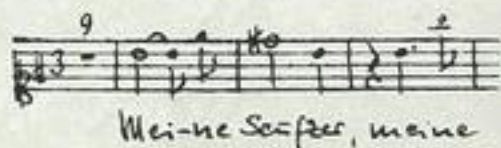
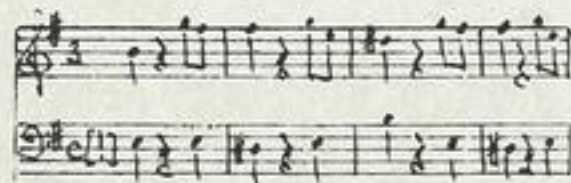


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/8

Meine Seufzer, meine Klagen/â 9/2Violin./Viol./Violoncello/  
Canto/Alto/Tenore/Basso/Con/Continuo./D.13.p.Trin./p./1709./  
D.22 p.Tr./p./1709.



August

Ms. August 1709. 34 x 21 cm.

16 Stimmen: C(3x), A, T, B(2x), vl 1(2x), 2(2x), vla, vlc, vlne,  
bc(2x).  
2,2,1,1,1,1,1, Instr. Stimmen je 2 Bl.

Alte Signatur: 143/a/I; 7309/8.

Keine Partitur vorhanden. Eine Continuo Stimme in d-moll.

417/8

Alte Musik von Maria Theresia

7209/8

1709

143/1-a=1

i.

Bl. (2 ff) U

Partitur

1709

M:

143/a/

I.

Meine Größe meine Größe.

a 9

2 Violin.

Viol.

Violoncello.

Caro

Alto

Tenore

Basso

Con

Continuo.

D. 19. p. Fris.

p.  
1709.

D. 22 p. Fr.

p.  
1709.

Continuo.

Handwritten musical score for Continuo, consisting of 12 staves. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. The name "Mansueti" is written in the first staff. The word "adagio" is written above the sixth staff, and "accomp." is written above the seventh staff. The name "Mansueti" appears again at the end of the eighth staff. The manuscript shows signs of age, including foxing and torn edges.

Großherzogliche  
 Hessische  
 Hofbibliothek.

Handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in a historical style. The notation includes various note values, rests, and accidentals (sharps and naturals). The paper shows signs of wear, including tears and discoloration. The music is written in a single system across the ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many sixteenth and thirty-second notes. There are several dynamic markings, including *dim.* (diminuendo) and *alleg.* (allegretto). The score ends with a double bar line and a repeat sign. The paper is numbered '2' in the top right corner.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second staff has the handwritten instruction "Chord. 2. maß." written above it. The music concludes with a double bar line and a large, dense scribble of ink on the final staff. The paper shows signs of wear, including foxing and irregular edges.

# Continuo

Maria Theresia

Accomp<sup>4</sup>

Adagio

Handwritten musical score for Continuo, featuring multiple staves with notes, rests, and various musical markings such as accidentals and dynamics.

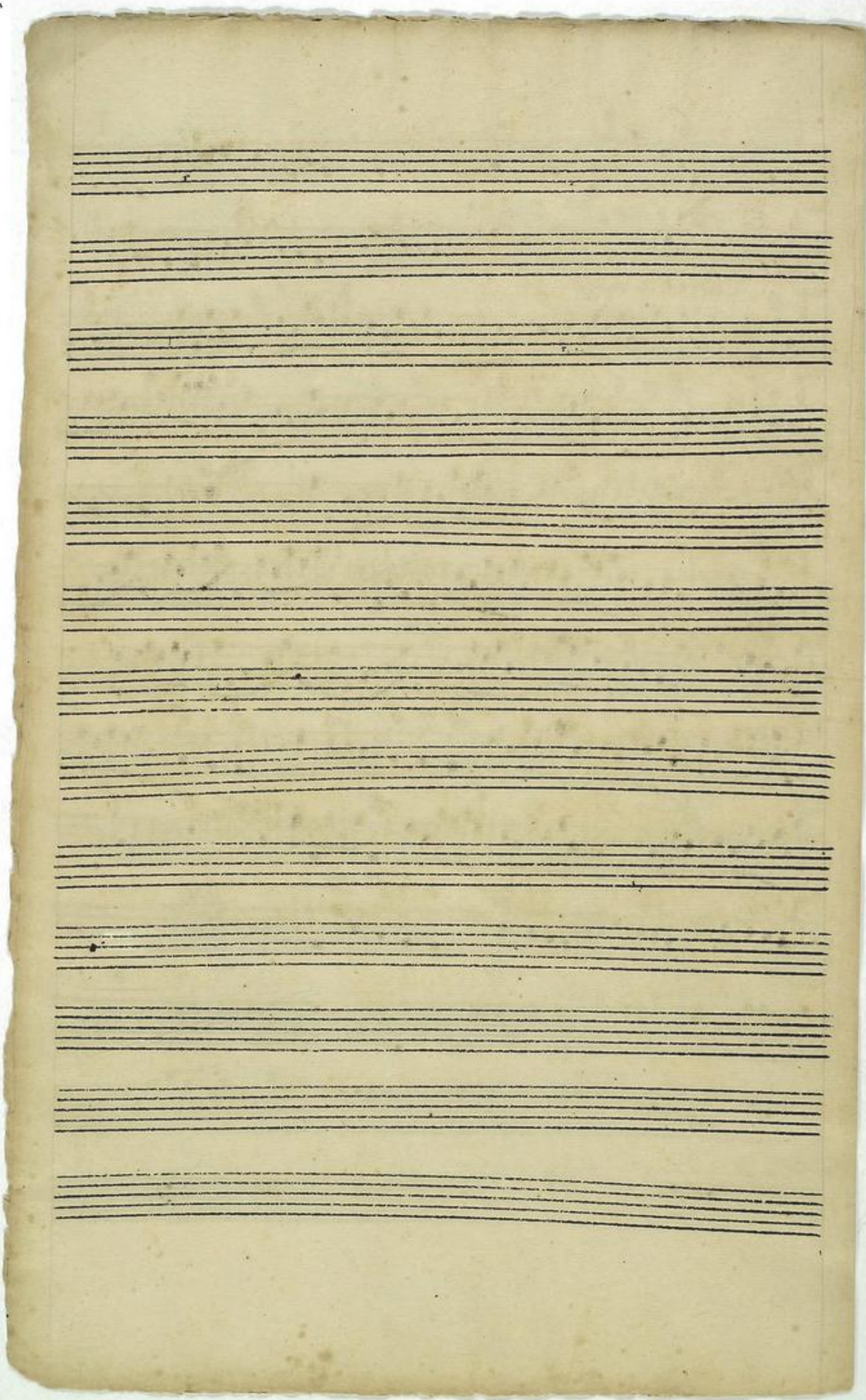
Vento

Großherzogliche  
Hessische  
Hofbibliothek

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves of music, written in a cursive hand. The notation includes various note values, rests, and accidentals. There are several annotations in the left margin, including the number '2' and the fraction '5/3'. A prominent annotation '56' appears above the first staff. The word 'Finis' is written in the middle of the second staff. Numerous other numbers (e.g., 6, 7, 9, 5, 76, 36, 44, 26, 43) are scattered throughout the score, likely serving as measure or section markers. The paper shows signs of wear, with some staining and irregular edges.



Handwritten musical score on aged paper, featuring ten staves of music and three empty staves at the bottom. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten text "Choral 2. mess" above the notes. The manuscript includes numerous annotations such as "6", "3", "45", "7", "76", and "#". The paper shows signs of age, including yellowing and some staining.



# Violino I

*Larg.*

Maria Duffner

*pp.*

*adagio.*

Maria Duffner

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

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hessische  
Hofbibliothek

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *mf.*. A section is marked *Recitativo* and includes the instruction *tacet*. The text *Christe* is written above the notes. A section is marked *Choral* and includes the instruction *2. mal*. The manuscript shows signs of age, including foxing and staining.

Handwritten text or stamp at the bottom of the page, possibly a library or archival mark.



Handwritten musical score on aged paper, featuring multiple staves with complex notation including triplets, slurs, and dynamic markings like "Da Canto". The notation is dense and includes various rhythmic values and articulations.

Partial view of handwritten musical notation on the left edge of the page, showing the right-hand side of a staff with notes and stems.

Empty musical staves on the lower half of the page, showing the five-line structure without any notation.

# Violino I

*Larg.*

Maine

pp.

fat.

adagio

accomp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

Großherzogliche  
Hessische  
Hofbibliothek

*Violino*

The image shows a page of handwritten musical notation for a violin. The score is written on ten staves. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pp.* (pianissimo) and *foll.* (forzando) are present. A section of the score is marked *Recitativo* (recitative) and includes the instruction *poco* (poco). The tempo marking *rit.* (ritardando) appears at the end of the first section. The second section is marked *Allegro* and includes the instruction *rit.* (ritardando). The final section is marked *Choral*. The manuscript is written in dark ink on aged, yellowed paper. The right edge of the page shows the continuation of the score on the next page.

Handwritten text or stamp at the bottom of the page, possibly a library or archival mark.

Handwritten musical score on page 8, featuring ten staves of music. The notation includes various notes, rests, and ornaments. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style. The first staff contains a melodic line with several ornaments. The second staff continues the melody with more ornaments and a triplet. The third staff shows a similar melodic line with ornaments. The fourth staff continues the melody with ornaments. The fifth staff shows a melodic line with ornaments. The sixth staff continues the melody with ornaments. The seventh staff shows a melodic line with ornaments. The eighth staff continues the melody with ornaments. The ninth staff shows a melodic line with ornaments. The tenth staff concludes the piece with a double bar line and a final flourish.

Empty musical staves on the bottom half of page 8, consisting of ten blank staves.



# Violino I.

*largo. bis*

*Moritz Graefzer*

*1. pp.*

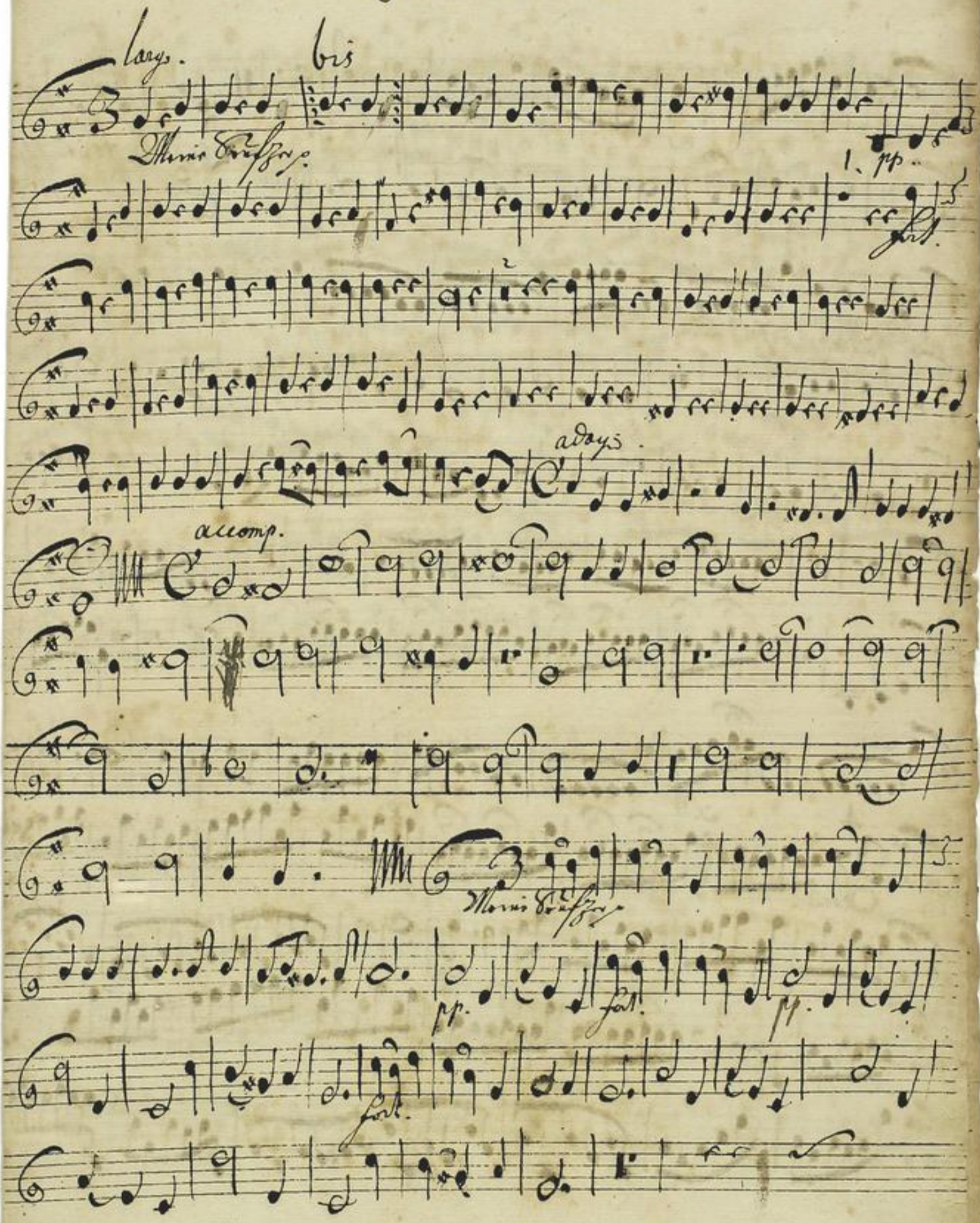
*adagio*

*accomp.*

*Moritz Graefzer*

*pp. fort. pp.*

*fort.*



Grüßherzogliche  
Hessische  
Landbibliothek

*Handwritten title or page number, possibly "Dumfries"*

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the handwritten text: *Leit: Aria*, *tacet*, *Leit: tal.*

Musical staff with notes and rests. Includes the handwritten text: *Mel. 6. Hofact m. 2.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the handwritten text: *Chor.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*aria*  
*Allegro*  
*Al. tal.*

Handwritten musical score for an aria, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. The notation is in a historical style with various clefs and accidentals.

Partial view of handwritten musical notation on the left edge of the page, showing the continuation of the score from the previous page.

A series of empty musical staves on the right side of the page, indicating that the music for these parts has been written on the adjacent page.

# Violine I

*Allegro*

*Aller. Doppelt.*

*mol.*

*adagio.*

*allegro.*

*Moder. Doppelt.*

*mp.*

*mf.*

*mp.*

*mf.*

Universitäts- und Landesbibliothek  
Darmstadt

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Recitat* (Recitative) and *Aria* (Aria) markings.
- facet* and *Recit. fact* (Recitativo fatto).
- Allegro* and *Choral* markings.
- Repetitive rhythmic patterns, possibly triplets, indicated by the number '3' above notes.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The first staff begins with a treble clef and a sharp sign. The second staff has the instruction "Cria" above it and "tacet" below it. The third staff has "Cria" above it. The fourth staff has "Cria" above it. The fifth staff has "Cria" above it. The sixth staff has "Cria" above it. The music concludes with a double bar line and a wavy line indicating the end of the piece.

Handwritten musical score on the left page of the manuscript, showing the continuation of the piece from the previous page. It consists of several staves of music, including treble clefs, a key signature of one sharp, and a 3/4 time signature. The notation includes various rhythmic values and rests.

# Viola

*Allegro*

*adagio*

*a comp.*

*Allegro*

*Recitar: tacet // Aria tacet*

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hessische  
Höbibliothek.

Mel. / Gefell mit dem Lohr.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Choral  
Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.





The left page of the manuscript contains ten staves of handwritten musical notation. The notation is written in black ink on aged, yellowish paper. It includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The handwriting is clear and consistent throughout the page.

The right page of the manuscript is mostly blank, featuring ten horizontal musical staves. The staves are evenly spaced and extend across the width of the page. There is no musical notation on this page.

# Violoncello

*Musik*

*Marius Wolf*

*adagio*

*accomp.*

*Marius Wolf*

Großherzogliche  
hessische  
Hofbibliothek

Handwritten musical score on aged paper, consisting of 14 staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *Recit.* and *Mus.*. The manuscript shows signs of age, including some ink smudges and a large scribble on the 13th staff.

Handwritten musical score on aged paper, page 16. The score consists of 12 staves of music. The notation includes various note values, rests, and bar lines. There are some markings like '3' and '5' above notes, and a section labeled 'Choral. 2. mal.' with a double bar line and repeat sign. The paper shows signs of age, including foxing and staining.

A handwritten musical score on six staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The first five staves contain a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The sixth staff begins with a few notes followed by a large, stylized signature or initial, possibly 'Mun'. The paper is aged and shows some staining.

# Sielon.

A handwritten musical score for a piece titled "Sielon". The score is written on ten staves. The first five staves feature a melodic line with various rhythmic values and accidentals. The sixth staff begins with the word "Adagio" and contains a series of notes, followed by a double bar line and a section marked "Accomp." with a treble clef and a key signature of one sharp. The remaining staves continue with rhythmic notation, including rests and notes. The manuscript shows signs of age, with some staining and a slightly irregular edge.

Großherzogliche  
Hessische  
Bibliothek

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The notation includes various note values, rests, and clefs. There are several annotations in cursive script: "Pent." is written below the third staff, and "Aria" is written below the sixth staff. The paper shows signs of wear, including some staining and irregular edges.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 15 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. There are several clefs used, including soprano, alto, and tenor clefs. A key signature of one sharp (F#) is visible in the lower section. The word "Choral" is written in a cursive hand below the eighth staff, followed by "2. mal." indicating a second performance. A large, decorative flourish or signature is present at the end of the eighth staff. The paper shows signs of age, including foxing and some staining, particularly near the bottom right corner.



Handwritten musical notation on six staves. The notation includes various note values, rests, and clefs. The first five staves contain dense musical notation, while the sixth staff shows a few notes followed by a double bar line and a decorative flourish.

Seven empty musical staves on aged, yellowed paper.

# Canto

Meint Dürffzou meine Klagen nicht ist so viel Menschen sagen aber  
kainex Göt miß nicht Joch miß nicht vor mir daß ich Trost eroffen  
kainex Joch miß nicht Joch miß nicht, der mir daß in Trost eroffen  
Wunden meine Schmerzen gehen niemand ist zu sehen meine Wunden  
meine Schmerzen meine Schmer = = zhen meine Wunden meine Schmerzen gehen  
niemand nicht zu sehen gehen niemand niemand gehen  
niemand nicht zu sehen Erbarm ab Gott Barmherzigkeit, hall was  
sie nicht gar erlösen das beginnend sich an die Welt erlösen die kein ist alle  
gott sie nicht mehr in alle Herzen sind von aller Liebe kein Do  
nicht das Christen Ehren sich ganz und gar zum Falle Mann Juchel: ein  
gaben sag was sich Gott aber was mich alle I das ist jammere C daß Gott nicht  
dies Gebot geschrieben, dan mußten soll in so, als war die selber lieben

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HESSISCHE  
BIBLIOTHEK

Ich liege hier vor niemandem, hilf mir auf, Ich bin von Gott und Ewigem Leben.

Dieses klaget mein betäubtes Münd, vor niemandem, ist's nicht noch liegt mir ein

zärtlich an, der mich geht vor über der andern, süßes Leben ist

Statt noch in größter Noth. Erbarm dich Gott, Ach ja mein

Lieber Gott allein, meine mein Erbarmung bring

meine Trübsal, meine Klagen, will ich meinem Jesu sagen, meine

Trübsal, meine Klagen, will ich meinem Jesu sagen, Es ist meine Trübsal

fühl, der mich allen Trost verschafft, Mein Verlangen, meine Sehnsucht

geh zu ihm mehr als mich zu suchen, geh zu ihm mehr als mich zu suchen

Rechtat. fact. Aria fact. Rechtat. fact.

Aria fact. Gut, daß ich nicht ist, traure, Sei - ged

Sei, daß die Welt solch ein, Sei, daß die Welt solch ein

Sei, daß die Welt solch ein, Sei, daß die Welt solch ein

Eine Stimme  
 Ich will gute Nacht zu dir - du bleibst nicht da -  
 sein. Du bist die Gott lie - be, mißbrauch ich be -  
 so - bei. Kommt nicht mehr auf mich gute Nacht zu  
 sein. Bei. Laßt mich nicht gehen, dich ist für  
 dich noch jetzt du bist ganz die Liebe die  
 dich nicht laßt dich nicht ablassen auf in die  
 dich nicht laßt dich nicht ablassen auf in die  
 dich nicht laßt dich nicht ablassen auf in die

gegen mich

nicht zu dir

nicht zu dir

nicht zu dir

nicht zu dir

Canto.

aria tacet | Recit. tacet | aria tacet |

Ich hab dich mein Herz allen Christen auß, gest / so dich Gott ruft an der Jellien

Will dich setten an dein Augn. Ich sieh mein Jamer stand, w. seine Hand weißt

Umfaß alle Noth auß. Dein trostreichm Wort mein Wein / einträglich Wort. Es

geseh alle Dismertzen fort / so Jelen alle Stunden. Ich ruff dich

daß ich dich ja daß dich mich gesunden.

Immerhin - - - - - ob ich dich

Ich hab dich mein Herz allen Christen auß, gest / so dich Gott ruft an der Jellien

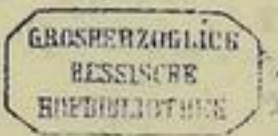
Will dich setten an dein Augn. Ich sieh mein Jamer stand, w. seine Hand weißt

Umfaß alle Noth auß. Dein trostreichm Wort mein Wein / einträglich Wort. Es

geseh alle Dismertzen fort / so Jelen alle Stunden. Ich ruff dich

daß ich dich ja daß dich mich gesunden.

Immerhin - - - - - ob ich dich



fallen mir mein Unglück gleich - auf fallen. immerhin  
 In dem ich mich in  
 Todte selber nicht so ist es doch mein Leben luff w. Wohl mein bester  
 Freund das bin ich gut über die letzte meinet.  
 Stelt so Befehl mit demie Liebe  
 ihm Leß alle mir  
 - thal lieber seign sind gleich die Leben beye tribe  
 so bleibe dich Gott mein from  
 du dasin du mir das auferstehete Leben im Himmel  
 mit andiger Thon wie gehon im Himmel in Himmel mit  
 andiger Thon  
 na wie ge  
 gutt ist das ist  
 Heilig ist das ist  
 von des die Welt, alle in - von mir  
 der du mein fromden alle in - von

Handwritten musical score on six staves. The lyrics are in German and appear to be a religious or liturgical text. The notation includes various note values and rests.

Lyrics (top line):  
Istat - für mich. Gute Nacht ich bin  
Ist tritt herein. davon die Götter sind

Lyrics (second line):  
du bleibst nicht davon dem Himmel  
von dir - auch auf die Erde dem Land

Lyrics (third line):  
nicht mehr mit dir. Gute Nacht es ist Nacht und  
der Helden. Ich bin hier für dich und

Lyrics (fourth line):  
Ist die Nacht dich. Ich bin hier für dich und

Lyrics (fifth line):  
Ist die Nacht dich. Ich bin hier für dich und

Lyrics (sixth line):  
Ist die Nacht dich. Ich bin hier für dich und

Partial handwritten musical score on the left edge of the page, showing the right-hand side of a page from the adjacent manuscript. It includes several staves with musical notation and some legible lyrics.

Lyrics (top line):  
auf in

Lyrics (second line):  
in dieser

Lyrics (third line):  
mir

Lyrics (fourth line):  
mir

Lyrics (fifth line):  
für

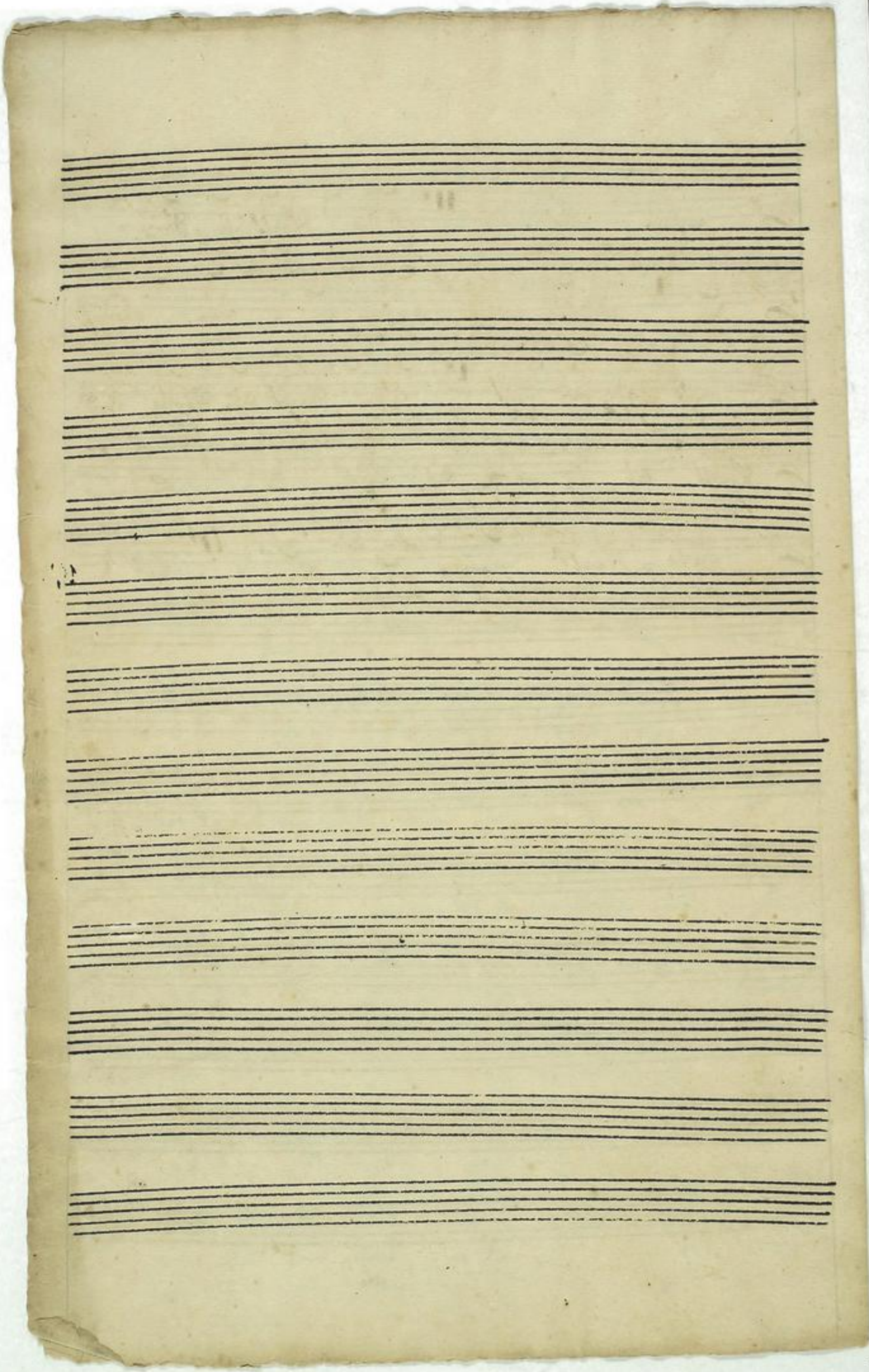
Lyrics (sixth line):  
für

Lyrics (seventh line):  
für

Lyrics (eighth line):  
für

Lyrics (ninth line):  
für

Lyrics (tenth line):  
für





# Basso.

aria | Leont. | aria |  
 fact. | fact. | fact. |  
 Mein Lieb d. kein Ding alles was ich sehe ist nicht

an des Lebens will d. nichts das sein auch. Fortsetzung meiner Jahre d. d. sein auch nicht  
 alle

aller Welt Freude d. kein Trauer sein das mein sein trübselig Wort. So geht alle die Welt so  
 fort, so

seht alle Menschen. Auf was ich mich ist Gott ja das ist Gott nicht gesunden.

Zumersu immerzu immerzu immerzu ob ich gleich bleibe?

in der Welt bin d. die Welt ist nicht so wie wir uns vorstellen

Zumersu immerzu immerzu immerzu — Ach mein Lieb mein Lieb Gott in der

Welt Ach mein Lieb mein Lieb Gott in der Welt — in der Welt Ich ist

das Ich ist das — so muß ich al. Es mir mein Liebheit glücklich sein ich so nicht

alles mir mein Liebheit glücklich sein mir mein Liebheit glücklich. Ich fahre immer zu immer

zu immer zu — Ja dann ist mich im Todt aber nicht so

Es ist mein Leben nicht d. Willt mich nicht lassen, das ist d. gibt es auch die Welt nicht

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Met. 6. Beselt uns deine Liebe

Ich soll mir viel Liebes thun und glückselig leben  
 Luge Liebe, blinde dich Gott mir send  
 Ich soll dir das anvertraute Leben in  
 Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

1. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

2. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

3. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

4. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

5. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

6. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

7. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

8. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

9. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

10. Ich soll dir das anvertraute Leben in Schuld mit anderer Thun nicht geben in Schuld in Schuld mit anderer Thun  
 in nicht ge... by.

Kurfürstliche  
Hessische  
Landbibliothek.

Caro.

Handwritten musical score for voice and lute. The score consists of six staves. The first staff is the vocal line, and the subsequent five staves are for the lute. The music is written in a 3/4 time signature with a key signature of one sharp (F#). The lyrics are written in German and are partially obscured by the musical notation.

Lyrics (transcribed from the visible text):

gute Nacht zu dir  
 Mein Herz  
 Ich bin  
 Nacht die Nacht  
 Ich bin  
 gute Nacht  
 Ich bin

Alto.

Handwritten musical score for Alto voice, featuring six staves of music with German lyrics. The lyrics are:

Gute Nacht, o alle Welt die Welt ist  
 Nacht, o alle Welt die Welt ist  
 Nacht, o alle Welt die Welt ist  
 Nacht, o alle Welt die Welt ist  
 Nacht, o alle Welt die Welt ist  
 Nacht, o alle Welt die Welt ist

Below the staves, there are some additional handwritten notes:

zu = G.  
 ferd = d.

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Tenor.

1.

Handwritten musical score for Tenor, consisting of four staves of music with German lyrics. The lyrics are:

Gute Nacht, o wo - du - bist das die Welt ist  
Thier die Traure die - du die mein freundes Mithras  
mir gefal - len miß. gute Nacht die die - du die Welt ist  
die die Traure die - du die mein freundes Mithras  
mir gefal - len miß. gute Nacht die die - du die Welt ist  
die die Traure die - du die mein freundes Mithras  
gute Nacht die die - du die Welt ist  
die die Traure die - du die mein freundes Mithras

Bass.

Handwritten musical score for Bass voice with lyrics in German. The score consists of six staves of music with lyrics written below the notes. The lyrics are:

Ich hab dich lieb o mein Gott  
 Ich hab dich lieb o mein Gott  
 Ich hab dich lieb o mein Gott  
 Ich hab dich lieb o mein Gott  
 Ich hab dich lieb o mein Gott  
 Ich hab dich lieb o mein Gott

The handwriting is in a cursive style typical of 18th or 19th-century manuscript notation. The paper shows signs of age with some staining and wear at the edges.

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 Hessische  
 Hofbibliothek