

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 436/28

Jerusalem fällt dahin, und/Juda/a/Flaut.Tr./2 Hörnb./  
2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo/Dn. 10  
p.Tr./1728.

Autograph Juli 1728. 35 x 21,5 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

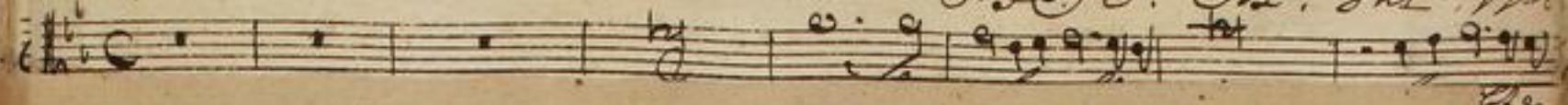
18 St.: C,A,T(2x),B(2x),vl 1(2x),2(2x),vla(2x),vln,  
bc(2x),ob 1,2,f1.  
1,1,2,1,2,1,1,1,1,1,1,2,2,1,1,1,1

Bl.

Alte Sign.: 161/28. Text: Johann Conrad Lichtenberg, 1728.  
Kopien e. Abschrift d. Chores "Jerusalem fällt dahin" u. d.  
Chorals "Sieh nicht an unsre schwere Sünd" s. Mus.ms. 1697/15+16  
(nach Fr 114)

B. i. p. Fr.

F. D. G. M. Fr. v.



Album 436/28

Brüderlein sitzt dein und lide liegt da 55

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Partitur  
20<sup>te</sup> Jafayng. 1728.

Großherzogliche  
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S. w. p. Fr.

F. D. G. M. Fin 170

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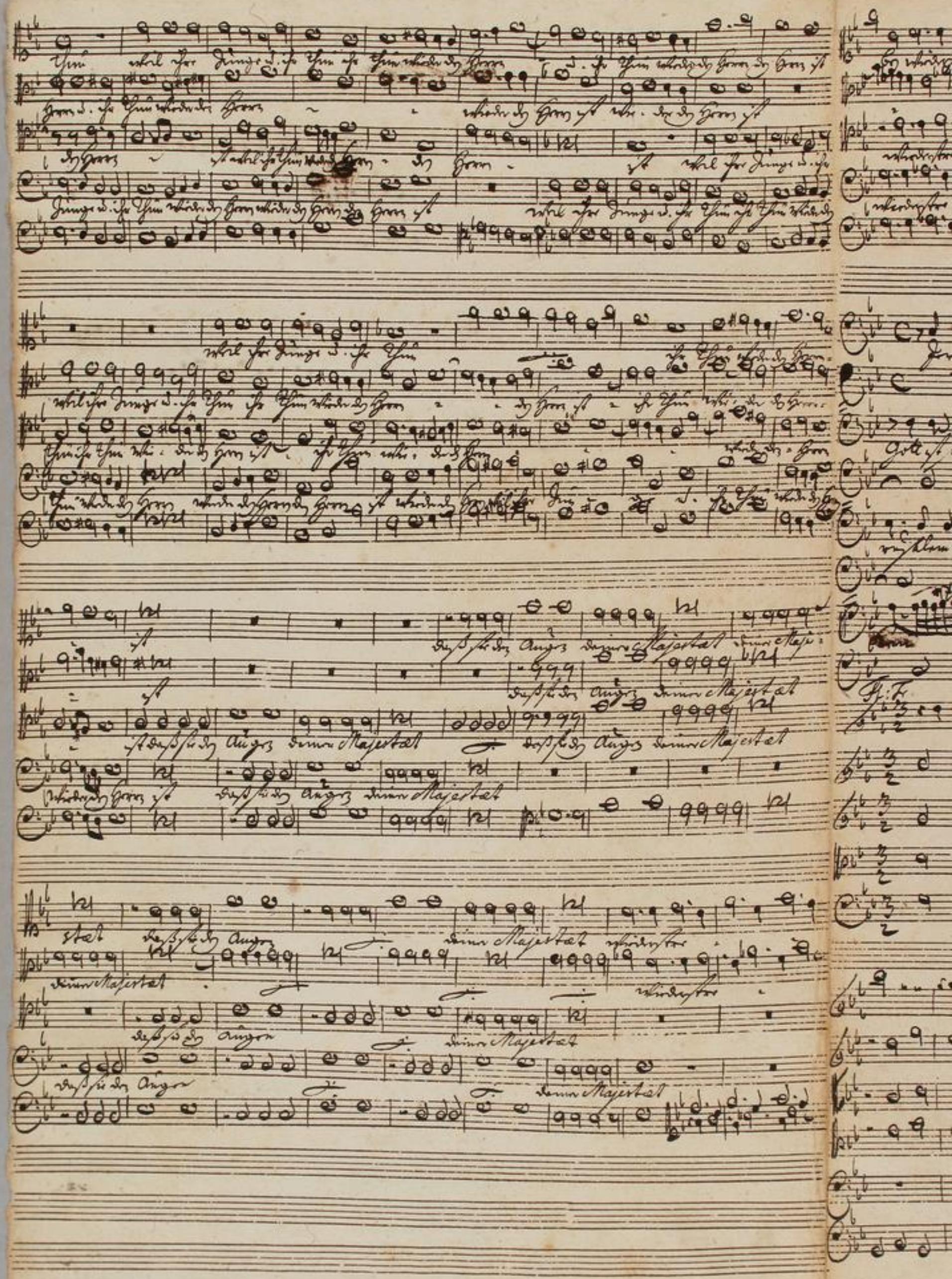
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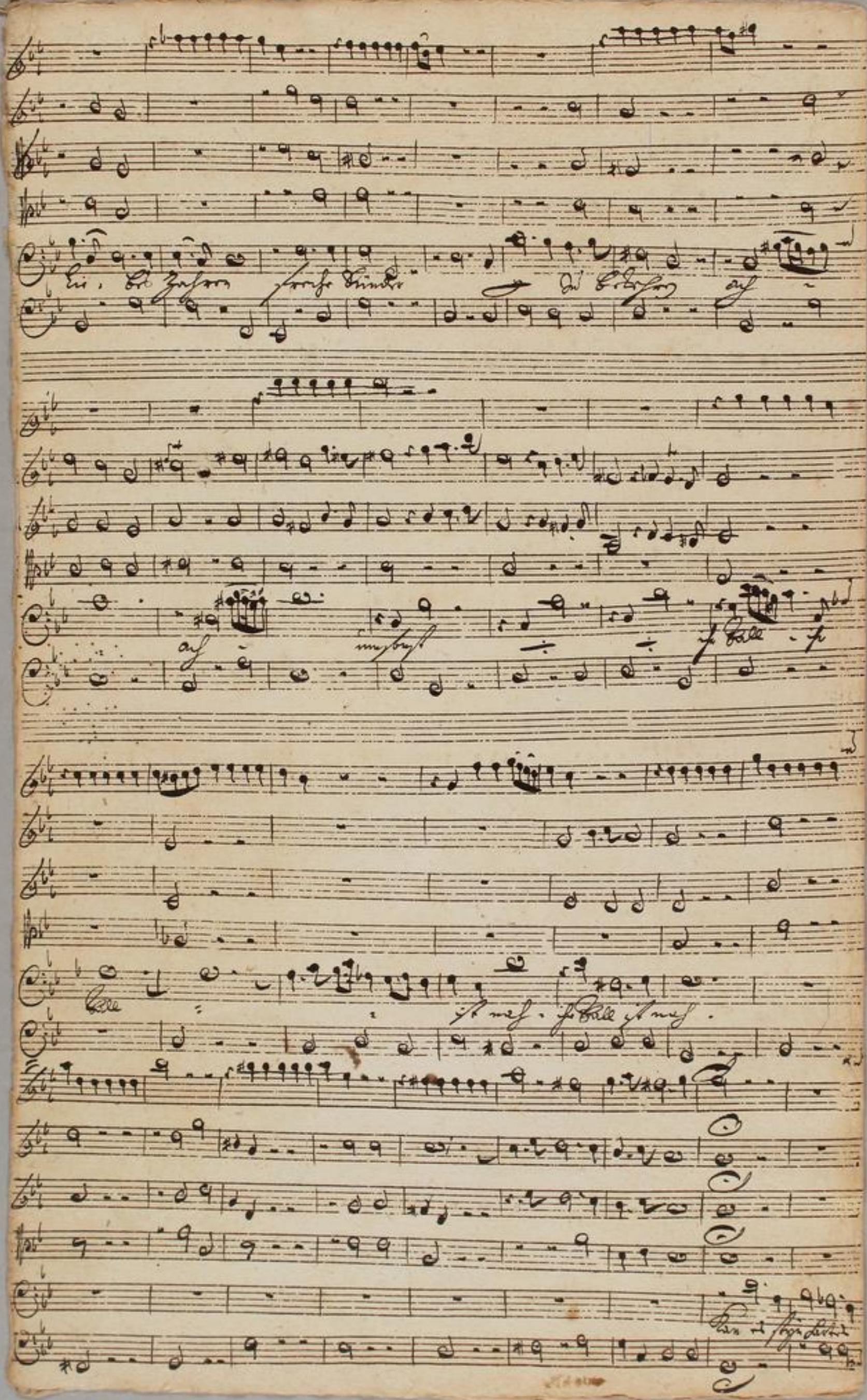
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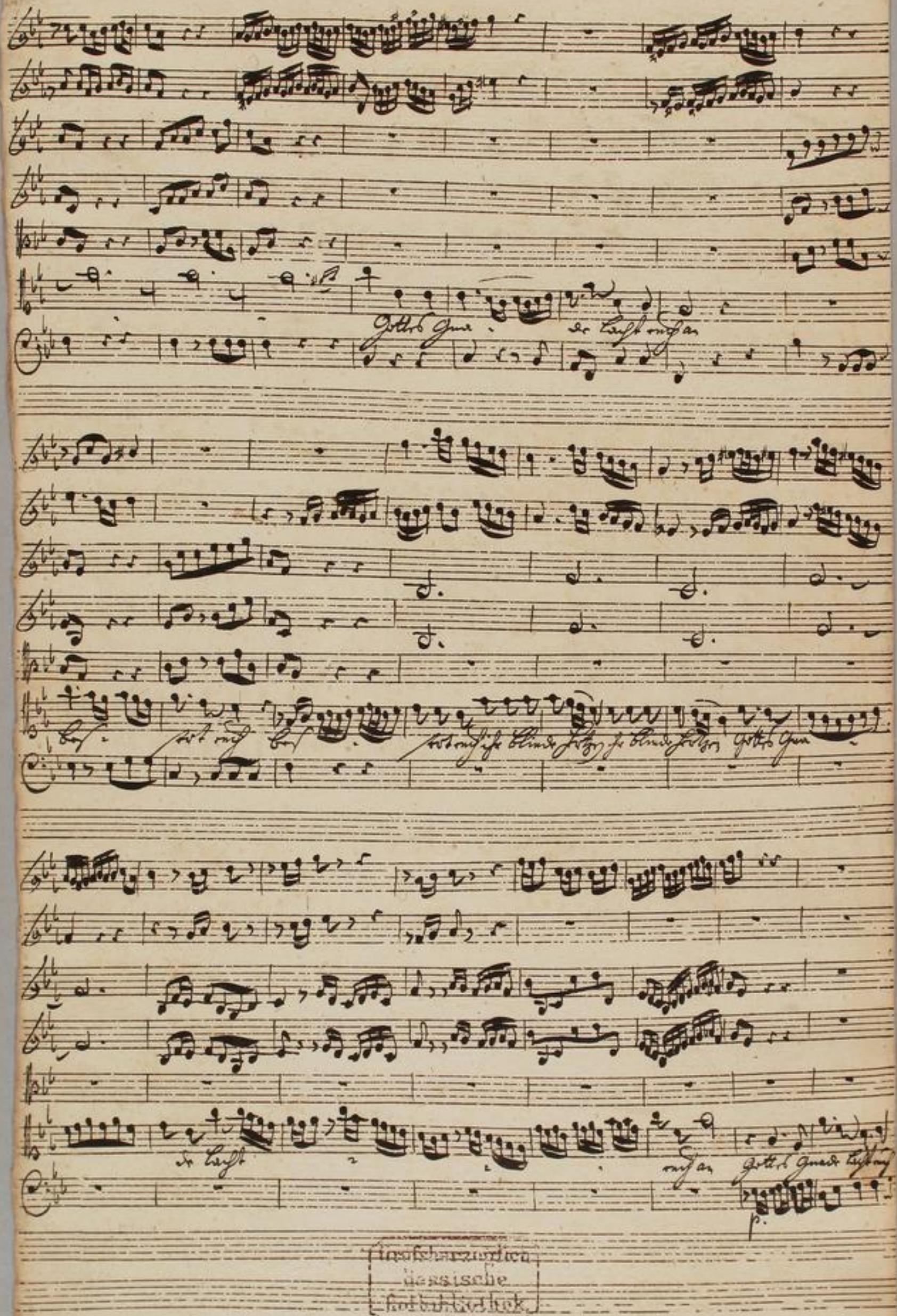




A handwritten musical score on five staves. The top staff is for the piano, followed by three staves for voices (Soprano, Alto, Bass) and one staff for the piano again at the bottom. The music consists of mostly eighth-note patterns. German lyrics are written below the vocal parts. The first section of lyrics reads:  
Soprano: Han' ich für dich Schla  
Alto: schlämmt auf  
Bass: außen Stein.  
The second section of lyrics reads:  
Soprano: may dir Gott ein  
Alto: große an  
Bass: Freiheit  
Piano: allein  
The third section of lyrics reads:  
Soprano: Gott sei Dank  
Alto: für mich  
Bass: und für  
Piano: allein  
The fourth section of lyrics reads:  
Soprano: Gott sei Dank  
Alto: für mich  
Bass: und für  
Piano: allein





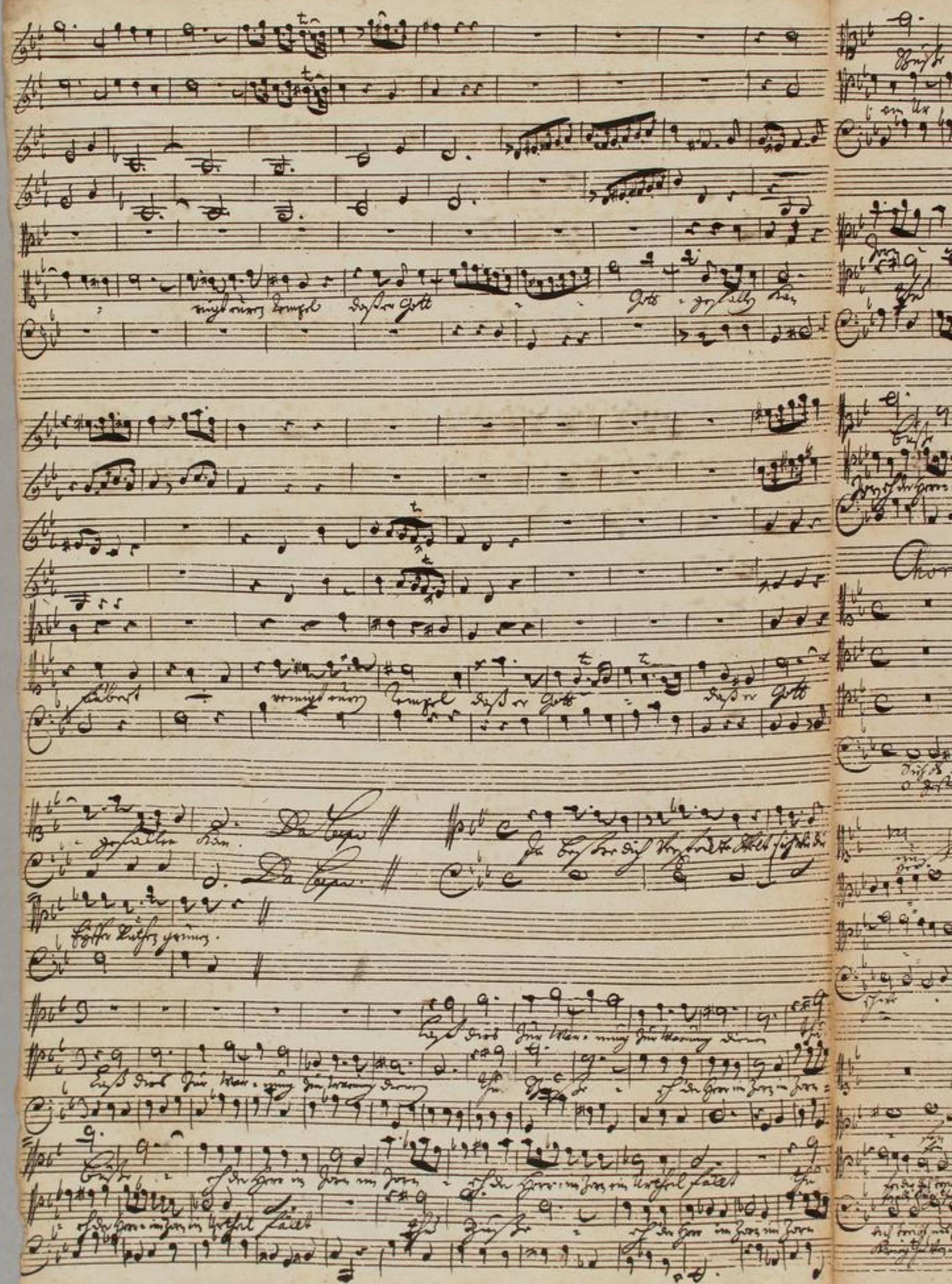


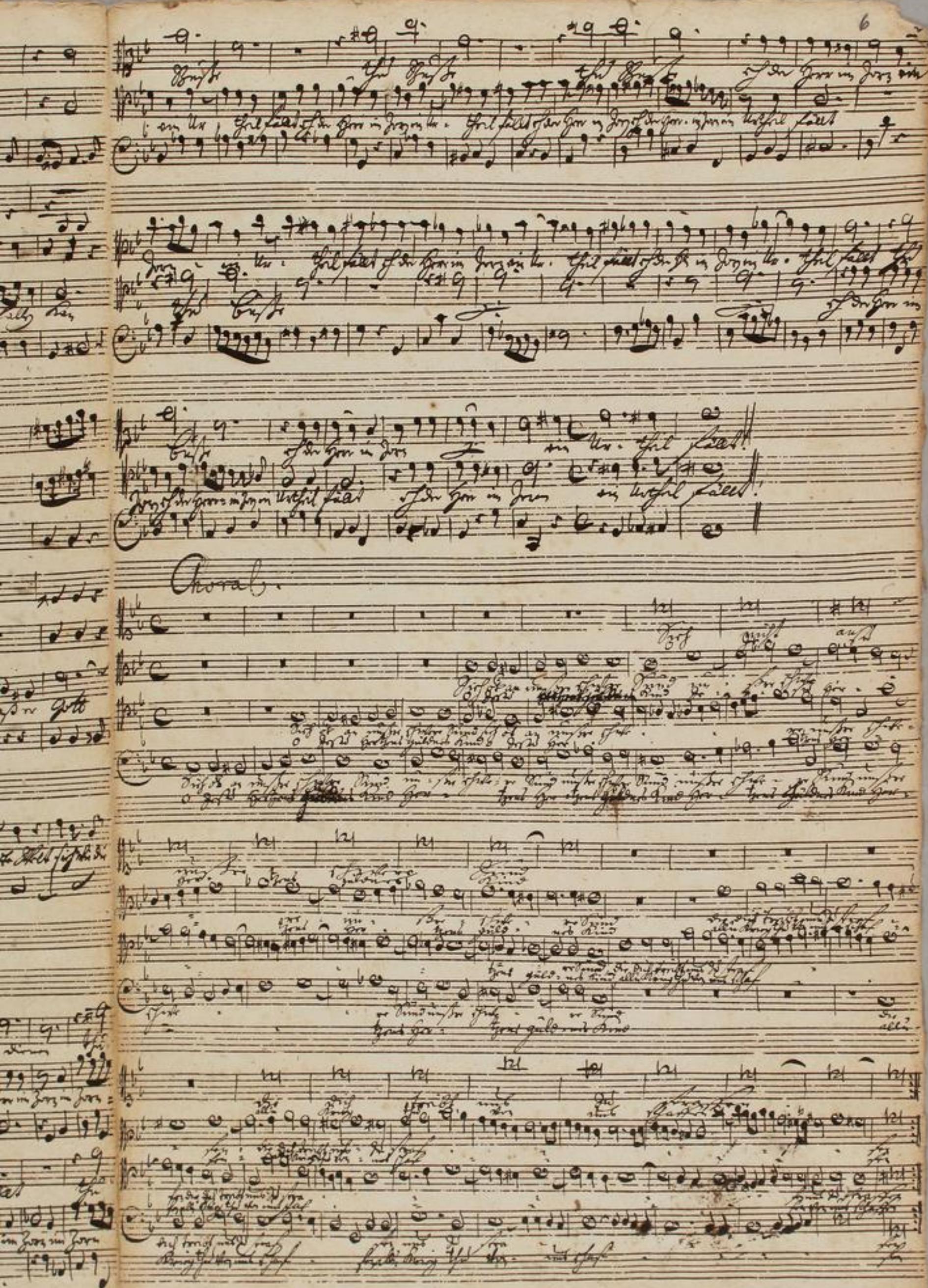
Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are written in black ink on five-line staves. The piano part is at the bottom, also on a five-line staff. The music consists of several measures of complex polyphonic counterpoint. The bass line includes some rests and short melodic fragments. The alto and soprano parts show more continuous melodic lines. The piano part features eighth-note chords and sixteenth-note patterns. The score is dated '1781' at the end of the first system.

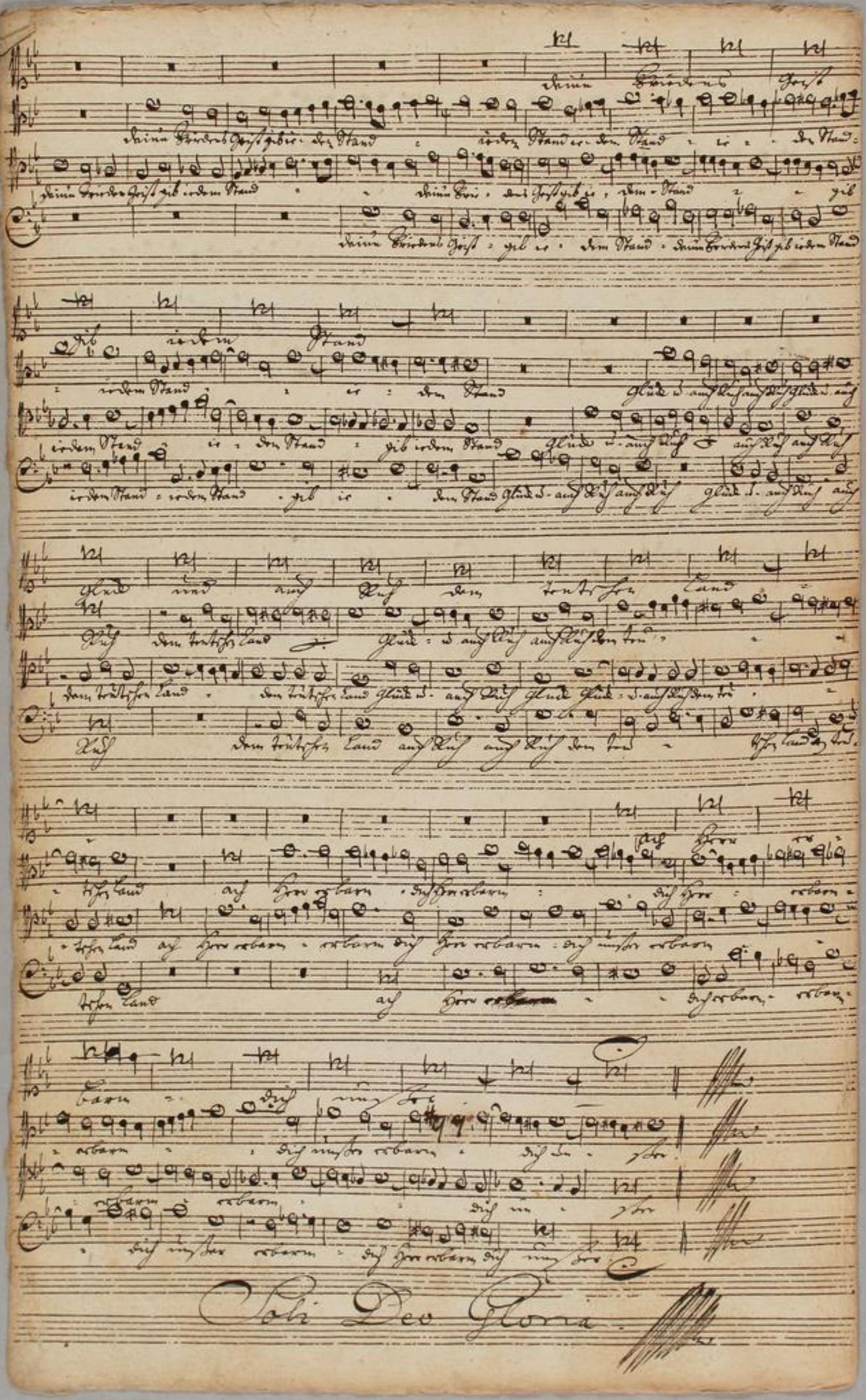
Continuation of the handwritten musical score. The vocal parts continue their melodic lines. The piano part at the bottom includes a section with the text 'Von Jérusalem und Eypenel' above the staff. The score concludes with a final section of music.

Final section of the handwritten musical score, concluding with a section labeled 'infatimi Eypenel führt'. The piano part at the bottom ends with a series of eighth-note chords.

Uraufsherzogliche  
Hessische  
Hofbibliothek.







ibi

28

7

Gewaltem fällt regni, und  
Liebe.

a

Flaut. F.

2. Hantb.

2 Violin

Viola

Cants

Cello

Tenor

Bass

Continu

Li. w p. Fr.  
1722

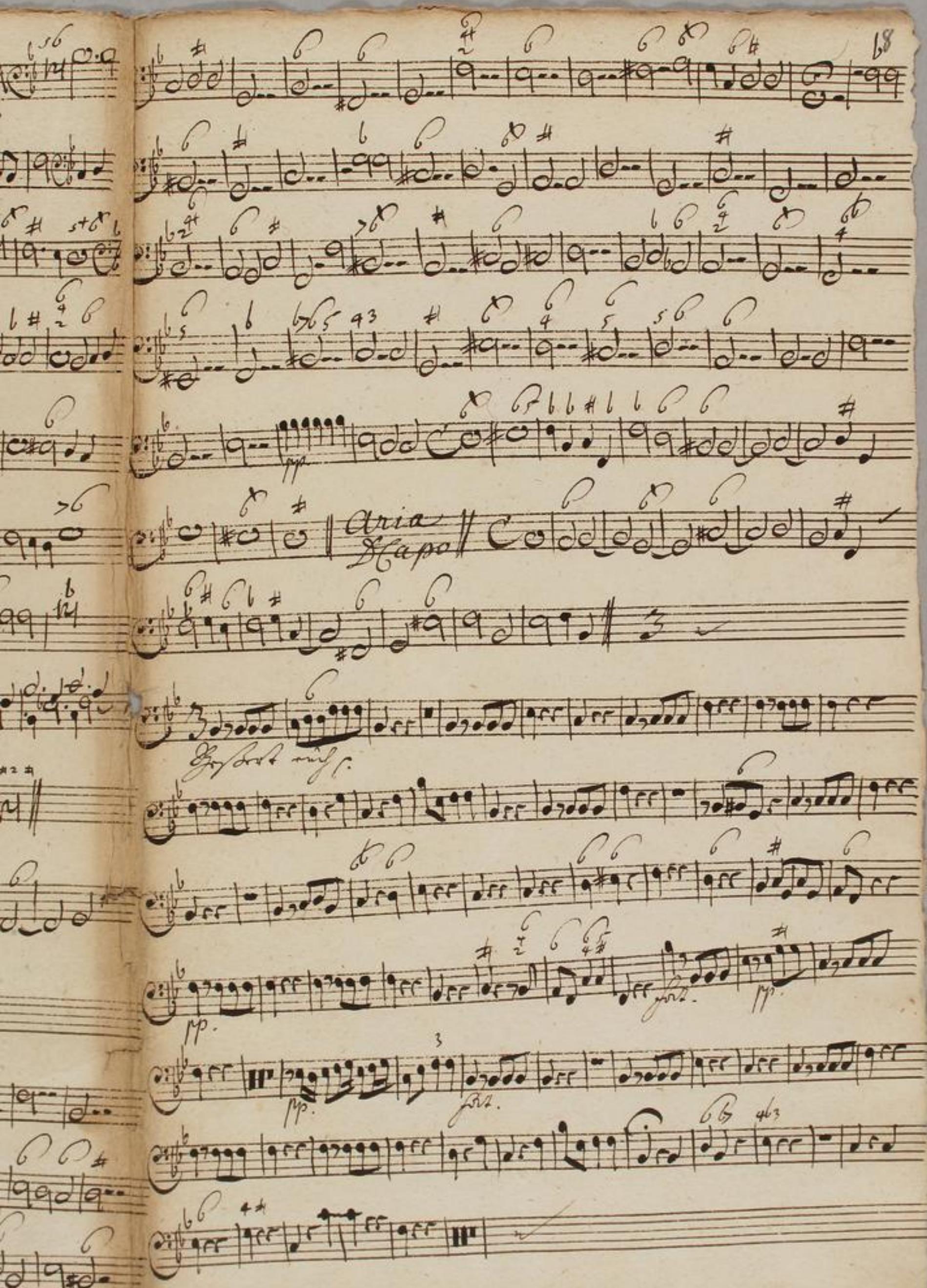
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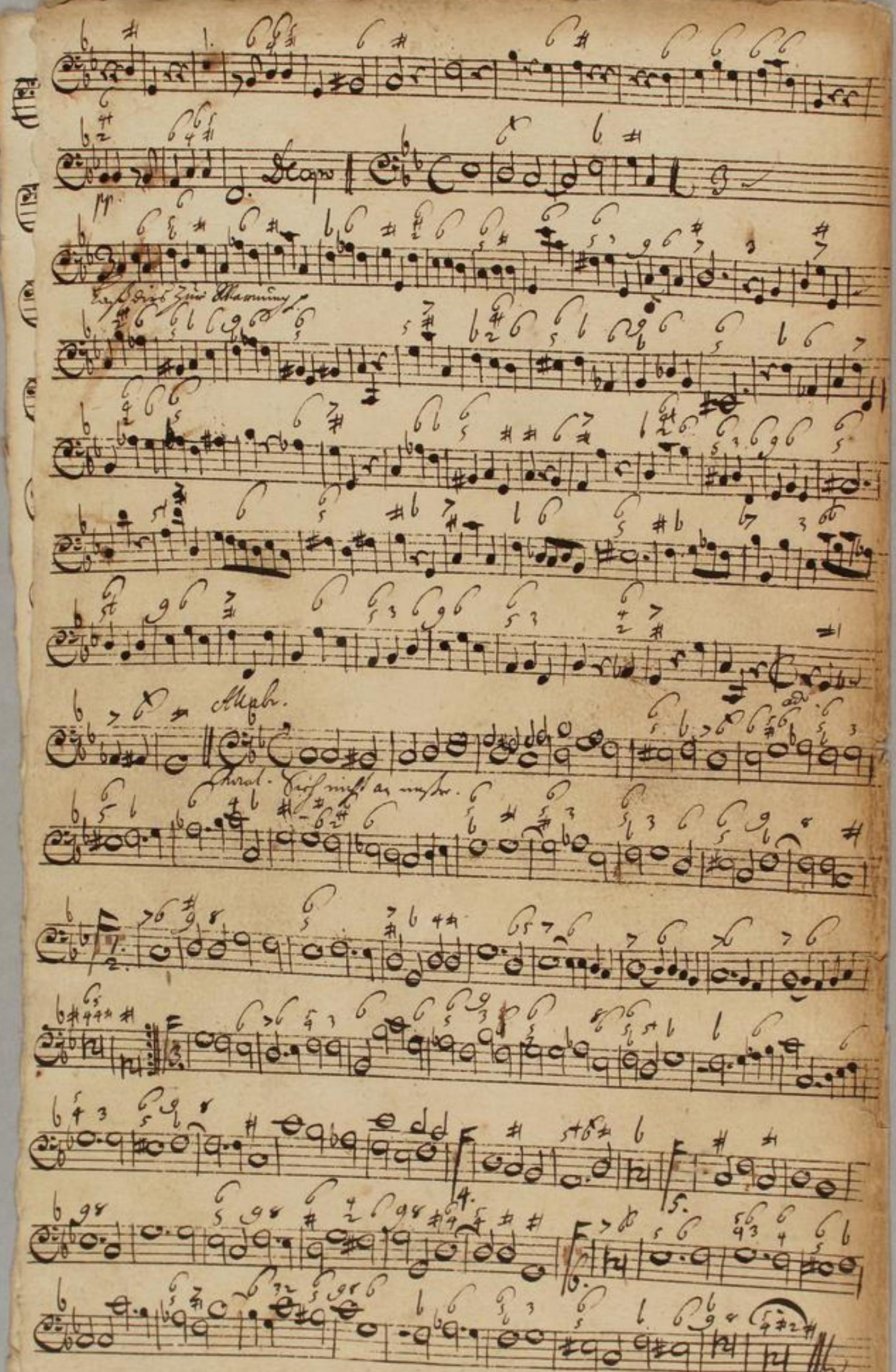
F.I.2.

Continuo

This page contains ten staves of handwritten musical notation for continuo instruments. The notation is in common time and uses black ink on aged paper. The staves are organized into two systems separated by a double bar line with repeat dots. The first system consists of five staves, and the second system consists of five staves. The notation includes various note heads (eighth notes, sixteenth notes, etc.), stems, and rests. Some staves begin with a bass clef, while others start with a treble clef. The music features continuous eighth-note patterns and more complex rhythmic structures. The manuscript is numbered 436-28/0016.







akkordic.

Violino. Primo.

9

6.

danza.

121

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14.

15.

16.

f.

Infini End mit Einheit. // Rezit. // Folia  
Scapo. // Recit. // Folia



A handwritten musical score on aged paper, featuring five systems of music. The music is written in black ink on five-line staves. The first four systems consist of two staves each, likely for soprano and alto voices. The fifth system consists of one staff for the basso continuo. The score includes various musical markings such as dynamics (e.g., *f*, *p*, *pp*, *ff*, *mf*, *mp*, *ffz*, *ff*), articulation marks, and performance instructions like *legg.* and *legg. f.*. The vocal parts have some lyrics written below them. The basso continuo part has a bass clef and includes a realization of a harmonic progression. The score is numbered 1 through 15 across the systems.

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Soprano // Canticum // Canticum //

Basso continuo



allabreve.

Violino 1<sup>o</sup>

11

Frey's Tafelmusik Recitativo / volti  
Gaps.



Harp Clarinette



• akademie.

Violino. 2. do.

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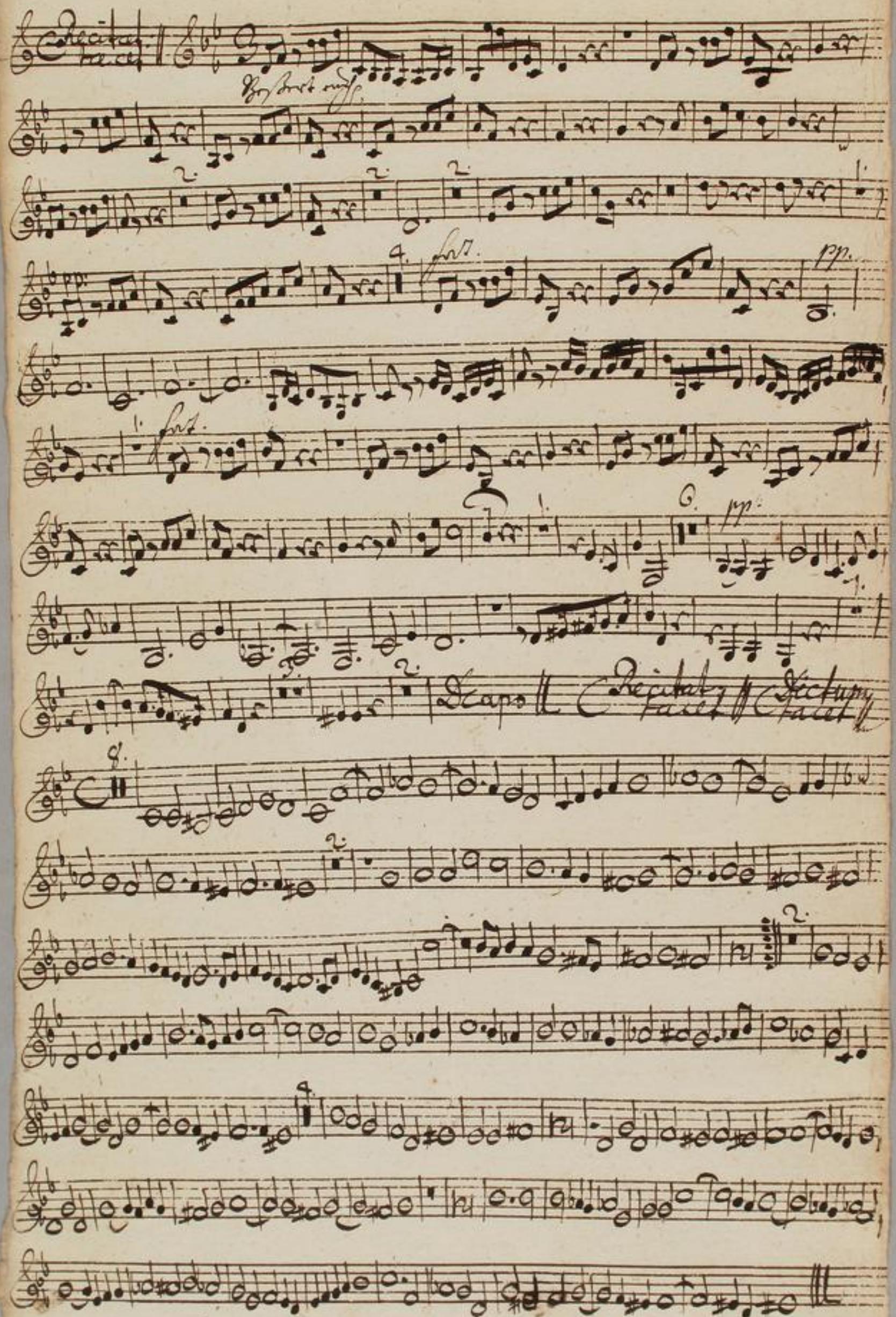
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1798.</p



A handwritten musical score consisting of six staves of music. The first five staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff includes dynamic markings such as 'ff' (fortissimo), 'ff', 'ff', and 'ff'. The second staff includes 'ff', 'ff', 'ff', and 'ff'. The third staff includes 'ff', 'ff', 'ff', and 'ff'. The fourth staff includes 'ff', 'ff', 'ff', and 'ff'. The fifth staff includes 'ff', 'ff', 'ff', and 'ff'. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings such as 'ff', 'ff', 'ff', and 'ff'. The score is numbered '3.' at the top left and '2.' at the middle left. The page number '13' is located in the top right corner.

Mahler.

Viola.

14

1. 2.  
Gespannt.

3.

1.

4.

Sinfonietta mit Einheit. || Scapto. Rott.



Viola

14

Bach

Fictum

facer

facer

Maltese final.

Gigant

Scena

12

22

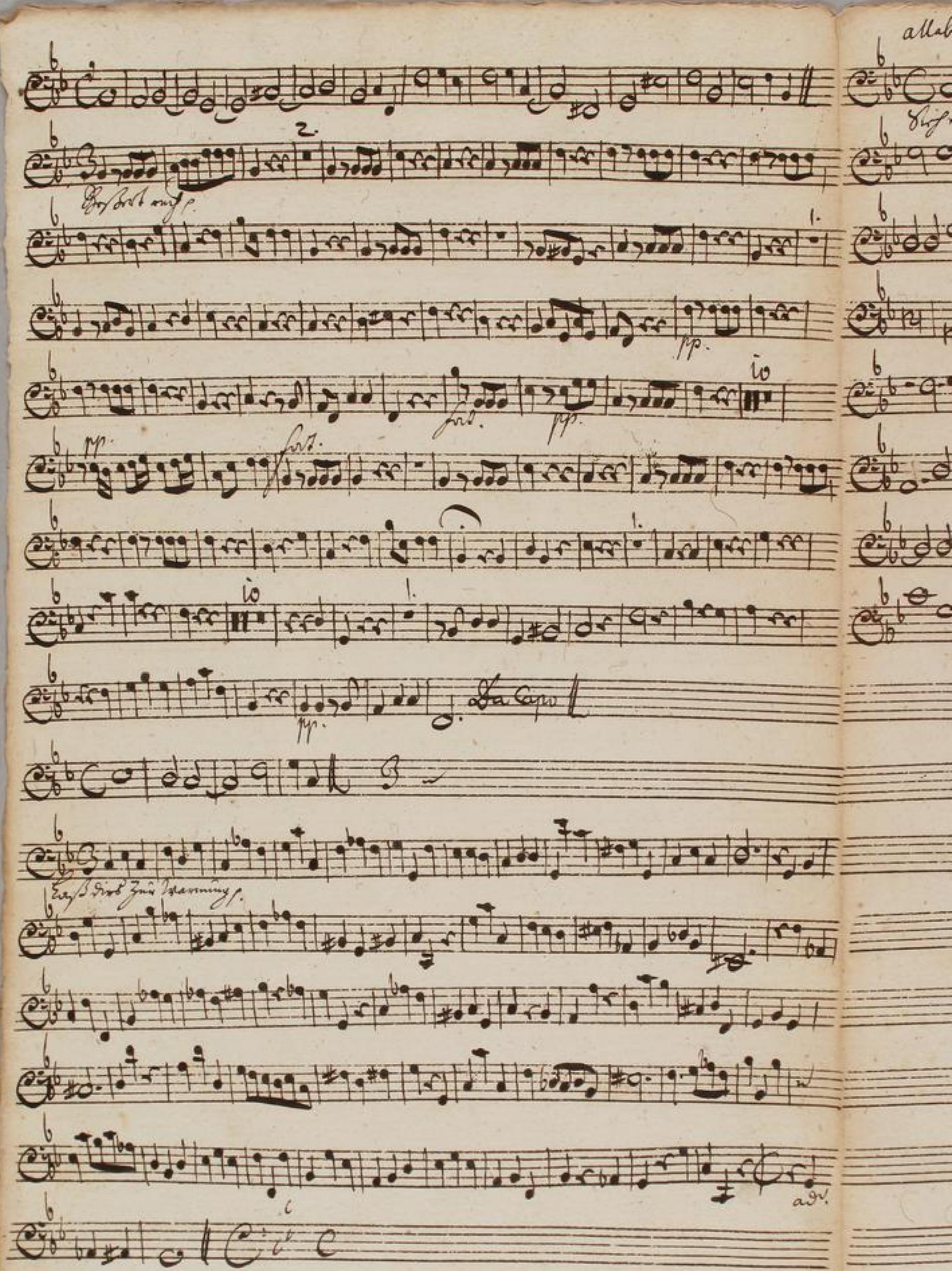
26



## Violone.

15





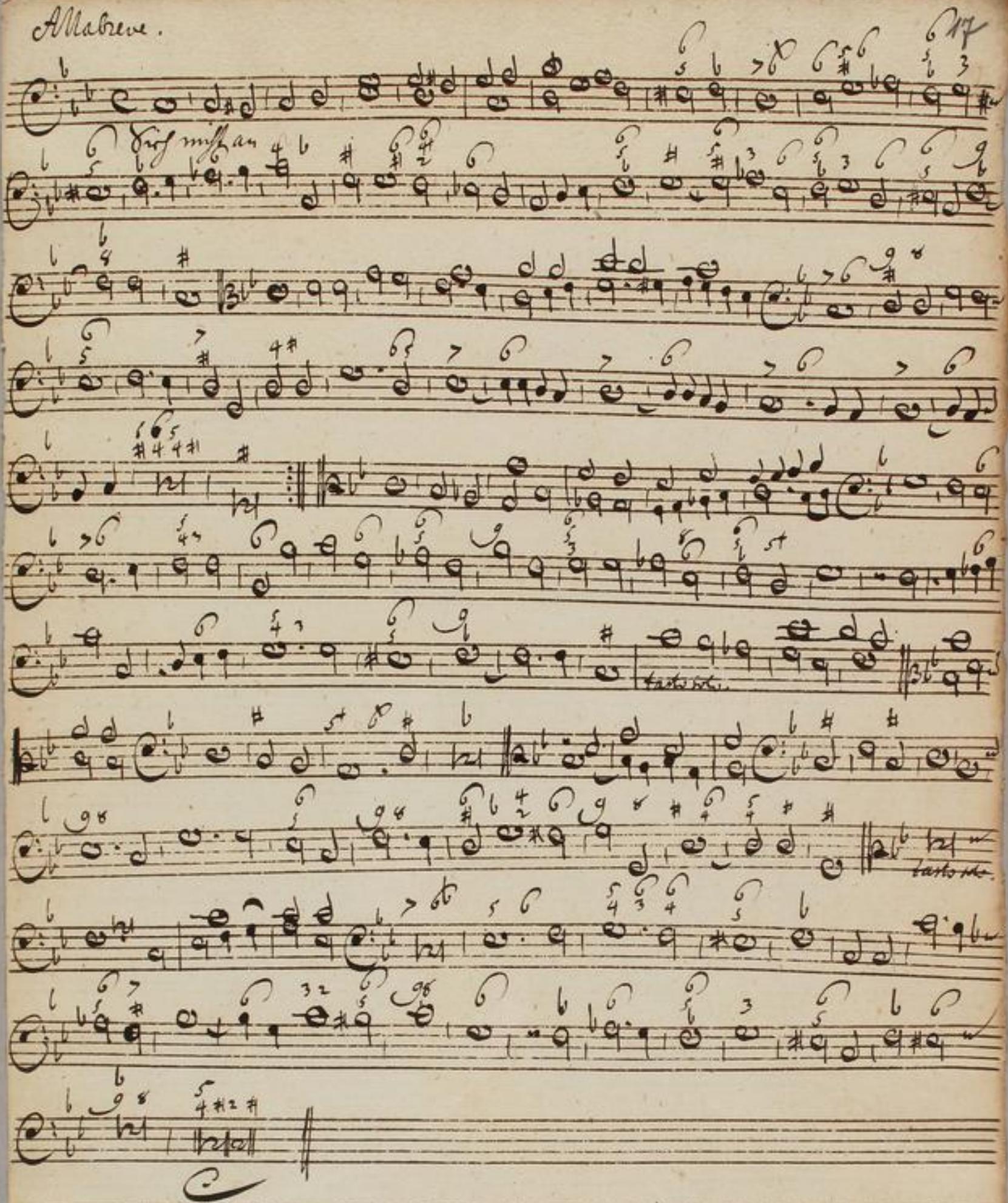
attab.

16

Sigismund



Allabreve.



# Flauto Traversier

18

Flauto Traversier

18

Flute part (8 staves):

- Staff 1: 2nd ending
- Staff 2: dynamic ff
- Staff 3: dynamic f
- Staff 4: dynamic ff
- Staff 5: dynamic f
- Staff 6: dynamic ff
- Staff 7: dynamic f
- Staff 8: dynamic ff

Capo //

alabardis final.

Rhythmic patterns:

- Staff 1: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 2: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 3: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 4: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 5: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 6: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 7: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$
- Staff 8: 16th note patterns:  $\text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H} \mid \text{H}$

# Haulbois. 1.

Gitarre ang.

D Capo

allehoret ist Anrol.



# Hautbois. 2.

20

A handwritten musical score for Hautbois 2. 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 6/8 time (indicated by '6/8'). The key signature varies throughout the piece. The notation includes various note heads, stems, and bar lines. There are several performance instructions and markings: 'Gitarre auf p.' above the first staff, 'allab. 13 Choral.' above the seventh staff, 'bis miss' above the eighth staff, and dynamic markings like 'ff', 'f', 'mf', 'p', 'pp', 'i', 'io', 'ii', and 'iii' placed above specific notes or groups of notes. The manuscript is written in black ink on aged paper.



## *Canto*

1

A handwritten musical score for organ, featuring six staves of music with corresponding lyrics in German. The lyrics describe a vision of heaven where the organist sees the Virgin Mary and Jesus Christ. The score includes dynamic markings like **p** (piano), **f** (forte), and **mf** (mezzo-forte). The music consists of six staves of organ notation with basso continuo, with lyrics in German interspersed throughout.

Handwritten lyrics:

- Jesu salam fal-lot dasin fällt rasni - = fal-lot dasin
- Jesu salam fal-lot dasin fal-lot dasin m'gna lingt
- ia j'na lingt da miliftz j'mige m'fifz sm' - = ifz
- sm' nimm den g'm - m'fifz sm' nimm den g'm ifz
- miliftz j'mige m'fifz sm' - = ifz sm' nimm den g'm
- ist räbfe von augen dinor Majst' räbfe dinor Majst' räb
- däbfe von augen - = dinor Majst' räbfe dinor Majst' räb
- räbfe von augen - = dinor Majst' räbfe - bon
- recitat  
räbfe - bon räbfe - - - - - bon - facit

Aria. Recit. Aria. C 57

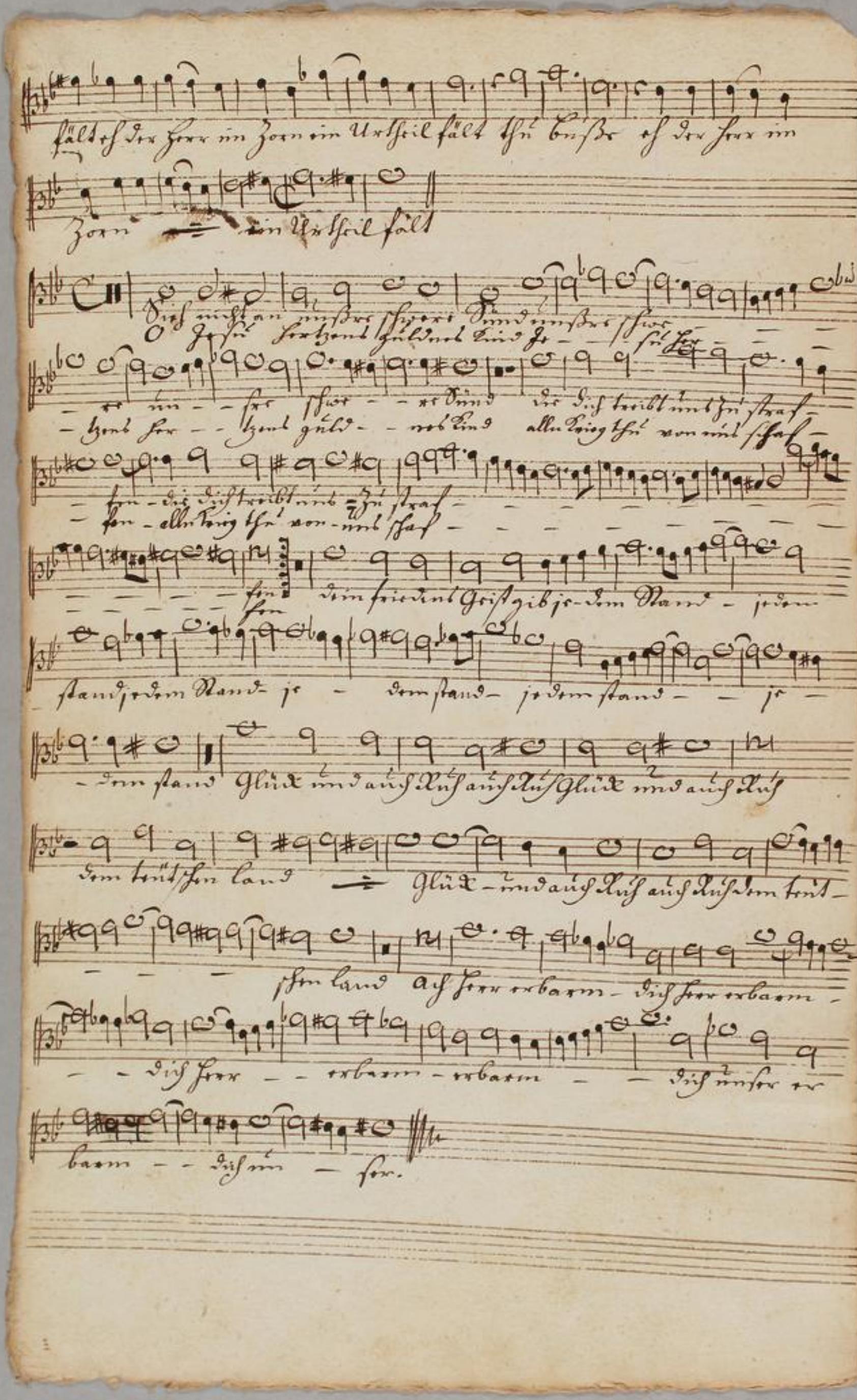
tacet tacer tacer ff Jesu Christ füsst unsre Stämme auf.

hiefs ein Wagen an seine Dächer Haar, an Tempel und Altar und  
Kün an Gege Gaben. In blinder Hölle Gott füsst die würg' an. Wer sprang  
herr nicht er nicht sind wir nicht könig zeit in solche Läng' und  
seine Rettung haben



*Atto.*

98



## Tenore

23

C. *zum salam fal-lat Isfin fal-lat Isfin fal-*  
*- lat Isfin zum salam fal-lat Isfin Isfin fal-lat Isfin Isfin*  
*und jude liegt da jude jude liegt da jude liegt da will jude*  
*zwingen will jude jude wieder den form - ist den form*  
*- - ist will jude wieder den form den form - ist will jude*  
*zwingen will jude jude wieder den form ist jude jude wieder den*  
*form - - - will den form - - ist das für den augen*  
*seiner Majestät - - das für den augen seiner Majestät*  
*das für den augen - - - seiner Majestät wiederstet - -*  
*Recitat facit*  
*ben wiederstet - - - - -*

Aria // Recita // Arias // Recita // Arias // Recita //  
tacest tacest tacest tacest tacest tacest

A handwritten musical score for two voices. The top staff is in common time (indicated by '3') and the bottom staff is in 2/4 time (indicated by '2'). The music consists of two staves of five measures each. The lyrics are written below the notes in a cursive script. The first measure of the top staff has lyrics 'Laß dir zur Wonne zur Wonne' and the second measure has 'fröhlich of'. The third measure of the top staff has lyrics 'für im Zorn im Zorn' and the fourth measure has 'der der im Zorn ein Unfeil fahrt'.





## Tenore

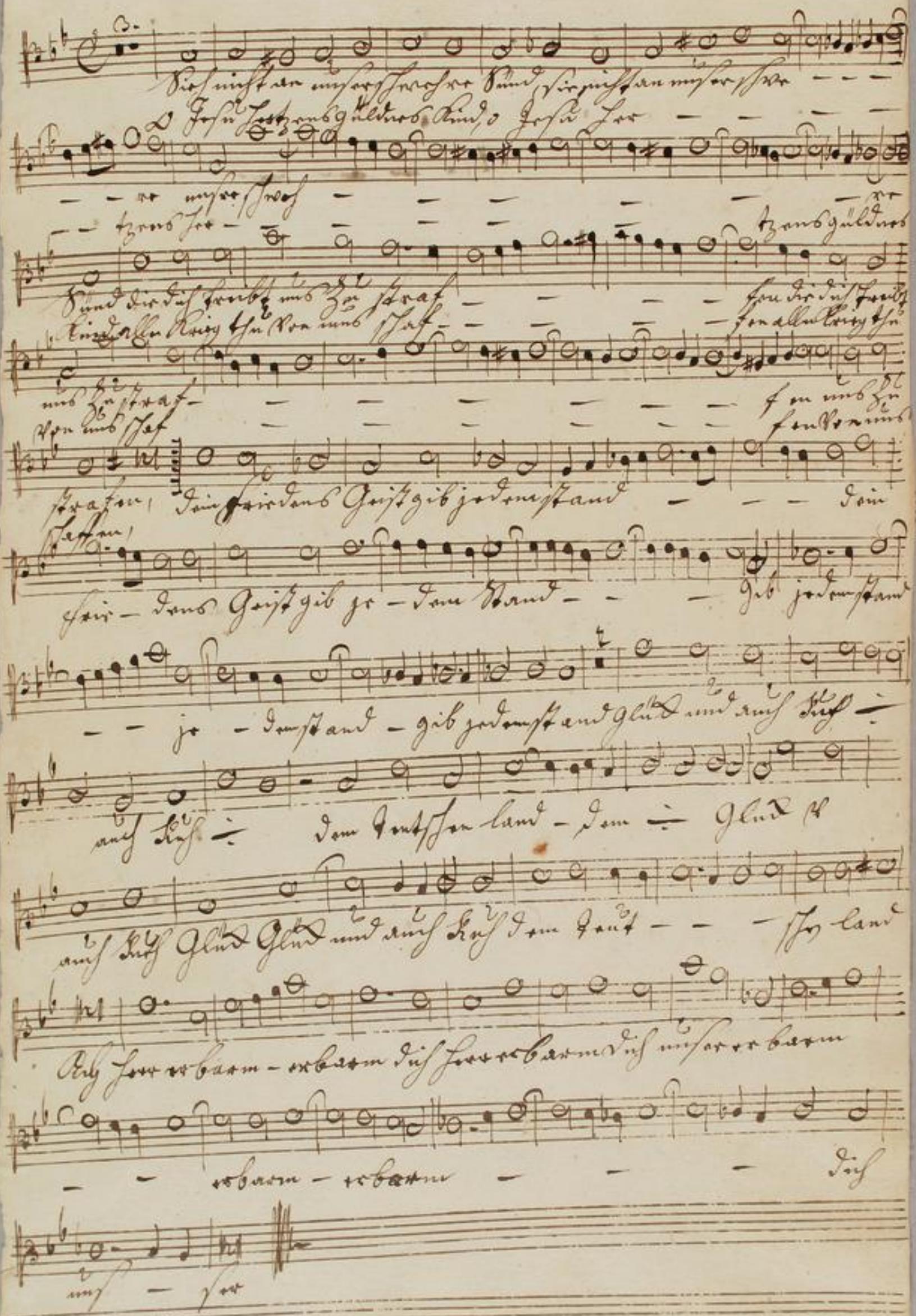
25

In Jerusalem fal - let Jas in fal - let Jas in fal - - -  
 In Jerusalem fal - let Jas in fal - ~~let Jas in fal~~ Jas in fal - let Jas  
 Jas in und Jude liegt da Jude Jude liegt da Jude liegt  
 ginge und ist zum Hoffen wieder den Leon ist - den Leon - -  
 ist wieder den Leon ~~den Leon~~ ist wieder den Leon  
 ginge und ist zum Hoffen wieder den Leon ist - den Leon  
 Leon - - - - wird den Leon - - ist das  
 Augen einer Majestät - das für den Augen einer Majestät  
 das für den Augen - - einer Majestät wieder  
 bon nicht mehr

Recitativ Recitativ Recitativ

bon





Bass

八六

fall ist vor der hñit auf besþer liegen - - ne dienen drogen.  
 Jesu Christ - - mit lieb lassform frist dich  
 zu lob form auf - - auf - - inn sonst - -  
 ifr fall - ifr fall - - - ist nach ifr fall ist  
 nach kann es sÿn fastet Wölle kann es sÿn fastet Wölle  
 kann es sÿn fastet Wölle kann es sÿn fastet Wölle  
 fair - - te glaufen soll dir sehe nicht ewig  
 fr. fast mount - - wie? wie? laffen noß Jesu wird  
 - - wie wie? laffen noß laffen noß auf  
 wenige bestimmten mir Gott ifr Segl ifr loben singt. vñ  
 oß will er in y Natur frist ifr forch am loben vñ  
 sit aber wollen nicht auf mich ein von grüß wiedeß. forsch  
 Aria Jesu Christ mit lobet Hapo.  
 ...  
 Recitat/Aria/  
 taces taces



Basso Rip:

28

