

Mon 450/30

Ho fröhliche Freude und Erfolg!

175.

29

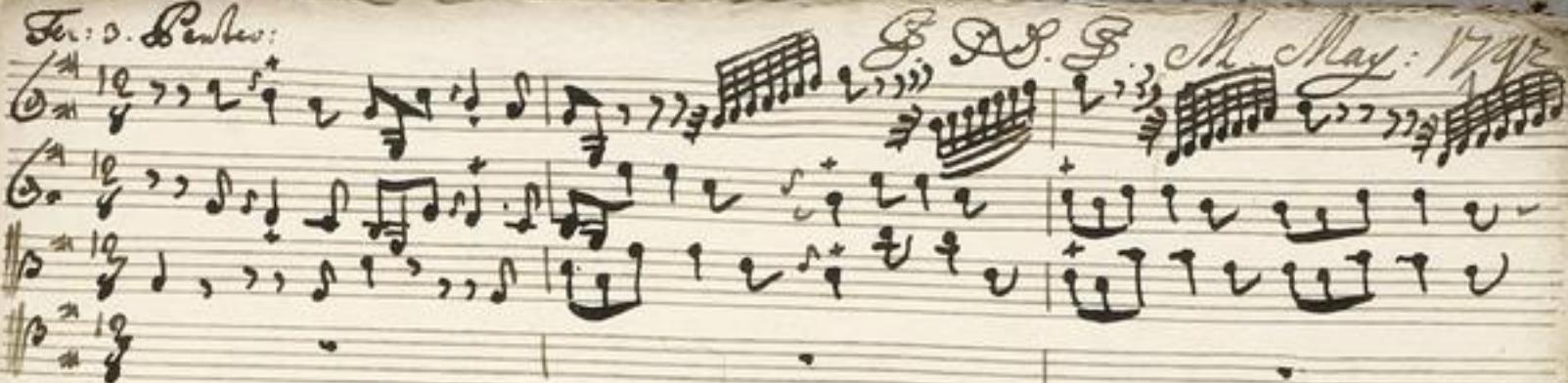
30

Partitur

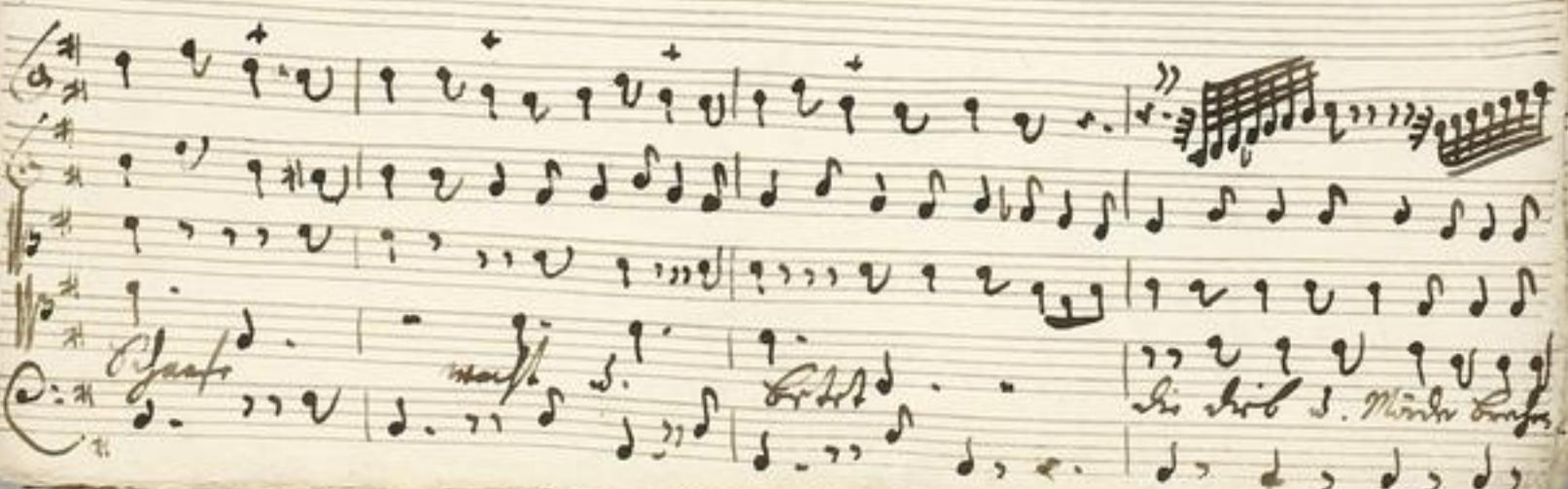
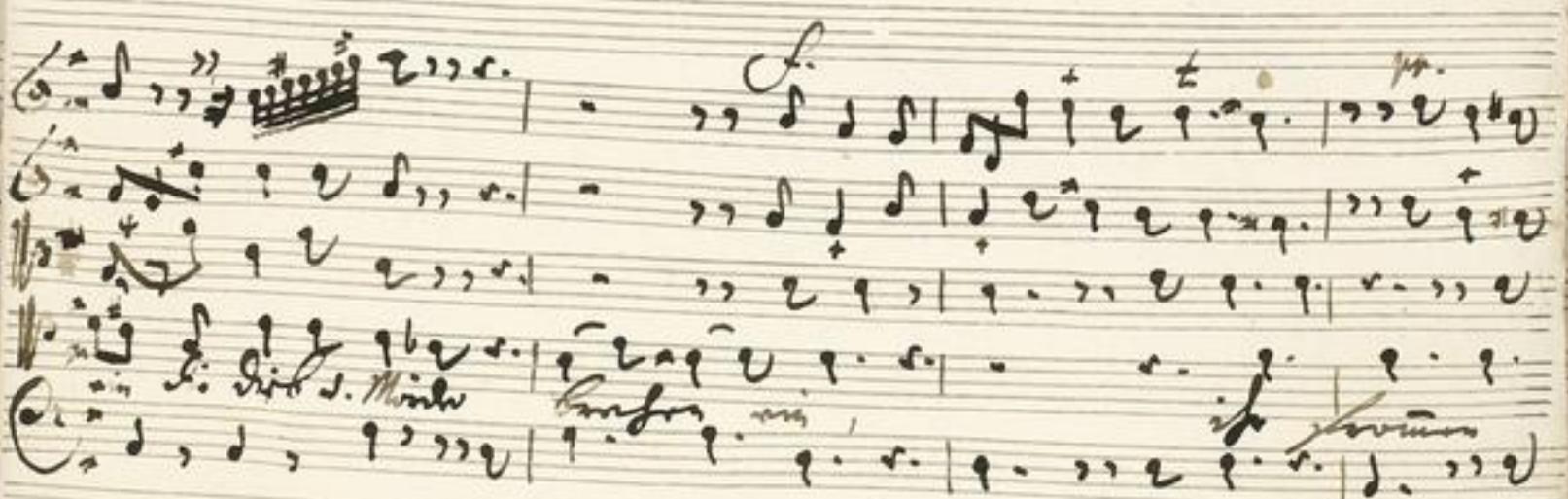
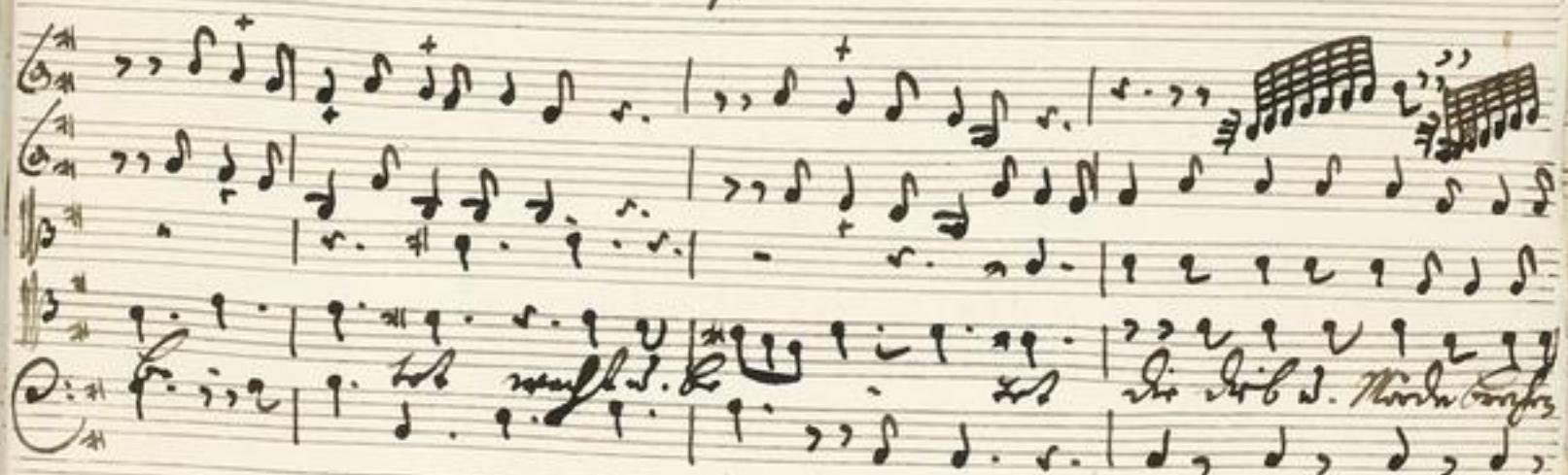
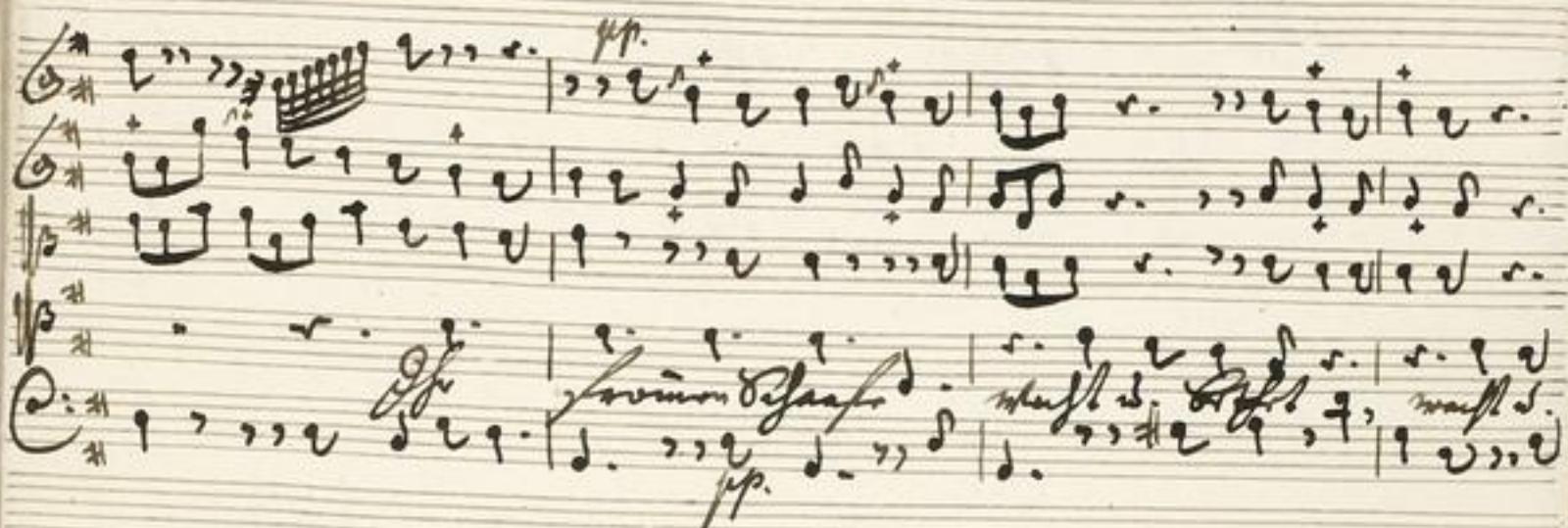
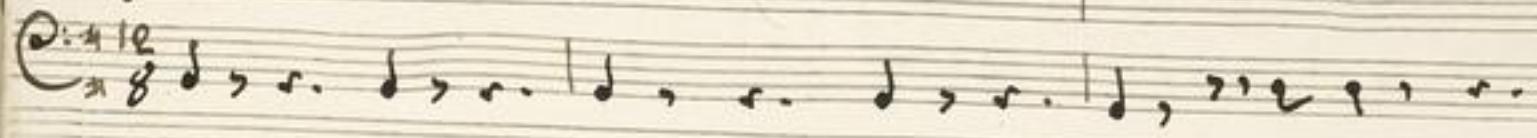
34^{te} Ausg ang. 1742.



Fr. o. Partie:



G. D. S. C. May 1792



1. **לְבָנָה**
 2. **לְבָנָה**
 3. **לְבָנָה**
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 97. **לְבָנָה**
 98. **לְבָנָה**
 99. **לְבָנָה**
 100. **לְבָנָה**

A handwritten musical score for three voices (two upper voices and basso continuo) and basso continuo. The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes lyrics in German. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The third system starts with a bass clef, a common time signature, and a key signature of one sharp. The fourth system starts with a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, rests, and bar lines. The lyrics are written in a cursive hand, often with musical symbols like dots and dashes placed above or below the letters. Some lyrics are underlined or have small numbers above them. The score is written on five-line staff paper.





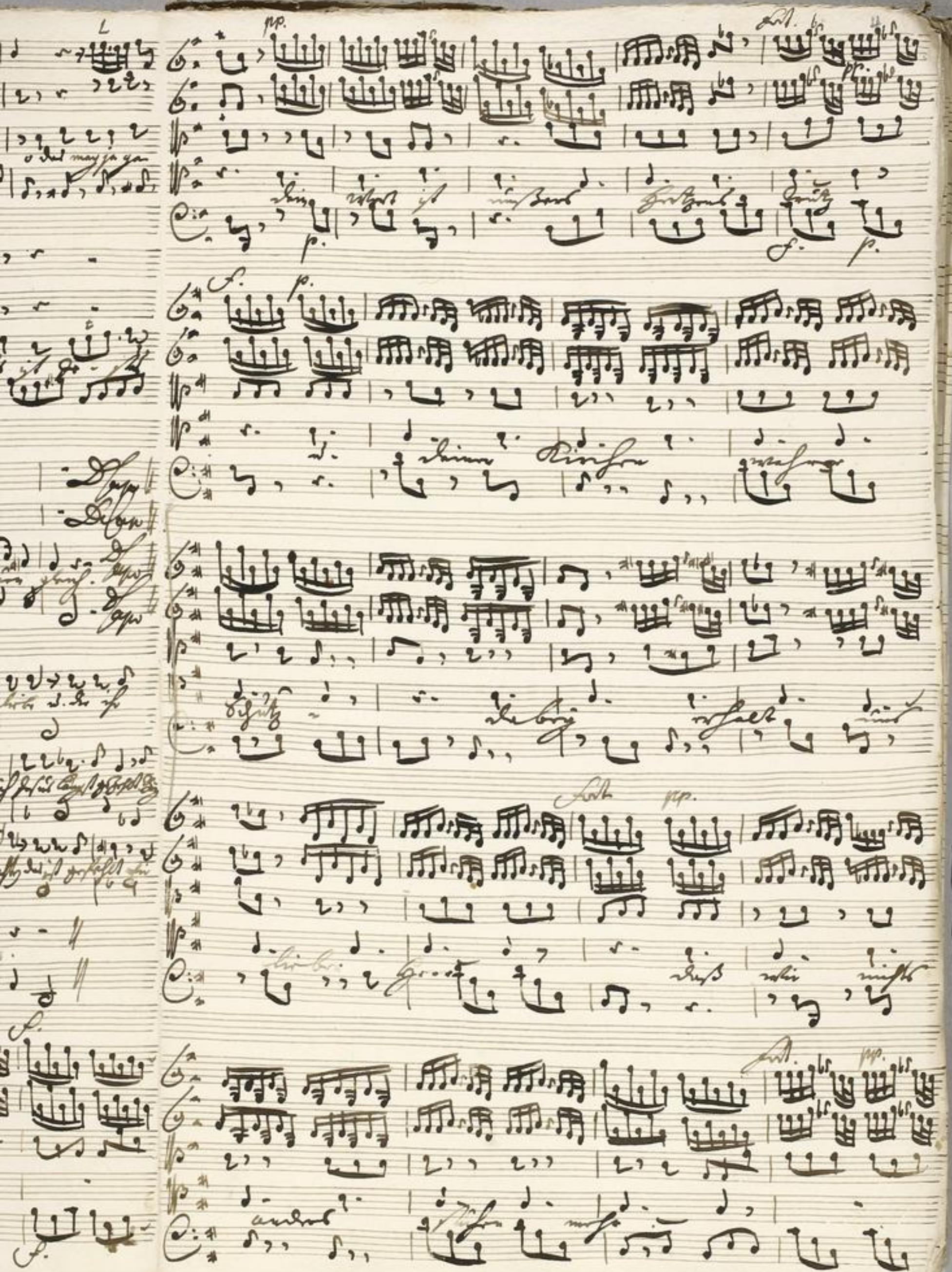
23

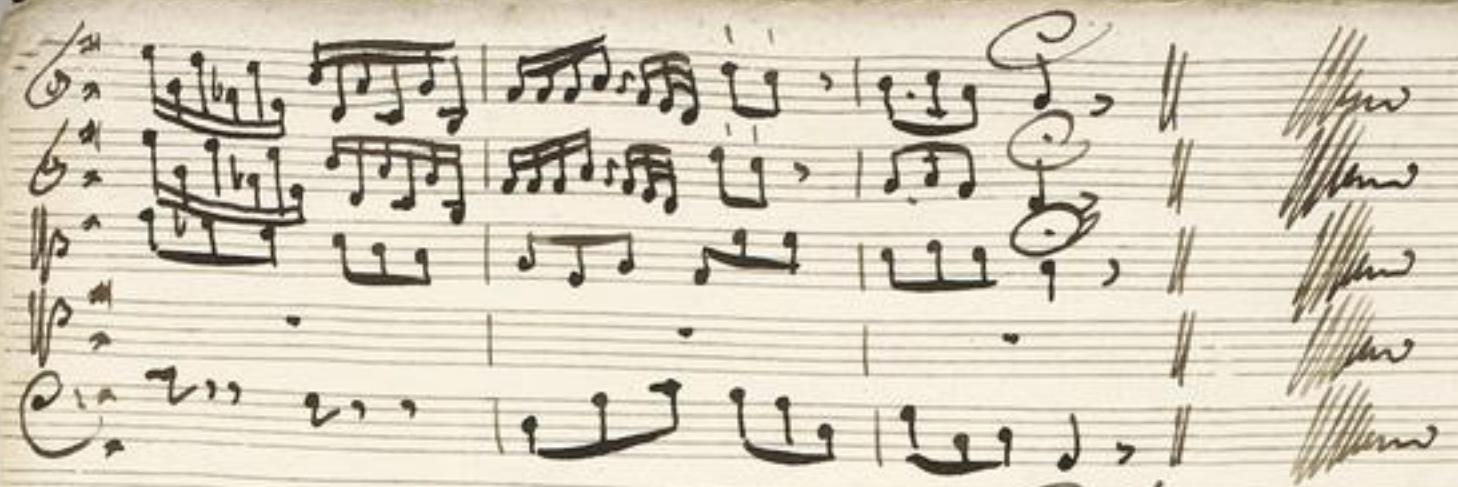
Handwritten musical score for two voices and basso continuo. The score consists of six staves of music. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom two are continuo parts (likely cello/bass and harpsichord). The music is written in a stylized, rhythmic notation with various note heads and stems. The score is numbered 23 at the top right.



This image shows a page from a handwritten musical manuscript. The music is written in brown ink on aged, yellowish paper. The notation consists of four systems of music, each with multiple staves. The staves are separated by vertical bar lines and measures. The notes are represented by vertical stems with horizontal strokes, and there are various rhythmic patterns. Below the notes, there are lyrics written in a cursive script. The manuscript appears to be a mix of musical notation and lyrics, possibly a hymn or a spiritual song. The paper has a slightly textured appearance with some minor discoloration and foxing.







Celi Deo Gloria



175

29

G. Sonnen Aufzug nach
w. Gotts. s.

a

2 Violin

Viola

Tenor. etc.

e

Continuo

Fer. 3. Berlin.

1792.

M. G. Continuo.

The score consists of several staves of handwritten musical notation. The top staff is labeled 'M. G. Continuo.' and includes a dynamic marking 'pp.'. The music features various note heads, stems, and rests. In the middle section, there is a vocal line with lyrics in German, starting with 'Wer kann es mir' and ending with 'Reit'. The notation includes sharp and double sharp signs, indicating key changes. The bottom staff shows a continuation of the musical line.



A handwritten musical score for piano, consisting of several staves of music. The music is written in common time, with various key signatures (G major, A major, D major) indicated by sharps and flats. The score includes dynamic markings such as *f*, *p*, *mp*, and *ff*. There are also performance instructions like *Recit.* and *Choral.* The handwriting is in black ink on aged paper.

Choral

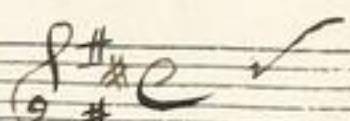


Violino. I.

7

The musical score for Violin I is written on ten staves. The key signature is G major (one sharp). The time signature is 2/4. The music features various dynamics: forte (f), double forte (ff), piano (p), double piano (pp), and mezzo-forte (mf). There are also performance instructions such as 'f', 'ff', 'p', 'pp', and 'mf'. The score includes sixteenth-note patterns, grace notes, and slurs. The music concludes with a repeat sign and the instruction 'Capo'.

Recitat.



Divac.

Divac.

ff

f

mf

mp

pp

hr

hr.

L

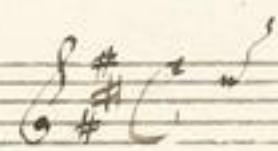


Capo // Recital //

Violino. I.

A handwritten musical score for Violin I, consisting of six staves of music. The music is in G major, indicated by a key signature of one sharp. The score includes dynamic markings such as *ff*, *ff*, *p*, *p*, *pp*, *f*, and *ff*. The music features various note heads, stems, and bar lines, with some notes having vertical strokes through them. The score is written on aged paper with some foxing and staining.

Recitat. //



Divisi.

A handwritten musical score for two staves, likely for piano or harpsichord. The music is in common time and consists of 12 measures. The left staff begins with a treble clef, a key signature of one sharp, and a dynamic of forte (f). It features a continuous eighth-note pattern. The right staff begins with a bass clef, a key signature of one sharp, and a dynamic of piano (pp). It also features a continuous eighth-note pattern. Measure 1 ends with a fermata over the first note of the right staff. Measures 2-3 show a continuation of the eighth-note patterns. Measure 4 begins with a dynamic of forte (f) and includes a melodic line above the eighth-note pattern. Measures 5-6 continue the eighth-note patterns. Measure 7 begins with a dynamic of forte (f) and includes a melodic line above the eighth-note pattern. Measures 8-9 continue the eighth-note patterns. Measure 10 begins with a dynamic of forte (f) and includes a melodic line above the eighth-note pattern. Measure 11 ends with a fermata over the first note of the right staff. Measure 12 begins with a dynamic of forte (f) and includes a melodic line above the eighth-note pattern. The score concludes with a repeat sign and the word "Soprano".



Chor.

Recitativo

10

pp. pp. pp. pp. pp. pp. pp. pp.

Dopo



Violino. 2.

11

Handwritten musical score for Violin 2 (Violino. 2.) in G major (indicated by a G with a sharp sign). The score consists of 12 measures of music. Measure 1 starts with a dynamic of *pp*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of *f*. Measures 5-6 continue eighth-note patterns. Measure 7 starts with a dynamic of *pp*. Measures 8-9 show eighth-note patterns. Measure 10 starts with a dynamic of *f*. Measures 11-12 show eighth-note patterns. The score concludes with a section labeled "Capo / Recital".

G# C ✓



Fine.

A handwritten musical score for two staves. The top staff consists of ten measures of music, primarily in common time, featuring sixteenth-note patterns and dynamic markings like 'hr.', 'pp.', and 'f.'. The bottom staff begins with a single measure of sixteenth notes followed by a repeat sign and a section of eighth-note patterns. The score is written on five-line staves with a key signature of one sharp. The page is numbered '6' in the top right corner.

Recitat



Choral.

42

Choral.

42

dis' Wohl ist
uns. pp.

dis' Wohl ist
uns. pp.

fort.

pp.

pp.

pp.

piano



Violin

13

Violin
12
pp.

Coda

Recitatif

$\beta^{\#} C$



Vivace.

Handwritten musical score for piano, consisting of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features six measures of music with various note heads and stems. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains six measures of music. Both staves include dynamic markings such as *pp.*, *mp.*, *f.*, and *p.*. In the middle of the page, there is a section titled "Capo Recital" in a large, cursive script. Below this title, the music continues with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures. The score concludes with a bass clef, a common time signature, and a key signature of one sharp, followed by three blank staves.

pp.

pp.

f.

pp.

f.

2.

Capo Recital

Choral.

pp.

f.

pp.

f.

pp.

f.

pp.

f.

pp.

f.

pp.

f.

pp.



Florentine Sketches.

Bass.

14

The score is handwritten in black ink on ten staves of music. The key signature varies between common time (C) and F major (F). The time signature changes from common time to common time throughout the piece. The dynamics are indicated by abbreviations such as *pp*, *f*, and *ff*. The score includes various note heads, stems, and bar lines. The handwriting is in black ink on aged paper.



A handwritten musical score for a four-part composition. The score consists of five staves, each with a different key signature and time signature. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff starts with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff starts with a bass clef, a common time signature, and a key signature of one sharp. The music concludes with a double bar line and a repeat sign.

Capo II

Lecit:

Choral

Admetus



Violone.

15



c. All.



- Capo C. c

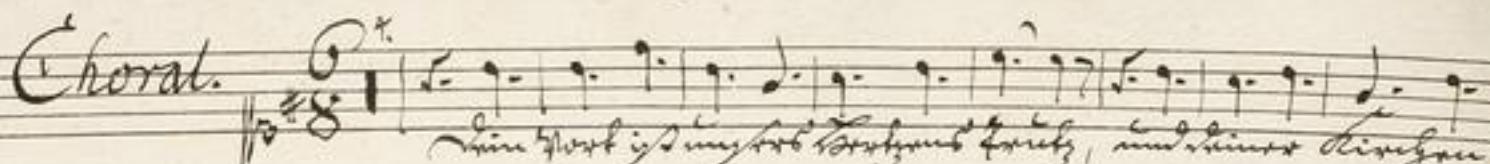
Recit:



Canto.

16

Choral.



Unser Gott ist ein sehr gnädiger Fuchs, und hilft diejenigen
seiner Freunde; er bringt es wohl auch, was er will! Sie werden nicht enttäuscht, wenn sie
mehr.

mehr.



Alto.

Choral.

17

Aria. || Recit. || Aria. || Recit. ||

Choral.

Vom Himmel sieben Sieben.

Fürch' und hins hinzu gehn Schutz; hab' ich verholt und, lieber Gott,

nicht gewischt außer, hing' nicht.



Alto.

Choral.

G. 4.

B. 8

H. 5

F. 4

hin Gott ist's ein uns Frech, unser Herr hingewor
nach dir; Ich vergeb' mir, Lieber Herr! Sieß dir nicht umsonst
meinen Kopf.



TENORE

48

3.

Ihr frommen Däafe, maßt und beſet, waſſt und beſet
 maßt und beſet, die lieb und Mörder berufen im die
 in, ihr frommen Däafe, maßt und beſet, die lieb und Mörder berufen
 in die lieb und Mörder beſet - ſen in. Der will miß und beſet
 unj - in, der will miß und beſet, der andeſt der
 - ſen der will miß und beſet, der andeſt der - unj, will auf den
 Hart - ein Geſchüngespen ſat, — nun lieſen loſet, den
 folgallin - nun lieſen loſet, den folgallin.
Rappo

Ihr tollen Weiber lieſen Zeit, ſtündt immer für die klugen Weiber, die unter
 Witz verlaßt. Was ſind ſie, Weiber, die man ſon auf' in Amſteblaß, Amſteblaß, mit
 ſo zw̄ fall gebracht. Geviß, von Mißbrauch des Vertrauens, gebraucht nicht
 alle im toll Gewirr, daß arme Däafe in die Fette miß und geſund Witz,
 bringt. Was Eiſti Eiſti in Einfalt, knift, was bringt den klugen Witz, ja

42.



VV VV VV VV VV VV VV VV
 allor Min' g'me pfriegen; D'm Wohl gibt Leben, Hoff, Trost, und
 Kraft, und fügt zum Fimel in den Käst'l Punkt und Klammern der
 glänzen feinsten Frigen, in Feigheit mifft, D'min:
 Jes'ns' fah aufg'nte Weg', aufg'nte Weg', sic ift angenom
 en, Jes'ns' fah aufg'nte Weg', — sic ift angenom
 en, Jes'ns' fah aufg'nte Weg', — sic ift an
 genom und anf. Raift foem - - & laift Eo - - bon, rawin,
 allor troß - gaben, da wir aller troß - - goge - - bon
 will di Wohl - will di Wohl ift Weg' unproi - - fom,
 o dab mag ja ga nifft dab mag ja ga nifft ga nifft foßen nifft
 nifft ift fo - - fü An'nglaif nifft nifft ift fo - - fü
 An'nglaif.

Grego
 liebe, m.
 fort, zu
 Mörder,
 mister, rae
 amb, Chr.
 6 | 8
 Pizzon
 vayBn

11. J. B
ll, zwei, mit
Von m. den
|| #B C
c f v v v w |
s. sic ist angenehm
v i B A #D
s. ist angenehm. mit
v v v w |
sic ist angenehm
f c f a -
g g g v v v |
- son, da wir s
- goe - - son
g g g |
- son,
ff frieden nicht
g g w |
- son

ff groß im Hohen des Vom m. Aff, voll Stoss, voll Stoss, voll Feier,
Liebe, und die sich sonst verloren hat, jetzt, wenn es mögl. mit
fort, zu' verloren g'mit, und lang, gezeigt. Daß ihm sein
Mörder, Lieber, und fahrt so Laster amor. Und ich, mit
müssen, daß ich gefolzt, wie sein von diesem Urteil fort, mögl. mit
am, Lykam, für mich aufzustellen.
Chor.
ein Wort ist uns noch hergeholt, und ein
Pfeifer mag noch Töricht, Sabotierfall und Lieber heut,
dagegen nicht andrer unser mögl.



Tenore.

20

Choral. $\frac{6}{8}$

Unser Gott ist ein guter Herr, und hilft uns singen
sehr gern Singen; sehr gern Singen; sehr gern Singen
nach.



H. C. G.
 110 Orlie e p e p e e p e E E E | C A b E
 ff. Stolzen hörten ein der Zeit, fandt man sich die Leugen
 111 b e c e e P e l i E p e C | C d , b e l e T E
 ff. Jäger der sien Weiz verdaft. was sind sie Wahr die manfet
 112 e P C C L E p e C | C e e d 7 E | A b D A
 ff. auf in aufgeblaprefit und b zuer falle großwafft. grüßt, der
 113 f e C C C l p e C | T | C C C E
 ff. wipbewaig des vorwurft gaben nicht als zu Recht giv.
 114 C C E E E | C C C C C p e p b E E E E E
 ff. unvor, eat sone Sfaate in der voor nicht aufgefandt hörde
 115 . v 7 e C E | P E E E E E E E E E E E E
 ff. bringt. was flichte grot in Bußhalt Rauft das Fündes der Leichen
 116 p E D C C C C C C C C C C C C C C C C C C
 ff. hörte, ja aller Mensch zum Verwirren Den Wort gibt aber
 117 f 7 d. f # d 7 C | C C C E E E E E E E E E E
 ff. Lust, Tocht und Rauft und führt zum Friede hin, da
 118 f C C C C C p E C C C C C C C C C C C C C C
 ff. glücklich und vorwurft verglichen frisch zeigen in
 119 f C E C C C C C C C C C C C C C C C C C C
 ff. Zweigkraft müßt, Wahr.
 120 f # C 10-1 C C C C C C C C C C C C C C C C
 ff. Inset hat nicht gibr beweise und gibr beweise
 121 f # C
 ff. für ist augenöf m und wahr
 122 f # C
 ff. für ist augenöf m und wahr
 123 f # C
 ff. für ist augenöf m und wahr
 124 f # C
 ff. für ist augenöf m und wahr
 125 f # C
 ff. für ist augenöf m und wahr
 126 f # C
 ff. für ist augenöf m und wahr
 127 f # C
 ff. für ist augenöf m und wahr
 128 f # C
 ff. für ist augenöf m und wahr
 129 f # C
 ff. für ist augenöf m und wahr
 130 f # C
 ff. - ge nof m und wahr

#, - T T C C C C C C C C C C C C C |
3 en ist gern - er ist ein - von da wird alles wohl
+ # P P C C C C C C C C C C C C C C |
3 - gegeben da wird alles wohl gegr. - von
- E E E E E E E E E E E E E E E E |
3 will die Welt - will die Welt ist kein gern
C C C C C C C C C C C C C C C C |
3 o das mag ja gar nicht das mag ja gar
F F F F F F F F F F F F F F F F |
3 nicht gar nicht kann nicht nicht ist so - sie aum
+ # P P P P P P P P P P P P P P P P |
3 geliebt nicht nicht ist ja für für auch geliebt

