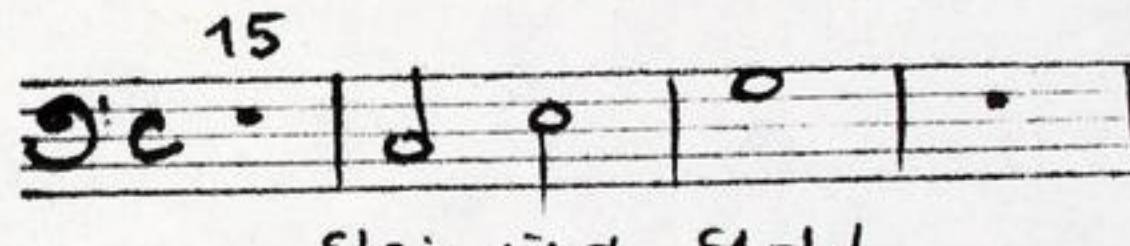


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 416/2

(Stein und Stahl, Licht und Strahl verschwinden, vergehen.)  
[Kantate für 2 Oboen, 2 Clarinen, Timpani, 2 Violinen, Viola,  
Basso continuo, Sopran, Alt, Tenor und Bass]



Stein und Stahl

Autograph (undatiert). 34 x 21 cm.

partitur: 12 Bl. Alte Zählung: 6 Bogen.

15 St.: C,A,T,B,vl 1,2,vla,vln(2x),bc,ob 1,2,clno 1,2,  
timp.

1,1,1,3,2,2,1,2,2,3,2,2,1,1,1 Bl.

Alte Sign.: 142/31.

Kantate zum Geburtstag des Landgrafen Ernst Ludwig.



Mus-Ms-416-02  
Amu und Aufl - Lipp und Aufl op  
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הַזְבֵּן תְּמִימָה תְּמִימָה כָּלִיל אֶלְעָזָר



Handwritten musical manuscript on aged paper, featuring ten staves of music. The music is written in various clefs (G, C, F) and includes rests and dynamic markings like 'c' and 'ff'. Some staves have lyrics in German, such as 'Herr Jesu Christ' and 'Komm Heiliger Geist'. The paper is aged and yellowed.



A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of eight staves of music, each with a different vocal line and piano accompaniment. The lyrics are written in German and are as follows:

Soprano: Oder du meinest du  
Alto: Oder du meinest du  
Bass: Oder du meinest du

Piano: Oder du meinest du

Soprano: Ich will dich nicht verlieren  
Alto: Ich will dich nicht verlieren  
Bass: Ich will dich nicht verlieren

Piano: Ich will dich nicht verlieren

Soprano: Ich will dich nicht verlieren  
Alto: Ich will dich nicht verlieren  
Bass: Ich will dich nicht verlieren

Piano: Ich will dich nicht verlieren

2.



A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts have lyrics in German. The basso continuo part includes a bass staff and a separate staff for the harpsichord or organ, which provides harmonic support.

**System 1:**

Soprano: *so langsam*, *so langsam*, *so langsam*.  
Alto: *so langsam*, *so langsam*, *so langsam*.

**System 2:**

Soprano: *Orlando wird Ludwig nicht sterben*, *nicht als* S. Orlando Ludwig wird nicht  
Alto: *9*

**System 3:**

Soprano: *so langsam*, *so langsam*, *so langsam*.  
Alto: *so langsam*, *so langsam*, *so langsam*.

**System 4:**

Soprano: *so langsam*, *so langsam*, *so langsam*.  
Alto: *so langsam*, *so langsam*, *so langsam*.

**System 5:**

Soprano: *so langsam*, *so langsam*, *so langsam*.  
Alto: *so langsam*, *so langsam*, *so langsam*.

**Basso Continuo:**

Harpsichord/Organ: *so langsam*, *so langsam*, *so langsam*.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is divided into six staves. The first two staves are for the vocal parts, the third is for the piano, and the remaining three are for the vocal parts again. The lyrics are in German and describe a festive scene.

1. Soprano (Sop.)

2. Alto (Alt.)

3. Bass (Bass.)

Piano (Pf.)

Soprano (Sop.)

Alto (Alt.)

Bass (Bass.)

Lyrics:

1. Und Hefte jauchz das Lied. In der Hoffnung habt  
J. Ernst

2. Ludwig und Sophie auf als w. Ernst Ludwig und Sophie auf  
Ludwig und Sophie auf als w. Ernst Ludwig und Sophie auf

3. Das ist die Freude.

4. Es ist ein Festtag. S. Grab & Sonn Mayr & Schmid, J. W.

5. mit dir dann ist es lustig. Mayr & Schmid, J. W.

6. W. & Sonn. Bleib noch weiter & bring Lied. Mayr & Schmid, J. W.



A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top staff is for the soprano voice, the second staff for the alto voice, and the bottom staff for the piano. The music is written in common time, with various clefs (G-clef for soprano, F-clef for alto, C-clef for piano bass). The vocal parts feature mostly eighth-note patterns, while the piano part includes sixteenth-note chords and sustained notes. The lyrics are written in German and are partially obscured by ink stains. The first two staves have lyrics, while the remaining eight staves are instrumental.

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
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Die Tiere sind  
Lebewesen. Sie sind  
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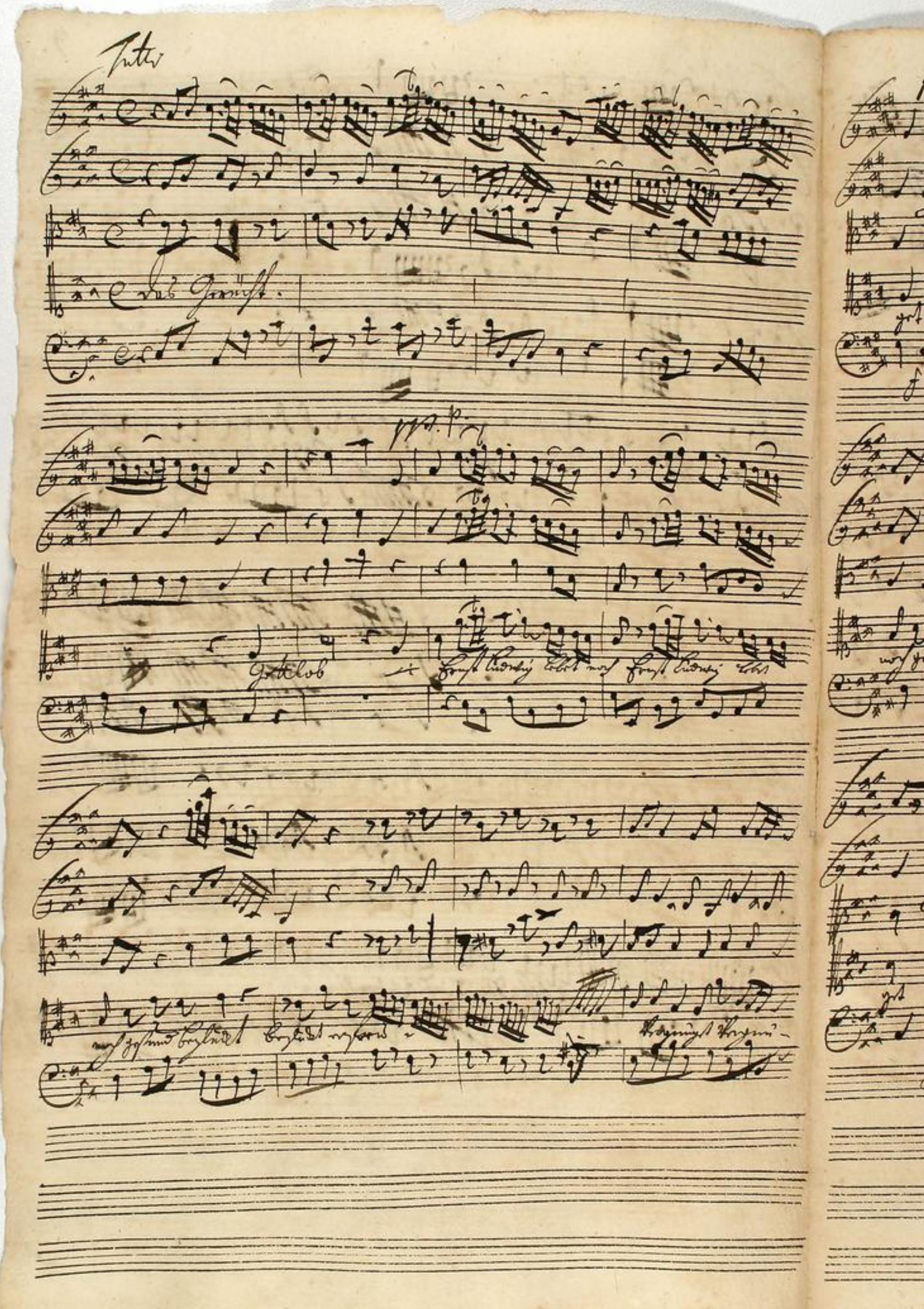
Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:

Die Tiere sind  
Lebewesen. Sie sind  
Vieh mit großer Freude singen:



A handwritten musical score for three voices and basso continuo. The score consists of two systems of music. The top system begins with a treble clef, a common time signature, and a key signature of one sharp. It contains two staves for voices and one staff for basso continuo. The bottom system begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains two staves for voices and one staff for basso continuo. The music is written in a cursive, Gothic-style hand. The basso continuo part in both systems includes vertical stems and horizontal bar lines indicating harmonic progression. The score is numbered '3.' in the top right corner.







Dr. Alph. S. Hesler.

4.

A handwritten musical score for orchestra and piano, page 4. The score consists of ten staves of music. The top two staves are for strings (Violin 1, Violin 2, Viola, Cello) and the piano. The remaining eight staves are for woodwind instruments: Flute, Clarinet, Bassoon, Oboe, Horn, Trombone, Tuba, and Bassoon. The music is written in common time, with various dynamics and performance instructions. The handwriting is cursive and somewhat faded. The piano part includes dynamic markings such as *f*, *p*, and *mf*, and performance instructions like *legg.* and *legg. piano*. The woodwind parts also have dynamic markings and performance instructions, including *legg. piano* and *legg. piano*.





Herrn.

Handwritten musical score for three voices (Soprano, Alto, Bass) and basso continuo. The music is in common time. The lyrics are in German:

Soprano: Wo das Sä jüngst gespielt / Wenn du singst mein Glück ist voll  
Alto: mehr mein Frey mein Leben, S. mein Gott, bei dem Gott zu wünschen, S. du ist wahr  
Bass: Ich will dich fassen kann nicht aus, das singt sehr  
Basso continuo: Cello part

Flat.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The lyrics are in German:

Soprano: E, H, T, T, U, T, C, T, H, V, . . .  
Alto: E, T, U, T, U, T, U, T, U, T, U, U  
Bass: T, U, T, U, T, U, T, U, T, U, T, U, U  
Violin: amore.

The vocal parts are written in a stylized, cursive hand. The basso continuo line continues from the previous page.

A handwritten musical score on four staves. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom staff represents the basso continuo. The music consists of short, rhythmic patterns. There are several instances of handwritten lyrics in German, such as "Gott schen mir jene Seele", "Gott sei mit", and "Gott sei mein". The score is written on aged, yellowish paper.

Gott schen mir jene Seele  
Gott sei mit  
Gott sei mein

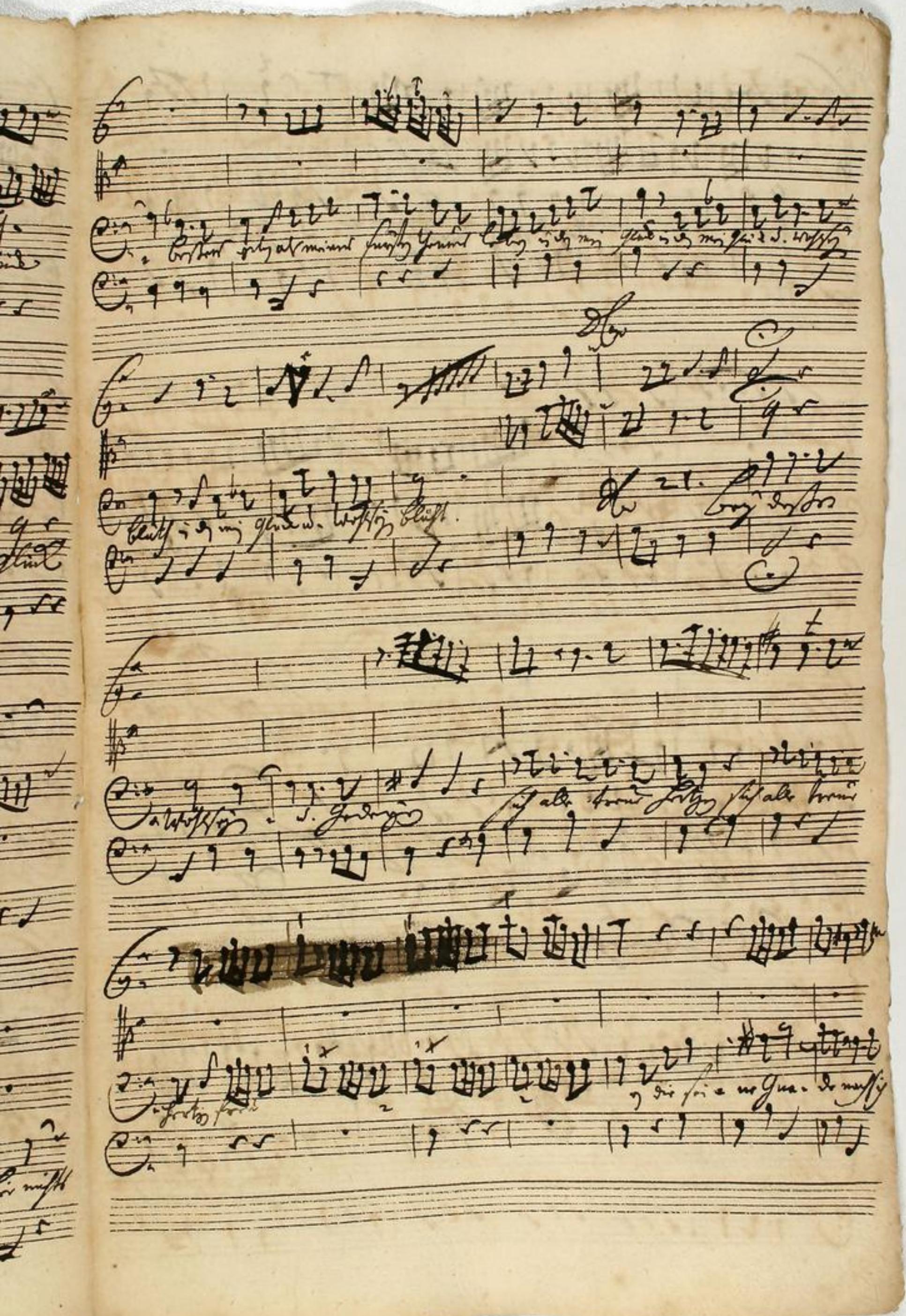


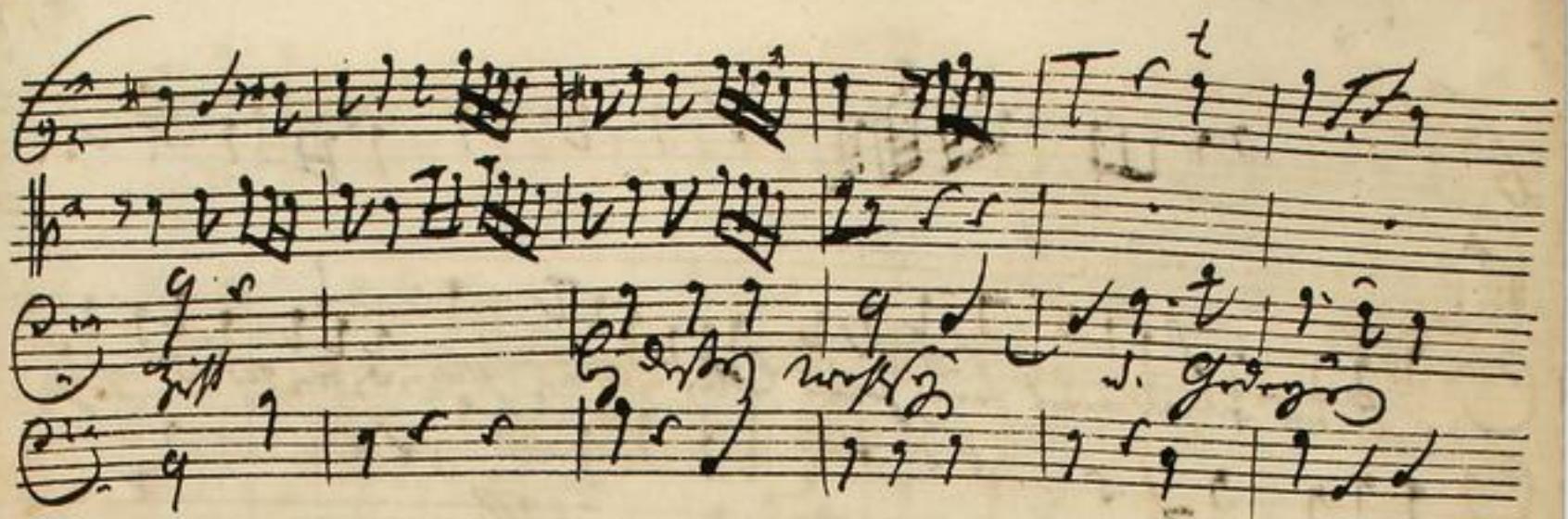
A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts have vertical bar lines, while the continuo part has horizontal bar lines. The vocal parts contain lyrics in German. The score is in common time and includes various musical markings such as dynamic signs and slurs.

Handwritten lyrics:

- in der nun glänz
- in den nun glänz
- fluss mi wohlt
- fluss mi wohlt
- stehen und für mich



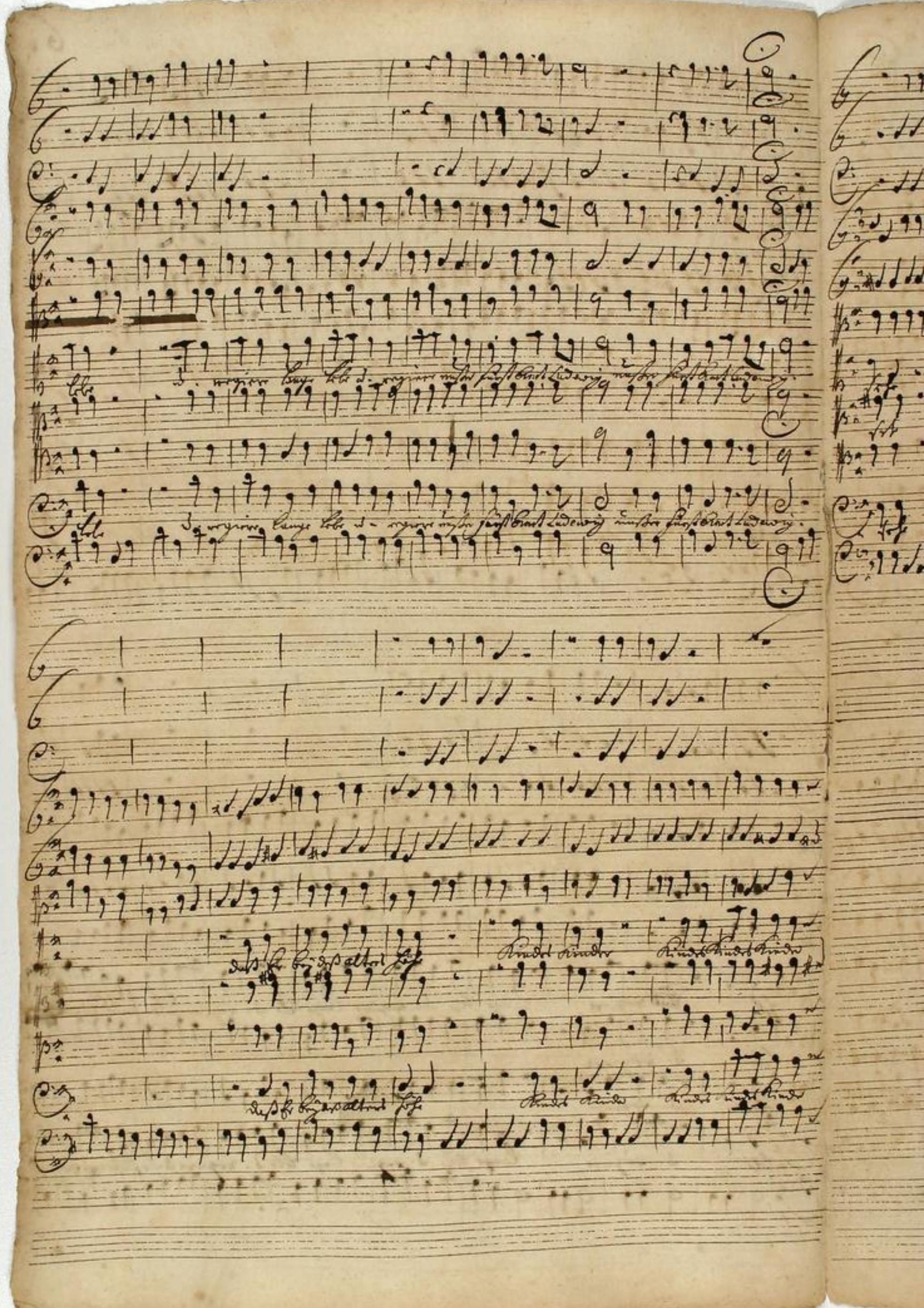


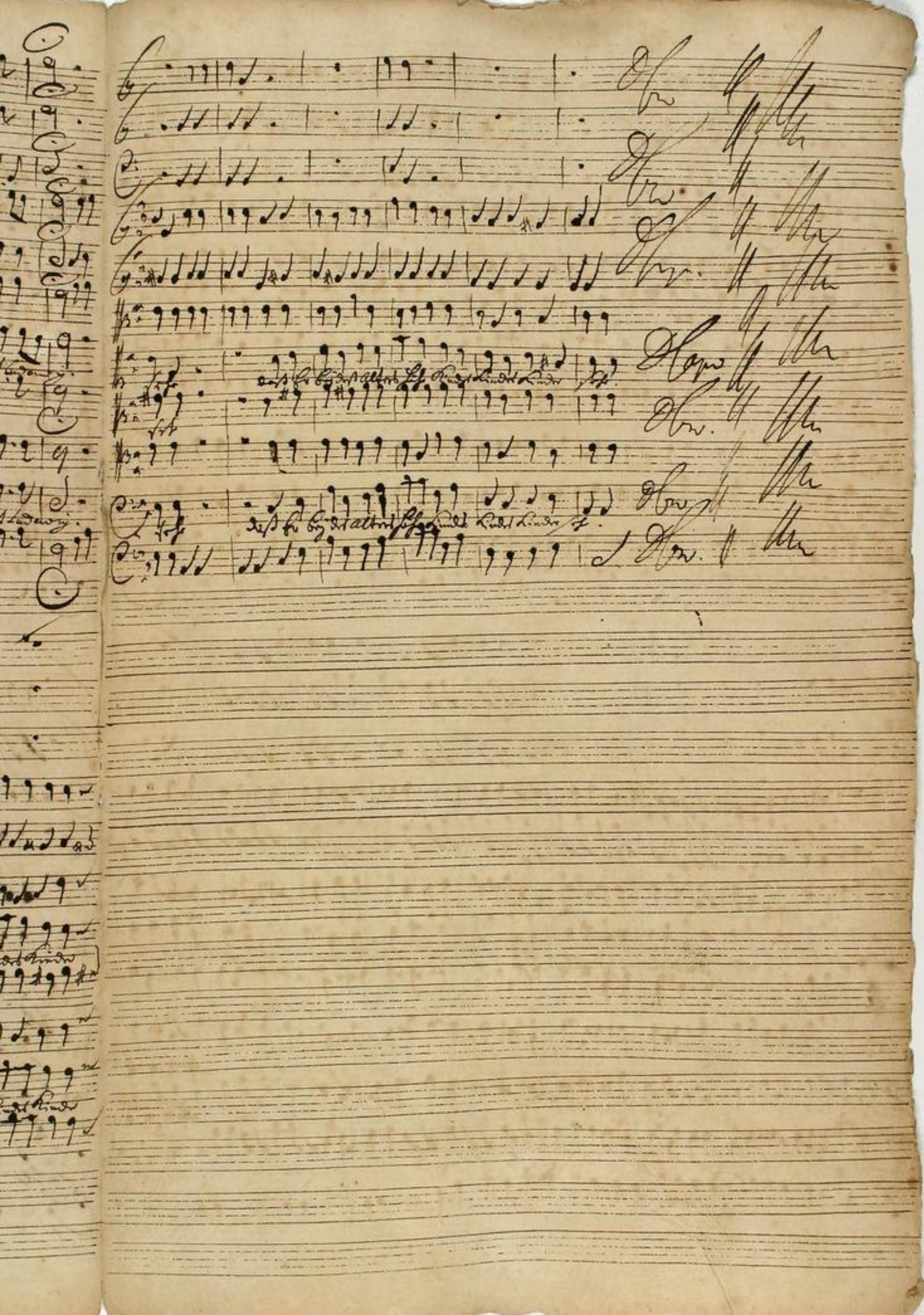


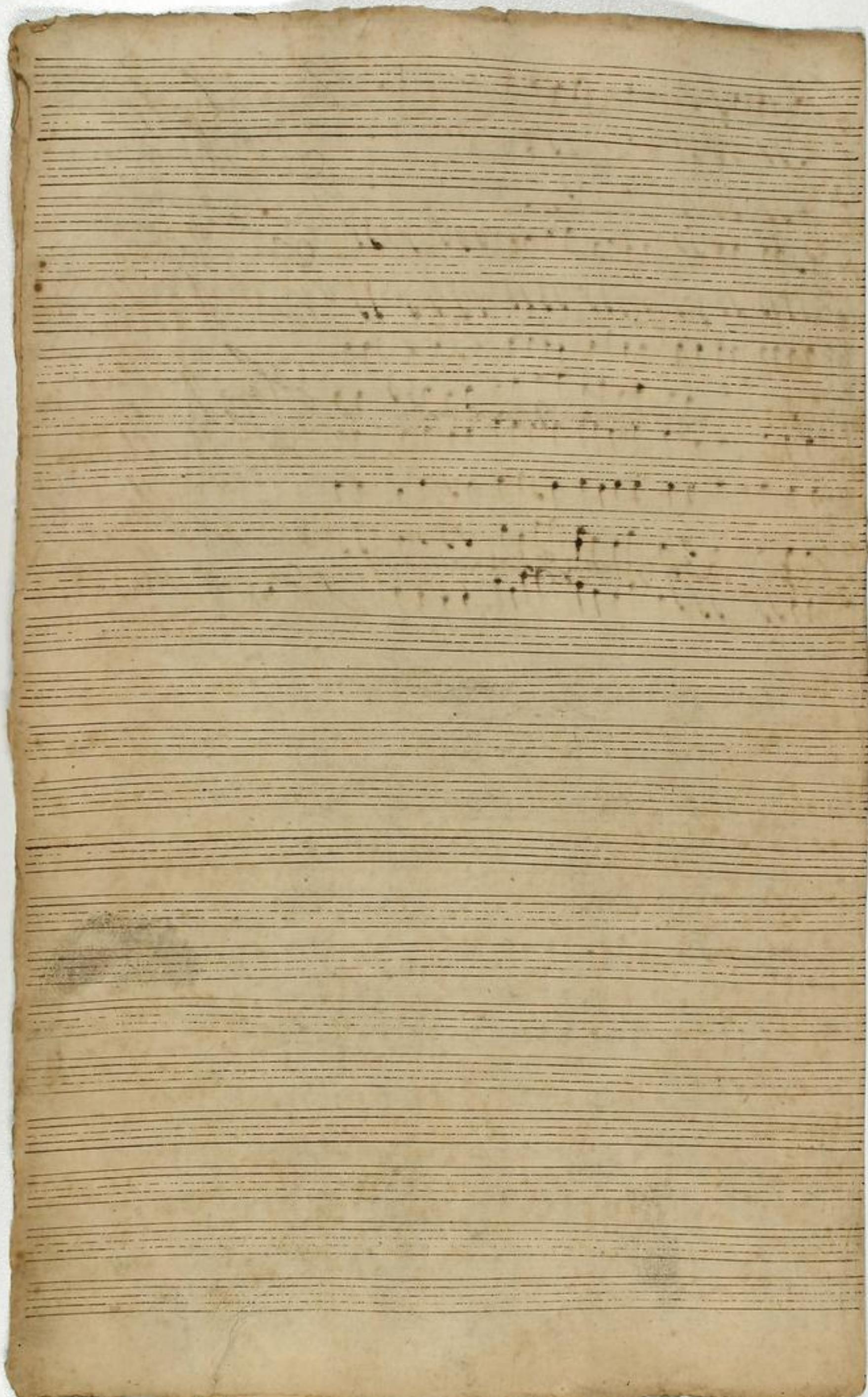
6.

A handwritten musical score for three voices and basso continuo. The score consists of two systems of music. The top system has two staves for voices and one staff for basso continuo. The bottom system has two staves for voices and one staff for basso continuo. The music is written in common time with various note heads and stems. The basso continuo part includes several slurs and grace notes. The score is numbered '6.' at the top right.









Unis: all.

Violino . 1

A handwritten musical score for Violin 1. The score consists of ten staves of music. The first nine staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature is common (no sharps or flats). The music features various note values including eighth and sixteenth notes. The score includes lyrics in Latin: 'Recitatif clara facet facet' followed by 'Recitatif facet' and 'Recitatif facet'. The score concludes with a repeat sign and the instruction 'volti'.

Violino . 1

Unis: all.

Recitatif clara facet facet

Recitatif facet

Recitatif facet

volti



A page from a handwritten musical manuscript featuring six staves of music for orchestra and choir. The staves are written in black ink on aged, yellowish paper. The music consists primarily of eighth-note patterns. The first five staves are for the orchestra, while the sixth staff is for the choir. The lyrics in the sixth staff are written in cursive German script. The page shows signs of age, including discoloration and small brown spots (foxing).

Gott lobt  
Gott lobt Ehre der Zeiten  
De Gere Maß be siegen  
Minne und ewig Gießen



Soprano  
Alto  
Bass

f.

ff.

p.

Recitativo  
tacet

Viola obbligato

6/8





all.

Violino 2

A handwritten musical score for Violin 2, consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The score begins with a section of six staves, followed by a vocal section with lyrics 'Recitat face off Aria' and 'Recit. face off'. The vocal section includes a melodic line and harmonic support. The score concludes with four staves, ending with a key signature of G major (two sharps) and a repeat sign, with the instruction 'volti' written above the staff.



A handwritten musical score for two voices and piano, page 2. The score consists of ten staves of music. The first three staves begin with a treble clef, a key signature of one sharp, and common time. The lyrics "Gott lobt" are written above the first staff. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. The sixth staff begins with a bass clef, a key signature of one sharp, and common time. The lyrics "minnen Brüder / aria / siften / Gott be repetet." are written above the sixth staff. The seventh staff begins with a treble clef, a key signature of one sharp, and common time. The eighth staff begins with a bass clef, a key signature of one sharp, and common time. The ninth staff begins with a treble clef, a key signature of one sharp, and common time. The tenth staff begins with a bass clef, a key signature of one sharp, and common time.





*Viola*

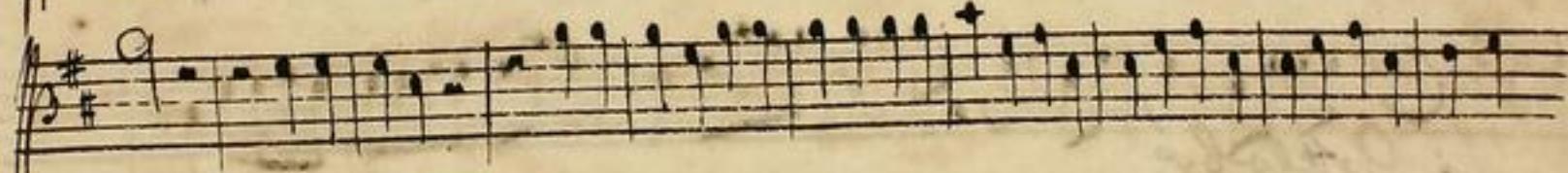
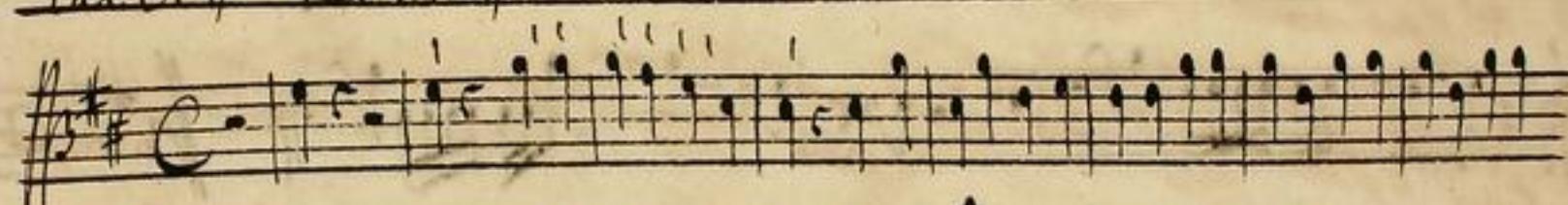
A handwritten musical score for Viola and Harp. The score consists of ten staves of music. The first two staves are for the Viola, followed by a staff for the Harp. The subsequent eight staves alternate between Viola and Harp. The music is written in common time, with various key signatures (C major, G major, F major, B major). The Viola parts feature mostly eighth-note patterns, while the Harp parts include sixteenth-note chords and sustained notes. Performance instructions such as "Recital facet" and dynamics like "pp.", "f", and "p." are included. The score is written on aged, yellowed paper.



Reit: taat // aria get blyp // Recit taat /  
da Capo.



36 Capo // Recit  
aria Recital //  
taat taat //



*Violone*

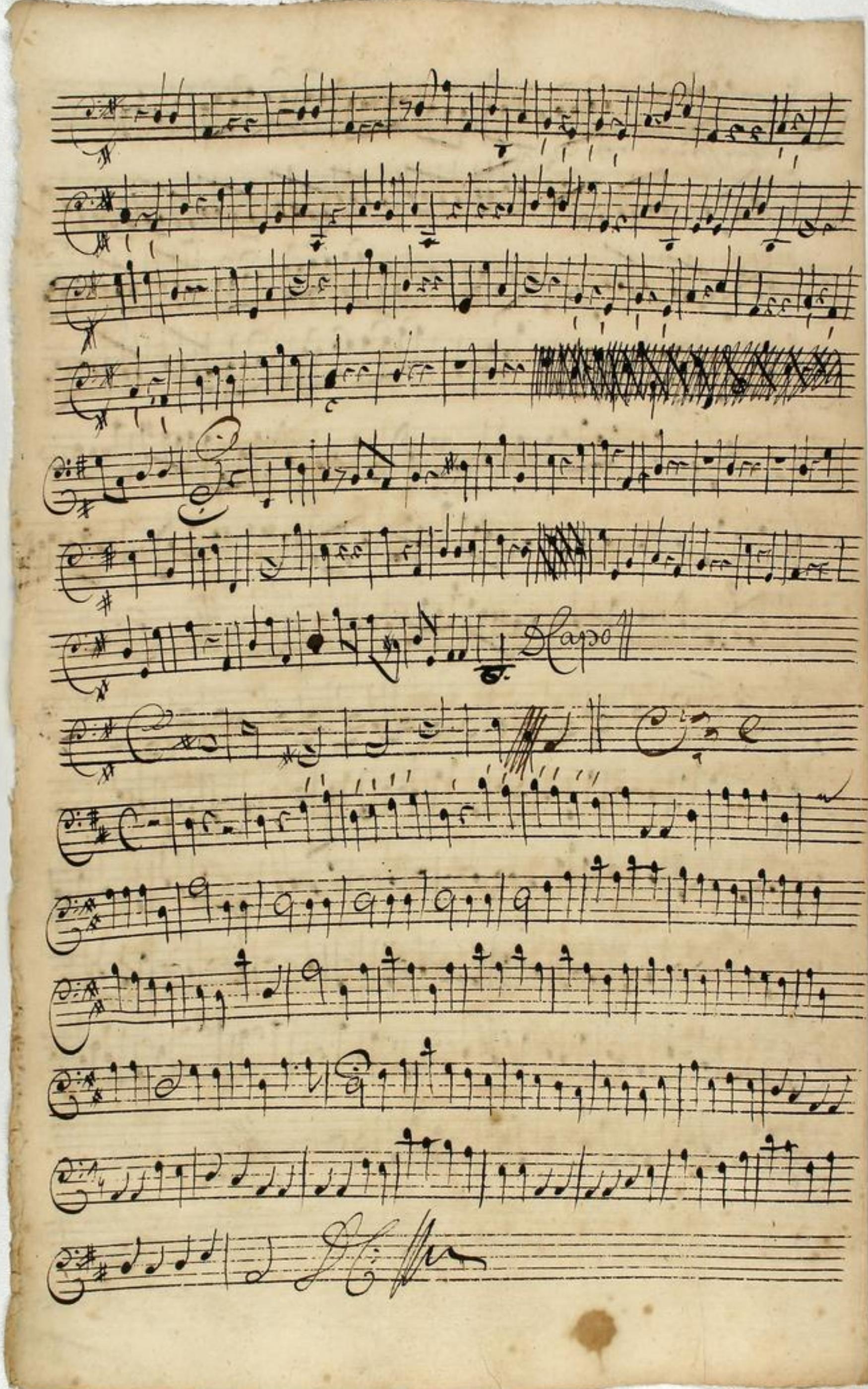
The manuscript contains ten staves of handwritten musical notation for the bassoon (Violone). The notation is in common time and uses a bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second note patterns. Slurs and grace notes are frequently used. The paper is aged and shows signs of wear, including discoloration and small brown spots.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts are written in soprano, alto, and tenor C-clefs. The continuo part is written in bass F-clef. The music features various note values including eighth and sixteenth notes, with some notes beamed together. There are several fermatas and dynamic markings such as *f* (forte), *p* (piano), and *ff* (double forte). The lyrics are written in German, with the first section ending with "Gott lob." and the second section starting with "aria Gott lob. Laß uns". The manuscript is on aged paper with some staining.





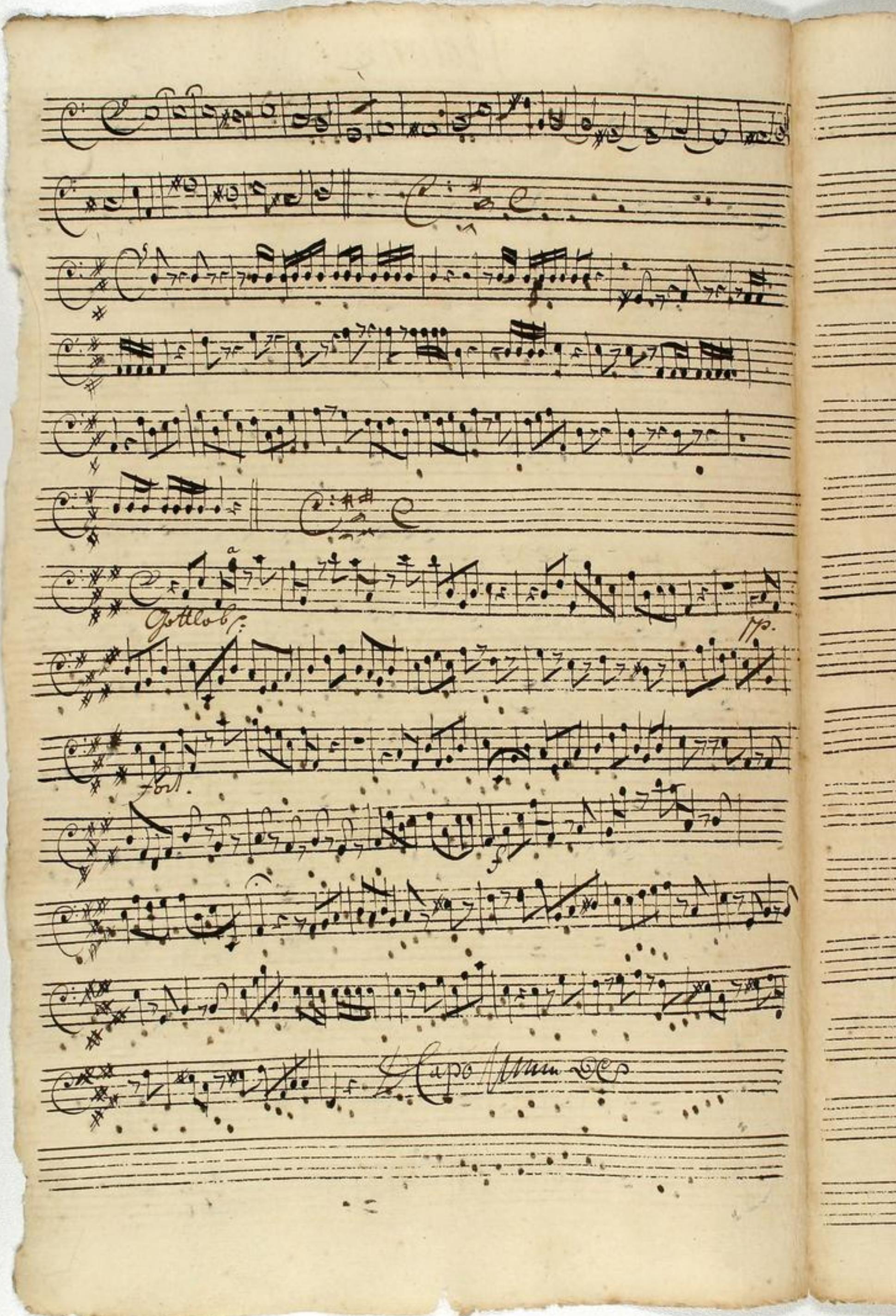


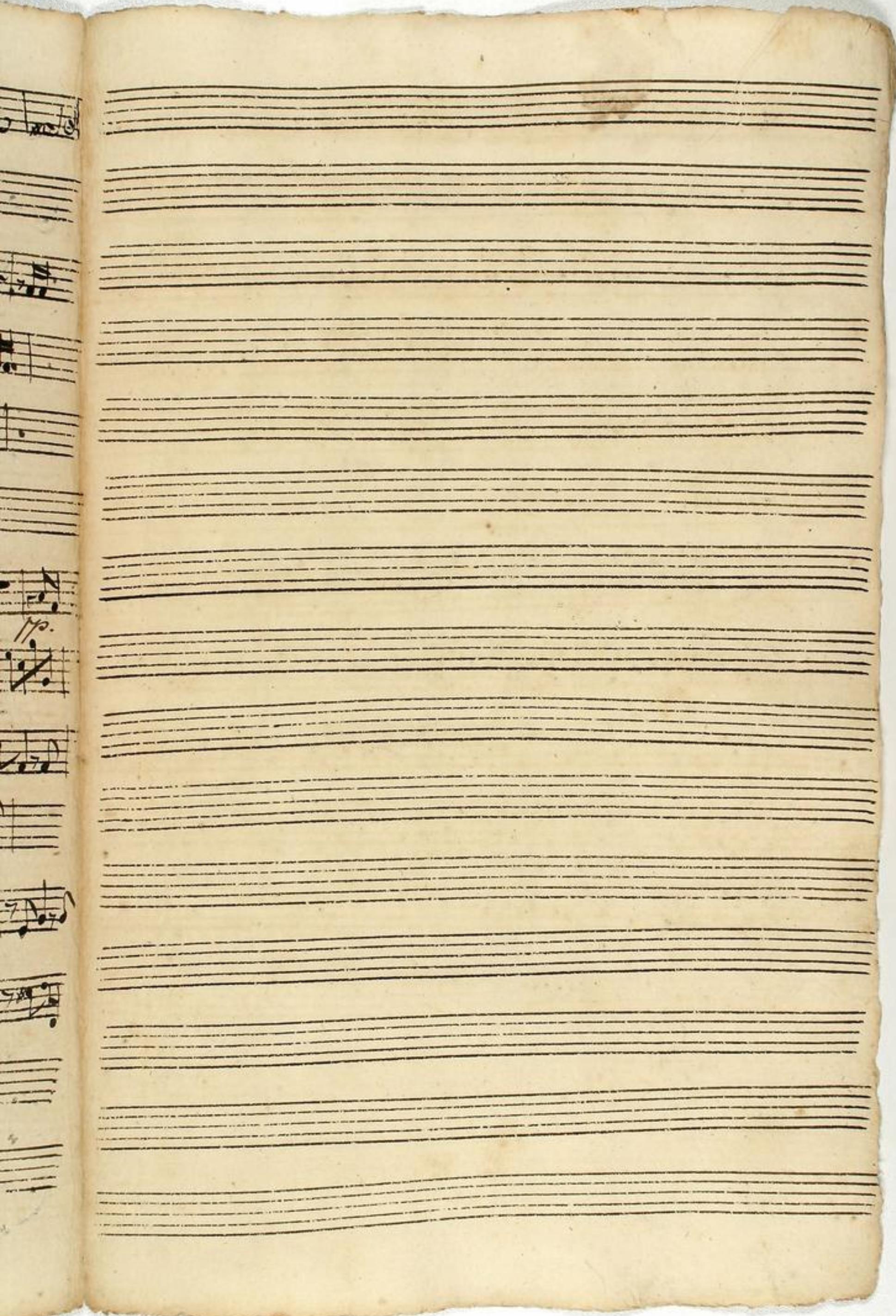
*Violone*



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 (C). The music is written in a cursive hand, with some notes and rests indicated by small dots. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. The score includes various dynamic markings, such as a crescendo (gradually increasing volume) and a decrescendo (gradually decreasing volume). The final staff concludes with the word "volti".







# Hautbois. I.

A handwritten musical score for Hautbois I. 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 notation uses black ink on aged, yellowish paper. The first staff begins with a dynamic instruction 'C' followed by a forte dynamic. The second staff starts with a dynamic 'f'. The third staff begins with a dynamic 'ff'. The fourth staff starts with a dynamic 'ff'. The fifth staff begins with a dynamic 'ff'. The sixth staff begins with a dynamic 'ff'. The seventh staff begins with a dynamic 'ff'. The eighth staff begins with a dynamic 'ff'. The ninth staff begins with a dynamic 'ff'. The tenth staff begins with a dynamic 'ff'. The score is divided into two sections: 'Hautbois I.' and 'Piano Recital.' The 'Hautbois I.' section ends with a repeat sign and a double bar line, followed by a dynamic 'ff'. The 'Piano Recital.' section begins with a dynamic 'ff' and continues with a series of measures. The score is written in a clear, cursive hand, with some ink smudges and variations in line thickness.









# Hautbois 2

Handwritten musical score for Hautbois 2, consisting of ten staves of music. The score includes dynamic markings such as *p*, *pp*, *f*, *ff*, and *ff*. There are also performance instructions like "Recitatif tria Recit facet facet facet". A section of the score is labeled "Gott Cob.". The score concludes with the instruction "volti".

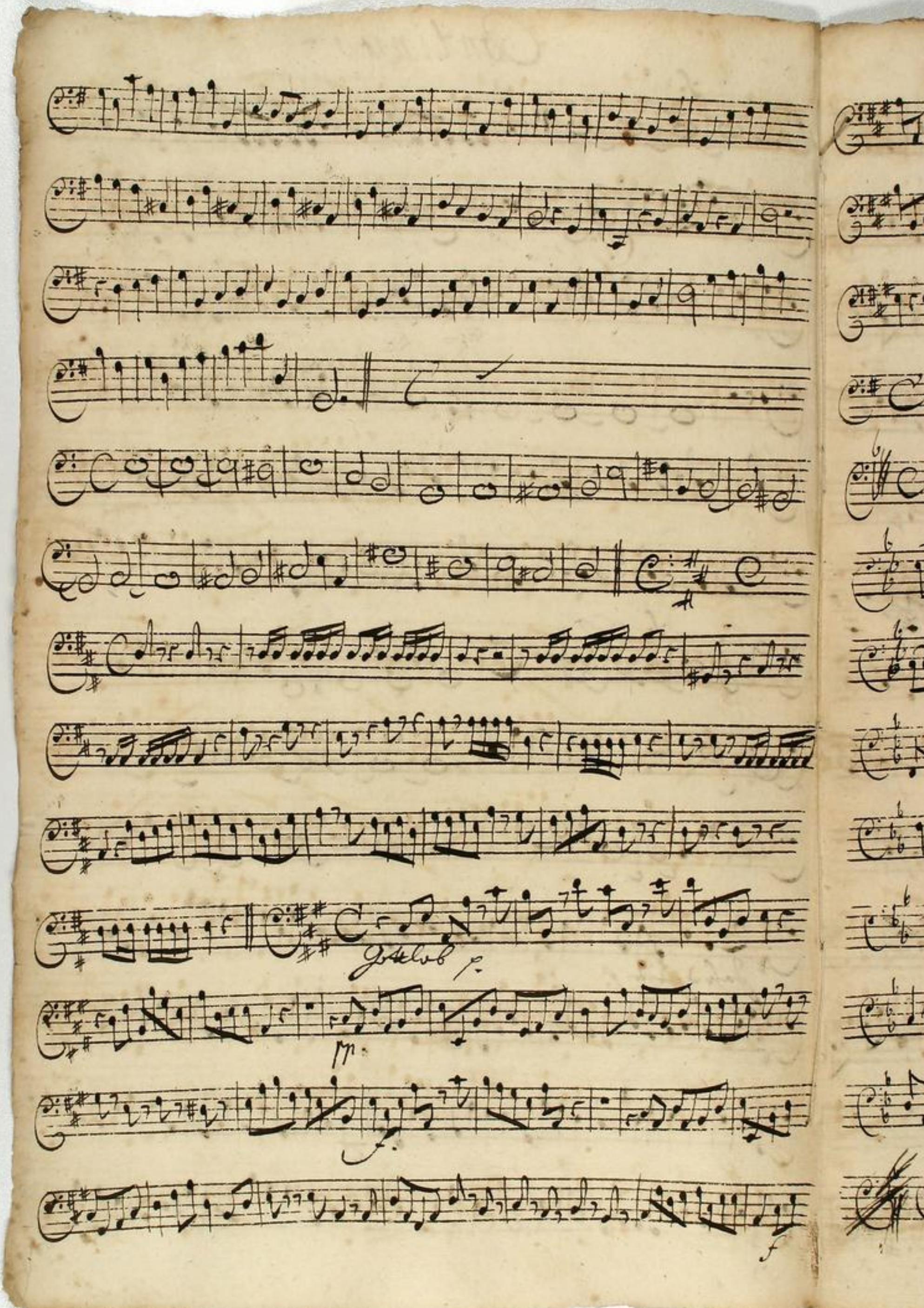




# Continuo

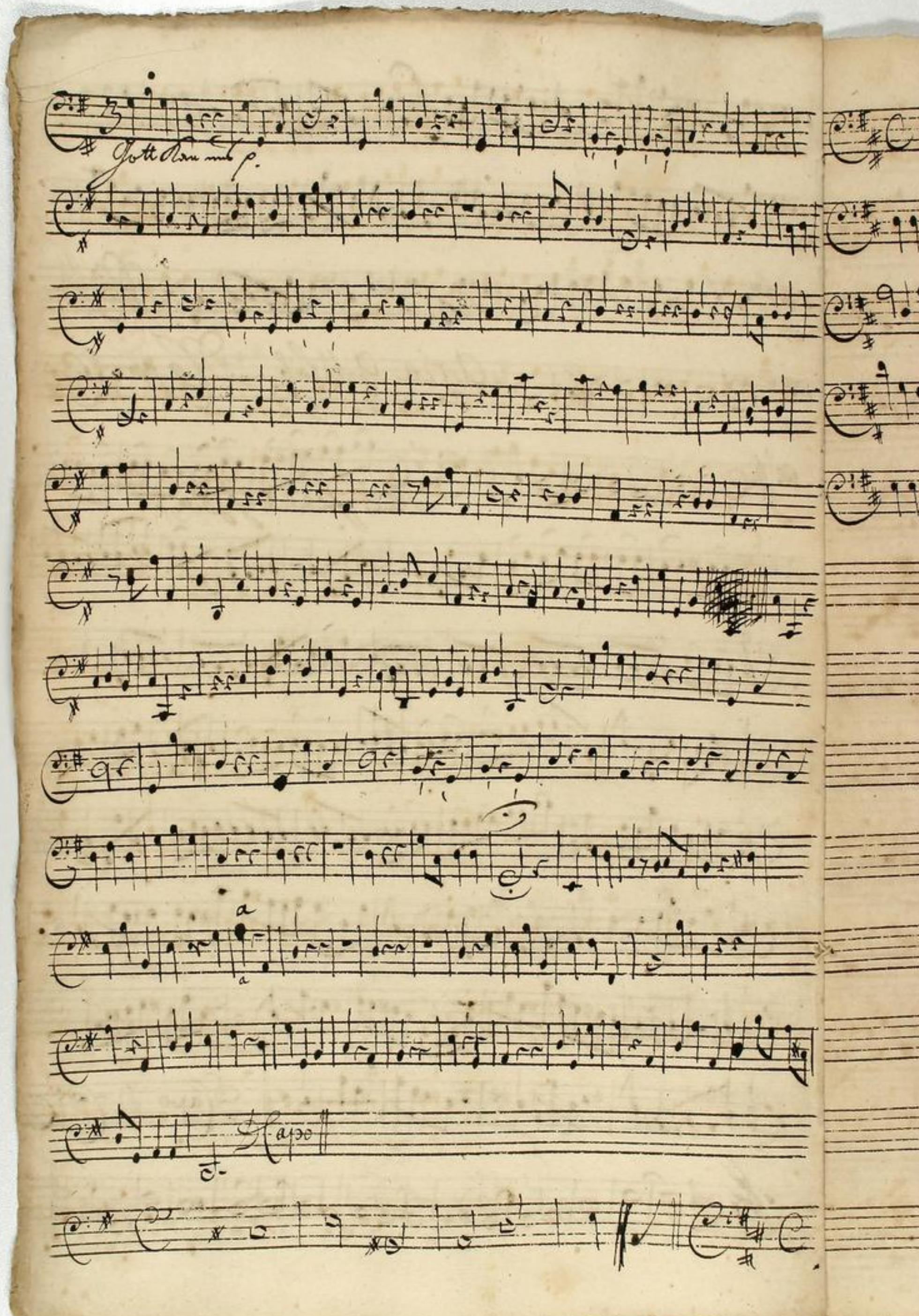
A handwritten musical score for the continuo part, consisting of ten staves of music on five-line staff paper. The score is written in black ink and includes various musical markings such as dynamic signs, slurs, and articulation points. The first few staves show a basso continuo line with a cello-like bassoon part. The later staves feature a harpsichord or organ part with more complex harmonic structures, including chords and bass lines. The handwriting is fluid and typical of early printed music notation.



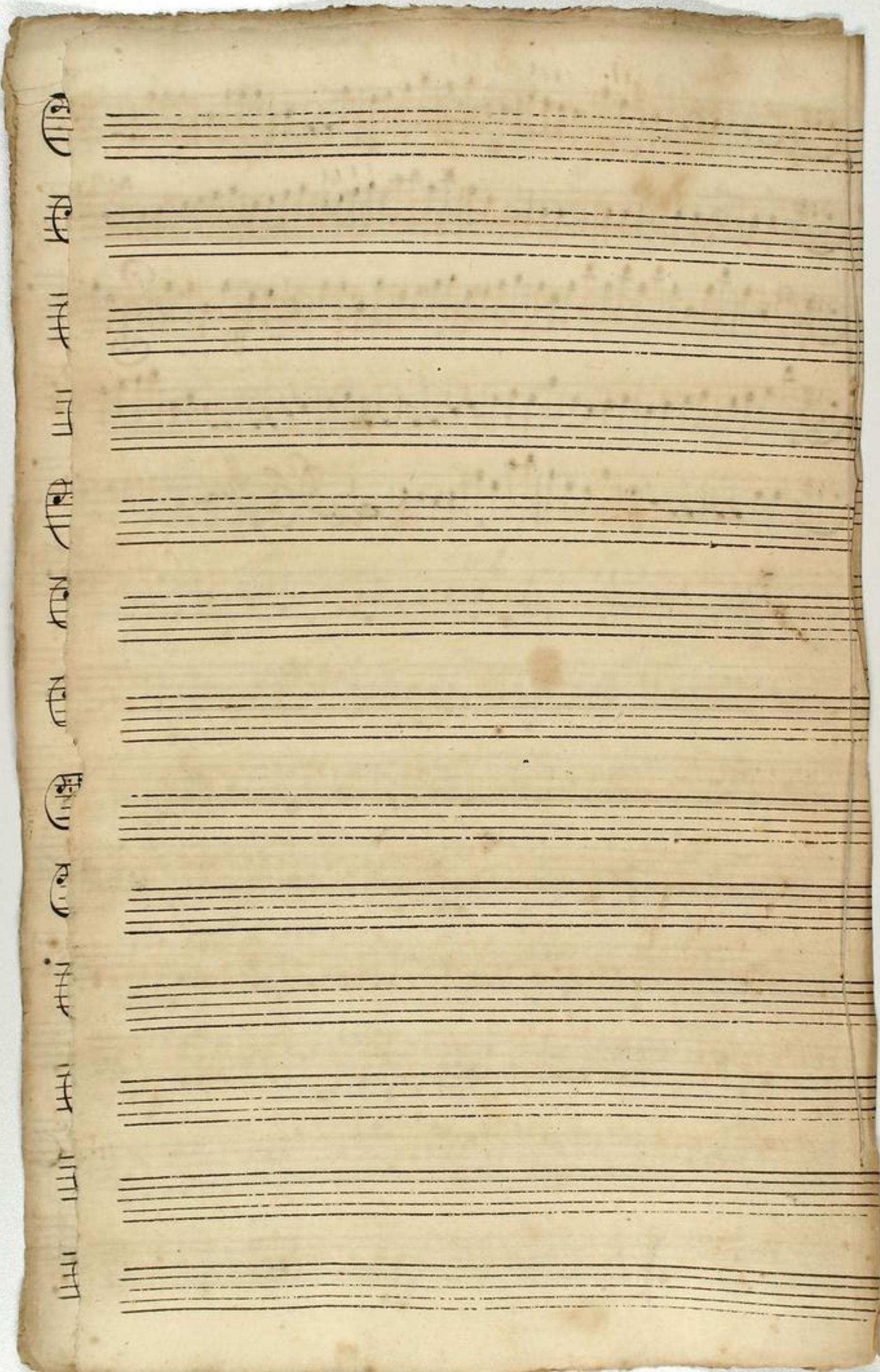


A handwritten musical score for voice and piano. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp, and common time. It contains six staves of music, ending with a repeat sign and two endings. The second system begins with a bass clef, a key signature of one sharp, and common time, continuing from the first system's endings. The vocal line includes lyrics in German: "Coco de sa || aria Gottlob Capo ffe". The piano accompaniment features various patterns, including eighth-note chords and sixteenth-note figures. The manuscript is written in black ink on aged, yellowish paper.









Clarino . 1.

Aria // Recital // Aria // Recital //



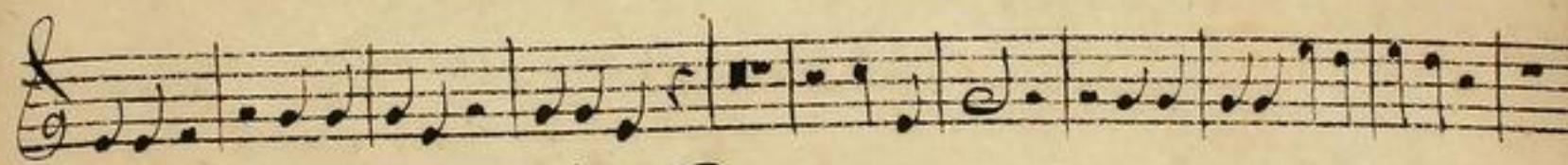
Clar.



Clarino. 2.  
aria // Recital // aria // Recital  
recet // recet facet // facet hand



Chor



Tympano.

Aria // Recital // Aria // Recital //

Chor.

ff



Laß Grünß.

# Canto

Aria Recit Aria Recit Aria  
faccet facet facet facet facet

The musical score consists of five staves of handwritten notation on aged paper. The notation uses vertical stems and small horizontal strokes to indicate pitch and rhythm. The lyrics are written below each staff in German. The first staff begins with "Gott lob". The second staff begins with "lebet noch". The third staff begins with "Vergnügen". The fourth staff begins with "Vergnügen". The fifth staff begins with "Zeit". The lyrics continue across the staves, with some words appearing on multiple staves. The score concludes with a final section labeled "Glück und Frieden" followed by "Aria Recit".

Gott lob / Gott lebet noch / Gott lebet noch / Gott lebet noch / Gott lebet noch  
lebet noch gesund / lebt noch gesund / lebt noch gesund / lebt noch gesund / lebt noch gesund  
Vergnügen Vergnügen / Gott lob / Gott lebet noch / Gott lebet noch / Gott lebet noch  
Vergnügen Vergnügen / Gott lebet noch / Gott lebet noch / Gott lebet noch / Gott lebet noch  
Zeit / Vergnügen Vergnügen / Sie will sein alter Jast / Zeit  
Zeit / Vergnügen Vergnügen / Zeit / Vergnügen Vergnügen / Zeit / Vergnügen  
Zeit / Vergnügen Vergnügen / Zeit / Vergnügen Vergnügen / Zeit / Vergnügen  
Zeit / Vergnügen Vergnügen / Zeit / Vergnügen Vergnügen / Zeit / Vergnügen  
Glück und Frieden / Aria Recit  
Frieden / Gottlob Da Capo facet

Aria Recitatif Aria

tacet tacest tacet *Anstan, und leß angeschaut*

*fürstlich am zuletzt ein syphill der treuen Hinsicht*

*C. II.* *langt lobe und ergeben lange lobe*

*und ergeben* *und ergeben ewig lange*

*lange lobe und ergeben unter fürst*

*und ergeben unter* *Das war wahr ist altertum sehr kinder*

*kind kind kinder sehr* *Das war wahr ist altertum sehr kinder*

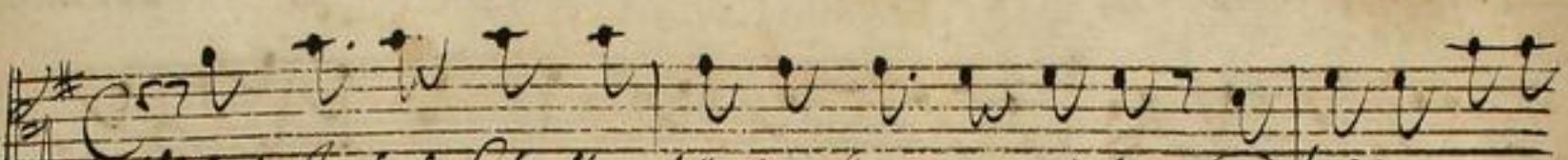
*kind kinder sehr* *DC.*



Der Rhein

et lto

Aria Recit. Part Recit. Aria Aria //



Welch Jubel Schallert tönt auf unsren gränzen und lässt uns neues

glück und neuen Seegen sehen // Aria tacet

O welche freud Ernst Ludwig kan der Zeiten

macht besiegen //

kleine sprudelnde Christallen Krauseln lispehn

blehen ble-hen wal-

len von Vergnugung ~~weg gemacht~~ von vergnugung reg gemacht

meine sprudelnde Chrystallen krauseln lispehn blehen wal.

len von vergnugen von vergnugen

reg gemacht Weil mein furst weil mein furst beglückt er

freuet weil mein furst beglückt erfreuet seine lebens kraft er

neu = et und von glück und Segen ~~habe~~

A handwritten musical score on aged paper. The music is written in three staves. The top staff is for soprano (S), the middle for alto (A), and the bottom for bass (Bc). The bass staff includes a basso continuo part with a cello-like line and a keyboard line with dots. The score consists of two systems of music. The first system ends with a double bar line and a repeat sign, indicating a repeat of the previous section. The lyrics are written in German, interspersed with musical markings like dynamic (pp, f) and performance instructions (lacht, und von). The second system continues with new lyrics. The score is written in brown ink on a light beige background.

lacht  
und von  
glück und Seegen lacht Weil mein furst weil mein furst be  
glückt erfreut seine lebenskraft erneuet und von glück und  
Seegen lacht - - und von glück und Seegen lacht  
Recitat Aria Recitat  
tacet tacet tacet || 3 \* C - II  
Lange lebe und re,  
giere lange lebe und regiere unser furst Ernst  
Ludewig lange lebe und regiere lange lebe und regiere unser  
furst Ernst Ludewig unser furst Ernst Ludewig Dässer bey des  
alters hohe Kindes Kinder Kindes Kinder sehe  
dässer bey des alters hohe Kindes Kinder Kinder sehe

Die Freigheit

Tenore

Aria Recitat Aria Cetero

tacet tacet tacet ja ist die ist der Zeiten Quell.

Grab im kleinen Maßz' finßt' den Sab, Hochwirken ohne und der  
wirke Damit der Zeiten Maß und thieß den Hinen finßt' dir  
grit als Leib und Zier er nicht Vorworte mit den beginn' Leibum Vor  
walten Non seinem Leben Regiment noch lang bevor dem Untergang  
meine finßt' dam Janz mög erschaffen von Tropen  
windebarum Glücks Sab ginssego gesichter mit großer freude  
Acht Nun sonß allein mir Vergessen soll das  
Tempfalt' dam Janz sehn und in seinem Leben zwiegen  
heigen ja bis zu den sterben außen soll in stam und  
Himzeln way. = sun soll in stam und  
nunzeln way.

Aria Recitat Aria heit  
tacet tacet tacet tacet

aria Recit Aria Recital  
tacet tacet tacet tacet

A handwritten musical score on aged paper. The score consists of four staves. The top staff is for the Alto voice, the second for the Tenor, the third for the Bass, and the bottom staff is for the Continuo (Basso continuo). The music is written in common time with a key signature of one sharp. The vocal parts sing in homophony, while the continuo part provides harmonic support. The lyrics are written in German, alternating between the three voices. The vocal parts begin with "lange lobe mir o gott" and continue with "mir für ewig lange lobe", "mir o gott lange lobe mir o gott mir für ewig lange lobe", and finally "diner diner diner so". The continuo part begins with "so so so" and continues with "diner diner diner so". The score ends with a repeat sign and the instruction "S. C. f. a." (likely referring to a specific performance technique or style).

lange lobe mir o gott lange lobe mir o gott  
mir für ewig lange lobe mir o gott mir für ewig lange lobe  
mir o gott lange lobe mir o gott mir für ewig lange lobe  
diner diner diner so so so  
diner diner diner so



# Basso

Stein im stalle Läßt mi' tröste Hoffnungen  
Hingefen Hoffnungen in flüchtiger eile nu  
nu im der nagenen gesang und worden der nagenen  
gesang zu thil Stein im stalle Läßt mi' tröste Hoffnungen  
Hingefen in flüchtiger eile nu worden der  
nagenen gesang der nagenen gesang zu thil  
In jenen alten Jahren Jahr vom heilige  
Jahr fröhlich Jahr untertan  
Leider selmmer Klängen bilde das ist mir in missfolgen  
Zufrieden daß ich nur wenige som gild das nicht an freywig  
wirke Stein daß wir jaum sind zeit bestimmt von den Jähr  
dien Jahr so war daus all in seiner Zeit ist sie mit der Zeit der  
Zeit mir der Jesu ist die Sitten pflicht und Maest he

Sonder über große Landster wußt die weil an ihrem Sonnt' der  
Ziten Glück geslogt das gütige Gesetz noch Alles zu trennen  
würde zuvörden müdster Jäger daß zu müssen und  
die Welt verlassen lassen die der frohen Zeit beißt Darmstadt  
winter fröhlig selbst sein für Gott ewig sein alter  
Unter Jäger bringt mir doch trotz aller Maß der Zeit zu mir  
Euer Glück d. fröhlig ist Gott nach Alter d. Art Verringert  
Jäger und Ziten lag d. Kinder sind vergangen  
sind vergangen sind vergangen d. vergangen sind Gott  
Ewig wir und nicht als mittal d. Gott Ewig wir und nicht als  
sind grante Silber haare zeigen zwar zeigen was er  
Jäger der Jäger aber keine schwäfe an keine schwäfe aber  
keine schwäfe an

zeit wohlbahn bale — mir fangt ewig wird nicht

alt — nicht als im fangt ewig wird nicht als wird

Wohl freibl fall rotent in unsren sohn. v. laß monachus

Aria Gott lob  
Glied v. unen soogen sofer. Da Capo

Owly Vergnigen, fangt ewig kan der zeit

Aria, II. Taces

Magt boyrgen

Woll an da zeit ewig ist für heiter fünf ob sinne

Glied er sind so man iss ja mm so viel mehr min fünf min

Kalter mm mein Herr, bei sinne Woll seyn mi er sinne

Und dir in unsres fängor fließ bei weitem frohen sonnen

Glyst die heire salt zum gofer frenen

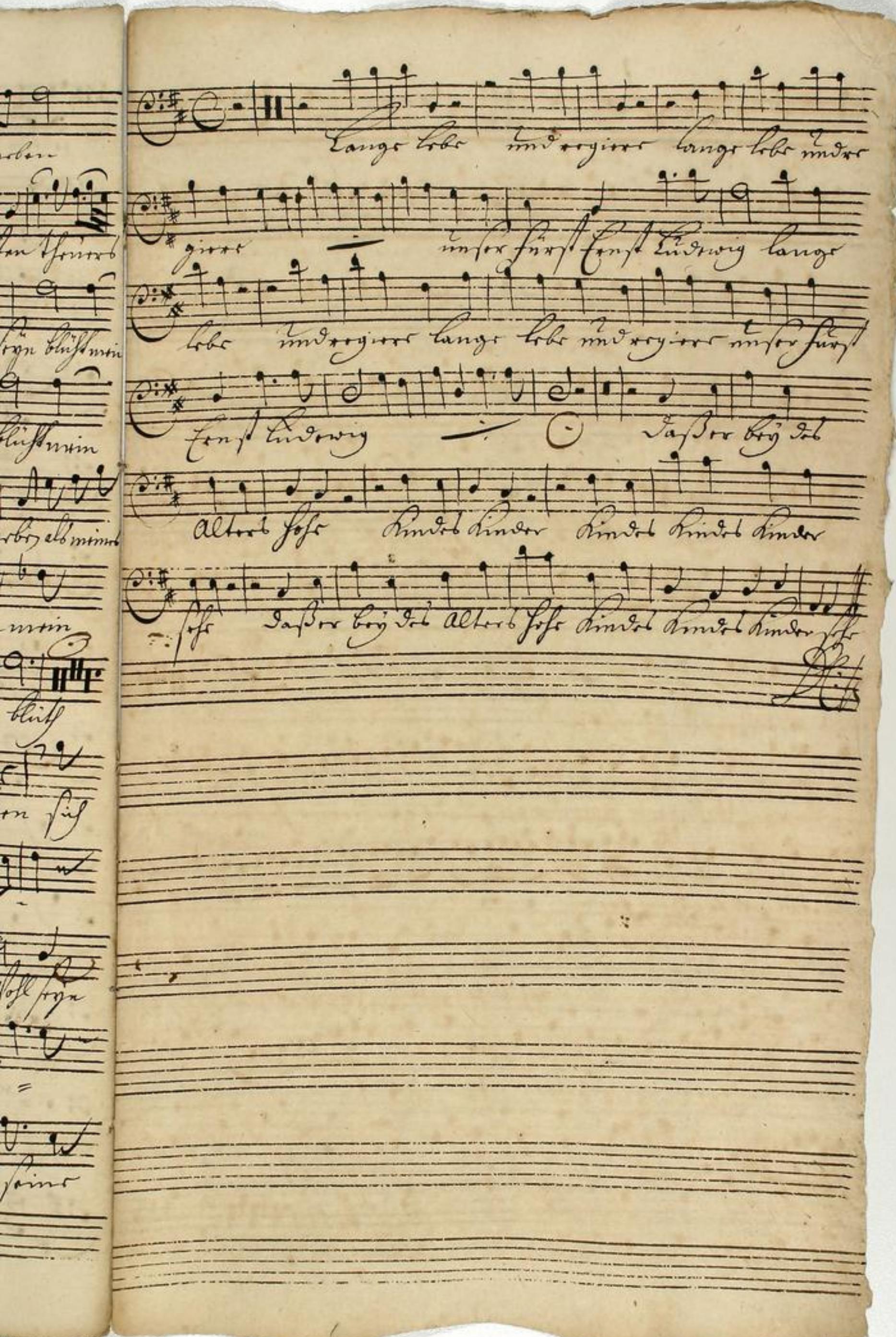
Gott kan mir für mich besond. geben

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five staves, with the vocal parts in soprano, alto, and tenor clef, and the piano part in bass clef. The lyrics are written in a cursive German script below the notes. The score consists of two systems of music.

The lyrics in the first system are:

- mitte besond geben Gott kan uns fir mitte besond geben
- nicht besond geben all mindest Sinfonien mindest fursten Thronen
- loben Gruote loben in dem mein Glück mein Wolf syn blüft mein
- wolf syn blüft in dem mein Glück mein Wolf syn blüft mein
- wolf syn blüft Gott kan uns fir mitte besond geben al mindest
- Sinfonien Gruote loben in dem mein Glück in dem mein
- Glück u. wolf syn blüft in dem mein Glück u. wolf syn blüft
- bij Jesen Wolf syn u. gegeyen sin alle treue Freuden sin
- alle treue Freuden sin
- in die seine Gne er nauf sin ziesst bij Jesen Wolf syn
- um gegeyen sin alle treue Freuden sin
- in die seine Gne er nauf sin ziesst die seine

The lyrics in the second system begin with "Gne er nauf sin ziesst" followed by a repeat sign and the instruction "Recitatif facet".



Aria //

So sind Iuu schabau, Ich Iffn gefallen kum

Dann so man füßt hingleich bey seiner Lue orgulter  
miffenßt  
pridem segn  
Vn erdigkum wort fröh in aufm eßnach geßell

Biog mid mid Herbergne Kraal mißt im die lobent Geister

swaßt ham man füßt seines Lue niftt er füm.

In fadet wofl geboffen merben lipp lass mißt il gntob foffen.

Ei Regnigkechschend Iffn kum bisp an die Doche singen

Ei Regnigkechschend Iffn kum bisp an die Doche singen

an die Doche bisp an die Doche singen

Aud vor Dinenz Jahr

nobt dor fütan pfnißt h

auf die Götter folgt bejwingen auf die Götter folgt be

Capo // und laßt ihne in zell Jafon  
zwin gen

So will ich mir ihm oben fah̄ brennen damit der Phoenix feuer krafft  
beständig mir krafft finde, und sich der Feuer loben saß mit freuden  
Sieg mir wose Vorblende. *Anno 1581* *Johannes Lippmann*

Lie soll innen Wohlzüge finden allein.

So bleibe Gott ewig im Hatter des Landes dem Gott  
vom Gott und dem füher dem Gott und dem füher  
dem Gott dem Gott und dem füher dem Gott  
pflicht und dem füher

und füher in diesem Friede eingefriedet.

allmählich ihm die Freyheit gießt bis my dann ist schlafend

