

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 427/29

Thue Rechnung von deinem/a/2 Violin/Viol/Canto/Alto/Tenor
Basso/e/Continuo./Dn.22 p.Tr./1719.

Three staves of musical notation in common time with a key signature of one flat. The top staff shows a melodic line with eighth and sixteenth notes. The middle staff shows a bass line with eighth and sixteenth notes. The bottom staff shows another melodic line with eighth and sixteenth notes. Below the middle staff, the lyrics "Thue Rechnung, thue Rechnung, thue" are written in cursive.

Autograph November 1719. 34 x 21 c m.

partitur: 4 Bl. Alte Zählung: 2 Bogen.

10 St.: C,A,T,B,vl 1,2,vla,vln(2x),bc
1,1,1,1,2,2,1,1,2,2 Bl.

Alte Sign.: 152/28. Text: Johann Conrad Lichtenberg, 1719.
Xenoropie d. agdn. ietres : 2003 A 0518 S. 151 ff



Thür. Anfang der Druckerei 1719

Blatt 427

/ 29

fol. 14.2e

152

28.

29

Partitur
1719



En:22.p. Fr.

F. A. G. M. A. 1719.

לְעֵדָה וְעַדְתִּי

בְּנֵי־עַמִּים וְבָנֵי־

A page from a musical score featuring two staves. The top staff is in soprano clef (C-clef) and common time, with a key signature of one sharp. The bottom staff is in bass clef (F-clef) and common time, also with a key signature of one sharp. Both staves show rhythmic patterns primarily composed of eighth and sixteenth notes.

Falter dem Wohnen auf

A single page from a handwritten musical manuscript. The page features a single staff of music on five-line staves. The music consists of a series of eighth-note groups, quarter notes, and sixteenth-note groups, separated by vertical bar lines. There are also several rests of varying lengths. The handwriting is in black ink on aged, yellowish paper.

A handwritten musical score on five-line staff paper. The first measure shows a bass clef, a key signature of one sharp, and a common time signature. The second measure shows a treble clef, a key signature of one sharp, and a common time signature. The third measure shows a bass clef, a key signature of one sharp, and a common time signature. The fourth measure shows a treble clef, a key signature of one sharp, and a common time signature. The fifth measure shows a bass clef, a key signature of one sharp, and a common time signature. The sixth measure shows a treble clef, a key signature of one sharp, and a common time signature. The seventh measure shows a bass clef, a key signature of one sharp, and a common time signature. The eighth measure shows a treble clef, a key signature of one sharp, and a common time signature. The ninth measure shows a bass clef, a key signature of one sharp, and a common time signature. The tenth measure shows a treble clef, a key signature of one sharp, and a common time signature.

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ତେବେ କାହାରେ

♪ ♪ ♪ ♪ ♪ ♪

• ♫ ♪ ♩ ♪ ♩ |

A page of musical notation on five-line staff paper. The notation consists of various note heads and rests, primarily in black ink, with some white space indicating where notes would normally appear. The notes are of different sizes and shapes, including solid black dots, open circles, and filled-in circles.

A blank musical staff consisting of five horizontal lines and four spaces, ending with a vertical bar line on the right side.

A musical score page showing a single staff with several notes and rests. The notes include a whole note, a half note, a quarter note, a eighth note, a sixteenth note, and a thirty-second note. The rests include a half rest, a quarter rest, and an eighth rest.

— 1 —

A page from a handwritten musical manuscript. The top staff consists of five horizontal lines with vertical stems extending upwards from the second, fourth, and fifth lines. The bottom staff consists of four horizontal lines with vertical stems extending upwards from the second, third, and fourth lines. There are several musical notes and rests of varying sizes and shapes scattered across both staves.

so mag' mir mir darüber

10

A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, with the first measure being a single note followed by a repeat sign and a new measure.

Oft laus' ich dir.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef.

A handwritten musical score consisting of a single measure on a five-line staff. The measure begins with a sharp sign (F#) indicating the key signature. It contains two eighth notes, each with a vertical stem pointing upwards. A vertical bar line follows, and then a single eighth note with a stem pointing downwards.

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The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, some with small horizontal dashes, indicating pitch and rhythm. The staves are separated by horizontal lines. There are several handwritten annotations in German, likely by the composer, interspersed among the staves. The first annotation, located between the first and second staves, reads: "Gut gehalten und gespielt, so dass es sich nicht hört". The second annotation, located between the second and third staves, reads: "Gut gehalten und gespielt, so dass es sich nicht hört". The third annotation, located at the bottom right of the third staff, reads: "Von diesem Satz ist nur der zweite Teil zu spielen".

The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation is a rhythmic shorthand, likely a personal system or a form of early musical notation. It features vertical stems and horizontal strokes to indicate pitch and rhythm. The first two staves begin with a treble clef, while the third staff begins with a bass clef. Measures are separated by vertical bar lines. The notation includes various rests and note heads. The paper has a textured, slightly mottled appearance with some foxing and staining.



fol. (14)

152.

28.

2 für Orgel's von hinawo

a

z Violin

Viol

Canto

Alto

Tenore

Bass

An: 22 p. Fr.

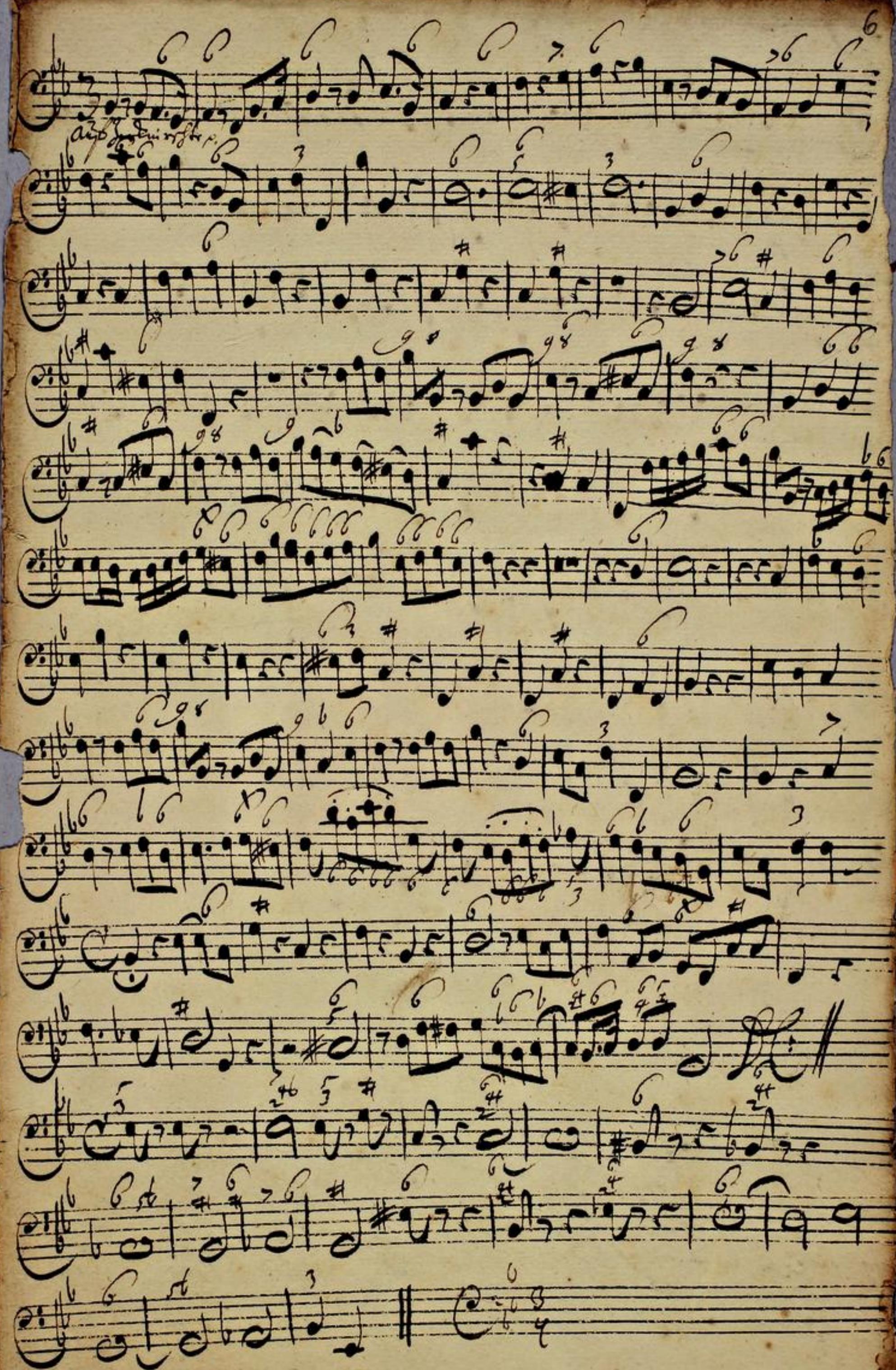
1729.

e

Continuo

Continuo

A handwritten musical score for Continuo, consisting of six staves of music. The music is written in black ink on aged, yellowish paper. The staves are separated by vertical bar lines and include various clefs (G, F, C), key signatures (e.g., B-flat major, A major), and time signatures (e.g., common time, 3/4). The notation includes a variety of note values (eighth notes, sixteenth notes, etc.) and rests. There are several text annotations in German: "für Orgel und", "adagio", "die Bogen nicht min.", and "Schlaf". The score is divided into sections by double bar lines.



Aural.

The image shows a page from a handwritten musical manuscript. At the top left, the word "Aural." is written in cursive. Below it, there are eight staves of music, each consisting of five horizontal lines. The music is written in a style that suggests it is intended for an organ or harpsichord. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are various dynamics indicated by symbols like "f" (fortissimo), "p" (pianissimo), and "mf" (mezzo-forte). Accidental signs (sharps and flats) are placed throughout the music. The manuscript is written in black ink on aged, yellowish-brown paper. The right edge of the page shows the binding of the book.



Violino. 1.

七

vorde.

Mr. John Murray,

۲۹۱

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- 14 -

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卷之三

三

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三

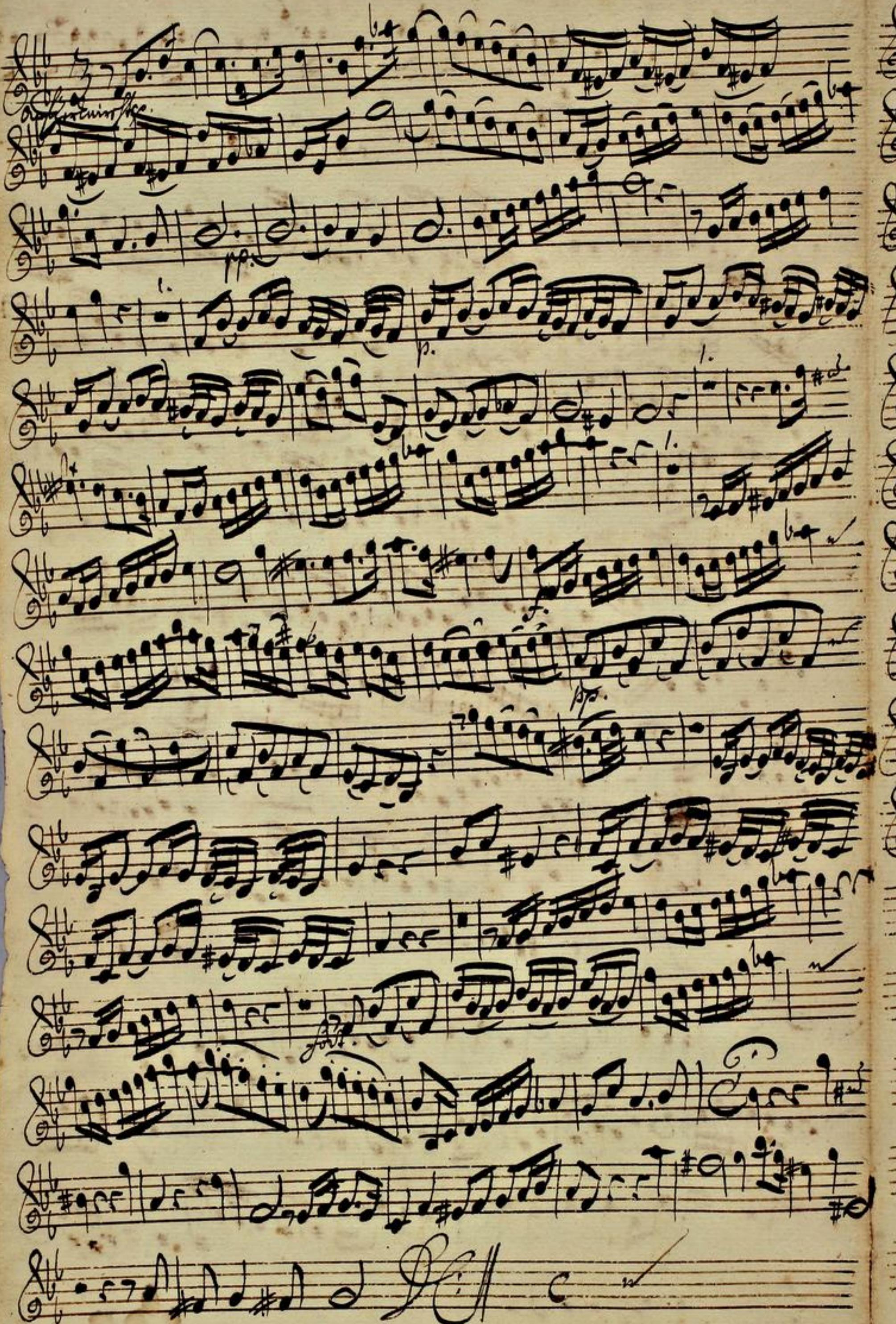
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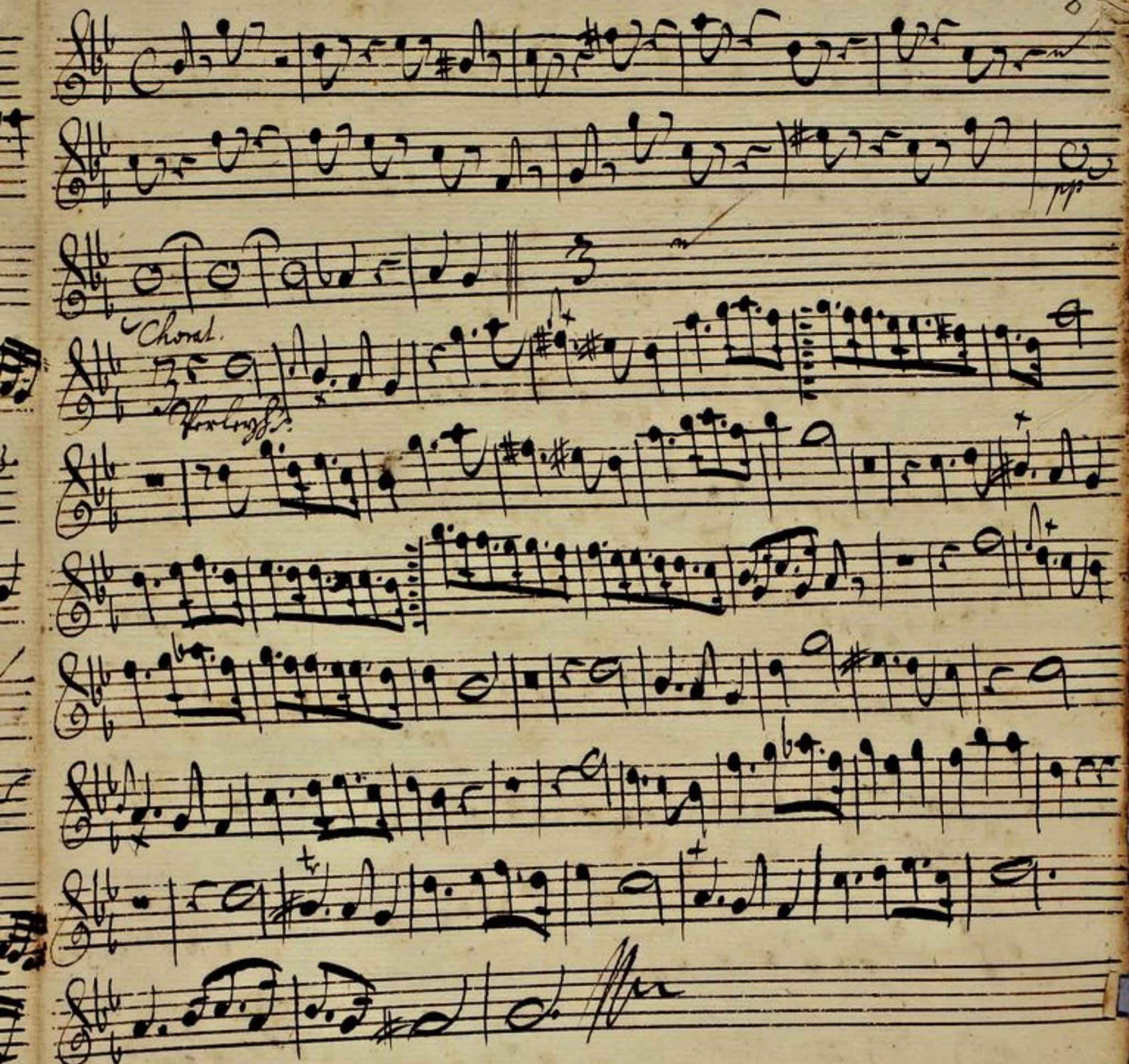
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Violino. 2

Gesang.

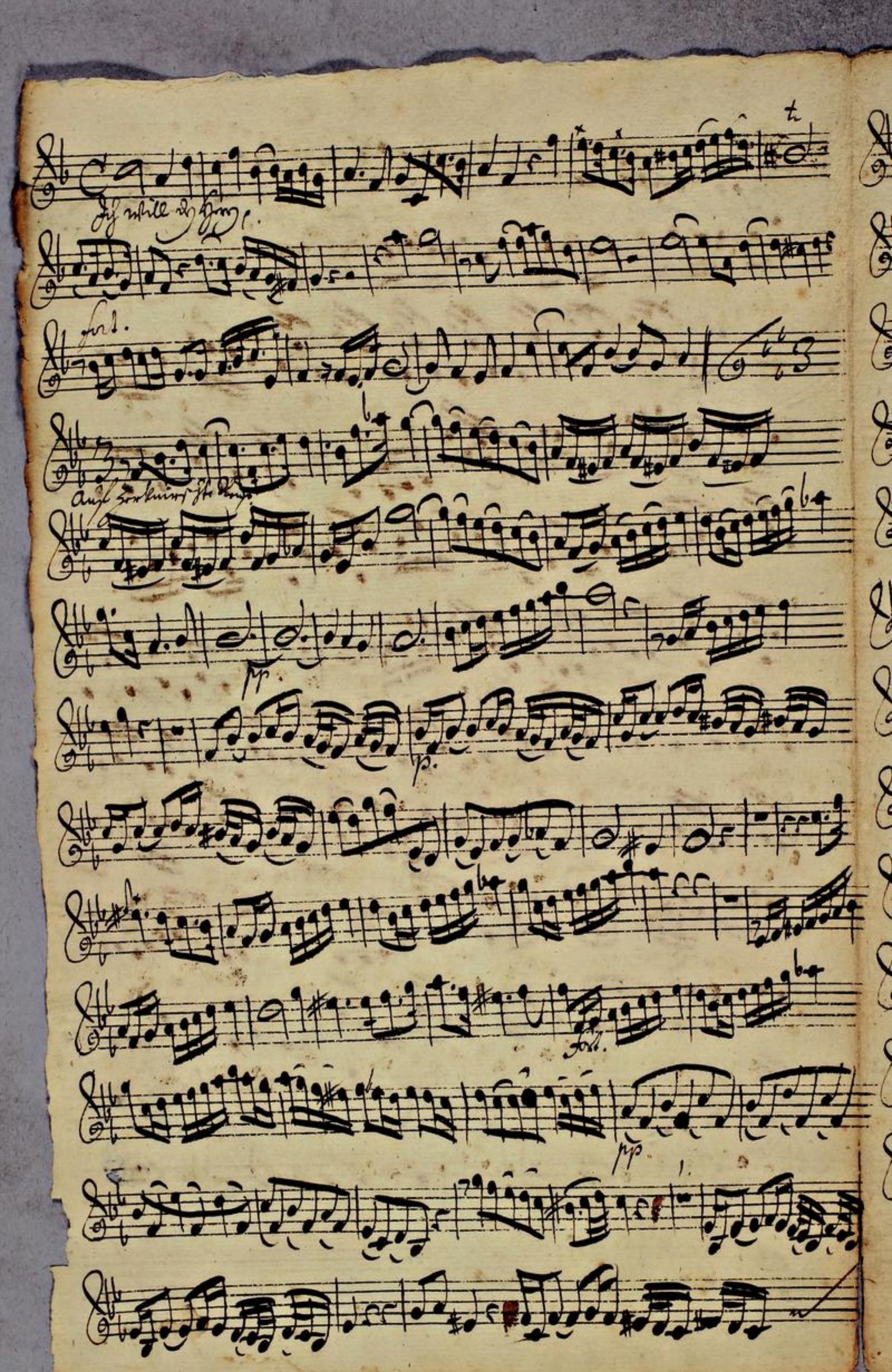
adagio:

Wie bang.

pp.

Zoll nicht
fideig

volti



A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The score consists of ten staves of music. The first seven staves are in common time, while the last three are in 2/4 time. The key signature varies throughout the piece. The vocal parts are written in black ink on five-line staves. The organ part is written in brown ink on a single staff at the bottom. The score is divided into measures by vertical bar lines. The vocal parts have dynamic markings such as *f*, *p*, and *ff*. The organ part has踏板 (pedal) markings. The title "Choral." is written above the organ staff, and "Kantilif. ist." is written below it. The page number "10" is located in the top right corner.

Viola

in Erfurter p.

4

Aria // Zall wisch' a c #c c a e

Handwritten musical score for voice and piano. The vocal line starts with a melodic line in common time, followed by lyrics "driap driap", "lace", and "lace". The piano accompaniment consists of eighth-note chords.

A handwritten musical score for piano, featuring a treble clef staff with five measures of music. The key signature changes from C major to G major at the end of the fourth measure. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance instructions like 'riten.' (riten.) and 'tempo'.

A page from a handwritten musical manuscript. It features two staves of music. The first staff starts with a common time signature (indicated by a 'C') and a tempo marking 'Moderato'. The notes are written in black ink on five-line staff paper. The second staff begins with a sharp sign (F#) above the staff, indicating a key change. Both staves show a series of eighth and sixteenth note patterns.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains ten measures of music. The bottom staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains three measures of music. The music is written in a cursive hand, with some notes and rests indicated by vertical stems.

Choral.

~~Hannibal~~

A single horizontal line of handwritten musical notation on five-line staff paper. The notation consists of various note heads and rests, some with vertical stems and others without, indicating different pitch levels and rhythmic values. The handwriting is fluid and appears to be in ink.

This image shows a single page from a handwritten musical manuscript. The page contains five staves of music, each with a different key signature and time signature. The notation uses black ink on a light-colored, slightly aged paper. The staves are separated by vertical bar lines, and the music consists of various note heads and stems.

A page from a handwritten musical score, showing a single system of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music consists of six measures. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show eighth-note patterns. Measure 5 begins with a half note followed by a quarter note. Measure 6 ends with a half note. The notes are written in black ink on five-line staff paper.

A page from a handwritten musical score featuring a single staff of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music consists of eighth-note patterns, starting with a whole note followed by a dotted half note and a sixteenth-note pattern. The score is written on five-line staff paper.

A handwritten musical score page featuring two systems of music. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, with the lyrics "בְּנֵי יִשְׂרָאֵל" written below the notes. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also contains six measures of music.

Violone.

12

The musical score consists of ten staves of handwritten notation for the violone. The notation is in common time, with various note heads and stems. The lyrics, written in cursive German, are placed below the staves. The first staff begins with "Für Leßmung". The second staff starts with "durch". The third staff begins with "Viele lange nach mir". The fourth staff begins with "auf". The fifth staff begins with "auf". The sixth staff begins with "auf". The seventh staff begins with "auf". The eighth staff begins with "auf". The ninth staff begins with "auf". The tenth staff begins with "auf".

1. Für Leßmung.
2. durch.
3. Viele lange nach mir.
4. auf.
5. auf.
6. auf.
7. auf.
8. auf.
9. auf.
10. auf.

Chor.

Akkord

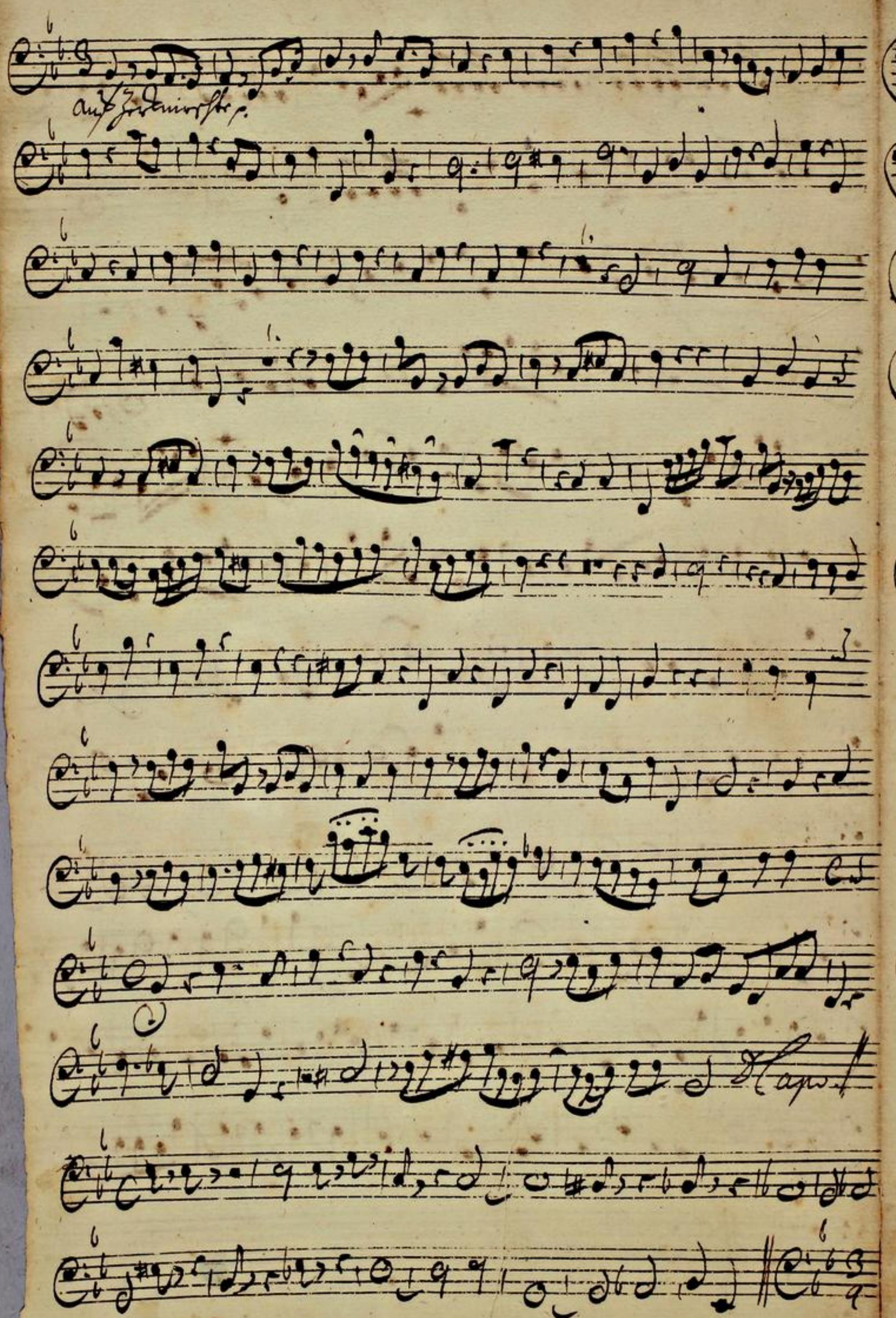
Violone.

13

A handwritten musical score for the bassoon (Violone). 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 bass clef. The lyrics are in German and are placed below the first, third, fifth, seventh, and ninth staves. The lyrics are:

- Am Anfang war der Geist
- Wie lange mag's mich
- Heilige Seele
- Alles ist

The score includes various musical markings such as 'Adagio' and 'ff, frisch.'



Choral.

14

A handwritten musical score for a chorale, consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The notes are primarily eighth notes, with some sixteenth-note patterns. The score is divided into measures by vertical bar lines. The lyrics are written in German, appearing below the notes in a cursive hand. The first staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The second staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The third staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The fourth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The fifth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The sixth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The seventh staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The eighth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The ninth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The tenth staff begins with 'Herr Jesu Christ' and ends with 'Wahrheit siegt'. The score is numbered '14' in the top right corner.

Canto.

15

Wir bange mir lange maß mir mein Ge-

niß von Gott singt die Rührung mit mir an

Gott singt die Rührung mit mir an mit bango maß mir

min Gräßten Gott singt die Rüh- nung

mit mir an Lynn Bob innen groß Bonsumen sic ist

is von seintem Thalz verlassen vor ihren Elster fließt

stimmen will ist sie nicht erzogen kan weil ist sie

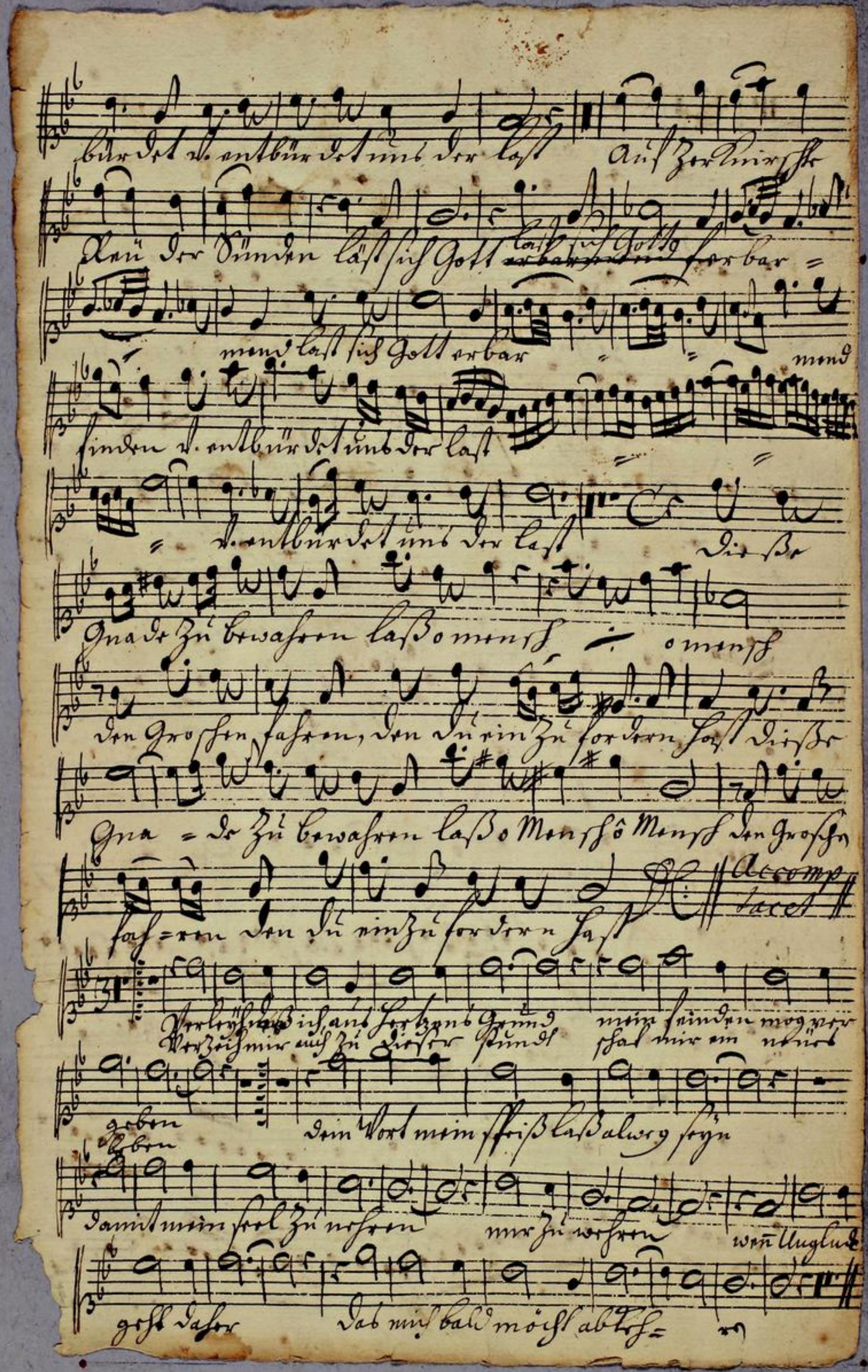
Capo // Recit // Ariadne
nicht erzogen kan

auf jachtingste Lin - der Tünnich laßt sich

Gott laß / Gott erbär

- min - erbarm meß finen minnibus

mit der laßt mit busch und vor laß



Alto.

16

Vorlog jaß in anb gehnt Gemiß
mein finden mög vergeben, Vorlog mir
aus jen hörst sum
Sel mir ein nicht
leben nem Vorl men Riß log Balley
sijn nem ist mein sel hünfor
mir zu rufen, man möglid gelt afor
dat miß bald miß abz'ruen.

Tenore

17

Aria / Aria / Recit / Aria / Aria /
tacet tacet tacet tacet tacet

The image shows a page from a handwritten musical manuscript. The title 'Tenore' is written at the top center. In the top right corner, the number '17' is written. Below the title, there are four lines of German text: 'Aria / Aria / Recit / Aria / Aria /', followed by 'tacet tacet tacet tacet tacet'. The music consists of ten staves of handwritten notation on five-line staff paper. The first two staves are in common time (indicated by 'C') and the remaining eight are in triple time (indicated by '3'). The notation uses various note heads (circles, squares, triangles) and vertical stems. The lyrics are written below the notes. The first section of lyrics is: 'Gott, zumal man ihm schreibt, in seinem Frieden' and 'wir wir Gott gelieben, bey der Herrlichkeit, das wir nun weni'. The second section continues: 'Großmutter, so im barmherzig bist du. Sankt mire an Gott' und 'Lass gern reiten, brüderlos vorstehen vor dem Vorgott mit'. The third section begins with 'unser Gott, wir wir ausm sitzen schreibt uns Vorgaben' and ends with 'mir mir nur geben mein' and 'mir mir nicht leben mein Leben'. The fourth section starts with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The fifth section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The sixth section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The seventh section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The eighth section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The ninth section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'. The tenth section begins with 'finde mir vorgaben' and 'finde mir vorgaben' and ends with 'finde mir vorgaben' and 'finde mir vorgaben'.

Basso.

18

Thes Ausf^ührung von D^rimme
fanßsaltm zum In fanßfon. Aria facell

Dum nicht fanßsaltz seyn

Aßnint D^rilv^t k^mde sic lanßfanßzen tanz und
plaud. Nun iß miß selb^t zur Ausf^ührung falle, so hab iß
tanßme D^rinnen fällt, an jöglissem dor^tzen Grab^t gelaß.
Gott hebe woh, purg^t, fr^t Heiligung und Lied, nur Gott miß
bey mir an wab iß ihm myßt^t auf grobluden dat hat Gott
aus zni sines fr^tligoßfridben. Bin iß mehr alß iß beßig
fr^tilwig u. auf iß hab zur Zaftung keine frist u. frißt
Zaft nach dir fr^tilwig bist mir leß iß mir auf Gott h^tig
Heilig iß D^rinnen Brust iß falls dor^t zu füßem
minde

=

Fr^tum goßt^t affe^t or cap^tre

Psalm laß mir Gnade = Vor Gott gewinzen
Jesu iß willkummen minn
Überholung boten mir minn Überholung boten,
an den Gaben mir die Missal -
minn Danckbarkeit mir aria p accomp:
minn Sünden Trost
Vorwärts darf ich nicht forschern Grund
Vorwärts mir aus zu wiederkommen
minn mein mögen geben : dan
sag mir ein nicht loben
Woel mein Frißla Balweg syn vamit min
Soel Zünftigem mir zu mithren
num möglichst oft dafür daß mir Ballo
Umßabson