

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 451/17

Kehre wieder du abtrünnige/Israel/a/Violino Solo/2 Violin/  
Viola/Fagotto/Canto/Alto/Tenore/Basso/e/Continuo./Dn.Palm./  
1743.

The image shows a page from a musical manuscript. It features two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth and sixteenth notes. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are also eighth and sixteenth notes. There are several dynamic markings: 'p' (piano) and 'f' (forte) on the top staff, and 'p' and 'f' on the bottom staff. The page is numbered '5' at the beginning of the second measure of the top staff. Below the staves, the text 'Kehre wieder' and 'heiltnieder' is written vertically.

Autograph März 1743. 34,5 x 21 cm.

partitur: 5 Bl. Alte Zählung: Bogen 3-5.

13 St.: C,A,T,B,vl solo,1(2x),2,vla,vln(e)(2x),bc,fag.  
je 1 Bl., bc 2 Bl.

Alte Sign.: 176/17. Text: Johann Conrad Lichtenberg, 1743.

Mus 451/17

Kurfürstlicher, in abtümige Form, Schrift des Herrn, p

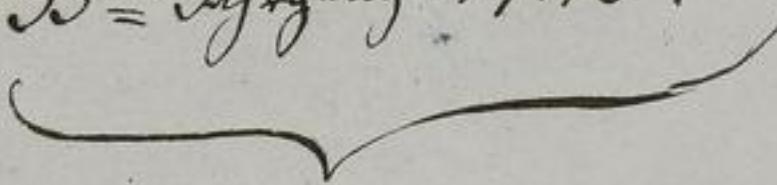
176.

IV

~~7343/17~~

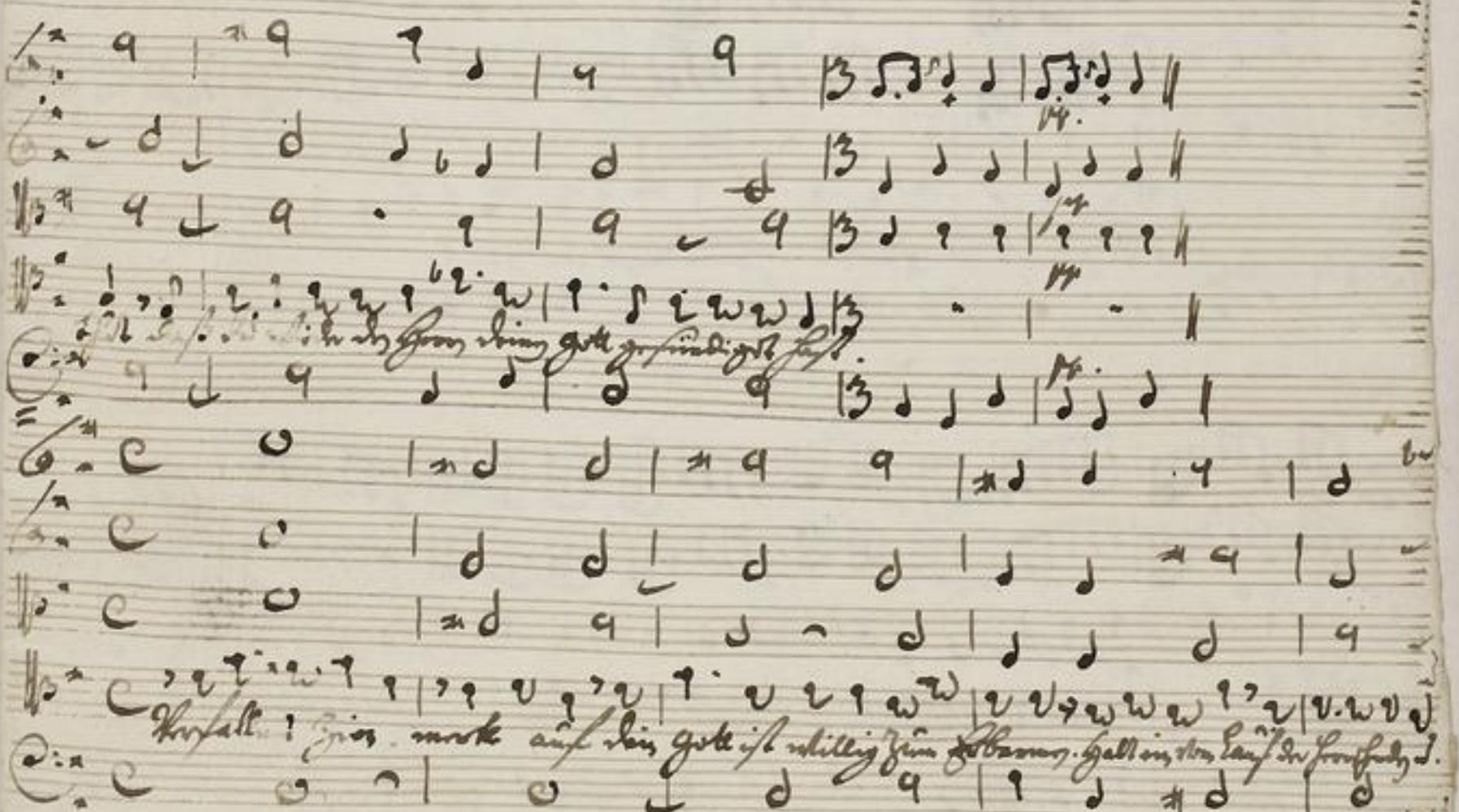
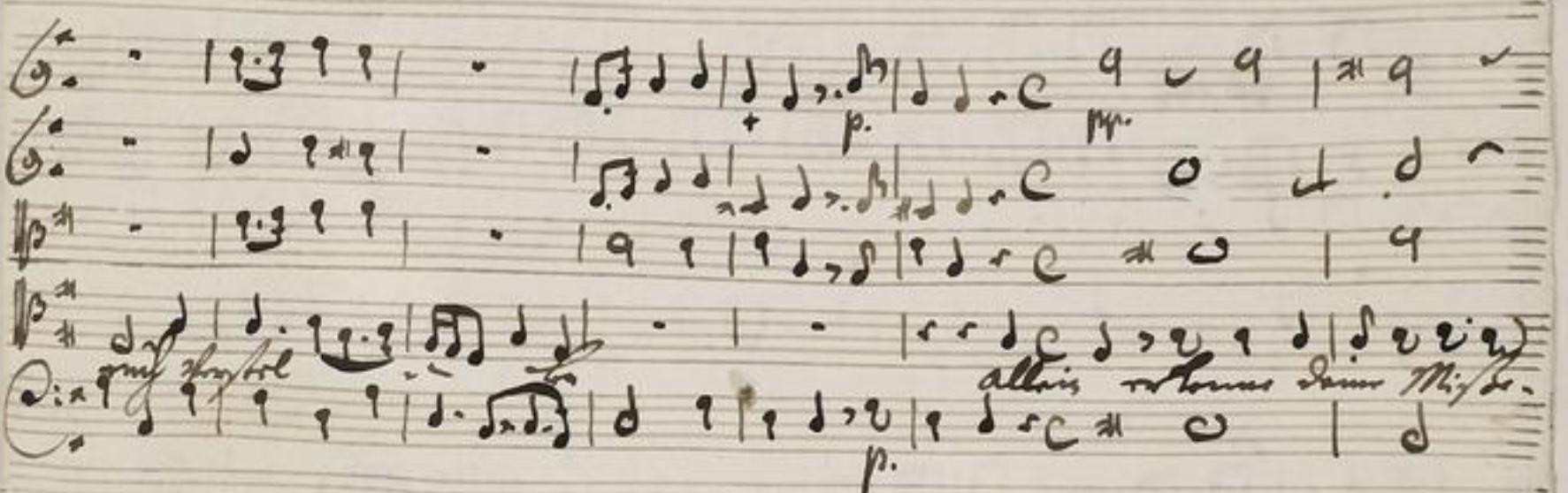
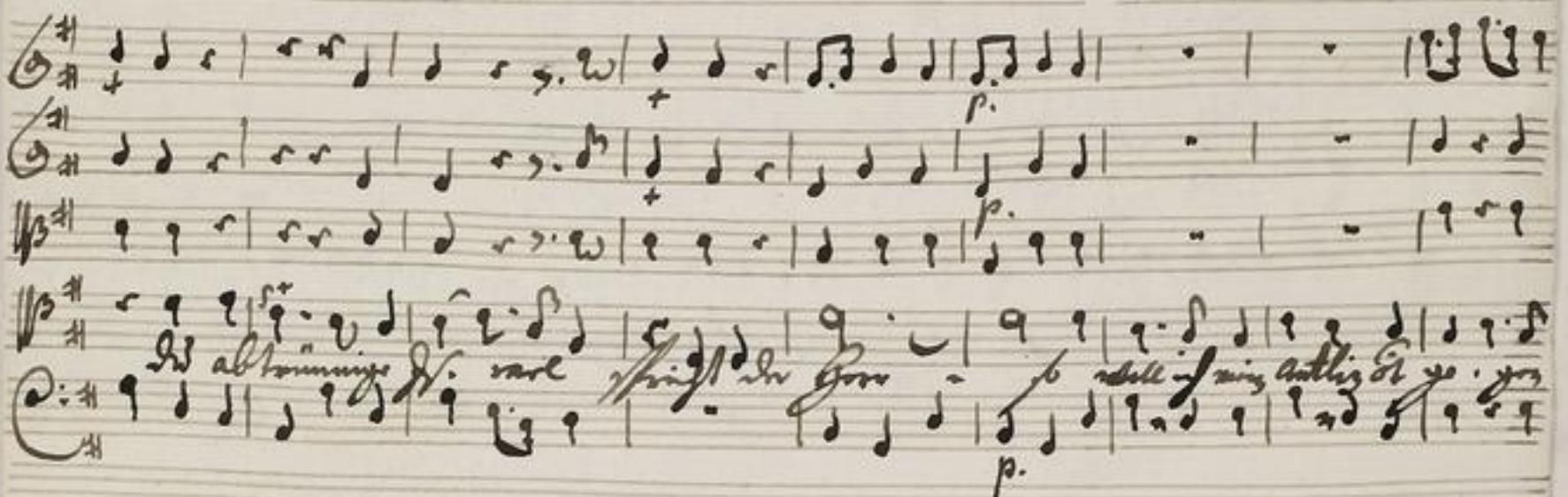
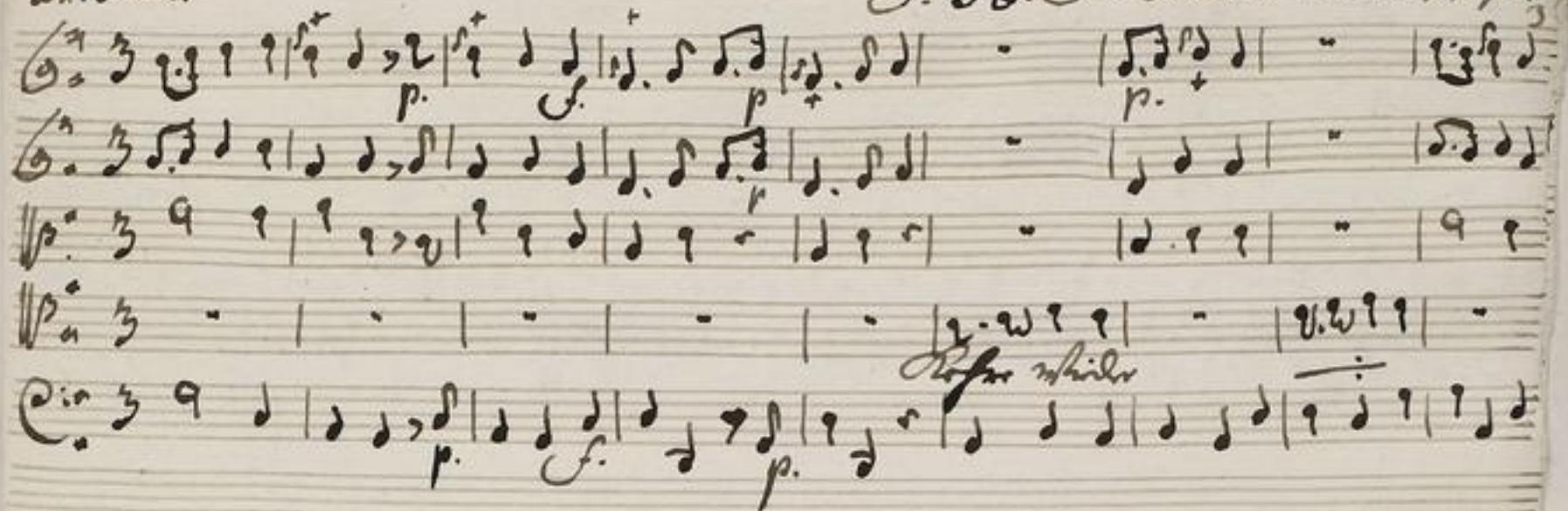
Partitur

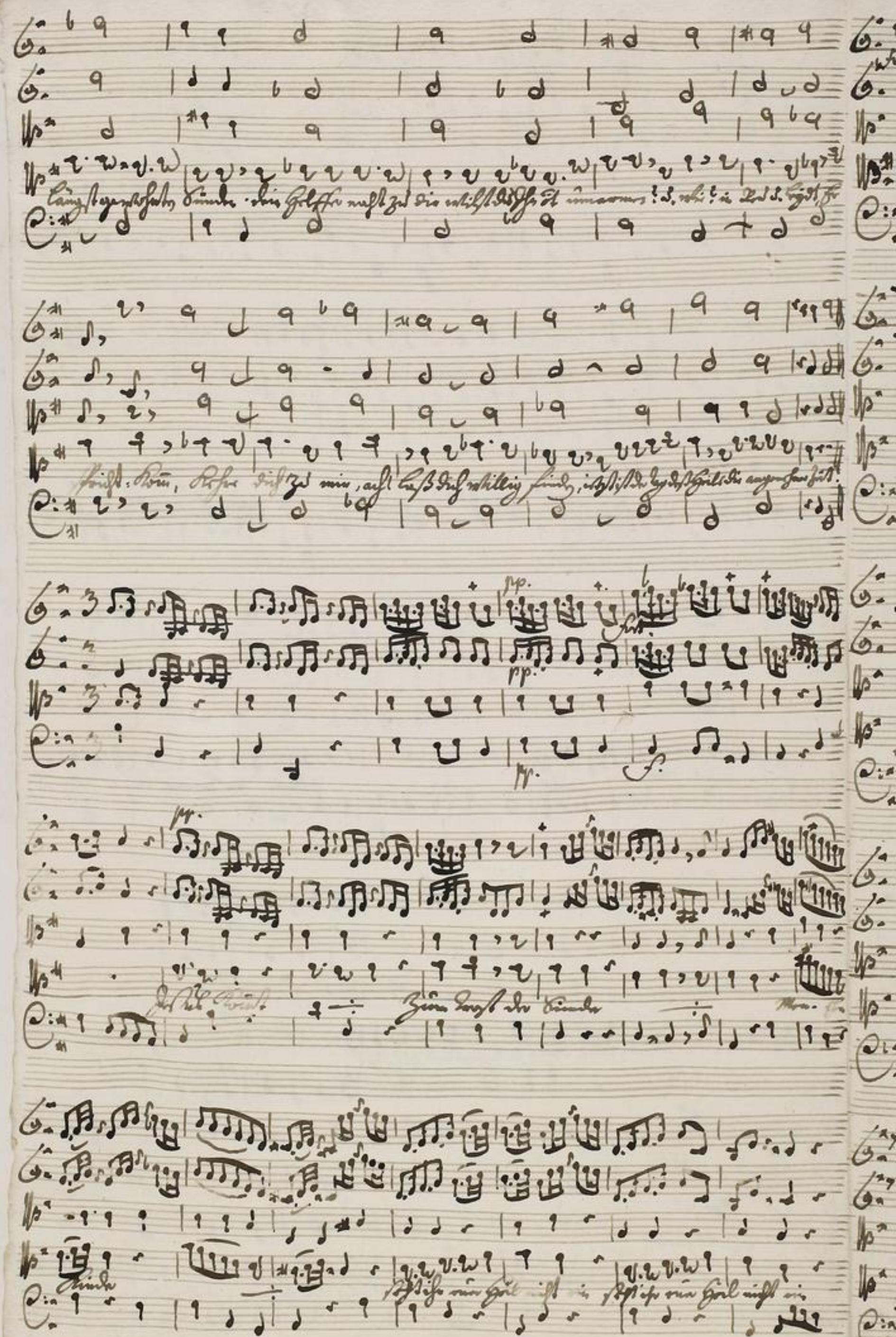
35<sup>te</sup> Auflage 1743.

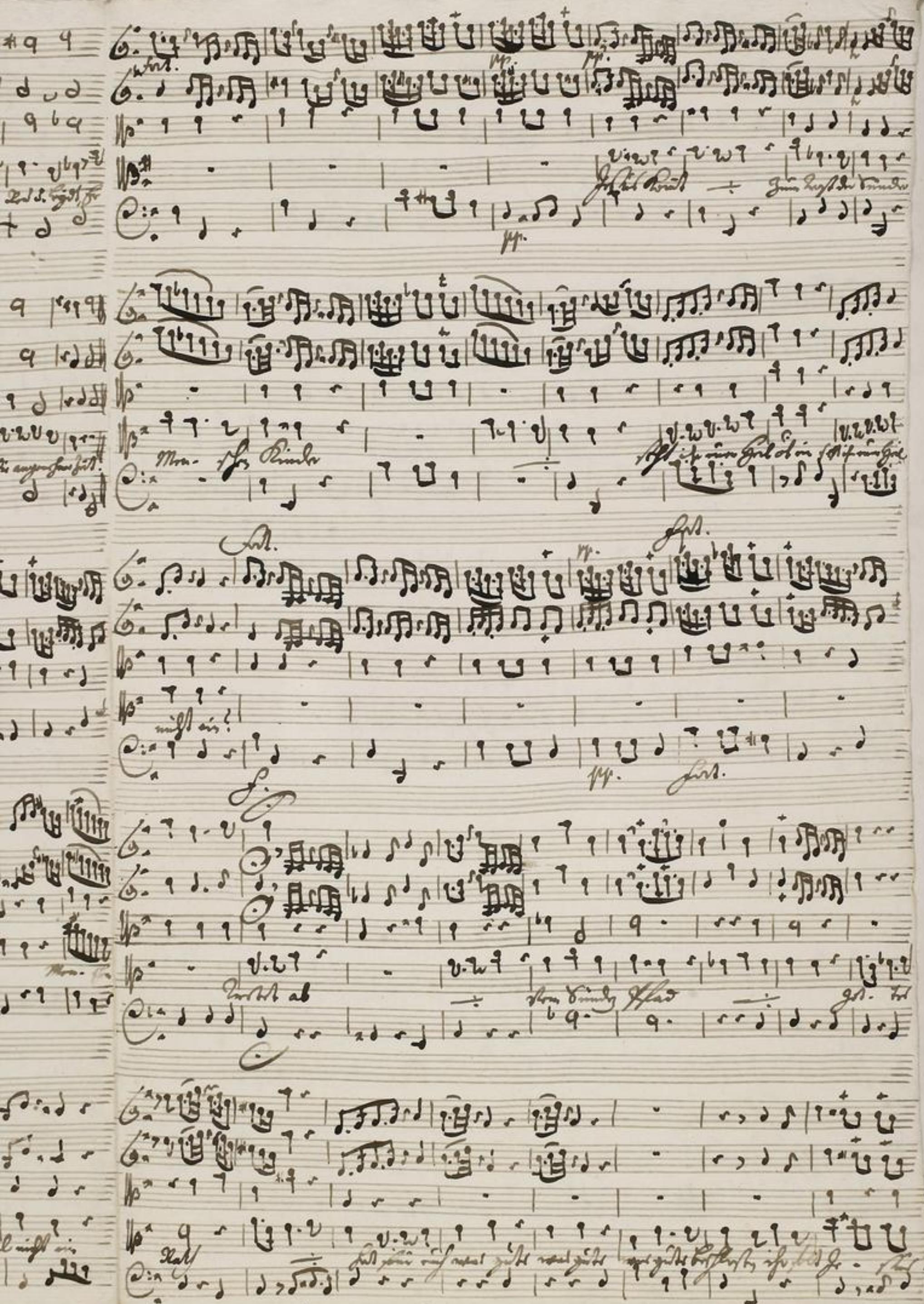


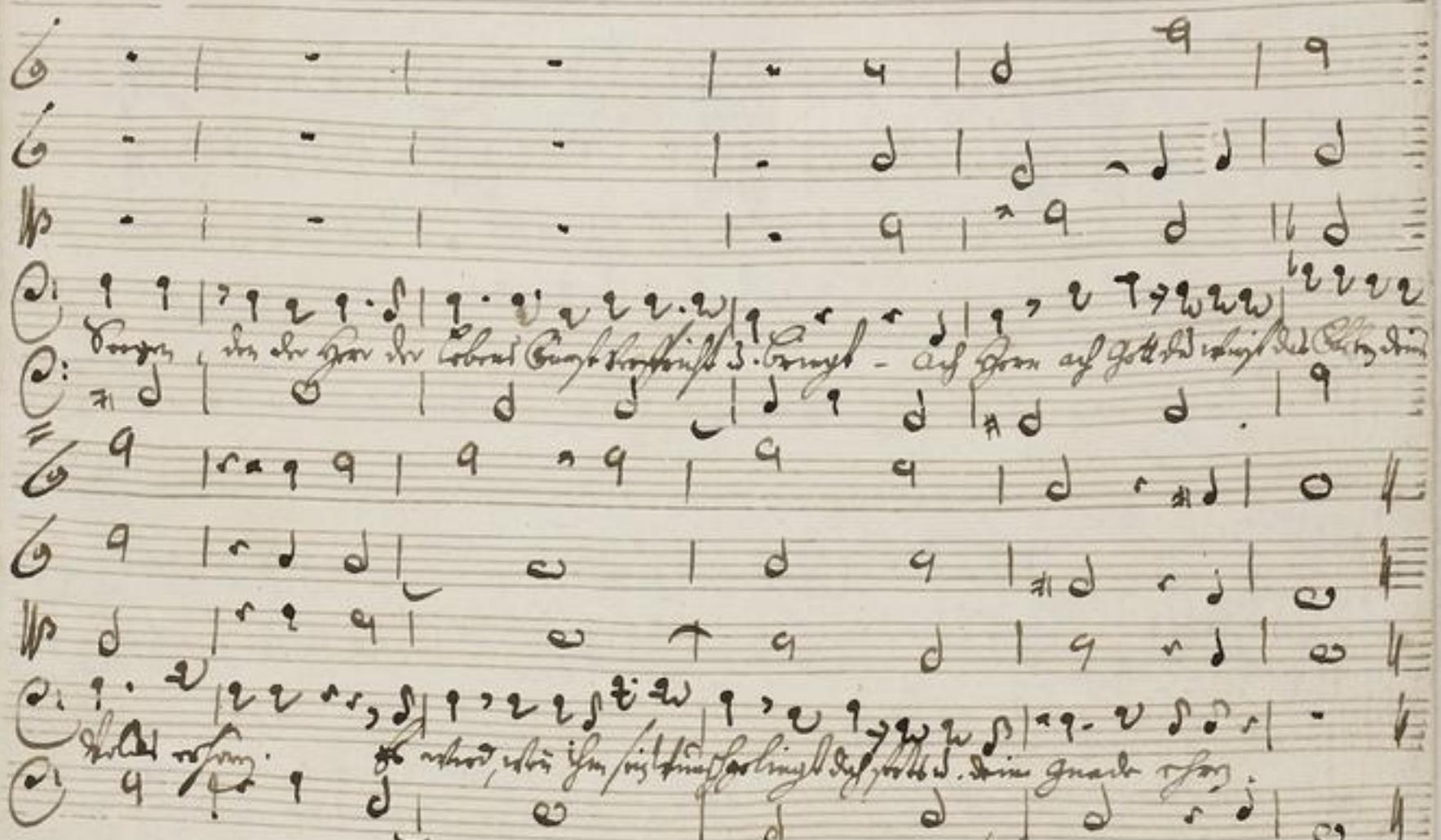
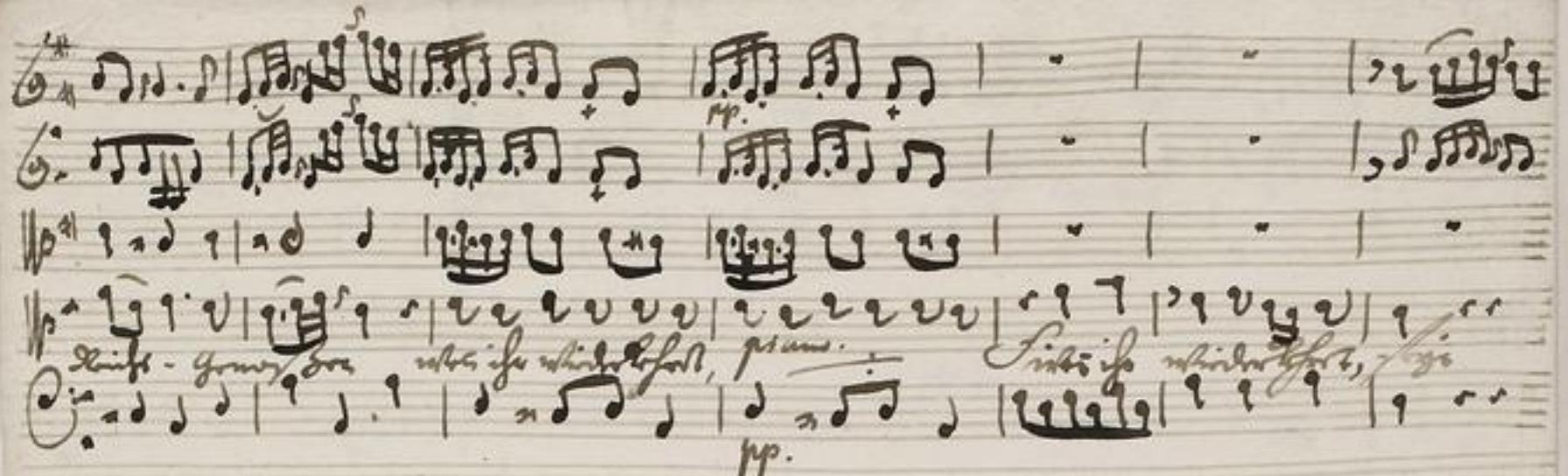
Dr. Palen:

F. A. S. M. Mart. 1745

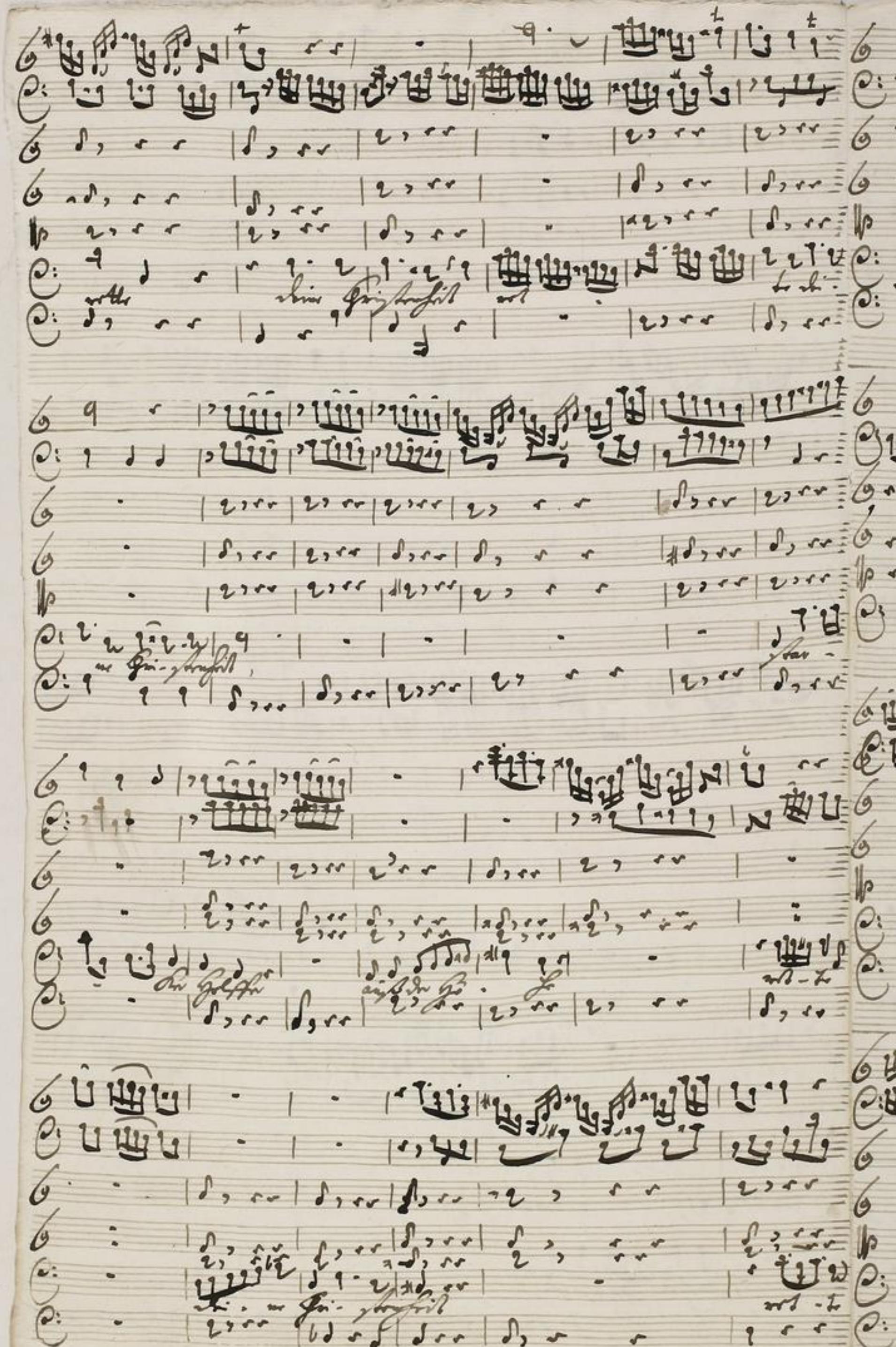












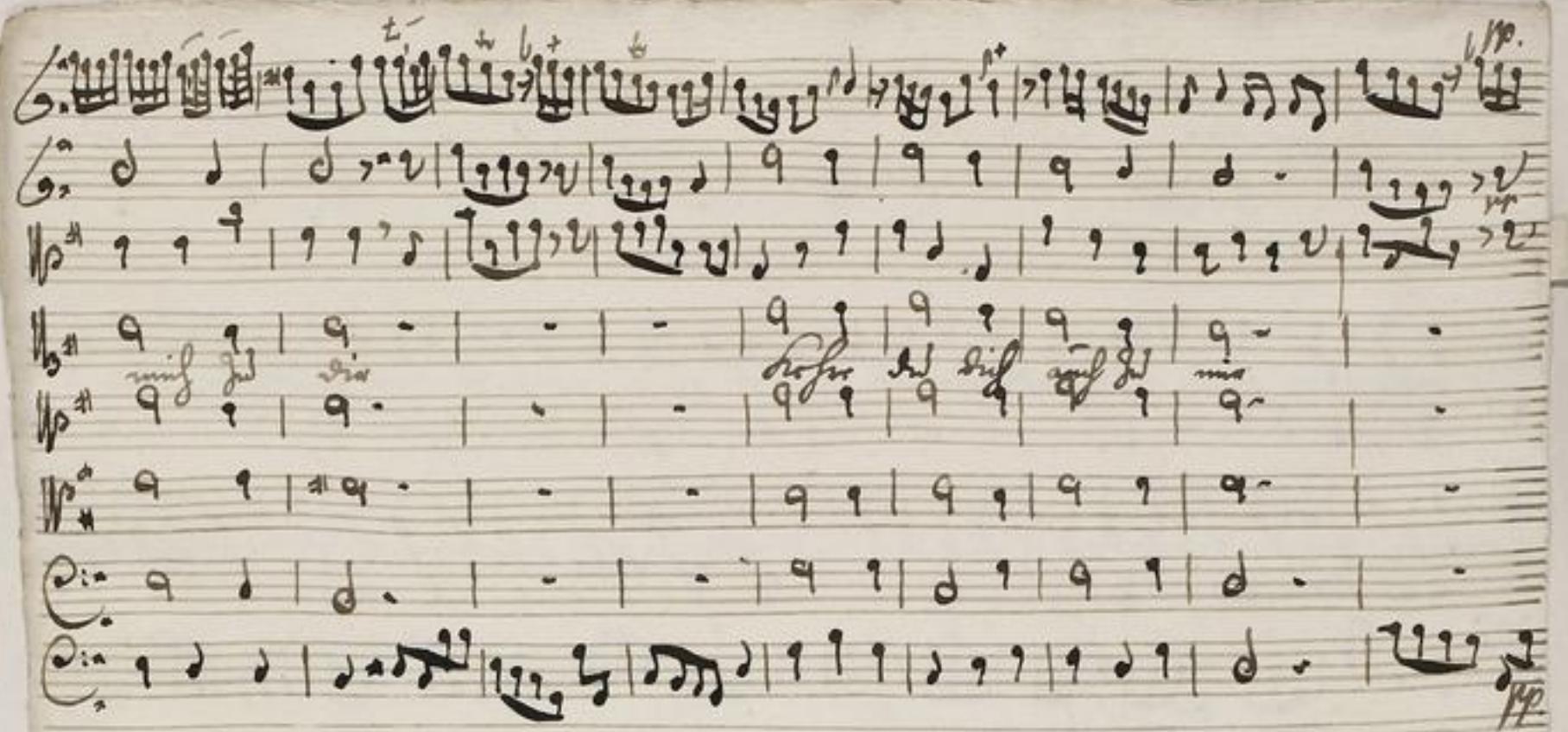


لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ  
لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ

لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ  
لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ

لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ  
لَلَّهُمَّ إِنِّي أَنْعَمْتُكَ عَلَىٰ كُلِّ شَيْءٍ فِي الْأَرْضِ  
وَلَا يُؤْمِنُ بِهِ الظَّاهِرُونَ





Ooh Deo Gloria

178.  
177.

Refrain wird abwechseln  
Gesang

a Violino Soli  
2 Violin

Viola

Fagotto

Canto

Alt

Tenore

Bass

e

Continuo

Dr. Palm:  
1773.



Contino.

The score consists of six staves of handwritten musical notation. The notation includes various note heads, stems, and bar lines. Dynamics such as *pp*, *f*, and *mf* are indicated throughout. Articulation marks like *pizz.* and *sf* are also present. The first staff begins with a tempo marking of  $\frac{3}{4}$ . The second staff starts with *pp* and *mf*. The third staff has a dynamic of  $\frac{5}{3} \#$ . The fourth staff starts with *pp*. The fifth staff has a dynamic of  $\frac{3}{4} \#$ . The sixth staff ends with a dynamic of *pp*.

*Capo II C* *leit.*

*accomp.*



A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of ten staves of music. The first nine staves are for the two voices, with the soprano in the upper staff and the alto in the lower staff. The basso continuo part is provided by a single staff at the bottom, which includes a bass clef, a key signature of one sharp, and a common time signature. The music is written in a cursive hand and includes various musical markings such as dynamic signs (e.g.,  $\text{p}$ ,  $\text{f}$ ), articulation marks, and performance instructions like "leggendo" and "legg." The vocal parts feature mostly eighth-note patterns, while the continuo part provides harmonic support with sustained notes and simple chords.

1. *Largo*

2. *Adagio*

3. *Allegro*

4. *Adagio*

5. *Allegro*

6. *Adagio*

7. *Allegro*

8. *Adagio*

9. *Allegro*

10. *Adagio*

11. *Allegro*

12. *Adagio*

13. *Allegro*

14. *Adagio*

15. *Allegro*

16. *Adagio*

17. *Allegro*

18. *Adagio*

19. *Allegro*

20. *Adagio*

21. *Allegro*

22. *Adagio*

23. *Allegro*

24. *Adagio*

25. *Allegro*

26. *Adagio*

27. *Allegro*

28. *Adagio*

29. *Allegro*

30. *Adagio*

31. *Allegro*

32. *Adagio*

33. *Allegro*

34. *Adagio*

35. *Allegro*

36. *Adagio*

37. *Allegro*

38. *Adagio*

39. *Allegro*

40. *Adagio*

41. *Allegro*

42. *Adagio*

43. *Allegro*

44. *Adagio*

45. *Allegro*

46. *Adagio*

47. *Allegro*

48. *Adagio*

49. *Allegro*

50. *Adagio*

51. *Allegro*

52. *Adagio*

53. *Allegro*

54. *Adagio*

55. *Allegro*

56. *Adagio*

57. *Allegro*

58. *Adagio*

59. *Allegro*

60. *Adagio*

61. *Allegro*

62. *Adagio*

63. *Allegro*

64. *Adagio*

65. *Allegro*

66. *Adagio*

67. *Allegro*

68. *Adagio*

69. *Allegro*

70. *Adagio*

71. *Allegro*

72. *Adagio*

73. *Allegro*

74. *Adagio*

75. *Allegro*

76. *Adagio*

77. *Allegro*

78. *Adagio*

79. *Allegro*

80. *Adagio*

81. *Allegro*

82. *Adagio*

83. *Allegro*

84. *Adagio*

85. *Allegro*

86. *Adagio*

87. *Allegro*

88. *Adagio*

89. *Allegro*

90. *Adagio*

91. *Allegro*

92. *Adagio*

93. *Allegro*

94. *Adagio*

95. *Allegro*

96. *Adagio*

97. *Allegro*

98. *Adagio*

99. *Allegro*

100. *Adagio*

101. *Allegro*

102. *Adagio*

103. *Allegro*

104. *Adagio*

105. *Allegro*

106. *Adagio*

107. *Allegro*

108. *Adagio*

109. *Allegro*

110. *Adagio*

111. *Allegro*

112. *Adagio*

113. *Allegro*

114. *Adagio*

115. *Allegro*

116. *Adagio*

117. *Allegro*

118. *Adagio*

119. *Allegro*

120. *Adagio*

121. *Allegro*

122. *Adagio*

123. *Allegro*

124. *Adagio*

125. *Allegro*

126. *Adagio*

127. *Allegro*

128. *Adagio*

129. *Allegro*

130. *Adagio*

131. *Allegro*

132. *Adagio*

133. *Allegro*

134. *Adagio*

135. *Allegro*

136. *Adagio*

137. *Allegro*

138. *Adagio*

139. *Allegro*

140. *Adagio*

141. *Allegro*

142. *Adagio*

143. *Allegro*

144. *Adagio*

145. *Allegro*

146. *Adagio*

147. *Allegro*

148. *Adagio*

149. *Allegro*

150. *Adagio*

151. *Allegro*

152. *Adagio*

153. *Allegro*

154. *Adagio*

155. *Allegro*

156. *Adagio*

157. *Allegro*

158. *Adagio*

159. *Allegro*

160. *Adagio*

161. *Allegro*

162. *Adagio*

163. *Allegro*

164. *Adagio*

165. *Allegro*

166. *Adagio*

167. *Allegro*

168. *Adagio*

169. *Allegro*

170. *Adagio*

171. *Allegro*

172. *Adagio*

173. *Allegro*

174. *Adagio*

175. *Allegro*

176. *Adagio*

177. *Allegro*

178. *Adagio*

179. *Allegro*

180. *Adagio*

181. *Allegro*

182. *Adagio*

183. *Allegro*

184. *Adagio*

185. *Allegro*

186. *Adagio*

187. *Allegro*

188. *Adagio*

189. *Allegro*

190. *Adagio*

191. *Allegro*

192. *Adagio*

193. *Allegro*

194. *Adagio*

195. *Allegro*

196. *Adagio*

197. *Allegro*

198. *Adagio*

199. *Allegro*

200. *Adagio*

201. *Allegro*

202. *Adagio*

203. *Allegro*

204. *Adagio*

205. *Allegro*

206. *Adagio*

207. *Allegro*

208. *Adagio*

209. *Allegro*

210. *Adagio*

211. *Allegro*

212. *Adagio*

213. *Allegro*

214. *Adagio*

215. *Allegro*

216. *Adagio*

217. *Allegro*

218. *Adagio*

219. *Allegro*

220. *Adagio*

221. *Allegro*

222. *Adagio*

223. *Allegro*

224. *Adagio*

225. *Allegro*

226. *Adagio*

227. *Allegro*

228. *Adagio*

229. *Allegro*

230. *Adagio*

231. *Allegro*

232. *Adagio*

233. *Allegro*

234. *Adagio*

235. *Allegro*

236. *Adagio*

237. *Allegro*

238. *Adagio*

239. *Allegro*

240. *Adagio*

241. *Allegro*

242. *Adagio*

243. *Allegro*

244. *Adagio*

245. *Allegro*

246. *Adagio*

247. *Allegro*

248. *Adagio*

249. *Allegro*

250. *Adagio*

251. *Allegro*

252. *Adagio*

253. *Allegro*

254. *Adagio*

255. *Allegro*

256. *Adagio*

257. *Allegro*

258. *Adagio*

259. *Allegro*

260. *Adagio*

261. *Allegro*

262. *Adagio*

263. *Allegro*

264. *Adagio*

265. *Allegro*

266. *Adagio*

267. *Allegro*

268. *Adagio*

269. *Allegro*

270. *Adagio*

271. *Allegro*

272. *Adagio*

273. *Allegro*

274. *Adagio*

275. *Allegro*

276. *Adagio*

277. *Allegro*

278. *Adagio*

279. *Allegro*

280. *Adagio*

281. *Allegro*

282. *Adagio*

283. *Allegro*

284. *Adagio*

285. *Allegro*

286. *Adagio*

287. *Allegro*

288. *Adagio*

289. *Allegro*

290. *Adagio*

291. *Allegro*

292. *Adagio*

293. *Allegro*

294. *Adagio*

295. *Allegro*

296. *Adagio*

297. *Allegro*

298. *Adagio*

299. *Allegro*

300. *Adagio*

301. *Allegro*

302. *Adagio*

303. *Allegro*

304. *Adagio*

305. *Allegro*

306. *Adagio*

307. *Allegro*

308. *Adagio*

309. *Allegro*

310. *Adagio*

311. *Allegro*

312. *Adagio*

313. *Allegro*

314. *Adagio*

315. *Allegro*

316. *Adagio*

317. *Allegro*

318. *Adagio*

319. *Allegro*

320. *Adagio*

321. *Allegro*

322. *Adagio*

323. *Allegro*

324. *Adagio*

325. *Allegro*

326. *Adagio*

327. *Allegro*

328. *Adagio*

329. *Allegro*

330. *Adagio*

331. *Allegro*

332. *Adagio*

333. *Allegro*

334. *Adagio*

335. *Allegro*

336. *Adagio*

337. *Allegro*

338. *Adagio*

339. *Allegro*

340. *Adagio*

341. *Allegro*

342. *Adagio*

343. *Allegro*

344. *Adagio*

345. *Allegro*

346. *Adagio*

347. *Allegro*

348. *Adagio*

349. *Allegro*

350. *Adagio*

351. *Allegro*

352. *Adagio*

353. *Allegro*

354. *Adagio*

355. *Allegro*

356. *Adagio*

357. *Allegro*

358. *Adagio*

359. *Allegro*

360. *Adagio*

361. *Allegro*

362. *Adagio*

363. *Allegro*

364. *Adagio*

365. *Allegro*

366. *Adagio*

367. *Allegro*

368. *Adagio*

369. *Allegro*

370. *Adagio*

371. *Allegro*

372. *Adagio*

373. *Allegro*

374. *Adagio*

375. *Allegro*

376. *Adagio*

377. *Allegro*

378. *Adagio*

379. *Allegro*

380. *Adagio*

381. *Allegro*

382. *Adagio*

383. *Allegro*

384. *Adagio*

385. *Allegro*

386. *Adagio*

387. *Allegro*

388. *Adagio*

389. *Allegro*

390. *Adagio*

391. *Allegro*

392. *Adagio*

393. *Allegro*

394. *Adagio*

395. *Allegro*

396. *Adagio*

397. *Allegro*

398. *Adagio*

399. *Allegro*

400. *Adagio*

401. *Allegro*

402. *Adagio*

403. *Allegro*

404. *Adagio*

405. *Allegro*

406. *Adagio*

407. *Allegro*

408. *Adagio*

409. *Allegro*

410. *Adagio*

411. *Allegro*

412. *Adagio*

413. *Allegro*

414. *Adagio*

415. *Allegro*

416. *Adagio*

417. *Allegro*

418. *Adagio*

419. *Allegro*

420. *Adagio*

421. *Allegro*

422. *Adagio*

423. *Allegro*

424. *Adagio*

425. *Allegro*

426. *Adagio*

427. *Allegro*

428. *Adagio*

429. *Allegro*

430. *Adagio*

431. *Allegro*

432. *Adagio*

433. *Allegro*

434. *Adagio*

435. *Allegro*

436. *Adagio*

437. *Allegro*

438. *Adagio*

439. *Allegro*

440. *Adagio*

441. *Allegro*

442. *Adagio*

443. *Allegro*

444. *Adagio*

445. *Allegro*

446. *Adagio*

447. *Allegro*

448. *Adag*



# Violino.

A handwritten musical score for Violin I (Violino) in G major. The score consists of twelve measures of music, each with a key signature of one sharp (G major). The time signature varies throughout the piece, including measures with 2/4, 3/4, and 4/4 time. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measure 1 starts with a dynamic of  $p\text{--}$  followed by  $pp$ . Measures 2 and 3 continue with  $p$ ,  $pp$ , and  $p\text{--}$  dynamics. Measure 4 begins with  $pp$ . Measures 5 and 6 start with  $p$ . Measure 7 begins with  $pp$ . Measures 8 and 9 begin with  $p$ . Measure 10 begins with  $pp$ . Measure 11 begins with  $p$ . Measure 12 ends with a final dynamic of  $p$ .



*Folia 1.*



## Violin o. 1.

A handwritten musical score for a string quartet, consisting of four staves of music. The music is written in common time, with various key signatures (G major, A major, D major) indicated by sharps or flats. The score includes dynamic markings such as 'pp.', 'p.', 'f.', and 'ff.'. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. The score concludes with a section labeled 'Rapoo' followed by a repeat sign and the number '3'. The manuscript is written in black ink on white paper.

A handwritten musical score for piano, consisting of ten staves of music. The music is primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff. The key signature varies between G major (no sharps or flats) and F major (one sharp). The score includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *ff*. There are also performance instructions like 'Schlendrig' and 'Gedanken geflüstert'. The vocal parts are written in soprano and bass clef, with lyrics in German. The score concludes with a final instruction 'grüß.' followed by a large fermata over the last measure.

*Schlendrig*  
*Gedanken geflüstert.*

*Rapto / Recit.*  
*Aural.*

*Wiederholt mir zweimal.*

*grüß.*

## *Violino. 2.*

A handwritten musical score for a string quartet, consisting of four staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (f) and includes a tempo marking of  $\text{M. L.}$ . The second staff starts with a piano dynamic (p). The third staff begins with a forte dynamic (f) and includes a tempo marking of  $\text{f.}$ . The fourth staff begins with a forte dynamic (f) and includes a tempo marking of  $\text{f.}$ . The score features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. The manuscript is written in black ink on white paper.





# Viola

Handwritten musical score for Viola, consisting of ten staves of music. The score includes dynamic markings such as *p.*, *pp.*, *f.*, *ff.*, and *mp.*. The music features various note heads, rests, and slurs. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The ninth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The score concludes with a section labeled "Capo II e".



Handwritten musical score for "Capo Recital". The score consists of six staves of music, likely for a string quartet or similar ensemble. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (f) and includes a tempo marking of 120 BPM. The second staff starts with a piano dynamic (pp). The third staff features a dynamic instruction "stringissimo" (siss.). The fourth staff has a dynamic instruction "pizz.". The fifth staff includes a dynamic instruction "pp. pizz.". The sixth staff concludes with a dynamic instruction "pp.". The score is annotated with various slurs, grace notes, and other musical markings.

Violone.

A handwritten musical score for the Double Bass (Violone). The score consists of 12 staves of music, each with a key signature of one sharp (F#), a time signature of common time (C), and a tempo marking of 'P.' (Presto). The music is written in black ink on five-line staff paper. The score includes lyrics in German, such as 'Kühnen wirken' and 'Geschenk am Abend'. The first few staves feature sixteenth-note patterns, while later staves transition to eighth-note patterns. The score concludes with a final section labeled 'accomp.'

A handwritten musical score for organ and choir. The score consists of eight staves of music. The first four staves are for the organ, featuring various note heads and rests on five-line staves. The fifth staff is labeled "Choral." and contains a soprano vocal line. The remaining three staves are for the choir, showing bass, tenor, and alto parts. The music includes dynamic markings such as  $p$ ,  $f$ , and  $pp$ . The manuscript is written in black ink on aged paper.



Violone.

1.

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time with various key signatures (G major, A major, D major, E major). The notation includes a variety of note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (pp, f, s.). The score features several sections of rhythmic patterns, including eighth-note chords and sixteenth-note figures. There are also sections with more melodic-like lines. The score concludes with a section labeled "Capo // C" and ends with a section of eighth-note chords. The handwriting is clear and legible, though some dynamics and markings are written in cursive.



Handwritten musical score for orchestra and choir, page 17, system 2. The score consists of ten staves of music with various dynamics, articulations, and performance instructions like "Recit.", "Choral.", and "Molto animato". The music includes a mix of vocal and instrumental parts, with some staves featuring multiple voices or instruments. The score is written on five-line staff paper, with some staves having more than one staff line.



*Faysto.*

*Stark Beg.*



# Canto.

A handwritten musical score for 'Canto.' on four staves. The music is in common time (indicated by '3' over a '4') and consists of quarter notes and rests. The lyrics are written below the notes in German. The score includes a basso continuo staff at the bottom.

Wirst du mir jemals helfen, Jesu  
Will ich nicht wie normal gehn  
In den Himmel  
Gott ist boso missen Sie  
Boso du bist angeschaut mir  
Davor will ich deinen Namen  
nur preisen Amen. Amen.



Alto.

*Dicitum* *facer* *Nun falmbzion mochte anf. Sein Gott ist willig jnn fr-*

*bammen. Galt ein nem Land fur furen fanden und langt gewohnt den* *Unter den*

*halber naß zu dir, willst du ihn nicht machen und wie in den d. Ljg. Fr-*

*ffinst. Rom! Jesu! Duß mir auf das. Er ist willig finden jch*

*ist der tag Ich hält, die angenehme Zeit.*

*Jesu kommt = zum Trost des Unten — Mon- fentunter*

*sich inn hiel niss in = Jesu kommt*

*= zum Trost des Unten Monfentunter = sich inn hiel*

*niss in = Erthalab = vom Unten Hoffe =*

*gol-hoß daß = sat für uns mal gntl mal gntl wab gntl bo*

*ffloßon Jhr soll Je- füßdrift. Genoßon nom ifr wiederkunft =*

*wenn ifr wiederkunft seyn ist soll Je- füßdrift. Genoßon nom ifr wiede-*

*rkunft = seyn*

*pian.* *D Capo //*

Recital // Aria //



A handwritten musical score for three voices (three staves) in common time (indicated by '3'). The key signature is one sharp (F#). The lyrics are written in cursive German below each staff.

1st staff lyrics:

Wirst du mir für Deinen Brüder  
Will ich nicht mir normaler geben  
Gott lob Gott lob Gott lob

2nd staff lyrics:

Will ich nicht mir normaler geben  
Ihr habt gütig  
Gott lob Gott lob Gott lob

3rd staff lyrics:

Ihr habt gütig  
Gott lob Gott lob Gott lob

The score concludes with the word "Amen" under the third staff.

1743.



# Tenore

5. 1. 11.

Erfreut der - in abhängig ist von - so  
will ich mein Andlitz nicht gegen unschönen - den allmächtigen  
Dine Missetat daß du mir in den Einen Gott geschenkt hast.

# Recit||aria|| Recital|| Aria||

3. 1. 11. 11. 11.

an hemen füsst nicht kein Fuss groß die Menschen zu verachten. Ein  
Gnaden Liff schafft all und jetzt an wenn sie nur glänzen kann  
zu beobachten füßen und warten wir den kleinen Läuf, so wie es wolle him  
Menschen loben gehen. Auf abwärts die Welt will sich nicht erlaufen.  
3. 4. 3. 4. 3. 4.

Will ich nicht wie normalt gehen und das der zwölf  
Gott ist böse nicht für dir böse du' ist  
zollen raffen auf zu mir davon will ich dich lassen wenig  
am zu mir davon will ich dich lassen wenig  
probiert a-men a-men

Basso.

O Gott ob fäll dein Zion froic

in den nächsten Jahren geben wir Ihnen darüber jährlich Berichte.

Unserm Herrn gebeyt Z'n füß' B, In allen Tagen abgn' von dem Duß' Kölle Z'm

Einigen Tagespfeß. So fofft von Simon Graden h'ntu den Dogen den dor

Herr wir sind Eben sind uns fass und bringt. Auf Gott auf Gott ist wir ja

Glaen sind Wohlverfassen, ab mir kommt Jhn kein Klinsch gelingt dir.

17 W W B#9. V D D - || 3  
All in 9 time Grade A from

18. *hr* *cf.*

A handwritten musical score for piano, featuring two staves. The top staff is in common time and consists of six measures. The first measure starts with a forte dynamic and includes a bass clef. Measures 2 through 5 show various rhythmic patterns, including eighth and sixteenth notes. Measure 6 begins with a forte dynamic. The bottom staff continues from measure 6 and includes lyrics in German: "Komm zu mir und lass Dich san". The score is written on five-line staves with black ink.

Dear - - Mrs. Hulfor and Mr. Ho - fe not - to

A handwritten musical score for soprano voice, page 10. The score consists of three staves of music. The first two staves begin with a soprano clef and a common time signature. The third staff begins with a soprano clef and a common time signature. The lyrics are written below the music, corresponding to the notes. The handwriting is in black ink on white paper.

A handwritten musical score for voice and piano. The vocal line is in soprano C-clef, common time, with lyrics in German. The piano part is in bass F-clef, common time. The score includes dynamic markings like forte and piano, and performance instructions like "sehr lebhaft". The page number "10" is written at the top right.

A handwritten musical score for 'Gloria' on four staves. The first three staves are in common time and the fourth is in 2/4 time. The vocal parts are in soprano, alto, tenor, and bass. The score includes lyrics in French and Latin.

*Jesus - leb*

A page from a handwritten musical manuscript. The top part contains lyrics in German: "Gib mir - so wahr du mein Gott". Below the lyrics is a musical staff with two measures of music. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. The second measure starts with a treble clef, a common time signature, and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

A handwritten musical score for a single melodic line, likely a soprano or alto part. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and rests, with some notes having vertical lines extending downwards from them.

- took more than he wanted - he gave away his share of -

- sie ist gar sehr kostbar - sie ist gar sehr kostbar  
 Gott auf sie ist gar sehr kostbar sie ist gar sehr kostbar.  
 leid / Willst du mir zur Reise schon sagen  
 Willst du mich wie normale zahlen den Weg  
 unter Gott und Herr  
 Der zum Himmel rafft Gott ist das mein' für dir Heim  
 In dir aufzun'mir Danach will ich Simon Clapton  
 mich preisen Bon Amon Amon.

