

B B 00 00 00

1
Imtrugt nimm den andern in der Liebe ee

149

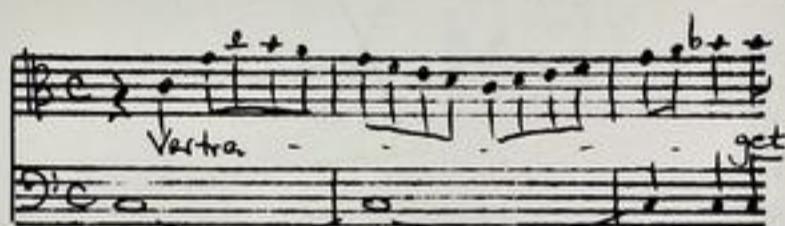
XXI.

424

7316/23

Graupner, Christoph (1683-1760) BRD DS Mus.ms 424/23

Vertraget einer den endern in der/Liebe/a/2 Violin/Viol/
2 Cant./Alt/Tenore/Basso/e/Continuo./Dn.17 p.Tr./1716.



Autograph Oktober 1716. 34 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

15 St.: C 1,2,A,T(2x),B(2x),vl 1(2x),2(2x),vla,vln(e)(2x),bc
1,1,1,1,1,1,1,2,1,2,1,1,1,1,1,2 Bl.

Alte Sign.: 149/XXI; 7316/23.

Text: Georg Christian Lehms, 1716.

Partitur
1716.

B 2 00 2
Inatriegt nimm den anden in der Linie ee

149

XXI.

424

7346/23

f.(26) u

Partitur
1716.



F. A. F. H. C. v. v. b.

1

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of two systems of music. The top system starts with a treble clef, common time, and a basso continuo part with a bass clef and a 'C' (common time). The vocal parts enter with eighth-note patterns. The lyrics are written in German, appearing below the notes. The bottom system begins with a bass clef and a 'G' (common time), continuing the basso continuo line and the vocal parts. The lyrics continue from the top system. The music is written on five-line staves, and the handwriting is in black ink on aged paper.

Handwritten lyrics:

1. *Hörteget einer anden in der Erde.*
Hörteget einer anden in der Erde.

2. *Hörteget einer anden in der Erde.*
Hörteget einer anden in der Erde.

3. *Hörteget einer anden in der Erde.*
Hörteget einer anden in der Erde.

4. *Hörteget einer anden in der Erde.*
Hörteget einer anden in der Erde.

A handwritten musical score on aged paper, likely from the 18th or 19th century. The score consists of four systems of music, each with three staves. The top two staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano. The music is written in common time, with various key signatures (G major, C major, F major, etc.). The lyrics, written in German, are integrated into the music. The first system has lyrics in the right-hand vocal part: "Herr Jesu wir sind hier an dir ist der Heil". The second system has lyrics in the right-hand vocal part: "Herr Jesu wir sind hier an dir ist der Heil". The third system has lyrics in the right-hand vocal part: "Herr Jesu wir sind hier an dir ist der Heil". The fourth system has lyrics in the right-hand vocal part: "Herr Jesu wir sind hier an dir ist der Heil". The score concludes with a final system of music.

A handwritten musical score on five staves. The top staff consists of three voices (SSA) and basso continuo. The second staff consists of three voices (Soprano, Alto, Tenor) and basso continuo. The third staff consists of three voices (Soprano, Alto, Bass) and basso continuo. The fourth staff consists of three voices (Soprano, Alto, Bass) and basso continuo. The fifth staff consists of three voices (Soprano, Alto, Bass) and basso continuo. The music is written in common time, with various note heads and stems. There are several instances of rests and silence. The lyrics are written in German, appearing below the vocal parts. The first section of lyrics is:

zu froh ist der Geist o sei froh
zu froh ist der Geist o sei froh

The second section of lyrics is:

zu froh ist der Geist o sei froh
zu froh ist der Geist o sei froh

The third section of lyrics is:

zu froh ist der Geist o sei froh
zu froh ist der Geist o sei froh

The fourth section of lyrics is:

zu froh ist der Geist o sei froh
zu froh ist der Geist o sei froh

The fifth section of lyrics is:

zu froh ist der Geist o sei froh
zu froh ist der Geist o sei froh

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal parts contain lyrics in English. The piano parts include dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The score is written on aged, yellowed paper.

Handwritten lyrics in the vocal parts:

- Line 1: "U. when I saw her, I said, 'I will al-ways be thy."
- Line 2: "With my own, my love, my joy,
- Line 3: "With my love, my joy, my love, my joy,
- Line 4: "With my love, my joy, my love, my joy,
- Line 5: "With my love, my joy, my love, my joy,

Handwritten lyrics in the vocal part at the end:

- "Da Capo //
- "Dove //
- "Dove //

3
2

The manuscript contains six staves of music. The top three staves are for voices: soprano (C-clef), alto (F-clef), and bass (C-clef). The bottom three staves are for instruments: tenor (F-clef), Cembalo (C-clef), and Bass (C-clef). The vocal parts have lyrics written in German. The lyrics for the first two staves are:

Fröhlich ist der Feiertag
Fröhlich ist der Feiertag

The lyrics for the third staff are:

Fröhlich ist der Feiertag
Fröhlich ist der Feiertag
Fröhlich ist der Feiertag

The lyrics for the fourth staff are:

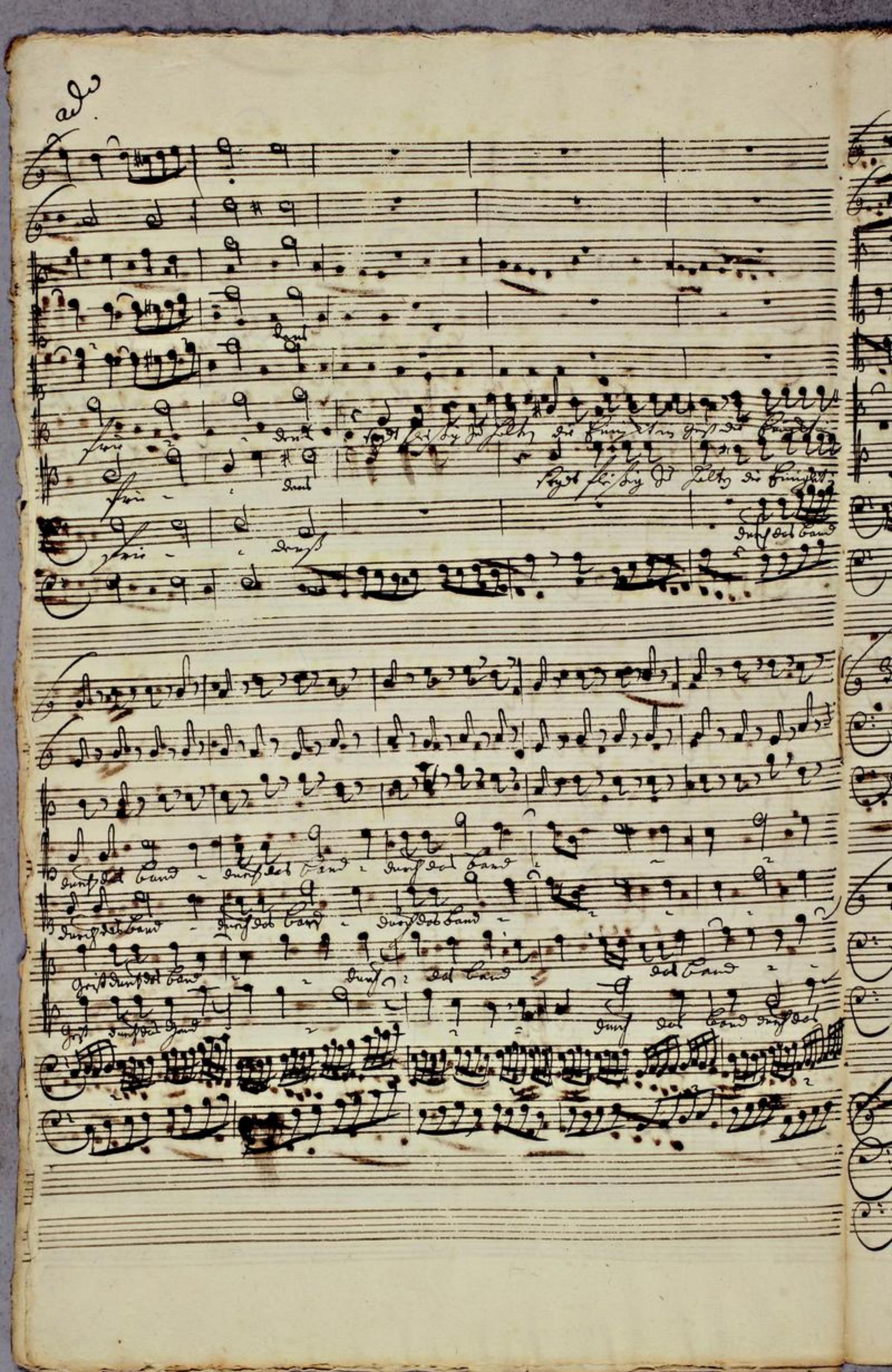
Fröhlich ist der Feiertag
Fröhlich ist der Feiertag
Fröhlich ist der Feiertag

The lyrics for the fifth staff are:

Fröhlich ist der Feiertag
Fröhlich ist der Feiertag
Fröhlich ist der Feiertag

The lyrics for the sixth staff are:

Fröhlich ist der Feiertag
Fröhlich ist der Feiertag
Fröhlich ist der Feiertag



adagio.

A handwritten musical score for orchestra and choir. The score consists of six staves of music. The first three staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments like oboes, bassoons, and clarinets. The fourth staff is for the soprano voice, the fifth for alto, and the sixth for tenor. The music is written in common time, with various dynamics such as *ff*, *f*, *p*, and *pp*. The vocal parts include lyrics in German, such as "dunkel sind", "die Band des Friedens", "der Friede ist kommt", and "der Friede ist kommt". The score is dated "1813" at the bottom right. There are several ink stains and water damage on the page, particularly in the upper right area.



A handwritten musical score for four voices (SATB) and piano, consisting of five staves. The top staff is soprano, the second alto, the third tenor, and the bottom bass. The piano part is on the far left. The music is in common time. The score includes lyrics in German. The first section ends with a repeat sign and two endings. The second ending leads to a section where the tenor and bass sing eighth-note patterns. The lyrics are as follows:

53.

1. *Wohl* *wand*
min *min* *min* *min*

2. *wand* *wand* *wand* *wand*

3. *Wohl* *wand*
min *min* *min* *min*

4. *Wohl* *wand*
min *min* *min* *min*

5. *Wohl* *wand*
min *min* *min* *min*

6. *Wohl* *wand*
min *min* *min* *min*

7. *Wohl* *wand*
min *min* *min* *min*

8. *Wohl* *wand*
min *min* *min* *min*

9. *Wohl* *wand*
min *min* *min* *min*

10. *Wohl* *wand*
min *min* *min* *min*

11. *Wohl* *wand*
min *min* *min* *min*

12. *Wohl* *wand*
min *min* *min* *min*

13. *Wohl* *wand*
min *min* *min* *min*

14. *Wohl* *wand*
min *min* *min* *min*

15. *Wohl* *wand*
min *min* *min* *min*

16. *Wohl* *wand*
min *min* *min* *min*

17. *Wohl* *wand*
min *min* *min* *min*

18. *Wohl* *wand*
min *min* *min* *min*

19. *Wohl* *wand*
min *min* *min* *min*

20. *Wohl* *wand*
min *min* *min* *min*

21. *Wohl* *wand*
min *min* *min* *min*

22. *Wohl* *wand*
min *min* *min* *min*

23. *Wohl* *wand*
min *min* *min* *min*

24. *Wohl* *wand*
min *min* *min* *min*

25. *Wohl* *wand*
min *min* *min* *min*

26. *Wohl* *wand*
min *min* *min* *min*

27. *Wohl* *wand*
min *min* *min* *min*

28. *Wohl* *wand*
min *min* *min* *min*

29. *Wohl* *wand*
min *min* *min* *min*

30. *Wohl* *wand*
min *min* *min* *min*

31. *Wohl* *wand*
min *min* *min* *min*

32. *Wohl* *wand*
min *min* *min* *min*

33. *Wohl* *wand*
min *min* *min* *min*

34. *Wohl* *wand*
min *min* *min* *min*

35. *Wohl* *wand*
min *min* *min* *min*

36. *Wohl* *wand*
min *min* *min* *min*

37. *Wohl* *wand*
min *min* *min* *min*

38. *Wohl* *wand*
min *min* *min* *min*

39. *Wohl* *wand*
min *min* *min* *min*

40. *Wohl* *wand*
min *min* *min* *min*

41. *Wohl* *wand*
min *min* *min* *min*

42. *Wohl* *wand*
min *min* *min* *min*

43. *Wohl* *wand*
min *min* *min* *min*

44. *Wohl* *wand*
min *min* *min* *min*

45. *Wohl* *wand*
min *min* *min* *min*

46. *Wohl* *wand*
min *min* *min* *min*

47. *Wohl* *wand*
min *min* *min* *min*

48. *Wohl* *wand*
min *min* *min* *min*

49. *Wohl* *wand*
min *min* *min* *min*

50. *Wohl* *wand*
min *min* *min* *min*

51. *Wohl* *wand*
min *min* *min* *min*

52. *Wohl* *wand*
min *min* *min* *min*

53. *Wohl* *wand*
min *min* *min* *min*

54. *Wohl* *wand*
min *min* *min* *min*

55. *Wohl* *wand*
min *min* *min* *min*

56. *Wohl* *wand*
min *min* *min* *min*

57. *Wohl* *wand*
min *min* *min* *min*

58. *Wohl* *wand*
min *min* *min* *min*

59. *Wohl* *wand*
min *min* *min* *min*

60. *Wohl* *wand*
min *min* *min* *min*

61. *Wohl* *wand*
min *min* *min* *min*

62. *Wohl* *wand*
min *min* *min* *min*

63. *Wohl* *wand*
min *min* *min* *min*

64. *Wohl* *wand*
min *min* *min* *min*

65. *Wohl* *wand*
min *min* *min* *min*

66. *Wohl* *wand*
min *min* *min* *min*

67. *Wohl* *wand*
min *min* *min* *min*

68. *Wohl* *wand*
min *min* *min* *min*

69. *Wohl* *wand*
min *min* *min* *min*

70. *Wohl* *wand*
min *min* *min* *min*

71. *Wohl* *wand*
min *min* *min* *min*

72. *Wohl* *wand*
min *min* *min* *min*

73. *Wohl* *wand*
min *min* *min* *min*

74. *Wohl* *wand*
min *min* *min* *min*

75. *Wohl* *wand*
min *min* *min* *min*

76. *Wohl* *wand*
min *min* *min* *min*

77. *Wohl* *wand*
min *min* *min* *min*

78. *Wohl* *wand*
min *min* *min* *min*

79. *Wohl* *wand*
min *min* *min* *min*

80. *Wohl* *wand*
min *min* *min* *min*

81. *Wohl* *wand*
min *min* *min* *min*

82. *Wohl* *wand*
min *min* *min* *min*

83. *Wohl* *wand*
min *min* *min* *min*

84. *Wohl* *wand*
min *min* *min* *min*

85. *Wohl* *wand*
min *min* *min* *min*

86. *Wohl* *wand*
min *min* *min* *min*

87. *Wohl* *wand*
min *min* *min* *min*

88. *Wohl* *wand*
min *min* *min* *min*

89. *Wohl* *wand*
min *min* *min* *min*

90. *Wohl* *wand*
min *min* *min* *min*

91. *Wohl* *wand*
min *min* *min* *min*

92. *Wohl* *wand*
min *min* *min* *min*

93. *Wohl* *wand*
min *min* *min* *min*

94. *Wohl* *wand*
min *min* *min* *min*

95. *Wohl* *wand*
min *min* *min* *min*

96. *Wohl* *wand*
min *min* *min* *min*

97. *Wohl* *wand*
min *min* *min* *min*

98. *Wohl* *wand*
min *min* *min* *min*

99. *Wohl* *wand*
min *min* *min* *min*

100. *Wohl* *wand*
min *min* *min* *min*

101. *Wohl* *wand*
min *min* *min* *min*

102. *Wohl* *wand*
min *min* *min* *min*

103. *Wohl* *wand*
min *min* *min* *min*

104. *Wohl* *wand*
min *min* *min* *min*

105. *Wohl* *wand*
min *min* *min* *min*

106. *Wohl* *wand*
min *min* *min* *min*

107. *Wohl* *wand*
min *min* *min* *min*

108. *Wohl* *wand*
min *min* *min* *min*

109. *Wohl* *wand*
min *min* *min* *min*

110. *Wohl* *wand*
min *min* *min* *min*

111. *Wohl* *wand*
min *min* *min* *min*

112. *Wohl* *wand*
min *min* *min* *min*

113. *Wohl* *wand*
min *min* *min* *min*

114. *Wohl* *wand*
min *min* *min* *min*

115. *Wohl* *wand*
min *min* *min* *min*

116. *Wohl* *wand*
min *min* *min* *min*

117. *Wohl* *wand*
min *min* *min* *min*

118. *Wohl* *wand*
min *min* *min* *min*

119. *Wohl* *wand*
min *min* *min* *min*

120. *Wohl* *wand*
min *min* *min* *min*

121. *Wohl* *wand*
min *min* *min* *min*

122. *Wohl* *wand*
min *min* *min* *min*

123. *Wohl* *wand*
min *min* *min* *min*

124. *Wohl* *wand*
min *min* *min* *min*

125. *Wohl* *wand*
min *min* *min* *min*

126. *Wohl* *wand*
min *min* *min* *min*

127. *Wohl* *wand*
min *min* *min* *min*

128. *Wohl* *wand*
min *min* *min* *min*

129. *Wohl* *wand*
min *min* *min* *min*

130. *Wohl* *wand*
min *min* *min* *min*

131. *Wohl* *wand*
min *min* *min* *min*

132. *Wohl* *wand*
min *min* *min* *min*

133. *Wohl* *wand*
min *min* *min* *min*

134. *Wohl* *wand*
min *min* *min* *min*

135. *Wohl* *wand*
min *min* *min* *min*

136. *Wohl* *wand*
min *min* *min* *min*

137. *Wohl* *wand*
min *min* *min* *min*

138. *Wohl* *wand*
min *min* *min* *min*

139. *Wohl* *wand*
min *min* *min* *min*

140. *Wohl* *wand*
min *min* *min* *min*

141. *Wohl* *wand*
min *min* *min* *min*

142. *Wohl* *wand*
min *min* *min* *min*

143. *Wohl* *wand*
min *min* *min* *min*

144. *Wohl* *wand*
min *min* *min* *min*

145. *Wohl* *wand*
min *min* *min* *min*

146. *Wohl* *wand*
min *min* *min* *min*

147. *Wohl* *wand*
min *min* *min* *min*

148. *Wohl* *wand*
min *min* *min* *min*

149. *Wohl* *wand*
min *min* *min* *min*</

A page from a handwritten musical manuscript, likely a vocal score. The music is written in five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics, written in cursive German, are as follows:

1. Strophe: *Wohl mir der Tag, der du mich*
2. Strophe: *bringt und auch mir die Zeit, du bist mein*
3. Strophe: *Leid, die mich auf den Mund*
4. Strophe: *bringt, so wie du es*

out of out of and you are for off the *[unclear]*

*[unclear] ayd they, sing out, I. sol du gott du *[unclear]* gott der *[unclear]**

habe aber d. nemt sie *[unclear]* Gott

This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first two staves begin with a clef (likely F) and a key signature of one sharp (F#). The third staff begins with a clef (likely C) and a key signature of one sharp (G#). The music includes various rests and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). There are also some handwritten lyrics in German, such as 'denn gut ist wahr' and 'über ermutig'.



The image shows two staves of handwritten musical notation on aged, yellowed paper. The notation is in black ink and uses vertical stems with horizontal strokes to indicate pitch and rhythm. Measures are separated by vertical bar lines. The paper is heavily stained with water damage, especially on the right side.

This image shows two staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems and small horizontal strokes, likely representing pitch and rhythm. The paper is heavily stained with brown foxing and has several large, dark reddish-brown spots (foxing or water damage). The right edge of the page is slightly irregular, suggesting it is a page from a book.



A handwritten musical score for two voices and piano. The top system consists of two staves: soprano and alto. The alto staff includes lyrics in German. The bottom system shows a basso continuo staff with a cello-like line and a treble staff for the harpsichord/piano. The music is written in common time.

149
XXI.

Herrnregt einer von andern in der
Liebe s.

a

2 Violin
Viol
Cant.
Alt
Tenore
Bass

L. Vp. Fr:
vnb.

Continuo

Continuo

This page contains a handwritten musical score for the continuo part of a composition. The score is written on ten staves, each consisting of five horizontal lines. The music is in common time and includes various key signatures, such as C major, G major, F major, D major, A major, E major, B major, and G major. The score features several dynamic markings, including forte (f), piano (p), and sforzando (sf). There are also numerous slurs and grace notes. Several performance instructions are included: "fortissimo" (ff) at the beginning of the piece, "Onde dolci" above the third staff, "Adagio" above the fifth staff, "allegro" above the sixth staff, "Adagio" above the eighth staff, and "Allegro" above the tenth staff. The score is written in black ink on aged, yellowish paper.

A page from a handwritten musical manuscript, numbered 10 in the top right corner. The score consists of ten staves of music for multiple voices or instruments. The music is written in common time, with various key signatures (mostly F major and C major) indicated by sharps and flats. The vocal parts are primarily in soprano and alto ranges, with some bass and tenor parts appearing in the lower staves. The notation includes a mix of long and short note values, with many grace notes and slurs. Several measures are grouped by vertical bar lines. The lyrics, written in German, are placed below the vocal parts. The first two measures of the lyrics read "tantz bl." (dance blue). The third measure contains the instruction "geht und geht". The fourth measure has "tantz bl." again. The fifth measure has "andante". The manuscript shows signs of age, including yellowing and foxing.



Violino I.

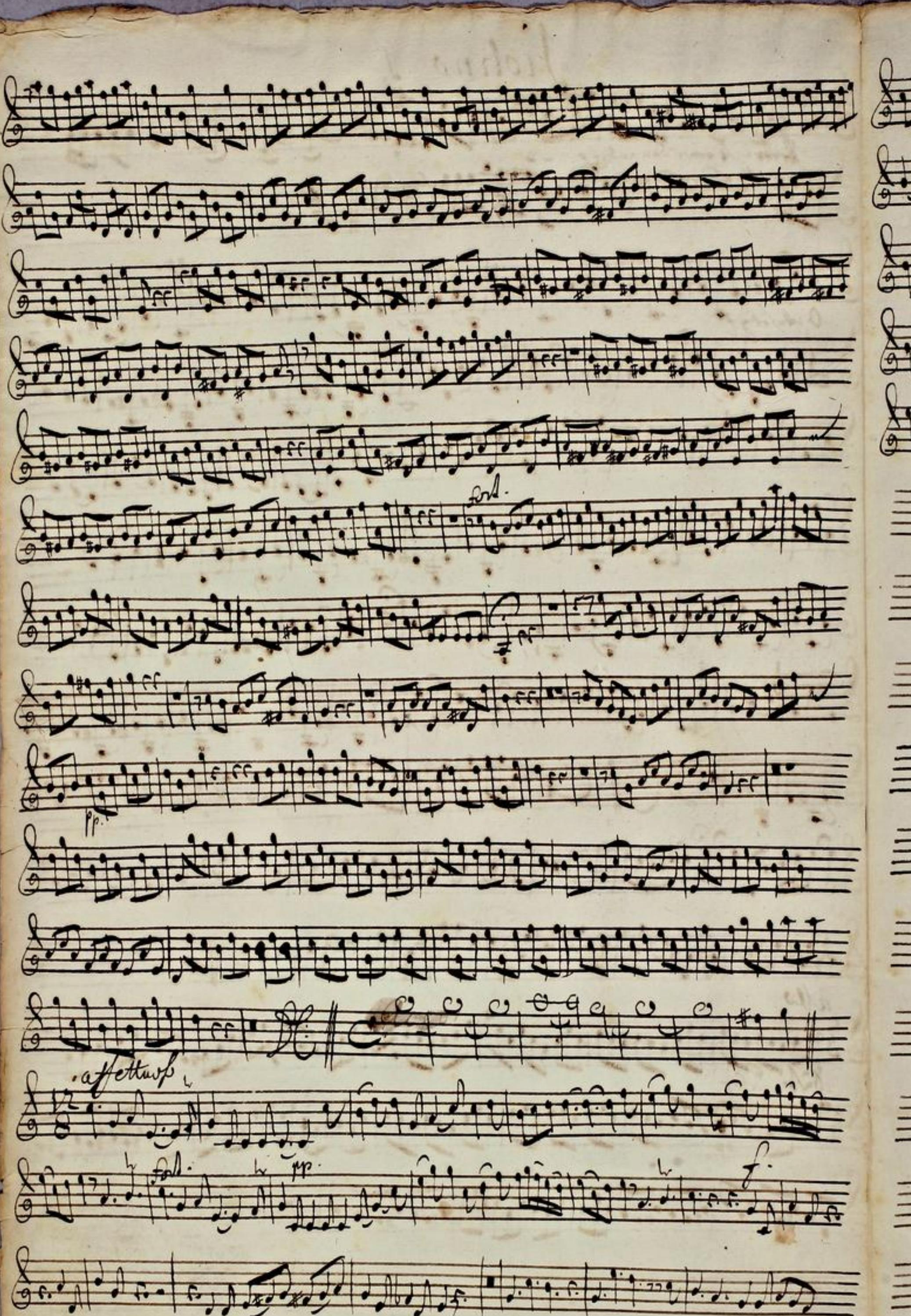
11

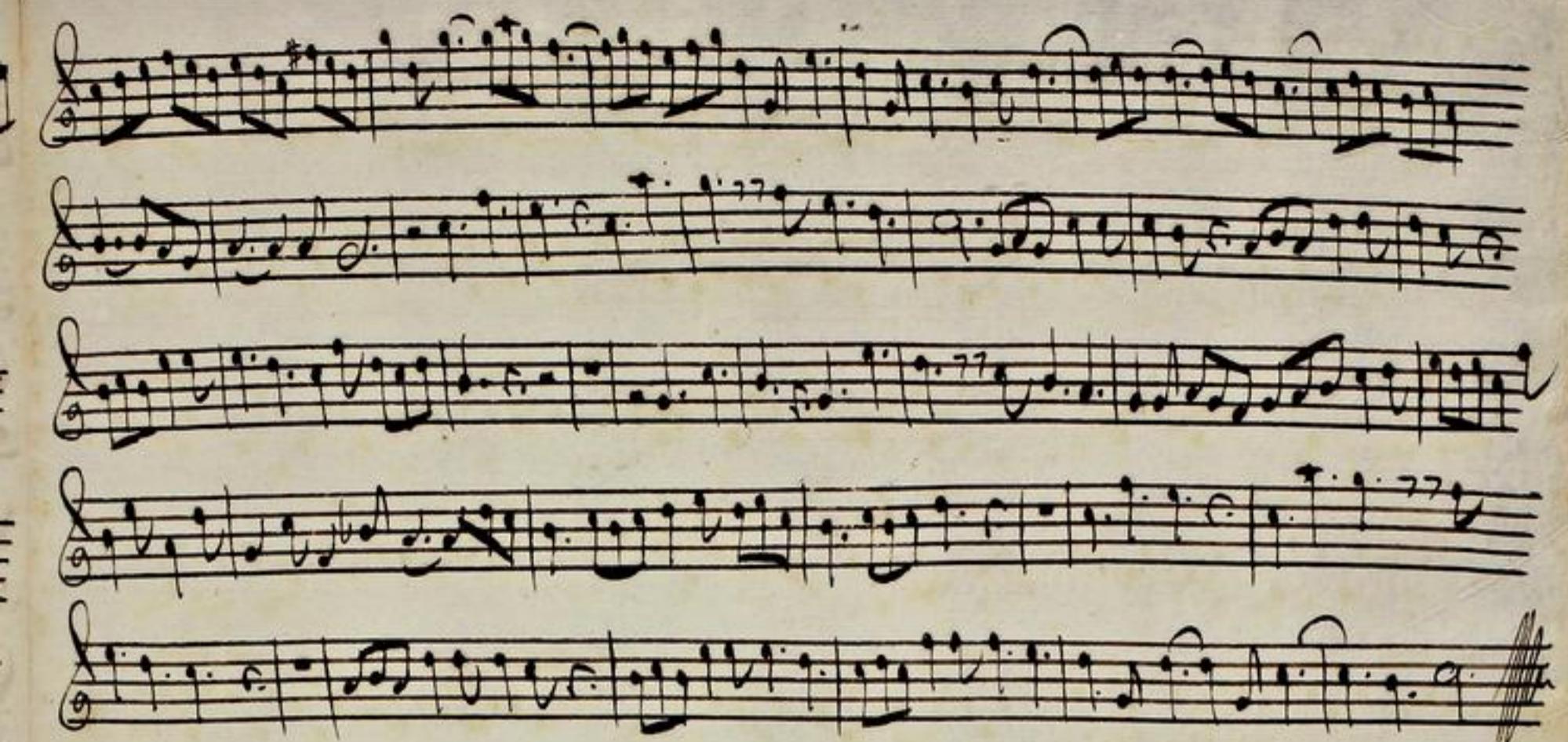
Worsted with very
fine

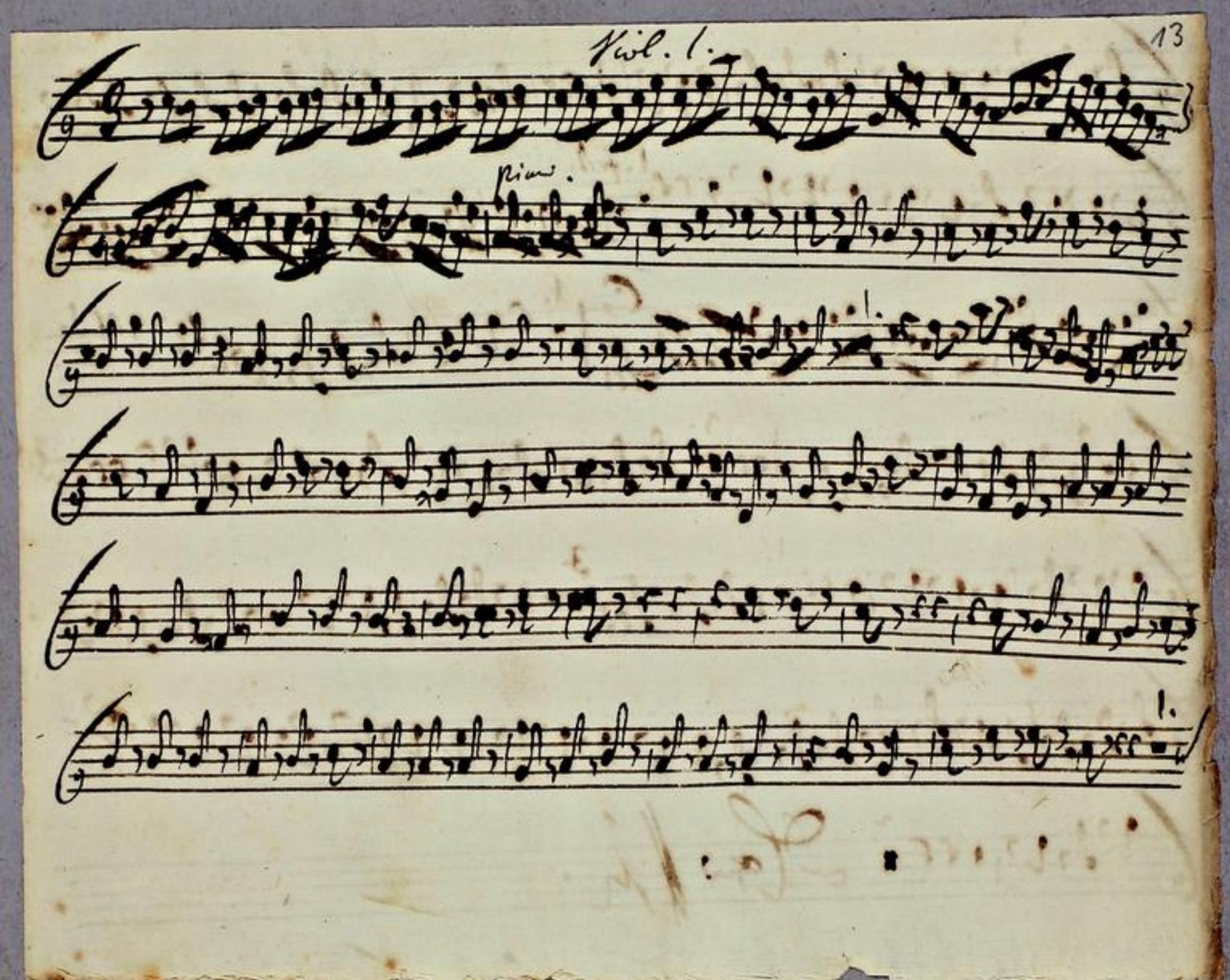
O rabi / olyc

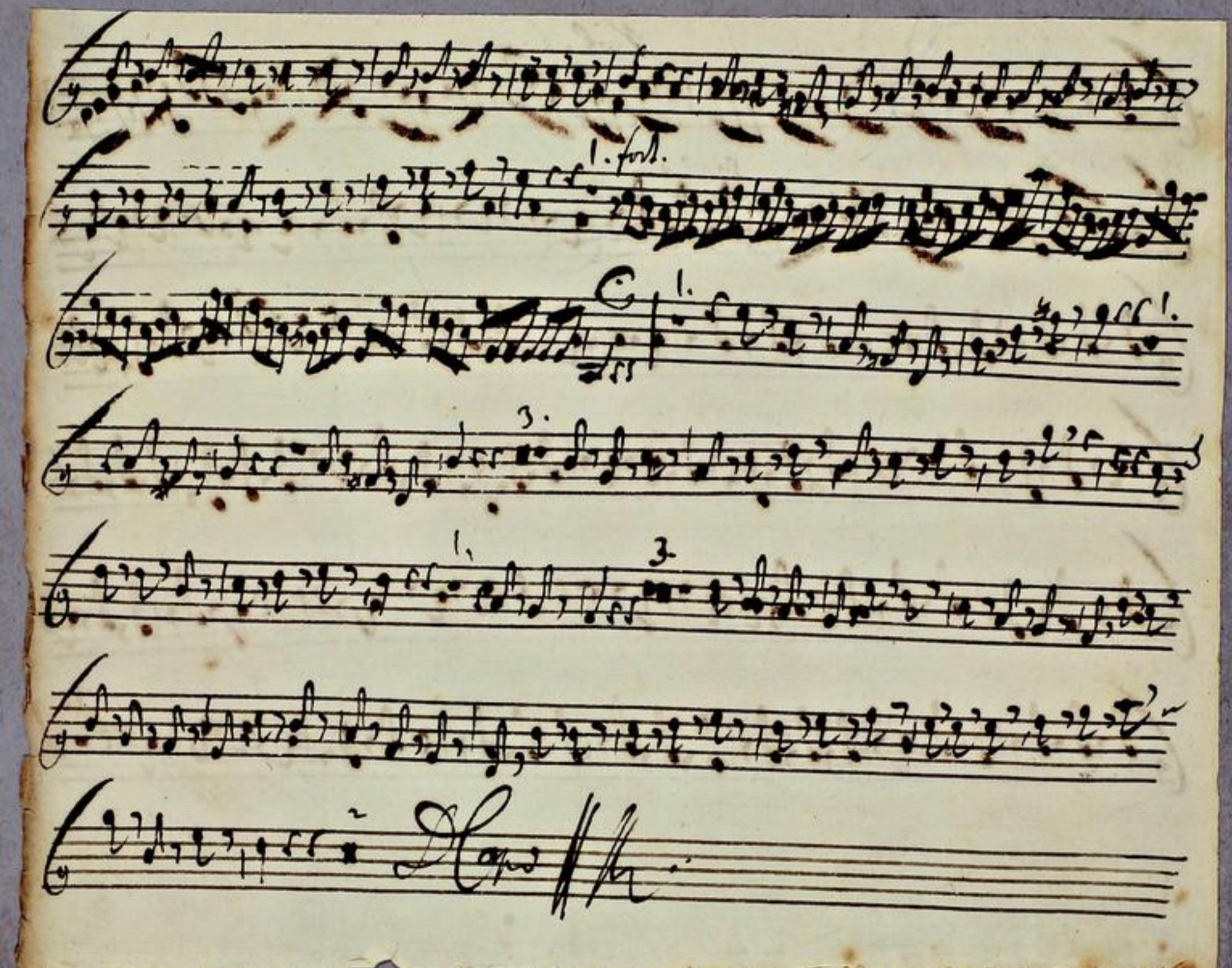
四

A page from a handwritten musical manuscript for piano. The score consists of six staves of music, each with a different key signature and time signature. The first four staves are in common time, while the last two are in 2/4 time. The music features a variety of dynamics, including forte (f), piano (p), and sforzando (sf). There are also several performance instructions written in ink, such as "Ondine style" at the beginning, "adagio" in the middle section, and "allegro" and "volti subito" near the end. The manuscript is written on aged, yellowed paper.









Violino 2.

14

Violino 2.

14

C

F#

G

F#

G

F#

G

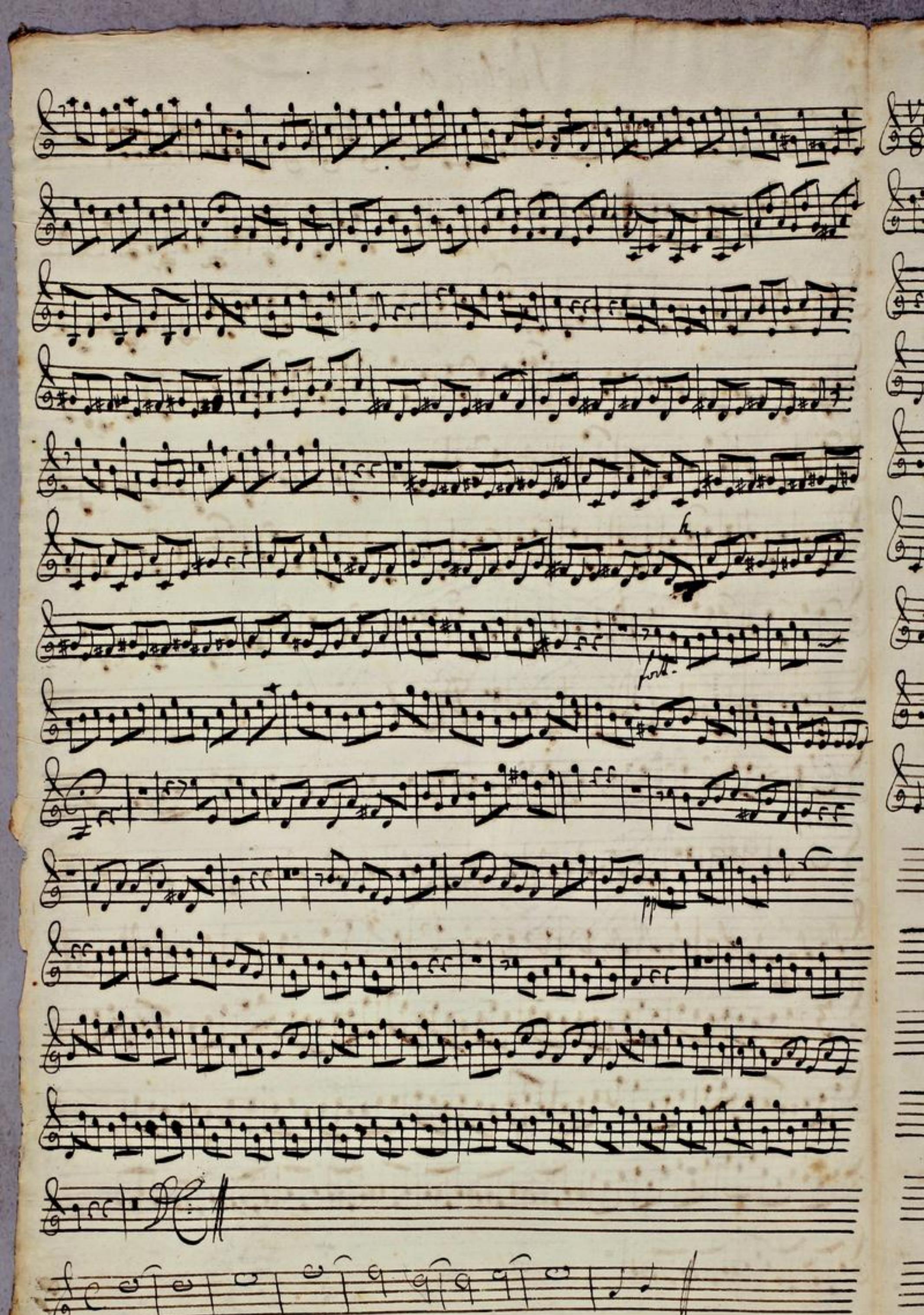
F#

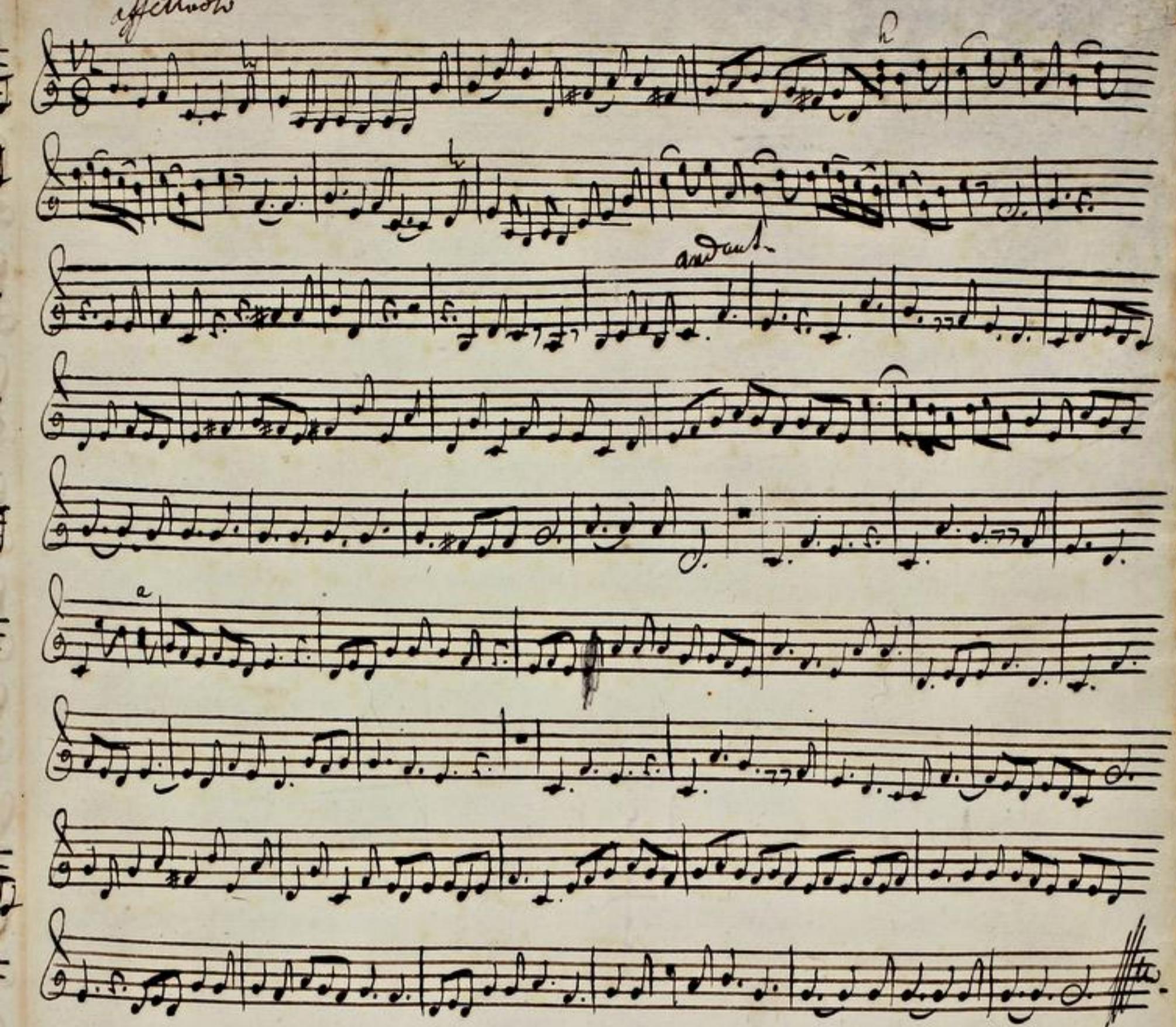
G

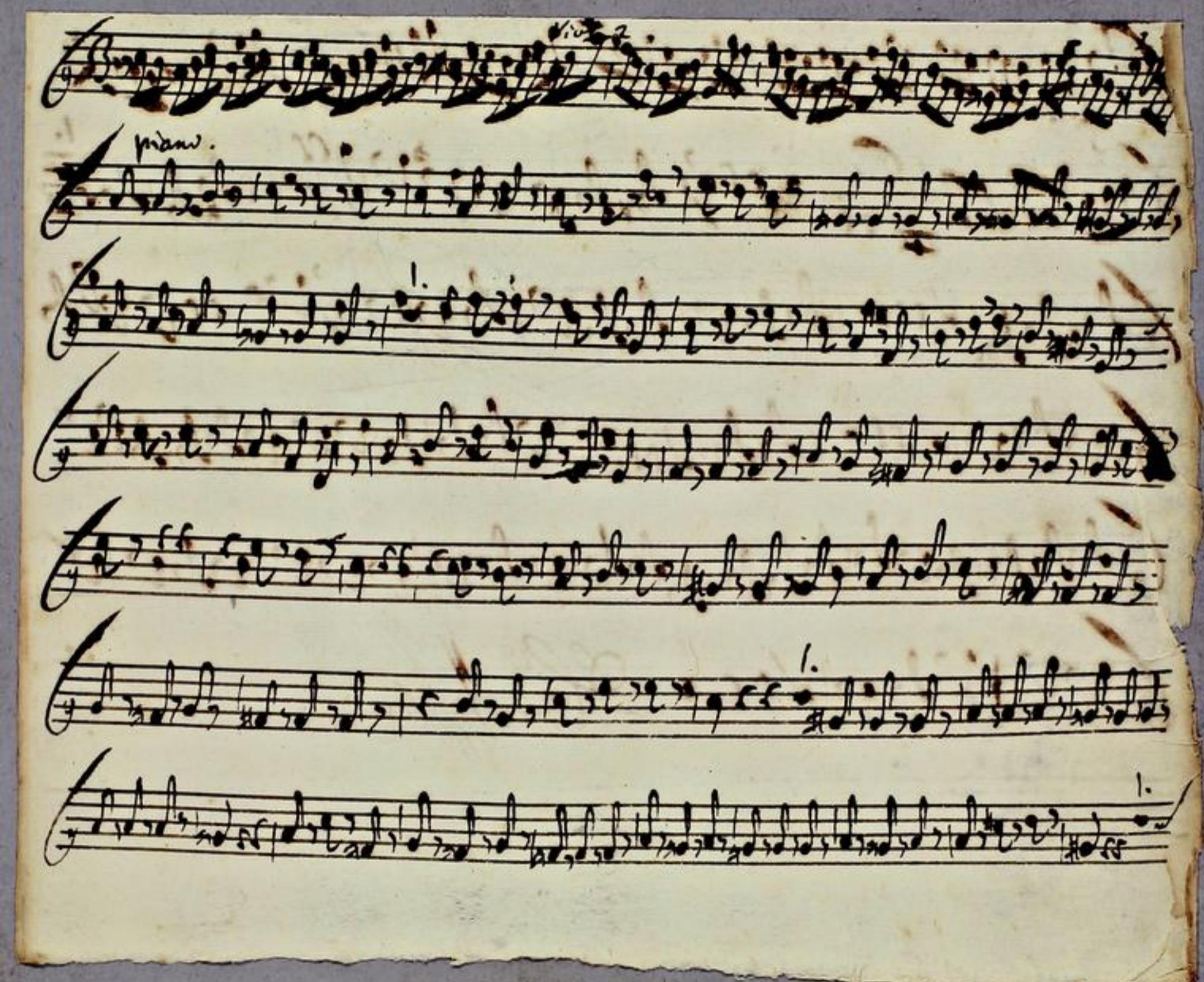
Adagio

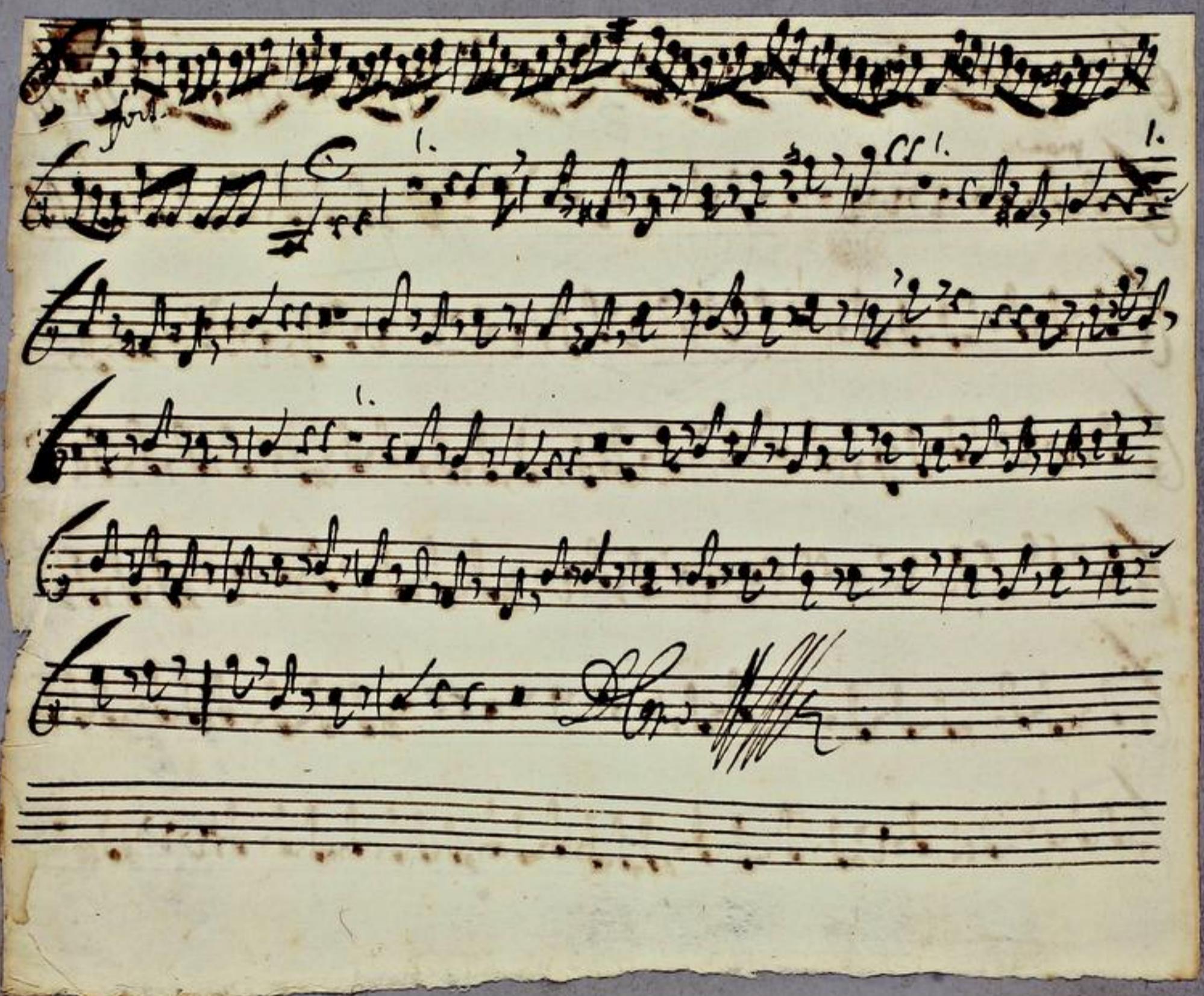
Allegro

volti



effektvoll





Viola

17

Violone

A handwritten musical score for the bassoon (Violone). The score consists of 18 pages of music, each page containing two staves of music. The music is written in black ink on aged, yellowish paper. The notation includes various note heads, stems, and bar lines. There are several performance instructions and markings throughout the score, such as 'unmeasured', 'al.' (allegro), 'adag.', '8va', and 'rit.'. The score begins with a section of eighth-note patterns, followed by measures with sixteenth-note patterns, and concludes with a section of eighth-note patterns.

Larg.



Violone

19

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in black ink on aged, yellowish paper. The first staff begins with a treble clef, while the subsequent staves use a bass clef. Various musical markings are present, including dynamic instructions like 'ff' (fortissimo), 'ffz' (fortississimo), and 'ffz' (fortississimo). The score concludes with a repeat sign and the instruction 'ffz' (fortississimo) followed by 'ffz' (fortississimo).

Lanz.



Canto. I.

26

Vertragt unter den andern in der Liebe
 Gott unter den andern in der Liebe
 Vertragt unter den andern in der
 Liebe O wie selig ist die Liebe die Liebe
 wir nay Gott seligen Erbte glaublich
 willy boy fij Logi O wie selig ist die Liebe o wie
 selig ist die Liebe wir nay Gott seligen Erbte glaublich
 willy glaublich Danckwilt
 boy fij Logi Und wir sind ist al- li leiden al- li leiden wir nay
 fij ber kan man seilen wenn man fij
 moek Herwagl
 wenn man fij so woff Herwagl
 Dreyfrißig zu fallen li finigk im gaist hifl ab band - hifl ab
 band - ab band - hifl ab band - hifl fij - Im
 hifl ab band - hifl ab band - hifl ab band - hifl ab

A handwritten musical score for a vocal piece with piano accompaniment. The score consists of eight staves of music. The first staff is for the soprano voice, starting with a dynamic of adagio . The second staff is for the piano. The vocal part begins with lyrics in German: "Ihr fröhlt". The piano part features a basso continuo line with sustained notes and bassoon entries. The vocal line continues with "der lobt güt der lobt", followed by "der lobt güt wem so lobt", "der lobt güt wem so lobt", "Gott's Willen hat", "wem so lobt", "der lobt güt der lobt", "wem so lobt", "der lobt güt der lobt", "der lobt güt", "wem so lobt", and "Gott's Willen". The piano accompaniment includes a bassoon line and a treble line.

Canto 2.

21

Cello

Vertra. get einer den ander in der liebe Vertra.
 get vertraget einer den andern in der liebe Vertraget emerden
 andern in der lie. be

Seyd fleisig zu halten die einigkeit im geist die einigkeit im geist die
 einigkeit im geist durch das band das band durch das
 band das band des frie - dens Seyd fleisig zu halten die einigkeit im
 Geist die einigkeit im geist durch das band durch das band das band
 ~ ~ ~ das band des friedens ~ des frie - dens

aria Accomp. // 12. q. f. c. q. adagio
 f. tacet tacet 8 Hal te deines Got - tes Wort tie.
 be Jesum dei - nen Hört übe demuth glaub und leide

und was sündlich ist das meide Wer so lebt wer so lebt der lebet
 gut der le - bet wer so lebt der lebet gut der le -
 ~ ~ ~ bet gut wer so lebt der le bet gut le bet
 gut wer so lebt ~ der lebet gut der le - bet gut weiter Gottes

A handwritten musical score on aged paper. The score consists of four staves of music, likely for three voices (Soprano, Alto, Tenor) and piano. The lyrics are written in German, interspersed with musical markings like fermatas and slurs. The text follows:

Willen Gottes Willen thut weiler Got - tes Willen thut weil er Got -
tes Willen thut Gottes willen thut Wer so lebt der lebet gut der
lebet wer so lebt wer so lebt der lebz -
bet gut Weil er gottes willen Gottes willen weiler Gottes Willen weiler
Gottes Willen flut.

Tenore.

23

Vertrugt mir von andern in der Liebe Vertrugt Vertrugt

mir von andern in der Liebe Vertrugt mir von andern in der Liebe

Inig dat band dat band - Inig dat band - Inig dat

band - Inig dat band - Inig dat band - Inig dat band

Inig dat band Inig dat band - Inig dat band

Inig dat band ist feind me -

C ist dir gesagt, mons, was gut ist und was der Herr von dir fordert

nemlich: Gottet Wohl salton mit Liebe rüber, d. Ammij syjn vor dir Gott.

Oder so lobt - Im lobet güt man so lobt - der le -

- bet güt den lobt - man so - lobt den lobet güt den le - bet güt wil

Gott willen - Wil on Gott. - lob willen Gott willen güt willen Gott willen

Gott. - Willen güt - Oder so lobt - Im lobet güt den le - bet w

lobt - Im lobet güt Wil on Gott willen Gott willen - Im Gott willen willen Wil on Gott

Willen güt willen on Gott. - lob Willen güt



Tenor.

24

Nestragot eins. Dan anders in der lube Nestragot Nestragot

Wortdruckt Wortdruckt

4

A handwritten musical score page featuring a single staff with six measures. The first measure contains six eighth-note chords. The second measure has two eighth notes followed by a sixteenth note. The third measure consists of a sixteenth note followed by a eighth-note chord. The fourth measure features a sixteenth note followed by a eighth-note chord. The fifth measure contains a sixteenth note followed by a eighth-note chord. The sixth measure ends with a sixteenth note. Below the staff, lyrics are written in German: "wir kann andern in der licht". To the right of the staff, there is a small musical symbol consisting of a circle with a vertical line through it. On the far right edge of the page, the word "aria" is written vertically.

۲۱۷

A handwritten musical score on five-line staff paper. The music consists of a single melodic line with various note heads and rests. Below the staff, the lyrics "Sunfah band band Sunfah band - Sunfah band" are written in cursive script, corresponding to the musical notes.

*atria
taceo*

A page from a handwritten musical manuscript. The top half shows a staff with various note heads and rests. Below the staff, lyrics are written in cursive German: "sag' kleinstig zu falten dir einig leid im grath". The word "grath" is written vertically below "einig". The page number "11" is visible at the bottom right.

27

A handwritten musical score for a band instrument, likely trumpet or flute. It consists of a single melodic line on a five-line staff. The lyrics "Uns' das Band" are written twice below the staff, with a dash between the two occurrences. The handwriting is cursive and appears to be in ink.

9

A handwritten musical score page featuring two systems of music. The first system starts with a dynamic 'p' and includes lyrics 'Gaudet frumenta' and 'Ter'. The second system begins with 'Aria tac: accomp: tac:'.

11

166

A page from a handwritten musical manuscript. The top staff shows a melodic line with lyrics in German: "Lustig war das Lied, und es lobt den". The bottom staff contains harmonic information, likely bass or harmonic support, consisting of various note heads and rests.

۷۹

A handwritten musical score for organ, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eighth-note patterns. The score is written on five-line staff paper.

1

129

A page from a handwritten musical manuscript for organ. The page contains two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics "der lobt gut der hr -" are written below the notes. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It continues the melodic line. The lyrics "betwir's lobt - der lobt gut" are written below the notes. The handwriting is in brown ink on aged paper.

四

Wieder gothe willan gothe will - han gothe willan willan gothe

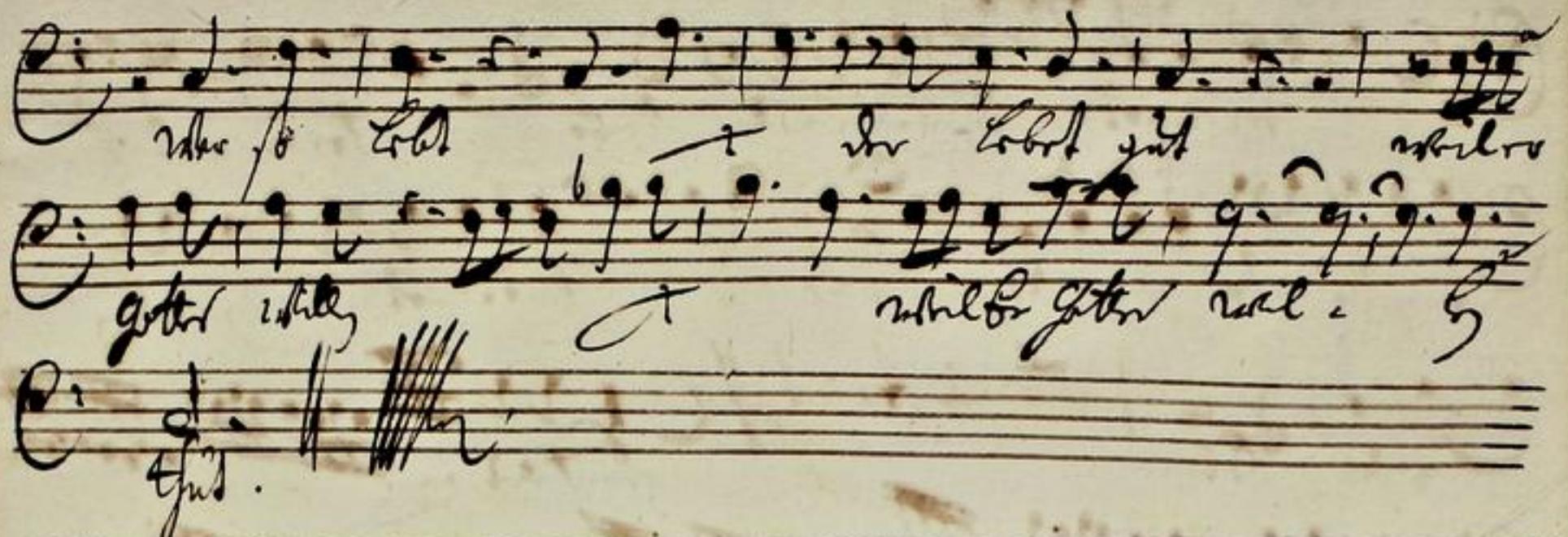
11

p willow Agt willow Got - 16 willow Got

三

Bash.

25



Basso

Bass

get trugt einer den andern in der Liebe Wutra =
get Wutra get einer den andern in der Liebe Wutra =

Aria facet
get einer den andern in der Liebe
Lust hat band

It's fric - ani Lust hat band

Die freiden lob freiden dich fric - von

Die fric - be würt in miß Würtin

Cunt mit Dinn flam.

man mit Dinn flam man mit Dinn flam füßt liebe

würt in miß mit Dinn flam

man füßt liebe würt in miß würt in miß

würt in miß mit Dinn flam laß die Glüff vor Ewigkeit

Dinn son fro - son Geist entzünden man mit roß mit ihr miß miß

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano/organ accompaniment. The music is written on five staves. The vocal parts are in common time, while the accompaniment is in 12/8 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Bass (bottom). The vocal parts sing in four-measure phrases, with lyrics in German. The lyrics are as follows:

Soprano: *mit mir ifx = verhindern bring ins anfang wir - so zeit nach dir vor*
Alto: *zeit an die zeit gehinß entzic auf gewinß gewinß zu fann*
Bass: *mon entzic entzic auf go*

The vocal parts end with a repeat sign and the instruction "Accomp. facet". The piano/organ accompaniment begins on the fourth staff, also in common time. Its lyrics are:

Ohr so lobt - In lobt gut In lo - = bet gut In
lo - = bet In lobt gut mon so lobt In lo -
- bet In lobt gut Will on Gott ob Will on - : Gott ob Will on will on
Gott - = ob Will on Will on Gott ob Will on gut - : In so lobt
- : In lobt gut Will on Gott ob Will on - : will on Gott

The vocal parts continue on the fifth staff:

Will - em gut