

Sei der ganze Welt vor und du selber zum

Handwritten musical notation on a staff with a treble clef and a common time signature. The notes are mostly quarter and eighth notes. There are some handwritten annotations below the staff, including "43" and "44".

Handwritten musical notation on a staff with a treble clef and a common time signature. The notes are mostly quarter and eighth notes. There are some handwritten annotations below the staff, including "45" and "46".

Handwritten musical notation on a staff with a treble clef and a common time signature. The notes are mostly quarter and eighth notes. There are some handwritten annotations below the staff, including "47" and "48".

Handwritten musical notation on a staff with a treble clef and a common time signature. The notes are mostly quarter and eighth notes. There are some handwritten annotations below the staff, including "49" and "50".

Verst. Takt



Mus. 2-E-559

Handwritten musical score for multiple instruments and voices. The notation includes various note values, rests, and clefs. The lyrics are written in German below the vocal line.

Ich kommte zu dem Thore der Stadt und sprach zu dem Thorehüter
 Ich bin ein Fremder und ich bin sehr müde
 Ich bitte dich um ein Obdach und um ein wenig Brot
 Denn ich habe nichts mehr bei mir
 Und ich bin sehr müde
 Ich bitte dich um ein Obdach und um ein wenig Brot
 Denn ich habe nichts mehr bei mir
 Und ich bin sehr müde

Aria 2.
Canto solo con 2 Viol.

Handwritten musical score for a solo cantata with two violins. The notation includes various note values, rests, and clefs. The lyrics are written in German below the vocal line.

Ich habe mich sehr müde gemacht und ich bin sehr müde
 Ich bitte dich um ein Obdach und um ein wenig Brot
 Denn ich habe nichts mehr bei mir
 Und ich bin sehr müde
 Ich bitte dich um ein Obdach und um ein wenig Brot
 Denn ich habe nichts mehr bei mir
 Und ich bin sehr müde

Handwritten musical notation on a system of six staves. The notation consists of rhythmic symbols, primarily vertical stems with flags, and some curved lines, possibly representing a specific notation system or a shorthand for notes. The first staff begins with a double bar line and a repeat sign. The notation is dense and fills most of the staves.

Fornele

Handwritten musical notation on a system of six staves, continuing the notation from the previous system. It includes rhythmic symbols and some curved lines. A small number '93' is written below the fourth staff.

Handwritten musical notation on a system of six staves. The notation is more complex, featuring various note heads, stems, and beams. There are some annotations in German above the staves: "In der Luft" and "den 2ten Part". The notation appears to be a more standard musical score.

Handwritten musical score on aged paper, featuring multiple staves with notes, clefs, and some text annotations. The notation includes various note values, rests, and clefs (treble and bass). There are some ink stains and a large black mark on the right side of the page.

Annotations include:

- La don* (written above the second staff)
- Handwritten text* (written below the fourth staff)

Clarin

Principale

Sonata

Handwritten musical score for Clarinet, featuring a section titled "Principale". The notation includes various rhythmic values, accidentals, and dynamic markings such as "Poco" and "Poco a poco". The score is written on multiple staves with some ink bleed-through from the reverse side.

Grigor

Continuation of the handwritten musical score, showing rhythmic patterns and melodic lines across several staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



Ms. No. 2-Er. 559

Saxa petunt bases letae. Caeleses sed parvula

carpe princeps carpe flores molliores carpe rores letae

rores letae carpe omnia

carpe princeps carpe flores molliores carpe rores letae

Es bleibet alle Welt mit 9 Stimmen,
und davon als Dissonanten sechs
Rück der Tenor der Dissonanten alle müssen das
eine noch 2 Musicalis für das 9te sein.

The image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 15 horizontal staves. The top section features a block of text in German, which appears to be a description or instruction related to the musical piece. Below the text, the musical notation is written in dark ink. It includes various symbols such as notes, stems, and clefs. There are several large ink blots and stains on the page, particularly in the middle section, which partially obscure the notation. The notation is dense and appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work. The paper is aged and shows signs of wear, including discoloration and some foxing.

Mus.
2
S/559

U. 341.

Anna

Was der Himmel selber giebt,

Mus. 2-E-559



11

Aria 1a Continuo
à 2. Verss.

Aria 2a.

à 3. verss.

Aria 4.
Violini.
Sonata.

Aria Sacra pella

tutti

Allanini Sonata *Violini.*

43

Vers. 2. Sic et Anniger

Cap. *Clarini. onata.* *Violini.*

Vers. 3. Nubibus

Cap. *Sonata.*

Violini

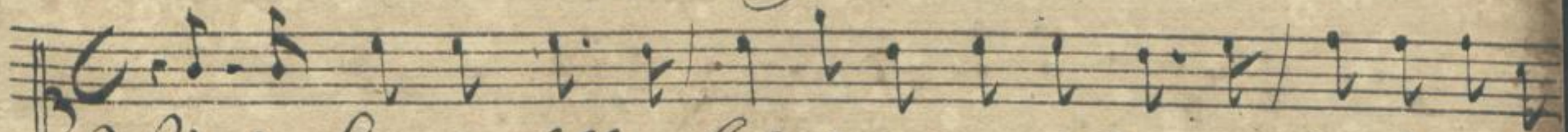
Vers. 4. Auspicatas.

Cap. *tutti.* *Echo.*

Handwritten musical notation on aged paper, consisting of approximately 12 staves of music. The notation is written in dark ink and includes various notes, rests, and clefs. The paper shows signs of age, including a prominent brown stain in the upper right quadrant and some foxing throughout.

Aria I.

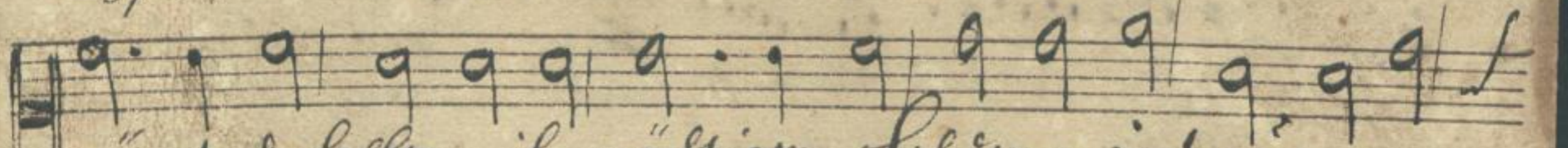
Canto.



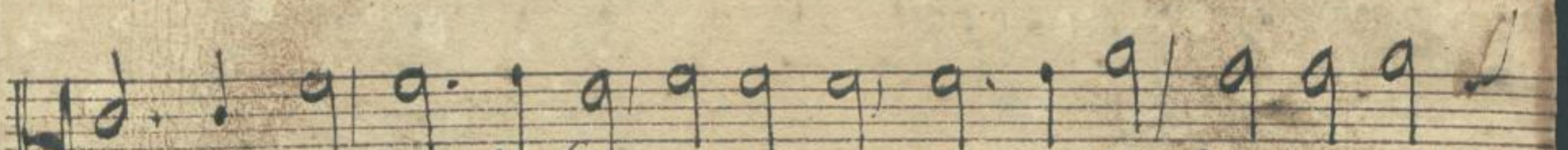
1. Was der Himmel selber liebt, sol die ganze Welt vor sich sehen, und die
 2. Landts, können, nur nicht kan den Mühen Dofallen geben, und das
 3. Ist gleich unser Geist zu man, solche Götter, vor zu machen, die vor,



alle Seiten lesen, was für Lob die Tugend giebt. Hör
zu
zu
 Dofallen kan nicht bei Leben, das den Trost der Feinde giebt.
 Längst in unsern Straffen alle Welt gesühlet hat;



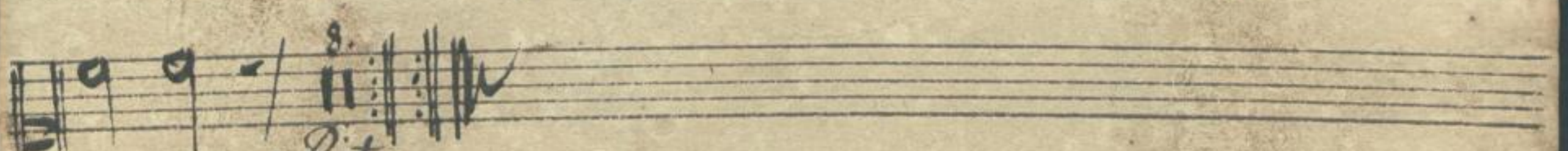
gönnet deselben ihr mächtigen Göttern, nicht nur wir,
 müssen die Palmen und Reute sich räumen, und Doffen die
 Wünsche wir: Himmel, laß Fröhlichkeit grünen, laß Straffen vor



götterbed Glück zu machen, vergönnet deselben, ihr
 Luft im Dingen zu lassen. So müssen die Palmen und
 Wohlken und Finsterniß dieweil. So wünsche wir: Himmel, laß



mächtigen Göttern nicht nur vergötterbed Glück zu
 Reute sich räumen, und Doffen die Luft im Dingen zu
 Fröhlichkeit grünen, laß Straffen vor Wohlken und Finsterniß



melken. Rit.


Lesen.
Ginnen.




Mus 2-E-559

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Aria 2^a.




 Aufstehe dich was Unruh machst, und was verwirring seht, do
 Das Herz ist zwar viel zu schwach, die Kräfte sind zu matt, du
 Dessem Gewalt auch Lieblichkeit und Amüßlich kein kan, do



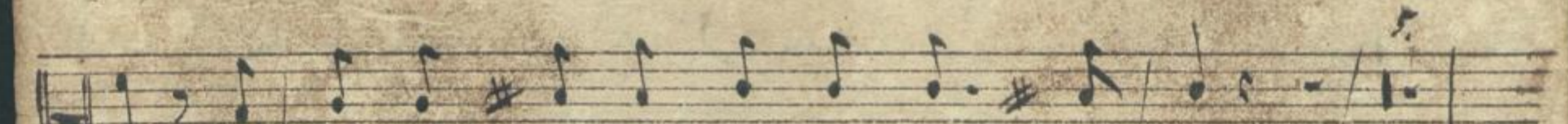
 müssen wir Dornen zu seltem Müth verzehren, da
 süßem Erquicklichkeit nach Würd und zu bitten: dich
 Laß dein Lob ruffallen die dir zu süße fallen, und



 von der Himmel selb — von laßt — davon der Himmel
 geht der Pfliß der hoch — müth nach — dich geht der Pfliß der
 süßem ihre Dürff — tigkeit, und süßem ihre



 selb — von laßt, der in der Welt verwirring und
 hoch — müth nach, du sie vorlängst was sich ge kannt
 Dürff — tigkeit, von dem ihm den Dürff mit Guard



 geht der in der Welt verwirring und was
 sat. du sie vorlängst was sich ge kannt sat.
 an. von dem ihm den Dürff mit Guard an.

Aria 3.

no.



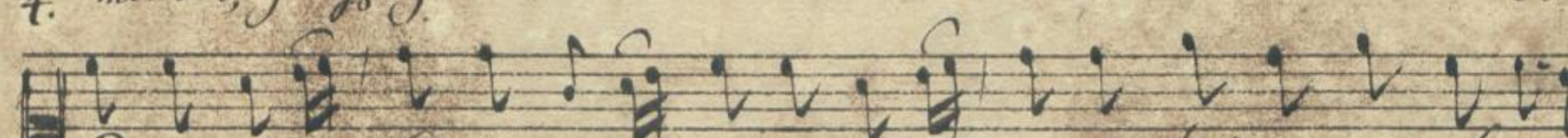
1. Sacra pellat tæda bella lili^{um} orum sed procella vere 1.
 2. Sic et Armiger Tonantis, cum griescunt fulminantis sera 2.
 3. Nubibus Princeps perennis vincit albis astra pennis subdi 3.
 4. Auspicatas per coronas perge Dux, dirig^{is} pronas sic calq^{ue}.



1. Spargat omnia! Carpe, Princeps, carpe flores, molli^{um} 1.
 2. tela Numinis, ludi^{um} bundus Aernit uda fronde 2.
 3. tã ca^{lida} ligine: Tum madenti melle lactat, tum ro 3.
 4. cabio lilia! Echo reddat verbe^{rum} rata, perq^{ue} 4.



1. ores carpe flores, leta carpe somnia. Carpe, 1.
 2. nidos: Aura suda pellit iras grandinis. Ludi^{um} 2.
 3. seta rubra jactat pro rubenti fulmine. Tum ma^{adenti} 3.
 4. montes, perq^{ue} prata: Sint beata millia. Echo 4.



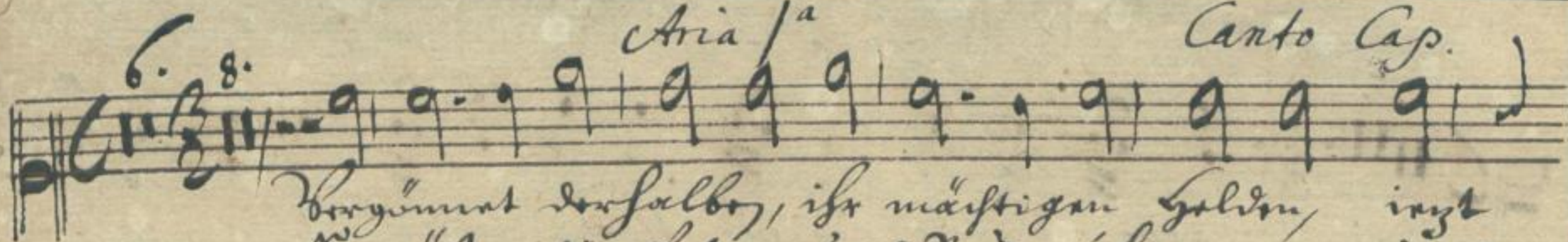
1. Princeps, carpe flores, molli^{um} ores carpe rores, leta carpe somnia
 2. bundus Aernit uda fronde nidos: Aura suda pellit iras grandinis
 3. denti melle lactat, tum roseta rubra jactat pro rubenti fulmine
 4. reddat verbe^{rum} rata, perq^{ue} montes, perq^{ue} prata: Sint beata millia



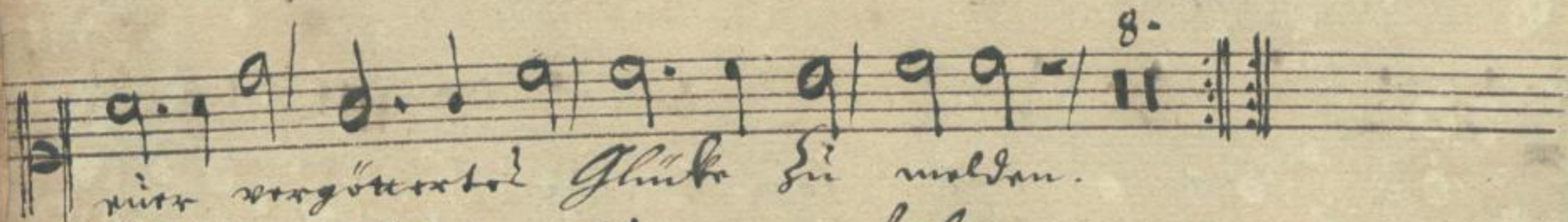
a.
 nis.
 ne.
 a.

Aria 1^a

Canto Cap.



Beynimmst du selber, ihr mächtigen Götter, jetzt
 So müssen die Felmen und Klüfte sich paaren, und
 So wünscht man dir: Himmel, laß Frölichkeit grünen, laß



nur begöttert Glücke zu werden.
 Darf die Luft im Dickem erfassen.
 Strahlen vor Wolken und finsternis Lirnen.

Aria 2^a tacet.

Mus. 2-E-559



19

Verte.

Aria Ba.

Canto Cap.

17.



Carpe, Princeps, carpe flores, molli^o ores carpe
 Lu^o di^o bundus Aernit uo^o fronde nidos: ctura
 Tum ma^o denti melle lactat, tum ro^o seta rubra
 Echo reddat verbe^o rata, perq^o montes, perq^o



rores, leta carpe somni^o a.
 Suda pellit iras grandio^o nis.
 jactat, pro ru^o benti fulmi^o ne.
 prata: Sint be^o ata milki^o a. :||

Aria 1^a.

Alto Cap.

Vergönnet desalben ihr mächtigen Göttern jetzt
 so müssen die Felsen und Klüfte sich räumen, und
 so räumen wir: Himmel, laß Fröhlichkeit grünen, laß

uns vergöttert, Glücke zu melden.
 Laßt die Erde im Tragen erfassen.
 Strahlen vor Wolken und Finsterniß lichten.

Aria 2^a facit.

Mus. 2-E-559



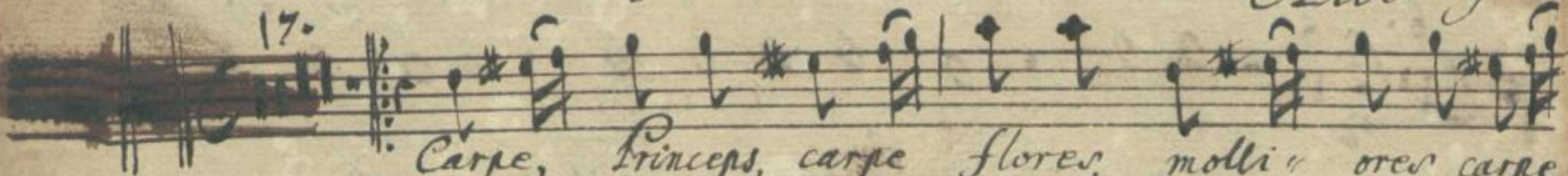
21

Verte.

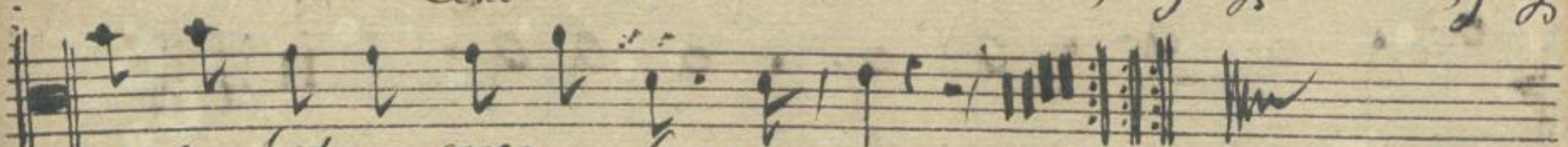
Aria 3a.

Alto Cap.

17.



Carpe, Princeps, carpe flores, molli^o ores carpe
 Lu^o di^o bundus sternit uo^a fronde nidos: Aura
 Tum ma^o denti melle lactat, tum ro^o seta rubra
 Echo reddat verbe^o rata, perq^o montes, perq^o



rores, leta carpe somni^o a.
 Suda pellit iras grandi^o nis.
 jactat, pro ru^o benti fulmi^o ne.
 prata, :||: Sint be^o ata milli^o a. :||:

6. 8. *Aria 1a* Ten. Cap.

Hörgetraut des Falbes, ihr mächtigen Felten, irzt
 So müssen die Felten und Rente sich paaren, und
 So wünschen wir: Himmel, laß Fröhlichkeit grünen, laß

nur vergöttert ob Glücke Sie melden.
 Daß Sie die Luft im Trigen erforschen.
 Strafen vor Wolken und Finsterniß drehen.



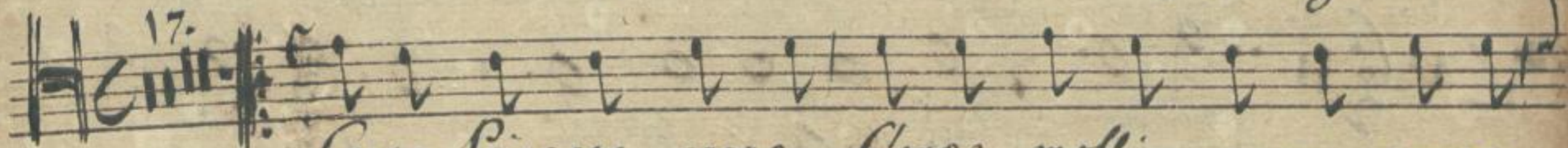
Mus. 2-E-559

Aria 2a tacet.

Verte.

Aria 3a.

Ten. Cap.



Carpe, Princeps, carpe flores, molli^o res carpe
 Ludi^o bundus Sterni^o udā fronde nidos: Aura
 Tum madenti melle lactat, tum, roseta rubra,
 Echo reddat verbe^o rata, perq^o montes, perq^o



rores, leta carpe somnia
 Suda pellit viras grandinis.
 jactat, pro ru^o benti ful^o mine
 prata: ||: Sint be^o ata milli^o a ||:

Aria ja

Basso Cap.



Herrgöttern dieselben, ihr mächtigen Götter, ihr
So müßt ihr Felmen und Räute sich paxen, und
So wünscht mir: Gütel, laß frohlichheit grünen, laß



mir Herrgöttern die Glücke zu melken.
Laß den die Luft im Dingen wessern.
Straßen vor Wolken und Finsterniß dinnen.

Mus. 2-E-559



Aria Da tacet.

Verte.

Aria Ba.

17.



Carpe Princeps, carpe flores molliores carpe
Ludibundus sternit uadā fronde nidos: Aura
Tum madenti melle lactat, tum roseta rubra
Echo reddat verbe. rata, perq̄ montes perq̄

16.



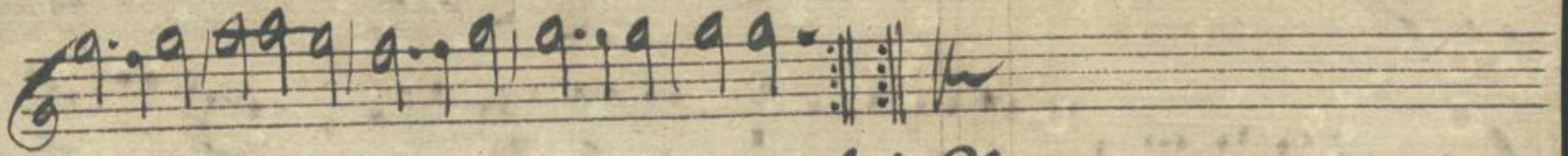
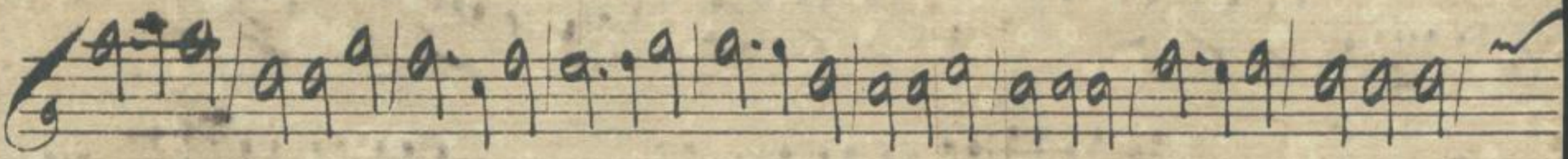
rores, leta carpe sompi " a
Suda pellit iras grandis nis.
jactat pro rubenti fulmine.
prata: ||: Sint beata milli " a ||:

Aria 1^a

Violino 1^o.



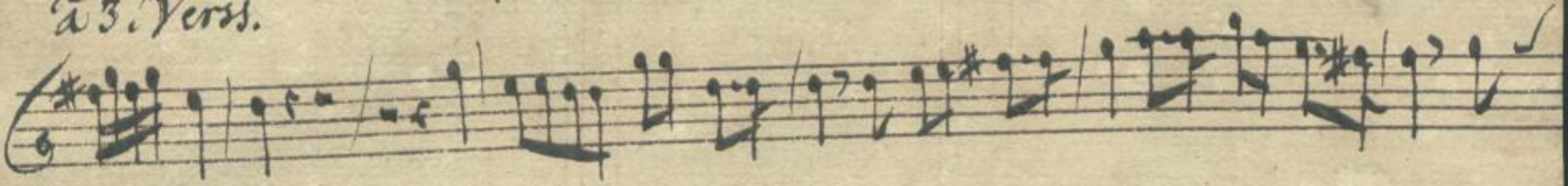
à 3. Verss.



Aria 2^a



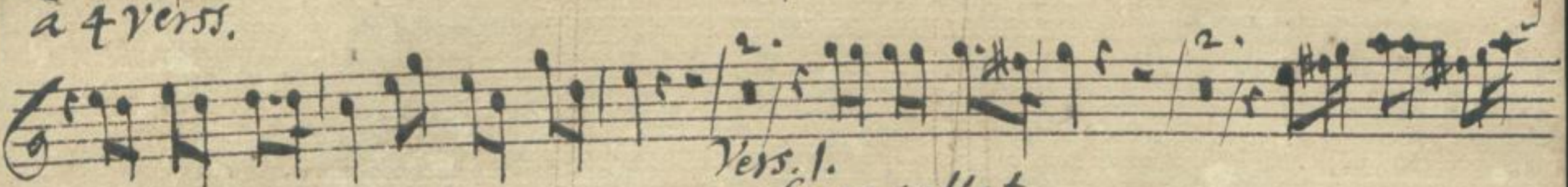
à 3. Verss.



Aria 3^a



Sonata.
à 4 Verss.



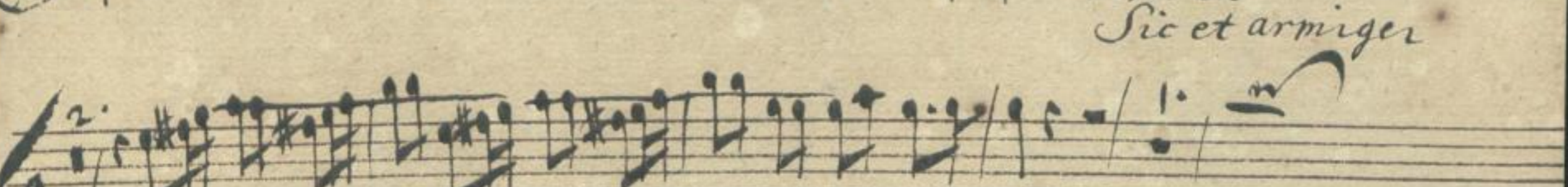
Vers. 1.
Saira pellat.



Sonata.



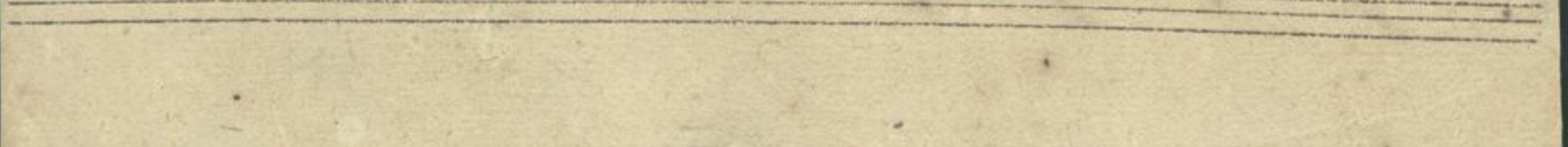
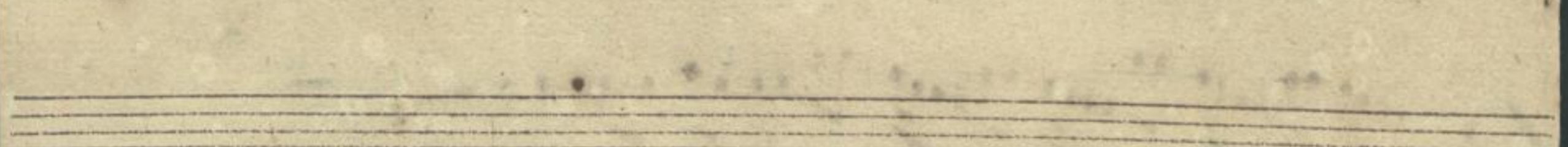
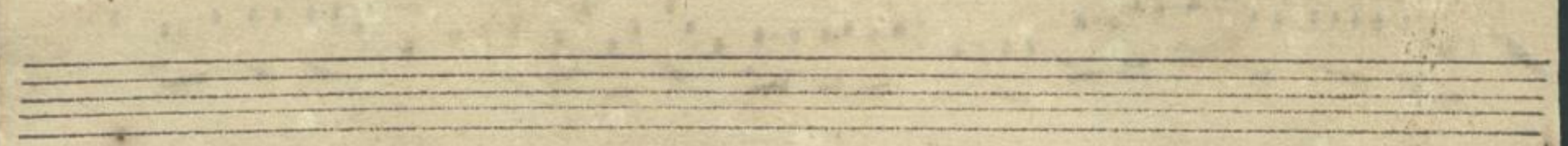
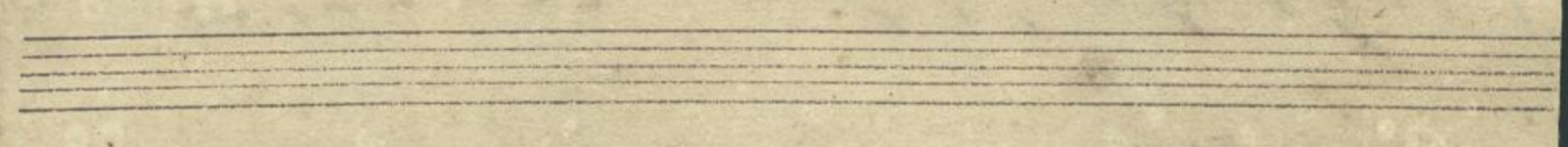
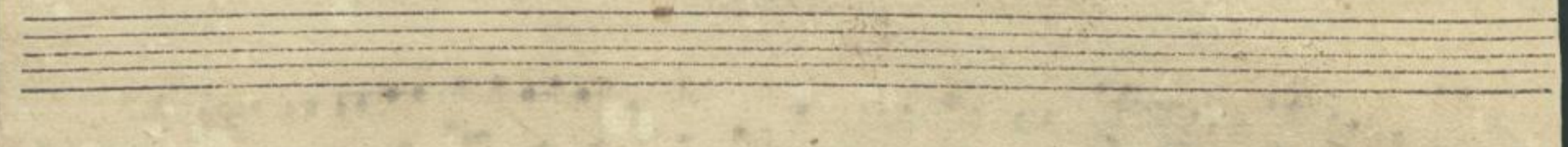
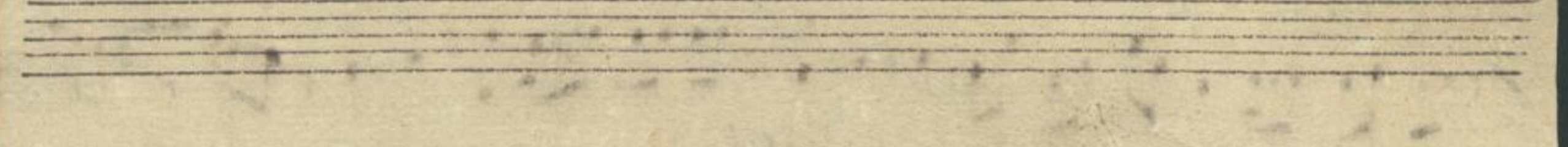
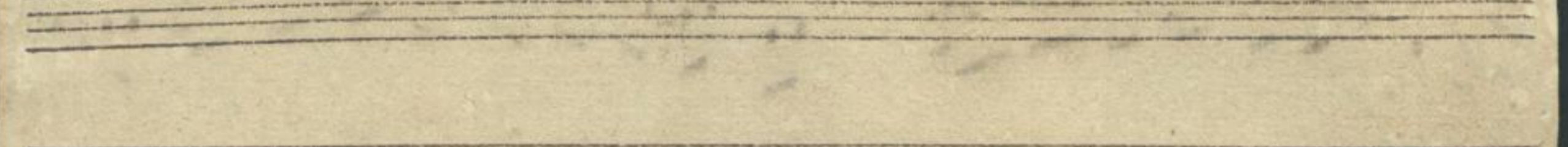
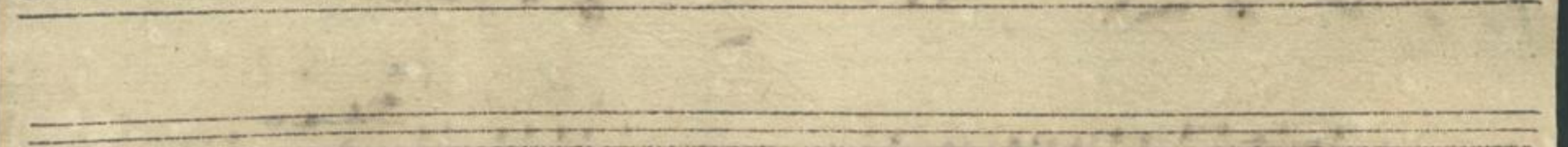
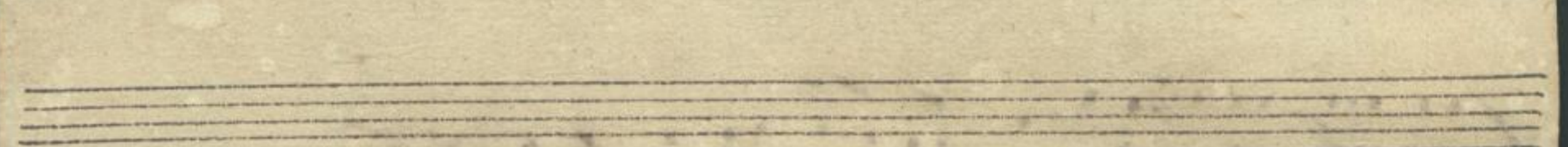
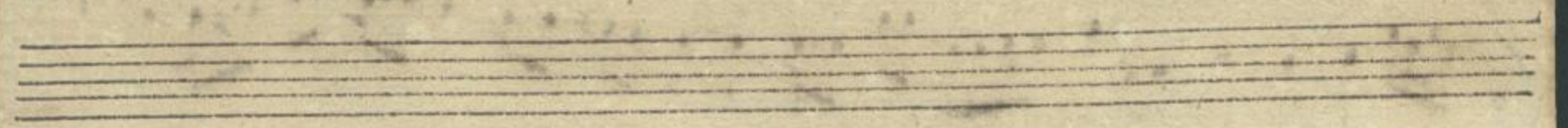
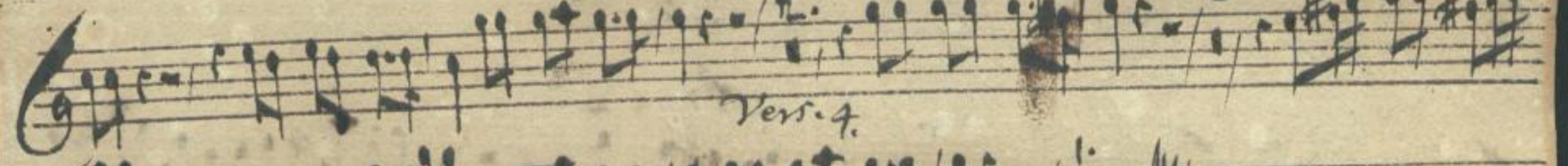
Vers. 2.
Sic et armiger



Sonata



Mus. 2-E-559



Aria 1^a

Violino 2^o

4. *à 3. Verss.*

Aria 2^a

2. *à 3. Verss.*

Aria 3^a

Sonata.

Sonata.

Sonata.

Vers. 3. Xubitus etc.

Mus. 2-E-559



Continuo

Aria 1^a 3 Verss.

Violin.

tutti.

Ritorn.

Aria 2^a.

a 3 Verss.

Aria 3.

Sonata à 4. Verss.

Violini

Aria.

Sonata.

Immanuel Bach's Vorrichtung gehörig.

Aria 1^a.

Viola 1^a.

6. 8. *a 3. Verss.*

Aria 2^a tacet.

Aria 3^a.

2.
Sonata.

2.
Vers. 1.

1.
Sonata.

2.
Vers. 2.

Mus. 2-E-559



~~Vers. 3~~
1.
Sonata.

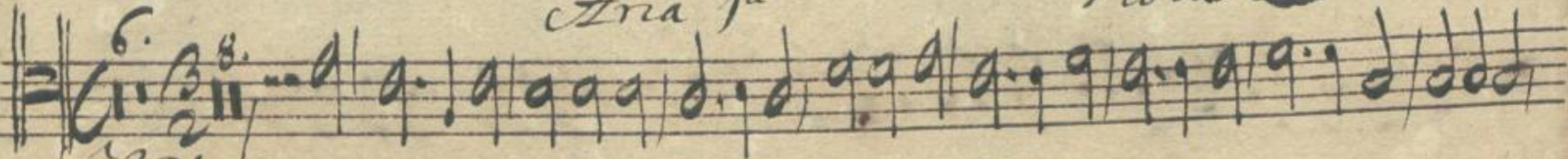
2.
Vers. 3.

2.
1.
Sonata.

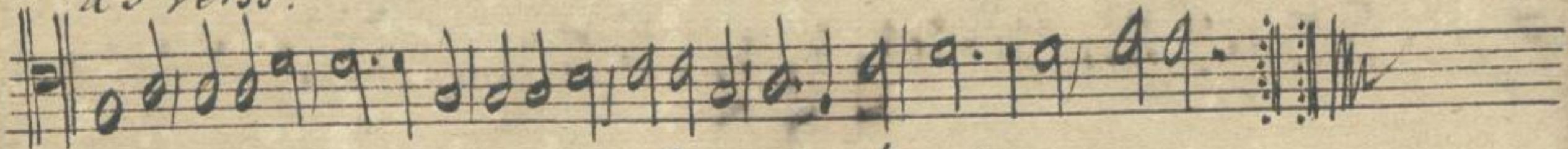
2.
2.
Vers. 4.

Aria 1a

Viola 2a.

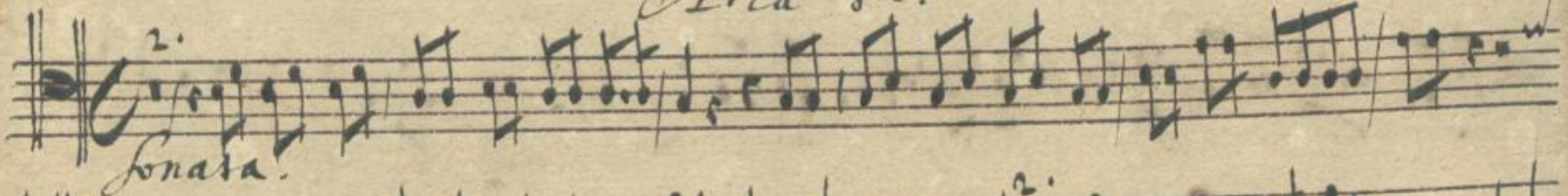
6. 3. 8. 

a 3 Verss.

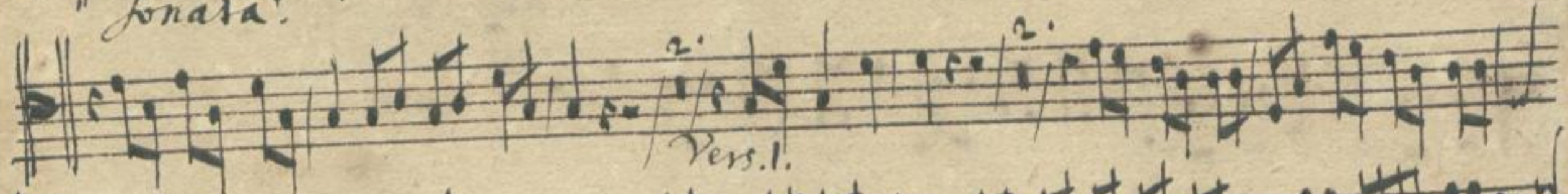


Aria 2a tacet.

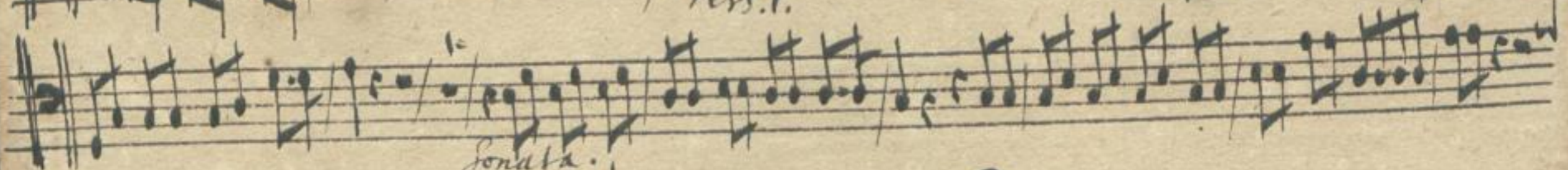
Aria 3a.

2. 

Sonata.

2. 

Vers. 1.

1. 

Sonata.

2. 

Vers. 2.



Mus. 2-E-559.

Sonata.

Vers. 3.

Sonata

Vers. 4.

Aria 1^a

Arpa. $\text{♩} =$

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests, with a repeat sign at the beginning.

Handwritten musical notation for the second staff, featuring an alto clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests.

Handwritten musical notation for the third staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests.

Handwritten musical notation for the fourth staff, featuring an alto clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests.

Handwritten musical notation for the fifth staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests, ending with a double bar line and a flourish.

Handwritten musical notation for the sixth staff, featuring an alto clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various note values and rests, ending with a double bar line and a flourish.

Aria Ba.

Arpa

Handwritten musical score for two staves, labeled "Aria Ba." and "Arpa". The score consists of two systems, each with a treble clef staff and a bass clef staff. The first system is marked with a "17." at the beginning. The notation includes various rhythmic values, accidentals, and dynamic markings. There are some ink stains and corrections visible in the original manuscript.



Mus. 2-E-559

Aria 1a.

Arpa 2a.

Handwritten musical score for two systems. The first system consists of two staves, with the upper staff starting at measure 17 and the lower staff starting at measure 16. The second system also consists of two staves, with the upper staff starting at measure 17 and the lower staff starting at measure 16. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The paper shows signs of age, including foxing and water stains.



Mus. 2-E-559

Aria 1^a.

Aria 2^a.

6. 8.

6. 8.

Flauto I

Handwritten musical notation for Flauto I. The first staff shows measures 6 and 8. Measure 6 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 8 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The notation is in treble clef with a common time signature.

Handwritten musical notation, measures 9-14. The notation continues with quarter notes and eighth notes. There is a large brown stain on the paper between measures 10 and 12.

Handwritten musical notation, measures 15-16. The notation ends with a double bar line and a wavy line indicating the end of a phrase.

Aria 3.

Handwritten musical notation for Aria 3. The first staff shows measures 17 and 18. Measure 17 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 18 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The notation is in treble clef with a common time signature.

Handwritten musical notation, measures 19-20. The notation continues with quarter notes and eighth notes. There is a large brown stain on the paper between measures 19 and 20.

Mus. 2-E-559

41

Sächs.
Landesbibl.

42

Flauto 2^o.

6. 8.
Musical notation on a staff with a treble clef, starting with a 3/2 time signature. The notation includes various note values and rests.

Musical notation on a staff with a treble clef, continuing the piece with various note values and rests.

Aria 3^a

19. 18. 18.
Musical notation on a staff with a treble clef, featuring a series of repeated rhythmic patterns marked with measure numbers 19, 18, and 18.

18.
Musical notation on a staff with a treble clef, continuing the repeated rhythmic patterns from the previous staff, marked with measure number 18.

Mus. 2-E-559



44

Aria ja.

Fagotto.

6. 8.
 à 3. Verss.

Aria 2. tacet.

Aria 3a.

2.
 Sonata.

2.
 Vers. 1.
 Saara pellat.

1.
 Sonata.

2.
 Vers. 2.

Mus. 2-E-559



Sonata.



Vers. 3.



Sonata.

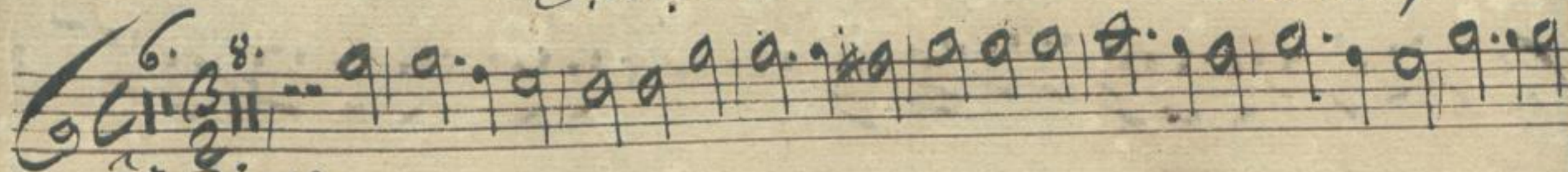


Vers. 4.



Aria 1a

Carino 1^o.

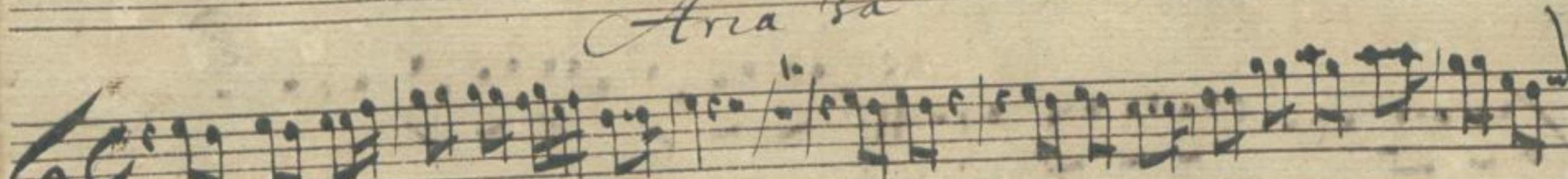


à 3 Verss.



Aria 2^a tacet:

Aria 3a



Allegro.
Sonata.



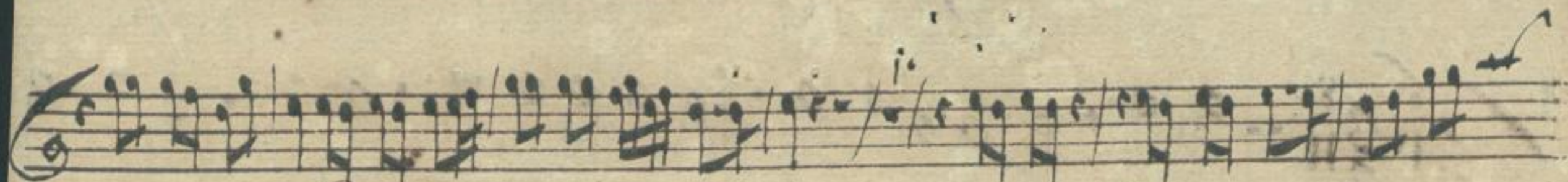
Vers. 1.
Sera pellat etc. Sonata.



Vers. 2.
Sic et Ariger.



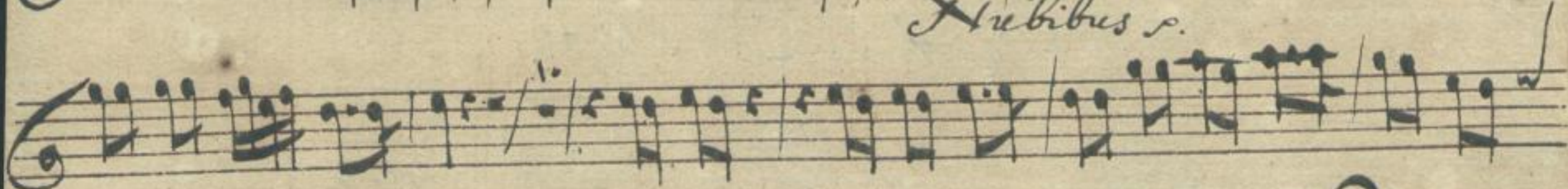
Mus. 2-E-559



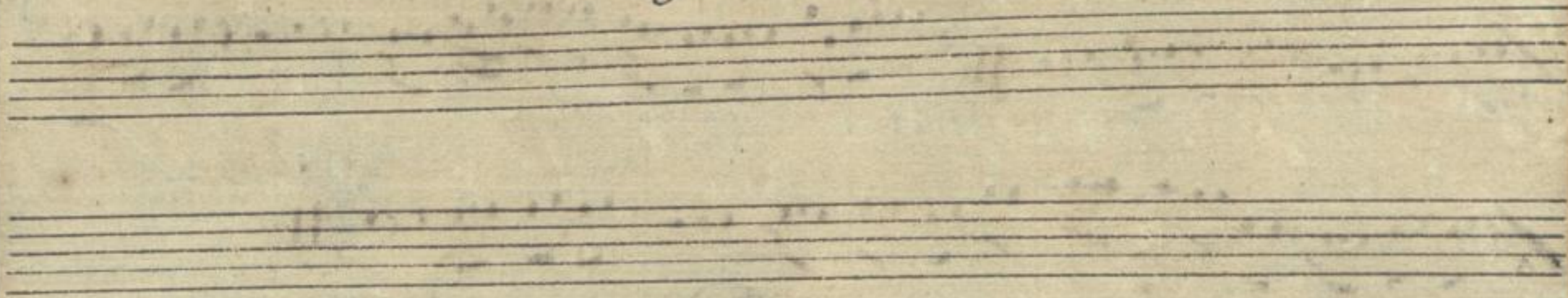
Sonata,



*Vers: 3.
Tribibus r.*



*Vers: 4.
Augmentas etc.*



Aria 1^a *Clarino 2^o*

à 3 Verss.

Aria 2^a tacet.

Aria 3^a

allegro.
Sonata.

Vers. 1.

Vers. 2.

Verse subito

Mus. 2-E-559



49

8.
Vers. 3

8.
Vers. 4.

Aria 1a

Tamburi.

6. 8. 4.

à 3. Verss.

Aria 2a tacet.

5. 8.

Sonata.

Vers. 1.

4. 8.

Sonata.

Vers. 2.

4. 8. 4.

Sonata.

Vers. 3.

Sonata.

8.

Vers. 4.

Mus. 2-E-559



52

80.

Aria Pa.

Cantus ad Echo 1.



Mus. 2-E-559

Beata millia.



53

Allegro



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<http://digital.slub-dresden.de/id45762891X/53>

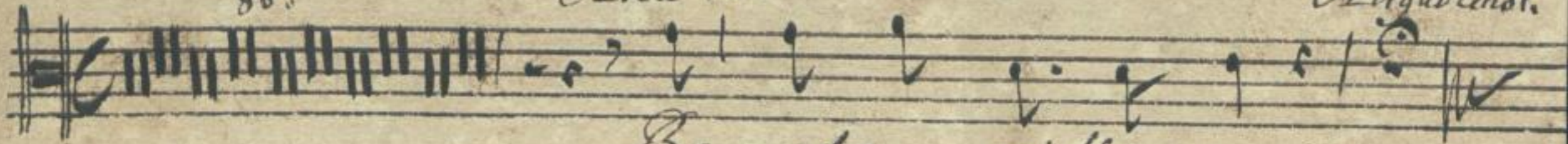
54



80.

Aria Pa.

Alto ad Echo.



Beata millia.

Mus. 2-E-559



55



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56



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80.

Aria 3.

Tenor ad Echo!

Ben ata millia a.

Mus 2-E-559



57



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58



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80.

Aria B.

Passus ad Echo 1.



Mus. 2-E-559

Beata

millia a.



59



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60



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<http://digital.slub-dresden.de/id45762891X/60>

81

Aria 3.

Cantus ad Echo 2.

Mus. 2-E-559

Beata millia



61



62



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81.

Aria 3a.

Altus ad Echo 2.



Beata millia.

63

64



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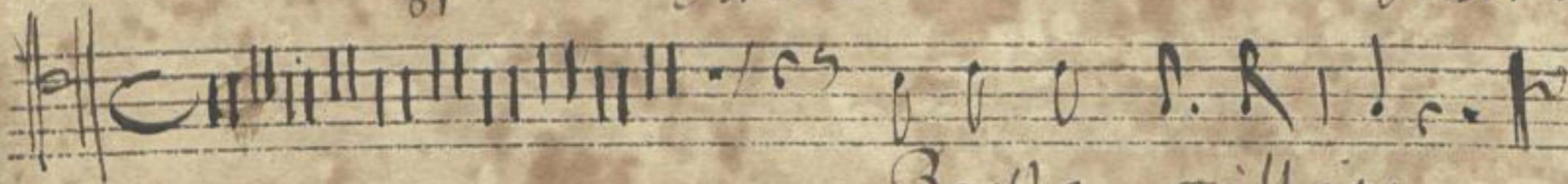
Wir führen Wissen.

<http://digital.slub-dresden.de/id45762891X/64>

81

Aria 3.

Tenor ad Echo 2.



Beata millia

65



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<http://digital.slub-dresden.de/id45762891X/65>

66



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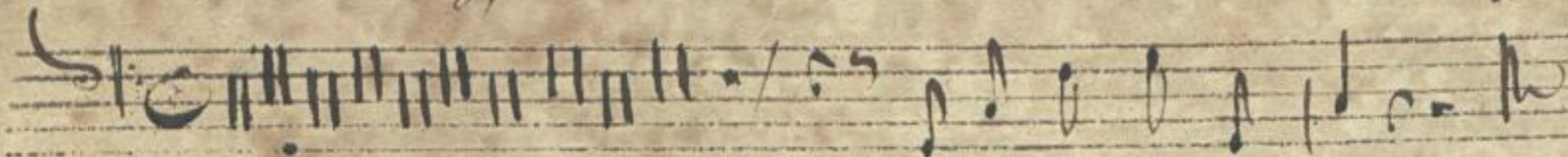
Wir führen Wissen.

<http://digital.slub-dresden.de/id45762891X/66>

81

Aria 3.

Bacchus ad Echo 2.



Beata millia

Mus. 2-E-559



67

2
315-6

68



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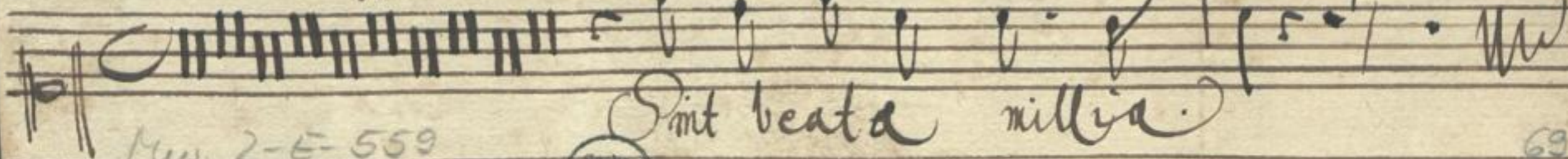
Wir führen Wissen.

<http://digital.slub-dresden.de/id45762891X/68>

80.

Aria B.

Canto Cap: Doa



Mus. 2-E-559



69

70



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Wir führen Wissen.

<http://digital.slub-dresden.de/id45762891X/70>

80.

Aria B.

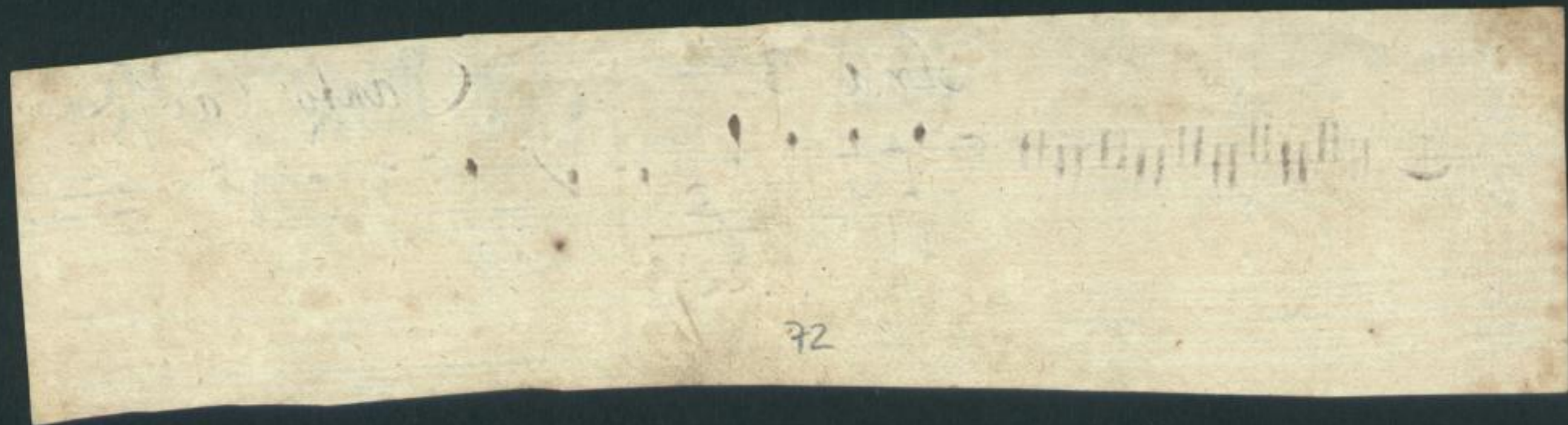
Canto Cap. 2da

Sunt beata millia

Mus. 2-559



71



72



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Wir führen Wissen.

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80.

TENOR Cap. R.



Mit beata militia.

Mus. 2 E. 559



73



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<http://digital.slub-dresden.de/id45762891X/73>



74



SLUB

Wir führen Wissen.

<http://digital.slub-dresden.de/id45762891X/74>