

Nr. 260.

Lied 302. Lied des Doctores Geylingh.

H. L. Hartmann.



Lied 302. Versd. Gesangb.

Vom 5. bis 17. Julii 1817. gearbeitet

v.
H. L. H.

Cic. pro Archia XI. „Illi ipsi philosophi etiam illis libellis, quos de contemnenda gloria scribunt, nomen suum inscribunt. In eo ipso, in quo praedicationem nobilitatemque despiciunt, praedicari de se ac nominari volunt.“

Adagio maestoso. Coro

Handwritten musical score for a choir and orchestra, titled "Adagio maestoso. Coro". The score includes parts for Clarinet, Flute, Oboe, Violin I & II, Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The vocal parts have lyrics in German: "Volk, o Volk, o Volk, singt frohen Dank, singt frohen Dank, singt frohen Dank, singt frohen Dank".

Instrumental parts include:
Clarinet (Clarinet)
Flute (Flute)
Oboe (Oboe)
Violin I (V. 1)
Violin II (V. 2)
Viola (Viola)
Soprano (Sopr.)
Alto (Alto)
Tenor (Tenor)
Bass (Basso)
Cello/Double Bass (Fondam.)

Vocal parts include:
Soprano (Sopr.)
Alto (Alto)
Tenor (Tenor)
Bass (Basso)
Cello/Double Bass (Fondam.)

Lyrics: Volk, o Volk, o Volk, singt frohen Dank, singt frohen Dank, singt frohen Dank, singt frohen Dank

Handwritten musical score for orchestra and voices. The score is written on multiple staves, including:

- Flauti (Flutes)
- Oboi (Oboes)
- V. 1 (Violin I)
- V. 2 (Violin II)
- Viola
- Sopr. (Soprano)
- Alto
- Ten. (Tenor)
- Basso (Bass)
- Fond. (Cello/Double Bass)

The score includes various musical notations such as notes, rests, and dynamics (e.g., *p*, *f*, *ff*, *molto*, *rit.*). There are also performance instructions like *Dolce* and *piu celto*. The lyrics are written below the vocal staves.

Lyrics (Soprano):
Sank, singt furchen Sank
f. Se. V. 11. Sei
Moll. singt furchen

Lyrics (Tenor):
Sank
f. singt furchen
Sank. Sei. V. 11. Sei
Moll. singt furchen

Lyrics (Bass):
Sank zu dem zu dem zu dem
zu dem zu dem zu dem
zu dem zu dem zu dem

Handwritten musical score for the first system, featuring the following instruments and parts:

- Clarin
- Tymp.
- Flauti *Sue*
- Oboi
- V.1 *Sue*
- V.2
- Viola
- Sopr.
- Alto
- Ten.
- Passo
- Fond.

Handwritten annotations include *libro* and *loco*. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the second system, featuring the following instruments and parts:

- Clarin
- Tymp.
- Flauti *Buch*
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Tenore
- Passo
- Fond.

Handwritten annotations include *in alle folgen Spure* and *in alle folgen Sp*. The score continues with musical notation for the vocal and instrumental parts.

Handwritten musical score for the first system, featuring the following parts:

- Clarin
- Tymp.
- Flauti *ave*
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Ten.
- Basso
- Fond.

Lyrics for Soprano and Bass:

Sopr.: *de fait de fait*

Basso: *de fait de fait in diesem Götter -*

Handwritten musical score for the second system, featuring the following parts:

- Clarin
- Tymp.
- Flauti *ave*
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Tenore
- Basso
- Fond.

Lyrics for Soprano and Bass:

Sopr.: *einem*

Basso: *Kinden die Jubel Kinden singen, die Jubel Kinden*

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on aged, yellowed paper and consists of 20 staves. The instruments and voices are listed on the left side of each staff:

- Clarin
- Fag.
- Fl. *8va*
- Oboi
- V.1
- V.2
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Fond.
- Clarin
- Fag.
- Fl.
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Tenore
- Basso
- Fond.

The vocal parts (Alto, Tenore, Basso, Soprano) include German lyrics. The lyrics are:

Alto: ...
Tenore: ...
Basso: ...
Soprano: ...

The score features complex musical notation, including various note values, rests, and dynamic markings. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score for the first system, featuring the following parts:

- Clarin. (Clarinet)
- Symp. (Symphony)
- Flauti (Flutes)
- Oboi (Oboes)
- V.1 (Violin 1)
- V.2 (Violin 2)
- Viola
- Sopr. (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Fond. (Fondamento)

Lyrics for the Bass part: *die grüßst von dir*

Handwritten musical score for the second system, featuring the following parts:

- Clarin.
- Symp.
- Flauti
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Ten.
- Basso
- Fond.

Lyrics for the Bass part: *die grüßst, von dir, grüßst, ist's grüßsam, Hebe dir, von dir, grüßst*

Clarini

Trompeten

Flauten ^{ov.}

Oboen

V.1

V.2

Viola

Sopr.

Alto

Ten.

Basso

Fond.

ich gefesse, daß wir fern von der Lust nicht hast die dich die Entfesselt

Clarini

Trompeten

Flauten ^{ov.}

Oboen

V.1

V.2

Viola

Sopr.

Alto

Ten.

Bass

Fond.

ich, daß wir von Muffenland be - freigt, die, wir die rigend Erbst ge -

Handwritten musical score for the first system, featuring the following instruments and parts:

- Clarinet (Clarin.)
- Trumpet (Tromp.)
- Flute (Fl.)
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenore (Tenore)
- Basso (Basso)
- Bassoon (Fond.)

Lyrics for the vocal parts include: *... mit ...*

Handwritten musical score for the second system, featuring the following instruments and parts:

- Clarinet (Clarin.)
- Trumpet (Tromp.)
- Flute (Flauti)
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Soprano)
- Alto (Alto)
- Tenore (Tenore)
- Basso (Basso)
- Bassoon (Fond.)

Dynamic markings include *cresc.* (crescendo) for several instruments. The vocal parts have numerical markings: Soprano (1, 2, 3, 4), Alto (1, 2, 3, 4), Tenore (1, 2, 3, 4), Basso (1, 2, 3, 4).

Andante o poco Adagio

Recitativo

Handwritten musical score for orchestra and voice. The score is divided into two sections: *Andante o poco Adagio* and *Recitativo*.

Andante o poco Adagio section:

- Corn:** Part 1, dynamic *p*.
- Flaut:** Part 1, dynamic *p*.
- Oboi:** Part 1, dynamic *p*.
- V.1:** Violin 1, dynamic *dolce*.
- V.2:** Violin 2, dynamic *p*.
- Viola:** Part 1, dynamic *p*.
- Basso:** Part 1, dynamic *p*.
- Fond.:** Bassoon, dynamic *p*.
- Corn:** Part 2, dynamic *p*.
- F.:** Clarinet, dynamic *p*.
- Ob.:** Oboe, dynamic *p*.
- V.1:** Violin 1, dynamic *p*.
- V.2:** Violin 2, dynamic *p*.
- Viola:** Part 1, dynamic *p*.
- Basso:** Part 1, dynamic *p*.
- Fond.:** Bassoon, dynamic *p*.
- Corn:** Part 1, dynamic *p*.
- Flaut:** Part 1, dynamic *p*.
- Oboi:** Part 1, dynamic *p*.
- V.1:** Violin 1, dynamic *p*.
- V.2:** Violin 2, dynamic *p*.
- Viola:** Part 1, dynamic *p*.
- Basso:** Part 1, dynamic *p*.
- Fond.:** Bassoon, dynamic *p*.

Recitativo section:

- Voice:** Lyrics: "O Wilhelm Welfen, du bist ein Held in".
- Instrumental accompaniment:** Includes parts for Corn, Flaut, Oboi, V.1, V.2, Viola, Basso, and Fond. with dynamic markings like *mf*, *a tempo*, and *Rec.*

The score includes various musical notations such as notes, rests, and dynamic markings. The page number "10" is written in the bottom left corner.

Handwritten musical score for a symphony or opera, featuring multiple staves for various instruments and voices. The score is written in ink on aged, yellowed paper.

Instrumental Parts:

- Flaut (Flute): Measures 13, 14, 15, 16, 17, 18, 19, 20.
- Oboi (Oboe)
- V.1 (Violin I)
- V.2 (Violin II)
- Viola
- Passo (Bass)
- Fond. (Cello/Double Bass)
- Cori (Cori)

Vocal Parts:

- Comi (Comedian)
- Alto
- Ten. (Tenor)
- Passo (Bass)

Tempo and Performance Markings:

- a tempo*
- Quartetto Andante*
- solice*
- solis*
- mf*
- pp*
- f*

Lyrics (German):

Das ist die Zeit der Nacht und der Nacht ist es
solis
solis
die listet hier im Gildhofen

Handwritten musical score for orchestra and voices. The score is written on aged paper and includes staves for various instruments and vocal parts. The instruments listed are: Corni (Corns), Tympani (Tympani), Fl. (Flute), Oboi (Oboes), V. 1 (Violin 1), V. 2 (Violin 2), Viola, Sopr. (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Fond. (Fondamento). The vocal parts have lyrics written below them, including "Luthert sein Luthert sein", "Sinn der Götter", "Sinn der Luthert sein", "Sinn der Luthert sein", "Sinn der Luthert sein", and "Sinn der Luthert sein". The score is divided into measures, with measure numbers 5, 6, 7, 8, 9, 10, 11, and 12 indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings like *dolce* and *p.* (piano). The page number 12 is visible at the bottom left.

Handwritten musical score for orchestra and voices. The score is written on aged paper and includes parts for various instruments and vocalists. The measures are numbered 13 through 20.

Instrumental Parts:

- Fl. (Flute):** Measures 13, 14, 15, 16.
- Oboi (Oboe):** Measures 13, 14, 15, 16.
- V. 1 (Violin I):** Measures 13, 14, 15, 16.
- V. 2 (Violin II):** Measures 13, 14, 15, 16.
- Viola:** Measures 13, 14, 15, 16.
- Cori (Cor Anglais):** Measures 17, 18, 19, 20.
- Tymp. (Tympani):** Measures 17, 18, 19, 20.
- Ob. (Oboe):** Measures 17, 18, 19, 20.
- V. 1 (Violin I):** Measures 17, 18, 19, 20. Includes markings: *casae*, *dolce*.
- V. 2 (Violin II):** Measures 17, 18, 19, 20. Includes marking: *casae*.
- Viola:** Measures 17, 18, 19, 20. Includes marking: *dolce*.

Vocal Parts:

- Sopr. (Soprano):** Measures 13, 14, 15, 16.
- Alto:** Measures 13, 14, 15, 16.
- Tenore (Tenor):** Measures 13, 14, 15, 16.
- Basso (Bass):** Measures 13, 14, 15, 16.
- Fond. (Fondamento):** Measures 13, 14, 15, 16. Includes markings: *infornen gail*, *zu*, *drinnen*, *stehen*, *mit*, *leicht*, *zu*, *wichtig*, *lehren*, *Capit 20*, *Capit 20*, *Capit 21*.
- Sopr. (Soprano):** Measures 17, 18, 19, 20.
- Alto:** Measures 17, 18, 19, 20.
- Tenore (Tenor):** Measures 17, 18, 19, 20.
- Basso (Bass):** Measures 17, 18, 19, 20.
- Fond. (Fondamento):** Measures 17, 18, 19, 20. Includes marking: *ist so wichtig*, *hof*, *war*.

Other markings:

- Capit 20*, *Capit 20*, *Capit 21* (written above the Alto and Fond. staves).
- dolce* (written above the V. 1 and Viola staves).
- casae* (written above the V. 1 and V. 2 staves).
- infornen gail*, *zu*, *drinnen*, *stehen*, *mit*, *leicht*, *zu*, *wichtig*, *lehren* (written above the Fond. staff).
- ist so wichtig*, *hof*, *war* (written below the Fond. staff).

Handwritten musical score for orchestra and voices, featuring staves for various instruments and vocal parts with lyrics in German.

Instrumental Staves:

- Corn. I
- Tymp. (21, 22, 23, 24)
- Fl. (21, 22, 23, 24)
- Oboi
- V. 1
- V. 2
- Viola
- Sopr.
- Alto
- Ten.
- Basso
- Fond.
- Corn. II
- Tymp. (25, 26, 27, 28)
- Flaut. continuo
- Oboi
- V. 1
- V. 2
- Viola
- Sopr.
- Alto
- Tenore
- Basso
- Fond.

Vocal Lyrics (German):

In unfruchtbarer Erde auf dem sterblichen irdischen Gebrauche. Erhebt sich die Pfähle, laßt

Es ist

Es geht die Pfähle -

Es geht die Pfähle -

Corni # 29 30 31 32
 Fagot 29 30 31 32
 Fl. 29 30 31 32
 Oboi 29 30 31 32
 V.1 29 30 31 32
 V.2 29 30 31 32
 Viola 29 30 31 32
 Sopr. 29 30 31 32
 Alto 29 30 31 32
 Tenore 29 30 31 32
 Basso 29 30 31 32
 Fond. 29 30 31 32

Im ersten Theile bildet man sich das Bild des Himmels, im zweiten Theile bildet man sich das Bild der Erde.
Im ersten Theile bildet man sich das Bild des Himmels, im zweiten Theile bildet man sich das Bild der Erde.

Corni # 33 34 35 36
 Fagot 33 34 35 36
 Fl. 33 34 35 36
 Oboi 33 34 35 36
 V.1 33 34 35 36
 V.2 33 34 35 36
 Viola 33 34 35 36
 Sopr. 33 34 35 36
 Alto 33 34 35 36
 Tenore 33 34 35 36
 Basso 33 34 35 36
 Fond. 33 34 35 36

Man sieht auf ihrem Werd sie zu sein

Handwritten musical score for orchestra and voices. The score is written on aged, yellowed paper and consists of 20 staves. The instruments and voices included are:

- Compt. (Cymbals)
- Tymp. (Tympani)
- Fl. (Flute)
- Oboi (Oboe)
- V. 1 (Violin I)
- V. 2 (Violin II)
- Viola
- Sopra. (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Fond. (Fondamento/Bassoon)

The score is divided into two systems. The first system covers measures 37 to 40, and the second system covers measures 41 to 44. The lyrics for the vocal parts are:

Alto: *gute Nacht - gut*

Fond.: *Wahnsinn und zur Einsamkeit zur Wahnsinn und zur Einsamkeit*

Alto: *Was soll ich tun*

Fond.: *Das kenne ich für Obigkeit bleibt*

Handwritten musical score for orchestra and voices, consisting of two pages. The notation includes staves for various instruments and vocal parts, with dynamic markings and performance instructions.

Page 1 (Measures 45-48):

- Corn:** Measures 45-48.
- Tymp.:** Measures 45-48.
- Fl.:** Measures 45-48.
- Oboi:** Measures 45-48.
- Vi. 1:** Measures 45-48.
- Vi. 2:** Measures 45-48.
- Viola:** Measures 45-48.
- Sopr.:** Measures 45-48.
- Alto:** Measures 45-48. Includes the instruction: *das heißt in seiner Obigkeit nicht blühen eingehüllt*.
- Tenor:** Measures 45-48.
- Basso:** Measures 45-48.
- Fond.:** Measures 45-48.

Page 2 (Measures 49-52):

- Corn:** Measures 49-52.
- Tymp.:** Measures 49-52.
- Fl.:** Measures 49-52.
- Oboi:** Measures 49-52.
- Vi. 1:** Measures 49-52. Includes the instruction: *cr.*
- Vi. 2:** Measures 49-52. Includes the instruction: *cr.*
- Viola:** Measures 49-52. Includes the instruction: *cr.*
- Sopr.:** Measures 49-52. Includes the instruction: *cr.*
- Alto:** Measures 49-52. Includes the instruction: *cr.*
- Tenor:** Measures 49-52. Includes the instruction: *cr.*
- Basso:** Measures 49-52. Includes the instruction: *cresc.*
- Fond.:** Measures 49-52. Includes the instruction: *cresc.*

Lyrics (Basso and Fond. parts):

... die Freiheit d. Ordnung für - *ffren, die Freiheit in seiner Obigkeit nicht blühen eingehüllt die*

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, each with four measures. The instruments and parts are as follows:

- Cornia**: Handwritten musical notation.
- Tymp.**: Tympani, with numerical figures (53, 54, 55, 56 in the first system; 57, 58, 59, 60 in the second).
- Fl.**: Flute, with numerical figures (53, 54, 55, 56 in the first system; 57, 58, 59, 60 in the second).
- Ob.**: Oboe, with handwritten musical notation.
- V.1**: Violin I, with handwritten musical notation.
- V.2**: Violin II, with handwritten musical notation.
- Viola**: Viola, with handwritten musical notation.
- Sopr.**: Soprano vocal part, with numerical figures (1, 2, 3 in the first system; 4, 5, 6, 7 in the second).
- Alto**: Alto vocal part, with numerical figures (1, 2, 3 in the first system; 4, 5, 6, 7 in the second).
- Tenor**: Tenor vocal part, with numerical figures (1, 2, 3 in the first system; 4, 5, 6, 7 in the second).
- Basso**: Bass vocal part, with numerical figures (1, 2, 3 in the first system; 4, 5, 6, 7 in the second).
- Fond.**: Cello/Double Bass, with handwritten musical notation.

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *ff* (fortissimo).

Stria. Allegro, ma non troppo

This is a handwritten musical score for a string quartet and woodwind section. The score is written on aged, yellowed paper and consists of 12 measures. The instruments included are Clarinet (Clarin.), Flute (Fl.), Oboe (Ob.), Violin I (V.1), Violin II (V.2), Viola, Bassoon (Fond.), Bass (Basso solo), Clarinet (Clarin.), Flute (Fl.), Oboe (Ob.), Violin I (V.1), Violin II (V.2), Viola, Bass (Basso), and Bassoon (Fond.). The score is divided into four systems of three measures each. The first system includes measures 1-4, the second system includes measures 5-8, the third system includes measures 9-11, and the fourth system includes measure 12. The notation is in a common time signature (C) and features various musical notations such as notes, rests, and dynamic markings like *mf* and *ave*. There are some handwritten annotations in the second system, including the words "agido e ad fessu" and "diu a fessu".

Handwritten musical score for orchestra and voice. The score is written on aged, yellowed paper and includes staves for various instruments and a vocal line. The instruments listed include Flauti (Flutes), Ob. (Oboe), V.1 (Violin I), V.2 (Violin II), Viola, Basso (Bass), Fond. (Fagott - Bassoon), Clarinetto (Clarinet), and Tympani (Tympani). The vocal line is written in German. The score is divided into measures by vertical bar lines. Dynamic markings such as *mf*, *f*, *pp*, and *ppp* are present throughout. Performance instructions like "Solo", "Bu Solo", and "Solo" are written above certain staves. The vocal line includes lyrics such as "ich bin ein kleiner Erbe", "ich bin ein kleiner Erbe", and "ich bin ein kleiner Erbe". The page number "28" is visible at the bottom left.

Handwritten musical score for orchestra and strings. The score is written on aged, yellowed paper and consists of 21 staves. The instruments and parts are as follows:

- Clarinet (Clarin) and Trombone (Tromp.)
- Flute (Flauti) with *Solo* marking
- Oboe (Oboi)
- Violin I (V.1) and Violin II (V.2)
- Viola
- Bassoon (Basso)
- Double Bass (Fond.) with *fingerm* and *liber* markings
- Clarinet (Clarin) and Trombone (Tromp.)
- Flute (Flauti) with *Solo* marking
- Oboe (Ob.)
- Violin I (V.1) and Violin II (V.2)
- Viola
- Bassoon (Basso)
- Double Bass (Fond.) with *fingerm* and *liber* markings
- Clarinet (Clarin) and Trombone (Tromp.)
- Flute (Flauti) with *Solo* marking
- Oboe (Oboi)
- Violin I (V.1) and Violin II (V.2)
- Viola
- Bassoon (Basso)
- Double Bass (Fond.) with *fingerm* and *liber* markings

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*. There are also some handwritten annotations and numbers (e.g., 2, 3, 4, 5, 6, 7, 8) written above certain staves.

Corn

Handwritten musical score for measures 10-13. The score includes parts for Clarinet, Flute, Oboe, Violin I & II, Viola, Bassoon, and Bass. The lyrics for the Bass part are: "Herr Jesu - christe", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir".

Corn

Handwritten musical score for measures 14-17. The score includes parts for Clarinet, Flute, Oboe, Violin I & II, Viola, Bassoon, and Bass. The lyrics for the Bass part are: "Herr Jesu - christe", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir".

Corn & Clar

Handwritten musical score for measures 18-22. The score includes parts for Clarinet, Flute, Oboe, Violin I & II, Viola, Bassoon, and Bass. The lyrics for the Bass part are: "Herr Jesu - christe", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir", "Gib mir".

Cresc

Handwritten musical score for orchestra, featuring staves for Clarinet, Flute, Oboe, Violin I & II, Viola, Bassoon, and Cello/Double Bass. The score is divided into two systems, with measures numbered 1-5 and 6-9 in the first system, and 10-13 in the second system. The notation includes various musical symbols such as clefs, time signatures, and notes.

Handwritten musical score for orchestra and vocal soloist. The score is written on 24 staves, numbered 1 through 24. The instruments and parts are:

- Clarinet (Clarin)
- Flute (Fl.)
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Cello (Cello)
- Double Bass (Basso)
- Double Bassoon (Fond.)
- Clarinet (Clarin)
- Flute (Fl.)
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Cello (Cello)
- Double Bass (Basso)
- Double Bassoon (Fond.)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- pp.* (pianissimo)
- mf* (mezzo-forte)
- f* (forte)
- staccato*
- stacc.*
- Naccato*
- p.* (piano)
- cantano*

Lyrics in German are present on the Cello and Double Bassoon staves:

- Wir sind die ersten
- Wir sind die ersten
- Wir sind die ersten
- Wir sind die ersten

Handwritten annotations include "Klarinetten col 2." and "Carni fall - det". The page number "24" is written in the bottom left corner.

Tymp. u. Cor.

Clarin.
Tymp. *mf* *Solo.* *ave*

Fl. *loc.*

Ob.

V.1

V.2

Viola

Basso

Tenor *Es für* *wir* *mit* *unser* *Landes pflicht,* *wir* *mit* *un* *ser* *Land*

Clarin. *Tymp.* *Cor.*

Flut. *bu. solo.* *a due*

Ob.

V.1

V.2 *Maccato staccato*

Viola

Basso

Tenor *Landes pflicht* *un* *ser* *Es für* *wir* *mit* *un* *ser* *Land*

Clarin. *Tymp.* *cresc.*

Fl. *ave*

Ob.

V.1

V.2

Viola

Basso *Es für* *un* *ser* *Es für* *un* *ser*

Tenor *Es für* *un* *ser* *Es für* *un* *ser*

Corn. 1. Cl.

Handwritten musical score on aged paper, featuring multiple staves for various instruments. The instruments listed include:

- Fl. (Flute)
- Ob. (Oboe)
- V. 1 (Violin 1)
- V. 2 (Violin 2)
- Viola
- Basso (Bassoon)
- Fond. (Fagott/Trombone)
- Corn. 1. Cl. (Horn 1st Clarinet)
- Corn. 2. Cl. (Horn 2nd Clarinet)
- Ob. (Oboe)
- V. 1 (Violin 1)
- V. 2 (Violin 2)
- Viola
- Basso (Bassoon)
- Fond. (Fagott/Trombone)
- Corn. (Horn)
- Ob. (Oboe)
- V. 1 (Violin 1)
- V. 2 (Violin 2)
- Viola
- Basso (Bassoon)
- Fond. (Fagott/Trombone)

The score contains musical notation including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also some handwritten annotations and corrections in the margins.

Clarini & Tympanon

Handwritten musical score for a symphony orchestra, featuring multiple staves for various instruments. The score is written in a historical style with a key signature of one sharp (F#) and a common time signature (C). The instruments listed include:

- Clarini (Clarinets)
- Tympanon (Tympani)
- Flauto (Flute)
- Oboi (Oboes)
- V. 1 (Violin I)
- V. 2 (Violin II)
- Viola
- Basso (Bass)
- Fondo (Cello/Double Bass)

The score is divided into measures by vertical bar lines. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) are present throughout. Performance instructions like *rit.* (ritardando) and *tr.* (trillo) are also visible. The notation includes various note values, rests, and articulation marks. The paper shows signs of age, with some staining and wear, particularly at the bottom right corner.

Coro. Maestoso

This page contains a handwritten musical score for a chorus, titled "Coro. Maestoso". The score is written on aged paper and includes the following parts and markings:

- Instrumental Parts:** Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Oboe (Ob.), Violin I (V.1), Violin II (V.2), Viola, Cello (Cell.), and Double Bass (Bass). The woodwinds and strings play in a 2/2 time signature. Dynamic markings include *mf* (mezzo-forte) and *fz* (forzando).
- Vocal Parts:** Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass). The vocal parts are indicated by numbers 1, 2, 3, and 4 in the first system, and 5, 6, 7, and 8 in the second system.
- Performance Instructions:** The word "Ave" is written above the vocal parts. The tempo is marked "Maestoso".
- Handwritten Annotations:** The number "600" is written above the Bassoon part in the second system. The word "Comi" is written above the Clarinet part in the second system.
- Page Number:** The number "28" is written at the bottom left of the page.

Handwritten musical score for orchestra and voices. The score is arranged in systems of staves. The instruments and parts include:

- Clarinet (top system)
- Tymp. (top system)
- Fl. Ave. (top system)
- Ob. (top system)
- V.1 (Violin I)
- V.2 (Violin II)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Ten. (Tenor)
- Basso (Bass)
- Fond. (Cello/Double Bass)
- Clarinet (middle system)
- Tymp. (middle system)
- Flauti Bu. (Flute)
- Oboi (Oboe)
- V.1 (Violin I)
- V.2 (Violin II)
- Viola
- Sopr. (Soprano)
- Alto (Alto)
- Ten. (Tenor)
- Basso (Bass)
- Fond. (Cello/Double Bass)

Lyrics for the Bass part: glücklich so glücklich fast so mit ge-macht!

Handwritten musical score for a symphony or opera. The score is written on aged, yellowed paper and consists of 20 staves. The instruments and voices included are:

- Clarin (Clarinet)
- Tromp. (Trumpet)
- Fl. (Flute)
- Ob. (Oboe)
- V. 1 (Violin 1)
- V. 2 (Violin 2)
- Viola
- Sopr. (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Violon. (Violoncello)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*). There are also handwritten annotations in German, including the words "gleiches" and "fast die selb", which appear to be part of the vocal lines. The paper shows signs of wear, including a large tear at the top left and some staining.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on 20 staves, organized into two systems of ten staves each. The instruments and voices are listed on the left side of each staff.

Instrumentation and Dynamics:

- Clarinet:** *mf*
- Tymp.** (Tympani)
- Fl.** (Flute): *ave*
- Oboe**
- V.1** (Violin I): *mf*
- V.2** (Violin II): *mf*
- Viola**: *mf*
- Sopr.** (Soprano)
- Alto**: *mf*
- Tenore** (Tenor)
- Basso** (Bass): *mf*
- Bord.** (Bassoon): *mf*

Vocal Lyrics:

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves. The lyrics are: "Edenstedt", "König", "Lied", "Edenstedt".

Performance Markings:

- ave* (written above the Flute staff)
- mf* (mezzo-forte, written below the Clarinet, Violin I, Violin II, Viola, and Bassoon staves)
- mf* (mezzo-forte, written below the Bassoon staff)

The score is written in a clear, professional hand, with notes, rests, and dynamic markings clearly visible. The paper shows signs of age and wear.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on aged, yellowed paper and consists of two systems of staves. The first system includes staves for Clarinet, Trompette, Flute, Oboe, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Cello. The second system includes staves for Clarinet, Trompette, Flute, Oboe, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Cello. The vocal soloist part is written in a simplified notation with numbers 5, 6, 7, 8, 9, 10, 11, and 12 indicating pitch levels. The music is written in a common time signature (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of wear, including tears and discoloration.

Handwritten musical score for orchestra and voice. The score is written on 20 staves, including parts for Clarinet, Trompete, Horn, Oboe, Violin I & II, Viola, Sopran, Alto, Tenor, Bass, and Cello/Double Bass. The music is in 3/4 time and features various dynamics such as *mf*, *f*, and *molto*. The lyrics are in German and include the words "der glücklich", "sagt die", "auf die", "auf die", and "auf die".

Handwritten musical score for orchestra and voices. The score is arranged in two systems of staves. The instruments and voices included are:

- Clarinet (Clarinet)
- Tympani (Tymp.)
- Flute (Fl.)
- Oboe (Oboi)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenore (Tenore)
- Basso (Basso)
- Conductor (Cond.)

The score contains various musical notations, including notes, rests, and dynamic markings. The lyrics for the vocal parts are written below the vocal staves:

Es ist ein Kind geboren

glücklich zu glücklich.

This is a handwritten musical score for an orchestra and voices. The score is written on aged, yellowed paper and consists of 18 staves. The instruments and parts are as follows:

- Clarinet (Clarin.):** Two staves at the top, with dynamics *p* and *f*.
- Trumpets (Tromp.):** One staff below the clarinets.
- Horn (Hr.):** One staff below the trumpets.
- Oboe (Ob.):** One staff below the horn.
- Violin I (V. 1):** One staff below the oboe, with a *Solo* marking.
- Violin II (V. 2):** One staff below Violin I, with a *V. 2. m. 2* marking.
- Viola:** One staff below Violin II.
- Soprano (Sopr.):** One staff below Viola.
- Alto (Alto):** One staff below Soprano.
- Tenor (Tenor):** One staff below Alto.
- Bass (Basso):** One staff below Tenor.
- Piano (Pond.):** One staff at the bottom, with dynamics *mf* and *f*.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like *loc. Ave* and *mf* throughout the piece. The page number 35 is written in the bottom right corner.

Piu mosso.

Clarinet *f*

Tymp. *f*

Fl. *f*

Ob. *f*

V.1 *f*

V.2 *f*

Viola *f*

Sopr. 1 2 3 4

Alto 1 2 3 4

Ten. 1 2 3 4

Bass. 1 2 3 4

Fond. *f*

Clarinet

Tymp

Fl. *f* *loc.*

Oboi

V.1

V.2 *c. V. 1*

Viola

Sopr. *dir*

Alto *dir*

Ten. *dir*

Basso *dir*

Fond. *dir*

dir, dir, dir, dir, dir, dir, dir, dir

Handwritten musical score for a symphony or opera. The score is written on 20 staves, organized into two systems of ten staves each. The instruments and parts are labeled as follows:

- Clarinet (Clarinet)
- Trumpet (Tromp.)
- Flute (Fl.)
- Oboe (Ob.)
- Violin I (V. I.)
- Violin II (V. II.)
- Viola
- Soprano (Sopr.)
- Alto
- Tenor (Ten.)
- Bass (Basso)
- Chorus (Chor.)

The lyrics for the vocal parts are:

braucht die Hilfe der Götter, um die Freiheit zu erlangen, dank

braucht die Hilfe, Freiheit, Erb und

Handwritten musical score for a symphony, page 38. The score is arranged in two systems of staves. The first system includes parts for Clarinet, Tympani, Flute (Fl.), Oboe (Ob.), Violin I (V.1), Violin II (V.2), Viola, Cello (Cello), Alto, Tenor (Tenor), Bass (Basso), and Bassoon (Fond.). The second system includes parts for Clarinet, Tympani, Flute (Fl.), Oboe (Ob.), Violin I (V.1), Violin II (V.2), Viola, Soprano (Sopr.), Alto, Tenor (Tenor), Bass (Basso), and Bassoon (Fond.). The music is written in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. The lyrics "die tiefen, tiefen, tiefen" are written below the vocal parts in the first system, and "die jähzornigen" is written below the vocal parts in the second system. The page number "38" is visible in the bottom left corner.

Handwritten musical score for a symphony or opera. The score is written on 24 staves, organized into two systems of 12 staves each. The instruments and voices are as follows:

- Clarinete (Clarinets)
- Trompeten (Trumpets)
- Flöte (Flute) - *Sue*
- Oboe (Oboe)
- Violen I (Violins I)
- Violen II (Violins II)
- Viola
- Sopran (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Sopran (Soprano) - *Sie jungst*
- Clarinete (Clarinets)
- Trompeten (Trumpets)
- Flöte (Flute) - *Sue*
- Oboe (Oboe)
- Violen I (Violins I)
- Violen II (Violins II)
- Viola
- Sopran (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Sopran (Soprano) - *Sie jungst*

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The lyrics "Sie jungst" are written under the vocal staves. The page number "39" is visible in the bottom right corner.

This is a handwritten musical score on aged, yellowed paper. The score is arranged in two systems of staves. The first system includes parts for Clarinet (mf), Flute (mf), Oboe (mf), Violin I (mf), Violin II (mf), Viola (mf), Soprano (1), Alto (1), Tenor (1), Bass (1), and Cello/Double Bass (mf). The second system includes parts for Clarinet (mf), Flute (mf), Oboe (mf), Violin I (mf), Violin II (mf), Viola (mf), Soprano (2), Alto (2), Tenor (2), Bass (2), and Cello/Double Bass (mf). The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'mf' and 'f'. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for a symphony, featuring multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings such as *loco*, *sv.*, *rit.*, *molto*, *f*, and *sfz*. The score is written on aged, yellowed paper.

Violin I
Violin II
Viola
Violoncello
Bass
Soprano
Alto
Tenor
Bass

Handwritten musical score for a symphony or opera, featuring multiple staves for various instruments and voices. The score is written on aged, yellowed paper. The instruments listed include Clarinet, Flute, Oboe, Violin I (V.1), Violin II (V.2), Viola, Soprano (Sopr.), Alto, Tenor (Ten.), Bass (Basso), and Cello/Double Bass (Cello). The lyrics at the bottom of the page are: *Sopr. frey mich dank ge- bracht frey mich dank ge-*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is arranged in two systems of staves. The instruments and voices included are:

- Clarinett (Clarinet)
- Tymp (Timpani)
- Fl. (Flute)
- Ob. (Oboe)
- V.1 (Violin I)
- V.2 (Violin II)
- Viola
- Sopr. (Soprano)
- Alto
- Tenor
- Basso (Bass)
- Fond. (Fagott - Bassoon)

The score features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). There are also some handwritten annotations and corrections throughout the manuscript.

Handwritten musical score for a full orchestra and vocal ensemble. The score is written on aged, yellowed paper and consists of 20 staves. The instruments and voices are listed on the left side of each staff:

- Clarin. (Clarinet)
- Tymp. (Tympani)
- Fl. (Flute) with *piccolo* marking
- Oboi (Oboe)
- V. 1 (Violin I)
- V. 2 (Violin II)
- Viola
- Sopr. (Soprano)
- Alto
- Tenore (Tenor)
- Basso (Bass)
- Fond. (Fagott) (Bassoon)

The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts have German lyrics written below the notes. The lyrics include:

jauchzet (repeated in several places)
Sie
jauchzet
in
der
gröz
und
mund
in

Handwritten musical score for a symphony or opera, featuring multiple staves for instruments and voices. The score is written in ink on aged paper and includes various musical notations such as notes, rests, and dynamic markings.

Instrumental Staves (Top Section):

- Clarinet (Clarin.)
- Symphony (Simp.)
- Flute (Fl.) with *3ve* marking
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto
- Tenore (Tenore)
- Basso
- Viola (Viola) with *gruz* and *rit.* markings

Vocal Staves (Bottom Section):

- Chorus (Chor.)
- Symphony (Simp.)
- Flute (Fl.) with *3ve* marking
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.) with numbers 2, 3, 4
- Alto with numbers 2, 3, 4
- Tenore with numbers 2, 3, 4
- Basso with numbers 2, 3, 4
- Viola (Viola)

The score is divided into measures by vertical bar lines. The bottom right corner of the page contains the number 45.

Allabreve

Clarin.		1	2	3	4
Fagp.		1	2	3	4
H.		1	2	3	4
Oboi.		1	2	3	4
V.1		1	2	3	4
V.2		1	2	3	4
Viola		1	2	3	4
Sopr.		1	2	3	4
Alto		1	2	3	4
Tenor		1	2	3	4
Basso					
Fond.					

Clarin.					
Fagp.					
H.		5	6	7	8
Ob.					
V.1					
V.2		5	6	7	8
Viola					
Sopr.		5	6	7	8
Alto		5	6	7	8
Ten.					
Basso					
Fond.					

1. *Es muß ein Fürst Erben* *Kind, daß wir dich* *laubbare zuer-*
 2. *Es muß ein Fürst Erben* *Kind, daß wir dich* *laubbare zuer-*
 3. *Es muß ein Fürst Erben* *Kind, daß wir dich* *laubbare zuer-*
 4. *Es muß ein Fürst Erben* *Kind, daß wir dich* *laubbare zuer-*

Handwritten musical score for a symphony or opera. The score is written on aged, yellowed paper and includes the following parts:

- Clarinet
- Tromp.
- Fl. (Flute) with markings 9, 10, 11, 12
- Ob. (Oboe) with marking 10
- V. 1 (Violin I) with markings 1, 2, 3
- V. 2 (Violin II)
- Koba (Cello)
- Sopr. (Soprano) with markings 9, 10, 11, 12
- Alto
- Ten. (Tenor) with lyrics: "Ich mach' mich in der Erbe", "Kund, daß wir dich", "Lobbar preist"
- Bass
- Viola
- Sopr. (Soprano) with lyrics: "Ich mach' mich in der Erbe", "Kund, daß wir dich", "Lobbar preist"
- Alto
- Tenor
- Basso
- Fond. (Bass) with lyrics: "Ich mach' mich in der Erbe", "Kund, daß wir dich", "Lobbar preist"

The score is organized into measures, with some measures containing multiple notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for orchestra and voices. The score is written on aged, yellowed paper and includes the following parts:

- Clarinet (Clarinet)
- Trumpet (Tromp.)
- Flute (Flöte)
- Oboe (Oboe)
- Violin I (V. I.)
- Violin II (V. II.)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenor (Ten.)
- Bass (Basso)
- Bassoon (Fond.)
- Clarinet (Clarinet)
- Tympani (Tymp.)
- Flute (Flöte)
- Oboe (Oboe)
- Violin I (V. I.)
- Violin II (V. II.)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenor (Ten.)
- Bass (Basso)
- Bassoon (Fond.)

Lyrics in German are present in the vocal parts:

- Alto: *unisono*
- Tenor: *unisono*
- Bassoon: *von, ob mich auf* *Erbe* *find, daß wir die* *Welt* *haben*
- Alto: *dankebar*
- Tenor: *dankebar*
- Bass: *dankebar*
- Bassoon: *von, ob mich auf*

Other markings include *forte* (*f*), *prima in due*, and *2^a Viol.*

Handwritten musical score for a symphony or opera. The score is written on aged, yellowed paper and consists of 20 staves. The instruments and parts are labeled as follows:

- Clarinet (Clarinet)
- Trumpet (Tromp.)
- Flute (Fl.) with *Avé* marking
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenor (Ten.)
- Bass (Basso)
- Chorus (Chor.) with lyrics: *infern Erben*, *das, das wir sind*, *darüber*, *perri*, *von, die uns*
- Clarinete (Clarinete)
- Trompete (Tromp.)
- Flute (Fl.) with *Avé* marking
- Oboe (Ob.)
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto (Alto)
- Tenor (Tenor) with *egis* marking
- Bass (Basso)
- Chorus (Chor.) with lyrics: *infern Erben*, *das, das wir sind*, *darüber*, *perri*, *von, die uns*

The score is divided into four measures, with the first measure starting with a first ending bracket. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring the following parts:

- Clarin.
- Tymp.
- Fl. *Sve*
- Ob.
- V.1
- V.2
- Viola
- Sopr.
- Alt.
- Ten.
- Basso
- Fond.

The vocal parts (Sopr., Alt., Ten., Basso, Fond.) contain the following lyrics:

unser Erben *gibt, das wir* *ankbar* *ankbar*

Handwritten musical score for the second system, featuring the following parts:

- Clarin.
- Tymp.
- Fl. *Sve*
- Ob.
- V.1
- V.2
- Viola
- Alt.
- Tenore
- Basso
- Fond.

The vocal parts (Alt., Tenore, Basso, Fond.) contain the following lyrics:

ankbar *gibt* *mit uns* *unser Erben*

The Viola part includes the instruction *aggr.*

Handwritten musical score for a symphony or opera, featuring multiple staves for instruments and voices. The score is written in a historical style, likely from the 18th or 19th century.

Instrumental Staves:

- Clarinet (Clarin)
- Tympani (Tymp.)
- Flute (Fl.) with *ave* marking
- Oboe (Oboe) with *+ primo* marking
- Violin I (V.1)
- Violin II (V.2)
- Viola
- Soprano (Sopr.)
- Alto
- Tenore (Ten.)
- Basso
- Contra Bass (C. Bass.)

Vocal Lines (Soprano, Alto, Tenore, Basso, C. Bass.):

*Kind, daß wir dich
Inklar frei -
von, ob mag auf
Infer Erben*

ave

a gio

Handwritten musical score for the first system, featuring the following instruments and parts:

- Clarin
- Tymp
- Fl. ^{Buc}
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Ten.
- Basso
- Fond.

Lyrics for the Bassoon part: *Les, sur un 233*

Lyrics for the Bass part: *sur - bar*

Lyrics for the Cello part: *vi*

Lyrics for the Double Bass part: *Sauhar*

Handwritten musical score for the second system, featuring the following instruments and parts:

- Clarin
- Tymp
- Fl. ^{Buc}
- Oboi
- V.1
- V.2
- Viola
- Sopr.
- Alto
- Ten.
- Basso
- Fond.

Lyrics for the Bassoon part: *Les, sur un 233*

Lyrics for the Bass part: *sur - bar*

Lyrics for the Cello part: *vi*

Lyrics for the Double Bass part: *Sauhar*

Fragment of handwritten text from the adjacent page, including musical notation and some illegible characters.

56

Mus. 4232-E-500

3. Tutti

Dein Volk, o Herr, dein Volk, o Herr, singt großen Dank singt großen Dank
 großen Dank, singt großen Dank Dein Volk, dein
 Volk singt großen Dank zu dir zu dir zu dir zu dir zu dir zu dir
 dir Namen *ff* - *rit.* Ich stehe auf unserm Lobgesang in
 aller Eile Herr in aller Eile Herr, die Zeit, die Zeit in
 einem Götter - Himmel zu dir dein großer Name Rufet die Ju - bel
 linder die Jubellinder singen, die Jubel linder die Jubel linder
 you. Dies ist ein Tag von dir, von dir, von dir gemacht, dies ist ein
 Tag von dir gemacht, dies ist ein Tag, dies ist ein Tag von dir, von dir gemacht von
 dir gemacht. Von dir, Herr, von dir, Herr, ist groß, von
 dir, von dir, Herr, ist groß, daß wir frei von dem Irdischen Knecht das Reich der Götter sind
 son, daß wir von Menschenhand befreit sind, wie dein Rigurd lobet gr -
 ößt, wirt schafften, wirt schafften dir - von den - - - - - *4.*

Recitativo tace

Si vultis



Mus. 4232-E-500a

Quartetto. Andante

Solo

1. Du läst-dest sich im heiligsten dem Lande, dem
 Lande selbst und seinen, du läst-dest sich im heiligsten dem
 Lande selbst und seinen Lande selbst und seinen
 zu unfernen Zeit zu demselben läßt du es ruhig läßt
 läßt von, läßt du, läßt du, läßt du es ruhig läßt von
 unfernen unfernen ist es auf und stieg zum heiligsten dem Lande. Es ist das Glück und
 setzen, läßt du - - ist Glück - und ist - -
 unfernen Disziplin bildet man den Stand d. Jugend der Jugend, in unfernen Disziplin
 bildet man den Stand d. Jugend der Jugend. *Man sieht auf dem*
 selbst für an zur Unwissenheit und zur Jugend zur Unwissenheit und zur Ju-
 gend
 Das Wissen unfernen Unwissenheit bleibt ungeschwächt und
 Unwissenheit und Auf und Ordnung für - - - , das Wissen unfernen
 Unwissenheit bleibt ungeschwächt und Unwissenheit und Auf und
 Ordnung für - - - , und Ordnung für - - -
CRUC.

Aria tace

die Erb — und ff — er Erb — und ff — — er die

jauchzet, die jauchzet, die jauchzet unser Herz und Mund unser Herz und Mund.
5.

Allabreve

12. Tutti

Es mag auf unser Erben kind, daß wir dich dankbar zeri —

fen, es mag auf unser Erben kind, daß wir dich dankbar, dankbar, dankbar

zeri — fen, es mag auf unser Erben kind, daß wir dich dankbar zeri fen, es mag auf

unser Erben kind, daß wir dich dankbar zeri — fen, es mag auf unser Erben

kind, daß wir dich dankbar, dankbar, dankbar zeri — fen, es mag auf

unser Erben kind, daß wir dich dankbar zeri — fen, es mag auf unser

Er — ben kind, daß wir dich dankbar zeri — fen, es mag auf unser Erben

kind, daß wir dich dankbar zeri — fen, dankbar zeri — fen.
5.

3. *Tutti*

Dein Volk, o Herr, dein Volk, o Herr, singt großen Dank singt
 großen, singt großen, singt gro- — — — — — sen Dank
 singt großen Dank. Dein
 Volk, dein Volk singt gro- — — — — — sen Dank zu dir und
 zu dir und zu dir — — — — —
 zu dir und Namen *ff* — — — — — *ff* Stimme auf
 Erhebung in aller Frühe Hör in aller Frühe Hö —
 — — — — —
 wir, die sind die sind *mf* in dir und Fröhlich sein zu dir und großen Namen
 Lieder die Lieder — bellinder die Lieder — bel — linder singen. die Lieder — bel linder
 — — — — —
 dies ist ein Zug von dir von dir von dir von dir
 macht, dies ist ein Zug von dir gemacht, dies ist ein Zug, dies ist ein Zug von dir von
 dir gemacht, von dir gemacht von dir, Herr, von dir, Herr,
 ist gesungen, von dir von dir, Herr, ist gesungen, daß wir frei von dir
 durch dich macht daß dich die Befreiung gesungen, daß wir von Men — schenband be —
 freit, die, wie dein rigent Wort gebracht, wachst, wachst, wachst — — — — —
 — — — — —
 4.

Recitativo *tace*

Si volti



Mus. 4232-E-500a



Quartetto. Andante

1 Solo

1. Du lästest hier im Heiligsten dein lautes, dein lautes Wort

2. Du lästest hier im Heiligsten dein lautes Wort und

3. dein lautes Wort und für uns

4. unsern Heil zu diesem Ruf läßt du es würdlich loben, läßt

5. du, läßt du, läßt du es würdlich loben.

6. unsern Namen ist es auf uns fertig zum taglichen Gebrauch. Es ist dieses Glück und

7. setzen, das dieses Glück und ist - hier.

8. unsern Namen bildet man vor stand und ganz der Jugend, in unsern Namen

9. bildet man vor stand und ganz der Ju - gend.

10. steht auf diesem Wort für ein zur Erläuterung und zur Jugend, zur Erläuterung

11. und zur Ju - gend

12. das heißt unsern Obri - gkeit bleibt

13. unge - kränkt. Dieser ist und Ruf und Ordnung her - von, das heißt unsern

14. Obri - gkeit bleibt ungekränkt und Dieser ist und Ruf und Ordnung her -

15. von und Ordnung her - von.

Aria tace

Coro. Maestoso

M. Tutti

So glücklich, so glücklich, fast die uns gemacht
 glücklich so glücklich fast die uns gemacht durch deine Erbarmen
 Erfre durch deine Erbarmen durch deine Erbarmen Erfre

So glücklich, so glücklich fast die uns gemacht fast die
 uns gemacht durch deine Erbarmen Erfre durch deine Erbarmen
 Erfre so glücklich so glücklich fast die uns gemacht durch
 deine Erbarmen durch deine Erbarmen durch deine Erbarmen Erfre

Coro. Più mosso

Dir, dir, Herr, frey raich Dank gebracht dir, Herr, dir, Herr, frey raich
 Dank gebracht dir Kühen, Freie, Erb und ff - - - dir Kühen Freie
 Erb und ff - - - dir jünger, dir jünger dir jünger dir jünger
 unser Herz und Mund dir jünger dir jünger unser Herz und Mund
 So glücklich, so glücklich fast die uns gemacht so glücklich, so
 glücklich fast die uns gemacht, so glücklich durch deine Erbarmen Erfre
 - - - durch deine Erbarmen Erfre - - - Dir, Herr dir Herr frey
 raich Dank gebracht frey raich Dank ge - bracht dir dir dir Kühen, Freie,
 Erb und ff - - - dir Erb - - - und ff - - -

Volti subito 7

Eob und ff — Dir jünzget Dir jünzget Dir jünzget unser

5.
Hörz und Mund unser Hörz und Mund.

8.
Es mag auf unser Erben kund, daß wir die dankbar zuri —

von, ob mag auf unser Erben kund, daß wir die dankbar zuri — von, ob mag auf

unser Erben kund, daß wir die dankbar dankbar dankbar zuri —

von, ob mag auf unser Erben kund, daß wir die dankbar zuri — von, ob mag auf

unser Erben kund, daß wir die dank- bar zuri — von, ob mag auf unser Erben

kund, daß wir die dankbar, dankbar, dankbar zuri — von, ob mag auf

unser Erben kund, daß wir die dankbar zuri — von, ob mag auf

unser Erben kund, daß wir die dankbar zuri von, ob mag auf

unser Erben kund, daß wir die dankbar zuri — von, dankbar

5.
zuri — von.

Coro. Adagio maestoso.

Tenore primo

Lied 302. Nr. 94

3. Tutti

Ein Volk, o Herr, ein Volk, o Herr, singt großen Dank, singt
großen, singt großen, singt gro-
ßen Dank singt großen Dank
Ein Volk, ein Volk singt gro -
ßen Dank zu deinem zu deinem zu
die -
nem zu deinem Namen f -
Ste auf unser Erbgesang in alle folgende Jahre in alle folgende
Es -
ra, die fröh, die fröh in deinem heilig - - - - - - - - - - -
Namen Rufet die zu -
bel linder, die Liebel linder singen,
die Liebel linder *cresc.* -
gen *f*
dieß dein Eng von
die von die von die gemacht, dieß ist ein Eng von der ge -
macht, dieß ist ein Eng, dieß ist ein Eng, von dir, von dir gemacht, von
die gemacht -
von dir, Herr, von dir, Herr, ist geschrieben, von
dir, von dir, Herr, ist geschrieben, daß wir sing von der Justiz und Recht die
dieß der Abschied sein, daß wir von Men - - - - - - - - - - -
schwand be singt, die,
wir die rigore Arbeit gebreit, wachsthaftem, wachsthaftem demore
ein -

Recitativo tace



Volti subito

MUS. 4232-E-500a



Quartetto. Andante

1. Solo

Die läßtst für im Heiligthum dein laubst, dein laubst elbst und
 fähren die läßtst für im Heilig - thum, dein laubst elbst und fähren, dein
 laubst elbst und so - von zu unserm Heil, zu
 dem wir dich läßt du ab wirflig loben, läßt du, läßt du, läßt du ab wirflig
 lob - von In unserm Heilthum ist ab wirflig und sorg zum Heil
 von Gebrauch. Es ist dieses Heil und Pflichten, loben dieses Heil und Pflichten.
 In unserm Heilthum bildet man den Stand d. Herz der Jugend, in
 unserm Heilthum bildet man den Stand d. Herz der Ju - gend.
 Man pflegt auf diesem Heilthum für zu der Unwissenheit und zu der Unwissenheit
 und zu der Un - gend. Das Aufstehen unserer Obrigkeit bleibt
 ungekränkt; d. Unwissenheit und Auf und Ordnung hervorzuheben, das Aufstehen unserer
 Obrigkeit bleibt ungekränkt und Unwissenheit und Auf und Ordnung
 fähren - fähren, d. Ordnung fähren - fähren.

Aria tace.

Coro. Maestoso

ff. Tutti

So glücklich, so glücklich hast du mich gemacht!

glücklich, so glücklich hast du mich gemacht durch deine Güte

Erfur durch deine Güte durch deine Güte Erfur

12.

So glücklich so glücklich hast du mich gemacht

hast du mich gemacht durch deine Güte Erfur durch deine Güte

Erfur

so glücklich so glücklich hast du mich gemacht durch

3.

deine Güte durch deine Güte durch deine Güte Erfur

Coro. Più mosso.

4.

Dir, dir, Herr, frey rühmlich Dank gebracht dir, Herr, dir,

Herr, frey rühmlich Dank gebracht, dir, dir, Herr, Erb und

8 - - - dir, dir, Herr, Erb, und 8 - - -

Dir jung-zot, dir jung-zot dir jung-zot dir jung-zot unser

2.

Herr und Mund dir jung-zot dir jung-zot unser Herr und Mund

So glücklich, so glücklich hast du mich gemacht so

glücklich, so glücklich hast du mich gemacht so glücklich durch

deine Güte Erfur - - - durch deine Güte Erfur - - - dir

Herr, dir, Herr frey rühmlich Dank gebracht, frey rühmlich Dank gebracht

Volti subito

dir dir dir Rufen, freud, Lob und *ff* — *rr* dir Lob — und
ff — *rr* Lob — und *ff* — *rr* dir jungst, dir
 jungst *mf*
 5. dir jungst unser Herz und Mund unser Herz und — Mund.

Allabreve
4.

ff mach auf unser Erben kund, daß wir dir dankbar zuri —
 fun, ob mach auf unser Erben kund, daß wir dir dankbar zuri —
 fun, ob mach auf unser Erben kund, daß wir dir dankbar zuri — fun, ob mach auf
 unser Erben kund, daß wir dir dankbar, dankbar, dankbar zuri —
 fun, ob mach auf unser Erben kund, daß wir dir dankbar zuri — fun, ob mach auf
 unser Erben kund, daß wir dir dankbar zuri — fun, ob mach auf unser Erben
 kund, daß wir dir dankbar, dankbar, dankbar zuri — fun, ob mach auf
 unser Erben kund, daß wir dir dankbar zuri — fun, ob mach auf unser Erben
 kund, daß wir dir dankbar zuri — fun, ob mach auf unser Erben kund, daß wir dir
 dankbar zuri — fun, dankbar zuri — fun.

Coro. Adagio maestoso

Basso primo

Lib. 302. Urtext. Graf



3. Tutti

Dein Volk, o Herr, dein Volk, o Herr, singt großen Dank, singt großen Dank, singt großen Dank

gro - - - - - sen Dank singt großen Dank . Dein Volk, dein Volk singt gro - - - - - sen

Dank zu deinem zu deinem zu dei - - - - - und zu deinem Namen

2.

Es dir auf unser Erbgefang in alle Freige

Here in alle Freige Ho - - - - - , die sind, die sind in deinem Freilig -

Herr zu deinem großen Namen Rufen die Jubel - linder die Ju - bel linder singen

die Jubellinder fin - - - - - gen. Dies ist ein Tag von dir, von

dir, von dir gemacht, dies ist ein Tag von dir gemacht, dies ist ein Tag, dies ist ein

Tag von dir von dir gemacht von dir gemacht

von dir Herr, von dir Herr

ist groß sein, von dir, von dir, Herr, ist groß sein, daß wir sing von dir Jubel linder

Nach das Eigt der Lebenszeit sein, daß wir von Menschenhand befreit, dir, wir dein ja singt dank ge

4.

beit, wiffst du schon, wiffst du schon deinen Kön - - - - - nisse.

Recitativo. Andante o poco Adagio

T. Recit. a tempo Recit. a tempo

Es lag dein Elend in Finsterniß seit mehr als tausend tausend

T. a tempo

Inferno. Du sahest trotz aller Feinde Macht es wieder an das Licht ge -

bracht. Wie glorreich und wie herrlich diefer diefer Qua - - - - -

Mus. 4232-E-500a

Sächs. Landesbibl.

Si volti

13

Quartetto. Andante.

T. Solo

du lässest sie im heiligsten dem Lande, dem Lande Israel und
 faren, du lässest sie im heilig- sten dem Lande Israel und faren, dem Lande Israel und
 so - von zu unserm Spiel, zu deinem Reize läßt du es weislich
 leszen, läßt du, läßt du, läßt du es weislich les - von zu unserm Spiel
 ist es auf und fertig zum täglichen Gebrauch. Es ist dieselbe Arbeit und schätzen, leszen dieselbe Arbeit
 schätzen. In unserm Reize bildet man den Stand der Jugend, in
 unserm Reize bildet man den Stand der Ju - gend. Man sieht auf
 deinem Reize für ein zur Reifezeit und zur Jugend, zur Reifezeit und zur Ju - gend.
 das Reize unser Reize bleibt ungekränkt, d. Reifezeit und Reize
 Ordnung für - sser, das Reize unser Reize bleibt ungekränkt d. Reifezeit
 und Reize und Ordnung für - sser, und Ordnung für - sser.

Aria. Allegro, ma non troppo

So können wir, so können wir bei deinem
 Reize bei deinem Reize ein frohes Leben führen, ein fro - sel ein fro - sel, ein
 frohes Leben führen ein fro - - - sel Leben führen, wenn wir auf unser
 da - - alle fließt mit dir - - mit dir - - mit dir Erbe geben mit
 dein Erbe dein Erbe geben, wenn wir auf unser Reize alle fließt mit

deine Eifer zittern mir deine Eifer zie - - - von.

So können wir, so können wir bei deinem Eifer, bei deinem Eifer ein großes Erben

führen ein großes ein großes ein großes Erben führen, wenn wir nach unsrer

Ehrendel pflicht, wenn wir nach unsrer Ehrendel pflicht, mir deine Eifer zittern mir deine

Eifer mir deine Eifer mir deine Eifer zie - - - von. 5. 9 9 7

unsrer Tod für ein der Tod für ein, so spricht dein Geist den Geist mit ein von.

7. von mir an. Tutti freud ihr so - - - lig freud ihr so - - - lig.

So glücklich so glücklich hast du mich gemacht.

glücklich so glücklich hast du mich gemacht. 12. mich deinem Ehrendel Eifer deinem Ehrendel

Ehrendel deinem Ehrendel Eifer - - - von. So glücklich so glücklich hast du

mich gemacht hast du mich gemacht. mich deinem Ehrendel Eifer deinem Ehrendel

Eifer - - - von so glücklich so glücklich hast du mich gemacht. 3. deinem deinem Ehrendel Eifer - - - von.

4. dir, dir, Herr, sey mirig Dank gebracht dir, Herr, dir, Herr, sey mirig

Dank gebracht dir diesen Preis, Eob und ff - - - dir diesen Preis Eob und.

ff - - - Volta subito

Die Jungfer die Jungfer die Jungfer
 die Jungfer unser Herz und Mund die Jungfer die
 Jungfer unser Herz und Mund
 so glücklich, so glücklich hast du uns gemacht so
 glücklich, so glücklich hast du uns gemacht so glücklich durch deine Liebes Lust - so durch
 deine Liebes Lust - so durch deine Liebes Lust - so durch deine Liebes Lust - so durch
 die, die die diesen, Lieb, Lob und Pf - so die Lob - und Pf - so die Lob - und Pf
 5.

Allabreve. Die Jungfer, die Jungfer, die Jungfer unser Herz und Mund unser Herz und Mund.
 Kommt auf unsern Boden Land, daß wir dich dankbar zuri - so, ob mach auf unsern Erden
 Land, daß wir dich dankbar zuri - so, ob mach auf unsern Erden Land, daß wir dich dankbar zuri
 so, ob mach auf unsern Erden Land, daß wir dich dankbar zuri - so, ob mach auf unsern Erden
 Land, daß wir dich dankbar dankbar dankbar zuri - so, ob mach auf unsern Erden Land, daß wir dich
 dankbar zuri - so, ob mach auf unsern Erden Land, daß wir dich dankbar zuri - so, ob mach auf
 unsern Erden Land, daß wir dich dankbar dankbar dankbar zuri - so, ob mach auf unsern Erden
 Land, daß wir dich dankbar zuri - so, ob mach auf unsern Erden Land, daß wir dich
 dankbar zuri - so, ob mach auf unsern Erden Land, daß wir dich dankbar zuri -
 5.

so, dankbar zuri - so.

Coro. Adagio maestoso.

Soprano 2.

Ein. 302. Vokal. Jns.

B. Tutti

Dein Volk, o Herr, dein Volk, o Herr, singt großen Dank, singt großen Dank, singt großen Dank, singt gro-
ßen Dank, singt großen Dank. Dein Volk, dein Volk, singt groß, großen Dank zu dir, zu
dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir, zu dir,
Stimm auf unser Lobgesang in aller feilge Hörer in aller feilge Hörer, wir, die
Freut, die freut in deinem heiligem zu dir, großen Namen, dir die
Linder die Subellinder, singen, die die bel-lic-der fin-zen
Dies ist ein Tag von dir, von dir, von dir gemacht, dies ist ein Tag von dir ge-
macht, dies ist ein Tag, dies ist ein Tag von dir, von dir gemacht, von dir gemacht
Von dir, Herr, von dir, Herr, ist gegeben, von dir, von dir, Herr, ist gegeben, daß
wir fromm von dir, dem Herrn, ist gegeben, daß wir von dir, dem Herrn, ist gegeben,
Lohnt dir, wie dein name dort gebrüt, weis-schaffen, weis-schaffen dirum können

Recit. Quartetto. Tri-a-tace

Coro. Maestoso
II. Tutti
So glücklich, so glücklich hast du mich gemacht, so glücklich, so
glücklich hast du mich gemacht, durch dein edeltes Erb, durch dein edeltes Erb
dein edeltes Erb
So glücklich, so glücklich hast du mich gemacht, durch dein edeltes Erb, durch dein edeltes Erb
macht hast du mich gemacht, durch dein edeltes Erb, durch dein edeltes Erb
er, so glücklich, so glücklich hast du mich gemacht, durch dein edeltes, durch dein edeltes, durch
dein edeltes Erb



MUS. 4232 - E-500a

Coro. Più mosso.

Dir dir, Herr, dich ewig Dank gebracht dir Herr dir, Herr, dich ewig Dank ge-bracht
dir Hilfe, Preis, Lob und Ehr, dir Hilfe, Preis, Lob und Ehr.
Dir jauchzet, dir jauch-zet dir jauchzet dir jauchzet unser Herz u. Mund, dir jauchzet, dir
jauchzet unser Herz u. Mund so glücklich, so glücklich hast du uns gemacht, so
glücklich hast du uns gemacht, so glücklich dich die uns beschert Erf - rr.
Dir, Herr, dir, Herr, dich ewig Dank ge-bracht, dich ewig Dank gebracht dir, dir dir Hilfe, Preis, Lob und Ehr Dir
Hilfe, Preis, Lob und Ehr Dir jauchzet, dir jauchzete, dir jauchzet
unser Herz und Mund unser Herz und Mund.
Es mag auch unser Lob sein, daß wir dich dankbar zehren - wir, es mag auch
unser Lob sein, daß wir dich dankbar, dankbar, dankbar zehren - wir, es mag auch
unser Lob sein, daß wir dich dankbar zehren, es mag auch unser Lob sein, daß
wir dich dankbar zehren - wir, es mag auch unser Lob sein, daß wir dich dankbar
dankbar, dankbar zehren - wir, es mag auch unser Lob sein, daß wir dich dankbar
zehren - wir, es mag auch unser Lob sein, daß wir dich dankbar zehren - wir,
es mag auch unser Lob sein, daß wir dich dankbar zehren - wir, es mag auch
unser Lob sein, daß wir dich dankbar zehren - wir, es mag auch unser
Lob sein, daß wir dich dankbar zehren - wir.

Allegretto
12. Tutti

3. Tutti

Ein Volk, o Herr, ein Volk, o Herr, singt großen Dank singt großen, singt großen singt
 gro - - - - - sen Dank, singt großen Dank Ein Volk, ein Volk singt großen Dank zu dir und
 zu dir und zu dir - - - - - und zu dir und niemand ist - - - - - er
 Stim mich unter Lobgesang in aller Frühe Herr in aller Frühe ist - - - - - er, die
 sind, die sind *mf.* in diesem heilig - - - - - Heim, zu dir und großen Namen dir die
 Kinder die Töchter singen, die Tö - - - - - cher die sind
 Dies ist ein Tag von dir, von dir, von dir gemacht, dies ist ein Tag von dir ge -
 macht, dies ist ein Tag, dies ist ein Tag von dir, von dir gemacht, von dir gemacht.
 Von dir, Herr, von dir, Herr, ist geschehen, von dir, von dir, Herr, ist geschehen, das wir singen
 um des heiligen Nachts das Eigt der Wahrheit sehen, das wir von dem heiligen heiligen die
 die dein heilig Blut gebreut, nicht schrecken, nicht schrecken dirum kon - - - - -

Coro. Maestoso. Tutti
 So glücklich, so glücklich, hast du uns gemacht so glücklich so
 glücklich hast du uns gemacht *mf.* durch deine edelsten Erfre durch deine edelsten Erfre
 durch deine edelsten Erf - - - - - re
 So glücklich, so glücklich hast du uns ge -
 macht hast du uns gemacht durch deine edelsten Erfre durch deine edelsten Erf
 re, so glücklich, so glücklich hast du uns gemacht durch deine edelsten Erfre
 durch deine edelsten Erf - - - - - re.



Verte



Coro. Più mosso

4.

5.

Coro. 12. Tutti

Allabreve

5.

zeri - reue.

21
Lob - 5. ff - - - Dir lob, lob, Lob und ff - - - Dir jähzot
Dir jähzot Dir jähzot Dir jähzot unser Herz und Mund Dir jähzot Dir jähzot unser
2.
Herz und Mund So glücklich, so glücklich hast du uns gemacht so glücklich, so
glücklich hast du uns gemacht, so glücklich durch deine Erbarmung Es - - - durch deine Erbarmung
Es - - - Dir Herr, Dir Herr, sey ewig Dank gebracht sey ewig Dank ge-
bracht, dir, dir Dir lob, lob, Lob und ff - - - Dir Lob - und ff - - -
Lob - 5. ff - - - Dir jähzot, Dir jähzot, Dir jähzot unser Herz und Mund unser Herz - 5. - Mund.
5.
Allabreve. Tutti

Es mag auf unserm Erden Land, daß wir dich dankbar prei - sen, es mag auf unserm Erden
Land, daß wir dich dankbar, dankbar, dankbar prei - sen, es mag auf unserm Erden Land, daß wir dich
dankbar prei - sen, es mag auf unserm Erden Land, daß wir dich dankbar prei - sen, es mag auf
unserm Erden Land, daß wir dich dankbar, dankbar, dankbar prei - sen, es mag auf unserm Erden
Land, daß wir dich dankbar prei - sen, es mag auf unserm Erden Land, daß wir dich dankbar prei -
sen, es mag auf unserm Erden Land, daß wir dich dankbar prei - sen, dankbar prei -
sen.

3 Tutti

Dein Volk, o Herr, dein Volk, o Herr, singt großen Dank, singt großen, singt großen, singt
großen Dank. Dein Volk, dein Volk singt großen Dank zu dir und
zu dir und zu dir — und zu dir und Namen dir —

Stim auf unser Erbgenug in alle Folge Herr in alle Folge Herr, die
frucht, die frucht in deinem Gütegüte zu dir und großen Namen dir die be-
liebten dir — bel dir — den fingen, die die bel dir — den fingen dieß ist ein
Eng von dir, von dir, von dir gemacht, dieß ist ein Eng von dir gemacht, dieß ist ein Eng, dieß ist ein
Eng von dir, von dir gemacht, von dir gemacht. Von dir, Herr, von dir Herr ist gegeben, von
dir, von dir, Herr ist gegeben, daß wir Herr von der Herrschaft der Herrschaft sein, daß wir von
Manufaktur und besorgt, die, wie dein Name edel gebildet, wollest geben, wollest geben dir

4. Recitat. Quartetto. Trium - tate.

So glücklich, so glücklich hast du uns gemacht so glücklich, so glücklich
hast du uns gemacht durch dein edeltes Erbe durch dein edeltes Erbe durch dein edeltes Erbe
so glücklich, so glücklich hast du uns gemacht hast du uns gemacht durch
dein edeltes Erbe durch dein edeltes Erbe Erbe — so glücklich, so
glücklich hast du uns ge - macht durch dein edeltes Erbe durch dein edeltes Erbe durch dein edeltes Erbe

Mus. 4232-E-500a



Si volti



Coro. Adagio maestoso.

Tenore 2.

Lib. 302. Vordr. 3. J. v.



3. Tutti

Dein Volk, o Herr, dein Volk, o Herr, singt frohen Dank, singt frohen, singt frohen, singt fro-

hen Dank singt frohen Dank Dein Volk, dein Volk singt frohen Dank zu deinem zu deinem

zu dei - - - - - zu deinem Namen ist - - - - - 2. Es ziemt uns unser Lobgesang in

alle heilige Orte in alle heilige Orte - - - - - die heilig, die heilig in deinem Heiligthum

zu deinem großen Namen Amen dir zu - - - - - belinden, die Belinden singen

die Belinden - - - - - Dieß ist ein Eng von dir, von dir, von dir ge-

macht, dieß ist ein Eng von dir gemacht, dieß ist ein Eng, dieß ist ein Eng von dir, von dir ge-

dir gemacht. - - - - - von dir, Herr, von dir, Herr, ist geschaffen, von dir, von dir, Herr,

ist geschaffen, daß wir froh von der Todten Welt das Licht der Seligkeit sehen, daß wir von Menschen-

hand befreit - - - - - die wir dein heilig Blut gebührt, vertheilt, vertheilt deinem Lou -

Recit. Quartetto. Aria - tace

Coro. Maestoso. Tutti

So glücklich, so glücklich hast du uns gemacht! So glücklich, so glücklich

hast du uns gemacht durch deine heiligen Engel durch deine heiligen Engel durch deine heiligen Engel

So glücklich so glücklich hast du uns gemacht hast du uns gemacht durch

deine heiligen Engel durch deine heiligen Engel - - - - - so glücklich so glücklich

hast du uns gemacht durch deine durch deine durch deine heiligen Engel - - - - -

Si tutti



Mus 4232-E-500a

Coro. Adagio maestoso

Basso 2.

Ein 302. Urad. J. J.



3.

Tutti

Dein Volk, o Herz, dein Volk, o Herz, singt großen Dank, singt großen, singt großen, singt gro-
 -ßen Dank singt großen Dank. Dein Volk, dein Volk singt gro- -ßen Dank zu dir und zu
 dir und zu dir - - und zu dir und Namenst du - - er ist dein auf unser
 Erhebung in alle hohen Ehren in alle hohen Eh- -ren, die sind, die sind in deinem Heilig-
 -sten zu dir und großen Namenst du die Tübel lindere die Tü- bel die - der singen die Tübellinder
 -er - ge - Das ist ein Tag von dir, von dir, von dir gemacht, das ist ein Tag von dir ge-
 -macht, das ist ein Tag, das ist ein Tag von dir, von dir gemacht, von dir gemacht
 von dir, Herz, ist gegeben, von dir, von dir, Herz, ist gegeben, das wir singen das Tübellinder das Tübellinder
 -er, das wir von Menschenhand befreit, die, wie die nicht übergeben, verstreuen, verstreuen die von

Recit. Quartetto. Aria Tave

Coro. Maestoso

11.

Tutti

So glücklich, so glücklich hast du uns gemacht so glücklich so glücklich
 hast du uns gemacht durch dein edeltes Erb durch dein edeltes Erb durch dein edeltes Erb -
 -er
 So glücklich, so glücklich hast du uns gemacht hast du uns gemacht durch
 dein edeltes Erb durch dein edeltes Erb Erb - - so glücklich so glücklich hast du uns ge-
 -macht durch dein edeltes Erb durch dein edeltes Erb durch dein edeltes Erb Erb - -

Coro. più mosso.

12.

Du, du, Herz, sey mirig Dank gebracht du, Herz, du, Herz, sey mirig Dank gebracht du
 Vatti subito 27

Mus 4232-E-500a



Höflich, froh, Lob und Pf - er die Höflich, froh, Lob und Pf - er die jauchzet, die jauchzet,
 die jauchzet, die jauchzet unserm Herz und Mund die jauchzet die jauchzet unserm Herz und Mund
 So glücklich, so glücklich hast du uns gemacht so glücklich, so glücklich hast du uns gemacht, so
 glücklich dich durch dieses Lob und Pf - er dich durch dieses Lob und Pf - er. Dir, Herr, dir, Herr, sei
 ewig Dank gebracht, sei ewig Dank gebracht, dir dir die Höflich, froh, Lob und Pf - er die
 Lob - u. Pf - er Lob - u. Pf - er die jauchzet, die jauchzet die jauchzet unser
 Herz u. Mund unserm Herz und Mund.
 Allabreve

Es mag auf unserm Erden Kind, daß wir dich dankbar zuri - fer, es mag auf unserm Erden
 Kind, daß wir dich dankbar zuri - fer, es mag auf unserm Erden Kind, daß wir dich dankbar zuri -
 fer, es mag auf unserm Erden Kind, daß wir dich dankbar zuri - fer, es mag auf unserm Erden
 Kind, daß wir dich dankbar, dankbar, dankbar zuri - fer, es mag auf unserm Erden Kind, daß wir dich
 dankbar zuri - fer, es mag auf unserm Erden Kind, daß wir dich dankbar zuri - fer, es mag auf
 unserm Erden Kind, daß wir dich dankbar, dankbar dankbar zuri - fer, es mag auf unserm Erden
 Kind, daß wir dich dankbar zuri - fer, es mag auf un - ser Er - den Kind, daß wir dich dankbar
 zuri - fer, es mag auf unserm Erden Kind, daß wir dich dankbar zuri - fer, dankbar
 zuri - fer.

Coro. Adagio maestoso

Violino 1.

Noten-Sammlung
der
Fürsten- u. Landes-Bibliothek
G. R. M.

Volte subito

Sachs.
Landes-
Bibl.

Recitativo. Andante, o poco Adagio

The musical score is written on aged, yellowed paper. It begins with a vocal line in G major, marked 'dolce'. The lyrics are: 'L'ardore d'infinito, Gott, ist dir, so'. The tempo is 'a tempo'. The next line continues the vocal line with 'indist' and 'salam' in italics. The tempo remains 'a tempo'. The third line is marked 'Recit.' and 'a tempo', with lyrics 'Singer - nicht' and 'sittlichst all - tain - frud - tain - frud' in italics. The fourth line is a piano accompaniment starting with a piano (*p*) dynamic. The fifth line is marked 'Andante' and 'dolce', ending with a pianissimo (*pp*) dynamic. The sixth line is the beginning of a 'Quartetto' section, marked 'mf. dolce' and *p*. The following lines are piano accompaniment for the quartet, with dynamics ranging from *f* to *pp*. The score concludes with a final *f* dynamic.

A handwritten musical score on aged paper, consisting of approximately 18 staves. The notation includes various note values, rests, and dynamic markings. The score begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Aria. Allegro, ma non troppo". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *mf*, *f*, *pp*, and *cresc.* are used throughout. The piece concludes with the instruction "Volte subito" and a final cadence.

Aria. Allegro, ma non troppo

dolce

piano

cresc.

staccato

Volte subito

mf p

staccato

mf

Solo. dolce

Tutti

mf

Coro. Maestoso

f

mf

f

f

f

f

f

f

f

f

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

- mf* (mezzo-forte)
- dolce* (softly)
- fz* (forzando)
- Solo*
- Tutti*
- crescendo*
- Coro. Più mosso* (Chorus, more movement)
- staccato*
- f* (forte)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- Volti subito* (Turns suddenly)

The score is written in a historical style, with some annotations in Italian. The paper shows signs of age, including foxing and irregular edges.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The top two staves feature complex, dense musical notation with many notes and beams. The third staff begins with the tempo marking "Al labreve" and a time signature of 4. The fourth staff is marked "Tenore" and includes the instruction "3. Canto". The notation continues with various rhythmic values and melodic lines. The bottom half of the page shows several staves with sparse notation, including a few notes and rests, and a dynamic marking "pp." (pianissimo) on one of the staves. The paper shows signs of age, including foxing and some staining.



Violino primo

Mus. 4232 - E. 500a



Coro. Adagio maestoso.

Violino primo

Ex. 302. V. 1. 9. 1.

pp f pp f fz fz p p p cresc. f fz p p p cresc. f fz fz fz fz fz fz fz fz pp. cresc.

Recitativo. Andante o poco Adagio.

dolce

Dunkle Nacht - Gott, ist dirb, 76

a tempo
Recit. *a tempo* Recit.
sind ist windigstern *mf* so lag die Welt in Finsterniß *mf*
a tempo
Lau - fud lau fud Luforn *mf*

dolce *pp*
Quartetto. Andante.

mf dolce *p*
dolce *f*
p *dolce*
mf
p *fp* *p* *f*
fz *fz*
f

Volti subito

Aria. Allegro, ma non troppo

This page contains a handwritten musical score for an aria, titled "Aria. Allegro, ma non troppo". The score is written on 15 staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Performance markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *staccato*, and *faccinto*. A *dolce* marking is present in the upper right section. The notation includes various note values, rests, and articulation marks.

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, *p*, *fp*, and *fz*. There are also performance instructions like *Solo*, *Tutti*, and *Coro. Maestoso*. The music appears to be a complex instrumental or vocal piece, possibly for a choir or orchestra. The paper shows signs of wear, including some staining and irregular edges.

Tutti subito

Piu mosso. Coro.

staccato

This image shows a page of handwritten musical notation for a choir, titled "Piu mosso. Coro." and marked "staccato". The score consists of 15 staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a dense, rhythmic style, likely for a choral ensemble. The notation includes various note values, rests, and articulation marks such as slurs and accents. Dynamics are indicated by letters like *mf*, *f*, and *sp*. A "cresc." marking is visible on the seventh staff. The paper is aged and shows some wear, particularly at the bottom edge.

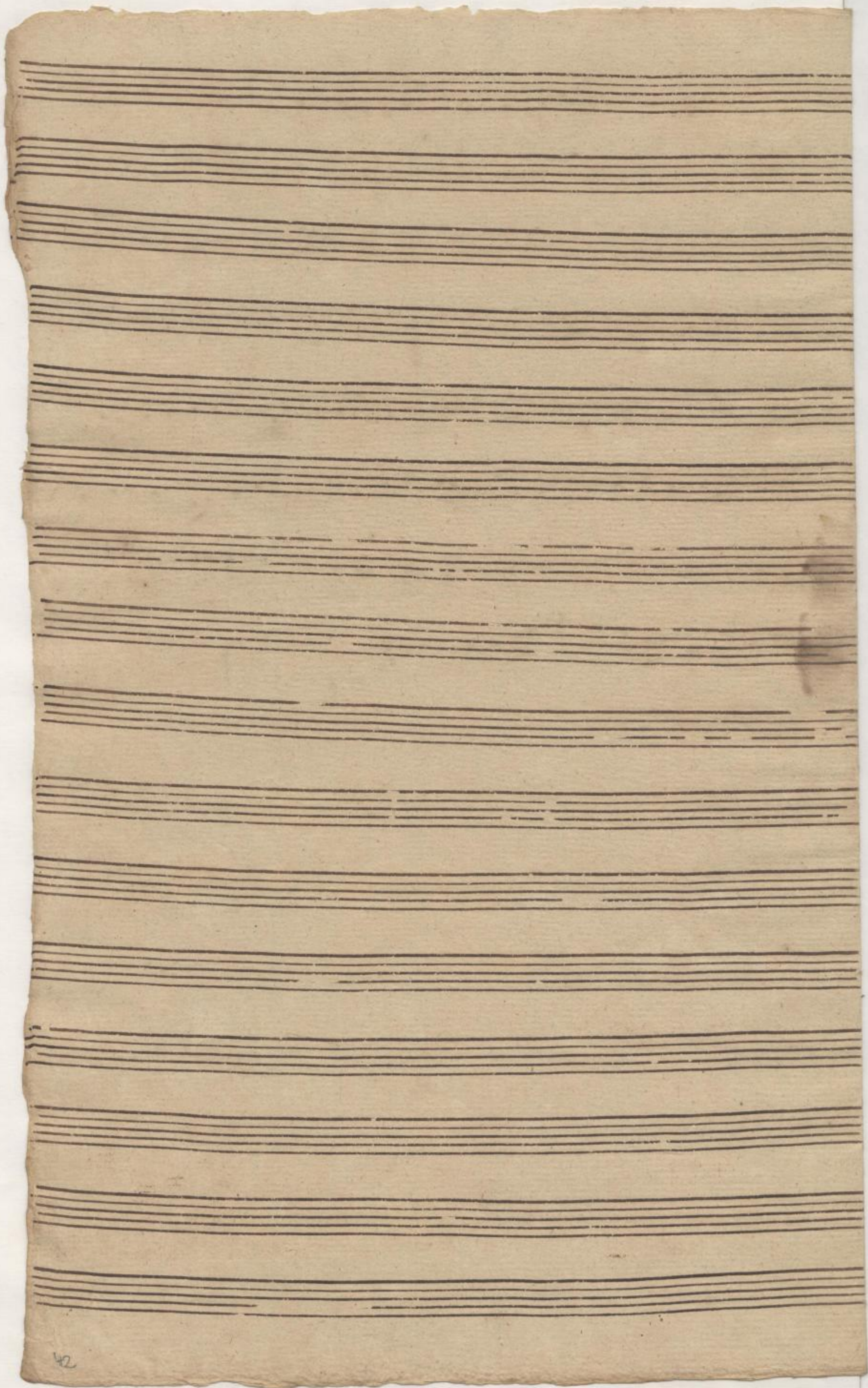
Allabreve

Tenore

3. Canto

Handwritten musical score on aged paper. The score is written on ten staves. The first staff is for the Tenore part, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff is for the Canto part, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in black ink and includes various notes, rests, and dynamic markings. A 'pp' marking is visible on the eighth staff. The paper is aged and has some staining.

F



42

Coro. Adagio maestoso.

Violino secondo

Noten-Sammlung
1er
Fürsten- u. Landes-Schule

Ex. 302. V. 19. 9/4

Handwritten musical score for Violino secondo, Coro. Adagio maestoso. The score consists of 12 staves of music. Dynamics include *pp*, *f*, and *p*. Markings include *crescendo* and *cresc.*

Recitativo. Andante o poco Adagio

Handwritten musical score for Recitativo. Andante o poco Adagio. The score consists of 5 staves of music with lyrics in German. Dynamics include *p.* and *a tempo*. The lyrics are: "und ist wieder so from mit", "freit mich all tau - send tau - send Tafen mit", "Duerch Erblichkeit", "Recit.", "Gott ist dirß, so", "folg dirn wort in Furcht und Ehr".

Volti subito

Sächs. Landesbibl.

Mus. 4232-E-500a

43

Quartetto. Andante

Handwritten musical score for Quartetto Andante, measures 1-15. The score is written on ten staves. The first staff begins with the dynamic marking *mf. dolce*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *f*, *p. dolce*, *dolce*, *f*, *mf*, *p*, *f*, *f*, *f*, and *cresc.* The notation includes slurs, ties, and various articulation marks.

Aria. Allegro ma non troppo

Handwritten musical score for Aria Allegro ma non troppo, measures 16-25. The score is written on six staves. The first staff of this section begins with the dynamic marking *mf*. The music is more rhythmic and energetic than the quartetto. Dynamic markings include *f*, *mf*, *p*, *p*, and *mf*. The notation includes slurs, ties, and various articulation marks.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a cursive hand. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#). The score is divided into several sections by bar lines. The following table summarizes the dynamic markings and performance instructions found in the score:

Staff	Dynamic Markings	Performance Instructions
1		
2	<i>mf</i> , <i>p</i> , <i>mf</i>	
3	<i>cresc.</i> , <i>f</i>	
4		
5		
6	<i>mf</i> , <i>f</i> , <i>mf</i> , <i>f</i>	<i>staccato</i>
7	<i>f</i> , <i>f</i> , <i>mf</i> , <i>p</i>	
8		
9		
10	<i>f</i>	<i>staccato</i>
11	<i>f</i> , <i>f</i> , <i>f</i>	
12		
13	<i>mf</i>	
14		
15		

Volti subito

Coro. Maestoso

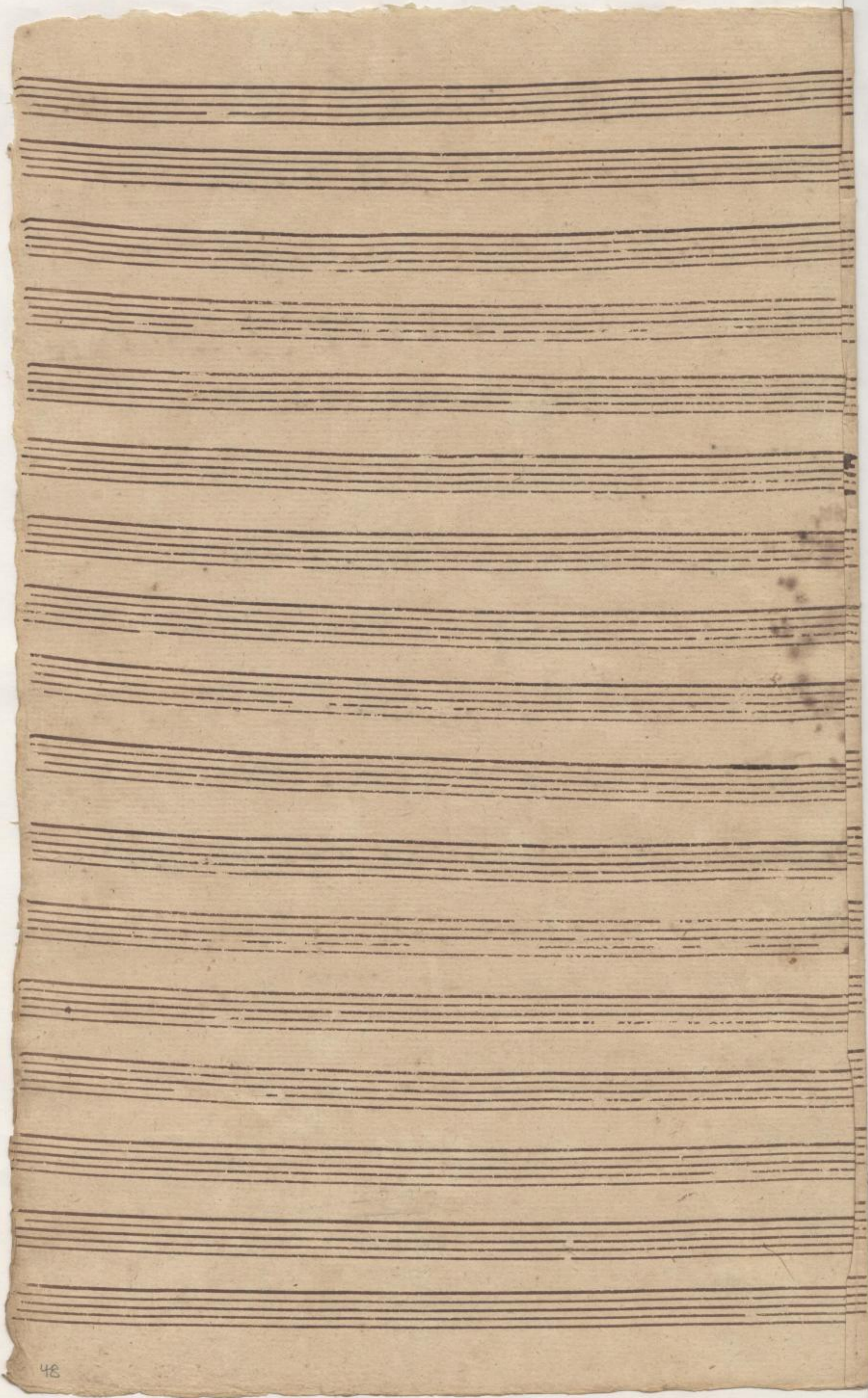
Handwritten musical score for 'Coro. Maestoso'. The score consists of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*, *f*, *p*, *fp*, and *dolce*. The music is written in a single system across the staves.

Coro. Più mosso.

Handwritten musical score for 'Coro. Più mosso.'. The score consists of 10 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *staccato*, and *cresc.*. The music is written in a single system across the staves.

A page of handwritten musical notation on aged, yellowed paper. The page contains 15 staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The thirteenth staff has a dynamic marking of *f*. The fourteenth staff has a dynamic marking of *f*. The fifteenth staff has a dynamic marking of *pp*. The music is written in a cursive, handwritten style.

Allabreve



48

Coro. Adagio maestoso.

Violino 2

Motiv-Sammlung
der
Fürsten- u. Landes-Schule

Erst 302. Verb. Graf
von

Recitativo. Andante o poco Adagio

MUG 4232-E-500a

Städt.
Landes-
Bibl.

49

a tempo
 p. Gott, es sey, ja und es wird gesungen
 a tempo Recit. a tempo
 Instrumental seit mehrer Jahr - seit Jahr - seit Jahr Instrumental
 f. lag in Arbeit in

Quartetto. Andante

mf. dolce
 p. dolce
 f
 p
 dolce
 f
 mf
 f
 p
 f
 f2
 f2
 f2
 cresc.
 f

Aria. Allegro, ma non troppo

The image shows a page of handwritten musical notation for an aria. The score is written on aged, yellowed paper and consists of approximately 15 staves. The notation includes various note values, rests, and dynamic markings such as *mf*, *f*, *p*, *pp*, *cresc.*, *staccato*, *3mal*, and *bis*. A large, dark, rectangular scribble is present on the second staff. The piece concludes with the instruction *Volti subito* and the page number 51.

Volti subito

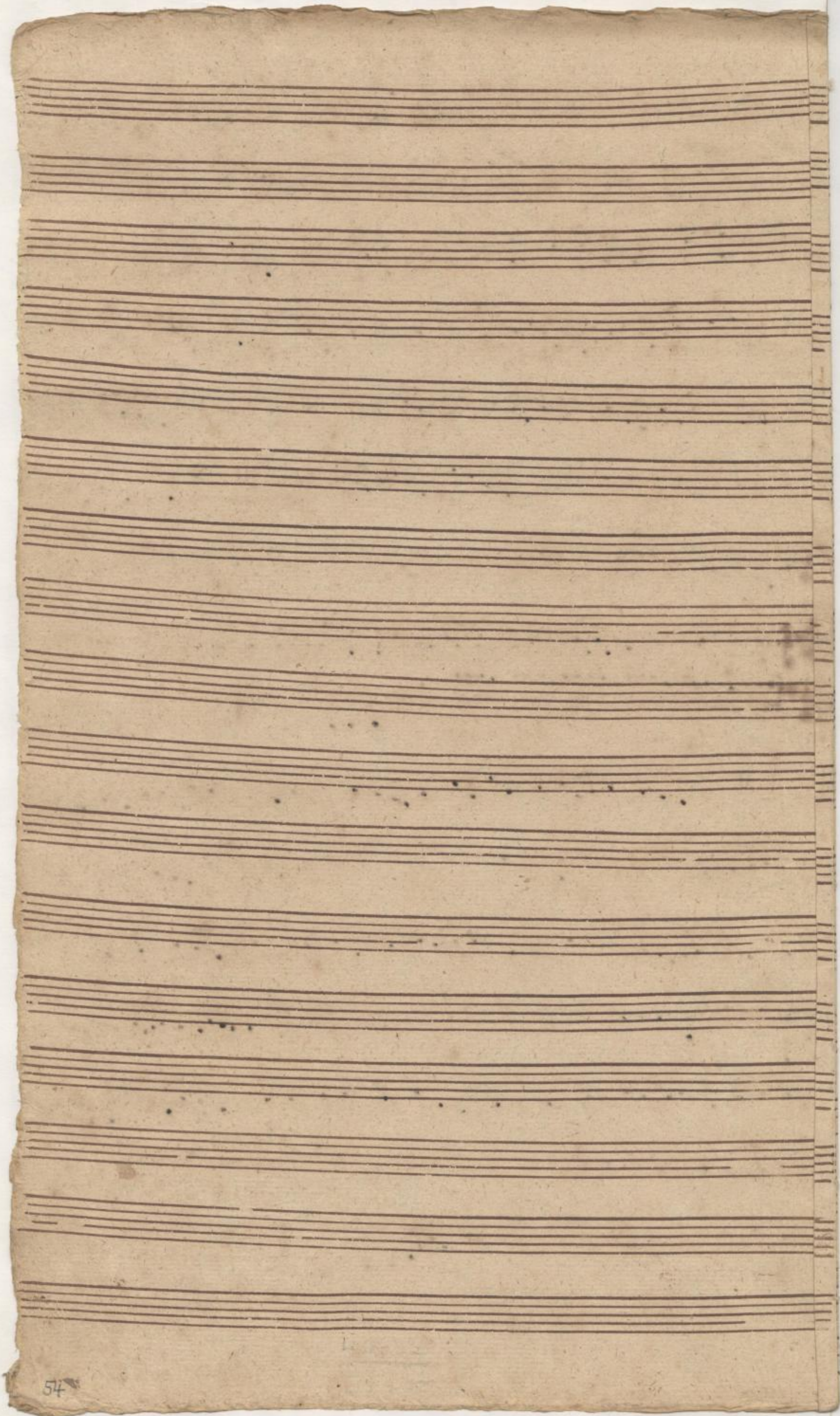
Handwritten musical score for a choir, marked *Coro. Maestoso*. The score consists of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, *p*, and *fp*. The music is written in a system with a treble clef and a key signature of one flat. The paper is aged and shows some staining.

Handwritten musical score for a choir, marked *Coro. Più mosso*. The score consists of 5 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *staccato*. The music is written in a system with a treble clef and a key signature of one flat. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *mf*, *cresc.*, and *f*. The music is written in a system with a treble clef and a key signature of two sharps (F# and C#). The paper shows signs of age, including discoloration and some staining.

Allabreve
8.

Continuation of the handwritten musical score, showing a change in tempo and dynamics. The tempo marking *Allabreve* and the number *8.* are visible. The notation includes various notes, rests, and dynamic markings such as *f* and *pp*. The music is written in a system with a treble clef and a key signature of two sharps (F# and C#). The paper shows signs of age, including discoloration and some staining.



54

Coro. Adagio maestoso.

Viola

Op. 302. V. 2. 9. G. 1

Noten-Sammlung
der
Fürsten- u. Landes-Schule

Handwritten musical score for Viola, measures 1-15. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Adagio maestoso'. Dynamics include pp., p., and f. There are markings for 'cresc.' and 'rit.'.

Recitativo. Andante o poco Adagio

Handwritten musical score for Viola, measures 16-20. The score is written on five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Recitativo. Andante o poco Adagio'. Dynamics include p. There are markings for 'a tempo' and 'Recit.'.

Übersteh' ich selbst - Gott ist dir, so und ist wiederholend
 a tempo
 Recit. a tempo
 Er lag sein Schwert in Finsterniß seit mehr all tausend tausend Jahren

Volti subito

Mus. 4232 - E - 500a

Sächs.
Landes-
Bibl.

55

Quartetto. Andante.

This section of the handwritten musical score consists of ten staves. The tempo is marked 'Andante'. The first staff begins with the instruction 'dolce'. The music is written in a common time signature (C) and a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings include 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Allegro, ma non troppo. Aria.

This section of the handwritten musical score consists of ten staves. The tempo is marked 'Allegro, ma non troppo'. The music is written in a common time signature (C) and a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings include 'f' (forte), 'mf' (mezzo-forte), and 'p' (piano). The piece concludes with a double bar line.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *mf*, *p*, *f*, and *pp*. The music is written in a single system across the staves.

Coro. Maestoso.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *mf*, *p*, and *f*. The music is written in a single system across the staves. Specific markings include *ter*, *original*, and *bis*.

Volti subito

Coro. piu mosso.

Handwritten musical score for a choir, consisting of 18 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f', 'staccato', 'mf', and 'Allabreve'. The score is written on aged, yellowed paper.

Adagio maestoso. Coro.

Violono

Ein. 302. Ver. D. G. J. G. J.

Handwritten musical score for Violoncello, consisting of 15 staves of music. The notation includes various notes, rests, and dynamic markings such as "con forza", "Basso", "fz", "mf.", "crescendo", and "p.". There are also some performance instructions like "cresc." and "Andante o poco Adagio".



cresc. Andante o poco Adagio

Der wirkliche Edelstein

Volti subito

MUG. 4232-E-500a



a tempo
 Gott, ist dirß, so nicht ist widerwärtig
 Recit. folge dir Wort in
 Finster niß
 Recit. *a tempo*
 seit unsr all trü - tend trü - tend Inferna

Quartetto. Andante

mf
f. mf.
dolce
f
p
f
fz fz fz mf
crac.
f

Aria. Allegro, ma non troppo.

The image shows a page of handwritten musical notation for an aria. The score is written on 15 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro, ma non troppo'. The music is characterized by frequent sixteenth-note passages and dynamic markings such as *f*, *mf*, *p*, and *cresc.*. The notation includes various note values, rests, and slurs. The paper is aged and shows some wear and tear.

Volti subito

Coro. Maestoso

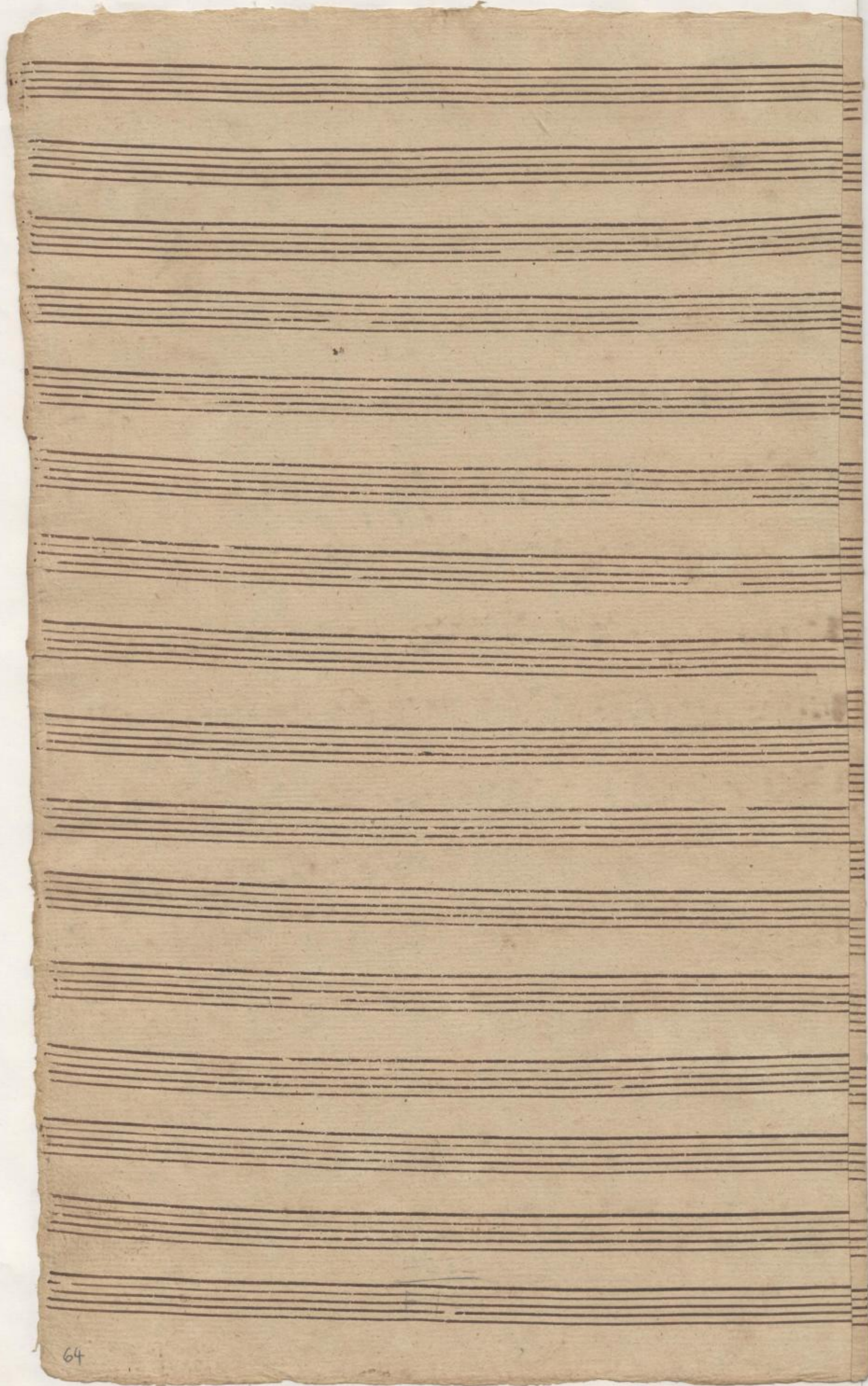
Handwritten musical score for 'Coro. Maestoso'. The score consists of ten staves of music. The notation includes various rhythmic values, dynamic markings such as *f*, *mf*, and *p*, and articulation marks. The paper is aged and shows some staining.

Coro. Più mosso

Handwritten musical score for 'Coro. Più mosso'. The score consists of ten staves of music. The notation includes various rhythmic values, dynamic markings such as *f*, *mf*, and *p*, and articulation marks like *staccato* and *Forza*. The paper is aged and shows some staining.

A page of handwritten musical notation on aged, yellowed paper. The page contains 18 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f* and *fz*. The music is written in a cursive, historical style. The paper shows signs of wear, including water damage and foxing.

Allabreve



64

Coto. Adagio maestoso.

Flauto 1.

Ex. 202. V. 22. Inf

Handwritten musical score for Flute 1, consisting of 12 staves. The notation includes various dynamics such as *f*, *mf*, and *molto*. The music features complex rhythmic patterns and melodic lines.



crescendo

Aria. Allegro, ma non troppo

Handwritten musical score for Flute 1, consisting of 10 staves. The notation includes dynamics such as *f*, *mf*, and *Solo*. The music features complex rhythmic patterns and melodic lines. There are markings for '1.' and '2.' indicating first and second endings.

MUS. 4232-E-500a



Volti subito

65

Solo

mf *pp*

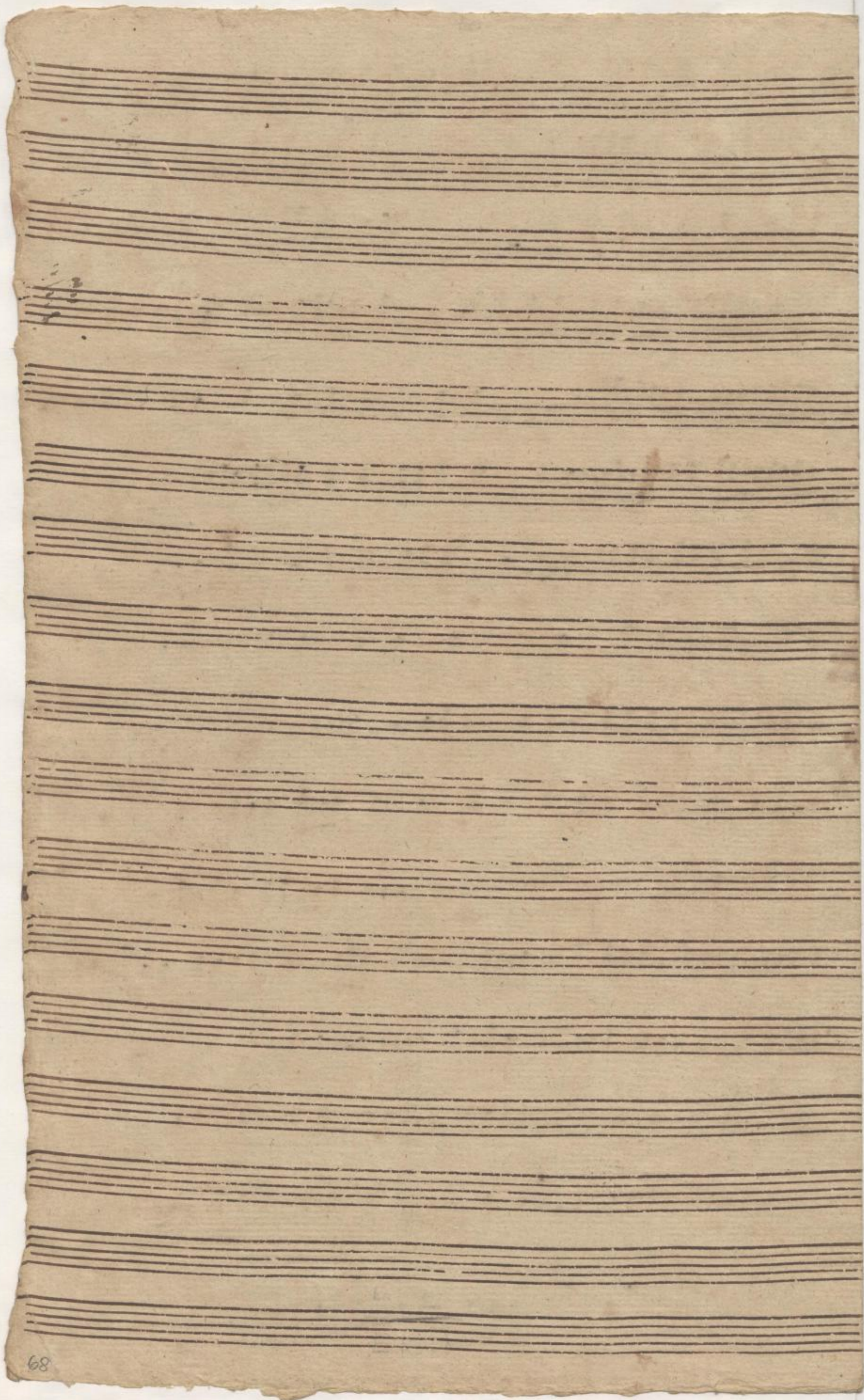
Solo ..

Coro. Maestoso.

p

Coro. Più mosso

Allabreve



68

Coro. Adagio maestoso

Flauto 2.

Ed. 202. V. 2. G. J.

Handwritten musical score for Flauto 2, Coro. Adagio maestoso. The score consists of ten staves of music. It begins with a first ending bracket (1) and includes dynamic markings such as *p*, *f*, *dolce*, *pp*, and *f*. The music features complex rhythmic patterns and melodic lines.

Recitativo and Quartetto = tace

Aria. Allegro, ma non troppo

Handwritten musical score for Flauto 2, Aria. Allegro, ma non troppo. The score consists of ten staves of music. It begins with a first ending bracket (1) and includes dynamic markings such as *f*, *mf*, and *f*. The music features complex rhythmic patterns and melodic lines. There are also markings for first and second endings (1., 2., 3., 4., 7.) and a *crescendo* marking.



Volti subito

Mus. 4232-E-500a

Coro. Maestoso

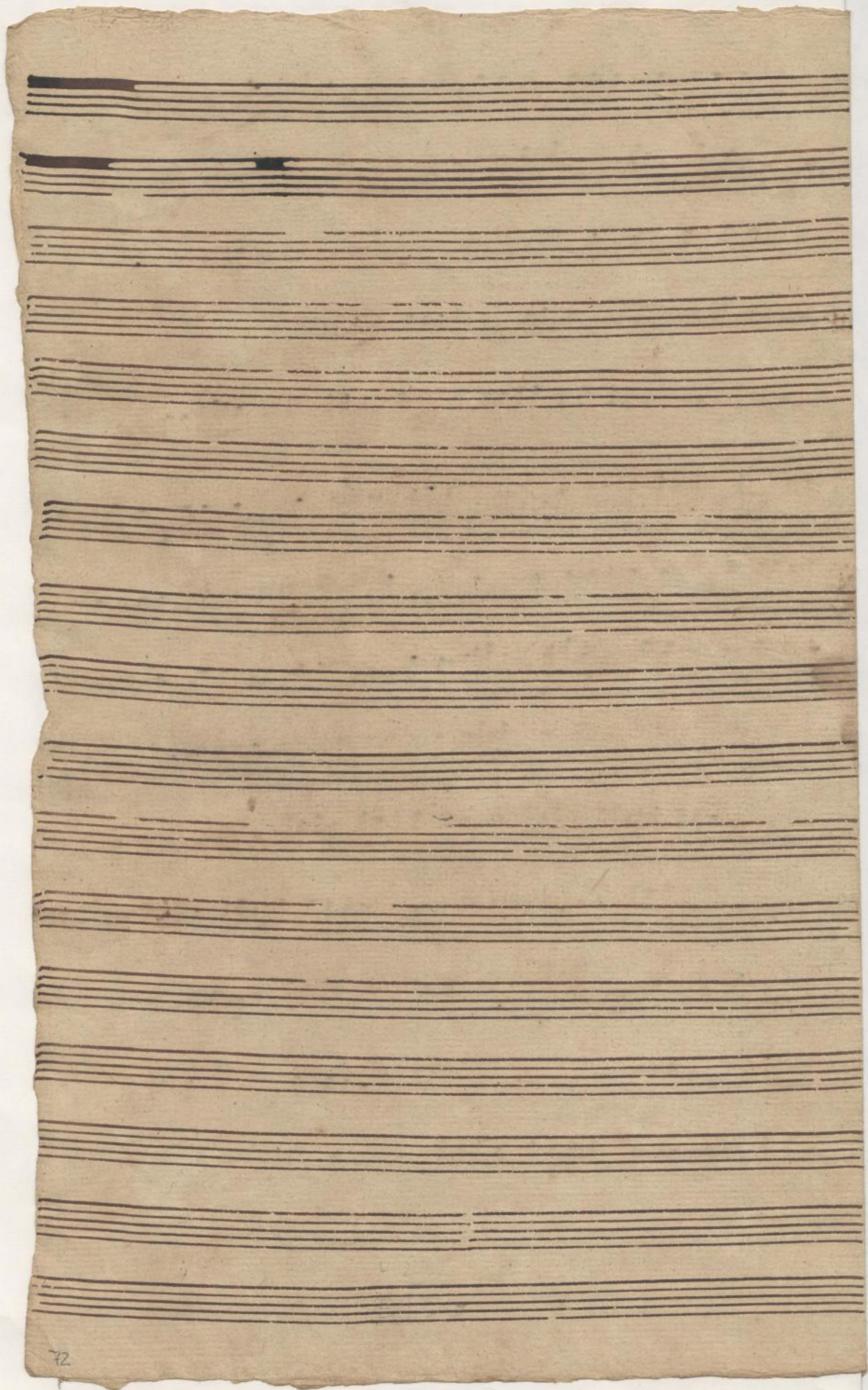
segue Coro

Coro. piu mosso

Handwritten musical score for 'Coro. piu mosso'. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The paper shows signs of age and wear.

Allabreve
12.

Handwritten musical score for 'Allabreve 12.'. The score consists of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*. The paper shows signs of age and wear.



72

Coro. Adagio maestoso

Oboe T.



Ein. 302. Unt. 1. J. 1781

Musical score for Oboe T. (Coro. Adagio maestoso). The score consists of 11 staves of handwritten musical notation. Dynamics include *f*, *p*, *fz*, and *f*. There are several trill ornaments marked with a 'T'.

Recitativo. Andante o poco Adagio *f* *crescend.*

1. *atempo*
 Durchs die Nacht, Gott, ist dir, so und ist wiederfahren

2. *atempo*
 folg dir selbst in Trübsal, seit mehr als tausend Jahren

dolce

Volti subito

Empty musical staves for the 'Volti subito' section.

MUS. 4232-E-500a



Quartetto. Andante

dolce

p *f*

dolce

mf *fp* *p*

f *mf* *fz*

fz

Aria. Allegro, ma non troppo

fz *p* *f*

Solo Flaut.

mf *p* *f* *f*

f *f* *mf* *fz*

cresc. *f*

f *p*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *pp*. The paper shows signs of age, including discoloration and some staining.

Coro. Maestoso

Handwritten musical score for the *Coro. Maestoso* section. The notation is dense, with many notes and rests. Dynamic markings include *f* and *p*. The paper is aged and shows some staining.

Coro. Allegro, o piu mosso

Handwritten musical score for the *Coro. Allegro, o piu mosso* section. The notation is dense, with many notes and rests. Dynamic markings include *f* and *p*. The paper is aged and shows some staining.

Volti subito

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a *mf* marking, followed by a *f* marking. The second staff includes a *cresc.* marking and a *f* marking. The eighth staff is marked *Allabreve* with a $\frac{8}{8}$ time signature. The final staff ends with a *p* marking. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for Oboe 2, measures 1-15. The notation includes various dynamics such as *p.*, *f.*, and *ff.*, and articulation marks like *T.* (trill). The music is in a grand staff with a treble clef and a key signature of one sharp (F#).

Recitativo Andante o poco Adagio

Handwritten musical score for the recitative section, measures 16-25. It includes the instruction *dolce* and *a tempo*. The lyrics are written in German: "Dunkel, Entziffern, - Gott, ist links, so und ist wieder" and "Es lag sein Werk in Finsternis seit mehr als tausend Jahren".

Handwritten musical score for the quartet section, measures 26-35. It is marked *Quartetto. Andante* and *dolce*. The dynamics include *pp*. The notation continues with various rhythmic patterns and articulation marks.



MUG. 4232-E-500a



Volti subito 77

A handwritten musical score on aged, yellowed paper. The score consists of 18 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive hand. Dynamic markings include *fp*, *p*, *f*, *mf*, *fz*, *cresc.*, *f*, *p*, *mf*, *f*, *f*, *f*, *f*, *mf*, *f*, *mf*, *cresc.*, *f*, *f*, *f*, *pp*, *f*, and *mf*. There are also markings for trills (*T.*) and fingerings (*7.*, *4.*). The text "Aria. Allegro, ma non troppo" is written below the second staff. The score ends with a double bar line on the 18th staff.

Coro. Maestoso

Handwritten musical score for the first section, "Coro. Maestoso". It consists of 11 staves of music. The notation includes various note values, rests, and dynamic markings such as "f" and "mf". The music is written in a style characteristic of 18th or 19th-century manuscripts.

Coro. Più mosso

Handwritten musical score for the second section, "Coro. Più mosso". It consists of 11 staves of music. The notation includes various note values, rests, and dynamic markings such as "f", "mf", and "cresc.". The music is written in a style characteristic of 18th or 19th-century manuscripts.

Volti subito

Allabreve

4.

Handwritten musical score for 'Allabreve' on aged paper. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'r.' and 'p'. The paper is aged and shows some wear and tear at the bottom edge.

Coro. Adagio maestoso

Clarinetto T. in A

Kind 302. Vind. Graf

Handwritten musical score for Clarinet in A, Coro. Adagio maestoso. The score consists of ten staves of music with various dynamics (p, f, ff) and articulation marks (accents, slurs).

Recitativo. Andante o poco Adagio

Handwritten musical score for Recitativo. Andante o poco Adagio. The score includes German lyrics and dynamic markings like "a tempo".

Überste Edelsteinal - Gott ist groß, so ist die Wunderkraft
 2
 so lag die Erde in dem Armeiß seit mehr als tausend tausend Jahren



Quartetto. Andante.

Handwritten musical score for Quartetto. Andante. The score consists of six staves of music with dynamic markings like "dolce" and "pp".

Mus. 4232-E-500a



Volti subito

mf fp p f

mf fz fz

cresc.

Aria - Allegro, ma non troppo

f p f Solo Flauto mf f

f mf

7.

mf cresc. f

4.

mf

p f

pp f

mf

f

mf f

Coro. Maestoso.

Handwritten musical score for 'Coro. Maestoso'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a grand staff format, with a bass clef on the second staff. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *mf*. The paper shows signs of age, with some staining and a slightly irregular edge.

Coro. Più mosso.

Handwritten musical score for 'Coro. Più mosso'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a grand staff format, with a bass clef on the second staff. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, and *cresc.*. The paper shows signs of age, with some staining and a slightly irregular edge.

Volti subito

Allabreve

8.

f

p

Coro. Adagio maestoso

Clarinetto 2. in A

Eins 302. Verw. Graf.

Handwritten musical notation for Clarinet 2, measures 1-15. The notation is in G major and 4/4 time. It features various dynamics including fortissimo (f), piano (p), and mezzo-forte (mf). There are also some markings like 'T' and 'fz'.

Recitativo. Andante o poco Adagio *cresc.*

Handwritten musical notation for the recitativo section, measures 16-25. It includes German lyrics and dynamic markings like dolce and a tempo. There are also some markings like 'T'.



Quartetto. Andante dolce pp

Handwritten musical notation for the quartetto section, measures 26-35. It features a melodic line with dynamic markings like dolce.

Mus. 4232-E-500a



Volti subito

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *p*, *f*, *mf*, and *cresc.*. The music is written in a single system across the staves. The paper shows signs of age, including foxing and some staining.

Aria. Allegro, ma non troppo

Coro. Maestoso

Coro. Più mosso.

Volti subito

Allabreve

4.

Handwritten musical notation on a page with 12 staves. The first four staves contain musical notation in 4/4 time, including treble clefs, a key signature of one flat, and various note values and rests. The fifth staff begins with a 'T' marking. The sixth staff ends with a 'T' marking. The seventh staff ends with a double bar line and a 'p' marking. The remaining staves are empty.

A handwritten musical score for a horn part, consisting of 15 staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Aria. Allegro, ma non troppo in D." The score includes various dynamics such as *f*, *fp*, *mf*, *p*, and *pp*, as well as articulation marks like *T* (trill) and *tr* (trill). There are also numerical markings (2., 3., 4.) indicating repeated notes or phrases. The paper is aged and shows some staining.

Coro. Maestoso

Handwritten musical score for 'Coro. Maestoso'. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *p*. The music is written in a single system across the staves.

Coro. Più mosso

Handwritten musical score for 'Coro. Più mosso'. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, *p*, and *cresc. f*. The music is written in a single system across the staves.

Volti subito 31

Allabreve
7.

Recitativo.
sempre piano
p.

Umkehr in der Welt
Gott ist hier, so und ist wieder kommen

Es lag dunkel in Finsternis seit mehr als tausend tausend Jahren

a tempo

Die fast hutz alle Frinde Maist, es wieder in das Licht ge bracht wie

Wir sind wir Herrn mit dir dir dir qua - 2 pp. pp.

segue Aria

Coro. Adagio maestoso

Corno 2. in D

Lib. 302. V. 2. 9. G. f.

Noten-Sammlung
für
Fürsten- u. Landes-Musik

Segue il Recitativo w. Quartetto
Prof. K. v. Hoffmann in D.
Segue in A.

Corno in A. *resc.* Recitativo. Andante o poco Adagio.

Du wahrer Edelknecht, Gott, ist dir, so nicht wiederkehren
 folg dir Ehrerl in Finsterniß seit mehr als tausend, tausend Jahren

in A. Quartetto. Andante. in A.

Volte subito 93

MUS. 4232-E-500a



Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. There are some markings below the staves, possibly indicating fingerings or dynamics.

Aria . Allegro, ma non troppo in D.

Handwritten musical notation on twelve staves. The notation includes various note values and rests. There are several dynamic markings: *pp.*, *mf*, *p*, and *f*. There are also some markings above the staves, possibly indicating fingerings or articulation. The notation is dense and covers most of the page.

Coro. Maestoso.

Handwritten musical score for 'Coro. Maestoso'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of the 18th or 19th century. Dynamics markings include *p*, *mf*, and *f*. A trill is marked with a 'T' above a note in the eighth staff.

Coro. Più mosso.

Handwritten musical score for 'Coro. Più mosso'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of the 18th or 19th century. Dynamics markings include *f*, *cresc.*, *p*, and *mf*. The piece concludes with a fermata over the final note.

Volti subito

Allabreve

7.

Recitativo. in D

Sempre piano

Wach auf, schlaf auf — Gott ist dir's, so und ist wieder da
 folg dir Ehret in den Struiff sit wehr alle trefen, trefen da

Quartetto. Andante, in D

Wach auf, schlaf auf — Gott ist dir's, so und ist wieder da
 folg dir Ehret in den Struiff sit wehr alle trefen, trefen da

Coro. Adagio maestoso.

Clarinete 1. in D

Ex. 302. U. 22. G. 1.

Handwritten musical score for Clarinet 1, first system. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and includes various rhythmic patterns such as eighth and sixteenth notes. The system concludes with a *mf* dynamic and a *cresc.* (crescendo) marking.

Aria. Allegro, ma non troppo

Handwritten musical score for Clarinet 1, second system. This system includes the beginning of the Aria section, marked *Allegro, ma non troppo*. It features a variety of dynamics including *f*, *mf*, *pp*, and *f*. There are several first endings marked with '1.' and second endings marked with '2.'. The system ends with a *bis* marking over a rapid sixteenth-note passage.

Volti subito.



MUS. 4232-E-500a



Coro. Maestoso

Handwritten musical score for 'Coro. Maestoso'. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, and *p*. A large slur with the word 'bis' above it spans across the top two staves. The paper shows signs of age and wear.

Coro. Più mosso

Handwritten musical score for 'Coro. Più mosso'. It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, *p*, *pp*, and *cres. f*. A slur with the word 'bis' above it is present in the final staff. The piece concludes with a double bar line and the marking 'pp.'. The number '88' is written in the bottom left corner, and '3.' is written at the end of the final staff.

Coro. Adagio maestoso

Clarinete 2. in D

302. Einmal durch
J. J. J.

The musical score consists of 14 staves of handwritten notation. The first section is marked 'Coro. Adagio maestoso' and includes dynamic markings such as *f*, *mf*, *p*, and *cresc.*. The second section is marked 'Aria. Allegro, ma non troppo' and includes markings like *f*, *pp*, *mf*, and *cresc.*. The score concludes with the instruction 'Volti subito'.

Recit. ²⁹ Quartetto
tace

Aria. Allegro, ma non troppo

Volti subito

Mus. 4232 E-500a



Coro. Maestoso.

bis

bis

Piu mosso

Allabreve

bis

pp

Handwritten musical score for the first section, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *cresc.*. There are also some markings that look like 'T' or '1' above notes.

Städt. Musikbibliothek
der
Fürstb. u. Landes-Bibl.
GRIMMA

Precitat. und Quartetto tace

Aria. Allegro, ma non troppo

Handwritten musical score for the second section, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *mf*, and *pp*. There are also some markings like '10.', '2.', '3.', '4.', '9.', and 'T' above notes.

Volti subito



Coro. Maestoso.

3. mal

f mf f mf p f

Coro. Più mosso.

2. bis

p p f mf f

cresc. f

Allabreve

bis

2. 3

f pp

Coro. Andagio maestoso.

Organo
Solo

Noten-Sammlung
der
Fürstl. u. Landes-Schule

E. 302. 28. 29/4

Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of three flats. The music includes dynamic markings such as *f* and *fz*.

Handwritten musical notation for the second system, including a *Passo* marking in the bass line.

Handwritten musical notation for the third system, showing complex rhythmic patterns and chordal textures.

Handwritten musical notation for the fourth system, with dynamic markings *f* and *p*.

Handwritten musical notation for the fifth system, featuring a *crescendo* marking and dynamic markings *f* and *p*.

Handwritten musical notation for the sixth system, continuing the complex rhythmic and harmonic structure.

Handwritten musical notation for the seventh system, including a *fz* marking.

Handwritten musical notation for the eighth system, concluding with a *Volte subito* instruction.

Mus. 4232-E-500a

Sachs.
Landes-
bibl.

103

cresc.

Recitativo. Andante o poco Adagio

p. *a tempo*
O welche Entsetzt, — Gott, ist dirß so unglückselig

Recit. a tempo Recit. a tempo
Es lag dein Elend in Finsterniß seit unserm all' Missethat, Missethat

a tempo
Tafel

a tempo
pp

Quartetto - Andante.

mf *p*

mf

dolce

Aria. Allegro ma non troppo.

Volts subito

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten systems of music, each consisting of two staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *mf* (mezzo-forte), *fz* (forzando), *cresc.* (crescendo), and *f* (forte) are used throughout. There are also some markings that look like "1" and "2" above notes. The paper shows signs of wear, including some staining and a small tear at the bottom left corner.

Coro. Maestoso.

Volti subito

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include *f*, *mf*, *p*, *pp*, *staccato*, *Coro. Più mosso*, *mf*, *p cresc.*, and *f*. The paper shows signs of wear, including some staining and irregular edges.

Handwritten musical score for the first system, consisting of two staves. The notation includes various notes, rests, and clefs, typical of an 18th-century manuscript.

Allabreve

Handwritten musical score for the second system, including the tempo marking *Allabreve* and the instruction *Volti subito*. The notation continues with various notes and rests.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into ten systems, each consisting of two staves. The first system includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a cursive, historical style, featuring various note values, rests, and bar lines. The paper shows signs of age, including some staining and irregular edges. The bottom left corner of the page contains the handwritten number '110'.

110