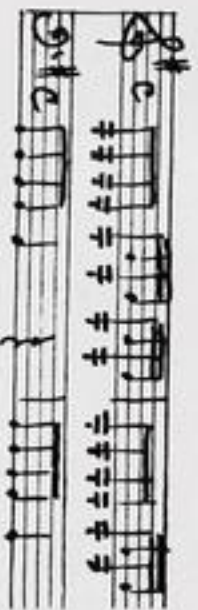


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/37

In Zion thönnen Freuden-/Chöre/a/2 Corn./2 Hautbois./Timp.  
G.A.H.d./2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo./  
Dn.1.Adv./1746./ad/1736.



In Zion thönnen

Autograph November 1746. 35,5 x 23 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

16 St.: C,A,T,B,V1 1(2x),2,vla,vlne(2x),bc,ob 1,2,cor 1,2,  
timp.

je 1 Bl., bc 2 Bl.

Alte Sign.: 168/59. Text: Johann Conrad Lichtenberg, 1736.



Nov 454 / 37

In Zion hören Fremde = Chöre

~~ib.~~ ib.

sg. 37

Partitur

M. Nov. ~~1735~~ 28<sup>ter</sup> Anfang.  
1735 - 27<sup>ter</sup>



The first system of the manuscript contains ten staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The staves are arranged in a standard vertical layout.

The second system of the manuscript continues the musical notation with ten staves. It shows a continuation of the melodic and rhythmic lines established in the first system.

The third system of the manuscript features vocal parts with lyrics. The lyrics are written in German and include the following phrases:
 

- Zur Hören Band
- Zur Hören Band
- Im Chor Band
- Im Chor Band
- Im Chor Band
- Im Chor Band
- Im Chor Band
- Im Chor Band
- Im Chor Band
- Im Chor Band

 The musical notation is written below the lyrics, with some parts appearing to be for a choir or multiple voices.



Handwritten musical score on a page with ten staves. The notation is in a historical style, featuring various note values and rests. The lyrics are written in German and include:

*Le Zeit* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)

*Le Zeit* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)

*Le Zeit* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)

*Le Zeit* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

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*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)

*der Herr unser Herr* (repeated multiple times)

*in seiner* (repeated multiple times)



Handwritten musical score on a page with 12 staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes. The text includes:

*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*

Handwritten musical score on a page with 12 staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes. The text includes:

*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*  
*Das ist Holborn*  
*an Grotz*



Mein Zion ja dein Lagerort da soll dein Thron aufgestellt an deines Königs Thron zu werden. *mit großer Macht*  
 Hall der Drey Könige. *Es soll mit Ihm in Rang gehalten der nicht die für der Welt die Könige sind*  
 Zion um so herrlich auf d. an der am Ende ist ein d. *Es soll an alle Ende*  
*Vivace.*

*Fort.*  
 Thron d. Herr in an. *Es soll an alle Ende*  
*pp.*

*Fort.*  
 Kind - will zugestehen *gegen alle die*  
*pp.*

*pp.*  
 Thron d. Herr *pp.*



This is a page of handwritten musical notation, likely a church cantata. It features multiple systems of staves. Each system includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in German.

The lyrics visible on the page include:

- an - des Her - ren Das ist ein nicht - zaug - last - nicht - zaug - last - last - last - last*
- schö - nes jun - ges schö - nes Schö - nes Schö - nes Schö - nes*
- Gott's Reich Gott's Reich Gott's Reich Gott's Reich*
- Jesus - der - mein - der - mein - der - mein - der - mein - der*

The musical notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte), *p* (piano), and *forl.* (forlissimo). The handwriting is in a historical style, characteristic of 17th or 18th-century manuscripts.



*f. p. f. p. f. p.*

Kultur gibt uns einen holden Frieden hold in dem du wohnst

*f. p. f. p.*

In der Zeit

Choral

Choral.

*Divacé.*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The lyrics are arranged in two columns, corresponding to the musical staves. The text includes:

*Es ist ein Kindlein arm*      *das sitzt unter dem Baum*

*das hat für alles nur Gott*      *sein groß Erbteil zeigen an*

*Im Kind magst mich*      *o. dich lieber Lutz gleich*

*und ich alle Freuden*      *o. dich du bist in Freuden*



Handwritten musical score on ten staves. The notation includes various rhythmic values and clefs. A handwritten annotation "Galer-Lied" is written across the middle staves.

Handwritten musical score on ten staves with German lyrics. The lyrics are:

Mein Gott erhalte Zion  
 König ist mächtig groß.  
 Sein Reich ist über allen  
 Welt. Ein König ist die Welt  
 Thron ist die Welt die Welt  
 Thron ist die Welt die Welt  
 Thron ist die Welt die Welt



Handwritten musical notation and lyrics at the top of the page, including the title "Liedlein d. allmähl'glichen Gnaden" and other text.

Second system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Third system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Fourth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Fifth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Sixth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Seventh system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Eighth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Ninth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Tenth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Eleventh system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Twelfth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".

Thirteenth system of handwritten musical notation and lyrics, starting with "Liedlein d. allmähl'glichen Gnaden".



*And.*

Handwritten musical score on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, characteristic of early manuscript notation. The text is written in a cursive script below the staff. A dynamic marking *And.* is present at the top left.

*And.*

Handwritten musical score on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The text is written in a cursive script below the staff. A dynamic marking *And.* is present at the top left.

Handwritten musical score on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The text is written in a cursive script below the staff. A dynamic marking *And.* is present at the top left.

Handwritten musical score on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The text is written in a cursive script below the staff. A dynamic marking *And.* is present at the top left.

Handwritten musical score on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The text is written in a cursive script below the staff. A dynamic marking *And.* is present at the top left.



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various rhythmic values, clefs, and dynamic markings such as *And.*, *pp.*, and *f.*. The music is written in a historical style, likely from the 18th or 19th century.

Continuation of the handwritten musical score. This section includes a prominent melodic line with a *trill* marking. The notation is dense and includes various musical symbols and clefs.

Handwritten musical score with a section of music that includes the text *Zion geht die Feud* written above the notes. The notation continues with various musical symbols and clefs.

Handwritten musical score featuring a section with a dense, repetitive rhythmic pattern, possibly a drum part or a specific instrumental texture. The notation includes various musical symbols and clefs.

Handwritten musical score with a section of music that includes the text *auf der Feud* written above the notes. The notation continues with various musical symbols and clefs.



Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics include "anna" and "von fern zu fernt".

Handwritten musical score for the second system, including the instruction "Da Capo" and the name "Horianna".

Handwritten musical score for the third system, with lyrics such as "Ich sey der Gm. allzeit nah" and "Straffhunden".

Chor. v. 4.  
 alle D. f. all. mit  
 g. f. m.  
 Da Capo.

Soli Deo Gloria



168.

59.

In Zion Herrn Coenders -  
Chöre s.

a

2

Corn:

2

Hautbois.

Symph. P. A. H. D.

2

Violin

Viola

Contra

Alto

Tenore

Basso

Dr. 1. Adv.

1746.

ed

1746.

e

Continuo.



*Continuo*

*In zwei Stimmen s.*

*Recit.*

*Vivace.*

*Fract. s. Faust s.*



This page contains a handwritten musical score for a multi-voice setting. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rhythmic patterns, often consisting of repeated eighth or sixteenth notes. The score includes various dynamic markings such as *p.* (piano), *f.* (forte), *pp.* (pianissimo), and *ff.* (fortissimo). Performance instructions like *Choral.*, *Recit.* (recitative), and *tasto sb.* (tasto solo) are present. The word *Organo* is written at the end of the fourth staff. The score concludes with a double bar line and a final cadence. The paper shows signs of age, including some staining and wear at the edges.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *for.*, *pp.*, *f.*, and *ppp.*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with the instruction *Da Capo* and a double bar line.

*Recite*

Choral *Da Capo*



In Zweisführung.

Violino 1.

Choral.



Choral.

Handwritten musical score for a choral piece. The score consists of 14 staves of music. The first staff begins with the lyrics "Frei ist auf Erden,". The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano*, *f*, *fort.*, and *ff*. There are also markings for *hr* (hairpins) and *ff* (fortissimo). The score includes a section labeled "Recital" with a time signature change to 12/8. The piece concludes with the word "Capo" written in large, decorative script.



In Zion häring.

Violino. 1.

Handwritten musical score for Violino 1, measures 1-12. The music is in G major (one sharp) and common time (C). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. Dynamic markings include *p.* (piano) and *Fort.* (forte). The piece concludes with a double bar line and the word *Resist.*

Vivace.

Strat. und Kraft

Handwritten musical score for Violino 1, measures 13-24. The tempo is marked *Vivace*. The music continues with a similar rhythmic intensity, featuring many sixteenth and thirty-second notes. Dynamic markings include *pp.* (pianissimo), *p.* (piano), *f.* (forte), and *Fort.* (forte). The piece concludes with a double bar line and a key signature change to G major (one sharp) and common time (C).



Choral

*Erst auf dem...*

Erst auf dem...

*piano.*

*And, dir...*

*Recitat*

*Capo* *Recitat* *Choral* *Capo*

piano.

And, dir...

Recitat

Capo Recitat Choral Capo





Violino. 2

*In drei Hängen*

*Vivace*

*Maria u. Franz*

*Revill*

*Capol*

The image shows a page of handwritten musical notation for a second violin part. The music is written on 15 staves. The first staff is marked 'Violino. 2'. The piece is titled 'In drei Hängen' and 'Vivace'. The music is in G major (one sharp) and 3/4 time. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'p.' (piano), 'f.' (forte), and 'fur.' (fortissimo) are used throughout. There are also markings for 'hr' (hairpins) and '7' (fingerings). The score includes a section titled 'Revill' and ends with 'Capol'. The bottom of the page shows a key signature change to G major and a common time signature.



Choral.

Handwritten musical score for a choral piece. The first system includes the lyrics "Er ist auf Erden". The score consists of five staves of music in a common time signature, featuring various rhythmic patterns and accidentals.

Handwritten musical score for a piano accompaniment. The first system includes the lyrics "Von die folgen". The score consists of ten staves of music, marked with dynamic instructions such as *piano* (p.), *forte* (f.), and *fortissimo* (ff.). The music is characterized by dense, rhythmic textures.

Recitat Choral Doppo

Four empty musical staves at the bottom of the page, intended for further notation or performance.



Vivace

Viola

*In Zwei Händeln*

*tr*

*p.* *f.* *p.*

*f.* *p.* *f.* *p.*

Recitar tacet

Vivace

*Das ist die Kunst*

*p.* *f.* *pp.*

*f.* *p.* *f.* *p.* *f.* *p.*

*foll.* *p.* *f.* *p.* *f.* *p.*

*f.* *p.* *f.* *p.* *f.* *p.* *foll.*

*p.* *f.* *p.* *f.* *p.* *f.* *p.*

*f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

*f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

Choral.



Choral.

*for it and forly.*

*Piano.*

Recitativo tacet // 36 12 8

*Deus, in gloria.*

*fort.* *pp.*

*f.* *p.* *fort.* *p.*

*f.* *f.* *f.* *f.*

*f.* *p.* *f.* *fort.*

*f.* *p.* *f.* *fort.*

*f.* *p.* *f.* *p.*

*f.* *p.* *f.* *p.*

*f.* *f.* *f.* *f.*

*f.* *p.* *fort.* *Da Capo*

Recitativo tacet // Choral Da Capo //



Violine

*In Zion Jouiss*

*Recit.*

*Vivace*

*And. in. Profly.*

*F. p. f. p. f. p.*

*F. p. f. p.*

*F. p. f. p. f. p. f. p.*

*F. p. f. p. f. p.*

*F. p. f. p. f. p.*

*F. p. f. p. f. p. f. p.*

*F. p. f. p. f. p.*

*F. p. f. p.*

*Capo* *Choral.*

Detailed description: This is a page of handwritten musical notation for a violin. It features 15 staves of music. The notation includes various rhythmic patterns, mostly sixteenth and thirty-second notes, with some rests. Dynamic markings such as *f.* (forte) and *p.* (piano) are used frequently. The piece is titled "In Zion Jouiss" and includes sections marked "Recit.", "Vivace", and "And. in. Profly.". At the bottom, there is a section marked "Capo" with a capo symbol and "Choral.".



Vivace. Choral.

*\* Cyprianus*

*Recit:*

*piano.*

*Gratia*

*fort.*

*pp.*

*4.*

*3.*

*2.*

*3.*

*Capo*

*Recit:*

*Choral Capo*





Violine.

*In Zins-Hung,*

*Recit.*

*Vivace.*  
*Obst. 3. frucht. p.*

*Fin*  
*Choral.*



Vivace Choral.

*fr. auf fröhlich.*

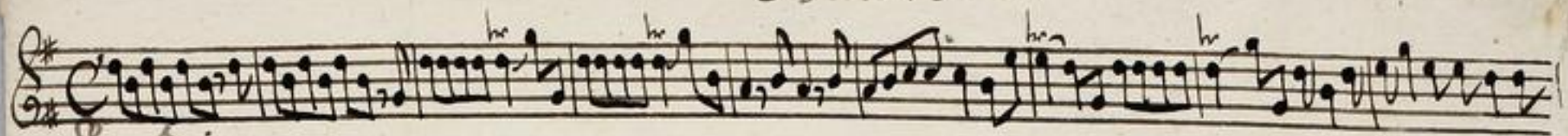
*Recit:*

*piano.*  
*Der, die, das.*

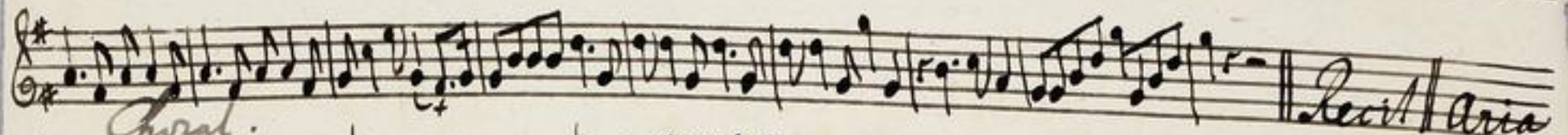
*Recit:*



Handb. 1.



*In Zing.*



*Choral.*



*ist auf Zing.*



Recit Aria Recit Choral Kapo



*In zier Hängs.*

*hr hr hr hr hr hr*

*Choral.*

*Er ist auf Erden.*

*1. 1.*

Recit Aria Recit Choral Capos. *ll.*



I

Corno. 1.

*In Gius. Hong.*

Recitat. Aria

Choral.

*fu. it. auf. fady.*

Recit. Aria. Recit. Choral. Capo. //



I.

Corno 2.

*In Zuz Hing.*

Recit. Aria

Choral.

*Es ist auf bey.*

Recit. Aria Recit.

Choral Flap.



G. d. H. D.

Tympano.

*zu Zins Hing*

*p.* *1. ad.*

*Choral.* *Recitat* *Aria*

*ist auf*

*Recit* *Aria* *Recit* *Choral* *Fagot*



Canto.

In Zion thronen fort - - von Eternen, fremden Eternen, sein König thronet -  
 thronet - - o fro - - se Zeit, o fro - - se Zeit, der Herr erhebet  
 in Zion H - - er, - - der Herr erhebet - - in Zion  
 H - - er - - der Herr erhebet - - der Herr erhebet  
 theil, der Herr erhebet - - der Herr erhebet.

Recit. Aria //

Es ist groß Lob und dank dir, daß du grossen Güt' erbarst, und  
 das sind so alle mit gethan, dein gross' Lieb zu zeigen an, dein  
 im dem Himmel marke sich, und seinen lieben Engeln gleich  
 sein sind alle Feindeszeit, und du bist in ewig Zeit,  
 Galtolija.  
 Galtolija.  
 Mein Jesu, was du Zion's König, wie mächtig,  
 gross'n. reich bist du, bey deinem armen Volke. Dein König ist dir gleiches Raat und  
 freyheit die zu zwing, was sie an Gesid' überlassen, das ist von dir im nicht voll  
 Littelheit. Du hast reich gesien Lüf'n, dein Hoisig ist Allweisheit, die Allmacht ist dein Eigen,  
 thum, dein Ausfallungem' zist mit Dynamen, du spinnst arm; jedoch ist alles dein. Zu  
 mag ist dir, o Jesu, in Gedanken, so wird ich fast erkühn't; die Bitte fällt mir ein:  
 laß mich den Himelstern im Himmel laufe seyn.



10.

herr! - herr! - die Herzen stehn dir offen, -

hörn! - - - hörn - - - erfülle Zion's Soffen, -

zühf - zühf - In'sy sein's Ho - - - so In'sy sein's

Ho - so inn. herr - herr - die Herzen stehn dir offen dir

hörn - - - erfülle Zion's Soffen, zühf - - zühf In'sy

fi - so Ho - - - so inn. Zion gest dir froh -

antgegen; auf abffreyt auf abffreyt nach seinem Drogen

nach seinem Drogen hosianna, - - - hörn sein abffreyt - - nach seinem

Drogen hosianna, hosianna, hörn - sein.

Capo Recitativo //

Charal. Das ist für alle Capo //



Alto

6. In Zion Hören wir - - im Hörs fremden Hörs, sein König kömmt;  
 sein König kömmt o fro - - se Zeit, o fro - - se Zeit; der Herr raffint  
 in Dinnes G - - at, - - der Herr raffint in Dinnes G - - at  
 Loef in xrborg - - - - - der Herr raffint, Loef in xrborg - - - -  
 - - - - - der Herr raffint.

Recit || Aria ||

6. Er ist auf Erden kommen arm, daß er unser siß erbarm,  
 daß sat er alles mit gelan, Dein groß Lieb zu zeigen an,  
 und in dem Himmel mußte sein, und seinen lieben Engeln glänf.  
 Ich fern siß alle Eirstenzeit, und samt ihm sat in ewigzeit.  
 Halleluja.  
 Halleluja.

Recit || Aria || Recit ||

Choral Ich sat er alles Halleluja



Tenore

7. *1.* *1.*

In Zion Hören freunden Gort freunden Gort, Dein König kömmt

o frohe zeit — der Herr erfährt in seiner G — et, der Herr erfährt —

— in seiner G — et, — laß in verborgner in verborgner in der

borgner Gütlichkeit, laß in verborgner in verborgner — ner Gütlichkeit. *Recit Aria*

6.

Er ist auf Zion kommen arm, laß für seinen süß erbarm, daß sat für alle und gottan, Dein groß Lieb zu zeigen an, in dem Himmel machst ein, und seinen lieben Engeln gleich, sein süß alle Geister sind, und dank ihm lob in ewig Zeit,

*Recit Aria*

Halleluja.  
Halleluja.

Getrost, der Herr ist allzeit naß, Er kömmt sehr arm, laß ein an Kraft zu erheben; voll Dankstimm, die wir zum und das verdienst saßen. Auf Zion; Herr: Halleluja

Choral daß sat für alle, *Capo*



# Basso.

In Zion Hören wir den Herrn von den Hören, sein Königtum  
 o große Zeit — der Herr erscheint in seiner G-  
 stalt in seiner G-  
 stalt, so in werbender in werbender in werbender Ge-  
 heit, so in werbender — Herr — liebt.  
 Um Zion, ja sein Ärgerniß, da ist sein Staat noch Kraft an seinem König findet;  
 so will und muß in Christi Gestalt den Sieg vollenden, was sich mit ihm im Kampf ver-  
 bindet, der wird, wie der Welt ein Wunder sein; Um Zion, um ihn stündig auf mich  
 ran, der arme Herr ist reich und herrscht an allen Enden.  
 Staat d. Kraft in an-  
 gegen wehren — so — sich kämpft Staat mit Kraft — in  
 an-  
 wehren so — — sich kämpft. Gottes Kraft — Gottes Kraft — barid da-  
 — wird doch immer von — immer von — ja er muß in Christi im  
 Christi Geben. Der immer Haltet — im ihm — der werden



La f'x todt - - La f'x todt und Göl- le Lämpfl. Capo

Es ist auß' der Welt kommen auß' daß es unser, f'x erbarm  
Gib f'x alles und g'f'han Dein g'roß' Lieb zu zeigen an

und in dem Himmel muß' sein, und seinen lieben Engeln glanz  
leb' f'x auf alle Ewigkeit und danck' ihm lob in ewig' zeit

g'alt' l'ija Recit. Aria. Recit.

Choral Gebet f'x Capo