

Dn. Rogate.

F. D. F. M. Mai 1726.

Mus 434/14

Bittet so werdet ihr nehmen, / suchet a/2 Flaut. tr./2 Hautb./
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo/Dn. Rogate/
1726.

159.

14.

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/14

Bittet so werdet ihr nehmen, / suchet a/2 Flaut. tr./2 Hautb./
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo/Dn. Rogate/
1726.



Bittet. Se in die each

Autograph Mai 1726. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

14 St.: C,A(2x),T(2x),B,vl/ob/fl 1(2x),2,vl unison,vla,
vln/vcl/fag(2x),bc. cemb.

1,1,1,1,1,1,2,1,2,1,1,2,2,2 Bl.

Alte Sign.: 159/14.

Text: Johann Conrad Lichtenberg, 1726.

Partitur.
18^{te} Auflage 1726.

In: Royale.

F. D. F. G. May 1726.

Mus 434/14

Littet so wundet ich niemand, Lust 33

159.

14.

Foll 1-25

u

Partitur.

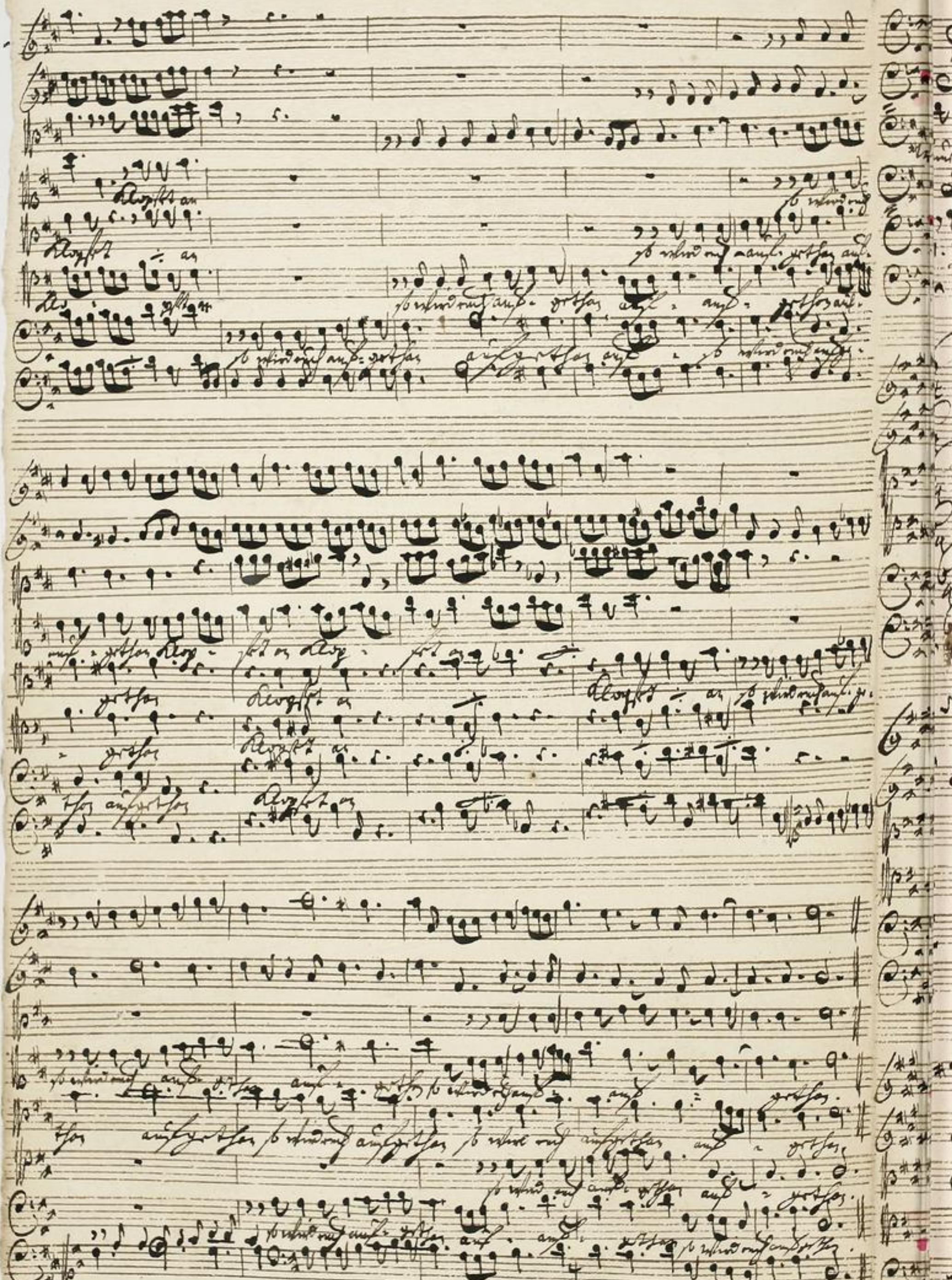
18^{te} Auflage 1726.



In: Royale.

F. D. G. M. May 1786.





A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top two staves are for the vocal parts, with lyrics written in German. The bottom four staves are for the piano, showing bass and harmonic progression. The vocal parts begin with a melodic line, followed by a harmonic section where they sing sustained notes. The lyrics describe a scene of a garden with a path, flowers, and a person walking. The piano part includes various chords and bass notes.

Mein Gott zu mir kommt der Tod an den ich mich nicht gesetzt. Ein Krieger steht auf dem Hügel und schaut

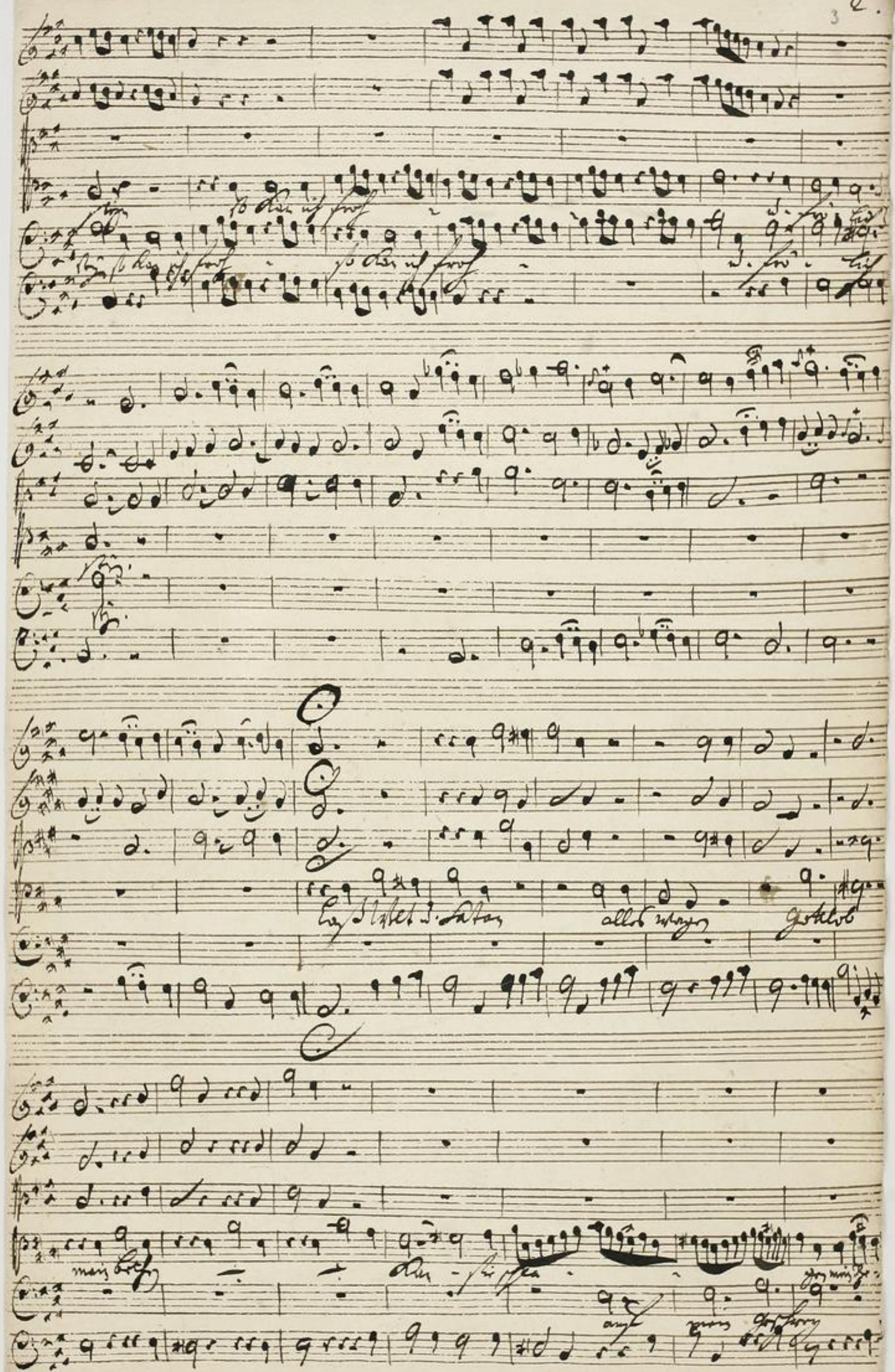
zu mir und sagt: "Du bist ein guter Mensch, du solltest in der alten Religion glauben. Deine Seele ist rein und du wirst

in den Himmel gehen." Ich antworte: "Ich kann nicht in die alte Religion glauben, weil ich weiß, dass sie falsch ist."



This image shows four staves of handwritten musical notation on four-line staff paper. The notation is in common time (indicated by a 'C') and uses a variety of note heads, including circles, squares, and triangles, often with diagonal strokes through them. Some notes have vertical stems, while others are simple shapes. The music consists of two systems. The first system begins with a measure of six eighth-note equivalents followed by a measure of six eighth-note equivalents. The second system begins with a measure of six eighth-note equivalents followed by a measure of six eighth-note equivalents. The notation is written in black ink on a light-colored, slightly aged background.





A handwritten musical score for two voices and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the basso continuo. The piano part is represented by a single staff at the bottom of each system. The music is written in common time, with various dynamics and performance instructions. The handwriting is in black ink on aged paper.

Handwritten lyrics in German are present in the vocal parts:

Willig im Aufstieg
an den niedrigen Felsen des Glaubens hinweg.
Gott sind sie auf der Höhe
und die Quelle zugetan. Freude gehe. Im Himmel ist sie von Gott herab. Es
ist allein auf mancher Seite die Lieder auf mich zu kommen mögt. Gott sei willig

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The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, some with small horizontal dashes, indicating pitch and rhythm. The staves are separated by horizontal lines. There are also vertical bar lines dividing the measures. The music is written in common time (indicated by 'C'). The notes are mostly quarter notes and eighth notes. The paper has a slightly textured appearance with some minor discoloration and faint smudges.



53

The manuscript consists of five staves of music, each with a different key signature and time signature. The notation is a form of early printed music notation, using vertical stems and dots to represent pitch and rhythm. The staves are separated by horizontal lines. The paper is aged and yellowed.



Stimme Instrument. //

1292 | Japw. ||

6

Latinum. Unde in die hohen gipfel in Gotts heiligen Himmels
Littera. Unde in die hohen gipfel in Gotts heiligen Himmels

Hebräisch. Unde in die hohen gipfel in Gotts heiligen Himmels

Hebräisch. Unde in die hohen gipfel in Gotts heiligen Himmels





159.

14.

Bücher, so schwer ist normen,
mitte.

a

2 Flaut. Fr.

2 Hautb.

2 Violin

Viola

Canto

Cello

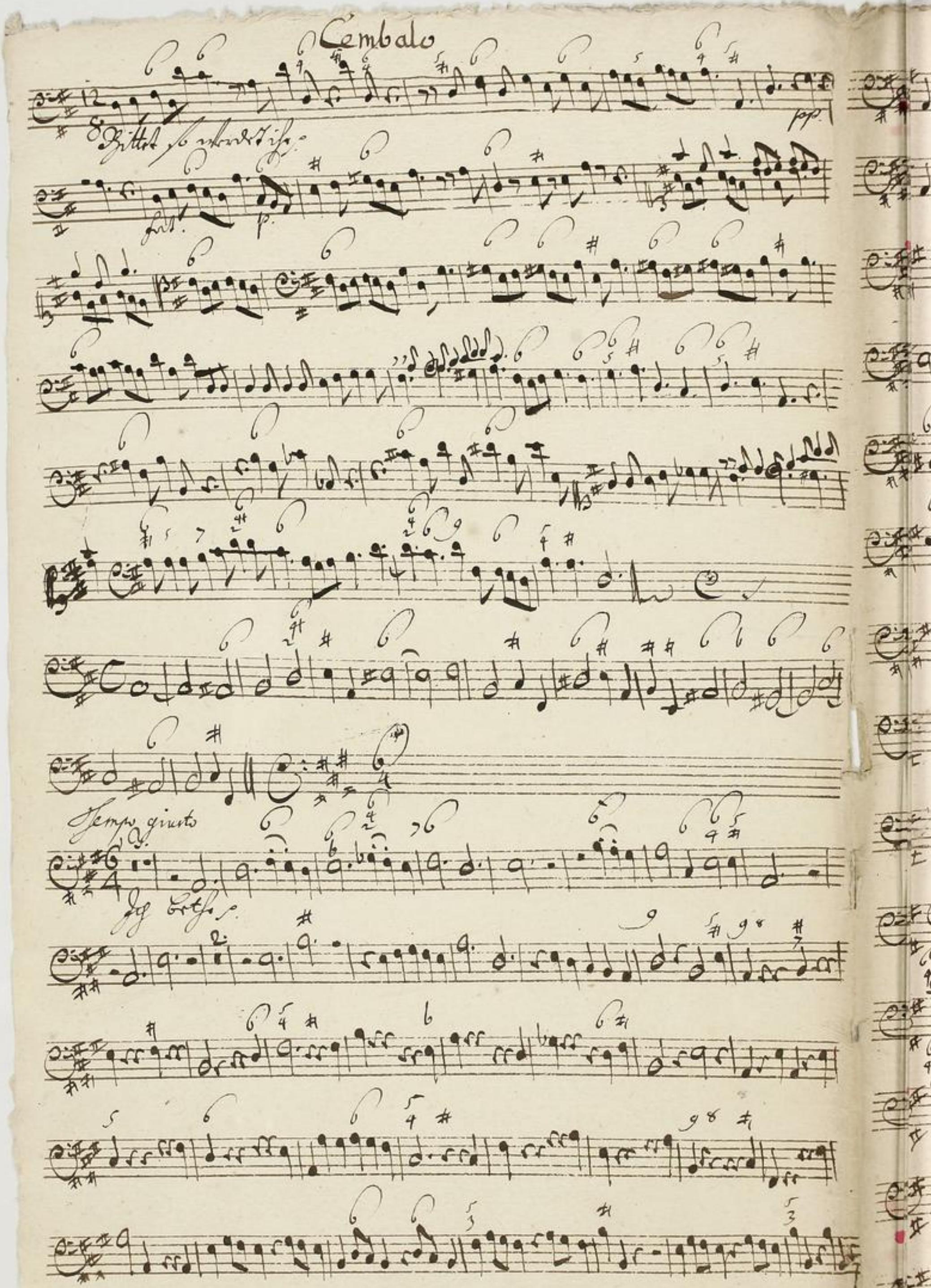
Tenore

Bass

e

Continuo

Dr. Royale
1726.



Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes various musical markings such as dynamic signs, tempo indications like "fatto dol.", and performance instructions like "Artificialis. Luteo.". The vocal parts are labeled "Soprano", "Alto", and "Bass". The bass part includes a section for "Vcl. Subt."



A handwritten musical score for orchestra and choir in Hebrew notation. The score consists of ten staves of music, each with a key signature of one sharp. The vocal parts are written in Hebrew characters, and the instrumental parts include strings, woodwinds, and brass. The score includes dynamic markings such as *tutti*, *Fay.*, and *Fay. tutti*. The vocal parts are labeled *Choral*, *Vocal*, and *Fayett*. The score is numbered 1 through 10 across the top. The bottom staff shows a single melodic line with a bass clef.



Violino. I.

Plantie Haub-univ.-Pian

Joh. Lüdt. 3. Jhd.

Fath. Rosal.

三

七



16a
Capo



Violino. 1^{mo}

A handwritten musical score for violin, consisting of ten staves of music. The score begins with a tempo marking of *Tempo giusto*. The key signature changes frequently, indicated by various sharps and flats. The time signature also varies, including measures in 12/8, 8/8, 4/4, and 5/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The score concludes with a section labeled *Falso / Recital*, followed by a measure number 8.





Sonne · Fröhlich · umos

Gott lobt

Violino 2.

13

Handwritten musical score for Violin 2 in G major, 12/8 time. The score consists of 12 staves of music. The first staff begins with a dynamic of *pianissimo*. Subsequent staves include dynamics such as *pianissimo*, *fischt.*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, *pianissimo*, and *pianissimo*. The score features various note heads, stems, and bar lines. The 12th staff concludes with a repeat sign and the instruction *Capo*.

Recitat: facet



Sorbi. Luth. univ.

Choral

A handwritten musical score for a chorale prelude. The score consists of 18 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in black ink on light-colored paper. The first few staves show a basso continuo line with a cello-like bassoon part. The subsequent staves feature various voices, likely for organ or harpsichord, with some parts indicated by 'tutti' markings. The music concludes with a section labeled 'Recitat' and 'Capo tacet'.

(Choral: *tutti*)

14

Denn wir sind für dich hier

Staves 1-3: Dynamics: tutti, h., tutti, h., tutti, h.

Staves 4-6: Dynamics: tutti, h., tutti, h., tutti, h.



Viola

15

15

S

Bittet / Geduld und Hoffnung.

pp

tempo giusto

to 8th notes

fis.

brisi.

Gott lebet in Jöry.

Capo // Recit // Tacet

ff





Violone.

16

88. Rhythmus und gleich,
pp. *tempo giusto*, *organo*.

1. *dolce*

fa Capo | C C #



Soprano
 Alto
 Bass

Gott hilft S. fortz.
S. 1.

da Capo //

Choral
Fay. *tut.* *Fay.* *tut.* *Fay.* *tut.*
Oder wir, wir sind Fay.

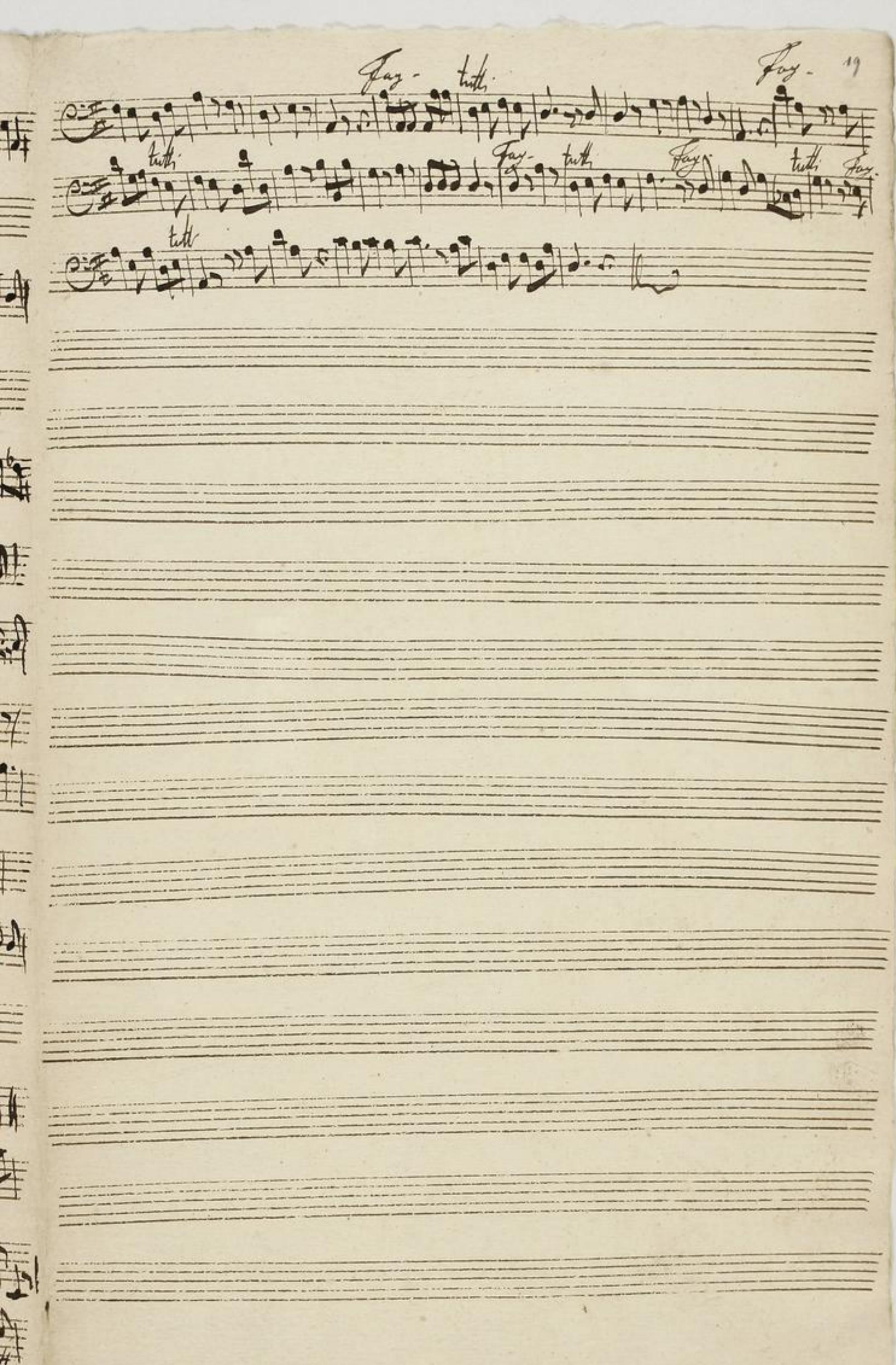
Fay. *tut.* *Fay.*



Violone e Tagotto.

18

A handwritten musical score for 'Violone e Tagotto' (Violoncello and Double Bass). The score consists of ten staves of music, each with a different rhythmic pattern. The first staff begins with a tempo marking of '8. Mitt. 6. ohne aufz.'. The second staff starts with 'pp.' (pianissimo). The third staff has a tempo marking of 'Tempo giusto'. The fourth staff has a tempo marking of '4. Mitt.'. The fifth staff begins with 'q.-'. The sixth staff begins with 'd.'. The seventh staff begins with 'd.'. The eighth staff begins with 'd.'. The ninth staff begins with 'd.'. The tenth staff begins with 'd.'. The score concludes with a repeat sign and the instruction 'Capo'.



Canto.

26



Alto.

Willst so mir ein gage - - - - - ben Klo - - - - - füll an
Klo - - - - - füll an so mir ein gage - - - - - an - - - - - gäf an

Recitativa // Recitativa

Denn wir somm soonig hör, in der S. E. v. A.
Dens. die - - - - - dor d'ar tolls filz, is bin den d'ar tolls filz

Wesm' is mir sol mir gäf sohn du willst mir leß ben
Amor du kannst du willst du möst ihm wel din Werd der'

Recitativa // Recitativa

Alto

22

Loyd

Roy fol an son ior wif auf golde an auf golde an Roy fol an

Alors et Ruyfot au printemps aux goffres aux goffres, le

auß- oder an

Kom mit Kom froh mit Jesu, in Jesu Geiste verman
Kerstet der Heilige Geist, ist ein ewig Lind Geist am

Wijß ob wier geoffen In wileß mißlaſton miß In thauß In wileß In

1777 June 14th from New York Crossword



Tenore,

23

3# G major
 12/8 time
 Duet: singet so merrlich ihr Kinder so =
 - pfau = xlo - pfau sowingt uns an gespann und
 - gespann und - gespann xlo pfau = = = =
 Recitative: tacet
 minn' uns an gespann an gespann
 Tempo giusto.
 gib - - - lo Jesu Christ halde - - -
 - - - mon Jesu Christ halde - - - - mon
 a - - - mon Jesu Christ halde - - - - mon so lange
 froh - so lange froh - - mi froliß seyn so lange ist froh - -
 - - - - - so lange ist froh - d. froliß seyn so lange ist
 froh - - - - - d. froliß seyn laßt uns
 So lange allein wagen Gott lob mein Bruder = = Pan sie flie -
 - - - - - gen mein Br. bin Pan sie flie -
 Capo.
 Recitat: facet: // Aria facet: //

icitat: facet: // Cria facet: //



So überlief mein Geist im Läuflein stell mir Gott zu ringen
weil für dich beider Leib so müßig im fließen wohlgelingen las
Eis mir keine Röß in solcher Andacht Übung pfauen die
Rettung blieb dir unvergängl. Und kommt ab bis zum Todt mir mehr
Zagt der Herr mir auf dem Thron dein Thron form
Rom mir Rom feindig Fox
Paris lieber Stadt die Zeit ist bin dir
Geist in Namen ist mir nicht mehr geöffnet
in willst mich lassen nicht du kannst in willst du nicht
Stern war ein Wort vor Frey



Tenore.

24

8² Pufel, Pufel, o mein lieber Pufel,

Als - gfan -

— Als - gfan —

gfan auf - gfan Rechfchen

Wieder

Recitalffariaff Rec:petria Rec:
auf gfan auf gfan

Rom mir Rommherig See in Gla - gfan Harmonie

Kris lie - die Ratt wofelt ist ein Stein Stein, Stein

is weiss ob wir gfan du nicht mis lassen niss in Langfuhrer

muss ihm was den Wurf Hoffniss



Basso.

15

Sinfid sinfed somiret ihr simen —
 Klo - gefan
 Klo - gefan Klo - gefan —
 somirensan gefan auf ge -
 san auf - so wimis an gefan auf gefan Klo - gefan —
 au somirensan gefan - auf - auf - gefan sowimis an gefan
 Min for zum efen Horsfil an emje sißt sißt sißt sißt
 will diß selbs nretothen Daß die vnu thins miß festen vnu es will fin
 grün dir das Abbaß roj... vnu rammisig Noß d. Jamor wo ist so brenn
 vnu sagt miß vnu jenß vor diß kriß so mß brenn brenn wost ge roj...
 Temp. grün.
 Jef b. - - - te jef b. kriß b. a. - - -
 - - mun a. - - - mun b. a. - mun jef b. kriß b. a.
 - - mun a. - - - mun b. a. - mun jef b. kriß b. a.
 so kan iß froß und froliß sejn so kan iß froß
 - - - so kan iß froß - d. froliß sejn so kan iß froß -
 so kan iß froß - - - d. froliß - sejn volti

