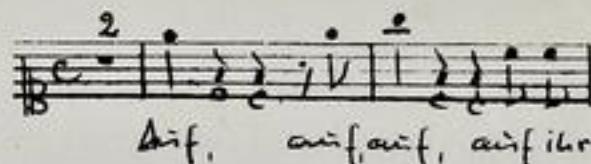


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 428/24

Auf ihr Christen auf zum Streit/a/2 Violin/Viol/2 Cant./
Tenore/Basso/e/Continuo./Dn.21 p.Trin./1720.



Autograph Oktober 1720. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

10 St.: C 1,2,T,B,vl 1,2,vla,vln(e)(2x),bc
je 1 Bl., bc 2 Bl.

Alte Sign.: 153/24.

Text: Johann Conrad Lichtenberg, 1720.



Auf ihr Christu auf zum Domilope

Mus 428
24

153

24.

für: 6 Mu.

50.)

Partitur
1720



Du 21. p. Fr.

J. A. G. M. O. 1720. 1



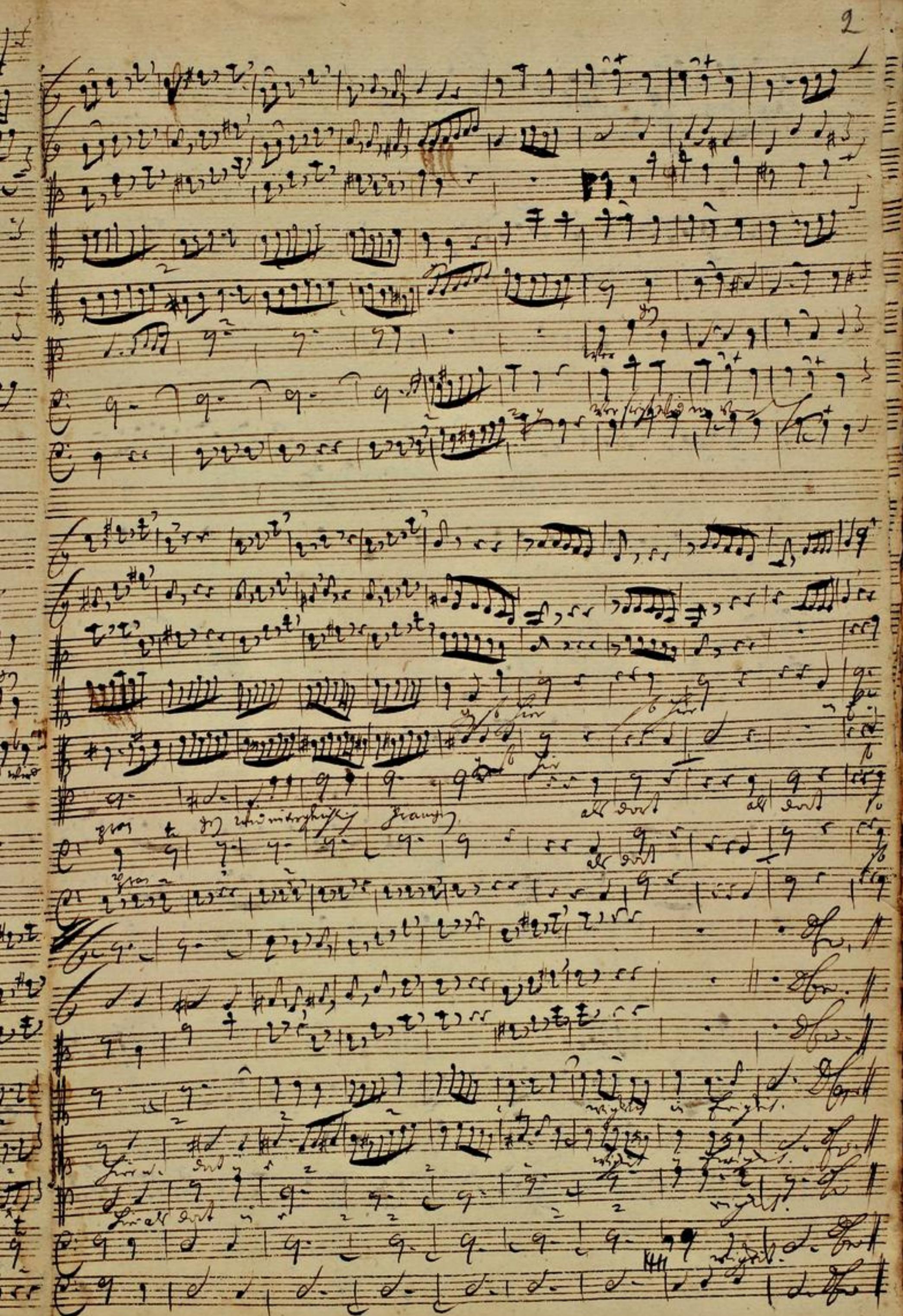
A handwritten musical score on three staves. The top staff has a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. The vocal parts contain lyrics in German. The first two staves begin with a forte dynamic and feature eighth-note patterns. The lyrics "aug. laus?" appear above the first staff. The third staff begins with a piano dynamic and features sixteenth-note patterns. The lyrics "aug. laus" appear below the third staff. The vocal parts continue with eighth-note patterns, with lyrics appearing in both staves. The music concludes with a final section on the piano staff, ending with a forte dynamic.

Aug. laus?

Aug. laus

Aug. laus

Aug. laus



A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ or harpsichord. The music is written on five staves. The vocal parts are in common time, while the continuo part is in 6/8 time. The score includes lyrics in German. The manuscript is on aged, yellowed paper.

mit myrer Macht ist nicht gethan was Gott schafft ist zu si gien den.

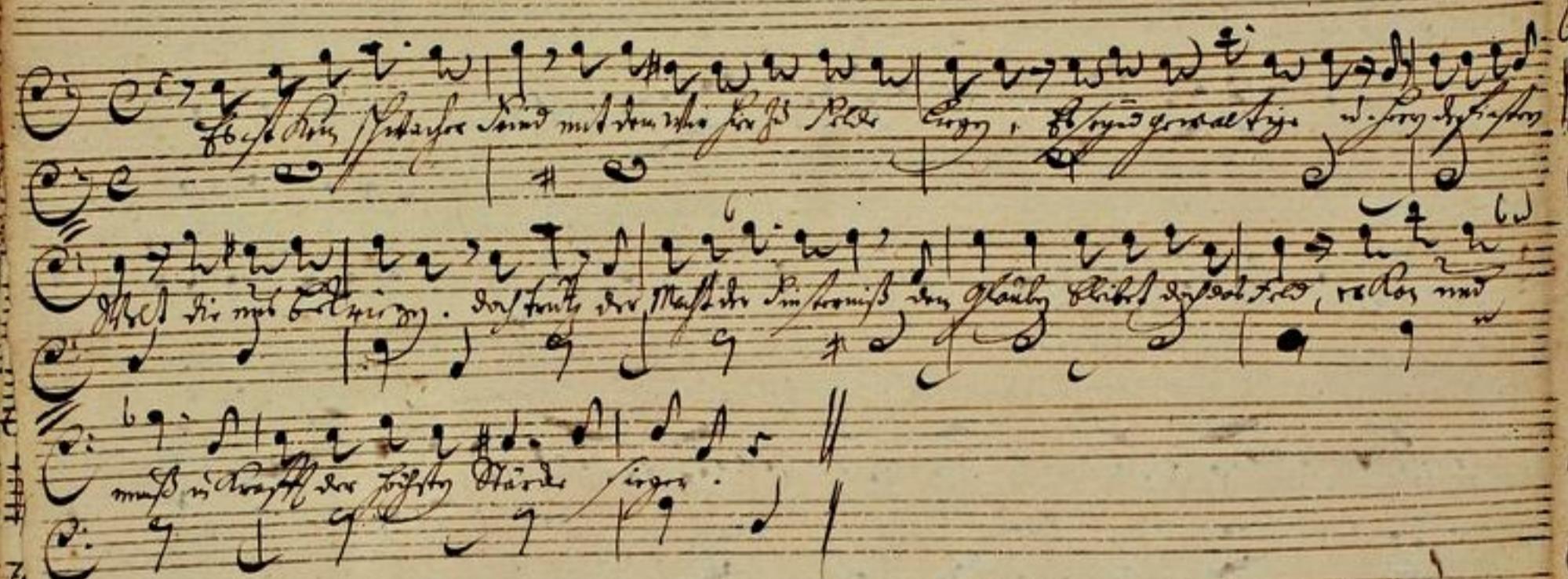
Wachet auf ruft uns der heilige Geist betrete uns wir sind einst wahrhaftig

in Sünden gewesen aber jetzt sind wir gerecht und segnen Gott das ewige Leben

Wachet auf ruft uns der heilige Geist betrete uns wir sind einst wahrhaftig

in Sünden gewesen aber jetzt sind wir gerecht und segnen Gott das ewige Leben

32





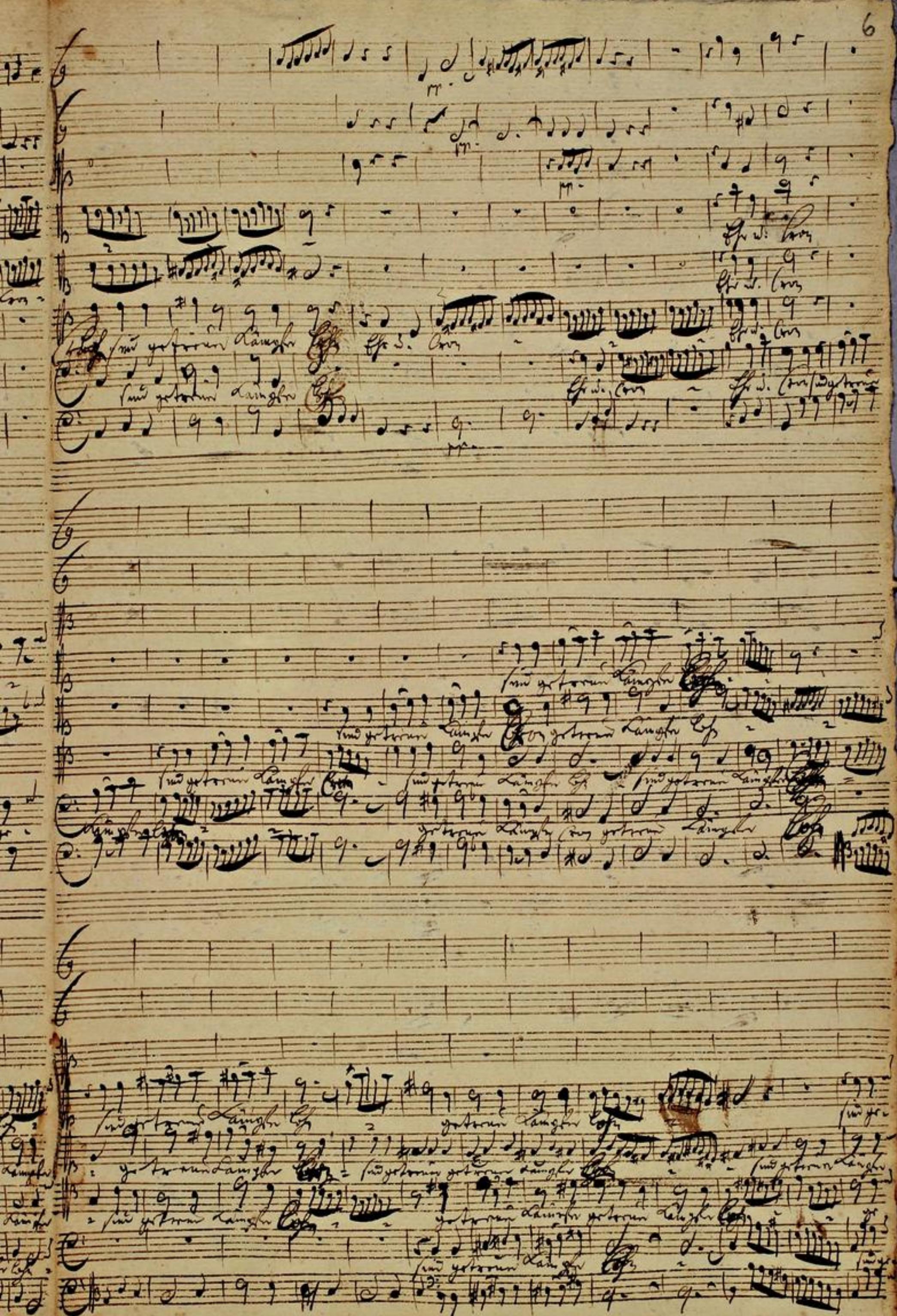
The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths on horizontal lines. The first two staves begin with a clef and a key signature. The third staff begins with a clef and a key signature. There are several annotations in cursive ink throughout the music, including:

- "Gaudie Field by May 1711"
- "long 2nd" (written above the second measure of the first staff)
- "in 4th" (written above the fourth measure of the first staff)
- "la Puff" (written at the end of the first staff and again at the beginning of the third staff)
- "affekt mit gryps & den Engeln & Little mit mir" (written above the first staff)
- "in 4th" (written above the first staff)
- "dum gaudie" (written below the first staff)
- "affekt mit gryps & den Engeln & Little mit mir" (written above the second staff)
- "dum gaudie" (written below the second staff)
- "dum gaudie" (written below the third staff)
- "dum gaudie" (written below the third staff)

The music is divided into measures by vertical bar lines.

This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation is a form of rhythmic shorthand, using vertical stems and horizontal strokes to represent pitch and rhythm. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music is divided into measures by vertical bar lines. The paper shows signs of age, including foxing and small brown spots (foxing).





A page from a handwritten musical manuscript. The top half contains four staves of music in common time, featuring various note heads and rests. Below the music, there are lyrics written in a mix of German and Latin. The lyrics include "from Laugha", "yestrow", "in Laugha", "yestrow", "from Laugha", "yestrow", "from Laugha", and "yestrow". The bottom part of the page contains more lyrics: "with the life of earthly", "in glaube", "and go forth", "in glaube", "more on high". The paper is aged and yellowed.

A continuation of the handwritten musical score. This page shows two staves of music with corresponding lyrics. The lyrics begin with "Kinder", followed by "Kinder", "in the life of earthly", "in glaube", "and go forth", and "in glaube more on high". The notation includes various note heads and rests, typical of early printed music notation.

Another page from the handwritten musical score. It features two staves of music with lyrics. The lyrics include "in the life of earthly", "in glaube", "and go forth", "in glaube", "more on high", and "in the life of earthly", "in glaube", "and go forth", "in glaube", "more on high". The notation consists of note heads and rests, with some markings like "2nd half note" and "ap.".

Oli Deo Glora.

153

24.

Auf die Person von Herrn Dr. J. C. F. Bach
a.

2. Violin.

Fios.

2 Cant.

Tenore

Bass

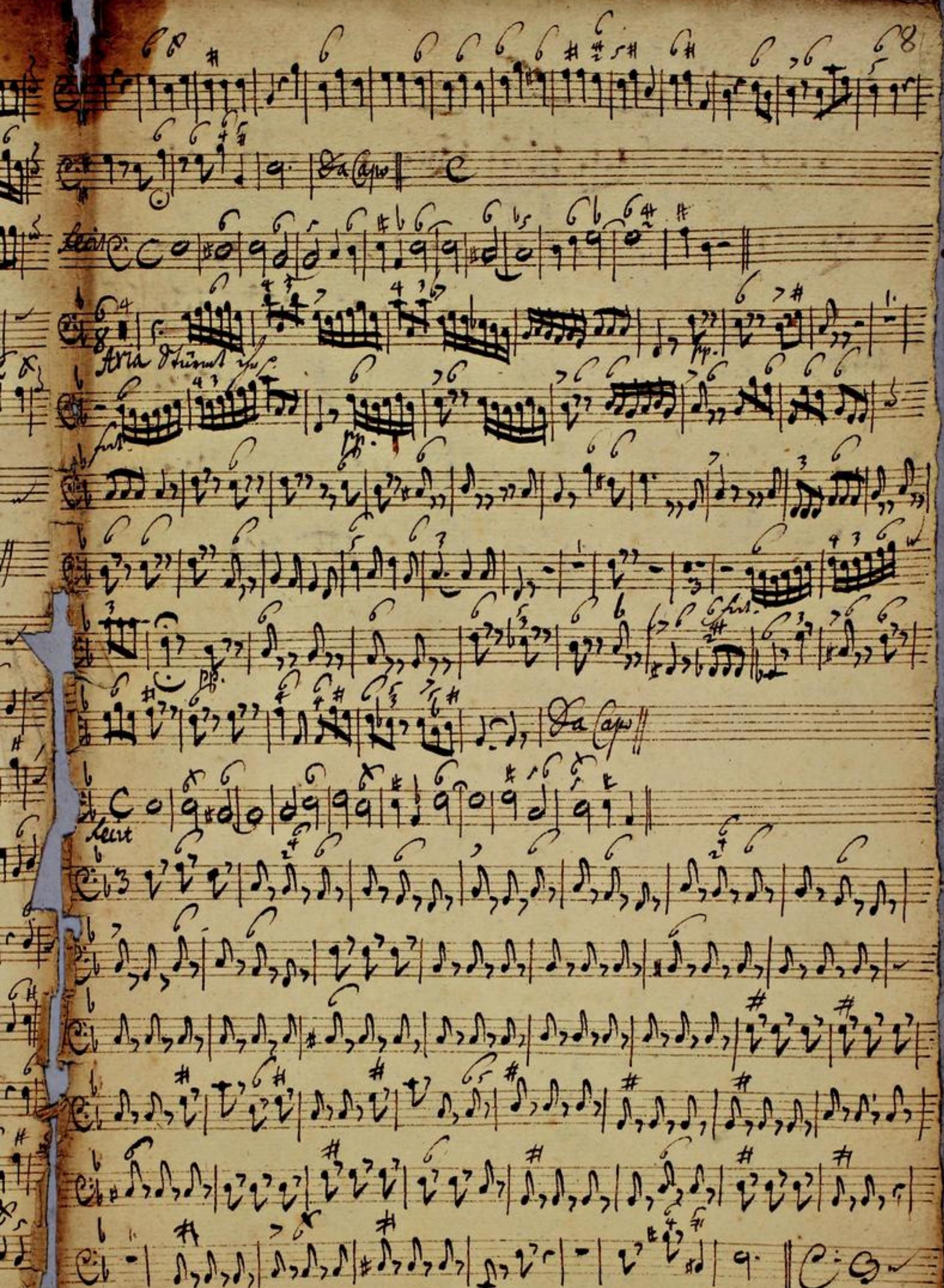
In. 21 p. Fm.
1720.

e

Continuo.

Recit.

Aria



alw.

ff.

f.

mf.

mp.

pp.

alw.

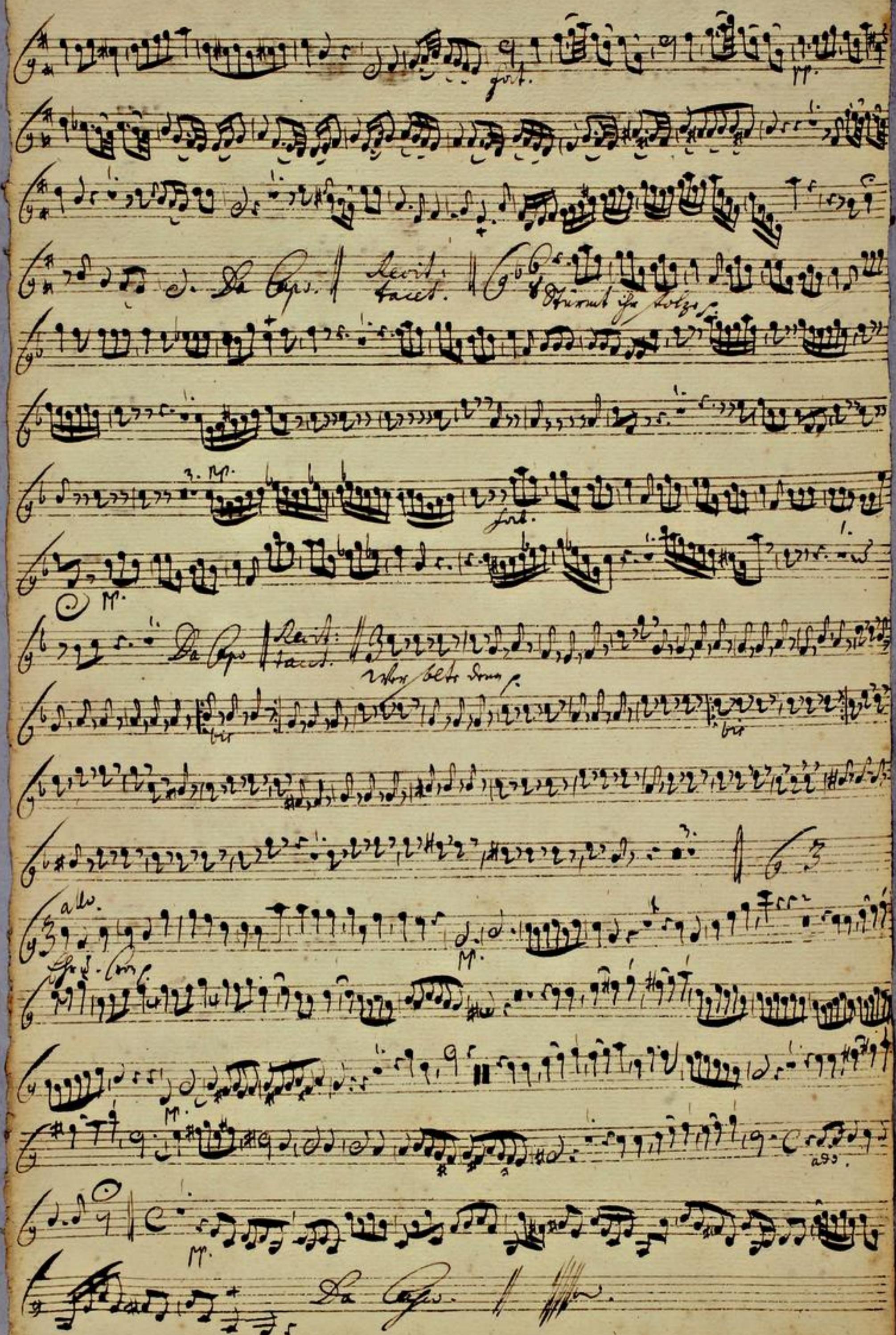
pp.

Violino 1.

9

alluv.

A handwritten musical score for Violin 1, consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The first staff begins with a dynamic instruction 'alluv.' above the staff. The second staff starts with 'auf der Stimme'. The third staff has a tempo marking 'poco animato.'. The fourth staff ends with a dynamic 'forte' (F). The fifth staff begins with a dynamic 'poco animato.'. The sixth staff ends with a dynamic 'poco animato.'. The seventh staff begins with a dynamic 'poco animato.'. The eighth staff ends with a dynamic 'poco animato.'. The ninth staff begins with a dynamic 'poco animato.'. The tenth staff ends with a dynamic 'poco animato.'



Violino 2.

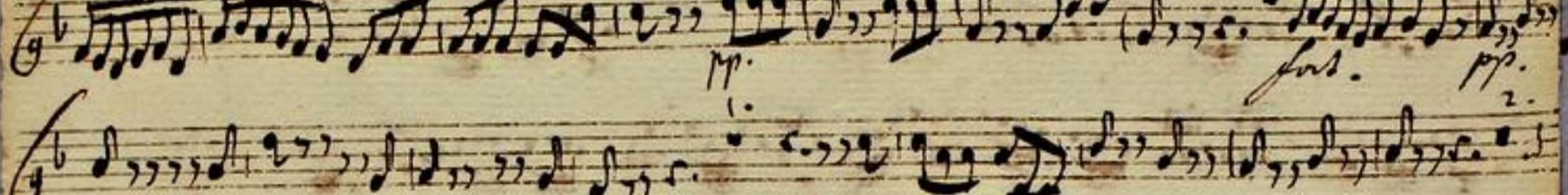
10

A handwritten musical score for Violin 2, consisting of ten staves of music. The music is written in common time (indicated by 'C.' at the beginning of each staff) and uses a soprano C-clef. The score includes various dynamics such as 'außig lebhaft' (indicated by a lightning bolt), 'lebhaft', 'moderato', 'tempo', 'sehr lebhaft', 'sehr lebhaft', 'sehr lebhaft', 'sehr lebhaft', 'sehr lebhaft', and 'sehr lebhaft'. The score is divided into sections by vertical bar lines and measures. The handwriting is in black ink on aged, yellowish paper. There are some minor smudges and stains on the page.

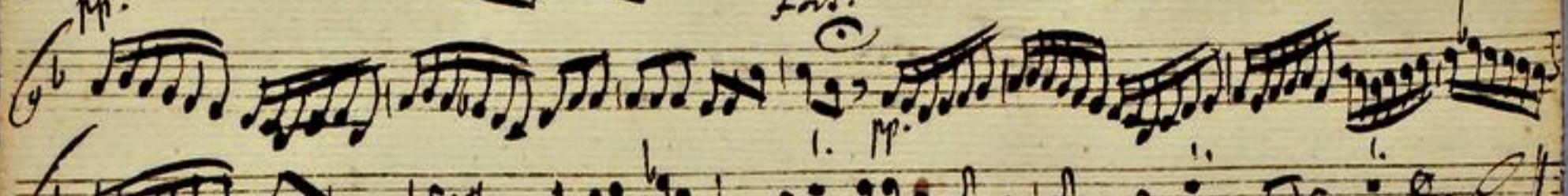
Reit. | 

taus. *dum* *je folge.*



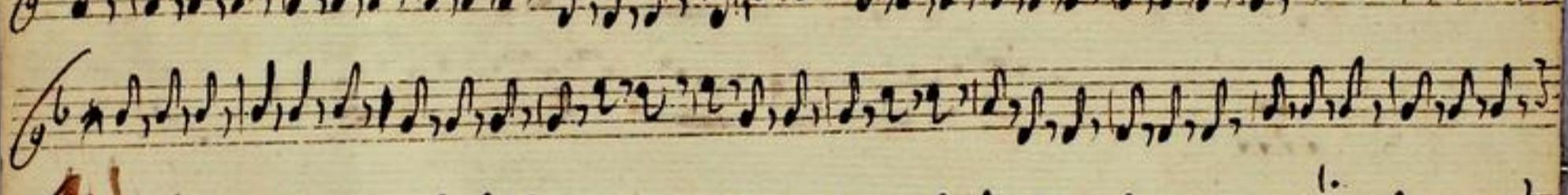


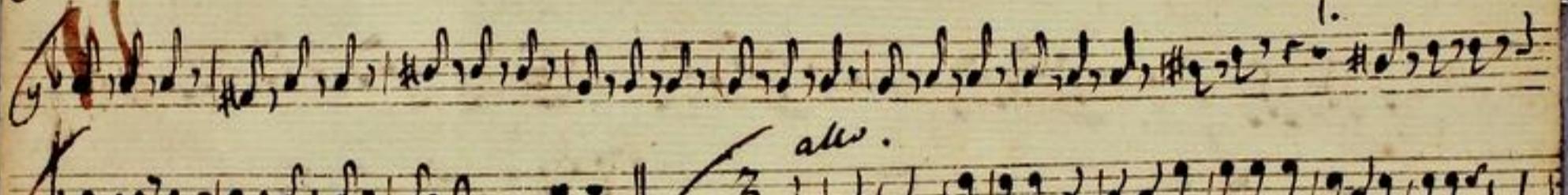


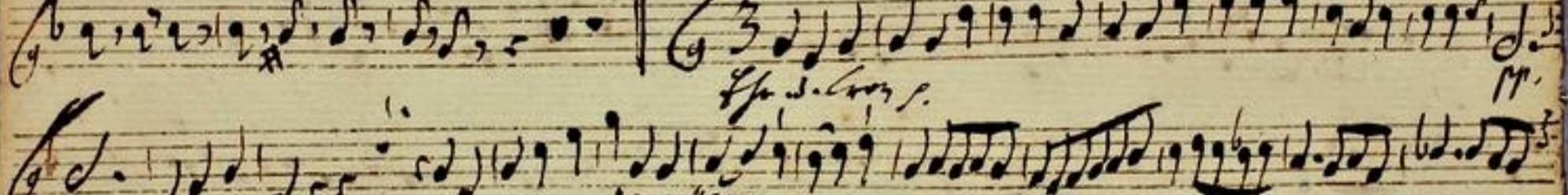




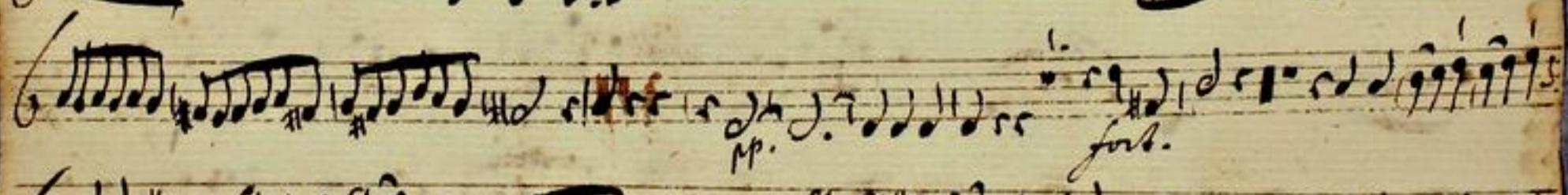


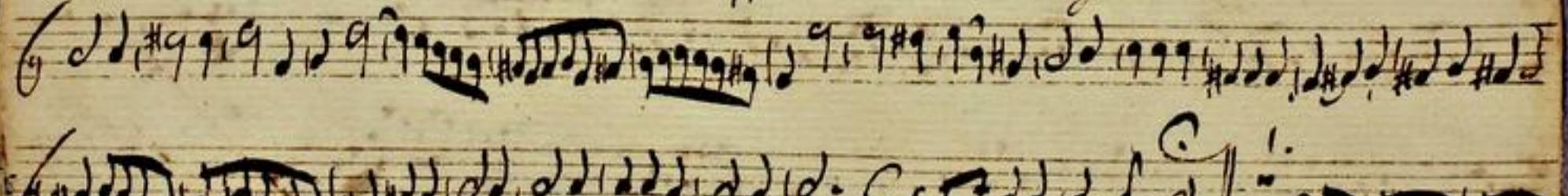


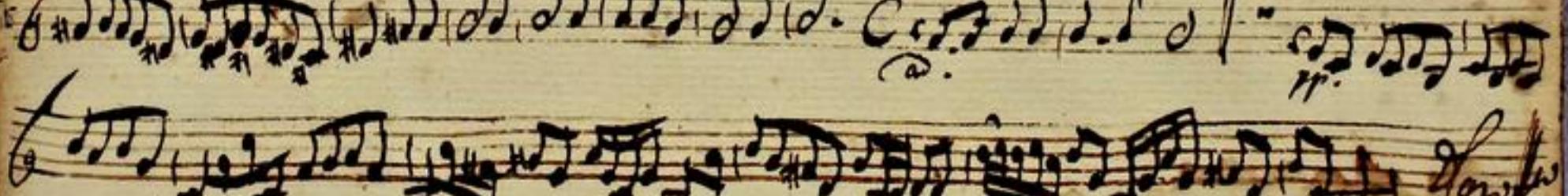












Flöte.

11

auf die Gitarre:

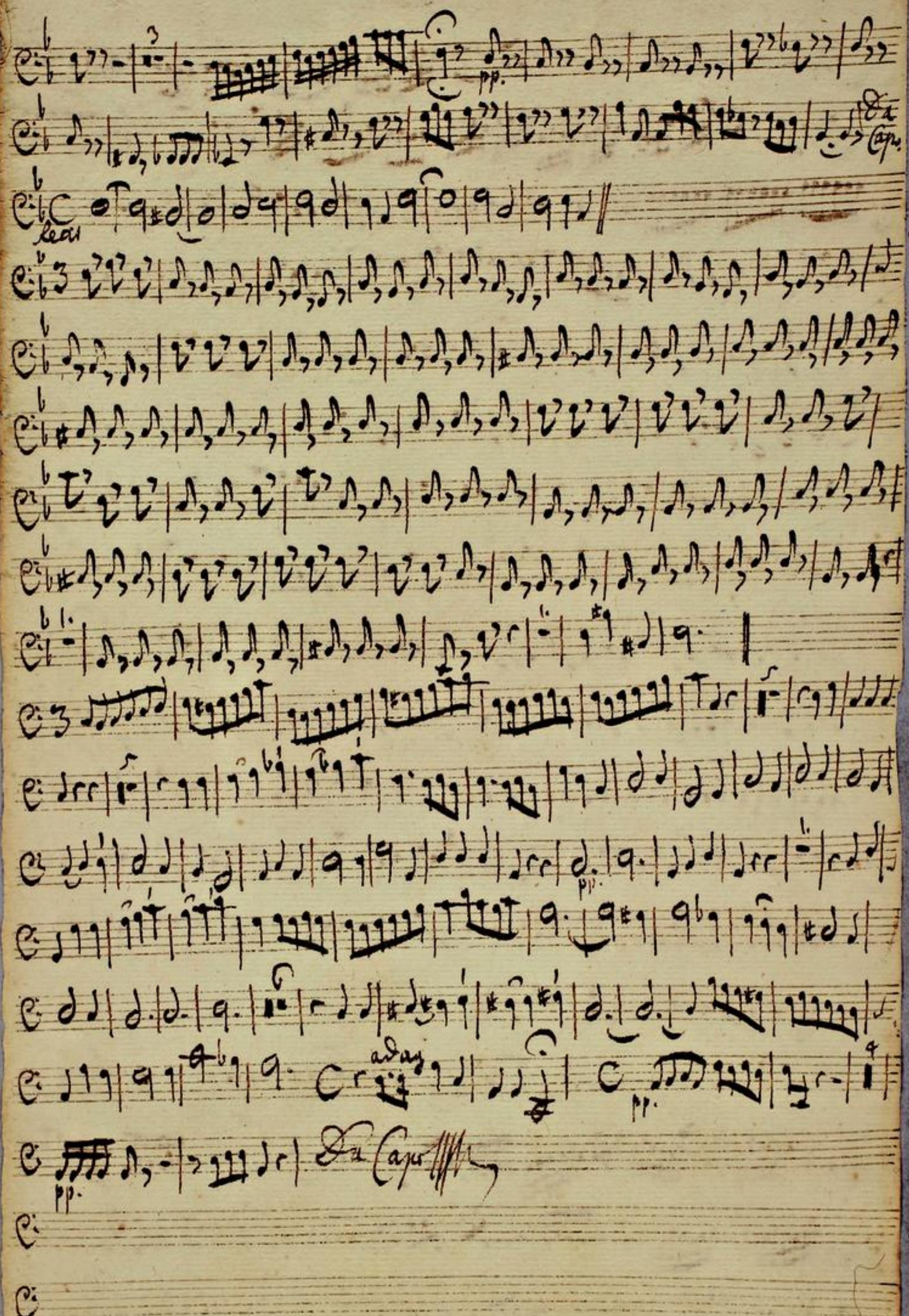




Violone.

12

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music. The first six staves are in common time (indicated by 'C') and the last four are in 2/4 time (indicated by 'C:'). The key signature varies throughout the piece. The music features various note heads, including square and diamond shapes, and rests. The vocal parts are written in square note heads, while the instrumental part is in diamond note heads. The score includes several dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The vocal parts have lyrics in German, such as 'Zu einer' and 'Zu einer' in the first section, and 'Reise' and 'Reise' in the second section. The instrumental part has lyrics in the second section, including 'Reise' and 'Reise'.



Violone.

Violone.

Aug. 120 ff

ff ff

ff ff

ff ff

ff ff

ff ff

The manuscript consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is written in black ink on aged, yellowed paper. The staves are separated by vertical bar lines and include various note heads, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (fortissimo). The notes are primarily eighth and sixteenth notes. The manuscript is in common time (indicated by 'C') and includes several measures of music.

q. auf der Erde leise La Capo leise
fron.
wir groen
Lohn C ad.
wir tröpfen golden
Gitter
in der Sonne La Capo

C: And: *aus dem auf zum Herrn*
 B: *auf ihm feste auf zum Herrn*
 B: *auf zum Herrn* and *aus dem Herrn auf zum*
 C: *Gott. der Lamm wird ihn angehengen*
 B: *der ist nicht mehr zu beschreiblich gross* — *der ist nicht mehr zu beschreiblich gross*
 B: *gross und sehr klein und*
 B: *beschreiblich gross*
 B: *und beschreiblich gross*
 B: *gr. feste* — *feste* — *feste als dorst*
 B: *Levit. in Feigheit.*
 C: *etwa feste / Levit. / etwa / Levit. / etwa*
 G: *Non steht dir die Rechte = mit Vorwissen* — *die nicht den von den*
 C: *Levit. in Feigheit.*
 B: *gr. / gr. Feigheit / Levit.*
 B: *etwa feste / etwa / etwa*
 B: *Levit. in Feigheit / etwa*



Tenore.

auf $\div \div$ auf ihn grüßt auf zum thron 16
 auf + ich grüßt auf ihn grüßt auf zum thron auf : ich grüßt auf him
 zum thron + auf : ich grüßt auf zum thron ich grüßt auf zum thron. die lange warte
 itzo angefangen ist jetzt wahr im heyliglißt grotz.
 abend mitternichts grotz. zuerst ist jetzt wahr im heyliglißt grotz.
 grotz grotz abend mitternichts grotz. abend abend.
 abend abend ist grotz. nicht.
 Recit. tacet / ctni taut / Recit. tacet / ctni taut / C.

auf jetzt ist jetzt grotz. die länge. die länge mit mir am thron. die länge mit mir am thron.
 länge dem glauben schrift. auf jetzt ist jetzt grotz. länge die länge jetzt grotz. länge
 länge. die länge der die länge = mit mir am thron die länge der die länge.
 die länge grotz. grotz. grotz. grotz.
 die länge grotz. grotz. grotz. grotz.

A handwritten musical score on aged paper. The music is written in four systems, each consisting of two staves. The top staff of each system is for a soprano voice, and the bottom staff is for a basso continuo part. The basso continuo part includes a bassoon line and a cello/bass line. The score is in common time and uses a mix of C major and G major keys. The vocal parts have lyrics in German. The first system starts with a soprano vocal line, followed by lyrics: "Lobt Gott in den Himmel". The second system begins with a basso continuo line, followed by lyrics: "mit gesungenen Läufigen Lobt". The third system starts with a soprano vocal line, followed by lyrics: "mit gesungenen Läufigen Lobt". The fourth system starts with a basso continuo line, followed by lyrics: "gesungenen Läufigen Lobt". The score concludes with a repeat sign and the instruction "Da Capo".

Lobt Gott in den Himmel
mit gesungenen Läufigen Lobt.
mit gesungenen Läufigen Lobt.
gesungenen Läufigen Lobt.
Lobt
|| Da Capo ||



Bass.

17

Staff 1: auf ÷ ÷ auf *die Geister auf zum Dorn* auf *so*
Geister auf zum Dorn *ge* auf + ÷ *zum Dorn auf zum Dorn*
auf = *die Geister auf zum Dorn* *und zum Dorn*. *der Rauch rieß ihn*
angelaufen *wie ein wilder und wütiger Löwe* *der wie ein wilder und wütiger Löwe*
Staff 2: *war* *der Rauch rieß ihn wilder und wütiger Löwe*
Staff 3: *der Rauch rieß ihn wilder und wütiger Löwe* *war*
Staff 4: *die* *die* *die* *die* *die* *die*
Staff 5: *da Capo / leise /*
Staff 6: *der Rauch rieß ihn wilder und wütiger Löwe*
Stimmt *der Rauch rieß ihm*
Holze Lollen Drift *der Rauch rieß ihm*
der Rauch rieß ihm *der Rauch rieß ihm*
Staff 7: *der Rauch rieß ihm* *der Rauch rieß ihm* *der Rauch rieß ihm*
Staff 8: *der Rauch rieß ihm* *der Rauch rieß ihm* *der Rauch rieß ihm*
Staff 9: *der Rauch rieß ihm* *der Rauch rieß ihm* *der Rauch rieß ihm*
Staff 10: *der Rauch rieß ihm* *der Rauch rieß ihm* *der Rauch rieß ihm*

