

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 443/11

Freude, Freude über Freude/Jesus/a/2 Corn. di Selv./Tympano/  
2 Chalumeaux/2 Violin/Viola/2 Cant./Alto/Tenore/Basso/e/  
Continuo./Per. 1. Tasch./1735.

Autograph April 1735. 35,5 x 22,5 cm.

partitur: 3 Bl. Alte Zählung: 4 Bogen.

20 St.: C 1,2,A(2x),T(2x),B(2x),vl 1(2x),2,vla,vln(2x),bc,  
cor 1,2,Chalumeau 1,2,timp.  
je 1 Bl., C 1 und bc je 2 Bl.

Alte Sign.: 168/20.

Text: Johann Conrad Lichtenberg, 1735.

Fur. Lanh.

G. A. G. M. Apr. 1735. 1

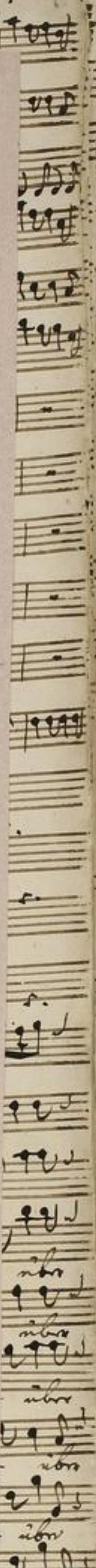
Mus. 443/11

Freude, Freude über Leude, Jesu ist der Sieg vollbracht. e

168.

20

11



Partitur

M. Ap. 1735 — 27. April.



Fur. I. Part.

G. 28 G. M. Apr. 1785. 1

Fur. I. Part.

G. 28 G. M. Apr. 1785. 1





2

The manuscript contains two systems of music. The first system (measures 1-6) has six staves. The second system (measures 7-12) has five staves. The notation includes both traditional note heads and square neumes. Measure 6 of the first system contains lyrics in Hebrew script: 'אֶלְעָזָר בָּנָי שְׁמַע אֱלֹהִים'. Measures 7-12 contain lyrics: 'בְּנֵי יִשְׂרָאֵל אֶלְעָזָר בָּנָי שְׁמַע אֱלֹהִים'.



A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music, each with two staves. The top staff of each system is for the Alto voice, and the bottom staff is for the Soprano voice. The piano part is written in the middle of the page, with two staves: the left hand for bass and the right hand for treble. The music is in common time. The notation uses a mix of standard musical symbols and unique, stylized characters. The vocal parts often feature eighth-note patterns and grace notes. The piano part includes bass clef, dynamic markings like *pp.*, and performance instructions such as "s. fat und leicht". The score is dated "18. 1. 1906" at the bottom right. The paper is aged and yellowed.



32

32

fühl' ich auf der Straße auf die Fußbodenplatten.  
 Und der Wind und Regen, obgleich das Jahr  
 geht hin und ziehen weiter, kann nicht mehr so kalt und einschneien.  
 Ich habe mich auf den Platz gesetzt, um das Weinen zu hören.

*Adagio.*

Violin I.  
 Violin II.  
 Cello.  
 Bass.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time, mostly C major. The vocal parts are written in black ink, with some lyrics in German. The lyrics include "Lied von einer Seele" and "Lied von einer Seele". The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The paper is aged and yellowed.

Soprano: Lied von einer Seele  
Alto: Lied von einer Seele  
Bass: Lied von einer Seele



4

Jesu, Jesu hilf mir singen  
Jesu, Jesu hilf mir singen  
Jesu, Jesu hilf mir singen  
Jesu, Jesu hilf mir singen

A handwritten musical score for voice and piano, consisting of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. The middle staff is for the voice, with a soprano clef, a key signature of one sharp, and common time. The bottom staff is also for the piano, with a bass clef, a key signature of one sharp, and common time. The vocal line includes lyrics in German, such as "durch den dunklen Grab", "bliss der Leb.", "nun auf nun", and "da ich". The piano parts include various chords and rhythmic patterns, with some dynamic markings like "d." and "f.". The score is written on aged paper with black ink.



5

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top staff is soprano, the second alto, the third tenor, and the bottom staff is basso continuo. The music is written in common time. The vocal parts have lyrics in German. The basso continuo part includes a bassoon part with slurs and a harpsichord part with sustained notes. The score is on aged paper.

Nin hund' Lipp ist aufgezogen, den glaub' ich mir den Drang auf  
b'gungt sind' das. May Gott der Leidenschaften dich mit dir schenken.  
Herr Jesu Christ, wir danken dir für deine Gnade und für  
dein' au' unschuld'ig' Leid, das du' uns gebracht hast, Gott segne dich.









Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three systems of music. The vocal parts are written in soprano, alto, and bass clef, with four-line staves. The piano part is written below the vocal staves, also with four-line staves. The music is in common time. The vocal parts have lyrics in German. The first system ends with a repeat sign and a double bar line. The second system begins with a bass entry. The third system concludes with a final cadence.

*blieb mir nicht -* *und es gaben eine*

*zu die Lüftchen -* *daß blieb mir nicht -*

*und es gaben eine* *in mein Auge*

Pl. 1. Den großen Ton erfaßt mir ich als Wiederholung leichter! o einziges Lied auf Erden, das nicht verloren geht.

Choral.



8

du Hausherr der Hause  
Geh zu mir ander' ohne  
zum





168.

20.

Bassoon, Bassoon über Bassoon,  
Glocke.

a  
2 Corn. & Sch.

Tympano.  
2 Clarinex

2 Violin

Violoncello

2 Cant.  
Alto

Tenor  
Bass

Fer: i. Lahr.  
1735.

Foto: 19.

c  
Confinu.

# Continuo

Continuo

Continuo

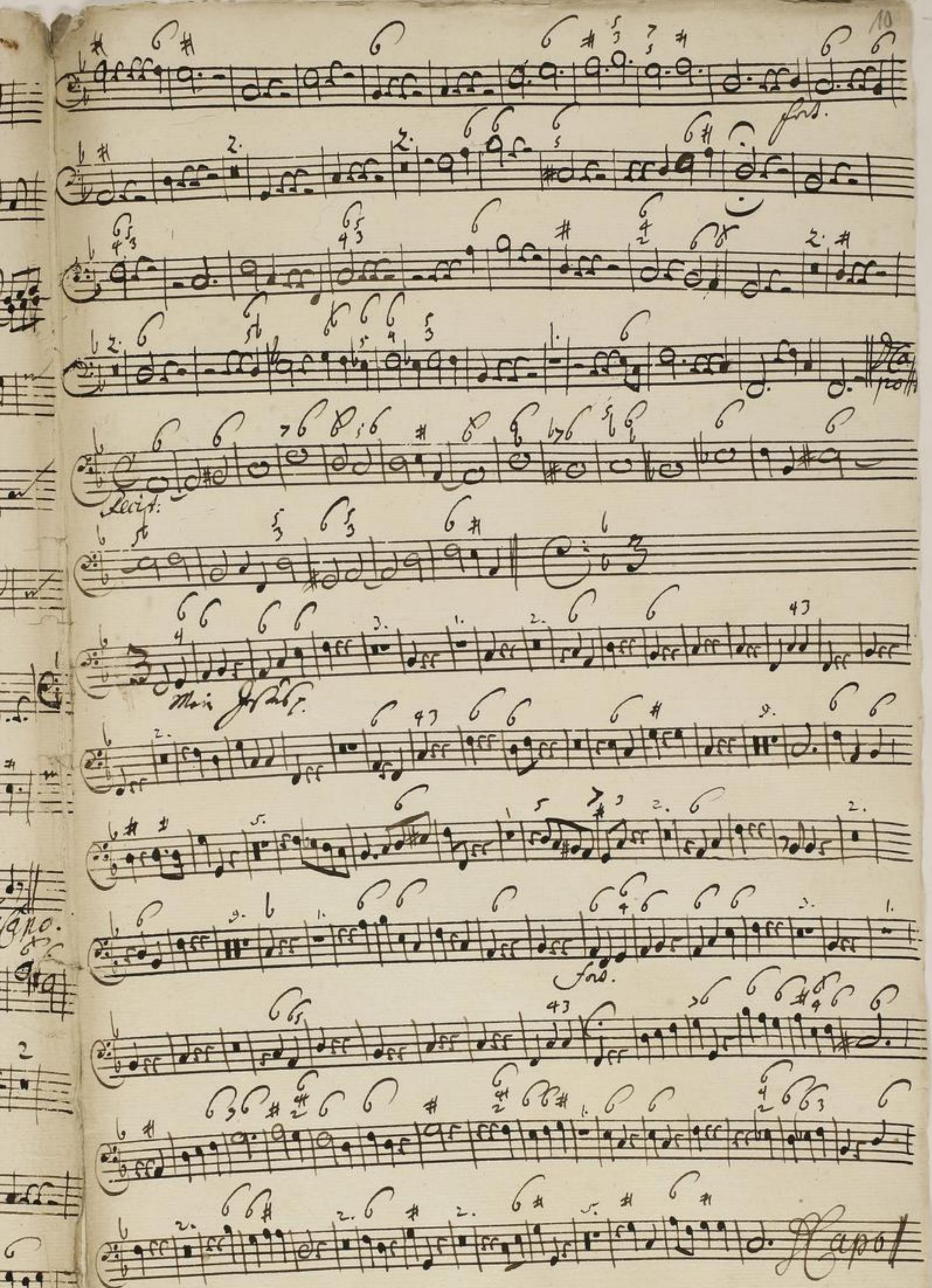
Legit: *Allegro.*

Aria *Adagio*

*My life*

Technische Universität Darmstadt

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Violino. 1.

Ad



A handwritten musical score for voice and piano, consisting of eleven staves of music. The music is written in common time, with various key signatures (G major, C major, F major, D major, A major, E major, B-flat major, G major, C major, F major, B-flat major) indicated by sharp or flat symbols. The vocal line (Soprano) starts with a melodic line featuring eighth and sixteenth notes. The piano accompaniment consists of bass and treble parts, with bass notes often providing harmonic support. The score includes dynamic markings such as *f*, *p*, *mf*, and *ff*. There are also performance instructions like "Recitatif" and "Choral." A handwritten note "in high tones" is placed above the piano's bass staff. The manuscript shows signs of age, including yellowing and foxing.



Violino. 1.

12

Gaud. Com.

mp.

f.

pp.

Why so quiet singing?

f.

ff.

ff.

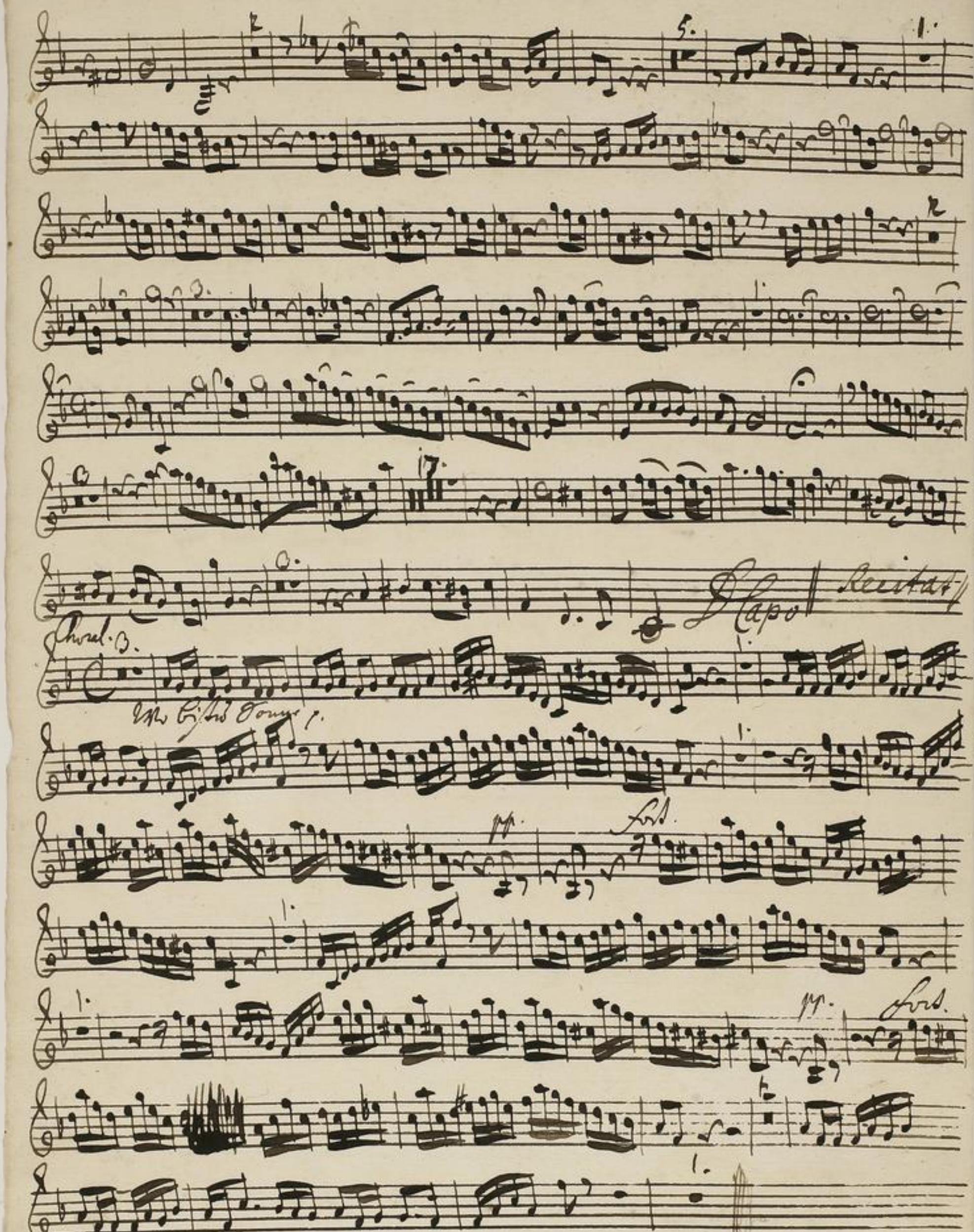
ff.

ff.

ff.

ff.





# Violino. 2.

13

Handwritten musical score for Violin 2 in 12/8 time. The score consists of 14 staves of music. The first staff begins with a dynamic of  $f$  and includes the instruction "Sord. Sord.". The music features various note heads (triangular, square, circle) and rests, with some notes having vertical stems. The second staff starts with a dynamic of  $f$ . The third staff begins with a dynamic of  $f$ . The fourth staff begins with a dynamic of  $f$ . The fifth staff begins with a dynamic of  $f$ . The sixth staff begins with a dynamic of  $f$ . The seventh staff begins with a dynamic of  $f$ . The eighth staff begins with a dynamic of  $f$ . The ninth staff begins with a dynamic of  $f$ . The tenth staff begins with a dynamic of  $f$ . The eleventh staff begins with a dynamic of  $f$ . The twelfth staff begins with a dynamic of  $f$ . The thirteenth staff begins with a dynamic of  $f$ . The fourteenth staff begins with a dynamic of  $f$ . The score includes several vocal parts: "Angie ist schwach geworden", "Recitat", "Sord.", "Mus. J. H.", and "Recitat". Measure numbers 1 through 14 are indicated above the staves. The score is written on aged paper.



A handwritten musical score on aged paper, featuring five systems of music. The top four systems consist of two staves each, likely soprano and alto voices. The bottom system has one staff for basso continuo. The score is written in common time, with various key signatures (G major, C major, F major, D major) indicated by sharps and flats. Measure numbers 1 through 17 are present above the staves. The vocal parts include dynamic markings like 'ff' (fortissimo) and 'ff: f'. The basso continuo part includes a bassoon-like instrument and a harpsichord-like instrument. A section of 'Recitat.' (Recitation) is marked with a stylized 'R' and a fermata over the vocal line. The vocal parts are labeled 'Choral' and 'Choral' below the first two systems. The manuscript shows signs of age, including yellowing and foxing.



# Viola

14



A handwritten musical score for piano, consisting of four staves of music. The music is written in common time. The first three staves begin with a key signature of one sharp (F#). The fourth staff begins with a key signature of one flat (B-flat). The score includes several dynamic markings such as *f*, *p*, *mf*, and *ff*. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 are indicated above the staves. The title "Recital" is written above the first staff, followed by "Final." and "new light humor." The manuscript is on aged paper with some discoloration and faint smudges.



# Tiroler.

15

Violone.

Contra Bassus.

1 Recit. *Allegro.*

Cftria *Adagio.*

*Wie ist Freude.*

*Capo fine.*

The score consists of ten staves of handwritten musical notation. The first two staves are for the Violone and Contra Bassus. The third staff begins with a bass clef and a tempo marking of '1 Recit. *Allegro.*' The fourth staff starts with a treble clef and a tempo marking of 'Cftria *Adagio.*' The fifth staff has a bass clef and a tempo marking of '*Wie ist Freude.*' The remaining five staves are for various instruments, likely woodwinds or brass, indicated by the first note of each staff. The notation uses a mix of common and irregular time signatures, with some measures containing multiple measures worth of notes. The manuscript is written in black ink on aged paper.



*Lecit.*  
  
*Vocis.*  
*Mus. J. S. Bach.*  
*Chord.*  
*Mus. J. S. Bach.*  
*d. Capo*



# Violone.

16

Stückes für den Violonisten

Presto

Allegro

Adagio

Moderato

Presto

Da Capo

Recit.

Recit.

Arietta

C G

D

B

G

D

G

Da Capo



1. Recit: 
  
 2. Soprano: 
  
 3. Alto: 
  
 4. Basso: 
  
 Choral: 
  
 5. Basso: 
  
 6. Basso: 
  
 7. Basso:



accomp.tast  
Recit. 1

Chalumeau.

17

My friend,

Hop! Recit. 1

Mein J. R. P.



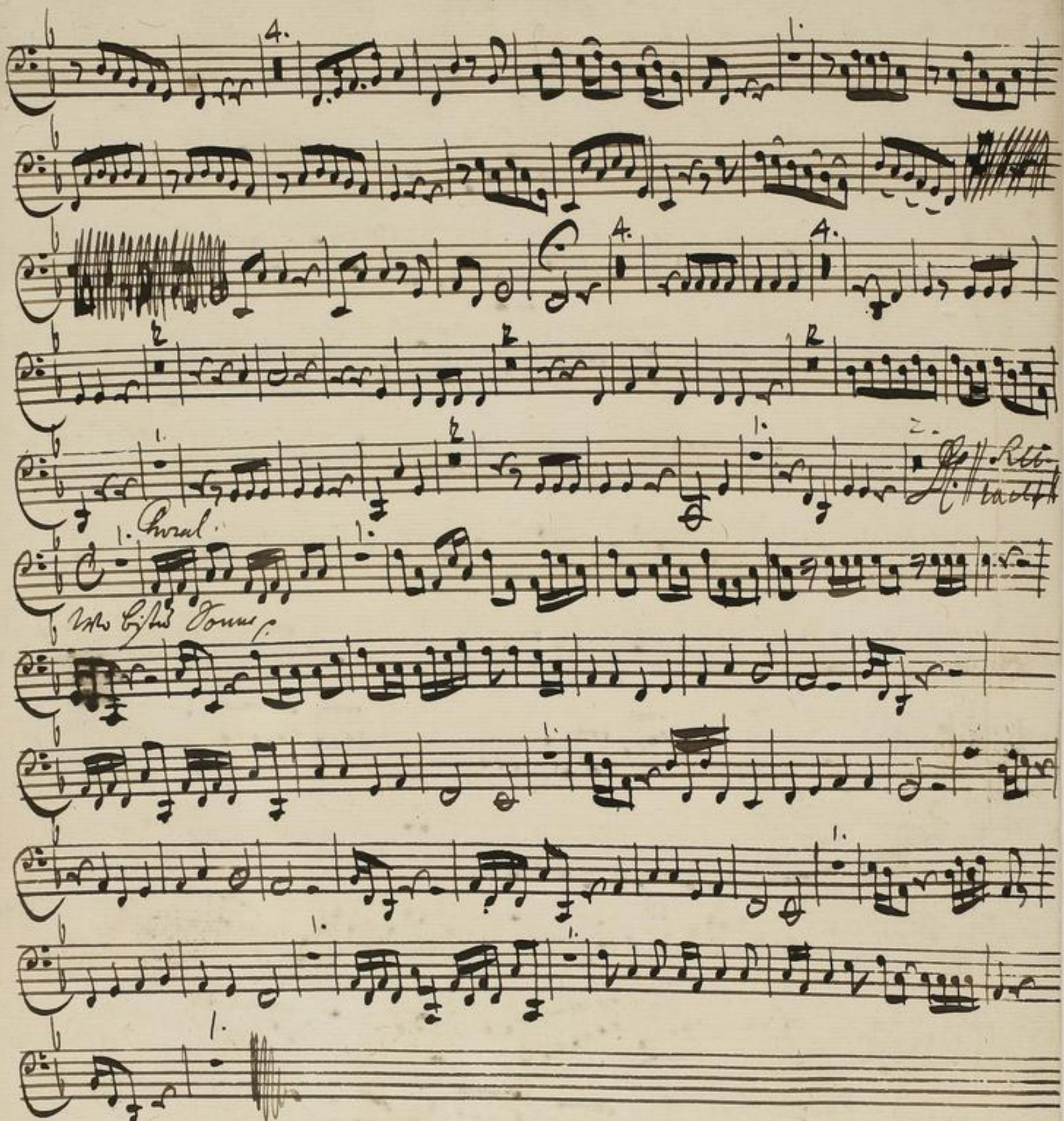


Palamus. 12

18

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. Both staves include several changes in clef and time signature throughout the page. Various dynamics such as 'soft', 'moderate', and 'loud' are indicated by slurs and dots above or below the notes. The score is divided into measures by vertical bar lines.





F:

Corno. 1. <sup>mo</sup>

19

19

Krone Kronen.

Wohl ich gaudi.

Happ.

Recitativ

voll Satte.



A handwritten musical score on aged paper, featuring six systems of music. The score is divided into three staves for voices (Soprano, Alto, Tenor) and one staff for basso continuo. The vocal parts are in common time, while the continuo part uses a different time signature. The music consists primarily of eighth-note patterns. Several sections of the score contain handwritten lyrics in German. The first system includes lyrics for 'Mari' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The second system includes lyrics for 'Gesetz' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The third system includes lyrics for 'Gesetz' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The fourth system includes lyrics for 'Gesetz' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The fifth system includes lyrics for 'Gesetz' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The sixth system includes lyrics for 'Gesetz' (Soprano), 'Gesetz' (Alto), and 'Gesetz' (Tenor). The score concludes with a final section of continuo music.



F.

Coro. 2<sup>do</sup>

20

A handwritten musical score for a horn part (Coro. 2<sup>do</sup>) in F major. The score consists of 12 staves of music, each with a key signature of one sharp (F#). The music is written in common time. The score includes various dynamics and performance instructions such as "Coro Coro", "Recitat.", "Poco Recitat fobia", "This fobia", "Recitat fobia", "Poco", "no byzant.", and "Recitat fobia". The score is numbered from 1 to 13 across the staves. The manuscript is dated 20 at the top right.



Tympano.

21

A handwritten musical score for three voices: Tympano, Chorale, and Organ. The Tympano part consists of six staves of sixteenth-note patterns. The Chorale part is a soprano line with basso continuo, featuring a basso continuo line below. The Organ part is a basso continuo line with a soprano line above it. The score includes dynamic markings like *pianissimo* (pp), *piano* (p), and *fortissimo* (f). The vocal parts have lyrics in German: "Gloria Gloria" for the Tympano, "Re-solve-a-re soli ist der" for the Chorale, and "Lobt Gott alle heilige Geist" for the Organ. The manuscript is dated 1770.



Tutti.

## Canto. I.

22

frind' - frind' frind' über frind' über frind' Jesu' hat den Sieg voll  
 braust - volbraust - Jesu' hat den Sieg vollbraust volbraust, Jesu' hat den Sieg vol  
 braust, frind' - frind' über frind' über frind' Jesu' hat den Sieg vollbraust Jesu' hat den  
 Sieg vollbraust volbraust Jesu' hat den Sieg den Sieg vollbraust: Je-su' lobt  
 frind' im m' fro -  
 -  
 Recital  
 4 ~ Weg wais'r Froh' & innen bant' Weg wais'r - - - - - - - -  
 Jesu' hat miss' sieg - sieg' gemacht may may - - - - - - - - - - - - - - - - - -  
 bant' Jesu' hat miss' sieg -  
 folgen d'ster Fabr folgen d'ster Grabr sonor in groß'ßm' singe,  
 pflosen seyn mir nia' nia' nia' auf'm zwar her Re - der g'rete Klaft  
 zwar - her Re - der g'rete Klaft g'rete Klaft  
 Min' laben & lieb' ist am' gegangen, sein Glanz zeigt mir die Eben, transi' ist abf'risch Glanz

langen, ja selbst am finstern finnen kan; min geygl auf los, bis mir kein farb' nicht will singen  
 blau in im, füllt solt komm an, bin geyl am, der in selbst allein lange, seit, wesen die  
 kann an sie geyn werden, o wischen leb' nicht in, füllt, assja, wird in, stam  
 lang, füllt em gefüllt, so mit sturz dorst mit Gott in finstern Glanz vorwirkt.  
 Min geyl - - - - - min don - - - - - mi, füllt - - - - - min füllt  
 geyl zum geyl zum Won - - - - - min geyl zum Won - - - - - , soll nis im fin- stan soll nis im  
 fin- stan im finstan geyl: min geyl - - - - - min don - - - - - ne, min  
 don - - - - - mi, füllt - - - - - min füllt min füllt min füllt - - - - - min füllt  
 - - - - - ne, füllt füllt füllt Won - - - - - no, soll nis im finstan, soll nis im fin- stan soll nis im  
 fin- stan geyl - das fol - - - - - es ließ ich loben, das le - - - - - bon, soll mir nie  
 maß verge - - - - - bon, soll mir niemal verge - - - - - bon, an Gott lob  
 gna - - - - - den finstern geyn, das folle ließ ich le - - - - - bon, soll mir nie  
 maß verge - - - - - bon, an Gott lob gna - - - - - den finstern geyn.

Choral.



# Canto 1.

23

A handwritten musical score for three voices. The music is in common time, with a key signature of one flat. The first staff begins with a forte dynamic. The lyrics are in German and describe a longing for home and a desire for freedom. The score consists of three staves, each with a different vocal line and harmonic progression. The handwriting is in ink on aged paper.

Wo bist du, meine! blieben! die Kraft hat dich verloren,  
die Kraft der Lüge feind. fahrt frei, ein andrer kommt, mein  
Heimat mein! Home, ganz soll in meinem Leben feiern!



## Canto 2

94

7. Tutti.

The image shows a page from the musical score for 'Die Fledermaus' by Johann Strauß II. The page is labeled 'Tutti.' at the top left and 'Act. II. Sc. I.' at the top center. The vocal line for the character 'Friede' is shown in the bass clef staff. The lyrics 'friente! - friente - über friente - Jesu's hat den Sieg vol-' are written below the notes. The score includes multiple staves for different instruments, with dynamic markings like 'ff' (fortissimo) and 'ff' (fortissimo) visible above the staves.

wolbraut - wolbraut - Jesu' fahrt in Ring wolbraut wolbraut Jesu'

sat den Ringwolbraut, friende, z. z. zu iben friende, — Jofribat den Ring wöl

braucht Josph' hab den Krieg volbracht volbraucht Josph' hat den Krieg den Krieg volbracht.

A handwritten musical score page featuring a single staff with six measures. The key signature is B-flat major (two sharps). The first measure contains a whole note followed by a dotted half note. The second measure has a whole note followed by a dotted half note. The third measure consists of two eighth notes. The fourth measure has a whole note followed by a dotted half note. The fifth measure contains a whole note followed by a dotted half note. The sixth measure has a whole note followed by a dotted half note.

- fer ihnen frohen Tag genug, so sind lobt - = und hat im Bunde, im vor-

14. — — — Son innen fro - Son tag gemacht.

Duetto. Allegro ifr. Snöre önnan hande, Allegro — Jofis

sat miss frøj - - frøj - gører, mag mag - - mag ifrøn hvidt

Handwritten musical score for voice and piano. The vocal line continues from the previous page, ending with a fermata over the word "frij". The piano accompaniment consists of eighth-note chords. The page number "13." is written above the vocal line.

daß solche Reize habe, soll ich in dem kleinen Grab, so vor einigem

Re - dor gnto Naifl. ffwar - - You dor dor gnto Naifl. gnto Naifl.  
Recit. " Ari n Recit."

*Recit' aria p. Recit'*

io.

Wo bist du? Wenn' blicken, die Kraft hat verschwunden, die  
Kraft der Augen feind. fahrt hin in andre Tonne, mein Jesu mein  
Name, ganz soll in mir ein Leben feind.



Alto.

15

8 Sonnenfunde - überfunde - Jesu Christ  
Siegtollerstaft - - - den Siegtollerstaft Jo-sch  
Geben Siegtollerstaft - Jesu Christ den Siegtollerstaft fende-funde  
funde - überfunde - Jesu Christ den Siegtollerstaft tollstaft  
-  
Siegtollerstaft Jesu lobt - und hat uns hörte  
einen so sonnigen morgest Jesu lobt - und hat uns hörte  
morn, so sonnigen morgest.  
*da Capo*

Recit//aria//Recit//aria//Recit//

10.  
Wo bist du immer blieben Die Stadt hat dich nie wieder  
Die Stadt das Lager feind so oft zu mir und du immer  
Jesu mein Sohn gehilf in meinem Leid zu Jesu



10.

Wo bist du, komm' bloß zu mir,  
die Nacht hat's versprochen,  
die Nacht hat tagob fein.  
fahr hin in andre Towne, mein  
Jesu mein Wonne, gan soll in minnen sothen fein!

## Tenore.

27

Tutti

9. frind = frind = über frind! ⇒ Jesu hat den Sieg vollbracht - -  
 - - vollbracht - - vollbracht - - Jesu hat den Sieg vollbracht, Jesu,  
 - - vollbracht frind = frind = über frind = Jesu hat den Sieg vol-  
 braucht - - - - - Jesu hat den Sieg vollbracht, Jesu hat den Sieg, den  
 Sieg vollbracht. Jesu lebt = in fasst mir forte, forte, einprofon  
 lag gemacht, Jesu lebt = d. fasst mir forte, einprofon lag gemacht.

Recital // Aria // Recit // Aria // Recital

S. - S.      *Nach großes Domine laet, ist alle Welt im*  
*Wohlfa. und alles Wunder in der Christi sein Glanz ist überzeugt für alle Leid, ob*  
*maß den Leid bis hinunter, so oft sein Leid der Leid die Leid den Leid.*  
*Leid zum Arbeit, ob er freit. Da eine größereonne laest, mein Jesu*  
*fahrt, wie soll ich mich bey geben? mein fahrt gillt kein Klafer, der Kind*  
*heft, ihm Tiago bleib, wenn jem verlofft, das Tahn.*



10.

Wo bist du, komm' blieben, die Maus hat vielfach brieben, die  
Maus ist fayeb fein. fah' hin in andre Städte, mein Jößl mein  
Wonne, gan soll in meinem Leben fein.

1795.



## Tenore.

28

Freude ÷ Freude ÷ über Freude ÷ Jesu hat den Vier Kolbraft --  
 - - Kolbraft - - Kolbraft - - Jesu hat den Vier Kolbraft Jesu  
 - - Kolbraft Freude ÷ Freude ÷ über Freude ÷ Jesu hat den Vier Kolb  
 - - Kolbraft - - - - Jesu hat den Vier Kolbraft Jesu abf. In Vier  
 Vier Kolbraft Jesu hat ÷ und hat mit Lauto Lauto vier freuden  
 Tag ge macht Jesu hat ÷ v. hat mit Lauto vier Tag gemacht  
 Recitat / aria / Recitat / aria / Recitat /

Wo bist du Romeo blieb Dir Mayr hat sich vor laubten ein  
 Mayr der Lay ist fremd feste feste ein anderer Romeo mein Jesu  
 meine Romeo gret soll in meinem herzen feste



# Basso.

29

10.

frinde frunde über frunde über frunde! Jesu' hat den Sieg volbracht Jesu'  
hat den Sieg volbracht - volbracht - Jesu' hat den Sieg volbracht, frunde frunde über  
frunde über frunde, Jesu' hat den Sieg volbracht volbracht Eu. - Ja - su' hat den  
Sieg den Sieg - volbracht. Jesu' lobt und segnete, sekte, einen hohen Lagger.  
maß, Jesu' lebt - und segnete, einen hohen Laggermaß.

Capell

Eu. Allerfeind und Feind des Menschen, ist, der ihr Jesum nicht verabscheut, der Stein, der  
uns beschwert, ist abgewälzt, die Bande sind entzwey, die uns gefangen hatten, kom.  
kom., der Sieg freistellt uns bey, er lebt, er will das neue Leben, auf seinem Glitter  
geben; auf seinem Kreuz für Welt und gan, weil ohne dich kein Mensch den Himmel  
soffen kan.

14.

Duetto. Weg war ich froide Freuden band, Weg ist ich froide Freuden band,  
Jesu' hat mich frey - - gemacht, mag, mag - mag ich fro - den Freuden  
band, Jesu' hat mich frey - - - - Ja - su' hat mich frey gemacht.

16

*da in solchen Alters Jahr, soll ich in dem alten Grabe, nur eingegraben  
eingegraben seyn, mir' mir auf'm schwarzen Leinentuch' kläfft,  
10. Capo. Recit. Maria. Recit.  
schwarzen Leinentuch' kläfft gute kläfft.*

*No bish' in Domme blioben, ~~Nach~~ sat dis unterbroben,  
die kläfft ich tagob seim', fass' dir ein andres Domme,  
mein  
Jesu' minne Domme, gar soll in meinem herzen seimt.*



## Basso.

30

8  
 Sonda - über Sonda - Jesu hat den Sieg volbracht Jesu  
 hat den Sieg volbracht - Volbracht - Jesu hat den Sieg volbracht Sonda - über  
 Sonda - Jesu hat den Sieg volbracht Volbracht - - - - -  
 Sieg den Sieg - volbracht Jesu lobt w. hat und führt - nun faygo  
 magst Jesu lobt - w. hat und führt nun faygo magst

Recitatif / Folia / Recitatif / Aria / Recitatif

Wo biff da Romme blieben die Kraft hat dich vertrieben  
 die Kraft der Fäyde sind gefasen im and're Romme mein  
 Jesu mein Name war soll in meinem Lehen sind

