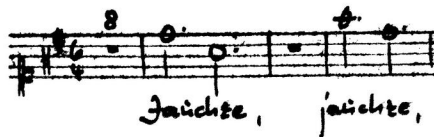


Graupner, Christoph (1683-1760)

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, 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.



1710/28/5 4/6/5 1722
Fünftes Darmstadt für voll Thon 88

$\frac{142.}{9.}$

(30) / k

(13) / 91.

(4)

(12)

Großherzoglich
Hessische
Bibliothek

Partitur

Nr. Dec: 1722. 14^{te} = 2. Teilung.



G.D. G. M.D. 1728

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as treble and bass clefs, time signatures, and note values. There are some red ink markings and corrections throughout the score. The paper shows signs of age, including discoloration and wear at the edges.

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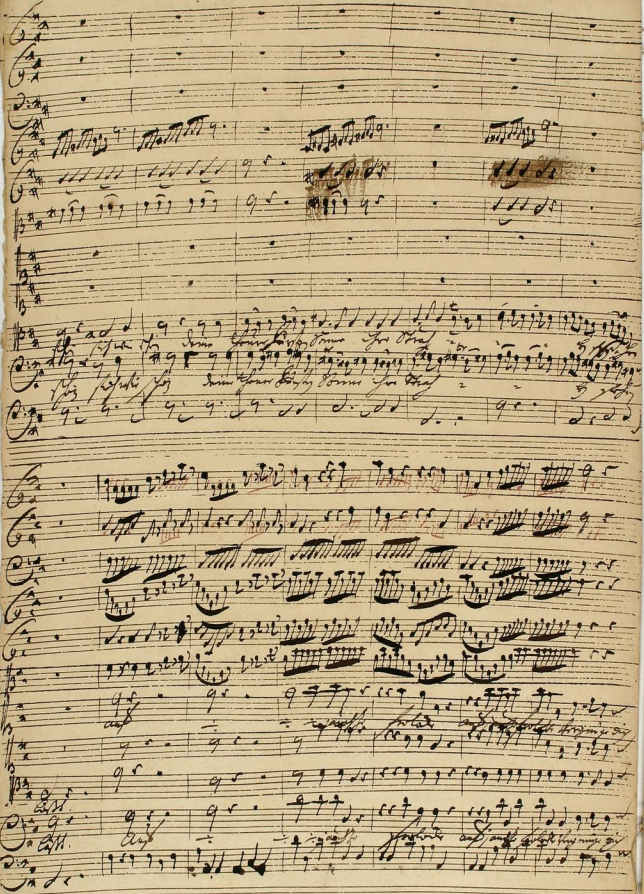


Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and appear to be a hymn or religious song. The notation includes various musical symbols, including notes, rests, and clefs. The paper shows signs of age, including discoloration and some staining.

15

Caplan, der Melodien mit der Harmonie in der Hand der
Caplan, der Melodien mit der Harmonie in der Hand der

ad lib
ad lib



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. The text includes phrases like "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in German and are partially obscured by the musical notation. The text includes phrases like "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich", "Ich bringe dich".



Handwritten musical score for the first system. It includes vocal staves with lyrics in German and piano accompaniment. The lyrics are: "Denn ich bin ein armer Mensch, der in der Welt nicht zu Hause ist, und ich bin ein armer Mensch, der in der Welt nicht zu Hause ist." The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Ich bin ein armer Mensch, der in der Welt nicht zu Hause ist, und ich bin ein armer Mensch, der in der Welt nicht zu Hause ist." The music is written in a historical style with various note values and rests.

Handwritten musical score for the third system. It continues the vocal and piano parts from the second system. The lyrics are: "Ich bin ein armer Mensch, der in der Welt nicht zu Hause ist, und ich bin ein armer Mensch, der in der Welt nicht zu Hause ist." The music is written in a historical style with various note values and rests.

Handwritten musical score for the fourth system. It continues the vocal and piano parts from the third system. The lyrics are: "Ich bin ein armer Mensch, der in der Welt nicht zu Hause ist, und ich bin ein armer Mensch, der in der Welt nicht zu Hause ist." The music is written in a historical style with various note values and rests.

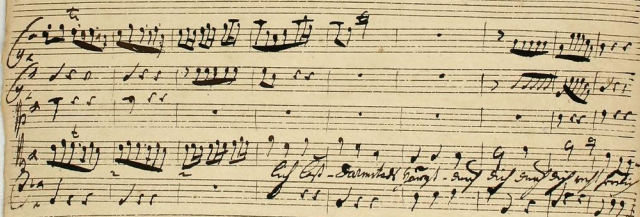


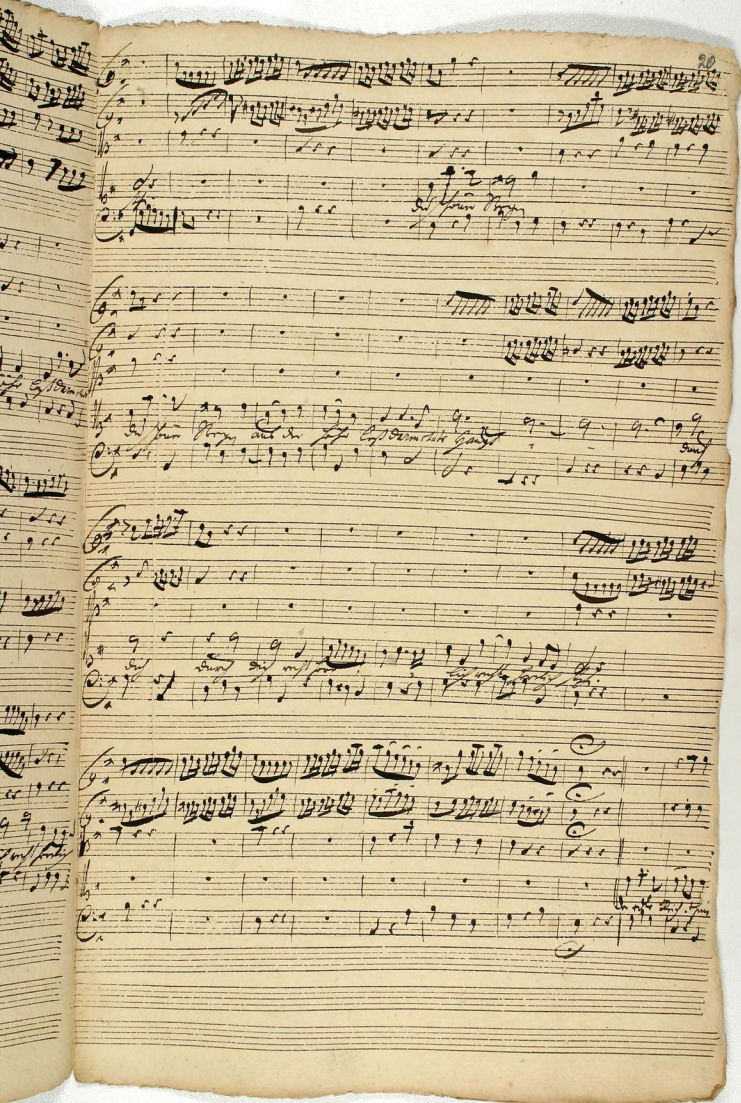
Handwritten musical score for a choir, featuring four staves with vocal parts and a basso continuo line. The lyrics are in German, with the first line reading: "Ich will dich lieben, meine Liebe, die du mich liebst." The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for a choir, featuring four staves with vocal parts and a basso continuo line. The lyrics are in German, with the first line reading: "Ich will dich lieben, meine Liebe, die du mich liebst." The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for a choir, featuring four staves with vocal parts and a basso continuo line. The lyrics are in German, with the first line reading: "Ich will dich lieben, meine Liebe, die du mich liebst." The notation includes various musical symbols such as notes, rests, and clefs.

Paul. u. Ad. Strass. Orgel.





Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lyrics are written below the staff in a cursive script.

Ich bin ein müder Mann, der mich nicht
 müde macht, der mich nicht müde macht.

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lyrics are written below the staff in a cursive script.

Ich bin ein müder Mann, der mich nicht
 müde macht, der mich nicht müde macht.

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lyrics are written below the staff in a cursive script.

Ich bin ein müder Mann, der mich nicht
 müde macht, der mich nicht müde macht.

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lyrics are written below the staff in a cursive script.

Ich bin ein müder Mann, der mich nicht
 müde macht, der mich nicht müde macht.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and shows some staining.

Dem Herrn unserm Gott und König
 alle Ehre und Lob
 Amen

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and shows some staining.

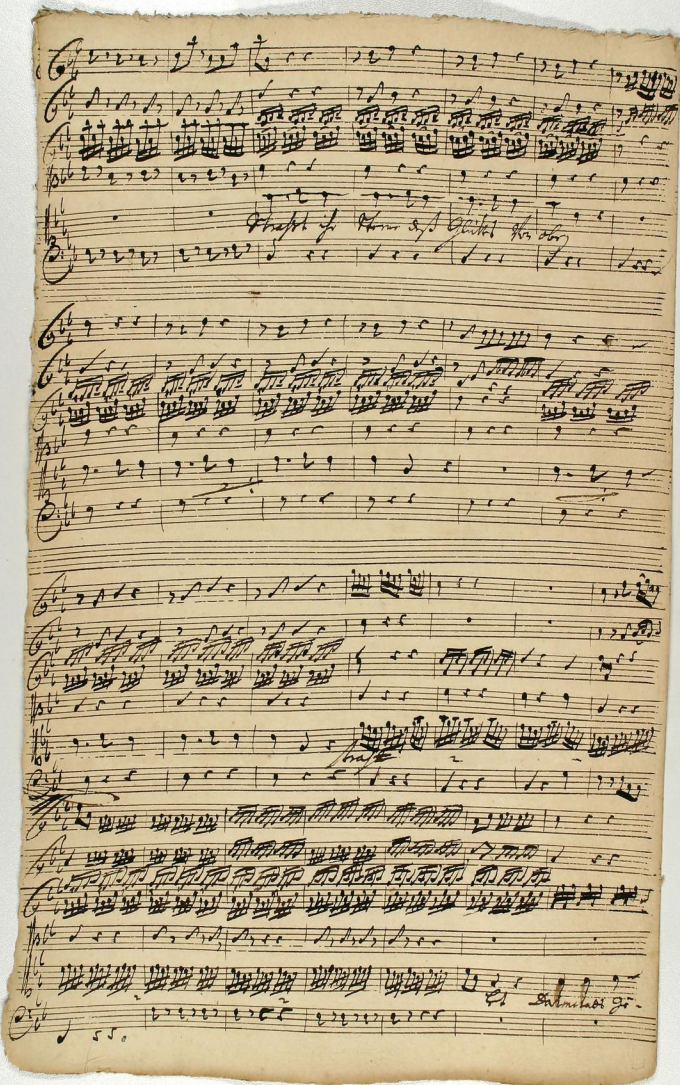
mit dem Herrn
 alle Ehre und Lob
 Amen

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and shows some staining.

Dem Herrn unserm Gott und König
 alle Ehre und Lob
 Amen

Dalmer





This is a handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The paper shows signs of wear, including creases and a small dark stain near the bottom right. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.



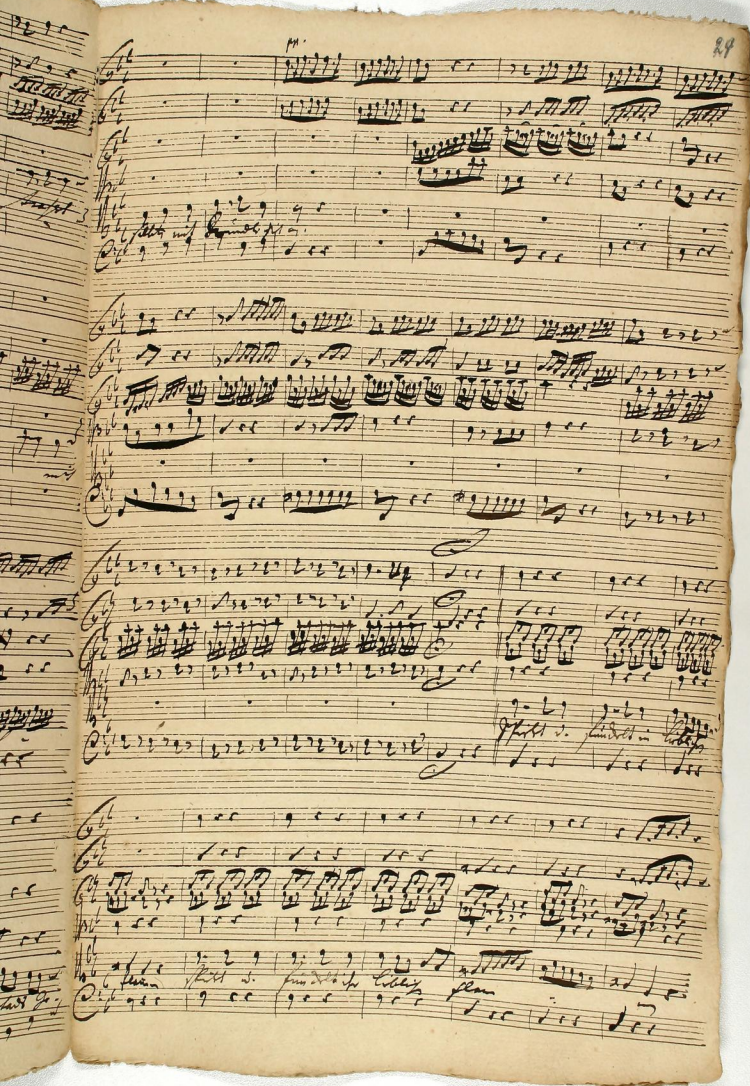
Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The second system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The third system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das".

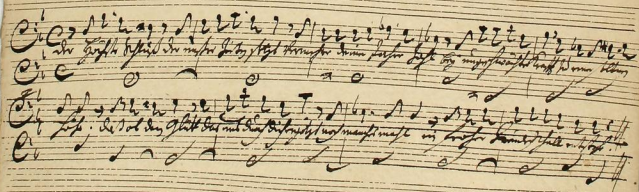
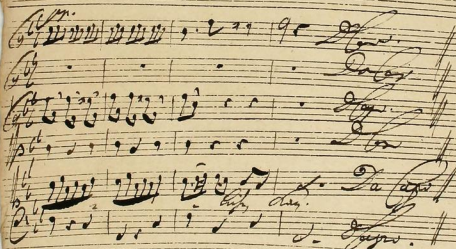
Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The second system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The third system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das".

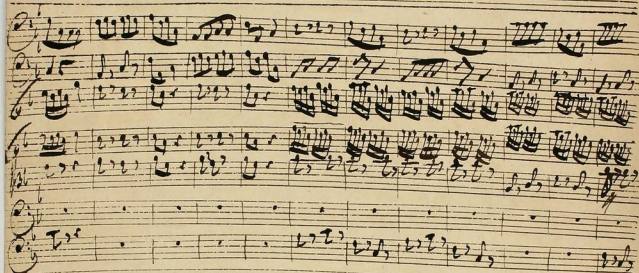
Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The second system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The third system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das".

Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The second system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das". The third system continues the vocal line with lyrics: "Habt ihr Herrn und Fräulein die das".









Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The paper shows signs of wear, including staining and discoloration.





Handwritten musical score on a single page, featuring five staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in German, with some words appearing to be "alle meine Feinde", "ich will sie", "nicht lassen", "und ich will", "sie nicht lassen", "und ich will", "sie nicht lassen".

Handwritten musical score on a single page, featuring five staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in German, with some words appearing to be "alle meine Feinde", "ich will sie", "nicht lassen", "und ich will", "sie nicht lassen", "und ich will", "sie nicht lassen".

Handwritten musical score on a single page, featuring five staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in German, with some words appearing to be "Denn ich will", "sie nicht lassen", "und ich will", "sie nicht lassen", "und ich will", "sie nicht lassen".

Da Capo.

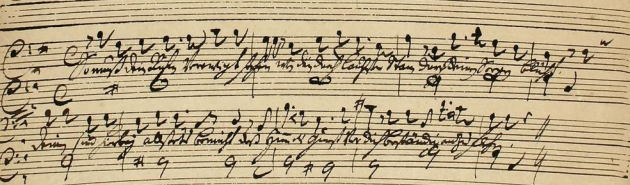


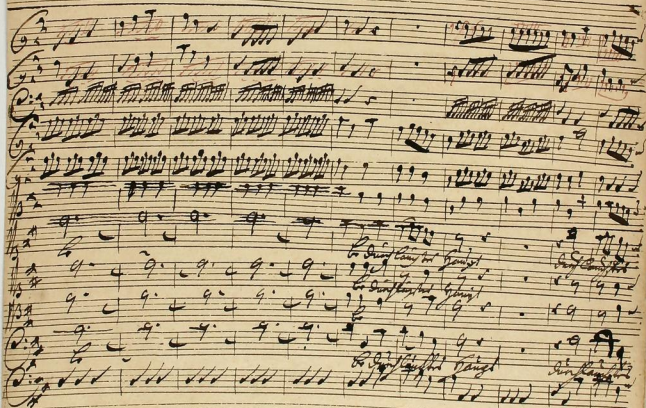
Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German, and the notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear at the edges.

28

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German, and the notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear at the edges.





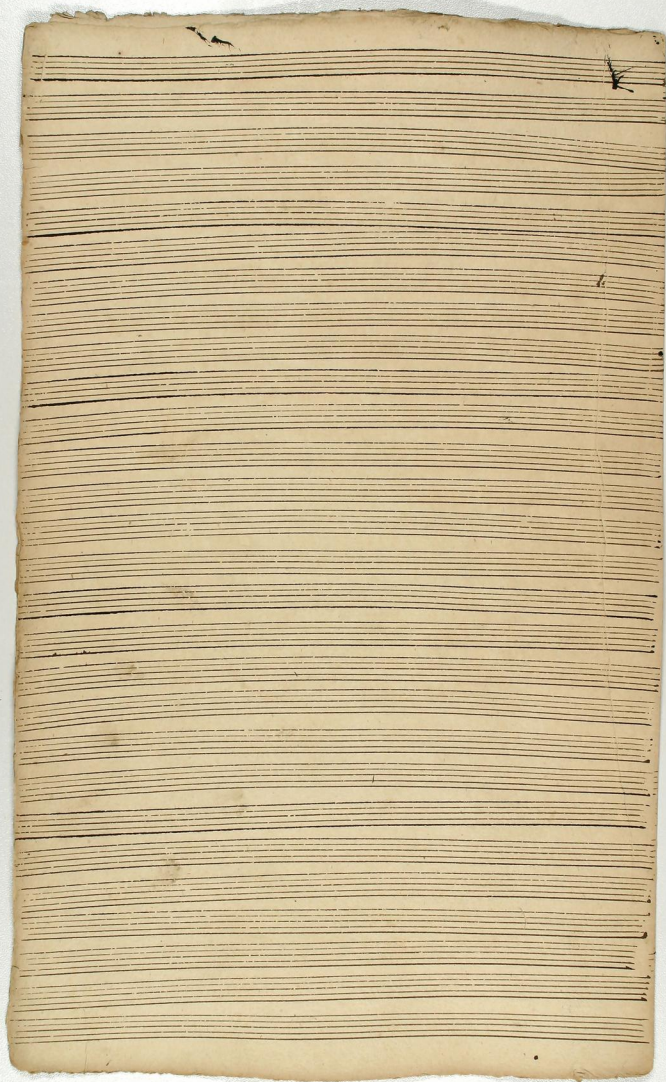




Handwritten musical score on page 30, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include the phrase "mich nicht ablassen".

Handwritten musical score on page 30, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include the phrase "mich nicht ablassen".

Soli Deo Gloria



142

9.

Sammlg. Darmstadt, 1722
Hofbibl.

a

2

Clarin

Fagott

2

Corn: & Cor:

2

Flaut.

2

Hautb.

2

Violin

Viol.

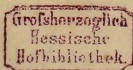
2

Cont:

Tenore

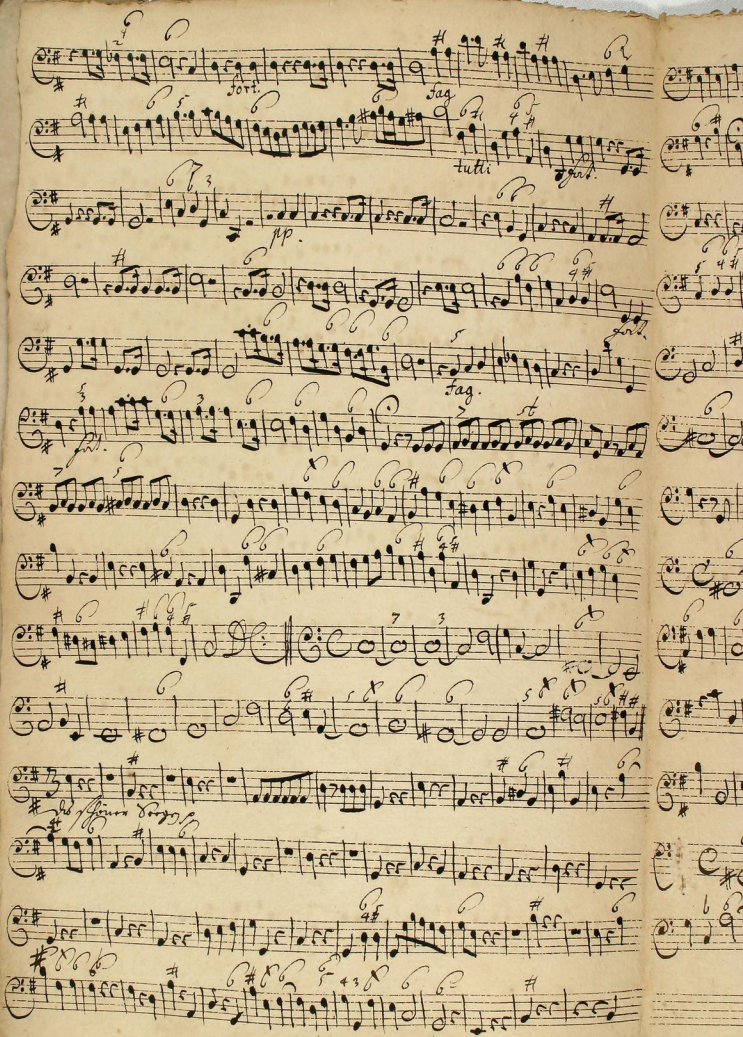
Bass

1722



c
Continuo.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The paper shows signs of wear, including tears and discoloration.

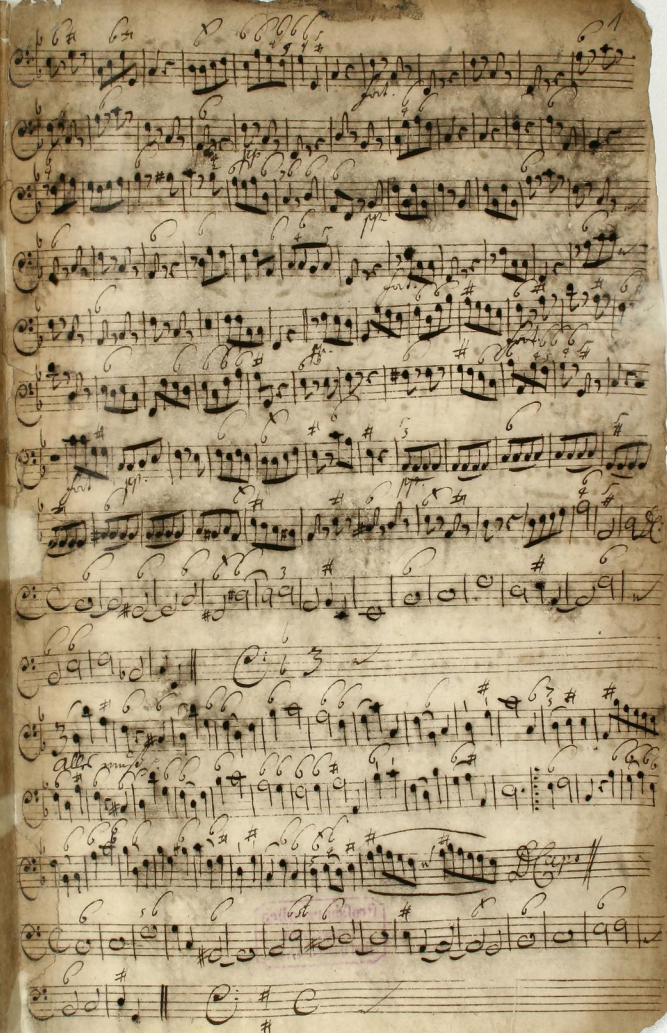
Handwritten text annotations include:

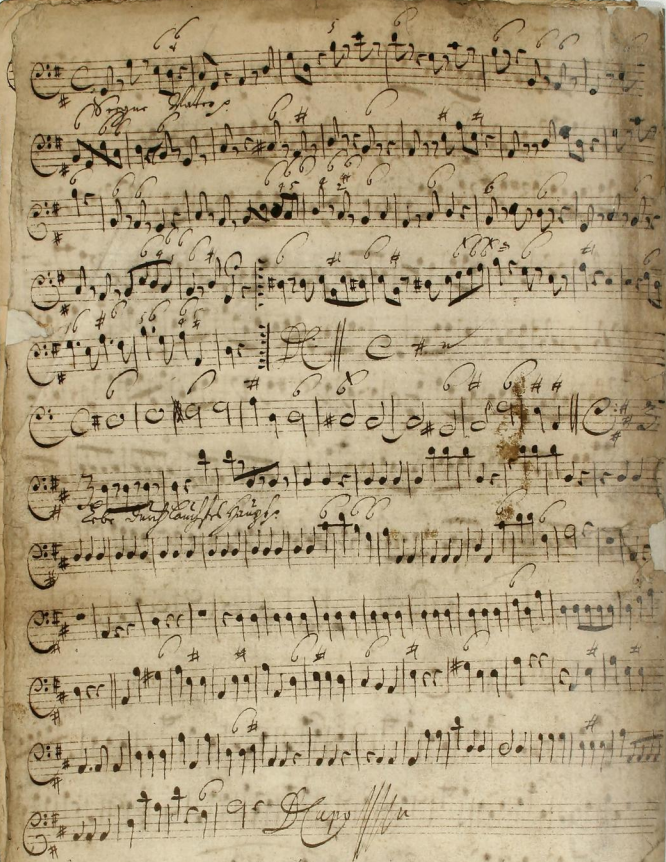
- in der ersten Bewegung*
- in der zweiten Bewegung*
- in der dritten Bewegung*
- in der vierten Bewegung*

Dynamic markings include *pp.* (pianissimo) and *ff.* (fortissimo).

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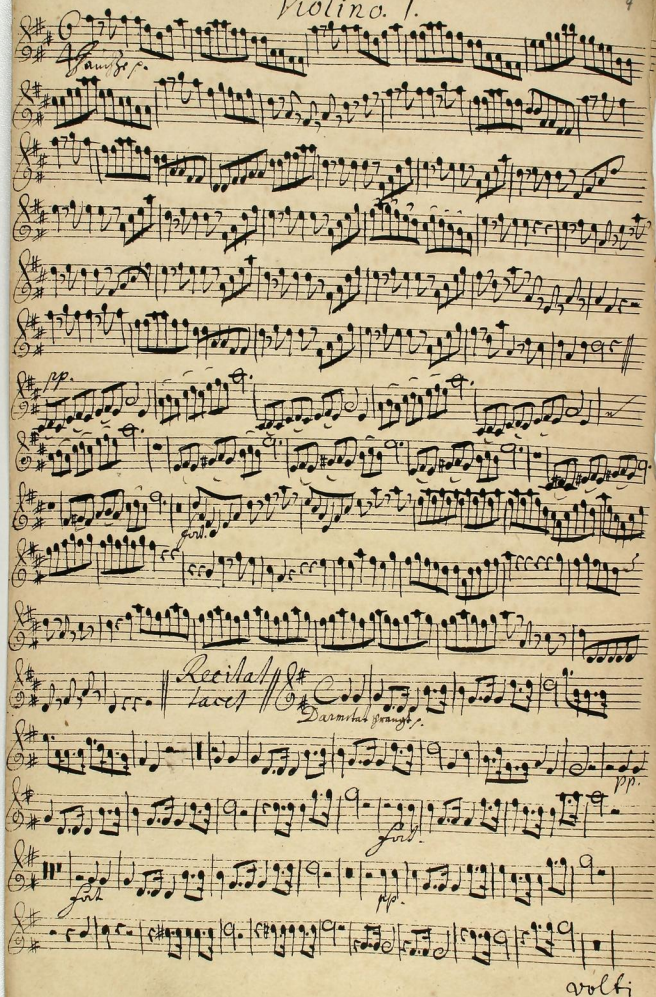


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Violino. 1.

4



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *ff.* and *pp.*. The score is divided into sections, with some parts marked *Recit.* (Recitative) and *tacet*. A section is labeled *Aria in form Organo* and *Capo.* (Capo). The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and dynamic markings such as *Recit.*, *tacet*, *pp*, *Sal*, and *forb*. The notation includes various note values, rests, and slurs, with some sections marked as *Capo*.

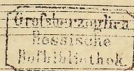
Landesbibliothek
Hessische
Landesbibliothek

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *fort.* (forte). The score is written in a historical style, possibly from the 18th or 19th century. A section of the score is marked *lento* and *tacet*, indicating a change in tempo and a period of silence. The manuscript is signed "Lob. Conrad Gausel" in the center. The paper shows signs of wear, including tears and discoloration.



A handwritten musical score on aged, yellowed paper. The score is written in G major (one sharp) and 3/4 time. It consists of approximately 12 staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a double bar line and the word 'Lecit' written above it. The fourth staff has a double bar line and the word 'tacet' written above it. The fifth staff begins with a new section marked 'Dopo' and a key signature change to two sharps (D major). The sixth staff continues the melody. The seventh staff has a double bar line and the word 'Lecit' written above it. The eighth staff has a double bar line and the word 'tacet' written above it. The ninth staff begins with a new section marked 'Dopo' and a key signature change to three sharps (F# major). The tenth staff continues the melody. The eleventh staff has a double bar line and the word 'Lecit' written above it. The twelfth staff has a double bar line and the word 'tacet' written above it. The final staff begins with a new section marked 'Dopo' and a key signature change to two sharps (D major). The score is written in a cursive, handwritten style with various musical symbols and markings.

Recitat: facit





7

volti

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including creases and discoloration. The score is written in a historical style, likely from the 18th or 19th century. The page number '9' is visible in the top right corner. The notation is dense, with many notes and rests, suggesting a complex piece of music. The staves are arranged in a single column, and the handwriting is clear and legible. The paper is slightly yellowed and has some small holes or tears, particularly along the right edge. The overall appearance is that of a well-preserved but aged manuscript.



Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is signed "J. J. Kell" at the top right. The score concludes with a double bar line and the word "faced" written below it.

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And:

8

Handwritten musical score on ten staves. The notation is in G major (one sharp) and common time (C). The first staff begins with the tempo marking *And:*. The second staff has the instruction *Organo Solo* written below it. The sixth staff is marked *Recitativo* and *Tacet* below the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The manuscript is written in dark ink on aged, slightly torn paper.

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hessische
Bibliothek



Viola

10

Handwritten musical score for Viola, page 10. The score is written on 15 staves, featuring complex rhythmic patterns and dynamic markings.

The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains a tempo marking: *Allegro*. The music is characterized by rapid sixteenth-note passages and frequent rests.

Dynamic markings include *pp.* (pianissimo) and *fort.* (forte). A section of the score is marked *Recit.* (Recitative) and *tacet* (silence).

A section of the score is marked *Garmutat grandt* (Garmutat grandt). The score concludes with a final *Recit.* and *tacet* marking, followed by a key signature change to one flat (Bb) and a final measure.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Key annotations include:

- Allegro* (written above the first staff)
- Lecit* (written above the fourth staff)
- tacet* (written below the fourth staff)
- Allegro* (written above the fifth staff)
- Lecit* (written above the sixth staff)
- tacet* (written below the sixth staff)
- Allegro* (written above the seventh staff)
- Lecit* (written above the eighth staff)
- tacet* (written below the eighth staff)
- Allegro* (written above the ninth staff)
- Lecit* (written above the tenth staff)
- tacet* (written below the tenth staff)
- Allegro* (written above the eleventh staff)
- Lecit* (written above the twelfth staff)
- tacet* (written below the twelfth staff)
- Allegro* (written above the thirteenth staff)
- Lecit* (written above the fourteenth staff)
- tacet* (written below the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- Lecit* (written above the sixteenth staff)
- tacet* (written below the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- Lecit* (written above the eighteenth staff)
- tacet* (written below the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- Lecit* (written above the twentieth staff)
- tacet* (written below the twentieth staff)
- Allegro* (written above the twenty-first staff)
- Lecit* (written above the twenty-second staff)
- tacet* (written below the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- Lecit* (written above the twenty-fourth staff)
- tacet* (written below the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- Lecit* (written above the twenty-sixth staff)
- tacet* (written below the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- Lecit* (written above the twenty-eighth staff)
- tacet* (written below the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- Lecit* (written above the thirtieth staff)
- tacet* (written below the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- Lecit* (written above the thirty-second staff)
- tacet* (written below the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- Lecit* (written above the thirty-fourth staff)
- tacet* (written below the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- Lecit* (written above the thirty-sixth staff)
- tacet* (written below the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- Lecit* (written above the thirty-eighth staff)
- tacet* (written below the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- Lecit* (written above the fortieth staff)
- tacet* (written below the fortieth staff)
- Allegro* (written above the forty-first staff)
- Lecit* (written above the forty-second staff)
- tacet* (written below the forty-second staff)
- Allegro* (written above the forty-third staff)
- Lecit* (written above the forty-fourth staff)
- tacet* (written below the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- Lecit* (written above the forty-sixth staff)
- tacet* (written below the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- Lecit* (written above the forty-eighth staff)
- tacet* (written below the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- Lecit* (written above the fiftieth staff)
- tacet* (written below the fiftieth staff)
- Allegro* (written above the fifty-first staff)
- Lecit* (written above the fifty-second staff)
- tacet* (written below the fifty-second staff)
- Allegro* (written above the fifty-third staff)
- Lecit* (written above the fifty-fourth staff)
- tacet* (written below the fifty-fourth staff)
- Allegro* (written above the fifty-fifth staff)
- Lecit* (written above the fifty-sixth staff)
- tacet* (written below the fifty-sixth staff)
- Allegro* (written above the fifty-seventh staff)
- Lecit* (written above the fifty-eighth staff)
- tacet* (written below the fifty-eighth staff)
- Allegro* (written above the fifty-ninth staff)
- Lecit* (written above the sixtieth staff)
- tacet* (written below the sixtieth staff)
- Allegro* (written above the sixty-first staff)
- Lecit* (written above the sixty-second staff)
- tacet* (written below the sixty-second staff)
- Allegro* (written above the sixty-third staff)
- Lecit* (written above the sixty-fourth staff)
- tacet* (written below the sixty-fourth staff)
- Allegro* (written above the sixty-fifth staff)
- Lecit* (written above the sixty-sixth staff)
- tacet* (written below the sixty-sixth staff)
- Allegro* (written above the sixty-seventh staff)
- Lecit* (written above the sixty-eighth staff)
- tacet* (written below the sixty-eighth staff)
- Allegro* (written above the sixty-ninth staff)
- Lecit* (written above the seventieth staff)
- tacet* (written below the seventieth staff)
- Allegro* (written above the seventy-first staff)
- Lecit* (written above the seventy-second staff)
- tacet* (written below the seventy-second staff)
- Allegro* (written above the seventy-third staff)
- Lecit* (written above the seventy-fourth staff)
- tacet* (written below the seventy-fourth staff)
- Allegro* (written above the seventy-fifth staff)
- Lecit* (written above the seventy-sixth staff)
- tacet* (written below the seventy-sixth staff)
- Allegro* (written above the seventy-seventh staff)
- Lecit* (written above the seventy-eighth staff)
- tacet* (written below the seventy-eighth staff)
- Allegro* (written above the seventy-ninth staff)
- Lecit* (written above the eightieth staff)
- tacet* (written below the eightieth staff)
- Allegro* (written above the eighty-first staff)
- Lecit* (written above the eighty-second staff)
- tacet* (written below the eighty-second staff)
- Allegro* (written above the eighty-third staff)
- Lecit* (written above the eighty-fourth staff)
- tacet* (written below the eighty-fourth staff)
- Allegro* (written above the eighty-fifth staff)
- Lecit* (written above the eighty-sixth staff)
- tacet* (written below the eighty-sixth staff)
- Allegro* (written above the eighty-seventh staff)
- Lecit* (written above the eighty-eighth staff)
- tacet* (written below the eighty-eighth staff)
- Allegro* (written above the eighty-ninth staff)
- Lecit* (written above the ninetieth staff)
- tacet* (written below the ninetieth staff)
- Allegro* (written above the ninety-first staff)
- Lecit* (written above the ninety-second staff)
- tacet* (written below the ninety-second staff)
- Allegro* (written above the ninety-third staff)
- Lecit* (written above the ninety-fourth staff)
- tacet* (written below the ninety-fourth staff)
- Allegro* (written above the ninety-fifth staff)
- Lecit* (written above the ninety-sixth staff)
- tacet* (written below the ninety-sixth staff)
- Allegro* (written above the ninety-seventh staff)
- Lecit* (written above the ninety-eighth staff)
- tacet* (written below the ninety-eighth staff)
- Allegro* (written above the ninety-ninth staff)
- Lecit* (written above the hundredth staff)
- tacet* (written below the hundredth staff)

[illegible]

Lib.



Urfaherzogen
Hessische
Bibliothek

Nicolas

(13) 4

21. 11. 1811

Großherzoglich
Hessische
Bibliothek

Violone. 2.

12

Handwritten musical score for Violone 2, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like 'p' and 'pp'. The score is written on aged, slightly torn paper. The notation includes various note values, rests, and bar lines. There are also some handwritten annotations and markings throughout the score.

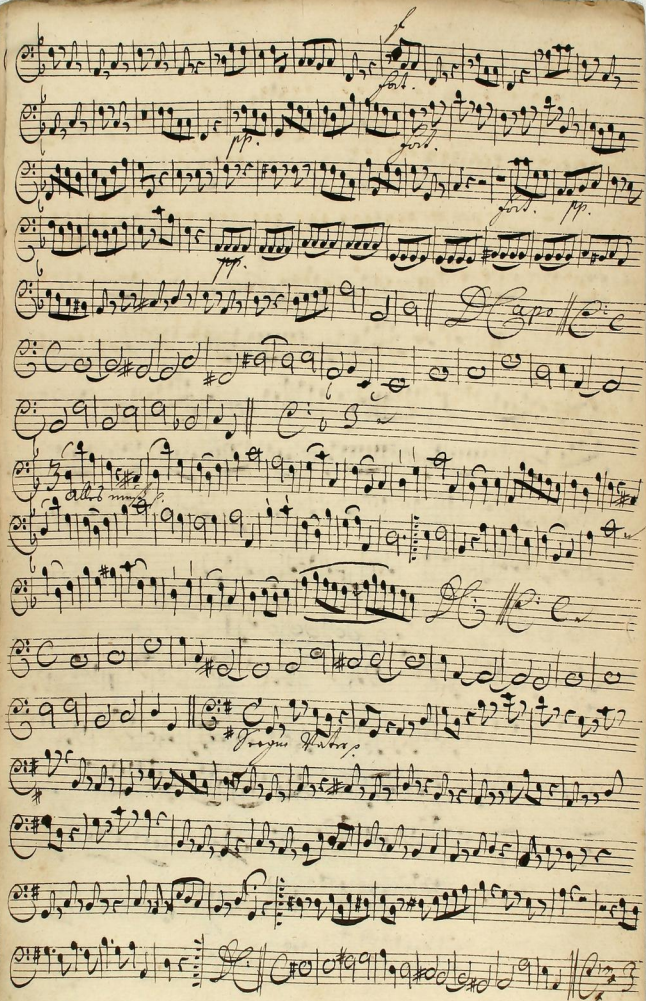
GRÖSHERZÖGLICH
HESSENISCHE
BIBLIOTHEK



Handwritten musical score on aged paper, featuring multiple staves with musical notation, clefs, and dynamic markings. The score includes various musical symbols such as notes, rests, and bar lines. Key markings include "Capo" at the top right, "pp" (pianissimo) in the middle left, and "Allegro" at the bottom center. The paper shows signs of wear, including creases and discoloration.



Handwritten musical score on aged paper, page 13. The score is written in C major and 4/4 time. It features multiple staves with various musical notations, including notes, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The manuscript includes several sections, some marked with *Capo* and *fine*. The notation is dense and characteristic of 18th or 19th-century manuscript notation. The page is numbered 13 in the top right corner.





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Violone

(4.)

Gräfsherzoglich
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Continuo.

forte

pp.

forte

Darmstadt Gravy.

pp.

forte

Handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings such as *pp.*, *fort.*, and *pp.*. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.

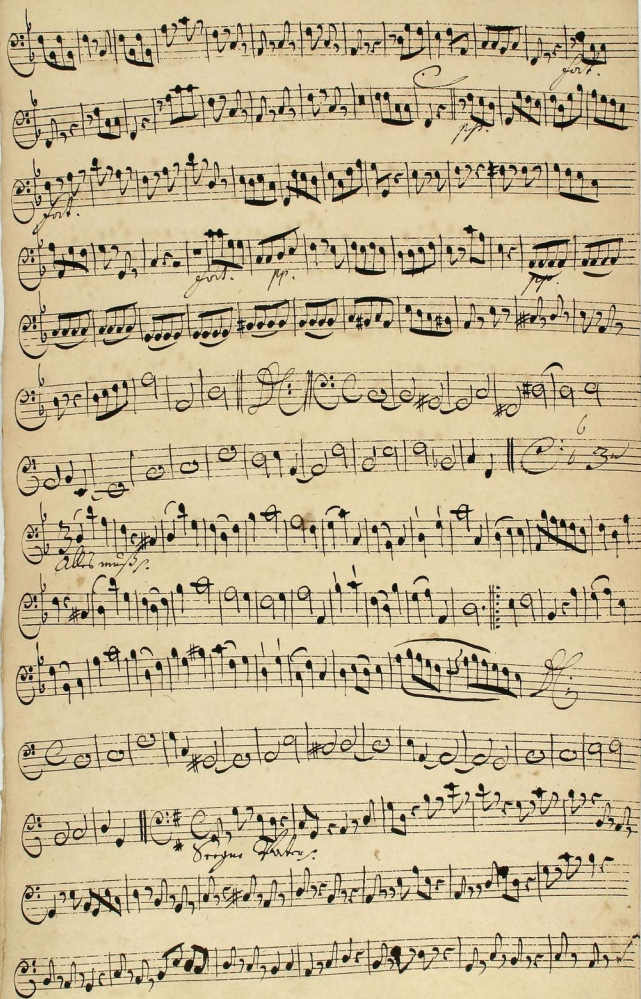
GROSHERZOGLICHE
BIBLIOTHEK
DARMSTADT



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 6/8), and notes. There are several handwritten annotations in German: "In diesem Augenblick" and "Capo" on the third staff, "Alte Grosse Orgel" on the fifth staff, "Alte Grosse Orgel" on the seventh staff, and "Orgel im Hintergrund" on the tenth staff. The paper is torn at the edges and the ink is dark brown.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *pp.*, *g*, and *fort.*. The score includes a section marked *Largo* and a section marked *Allegro*. The notation is in a historical style, possibly 18th or 19th century.







Hautbois. 1.

1

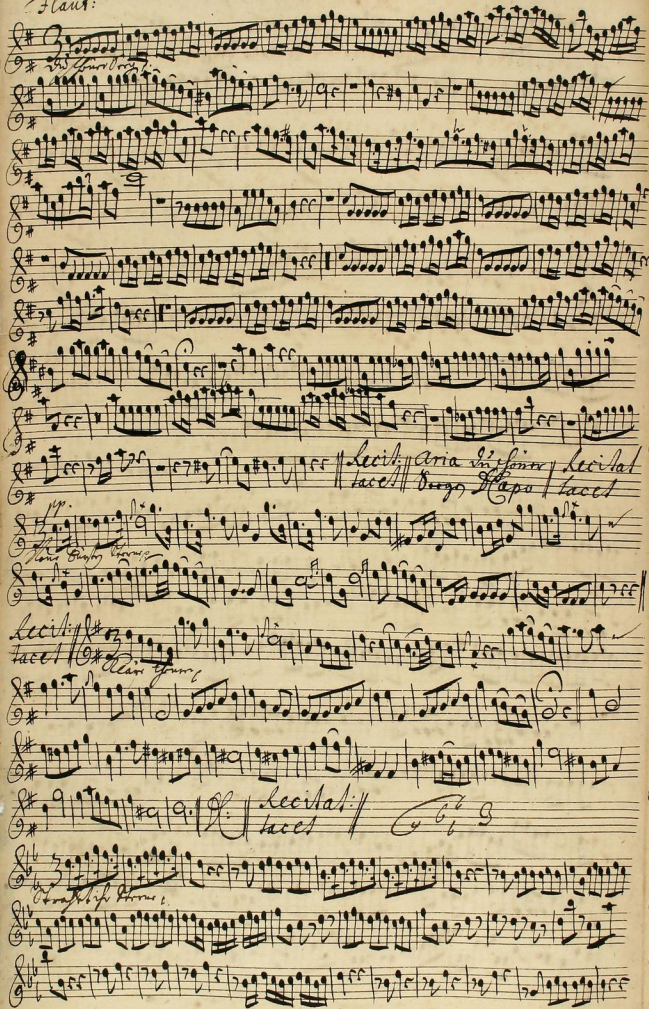
Handwritten musical score for Hautbois 1, measures 1-16. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a tempo marking *Allegro*. The music consists of a single melodic line for the oboe.

Handwritten musical score for Hautbois 1, measures 17-32. The section is labeled *Recitat. facit.* and begins with a new key signature of two sharps (F# and C#). The tempo marking *Allegro* is present. The music consists of a single melodic line for the oboe. The section ends with a double bar line and a repeat sign.

Recitat. facit.



Flaut:



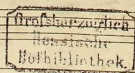


Grafherzogin
Hessische
Bibliothek



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *ppp.*. The score is written in a historical style, possibly from the 18th or 19th century. The right page is numbered 3 in the top right corner. The left page has some text written vertically on the margin: *Recitativo* and *lacet*. The right page also has some text written vertically on the margin: *Recitativo* and *lacet*. The bottom of the right page is marked with *volti*.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *mol.*, *allegro*, and *mol.*. The score is divided into sections by double bar lines and includes the instruction *Recitat. tacet* in several places. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece concludes with a double bar line and the word *Fine*.



*Recitat.
tacet*



Hautbois. 2.

Handwritten musical score for Hautbois 2, featuring multiple staves of music with various annotations and dynamic markings.

Handwritten annotations and markings include:

- forte* (written on the first staff)
- Accit. tacet.* (written on the eighth staff)
- Diminuendo* (written on the ninth staff)
- pp.* (pianissimo, written on the tenth, eleventh, and thirteenth staves)
- pp.* (pianissimo, written on the twelfth staff)
- pp.* (pianissimo, written on the thirteenth staff)
- pp.* (pianissimo, written on the fourteenth staff)
- pp.* (pianissimo, written on the fifteenth staff)
- pp.* (pianissimo, written on the sixteenth staff)
- pp.* (pianissimo, written on the seventeenth staff)
- pp.* (pianissimo, written on the eighteenth staff)
- pp.* (pianissimo, written on the nineteenth staff)
- pp.* (pianissimo, written on the twentieth staff)
- pp.* (pianissimo, written on the twenty-first staff)
- pp.* (pianissimo, written on the twenty-second staff)
- pp.* (pianissimo, written on the twenty-third staff)
- pp.* (pianissimo, written on the twenty-fourth staff)
- pp.* (pianissimo, written on the twenty-fifth staff)
- pp.* (pianissimo, written on the twenty-sixth staff)
- pp.* (pianissimo, written on the twenty-seventh staff)
- pp.* (pianissimo, written on the twenty-eighth staff)
- pp.* (pianissimo, written on the twenty-ninth staff)
- pp.* (pianissimo, written on the thirtieth staff)
- pp.* (pianissimo, written on the thirty-first staff)
- pp.* (pianissimo, written on the thirty-second staff)
- pp.* (pianissimo, written on the thirty-third staff)
- pp.* (pianissimo, written on the thirty-fourth staff)
- pp.* (pianissimo, written on the thirty-fifth staff)
- pp.* (pianissimo, written on the thirty-sixth staff)
- pp.* (pianissimo, written on the thirty-seventh staff)
- pp.* (pianissimo, written on the thirty-eighth staff)
- pp.* (pianissimo, written on the thirty-ninth staff)
- pp.* (pianissimo, written on the fortieth staff)
- pp.* (pianissimo, written on the forty-first staff)
- pp.* (pianissimo, written on the forty-second staff)
- pp.* (pianissimo, written on the forty-third staff)
- pp.* (pianissimo, written on the forty-fourth staff)
- pp.* (pianissimo, written on the forty-fifth staff)
- pp.* (pianissimo, written on the forty-sixth staff)
- pp.* (pianissimo, written on the forty-seventh staff)
- pp.* (pianissimo, written on the forty-eighth staff)
- pp.* (pianissimo, written on the forty-ninth staff)
- pp.* (pianissimo, written on the fiftieth staff)
- pp.* (pianissimo, written on the fifty-first staff)
- pp.* (pianissimo, written on the fifty-second staff)
- pp.* (pianissimo, written on the fifty-third staff)
- pp.* (pianissimo, written on the fifty-fourth staff)
- pp.* (pianissimo, written on the fifty-fifth staff)
- pp.* (pianissimo, written on the fifty-sixth staff)
- pp.* (pianissimo, written on the fifty-seventh staff)
- pp.* (pianissimo, written on the fifty-eighth staff)
- pp.* (pianissimo, written on the fifty-ninth staff)
- pp.* (pianissimo, written on the sixtieth staff)
- pp.* (pianissimo, written on the sixty-first staff)
- pp.* (pianissimo, written on the sixty-second staff)
- pp.* (pianissimo, written on the sixty-third staff)
- pp.* (pianissimo, written on the sixty-fourth staff)
- pp.* (pianissimo, written on the sixty-fifth staff)
- pp.* (pianissimo, written on the sixty-sixth staff)
- pp.* (pianissimo, written on the sixty-seventh staff)
- pp.* (pianissimo, written on the sixty-eighth staff)
- pp.* (pianissimo, written on the sixty-ninth staff)
- pp.* (pianissimo, written on the seventieth staff)
- pp.* (pianissimo, written on the seventy-first staff)
- pp.* (pianissimo, written on the seventy-second staff)
- pp.* (pianissimo, written on the seventy-third staff)
- pp.* (pianissimo, written on the seventy-fourth staff)
- pp.* (pianissimo, written on the seventy-fifth staff)
- pp.* (pianissimo, written on the seventy-sixth staff)
- pp.* (pianissimo, written on the seventy-seventh staff)
- pp.* (pianissimo, written on the seventy-eighth staff)
- pp.* (pianissimo, written on the seventy-ninth staff)
- pp.* (pianissimo, written on the eightieth staff)
- pp.* (pianissimo, written on the eighty-first staff)
- pp.* (pianissimo, written on the eighty-second staff)
- pp.* (pianissimo, written on the eighty-third staff)
- pp.* (pianissimo, written on the eighty-fourth staff)
- pp.* (pianissimo, written on the eighty-fifth staff)
- pp.* (pianissimo, written on the eighty-sixth staff)
- pp.* (pianissimo, written on the eighty-seventh staff)
- pp.* (pianissimo, written on the eighty-eighth staff)
- pp.* (pianissimo, written on the eighty-ninth staff)
- pp.* (pianissimo, written on the ninetieth staff)
- pp.* (pianissimo, written on the ninety-first staff)
- pp.* (pianissimo, written on the ninety-second staff)
- pp.* (pianissimo, written on the ninety-third staff)
- pp.* (pianissimo, written on the ninety-fourth staff)
- pp.* (pianissimo, written on the ninety-fifth staff)
- pp.* (pianissimo, written on the ninety-sixth staff)
- pp.* (pianissimo, written on the ninety-seventh staff)
- pp.* (pianissimo, written on the ninety-eighth staff)
- pp.* (pianissimo, written on the ninety-ninth staff)
- pp.* (pianissimo, written on the one hundredth staff)

Flauto

Handwritten musical score for Flauto (Flute) on aged paper. The score is written in G major (one sharp) and 3/4 time. It features multiple staves of music, including a section marked "Aria" and "Da Capo". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The paper shows signs of wear, including creases and discoloration.

Handwritten musical score for Flauto (Flute) on aged paper. The score is written in G major (one sharp) and 3/4 time. It features multiple staves of music, including a section marked "Aria" and "Da Capo". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* and *for.*. A section of the score is marked with a double bar line and the word *Largo*, followed by a section marked *Recit.* and *trist.*. The manuscript is signed "v. l. t. i." at the bottom right.

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

- Recit.* (Recitative) above the 10th staff.
- Recit.* (Recitative) above the 11th staff.
- Recit.* (Recitative) above the 12th staff.
- Recit.* (Recitative) above the 13th staff.
- Recit.* (Recitative) above the 14th staff.
- Recit.* (Recitative) above the 15th staff.
- Recit.* (Recitative) above the 16th staff.
- Recit.* (Recitative) above the 17th staff.
- Recit.* (Recitative) above the 18th staff.
- Recit.* (Recitative) above the 19th staff.
- Recit.* (Recitative) above the 20th staff.
- Recit.* (Recitative) above the 21st staff.
- Recit.* (Recitative) above the 22nd staff.
- Recit.* (Recitative) above the 23rd staff.
- Recit.* (Recitative) above the 24th staff.
- Recit.* (Recitative) above the 25th staff.
- Recit.* (Recitative) above the 26th staff.
- Recit.* (Recitative) above the 27th staff.
- Recit.* (Recitative) above the 28th staff.
- Recit.* (Recitative) above the 29th staff.
- Recit.* (Recitative) above the 30th staff.
- Recit.* (Recitative) above the 31st staff.
- Recit.* (Recitative) above the 32nd staff.
- Recit.* (Recitative) above the 33rd staff.
- Recit.* (Recitative) above the 34th staff.
- Recit.* (Recitative) above the 35th staff.
- Recit.* (Recitative) above the 36th staff.
- Recit.* (Recitative) above the 37th staff.
- Recit.* (Recitative) above the 38th staff.
- Recit.* (Recitative) above the 39th staff.
- Recit.* (Recitative) above the 40th staff.
- Recit.* (Recitative) above the 41st staff.
- Recit.* (Recitative) above the 42nd staff.
- Recit.* (Recitative) above the 43rd staff.
- Recit.* (Recitative) above the 44th staff.
- Recit.* (Recitative) above the 45th staff.
- Recit.* (Recitative) above the 46th staff.
- Recit.* (Recitative) above the 47th staff.
- Recit.* (Recitative) above the 48th staff.
- Recit.* (Recitative) above the 49th staff.
- Recit.* (Recitative) above the 50th staff.
- Recit.* (Recitative) above the 51st staff.
- Recit.* (Recitative) above the 52nd staff.
- Recit.* (Recitative) above the 53rd staff.
- Recit.* (Recitative) above the 54th staff.
- Recit.* (Recitative) above the 55th staff.
- Recit.* (Recitative) above the 56th staff.
- Recit.* (Recitative) above the 57th staff.
- Recit.* (Recitative) above the 58th staff.
- Recit.* (Recitative) above the 59th staff.
- Recit.* (Recitative) above the 60th staff.
- Recit.* (Recitative) above the 61st staff.
- Recit.* (Recitative) above the 62nd staff.
- Recit.* (Recitative) above the 63rd staff.
- Recit.* (Recitative) above the 64th staff.
- Recit.* (Recitative) above the 65th staff.
- Recit.* (Recitative) above the 66th staff.
- Recit.* (Recitative) above the 67th staff.
- Recit.* (Recitative) above the 68th staff.
- Recit.* (Recitative) above the 69th staff.
- Recit.* (Recitative) above the 70th staff.
- Recit.* (Recitative) above the 71st staff.
- Recit.* (Recitative) above the 72nd staff.
- Recit.* (Recitative) above the 73rd staff.
- Recit.* (Recitative) above the 74th staff.
- Recit.* (Recitative) above the 75th staff.
- Recit.* (Recitative) above the 76th staff.
- Recit.* (Recitative) above the 77th staff.
- Recit.* (Recitative) above the 78th staff.
- Recit.* (Recitative) above the 79th staff.
- Recit.* (Recitative) above the 80th staff.
- Recit.* (Recitative) above the 81st staff.
- Recit.* (Recitative) above the 82nd staff.
- Recit.* (Recitative) above the 83rd staff.
- Recit.* (Recitative) above the 84th staff.
- Recit.* (Recitative) above the 85th staff.
- Recit.* (Recitative) above the 86th staff.
- Recit.* (Recitative) above the 87th staff.
- Recit.* (Recitative) above the 88th staff.
- Recit.* (Recitative) above the 89th staff.
- Recit.* (Recitative) above the 90th staff.
- Recit.* (Recitative) above the 91st staff.
- Recit.* (Recitative) above the 92nd staff.
- Recit.* (Recitative) above the 93rd staff.
- Recit.* (Recitative) above the 94th staff.
- Recit.* (Recitative) above the 95th staff.
- Recit.* (Recitative) above the 96th staff.
- Recit.* (Recitative) above the 97th staff.
- Recit.* (Recitative) above the 98th staff.
- Recit.* (Recitative) above the 99th staff.
- Recit.* (Recitative) above the 100th staff.

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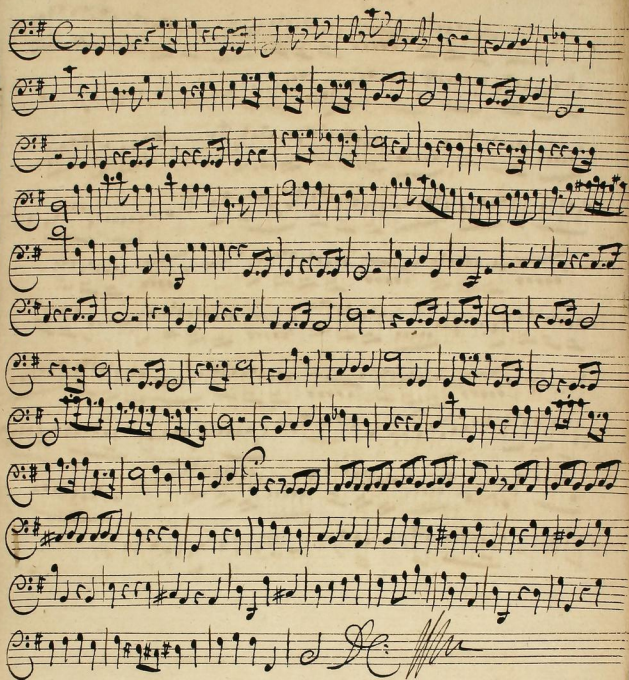
Fagott. 1

6



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Fagotto. 2.

2



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9. x.

1.

Allegro

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many sixteenth and thirty-second notes. There are several measures with rests. The score ends with a double bar line and a repeat sign. The handwriting is elegant and consistent throughout the piece.

Corno .1.

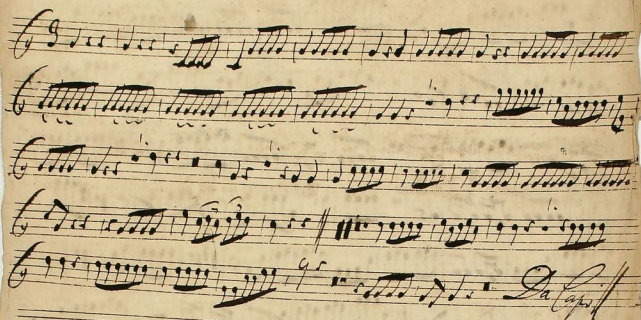
F. 2.

Esbe Guntz Gantz

1.

4. 2. 3.

Le. 9. 9.



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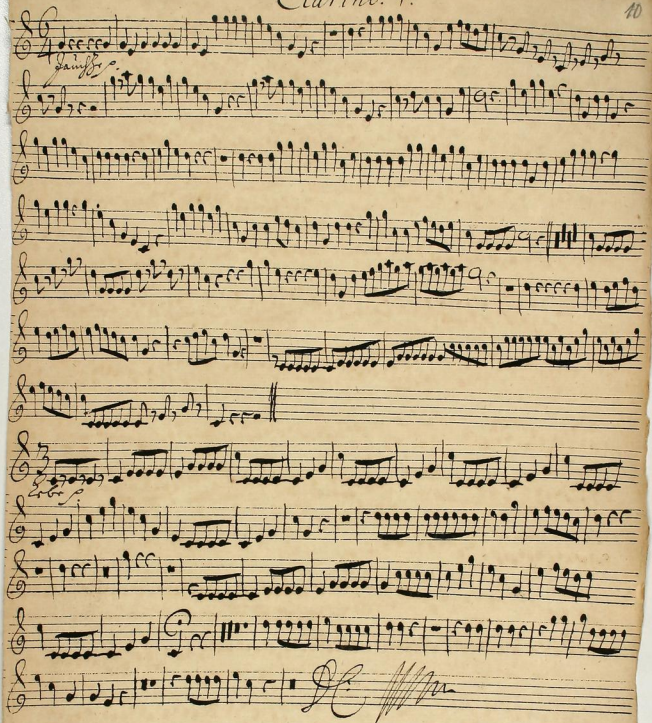
Corno. 2.



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Clarino. 1.

10



Großherzoglich
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Clarin. 2.

11

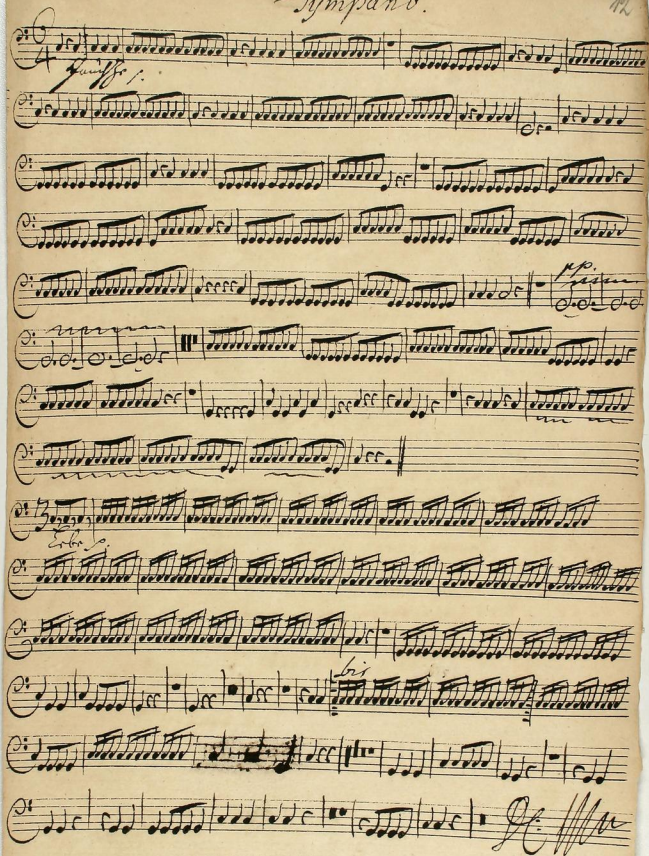


Gröfchenzupf
Hofbibliothek



Tympano.

和



Wroclawskie
Hansische
Hofbibliothek

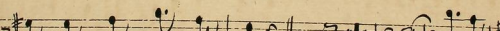


 Nixen und Sagen.

Wohl ergötzen, anstehende Zeiten für die glückliche Zeit in der Welt.

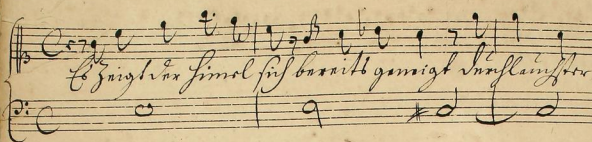
beginnen vom Himmel für die erste Stelle im Chor.

legen sich schnell Gärte zu bewegen der glühender Natur

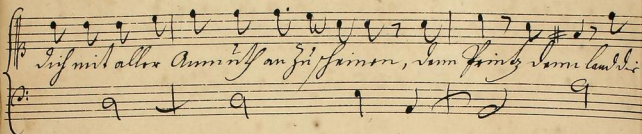


 Die allförlig gonnigt Zin
 in fönne Sorgen

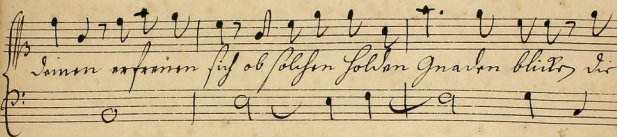
anb'ns Jofe laß Lamm Gottes Lamm Gottes - - - Lamm Gottes



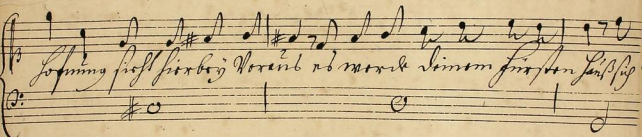
Erleuchte Himmel sich bereits gemischt verflucht



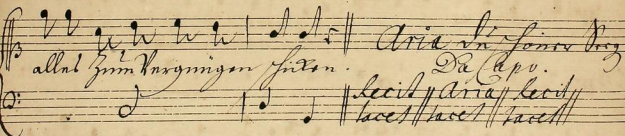
Sich mit aller Anmuth an zu fassen, dem König dem laubdi-



Sinnen erheben sich ob solchen solchen Gnaden blüht die



Lösung sich für die Wende ab rückt einem frischen Laßsig



allal zum Knechten fassen. Aria in seiner Zeit

Da Capo.

leceit / leceit / leceit



Glück Glück Himmels frischen Himmel sich so fort so lieblich ent

all - x frischen frischen Himmel sich so fort so lieblich ent - sich so fort

so lieblich ent bei dem Glanz von einem neuen Fall mit weiter himmel und

schön von dem fro - Le Fort und dem noch dem Volke im frischen



4

mit solchen Tönen oft große Krassen, bewahren mirer Sehnsucht

Gemeine sich vom Hoff noch lange für das, stehst, denn soll dir

Stolz und Muth nicht lassen, wenn ich getrost die Pfeile begeben

Ich im dein Hoff ansetzen, daß mich keine Feinde für dich find

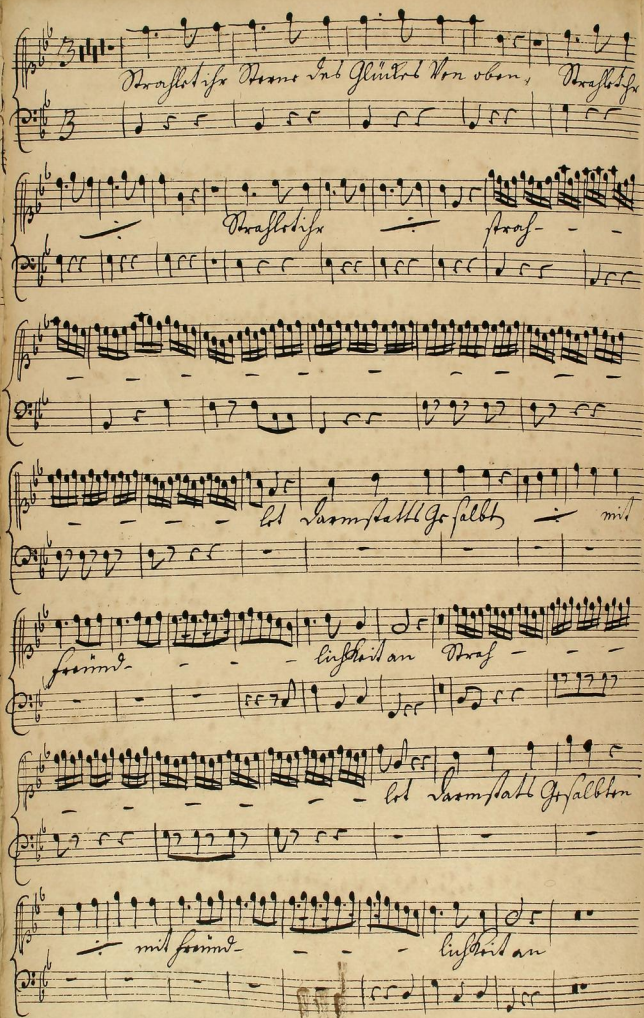
Immer lust, unerschütterlichen Epon Verlassen, auch nicht die

Die entgegen steht, was ich in einem finstern Geist nicht

Glück das mir vergänglich ist. Ja ja, wir müssen dir all

Immer nicht gewöhnen

Universitäts- und
Landesbibliothek
Darmstadt



Draßliſche Name ins Glückel Von oben, Draßliſche
 Draßliſche Straß-
 let Larmſaltz Geſaltz mit
 freim- Luſtſaltz an Draß-
 let Larmſaltz Geſaltzen
 mit freim- Luſtſaltz an

5

Thaflische Freude hat Glut und Wonnen oben

Lammstall Gefallen mit fröhlicher

lustiger Pfad

mit

ist Lammstall Gefallen mit fröhlicher Lust

stehet und fröhlich in heuligen Flammen

flam - men stehet und fröhlich in heuligen Flammen

welcher sein Le - ben vor der heuligen Flammen

6

In einem Guck, und einem Götter Blut in seiner Gluck Hon

In den Bergen zu begeben wird jetzt dem Fruch an froh

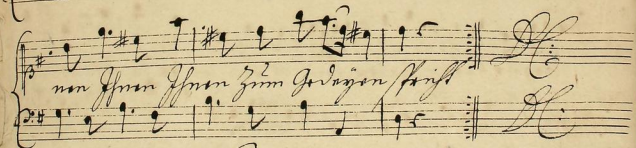
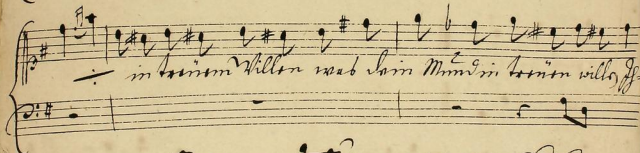
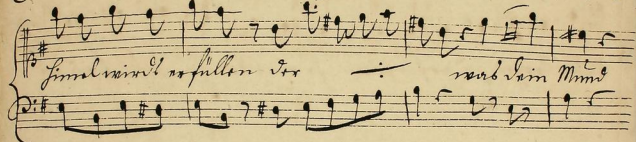
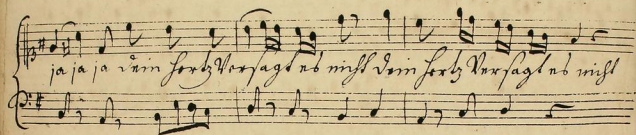
hoch wachse, das sein mühen frohen, frohen sein

Vater Bergen zu geflohen so mag der sein nicht sein in

guck geflohen

Freue Vater Vater in- ne Lieder ja ja - - -

- - - in der Vorstadt ist nicht freue Vater freue



Recitat: tacet.



[illegible]

allt mß darvnt gealzen wo by großer firſten
 ſaten bin mir allgüt allt ſit allt mß darvnt ge
 alzen wo by großer firſten ſaten bin mir allgüt
 allt ſit Darmſtadt feſt in dieſem Bergen ia anſ ſenit
 firſten Wogen ſolche ſeine allgüt anſt.
 Lecilat Aria Lecilat
 tacet tacet tacet

Ebe x x x x le - - - be entſchlafſet
 ſanft entſchlafſet ſanft lebe le -
 - be lebe le - - be lebe x x x x x x x x x x x x x x x x
 gütigen beſorglicher Wogen geſt in ſeint x x x x x x x x x x x x
 allgüt x allgüt mitfülle mitgütigen ſeine Eaten x
 ſonſt x x ſonſt in frohen Göt mitan

Großherzoglich
 Darmſtadt
 Bibliothek

Tenore.

9

Gaißler : : Lammstall sey Voll Komme
 fünd : : fündlich im ferd fündten ferd Lammstall sey Voll Komme
 fünd : : fündlich im ferd fündten ferd Dies mir fien :
 Eins fünd fündten Komme für Draf - - - im fünd
 laß anß : : anß fündler frolicher : Vergnüge diffentler
 gänge diffent fündler fündler fündler fündler fündler fündler fündler fündler
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Für mich fündten Glanz fündten Latten mit mein
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 and klar klar fündten fündten fündten fündten fündten fündten fündten fündten

Ich so sehr so lieblich an! bei dem Glanz von dem Stern
 soll mich wahrer Stern noch stütz von dem so- jen fortend
 fernen wo dein Vohit im fiedr Lufft

decit Aria
 tacet tacet

Unvergleichlicher kein starker Ueblin
 fall soll seine Wollfahet unterbrechen nehm eine Unmuth
 Gall ich fragend fahre Ammuth freuten die die die die
 Gmuth bestimt, ab mütze die all, toll gelingen was dein
 volandter Geist, was eine fischen den zum hoch der
 einen unter nimm auf daß dich die in allen Singen der
 Wollfahet nicht lant recht unvergleichlich sey.

alle muß erwünscht gesehen, was bei großen fischen
 haben den mützlichst alle fisch alle muß erwünscht
 haben, was bei großen fischen haben, den mützlichst
 alle fisch

himel ersten Trago solist Ihrre Abgibt anst.
Recitativ: Aria

tacet

Lobe - - - - - be Irrekläustel

Lobe - - - - - be lobe verführt

Stomt Vergnügen besessener Trago gefe dir

Leut - - - - - reichlich ja alzeit allzeit mit stille entgegen

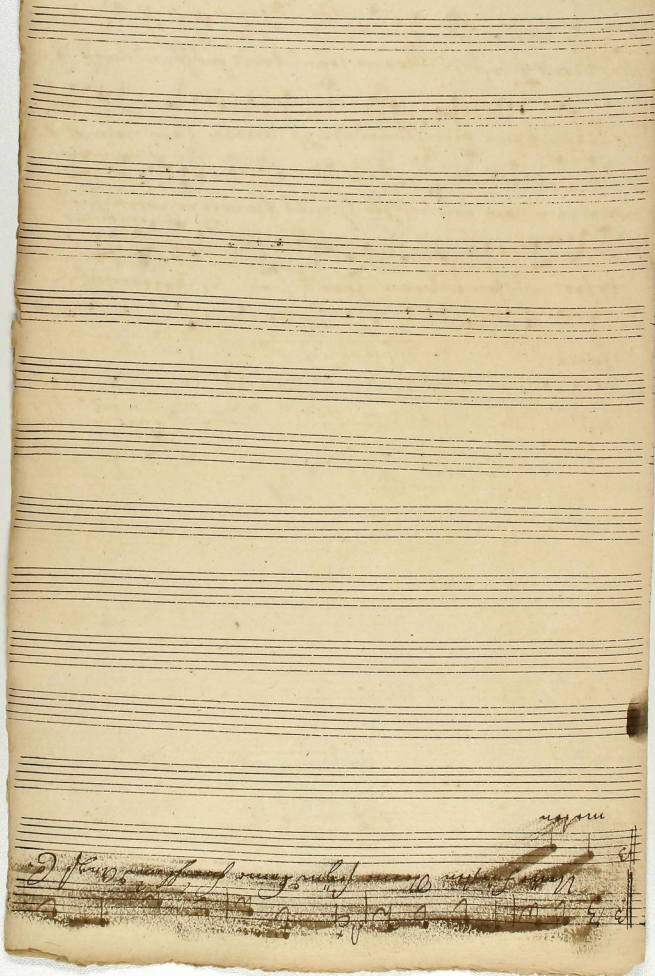
Leut Eaten - - - - - Comfieren - - - - - himel den frohe

Efor mit an



Mein fürstlich Deme sein keine fürstlich und Angl. C.
 mehr keine fürstlich und Angl. Cometo Mein mein i. k.
 mein mein mein erwinn die Glantz Flanthen Eisen Glantz
 erwinnlich sind Eisen Glantz - - erwinnlich
 sind

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 Hofbibliothek



Gloria minor fließt durch's Himmlen anzu'sindon.

saumstalt praugt - - saumstalt praugt

- - in seinem Glücke da vom günstigen Gesichte

seinen saubt die Wohlsein stamst seinen saubt die Wohlsein

stamst - - seinen saubt die Wohlsein stamst.

saumstalt praugt - - praugt - - in

seinen Glücke da vom günstigen Gesichte da

seinen saubt - - seinen saubt die

wohlsein stamst und der selben stamst den Bergen

der - - - - - ganz gestalt des den Günstigen

gestalt - - - - - stamst - - - - -

Im in freier Glücke die die liebe ange, stamst - -

- - - - - die die liebe ange, stamst

Recitat. Aria Recitat. Aria
tacet // tacet // tacet // tacet

lobe : Herrns Sanbter Altten lobe lobe lobe
 lobe lobe das dem solten Desaltten mit noch
 lange fort - - - - - sig mit noch
 lange fründig mach lobe lobe Herrns Sanbter Altten lobe
 lobe das dem solten Desaltten lobe das - - - mit noch
 lange fort - - - - - sig mit noch lange
 fründig mach vintet lebent frohen Leben
 sein muß mit lauter Vorfreud muß mit lauter Vorfreud muß
 mit lauter Vorfreud sein solten Sanbter - - - - - große
 blutige Zeigel das das himmelt Güte
 über dem Landen mach über dem Landen mach
 Recit. tacet
 Allot muß dem solten garaltten was bey großer
 frunden haben sein mit Allzeit allot sein Allot muß
 vintet garaltten was bey großer frunden haben sein mit

[illegible]