

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 458/24

Schuldige sie Gott daß sie/fallen/a/2 Violin/Viola/Canto/  
Alto/Tenore/Basso/e/Continuo./Nat.Chr.2./1750/ad/1732.

Texte d'Alabreys  
vl 4

19

Schuldige sie Gott

Autograph Dezember 1750. 31,5 x 24 cm.

partitur: 4 Bl. Alte Zählung: Bogen 7 und 8.

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

Alte Sign.: 165/51. Text: Johann Conrad Lichtenberg, 1732.

Selige sei Gott der <sup>3</sup><sup>3</sup> sein Name 55

Mus 458 /  
24

165.

4.  
24

Partitur

24<sup>ter</sup> Februar 1732.

Nat. Chr. 2. ad 1732.

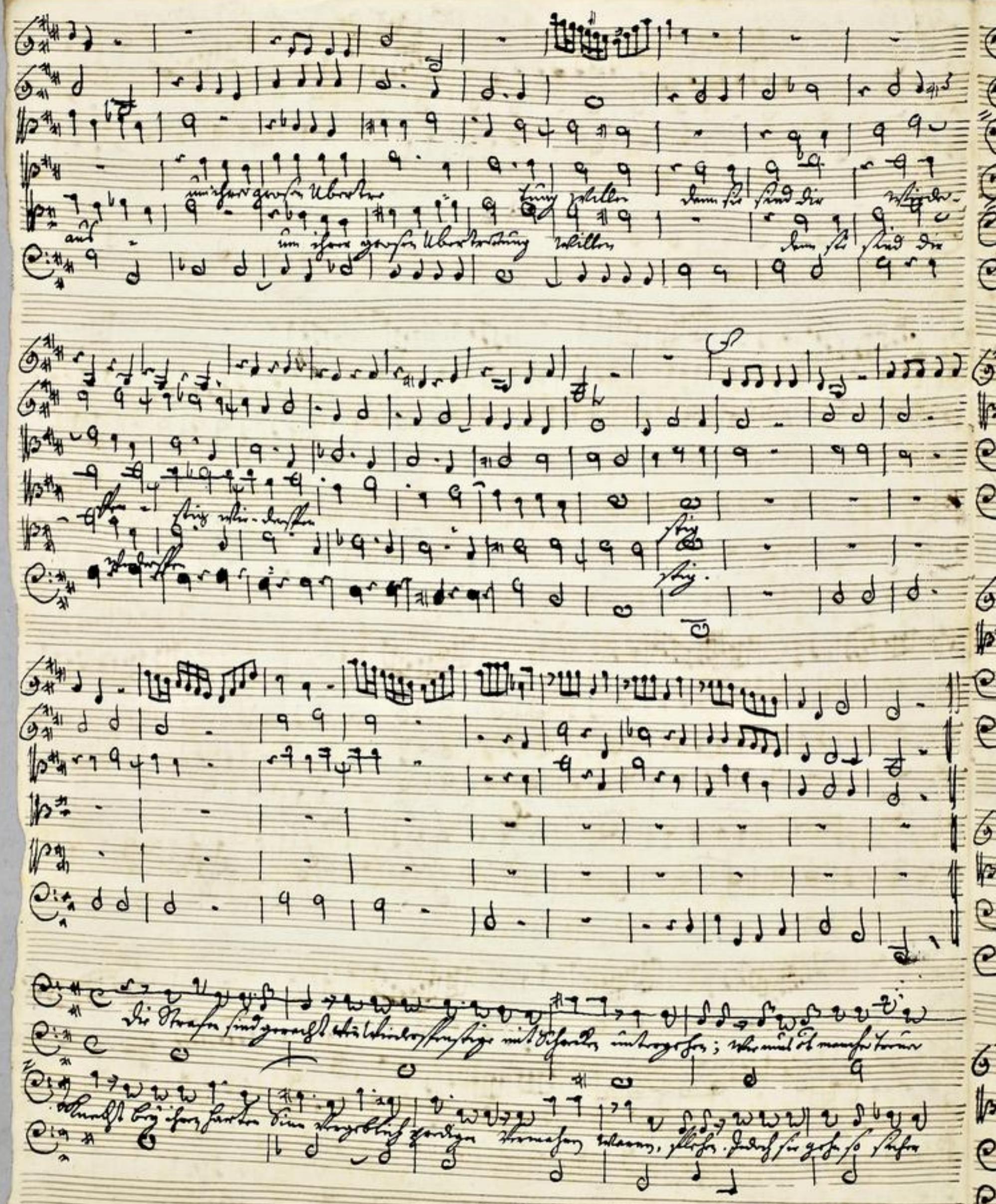
G. A. G. M. D. 1750. 5

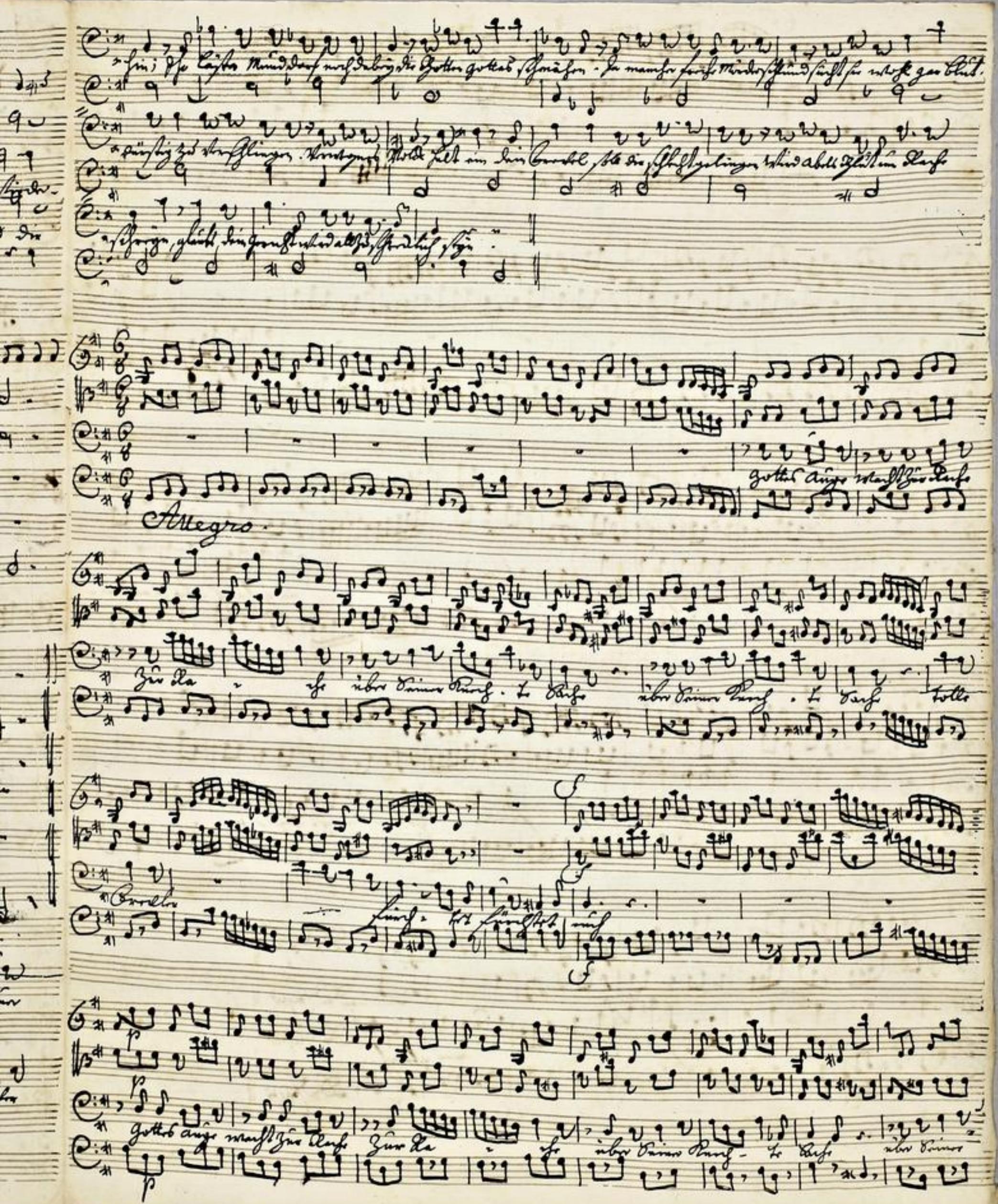
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Tempo d' Alabre.

A handwritten musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time (indicated by 'C'). The score consists of two systems of music. The first system starts with a melodic line in the soprano part, followed by the alto and bass parts. The second system begins with a melodic line in the alto part, followed by the soprano and bass parts. The lyrics are written in Persian script. The vocal parts are separated by vertical bar lines, and the accompaniment parts are indicated by horizontal bar lines. The score is written on five-line staff paper.

A handwritten musical score for a string quartet, featuring four staves of music on five-line staff paper. The music includes various note heads, stems, and rests, with some markings like 'tr' (trill) and 'mf' (mezzo-forte). The score consists of two systems of music, separated by a double bar line with repeat dots.





1. *Wachet auf, ruft uns die Stimme*  
*Christ ist erstanden*  
*Sehet, es leuchtet ein Strahl aus dem Himmel*  
*Die Sonne und Mond sind verhangen*  
*Die Engel singen ein Lied*  
*Alleluia, alleluia, alleluia*

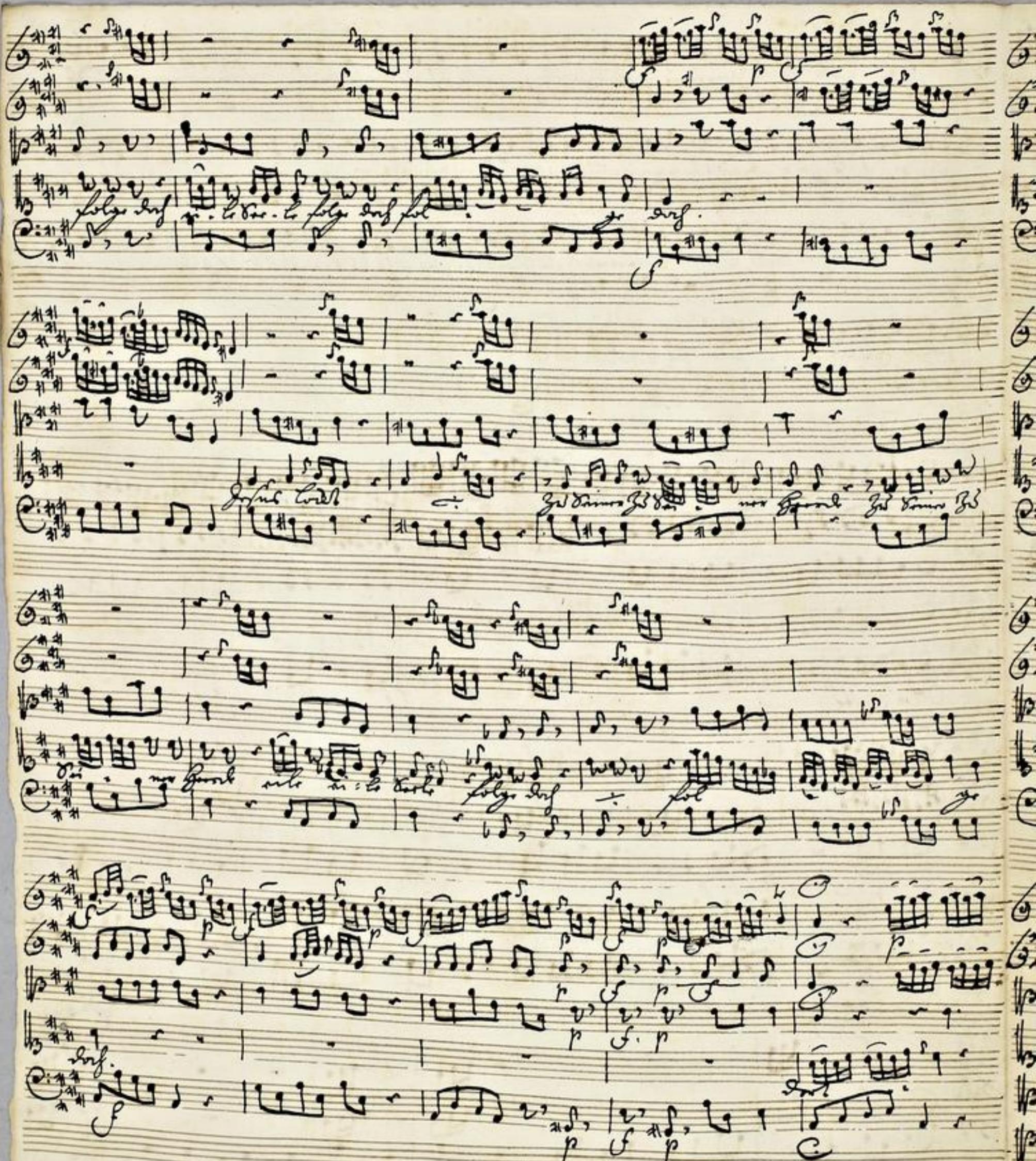
2. *Wachet auf, ruft uns die Stimme*  
*Christ ist erstanden*  
*Sehet, es leuchtet ein Strahl aus dem Himmel*  
*Die Sonne und Mond sind verhangen*  
*Die Engel singen ein Lied*  
*Alleluia, alleluia, alleluia*

3. *Wachet auf, ruft uns die Stimme*  
*Christ ist erstanden*  
*Sehet, es leuchtet ein Strahl aus dem Himmel*  
*Die Sonne und Mond sind verhangen*  
*Die Engel singen ein Lied*  
*Alleluia, alleluia, alleluia*

4. *Wachet auf, ruft uns die Stimme*  
*Christ ist erstanden*  
*Sehet, es leuchtet ein Strahl aus dem Himmel*  
*Die Sonne und Mond sind verhangen*  
*Die Engel singen ein Lied*  
*Alleluia, alleluia, alleluia*



A handwritten musical score for voice and piano, page 8. The score consists of two systems of music. The top system is for the voice, featuring a vocal line with lyrics in German and a piano accompaniment. The lyrics describe a scene of a child being comforted by his mother. The bottom system is for the piano, providing harmonic support and rhythmic patterns. The music is written on five-line staves with various note heads and rests. The score is dated '1850' at the bottom right.

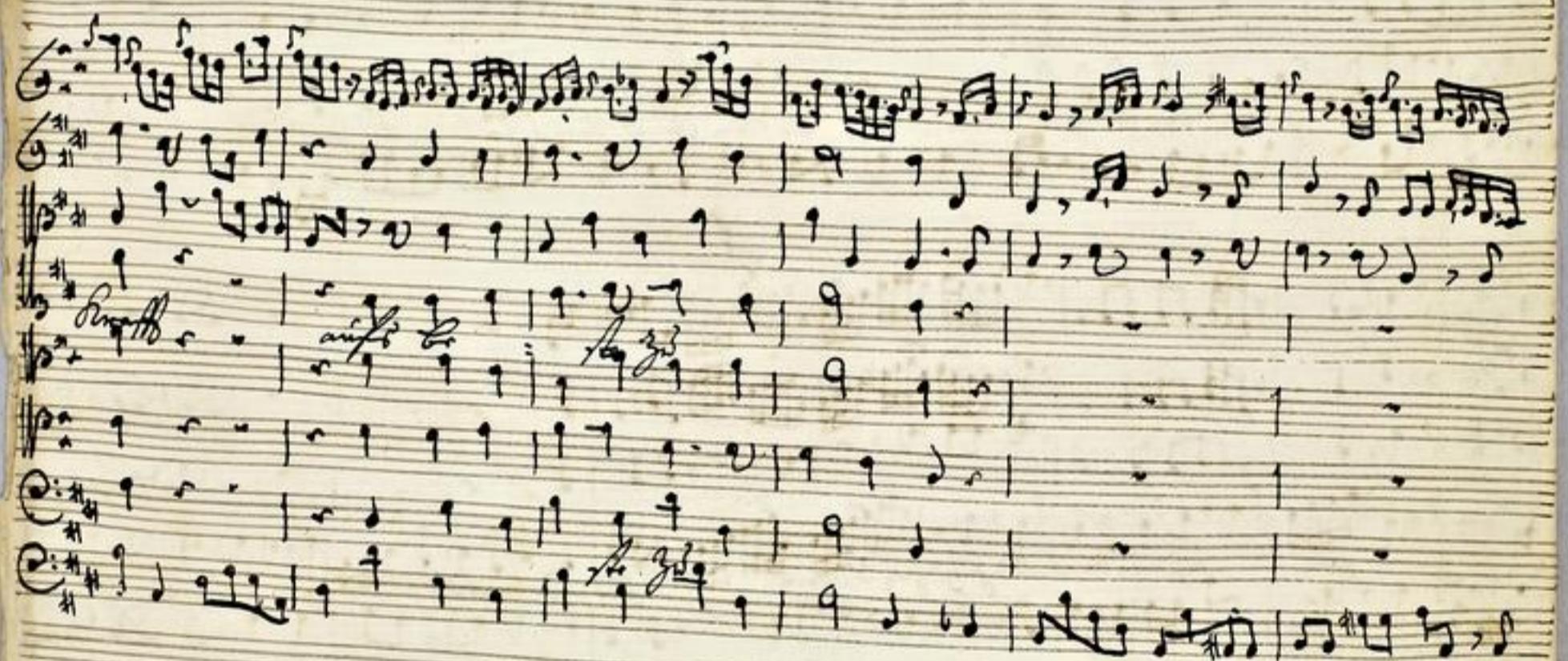




Handwritten musical score for four voices (SATB) on four staves. The music continues with vertical strokes and horizontal beams. The lyrics are written below the notes. The third staff begins with a soprano vocal line.

Handwritten musical score for four voices (SATB) on four staves. The music continues with vertical strokes and horizontal beams. The lyrics are written below the notes. The fourth staff begins with a soprano vocal line.

Handwritten musical score for four voices (SATB) on four staves. The music continues with vertical strokes and horizontal beams. The lyrics are written below the notes. The fifth staff begins with a soprano vocal line.



165:

54.

Oratorium für Gott und für  
Keller o.

a

2 Violin

Viola

Bass

Alto

Tenor

Bass

e  
Continuo.

Nr. Chr. 2.

1250

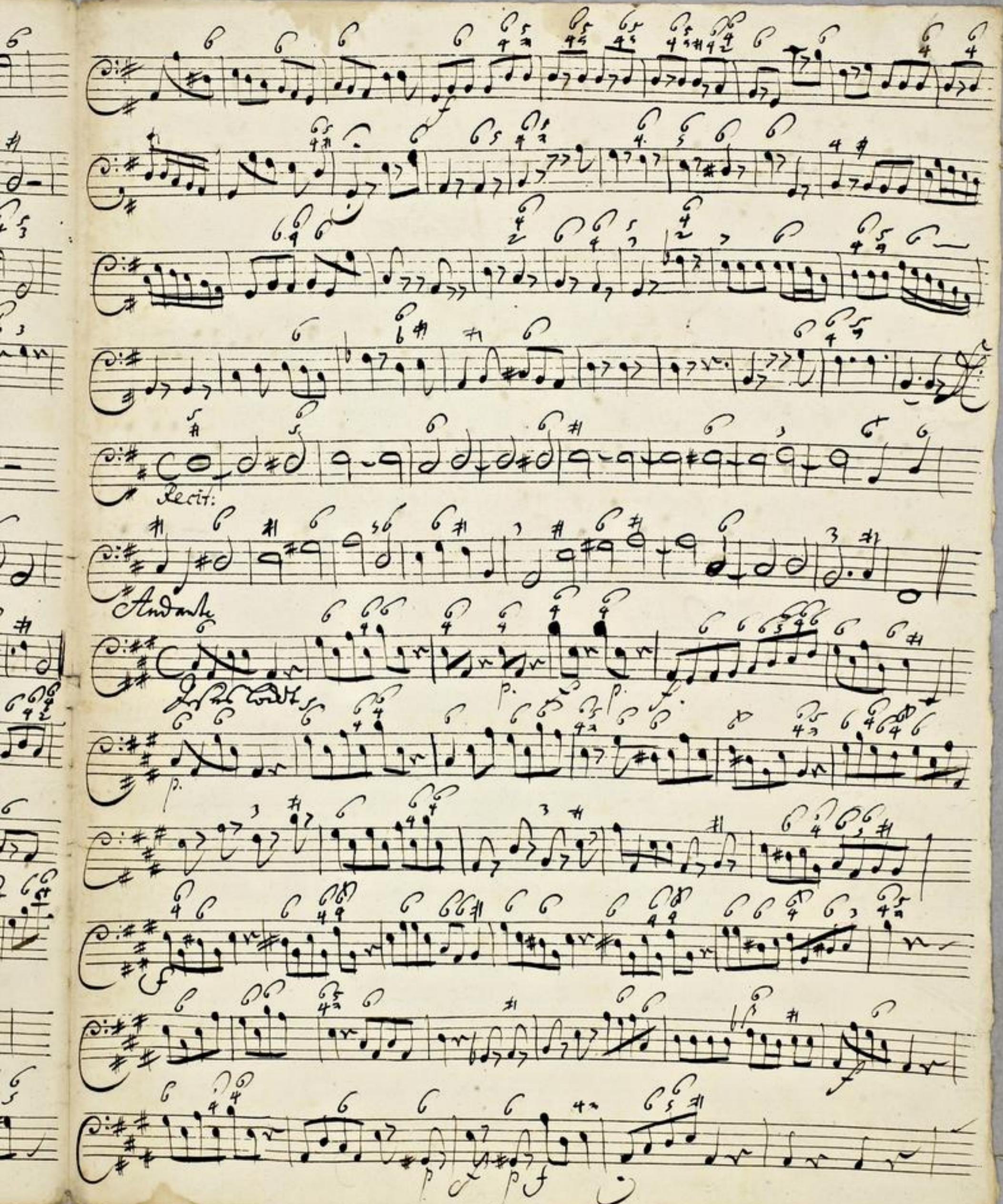
ad

1732.



Tempo di ottobre.

Handwritten musical score for two voices and piano. The score consists of eight staves of music. The top staff is for the soprano voice, the second staff for the alto voice, and the bottom staff for the piano. The music is in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. The vocal parts feature eighth-note patterns and occasional sixteenth-note grace notes. The piano part includes bass and harmonic chords. The score is divided into measures by vertical bar lines. The vocal parts begin with a melodic line, followed by a recitative section where the alto part has a sustained note. The vocal parts then continue with a rhythmic pattern of eighth and sixteenth notes. The piano part provides harmonic support throughout the piece. The handwriting is in black ink on aged paper.



A handwritten musical score for guitar, consisting of four staves. The top staff begins with a key signature of one sharp (F#) and a tempo of 646 BPM. It features sixteenth-note patterns and a capo placement. The second staff starts with a key signature of two sharps (B and E) and includes a note "Chord. lang". The third staff begins with a key signature of one sharp (F#) and includes the instruction "zwing meß". The fourth staff begins with a key signature of one sharp (F#). The score concludes with a final staff ending with a double bar line and a 4# key signature.

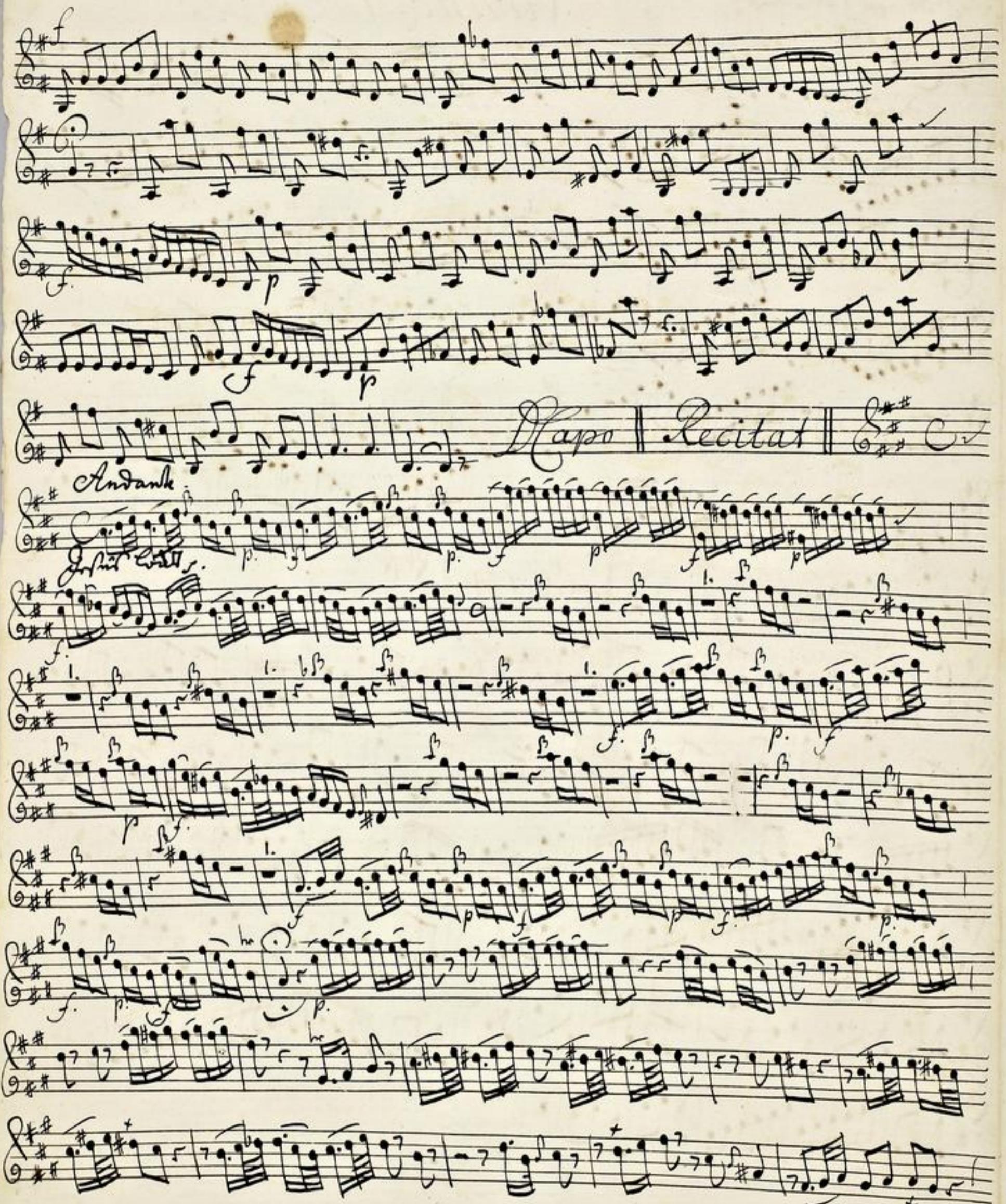


Tempo d'attuale.

Violino. I.

Handwritten musical score for Violin I, featuring two staves of music. The first staff begins with a tempo marking of "Tempo d'attuale." and includes dynamic markings such as "sfumato," "p," and "f." The second staff starts with "Allegro" and "gutte angen." The score consists of eight measures per staff, with measure 8 ending in a recital section marked "Recital 18/6 16/8." The music concludes with a final dynamic marking of "p."



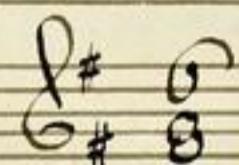




*Tempo d'Allabreve.* Violino. 1.



*Recit:* //  
Recit.







*Tempo d'Alabre.*

*Violino. 2.*

Handwritten musical score for Violin 2, consisting of six staves of music. The score is in 2/4 time and major key. The first staff begins with a dynamic marking "dynamisch für Gott". The second staff starts with a dynamic "p". The third staff features a dynamic "f". The fourth staff begins with a dynamic "t". The fifth staff starts with a dynamic "Gott's angr.". The sixth staff concludes with a dynamic "p". The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the six staves.

1. *dynamisch für Gott.*

2. *p.*

3. *f.*

4. *t.*

5. *Gott's angr.*

6. *p.*

7. *p.*

8. *p.*

9. *p.*

10. *p.*

11. *p.*

12. *p.*

13. *p.*

14. *p.*

15. *p.*

16. *p.*

17. *p.*

18. *p.*

19. *p.*

20. *p.*

21. *p.*

22. *p.*

23. *p.*

24. *p.*

25. *p.*

26. *p.*

27. *p.*

28. *p.*

29. *p.*

30. *p.*

31. *p.*

32. *p.*

33. *p.*

34. *p.*

35. *p.*

36. *p.*

37. *p.*

38. *p.*

39. *p.*

40. *p.*

41. *p.*

42. *p.*

43. *p.*

44. *p.*

45. *p.*

46. *p.*

47. *p.*

48. *p.*

49. *p.*

50. *p.*

51. *p.*

52. *p.*

53. *p.*

54. *p.*

55. *p.*

56. *p.*

57. *p.*

58. *p.*

59. *p.*

60. *p.*

61. *p.*

62. *p.*

63. *p.*

64. *p.*

65. *p.*

66. *p.*

67. *p.*

68. *p.*

69. *p.*

70. *p.*

71. *p.*

72. *p.*

73. *p.*

74. *p.*

75. *p.*

76. *p.*

77. *p.*

78. *p.*

79. *p.*

80. *p.*

81. *p.*

82. *p.*

83. *p.*

84. *p.*

85. *p.*

86. *p.*

87. *p.*

88. *p.*

89. *p.*

90. *p.*

91. *p.*

92. *p.*

93. *p.*

94. *p.*

95. *p.*

96. *p.*

97. *p.*

98. *p.*

99. *p.*

100. *p.*

101. *p.*

102. *p.*

103. *p.*

104. *p.*

105. *p.*

106. *p.*

107. *p.*

108. *p.*

109. *p.*

110. *p.*

111. *p.*

112. *p.*

113. *p.*

114. *p.*

115. *p.*

116. *p.*

117. *p.*

118. *p.*

119. *p.*

120. *p.*

121. *p.*

122. *p.*

123. *p.*

124. *p.*

125. *p.*

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127. *p.*

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131. *p.*

132. *p.*

133. *p.*

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144. *p.*

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270. *p.*

271. *p.*

272. *p.*

273. *p.*

274. *p.*

275. *p.*

276. *p.*

277. *p.*

278. *p.*

279. *p.*

280.

*Andante*

*Lied zu Lied*

*Choral-Lary.*

*Augt an*

*ff*



*Tempo d'Alabrewe.*

*Viola.*

*Schnellig, f.*

*pian.*

*fatt.*

*Recitat*

*alio*

*gottlos singe r.*

*p*

*Endende.*

*fortissimo.*

*f.*

*p.*

*f.*



1.

*Choral. Largo.*

*Zwischen mif.*

*Capo II B ♯ e*



*Tempo d'Allegro.*

*Violone*

Handwritten musical score for Violone in 3/4 time. The score consists of ten staves of music. The first staff begins with a dynamic of *diligentiss.* The second staff starts with *p.* The third staff features a melodic line with eighth-note patterns. The fourth staff contains a recitation mark (*Recit.*). The fifth staff begins with *alleg.* The sixth staff includes the instruction *gutte Augs.* The seventh staff has a dynamic of *p.* The eighth staff features a melodic line with eighth-note patterns. The ninth staff begins with *p.* The tenth staff concludes with a *Capo //* instruction.

*Recit.*

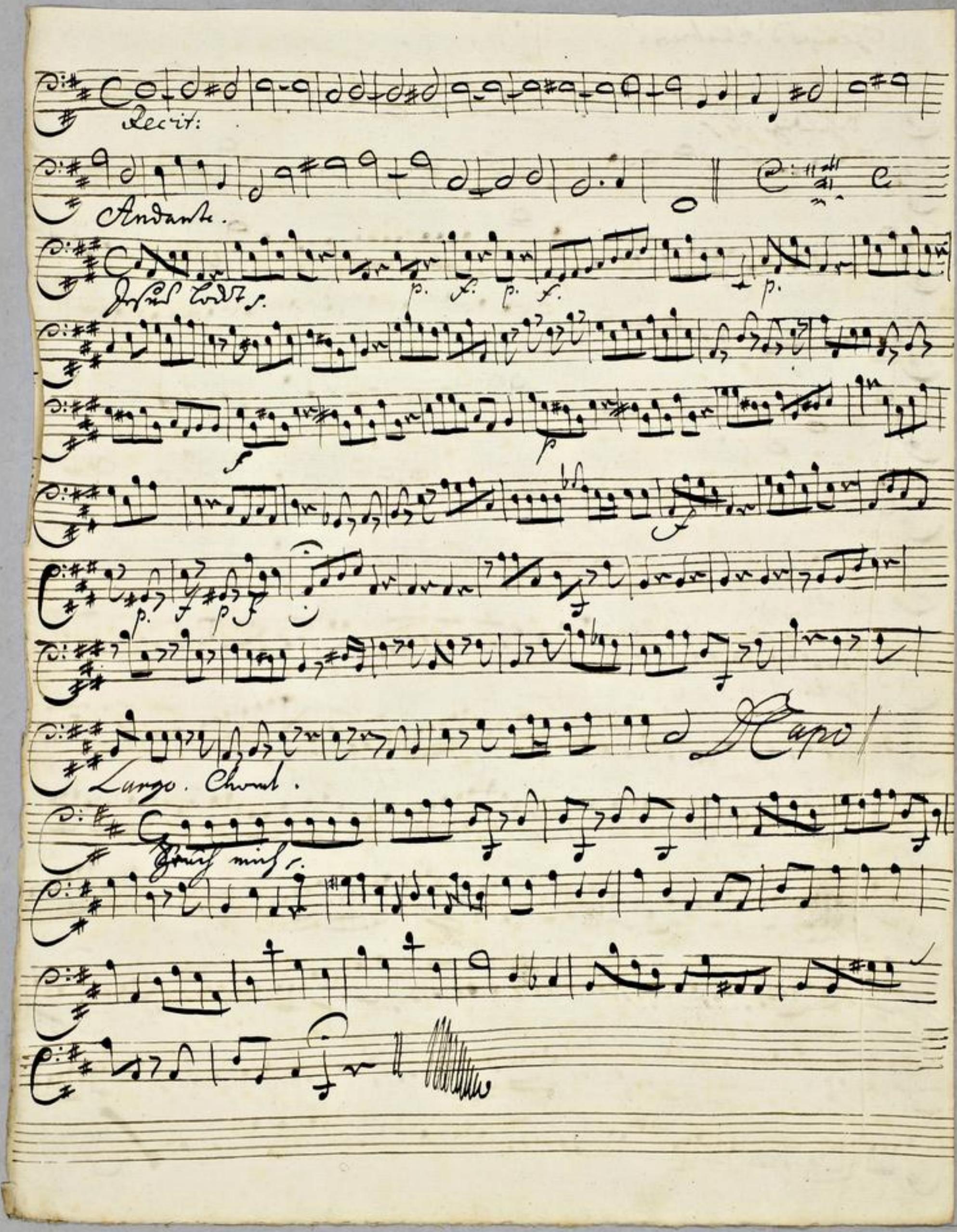
A handwritten musical score for voice and piano. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line starts with a recitation, indicated by the text "Recit." above the first staff. The piano accompaniment features various patterns, including eighth-note chords and sixteenth-note figures. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also slurs, grace notes, and fermatas. The vocal line ends with a melodic line, followed by a piano postlude consisting of eighth-note chords.



Tempo d'Andante.

Violone.

The musical score consists of ten staves of handwritten notation for the bassoon (Violone). The notation is in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *p*, *ff*, *mf*, *ff*, *p*, *f*, *p*, *f*, and *p*. The score also features several performance instructions: "Tempo d'Andante.", "Violone.", "dolcissimo f.", "decit.", "Cotololo", "Allegro.", "gott's Augs.", "p", "p", "p", and "poco". The music is divided into measures by vertical bar lines, and each staff begins with a clef (Bass Clef) and a note value (eighth note).



## Canto.

2. *Peristylus*:

32

allalgrave.

Alto.

2. Per: 2. lauf.

18

Duetto. *Sie hilf' mir sie Gott,* — *daß sie fal-* - *len, daß sie fal-* - *len*  
*von ihm Vor - f - us - mun, so -* *se sie anb -* - *im ifor großen Über -*  
*fest. - sing willow, dann sie sind dir wieder offen - sig, wieder offen -*

*Recitat Aria Recitat Aria*

*fig.*

*Zum minn auf dir, so lange wir, ein liebster brüder zu küssen,*  
*im Dinen Tag mit allen Kraft, auf be - stet zu genügen.*



17. tempor d' etabreve.

## Tenore

Duetto. Vorsilige für Gott, — = daß sie fal - len, daß sie fal - len  
von ihrem Vomfmon, so - se sie anb - um ihrer großen Wertstellung  
willen, um sie sind die vierzehn - - - - sing.

Recitat | Aria | Recitat | Aria |

2.

Zöngt mir nun Ihr, so lange wir, vom lieben Gott Gnade zu empfangen,  
mit Simon Paff, mit aller Kraft, anfehn - so zu gedenken.

# Basso.

Dictum | C:7 2:2 | V v i b | j z w w w v v v | \* |

\* die Strafen sind gerecht, wenn wir das pflichtig mit Toleranz  
übergehen; wie nun nicht mancher Leidet, bey ihm fasten Dornen, vorgelbst  
prangen, Vermaffen, marron, fleben. Verlofft sie geh so siften fin; ihx lastet  
Mund, das sonst Gabry die Golden Gottlob schmäßen. Ja, mancher forst Mörder, Blömer,  
süßt sie wyl gar blüßt hingegen zu verschlingen. Wer wyrde recht, falt im, dir freud  
soll dies verschlingen, mir' Abell blüßt um Laufes freyen, glaubt, dir Gr-  
sift wirt allz' verschlissen.

Gottes Ang' muss zur Laufe, zur La- - fe, über Dinen Knief- tr  
Laufe, über Dinen Knief- tr Laufe, solls vorwör! — = first let firstet wirt,  
Gottes Ang' muss zur Laufe, zur La- - fe, über Dinen Knief- tr  
Laufe, über Dinen Knief- tr Laufe, solls ~~freuden~~ — = firstlet firstet  
wirt. Lingfain- lab Maab vor Dinen, wird gesammt die Strafe gesammt.



Strafe findest, vingesandt hab Maab vor D'nen, mir I gesandt At Straffe gesandt At  
Strafe findest, Gott maßt Dir je - nun glaßt, Gott maßt Dir je - -  
Capo || Recital || Aria || .  
- nun glaßt.

Zußt mir naß dir, so laßt mir nicht, ihm liebster Gott zu' kloßen,  
mit Deinen Kraft, mit aller Kraft, auf er - gt zu' genüßen.