

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 416/10

Schallt ihr Stimmen. [Kantate für 2 Flöten, 2 Oboen, 2 Clarinen, 2 Hörner, Fagott, Timpani, 2 Violinen, Viola, Basso continuo, Sopran, Alt und Tenor zum Geburtstag des Landgrafen.]

Handwritten musical score for 'Schallt ihr Stimmen' by Christoph Graupner. The score is written on two staves. The top staff is for the Cello (clno) and the bottom staff is for the Bass (b). The music is in G major and 2/4 time. The first staff has a 'clno' label above it and a 'vll' label above the first measure. The second staff has a '13' above the first measure. The title 'Schallt - ihr Stimmen' is written below the second staff.

Autograph Dezember 1727. 35 x 21,5 cm.

partitur: 12 Bl. Alte Zählung: 6 Bogen.

18 St.: C, A, T, vl 1, 2, vla, vlne (2x), bc, ob e fl 1, 2, fl solo,
fag, cor 1, 2, clno 1, 2, timp.

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

Alte Sign.: 142/18.



Mus 416/10

1727

Dieses ist ein Nimmereu ~~...~~ ist ~~...~~, ~~...~~ in ~~...~~
lieblich ~~...~~ diesem ~~...~~ Jubel Chor Vivat! Vivat
Ernst Ludwig ~~...~~ in Florenz

~~142~~ 142.
~~18~~ 18.

1. (47) 20

Partitur

19. ~~...~~ 1727.
a

F. D. G. M. D. 1727

The first system of the manuscript contains ten staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The paper shows signs of age and wear.

The second system of the manuscript contains ten staves of handwritten musical notation. It includes dynamic markings such as *pp.* (pianissimo) and *p.* (piano). The notation continues with various rhythmic patterns and rests.

The third system of the manuscript contains ten staves of handwritten musical notation. The lower staves of this system include lyrics written in a cursive hand. The lyrics are: "Stall - in Dinn", "Stall", "Stall - in Dinn", "Stall", "Stall - in Dinn", "Stall", "Stall - in Dinn", "Stall", "Stall - in Dinn", "Stall".

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values, rests, and clefs. The key signature is one sharp (F#). The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Chor
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen
Herrlich ist das Fest der Heiligen

Continuation of the handwritten musical score on the same page, featuring ten staves of music. The notation includes various note values, rests, and clefs. The key signature is one sharp (F#). The music is written in a cursive, historical style. The lyrics are written in German below the staves.

Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große
Ludwig der Große

Handwritten musical score on the top page of an open manuscript. The page contains ten staves of music. The notation includes various note values, rests, and dynamic markings such as *trist* and *trist*. The paper shows signs of age and wear.

Handwritten musical score on the bottom page of an open manuscript. The page contains ten staves of music. The notation includes various note values, rests, and dynamic markings such as *trist*, *trist*, *trist*, *trist*, *trist*, *trist*, *trist*, *trist*, *trist*, and *trist*. The paper shows signs of age and wear.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values, clefs, and accidentals. The paper shows signs of age and wear.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values, clefs, and accidentals. The paper shows signs of age and wear.

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Capell
Darmstadt

Flaut.

Handwritten musical notation for the first system, featuring a flute part with various notes and rests.

Handwritten musical notation for the second system, including a vocal line with the lyrics "O du Himmelstürze" written above the notes.

Handwritten musical notation for the third system, featuring a vocal line with the lyrics "w. in Lob der Anmut" written above the notes.

Handwritten musical notation for the fourth system, including a vocal line with the lyrics "da muß aller" and "Liedlich" written above the notes.

Handwritten musical notation for the fifth system, including a vocal line with the lyrics "da muß al. Liedlich" and "da muß al. Liedlich" written above the notes.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into several systems, each containing four staves. The music is characterized by dense, rhythmic patterns, particularly in the upper staves of each system. Handwritten annotations in German are interspersed throughout the score, including:

- Alto* (written above the second staff of the first system)
- Alto* (written above the second staff of the second system)
- Alto* (written above the second staff of the third system)
- Alto* (written above the second staff of the fourth system)
- Alto* (written above the second staff of the fifth system)
- Alto* (written above the second staff of the sixth system)
- Alto* (written above the second staff of the seventh system)
- Alto* (written above the second staff of the eighth system)
- Alto* (written above the second staff of the ninth system)
- Alto* (written above the second staff of the tenth system)
- Alto* (written above the second staff of the eleventh system)
- Alto* (written above the second staff of the twelfth system)
- Alto* (written above the second staff of the thirteenth system)
- Alto* (written above the second staff of the fourteenth system)
- Alto* (written above the second staff of the fifteenth system)
- Alto* (written above the second staff of the sixteenth system)
- Alto* (written above the second staff of the seventeenth system)
- Alto* (written above the second staff of the eighteenth system)
- Alto* (written above the second staff of the nineteenth system)
- Alto* (written above the second staff of the twentieth system)
- Alto* (written above the second staff of the twenty-first system)
- Alto* (written above the second staff of the twenty-second system)
- Alto* (written above the second staff of the twenty-third system)
- Alto* (written above the second staff of the twenty-fourth system)
- Alto* (written above the second staff of the twenty-fifth system)
- Alto* (written above the second staff of the twenty-sixth system)
- Alto* (written above the second staff of the twenty-seventh system)
- Alto* (written above the second staff of the twenty-eighth system)
- Alto* (written above the second staff of the twenty-ninth system)
- Alto* (written above the second staff of the thirtieth system)
- Alto* (written above the second staff of the thirty-first system)
- Alto* (written above the second staff of the thirty-second system)
- Alto* (written above the second staff of the thirty-third system)
- Alto* (written above the second staff of the thirty-fourth system)
- Alto* (written above the second staff of the thirty-fifth system)
- Alto* (written above the second staff of the thirty-sixth system)
- Alto* (written above the second staff of the thirty-seventh system)
- Alto* (written above the second staff of the thirty-eighth system)
- Alto* (written above the second staff of the thirty-ninth system)
- Alto* (written above the second staff of the fortieth system)
- Alto* (written above the second staff of the forty-first system)
- Alto* (written above the second staff of the forty-second system)
- Alto* (written above the second staff of the forty-third system)
- Alto* (written above the second staff of the forty-fourth system)
- Alto* (written above the second staff of the forty-fifth system)
- Alto* (written above the second staff of the forty-sixth system)
- Alto* (written above the second staff of the forty-seventh system)
- Alto* (written above the second staff of the forty-eighth system)
- Alto* (written above the second staff of the forty-ninth system)
- Alto* (written above the second staff of the fiftieth system)

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in German and include:

Hohly alle Lob und Pries

sind auch durch das Land

Christi Jesu Christi Jesu windend an *in Fingern Christi*

Christi Jesu Christi Jesu windend an *in Fingern Christi*

The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f.* and *t. f.*

Handwritten musical score on the top half of the page, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. The lyrics "alle gna. by alle fallom" are written in a cursive hand below the notes.

Handwritten musical score on the middle section of the page. The lyrics "Darmstadt's Gung Darmstadt's Gung" are written below the notes. The notation continues with complex rhythmic patterns and rests.

Handwritten musical score on the bottom half of the page. The lyrics "alle Zeit in" are written below the notes. The notation includes various rhythmic values and clefs, similar to the other sections.

Handwritten musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *Darm hatte gänzel Darm hatte gänzel. Zins glück alle bis alle bis*

Handwritten musical score for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *Gründt der Linder Gründt Linder Gründt der Linder*

Handwritten musical score for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *Will in Trüm in Trüm in Trüm*

Handwritten musical score on the top page of a manuscript. It features five staves of music. The first four staves are instrumental parts, likely for strings or woodwinds, with various rhythmic markings and clefs. The fifth staff contains a vocal line with German lyrics: "Lied ist die Inbrunnung...". The page is numbered "7." in the top right corner.

Handwritten musical score on the middle page of a manuscript. It features five staves of music. The first four staves are instrumental parts, and the fifth staff contains a vocal line with German lyrics: "Lied ist die Inbrunnung...". The page is numbered "7." in the top right corner.

Handwritten musical score on the bottom page of a manuscript. It features five staves of music. The first four staves are instrumental parts, and the fifth staff contains a vocal line with German lyrics: "Lied ist die Inbrunnung...". The page is numbered "7." in the top right corner.

Handwritten musical score on a single page, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German. The first staff contains the beginning of the piece. The second and third staves show a vocal line with lyrics: "auf - der". The fourth and fifth staves show a bass line with lyrics: "Sie auch, im Aufsteht auf der große".

Handwritten musical score on a single page, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German. The first staff contains the beginning of the piece. The second and third staves show a vocal line with lyrics: "den". The fourth and fifth staves show a bass line with lyrics: "den Zunge auf Zunge des hies Darmstet".

Handwritten musical score on a single page, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German. The first staff contains the beginning of the piece. The second and third staves show a vocal line with lyrics: "Wahrheit". The fourth and fifth staves show a bass line with lyrics: "Wahrheit Sie auch, im Aufsteht auf der große den".

Handwritten musical score on a single page, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German. The first staff contains the beginning of the piece. The second and third staves show a vocal line with lyrics: "Zunge auf". The fourth and fifth staves show a bass line with lyrics: "den Darmstet Wahrheit des Darmstet Wahrheit des großen. Es ist der".

Handwritten musical score for the first system, featuring a vocal line and a basso continuo line. The lyrics are: "Hauſt - in dem Befatz ſich in welchem ich mich befinde ſich in dem Befatz ſich in dem Befatz".

Handwritten musical score for the second system, featuring a vocal line and a basso continuo line. The lyrics are: "Denn es ist nicht die Ehre derer die sich selbst erheben sondern die Ehre derer die sich erniedern".

Handwritten musical score for the third system, featuring a vocal line and a basso continuo line. The lyrics are: "Denn es ist nicht die Ehre derer die sich selbst erheben sondern die Ehre derer die sich erniedern. Denn es ist nicht die Ehre derer die sich selbst erheben sondern die Ehre derer die sich erniedern. Denn es ist nicht die Ehre derer die sich selbst erheben sondern die Ehre derer die sich erniedern."

Handwritten musical score for the fourth system, featuring a vocal line and a basso continuo line. The lyrics are: "Denn es ist nicht die Ehre derer die sich selbst erheben sondern die Ehre derer die sich erniedern."

Viola

Handwritten musical score for the first system, featuring five staves. The notation includes various note values, rests, and dynamic markings. The word "Auf" is written above the second staff, and "F" is written below the fifth staff.

Viol.

Handwritten musical score for the second system, featuring five staves. The notation includes various note values, rests, and dynamic markings. The word "F" is written below the fifth staff.

Handwritten musical score for the third system, featuring five staves. The notation includes various note values, rests, and dynamic markings. The word "F" is written below the fifth staff.

Handwritten musical score for the fourth system, featuring five staves. The notation includes various note values, rests, and dynamic markings. The word "F" is written below the fifth staff.

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 17th or 18th century. The lyrics are in German and include the words "Gimel Petrus King." and "Für die Gimel Petrus King.".

For.

Gimel Petrus King.

Für die Gimel Petrus King.

For.

Gimel Petrus King.

Für die Gimel Petrus King.

For.

Gimel Petrus King.

Für die Gimel Petrus King.

For.

Gimel Petrus King.

Für die Gimel Petrus King.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, *all. rit.*, and *rit.*. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written in German, including the phrase "Ich dank dir, Herr Gott, der du mich erlöst hast".

Partial view of the adjacent page of the musical manuscript, showing the continuation of the musical notation and lyrics.

Und trieff die Thränen der Reue es muß der Sündenflut Haupt die Schuld der Welt sein Reue noch geschuldete Reue

Siehe die Unglückseligen die in der Welt verfahren sind die sind Reue noch geschuldete Reue

Schreie der Verdammten Altes und Neues ist gleich leicht zu zwingen. Das ist die Reue noch geschuldete Reue

Hand der Reue. Ja ich die Reue noch geschuldete Reue. u. wer man nicht aufhört

Land in Reue noch geschuldete Reue.

Handwritten musical notation consisting of several staves with notes and rests.

Fin.

Handwritten musical notation consisting of several staves with notes and rests.

Handwritten text: "Von dem Himmel ist gegeben" and "Hoffend"

Handwritten musical score for the first system, featuring five staves with notes and rests. The lyrics are written below the third staff.

Wunderlich erhaben
Wunderlich erhaben
Wunderlich erhaben

Handwritten musical score for the second system, featuring five staves with notes and rests. The lyrics are written below the third staff.

Wunderlich erhaben
Wunderlich erhaben
Wunderlich erhaben

Handwritten musical score for the third system, featuring five staves with notes and rests. The lyrics are written below the third staff.

Wunderlich erhaben
Wunderlich erhaben
Wunderlich erhaben

Handwritten musical score for the fourth system, featuring five staves with notes and rests. The lyrics are written below the third staff.

Wunderlich erhaben
Wunderlich erhaben
Wunderlich erhaben

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *p.*, *f.*, and *ff.*. The score is organized into several systems, each containing multiple staves. The music appears to be a complex piece, possibly a symphony or a large-scale work, given the density of the notation and the variety of instruments implied by the different staves. The paper shows signs of age, with some staining and wear at the edges.

Continuation of the handwritten musical score on the adjacent page, showing the same notation and dynamic markings as the previous page. The music continues across the staves, maintaining the same complex and dense style.

Handwritten musical notation on the left page of the manuscript, including staves with notes and clefs.

Handwritten musical score on the right page, featuring multiple staves with notes, clefs, and dynamic markings. The lyrics are written in German.

p. *pp.* *mp.* *f.* *pp.* *f.* *pp.* *f.* *pp.*

Salve regina

Da auf uns barmh. Lächel Lächel, ist uns Gütig & lieblich fallen, Gütlich

Handwritten musical score on aged paper, featuring multiple staves of notation. The score includes vocal lines with German lyrics and instrumental accompaniment. The lyrics are: "Lasset euch mit dem Heiligen Geist erquickung". The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical notation on ten staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom of the written section.

Soli Deo gloria.

142.
18.

7

Opusculi per Rutenia.

Continuo.

Mallet für Hammer.

Stück für Hammer angeh.

This page contains a handwritten musical score for a Continuo instrument. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents and slurs. The paper is aged and shows some staining and wear, particularly at the bottom edge.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are several key signatures, including one with a single sharp (F#) and another with two sharps (F# and C#). The paper shows signs of wear, with some staining and irregular edges. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. At the bottom of the page, there is a double bar line followed by the word "volta" and a time signature of 3/4.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. A section of the score is labeled "Harpoll". The manuscript shows signs of age, including some ink bleed-through and a large scribbled-out section at the bottom.

aus der Luft

Harpoll

aus der Luft

23.

von dem
Hä

Handwritten musical score on aged paper, page 9. The score consists of multiple staves of music, including vocal lines and piano accompaniment. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *forz.*, *pp.*, and *Capo*. The key signature is G major (one sharp). The score includes a section titled "Vom Himmel hoch" and another section titled "Vom Himmel hoch". The page is numbered "9" in the top right corner. The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical notation at the top of the page, possibly a title or key signature.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. The key signature is G major (one sharp). The score is divided into sections by repeat signs and includes the following labels:

- Allegro* (written above the first staff)
- Andante* (written above the 10th staff)
- Finale* (written above the 12th staff)

The manuscript shows signs of age, including yellowing and some staining. The right edge of the page is torn, revealing the adjacent page.



Handwritten musical score on aged, yellowed paper. The page features a single staff of music at the top, containing a melodic line with various note values and rests. The rest of the page is filled with empty musical staves. The notation is in a historical style, possibly from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.

Violino. Primo.

Ad lib. per Strin.

Capo II Ritardat: tacet

Alto Str. per Strin. & Organo

f

forte

Volsis.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into sections by repeat signs and includes dynamic markings such as *pp.* and *mf.*. A section is labeled "Kapoll" and another "Reitaktant". A handwritten note in the lower section reads "ordini Einfluss". The manuscript shows signs of age, including foxing and some staining.



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

- Capoll* (written twice)
- Recitati* (written once)
- tact* (written once)
- Allo* (written once)
- Violin* (written once)
- tut.* (written once)
- pp.* (written multiple times)
- forte* (written multiple times)
- pp.* (written multiple times)

The manuscript shows signs of age, including yellowing and some foxing. The notation is dense and covers most of the page.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *pp* and *forte*.

Handwritten musical notation on a single staff, concluding with the text *Ja Capell*.

Handwritten musical notation on a single staff, starting with the text *Recitat: tacet* and *Non dum*.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, concluding with the text *Recitat: tacet*, *Non dum*, *Capo*, and *Recitat: tacet*.

This page contains a handwritten musical score for a piece in G major (one sharp) and 3/4 time. The score is written on 15 staves. The first 14 staves contain the main body of the music, featuring intricate rhythmic patterns and various dynamics such as *pp.*, *p.*, *f.*, *ppp.*, and *forte*. The first staff is marked *Molto cresc.* and the last staff of this section is marked *forte piano*. The 15th staff begins with the instruction *Stapo & Creati* followed by a double bar line and the word *taca*, indicating a section of silence or a specific performance instruction. The notation includes many slurs, ties, and complex rhythmic figures.

Violino 2^{do}.

The image shows a page of handwritten musical notation for the second violin part. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several annotations in the score: "Allegro" is written above the first staff, "Tutti" is written below the eighth staff, and "Capo" is written at the end of the ninth staff. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The first measure is marked with *forte* and a plus sign. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The first measure is marked with *Allegro* and *faccit*. Below the staff, there are handwritten notes: *Pracht f. flut.*, *fus.*, *fus.*, and *pp.*. The notation features complex rhythmic patterns and many accidentals.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The first measure is marked with *Capo* and *Allegro*. Below the staff, there are handwritten notes: *faccit* and *Sordina: auf der Flut.*. The notation includes various rhythmic values and accidentals.

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

- Stapff* (written vertically on the left side of the first staff)
- all.* (Allegretto) above the second staff
- Pia* (Piano) above the third staff
- f* (Forte) above the fourth staff
- f* (Forte) above the fifth staff
- f* (Forte) above the sixth staff
- f* (Forte) above the seventh staff
- f* (Forte) above the eighth staff
- f* (Forte) above the ninth staff
- f* (Forte) above the tenth staff
- f* (Forte) above the eleventh staff
- f* (Forte) above the twelfth staff
- f* (Forte) above the thirteenth staff
- f* (Forte) above the fourteenth staff
- f* (Forte) above the fifteenth staff
- f* (Forte) above the sixteenth staff
- f* (Forte) above the seventeenth staff
- f* (Forte) above the eighteenth staff
- f* (Forte) above the nineteenth staff
- f* (Forte) above the twentieth staff
- f* (Forte) above the twenty-first staff
- f* (Forte) above the twenty-second staff
- f* (Forte) above the twenty-third staff
- f* (Forte) above the twenty-fourth staff
- f* (Forte) above the twenty-fifth staff
- f* (Forte) above the twenty-sixth staff
- f* (Forte) above the twenty-seventh staff
- f* (Forte) above the twenty-eighth staff
- f* (Forte) above the twenty-ninth staff
- f* (Forte) above the thirtieth staff
- f* (Forte) above the thirty-first staff
- f* (Forte) above the thirty-second staff
- f* (Forte) above the thirty-third staff
- f* (Forte) above the thirty-fourth staff
- f* (Forte) above the thirty-fifth staff
- f* (Forte) above the thirty-sixth staff
- f* (Forte) above the thirty-seventh staff
- f* (Forte) above the thirty-eighth staff
- f* (Forte) above the thirty-ninth staff
- f* (Forte) above the fortieth staff
- f* (Forte) above the forty-first staff
- f* (Forte) above the forty-second staff
- f* (Forte) above the forty-third staff
- f* (Forte) above the forty-fourth staff
- f* (Forte) above the forty-fifth staff
- f* (Forte) above the forty-sixth staff
- f* (Forte) above the forty-seventh staff
- f* (Forte) above the forty-eighth staff
- f* (Forte) above the forty-ninth staff
- f* (Forte) above the fiftieth staff
- f* (Forte) above the fifty-first staff
- f* (Forte) above the fifty-second staff
- f* (Forte) above the fifty-third staff
- f* (Forte) above the fifty-fourth staff
- f* (Forte) above the fifty-fifth staff
- f* (Forte) above the fifty-sixth staff
- f* (Forte) above the fifty-seventh staff
- f* (Forte) above the fifty-eighth staff
- f* (Forte) above the fifty-ninth staff
- f* (Forte) above the sixtieth staff
- f* (Forte) above the sixty-first staff
- f* (Forte) above the sixty-second staff
- f* (Forte) above the sixty-third staff
- f* (Forte) above the sixty-fourth staff
- f* (Forte) above the sixty-fifth staff
- f* (Forte) above the sixty-sixth staff
- f* (Forte) above the sixty-seventh staff
- f* (Forte) above the sixty-eighth staff
- f* (Forte) above the sixty-ninth staff
- f* (Forte) above the seventieth staff
- f* (Forte) above the seventy-first staff
- f* (Forte) above the seventy-second staff
- f* (Forte) above the seventy-third staff
- f* (Forte) above the seventy-fourth staff
- f* (Forte) above the seventy-fifth staff
- f* (Forte) above the seventy-sixth staff
- f* (Forte) above the seventy-seventh staff
- f* (Forte) above the seventy-eighth staff
- f* (Forte) above the seventy-ninth staff
- f* (Forte) above the eightieth staff
- f* (Forte) above the eighty-first staff
- f* (Forte) above the eighty-second staff
- f* (Forte) above the eighty-third staff
- f* (Forte) above the eighty-fourth staff
- f* (Forte) above the eighty-fifth staff
- f* (Forte) above the eighty-sixth staff
- f* (Forte) above the eighty-seventh staff
- f* (Forte) above the eighty-eighth staff
- f* (Forte) above the eighty-ninth staff
- f* (Forte) above the ninetieth staff
- f* (Forte) above the hundredth staff
- f* (Forte) above the hundred and first staff
- f* (Forte) above the hundred and second staff
- f* (Forte) above the hundred and third staff
- f* (Forte) above the hundred and fourth staff
- f* (Forte) above the hundred and fifth staff
- f* (Forte) above the hundred and sixth staff
- f* (Forte) above the hundred and seventh staff
- f* (Forte) above the hundred and eighth staff
- f* (Forte) above the hundred and ninth staff
- f* (Forte) above the hundred and tenth staff
- f* (Forte) above the hundred and eleventh staff
- f* (Forte) above the hundred and twelfth staff
- f* (Forte) above the hundred and thirteenth staff
- f* (Forte) above the hundred and fourteenth staff
- f* (Forte) above the hundred and fifteenth staff
- f* (Forte) above the hundred and sixteenth staff
- f* (Forte) above the hundred and seventeenth staff
- f* (Forte) above the hundred and eighteenth staff
- f* (Forte) above the hundred and nineteenth staff
- f* (Forte) above the hundred and twentieth staff
- f* (Forte) above the hundred and twenty-first staff
- f* (Forte) above the hundred and twenty-second staff
- f* (Forte) above the hundred and twenty-third staff
- f* (Forte) above the hundred and twenty-fourth staff
- f* (Forte) above the hundred and twenty-fifth staff
- f* (Forte) above the hundred and twenty-sixth staff
- f* (Forte) above the hundred and twenty-seventh staff
- f* (Forte) above the hundred and twenty-eighth staff
- f* (Forte) above the hundred and twenty-ninth staff
- f* (Forte) above the hundred and thirtieth staff
- f* (Forte) above the hundred and thirty-first staff
- f* (Forte) above the hundred and thirty-second staff
- f* (Forte) above the hundred and thirty-third staff
- f* (Forte) above the hundred and thirty-fourth staff
- f* (Forte) above the hundred and thirty-fifth staff
- f* (Forte) above the hundred and thirty-sixth staff
- f* (Forte) above the hundred and thirty-seventh staff
- f* (Forte) above the hundred and thirty-eighth staff
- f* (Forte) above the hundred and thirty-ninth staff
- f* (Forte) above the hundred and fortieth staff
- f* (Forte) above the hundred and forty-first staff
- f* (Forte) above the hundred and forty-second staff
- f* (Forte) above the hundred and forty-third staff
- f* (Forte) above the hundred and forty-fourth staff
- f* (Forte) above the hundred and forty-fifth staff
- f* (Forte) above the hundred and forty-sixth staff
- f* (Forte) above the hundred and forty-seventh staff
- f* (Forte) above the hundred and forty-eighth staff
- f* (Forte) above the hundred and forty-ninth staff
- f* (Forte) above the hundred and fiftieth staff
- f* (Forte) above the hundred and fifty-first staff
- f* (Forte) above the hundred and fifty-second staff
- f* (Forte) above the hundred and fifty-third staff
- f* (Forte) above the hundred and fifty-fourth staff
- f* (Forte) above the hundred and fifty-fifth staff
- f* (Forte) above the hundred and fifty-sixth staff
- f* (Forte) above the hundred and fifty-seventh staff
- f* (Forte) above the hundred and fifty-eighth staff
- f* (Forte) above the hundred and fifty-ninth staff
- f* (Forte) above the hundred and sixtieth staff
- f* (Forte) above the hundred and sixty-first staff
- f* (Forte) above the hundred and sixty-second staff
- f* (Forte) above the hundred and sixty-third staff
- f* (Forte) above the hundred and sixty-fourth staff
- f* (Forte) above the hundred and sixty-fifth staff
- f* (Forte) above the hundred and sixty-sixth staff
- f* (Forte) above the hundred and sixty-seventh staff
- f* (Forte) above the hundred and sixty-eighth staff
- f* (Forte) above the hundred and sixty-ninth staff
- f* (Forte) above the hundred and seventieth staff
- f* (Forte) above the hundred and seventy-first staff
- f* (Forte) above the hundred and seventy-second staff
- f* (Forte) above the hundred and seventy-third staff
- f* (Forte) above the hundred and seventy-fourth staff
- f* (Forte) above the hundred and seventy-fifth staff
- f* (Forte) above the hundred and seventy-sixth staff
- f* (Forte) above the hundred and seventy-seventh staff
- f* (Forte) above the hundred and seventy-eighth staff
- f* (Forte) above the hundred and seventy-ninth staff
- f* (Forte) above the hundred and eightieth staff
- f* (Forte) above the hundred and eighty-first staff
- f* (Forte) above the hundred and eighty-second staff
- f* (Forte) above the hundred and eighty-third staff
- f* (Forte) above the hundred and eighty-fourth staff
- f* (Forte) above the hundred and eighty-fifth staff
- f* (Forte) above the hundred and eighty-sixth staff
- f* (Forte) above the hundred and eighty-seventh staff
- f* (Forte) above the hundred and eighty-eighth staff
- f* (Forte) above the hundred and eighty-ninth staff
- f* (Forte) above the hundred and ninetieth staff
- f* (Forte) above the hundred and ninety-first staff
- f* (Forte) above the hundred and ninety-second staff
- f* (Forte) above the hundred and ninety-third staff
- f* (Forte) above the hundred and ninety-fourth staff
- f* (Forte) above the hundred and ninety-fifth staff
- f* (Forte) above the hundred and ninety-sixth staff
- f* (Forte) above the hundred and ninety-seventh staff
- f* (Forte) above the hundred and ninety-eighth staff
- f* (Forte) above the hundred and ninety-ninth staff
- f* (Forte) above the hundredth staff

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various dynamic markings such as *pp*, *forte*, and *f*. The score is divided into sections by double bar lines and includes the following text:

Scapo // *Recitat: tacet* // *Non vom ginnel p. Scapo* //

Recitat: tacet //

Molto Erato

f.p. Fine

Capo & Specie

Facit

Swaby

Viola.

Op. 111. 1. Pr. f.

Handwritten musical notation for the first section of the Viola part, consisting of ten staves of music in G major and 3/4 time. The notation includes various note values, rests, and dynamic markings.

Capo. Ad libit.

Alto des. 2. Pr. f. Aug. p.

Handwritten musical notation for the second section of the Viola part, consisting of ten staves of music in G major and 3/4 time. The notation includes various note values, rests, and dynamic markings.

Scapell Recitat: tacet //

Proffte in Lehrp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Scapell Recitat: tacet //

8 Auf die Erde

Handwritten musical score for 'Auf die Erde'. The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand. Dynamic markings include *pp.* (pianissimo) and *mf.* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

3. *Scapo lla*

Handwritten musical notation for 'Scapo lla'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

Her dem Himmel

Handwritten musical score for 'Her dem Himmel'. The score consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a cursive hand. Dynamics include *pp.*, *f.*, and *ff.*. There are some corrections and markings throughout the score.

Recitativ Von dem Himmel Recitativ
tacet Salapo. tacet

Her dem Himmel

Handwritten musical score for 'Her dem Himmel'. The score consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a cursive hand. Dynamics include *f-p.*, *f.*, *p.*, *pp.*, and *ff.*. There are some corrections and markings throughout the score.

Quale

Handwritten musical notation on four staves, including notes, rests, and clefs.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Violone:

Allegro Jo. Himm.

Capo. tw.

Allegro Jo. Himm.

volti

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several annotations in cursive script: "Haupt" is written above the second staff, "Thakt" is written below the fifth staff, and "Adm." is written above the 14th staff. The paper shows signs of age, including foxing and some staining. The right edge of the page is slightly torn, and the adjacent page is partially visible on the right.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. Key annotations include:

- ad lib.* (ad libitum) written above a staff.
- Am Ende der Liebe* written below a staff.
- A measure number **23** above a staff.
- A measure number **19** above a staff.
- The word *Capitell* written at the end of a staff.
- The word *Volte* written across a staff.

The manuscript shows signs of age, including some staining and irregular edges. The paper is yellowed, and there are some dark spots throughout.

Hon dem Himmel

Handwritten musical score for 'Hon dem Himmel'. The score consists of ten staves of music. The first staff begins with the title 'Hon dem Himmel' and a dynamic marking of *pp.*. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f.*, *pp.*, and *f.*. There is a large scribbled-out section on the fifth staff.

Von dem Himmel ist das erste Taceta III.

Handwritten musical score for 'Von dem Himmel ist das erste Taceta III.'. This section consists of seven staves of music. The first staff begins with the title 'Von dem Himmel ist das erste Taceta III.'. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.*, *f.*, *pp.*, and *f.*. The score concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, *f*, and *f-p*. The key signature has two sharps (F# and C#). The music is written in a cursive hand typical of the 18th or 19th century.

Soli Deo Gloria

Violone.

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro*. The second staff contains the tempo marking *Allegro*. The third staff contains the tempo marking *Allegro*. The fourth staff contains the tempo marking *Allegro*. The fifth staff contains the tempo marking *Allegro*. The sixth staff contains the tempo marking *Allegro*. The seventh staff contains the tempo marking *Allegro*. The eighth staff contains the tempo marking *Allegro*. The ninth staff contains the tempo marking *Allegro*. The tenth staff contains the tempo marking *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *sfz*, and *fortissimo*. The piece concludes with the instruction *Fatti subito*.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by dense, rapid passages, likely for a keyboard instrument. Dynamic markings include *pp:* (pianissimo) at the beginning, followed by numerous *fuy.* (fuer) markings throughout the piece. A *forte* marking is also present. The manuscript shows signs of age, with some ink bleed-through and paper discoloration.

9. Capell

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by dense, rapid passages, likely for a keyboard instrument. Dynamic markings include *ff.* (fortissimo) and *p.* (piano). The manuscript shows signs of age, with some ink bleed-through and paper discoloration.

for.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one flat (Bb). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#).

Cont'm.

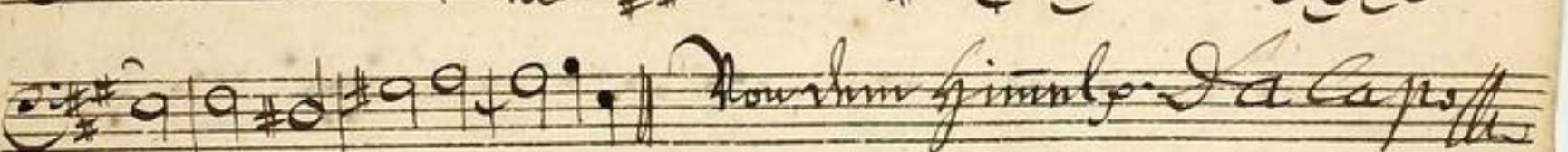
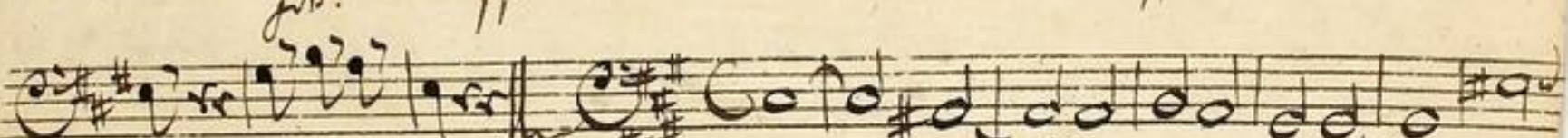
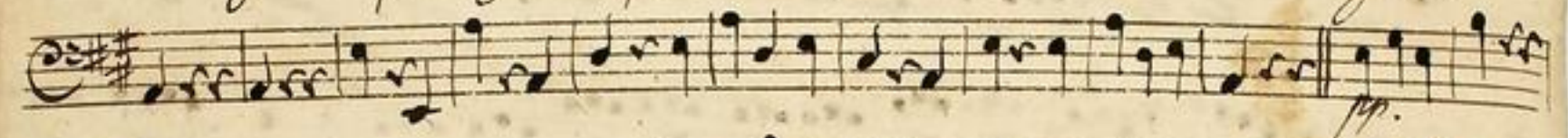
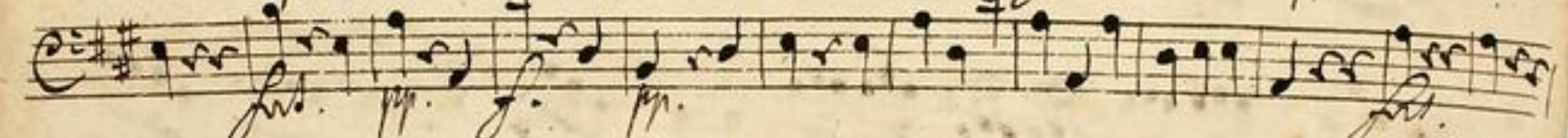
rit. / any the first

volti

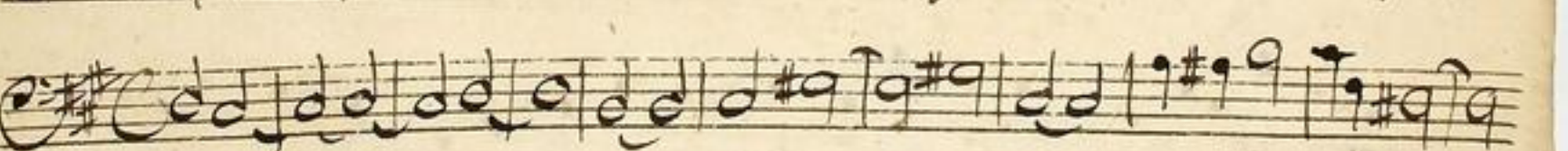
allu.
8 Auf der Höhe.
And.
fz.
pp.
fz.
fz.
fz.
fz.
fz.
fz.
fz.
fz.
fz.
And.
fz.
fz.
fz.
fz.
fz.
fz.
fz.
Stapoth



Nur dem Himmel 4/8 p



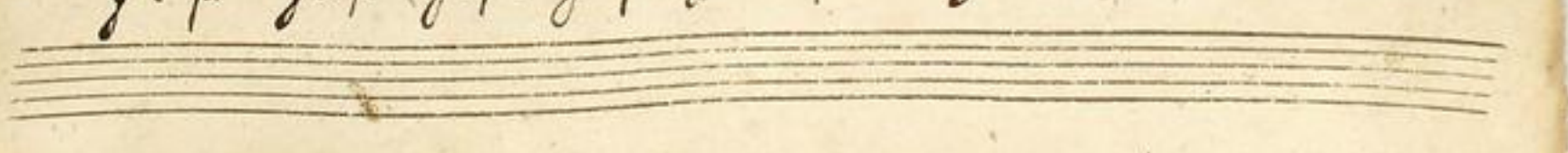
Nur dem Himmel. Adagio



Molto Adagio



Molto Subito



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *f*, *p*, *pp*, *ff*, and *forz.*. The score is organized into sections, with the word *Capo* written at the end of the first section and *Quarta* written below the second section. The paper shows signs of age, including discoloration and some ink bleed-through.

Plants B.

26

Thos. J. Simons

Handwritten musical score for 'Plants B.' by Thos. J. Simons. The score consists of 14 staves of music in G major and 3/4 time. The notation is dense, featuring many sixteenth and thirty-second notes. The piece concludes with a 'Da Capo' instruction on the final staff.

Haupt: e Flaut:

der äufferen Luft



Haupt

Hautb: e Flaut:

In sanglicher Simplicität.

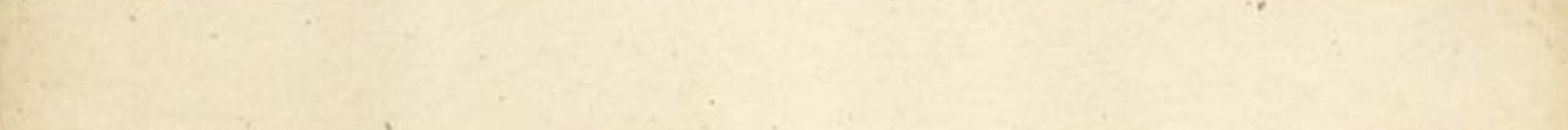
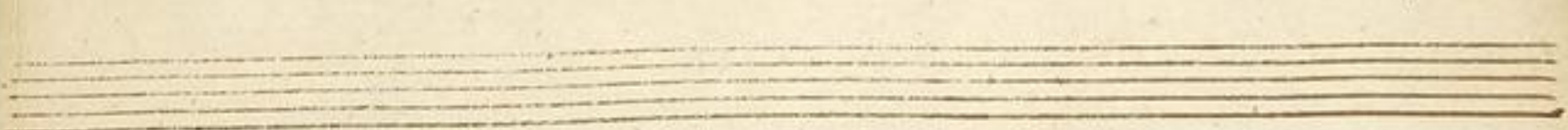
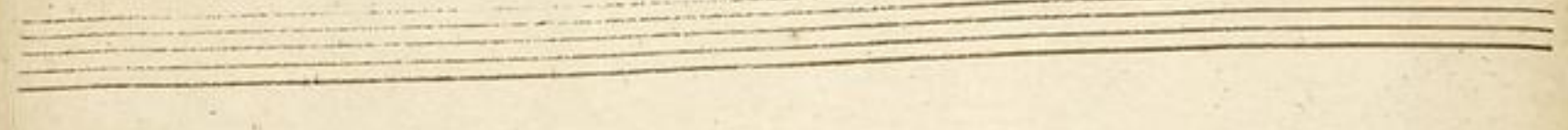
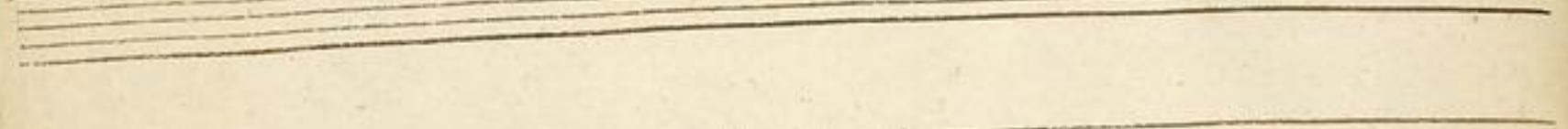
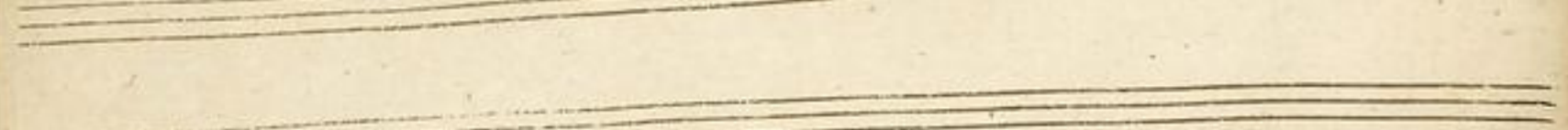
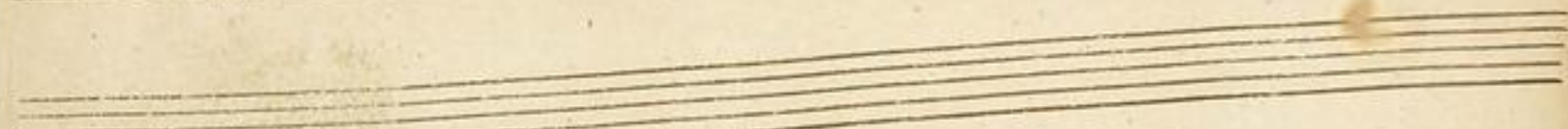
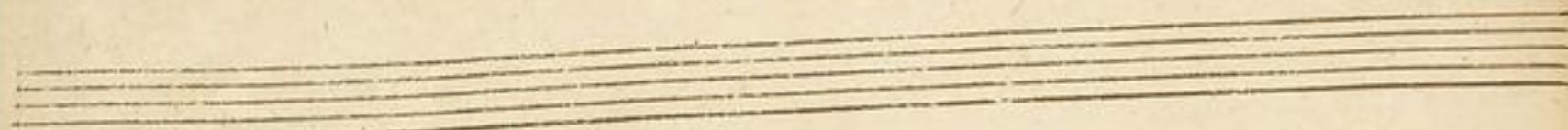
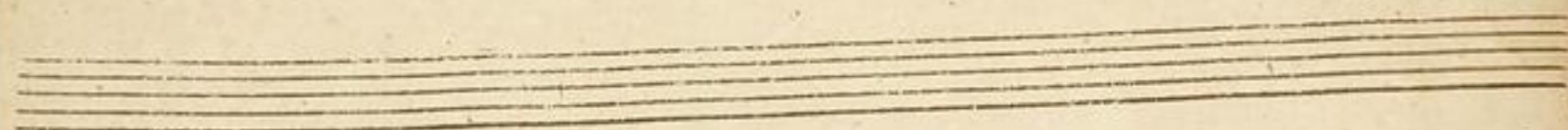
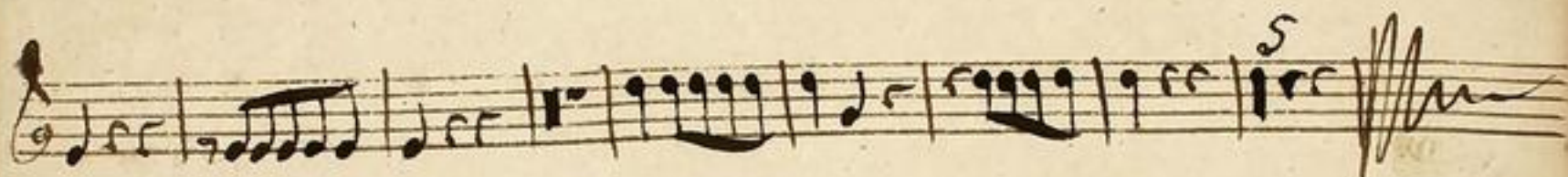
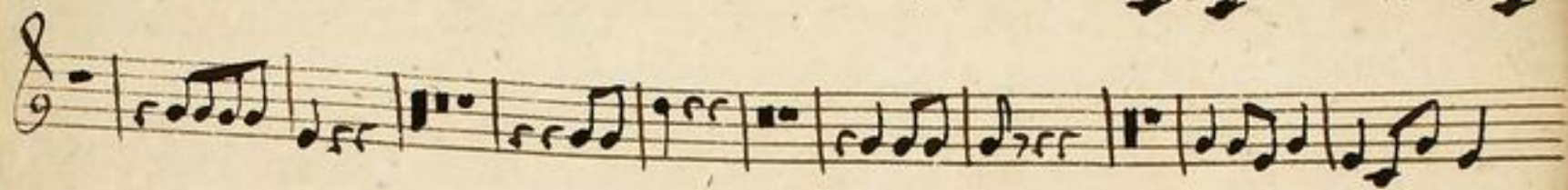
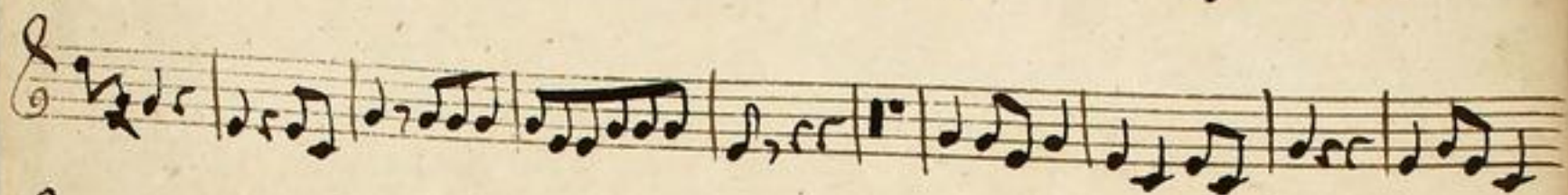
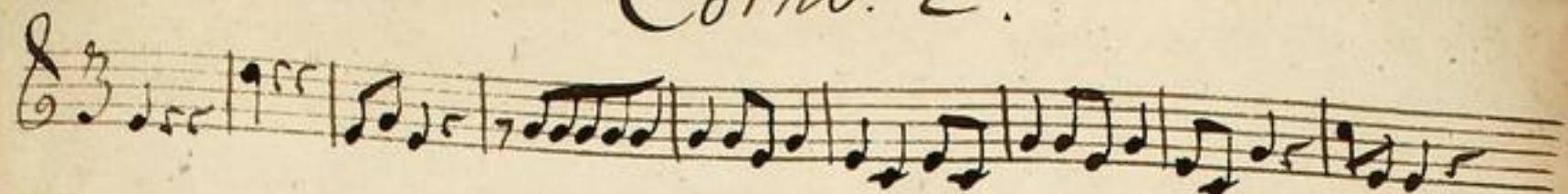
all:
auf der Linde f.

Fag:
forte
p.
fort
p.
forte
forte
Fag:
tutti fort:
Fag:
Lob:
Fag:
Lasso

Corno I.

Handwritten musical score for Corno I. The score consists of six staves of music in treble clef, 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The sixth staff ends with the word "Capo" and a double bar line.

Corno 2.



Clarino I.

Handwritten musical score for Clarino I, page 32. The score consists of six systems of three staves each. The first system includes dynamic markings *p* and *pp*. The second system includes *fort.* and *p.*. The third system has a *17* above the staff. The fourth system has a large brown stain. The fifth system has *Fiat* written above the first staff. The sixth system ends with a double bar line and a flourish.

Clarino. 2.

Molto più dimo.
pp. *mod.* *pp.* *for.*

17

Capo

Tutti

17

Tympano.

Wollet für Vm. r. p.

pp. *f* *pp.* *f*

17

Kapotte

Viva r.

Viva r.

Canto

Dischytliche Daiten fucht mayst in syen in syen lieblich
 Liden diesen diesen frohen Jubel Eux Vivat = Ernst Ludwig der
 lebt er lebt im flox Undise rime Gfex flamen flagt zu samen
 tragt den Woyrauf syenpor tragt - - den Woyrauf syenpor
 keine Latten freindung = was mich dem jandze frohliche
 mich mit an = Vivat = Vivat Ernst

Ernst Ludwig er lebt er lebt im flox
 Vom Varmstall dem laß diese Dinden in seinen Grenzen frohlich
 sign ammenter die. In bist der Himmel seltem Aufsteiß erst über der
 binden. Ernst Ludwig Götter Desim läßt sich seit wie vor selbstig
 Jafem in nemem Glanz in nemem Aufgung sein, doch sich sein Welt erseinen
 muß vom Himmel ist gegeben sein gungsiges Goffird will ihn zum Wunde

haben
 volti
 Vivat

Wo das zimelt Augerwa - *ist und in*
 solich Amm'fla - *ist da m'ß alle*
 glücklich = da m'ß alle glücklich gesu *was der*
 zimelt Augerwa - *ist und in solich Amm'fla*
 la - *ist da m'ß alle* = glücklich =
 da m'ß alle glücklich gesu *Wollen solich solich Trauf -*
 - *len imobfresten Gyon berraf*
 - *len orwie son o wit son wirde auf des - son fuxpur*
 son orwie son o wit son wirde auf des - *son fuxpur son*

Recitativo Aria Recitativo Aria
 tacet tacet tacet tacet

Durchlämstliche ja der Wirt der vor dem Feigl and treuer
 b'nf'warjinnen son stiget mill die das reuffte Heil von selb'nem
 glück auf lange Zeit erbringen denn beügel dein Feind dein

Von dem Holte dem Lande ist sein fromm aller süßten fromm
 Die liebe ist bemüht ihr Opfer dar zu bringen und im Lieblich anzimdel
 selbst die glück darinn für ihren Wagnis nicht und ihre Macht nicht
 ihren Begasern geht
 Auf der liebe Zartob flö-
 son Auf der liebe Zartob flö-
 son sagt der Himmel selten
 mein selten mein sagt der Himmel selten mein auf der liebe Zartob
 flö- son sagt der Himmel selten
 mein
 mein sagt
 glück d. Drogen Wunne sind von haben alzeit einyatroffen
 ist mir glück ist mir glück - d. Opfer ein-
 ist mir glück d. Opfer ein-
 Recitat // Aria // Recit // Aria //
 tacet tacet tacet tacet
 O süßes Glück das Darmstätt Liebli-
 ches ist alle macht es leist die Amung selbst für sich ans Wunnen geuelen

Vivat - Vivat Sanst Ludwig lobt Sanst Ludwig
 lobt im flor loben frunde rauff mit Drogen sey auf seinen frunden
 Wegen Dammstede sey - mit vollem Eor Vivat -
 Vivat Sanst Ludwig er lobt Sanst Ludwig er lobt er lo
 - be im flor

Alto

Es fällt ihr Himel pfallt - schetzt ihr Vätern schetzt manst in

frisen in frisen lieblichsteiten diesen diesen frohen Jubel Ghor Vivat

Vivat Ghor Ludwig er lobe er lobe im flor Und ihr rime Ghor

flammen pflagt zu samen = tragt den Woyraus foympor

tragt - den Woyraus foympor sagt ihr Mäsen sagt Jungling

teint Calten feint ein = warmen tau = jänisse frohder

= im stime midan = Vivat = Vivat Ghor

Ludwig er lobe er lobe im flor *Capo Recitativo* tacet tacet tacet

Aria tacet

Es frönen sich Anstänstigt der dem Feind, dem Gantz dem

ganzel Fuß dem ganzel Land ob demem Woff der die Thron gemacht

Unglück zwiffen Hand wird diesen ein Fuß Feind kommen der Thron

Zur der ihre Kräfte lund wird sie steh fort auf demen Tischel wissen

dem Wohl dem Fußten, das zum Land gesendet wird solich

Ganz mit frohen Lippen zeissen volti

In sanfter Einfließ and der Jese In sanfter
 Kom : : Kom zeige die zeige die
 mit Varmhertzigkeit begehrt In sanfter Einfließ
 and der Jese Kom : : zeige die : : mit Varmhertzigkeit
 begehrt laß diesen Saubt an dem Tischchen sitzen
 wünschtem Wohl ergötzen sein fürsten Joch ist solich solich Vergond
 noch sein fürsten Joch ist solich solich Vergond wusch. **Recitat**
tacet **tacet**
 Gesand wünschtem Wohl ergötzen Joch
 : : sein froh Amen sein froh Amen halt : : Joch sein froh
 a - - men halt stin Joch an wusch land : : die löstte Markt
 nitrig an nitrig an Wie kan er dem Wusch versagen
 Der and Varmhertzigkeit Joch quill ja ja er wusch erfüllt, ob tragen die Hände
 seiner Gnaden blide die fürsten Jochen selbst die Jochen Joch
 Joch ihm isam Wusch in Jocher Andacht sein **Capo.**

Recit
 tacet
 Ein
 wusch
 Joch
 Ein

Recitat // Aria // Recitat // *Vivat - Vivat*

Ludwig lebe lang Ludwig er lebe er lebe im flor Leben freude
 Hoff und Trost sey auf seinen besten Wegen Inmstatt
 Hoff - mit vollem Chor Vivat - Vivat
 Ludwig er lebe lang Ludwig er lebe er lebe im flor

Kayser
 Sup
 Bass
 S
 in f
 Orgon
 Recitat
 Recit
 in f
 Orgon
 Recitat
 Recit
 in f
 Orgon
 Recitat
 Recit

Empty musical staves on the right page of the manuscript.

Tenore

Das alle ihre Stimmen hallt man im süßen in süßen lieblich
 künden diesen süßen süßen süßen Jubel Chor Vivat = Vivat Joseph Ludwig
 lobe es lobe im flor Und ihre reine Opfer flammen jstags zusamment
 tragt den Kranz des Jüngers tragt - den Kranz des Jüngers
 sagt ihr Mägen sagt Jüngling trinit Altan freudlich = was mir
 kan = jauchze frolocke = und stime mit an =
 Vivat = Vivat Joseph Ludwig es lobe es lobe im flor

Recitat || Aria ||
 tacet || tacet ||
 Durch höchsten der Himmel man hat die rein über
 spritzt das Häubel fängt seit dem Altar fahrt an zu zosten, das Jünger
 Exort Hilbre zier und ihre Kap demütig die mit andrer nicht die so
 fand die die mit seligem Dismund besterit, laßt die an starker Kraft nicht
 festlen sie schafft sie taglich mir ja Jünger Augen solde nicht können mit
 Gottes Kräfte fündeln sollt Hamster frist so tren sagt die der fündel starker
 Dinst die selbte Mayst stinst lantz, was will Joseph Ludwig Glanz vor dem dcln.

i Straß - - - ihr solch Gnaden blinde Straß
 - ihr solch Gnaden blinde stellt mich Larmstall Larmstall
 Larmstall zum Glücke zum Glücke allzeit allzeit allzeit ein Straß -
 - - - ihr solch Gnaden blinde stellt mich Larmstall Larmstall
 Larmstall zum Glücke allzeit allzeit ein Gaudium lärer funder Lärer
 funder sein will ein Wurm ein Unglück Lärmen in so laßt
 - - - ihr zu zersprengen unser Glanz - unser Glanz -
 - - - Doppelt sign Capot. Recit. Aria. Recit.

Und trifft der Wurm der Lärmen im so müß der Laufstob
 Larmstall sein Leben ein Glück sein Woll sein Lärmstall ganz immerglücklich
 glücklich sein ein Unglück Wurm der Lärmen fort erwindeste Drogen
 Lärmstall wird dich mit banger Noth umgeben. was man von Verstorb
 Jahren spricht das wir in dem alten im Pfaffen Verstand zeigen dem
 Niederstamm sein fall wir in dem all nicht die Lärmen sein

Gausel bringen ja was dem Feind nur vermissen kann das wird er
 einfließ erwidern können mit jedermann wir drey dem Land im einfol
 Gen nennen. Von dem Himmel ist gegeben hat
 sein frohe Amen — fällt — hat sein frohe
 a- men fällt daß im freyen mit erwidern bis dem
 frucht sein Wohl mit Frieden auf den höchsten Grad gebracht
 bis dem frucht sein Wohl ergehen auf den höchsten Grad gebracht
 Recit. // Non dem Himmel ist gegeben hat
 tacet Capo // Recit. // Aria //
 tacet // tacet //

Schwinnstob Wort beglückel dessen das frohe ja das
 sind der Himmel sticht wir nicht vergesslich sein die
 frohe Zeit trifft im das Darmstätt Wirtst gestift wo beyden
 Drogen eingetroffen so wird sein Wohl nun mancher Opfer
 bringen und so frohe sind die frohe Vivat singen

Kell
 Alt
 Tenor
 Bass
 Recit.
 tacet
 W
 Hob
 einfließ
 Regen
 W
 fort
 dem
 Himmel

Vivat — Vivat Groß Ludwig er lobe Groß Ludwig er
lobe er lobe im flor loben für die Welt mit Bergen sey end
seinen fürsten Wegen Darmstadt städt — mit vollen Chor
Vivat — Vivat Groß Ludwig er lobe Groß Ludwig er
lobe er le — beim flor

La Capra
Sorini
Strusse
for.
un poco ad.
Grossa Strusse
pp.
for.
pp.

volti

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *ff* and *lbr.*. The second and third staves continue the musical piece with similar notation. The fourth staff contains the handwritten text *9r Sa capoll* written across the staff lines.

Eleven empty musical staves on aged, yellowed paper.

Ouverture

Violoncello

The image shows a page of handwritten musical notation for a cello part. The title 'Ouverture' is written at the top left, and 'Violoncello' is written at the top right. The page number '41' is in the upper right corner. The music is written on 15 staves. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts. It includes various note values, rests, and dynamic markings such as 'allegro' and 'rit.'. The paper is aged and shows some staining.

Hautbois. 1.

By Landers p.

The musical score consists of 15 staves of handwritten notation. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several performance markings throughout the piece, including *pp* (pianissimo) and *Recit. Chorus tace! Capo*. The score concludes with the word *volti* at the bottom right.

Handwritten musical score on the left page, consisting of six staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Harpo | *Recitat* | *tacet.* ||

Handwritten musical score on the left page, consisting of ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is marked with dynamics such as *pian.* and *for.*. The word *Violin* is written above the first staff of this section. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Handwritten musical score on the right page, consisting of ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word *Hautb.* is written above the second staff of this section.

Musical notation on staves 1-4, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various rhythmic values and dynamic markings.

Harp // *Recitat. tacet*

Musical notation on staves 5-13, continuing the piece. It includes the instruction *Hautb.* (Hautbois) and *8* (likely indicating the number of parts). The notation is dense with rhythmic patterns and dynamic markings such as *pp*, *for.*, and *prano.*

Harp

Musical notation on staves 14-15, concluding with the instruction *Recitat. tacet:* and a final clef signature.

f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p. f. p.
all. mod. viv.
tutti



Recitativo: tace

Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti



fp fp.

tutti.

Solo.

tutti.

Solo.

f

*Capo Recitato
tace!*

pp.

f

pp.

f

f

pp.

f

f

pp.

f

f

pp.

f

volti

Handwritten musical score on a single page, featuring seven staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, often with beamed eighth and sixteenth notes. Performance markings such as *for.*, *pp.*, and *Capo.* are present. The paper shows signs of age, with some staining and wear at the edges.

Flauto Traverso. Recitat: tacet

Handwritten musical score for a flute part, consisting of eight staves. The notation is in treble clef with a key signature of two sharps and a 3/4 time signature. The music is highly rhythmic and includes various dynamic markings such as *tutti*, *f.*, and *pp.*. The piece concludes with a *Capo.* marking. The paper is aged and shows some staining.

Handwritten musical score on aged paper, page 47. The score is written in brown ink and consists of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into sections by repeat signs and includes performance instructions such as "Hautb.", "Basso Continuo", "Harp", "Recit.", and "tace". The page number "47" is written in the top right corner. The manuscript shows signs of age, including some staining and wear at the edges.

Overture

The image shows a single page of handwritten musical notation for an Overture. The music is written on 15 staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and beams. There are several dynamic markings, including 'aw.' (likely 'ad libitum') and 'p' (piano). The paper is aged and shows some wear, particularly at the bottom edge. The handwriting is in a cursive style typical of the 18th or 19th century.

Hautbois. 2.

Musical staff with treble clef, key signature of two sharps (F# and C#), and common time signature. The first measure contains the tempo marking *By family r.*

Musical staff continuing the piece.

Musical staff continuing the piece.

Musical staff continuing the piece.

Musical staff continuing the piece.

Musical staff continuing the piece.

Musical staff continuing the piece.

Musical staff ending with the instruction *Recit: tace!*

Musical staff starting with *Chorus Recit: tace!* and *Capo*, followed by the instruction *Reist mit auß. r.*

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

Musical staff continuing the chorus.

volti

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

- Violin
- Allegro
- Andante
- Capo

Key performance markings include *rit.* (ritardando), *mol.* (molto), *allegro*, *andante*, and *Capo*. The score concludes with the instruction *Capo Recitat. tace*.

Partial view of the adjacent page of the musical score, showing the continuation of the handwritten notation and performance markings.

Hautb.

Zurück w. Hautb.

fort. *pian.* *fort.* *pian.* *fort.* *pian.* *fort.* *pian.* *fort.* *pian.* *fort.* *pian.*

Recitat: tace!

f. p. f. p. f. p. f. p. f. p.

alleg. mod. vivace

fort. *pian.* *fort.* *pian.* *fort.* *pian.* *fort.* *pian.* *fort.* *pian.*

Recitat: tace!

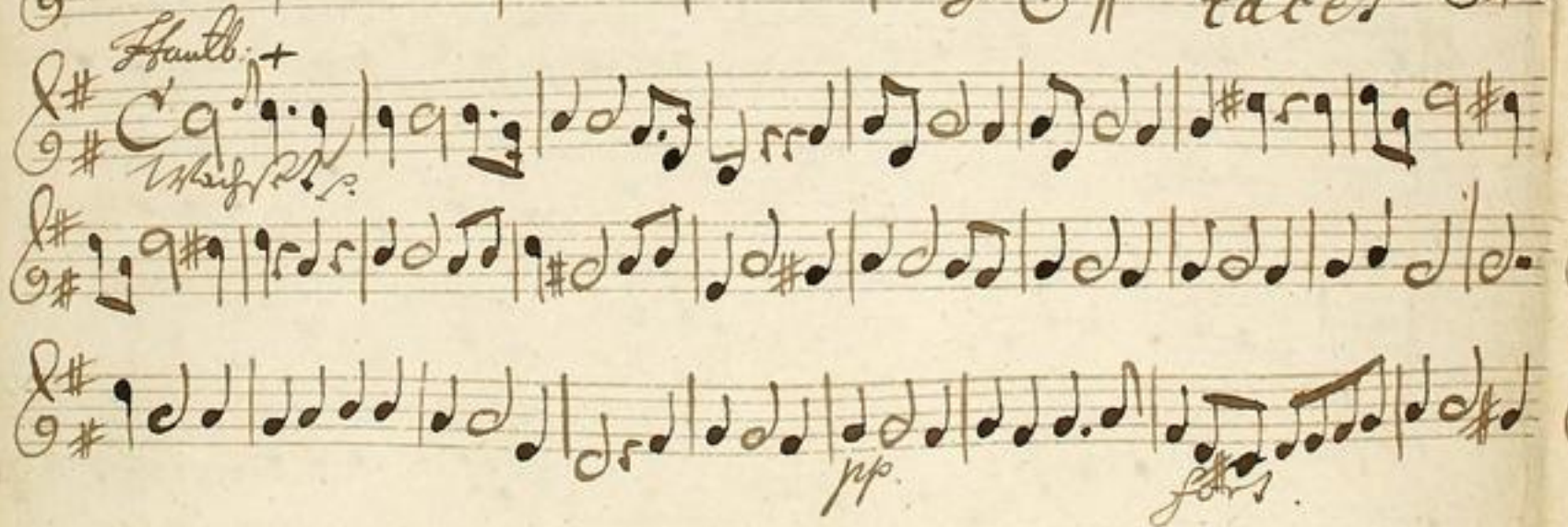
vola

Flaut.
Caro



Recitativo
tace

Flautb. +
Whistl.



pp



Flaut
Grave
tutti



Handwritten musical score for a string ensemble, consisting of ten staves. The music is in G major and 3/4 time. It features various dynamics including *pp*, *f*, and *pp*. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Capo Recitat: // *tacet*

Handwritten musical score for woodwinds, consisting of four staves. The instruments are Flauto (Flute) and Fagotto (Bassoon). The music is in G major and 3/4 time. It includes dynamic markings such as *f*, *tutti*, and *ff*. The notation features sixteenth and thirty-second notes, often beamed together.

volti

Futz *Fl:* *tutti*

Hautb: *Capo* *Recitat*
tacet:

Violin *Violon*
pp.

Recitat: tacet

Lober
Har

Handwritten musical notation on the left margin of the page, including notes, clefs, and a section header.

*Piccicato
tacet:*

1797

Main body of the page containing multiple horizontal musical staves. The staves are mostly blank, with some faint, illegible markings and bleed-through from the reverse side of the page.

Ouverture

Handwritten musical score for an Overture. The score is written on 15 staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as "1. allegro." and "f". The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The piece concludes with a double bar line and a repeat sign.

Cornu da Caccia. I.

8 Trommeln u. Flauten.

Capo II

Cornu da Caccia. 2.

Grosses Horn

Forl.

Capo III

Claino. i.

A series of ten staves of handwritten musical notation. The notation is in a single system, likely for a single melodic line. It features various rhythmic values, including eighth and sixteenth notes, and rests. There are several trills marked with a 't' and some triplet markings with a '3' over the notes.

Recitacel // *Zey Vanden p. LaCap*

A series of three staves of handwritten musical notation. The first staff begins with the instruction 'p. LaCap' written above the notes. The notation continues with rhythmic patterns similar to the first section. The second staff ends with a double bar line and a fermata over the final note. The third staff continues the melodic line.

Ouverture.

The image shows a single page of handwritten musical notation on aged, yellowed paper. At the top, the word "Ouverture." is written in a cursive hand. Below it, there are ten staves of music, all within a single system. The notation is in a single clef (treble clef) and uses various note values, including minims, crotchets, and quavers, along with rests and bar lines. The paper shows signs of age, with some staining and irregular edges.

Clarino. 2.

Org Family

Swiss, tacet // Org Family & Capell

Da Capell

Overture.

The image shows a page of handwritten musical notation for an Overture. The score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is written in a cursive, historical style. The paper is aged and shows some staining, particularly a large brown spot on the sixth staff. The bottom half of the page contains several empty staves.

Tympano.

Groß Fandig p.

3.

Reit. tar. // Groß Fandig e Capo //

Größe p.

Da Capo //

Ouverture.

The image shows a page of handwritten musical notation for an Overture. The score is written on seven staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values, rests, and bar lines. The second staff features a prominent sixteenth-note pattern. The third staff has a similar sixteenth-note pattern. The fourth staff includes a 'trill' marking above a note. The fifth staff continues the sixteenth-note pattern. The sixth staff also features a sixteenth-note pattern. The seventh staff concludes the piece with a double bar line and repeat dots. The paper is aged and shows some staining.

Himmel

Canto.

By Trompeten und Trompeten Thon soll feil
 feil vor Darmstallfürsten Thron ein Opfer ein Opfer ein
 Wunfse brennen by Trompeten und Trompeten
 Thon soll feil feil vor Darmstallfürsten Thron ein Opfer ein
 Opfer ein Wunfse brennen dem Feind sein
 großer Götter Dofn stinkt selbst selbst am frost vivat
 ein frost vivat an ne janzzen mit ne janzzen mit ne janzzen
 kan ne janzzen kan we janzzen kan der Himmel nicht sein
 fiat sein fiat gönnen tacet Capo.
 mit neuer Klarheit an glaubt zusehen mein Gesicht hat was die
 feil ne feil zu Damm frost gottan
 Kländ ein gnt ihr frost
 den lösen mofat mofat
 - laust Ewigkeit Wofe mofat laust Ewigkeit
 Wofe - irgofen feil - soll loben fröndig feil soll loben

forn
 - Sie stehn kläglich an - - ich steh -
 - in Josephs Hof - - Hofst. Ludwig W. Hof -
 - Hofst. Ludwig W. Hofst. Hofst. Hofst.
 - Hofst. soll Hofst. Hofst. Hofst. Hofst. Hofst.
 Sie Hofst. soll Hofst. Hofst. Hofst. Hofst.
 kläglich an - - last bey angesehnen Tagen einen
 fragen ihren Lauf - - ihren Lauf - - ihren Lauf -
 - ihren Lauf - - daß getreu's Atter sagen Unser
 glück - - ist gemein - - daß getreu's Atter sagt
 unser Glück unser Glück ist gemein ist gemein

Aria
tacet

Recitat // *Aria*
tacet // *tacet*
 Mein Rath sagt ja Hofst. Ludwig
 soll mit seihste Alter leben mit reiner Hofst. Hofst.
 die treue Atter nie betrogen ja alldem ich Ziel erlaugt

simile
Lento
finito
S
laubt
Dr
laubt
Sarr
Dr
Anton
Unfall

Aria Recitativo Aria *Ich bin ein fremder*
tacet tacet tacet *fremdlich gesten*

*Ja ja der Herr ist mein
Hilff bin auch
meine liebe Gott hat mich oft schon angetroffen*

*Der Herr ist mein Gemayst. So soll wie Joseph König begeset sey
simet für den Hof im Zerstörungswort*

*Du geh fründe Gluck mit leben soll dem ewig
Laut soll*

ben daß sein Hof befar-

lich daß sein Hof befarlich sey

Du geh fründe Gluck mit leben soll dem ewig

Laut umgeben daß sein Hof be-

farr lich daß sein Hof befarlich sey

Princ Naht - soll den Herr simet für den Glaubob

Leuten frucht im Unfall - ihn zu farten frucht im

Unfall ihn zu farten meine Däute meine Dä

do steht - ihn bey ihm

Unfall muß im Unfall ihn zu lösen meine Stärke meine
 Stärke mit Drogen Exent
 Zier
 Ich will nicht mehr von diesen Toren
 stam' mich reinob lösen den Himmel freudig anzusehen
 mich meiner Götter
 Dohn bewahrt
 Ich traue nicht alzu sehr mir vor den
 laßt die höchste Macht in dem kein Lied gegeben
 mich und die Pfaffen
 Ich meine Obhut sagt mir kein Gessie
 soll ich den Glauben von dir and fremden
 Ich soll kein Fall sein Ludwig's Hoffen lösen
 Ich habe kein Ludwig im Drogen im flor im Drogen im
 flor ob habe kein Ludwig im Drogen im flor im Drogen im
 flor ob prange ob seige zur lieblichen Wonne mein
 für den lust nicht mehr zur lieblichen Wonne zur Freude der
 laude zum Wunder mir vor zur Freude der laude zum
 Wunder mir vor

Aria
 tace
 Aria
 tace
 tace
 tace

Cap. II

Hessen.

Alto.

Bei Säulen und Trompeten Hören soll
 feil feil vor Darmstadt fürsten Hören im Opfer im Opfer
 meine Wünsche brennen bei Säulen und Trom
 peten Hören soll feil feil vor Darmstadt fürsten Hören im
 Opfer im Opfer meine Wünsche im brennen
 Dem Feind sein großer Götter Posa sind selbst selbst im froh
 Vivat im froh vivat au ab jähliche mit vor
 jählichen kan vor der Himmel wird sein
 fiat sein fiat gönnen tacet Cap. bei Säulen
 Was vor im froh ließ gaffen nach jählichen unter
 brüst mein Weinen nach ließ preßt
 mich so son? was ich o beglückte Thronen front
 Lurimster blid vorraugt er steset feil voll Wonne
 Die augensome labant Thronen lauffen mit meine Thronen an

Aria # C 57 Mein Vohlt vor froh den sohen flüß der ihm so
tacet

froh stimmen fündel
Aria Recitativo Aria
tacet tacet tacet

Der Himmel billigt meine Lust mein fröhlich mein Vohlt
labt im Regen. der zarte trieb der trübend muß gott

zum der schönsten Maß die mein Vohlt flüß der faubt be
waist in fründlichkeit mit lieb entgegen

7. alle muß zur fründe glücken
wo der Herr für alle Welt unter solchen Gnaden blüht

selbst selbst selbst ob frunden Offend fällt wo der Herr für
alle Welt unter solchen Gnaden blüht selbst selbst

selbst ob frunden Offend fällt
Aria ob dem
tacet

Dieß kan ich fründlich fründig sohen
wie fründlich wir d mein Vohlt nicht sohen wann selbst der fründten

land sein frunden faubt mit Regen Examen Zier
Aria
tacet

O Welt des Glück mein Himmel prangt mit tausenden Sonnen
Von die and fernem
Lichtempfinden Dinsten der mich zu frohen Luft bewegt

daß sich mein Mund frolocken muß

Straffe - Heinstes laudet Doms
gönne - seinen Götter Doms

alzeit ein
freulich liest - straffe - Heinstes laudet

Doms - gönne - seinen Götter Doms

alzeit ein freulich liest alzeit
laß in mir in mir noch klaffen Straffen auf dein

land auf dein land zu tausendmalen im frohen Morgen
sein soll dein Untergang geschehen auf wir sein sein

Ja bei Unform bei unform leben nicht soll dein Untergang ge
schen Auf wir sein sein ja ja bei unform leben nicht

Recitat tacet Aria Ich bleibe sein beständig liest

Mann soll noch off daß froh Vivat seinen volti

ifm so
Aria
tacet
Haber
8
W
tacet
Plect
froh
selbst
ob des
froh
tacet

Ich habe sonst Leid in Regen im Flore im
 Regen im Flore ab habe sonst Leid in Regen im
 Flore im Regen im Flore ab prange ab steigt zu
 lieblichen Worte mein fürsten list mich er
 freundliche Worte zu freude ist laudet zum Wunder
 por zu freude ist laudet zum Wunder erger

Coda

Freude

Tenore

Bei Säulen und Trompeten You soll fröh
 lich sein vor dem Kaiserlichen Hofe um Götter
 wir so brennen bei Säulen und Trompeten
 You soll fröhlich sein vor dem Kaiserlichen Hofe um
 Götter wir so brennen bei Säulen und Trompeten
 Dem Kaiser sein großer Gottesdienst selbst selbst
 ein frohes viva an die Kaiserliche Majestät
 wir so brennen bei Säulen und Trompeten
 mir sein fröhlich sein fröhlich gänzlich
 Auf hohen traurer müde, wir müde die an
 einem flüchtigen. Verlaß der bange Tränen mein solches
 lust soll immer Gänzlich lieblich sein bei Säulen
 und Trompeten
 Auf hohen ist die an der bange
 Aria in diesem so froh
 tacet. Dem Kaiserlichen Hofe.
 Nächste sind vor dem Kaiserlichen Hofe

frommer fürsten Mustergeser ist im glück
 ab freilich freiß allerbmüß in freunds
 ston mo süß soltes Drogen weißt Mein freuß
 Verleysten müß
 Ich bleibe sein beständig freiß
 Ich liebe Ernst Ludwig im Drogen im flor im
 Drogen im flor ab liebe Ernst Ludwig im Drogen im
 flor im Drogen im flor Ich prange ab strige zur
 lieblichen Wonne mein fürsten lust unser er
 freiliche Wonne zur freunde ab laudet zum
 Wunder anyor zur freunde Ich laudet zum Wunder im
 pos. *Capo*

Friede

Tenore

Bei Pauken und Trompeten soll laut
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Bei Pauken und Trompeten soll
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Bei Pauken und Trompeten soll
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Bei Pauken und Trompeten soll
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Bei Pauken und Trompeten soll
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Bei Pauken und Trompeten soll
 klingen die Fanfaren der Herrlichkeit
 des Herrn unsern Königs
 und unsern Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers
 der Herrlichkeit des Herrn
 unsern Königs und Erlösers

Allegro

Handwritten musical notation on empty staves, including clefs and key signatures.

Annütz.

Basso.

64

Lieblichen
 und trompeten Hon soll
 feil feil Nox Varm staltt fürsten Hon ein Gefor ein
 Gefor einor Wunfse beunen bey Sauteu
 und trompeten Hon soll feil feil Nox Varm staltt fürsten
 Hon ein Gefor ein Gefor einor Wunfse ein Gefor einor
 Wunfse beunen Dem Himel sein großer Götter Pofe stimb
 selbst selbst ein frofob vivat ab jauffe mit ab
 vor jauffen lau ob vor vor
 findwird sein fiat sein fiat gommen
 bey Sauteu und Ho byläute Trompeten Clapell Hornen
 Ja Han den flow den
 fimm den mein lieblichst zu dimer lust an dimer
 Aria zu dimer Hon
 fürsten brunt
 # mein soltes sein wüfnod ihm die flosten
 in den grosten
 Hon Orden # mein angangfimer Frafft sat beyden

Disaitel uns in laubt der heissen frohe sünden macht
 seine süßen Träfte
 nach ihm mein Wünsch auch bittige
 stinkt das mir sein froh zu heissen wost er lassen
 Nicht ihr alle lobend quäl-ten steigt ihr
 alle lobend quäl-ten gönnet an-ten
 Der-gott Gieß Darm - stalt laubt - Darm - stalt
 laubt - u - berfließ gön - net an - ten
 Der-gott Gieß Darm - stalt laubt Darm - stalt laubt
 - in u - berfließ in Ueberfließ Rom - der Doppelt
 eine Tromm eine Tromm daß von sol - fen sei - yem
 Gult sein gerang - - lob Götter blut kraft und
 nicht nicht leben nicht das die Welt
 bewundern muß das die Welt
 bewundern muß

Capoll

Disaitel
 uns in
 laubt
 der heissen
 frohe sünden
 macht
 seine süßen
 Träfte
 nach ihm
 mein Wünsch
 auch bittige
 stinkt das
 mir sein froh
 zu heissen
 wost er lassen
 Nicht ihr
 alle lobend
 quäl-ten
 steigt ihr
 alle lobend
 quäl-ten
 gönnet an-
 ten
 Der-gott
 Gieß Darm -
 stalt laubt -
 Darm - stalt
 laubt - u -
 berfließ gön -
 net an - ten
 Der-gott
 Gieß Darm -
 stalt laubt
 Darm - stalt
 laubt
 - in u -
 berfließ in
 Ueberfließ
 Rom - der
 Doppelt
 eine Tromm
 eine Tromm
 daß von sol -
 fen sei - yem
 Gult sein
 gerang - -
 lob Götter
 blut kraft
 und
 nicht nicht
 leben nicht
 das die Welt
 bewundern
 muß das die
 Welt
 bewundern
 muß

und meinem süßem lieblichste kostbarkeit

seinen goldenen Nam mit allen seinen sprossen auß daß

geson auß die ferne zeit mit einer sohnung praucht

Aria // Recit // Aria // son vinge troffen. // tacet // tacet // tacet //

wo mein vergnügen laßt da wird der sechund glück von

Wahrheit nicht imsonst vor zuseen. Ich bin auß droben wach

Aria // tacet // Wie immer son wird solches sumit ob dessen

von Himmel her anzu sehen mein aublit der die sezen

weist nicht ob so mehr zu seligen Oeffen an ob kunden gellere

sumit nicht ohne Wonne ganton der son ob fürsten gtron der

klafet der himmel will mein goldenen lampen banten der

fürsten Eulden zarter flur maist dessen gonne der summen

götter Pohn bewährt gegeben

so muß lamp Endwig Wonne sehen //

naest
let
inffige
von
ist ihr
von
dacht
on
Jaubt
doppelt
i-ym
me
77
bo

Wauffel - praugliche Gitter Laiber
 selbst der Himmel - hab mich
 wauffel - der Himmel
 hab mich wauffel - praugliche Gitter Laiber
 selbst der Himmel hab mich wauffel -
 selbst der Himmel hab mich wauffel
 Und Gott Ludwig hat den Regen gestrichen mir
 ein entgegen der mich im ungleichlich ungleichlich sein
 ab trifft im ab trifft im was sein hoch - was sein
 hoch - - was mich begehrt ab trifft im - was sein
 hoch - - was sein hoch - was sein hoch was mich begehrt
 Recit||aria||Recit||aria||Con||f||un||w||ig||e||W||o||st||s||ig||n||
 tacet||tacet||tacet||tacet||Sto||f||en

Mein Frauß war laßst ihn nicht


 A single staff of handwritten musical notation in G major (one sharp) and common time. The lyrics are written below the notes. The music consists of several measures with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Ich liebe dich ewig im Regen im flor im
 Regen im flor ich liebe dich ewig im Regen im flor im
 Regen im flor ich bringe dich zu dir lieblichen Worten
 die du liebst und es sind die Worte die du liebst und
 laude zum Wunder myer die du liebst und laude zum
 Wunder myer

Capo III