

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/9

Ihr Heiligen lob-/singet dem Herrn/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Jubilate/1753./ad/1731.

Autograph April 1753. 34,5 x 21,5 cm.

partitur: 8 Bl. Alte Zählung: Bogen 6-9.

11 St.: C,A,T,B,vl 1(2x),2,vla,vln(e)(2x),bc.
2,1,1,2,3,3,2,2,2,2,2 Bl.

Alte Sign.: 164/18. Text: Johann Conrad Lichtenberg, 1731.
bc-Stimme ist mit "Organo" bezeichnet.

Jubilate ad 1731.

G. N. G. M. Aug. 1753.

~~Doch Gott ist gut, wir sind~~

2) Ihr heiligen Lobpreys den Himmel

Mus. 461

9

164.

18.

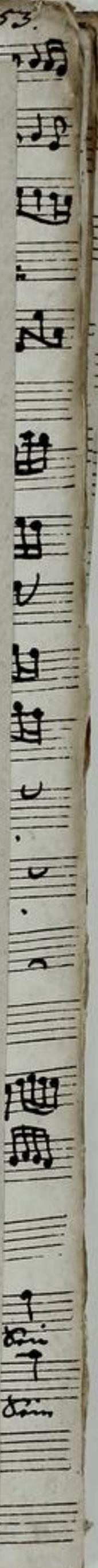
9.

Foll (32) u.

a

Partitur

23^{te} Aufzegung. 1731.



Gubilake ad 1731.

G. N. G. M. Ap. 6. 1753.

Co. D.

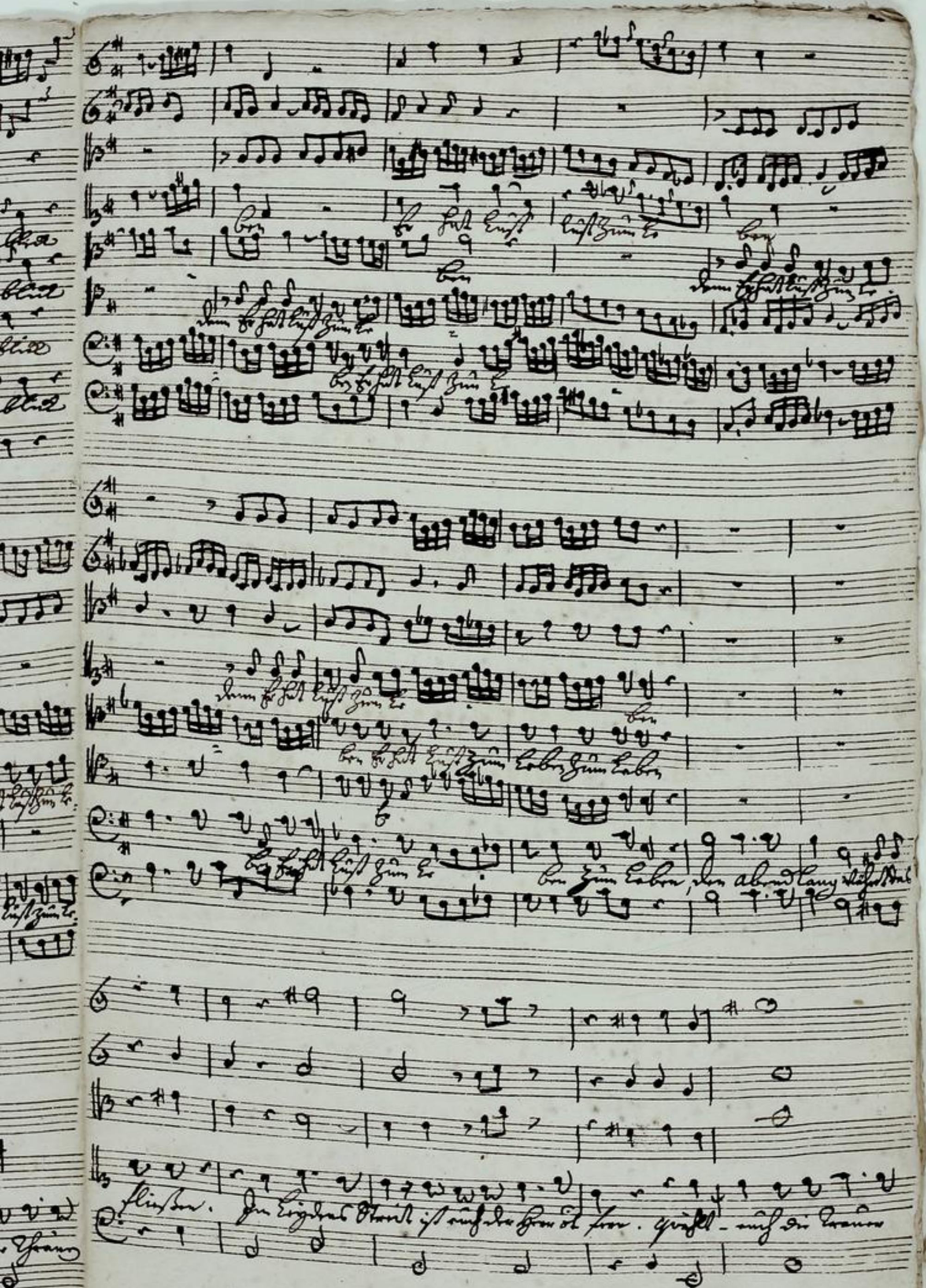
A handwritten musical score for string quartet, featuring four staves of music on five-line staff paper. The music consists of measures with various note heads and stems, typical of classical or romantic era notation. The score is written in black ink on aged paper.

A handwritten musical score for a string quartet, featuring four staves. The top two staves are for violins, the third for cello, and the bottom for double bass. The music is written in common time. The notation includes various note heads, stems, and rests. The lyrics are written in a script-like font below the notes. The score is divided into measures by vertical bar lines.

A handwritten musical score for organ or harpsichord, consisting of five staves. The music is written in common time (indicated by 'C') and major key (indicated by a capital letter 'A'). The lyrics are in German, with some words underlined. The lyrics are as follows:

lob singet dem herrn
lob singet dem herrn
lob singet dem herrn
lob singet dem herrn
lob singet dem herrn





abr. die Mon. ganz abr. die Mon. ganz
 abr. die Mon. ganz abr. die Mon. ganz

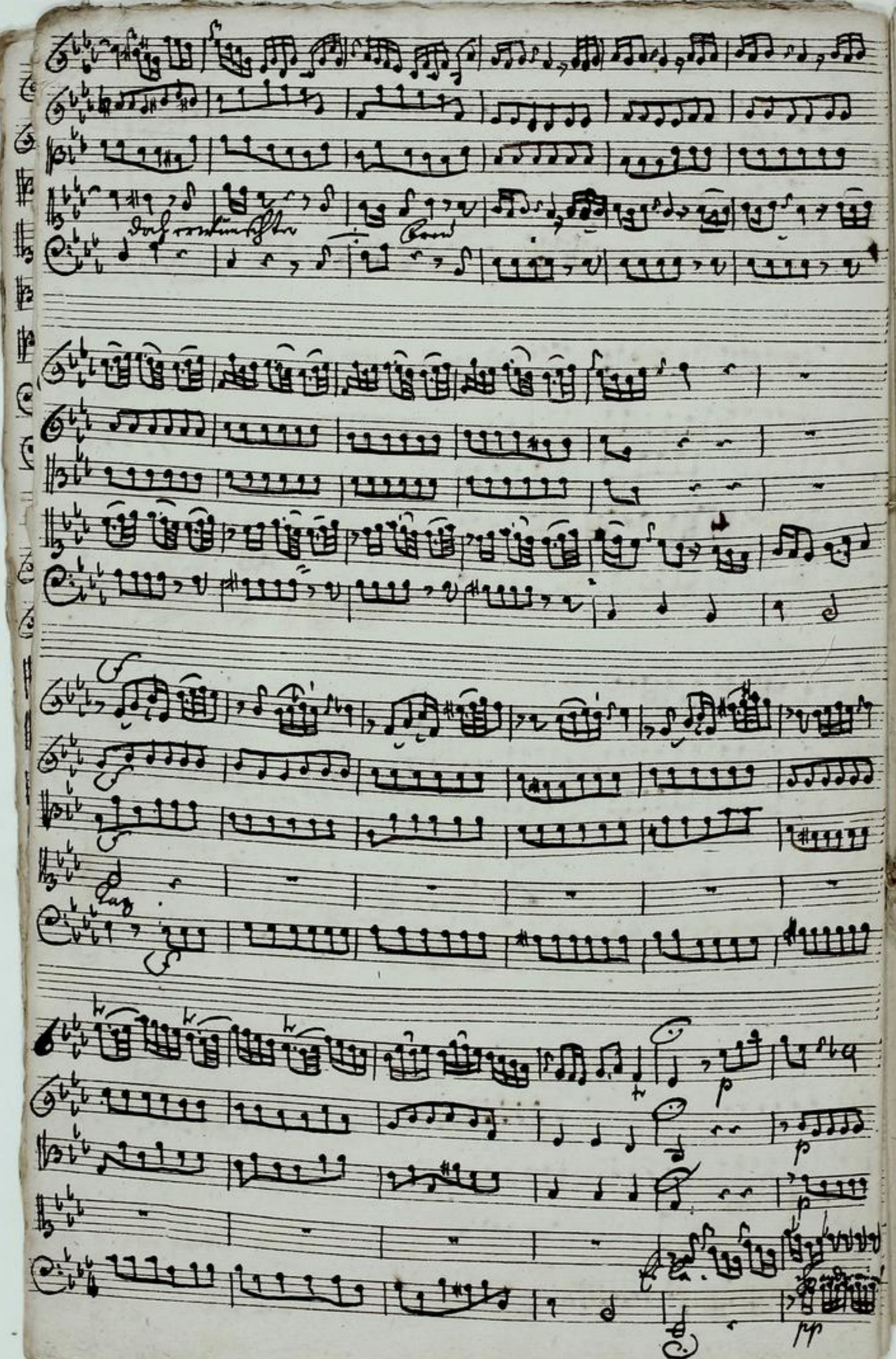
Accendo:

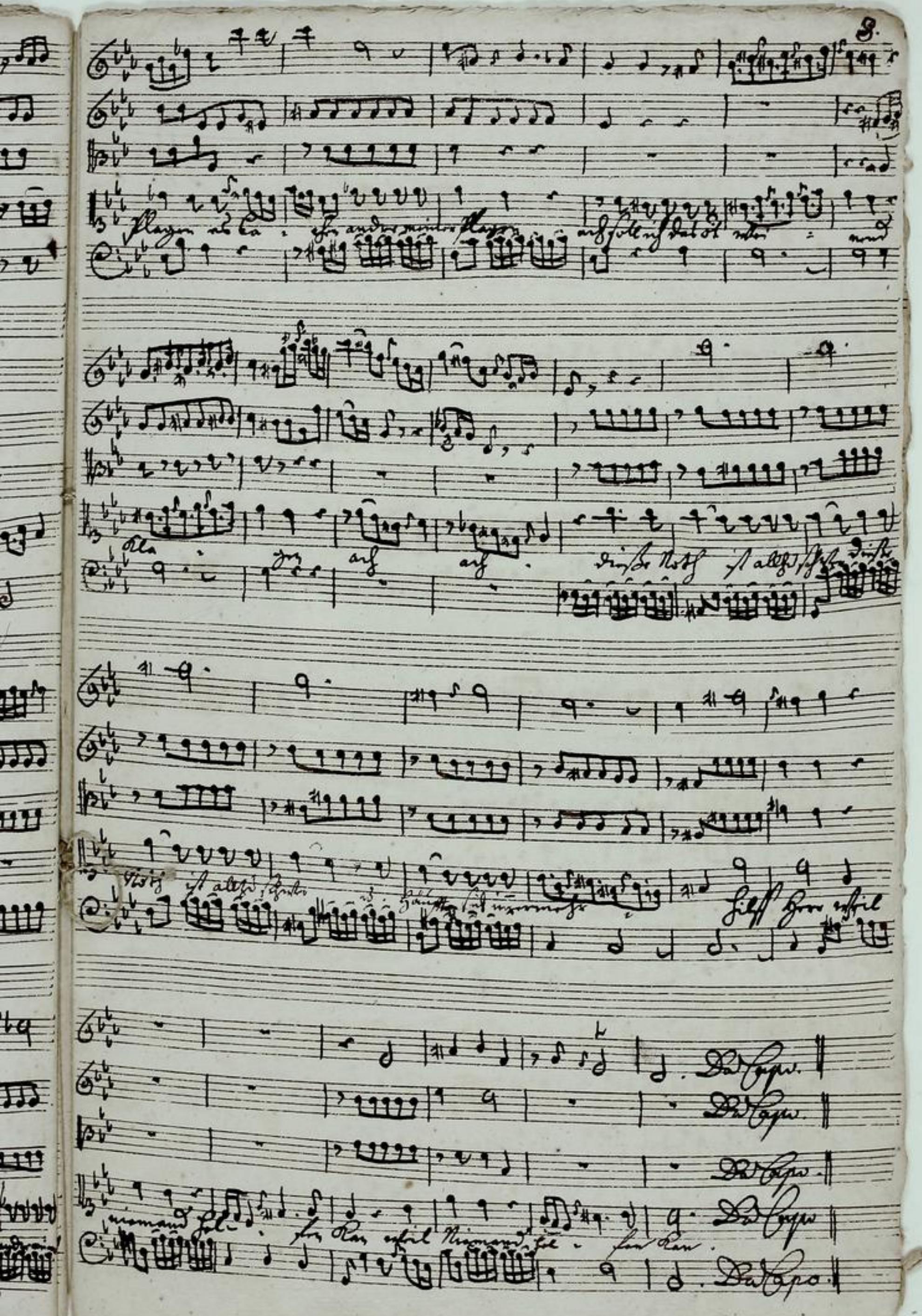
marßt du jetzt auf ife Provinz. volta.

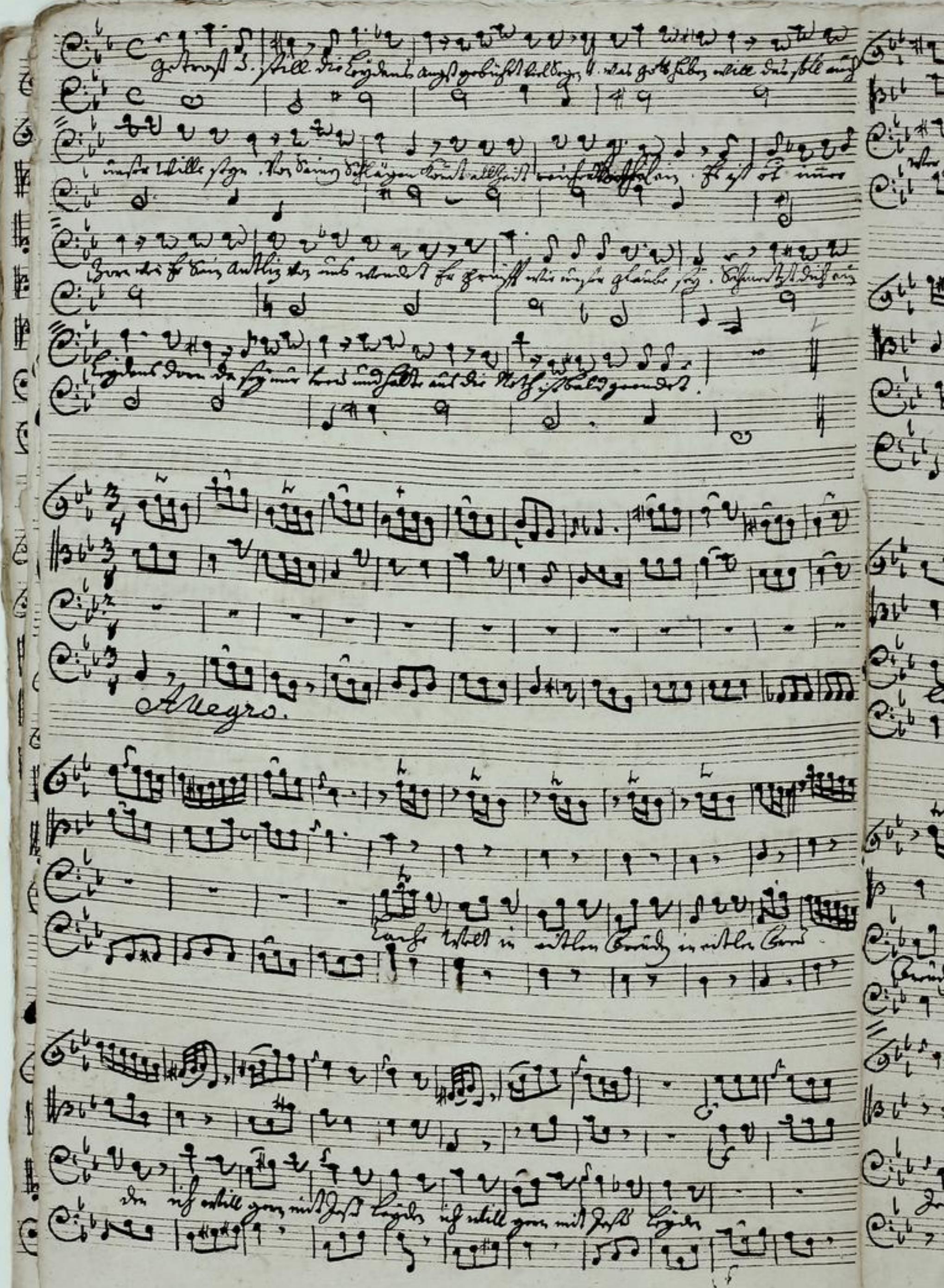
A handwritten musical score for three staves, likely for a harpsichord or organ. The music is written in common time. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The notation includes various note heads (solid black, hollow black, and white) and rests, with some notes having vertical stems and others horizontal. Measure numbers are present above the staves. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The music consists of continuous flowing lines with occasional harmonic changes indicated by measure lines.

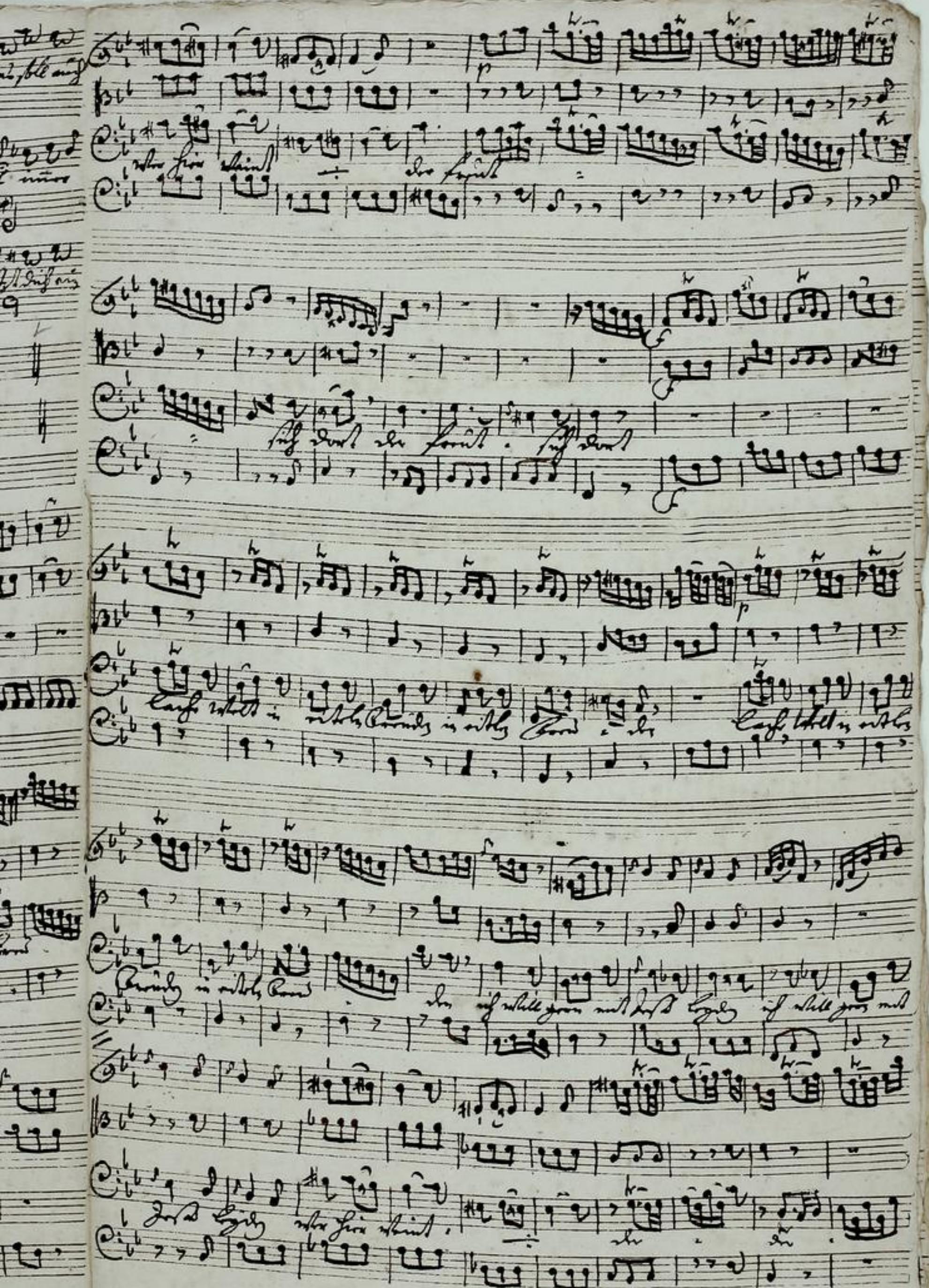
A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts consist of short, rhythmic patterns of eighth and sixteenth notes. The continuo part features sustained bass notes with occasional sixteenth-note patterns. The score includes several lyrics in German, such as "Wachet auf, ruft uns die Stimme", "Ihr Christen, wacht auf", and "Auf Gott verlaßt ihr euch nicht". There are also some musical markings like "langsam" and "auf Gottes Wille". The handwriting is in black ink on aged paper.









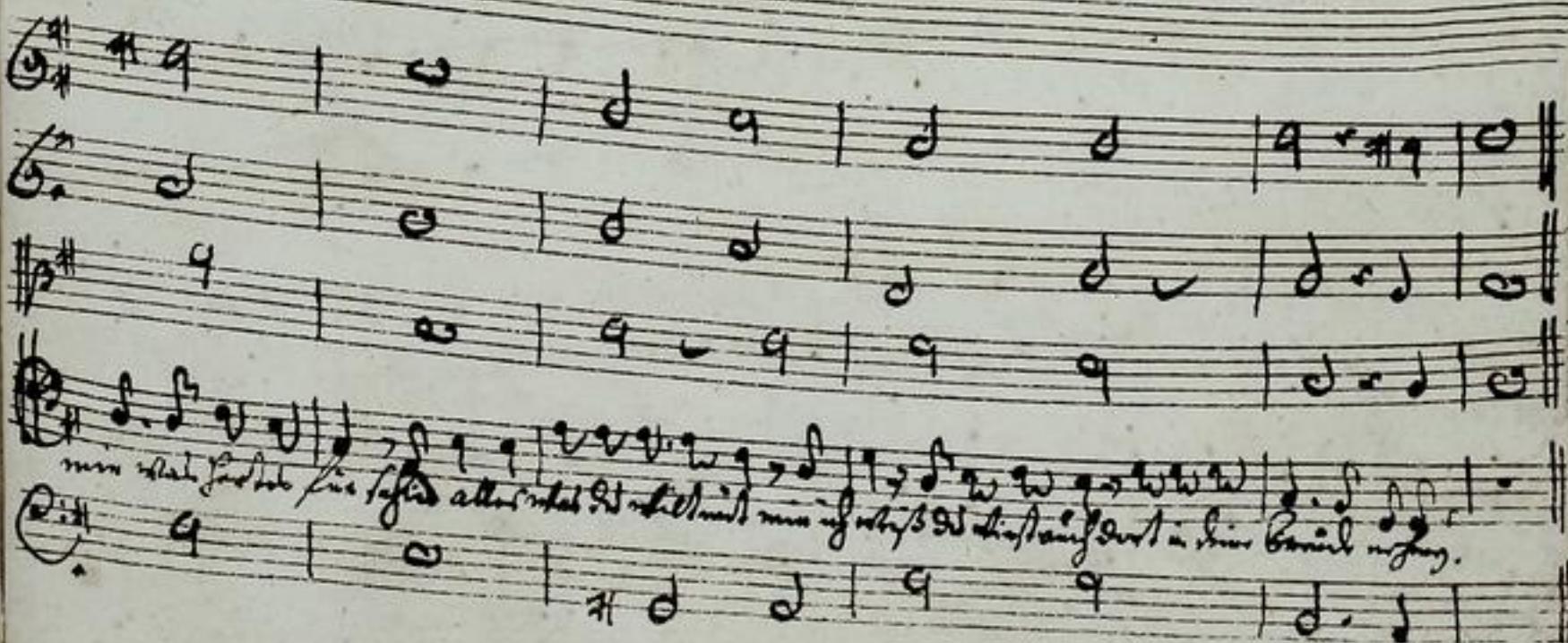
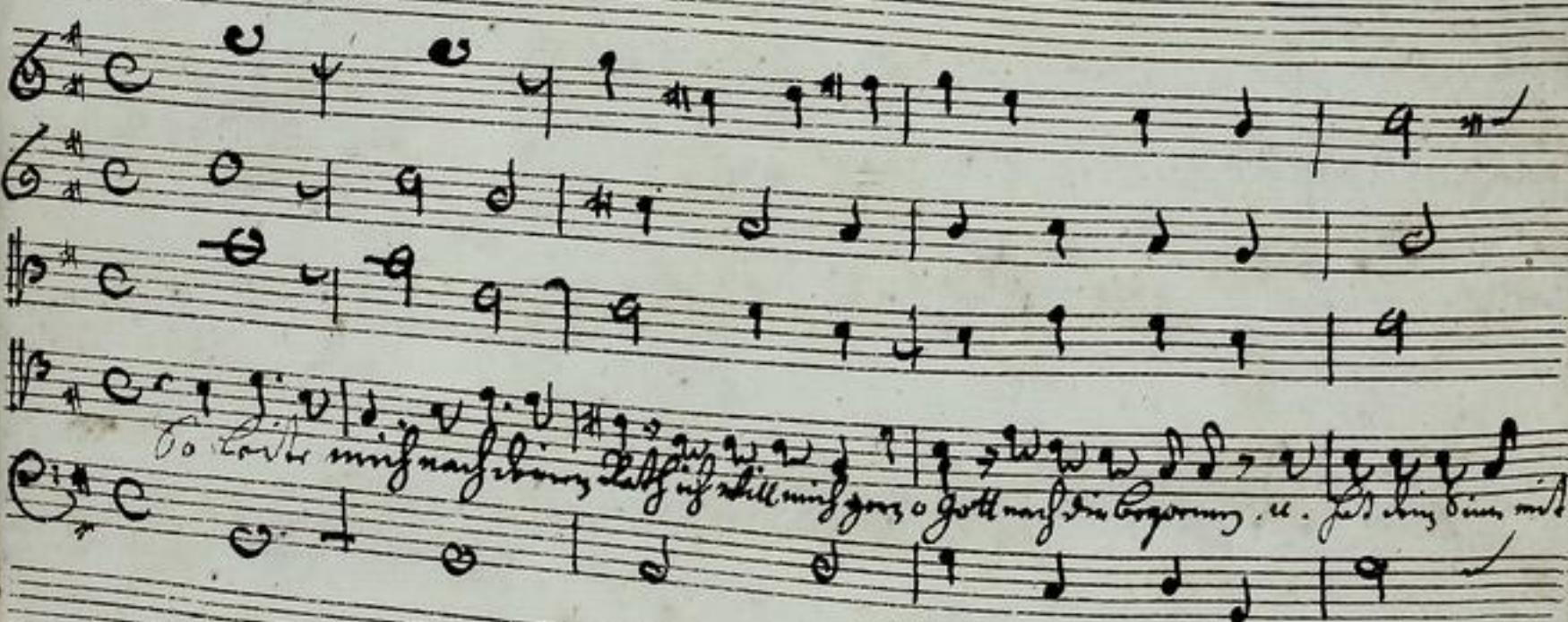
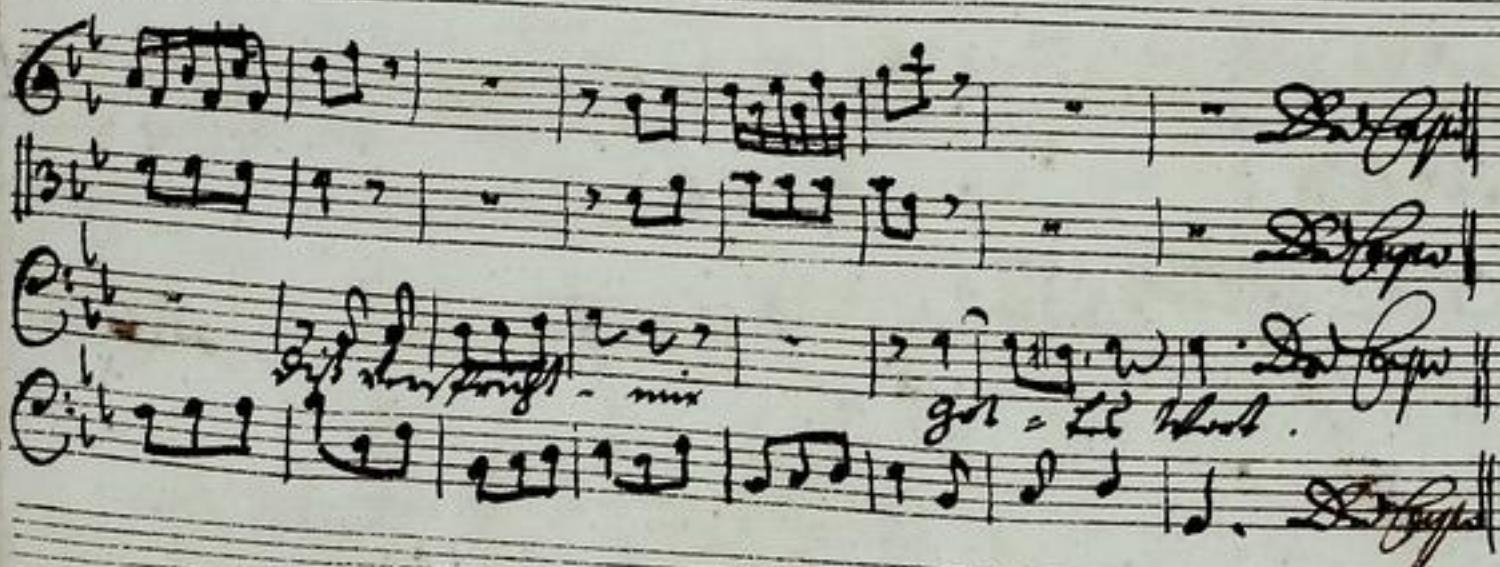


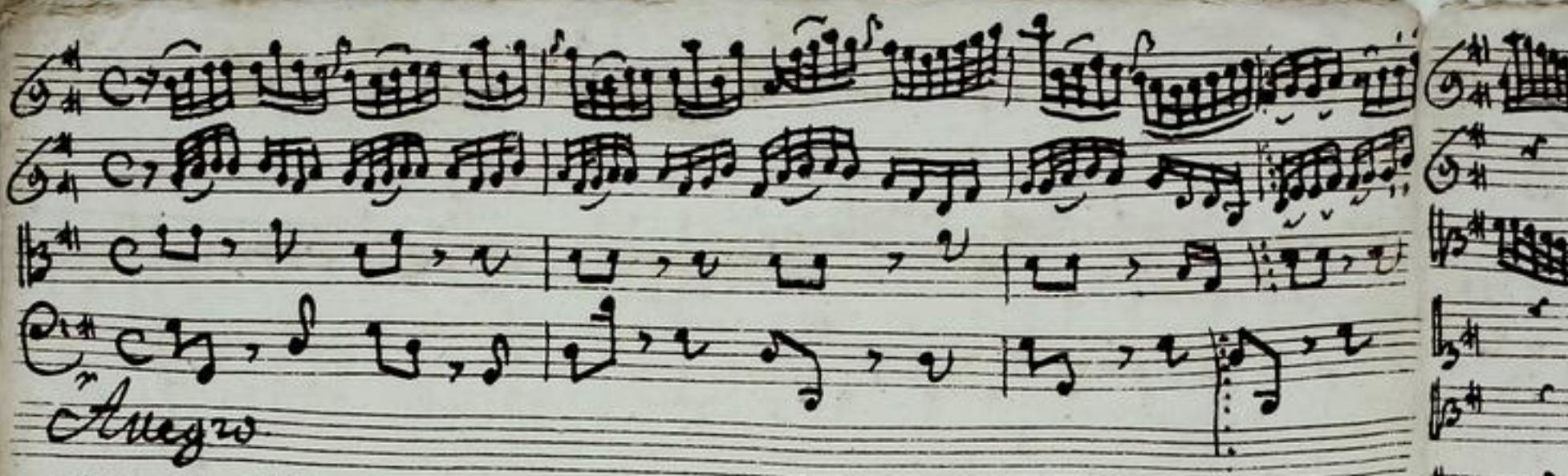
Handwritten musical manuscript with five staves of music. The music is written in a style reminiscent of early printed music notation, with vertical stems and horizontal strokes indicating pitch and rhythm. The staves are separated by vertical bar lines. There are several small, handwritten notes in German placed between the staves, likely indicating performance instructions or lyrics.

Notes between staves:

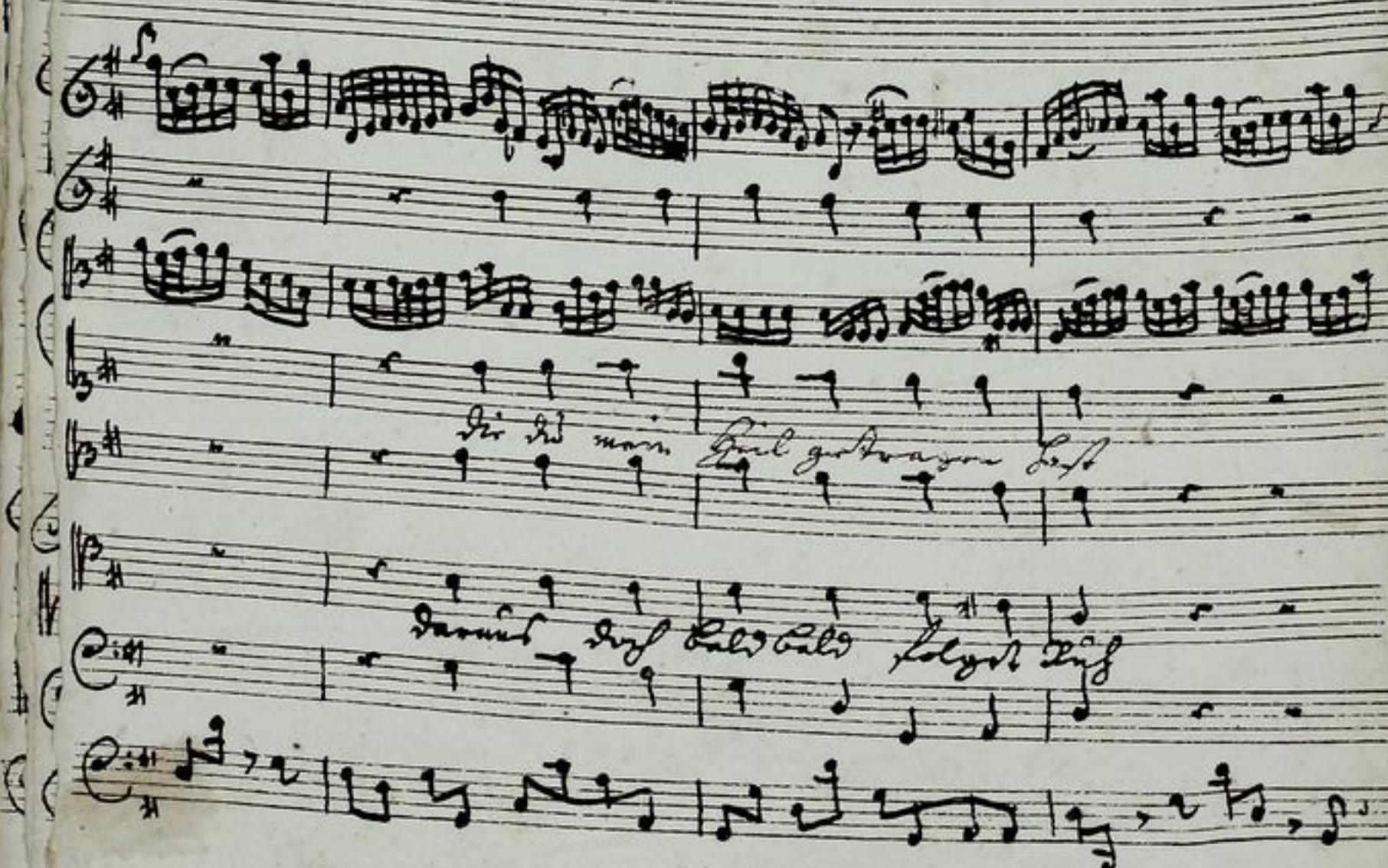
- Top staff: *aus der Nacht*
- Second staff: *aus der Nacht*
- Third staff: *aus der Nacht*
- Fourth staff: *aus der Nacht*
- Fifth staff: *aus der Nacht*

Bottom staff: *aus der Morgen*





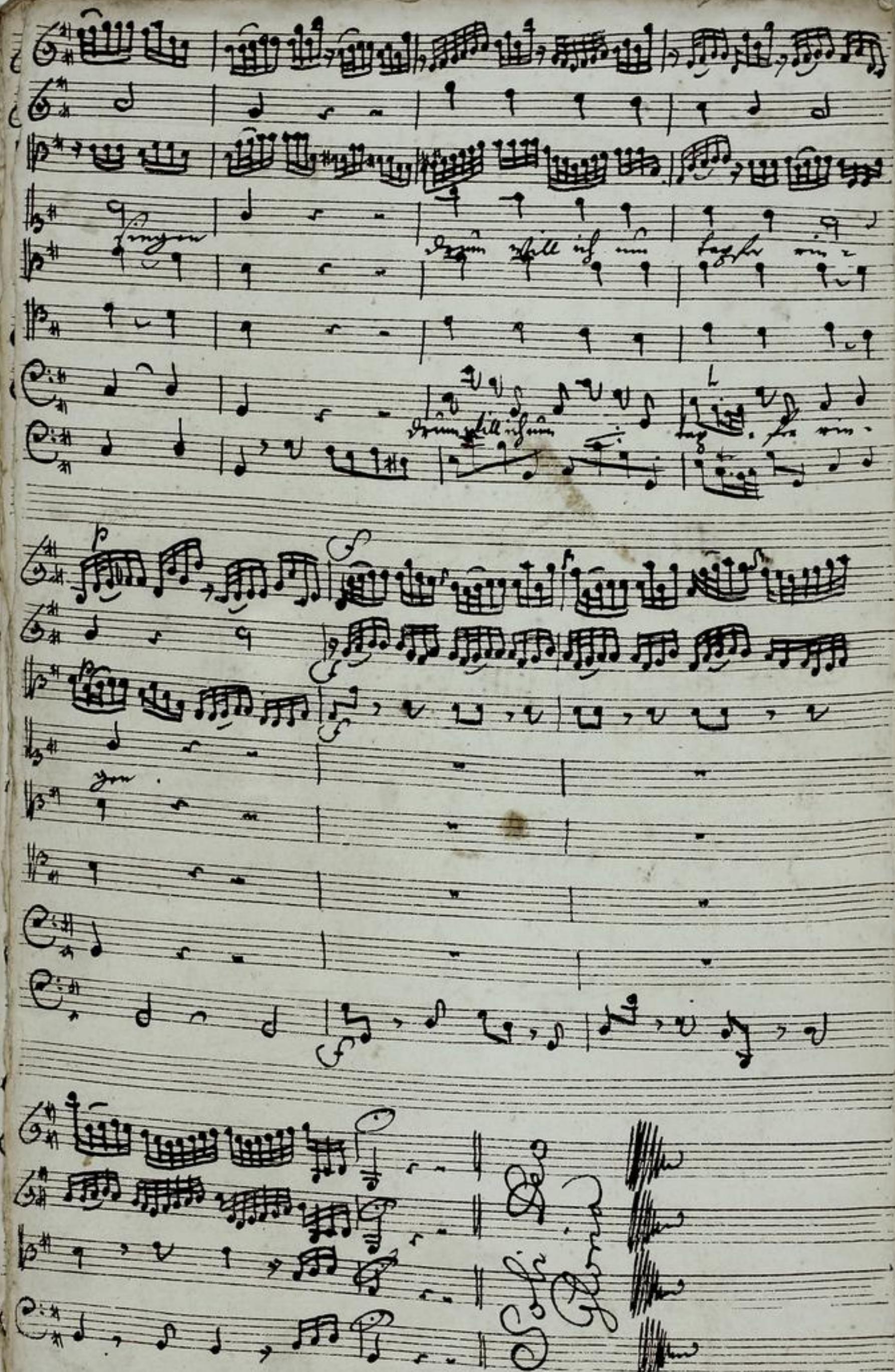
clavigo





A continuation of the handwritten musical score. The vocal parts continue their rhythmic patterns, and the piano part provides harmonic support. The lyrics are in German, with some words underlined or in italics. The handwriting remains cursive and expressive.

Soprano: Alleluia
Alto: Alleluia
Bass: Alleluia
Piano: in G-Dur
Soprano: Jubilate
Alto: Ante
Bass: Jubilate
Piano: in G-Dur



Violino. 1.

allegro.

Hr. Heilig, lobt singt.

A handwritten musical score for Violin 1. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The tempo is marked 'allegro.' The lyrics 'Hr. Heilig, lobt singt.' are written below the first staff. The subsequent staves show various musical patterns, including sixteenth-note figures and eighth-note chords. The score ends with a bassoon accompaniment (labeled 'accomp.') and the word 'Nolte.'



Largo.

aria *aus der Oper*

alle



Capo. // Gesetz. //

Aria // allegro. Lauter und in zitzen fröhlich

Capo. II

volti.



Handwritten musical score for organ or harpsichord, featuring multiple staves of music with various dynamics and markings. The score includes sections for 'accomp.' and 'Choral.' with specific tempo instructions and lyrics.

accomp.

Choral. *allegro.*

Rein sollt' ich nie den Esel zu seyn,



Violino. 2.

allegro.

Hs. fröhlichen Lob singt.

pianissimo

volti.

A handwritten musical score for Violin 2, consisting of ten staves of music. The score is in G major throughout. The first six staves are in common time, while the last four are in 9/8 time. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. The dynamics range from forte to pianissimo. The vocal parts are written below the violin staves, with lyrics in German. The first vocal part (Hs. fröhlichen Lob singt.) has lyrics in both G major and A major. The second vocal part (Ihr glänz'g Frey'g, Fröh'g in den H'ren) also has lyrics in both G major and A major. The score concludes with a repeat sign and the instruction "volti."



Aria Largo.

Pöhl kann die Raupe will lange wägen.

pp.

La Capo. // Ceci. //

Aria *allegro.* *Lauf und in eilen laufen.*



A handwritten musical score for two voices and basso continuo. The score consists of 14 staves of music, each with a key signature of one flat. The vocal parts are in common time, while the basso continuo part is in 6/8 time. The vocal parts are written in soprano and alto clefs, with the alto part mostly in bass clef. The basso continuo part is in bass clef. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The score concludes with a repeat sign and the instruction "accord." followed by "So leite mich auf ewig Ratz." and "voluti."



allegro.

Choral. $\text{F}^{\#}$ C

Und siehe ich mit Freuden das Lied.



Violone.

allegro.

Ihr gläubig Leb' nicht

accords:

Ihr gläubig Leb' nicht

Aria C: 6/8

Volti



Aria Largo.

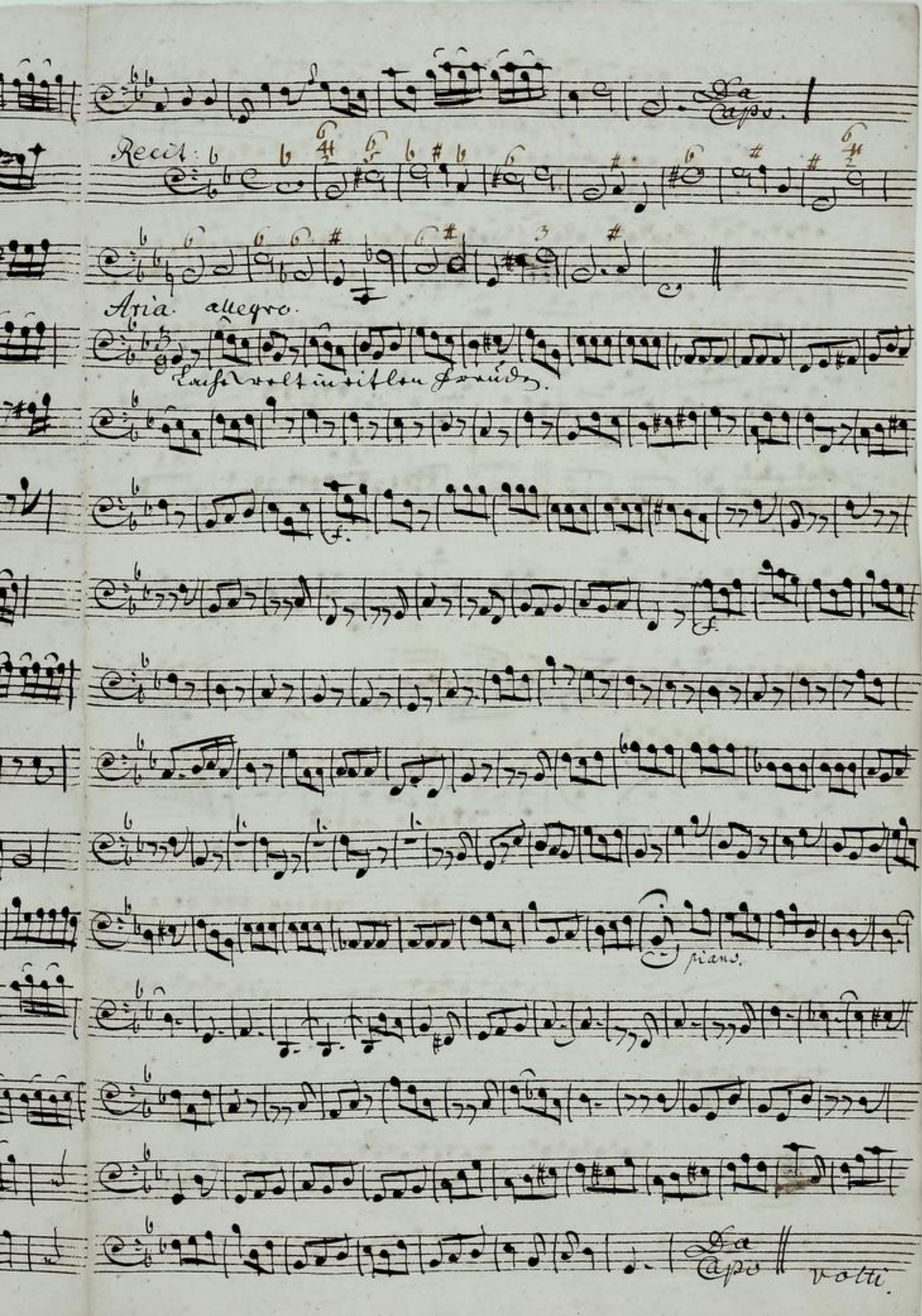
auf g'sund' R'auß'nißt laugen räffen

Recit

Aria

This image shows a page from a handwritten musical manuscript. The music is written for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts consist of three staves with black note heads and vertical stems. The continuo part has two staves, one with vertical stems and another with horizontal strokes. The music is divided into sections by repeat signs and endings. The first section starts with 'Aria Largo.' and includes lyrics in German. The second section begins with 'Recit' and 'Aria' markings. The manuscript is written in ink on aged paper.





accomp: #

Dein ist mein auf Erden Ruh.

allegro.

Choral

Und soll ich mit der Ewigkeit es leugn.



Viola.

allegro.

Ihr heiligen loben singt.

pianissimo f.

accomp.

Ihr glaubigen seijt frolich

cifra

nocti.

The image shows a handwritten musical score for a viola part and an accompaniment part. The score is written on ten staves of five-line music paper. The viola part starts with an allegro tempo, indicated by a 'C' with a '3' over it. The lyrics 'Ihr heiligen loben singt.' are written above the first two staves. The accompaniment part begins with a piano dynamic, indicated by 'pianissimo f.'. The lyrics 'Ihr glaubigen seijt frolich' are written above the fifth staff. The score concludes with a 'cifra' instruction and a 'nocti.' ending. The manuscript is written in black ink on aged paper.



Ania

Aria. piano.

Largo. aufz und die Nacht wird böse.

Recit. //

Aria. allegro.

Laufende in eilen Schritten

Chorale.

Volte.

Saß
Capo



allegro.

Choral.

und soll ich mit der Erbütz' so lagt.



Violone.

allegro.

H. Fröhliges Lobpreis.

1.

p.

3.

accomp.

Volte

The image shows a handwritten musical score for a single instrument, labeled "Violone". The score consists of six staves of music, each with a key signature of one sharp (E major). The tempo is marked as "allegro". The first staff begins with a melodic line, followed by lyrics in German: "H. Fröhliges Lobpreis.". The subsequent staves feature various musical patterns, including eighth-note chords and sixteenth-note figures. Performance instructions such as "p." (piano), "3.", and "accomp." are interspersed among the staves. The score concludes with the instruction "Volte".



Aria Largo.

Recit.

Reich will lange wässen

ari

All

Cf.

pp.

acc.

Capo.



Recit.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a vocal line labeled "aria" and "Allegro". The lyrics "Lufswelt in süßen Szenen," are written above the vocal line. The piano accompaniment is provided below. The bottom system begins with a vocal line starting with "accord:" and "So leite mich auf den neuen Lauf." The piano accompaniment continues from the previous system. The score is written on five-line staves with various dynamics and performance instructions.



Choral.

#

#

f.



164.

18.

Gloria in excelsis deo.
Musica aenea.

a

2 Violin

Viola

Canto

Alto

Soprano

Bassus

e

Continuo.

Jubilate

1753.

ad

1731.

Violino. I.

Allegro.

Musical score for organ, handwritten on ten staves. The score consists of two parts:

- Part I:** Ten staves of music in common time, mostly in G major (indicated by a sharp symbol). The first staff begins with a bass clef and a tempo marking of *Musico.* The lyrics "Ach Gott lieben Lobpreis" are written above the staff. Subsequent staves feature various dynamic markings such as *p.*, *f.*, and *pianissimo*. The music includes a variety of note values and rests.
- Part II:** A single staff of music in common time, starting with a bass clef and a tempo marking of *tempo*. The lyrics "Ach glaubliche Freude" are written above the staff. The music consists of eighth-note patterns.

Volti.



Aria Largo. aufz. von P.



G. Capo.

Recit.

Allegro.

Liegt wohlt in stillen Stromen.

p.

f.

p.

C. Valti.

This is a handwritten musical score for a solo instrument, possibly flute or oboe. The score consists of 17 staves of music, each with a clef and key signature. The music is primarily in common time, with some measures in 3/4 time. The score includes various dynamics such as *p.* (piano), *f.* (forte), and *c.* (crescendo). It features several sections of music separated by vertical bar lines and brackets. The first section is labeled *G. Capo.* and *Recit.* The second section is labeled *Allegro.* and contains the German lyrics *Liegt wohlt in stillen Stromen.* The score concludes with *p.*, *f.*, *p.*, and *C. Valti.*

Handwritten musical score for organ or harpsichord, featuring multiple staves of music with various dynamics and markings. The score includes vocal parts and harmonic textures. The vocal parts are labeled "accomp." and "Choral." with "allegro." tempo. The lyrics in German are: "Aus Volligkeit der Ewigkeit ist es", followed by a repeat sign and "aus dem ewigen Lichte". The score consists of approximately 12 staves of music.





allegro.

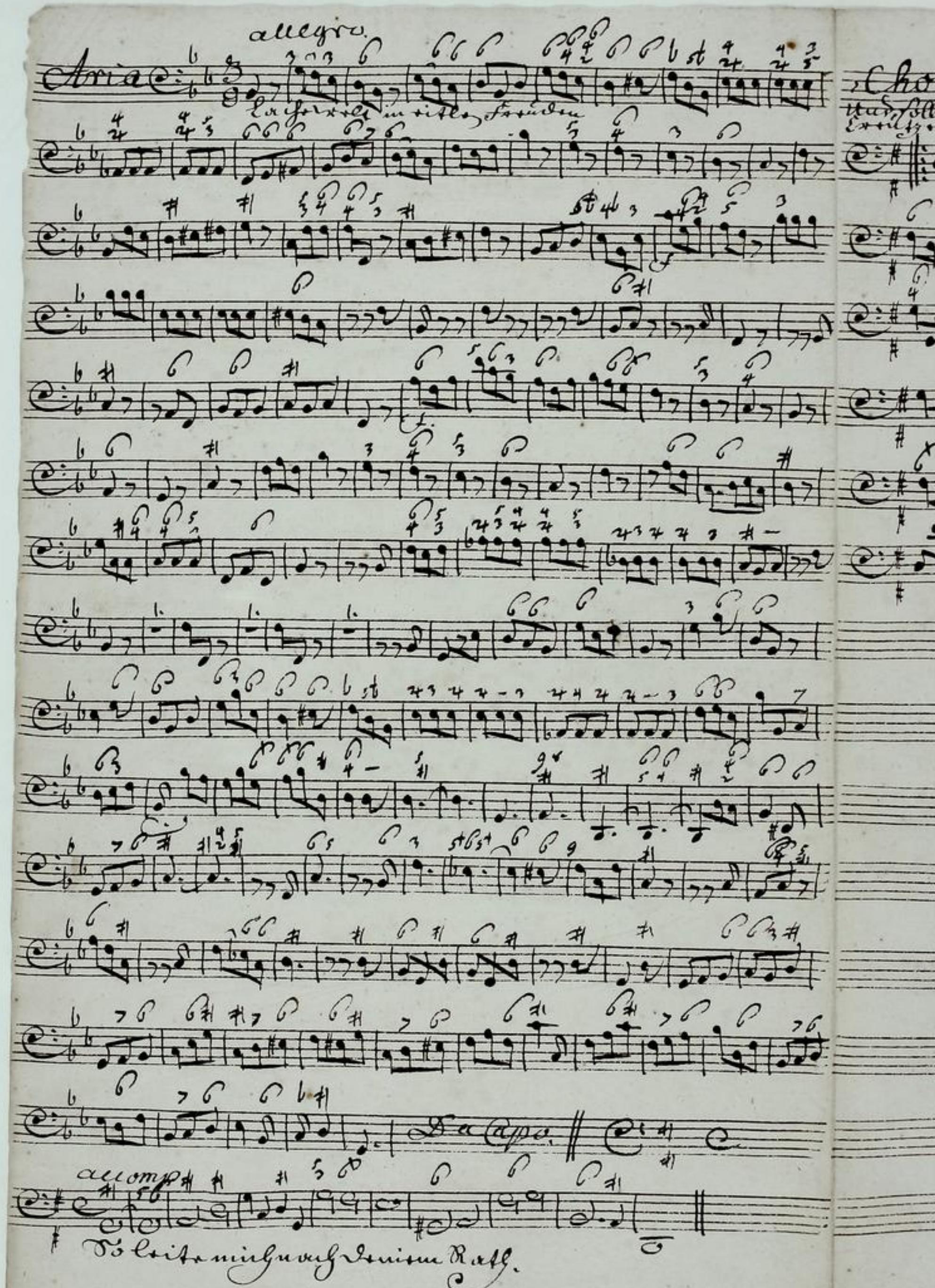
Organ.

The musical score consists of two staves of handwritten musical notation for organ. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth note patterns, with dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also contains eighth and sixteenth note patterns, with dynamic markings such as 'f' (forte), 'mf' (mezzo-forte), and 'pp' (pianississimo). The notation includes various rests and bar lines, indicating a continuous musical phrase across the two staves.

Aria: Largo
Largo auf der Welle will langsam räumen

Handwritten musical score for two staves, mostly in common time (indicated by 'C') and some in 6/8 time (indicated by '6'). The music consists of dense, rhythmic patterns of eighth and sixteenth notes. The first staff uses a bass clef (F), and the second staff uses a soprano clef (C). The score concludes with a section labeled "Aria" followed by a repeat sign and "votti."





allegro.

Choral. C: #



allegro.

Canto.

A handwritten musical score for a vocal piece with piano accompaniment. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal part (Soprano) is in soprano clef, and the piano accompaniment is in basso continuo clef. The vocal parts include lyrics in German, such as "Lobt und dankt Gott", "Gesetz ist mein", and "Gott ist mein Retter". The piano part includes a basso continuo line with various markings like "pianissimo" and "fortissimo". The score is written on five-line staff paper.

Aria || 2 3

noti.



18.

Aria Largo. auf heil' er Rauft will can
gr-lau-gen-sam, Rom - ogh dom - dorfer
vom vörstern dorn -

den Tag. auf heil' er Rauft will can
gr-lau-gen-sam, Rom - ogh dom -

vörstern vörstern vörstern dorn -

den Tag. ogh la -

gen und mein flagon ala. gen und mein

flagon! auf soll ich das nicht kann - und ala -

gen auf - auf. die da. Roth ist all zu fernlich
Roth ist all zu fernlich, und genug für immer mehr - self

gen wird niemand geh - gen kann wohl kein man
sel - gen kan. Capo // Recit. // Aria. // accomp
satz //



Chorale

Und soll ich mit den Eseln zuschreien,
So ist Gott mir zuviel gekommen.

Durch die Menge will ich tanzen und singen,
Da kann doch keiner, bald folgt der Ruh,

Beißt man den Kopf dich
in den Mund, auf den Kopf

zu kommen. und läßt es dir Jubilate und Cantate fröhlich

Singn, immer will ich mir freuden singen

ccomp
facey



Alto.

allegro. Ifx gxi liegen lob

Singt dem Herrn, Lobt ihn, ihm Preis gesu
wächst ein Augenblick, ein Augenblick

Ihm gefällt Ewigkeit lob

Ewigkeit Es Bouffat Ewigkeit Es

Bau, Igm gefat Ewigkeit Es =

Bouffat Ewigkeit loben zum

loben, Den abend lang wässt die bissi =

unlabissi = unlabissi

= un, abend Mor = youth aber lab

Morgens drittan = es die Sonn = es

Recit. || Aria || Recit. || Aria || accompaniment

votti.



Choral

Und soll ich mit den Esen zuges
So ist Gott ein g'segnetes
Lest, die du mein Heil getragen hast, bis du den
Nun, der mein Dog bald, bald folgst Fuß, in Frieden
Com dich froh, und lieb Gott ich Jubilate. Cantate
auf eich froh,
frohlich singen. Nun will ich mir Tag für morgen

1731



Tenore.

1.
 allegro. Ihr Augen, Lob singt dem gelieben
 pianissimo
 Vom Thungdonn' wässt' nun auch du blitzen aus den Augen
 blitzen, Dein Gesicht leuchtet so -
 Dein Gesicht leuchtet so -
 = Bon, Den Abend lang rastet das Herz -
 nur, das Herz -
 nur, das Herz -
 nur, abendabend aber noch
 noch - gaudi ist freudig Freude
 Accomp: Aria Recit: Aria.
 accomp:
 Solisti mich aufzuladen Lust, ich will mich zu Gott auf
 Dir Brüder mein, und seit dein Sinn mit mir verbunden ist, Gedächtnis
 mir du willst mit mir, ich weiß, Du existierst nicht mehr in mir
 Freude ist nicht

votti.



Choral. $\text{F}^{\#}$ C

Und soll ich mit der Eselzah
So ist doch ein jossing

Lest, wir müssen Frei yosnayen soest, bis in den
Nun, das zweyndoy bœst, bald folget dij, in sondey

Cont dij ff son. und liegwohl ih Jubilate
ofu auf döss.

um Cantate frohlich Singen, Vom will ich nun
Hagfors singen.

4.

1731.
53.



allegro.

Basso.

Für dich beginn' die Ewigkeit vom heut' zum morgen
pianissimo.
Vom Augenblick zum Augenblick, vom Augenblick,
Augenfatz Ewigkeit.
Ewigkeit Es - bon fasz Ewigkeit Es - bon zum Leben, den
abend lang wünscht das Herz = wünsch' es =
herz - nun, den abend lang wünscht das
herz - nun, abend lang wünscht das
herz - nun, abend lang wünscht das

accomp: // Coda // facit.

volti.



Recitativo
 getrost und still! Dir Lieder aus Angst gebrochen
 seyn. und was Gott haben will das soll auch unsern will
 seyn. Von seinem Schlagem kommt allzeit uns verschont
 sein. gleichmäst in unsrer Seele, wenn der Raum entfließt. Wenn es
 kommt, gegeaufheit in unsrer Glaubenswelt. Wenn es geht in uns
 Leidenschaften, so segnen wir Gott und halten an ihm, die Hoffnung bleibt
 undet.

Aria 16.
 allegro. Auf der Welt in eitlen Freuden, in eitlen
 Freuen den Jesu will gewinnt. Jesu leiden, Jesu will
 geben mit Jesu leiden, verloren ist.
 Verloren ist.
 Sieht dort. Der Freude - Sieht dort. Laufe
 nach in eitlen Freuden, in eitlen Freuen den laufe
 Welt in eitlen Freuden, in eitlen Freuen den

1. *infelix son mit Jesu lag' da. infelix son mit Jesu lag' da*
wox hin mit. des heut. der heut.
15. auf'r nacht der lieg -
1. auf'r nacht der lieg -
2. auf'r nacht der lieg -
3. auf'r nacht der lieg -
4. auf'r nacht der lieg -
Romt ein großer fröher Morgen. Vesper geist = mir
Vesper geist = mir Gott - hab' noch, Vesper
gespielt = mir Gott - hab' noch. Capo Vacet.
Choral. *2.*
und soll ich mit der ewenig' ob liegt
so ist der ein gering' ob nu
** die du mein heilige tragen hast. beiß in den Gott' dir*
der ewe' Gott' alle' balle festig' st'rich. in fröheren ofen'
gespielt. und licht'ndig Jubilate und Cantate
frölich singen. Nun will ich nun. für
dir ein gern

