

Hofkammermusik Zinfel Gmij vob C a1 C 88 ap 1711
Hofkammermusik Zinfel Gmij vob min pp 7314
422/12

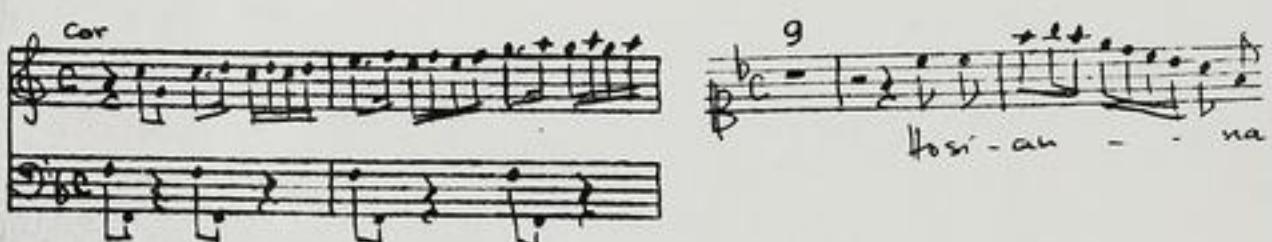
147
XII

f (u) ii

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 422/12

Hosanna/Jesus ziehet bey uns ein/a 13./2 Corn.de Chass./
2 Violin./Viol./2 Hautb./2 Cant./Alt/Tenor/Bass/e/Continuo./
Adv. 1./1714.



Autograph November 1714. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen

14 St.: C 1,2,3,A,T,B,vl/ob 1,2,vla,vlc,vln,cemb(=bc),
cor 1,2
je 1 Bl., cemb 2 Bl.

Alte Sign.: 147/XII; 7314/12.

Text: Georg Christian Lehms, 1715.

Partitur
1714



Hofkammermusik Zinsf. Com. nach A. C. B. 1714

Hofkammermusik Zinsf. Com. nach mn pp

73A4
422/12

147
XII

f (u) ii

Partitur
1714



Hofkammermusik J. C. F. Fischer nach
J. A. G. H. N. 1714.

A handwritten musical score for a chamber ensemble. The score consists of ten staves, each with a different instrument's name written above it: Flöte, Oboe, Bassoon, Violin, Viola, Cello, Double Bass, Harp, Organ, and Trombones. The music is written in common time, with various clefs (G-clef, C-clef, F-clef) and key signatures. The score includes dynamic markings such as 'tutti' and 'Hof.'. The manuscript is written in black ink on aged paper.



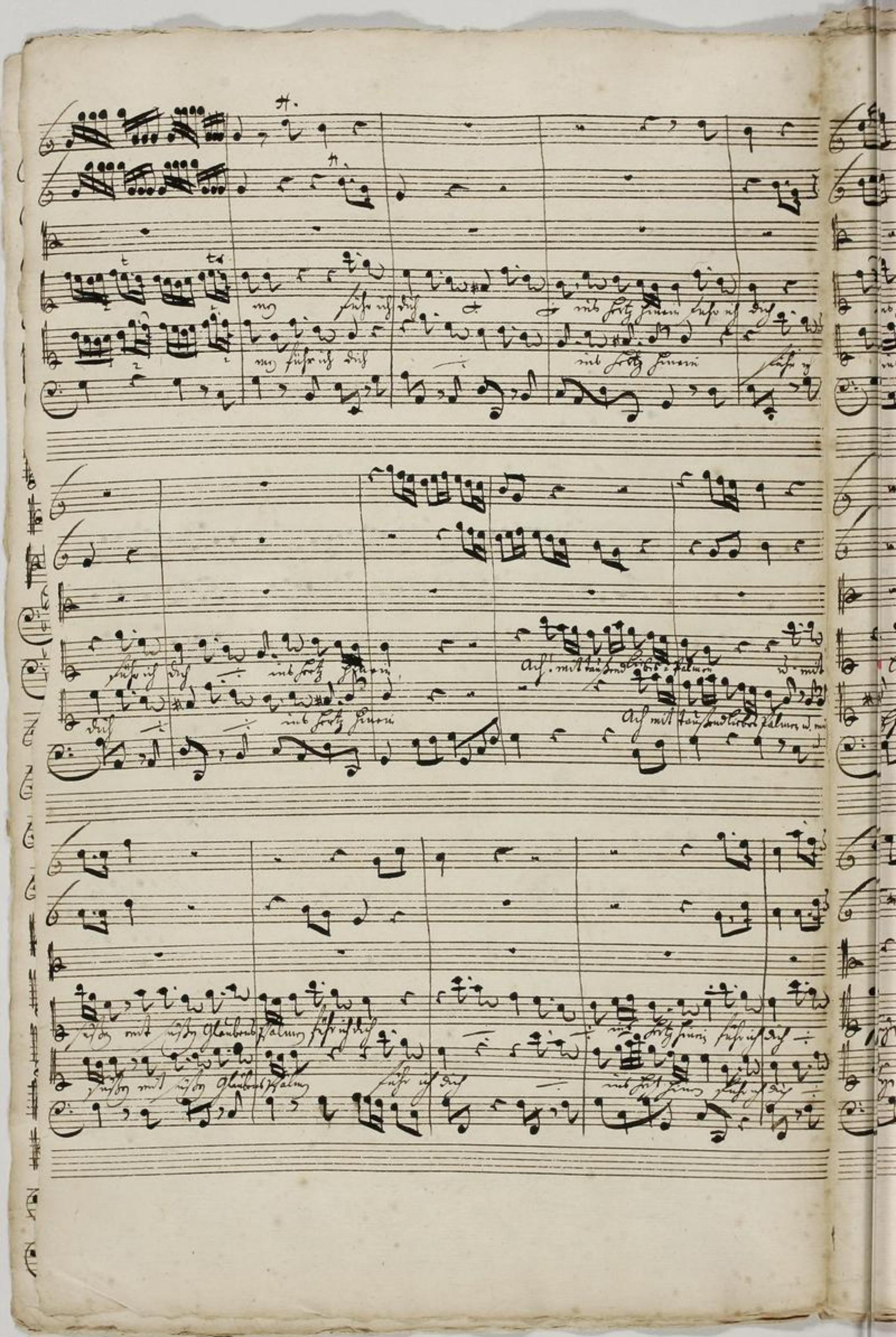


Hochan na
 na Johanna
 na Johanna
 na Johanna
 Johanna
 Johanna

J. S. Bach: Cantata No. 140 "Herr Jesu Christ, wir danken dir" (1747)







tak.

Hofianna sin. der Son.

Hofianna sin. der

Ley mis der Son

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of ten staves. The top two staves are for the voices, with lyrics written in German. The bottom eight staves are for the piano, featuring various harmonic progressions and bass lines. The music is in common time, and the vocal parts are mostly in soprano, alto, and bass clefs. The piano parts include both treble and bass staves.

Die Sonne grüßt den Frühling, ich höre mich das Singen
Augsburger Flöte, die sie singt, ist sie nicht mir, in dem ich das Gesang auf, welche ist sie?



Handwritten musical score for two staves, page 3.5. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music consists of six measures per staff, featuring various note heads (solid black, hollow black, and white) and rests.

This image shows two staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The stems are grouped by vertical lines, suggesting measure lines. The music is organized into measures, with some measures containing single stems and others containing multiple stems. The paper shows signs of age, including creases and discoloration.



Coh: Deo Gloria.



147
XL.

Hannah

Sopf. singt Gij mit mi o.

a B.

2 Corn: de Phaf:

2 Violin

Viol

2 Hautz

2 Cant

Alt

Tenor

Bass

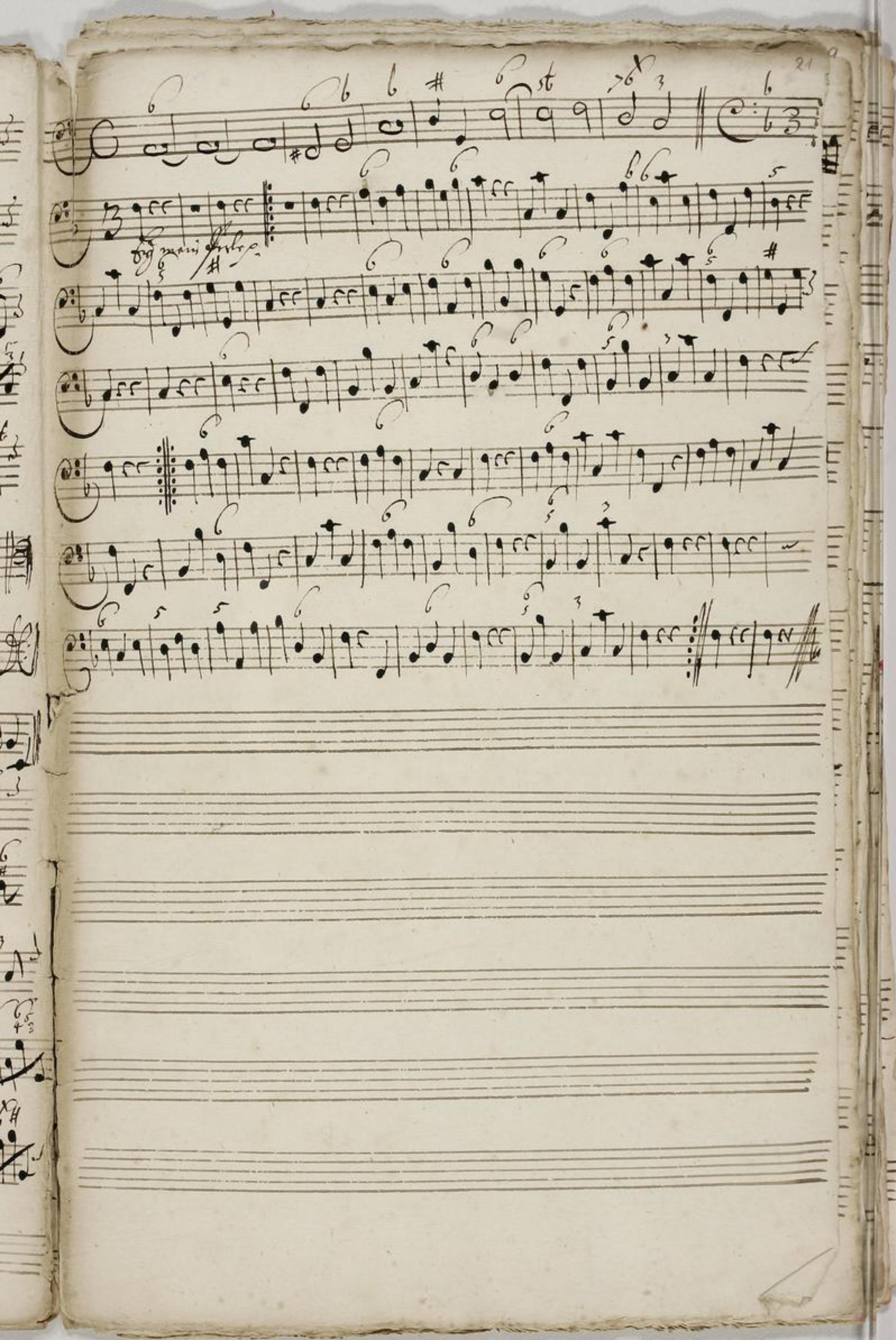
Ar. I.

1714.

Continuo.

Cembalo.

A handwritten musical score for Cembalo (Harpsichord). The score consists of ten staves of music, each with a key signature of one sharp (F#), indicating G major. The time signature is common time (indicated by a 'C'). The music is written in black ink on light-colored paper. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 793 and 87 are visible above the staves. The score concludes with a final cadence and the instruction 'D. m'.



Violino. I.

8

Recitat: farell

tutti

Recitat: farell

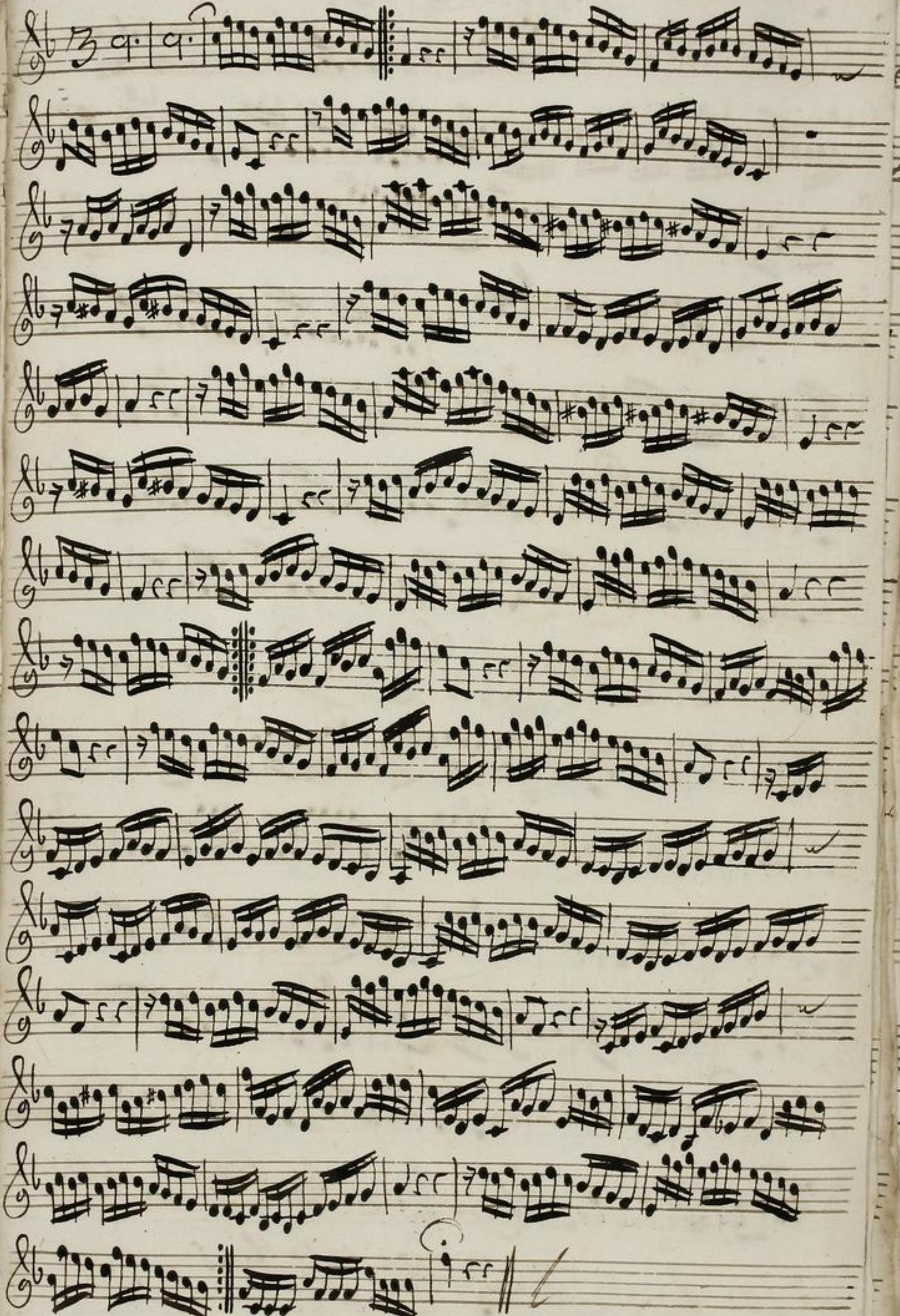
tutti Rose.



Violino 2.

9

A handwritten musical score for orchestra and voice. The score consists of ten staves of music. The first six staves are for orchestra, featuring various instruments like strings, woodwinds, and brass. The vocal part begins on staff 7 with the instruction "Recitat. laet". The vocal line continues through staff 8 and staff 9, with "Recitat. laet." written again at the end of staff 9. The score concludes on staff 10.



Viola.

10

Viola.

10

f

ff



Cello

Violon cello

11

A handwritten musical score for two cellos. 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 black ink on five-line staff paper. The first staff begins with a treble clef, while the subsequent staves begin with a bass clef. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'ff' (fortissimo). The score is divided into measures by vertical bar lines. The piece concludes with a repeat sign and the instruction 'volti' below it.

volti





Violone

13
12

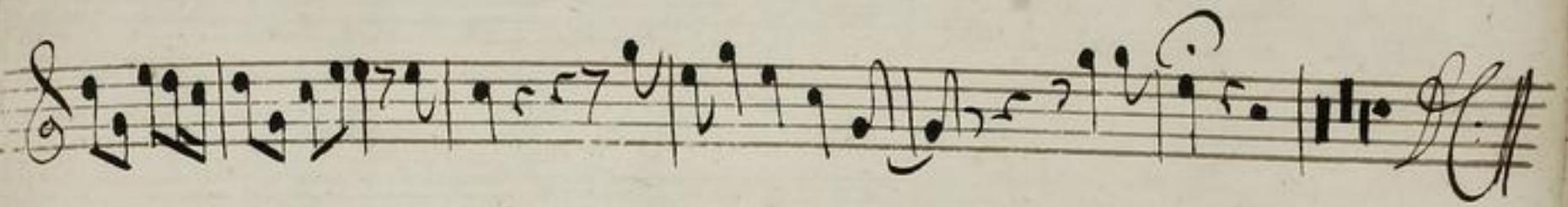
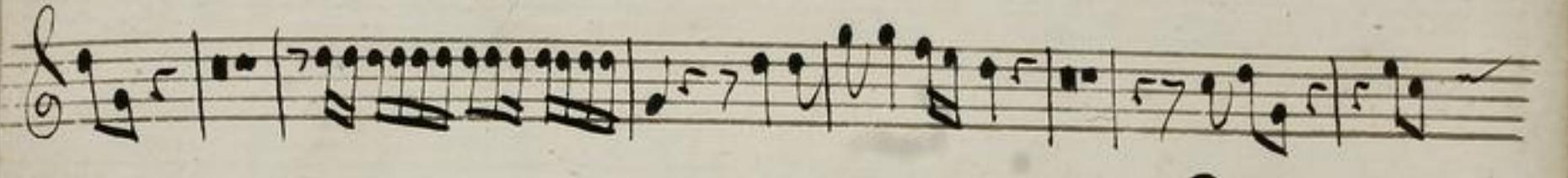
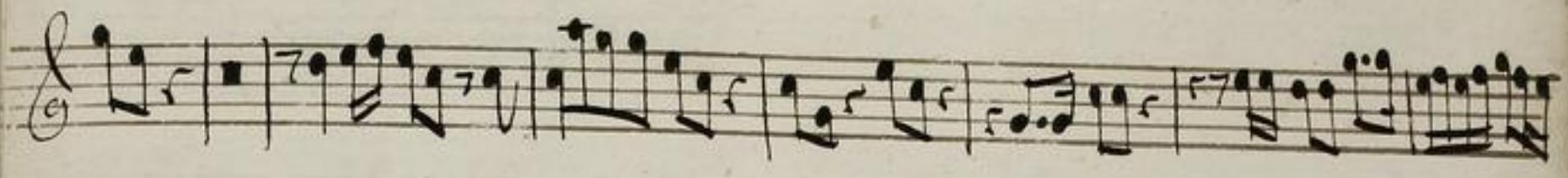
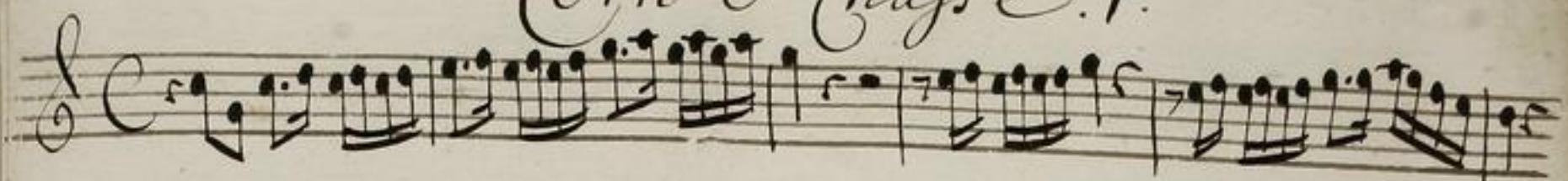
A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a different rhythmic pattern. The music is written in common time. The notes are represented by various symbols, including vertical strokes, diagonal strokes, and horizontal dashes. Some staves begin with a clef, while others do not. The score is divided into sections by bar lines and measures. The first section ends with a repeat sign and the instruction "Capo fin". The second section begins with a repeat sign and the instruction "Al fin". The third section begins with a repeat sign and the instruction "si volti". The score is written on aged paper.



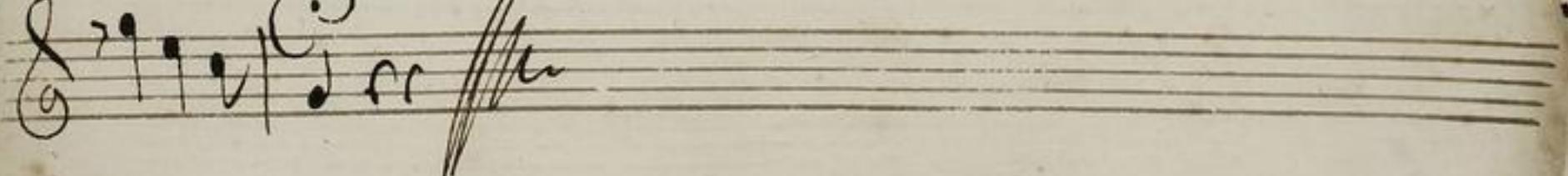
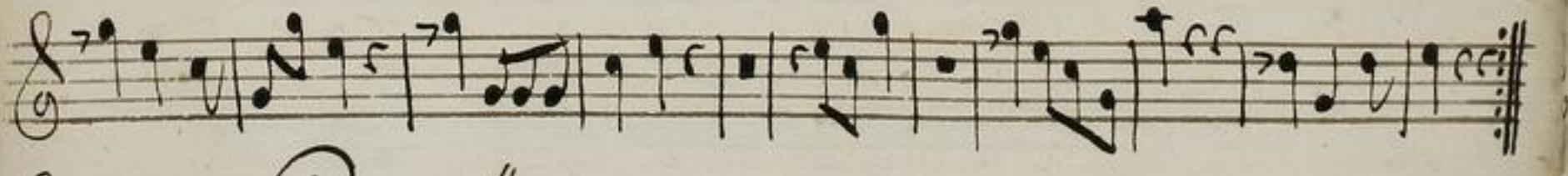
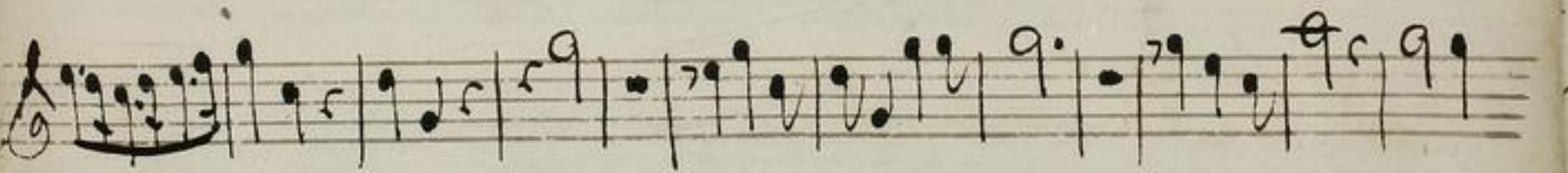
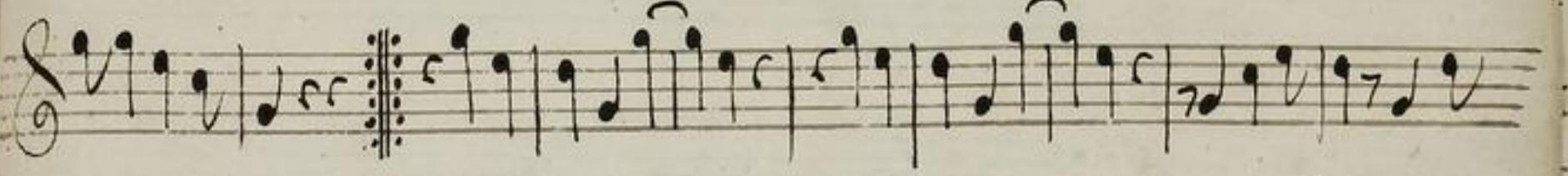
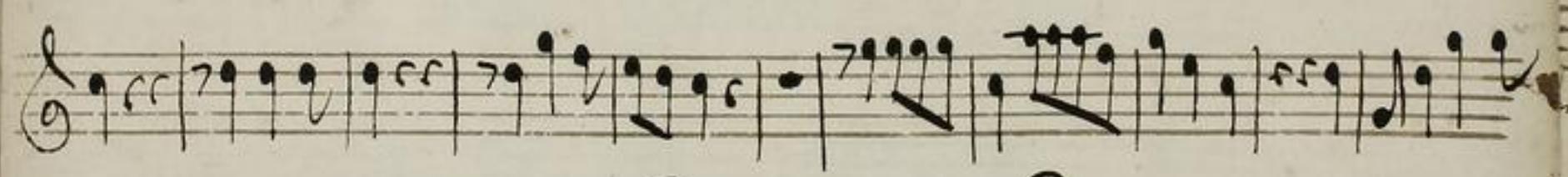
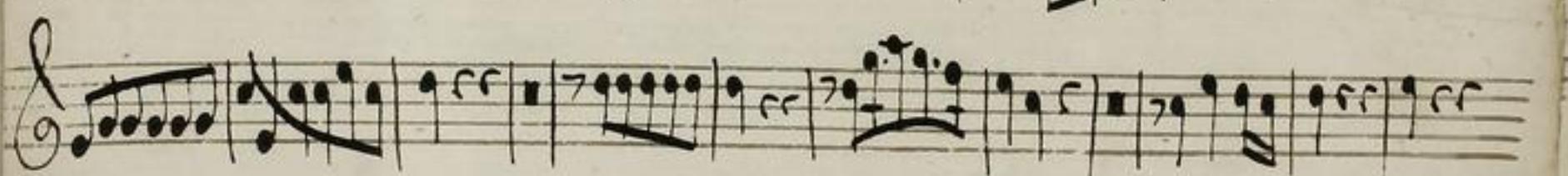


Corn D' Raffe. I.

13



Recit: facet // Aria facet // Recit: facet //



Corn' Chaffe 2.

14

A handwritten musical score for two voices and basso continuo. The score consists of eight staves of music. The top two staves are soprano and alto voices. The bottom two staves are basso continuo parts, indicated by a bass clef and a 'C' (for cello/bassoon) and a 'T' (for theorbo). The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes. The basso continuo parts provide harmonic support with sustained notes and simple chords. The score is written on five-line staff paper. The title 'Corn' Chaffe 2.' is at the top, and the number '14' is in the top right corner. The lyrics 'Recitat: facet
aria facet // Recitas laet.' are written below the vocal parts.

Recitat: facet
aria facet // Recitas laet.



Canto I.

15

1 | Läß sie dir Läß sie dir gefällig seyn Läß sie dir
 2 | w y d | d. d. #d | d. d. #d | d. d. #d | Recit
 3 | gefällig seyn Läß sie dir gefällig seyn Tacet
 4 | 3 || d. | q. | q. | d. | q. | q. | 0. | q. | q. | 1. | q.
 5 | ^{bij} mom Gute du wolle Kron = wafer
 6 | q.
 7 | Gott sei mir Meister Sohn, im Leib geborener Thron =
 8 | d. | q. | q. | d. | q.
 9 | Mein Gott ist Jesu Christ im Lilium, dem frischesten Ganglion:
 10 | q. | q. | q. | q. | q. | d. d. | d. d. | q. | q. | q. | q. | q. | q.
 11 | ^{bij} Cantor Milt mi' Sonn. ^{bij} mom Blumlein
 12 | q.
 13 | Hohanna, simlich Mamma hab' ich von Domine tan ich
 14 | q. | q. | q. | q. | d.
 15 | mit Hongroßen



Canto 2.

16

Hofianne

Dyal Gifft boy mō am, Hofi.

an na Dyal

Gifft boy mō am Dyal Gifft boy mō am.

will mō Quad. fohl hōmle

Quad. hōf hōmle

Dapn

Fjoland, yā.

a z.

Auf mit lausund libel salmen d. mit füßen mit füßen

Glaubend hal min füri si si

in fürtz finim füri si si in fürtz finim

Auf mit lausund libel salmen in mit füßen mit füßen Glaubend

hal min füri si si in fürtz finim füri si si in

fürtz finim Hofianne füri si si eß mi

21 die Herrscherin sohn daß sie dir daß sie dir gefällig seyn daß sie dir
 22 daß sie dir gefällig sey daß sie dir
 23 $\text{G} \ddot{\text{m}} \text{m}$ min grolle in wach leon, mehr
 24 Gottet min Maxien von in Hoff geborner ho-
 25 $\text{G} \ddot{\text{m}}$ min grolle friß sich in tili um in
 26 $\text{G} \ddot{\text{m}}$ min Evangelium = ist Lantor Milz min fo-
 27 $\text{G} \ddot{\text{m}}$ min Blümlein Ho-fri-an-na.
 28 simlich Manna das wir oßan immer
 29 $\text{G} \ddot{\text{m}}$ son ist nicht Herr geß- sun =

Canto . 3.

17

Hofian - na - *Johann trifft beginn*

in Johann - / trifft beginn in Hofian -

= na Johann - / trifft beginn

in Johann trifft beginn im Fr. des Lieds von den Hölleu der

Löwe Von den Hölleu will mit Gnade frohl Hornolden

Jan will mit Gnade frohl Hornol. > =

Jan und Jan Sinner *Fryland*

R. Recital // Aria

Tacet // Tacet

Wilkommen zu. Wer finst den Feigkret, ist los mit jättem

grauen Atem leucht den Augenblick mein Leben zu bestreichen was könnte

mir in dem ich das große auf freilich groß



F# q. | q. q. |

Ein fischer Evangelium.

alto

18

Aria facet | Recitat facet || Recitat facet

Choral

Choral
 |: Bb 3 4 | q. q. q. q. q. q. | q. q. q. | q. |
 Ey mein Perle du werthe Con wahr
 |: G 4 | q. q. q. q. q. q. | q. q. q. q. |
 Gottes und Marien Sohn ein hochgebohrner
 |: F# 4 | q. q. q. q. | q. q. q. q. | q. q. |
 Ko-nig = Mein hertz heist dich em lili
 |: C 4 | q. q. q. q. q. q. q. | q. q. q. q. |
 um - dem siüser Evangelium = ist lauter



A handwritten musical score on four-line staves. The vocal line consists of quarter notes and rests, with lyrics written above the notes. The piano accompaniment includes bass notes, chords, and a melodic line. The lyrics are:

Milch und ho-nig, o mein blumlein
Hofianna himlich manna das wir es- sen
deiner kan ich nicht vergessen

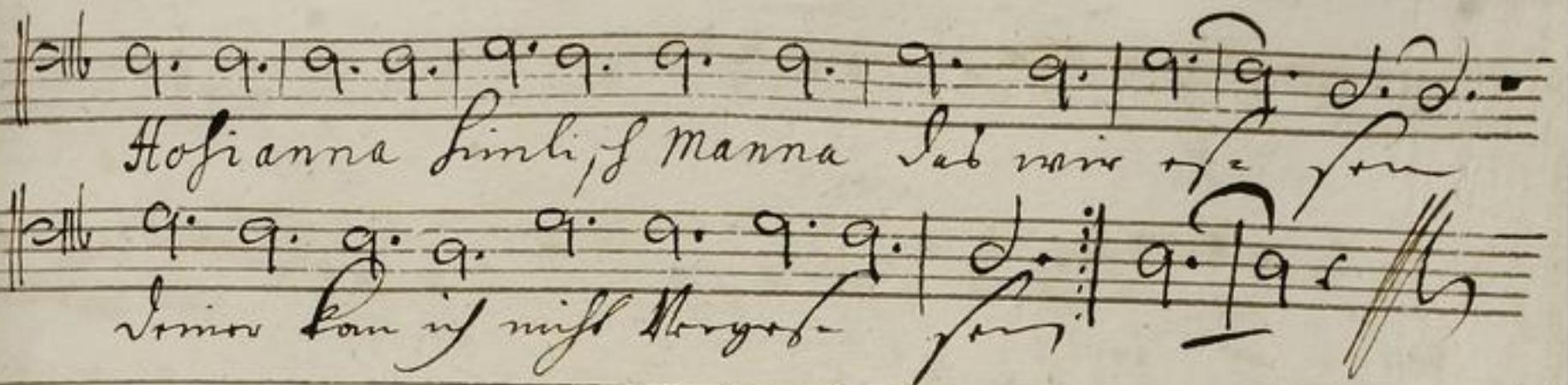


Tenore.

19

Hofianna *Jesu Christ bring uns in*
Jesu - Jesu Christ bring uns in Hofian
= na - Hofian = na - Jesu -
- Christ bring uns in Will nicht
Gnad mir segn Nom - - - - den Gnad. segn Nom
mehr mir Gnad mir segn Nom - - - - den will nicht Gnad
mit segn Nom - - - - den und der fünder
H: Recital faces / Aria / Recit
 segn segn
Eig mein Führer in wohlt Leon Wahr Gottlob
im Maria von Pferd im Los geboren so =
nig Mein Gottz Lris wird in hilium
im fürt Evangelium z. Cantor Milt
im fu - nig Eig mein blümlein





Basso

六三



Gott sei min Führer in ewigkeits Sonn
Gott sei mein Martinus in Hoffnung
Mein Gott hilf mir in altem
Im süßesten Evangelium
Mils mir Jesum
Höflichmann wir seien

