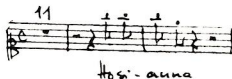


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/20

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



Autograph Dezember 1709. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

21 Stimmen: C1(2x), 2, A(2x), T(2x), B(2x), vl 1(2x), 2(2x), vla,
vlc, vlne(2x), bc, clno1, 2, timp.

1.1.1.1.1.1.1.2.1.2.1.1.1.1.2.2.2.2.1.1.1 Bl.

Alte Sign.: 143/a/XX.

Kantate zugleich zum Geburtstag des Landgrafen ErnstLudwig.

417/20
Luise Anna von Willebrand

1709/20

143 1/2 = 1

20.

Bl. (23) u.

Partitur

1^{te} Befugung } 1709.
M. December }

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Josephine von Willibrodus J. A. G. H. D. 1709.¹
= 143. a. XX.



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41. (9)



Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Hofanna" and "Hofanna (Hallelujah)".

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Hofanna (Hallelujah)" and "Hofanna (Hallelujah)".

[illegible]

Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text is written in a cursive script, likely a historical German dialect. The score is organized into systems, with some staves containing lyrics written below the notes. The paper shows signs of age, including discoloration and wear along the edges.

Repts.

Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text is written in a cursive script, likely a historical German dialect. The score is organized into systems, with some staves containing lyrics written below the notes. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The text "Hilff" is written on the left margin. The lyrics "Hilff" and "Hilff" are written below the staves. The manuscript is written in a historical style, likely from the 17th or 18th century.

Continuation of the handwritten musical score on the next page. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The text "Hilff" is written on the left margin. The manuscript is written in a historical style, likely from the 17th or 18th century.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The text "Hoffmann Gollitz" is written across the middle staves, and "Hoffmann Gollitz" is written below the bottom staff. The manuscript is written in a cursive hand.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The text "Hoffmann Gollitz" is written across the middle staves, and "Hoffmann Gollitz" is written below the bottom staff. The manuscript is written in a cursive hand.

Handwritten musical score on aged paper, page 4. The score consists of two systems of staves. The first system has 10 staves, and the second system has 5 staves. The notation is dense, featuring many beamed notes and rests. There are handwritten annotations in German, including "stark", "ganz", "sehr", "Allegro", "Lento", and "Gloria". The paper is yellowed and shows signs of wear.



This image shows a page from a handwritten musical manuscript, numbered 53 in the top right corner. The page contains several staves of music written in black ink on aged, slightly discolored paper. The notation includes various note values, rests, and bar lines. There are also some handwritten annotations and lyrics interspersed between the staves. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The page is part of a bound volume, as evidenced by the binding edge on the left.

143. = a =
XX

1
Josephine für Violoncello

a II.

2 Clarin.
Fagot.

2 Violin
Viola

Contr.

Alto

Tenor

Bass

Con

Continuo.

Per. II. Nat. Or.

1799.

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Continuo

Handwritten musical score for Continuo, featuring multiple staves of music with various notes, rests, and ornaments. The notation includes clefs, time signatures, and dynamic markings such as *pp* and *ppp*. The score is written on aged, yellowed paper with some visible staining and wear.

Key markings and features include:

- pp* (pianissimo) and *ppp* (pianissimissimo) dynamic markings.
- Ornaments (flourishes) above many notes.
- Accidentals (sharps, flats, naturals) throughout the score.
- Time signatures and clefs (treble and bass clefs) at the beginning of staves.
- Handwritten numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating measures or fingerings.
- Handwritten text "Capo" and "Tutti" at the bottom right.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and accidentals. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including foxing and staining. The music is written in a single system across the staves, with some staves containing multiple systems of notation. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some larger note values and rests. The manuscript is written in a single system across the staves, with some staves containing multiple systems of notation. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some larger note values and rests.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The score concludes with the instruction "Da Capo" and a double bar line. The manuscript is written in ink on aged, slightly stained paper.

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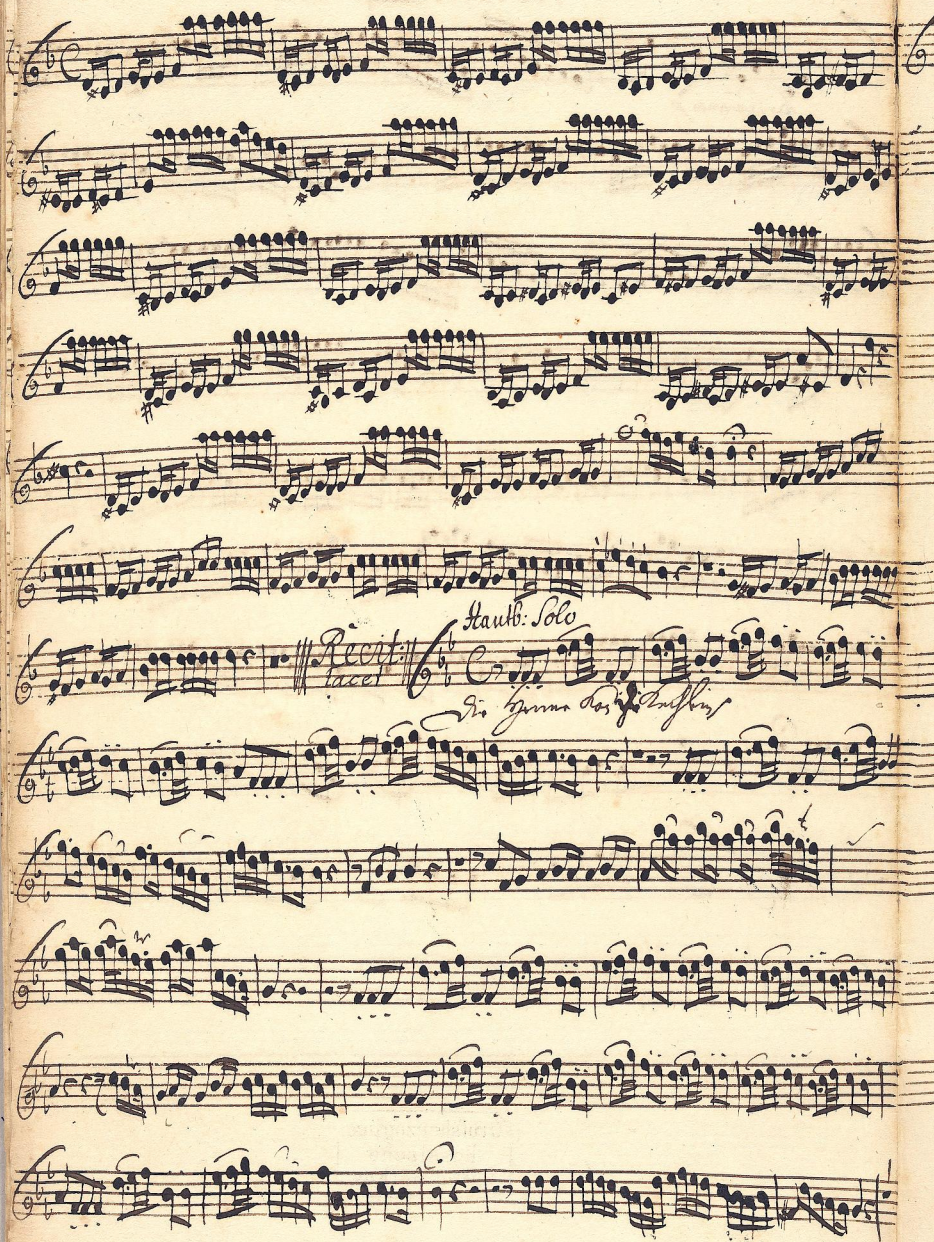


Violino Primo

Handwritten musical score for Violino Primo, consisting of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *Grando p* and *Recit.*. The manuscript is written on aged, yellowed paper with some visible staining and foxing. The word *Grando* is written above the second staff, and *Recit.* is written above the eighth staff. The word *Grando* is also written above the first staff. The word *Grando* is written above the second staff. The word *Grando* is written above the third staff. The word *Grando* is written above the fourth staff. The word *Grando* is written above the fifth staff. The word *Grando* is written above the sixth staff. The word *Grando* is written above the seventh staff. The word *Grando* is written above the eighth staff. The word *Grando* is written above the ninth staff. The word *Grando* is written above the tenth staff.

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Handwritten musical score on a single page, numbered 10 in the top right corner. The page features ten staves. The first staff contains a melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The second staff begins with the word "Recital" in a large, decorative script, followed by a double bar line and the word "tacet" in a smaller, simpler script. The third staff contains the word "Gloria" in a large, decorative script, followed by a double bar line and the word "La Capu." in a smaller, simpler script. The remaining staves are mostly empty, with some faint musical notation visible on the left edge, suggesting the score continues on the previous page.

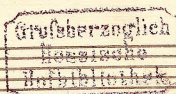
Violino Primo

11

Allegretto

Allegretto

Cresc.





Violino Secondo

Griffmayer.

Handwritten musical score for Violino Secondo, measures 1-12. The notation is in treble clef with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The ink is dark brown on aged, slightly stained paper.

Haydn

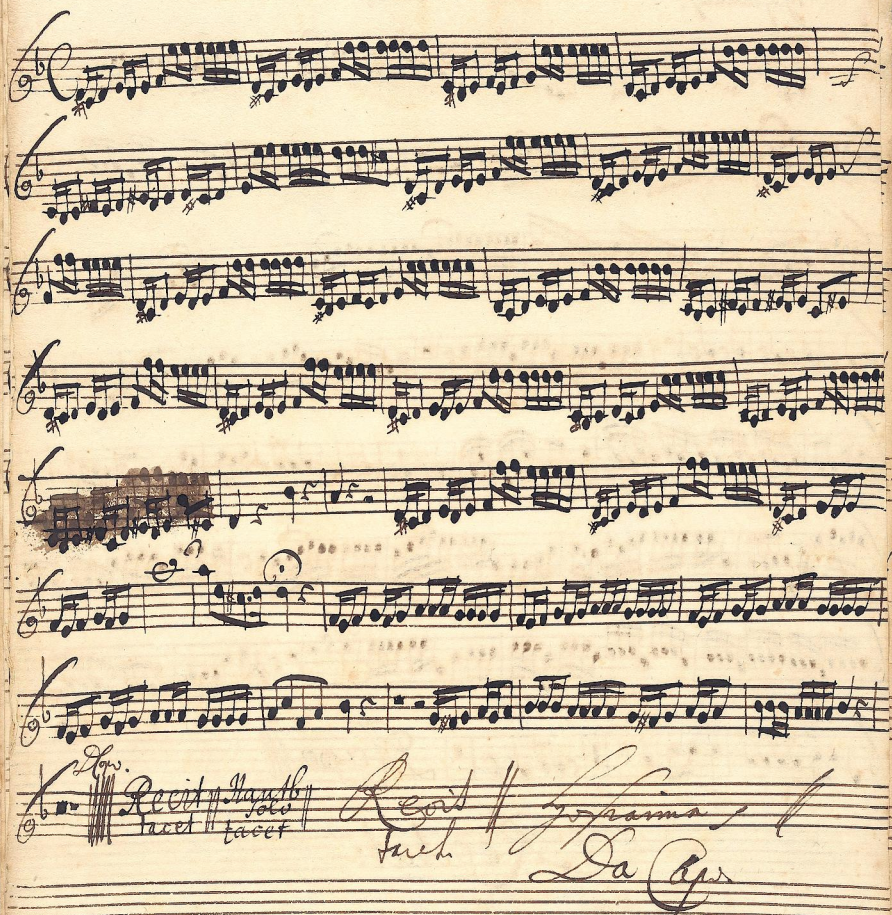
*Recitat:
tacet*

Handwritten musical score for Accompaniment, measures 1-4. The notation is in treble clef with a common time signature (C). It includes a few notes and rests, followed by a double bar line and a final measure. The ink is dark brown on aged, slightly stained paper.

Accomp.

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Primo. Violino. 2.



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Handwritten musical score on ten staves. The notation includes treble clefs, common time signatures (C), and various musical notes, rests, and accidentals. The score is written in a cursive, handwritten style.

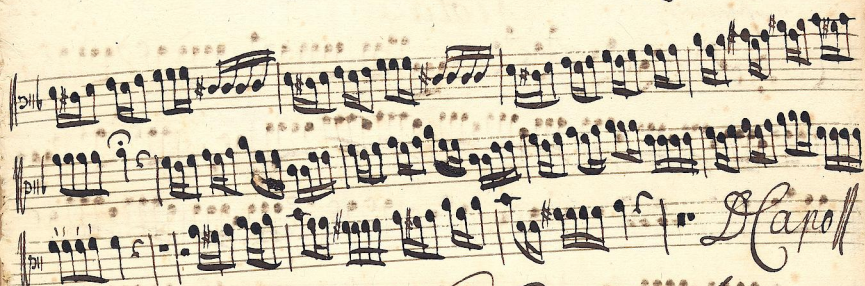
The first staff begins with a treble clef and a common time signature (C). The second staff is marked "Accomp." and features a complex, rhythmic accompaniment with many beamed notes. The third and fourth staves continue the accompaniment. The fifth and sixth staves show a melodic line with various notes and rests. The seventh staff has a "2. mal" (second time) marking above it. The eighth staff ends with a double bar line and the word "Recit." (Recitative). The ninth staff begins with a treble clef and a common time signature (C), followed by the word "Hautb." (Hautbois) and a double bar line. The tenth staff begins with the word "Recit." and a double bar line, followed by a large, stylized signature or flourish.

Gravissimo. Viola

Handwritten musical score for Viola. The score begins with the instruction *Gravissimo.* and is written on ten staves. The notation includes treble clefs, a C-clef, and complex rhythmic patterns with many beamed notes. The score is divided into sections by double bar lines. The first section ends with a double bar line. The second section begins with a treble clef and continues with similar notation. The third section begins with a treble clef and includes the instruction *Da Capo* followed by a double bar line. The fourth section begins with a treble clef and includes the instruction *Recit. tacet* followed by a double bar line. The fifth section begins with a treble clef and includes the instruction *Recit. tacet* followed by a double bar line. The sixth section begins with a treble clef and includes the instruction *Gravissimo* followed by a double bar line. The seventh section begins with a treble clef and continues with similar notation. The eighth section begins with a treble clef and continues with similar notation. The ninth section begins with a treble clef and continues with similar notation. The tenth section begins with a treble clef and continues with similar notation.

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Recit. Aria Recit. /
faced faced /
faced /

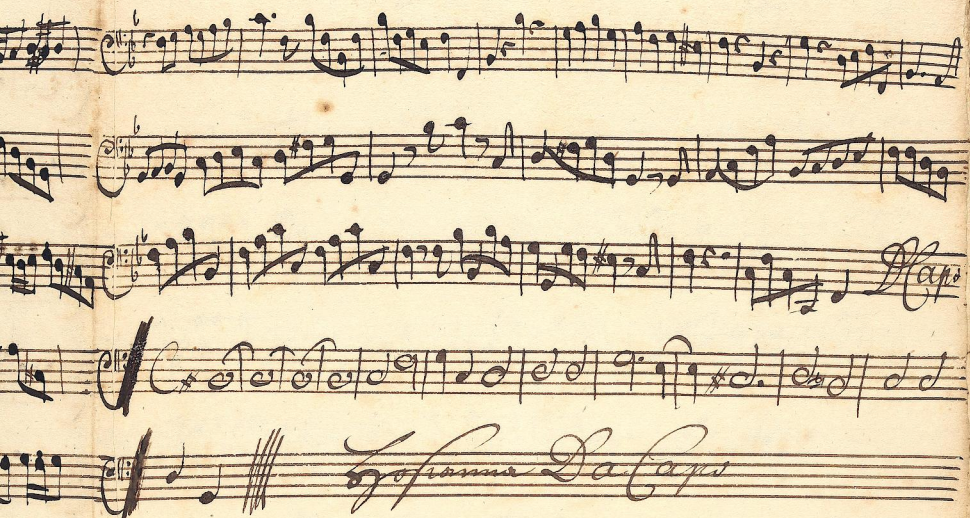
Giofanna /
Da Capo.

Violoncello.

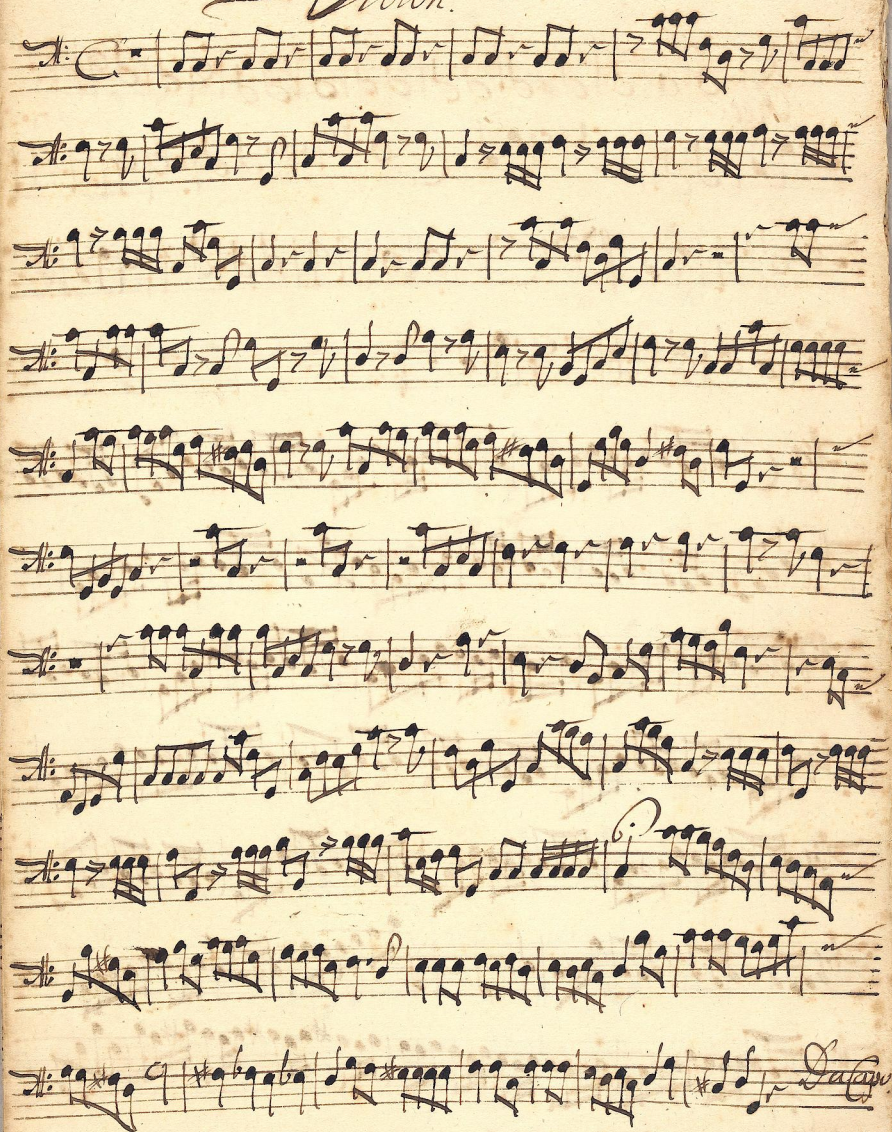
Handwritten musical score for Violoncello, page 15. The score consists of ten staves of music. The first seven staves are in C major and 2/4 time, featuring a variety of rhythmic patterns including eighth and sixteenth notes, and rests. The eighth staff begins with a "Cresc." marking and continues with a similar rhythmic pattern. The ninth staff begins with a "dim." marking and continues with a similar rhythmic pattern. The tenth staff begins with a "dim." marking and continues with a similar rhythmic pattern. The score concludes with a double bar line and a repeat sign.

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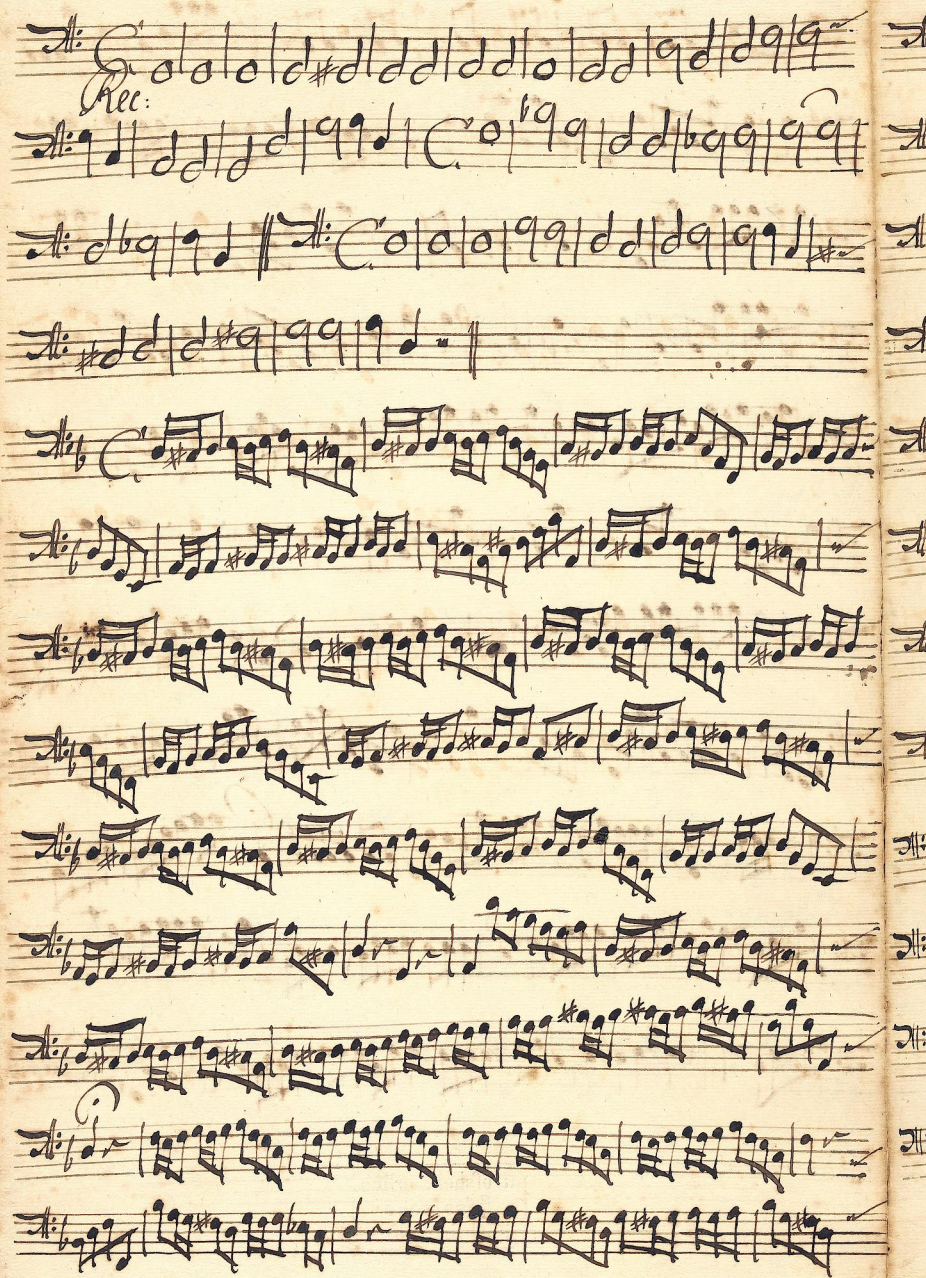




Violon.



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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The text "Da Capo." is written at the end of the first staff. The text "Aria Cantò Solo." is written below the fifth staff. The text "Da Capo" is written at the end of the eighth staff. The text "Finis Da Capo" is written at the end of the ninth staff.

Violon.

19

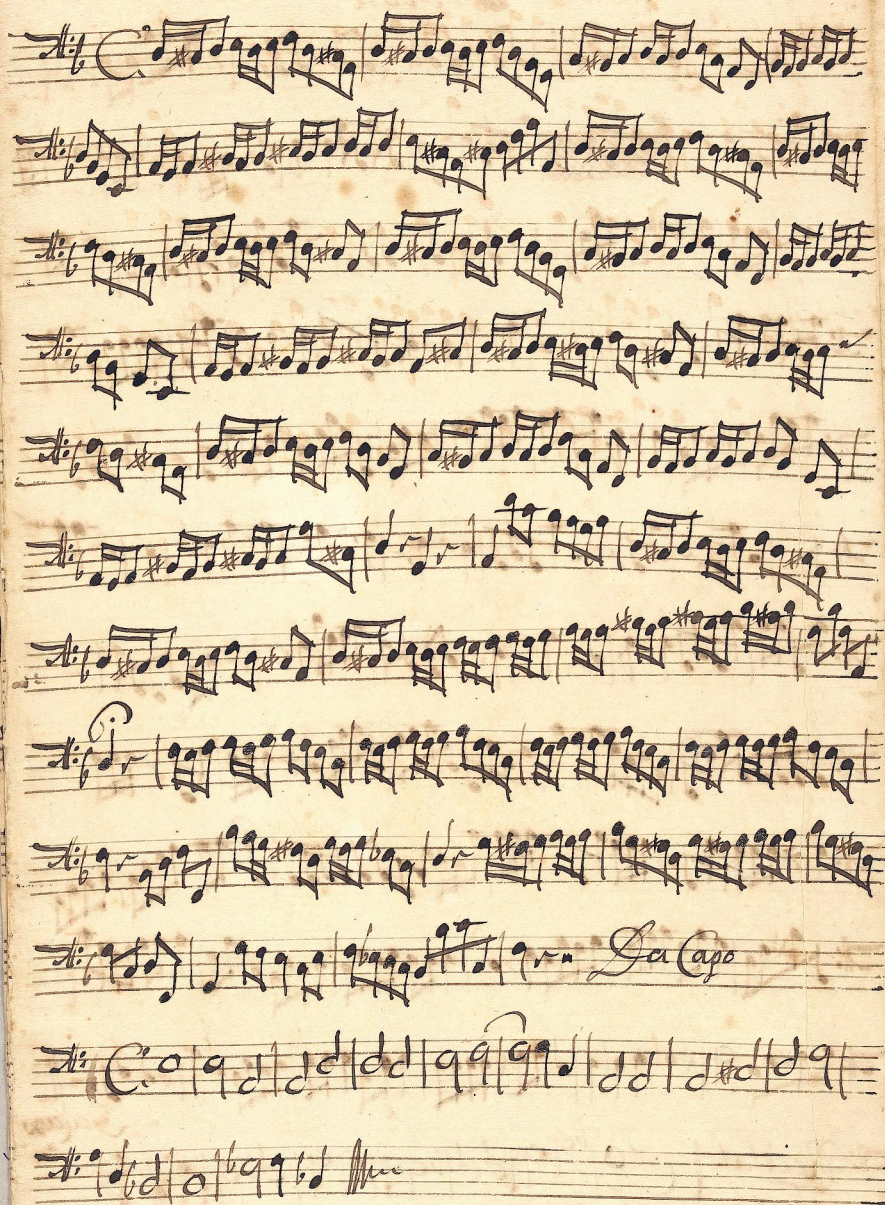
Handwritten musical score for Violon, featuring 13 staves of music. The notation includes various rhythmic values, accidentals, and a large section of music that has been crossed out with a dense scribble on the second staff. The piece concludes with a "Da Capo" marking and a "Recit." section.

Recitat.
tacet

Accomp.

Recit.

Da Capo



Aria Canto. Solo.

Johann Da Capo

Carine Prime.

Lysernia.



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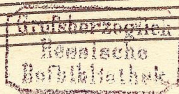
Carino Secundo.

22

Josephina.



Aria lull. ch. lull. lull. lull.
Josephina, Da Br.



Soprano. Tympano

23

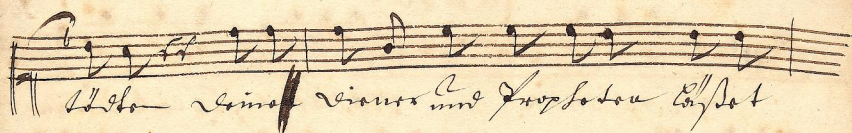
Da Capo *Ala la la*
Ala la la *Rehearsal*
Soprano, Da Capo

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Canto.

Hosianna Hosianna seg' will kommen Hosianna seg' will kommen
man seg' will kommen = = man seg' will kommen Gedenk dir seg' unsre ansehn seg
unsre ansehn Gedenk dir seg' unsre ansehn seg' unsre ansehn Hosianna seg' will kommen = =
= = = = = man Hosianna seg' will kommen seg' will kommen =
= man seg' will kommen = man seg' will kommen Gedenk dir seg' unsre ansehn Gedenk
dir seg' unsre ansehn seg' unsre ansehn Sal dich heissen dir willkommen in dem heiligen
angenehme Wohl ob dir zu Ehren und Segen zu Ehren und Segen Gottes dich heissen
willkommen Segen dir = = = Im Segen dir heissen und Segen
Segen dir = dan
Recitat tacet
seg' will kommen



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Canto 2.

26

Handwritten musical score for Canto 2, featuring ten staves of music with lyrics in German. The lyrics are written in a cursive script, and the music is in a single system with a common time signature (C). The lyrics are:

Hosianna
Hosianna
Hosianna
Hosianna
Hosianna
Hosianna
Hosianna
Hosianna
Hosianna
Hosianna

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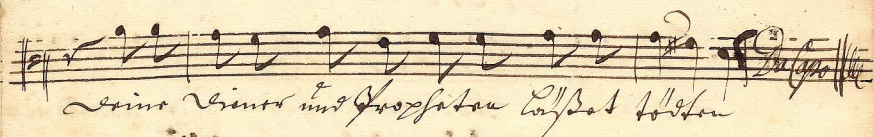
*Soll ich mir den Fall, so ist es Königs Land O die! Sander Liffhims
halt als nur den Fall, das ist der Königs, hallo. C die je Chande Wz keine Zeit*

Herrmann Recht Herrmann Recht Hofmann

*Hin Herwardant
kein Vorwand aus.*

Da Co

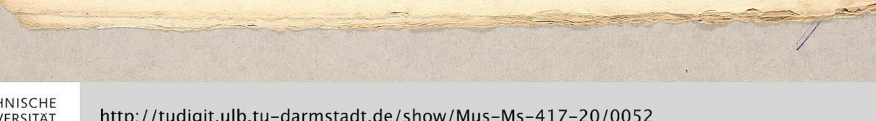
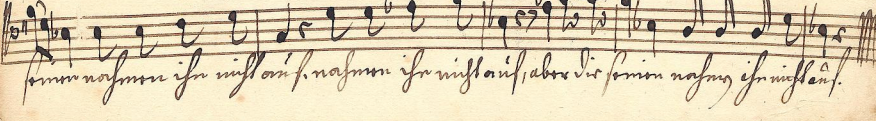
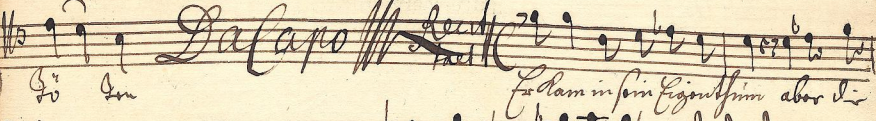
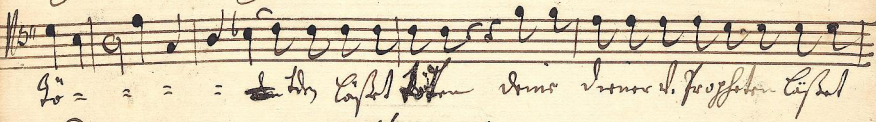
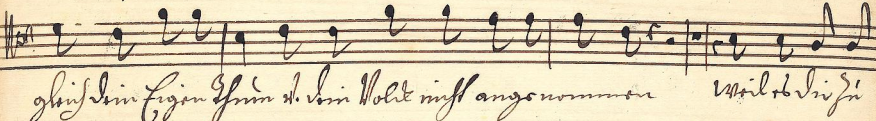
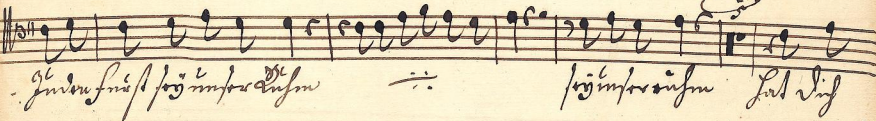
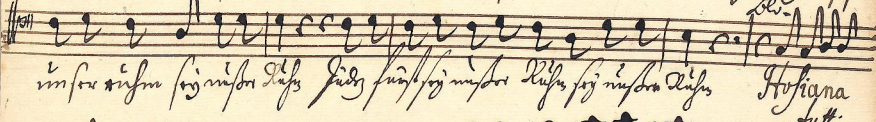
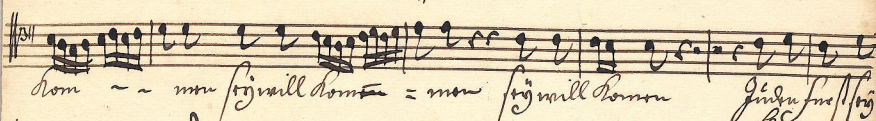
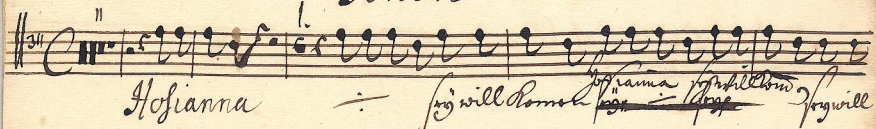
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Tenore

30



Basso.

33

Hosianna hosianna für willkomm hosianna für will-

kom, für will kom - - - - - kom für will kom - - - - - kom für will kom

Juden kauft sie in der rufen sie in der rufen Juden kauft sie in der

Lebe sie in der Lebe hosianna für will kom - - - - -

kom - - - - - kom hosianna für will kom für will,

kom - - - - - kom für - - - - - kom Juden kauft sie in der rufen

für in der rufen sind wir gleichsam wie,

him in der held nicht angenommen werden wir zu

~~gott~~ gott's Tofn seine diener in, freyheit lebet

ten lebet ihren seine diener in, freyheit

lebet ihren

G. C.