

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 433/23

Freuet euch mit den fröhlichen/ u. weinet/a/2 Violin/Viol/
2 Cant./Alto/Tenore/e/Continuo./Dn. 12.p.Tr./1725.

(Alla francese)

Handwritten musical score for two violins, alto, tenor, and continuo. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes various note heads (circles, ovals, diamonds) and rests. Measure numbers 11 and 2 are written above the staves. The word "Freuet euch" is written below the bottom staff.

Autograph August 1725. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

10 St.: C 1,2,A,T(2x), v1 1,2,vla,vlc,bc.
je 1 Bl., bc 2 Bl.

Alte Sign.: 158/23.

Text: Johann Conrad Lichtenberg, 1725.

Xerokopie d. gedr. Textes: 2008 A 0165 S 129 ff.



158

23.

7

Concerto auf mit dem Violinen
w. Klavier so.

a

2 Violin
2 Klav.

2 Cants.
Alto
Tenore

e

Continuo.

Dr. v. p. Fr.
1725.



Dr. 12. p. L.

F.A.S.F. M. Aus: 1725.

Sonnt auf mit den fröhlichen und ruhigen 55

Mus 433/23

158

~~20~~
23

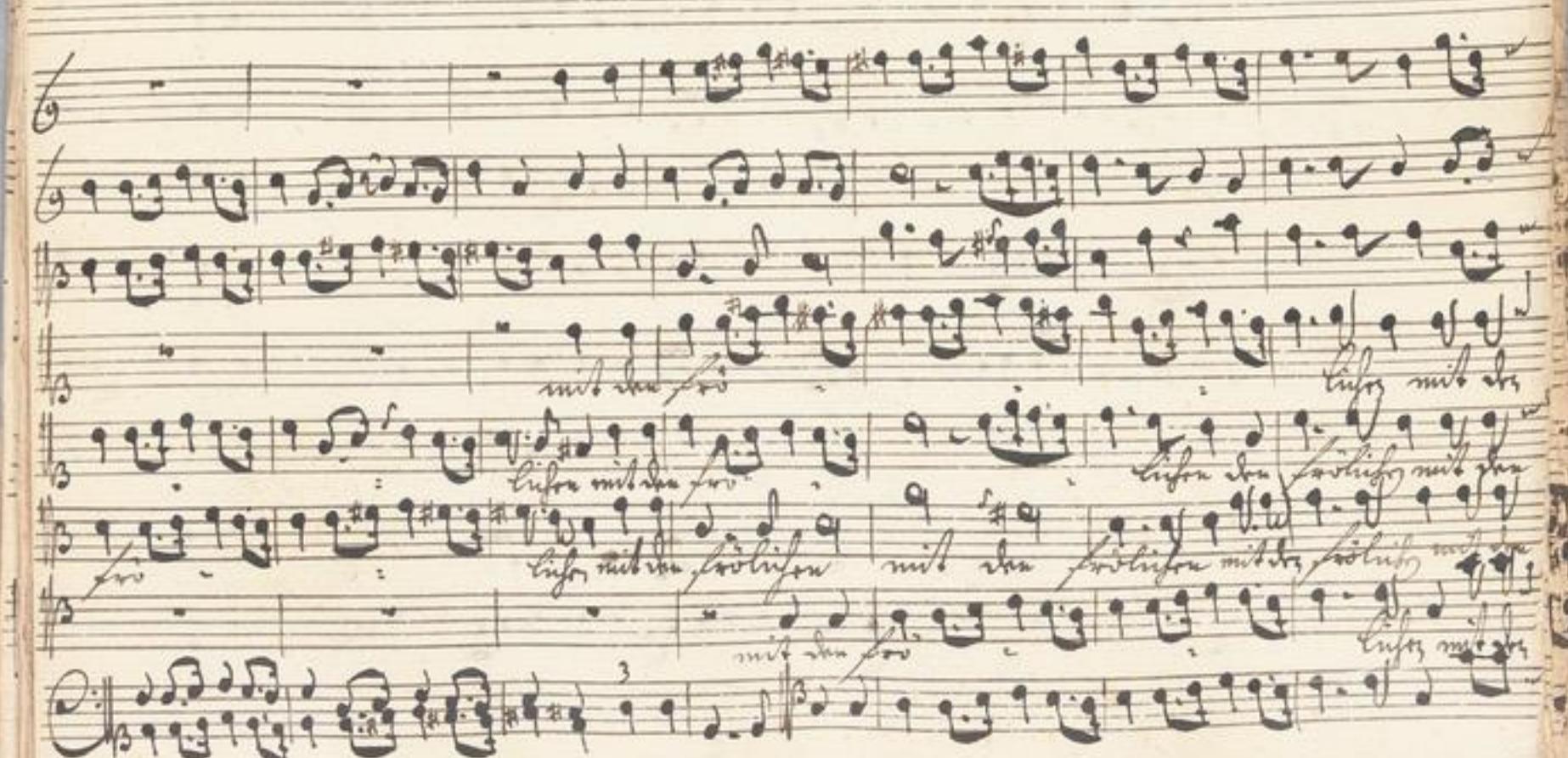
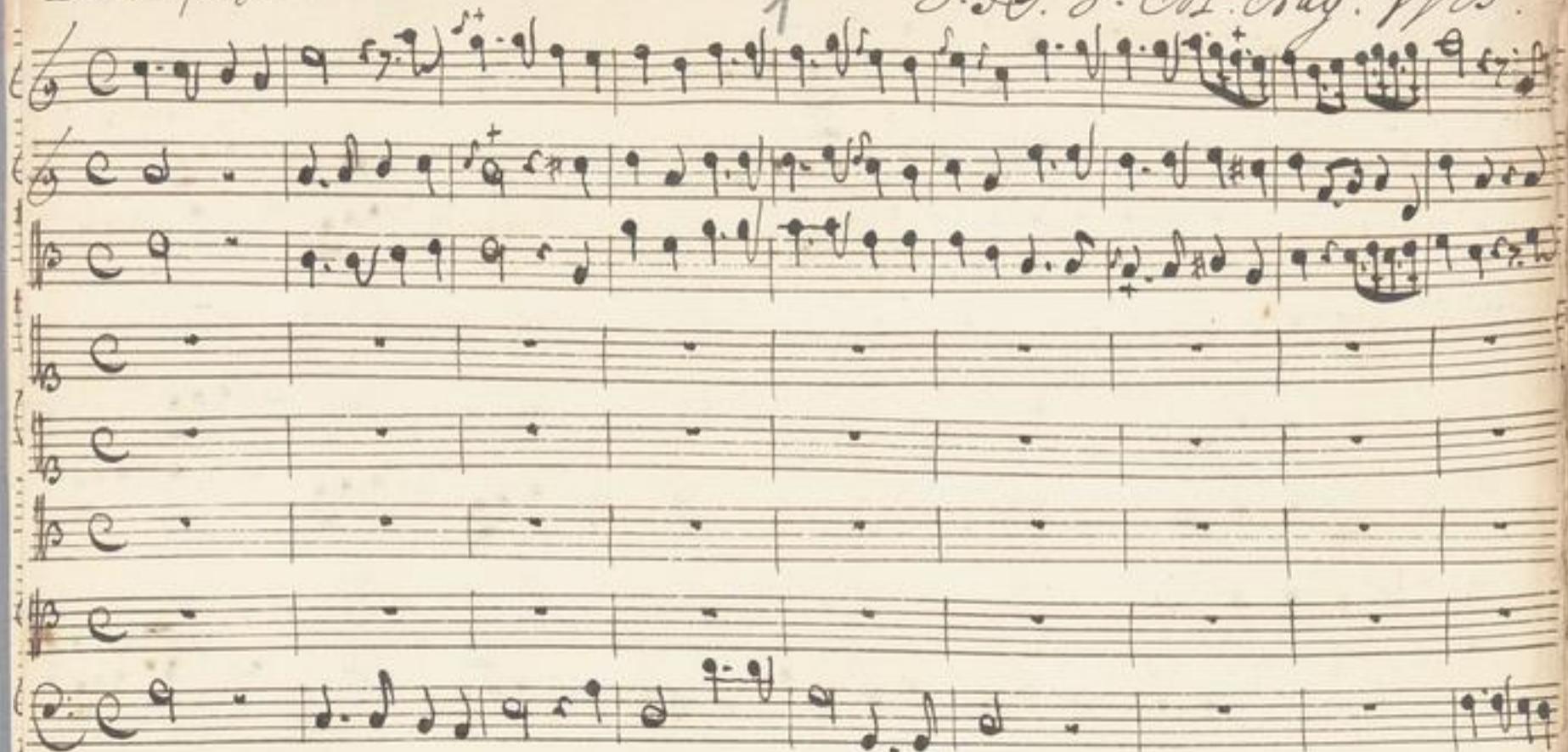
(17) u.

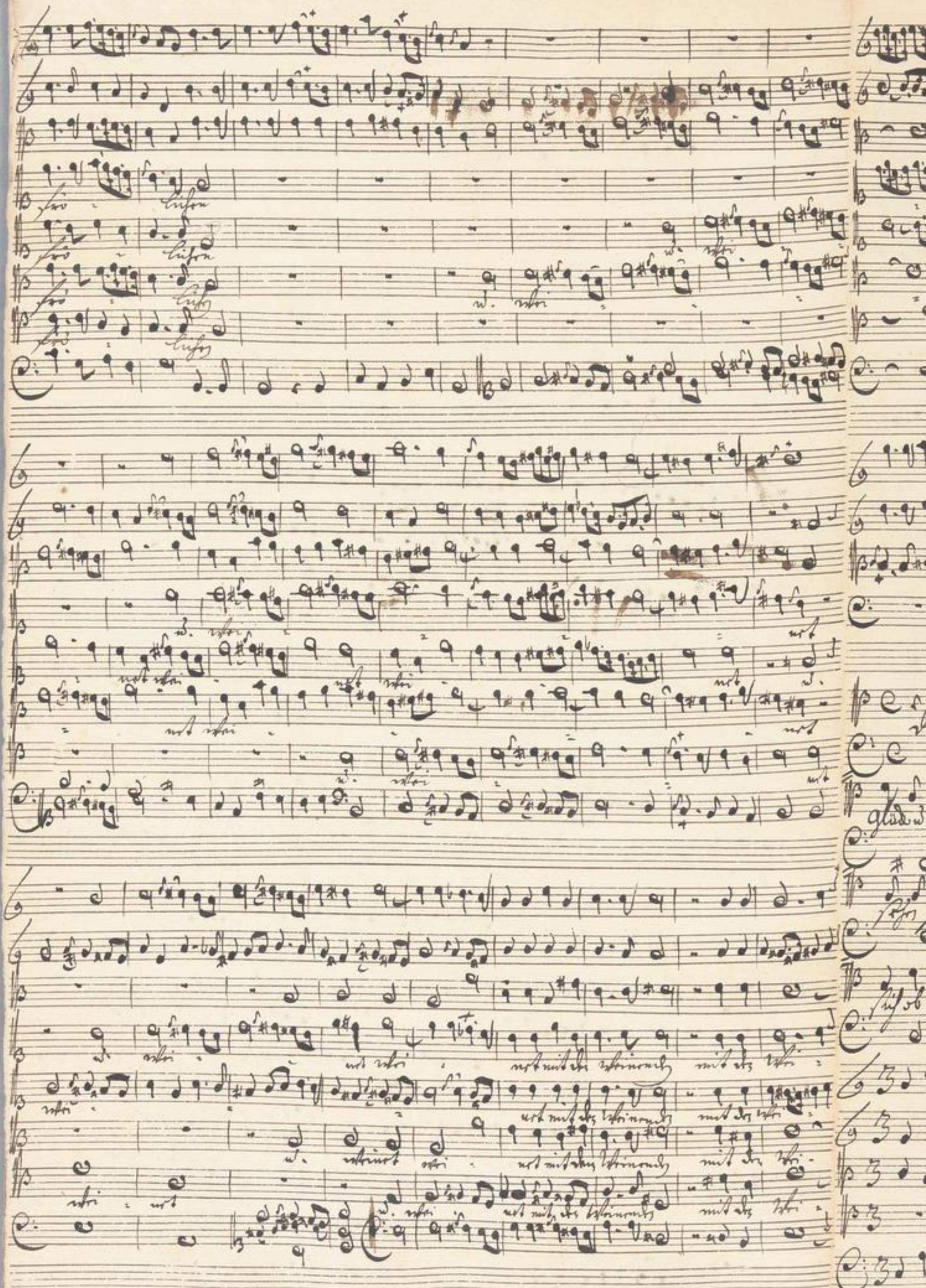
Partitur
17¹-Infraung. 1725.



D. 12. p. L.

F. A. F. M. Aug: 1775.

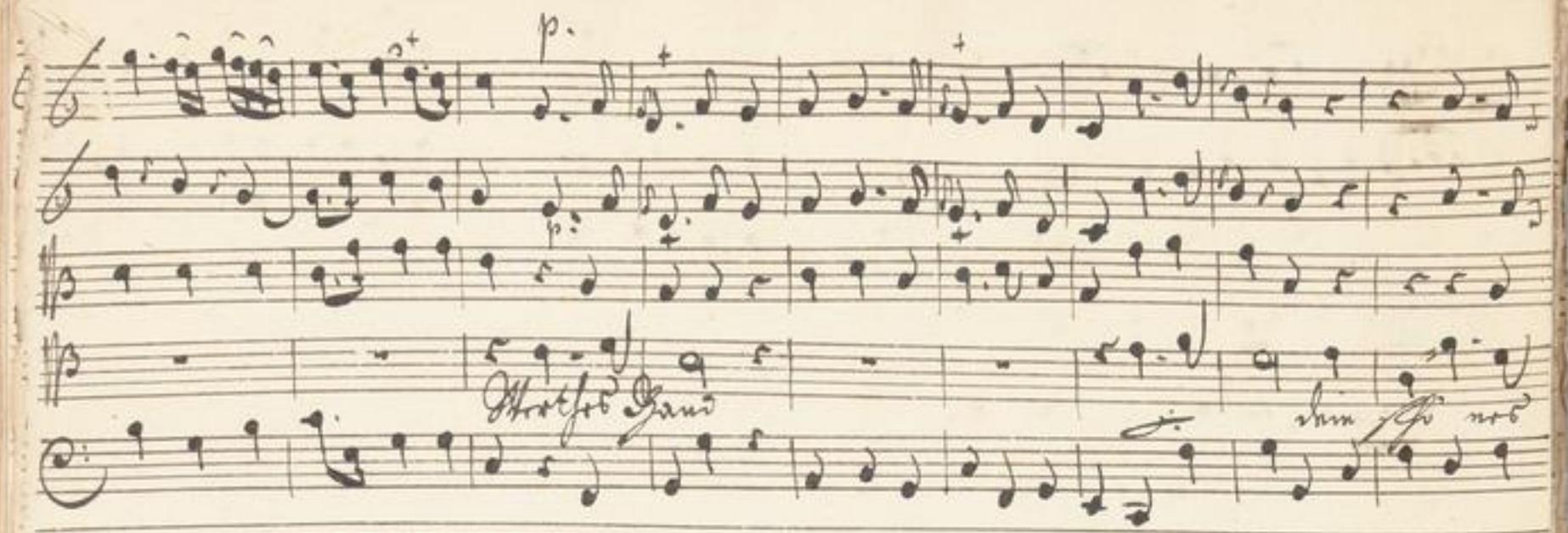




2

Gott ist mein Leib und Geist
 der Leib nicht
 und jetzt an Seine in Gott zu einen Leib kommt
 Wer andrer
 glückt, wenn
 in Gott gedenkt
 derer, der davon kann nichts wissen
 für den Gott ist Gott
 nichts weiter
 Gott ist mein Leib und Geist
 der Leib nicht
 und jetzt an Seine in Gott zu einen Leib kommt
 Wer andrer
 glückt, wenn
 in Gott gedenkt
 derer, der davon kann nichts wissen
 für den Gott ist Gott
 nichts weiter

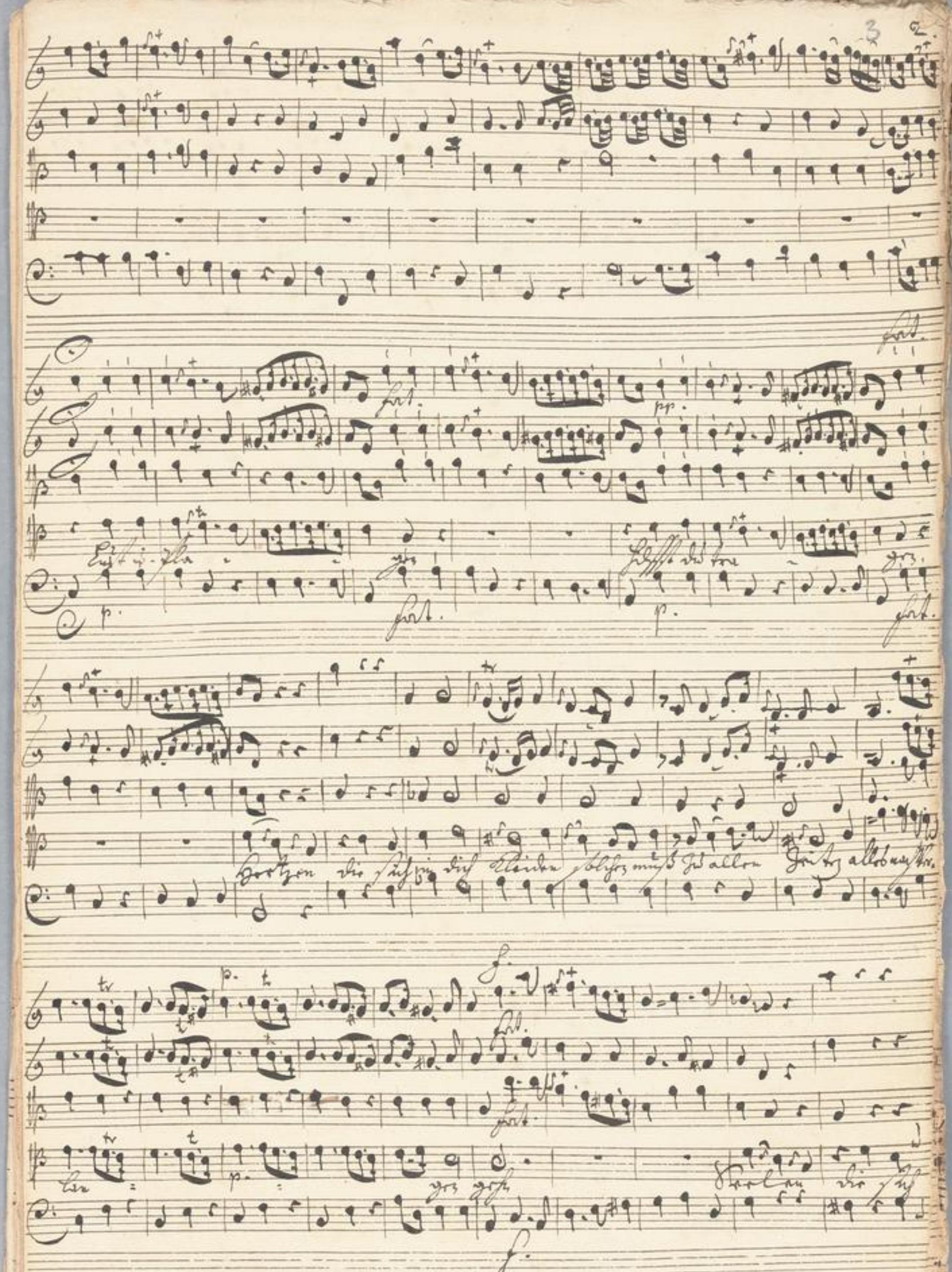


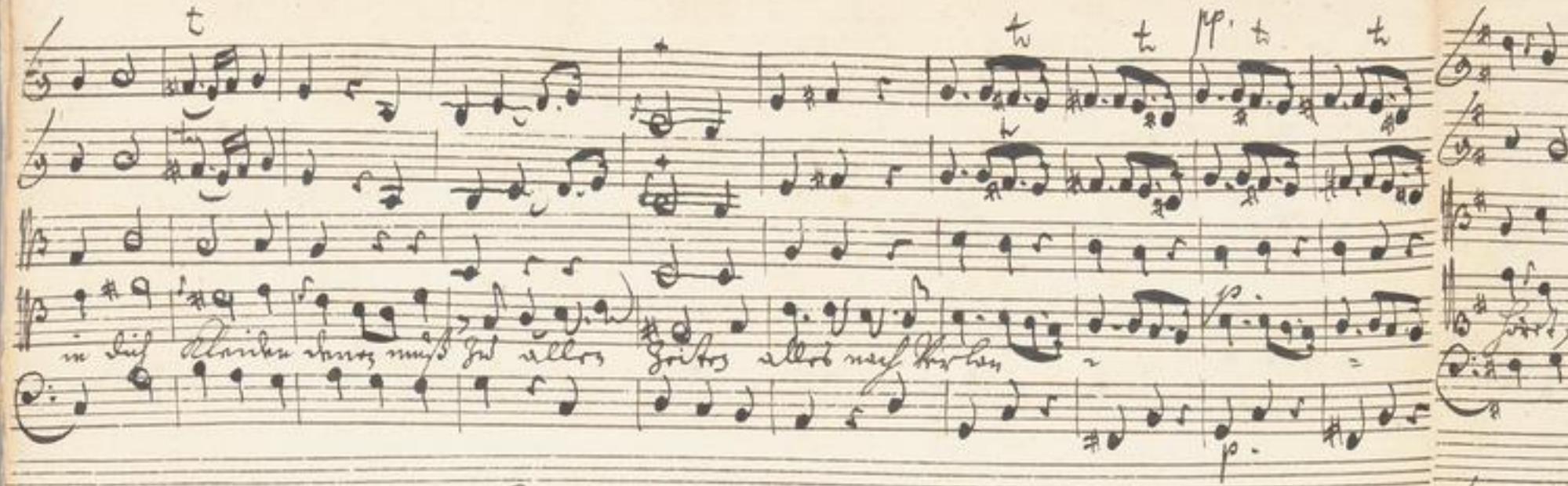


Continuation of the handwritten musical score. The vocal parts continue from the previous page. The lyrics include "Herr Jesu Christ", "Siehe da wir sind", and "Danket Gott wir danken ihm". The piano part is indicated by a bass clef and a bass staff.

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A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music consists of six staves of music with various note heads and rests. The lyrics are written below the vocal parts. The first staff ends with a fermata over the bass line.

Lieder von Joh. Sebastian Bach

Gott hilf mir zu bestimmen die Todesstunde

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music consists of six staves of music with various note heads and rests. The lyrics are written below the vocal parts. The first staff ends with a fermata over the bass line.

ist der Tod so schrecklich ist doch mancher Tod ein lichter Tod

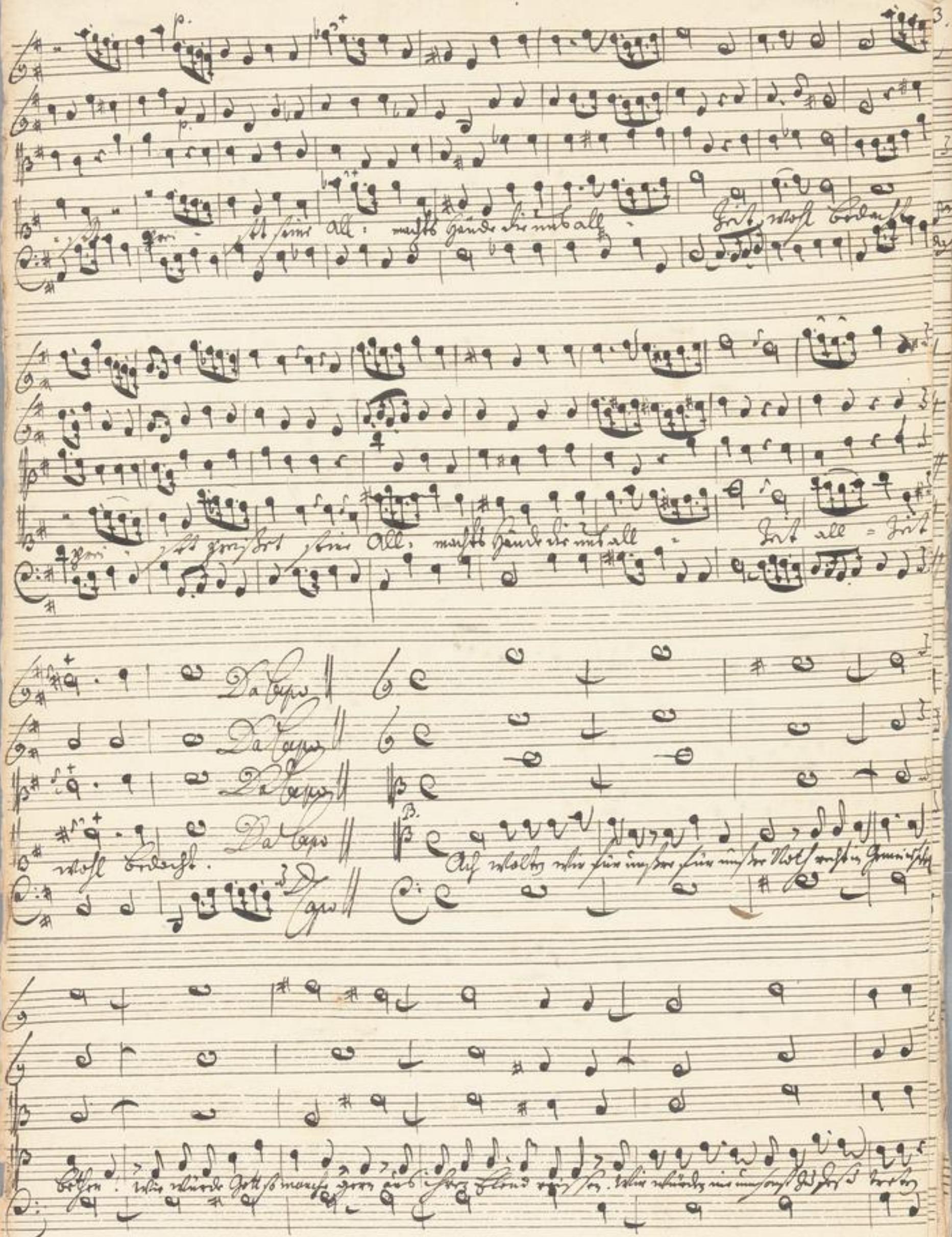
A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music consists of six staves of music with various note heads and rests. The lyrics are written below the vocal parts. The first staff ends with a fermata over the bass line.

ay ja sehr seelig Bittel ein bald mit Freyung über Leid

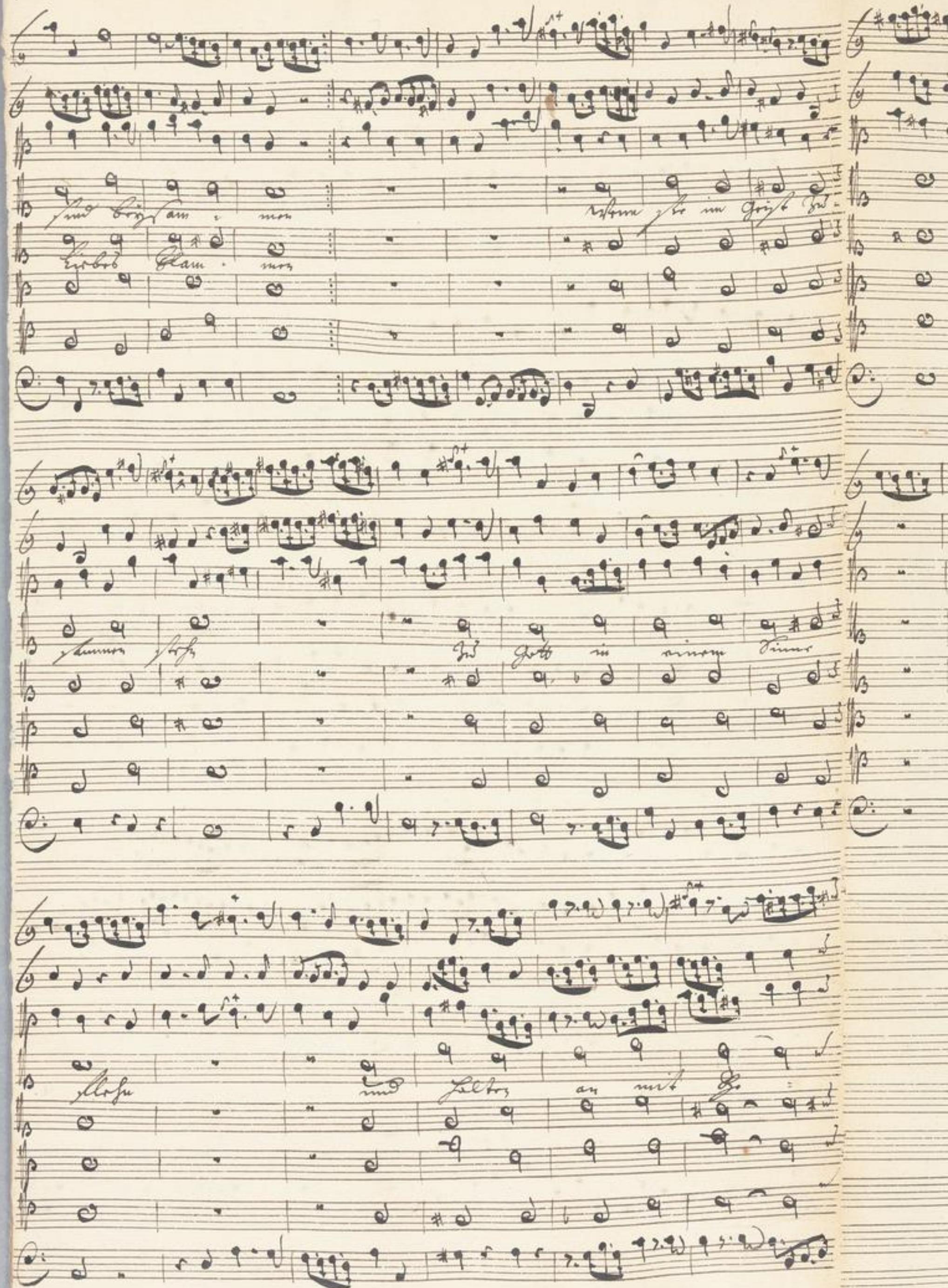
A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music consists of six staves of music with various note heads and rests. The lyrics are written below the vocal parts. The first staff ends with a fermata over the bass line.

A handwritten musical score on four staves. The top staff consists of two systems of music, each ending with a repeat sign and a double bar line. The middle staff has two systems, also ending with a repeat sign and double bar line. The bottom staff has two systems, each ending with a repeat sign and double bar line. The music is written in common time, with various note heads and stems. There are several fermatas and grace notes. The score is written in black ink on aged paper.





A handwritten musical score for three voices (Soprano, Alto, Bass) and piano, page 5. The score consists of five systems of music. The first system starts with a soprano vocal line and a piano accompaniment. The second system begins with an alto vocal line. The third system starts with a bass vocal line. The fourth system returns to soprano. The fifth system concludes with a bass vocal line. The vocal parts are written in common time with various note heads (circles, squares, triangles). The piano part includes bass and treble staves with corresponding note heads. The score is written on five-line staff paper. The handwriting is in black ink. There are some lyrics in German interspersed between the musical lines.



6

Soli Deo Gloria.



158

23.

7

*Concerto auf mit den Violinen
w. Klavier o.*

a

2 Violin
Fagot

2 Cant.

Alto

Tenore

c

Continuo.

Dr. v. p. G.
1725.



Continuo.

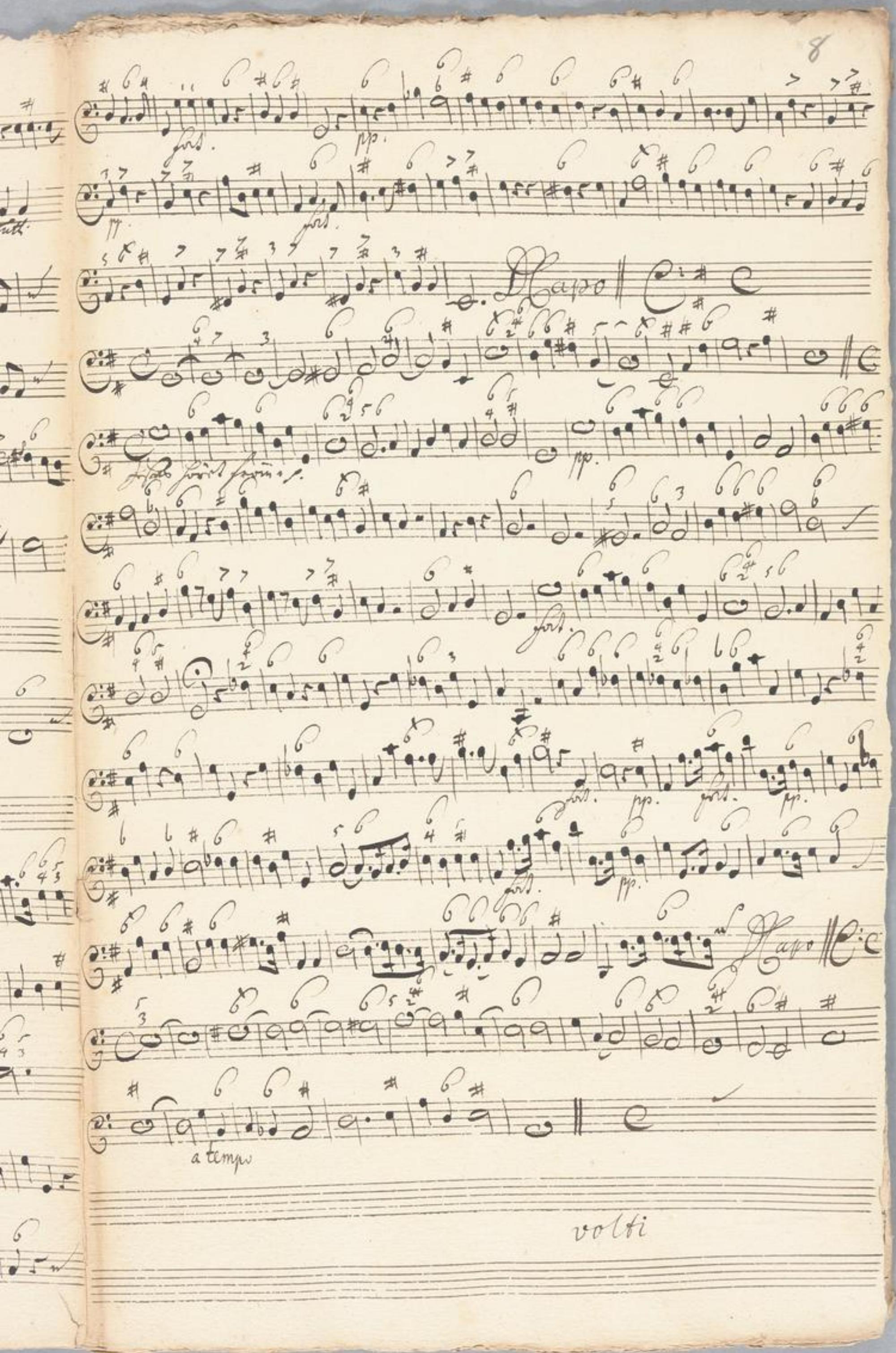
Bravo am. .

fatt.

pp.

ff.





Choral:

Ach Gott vom Himmel sieh' ein



Alla francese Violino.

Spirituoso.

Senza Harmone.

Allegro.

Recitatif *facet* // 3.

Accompagn.

volti

A handwritten musical score for violin and piano accompaniment. The score consists of 12 staves of music. The first staff begins with 'Alla francese' and 'Violino.' The second staff starts with 'Spirituoso.' The third staff begins with 'Senza Harmone.' The fourth staff starts with 'Allegro.' The fifth staff begins with 'Recitatif' followed by 'facet' and '3.' The sixth staff begins with 'Accompagn.' The final staff ends with 'volti'. The music features various note values, rests, and dynamic markings like 'pp.', 'f.', and 'ff.'. The handwriting is in black ink on aged paper.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The seventh staff is for the choir, with lyrics in German. The eighth staff continues the choir's part. The ninth staff is for the basso continuo (bassoon and harpsichord). The tenth staff is for the organ. The score includes dynamic markings such as *f*, *p*, *ff*, *mf*, and *pp*. The tempo is marked as *Allegro*. The key signature changes frequently, with sections in G major, F major, E major, D major, C major, B major, A major, G major, F major, and E major. The time signature varies between common time and 6/8.

100

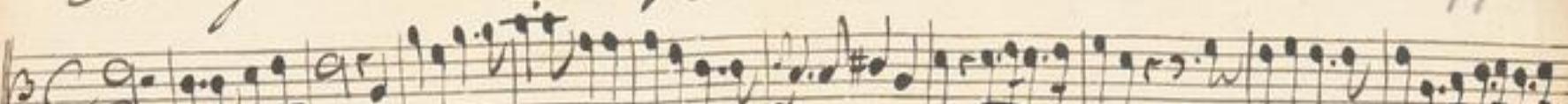


A handwritten musical score for two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a repeat sign and another six measures. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of eighth-note patterns, followed by a repeat sign and another six measures. Various dynamics and performance instructions are written in ink between the staves, including "accompagn.", "in the first measure", "pp.", "ff.", "tempo", "Choral.", and "Dissolve w. Lied". The score is written on aged, yellowed paper.

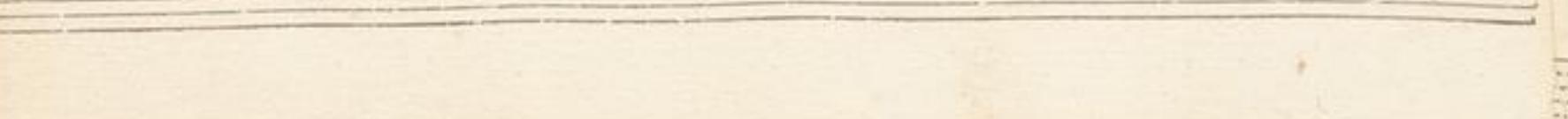
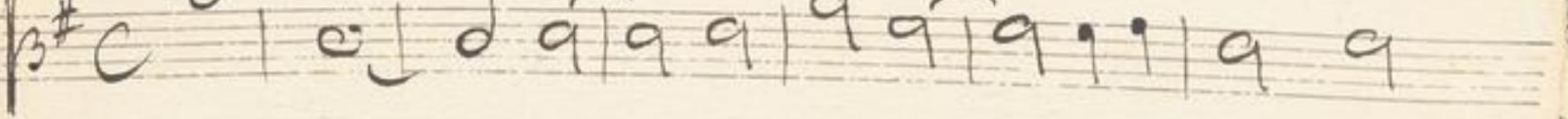
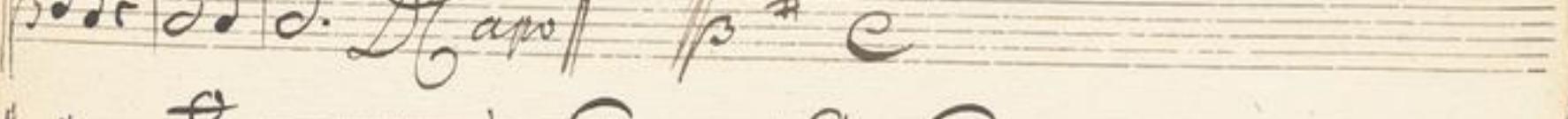
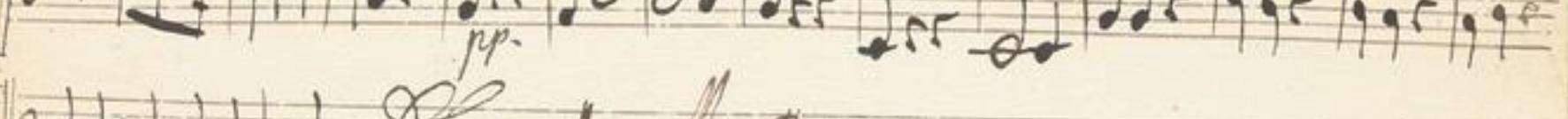
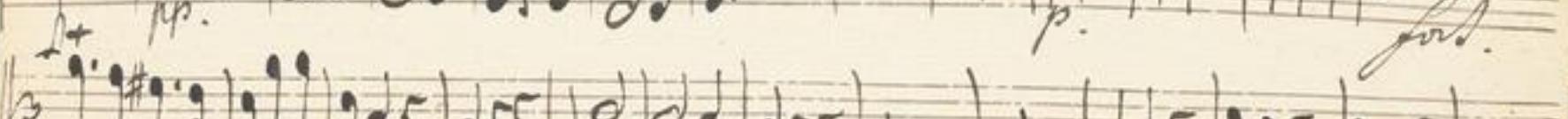
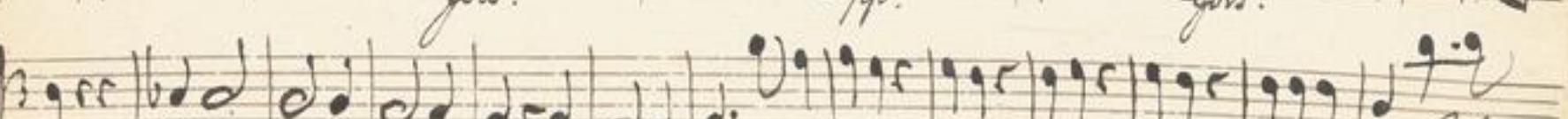
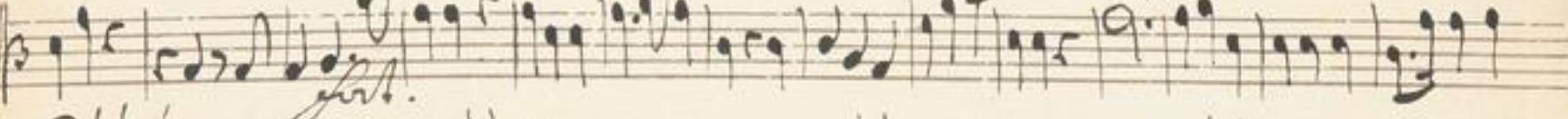
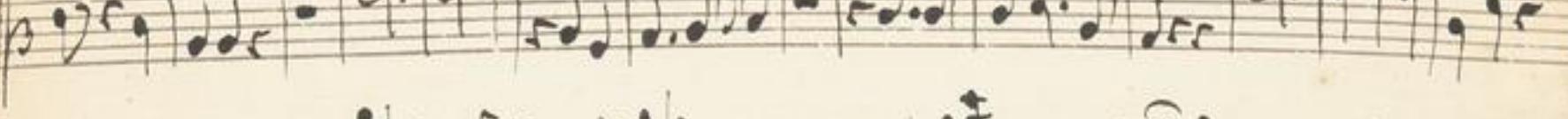
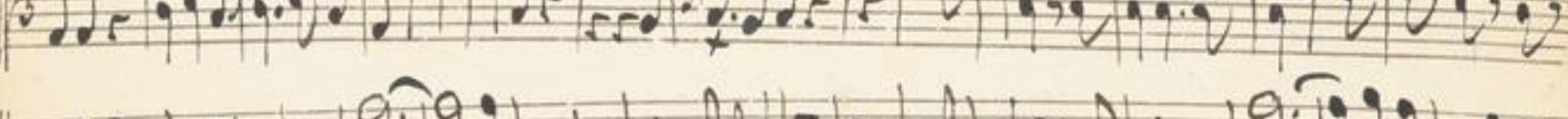
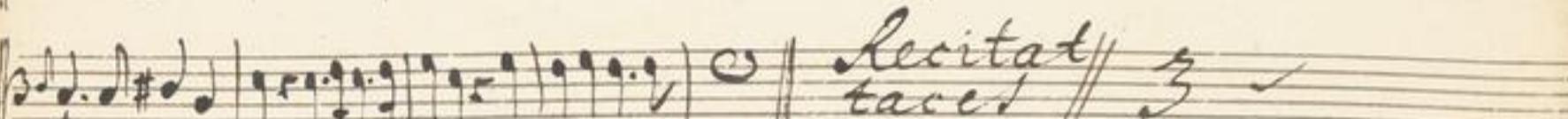
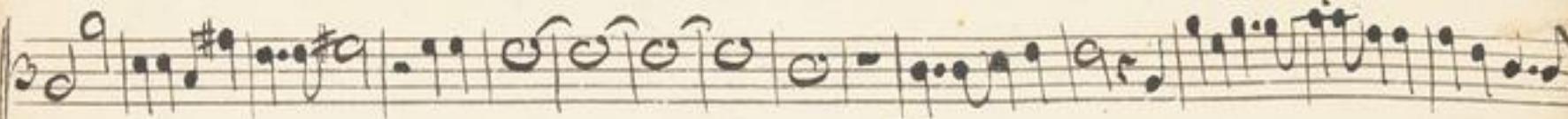
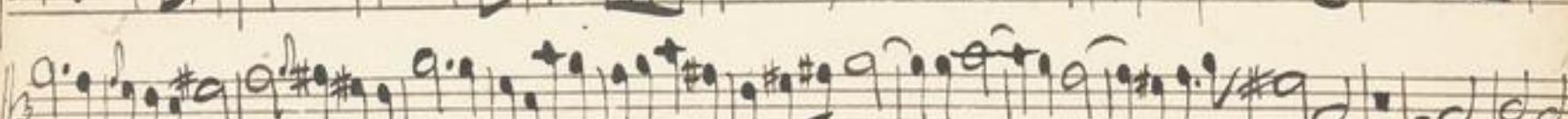
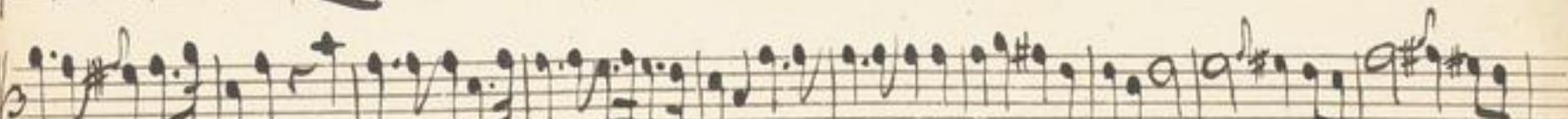
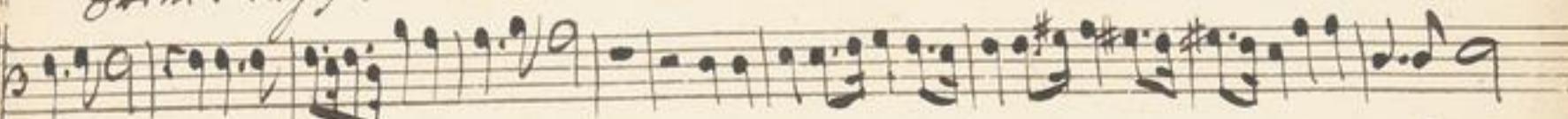


Allegro animato. Viola

11



Sempre animato.



volti



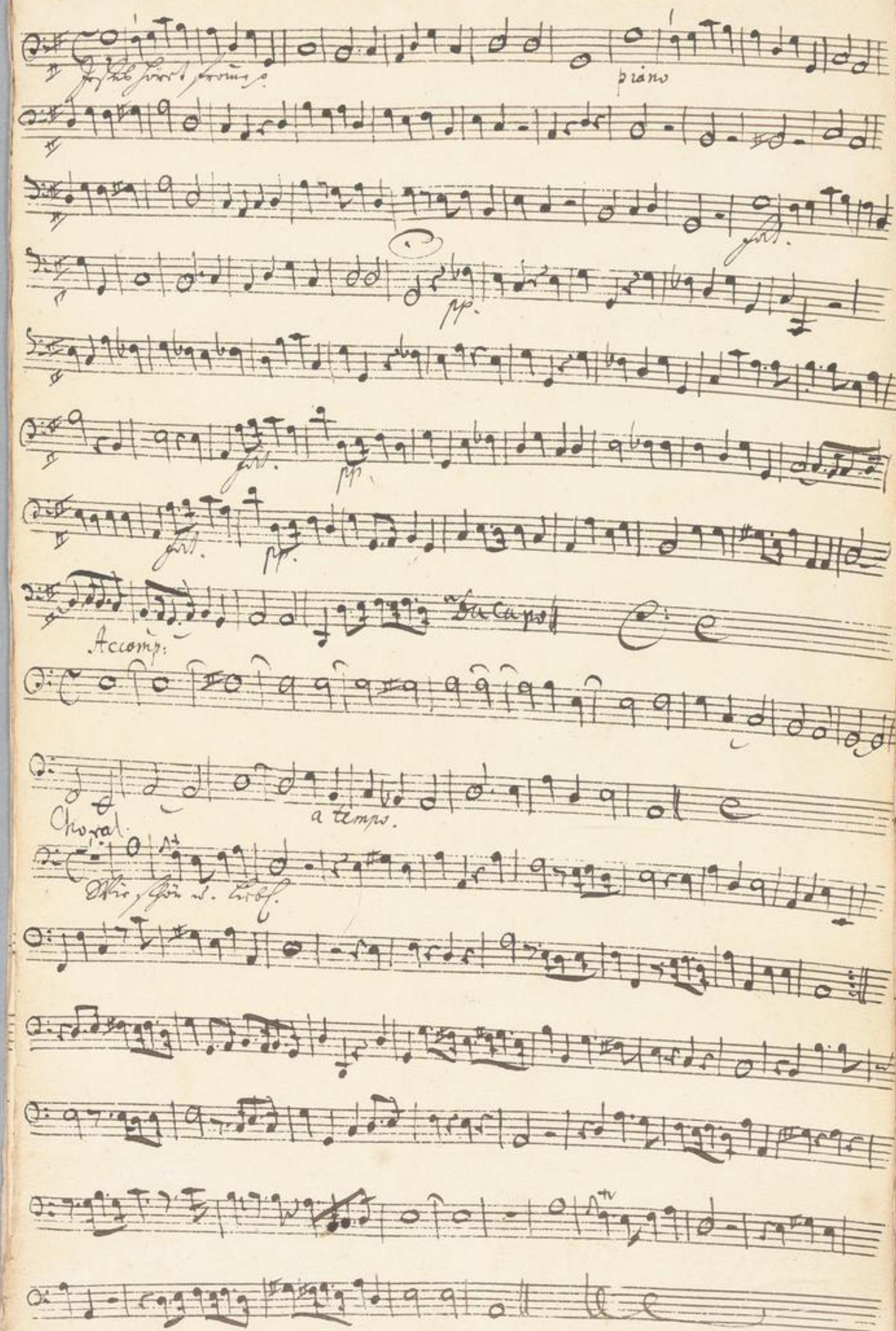


Alla francese

Violoncello.

12

The musical score consists of ten staves of handwritten music for Violoncello and Accompagnement. The first staff begins with a dynamic of *ff* and includes a tempo marking of *Allegro*. The second staff starts with *Rit.* and *Accomp.*. The third staff begins with *Allegro anim.* The fourth staff starts with *pp.* The fifth staff begins with *pp.*, *fort.*, and *p.*. The sixth staff begins with *pp.* and *fort.*. The seventh staff begins with *pp.* and *Accomp.*. The eighth staff begins with *pp.* and *Codofoto*. The ninth staff begins with *pp.* and *Kolli*.



Canto. I

3

finst aufs - mit den fro - li
 von mit den fro - lichen minni -
 - - - mit minni - - - mit
 mit den minnen den mit den mi - - - minnen
Recit Aria // **Aria C** 

 tacest tacest Gott hinweg gen eit sein die swaet selben traumt
 numm sic zu ruster zeit in liebe worninander soijn geschenkt an
 traun - - - am famigkeid auf ja mer und lieb bittet wi ed bald mit
 Drogen uber fittel g'schreit soest frome seien
 sei - ne fam' füllt alle pfingsten numm dor Glaen -
 - be und lieb frigjt - - - sei - ne fam' füllt alle pfingsten
 numm dor Glaen - - - be und lieb frigjt Rom! dor
 biij - - - Rom! dor biij - - - fast fe - fel seine winter
 Maest seine dor - - - seine dor - - - wiss an alter sind
 sind pro - sat pro - fel seine allmächtigste fam' diemt
 all - - - zeit woff beräfft pro - sat pro - fel seine

All-majst fahr si mi all- - Ziel al- Ziel wohlbauß

Accomp: tacet

Canto. 2.

14

alto.

15

BCII

Wit sön mi liebliß ficht ab anb
fni knüttigliß in unnen sanß
fammen flammen

momm buntor fum boy
mif stofn in liebliß
mom fit in Goß fü ammen stofn zu Gott in

immime flosn mif fallen an mit blosn

Tenore

16

fannst miß - mit dir fro - li -
 ist mit dir fro - liegen minni -
 - nes minnes minni - - mit mir minnen minnen
 mir - minnen die Liebe will - mit dir
 an, du bist in Gott zum minnen eisb Herrin numm amtem Glüdt.
 fand seines seines - sie Gott sei fand die kann die Noth trans
 fand minn ohne Famer seien sie ist am trost minn verachtet
 die Breyt Kreyt griffen alle minn - sie sind ob Gott sei fulmin
 Maria Maria Werfel Danz - am Sonnb
 Marf - sin fannet Geys - te allz sin alz sin fand alz sin fand
 - werfel dan am fo - nob Wefan zimp -
 fannet Geys - te alz sin alz sin am fo - nob Wefan
 fannet Geys - - te alz sin am fo - eng min flas
 - gen hilfet tra - - gen harken die fuf
 in eis drey am folgen minz allen zeiten allob nay vor

lan - gm goßn Dealon sic sit in dig
fligern innen mit zu allen fristen allob neuf Vorlan -

#9

Accomp p: C II - a | d | d | a | d | d | c |
tacet ffin my lieblich wort ob ang
fin waif - liglich in einem fand
nam bonor fin bly ammen man für un
miß gfn in liebod flammen

b - q | d | a | c | - q | d | d | j | d | d | P
Gott zu ammen gfn in Gott in einem inne gfn
mij falton an miß brfon



Tenore.