

Nov 432/34

Gelobet sey die Frau, der Gott Israels 55

157

34

fol: (41) u.

Partitur

1<sup>te</sup> Besetzung. 1724.

Musical notation on the right edge of the page.

Handwritten musical score for the first system, featuring a vocal line and multiple instrumental parts. The notation includes various note values, rests, and clefs. The key signature has one sharp (F#) and the time signature is 12/8.

Handwritten musical score for the second system, continuing the composition. It includes a vocal line and instrumental parts. The notation is dense with notes and rests. At the bottom of the system, there are several instances of the text "Gelobet sey die Herr" written in a cursive hand, interspersed with musical notation. The system concludes with the word "fort." (forte).

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics "Ihu Gott Heerl" are written below several staves. The music consists of rhythmic patterns of eighth and sixteenth notes.

Continuation of the handwritten musical score. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics "Ihu Gott Heerl" are repeated. The tempo marking "Ihu allui" is present. The music continues with rhythmic patterns of eighth and sixteenth notes.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including lyrics such as "no Schindler's Gift" and "der allin". The notation includes various rhythmic values and clefs.

Handwritten musical score for the first system. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Gnade d. Heiligen Geistes".

Handwritten musical score for the second system. It continues the vocal and piano parts. The lyrics are: "den Heiligen Geist".

Handwritten musical score with multiple staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *pp.*, *f.*, and *for.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes. There are several instances of the word "Bis in Excelsis" written above the staves. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for the word "alleluja". The notation is primarily rhythmic, consisting of repeated eighth and sixteenth notes. The word "alleluja" is written in various positions below the staves, often with "at" above it. The score is organized into several systems, each ending with a double bar line and repeat signs.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics include "alleluja" and "at". The notation includes various note values, rests, and clefs. The paper shows signs of age, including foxing and staining.

Continuation of the handwritten musical score, showing further staves of music and lyrics. The lyrics include "alleluja" and "at". The notation continues with various musical symbols and clefs. The paper's aged texture is visible throughout.

aheluya

aheluya

aheluya

aheluya

aheluya

aheluya

Wahrheit ist von uns zu sein die Luft nachmanne leben die du ob. die abgelebte  
 Gaud. die alle letzte Maye, gönnt die Luft nach manne leben die du ob. die abgelebte  
 Land. die ist der die thierische Gange, wie schafft die Gänge Luft! das sind die  
 Wahrheit die zu sein! Gode Gänge die die Luft, auch die nicht, Luft auch die  
 die der Gang der Land und thierische Gänge.



Handwritten musical score, first system. It consists of four staves with musical notation, including treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The notation includes various note values, rests, and bar lines.

Handwritten musical score, second system. It consists of four staves. The third staff contains the handwritten text: *Sub. Haben Haben nicht gut!*. The system concludes with the word *Sub.* written below the staff.

Handwritten musical score, third system. It consists of four staves with musical notation. The system concludes with the word *Sub.* written below the staff.

Handwritten musical score, fourth system. It consists of four staves. The third staff contains the handwritten text: *Sub. Haben Haben nicht gut!*. The system concludes with the word *Sub.* written below the staff.

Handwritten musical score, fifth system. It consists of four staves. The third staff contains the handwritten text: *Sub. Haben Haben nicht gut!*. The system concludes with the word *Sub.* written below the staff.

Handwritten musical score for the first system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the second system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the third system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the fourth system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the fifth system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the sixth system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the seventh system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the eighth system, featuring five staves with various musical notations and clefs.

Handwritten musical score for the ninth system, featuring five staves with various musical notations and clefs.

Ich bin der Götter, mit der Dankbarkeit die die Götter in der Götter geboren. Das ist das was ich fühle und ich  
 ich bin der Götter, mit der Dankbarkeit die die Götter in der Götter geboren. Das ist das was ich fühle und ich  
 Mut, das was ich fühle in der Götter in der Götter geboren. Das ist das was ich fühle und ich  
 gut ist in der Götter in der Götter geboren. Das ist das was ich fühle und ich

Haut.

Gott Gott

Handwritten musical score on a single page, featuring five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. The text includes the words "mit dem", "mit dem", and "mit dem".

Handwritten musical score on a single page, featuring five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. The text includes the words "allzeit", "mit dem", and "all".

Handwritten musical score on a single page, featuring five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. The text includes the words "auf dem", "auf dem", and "auf dem".

Handwritten musical score on a single page, featuring five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. The text includes the words "auf dem", "auf dem", and "auf dem".

Handwritten musical score on a single page, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of rhythmic patterns with many beamed notes. A handwritten annotation "die Wohlgefallen" is written in the right margin of the first system.

Second system of handwritten musical notation, continuing the piece with five staves. The notation remains consistent with the first system, showing rhythmic complexity and melodic lines.

Third system of handwritten musical notation, continuing the piece with five staves. The notation shows a continuation of the rhythmic and melodic themes.

Fourth system of handwritten musical notation, continuing the piece with five staves. The notation includes a double bar line and a repeat sign. A handwritten annotation "Ihm Güte Liebe" is written in the right margin.

Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written below the bottom staff.

lyrics: *hite sym. = fofito =*

tempo markings: *allegro primo*, *molto*, *allegro*

Handwritten musical score for the second system, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written below the bottom staff.

lyrics: *ne fofito molto*

tempo markings: *molto*, *allegro*

Handwritten musical score for the third system, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written below the bottom staff.

lyrics: *aus in Land*

tempo markings: *allegro*

Handwritten musical score for the fourth system, featuring five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written below the bottom staff.

lyrics: *aus in Land*

tempo markings: *allegro*

Herr Zebaoth ist allmächtig König seiner allmächtigen Hand der Herr ist der Herr  
 der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr

Herr Zebaoth ist allmächtig König seiner allmächtigen Hand der Herr ist der Herr  
 der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr

Herr Zebaoth ist allmächtig König seiner allmächtigen Hand der Herr ist der Herr  
 der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr

Herr Zebaoth ist allmächtig König seiner allmächtigen Hand der Herr ist der Herr  
 der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr der Herr ist der Herr

*And. Al.* *Wahrlich, ich sage euch, wer auf die Erde will den Himmel erben, der muß sein Kreuz auf sich nehmen und sich selbst verleugnen, und folgen mir. Wer diese Worte nicht tut, wird das Reich Gottes nicht erben. Denn wer sein Leben will verlieren, den will ich erretten, wer aber sein Leben will retten, den will ich verlieren. Wer mich liebet und meine Worte tut, der wird das Leben ewig haben, und ich will nicht, daß jemand sterbe, sondern daß er leben soll. Wer mich verleugnet, den will ich verleugnen, und er wird sein Teil haben mit dem Lügner. Wer mich nicht liebet, der hat nicht Gott den Vater, der mich gesandt hat. Wer aber Gott den Vater liebet, der liebet mich, der, den ich gesandt habe. Wer aber diesen Menschen liebet, den liebet er nicht, der mich gesandt hat. Wer aber mich liebet, den liebe ich, und der Vater, der mich gesandt hat, wird seinen Geist schicken, den er will, und er wird mit mir wohnen, und er wird mit dem Vater wohnen, und er wird mit mir wohnen, und er wird mit dem Vater wohnen.*

*f. minor* *alla Breve* *quadr.*

*f. minor* *alla Breve* *quadr.*





Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *gütes die gottes haben seine lobes Christ Ludwig Bach by Gott Christ Ludwig*

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *Christ by Gott reform*

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *ist nicht alle freyheit da. by die gottes haben sein. by Christ Ludwig*

Handwritten musical score for the fourth system, featuring vocal lines and piano accompaniment. The lyrics are: *wird Christ Ludwig Bach by Gott reform*

Handwritten musical score for the first system. It includes a vocal line with the lyrics "Ludwige die die die" and a keyboard accompaniment. The notation is in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the piece with vocal and keyboard parts. The lyrics "Ludwige die die die" are repeated. The notation is dense with many notes.

Handwritten musical score for the third system. It shows further development of the musical piece with vocal and keyboard parts. The lyrics "Ludwige die die die" are repeated. The notation is dense with many notes.

Handwritten musical score for the fourth system. It concludes the piece with a final vocal and keyboard section. The lyrics "Ludwige die die die" are repeated. The notation is dense with many notes.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *Im grünen Feld, im grünen Feld, im grünen Feld, im grünen Feld.*

Handwritten musical score for the second system. The lyrics are: *mit dem grünen Feld, im grünen Feld, im grünen Feld, im grünen Feld.*

Handwritten musical score for the third system. The lyrics are: *Im grünen Feld, im grünen Feld, im grünen Feld, im grünen Feld.*

Handwritten musical score for the fourth system, including a section marked "Stanz." The lyrics are: *Im grünen Feld, im grünen Feld, im grünen Feld, im grünen Feld.*

Partial view of the adjacent page on the right, showing the continuation of the musical score and lyrics.

Handwritten musical score with lyrics in German. The lyrics include:

Geistgewässer die ich dich dem Leben dich erquicket nicht dem dich nicht. Was dich nicht erquicket. Das ist ein  
 für ein unbeschreiblich Glück in deinem Lande. Und ich will dich dir danken für dich. Und ich will dich dir danken.  
 Sprichst du mir die Lobs in dem Lande. Und ich will dich dir danken. Und ich will dich dir danken.  
 Zehnige Anmutig sprichst. Das ist ein auf dich die ich dich erquicket nicht dem dich nicht erquicket.

Handwritten musical score for instruments, likely a harpsichord or keyboard. It features several staves with complex rhythmic patterns and dense note clusters.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 18 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first few staves show a melodic line with many sixteenth and thirty-second notes, often beamed together. Below this, there are staves with more rhythmic patterns, including groups of sixteenth notes and rests. The notation is characteristic of the Baroque or Classical eras. The paper shows signs of age, with some staining and wear, particularly along the edges. The overall appearance is that of a historical manuscript page.

The first system of the manuscript contains approximately 12 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The staves are arranged in a traditional multi-staff format, with some staves having clefs and key signatures indicated.

The second system includes vocal parts. The lyrics are written in a cursive hand below the notes. The text includes: "Lob und Dank", "Lob und Dank", "Lob und Dank", "Lob und Dank".

The third system continues the musical composition. It features more vocal lines with lyrics: "Lob und Dank", "Lob und Dank", "Lob und Dank". The notation remains consistent with the previous systems.

The fourth system shows further development of the musical themes. It includes more vocal lines with lyrics: "Lob und Dank", "Lob und Dank". The notation is dense and detailed.

The fifth system features complex rhythmic patterns and dense notation. It includes more vocal lines with lyrics: "Lob und Dank", "Lob und Dank".

The sixth system concludes the page with final musical notation. It includes more vocal lines with lyrics: "Lob und Dank", "Lob und Dank". The notation is dense and detailed.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The text "Lobe den Herren, den höchsten" is written across several staves, indicating the lyrics of the piece. The manuscript shows signs of age, including foxing and some staining.



Handwritten musical notation on ten staves, featuring various rhythmic patterns and melodic lines. The notation includes notes, rests, and bar lines, typical of an 18th-century manuscript.

Handwritten musical notation with German lyrics on ten staves. The lyrics are written in a cursive hand below the notes.

Guck dich das obz beuunt in lob mit guck dich obz beuunt.  
 Guck dich das obz beuunt in lob mit guck dich obz beuunt.  
 Guck dich das obz beuunt in lob mit guck dich obz beuunt.  
 Guck dich das obz beuunt in lob mit guck dich obz beuunt.

Handwritten musical notation on ten staves, continuing the piece. The notation includes notes, rests, and bar lines.

Handwritten musical notation with German lyrics on ten staves. The lyrics are written in a cursive hand below the notes.

Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder  
 Ich bin ein armer Sünder



Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The lyrics include:

*Sanctus in omni Spiritu, in omni Spiritu*

*Sanctus in omni Spiritu, in omni Spiritu*

*Soli Deo Gloria Da Capo*

157

1724<sup>13</sup>

33

B

2 Johann Sebastian Bach

a

2 Clarin

Trompeten.

2 Corn. d. Schw.

2 Violin

Fagot

2 Cant.

Alto

Tenore

Bass

e

Continuo.

Ge. n. Schw.  
1724.



*Andante*

*Gelobet, bei der Orgel*

The image shows a page of handwritten musical notation for an organ piece. The score is written on ten staves, with the first staff containing the title *Gelobet, bei der Orgel* and the tempo marking *Andante*. The notation is dense, featuring a variety of note values, rests, and articulation marks. Dynamic markings such as *pp.* (pianissimo) and *fz.* (forzando) are interspersed throughout the piece. The manuscript is written in ink on aged, slightly yellowed paper. The right edge of the page shows the continuation of the score on the adjacent page.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The score is annotated with numerous circled numbers (e.g., 6, 7, 4, 5) and sharp symbols (#) above the notes, likely indicating fingerings or specific notes. The music is written in a historical style, possibly from the 18th or 19th century. A section of the score is marked with a double bar line and the word "Capo" written in a decorative script. The paper shows signs of age, including yellowing and some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, likely for a single melodic instrument. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are numerous handwritten annotations in brown ink, including circled notes, numbers (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), and other symbols. A section of the score is labeled "Aria" in a cursive hand, with the lyrics "Aria Geht fort mit / folgt mit Freyheit" written below it. The paper shows signs of age, including foxing and some staining.

This page contains ten staves of handwritten musical notation. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. A 'Capo' instruction is written on the fifth staff. The manuscript shows signs of age, with some ink bleed-through and paper discoloration. The music appears to be a single melodic line, possibly for a lute or guitar, given the 'Capo' instruction.

Handwritten musical notation on two staves. The notation includes notes, rests, and accidentals (sharps). The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. There are some handwritten annotations above the notes, including the number '536' and various symbols. The notation ends with a double bar line and a flourish.

A page of aged, yellowed musical manuscript paper. The page is ruled with 18 horizontal staves, each consisting of five lines. The paper shows signs of wear, including some staining and a small tear at the top right corner. The number 'No' is written in the top right corner. The left edge of the page shows the binding of the book.



Violino. 1.

*Globet yby du gran p.*

*pp. fz.*

*pp.*

*pp.*

*p.*

*pp. fz.*

*pp.*

*pp.*

*pp.*

*pp.*

Recitativo  
 tace

*Viva*

*Gran. w. Hebr.*

*pp.*

*fz.*

*p. ans.*

*fz.*

*p.*

*volti*

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations, including notes, rests, and dynamic markings such as *fort.*, *pian.*, *pp.*, *ppp.*, *ff.*, and *fff.*. The piece is marked with *Capo* and *Recitativo* sections. The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with the instruction *Aria Gese seer mit sigl. Recitativo* and *Capo.*



*fz molto albr p.*

*pp.*

*fz.*

*pp.*

*tr*

*fz.*

*pp.*

*tr*

*tr*

*tr*

*tr*

*Hapoll*

*Recitat: facce*

*volti*



*Le Roi Grand Ludwig*

A handwritten musical score on aged paper, consisting of 11 staves. The music is written in a single system with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, and the piece concludes with a double bar line and a signature that appears to be 'L. M.'.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Violino. 2.

*Adorabilem in domo. fult.*

*pp.* *fult.* *pp.* *fult.* *pp.* *fult.* *pp.* *fult.* *pp.* *fult.* *pp.* *fult.* *pp.* *fult.* *pp.* *fult.*

*Recitativo* *tacet* *ff.* *pp.*

*Vivace.*

*ff.* *pp.* *ff.* *pp.*

*volti*

*And.*

*Capo Recitat*

*tacet*

*3*

*G. B. G. G. G. G.*

*M.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*Recitat. tacet*

*Aria Gef. f. mit*

*Sehl mit beyen Capo*

*Recit. tacet*

*3*

*G. B. G. G. G. G.*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'pp', 'f', and 't'. The piece concludes with the instruction 'Capo|| recitat|| tacet||'.

vulbi

*[Handwritten signature]*

*Lo Lobe Ernst Ludwig*

A handwritten musical score on aged paper, consisting of 12 staves. The music is written in a single system with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and a decorative flourish.

Five sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



Viola

*Gelobet sey du Gott*

pp. f

pp

f

pp

f

pp

f

pp

f

pp

f

*Recitat*  
*tacet*

*Grav. Largo*

p.

f

p.

f

p.

f

p.

f

Capo // Recit: //  
tacet //

*Gott herr.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

19

25

*Recitativ*  
*tacet*

*Aria Gott herr mit Lenz mit Berg*  
*Capo*  
*tacet*

*f. muß alle Organe.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*f.*

*pp.*

*Recitativ*  
*tacet*

*pp.*  
*f.*



*Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in an older style, likely from the 18th or 19th century.*

*Handwritten text in the first staff:*  
*Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in an older style, likely from the 18th or 19th century.*

*Handwritten text at the end of the tenth staff:*  
*Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in an older style, likely from the 18th or 19th century.*

Violone



# Violone

*colobato* *in* *ferro*:

*pp.* *for.*

*pp.*

*for.* *pp.* *for.* *pp.* *for.* *pp.* *for.*

*pp.*

*pp.*

*pp.*

The image shows a page of handwritten musical notation for a Violone. It consists of 15 staves of music. The notation is in a historical style, likely from the 17th or 18th century. The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and dynamic markings such as *pp.* (pianissimo) and *for.* (forte). The paper is aged and shows some wear and tear, particularly at the edges. The handwriting is in dark ink, and the overall appearance is that of an original manuscript.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 15 staves of music. The notation includes various note values, rests, and dynamic markings such as *pp*, *ppp*, and *pp*. There are also some performance instructions like *arco* and *arco gfo*. The paper shows signs of wear, including some staining and foxing.

arco gfo  
 mit Pfeife mit  
 Orgel Capo

Handwritten musical score on aged paper, consisting of 18 staves. The notation is in a historical style, likely 18th or 19th century. The score is written in a single system across all staves. The notation includes various note values, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with the word "Capo" written in large letters at the end of the final staff.

Capo



Violone

*Gelobet sey der Herr.*

*pp. fort.*

*pp. fort. pp. fort.*

*pp. fort.*

*Gott u. Vater*

*pp. fort.*



Handwritten musical score on 18 staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into sections by repeat signs and includes dynamic markings such as "pp", "f", and "ppp". A section starting at the 6th staff is titled "Capriccio" in a decorative script. The manuscript shows signs of age, including some staining and uneven ink.

Musical notation on a single staff.

Aria Gese Gese mit Feil  
mit einem Capo

Musical notation on a single staff.

3. misoy alle 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

*Im Lob der Christenheit*

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a historical style, likely 17th or 18th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Capo' written in a decorative script.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely blank, with no musical notation or markings.

Hautbois.

*Josef Haydn*

The musical score is written for a single Hautbois part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense with sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'pp.' (pianissimo) in the lower staves. The piece concludes with a double bar line and repeat signs.

Corno 1.

*Allegro molto*

*Allegro molto*

*Capo tacet*

*Allegro molto*

*Finis*

Corno. 2.

*76 C. E. Lind Ludwig*

*z*

*Harw*

Clarino. 1.

*Gelobtes Land der Herr p.*

*pian*

*pian* *forb.* *forb.* *pp* *forb.*

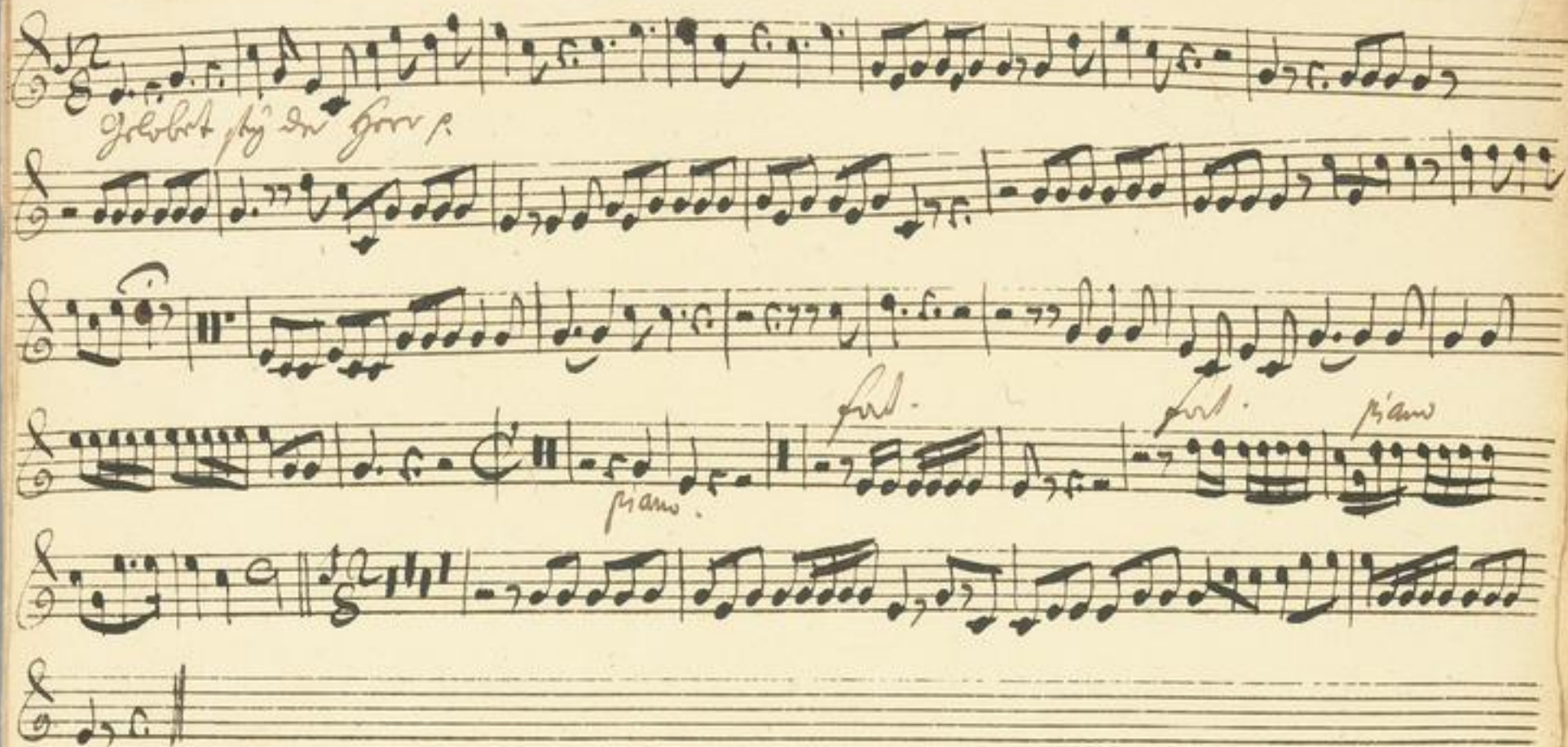
*Recit* *Aria* *Recit*  
*tacet* *tacet* *tacet*

*Aria* *Recit* *Chorus* *Aria* *Recit* *Aria* *Recit*  
*tacet* *tacet* *tacet* *tacet* *tacet* *tacet* *tacet*

*Alte Frau Ludwig*

Clarino. 2.

*gelobt sey die Herr.*



*A lobe Ernst Ludwig.*





Tympano.

*Goldbr. by the Horn*  
*pian. fort.*  
*pianissimo.*  
*fort.* *pian.* *fort.*

*to the Great Ludwig*

# Canto.

Galobet sey der Herr — der Gott z'braut —

Wunder that der allru — allru —

ne der allru Wunder that dem seine

Gnade d. Warheit seine Gnade d. Warheit dem — seine Gnade d.

Warheit dem seine Gnade d. Warheit waltet waltet über uns

allolüja — allolüja —

allolüja — allolüja — allolüja —

allolüja — allolüja —

Recitativ Aria  
tacet // tacet //

Es brant das Herz non trieb der Sauertat die

die Herr! unser Gott gab's fort. Ein Volk das seine Sünder kennt be

mindest sehten will das Hoff das untern für den zornet daß gütige Ge

stet maßt untern Geist getrosten Müß Herr dem Gemüß

ihren Drogen blid auf's Brünstige mit beben aufgezogen die

allerhöchste Gut rühret in dem Himmel auf nicht untergehen stehet  
 In der Luft mit Zügel und Dragen mit  
 Zügel- und Dragen in dem Landt - - - - - allzeit - mit-  
 gehen allzeit mit gehen daß sein Wolf - - - - - daß sein Wolf - -  
 - - - - - besarr - - - - - luf besarr - - - - - luf  
 daß sein Wolf  
 - sein Wolf besarrlich sey - - - - - seine Güte lichte segnet seine Güte  
 lichte segnet und besittet alle seine fürsten Wege alle sei-  
 ne fürsten Wege sal- te Jax - - - - - in seiner Flogt in seiner  
 Flogt auf sein Land - - - - - sein Land auf sein Land vor  
 Un fall von Unfall frey Jax Zabauch ab ist allein im Vorzugt  
 seiner Allmacht Land der fürsten Fron zu banen u. zu süßen  
 zu Land der feinde das zerstören u. jener Josen  
 Dann mit Wolfesst unterstrichen  
 Denn fle - sen wir denn fle - sen wir denn fle - - - - - sen

vire nos in sum firoten auf zu die sum fls - - - fen wie nos

in sum firoten auf zu die Aria Gefe Jove mit Jogle mit Jogy Capo.

Recit. Aria Recit. tacet tacet tacet

lo labo = Jant Endwig no labo Jant Endwig or labo im Jrogen = = = nu labo or lo

lo mit Gnaden Von oben Von oben becrönt

or labo Jant ludwig Jant Endwig or labo im Jrogen or labo im

Jrogen or lo - - - be or labo or labo or lo - - -

- be mit Gnaden Von oben becrönt or labo mit Gnaden Von oben be

crönt Jaser Jese der Josen or Jese das Jlofen

or Jese das Jlofen das Jho in rei - non Vorlaugen in seinem Her

laugen or Jont - - - Jaser Jese der Josen or Jese die Jlofen die

fls - - - fen or Jese die Jlofen das Jho in seinem Her

laugen in seinem Vorlau - - - gen or Jont

Capo.





folle - - - - be ab labe - - - - fants Ludwig

ab labe fants Ludwig ex lobe im Bergon ab - - - - ex lobe in

ex le - - - - be mit Gnaden von oben von oben becrönt

ab lobe fants Ludwig fants Ludwig ex lobe im Bergon ex

lobe im Bergon ex le - - - - be - - - - ex lobe ex le - - - -

- be ex le - - - - be mit Gnaden von oben becrönt ex - - - -

beforscher der fofen erforscht die fofen

erforscht die fofen die jatz in rei - - - - nimm der langen

in einem Verlangen erforscht - - - - beforscher die fofen

erforscht die fofen die fle - - - - son erforscht die fofen die

jatz in einem Verlangen in einem Verlan - - - - gen erforscht

Gelobet sey der Herr — der Gott der Herr —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

— no Inalli — — no Inalli — — no Inalli — — no Inalli —

f b l e - - - b e a b l e b e - - f a n s t E n d w i g a b - - -  
 l o b e i m D r o g e n a b l o b e f a n s t E n d w i g a b l o b e - - - a b l o b e - - - m i t  
 G n a d e n v o n o b e n v o n o b e n b e c r ö n t - - - a b l o b e f a n s t E n d w i g f a n s t  
 l u d w i g a b l o b e i m D r o g e n a b - - - - - a b l o b e a b l o b e - - -  
 - b e a b l o b e - - - - b e - - - a b l o b e m i t G n a d e n v o n o b e n b e  
 c r ö n t - - - - - b e s e n n e f ü r d i e s e  
 a b s e e n d i b f l o s e n d i b f l o - - - f e n a b s e e n d i b f l o s e n  
 H a p s.





Handwritten musical score on aged paper with ten staves. The notation is in G major (one sharp) and common time (C). The lyrics are in German and include:

Item ich bin mit dem  
vor unsern Fürsten und zu dir Herrn  
wie vor unsern Fürsten auf Gnade  
Lobt den heyl. Ludwig  
Lobt den heyl. Ludwig in Dreyen  
Lobt mit Gnaden von oben  
Ludwig wir lobt in Dreyen  
Lobt den heyl. Ludwig  
Lobt mit Gnaden von oben  
Ohne Jahr der Zeiten  
Ja Capo

Performance markings include "Aria Tacet", "Recit.", and "Aria Tacet".



nicht laß and der Tränen beiß den wäuff der Sauch mit

mein fent außmärck Sorgen

Gott und Vater Vater in der Höhe

die heiligste lob - - - die heiligste - -

lob u. Preis Gott und Vater - - - Vater in der Höhe die heilig

ste die heiligste die heiligste lob und Preis die heiligste

- - - die heiligste lob und Preis laß die unsterbliche Lallen

lat - - - den alle im Gese

wohl gefallen weil dein Wohl weil dein

Wohl - nicht besorb nicht besorb weil dein Wohl nicht

besorb weiß *Capo* Recitat Aria Recit  
tacet tacet tacet

Summ fle - - - den wir - - - den wir - - - vor Unsterblichen

auf zu die Summ fle - - - den wir vor unsterblichen auf zu die

Aria Recit Aria Recit  
tacet tacet tacet tacet

6 le - - - - - be ab lobe = frucht Ludwig  
 er lobe im Torgen ab lobe frucht Ludwig im Torgen  
 er lobe er lobe mit Gnaden von oben becrönt ab lobe frucht  
 Ludwig frucht Ludwig er lobe im Torgen er - - - - - er lobe er  
 le - - - - - be er lobe = mit gnaden von oben be  
 crönt Erfrucht von Jesus  
 = bibls - - - - - son erfors bibls son Hapoff

Basso.

gelobnt sey den Herrn = der Gott der Herr =

der allmächtige = der allmächtige =

der allmächtige Herr der allmächtige = der allmächtige =

Herr der allmächtige = der allmächtige Herr der allmächtige =

= der allmächtige Herr der allmächtige Herr der allmächtige

maltet maltet über uns = fort. =

bis in ewige Zeit =

- lujja Alleluja = = = = = alleluja

alleluja = = = = = alleluja al- =

- lujja = alleluja = = = = =

Recit. // tace // *Aria* // Recit. // tace //

Immer flehst du mich an immer flehst du mich an immer flehst

mich noch immer flüchten dich an dich immer flehst

*Aria* // tace //

Immer flüchten dich an dich immer flüchten dich an dich



mit welcher Lust es läßt uns höchsten Genuss der Gültigkeit von uns  
 wenn wir sind auf die Erfüllung hoffen und wann die Bitte  
 unser gesagtes eingetroffen so muß dein höchsten Stand dein Lob  
 sein dein Land vor allen andern hochgeliebt  
 müssen alle Dingen Gaben die Götter  
 Natur Gänze haben, Herrn  
 Herr es müssen alle Dingen Gaben die Götter Walter Gänze  
 haben Herr Ewig Herrn  
 Herr Ewig höchsten hoch  
 nach Zion riefst dich an Osa - Herr in sich  
 soll soll alle deine Gränzen al le digne  
 Gränzen eröfnet und ist an from - man höchsten Dessen  
 in deinem Land ein Mangel sey an fromen  
 höchsten Dessen in deinem Land in deinem Land ein Mangel sey  
 der Gott der alle hochgeliebt sey die Erflaucht der Gott der Dessen

Er crönt dich mit Nestors Jahr im Zeiten dein Jahr gewährt dir was Simon  
 Joseph Geist erquicket nach Simon Rufm erfüllt mich was dein Huld er  
 götzl daß für mich für ein im Vergleichlich Glück in Simon lauden blise  
 ein fürsten Thron von Gott zu so gesocht sey im arden an Springstapfen  
 ein die steh im Glanz erwinnter farnst mütze. kein fall  
 kein Unglück strotz soll solches Zwinge Amnüttschwächen daß wir noch  
 oft wie ich and tennu brist im frohen vivat, Karren  
 fo lo - - be ab lobe ab lobe farnst Ludwig ab  
 lobe farnst Ludwig ab lobe im Bergen ab - - - ab lobe  
 ab lobe mit Gnaden von oben bekrönt ab lobe farnst Ludwig farnst Ludwig ab  
 lobe im Bergen ab - - - ab lobe - - - mit Gnaden von  
 oben bekrönt ab lobe mit Gnaden von oben bekrönt besessen der farnst  
 erlös die flosse die fle - - - sen erlös die flosse