

Mus-Ms-456/11
Faksimile nach der handschriftlichen Fassung

142.

~~11~~

11

Partitur
40. Jahrgang 1748.



^{als}
unter Götlicher Obhut und Segen,

Der
Durchlauchtigste Fürst und Herr,

H E R R

S I U D I D I

Landgraf zu Hessen, Fürst zu Hersfeld, Graf zu Lauenburg, Diez, Ziegenhain, Nidda, Schaumburg, Ysenburg und Büdingen &c. &c.

Der Römisch-Kaiserlichen auch zu Hungarn und Böhmen Königl.
Majestät bestellter General-Feld-Marchall und Obrister über
ein Regiment Dragoner,

In
Hochfürstlich-Hohem Wohlseyn

Der o

Mit und Sunffzigstes Jahr

Am ^{16.}ten April dieses 1748. ^{sten} Jahrs

Höchst-beglückt und Höchst-erfreulich
eintraten;

sollte ihre

unterthänigste GRATULATION

unter

Endächtiger Kirchen-MUSIC

devotest abstatten,

Die sammnliche Hochfürstliche Schloß-CAPELLE.

Darmstadt/ gedruckt bey Gottfried Heinrich Enlau, Fürstl. Hessisch. Hof- und Canzley-Buchdrucker.





Psalms. XXXIII. 1. 21. 22.

Freuet euch des HERRN / ihr Gerechten; die Frommen sollen ihn schön preisen. Denn unser Herz freuet sich sein / und wir trauen auf seinen heiligen Namen. Deine Güte / Herr! sei über uns / wie wir auf dich hoffen.

Sfreut euch des HERRN!
Des Herrn, der in der Höhe sitzt,
Der Fürsten setzt und auch beschützt;
Der jederman, und allzugern
Den Reichthum seiner Güte gönnet.

Durch seine Allmachts-Hand
Besteht der Völker Flor;
Er hebt der Fürsten Haupt empor:
Er macht ein Land,
Das ihn verehrt, das seinen Namen kennet,
Durch reiche Wohlthat froh.
Freut euch des Herrn!
Er macht heut einen Tag der Freude.
Fragt nicht: Wie so?
Wer weiß nicht? Heute
Ward, Hessen! dir dein Fürst geboren,
Dein LEBWÜS/ welcher für dich wacht.

Dein

Dein E
Dem S
So laß d
Ergebnis
Dem H

D
U
G
D
B
D
L
B

HERR,
Dein Zic
Dein Ba
Den Wu
Bor Un
Roch fer
Du wirst
Dass Vo
Sich freu
Ja H
Ob Dese
Zum Sch
Seh stets
Gewähr'
Verlänger
Verherrli
Den alle
HERR!

Dein Herr, dem du die Treu geschworen:
Dein Oberhaupt, das dir Vergnügen macht.
So laß denn deine Lieder klingen,
Ergebnes Volk! auf! sei bedacht,
Dem Herrn, der dich erfreut, ein Opfer darzubringen.

A R I A.

Dir sei Dank, O! Herr der Höhen!
Unser Wünschen, unser Flehen,
Gehst du gern und gnädig ein.
Dir sei Ehre! Alles hat,
Was dein Zion sehnlich bat,
Durch dein Jügen eingetroffen.
L**E****S****T****W****J****S** lebt! was wir noch hoffen,
Wird auch Ja! und Amen! seyn. Da Capo.

HERR, großer GOTT! Es hofft
Dein Zion unter heisem bitten,
Dein Batter-Herz wird nicht entstehn,
Den Wunsch, den es so oft
Vor Unsers Fürsten Wohl gethan,
Roch ferner huldreich einzugehn.
Du wirst Sein Haupt, Sein Haß mit Segen überschütten,
Dass Volk und Land
Sich freuen und dir danken kan.
Ja HERR! laß deine Batter-Hand
Ob Dessen Fürsten-Thron
Zum Schutz, zum Heil, zum Segen schweben.
Sei stets Sein Schild und großer Lohn:
Gewähr Ihm, was Sein Herz begehrt:
Verlängere Sein theurstes Fürsten-Leben:
Verherrliche Sein Haß mit Segens-Ueberfluß,
Den alle Welt bewundern muß.
HERR! thue es! Er ist es werth.

Dein

ARIA.



A R I A.

Gott kan Fürsten herrlich machen,
Segnet Er, so geht es gut.
Hat ein Fürst den Herrn zum Freunde,
Hass't und scheut Er Gottes Feinde;
O! so muß sein Thron bestehn.
Alles muß nach Wunsch ergehn,
Wenn Er Gottes Willen thut.

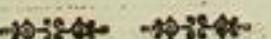
Da Capo.

Läß, reiner Ursprung guter Gaben!
Herr, großer Gott! läß Unsers Fürsten Haß,
Auf ew'ge Zeit hinaus
An Flor nicht seines gleichen haben.
Verwende allen Unglücks Fall,
Und sprich selbst allen Feinden Hohn.
Gib! daß man überall
Die Spuren deiner Gnade mercke.
Sei auch der Fürsten-Sprossen Stärke;
Und segne Unsern Salomon,
Beglücke Dessen Fürsten-Wege.
Der theurste Prinz, der Held voll Geist und Muth,
Der Prinzenmitten Glanz, voll Tugend, voll Verstand,
Sei dir, du höchstes Gut!
Und deiner Batter-Pflege
Ein allzeit treu empfohlnes Pfand.
Verkläre Sie, daß alles Land,
Dass Unsers LANDSOGES Herz Sich dessen freue.
Dass unser Zion so, wie heut,
Deswegen auch noch in der fernsten Zeit,
Bergnütig und froh der Andacht-Weybrauch streue.

Choral.

(Zeich ein zu deinen Thoren, v. 10.)

Beschirm die Polizeyen, bau unsers Fürsten Thron, daß Er und wir gehorchen, schmück' als mit einer Kron, die Alten mit Verstand, mit Frömmigkeit die Jugend, mit Gottesfurcht und Tugend das Volk im ganzen Land.

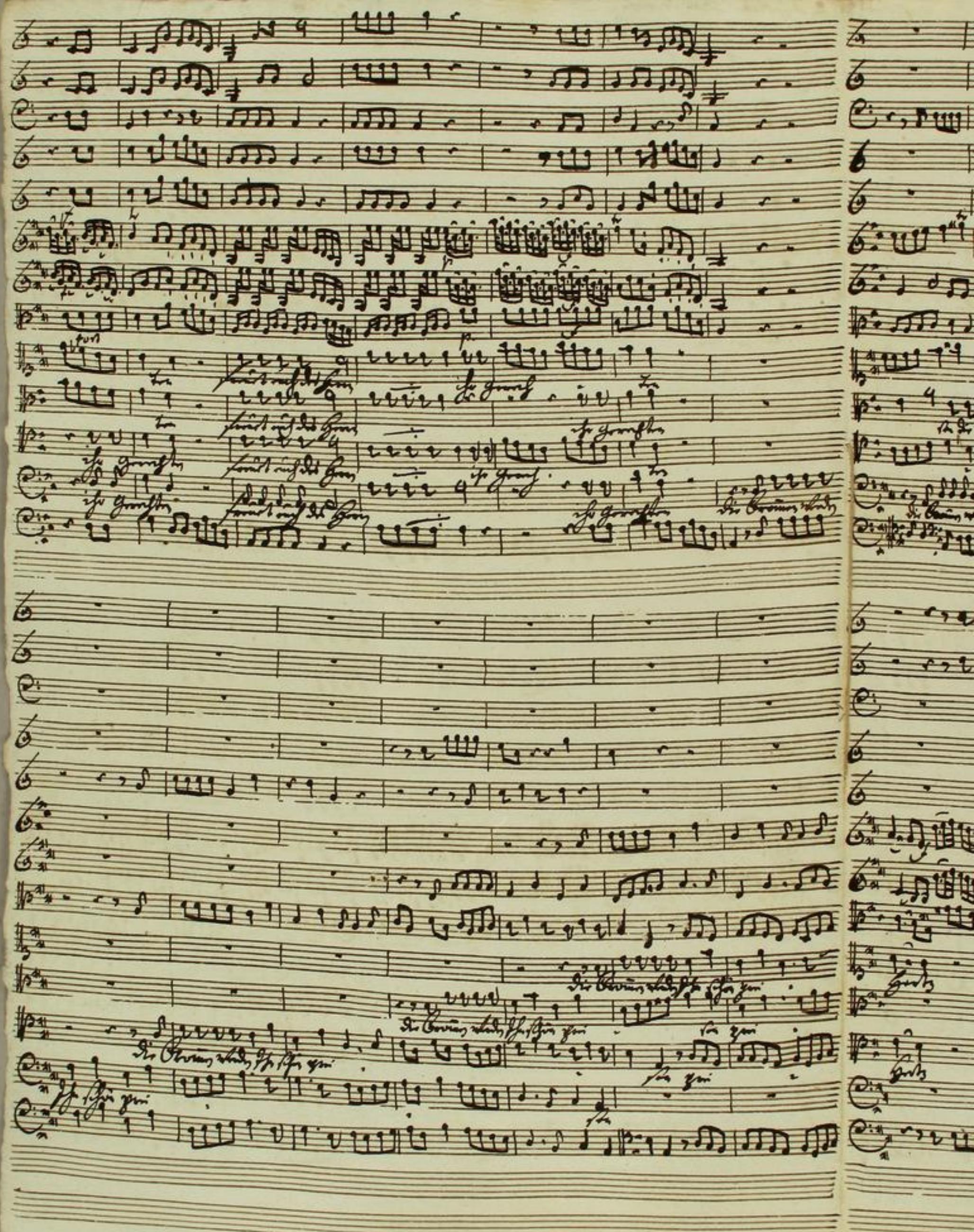


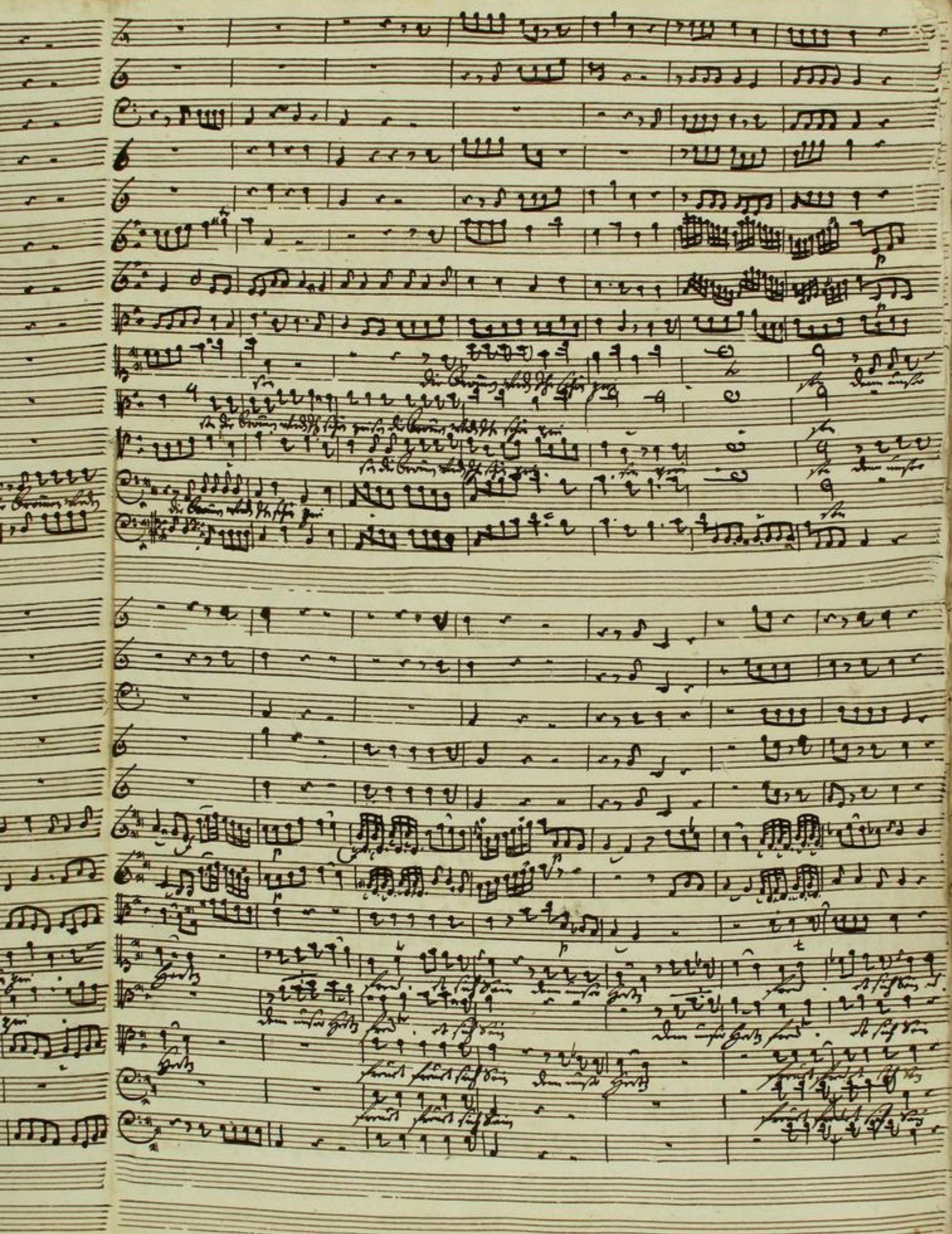
2. Die Natur. Ein: Sonnenschein:

3. No. 8. M. Apr: 1790.

A handwritten musical score for a string quartet, consisting of four staves. The top two staves are for Violin I and Violin II, the third for Viola, and the bottom for Cello. The music is written in common time. The notation uses a unique system of vertical strokes and horizontal dashes to represent pitch and rhythm. The score includes several measures of music, followed by a section of rests, and concludes with a final section of music featuring sixteenth-note patterns and grace notes. The handwriting is clear and organized, typical of early printed music notation.





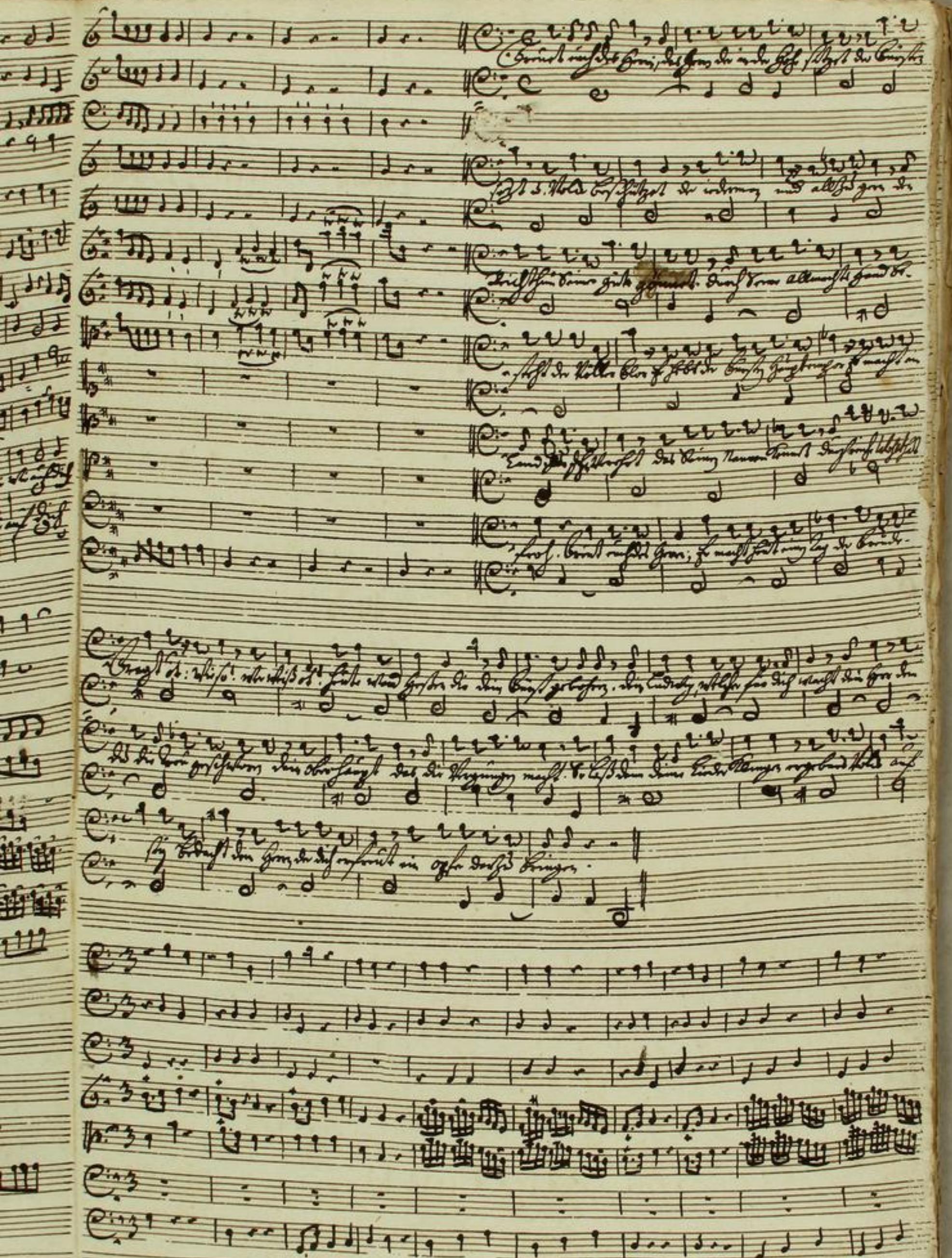


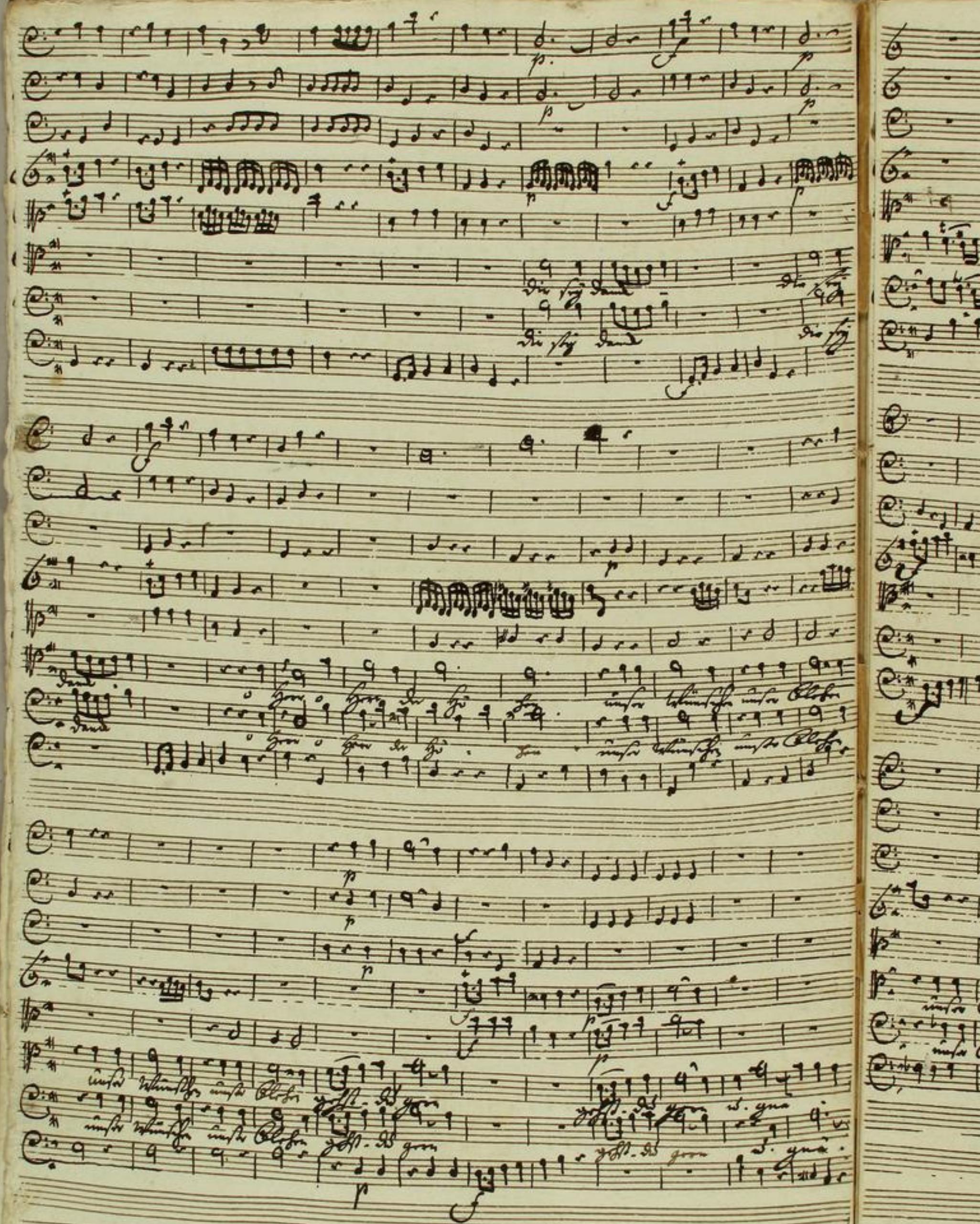


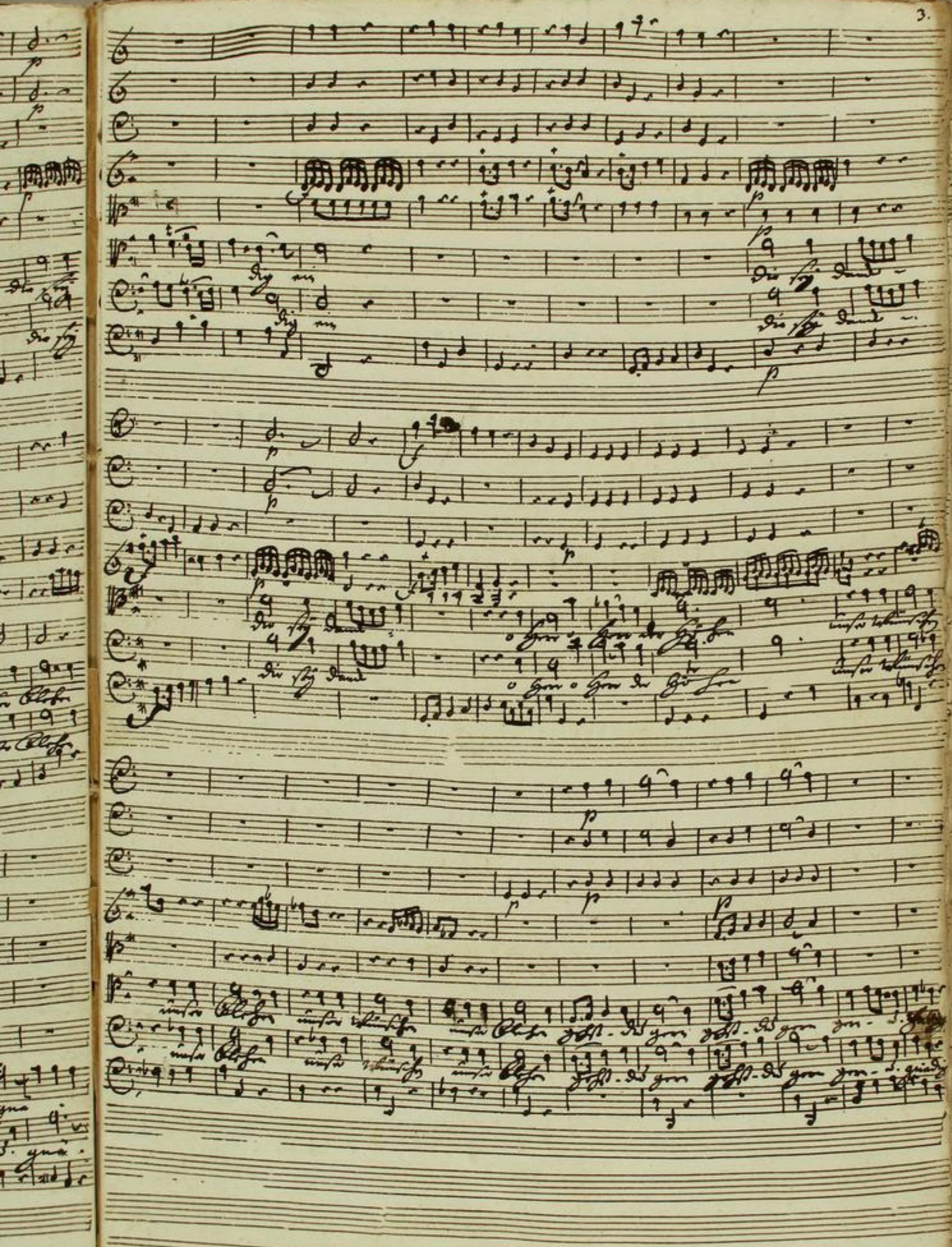
A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of two systems of music. The top system begins with a soprano vocal line and continues with an alto vocal line. The basso continuo part includes a bassoon line with slurs and grace notes, and a harpsichord line with sustained notes and basso continuo markings. The bottom system begins with a soprano vocal line and continues with an alto vocal line. The basso continuo part includes a bassoon line with slurs and grace notes, and a harpsichord line with sustained notes and basso continuo markings. The music is written on five-line staves with various rests and note heads. The score is written in ink on aged paper.

The manuscript contains two staves of music. The top staff begins with a soprano C-clef and continues with a soprano G-clef. The bottom staff begins with an alto F-clef and continues with a bass F-clef. Both staves have five-line staff lines. The music consists of various note heads and stems, some with vertical strokes indicating pitch or rhythm. There are also several rests and a few small, faint markings like "auf" and "auf dopp." near the middle of the page.













The image shows a page from a handwritten musical manuscript. The music is arranged for three voices (Soprano, Alto, Bass) and organ. The vocal parts are written on three staves with black ink, and the organ part is on a separate staff to the right. The vocal parts include lyrics in German. The organ part features various rhythmic patterns, including sixteenth-note figures and sustained notes. The manuscript is written in a clear, cursive hand, typical of early printed music notation. The paper is aged and slightly yellowed.

Vocal Parts:
 Soprano: *Liederly lett Liederly lett wel als auf fiffen*
 Alto: *Liederly lett Liederly lett wel als auf fiffen*
 Bass: *Liederly lett Liederly lett wel als auf fiffen*

Organ Part:
 The organ part consists of a single staff with various rhythmic patterns, including sixteenth-note figures and sustained notes.

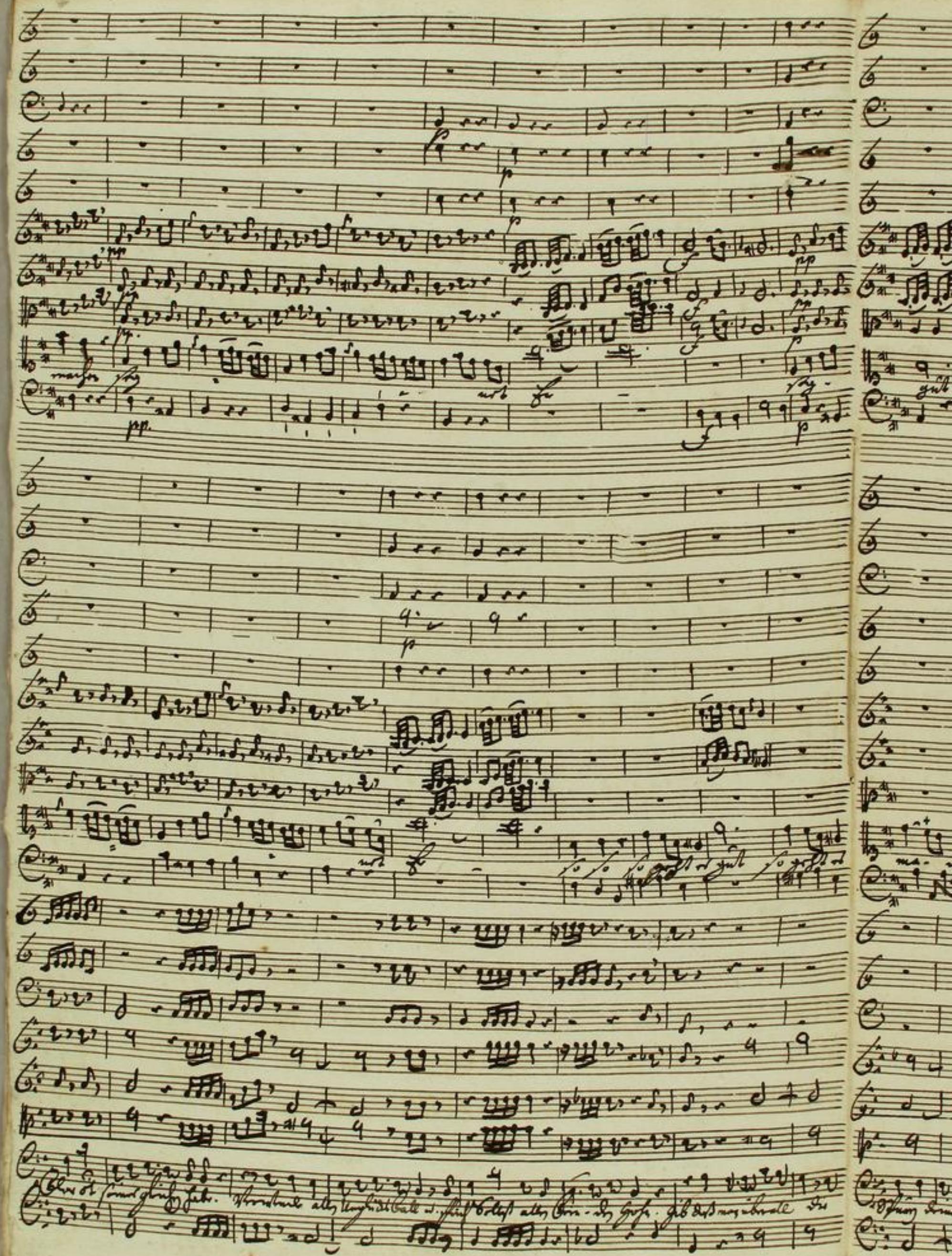
4.

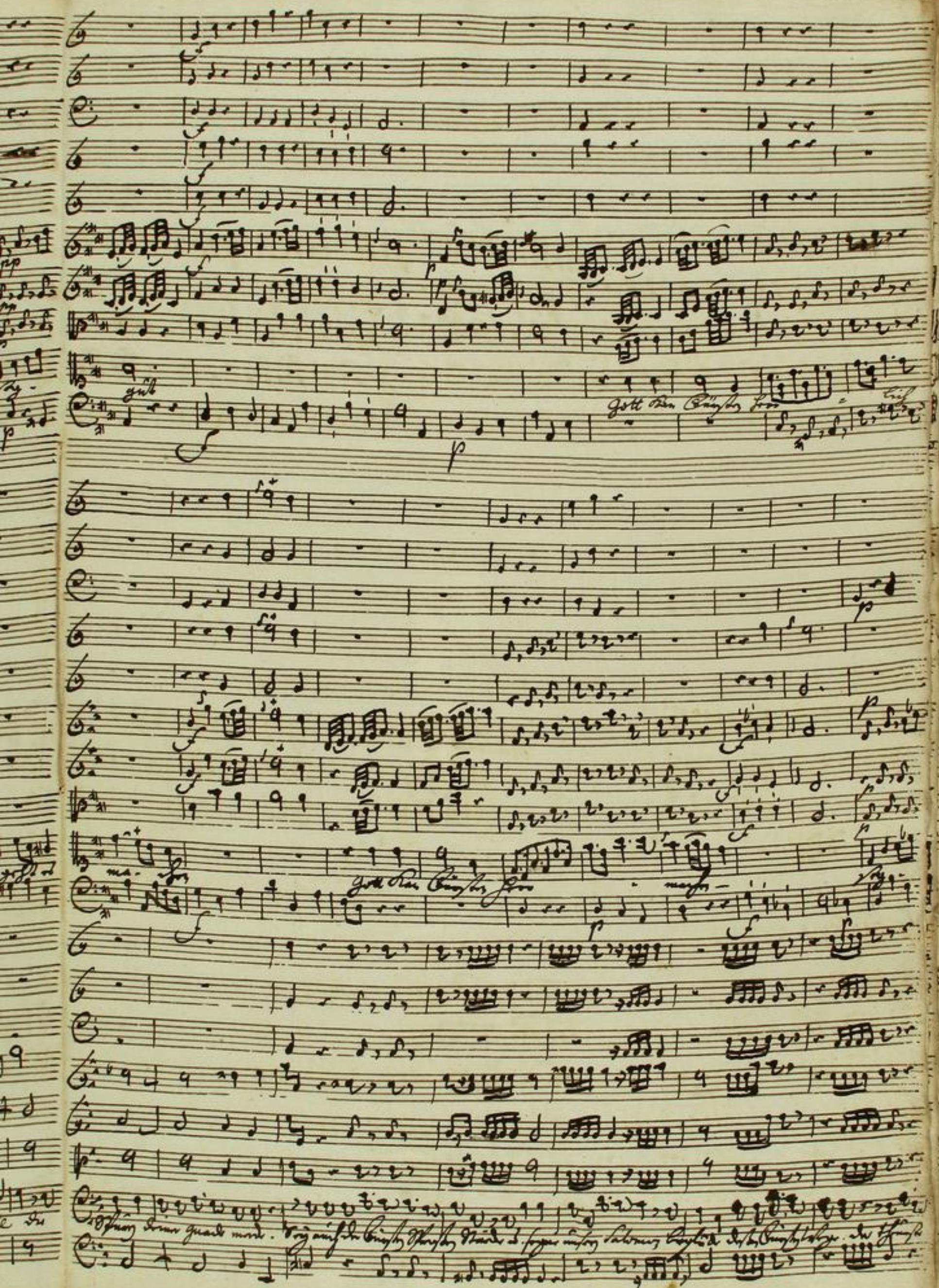
Vivace

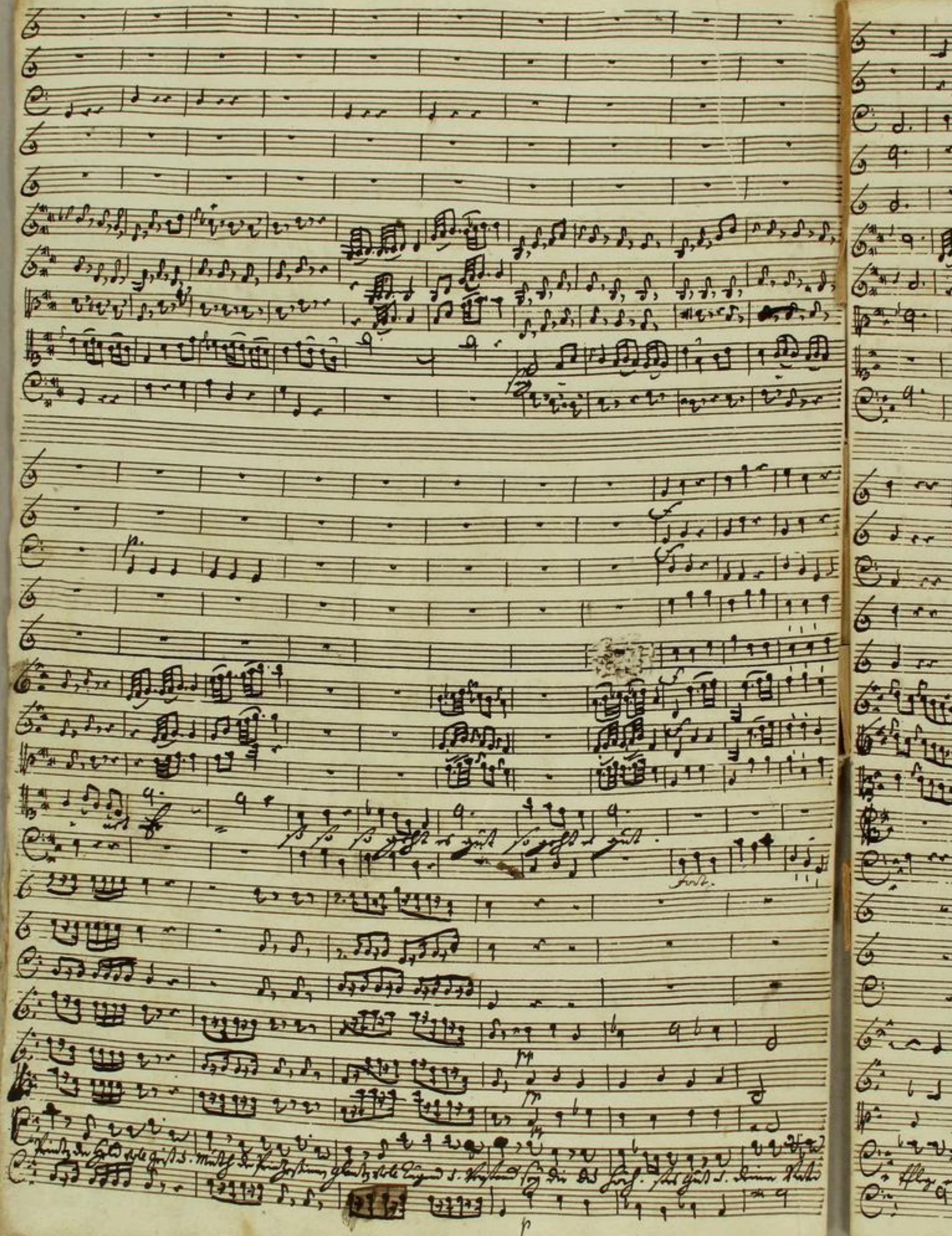
gutten Brüder, los

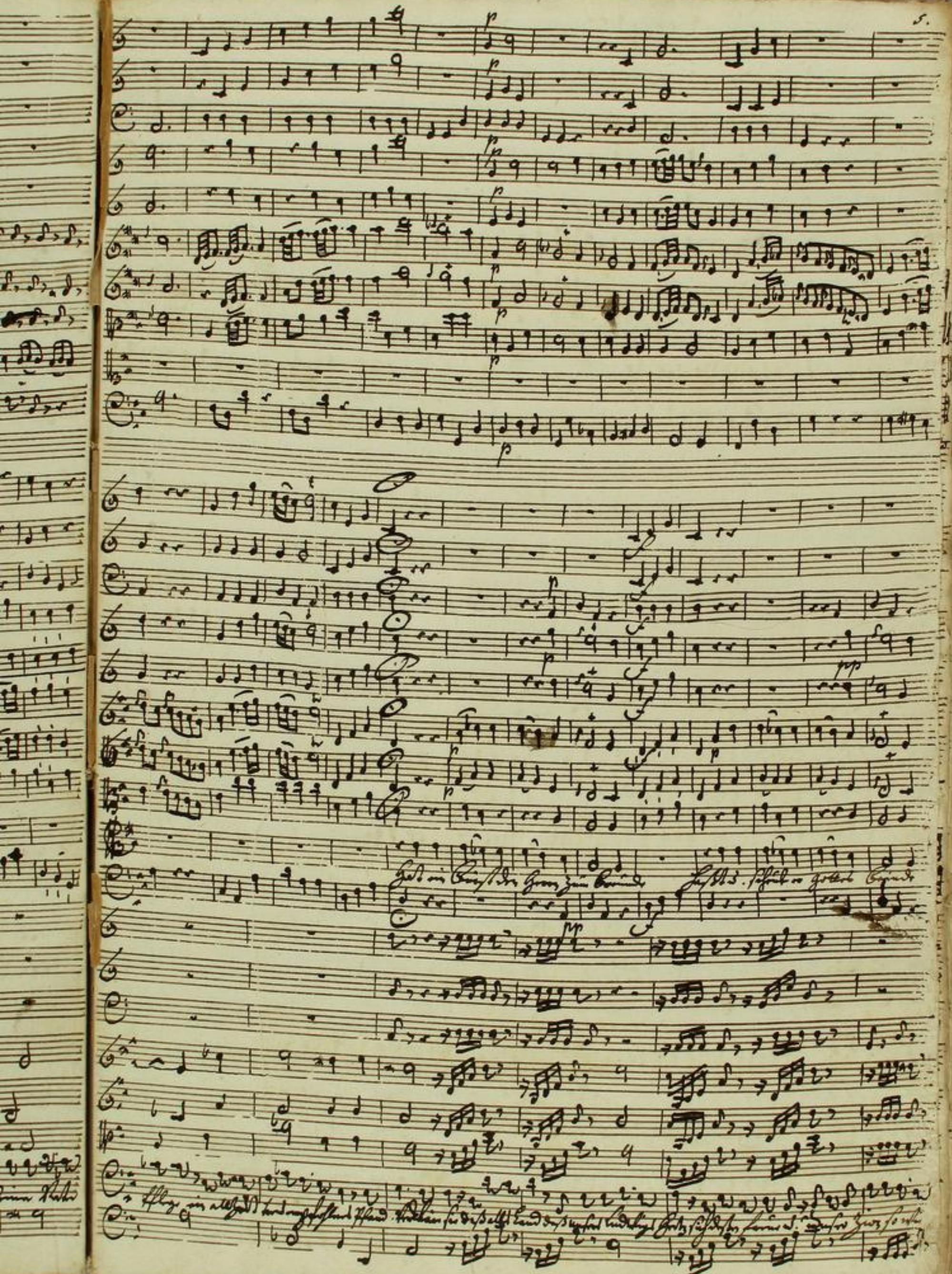
immer Hoffnung geben geben Sonnenschein geben Freiheit freie auf ewig frei sind am

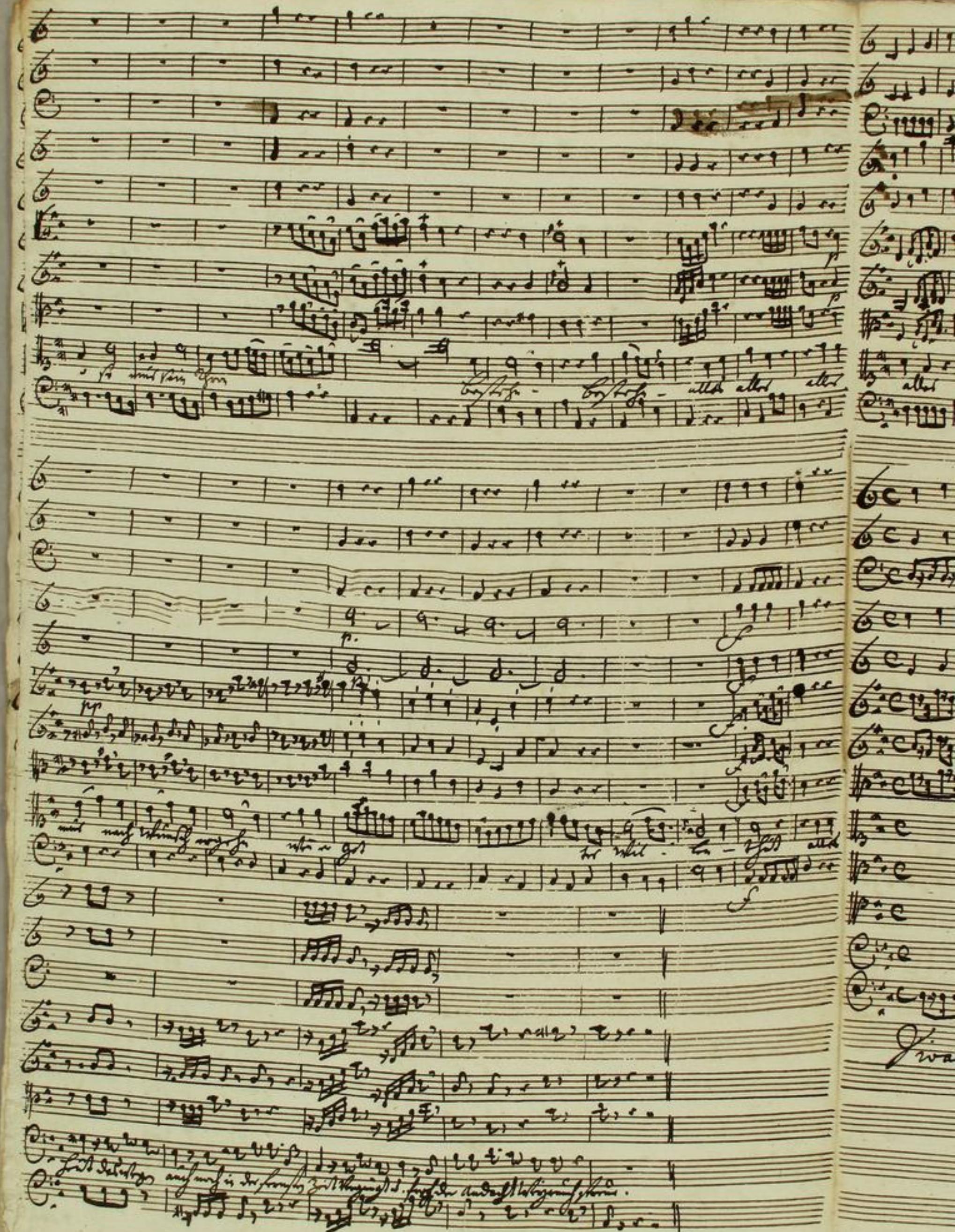


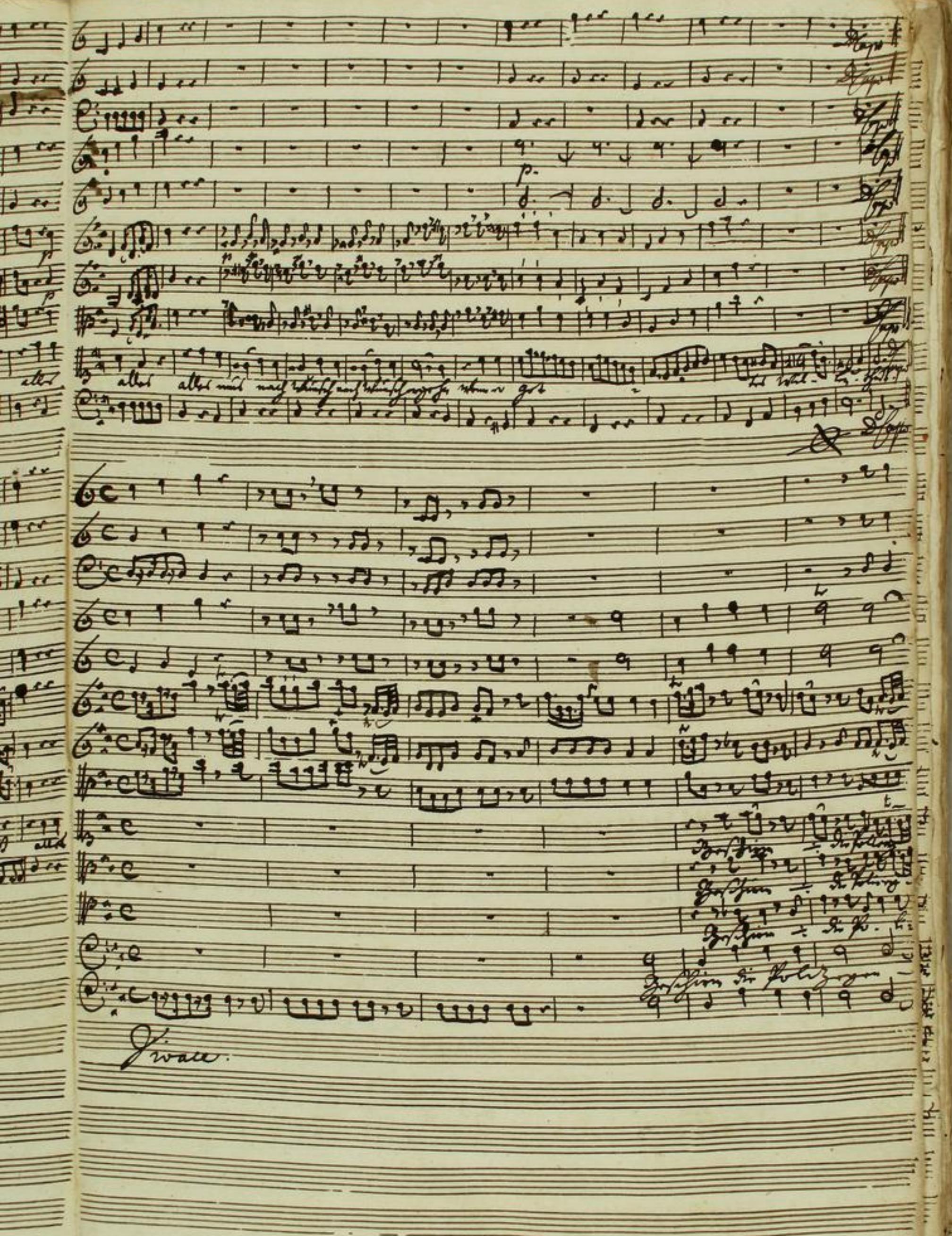










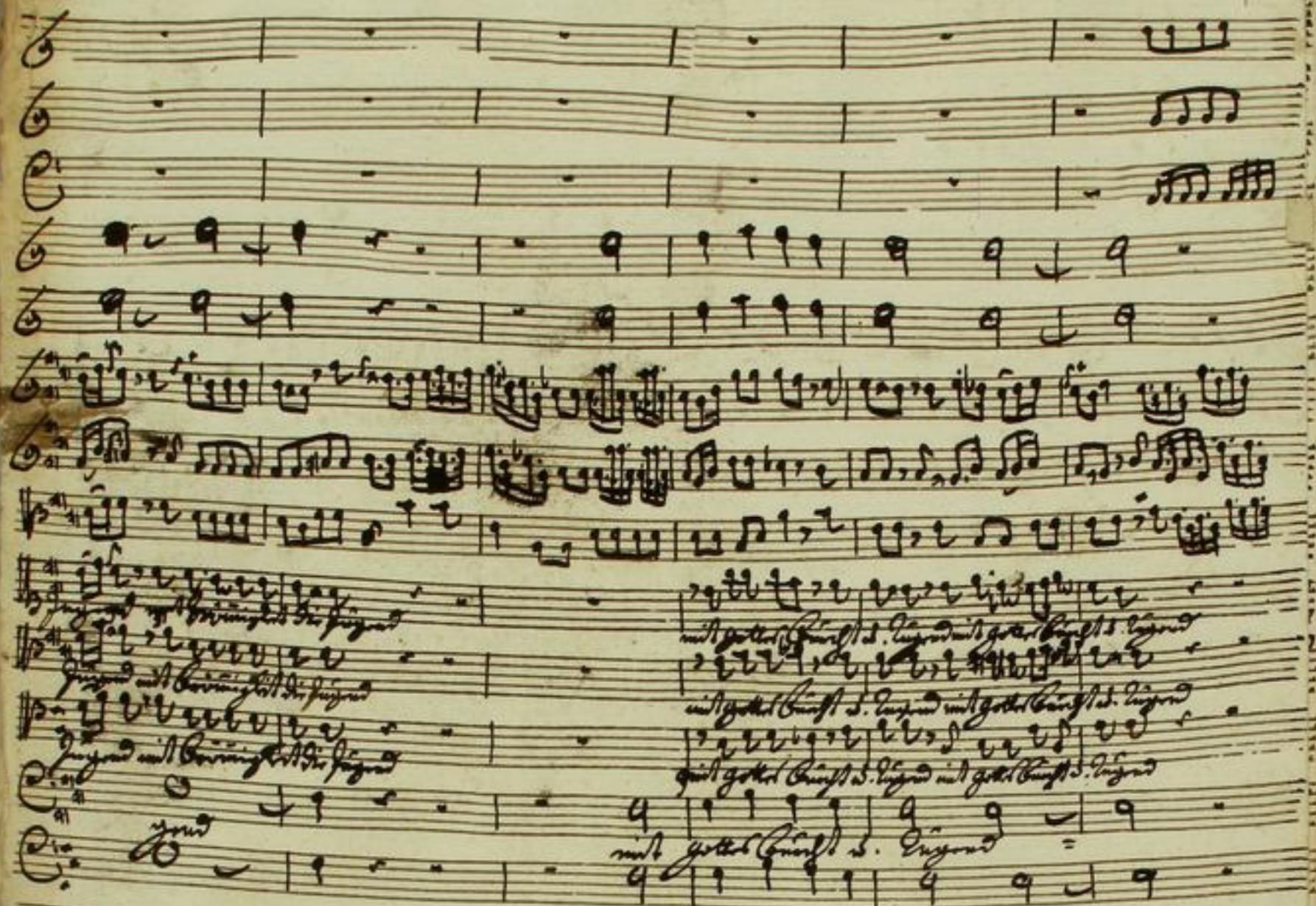


The manuscript contains two staves of music. The top staff begins with a note followed by a rest, then a series of eighth-note pairs. The bottom staff starts with a note, followed by a rest, then a series of eighth-note pairs. Both staves continue with more complex patterns of notes and rests, including some with stems extending downwards. The music is written in black ink on aged paper, with some horizontal dashes and dots indicating performance markings.



A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of two systems of music, each with two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Bass voice. The piano part is written in the center, with bass clef and common time. The vocal parts also have bass clefs and common time. The music is written in a cursive hand, with some lyrics in German. The first system starts with a forte dynamic (F) and includes lyrics like "Gott sei Dank". The second system begins with a piano dynamic (P) and includes lyrics like "Gott sei Dank". The score is on aged paper with some staining.





A handwritten musical score on five staves, continuing from the previous page. The top three staves are for two voices and the bottom two staves are for piano. The vocal parts have lyrics in German. The piano part includes dynamic markings like 'fortissimo' and 'pianissimo'. The score consists of two systems of music.

Handwritten lyrics:

in dem Lande
in dem Lande

142
54

Orchest auf der Bühne
ist gleiches.

a

2 Clarin.

Symp. 2 d. ~~st.~~ d.

2 Corn:

2 Violin

Viola

Banto

Alto

Tenore

Bass

e Continuo

J. D. M. Br. Sym.
Mus.



Divine

got to the King's

accompany:

11

Dvace. Choral.



Continuo.

Bassus auf Klav.

p. f.

tasten solo

Cembal

Alto.

Corno

Violino. I.

Ritard.

Ritard.

Ritard.



A handwritten musical score for two voices and basso continuo. 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 vocal parts are written in soprano and alto clefs, while the basso continuo part is in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. Several dynamics are indicated, such as *p* (piano), *f* (forte), and *pp* (pianissimo). The vocal parts include lyrics in German, such as "an den Giegen" and "Leid traurig". The basso continuo part includes a bassoon part, as indicated by the label "Clarin. tr." in parentheses. The score is written on aged paper with some foxing and staining.





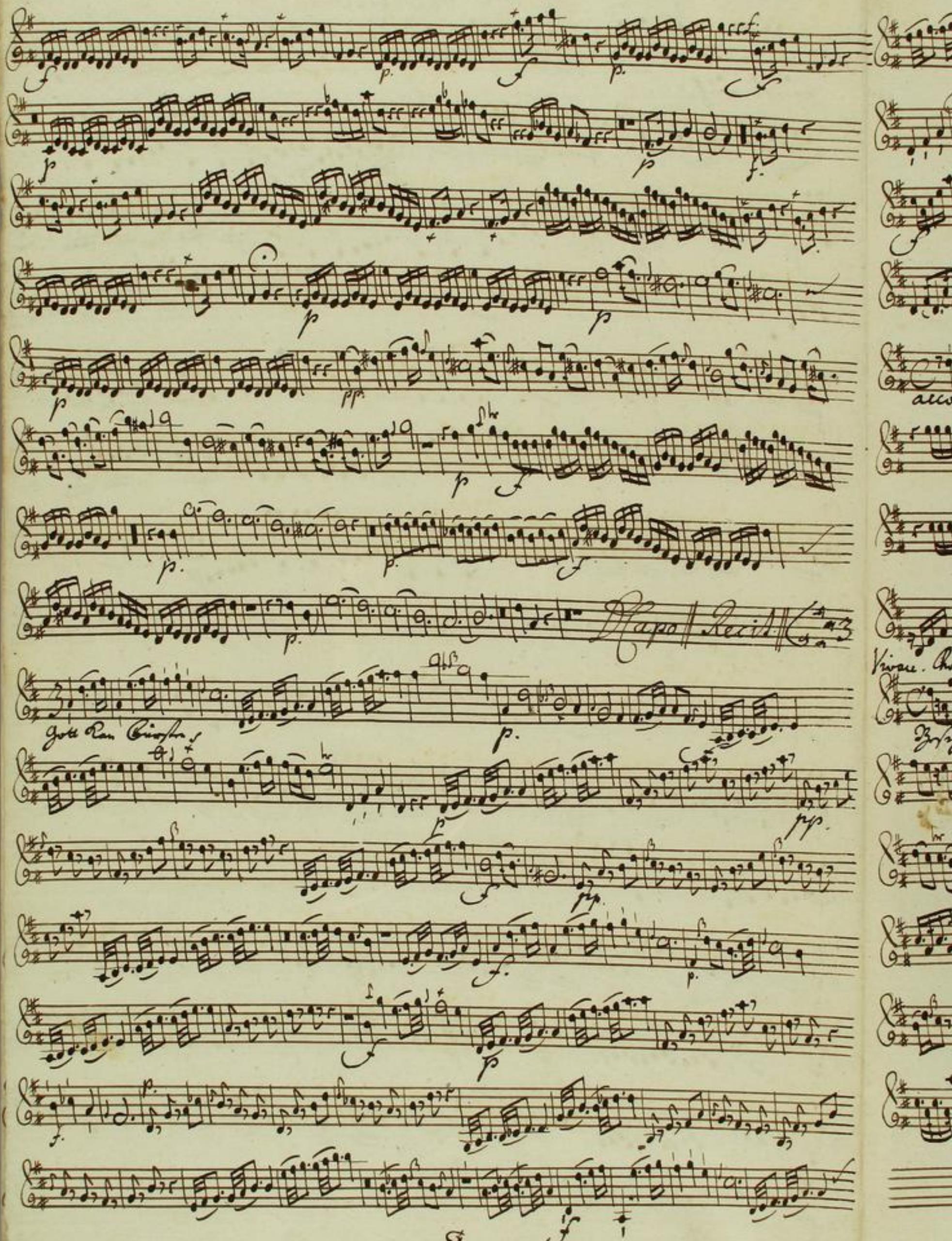
Alto

Violino. I

Cresc. inf.

A handwritten musical score for two voices, Violin I (Violino. I) and Alto. 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 music is written in two systems. The first system begins with a dynamic instruction 'Cresc. inf.' above the Alto staff. The second system begins with a dynamic 'p.'. The score includes various musical markings such as slurs, grace notes, and fermatas. The Alto part has a soprano C-clef, while the Violin I part has a violin F-clef. The vocal parts are indicated by a soprano C-clef and a bass F-clef respectively. The score is written on aged paper with black ink.





A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first five staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The sixth staff is for the choir, labeled "Kvane. Chor". The seventh staff is for the organ, labeled "Orgel". The eighth staff is for the piano, labeled "Pf.". The ninth staff is for the cello, labeled "Cello". The tenth staff is for the bassoon, labeled "Bassoon". The score includes dynamic markings such as *p*, *f*, *p f.*, and *p f.*. The vocal line in the choir part includes lyrics in German: "Habt", "accomp.", "Zwischen dir.", and "C". The score is written on aged paper with some staining and discoloration.



Mus.

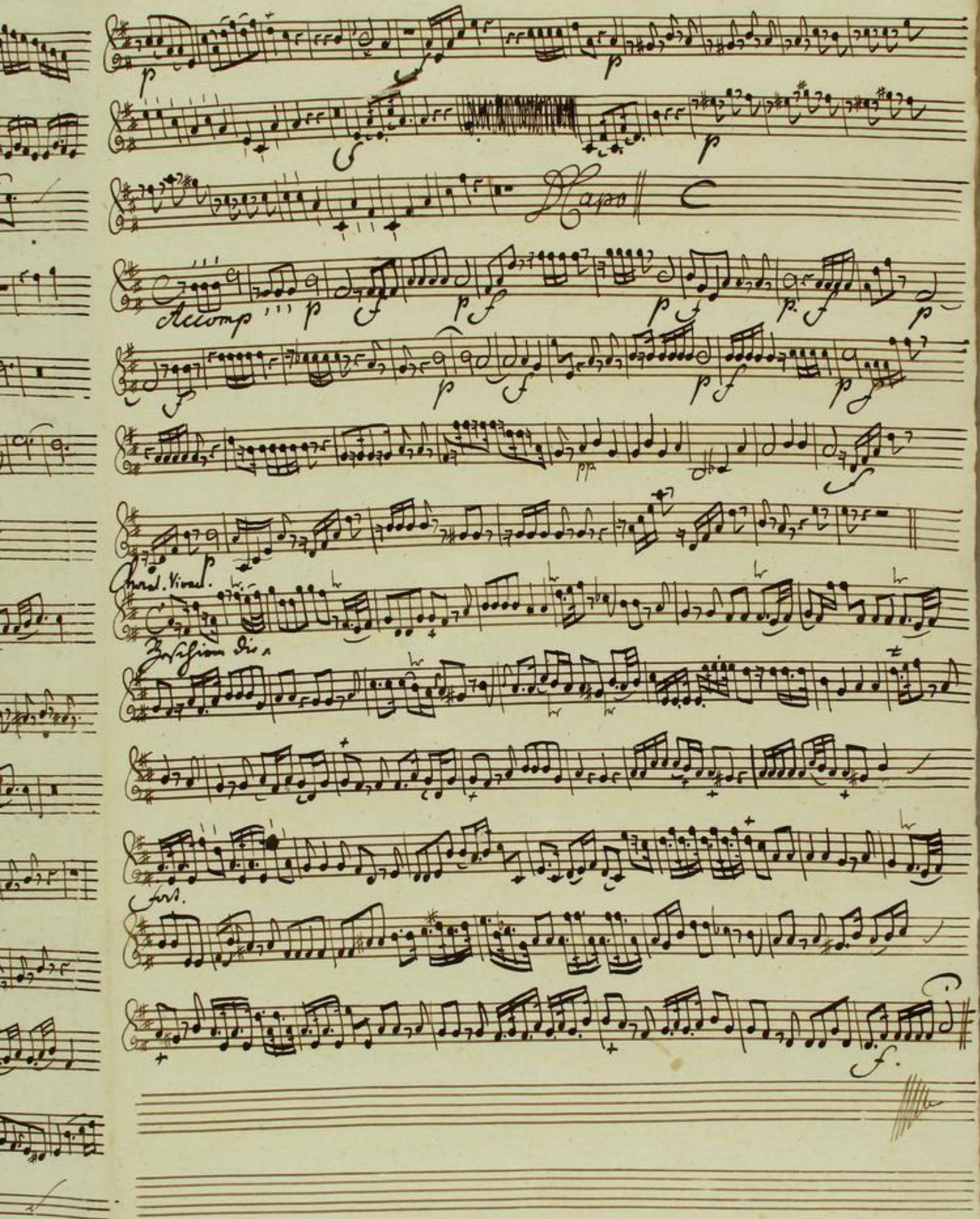
Violino. 2.

A handwritten musical score for Violin 2, consisting of ten staves of music. The music is written in common time (indicated by a 'C'). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The score includes various dynamics such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo), and performance instructions like 'Adagio' and 'Recitatif'.



A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, with various dynamics like *p* (piano) and *f* (forte). The score includes a section titled "Piano Recital" with a tempo marking of $\text{C} = 3$. The lyrics "gut oben einfließen" are written above the third staff. The handwriting is in black ink on aged paper.





alleg.

Violin

Cantabile

f

p

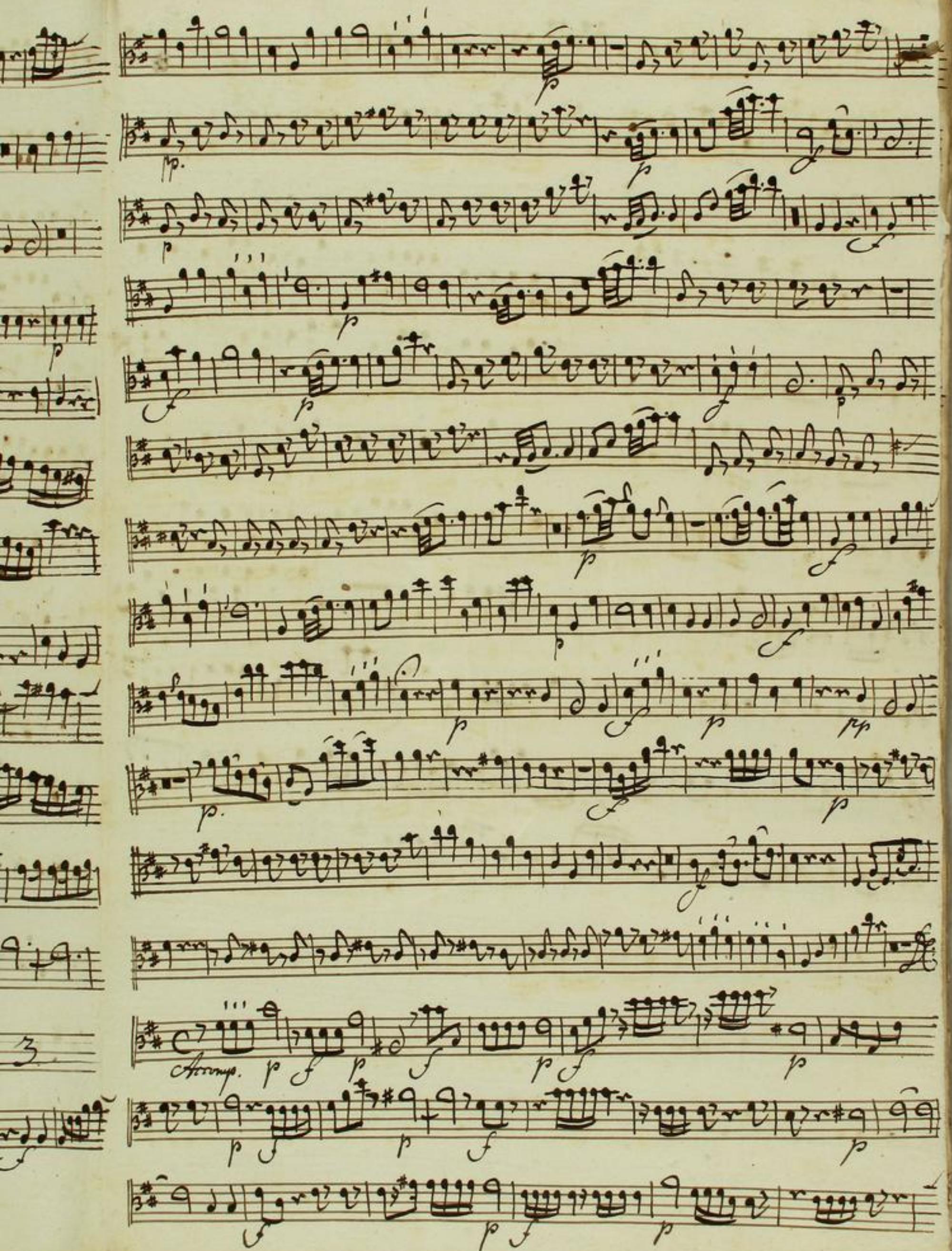
Recital

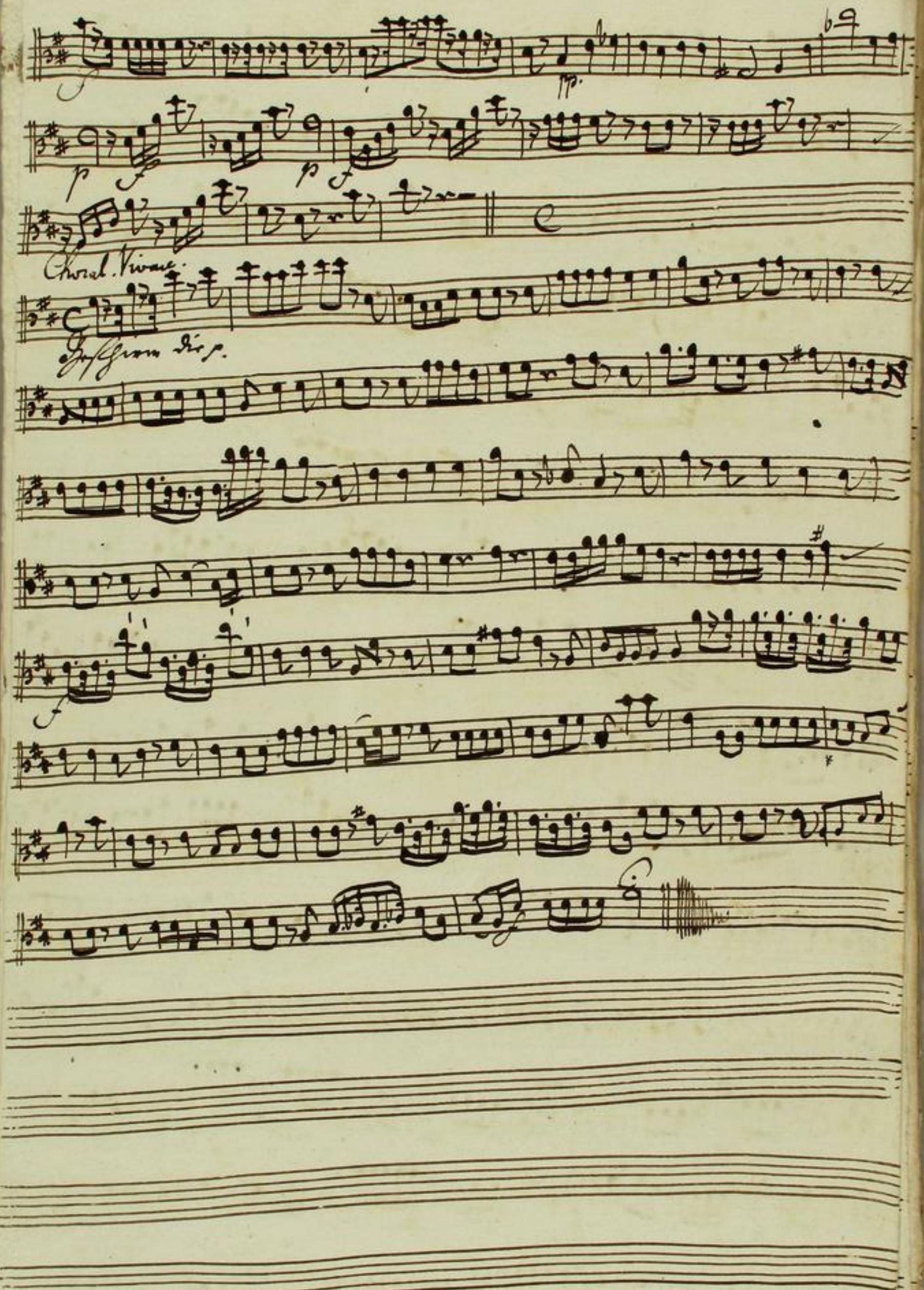
p *3*

A handwritten musical score for the viola. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in black ink on light-colored paper. Various dynamics are indicated throughout the score, including 'alleg.' at the beginning, 'Violin' and 'Cantabile' markings, a dynamic 'f' (forte), a dynamic 'p' (piano), and a section labeled 'Recital'. The score is written in a clear, cursive hand, typical of early printed music notation.

A handwritten musical score consisting of three staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and rests. The middle staff begins with a bass clef and a common time signature, containing eighth-note patterns and rests. The bottom staff begins with a bass clef and a common time signature, featuring eighth-note patterns and rests. The score is written in black ink on aged paper. In the lower right section of the page, there is handwritten text: "Capo Recitat facet // $\beta \approx 3$." Below this, the words "goss den Brinns." are written in cursive script.







Violone.

This image shows a page from a handwritten musical manuscript. The title "Violone." is written at the top center in cursive script. Below the title, there are ten staves of music, each consisting of five horizontal lines. The music is written in common time (indicated by a "C"). The first staff begins with a measure containing a bass clef, a key signature of one sharp (F#), and a tempo marking "Gut auf". The subsequent staves continue the musical line, with some staves showing more complex rhythmic patterns than others. The handwriting is in black ink on aged, yellowish paper.



dir sagt deutscher

Chorus

Vivace.

Gott den Gruß.

2.

1.

Choral. Vivace.

Organ. viv.

Organ. viv.

Organ. viv.

2.



D.

Corno. I.

Handwritten musical score for Cornet I in D major. The score consists of ten staves of music. The first staff begins with a treble clef, a D major chord, and a common time signature. The second staff starts with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The score includes lyrics in German: "Corno auf.", "dir fij Land.", "Recital 3", "dir fij Land.", "Recital 3", and "Capo Recital 3". Measure numbers 15 and 16 are indicated above the fifth and eighth staves respectively. The score is written on aged paper with ink markings for dynamics and performance instructions.



D.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score consists of eight staves of music. The first four staves are for the voices, with lyrics in German. The fifth staff is for the piano accompaniment, labeled "Accomp.". The sixth staff is for the basso continuo, labeled "Basso Continuo". The seventh staff is for the organ, labeled "Orgel". The eighth staff is for the organ, labeled "Organ". The vocal parts are in common time, while the piano and organ parts are in 2/4 time. The music includes various dynamics (e.g., *p*, *f*, *ff*) and performance instructions like "Molto" and "C". The manuscript is written in brown ink on aged paper.

gott der König, *p*

p *f*

p

p *f* *p*

Molto *C*

Accomp.:

Chord.

Basso Continuo

Organ

Organ



D.

Corno. 2.

Concerto

Recital 3

Papal Recital



D.

Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like *gut das Brigh*, *19.*, *Fle. d. d. d. d.*, *Flapo*, *c*, *Trump.*, *Choral*, and *Gratiam dñe.*. The score is written on aged paper with some blank staves at the bottom.



Clarino. I.

Clarinet I

Recit. und

Recital Aria Recital

gott las Ringen.

Choral.

Piano Recital

Griffen.





Clarino. 2.

Good my

14.

• || Recit | Aria | Recitat ||

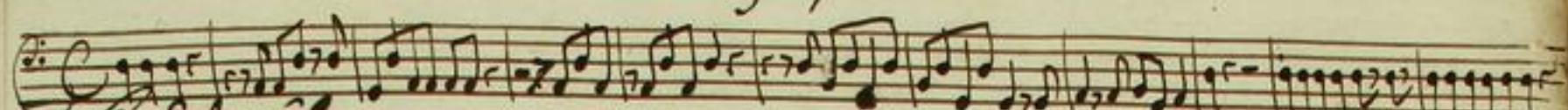
Gute See Brüder

Coral.

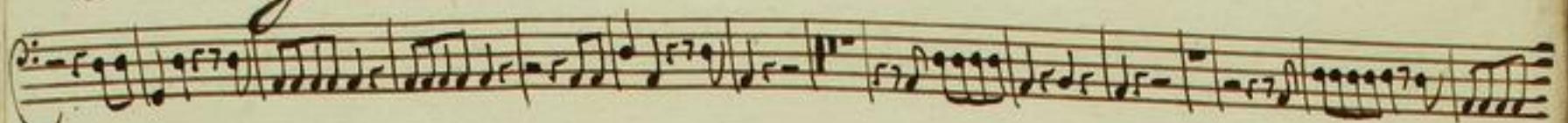
B. J. G.



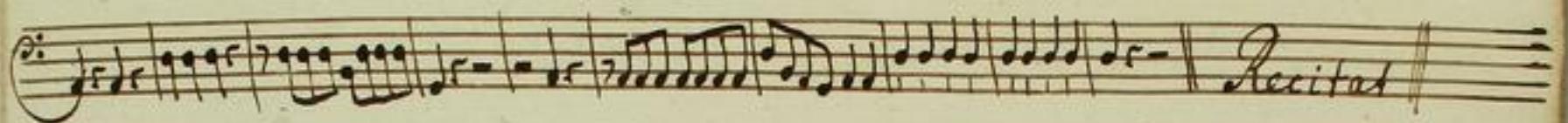
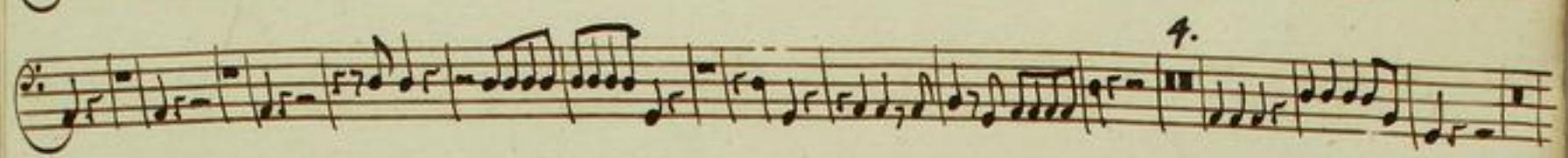
Tympano.



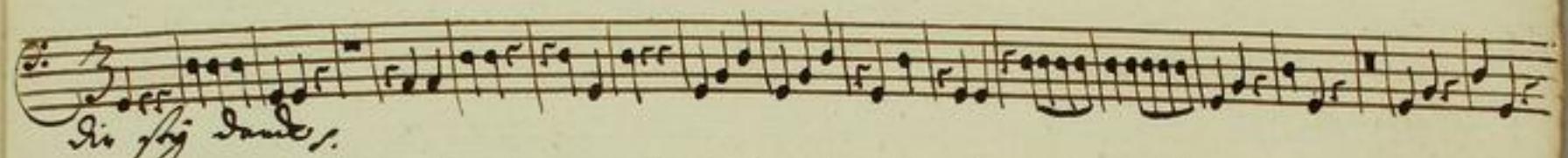
Crescendo.



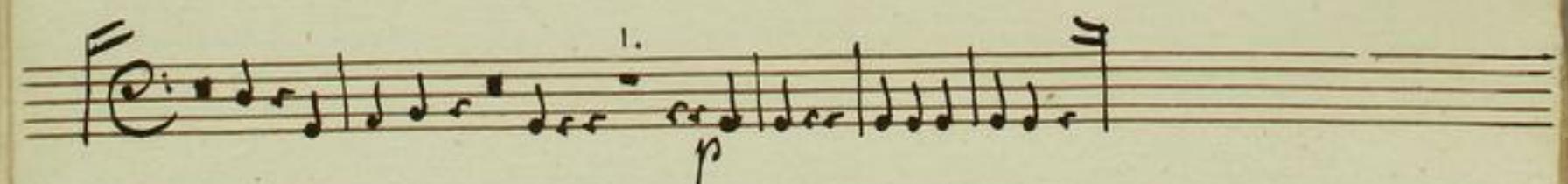
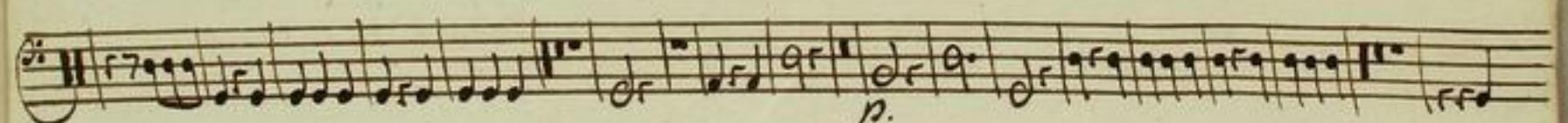
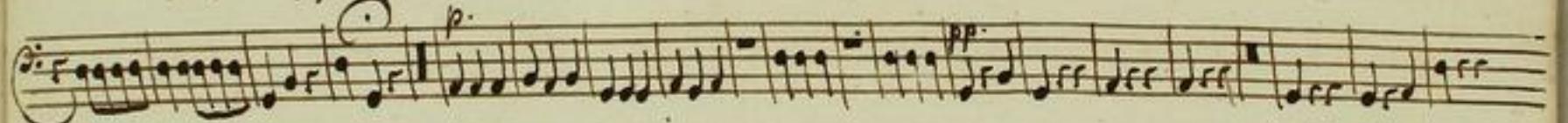
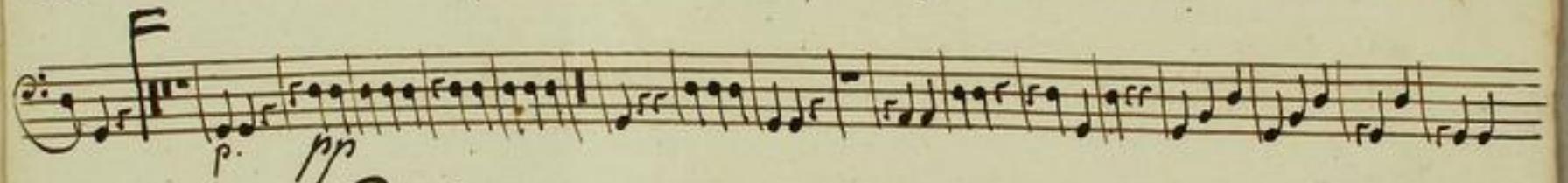
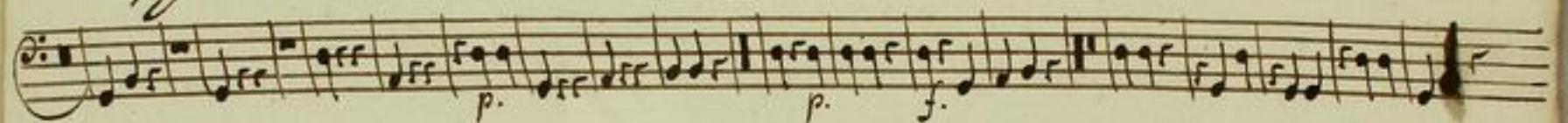
4.



Recital



Rio ryg dans.



1.

p

A handwritten musical score for orchestra and choir, consisting of eight staves of music. The music is written in brown ink on aged paper.

- Staff 1:** Treble clef, common time. Dynamics: p , f . Text: "Gott der König".
- Staff 2:** Bass clef, common time. Dynamics: p .
- Staff 3:** Bass clef, common time. Dynamics: p .
- Staff 4:** Bass clef, common time. Dynamics: p .
- Staff 5:** Treble clef, common time. Dynamics: p .
- Staff 6:** Bass clef, common time. Dynamics: p .
- Staff 7:** Bass clef, common time. Dynamics: p .
- Staff 8:** Bass clef, common time. Dynamics: p .

Below the eighth staff, there are several blank staves for continuation.



Canto.

Gott kan frösten fax - lif me for say -
 not fr -
 not fr - so so so gott ab gott so gott ab gott Gott kan
 frösten fax - lif me for Gott kan frösten fax - lif me for say -
 not fr - so so so gott ab
 gott so gott ab gott Gattin fröste den Herren zum feindes fassn. fassn. Gott kan feind
 o so minn' feind froon - besten besten - alle alle alle minn' nauf Wmffor
 gefr minn' o Gott - lob Wil - len bitt alle alle alle alle minn' nauf Wmffor
 Wmffor minn' o Gott - lob Wil - len bitt d. Capo *Reit.* *tae.*
 Dassim - die Policij - en die Policij - en bai bai bai im last frösten froon
 im last frösten froon das ist mir wogedij - in gedij - en pfmix -
 all mit einer Eron - in allen mit der hand die. - mit
 fröm - nicht die jugend mit - mit Gott kan feind jugend mit - das
 Holt das Holt - ingen hem land ingan - hem land

atto.

Familienfahnen - ist Geest - von Familienfahnen - ist Ge

ersten Siefrömm werden ffppon xri - sen peri - sen Siefrömm werden ffppon

prifßen die feinen waren Jffyffan proi - - for Imm mten Heschforn. et fiftim

Summer hush fair - A fish fair in minnow minnow land - - - on an' them folioes

Nur - - - mon eine Gute Frau - - - - - - - -

fin wie wir auf uns - auf uns so - - - - - fin.

Recit Maria Recit $\text{C}^{\#}$

Baffum baffum die folicoj - on die folicoj - on

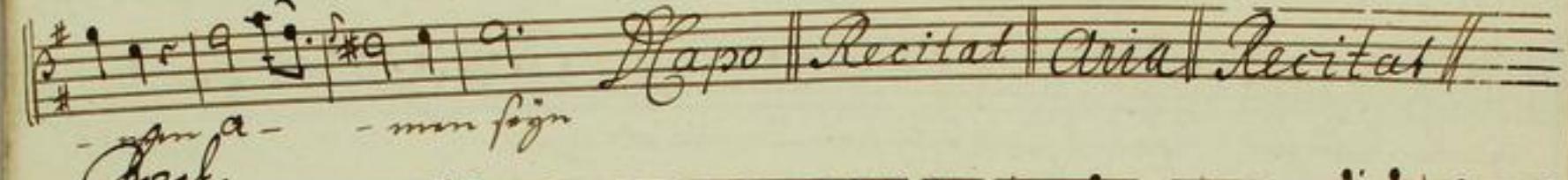
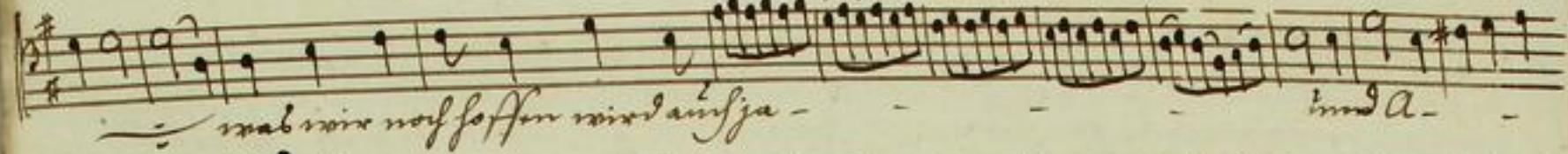
ban'ban'ban'inselfirstenfromimselffirstenGroen Iaßf'm'w'ingdij - - on go -

... mit einer Ewig' alle - - - - - Lie Alten mit Hoffnung - - - -

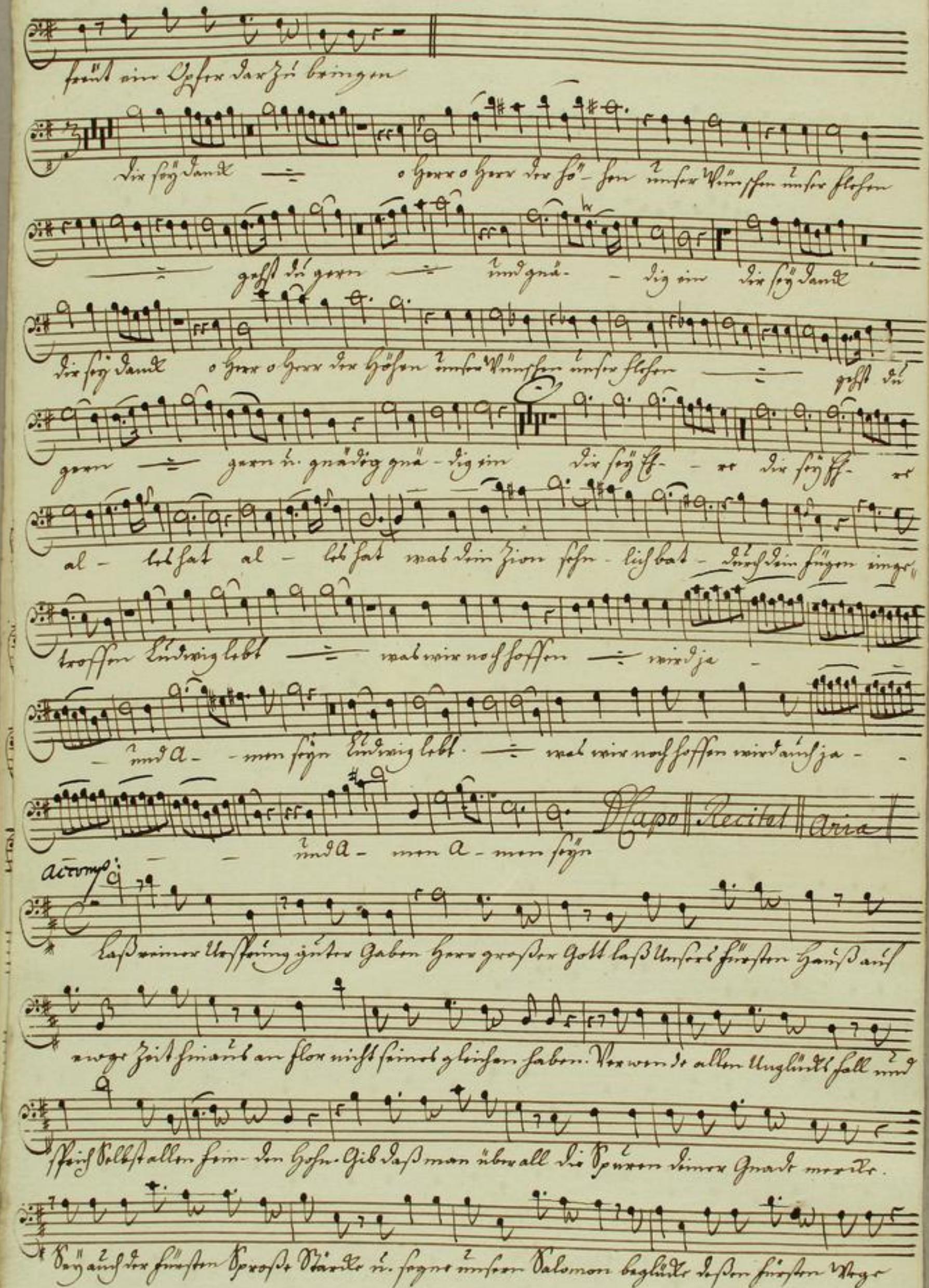
~~mit from - mig ist die Jugend~~ — = ~~mit Gott ist frisch n. Jugend mit je~~ — =

Sal Vohlt Sal Vohlt - im gan- hem Land im ganzen Land.

Tenore.



Basso



Der Feind der Freyheit hat kein voller Geist und Muth den Feind zu stemmen. Gleich voll Züge und Vor-
 will
 Land sag' dir du soß - steh Gott u. Dein Vater fliegt in allzüglichem anzuflocken.
 Pfand. Verkläre sic das alte Land das immer Einzig hoch für diesen freien unter-
 gion se nicht selungen auswohnen der freien Zeit vergangt u. soß der
 Anfang Weyrangs Psalms.
 Bassissim die Freiheit - kann immer freien Eron das
 Er und wir geben - wenn alle mit mir Eron - die alten
 mit Vorstand mit fromigkeit die Jugend mit Gott es führt uns
 Einigkeit das Volk im ganzen Land - -

