

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 435/37

Dancket mit Jauchzen dem/Herrischer der Höhen/a/2 Clarin/  
Tympano/2 Flaut.Tr./2 Hautb./2 Violin/Viola/Canto/Alto/Tenor  
e/Continuo./Fer.2.Nativ.Chr./1727.

Autograph Dezember 1727. 35 x 21,5 cm.

partitur: 11 Bl. Alte Zählung: 6 Bogen.

16 St.: C,A,T,vl 1,2,vla,vln(e(2x),bc,clno 1,2,temp,ob/fl 1,  
ob 3,rag.  
2,2,2,2,2,2,2,3,1,1,1,2,2,1,2 Bl.

Alte Sign.: 142/19. Kantate zum Geburtstag des Landgrafen  
Ernst Ludwig von Hessen-Darmstadt.

20. XII. 1921.

1727

Danckt mit Freuden den Herrn von der Höhe

Mus. 435/37

~~142~~ 142  
~~19~~ 19.

37

1. (41) n

Partitur

19. Februar. 1927.



Fur. 2. Nat. Ch.

G. G. B. M. D. 1721



A handwritten musical score on aged, yellowed paper. The score consists of two staves, each with five horizontal lines. The music is written in black ink, featuring various note heads, stems, and rests. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. There are several measures of music, with some sections containing lyrics written below the notes. The lyrics are in a cursive script and appear to be in Hebrew or a similar language. The score shows signs of age, including discoloration and small brown spots (foxing).



2

The manuscript page contains two systems of music notation. The top system begins with a treble clef and consists of five staves. The notes are represented by various symbols, including circles, crosses, and dots, indicating pitch and rhythm. The bottom system also has five staves, with the first four being mostly blank or containing single rests. The fifth staff contains a series of eighth-note patterns. The music is written on five-line staves.



A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system features five staves: two woodwind staves (Flute/Bassoon), one brass staff (Trombone), one string staff (Cello/Violoncello), and one vocal/percussion staff (Bassoon/Voice). The bottom system also has five staves: two woodwind staves (Flute/Bassoon), one brass staff (Trombone), one string staff (Cello/Violoncello), and one vocal/percussion staff (Bassoon/Voice). The vocal parts contain lyrics in German. The score includes various musical markings such as dynamics (e.g.,  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ ), articulation marks, and performance instructions like "in  $\text{ff}$  mit  $\text{ff}$ " and "Violoncello". The manuscript is written in black ink on aged paper.



1. Part

Gott sei Dank für die Gnade  
Laudet Gott in seinem Heil  
Gesegnet seid ihr alle  
Von Gott ist der Friede  
Wandert mit Freuden ins Land  
Da Capo.

2. Part

3. Part



4

Mayt aber lo  
Glaubt Gott dirn Mayt.

Ein Lied der Darmstädter Freunde

Lyrics:

Mayt aber lo  
Glaubt Gott dirn Mayt.  
Ein Lied der Darmstädter Freunde  
Lyd Darmstadt hägt aufs nou  
aufs nou gaudi



Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score includes vocal parts with lyrics in German and Hebrew, and a piano part with basso continuo. The manuscript is dated 1781.

The score consists of six systems of music. The first system starts with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are in German. The second system begins with a basso continuo line, followed by a soprano line, and then an alto line. The lyrics are in Hebrew. The third system starts with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are in German. The fourth system begins with a basso continuo line, followed by a soprano line, and then an alto line. The lyrics are in Hebrew. The fifth system starts with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are in German. The sixth system begins with a basso continuo line, followed by a soprano line, and then an alto line. The lyrics are in Hebrew.





A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music continues from the previous page, maintaining the eighth-note patterns. The bass part contains lyrics with handwritten markings: "voll viele methfomische sole mit frischen sole - wach". The score is in common time with a key signature of one sharp.

Handwritten musical score on two staves. The top staff contains five lines of music with various note heads and rests. The bottom staff is mostly blank. The page number 6 is in the top right corner.



4.

Soprano: O Herr Gott, wir danken dir für alle Güte,  
Alles was du uns geschenkt hast, wir danken dir für alle Güte,  
Alles was du uns geschenkt hast.

Alto: Gott sei Dank, daß du uns geschenkt hast, wir danken dir für alle Güte,  
Alles was du uns geschenkt hast.

Bass: Gott sei Dank, daß du uns geschenkt hast, wir danken dir für alle Güte,  
Alles was du uns geschenkt hast.

Feb. 1.

A handwritten musical score on five staves. The top three staves are for two voices (Soprano and Alto) and the bottom two staves are for piano. The music consists of complex rhythmic patterns, primarily sixteenth-note figures, with occasional eighth-note chords. The notation is in common time, and the vocal parts often feature slurs and grace notes.

Handwritten musical score on three staves. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. Below the first two staves are lyrics in German, with arrows pointing to specific letters under certain notes. The third staff has lyrics written above the notes.

Staff 1 lyrics (below notes):

Heil dir Jesu Christ  
Herr Jesu Christ du Gott der Heil

Staff 2 lyrics (below notes):

Heil dir Jesu Christ  
Herr Jesu Christ du Gott der Heil

Staff 3 lyrics (above notes):

Heil dir Jesu Christ  
Herr Jesu Christ du Gott der Heil





Da Capo.  
 Ich bin  
 Da Capo.  
 Da Capo.  
 Da Capo.  
 Da Capo.  
 Da Capo.

Ich bin  
 Da Capo.  
 Da Capo.  
 Da Capo.  
 Da Capo.  
 Da Capo.

Ich bin  
 Da Capo.  
 Ich bin  
 Ich bin  
 Ich bin  
 Ich bin

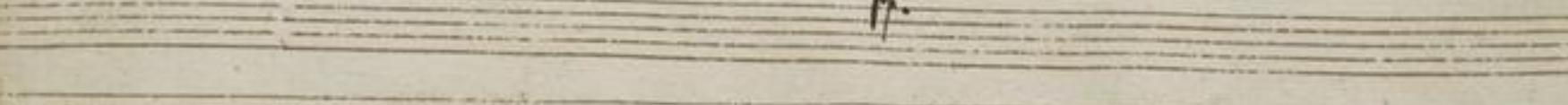
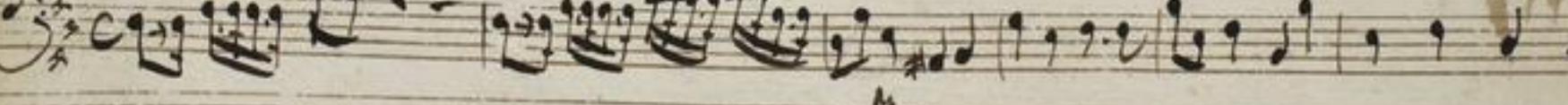
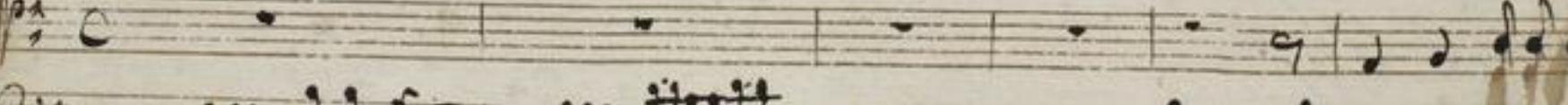
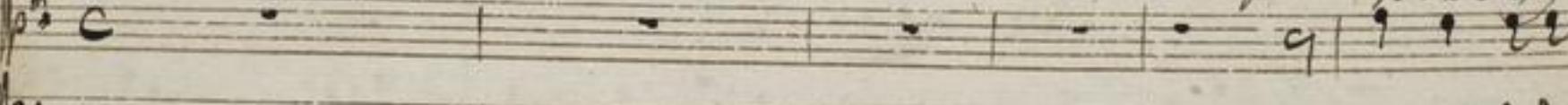
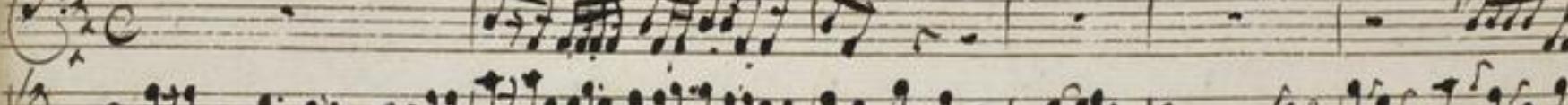
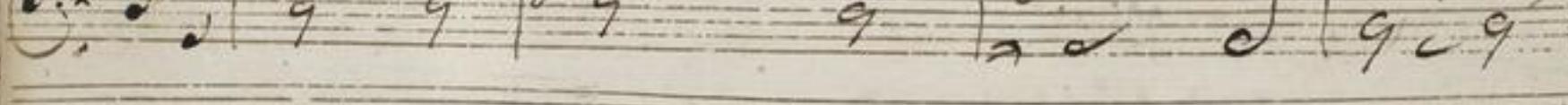
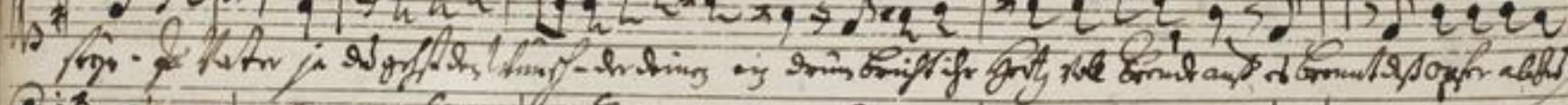
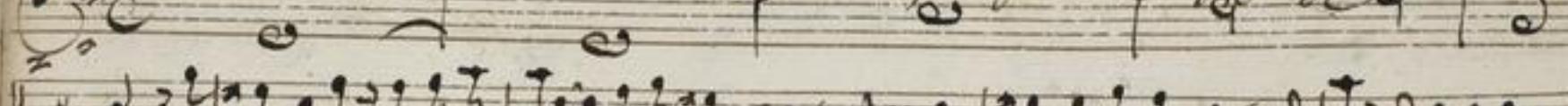
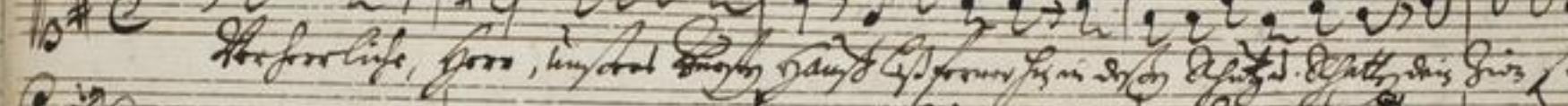
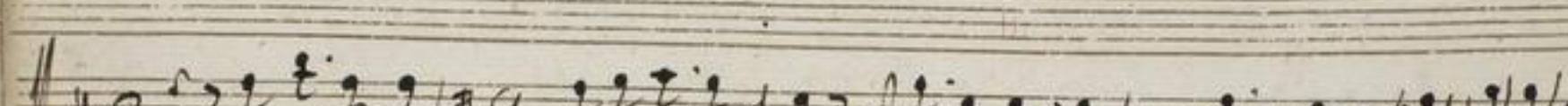
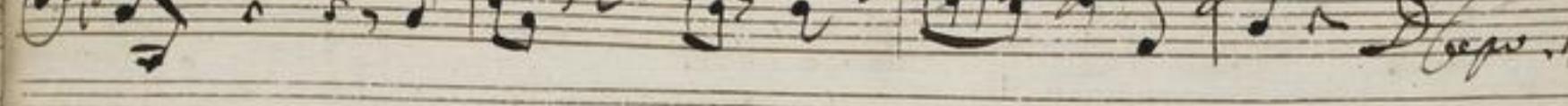
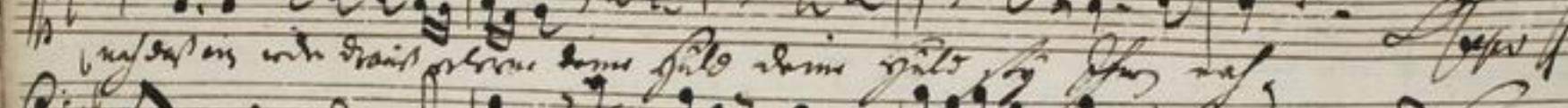
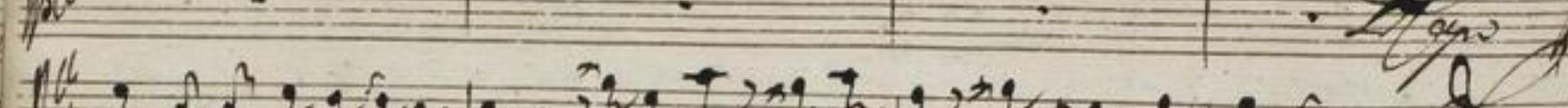
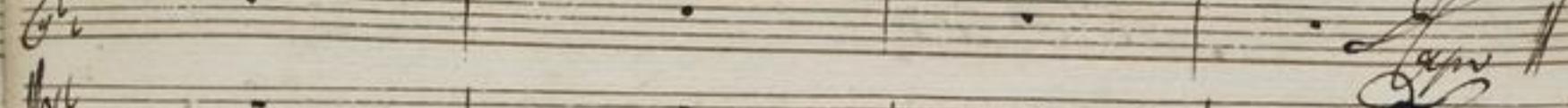
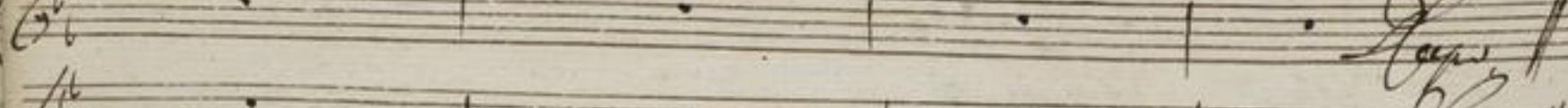
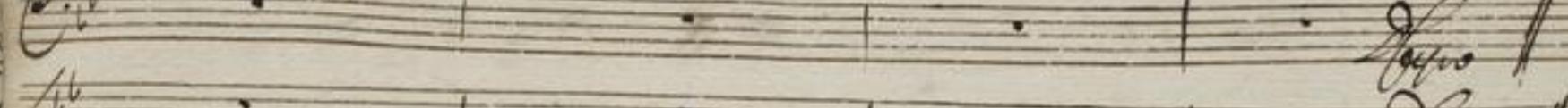
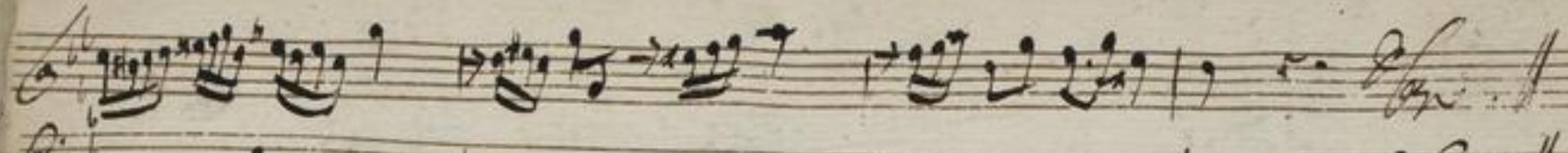
This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths on horizontal lines. Some strokes are grouped by short horizontal dashes. There are also some longer, continuous horizontal strokes. The music is divided into measures by vertical bar lines. In the middle staff, there are two slurs: one from the first note to the second, and another from the third note to the fourth. In the bottom staff, there are three slurs: one from the first note to the second, another from the third note to the fourth, and a third from the fifth note to the sixth. There are also several rests indicated by small dots or dashes. The paper has a slightly textured appearance with some minor discoloration and faint smudges.



The image shows three staves of handwritten musical notation on three-line staff paper. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first two staves begin with a clef and a key signature. The third staff begins with a clef and ends with a double bar line. There are several rests and some notes with multiple stems. The paper is yellowed and shows signs of age and wear.







14.

*forte*

*forte*



Soprano  
 Alto  
 Bass

Gloria. . . . .  
 Alleluia. . . . .

In der Hoffnung auf  
 In der Hoffnung auf  
 In der Hoffnung auf

Soli Deo Gloria. //.



1727

12

Querbl mit Saugzorn zum  
Progr. der Pfeife.

a  
2 Flöte  
Gympan

2 Flaut. L.  
2 Hauß.

2 Violin  
Violon  
Canto  
Alto

Fer. 2. Nati. Ch.  
Wor.

Soprano  
e  
Contratenor.

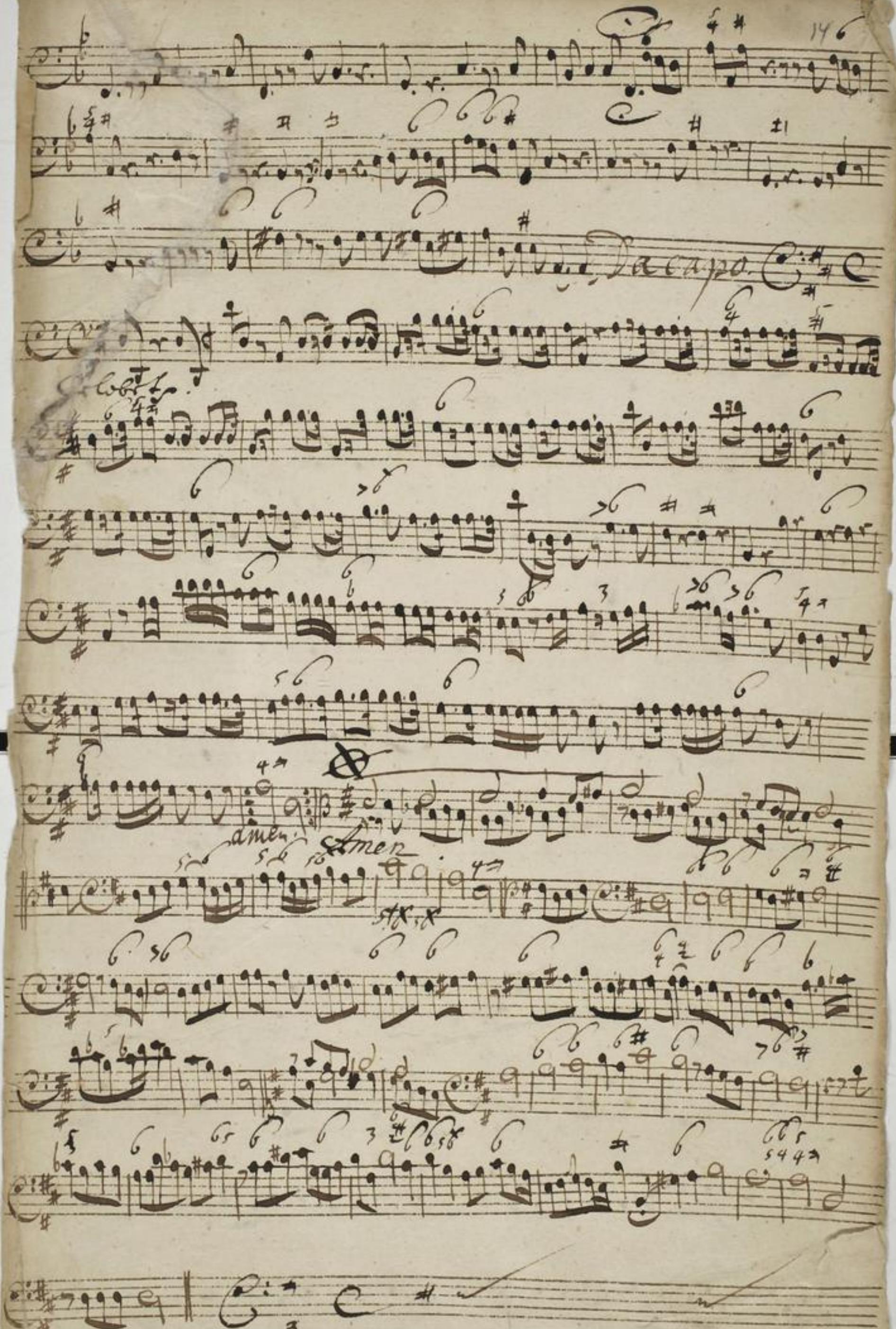
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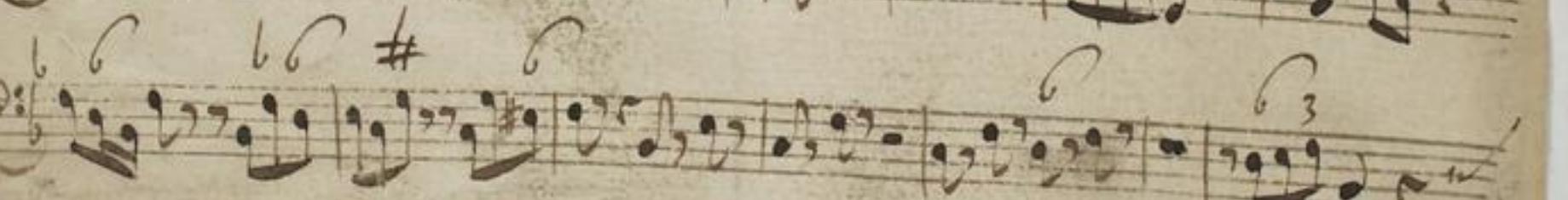
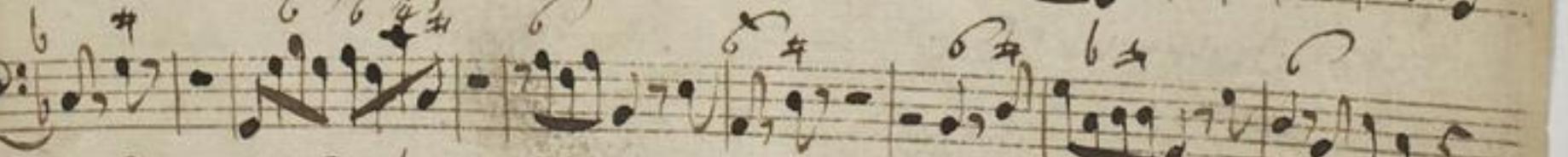
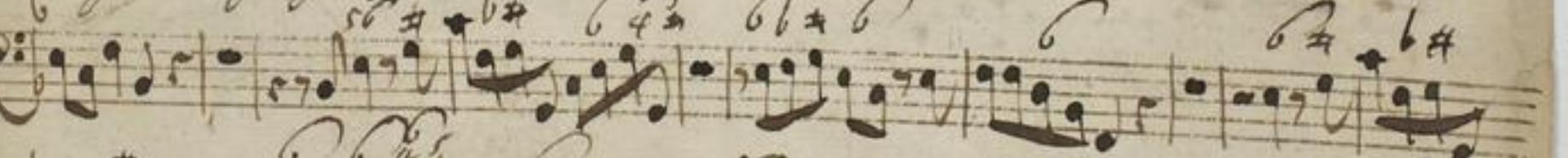
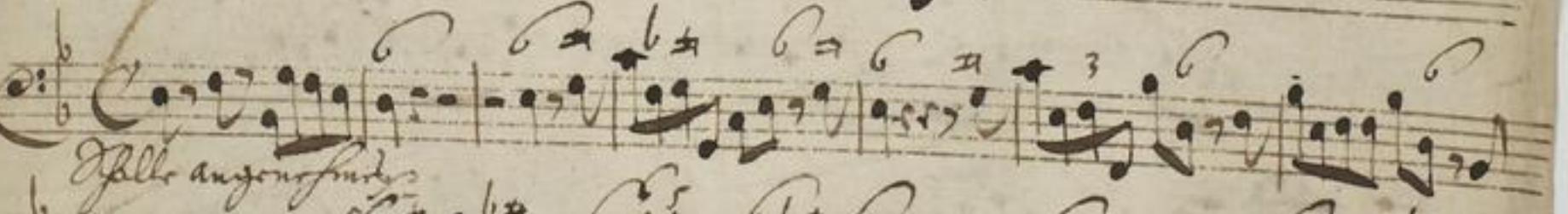
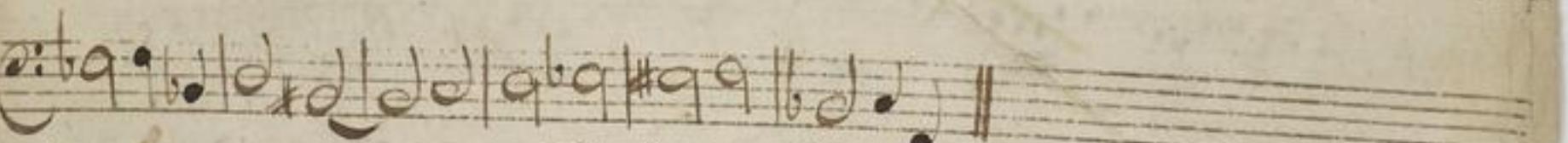
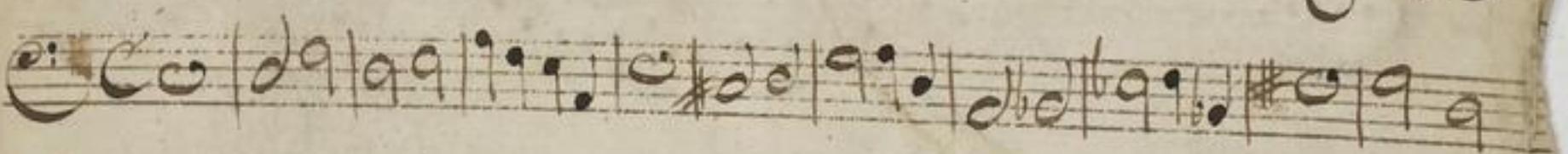
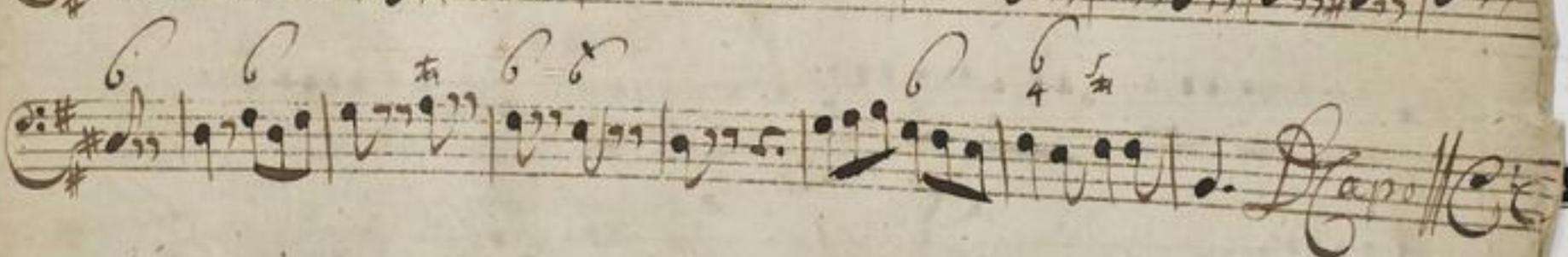
Danckt mit Jamison

Herr der Prophrey

Angst



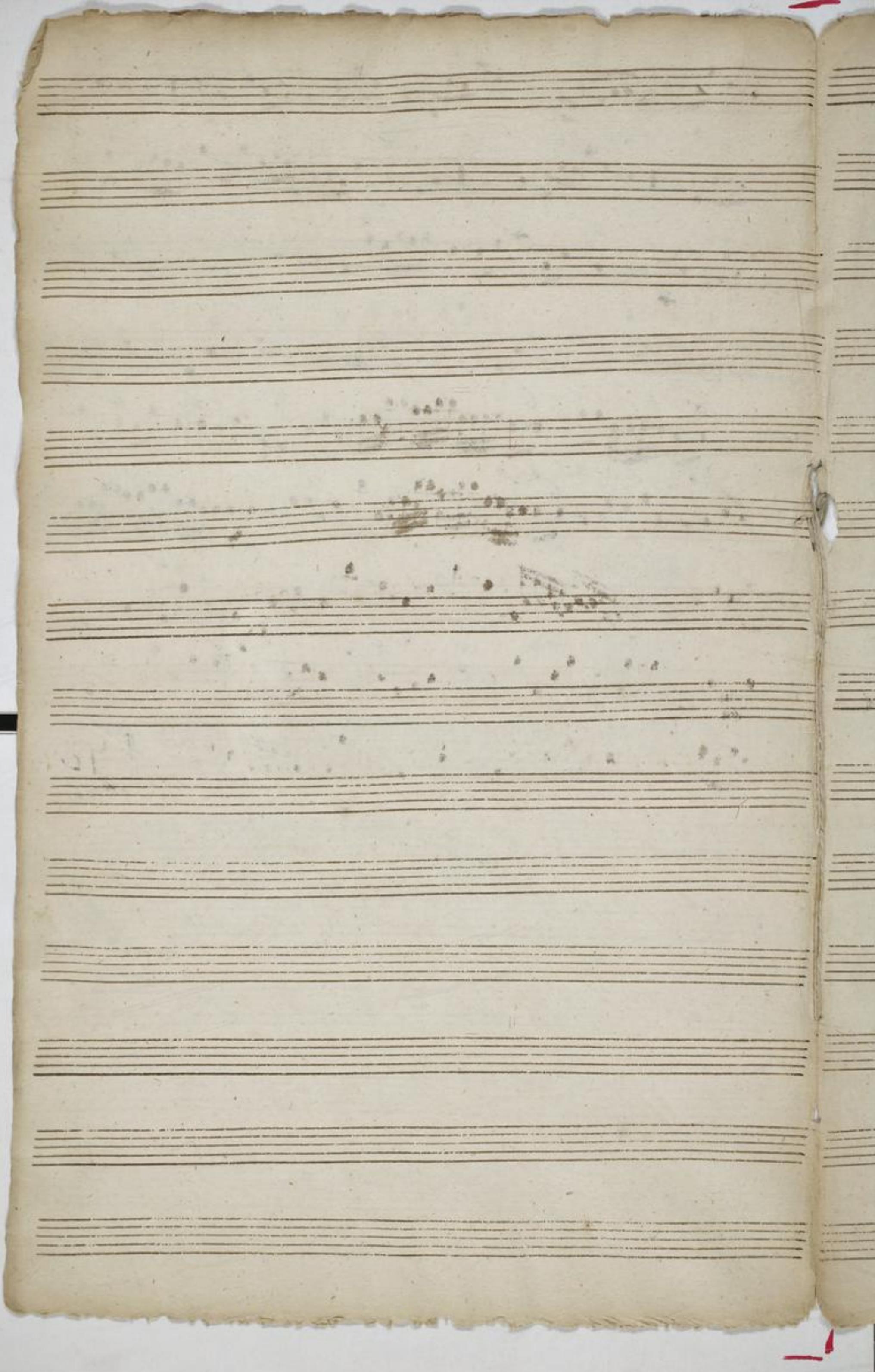




Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is written on six staves. The vocal parts are in common time, and the piano part is also in common time. The music includes various dynamics such as *f*, *p*, *p.p.*, and *pp.*. There are several markings in the vocal parts, including "Gib mir doch ein Lied", "für", and "Amen.". The score concludes with a final section labeled "Amen."

Amen.







# Violino. 1.

16

Danza mit jauchzendem  
ff

L. ff

ff Capo



Glory, etc.

Amen.

Recitat

tacet

Cord

tacc.

Gilli





Amor: & Amor.

F 99  
D. ang.





*Violino. 2.*

18

Vander mit sanft

Pecial

Capo II

fatti subito.



Gloria / Halleluja

N. c. g'men.

Recitatif / Drehend

F. amen



19

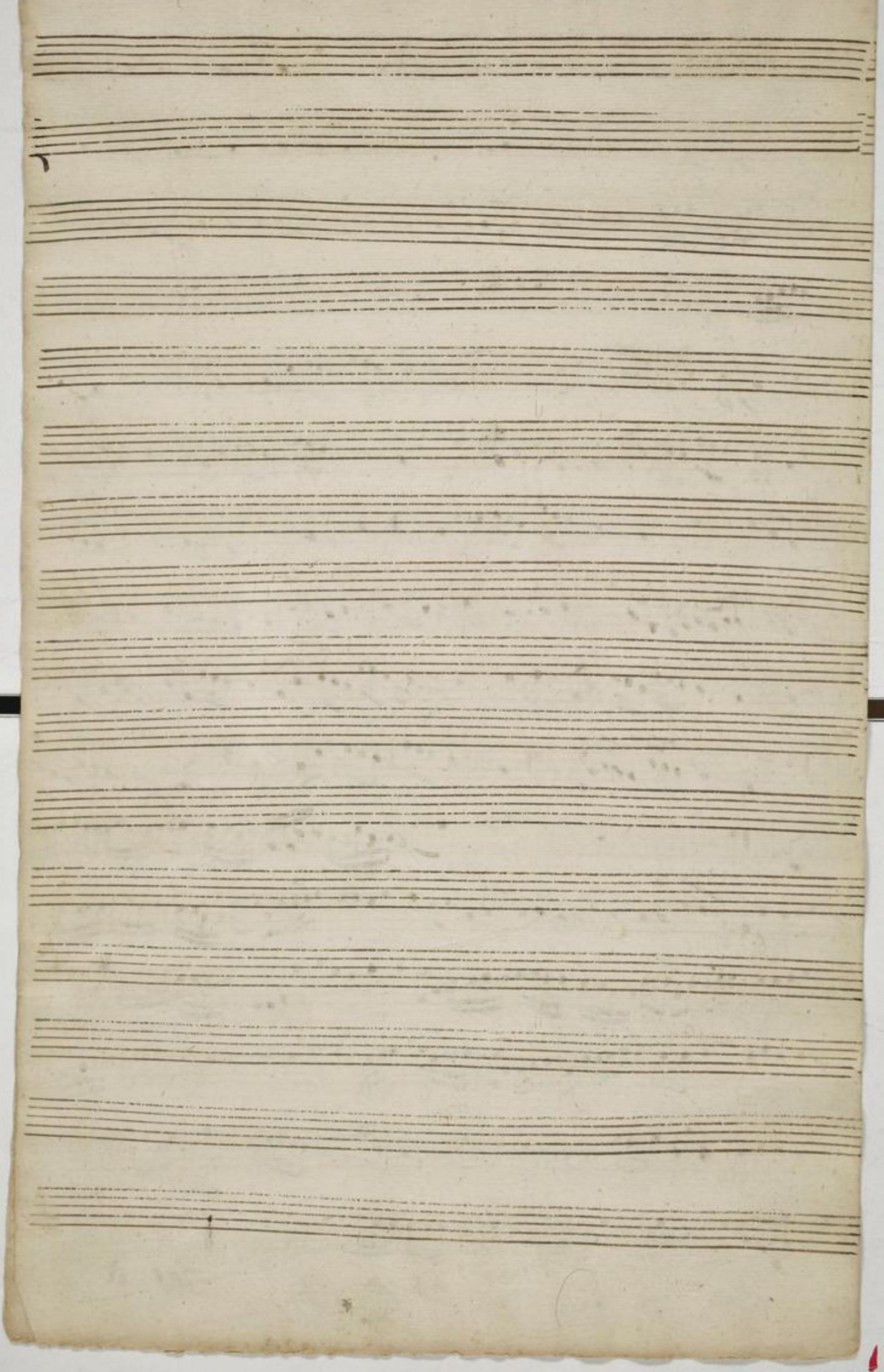
Scapo III. Agitati alle le  
Sordini.

Scapo III. *Gib mehr Gas*

*forte*

*Amén & Cap.*

*N. Am.*



Viola

20

ruhig mit jaunff

Recital ruhig mit jaunff Recital  
tacet Capo tacet

Grund Tonfuge.

Gloria H. Gots Capo

volti



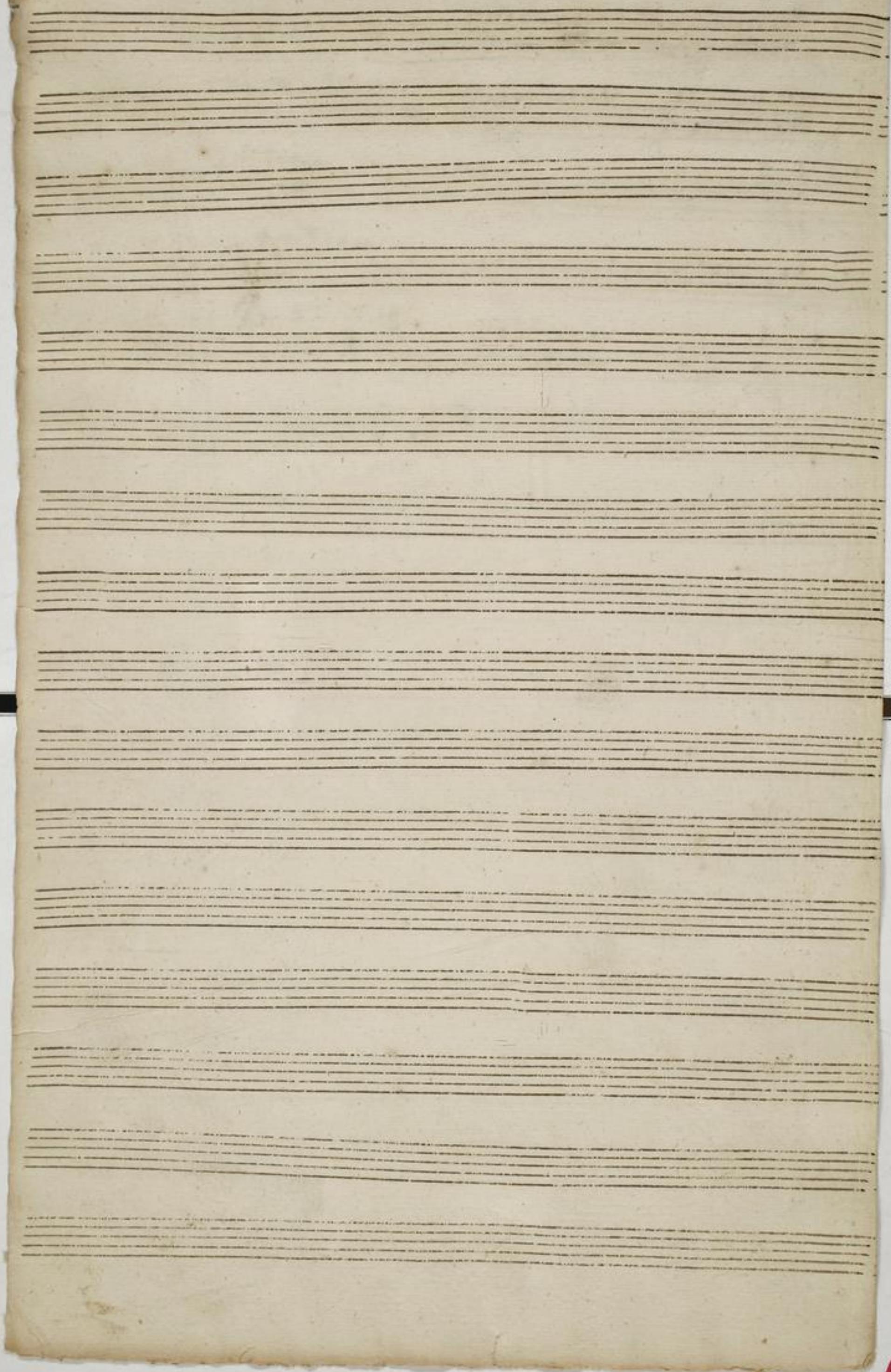
Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are written in soprano, alto, and bass clefs. The piano part includes a basso continuo staff with a cello-like line and a treble staff for the harpsichord or organ. The score features various dynamics and performance instructions:

- Staff 1: Dynamics include  $\text{am}$ ,  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ .
- Staff 2: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 3: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 4: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The vocal line ends with "Recitat" and "faccet".
- Staff 5: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The vocal line begins with "Dirich".
- Staff 6: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 7: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 8: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 9: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .
- Staff 10: Dynamics include  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .

The lyrics are in German and include:

- "Amen" (in the first staff)
- "Amen" (in the second staff)
- "Amen" (in the third staff)
- "Recitat" and "faccet" (in the fourth staff)
- "Dirich" and "Gott" (in the fifth staff)
- "Gott" (in the sixth staff)
- "Gott" (in the seventh staff)
- "Gott" (in the eighth staff)
- "Gott" (in the ninth staff)
- "Gott" (in the tenth staff)

A handwritten musical score page featuring five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature varies across the staves, with some showing sharps and flats. The music consists primarily of eighth-note patterns. Several dynamic markings are present, including 'pp.' (pianissimo), 'f.' (fortissimo), and 'ff.' (fortissimo). The lyrics are written in German and include 'Geben wir Freude', 'Drückt uns nicht', 'kommen & fliegen', and 'Drückt uns nicht' again. The score concludes with a repeat sign and the instruction 'anfang'.

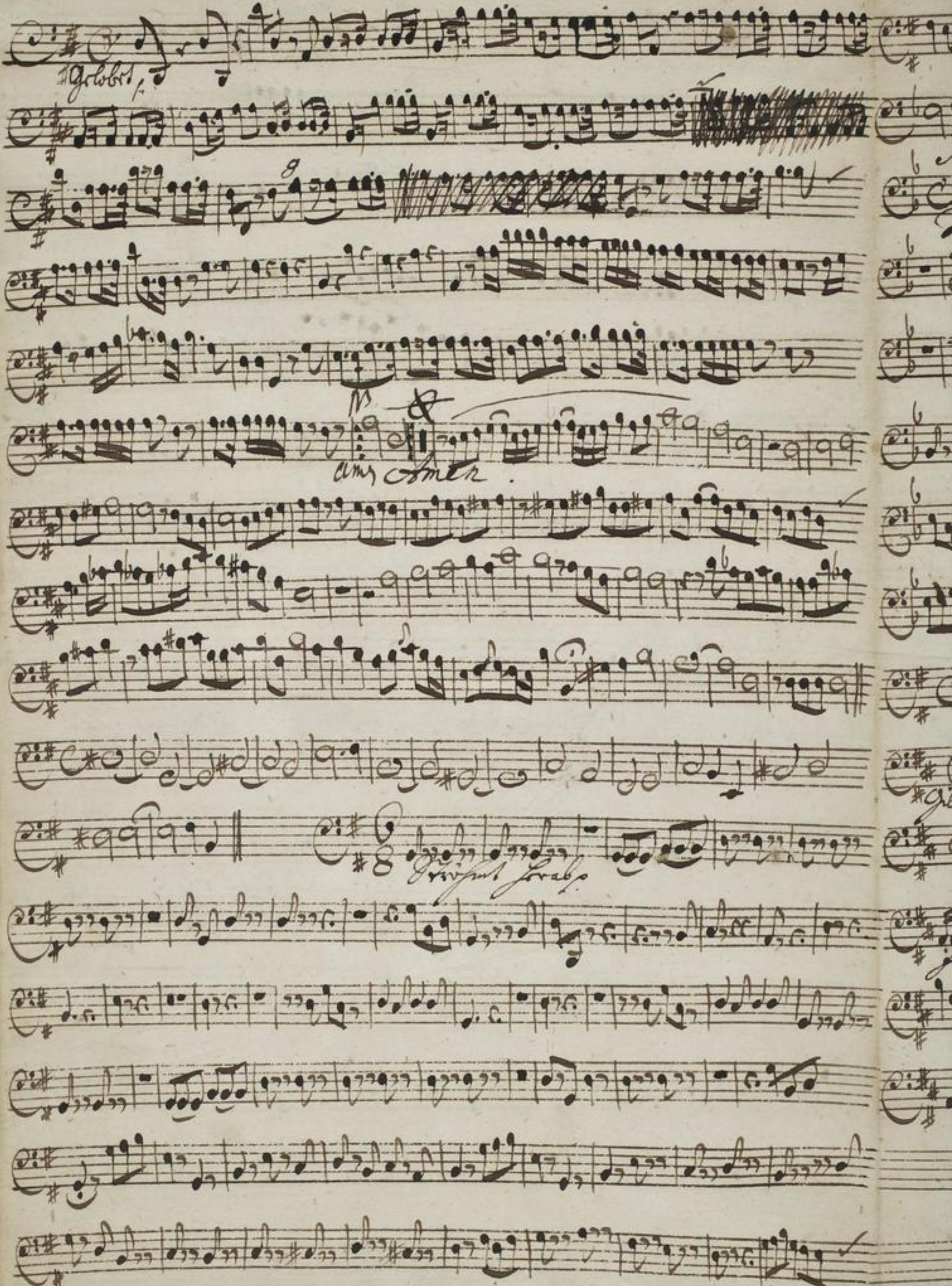


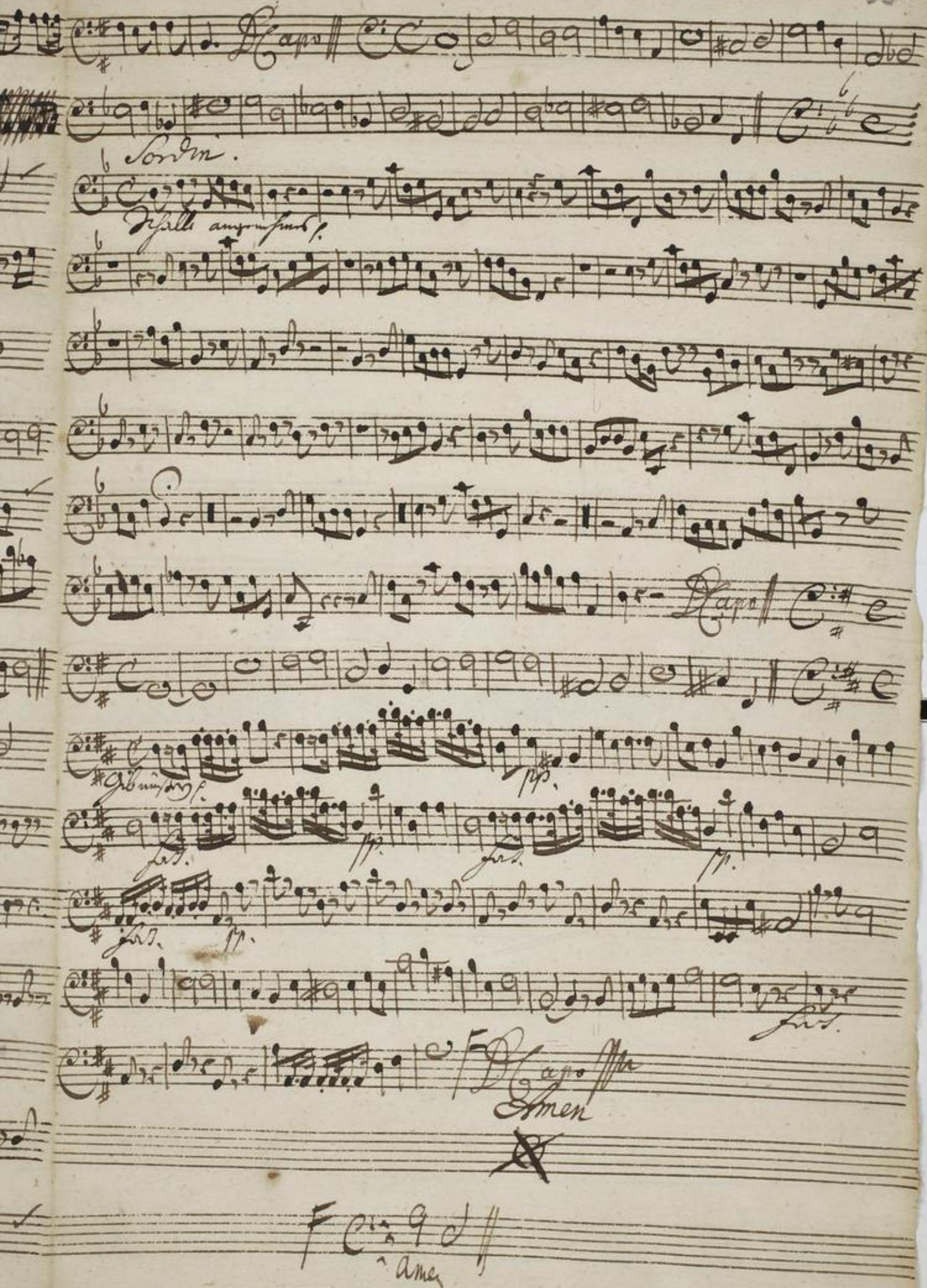
# Violone

22

\* Wands mit Farben, s.









# Violone.

24

Violone.

8 vander mit ja m'gg'st.

pp.

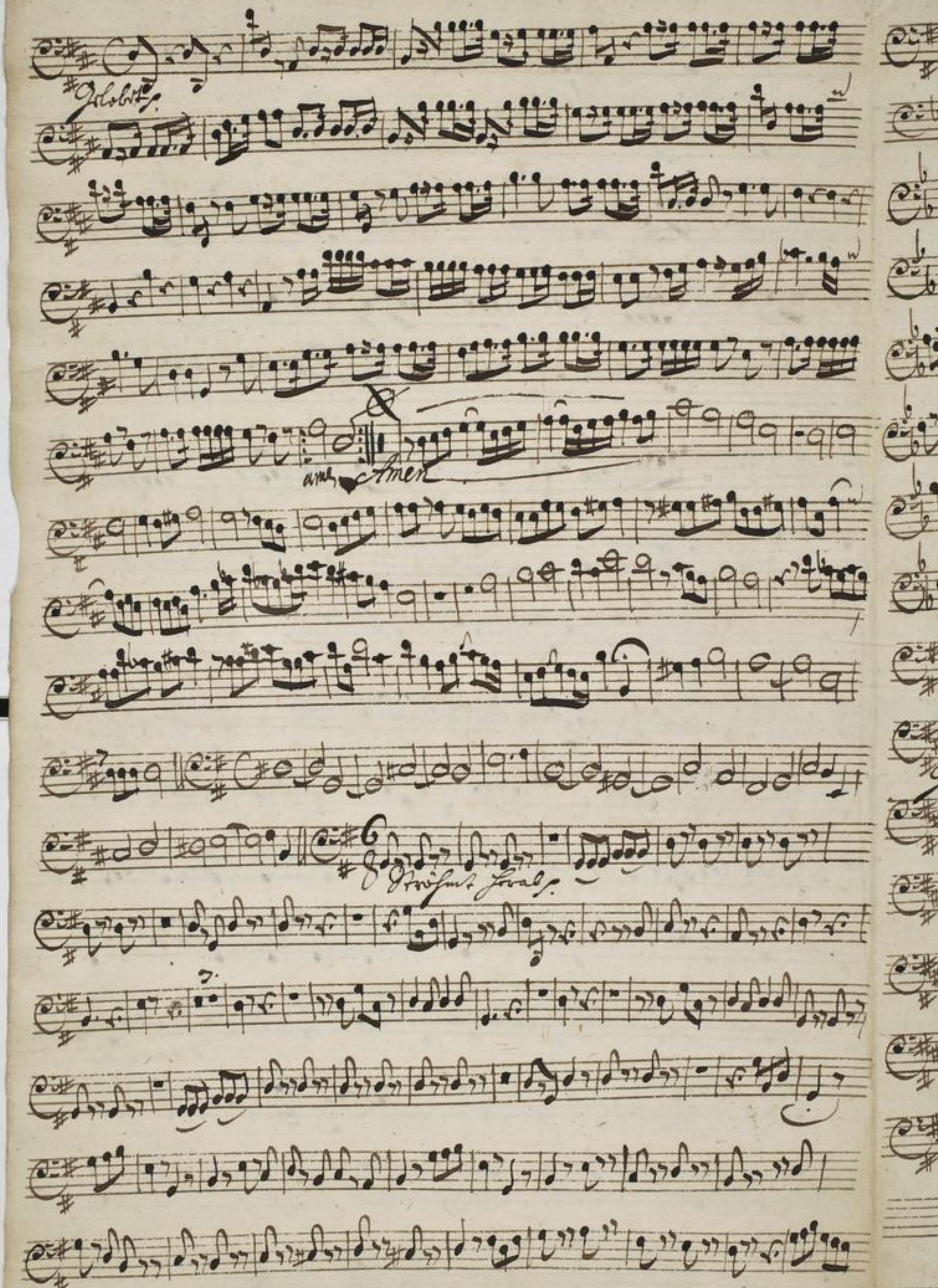
8 Go or in Germany?

I am going with friends on the Earth.

Capo III  
Vcl.

The musical score consists of ten staves of handwritten notation for the Double Bass (Violone). The key signature varies between G major and C major. The lyrics are written in both German and English. The first two staves begin with a dynamic instruction '8 vander mit ja m'gg'st.' The third staff includes a dynamic 'pp.'. The fourth staff begins with '8 Go or in Germany?'. The fifth staff contains the lyrics 'I am going with friends on the Earth.' The sixth staff starts with 'Capo III'. The final staff ends with 'Vcl.'.





25

Karo | C: Col 999 99. 0 #dd 99 99 99 99

sonata

Quintal

Capo II

Coto | 0 99 0 99 99 99 #dd 0 #dd | C: #C

Gio in son. tempo.

fort.

pizz.

pizz.

Capo II

&



Hautbois. I.

28

A handwritten musical score for Hautbois I and Violin. The score consists of ten staves of music. The first four staves are for Hautbois I, with the fifth staff being for Violin. The Violin part includes dynamics such as *f*, *p*, and *tutti*. The score features various musical markings like slurs, grace notes, and accidentals. The manuscript is written in black ink on aged paper. There are some faint markings and corrections visible, particularly in the lower half of the page.

Violin.

*f* *p* *tutti*

Recit. facit. (Dances off. *La Capo.* facit.)

*la* *graz.*

*Scap.*



Gebetsgesang

dher.

Haut: e Hautb.

Oboe: oboe

N.F.



27

A handwritten musical score for three voices and basso continuo. The score consists of ten staves of music. The top four staves are soprano, alto, tenor, and basso continuo. The bottom six staves are soprano, alto, tenor, basso continuo, soprano, and alto. The music is written in various time signatures, mostly common time. The notation includes note heads, stems, and bar lines. There are several vocal entries with lyrics in German. The score is annotated with several rehearsal marks: 'Recit' (Recitative), 'Recit: facet' (Recitative: facet), 'Capo' (Capo), and 'Capo II' (Capo II). The piece concludes with a basso continuo part labeled 'Poff'.





*N.F.* 6 9 9 // .

*ame.*



# Hautbois 2.

28

A handwritten musical score for Hautbois 2. The score consists of twelve staves of music, each with a different key signature and time signature. The first staff begins with a key signature of one sharp and a time signature of 12/8. Subsequent staves change key signatures frequently, including two sharps, three sharps, and one sharp. The time signatures vary between 12/8, 8/8, 6/8, and 4/4. The music features various note values such as eighth and sixteenth notes, and rests. There are several performance instructions written in cursive ink: "dantez", "Violin:", "Levitate", "dantez d'apres", "Pousser", and "Scapo". The score is written on aged, yellowed paper with some foxing and staining.



A handwritten musical score for two voices and basso continuo. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in soprano and alto clefs, while the basso continuo part is in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'Globt, Ihr gute' at the beginning of the first staff, 'Cuth' above the third staff, 'etmen.' below the fourth staff, 'Haut et Hautb: unison' above the fifth staff, 'Recital' and 'Recital' below the sixth staff, and 'Drifft froh' below the seventh staff. The score is written on aged, yellowed paper.



29

Scapo III Recitat

Scapo II Recitat facit III

spelle

Ad libitorum suorum

forte f.

f. ff. p. pp.

N.F. Amen & dox

# Hautbois. 3

30

Guten fronen froen.

3.

Scap. II Volti subito.



A handwritten musical score on aged paper, featuring three staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a repeat sign and two endings. The first ending continues with six more measures, while the second ending leads to the middle staff. The middle staff starts with a bass clef, a key signature of one sharp, and common time. It has four measures. The bottom staff starts with a bass clef, a key signature of one sharp, and common time. It has five measures. The score concludes with a final measure on the bottom staff.

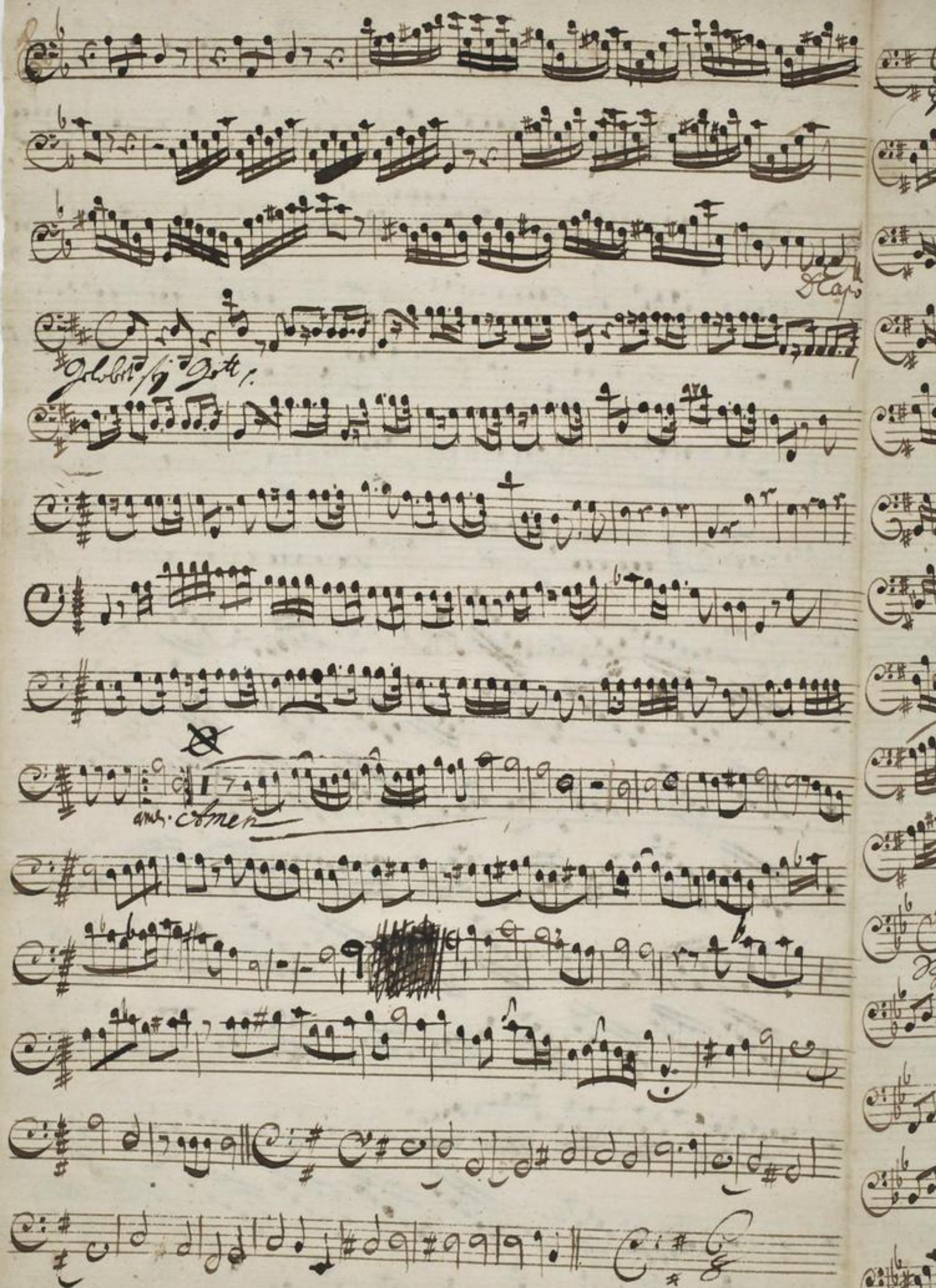


*Fagotto*

31

A handwritten musical score for Bassoon (Fagotto). The score consists of eleven staves of music, each with a different key signature and time signature. The first staff begins with a key signature of one sharp and a common time, followed by a dynamic instruction "8tunden mit jauchzo". The subsequent staves feature various key signatures, including one sharp, two sharps, three sharps, and one flat. The time signatures vary between common time and 6/8. The music includes a variety of note values, such as eighth and sixteenth notes, and rests. The score is written on five-line staff paper. There are several markings throughout the score, including "pp." (pianissimo), "Ritardando" (rit.), "tempo da g. w.", and "Rez." (reprise). The score is numbered "31" at the top right.





A handwritten musical score for two staves, page 32. The top staff begins with a treble clef, a key signature of one sharp, and common time. It features six measures of dense sixteenth-note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also features six measures of sixteenth-note patterns. The score is written on ten five-line staves. There are several musical markings: a dynamic instruction 'Gross und freud.' above the first measure of the top staff; a tempo marking 'Allegro' above the second measure of the bottom staff; and a dynamic instruction 'Pellm.' above the third measure of the bottom staff. The manuscript is on aged, yellowed paper.



Gib nun mein Lied.

The score continues with six more measures. The first measure contains a single note. The second measure has a dynamic marking "pp.". The third measure has a dynamic marking "p.". The fourth measure has a dynamic marking "f.". The fifth measure has a dynamic marking "ff.". The sixth measure ends with a double bar line and repeat dots, followed by the instruction "Recitat. facet".

ff.

The score continues with six more measures. The first measure has a dynamic marking "ff.". The second measure has a dynamic marking "ff.". The third measure has a dynamic marking "ff.". The fourth measure has a dynamic marking "ff.". The fifth measure has a dynamic marking "ff.". The sixth measure ends with a double bar line and repeat dots, followed by the instruction "Recitat. facet".

ff.

The score continues with six more measures. The first measure has a dynamic marking "ff.". The second measure has a dynamic marking "ff.". The third measure has a dynamic marking "ff.". The fourth measure has a dynamic marking "ff.". The fifth measure has a dynamic marking "ff.". The sixth measure ends with a double bar line and repeat dots, followed by the instruction "Recitat. facet".

Foto: 9 d  
am.

# Clarino. i

35

daudt mit jangson.

Reit. daudt. Reit. daudt.  
Reit. Da Capo // tac:

Gebet / gott.

Reit. amen.

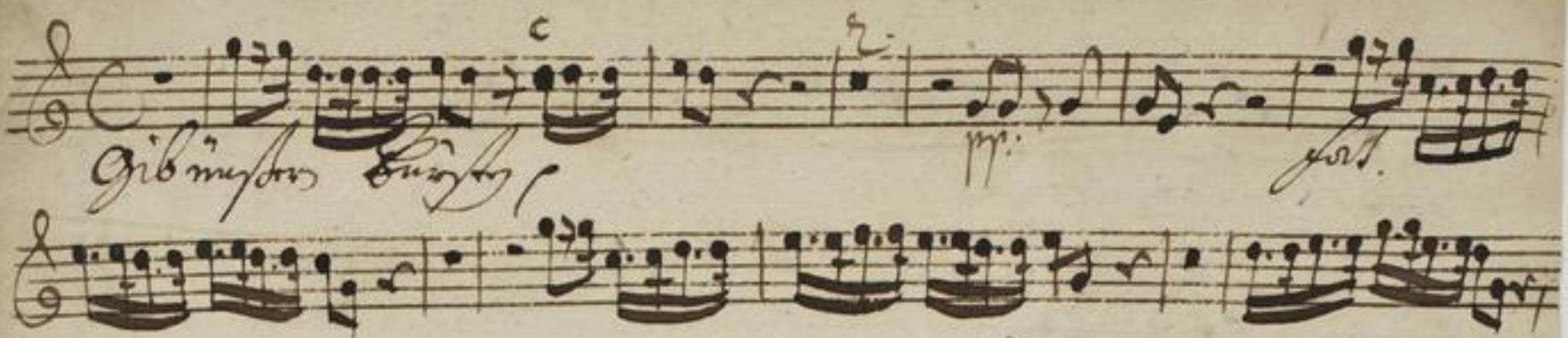
Reit. ame / Reit. ame / Reit. /  
tac. tac. tac.

B. F. 32.

F. G. 9. 9. amen.

This is a handwritten musical score for a clarinet part (Clarino. i). The score consists of ten staves of music. The first two staves contain vocal parts with lyrics: 'daudt mit jangson.' and 'Reit.'. The third staff contains the text 'Gebet / gott.'. The fourth staff contains 'Reit. amen.'. The fifth staff contains 'Reit. ame / Reit. ame / Reit.' with three 'tac.' markings. The tempo 'B. F. 32.' is written above the fourth staff. The key signature changes from common time to F major (F. G. 9. 9.) at the end, with 'amen.' written below it. The page number '35' is in the top right corner.





# Clarino. 2.

34

Handwritten musical score for Clarinet 2 (Clarino. 2.) on page 34. The score is composed of ten staves of music, each with a different dynamic marking and performance instruction. The dynamics include *langsam*, *langsam und ausdrucksvoll*, *Leise*, *leise*, *leise*, *leise*, *leise*, *leise*, *leise*, and *leise*. The performance instructions include *langsam und ausdrucksvoll*, *langsam*, *Leise*, *leise*, *leise*, *leise*, *leise*, *leise*, *leise*, and *leise*. The score is written on five-line staves with black ink.

1. *langsam und ausdrucksvoll.*

2. *langsam.*

3. *Leise.*

4. *Leise.*

5. *Leise.*

6. *Leise.*

7. *Leise.*

8. *Leise.*

9. *Leise.*

10. *Leise.*

11. *Leise.*

12. *Leise.*

13. *Leise.*

14. *Leise.*

15. *Leise.*

16. *Leise.*

17. *Leise.*

18. *Leise.*

19. *Leise.*

20. *Leise.*

21. *Leise.*

22. *Leise.*

23. *Leise.*

24. *Leise.*

25. *Leise.*

26. *Leise.*

27. *Leise.*

28. *Leise.*

29. *Leise.*

30. *Leise.*

31. *Leise.*

32. *Leise.*

33. *Leise.*

34. *Leise.*

35. *Leise.*

36. *Leise.*

37. *Leise.*

38. *Leise.*

39. *Leise.*

40. *Leise.*

41. *Leise.*

42. *Leise.*

43. *Leise.*

44. *Leise.*

45. *Leise.*

46. *Leise.*

47. *Leise.*

48. *Leise.*

49. *Leise.*

50. *Leise.*

51. *Leise.*

52. *Leise.*

53. *Leise.*

54. *Leise.*

55. *Leise.*

56. *Leise.*

57. *Leise.*

58. *Leise.*

59. *Leise.*

60. *Leise.*

61. *Leise.*

62. *Leise.*

63. *Leise.*

64. *Leise.*

65. *Leise.*

66. *Leise.*

67. *Leise.*

68. *Leise.*

69. *Leise.*

70. *Leise.*

71. *Leise.*

72. *Leise.*

73. *Leise.*

74. *Leise.*

75. *Leise.*

76. *Leise.*

77. *Leise.*

78. *Leise.*

79. *Leise.*

80. *Leise.*

81. *Leise.*

82. *Leise.*

83. *Leise.*

84. *Leise.*

85. *Leise.*

86. *Leise.*

87. *Leise.*

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98. *Leise.*

99. *Leise.*

100. *Leise.*

101. *Leise.*

102. *Leise.*

103. *Leise.*

104. *Leise.*

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106. *Leise.*

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132. *Leise.*

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463. *Leise.*

464. *Leise.*

465. *Leise.*

466. *Leise.*

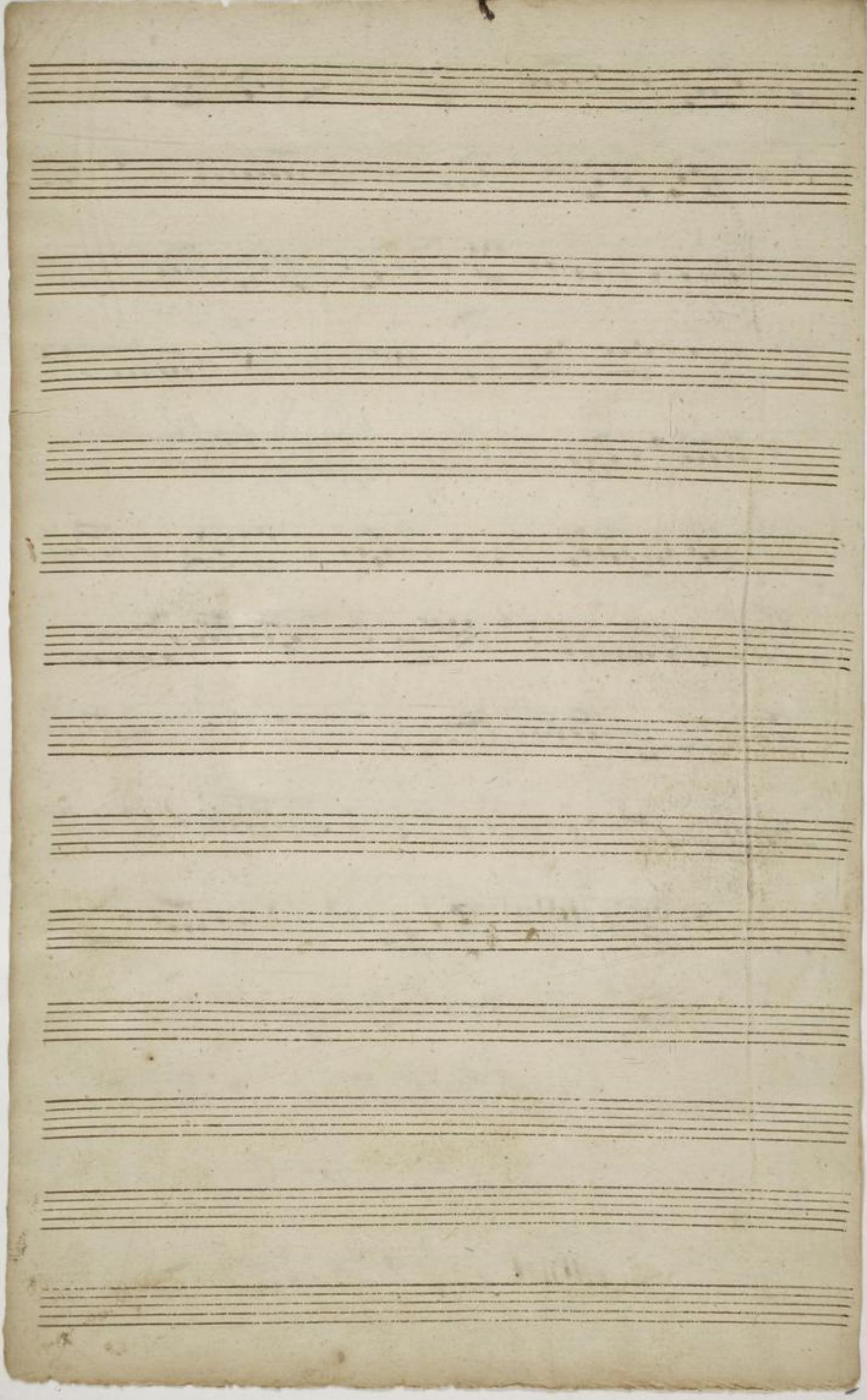
467. *Leise.*

468. *Leise.*

469. *Leise.*

470. *Leise.*

<p

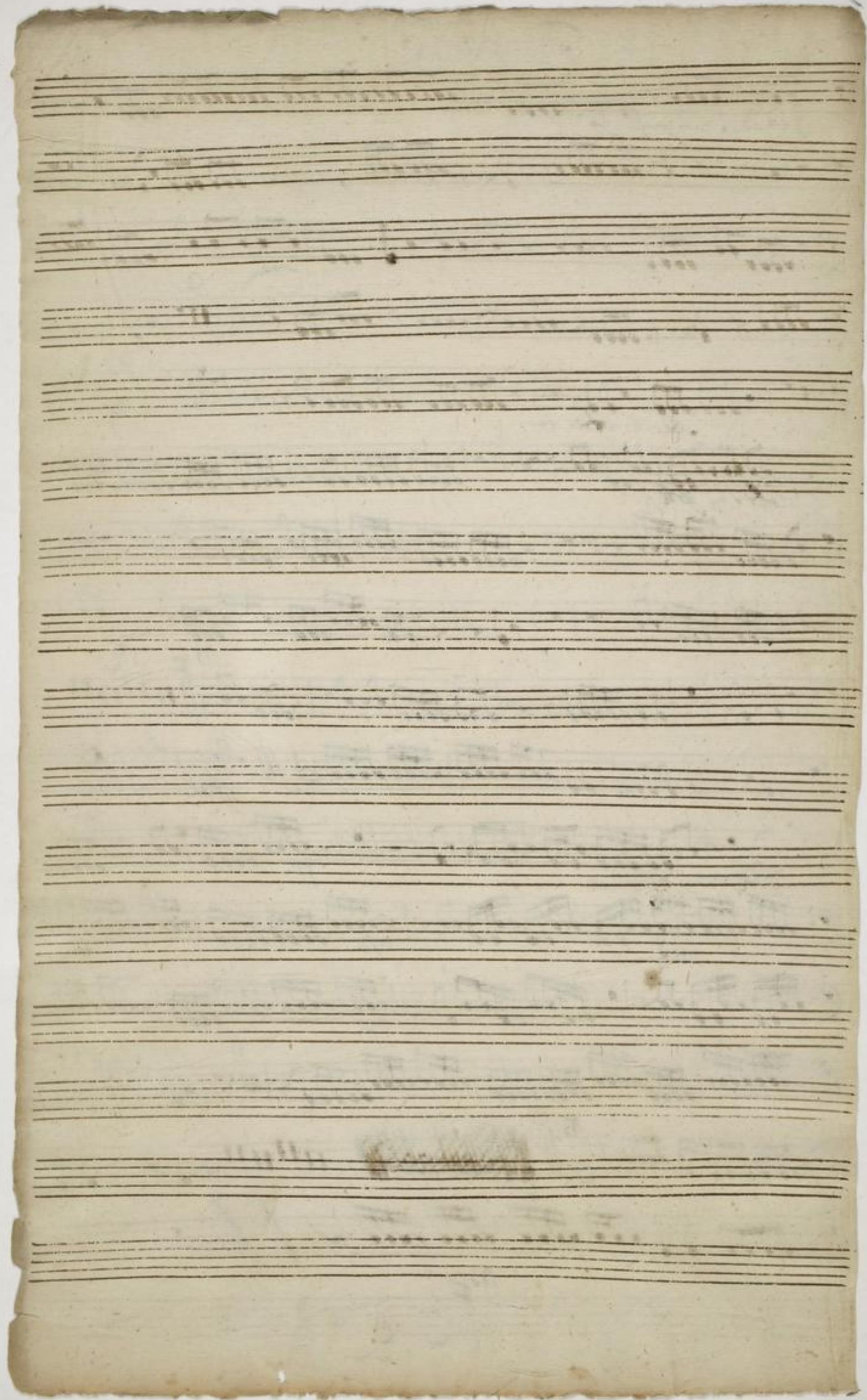


# Tympano.

35-

Handwritten musical score for Tympano, page 35. The score is composed of 12 staves of music, each with a different dynamic marking and performance instruction. The dynamics include *Staccato mit jauchz.*, *3.*, *9.*, *Leise, David!*, *Leise, David!*, *Gebt mir Gottes Güte,*, *32.*, *Leise drapp Leise!*, *p.p.*, *fors.*, *p.p.*, *fors.*, *p.p.*, *amor*.

The score begins with a staff marked *Staccato mit jauchz.* and *3.*. Subsequent staves feature various dynamics and performance instructions, such as *9.*, *Leise, David!*, *Leise, David!*, *Gebt mir Gottes Güte,*, *32.*, *Leise drapp Leise!*, *p.p.*, *fors.*, *p.p.*, *fors.*, *p.p.*, and *amor*.



## Canto.

36

Tandet van - dat mij hant zu dem fes - fer der fes in dem  
 fes fer der fes - bittel mit feni - den mit feni - den vor  
 sin altar bittel mit feni - den mit feni - den vor sin altar  
 das vor sin altar hat - hat mit feni den vor sin altar vor  
 sin altar Unser Herrn in den dritten Regenten  
 tragt - - - der Herr tragt in Herrn mit  
 Na - - - - - der Faden nah mir minnen  
 das wird waer nah - das wird waer nah mir winzen  
 das wird waer - - - das wird waer nah mir land ein  
 gnaem nollob ja sal iem ge fragt eingetroffen. Ein Götter  
 hanß fest noys in ferschiss fesem Hand in fesem Wolf a fernta da  
 melaßt mi nicht feni de foffen Canto.

Recitat: Aria //  
tacet tacet





28  
in ge Krafft an angefüllt die keine Hoffnungsje es fassen bib Gott naß signom

Wünsch Ich grübel Deßwannst still

Ojal - - lo pfal - - lo Augenforn Amin augenforn

a - - men gro - - se Vater - - - pfiffigoy - - gro - - se Vater

pfiffigoy ja ja gro - - se Vater - - - pfiffigoy - - ja ja ja pfal -

- - lo augenforn Amin gro - - se Vater gro - - se Vater pfiffigoy

- - - pfiffigoy ja ja ja pfiffigoy bai - - -

im so l fristen im so l fristen bion fog - - - ne warden

Götter so ben Götter Tohn fog - - - gne warden fristen so ben

fisten Rone - Laß im jeder van er hore eine fülli signom

naß Laß im jeder van er hore eine fülli signom naß

Unser liebster Herr, Unser fristen Lanß blaß formos bin in warden

Hilf mir Oftalter din Zion siner sign ja Vater ja in geßt ihm

Wünsch der himm ein himm brüder forz woll formide

*am' n' kommt n'ß Ofer abz' fassen.*

Gib Unserm fristen m' allor Obigkeit für m' g'nt  
Ragiment dasß wir m' vor ißn' ein g'stig' n'ß stillt  
leben s'fom mögen in allor Gottseligkeit m' förbar  
heit a. - - mon a-mon des feit g'nt als vor  
Gott g'nt als amon

*am. | c'men Da Cew h*



*alto*

38

12 | 
  
 Soprano: Danckt dan - Gott mit Jauchzen dem Herrn für den Segen ihm -  
 Alto: Danckt dan - Gott mit Jauchzen dem Herrn für den Segen ihm -  
 Bass: Gott mit Jauchzen dem Herrn für den Segen ihm -  
 Soprano: Herr für den Segen - : Gott mit fein - Im mit fein -  
 Alto: Im vor seines Altars Gott mit fein - - - von Gott mit fein -  
 Bass: fein mit fein vor seines Altars Altar vor - - - altars mit  
 Soprano: fein vor seines Altars vor seines Altars Unsern Herrn  
 Alto: unsern Herrn Regenten trage - - - der Herr mit  
 Bass: Na - - - - - Gott sind wir wünscchen wir haben wir gewünscht  
 Soprano: - - - - - Gab wird wahr was wir wünschen Gab wird wahr  
 Alto: Recitatif Danckt mit Jauchzen Recitatif Aria Recitatif  
 Bass: tacet Capo tacet tacet

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, and tenor C-clefs. The piano part is written below the vocal parts, featuring a treble clef and a bass clef. The lyrics are in German, with some words underlined. The score includes dynamic markings such as forte (F), piano (P), and sforzando (sf).

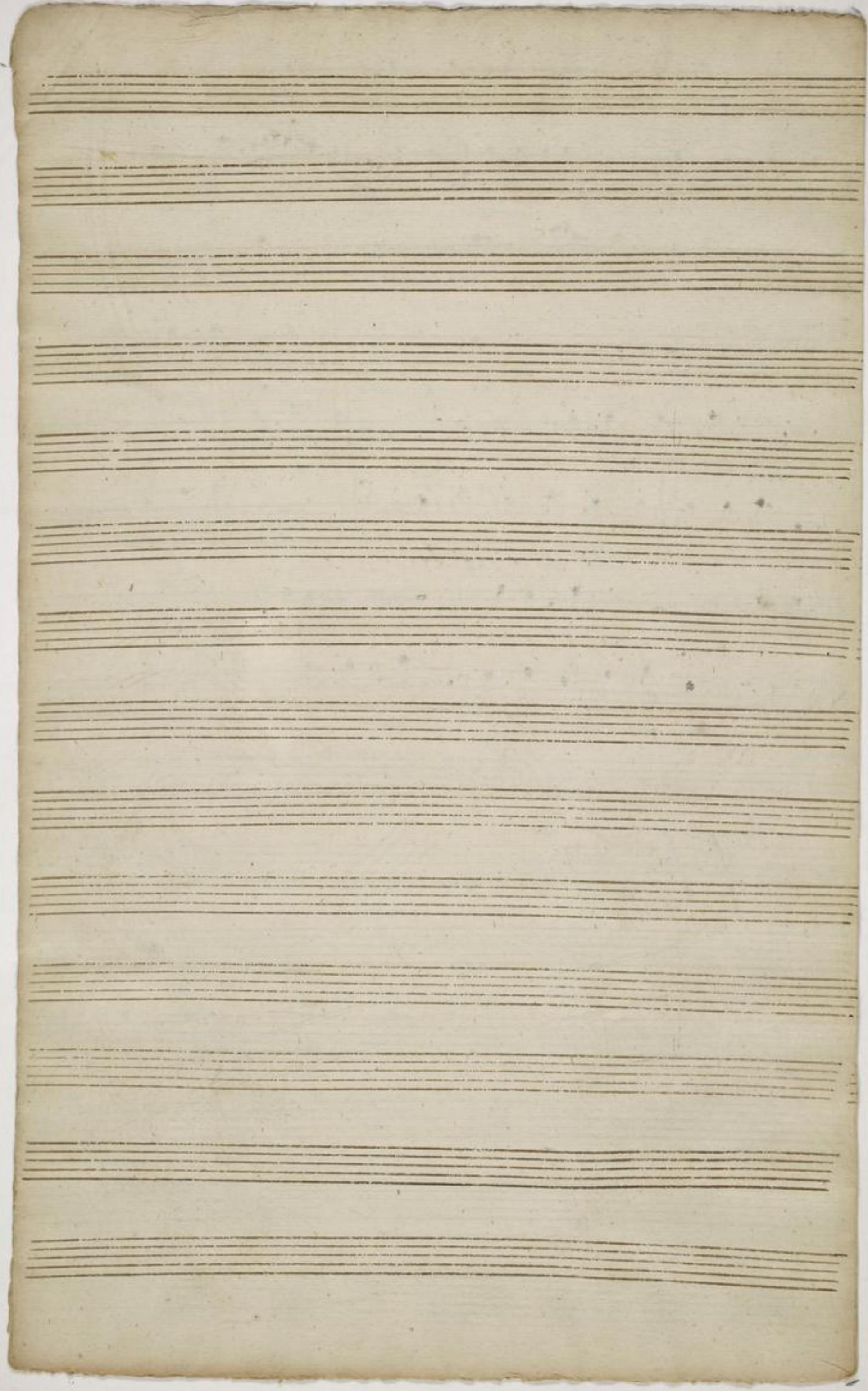
Handwritten lyrics:

Gloria gloriam gloriam fǖ Gott  
Gott der Herr Gott der Herr  
Herr der Herr Jesu Christ der alleinige Heiland  
Wundervoll ist der Herr Jesu Christ  
Gloria gloriam gloriam fǖ Gott  
Gloria gloriam gloriam fǖ Gott

Nasmer - - - - - wiglich in alle lande misser sinne gos  
 voll voll misser sinne gos voll voll misser - - - - - - - -  
 - mon a - mon a - - - - - - - - - - - - - - - - - - - - - - -  
 - mon a - mon a - - - - - - - - - - - - - - - - - - - - - - - - -  
 - mon a - mon a - - - - - - - - - - - - - - - - - - - - - - - - -  
 a - - mon a - mon a - mon amon a - - - - - mon  
 O im großer Gott gib Hallenja an der arme Danke die Wunder seines  
 Güte nüß preisen noch vergelten kau Gebeten wie von ein Wahrheit sind  
 han noß ferner dinen Gnaden fließen, daß sie stell fort ein wohlab  
 simlichst man unsrer frößen stößnen misson den Volk des Jüdis  
 perißt so all solchen Dingen! Gn. B. j. seßen ja ja et wird geöffn...  
 O frönd! - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -  
 Gnaden Tafel daß sieß Leben ihres ergötz, daß sieß Leben ihres er  
 götz erönt - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -  
 götz erönt - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

sohn nun ein Datz wün im datz und jenen sohn sind  
 Vorsicht solten Fraß so - - ließ Frohligkeit  
Recitatif Recitatif Recitatif Recitatif  
 nun ist Simmle Ranglin meist  
Recitatif Recitatif Recitatif Recitatif  
 facet facet facet facet  
 gib unsam fürster und allen Obigkeit  
 sind und güt Regiment das wir unter ihnen ein  
 genfignm spille leben füßen mögen in aller Gott  
 frohligkeit und fruchtbarkeit a - - - - - mon a -  
 mon vor Gott alle amen

**F** **p** **: 9 9 /**  
 amen.



## Tenore

40

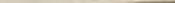
**G**aant van - dat niet gauw - zon nemt leue voor den hoff den -

Dankt mit Freuden - Ich freue mich der Freude Ich freue mich der

fari - den mit fari den vor seinem alter

vor finnen aldar trågt - - - - Dan förr trågt du

*mais n'irrème le Seigneur*

*Das winz' wafr wab*  *facer*

Handwritten musical score for organ, page 10, showing measures 11-12. The score consists of two staves. The top staff is in common time and includes a tempo marking of "Moderato". The bottom staff is in common time. The music is written in a Gothic script. The lyrics "Danach Vater unser Miss Gott ist klein und klein" are written below the bottom staff.

Unser Wiss' begos' was wir von dir erfahren haben

Liebster Jesu wir für Gott der Götter Allob allob lo - -

A page from a handwritten manuscript featuring a musical score with two staves and lyrics in German. The music consists of six measures of a chorale tune, followed by a basso continuo line with sustained notes and rests. The lyrics, written below the music, begin with "Sallt lob und Preis Maß für den Herrn für Gott der".

lobet eine Maßt      Eine Gute eine Gute liegt darin falt' sanblig  
 ninc an' fl mit Gnaden Gnaden froben dar seßig fahr  
 seßig fahr sind o Wom - - - - - o Womme frit volbraut  
 Gelobt gelobt sey Gott vor - - - - - Gott der Herr - - -  
 der Gott der Herr der allein - - - - - Wunderfrit dor - - -  
 und galo - - - - - bet galo - - - - bet sey sein Herr lieber Nefus fift  
 fift lieber Nefus sein Herr lieber Nefus f - - - - - wiglich st alle  
 Lande - - - - - missen siner Herr voll voll - - - - -  
 wund a - - - - - mon a - - - - -  
 - mon a - - - - - mon a - - - - -  
 - mon a - - - - - mon a - - - - -  
 - mon a - - - - - mon a - - - - -  
 Recital aria p Recital  
 Recital Recital  
 aria Recital  
 Recital Recital

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