

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 450/58

Heut ist der Tag recht freu-/denreich/a/2 Corn./Tymp.G.A.C.D/
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo./Fer.1.
Nativ.Chr./1742. [fälschlich geändert in 1743.]



Autograph Dezember 1742. 3 $\frac{1}{4}$, 5 x 21 cm.
partitur: 6 Bl. Alte Zählung: 3 Bogen.

15 St.: C,A,T,B,vl 1(3x),2,vla,vlne(2x),bc,cor 1,2,timp.
2,1,1,1,2,2,2,2,1,1,1,2,1,1,1 Bl.

Alte Sign.: 175/63. Text: Johann Conrad Lichtenberg, 1743.

Teut ist der Tag ruft sonntagsmorgens, 55

Ms. 450/58

175.

63.

58

Partitur

34ter Aufgang. 1742.



Der 1. Nach. Ch. M. D. 1743


Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.

Gloria

Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the page. The lyrics are written below the staves, in a cursive script. The page is numbered 4 in the top right corner.





Handwritten musical score on a single page, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, likely from the 18th or 19th century. The page is numbered '4' in the top right corner. The music is written in a system of staves, with some staves containing multiple measures of music. The notation includes various note values, rests, and clefs, suggesting a complex musical composition. There are some handwritten annotations and corrections visible on the page.

Continuation of the handwritten musical score, showing further staves with musical notation. The notation is consistent with the previous section, featuring notes, rests, and clefs. The page is numbered '5' in the top right corner. The music continues with similar notation and structure, showing a continuation of the composition.

Continuation of the handwritten musical score, showing further staves with musical notation. The notation is consistent with the previous sections, featuring notes, rests, and clefs. The page is numbered '6' in the top right corner. The music continues with similar notation and structure, showing a continuation of the composition. The page ends with a large, decorative flourish or ornament.

Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in a historical style, likely from the 18th or 19th century. The page is numbered '1' in the top left corner.

Continuation of the handwritten musical score, showing further staves and musical notation. The handwriting remains consistent with the previous section. The page is numbered '2' in the top left corner.

Continuation of the handwritten musical score, showing further staves and musical notation. The handwriting remains consistent with the previous sections. The page is numbered '3' in the top left corner.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Lied als Bräutigam als Bräutigam".

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Da es so ist".

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "in der Bräutigam".

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Allegro".

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, likely from the 16th or 17th century. The staff is numbered 1 at the top right.

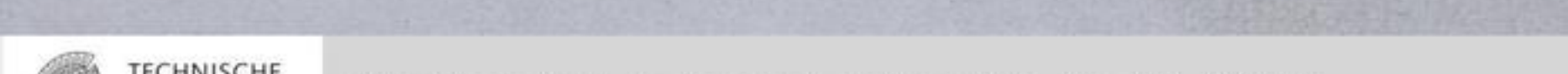
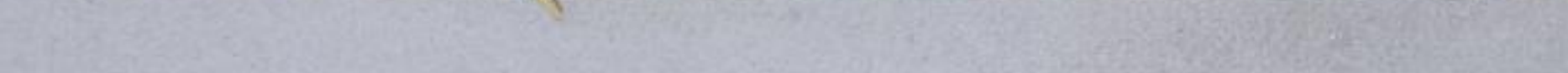
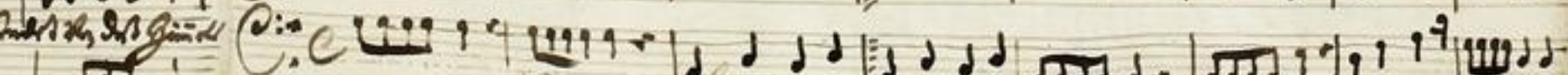
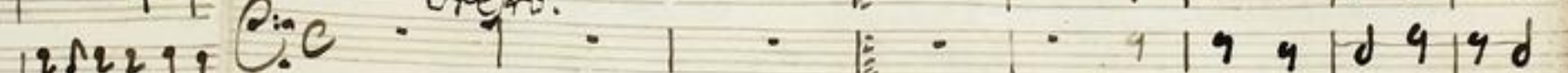
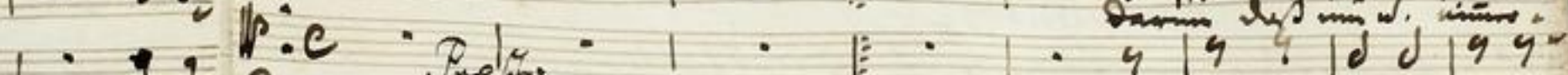
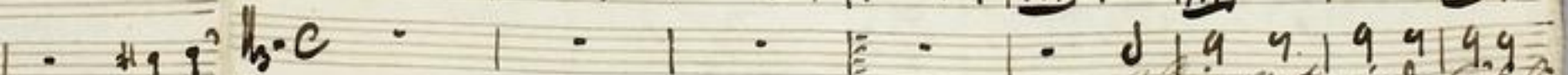
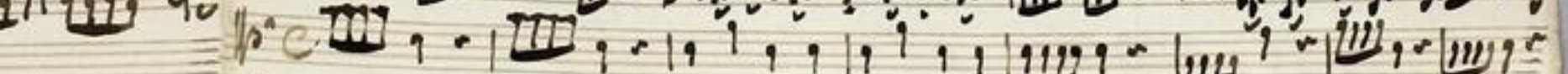
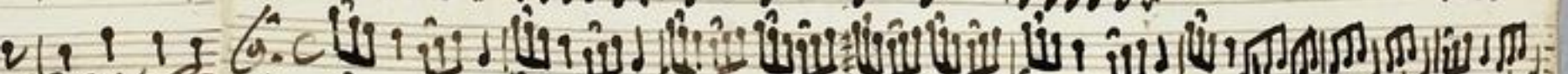
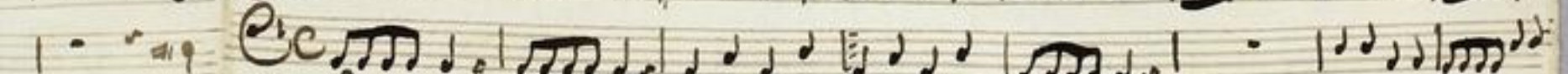
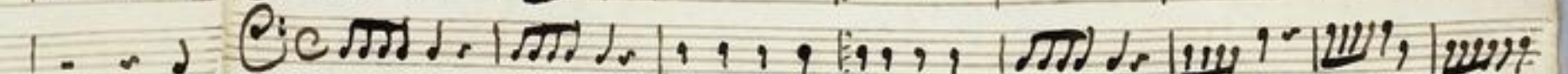
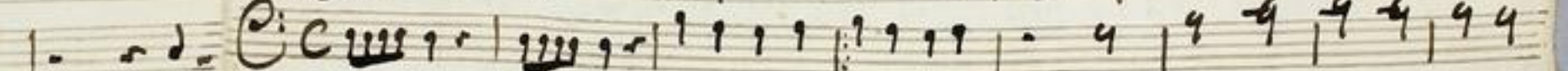
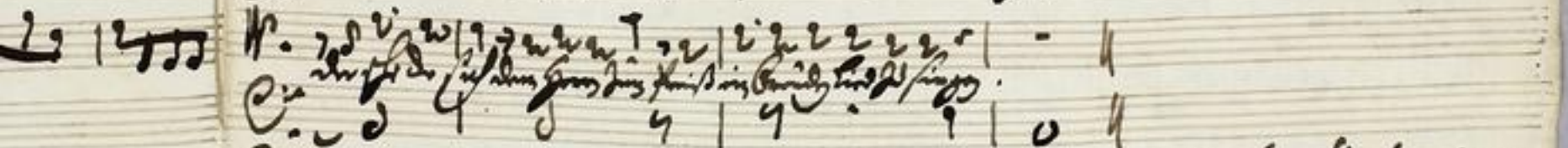
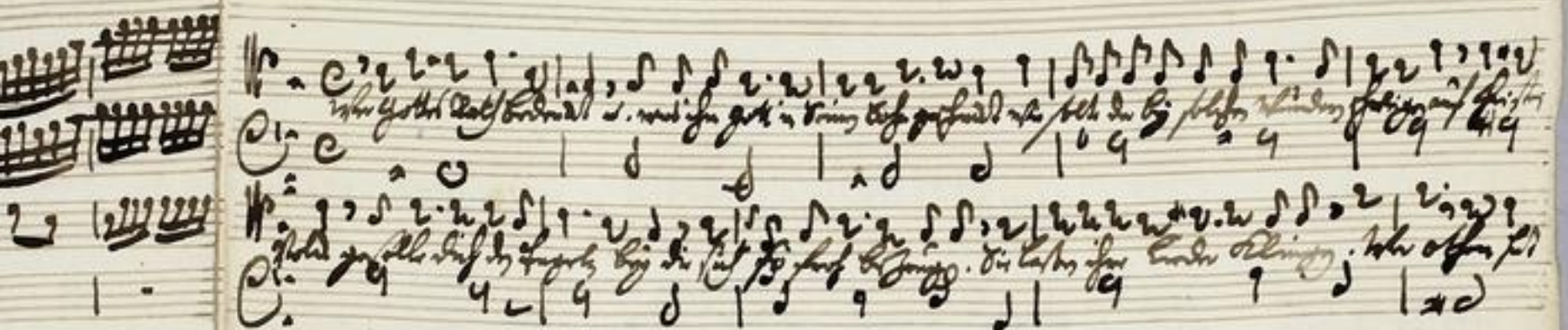
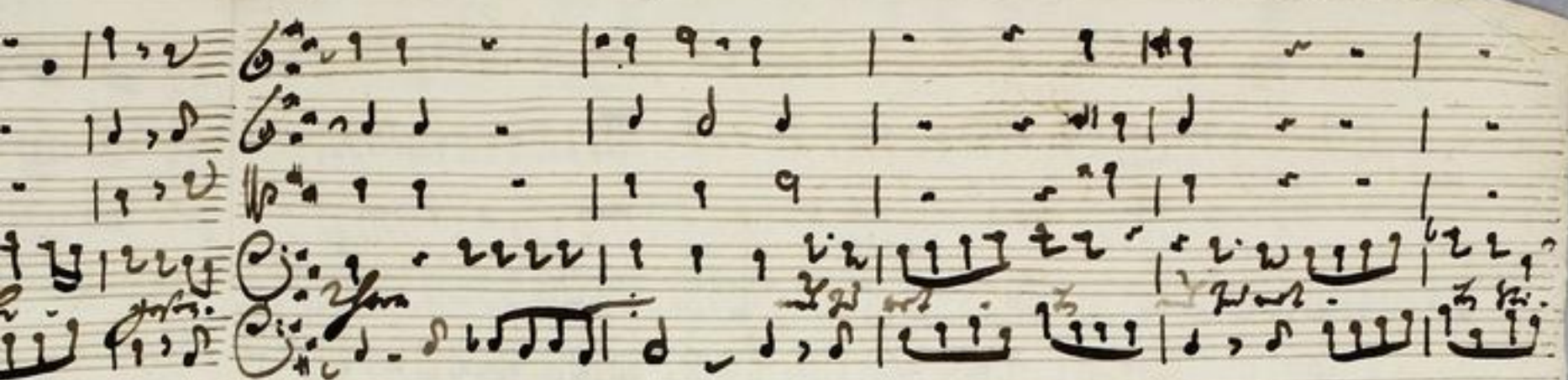
Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, likely from the 16th or 17th century. The staff is numbered 2 at the top right.

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, likely from the 16th or 17th century. The staff is numbered 3 at the top right.

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, likely from the 16th or 17th century. The staff is numbered 4 at the top right.

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is in a historical style, likely from the 16th or 17th century. The staff is numbered 5 at the top right.





Handwritten musical score for a multi-part setting. The score is written on multiple staves, featuring various musical notations including notes, rests, and bar lines. The text is in a historical script, likely Latin or German, and includes a large, ornate initial 'S' at the beginning of the first staff. The manuscript is aged and shows signs of wear, including discoloration and some staining.

175

63

2^{te} Viol. in der 2^{ten} Part.
durich.

a

2

Corn

Symph. G. C. D.

2

Violin.

Viola

Contr.

Alt

Tenore

Bass

Continuo.

Ter. 1. Nativ. Chr.

~~1742~~

1743.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *Recit.* (recitative). The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration. The right page is mostly blank, with only a few staves visible at the bottom.

Choral.
alto. pp. *Allegro*

Alles Gott in der Hand

pp. *Andante*

Violino 1.

Handwritten musical score for Violino 1, featuring multiple staves with notes, rests, and dynamic markings such as *pp.* and *acomp.*

Volte.

Handwritten musical score on a single page, featuring multiple staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *pp*, and *Allegro f*. The score is written in a cursive, handwritten style.

Key markings and sections include:

- Recit. Tacet.* (Recitative, Silence)
- Allegro f.* (Allegro, forte)
- Da Capo* (Repeat from the beginning)
- Fort.* (Fortissimo)

The page shows signs of age, with some staining and wear along the edges.

Violino. 1.

Handwritten musical score for Violino 1, featuring multiple staves of music with various dynamics and markings.

The score is written on 14 staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff begins with the tempo marking *And. al. Qu. Lento*. The second staff has a *dimmp.* marking. The third staff has a *3* marking. The fourth staff has a *For.* marking. The fifth staff has a *pp.* marking. The sixth staff has a *For.* marking. The seventh staff has a *pp.* marking. The eighth staff has a *For.* marking. The ninth staff has a *pp.* marking. The tenth staff has a *For.* marking. The eleventh staff has a *pp.* marking. The twelfth staff has a *For.* marking. The thirteenth staff has a *pp.* marking. The fourteenth staff has a *For.* marking.

Handwritten musical score on a single page, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *all.*. The score is written in a cursive, historical style.

Continuation of the handwritten musical score from the adjacent page, showing the right edge of the manuscript with several staves of music.

A handwritten musical score on aged paper, featuring two distinct sections. The first section, titled "Gott ist der Herr" in a cursive hand, consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second section, titled "Gott der Herr", also consists of five staves of music, continuing the melodic and harmonic themes. The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, with some discoloration and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fort.*, *pp.*, and *all.*. The score is divided into sections, with a prominent section labeled *Recita* (Recitative) and another labeled *Capo Recitat* (Capo Recitative). The manuscript shows signs of wear, including tears and discoloration, and is set against a light blue background.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* (pianissimo) and *fort.* (forte). The word *Recitat* is written in a large, stylized script. The manuscript is signed "H. J. 1784" in the lower right corner.

Violino. 2.

Handwritten musical score for Violino 2, featuring multiple staves with musical notation, clefs, and dynamic markings. The score is written in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *pp.* (pianissimo), *mp.* (mezzo-piano), *fort.* (forte), and *acromp.* (accompanied) are present. The score concludes with a final measure marked with a double bar line and a repeat sign.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* (pianissimo). The score is written in a historical style, likely from the 18th or 19th century. The page is numbered "1." at the top right. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation is dense, with many sixteenth and thirty-second notes. The page is aged and shows some wear, including a small tear at the top left corner.

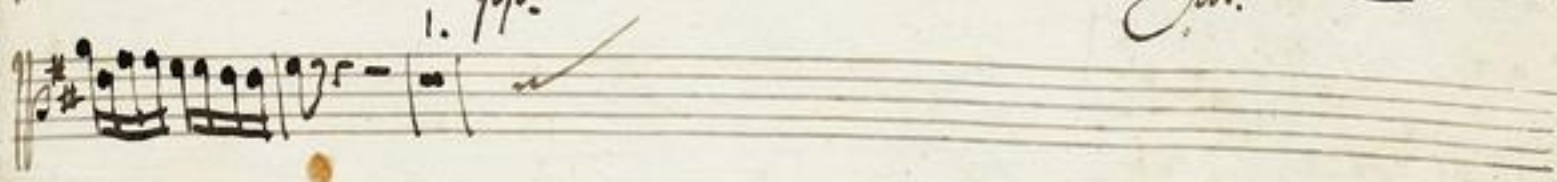
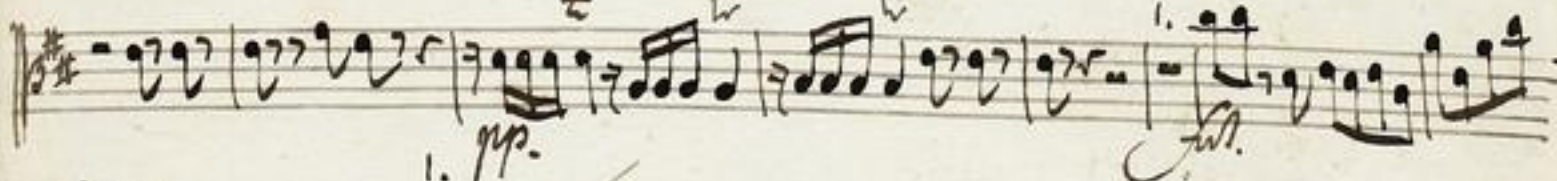
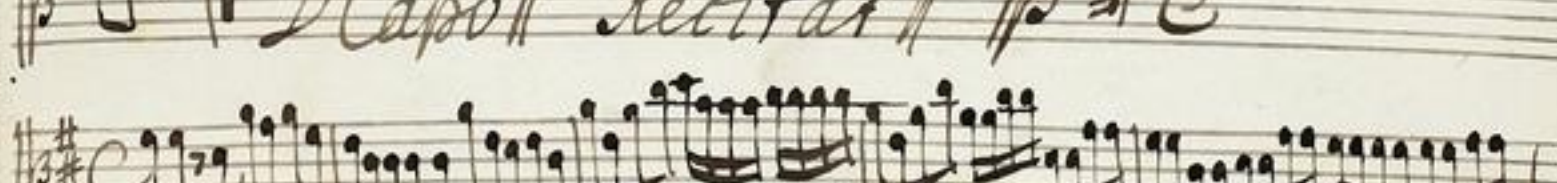
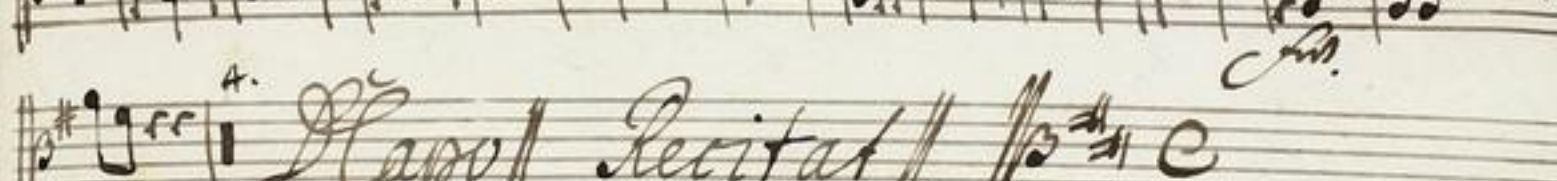
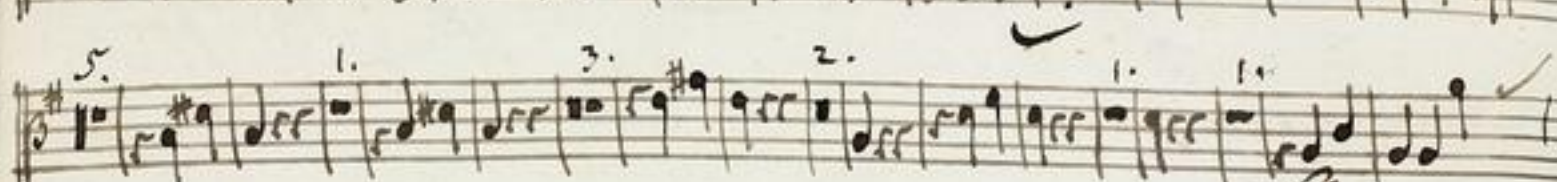
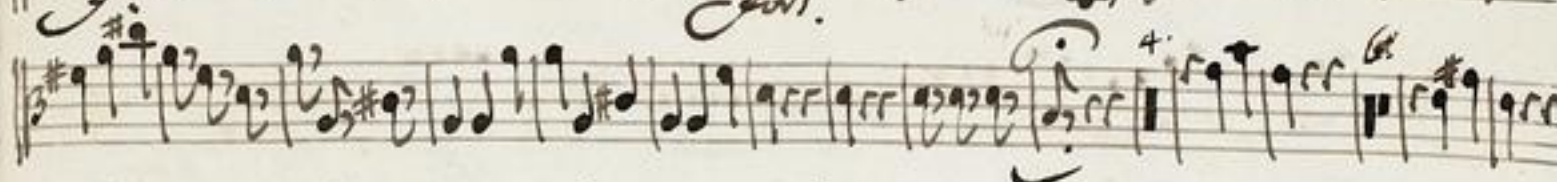
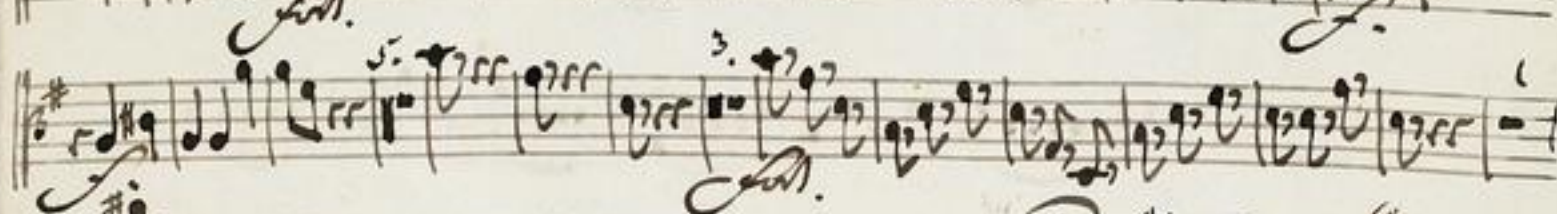
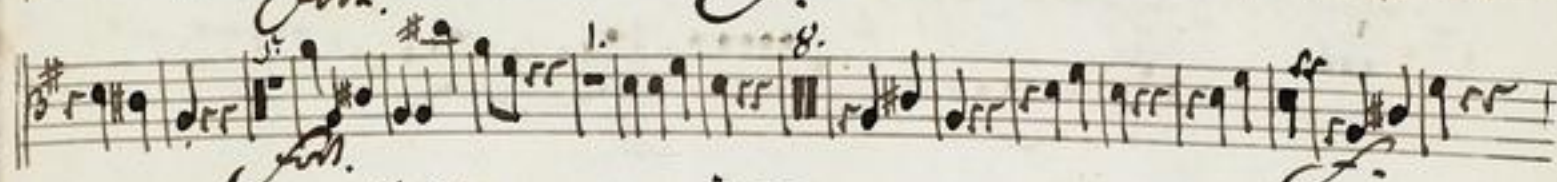
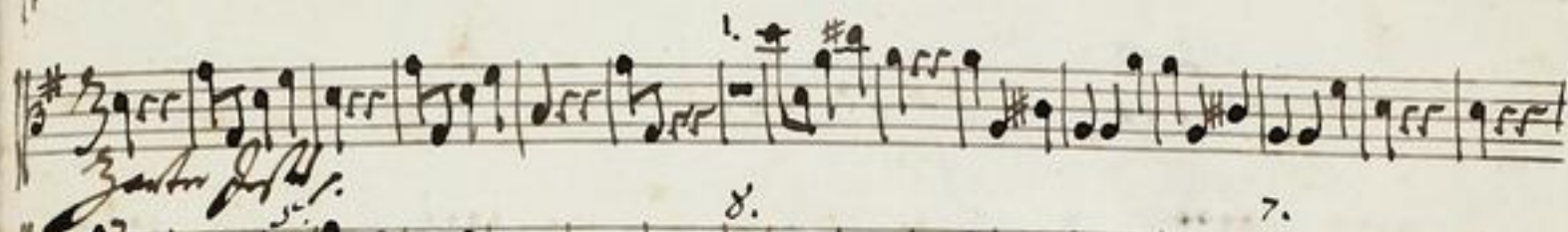
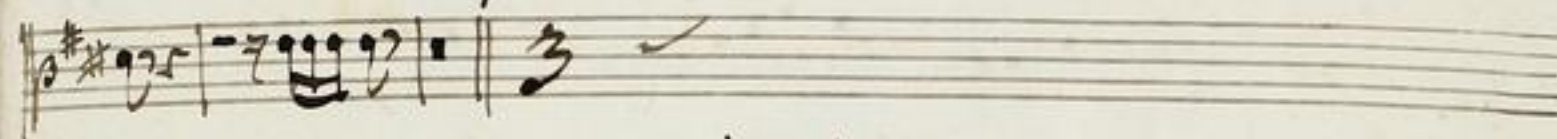
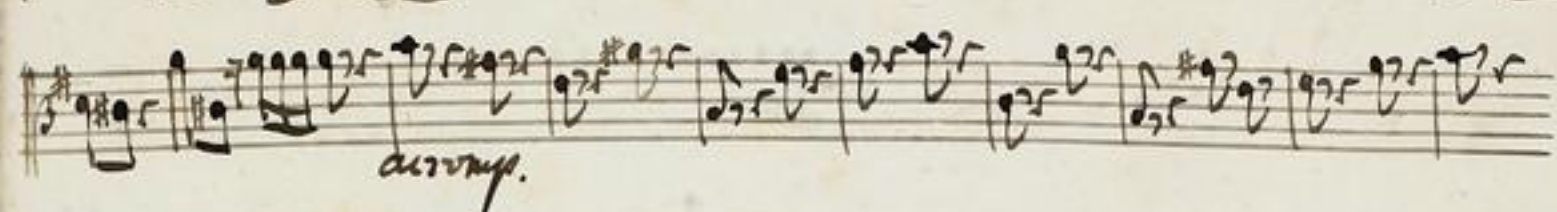
Continuation of the handwritten musical score on the adjacent page. The notation continues with various musical symbols and dynamic markings. The page is numbered "2." at the top right. The music is written in the same key signature and time signature as the previous page. The notation is dense, with many sixteenth and thirty-second notes. The page is aged and shows some wear, including a small tear at the top left corner.

Handwritten musical score on a single page, featuring multiple staves of music in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the score include:

- Dynamic markings:** *pp.* (pianissimo) is used in several places, including the first staff and the final staff.
- Tempo/Character markings:** *allegro* is written above the first staff, and *And.* (Andante) is written below the final staff.
- Section Header:** The word *Capitol* is written in a large, decorative script across the middle of the page, with *Recitativo* written below it.
- Handwritten Notes:** There are several handwritten notes in the left margin, including *citato* and *And.*
- Staff Structure:** The page contains 12 staves of music, with the first 10 staves containing the main body of the piece and the last two staves ending with a double bar line and a final flourish.

Viola



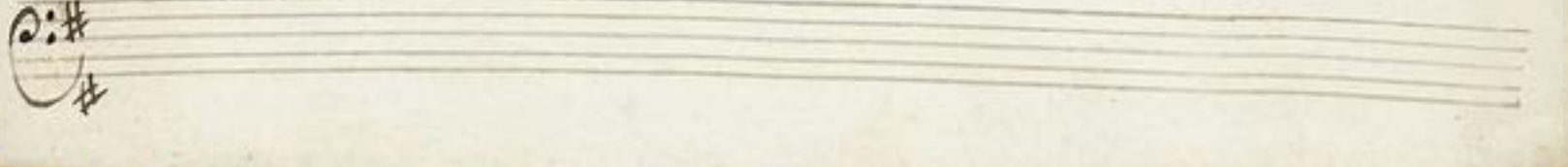
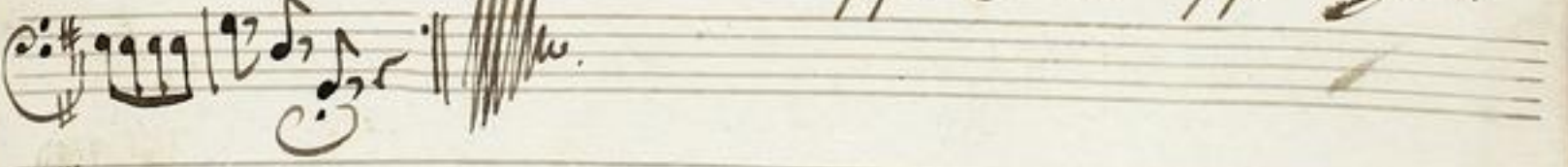
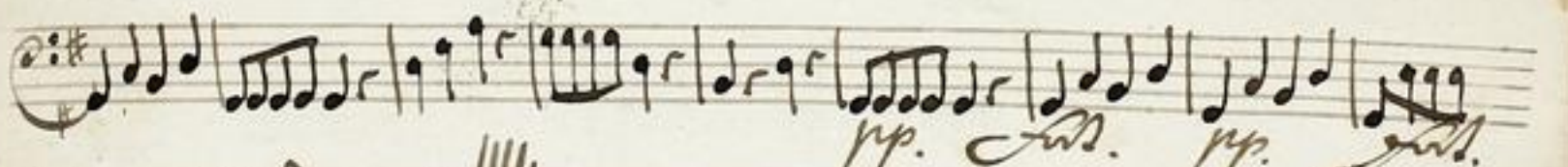
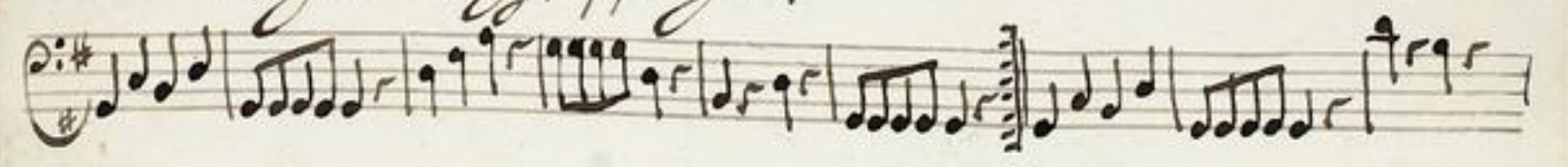
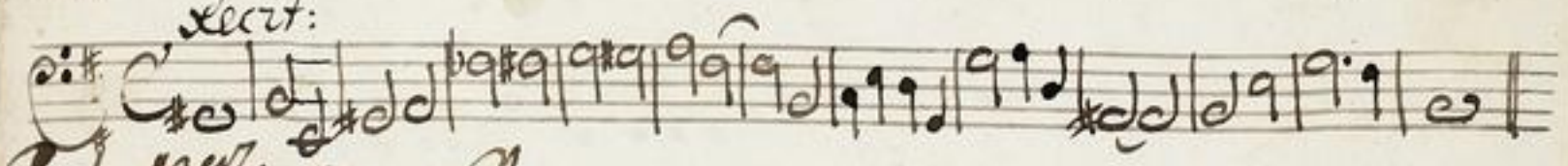
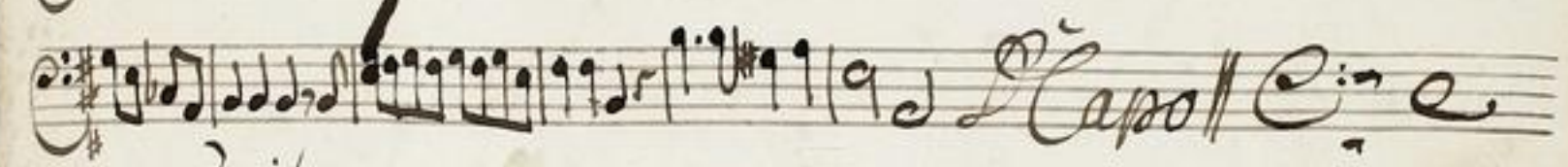
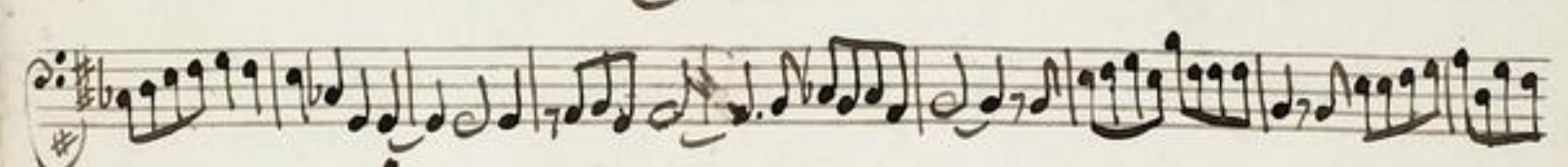
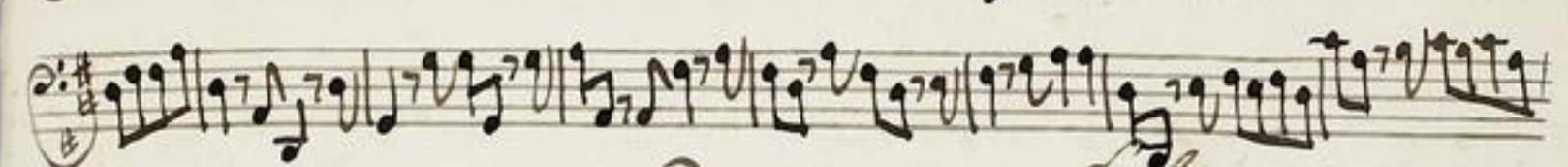
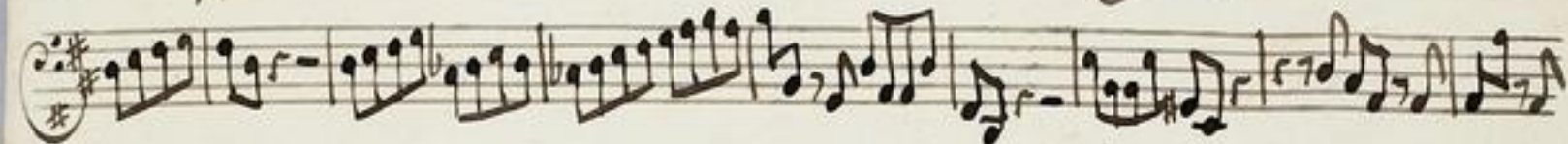
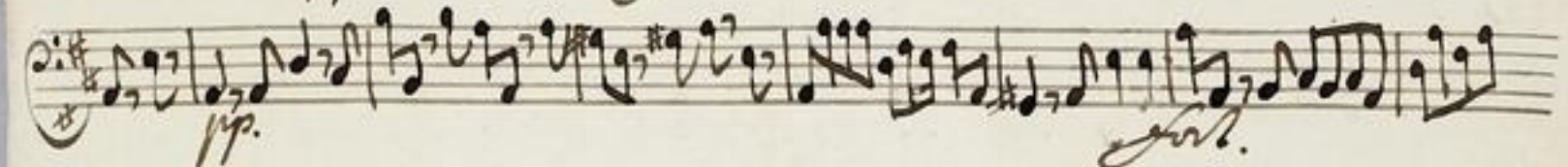
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *pp.*, *mp.*, *fort.*, and *allin gott is in fort.*. The fifth staff features the handwritten text *Capo|| Recitat.*

Violine

Handwritten musical score for Violone, featuring multiple staves of music with various notes, rests, and dynamic markings. The score includes the following elements:

- Staff 1:** Melodic line with a key signature of one sharp (F#) and a common time signature (C). The tempo marking *And. moder.* is present.
- Staff 2:** Continuation of the melodic line, ending with the marking *accorp.*
- Staff 3:** Continuation of the melodic line.
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- Staff 100:** Continuation of the melodic line.

ms.



Violone.

Handwritten musical score for Violone, featuring two staves per system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Handwritten lyrics:* "Haut ist der Tag." (written above the first system).
- Handwritten lyrics:* "Zachar J. J. J." (written above the second system).
- Dynamic markings:* *pp.* (pianissimo), *f.* (forte), and *acc.* (accent).
- Rehearsal marks:* Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

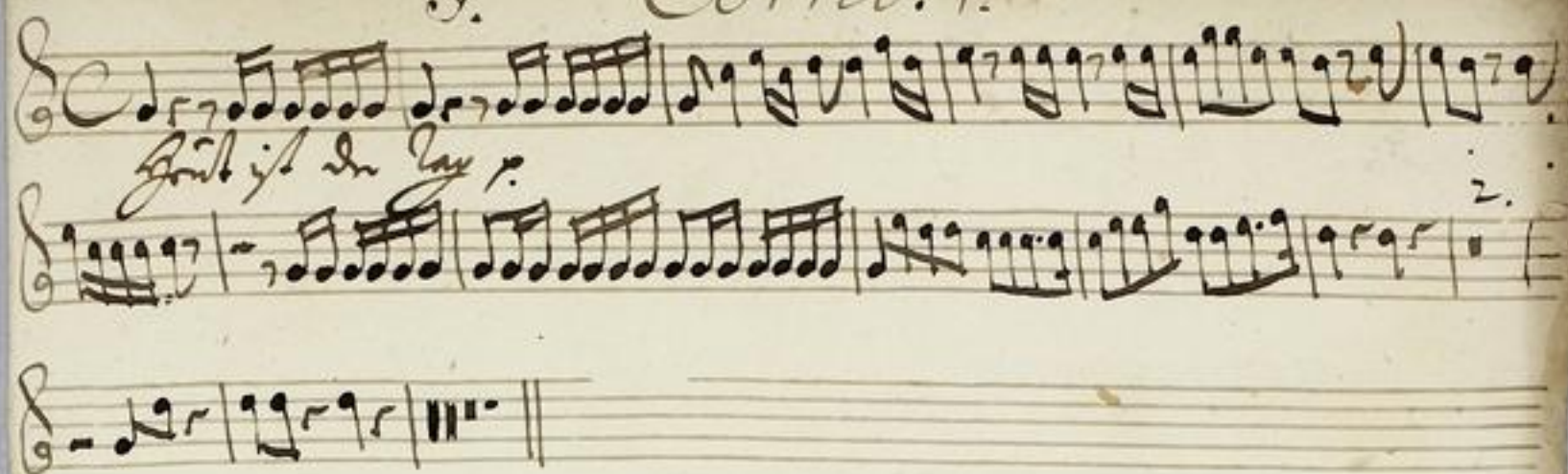
Alto.

Wunderbar ist GOTT.

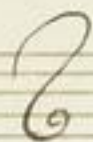
Scit:

Choral: presto. # Allain GOTT in der Höhe. fort. pp. fort.

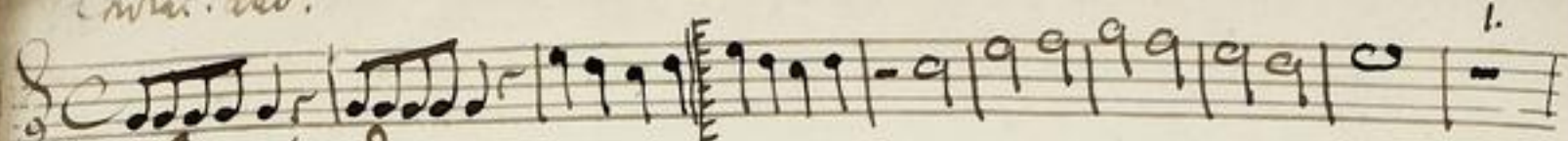
S. Corno: 1.



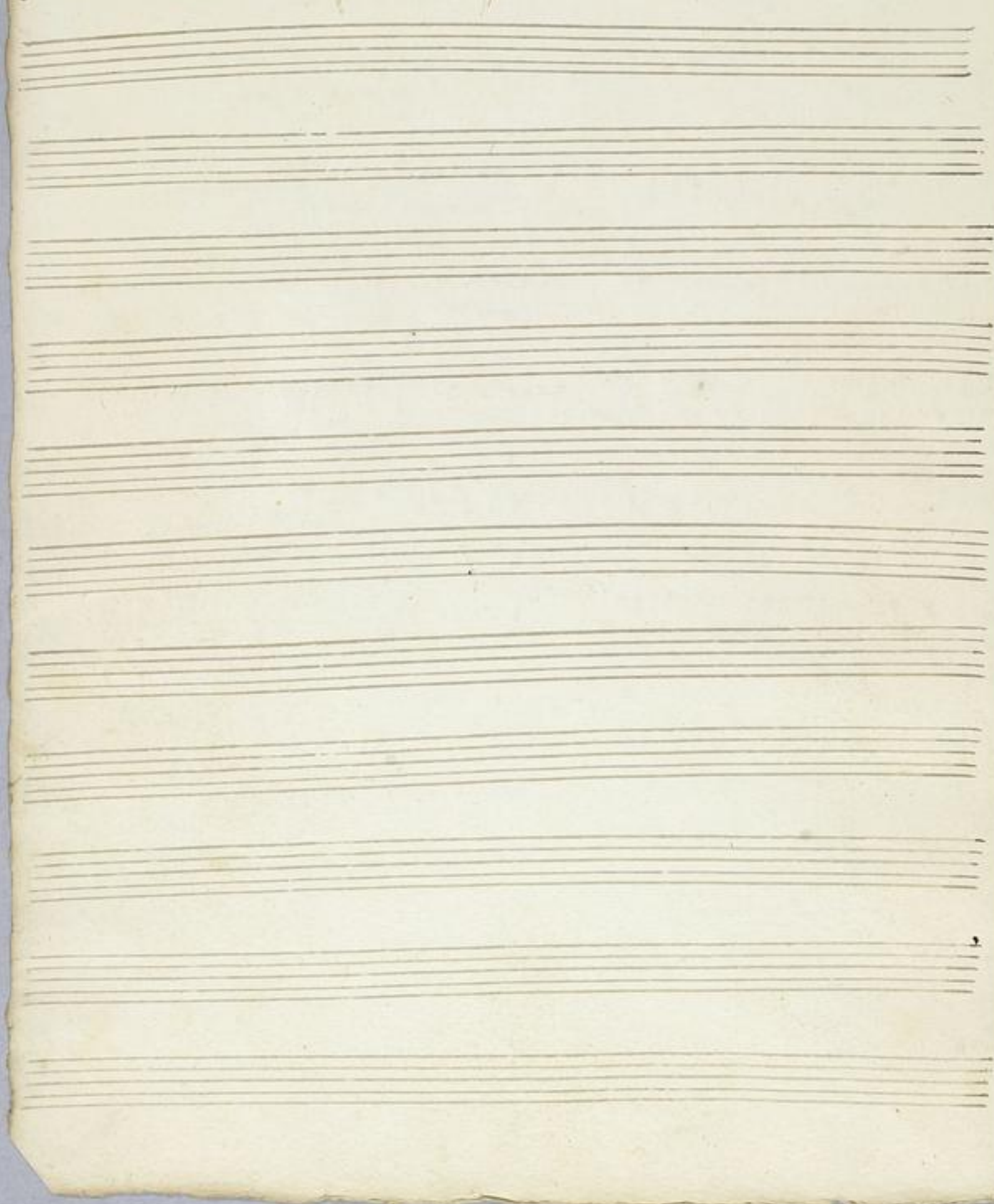
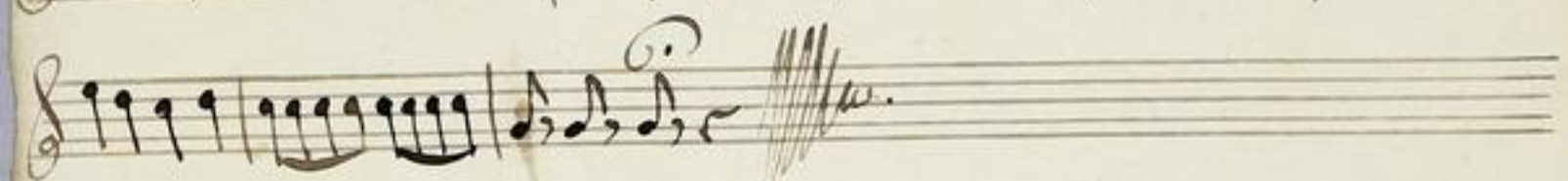
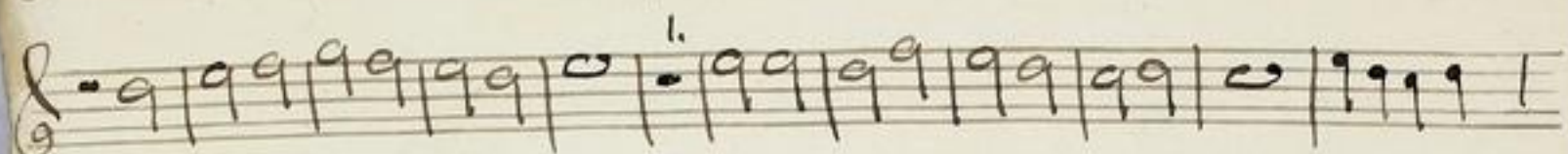
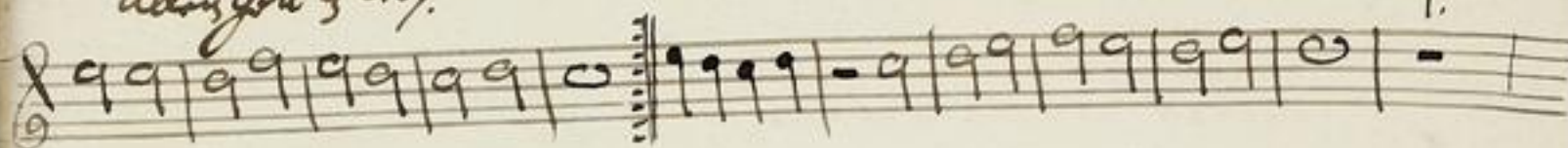
Recitat || Aria || Recitat ||



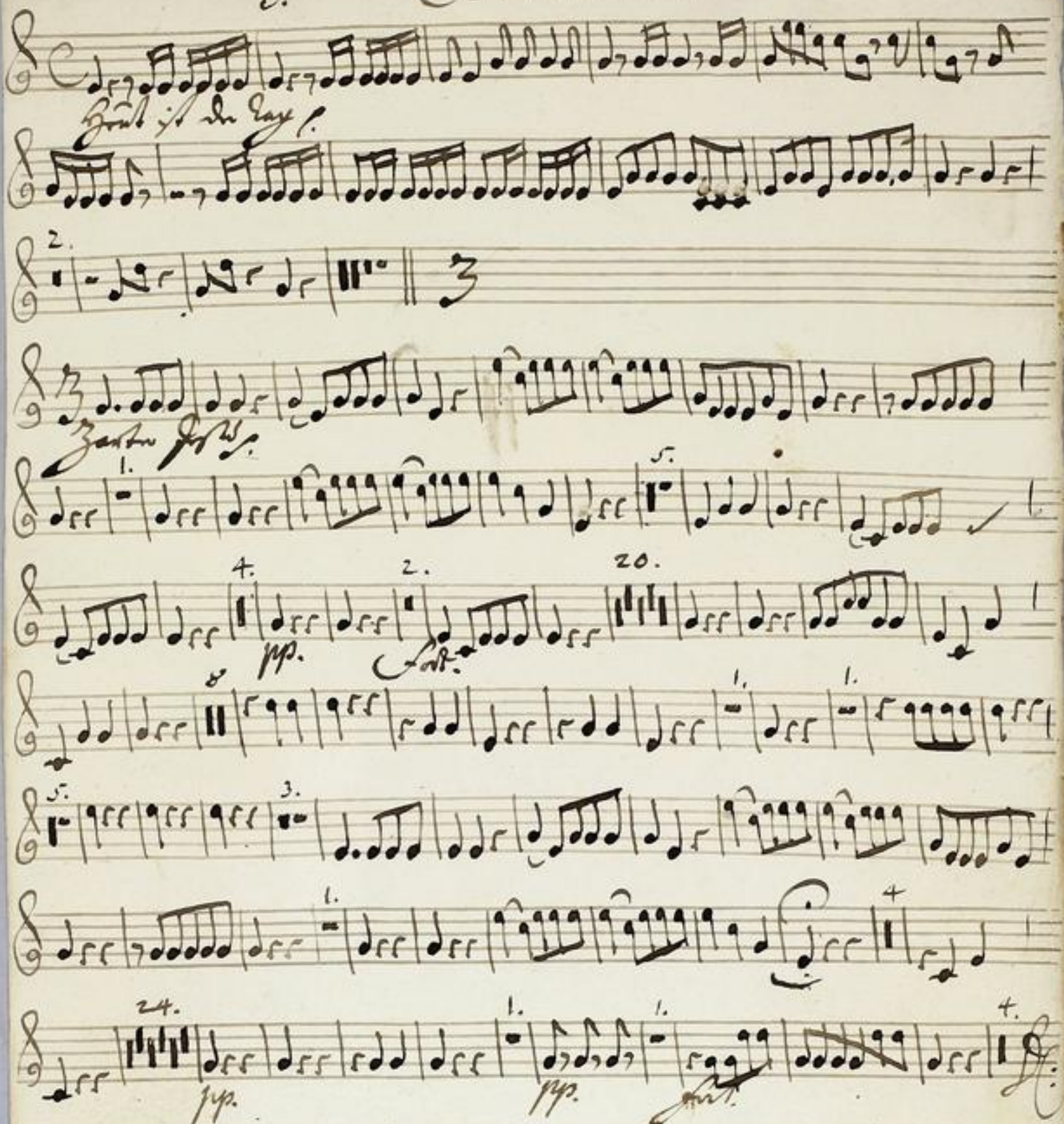
Choral. alt.



abingott 3 Iny.



Corno-Z.

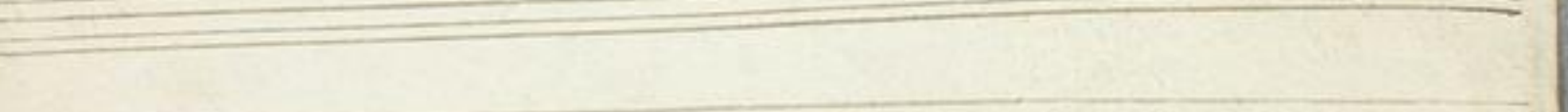
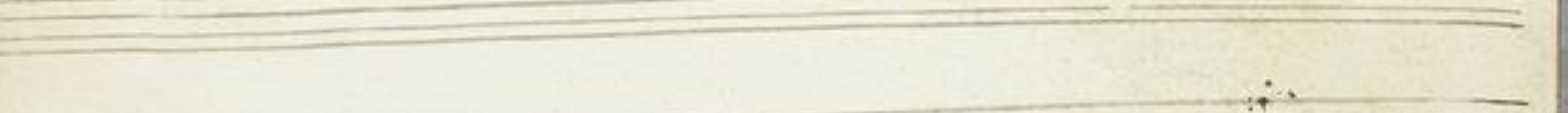
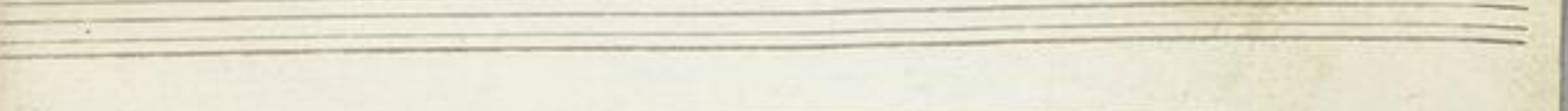
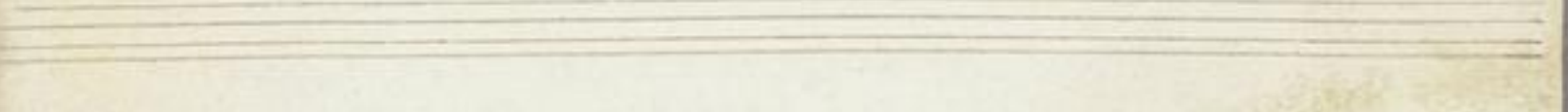
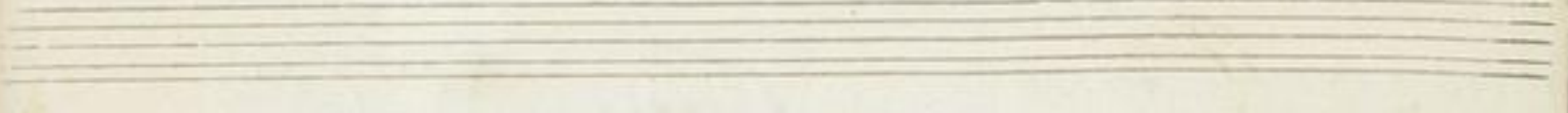
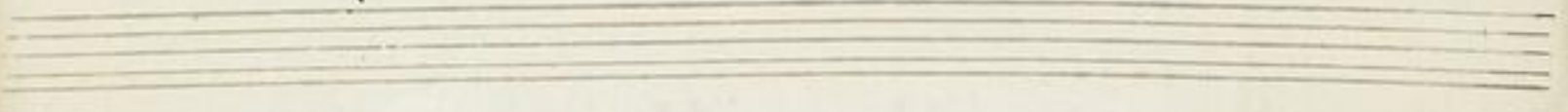
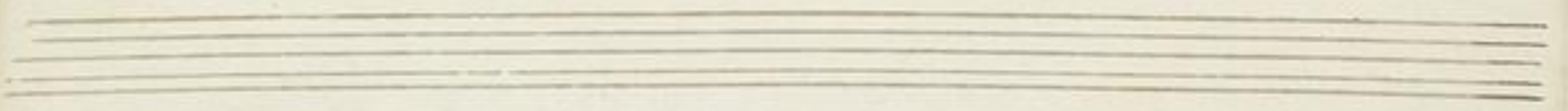
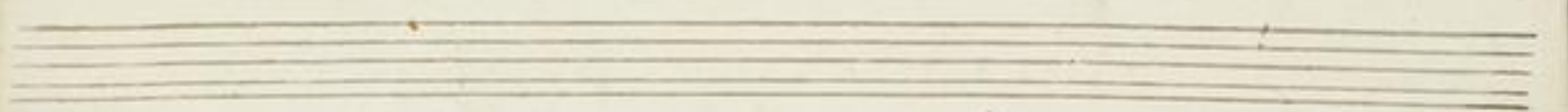
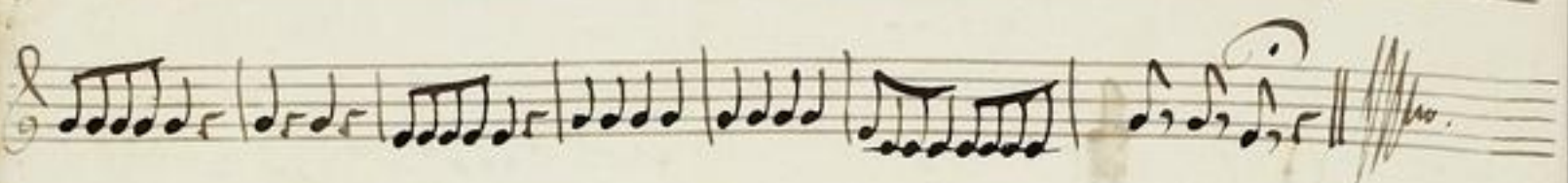
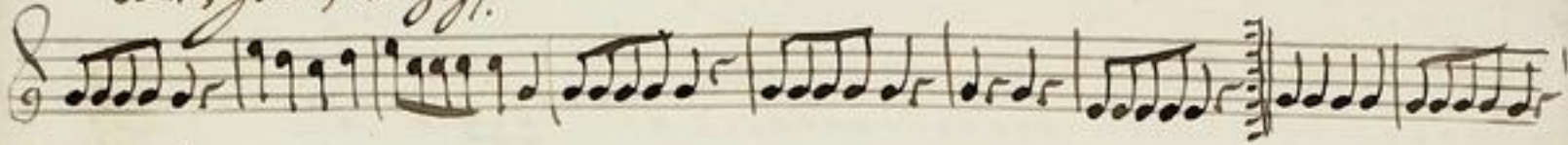


Recitat || Aria || Recitat

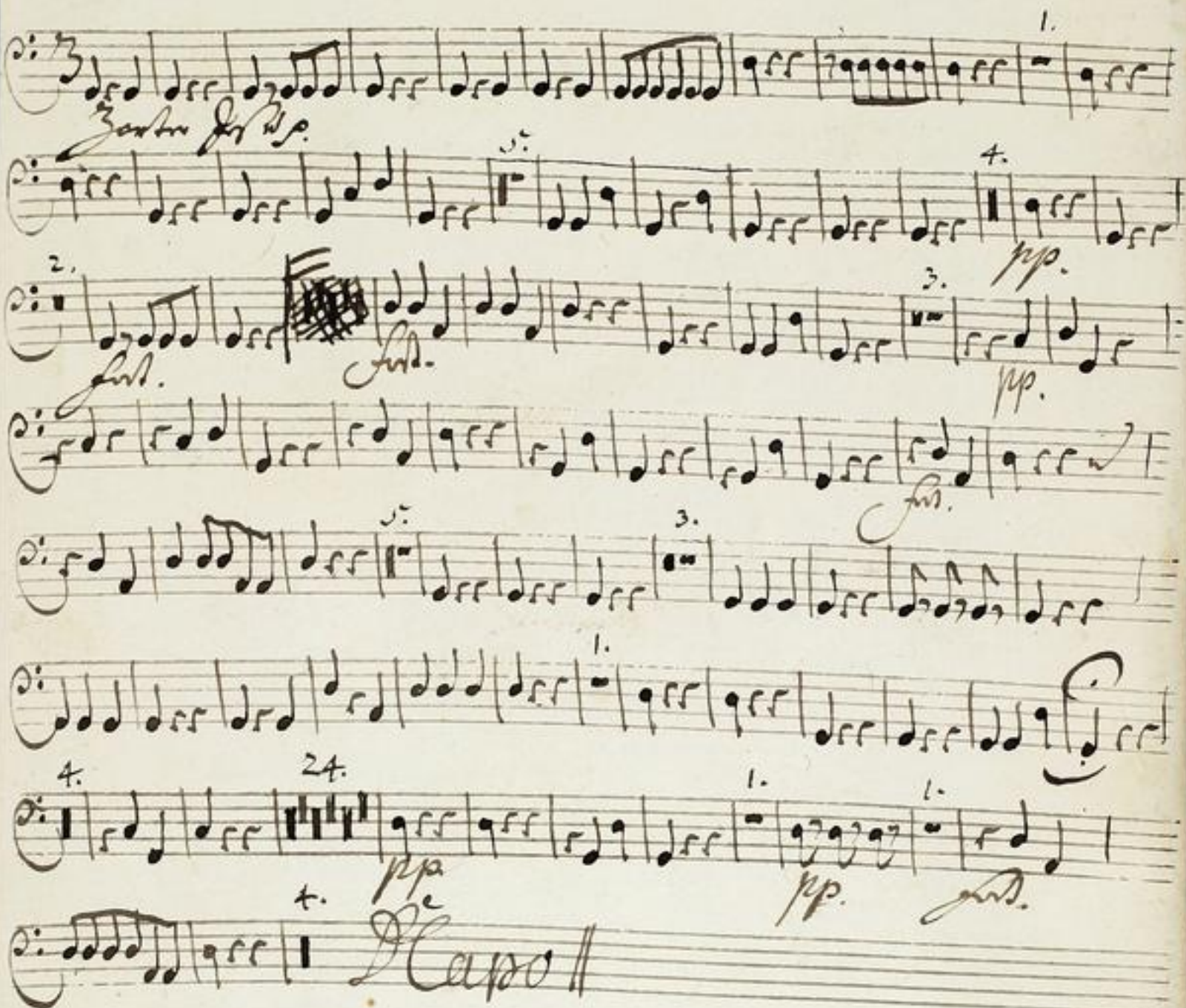
Choral.
alt.



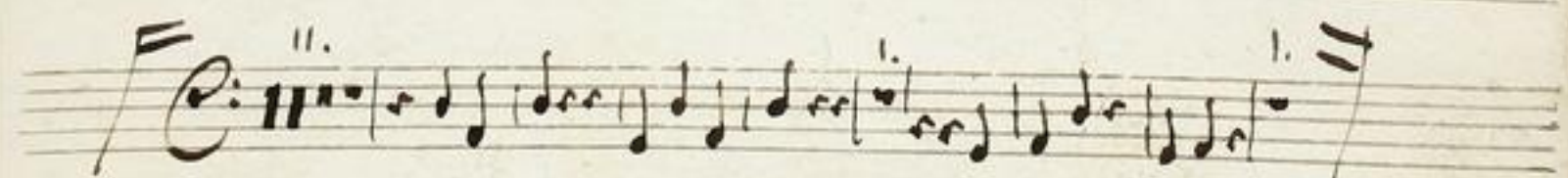
Allein Gott in der Höh.



Tympano. G. 2.



Recitat Aria Recitat



Nr.



O Herr Gottes Güte preisen, und was ihm Gott in
 seinem Dasein geschehen, wir! Solte das Loh, seligen Väter, jenseits, singt!
 Ehre dem Heil. gesellen sich im heiligen Loh, die sich so sehr zu
 zwingen; Sie tun das ihre Lieder klängen. Der Oheim hat, der jenseits
 sich dem Herrn zum Loh sein frommen Loh zu singen.

Choral.

sonst all' Dinge all' Ein - ge - singestell, sonst all' Dinge ein - gestell. *Capo*

Recita! Aria! Recita! *Nb.*

3. Fl.
1.
allein Gott in der Höch - st - er, und dank für die - se
Gna - de. Ein Hoffgefallen Gott an mir hat, mir ist groß Friede
oft unterleyß, all' fast hat mir ein Ende. *fin.*

1. n. f. d. z.

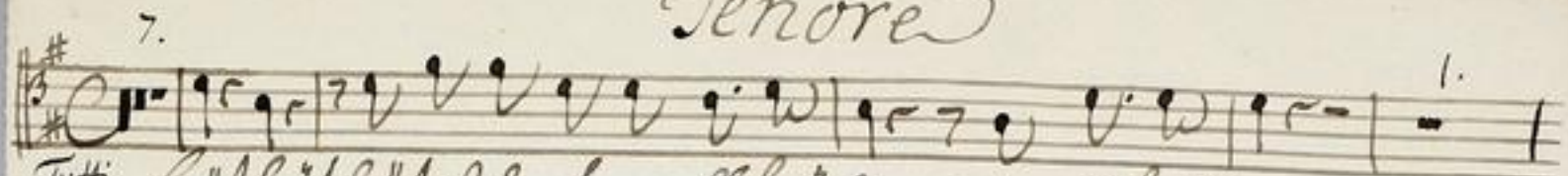
Alto.

7.
Tutti. Heil sei! Heil sei! der Tag, der dich freimachet, dich freimachet, im Himmel
selbst an. Heil sei! der Tag, der dich freimachet, dich freimachet, im Himmel

Aria. Recitat //

3. 1. 1. 1.
Allein Gott in der Höh sei Ehr, und Dank für die
Gnade, die uns d. Himmel sendet, und trüben den
- no Gnad, ein Wohlgefallen Gott an uns hat, man
ist groß Friede und Tröste, all sei! der Tag, der dich freimachet, dich freimachet, im Himmel

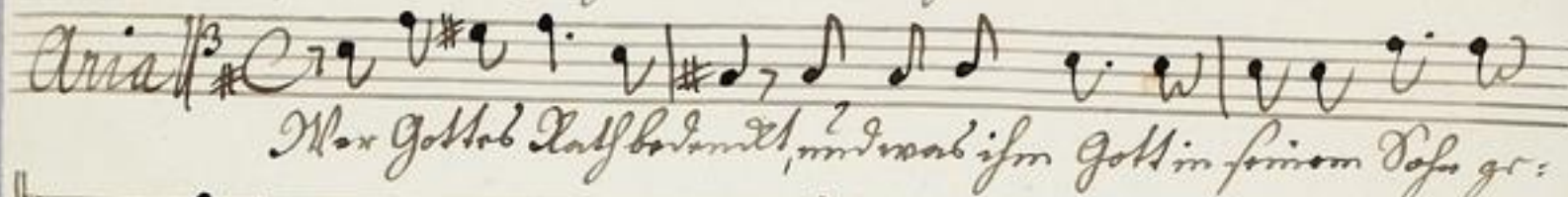
Tenore



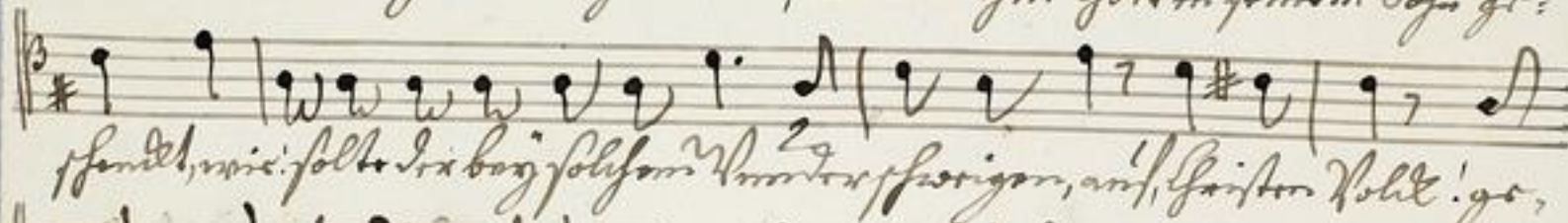
Tutti. Gott fort fort ist der Tag groß, fort der Tag, fort der Tag, fort der Tag.



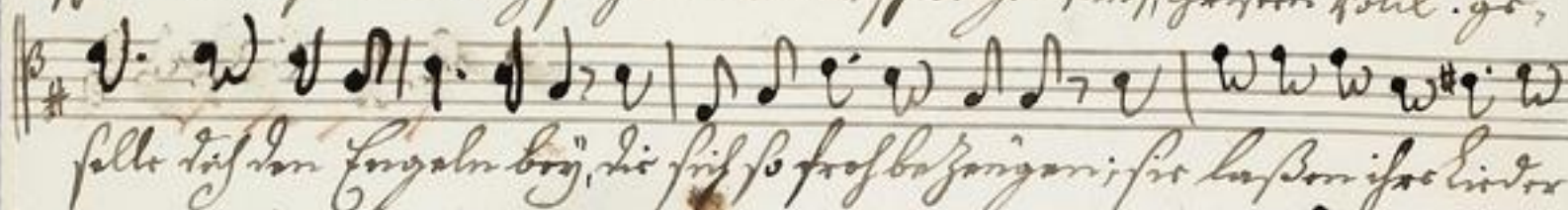
im Himmel selbst, und das ist die, die, die, die.



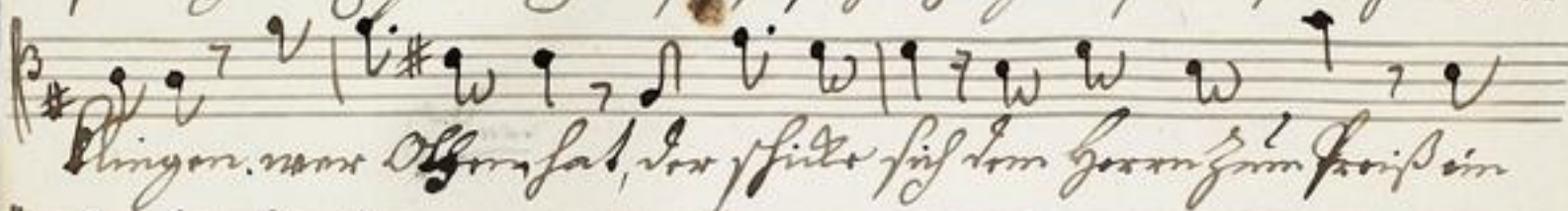
Was Gottes Rath bedacht, und was ihm Gott in seinem Rath ge-



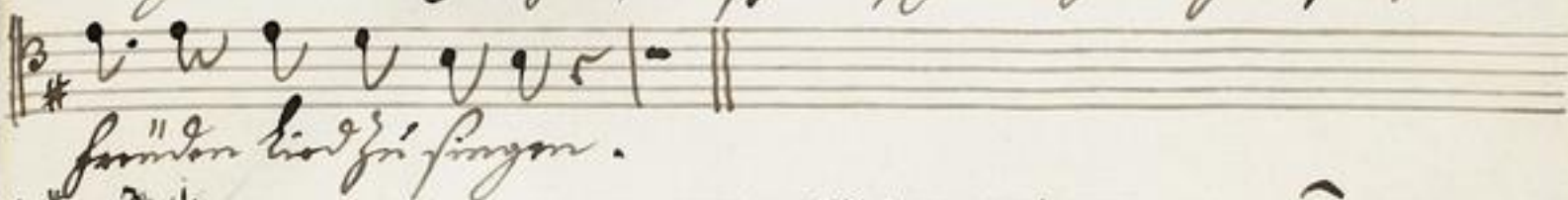
schickt, wie sollte der böse Mensch, der böse Mensch, der böse Mensch, der böse Mensch.



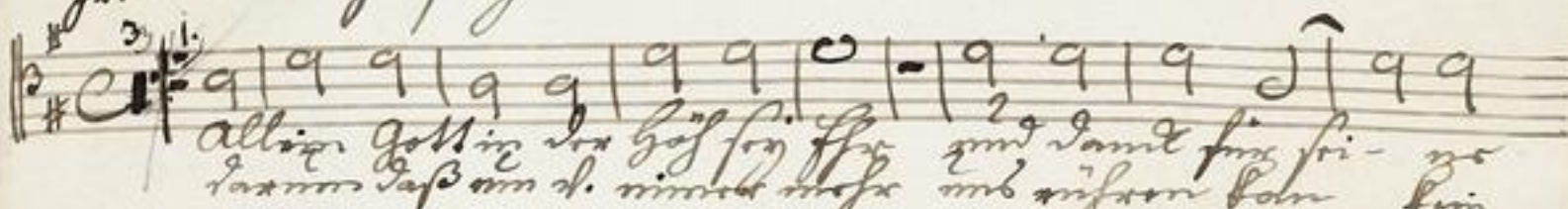
sollte die den Engeln böse, die sich so sehr böse, die sich so sehr böse, die sich so sehr böse.



dingen, was Oberst, der sich so sehr böse, der sich so sehr böse, der sich so sehr böse.



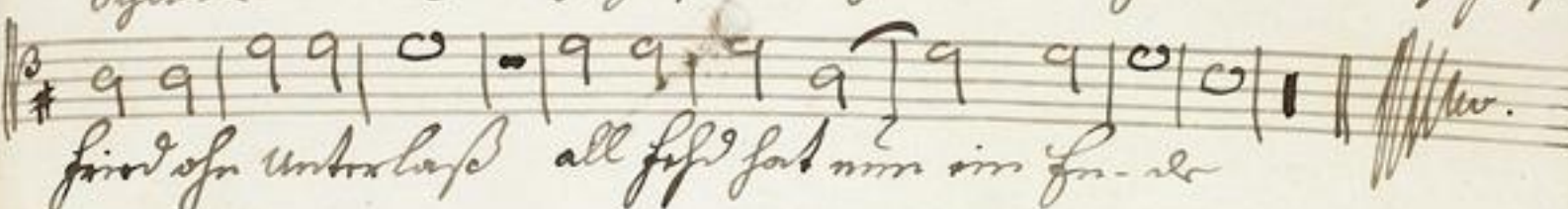
forten die sich singen.



all die Gott in der Welt, die sich so sehr böse, die sich so sehr böse, die sich so sehr böse.



qua - der Ein Hoff gefallen Gott an mich, der sich so sehr böse, der sich so sehr böse, der sich so sehr böse.



sind es unterlass all die, die sich so sehr böse, die sich so sehr böse, die sich so sehr böse.

7.

1.

Aria

Handwritten musical notation for the first staff of the song. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure containing a whole note. The lyrics 'The Rose Tree' are written below the staff.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The handwriting is fluid and characteristic of 18th-century musical manuscripts. The staff is a single line with a clef at the beginning.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is fluid and characteristic of 18th-century musical manuscripts.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The staff is a single line with a clef at the beginning.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals, and some notes are beamed together. The handwriting is fluid and characteristic of a personal sketch.

A single staff of handwritten musical notation. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The handwriting is fluid and characteristic of 18th-century musical manuscripts.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and accidentals, including a double sharp (F##) and a double flat (Bbb). The handwriting is fluid and characteristic of 19th-century musical manuscripts.

11

Ich der Lufft far-ge-son - Ich der Lufft far-ge-sondet
 Ich. Wie sehr wir sehr muß Gott und lieben, Gott den wir so
 off den wir so off beten, sondet von der fündel foon, -
 und zu er-ten, und zu er-ten, sei-nen Dofn, sei-nen Dofn,
 of-ne das im Mensch ist bat, of-ne das im Mensch ist bat.
 Recit. ^{d. Fl.} ^{1.} ^{2.} ^{3.} ^{4.} ^{5.} ^{6.} ^{7.} ^{8.} ^{9.} ^{10.} ^{11.} ^{12.} ^{13.} ^{14.} ^{15.} ^{16.} ^{17.} ^{18.} ^{19.} ^{20.} ^{21.} ^{22.} ^{23.} ^{24.} ^{25.} ^{26.} ^{27.} ^{28.} ^{29.} ^{30.} ^{31.} ^{32.} ^{33.} ^{34.} ^{35.} ^{36.} ^{37.} ^{38.} ^{39.} ^{40.} ^{41.} ^{42.} ^{43.} ^{44.} ^{45.} ^{46.} ^{47.} ^{48.} ^{49.} ^{50.} ^{51.} ^{52.} ^{53.} ^{54.} ^{55.} ^{56.} ^{57.} ^{58.} ^{59.} ^{60.} ^{61.} ^{62.} ^{63.} ^{64.} ^{65.} ^{66.} ^{67.} ^{68.} ^{69.} ^{70.} ^{71.} ^{72.} ^{73.} ^{74.} ^{75.} ^{76.} ^{77.} ^{78.} ^{79.} ^{80.} ^{81.} ^{82.} ^{83.} ^{84.} ^{85.} ^{86.} ^{87.} ^{88.} ^{89.} ^{90.} ^{91.} ^{92.} ^{93.} ^{94.} ^{95.} ^{96.} ^{97.} ^{98.} ^{99.} ^{100.} ^{101.} ^{102.} ^{103.} ^{104.} ^{105.} ^{106.} ^{107.} ^{108.} ^{109.} ^{110.} ^{111.} ^{112.} ^{113.} ^{114.} ^{115.} ^{116.} ^{117.} ^{118.} ^{119.} ^{120.} ^{121.} ^{122.} ^{123.} ^{124.} ^{125.} ^{126.} ^{127.} ^{128.} ^{129.} ^{130.} ^{131.} ^{132.} ^{133.} ^{134.} ^{135.} ^{136.} ^{137.} ^{138.} ^{139.} ^{140.} ^{141.} ^{142.} ^{143.} ^{144.} ^{145.} ^{146.} ^{147.} ^{148.} ^{149.} ^{150.} ^{151.} ^{152.} ^{153.} ^{154.} ^{155.} ^{156.} ^{157.} ^{158.} ^{159.} ^{160.} ^{161.} ^{162.} ^{163.} ^{164.} ^{165.} ^{166.} ^{167.} ^{168.} ^{169.} ^{170.} ^{171.} ^{172.} ^{173.} ^{174.} ^{175.} ^{176.} ^{177.} ^{178.} ^{179.} ^{180.} ^{181.} ^{182.} ^{183.} ^{184.} ^{185.} ^{186.} ^{187.} ^{188.} ^{189.} ^{190.} ^{191.} ^{192.} ^{193.} ^{194.} ^{195.} ^{196.} ^{197.} ^{198.} ^{199.} ^{200.} ^{201.} ^{202.} ^{203.} ^{204.} ^{205.} ^{206.} ^{207.} ^{208.} ^{209.} ^{210.} ^{211.} ^{212.} ^{213.} ^{214.} ^{215.} ^{216.} ^{217.} ^{218.} ^{219.} ^{220.} ^{221.} ^{222.} ^{223.} ^{224.} ^{225.} ^{226.} ^{227.} ^{228.} ^{229.} ^{230.} ^{231.} ^{232.} ^{233.} ^{234.} ^{235.} ^{236.} ^{237.} ^{238.} ^{239.} ^{240.} ^{241.} ^{242.} ^{243.} ^{244.} ^{245.} ^{246.} ^{247.} ^{248.} ^{249.} ^{250.} ^{251.} ^{252.} ^{253.} ^{254.} ^{255.} ^{256.} ^{257.} ^{258.} ^{259.} ^{260.} ^{261.} ^{262.} ^{263.} 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