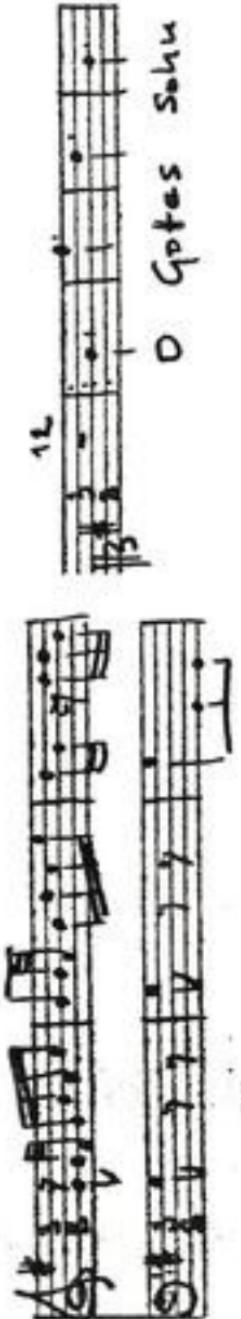


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 433/24

O Gottes Sohn von Ewigkeit/a/2 Hautb./Bassoonobl./2 Violin/
Viol/2 Cant./Alto/Tenor/e/Continuo/Dn.13.p.Tr./1725.



Autograph August 1725. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: Bogen 4-6.

13 St.: C 1,2,A,T(2x),vl 1,2,vla,vln,vc,ob 1,2,fag.
je 1 Bl., hc 2 Bl.

Alte Sign.: 158/24.

Text: Johann Conrad Lichtenberg, 1725.

Dr. B. p. Dr.

1 G. D. & G. M. Aus: 1725

~~Dynamit auf mit der fröhlichen übung~~

2) O Gottlob Tohu von ewigheit

Mus. 433/24

158.

24

(20) U.

1725 Partitur.
Dreyfuss 1725.

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Bn. 13. p. Fr.

1

F. D. G. M. Aug: 1725,

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. 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 features a soprano part with sixteenth-note patterns and an alto part with eighth-note patterns. The second system begins with a bass clef, a key signature of one sharp, and common time. It features a soprano part with eighth-note patterns and an alto part with sixteenth-note patterns. The basso continuo part is indicated by a bass clef and a bass staff below it, showing mostly sustained notes. The vocal parts have lyrics written in German. The score is dated August 1725.

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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-433-24/0003>

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A handwritten musical score for two staves. The top staff consists of six measures of music, primarily consisting of eighth-note patterns. The bottom staff follows a similar pattern for its first six measures. From measure 7 onwards, both staves begin a new section. The bottom staff's eighth-note patterns continue, while the top staff introduces a more complex rhythmic scheme involving sixteenth notes and eighth-note pairs. Various dynamics are indicated throughout, such as 'leise' (soft) and 'laut' (loud), often written above specific notes or groups of notes.





A handwritten musical score for two voices and piano. 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 features two vocal parts (Soprano and Alto) and a piano part. The vocal parts are written in black ink, while the piano part uses a brown ink. The lyrics "Na pista - li" are written above the vocal parts. The bottom system begins with a bass clef, a common time signature, and a key signature of one sharp. It also features two vocal parts and a piano part. The piano part includes dynamic markings such as "Kraft", "molto", and "Gant". The handwriting is in black ink.



35

The score is handwritten on five-line staves. The top system begins with a vocal line in Hebrew script, followed by a piano/basso continuo line. The bottom system continues the vocal and piano/basso continuo parts. The vocal parts feature various rhythmic patterns and rests. The piano/basso continuo parts provide harmonic support with sustained notes and chords.



heb steyf may die entzerrn, dy gaudens am rohrlid das hilf denkt in dy schaff. die wuf in drey w.
tiffen brenn, brennend hainig. schiff an dem wob sonne sonnig mayst. ob du schiff ist in nemor lich
auf den walden weg in mhor steyf handfest.

Allegro?

lycophine sonnen sterben auf thronen ayffre sonnen sonnen sonnen sonnen sonnen sonnen

lycophine sonnen sterben auf thronen ayffre sonnen sonnen sonnen sonnen sonnen sonnen

lycophine sonnen sterben auf thronen ayffre sonnen sonnen sonnen sonnen sonnen sonnen

in Glaubig.
in Hoffnun.

in Glaubig.
in Hoffnun.

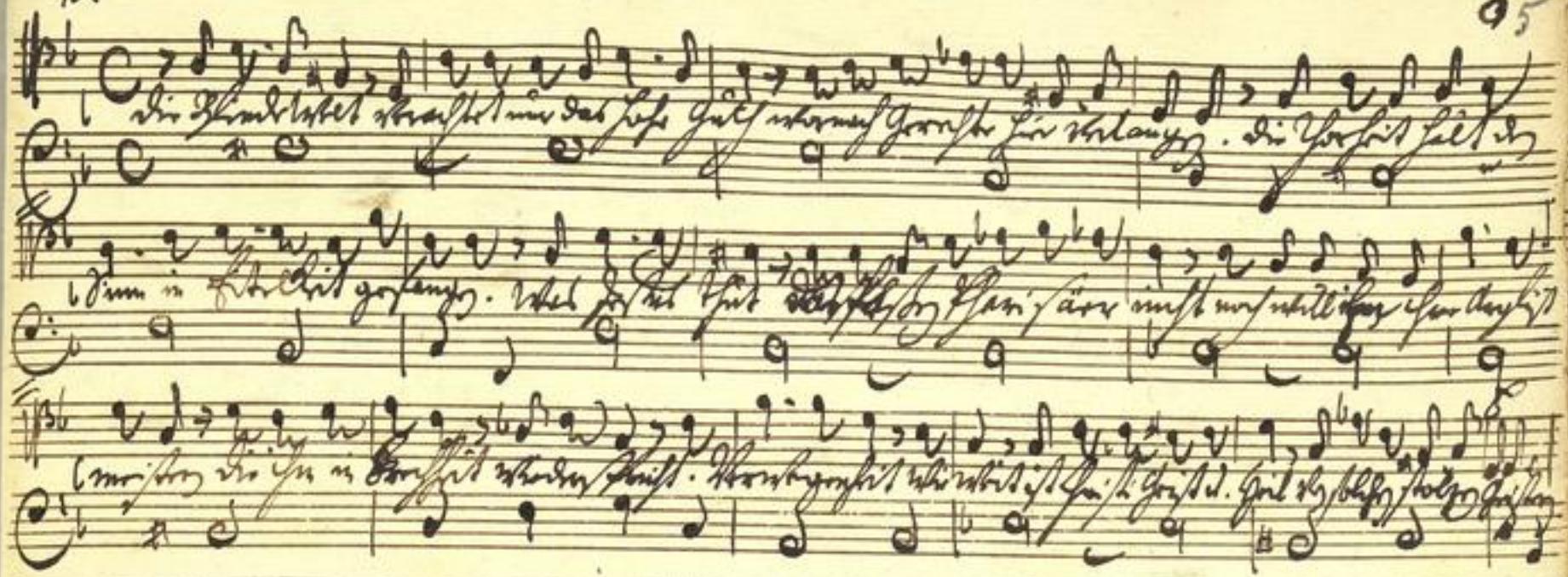
Zum Fest.

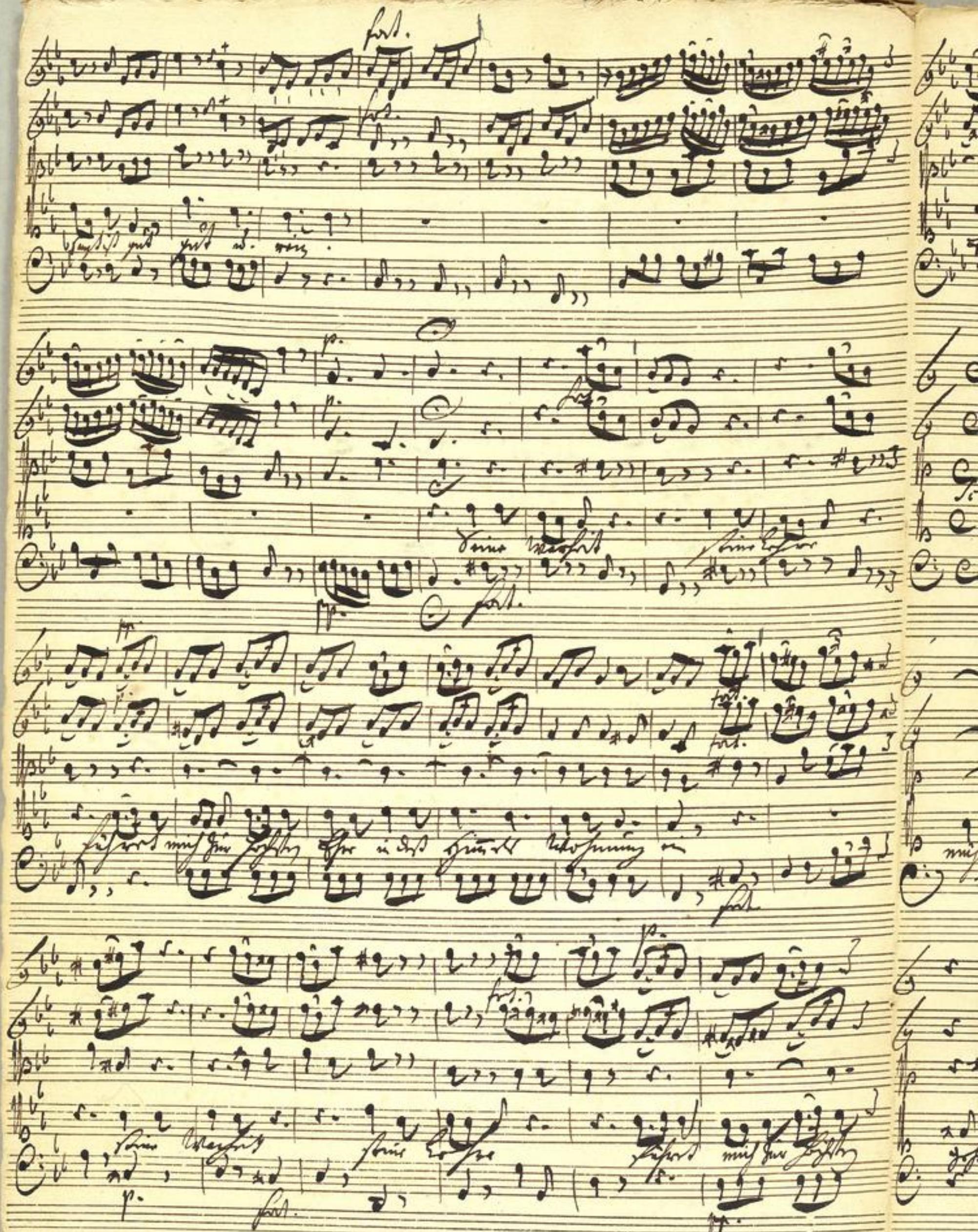
Zum Fest.



B.

65



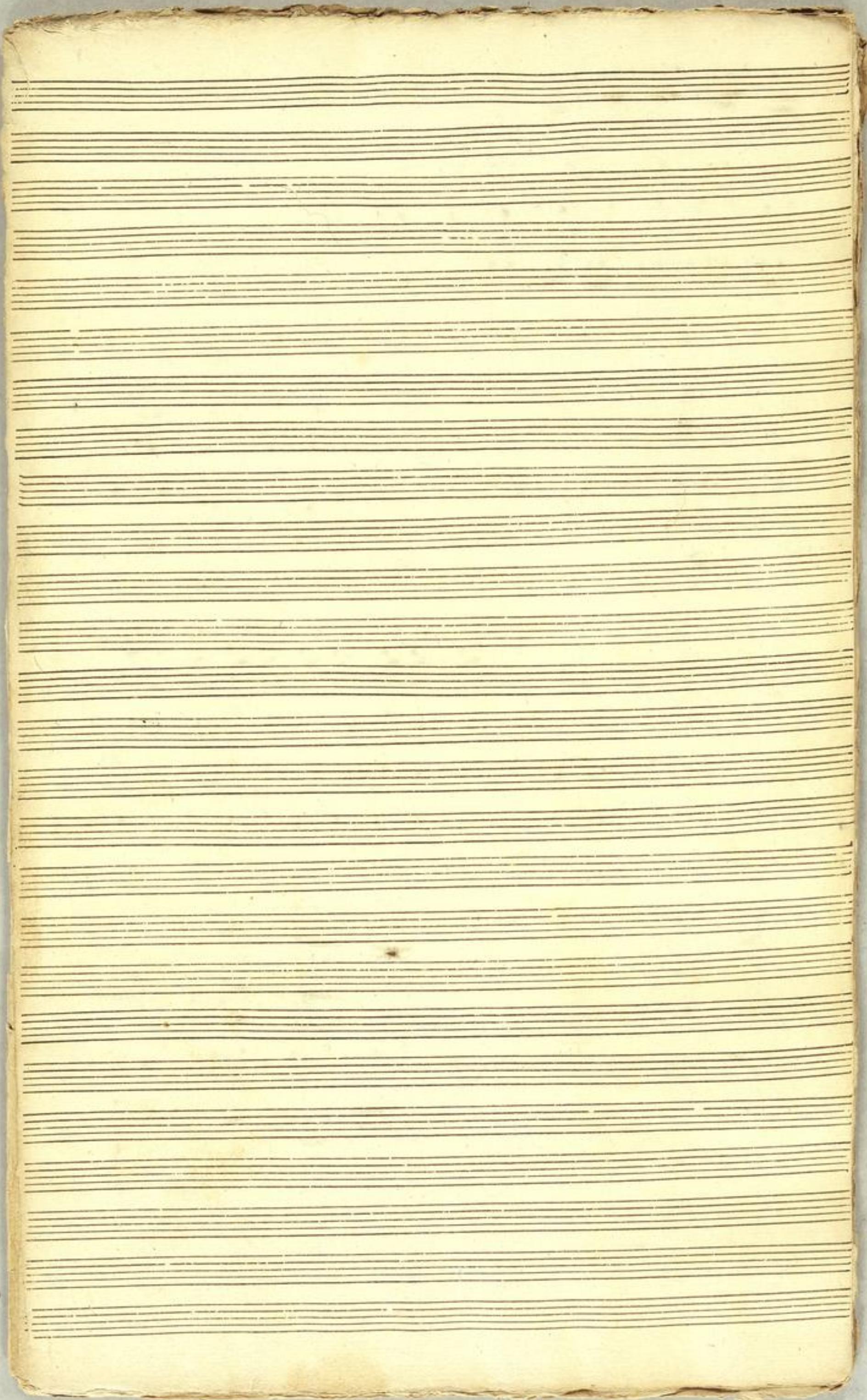


6

Handwritten musical score for four voices and piano, featuring four staves of music with lyrics in German. The score includes dynamic markings like 'P' and 'f', and performance instructions like 'tempo'. The lyrics describe a journey from death to life and the joy of salvation.

Choral: Gott sei Dank
Da Capo.
Celi Deo
Rona. //





158.

24.

O Gottes Tochter von Leichtigkeit

a

2 Hautb.

Casper ob

2 Violin

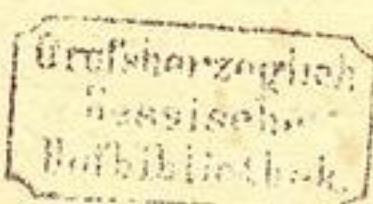
Niol

2 Cant.

Akk

Tenore

e
Continuo



Dr. 13 p. L.
1725.

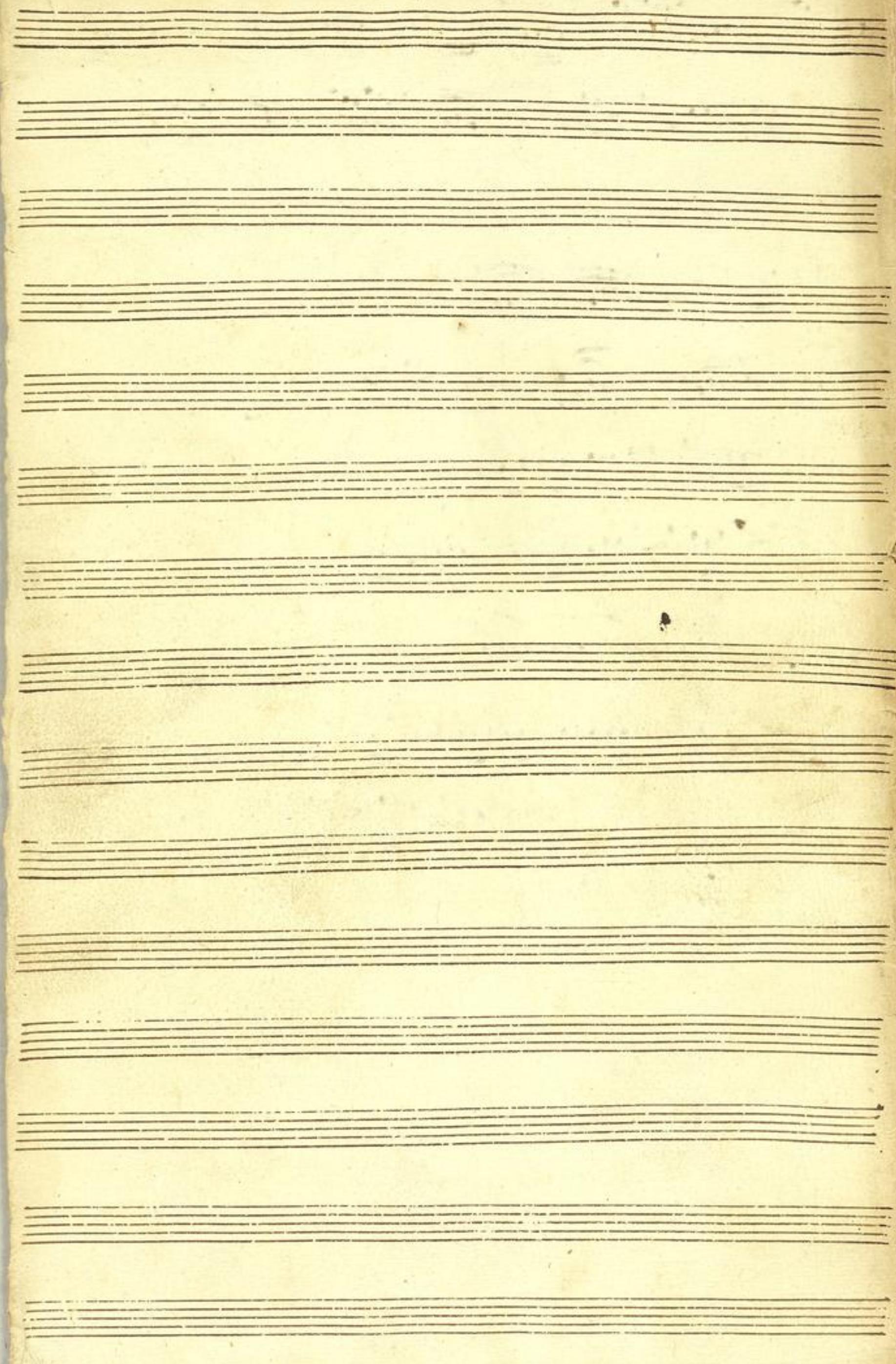
Choral.

Continuo.

A handwritten musical score for 'Choral' and '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 (indicated by a '6'). The vocal line (Choral) begins with a melodic line featuring eighth and sixteenth notes. The continuo line (labeled 'Continuo' at the top right) is primarily composed of bassoon-like notes, with some cello and double bass parts indicated by bass clefs and stems. The vocal line includes lyrics in German, such as 'Gott sei dank' and 'auf ewiglich', written in cursive script. The manuscript shows signs of age, including yellowing and foxing.







Choral.

Violino. I.

9

A handwritten musical score on five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The key signature consists of two sharps. The music includes various note heads, stems, and bar lines. There are several performance instructions: 'Gedr. Stacc.', 'Recit. tacc.', 'al fermo con agilit.', 'pp.', 'fiss.', 'mp.', and 'Lent. f. aut.'. The score concludes with a repeat sign and 'D.C.' at the end of the first section, followed by 'Lent. f. aut.' and '16 8'.

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Chorals.

Violino. 2.

10

O guter Gott.

Recit. tace! Adagio 88.

pp.

Capo Recit. taut. 6/8

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Choral Gates

Choral.

Viola

19

11

Oggetto d'op.

Recitat facet //

pian.

fort.

ff

D.C. // Recit. facet // ff G

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A handwritten musical score for voice and piano. The score consists of six staves of music. The first three staves are for voice, with dynamics such as *p*, *pp*, and *pianiss.*. The fourth staff is for piano, with dynamics *p*, *pianiss.*, and *pian.* The fifth staff is for piano, with a tempo marking *a tempo*. The sixth staff is for piano. The music includes various note heads and rests, with some notes having vertical stems extending upwards or downwards.

Choral Gap //



Choral.

Violone

12

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is written in common time. The score includes various musical markings such as dynamic changes (e.g., *f*, *p*, *mf*, *ff*, *ff*), articulation marks (e.g., *pizz.*, *sfz.*, *sfz.* with a dot), and performance instructions (e.g., *al tempo del violino*). The notation is dense with sixteenth-note patterns and rests. The score concludes with a section labeled *Capriccio* followed by a repeat sign and a section labeled *Allegro*.





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Choral.

Hautbois. I.

13

A handwritten musical score for Hautbois I. The score consists of eight 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 black ink on light-colored paper. The first staff begins with a bass clef, while the subsequent staves begin with an alto clef. The vocal line starts with the lyrics "O Gott so". The score is written in a clear, cursive hand, showing various note values and rests. There are several blank staves below the main section, suggesting a continuation or a different section of the piece.

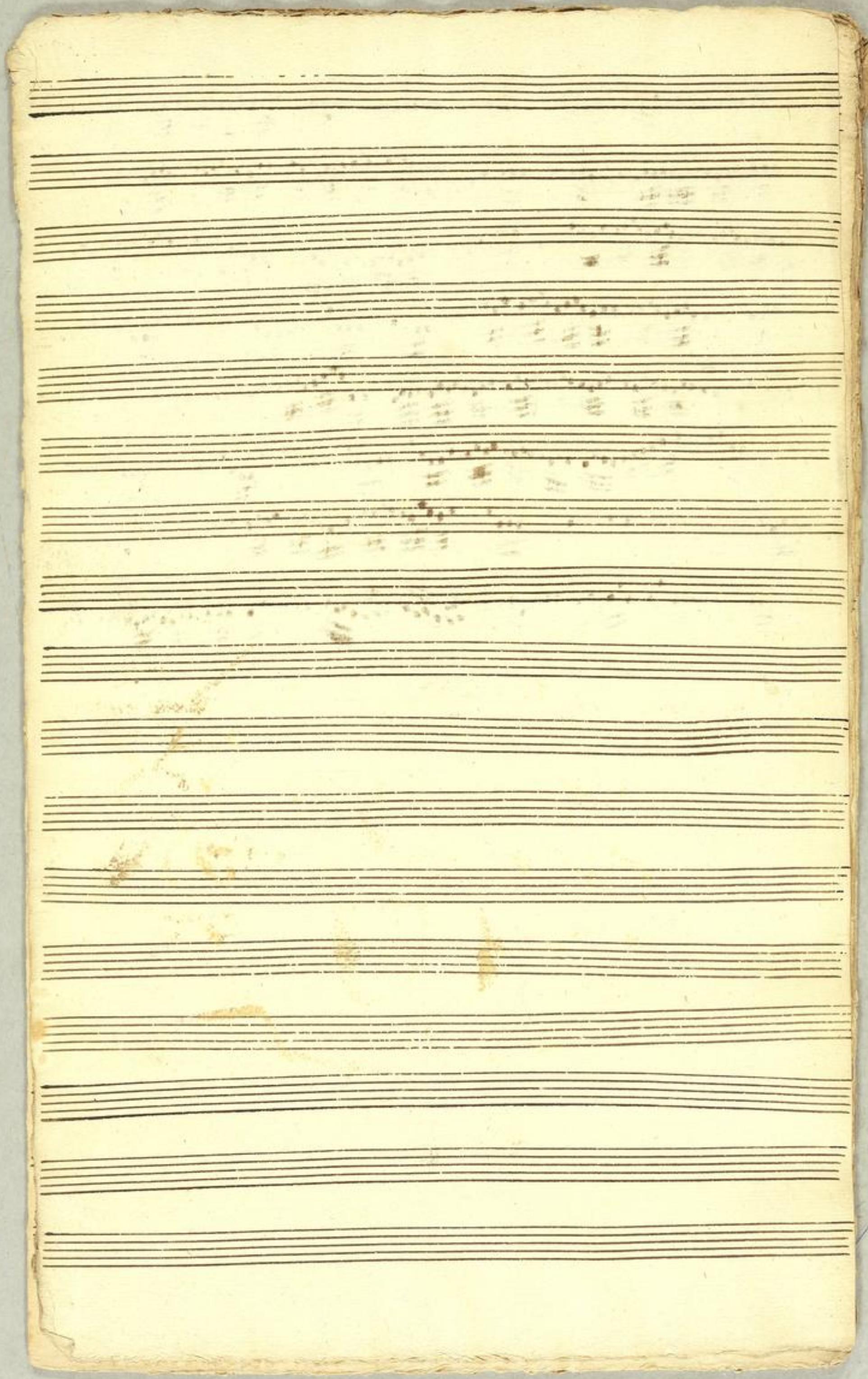
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Choral.

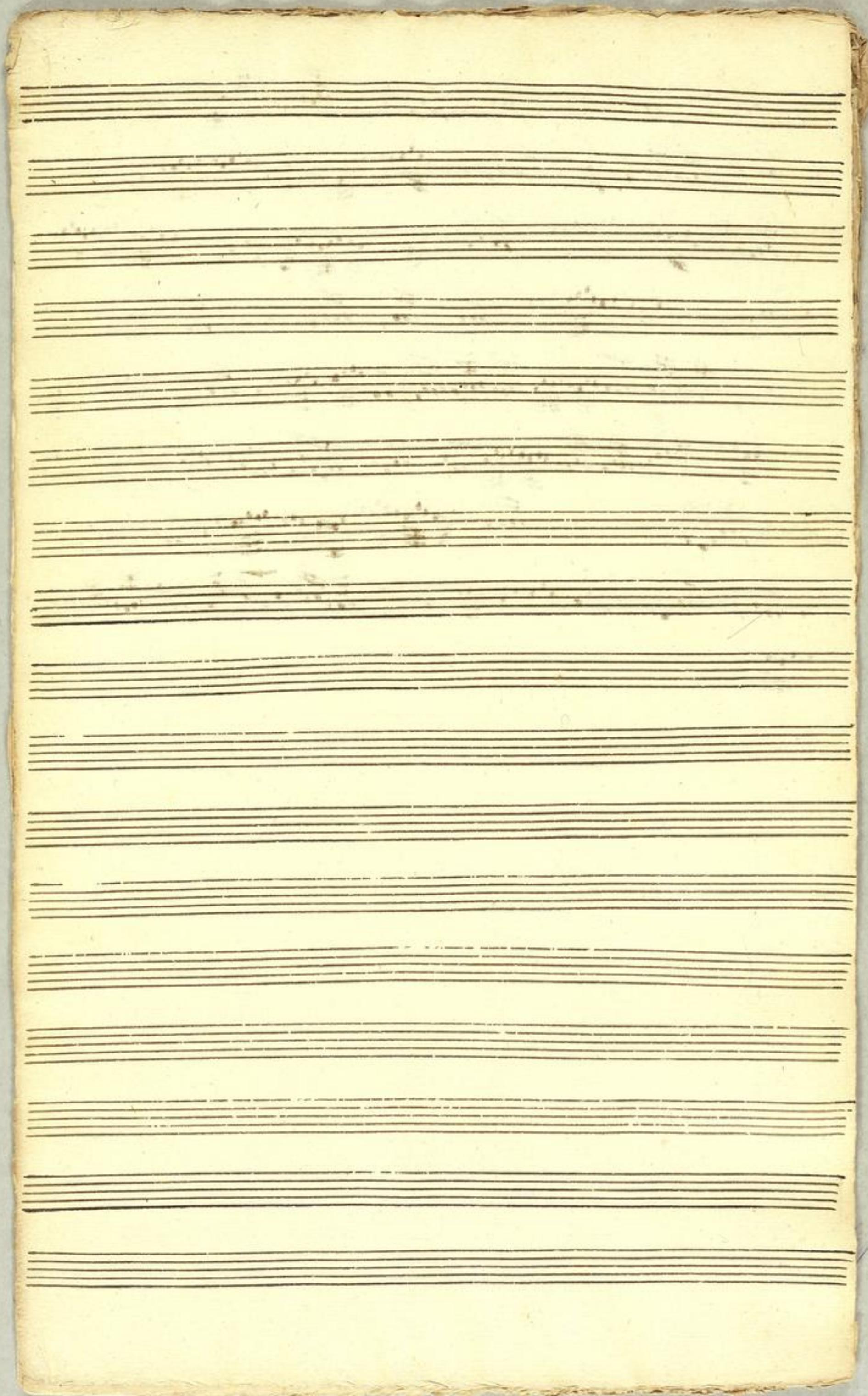
Hautb: 2.

14

A handwritten musical score for Hautb: 2. The score consists of eight 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 a cursive hand, with some notes and rests explicitly drawn in and others implied by the context. The first staff begins with a dynamic instruction 'Gottlob sohn p.' followed by a short melodic line. The subsequent staves continue the harmonic progression, with various note heads and stems appearing in each measure. The score concludes with a final staff ending with a double bar line and repeat dots, indicating a return to a previous section or section end.

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Choral

Fagotto

15

A handwritten musical score for the bassoon (Fagotto) part of a chorale prelude. 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 features various note values, including sixteenth and thirty-second notes, and rests. The bassoon part is written in a lower register, often providing harmonic support to the upper voices. The score is written on aged, yellowish paper.

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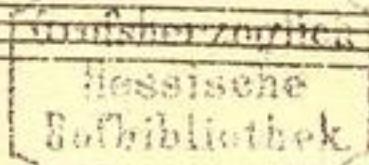
Canto I.

46

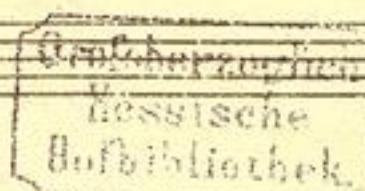
Gottlob Döhr von Ernigkell wie selig war Engelbe
 In Augen Wallon feurigst. Wo offen Wallon lieblich
 Da man sich satz sofern Viola Ma
 Rist mir wohlt ist und gegraben
 ja stelen ihm Proppen - molten Pfannen in die Finger
 Recit. Aria Recit.
 feste robaan - on tract tract facet
 piano
 Janusin - Jossmillij Marsten fisten
 nead ne sagt ist gnt - wab - minn gnt minn -
 nead ne sagt ist gnt - gnt minn Sime Warfsl
 Sime lebne fisted misszne forsten hat in de Simmle Wozning
 in sime Warfsl sime lebne fisted misszne forsten hat in de Simmle Wozning
 fisted Warfsl taces Accompl. Clozel
 fisted Wozning sin

Eh Gottlob Döhr der Lied ist was wert der
 In Augen Wallon feurigst. Wo offen Wallon lieblich
 Da man sich satz sofern Viola Ma
 Rist mir wohlt ist und gegraben
 ja stelen ihm Proppen - molten Pfannen in die Finger
 Recit. Aria Recit.
 feste robaan - on tract tract facet
 piano
 Janusin - Jossmillij Marsten fisten
 nead ne sagt ist gnt - wab - minn gnt minn -
 nead ne sagt ist gnt - gnt minn Sime Warfsl
 Sime lebne fisted misszne forsten hat in de Simmle Wozning
 in sime Warfsl sime lebne fisted misszne forsten hat in de Simmle Wozning
 fisted Warfsl taces Accompl. Clozel
 fisted Wozning sin

by words Paw - o Gottlob Lai and young
 du. o.



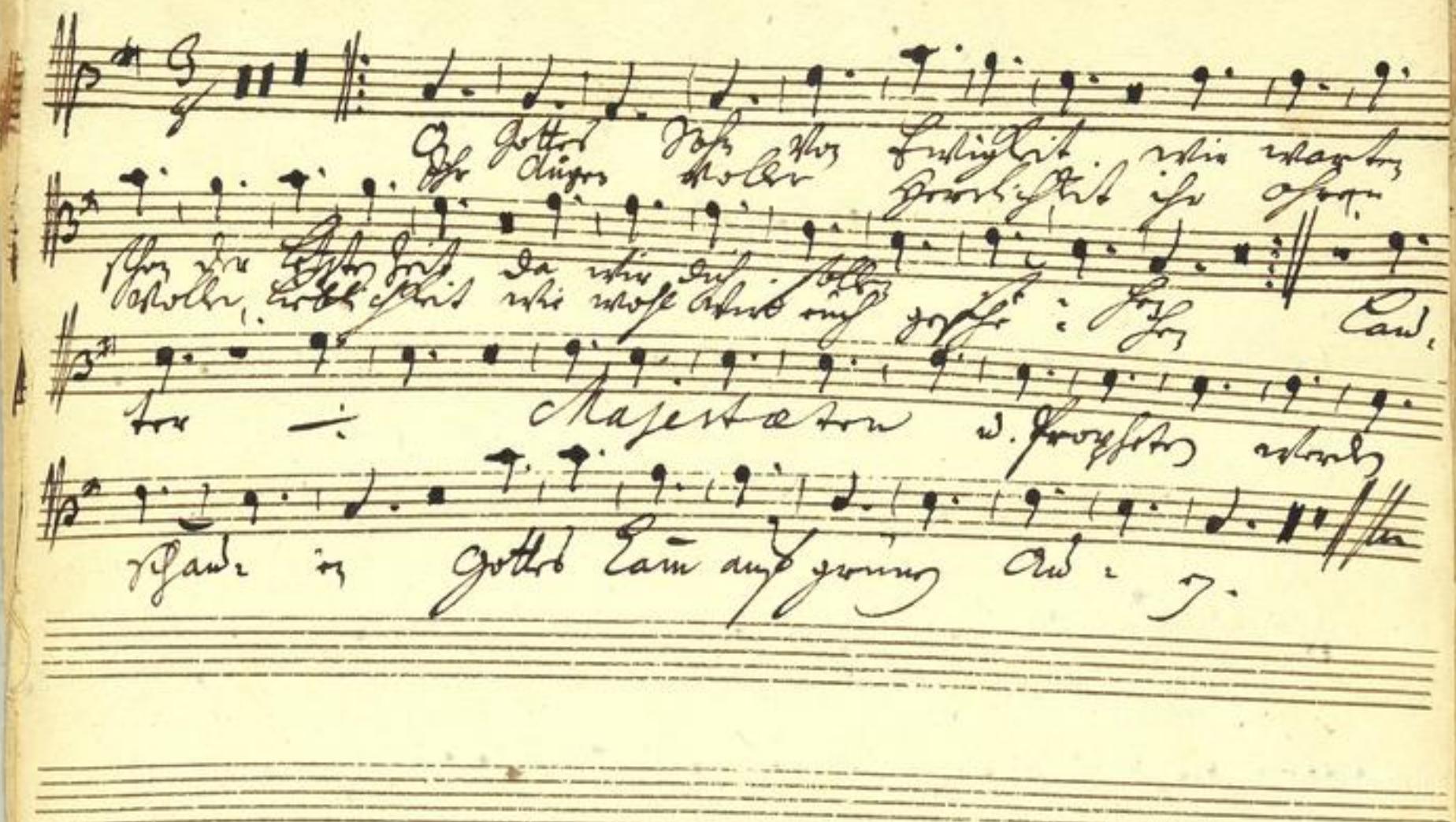
Canto. 2.





alto.

18



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Tenore.

19

Gottlob sohn von zwigletz wir solig man di solle
 in augen voller freudigkeit der offen volles lieblich
 quis nam sif sal go - son vnde Ma
 quis wir wohlf sind go - son
 jefatzen und frueh zu molten faren mad wir finger
 konturbanon das fließ mag nicht erkennen das
 glaubend augenblid das fruehl das mit in fes lafft die noy in das
 ffor brumen botommen hinen ffeil an ihm mad home fom
 mayst. War jeßmiff in seines liebe ist ihm bliebt der weg
 in seßen lauf vrouwe
 auf gnuot hundt ffeil former kolon auf gnuot hundt ffeil
 from - - mor kolon lasmij via hofen blett von frueh blick
 ihm frueh - sun blick nift los - hin nift los - der
 glaubige so sohn er feind - - der - -
 so sohn er feind gnefch
 him von den frueh das minn hundt geßtig das minn hundt
 sat - tig mende nim nift sun finger zum finger an

1
 Daß ist wiffstan - - - in han imm misz fm finger au
 Daß ist wiffstan - - - in han so fñrt
 Vorl in twigtaid, so fñrt d. Fort \Rightarrow Vorl in twigtaid
 heit Aria
 tacet tacet

2
 Götter daß wir Lüdigkint regis wan.
 anson Wollen Erblighst ich wußt schwing for.
 für den Erblighst ich wußt schwing for.
 Cantor - Majestaten w.
 Propheter wands waw. o Gottet Law
 auf jainos aw. o.

Großherzoglich
 Hessische
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