

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 437/5

Wachet und bethet, daß ihr/nicht in Anfechtung/a/2 Violin/
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.5.p.Epiph.
1729.



Autograph Februar 1729. 35 x 21,5 cm.

partitur: 4 Bl. Alte Zählung: Bogen 4-5.

12 St.: C(2x), A, T, B, vl 1(2x), 2, vla, vlne(2x), bc
je 1 Bl., vlne und bc je 2 Bl.

Alte Sign.: 162/5. Text: Johann Conrad Lichtenberg, 1729.
Abschrift d. Chores "Wachet und betet" s.Mus.ms.1697/30(nachFr114

- 1) Mein Haus ist ein Haus der Freude, 66
- 2) Die Nacht ist die Nacht der Freude, 66
- 3) Nacht und Entzucht, das ist die Nacht der Freude, 66

Nov 437/5

162.

5.

Foll (19)

W

Partitur

2^{te} Teilung 1729.

Großherzoglich
hessische
Hofbibliothek.

In. 5. p. Epiph:

F. D. G. M. F. Wry ?

Handwritten musical score for "Die Wälder" by Carl Maria von Weber. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f". The lyrics are written in German, with some words appearing in italics. The manuscript is on aged, slightly stained paper.

Handwritten musical score for "Der Hirt und die Schafe" by Johann Sebastian Bach. The score is written on ten staves, with the vocal line (Soprano) and the lute accompaniment (Gitarre) clearly visible. The lyrics are in German, and the music is in G major and 3/4 time. The score is handwritten in ink on aged paper.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves in a cursive script. The first staff begins with the word "Anfangung". The second staff has the word "Anfangung" repeated. The third staff has the word "Anfangung" repeated. The fourth staff has the word "Anfangung" repeated. The fifth staff has the word "Anfangung" repeated.

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Handwritten musical score for a vocal piece. The lyrics are in German and appear to be a hymn or religious song. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive script below the notes.

Lyrics (German):
 Ich will dich loben, o Herr, mein Gott, du bist mein Heil und mein Leben.
 Ich will dich loben, o Herr, mein Gott, du bist mein Heil und mein Leben.
 Ich will dich loben, o Herr, mein Gott, du bist mein Heil und mein Leben.
 Ich will dich loben, o Herr, mein Gott, du bist mein Heil und mein Leben.
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Handwritten musical score for a vocal piece. The lyrics are in German and appear to be a hymn or religious song. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive script below the notes.

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Handwritten musical score for a vocal piece. The lyrics are in German and appear to be a hymn or religious song. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive script below the notes.

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Handwritten musical score for a vocal piece. The lyrics are in German and appear to be a hymn or religious song. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive script below the notes.

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 Ich will dich loben, o Herr, mein Gott, du bist mein Heil und mein Leben.

35.
p.
mordet - Satans fellest Geyffte mordet - Satans fellest Geyffte mordet mit Licht
p.

mordet mit Mordet Satans fellest Geyffte mordet mit Licht

mordet mit Mordet Satans fellest Geyffte mordet mit Licht

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Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Gungst begehrt den".

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Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "Gungst begehrt den".

Handwritten musical score for "The Shepherd's Song" by George Frideric Handel. The score is written on five staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass). The fourth and fifth staves are for the lute accompaniment. The music is in G major and 3/4 time. The lyrics "The Shepherd's Song" are written below the vocal staves. The lute part includes the instruction "Lute" and "The Shepherd's Song".

Handwritten musical score for "The Day After Tomorrow" by John Williams. The score is written on five staves. The first three staves are for strings (Violins I, Violins II, and Violas/Celli). The bottom two staves are for woodwinds (Flutes and Clarinets). The music is in 2/4 time and features a melody that is repeated in the woodwinds and then in the strings. The lyrics "The Day After Tomorrow" are written below the woodwind staff.

Handwritten musical score for the hymn "Der Herr ist mein Fels in der Not". The score is written on five staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the piano part. The score is signed "H. J. 1841" in the bottom right corner.

Der Herr ist mein Fels in der Not,
 der Herr ist mein Fels in der Not,
 der Herr ist mein Fels in der Not,
 der Herr ist mein Fels in der Not.

[illegible]

Choral: *Ich will dich loben*
Da Cap.

Ch. Des Fond.

162.

5.

Harf und Cello, resp. ist
nicht in Aufstellung.

a

2

Violin

Viola

Cello

Alto

Tenore

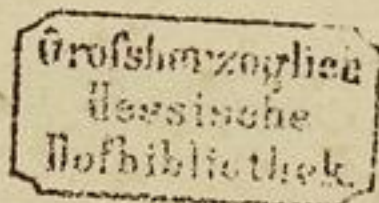
Bass

Dr. s. p. Gypf.

Wey.

c

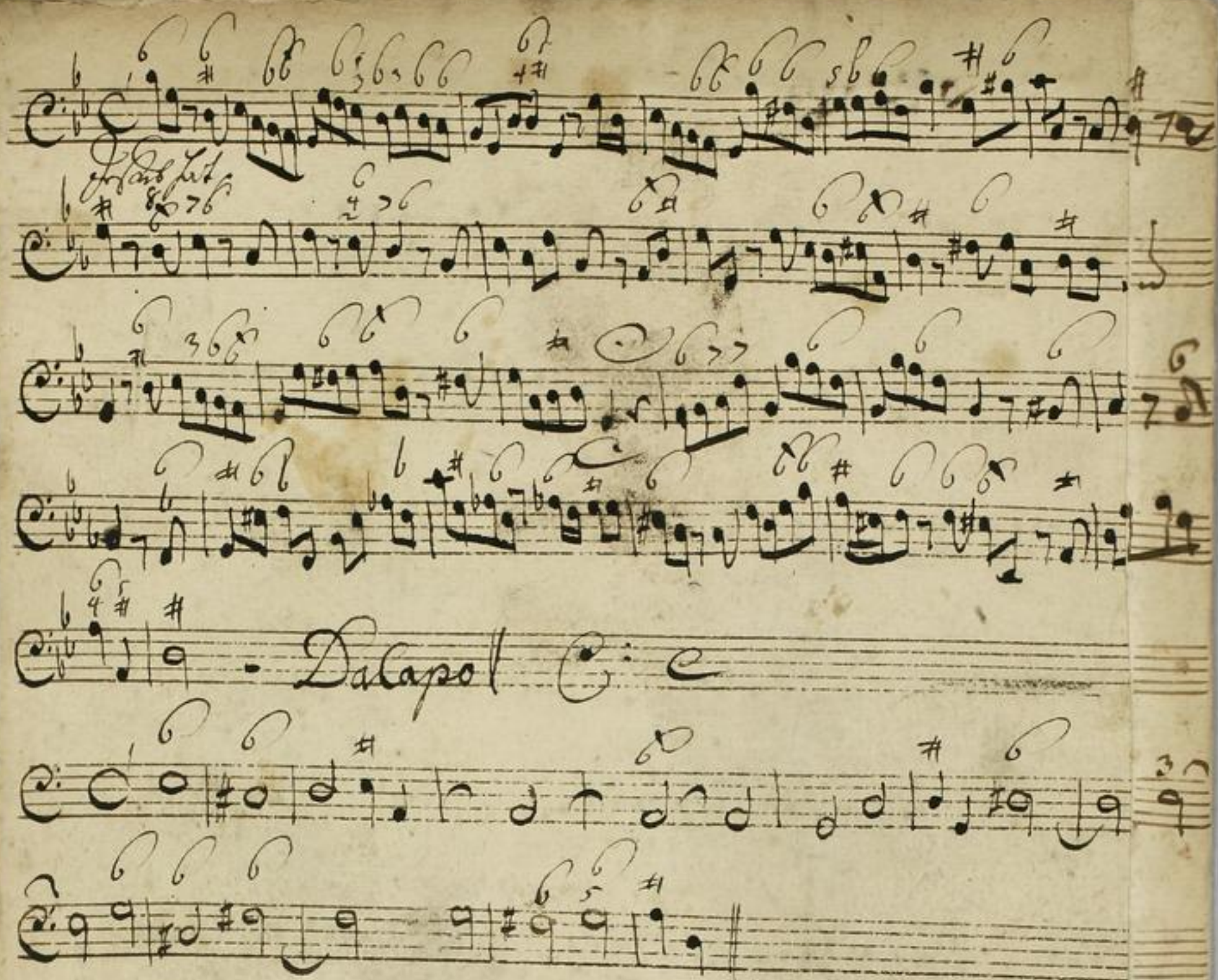
Continuo.



Kraus.

Handwritten musical score for Kraus, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* and *ff.*. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

Handwritten musical score for Dalap, featuring three staves of music. The first staff is labeled *Choral.* and includes a key signature change to one sharp. The second staff continues the musical notation, and the third staff concludes the piece with a final key signature change to one flat.



Choral: Da Capo //

Violino. I.

7

Wachet und betet.

pp. fort. pp.

Recitat: tacet.

Viva.

Comintet auf.

pp. pp. fort.

Capo

Choral.

Marzo.

Largo.

And. per. mos.

Capo. Recitat. tacet

Choral Capo.

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Violino 1.

8

Handwritten musical score for Violino 1, page 8. The score is written on ten staves in G major (one sharp) and common time. It features various musical notations including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings. The piece includes a 'Recitativo' section and a 'Combinato' section.

Dynamic markings and performance instructions include:

- 2. Aufst. und Letztst.* (2nd rising and last)
- pp.* (pianissimo)
- fort.* (forte)
- Recitativo* (Recitativo)
- tacet* (tacet)
- Vivace* (Vivace)
- Combinato* (Combinato)
- pp.* (pianissimo)
- fort.* (forte)

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (7/8, 6/8, 3/4), and dynamic markings. The score is divided into sections by repeat signs and includes the following markings:

- Choral* (written above the third staff)
- Wasser* (written above the fourth staff)
- Recitat tacet* (written at the end of the fifth staff)
- Largo* (written above the sixth staff)
- Immerfortwähnd* (written above the seventh staff)
- Capo* (written at the end of the eighth staff)
- Recitat tacet* (written at the end of the ninth staff)

Choral Capo.



Violino 2.

pp. *for.* 9

Wasser 3. Teil

pp. *for.* *pp.*

Recitativo
tacet

Allegro
f *tr* *h*

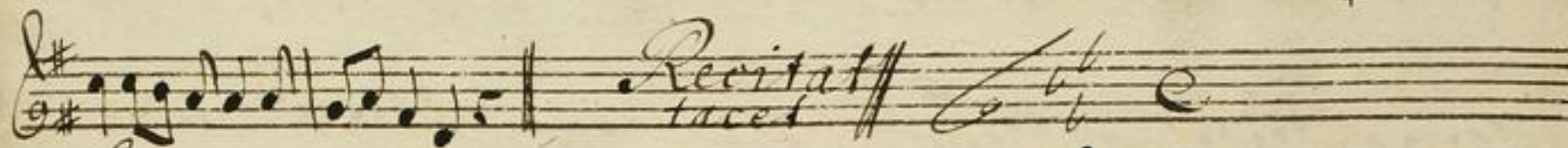
f *pp.* *pp.* *f*

Capo

Choral.



Wise p.

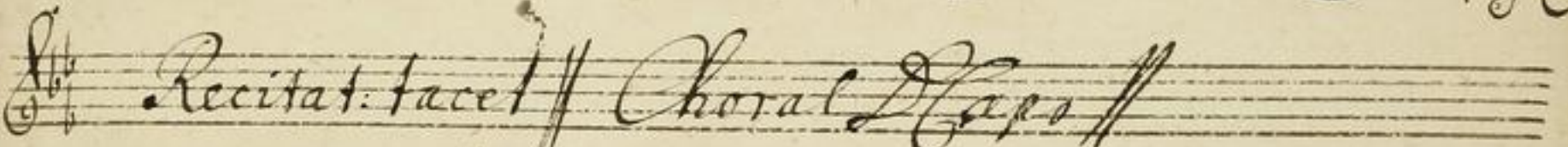


Recitat
tacet

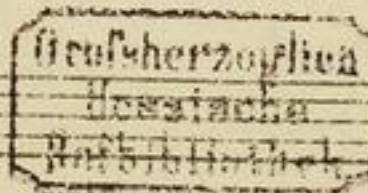
Largo.



Allegro

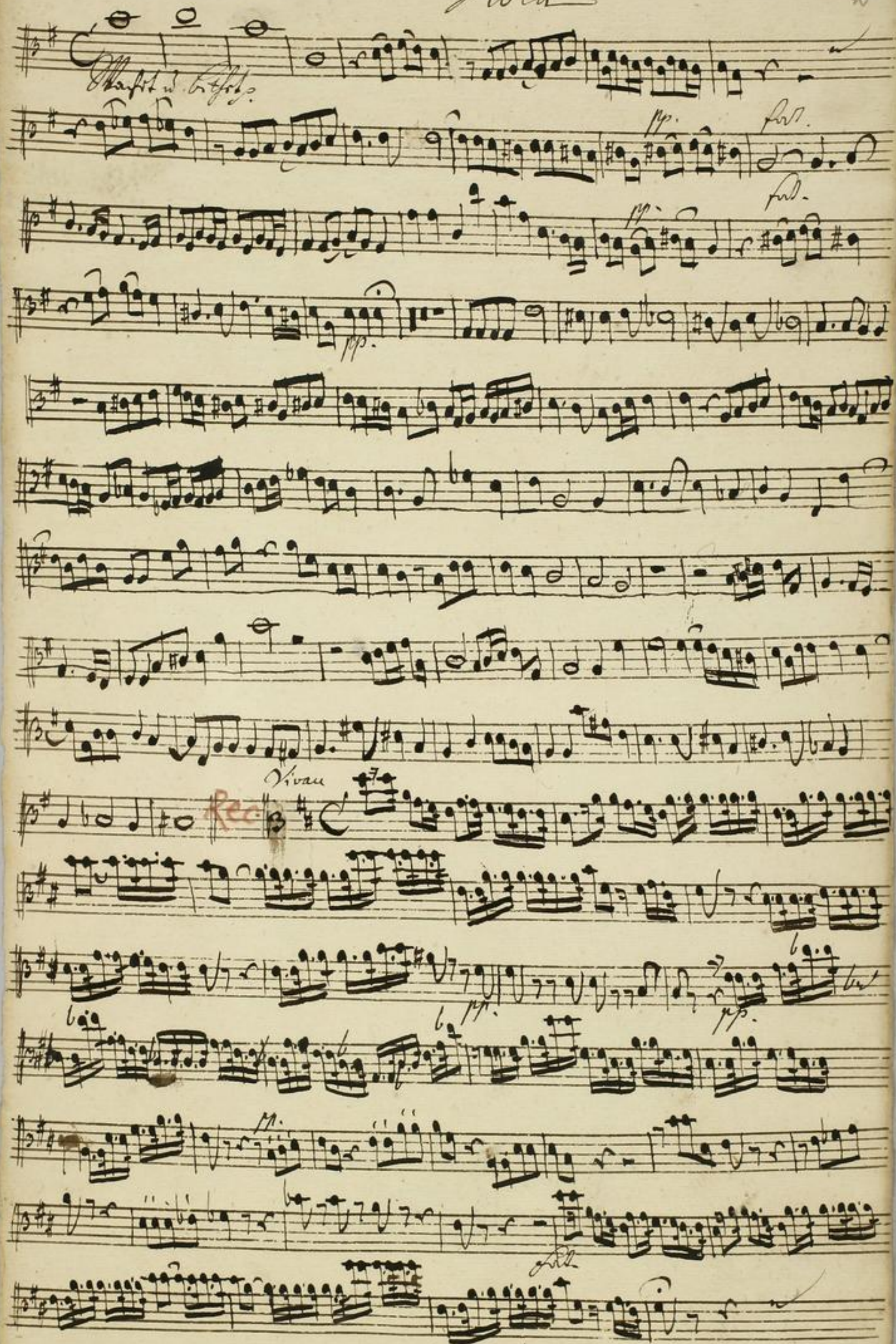


Recitat. tacet // *Choral* *Allegro* //



Viola

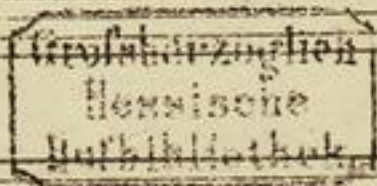
10



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and notes. The word "Capo" is written on the third staff, and "Recitat. tacet" is written on the fifth staff. The notation is in a historical style, likely from the 18th or 19th century.

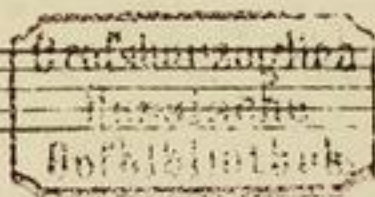
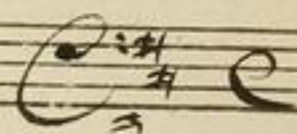
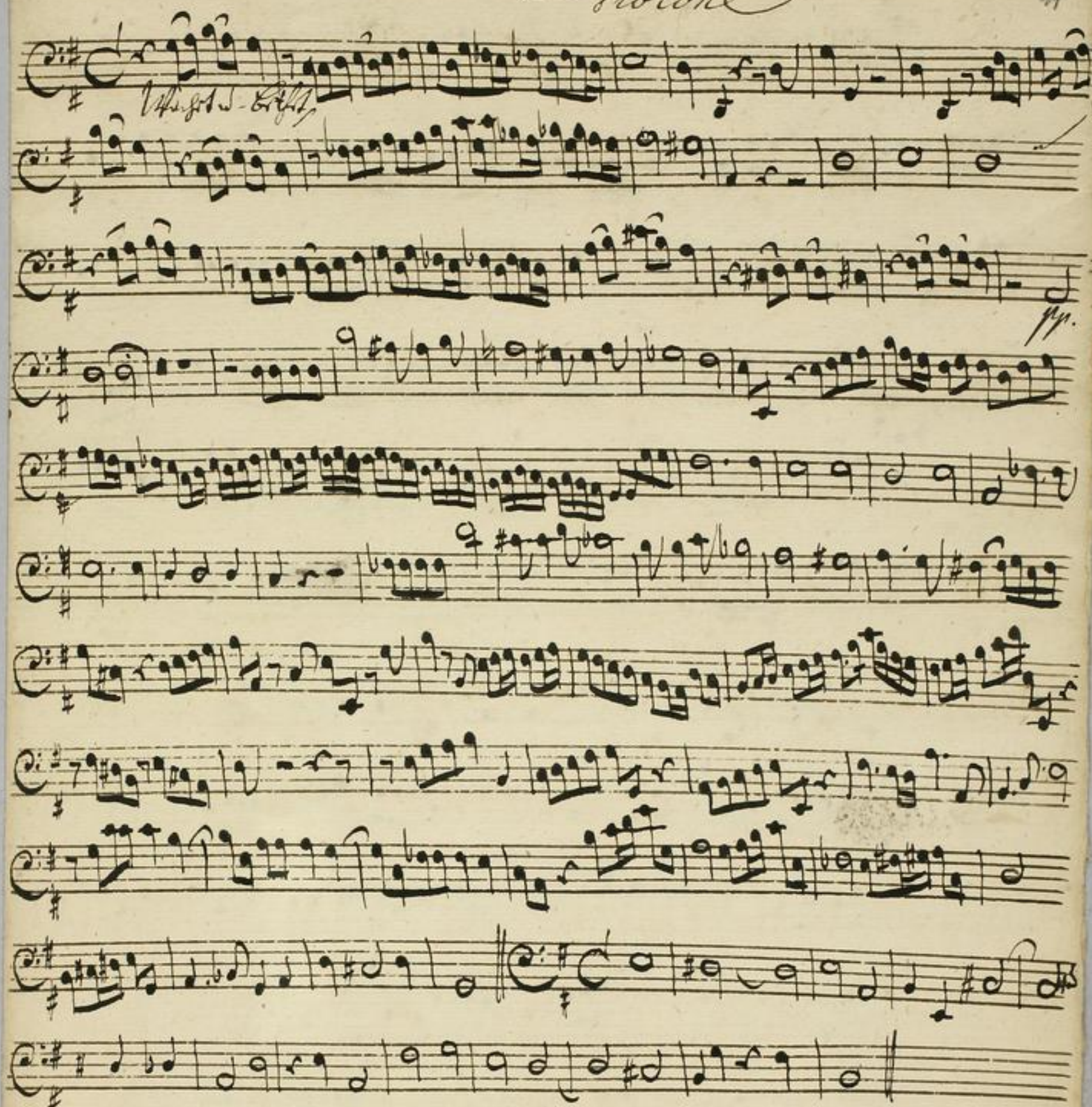
Recitat. tacet.

Choral Capo



Violine

11

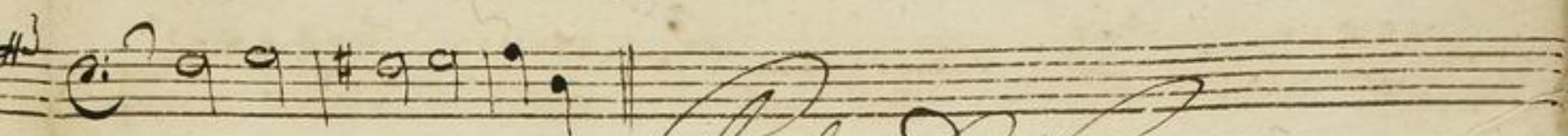
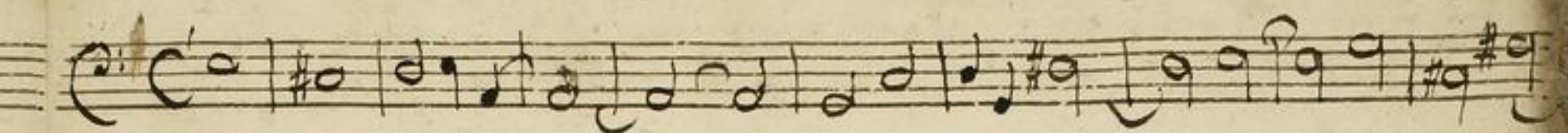


Vivace.

Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like "f" and "ff". The paper shows signs of wear and tear at the edges.

Key markings and annotations include:

- f* (forte) and *ff* (fortissimo) dynamic markings.
- Choral* marking on the 10th staff.
- Da Capo* marking on the 10th staff.
- Da Capo* marking at the end of the 15th staff.



Choral Da Capo.



Violone.

A handwritten musical score for a piece titled "Vivonne" by J. Haydn. The score is written on 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent changes in time signature, with markings such as 6/8, 4/4, 3/4, 2/4, and 6/16 appearing throughout. The notation includes a variety of note values, rests, and accidentals (sharps and naturals). Some staves feature dynamic markings like "pp" (pianissimo). The handwriting is in a cursive style typical of the 18th or 19th century. The piece concludes with a double bar line on the final staff.

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Trivace

geminato f

Handwritten musical score for 'Trivace'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff has a tempo marking 'geminato f' (fornuto). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp.' (pianissimo). The piece concludes with a double bar line and the word 'Coda'.

Choral.

1. u. 2. Satz

Handwritten musical score for 'Choral.'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff has a tempo marking '1. u. 2. Satz'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp.' (pianissimo). The piece concludes with a double bar line.

Handwritten musical score on page 14, featuring six staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The sixth staff ends with a double bar line and the word "Capo" written below it. The seventh staff begins with a double bar line and the word "Choral" written above it. The eighth staff begins with a double bar line and the word "Capo" written below it, followed by a double bar line and the word "Choral" written above it.

Canto

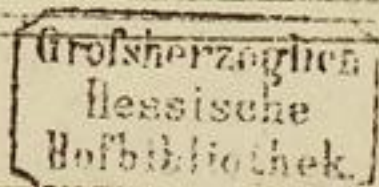
[illegible]

9
 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839

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Recitat: tacet // Aria tacet // Recitat: tacet //

Choral Haps.

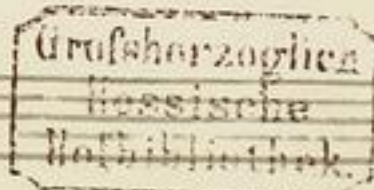


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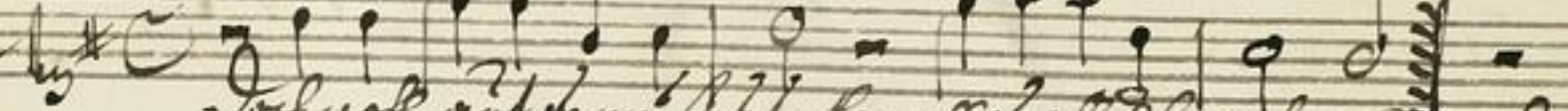
Recit. Aria fac. Choral

Wach auf, du Schlaftrunkener,
Weil es sonst beständig ist,
nicht im Schlaf zu liegen,
denn Gott gibt dir so Licht, daß in seiner Bra-
sen du nicht schlafen.

Recit. fac. Aria S. V.



Aria
 Ich hab mein Gott besandt, schon früh
 früh, ich hab mein Gott besandt,
 schon, schon, ich hab mein Gott besandt.
 Ich hab mein Gott besandt, schon früh
 schon, schon, ich hab mein Gott besandt.
 Ich hab mein Gott besandt, schon früh
 schon, schon, ich hab mein Gott besandt.
 Ich hab mein Gott besandt, schon früh
 schon, schon, ich hab mein Gott besandt.

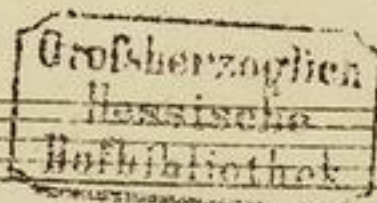
Choral 
Ich weis gut, was mich betrüb, von aller Art, wenn
wenn wir sterben, sind wir in Gottes Hand, lassen } Ihm zu
will mich nicht fallen, meine Gänge, der Gut = 17
wenn wir sterben, sind wir in Gottes Hand, lassen } Ihm zu

Atto

[illegible]


 Comt ihm die letzte Zeit, so darfst du seinen Zorn nicht scheuen
 mein Foch, das Glaubens Foch, trägt, mich doch in der Ver-
 firt in süßem Aufwachen. Und Gott der mich in seiner Obhut setzt
 wird seiner Geist es mich immer wachen, der Vornehm-
 sollt nicht wachen. Für ist der ich zu beiden schlägt.

Choral Hapv.



Tenore

[illegible]

Basso.

Na - set wa - set und be - set wa - set und be - set = um be -

- set wa - set und be - set d. be - - - - - be - set und be - set und be - set

pp. um be - set Da - ße - r nist in An - fess - lung in An - fess - lung in An - fess - lung

fallt Da - ße - r nist in An - fess - lung Da - ße - r nist in An - fess - lung fal - - -

- - - - - set Da - ße - r nist in An - fess - lung fallt Da - ße - r nist in An - fess - lung

fallt Da - ße - r nist in An - fess - lung in An - fess - lung in An - fess - lung fal - - - - -

aber das fließt ~~aber das fließt~~ = schwach Der Geist ist willig = aber das

fließt das fließt ist schwach Der Geist ist willig = = willig

aber das fließt ist schwach = = =

Recitativ Aria
schwach das fließt - ist schwach *tacet* *tacet*

1. Na - set Da - ße - r nist in An - fess - lung, weil er sonst be -
Der wese gut re - mme mit son, all - ob glück - lich ge - sen, wenn wir ihn

seine ist, Da - ße - r nist brä - ffe, Und Gott gibt, die er liebt off in
seinen Tö - sen, im Ge - bet an - fess - lung, Denn er will, und mit full seiner

seine Stra - fen, wenn wir für - er fla - sen.
Gut be - fess - lung, wenn wir glau - ben und bit - ten.

Recitativ Aria *Recitativ Choral*
tacet *tacet* *tacet*