

Auf! Zion werde Licht.

Mus 428/1

153.

1720

32 Tasc

fol: (4) u.

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 428/1

Auf! Zion werde Licht/a/2 Violin/Viol/2 Cant/Tenore/Bassc  
e/Continuo./Fest.Epiph/1720.



Autograph Januar 1720. 34 x 21 cm.

partitur: 4 Bl. Alte Zählung: 2 Bogen.

11 St.: C1(2x), 2, T, B, v1 1, 2, vla, vln(e)(2x), bc  
2, 1, 1, 1, 1, 2, 2, 1, 2, 2, 2 Bl.

Alte Sign.: 153/1.

Text: Johann Conrad Lichtenberg, 1720.

5.)

Partitur  
1720.

Alte Kommande Lüft 70.  
Bison

Mus 428/1

153.

1.

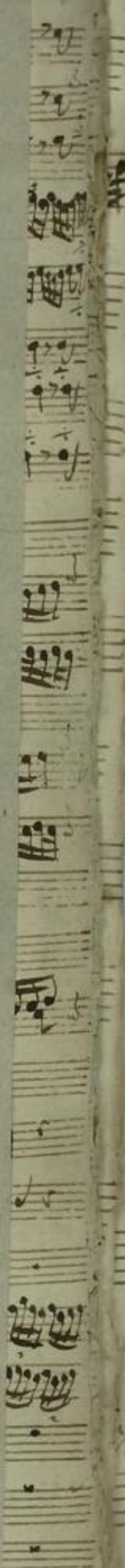
1720

32 Tasc

fol: (4) u.

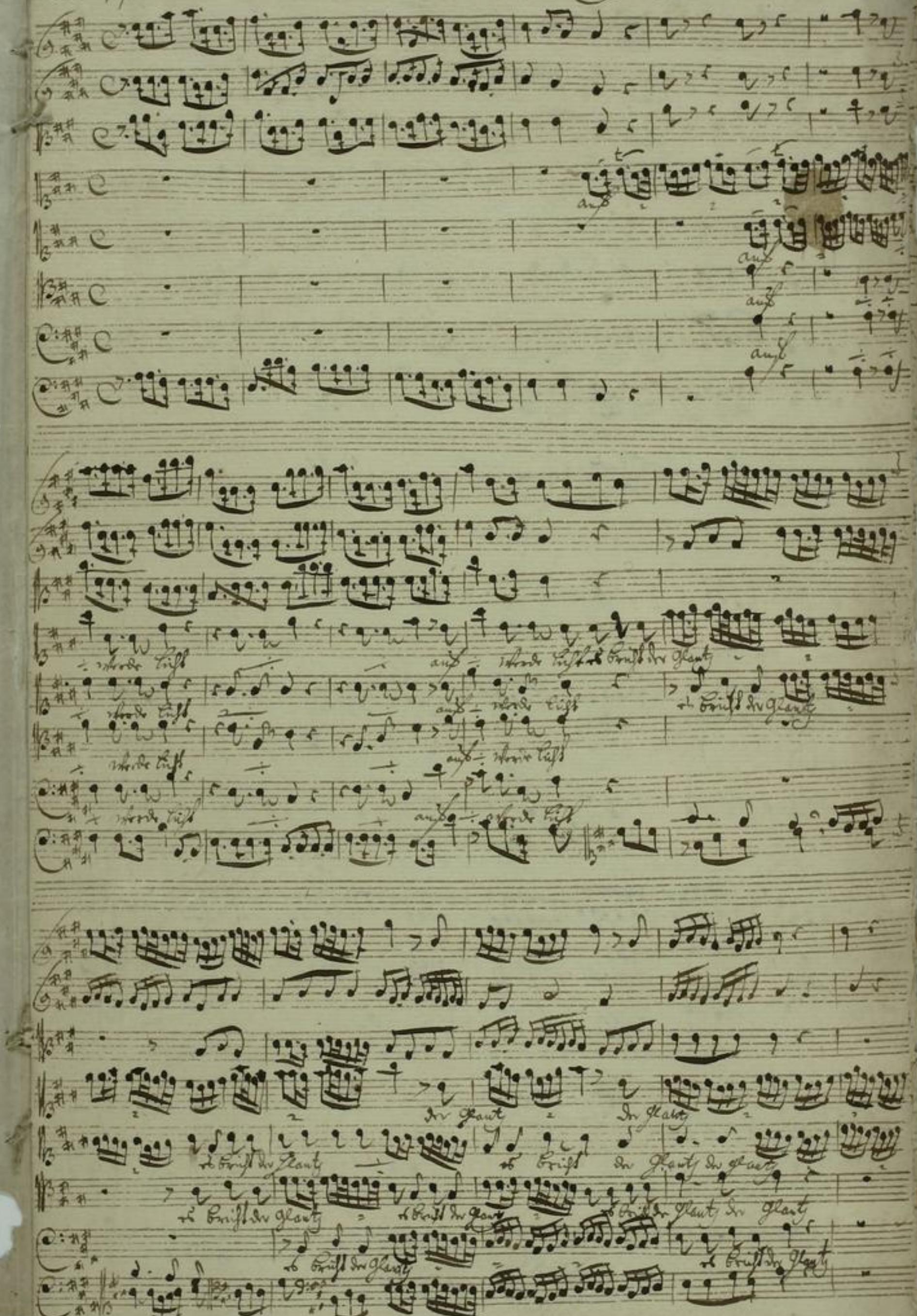
5.)

Partitur  
1720.



Fest. Oph.

P. A. S. M. Jan: 1720.



ad.

This image shows a page from a handwritten musical manuscript. The music is written on five staves, each consisting of four five-line staves. The top two staves are soprano (S), alto (A), and tenor (T) voices. The bottom three staves are basso continuo (Bc). The music is in common time. The notation includes various note values such as eighth and sixteenth notes, and rests. There are several dynamics indicated by terms like 'forte' (f), 'piano' (p), and 'molto piano' (mp). The manuscript is filled with musical markings, including slurs, grace notes, and performance instructions. The paper is aged and yellowed.



A handwritten musical score for two voices and piano, page 2. The score consists of six staves of music. The top two staves are for the soprano voice, the middle two for the basso continuo, and the bottom two for the piano. The vocal parts are written in common time with various note heads and stems. The piano part includes bass and treble clefs, along with a basso continuo staff with a cello-like bassoon part. The score is filled with musical markings such as slurs, grace notes, and dynamic signs. There are also several handwritten lyrics in German, including "Lieber lieben Vater", "Salente und Salente", "durch einen Wurm", "zu der goldenen Stadt", "auf die bange Hoff", and "auf die bange Hoff". The manuscript is dated "1769" at the bottom right.



A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five systems of staves. The vocal parts use a soprano C-clef, alto F-clef, tenor G-clef, and bass F-clef. The basso continuo part uses a bass F-clef. The vocal parts have four-line staves, while the continuo has a single line with a bass staff below it. The music consists of various rhythmic patterns, mostly eighth and sixteenth notes. The lyrics are in German, with some words underlined or crossed out. The handwriting is cursive and somewhat faded.

**System 1:**  
 Soprano: *Wohl er ist der Herr*  
 Alto: *der unsrer Seele Friede*  
 Tenor: *der unsrer Seele Friede*  
 Bass: *der unsrer Seele Friede*  
 Continuo: *Wohl er ist der Herr*

**System 2:**  
 Soprano: *Wohl er ist der Herr*  
 Alto: *der unsrer Seele Friede*  
 Tenor: *der unsrer Seele Friede*  
 Bass: *der unsrer Seele Friede*  
 Continuo: *Wohl er ist der Herr*

**System 3:**  
 Soprano: *Wohl er ist der Herr*  
 Alto: *der unsrer Seele Friede*  
 Tenor: *der unsrer Seele Friede*  
 Bass: *der unsrer Seele Friede*  
 Continuo: *Wohl er ist der Herr*

**System 4:**  
 Soprano: *Wohl er ist der Herr*  
 Alto: *der unsrer Seele Friede*  
 Tenor: *der unsrer Seele Friede*  
 Bass: *der unsrer Seele Friede*  
 Continuo: *Wohl er ist der Herr*

**System 5:**  
 Soprano: *Wohl er ist der Herr*  
 Alto: *der unsrer Seele Friede*  
 Tenor: *der unsrer Seele Friede*  
 Bass: *der unsrer Seele Friede*  
 Continuo: *Wohl er ist der Herr*

2.  
3.

2.  
3.

Soprano  
Alto  
Bass

Piano

*et du*

*et du*

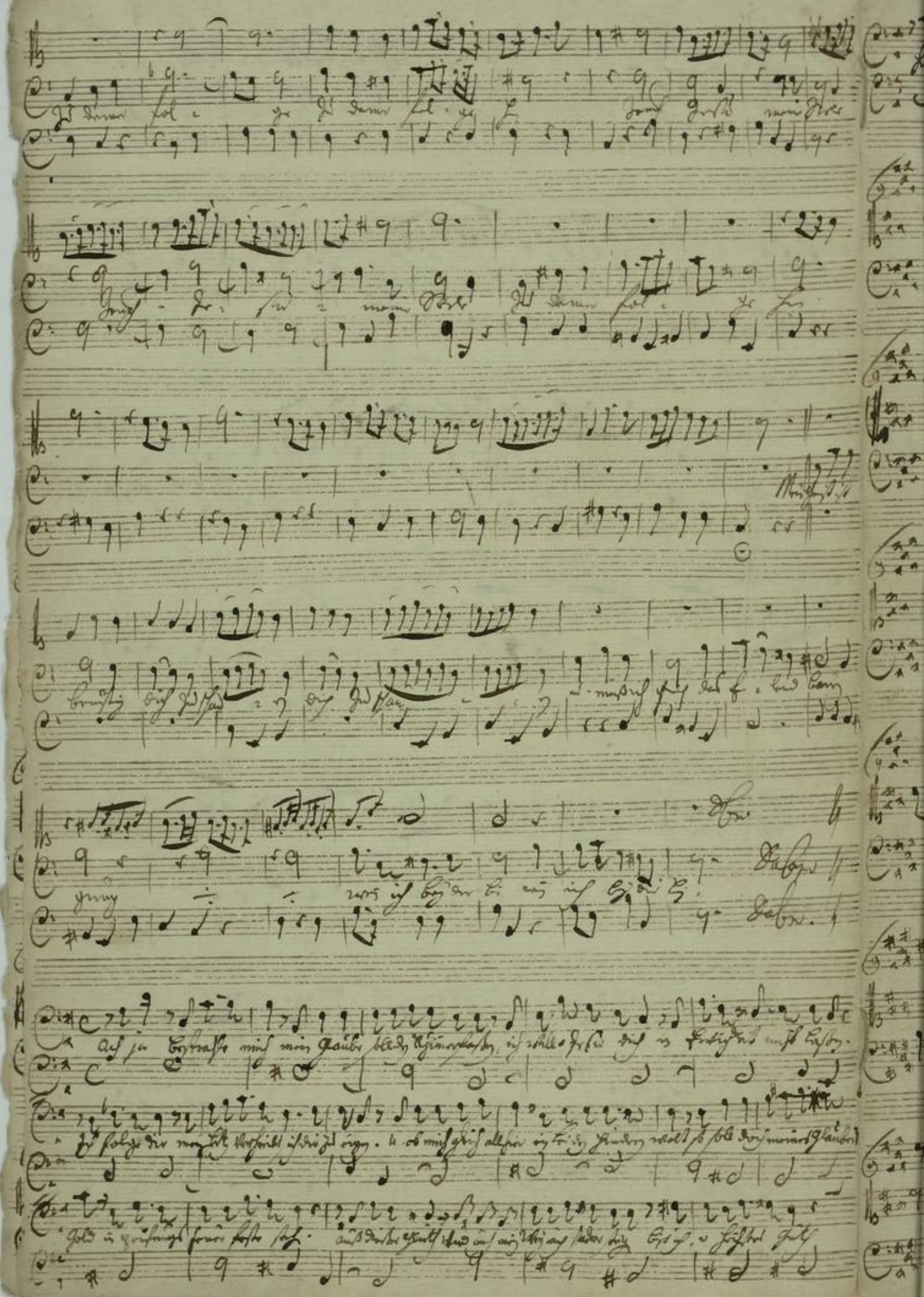
*et du*

*et du*

*et du*

*et du*

*Ober ganz.*



4

Laut du Laut ohne Stör

Laut du Laut ohne Stör

Mais gern und oft den alten Tonnen der alten Saiten wie

die alten Saiten wie

dass es auf dem alten Tonnen wie

dass es auf dem alten Tonnen wie

Laut.

Technische Universität Darmstadt





Soli Deo Gloria

for: (17) u.

6.)



153

Aufz. nach C. Ligt ~  
Zion a

2 Violin

Viol

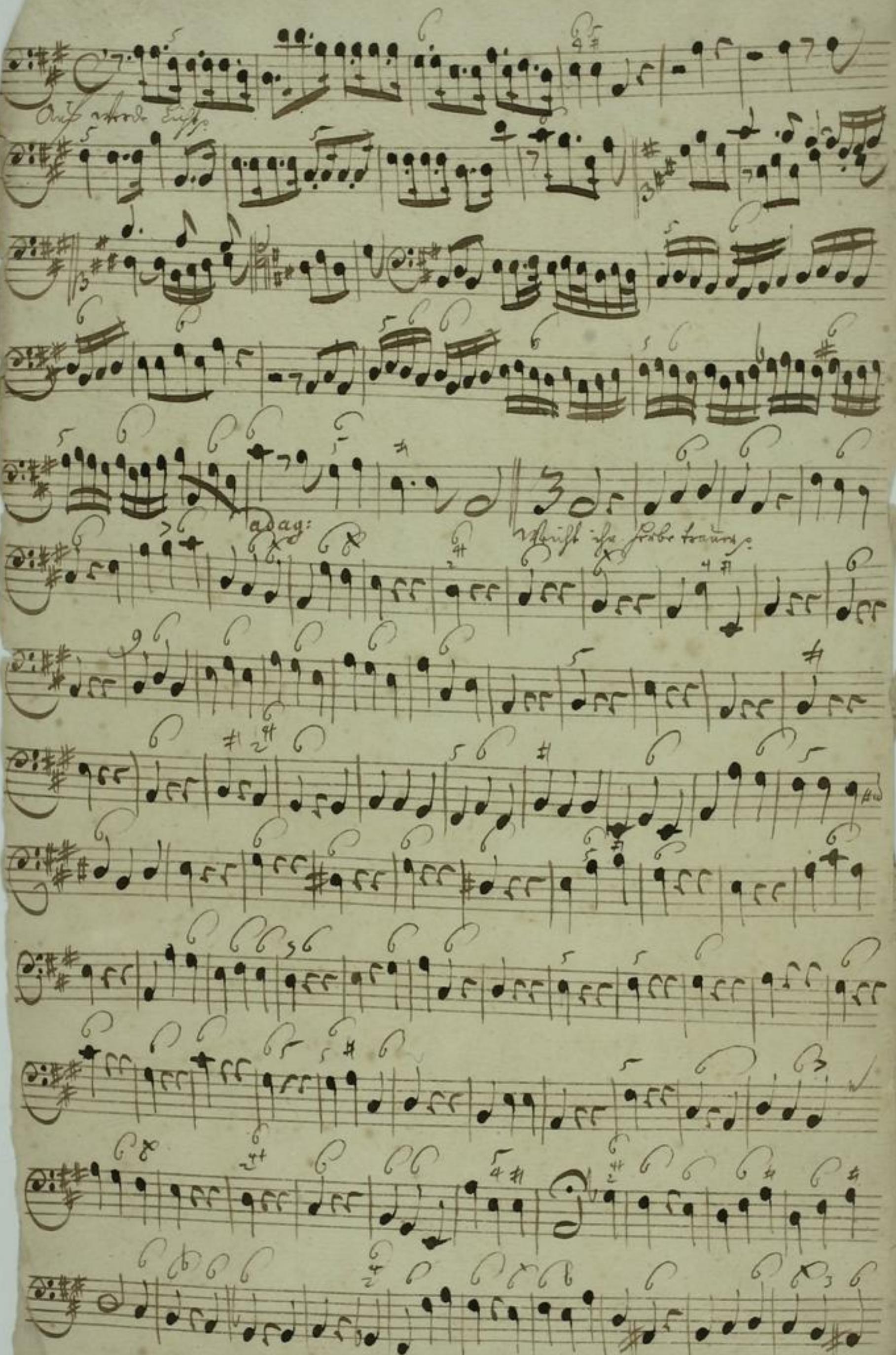
Canto

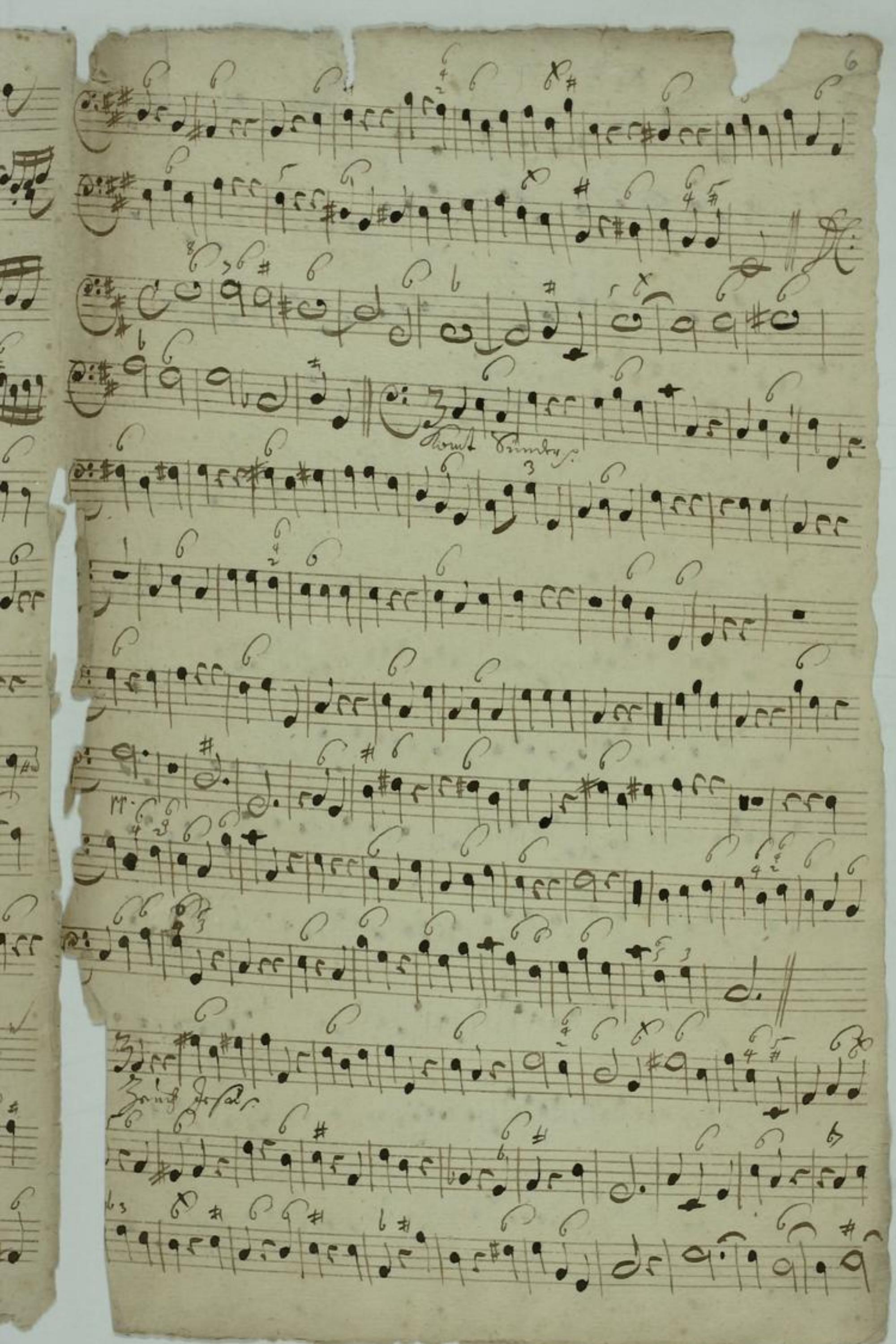
Tenor

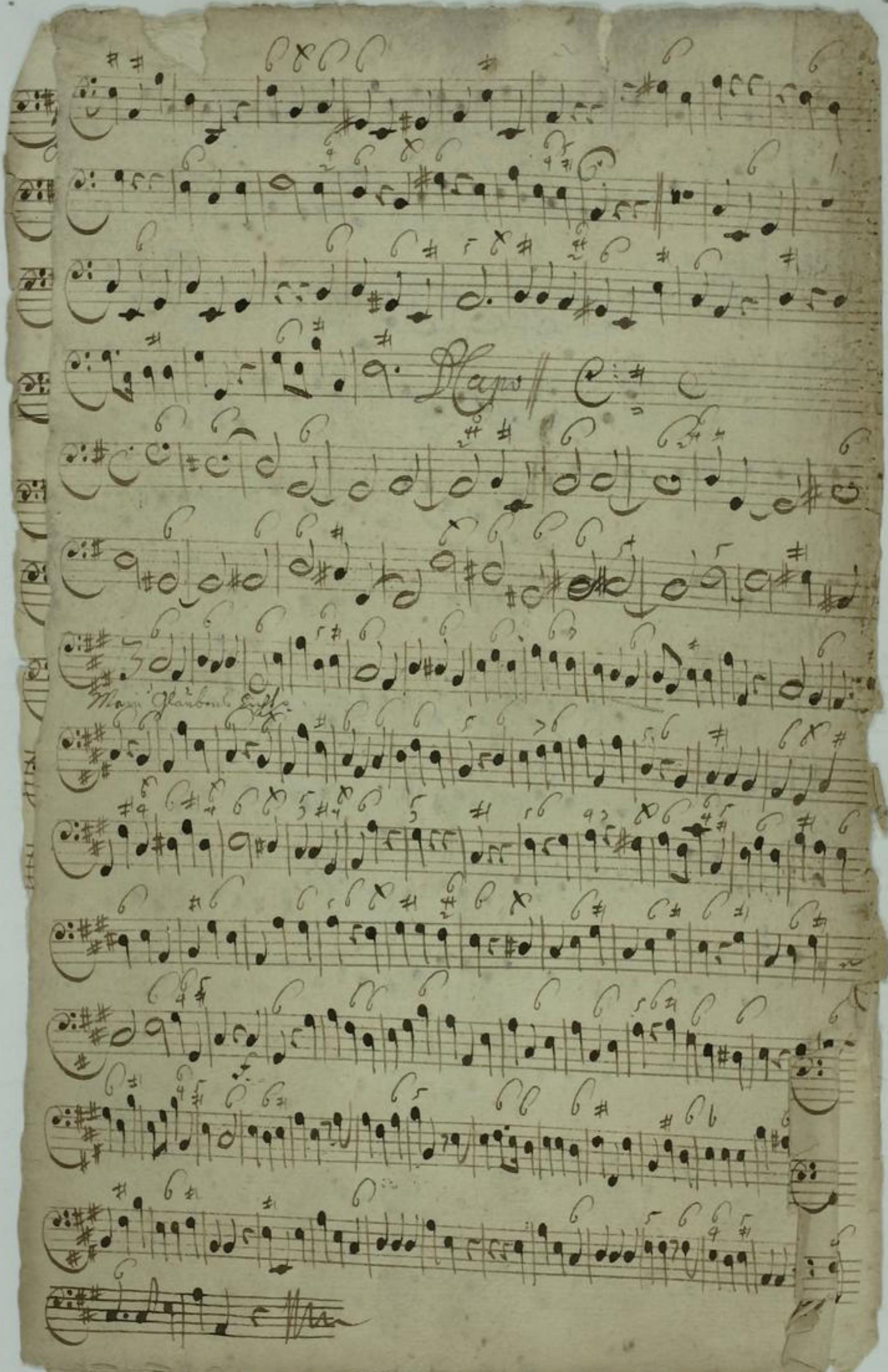
Bass

Fest. Op. 1  
1720.

c  
Cantus





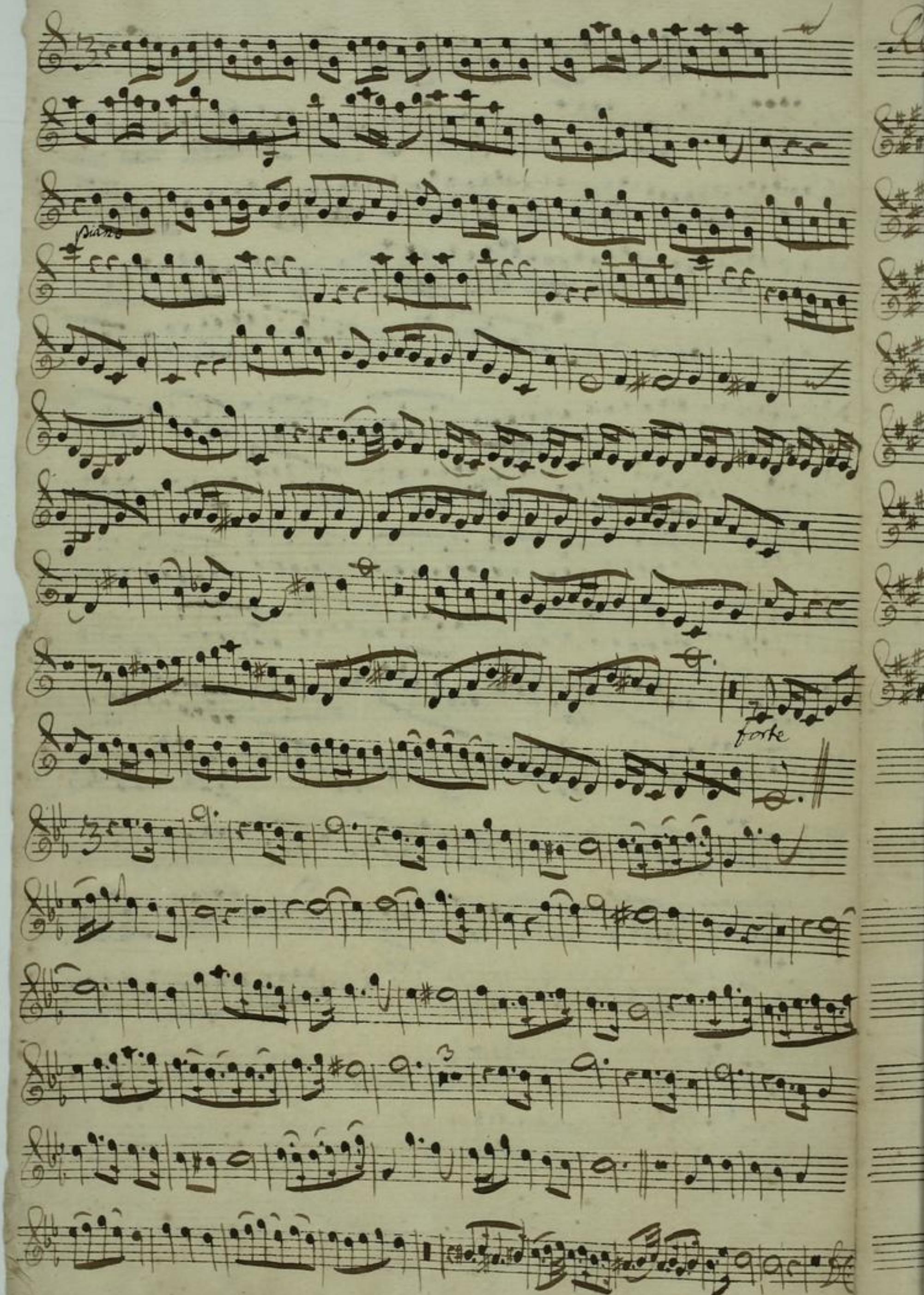


Violino. I.

7

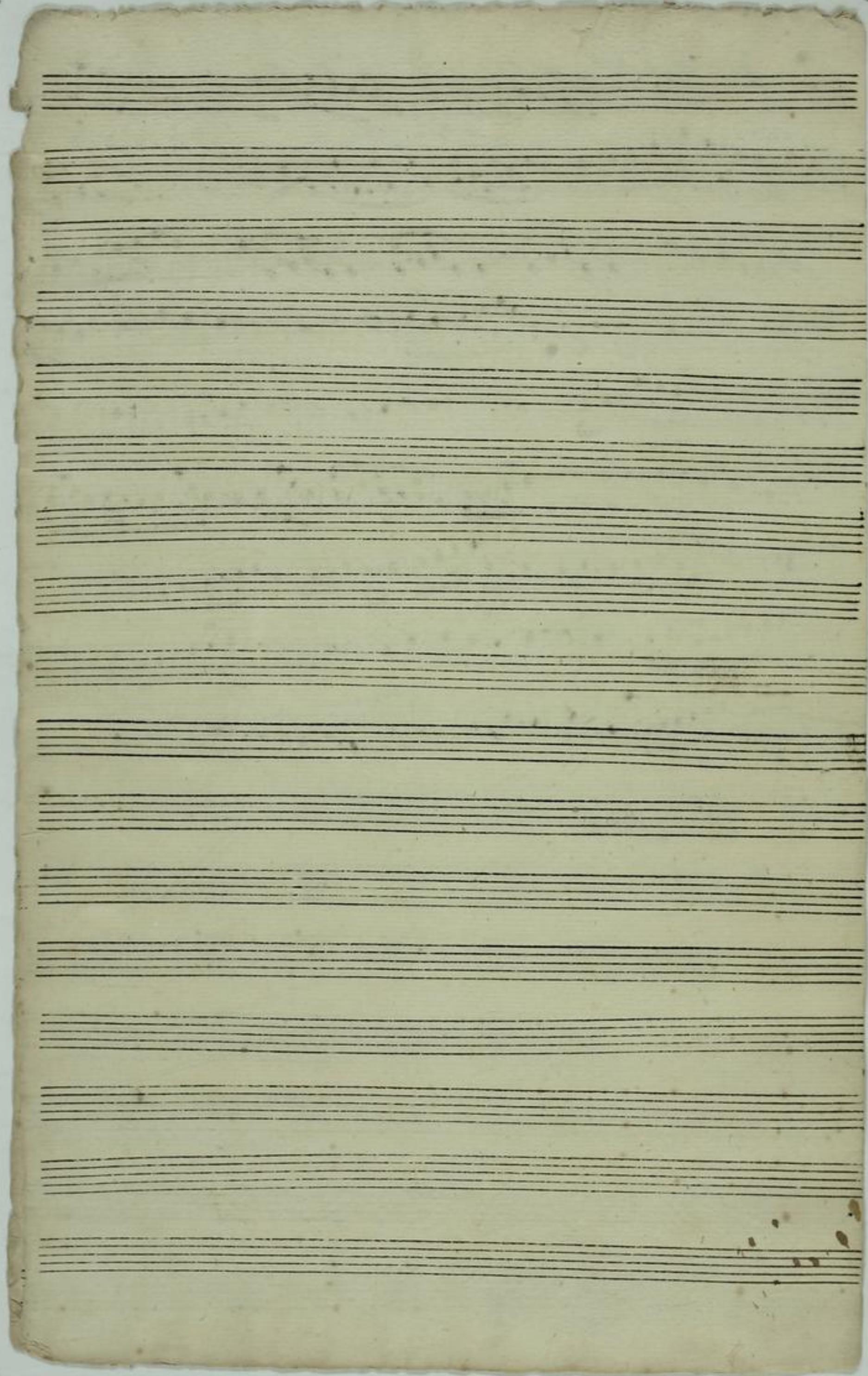
A handwritten musical score for Violin I, consisting of 14 staves of music. The key signature is one sharp (G major), and the time signature is 3/4. The music is written in cursive ink on five-line staff paper. The score begins with a series of sixteenth-note patterns and transitions into eighth-note and sixteenth-note combinations. A dynamic marking "ad agit." appears above the 5th staff. The 14th staff concludes with a fermata over the first note and the instruction "(Capo //)". Below the 14th staff, the text ".Cecil. facet//"





Recital.

pp.

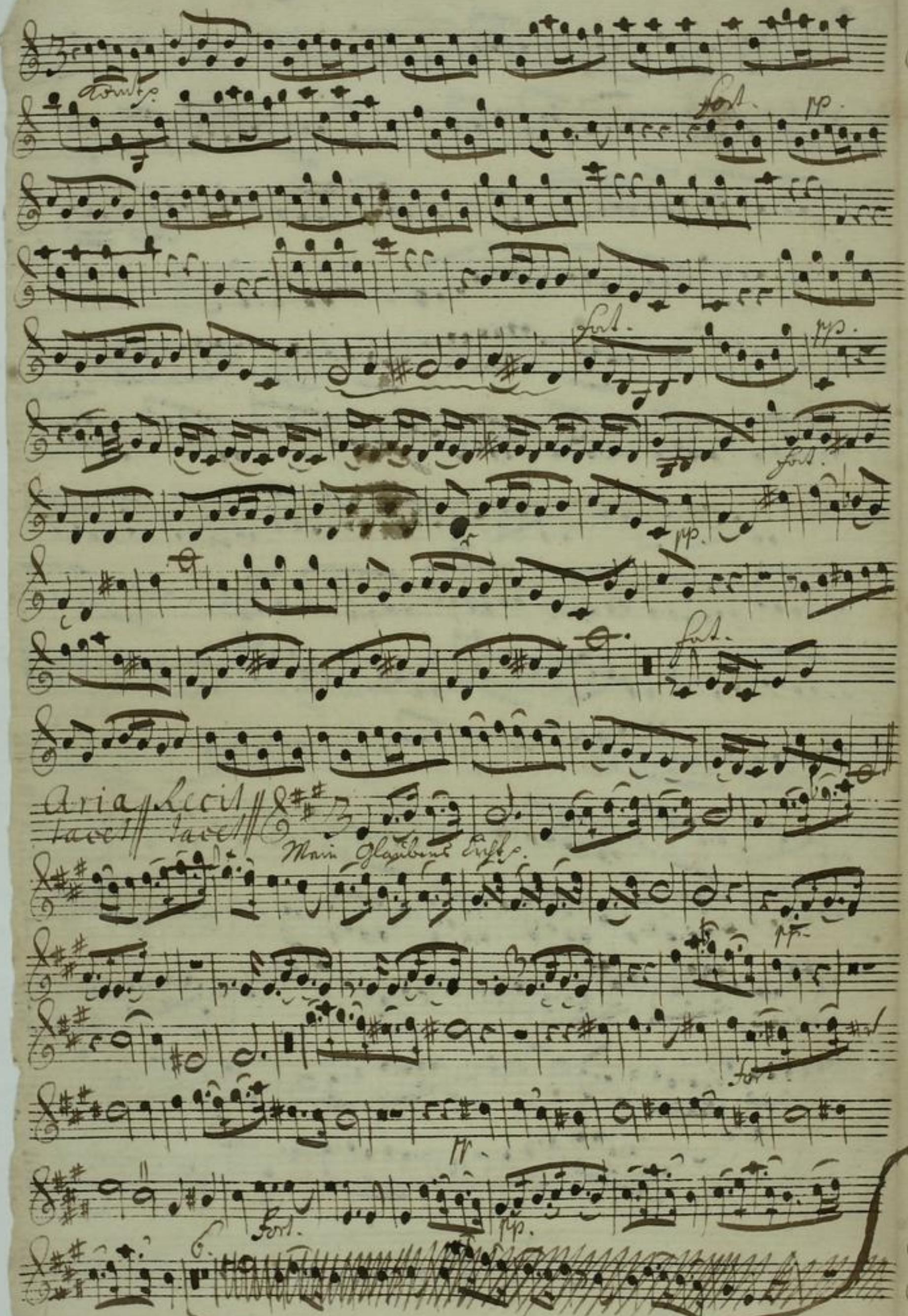


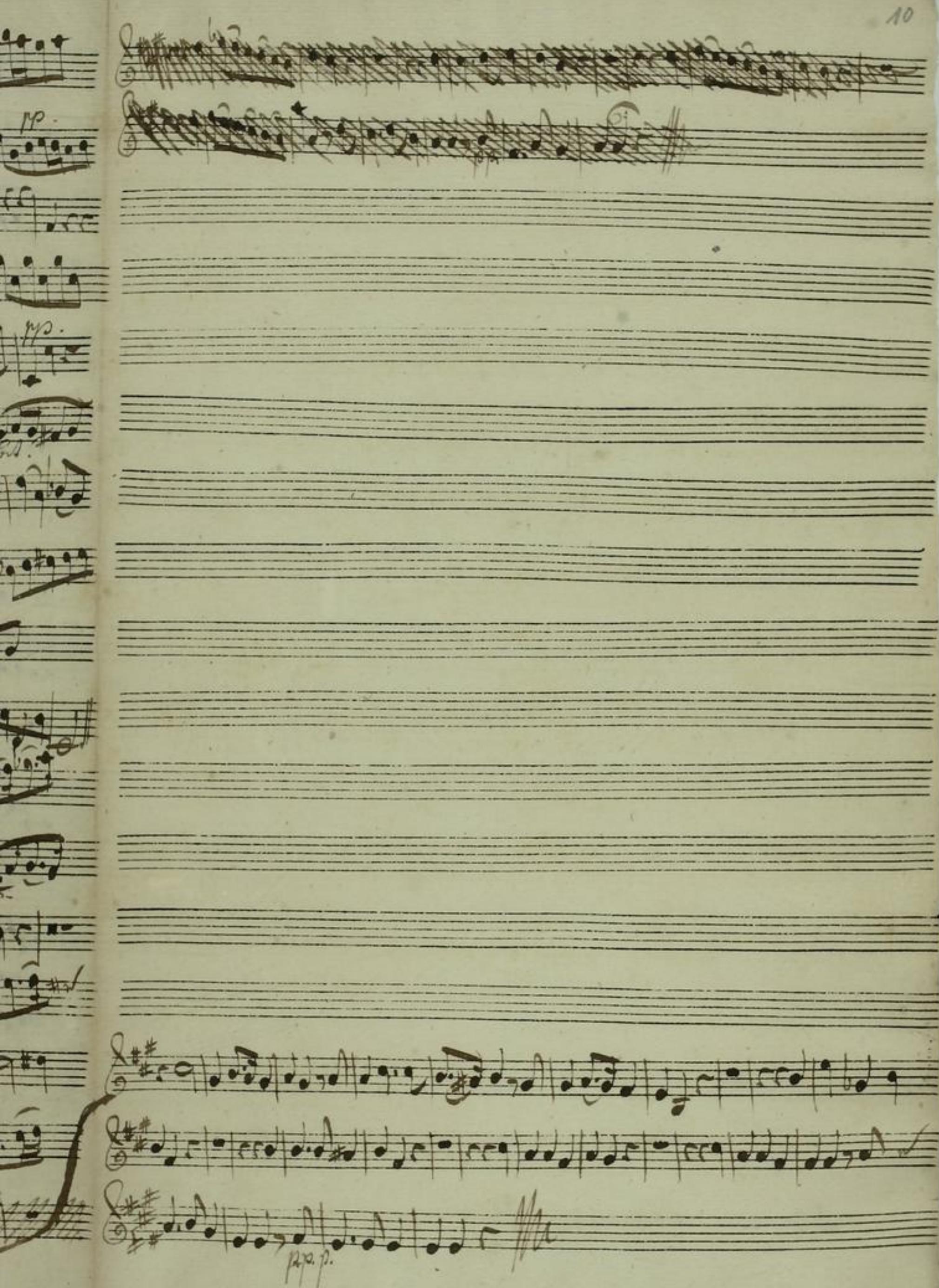
# Violino. 2.

A handwritten musical score for Violin 2, consisting of 14 staves of music. The key signature is G major (one sharp). The score includes dynamic markings such as *ausz. andante*, *adag.*, *pianiss.*, *fort.*, and *pp.*. The music features various note values, including eighth and sixteenth notes, and rests. The score concludes with a large, stylized double bar line and repeat dots at the end of the 14th staff.

Recitat: facit.







Viola

11

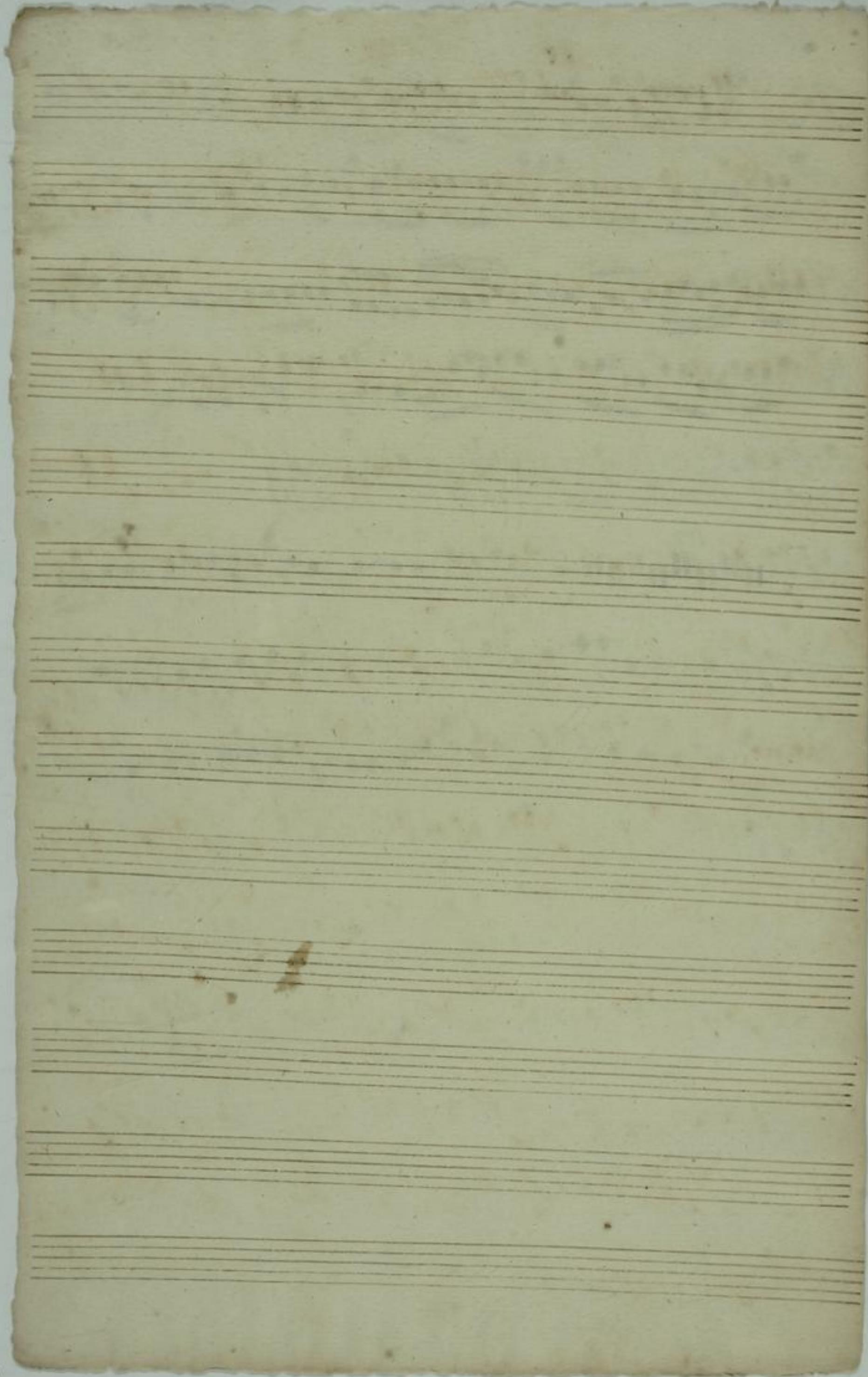
*durchwind leicht.*

*adagio*

aria facil // aria facil // aria facil // aria facil // aria facil //

*pp*





## Violone

12

*Violone*

*Andante.*

*Adagio.*

*Molto Adagio.*

*Presto.*

*Prestissimo.*

*Prestissimo.*

*Prestissimo.*

*Prestissimo.*

*Prestissimo.*

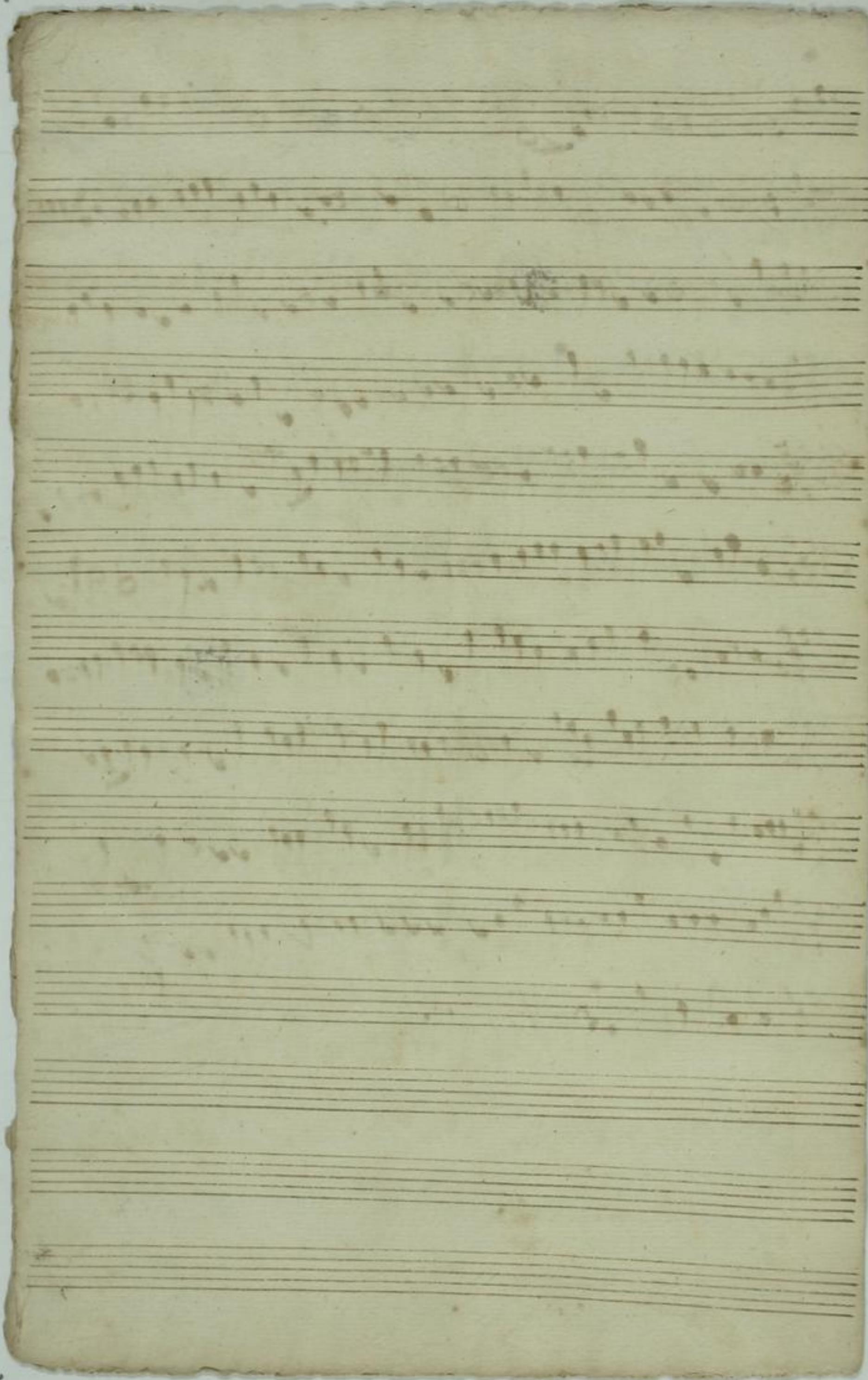
*Prestissimo.*

*Prestissimo.*

Komm' hinunter.

Geh' hinunter.

A handwritten musical score on ten staves. The music is in common time, mostly in G major (indicated by a 'G' with a sharp sign) or A major (indicated by an 'A'). The vocal line includes lyrics in German. The score consists of ten staves, with the first staff being the basso continuo line. The vocal line starts with 'Wem Glaubens Lust.' and continues with a series of eighth-note chords. The piano line features a continuous bass line with various harmonic changes. The vocal part ends with a dynamic instruction 'pp.'



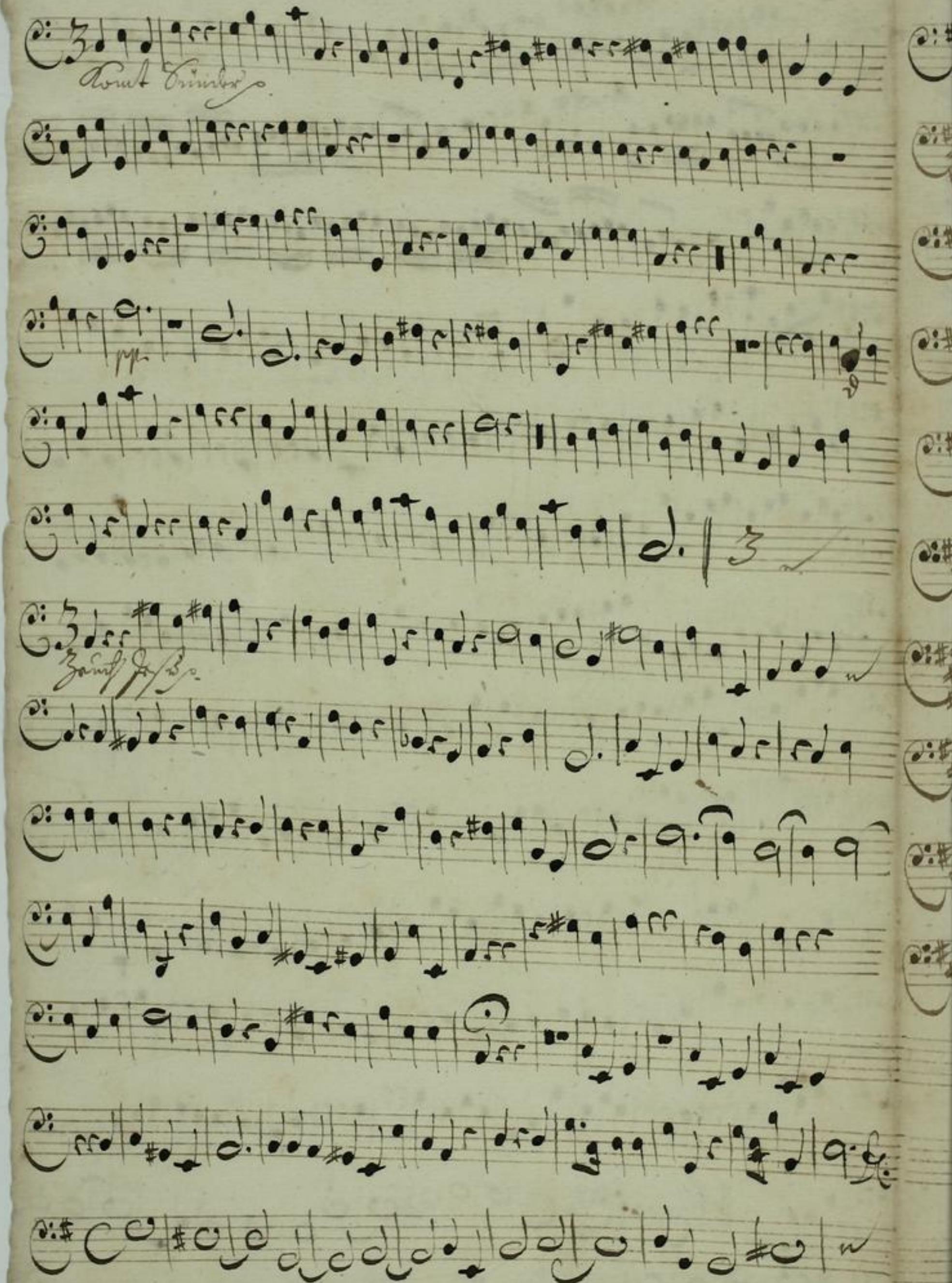
14

*Violone*

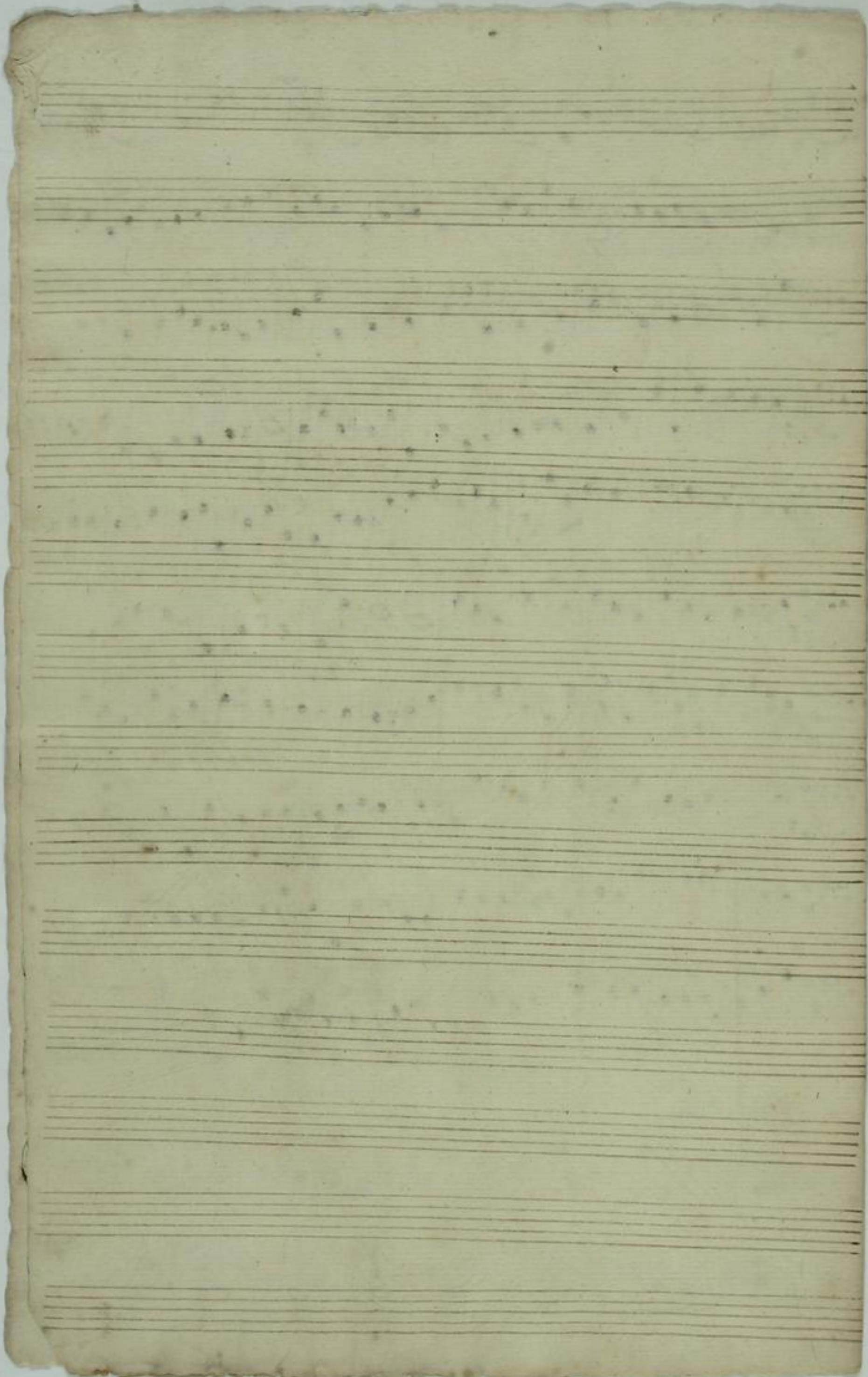
*Auf' Wanda lüpft*

*adagio* *Wohl ich hab' Träume*

*Capo*



A handwritten musical score for voice and piano. The score consists of ten staves of music. The top staff is for the piano, followed by a vocal line with lyrics in German, and then nine more staves for the piano. The vocal line starts with a melodic line and then includes lyrics: "Mein Glaub' auf Euch". The piano parts show various harmonic progressions and textures. The manuscript is written in black ink on aged paper.



# Canto I

16

16

Handwritten musical score for Canto I, featuring five staves of music with German lyrics. The score is in common time, with a key signature of one sharp. The lyrics are written below each staff.

1st Staff:

würde ließ auf wird ließ auf bringt der Glanz -  
der Glanz - der

2nd Staff:

zu einem Tag zu einer

3rd Staff:

aufwärts trug ließ hinsel mir. In Tinnen für mein

4th Staff:

mit Frey. Tinnen & mein beginnen ging mir auf Freude

5th Staff:

würde fin, soj must mir Gott hat ließ ich bin ich aufwärts  
hebe ich ich. Ich in Tinnen Grauen bin ich aufwärts  
Kriem ich dir auf an auf

all.

Dom - Dom - Dom / Dom / Dom / Dom mit freu - der Dom / Dom mit freuden für dir von / von - um luff zu dir von von - um luff / hab' nun blinen den blinden Sejden gläff' von / gläff' von Sejde gläff' hab' nun blinen den blinder Sejden gläff' / Arias / taxell / leit / laett

62

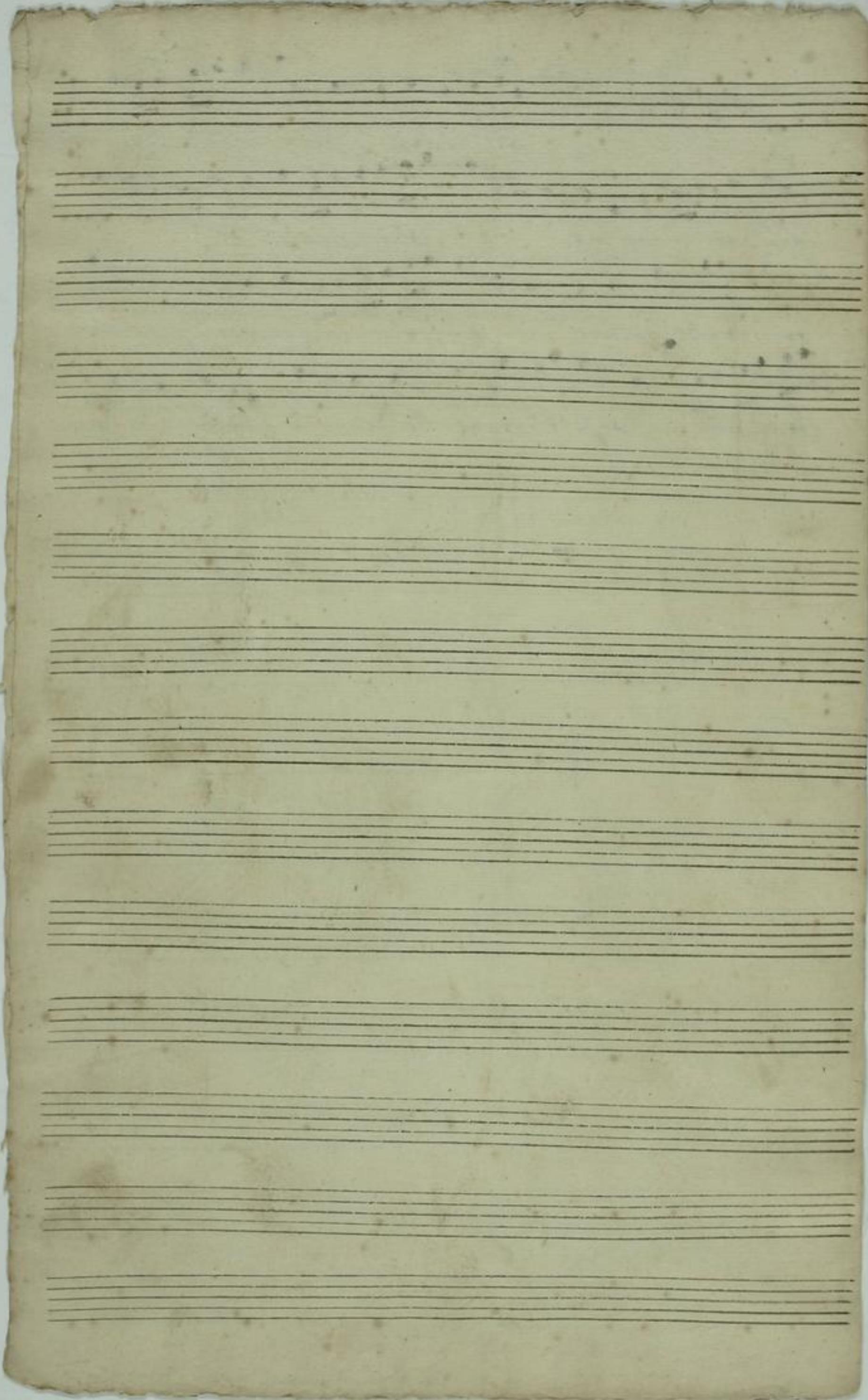
7

Kinder  
Vater  
Herr  
Kinder  
Vater  
Herr  
Vater  
Herr  
Kinder  
Vater  
Herr

A handwritten musical score page featuring four staves of music. The top staff is in common time with a key signature of two sharps. The lyrics are written in German, with some words underlined. The lyrics include: "o fröhliche fröhliche fröhliche Fröhlichkeit", "gnügen wir uns auf Seine mir immer", "bringende Sonne auf Seine mir immer", and "Seine mir immer". The bottom staves are blank.

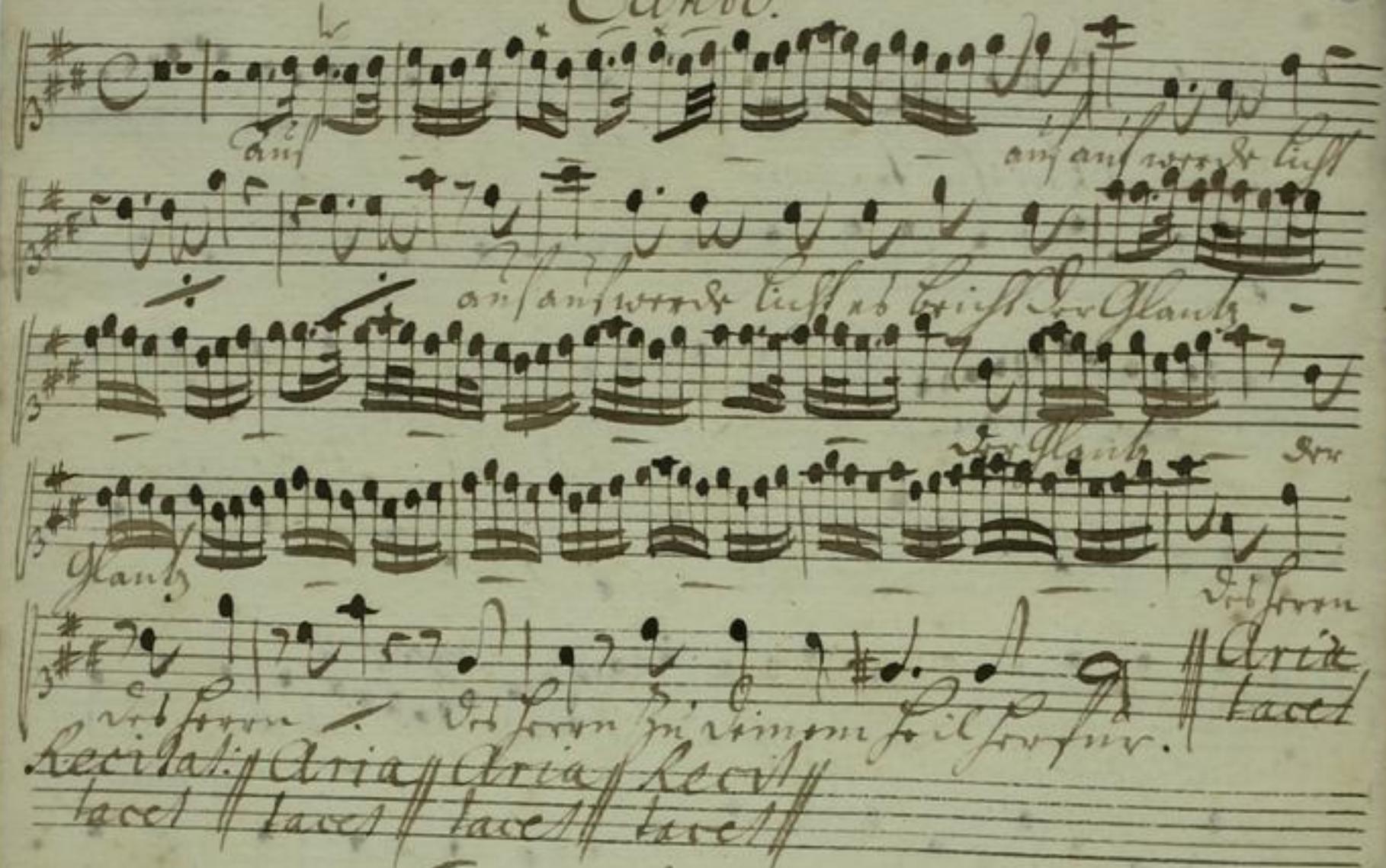
o fröhliche fröhliche fröhliche Fröhlichkeit  
gnügen wir uns auf Seine mir immer  
bringende Sonne auf Seine mir immer  
Seine mir immer



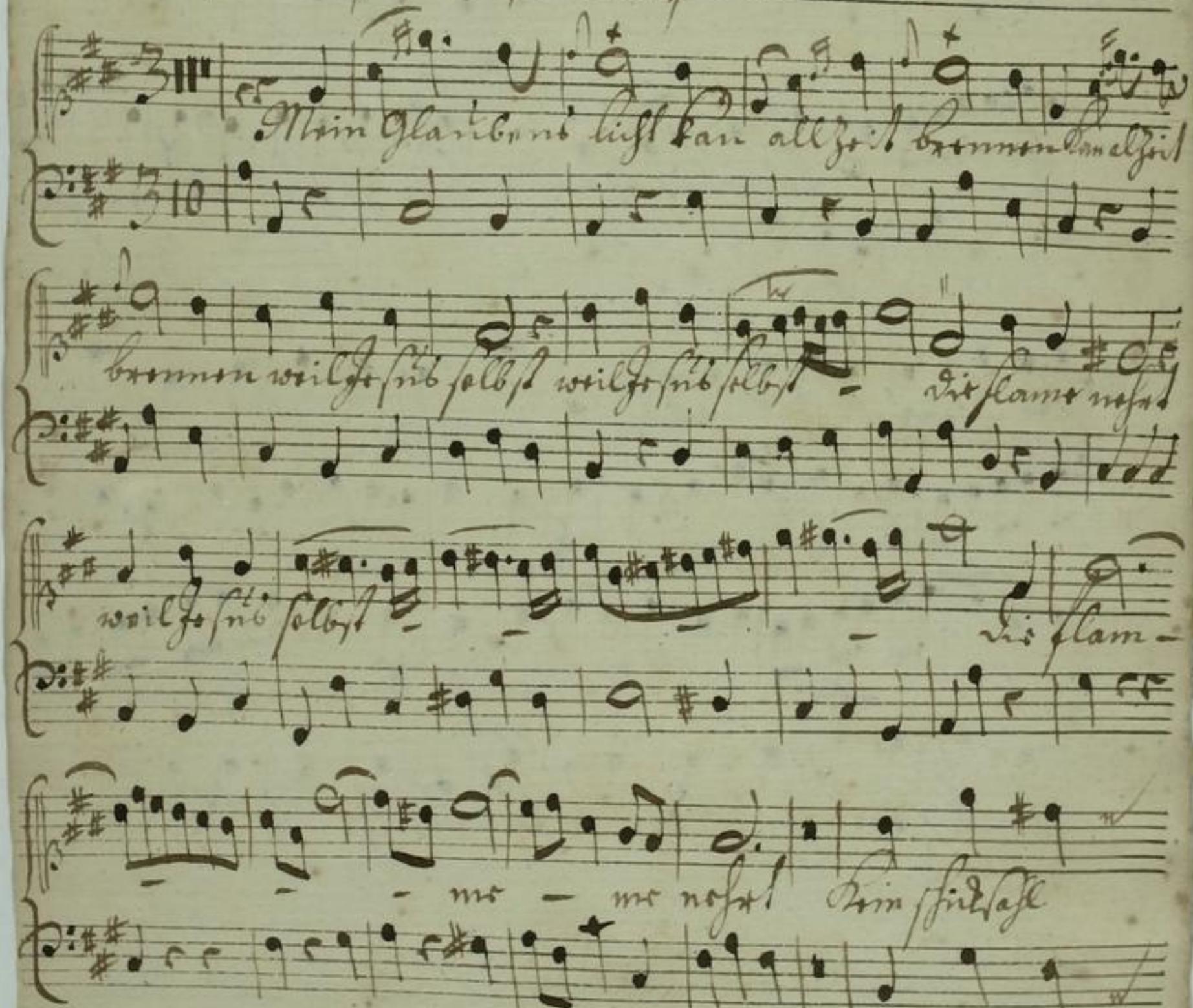


Canto.

18



Canto.  
Piano  
an an wende ließ der Glanz  
an an wende ließ der Glanz  
der Glanz  
der Glanz  
Völker  
Völker  
Recessus  
Recessus  
Recital: Arias Arias Recit



Mein Glanz, mein lust kan allzeit kommen und alzeit  
kommen will ich selb, will ich selb mit Flamme nieder  
will ich selb, will ich selb mit Flamme  
will ich selb, will ich selb mit Flamme  
me - me nocht Königsschl



A handwritten musical score for voice and piano. The music is in common time, with a key signature of two sharps. The vocal part is in soprano range, and the piano accompaniment is in basso continuo style. The lyrics are in German, written below the notes. The score consists of six staves of music.

Handwritten lyrics:

Woll mir nur istn traurig bis daß mein Gott  
In dir habt glücklich  
mindesten sijn schaff mir alle -  
al - glücklich am o frohe freude Vergnigung  
Wonne Vergnigung der Wonne, auf frien mir in der auf  
Silberingende Sonne auf frien mir  
in der Silberingende Sonne auf frien mir  
in der Silberingende Sonne auf frien mir

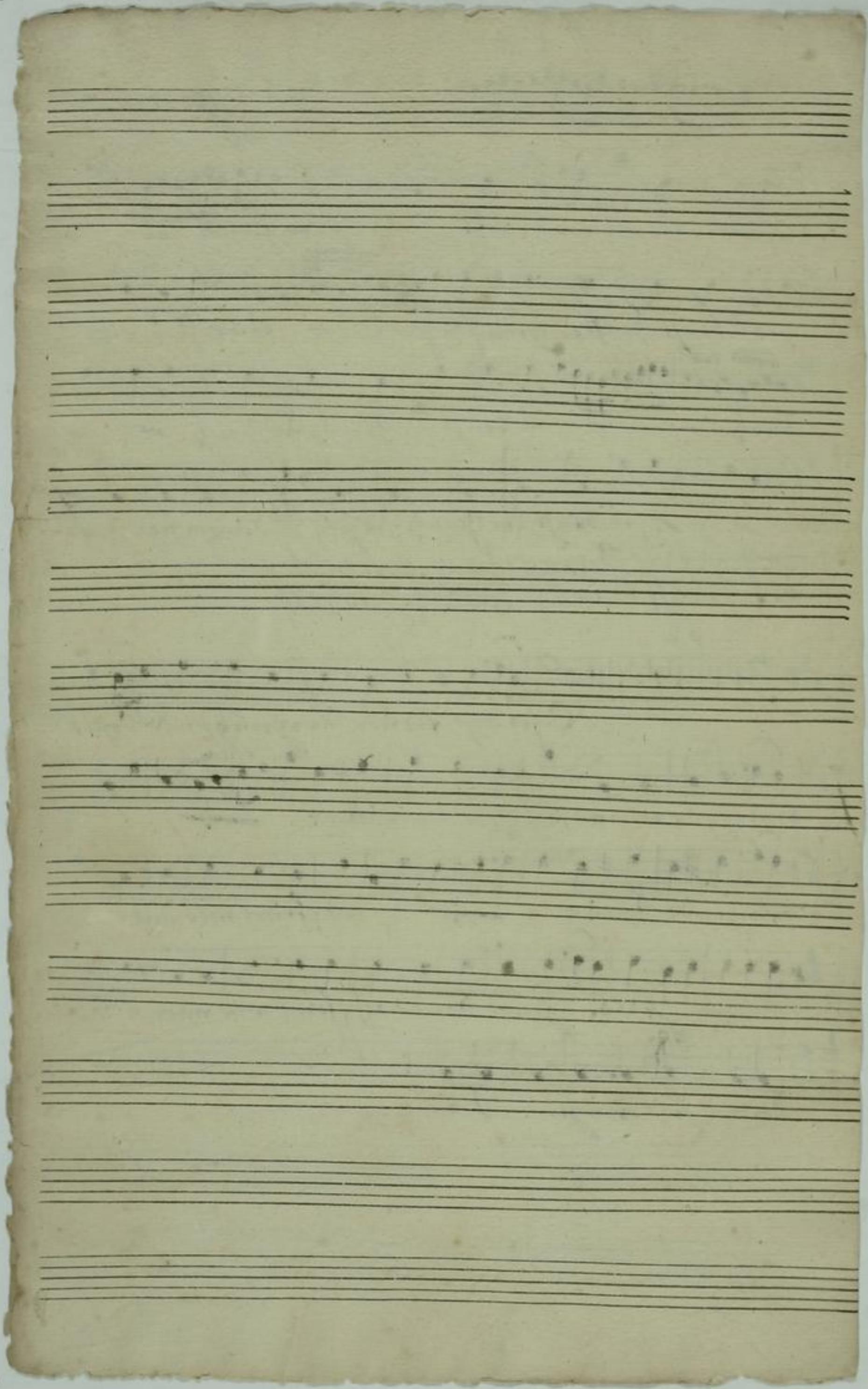
# Canto. 2.

19

anfangs - anfangs wund' lust -  
- anfangs wund' lust ab bringt der Glaub -  
- ab bringt der Glaub ab bringt der Glaub - ab bringt der Glaub  
Glaub - ab bringt der Glaub der Glaub -  
- ab bringt der Glaub ab bringt der Glaub zu Sinnen frey zu sein.  
aria / feit / aria / aria / feit /  
feit / feit / feit / feit / feit / feit /

62

Ostlige fröhle Vergängende Wonne der  
gmängende wonne, auf, feint mir inner - feit  
bringende Tonne - auf, feint mir inner auf  
- feit bringende Tonne auf, feint mir inner feit bringende  
Tonne feit bringende Tonne



# Tenore.

20

Am wort lief - am auswort lief

et bringt der Glanz - et bringt der Glanz - et bringt der  
Glanz der Glaubz ob bringt der Glaubz glaubz glaubz

et bringt der Glanz glaubz glaubz zu seinem Föhl so für  
Muß - ift frohe traurig Salom Salom fröhlich

Salom fröhlich - - - - -

et laßt mir an - laßt mir an Salom  
froh - - - - - et laßt

an will will - - ift-frohe-traurig Salom Salom  
froh - - - - - et laßt

- Salom froh - - et laßt mir an froht froht  
fom gegangen laßt die Quelle straße sprudeln Zapf  
am die bangs Kraft - - am die bangs Kraft

*Linnenfragt* - *Solif. frist*

*Soll erforscht* - - - - *Soll w.*

*Recit. Aria*  
*Hab' ich face! face!*

*face! biss' an han*

*Arie Recit. face! face!*

*62* *O fröhlig fröhliche Vergnüg'nde*

*wonne Vergnüg'nde wonne auf, soire mir mir fil*

*ringende Sonne auf, soire mir mir*

*soire mir mir fil ringende Sonne fil ringende Sonne*

## Bass.

21

am / i. a wörde hiff / : ainf ainf wörde  
hiff o bringt der glaub - - - - ob hiff der  
glaub ob bringt der glaub  
Aria *Heiliger Jesu Christ* *herr Jesu Christ*  
Aria *Herr Jesu Christ* *wahrer Gott ewig*  
mehr *wahrer Gott ewig*  
Aria *Gott Jesu Christ* *mein Trost in Trost*  
mehr *mein Trost in Trost*  
*Bach* *Komm Jesu wir sind hier*  
*Glücklich ist der Mensch* *der auf Gott traut*  
*Gott Jesu Christ* *mein Trost in Trost*  
*wahrer Gott ewig*

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five staves. The first three staves are soprano, alto, and tenor voices. The fourth staff is basso continuo with a bassoon part. The fifth staff is basso continuo with a cello/bassoon part. The vocal parts have German lyrics. The basso continuo parts have Latin words. The score is in common time, with various key signatures (G major, A major, C major, F major). The vocal parts are mostly in soprano, alto, and tenor ranges. The basso continuo parts are in bass range.

Soprano: \* Läßt der Feind sich dir zu nigen, und ob mischlich fall.  
\* Hier ein hiesen Leidern woll' so soll so mein Glaubens  
Gelde im Fehnungsfeier fest fest. An diester Stelle  
wir an mein Herztrau' sanctora seien bis ins Lasset  
Gott sei in Sein Reich zum Ruh' wortet geseh.  
O fröhliche Freunde Morgenlande kommt her  
gnigender Wonne Auf sein mir immer Leil  
heiligem Domme Auf sein mir immer al  
Seine mir immer Leib heiligem Domme heiligem Domme.

Basso continuo: Bassoon part: \*  
Cello/Bassoon part: #