

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 445/13

Ich habe euch zuförderst ge-/geben welches/a/2 Violin/Viol:  
Flaut.Tr./Violoncello/Canto/Alto/Tenore/Basso/e/Continuo/  
Fer.3.Pasch./1737.

Ich habe euch zuförderst

Autograph April 1737. 35 x 21,5 cm.

partitur: 3 Bl. Alte Zählung: Bogen 4 und 5.

16 St.: C,A,T,B,vl 1(2x),2,vla,vlc(2x),vln(2x),bc,fl,ob,fe  
je 1 Bl., fl und bc je 2 Bl.

Alte Sign.: 170/23. Text:Johann Conrad Lichtenberg, 1737.

Mus 445/13

Iff sehr auf zu fordern gegeben, wofür es auf ausgenommen habe, 55

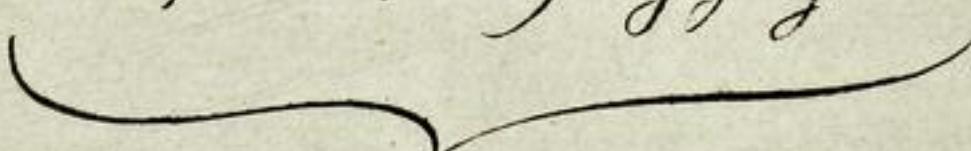
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23

13  
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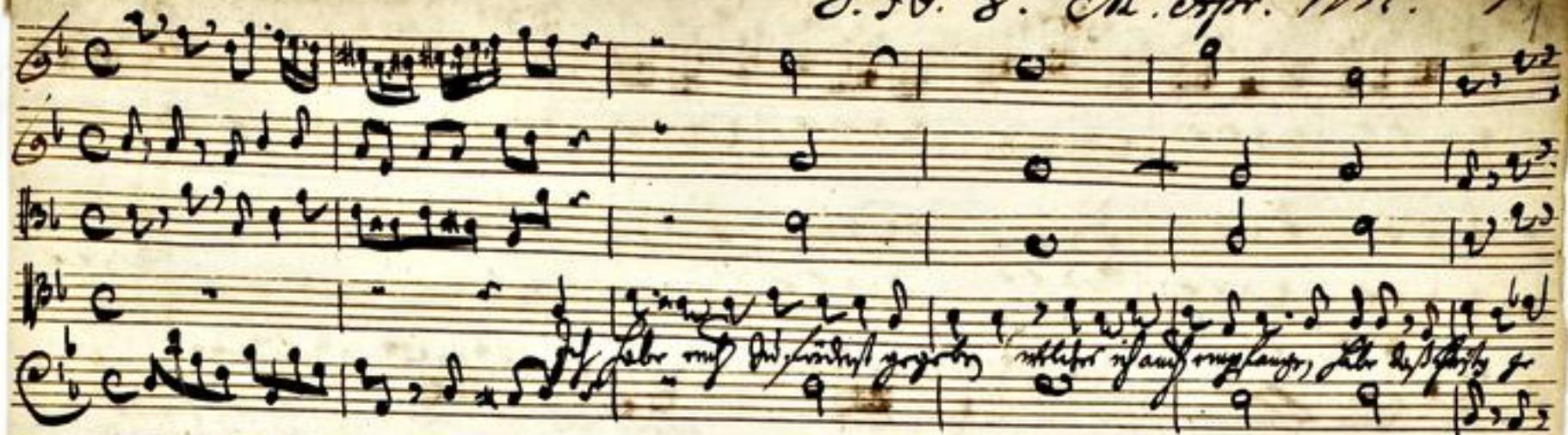
Partitur

N: Apr: 1737 — 29. Febrary.

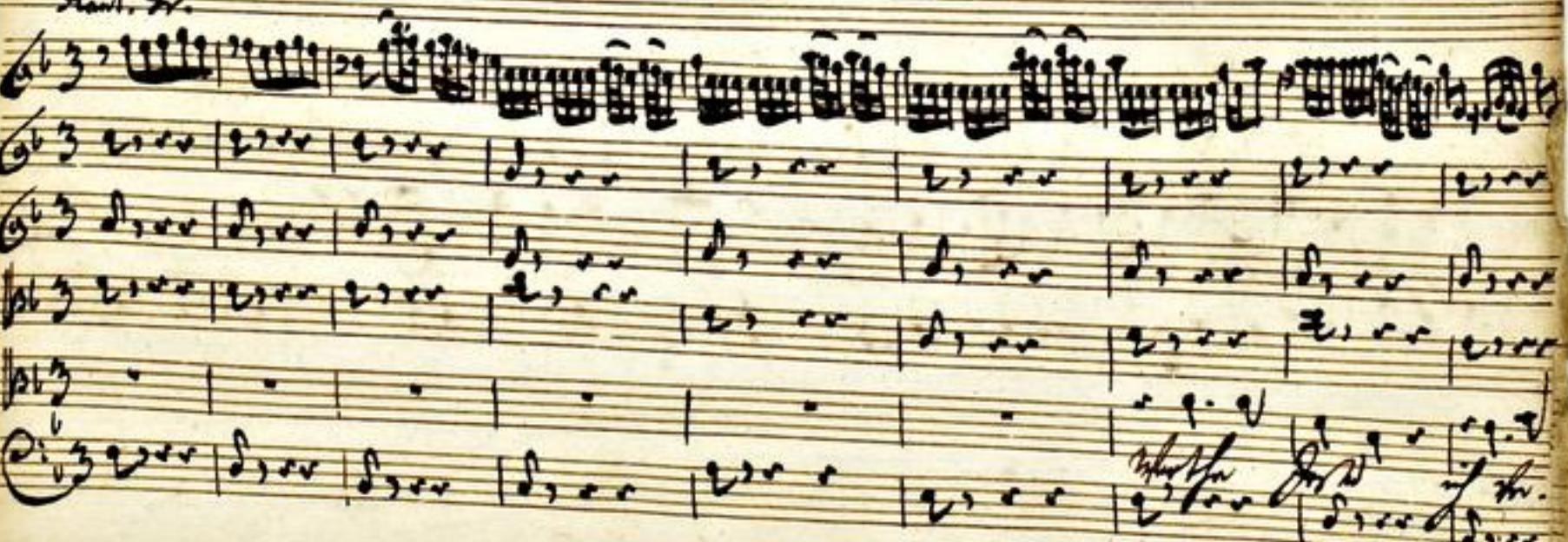


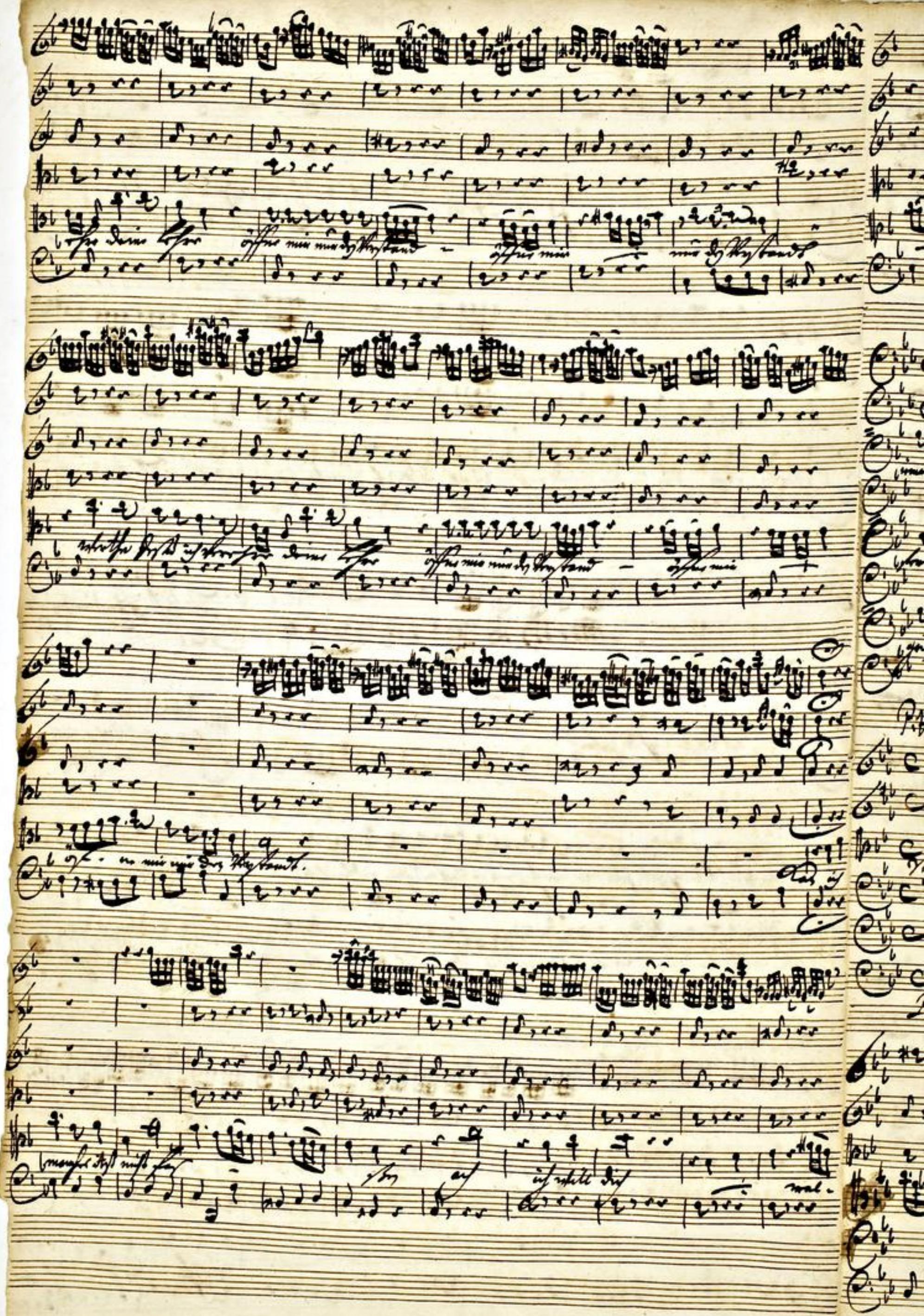
For. 3. Part:

F. R. S. M. Apr. 1737. 4



Flute. 1.

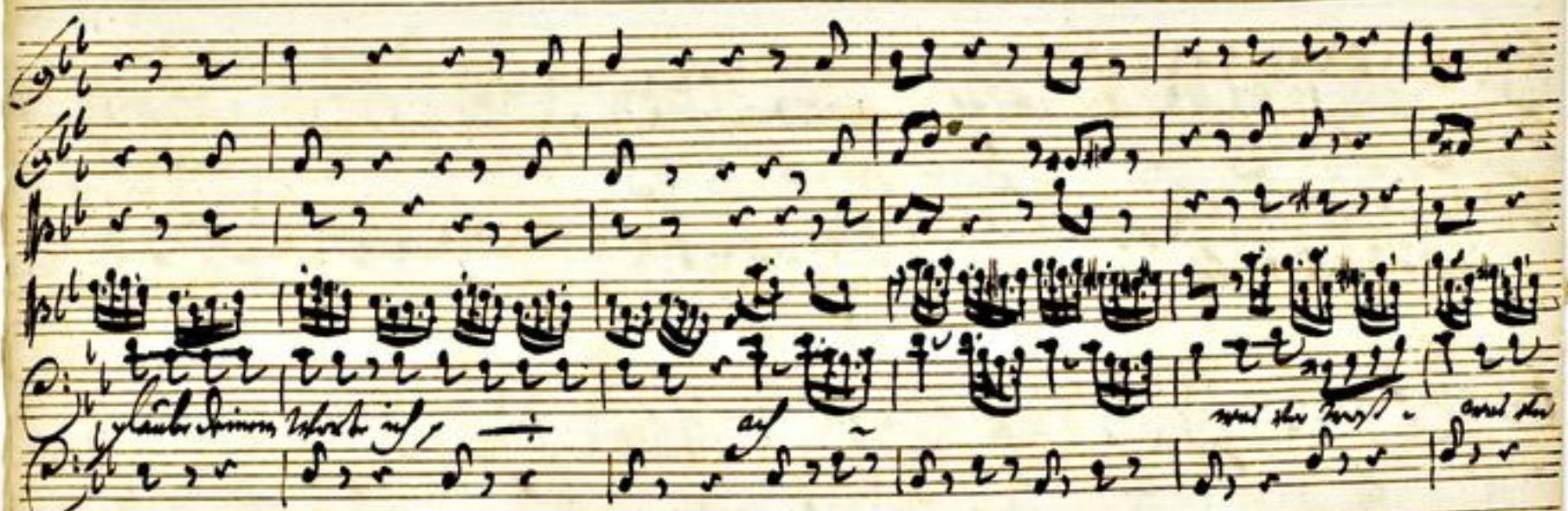




This image shows a page from a handwritten musical manuscript. The music is written for three voices (Soprano, Alto, Tenor) and basso continuo. The voices are written in soprano, alto, and tenor C-clefs, respectively. The basso continuo part is indicated by a bass clef and a bass staff, with a small 'C' above it, suggesting common time. The music is in four-measure staves. The vocal parts have lyrics in German. The basso continuo part has tablature-like markings. The handwriting is in brown ink on aged paper. There are some smudges and a small hole near the bottom left.

The lyrics for the voices are:
   
 Soprano: Ich will den Herrn loben, Gott ist sehr zu loben, er ist sehr zu loben.
   
 Alto: Und der Herr ist sehr zu loben, er ist sehr zu loben, er ist sehr zu loben.
   
 Tenor: Und der Herr ist sehr zu loben, er ist sehr zu loben, er ist sehr zu loben.

The basso continuo part has lyrics:
   
 Ich will den Herrn loben, Gott ist sehr zu loben, er ist sehr zu loben.
   
 Und der Herr ist sehr zu loben, er ist sehr zu loben, er ist sehr zu loben.
   
 Und der Herr ist sehr zu loben, er ist sehr zu loben, er ist sehr zu loben.



This image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, often grouped by horizontal lines, which represent pitch and rhythm. The staves are separated by vertical bar lines. The music is divided into measures by vertical bar lines. The first two staves begin with a clef symbol resembling a C. The third staff begins with a clef symbol resembling a G. The notation is highly rhythmic, with many short strokes per beat. There are several休止符 (rests) indicated by short vertical lines. The paper shows signs of age, including discoloration and small brown spots (foxing). The overall appearance is that of a historical manuscript.





170

23.

4

Gy für mit zu können  
gern verhofft.

a

2. Dicht.

Dicht.

Flas. S.  
Kolomna.

Parz.

Clow

Tenni

Bash

ee  
Corini

Fr. B. Barth  
1737.



Continu.

Die Leb und

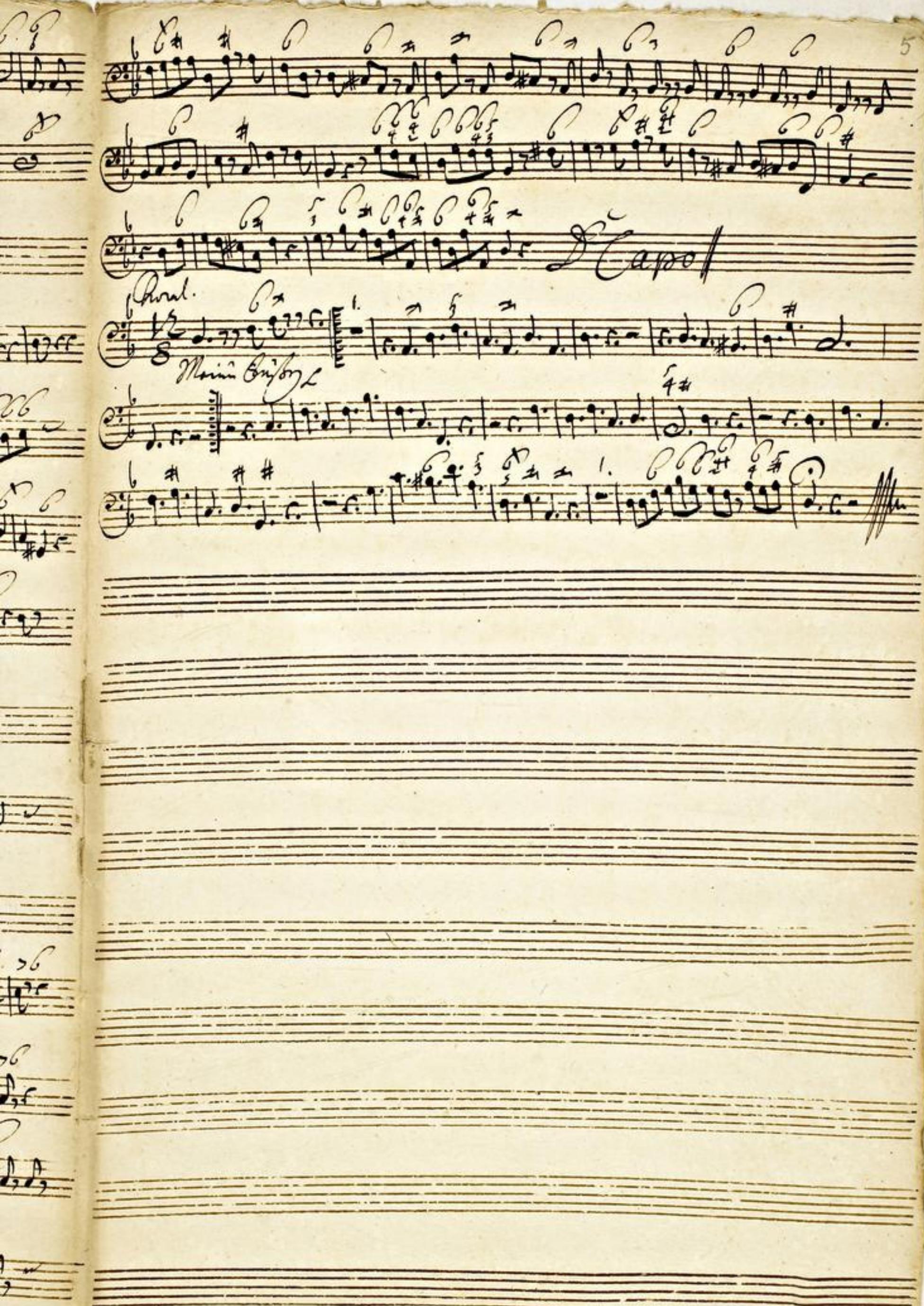
Wohlgew

Capo II

Hornglocke

Technische Universität Darmstadt

This is a page from a handwritten musical manuscript. It features three staves of music, each with a different clef: Treble, Bass, and Bass. The music is written in common time. The first staff has a treble clef and consists mostly of eighth notes. The second staff has a bass clef and also consists mostly of eighth notes. The third staff has a bass clef and follows a similar pattern. There are several markings and lyrics in the music. At the top, 'Continu.' is written above the first staff. In the middle of the page, 'Capo II' is written above the first staff. Near the bottom, 'Hornglocke' is written above the first staff. There are also some lyrics in German and Latin scattered throughout the music. The paper is aged and yellowed.



# Violino. 1.

6

A handwritten musical score for Violin 1, consisting of six staves of music. The music is written in common time and includes various dynamics and performance instructions. The first staff begins with a dynamic of *Fiffaberung* and *pp*. The second staff starts with *Recit.* The third staff begins with *L'ist sich*. The fourth staff starts with *Da Capo Recit.* The fifth staff begins with *Pizzicato* and *Glaubt*. The sixth staff concludes with *Da Capo* and *volte.*

Violino. 1.

Fiffaberung. pp.

Recit.

L'ist sich.

Da Capo Recit.

Pizzicato. Glaubt.

Da Capo

volte.

Choral.

A handwritten musical score for five voices. The music is written on five staves, each with a different key signature: the first staff has one sharp (G major), the second has one sharp (G major), the third has one sharp (G major), the fourth has one sharp (G major), and the fifth staff has two sharps (D major). The time signature varies throughout the piece. The vocal parts are labeled with letters above the staves: 'M' for the top voice, 'N' for the second from top, 'O' for the middle voice, 'P' for the second from bottom, and 'Q' for the bottom voice. The notation includes various note heads, stems, and bar lines. There are several blank staves below the main section, suggesting a continuation of the piece.



*Violino. 1<sup>mo</sup>*

*jetz über mich.*

*m.*

*Recitat.*

*mit zu den S.*

*Capo // Recitat. //*

*C. P. H. M. C. G. L. A. R. Z.*

*sonnig glänz.*

*Capo //*

*volti.*



*Choral.*



# Violino. 2<sup>do</sup>

8

The image shows a handwritten musical score for Violin 2, consisting of two parts. Part 1 begins with a treble clef, common time, and a dynamic of *ff*. It features six staves of music with various note heads and rests. The second staff includes the instruction *zufüge auf*. The third staff has a dynamic of *pp*. The fourth staff starts with *zurück denk' s.* The fifth staff ends with a fermata over the first note of the sixth staff, which begins with a dynamic of *1.* The sixth staff ends with a fermata over the first note of the seventh staff, which begins with a dynamic of *2.* The score concludes with *Recitat.* Part 2 begins with a treble clef, common time, and a dynamic of *pp*. It consists of ten staves of music. The first staff ends with *zurück glaub' s.* The second staff ends with *1.* The third staff ends with *2.* The fourth staff ends with *Recitat.* The fifth staff ends with *1.* The sixth staff ends with *2.* The seventh staff ends with *Recitat.* The eighth staff ends with *1.* The ninth staff ends with *2.* The tenth staff ends with *Recitat.* There are several fermatas placed throughout the score.

Viola.

9

The musical score consists of ten staves of handwritten notation for the viola. The music is divided into sections by lyrics and performance instructions:

- Staff 1: Dynamics: *Adagio*, *p*, *f*. Section: *Recital*.
- Staff 2: Dynamics: *Adagio*, *p*.
- Staff 3: Dynamics: *p*. Section: *Recital*.
- Staff 4: Dynamics: *p*. Section: *Recital*.
- Staff 5: Dynamics: *p*. Section: *Recital*.
- Staff 6: Dynamics: *p*. Section: *Recital*.
- Staff 7: Dynamics: *p*. Section: *Recital*.
- Staff 8: Dynamics: *p*. Section: *Recital*.
- Staff 9: Dynamics: *p*. Section: *Recital*.
- Staff 10: Dynamics: *p*. Section: *Recital*.

Other markings include: *Adagio*, *p*, *f*, *Recital*, *Adagio*, *p*, *Recital*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*.



Liebe ist glücklos.

Violoncello.

10

A handwritten musical score for Violoncello, consisting of ten staves of music. The score is in common time and C major. The music features various note heads, stems, and bar lines. There are several dynamic markings, including crescendos and decrescendos. The score is written on aged paper with some foxing and staining. The final staff ends with a fermata over the first two notes and the instruction "Capo //".





Aria. Lovv. in ghebr. Violoncello

11

The musical score consists of ten staves of handwritten musical notation for the cello. The notation is in common time and uses vertical stems with small horizontal dashes to indicate pitch and rhythm. The lyrics, written in Hebrew characters, are placed below the notes. The score begins with a melodic line, followed by harmonic chords, and concludes with a final cadence. The manuscript is dated 11.



# Violone

12

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music. The first two staves begin with a tempo marking of  $\text{G} \frac{1}{8}$  and dynamics of  $\text{ff}$  and  $\text{mf}$ . The third staff starts with  $\text{Recit.}$  and  $\text{ff}$ . The fourth staff begins with  $\text{ff}$  and  $\text{fz}$ . The fifth staff starts with  $\text{ff}$  and a fermata. The sixth staff begins with  $\text{ff}$  and  $\text{fz}$ , followed by a section labeled  $\text{D'Capo C'le}$ . The seventh staff begins with  $\text{Recit.}$  and  $\text{ff}$ . The eighth staff begins with  $\text{ff}$  and  $\text{fz}$ . The ninth staff begins with  $\text{ff}$  and  $\text{fz}$ . The tenth staff begins with  $\text{ff}$  and  $\text{fz}$ , followed by a section labeled  $\text{D'Capo II C'le}$ .

volti

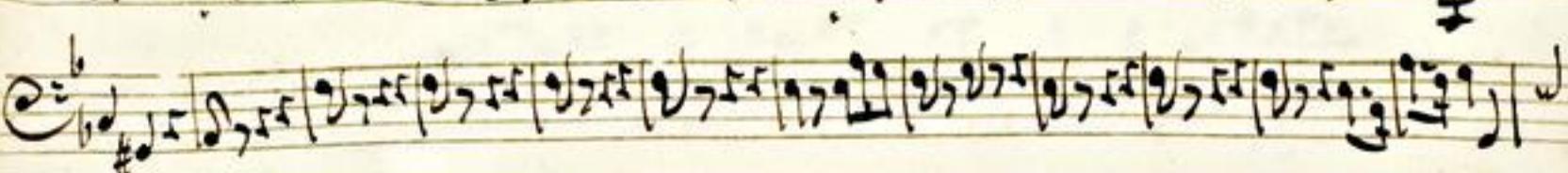
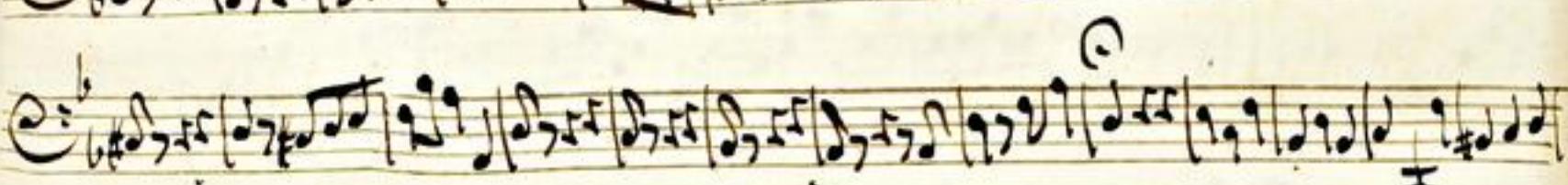
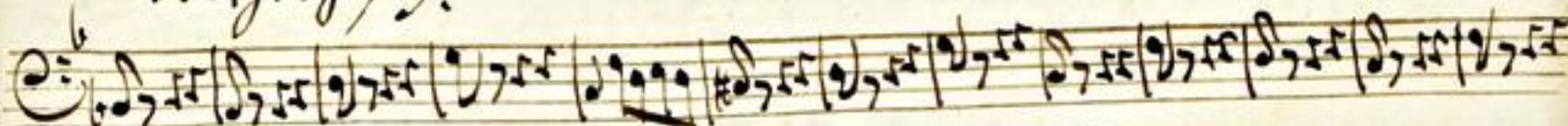
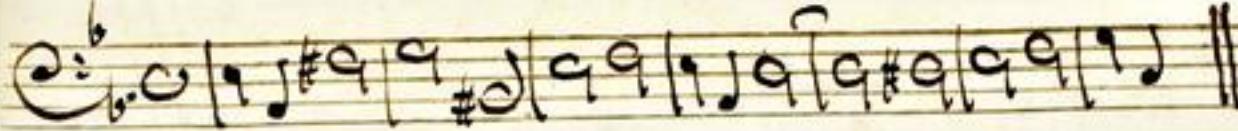
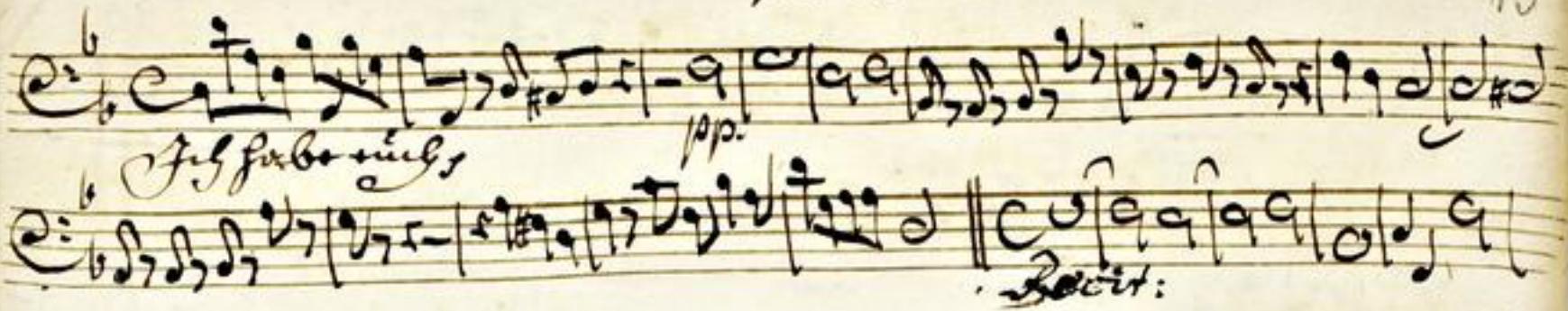


*Quatuor*

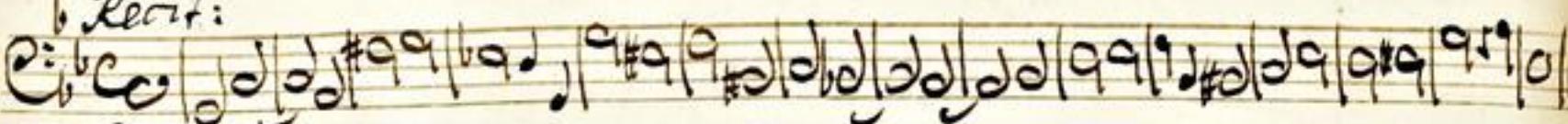


# Violone

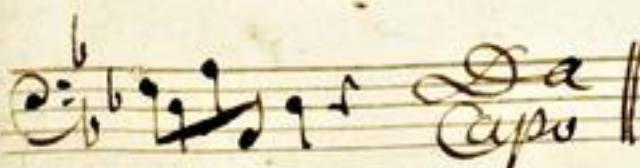
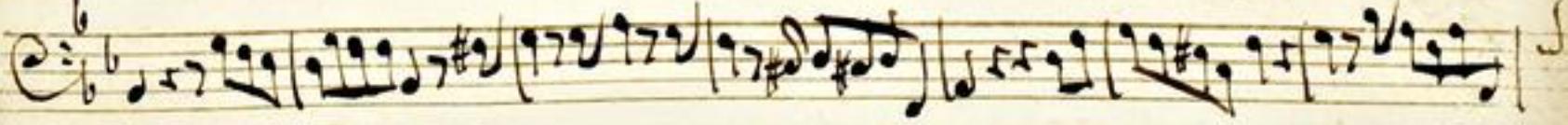
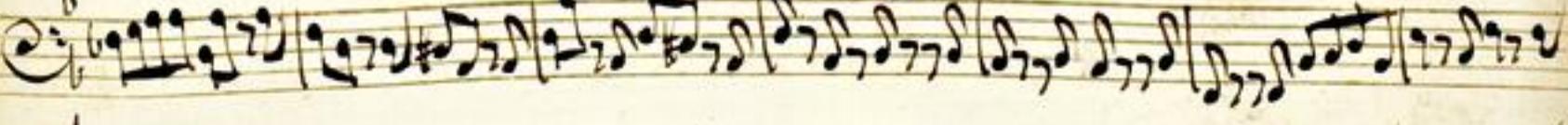
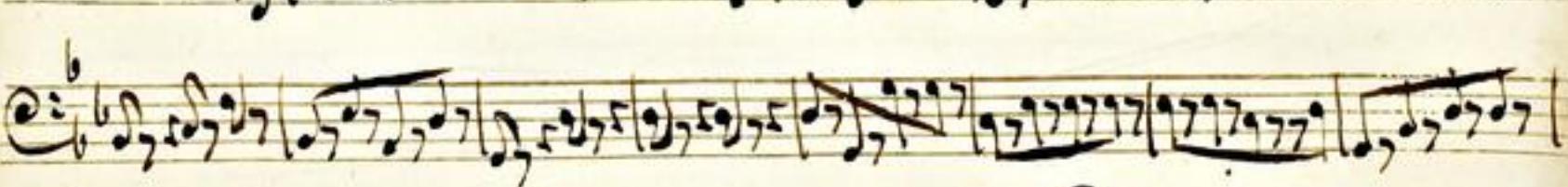
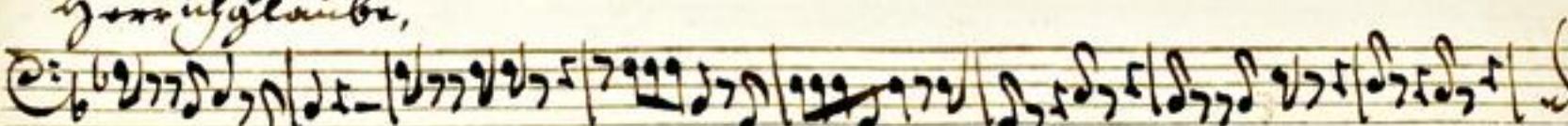
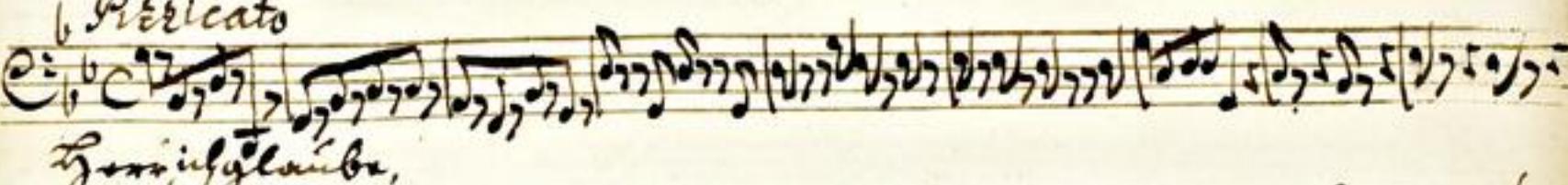
13



Recit.



Pizzicato



volte.

Choral. C: 6/8

Mainz Lübeck



*Wurfbz. Gr. u.s.* Flauto Traversiere 14

Flauto Traversiere 14

|| Recit: || Aria. ||

Choral.

*Mein Führer*

Chor. Main frisch.

Flent. Fr.

15

Main frisch.



Choral

Oboe

16



*Fagotto.*

Aria  
Glaub' ich  
glaub' ich.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat, and common time. The second staff starts with a bass clef and common time. The third staff begins with a treble clef and common time. The fourth staff starts with a bass clef and common time. The fifth staff begins with a treble clef and common time. The sixth staff starts with a bass clef and common time. The seventh staff begins with a treble clef and common time. The eighth staff starts with a bass clef and common time. The ninth staff begins with a treble clef and common time. The tenth staff begins with a bass clef and common time. The notation includes various note heads, stems, and bar lines. There are also several dynamic markings, such as 'p' (piano), 'f' (fortissimo), and 'ff' (fortississimo). The score is written on aged paper with some foxing and staining.

# Canto.

18

Dictum Recital Aria Recital Aria //

Matin fröhlich ist mein fröhlig Werk im kommende Lu  
ß in eßt daß mir der Weg weiß kost so dieser Morgen.  
in imb antzogt so bald vorstogt der Mensch die Jesan  
gaben die Gottet Gräß den gewiß vorstift die Hoffnung darin  
Loben



Alto.

L. 19

Die Christen singt' im Sinn Trost von Gott, von Christi Tod und  
Leben, auf das Brust ist so flüssig Lied' fall' geben. Wie mancher sangt' nicht Gott und  
ihm allen Dingen. Er singt' sich nicht, sich ist ganz frei zu widerholen.  
weil wir Namen Allem andern singt'. Wagner's Wahn, soll eine Lüge sein nicht  
gallen, soll man sie höhren, weil sie ein Klax nicht lassen kan.  
Wolfsgräber ist unserseine Lüge, öfne mir mir den Himmel  
öfne mir — mir den Himmel Wolfsgräber ist unserseine Lüge  
öfne mir mir den Himmel öfne mir — öfne mir mir den Himmel  
Himmel. Kan es manch' jetzt nicht fas - - - sin, auf es will ich  
— mal. — kan lassen, und ich — mir nicht das beklam.  
**Capo // Recit // Ariet**  
und ich wird mich das beklam.

Main Singen ist dem fröhlich Wort ein kommen die Lucerne  
für lebt das mir den Tag weißt Gott so die morgen Thron  
in mir angesetzt so bald er steht den Mensch die seien Gaben die  
gottlos Geist den' gewiss verschafft die Hoffnung, kann haben.



# Tenore.

20

Iff habe ich dir geschenkt, was du auf Anfang umgangen habt, das ist nichts,  
Aber den Preis für unsre Freude, nach der Hoffnung und das begehrte Preis, das war  
anfangs schwer, so an dem Tag nach der Hoffnung.  
*Recitatif Aria*

## Recitatif Aria

8 Mein Lied ist ein fröhliches Lied, am kommen des Herren  
Es läuft mir von den Augen weiss fort, so wie es morgen kommt  
in mir aufgestossen bald verschossen vor Monat die Leiden Gaben die Gott gab  
Gieß mein gewiss vorfreust die so fröhlich darin Leben.



## Basso.

21

*dictum Recit. Cria*

Wor naß der Drist? von Willm

Gott ist der, der mir bald immer wieden, er ist so leise und

Gott ja Gott ist Ameß, er ist lieb; kommt man nicht den Landen gelan,

Er ist von Rommen gelan frei, er freist mit freist den Weg der Frey zu

leben, dem mir füß füß nicht ankommen, er wirkt im Freylin Eriko bald er

für immer ab die Welt vor kannen und fromm Gottes teile, warant wird der

größte Trost auf Erden.

Gott ist glänzend in ihm Worte, ist — auf daß Trost ist

Vor mir war Trost, war vor Trost — ist vor mir kein Trost

Gott ist glänzend in ihm Worte, ist — auf — —

— mal vor Trost — war vor Trost — ist vor mir mal vor Trost ist vor

mir vor mir. In dir ist mir für gute, mir für gute, ist bin

mir — in dir blint, — In dir Vor — bin, magst' mir für

Gott zum Gott leben Jesu ja — das glänzen ist, — In dir Vor —

bin magst' mir für Gott zum Gott leben Jesu ja das glänzen ist das glänzen ist.

Mainin füßen ist ein heiliger Ort,  
 Ein Eustab mir den Weg weiß fast. so riechen Morgenlu-  
 cerne in unbekannter bald verschafft der Morgen die  
 Rosen sohn Gaben die Gott der Geist mein gewiß verleiht dir  
 Hoffnung darin haben

Ich habe mich zuvor gestellt gegessen, weiß ich  
 auch aufgezogen habe, daß ich mir gesucht habe das mir  
 Kind nach dem fest, daß ich mich aufgestanden,  
 am dritten Tage nach dem fest.