

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 416/5

Jauchze, Darmstadt sey voll/Wonne/a/2 Clarin/Tympano/
2 Corn. di Cacc./2 Flaut./2 Hautb./2 Violin/Viol/2 Cant./
Tenore/Basso/e/Continuo./Ao.1722.



Autograph Dezember 1722. 34 x 20,5 cm.

partitur: 16 Bl. Alte Zählung: 8 Bogen

19 St.: C 1, 2, T, B, vl 1, 2, vla, vlne (2x), bc, ob 1, 2, fag 1, 2,
cor 1, 2, clno 1, 2, timp.

6, 1, 3, 3, 3, 2, 3, 4, 4, 3, 2, 1, 1, 1, 1, 1, 1 Bl.

Alte Sign.: 142/9. Textdruck: 43 A 416 (22).

Kantate zum Geburtstag des Landgrafen Ernst Ludwig.

1722
Fünftyn Darmstaet für voll Linnen 88

142.
9.

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(4)

(12)

Großherzogliche
Hessische
Hofbibliothek

Partitur
M. Dec. 1722. 14^{te} Befugung.

G. H. G. M. D. 1728

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

Continuation of the handwritten musical score, showing more staves with musical notation. The notation is dense and includes various rhythmic patterns and clefs. The paper's texture and color are clearly visible.

Herzoglich
Hessische
Hofbibliothek

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in German and include the words "Darmstadt", "Herrn", "Lied", and "ist unsern". The notation includes various musical symbols such as notes, rests, and clefs.

Continuation of the handwritten musical score, showing further staves of music and lyrics. The lyrics are consistent with the previous section, mentioning "Darmstadt", "Herrn", "Lied", and "ist unsern". The musical notation continues with various notes and rests.

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The top system includes a vocal line with lyrics and several instrumental staves. The middle section features a wavy line, possibly representing a tremolo or a specific performance instruction. The bottom section contains more musical notation, including a line with the text: "Capband dieser Melodie an mehrerley Harmonien in dem Orgelwerk". The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. There are some dark stains on the right side of the page.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. There are some dark stains on the right side of the page.

Partial view of the adjacent page of the musical manuscript, showing the right edge of the staves and some handwritten notes.

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script and include the words: "Liedt bey dem heyligen Geiste".

Handwritten musical score for the second system, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script and include the words: "Liedt bey dem heyligen Geiste".

Handwritten musical notation with lyrics: *Handwritten text, possibly a title or first line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, second line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, third line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, fourth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, fifth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, sixth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, seventh line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, eighth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, ninth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, tenth line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, eleventh line of lyrics.*

Handwritten musical notation with lyrics: *Handwritten text, twelfth line of lyrics.*

Handwritten musical score on aged paper, page 18. The score is written in a historical style, likely 18th or 19th century. It features multiple staves with musical notation, including notes, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. The text includes phrases such as "Da der jungfräuliche Geist", "Takt p.", "Takt f.", "Darmstadt", and "Da der jungfräuliche Geist". The paper shows signs of age, including discoloration and some damage at the edges.

Handwritten musical score on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests.

Handwritten musical score on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. Includes the handwritten annotation: *Finny Gange. 8. Adagio. Cant.*

Handwritten musical score on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. Includes the handwritten annotation: *And the lady young song*.

Handwritten musical score on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. Includes the handwritten annotation: *an gellor in d'antiquary of the d'antiquary*.

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Hand. u. Alt. oder Bass.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It includes a vocal line with lyrics written below the notes: "Christe König der Götter".

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. It includes a vocal line with lyrics: "Herr der Götter".

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. It includes a vocal line with lyrics: "Auf der Seemühl' häng' auf die Seemühl' häng'".

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and German lyrics. The lyrics include: "Ich bin Herr", "auf der Erde", "ein Herrscher", "der die Erde", "regiert", "mit dem Schwerte", "und dem Stabe", "des Wortes".

Handwritten musical notation on a five-line staff, featuring treble and bass clefs and various rhythmic values.

Handwritten musical notation with lyrics: "Hilf mir mein Leben lang zu dir zu stehen" (Help me to stand before you for my whole life).

Handwritten musical notation on a five-line staff, featuring treble and bass clefs and various rhythmic values.

Handwritten musical notation with lyrics: "Gib mir deine Hand zu halten" (Give me your hand to hold).

Handwritten musical notation on a five-line staff, featuring treble and bass clefs and various rhythmic values.

Handwritten musical notation with lyrics: "schweigend dich" (silently you).

Handwritten musical notation with lyrics: "So wird alle Kunst auf dich hingehängt" (Thus all art will be hung on you).

Handwritten musical notation with lyrics: "die dich umgeben" (who surround you).

Handwritten musical notation with lyrics: "So wird alle Kunst auf dich hingehängt" (Thus all art will be hung on you).

Handwritten musical notation with lyrics: "durch deine Hand" (through your hand).

Handwritten musical score with lyrics: "Herr Jesu Christ dich an uns ergeb und gib uns die heilige Eucharistie." (Handwritten: Herr Jesu Christ dich an uns ergeb und gib uns die heilige Eucharistie. Herr Jesu Christ dich an uns ergeb und gib uns die heilige Eucharistie.)

Handwritten musical score with lyrics: "Nimm von uns Herr Gott Dammes die heilige Eucharistie." (Handwritten: Nimm von uns Herr Gott Dammes die heilige Eucharistie. Nimm von uns Herr Gott Dammes die heilige Eucharistie.)

Handwritten musical score with lyrics: "Gib uns Herr Gott die heilige Eucharistie." (Handwritten: Gib uns Herr Gott die heilige Eucharistie. Gib uns Herr Gott die heilige Eucharistie.)

Handwritten musical score with lyrics: "Gib uns Herr Gott die heilige Eucharistie." (Handwritten: Gib uns Herr Gott die heilige Eucharistie. Gib uns Herr Gott die heilige Eucharistie.)

Handwritten musical score with lyrics: "Gib uns Herr Gott die heilige Eucharistie." (Handwritten: Gib uns Herr Gott die heilige Eucharistie. Gib uns Herr Gott die heilige Eucharistie.)

Handwritten musical score on aged paper, featuring five staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values. The lyrics are written in German and appear to be a religious or liturgical text.

Dear Lord, your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and

Handwritten musical score on aged paper, featuring five staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values. The lyrics are written in German and appear to be a religious or liturgical text.

your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and

Handwritten musical score on aged paper, featuring five staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values. The lyrics are written in German and appear to be a religious or liturgical text.

your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and
 your Spirit is here, and

Dalano

Handwritten musical score with German lyrics. The lyrics are:

Das ist die Zeit der Freyheit, die wir uns erworben
 Und die wir nicht wieder verlieren wollen
 Die Freiheit der Presse, die Freiheit der Versammlung
 Die Freiheit der Meinung, die Freiheit der Religion
 Die Freiheit der Wissenschaft, die Freiheit der Kunst
 Die Freiheit der Arbeit, die Freiheit der Bewegung
 Die Freiheit der Ehe, die Freiheit der Familie
 Die Freiheit der Erziehung, die Freiheit der Jugend
 Die Freiheit der Wissenschaft, die Freiheit der Kunst
 Die Freiheit der Arbeit, die Freiheit der Bewegung
 Die Freiheit der Ehe, die Freiheit der Familie
 Die Freiheit der Erziehung, die Freiheit der Jugend

Handwritten musical score with German lyrics. The lyrics are:

Die Freiheit der Wissenschaft, die Freiheit der Kunst
 Die Freiheit der Arbeit, die Freiheit der Bewegung
 Die Freiheit der Ehe, die Freiheit der Familie
 Die Freiheit der Erziehung, die Freiheit der Jugend

Handwritten musical score with German lyrics. The lyrics are:

Die Freiheit der Wissenschaft, die Freiheit der Kunst
 Die Freiheit der Arbeit, die Freiheit der Bewegung
 Die Freiheit der Ehe, die Freiheit der Familie
 Die Freiheit der Erziehung, die Freiheit der Jugend

Handwritten musical score with German lyrics. The lyrics are:

Die Freiheit der Wissenschaft, die Freiheit der Kunst
 Die Freiheit der Arbeit, die Freiheit der Bewegung
 Die Freiheit der Ehe, die Freiheit der Familie
 Die Freiheit der Erziehung, die Freiheit der Jugend

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in German and include phrases such as "Haupt in Form des Glucks der die", "Es schmeckt zu", and "55." The notation includes various musical symbols, clefs, and notes.



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the staff in a cursive hand.

Shall I have and shall I have
nicht des

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the staff in a cursive hand.

Shall I have and shall I have
nicht des

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the staff in a cursive hand.

Shall I have and shall I have
nicht des

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the staff in a cursive hand.

Shall I have and shall I have
nicht des

Continuation of the handwritten musical score on the adjacent page, showing the right edge of the manuscript.

Handwritten musical score on a single page, numbered 29. The page contains several staves of music. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in German, such as "mit dem Orgel" and "Orgel". The paper shows signs of age and wear.

Continuation of the handwritten musical score. This section features more staves of music with complex rhythmic patterns and some text written below the staves, including "Orgel".

Continuation of the handwritten musical score. This section includes staves of music and some text, such as "Orgel" and "Hilf v. Kindeln in".

Continuation of the handwritten musical score. This section features staves of music and text, including "Hilf v. Kindeln in" and "Hilf v. Kindeln in".

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the notes.

... der ...
... der ...
... der ...
... der ...
... der ...

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the notes.

... der ...
... der ...
... der ...
... der ...
... der ...

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the notes.

... der ...
... der ...
... der ...
... der ...
... der ...

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written below the notes.

... der ...
... der ...
... der ...
... der ...
... der ...

The first system of the manuscript page contains five staves of handwritten musical notation. The notation is dense and includes various rhythmic values, clefs, and bar lines. The paper shows signs of age and wear, with some staining and irregular edges.

The second system of the manuscript page contains five staves of handwritten musical notation, continuing the piece from the first system. The notation is consistent in style and includes various musical symbols and clefs.

The third system of the manuscript page contains five staves of handwritten musical notation. In the lower part of this system, there is a handwritten note in German: "Lobe = Thumbgang in Caten Lobe". The notation continues with various musical symbols and clefs.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs. There are some faint handwritten annotations in German, such as "fuerst" and "auf".

Handwritten musical notation on a five-line staff. This section features a dense sequence of notes, possibly a rhythmic exercise or a specific melodic line. There are some faint handwritten annotations in German, such as "fuerst" and "auf".

Handwritten musical notation on a five-line staff. This section includes a variety of note values and rests. There are some faint handwritten annotations in German, such as "mit dem Cymbel" and "Fremdy maust".

Handwritten musical notation on a five-line staff, continuing from the left page. The notation is dense and includes various note values and clefs.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style.

Handwritten musical score on five staves. The notation continues with similar rhythmic and melodic patterns. There are some annotations in the second staff, possibly indicating performance instructions or corrections.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand. There are some dark ink smudges on the right side of the page.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand. There are some dark ink smudges on the right side of the page.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand. There are some dark ink smudges on the right side of the page.

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 vocal lines with lyrics and instrumental accompaniment. The lyrics are written in a cursive script.

Handwritten musical score for the third system, continuing the composition with complex rhythmic patterns and lyrics. The notation is dense and detailed.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: "Alle menschen sind vergänglich / was bey großen Reichen / Eitelkeit / alle zeit".

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: "alle menschen sind vergänglich / was bey großen Reichen / Eitelkeit / alle zeit".

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: "Denn mit dem Tode / wird alle menschliche / Freude / in den Augen / des HERRN / abgetan".

Da Capo.

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The page is numbered 28 in the top right corner. The lyrics are written in a cursive script, likely from the 17th or 18th century. The music is written in a style characteristic of Baroque or early Classical periods, with various note values and rests. The paper shows signs of age, including discoloration and some wear at the edges.

28

Das ist ein Kind mit einem weissen Kopfe der Engel ist er gezeugt worden
Der Vater hat ihm seinen Geist gegeben und er hat sich selbst
Das Kind ist ein Kind mit einem weissen Kopfe der Engel ist er gezeugt worden
Der Vater hat ihm seinen Geist gegeben und er hat sich selbst

Da Capo.

Handwritten musical notation on a single staff with lyrics in German. The lyrics include: "So geht's hoch und niedrig, doch die sind's, die sind's, die sind's".

Handwritten musical notation on a single staff with lyrics in German. The lyrics include: "Und die Hand, die Hand, die Hand, die Hand, die Hand".

Handwritten musical notation on a single staff with lyrics in German. The lyrics include: "Die Hand, die Hand, die Hand, die Hand, die Hand".

Handwritten musical notation on a single staff with lyrics in German. The lyrics include: "Die Hand, die Hand, die Hand, die Hand, die Hand".

The first system of the manuscript contains approximately 10 staves of handwritten musical notation. The notation is dense and includes various rhythmic values such as sixteenth and thirty-second notes, as well as rests and bar lines. The ink is dark and the paper shows signs of age.

The second system of the manuscript continues the musical notation and includes lyrics written in a cursive hand below the notes. The lyrics are:

 In dem Land der Freiheit
 In dem Land der Freiheit
 In dem Land der Freiheit
 In dem Land der Freiheit

Handwritten musical score on aged, yellowed paper. The score is written in multiple staves, featuring various musical notations including notes, rests, and clefs. The notation is dense and characteristic of an 18th-century manuscript. The paper shows signs of wear, including tears and discoloration.

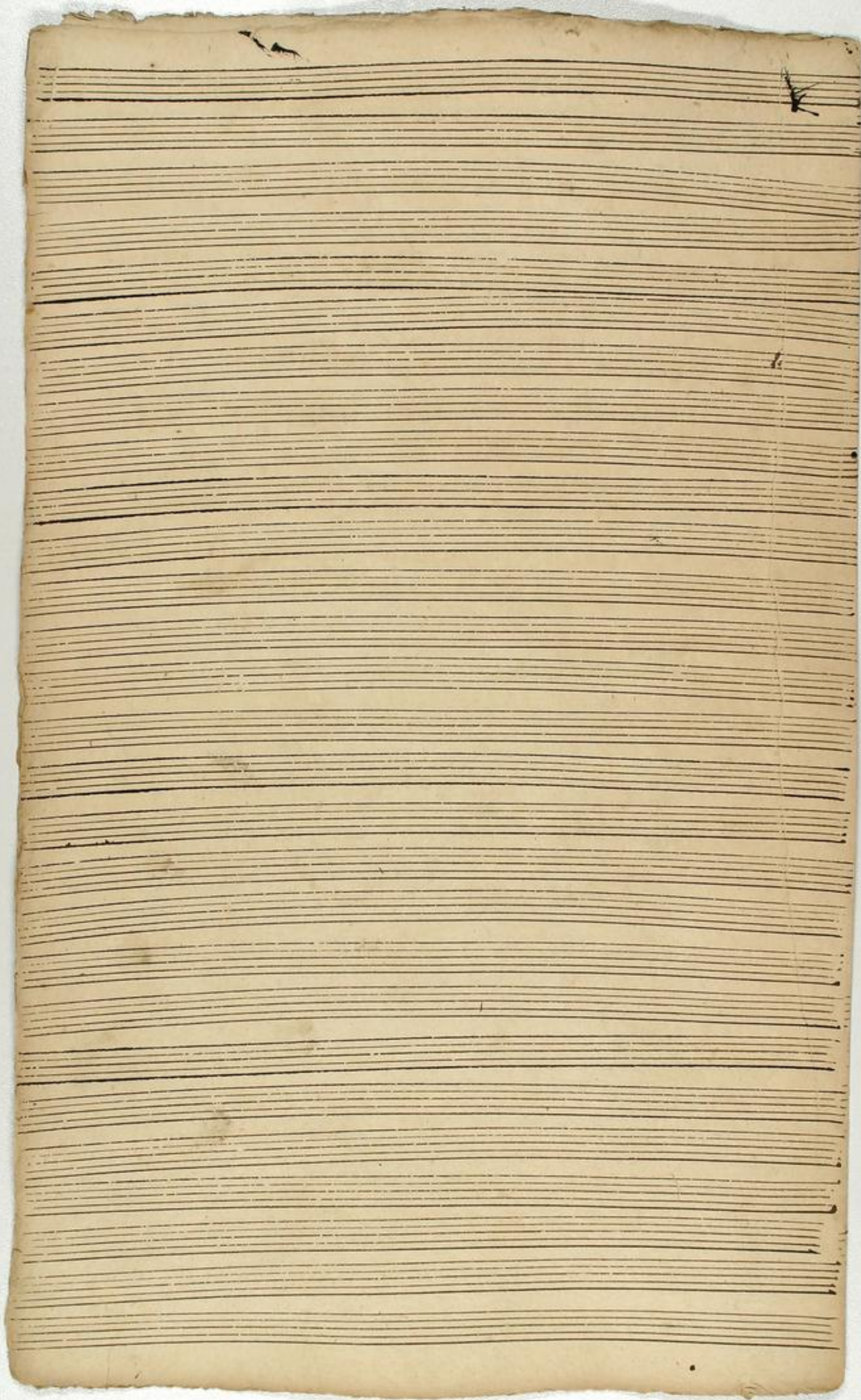
Visible text within the manuscript includes:

- Allegro* (written in red ink at the beginning of the first system)
- Allegro* (written in red ink at the beginning of the second system)
- Allegro* (written in red ink at the beginning of the third system)
- Allegro* (written in red ink at the beginning of the fourth system)
- Allegro* (written in red ink at the beginning of the fifth system)
- Allegro* (written in red ink at the beginning of the sixth system)
- Allegro* (written in red ink at the beginning of the seventh system)
- Allegro* (written in red ink at the beginning of the eighth system)
- Allegro* (written in red ink at the beginning of the ninth system)
- Allegro* (written in red ink at the beginning of the tenth system)
- Allegro* (written in red ink at the beginning of the eleventh system)
- Allegro* (written in red ink at the beginning of the twelfth system)
- Allegro* (written in red ink at the beginning of the thirteenth system)
- Allegro* (written in red ink at the beginning of the fourteenth system)
- Allegro* (written in red ink at the beginning of the fifteenth system)
- Allegro* (written in red ink at the beginning of the sixteenth system)
- Allegro* (written in red ink at the beginning of the seventeenth system)
- Allegro* (written in red ink at the beginning of the eighteenth system)
- Allegro* (written in red ink at the beginning of the nineteenth system)
- Allegro* (written in red ink at the beginning of the twentieth system)

Handwritten musical score on a page with a torn top edge. It features multiple staves of music with various notes, rests, and clefs. The notation is dense and includes some handwritten annotations in German, such as "auf der Laut" and "wichtig ist".

A section of handwritten musical score, likely a chorale or instrumental piece. It consists of several staves with rhythmic patterns and notes. On the right side, there are vertical labels for different parts: "Zweiter", "Dritter", "Vierter", and "Fünftes".

Soli Deo Gloria



142

9.

Sainz, Darmstadt, 1722
Hornes.

a

2

Clarin

Fagott

2

Corn: & Clar:

2

Flaut

2

Hautb

2

Violin

Viol

2

Cont:

Tenore

Bass

1722

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e
Continuo.

continuo

Handwritten musical score for Continuo, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#).

Staff 1: *4* *Tempo*

Staff 6: *5* *mp.* *4* *f.*

Staff 11: *Darmstadt grande* *Fagott*

Staff 12: *tutti* *mp.*

Staff 14: *volti subito*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *fort.*, *fag.*, *tutti*, and *pp.*. The manuscript shows signs of wear, including torn edges and some ink bleed-through from the reverse side.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. Key markings include "Harp" and "Alte Singschöne". The manuscript shows signs of age, including foxing and torn edges.

Gräfsberzoglichen
Hochstliche
Hofbibliothek.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.* and *fort.*. The manuscript is densely written with musical symbols and includes some handwritten annotations above the staves, such as "Handel's" and "The thumb piece".



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 14 staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings like *for.*, *pp*, and *all. zmo.*. The paper shows signs of wear, including some staining and irregular edges. The handwriting is cursive and characteristic of 18th or 19th-century musical manuscripts. The score appears to be a single melodic line, possibly for a violin or flute, with some sections marked with *for.* (forte) and *pp* (pianissimo). There are also some numerical markings, possibly indicating fingerings or measures.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including foxing and staining.

Organo Ghiberto

Esse Junglauchel Springel

Fuoco

Großherzogliche
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Violino 1.

Allegro p.

pp.

fort.

Recitativo

tacet

Darmstadt 1848

pp.

fort.

pp.

allegro

fort.
Musical notation on two staves, treble and bass clef, with a key signature of one sharp (F#).

Recit. tacet
bis
Musical notation on multiple staves, treble and bass clef, with a key signature of one sharp (F#). Includes dynamic markings like *pp*.

Recit. Aria in f minor Organo Recit. tacet. Capo.

Christus
Musical notation on two staves, treble and bass clef, with a key signature of one sharp (F#). Includes dynamic markings like *pp*.

Recit. tacet
Musical notation on two staves, treble and bass clef, with a key signature of one sharp (F#).

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *pp* and *forb*. The score is written in a cursive, historical style.

Key markings and annotations include:

- Recit: Kraftlos in Horn* (written above the first staff)
- tacet* (written below the first staff)
- forb* (written above several staves)
- pp* (written below a staff)
- Recit tacet* (written on the left side of the page)

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Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- mf.* (mezzo-forte) at the beginning of the first staff.
- rit.* (ritardando) above the second staff.
- mf.* (mezzo-forte) above the third staff.
- Recitativ* and *tacet* written across the third and fourth staves.
- alleg. mod. to* (allegretto moderato) above the fifth staff.
- And.* (Andante) above the sixth staff.
- Organo Solo* above the seventh staff.
- Organo Solo* above the eighth staff.
- Organo Solo* above the ninth staff.
- Organo Solo* above the tenth staff.
- Organo Solo* above the eleventh staff.
- Organo Solo* above the twelfth staff.
- Organo Solo* above the thirteenth staff.
- Organo Solo* above the fourteenth staff.
- Organo Solo* above the fifteenth staff.
- Organo Solo* above the sixteenth staff.
- Organo Solo* above the seventeenth staff.
- Organo Solo* above the eighteenth staff.
- Organo Solo* above the nineteenth staff.
- Organo Solo* above the twentieth staff.
- Organo Solo* above the twenty-first staff.
- Organo Solo* above the twenty-second staff.
- Organo Solo* above the twenty-third staff.
- Organo Solo* above the twenty-fourth staff.
- Organo Solo* above the twenty-fifth staff.
- Organo Solo* above the twenty-sixth staff.
- Organo Solo* above the twenty-seventh staff.
- Organo Solo* above the twenty-eighth staff.
- Organo Solo* above the twenty-ninth staff.
- Organo Solo* above the thirtieth staff.
- Organo Solo* above the thirty-first staff.
- Organo Solo* above the thirty-second staff.
- Organo Solo* above the thirty-third staff.
- Organo Solo* above the thirty-fourth staff.
- Organo Solo* above the thirty-fifth staff.
- Organo Solo* above the thirty-sixth staff.
- Organo Solo* above the thirty-seventh staff.
- Organo Solo* above the thirty-eighth staff.
- Organo Solo* above the thirty-ninth staff.
- Organo Solo* above the fortieth staff.
- Organo Solo* above the forty-first staff.
- Organo Solo* above the forty-second staff.
- Organo Solo* above the forty-third staff.
- Organo Solo* above the forty-fourth staff.
- Organo Solo* above the forty-fifth staff.
- Organo Solo* above the forty-sixth staff.
- Organo Solo* above the forty-seventh staff.
- Organo Solo* above the forty-eighth staff.
- Organo Solo* above the forty-ninth staff.
- Organo Solo* above the fiftieth staff.
- Organo Solo* above the fifty-first staff.
- Organo Solo* above the fifty-second staff.
- Organo Solo* above the fifty-third staff.
- Organo Solo* above the fifty-fourth staff.
- Organo Solo* above the fifty-fifth staff.
- Organo Solo* above the fifty-sixth staff.
- Organo Solo* above the fifty-seventh staff.
- Organo Solo* above the fifty-eighth staff.
- Organo Solo* above the fifty-ninth staff.
- Organo Solo* above the sixtieth staff.
- Organo Solo* above the sixty-first staff.
- Organo Solo* above the sixty-second staff.
- Organo Solo* above the sixty-third staff.
- Organo Solo* above the sixty-fourth staff.
- Organo Solo* above the sixty-fifth staff.
- Organo Solo* above the sixty-sixth staff.
- Organo Solo* above the sixty-seventh staff.
- Organo Solo* above the sixty-eighth staff.
- Organo Solo* above the sixty-ninth staff.
- Organo Solo* above the seventieth staff.
- Organo Solo* above the seventy-first staff.
- Organo Solo* above the seventy-second staff.
- Organo Solo* above the seventy-third staff.
- Organo Solo* above the seventy-fourth staff.
- Organo Solo* above the seventy-fifth staff.
- Organo Solo* above the seventy-sixth staff.
- Organo Solo* above the seventy-seventh staff.
- Organo Solo* above the seventy-eighth staff.
- Organo Solo* above the seventy-ninth staff.
- Organo Solo* above the eightieth staff.
- Organo Solo* above the eighty-first staff.
- Organo Solo* above the eighty-second staff.
- Organo Solo* above the eighty-third staff.
- Organo Solo* above the eighty-fourth staff.
- Organo Solo* above the eighty-fifth staff.
- Organo Solo* above the eighty-sixth staff.
- Organo Solo* above the eighty-seventh staff.
- Organo Solo* above the eighty-eighth staff.
- Organo Solo* above the eighty-ninth staff.
- Organo Solo* above the ninetieth staff.
- Organo Solo* above the ninety-first staff.
- Organo Solo* above the ninety-second staff.
- Organo Solo* above the ninety-third staff.
- Organo Solo* above the ninety-fourth staff.
- Organo Solo* above the ninety-fifth staff.
- Organo Solo* above the ninety-sixth staff.
- Organo Solo* above the ninety-seventh staff.
- Organo Solo* above the ninety-eighth staff.
- Organo Solo* above the ninety-ninth staff.
- Organo Solo* above the hundredth staff.

Recitativ. tacet

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Handwritten musical score on aged paper, featuring eight staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The final staff concludes with a double bar line and a decorative flourish.

Handwritten musical notation on a single staff, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a few notes and rests.

Violino. 2.

2

The image shows a page of handwritten musical notation for Violino 2. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages. Annotations include 'Laut' at the beginning, 'pp.' (pianissimo) in the middle, and 'f.' (forte) in the lower section. A section is marked 'Recitativo' and 'tacet'. The name 'Darmstadt' is written in the lower left. The word 'volti' appears at the bottom right. The paper is aged and has some staining.

Recital
tacet
du fimm d'ong

Recital
tacet
Aria in f-moll Largo
Capo.
tacet

Allegro
Recital
tacet
Capo

Recital
tacet
Capo

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The first system begins with a treble clef and a key signature of one sharp (F#). It includes a vocal line and several instrumental lines. The notation is dense, featuring many sixteenth and thirty-second notes. There are several performance instructions written in cursive, including "Recital", "tacet", and "du fimm d'ong". The second system includes a section marked "Aria in f-moll Largo" and "Capo.", with "Recital" and "tacet" instructions. The third system is marked "Allegro" and also includes "Recital" and "tacet" instructions. The paper shows signs of age, with some staining and irregular edges. The right side of the page is partially obscured by the adjacent page of the book.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *fort.*. The score is organized into systems, with some sections marked with performance instructions like *Recit* and *tacet*. The paper shows signs of wear, including tears and discoloration.

Handwritten musical score on aged paper, consisting of 15 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as *pp.*, *ppp.*, *fort.*, and *pp.* are present throughout the score. The piece concludes with a double bar line and the instruction *recit tacet*.

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And:

Youngs Forte

Cecilia
tacet

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Viola

4 *f*

Recit. tacet

Darmstadt gratul.

Recit. tacet

Alto Solo



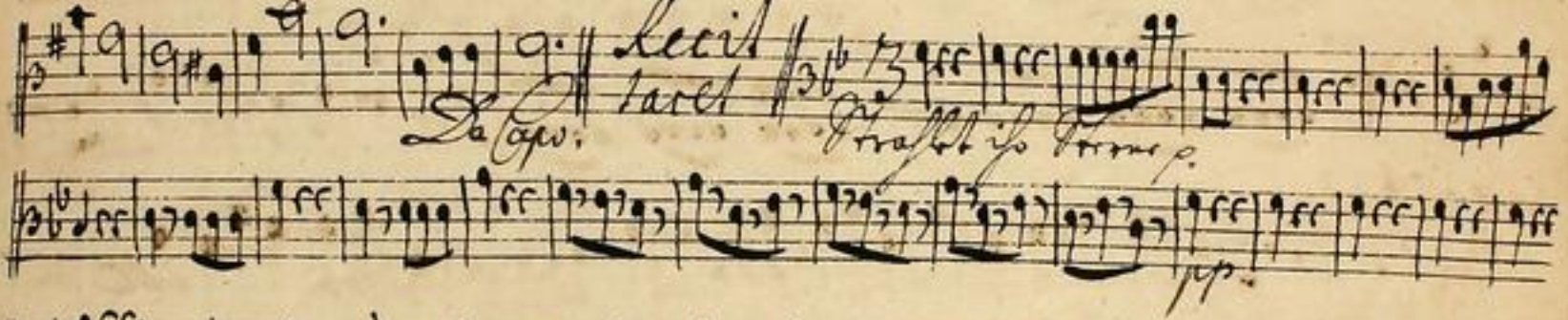
Alto Solo



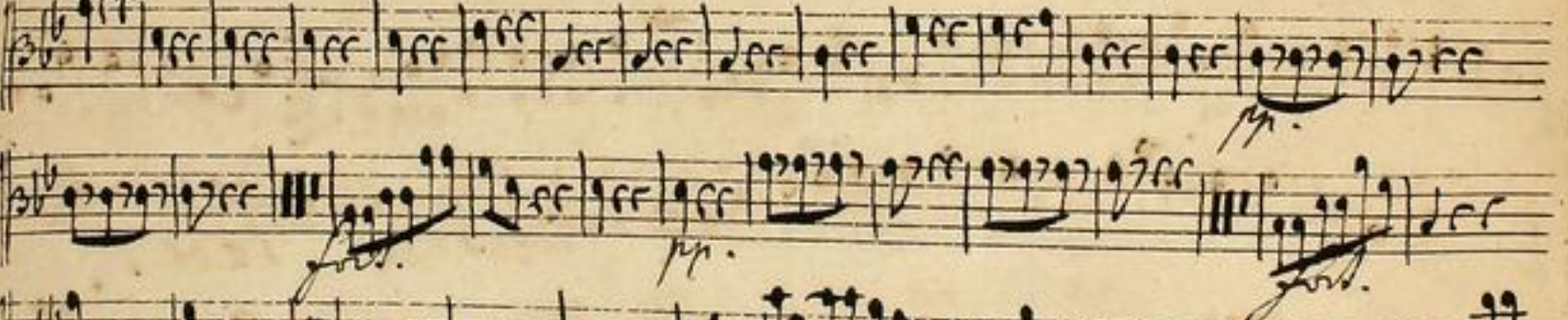
Alto Solo



Alto Solo



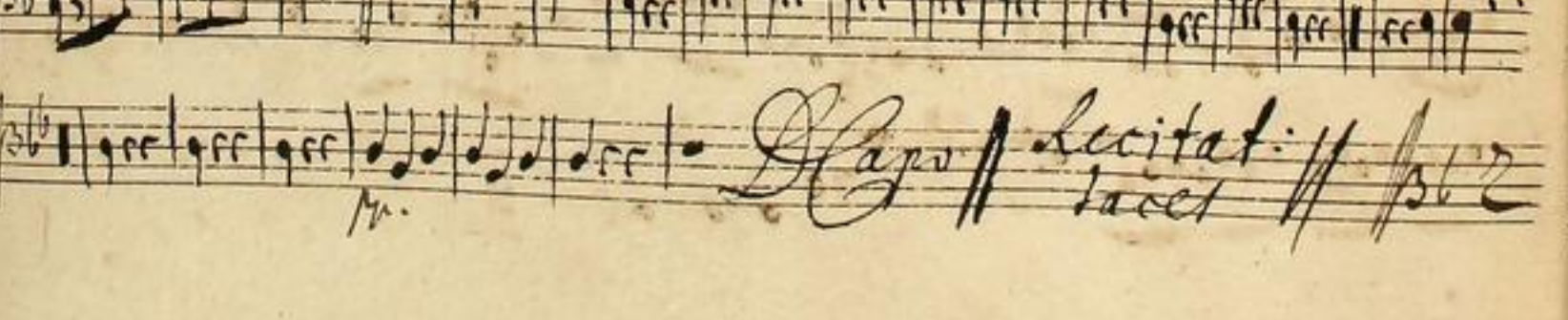
Alto Solo



Alto Solo



Alto Solo



This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The notation includes a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. The score is divided into several sections:

- Top Section:** Features a series of staves with a melodic line and a more active accompaniment. Annotations include *Esce furore hacten* (written above the first staff), *fort.* (forte), and *pp.* (pianissimo).
- Middle Section:** Marked *Lecitat* (Allegretto) and *tacet*. The tempo is indicated as *Allro mny*. This section consists of a single melodic line with a steady rhythm.
- Bottom Section:** Marked *Lecitat* and *tacet*. This section continues the single melodic line from the middle section.

The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page. The paper is yellowed and has some foxing.

Leb. p

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of six staves of handwritten notes and rests. The sixth staff concludes with a large, stylized signature 'D. M.'

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Violone

(13) 4.

N. müssen beschrieben!

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Violine. 2.

The musical score is written on ten systems of two staves each. The first section, titled "4. Satz", begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with dynamic markings such as *pp* and *fort.*. The second section, titled "Darmstadt Grand", also starts with a treble clef, one sharp, and common time, and includes dynamic markings like *pp* and *fort.*. The notation includes various note values, rests, and articulation marks.

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Handwritten musical score on aged paper, consisting of multiple staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into sections by repeat signs and includes several performance instructions:

- Capo* (written in large cursive)
- pp.* (pianissimo)
- Allegro* (written in smaller cursive)
- Allegro moderato* (written in smaller cursive)
- Capo* (written in smaller cursive)

The right page of the manuscript is partially visible, showing the beginning of the next section with the word *Credo* written above the first staff.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). There are also some performance instructions like *Trasf. in Horn* and *Capo*. The paper shows signs of wear, including some staining and a small tear at the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fort.*, *pp.*, and *allegro moder.*. The score is divided into sections by repeat signs and includes the instruction *Da Capo*. The manuscript shows signs of age, including foxing and some staining.

Der Funflübler Tanz.

The image shows a handwritten musical score on aged paper. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The title 'Der Funflübler Tanz.' is written in cursive across the first two staves. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation is clear and legible. The paper shows signs of age, including some staining and a slightly irregular edge.

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Violone

(4)

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Continuo.

4 *faulßer*

pp.

Darmstadt Graup.

mp.

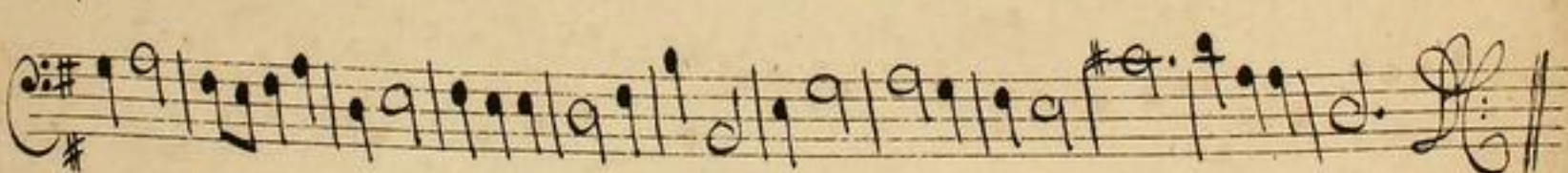
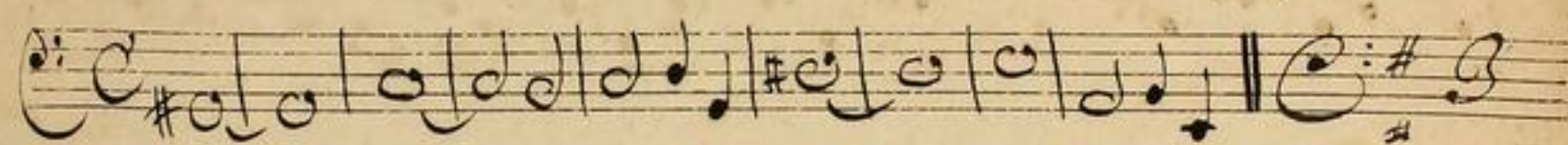
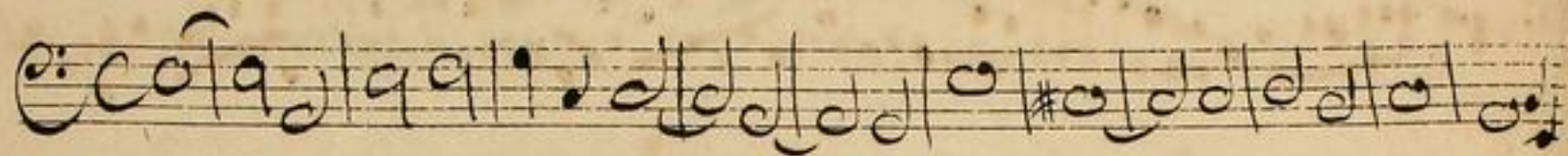
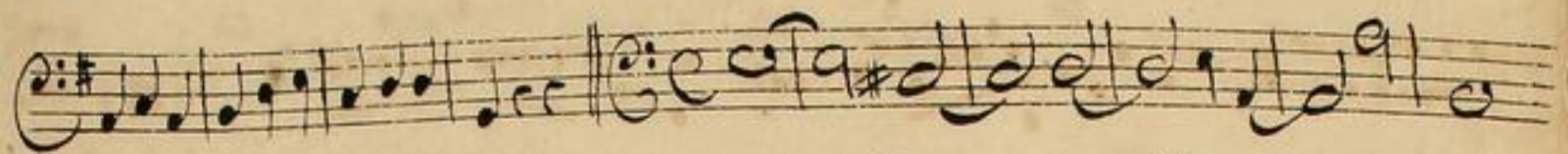
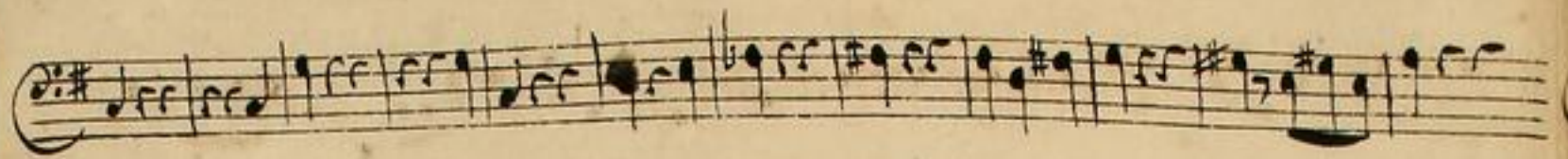
mf.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Performance markings such as *pp.*, *f*, and *mf* are present. A section of the score is enclosed in a decorative frame.

du wirst hören.

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mf



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *mp.*, *g*, and *fort.*. The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including discoloration and some staining. The music appears to be a single melodic line, possibly for a flute or violin. The staves are numbered 1 through 12. The final staff ends with a double bar line and a fermata.

Handwritten musical score on aged paper, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fort.*, *pp.*, and *Alto mio*. The score is written in a cursive style characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The second staff begins with a double bar line and a large 'H' time signature. The third staff contains the handwritten text "Lob des heiligen Geistes" written in cursive. The score concludes with a double bar line and a final flourish on the seventh staff.

Ten empty musical staves on aged, yellowed paper.

Hautbois. 1.

1

4 *saufte*

Recitat.

facet

Darmstadtgrünh.

Recitat. facet.

Flaut:

Allegro

Allegro // *Recit. Aria in fono Recitat*
tacet // *Organo Capo tacet*

pp.

Recit. Aria in fono
tacet // *Organo Capo*

Recit. Aria in fono
tacet // *Organo Capo*

A handwritten musical score on aged, yellowed paper with ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The final staff concludes with a double bar line, a repeat sign, and a decorative flourish.

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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *ppp.*, and *fort.*. The score is divided into sections by double bar lines and includes performance instructions like *leccial tacet* and *volti*. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Performance markings such as *pp.*, *mf.*, *ff.*, *ad lib.*, and *abst. m. p.* are present. The score concludes with the instruction *Recit. tacet* and the word *Fine*.

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Recitat.
tacet



Hautbois. 2

f

Recitativo: tacet.

Darmstadt grand p.

Recitativo: tacet

Flauto

Allegro

Adagio
 tacet // *Da Capo* // tacet

Allegro

Allegro

tacet

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

- for.* (forte) markings on several staves.
- A section marked *Largo* with the instruction *Recit. tacet*.
- The instruction *Ecco l'innocente* written below a staff.
- A large handwritten number *62* next to the *Largo* section.
- The word *volti* at the bottom right of the page.

Handwritten musical score on aged paper, consisting of 18 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1: *1771.*
- Staff 2: *1/4*
- Staff 3: *And.*
- Staff 5: *Recitativo* and *tacet*
- Staff 6: *alleg. molto*
- Staff 7: *Organo*
- Staff 11: *Recitativo* and *tacet*
- Staff 12: *Alleg.*

The score concludes with a double bar line and a decorative flourish on the final staff.

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Fagott. 1

6

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A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is written in black ink and includes various musical symbols such as clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and beams. The paper shows signs of age, with some staining and irregular edges. The bottom of the page contains several empty staves.

Fagotto. 2.

7

A handwritten musical score for Bassoon 2, consisting of 10 staves of music. The notation is in a single system, with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests. The paper is aged and shows some staining.

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G. H.

1.

fainste

3.

2. 1.



1. 2.

Corno 1.

8

Ebe fort piano

1. 4. forte

Ev. 2. 9.

Handwritten musical score on five staves. The notation is in a cursive style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature (C). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and fills the staves. The piece concludes with a double bar line and the signature 'Da Capri'.

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Corno. 2.

Handwritten musical score for Corno 2, consisting of seven staves of music. The notation includes various notes, rests, and bar lines. The paper is aged and has some staining. The score ends with a double bar line and a flourish.

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Clarino. 1.

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Clarin. 2.

Allegro

Handwritten musical score for Clarinet 2, first system. It consists of seven staves of music in treble clef with a 4/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

Ebb.

Handwritten musical score for Clarinet 2, second system. It consists of five staves of music in treble clef with a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

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Tympano.

72

Quinto.

pp. Pizz.

Erba.

bi

The musical score consists of approximately 15 staves of music. The notation is dense and rhythmic, typical of a timpani part. It includes various note values, rests, and dynamic markings such as *pp.* and *Pizz.*. There are also some performance instructions like *Erba.* and *bi*. The paper shows signs of age and wear.

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Canto. 1.

Handwritten musical notation on a single staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Janfze

Jarmstath sey Voll Komme

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

seid - - - Leid ist unsern ersten fest Jarmstath sey Voll Komme

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

seid - - - Leid ist unsern ersten fest la, 3. Inriffsens Melo

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

den unter süßen Harmonien Deinen Weyrauch anbrachte gese

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

and - - - and Janfze froliche and Janfze froliche Vergnügt dich

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

seid Vergnügt dich seid stund lobe stund lobe unerschütterlichst Jand

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

unerschütterlichst Jand lobe le - - - le lobe erfand

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Recit. Aria
tacet tacet
erfand

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Boast der Deinen Deiner unerschütterlichster die Last allmächtig Jand die

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

dies bisser bespricht mich so erfand. Exansthix Jand altar

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

ob Deiner Wost mich soll beglücken Dank voran die best von

Handwritten musical notation on a single staff with treble clef, key signature of one sharp, and a 4/4 time signature. The notes are mostly quarter and eighth notes.

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Wahrheit steht. Die will in ruhigen Gemüthen ununterbrochen

Wohl angesehen, an langes Zeiten frei zu glanz Vor Jesu in brünstig

lesen. Am Fingerring für die erste Stelle im die Zarste

Angenehm nützlich ist die fremde Geson zum Geft der zu

legen das Fimmell Güte zu bewegen der glänzt der Vater

die allstet genügt zu sein in schöner Drogen

and die Jofe laß dem halbe Jandl - - - in die Jofe

3

vorwärts
für - - - - - lieg laß Darmstadt

in brinn'ig
Laut und laut und laut ruft für die Feinde In ferner Bergen

Part II
Laut laß Darmstadt Laut

Laut und laut und laut ruft für - - - - - lieg ruft für die Feinde

Der alle Künstler seiner Gaben muß blanke profen Nahtzeit

muß - - - - - haben bei solchem Gimm

Kraft der Jesen Ländern laßt mich ein sein Land
gar manchen Vorteil sein

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Erzigt der Himmel sich bereit gemacht durchflammen
[Musical notation]

Sich mit aller Aufmerksamkeit an zu hängen, dem Himmel dem laud die
[Musical notation]

Sinnen erfahren sich ob solchen solchen Gnaden blühen die
[Musical notation]

Lobpreis sich für bey Werten ob mehr dem ersten Jesu
[Musical notation]

allat zum kurgnigen sitzen. *Aria in f-moll*
Da Cap. *lacet // Aria // lacet // lacet*
[Musical notation]

Alte alte Himmel ersten Himmel dich so fort so-lieblig ant
Alte - Himmel ersten Himmel dich so fort - so-lieblig ant - dich so fort
so-lieblig ant bey dem Glantz von dem Himmel fallen mit werte himmel
flut von dem so - der Fort und dem was dem Volk im Frieden ist
[Musical notation]

Ich löffen dich faste große Kräfte, bewahren meine Selbige

Germe die sich dem Hoff noch lange für das sticht, dem soll die

Leib und Mann und treuen Wunsch getrost die Pflicht bezahlen

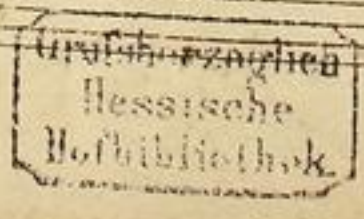
die um dem Hoff ergötzen fleiß, ob würde ferner für die Himmel

frühen Licht, weißlauffen einen Eyon Verklüßten ^{2. 2. 2. 2. 2. 2.} _{nicht mehr}

die entgegen geht, was für ein einen ersten Geist und stot

glück das unerglücklich seist. Ja Ja wir müde die all

Simon Wunsch gewisser



Strahlendste Sonne im Glanze von oben, Strahlendste

Strahlendste straf-

mit dem kostbarsten Gesalbte

Freund- lichkeit an Straf-

mit dem kostbarsten Gesalbten

Freund- lichkeit an

Orakel

Orakelische Stimme aus Glühloch von oben

Lammstalle

Lammstalle gesalben mit fremd-

licht

licht an straf-

mit

mit Lammstalle gesalben mit fremdlicht an

salben

salben und spinnlet in lieblichen flämmen

salben

salben - man soll uns zum gütigen einfluss zu amon

salben

salben sein lo - - - von Vorherrlichen kan

Handwritten musical notation on a two-staff system. The lyrics are: *maler sein Leben Herzerr-*

Handwritten musical notation on a two-staff system. The lyrics are: *- lises dem*. There are two "Cappo" markings above the staffs.

Recitat: tacet
Aria tacet
Recitat: tacet.

Handwritten musical notation on a two-staff system. The lyrics are:
*Alles mir's erwehlt gemacht zu bei großer Gnade
Gutem Sinn und Reizheit alles ist alles mir's erwehlt ge-
macht zu bei großer Gnade Gutem Sinn und Reizheit
al- les ist. Darum steh' ich in dielem Regen da am
Sinnat Gnaden Regen schick' Herr Reizheit nicht.*

Handwritten musical notation on a two-staff system. The lyrics are: *Dies kost' Woll' mir's erwehlt zu Jacob's Regen*

Handwritten musical notation on a two-staff system. The lyrics are: *Woll' ob Joseph's Reizen fall', Darum Reizheit's Vaterwald'*

in seinen Grotz, aus seinem Götter blut in seiner glantz von

in den Bergen zu begehren wird jehz dem frantz den frey

trist verfahren, daß ihm müdeinten fristen stunden sein

Wahr Drogen zu geflohen so mag der iser nicht frey in

gott geflohen

Segnere Vater Vater in- ne Kaiser ja ja - - -

- - - in dem Grotz vor sagt er nicht segne Vater segne

Vater Vater Deine Diener Deine Diener ja ja ja ::::

ja ja ja dein feylich Verfag ab nicht dein feylich Verfag ab nicht

ja ja ja :::: dein feylich Verfag ab nicht selbst der

himel wird erfüllen der : verb dein Mund

in deinem Willen verb dein Mund in deinem Willen

von Ihnen Ihnen zum Gedächtnis seufft

Recitat: tacet.

Handwritten musical score on aged paper with German lyrics. The score is written in G major (one sharp) and 3/4 time. The lyrics are:

Eubt ÷ In - - - be - -
 laubst du laubst In - - - laubst du laubst
 - - - be laubst du - - - be laubst du
 frucht an frucht Monne Vergnügen bezauberter Drogen
 gese dir seit - - - einfließ ja allzeit
 allzeit mit fülle ungelogen deine Latten - - - komst du
 an laut from stimmben frohen Gox mit an

Partial view of handwritten musical notation and lyrics from the adjacent page, including:

der Vater
 Drogen
 In - - -

Canto. 2.

fänfze - : : Saamhaltig sey Voll Komms
 fühl - : : fühlst inser fürsten fest Saamhaltig sey Voll Komms
 fühl - : : fühlst inser fürsten fest laß Inxijfons Melo
 dien mitz süßen Harmonien Deinen Weixanfangswart gefu
 Ant - : : anfänfze foloide - : : Vergnüge Duffent der
 Inxijfons
 Inxijfons
 lo - be - be lo - be ex - firt ex - firt.
 Recit. Aria Recit. Aria Recit. Aria Recit. Aria Recit. Aria
 tacet tacet tacet tacet tacet tacet tacet

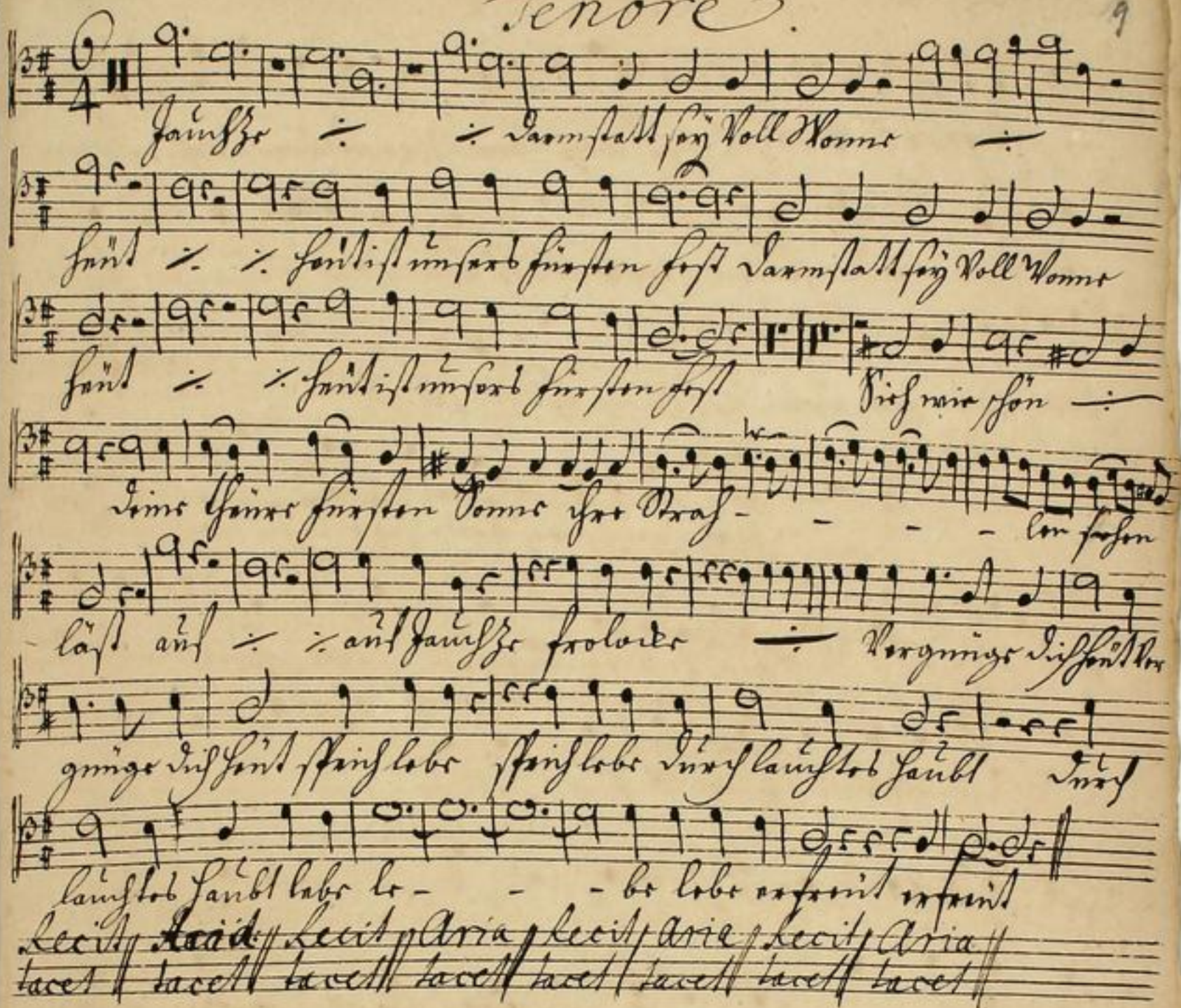
kläre kläre fänfze fürsten fühl die so fort so lieblich ant
 kläre kläre fänfze fürsten fühl die so fort - so lieblich ant
 die so fort - so lieblich ant bey dem glantz von Deinen Deinen
 soll mit wader fänfze noch flütz von dem so - ten fort mit.
 fänfze, was dein vohlt im firt mit
 Aria Recit. Aria Recit. Aria Recit. Aria
 tacet tacet tacet tacet

Allt muß erwinnt gar alfen wo brü großer fürsten
 Gaten brü mit Augheit allt für allt muß erwinnt ge
 raffen wo brü großer fürsten Gaten brü mit Augheit
 allt fürst Dammstätt stößt in dielem Drogen da anst. stübt
 fürsten Drogen solist fürst Drogen stübt.
 Lecitat Aria Lecitat
 tacet tacet tacet

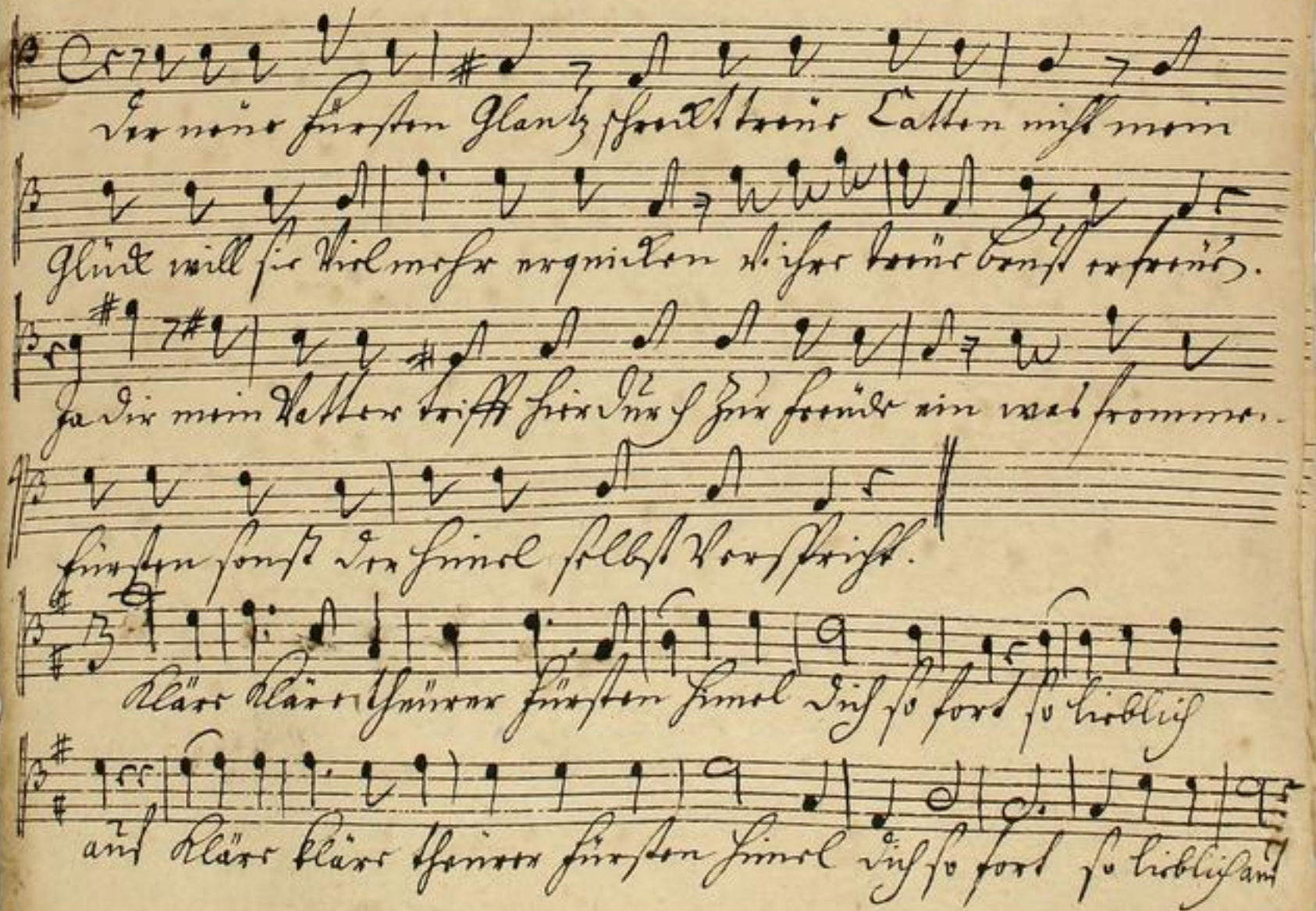
Ebe - - - - - be Drogenstübt
 laubt Drogenstübt laubt lebe le -
 - be lebe le - - - be lebe Drogenstübt Drogenstübt
 gmitzen besarolicher Drogen gase die fürst - - - singliche
 alzeit - - - allzeit mitfülle mitgogen brü Eatten -
 komst fürst - - - stübt von großen Efor mit an

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Tenore.



Jäunße - - - - - Darmstall sey Voll Wonne
 Jünd - - - - - Jünd ist unser Fürsten fest Darmstall sey Voll Wonne
 Jünd - - - - - Jünd ist unser Fürsten fest Dieß wir schon
 Jims Jims Fürsten Wonne ist Oraf - - - - - der fesen
 laßt anß - - - - - anß Jäunße frolicher - - - - - Vergnüge Differnt
 gnüge Jund stinß lob stinß lob Jund lauß lob Jund Jund
 lauß lob Jund lob le - - - - - be lobt exfent exfent
 Cecily Cecily Cecily Maria Cecily Maria Cecily Maria
 tacet tacet tacet tacet tacet tacet tacet



Ver mich Fürsten Glanz Jund treint Latten mit mein
 Glint will sie viel mehr vergnügen dieß wir schon exfent
 Jand mein Welter treift Jund Jund Jund Jund ein recht frommer
 Jund Jund Jund Jund selbst Worschrift
 Klare Klare Jund Fürsten Jund Jund so forst so lieblich
 anß Klare Klare Jund Fürsten Jund Jund so forst so lieblich anß

Sei so fort so lieblich an' bei dem Glanz von dem Stern
soll mich mein Stern noch leucht von dem fro- jen Fortend
fronen wo dem Licht im Friede Licht

Recit: Aria
tacet tacet
Inflammet den strengen Unglück

fall soll seine Wohlthat unterbrechen noch seine Unmuth
galt das sagend seine Amuth schweifen die die die
Gnuth bestimmt, ob nicht die allzeit gelingen was dem
volant der Geist, was seine firsien sein, zum Trost der
Sinnen unter nicht auf das Trost die in allen Sinnen der
Wohlthat seine Lande recht in der glücklich sey.

allot muß erwünscht gewesen, wo bei großen firsien
haben sein und die firsien allot die allot muß erwünscht
raffen, wo bei großen firsien haben, sein und die firsien
allot die

simul ersten Vorges solist hinc Royw. 1. Aufl.
 Recitat: Aria Recit
 tacet tacet tacet

Lebe - - - be Inreiffenstet
 laubt - - - lobt lo - - - be lobt erfrucht
 Kommt Herrgötigen bescheidenen Drogen gese Dir
 send - - - reinlich ja alzeit allzeit mit gulle ontgagen
 keine Eatten - - - Comfexen - - - siml den frose
 Efor mit an

Strom
 Fort and
 Aria
 tacet
 mit
 mittl. Jabe
 Luffe
 b. dem
 vor
 in vor
 f. in
 siml
 2. Aufl.
 Ja ant

Mein fürstlich Dorne sey mir keine fürstlich Angst C.

 mehr keine fürstlich Angst Cometo Mein nein i. i.

 nein nein nein erwünschte Glantz Flanzen Iron Glantz

 erwünschte sind Iron Glantz - - erwünsch

 sind

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Handwritten musical manuscript on aged paper, featuring multiple staves. The notation is dense and appears to be a single melodic line, possibly for a vocal or instrumental part. The ink is dark brown, and the paper shows signs of wear, including a small hole on the right side. The handwriting is cursive and somewhat faded, particularly in the lower section where the notes are more clearly visible. The manuscript is written on approximately 18 staves.



Basso.

Jänigze : : Larmstalt fön Holl Nornst
fand : : fänigst insort fänstern fest Larmstalt fön Holl
Nornst fand : : fänigst insort fänstern fest
fön fönwist fön dinn fönst fänstern Nornst iser fönst
- - - - - lön fönst lönst and : : and jänigze
frolort and jänigze frolort Nornstinge Nornstinge Nornst
o. Nornst lönst - - - - - Nornstinge Nornst lönst
lo - - - - - be lönst Nornst Nornst
fönwist Nornst Tag Nornst allom fönstern Tagen Nornst Larmstalt
billig fönwist maist. Ein Tag Nornst iser zur fönwistkeit Nornst fönstern
Nornstheil ingetragen. Ein Glört Nornst Nornst besänig lönst Nornst
Zeit fönst Nornst blöst in Nornst Nornst Glantz fönst Nornst Nornst
fönstern fönst Nornst, fest ganz bei Nornst Glört in fönst Nornst
Nornst. Ein Nornst Nornst will Nornst Nornst Nornst Nornst

O für Trauer fließt durch Tränen anzuwenden.
 Larmstall praugt - - Larmstall praugt
 - - in seinem Glücke Da Kom ginstigen Gesichte
 seinem laubt die Wohlsein samt seinem laubt die Wohlsein
 samt - - - seinem laubt die Wohlsein samt.
 Larmstall praugt - - praugt - - - in
 seinem Glücke Larm ginstigen Gesichte da
 seinem laubt - - - seinem laubt die
 Wohlsein samt und der solten seinem Drogen -
 Der - - - gan gestat Larm ginstigen
 gott - - - Larmstall Müt - - - weißlich
 ihm in seiner Glücke die die liebe ange, samt - -
 - - die die liebe ange, samt
 Recitat / Aria / Recitat / Aria /
 tacet // tacet // tacet // tacet //

m
 Wohl
 ist m
 die
 Aria
 tacet
 fort
 so lieb
 Drogen
 fort
 Aria
 tacet
 Jahr
 das
 im

In der glücklichsten Zeit blüht die Sonne in ihrem
 Hofe, die Freude der Sonne und die Sonne der Sonne
 jetzt nicht gesungen, sondern im Himmel steht die Sonne
 die glücklichste Mutter der Sonne, die alle Sonnen
 meine Augen lüster die Sonne der Sonne der Sonne
 Aria *Allegretto* *f* *rit.*
 tacet *rit.* *f*
 kläre kläre die Sonne der Sonne der Sonne
 fort so lieblich an kläre kläre die Sonne der Sonne der Sonne
 so lieblich an kläre kläre die Sonne der Sonne der Sonne
 können soll mich wieder die Sonne der Sonne der Sonne
 fort ankommen wo die Sonne der Sonne der Sonne
 Aria *f*
 tacet *f*
 der Sonne der Sonne der Sonne der Sonne der Sonne
 Jahre Zahl, die ungeheure Kraft, die Sonne der Sonne der Sonne
 daß die Sonne der Sonne der Sonne der Sonne der Sonne
 im großen Sonnenfall mit der Sonne

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Lobe : Herrnd Jambt der Altten lobe lobe lobe
 lobe lobe das dem solten des alten mit noch
 lange sein - - - - - dig mit noch
 lange freudig maest lobe lobe Herrnd Jambt der Altten lobe
 lobe das dem solten des alten lobe das - - - mit noch
 lange sein - - - - - dig mit noch lange
 freudig maest Jambt lebend freuden des sein
 sein muss mit lauter Vortheil muss mit lauter Vortheil muss
 mit lauter Vortheil sein Jambt Jambt - - - - - ganz
 blutige Zuegel das dem Jambt Gutes
 über dem Landen maest über dem Landen maest
 Recit. tacet
 Allot muss sein ist garachen was bey großer
 freuden haben sein mit Allot seit allot ist allot muss
 sein ist garachen was bey großer freuden haben sein mit

Alngzeit allezeit in dem Regen laant
sinnst frischen Regen solstob Ihre Algnord anst

Recitativo Aria
tacet tacet

Dommt dem Lufm Herwig fofen
vom dem Inzflamfsteu Plau Inzflamen Regen bliff die

Innen find frobrig alstoll bemitt, wot fimmoll Gimmst Nor
Luf beständig anzn fofen

Erbe
fanbt

lobt lo - - - be lobt refreit

refreit Monne Herymigen besaxrlufes Regen gese die
sind

reinglied ja alzeit allzeit mit fülle ant
yogen trone Calten - komd feren

stunt von frofen Ger mit an

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