

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 455/28

Er hat alles wohl gemacht,/ die Tauben/a/2 Violin/Viola/
Canto/Alto/Tenore/Basso/e/Continuo./Dn. 12.p.Tr./1747./ad/
1736.

Autograph Juli 1747. 36 x 23 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

11 St.: C,A,T,B,v1 1(2x),2,vla,vln(e)(2x),bc.
1,1,1,1,2,2,2,2,2,2,2,2 Bl.

Alte Sign.: 169/44. Text: Johann Conrad Lichtenberg, 1736.

Dr. 12. p. F. 28 1736. b. t. b. S. D. G. M. 8. 1797.

Mus 455/

Es ist alles wohl gemacht; die Leinenwurfs aufgerollt, ss

169.

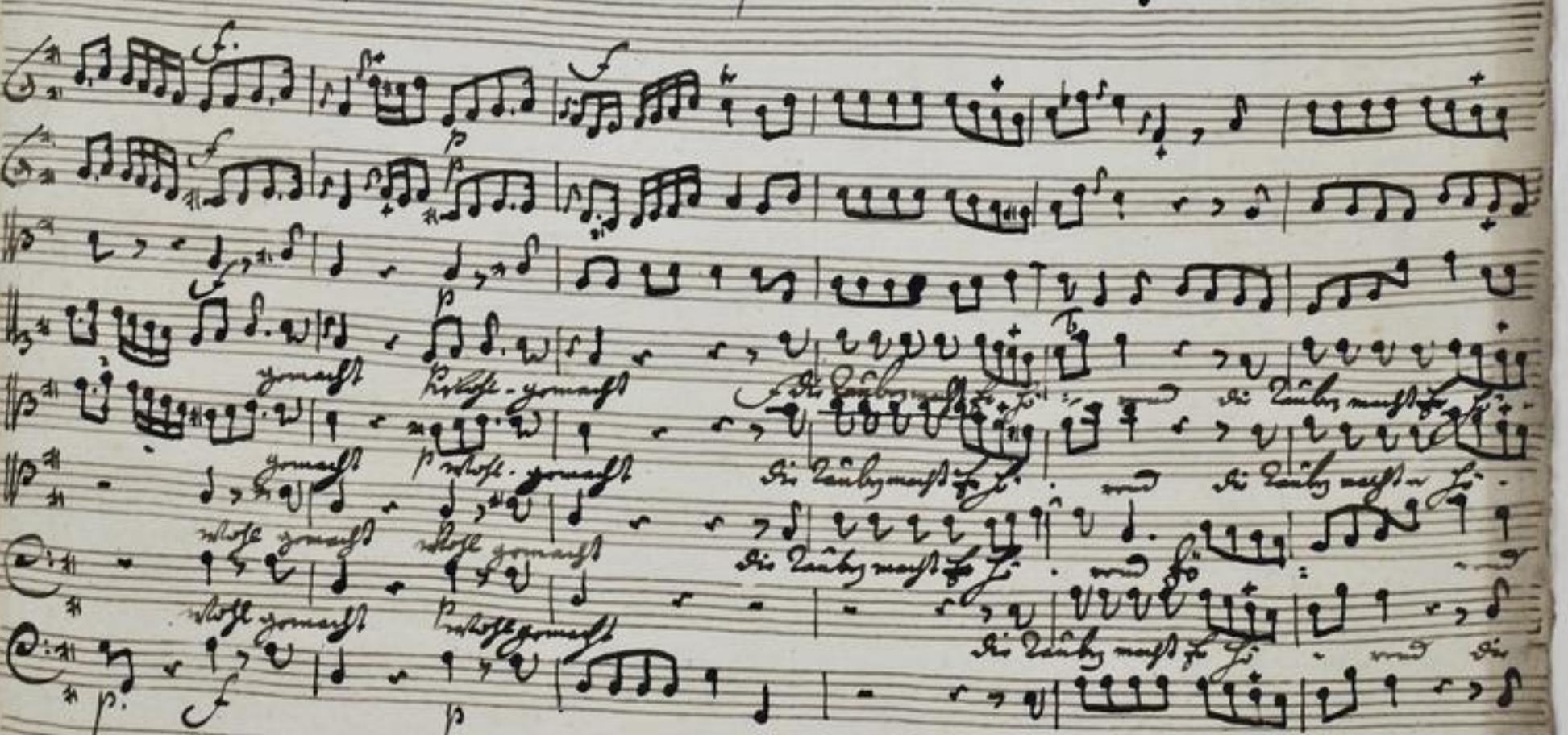
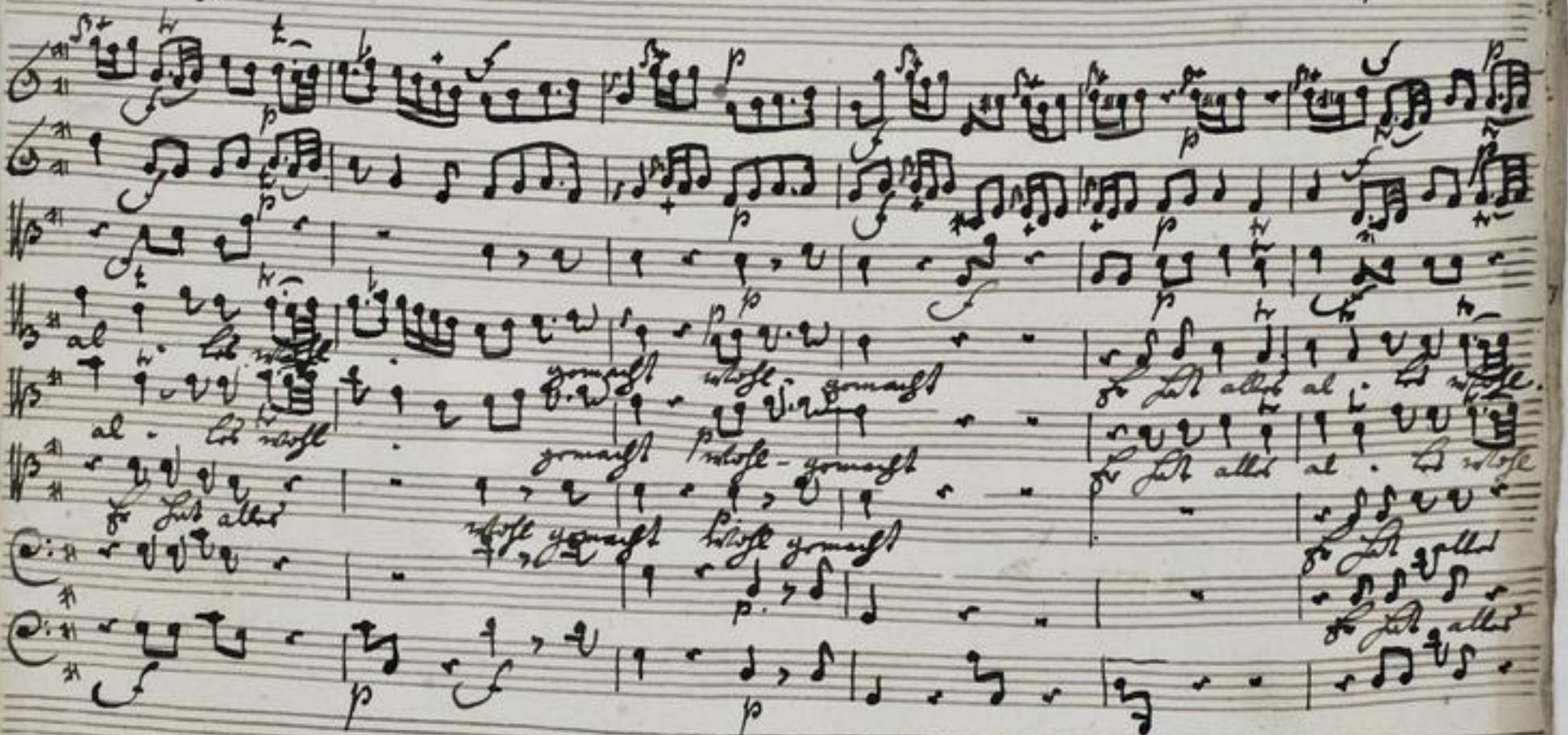
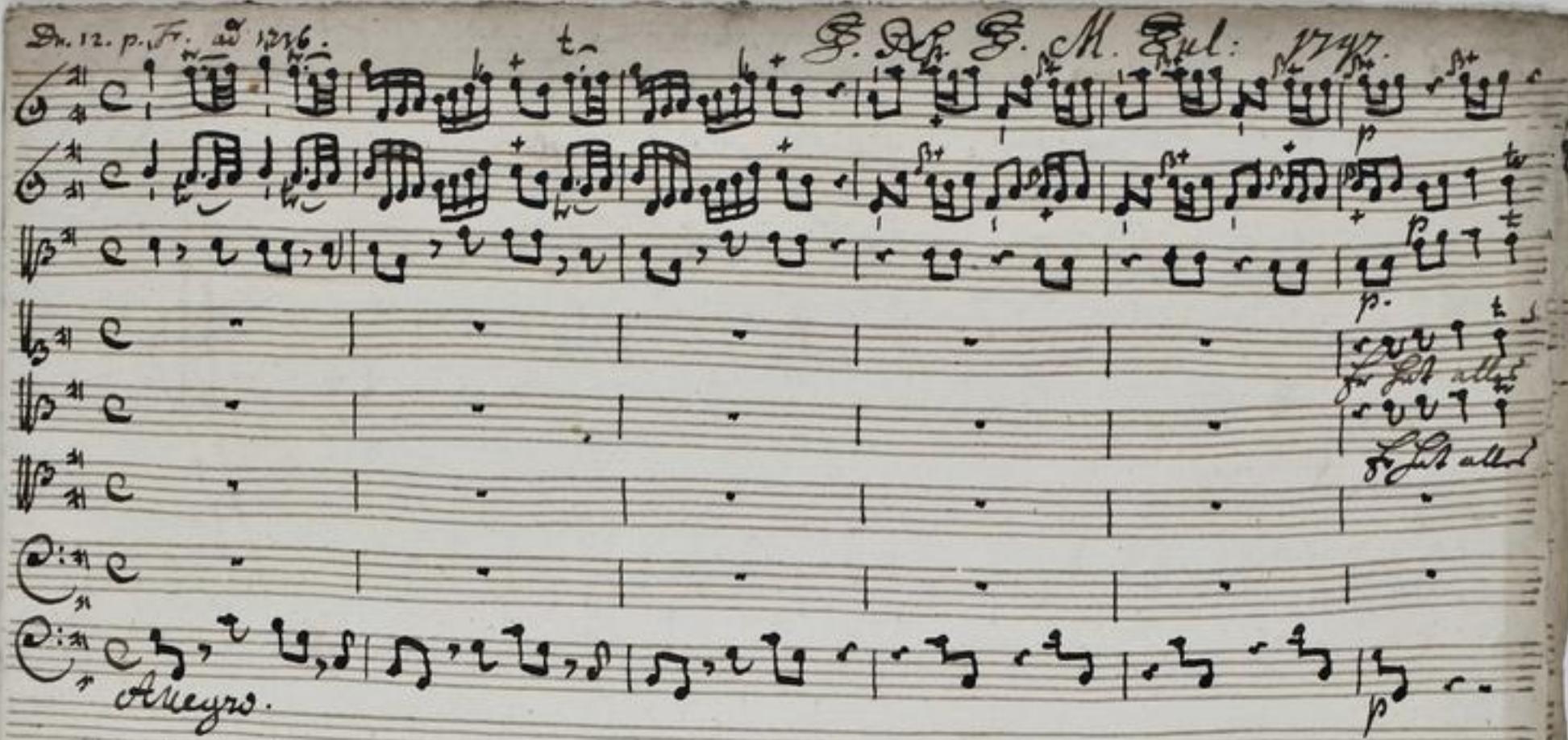
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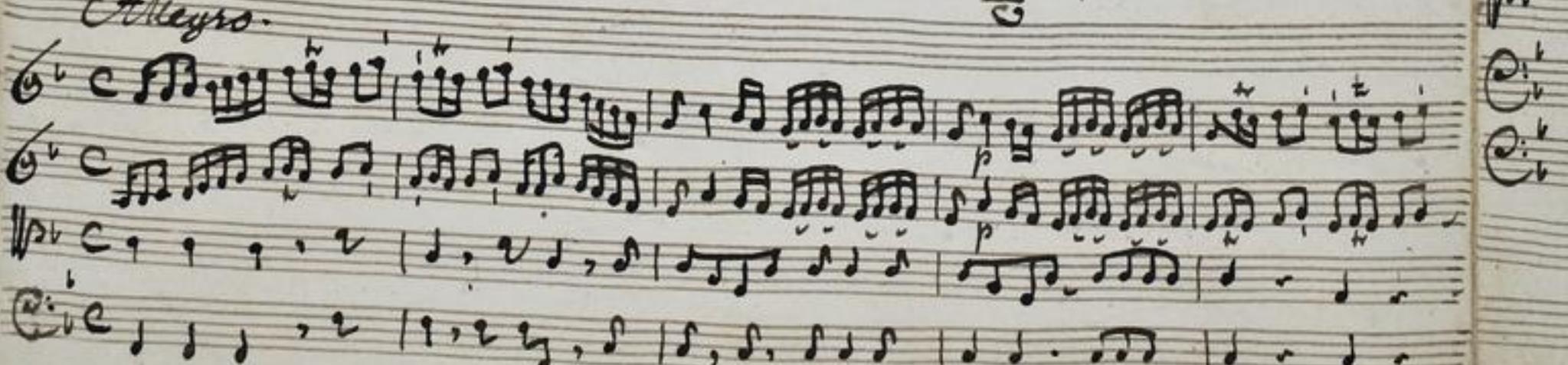
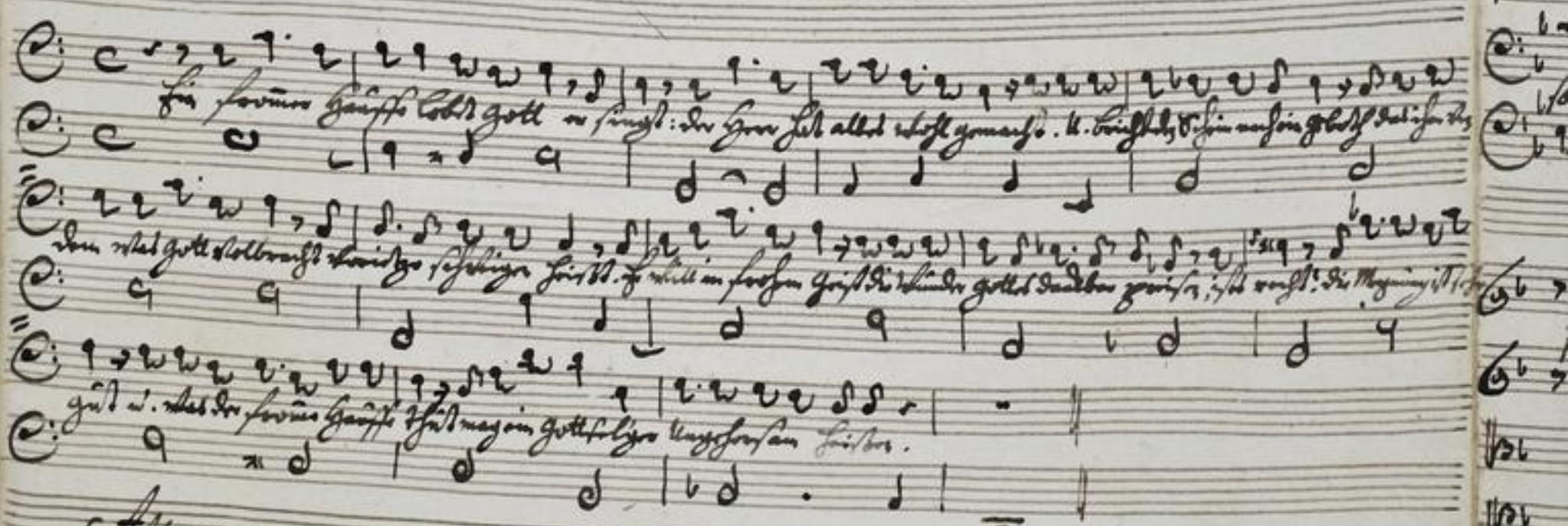
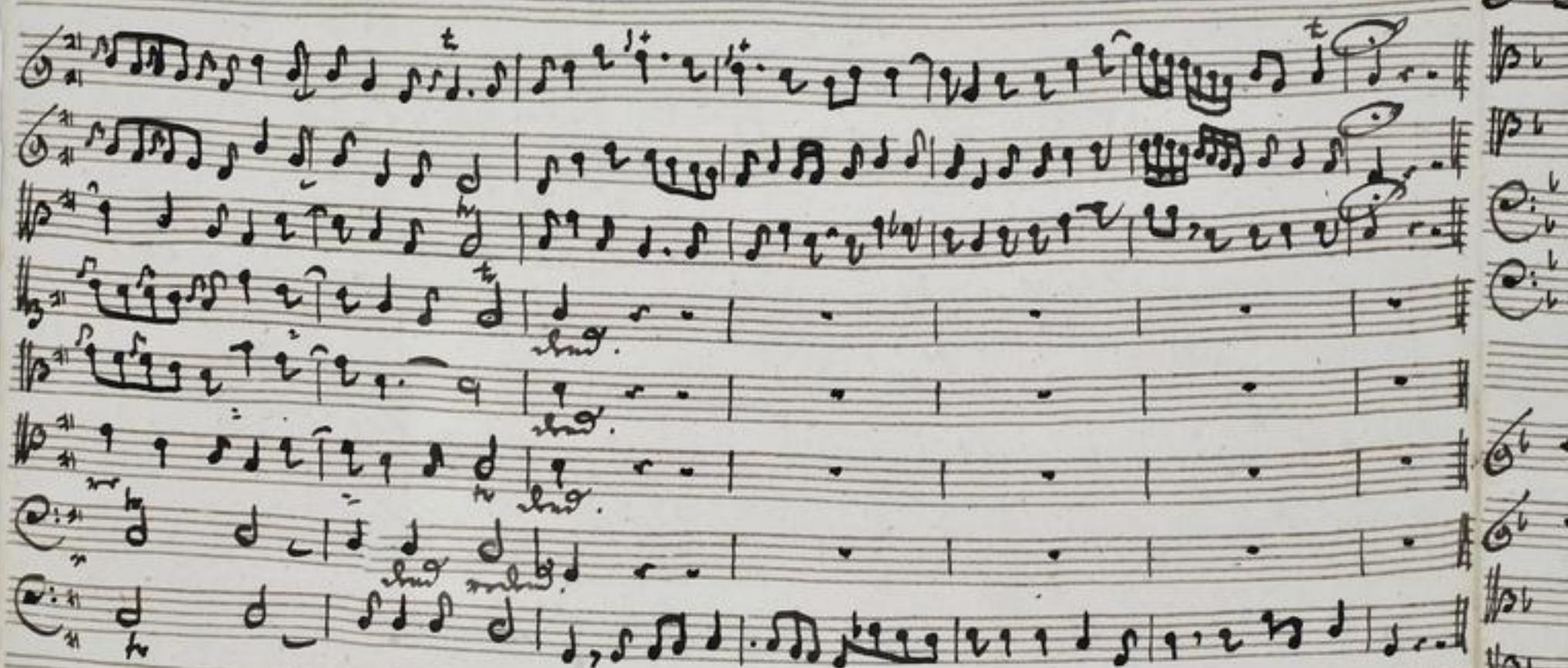
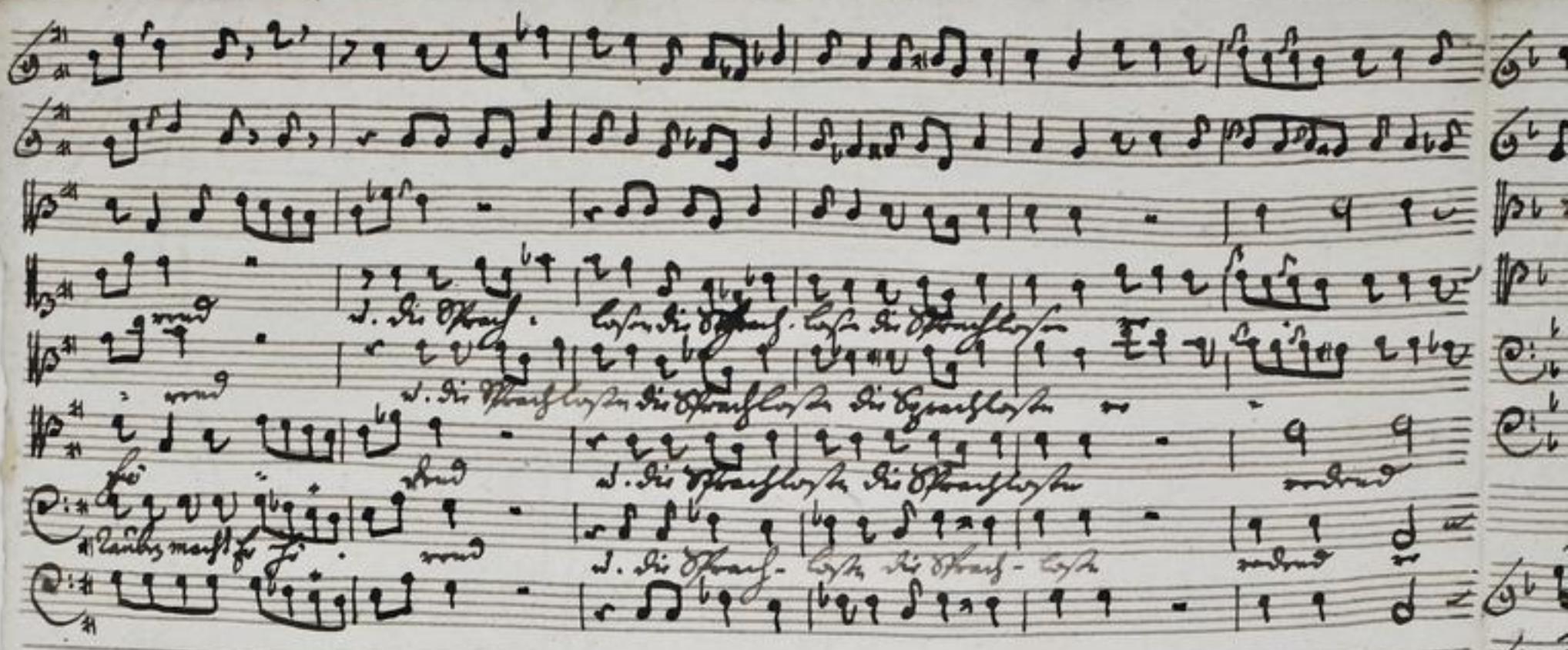
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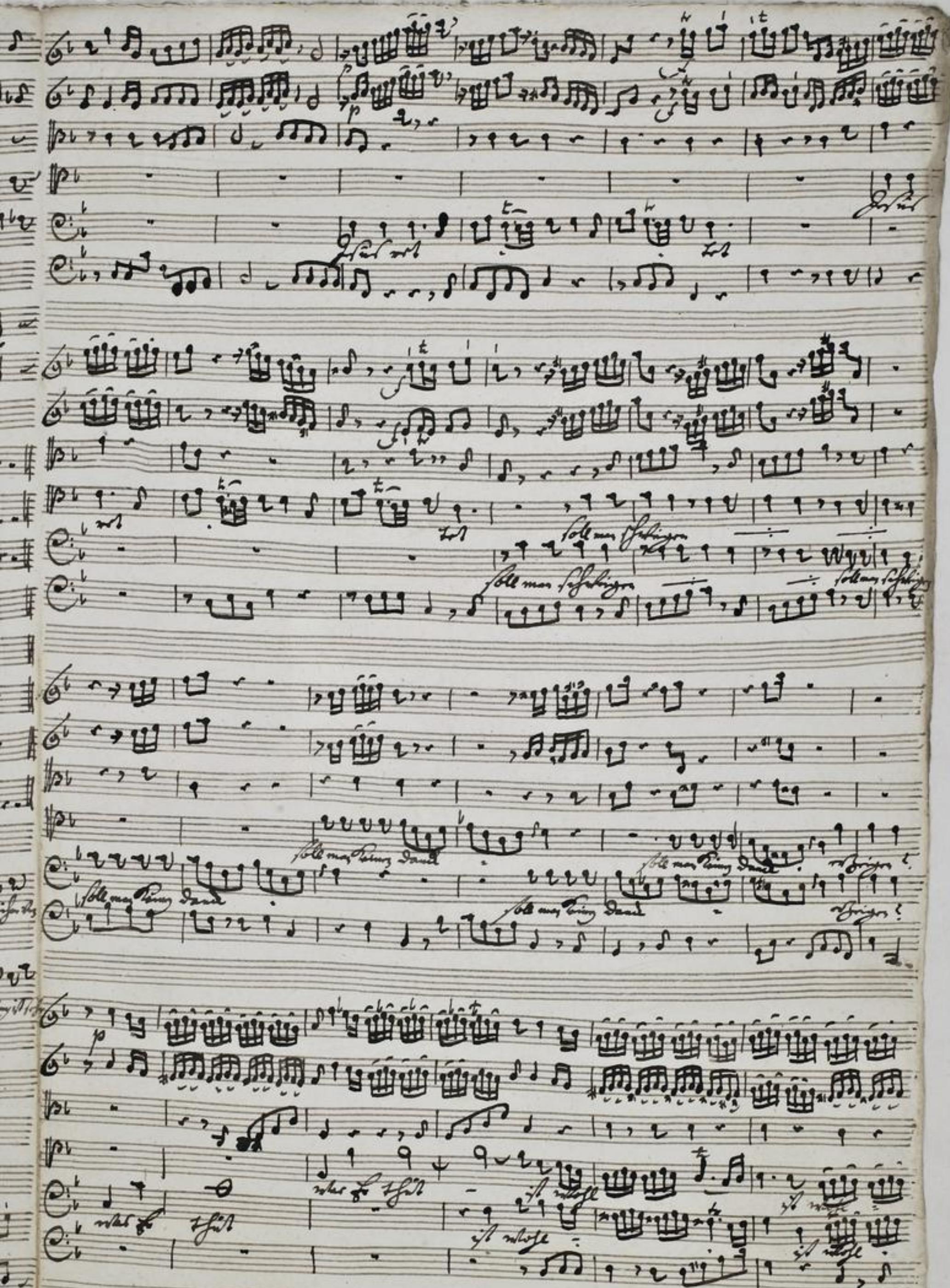
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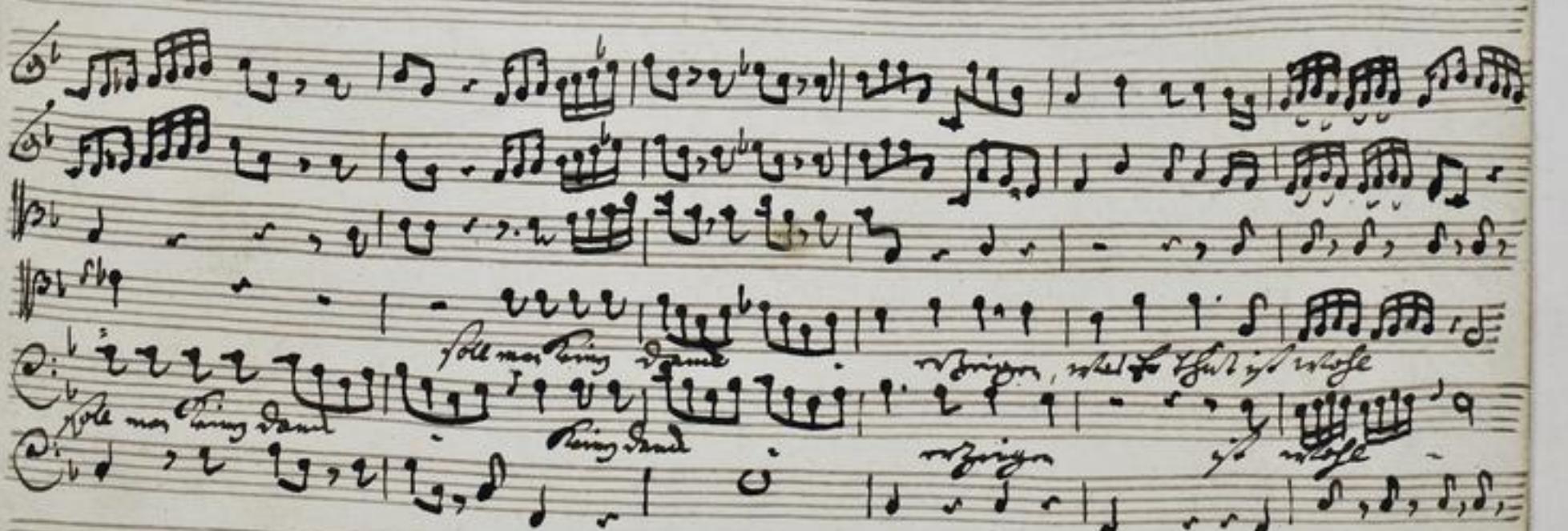
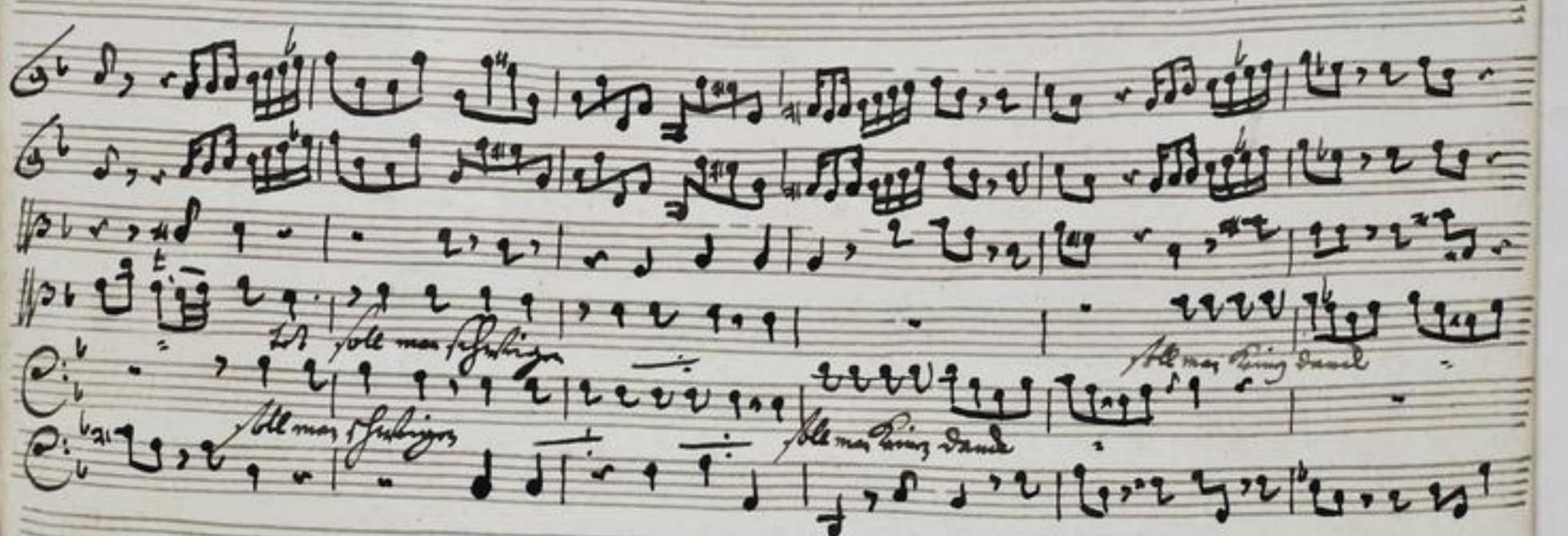
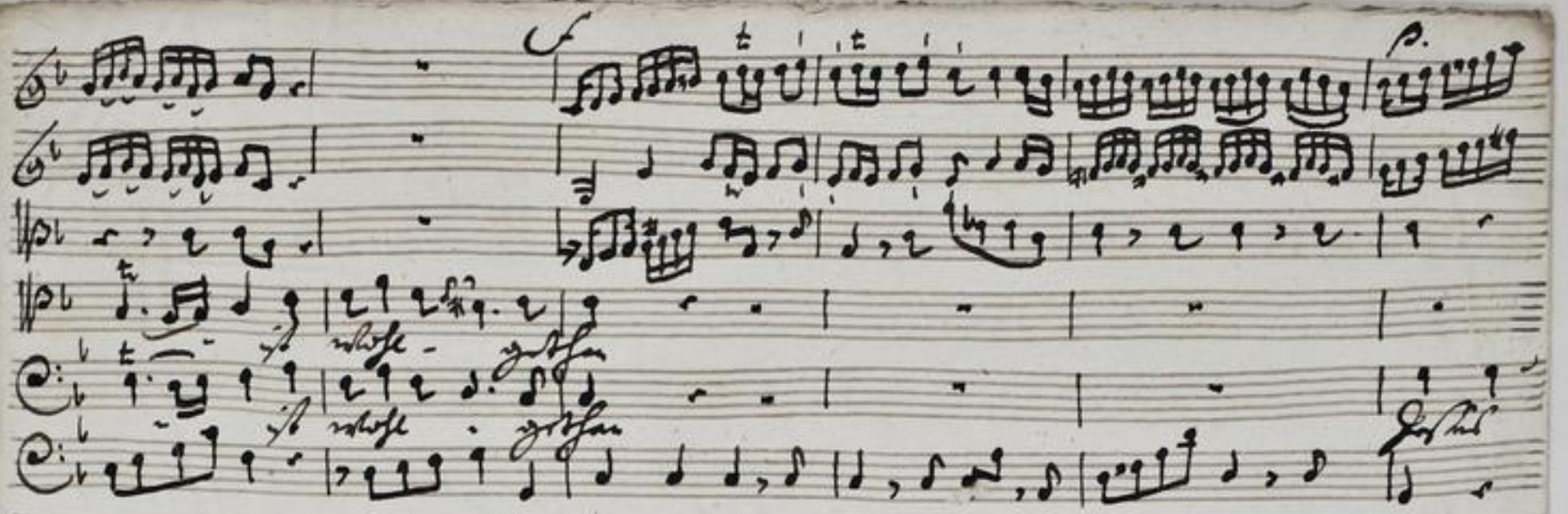
M: July 1736 - 28th Infraung.











1 | . 9 | +9 9 | 0 | 9 | 19 | . *all.*
 6 | . 9 | +9 9 | 0 | 9 | 19 | . *p.*
 11 | 1 | 19 | . 19 | 19 | 19 | . *all.*
 16 | 1 | 19 | . 19 | 19 | 19 | . *Lied im Jahr Ball* *Leben* *aber* *der* *Frühling*
 21 | 1 | 19 | . 19 | 19 | 19 | . *Lied im Jahr* *zu* *Ball* *bis* *Frühling* *allegro*
 26 | 1 | 19 | . 19 | 19 | 19 | . *all.* *p.*

 1 | . 19 | 19 | 19 | 19 | 19 | .
 6 | 19 | 19 | 19 | 19 | 19 | .
 11 | 19 | 19 | 19 | 19 | 19 | .
 16 | 19 | 19 | 19 | 19 | 19 | .
 21 | 19 | 19 | 19 | 19 | 19 | .
 26 | 19 | 19 | 19 | 19 | 19 | .

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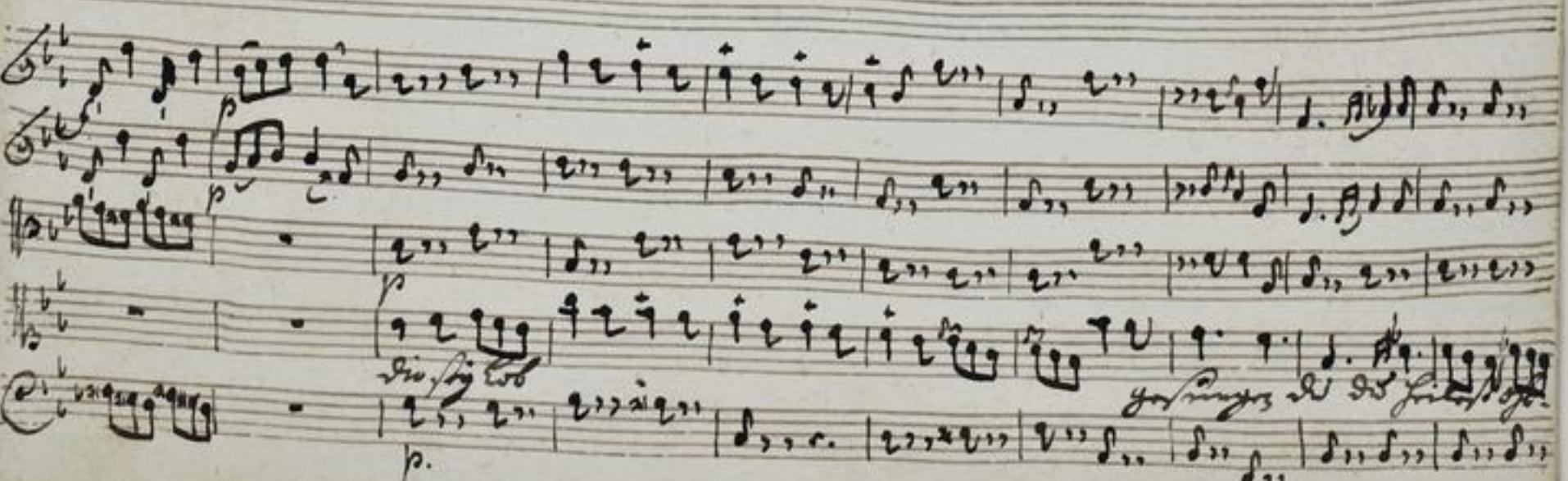
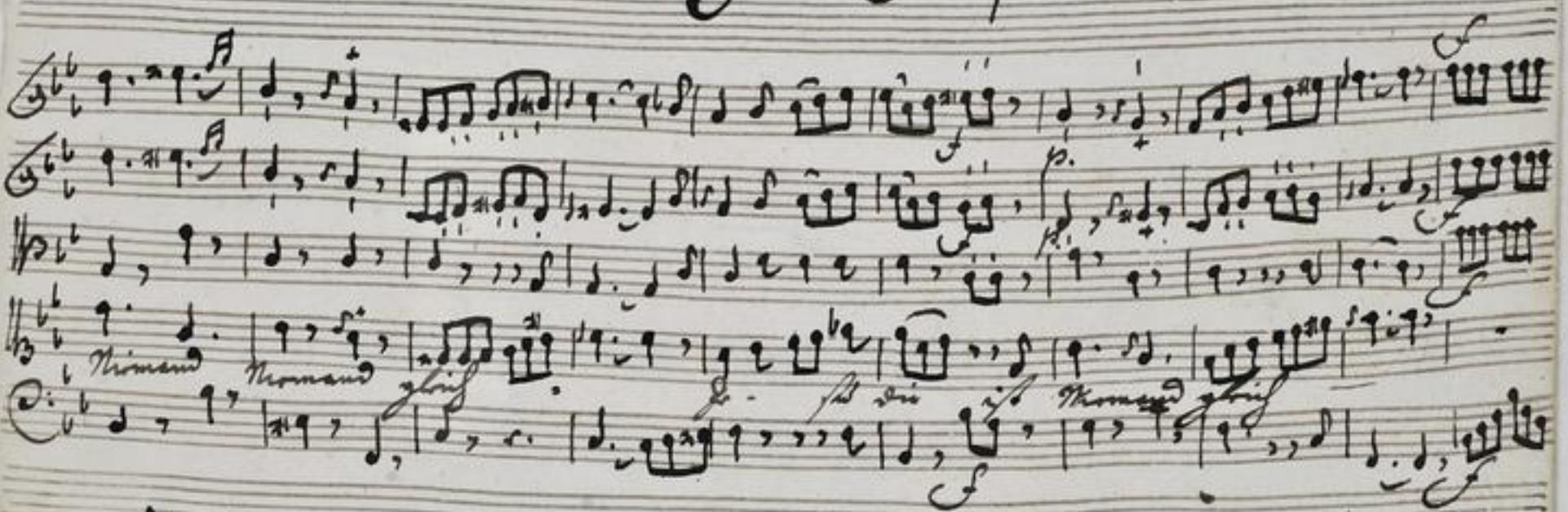
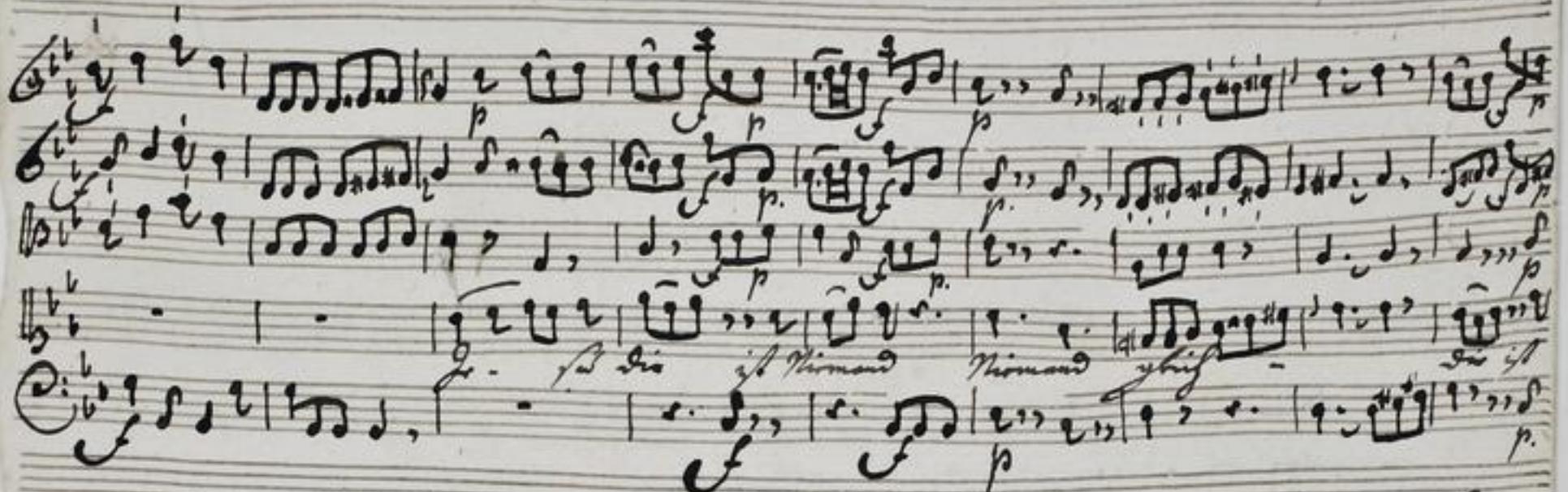
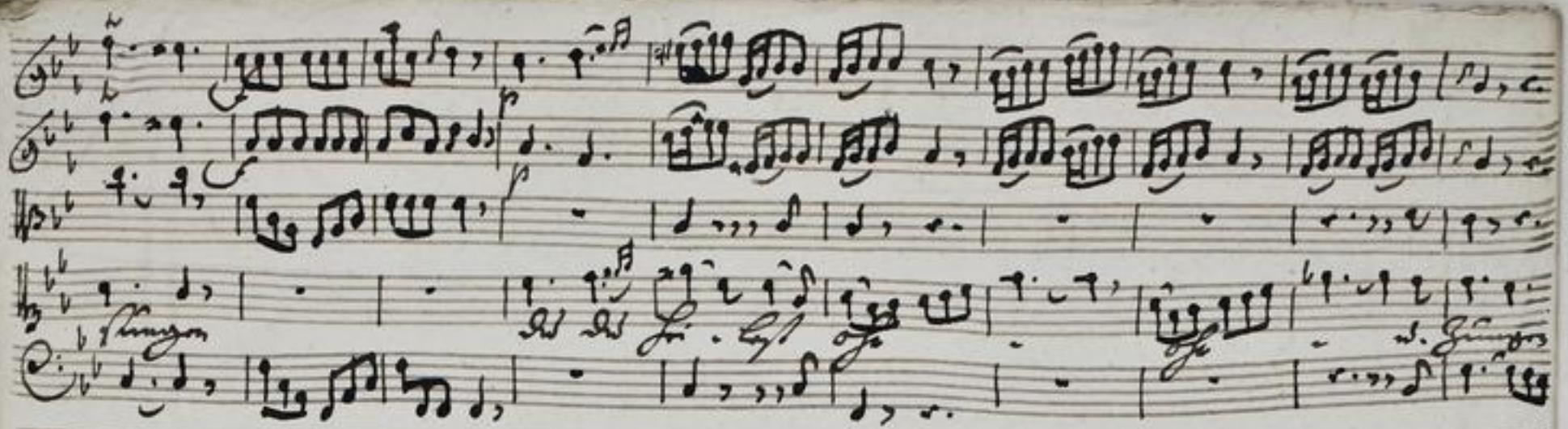
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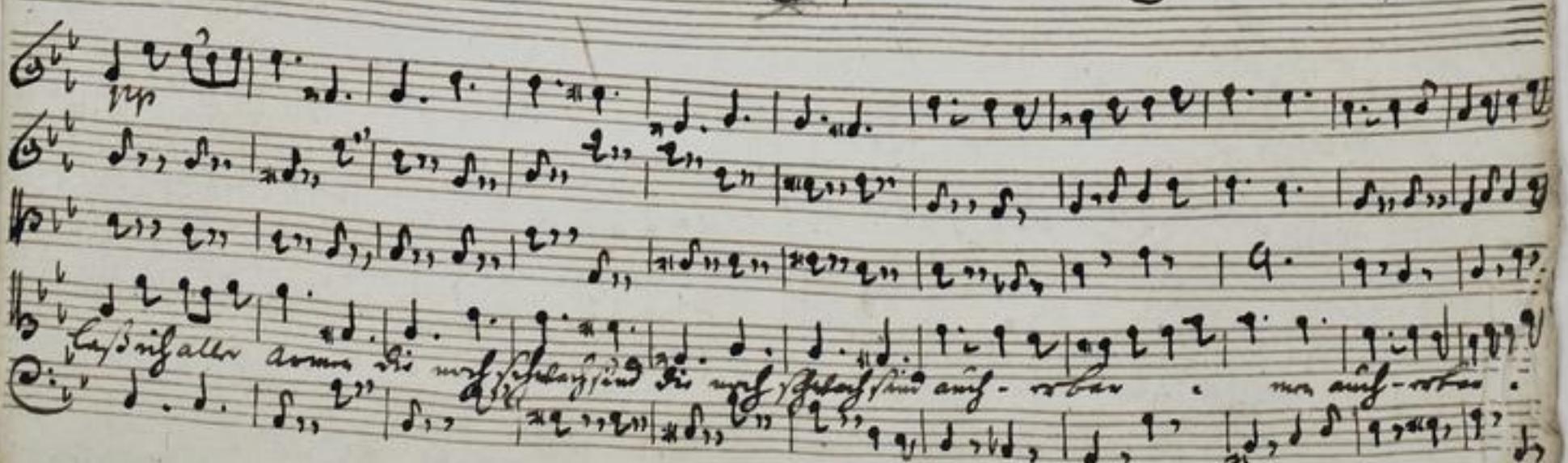
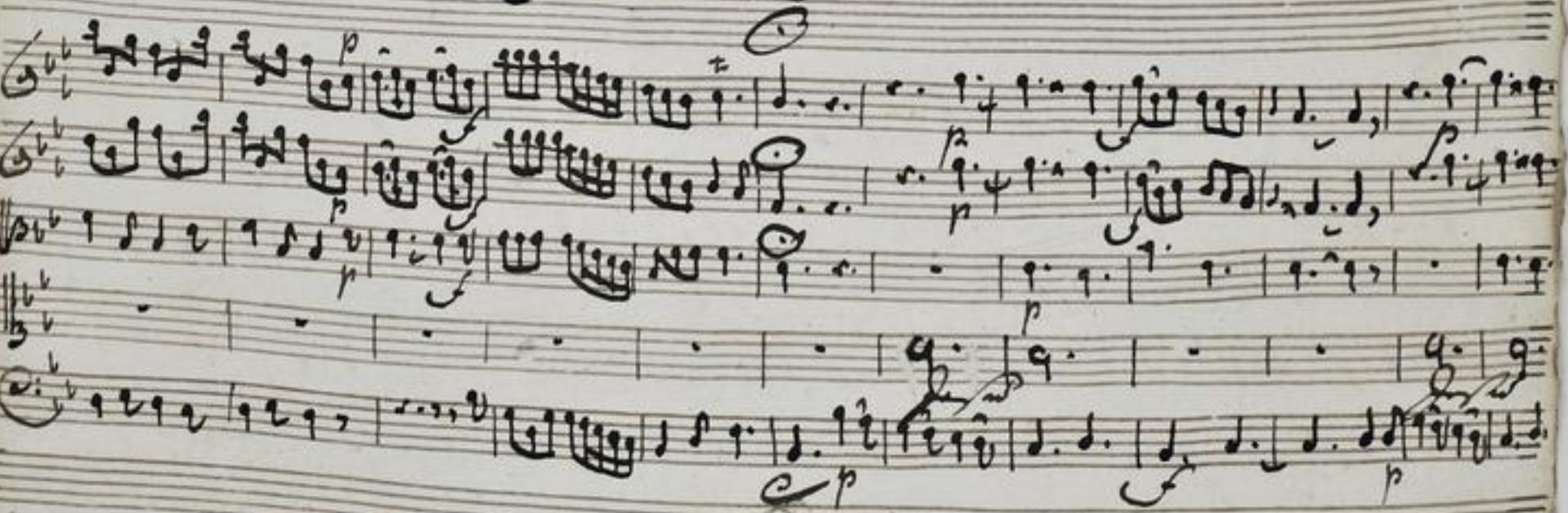
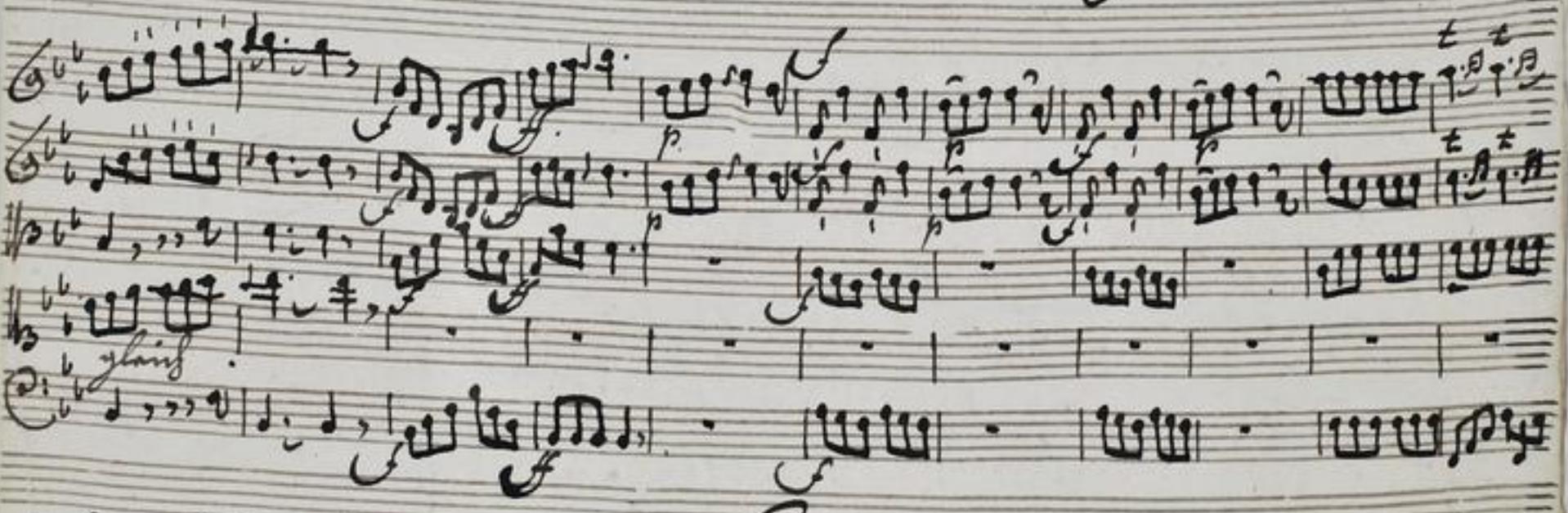
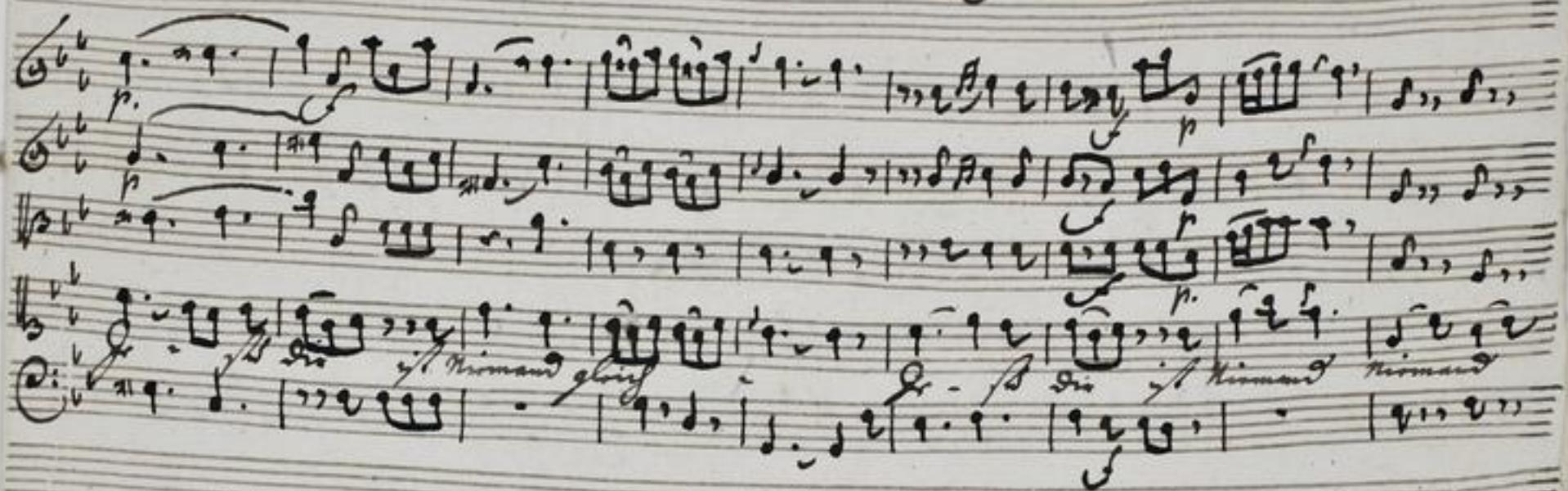
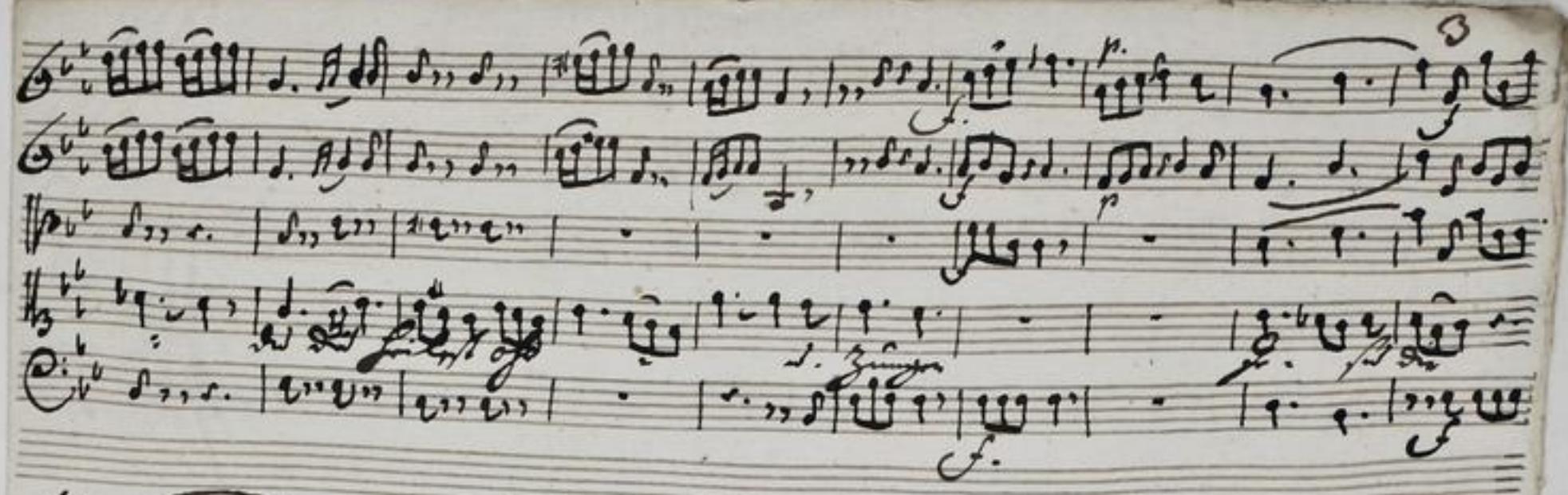
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 16 | 19 | 19 | 19 | 19 | 19 | .
 21 | 19 | 19 | 19 | 19 | 19 | .
 26 | 19 | 19 | 19 | 19 | 19 | .

Mainly in German, with some Latin and French words. The lyrics are in韵文 (Yinwen) style, which is a form of Chinese poetry characterized by its rhythmic patterns and musicality.

The lyrics are as follows:

1. 从天而降，神明之君。威震八方，德耀九天。
 2. 有如日月，光照寰宇。普照万邦，惠泽苍生。
 3. 有如山岳，巍峨壮观。巍巍乎其高也，巍巍乎其大也。
 4. 有如江河，奔腾不息。浩浩乎其长也，浩浩乎其深也。
 5. 有如龙虎，威武雄壮。威武雄壮，威武雄壮。
 6. 有如凤凰，凤舞九天。凤舞九天，凤舞九天。
 7. 有如麒麟，麒麟送子。麒麟送子，麒麟送子。
 8. 有如大象，大象无形。大象无形，大象无形。
 9. 有如老虎，虎视眈眈。虎视眈眈，虎视眈眈。
 10. 有如龙凤，龙凤呈祥。龙凤呈祥，龙凤呈祥。
 11. 有如凤凰，凤凰涅槃。凤凰涅槃，凤凰涅槃。
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6

مَلِئْتُ مَهْرَبَهُ كَوْكَبَهُ حَسَنَةَ

6

مَلِئْتُ مَهْرَبَهُ كَوْكَبَهُ حَسَنَةَ

6

مَلِئْتُ مَهْرَبَهُ كَوْكَبَهُ حَسَنَةَ

6

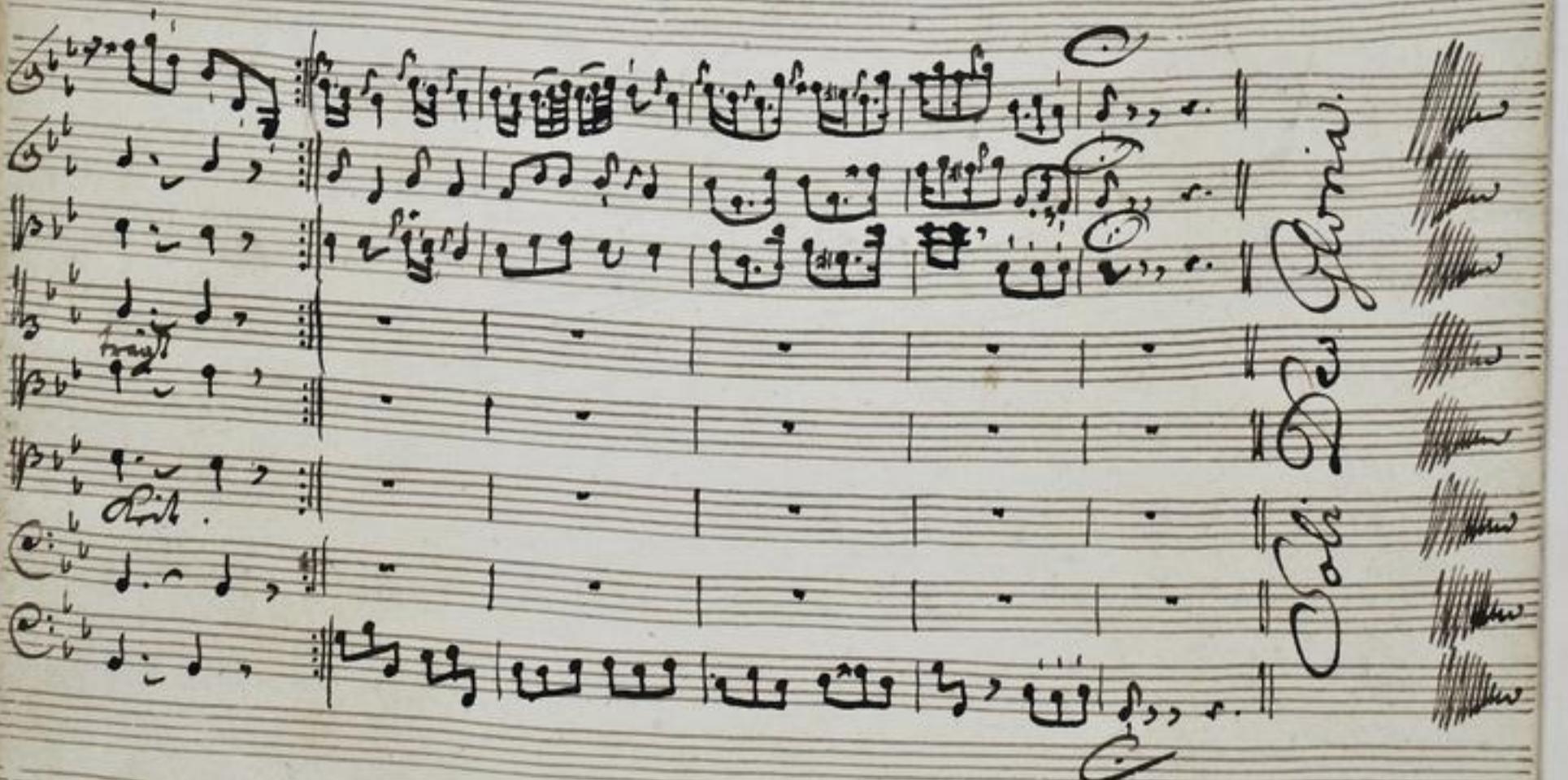
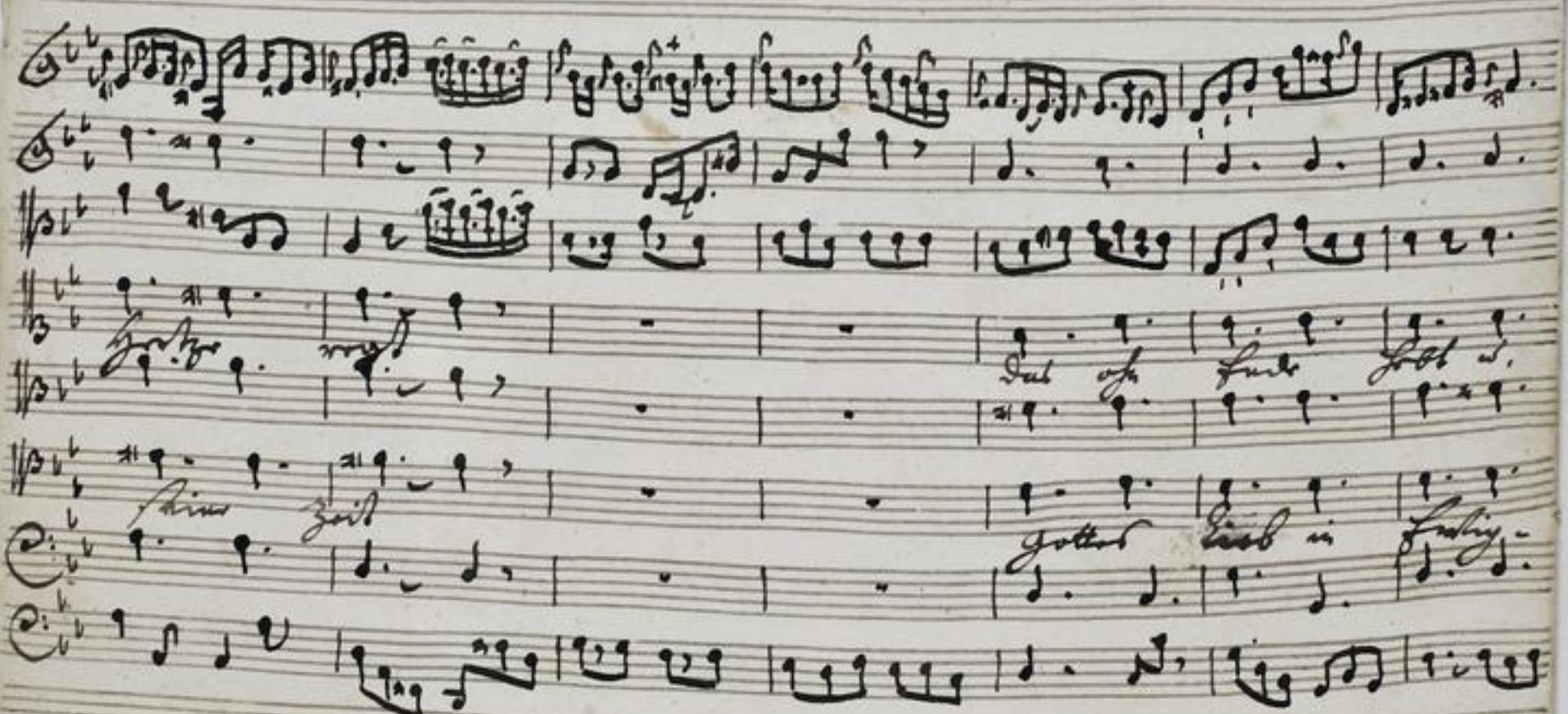
مَلِئْتُ مَهْرَبَهُ كَوْكَبَهُ حَسَنَةَ

6

مَلِئْتُ مَهْرَبَهُ كَوْكَبَهُ حَسَنَةَ

Handwritten musical score on three staves. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The lyrics are written below the notes in Hebrew. The first staff includes musical instructions such as "8800 inf", "8800 monoton", and "8800". The second staff includes "altn" and "singon". The third staff includes "nicht dardan" and "nicht möglic".

Handwritten musical score on three staves. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The lyrics are written below the notes in Hebrew. The first staff includes musical instructions such as "8800 inf", "8800 monoton", and "8800". The second staff includes "altn" and "singon". The third staff includes "nicht dardan" and "nicht möglic".



allegriss.

169.

44

Fr. Ldt. alles woll gemacht,
in Landa .

a

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo

Da. 12. p. Fr.

1747.

Wob.



allegro- Contino.

Lie allz wyls.

Recit:

allegro.

1. *poco adagio*

tasto solo.

legg.

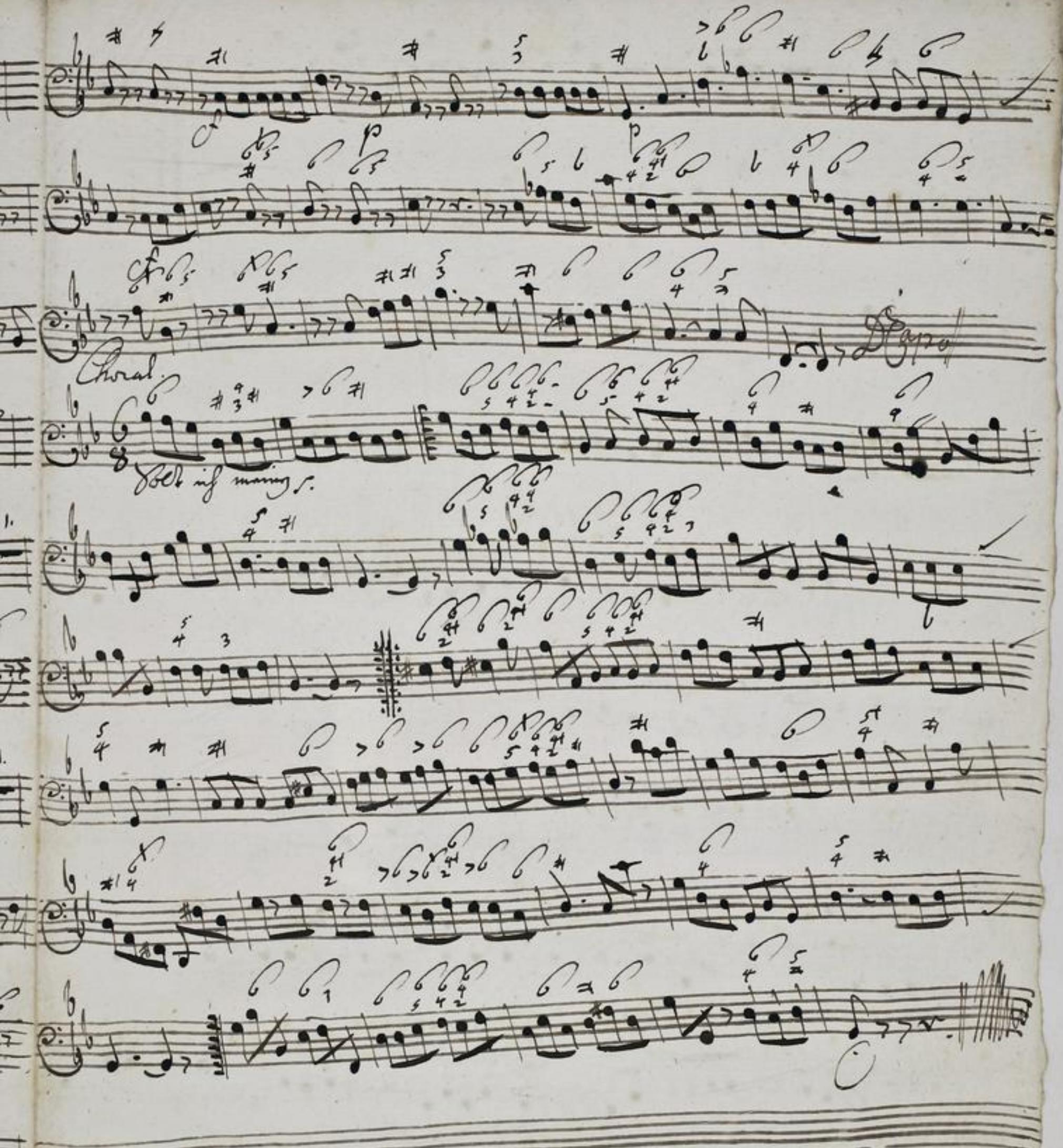
piano

Recit.

alio.

The musical score is handwritten on twelve staves. It features two staves at the top, followed by ten more staves. The first staff begins with a dynamic of f . The second staff starts with p . The third staff begins with pp . The fourth staff starts with p . The fifth staff begins with f . The sixth staff starts with p . The seventh staff begins with f . The eighth staff begins with f . The ninth staff begins with f . The tenth staff begins with p . The eleventh staff begins with p . The twelfth staff ends with $poco$.

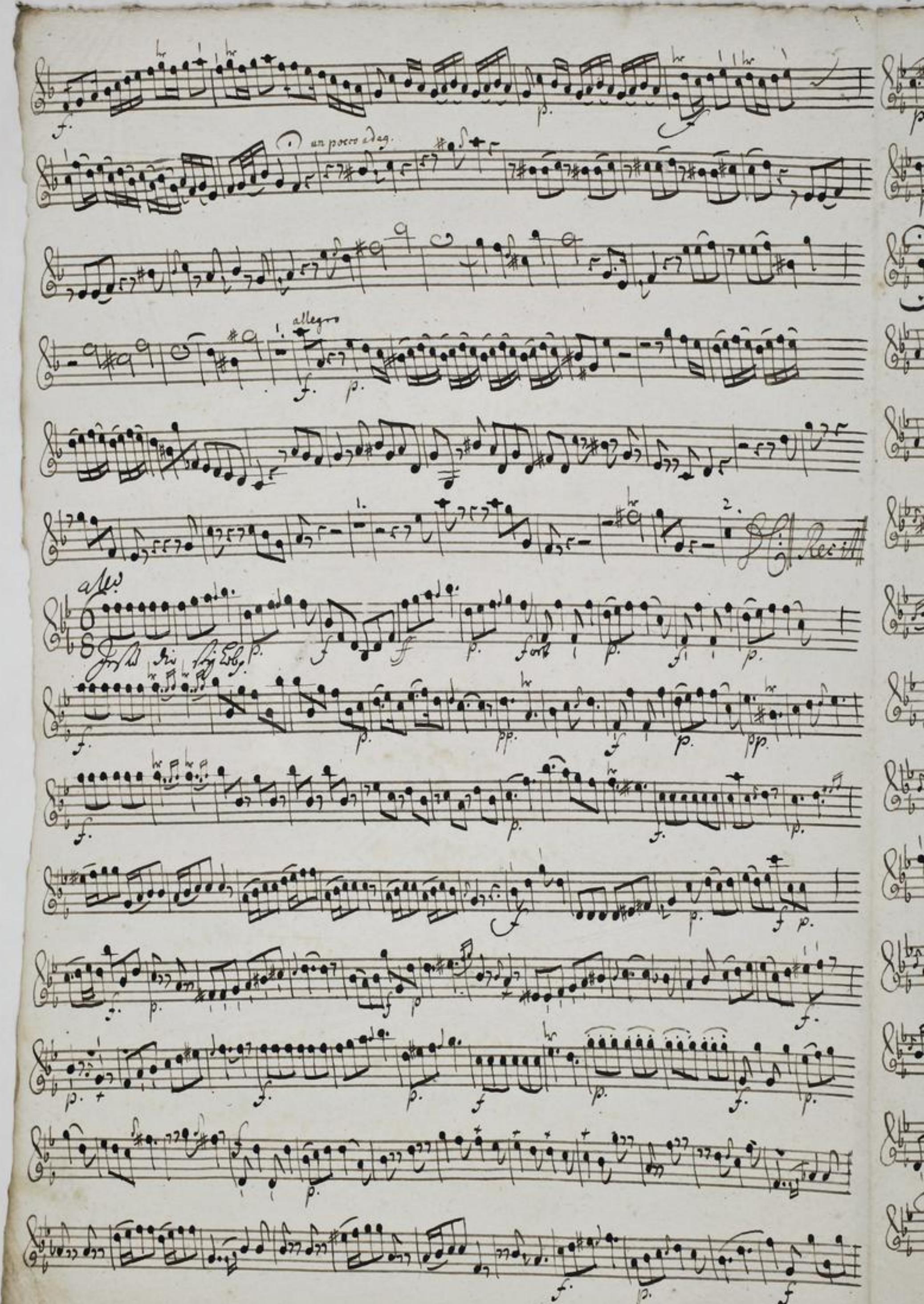




Akkord.

Violino. 1.

Handwritten musical score for Violin and Alto. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The violin part (top staff) begins with a sixteenth-note pattern, followed by eighth-note pairs, and then a sixteenth-note pattern again. The alto part (bottom staff) enters with a sixteenth-note pattern. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The violin part continues with eighth-note pairs, followed by sixteenth-note patterns. The alto part continues with sixteenth-note patterns. The score is written on ten staves in total, with five staves for the violin and five staves for the alto. The handwriting is in black ink on aged paper.



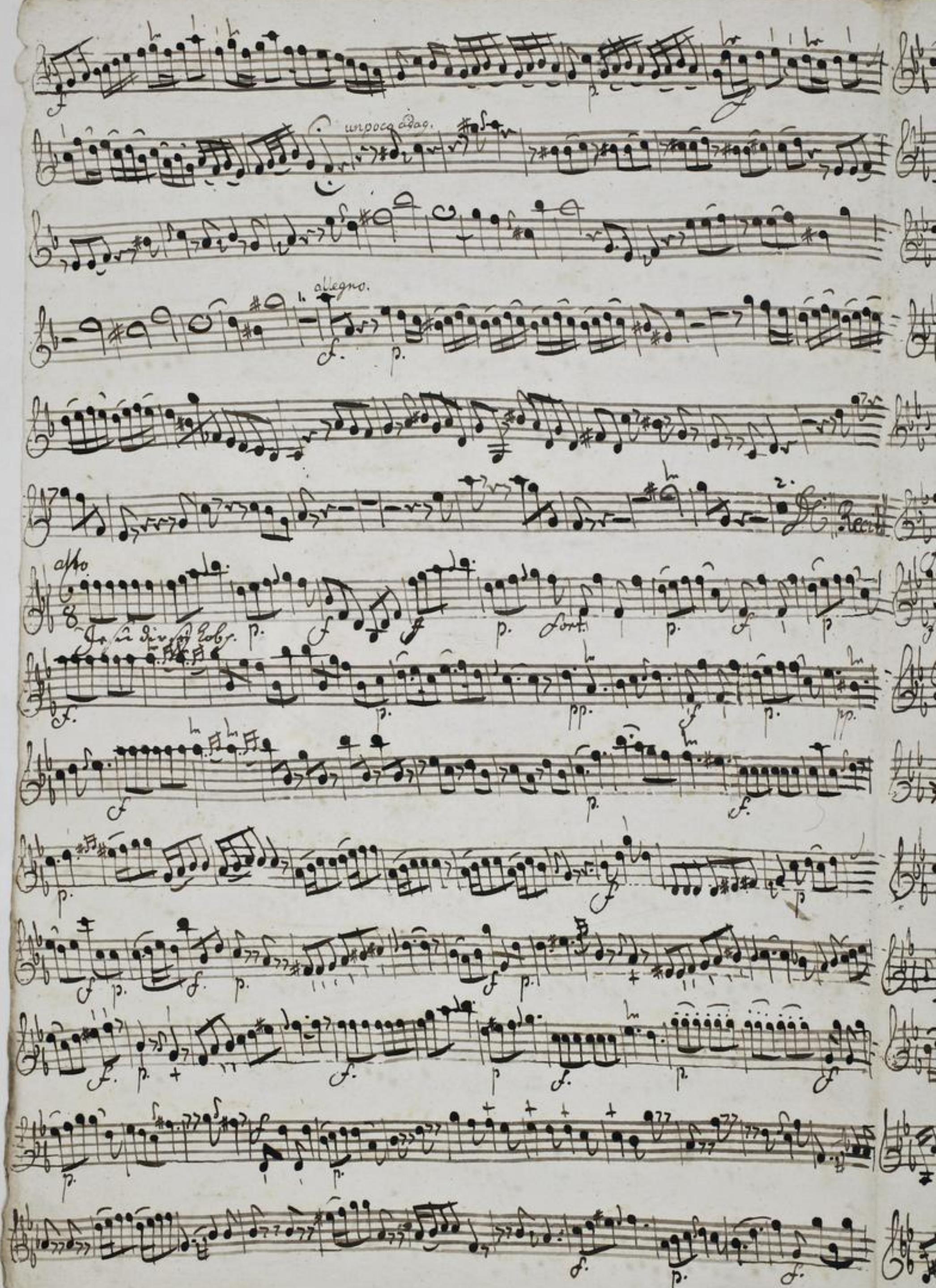
A handwritten musical score for organ or harpsichord, consisting of eight staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *p*, *f*, *p.*, *f.*, *pp.*, *pposf*, *fort.*, and *p.*. The music features various note heads, stems, and bar lines, typical of early printed music notation. In the middle section, there is a vocal line with lyrics in German: "Gott ist mein Helfer". The score concludes with a final section labeled "Choral".

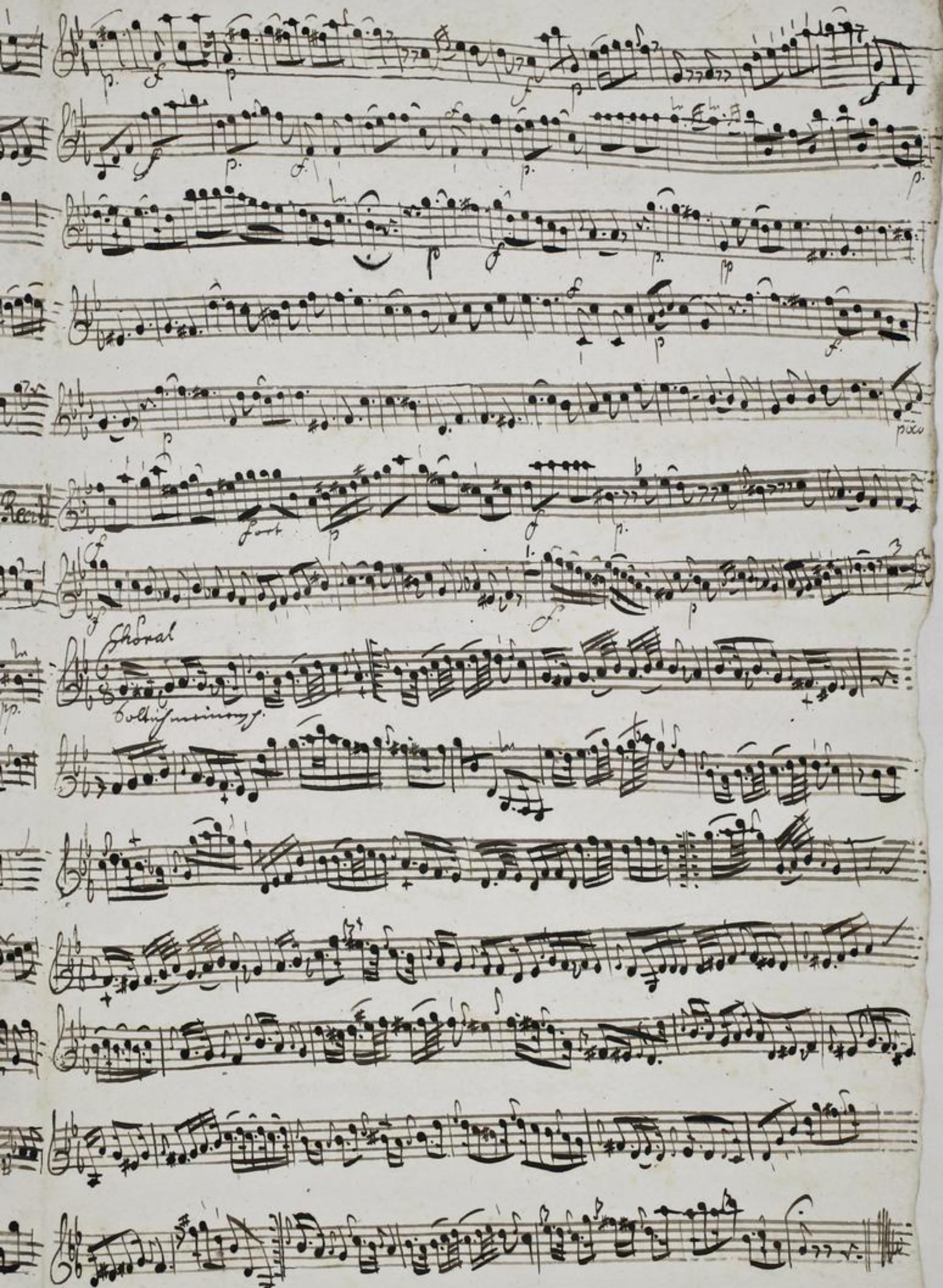


Allegro.

Violino. I.

A handwritten musical score for two instruments, Violin I and Alto. The score consists of ten staves of music. The first staff (Violin I) starts with a treble clef, a key signature of one sharp, and common time. It includes dynamic markings like p , f , and p . The second staff (Alto) starts with a bass clef, a key signature of one sharp, and common time. Both staves feature sixteenth-note patterns. The third staff (Violin I) begins with a treble clef, a key signature of one sharp, and common time. The fourth staff (Alto) begins with a bass clef, a key signature of one sharp, and common time. The fifth staff (Violin I) begins with a treble clef, a key signature of one sharp, and common time. The sixth staff (Alto) begins with a bass clef, a key signature of one sharp, and common time. The seventh staff (Violin I) begins with a treble clef, a key signature of one sharp, and common time. The eighth staff (Alto) begins with a bass clef, a key signature of one sharp, and common time. The ninth staff (Violin I) begins with a treble clef, a key signature of one sharp, and common time. The tenth staff (Alto) begins with a bass clef, a key signature of one sharp, and common time. The score concludes with a final measure on the tenth staff.





almo.

Violino 2.

Handwritten musical score for Violin 2, consisting of 24 measures. The score is written on six staves, each with a different key signature and time signature. Measure 1 starts in G major (2/4), followed by measures 2-4 in E major (2/4). Measure 5 begins a section in A major (2/4) with dynamic *f*. Measures 6-7 continue in A major (2/4). Measure 8 starts a section in D major (2/4) with dynamic *p*. Measures 9-10 continue in D major (2/4). Measure 11 starts a section in G major (2/4) with dynamic *f*. Measures 12-13 continue in G major (2/4). Measure 14 starts a section in E major (2/4) with dynamic *p*. Measures 15-16 continue in E major (2/4). Measure 17 starts a section in A major (2/4) with dynamic *f*. Measures 18-19 continue in A major (2/4). Measure 20 starts a section in D major (2/4) with dynamic *p*. Measures 21-22 continue in D major (2/4). Measure 23 starts a section in G major (2/4) with dynamic *f*. Measures 24-25 continue in G major (2/4).



Lento.

un poco adagio

p.

9

1.

2. *Capo Recitat.*

alb.

B

f.

p.

f.

p.

f.

p.

f.

p.

Handwritten musical score for a multi-part setting, likely a chorale prelude or organ piece. The score consists of ten staves of music with various dynamics (e.g., *f.*, *p.*, *f.*, *ff.*, *ff.*) and performance instructions (e.g., "choral.", "Piano", "fort.", "poco."). The music is written in common time with a mix of treble and bass clefs.



Viola

Handwritten musical score for Viola, consisting of ten staves of music. The score includes dynamic markings such as *p.* (piano), *f.* (fortissimo), *ff.* (fortississimo), *mf.* (mezzo-forte), *mp.* (mezzo-piano), *ffz.* (fortissississimo), and *ffz! c.* (fortississississimo). The score also features performance instructions like "Recitat facet" and "alluv.". The music is written in common time, with various clefs (C, F, G) and key signatures.



p.

poco ad.

p. alio

p.

O D'oro Recital

Canto

aw.

L'ha avuto l'ob.

p.

p.

1. 2.

p.

f. p.

1. 2.

p.

p.

p. f. p. f. p.

A handwritten musical score for orchestra and choir, consisting of ten staves of music. The music is written in various keys and time signatures, primarily common time. The instrumentation includes strings (indicated by 'St.'), woodwind (indicated by 'W.'), brass (indicated by 'Br.'), and percussion (indicated by 'Perc.'). The vocal parts are labeled 'Chor' and 'Solist'. The score features dynamic markings such as 'p' (piano), 'f.', 'ff.', and 'ff'. There are also performance instructions like 'now f.' and 'Art.'. The vocal part includes lyrics in German: 'Stern im matten', 'Choral.', and 'Stern'. The manuscript is written in black ink on aged paper.



alto.

Vidone

The musical score consists of ten staves of handwritten notation for the instrument 'Violone'. The notation is in common time and includes various dynamic markings such as *p* (piano), *f* (forte), and *ff* (double forte). The score begins with a section for 'alto' and 'Violone', followed by a section for 'Violone' only. The vocal parts are indicated by slurs and grace notes. The score concludes with a section for 'Violone' and 'basso' (bass).



A handwritten musical score for orchestra and choir, consisting of ten staves of music. The music is written in common time, with various dynamics and performance instructions. The staves include parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Trombone), and a vocal part labeled 'Choral'. The score features several sections with different tempos and dynamics, including 'poco adagio' and 'allegro'. The vocal part includes lyrics in German, such as 'Reit' and 'Frohe Tugend lobt'. The manuscript is written in black ink on aged paper.

poco adagio

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

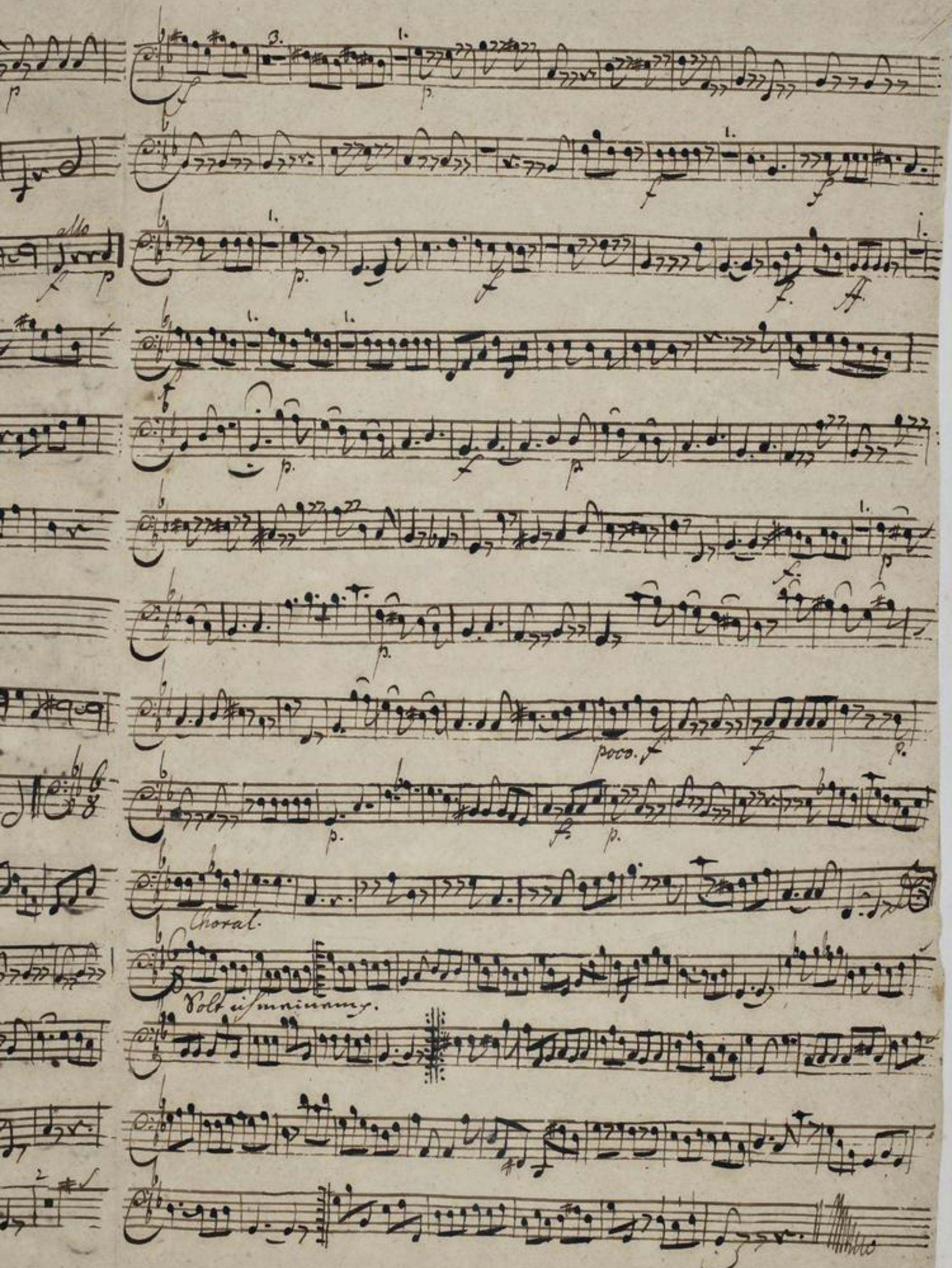
Reit:

Frohe Tugend lobt.

Choral

Volte





almo.

Violone.

A handwritten musical score for the double bass (Violone). The score consists of twelve staves of music, each with a bass clef and a common time signature. The music is written in a cursive hand, with some notes and rests indicated by short strokes. The score includes dynamic markings such as *f* (forte), *p* (piano), and *ff* (double forte). There are also performance instructions like *for Lto allz wobei*, *Recit:*, and *almo.* The paper shows signs of age, including yellowing and foxing.



A handwritten musical score for orchestra and choir, featuring ten staves of music. The score includes dynamic markings such as *p*, *f*, *poco adagio*, *allegro*, *legg.*, *Adagio*, *Recit.*, *Alto*, and *duet in 3/4 time*. The vocal parts are labeled *Soprano*, *Alto*, *Tenor*, and *Bass*. The score consists of ten staves of music, with the first five staves primarily for the orchestra and the last five staves for the choir. The music is written in various keys and time signatures, including common time, 3/4 time, and 6/8 time.



A handwritten musical score for a multi-part setting, likely a church service. The score consists of ten staves, each with a different vocal or instrumental part. The parts include soprano, alto, tenor, bass, organ, two violins, cello, double bass, and a bassoon. The music is written in common time, with various key signatures and accidentals. The score includes dynamic markings such as *f*, *p*, and *now*. The lyrics are written in German, with some parts including "Bist du mein". The score is written on aged paper with some staining and discoloration.



Canto.

5.



Main Dünken fall ist grob, an dieſe lieben Glorie-Qnalle, mächtig auf, inzestis Unger -
may. Jodaf in Jesu Gnaßen Trost, da finde ich die erste Gnille Delle: und bin des
Vater sing' mi Ohr, die Allmächtig' Gott bringt die Camde. fur' erbot mich nom Sclaven -
Hände, dann will der Höllen Feind gebratt. Im Heem sey Dank davon, ich bin mir sing' gr -
mäßt. Geben's den Feind, so sag iß künzig; nem, und Siemit triff iß bin: der
Ungesundsam Kan gar oß Gott Heilig' sing' .

10. 1. 2. 2.

Jo - fri! - die sing' lob - - die sing' lob - - gesingen,
In, in fri - leß Ohr - - Ohr - - und singen, Jo - fri die ist niemand

niemand gleich - - dir ist niemand gleich - - Jesu
 dir ist niemand gleich - - so für Je - für dir sag lob -
 gesungen, In, In feilest Ge - In feilest Ge
 gesungen Je - für dir ist niemand, niemand
 gleich - - Jesu! - - lasst in allen Armen, die noßfrawissim, die noßfrawissim,
 anfbar - - mon, anfbar - - mon, Jesu! - - lasst in allen Armen, die noßfrawissim
 - - anfbar - - mon, anfbar - - mon, In Kampft - - In, In Kampft -
 - In, auf so leid so leid die Kinder bitten, mög - - so - - dir
 Gra - - - In Dris, mög - - so - - dir Gra - - In Dris.
 Gott ist niemand Gott nicht singen, Gott ist ihm nicht dankbar singen
 von ist sof in allen singen, wie so gut sof mit mir mögen
 Gott mögt alle harten lieben, das dein heimlich geheigt zeigt, das oft harte
 die in Deinem Dienst sind über, allein sing wahr seine Jesu, Gott sei Euch in
 fahrt und bracht
 Freigheit.

Alto

F* sat alleb al - lob wölf - - - gemaest, wölf - gemaest, F* sat alleb al - lob wölf
- - - gemaest, wölf - gemaest, die Läben maest fu so! - und, die Läben maest fu
so! - und, und die Sprüfflosen, die Sprüfflosen, die Sprüfflosen --
Recital Aria Recital Aria

End.

Solt iß minnen Gott miß singen, solt iß ißn miß Lautbaß singen
num iß seß in allen Längen, wie so gud sol miß mir meynd;
Gott dor mißt all läbter lieben, dat sein heuet fröhle rogt, dat ova fröhle
die in seinem Dienst sißt ußen: uellab sing wäfst seine zeit: Gottlob Eich in
fehl und trags.
trugt kait.



Tenore

6.

G'fahrlös, noß gemacht, — G'fahrlös, noß gemacht, — die

Fräben mößt so fö — und so — und so — und, und die Fraufoßen die

Fraufoßen, und — I Recitat

II.

Im.

Duetto. Jesu Christ — — tet, soll man schwören, — —

soll man einen Dank — soll man einen Dank — zeigen: was für Eßt —

— ist noß — — ist noß — — ist noß — gelan, Jesu Christ —

— — tet, soll man schwören — — soll man einen Dank —

soll man einen Dank — zeigen, was für Eßt ist noß — — ist noß

— — ist noß gelan. Minn' Minn' Ofz, — — imse Rele Minn' Minn' Ofz —

— Sat in far — der fall — betrof — foz, imse Rele Minn' Minn' Ofz — — Sat in far —

fall betroffen aber fo — friß mößt sic of — — foz, aber Jesu Christ aber fo —

friß mößt sic of — — foz, dan — — das foz,

met van den kom, van - dat Jan - - dat Jan, met van - den

Dopo Recital aria

Bass.

2. 2. 2.

8 Dots ih meinem Gott nift singen, soll ih iss nift dantbar seyn; ih iss nift als
Ihm ih self in allen singen, wie so gud fot mit mir mahl; ih in seinem
Lande lieben, das ihm teck ob Gott so sagt, das oph fidele fot und brägt.
Dinst fünnen, alleh Ding waßt seine Zeit: Gott's Lieb in ewig Tri.

1736
47



Bass.

6.

Er hat allein wohl gemahnt! — — — Er hat allein, wohl gemahnt! — — —
 die Täben muss fr. so — und, die Täben muss fr. so — und, und die Frey-
 losen die Frey-losen entzwe - - - und entzwe
 Ein frommer Hansel lobet Gott, er singt: Der Herr hat allein wohl gemahnt und beschützt den
 Kün naß ein Gebot, das ihn von dem mal' Gott wohlbauft, nor ich oß weigen frist. fr.
 will in frosem Geist die Wunder Gottes dankbar vercheiden. Ich ruft: Die Mäßigung ist sehr
 güt, und mal der fromme Hansel ist's, mag im Gottseligkeit Ungeraden seßen.

Duetto. Jesu lobt. — — — Ich soll man oß weigen — — —

— — — soll man künne dankt — — — soll man künne dankt — — —
 — — — weigen mal er ist's ist wohl — — — ist wohl — — — ist
 2. — — — weig 3.
 wohl — gelan Jesu lobt. — — — Ich soll man oß weigen sel
 — — — soll man künne dankt — — — soll man künne dankt — — — künne

- - - zeigen ist wolt - was für Gott ist wolt - - - is
 moff - galan *Mm m m G* - = infor Paolo Tissi und Gior - mfor
 Paolo Tissi und Gior -
 lat im farror fall bethroff son infor Paolo
allw.
Mm m m G - lat im farror fall bethroff son abox fo - sic mayst sic
 of - - - son of - son Jesu mayst sic of - - - son van - dat
 van - - dat gfm van - son van - - - dat gfm van - - dat
D'Capo Recitat Aria
 gfm van - son van.

2.
 soll ich minnen Gott miss singen soll ich ihm miss danilbar singen
 ihm is sof in allen singen wie so gnd sof mit mir nicht ist sof
 nicht als lantre lieben dat s'm kommt furzoyt dat s'm frule feht und trage