

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/20

Hosianna sey willkommen/ a 11./2 Clarin./Tympan./2 Violin/
Viola/Canto/Alto/Tenore/Basso/Con/Continuo./Fer.II.Nat.
Chr./a./1709.

A handwritten musical score for three voices (Canto, Alto, Tenore) and instruments. The top staff shows a bassoon part with a dynamic marking [timp]. The middle staff shows a soprano part with sustained notes. The bottom staff shows an alto part with eighth-note patterns. The score is written in common time, treble clef, and includes a basso continuo part at the bottom.

A handwritten musical score fragment for two voices (Canto and Alto) and instruments. The top staff shows a bassoon part with a dynamic marking [timp]. The middle staff shows a soprano part with sustained notes. The bottom staff shows an alto part with eighth-note patterns. The score is written in common time, treble clef, and includes a basso continuo part at the bottom. The word "Hosi-anna" is written below the vocal parts.

Autograph Dezember 1709. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bögen.

21 Stimmen: C1(2x), 2, A(2x), T(2x), B(2x), vl 1(2x), 2(2x), vla,
vlc, vln(e)(2x), bc, clno 1, 2, timp.

1.1.1.1.1.1.2.1.2.1.1.1.2.2.2.2.1.1.1 Bl.

Alte Sign.: 143/a/XX.

Kantate zugleich zum Geburtstag des Landgrafen Ernst Ludwig.



417/20

Leijfanna Syg' und Konzert

1709.

/20

143 ta=1

20.

Bl. (33) 91.

Partitur

1^{te} Auflage } 1709.
M: December }

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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-417-20/0002>

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Gesammelt von Willibaldus G. A. S. H. D. 1709.
= J. B. XX.



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fol. (6)



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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-417-20/0003>

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Handwritten musical score for soprano and piano. The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a key of A major. It features a soprano vocal line with various note heads and rests, accompanied by a piano part with bass and treble staves. The vocal line includes lyrics such as "Hoffnung" and "Gott will mich". The bottom system begins with a bass clef, a common time signature, and a key of C major. It continues the soprano line and introduces a piano part with sustained notes and chords. The vocal line includes lyrics such as "Sternenstrahl" and "Du bist mein Stern".

Handwritten musical score for soprano and piano, continuing from the previous page. The score consists of two systems of music. The top system starts with a bass clef, a common time signature, and a key of C major. It features a soprano vocal line with various note heads and rests, accompanied by a piano part with bass and treble staves. The vocal line includes lyrics such as "O Herr Jesu Christ, du blüm' und hab' uns Freude" and "Du bist mein Stern". The bottom system begins with a bass clef, a common time signature, and a key of C major. It continues the soprano line and introduces a piano part with sustained notes and chords. The vocal line includes lyrics such as "Heilige Geist" and "Du bist mein Stern".



A handwritten musical score on aged paper, featuring two systems of music. The top system consists of ten staves, likely for two voices (Soprano and Alto) and basso continuo. The bottom system consists of five staves, likely for two voices (Tenor and Bass) and basso continuo. The notation is in common time, with various note heads and stems. The lyrics are written in German, appearing below the notes in some staves. The handwriting is cursive and expressive.

Handwritten lyrics in the top system:

- hans zollern syren
- zollern syren

Handwritten lyrics in the bottom system:

- zollern syren

A handwritten musical score on aged paper. The top section consists of five staves for two voices (Soprano and Alto) and basso continuo. The voices are written in soprano and alto clefs, while the continuo part uses a bass clef. The music is in common time. The bottom section contains three staves for basso continuo, with the bass clef and a key signature of one sharp. The score includes several lyrics in German, such as "Herr Jesu Christ, zu dir", "Gott ist mein Zuflucht", and "Amen". The manuscript shows signs of age, including yellowing and foxing.





A page from a handwritten musical manuscript featuring two systems of music. The top system consists of five staves. The first three staves are soprano, alto, and tenor voices, each with a melodic line and basso continuo harmonic support indicated by Roman numerals below the staff. The fourth and fifth staves are basso continuo parts, showing bass notes and slurs. The bottom system also has five staves, continuing the soprano, alto, tenor, and basso continuo parts. Handwritten lyrics in German are provided for the vocal parts. The lyrics include:

Albina sollt' zu mir
Gallion - folle

Hoffnung verloren,
Gallion - folle

Drei Löden getragen
mit Pfeile so gespielt.



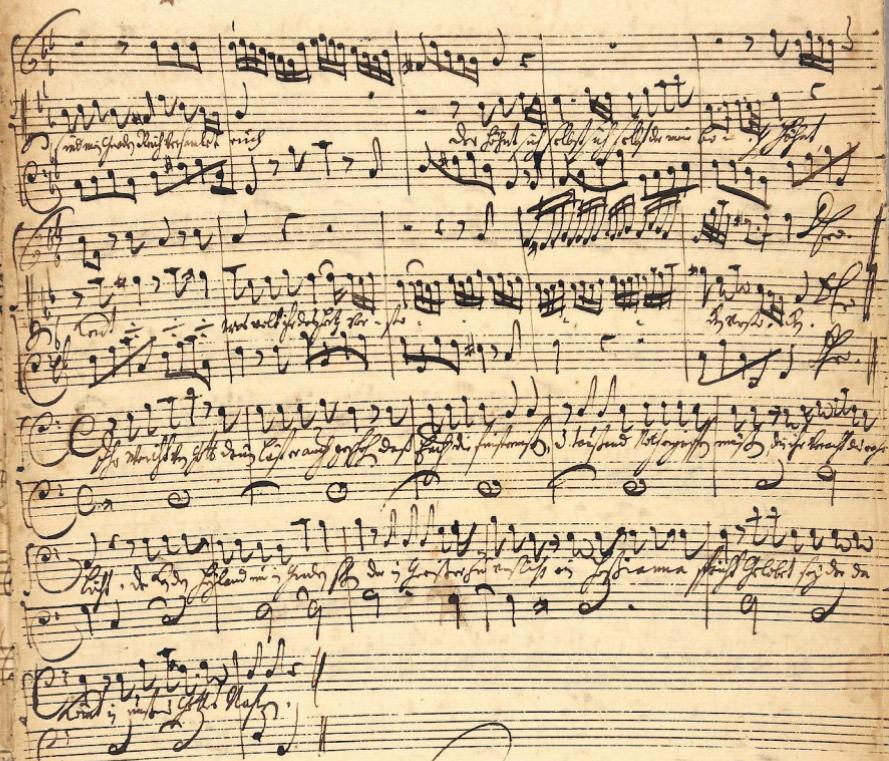




This image shows two staves of handwritten musical notation on aged, yellowed paper. The notation is in common time (indicated by a 'C') and consists of vertical stems with horizontal strokes indicating pitch and rhythm. The top staff begins with a clef (G-clef) and contains six measures. The bottom staff begins with a clef (F-clef) and contains five measures. The notation is highly detailed, showing various note heads and stems.







Johanna Salter.

Celi Deo Gloria.



143. = a =
XX

1. *Soprano* für *Orchester*,
a ".

2. *Clarin.*

Tympan.

2. *Fiolin*

Fiola

Canto

Alto

Tenore

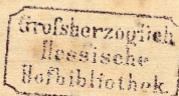
Bass

Con

Contrario.

Per. II. Nat. Dr.

1709.



Continuo

Gospianay.

1 2 3 4 5 6 7 8 9 10



6#
C: 9:0. | *accomp.*
Gitar. 3. und 4. Saiten
Capo C
die Stimme abhebt.



A handwritten musical score on aged, yellowed paper. The score consists of six staves of music, likely for a string quartet or similar ensemble. The notation includes various note heads, stems, and rests, with some markings like '6' and '45' above the first staff. The music is written in common time, with some measures featuring triplets indicated by a '3'. The score concludes with a section labeled 'Capell.' followed by 'Fosiame Da Capo // h.'. The paper shows significant signs of age, including discoloration and small brown spots (foxing).

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Violine Primo

Violine Primo

p

ff

ff

Recit.

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A handwritten musical score for a solo instrument, likely oboe or flute, and an orchestra. The score consists of ten staves of music. The first seven staves are filled with sixteenth-note patterns. The eighth staff begins with a forte dynamic and contains lyrics in German: "Reclit facit die jüngste Auflösung". The ninth staff starts with a forte dynamic. The tenth staff concludes the page. The manuscript is written on aged, yellowed paper.



A handwritten musical score page featuring several staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures, ending with a fermata over the final note. Below this is a vocal line starting with a bass clef, labeled "Recital facit". This is followed by two staves of lyrics in cursive script: "Dofiamma" and "Da Capo.". The rest of the page contains blank staves for continuation.



Violino Primo

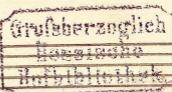
Gofiana v.

C.

Capo

Zeit

Aug.



A handwritten musical score on five staves. The top four staves are for two voices (soprano and alto) and basso continuo, indicated by a bass clef and a large 'C' (common time). The bottom staff is for a single basso continuo part. The music consists of six measures of eighth-note patterns, followed by a measure of sixteenth-note patterns, and then a measure of eighth-note patterns. The basso continuo part has a unique rhythmic pattern of eighth and sixteenth notes.

Recit. sacet illa.

Gesamme. da G. I



Zyriano.

Violino Secundo

12

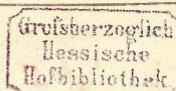
Violino Secundo

Zyriano.

Recitat:

tacet

Riccomp.



A handwritten musical score consisting of six staves. The music is in common time. The first five staves are filled with dense, continuous sixteenth-note patterns. The sixth staff begins with a single measure of eighth notes followed by a repeat sign and a section of sixteenth-note patterns. Below the musical staffs, there is handwritten lyrics and vocal parts:

Duo

Recit. flauta solo
facet facet

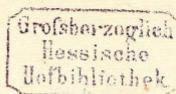
Recit. / Soprano /
fach fach

Da Capo



Gravura. Violino. 2.

A handwritten musical score for Violin 2, consisting of 16 measures of music. The score is written on ten staves, each with a treble clef and a common time signature. The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. There are several ink stains or smudges on the paper, notably a large one in the middle of the page and smaller ones near the bottom right.



A handwritten musical score consisting of ten staves of music. The top staff is for the solo instrument, marked "Accomp." below it. The subsequent nine staves are for the accompaniment, each featuring a bass clef and a common time signature. The music is written in a cursive hand, with some markings like "2 make" and "Recit." followed by "fac". The score is on aged, yellowed paper.

Solo recit. || Recit. Johanna d. II
solo recit. || Recit. Johanna d. II



Bassoon.

Viola

Handwritten musical score for Bassoon and Viola. The score consists of ten staves of music. The first two staves are for Bassoon, followed by eight staves for Viola. The music includes various note heads, stems, and rests. There are several text annotations in German:

- "Bassoon."
- "Viola"
- "Da Capo // Recit facet et accomp. facit"
- "Recit facet"
- "Sic und so"

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Violoncello.

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A handwritten musical score on aged paper, featuring ten staves of music. The music is written for two voices (soprano and alto) and basso continuo. The vocal parts are in common time, while the continuo part uses a different time signature. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The text "Alapo" appears above the vocal entries, and "Aria. Canto Solo." is written below the continuo staff.

Alapo

Aria. Canto Solo.



A handwritten musical score on aged paper. The top staff consists of two systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The middle staff begins with a bass clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The score includes various musical markings such as slurs, grace notes, and dynamic signs. The title "Gesamme La Capo" is written in cursive script across the middle staff.

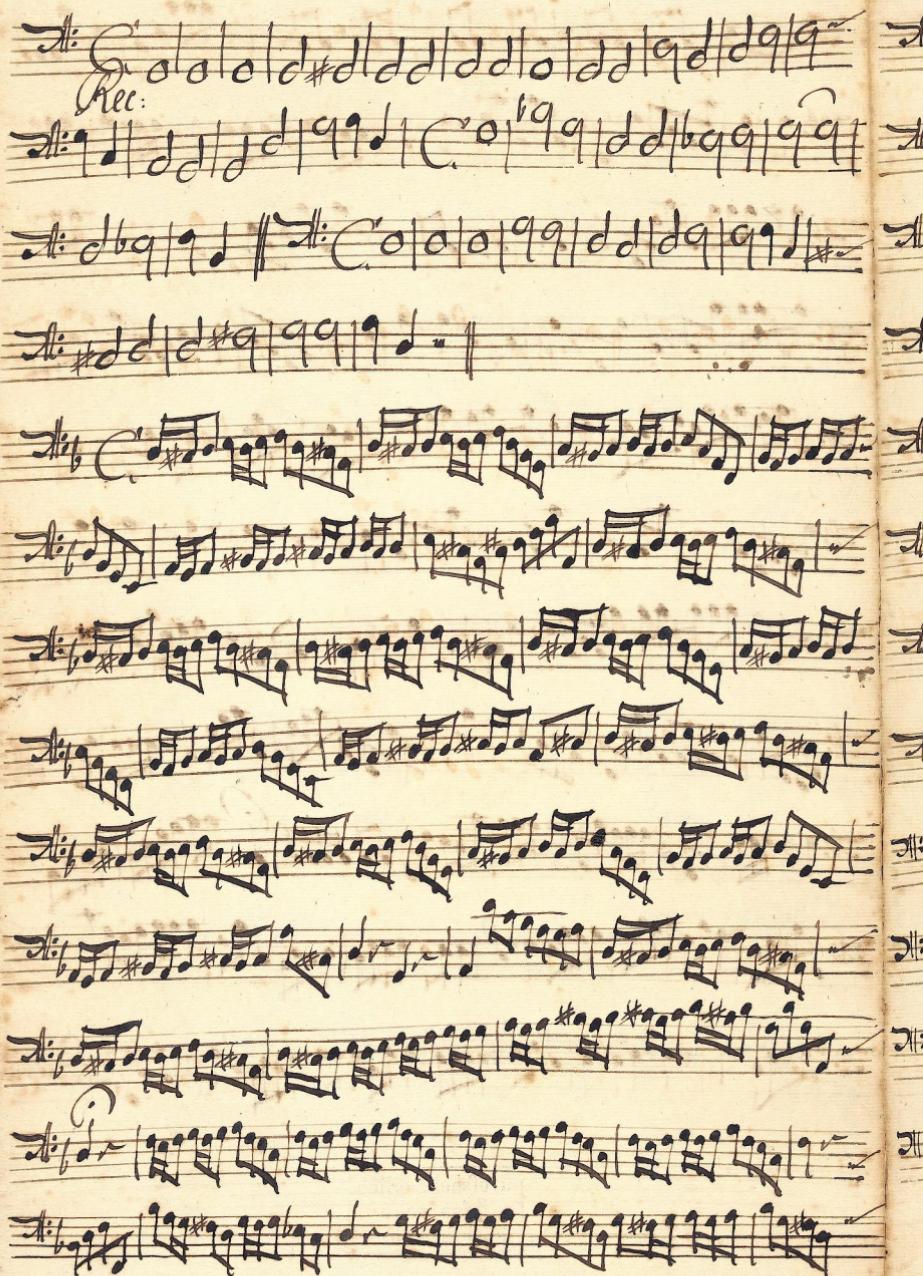


Violon.

A handwritten musical score for violin, consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score is divided into measures by vertical bar lines. The paper shows signs of age, including yellowing and foxing.

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5. Da Capo. //

Coda

Aria Canto Solo.

Soprano Da Capo //



Violon.

A handwritten musical score for violin, consisting of ten staves of music. The music is in common time and C major. The notes are represented by various symbols, including open circles, crosses, and vertical strokes. The score is written on five-line staff paper.

Recitat. | *C* | *Accomp.* | *Dalapo.*

Tacet

Recit. | *C* | *Accomp.*

Recit.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music, likely for a string quartet or similar ensemble. The music is written in common time, with various key changes indicated by C, G, and F sharps and flats. The notation includes sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The score concludes with a repeat sign and the instruction "Da Capo".

C. | q d | d d | q q | q | d d | d d | d q |
d d | d q |



A page from a handwritten musical manuscript. The music is arranged for three voices: Soprano (top), Alto (middle), and Bass (bottom). The time signature is common time (indicated by 'C'). The key signature changes throughout the piece, with some sections marked by a sharp sign (F#) and others by a double sharp sign (F##). The notation includes various note heads (solid black, open, and cross-hatched) and rests. The manuscript is written in brown ink on aged, yellowish paper. There are several sections of vocal line, separated by vertical bar lines. The first section ends with a repeat sign and a bass clef. The second section begins with a bass clef and a 'D.C.' (Da Capo) instruction. The third section begins with a bass clef and a 'Hofmann Da Capo' instruction.



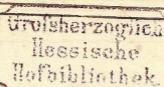
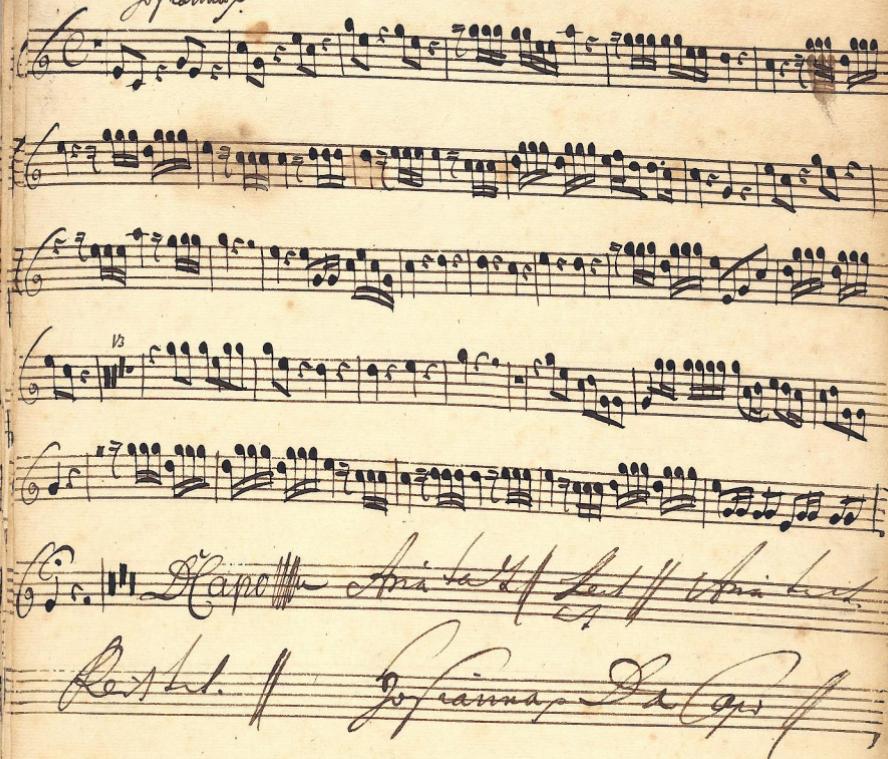
Zofianas.

Clarinetto primo.

13

C. ~~Hanno~~ *Aria la 2^a fuit / ohne Lied.*

Restbl. / Zofianas La Gr. f.

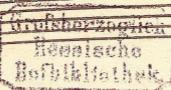


Goyannas.

Clarino Secundo.

22

A handwritten musical score consisting of five staves. The top four staves are standard five-line staves with various note heads and stems. The bottom staff is a single line of cursive handwriting. The first line of the handwritten text reads "Aria last of aria last of Recit. last". The second line reads "Joy comes to us".



Sopranino. Tympano

12

13

12

Aria la 1st Rattet

Sopranino. Tympano.

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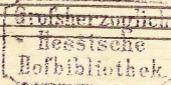


Canto.

A handwritten musical score for 'Hosanna' by J.S. Bach, featuring five staves of music with corresponding lyrics in German. The lyrics include 'Hosanna / fǖr willkommen Hosanna / fǖr willkommen', 'unser fǖr willkorn = = unsrer fǖr willkommen', 'improsigm gaudi frind fǖr unsre eisne fǖr unsre eisne Hosanna fǖr willkorn = =', '= = = = = man Hosanna fǖr willkornen fǖr wilkorn =', '= man fǖr willkornen = man fǖr willkornen gaudi frind fǖr unsre eisne gaudi', 'fus fǖr unsre eisne fǖr unsre eisne Gott sei gelobt ein Ewigkeit in dem Heiligtum', 'angenommen' followed by a long bracketed phrase, and 'unser fǖr willkornen fǖr unsre eisne Gott sei gelobt ein Ewigkeit in dem Heiligtum'. The score includes various musical markings such as 'Recit' (Recitative), 'Accomp' (Accompaniment), 'Recit' (Recitative), 'Aria' (Aria), 'Recit' (Recitative), 'Recit' (Recitative), 'Recit' (Recitative), and 'Recit' (Recitative). The tempo is marked as 'Tempo I'.

Canto solo

24



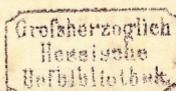
Canto.

85

C H. *Hosianna* *Hosianna* *say will Dom au*
Hosianna *say will Dom - - man* *say will Dom - - man*
say will Dom au *Gib zu uns Jesu Christus der Koenig der ewig keit* *say man for*
aus ihm Gib zu uns Jesu Christus der Koenig der ewig keit aus ihm Hosi
ama say will Dom *futti*
- man Hosianna say will Dom man say will Dom *Gib zu uns Jesu Christus der Koenig der ewig keit*
- man say will Dom man say will Dom gib zu uns Jesu Christus der Koenig der ewig keit
Gib zu uns Jesu Christus der Koenig der ewig keit aus ihm say will Dom
aus ihm Gute Friede wir sind Christus zum Frieden und Frieden ist ange-
nomen *Weil es wir zu Gott um sohn zu froh und sohn Gott sei*
sohn ein einer und Frohster der Welt ist - - - - -



A handwritten musical score on two staves. The top staff consists of six horizontal lines with vertical stems and small horizontal strokes indicating pitch and rhythm. Below it, lyrics are written in cursive German script: "Wohl eines vienens und fröhlichen Liedes". The bottom staff begins with a clef, followed by a key signature of one sharp (F#), and a time signature of common time (C). It features a single melodic line with various note heads and rests.



Canto 2.

26

Horianna
Hofleibung Hofanna Fräulein.

Berlin, Fräulein. Berlin, Fräulein, Judy

Judy fräulein fräulein

Hofana Fräulein fräulein -

Judy fräulein - um fräulein Judy fräulein fräulein Judy fräulein

Judy fräulein. Ich fräulein ich fräulein d. di hellestage

wil d. di jö fräulein. jö jö fräulein. jö jö fräulein d. di jö fräulein

jö jö fräulein d. di jö fräulein d. di jö fräulein d. di jö fräulein

Dafni, c. fräulein. Kert, d. fräulein.

Dafni, Kert, Hofanna Dafni, Kert.

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Alt



Handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are in German. The second system starts with a bass clef, common time, and a key signature of one sharp. The lyrics continue in German. The score is written on five-line staves with various rests and note heads. The handwriting is in black ink on aged paper.

fuhlt erkt mir von voll, das ist der König ^{zur} Odisseus und es ist mir ^{zu}
 holt als nur den Stahl, das ist der Königs haft, die Schande ist keine Zeit
Siccome reet kia reet reet reet *Gofranno*
 Am Vorwandsatz
 Kein Vorwand aus. *Da Con*

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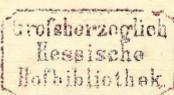


Alt.

27



meine Freunde und Freyfanten bey mir festhalten



Tenore

29



Jenore

10



Basso

31





v. Sie kann ist in so gantzen Jahren Christus nicht gefaen. seines wunder
 nollen sondes berwelt Gott sei fur Rom und sie gesamt. Er will davon nicht wolle
 ich furken? Es wird man nicht frieden, und Gott befreiden kann. Aber
 Kleine noch Innen wund Gott kehr auf seine Wartung an.
 Wenn ich von Gott, dann loest du auf gegeben, das bringt uns Menschen und
 rauend und ergreift uns mehr. Wenn ihr Verachtet uns vorstet Lust, der kann
 den Feind nicht in Graden seien, dein geistig zu uns fuhrt ein Johanna
 der Feind. Gelobt sei der da kann in uns Gott Hofmeyer.
 Johanna Da bin ich



Bafso.

33

