

Graupner, Christoph (1683-1760)

BRD DS Mus. ms 457/32

Wenn des Königes Ange-/sicht freundlich/a/2 Corn./Tympanon. G.A.
H.d./2 Flaut.Tr./2 Hautb./2 Basson obl./2 Violin/Viola/
Canto/Alto/Tenore/Basso/e/Continuo./Fer.1.Nat.Chr./1749./ad/
1733.

Autograph Dezember 1749. 35 x 22,5 cm

partitur: 10 Bl. Alte Zählung: 5 Bogen.

20 St.: C,A,T,B,v1 1(2x),2,vla,vln(e)(2x),bc,f1 1,2,ob 1,2,
fag 1,2,cor 1,2,timp.
2,1,1,3,2,2,2,2,2,2,2,2,1,1,1,1,1,1,1 Bl.

Alte Sign.: 166/48. Text: Johann Conrad Lichtenberg, 1733.

Datum des Königl. Auftrags für den Druck ist der
Mm 457 / 32

166.

48

32

Partitur
25^{te} Februar 1799.



Ter. 1. N. C. ad 1793.

G. D. 1793.

A handwritten musical score for orchestra, consisting of ten staves of music. The score includes parts for Corni (top staff), Tympani (second staff), Bassoon (third staff), Trombones (fourth staff), Trompete (fifth staff), Trompete (sixth staff), Trompete (seventh staff), Trompete (eighth staff), Trompete (ninth staff), and Bassoon (bottom staff). The music is written in common time. Various dynamics and performance instructions are included, such as 'forte' (f), 'piano' (p), 'riten.' (riten.), 'tempo rubato' (tempo rubato), and 'tempo di marcia' (tempo di marcia). The score is dated 'G. D. 1793' at the top right.

Corni.
Tympani.
Bassoon.
Trombone.
Trompete.
Trompete.
Trompete.
Trompete.
Trompete.
Trompete.
Bassoon.

Allegro

tempo rubato
tempo rubato
tempo rubato

tempo di marcia

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first four staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon). The next two staves are for brass instruments (Horn, Trombone). The last four staves are for strings (Violin I, Violin II, Cello, Double Bass). The vocal parts are written in German. The vocal parts are: "der ist Lohn", and "der ist Lohn". The lyrics are repeated in each section of the score. The score is written on five-line staff paper.



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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-457-32/0005>
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A handwritten musical score for three voices and basso continuo. The top section consists of ten staves for two voices (Soprano and Alto) and basso continuo. The voices are written in soprano and alto clefs, and the continuo part includes a bass clef and a bass staff. The music is in common time, with various note values including eighth and sixteenth notes. The bottom section consists of five staves for two voices (Soprano and Alto) and basso continuo. The voices are written in soprano and alto clefs, and the continuo part includes a bass clef and a bass staff. The music is in common time, with various note values including eighth and sixteenth notes.



2.

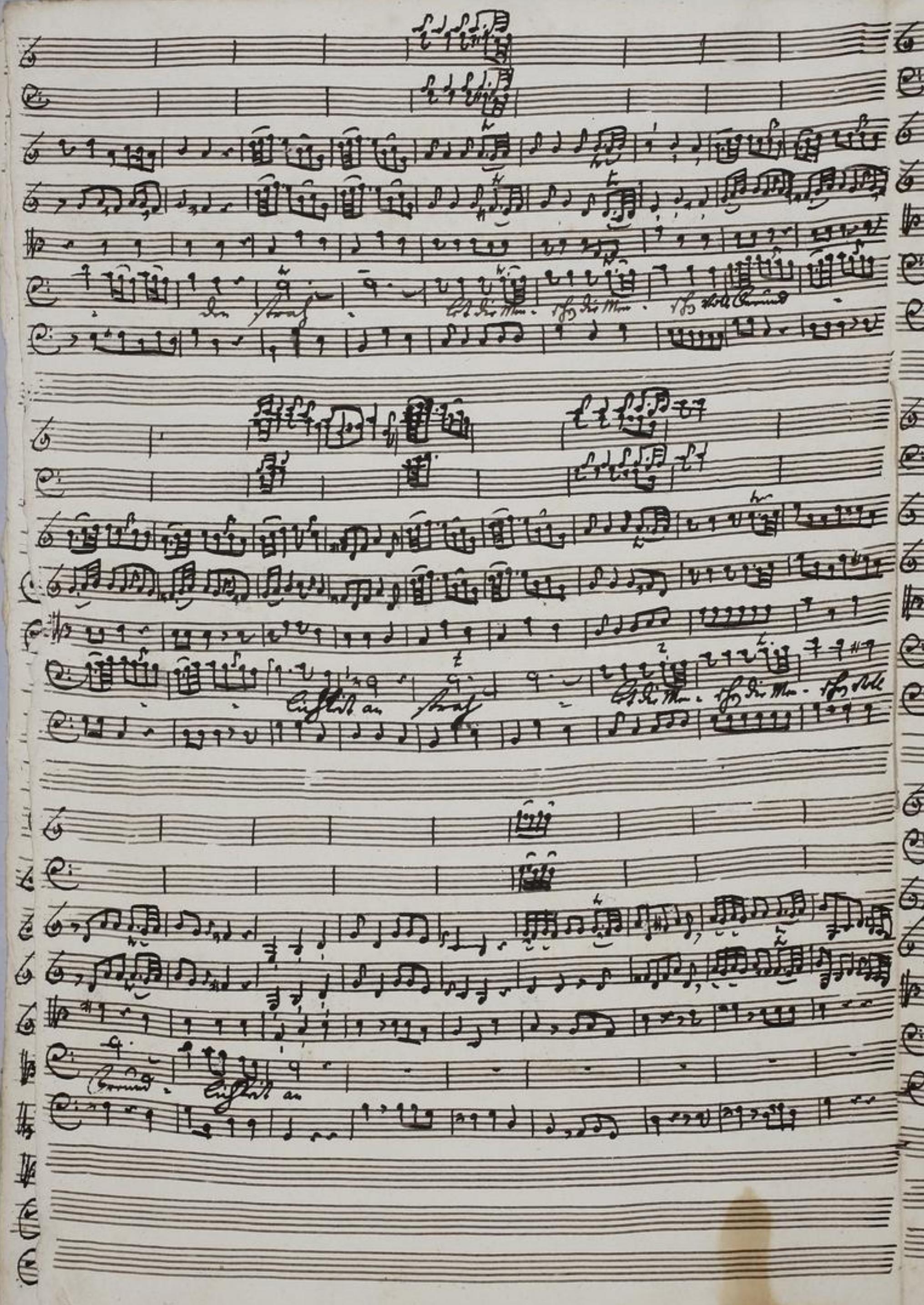
gefallen will, fügt Gott zum Heil. In Frey' gern ich S. In Frey' will Gott das Schicksal mir
 liebe Menschen äußerlich. Durch Gott zu Friede komme ich wohl dir gott S. Menschen für gefügt.
 Singt die Freude, gern Gott zu singen, Gott ist Gott, Gott ist der Führer für alle Menschen.
 Lobt Gott, Gott ist Gott.

Flank. unis:

Fagot: unis.

Allegro.





Handwritten musical score consisting of three staves, each with five horizontal lines. The notation uses vertical stems and small horizontal strokes to represent pitch and rhythm. The first staff begins with a clef and a '6' above it. The second staff begins with a clef and a '2'. The third staff begins with a clef and a '1'. There are several handwritten markings and lyrics in German, such as 'Frohe Weihnacht', 'Schlaf ein', 'Herr Jesu Christ', and 'an den Himmel'.

6

2

1

Frohe Weihnacht

Schlaf ein

Herr Jesu Christ

an den Himmel



A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal parts are written on three staves, and the piano part is on a separate staff. The music is in common time. The vocal parts are mostly in soprano, alto, and bass clef. The piano part uses a bass clef. The score is written in black ink on white paper. There are some musical markings such as fermatas and dynamic signs. The lyrics are written in German. The first system starts with "Gott sei Dank für uns". The second system starts with "Gott sei Dank für uns". The third system starts with "Gott sei Dank für uns". The fourth system starts with "Gott sei Dank für uns". The score is signed "Johann Sebastian Bach" at the bottom.

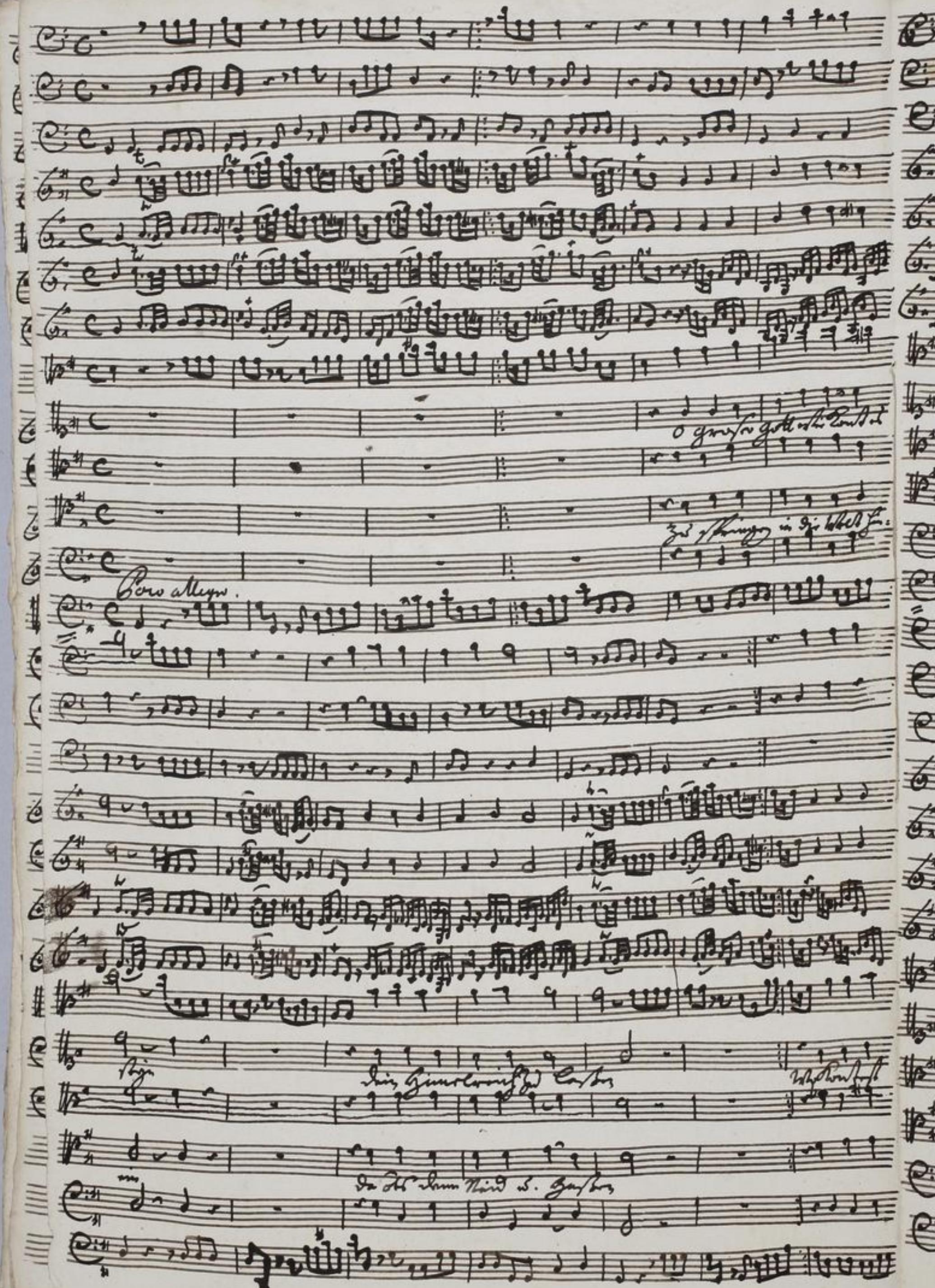
Gott sei Dank für uns
Gott sei Dank für uns
Gott sei Dank für uns
Gott sei Dank für uns

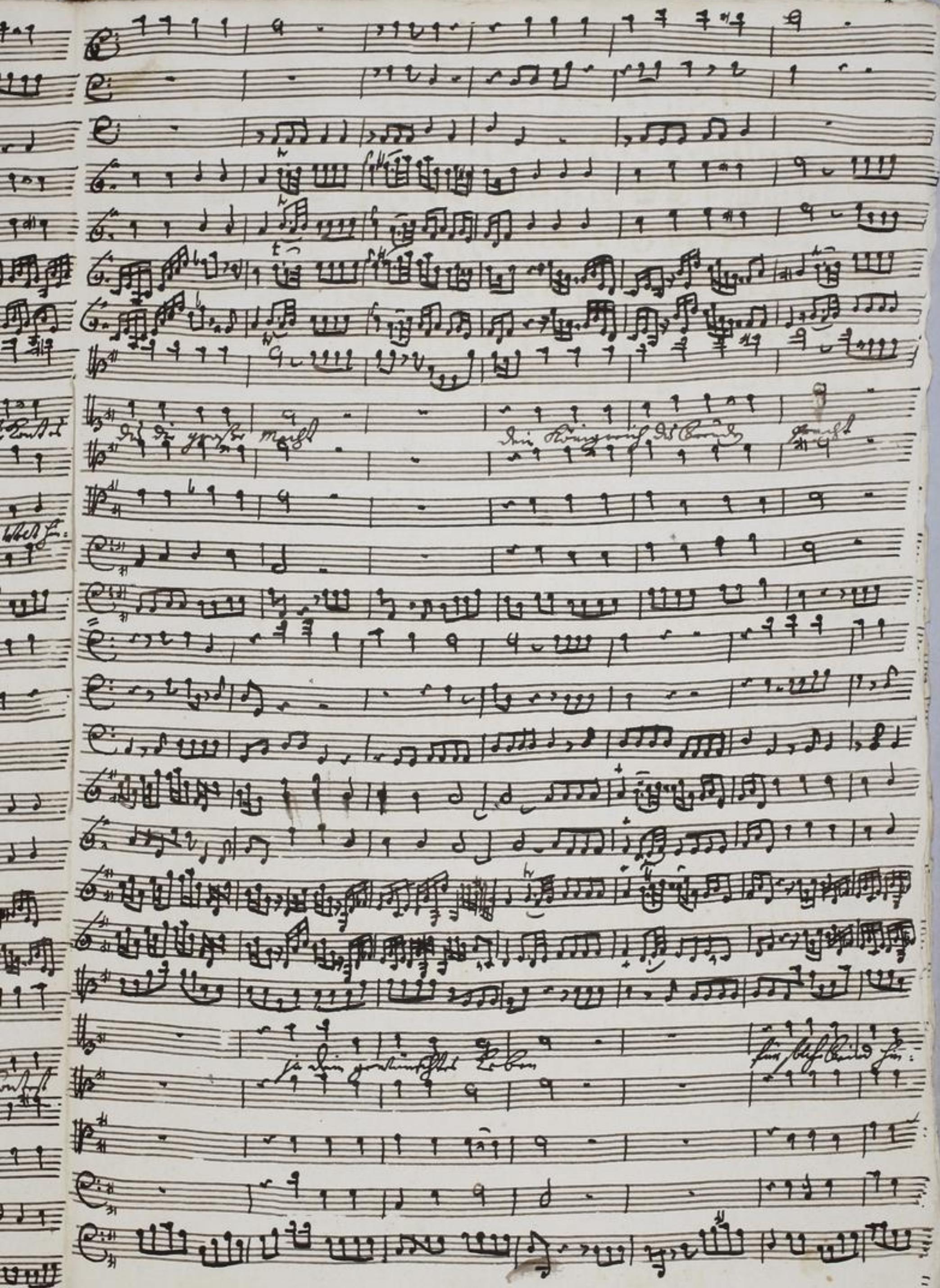
gott sei Dank für uns
gott sei Dank für uns
gott sei Dank für uns
gott sei Dank für uns

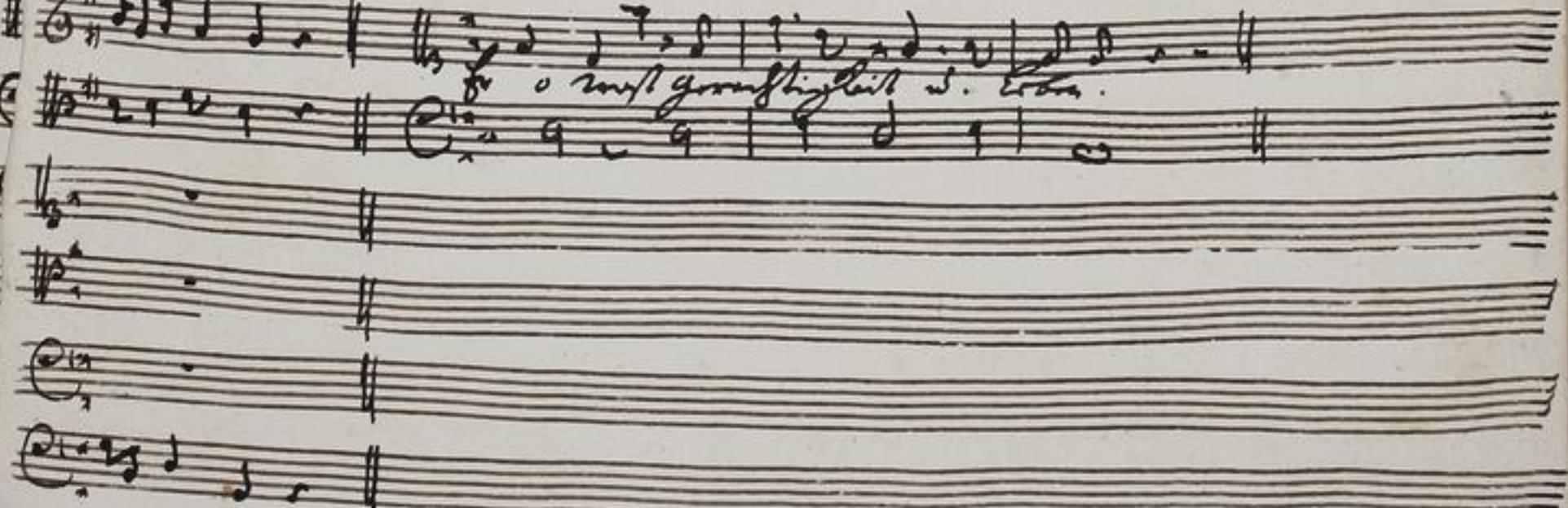
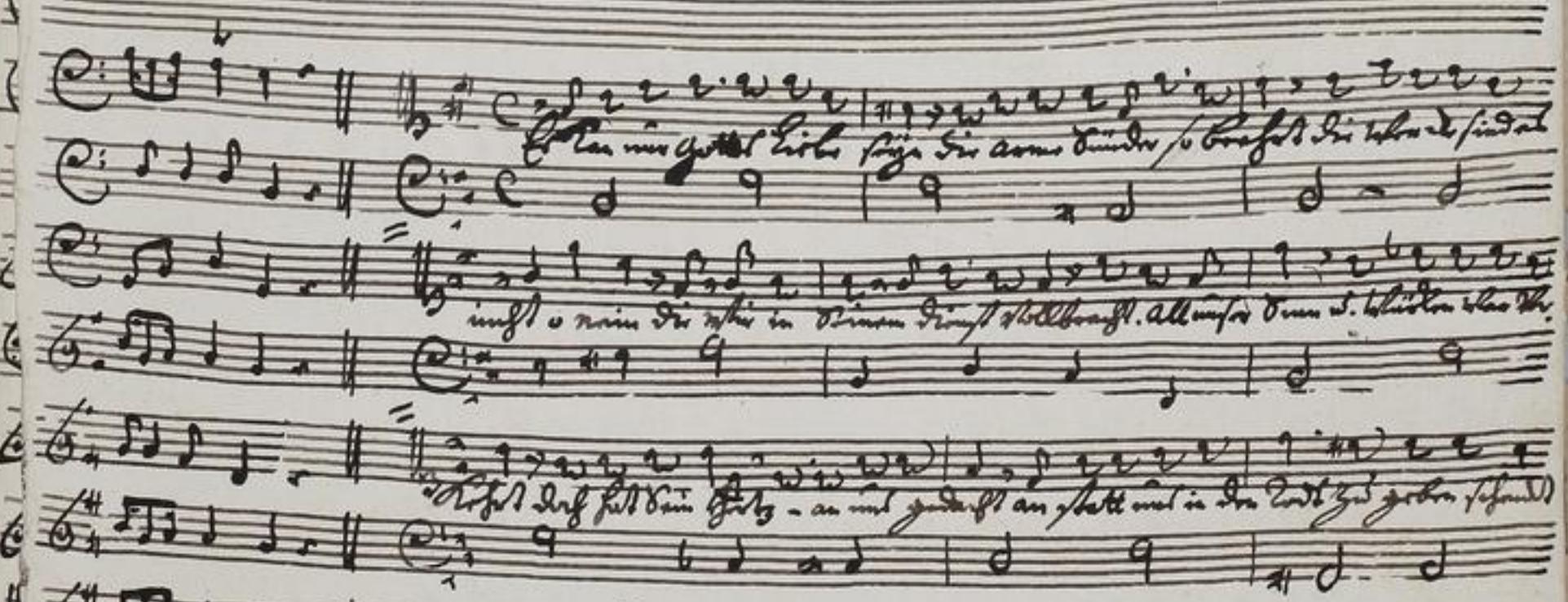
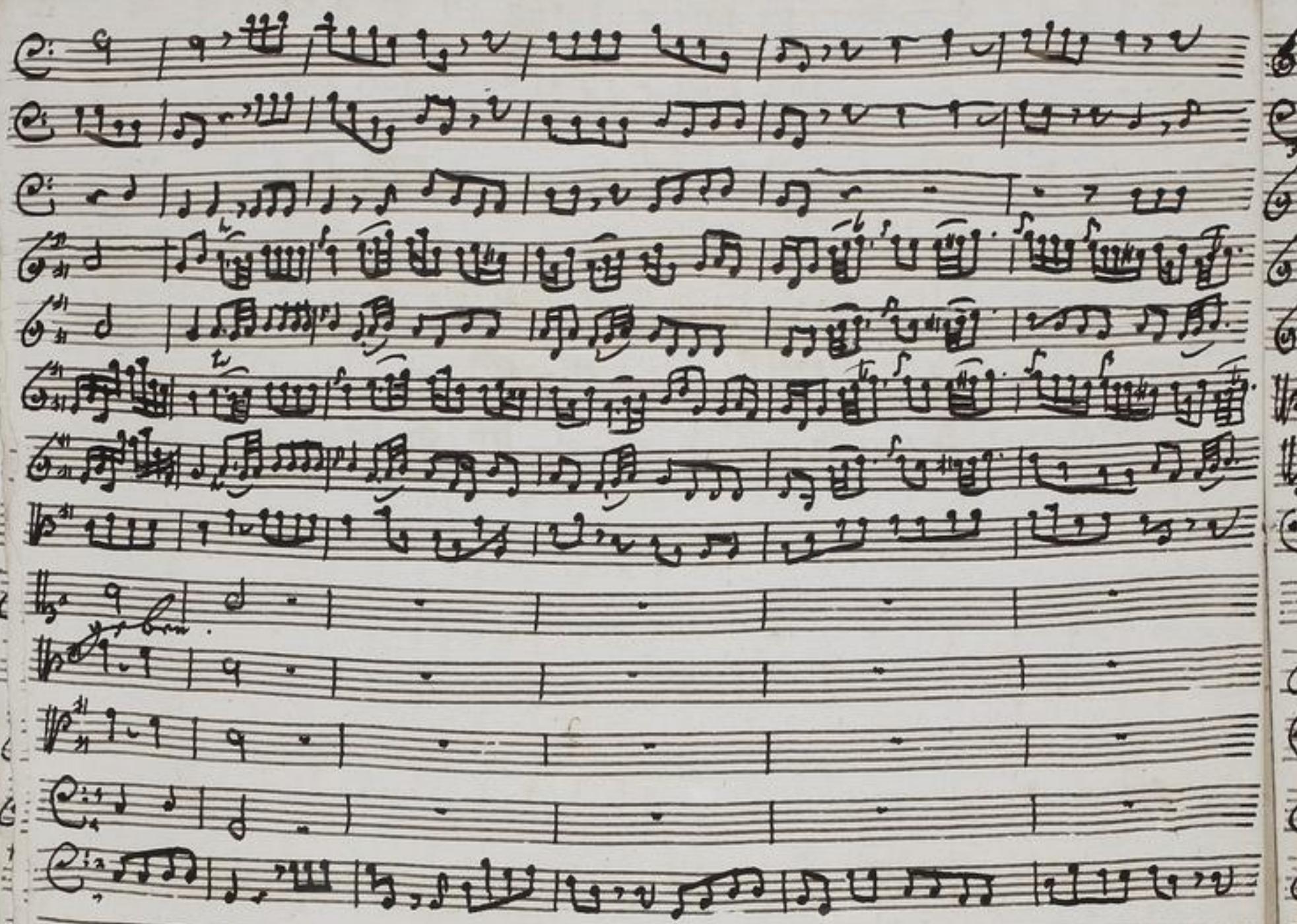
gott sei Dank für uns
gott sei Dank für uns
gott sei Dank für uns
gott sei Dank für uns

61 ~ : | : 1. 

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 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731 732 733 734 735 736 737 738 739 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 850 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Corn.
Timp.
Haut. unis.
G.
Ottmars

gut, *schnell*



This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems and horizontal strokes, likely representing pitch and rhythm. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music is divided into measures by vertical bar lines. There are several rests and some slurs. The handwriting is fluid, suggesting it is a working manuscript or a sketch. The paper has a distinct aged appearance with visible texture and slight discoloration.



6

Soprano: *gott, gewidde wohltuende gütige Gottes*

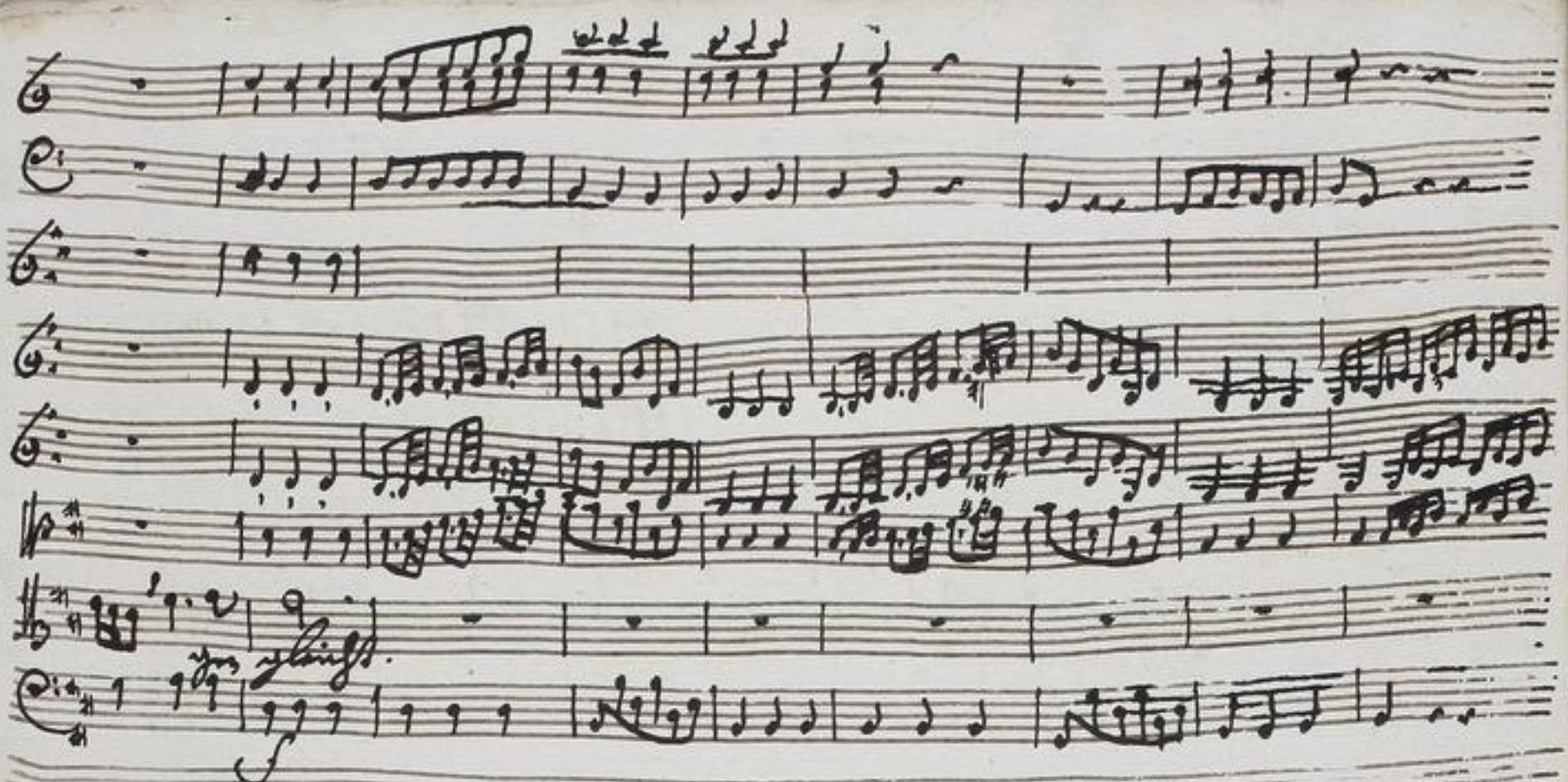
Alto: *selbst güt*

Bass: *selbst güt den jungen jungen*

Bass: *jungen den jungen jungen*

Bass: *jungen den jungen jungen*





Continuation of the handwritten musical score. Measures 12-17 show further developments in the vocal parts and harmonic structure. The bassoon continues to play a prominent role in the harmonic framework. The cello/bass part remains active throughout this section.

Final measures of the handwritten musical score. Measures 18-23 conclude the piece with a final cadence. The bassoon and cello/bass provide the bass line for the final chords. The vocal parts sing a final phrase before the piece ends.

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

drum by alten Jahr. den Tag - mitschafft auf welche Leid

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

drum by alten Jahr. den Tag - mitschafft auf welche Leid

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

6. - | . - | . - | . - | . - | . - | . - | . - | .

drum by alten Jahr. den Tag - mitschafft auf welche Leid

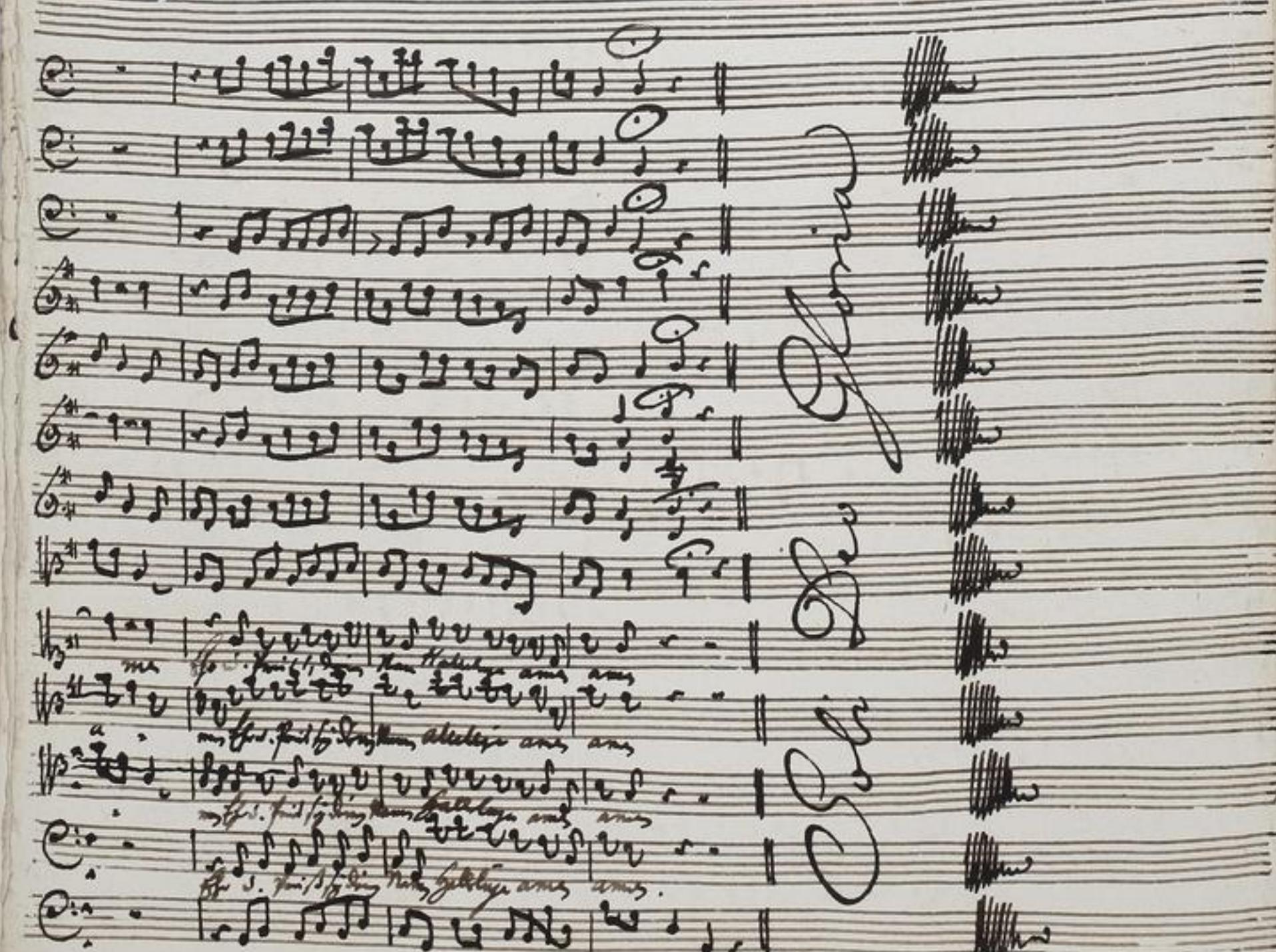
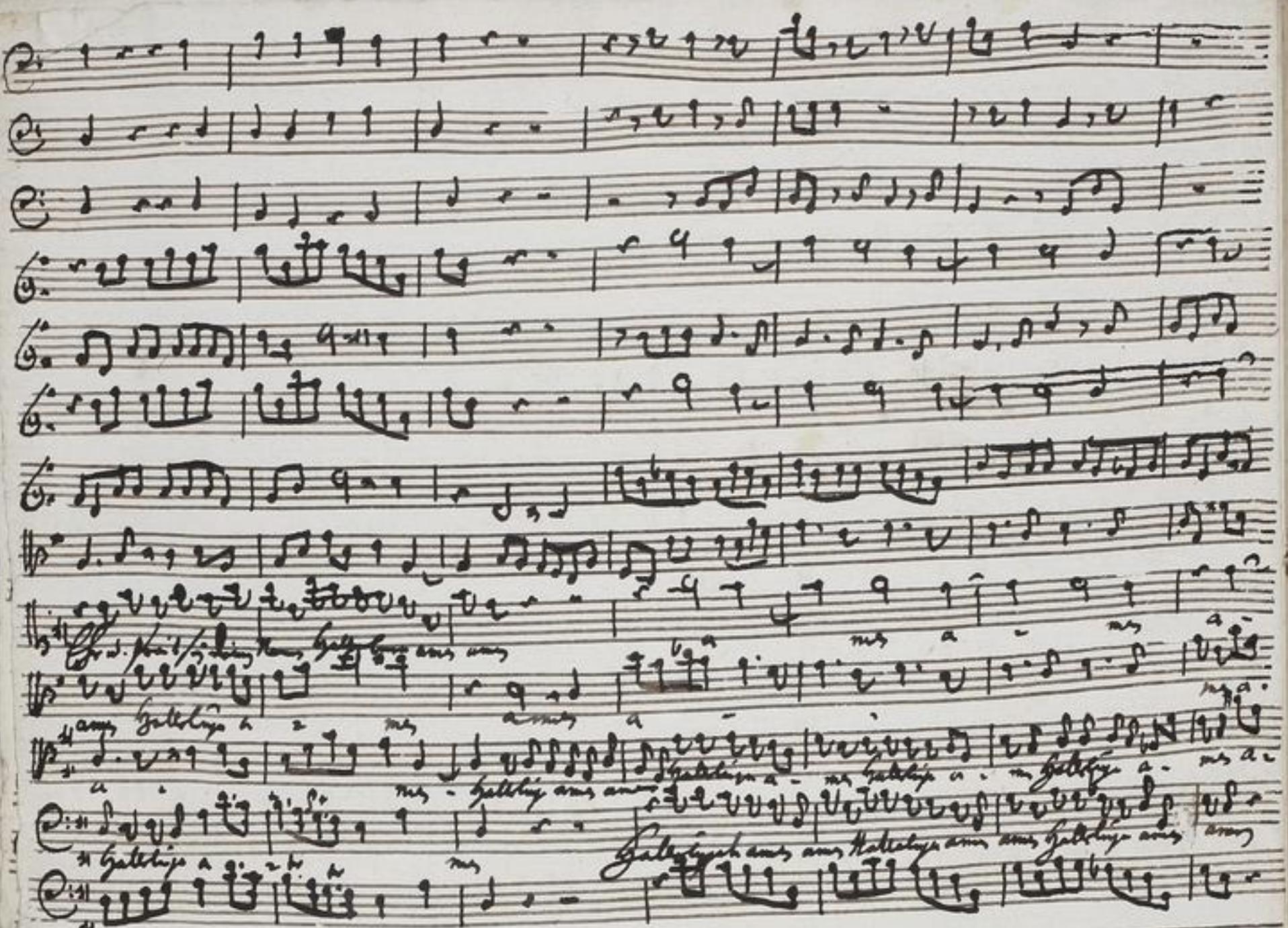
6. - | . - | . - | . - | . - | . - | . - | . - | .

A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system is for a choir (SATB) and an orchestra. The choir parts are written in Hebrew characters, and the orchestra parts include staves for strings, woodwinds, brass, and percussion. The bottom system is for a solo voice (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are also in Hebrew. The score is written on five-line staves with various rests and dynamic markings.

This image shows two pages of a handwritten musical score. The music is written in Hebrew notation, which uses square neumes on a four-line staff. The score includes parts for various instruments and voices, with some parts written in German text. The instrumentation includes:

- Stringed instruments: Violin 1, Violin 2, Cello, Bass.
- Wind instruments: Flute, Clarinet, Bassoon.
- Percussion: Timpani, Snare drum, Bass drum.
- Brass instruments: Horn, Trombone.
- Voice parts: Alto, Tenor, Bass.

 The vocal parts include lyrics in Hebrew and German. Some lyrics are written in full German words, while others are represented by short abbreviations like "ms. a". The score is highly detailed, with many dynamic markings, articulation points, and performance instructions throughout.



168.

48.

Horn als Posaune ang.
Pist feindlich ist

a

2 Corn:

Tymp. S. A. H. S.

2 Flaut. L.

2 Haußb.

2 Bassb. off.

2 Violin

Viola

Canto

Alto

Tenor

Bassb.

e
Continuo.

För. 1. v. H. Chr.

May.

1733.

All.

Contino.

A handwritten musical score for three voices. The top system starts with a vocal line in common time, marked 'pianissimo' (p). The lyrics 'When the wings' are written above the notes. The middle system begins with a basso continuo line, marked 'fortissimo' (ff). The bottom system starts with a vocal line, marked 'Rit.' (ritardando). The score consists of six systems of music, each with three staves: soprano, alto, and basso continuo. The notation is in common time, with various dynamics and performance instructions like 'rit.', 'ff', and 'p' throughout.



Chord. p.m. all.

Adagio

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The vocal parts are in common time, while the continuo part uses a variety of time signatures including 6/8, 3/4, and 2/4. The vocal parts feature mostly eighth-note patterns, while the continuo part includes sixteenth-note figures and rests. The music is written in black ink on white paper. The first staff contains a soprano vocal line. The second staff contains an alto vocal line. The third staff contains a tenor vocal line. The fourth staff contains a basso continuo line. The fifth staff contains a soprano vocal line. The sixth staff contains an alto vocal line. The seventh staff contains a tenor vocal line. The eighth staff contains a basso continuo line. The ninth staff contains a soprano vocal line. The tenth staff contains an alto vocal line.

Allegro

gute, freundl. Wohlge.



A handwritten musical score for organ and choir. The score consists of six staves of music. The top three staves are for the organ, featuring various note heads and rests. The bottom three staves are for the choir, with lyrics written in Hebrew characters. The lyrics include "הָלַל לְעַמֵּךְ", "בְּרוּ כִּי־גָדוֹל", and "בְּרוּ כִּי־גָדוֹל". The score is written on five-line staff paper.

halal le'ummek
barou ki-gadol
barou ki-gadol

Allegro.

Violino. 1.

A handwritten musical score for Violin 1. The score consists of ten staves of music, each with a key signature of one sharp (G major). The tempo is marked as *Allegro*. The first staff contains lyrics in German: "Wann der König ist". The score is written in common time. The music features various note values including eighth and sixteenth notes, and rests. The handwriting is cursive and expressive. The score concludes with a repeat sign and the instruction "Rezit. // 63".



Allegro.

Dolce.

pp

2. *1.* *1.* *6.* *Capo*



Choral. alto.

o gryh gta.

Recital // 6# 3

Augw.

gott, freud,

volti

Capo || Recital | 8# C

alv.



Violino. 1.

Allegro.

sehr lebhaft und schwingend.

The musical score is for Violin 1, written in G major and 3/4 time. The tempo is Allegro. The score begins with a dynamic instruction: "sehr lebhaft und schwingend." The music consists of ten staves of handwritten musical notation. The notation includes various note heads (eighth, sixteenth, thirty-second) and rests. The score concludes with a repeat sign and two endings, labeled "Recit." and "Gacel."

8 3

Aria.

Sehr leise

f.

Capo.



Choral. alle.

groß zu Gott.

allegro.

Gott/Janus.

Recit/Facet.

3 Volte.



A handwritten musical score for two staves, G major (two sharps), 2/4 time. The top staff consists of six lines of music, each starting with a clef (G-clef) and a key signature of two sharps. The bottom staff starts with a clef (G-clef) and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. The tempo is indicated as *allegro*. The score concludes with a double bar line and a repeat sign.

Violino. 2.

A handwritten musical score for Violin 2. The score consists of six staves of music in G major (indicated by a single sharp sign) and common time (indicated by a 'C'). The music is written on five-line staves. Various musical markings are present, including dynamic signs like 'f' (fortissimo), 'p' (pianissimo), and 'h' (acciaccatura), as well as slurs and grace notes. The first staff has a small note 'h' under the first note. The second staff has a 'p' dynamic and a 'P' dynamic. The third staff has a 'p' dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic. The sixth staff has a 'p' dynamic. The score is written in cursive ink on aged paper.

Recit. // 63



Allegro.

Durlys.

f

Choral. alle.

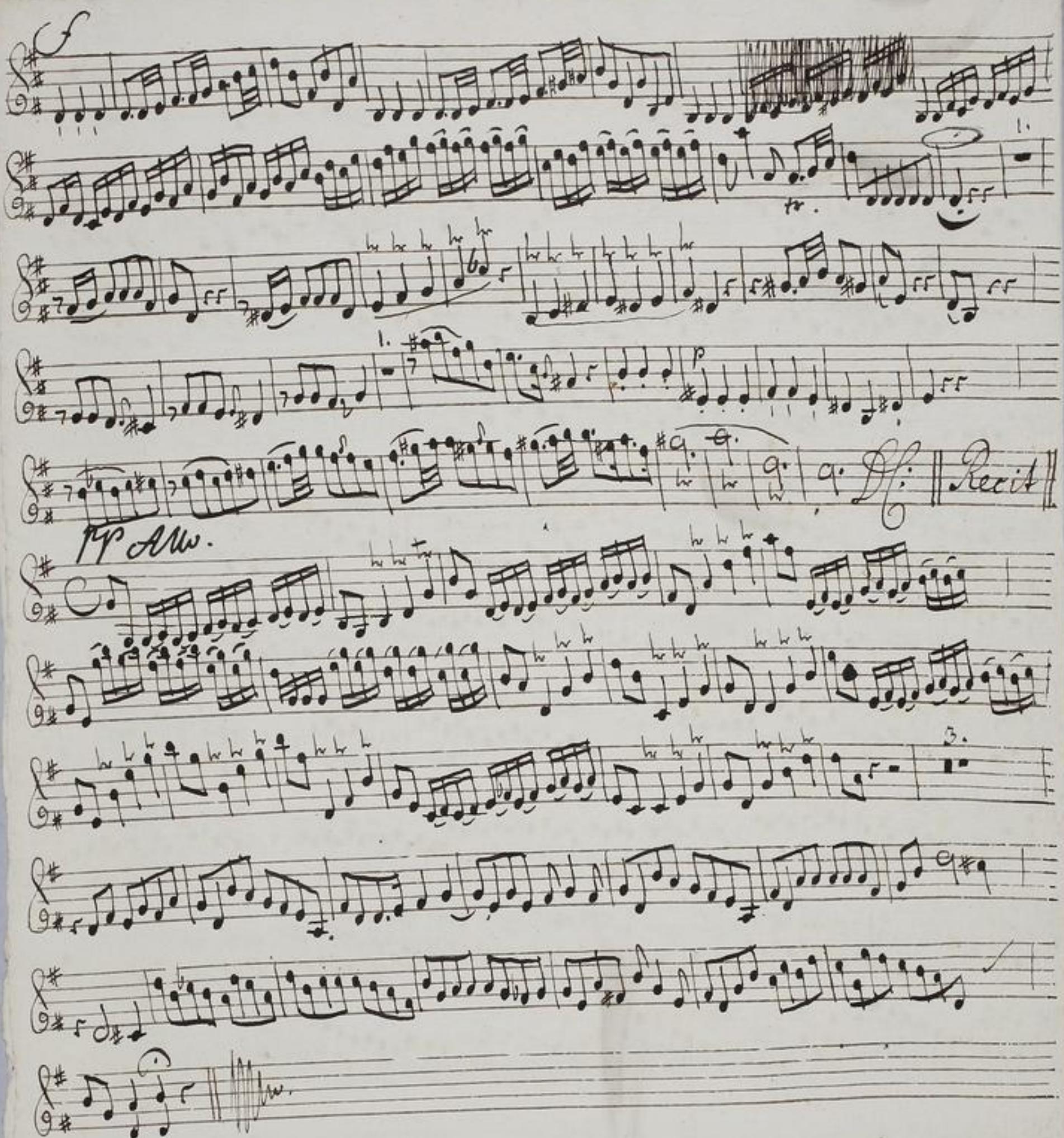
O gaudi gaudi.

This is a handwritten musical score for an orchestra and choir. The score consists of ten staves of music. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are designated for the choir. The music is written in G major with a key signature of one sharp. The time signature is 3/4 throughout. The score begins with a dynamic of forte (f) and includes markings such as 'Allegro.' and 'Durlys.' The vocal parts are labeled 'Choral. alle.' and 'O gaudi gaudi.' The handwriting is in black ink on aged paper.



A handwritten musical score for piano, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also contains sixteenth-note patterns with dynamics. There are several performance instructions written in cursive ink: "Recital" followed by a tempo marking of 8/4 = 3, "Anyrs.", and "gut, schnell". The score is written on eleven lines of five-line staff paper.





Viola

Wund des Kämpfers.

Recitativo

The musical score consists of ten staves of handwritten musical notation for the viola. The notation is in common time and includes various dynamic markings such as *p*, *f*, *mp*, and *mf*. The first staff begins with a treble clef and a common time signature. The second staff starts with a bass clef. The third staff has a treble clef and a common time signature. The fourth staff starts with a bass clef. The fifth staff has a treble clef and a common time signature. The sixth staff starts with a bass clef. The seventh staff has a treble clef and a common time signature. The eighth staff starts with a bass clef. The ninth staff has a treble clef and a common time signature. The tenth staff starts with a bass clef. The score includes lyrics in German, such as "Wund des Kämpfers." and "Recitativo".



pp

1. 2.

Choral. alt.
Ogonyk gitar.

Recital

alv.
Gott, Fremde.

p

1. 2.

Technische Universität Darmstadt

<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-457-32/0041>
Universitäts- und Landesbibliothek Darmstadt

A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music. The top four staves are soprano and alto parts, indicated by 'Soprano' and 'Alto' above the staves. The bottom six staves are for basso continuo, indicated by 'Basso continuo' below the staves. The music is written in common time, with various key signatures (G major, A major, D major, E major) and dynamic markings such as f , ff , p , and pp . The vocal parts feature melodic lines with eighth and sixteenth note patterns. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns. In the middle section, there is a vocal entry with the lyrics 'Ego Recitat faciet' followed by a fermata. The score concludes with a final cadence.



alio.

Violone

C: Major 2:4

Allegro

Wohl das Fingern

Rein!

Schnell

Technische Universität Darmstadt

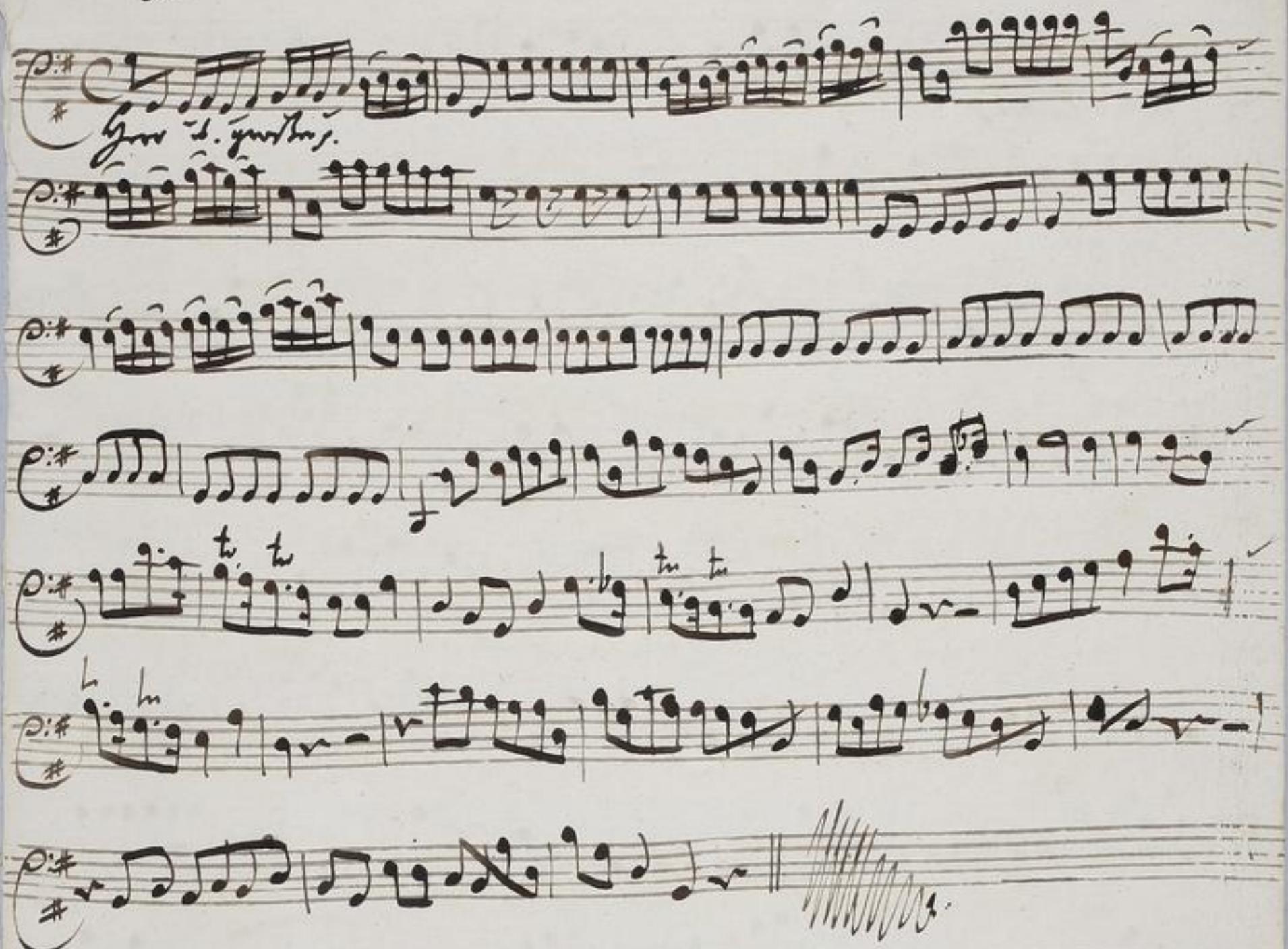




all.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The top staff is for the voice, starting with a bass clef and a key signature of one sharp. The piano accompaniment begins with a treble clef and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like ff (fortissimo) and p (pianissimo). The vocal line features several melodic phrases, some with grace notes and slurs. The piano part provides harmonic support with sustained notes and chords. The score concludes with a vocal cadence and a piano postlude.

All.



alleg.

Violone.

Festum und Feiung ob

The musical score consists of six staves of handwritten notation for the bassoon (Violone). The notation is in common time. The first five staves begin with dynamic markings: *#p.*, *#p.*, *#p.*, *#p.*, and *p.*. The sixth staff begins with *p.* and ends with *p.* The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them. The text "Festum und Feiung ob" is written above the first staff, and "Aria." is written above the fifth staff. The score is written on aged, slightly yellowed paper.



poco animato.

Chorale poco animato.

L'grosser Gott.

C: # e



Recit.

A handwritten musical score for voice and piano. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line starts with a recitation (Recit.) in common time, followed by an Allegro section in common time. The lyrics "Gott, fündet" are written below the vocal line in the second staff. The piano accompaniment features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score concludes with a final section labeled "Da Capo" and a "Recit." at the bottom.



99 |

Allegro.

Ferme und großer

Da Capo

Id.

A handwritten musical score for piano, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. It features a variety of musical markings including slurs, grace notes, and dynamic changes like forte and piano. The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also contains similar musical elements. The score is written on aged paper with some ink bleed-through from the reverse side.

Flauto

Chorus Recital 83 *Orch. Concerto*

The musical score is handwritten on ten staves of five-line staff paper. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4 throughout. The music consists of various note heads, stems, and bar lines, with some notes having small 'h' or 'hr' markings above them, likely indicating grace notes or specific performance instructions. The score is organized into ten measures, separated by vertical bar lines.



Napo Choral Recital

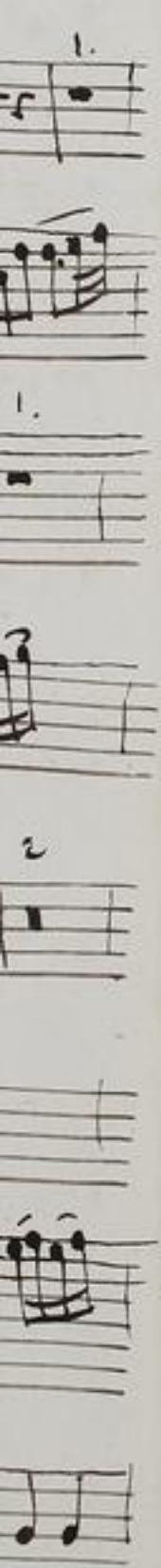
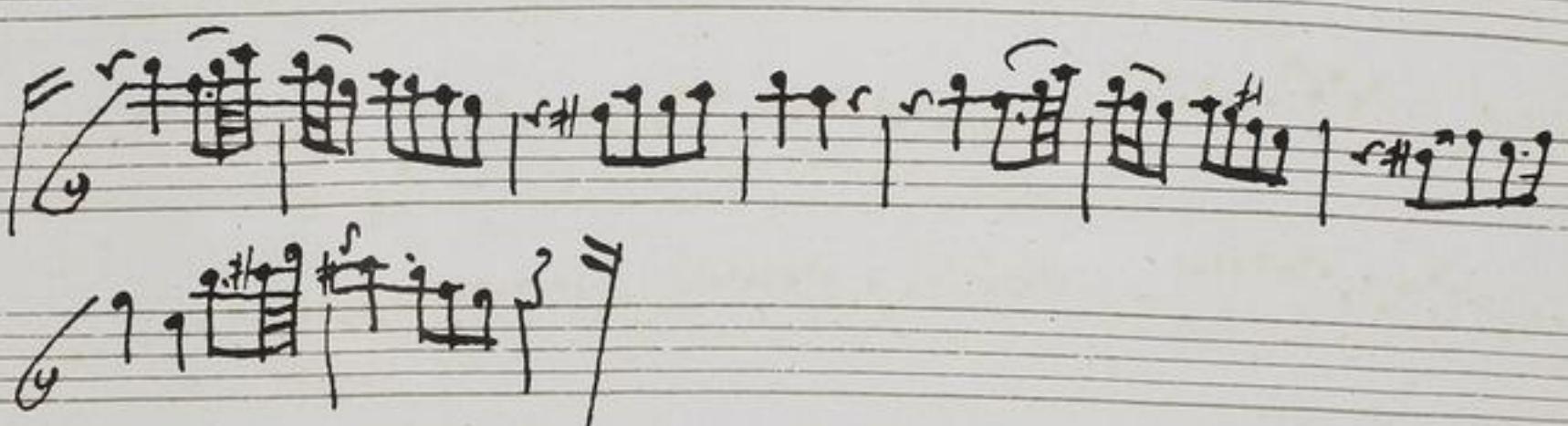
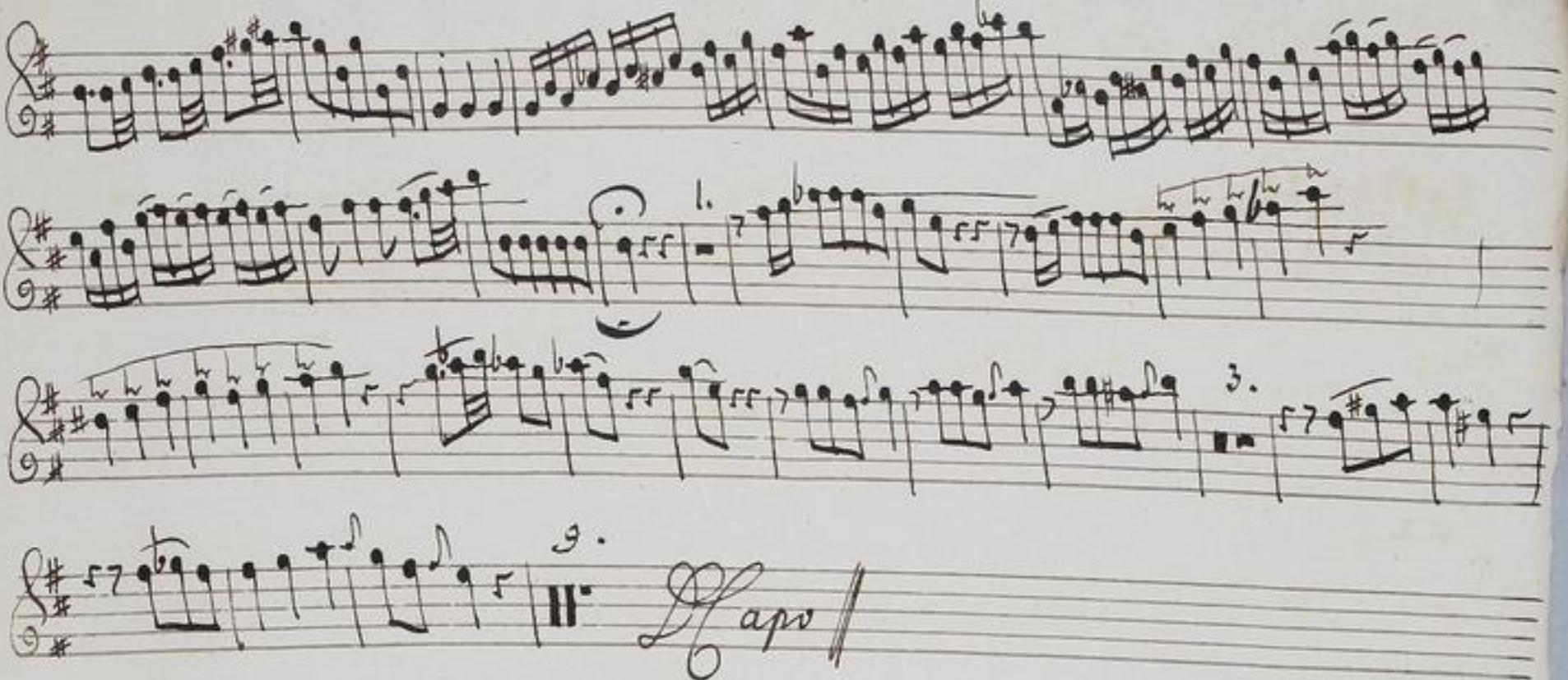
alio.

gott gnad,

^{2.}

^{2.}

^{2.}



Flauto. 2.

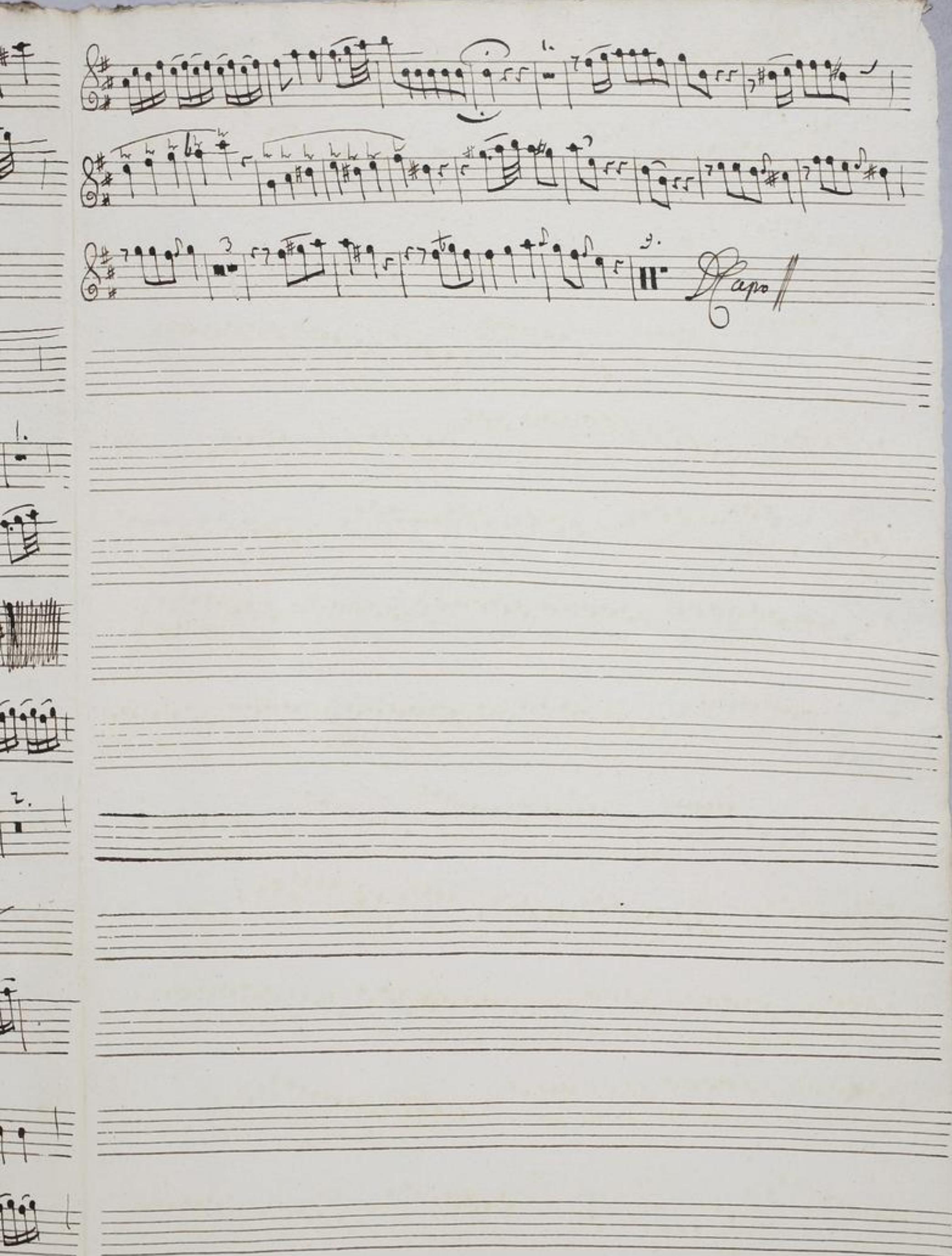
Dahlig Compl.

This image shows a page from a handwritten musical manuscript. The title 'Flauto. 2.' is at the top center, with a smaller note below it reading 'Dahlig Compl.'. The music is written in common time on ten staves of five-line staff paper. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first few measures show a rhythmic pattern of eighth and sixteenth notes. Subsequent measures continue this pattern, with some variations in note heads and rests. The manuscript is written in black ink on aged, yellowish paper. There are several blank staves at the bottom of the page.



A handwritten musical score consisting of ten staves of music for a solo instrument, likely flute or oboe. The music is written in common time, with a key signature of one sharp. The score includes dynamic markings such as *p* (piano), *f* (forte), *mp* (mezzo-forte), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). There are also slurs, grace notes, and various performance instructions like *legg.* (leggiero) and *grace*. The manuscript is written in black ink on aged paper.





allegro.

Hautbois 1.

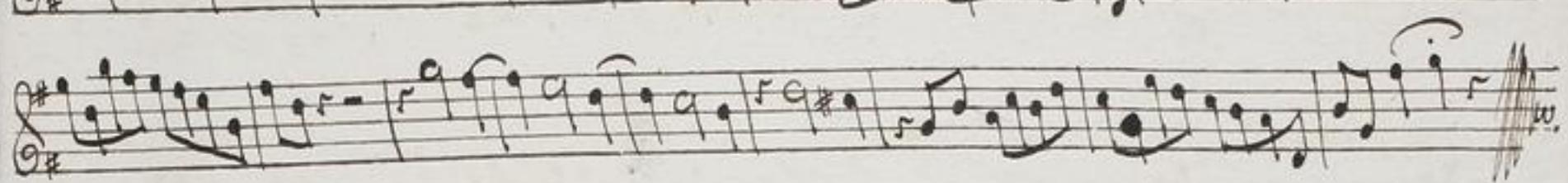
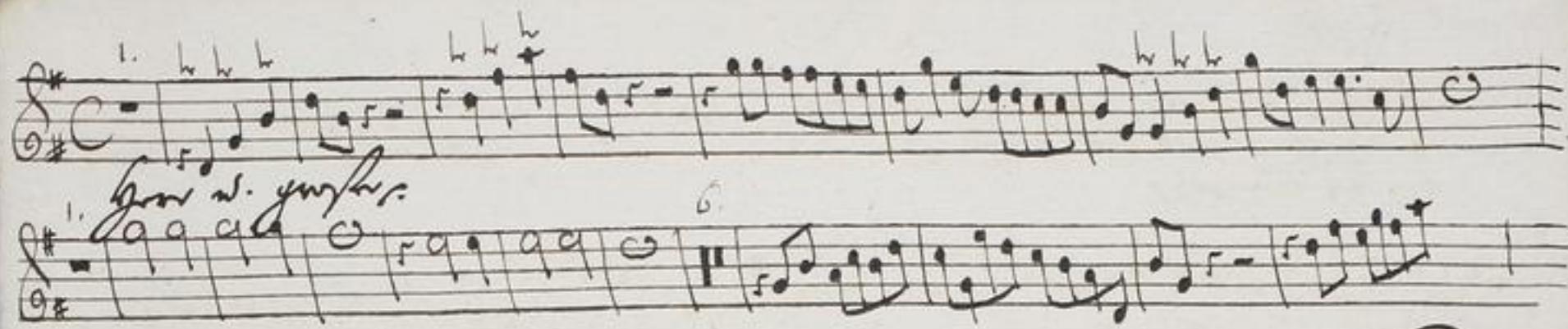
Wind des Feingers.

Leit Aria

Choral. alle
o gegr. gott.

Leit. L.
Chor. Leit.





Hautboe 2.

The musical score consists of ten staves of handwritten notation for Hautboe 2. The notation is in common time, with various clefs (G-clef, F-clef) and key signatures. The lyrics are written in German, appearing below the staves. The lyrics include:

- Woh ist der König,
- p. f.
- O gott du gott,
- Chorale.
- Recitat // aria
- Lied. // Lied. // Lied.



A handwritten musical score on four staves. The top staff consists of two vocal parts (Soprano and Alto) in common time, with a key signature of one sharp. The lyrics "o güt' Gott" are written below the first measure. The second staff contains a bass part in common time, also with one sharp. The third staff is for the piano, featuring a treble clef and common time. The fourth staff is a continuation of the piano part. The score concludes with a final measure ending on a half note.

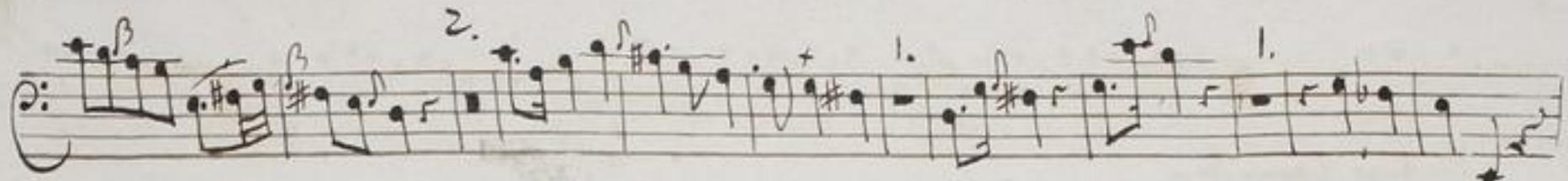


Bassoon. 1.

Salige Sonate.

1 2 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





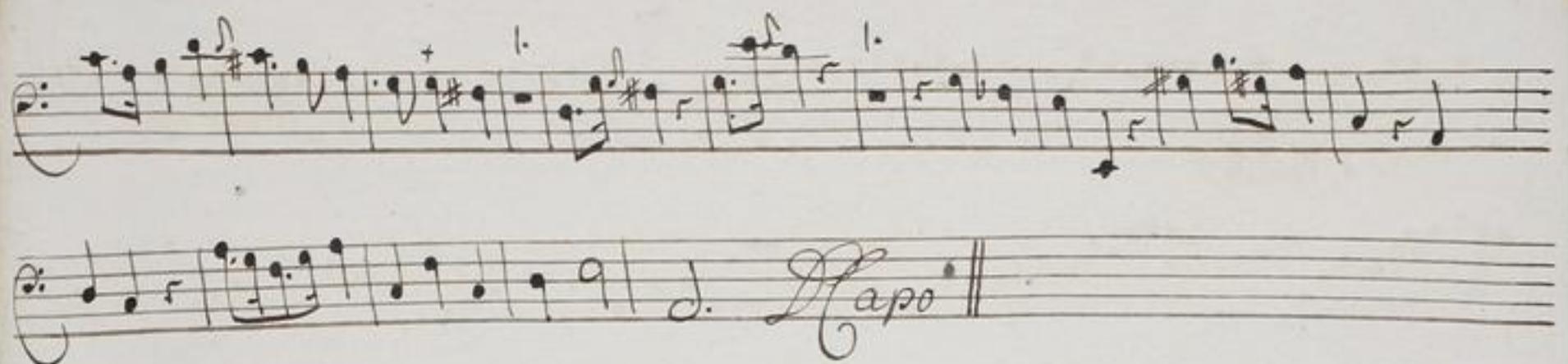
2. *Capo* //



Bassoon. 2.

A handwritten musical score for Bassoon 2, consisting of ten staves of music. The score is written in 3/4 time. The first staff begins with a bass clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The fourth staff begins with a bass clef and a common time signature (C). The fifth staff begins with a bass clef and a common time signature (C). The sixth staff begins with a bass clef and a common time signature (C). The seventh staff begins with a bass clef and a common time signature (C). The eighth staff begins with a bass clef and a common time signature (C). The ninth staff begins with a bass clef and a common time signature (C). The tenth staff begins with a bass clef and a common time signature (C). The music consists of various note heads and stems, with some stems pointing upwards and others downwards. There are also some rests and ties. The score is written on five-line staff paper.





9.

Corno. 1.

Mindestens.

1. 2. 1. 2.

Recital Aria

Choral. allegro.

O gnäd' Gott,

D. ayyew.

Gott, kommt hin.

Haro.

Recital



9.

A handwritten musical score on four staves. The top staff uses a soprano C-clef, common time, and 6/8 time signature. It features eighth-note patterns and a dynamic instruction 'Gew. 3. ganz'. The second staff uses a bass F-clef, common time, and 6/8 time signature, with eighth-note patterns. The third staff uses a soprano C-clef, common time, with eighth-note patterns. The fourth staff uses a bass F-clef, common time, with eighth-note patterns. The score concludes with a repeat sign and two endings. Ending 1 continues the eighth-note patterns, while Ending 2 begins with a single eighth note followed by a rest.



Pikeyre.

Corno. 2.

1.

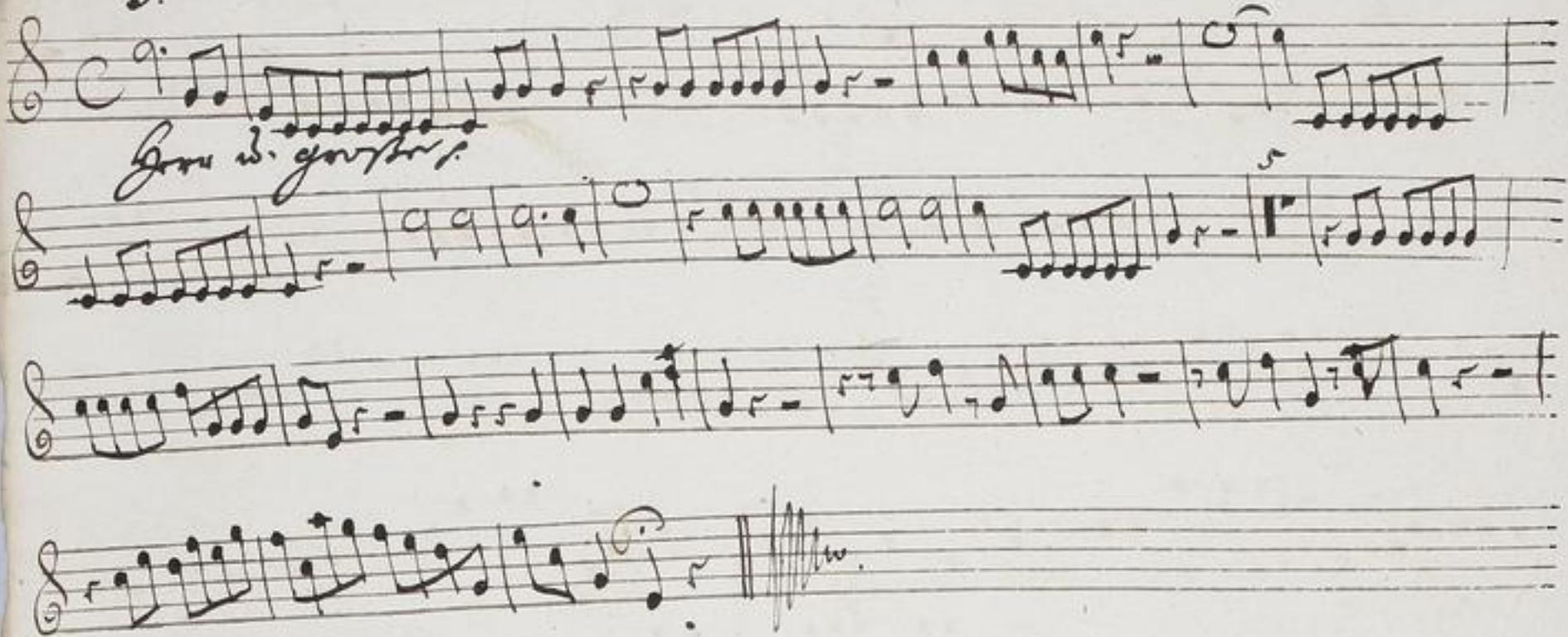
Handwritten musical score for two cornets (Corno. 2) and piano. The score consists of ten staves of music. The first staff (Corno 2) starts with a section labeled "Pikeyre." followed by "Choral. all." and "Recit. Aria o gaudi gaudi." The second staff (Corno 2) continues the "Recit. Aria" section. The third staff (Corno 2) starts with "D. all." and ends with "Recit. Far. //". The fourth staff (Corno 2) starts with "goda gaudi". The fifth staff (Corno 2) starts with "Recit. Far. //". The sixth staff (Corno 2) starts with "D. all.". The seventh staff (Corno 2) starts with "Recit. Far. //". The eighth staff (Corno 2) starts with "D. all.". The ninth staff (Corno 2) starts with "Recit. Far. //". The tenth staff (Corno 2) starts with "D. all.". The piano part is indicated by a treble clef and bass clef at the bottom right of the page.

|| Recitatif ||

BC



9.



Tympano.

G. A. H. d.

1.

2.

3.

Choral. alt.

Aria

O gott' zu Gott.

4.

5.

6.

7.

8.

9.

10.

Recit.

Heit: //

Au.

Gott zu Gott.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Capo

|| Recit. bei f



A handwritten musical score for three voices (Soprano, Alto, Bass) on four-line staves. The music consists of two systems. The first system begins with a soprano vocal line featuring eighth-note patterns and a basso continuo line with sustained notes and bassoon-like slurs. The alto line enters later in the system. The second system continues with similar patterns, including a bassoon-like line and sustained notes. The score is written in common time.

Canto.

Tutti. Wenn ich König Angestift fram - lieb ist, fram - lieb ist Gabi -

- bon, Gabi ist lo - bon, Gabi ist lo - bon, Wenn ich König Angestift fram -

- lieb ist, fram - lieb ist, Gabi ist lo - bon Gabi ist lo - bon Gabi ist lo - bon

hab' ich Leben, ja. Seine Gna - & seine Gnade und seine Gna - & seine Gnade

ist wie ein A - band wie ein A - band do - - - - - gern, wie ein

A - band do - - - - gern, wie ein A - band do - - - - - gern.

O großer Gott wie kost'bar seyn, im Himmelreich zu

z'ringen in die Welt seinen, da müss' dem Herrn

laß' Bon! wo kost'bar die große Macht, im Königreich der Freude

Frust, ja wir genießt' Leben, für solle frem' singabn.

fehlan mir Gott's Liebe seyn, die arme Kinder so bedroht, die Wehre sind ab

miff' onim, die wir in seinem Dienst volbracht. All unser Sinn u. Würden war vor

Leid, das soll sein Herz an mich gebracht anstatt' um in den Tod zu geben, sondern

zu Trost, Großigkeit und Leben.

Aria.



16.

Gott gesellt der Held des Himmel Frieden, o - salutsch Gail, o - salutsch
Gail, Iom für him Daogen him Do -
gom Iom für him Do -
gom Iom für him Do - gen gließ.
Gott gesellt der Held des Himmel Frieden o - salutsch Gail o - salutsch
Gail Iom für him Daogen him Do -
gom Iom für him Do -

gen Iom für him Do - - gen gließ. Es hat an Morgen
moch - gefallen, Hoff - - gefallen, auf!
moch, auf mohd auf fiendmoch fiendmoch bei allon bei allon bei allon
zweit - von Dimes gold moch.

Rap | Recital



et nob

Hand im großer Gott! Danke gebauff!

Fx m' f'ris' f'z'g' d'nm' naf'm'n, Hallelja, Amor, Amor,

Fx m' f'ris' f'z'g' d'nm' naf'm'n, Hallelja, Amor, Amor, a - m'nl

- mm, Amor, Fx m' f'ris' f'z'g' d'nm' naf'm'n, Hallelja, Amor

Amon.



Alto.

5.

Tutti. Wann Ich König's Augenlust feind - lieb ist, feind - lieb ist Ich ist
 Es - bon, Ich ist Es - bon, Ich ist Es - bon, wann Ich König's Augenlust
 feind - lieb ist feind - lieb ist, Ich ist Leben, Ich ist Es - bon, Ich ist Es -
 - bon, und seine Gne - de, und seine Gnade, ist wie ein
 a - bende - bende in a - - bende in Abend wie in

Recitat || Aria

a - bende - gen.

O, großer Gott wir kont ab segn, Ein Geistreich in laßt,
 zu Hingegen in die Welt gesiecht, Da willst du Nimm jaßt,
 wo kontest du die große Maff, Ein Königreich in feind' drafft,
 ja wir gewinntab haben, für solle sind singaben.

Recitat || Recit Aria

Herr im großer Gott! Herr der Gebauff! Herr der Gebauff!

4.

Groß Kriß seg' dirn Namen, Halleluja, Ammon, a - mma -
 - mon, Halleluja, amon, Ammon, Halleluja a - mon, Ammon, a -
 - mon, a - mon Groß Kriß seg' dirn Namen, Halleluja Ammon Ammon.

Tenore

Wann ich König Anger ist, freundlich ist, freundlich ist, das ist Leben, —
 — Wann ich König Anger ist, freundlich ist, freundlich ist, das ist Leben
 das ist Le- ben, das ist Le- ben, das ist Leben, und seine Gnade
 in seine Gnade ist wie ein A - - bend wie im Abend A -
 - bend wie im A - bau' de - gen, wie im A - - bau' de - gen.
Rec. Aria

O großer Gott, wie kant' ob sagen, Dein Himmelreich zu lassen,
 zu singen in die Welt hinein, da möcht' denn Niemand lassen, wie
 kant' ich die große Macht, vom Königsreich ~~der~~ freuden Kraft, ja ihm *.
Recitat. Aria
 nimmst du Leben, für solche sind sie geboren.

Wie Himmel sie für Landes Drogen, kommt malte Vorhn, lädt mich in solfor
 gan, in solfor Abend Dogen, macht Gott und Engel an fröhlich singt. Kommt
 kommt, geniesst jetzt den Trost, ~~der~~ allgemeine Freude, die mich ins König Gnade
 gewünscht, wan sich der Engel Gott ergötzt. Hoff nun, der diesen Trost bedient, und
 läßt doch fort, wie farbte mit aller Engel Röten zum Feuer ich kann ~~die~~ ^{die} große Gnade.
Recitat. Aria



1.

 Gott und großer Gott! starker Graboß!
 Gottes Preis sag' dir vom Nafmon, Halleluja, Ammon, Ammon, a - - mon,
 a - - mon a - mon, a - - mon, Ammon Ammon, a - - mon
 - Halleluja Ammon Ammon Halleluja, a - mon Halleluja a - mon Halle -
 luja a - mon a - mon, Gottes Preis sag' dir vom Nafmon Halle -
 luja, Ammon, Ammon.

1733
50.



Bass.

4.

Tutti. Wenn das Königl. Angst feindlich ist, feindlich ist, das ist leben
Er - - ben, das ist Er - - ben, das ist Er - - ben, das ist leben, und seine
Gne. Es sind Gne - rt, und seine Gne. Es ist wie im Abend wie im Abend
Er - - gen, wie im A - bend Re - gen, wie im Abend wie im Abend Re - - gen.
Gefallene Welt, daß Gott sie feindlich ist; der König Himmel und die Erden, Welt,
Gott sei Euer willkühr, und euer Menschen ängstlich werden. Ihr werdet Sündenfall
Zumming aufgetrieben, die Gott in Menschen sonst gezwungen. Und anderer, Ersatz, kein Bruch mehr
für Königs Hand, die zweitig selbst so feindlich sind. Gott, falls, der Engel Chor will
Diese Gnade loben, will, falls für den Ernährung nieder; Ernst, Gott segne!
Der Herr verbannt die Feinde wieder.

15.

Sanige Freude, die Sonne der Gne - rt, die Sonne der Gne -
ghof - let die Menschen die Menschen voll feind



6.

- lüftet an, straf - - - lüftet an Mon - pfan die Mon - pfen voll freind - lüftet an,
 Freude freude, Freude, die Sonne der Gru - den, straf - - - lüftet an Mon pfen straf -
 - lüftet an, die Sonne der Gra
 - den, straf - - - lüftet an Mon pfen voll freind - - - lüftet an.
 Gotts Liebe zeigt sich läufig, Gotts Liebe zeigt sich läufig, - - - lig, fa -
 - lig, ewige ewige, ewig, ewig, ewig vor Welt: - - - sieh mir
 freundlich und mir gra - ig sieh mir freundlich und mir gra -
 - ig, Gott zeigt dir Mon - pfen fällt, alber Unnen Dihld n. Jahr
 - - - mir mir gänzlich, gänzlich, ob - - - geßan, alber
 Unnen Dihld n. Jahr, mir mir gänzlich, gänzlich, ab -
 0: #9. 9. 9. 9. Capo ||
 - geßan.

6. 3. 2. 1. 1. 1.
 O großer Gott, wie kost'lb' Sogn, Iain Himmelreich' laß' son,
 In Flügeln in die Welt fliegen, Da micht' Gott Will und lassen,
 Wie kost'lb' In die große Stadt, Iain Königreich einfaß'nen Krafft,
 ja Iain ewig' Leben, für solche sind' sie geben.

Recitat Aria Recitat 13. Gloria in großem Gott! Stanztor
 Zabart! Gloria in Christo Iesu Iacobus, Gallienja, Ammon
Ammon, Gallienja Ammon Ammon Ammon Ammon
Ammon, Gallienja Ammon Ammon Gallienja Ammon Ammon Ammon
Ammon Gallienja Ammon Ammon Gallienja Ammon Ammon Ammon
Ammon Gallienja Ammon Ammon Gallienja Ammon Ammon Ammon

N.B.

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The piano part is in bass F-clef, common time, with a key signature of one sharp. The vocal line consists of six staves of music, with lyrics written underneath in German. The lyrics describe a scene where a woman is being courted by a man, with a king and queen watching from afar. The piano part provides harmonic support and includes a fugue-like section. The score concludes with a forte dynamic (Tutti).

Die Biene hing an einer Zweig, Sonne wärmte Zweig,
Lobst mich, mir, lobst mich, mir, lobst mich abend Zwei,
meist Freude nur
Doch am Morgen mich. Keine Freude, genug Gedanken am Freitag, die
alle meine Freude, die mich von Königs Zweig trennt, kann sich mit
Fugel Zweig vergleichen. Wohl dem, der diesen Freitag braucht, und es ist, wie
hört, wie Freude, mit allen Fugel Chören zum Letzten Abend Zweig sein
Lobt Dich Gott.

Tutti.

