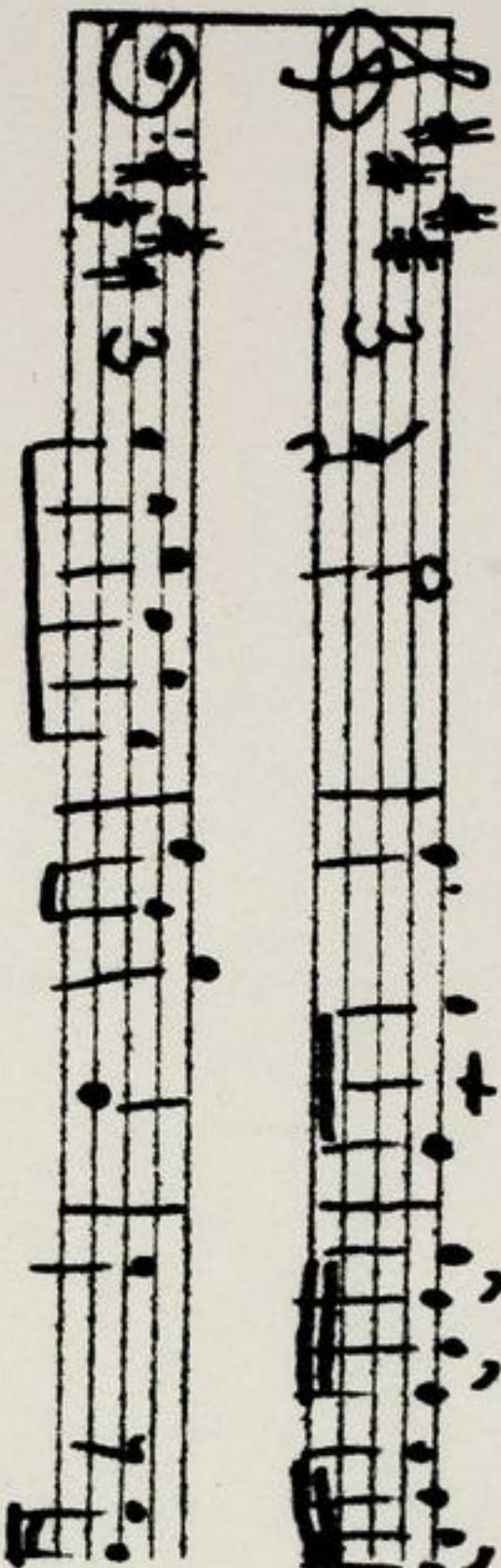


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/27

Laueret nur ihr Otter Schlangen/a/2 Violin/Viola/Canto/Alto/  
Tenore/Basso/e/Continuo./Dn. 17.p.Tr./1726.



Lauer - - -

Autograph Oktober 1726.

34,5 x 21 cm.

partitur: 4 Bl. Alte Zählung: 2 Bogen.

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

Alte Sign.: 159/25.

Text: Johann Conrad Lichtenberg, 1726.

94.17.p.8r.

G.D. & M.O. 1726

Mus. 434/27

Lied mit je 12 Taktzügen 55

159

25

27

Fol.

1 - 15.

26.

Partitur  
18te Insprung. 1726.



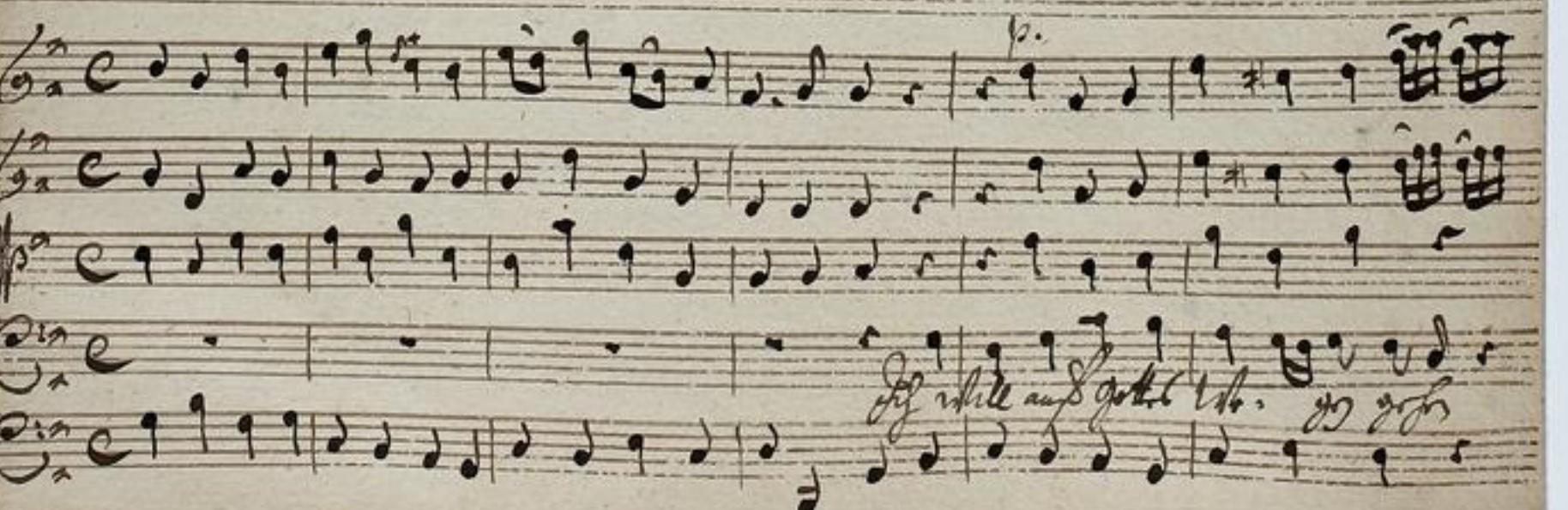
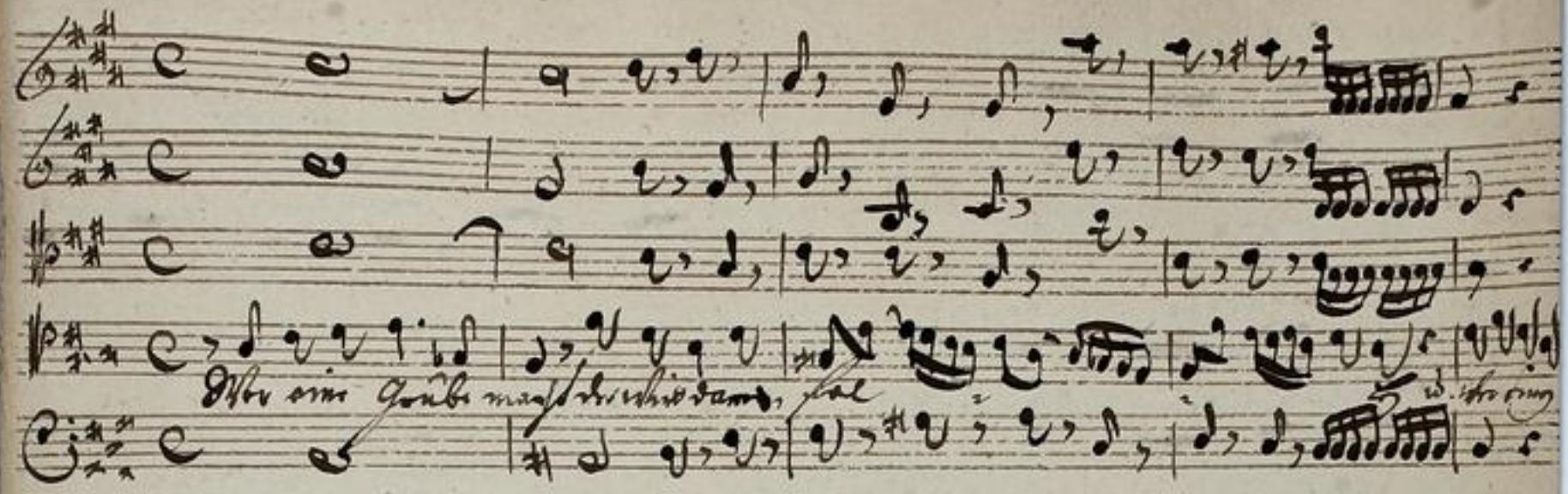


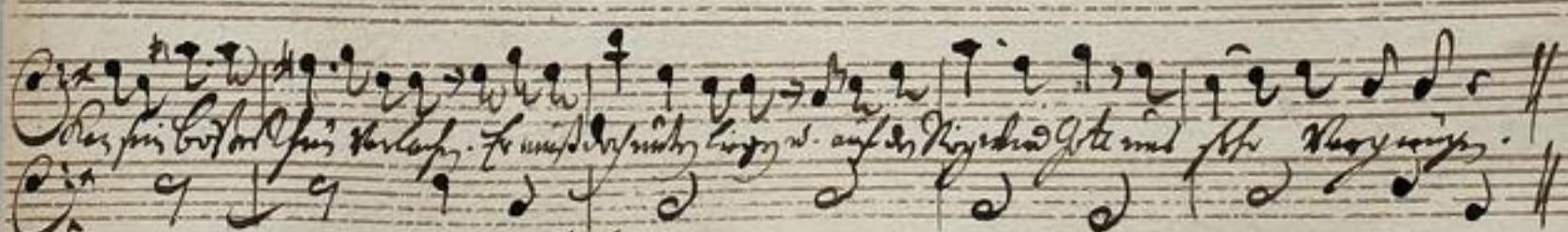
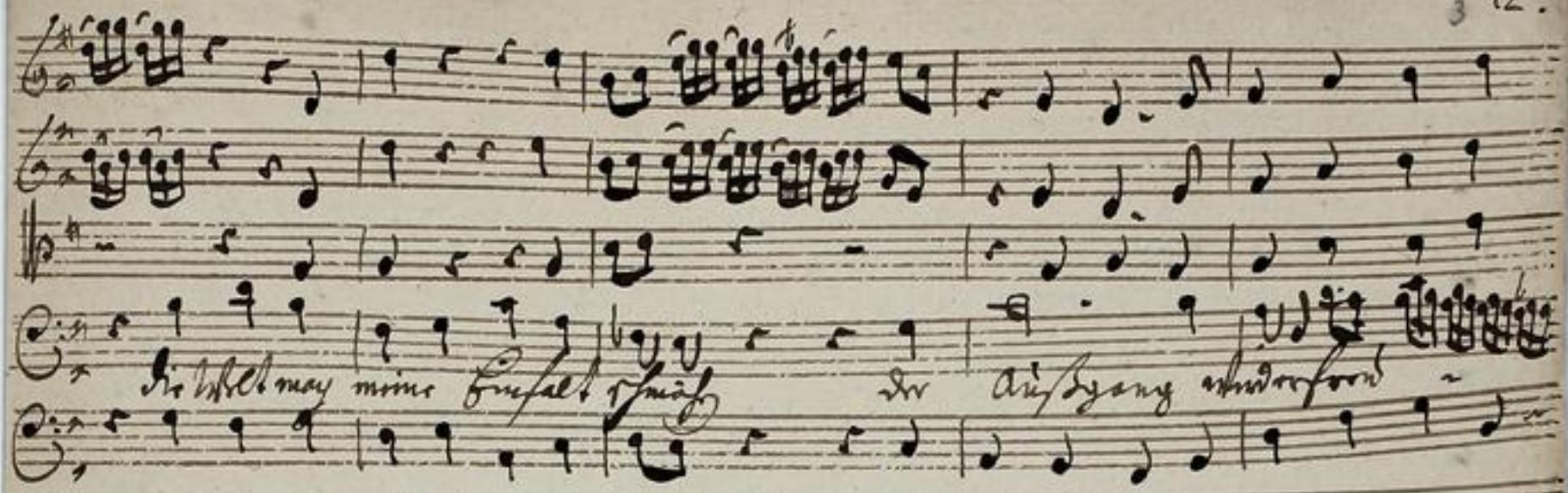


A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 4/4, and the piano part is in 2/4. The vocal parts are in black ink on four-line staves, and the piano part is in brown ink on a single staff. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a bassoon entry. The lyrics are in German and are written below the vocal parts. The piano part includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also various slurs and grace notes.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 4/4, and the piano part is in 2/4. The vocal parts are in black ink on four-line staves, and the piano part is in brown ink on a single staff. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a bassoon entry. The lyrics are in German and are written below the vocal parts. The piano part includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also various slurs and grace notes.



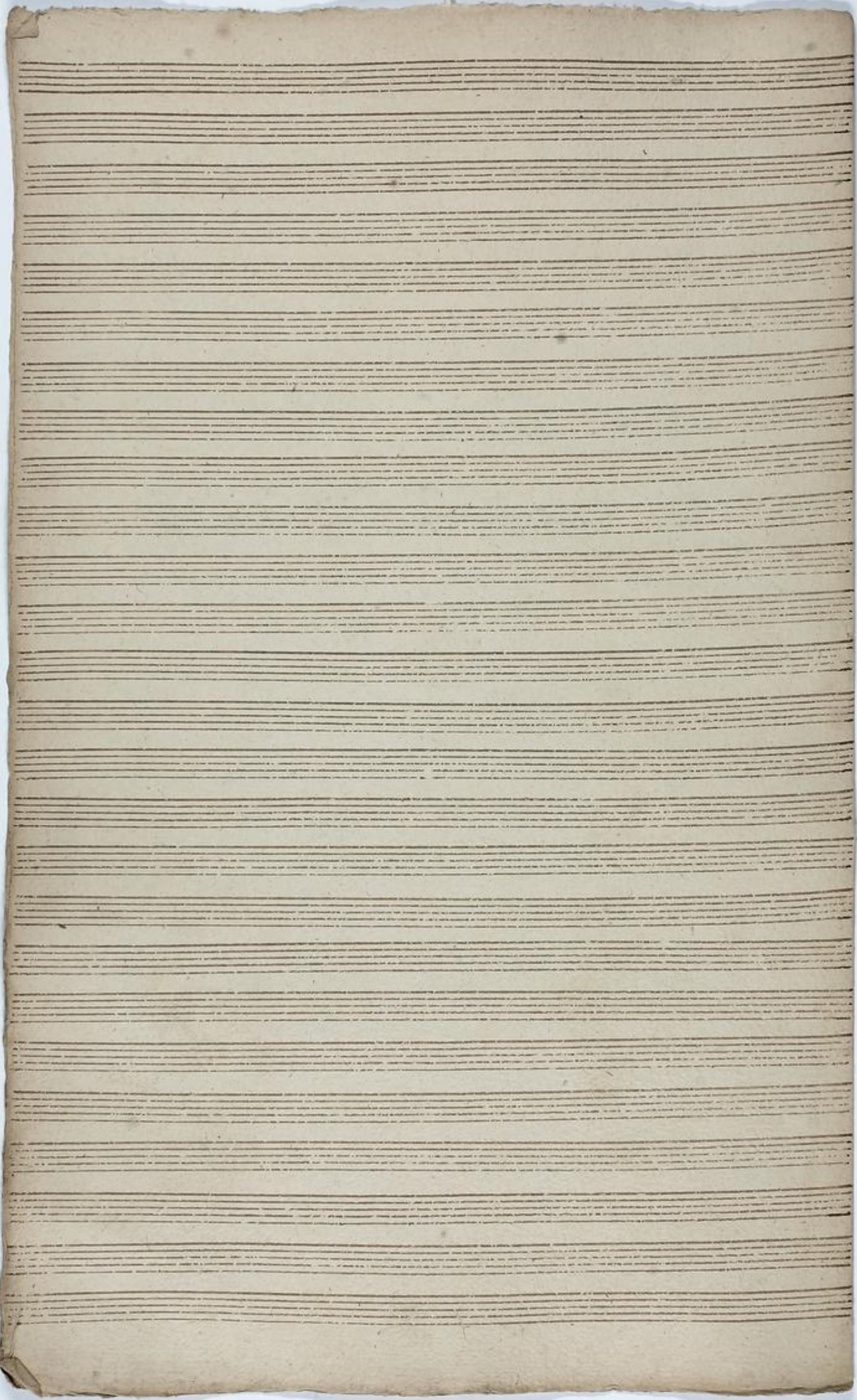




A handwritten musical score in Hebrew notation, consisting of three pages of music. The music is written on five-line staves, with each page containing two staves. The notation uses Hebrew characters (א, ב, ג, ד, ה, ו, ז, ח, י) as note heads, and various symbols like dots, dashes, and vertical strokes to indicate pitch, rhythm, and performance techniques. The first page starts with a treble clef and a 2/4 time signature. The second page starts with a bass clef and a 3/4 time signature. The third page starts with a bass clef and a 2/4 time signature. The music includes dynamic markings such as 'forte' (f), 'mezzo-forte' (mf), and 'mezzo-forte' (mp). There are also slurs, grace notes, and other musical markings.







159.

25. "

E

Cantus mixtus other Glazzy.

a

2 Violin  
Violon

2 Viola

Canto

Alto

Tenor

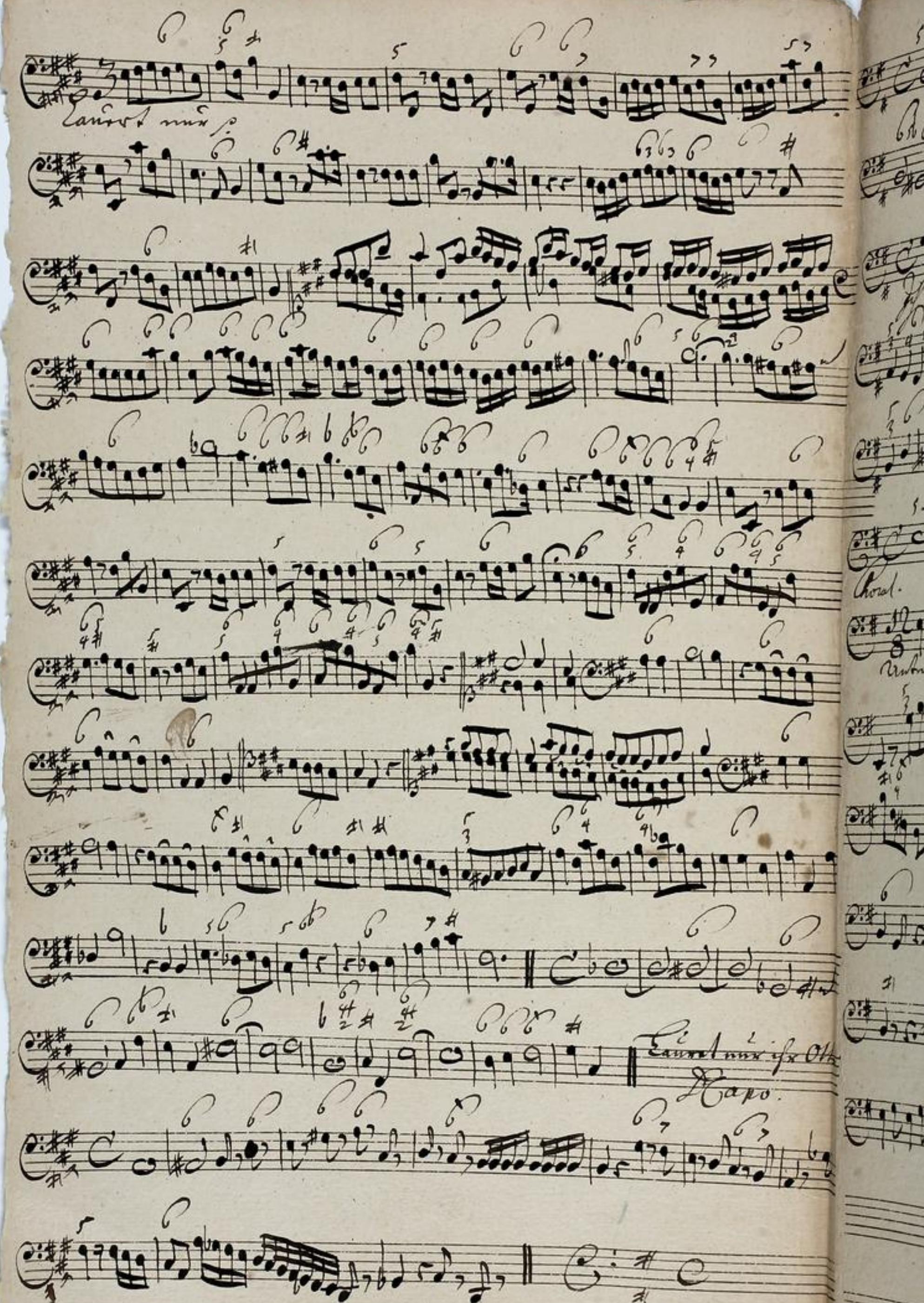
Bass

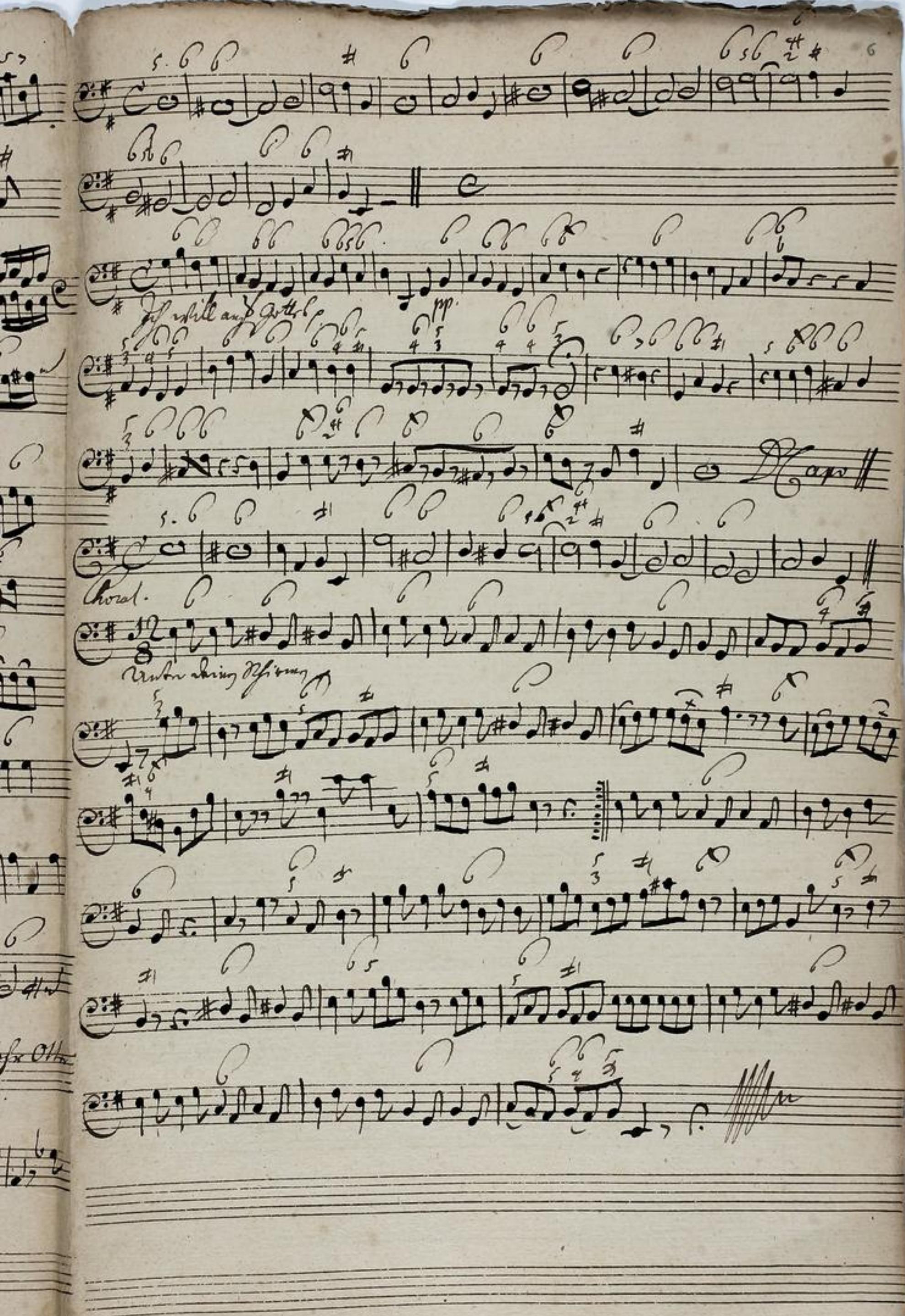
c

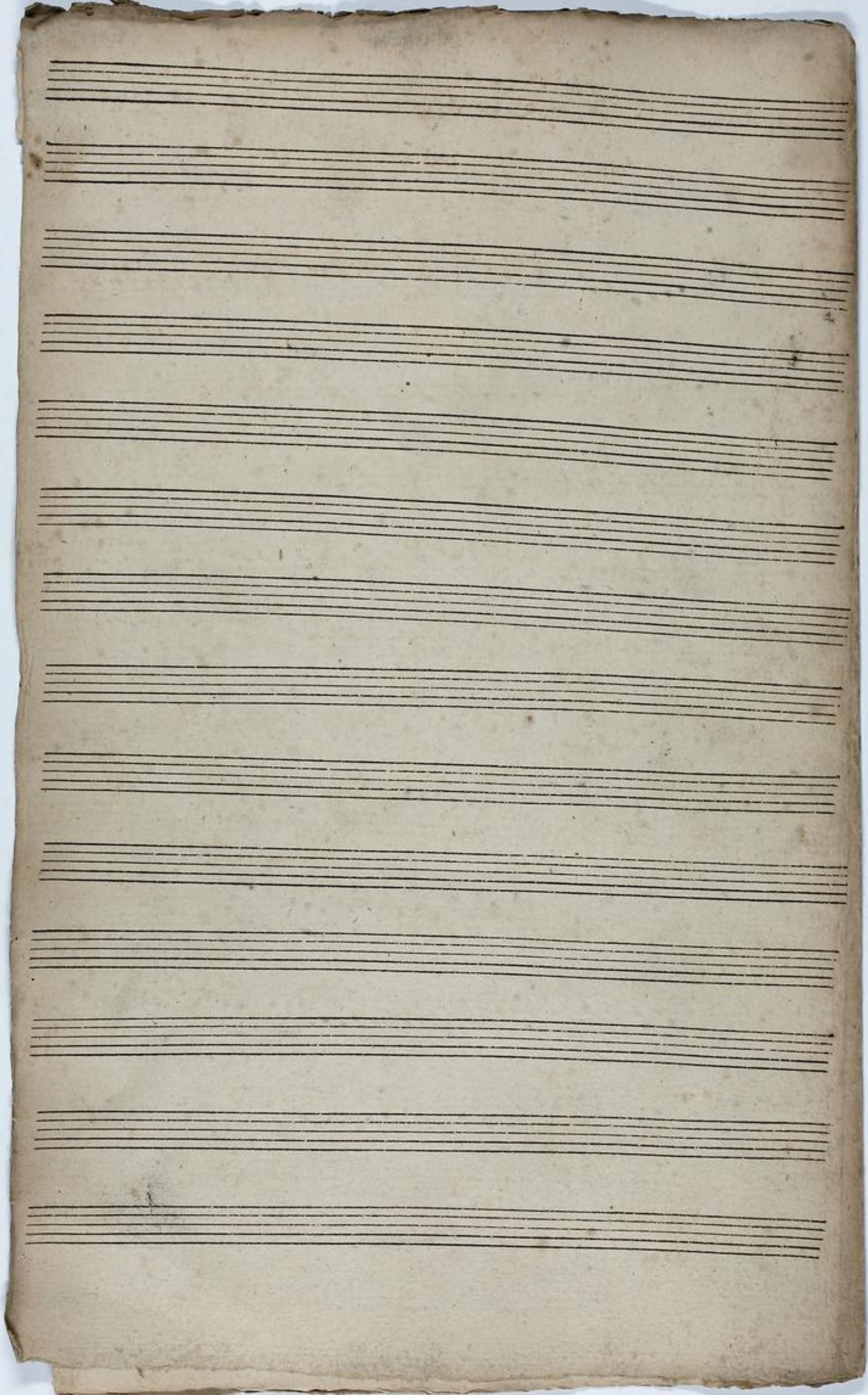
Contratenor

D. W. P. Fr.  
1726.









7

*Violino.*

*Cantat und p.*

*C. Recitat. Canto minimo ottavo // La canto  
taut. a capo*

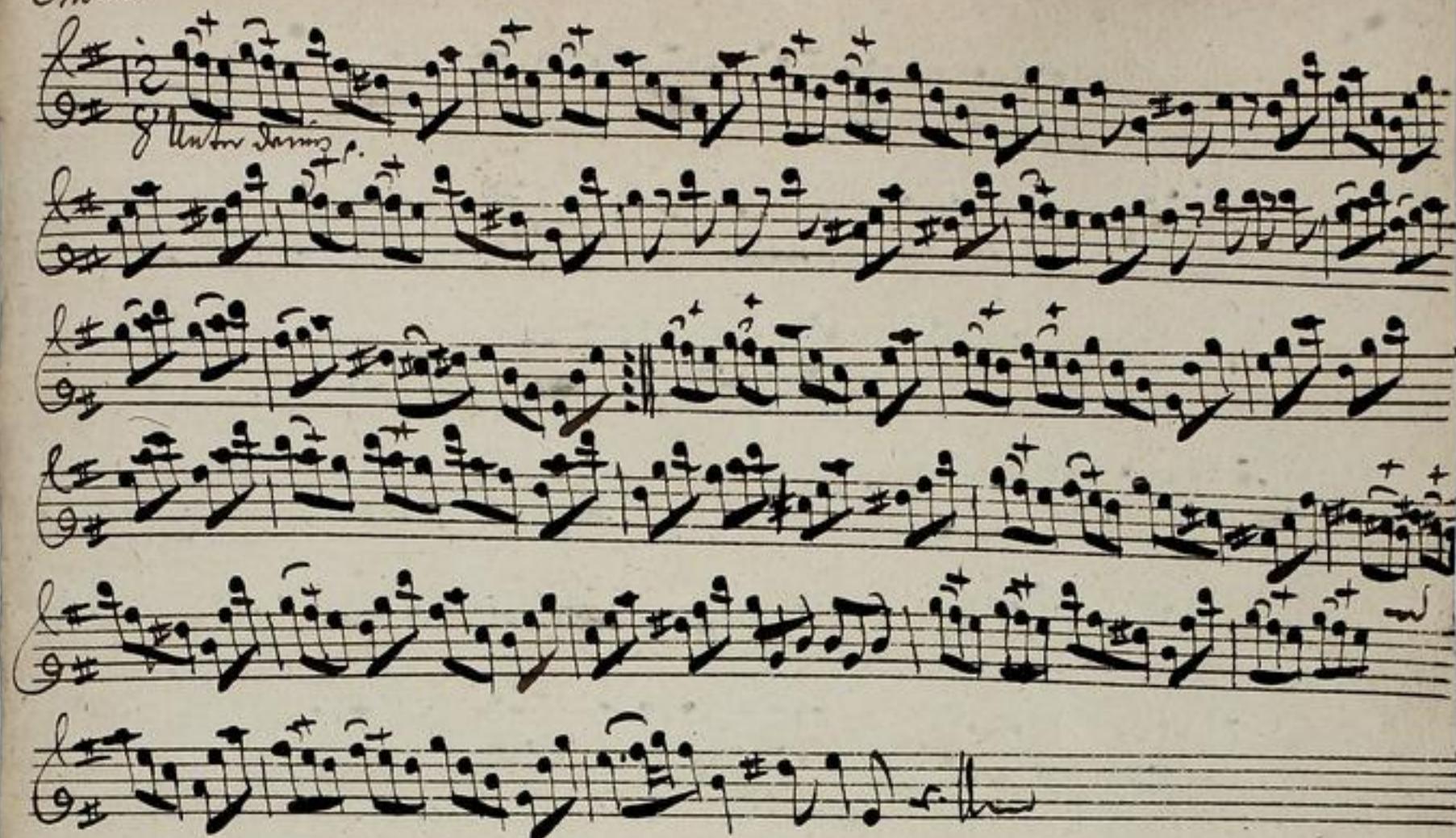
*Lary. pp. fort. pp.*

*pp. fort. pp.*

*a capo C Recitativo  
taut.*



Choral.



Violino. 2.

18

A handwritten musical score for orchestra and choir, featuring ten staves of music. The score includes various dynamics such as 'Lento', 'Adagio', 'Presto', and 'Furioso'. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The instrumentation includes 'Violin I', 'Violin II', 'Cello', 'Double Bass', 'Oboe', 'Clarinet', 'French Horn', 'Trumpet', 'Trombone', 'Drum', and 'Cymbal'. The score is written on five-line staves with black ink on aged paper.

Choral.

A handwritten musical score for a chorale. The score consists of six staves, each with a treble clef and a key signature of one sharp (G major). The time signature is common time (indicated by a 'C'). A tempo marking of '86' is written above the first staff, with the note 'Klavier' written below it. The music is composed of eighth-note patterns, primarily consisting of eighth-note pairs (eighth-note followed by a sixteenth-note) and eighth-note triplets. The notes are connected by vertical stems. The score concludes with a fermata over the final note of the sixth staff.



# Viola.

9

Handwritten musical score for Viola, featuring ten staves of music. The score includes various dynamics and performance instructions:

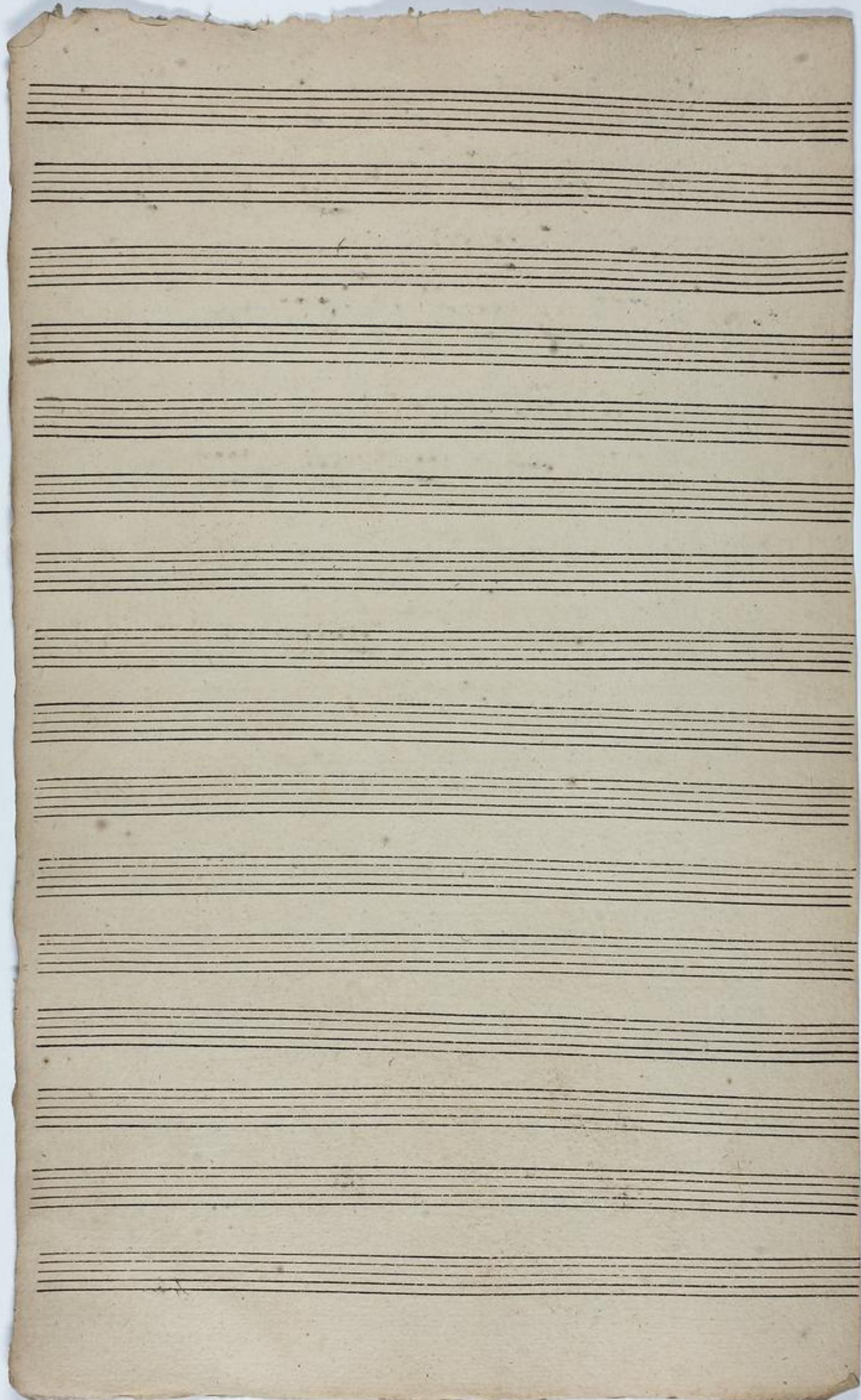
- Staff 1: *Languidissimo*
- Staff 2: *legg.*
- Staff 3: *legg.*
- Staff 4: *legg.*
- Staff 5: *legg.*
- Staff 6: *legg.*
- Staff 7: *legg.*
- Staff 8: *legg.*
- Staff 9: *legg.*
- Staff 10: *legg.*

Performance instructions include:

- Cantabile*
- legg.*

Other markings include:

- legg.*



Violone.

10

Canto mm.

3.

10

4.

Col. a capo

Col. c

Col. d

Col. e

Col. f

Col. g

Col. h

Col. i

Col. j

Col. k

Col. l

Col. m

Col. n

Col. o

Col. p

Col. q

Col. r

Col. s

Col. t

Col. u

Col. v

Col. w

Col. x

Col. y

Col. z

Volti



Law -

A handwritten musical score on a single staff. The key signature starts with one sharp. The melody consists of eighth and sixteenth notes. Below the staff, the lyrics "I'll smile and" are written in cursive script.

四

۲۷

"

A page from a handwritten musical score featuring a single staff of music. The key signature is one sharp, and the time signature is common time. The music consists of six measures, starting with a sixteenth-note pattern followed by eighth notes and sixteenth-note pairs.

A page from a handwritten musical score featuring a single staff of music. The key signature is C major (one sharp), and the time signature is common time (indicated by a 'C'). The music consists of six measures, each starting with a quarter note. Measures 1-3 feature eighth-note patterns: measure 1 has eighth-note pairs, measure 2 has eighth-note triplets, and measure 3 has eighth-note pairs again. Measures 4-6 feature eighth-note patterns: measure 4 has eighth-note pairs, measure 5 has eighth-note triplets, and measure 6 has eighth-note pairs again. The notes are written in black ink on five-line staff paper.

A handwritten musical score page featuring a single staff of music. The staff begins with a clef, followed by a key signature of one sharp (F#), and a common time signature. The music consists of six measures. Measure 1 contains eighth notes and sixteenth notes. Measures 2 and 3 contain eighth notes and sixteenth notes. Measures 4 through 6 contain eighth notes and sixteenth notes. The score is written in black ink on a light-colored background.

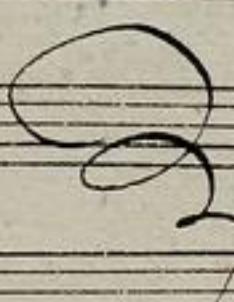
Unter demnach Oftmals

A handwritten musical score for piano, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of various note heads and stems, with some notes having vertical lines extending above or below them.

A page from a handwritten musical manuscript. The page contains two staves of music. The first staff begins with a clef symbol resembling a 'C' with a diagonal line through it, followed by a sharp sign, indicating a key signature of one sharp. The second staff begins with a clef symbol resembling a 'G' with a diagonal line through it, also followed by a sharp sign. Both staves feature various note heads, stems, and rests, typical of early printed music notation.

לְרַבּוֹתָן יְהֹוָה נִתְּנָהָנָה וְעַל־יְהֹוָה  
לְמִזְמֹרֶת גָּמָל הַמִּזְמֹרֶת

A page from a handwritten musical score featuring a single staff of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The music consists of six measures. Measure 1 starts with a half note followed by a eighth-note triplet pattern. Measures 2-4 continue this pattern. Measure 5 begins with a eighth-note triplet followed by a eighth-note pattern. Measure 6 ends with a eighth-note pattern. The score is written on a five-line staff.



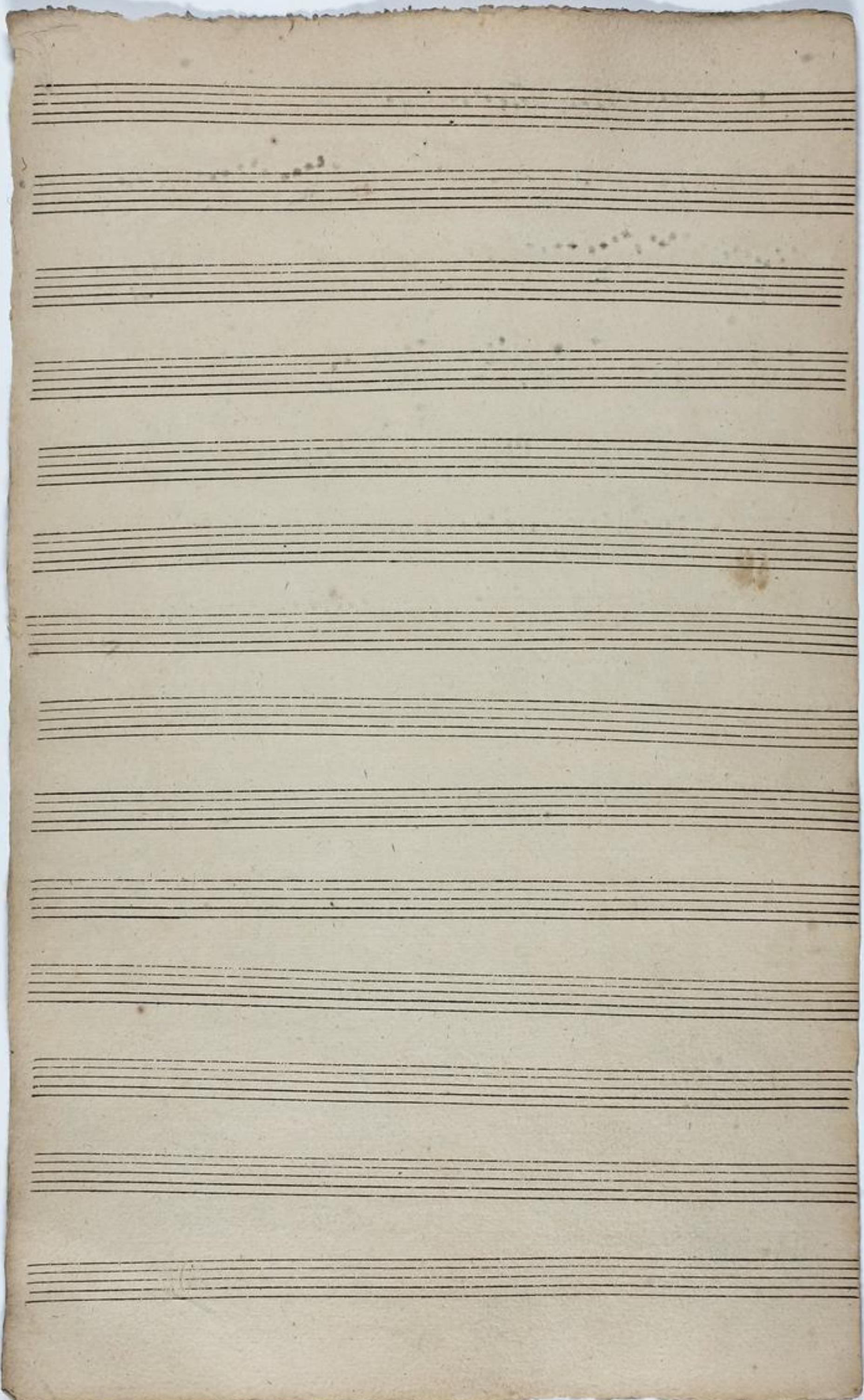


*Lang.*

A handwritten musical score on aged paper, featuring six staves of music. The music is written in common time, with various key signatures (F major, G major, C major, D major) indicated by sharps and flats. The first staff begins with a forte dynamic and includes lyrics in German: "Du willst auf Gott's P." The second staff starts with a forte dynamic. The third staff begins with a forte dynamic and includes the instruction "D Capo //". The fourth staff is labeled "Choral" and "Mutter dir in P.". The fifth staff consists of eighth-note patterns. The sixth staff ends with a fermata over the final note. The score is written in black ink on five-line staff paper.



## Canto.



*alto.*

*Ist ihm nicht sehr missfallen*

- - - gonggoesum words

ist misslangen gesinn meint ist misslan - - - gen Farisa

*er fand ein* — *Jesu mir' daß ergt mich*

aller sind abgilen - - - - -

- - Den aller feind ab zu den - von fröhlich: x x

ob ist alle hoff = minor Thür. - End Schmidlein =

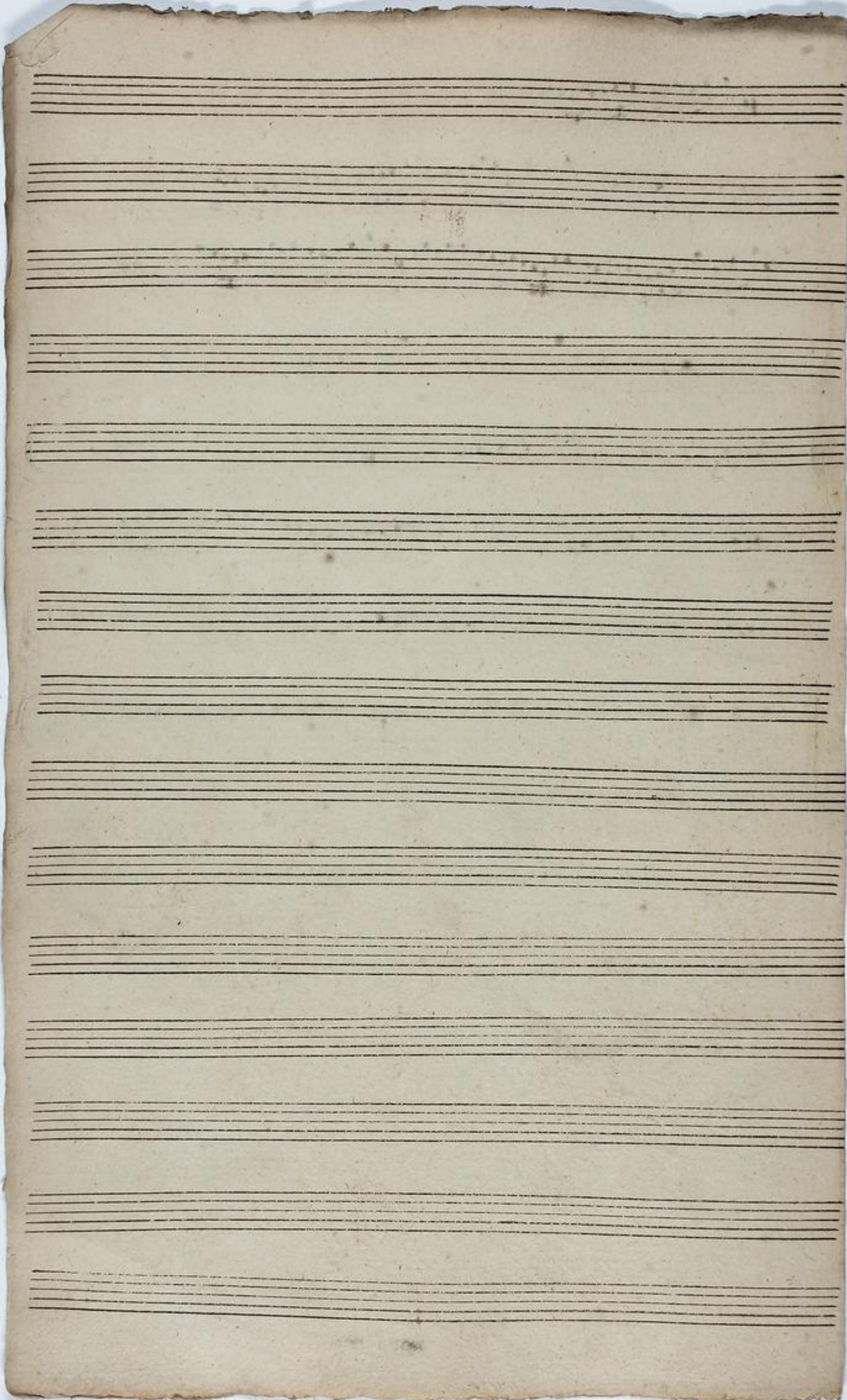
Recit. Lasciuissi accomp. Recitaria Recit  
tacet Capo tacet tacet tacet tacet tacet

Unter Simon Petron bin ich für den  
Leib der Tat zu verantworten daß der Mensch

Dimmer all der Feinde fragt  
bittem wie geht Jesus? Sie  
Ob er ist gleich

Kraft und blitz ob gleich sind und folle frothen

Jesu will mir nicht den



*Tenore*)

149

Unter Finch zusammen bin ich für den Strom  
Laß den Dämon weiter laß den Finch verbittern  
aller Finch so singt bald ob' ich gleich komme und bleibe  
mir ist Jesu mein ob' ich gleich komm' nicht mehr Jesu mein  
Ende



# Bass.

15

Kannst mirs iſt Othen Dylan — — gen. —

Jesum mariaßt iſt mißtan — —

— — gen Jesum mariaßt iſt mißtan — — gen Marifa —

mariaßt miß — — Jesum mariaßt dab arge —

Iudent — — aller frende abzählen —

— den aller frende abzählen — — den trich

trich nbiß alle liß — — sinow Weißfrit doßnißt glenß

sinow Weißfrit doßnißt glenß doßnißt glenß tacet D Capo.

decomp. tacet \* Nur für ans Gotts Wagen gese, dem Wiede Welt bald

ist die stunde legen bald spüß sie stunden zu morgen ja so fort Glaubens

\* Gaudi beßt nur Gotts Wort vor Augen hat mir seinen Hader,

daß der Vorwurf nicht verfah gar leicht das feinde daß zum nicht

# nur abwärts mußt ist fröhlich bald geßt dann finster

\* Gott und leß wir arge Welt



Jes will auf Gotts wegen gehen die Welt may  
meine fin felde schmäfen der Antzgang wird er sein -  
- lich ein feindlos seyn minnissisch für gleichnißig leben  
vor mir im mir Gott will geben die himmelsträge  
- will Vorstiel will Vorstiel ein  
Ach du feind für Christo lagt sommß und siß mir  
meß bafnß am mägen. Wer Gott zum böz sam bringt trugt ihm  
kan sein böß zum vorlaßn. sommß und siß mir liegen  
manß den dirg mir Gott will seß vergnügen  
Unter demnach dazimmen bin ich  
läß den Dakan von Strom läß den  
vor den Dammern aller Feinde  
seind er - bitten wir jetzt Jesu  
ob er iclz gleichkraft und blizt obgleis  
Denn mir sollte freuden Jesu will mich da

