

Gott will mich auch probiren

Gott will mich auch probiren e e e

7314  
422/6

147  
V.

(22) U

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 422/6

Gott will mich auch probiren/a 10/2 Hautbois/2 Violin/  
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn. Reminiscere./  
1714.

The image shows two staves of handwritten musical notation. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). The lyrics 'Gott will mich auch probiren' are written below the right staff. A finger number '5' is written above the first note of the right staff.

Autograph Februar 1714. 34,5 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

12 St.: C, A, T, B, vl/ob 1, 2, vl(rip.) 1, 2, vla, vlc, vlne, cemb(=bc)  
2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 Bl.

Alte Sign.: 147/V; 7314/6.

Text aus: Texte zur Music...1.Theil, Darmstadt (1714).

Partitur.

1714.

Großherzoglich  
Hessische  
Hofbibliothek.



Gott will mich reich froh machen

Gott will mich reich froh machen e e e

$\frac{17314}{422/6}$

$\frac{147}{12}$

f (22) u

Partitur.

1714.

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Gott will mich aufprobieren. J. N. F. M. F. 1714.

The musical score consists of approximately 12 staves. The top four staves contain the vocal melody and accompaniment. The bottom four staves contain the lyrics in German. The lyrics are: "Gott will mich aufprobieren, ob ich beständig ob ich beständig ob ich beständig ob ich beständig". The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'pp'.

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This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top section features a vocal line with lyrics in German. The lyrics are:

Ich bin = dir beyhan = dir beyhan  
 ob ich beyhan = dir = ob ich beyhandig sey ob ich beyhandig ob ich bey  
 ob ich beyhan = dir = ob ich beyhandig sey ob ich beyhandig ob ich bey

The middle section contains instrumental accompaniment with complex rhythmic patterns. The bottom section returns to a vocal line with lyrics:

= dir beyhandig sey  
 = dir beyhandig sey  
 = dir beyhandig sey  
 = dir beyhandig sey

The right side of the page shows the continuation of the musical score on the next page, with some lyrics visible:

Gott will mich auf probi... ob  
 Gott will mich auf probieren ob  
 Gott will mich auf probieren ob  
 Gott will mich auf probi... ob







Tutti

Handwritten musical score for a choir and instruments. The score consists of approximately 15 staves. The top two staves are for instruments, likely strings, with dense sixteenth-note passages. The middle staves are for voices, with lyrics in German. The lyrics include: "Herrnd - he herrnd - unsterbliche herrnd", "müde sind he herrnd", "unsterbliche unsterbliche herrnd", "mit dem heiligen alle unsterbliche herrnd", and "mit dem heiligen alle unsterbliche herrnd". The score is written in a historical style with various note values and clefs.



This page contains a handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The manuscript is annotated with several phrases in a cursive hand:

- Staff 3: *Ich bin in der Höhe*
- Staff 4: *Ich bin in der Höhe*
- Staff 5: *Ich bin in der Höhe*
- Staff 6: *Ich bin in der Höhe*
- Staff 7: *Ich bin in der Höhe*
- Staff 8: *Ich bin in der Höhe*
- Staff 9: *Ich bin in der Höhe*
- Staff 10: *Ich bin in der Höhe*



Handwritten musical score on aged paper, featuring multiple staves of musical notation and lyrics. The lyrics are in German, including phrases like "Ihu Christe ihu Choro" and "Ihu Christe ihu Choro". The notation includes various musical symbols, clefs, and dynamic markings.

Lyrics visible on the page:

- Ihu Christe ihu Choro
- Ihu Christe ihu Choro
- Ihu Christe ihu Choro
- Ihu Christe ihu Choro
- Ihu Christe ihu Choro

Continuation of the handwritten musical score on the adjacent page, showing further musical notation and lyrics.



tutti

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "tutti" is written in the upper right corner. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of the word "fin" written below the staves, indicating the end of a section. The lower portion of the page contains lyrics written in a cursive hand, which appear to be: "In die meum regnum", "In die meum regnum", "In die meum regnum", "In die meum regnum". The paper shows signs of age, including some staining and foxing.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes, marked with 'tutt' (tutti) and ending with a sharp sign (#). Below these are four staves of lyrics, each with a corresponding vocal line. The lyrics are written in a cursive hand and appear to be: "Ihm sein Lob und Ehre sei, der alle uns errettet hat." The bottom section of the page contains several more staves, including a section with a 'tutt.' marking and a section with a double bar line and repeat signs. The paper shows signs of age, including some staining and wear at the edges.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 14 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *tutti* and *f*. The lyrics are written in a cursive hand below the staves, with some words appearing in multiple lines. The paper shows signs of age, including foxing and some staining.

Lyrics visible in the score include:

- tutti*
- f*
- und alle Welt*
- alle mens. Fortz*
- besten*
- die*
- W. alle Welt mens. Fortz*
- besten*
- die*
- W. alle Welt mens. Fortz*
- besten*
- die*



A handwritten musical score on aged paper, consisting of ten staves. The top two staves are instrumental accompaniment. The middle six staves contain vocal parts with lyrics in German. The lyrics are: *Beständig auf dich mich auf dich mich auf dich mich auf dich mich*. The bottom two staves are instrumental accompaniment. There are several sharp signs (#) and 'tutti' markings throughout the score.

Partial view of the following page of the musical manuscript, showing the continuation of the musical score on the right side of the page.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 systems of music, each with a vocal line and a piano accompaniment line. The notation is in a historical style, likely from the 18th or 19th century. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in German and are repeated across several systems. The word 'Lob' is written at the beginning of each system. The lyrics include phrases like 'Lob dich, der du mich an dich gibst, du' and 'Lob dich, der du mich an dich gibst, du'. There are also some markings like 'tutti' and 'ff.' (fortissimo) in the score. The paper shows signs of age, including foxing and some staining.



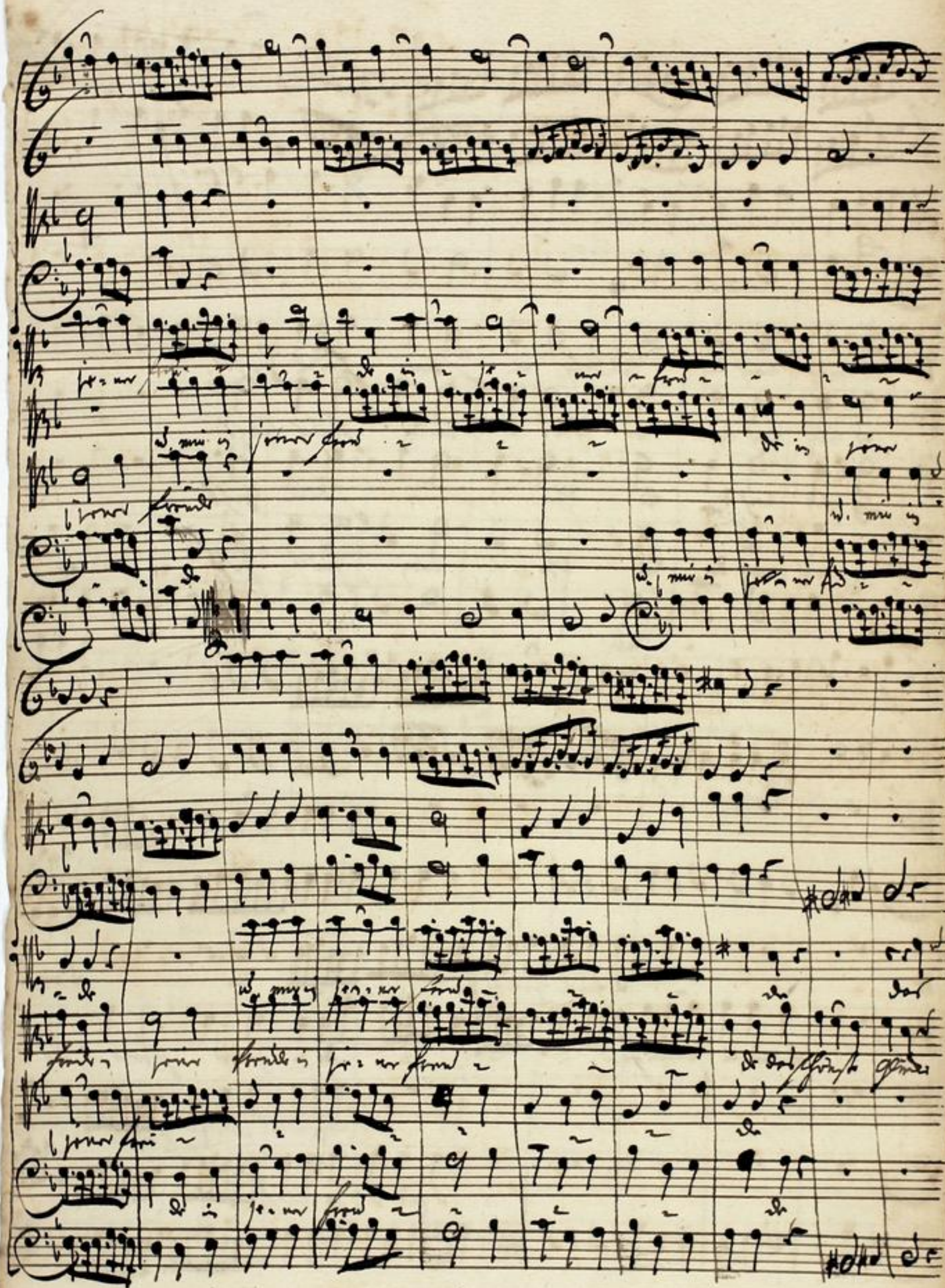
A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive hand, with some words appearing to be "Vater", "mich", "auf", "den", "Hilf", "mir", "mein", "Gott", "den", "Herrn", "Jesus", "Christum". The paper shows signs of age, including foxing and some staining. The right edge of the page has several red dots, likely from a binding or scanning process.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes a treble clef and a key signature of one sharp (F#). The lyrics are written in German and include phrases such as "ru mir", "land", "mein", "für", "Gott", "tutti", "d. mir is", "je", "und", "d. mir is", "je", "und". The notation includes various note values, rests, and dynamic markings like "tutti".



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various rhythmic values and clefs. The lyrics are written in a historical German script, likely Fraktur or a similar style. The score is arranged in a system of staves, with some staves containing lyrics and others containing musical notation. The paper shows signs of age, including discoloration and some staining.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various rhythmic values and clefs. The lyrics are written in a historical German script, likely Fraktur or a similar style. The score is arranged in a system of staves, with some staves containing lyrics and others containing musical notation. The paper shows signs of age, including discoloration and some staining.



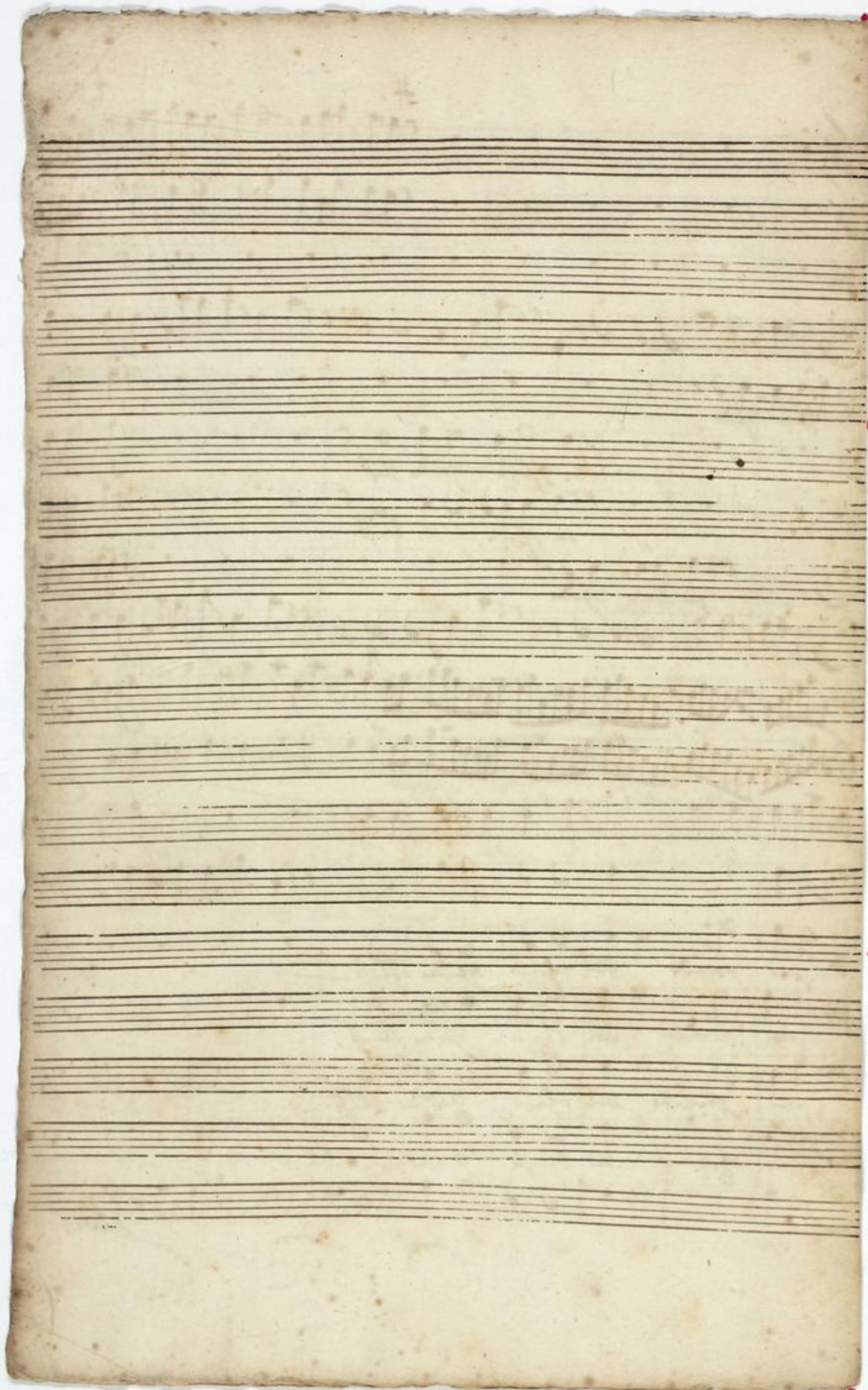
Handwritten musical score for a vocal ensemble. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The lyrics are written below the staves, with some words appearing in multiple parts.

Lyrics visible in the manuscript include:  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"  
 "Gloria in excelsis Deo"

The score includes various musical notations such as notes, rests, and clefs. There are also some markings like "tutti" and "f" (forte) scattered throughout the piece.

Gloria in excelsis Deo.







147.  
—  
2.

3 Gott will mich auf probiren 3.  
a 10.

2 Hautbois

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

In: Reminiscere.

1714.

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Continuo.



# Cembalo

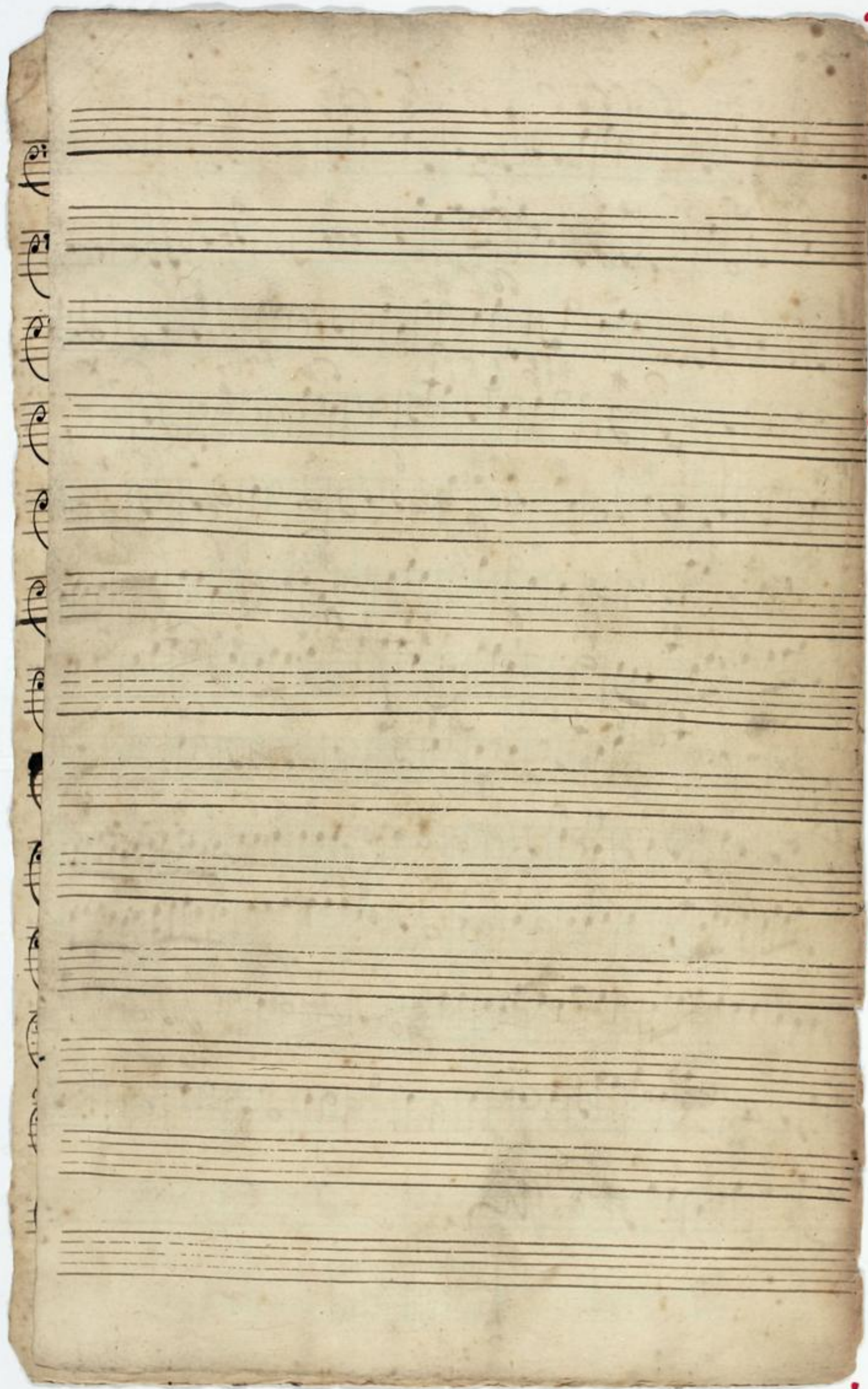
Handwritten musical score for Cembalo. The score consists of 14 staves of music. The first staff begins with the lyrics "Gott will mich". The music is written in a single system with various musical notations, including notes, rests, and accidentals. There are several annotations in the score, including "Chord." and "Chord." written above the staves. The paper is aged and shows some staining.



Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. There are numerous accidentals (sharps and naturals) and dynamic markings. The word "Choral." is written in several places, indicating choral parts. Some staves have numbers written above them, possibly indicating fingerings or measure numbers. The handwriting is in dark ink on aged, slightly yellowed paper.

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# Violino 1.

11

Handwritten musical score for Violino 1, consisting of 12 staves of music. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The score is annotated with dynamic markings: *pp.* (pianissimo) on the second staff, *tutti* on the fourth and sixth staves, and *tutt.* (tutto) on the seventh staff. There are also several *ff.* (fortissimo) markings. The final staff contains the instruction *3 volti subito* (three times suddenly) written in a larger, cursive hand.



Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *H.*, *f*, and *tutti*. The paper shows signs of age, including foxing and some staining.

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Violino I. *bis.*

Handwritten musical score for Violino I, consisting of 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*. There are also numerical markings (1, 2, 3, 4, 5) above some notes, possibly indicating fingerings or specific performance instructions. The music concludes with a double bar line and the word *Tournez* written below the final staff.

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A handwritten musical score on aged, yellowed paper. The score consists of 12 staves of music, each beginning with a treble clef and a common time signature (C). The notation is in black ink and includes various rhythmic values, accidentals (sharps), and dynamic markings. The music is organized into measures by vertical bar lines. Several measures contain numerical markings above the staff, likely indicating fingerings or measure counts: '2' appears in the second, third, and fourth staves; '12.' in the fifth staff; '7' in the sixth staff; '13.' in the eleventh staff; and '3' in the twelfth staff. The notation includes eighth and sixteenth notes, often beamed together, as well as rests and accidentals. The paper shows signs of age, including some staining and a slightly irregular edge.





# Violino 2.

121

Handwritten musical score for Violino 2, consisting of 14 staves of music. The score is written in G major (one sharp) and 3/4 time. It features various musical notations including notes, rests, and dynamic markings. The piece concludes with a double bar line and a final chord.

*rit.*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Performance markings such as *tutti* and *H.* are interspersed throughout the score.

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Violino 2 Rip.

Handwritten musical score for Violino 2 Rip. The score consists of 14 staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'pp.' and 'f'. The piece concludes with a double bar line and a fermata. The manuscript shows signs of age, including some staining and wear at the edges.

Volte.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a '2' above it. The second staff has a '16.' above it. The third staff has a '13' above it. The fourth staff has a '2' above it. The fifth staff has a '3' above it. The sixth staff has a '1' above it. The seventh staff has a '13' above it. The eighth staff has a '3' above it. The piece concludes with a double bar line and a large scribble on the right side of the page.

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Viola

Handwritten musical score for Viola, page 14. The score consists of 15 staves of music in C major, 2/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a cursive hand typical of 18th or 19th-century manuscripts. There are some markings like 'pp.' and 'a' on the score.



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# Violoncello

*Gott nicht!*

*Moderato. Ad libitum.*

*Ad libitum subito*

1. 2. 3. 4.



A handwritten musical score on aged, yellowed paper. The score consists of 14 staves of music, written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The paper shows signs of wear, including some staining and foxing. The music appears to be a single melodic line, possibly for a violin or flute. The staves are numbered 1 through 14, with some numbers appearing as superscripts or subscripts.

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# Violonv.

16

*godt villy.*

*volti subito*

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A page of handwritten musical notation on aged, yellowed paper. The score consists of 14 staves of music, each beginning with a treble clef and a common time signature (C). The notation is written in black ink and includes various note values, rests, and accidentals. The first staff has the word "adw." written below it. The paper shows signs of age, including some staining and a slightly irregular edge. The music appears to be a single melodic line, possibly for a violin or flute.



# Canto

17

Gott will mich aufprobieren ob ich bestän - - dig sey  
ob ich bestän - dig bestän - dig bestän -  
dig beständig sey Gott will mich  
aufprobieren ob ich beständig sey Sey mir die milde Jesu  
milde Herrschon als im Herrichte sein  
- im Herrichte sein Sey mir die milde Herrschon  
son als im Herrichte sein Ich bleib ihm stete er ge -  
ben ihm bleib ich stete er -  
und alle seine Fein - - - - - ihm bleib ich  
ge - - - - - bewunderte seine Fein seine Fein ihm bleib ich  
stete er ge - - - - - und alle seine Fein Sein jenes Feinden er -  
- - - - - den soll mein Herrgütigen mein Herrgütigen  
sagen Sein jenes Feinden leben soll mein Herrgütigen sagen



Und also soll mein Fortze  
 - Dig bestän - - - Dig ant ich rufe - - - s. also  
 soll mein Fortze beständig ant ich rufe  
 Denn nach dem ersten  
 Leide wird mich aus jeder Form  
 wenn er mich nach dem  
 Leide - - - Leide - - -  
 wenn er mich nach dem Leide - - - den in seinen himel zieht  
 wenn er mich nach dem Leide in seinen himel zieht  
 s. mich in jener Form - - -  
 s. mich in jener Form - - - In - - - in - - - Form - - -

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Handwritten musical notation on three staves. The lyrics are written below the notes.

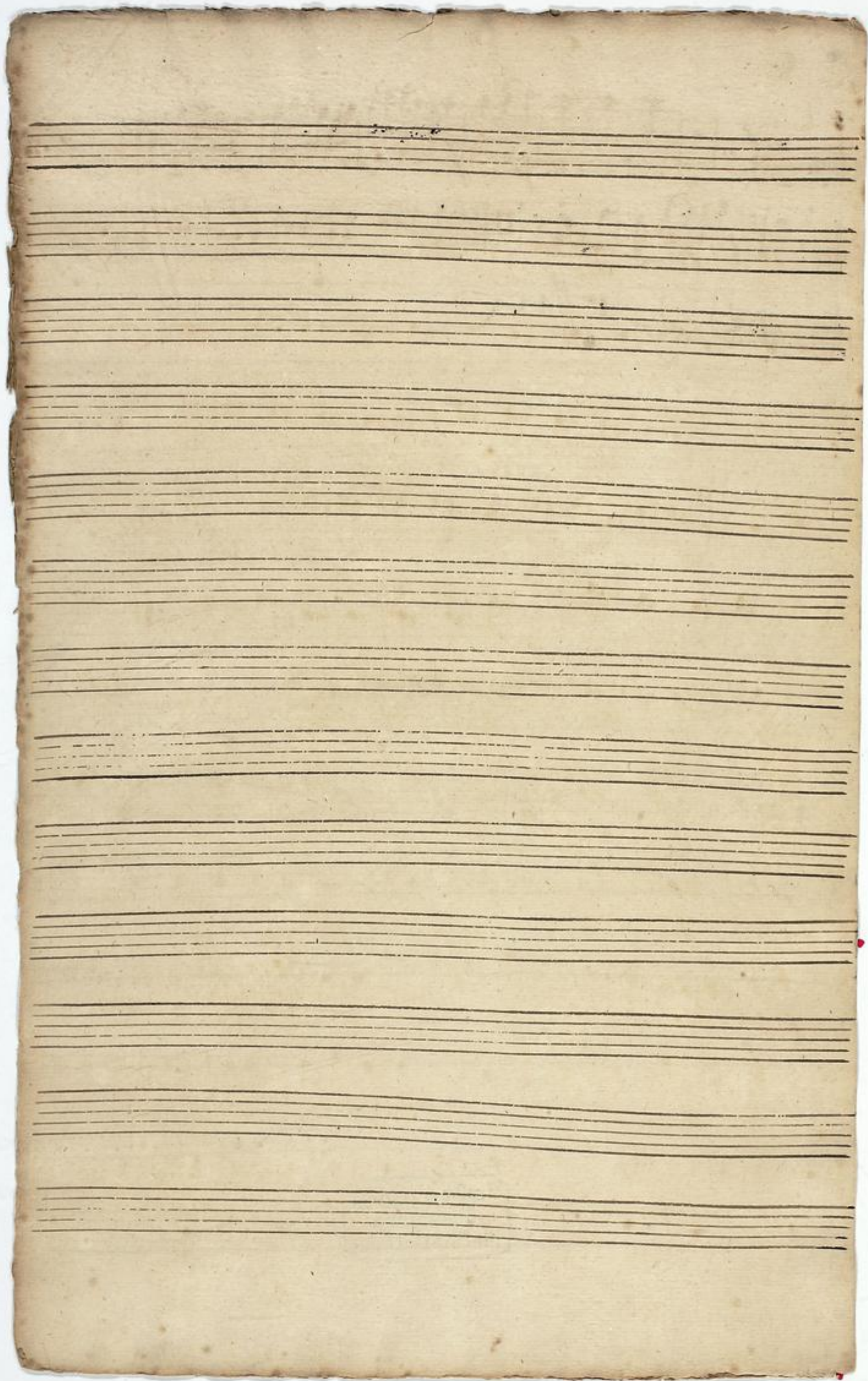
Stave 1: *und mir in jener Zeit*

Stave 2: *Sab pfönste glück*      *und mir in jener Zeit Sab pfönste*

Stave 3: *glück bring.*

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# Alto

19

Gott will mich auß probiren ob ich bestan - Dig  
bestan - Dig ob ich bestan - Dig - ob ich beständig  
sich ob ich beständig ob ich beständig beständig sich Gott  
will mich auß probiren ob ich beständig sich Iohannes 9. 21. 22.  
Iohannes 9. 21. 22. als im Herze sein mit  
mit sein Iohannes 9. 21. 22. Her  
sein als im Herze sein Ich bleib ihm stete  
bleib ihm stete  
- bleibe er geben und achte keine Feind - achte keine Feind -  
Feind - keine Feind - Ich bleib ihm stete er ge - ben achte keine  
Feind Iohannes 9. 21. 22. er ge - ben achte keine  
meine Hergeigen meine Hergeigen - sich



Dem jenseits freuden Leben soll mein Heimgnügen seyn  
 und also soll mein Fortge beständig  
 and ich sehn und also soll mein Fortge beständig  
 and ich sehn Dem nach dem Leben lichte was ich nicht allz fröh  
 sein Wenn es mich nach dem lei - de nach dem lei - de  
 wenn es mich nach dem lei - de in seinen fernen  
 fernen zist Wenn es mich nach dem lichte in seinen fernen zist  
 dem mich in jener fern de mich in jener fern de dem mich in jener  
 fern de mich in jener fern de mich in jener fern de  
 de das sonste glantz das blutz und mich in jener fern de das  
 sonste glantz blutz

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Also soll mein Fortze bestan - - - dig bestan -  
 - dig and ich rufe - und also soll mein Fortze beständig  
 and ich rufe Dem nach dem Leben trübe wird mich auf seiner Arm  
 wenn er mich nach dem Lei - - - de -  
 -  
 Dem in seinen Himmel zieht Wenn er mich nach dem Lei die in  
 seinen Himmel zieht -  
 -  
 -  
 Ich höchste Glücke Glück und mich in jener Familie Ich  
 höchste Glücke Glück

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# Basso.

21

Gott will mich auf probieren ob ich bestän -  
dig sey Gott  
will mich auf probieren ob ich beständig sey als mich er mit  
- te sein - als mich er mit te mit er mit te  
mich er mit te sein So ist mein er nicht was ich  
son als in der welt sein Ihm bleib ich stete er ge -  
- ben ich bleib ihm stete er ge -  
- ben die achte seine sein - mi  
achte seine sein Ihm bleib ich stete er geben mich achte seine sein  
Ihm jeuch sein den te - - - - - den - - - - - den soll  
mein Herz gütigen mein Herz gütigen mein Herz gütigen sey  
Ihm jeuch sein den leben selb mein Herz gütigen sey



Und also soll mein Fortge beständig antich zuhn  
 Und also soll mein Fortge beständig antich zuhn Dem nach dem Fortge  
 Sei - - - - - Ich wird mich auch für die Ewig Dem nach dem  
 Leben Licht mich wird auch für die Ewig wenn er mich nach dem Sei  
 - - - - - Ich wenn er mich nach dem Sei - - - - - Dem in seinen  
 Himmel zieht Wenn er mich nach dem Tode in seinen Himmel  
 zieht mich mich in jener frei - - - - - Ich  
 mich mich in jener frei - - - - - Ich in jener frei  
 - - - - - Ich Das höchste Glücke mich mich in jener frei  
 Ich Das höchste Glücke

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