

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 416/20

Großer Tag, du Tag der/Freuden/a/2 Corn/Tymp.G.A.H.d./
2 Flaut.Tr./2 Violin/Viola/Canto/Alto/Tenore/Basso/e/
Cembalo.

Allegro

4

Gro - - - ger, gro - - - ger Tag

Autograph (April 1751). 31,5 x 23,5 cm.

partitur: 10 Bl. Alte Zählung: 5 Bogen.

15 St.: C,A,T,B,vl 1(2x),2,vla,vlnecemb,fl 1,2,clno 1,2,
timp.

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

Alte Sign.: 142/22.

Kantate zum 60.Geburtstag des Landgrafen.



- 1791 1728
- 1) Donnerstag den 2. des 17. 91. Es ist der ~~Große Sonntag~~
2) großer Sonntag, die Tag der Erinnerung

416/81

142.

Mus. Ms. 416/81
20

22

1729

1751

Foll. (10). n

H. J.

10

Partitur

1791

M. Dec. - 1728 - 20^{te} Februar

a



142.

22.

1729

Große Org., kl. Org. u.
Cembalo s.

a

2 Horn

Tym: P. A. H. S.

2 Flaut: Shaw.

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Cembalo.

1728



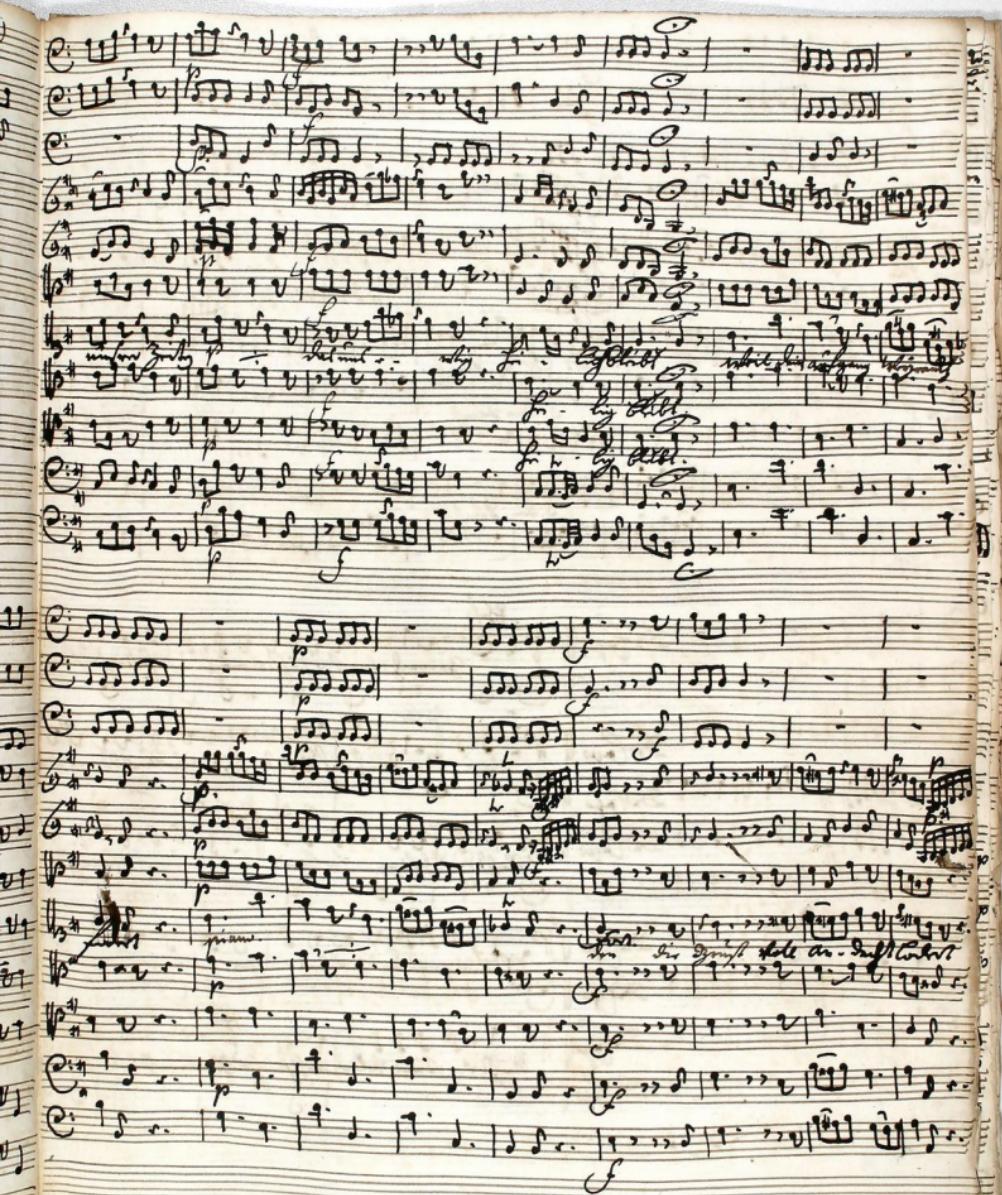
1. Part:

2. Part:

Allegro.







A handwritten musical score on two staves. The top staff is for two voices (Soprano and Alto) and the bottom staff is for piano. The music consists of mostly eighth-note patterns. The piano part includes dynamic markings like *p* and *pp*, and performance instructions like *pianissimo* and *legg.*. The vocal parts have lyrics in German, such as "Gern will ich singen", "Gern will ich singen", and "Gern will ich singen". The score is written on five-line staves with various key signatures and time signatures.



in den himmen segn' ich dich gott und andet ist nicht gott der allein den himmen beglückt ist
gleichsam als ein wahrer gott im gedenken gottes so als ob er in ewigkeit existirte
mit einem lauffe das ewig ist.

Allegro



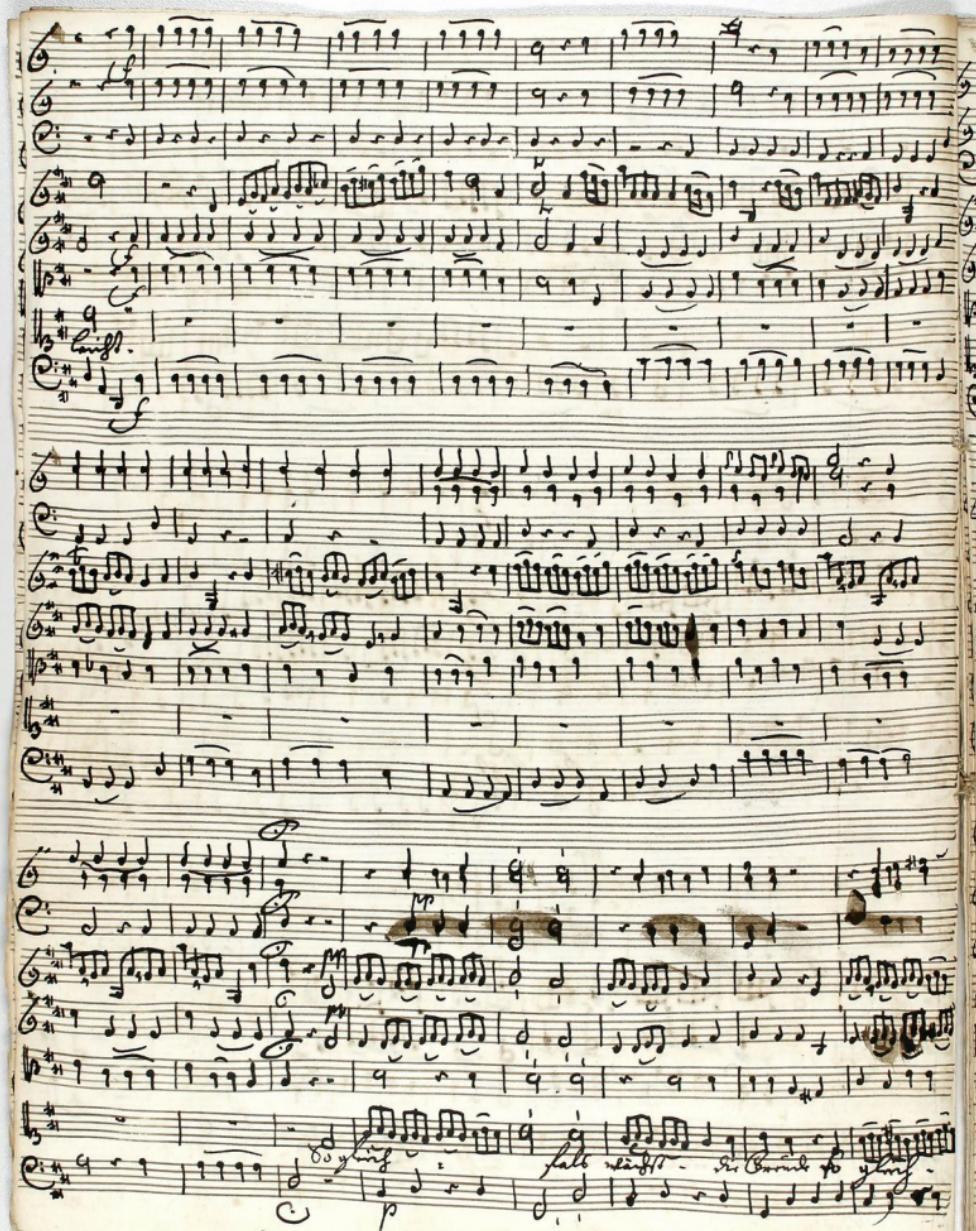


Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time. The score includes dynamic markings such as *p*, *pp*, *f*, and *ff*. The lyrics are in German, with some notes having small handwritten annotations.

Annotations include:

- Im freien und ohne Begleitung* (in the open and without accompaniment) above a staff.
- an diesem* (at this) below a staff.
- an diesem* (at this) below another staff.
- an diesem* (at this) below another staff.
- an diesem* (at this) below another staff.





3

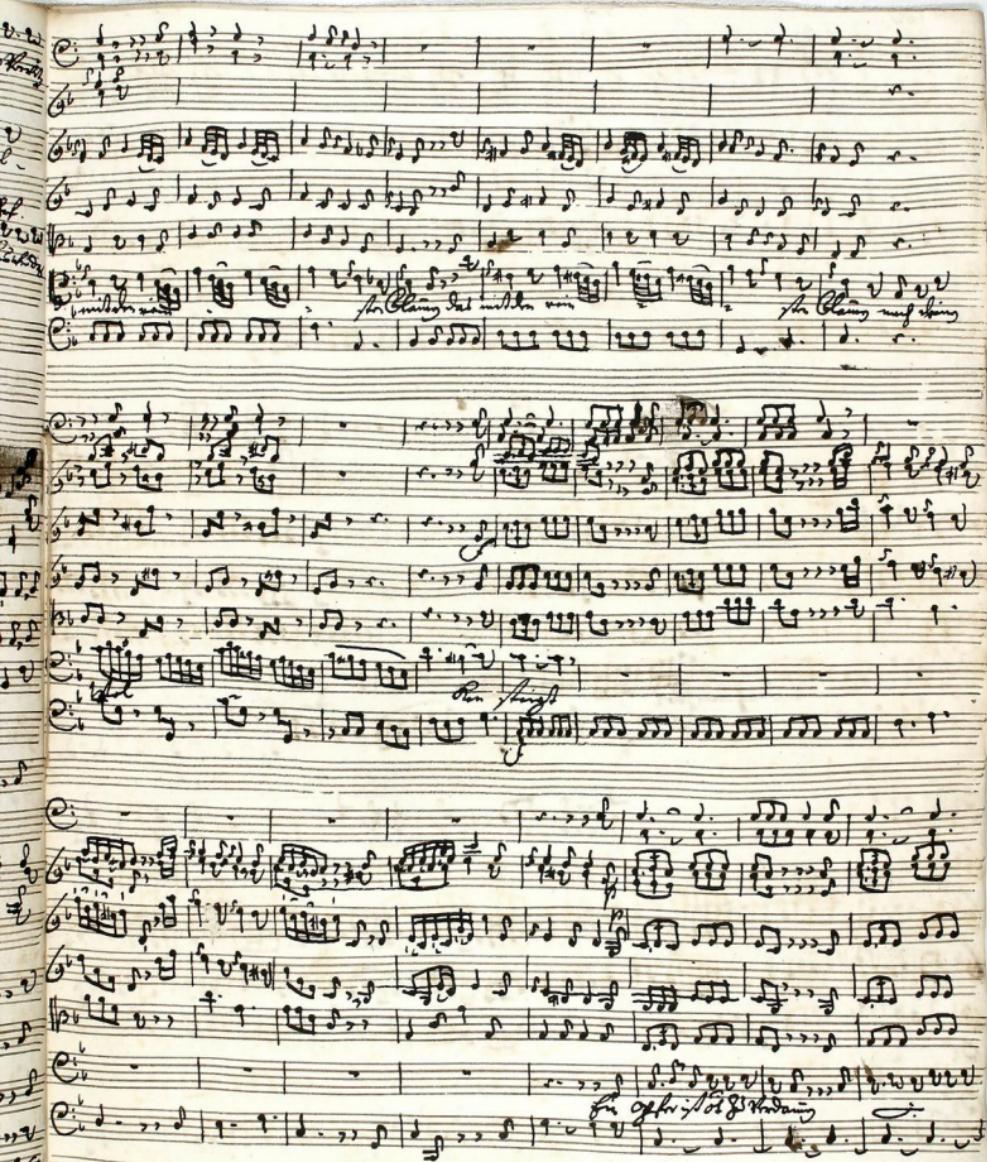
falt weig
fall
air sing



Adagio
 Wer fließt der kann allen Zornig' Gott zu berafft' und ist auf ewig' mir den Leib'n g'schafft' und den Tod
 in d. uns'rig' Dörfl' liegt' - - - - - - - - - - - -
 Er soll' sich' berafft' denken' von dem alten Anger' und w'nd' der' f'hl' und' oft' z'geln' - - - - -
 Polka - - - - - - - - - - - -
 ander' Polka' Polka' - - - - -
Pianiss.
Allegro moderato.
Allegro
Allegro

The manuscript contains two staves of handwritten musical notation. The top staff uses a soprano C-clef and common time, with lyrics in German written above the notes. The bottom staff uses a bass F-clef and common time, with dynamic markings like 'pianiss.' and 'Allegro'.





This image shows a page from a handwritten musical manuscript. The page contains three staves of music, each with a different clef (Bass, Treble, and Alto). The music is written in black ink on light-colored paper. The lyrics are written in a Gothic script and appear to be in Latin or a related language. The manuscript shows signs of age, including discoloration and faint smudges.





Handwritten musical score for two voices and piano. The score consists of ten staves. The first six staves are for two voices (Soprano and Alto) and piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are mostly in soprano range, with some alto entries. The piano part features eighth-note patterns and occasional bass notes. The last four staves are for two voices (Soprano and Alto) only, in common time. The vocal parts are mostly in soprano range, with some alto entries. The music is written in a clear, cursive hand, with some ink smudges and a small hole near the bottom right of the page.

Allegro.

Born Long Ago
Born from the rolling hills from the rolling hills



A handwritten musical score on five staves. The top three staves are for voices, with the soprano and alto parts in soprano clef and the bass part in bass clef. The bottom two staves are for basso continuo, with one staff in bass clef and the other in tenor clef. The music consists of various rhythmic patterns and rests. The lyrics are written below the vocal parts, with some words underlined. There are also some musical markings like 'pp' (pianissimo) and 'f' (fortissimo).

The lyrics, written in German, are as follows:

der General - soll's verhindern
 so - am w - hörlich das die - und Holde singt der General - soll's verhindern
 der General - soll's verhindern

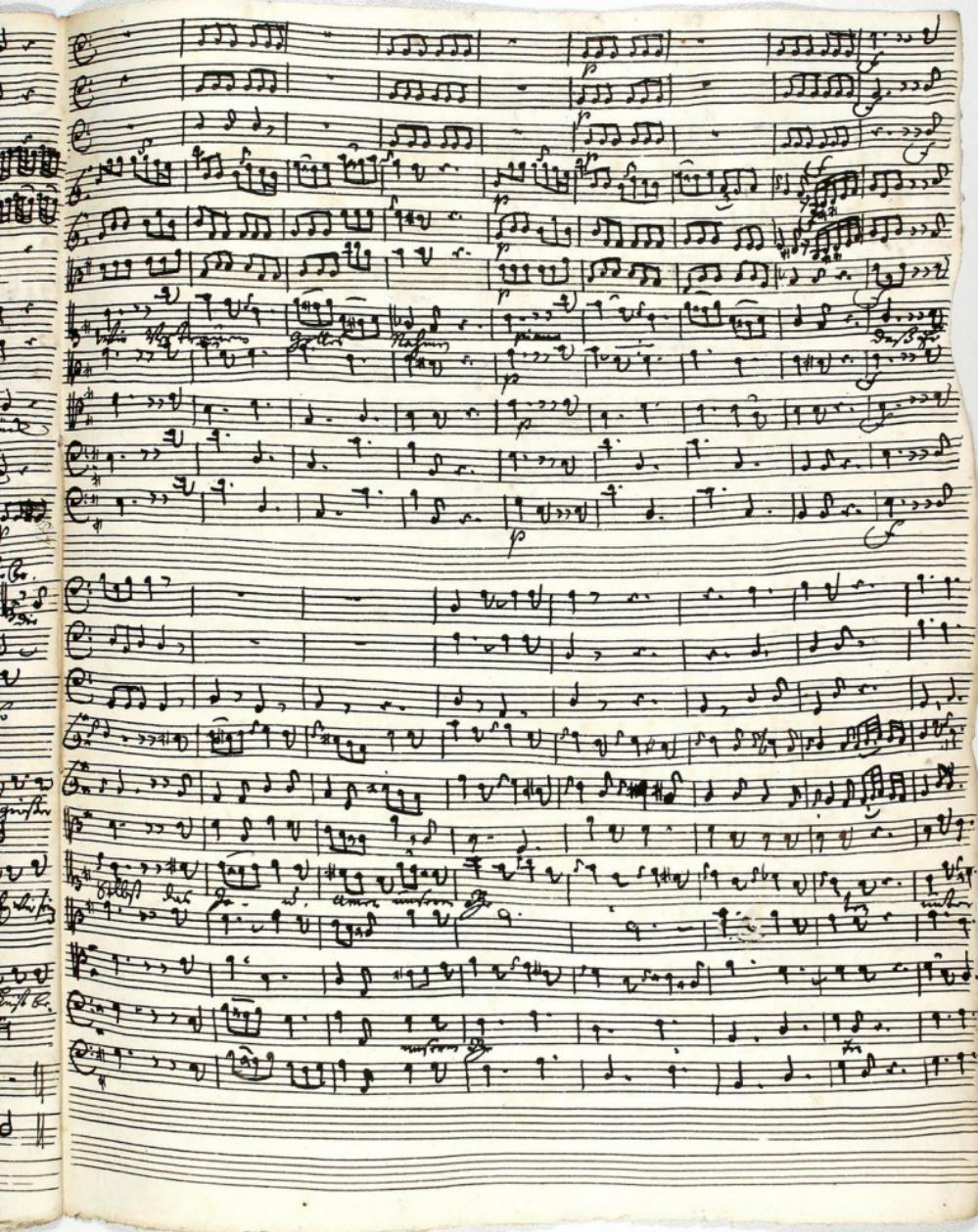


She is the green daughter of our father
She is the green daughter of our father



A handwritten musical score for orchestra and choir. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features six staves, each with a different dynamic marking such as ff , f , mf , mfp , pp , and p . The vocal parts include "Soprano", "Alto", "Tenor", and "Bass". The lyrics in the vocal parts are in German. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also features six staves with dynamics and vocal parts. The lyrics in the vocal parts are in German. The score is written on five-line staff paper.





A handwritten musical score on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a dynamic marking of p . It contains six measures of music, ending with a double bar line and the instruction "Drags". The second system begins with a bass clef, a common time signature, and a dynamic marking of p . It contains four measures of music, ending with a double bar line and the instruction "Drags". The music is written in a cursive hand, with some notes and rests indicated by short vertical strokes. The paper shows signs of age and wear.



Alegro.

Cimbalo.

The manuscript page contains six staves of handwritten musical notation for harpsichord. The music is in common time. The notation includes various note heads (triangular, square, etc.) and rests. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The first staff is labeled "Cimbalo." The second staff is labeled "Cimbalo." The third staff is labeled "Cimbalo." The fourth staff is labeled "Cimbalo." The fifth staff is labeled "Cimbalo." The sixth staff is labeled "Cimbalo." The music consists of six staves of handwritten musical notation for harpsichord. The notation includes various note heads (triangular, square, etc.) and rests. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The first staff is labeled "Cimbalo." The second staff is labeled "Cimbalo." The third staff is labeled "Cimbalo." The fourth staff is labeled "Cimbalo." The fifth staff is labeled "Cimbalo." The sixth staff is labeled "Cimbalo."



A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, with various key signatures (G major, C major, F major, B-flat major, E major) indicated by sharps and flats. The score includes dynamic markings such as *f*, *p*, *mf*, and *pianissimo*. Articulation marks like *pizz.* and *sfz.* are also present. Performance instructions include *Allegro moderato* and *piano*. The manuscript shows signs of age, including yellowing and foxing.



A handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of sixteenth-note patterns, followed by a repeat sign and a section labeled "Reprise". The bottom staff begins with a bass clef, a key signature of one sharp (G#), and a common time signature. It also consists of six measures of sixteenth-note patterns, followed by a repeat sign and a section labeled "Reprise". The music concludes with a final section starting with an "Allegro" dynamic and a "Gross Liedg. Stil" instruction.



Allo.

F
G
C
B-flat
A
E

F
P

Dad Capo |



Allegro

Violino 1.

A handwritten musical score for Violin 1, consisting of ten staves of music. The score is in common time (indicated by a 'C') and starts with an Allegro tempo (indicated by 'A'). The first staff begins with a sixteenth-note pattern. The second staff starts with a eighth-note pattern. The third staff begins with a sixteenth-note pattern. The fourth staff starts with a eighth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff starts with a eighth-note pattern. The seventh staff begins with a sixteenth-note pattern. The eighth staff starts with a eighth-note pattern. The ninth staff begins with a sixteenth-note pattern. The tenth staff begins with a eighth-note pattern. Various dynamics are indicated throughout the score, such as 'grau in eng.', 'p' (piano), 'f' (forte), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'pp' (pianissimo). The score is written on aged paper with some foxing and staining.



3

pp

f

Reit. 166

Augrs.



Sonatin. Allegro moderato.



A handwritten musical score for two voices and basso continuo. The score consists of eight staves of music. The top four staves are for the upper voices, and the bottom four staves are for the basso continuo. The music is written in common time, with various key signatures and dynamic markings such as p (piano) and f (forte). The vocal parts feature complex rhythmic patterns and sixteenth-note figures. The basso continuo part includes bass clef, a bass staff, and a continuo staff with a large square symbol indicating where to play. The score concludes with a final cadence and a repeat sign.



Allegro

Violino 1.

Violino 1.

Allegro

Recitativo.

Allegro

This manner sing.



5

Reprise. //

Allegro.



Sonata. Allegro moderato.

Con anima.

A handwritten musical score for a sonata movement. The score consists of two systems of music, each with four staves. The first system begins with a tempo marking of 'Allegro moderato' and includes dynamics such as 'con anima' and 'con ardore'. The second system begins with a tempo marking of 'Allegro' and includes dynamics such as 'con foga'. The music is written in common time and features various note values including eighth and sixteenth notes, along with rests and grace notes. The handwriting is in black ink on aged paper.



1

2

3

4

5

6

7

8

9

10

p

f

Reprise.

all

grazioso



Allegro.

Violino 2.

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a G major chord (B, D, F#), and a common time signature. It features a variety of rhythmic patterns, including sixteenth-note figures and eighth-note pairs. The bottom staff begins with a bass clef, a G major chord, and a common time signature. It contains sustained notes and eighth-note patterns. The notation includes dynamic markings like p (piano) and f (forte), and performance instructions such as *grazioso*, *vivace*, *legg.*, *Adagio*, *Recitativo*, and *Allegro*. The manuscript is written on aged, yellowed paper.



A handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time (indicated by a 'C'). The key signature is G major (one sharp). The music consists of six measures of rhythmic patterns primarily made up of eighth and sixteenth notes. Measure 6 concludes with a repeat sign followed by 'Da Capo' and 'Repetit.' The manuscript is written in black ink on aged paper.

Allegro.



Allegro moderato.

Sonata

fin' ogh' fl.

The musical score consists of two staves of handwritten notation for piano. The top staff begins with a treble clef, a common time signature, and a dynamic marking of *fin' ogh' fl.*. It features a mix of eighth and sixteenth note patterns, with several fermatas and a repeat sign. The bottom staff begins with a bass clef, also in common time, and a dynamic marking of *pp*. It contains sustained notes and rhythmic patterns typical of a piano sonata movement. The score is written on five-line staves with various rests and note heads.

Allegro.

Gioi Jomifff.



8

A handwritten musical score for three voices and basso continuo. The score consists of eight staves. The top two staves are soprano and alto voices, both in common time (indicated by 'C'). The third staff is a basso continuo staff with a bass clef, also in common time. The fourth staff is a soprano staff in common time. The fifth staff is a basso continuo staff with a bass clef, also in common time. The sixth staff is a soprano staff in common time. The seventh staff is a basso continuo staff with a bass clef, also in common time. The eighth staff is a soprano staff in common time. Various musical markings are present, including dynamic signs (e.g., p , f , ff), articulation marks, and performance instructions like 'grauen Tag'. The manuscript is written in brown ink on aged paper.



Allegro.

Violin.

A handwritten musical score for violin and cello. The score consists of two staves. The top staff is for the violin (Violin) and the bottom staff is for the cello (Cello). The key signature is G major (one sharp). The time signature varies between common time and 2/4 time. The music includes various note heads, stems, and bar lines. There are several dynamic markings: 'gutte' (short), 'p.', 'pp.', and 'f.' (fortissimo). A section of the score is labeled 'Recital' with a double bar line. The violin part features a prominent eighth-note pattern in the first system. The cello part has sustained notes and rhythmic patterns throughout the score. The manuscript is written in black ink on aged paper.



10

Allegro moderato. *pp*

Recitatif *pp*

f

Allegro.

Allegro.



Alto.

This is a handwritten musical score for the alto voice. The music is written in 2/4 time. The vocal line consists of continuous eighth-note patterns. Various dynamics are indicated throughout the piece, including *p*, *f*, *pp*, and *mf*. There are also several performance instructions: *grazioso* (at the beginning), *Recitativo* (in the middle), and *Dolce* (near the end). The score is written on five staves of five-line music paper.



Allegro.

Basso.

Handwritten musical score for two voices, Allegro and Basso, in common time with a key signature of one sharp. The score consists of ten staves of music with various note heads, rests, and dynamic markings like *p* (piano) and *f* (forte). The vocal parts are separated by a vertical bar line. The basso part includes a section labeled "Allegro" and "Nicht zu schnell am Beginn."



11



The image shows a page from a handwritten musical manuscript. It consists of two staves of music, each with five horizontal lines. The music is written in common time (indicated by a 'C'). The first staff begins with a treble clef, followed by a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. The second staff begins with a bass clef, followed by a key signature of one sharp (F#). The notes here are mostly quarter notes and eighth notes. There are several rests and dynamic markings like 'p' (piano) and 'f' (forte). The manuscript includes several performance instructions in German, such as 'Rezit.', 'Allegro.', and 'G'. The paper is aged and slightly yellowed.

Allegro.



Allegro.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of six measures, each ending with a vertical bar line. Measure 1 starts with a forte dynamic and includes eighth-note patterns. Measures 2-4 feature sixteenth-note patterns. Measure 5 contains eighth-note patterns, and measure 6 ends with a half note. The score concludes with a repeat sign, the instruction "Da Capo ||", and a double bar line with repeat dots.



Allegro.

Flaut. So. 1.

A handwritten musical score for Flute (So. 1) and other instruments. The score consists of ten staves of music. The first staff begins with a dynamic of f and includes a tempo marking of *Allegro.* The second staff starts with *Flaut. So. 1.* The third staff begins with *Allegro.* The fourth staff starts with *Recitativ.* The fifth staff begins with *Allegro.* The sixth staff starts with *Adagio.* The seventh staff starts with *Allegro.* The eighth staff starts with *Adagio.* The ninth staff starts with *Allegro.* The tenth staff ends with a dynamic of f .



13

2.

Dolce || Recit. || G

Allegro moderato.



Allegro moderato.

A handwritten musical score for a string quartet. The score consists of six staves, each representing a different instrument: two violins, one viola, and one cello/bass. The music is written in G major and 2/4 time. The tempo is indicated as *Allegro moderato*. The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The manuscript is written in black ink on aged paper. There are some minor scanning artifacts and a small tear near the bottom left corner.



44

Reit.

allegro

Con fuoco



Flaut. Gr. 2.

Allegro.

Allegro.

Allegro.



15

15

Recital || 60

Allegro moderato.



allegro moderato.

fin osser.

Ricordati. *dolciss.*

alio.



16

Rezitativ.

alio



G.

Corno 1.

G. Gavurleyr.

D. Allegro
Wie, wann wirj.

Recltat

pp

f

pp

pp

pp

pp

pp

Recltat.



F. Allegro moderato.

piano

pp

Allegro moderato.

pp

pp

pp

pp

pp

pp

pp

p



G. Aus.

Corno 2.

18

Handwritten musical score for three instruments:

- Corno 1 (Staff 1)
- Corno 2 (Staff 2)
- Bassoon (Staff 3)

The score is divided into sections by measure numbers and includes the following markings:

- Measure 1: *G. Aus.*
- Measure 2: *Corno 2.*
- Measure 3: *Recit.*
- Measure 4: *D. aus.*
- Measure 5: *Adagio moderato.*

Dynamics and performance instructions:

- Forte (F)
- Piano (P)
- Decrescendo (D)
- Recit (Recit.)
- Adagio moderato (Adagio moderato.)

Measure numbers:

- Measure 1
- Measure 2
- Measure 3
- Measure 4
- Measure 5
- Measure 6
- Measure 7
- Measure 8
- Measure 9
- Measure 10

Recitab.

Adagio moderato.



F. alio-moderato.

pian.

fing. offr.

F. alio-moderato.
pian.
fing. offr.

ff

ff Reit.

ff piano f. ff

ff Reitab. ff

ff ff pp pp

ff ff pp pp

ff ff pp pp

ff ff pp pp

Dacapo



Allegro.

Tympani. G.A.H. 3.

Handwritten musical score for orchestra, likely for a symphony or overture. 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').

- Staff 1:** Percussion (Tympani) part. Dynamics: p , $p\text{--}$, pp . Performance instruction: *glocke*.
- Staff 2:** Percussion (Tympani) part. Dynamics: p , $p\text{--}$.
- Staff 3:** Percussion (Tympani) part. Dynamics: pp .
- Staff 4:** Percussion (Tympani) part. Dynamics: pp .
- Staff 5:** Percussion (Tympani) part. Dynamics: pp .
- Staff 6:** Percussion (Tympani) part. Dynamics: pp .
- Staff 7:** Percussion (Tympani) part. Dynamics: pp .
- Staff 8:** Percussion (Tympani) part. Dynamics: pp .
- Staff 9:** Percussion (Tympani) part. Dynamics: pp .
- Staff 10:** Percussion (Tympani) part. Dynamics: pp .

The score includes several performance instructions and dynamics:

- Allegro.*
- Adagio.*
- Vivace, maniera.*
- Recit. // Aria // Recit. //*



Allegro.

A handwritten musical score for two staves. The top staff begins with a treble clef, a common time signature, and a dynamic marking of ff . It consists of six measures of eighth-note patterns. The bottom staff begins with a bass clef, a common time signature, and a dynamic marking of ff . It also consists of six measures of eighth-note patterns. Both staves feature vertical bar lines and measure numbers 1 through 6 above them. The music concludes with a repeat sign, a first ending instruction, and a final dynamic marking of ff .



Allegro.

Contro.

Gro - so gongos day do day do Gongs - : by ein Steinod
impos Zorion piano. Tah - Schmid - nly - Fri -

by bläbt gro - so gongos day do day do Gongs - :
by ein Steinod by - impos Zorion piano. Schmid - nly -

Fri - by bläbt. Wohl dem Aufgang teigraut hundet woh dem Aufgang teig -
raut hundet den die Größt soll An - dage hundet den die Größt soll
an - dage hundet den dage - zu sinde -

Wohl piano. Dato 11 C
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.
auf diese Weise - Deinfidit wieder feste dies Tangt. Dies und das Tangt ist gleichmässig.



24

Dam gar langt den, kann, so dam gar langt wie dann ein Sturm im Grub.
 Son in z'fahlen auf vor - vantiganden an zu - von oben von Abend
 So sing - die Hoff - die Hallen, wie dam gar langt den sind
 Von dam gar langt zur Lang So sing fall
 Wahrs - die Bunde so glanz fall nicht - die Bunde und
 magst auf in dem zum Lied für den Lieb zum Dafos
zum Lied für den Lieb zum Dafos
 Son der Son son der Son
 So wie - singt singt. Dato //
 So wie - singt singt.

Aria. Sieh mir das Land
 Saca. Sieh mir das Land dass wir mit dem unruhigen Alter Land der Lust
der Famen famen Orlage mit seufzen lieben umlitten, den abwechsligen Gebund' bestreift
trichter Blüthen reisen, so lebend' den Lebend' in uns liegt schwingt. Andacht sei // Dafos



Bonn Janisch tollen Brüder gern leben lieb gern leben toller Engt
 der Rinnel-Tally/Croniger Brüder w. cor: nō adi. adagio mit
 si. tol förl w. glück piano tol förl w. glück die ist bingonh tollen ihm
 unfer laudet bonn tollen tollen tollen förl tollen förl: fort, spint adagio
 rings zirben sehr off - rufe off - w. fort zirben sehr off -
 w. fort zirben.

an im dor grünzten dor, - v v v v v v v v | v v v v v v v v | v v
 die Brüder laufst auf in tönen grünzten pfeinden.

Bonn Gründel auf v v v v v v v v | v v v v v v v v | v v v v v v v v
 die Brüder sind grünzten auf alle unsre grüne tollen ihm

schlim off v v v v v v v v | v v v v v v v v | v v v v v v v v
 o main döß hifst du die Rieffling d. of ich mis die Eydtaggeln bonn

tollen ihm grünzten dor auf angang schrengstellen.

Janisch tollen Brüder gern leben lieb gern leben toller Engt
 der Rinnel-Tally/Croniger Brüder w. cor: nō adi. adagio mit
 si. tol förl w. glück piano tol förl w. glück die ist bingonh tollen ihm
 rings zirben sehr off - rufe off - w. fort zirben sehr off -
 w. fort zirben.

gonych day des dag des Croniger Brüder - bist min kleinwelt best - mynher



20

Eato

*Gott sei
an Gott sei - nige für - lig schreib. die Schreib.
an Gott sei - nige für - lig schreib. die Schreib.
an Gott sei - nige für - lig schreib. die Schreib.
an Gott sei - nige für - lig schreib. die Schreib.*

pianiss.

Da Capo //

pianiss.



Alto

22

piano *first* *Da mits - sing* *Dabimbo - sing* *forte* *for* *ly*

Groß der Tag ist lag der Brüder, ist lag der Brüder, ist ein Schmerz *im von Zehn*

Bläbt großer Tag ist lag der Brüder *Eig' sein Schmerz*

Wieder auf gehoben *wie der Aufgang ist großer Schmerz* *Geht der Gang zu alle an - dage*

Erstes *Leh* *piano* *Geht der Gang zu alle an - dage* *Leh* *Leh* *Leh*

Zum sinkholeib *piano* *Dabimbo* *Leh* *Leh* *Leh*

großer Tag ist lag der Brüder *Eig' sein Schmerz* *im von Zehn*

piano *first* *Da mits - sing* *Dabimbo - sing* *forte* *for* *ly*

Bläbt großer Tag ist lag der Brüder *Eig' sein Schmerz* *im von Zehn*

Zehn *piano* *first* *Da mits - sing* *for* *ly* *Bläbt* *Woh* *Woh*

gott's Namen *piano* *Woh* *Woh* *gott's Namen* *Woh* *Woh* *gott's Namen*

ame, im von Zehn *Leh* *zum sinkholeib* *piano* *Dabimbo*



die Tugend.

Tenor.

23

gruft bay die Erde hinunter · · bis in den Himmel · · unfer
Zeiten piano · · Sie sind · · sehr · · sehr fein fein fein fein · · ·
Sie sind · · sehr · · sehr fein fein fein fein · · ·
Klarinetten und Hornen · · Sie sind · · sehr fein fein fein fein · · ·
Augen Augen Augen Augen ·
Augen Augen Augen Augen ·
zur Auseinandersetzung | La Capa ||
Cminor | Cminor | Cminor | Cminor |
zur Auseinandersetzung | La Capa || Aria || C
Aufführung | Cminor | Cminor | Cminor | Cminor |
zur Auseinandersetzung | La Capa || Aria || C
Kraft des Feinds Kraft Kraft Kraft Kraft Kraft Kraft
zur Auseinandersetzung | La Capa || Aria || C
Cminor | Cminor | Cminor | Cminor | Cminor | Cminor |
zur Auseinandersetzung | La Capa || Aria || Reit ||



Handwritten musical score for voice and piano. The score consists of six staves of music. The vocal line is in soprano C-clef, mostly in common time (indicated by 'C'). The piano accompaniment is in common time (indicated by 'C') and includes dynamic markings like 'pianissimo' (p) and 'piano' (p). The lyrics are written in German and are as follows:

gern so lag der Tag der Freude - Gottes Name - in
Zeiten - hab mich - wig dachmich - wig fürlich sei -
wig bleibt gern so lag der Freude - Gottes Name -
in Zeiten pianissimo hab mich - wig sei - wig bleibt.
Wen gott so liebt sein Name - wige so liebt sein Name - das ist
delleß red für den amon in seien Ziegeln
im hofe freibl pianissimo

The score concludes with a double bar line and repeat signs.



die Fließt.

Bass. .

C: #: G major

Goufou lay di Lay de Brandy
Lippein Blaine

Unsere Gothen piano
Liebe o - why die und o - why

Lai lay bliebt, gong lay di Lay de Brandy di

Lippein Blaine

Unsere Gothen piano
Liebe o - why

Lai lay bliebt. Will ihm aufgang beginnen Lai will ihm aufgang beginnen

Wang horst. Von der Gong hole aufgang horst. Dann der Gong hole au-

schafft horst. ihm dann zum sinken horst

piano. Da Capo //

Hoflant Hofflandeinfahrt w w w | v v v v > v | v v
Offiz gest die Brage gos Et an das schmiede weg und mo

v v s b v | v s w w t v v > w w | v v // Oria. //

Lieder zum Hoflant von ihm ist amboz ist muss pflegen.

Hoflant ist der auf altem Grunde ihm brachte sich selbst auf aus mit ihm

wurzeln auf sich horst an und mich die Edelalb.

Es ist also als bliebt im hoflant horst. lay namens hoflant ist hier sehr oft nicht die

gong die namens hoflant zu berichten,



Allegro moderato.

25

fin ogho Stolz zu Hordamor — ret

mit den vier — von Clamon das mit den vier

von Clamon auf einen tölt — hon

hingt — am Ogho ist es zu Hordamor —

der mit den vier — von Clam — mon die

mit den vier von Clam — mon auf einen tölt —

von hingt. so ist im gegenfall so

so ab ist im gegenfall so

von nemat in al —

so — von hingt so — von hingt so — von hingt

high. von so — Zeigt.

geht so — von die hingt so — von die hingt so — gelobt so

so — von die hingt so — von die hingt so — mein gegenstand ist oben auf der alten gogen Liederby der Füte

so — von die hingt so — von die hingt so — oben hingt so — ob nicht ich da ihm die dafultigkeit der modernen Zungen hingt so



C: *unser Lied kehren, ovvv vvvv vvvv vvvv*
liebster Gott verhüte. *oß singt manch leidenschaftliches*
Lied dir - ein Lied - ein Lied. Freuden dor - nein - nob -
Melode singt der primaß alleß berühmte Berühmtheit und coß - nein dor - nein
gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
schönzungen gäfse dor - nein dor - nein
w. Gottlob kommt ab Hafendorf Zürich fäfse mit ai - tel gäfse mit ai -
höfz zürich fäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
Wörckel sein wirken auf an unsre Freuden dor - nein
so wundervoll wie die Singen quade dorf - zum schmied dorf mich -
unser Zeiten fäfse mit ai - tel gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
fäfse mit ai - tel gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
größen Lied als Lied der Berühmtheit - liebster Gott verhüte
unser Zeiten fäfse mit ai - tel gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
fäfse mit ai - tel gäfse mit ai - tel gäfse mit ai - tel gäfse mit ai -
ly bleibt grösstes Lied als Lied der Berühmtheit -
als - in ly am Dienstag Egl - unser Zeiten wohin führt das mit



L. 367

Wig fin - lig blit. wir trau
wir trau gottes Name. ~~Sie sollt~~ Ich ja b. Amen fom
zu untrüglic

