

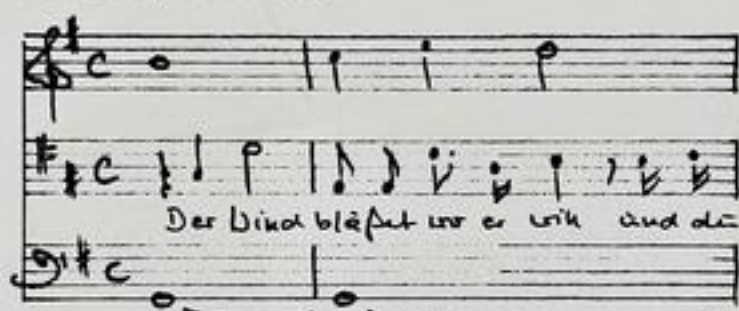
~~1. Ich will dich, wenn du mich~~
~~2. Ich will dich, wenn du mich~~
 3. Der Wind bläset wo er will
 Mus 454/
 20

170.
 34
 20

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/20

Der Wind bläset wo er will/a/2 Violin/Viola/Canto/Alto/
 Tenore/Basso/e/Continuo./Fest.Trin./1746/ad/1737.



Autograph Mai 1746. 35 x 21 cm.

partitur: 4 Bl. Alte Zählung: Bogen 5 und 6.

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

Alte Sign.: 170/34. Text: Johann Conrad Lichtenberg, 1737.

Partitur
 M. May 1707. 29. Fassung.

~~1. Ich will dich, wenn du mich~~
~~2. Ich will dich, wenn du mich~~
3. Ich will dich, wenn du mich

Mus 454/
20

170.

24

20

Partitur
M. May 1707. 29. Infanz.

Fest. Grindr. an 1787.

E. D. S. M. May. 1740

Handwritten musical score for the hymn "Der Christ ist erstanden". The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth staff is for the basso continuo. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the fifth staff.

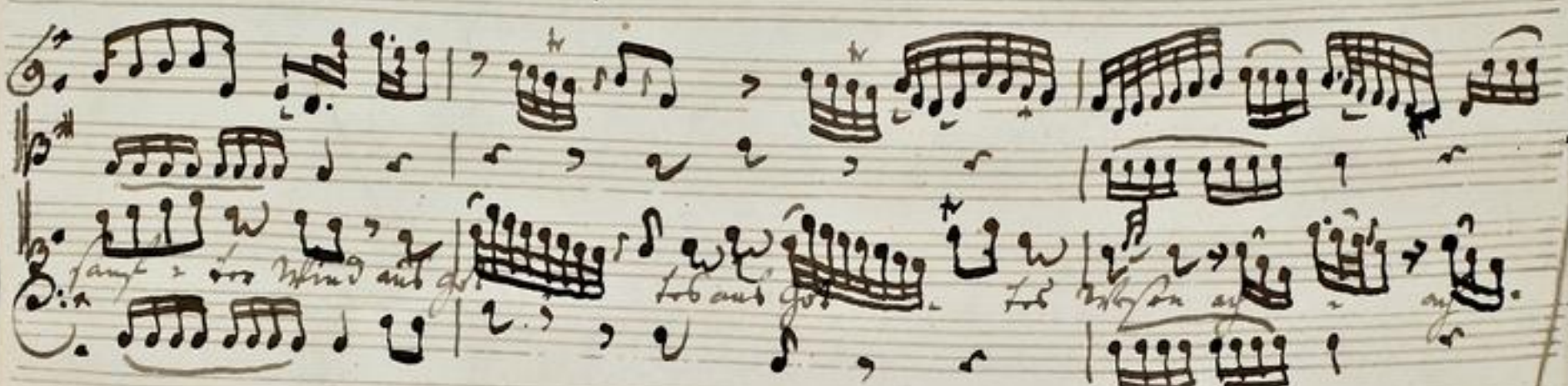
Der Christ ist erstanden, der uns will w. d. from, sein Leben, wagt, aber ist nicht tot, ist er.

Handwritten musical score for the cantata "Mann, in Dorn u. d. Wolfen" by J. S. Bach. The score is written on five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the basso continuo. The music is in G major and 3/4 time. The lyrics are written below the vocal staves.

[illegible]

A handwritten musical score on three staves. The notation is dense and complex, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature 'C'. The second staff begins with a bass clef and a common time signature 'C'. The third staff begins with a treble clef and a common time signature 'C'. The word 'Largo' is written in a cursive hand below the first staff. The paper is aged and slightly discolored.

Handwritten musical score for "The Wind and the Sun". The score is written on three staves. The first staff is for the vocal part, the second for the piano accompaniment, and the third for the organ. The music is in 2/4 time and features a melody with various ornaments and a piano accompaniment with chords and moving lines. The organ part provides a harmonic foundation with sustained notes and chords. The lyrics "The Wind and the Sun" are written below the organ part.



Handwritten musical notation on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. A handwritten annotation "nur Geist dein sang" is visible above the staff.

Handwritten musical notation on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. A handwritten annotation "Das ist mein liebster Gott" is visible above the staff.

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Handwritten musical notation on a single staff system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. A handwritten annotation "Das ist mein liebster Gott" is visible above the staff.



Handwritten musical score for a multi-measure rest exercise. The system consists of seven staves. The first staff contains a complex melodic line with many beamed sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line. The fourth, fifth, and sixth staves contain multi-measure rests, with the number '3' written at the beginning of each staff. The seventh staff contains a bass line. The system concludes with a double bar line.

Handwritten musical score for a multi-measure rest exercise. The system consists of seven staves. The first staff contains a complex melodic line with many beamed sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line. The fourth, fifth, and sixth staves contain multi-measure rests, with the number '9' written at the beginning of each staff. The seventh staff contains a bass line. The system concludes with a double bar line.

Handwritten musical score for a multi-measure rest exercise. The system consists of seven staves. The first staff contains a complex melodic line with many beamed sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line. The fourth, fifth, and sixth staves contain multi-measure rests, with the number '9' written at the beginning of each staff. The seventh staff contains a bass line. The system concludes with a double bar line.

Handwritten musical score on a single page, featuring six staves. The notation is in a historical style, likely 18th or 19th century. The first staff contains a treble clef and a key signature of one flat (B-flat). The subsequent staves contain various musical notations, including notes, rests, and bar lines. There are some handwritten annotations in German, such as "moring", "Punais", "Sai", and "Lini", which appear to be part of the musical notation or performance instructions.

Continuation of the handwritten musical score, featuring six staves. The notation continues with various musical symbols and clefs. The handwriting is consistent with the first section, and the staves are filled with musical notation, including notes, rests, and bar lines.

Continuation of the handwritten musical score, featuring six staves. The notation continues with various musical symbols and clefs. The handwriting is consistent with the previous sections, and the staves are filled with musical notation, including notes, rests, and bar lines. There are some handwritten annotations in German, such as "Lini", which appear to be part of the musical notation or performance instructions.

170

34.

In Kind Clästel etc. etc.
will.

a

2 Violin

Viola

Canto

Alto

Tenore

Basso

Perl. Trin:

1746

ad

irr.

Continuo.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top left)
- Andante* (second staff)
- Largo* (third staff)
- Andante* (fourth staff)
- pp.* (fifth staff)
- pp.* (sixth staff)
- And.* (seventh staff)
- And.* (eighth staff)
- And.* (ninth staff)
- And.* (tenth staff)
- And.* (eleventh staff)
- And.* (twelfth staff)
- And.* (thirteenth staff)
- And.* (fourteenth staff)
- And.* (fifteenth staff)
- And.* (sixteenth staff)
- And.* (seventeenth staff)
- And.* (eighteenth staff)
- And.* (nineteenth staff)
- And.* (twentieth staff)
- And.* (twenty-first staff)
- And.* (twenty-second staff)
- And.* (twenty-third staff)
- And.* (twenty-fourth staff)
- And.* (twenty-fifth staff)
- And.* (twenty-sixth staff)
- And.* (twenty-seventh staff)
- And.* (twenty-eighth staff)
- And.* (twenty-ninth staff)
- And.* (thirtieth staff)
- And.* (thirty-first staff)
- And.* (thirty-second staff)
- And.* (thirty-third staff)
- And.* (thirty-fourth staff)
- And.* (thirty-fifth staff)
- And.* (thirty-sixth staff)
- And.* (thirty-seventh staff)
- And.* (thirty-eighth staff)
- And.* (thirty-ninth staff)
- And.* (fortieth staff)
- And.* (forty-first staff)
- And.* (forty-second staff)
- And.* (forty-third staff)
- And.* (forty-fourth staff)
- And.* (forty-fifth staff)
- And.* (forty-sixth staff)
- And.* (forty-seventh staff)
- And.* (forty-eighth staff)
- And.* (forty-ninth staff)
- And.* (fiftieth staff)

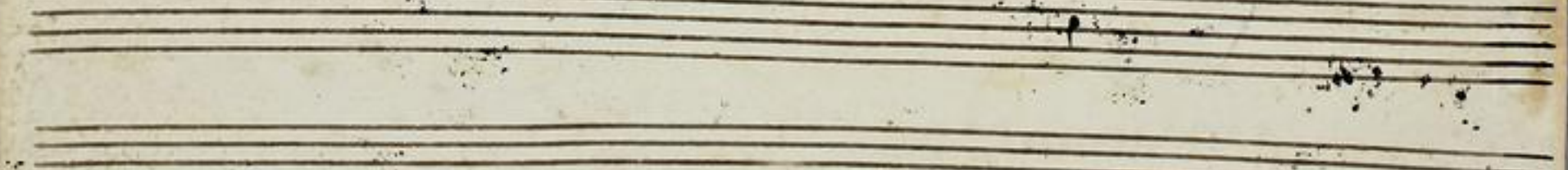
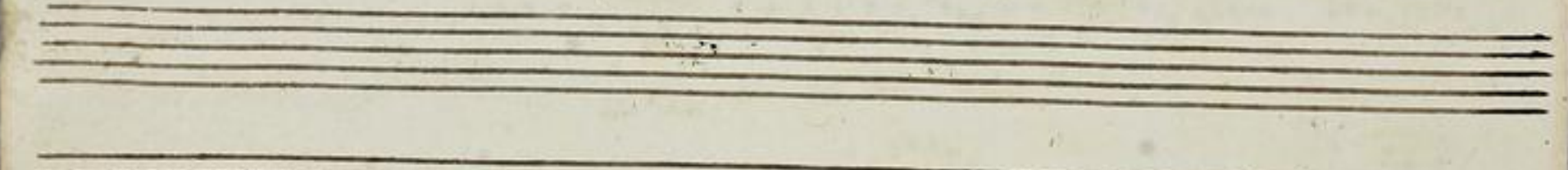
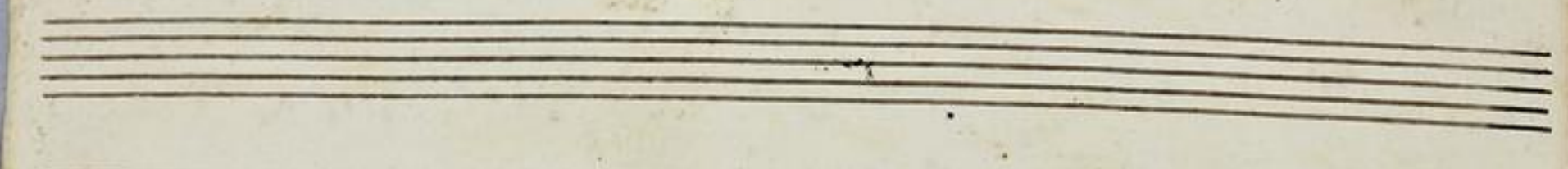
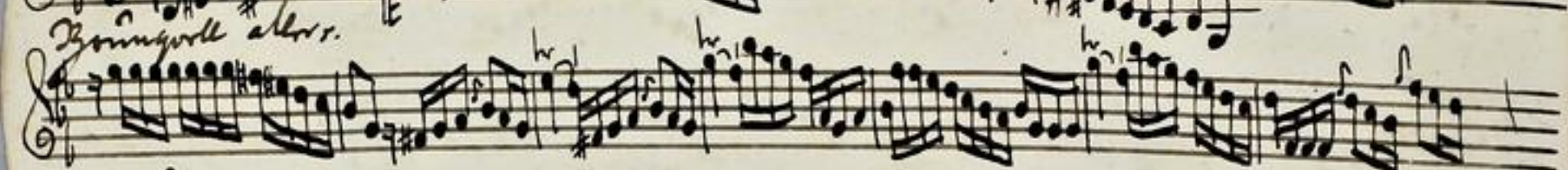
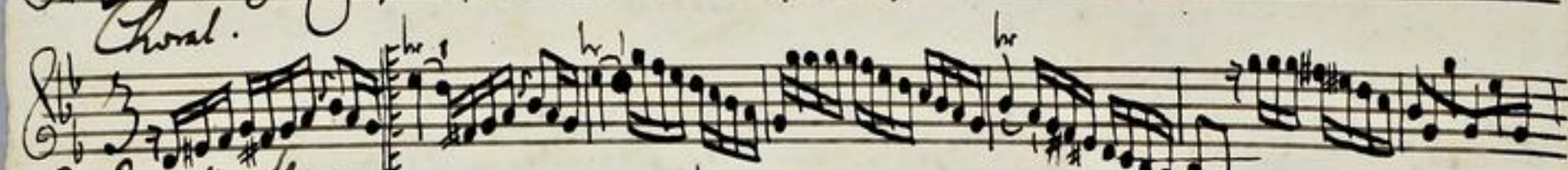
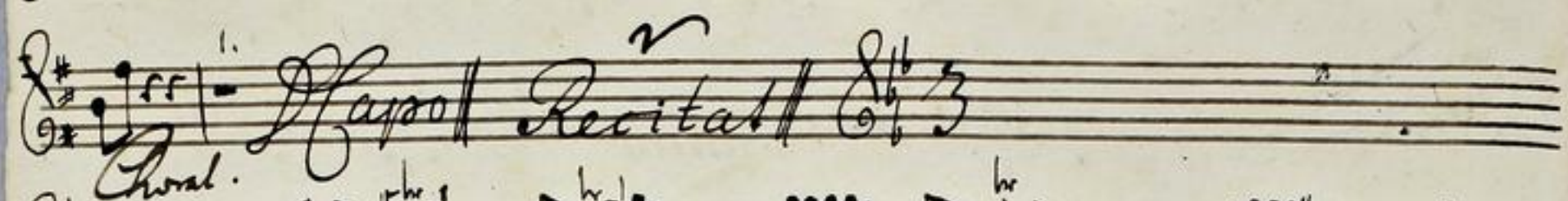
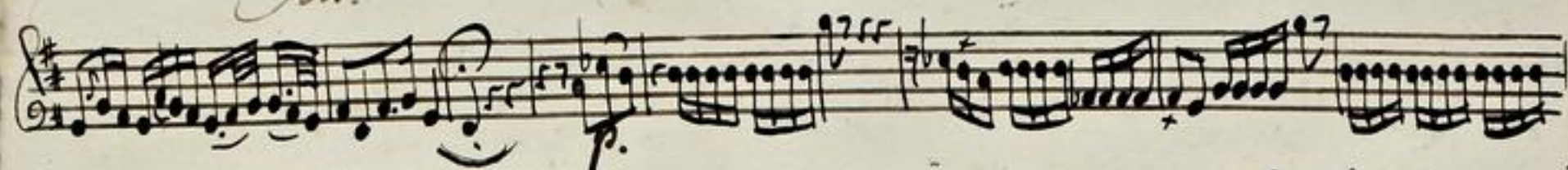
Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as *pp.* and *Fort.*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a double bar line and the word *Fine*.

Below the main musical notation, there is a section labeled *Choral.* in a different script, followed by a section labeled *Brünnquell alle.* with further musical notation.



Violino 1.

In Wind Blasts.
Largo.
Don't for Wind.
pp.
f.
pp.
f.
p.
Capo Recital
3
Allegro
pp.
pp.
2.
1.



Violino 1.

de Wind & Claydon
Largo. *de Wind*

p. *fort.* *pp.* *fort.* *p.*

Adagio *Recitativo* *Adagio* *Recitativo*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first staff.
- pp.* (pianissimo) in the second staff.
- And.* (Andante) in the fifth staff.
- p.* (piano) in the sixth staff.
- Capo || Revival ||* with a repeat sign and a 3/4 time signature in the eighth staff.
- Choral.* in the ninth staff.
- Springvoll all. x.* (Springvoll alle. x.) in the tenth staff.

The score concludes with a double bar line and a final flourish in the tenth staff.

Violino. 2.

A handwritten musical score for Violino 2, consisting of 14 staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Annotations in German are present: "Largo" at the top left, "Sanfter Wind" below the first staff, "Lento" below the second staff, "Dauerndes Groll" below the eighth staff, and "pp." (pianissimo) appearing multiple times. A "Recitativo" section is marked with a double bar line and a stylized 'R' at the end of the fifth staff. The handwriting is in dark ink on aged paper.

Handwritten musical score on aged paper, featuring six 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 includes the word "Solo." written above it. The third staff is marked "Choral." and features a complex, dense melodic line. The fourth staff is marked "Bringer alle r." and includes a first ending bracket. The fifth staff continues the melodic line with a first ending bracket. The sixth staff concludes the piece with a double bar line and a final flourish. The paper shows signs of age, including discoloration and wear along the edges.

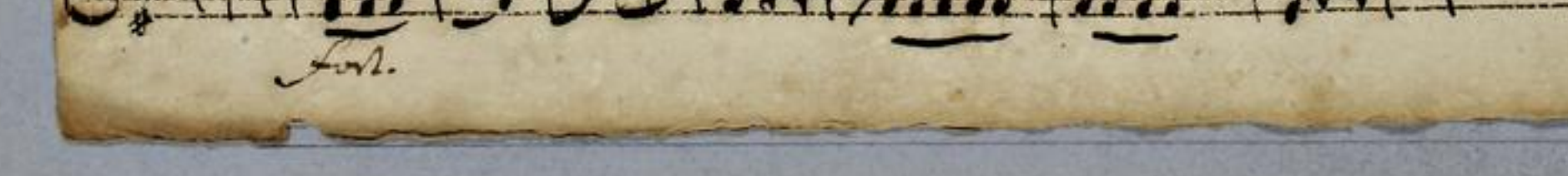
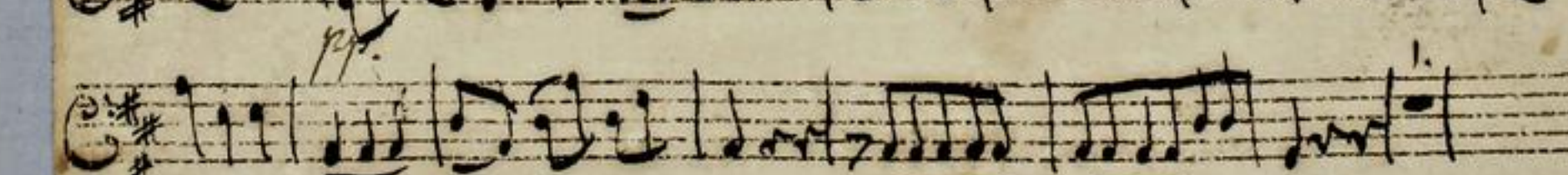
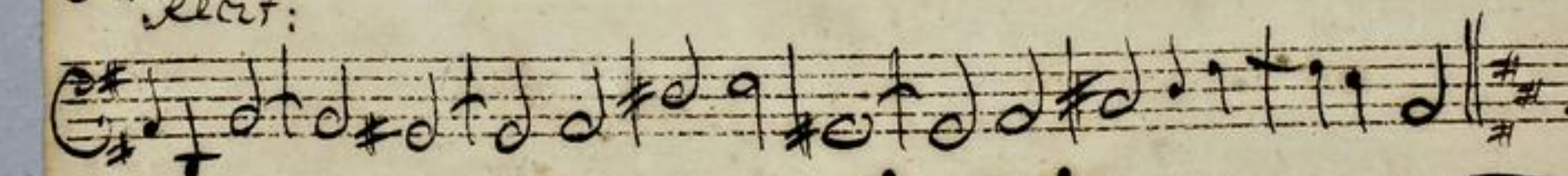
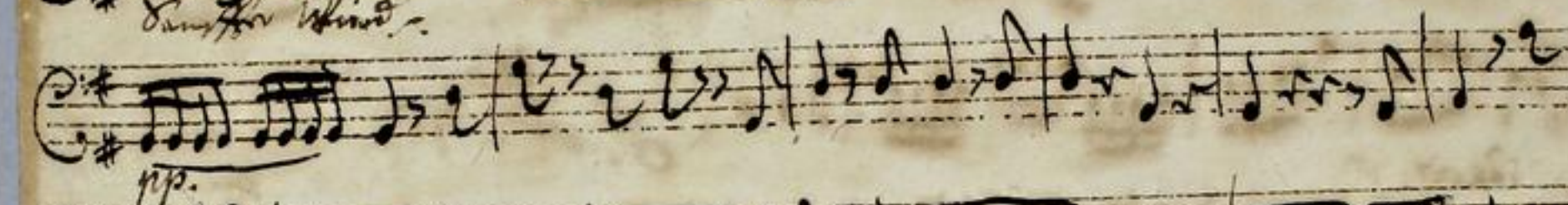
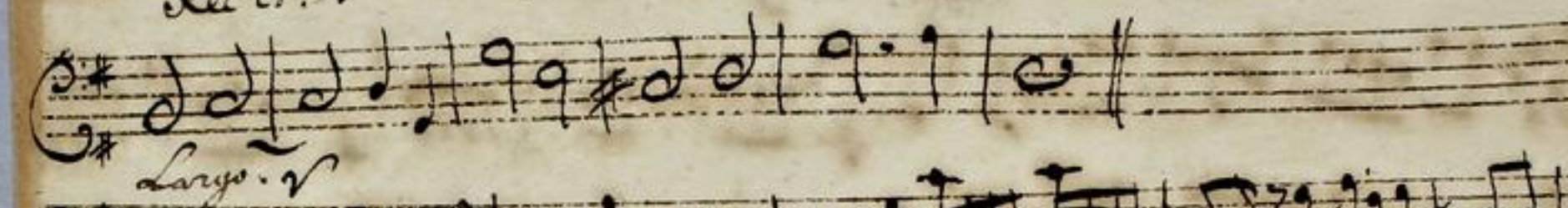
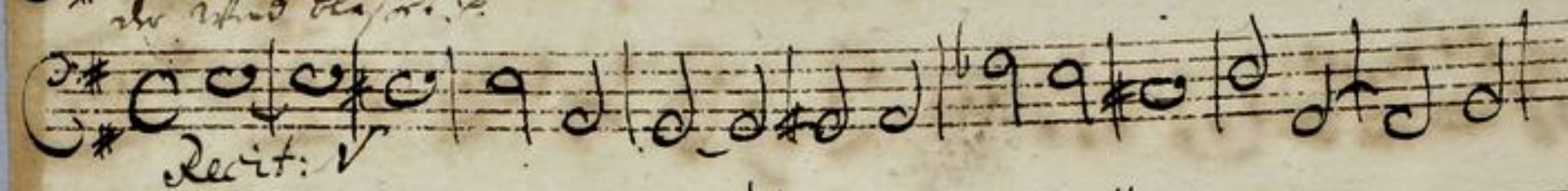
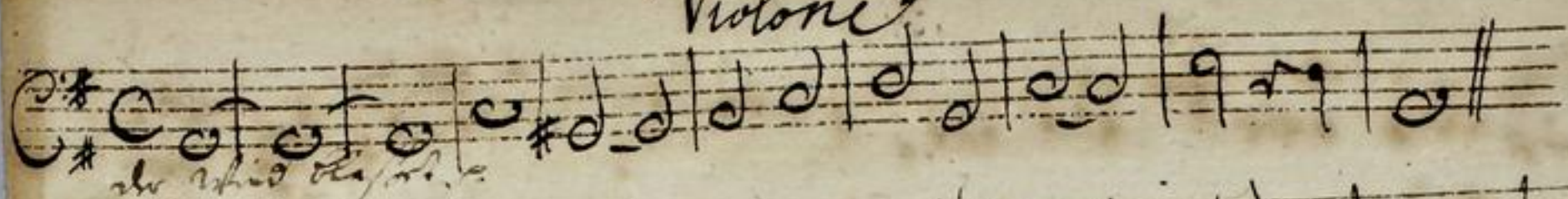
Viola

Viola

The image shows a page of handwritten musical notation for a Viola part. 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 notation includes various note values, rests, and dynamic markings such as 'pp' (pianissimo) and 'f' (forte). There are also performance instructions like 'Recitat' and 'Recitat tacet'. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and a final key signature of one sharp.

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the title "Carol Reertak" written in a large, decorative script, with a "Choral." marking above it. The third staff is marked "Zwingvols alle" and begins with a 3/4 time signature. The notation continues across the remaining staves, ending with a double bar line and repeat signs on the eighth staff. The paper is aged and shows some staining.

Violone



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the marking "Forl." (Forcello). The third staff includes the marking "Recit: V" (Recitative: Violoncello). The fourth staff includes the marking "Harps" (Harp). The fifth staff includes the marking "Choral." (Choral). The sixth staff includes the marking "Brinsgroll allou." (Brinsgroll allou). The seventh staff includes the marking "Brinsgroll allou." (Brinsgroll allou). The eighth staff includes the marking "Brinsgroll allou." (Brinsgroll allou). The ninth staff includes the marking "Brinsgroll allou." (Brinsgroll allou). The tenth staff includes the marking "Brinsgroll allou." (Brinsgroll allou).

Violone

5 6 6 5 5 6 6
3 4 4 3

Violone Bläser

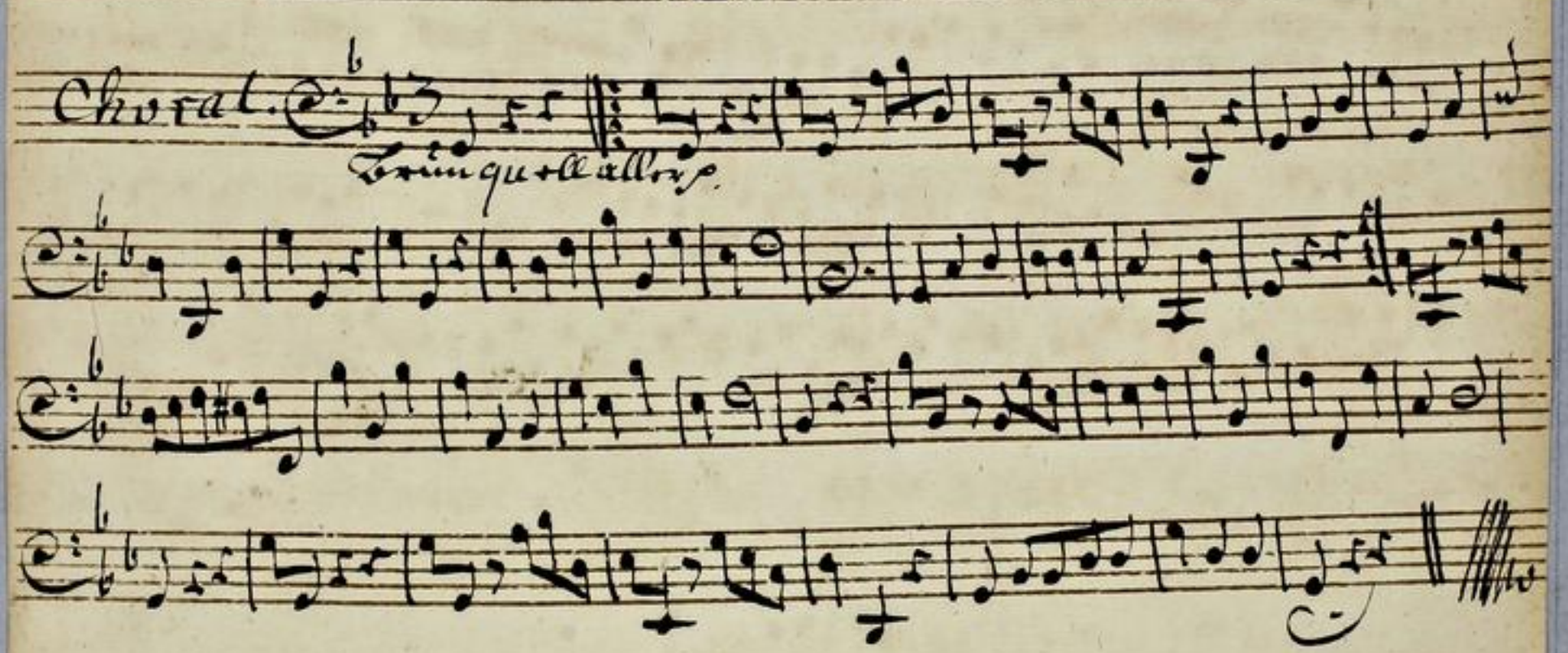
Recit: V

Largo. V

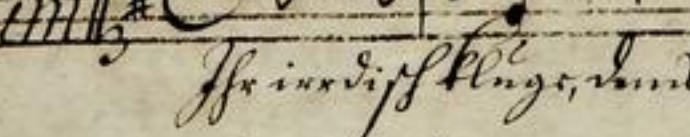
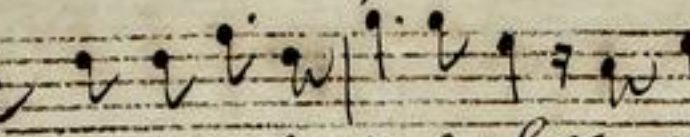
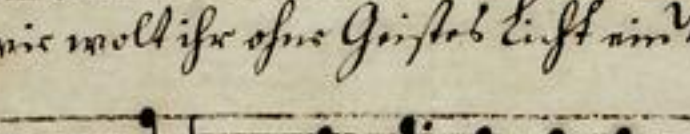
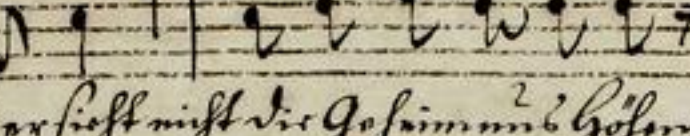
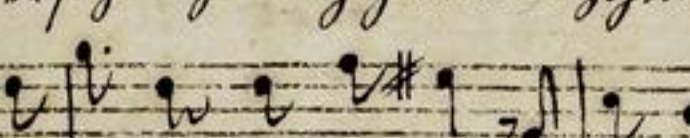
Sauftex. Violon.

pp.

Volti.



Canto.

Dichtung: 
 Ihr iux diß Klinge, kumt doß mir, wie viele wißt ihr nißt in Däfern der Na-

 tur; wie wolt ihr ohne Geistes Licht im Werdt des Gnaden Reichs verweilen? Nim, mangelreicher Wer-

 stand er sieht nißt die Gesimmb' Höfen, wie Gottes Geist und Hand den reinen Menschen

 schafft. Da Gläubent Licht d. Trast er kumt d. Zeigt gleichwohl, daß solches Wort geoffen.
 Largo: 

[illegible]

Recitas // Arias //

Günstigste aller Güter Herrscher der Gemüter lebendiger Wein
 Stillst aller Dürren den Reizen glanz n. Reizen mein Gemüths Kind
 Lese meine schwarze Seiten deine Kraft und Lob and breiten.

Alto.

1. 4.

Gemüthlich alle Güt für Herr für der Gemüthlich
 Willen alle Dymenken Sey den Glantz und Reichen

2.

leben ligen in der
 mein Gemüthlich Kind Lese meine schwere Daiten die Kraft und

lob an breiten

Tenore.

Der Wind bläset was er will, und du farest sein Danksen wolle, aber du wissest

nicht, von wannen er kömmt, und wofin er fahret; also ist im jaylicher,

Der auch dem Geist gegeben ist. **Recit. Aria. Aria.**

Ich liebe dich, ich aber deine Lachen, du wachst der Geist, als bildt mich mir nicht

sey auch, was ich sey so soll mein Mund dein Lob verkünden. Nimm an dich mancher Eyd

Wind, an mich, dem neu geschafene Kind, so wiesst du allen Jammer stillen, in meinen

Mund mit deinem Lob erfüllen.

Ursprung aller Güter Herrscher der Gemüther lebendiger
Stiller aller Tüfthenen dessen Glantz d. Dreyen mein Gemüth ent

Urmutter
Zinn
Lieser meine schwarze Daiten deine Kraft und Leben brich

Bassv.

Dictum Recitat Aria

Der Wind nützt aller Erntens, sein Ganges macht sie zinn

Wachst ihm zuge, die Andacht sich für eine Zeit, nach Gottes Geist, der immer fester Wind, an

Adam's Sohn Volle vermöge. Ist mir nach dem schiff gesunt, ne kan das himelreich nicht

sehen. Sey denn ob Gottes Geist mich auch bewoht n. befehltes hat, denn wird ein neues

Holt mich her, Laß dich'n' d'ien, in der Dörlichkeit sich aniglich vor seison

Byg for frønt.

Tri - - - - - der Geist, der fang - - - - - das Wt -

son, kan kein menschlich hertz er- son, biß ab dieß biß ab dieß - erstt lieb gewinnt

vi - - - - - der Geist der sang - - - - - leb' u'le -

sein, kann kein menschlich Herz kein menschlich Herz - verstehen -

- fern bist ab die- bist ab die- nicht lieb- gewonnen. Auf- wie blind wie

blind sind nicht für die so - fern Geister, ja sie handeln mit dem Meister, selbst

Wiederum ist Minne, ja sie haben diesen Meister Joseph

Wiederstehst du Wind, ich wiederstehst du Wind. *Recitativ*

Quell aller Güter Herr der Gemüter lebendiger Wind
 Willst du aller Tugenden dessen Glanz in. Reizen mein Gemüth und Sinn

Hebe meine schwache Dürft dein Krafft und Lob anbreiten