

417/20

Luigianna Sny' Millboman

1709.
/20

143 / a /

20.

Bl. (33) A.

Partitur

1^{tes} Aufzug } 1709.
M: December)

Großherzoglich
Hessische
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Josephine von Willbournus G. A. S. H. D. 1709¹
= 143. a. XX.

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fol. (6)

Handwritten musical score for a Johannine section. The score consists of several staves with complex rhythmic patterns, including many sixteenth and thirty-second notes. The notation is dense and characteristic of 17th or 18th-century manuscript style.

Johanna

Johanna für Wilhelm, Hof-

Ad.

Seh' dich, S. 100

~~Handwritten musical score with extensive scribbles and corrections. The text below the staves is partially obscured by these marks.~~

Handwritten musical score with extensive scribbles and corrections. The text below the staves is partially obscured by these marks.

Handwritten musical score with extensive scribbles and corrections. The text below the staves is partially obscured by these marks.

Handwritten musical score with extensive scribbles and corrections. The text below the staves is partially obscured by these marks.

Gantz fruchtlos in der Luft zu sein

Hoffnung

Hoffi

Reps.

Gantz fruchtlos in der Luft zu sein

was ist das in der Luft zu sein

was ist das in der Luft zu sein

Handwritten musical score for the first system, featuring multiple staves with notes and clefs. The notation includes various rhythmic values and clefs. The text "Hofanna gredon" is written across the middle of the system, and "anna gredon" is written below the lower staves. The music is written in a historical style with a focus on rhythmic patterns.

Handwritten musical score for the second system, featuring multiple staves with notes and clefs. The notation includes various rhythmic values and clefs. The text "Hofanna gredon" is written across the middle of the system, and "anna gredon" is written below the lower staves. The music is written in a historical style with a focus on rhythmic patterns.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. The score is organized into systems, with some staves containing dense, complex passages.

Annotations in the middle section include:

- own* (written below a staff)
- Hofanna Gallen* (written above a staff)
- Gallen* (written below a staff)
- Hofanna Gallen* (written below a staff)
- Gallen* (written below a staff)

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. The score is organized into systems, with some staves containing dense, complex passages.

Annotations in the lower section include:

- 3. Lieder* (written below a staff)
- 3. Lieder* (written below a staff)

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in German, such as "Gitarre" and "Fingerring", interspersed with the musical lines.

Handwritten musical score on a page with five staves. The notation is dense with many sixteenth and thirty-second notes. There are handwritten annotations in German, including "Gitarre" and "Kopf Da".

Handwritten musical score on a page with six staves. The notation is dense and includes various rhythmic values and clefs. The first four staves contain complex rhythmic patterns, possibly for a keyboard instrument. The fifth and sixth staves appear to be for a different instrument or voice part, with some handwritten notes and clefs.

Handwritten musical score on a page with six staves. The notation is dense and includes various rhythmic values and clefs. The first four staves contain complex rhythmic patterns, possibly for a keyboard instrument. The fifth and sixth staves appear to be for a different instrument or voice part, with some handwritten notes and clefs.

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The second staff contains the handwritten text: "Ich will dich küssen". The fourth staff contains the handwritten text: "nicht die Hand des Feindes".

Handwritten musical score on a system of six staves. The notation includes various rhythmic values and clefs. The second staff contains the handwritten text: "Ich will dich küssen". The fourth staff contains the handwritten text: "nicht die Hand des Feindes".

Handwritten musical score with multiple staves and German lyrics. The lyrics include:

mit mir gehet, auf dem hohen
 den hohen, in der Höhe, in der Höhe, in der Höhe, in der Höhe
 und will ich dich, der Herr
 Ich will dich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
 Ich will dich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr
 Ich will dich, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr, der Herr

Josephina de Cap.

Obi Deo gloria.

143. = a =
XX

Josephine fr. Willkomm
a II.

2 Clarin.
Fagott.

2 Violin
Viola

Contr.
Alto

Tenor
Bass

Con
Contrab.

Ger. II. Nat. Chr.
a.
1709.

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Continuo

Handwritten musical score for Continuo, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and performance instructions. The first staff is marked with a fermata and the tempo marking *Allegretto*. The second staff has a fermata above it. The third staff has a fermata above it. The fourth staff has a fermata above it. The fifth staff has a fermata above it. The sixth staff has a fermata above it. The seventh staff has a fermata above it. The eighth staff has a fermata above it. The ninth staff has a fermata above it and the instruction *Capoffa*. The tenth staff has a fermata above it and the instruction *Recit.*. The manuscript shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "allomp." is written below the first staff. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp, with the text "Gleit in. Zwei in. Gt.?" written below it. The fourth and fifth staves show dense rhythmic patterns. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff continues the dense rhythmic patterns. The eighth staff features a treble clef and a key signature of one sharp, with the text "Kapellmeister" written below it. The ninth staff has a treble clef and a key signature of one sharp, with the text "die Gm. des die" written below it. The tenth staff continues the notation. The paper shows signs of age, including foxing and staining.



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, including a measure with the number '43' written above it.

Handwritten musical notation on a single staff, including a measure with the number '7' written below it.

Handwritten musical notation on a single staff, including a measure with the number '43' written above it, and the word 'Capella' written in the middle of the staff.

Handwritten musical notation on a single staff, including a measure with the number '43' written above it, and the word 'Lect.' written below the first few notes.

Handwritten text: *Fosiane Da Capo* // *M.*

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Violino Primo

Grave p

Fino

Recit.
tacet

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A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is in a single system, likely for a keyboard instrument. The first five staves feature a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The sixth staff begins with a double bar line and the word "Recit:" written above it, followed by "tacet" written below it. Above the sixth staff, the word "Hautb: Solo" is written. Below the sixth staff, the text "In Gema des Puffins" is written in a cursive hand. The remaining staves continue with musical notation, including some rests and dynamic markings.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of several measures of music with various note values and rests.

Recital //
tacet

Adriana //
La Capr.

Fragmentary handwritten musical notation visible on the left edge of the page, showing parts of several staves.

Violino Primo

11

Goffanna.

Canto

Recit.

Canto

Aug.

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Landesbibliothek



Handwritten musical notation on seven staves. The notation is in a single system, likely for a single melodic line. It features a treble clef and a key signature of one sharp (F#). The music consists of several measures of music, with some measures containing dense sixteenth-note passages. The paper is aged and shows some staining.

Reitacet Mr

Josephine De G

Violino Secondo

Forstmann

Handwritten musical score for Violino Secondo, consisting of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and the word "Fine" written in a decorative script.

Recitat:

tacet

Handwritten musical notation for the accompaniment, consisting of two staves. The top staff shows a series of whole notes, and the bottom staff shows a bass line with some rests and a final double bar line.

Accomp:

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Handwritten musical score on eight staves. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes. There are some ink smudges and corrections on the fifth staff.

Dep.
 Recit. *Handb.* / *Recit.* / *Lupina*
 tacet *tacet* / *tacet* / *Da Cap.*



Violino Secondo

Andante

Handwritten musical score for Violino Secondo, measures 1-10. The notation is in treble clef with a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties.

Fine ||

Recitat.

tacet

Handwritten musical score for Accompaniment, measures 1-2. The notation is in treble clef with a common time signature, showing a simple harmonic accompaniment.

Accomp.

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Allegro Violino. 2.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The notation is dense, with many beamed notes and slurs. The paper shows signs of age, with some staining and a small hole in the middle of the fifth staff.

4.

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Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, common time signatures, and various note values (quarter, eighth, and sixteenth notes). The word "Accomp." is written in the first staff. The word "2 make" is written above the eighth staff. The word "Recit." is written above the ninth staff, and "Solo recit" is written below the first staff of the bottom section. The bottom section begins with a treble clef and a common time signature, followed by the word "Solo recit" and a double bar line. The word "Recit" is written above the staff, followed by a double bar line and the name "Josephina" written in a large, flowing cursive script. The page is otherwise blank.

Größtens

Viola

The musical score consists of approximately 14 staves of handwritten notation. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Da Capo* // *Recit. & Accomp. tacet* // *tacet* (written across the 7th and 8th staves)
- Recit. & Accomp. tacet* (written at the beginning of the 8th staff)
- Stück mit Solo* (written below the 8th staff)

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Capo

Recit. // Aria // Recit. // *Gioanna* //
tacet // tacet // sub. // *Da Capo.*

Violoncello.

The musical score consists of 12 staves of handwritten notation. The first nine staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The tenth staff begins with a *g.* marking and ends with the word *Capo*. The eleventh and twelfth staves are simpler, with the word *Reit.* written below the first staff and *acomp.* below the second. The notation includes various note values, rests, and dynamic markings.

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A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, often beamed together. The paper shows signs of age, including foxing and some staining. The final staff begins with the word "Adagio" written in a cursive hand, followed by a double bar line and a new key signature of one flat (Bb). Below the staff, the text "Tria. Canto Solo." is written in a similar cursive hand.

Musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values and rests.

Musical notation on a staff, continuing the piece with similar notation to the first staff.

Musical notation on a staff, ending with the word *Haye* written in a decorative, cursive hand.

Musical notation on a staff, starting with a double bar line and a new key signature of one sharp (F#).

Musical notation on a staff, featuring a double bar line and the name *Johanna De Capis* written in a cursive hand.

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Empty musical staff with a treble clef and a key signature of one sharp (F#).

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Empty musical staff with a treble clef and a key signature of one sharp (F#).

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Violon.

A handwritten musical score for Violon, consisting of 12 staves of music in a single system. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and staining.

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Handwritten musical notation on a five-line staff. The first line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes. The word "Rec:" is written below the first few notes. The second line continues the notation with similar note values and rests.

A series of ten staves of handwritten musical notation. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The key signature remains one sharp (F#). The staves show a complex melodic line with frequent chromaticism and a steady rhythmic pulse.

5. Da Capo. ||

Handwritten musical notation on a staff.

Handwritten musical notation on a staff. *Aria Canto Solo.*

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Gloriana Da Capo ||

Violon.

Handwritten musical score for Violon, consisting of 11 staves of music. The notation includes various note values, rests, and dynamic markings. The music is written in C major and 3/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large section of the second staff is crossed out with a dense grid of lines. The piece concludes with a double bar line and the word 'Da Capo' written in the right margin.

Recitat. *Tacet* *Accomp:*

Recit. *Recit:*

Handwritten musical notation for Recitativo and Accompaniment, consisting of two staves of music. The notation includes various note values and rests. The first staff is labeled 'Recitat.' and 'Tacet' and the second staff is labeled 'Recit:'.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The first nine staves feature a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The tenth staff contains a bass clef and a series of chords or notes, with the word "Da Capo" written in cursive at the end of the line. The paper shows signs of age, including foxing and staining.

Aria Canto. Solo.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Goswinus De Capo

Carine Primo.

Josephina

Handwritten musical notation on six staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes, often grouped in beams. There are also some rests and dynamic markings like 'p' (piano).

Capo || Aria 1^a || Aria 2^a ||

Rest. || Josephina Da Capo ||

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Goffanna.

Carino Secundo.

Aria tutti / Aria tutti / Aria tutti

Goffanna, Da Br.

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Organo. Tympano

Handwritten musical notation for the first part of the piece, consisting of six staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings.

13

12

Da Capo *Aria* *Andte*

Aria *Andte* *Andte*

Organo, Da Capo

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Canto.

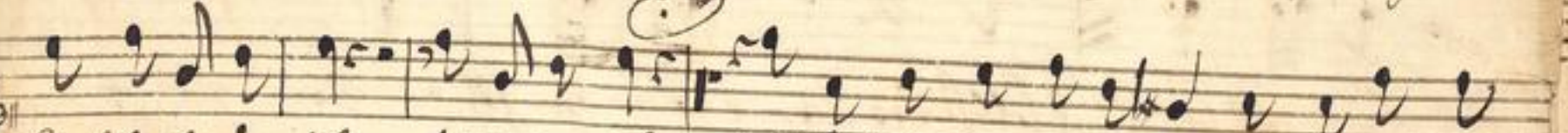
11. 
 Hosanna Hosanna sey willkommen Hosanna sey willkomme


 me sey willkomme = = me sey willkommen Juden frucht sey unsre sussen sey

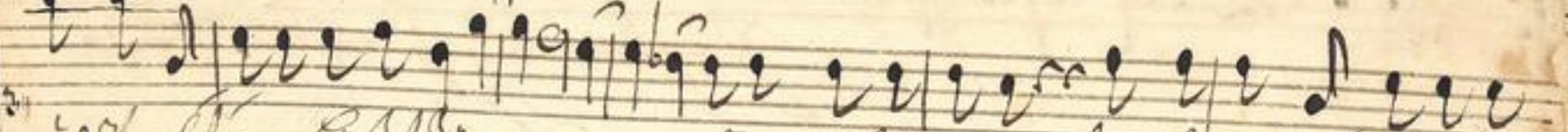

 unsre sussen Juden frucht sey unsre sussen sey unsre sussen Hosanna sey willkomme = =

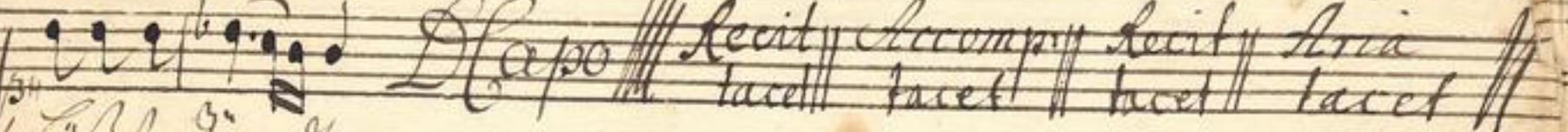

 = = = = = = = = me Hosanna sey will kommen sey willkomme = =

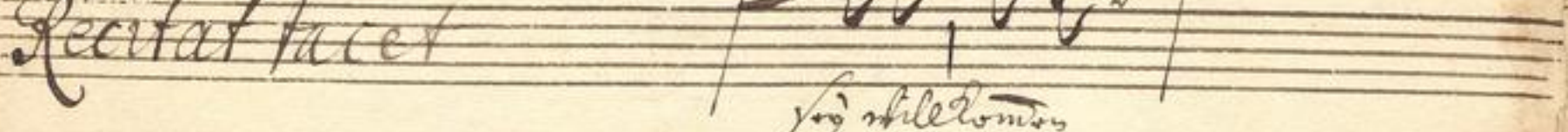

 = me sey willkommen = me sey willkommen Juden frucht sey unsre sussen Juden


 frucht sey unsre sussen sey unsre sussen Ich hab gheissen die Gessandten in dem Holtenicht


 angenommen Uheil ab die zu dem Kind Jesu zu Brod und Soffe Gottes das dem Kind


 dem Kind gegeben das Kind = = = Im Kind geben dem Kind dem Kind


 das Kind = = = *Capo* // *Recit* // *Accomp* // *Recit* // *Aria*


Recitat tacet // *sey willkommen*

Canto Solo

Die Sonne komm ich dir zuhülfe so nicht to = = = dem die Sonne komm ich
 dir zuhülfe so nicht to = = = dem als ich mein Licht nach seinem Lichte sehnd =
 = als ich mein Licht nach seinem Lichte sehnd Die Sonne komm ich
 dir zuhülfe so nicht to dem als ich mein Licht nach seinem Lichte = to sehnd als ich mein
 Licht nach seinem Lichte sehnd die Vögel sind mein Gaudium und die Vögel sind
 die Vögel sind selbst sich selbst die meine to Ich sehnd, Kommt: : :
 und ich will ich das Licht der so = = = = = dem

Da Capo

Josephina von Kellendonk
Da Capo.

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Canto.

Hosianna *Hosianna* *sey will Dom* *sey will Dom*

Hosianna *sey will Dom* - - *man sey will Dom* - - *man*

sey will Dom *Irdu Irst sey Irst sey Irst sey Irst*

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

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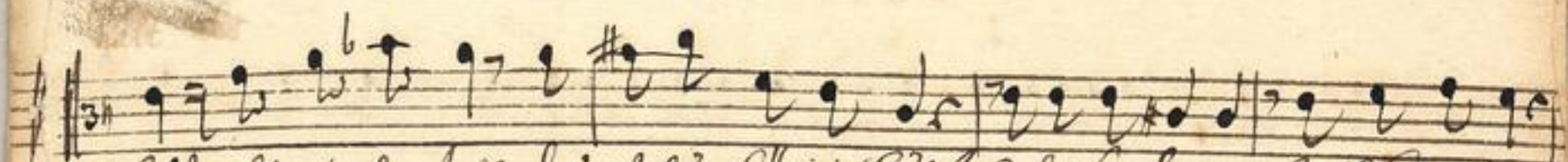
Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

Irst Irst Irst Irst Irst Irst Irst Irst Irst Irst

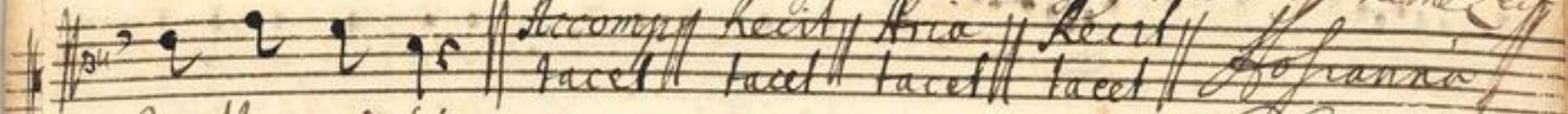
Wahrheit und Gerechtigkeit
Wahrheit und Gerechtigkeit

Wahrheit und Gerechtigkeit

Großherzoglich
Hessische
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fallt erbt mir von Fall, Ich ist der Könige Jantz Ordise fande Eijst hinc zu
halt als nur den Fall, das ist der Königs hauf. o diefz Schande loß keine Zeit



Accompagn. Recht // Aria // Recht // Hofmann

Dem Herwardant
Kein Vorwand aus.

Da Or

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Alto.

Hosianna Hosianna sey will kommen Hosianna sey will kommen

Domus sey will kommen sey will kommen sey will kommen

Domus Judent Judent sey künster rufen sey künster rufen

Judent sey künster rufen Hosianna sey will kommen

Domus

Hosianna sey will kommen Hosianna sey will kommen

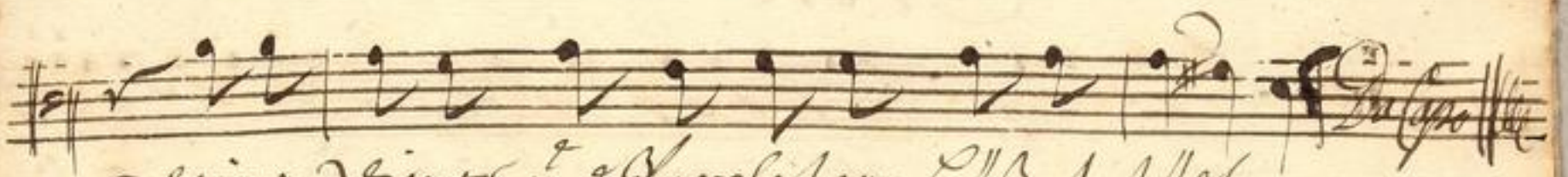
Domus - - sey Judent Judent sey künster rufen Judent

Judent sey künster rufen sey künster rufen hat ein

gleich sein Eigentum und sein Recht nicht anzuwenden

Obwohl er ein Züchtiger ist zu hoch. Jesu Gebet künster rufen

und Judent sey künster rufen - - Domus künster rufen



Seine Vierte und Grofsartau bey der Hofen

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Allegro
 Die sieh Land istöt in fangam überleben Er weißt mich losen. seine wunder

molto
 sind das per ois Gottes sohn Nom fünd sie gesandt. Er an fied was ihm wolt

Adagio
 ich sterben? bey demt was mir ein freuden, mich sieh be fiedren kann. Her

Allegro
 stoch In dem wofud Gottes wofund Warnung an. *Adria tacet*

Allegro
 Her weißt Her Gott. In demt löst Er an fied gesoffen, das singlich fündten in fien und

Allegro
 raufend blott regerife u müfien: dem ich Her weißt das was fied löst, der kann

Allegro
 von fiedland mich in Gnade sohn, der in gewisfere zu fied fust ein Josanna

Allegro
 stößt. Gelobet sie die da kann in in fied Gottes klafung.

Allegro
 Josanna Da Ge

Allegro

Allegro

Allegro

Basso.

The image shows a page of handwritten musical notation for a bass part, consisting of ten staves. The lyrics are written below the notes. The paper is aged and yellowed. The lyrics are as follows:

Hosianna hosianna ^{frei} willkom hosianna ^{frei} will-
kom ^{frei} willkom - - ^{ma} ^{frei} willkom - - ^{ma} ^{frei} willkom
In den freyheit ^{frei} in den freyheit ^{frei} in den freyheit in den freyheit
Lasset ^{frei} in den freyheit ^{frei} willkom ^{tull.}
^{ma} hosianna ^{frei} willkom ^{frei} will-
kom - - ^{ma} ^{frei} ^{frei} ^{ma} in den freyheit ^{frei} in den freyheit
^{frei} in den freyheit ^{frei} in den freyheit ^{frei} in den freyheit
Himm ^{frei} in den freyheit ^{frei} in den freyheit ^{frei} in den freyheit
^{frei} ^{frei} ^{frei} ^{frei} ^{frei} ^{frei} ^{frei} ^{frei} ^{frei} ^{frei}
Lasset ^{frei} in den freyheit ^{frei} in den freyheit ^{frei} in den freyheit

