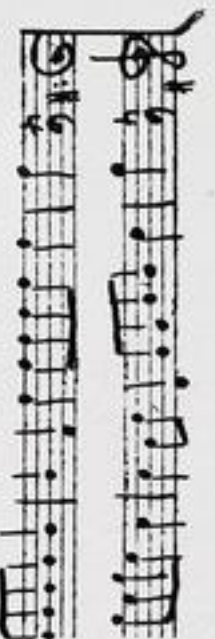


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/39

Es jauchze aller Kreis der/Erden/a/Clarino/Tymp./2 Corn./
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo./Fer.
1.Nat.Chr. 1746/ad/1736./



Autograph Dezember 1746. 36 x 22,5 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

15 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc,clno,cor 1,2,
timp.

1,1,1,1,2,2,2,2,2,2,1,1,1,1 Bl.

Alte Sign.: 168/63. Text: Johann Conrad Lichtenberg, 1736.

Mus 454/39

Co-jungza aller Königs- und Fürsten SS

168.

~~63.~~

39

Partitur

M. Dec: 1735—27^{te} Aufgung

The first system of the handwritten musical score consists of ten staves. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a traditional manuscript style. The staves are numbered 1 through 10 on the left margin.

The second system of the handwritten musical score consists of ten staves. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a traditional manuscript style. The staves are numbered 1 through 10 on the left margin. The word "jauch" is written above the staves, indicating a specific musical phrase or instruction.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often appearing below the notes or in the margins. The page shows signs of age, including some staining and wear at the edges.

Lyrics visible in the first system:

allein Rumpf der Frey
 alle Rumpf der Frey
 alle Rumpf der Frey
 alle Rumpf der Frey

Lyrics visible in the second system:

ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich

Continuation of the handwritten musical score on the same page. The notation and lyrics continue across several staves. The lyrics are written in a cursive script, often appearing below the notes or in the margins. The page shows signs of age, including some staining and wear at the edges.

Lyrics visible in the third system:

ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich

Lyrics visible in the fourth system:

ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich
 ich will dich - so ich dich

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in German. The first staff begins with the word "Gott". The second staff begins with "Gott". The third staff begins with "Gott". The fourth staff begins with "Gott". The fifth staff begins with "Gott". The sixth staff begins with "Gott". The seventh staff begins with "Gott". The eighth staff begins with "Gott". The ninth staff begins with "Gott". The tenth staff begins with "Gott".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in German. The first staff begins with the word "Gott". The second staff begins with "Gott". The third staff begins with "Gott". The fourth staff begins with "Gott". The fifth staff begins with "Gott". The sixth staff begins with "Gott". The seventh staff begins with "Gott". The eighth staff begins with "Gott". The ninth staff begins with "Gott". The tenth staff begins with "Gott".

[illegible]

Handwritten musical score for a piece titled "Gloria dei Engel singen". The score is written on multiple staves, featuring various musical notations including notes, rests, and bar lines. The lyrics are written below the staves, with some parts in German and others in Latin. The text includes "Gloria dei Engel singen", "Gloria", and "Gloria dei Engel singen". The handwriting is in a cursive style, typical of 18th-century manuscripts.

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and rests. The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature 'C'. The music is written in a historical style, likely from the 17th or 18th century. The word 'Gloria' is written in a cursive hand across the middle of the staves, indicating the title of the piece.

Handwritten musical score on ten staves, continuing the piece. The notation is consistent with the first section. The word 'Gloria' is repeated across the staves. The music features a variety of rhythmic patterns and rests, typical of Baroque or Classical era compositions. The staves are numbered 1 through 10, corresponding to the first section of the manuscript.

Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system includes a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The word "vivace." is written below the first system.

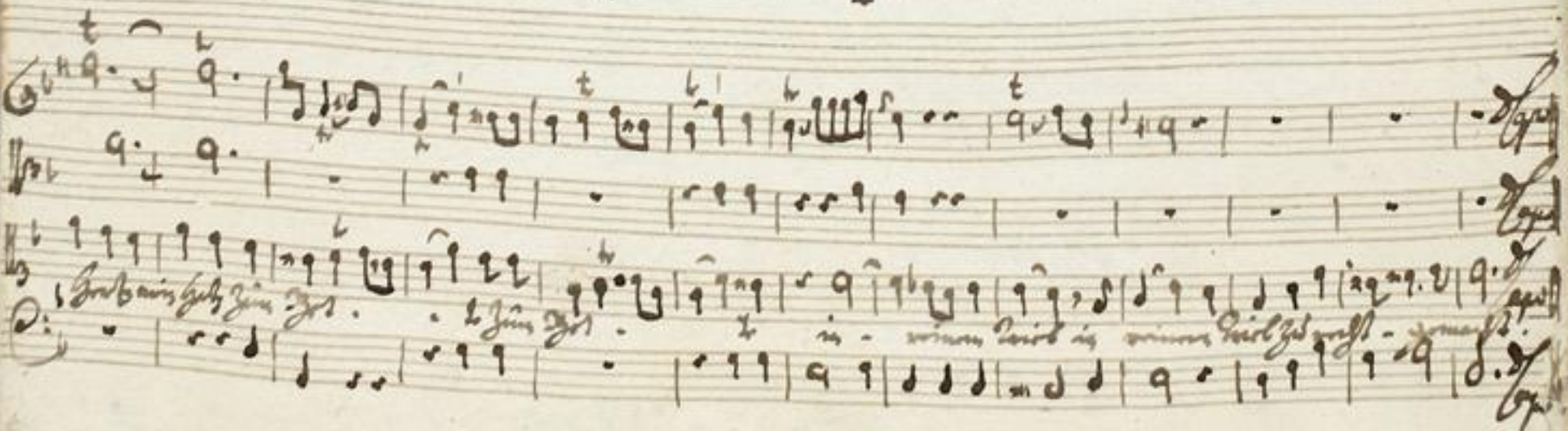
Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system includes a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The word "vivace." is written below the first system. The text "Gott ruhest im Schlaf und auf der Erde" is written above the second system.

Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system includes a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The word "vivace." is written below the first system. The text "Gott ruhest im Schlaf und auf der Erde" is written above the second system.

Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system includes a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The word "vivace." is written below the first system. The text "Gott ruhest im Schlaf und auf der Erde" is written above the second system.

Handwritten musical score on a single page, featuring three systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system includes a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The word "vivace." is written below the first system. The text "Gott ruhest im Schlaf und auf der Erde" is written above the second system.

Handwritten musical score for a three-part setting of the hymn "Nun danket alle Gott". The score is written on ten systems of three staves each. The first system includes the title "Nun danket alle Gott" and the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The second system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The third system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The fourth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The fifth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The sixth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The seventh system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The eighth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The ninth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The tenth system includes the lyrics "Nun danket alle Gott, der Herren Thun und Gedenken." The score is written in a clear, legible hand, with the lyrics written below the staves. The music is in a three-part setting, with the first part in the soprano voice, the second part in the alto voice, and the third part in the bass voice. The tempo is marked "Allegro." and the key signature is one flat (B-flat).



Handwritten musical score for a hymn, featuring three systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written above the vocal staves. The second system continues the musical notation. The third system includes a basso continuo line and a final vocal line. The lyrics are written below the staves.



Soli Deo Gloria 

168.
63.

Le jängste aller Prinz in
Lohn s.

a

Carino

Tymp.

2 Corn.

2 Violin

Viola

Canti

Alto

Tenore

Basso

e

Continuo.

Fer: 1. Valt. Chr:
Vrb.
Cad
Vrb.

Continuo.

fr. jauchzt.

Handwritten musical score for Continuo, measures 1-12. The notation is in G major (one sharp) and 6/8 time. It features a single melodic line with various rhythmic values and fingerings indicated by numbers 1-5 and letters a, b, c. The paper shows signs of age and wear.

Vivace.

Gott schloß im.

Handwritten musical score for Continuo, measures 13-15. The tempo is marked 'Vivace'. The notation continues in G major and 6/8 time, with more complex rhythmic patterns and fingerings. The piece concludes with a double bar line.

Handwritten musical score on ten staves, featuring complex notation with many accidentals and fingerings. The score is written in a single system across the staves.

The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, naturals). Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#).

Key markings and annotations include:

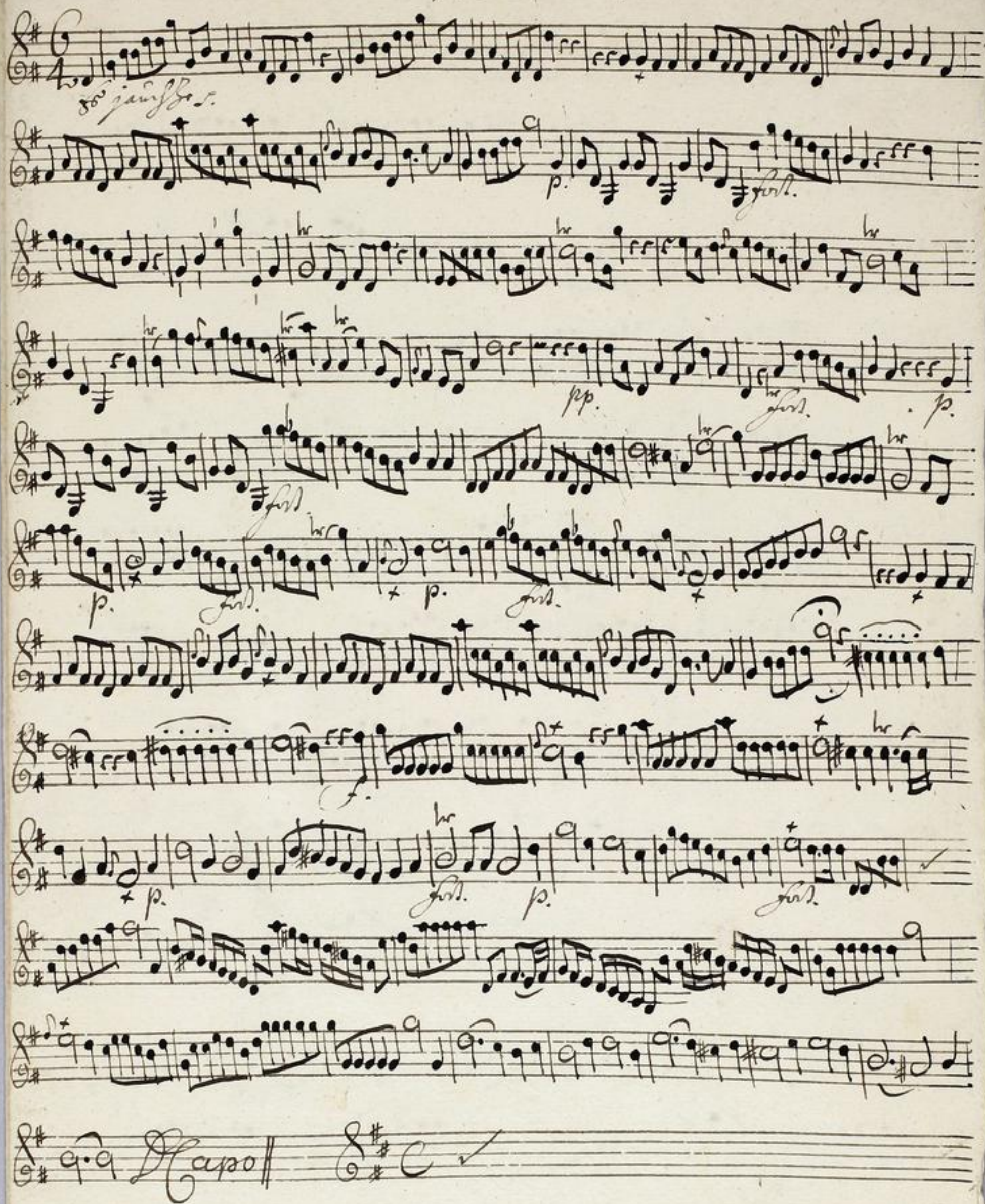
- Recit:* (Recitative) marking on the 7th staff.
- Why Grinde m.* (Why Grinde m.) marking on the 8th staff.
- p.* (piano) and *for.* (forte) dynamic markings on the 9th and 10th staves.

The score concludes with a double bar line and a repeat sign on the 10th staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. Above the staves are handwritten numbers and letters indicating fingerings and articulation. The score includes a "Recit." section and a "Choral." section. The final staff ends with a double bar line and a decorative flourish.

Violino. 1.

Handwritten musical score for Violino 1, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (p., pp., fort., hr). The score concludes with a double bar line and the word "Capo" written below the staff.



Vivace.

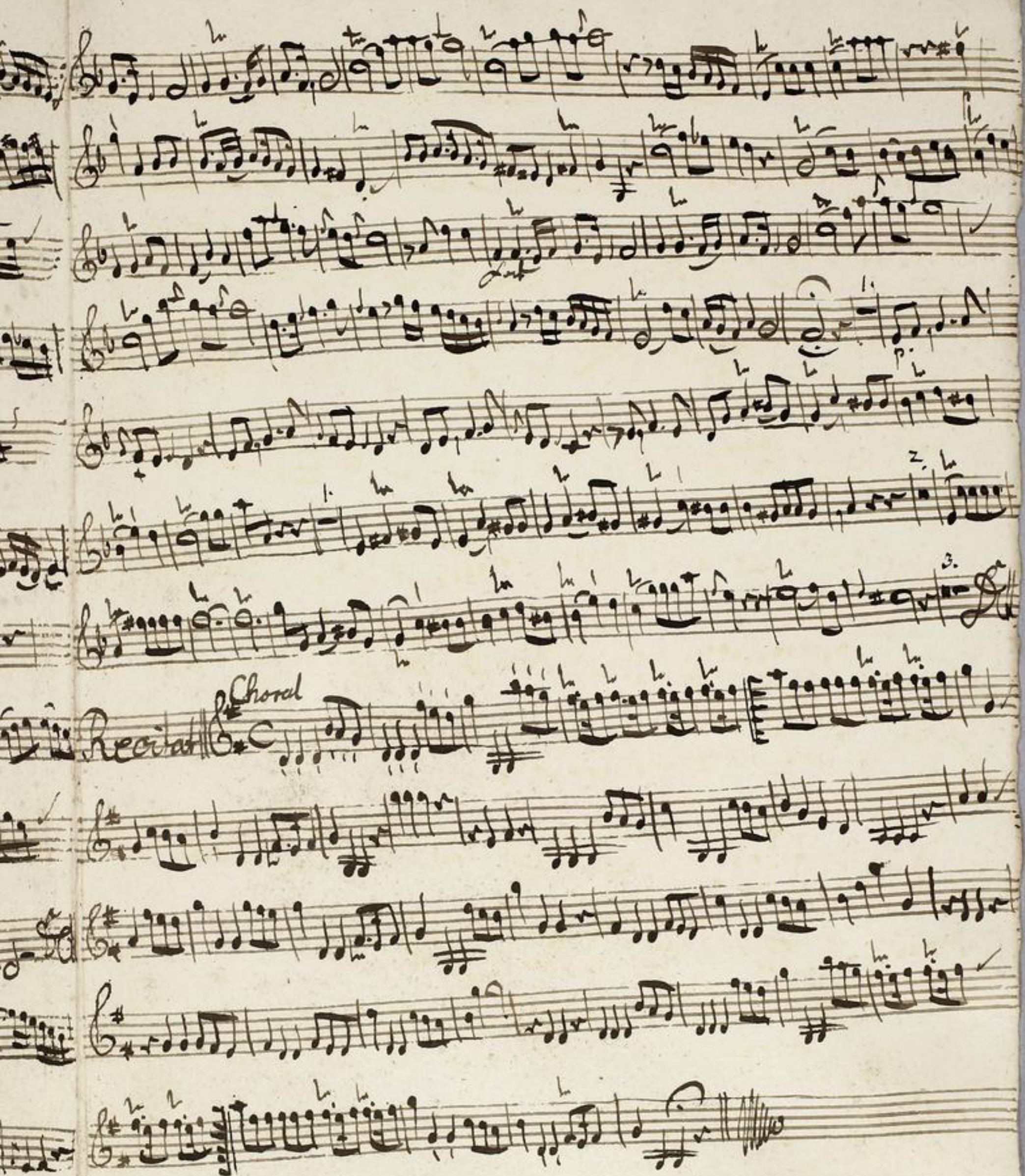


Violino 1.

Handwritten musical score for Violino 1, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fort* and *p*. The score is written in G major (one sharp) and 6/8 time. The music is characterized by rapid sixteenth-note passages and melodic lines. The final staff concludes with a double bar line and a C-clef, indicating the end of the piece.

Vivace

Handwritten musical score for a piece titled "Vivace". The score is written on 12 staves in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line and a repeat sign. The bottom staff is marked "Recitativo" and "allegro."



Vivace.

Violino. 2.

Handwritten musical score for Violino 2, featuring 14 staves of music in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *p.* and *f.*. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single system, with staves connected by a brace on the left. The score concludes with a double bar line and the word *Capo* followed by a new key signature of two sharps (D major) and a common time signature (C).

Vivace.

Handwritten musical score for "Gott ruft im Sturm" by J. W. B. The score is written on ten staves in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p", "f", and "pp". The title "Gott ruft im Sturm" is written in cursive above the second staff, and "J. W. B." is written above the first staff. The manuscript shows signs of age with some ink bleed-through and slight discoloration.

For.

np

Ans.

22

Capo|| Recita|| 8/6 3

qms

Why & How p.

۱۲

f.

p.

fort.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *l.*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Choral. *Ma po Recitat* *8^e C*

Viola.

8. Jüngste r.

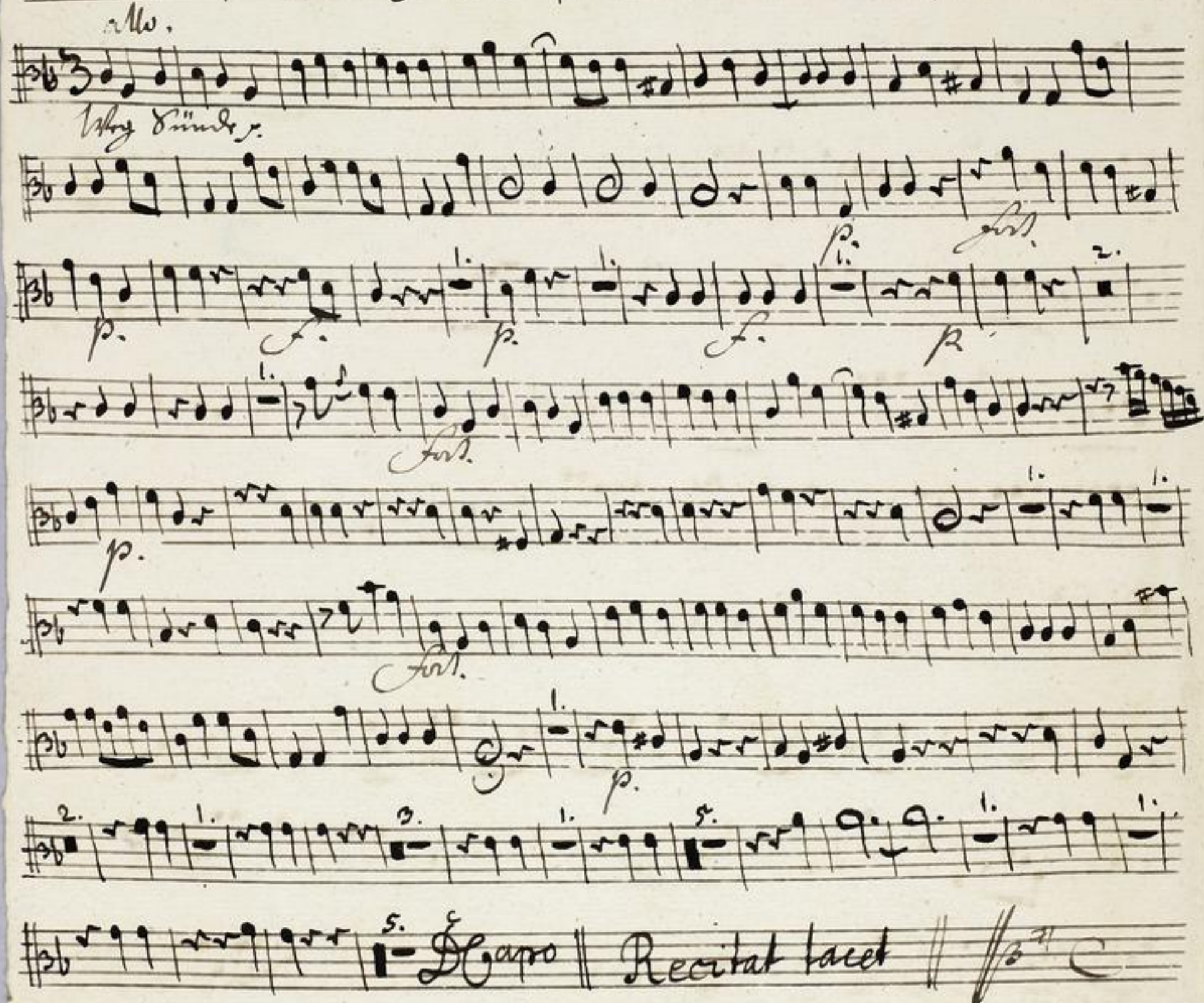
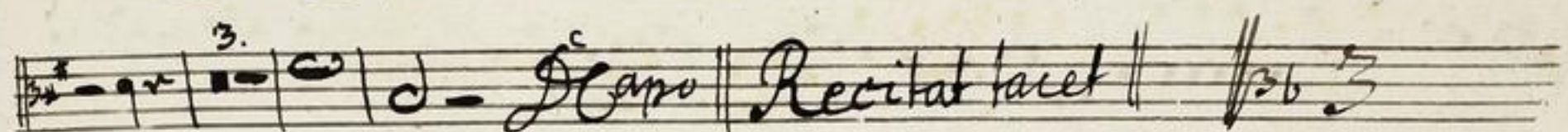
p. f. p. f.

Capo

Vivace.

Gott erloset uns

p.



Choral.



Violone.

ganz feierl.

Handwritten musical score for Violone, measures 1-14. The notation is in G major (one sharp) and 3/4 time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are first and second endings marked with '1.' and '2.' above the staves. The piece concludes with a double bar line and the word 'Capo'.

Vivace.
Gott erhebe uns.

Handwritten musical score for Violone, measures 15-24. The tempo changes to 'Vivace' and the key signature changes to D major (two sharps). The music is more rhythmic, featuring many eighth and sixteenth notes. Dynamics include 'pp.' (pianissimo) and 'f' (forte). The piece ends with a double bar line.

Handwritten musical score on 15 staves. The notation includes various note values, rests, and dynamic markings. The manuscript is on aged, slightly torn paper.

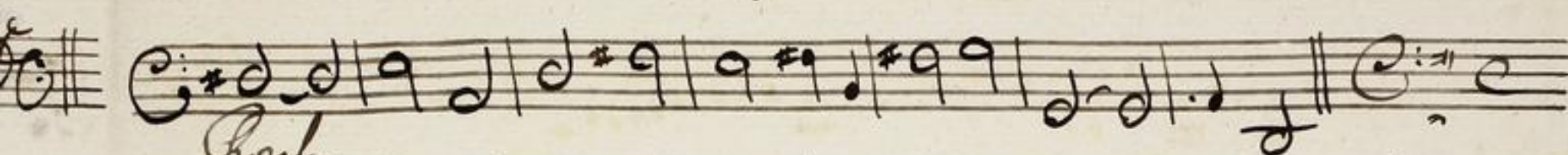
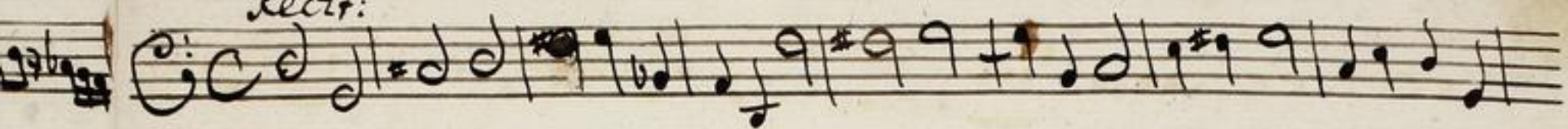
Recit:

Alleg: Molto Grande

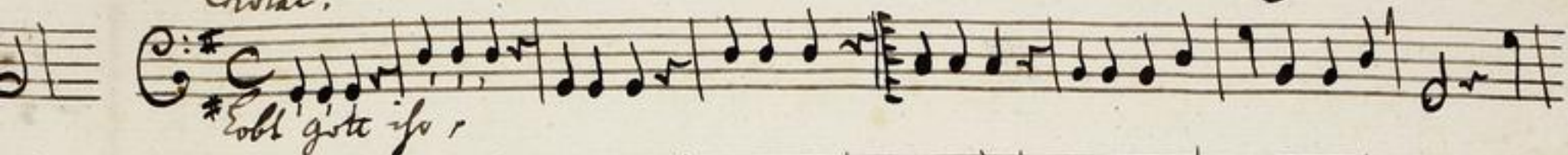
p. *f.* *fort.* *p.* *1.* *2.*

Capo

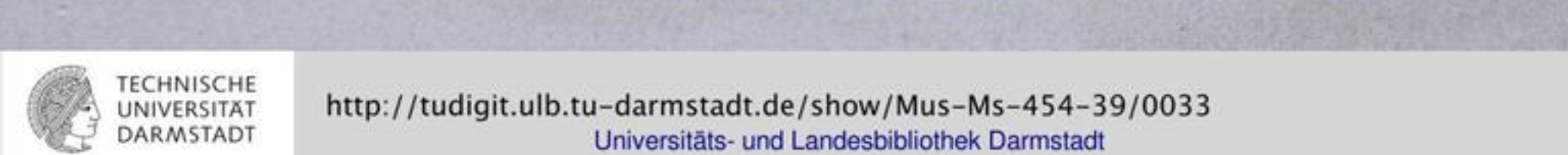
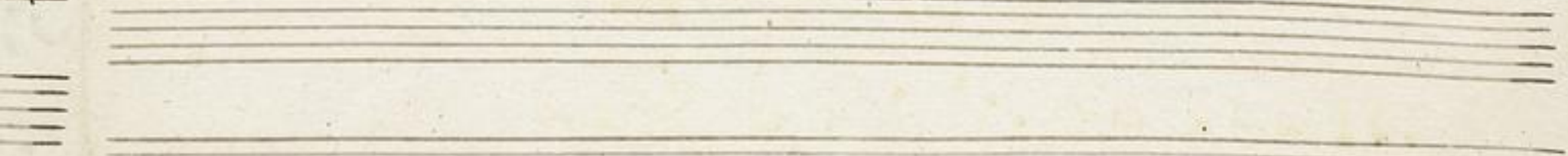
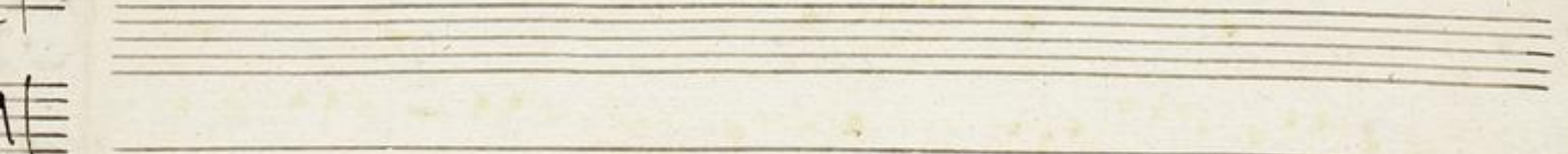
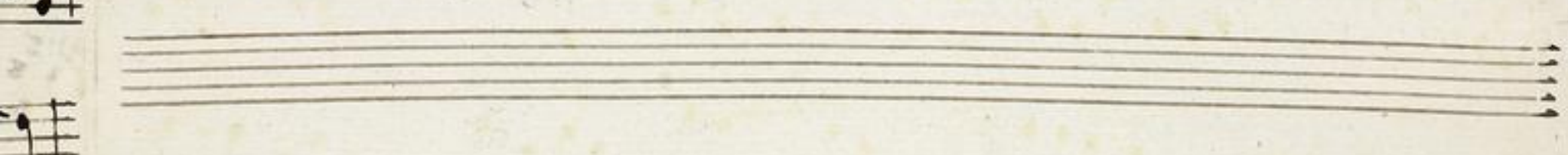
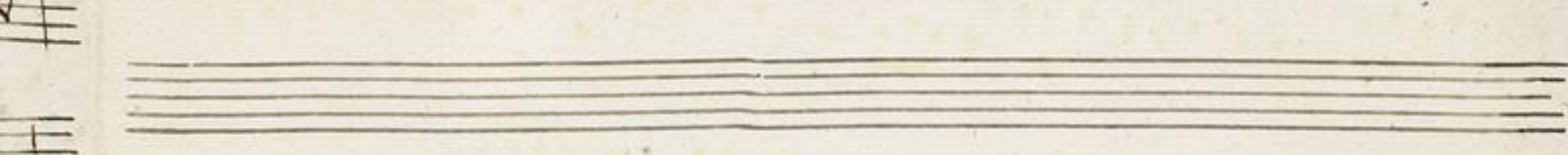
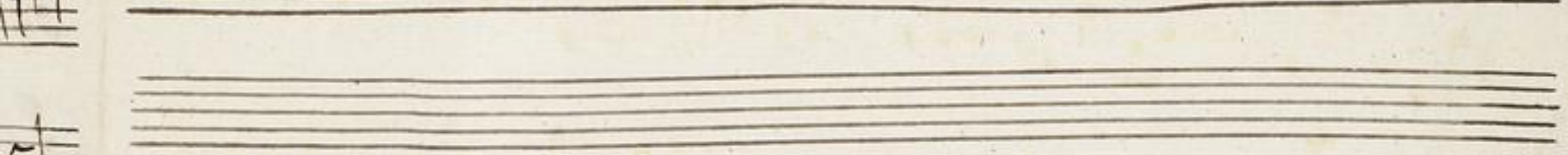
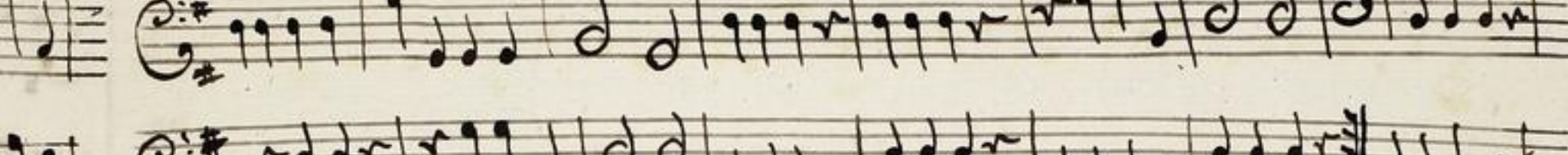
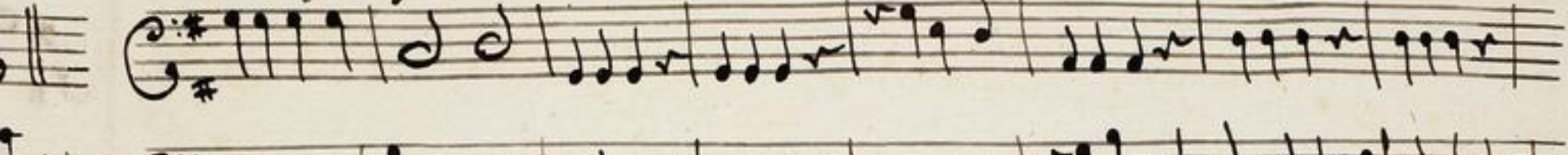
Recit:



Choral.



Ebbt' gott' ihr



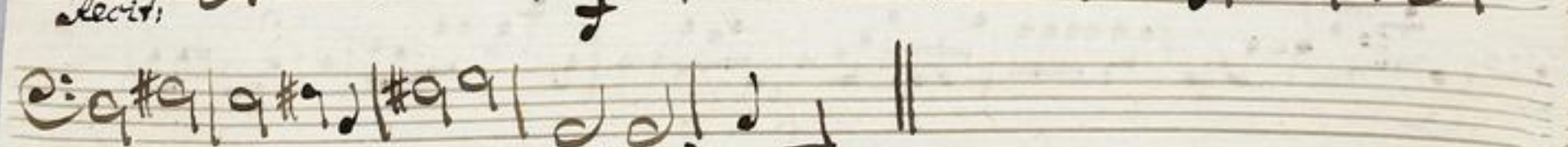
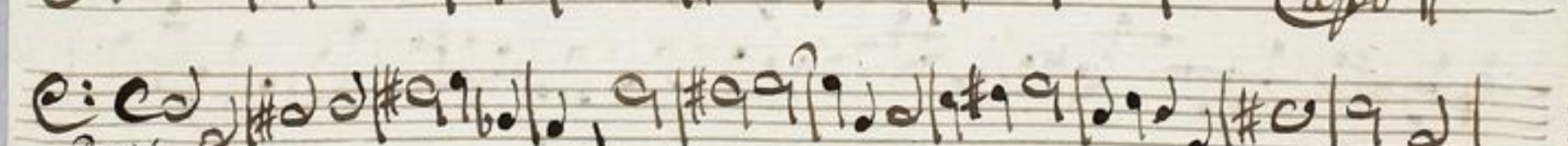
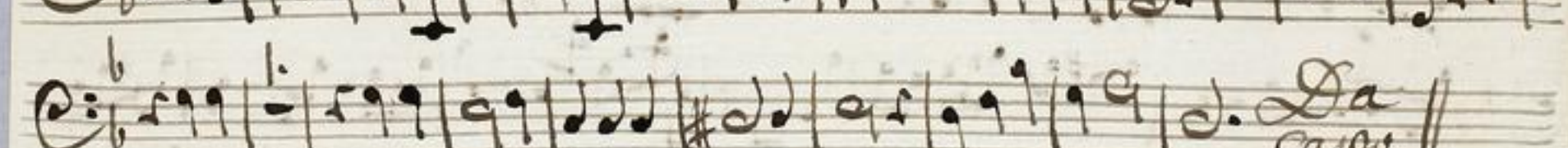
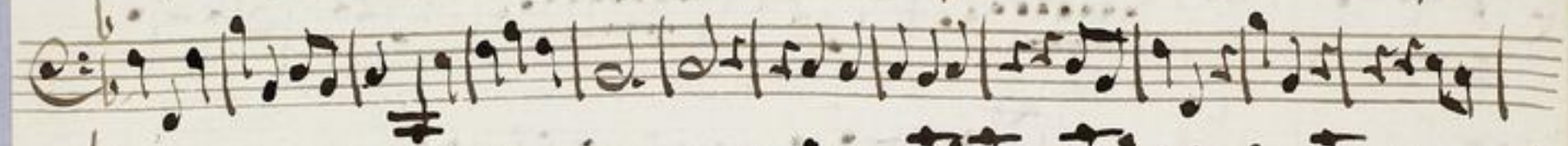
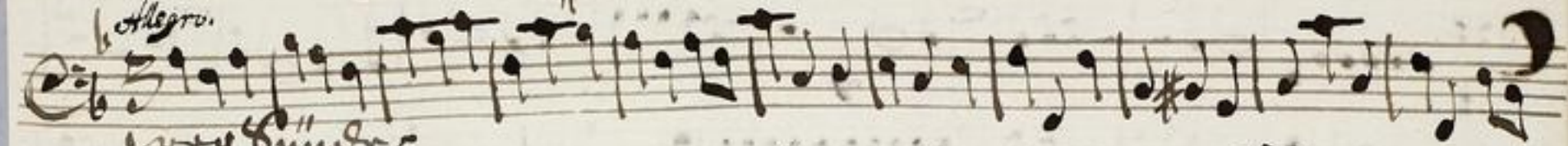
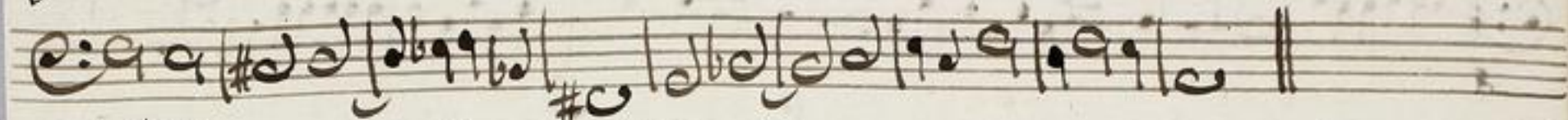
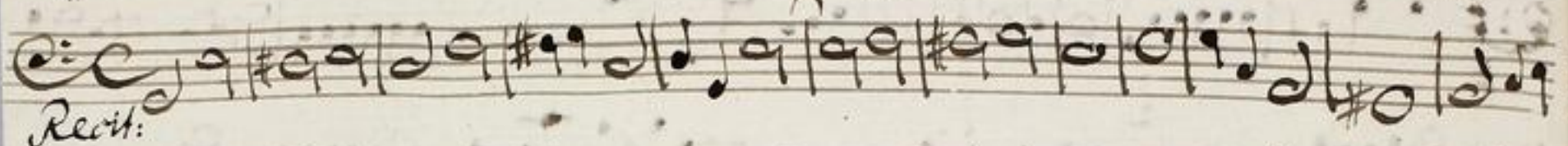
Violone

Handwritten musical score for "Vivonne" by J. S. Bach. The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Allegro" is written above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the word "Coda" written below the final staff.

vi. r.

gott erhoere.

b.c.

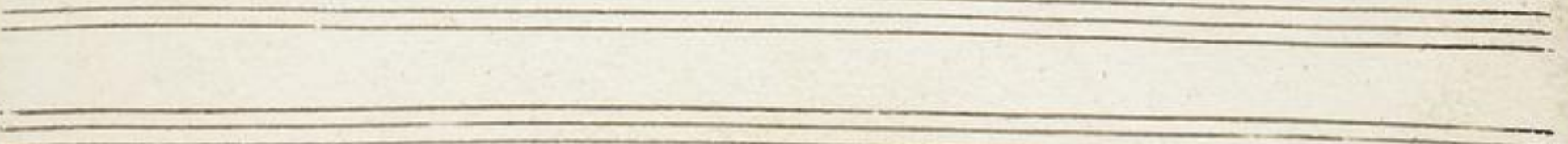
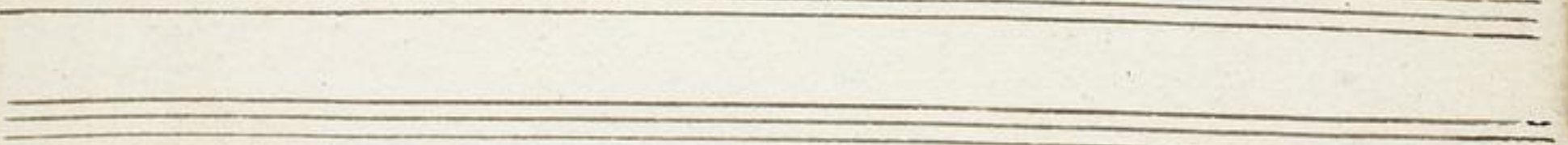
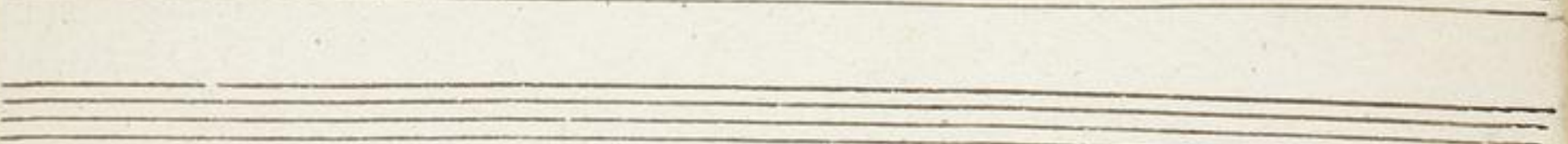
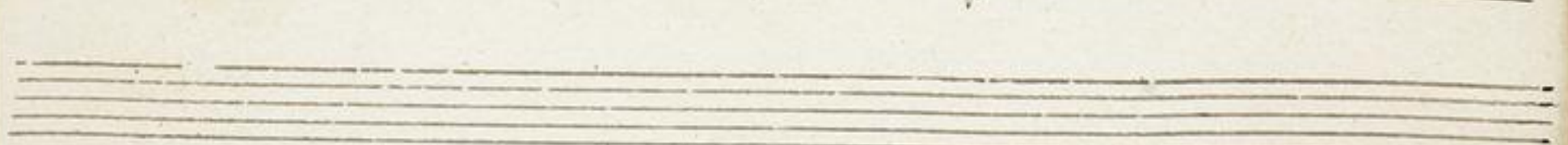
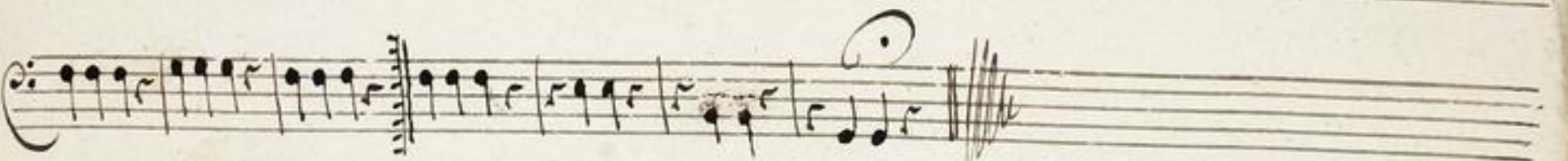
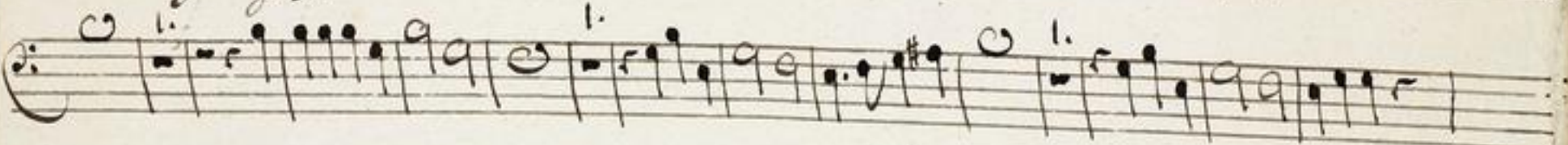
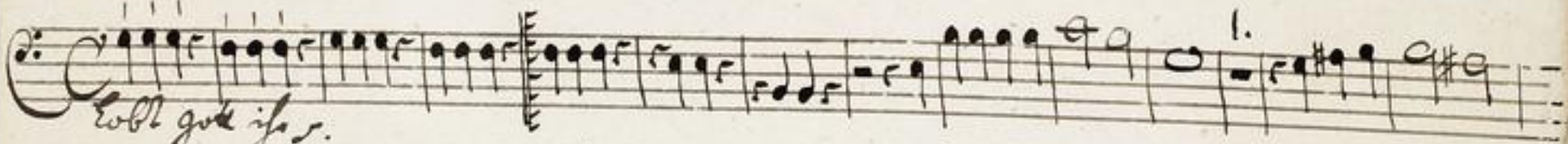
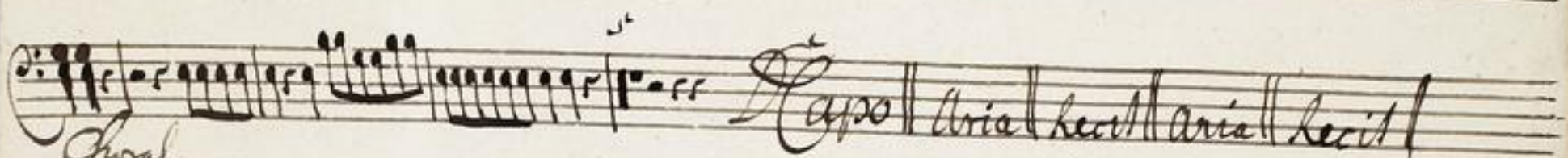
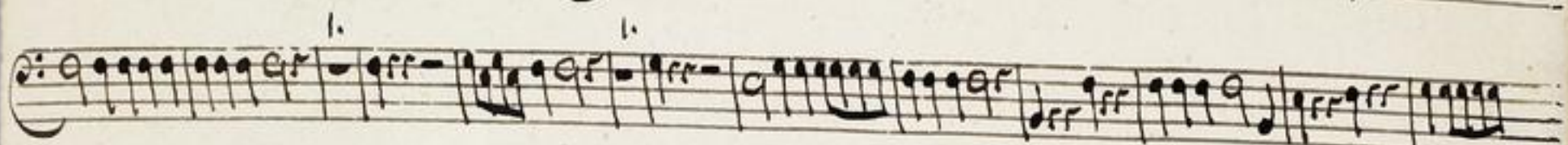
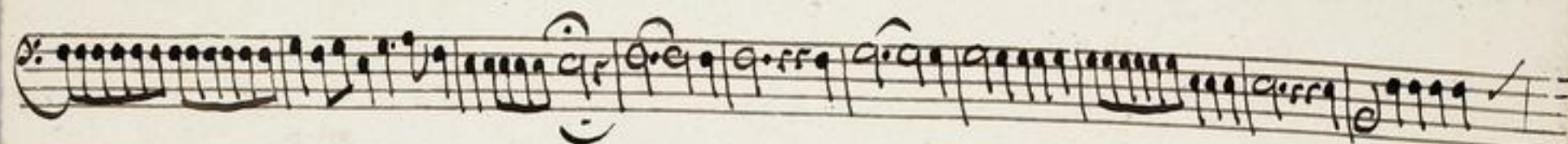
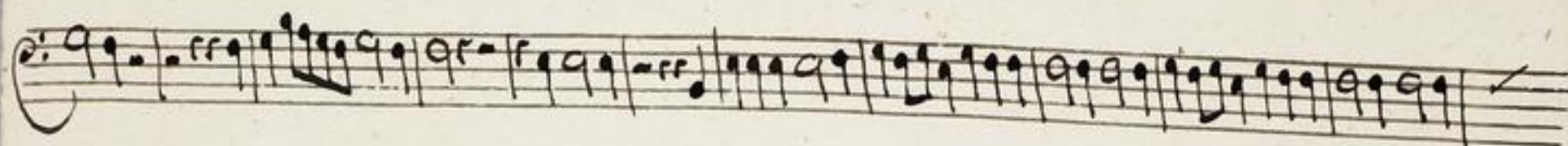
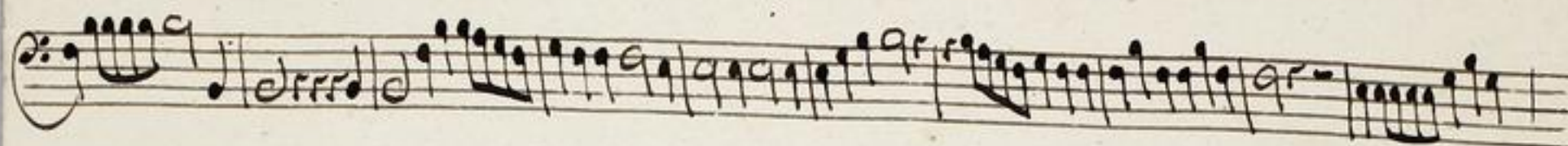
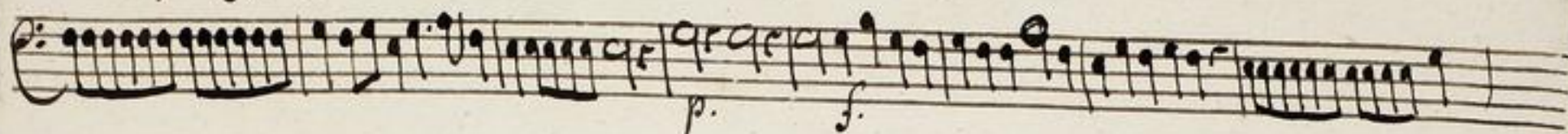
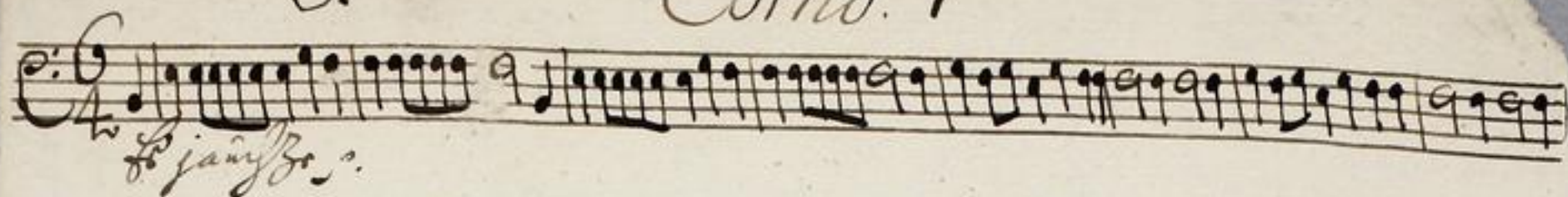


Choral. *Edigott*

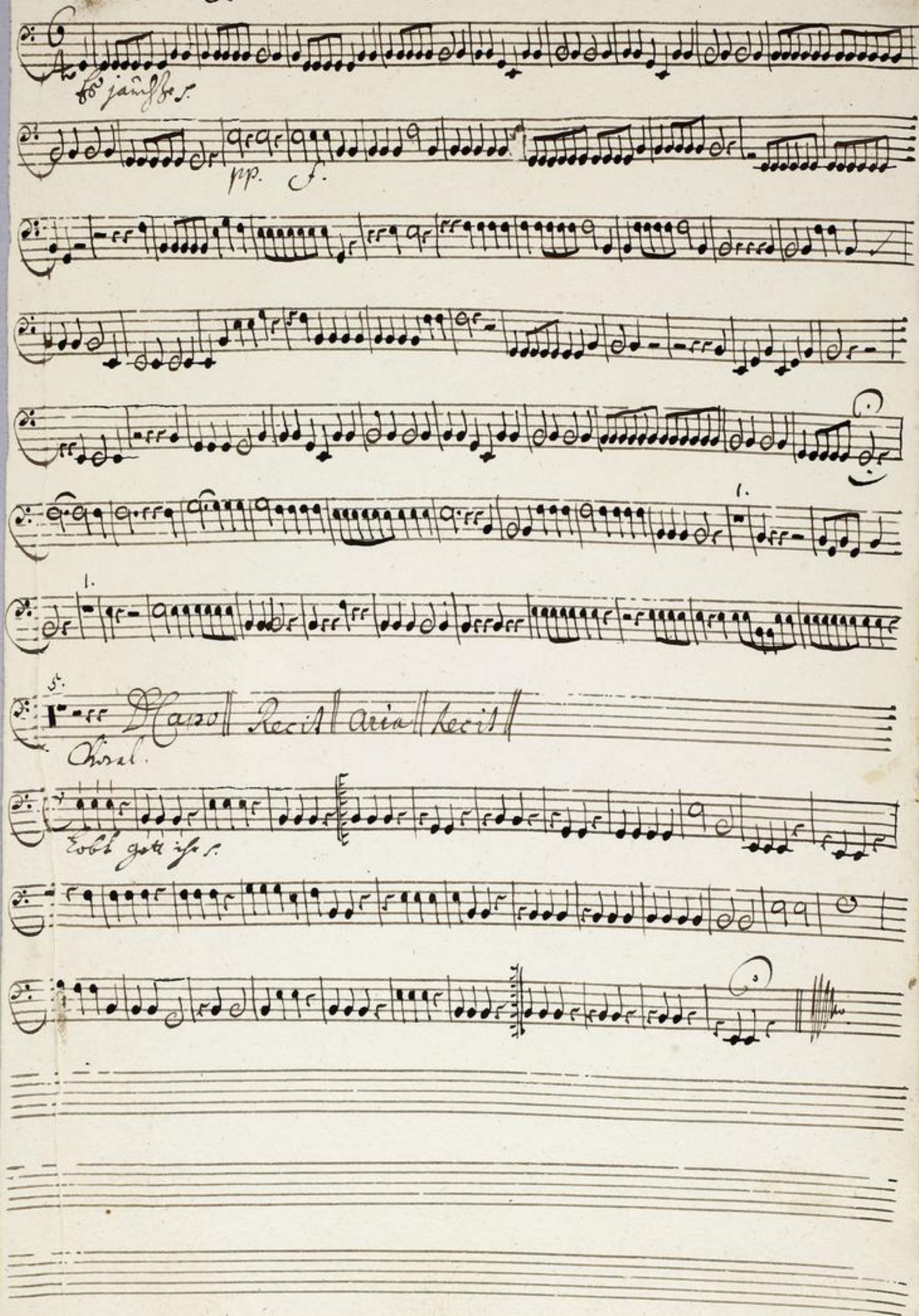
Da Capo

S.

Corno. 1

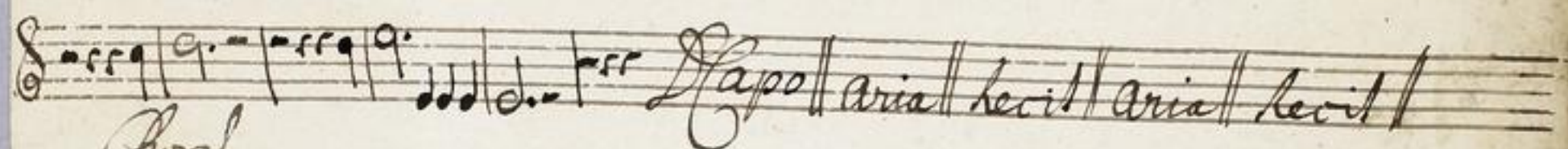


Corno. 2.



D.

Clarino.



Handwritten musical score for Tympano, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The second staff has a first ending bracket. The third staff has first and second ending brackets. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has first and second ending brackets. The seventh staff has a first ending bracket and a section marked "Capo" with a first ending bracket. The eighth staff is marked "Choral." and has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The score concludes with a double bar line and a key signature change to one sharp (F-sharp).

Capo

Choral.

Echt gute f.

Canto

10

6/4

Sei jauch - - - ze ab jauch - ze aller Trüß der Liden, -

der Welt Solo - - - für ist mir da, der Welt Solo - - - für ist mir da ab

jauch - - - ze ab jauch - - - ze aller Trüß der Liden,

der Welt Solo - - - für der Welt Solo - - - für ist mir da.

Gott belohnet uns, Gott belohnet uns! o großer Wunder, o gro - ßer Wunder

die Engel singen, glo - - ria, die Engel sing, glo - - ria! frolockt -

frolockt - - - ihr Menschen, werdet munter, werdet munter einig - zum Trost

einig einig - zum Trost gesiegt - ab ja.

Capo || Aria ||

Ihr Seelen, kommt, laßt uns Andacht bräut, eilt, eilt in einem Sinn zum Hall, zu

Erster Trippel für die Dankbarkeit erfordert die Gotte, werdet in. Trüß der Liden, von

Gott zu uns für uns, der unser Jammer and. Berühmt seine Güte mit dem

Niedrigkeit, so kommt vom Himmel her, so wird im Trost, auf freies zu werben, so

kommt für uns zu sterben. O Trost, der Herz und Seele erheitert, ihr Menschen, ruft ihr ein, mir

am 1. August

Alto.

10.

abjauf - - - ja abjauf - ja aller Herrscher Fuden, - - -

der Welt frolo - - - für ist nimm da, der Welt frolo - - - für ist nimm da, abjauf - - -

- - - ja abjauf - - - ja aller Herrscher Fuden, - - - der Welt fro-

lo - - - für der Welt frolo für ist nimm da. Goldklobst nimm Mensch! - - -

o gro-ßes Wunder! - - - die Engel singen, glo- - - ria! gloria! fro

loest - - - froloest - - - ist Mensch, nimm das nimm, nimm das nimm, nimm!

nimm - zum frost nimm nimm - zum frost gestift - ab ja.

Capo Aria Recit

Aria Recit

4. 3. Lobt Gott.

1. 1.

Gott lobt ihr Existen, all zu glorif in Dinnem höchsten Ehren,
Gnädigst du wider auf die Erde zum hohen Paradies,

der fahrt auf pflegt den Himmel ein, nimm pflegt mit Dinnem Pofen -
der Cherub steht nicht mehr da für, Gott sey Lob für und Preis -

nimm pflegt mit Dinnem Pofen.
Gott sey Lob für und Preis.

Tenore

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Auf Jesu, allab bist du mir, ich will dir auf mein allab geben, Auf wilt du
in mir leben, so sag dir für und für, mein Herz, Lieb, Thun und Geist zu dir
hinst aufschreiben. Auf ja, im ewigen Leben, gibt mirer Hoffnung fest
Gott; ich weiß du wirst mir ~~schmecken~~ nicht aufschreiben. Mein Herz und
Mund, soll stets da für dein Lob aufschreiben.

1. 4. 5. 3.
Lobt Gott, ihr Geistern all züngel in deinem heiligen Thron,
hört stündlich er wieder auf die Erde zum neuen Paradies
1.
Der heil'ge Geist fließt im Himmel rein, und sendet uns seinen Segen
Der Cherub steht nicht mehr da für Gott sey Lob Ehr und Preis
1. 3. 7.
und sendet uns seinen Segen.
Gott sey Lob Ehr und Preis.

1736
1747

Basso.

12.

1. *abjant-ze abjant-ze aller Weyß der Faden, — der Welt der*
 2. *lofer ist nun da, — abjant-ze abjant-ze aller*
 1. *Weyß der Faden, — der Welt der lofer — ist nun da.*
 2. *Gott selbst nicht Mensch! — o gro-ßer Wunder, o gro-ßer Wunder*
 3. *gloria! gloria! frohelt — frohelt — — ihr Menschen, wachet*
 4. *minuter, wachet minuter, anfäng zum Trost anfäng zum Trost gesiehet ja.*
 5. *Queth. Gott ruft im fließend im ansehn, im öder Hall — — im*
 6. *öder Hall — — ist dein Fallst, Gott ruft im fließend im ansehn.*
 7. *im öder Hall — im öder Hall — — ist dein Fallst — ist dein Fallst*
 8. *Auf Jesu, Je-su Men- — — son fähm, dein Her- — — ze magst es*
 9. ** all-zu bar all-zu bar, mit demn Weyßer, dein Her steht dort zu Gottes*
 10. *Auf- — — ten, dein Her steht dort zu Gottes Auf- — — ten, und du wirst für*
 11. ** im Ar-men Gast, und du wirst für im Ar-men Gast. Capell Recit Aria*

Lob Gott ihr Engeln allzu glän in seinem höchsten Thron
hant schenkt er wieder auf die Erde zum neuen Paradies

Der heil'ge Geist sein himml'ches Reich im höchsten Thron
der Cherub steht nicht mehr da für Gott sey Lob Ehr und Preis

Im höchsten Thron
Gott sey Lob Ehr und Preis