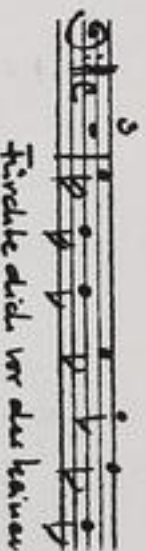


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 445/27

Fürchte dich vor der keinem, das du/leiden wirst/a/2 Violin/
Viola/2 Hautb./Canto/Alto/Tenore/2 Bass./e/Continuo./
3. Adv./1737 [fälschlich geändert in 1738.]



Fürchte dich vor der keinem

Autograph Dezember 1737. 35 x 21,5 cm.

partitur: 5 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 170/61. Text: Johann Conrad Lichtenberg, 1738.

Ms 445/27

Fünfte Lief von der Kinnung, daß die Lieder verst. 55

170.

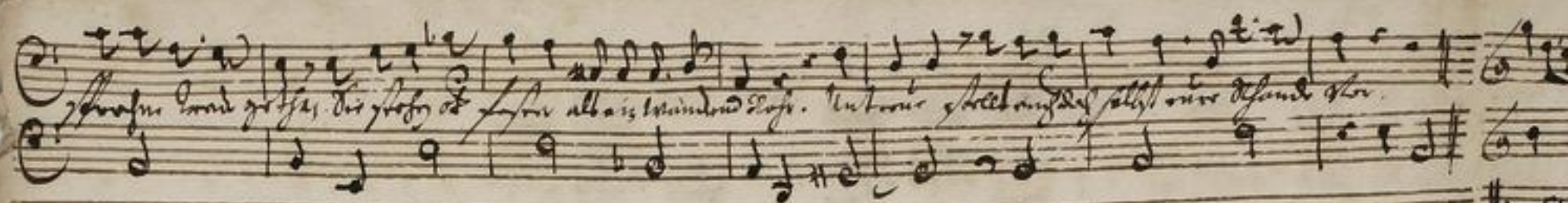
64.

27

Partitur

M. Dec: 1737 — 29^{ter} Jahrgang.





Allegro.



Handwritten musical score system 1. The system consists of five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics: "nicht in himmel in himmel dich der welt nicht".

Handwritten musical score system 2. The system consists of five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics: "der welt nicht in himmel in himmel dich".

Handwritten musical score system 3. The system consists of five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics: "O dich dreyer dich O dich dreyer dich O dich dreyer dich O dich dreyer dich O dich dreyer dich".

Handwritten musical score system 4. The system consists of five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics: "Vivace."

Vivace.

Handwritten musical score for a piece titled "Gloria - Grand Loure, Grand - Liff Chri". The score is written on six staves, with the first four staves containing the main melody and the last two staves providing a bass line. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as "pp." and "f". The title is written in a cursive hand across the middle of the staves.

Handwritten musical score for "Gott der Herr" by J. S. Bach. The score is written on six staves. The first three staves are for the vocal parts (Soprano, Alto, Tenor/Bass), and the last three staves are for the keyboard (likely Organ or Harpsichord). The music is in G major and 4/4 time. The lyrics "Gott der Herr" are written below the keyboard part.

Handwritten musical score for a piece titled "Lied des Lufes" (Song of the Lute), attributed to J. S. Bach. The score is written on two staves. The upper staff is for the vocal line, and the lower staff is for the basso continuo line, featuring figured bass notation. The music is in a single system, with the vocal line and the basso continuo line both starting with a treble clef. The tempo is marked "Allegro". The key signature is one flat (B-flat). The time signature is 3/4. The lyrics are written below the vocal line and above the basso continuo line. The lyrics are in German and consist of two lines: "Lied des Lufes" and "Lied des Lufes". The music is in a single system, with the vocal line and the basso continuo line both starting with a treble clef. The tempo is marked "Allegro". The key signature is one flat (B-flat). The time signature is 3/4. The lyrics are written below the vocal line and above the basso continuo line. The lyrics are in German and consist of two lines: "Lied des Lufes" and "Lied des Lufes".

[illegible]

Handwritten musical score, first system. The lyrics are: "Gloria - bust hinc mus: fuffe alii". The notation includes staves for vocal parts and a basso continuo line.

Handwritten musical score, second system. The lyrics are: "Gloria - bust hinc mus: fuffe alii". The notation includes staves for vocal parts and a basso continuo line.

Handwritten musical score, third system. The lyrics are: "Gloria - bust hinc mus: fuffe alii". The notation includes staves for vocal parts and a basso continuo line.

Handwritten musical score, fourth system. The lyrics are: "Gloria - bust hinc mus: fuffe alii". The notation includes staves for vocal parts and a basso continuo line.

This image shows a page from a handwritten musical manuscript, likely a score for a church service. The music is written in German and features multiple staves with vocal and instrumental parts. The lyrics are in German, and the music is in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp.' and 'f'. The text 'Bringt uns Heil' is repeated throughout the score, indicating a liturgical context. The handwriting is in a cursive style typical of the 18th century. The page is numbered '4' in the top right corner. The music is arranged in systems, with vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (likely strings and woodwinds) clearly distinguished. The lyrics are written below the vocal staves. The overall layout is clean and professional, reflecting the high quality of Bach's manuscript. The page is numbered '4' in the top right corner. The music is arranged in systems, with vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (likely strings and woodwinds) clearly distinguished. The lyrics are written below the vocal staves. The overall layout is clean and professional, reflecting the high quality of Bach's manuscript.

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Halle uns Orl" and "Halle Gott".

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Halle Gott" and "Halle uns Orl".

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Halle Gott" and "Halle uns Orl".

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics include "Halle Gott" and "Halle uns Orl".

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. There are two systems of lyrics written in a cursive script below the staves.

System 1 lyrics (approximate transcription):
 System 2 lyrics (approximate transcription):

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. There are two systems of lyrics written in a cursive script below the staves.

System 1 lyrics (approximate transcription):
 System 2 lyrics (approximate transcription):



Soli Deo Gloria //

170
61

Geistlich die in der Kammer, das ist
Lied ist.

a

2 Violin :

Viola

2 Haut C.

Canto

Alto

Tenore

2 Bass

c

Continuo.

3. etc.
1788.

Continuo.

Handwritten musical score for Continuo, featuring multiple staves of music with various notes, rests, and dynamic markings. The score includes the following markings:

- Alto*
- pp.* (pianissimo)
- f* (forte)
- rit.* (ritardando)
- 43* (measure number)
- 4#* (sharp sign)
- 5* (finger number)
- 6* (finger number)
- 7* (finger number)
- 8* (finger number)
- 9* (finger number)
- 10* (finger number)
- 11* (finger number)
- 12* (finger number)
- 13* (finger number)
- 14* (finger number)
- 15* (finger number)
- 16* (finger number)
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- 94* (finger number)
- 95* (finger number)
- 96* (finger number)
- 97* (finger number)
- 98* (finger number)
- 99* (finger number)
- 100* (finger number)

Das

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps, flats). Above the staves, there are numerous handwritten numbers and symbols, possibly indicating fingerings or performance instructions. The score is written in a historical style, likely from the 18th or 19th century. The page is numbered '7' in the top right corner. The music is written in a single system across the page, with some staves having a 'Capo' marking at the end. The paper shows signs of age, including discoloration and some wear at the edges.

Choral. Largo.

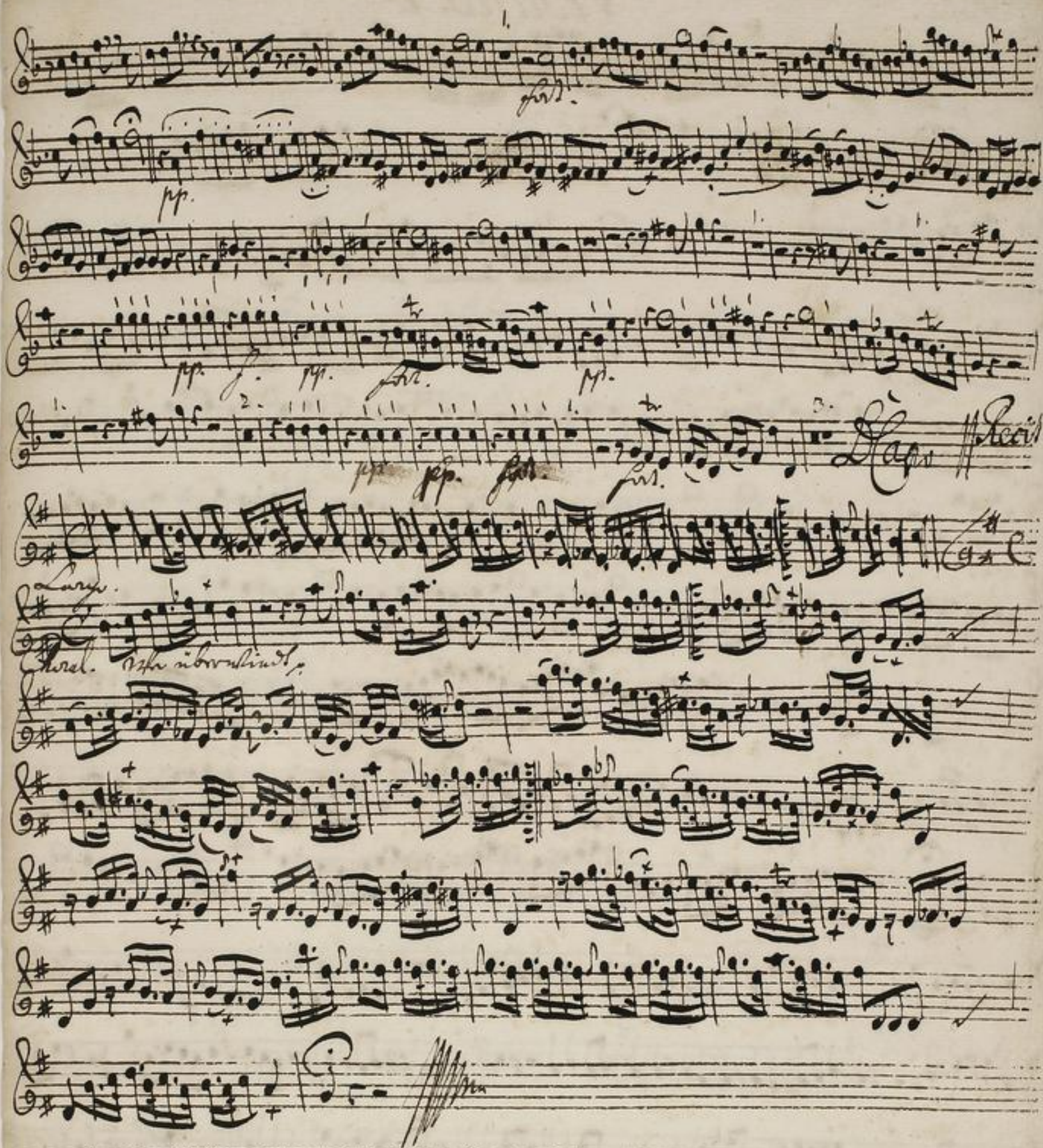


G. wave.

Violino. 1.

8

Handwritten musical score for "Die Meistersinger von Nürnberg" by Richard Wagner. The score is written on 15 staves, featuring complex polyphonic textures with many trills and ornaments. The key signature is D major (two sharps). The tempo is marked "Allegro". The score includes various performance instructions such as "pp.", "f", "tr", and "Recitativo". The lyrics are in German, including "Singt und singt", "Lied ist gut", "Ihr gläubigen Herrn", and "Volfi".



Vivace

Violino I.

9

Handwritten musical score for a symphony, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The title "Symphonie" is visible at the top left. The score includes various musical notations such as clefs, time signatures, and notes, along with handwritten annotations like "Basso Continuo", "Stille", "Vivace", and "Allegro". The manuscript is on aged, slightly stained paper.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* and *pp.*. The score concludes with a double bar line and a final flourish. The manuscript is written in a cursive style, characteristic of 18th or 19th-century notation.

pp.

pp.

Largo

Fort.

Wer überwindet?

Capo Recitativo

Swan

Violino. 2

16

Handwritten musical score for "Die Meistersinger von Nürnberg" by Richard Wagner. The score is written on 18 staves, organized into three systems of six staves each. The first system includes the title "Singschule der Meistersinger" and the tempo "Allegro". The second system includes the tempo "Moderato" and the title "Recitativo". The third system includes the tempo "Vivace" and the title "Canto Recitativo". The score is written in G major (one sharp) and common time (C). It features various musical notations including notes, rests, and dynamic markings such as "pp.", "f.", and "tr.".

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a '+' sign above it. The third staff has a 'p' marking. The fourth staff has a '1.' marking. The fifth staff has 'pp' and 'f' markings. The sixth staff has 'pp', 'f', 'pp', and 'f' markings. The seventh staff has a '1.' marking and a 'C' time signature. The eighth staff has 'f Choral.' and 'p' markings. The ninth staff has 'Larg. Un uberschnell' and a '1.' marking. The tenth staff has a '2.' marking and ends with a double bar line and a flourish. Below the tenth staff are five empty staves.

Vivace.

Viola

11

Einfl. auf r



allu.

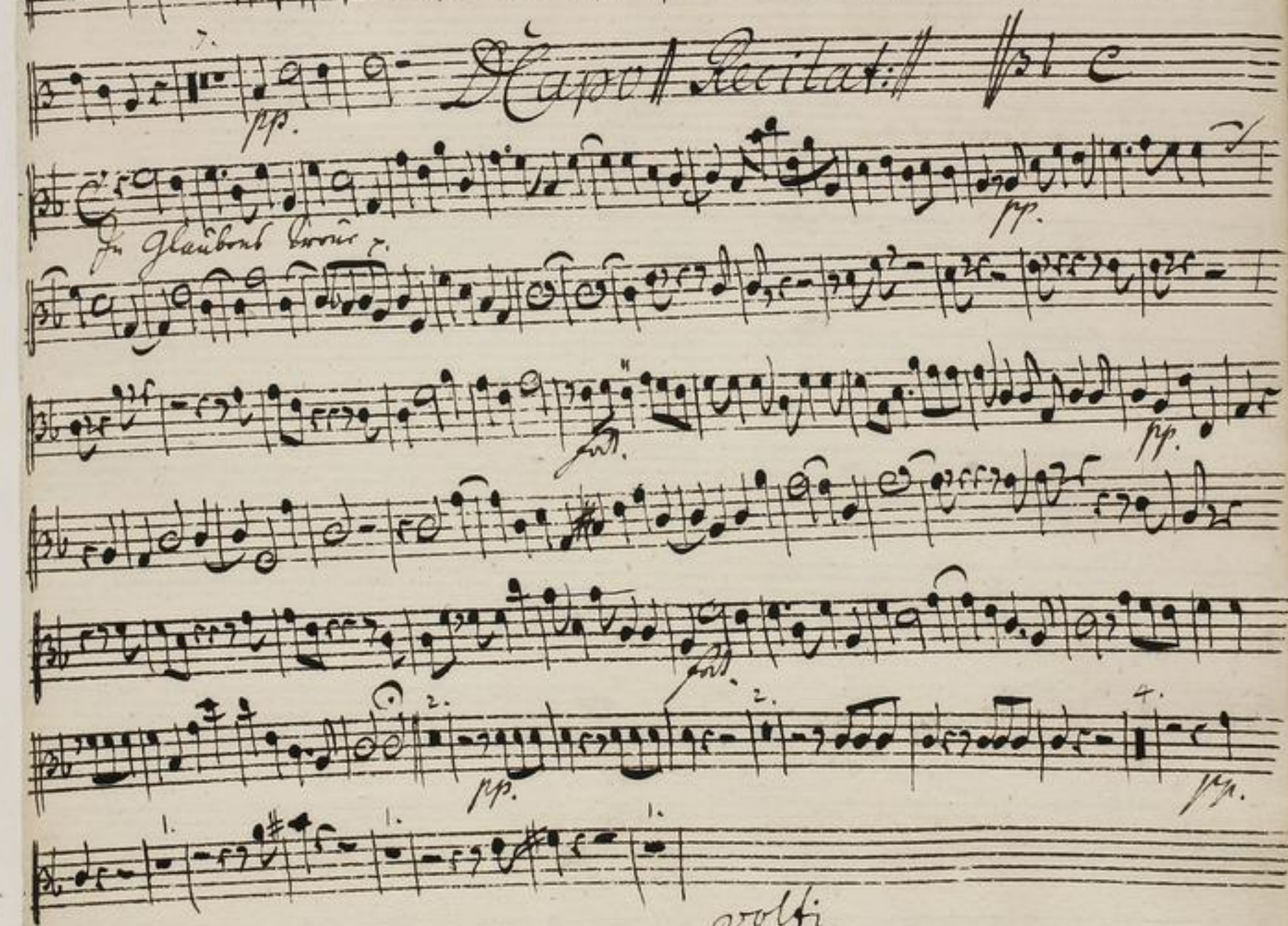
Recitat: // ♩ c

Ende in gut 3.



Capo! Recitat: // ♩ c

In gläubend brennend



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *f*. The word "Recital" is written in a large, stylized script across the third staff. Above the third staff, the words "Choral. Lang." are written. Below the third staff, the words "Vibr. ibnd. iust." are written. The score is written in a single system, with the first four staves containing musical notation and the fifth staff ending with a double bar line and a repeat sign.

Choral. Largo.

Hardbois. 1

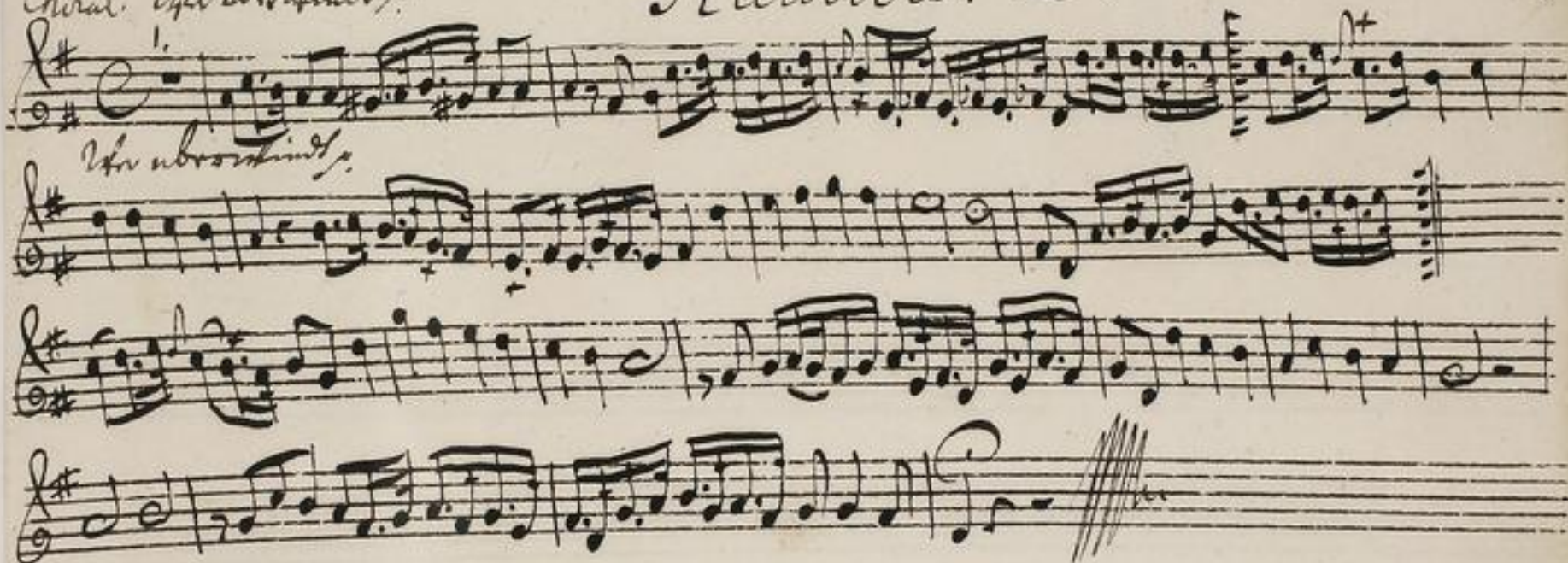
12



Choral. Ihr überwindt.

Hautbois. 2.

13



Givae.

Violone

74

Handwritten musical score for "Gungl's Die 400". The score is written on ten staves, with the first staff beginning with the title "Gungl's Die 400" and the tempo marking "pp.". The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several dynamic markings such as "pp.", "f", and "ff". The tempo changes from "pp." to "Vivace" and back to "pp.". The score is written in a cursive, handwritten style, with some corrections and markings visible. The final staff ends with a double bar line and the tempo marking "pp.".

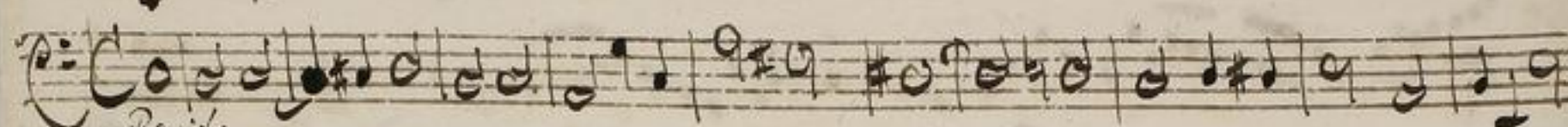


Vivace

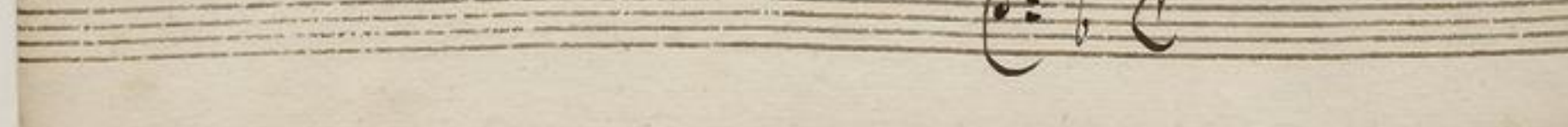
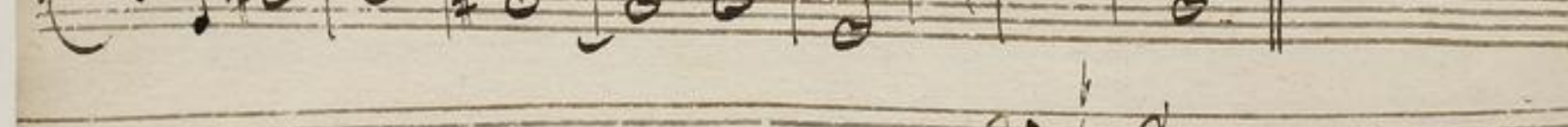
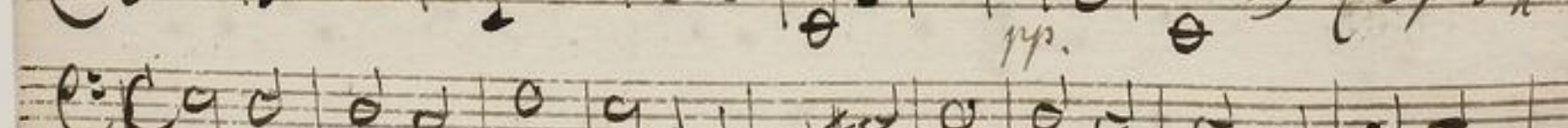
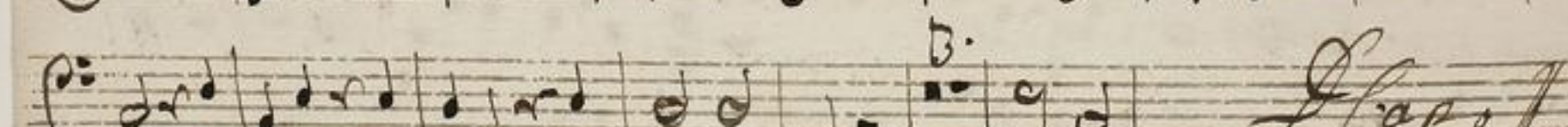
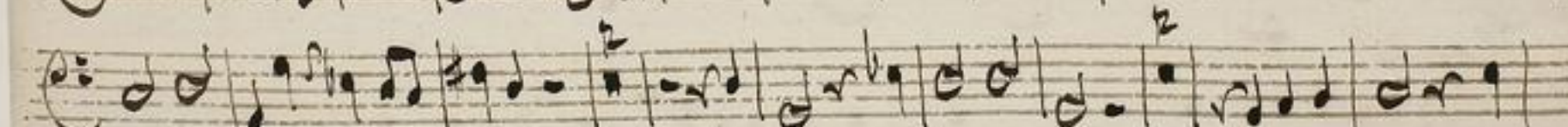
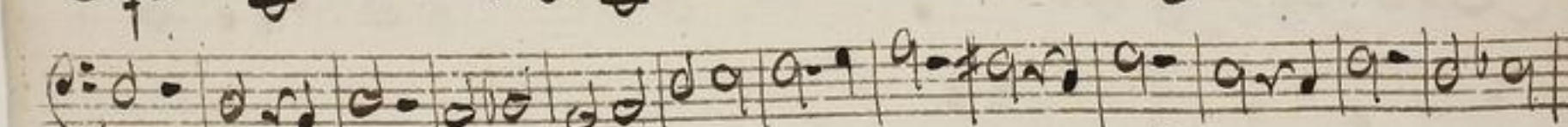
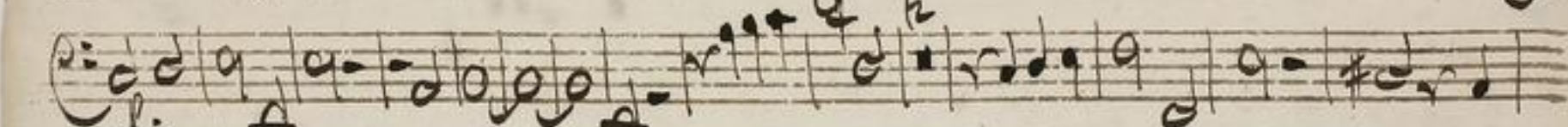
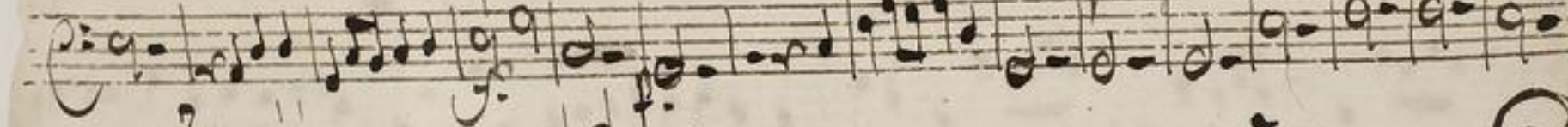
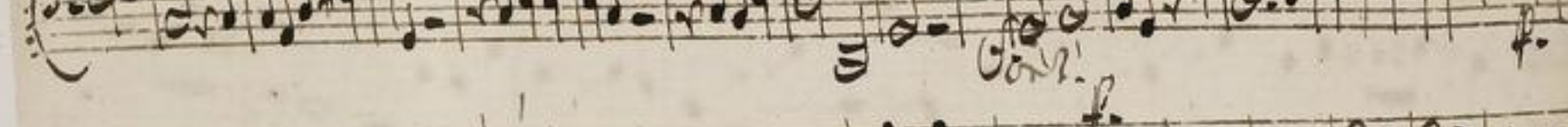
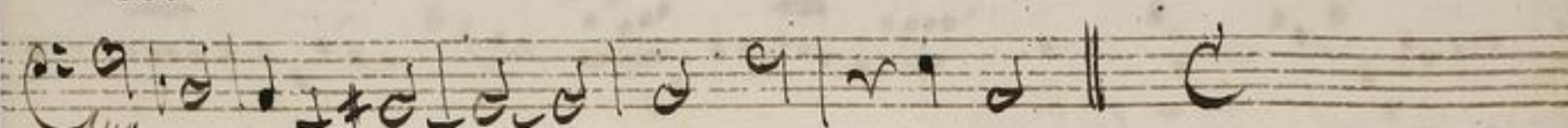
Viola

15

p.



Recit:



Vivace

In Glenbrook Township

Frans 1.

Recit:

Choral

Larys

Worshipfully

Victum Recitativ Aria

O Seele ärgere dich nicht wenn Jesu's Arm mich
 abgelegt und wenn die flieg'nde stolze Welt auf seinen Kreutzen niederbeht
 und wenn auf dich die Engeln's Hülfe sticht getrost nicht stohst du Jene getrennten Lämpfen
 bei dir in ihm mich beständig heil in Esi- sti den ich muß man zu denen Ge-
 hehen durch Lampfen und Licht mich leiten gehen.

Duetto. In Glan' bene Tene stand fast bli-
 ben fatal - Zeit Lufm - und dort den Lofn
 - fatal Zeit Lufm - und dort den Lofn - In Glan'
 - bene Tene stand fast bli- - ben in Glan' - bene Tene stand - fast
 bli- - ben fatal - Zeit Lufm und dort den Lofn
 - fatal Zeit Lufm - und dort den Lofn - und dort den Lofn
 im man - - dort Lofn - muß in die Fülle - im man - - dort
 Lofn - muß in die Fülle - im man - - dort Lofn - - er im
 dort - er muß Lofn eine Rolle - - le Lofn eine Rolle
 Lofn eine Rolle - - le voll Jene - -

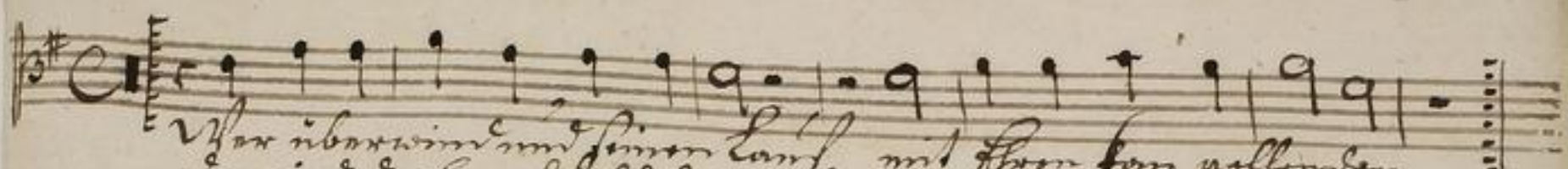
Handwritten musical score for a song. The lyrics are written in German. The score is written on ten staves, with the first two staves containing the main melody and the remaining staves containing a recitative section. The lyrics are:

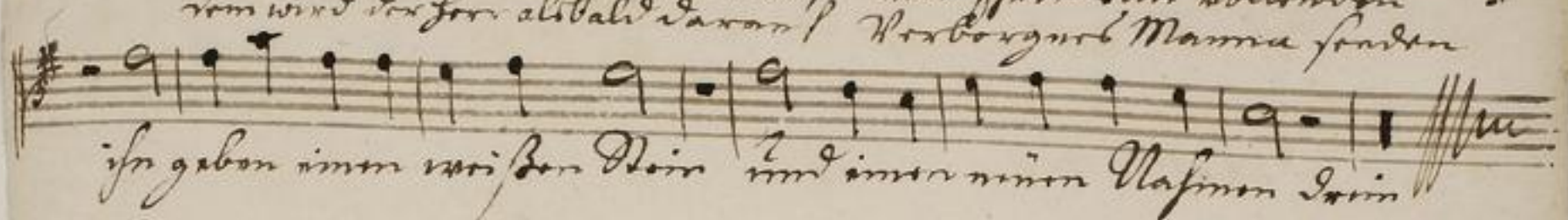
- lüßte vor Gottes Thron ein heil - - er ein heil - er ein heil ein
 immer laßt singt uns alle singt uns alle
 heil alle - - lüßte vor Gottes Thron vor
 Got - - tes Thron
 Was aber wir mit unserm Laß, mit dem wir vollenden
 den wir der Gott als alle das ist, was wir mit Manna finden
 ihn geben einen neuen Namen und einen neuen Namen sein.

F

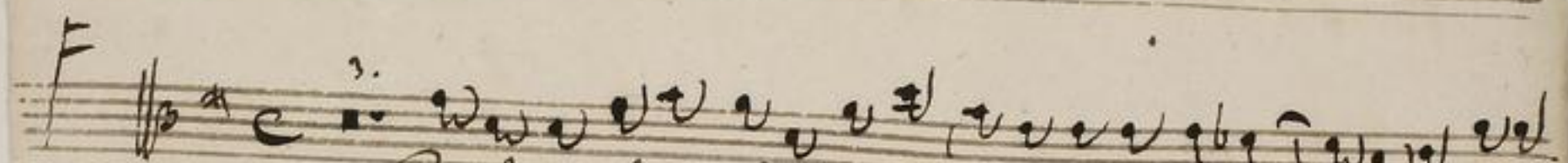
alto

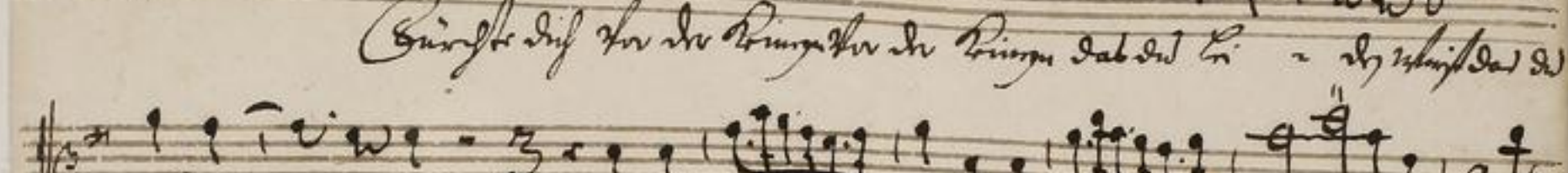
Dictum // Recitat // Aria // Recitat // Aria // Recitat //

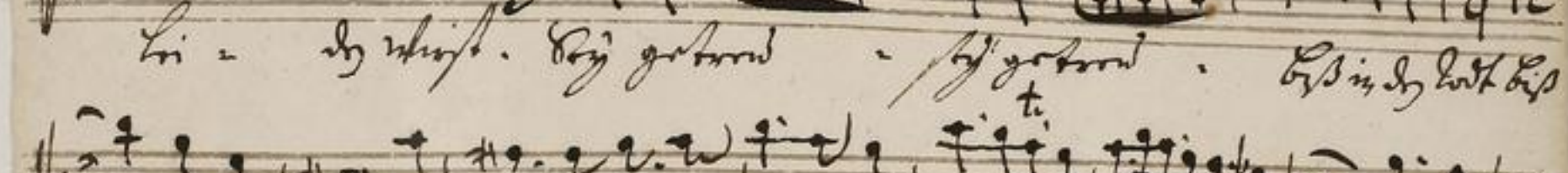


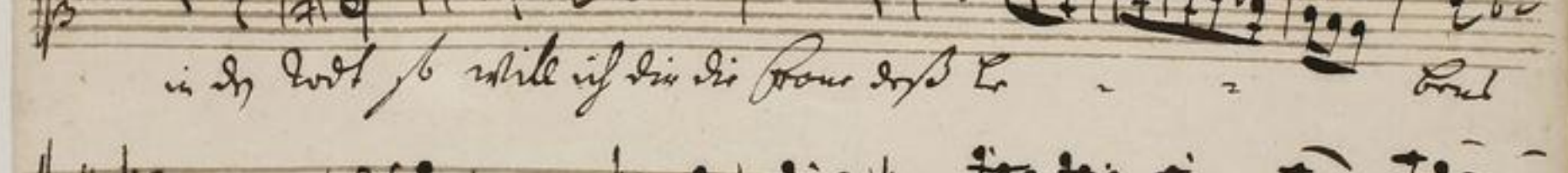
 Was ich auch immer mit meinem Lauf mit Herrn Gott vollenden
 ich will der Herr als bald daran / Herrburgert Manna senden


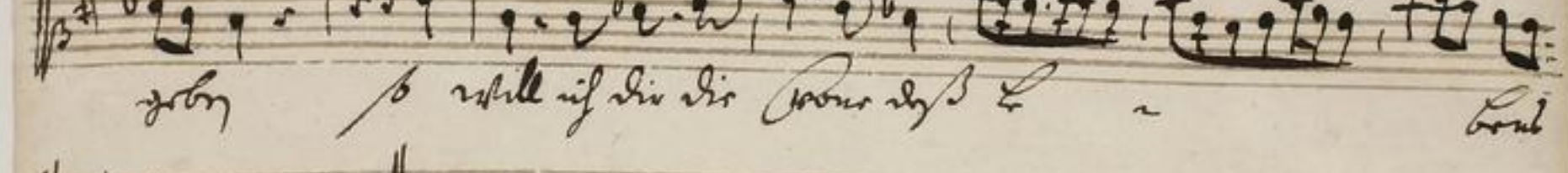
 ich geben immer wider den Stein und immer neuen Plafimen sein



 Giebt dir der der Ring der der Ringen das der Ei - ich schickte das der
 

 Ei - ich schickte. Ich gebend - Ich gebend - Ich gebend - Ich gebend
 

 in der Welt so will ich die die Power des Ei - End
 

 gebend so will ich die die Power des Ei - End
 

 gebend

Tenore.

18

Dictum Recitat Aria Recitat Aria

O Dank fließ die Welt Gemächlichkeit, laß dich im süßen Land ja

nicht von Jesu trennen, Was ich schon fast bekielt den wir der Tod be

kommen und alles Ley den dieser Zeit ist gegen der Züchternheit die Jesu

gibt gar nichts zu merken

Was über unsern Tod hinaus mit Herrn van Vollenhoven
den wir der Zeit als bald davon Abschied Mamma senden

ich geben einen weißen Stein und einen neuen Namen dem.



ein Herr - er ein Herr - er ein Herr heist heist eine
 Mel - le heist eine Mel - le voll
 Herr - - - - - lustig vor Gottes Fron
 Aber Gottes Fron. *Capo Recitativo*
 Was nützt uns unser Leben mit Fron von vollen den
 dem wird der Herr all bald der uns der borgen der Maime geben
 ihn geben immer wissen ihm immer unser Namen sein

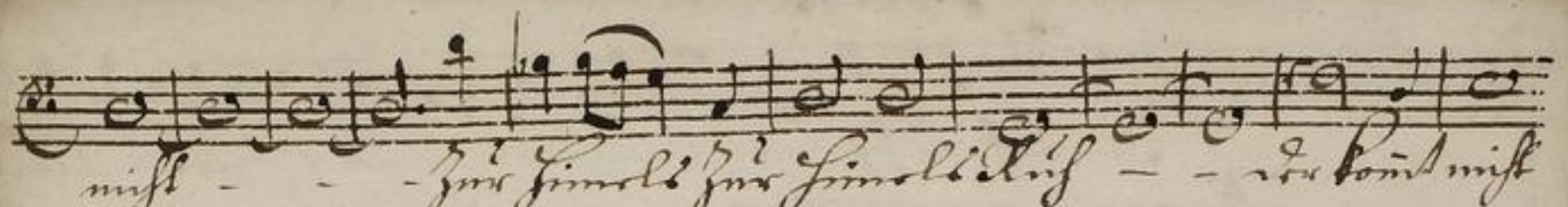
Basso.

20

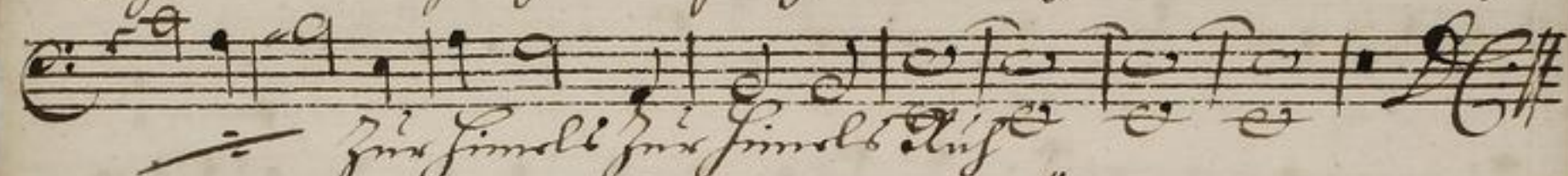
Pictum Wie rüchlich fangen manne an da sie sich vom Gold her,
 schreiben, im Gläubend fließ beständig hin zu bleiben doch kann nicht
 eine Not faran die Wangen selb selbe stück auf mir ein wenig frey, die Her,
 folgung Wunde wachen, so ist ein die wass frey her geßan die
 stufen nicht fester als ein wunden Noß Untere stück ein selb ein-

no Disant Vor
 All.

Ein - - in gut und bösen Tagen hin - in todt
 Rang zu ma - - gen die kom Glan -
 -
 -
 hin - - in todt Rang zu ma - - - - - - - - - -
 Glan -
 Disant ein Geist - - in sei - - - - - - - - - -
 Vor - folgung Disant ein Can - - - - - - - - - -
 Disant ein Can - - - - - - - - - - - - - - - -

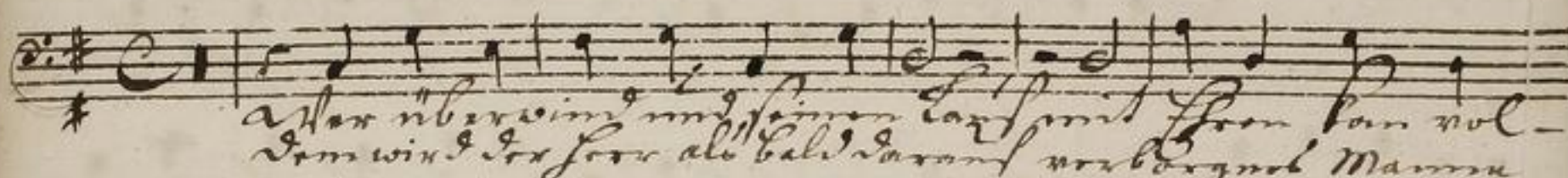


 nißt - - zur Himel zur Himel auf - - du komst nißt



 zur Himel zur Himel auf

 Recitat // Aria // Recitat //

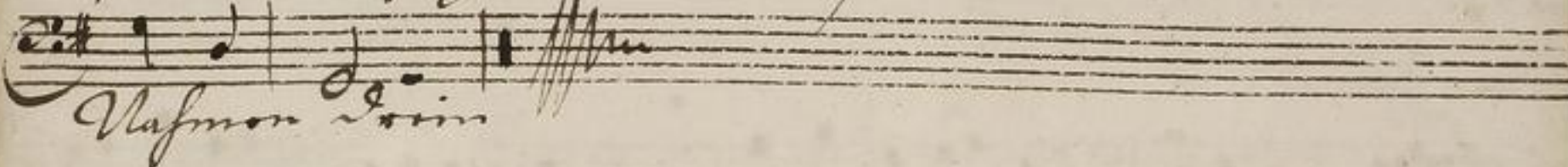


 aber übereim und seinen Laß mit dem von vol-

 dem wind der fort als bald darauf vorbegeht Mamm



 laugen
 sonnen
 ich geben ihnen weißen Wein und ihnen neuen



 Waschen Wein