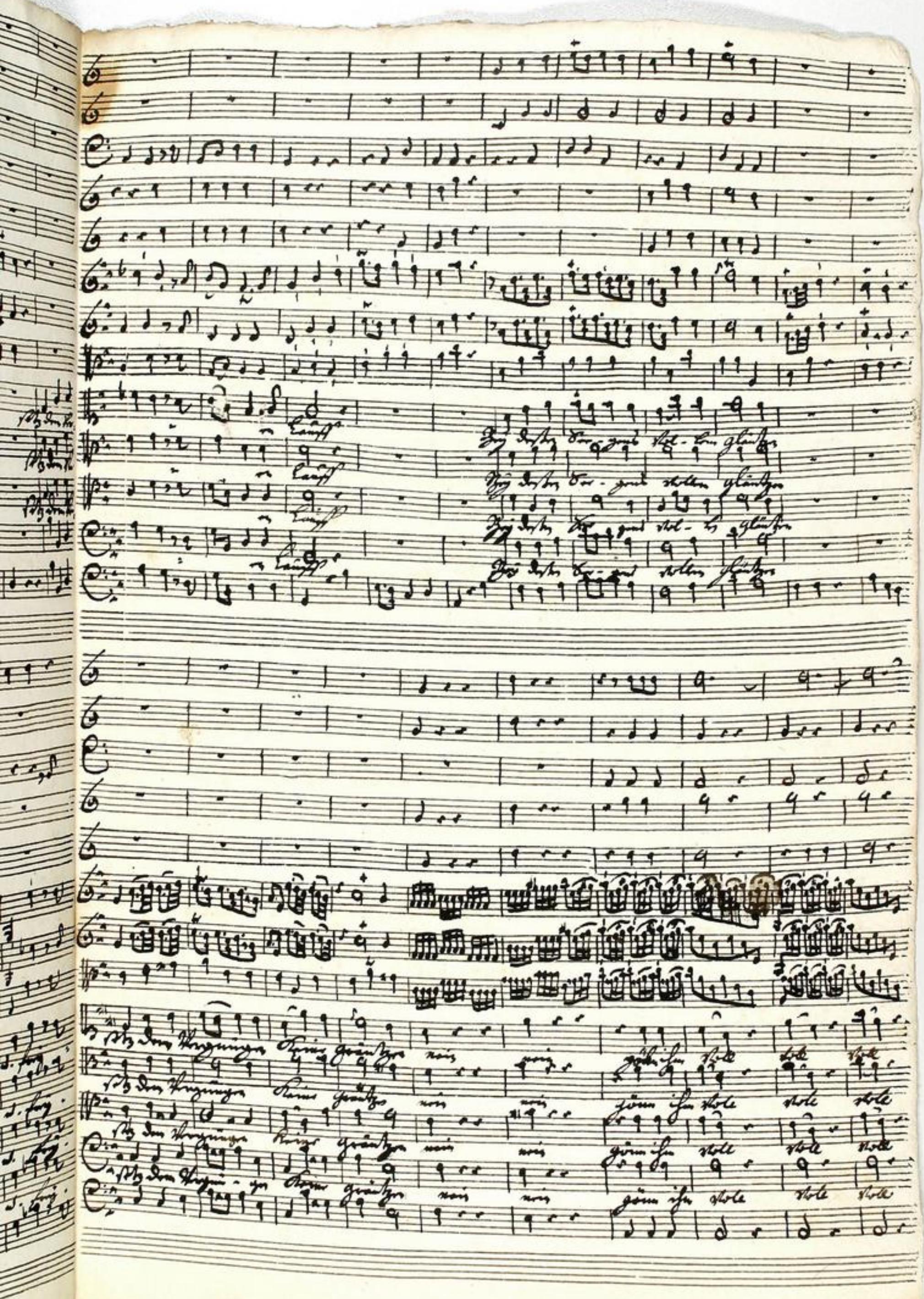


A handwritten musical score for two voices and piano. The score consists of two systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. It features two vocal parts (Soprano and Alto) and a piano part. The lyrics in the vocal parts are: "Lass' ich dir mein Glück im Darmstädter Land". The piano part includes dynamic markings like *pp* and *p*. The bottom system starts with a bass clef, common time, and a key signature of one sharp. It continues the same musical structure with the same lyrics. The piano part in this system includes dynamic markings like *f*, *p*, and *p*.









A handwritten musical score for a band piece, likely for a brass ensemble. The score consists of two systems of music. The first system is in common time and includes lyrics in German. The lyrics describe a scene of a child playing with a dog in a garden, with the dog running around and barking. The second system begins with a dynamic instruction 'Presto' and includes lyrics about a child's mother and father. The score uses various clefs (C, B-flat, F) and rests, with some notes having stems pointing upwards. The handwriting is cursive and expressive.

3.

Soprano
Alto
Bass

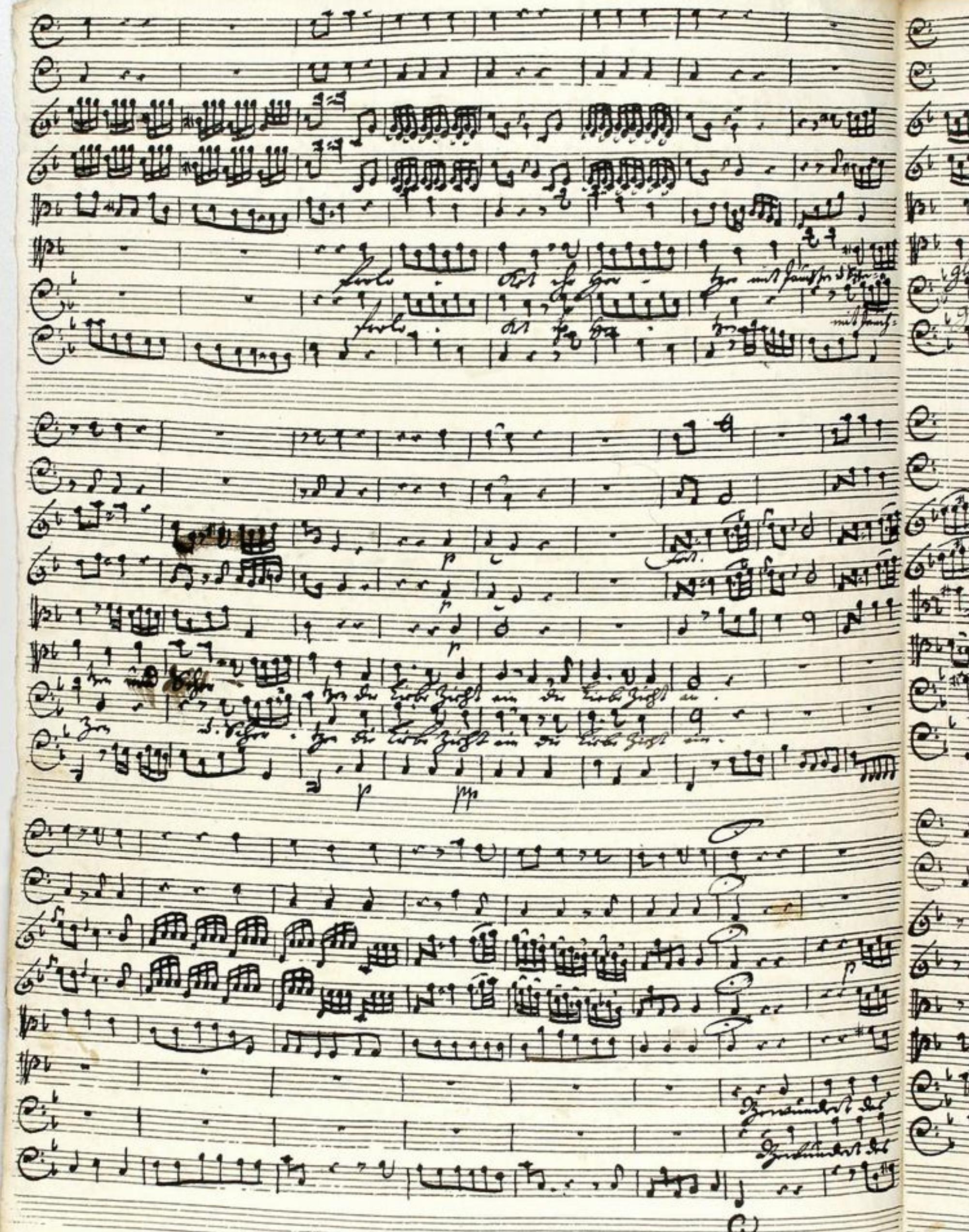
Adagio

Allegro

Andante

P

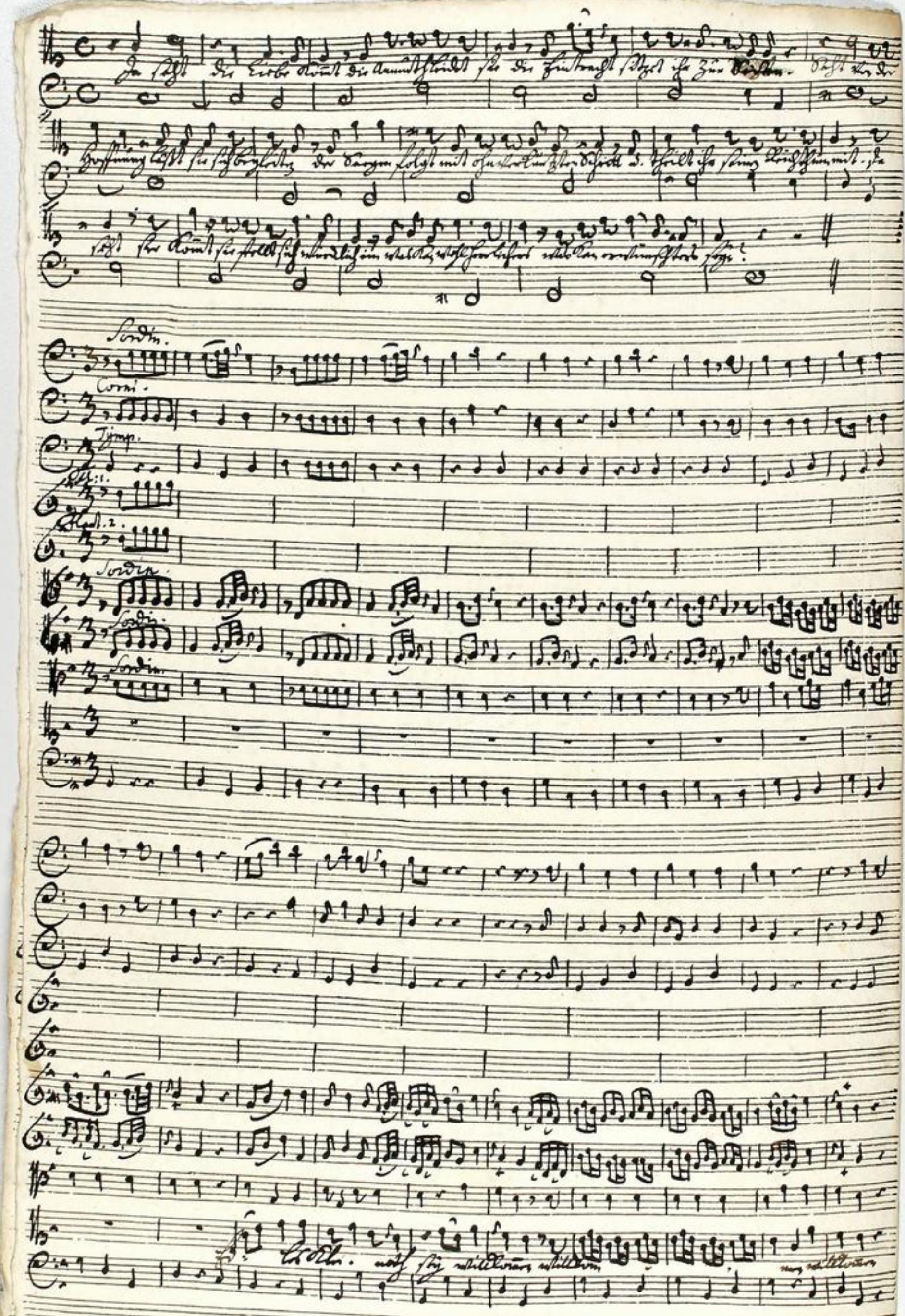


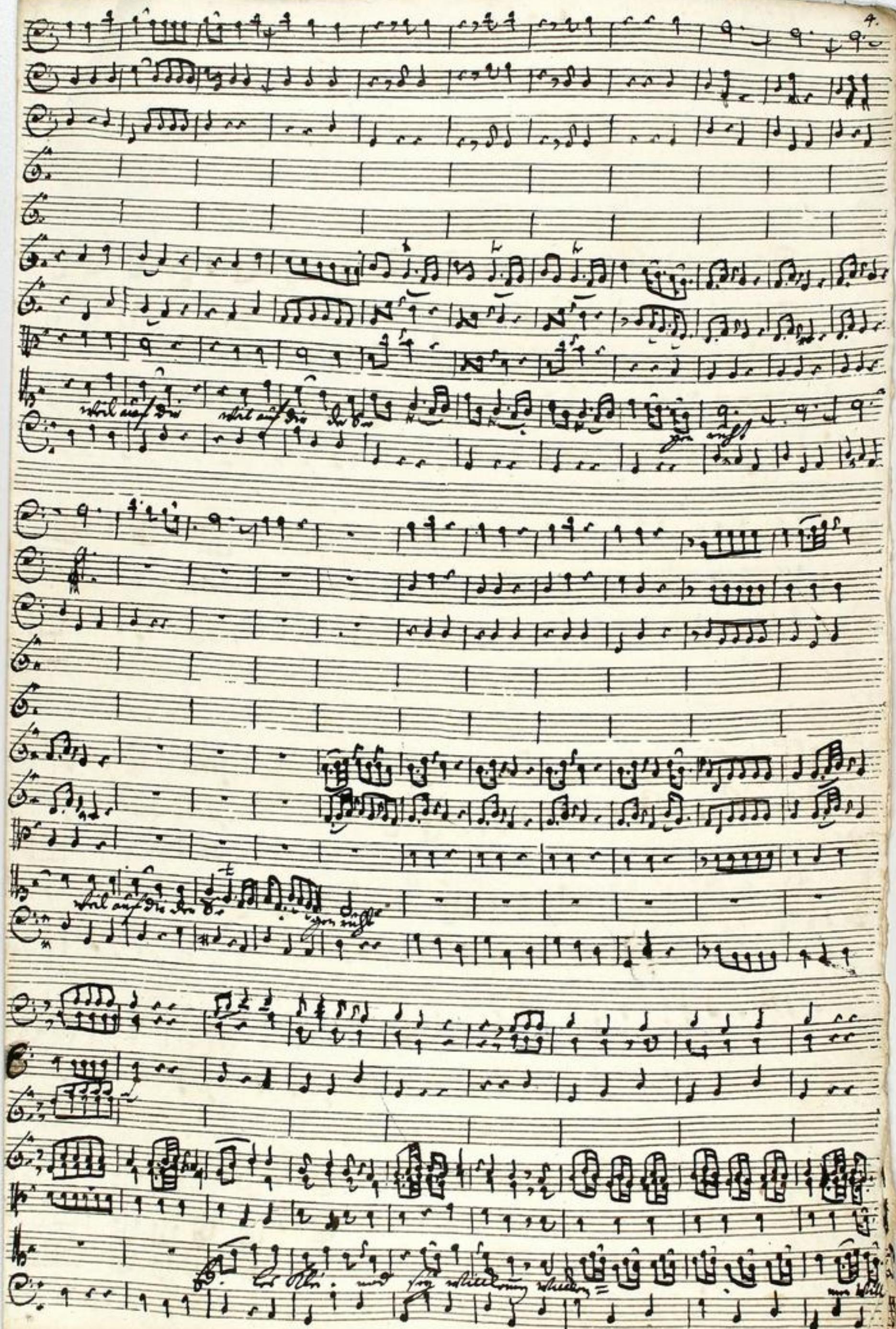


This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems and horizontal strokes, likely representing rhythmic values. The first two staves begin with a treble clef and a common time signature (indicated by a 'C'). The third staff begins with a bass clef and a common time signature. There are several handwritten annotations in German, which appear to be performance instructions or lyrics:

- The first staff has a note with a horizontal stroke through it, followed by the text "glücklich sind jene die Frieden tragen und Frieden bringen".
- The second staff has a note with a horizontal stroke through it, followed by the text "w. Gott in Frieden".
- The third staff has a note with a horizontal stroke through it, followed by the text "w. Gott in Frieden".
- The fourth staff has a note with a horizontal stroke through it, followed by the text "Chorus".
- The fifth staff has a note with a horizontal stroke through it, followed by the text "ruhig Chorus mit festem Harmoniegeiste Jubel Ego".









A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of eight staves of music. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The piano part is on the bottom staff. The music is in common time. The vocal parts have lyrics in German. The lyrics in the first section (measures 1-10) are:

Wo die Lieder triumphirn Wo die Lieder triumphirn Wo man für das Leben

The lyrics in the second section (measures 11-20) are:

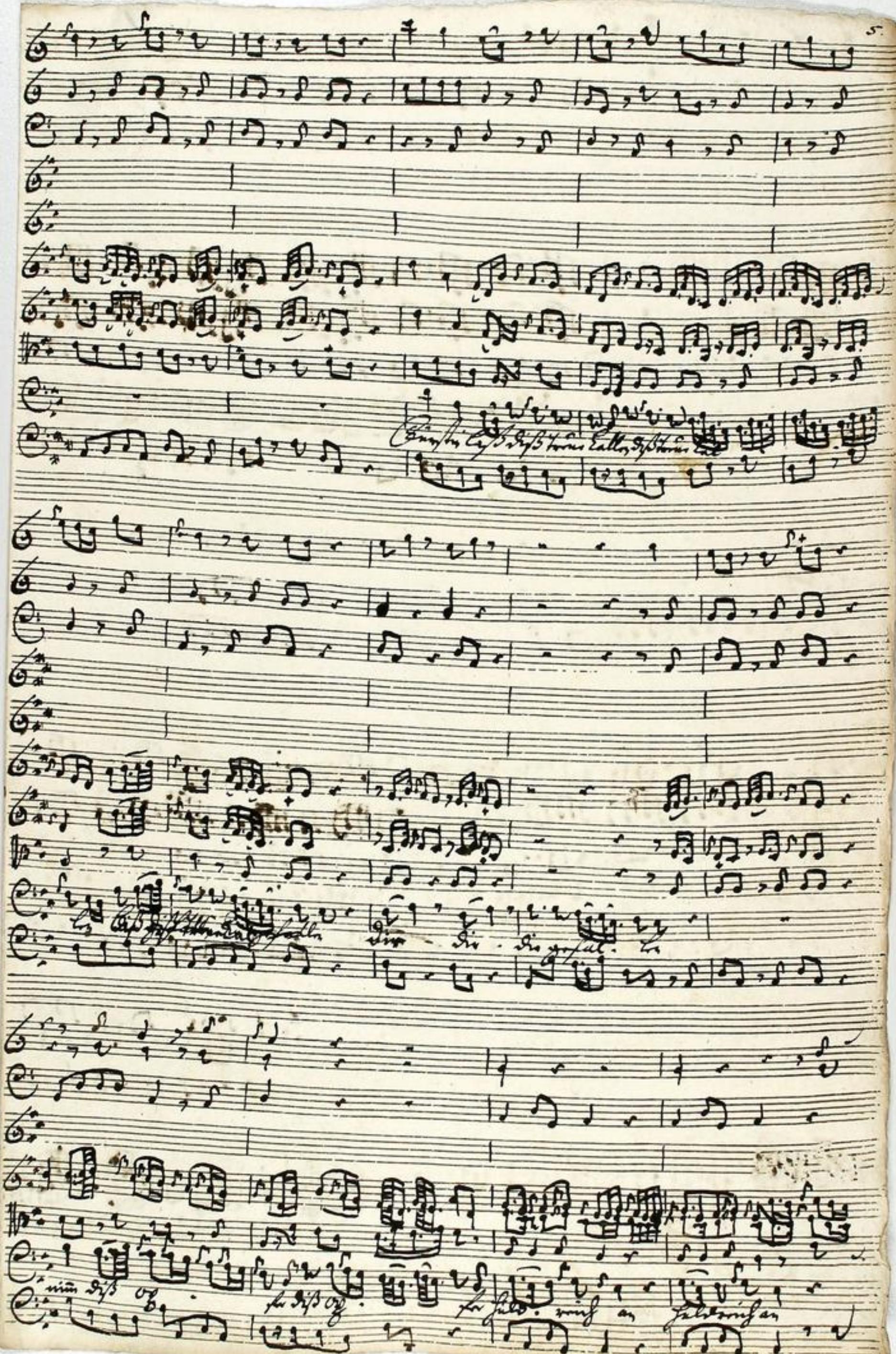
In den Hörnern sind allein allein allein in den Hörnern sind allein allein allein

The lyrics in the third section (measures 21-30) are:

Triumphirn Wo man für das Leben sind allein allein allein

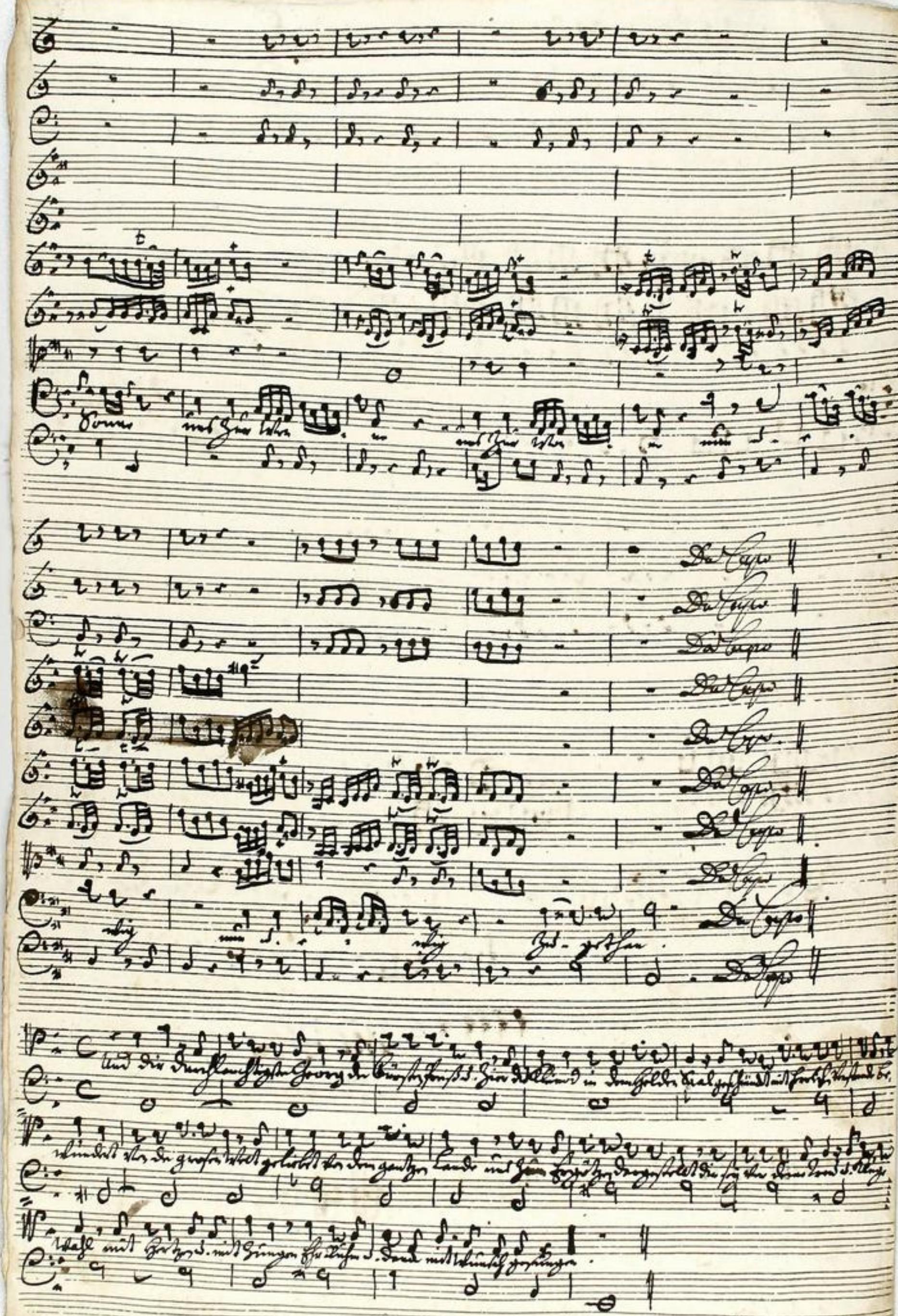


The image shows a handwritten musical score for organ or piano. It consists of two staves of music, each with four measures. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The music is written in a mix of German and Hebrew lyrics. The German lyrics are in quotes at the top of the page, while the Hebrew lyrics are integrated into the musical notation. Various musical markings are present, including dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte), and performance instructions like 'Adagio' and 'Andante'. The score is written on five-line staff paper.



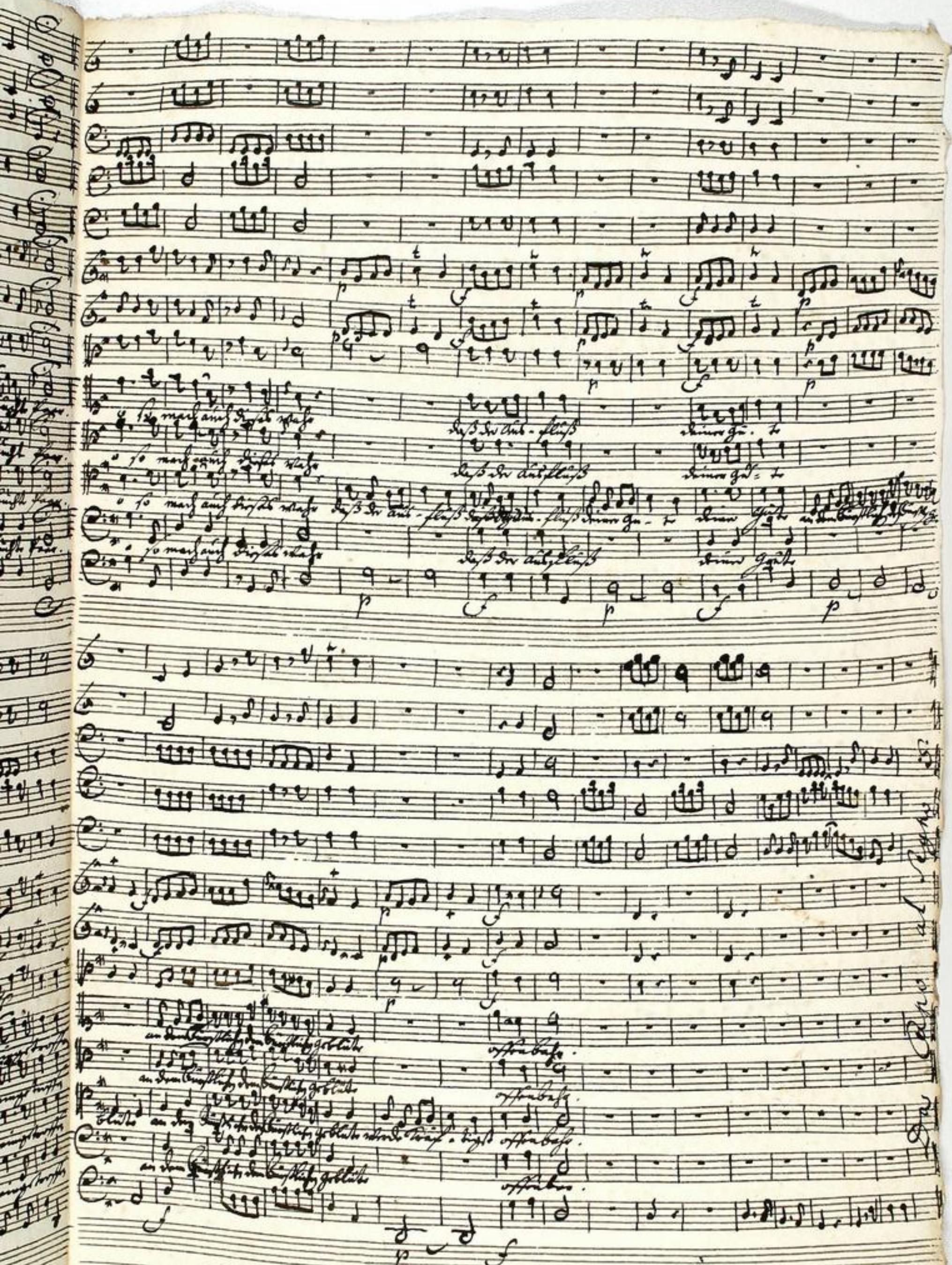






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C. 650
C. 651
C. 652
C. 653
C. 654

A handwritten musical score for orchestra and choir, consisting of two pages of music. The top page features ten staves of music, primarily for woodwind instruments like oboes, bassoons, and clarinets, along with strings and brass. The bottom page continues the score with ten staves, featuring voices (Soprano, Alto, Tenor, Bass) and various instruments. The music is written in common time, with various dynamics and performance instructions such as 'molto fermo e legato', 'sight sight on length', 'light light on length', and 'sight - light - light - light - light - light'. The handwriting is in black ink on aged paper.



A handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves are for the orchestra, featuring parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, and Bass. The fifth staff is for the Tenor section of the choir. The sixth staff is for the Alto section. The seventh staff is for the Bass section. The eighth staff is for the Soprano section. The ninth staff is for the second Alto section. The tenth staff is for the second Bass section. The score includes lyrics in German, such as "Vater unser, welche glücklich sind diejenigen, die in deinem Namen leben", and dynamic markings like "fortissimo". The tempo is marked "Allegro".

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tr. 1
Tr. 2
Bass
Tenor
Alto
Bass
Soprano
2nd Alto
2nd Bass

Vater unser, welche glücklich sind diejenigen, die in deinem Namen leben,
die jenseitig in deinem Namen sind.
Vater unser, welche glücklich sind diejenigen, die in deinem Namen leben,
die jenseitig in deinem Namen sind.
Vater unser, welche glücklich sind diejenigen, die in deinem Namen leben,
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die jenseitig in deinem Namen sind.
Vater unser, welche glücklich sind diejenigen, die in deinem Namen leben,
die jenseitig in deinem Namen sind.

Allegro



This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes on horizontal lines, with some horizontal strokes indicating pitch or rhythm. The music is divided into measures by vertical bar lines. The paper shows signs of age, including creases and discoloration.



Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time, mostly in G major (indicated by a 'G' with a circle). The vocal parts are written in black ink, with some lyrics in German. The lyrics include "und wenn du tanzt fröhlich", "dann willst du tanzen fröhlich", "Was fehlt dir auf dem Platz?", and "der Löffel knist". The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The paper is aged and yellowed.





Continuation of the handwritten musical score on five-line staff paper. The top staff continues from the previous page, ending with a soprano clef, a common time signature, and a key signature of one sharp. The lyrics are in a non-Latin script. The bottom staff begins with a soprano clef, a common time signature, and a key signature of one sharp. The lyrics continue in the same non-Latin script. The notation includes various note heads and rests.

This image shows three staves of handwritten musical notation on three-line staff paper. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The paper is heavily stained with brownish-yellow foxing, particularly along the right edge and bottom.

The first staff begins with a clef, a 'C' with a diagonal line through it, followed by a 'G'. It features a mix of quarter and eighth note heads. The second staff begins with a 'C' clef and a 'G'. The third staff begins with a 'C' clef and a 'G'.

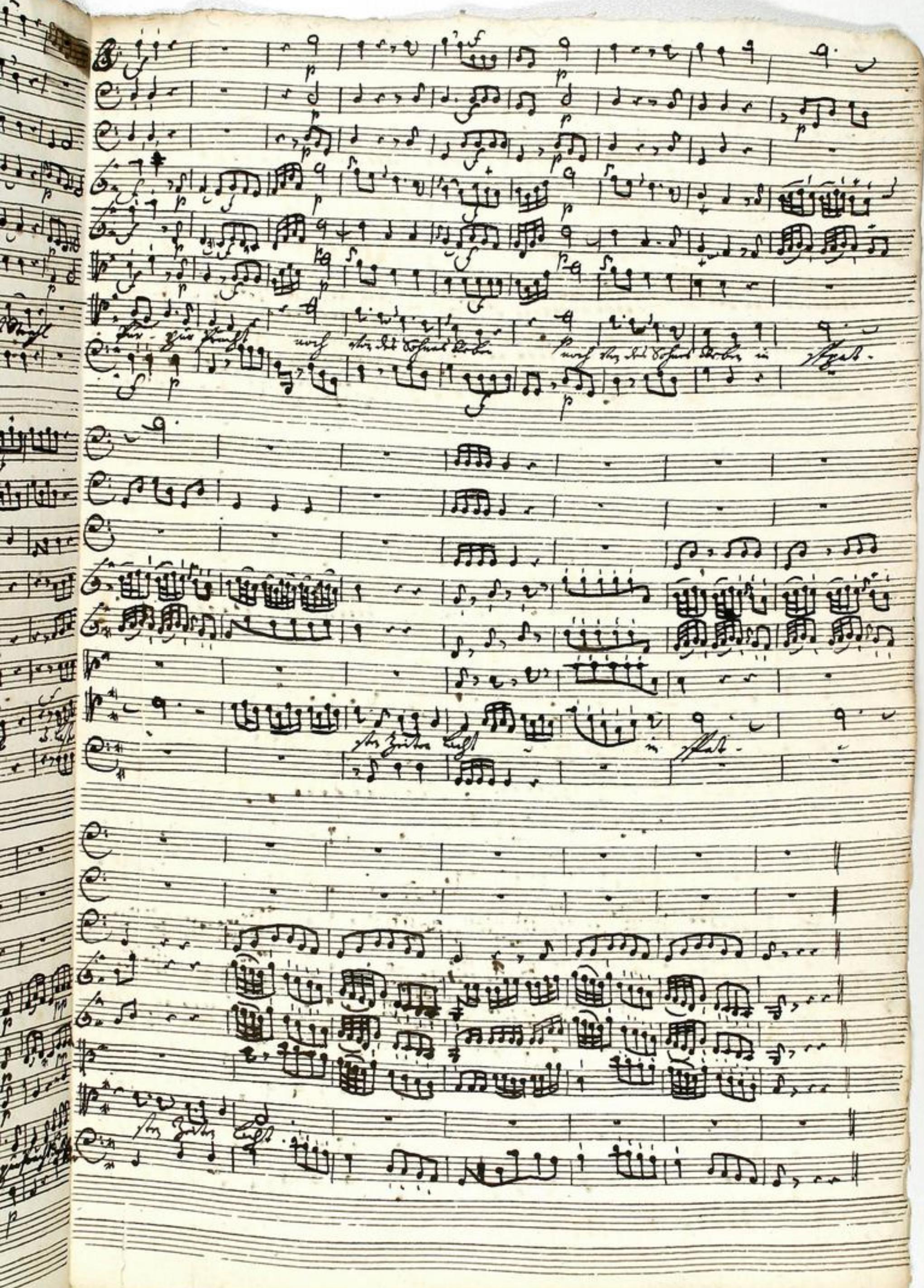
Handwritten lyrics are written below the notes in German:

1. Staff: *Wohl gesungen auf den heiligen Psalmen*

2. Staff: *auf den heiligen Psalmen auf den heiligen Psalmen*

3. Staff: *auf den heiligen Psalmen auf den heiligen Psalmen*

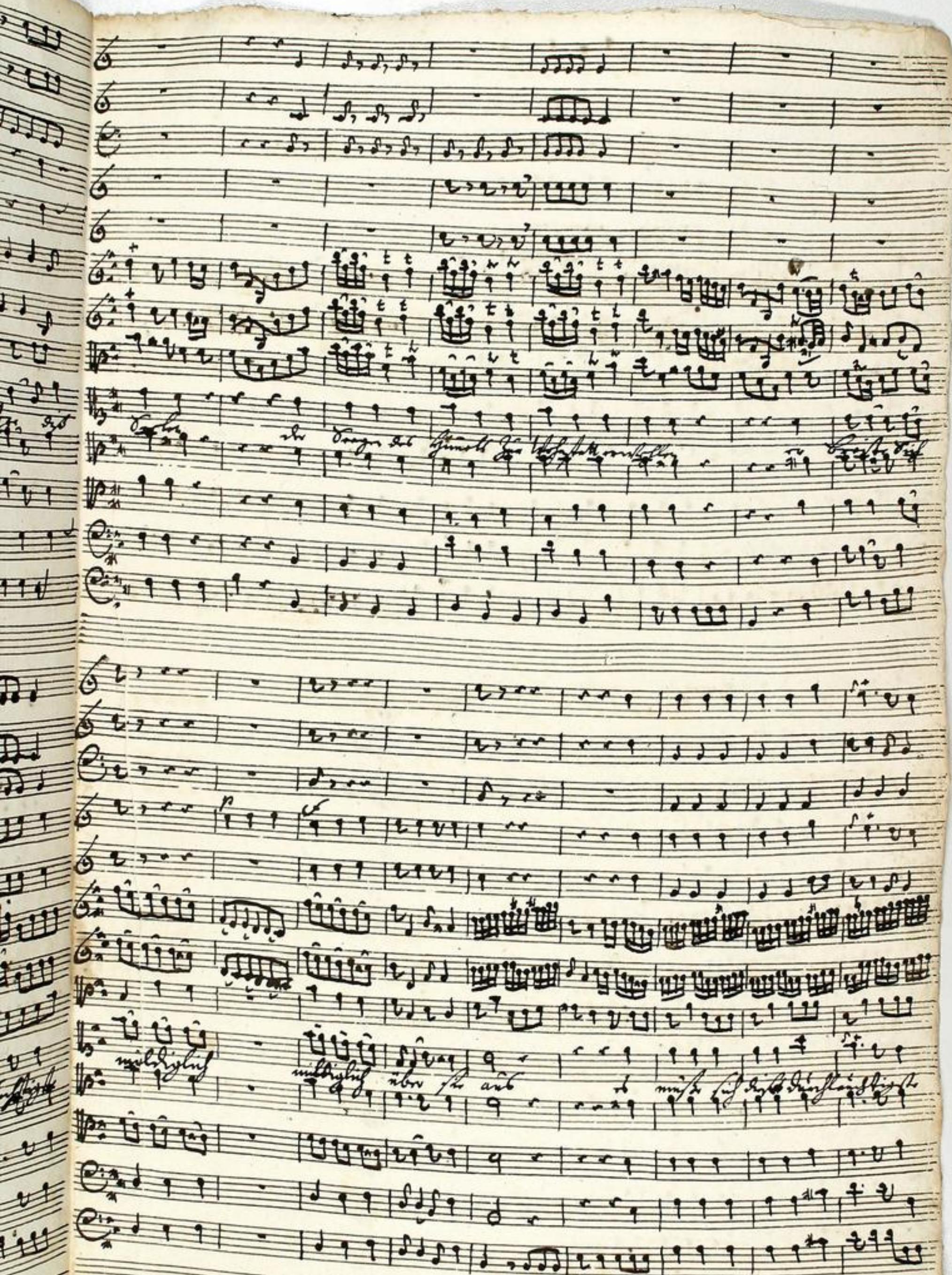














Mus-7302-17 416/17

142. ~~66.~~

Ung. Prinzessin & Erwähnung.

Orlaug und
Carbado

Zur Übersetzung nach franz. Lang mit
einer Louise.



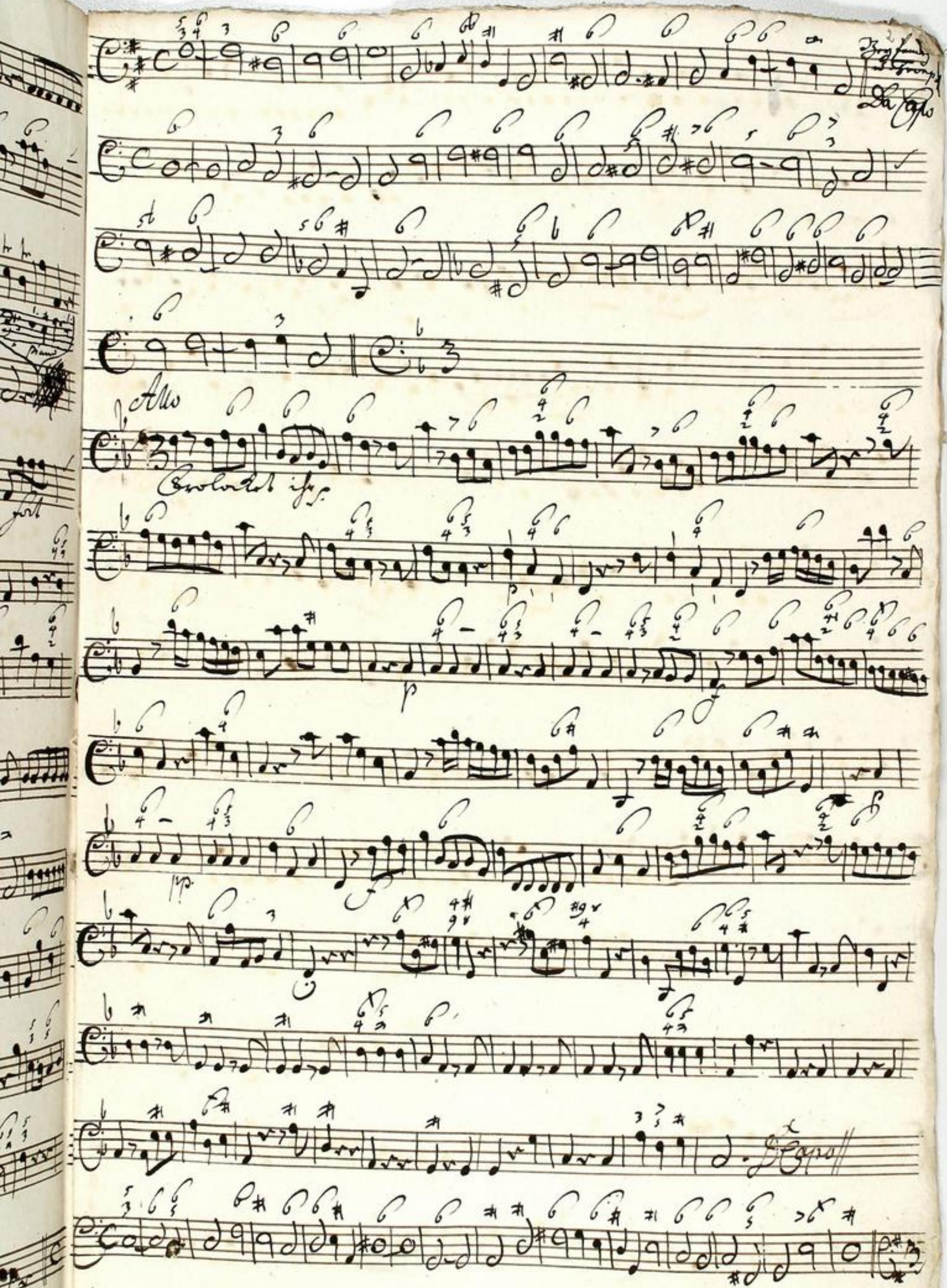
Cembalo

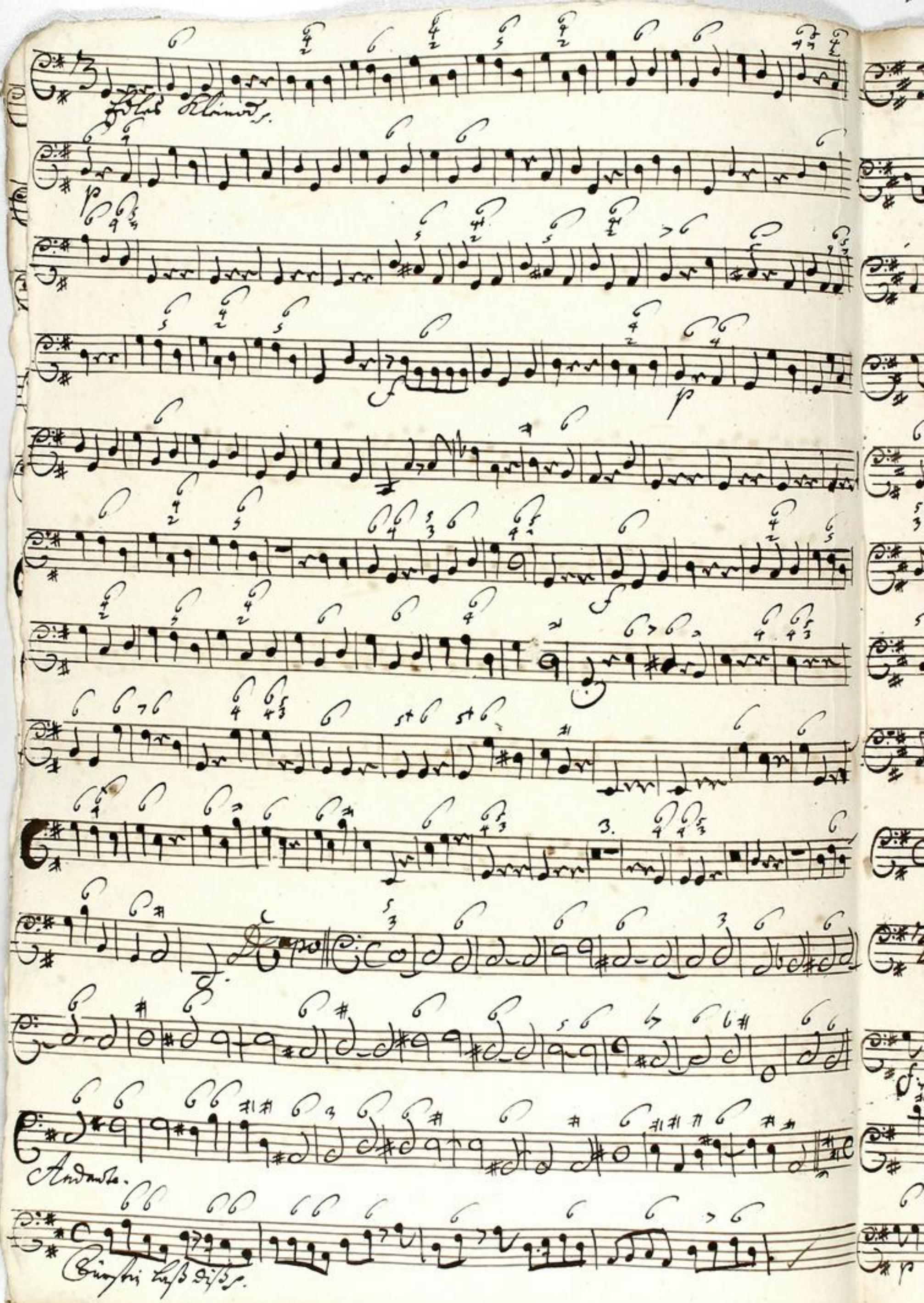


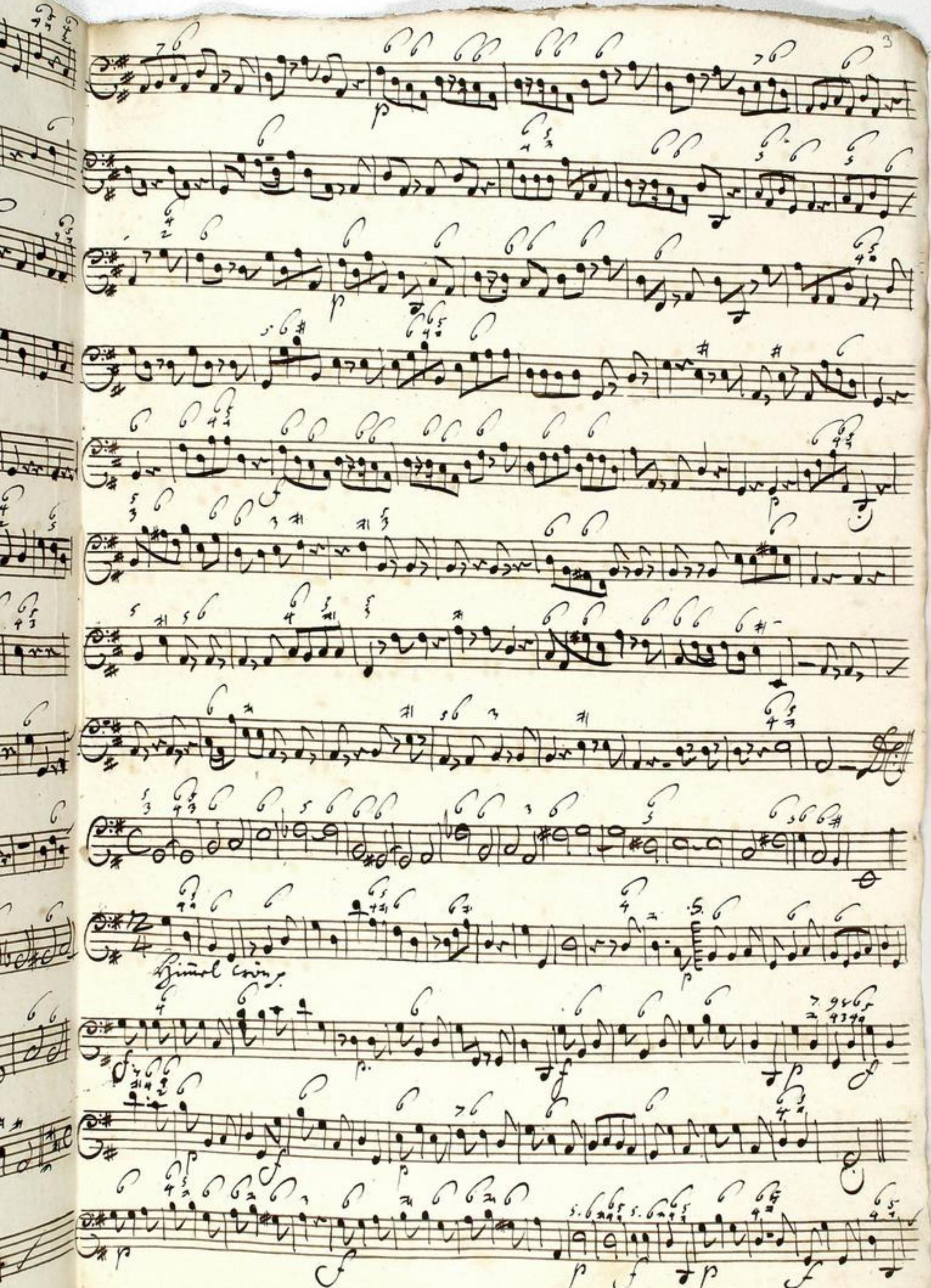
Ombalo.

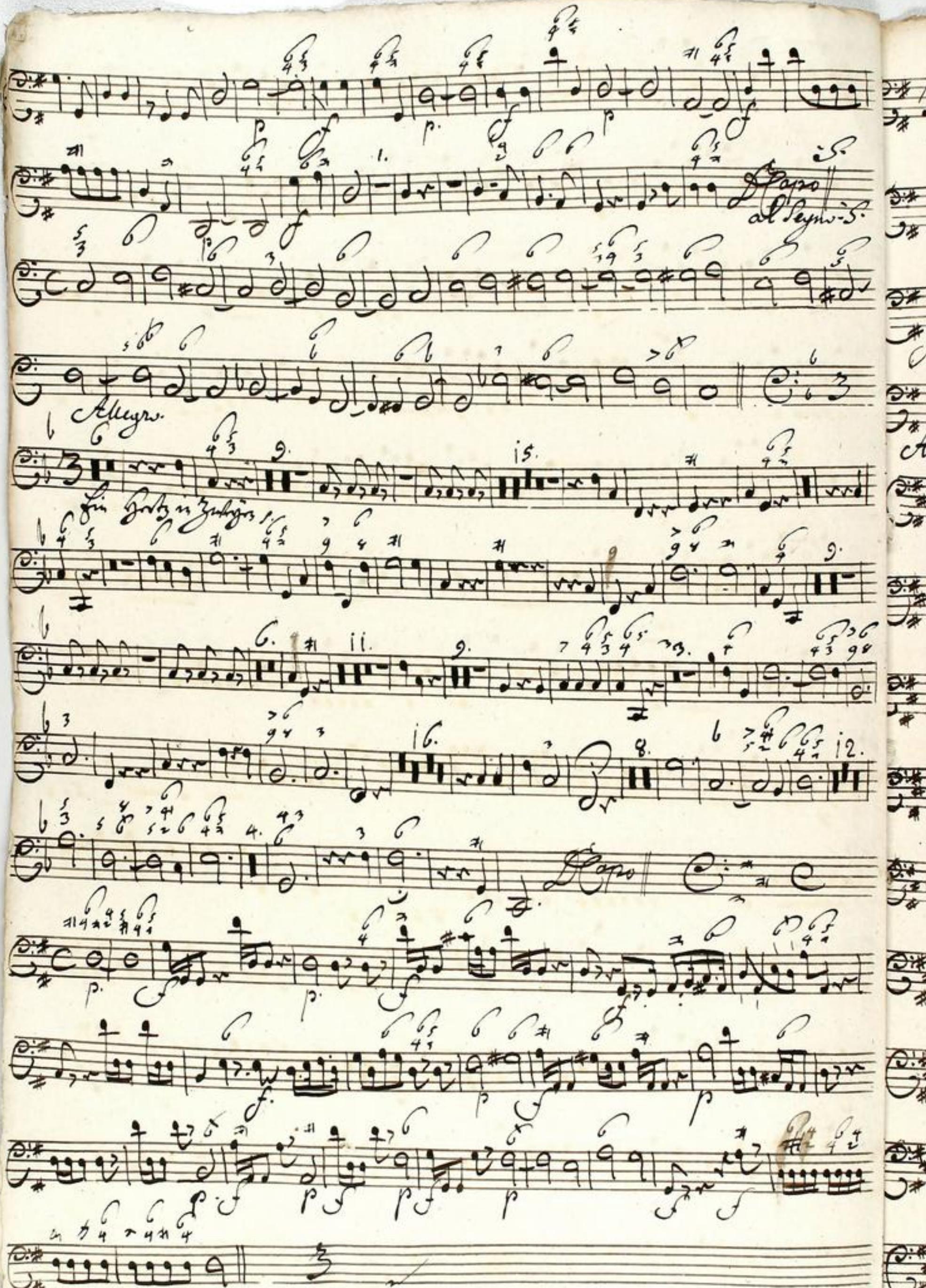
A handwritten musical score for 'Ombalo' on ten staves. The score includes parts for Flute, Bassoon, Trombone, Trumpet, Horn, Trompette, Tromba, Trompete, Trompet, and Trompette. The music consists of various rhythmic patterns and dynamics, such as *p*, *f*, *pp*, and *pianissimo*. The manuscript is written in black ink on aged paper.













Violino. 1.

5

A handwritten musical score for Violin 1, consisting of 18 staves of music. The music is in G major and common time. The notation includes various note values such as eighth and sixteenth notes, with corresponding stems and bar lines. The score is written on five-line staff paper. There are several performance instructions and markings throughout the piece, including "Bry fau[n]t", "pp.", "p.", "Recital", "I Capo", and "Recital". A small brown stain is visible on the right side of the page, around the middle of the 11th staff. The page number "5" is located in the top right corner.



all.

Bewirkt, *p.*

f. *p.*

f. *p.*

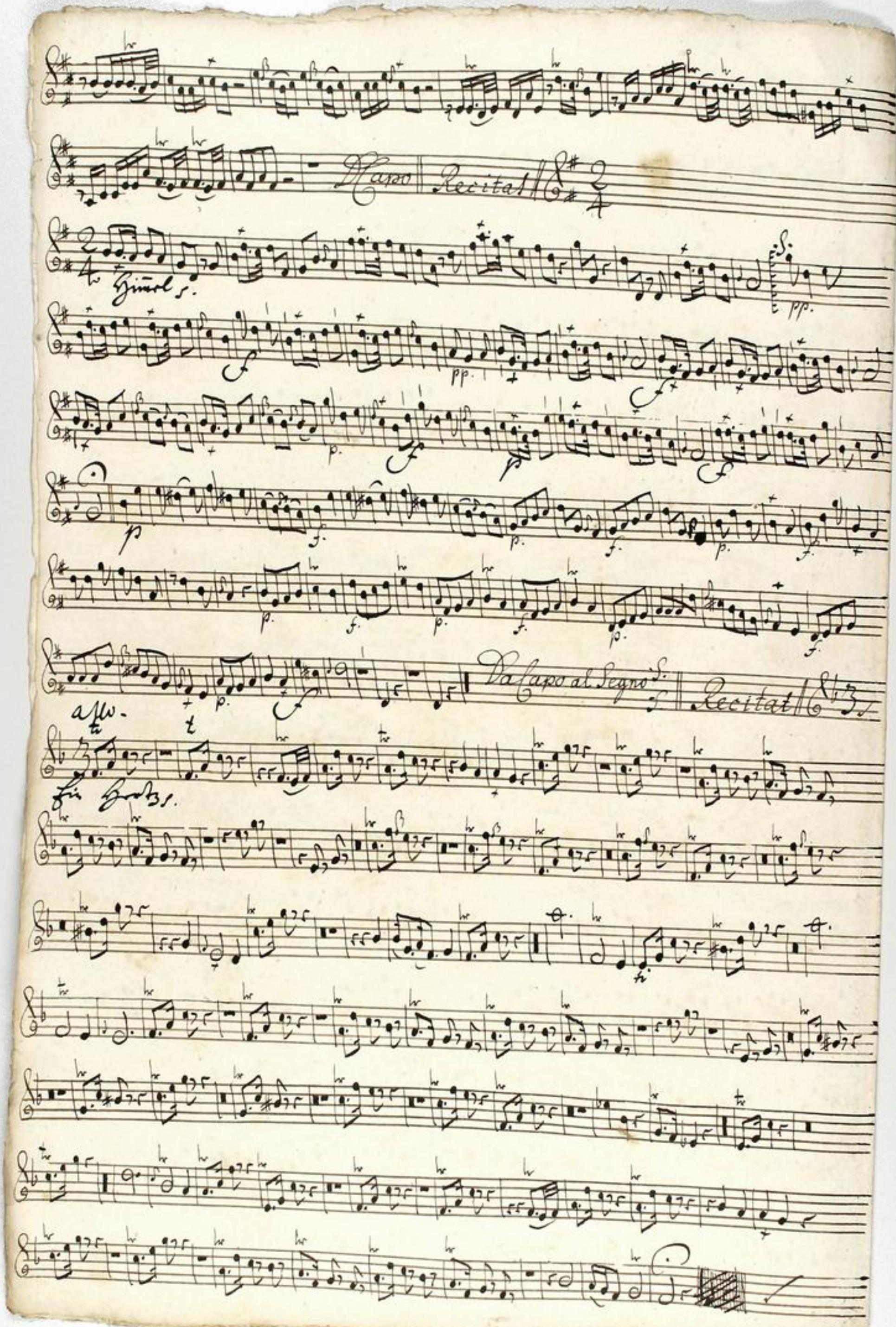
f. *p.*

Hapo Recital *6/8*

Sordin.

fehl schmeiß,

A handwritten musical score for piano, consisting 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 is in common time, with a key signature of one sharp. The score includes lyrics in German, written below the notes. The lyrics read: "Capo | Recital | S. C. / cindal sonin. / Ginstis hys zys". The score is written on aged, yellowed paper.



A handwritten musical score for a string quartet (two violins, viola, cello) on ten staves. The score consists of two systems of music. The first system ends with a double bar line and a repeat sign, followed by the instruction "Capo" and a new key signature of one sharp (F#). The second system continues with dynamic markings such as *pp.*, *f.*, *p.*, *alw.*, *accresc.*, *dimin.*, *gigantesco*, *p.*, *pp.*, *f.*, *p.*, *pp..*, *f.*, *p.*, and *p.*. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. The manuscript is written in ink on aged paper.

also.

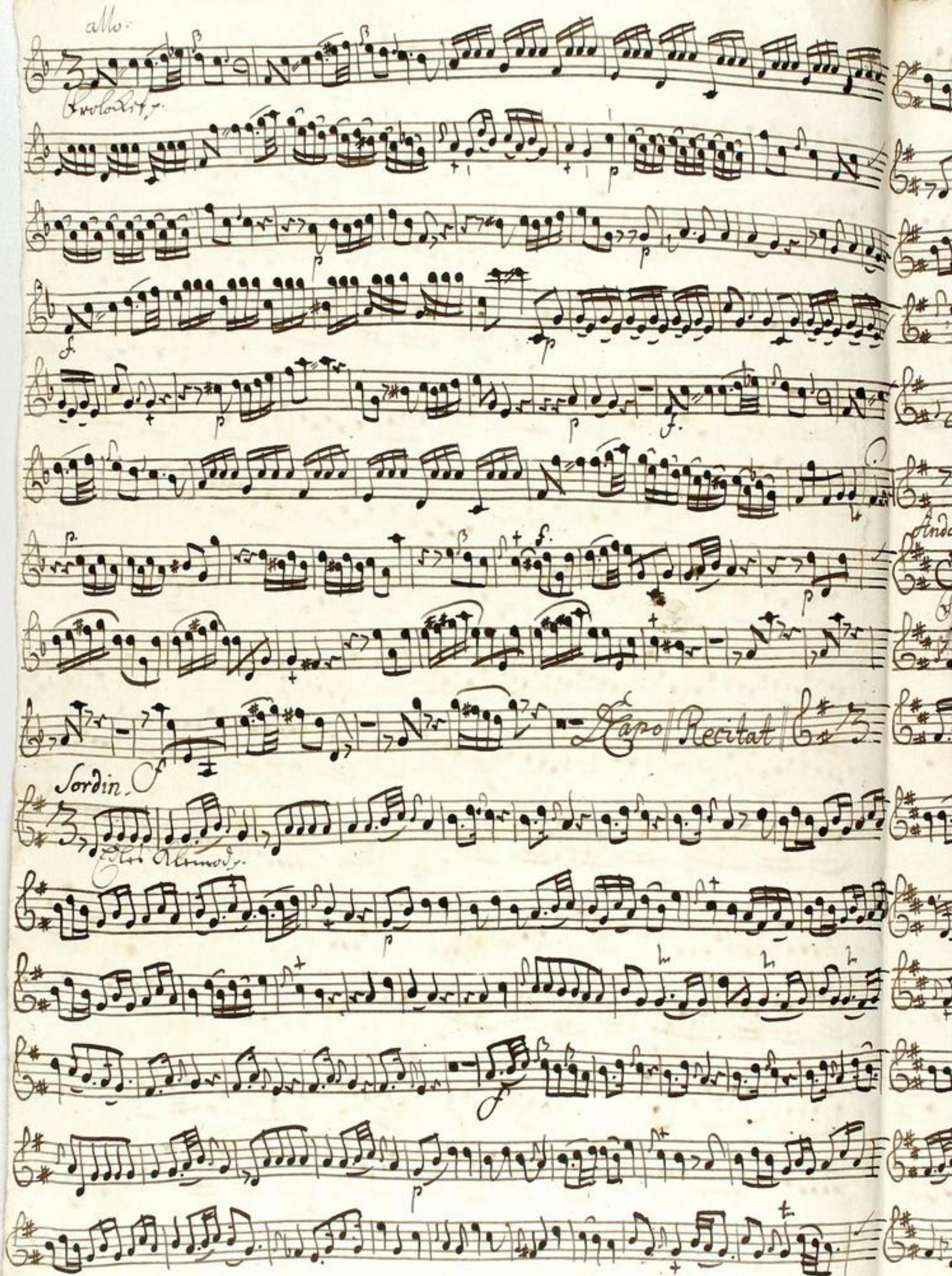
A handwritten musical score for two staves, treble and bass, in common time with a key signature of one sharp. The score consists of ten staves of music, ending with a 'C' clef and the word 'Capo'. The notation uses various note heads and stems, with some slurs and rests. The paper is aged and shows some staining.

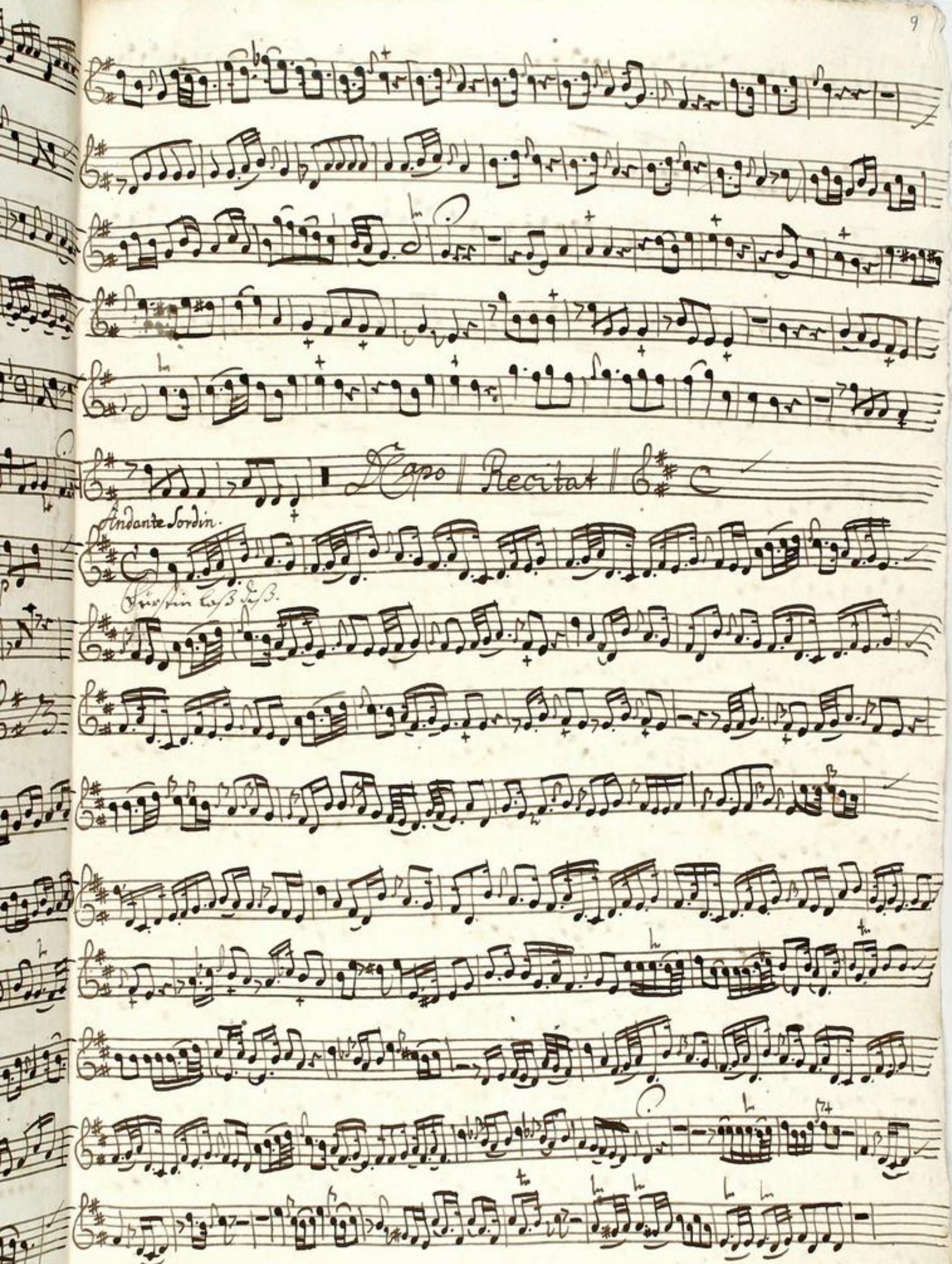


Violino. I.

A handwritten musical score for Violin I, consisting of 13 staves of music. The music is in 3/4 time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score includes dynamic markings such as *p.* (piano) and *f.* (forte). The manuscript is dated "Den 2ten Decr. 1781". The score concludes with a section labeled "Recitat" followed by "Lied und Recitat".











allo.

Meno



Violino. 2.

The musical score consists of 15 staves of handwritten notation for violin. The key signature is mostly A major (no sharps or flats). The time signature is 3/4 throughout. The music features a variety of note heads (solid black, open circles, crosses), stems, and bar lines. Several dynamic markings are present, including *p*, *p.p.*, *f*, *ff*, and *pp*. There are also slurs, grace notes, and several fermatas. The score is divided into sections by the following markings:

- Recital
- Scordatura*
- Recital
- Scordatura*
- Recital



alio.

Concordia

And

Ging

Sordin.

oder *Alma*



A handwritten musical score for piano, consisting of ten staves of music. The music is in common time and uses a key signature of one sharp. The score includes dynamic markings such as *p.* (piano) and *f.* (forte). There are also performance instructions like "Andante sordin." and "Ging in lebendig". The score concludes with a section labeled "Capo Recital" followed by a repeat sign and a first ending sign ($\text{f}^{\#} \text{ 1}$). The paper is aged and shows some staining.

A handwritten musical score consisting of ten staves of music for a solo instrument, likely violin or cello. The music is written in common time and includes various dynamics such as *p*, *f*, *pp*, and *s.* There are also performance instructions like *grande corde* and *fin gracie*. The score concludes with a *Coda* section.

1. *grande corde* *pp*

2. *p*

3. *p*

4. *p*

5. *p*

6. *p*

7. *p*

8. *p*

9. *p*

10. *p*

Coda



A handwritten musical score for piano and orchestra, page 2 of 13. The score consists of ten staves of music. The first staff is for the piano, marked 'pianissimo' (p.) and 'trumpet' dynamics. The second staff is for the trumpet, marked 'fortissimo' (f.). The third staff is for the piano, marked 'pianissimo' (p.). The fourth staff is for the piano, marked 'pianissimo' (p.). The fifth staff is for the piano, marked 'pianissimo' (p.). The sixth staff is for the piano, marked 'pianissimo' (p.). The seventh staff is for the piano, marked 'pianissimo' (p.). The eighth staff is for the piano, marked 'pianissimo' (p.). The ninth staff is for the piano, marked 'pianissimo' (p.). The tenth staff is for the piano, marked 'pianissimo' (p.). The score is written on five-line staves with various note heads and rests. The tempo markings include 'adagio' (ad.), 'allegro' (al.), and 'pianissimo' (p.). The dynamics range from 'pianississimo' (pp.) to 'fortissimo' (f.). The instrumentation includes piano and trumpet.

allegro.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of ten measures. Measure 1: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 4: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. The score concludes with a repeat sign and the instruction "Capo //".



Vida

14

8.

Recitat

Beispiel // *Lied* //



all.

Bass Cembalo

Violin

Cello

p

f

Adagio Recitat

Adagio



15

Piano Recital / $\frac{4}{4}$ e

Sondin.

Gesang im Liederzyklus.

Recit.

zum Anfang

Recit.

Recitat.

This image shows a page from a handwritten musical score. The score consists of ten staves of music for piano, with the right hand part written on the top staff and the left hand part on the bottom staff. The music is in common time (indicated by a '4' over a '4'). The key signature changes throughout the piece, with markings for E major (two sharps) and A major (no sharps or flats). The score includes lyrics in both German and Hebrew. The German lyrics are written above the notes, while the Hebrew lyrics are written below them. The score is divided into sections by labels such as 'Piano Recital', 'Sondin.', 'Recit.', 'zum Anfang', and 'Recitat.'. There are also various dynamic markings like 'e', 'f', and 'p', as well as performance instructions like 'Gesang im Liederzyklus.' and 'Recit.'. The manuscript is dated '15' at the top right corner.

6

pianissimo

fortissimo

allegro

accords.

Wind, Gitarre, ff

all.

16



Violone

17

Zum Landz.

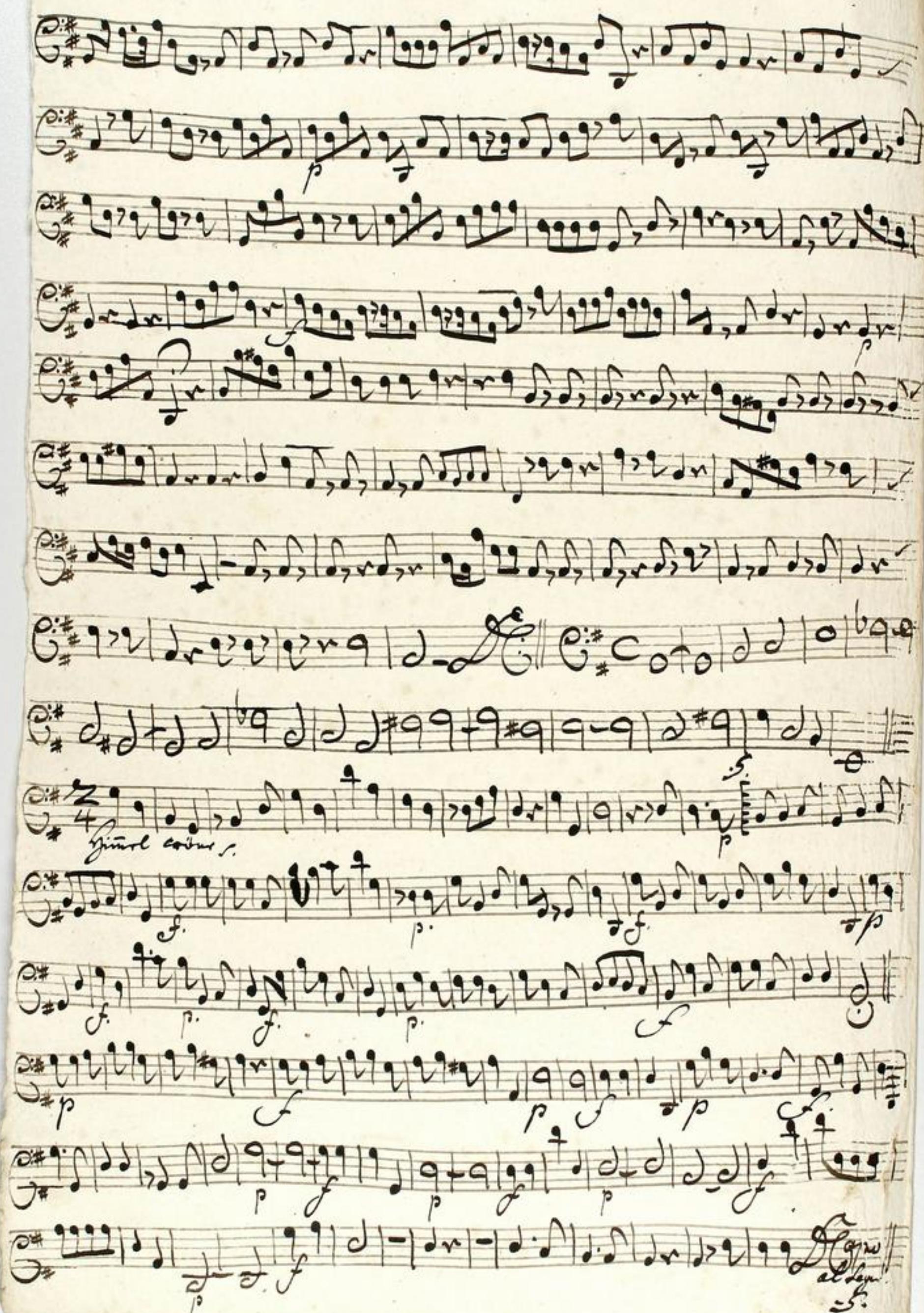
Zum Landz. Da



A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music. The top two staves are soprano and alto voices. The third staff is basso continuo, indicated by a bass clef and a cello-like bow drawing. The fourth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The fifth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The sixth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The seventh staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The eighth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The ninth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing. The tenth staff is basso continuo, indicated by a bass clef and a double bass-like bow drawing.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The first staff begins with a soprano vocal line, followed by an alto line, then a tenor line, and finally a basso continuo line at the bottom. The music is written in common time, with various clefs (G-clef for soprano, A-clef for alto, C-clef for tenor, F-clef for basso continuo). The notation includes note heads, stems, and bar lines. There are several sections of vocal parts, separated by rests or endings. The basso continuo part features rhythmic patterns with vertical strokes and horizontal dashes. The score is written on aged paper with some foxing and staining.



19

Handwritten musical score for two voices and piano, page 19. The score consists of ten staves of music with various dynamics, articulations, and performance instructions like "Capo" and "pianiss.". The music includes measures with 2/4, 3/4, and 12/8 time signatures, and features a variety of note heads and rests.





25

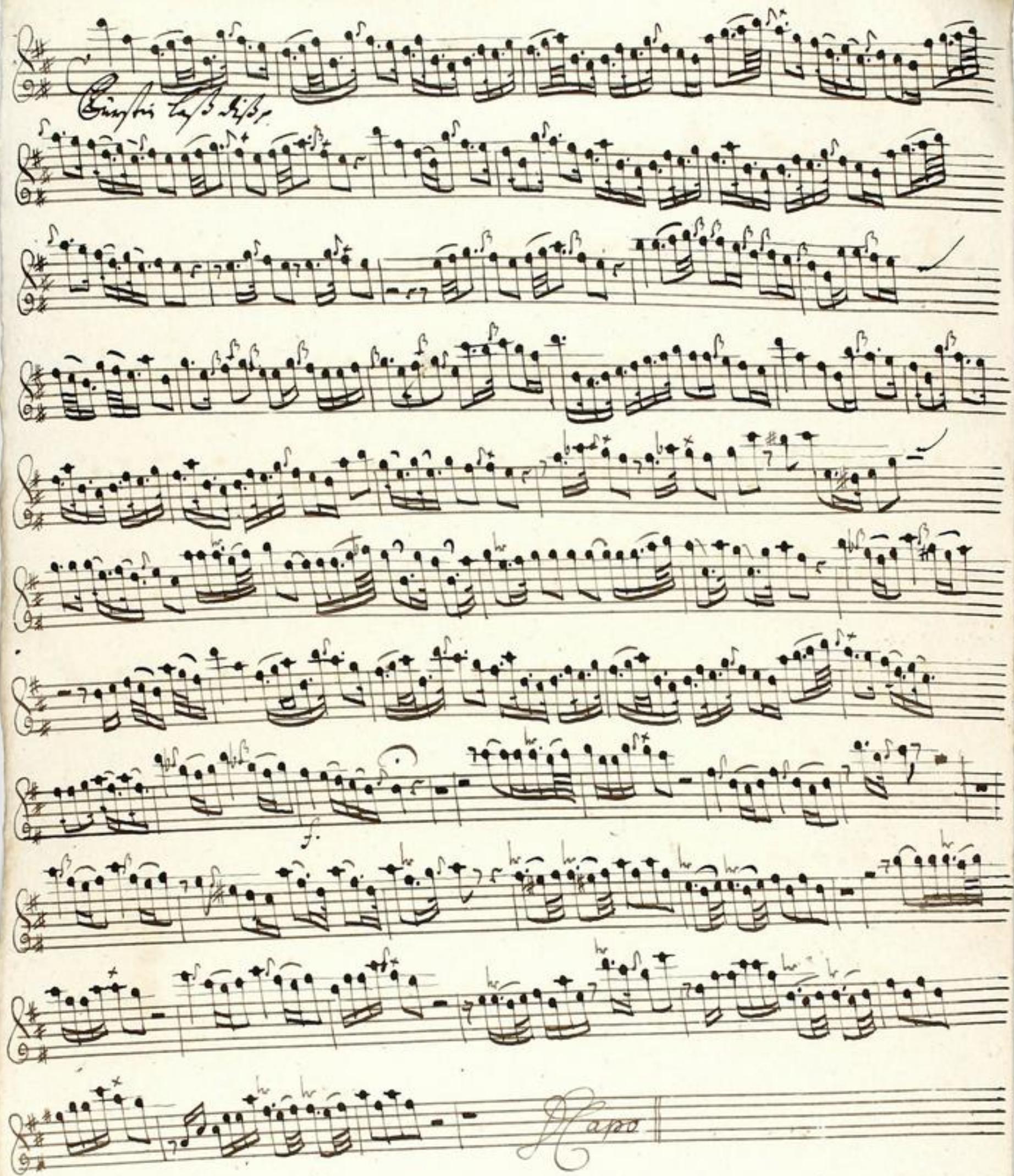
Flauto. I.

sehr lebhaft.

ff

Capo Recitat || & C





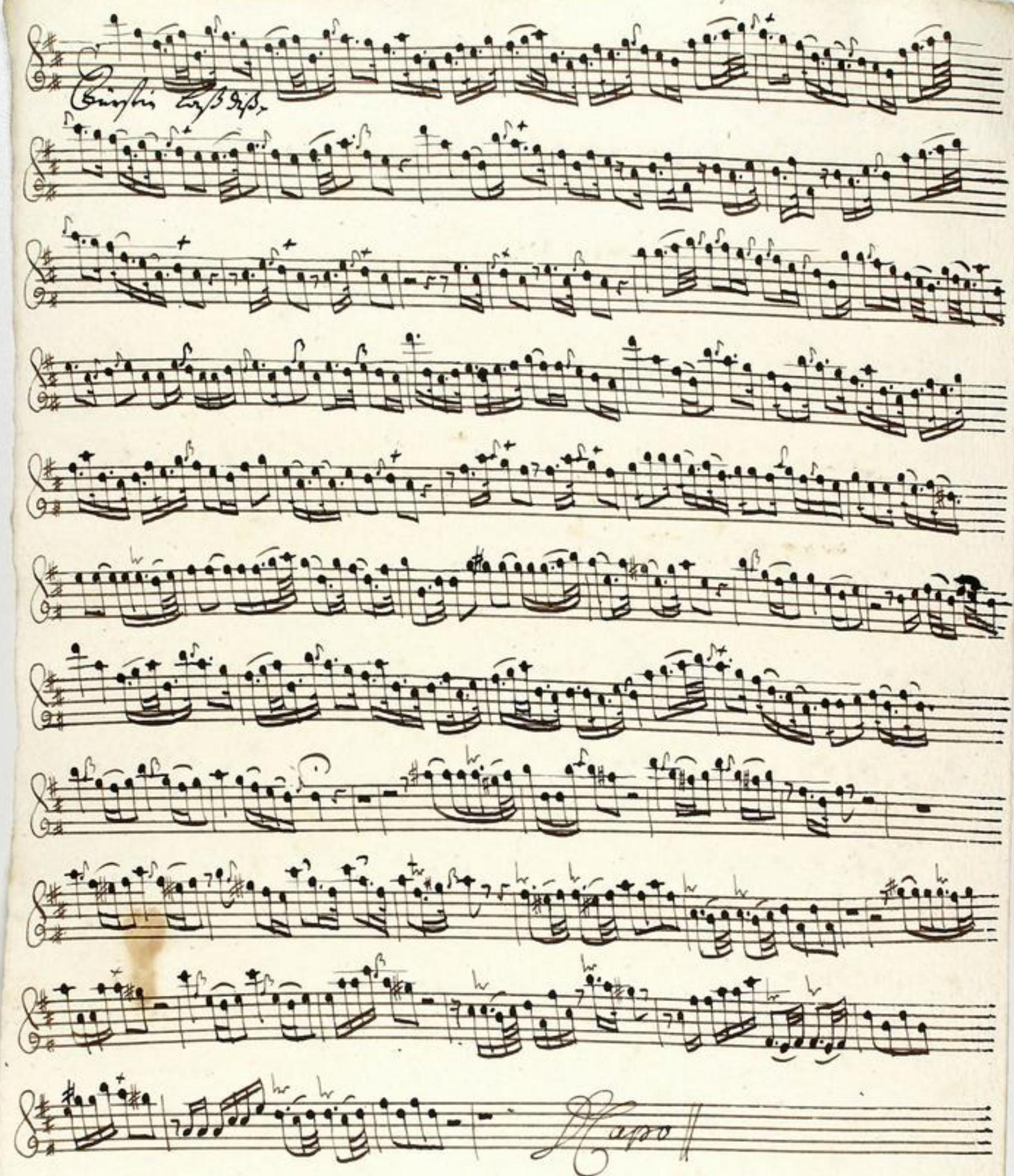
21

Flauto. 2.

leise schwärz.

10 staves of music for Flute 2, mostly in common time, featuring sixteenth-note patterns. The key signature changes from G major to F# major at the beginning of the tenth staff. The first nine staves are labeled "leise schwärz." and the tenth staff is labeled "Capo Recitat 18".





c8w.

Chalmeau 1.

22

A handwritten musical score for 'Chalmeau 1.' on ten staves of five-line music paper. The score consists of ten staves of music, each with a different key signature and time signature. The first staff begins with a key signature of one sharp, a time signature of 3/4, and a dynamic instruction 'für Grav' with a 'z' over it. The second staff begins with a key signature of one sharp and a time signature of 2/4. The third staff begins with a key signature of one sharp and a time signature of 3/4. The fourth staff begins with a key signature of one sharp and a time signature of 2/4. The fifth staff begins with a key signature of one sharp and a time signature of 3/4. The sixth staff begins with a key signature of one sharp and a time signature of 2/4. The seventh staff begins with a key signature of one sharp and a time signature of 3/4. The eighth staff begins with a key signature of one sharp and a time signature of 2/4. The ninth staff begins with a key signature of one sharp and a time signature of 3/4. The tenth staff begins with a key signature of one sharp and a time signature of 2/4. The score concludes with a repeat sign and the instruction 'Dopo'.



All.

Chalmeau 2

23

A handwritten musical score for a single instrument, identified by the title "Chalmeau 2" at the top right. The score is composed of eight staves of music, each consisting of five horizontal lines. The music is written in common time. The first staff begins with a bass clef and a dynamic instruction "für Grabs.". Subsequent staves alternate between treble and bass clefs. The notation includes various note heads (solid black, hollow black, and white), stems (upward and downward), and rests. Some notes have horizontal dashes or vertical strokes through them, likely indicating performance techniques like grace notes or slurs. The score ends with a dynamic marking "P" and a flourish.



Alto.

Fagotto.

24

Capo



D $\frac{4}{4}$.

Corno. I.

25

Zig Kandy S. Grampian.

A handwritten musical score for Cornet I in D major. The score consists of ten staves of music. The first staff begins with a treble clef, a D major chord, and a common time signature. The second staff starts with a bass clef. The third staff starts with a treble clef. The fourth staff starts with a bass clef. The fifth staff starts with a treble clef. The sixth staff starts with a bass clef. The seventh staff starts with a treble clef. The eighth staff starts with a bass clef. The ninth staff starts with a treble clef. The tenth staff starts with a bass clef. The music features various note heads, stems, and bar lines. There are several rests and some slurs. The score includes dynamic markings such as 'ff' (fortissimo), 'p' (pianissimo), and 'z' (acciaccatura). The piece concludes with a final staff labeled 'Recitat'.

Recitat



G. Sordin.

A handwritten musical score for piano, consisting of six staves of music. The music is written in common time. The first five staves are for the right hand (treble clef) and the last staff is for the left hand (bass clef). The notation includes various note heads, stems, and rests. The score is divided into sections by vertical bar lines and some horizontal lines. The first section ends with a repeat sign and a double bar line, followed by a section labeled "Piano Recital".

D. Sordin.

A handwritten musical score for piano, consisting of six staves of music. The music is written in common time. The first five staves are for the right hand (treble clef) and the last staff is for the left hand (bass clef). The notation includes various note heads, stems, and rests. The score is divided into sections by vertical bar lines and some horizontal lines. The first section ends with a repeat sign and a double bar line, followed by a section labeled "Piano Recital".

9.

G

Günzel coin.

Haus al hys.

Recit aria *accomp.*

Winf gießt. *p.*

D.

Singnigss.

Capo



D.

Corno. 2.

27

Gigantisch.

Recital Capo Recital

Beben

F.

p.

p. ff.

ff Capo Recital



G. Sonder.

A handwritten musical score for G. Sonder. The score consists of six staves of music. The first four staves are for a single instrument, likely a harpsichord or organ, featuring various note heads and rests. The fifth staff begins with a bass clef and a common time signature, followed by a section of eighth-note patterns. The sixth staff continues the eighth-note patterns. The score is written on aged paper with some ink bleed-through from the reverse side.

D. Sonder.

A handwritten musical score for D. Sonder. It features six staves of music. The first four staves are for a single instrument, showing eighth-note patterns. The fifth staff begins with a bass clef and a common time signature, followed by a section of eighth-note patterns. The sixth staff continues the eighth-note patterns. The score is written on aged paper with some ink bleed-through from the reverse side.



28

G.

gimel trin,

Maria al Segno *L.* *Recital Aria*

accomp:

Rezitat *Winf griffen,* *p.*

Kreuzungen.

Capo



Clarino. I.

29

Dynamics: f, p, f, f, f, f
Tempo: 3, 2
Other markings: Gespielt nach 3. Gruppen, f, p, f, f, f, f

Recit| Aria | Recit| Aria | Recit| Aria | Recit|

Dynamics: f, f, f, f, f, f
Tempo: 4
Other markings: f, f, f, f, f, f

vertig.



All.

Herrgöngos.

Capo



Clarino. 2.

Ding Darling S. Frommeyer.

40

50

Handwritten musical score for orchestra and choir, featuring multiple staves with various instruments and vocal parts. The score includes parts for strings, woodwinds, brass, and voices. The vocal parts are labeled with lyrics such as "Sing faintly S. Trompetts.", "Recit. Capo Recit. Aria", "Recit. aria Recit. aria Recit.", "Final chorus.", and "Capo al Segno". The score is written on several staves, with some sections repeated or varied.

50

Sing faintly S. Trompetts.

Recit. Capo Recit. Aria

Recit. aria Recit. aria Recit.

Final chorus.

Capo al Segno

Recit. aria Recit. aria

vertag.





Tympani.

G. M. H. D.

31

Zug fand, s. Trompete.

31

G. M. H. D.

Zug fand, s. Trompete.

piano.

Aria Recital solo Violin,

Recitatif Capo Recitatif

pianiss.

Crescendo

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

Capo Recitat.

Giusto Canto

Scarpa al Segno

3



Canto.

33

Und am her so fröhlich soffon so wolkmen eingetroffen o so mafam' dösch waer

Rebdes Anbflusß demer Gneis an den frößlichen den frößlichen Gebüch

Doppo al Segno.

offenbar.

Ondes frö guldne zeit nowsofft und weissheit sing allab Holit und Land von Disse

simlichen in einem Bindung nift. Den no der Eugent Glantz in Doppes Maab or

finst no der Weißheit Lüft zwif Leugheit nivit befehlt monachis Liebe Gram mit

Liebe wird vornint no der Ammiffraft mit Befonheit vix I vornüfft jauo die fayel

fin mit ifsch glinson paaren was han man antrof da als Woffsand Glanz mit

higl all bestimmt oxfaxen?

fin - gatz in zwij - en Balen in zwij - en Balen war so nift wißfin

waffen zu waffen den bai - at fin gatz de nift nift den bai - fin gatz de

nift fin - gatz in zwij - en Balen ein - gatz in zwij - en Balen

war so nift wißfin waffen zu waffen den bai - at fin gatz de nift nift den

19

bawt som ghi te mif. ^t Hab filfl im Ditz anf Gronen wob an lieb und duf gebrift
wab filfl im Ditz anf Gronen im Gronen wob an lieb und duf gebrift wob an lieb
Dopo Recital Arioso

Kommingen auf foden im Gras von oben orgnile wamofte br
pfeife in pfeife in pfeife Kommingen auf foden im Gras von oben orgnile
wamofte br pfeife in pfeife in pfeife Commeist sig leit in flangstige
Faslen dor Tangan dab himmell zur Hofstatt wronflos er breite bis miliglich
miliglich ubax sic am ab minde sig leit in flangstige dor Faslen dor
Tangan dab himmell zur Hofstatt wronflos er breite bis miliglich

Dopo

miliglich ubax sic am



alto

55

an dem fröhlischen dem fröhlischen Geblüte offenbar.

Aria Recit Arioso

Vergängen auf Forder und Gnade von oben

quinte monofre bessige sich Ganz sich Ganz Vergängen auf Forder und

Gnade von oben quinte monofre bessige sich Ganz sich Ganz so

so Beifrost zwangsläufige Torden der Drogen die Grönle für Hofstaat er-

neßlon für breite Bismarckigis militärisch über sie und ob mir Beif

Beifrost zwangsläufige Torden der Drogen die Grönle für Hofstaat zwangslon

für breite Bismarckigis militärisch über sie und Capo

Handwritten musical score for voice and piano, page 1010. The score consists of five staves of music with German lyrics written underneath each staff. The lyrics describe scenes of nature and historical figures like Bismarck. The music includes dynamic markings like 'P' and 'ff', and performance instructions like 'Capo' and 'Recit'.



Tenore.

Byg fældni u. Træmpletet byg fæl - Ven n' Træmpletet Bifal-

- - - von last Compt'n Goetz - - in farr - in real - von wal -

- ber im Glückl' Mon Dampftall ————— gottlix auf brygantinen Et horn

poten bij Jan. Den n. Trompeten vallen bij faulen n. Trompeten bij Jan

mal - - bon val - bon mal - bon ein Glücks Bon Jaxenfahrt am

gott wir ans. *Gott lobt den Sonnen und wollen Glänzen schen Vergnügen sind Glänzen*

min min jömm ifm voll voll voll m' farij - in Eans bøg by den Borgens nollen

Glanzbar folz vom Vergnügen keine Gränzen folz vom Vergnügen keine Gränzen nim

niu gom ifm voll voll voll und fay - - on Lanz. Englisch und German von

fand dem Jäger sehr freudig und wußt vergabend ihm, die waren von ihm viel

gut, viel Wonne prophezigt. Von Himmel zeigt dir im frisch' Wolfgangson n. will ich

Eig' Jämlen und Exempton
sind mit einem Löff mit einem flor versehen.
Mepo.



frolo - dat iſt her - han mit Janiſſen mit Difer - han mit
 Janiſſen mit Difer - han die Liebe grift im die - frolo - dat iſt
 her - han mit Janiſſen und Difer - han ~~in~~ ^{mit} Difer - han die Liebe grift im die
 Liebe grift im. Gern und Gab Glüdch in gümptigen Geſindel vormüglifchen ~~Geſindel~~
 Agnus und laßt in vollen vornüngten Hören mit Geſing vornüngten
 Geſindel Egon ſeien in ~~an~~ ſeien -
 -
 Und dir, der flämigster Georg, der ſtrotz Feind und Feier in Klaimod in dem Gold
 Saal geſchmückt mit ſchölichem Verſtandt, bewundert von der großen Welt gehabt
 von dem ganzen Landt, und zum höchsten Largyſtelt, die ſon aus dem Commeil hing
 Wahl mit hochher und mit jungen Geſindel, in Landt mit Wohl geſungen.
 Himmel crön mit tanſend Pingen -
 -
 Himmel crön Himmel crön mit tanſend Pingen mit tanſend Pingen

52

Diesb. feiht er längste Saar ————— Und da m̄her sehnlich lassen, und da
 so woltom- men so woltom- men eingetroffen eingetroffen, so
 may auf Diesb. mehr das Bildt anb- fließt das Bildt anb- fließt Simon Qu- te Simon Qu-
 an den fischfließt den fischfließt Geblinkt an den fischfließt den fischfließt Geblinkt
 und kraft- licht offenbahr. *Drapo Recital Aria.*
 In aber großer Leidenschaft sind wir in Freude auf dem glücklichen und blühten
 feindlichen Wohlstandt zu den Höchsten der Tugendigkeiten und Leinen fischfließt von
 so dauerhaft so fest, so unerschöpflich unterstützt, stammt aus dem Hause des Hauses Haupt von
 jungen Jahren und kann nur in dem Königlichen Hofe sitzen, Vater und Sohn hielten ein
 unendliches Gottes Haupt. Wieso Höchster und der Hohen See stand in All — manst
 Kraft auf leidenschaftlichem Hause, mehr Feuer jaß — jaß, mehr Feuer jaß —
 jaß und laßt ihn und laßt ihn erlöben und laßt ihn in laßt ihn erlöben jaß
 ihm der Feuer-pur Fraust daß ihm der Feuer-pur Fraust noch von der Dornen daben noch



von den Dornen Raben in ffat - - - am Zeiten laßt - - - in
 ffat - - am Zeiten laßt
 Hargnigen auf fordern und Graut von oben erquinte, wenns
 bessichtigt ist B. hamp. d. B. hamp. Hargnigen auf fordern und Graut von oben
 erquinte wenns bessichtigt ist B. hamp. d. B. hamp. G. minde für viele und
 langstichter Psalmen der Drogen Ich Hirnleß zur Wohnsatt zwoschen für beide Oel
 mildiglich mildiglich über für and ab minde für viele zwangslangstichter
 Psalmen der Drogen Ich Hirnleß zur Wohnsatt zwoschen zu beiden für mildiglich
 mildiglich über für and

Hapo



Basso.

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140

A handwritten musical score for two voices and basso continuo. The music is written on five staves. The top staff is soprano, the second is alto, the third is basso continuo (indicated by a bass clef and a 'C' for common time), the fourth is tenor, and the fifth is bass. The vocal parts have lyrics in German. The basso continuo part has a bass clef and a 'C' for common time. The score is in common time. The lyrics are as follows:

Xif gabt noch an lob und das gabt
Vergangen auf so von oben kommt nem für
biffigt ist Gang ist Gang Vergangen auf so von oben kommt nem für
oben kommt nem für biffigt ist Gang ist Gang Gminder sind
dies Inflangtig zu Dolon der Dragen ist himmel zur Hoffstall or
nuglon Lebte sic mildiglich mildiglich über sic und nem für sic
dies Inflangtig zu Dolon der Dragen ist himmel zur Hoffstall or
nuglon Lebte sic mildiglich mildiglich über sic und

2. Hapot





Recit/aria *Recit/aria*
tacet taceat *Nicimig minniß h̄is̄en st̄en, wann solch' hiß füllt*
Land *Unzlaßtigk̄er* *ein faub̄ mit sangm̄ salmen, smilßt ḡ*
wix̄ vor h̄inem soßen Band *ob simmle ḡm̄st̄e fort h̄urz froh*
simst̄ an gen ḡf̄en. Dain W̄m̄f̄ den fr̄z̄m̄ W̄m̄f̄ in die f̄st̄
führt mir d̄en ewim̄sten fort salf̄t̄ in froher W̄m̄t̄ schm̄nd
dimb̄ lobens Pfl̄nß, B̄ym̄ß, B̄m̄ß in der f̄nsten Zeit geßßen.

Dom *Dom laben b̄ han anff* *- und folgen Dom*
- laben b̄ han anff *- und folgen gib arm statt hanß*
faub̄ wix̄m̄gts aktorb̄ draft Dom Dom *Dom Dom* *lobenb*
hanß und Eimb̄ folgen gib arm statt faub̄ *wix̄m̄gts aktorb̄ draft*
traktorb̄ draft *und dinen von f̄rden Br̄f̄men akt dinen*
wix̄m̄gts faub̄ in land *- ein tab. sal m̄f̄mon*
sal m̄on M̄f̄m̄dnen troßwussaff *und dinen*

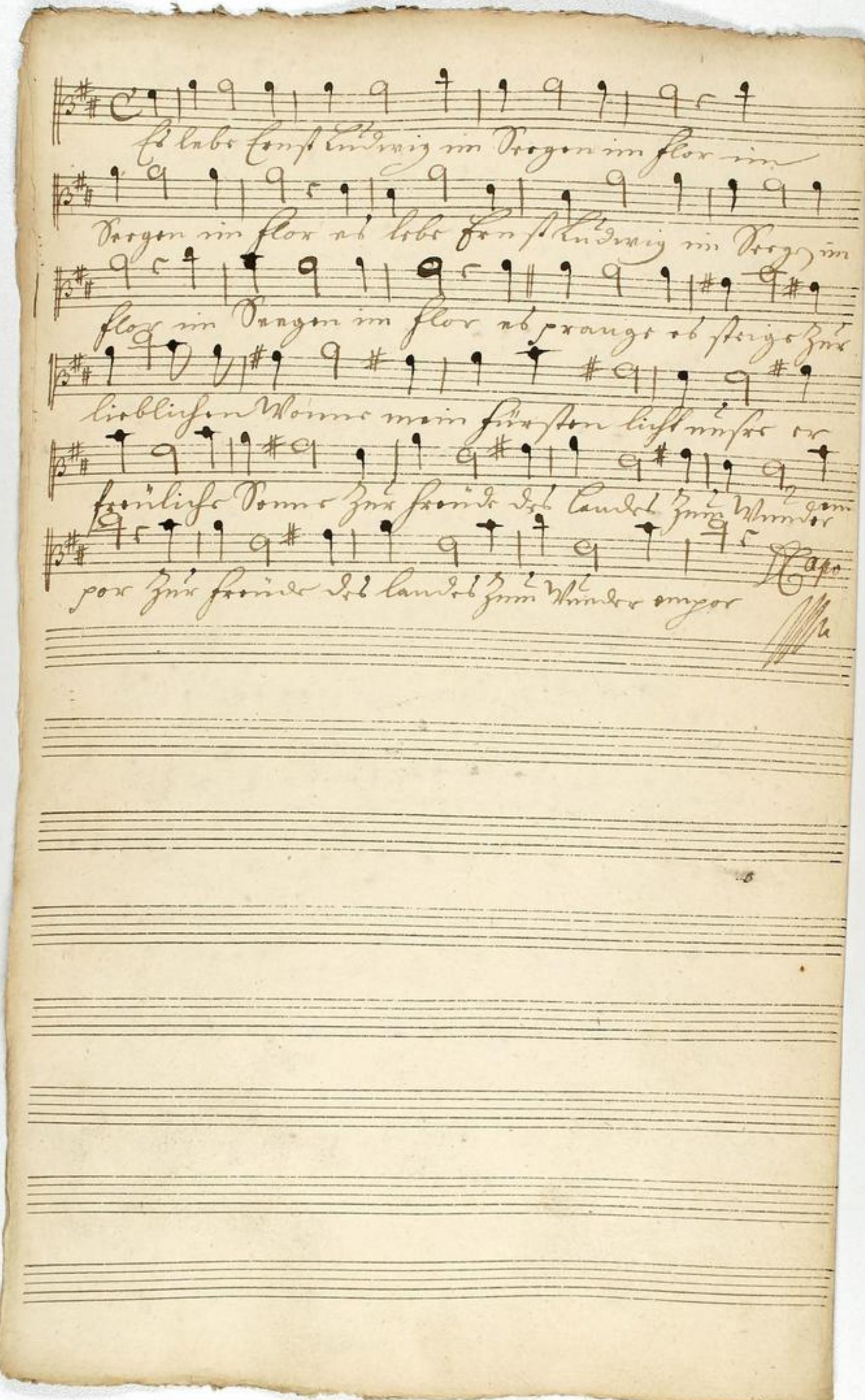
* für den Fürsten großmutter wird auf dem Lande
* habt auf uns nun das mitten Mutterthum trost verschafft
Recitat Aria Recitat
tacet tacet tacet

Vivat = Vivat Gott Ewig = er lebt in
lebe er lebt er freit er freit er lebe er lebt er freit Amen Herr
junges Glück leben und frohen mir glocken machen geblüten
Xungen rings = rings am Laufballe gesalbten ge
pränt Caput









Freuden

Tenore

61

Luy faulon \equiv im Trompeten von soll sind
soll vor Varmstalltörlusten von am Gfors \equiv minor
wind so bramen bei faulon \equiv \equiv im Trompeh
von soll sind soll vor Varmstalltörlusten von am
Gfors \equiv minor Wind so am Gfors minor Wind so bramen
Vim fainly sein großer Gottor Dörf sein selbst soll
in frohs vivat \equiv au ab janisse mit \equiv
moo janissen kan \equiv \equiv der finne
mire sein fiat \equiv sein fiat gommen
An hysen trans mister mift, mire mire todis am
vinnm glimmer. Verlaß den bangen himmorn mire soll
luff soll minor Gräubon liebliß finne D'Capo.
Machiss min \equiv \equiv aria \equiv wind so froh
winter \equiv \equiv taceit \equiv vinnm fandol.
Näste sein Vorformden



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five staves, each with a different key signature (F major, C major, G major, D major, and E major). The vocal parts are in common time, while the continuo part is in 6/8 time. The score consists of two systems of music. The first system ends with a repeat sign and a double bar line, followed by a section for 'Aria' with 'tacet' markings. The second system continues with the vocal parts in common time and the continuo in 6/8 time. The lyrics are in German, with some words like 'Wonne', 'Krauter', 'Liebe', 'Frohe', 'Traur', 'Lieb', 'Frisch', 'Lange', 'Fallen', 'Aria', and 'Ging' written above the notes. The handwriting is in black ink on aged paper.



62

Simon brinnt d. Ram - ifga signo lo hießig ges
 hiebe finst die Lor - hon firod die Lor - hon zin fin
 - digkeit an Kajzod die lippen
 Zn' frölichen Ljorenz
 armfatt Inyflans. zig tot faust armfatt Iny
 lauf zig tot faust Zn' broson ißon Gory - on
 ißon Gory - on ißon Gory - on
 - zt Morgnigs ofor - zt Morgnigs wißet
 sim das - das gefallen varan fal ge
 fallen varan
 Aria // Recit // Aria // Recit // Aria // C:7 | v v v w
 tace tace tace tace tace tace tace
 Do miniman über
 all in Hysen frömin liator singen und ein Br
 gningtor Tysall vor siner selben Aufm rotlingz.





Soprano *Tenor* 63

Bij Paarden *mnd trumpeten han selbst*
Laut und dor darmstadt grüsten from mi Gottes *minn wünste*
kommen *Bij Paarden* *mnd trumpetet han voll*
Laut und dor darmstadt grüsten from mi Gottes *minn wünste*
Offerunus wünste kommen *Dann hinkt mir nichts von göttler Würk' nicht*
reht hebt mi hoch viva *un + 6 Jauste mit*
zur gaudiendan *der*
findest wiedam sit *in sitz gomm Recita*
so lobt Gott die siem mi segen mi los mi segen mi los so lobt Gott
so siem mi segen mi los mi segen mi los so praejekt
nioblyser wenn man möcht' nicht wißt' wer ist der liebste
lande zu uns mit uns vor dir sind des Landes zu uns mit uns vor

2. Capo.



Anm^{ts}.

Basso.

Gy

64

C. L. J. Sautin
 mit trompeten von solle
 sind seit Vox Varm salte für son froon ein Opfer von
 Opfer minor Wm. fr. humon bay Sautin
 mit trompeten von solle seit Vox Varm salte frosten
 froon im Opfer von Opfer minor Wm. fr. im Opfer minor
 Wm. fr. humon Vom Kind sein großer Gott vor Vom Kind
 selbst selbst ein frost vivat — = nor jauffe mit ab
 — = nor jauffe von ob : wov : dor
 Recit
 sind wir sin fiat — sin fiat jommon
 bei Sautin mit Trompeten Blasen Harmonie C. recit v. w | t 7 v
 ja han von flow den
 sin & den minn lieblikt ist zu dinner hys an dinne
 Aria || zu dinner form
 frosten kind tacet v.
 * mein sohn sein möcht ist die flooten
 in den gronen C. # v v v v v | t 7 w w w
 them Orden * mein angemessen Krafft hat den



6
 heit aus'm st. C: #7V V U | 9: V V V b7 W | 9: 7
 m' Jagen und mein Schmiedt ist beliebt. Soßbar & symmet
 uer C: #7V V V | 7: W W V V T W | 9: 7
 seim Leben Nam mit aljn' sponnen sproßen und das
 uel C: #7V V V T b7 V 7V | 7: V W
 Geßen auf die Forme Zeit mit einfor Löfflinge prangt
 El Aria // Recit // Aria // Sonn' singt lebhaft
 tace // tace // tace //

 C: 6 7V V V T | 9: 7: 7 V V T W | 9: 7
 wo mein Vergängen laßt da mir der Leib und gestorben
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 Wahrheit nicht mein Sonnen Jeden. Ich bin auf Erden wort
 Aria // C: 7V V V | 7: W W W | 9: 7: 7 V T
 tace // Wie innern Sich mir Polfer Schmit ob Erden
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 von Hirn fürig // anzigeson Difitol blüfen mein Anblick vor diezen
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 Difitol nicht somit zu Blumen Gforn an ob Land im Götter
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 Difmit nicht ohne Wonne fahrt der Hirn fürst von Hirn vor
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 Bläst der Hirn will mein Leben san' Berbanen dor
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 Hirn Enden zauber flor maßt den Gromm des Schmied
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 gottor Tohn bewahrt griffen
 C: 6 7V V V T | 9: 7 V V T W | 9: 7
 somm'ß Camp Endwig Wonne Pfen

Soprano part (top):

 Waffel prangt für seine Leib vor
 selbst vor Simpel — Salz wiss
 moch — vor Simmel
 salz wiss nach Waffel prangt für seine Leib vor
 selbst vor Simpel Salz wiss woff —

Alto part (middle):

 18 Waffel prangt für seine Leib vor
 salz wiss woff — folbt vor Simpel Salz wiss woff —

Bass part (bottom):

 Waffel prangt für seine Leib vor
 salz wiss woff —

Continuo part (bottom):

 Unser Gott schweigt Waffen drogen gestimmt von mir
 auf und gegen Einen unmöglich ist unmöglich ist
 es triffen ab triffen mal sein Foch — was sein
 Foch — war nichts begreifl ab triffen — was sein
 Foch — was sein Foch — was sein Foch — was sein
 Recit aria Recit aria Contrafigt Hoffnig
 tacet tacet tacet tacet

Final line:

 Min Fraust nur laßt ihn nicht



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