

Christoph Graupner

(Mus.ms.452/42)

Das Licht des Lebens gehet auf

Fer. 3.Nat.Chr. 1744 (Text: Johann
Conrad Lichtenberg, 1738)

Arioso und Recitativ

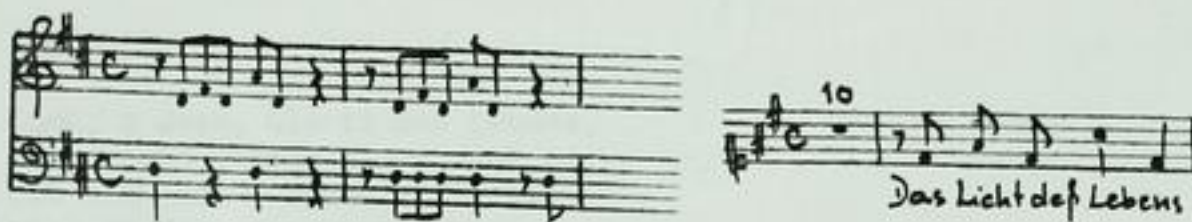
Das Licht des Lebens gehet auf,
der schöne Aufgang aus der Höhe
erleuchtet, was verfinstert war.
Ihr Menschen, mercket doch darauf,
stellt euch Ihm willig dar,
daß auch Sein Glantz in euch entstehe.

merket
stellt . . . ihm
sein Glanz

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 452/42

Das Licht deß Lebens gehet/auf/a/Clarino/ 2 Violin/Viola/
Canto solo/e/Continuo./Fer.3.Nat.Chr./1744/ad 1738./



Autograph Dezember 1744. 35,5 x 21,5 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

9 St.: C, vl 1(2x), 2, vla, vlne(2x), bc, clno.
2, 2, 2, 2, 2, 2, 2, 2, 1 Bl.

Alte Sign.: 170/64. Text: Johann Conrad Lichtenberg, 1738.

Hrsg. von E. Hofmann, Ed. Musica Rara 1999 = Mus 7295

als nur ein willig Hertz, dich anzunehmen,
und dieses geb ich dir. Bin ich gleich arm und schlecht,
du wirst mich gleichwohl nicht beschämen.
Nach deiner Huld schenckst du mir doch das Recht,
daß ich mich Gottes Kind und Erbe nennen kan.
Ach Sünder, nehm doch Jesum an,
der Trost ist groß, den man durch Ihn gewint.

herz

schenkst
kann
nimm
ihn gewinnt

Aria

Jesu, meine Glaubens Arme sind nach dir stets (gantz) ausgestreckt.
Laß dich fassen, Glaubensarme
ich will alles gern verlassen,
wenn ich dich nur hier umfange
und das Kleinod hier erlange,
das du mir dort vorgesteckt.
(Da capo)

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(Mus.ms.452/42)

Das Licht des Lebens gehet auf

Fer. 3.Nat.Chr. 1744 (Text: Johann
Conrad Lichtenberg, 1738)

Arioso und Recitativ

Das Licht des Lebens gehet auf,
der schöne Aufgang aus der Höhe
erleuchtet, was verfinstert war.
Ihr Menschen, mercket doch darauf,
stellt euch Ihm willig dar,
daß auch Sein Glantz in euch entstehe.

merket
stellt . . . ihm
sein Glanz

Dictum

Wie viel Ihn aufnahmen, denen gab er Macht, Gottes Kinder zu werden,
die an Seinen Nahmen glauben. seinen Namen

Aria

Komm, o Jesu, Glantz des Lebens,
Komm, mein Hertze nimmt dich an.
Laß mich deine Strahlen leiten,
bis ich dort die Lieblichkeiten
deiner Klarheit sehen kan.
(Da capo)

Glanz
Herze

Recitativ

Verschmähen andere dein Licht,
o Jesu, ich wills nicht verschmähen,
verehren sie dich nicht,
so will ich dir entgegen gehen.
Ich weiß, du forderst nichts von mir,
als nur ein willig Hertz, dich aufzunehmen,
und dieses geb ich dir. Bin ich gleich arm und schlecht,
du wirst mich gleichwohl nicht beschämen.
Nach deiner Huld schenckst du mir doch das Recht,
daß ich mich Gottes Kind und Erbe nennen kan.
Ach Sünder, nehm doch Jesum an,
der Trost ist groß, den man durch Ihn gewint.

entgegengehen

Herz

schenkst
kann
nimm
ihn gewinnt

Aria

Jesu, meine Glaubens Arme sind nach dir stets (gantz) ausgestreckt.
Laß dich fassen, Glaubensarme
ich will alles gern verlassen,
wenn ich dich nur hier umfange
und das Kleinod hier erlange,
das du mir dort vorgesteckt.
(Da capo)

Recitativ

Ach, sterbliche, last euch in solchem Sinn,
der Jesum annimmt, redlich finden,
wer dieses thut, hat ewigen Gewinn.
Der Geist des Herrn wird selbst in euch
des Glaubens Licht entzünden,
das euch zu eurem Heyland führt.
Ergreift Ihn nur, wie sichs gebührt,
so erbt ihr dort sein Himmelreich.

Sterblich^e laßt
tut

Heiland
Ergreift ihn

Choral

Die ihr schwebt in grosem Leyden,
sehet hier
ist die thür
zu den wahren freuden.
Faßt Ihn wohl, Er wird euch führen
an den Ort,
da hinfort
euch kein Creutz wird rühren.

großem Leiden

Tür
Freuden
ihn . . . er

Kreuz

Mus 7344

Das Lied des Leubans geht auf, der seine Anfang hat der Fofa, 58

Mus 452/42
ms

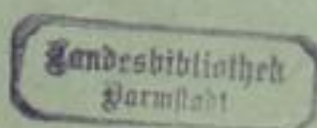
170
64.

Nr. 42

Bl. (23) u

Partitur

M. Dec: 1737—29^e Jafung.
1744—



Handwritten musical notation on five staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves.

Vivace.

Handwritten musical notation on five staves. The notation continues from the previous system, maintaining the same musical style and notation.

Handwritten musical notation on five staves. The notation continues from the previous system, maintaining the same musical style and notation.

Handwritten musical notation on five staves. The notation continues from the previous system, maintaining the same musical style and notation.

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Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in German below the staves.

Die Menschen sind alle gleich, alle sind wir Kinder Gottes, alle Brüder und Schwestern. Und wir sind alle in Gottes Hand.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The tempo marking "Largo" is visible. The lyrics are written in German below the staves.

Largo.

Alle Menschen sind gleich, alle sind wir Kinder Gottes, alle Brüder und Schwestern. Und wir sind alle in Gottes Hand.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in German below the staves.

Alle Menschen sind gleich, alle sind wir Kinder Gottes, alle Brüder und Schwestern. Und wir sind alle in Gottes Hand.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in German below the staves.

Alle Menschen sind gleich, alle sind wir Kinder Gottes, alle Brüder und Schwestern. Und wir sind alle in Gottes Hand.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. There are some handwritten annotations above the staves, including "Laut" and "Hafner, laut".

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Handwritten musical score system 1. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have different clefs: two more treble clefs, one alto clef, and one bass clef. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in the right margin, possibly "Pom" and "Pom".

Handwritten musical score system 2. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The subsequent staves have different clefs: two more treble clefs, one alto clef, and one bass clef. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in the right margin, possibly "Pom" and "Pom".

Handwritten musical score system 3. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The subsequent staves have different clefs: two more treble clefs, one alto clef, and one bass clef. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in the right margin, possibly "Pom" and "Pom".

Handwritten musical score system 4. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The subsequent staves have different clefs: two more treble clefs, one alto clef, and one bass clef. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in the right margin, possibly "Pom" and "Pom".

Handwritten musical score for "Die Nachtigall" by Carl Schubert. The score is written on five staves. The first staff is for the vocal part, starting with a treble clef and a key signature of one flat. The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. The third staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fourth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fifth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "Die Nachtigall" is written in the center of the page.

Handwritten musical score for "Der Hirt und das Schaf" by Johann Sebastian Bach. The score is written on five staves. The first staff is for the Soprano, the second for the Alto, the third for the Tenor, and the fourth for the Bass. The fifth staff is for the Continuo. The music is in G major and 3/4 time. The lyrics are written below the staves. The score is numbered 15.

Handwritten musical score for "The Rose Tree" in G major. The score is written on five staves, with the first two staves using a treble clef and the last three using a bass clef. The key signature is one sharp (F#). The music is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff introduces a new melodic line. The fourth and fifth staves provide a bass line. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is fluid and characteristic of 18th-century musical notation.

[illegible]

18.

Lied in der die lieblich ist

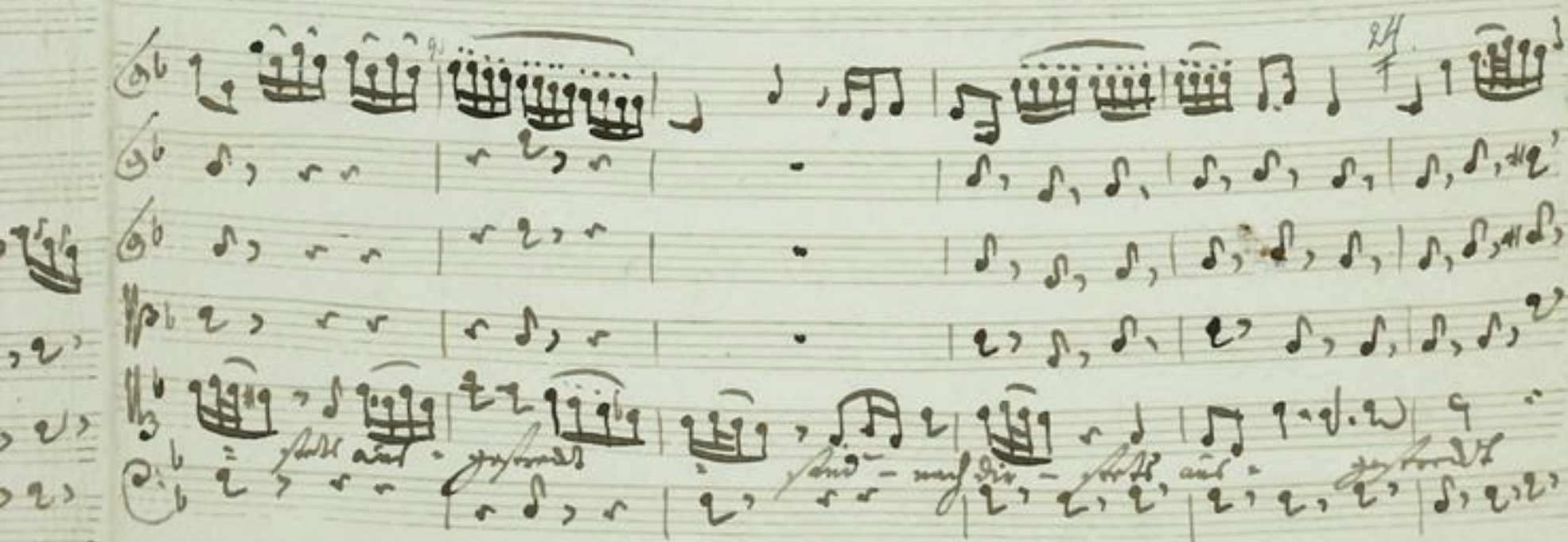
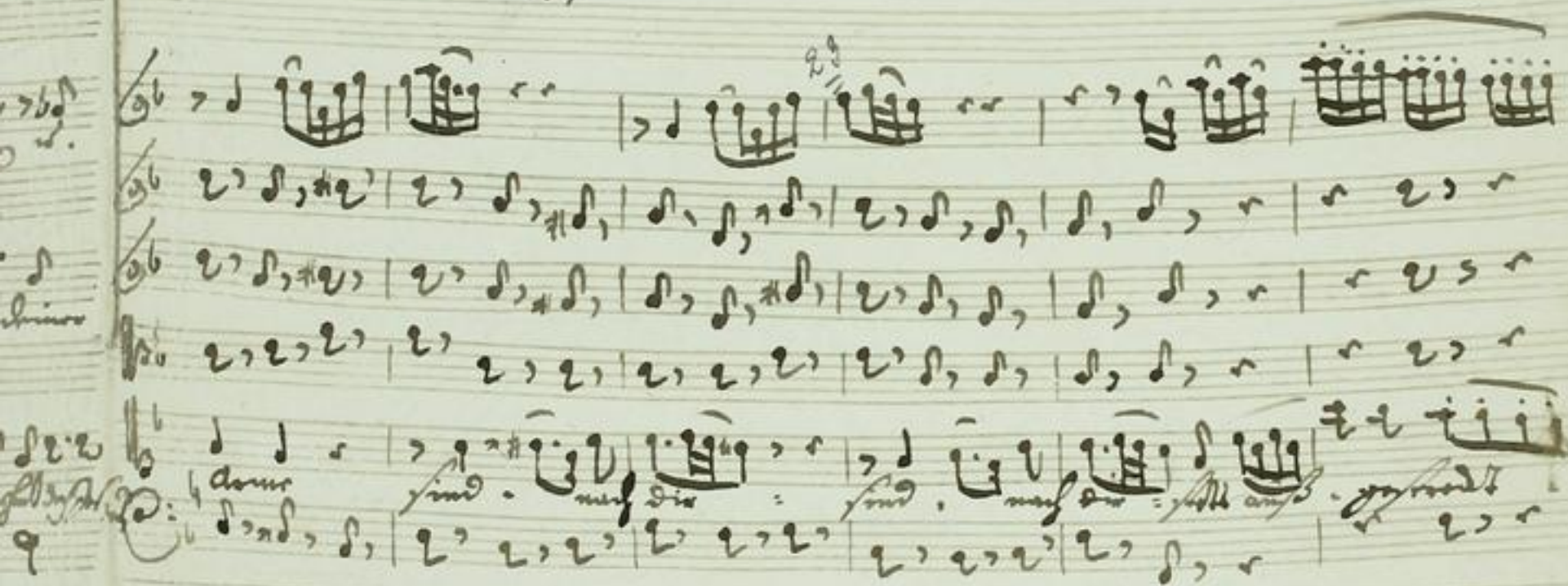
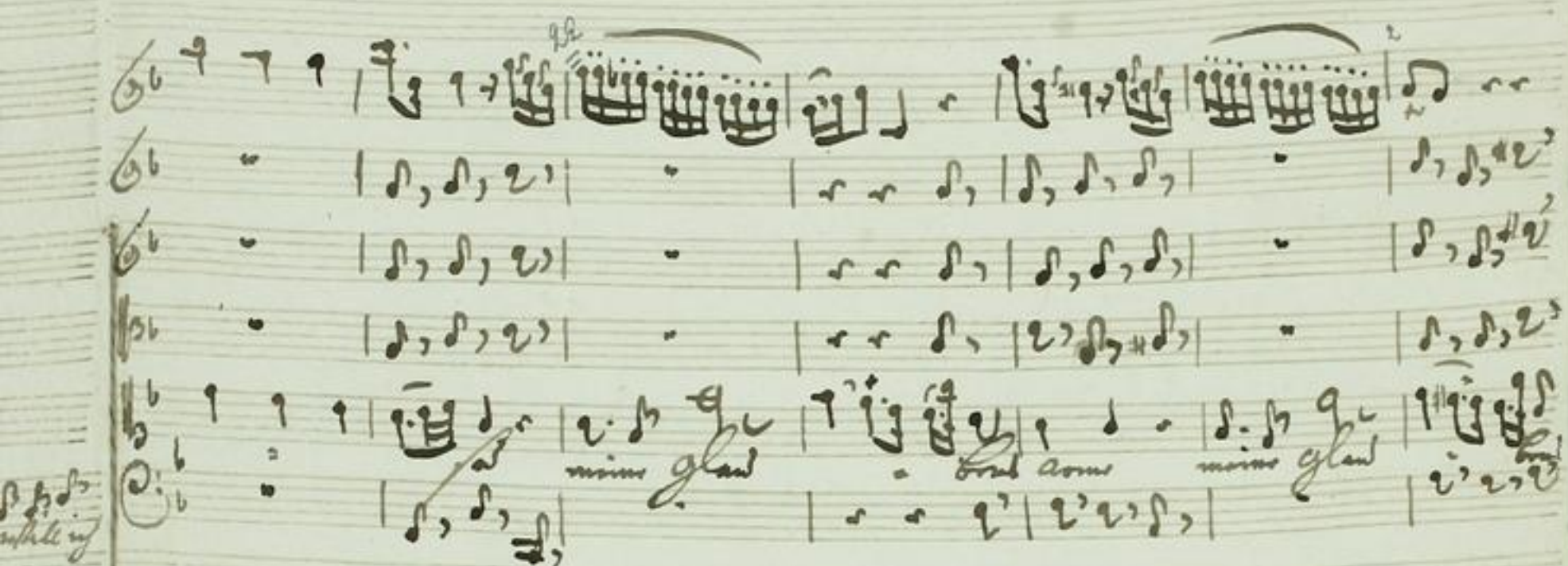
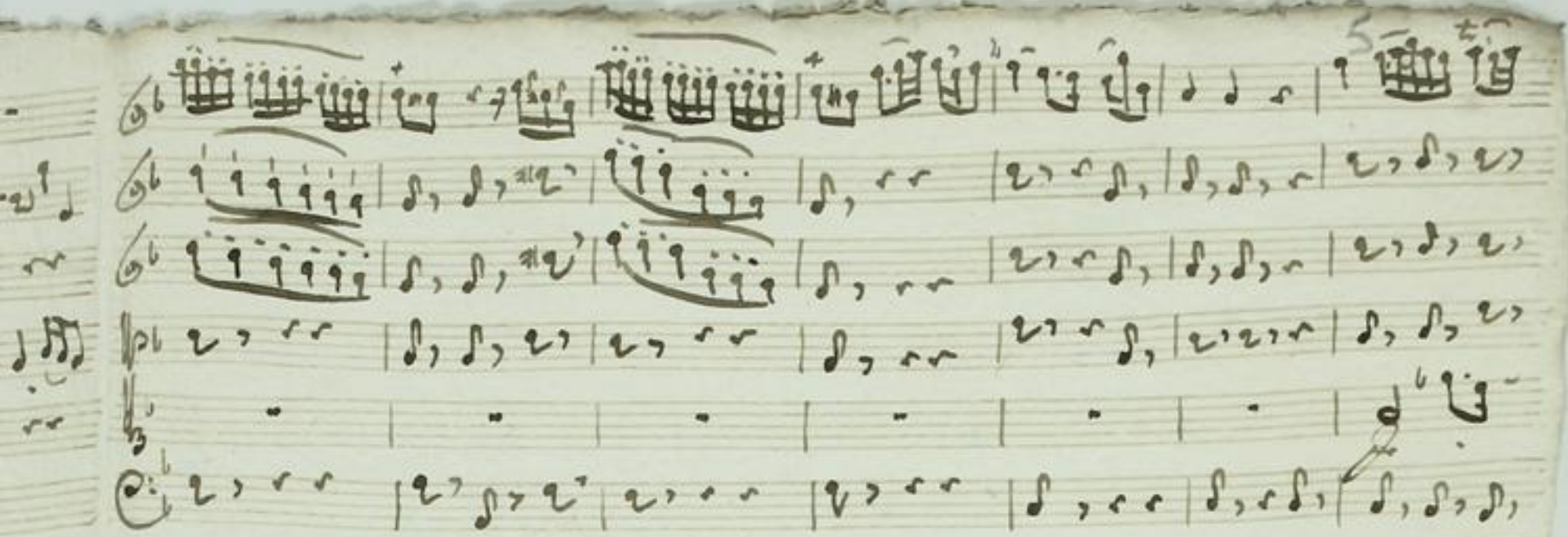
Lied in der die lieblich ist

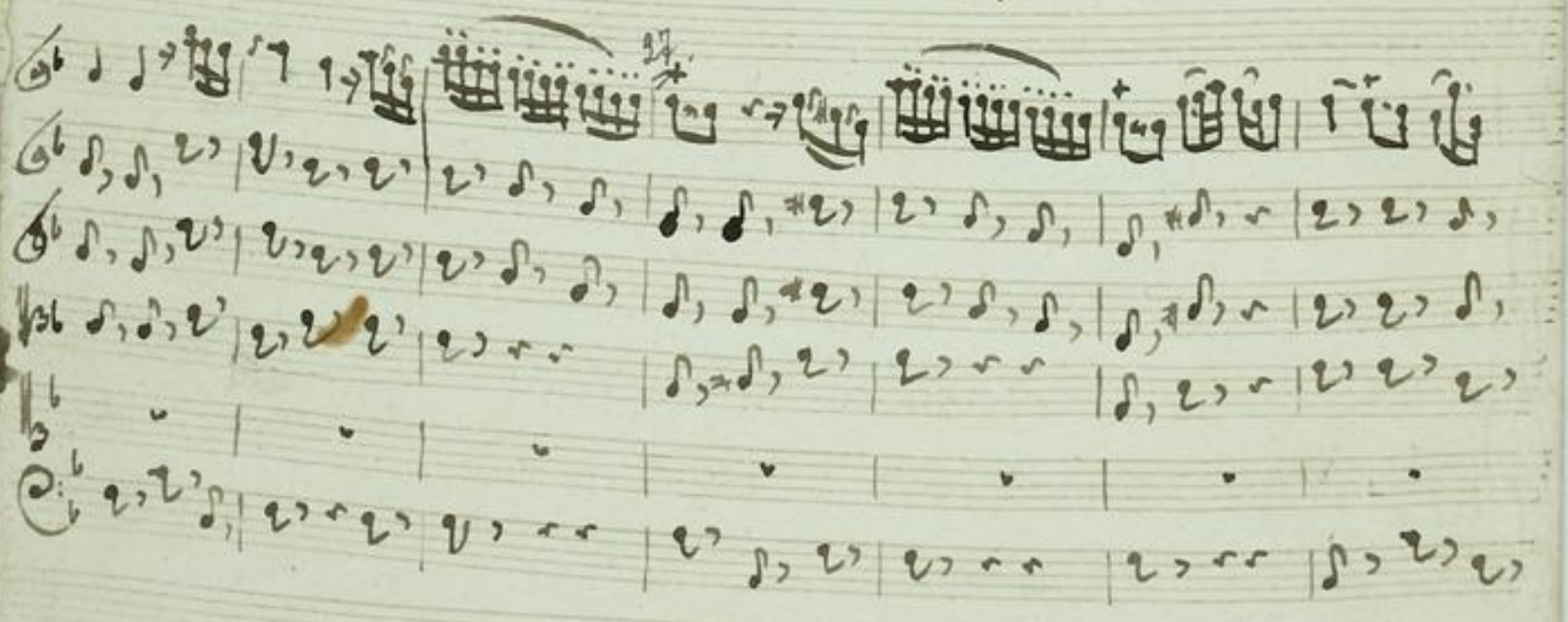
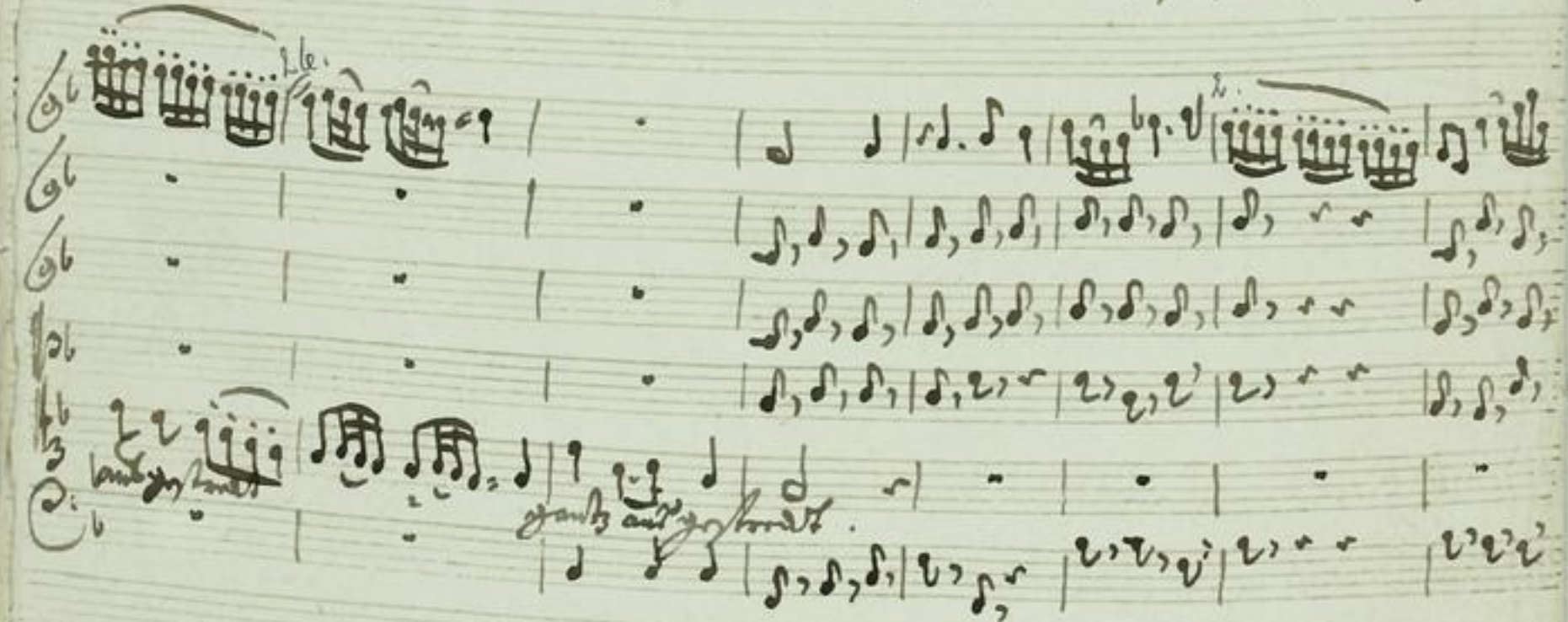
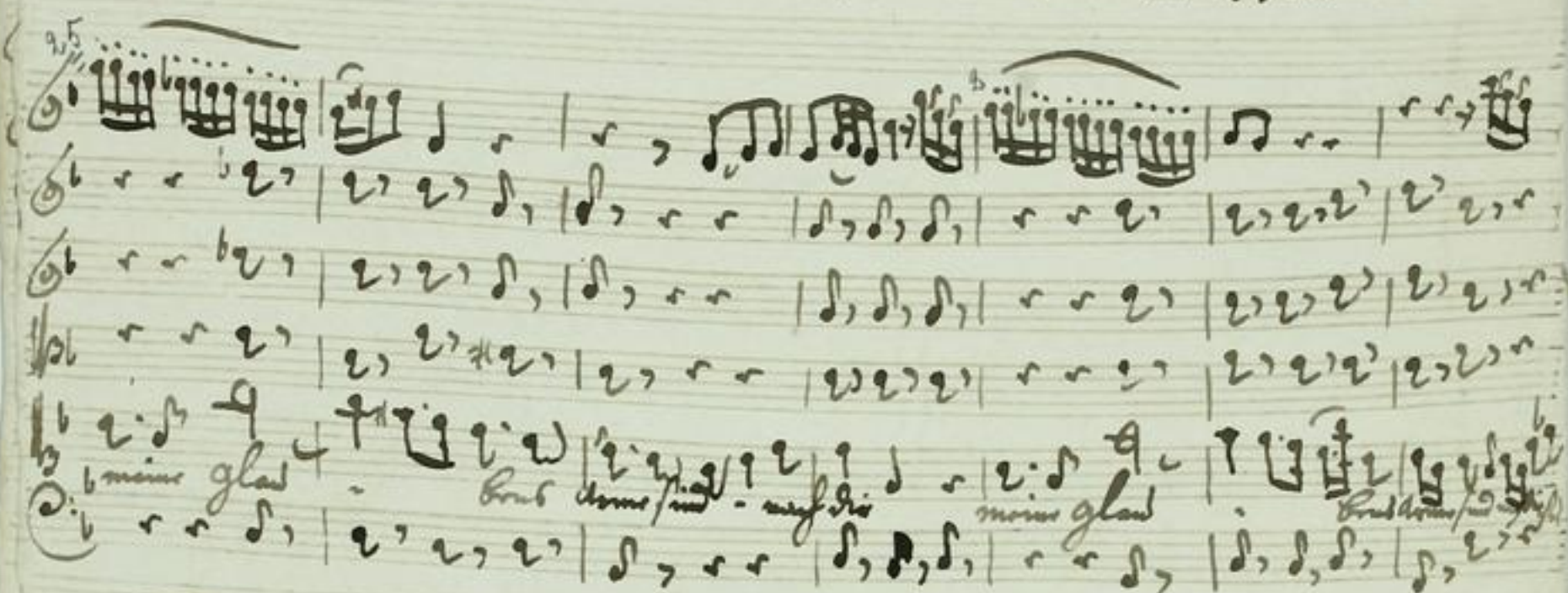
19.

Hörst du mich an, wenn ich dich ansehe

20.

Lied in der die lieblich ist





Handwritten musical notation on a single system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The system is divided into measures by vertical bar lines.

Handwritten musical notation on a single system, continuing the piece. It includes a treble clef and a key signature of one sharp. The notation features a variety of note values and rests, with some notes beamed together. The system is divided into measures by vertical bar lines.

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Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff in a cursive script.

Lyrics: *... der Herr ...*

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The lyrics are written below the staff in a cursive script.

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Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The lyrics are written below the staff in a cursive script.

Lyrics: *... der Herr ...*

Handwritten musical score on a single page, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The first four staves are written in a single system, while the fifth staff is written in a separate system. The handwriting is in a historical style, likely from the 18th or 19th century.

Handwritten musical score on a single page, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The first four staves are written in a single system, while the fifth staff is written in a separate system. The handwriting is in a historical style, likely from the 18th or 19th century.

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Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The following three staves are for a keyboard instrument, likely a harpsichord or spinet, with a grand staff (treble and bass clefs). The bottom staff is a basso continuo line with a bass clef. The music is written in a 17th or 18th-century style, with many beamed sixteenth and thirty-second notes.

Handwritten musical score, second system. It continues the piece with five staves. The notation is consistent with the first system. There are some annotations in the basso continuo line, including the word "auf" and some numbers.

Handwritten musical score, third system. It continues the piece with five staves. The notation is consistent with the previous systems. There are some annotations in the basso continuo line, including the word "auf" and some numbers.

Handwritten musical score, fourth system. It continues the piece with five staves. The notation is consistent with the previous systems. There are some annotations in the basso continuo line, including the word "auf" and some numbers.

Handwritten text in a large, decorative script, likely a title or a section heading. The text reads: "Gloria".

Mus 7344.

170
64.

1

452 / Nr. 42.

Das Licht des Lebens geht
auf
a

Carino

2 Violin

Viola

Canto solo

folle (23) u

e

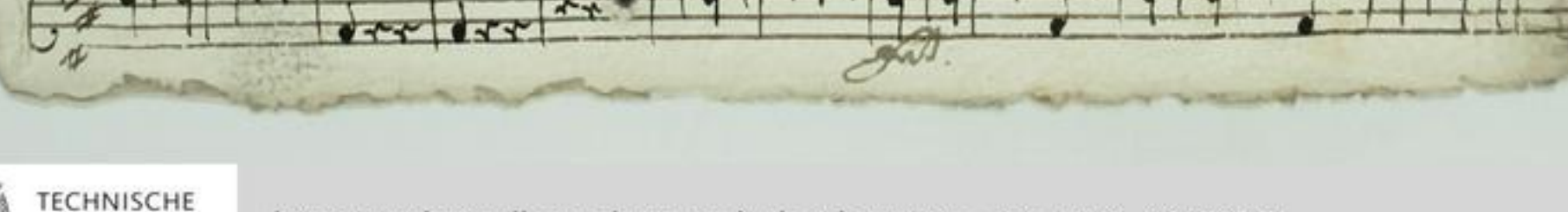
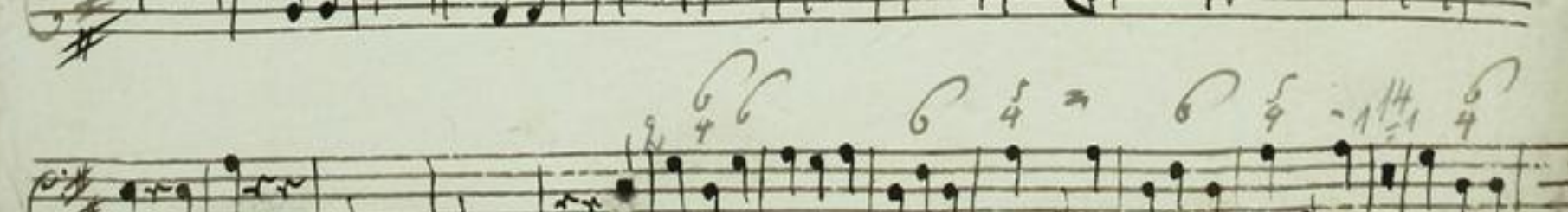
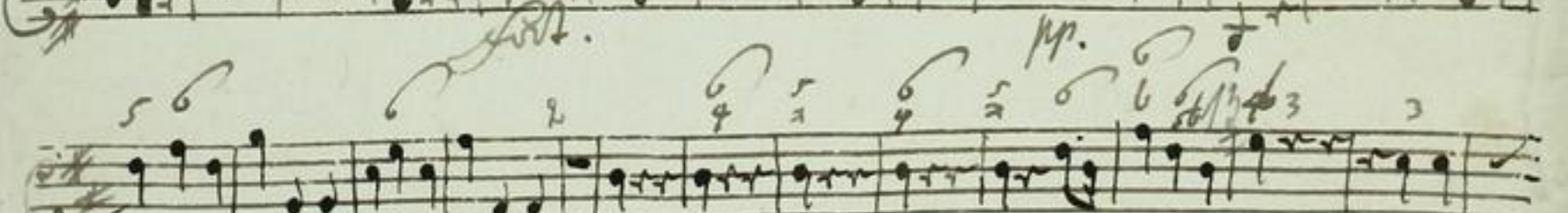
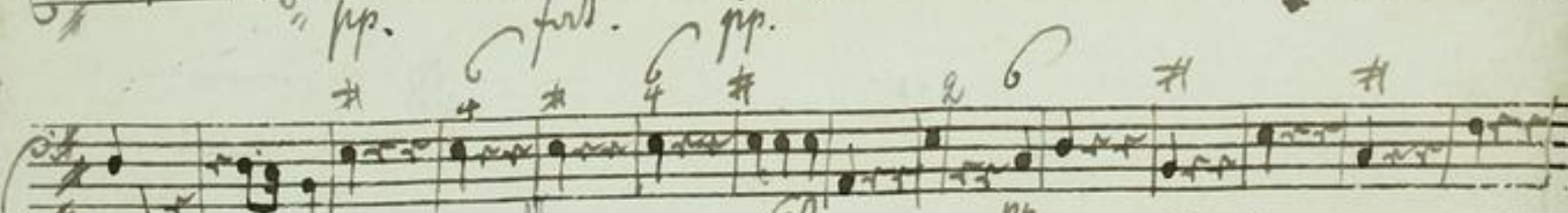
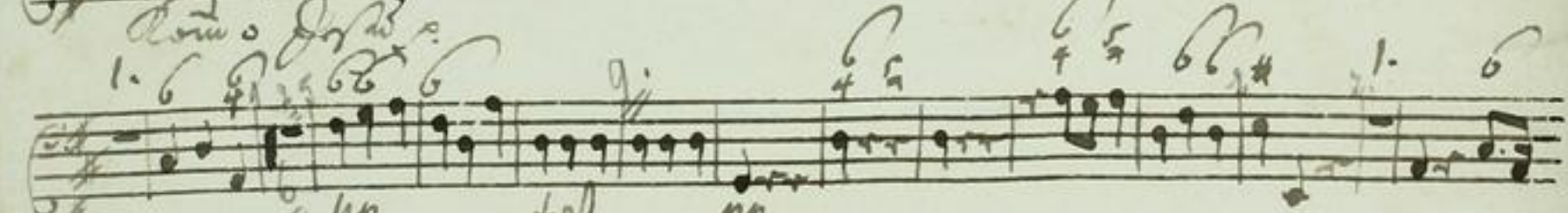
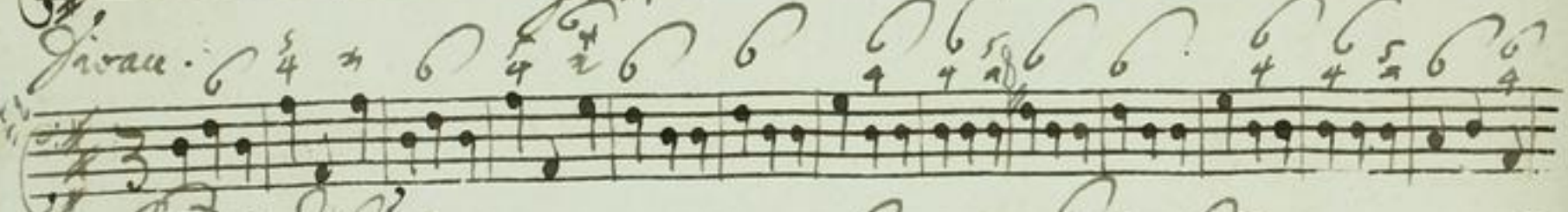
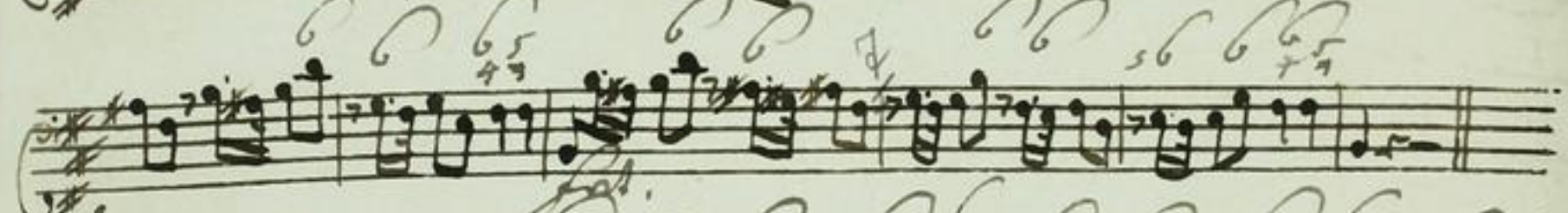
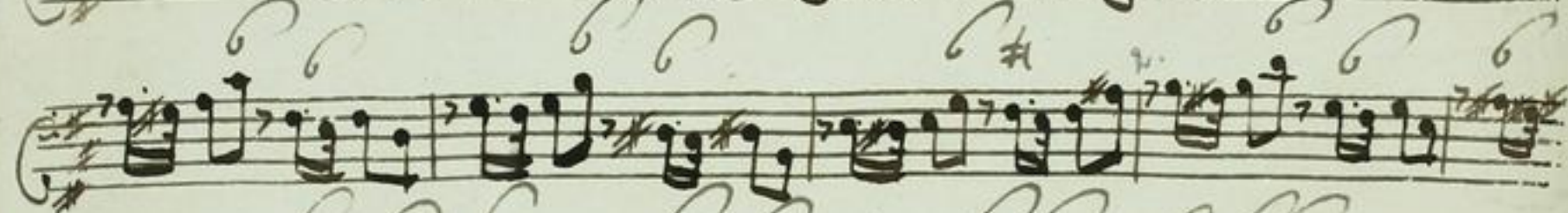
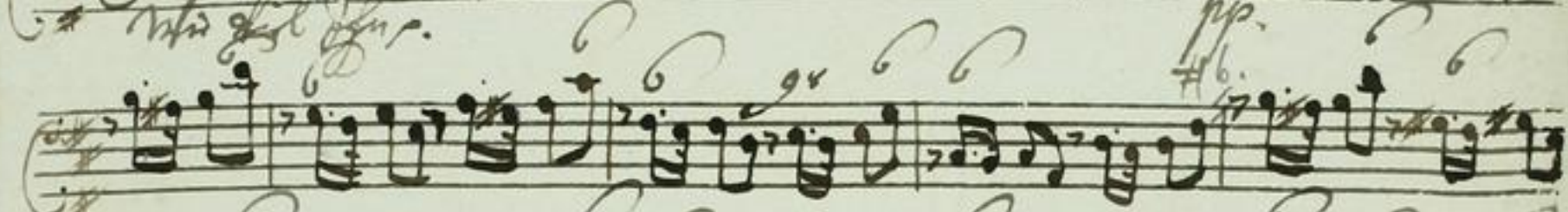
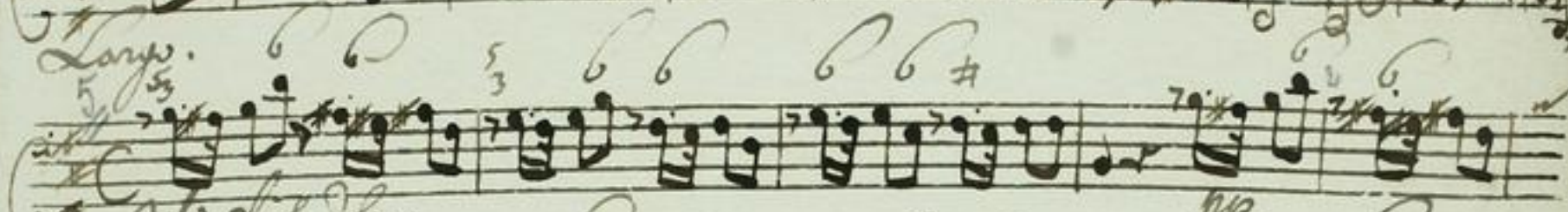
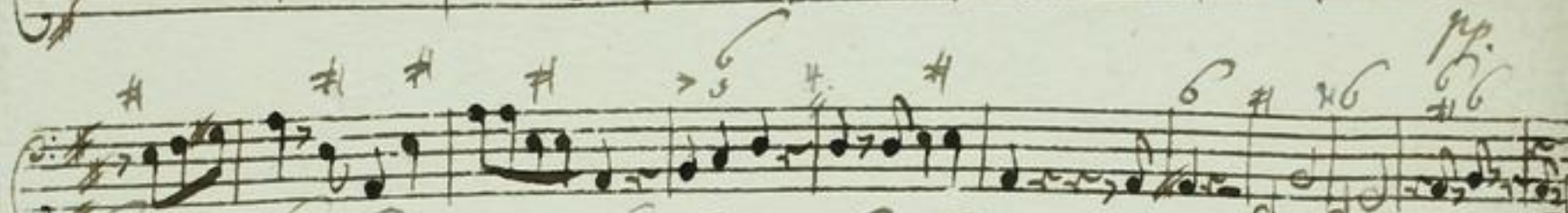
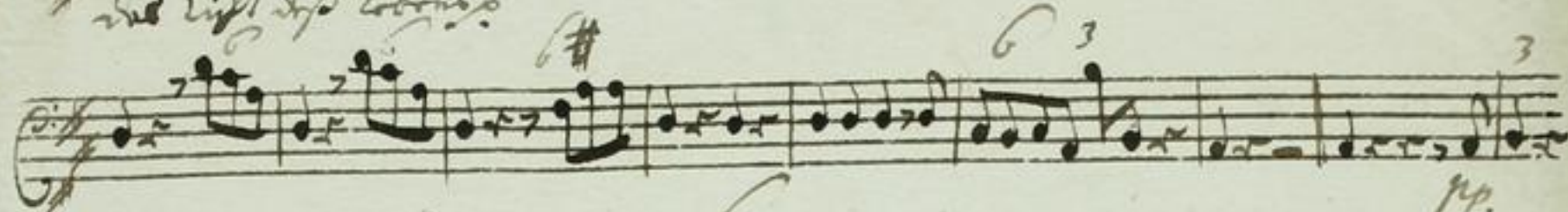
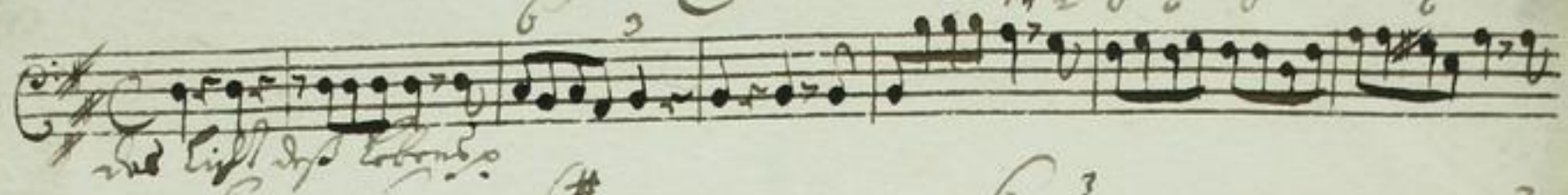
Continuo.

Per: 3. Nat. Hr:
1799.

ad 1798.

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Continuo. 5 4 3 2 1 6 6 6



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps, flats). Above the staves, there are numerous handwritten numbers and symbols, possibly indicating fingerings or specific musical instructions. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *fort.*. The score is written in a historical style, with some staves showing complex rhythmic patterns and others containing more melodic lines. The paper is aged and shows some staining.

Das Licht des Lebens
Vivace.

Violino I. Ripien: 10

Handwritten musical score for Violino I. Ripien, page 10. The score is written in G major (one sharp) and common time (C). It consists of 14 staves of music. The tempo markings are Vivace, Largo, and Vivace. The score includes various musical notations such as notes, rests, and dynamic markings (f, mp, pp). The piece concludes with a double bar line and a checkmark.

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Handwritten musical score for a Choral piece, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *pp.* and *f.* The score is written in a historical style, possibly 18th or 19th century.



Violino. 1.

8

Handwritten musical score for Violino 1, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as treble clefs, key signatures (one sharp), and time signatures (C, 3/4, 2/4). The music is written in a cursive, handwritten style.

Key markings and annotations include:

- duß Eißel des Eisers* (written above the first staff)
- pp.* (pianissimo) markings on several staves
- Forst.* (Forest) markings on several staves
- Lump.* (Lump) marking on the fourth staff
- uncomp.* (uncomplicated) marking on the fourth staff
- Wien thut off* (written below the fifth staff)
- pp.* (pianissimo) marking on the fifth staff
- Givau.* (Givau) marking on the seventh staff
- Forst.* (Forest) marking on the seventh staff
- Forst.* (Forest) marking on the eighth staff
- pp.* (pianissimo) marking on the eighth staff
- Forst.* (Forest) marking on the ninth staff
- pp.* (pianissimo) marking on the ninth staff
- Forst.* (Forest) marking on the tenth staff
- pp.* (pianissimo) marking on the tenth staff
- Forst.* (Forest) marking on the eleventh staff
- pp.* (pianissimo) marking on the eleventh staff
- Forst.* (Forest) marking on the twelfth staff
- pp.* (pianissimo) marking on the twelfth staff
- Forst.* (Forest) marking on the thirteenth staff
- pp.* (pianissimo) marking on the thirteenth staff
- Forst.* (Forest) marking on the fourteenth staff
- pp.* (pianissimo) marking on the fourteenth staff
- Forst.* (Forest) marking on the fifteenth staff
- pp.* (pianissimo) marking on the fifteenth staff
- Forst.* (Forest) marking on the sixteenth staff
- pp.* (pianissimo) marking on the sixteenth staff
- Forst.* (Forest) marking on the seventeenth staff
- pp.* (pianissimo) marking on the seventeenth staff
- Forst.* (Forest) marking on the eighteenth staff
- pp.* (pianissimo) marking on the eighteenth staff
- Forst.* (Forest) marking on the nineteenth staff
- pp.* (pianissimo) marking on the nineteenth staff
- Forst.* (Forest) marking on the twentieth staff
- pp.* (pianissimo) marking on the twentieth staff
- Forst.* (Forest) marking on the twenty-first staff
- pp.* (pianissimo) marking on the twenty-first staff
- Forst.* (Forest) marking on the twenty-second staff
- pp.* (pianissimo) marking on the twenty-second staff
- Forst.* (Forest) marking on the twenty-third staff
- pp.* (pianissimo) marking on the twenty-third staff
- Forst.* (Forest) marking on the twenty-fourth staff
- pp.* (pianissimo) marking on the twenty-fourth staff
- Forst.* (Forest) marking on the twenty-fifth staff
- pp.* (pianissimo) marking on the twenty-fifth staff
- Forst.* (Forest) marking on the twenty-sixth staff
- pp.* (pianissimo) marking on the twenty-sixth staff
- Forst.* (Forest) marking on the twenty-seventh staff
- pp.* (pianissimo) marking on the twenty-seventh staff
- Forst.* (Forest) marking on the twenty-eighth staff
- pp.* (pianissimo) marking on the twenty-eighth staff
- Forst.* (Forest) marking on the twenty-ninth staff
- pp.* (pianissimo) marking on the twenty-ninth staff
- Forst.* (Forest) marking on the thirtieth staff
- pp.* (pianissimo) marking on the thirtieth staff
- Forst.* (Forest) marking on the thirty-first staff
- pp.* (pianissimo) marking on the thirty-first staff
- Forst.* (Forest) marking on the thirty-second staff
- pp.* (pianissimo) marking on the thirty-second staff
- Forst.* (Forest) marking on the thirty-third staff
- pp.* (pianissimo) marking on the thirty-third staff
- Forst.* (Forest) marking on the thirty-fourth staff
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- Forst.* (Forest) marking on the thirty-fifth staff
- pp.* (pianissimo) marking on the thirty-fifth staff
- Forst.* (Forest) marking on the thirty-sixth staff
- pp.* (pianissimo) marking on the thirty-sixth staff
- Forst.* (Forest) marking on the thirty-seventh staff
- pp.* (pianissimo) marking on the thirty-seventh staff
- Forst.* (Forest) marking on the thirty-eighth staff
- pp.* (pianissimo) marking on the thirty-eighth staff
- Forst.* (Forest) marking on the thirty-ninth staff
- pp.* (pianissimo) marking on the thirty-ninth staff
- Forst.* (Forest) marking on the fortieth staff
- pp.* (pianissimo) marking on the fortieth staff
- Forst.* (Forest) marking on the forty-first staff
- pp.* (pianissimo) marking on the forty-first staff
- Forst.* (Forest) marking on the forty-second staff
- pp.* (pianissimo) marking on the forty-second staff
- Forst.* (Forest) marking on the forty-third staff
- pp.* (pianissimo) marking on the forty-third staff
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- Forst.* (Forest) marking on the forty-fifth staff
- pp.* (pianissimo) marking on the forty-fifth staff
- Forst.* (Forest) marking on the forty-sixth staff
- pp.* (pianissimo) marking on the forty-sixth staff
- Forst.* (Forest) marking on the forty-seventh staff
- pp.* (pianissimo) marking on the forty-seventh staff
- Forst.* (Forest) marking on the forty-eighth staff
- pp.* (pianissimo) marking on the forty-eighth staff
- Forst.* (Forest) marking on the forty-ninth staff
- pp.* (pianissimo) marking on the forty-ninth staff
- Forst.* (Forest) marking on the fiftieth staff
- pp.* (pianissimo) marking on the fiftieth staff
- Forst.* (Forest) marking on the fifty-first staff
- pp.* (pianissimo) marking on the fifty-first staff
- Forst.* (Forest) marking on the fifty-second staff
- pp.* (pianissimo) marking on the fifty-second staff
- Forst.* (Forest) marking on the fifty-third staff
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- Forst.* (Forest) marking on the fifty-fourth staff
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- Forst.* (Forest) marking on the fifty-sixth staff
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- Forst.* (Forest) marking on the fifty-seventh staff
- pp.* (pianissimo) marking on the fifty-seventh staff
- Forst.* (Forest) marking on the fifty-eighth staff
- pp.* (pianissimo) marking on the fifty-eighth staff
- Forst.* (Forest) marking on the fifty-ninth staff
- pp.* (pianissimo) marking on the fifty-ninth staff
- Forst.* (Forest) marking on the sixtieth staff
- pp.* (pianissimo) marking on the sixtieth staff
- Forst.* (Forest) marking on the sixty-first staff
- pp.* (pianissimo) marking on the sixty-first staff
- Forst.* (Forest) marking on the sixty-second staff
- pp.* (pianissimo) marking on the sixty-second staff
- Forst.* (Forest) marking on the sixty-third staff
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- Forst.* (Forest) marking on the sixty-seventh staff
- pp.* (pianissimo) marking on the sixty-seventh staff
- Forst.* (Forest) marking on the sixty-eighth staff
- pp.* (pianissimo) marking on the sixty-eighth staff
- Forst.* (Forest) marking on the sixty-ninth staff
- pp.* (pianissimo) marking on the sixty-ninth staff
- Forst.* (Forest) marking on the seventieth staff
- pp.* (pianissimo) marking on the seventieth staff
- Forst.* (Forest) marking on the seventy-first staff
- pp.* (pianissimo) marking on the seventy-first staff
- Forst.* (Forest) marking on the seventy-second staff
- pp.* (pianissimo) marking on the seventy-second staff
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- Forst.* (Forest) marking on the seventy-fifth staff
- pp.* (pianissimo) marking on the seventy-fifth staff
- Forst.* (Forest) marking on the seventy-sixth staff
- pp.* (pianissimo) marking on the seventy-sixth staff
- Forst.* (Forest) marking on the seventy-seventh staff
- pp.* (pianissimo) marking on the seventy-seventh staff
- Forst.* (Forest) marking on the seventy-eighth staff
- pp.* (pianissimo) marking on the seventy-eighth staff
- Forst.* (Forest) marking on the seventy-ninth staff
- pp.* (pianissimo) marking on the seventy-ninth staff
- Forst.* (Forest) marking on the eightieth staff
- pp.* (pianissimo) marking on the eightieth staff
- Forst.* (Forest) marking on the eighty-first staff
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- Forst.* (Forest) marking on the eighty-eighth staff
- pp.* (pianissimo) marking on the eighty-eighth staff
- Forst.* (Forest) marking on the eighty-ninth staff
- pp.* (pianissimo) marking on the eighty-ninth staff
- Forst.* (Forest) marking on the ninetieth staff
- pp.* (pianissimo) marking on the ninetieth staff
- Forst.* (Forest) marking on the ninety-first staff
- pp.* (pianissimo) marking on the ninety-first staff
- Forst.* (Forest) marking on the ninety-second staff
- pp.* (pianissimo) marking on the ninety-second staff
- Forst.* (Forest) marking on the ninety-third staff
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- Forst.* (Forest) marking on the ninety-fifth staff
- pp.* (pianissimo) marking on the ninety-fifth staff
- Forst.* (Forest) marking on the ninety-sixth staff
- pp.* (pianissimo) marking on the ninety-sixth staff
- Forst.* (Forest) marking on the ninety-seventh staff
- pp.* (pianissimo) marking on the ninety-seventh staff
- Forst.* (Forest) marking on the ninety-eighth staff
- pp.* (pianissimo) marking on the ninety-eighth staff
- Forst.* (Forest) marking on the ninety-ninth staff
- pp.* (pianissimo) marking on the ninety-ninth staff
- Forst.* (Forest) marking on the hundredth staff
- pp.* (pianissimo) marking on the hundredth staff

Landesbibliothek
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Handwritten musical score, first system. The notation is in G major (one sharp) and 3/4 time. The first staff begins with a *for.* marking. The second staff has a *hr* marking. The third staff has a *pp.* marking. The fourth staff has a *1.* marking. The fifth staff has a *1.* marking. The sixth staff has a *2.* marking. The seventh staff has a *hr* marking. The eighth staff has a *pp.* marking. The system concludes with the word *Capo*.

Handwritten musical score, second system. The notation is in G major (one sharp) and 3/4 time. The first staff begins with the word *Recital* and a *sol.* marking. The second staff has a *for.* marking. The third staff has a *pp.* marking. The fourth staff has a *pp.* marking. The fifth staff has a *pp.* marking. The sixth staff has a *pp.* marking. The seventh staff has a *pp.* marking. The eighth staff has a *pp.* marking. The ninth staff has a *pp.* marking. The tenth staff has a *pp.* marking. The system concludes with a checkmark.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Dynamic markings include *pp.* (pianissimo) and *vol.* (forte).

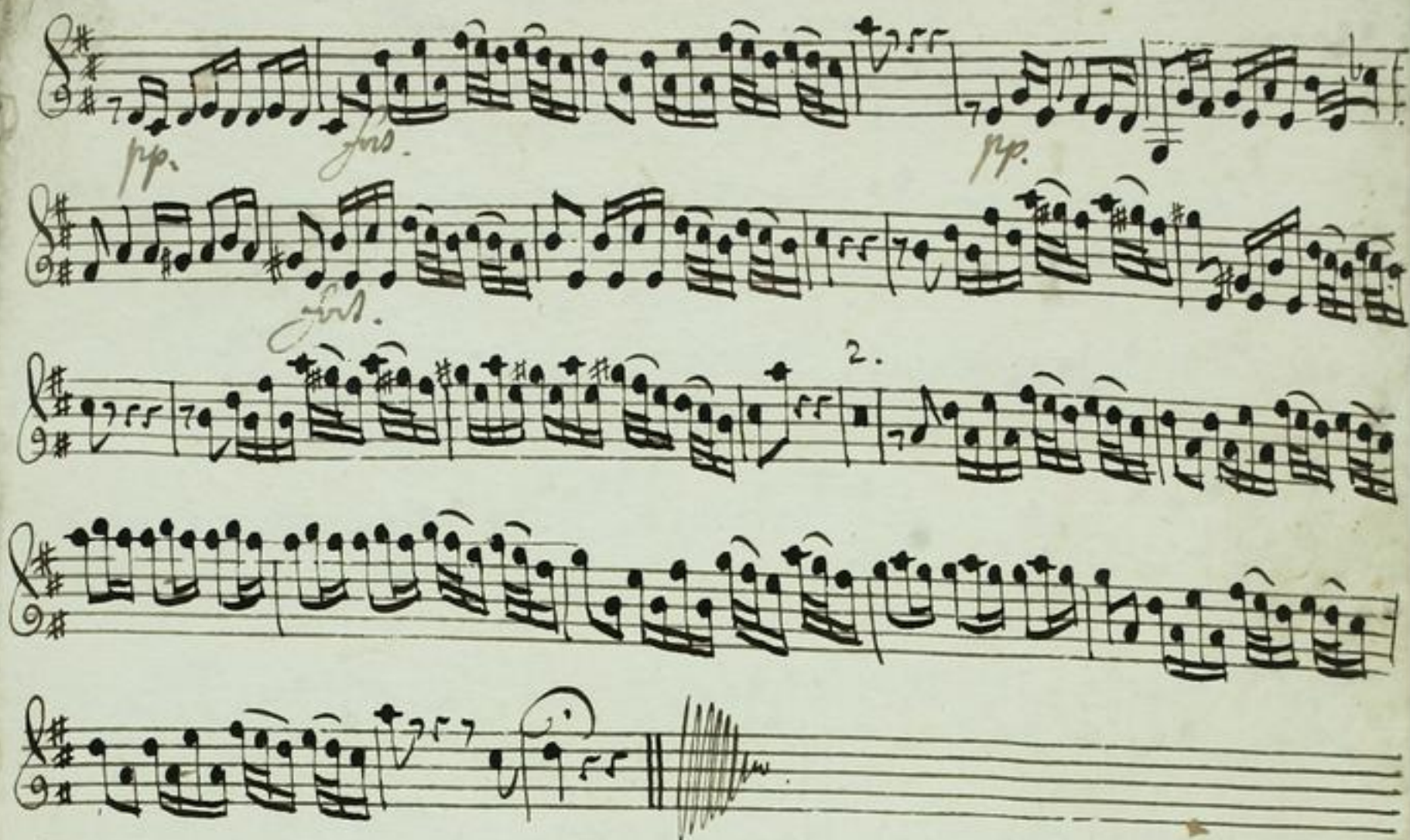
Handwritten text includes "Capo" and "Recita" (likely "Recita" or "Recita").

Handwritten text includes "Prova." (likely "Prova" or "Prova").

Handwritten text includes "in if. f. m. b. in r." (likely "in if. f. m. b. in r.").

Handwritten text includes "vol." (likely "vol." or "vol.").

vol.



Trance.

Violino. 2.

42

del. Right Hand Solo

pp.

for.

pp.

for.

acomp.

Largo.

del. Right Hand Solo

pp.

Trance.

for.

1.

2.

pp.

for.

pp.

1.

2.

Landesbibliothek
Darmstadt

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

And.

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Handwritten musical score on page 13, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style, with various musical symbols such as notes, rests, and accidentals. The score is marked with dynamic indications: *Choral.*, *pp.*, *f*, and *pp.*. The title *Hapsol Recitat.* is written in the upper right corner. The notation includes various musical symbols such as notes, rests, and accidentals. The score is marked with dynamic indications: *Choral.*, *pp.*, *f*, and *pp.*. The notation includes various musical symbols such as notes, rests, and accidentals. The score is marked with dynamic indications: *Choral.*, *pp.*, *f*, and *pp.*.

Vivace.

Viola

Handwritten musical notation on a single staff, featuring 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.

Handwritten text: *das ist das Lob*

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten dynamic marking: *pp.*

Handwritten text: *fort.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten text: *2.*

Handwritten text: *Largo.*

Handwritten text: *fort.*

Handwritten text: *accomp.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten text: *Wiedel*

Handwritten dynamic marking: *pp.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten musical notation on a single staff, featuring 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.

Handwritten text: *Vivace.*

Handwritten text: *Don o. J. H. S.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten musical notation on a single staff, featuring 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.

Handwritten dynamic marking: *pp.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten musical notation on a single staff, featuring 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.

Handwritten dynamic marking: *pp.*

Handwritten dynamic marking: *pp.*

Handwritten text: *fort.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten dynamic marking: *pp.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten text: *3.*

Handwritten musical notation on a single staff, featuring 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.

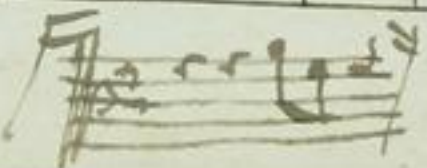
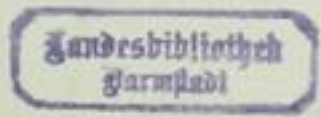
Handwritten text: *t*

Handwritten text: *t*

Handwritten text: *fort.*

Handwritten musical notation on a single staff, featuring 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.

Handwritten dynamic marking: *pp.*



Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp.* and *ff.*. The lyrics are written in a cursive script, with some words appearing to be "Haupt. recitall" and "Recitat". The page is numbered "7." at the top center. The manuscript is written on aged, slightly discolored paper.

7.

mp. *ff.*

Haupt. recitall

ff. more.

Recitat

Choral.

15

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *for.*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten note "die ich für dich". The third staff has a handwritten note "pp." and "for.". The fourth staff has a handwritten note "for.". The fifth staff has a handwritten note "pp." and "for.". The sixth staff ends with a double bar line and a scribble.

Vivace.

Violone.

16

his left hand to be played

pp. *Largo.*

his left hand

pp.

fort.

Givau.

1. 2. 3.

pp. *fort.* *pp.*

1. 2. 3.

pp. *fort.*

1. 2.

pp. *fort.*

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Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a "Capo" section and a "Recit." section. The notation is in a historical style, likely from the 18th or 19th century.

1.

2.

Capo

Recit.

6

1.

1.

1.

2.

Handwritten musical score on page 17. The page contains several staves of music, including a vocal line and a piano accompaniment. The notation is in a historical style, with various notes, rests, and accidentals. There are several annotations in German, including "Recit:" (Recitative), "Choral." (Choral), and "die ich habbe." (which I have). The score is written in a cursive hand, and the paper shows signs of age and wear.

6 4 5 6 # 4 # 4 # 6 4 5

6

Recit:

Choral.

die ich habbe.

pp. fort. pp. fort. pp. fort. pp. fort. pp. fort. pp. fort.

Violone.

18

Vivace.

Sublime & Lobau

pp

as. 7

Wohlffur

pp.

f.

Aria

Vivace

Rom & Josef

pp.

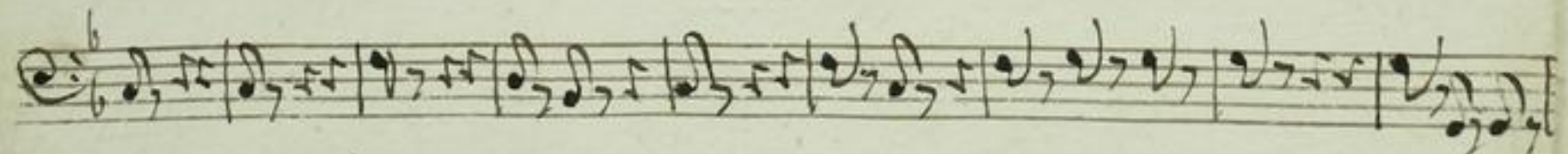
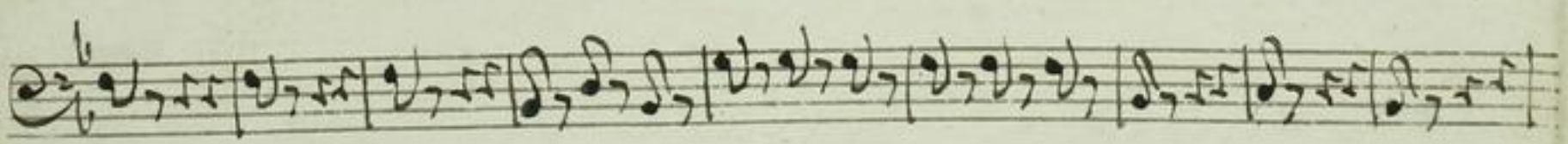
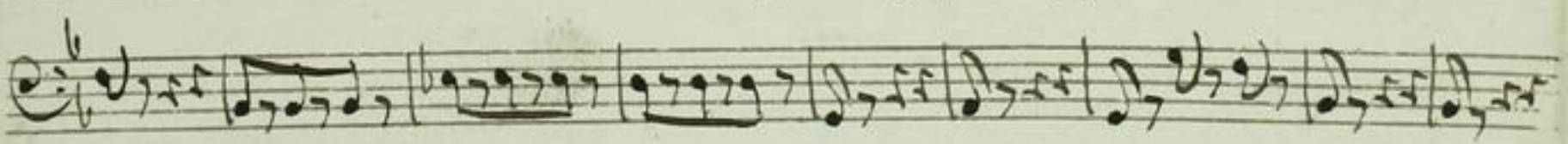
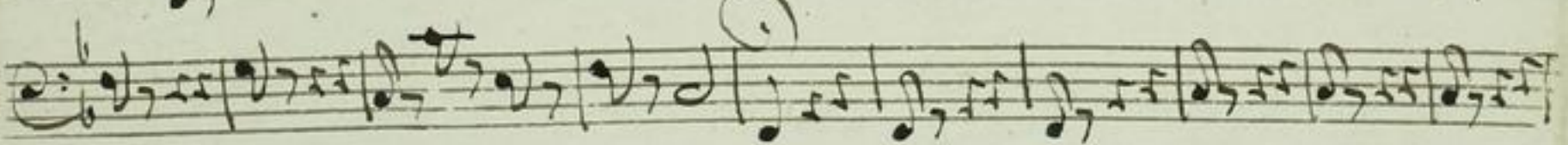
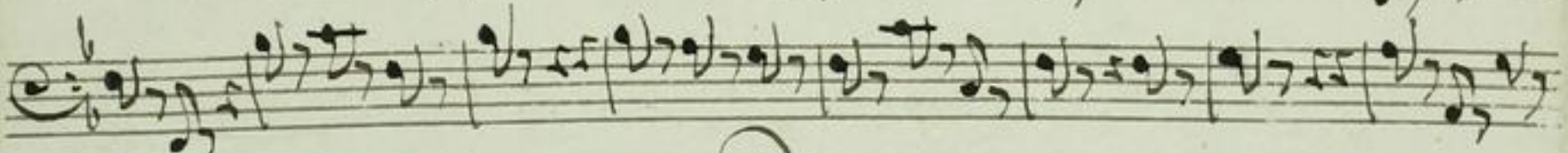
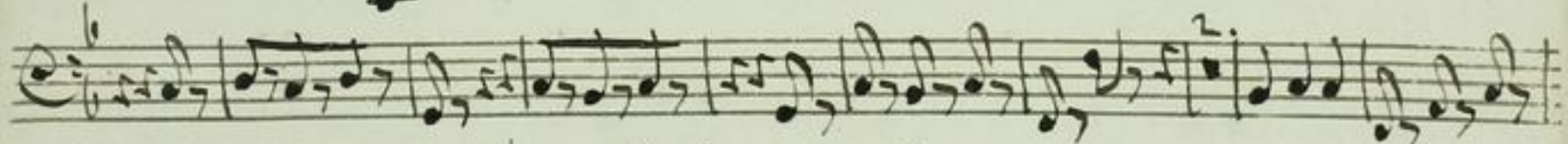
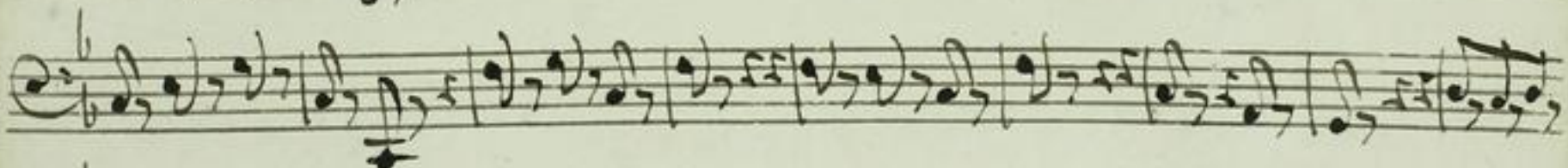
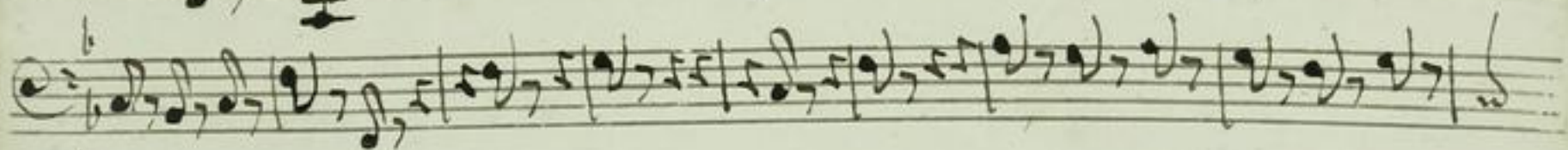
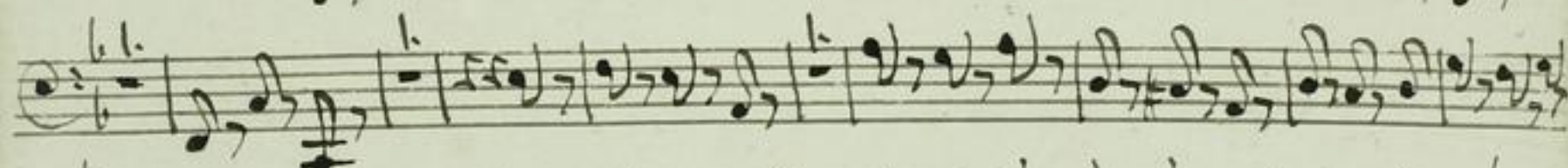
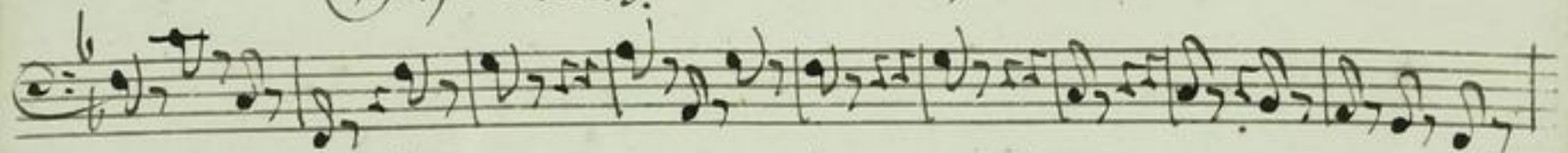
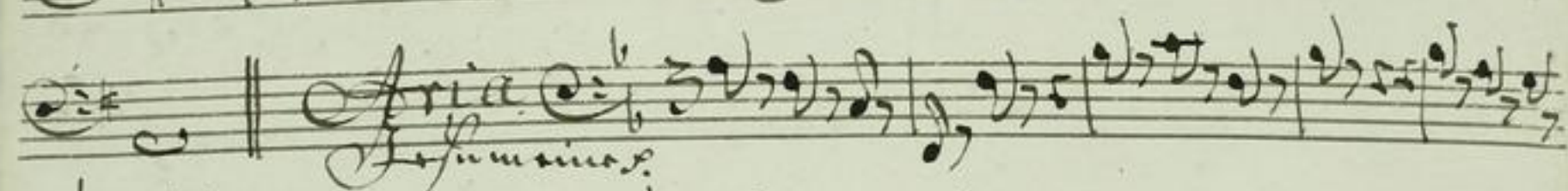
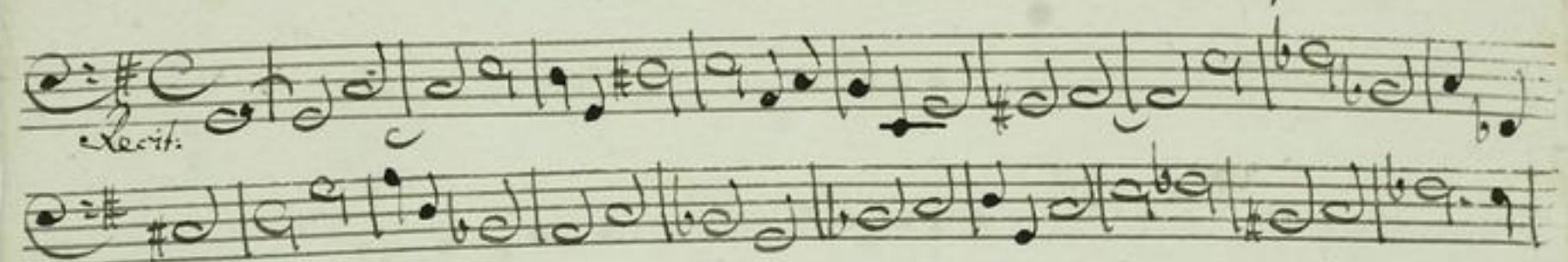
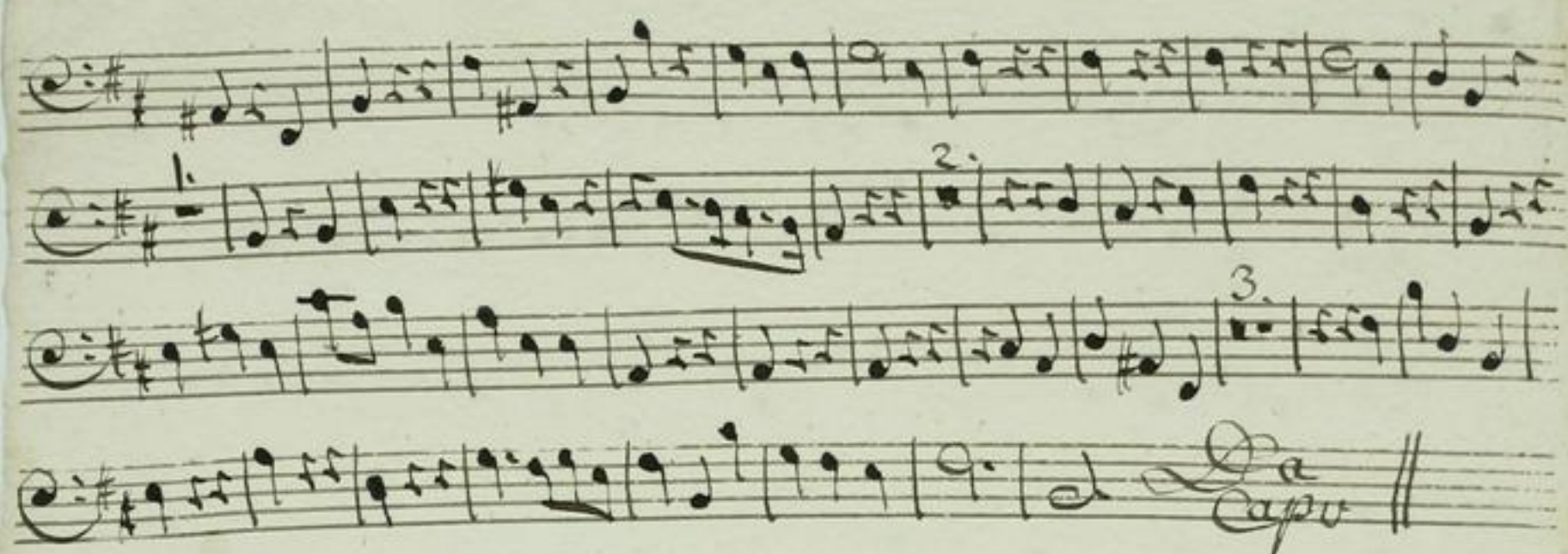
1.

2.

3.

pp.

f.



Handwritten musical score on page 19, featuring multiple staves with notes, rests, and dynamic markings.

The score includes the following sections and markings:

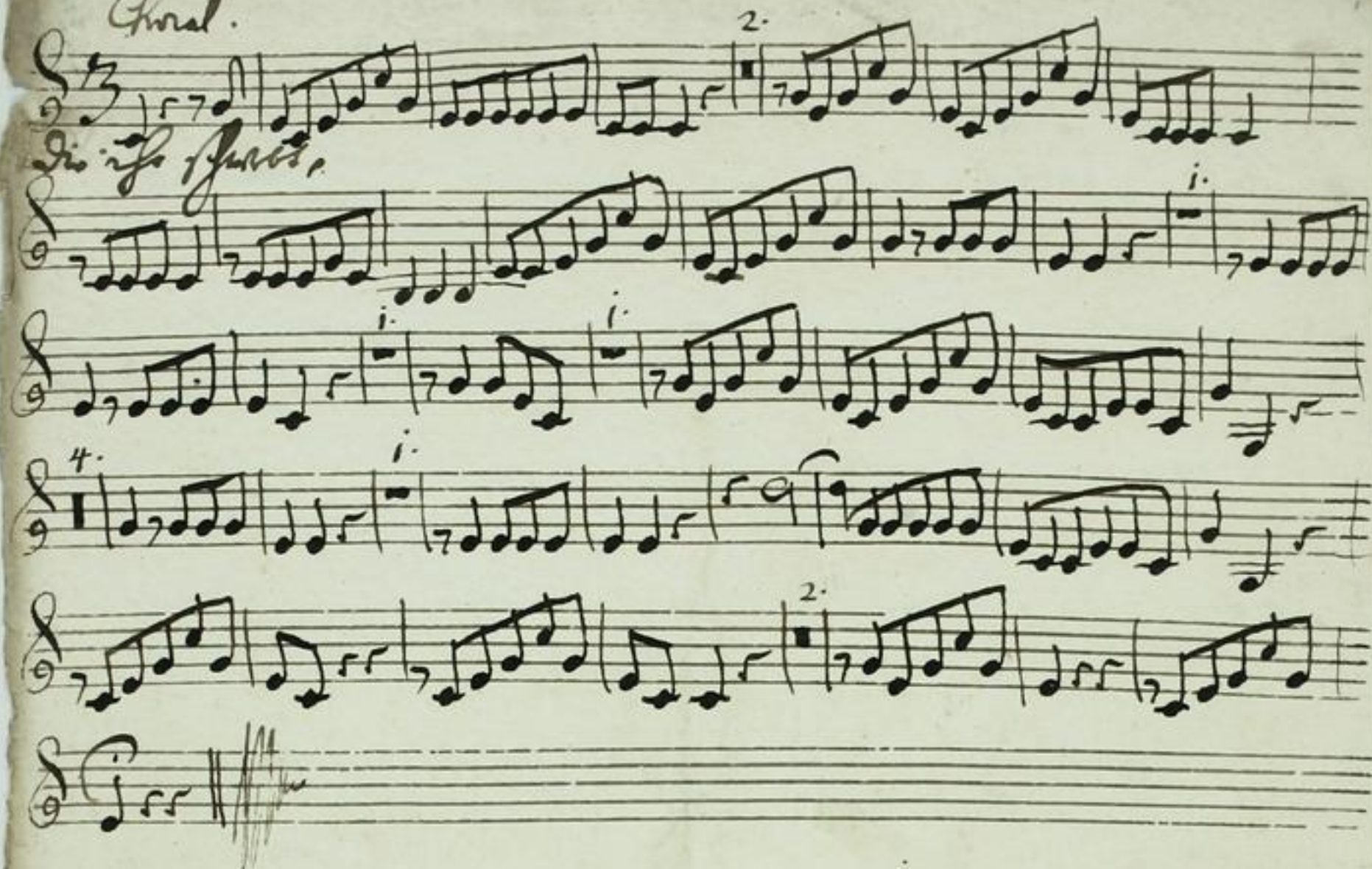
- Top section:** A series of staves with notes and rests. The first staff ends with a double bar line and the word "Capo" written above it.
- Second staff:** Starts with a key signature change to one sharp (F#) and the tempo marking "Allegro".
- Third staff:** Ends with a double bar line.
- Choral section:** Labeled "Choral." with a key signature change to two sharps (F# and C#). The tempo marking "Allegro" is present.
- Dynamic markings:** The score includes several "pp." (pianissimo) markings throughout the choral section.
- Bottom section:** A series of empty staves, likely for a continuation or a separate part.

Handwritten musical score for Clarino, measures 1-16. The score is written on ten staves. It begins with a treble clef and a common time signature. The first staff has a handwritten 'des. Eingl. 2. 7. 8.' above it. The second staff has a handwritten 'des. Eingl. 2. 7. 8.' above it. The third staff has a handwritten '4.' above it. The fourth staff has a handwritten 'Dictum' above it and a handwritten 'tacet' below it. The fifth staff has a handwritten '2.' above it. The sixth staff has a handwritten 'ii.' above it. The seventh staff has a handwritten '5.' above it. The eighth staff has a handwritten '3.' above it. The ninth staff has a handwritten '9.' above it. The tenth staff has a handwritten '8.' above it. The score ends with a double bar line and the word 'Capo'.

Recitat || Aria || Recitat ||

83

Choral.



Canto.

3. ser. solo. 21

No.

Ich lebe Ich lebe — — — — — geist auf der Sonne Aufgang auf der
 Höhe auf der Höhe erleucht — — — — — leucht erleuchtet und erleuchtet
 und erleucht — — — — — steht wahr. Ihr Menschen merkt euch das und stellt euch ihm willig
 dar daß auch dein Glanz in uns aufstehe
 Wie viel Ihr aufgenommen haben gab es Macht — — — — —
 Gottes Lichte zu werden — — — — — lie - an Dinnen Lichte. mer
 — — — — — glän - — — — — ben die an Dinnen Lichte glän -
 ben
 Kom - — — — — Kom o Jesu — — — — — Glanz — — — — —
 Glanz — — — — — Ich le - — — — — — ben Kom Kom mir
 her - — — — — — her mir folge nicht diesen Kom -
 — — — — — Kom o Jesu — — — — — Glanz — — — — — Glanz — — — — — Ich le -
 — — — — — ben Ich lebe Kom — — — — — Kom — — — — — mir her - her

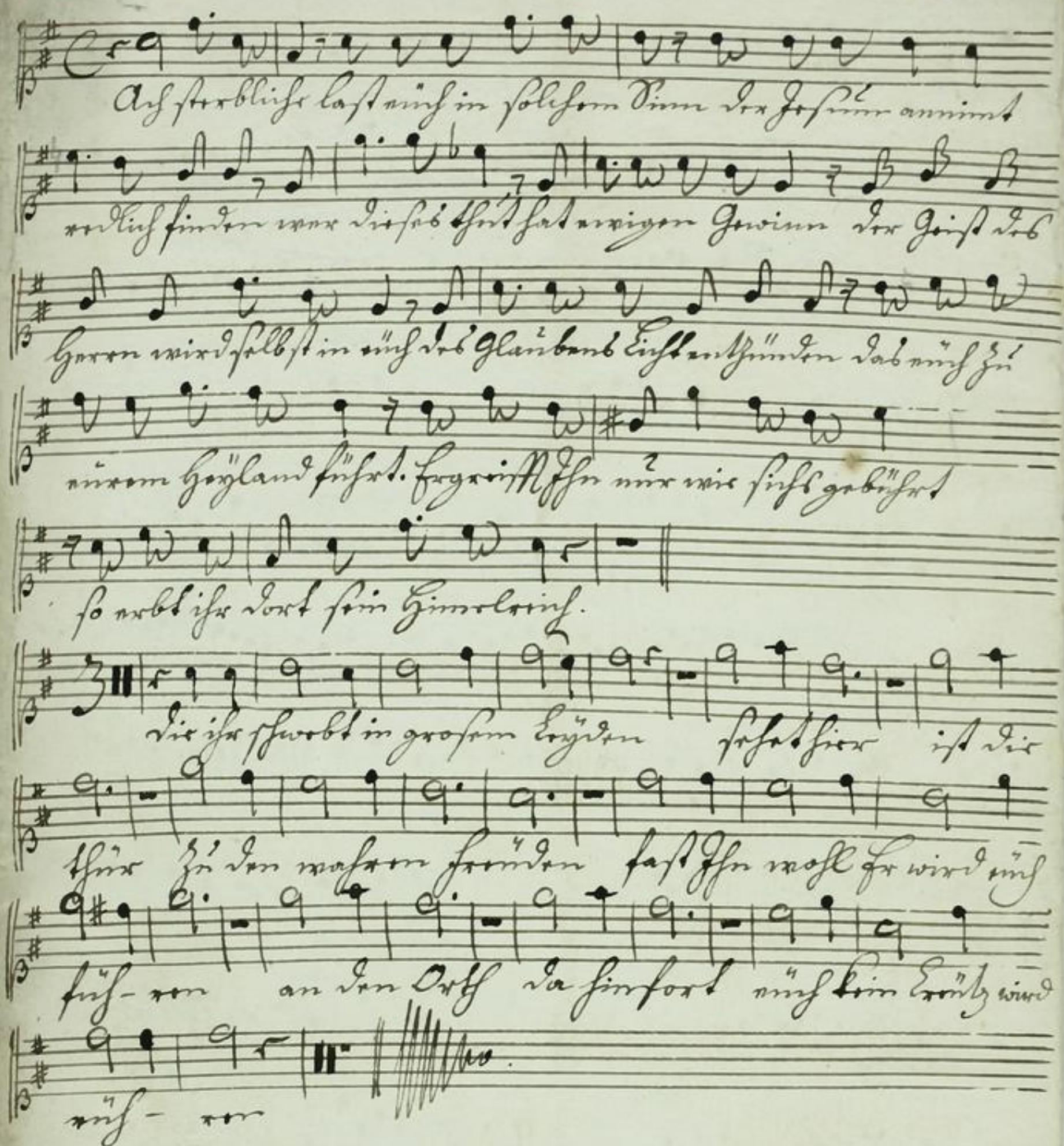
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Je - - - für meine Glan - bene Arme meine Glan - bene
 Arme sind - naß die - sind - naß die - steh an - gestrich - steh an
 - gestrich - sind naß die - steh an - gestrich für -
 Je - - für meine Glan - bene Arme sind - naß die meine Glan -
 - bene Arme sind naß die steh an gestrich - ganz an gestrich.
 Laß dich für - - - für dich will
 al - lob gern und laß - für laß dich für
 - - für dich will al - lob gern und laß - für wenn ich dich für
 im fan - - ge und das Kind dich für und laß -
 - - ge laß dich mich dort - vor - gestrich
 laß - dich mich für vor - gestrich

Capo

$\sharp C$

volti



Auf sterbliche laßt uns in solchem Sinn der Jesu anmunt
 und luf finden wir dieß heil'ge Leben Gewinn der Geist der
 Gabe wird selbst in uns der Gläub'ge Lusten finden das uns zu
 einem Heiland führt. Seyn ist es nur wie sich gebührt
 so wohl ist dort sein Himmelreich.
 Die Jesu schwelt in grosem Leben selbst hier ist die
 Heil'ge zu den wahren finden fast Jesu wagt es wird uns
 süß an den Ort da für fort uns kein Ende wird
 uns -