

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 435/1

Wir leydten Verfolgung,/aber wir werden/a/ 2. Flaut.Tr./
2. Hautb./2. Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo.
Dn.n.n.an./1727.



Autograph Januar 1727. 35 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

12 St.: C,A,T,B,v1 1,2,vla,vln(2x),bc, ob/fl 1,2,
2,1,2,1,1,1,1,1,1,1,1,1,1 Bl.

Alte Sign.: 160/1.

Text: Johann Conrad Lichtenberg, 1727.

D: p. nov. etc:

F. Det. & H. Jan. 1727.

Mus. 435

Wit kinder Verfolgung; aber nicht so wie mit Notenpfeil 55

180.

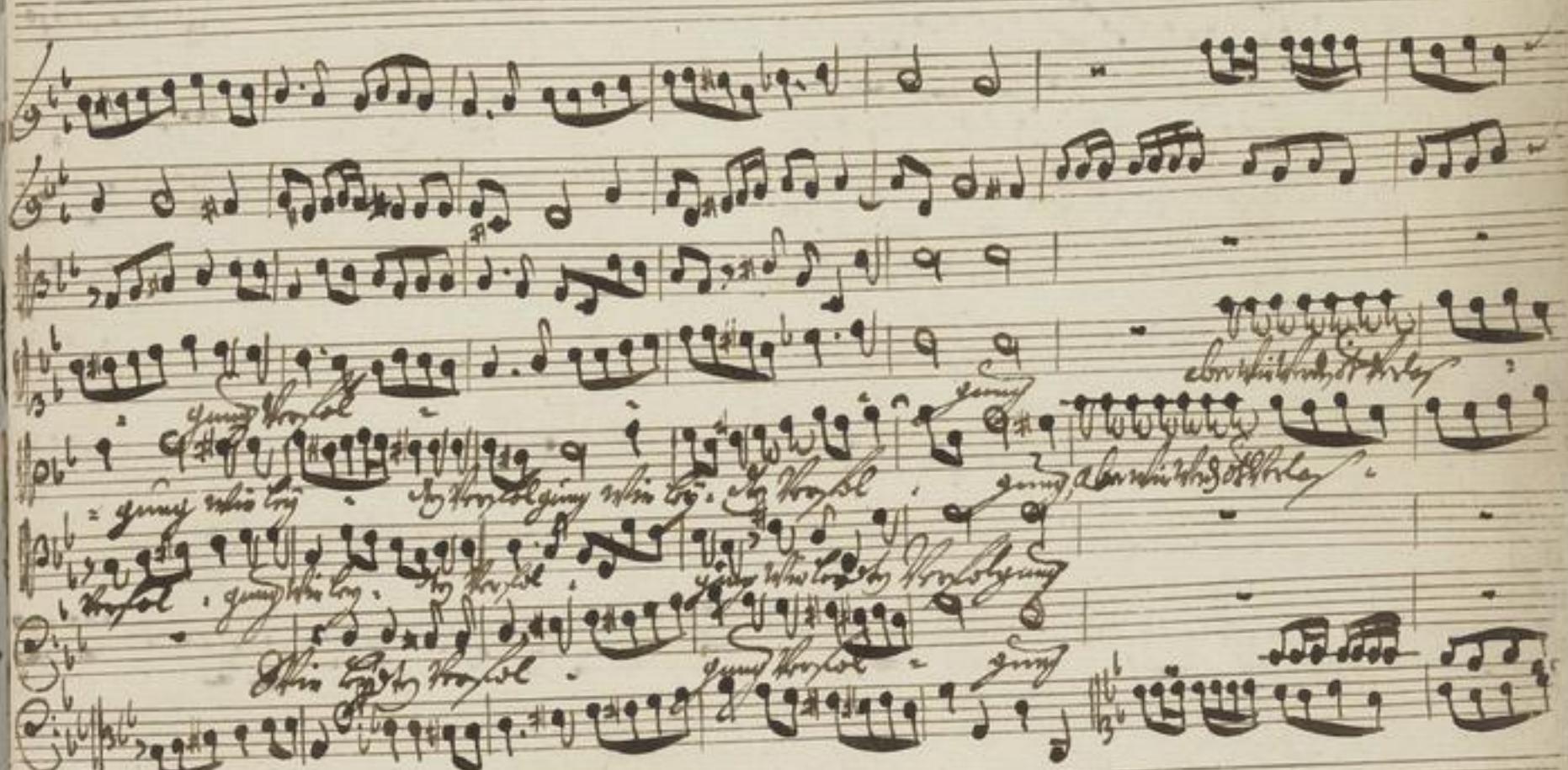
fol. (21) v.

Partitur
19^{te} = Fassung. 1727.



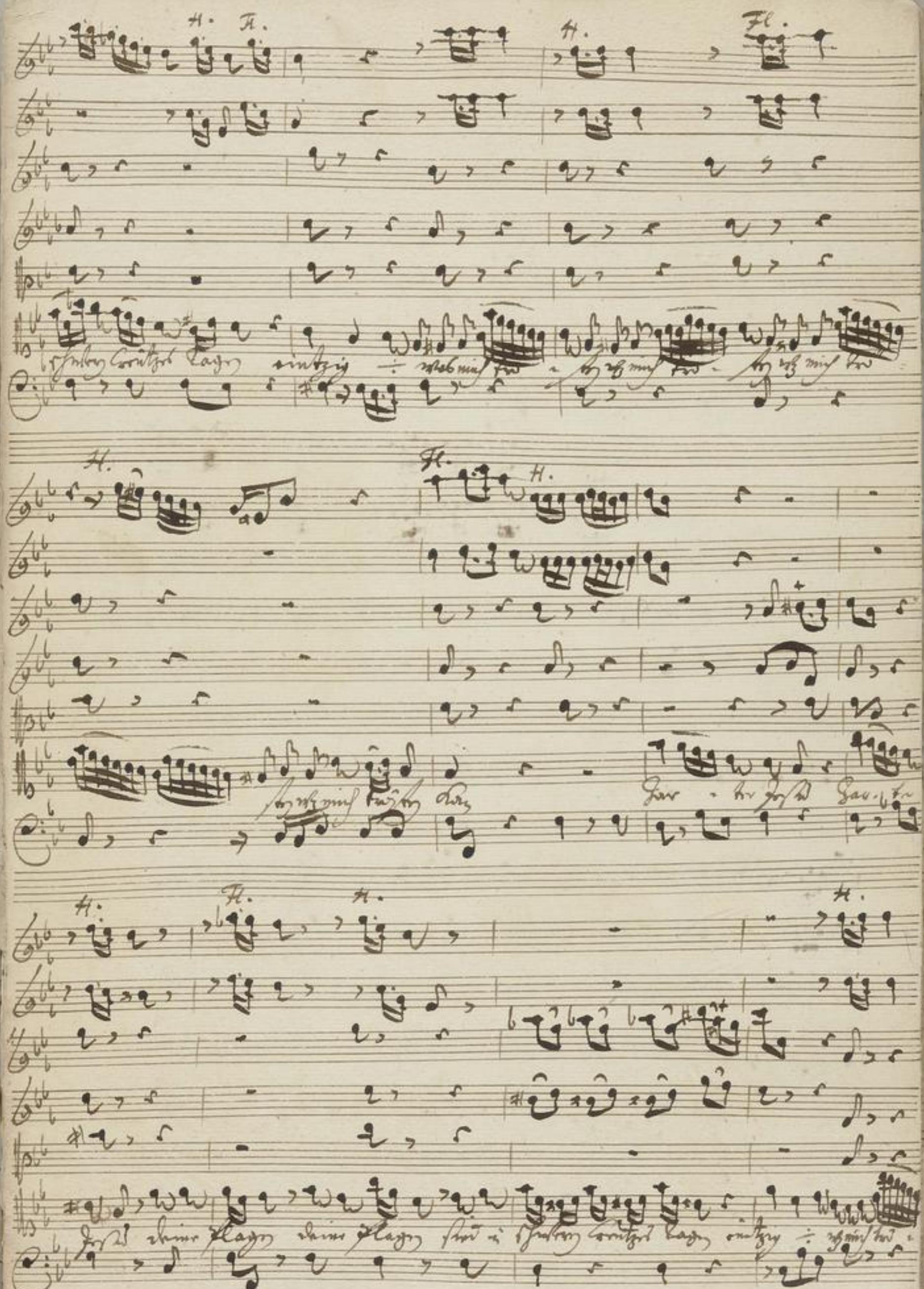
Dn:p.nov.ctr:

F. R. S. H. Jan: 1727.









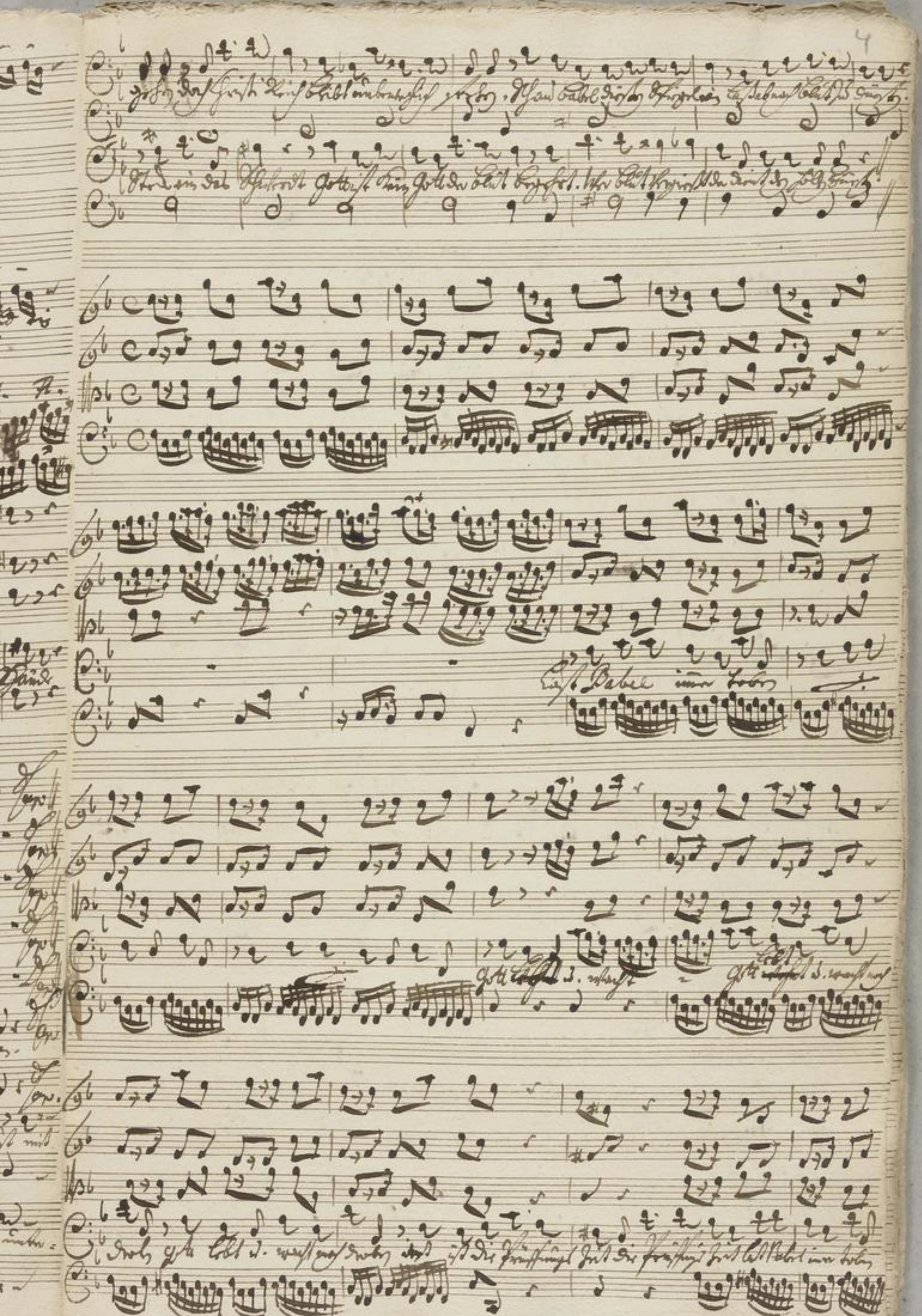


H.

 H.
 R.

 H.
 Fl.







A continuation of the handwritten musical score. The vocal parts remain simple eighth-note strokes. The piano part continues with sixteenth-note patterns and chords. The lyrics are identical to the previous page.

Handwritten lyrics:

Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.

A continuation of the handwritten musical score. The vocal parts are eighth-note strokes. The piano part features sixteenth-note patterns and chords. The lyrics are identical to the previous pages.

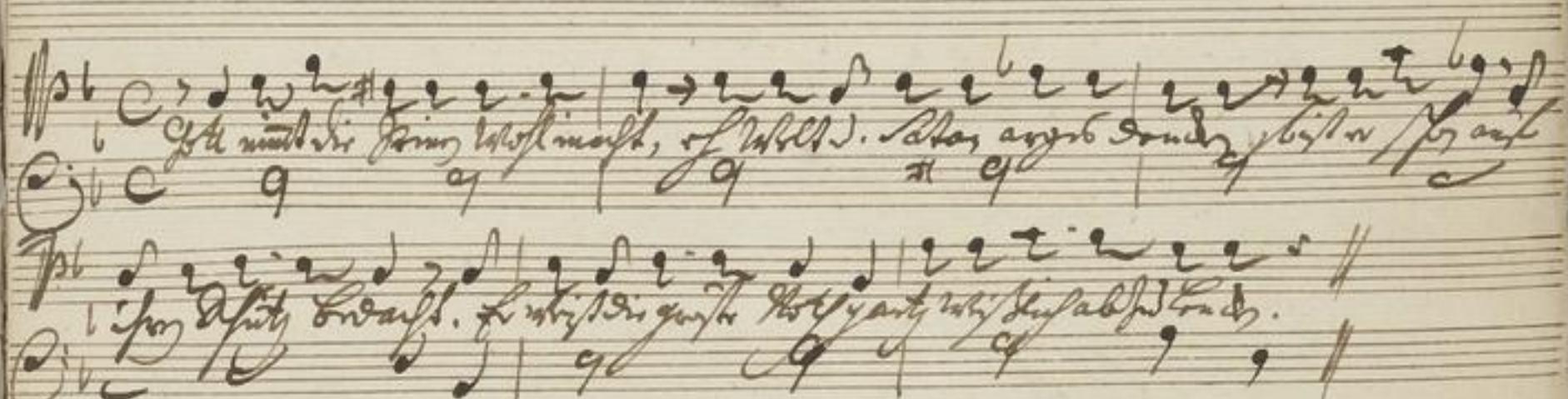
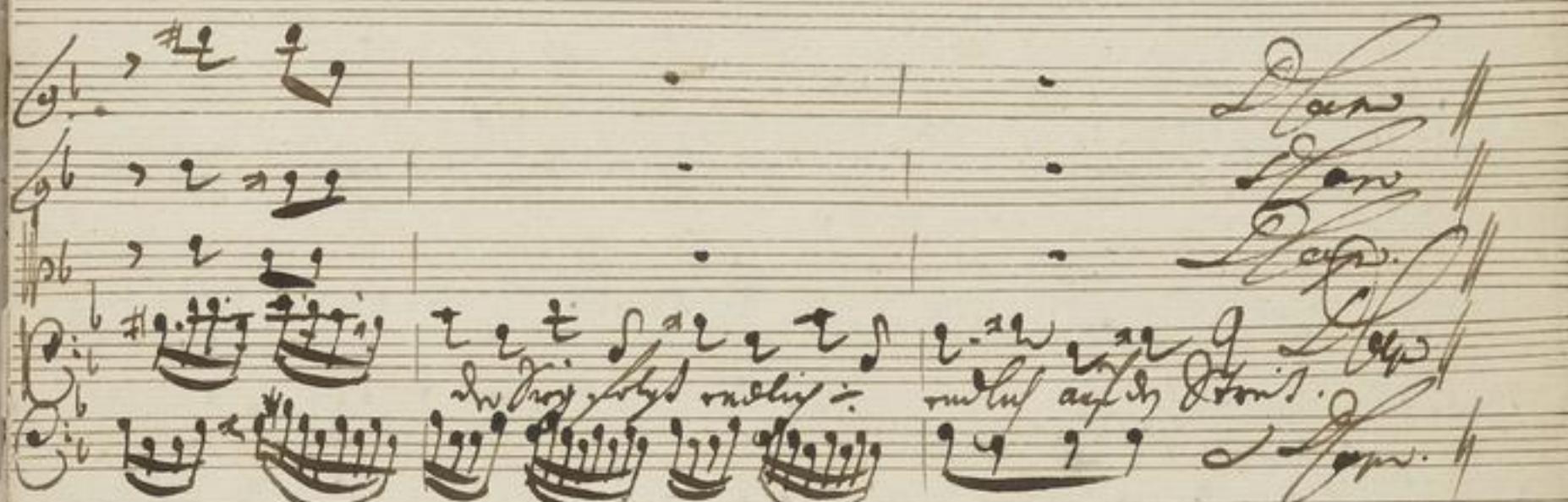
Handwritten lyrics:

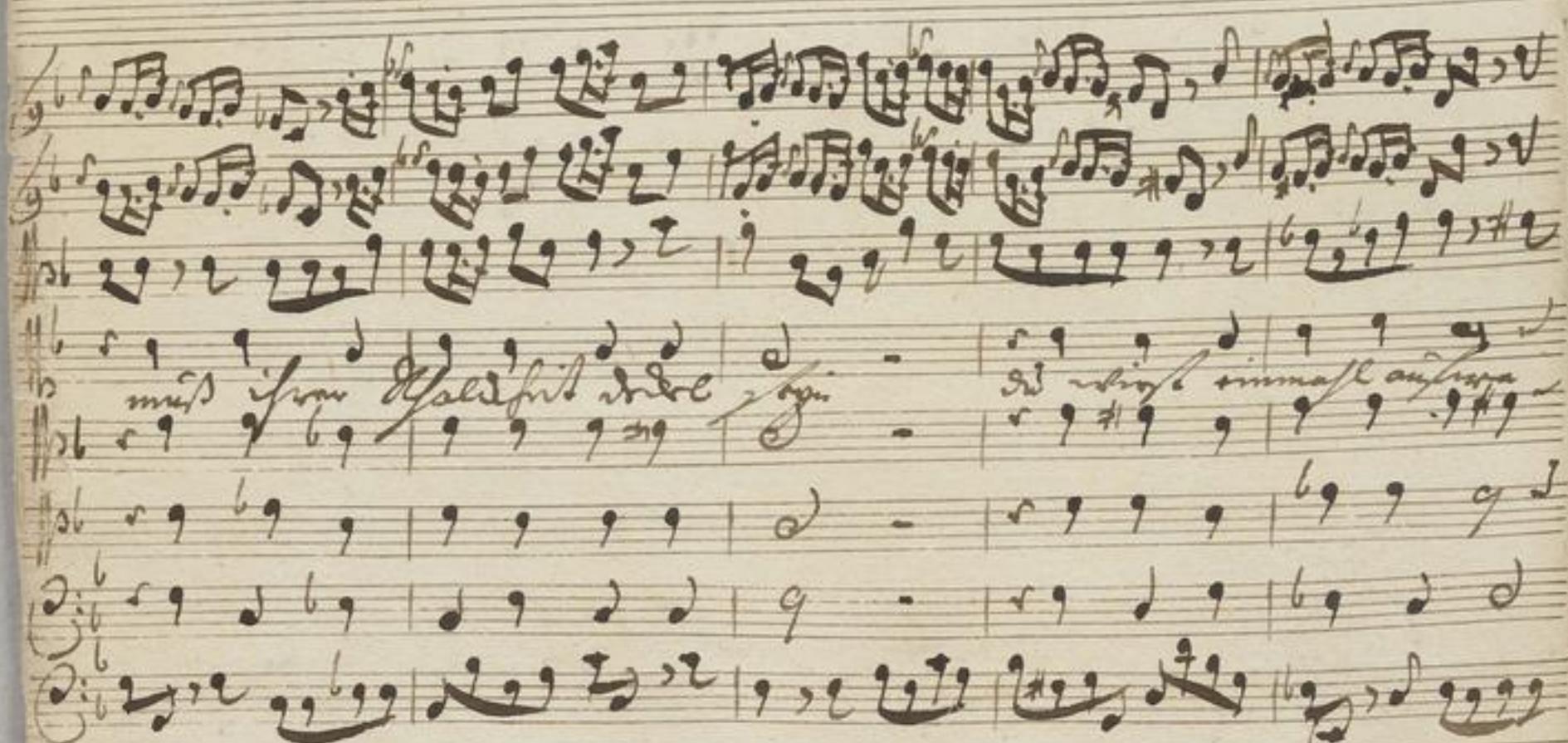
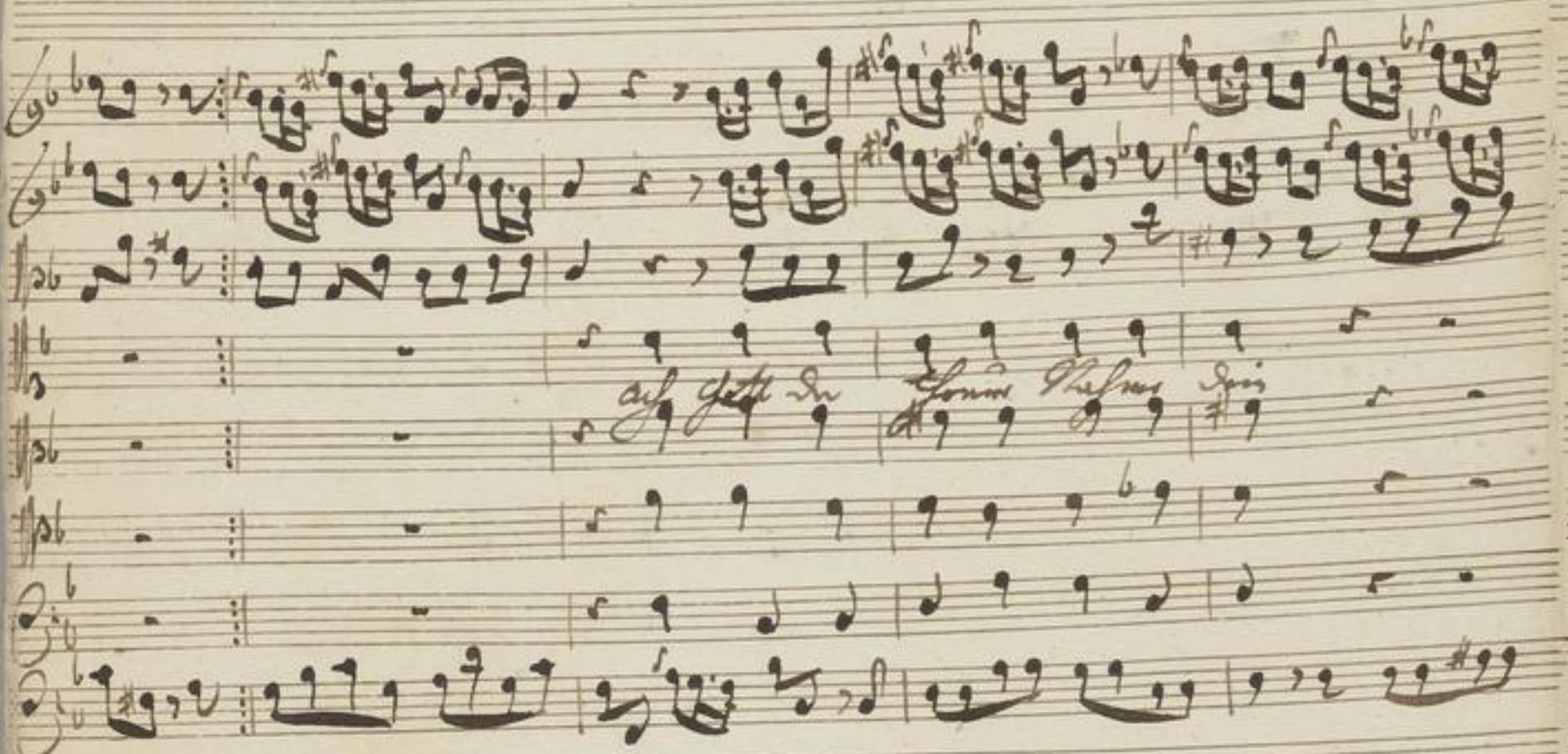
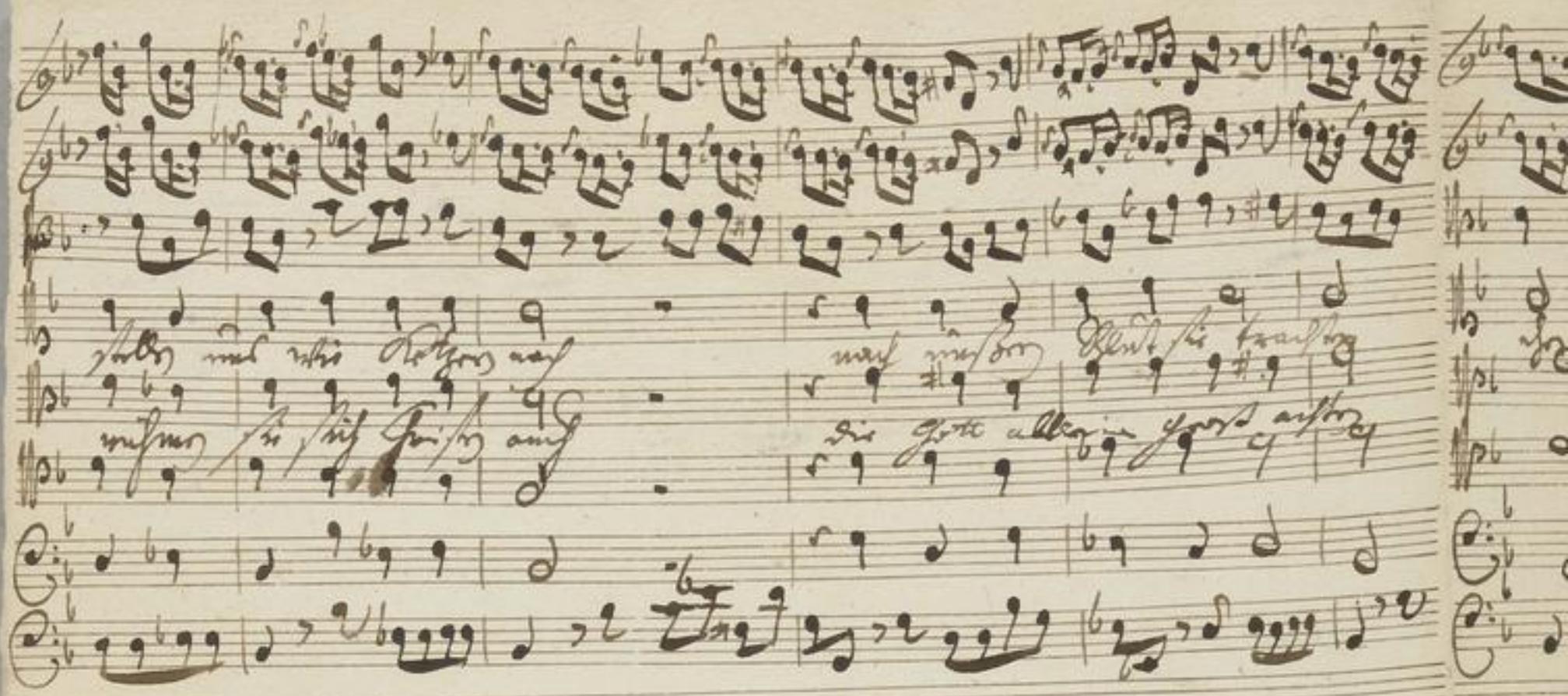
Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.
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Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.
Bei w. w. w. bei w. w. w.





Ode Deo Gloria



160

His sydne Volynys,
abe whis vobaw.

a

2. Jeant. L.

2. Hantz.

2. Violin

Violon

Canto

citho

Tenor

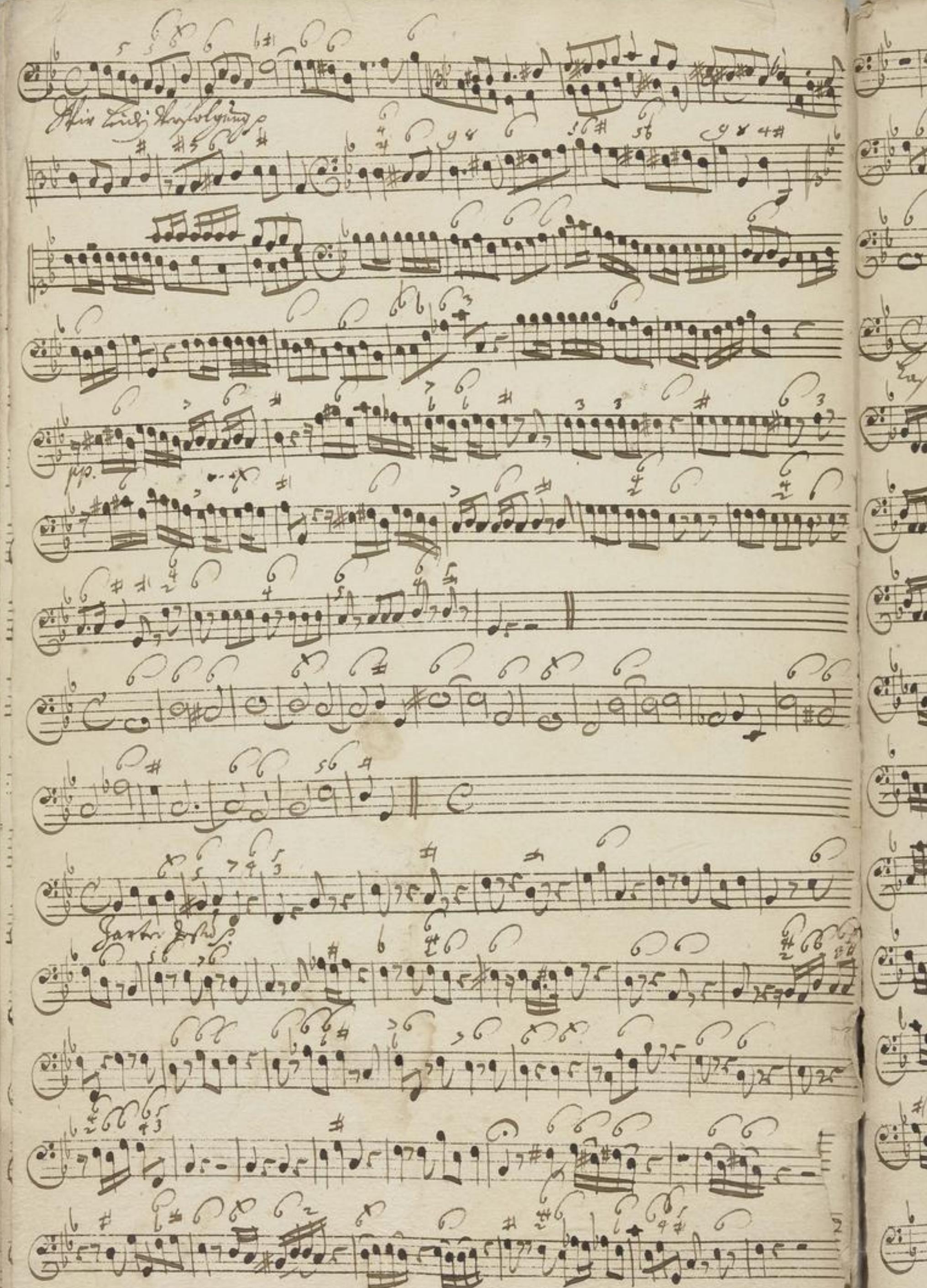
Bass

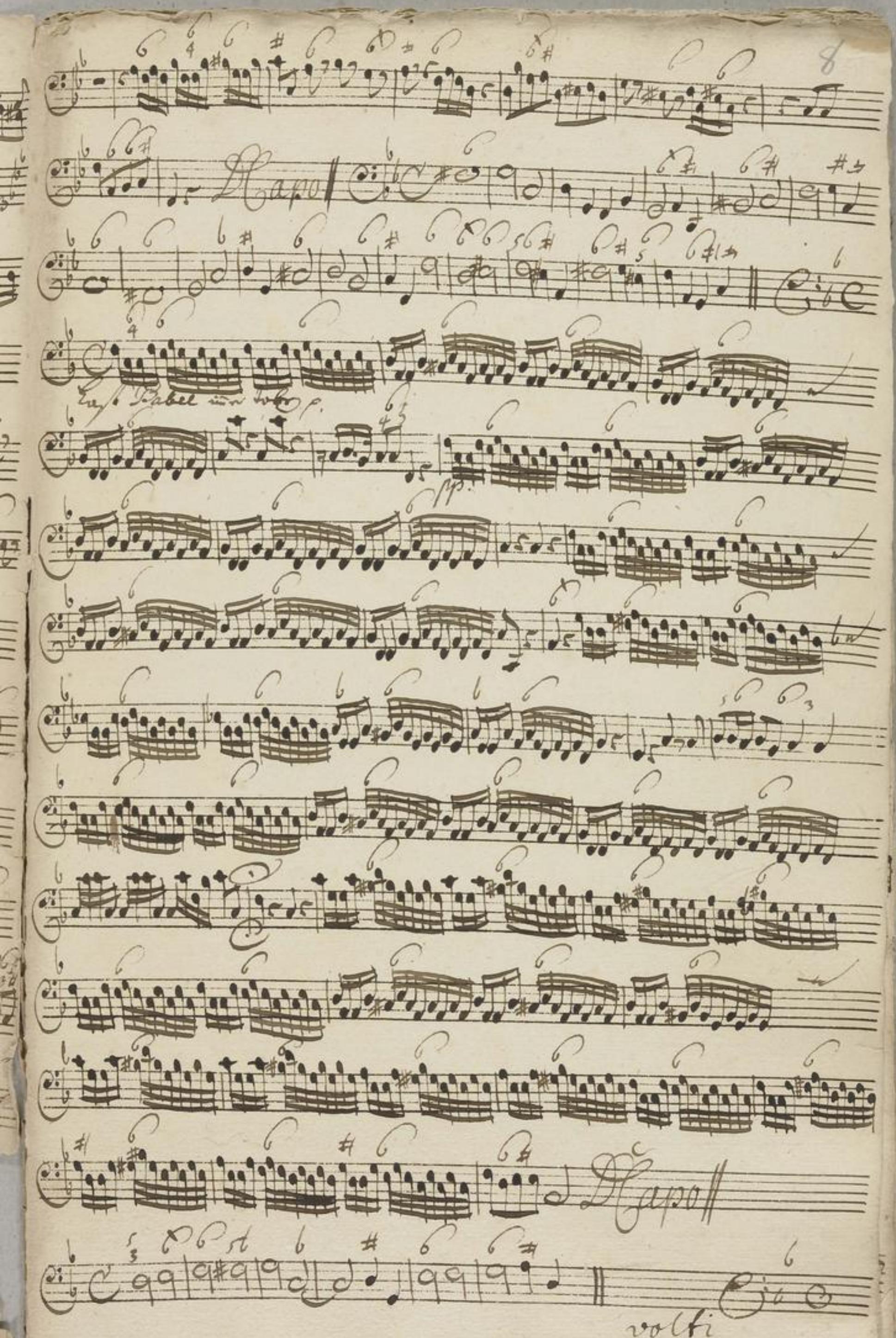
Du. p. n. abn:

1727.

Continu





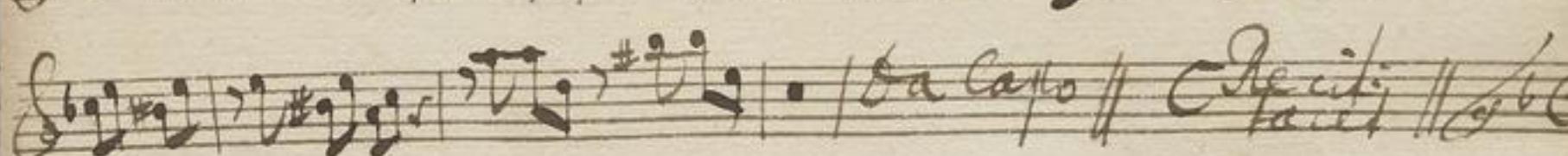
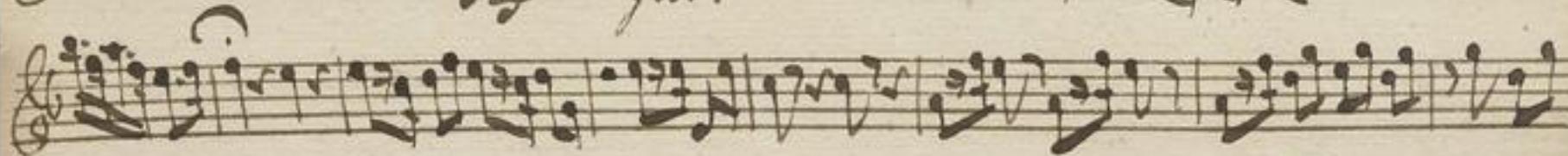
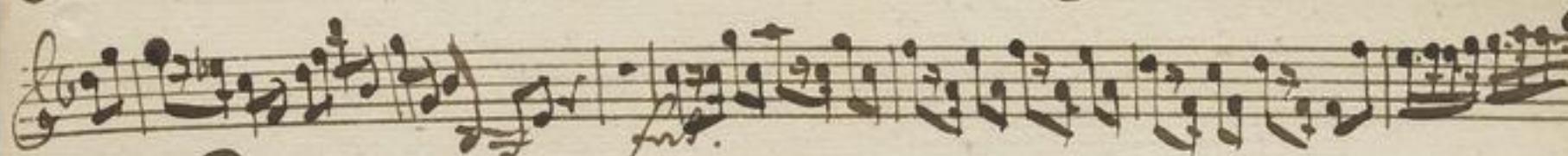
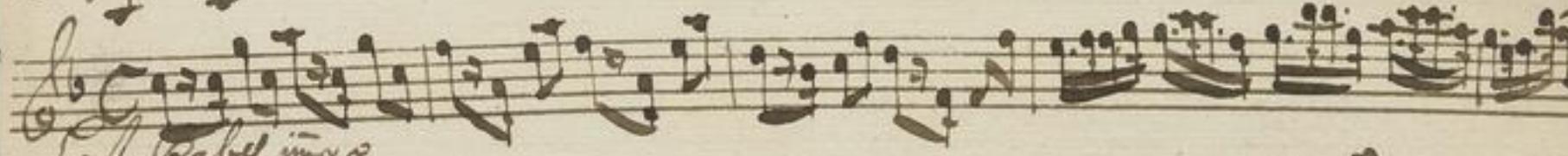
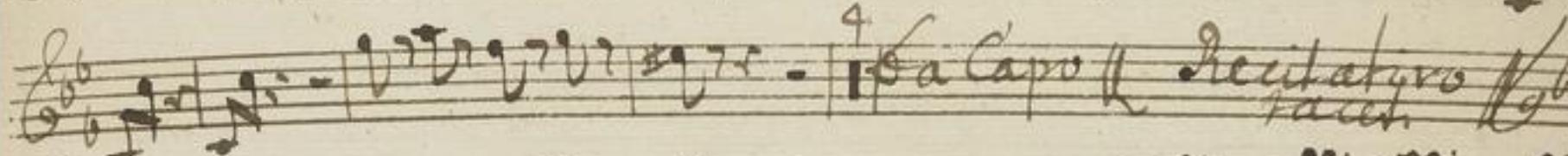
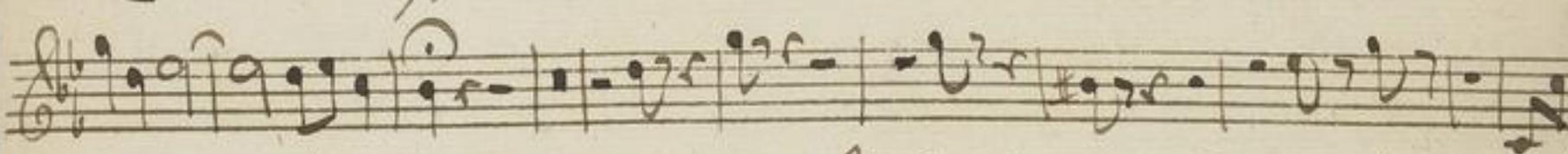
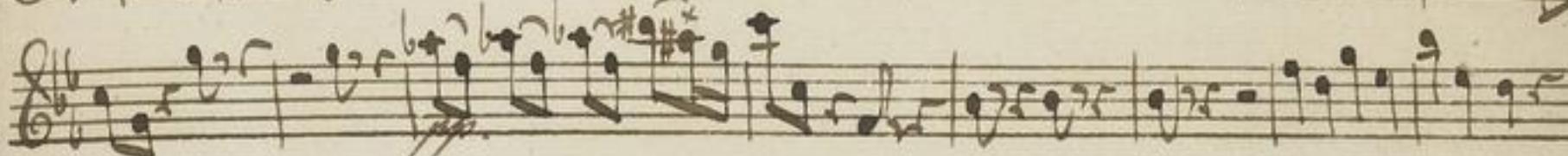
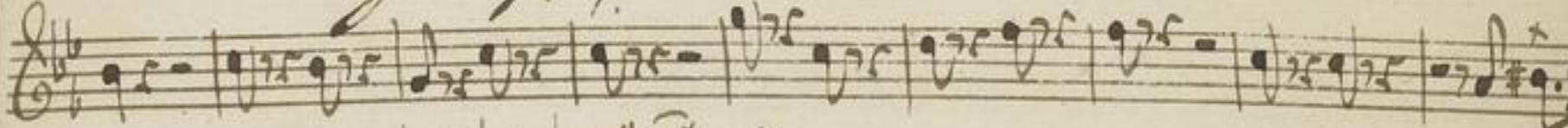
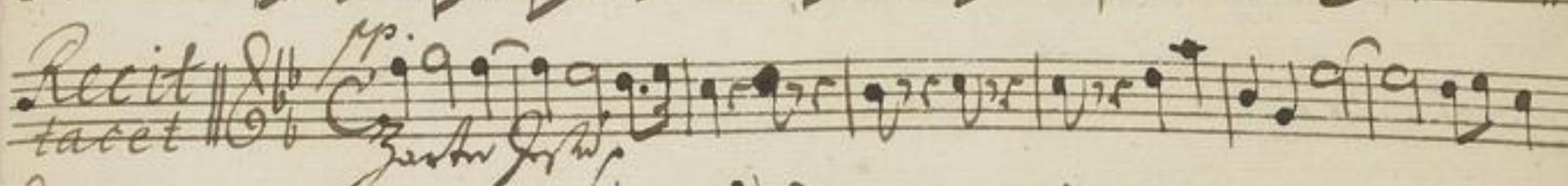
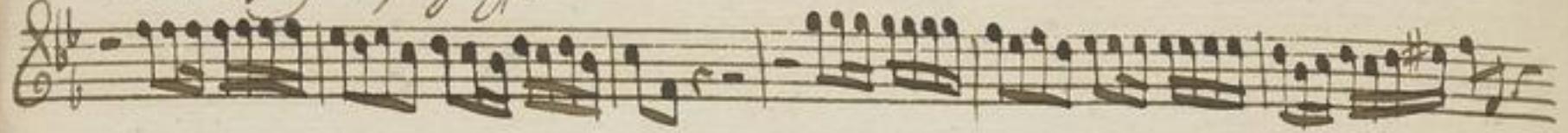
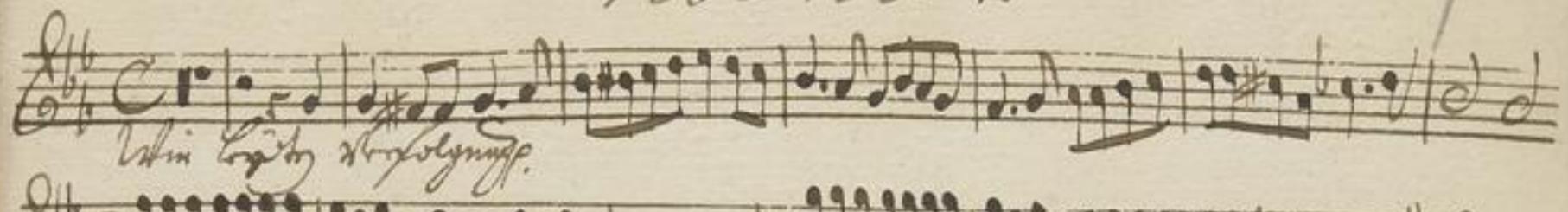


Choral.



Violino. I.

9



Choral.



Violino. 2.

10

Handwritten musical score for Violin 2, consisting of six staves of music. The score is written in black ink on aged paper. The first five staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2'). The key signature varies throughout the piece. The music includes various note heads, stems, and rests. There are several text annotations in German:

- "Wiederholung?" (repetition?) in the first staff.
- "Recitatif" and "tacet" with a "Zertheilung" (division) bracket in the fourth staff.
- "da Capo" and "Recitatif" with a "tacet" bracket in the fifth staff.
- "Pachelbel im Hobg." (Pachelbel in Hobg.) in the sixth staff.
- "Capo" and "volti" at the end of the score.

Chor.

8 C Recit / 16 C

Reit / laet dich
in allen



Viola

11

This image shows a handwritten musical score for the opera "La Bayad". 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 a cursive, expressive hand.

The lyrics are in Hebrew and Arabic, with some lines in English. The vocal parts include "Soprano", "Alto", "Tenor", and "Bass". The score includes several musical markings:

- "Recitati" (Recitative) is indicated twice, once above the first staff and once above the fourth staff.
- "Scalari" (Scalario) is indicated twice, once above the fifth staff and once above the eighth staff.
- "f" (forte) is used as a dynamic marking.
- "p" (piano) is used as a dynamic marking.
- "rit." (ritardando) is indicated above the ninth staff.
- "sforz." (sforzando) is indicated above the tenth staff.

The score also features various musical symbols such as eighth and sixteenth notes, rests, and bar lines. The handwriting is fluid, with some notes and stems drawn as single strokes.

Coral.

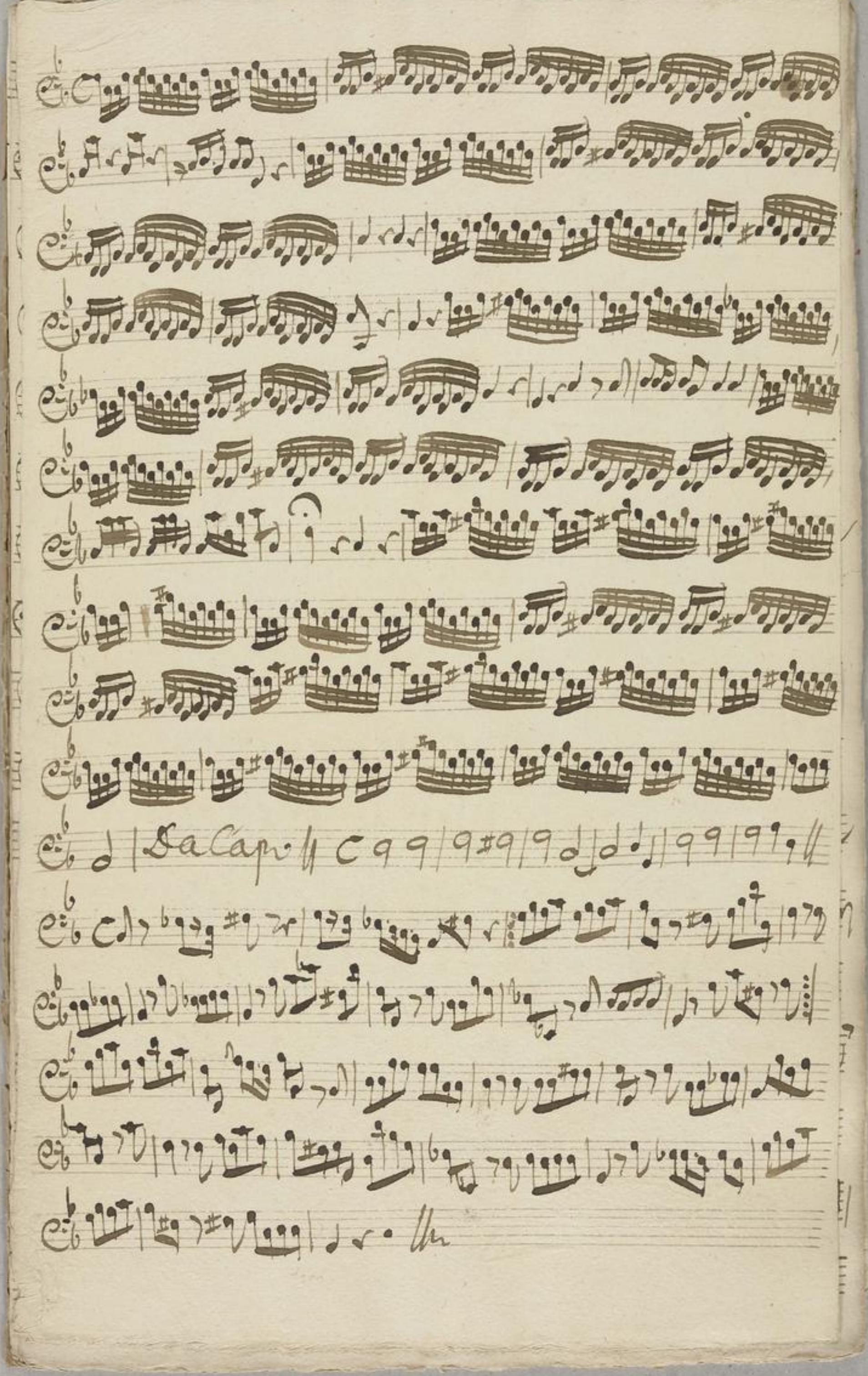


Violone

12

The musical score for Violone, page 12, contains ten staves of handwritten music. The music is in common time and uses a bass clef. The notation consists primarily of sixteenth-note patterns, with occasional eighth-note pairs and rests. Dynamic markings include 'p' (piano) and 'f' (forte). The score is organized into ten measures, separated by vertical bar lines. The handwriting is in dark ink on light-colored paper.





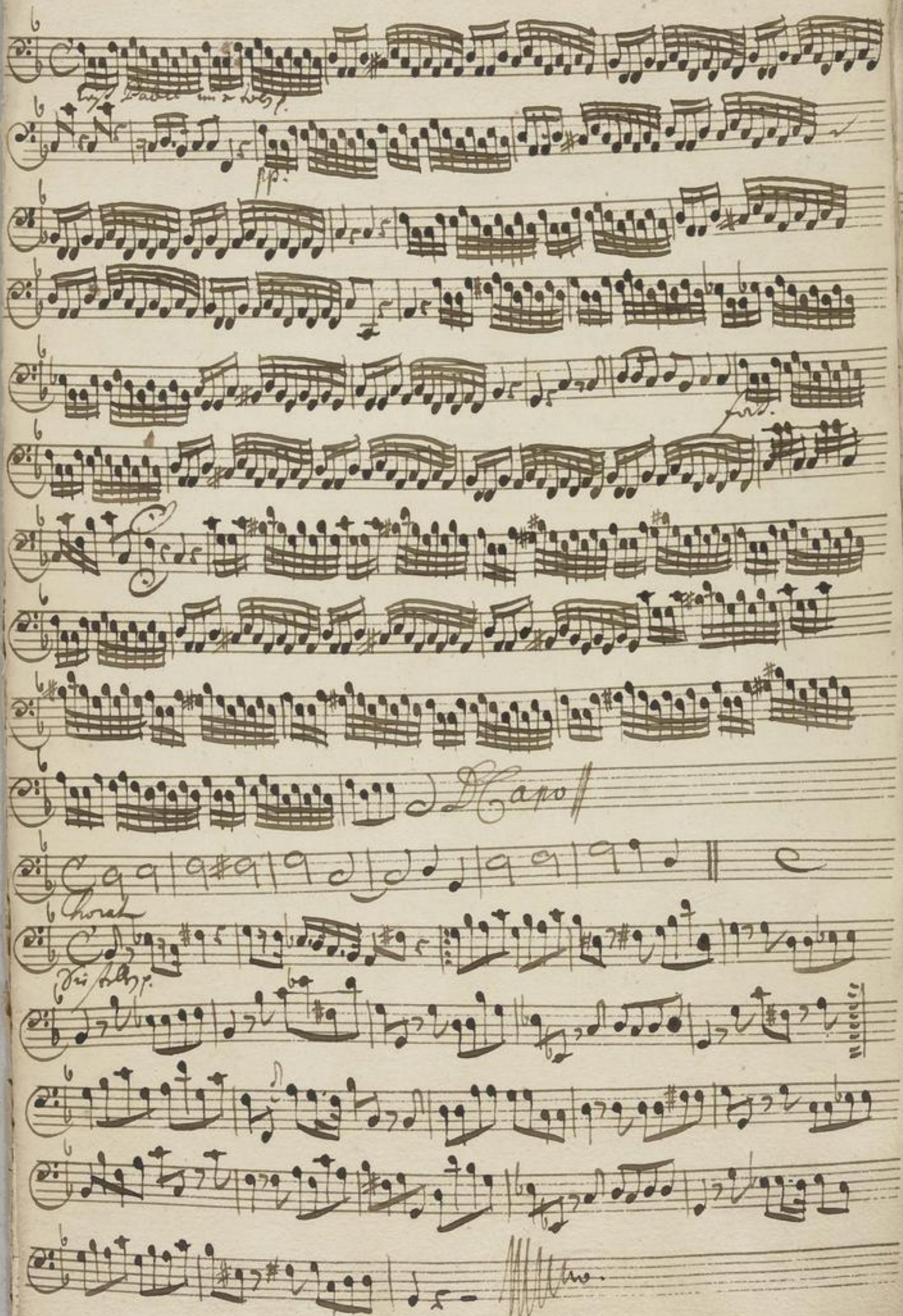
Violone

13

Die Tropen sind singend.

Gut gespielt.





Hautb: ou Flaut: Travers J.

14

A page from a handwritten musical score for orchestra. The score consists of ten staves of music, each with a different instrument's name written above it. The instruments include two flutes (Fl.), two oboes (Oboe), two bassoons (Bassoon), two horns (Horn), and strings (String). The music is written in common time, with various dynamics like 'p' (piano), 'f' (forte), and 'tutti'. The score is divided into sections by vertical bar lines. The first section starts with a forte dynamic and includes a 'Recit.' instruction. The second section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The third section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The fourth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The fifth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The sixth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The seventh section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The eighth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The ninth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The tenth section begins with a dynamic of 'H.' (Horn) and includes a 'tutti' instruction. The score is written in black ink on white paper.

Hautb: ou Haut: Travers. 2.

15.

A page from a handwritten musical score for orchestra. The score consists of ten staves, each representing a different instrument or section. The instruments include two flutes (Fl.), two oboes (Oboe), two bassoons (Bassoon), two horns (Horn), two trumpets (Trumpet), and strings (String). The music is written in common time (indicated by 'C') and includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'tut.' (tutti). The score is annotated with several rehearsal marks: 'Rehearsal 81', 'Rehearsal 82', 'Rehearsal 83', 'Rehearsal 84', 'Rehearsal 85', 'Rehearsal 86', 'Rehearsal 87', 'Rehearsal 88', 'Rehearsal 89', and 'Rehearsal 90'. There are also specific instructions like 'Glocken do' and 'Hau'. The score concludes with a 'Da capo alia' instruction at the end of the page.

Canto.

11

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The music is in common time. The lyrics are in German, with some words underlined. The score includes a tempo marking 'Presto'.

Handwritten lyrics:

Soprano:
Hir legt den Ha-fol - gung Ha-fol -
- gung aber wir werden miss verloft für wir wend'lt nur
lassen aber wir werden miss verloft für wir werden miss ver
lassen wir werden miss verloft aber wir werden miss ver
loft - für miss verloft den wir werden miss verloft den
mir wenn in morgen hundt aber mir komm miss nm
- abn wir komm miss nm - mir komm
miss nm - in 3. ist vor Esterl. Landl. Salzburg
Lage mindestens flagt so komt gleich mindestens transilvania
mindestens bosten vien, reherr ist Gott werl'ß sie miss sein
host ist vien stell auf siem sic in dem Landl. sind es
zante feste sind blieb ihm fris zum Traubild vorgestellt
zur Zeit sind blieb ihm fris von ihm angebott gließ
wohl verlofft no miss.

Piano:
Presto



17

Die fallen mit mir der heim nach nach ins ferne
Noch wissen wir nicht ob wir auf Gott als -

blieb für trachten
heim groß aufstan auf Gott vor freie Hafte

Din mößt ist der Falke ist unter frey In

meint immer auf meist



alto.

-18-



Tenore

49

Wir liegen hier fol - - ging hier fol - - - - ging hier

fol - - - ging Van fol - ging mir lang - Van Van fol - -

- gung wie leicht' n' folging aber wir werden nicht un-

for we were not forsaken
but we were not forsaken - for we

lassen, mir — wir waren wir waren nicht verlassen

aber wir können nicht ^znn $\tilde{=}$ wir werden in

- fangst mir ab mir komm' nicht wieder - mir

Recitat| aria|| Recit| aria||
tacet tacet tacet tacet

Gott nimmt die Dämonen nach in acht, auf Welsch und Polan

argob dmitio sif or son ant ifom Difntz bdayst fo

mit. Die große Nölf gar moß blif abz' hantzen!

256



4.2.

Die sollen mit mir hohes nach
nach hören sie sind Eroben auf Gott al-
lein sie brauchen
ein groß arbeiten auf Gott der Herr Jesu Christ
mit böser Tadellos in mir sein meist
marfan



A handwritten musical score on five staves. The top staff consists of soprano and alto parts, with lyrics in German: "Zan. Ihr sind ohne playos". The second staff consists of basso continuo and tenor parts, with lyrics: "Ihr sind ohne playos, Gottlob bayen sintzig + welmig zw. Ich wol mig zw.". The third staff consists of soprano and alto parts, with lyrics: "Ihr sind ohne playos". The fourth staff consists of basso continuo and tenor parts, with lyrics: "Ihr sind ohne playos, Gottlob bayen sintzig + welmig zw. Ich wol mig zw.". The fifth staff consists of soprano and alto parts, with lyrics: "Ihr sind ohne playos". The music features various note heads, including square and diamond shapes, and rests.

Basso.

This image shows a page from a handwritten musical score for Richard Wagner's "Die Walküre". The score is in German and includes lyrics. The vocal parts are written in a cursive hand, with the piano part in a more formal staff notation. The lyrics describe the characters' thoughts and emotions, such as longing for freedom and the desire for power.

Handwritten lyrics:

- Wir legt den Verfol- - gung, verfol- - gung, aber wir
- müssen missverlaß - - - - für wir werden missverlaß
- laß - für wir - abn wir werden missverlaß -
- für wir werden aber wir müssen missverlaß, für wir
- abn wir kommen missm - - - -
- wir werden untergehn / abn wir kommen missm
- taces tace! // Recitatif Aria //
- wir kommen missm
- Heroes lobt wie du will es füllt den Tyrannen Willen
- laß dir mit blut die Kinder töllen daß auf geht
- unten davon grüßt mir dir im Gräß kommt seyn zuwischen mit
- unten unter geist von Einsti Kreis bleibt unvergänglich sofern
- Disan babil wissen Dingolan laß ab nach blut zu einst
- ant im das Dian Gott ist kein Gott der blut begossen
- der blut vergießt der Gott dem Söllen fristen!

C. laß Babylon loben
 Gott lobt mir wässt noch troben Gott
 lobt mir wässt noch troben ich ist die fröhling zit die
 fröhling zit laß Babylon innen loben Gott lobt mir wässt Gott
 lobt mir wässt noch tro - - - bon ich ist die fröhling
 zit ich kan ihm gern gebildet
 am morgen lass ifrom deßmorgens
 im drey komplausis auf den Preis
 im drey komplausis auf den Preis
 Capo II Recitat: facet
 auf den Preis

Sie sollen mir nicht loben nach nach morgen
 noch einmachen sie sich Erken aus die Gott al -
 lem sie freysten - - - auf Gott der kleine Nasne dein
 mäß ifrom Dialekt ist er und segn In meist in meist
 marfen