

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/6

Der Herr erhöre dich/in der Not/*a*/2 Clarin/Tympani/2 Corn/  
2 Flaut.Tr./2 Fagott./Canto/Alto/Tenore/Basso/*e*/Continuo./  
In D.Nat.Dn.Landgr./1753.

Autograph April 1753. 35 x 21,5 cm.

partitur: 19 Bl. Alte Zählung: 10 Bogen.

17 St.: C,A,T,B,v1 1,2,vla.vln,be,f1 1,2,fag 1/2,cor 1,2,  
clno 1,2,timp.

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

Alte Sign. 142/60.

Gedruckter Text beiliegend.

Ms. 461/6

142

Die Lmm meören die in den Woff.

Partitur  
45. Inf. Regt. 1753.



Unterthänigste Pflicht  
In  
**Danck und Wunsch /**  
Welche,  
Als Der  
**Durchlauchtigste Fürst und Herr,**

S E R R

**S I L D W I N G,**

Landgraf zu Hessen / Fürst zu Hersfeld / Graf  
zu Laubach, Diez, Ziegenhain, Nidda, Schaumburg,  
Isenburg und Büdingen. Thro Römis. Kaiserl. auch zu  
Hungarn und Böhmen Königl. Majestät bestellter Ge-  
neral-Feld-Marechal und Obrister über ein Re-  
giment Dragoner,

Der  
**Drey und Sechzigtes Jahr**

Am 10. ten April dieses 1753. ten Jahrs  
In Hochfürstl. Hohem Wohlsein höchst gesegnet eintraten,  
Vermittelt

devotester Kirchen-MUSIC  
unter innigster Freuden-Bezeugung abzustatten sollte,  
**Die sämtliche Hoch-Fürstliche Schloß-CAPELLE.**

Darmstadt/ gedruckt bey Gottfried Heinrich Eylau, Fürstl. Hessisch. Hof- und Cäcilien, Buchdrucker.



Psalm XX. 1. 5.

**E**r HERR erhöre dich in der Noth; Der Nahme des  
Gottes Jacob schütze dich.  
Er gebe dir, was dein Herz begehret, und erfülle alle dei-  
ne Anschläge.

Der HERR erhöre mich!  
So seufzte Herz und Mund,  
**Als Dich! Durchlauchtigster!** der Krankheit Bürden drückten.  
Der HERR erhöre Dich!  
Und denk an Seinen Bund!  
So schrien wir zu GOTT, zu unserm Heil und Hort,  
Als wir zu Seinem Thron die heise Wünsche schikten.  
Ganz Hessen siehete, und GOTT erhörte es,  
Und schenkte seinem Volk den Landes-Bater wieder.  
O welch ein tröstliches  
Und Freuden-volles Wort!  
Auf! danket dann dem HERRN durch Eure Jubel-Lieder.

Choral.

**Herr Gott! Dich loben wir;**  
**Herr Gott! wir danken Dir.**

Nach der geführten Klage  
Schenkt GOTT uns holde Seegens-Tage.  
Drom feyern wir den heutigen  
Bey allgemeinem Wohlergehni,  
Mit allgemeiner Lust und aufgeklärter Wonni,  
Da unsers **Fürsten** Gnaden-Sonne  
Sein treues Land beschein, und wir den Tag erleben,  
An dem der Himmel Ihm vor Zwey und Sechzig Jahren  
Zu Hessens Trost, und Lust das Leben hat gegeben.

Niemalen weist Sein Gnaden-Blik  
Die scheue Blödigkeit zurück;  
Die Wahrheit nimmt E.R an; die Schmeichler lässt E.R fahren.  
Der Unschuld steht der Zutritt immer offen;  
E.R ist, der Tugenden belohnt,  
Und frechen Frevels nicht verschont.  
Was mögen wir wohl mehr begehrn oder hoffen.

### A R I A.

GOTT! gedultig, gnädig, gütig,  
Voll Erbarmen und sanftmütig,  
Und zum Wohlthun stets bereit!  
Du enthebst aller Plage  
Unsers theuern Fürsten Tage,  
Und verlängerst Dessen Zeit.  
Drum sey Dir mit frohen Zungen  
Lob und Preis und Ehr gesungen,  
Jesus bis in Ewigkeit.

Mit Recht erheben wir die Güte des HERRN,  
Und feiern diesen Tag mit dankbarem Gemüte.  
Dann unser Landes-Fürst beschützt und tröstet gern,  
Und wann E.R strafen muss; geschieht es blos aus Güte.  
Kein Rath ergötzt JESU / als der die Wohlfahrt stütz;  
E.R ist es, der als Hirt und holder Vater schütz;  
Im Wohlthun nur allein  
Besteht SEIN Vergnügen.  
Wie solten wir darum nicht alle fröhlich seyn,  
Und uns für Gottes Majestät mit Dank und Demut bügen?

### A R I A.

Diesen Vorzug, dieses Glücke  
Schenkt das himmlische Geschick  
Uns mit vollen Maassen ein;  
Und lässt uns aus Huld und Liebe  
Ueber solche Vater-Triebe  
Heut und jederzeit ersfreun;  
Und des Fürsten theures Leben,  
Um das Leben uns zu geben,  
Noch von langer Dauer seyn.



Auch in den holden Fürsten-Zweigen

Sieht man des Himmels Kunst sich näher zu uns neigen,  
Und Hessens Glor beständig steigen.

Sein Thron wird jährlich so mit neuer Frucht bepflanzt,  
Und Darmstadts Hofnungs-Bau befestigt und verschanzt,  
Dass weder Neid noch Eigennutz  
Ihm je was angewinnen werden.

Der Grossen Ahnen Geist ruht, als zu unserm Schutz,  
**Auf LUDBYGS Götter, Söhnen und Enkeln,**  
Und Darmstadt steht fest auf starken Hüft, und Schenkeln.

A R I A.

So grüne und blühe und wachse im Seegen  
**Der Hessen vergöttertes Darmstätter Hauss:**  
Der himmlischen Gnade erquickende Niegen  
Ergiese sich reichlich auf Selbiges aus!  
Es müsse Sein Wachsthum beständig bestehen,  
Bis einstens die Welten und Himmel vergehen,  
Und wiederum neue entstehen daraus.

Schluss, ARIA.

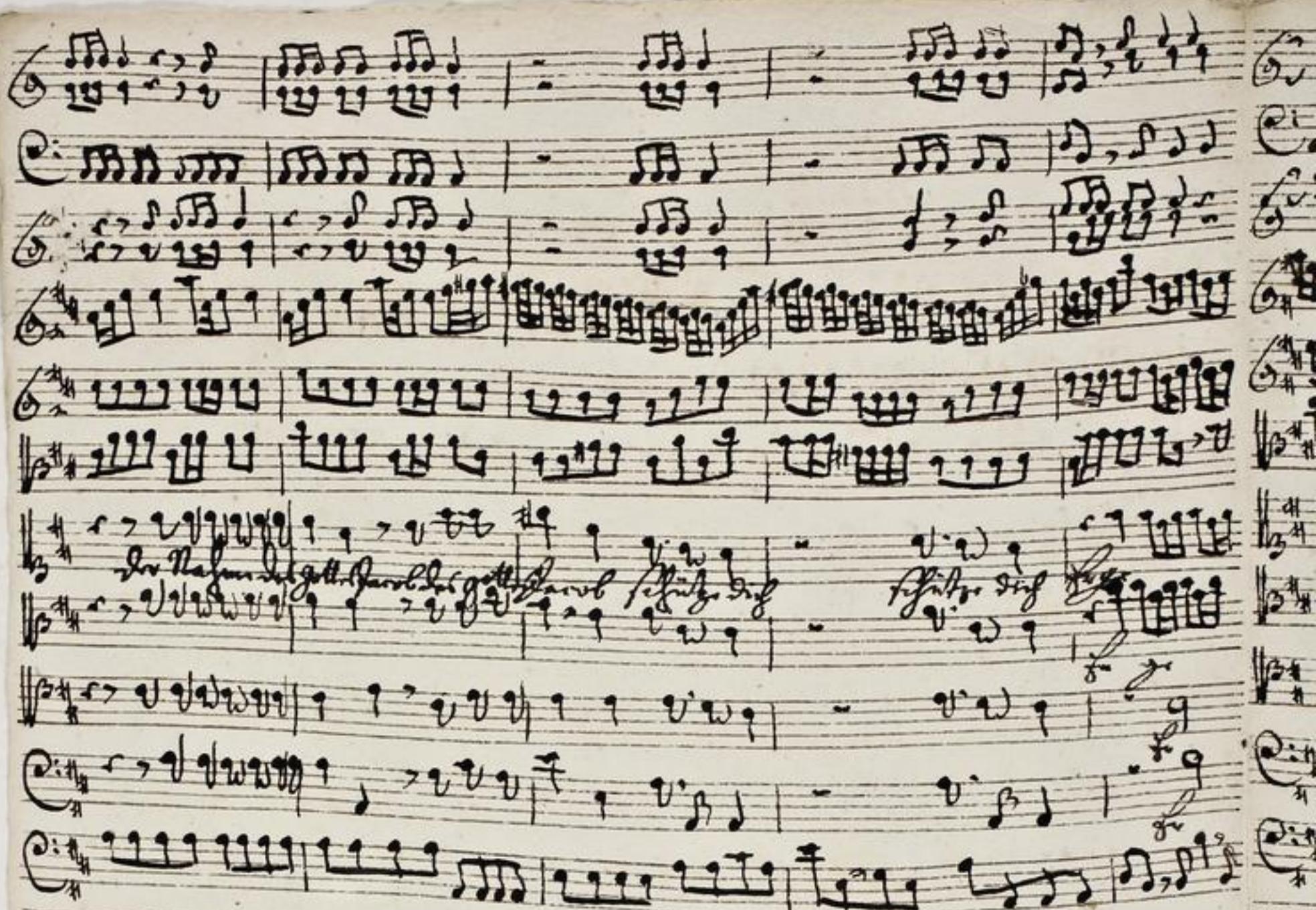
Tutti.

Hallelujah! Amen, Amen!  
Lasse unser Flehen  
Zur Erfüllung gehen,  
Allzeit treuer GÖTE,  
HERR und Herrscher Zebaoth!  
So preisen wir deinen Hochheiligen Namen,  
Hallelujah! Amen, Amen.



In Diem Nativi. Sereniss. F. No. 8. M. & 1753.  
 6 C. carin.  
 Allegro.





This image shows two pages of a handwritten musical score in Indian notation, likely Carnatic music, on five-line staves. The notation uses black ink on aged paper. The top page features a single staff with complex rhythmic patterns and melodic lines. The bottom page contains four staves, each with a different rhythmic pattern. The notation includes various symbols such as dots, dashes, and vertical strokes. Some sections of the score have lyrics written below the notes. The paper shows signs of age, including yellowing and foxing.



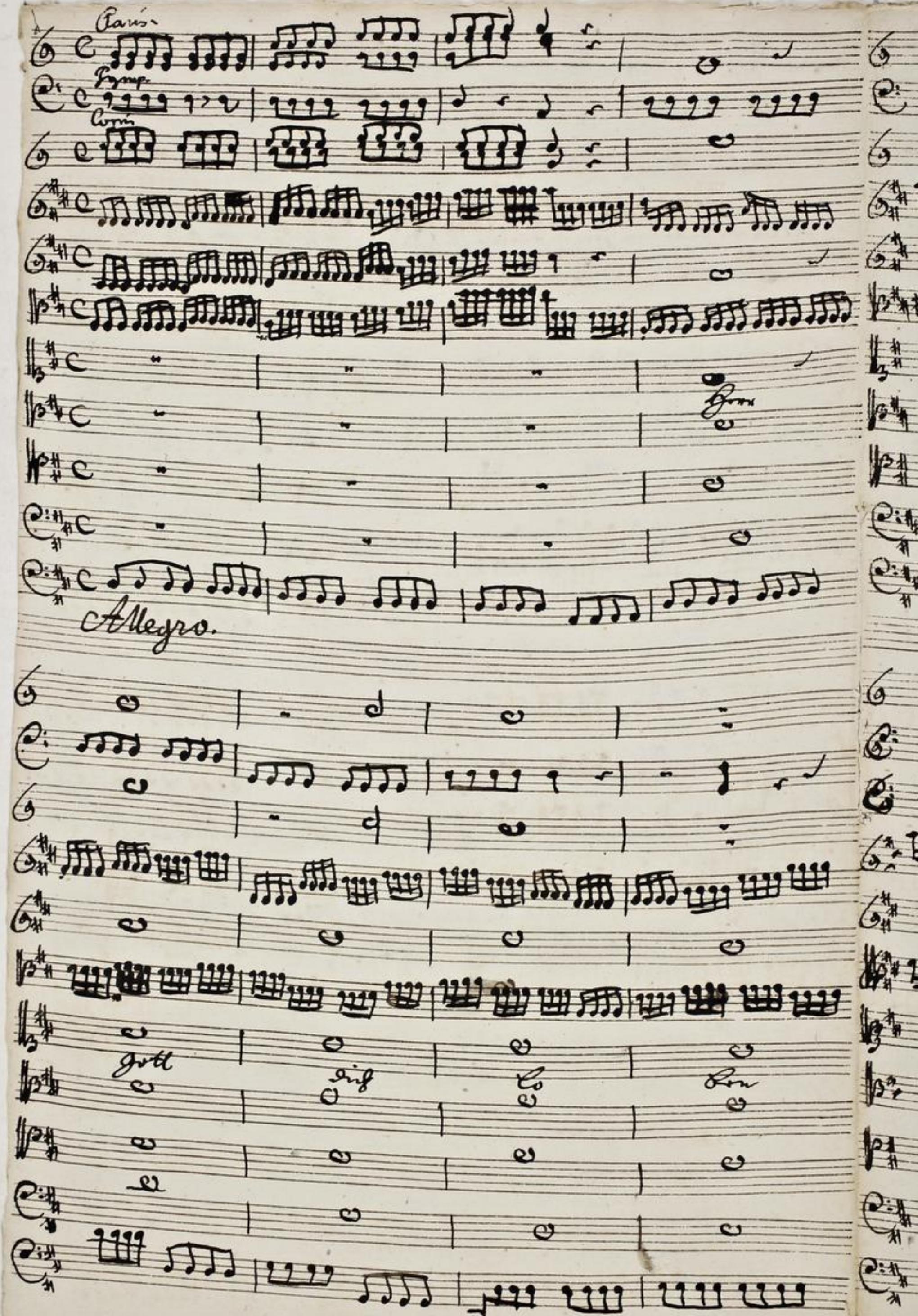
Soprano: *l. hinc am. glag.*  
 Alto: *l. hinc am. glag.*  
 Bass: *l. hinc am. glag.*

Soprano: *l. hinc am. glag.*  
 Alto: *l. hinc am. glag.*  
 Bass: *l. hinc am. glag.*

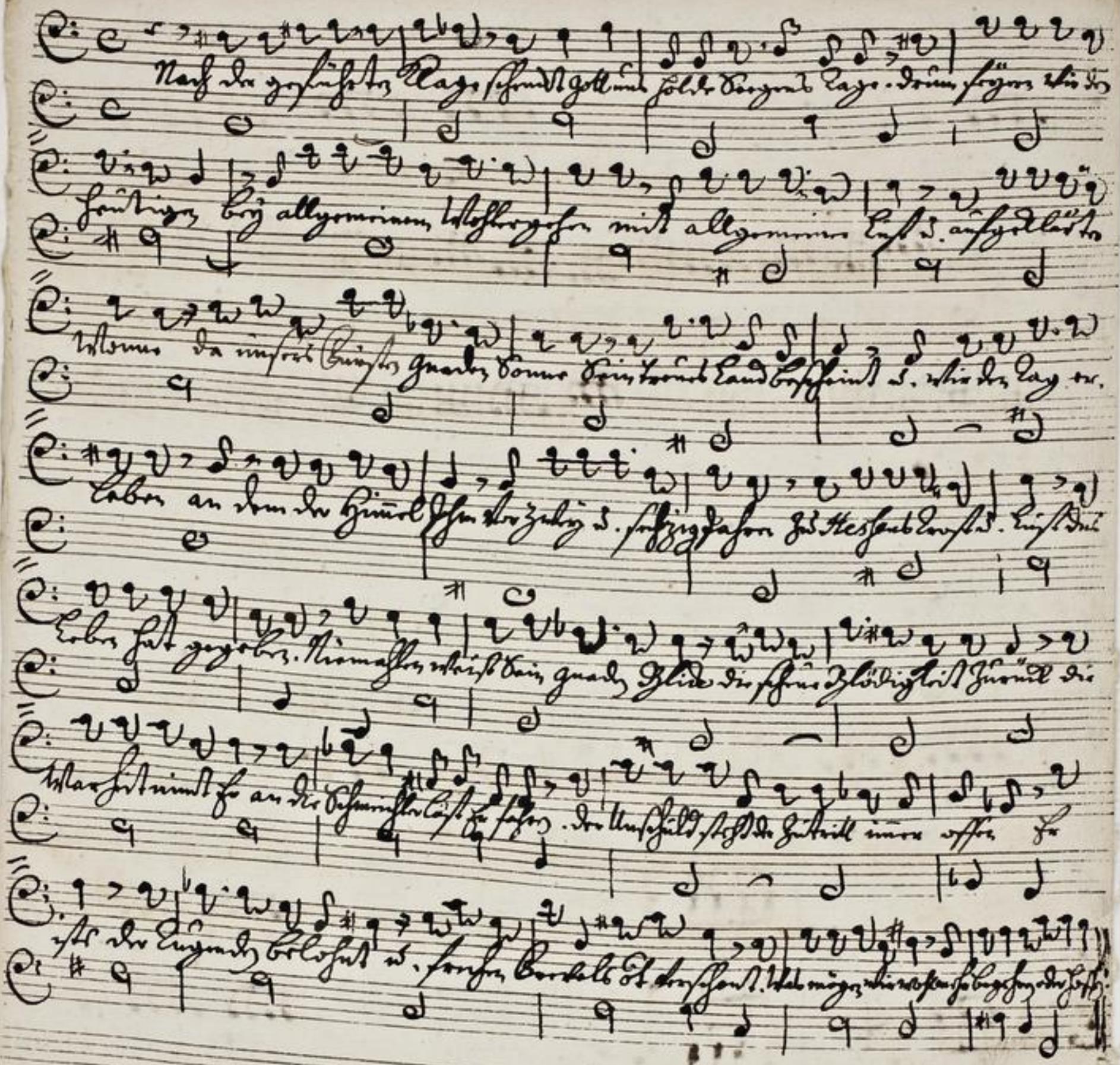
2.

Soprano:   
 Alto:   
 Bass:   
**Lyrics:**  
 1. *Gesalbten zu dannen gern der frischkunff. gesellt. gott Hesjan. flasch. und gott on.*  
 2. *Frohe sej s. fandt himm. solle lande haben wiede. obly ein fröhlich und*  
 3. *Grode toller leut! auf dantliden grom. durch am Jubel einbr.*

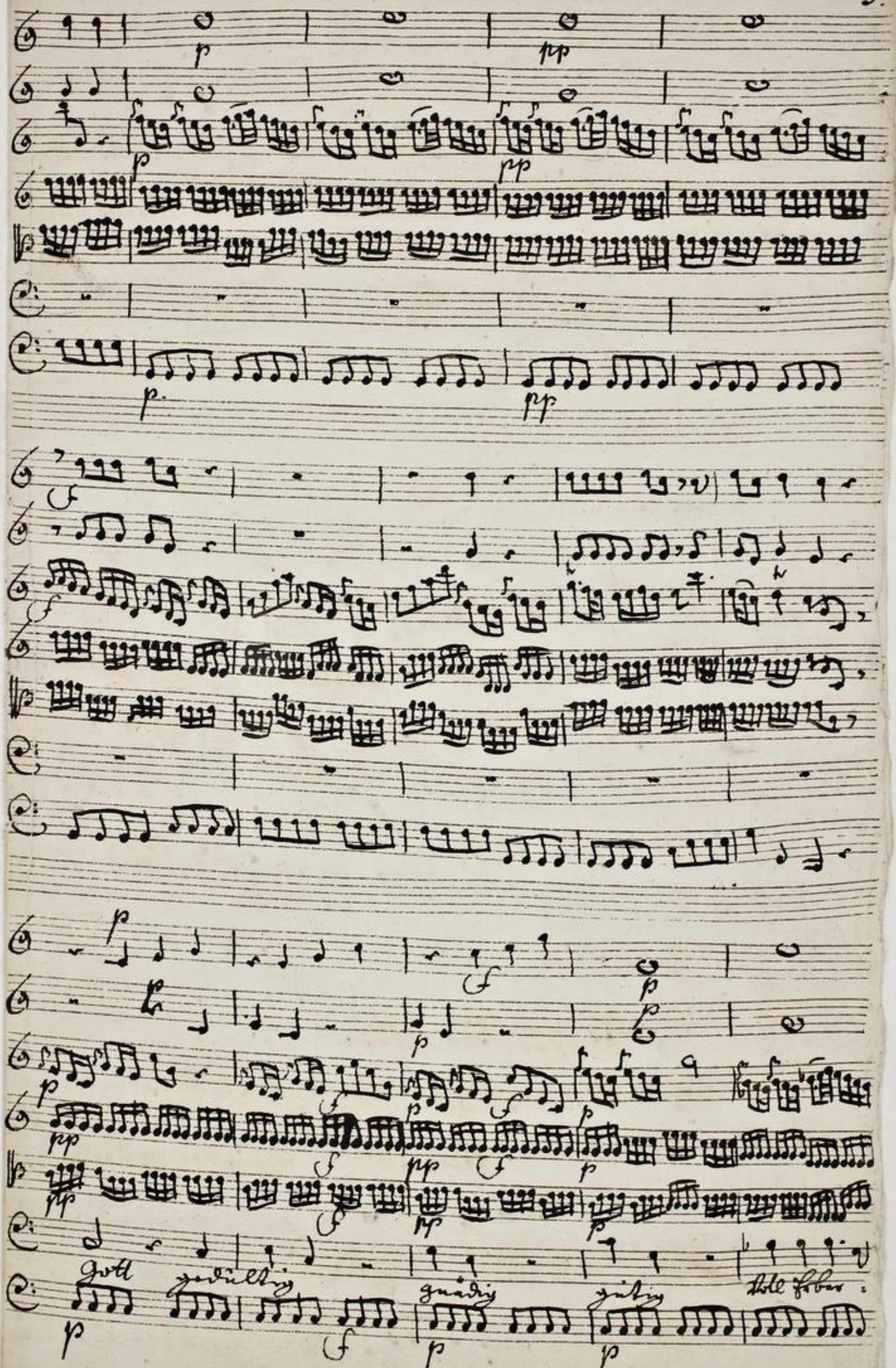




A handwritten musical score consisting of two systems of music. The top system is in common time (indicated by '6') and features two vocal parts and a piano accompaniment. The vocal parts use a unique Indian-style notation with vertical stems and horizontal strokes. The piano part is written in Western staff notation. The lyrics are written below the notes in a script that appears to be Tamil. The bottom system is also in common time ('6') and follows a similar structure, continuing the musical piece. The handwriting is in black ink on aged paper.



Alegro.

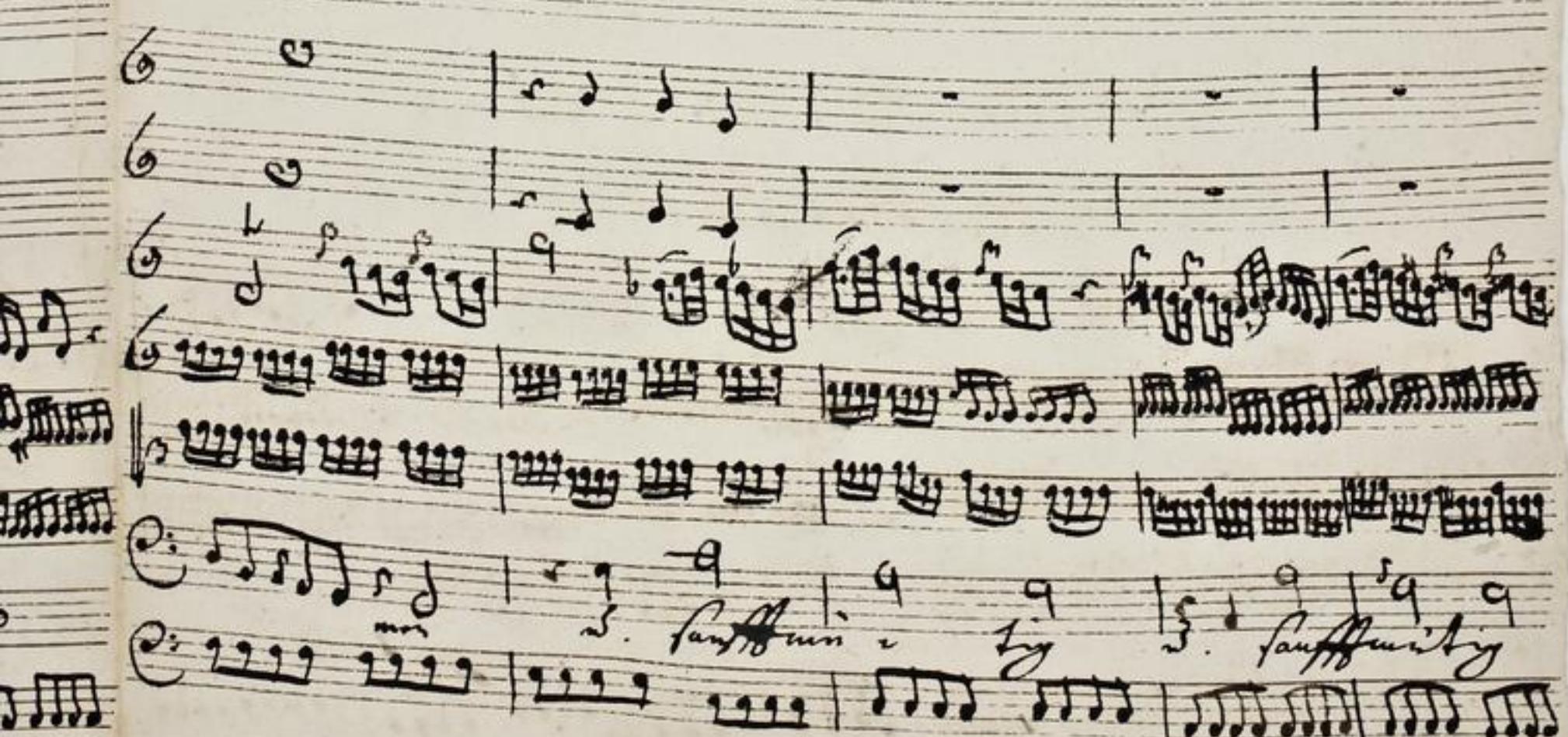


Handwritten musical score on five-line staff paper. The score consists of three systems of music.

**System 1:** Contains lyrics in Hebrew script. The notes are mostly eighth notes (quavers) and sixteenth notes (semiquavers). The melody starts with eighth notes, followed by sixteenth notes, and then eighth notes again.

**System 2:** Contains lyrics in German script. The notes are mostly eighth notes (quavers) and sixteenth notes (semiquavers). The melody starts with eighth notes, followed by sixteenth notes, and then eighth notes again.

**System 3:** Contains lyrics in Hebrew script. The notes are mostly eighth notes (quavers) and sixteenth notes (semiquavers). The melody starts with eighth notes, followed by sixteenth notes, and then eighth notes again.



6 . . . | . . . | . . . | . . .  
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A handwritten musical score for two voices (Soprano and Alto) and piano. The music is written on five staves. The first three staves are for the Alto voice, and the last two staves are for the Soprano voice. The piano part is indicated by a bass staff at the bottom. The vocal parts are in common time, while the piano part is in 6/8 time. The music consists of eighth and sixteenth note patterns. The score includes lyrics in German, such as "Wann sagst du mir", "Wo ist mein", and "Wann sagst du mir". There are also some musical markings like dynamic signs and rehearsal numbers (6, 6, 6, 6). The handwriting is cursive and shows signs of age.



Continuation of the handwritten musical score from page 6. This section starts with a bass clef and a key signature of one sharp. It features a single system of music with a continuous melody line. The notation includes various note heads and stems, with some having vertical strokes. Dynamic markings like "f" and "p" are present, along with performance instructions such as "langsam" and "mit Feuer". The lyrics are written below the notes in a cursive script.



C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

Allegro.

Fag.      tutti

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

G: G | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

B: B | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

C: C | ॥ 1, 2, 3, 4, 5, 6 | - | - , 7, 8, 9, 10, 11, 12 | - . . .

Fag.      tutti

A handwritten musical score for orchestra and piano. The score is divided into two systems by a double bar line. The first system ends with a repeat sign and a bassoon dynamic. The second system begins with a forte dynamic for the piano. The score includes ten staves: strings (two staves), woodwinds (two staves), brass (two staves), and percussion (two staves). Various dynamics are indicated throughout, including *Forte*, *pianissimo*, *piano*, *mezzo-forte*, *mezzo-piano*, *fortissimo*, *molto forte*, *molto piano*, *molto mezzo-forte*, and *tutti*. Performance instructions like *pizz.* and *pizz. sforz.* are also present. The manuscript is written in brown ink on aged paper.



A continuation of the handwritten musical score. It features two systems of music. The first system starts with a bass staff, followed by soprano and alto staves. The soprano staff has lyrics in Hebrew script. The piano part is on the right. The second system also starts with a bass staff, followed by soprano and alto staves. The soprano staff has lyrics in Hebrew script. The piano part is on the right. The vocal parts are written in a cursive musical notation.

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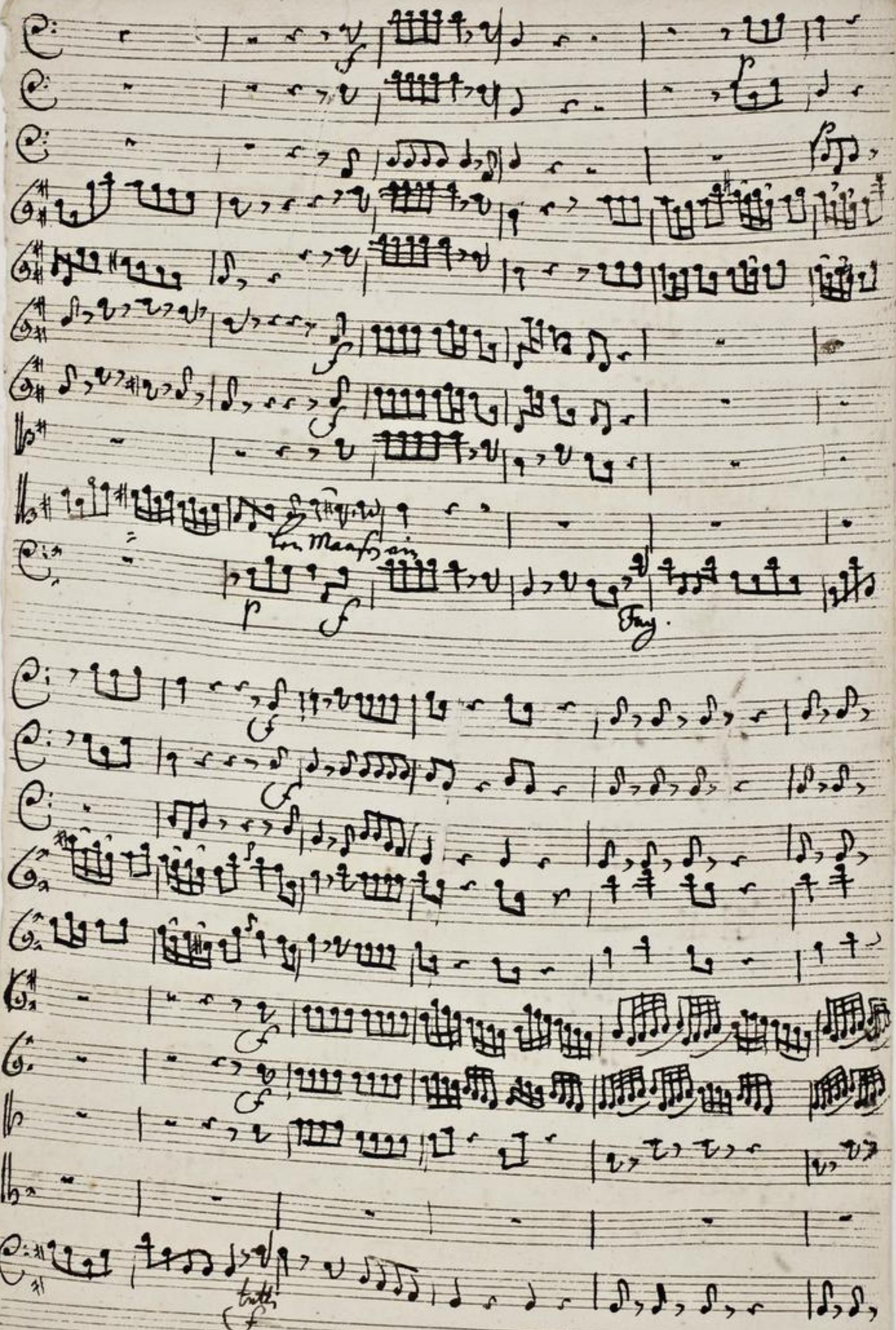
۲۹۵

۲۹۶

۲۹۷

۲۹۸

۲۹۹

C: 

C: *in Maaf*

C: *Fay.*

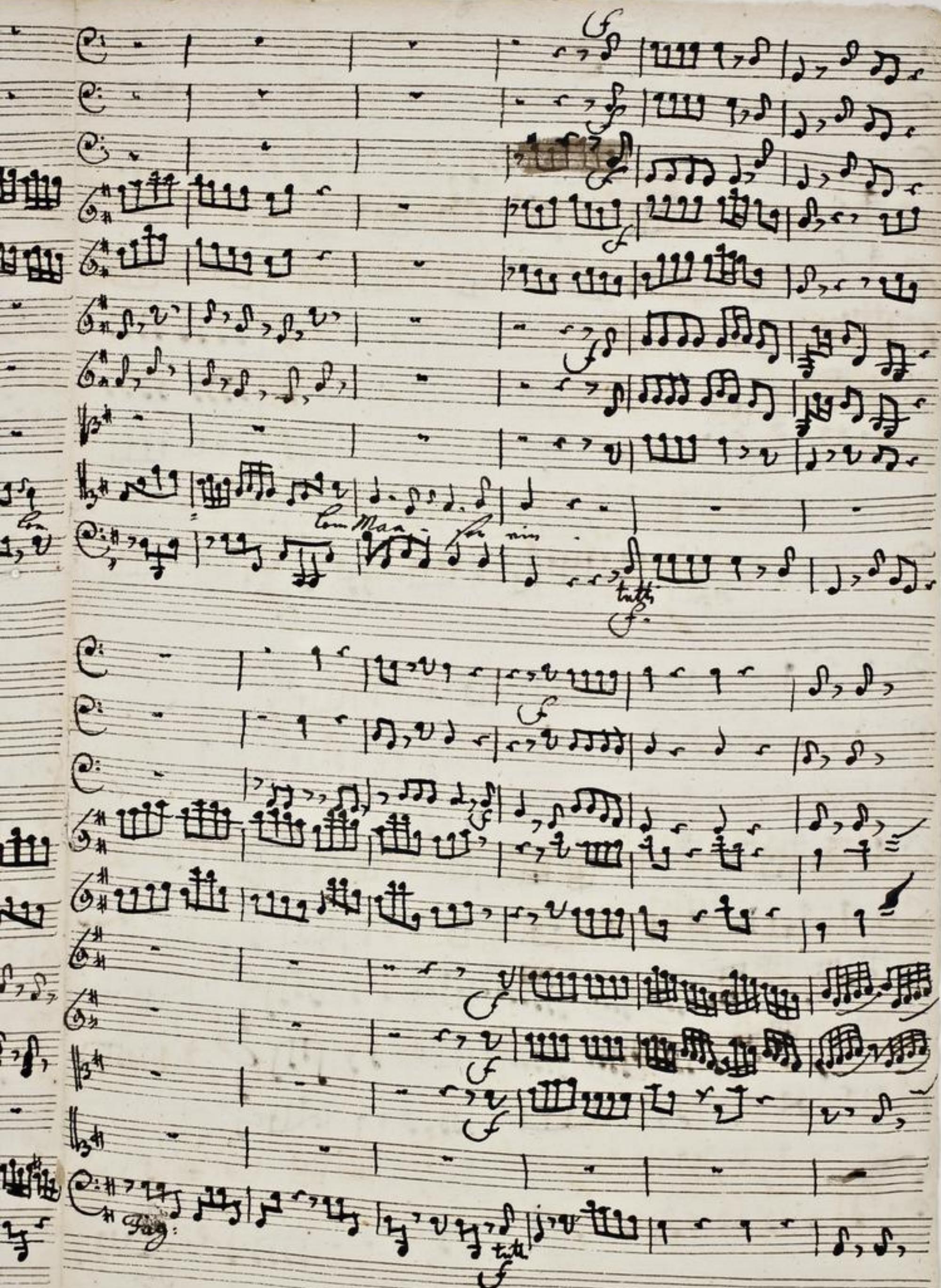


A continuation of the handwritten musical score. It begins with a soprano vocal line and a piano accompaniment. The piano part includes eighth-note chords and sixteenth-note patterns. The score then transitions to an alto vocal line, continuing the piano accompaniment. The vocal parts remain in the cursive musical notation. The score is on five-line staves.

Handwritten musical score for a string quartet (two violins, viola, cello) and voice. The score consists of two systems of music, each with four staves. The vocal part uses a mix of German and Hebrew lyrics. The first system ends with a vocal line: "Fay. *Sol.* das feste feiert jahns und will sol."

Technical details: The score is written on five-line staves. The key signature varies between common time and 6/8 time. The instrumentation includes two violins (staves 1 and 2), viola (staff 3), cello (staff 4), and voice (staff 5). The vocal part includes both German and Hebrew lyrics. The vocal line in the first system concludes with "Fay. *Sol.* das feste feiert jahns und will sol."





A handwritten musical score on five staves. The top three staves are for voices, indicated by 'C' and 'F' (fortissimo). The bottom two staves are for piano, indicated by 'P'. The music consists of various note heads and rests. The lyrics, written in Hebrew, are placed above the notes. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions such as 'tutti' and 'Fay.'.



7.





A continuation of the handwritten musical score. The top system shows the soprano and alto voices continuing their eighth-note patterns. The basso continuo staff at the bottom features a mix of tablature and standard musical notation, with dynamic markings like *p*, *pp*, and *f*. The piano staff is mostly blank. Measure numbers 11 through 16 are visible above the staves. The vocal parts end with a forte dynamic, followed by a section for the continuo labeled "tutti". The piano part concludes with a dynamic marking of *pp*.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of two systems of music. The top system ends with a basso continuo part containing the German lyrics: "Gott und zu geben auf das Land". The bottom system continues the vocal parts and includes a basso continuo part with lyrics: "In dan-nen s. das". The music is written on five-line staves with various note heads and rests. The basso continuo part uses a single staff with a bass clef and includes a realization of a harmonic bass line.



**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

**Auf in den goldenen Ring,** *Zwischen sieben Fischen*, *zwei* *Grillen*, *zwei* *Grillen*, *zwei* *Grillen*

*Arioso.*

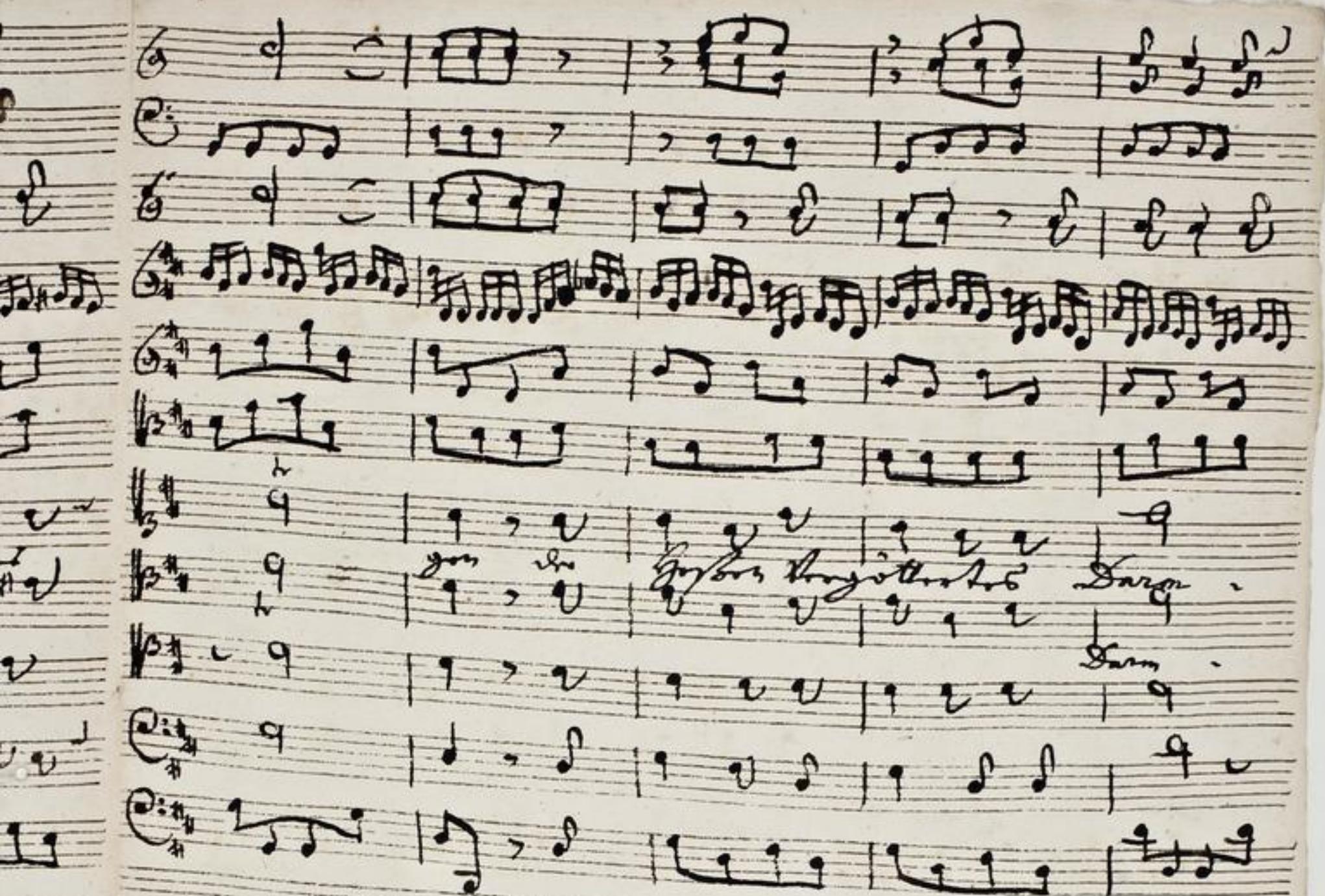
*Allegro.*

Soprano  
Alto  
Bass

gönne s. dir  
mich  
so im dor  
w. mich



A continuation of the handwritten musical score. It features two systems of music for two voices (Soprano and Bass) and piano. The vocal parts are in soprano and bass clef, with lyrics in German. The piano part is below the vocal parts. The music is in common time. The first system ends with a repeat sign and a double bar line, indicating a repeat of the previous section. The second system begins with a new key signature.

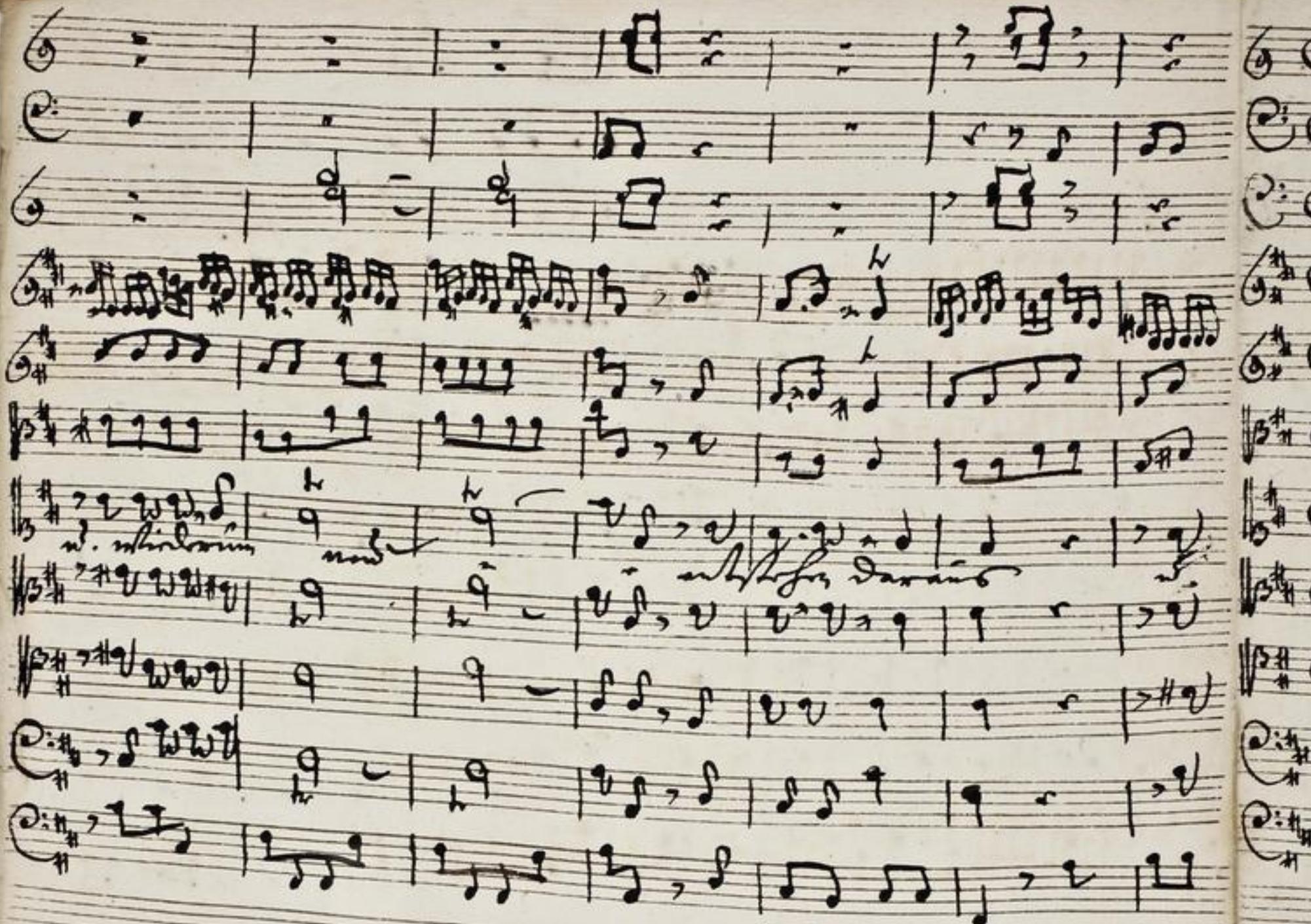


Handwritten musical score for two voices and piano, continuing from the previous page. The vocal parts are in soprano and alto clef, with lyrics in a non-Latin script. The piano part is in bass clef. The score consists of ten staves of music.





Handig & lehrreich, bis eintheilung in Klaviere, 3. Klavierstück.



Continuation of the handwritten musical score from page 6. The score consists of two systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are in a non-Latin script. The bottom system starts with a bass clef, common time, and a key signature of one sharp. The lyrics are in a non-Latin script. The music includes various note heads, rests, and dynamic markings.

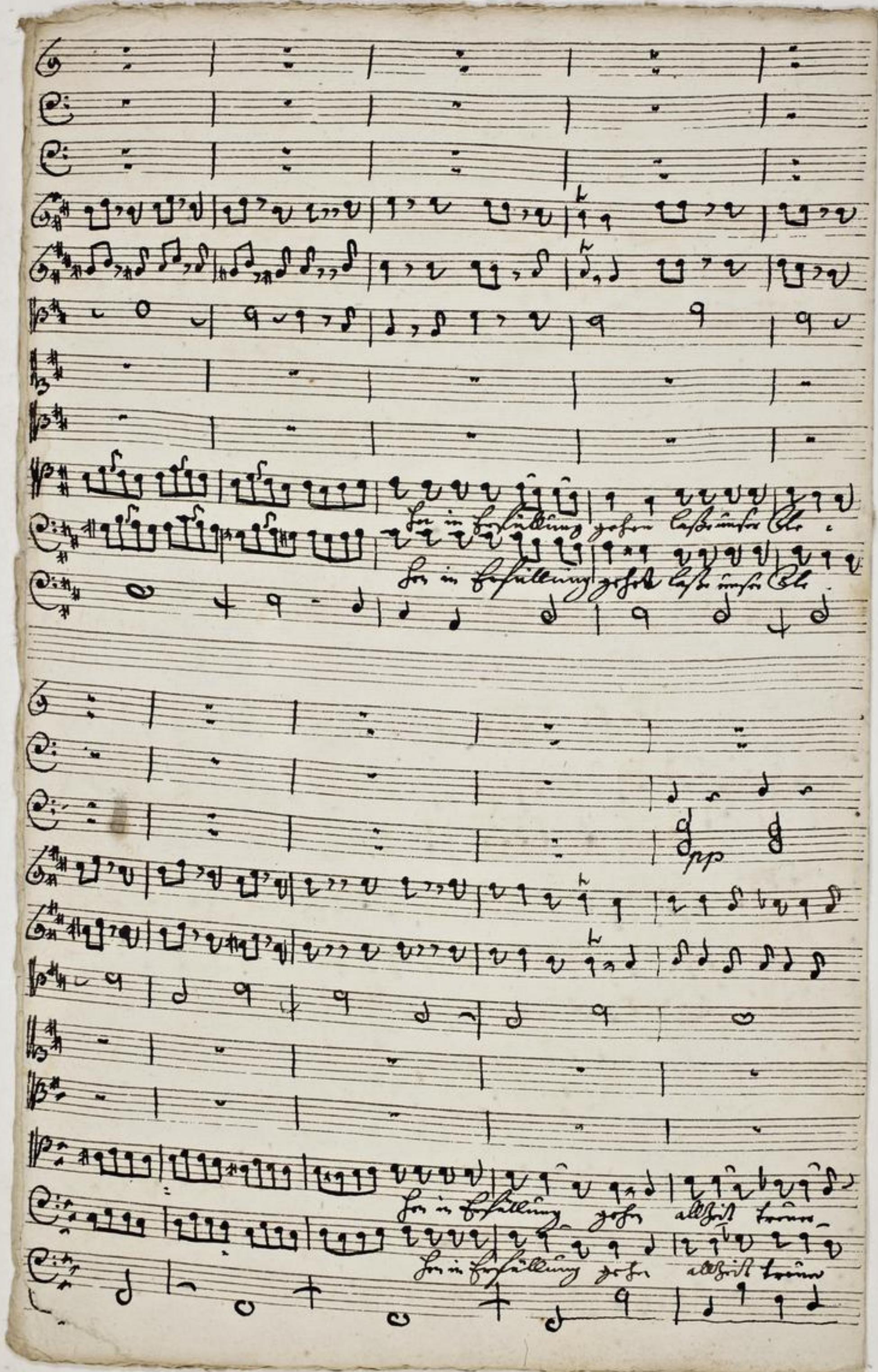
A handwritten musical score for two voices (Soprano and Bass) and piano. The music is written on five staves. The top two staves are for the voices, and the bottom three staves are for the piano. The score consists of two systems of music.

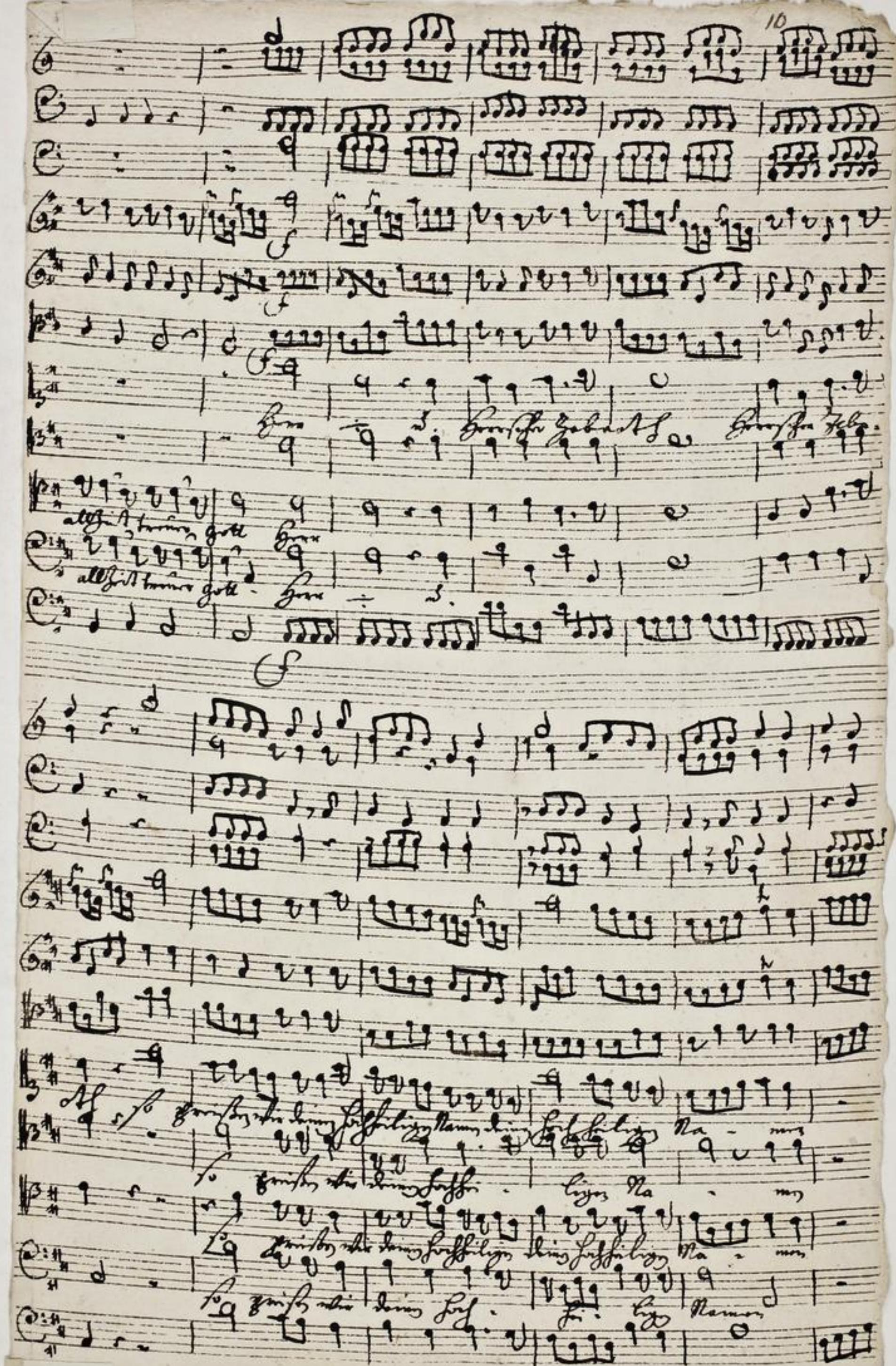
**System 1:**

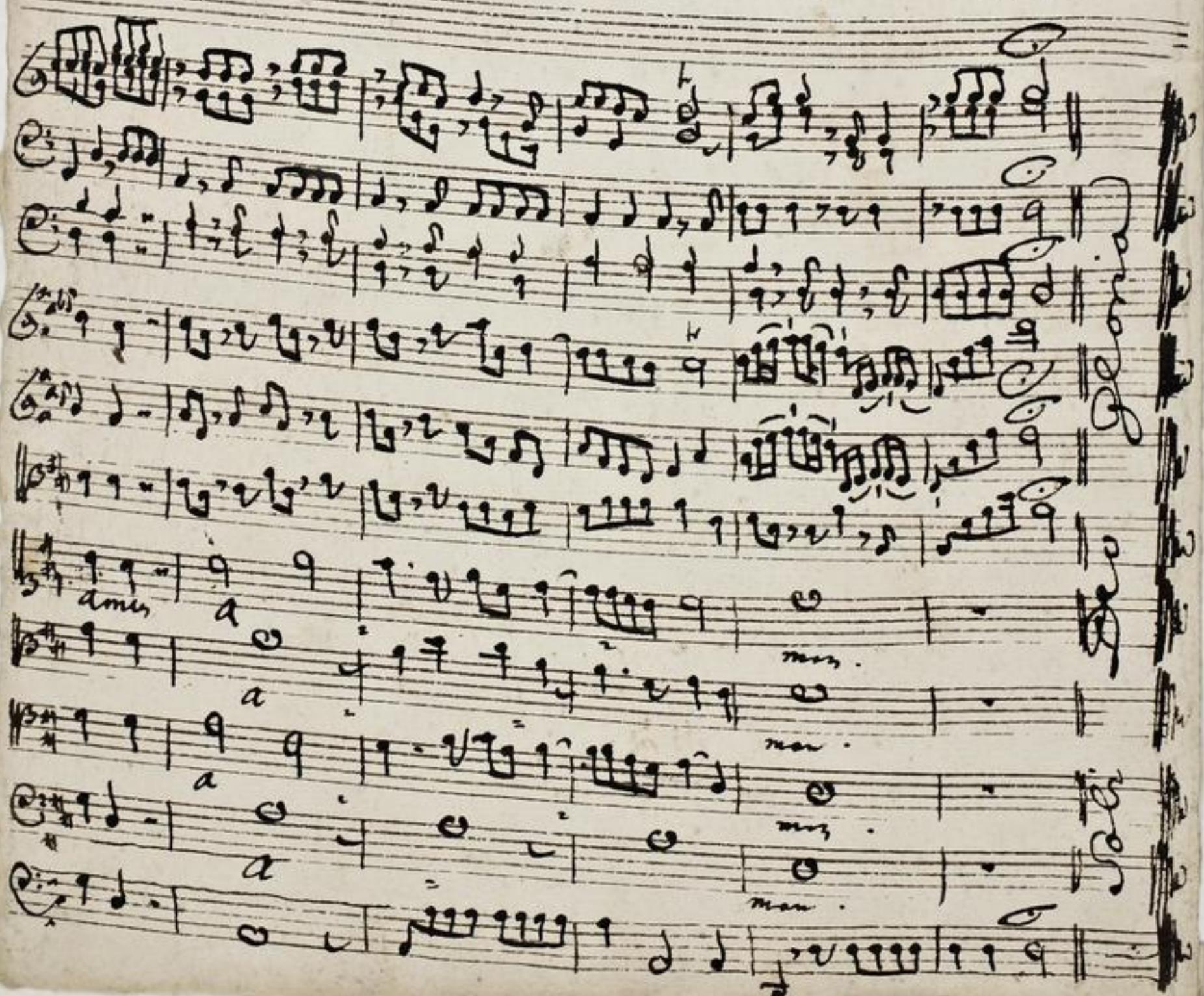
- Piano (Bottom Staff):** The piano part features a steady eighth-note bass line throughout both systems.
- Soprano (Second Staff):** The soprano part begins with a melodic line consisting of eighth and sixteenth notes. It includes several melodic segments with lyrics in Arabic script, such as "شَهْرَ الْمُبَارَكِ" (Month of the Blessing) and "اللّٰهُمَّ إِنِّي أَسْأَلُكُ مُلْكَ السَّمَاوَاتِ وَالْأَرْضِ". The vocal line ends with a melodic flourish.
- Bass (Third Staff):** The bass part follows the soprano's melodic line closely, providing harmonic support.
- Annotations:** The lyrics are annotated with German words: "Gloria in excelsis deo amen" is written above the soprano staff, and "laudamus te gloria in excelsis" is written below the bass staff.

**System 2:**

- Piano (Bottom Staff):** The piano part continues with its eighth-note bass line.
- Soprano (Second Staff):** The soprano part begins with a melodic line consisting of eighth and sixteenth notes. It includes several melodic segments with lyrics in Arabic script, such as "شَهْرَ الْمُبَارَكِ" and "اللّٰهُمَّ إِنِّي أَسْأَلُكُ مُلْكَ السَّمَاوَاتِ وَالْأَرْضِ". The vocal line ends with a melodic flourish.
- Bass (Third Staff):** The bass part follows the soprano's melodic line closely, providing harmonic support.
- Annotations:** The lyrics are annotated with German words: "Gloria in excelsis deo amen" is written above the soprano staff, and "laudamus te gloria in excelsis" is written below the bass staff.







142

60

der Posa wölle dir  
in der Welt se.

a

2 Parin

Tympani

2 Corn

2 Haut: St.

2 Fagott.

Canto

Alto

Tenore

Bassu

J. D. nat. Dr. Landg.

1753.

e  
Continuo.



Organo.

allegro.

accomp:

Choral.

Recit.



Largo

Aria allegro.

Poettgrüntig gnädig:

molli

molli

molli



Handwritten musical score for orchestra, page 6, measures 46-50. The score consists of six staves. Measures 46-49 show woodwind entries (Flute, Oboe, Bassoon) with dynamic markings like forte and piano. Measure 50 begins with a vocal entry (Recit.) followed by an aria section for soprano and basso continuo. The vocal part includes lyrics: "Apolo" (measures 50-51), "Vorzug" (measure 52), and "Fagott" (measures 53-54). The score concludes with a tutti section for the orchestra.

Recit. A polo  
Vorzug.  
Fagott.

Aria allegro.

tutti

Fag. tutti

Fag. tutti

Fag. tutti

Fag. tutti

Fag. tutti

Fag. tutti

Handwritten musical score for orchestra, page 6, measures 463-465. The score consists of ten staves. Measures 463 and 464 begin with dynamic *4/4*, followed by *Fag.* (measures 463) and *tutti* (measure 464). Measure 465 begins with *tutti*. The score includes various instruments such as strings, woodwinds, and brass. The manuscript is written in black ink on aged paper.

4/4  
Fag.  
tutti  
Fag.  
tutti  
Fag.  
tutti  
Fag.  
tutti  
Fag.  
adagio. Capo ||  
volti.

Recit. *allegro*

Aria *legg.*

Aria *Gall. Lujah*

Aria *legg.*

The musical score consists of two systems of music. The first system begins with a recitation (Recit.) in common time, marked *allegro*. It features a soprano vocal line with a basso continuo line below it. The second system begins with an aria in common time, marked *legg.*, continuing from the first system. The third system begins with an aria in common time, marked *Gall. Lujah*, continuing from the second system. The fourth system begins with an aria in common time, marked *legg.*, continuing from the third system. The piano part is indicated by a treble clef and includes various chords, rests, and dynamic markings such as  $\#$  and  $\natural$ .



allegro.

Violino I.

The musical score consists of two systems of music. The first system, labeled 'Violino I.', begins with an 'allegro.' tempo marking. It features a treble clef, a key signature of one sharp, and common time. The melody is composed of sixteenth-note patterns. The second system, labeled 'Accom.', begins with an 'allegro.' tempo marking. It features a treble clef, a key signature of one sharp, and common time. The melody is composed of eighth-note patterns. Both systems include lyrics in German: 'Gern soviel in den Hörn' and 'Gern soviel in den Hörn' respectively. The score concludes with a 'Volti.' instruction.

Volti.



*F* allegro.

Herrgott auf loben, ixix.

*Récit.* || *F* allegro.

Gott sei d' Güte.



Repetitio



Aria. Pt allegro.



pianiss.

pp

Recit. //

Volti.



*allegro*

*so gauk'n & blüft.*



Aria

Hallelujah! amen, amen.

Allegro.

Violino. 2.

*Con gitt. & con vig. in den Hoh.*

Largo.

also. Largo.

Choral f. # C

also. Gott dich loben wir.

Recit: //

Volte.



*allegro.*

*Gott zu Willig,*

*p.p.*

*p.p.*

*p.*

*f.*

*p.*

fortississ.

Bass: ||

volti.



allegro.

Aria

1. Schnell  
2. Langsam  
3.  
4.



pianiss.

f

p

Repetit.

f Capo

Volti.



allegro.

Aria G<sup>#</sup> 2. *S. grecianus. Bell.*

Aria G<sup>#</sup> *Galle, tuya gaudi, omnes.* *Da Capo //*





*Allegro*

*Viola.*

Handwritten musical score for Viola and accompaniment. The score consists of six staves of music. The top two staves are for the Viola, with the first staff in common time and the second in 3/4 time. The third staff is for the accompaniment, also in common time. The fourth staff is for the Viola, fifth for the accompaniment, and sixth for the Viola. The music includes various note heads, stems, and rests. The score is written in ink on aged paper.

Accompaniment staff lyrics:

Leidet du nicht mehr  
Gott lobt dich, mein Sohn

Handwritten musical score for Choral, in common time. The score consists of six staves of music. The top two staves are for the Choral, with the first in common time and the second in 3/4 time. The third staff is for the accompaniment, also in common time. The fourth staff is for the Choral, fifth for the accompaniment, and sixth for the Choral. The music includes various note heads, stems, and rests. The score is written in ink on aged paper.

Choral staff lyrics:

Geist der Gott lobt dich, mein Sohn

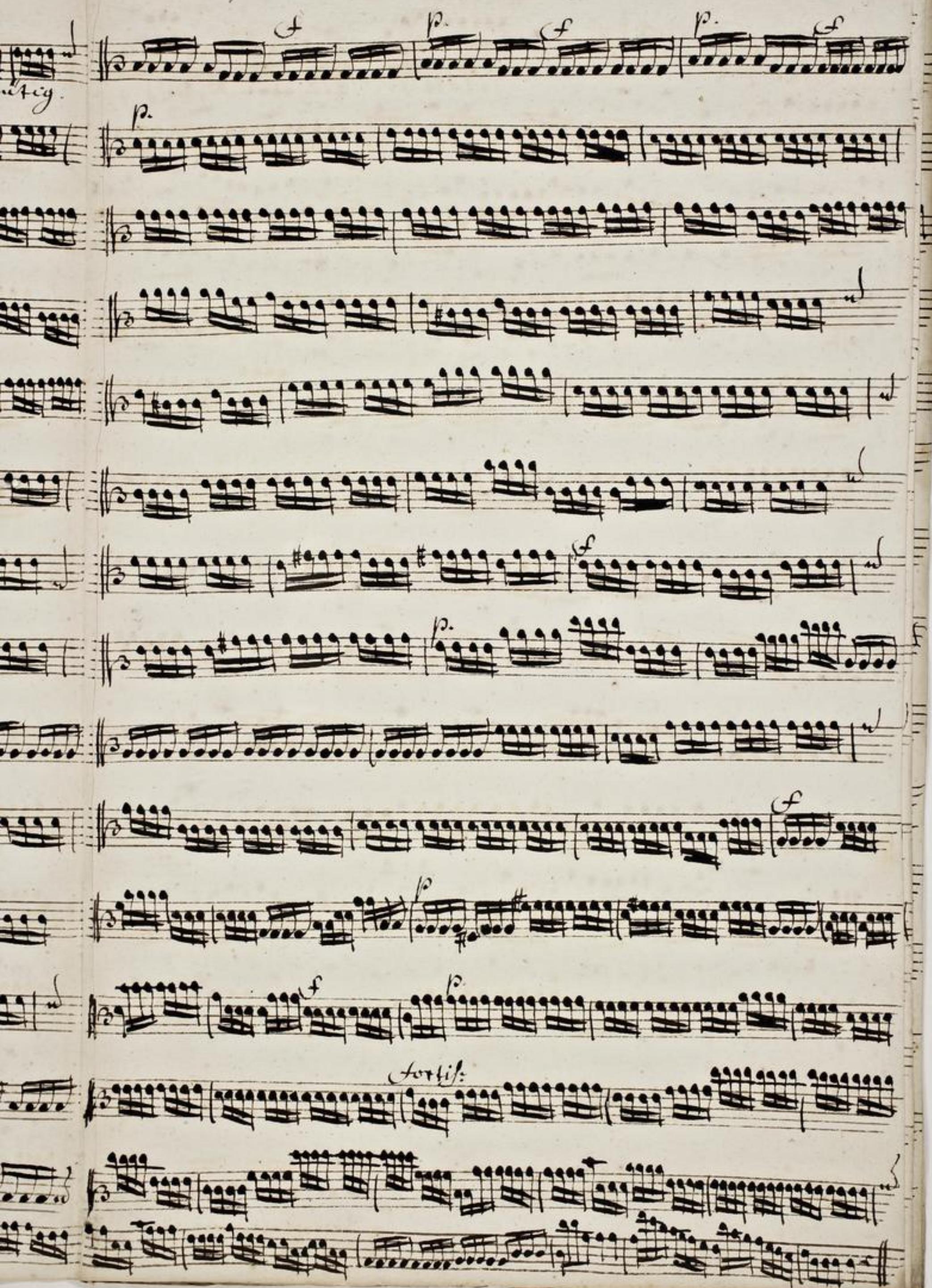


Recit. || Aria || *Allegro.*

*Gott grüßt die ganze Welt.*

The musical score consists of ten staves of handwritten notation. The first staff begins with 'Recit.' followed by 'Aria' and 'Allegro.'. The lyrics 'Gott grüßt die ganze Welt.' are written above the second staff. The notation includes various dynamic markings such as *p*, *f*, *pp*, and *ff*. Performance instructions like '*grazioso*' and '*legg.*' are also present. The music is written in common time, with some measures featuring triplets indicated by a '3' over the staff.





allegro.

Recit. || *Otria* || *acc.*

|| *Otria* || *acc.*

10. *Otria* || *Recit.* ||

*Otria.* ||  $\frac{3}{4}$   $\frac{2}{4}$



allegro

Aria | *to you and I will*

Fine | *face lighter away away.*

*Coda*

Aria | *face lighter away away.*

This image shows a page from a handwritten musical manuscript. The music is written for two voices (Soprano and Alto) and piano. The score consists of eight staves of music, each with a different key signature and time signature. The vocal parts are in common time, while the piano part uses measures of varying lengths. The music is divided into sections by bar lines and measures. The first section starts with an 'allegro' tempo, indicated by a 'f' dynamic. The second section begins with a piano part, followed by a vocal entry with lyrics 'to you and I will'. The third section ends with a 'Fine' and the lyrics 'face lighter away away.'. The fourth section is a 'Coda' with its own set of lyrics. The manuscript is written in black ink on aged paper, with some lyrics in cursive script. There are also some small marks and annotations throughout the score.

# Violone.

allegro.

soñig.

Largo.

allegro.

Largo.

accomp: der gott förmung,

der gott förmung,

allegro.

Choral: Gott dir loben wir.

Gott dir loben wir.

Gott dir loben wir.

Gott dir loben wir.

volti.



*Recit.*

*Aria* *allegro.*  
*gottgnüchig*



Handwritten musical score for orchestra, featuring multiple staves of music with various instruments and dynamics. The score includes parts for strings, woodwinds, and brass. The music is written in common time, with a mix of major and minor keys indicated by sharps and flats. The score is annotated with dynamic markings such as *p.*, *f.*, *fortissimo*, *allegro*, *fag.*, *tutti*, and *Recit.*. The vocal part is labeled *Aria.* and *Dissonanz.*

Technical details: The score is on 12 staves, with 4 systems per page. The paper is aged and slightly yellowed. The handwriting is clear, though some dynamics and markings are more stylized. The vocal line is prominent, with a clear distinction between the vocal and instrumental parts.

A page from a handwritten musical score. The score consists of ten staves of music, likely for an orchestra, written on five-line staff paper. The music is in common time. Various dynamics are indicated throughout the score, including *ff*, *f*, *ffag.*, *ff*, *tutti*, *fag.*, *pp*, *adagio*, and *tempo*. The score includes several measures of music, with some sections labeled *tutti* or *fag.* to specify instrumentation. The handwriting is in black ink on aged paper.



allegro.

Aria. C: #: 4/4 *So grün u. blüß,*

Aria. C: #: 4/4 *Hallelujah amen, amen.*



Flauto. Trau. 1.



# Flauto trav: 1.

Dict: || accomp: || Choral || Recit || Aria || Recit. ||

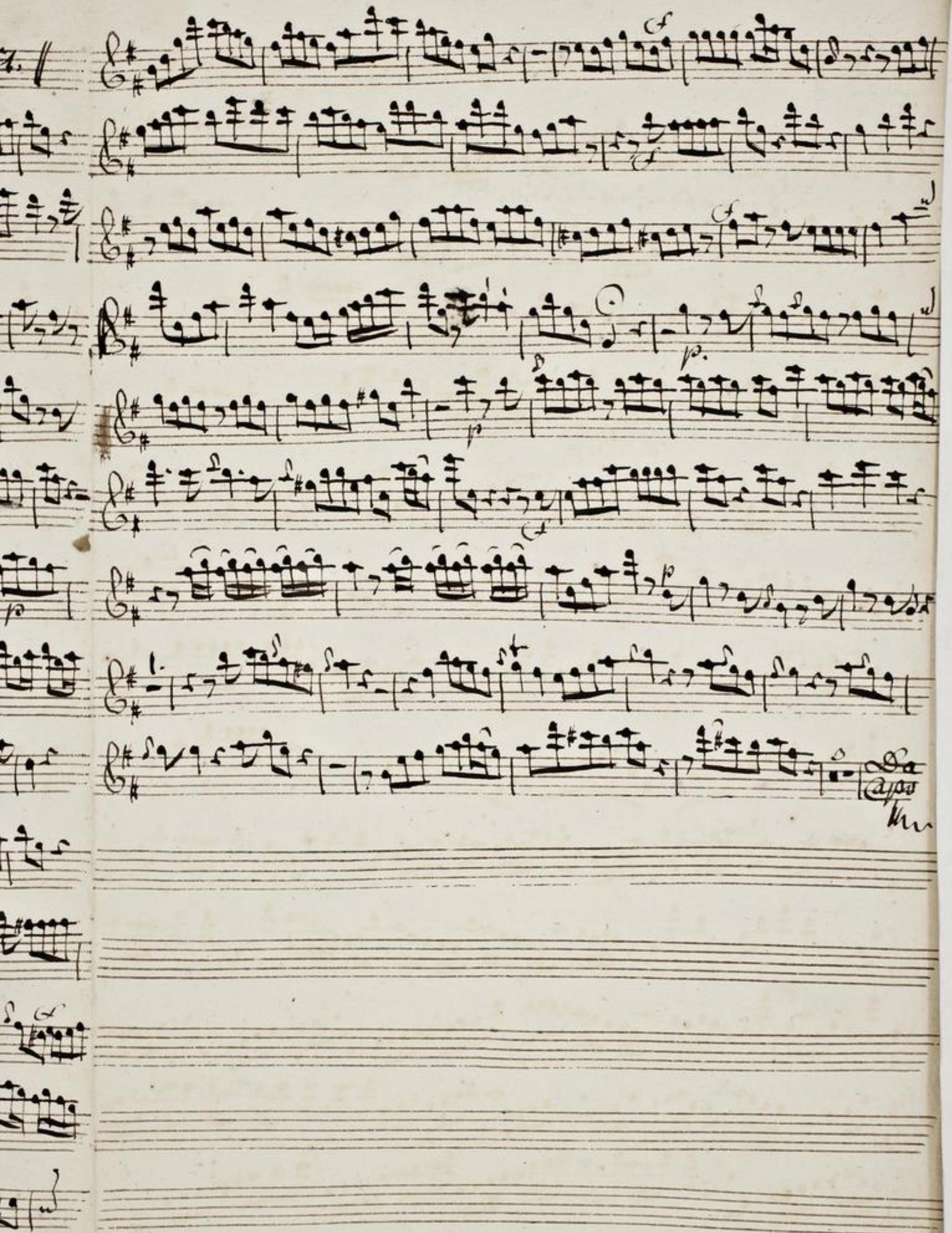
Aria. *Allegro*.

*O. i. sind wir jung und glücklich,*

*solo piano*

*Solo*

*pp.*



Fay: 1.

Fay: 2.

Fay: 3.

Fay: 4.



Flauto. Trav. 2.

Xict: // accomp: // Choral: // Recit: // Arias // Recit: //  
Tacet.

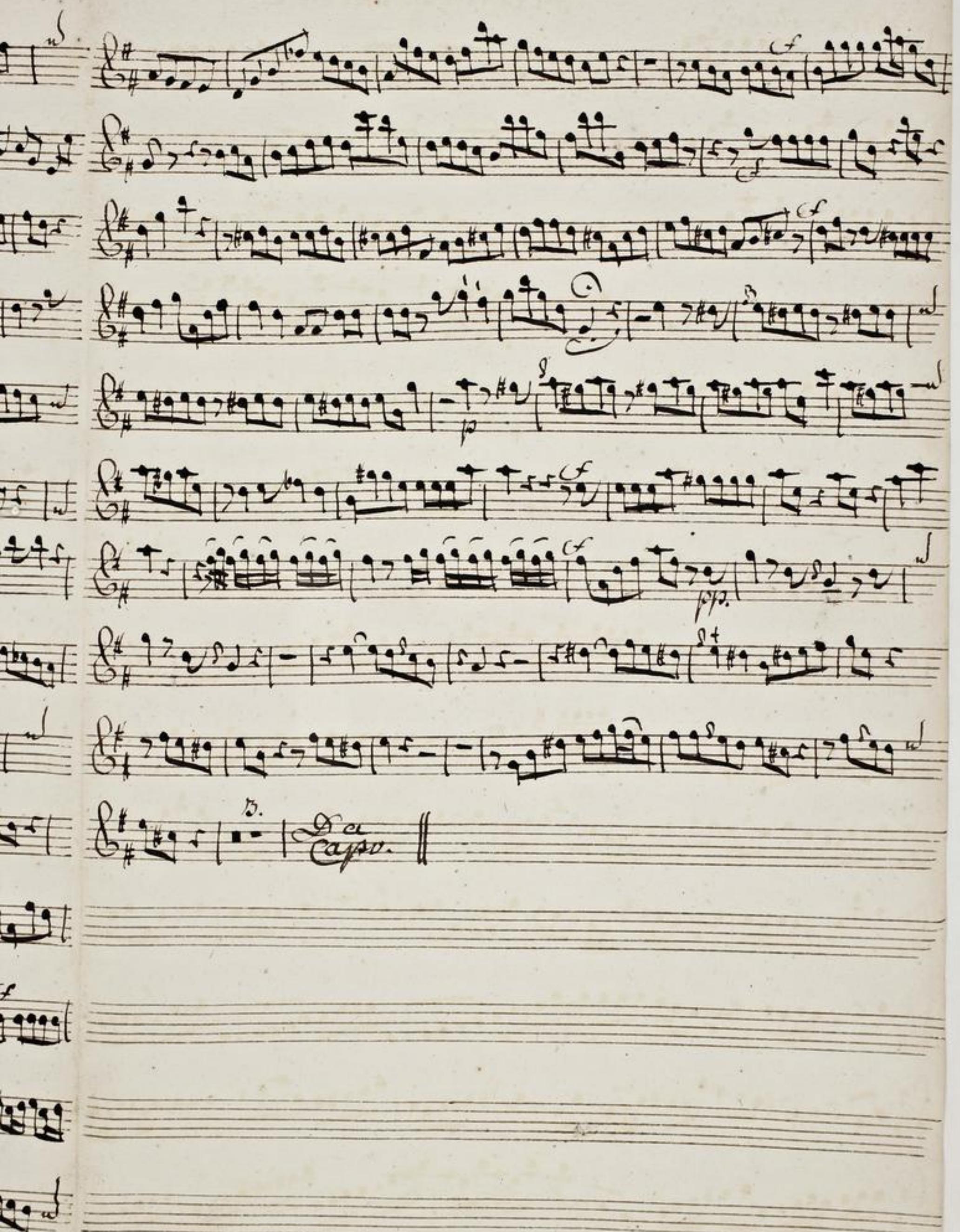
Welti.



Flauto. Trav. 2.

Aria. allegro

Dynamik: *legg.*



Clarino. 2.

*allegro.*

*allegro.*

*grau + feste Wug.*

*Accomp. || Choral* *Fag.* *allegro*  
*Recit.*

*Recit. || Aria.* *allegro*  
*beginn. Bläss.*

*1.* *2.* *3.* *4.* *La Capo.*

*volte.*

A page from an old music manuscript featuring three staves of handwritten musical notation. The notation is in common time (indicated by a 'C') and consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first staff begins with a bass clef, the second with an alto clef, and the third with a soprano clef. The lyrics 'Hallelujor am, am' are written above the first staff. The manuscript is written on a light-colored, slightly aged piece of paper.



# Clarino. 1.

allegro.

Der Geist ist fesslich in der Koth. Largo

allegro. Largo.

Accom. Jacet.

Gott dir loben wir. 3.

Recit. Aria

Recit. Aria Recit. Agia. allegro.  
tu beginn' d. Klüff

3.

3.

La Capo.

Molte.



*Typani.*



Tijpani.

allegro

Handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first staff is for Tijpani (Timpani), marked allegro, with the instruction "für Vigil in Nott". The second staff is for strings. The third staff is for woodwinds. The fourth staff is for brass. The fifth staff is for bassoon. The sixth staff is for oboe. The seventh staff is for flute. The eighth staff is for soprano. The ninth staff is for alto. The tenth staff is for bass. The score includes vocal parts with lyrics in German: "Gott Vater wir", "Rezit.", "Aria", and "Rezit.". The score is written in common time, with various dynamics and performance instructions like "accop." and "Tacet."



1. 2. 3. 4. 5. 6. 7. 8.

*p.* *f.* *p.* *p.* *p.* *p.* *p.* *p.*

*Allegro*

*Poggiando. Blüff!*

*Recit:* // *Capo* //

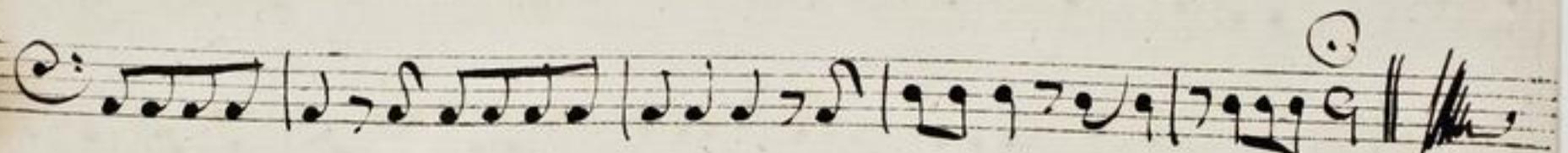
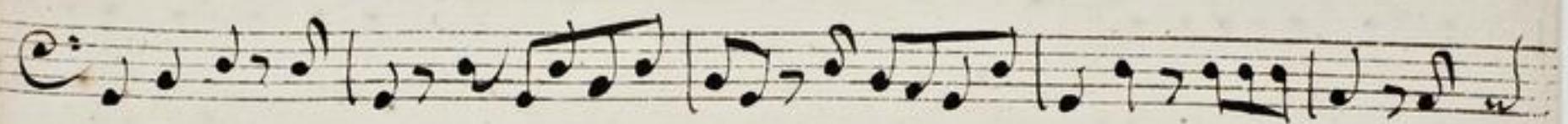
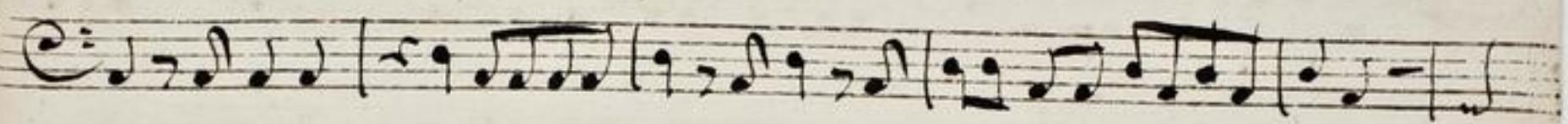
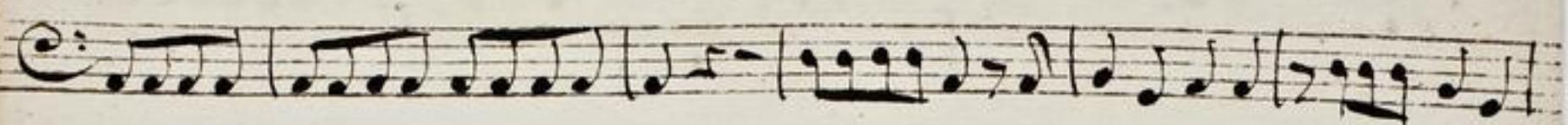
*Volte.*

This page contains eight staves of handwritten musical notation. The notation includes various note heads, stems, and bar lines. Above the staves, there are dynamic markings such as 'p.' for piano and 'f.' for forte. Below the staves, there are performance instructions: 'Allegro' above the third staff, 'Poggiando. Blüff!' below the fourth staff, 'Recit:' followed by a double bar line with repeat dots above the fifth staff, and 'Capo' followed by a double bar line with repeat dots above the sixth staff. At the bottom right, there is a handwritten instruction 'Volte.'



etriae: eti | . . . . | . . . . | . . . . | . . . .

Halle luja amu amu,



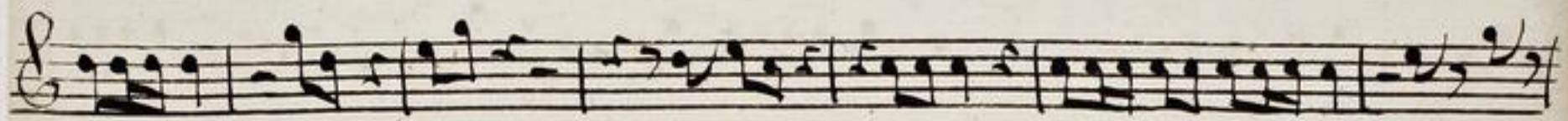
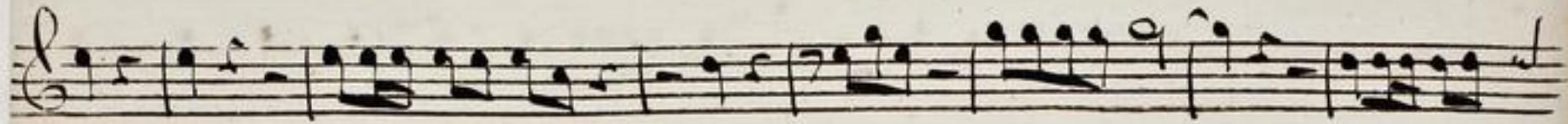
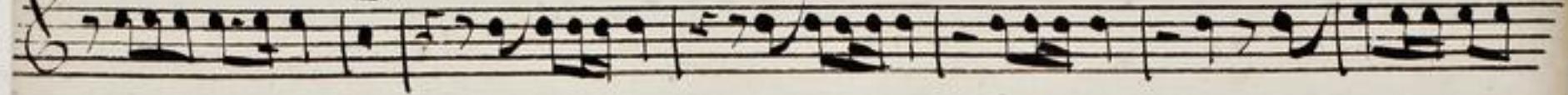
## D. Corvo. I.

allegro.

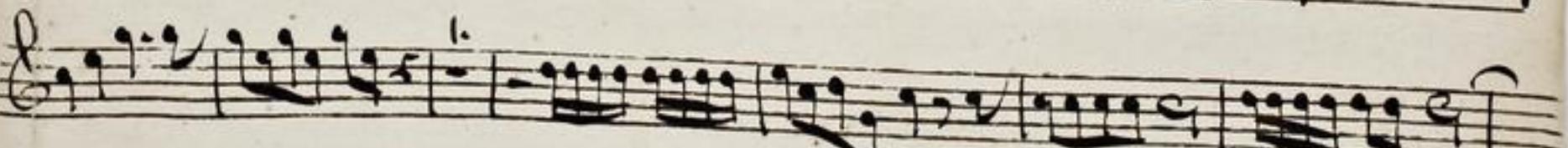
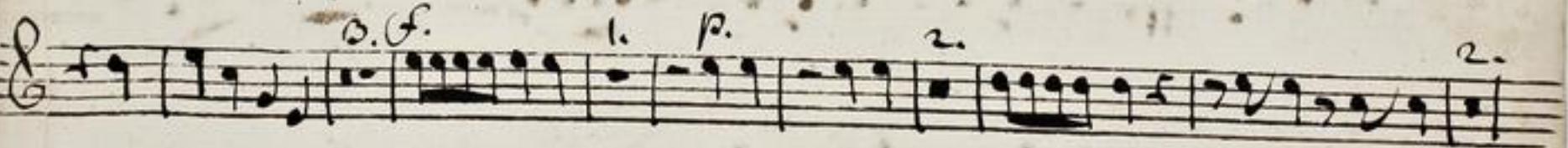
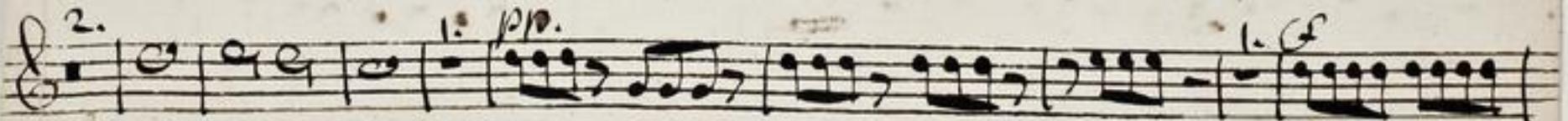
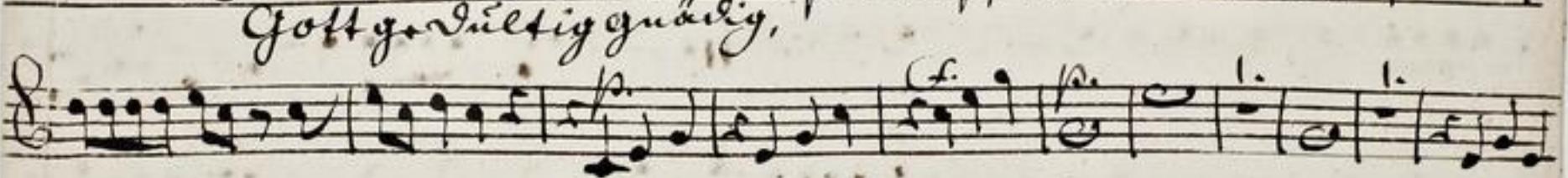
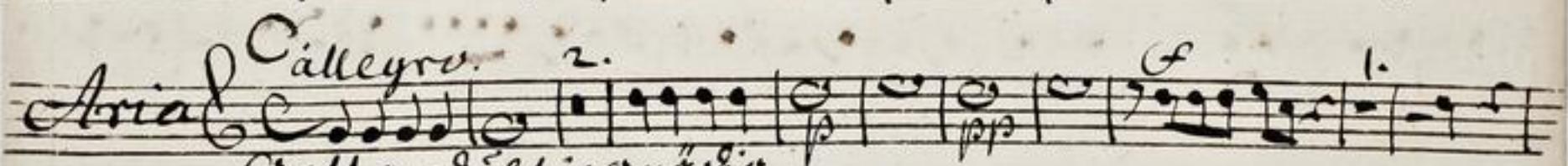
allegro.

Sonne Segn der Hoff.

2.



D. allegro.



volti



9

*Recit.* || *Aria* *allegro.*

10.

10.1

*Capo* //

*Recit:* ||



D

allegro

Aria. 8. *So g'mein und blau.*

9. *Gallijicag,*

10. *||*



Allegro. D. Coro. 2. allegro  
*gott zu seyn ist.*  
Largo  
accord.  
Recit.  
 Choral allegro  
*gott zu loben wir.*  
Recit.  
 C.  
gott zu seyn ist.  
Recit.  
Recit.  
Recit.  
Recit.  
Recit.

Volti



9 allegro.

Aria

*Unter Vorzug*

1 2 3 4 5 6 7 8 9 10

Recess //  
Tacet.



D.

Aria.  $\frac{2}{4}$  <sup>allegro</sup>  
*4. S. grün w. Blüte,*

Aria.  $\frac{4}{4}$  <sup>G.</sup>  
*Halleluja aum, aum.*

# Canto.

6

Largo.

taueyrd. Der Herr sey mit dir, in der Not;

in der Not; der Name des Gottes Jacob, der Gott ist Jacob

Siebzehn. Siebzehn. Freye = Bericht, er ab dem Herzen

er ab dem Herzen - befreit, freye = Bericht

er ab dem Herzen - befreit, der Name des Gottes Jacob,

und zählt, al - le al =

Leidensausflö - ge.

accomp:

Der Herr sei mit dir. Siebzehn. Mein Heil ist in dir.

Langsam, der Herr sei mit dir. Der Herr sei mit dir.

Dich, und du und du sind mir einzigster Gott, zu

meinem Heil. Gott, allein zu dir mein Grund und Halt.

finde. Gott ist mein Heil, der Herr sei mit dir.

finde. Deinen Heil, den Herr sei mit dir.

ein großes Heil, und du bist mein Heil.

Ganz und gar ein Jubel-Lieder.

volti.

allegro.

Hand Gottes zu bewirken; Hand Gottes zu danken  
Recit. Aria. w. Verlängung der Note.  
Hand zu freuen, mit Freu-  
son Zungen, lob, und preisen Lobpreis  
son Zungen, jetzt zu loben  
ewigheit.

mit Kraft zu bewirken, die Gütekeit des Herrn, und  
feiernd die Beute, mit dem Barren gewiss zum ersten mal  
Laudetibus Christi besetzt, in Freytagen, und sonntagsstrafen  
mußt' ich bloß auf gute. Ein Rath eingötzt ist, als die  
Professioß schlägt, fayßt, so als Christus foltert aber gesetzlich  
Kreuzstift nur allein, bestift die Prüfung. Wir folten wieder  
wir nun nicht alle frolich sagen, und sind für Gott das Mayster mit.

Iand. Imit. Bürgen?  
Aria allegro. 1. Zug, 2. Zug, 3. Zug  
Fur voc.

1.

unten vor = Zügiges glück das zu Vorzugsstil glüdt  
bis und = das familijs geöffnet spundt = oet

zwei. = um mit vol = ein mit vol = ein

lou Macau sin; Distor = Zügiges glück das

und Vorzugsstil glüdt, bis und = das familijs das

Vorzugsstil glüdt, um mit vol = lou, um mit vol = lou

lou mit vol = lou

16

Macau sin; C' um mit vol = lou, um mit vol = lou

Zügiges glück das, u. loxkunbat zügiges glück das, u. zügiges glück das

Wolke über solista. der triebaut j. = Vorzeit am sonne;

mit. und das sunsten, das sunsten, sunnen loben, und das sunsten

Fürsten, sunnen loben, und das le = Brunnen geben

Bach von Lou = Bach von Lou = Bach von Lou = Recit

Recit

Malli





alto. Largo.

*allegro.*

*Chorale* *allegro*

*Recit.*

*Aria.* *74.*

*votti*

# Aria. 6

Handwritten musical score for a six-part aria, numbered 6. The score consists of six staves, each with a different vocal line. The vocal parts are: Alto, Bassus, Tenor, Contratenor, Tenor, and Bassus. The music is written in common time, with various key signatures (e.g., C major, G major, D major, A major, E major). The lyrics are in German, written below the staves. The score includes several fermatas and a repeat sign with endings. The manuscript is on aged paper.

Alto, Bassus, Tenor, Contratenor, Tenor, Bassus

gemuend. Blühen. waiffen. im dor : gemaend. Blühen. waiffen.

Vater = Väster gauß. der himmelfßen quade

Quid und Regen der himmelfßen quade + Quid und Regen +

gierde sich zueilich auf, selbig gebuen + buntig der himmelfßen

be, händig beydien, bissig den brüder wälten und. händeln

gesie, und sie den un - autyfseñden un -

un - autyfseñden capot

Aria

Hallelujah amen amen

Hallelujah amen amen

Hallelujah amen amen

Hallelujah amen amen

me

## Tenore.

## *Largo*

6999

Langsam und feierlich, — : — in der Nach, — :

Der Name des gottlob Jacob, der gottlob Jacob, fügt' ich.

gut dich geboren haben Gott, - Dein Gott ist der

A page from a handwritten musical score. The top half shows a single staff with various note heads and rests. The bottom half contains lyrics in German, written below the staff. The lyrics read: "Leichter und leichter und leichter - war die Hoffnung".

*guitar. mello. -* 10  
D. - || *accomp.* ||

*alto*  $\frac{3}{4}$  *C* *G* *F#* *B* *C* *C*

Choral: *Gott dich lobunxit, **gott** gott*

A musical score page featuring a single melodic line on a staff. The line consists of several eighth-note chords, starting with a C major chord, followed by a G major chord, and then a D major chord. A vertical bar line separates this from the next section. To the right of the bar line, the word "Recit." is written in a cursive script, followed by another vertical bar line.

A handwritten musical score page, page 14, featuring a single staff of music in common time. The staff begins with a clef, followed by a sharp sign indicating one sharp note. The music consists of eighth-note patterns and rests, with a fermata over the eighth note of the first measure. The page number '14.' is written above the staff.

*w. Verlangen ist: Niemandix mit gro  
ßer Freude*

A handwritten musical score for piano, featuring two staves (treble and bass) and lyrics in German. The score consists of two measures. Measure 11 starts with a bass note followed by a treble note. Measure 12 starts with a bass note followed by a treble note. The lyrics "Zumgest miß" and "zu" are written below the notes.

A single measure of musical notation on a five-line staff. The measure begins with a sharp sign indicating key signature. It contains six eighth-note heads, each with a vertical stem pointing down. The stems are connected by horizontal lines, creating a continuous flow. The notes are distributed across the four upper lines of the staff.

A handwritten musical score page featuring two systems of music. The top system is in common time (indicated by a 'C') and consists of two measures. The first measure contains a basso continuo part with a bassoon line and a cello line, both marked 'ff'. The second measure contains a soprano part with a vocal line and a bassoon line, also marked 'ff'. The bottom system is in common time and consists of two measures. The first measure contains a soprano part with a vocal line and a bassoon line, marked 'ff'. The second measure contains a soprano part with a vocal line and a bassoon line, marked 'ff'. The vocal parts are written in a clear, cursive hand, while the bassoon parts are more stylized.

ist zu ist zu bis sing - sing drit

Récit: || Aria ||

Volti.



Brechit. | *auch in den Zeiten fürtun hinreichen wird*

Widt. | *mair das Himmelsgesetz dich wässer zu innen bauige, und Hessens*

Flor. | *Stor beständig, friget. Dein Stromkreis darflich ist mit*

Rau. | *Rau und Frucht bezw. Blautz, und Dexen statt Hohlung*

Gau. | *Gau bestiftigt vor, gautz, Laydewil und Knechtigkeiten*

Witz. | *witz, ihm jetzt angebrünnen werden, vor großen Aufse*

Guis. | *Guis. rüst, elb zum seien bisitz, auch Lüderig Gottsdörf.*

Gudaln. | *gudaln und Dexen statt, ist fort feit, auch Rau und Haußn.*

Rifendeln. | *Rifendeln*

Aria <sup>allegro.</sup> | *Sogar und blüft, und waßt, und wafft im dor*

= gen, *und hysen der göttliche Dexen statt, haußn*

*grüne und blüft und waßt im dor gen der hysen dor*

*göttliche Darm - stätter haußn. Dergünlichsten*

*Quade exquilen de Regen, vor hünlichen Quade ex*

Sop.      Alt.      Bass.

Glori-a Regis, + regi-ty Brüderlich auf Gott bey-geht, +  
 mehr auf Gott zu schauen. Gott förmlich boyt-sich, bis zum heiligen  
 Abend. Hallelujah ammen. mehr auf Gott zu schauen.  
 Rufen den aub. Wiederum neu = antystofe, da

**Coda**  
**Capo.**

tria 2.

Hallelujah ammen ammen

Leyden mysterie = fuen in fux

füllung yfou leyden mysterie =

fuen in fux füllung yfou allzeit traurig allzustreun

Gott, Herr + und Herz Jesu zu baath. Jesu, Jesu, Jesu

off. Jesu, Jesu, Jesu, Jesu, Jesu, Jesu, Jesu, Jesu, Jesu

Hallelujah ammen ammen

allegro.

Bass. *Basso.*

Largo.

*Den Herrn zu danken ist  
in der Hoffnung, in der Hoffnung,*

*der Gott der Jacob, der Gott der Jacob*

*ist gut, ist gut, gegeben dir, wahrlich geschenkt, wahrlich*

*wahrlich geschenkt, wahrlich geschenkt, gegeben dir wahrlich geschenkt*

*accomp. || Choral. *all.* Herr Gott dich loben wir*

*Herr Gott dich loben wir*

*Reclit. Herr Gott dich loben wir*

*Nach dem gesuchten Tage, wenn du kommst*

*Füll die Segens Tage, zum segnen den seitigen, segn alle*

*unseren vogesen, mit allen gunsten du bist, w. aufgott's erste*

*zweite, da uns endlich unser gaudi domus dicitur oblaude*

*sisch und ein heiltag im leben und am sterben mal*

*issu, vorzeitig und frischig fasten, gütigsten gott w. eis' lab*

*leben*



Leben folg'ge gebn'. Niemals nur exist' beim Quadrat blid' dir' freu  
Glorigkeit zu sein, die aufstinent fr'au, die Sifurießt' lebte  
ja so. Der Ueypflicht' ist das Eutritt' immer offen. fr'ist der  
Eugenien beloset, und Losen soll' wift' vor'gou' r'ab  
Mögen wir nochm' B'egesten oder hoffen.

Aria 14. *allegro. Gott gnüeltig, gnädig, gütig, Vollfr'bar*

*gnau'heitig, und zünck'los.*

*Hm'g, b'et'bar'it. Gott gnüeltig, gnädig, gütig*

*Vollfr'bar* *mit' u. gau'heit*

*mü'tig, und gau'heitig, und zünck'los* *Hm' u. gau'*

*zünck'los* *Hm'g, b'et'bar'it. D' auf'st'byt*

*all' e'lage, und' e' b'is' Hm' u. gau'heit' e'lage, D' e' p'lan*

*- gau'heit' u. gau'heit* *gau'heit' = gau'heit*

*D' auf'st'byt all' e'lage, reuf' e' gau'heit' e'lage*

in jahr  
 und verlän : gott lobt den heiligen adam segne  
 mit frohen singen, adam segne mit frohen : mit frohen singen,  
 lobt. lobt. lobt. lobt. lobt. lobt. lobt.  
 jetzt v. ÷ ÷ bis in ewigkeit // Recit. //  
 Aria: Recit. // Aria # alto. Segne, w. kläss.  
 Er aufst, und er lebt im ewigen, der segnen vergöttert ist  
 Dann, stellten gauß. so gauß. und blüste. trauß. und das  
 gauß. der segnen vergöttert ist. Dann = stellten gauß.  
 Denn jährlin gauß. + quillende Regen der jährlin  
 gauß. + quillende Regen + gießt sich nachts auf selbig.  
 auch schmückt die Regen nachts am beständig. beständig. eis  
 einsturzlich welt und. jährlin vergessen, und wiederum  
 neu = + auf, dass es daran ist, und wiederum neu  
 + auf, dass es daran ist Capo. //

Volli.



