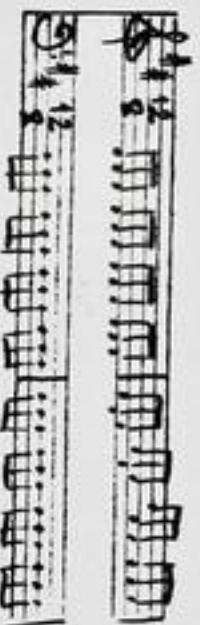


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/7

Man singet mit Freuden/vom Siege/a/2 Clarin/Tympani/
2 Corn./2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo./
Fer.1.Pasch./1752/ad/1731.



Man singet mit Frei- (da)

Autograph März 1753. 34,5 x 21,5 cm.

partitur: 10 Bl. Alte Zählung: 5 Bogen.

16 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc,cor 1,2,clno 1,2
timp.

2,1,1,2,3,3,2,2,3,3,3,1,2,1,1,2 Bl.

Alte Sign.: 164/14. Text:Johann Conrad Lichtenberg,1731.

Ms 461/7

~~Offener Libretto~~ 1731

Mann singet mit Frauen vom Dinga 55

164.

14

7

Fol. (45) v

Partitur

23^{tes} Aufzug. 1731.

Handwritten musical notation on two staves. The top staff is in treble clef with a 12/8 time signature. The bottom staff is in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in treble clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in treble clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Allegro.

Handwritten musical notation on a single staff in treble clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in treble clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in treble clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

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Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a single staff in bass clef with a 12/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Man singet mit Grot. - la mit Grot.
 Man singet mit Grot. - la mit Grot.
 Man singet mit Grot. - la mit Grot.
 Man singet mit Grot. - la mit Grot.

Handwritten musical score with multiple staves. The lyrics are:

Im dem Dinge dem Dinge in der Güte der Gerecht
Im dem Dinge dem Dinge in der Güte der Gerecht
Im dem Dinge dem Dinge in der Güte der Gerecht
Im dem Dinge dem Dinge in der Güte der Gerecht
Im dem Dinge dem Dinge in der Güte der Gerecht

Handwritten musical score with multiple staves. The lyrics are:

die Luft - Lohet Gern
die Luft - Lohet Gern - die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern
die Luft - Lohet Gern

This system contains the first six staves of a handwritten musical score. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#). The lyrics for the first three staves are:

Befehl des Königs Befehl des Königs
 Vom Befehl des Königs Befehl des Königs
 Befehl des Königs Befehl des Königs

The fourth and fifth staves contain dense rhythmic patterns, likely for a keyboard instrument. The sixth staff continues the vocal line with the lyrics:

der Lauf - Leuchter
 der Lauf - Leuchter
 der Lauf - Leuchter

This system contains the second six staves of the musical score. It continues the vocal and instrumental parts. The lyrics for the first three staves are:

der Lauf - Leuchter
 der Lauf - Leuchter
 der Lauf - Leuchter

The fourth and fifth staves contain dense rhythmic patterns. The sixth staff continues the vocal line with the lyrics:

der Lauf - Leuchter
 der Lauf - Leuchter
 der Lauf - Leuchter

Handwritten musical score on aged paper. The score consists of ten staves. The first four staves are instrumental. The fifth staff begins with the lyrics: "die Luft die dich umgibt". The sixth staff continues with "die Luft die dich umgibt". The seventh staff continues with "die Luft die dich umgibt". The eighth staff continues with "die Luft die dich umgibt". The ninth staff continues with "die Luft die dich umgibt". The tenth staff continues with "die Luft die dich umgibt".

Handwritten musical score on aged paper. The score consists of ten staves. The first four staves are instrumental. The fifth staff begins with the lyrics: "die Luft die dich umgibt". The sixth staff continues with "die Luft die dich umgibt". The seventh staff continues with "die Luft die dich umgibt". The eighth staff continues with "die Luft die dich umgibt". The ninth staff continues with "die Luft die dich umgibt". The tenth staff continues with "die Luft die dich umgibt".

der Geist des Erbes singt, als Engel, mit ihm. Gott ruft in Gaudy. In dem ist auferstanden die Götter

 gläubig dir, da Sämen der fide, und schreiet Lob, und dankt dir ein Sämen. In dem ist auferstanden die

 gott, Jehovah ist ein Sämen. Und auf Erden Lob gegeben.

Corni. 6.

 Tromp.

 Allegro.

Zion lobet dich

Handwritten musical score, first system. It consists of eight staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The key signature has one sharp (F#).

Lufes in Joch. Lufes Bann. de

Handwritten musical score, second system. It consists of eight staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The key signature has one sharp (F#).

Tymp.

Handwritten musical score, third system. It consists of eight staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The key signature has one sharp (F#).

Tymp.

my felt son - my felt son - my felt son - my felt son

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

- Allegro* (written vertically on the left side)
- Zwischenstück* (written above a section of the score)
- Allegro* (written above another section)
- Life Good* (written above a section)
- Allegro* (written above a section)
- Allegro* (written above a section)

The score is densely written with musical symbols and rests, showing signs of age and use.

Handwritten musical score, first system (measures 1-10). Includes vocal line and piano accompaniment for the first system.

Handwritten musical score, second system (measures 11-20). Includes vocal line with lyrics "Lief Lieb" and piano accompaniment for the second system.

Handwritten musical score, third system (measures 21-30). Includes vocal line with lyrics "Nimm ich der Nacht die Lust die Lust die Lust der Nacht" and piano accompaniment for the third system.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is organized into several systems, each containing multiple staves. The notation includes notes, rests, and dynamic markings such as *p* (piano). The lyrics are written in German and include phrases like "Dank, o. Götter die Könige der großen Dank, o. Götter die Könige der großen all ihr Könige." and "Dank, o. Götter die Könige der großen all ihr Könige." The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score for the first system, featuring a vocal line and a basso continuo line. The lyrics are: "Seyt alle arben, wir sind in dem Gitter der Gnade, die uns durch Christus bringet, in das Reich der Götter."

Handwritten musical score for the second system, including a vocal line and a basso continuo line. The lyrics are: "Gemeinlich gemacht, die Gnade der Götter, die durch Christus bringet, in das Reich der Götter."

Handwritten musical score for the third system, featuring a vocal line and a basso continuo line. The lyrics are: "Gloria. Sei Gott lob und Ehr, Preis und Anbetung, das ist unser höchstes Gut."

Handwritten musical score for the first system. It consists of several staves. The top staves feature complex rhythmic patterns, likely for keyboard or lute. The lower staves include a vocal line with the lyrics: *Ich* *Gott* *gott* *ich* *danke* *dir*. The notation includes various note values, rests, and bar lines.

Handwritten musical score for the second system. It continues the piece with similar notation. The lower staves include a vocal line with the lyrics: *die* *ganze* *Welt* *preisen*. The notation includes various note values, rests, and bar lines.

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and a vocal line with lyrics.

Lied

riefst dich auf

fordern

Handwritten musical score for the second system, continuing the piece with more complex rhythmic patterns and a vocal line with lyrics.

Da ja

in dem Loben

dich du hast ist großbedeutend

Gütlich dank, lieblich und barmherzig

altre Zeit!

heißt auf dich hin die hundert Jahre

groß ist dein Name, du bist die Welt

Ich bring dir from Jesu Christ
~~gottliche Gaben, die uns nicht fehlen~~
 Ich hab den heil'gen Geist
 3. maff. a. 2. H.

Geist
 Schenkt
 Maß
 gottliche Gaben, die uns nicht fehlen
 Zu erlangen das man nicht g.
 alle Geister zum Himmel

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a historical style, likely from the 18th or 19th century. The right side of the page contains several lines of handwritten text in German, which appear to be lyrics or performance instructions. The text includes phrases such as "für die", "altes angefüllt, das", "auf alle", and "Gevins".

Handwritten musical score on a page with five staves. The notation is more rhythmic and includes a section labeled "Allegro" in a large, stylized font. The music features various rhythmic patterns and accidentals. The right side of the page contains handwritten text, including the word "Lauter".

Handwritten musical score on a page with five staves. The notation is rhythmic and includes a section labeled "Lauter" in a large, stylized font. The music features various rhythmic patterns and accidentals. The right side of the page contains handwritten text, including the word "Lauter".

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *Zion jammte* and *Stief mit Band*. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piano part features dense chordal textures.

Handwritten musical score for the second system. The lyrics are: *Jahel labt*. The notation continues with treble and bass clefs, a key signature of one sharp, and a common time signature. The piano accompaniment consists of rhythmic patterns and chords.

Handwritten musical score for the third system. The lyrics are: *Gallaluzal Gallaluzal* and *jammte Zion*. The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The piano part continues with complex harmonic structures.

Handwritten musical score for the fourth system. The lyrics are: *Zion jammte* and *Stief mit Band*. The notation features treble and bass clefs, a key signature of one sharp, and a common time signature. The piano accompaniment is highly textured with many notes.

Handwritten musical score, first system. It consists of five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The lyrics "Ich hab dich" are written below the vocal line.

Handwritten musical score, second system. It consists of five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The music continues in the same key and time signature. The lyrics "Gullalijaf Galla. ligaf" are written below the vocal line.

Handwritten musical score, third system. It consists of five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The music continues in the same key and time signature.

Handwritten musical score, fourth system. It consists of five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The music continues in the same key and time signature. The lyrics "Minus Coust" and "Alle niemand was" are written below the vocal line.

Handwritten musical score, first system. It consists of five staves. The top four staves are for instrumental parts (likely strings and woodwinds), and the bottom staff is for the vocal line. The lyrics are: *mais tout le monde est*

Handwritten musical score, second system. It consists of five staves. The top four staves are for instrumental parts, and the bottom staff is for the vocal line. The lyrics are: *le plus singulier - en glas*

Handwritten musical score, third system. It consists of five staves. The top four staves are for instrumental parts, and the bottom staff is for the vocal line. The lyrics are: *en l'air d'un - min cœur de la - satisfaction - im*

Handwritten musical score, fourth system. It consists of five staves. The top four staves are for instrumental parts, and the bottom staff is for the vocal line. The lyrics are: *glas le l'air d'un - min cœur de la - satisfaction - im*

Handwritten musical score for the first section of a piece. It consists of ten staves. The first five staves contain dense musical notation with various rhythmic values and accidentals. The last five staves are mostly empty, with only a few notes and rests. The word "Allegro" is written in cursive below the sixth staff.

Allegro

Handwritten musical score for the second section of a piece. It consists of ten staves. The first five staves contain dense musical notation. The last five staves contain vocal lines with German lyrics. The lyrics are: "Gehobelt für den höchsten Namen", "Gehobelt für den höchsten Namen", "Gehobelt für den höchsten Namen", "Gehobelt für den höchsten Namen", and "Gehobelt für den höchsten Namen". The word "Gehobelt" is written above the first two staves. The word "unbegreiflich" is written below the last four staves.

Gehobelt

Gehobelt für den höchsten Namen unbegreiflich unbegreiflich

Gehobelt für den höchsten Namen unbegreiflich unbegreiflich

Gehobelt für den höchsten Namen unbegreiflich unbegreiflich

Gehobelt für den höchsten Namen unbegreiflich unbegreiflich

Gehobelt für den höchsten Namen unbegreiflich unbegreiflich

Handwritten musical score for a multi-voice setting. The score consists of approximately 12 staves. The upper staves feature complex rhythmic patterns, likely for a keyboard or lute. The lower staves contain vocal parts with lyrics in German. The lyrics are: "Gloria in excelsis Deo" and "Gloria in excelsis Deo". The music is written in a historical style, possibly from the 17th or 18th century.

Handwritten musical score for a multi-voice setting. The score consists of approximately 12 staves. The upper staves feature complex rhythmic patterns, likely for a keyboard or lute. The lower staves contain vocal parts with lyrics in German. The lyrics are: "Gloria in excelsis Deo" and "Gloria in excelsis Deo". The music is written in a historical style, possibly from the 17th or 18th century.

Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. The lyrics are written below the notes:

Strohlein *alle Lande* *unser* *Heim* *ist* *stille*

alle Lande *alle Lande* *alle Lande* *unser* *Heim* *ist* *stille*

Land *unser* *Heim* *ist* *stille*

Land *unser* *Heim* *ist* *stille*

Land *unser* *Heim* *ist* *stille*

alle *Land* *unser* *Heim* *ist* *stille*

Handwritten musical score on ten staves, continuing from the previous page. The notation includes various rhythmic values and clefs. The lyrics are written below the notes:

man

man

man

man

man

man

164.

14

Man singet mit Grund
den Tage s.

a

2 Clarin.

Tympani

2 Corn:

2 Violin

Viola

Canto

Alto

Tenore

Basso

Continuo.

Fer: 1. Cantl:

1752

ad

1731.

Organo.

Organo.

Allegro

Mou. f. mit Sturm

tasto solo.

tasto solo

tasto solo.

Recit.

Aria *allegro.*

f. Zion solido.

Handwritten musical score for a multi-staff piece. The score consists of approximately 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *p* and *f*. The piece concludes with a double bar line and the marking *Da Capo*.

Accomp:

Tagtballen ostman.

Choral.

volti

Choral

allegro.

Für Gott die Lobenswür.

Handwritten musical score for the first choral section. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style consistent with the 'allegro' tempo marking. The lyrics 'Für Gott die Lobenswür.' are written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte).

Recit.

Handwritten musical score for the recitativo section. It consists of two staves. The first staff begins with a recitativo clef (a C-clef on the first line), a key signature of one sharp (F#), and a common time signature (C). The lyrics 'Für Gott die Lobenswür.' are written above the first staff. The notation is primarily composed of quarter and eighth notes, typical of recitativo style.

Sehr mäß.

Choral

Überwindung des Herrn Jesu Christi

Handwritten musical score for the second choral section. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style consistent with the 'Sehr mäß.' (very moderate) tempo marking. The lyrics 'Überwindung des Herrn Jesu Christi' are written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte).

Recit.

Handwritten musical score for the recitativo section of the second piece. It consists of one staff. The staff begins with a recitativo clef (a C-clef on the first line), a key signature of one sharp (F#), and a common time signature (C). The lyrics 'Überwindung des Herrn Jesu Christi' are written above the staff. The notation is primarily composed of quarter and eighth notes, typical of recitativo style.

Aria

allegro.

Sanctification.

Handwritten musical score for the aria section. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style consistent with the 'allegro' tempo marking. The lyrics 'Sanctification.' are written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte).

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., 6, 4, 3, 7, 5, 3, 7, 6), accidentals (sharps, naturals), and dynamic markings (p.). The piece concludes with the instruction *Da Capo* followed by a double bar line.

Choral

volti.



Allegro.

Gelobet sey sein Herrlicher Name.

2.

Tympani.

Allegro.

Man fängt mit F. ü. d. z.

allegro.

Aria

Zion Solo d. z.

1. p. 2. f. 1. 5. p. 5. p. 5. f.

accomp:
Faccet.

Choral. *allegro.* *mmmm*

Gott dich loben wir.

1.

5.

2.

mm Recit. ||

Choral. *Trübsal*

In Königreich Jesu Christi. *mm*

1.

Recit. || Aria ||

Allegro.

gelobet sey dein herrlicher Name

f.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests. The initials "B. G." are written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests, ending with a double bar line and a decorative flourish.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

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Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Violino. 1.

allegro

Man singet mit Freunden

Handwritten musical score for Violino 1, featuring ten staves of music in G major and 12/8 time. The score includes a tempo marking "allegro" and a subtitle "Man singet mit Freunden". A second ending bracket is present on the fifth staff. The piece concludes with a double bar line on the tenth staff.

Recit. ||

volti

Aria *allegro.*

Zion-fuolod

The image shows a page of handwritten musical notation for an aria. The score is written on 15 staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'allegro.' and the piece is titled 'Aria Zion-fuolod'. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. Dynamic markings like 'p.' (piano) and 'f.' (forte) are used throughout. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical notation on three staves. The first two staves contain melodic lines with various notes and rests. The third staff ends with the word *Capo.* written in a decorative, cursive hand.

Handwritten musical notation on two staves. The first staff is marked *accomp.* and contains a rhythmic accompaniment. Below the first staff, the text *Bagtballen Orfeu au.* is written in a cursive hand.

Handwritten musical notation on seven staves. The first staff is labeled *Choral* and *allegro.* Below the first staff, the text *Der gottlich lobenswer.* is written in a cursive hand. The remaining staves contain dense musical notation, including many sixteenth notes.

Recit. ||

Votti.



3 maß.

Choral

In königlichen Hofen.

Handwritten musical notation for the Choral section, consisting of four staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Recit. ||

Aria

allegro.

Einzig zu Zion.

Handwritten musical notation for the Aria section, consisting of ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is more complex than the Choral section, featuring many sixteenth and thirty-second notes, as well as dynamic markings such as 'p.' (piano) and 'f.' (forte). There is a large scribble in the seventh staff.

Handwritten musical score on a page with ten staves. The notation is in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several first, second, and third endings marked with '1.', '2.', and '3.' above the notes. The piece concludes with the instruction 'Capo' written in a decorative script, followed by a double bar line. The paper shows signs of age, including some staining and a small hole near the bottom center.

Volti.



allegro.

*Globetänzer
Darmstadt
Mant.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'allegro.' is written above the first staff. The notation is dense, featuring many sixteenth and eighth notes. The piece ends with a double bar line and a fermata on the final note of the tenth staff.

Violino. 1.

allegro.

13

Man singet mit Freude,

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several slurs and dynamic markings, including 'f' (forte) and '2' (second ending). The piece concludes with a double bar line.

Recit. ||
Tacet.

Volti.

Aria
allegro.

zion frolet

The image shows a page of handwritten musical notation. At the top left, the word "Aria" is written in a cursive hand, followed by "allegro." in a smaller, more formal hand. Below this, the name "zion frolet" is written in a cursive hand. The music itself is written on 18 staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p." (piano) and "f." (forte). The paper is aged and shows some wear and tear.



Handwritten musical score on a page with ten staves. The first three staves contain a melodic line with dynamics *p.* and *f.*, ending with a double bar line and the word *Capo*. The fourth staff is labeled *accomp.* and contains a rhythmic accompaniment. The fifth staff has the text *Siegt alleu Dertreu an,* written below the notes. The sixth staff is a single note with a double bar line.

Handwritten musical score on a page with ten staves. The first staff is labeled *Choral* and *allegro.*, with the text *Im gott Sieg.* written below. The following seven staves contain a complex choral or instrumental texture with many notes. The eighth staff ends with a double bar line and the text *Recit: // Tacet.*

Volti

3. maß.

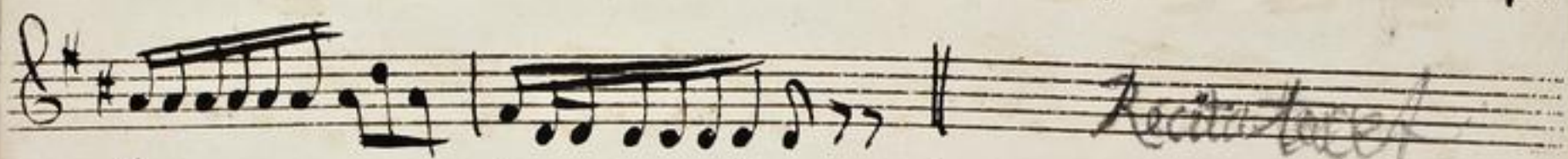
Choral. 

Ein König der Herrsch.

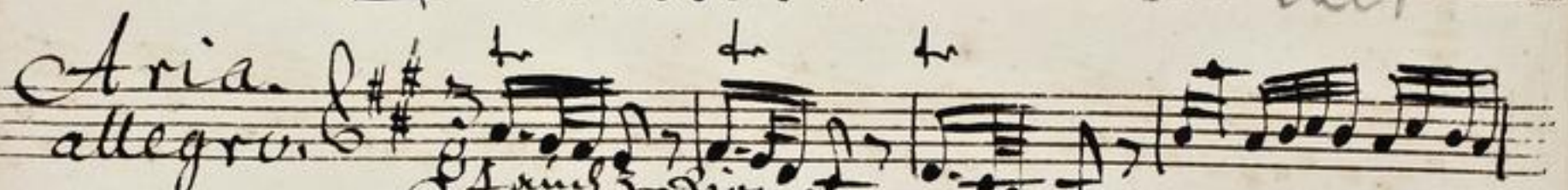




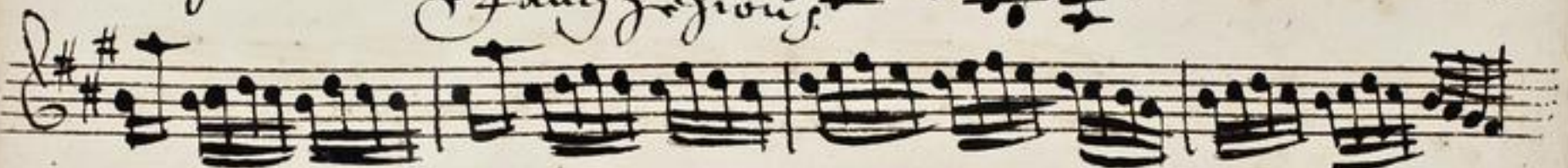




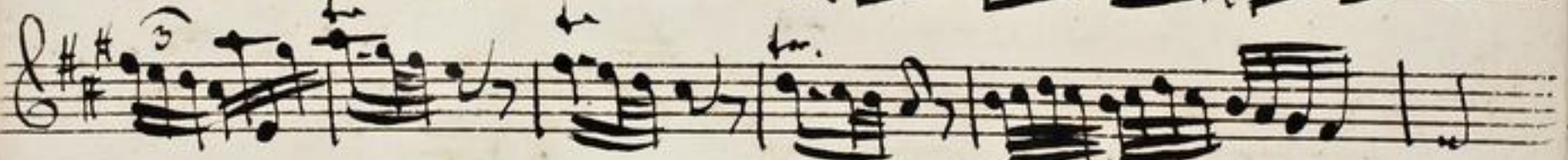
Recitativo

Aria. 
allegro.

Ein König der Herrsch.



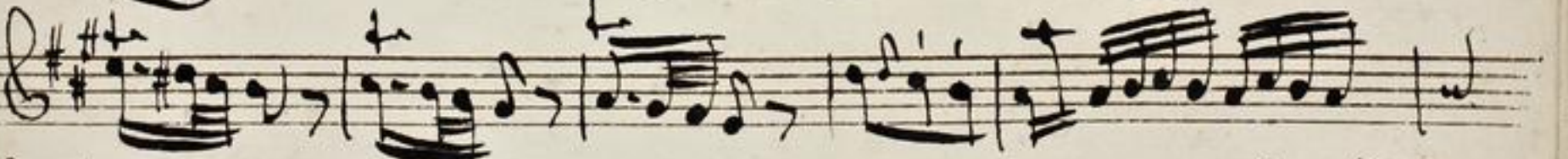














Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a time signature of 7/8. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A 'p.' (piano) dynamic marking is present at the beginning. The piece concludes with a double bar line and the word 'Capo.' written below the staff.

Volti.

Allegro

Gelobet sey Dein für aller Munde,

Violino. 2.

Allegro.

12
8
Man singt mit Freude

1.
1.
1.

*Recit.
Tacet.* ||

Volti

Allegro.
Triad
Zion Soloist

The image shows a page of handwritten musical notation. At the top left, the tempo is marked 'Allegro.' and the piece is titled 'Triad'. Below the title, it is noted 'Zion Soloist'. The music is written on 14 staves, all in treble clef. The key signature consists of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the score. The handwriting is in dark ink on aged, slightly yellowed paper.

Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The music includes dynamic markings such as *p.* and *2.* and concludes with the word *Capo* and a double bar line.

Accomp. Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The text *Sayt allen orten an* is written below the first staff. The music concludes with a double bar line.

Choral Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The tempo marking *allegro.* is written above the first staff. The text *Herr gott dich* is written below the first staff. The music concludes with a double bar line.

Recit. Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The text *Recit.* is written above the first staff. The music concludes with a double bar line.

Choral Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The tempo marking *Seij mahl.* is written above the first staff. The text *Die König der Jheru dich spricht.* is written below the first staff. The music concludes with a double bar line.

Recit. Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The text *Recit.* and *Tact.* is written above the first staff. The music concludes with a double bar line.

Musical notation for two staves, featuring treble clefs and a key signature of one sharp (F#). The text *Alti.* is written below the second staff.

Allegro
Aria

Sanctus & Zion

The image shows a page of handwritten musical notation for an aria. The score is written on 15 staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro'. The title is 'Aria' and the subtitle is 'Sanctus & Zion'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also performance instructions like 'Capo' and 'Choral' at the bottom. The handwriting is in black ink on aged paper.

allegro. *Gt lobt sy sing.*

Viola.

allegro.

Man fängt mit Freiheit.

Recit. ||

volti.

allegro.

Aria.

zion soloist.

Handwritten musical score for the Aria section. The score is written in G major and 3/8 time. It consists of 14 staves of music. The vocal line is marked with 'p.' (piano) and 'f.' (forte) dynamics. The accompaniment line is marked with 'p.' and 'f.' dynamics. The score ends with a double bar line and the word 'Coda'.

accomp.

begit allen extra an.

Handwritten musical score for the accompaniment section. The score is written in G major and 3/8 time. It consists of 3 staves of music. The score ends with a double bar line and the word 'Choral'.

Choral.

allegro.
Choral
Für Gott die Ehre.

Recit // *Choral*
Tacet.
In König David,
frei nachl.

allegro.
Aria
Für die Zion.

Handwritten musical score, first system, six staves. The music is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices and instruments. The notation includes various note values, rests, and dynamic markings. The system concludes with the word "Cappo." written below the staff.

Allegro.

g-lobet in ihm die herrliche Thun.

Handwritten musical score, second system, eight staves. The music continues in G major and 3/4 time. It features a complex texture with multiple voices and instruments. The notation includes various note values, rests, and dynamic markings. The system concludes with a double bar line and a flourish.

Violine.

No 9

Allegro.

Man singt mit Freunden,

Recit.

Aria.

volti.

Aria # *allegro* 1.
Gion Kobold.

p.

Da Capo

accomp.

Da Capo all'au. o. tr. au.

Choral. *allegro*

Der Gott die loben wir.

Recit.

Choral. Vatti.

Trois m. f.

Choral.

In Romig der Fürst Jesu Christ

Recit.

Aria

allegro.

Errettung Zion.

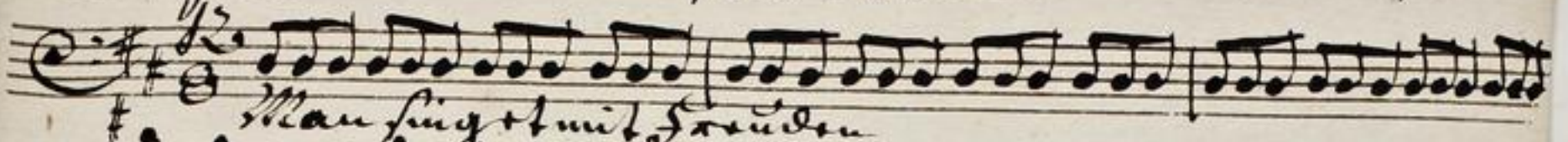
Capo. ||

Allegro
g+ lobet sy' Dein G+roßlichs Name.

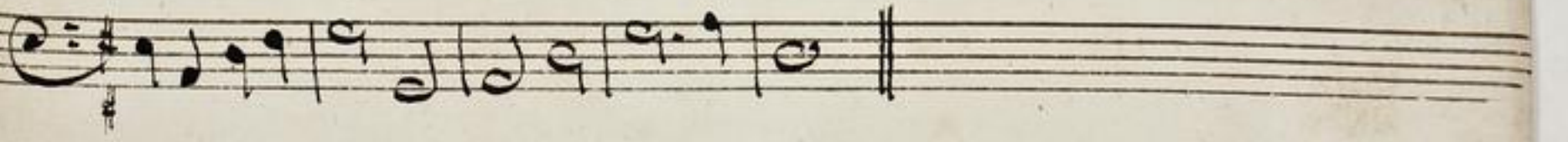
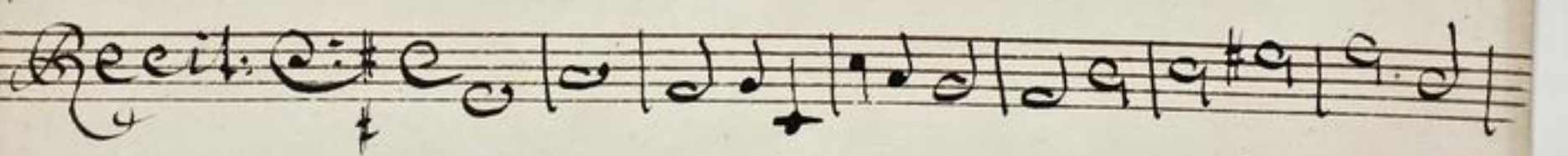
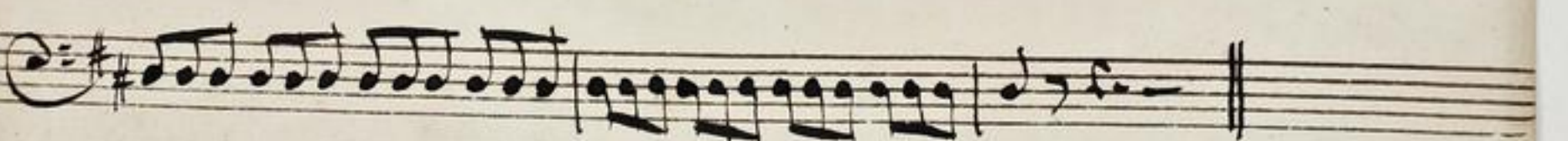
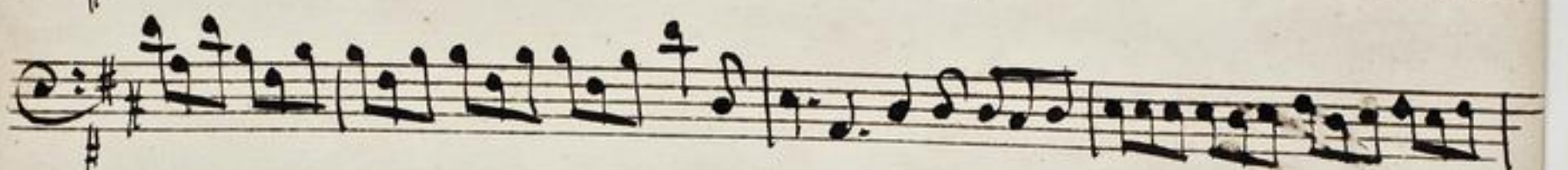
Allegro.

Violone

No. 9.



Man singt mit Freunden



Aria

Votti.

Aria
allegro

Violon Solo Det.

Da Capo

Musical staff with notes and a key signature of one sharp (F#).

accomp: Musical staff with notes and the text "Seyt Allen Erben an,"

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Choral Allegro.

Musical staff with notes and the text "Gott sey Lob und Ehr,"

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Recit.

Musical staff with notes and a key signature of one sharp (F#).

Musical staff with notes and a key signature of one sharp (F#).

Choral

Volti.

Choral *Triumf.*
Johann Baptist Bach

Recit.

Aria *allegro.*
Johann Baptist Bach

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, concluding with a double bar line and the word "Capo" written in a decorative script.

Allegro.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, concluding with a double bar line and a decorative flourish. The lyrics "Gelobet sey dein G...l... Name" are written below the staff.

Empty musical staves on the bottom half of the page, showing the five-line structure without any notation.

D.

Corno 1.

allegro.

Man singet mit Freuden,

9. Aria allegro.

Recit
Tacet

Zion lobet.

2. p.

1. f 2. p.

f. B. 1. p.

p.

2. f

1. f 2. p. 4. p. p. p.

Da Capo. // accomp. // Tacet. // volta.

D.
Chora. Allegro.

Für gottlich Lob sein.

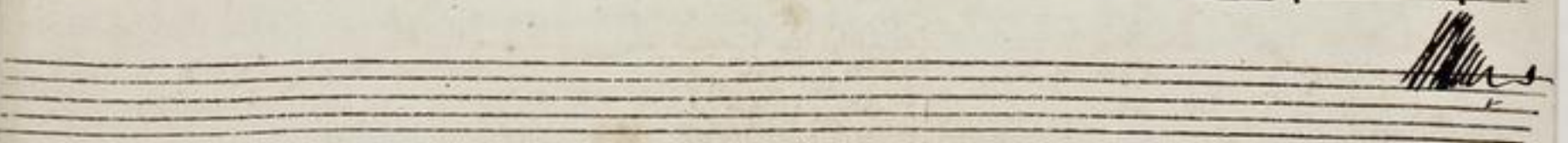
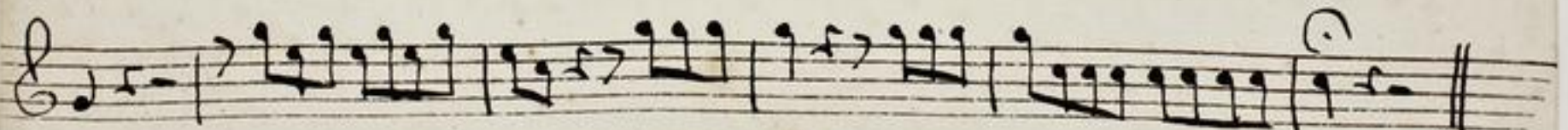
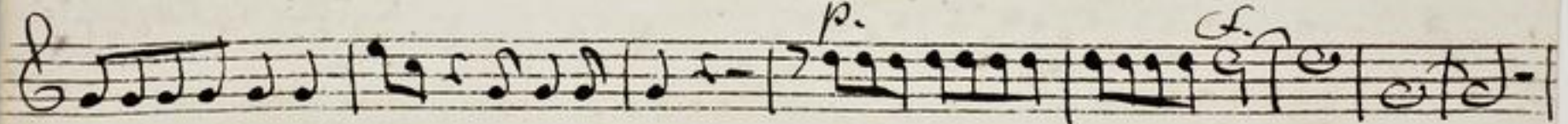
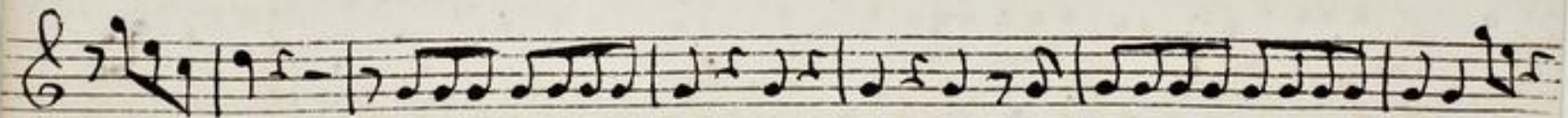
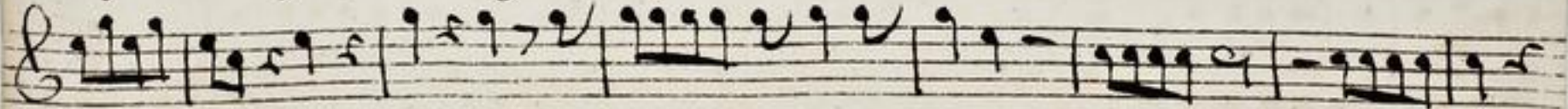


Choral *3. Maß.*
In König der Herr Jesu Christ



D. Recit. | Aria ||

D. allegro
gelobet sey dein Herr Jesus Christus



Corno 2.

D. Allegro

Man singt mit Freunden.

Recit

Aria *allegro 1.*

volti.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody. The third staff concludes with the word *L'apo* followed by a double bar line.

Accomp: //
Tacet

Handwritten musical notation for a choral section. It begins with a treble clef, a common time signature, and the tempo marking *allegro.* The word *Choral* is written above the first staff. Below the first staff, the text *Herr gott sey lobenswerth.* is written. The notation consists of four staves of music, with first and second endings marked with *1.* and *2.* respectively.

Recit: //

Handwritten musical notation for a choral section. It begins with a treble clef, a common time signature, and the tempo marking *3. m. fl.* The word *Choral* is written above the first staff. Below the first staff, the text *In König der From Joseph Geist.* is written. The notation consists of four staves of music, with a first ending marked with *1.*

Recit. // Aria. //
Tacet. //

D.

Allegro

Gelobet sey Dein Gütlichster Name.

D.

Clarino 1.

allegro.

Man beginnt mit frucht

Recit. || Aria || accomp: ||

allegro

Choral

Herzog Gottlieb loben wir.

Recit: ||

vatti.



Choral.

3. u. 4. u. 5.

3. u. 4. u. 5.

Recit. | Aria

allegro.

ge lobt sey dein gott licher Name.

D.

Clarino. 2.

allegro.

Musical notation for Clarino 2, measures 1-12. The music is in treble clef with a 12-measure repeat sign at the beginning. The tempo is *allegro*.

Mau singet mit Freude

Musical notation for Clarino 2, measures 13-17. The music ends with a double bar line.

Choral. *allegro.*

Musical notation for Choral, measures 1-5. The music is in treble clef with a 5-measure repeat sign at the beginning. The tempo is *allegro*.

Für Gott die Lob ruhm.

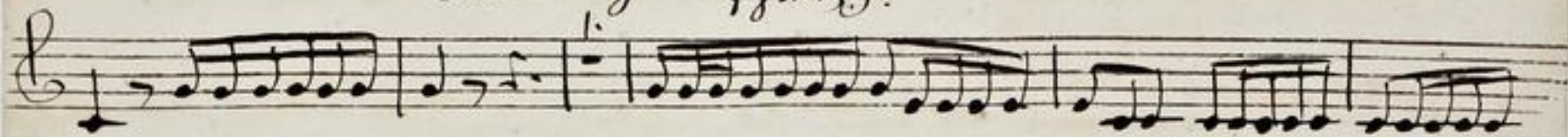
Choral. *Wolte*

Recit. // *Arza*
Accomp // *Tact*

Choral

Gravität

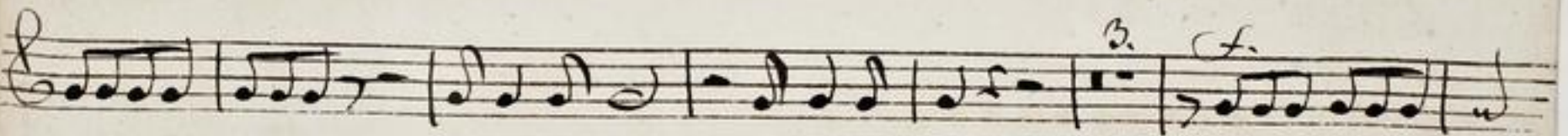
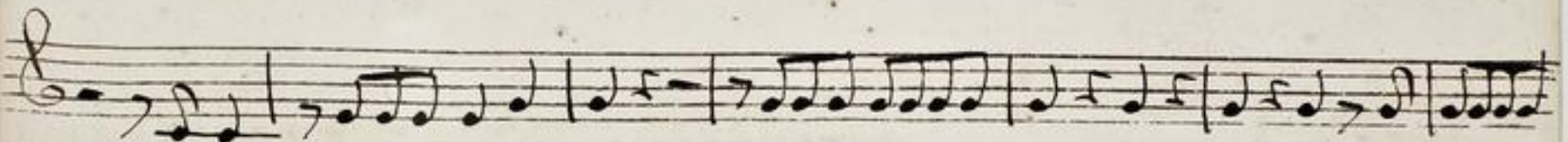
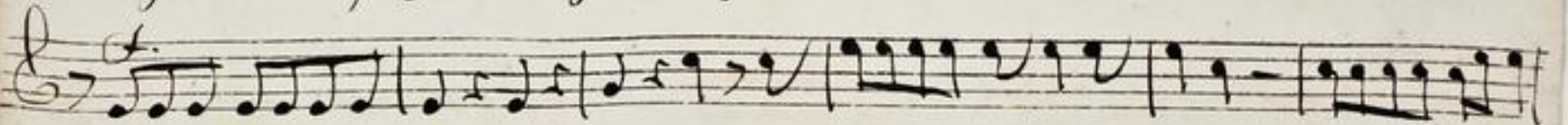
In König des Himmels.



allegro

gelobet sey Dein Herrlicher Name.

p.



Canto. 1. Mittag.

allegro.

Man singt mit Freu = den mit Freu =
 - den, Vom Drey, Vom Drey, in den gültten Vergeu =
 - ten Die Ruf - to Lob Gneu - befült den Drey =
 Die Ruf - to Lob Gneu = ist so = ist
 Die Ruf - to Lob Gneu - befült den Drey befült den
 Drey befült den Drey Die Ruf - to Lob Gneu = befült den Drey,

Recit. Der süßte Lob Erbauet, ob liegt der Tod, u.
 göllen Maest in Banden, der Gneu zu auff der Staude, die Freu
 Glauben die ob Raum, der süße Gneu von Gneu Leben, ist
 Jesus als im Traum. Jedoch der Drey ist da, der große Gneu =
 das, was in seinem Tode auch durch zu Leben gibt.

volti.

allegro.

Aria

Handwritten musical score for a vocal aria, featuring two systems of staves with German lyrics. The music is in 3/4 time with a key signature of one sharp (F#).

System 1:

- Staff 1: *Sie, Soloist, Solo*
- Staff 2: *Det in Grah*
- Staff 3: *lieh von de Jesu Sünd*
- Staff 4: *hö nig Ja*
- Staff 5: *Sünd hö = nig hat für = lieh für = lieh*
- Staff 6: *hat für = lieh siht Sie Soloist, Solo.*
- Staff 7: *Det in Grah*
- Staff 8: *lieh von de Jesu Sünd*
- Staff 9: *nig*
- Staff 10: *Jesu Sünd = nig hat für = lieh für*
- Staff 11: *lieh für - lieh für - lieh hat für = lieh siht*

System 2:

- Staff 12: *Man ist der Heil der Welt der Welt der Welt der Welt*
- Staff 13: *Man ist der Heil der Welt der Welt der Welt der Welt*
- Staff 14: *Höll die Kammern mit Rosen*
- Staff 15: *all ihr Vermö = you und J*
- Staff 16: *liegt Satan d. Höll die Kammern mit Rosen all ihr Vermö*
- Staff 17: *mo = you u. J = ... liegt. Capro. ||*

accomp: || Choral: || *allegro*
Tacet.

Herr Gott dich loben
Herr Gott wir danken dir.

gautze ewige Geisteszeit
müß dir dich anfordern

allezeit. *Recit: ||*

Choral: ||
Du König der frommen Geister
Du König der frommen Geister

Gott Vater der frommen Geister
du alle Geister zum frommen Geister

Recit: || Aria ||

allegro
Golo = betsey dein frommen

Heim = ewiglich = ewiglich, golo.

betsey dein frommen Heim = ewiglich =

ewiglich, und alle Lande müßen dein frommen from voll = werden

werden u. alle Lande müßen dein frommen from voll = werden

und alle Lande müßen dein frommen from voll = werden =

Le = men. 4. ||

Alto.

allegro.

Man singt mit froh = den mit froh =
 den vom Drey, vom Drey in den Hütten der gewes
 = den Die Ruh = to des Herrn = des Herrn
 fällt den Drey befällt den Drey, Die Ruh = to des Herrn
 = herhöret die Ruh
 = to die Ruh = to des Herrn = befällt den Drey befällt den
 Drey befällt den Drey. Die Ruh = to des Herrn befällt den Drey.

Recit. || Aria || Accomp. ||

allegro

Choral. *3.*
 Herr Gott dich loben wir,

Herr Gott wir loben dich. Die ganz Herr
 Christen seit, wünsch dich auf Frieden alle zeit

Recit. || Choral. *Wolte*

Choral. $\text{D}^{\#}$ $\frac{3}{8}$

Du König der Frau Jesu Christ
der Jungfrau Lieb nicht sagt das geschick
du hast dem Welt zur Hofet sein Mact.

gott Vater der ewigen Sohn du bist.
zu er löst das Menschlich geistlich.
in alle Ewigkeit zum Himmel bracht.

Recit. || Aria. ||

allegro.

golo = Bet sey dein herrlicher
Name + ewiglich, + ewiglich. golo =

Bet sey dein herrlicher Name, + ewiglich +
+ ewiglich. und alle Lande müssen dein Herr werden. alle
Lande müssen dein Herr id. alle Lande müssen dein Herr
Herr und alle Lande. und alle Lande müssen
dein Herr werden. = man

Tenore.

allegro.

Man singt mit Freuden — — — — — Kom
 Die geistlichen Dinge in den Jahrhunderten — — — — — ten
 Die Kraft — — — — — der Herr — — — — — die Kraft — — — — — die Kraft der
 Herr — — — — — befiehlt den Dingen befiehlt den Dingen. Die Kraft
 — — — — — der Herr — — — — — die Kraft der Herr — — — — — die Kraft der
 Herr die Kraft der Herr — — — — — der Herr — — — — — der Herr. Die Kraft
 — — — — — der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr
 Die Kraft der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr

Recit. || Aria || *accomp.*
 Die Kraft der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr
 — — — — — der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr
 — — — — — der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr
 — — — — — der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr

Choral.
 Die Kraft der Herr — — — — — der Herr — — — — — der Herr — — — — — der Herr

vatti.

allegro.

Choral

3

Ihre Gott dich loben wir, Ihre
 Gott wir danken dir, die gantzer Welt + Erden
 Zeit, rufen dich an in allen Zeit

Recit.

Ja ja wir loben dich der Trost ist groß die Freude
 Hellen Wandern loy, dem Tod die Tücht befreit. all Jesu
 Herr der Freude! wie groß ist dein Macht, wie groß ist
 dein Güte

Recit. Aria.

Choral

In König der Herr Jesu Christ
 der Güte Freude lieblich sein
 du sehest dem Tod die Tücht sein Macht, dein

Recit. Aria

Macht + Herr Jesu du bist
 + löst den Lieb, Mühselig gepflanz
 alle Erden zum Glück + Freude.

allegro.

3. gelobt sey dein herrlicher Name, + ewiglich +
 ewiglich, gelobt sey dein herrlicher Name + ewiglich
 + ewiglich, und alle Land müssen dein + voll + voll + voll, und alle
 Land müssen dein + voll + voll + voll + voll + voll + voll + voll + voll + voll + voll
 Le = men

allegro.

Basso.

No. 1.

Man singet mit Freuden vom
 Dinge vom Dinge, in dem Güttern Dreyerley. - In die
 Reich = tod Herru = die Reich = tod Herru
 die Reich = tod Herru, = befält den Drey, -
 die Reich = tod Herru = die Reich = tod Herru
 die Reich = tod Herru ist so = ist, die Reich = tod
 Herru, die Reich = tod Herru befält den Drey, be-
 fält den Drey, - die Reich = tod Herru = befält den

Reit. || Aria || accomp. ||
 Drey

allegro.
 Choral. Herr Gott dich loben wir, Herr
 Gott wir danken dir. Dir danken wir alle
 Zeit

Reit: ||

volti.

Choral

Du König der Gauen Jesu Christ
 Du Jungfrau Lieb nicht fort zu schickst,
 Du sagst dem Tod zu recht sein Macht,
 Gott das Lob sey von oben bis zu
 Zu des Löwen das wunderbarlich
 In aller Ewigkeit zum Himmel
 erhebt.

Recit

Herr! In des Volkes Herzen
 Gemüth ist ganz mit
 Tränen angefüllt, Du sagst auch!
 allzu trüb der Tränen
 Trübsal erfüll.

Aria
allegro.

13.
 Trüb zu - zion jähz - sprach mit
 dem Jesu lobt =
 Jesu lobt = Hallelujah, fall = lujah
 jähz zion zion jähz sprach mit dem
 dem Jesu
 lobt = Jesu lobt,
 10.
 Hallelujah, Hallelujah. Meinem Trost mein
 Trost soll niemand raub = den meinem Trost
 soll niemand raub = den Jesu
 singt mein - in Glau = den, Trüb, das an - mein

Handwritten musical score with lyrics in German. The text includes:

Gheil = ist der Herr = sublimigst man = in
Glaub = bei dem die Welt = in
Gheil = Da Capo ||
allegro. gelobt sey dein herrlicher Name
ewiglich, ewiglich, gelobt sey dein herrlicher
Name ewiglich, ewiglich, und alle Land müssen
dein Herr voll = werden, und alle Land müssen
dein Herr voll, und alle Land müssen dein Herr
voll werden, Le = men