

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 449/34

Jesu der du meine Seele/hast durch/a/2 Violin/Viola/Canto/  
Alto/Tenore/Basso/e/Continuo./Dn.p.Tr./1741.

The image shows a handwritten musical score for a vocal piece. At the top left, there is a soprano vocal line with a treble clef, followed by two staves for violin/viola and basso continuo. The basso continuo staff includes a bass clef and a bassoon icon. The vocal line continues below the basso continuo staff. The vocal line has lyrics written under it: "Jesu der du meine". Below the vocal line, there is a single staff for alto or tenor with a C-clef, containing the notes "F G A B". The score is dated "1741." at the bottom right.

Autograph Juni 1741. 35,5 x 21,5 cm.

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

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

Alte Sign.: 174/34. Text: Johann Conrad Lichtenberg, 1741.

2202. N & 5144

Mus 449

34  
In P. da du mein Schatz auf deinen bittan Tod, gg

174  
3A  
=

Partitur  
33<sup>te</sup> Insprung. 1741.



Dr. 3. p. G.

F. A. G. M. Sun: 5/1741.

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bassoon) and three continuo instruments (Cembalo, Violoncello, Double Bass). The vocal parts are in common time, 3/4, and 2/4. The continuo parts are in common time. The vocal parts have lyrics in German. The score includes dynamic markings like *f*, *p*, *tutti*, and *Fay.* The continuo parts provide harmonic support with sustained notes and bassoon entries.

Continuation of the handwritten musical score. The vocal parts continue with German lyrics. The continuo parts provide harmonic support, with the bassoon playing sustained notes and the cello/bass providing harmonic bass lines.

Continuation of the handwritten musical score. The vocal parts continue with German lyrics. The continuo parts provide harmonic support, with the bassoon playing sustained notes and the cello/bass providing harmonic bass lines.



The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music is divided into measures by vertical bar lines. Between the staves, there are several lines of handwritten lyrics and performance instructions. The lyrics include "and goes down", "mis", "bliss", "dawn", "ale th.", "Lay this", "angry", "told", "on my", and "tutti". The performance instructions include "soft", "with", "tutti", "Tutti", "tutti", "Tutti", and "tutti". The paper has a slightly textured appearance with some minor discoloration and foxing.



2

Gott mein Gott.  
 gott mein Gott.  
 glaubens wile.  
 Jesu Jesu Jesu  
 Largo.



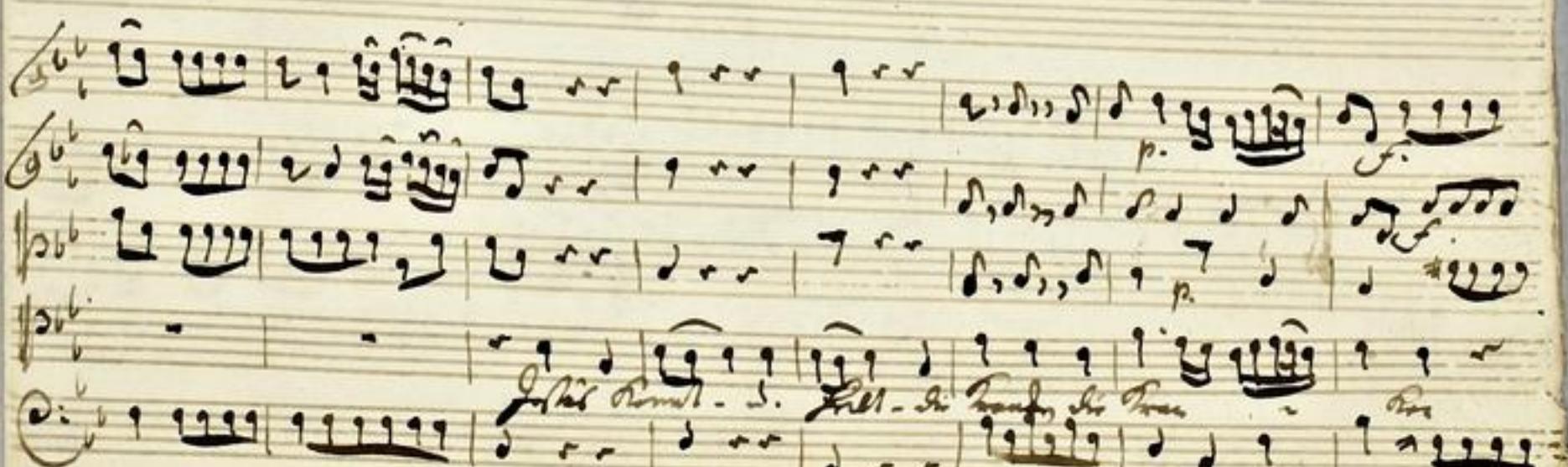
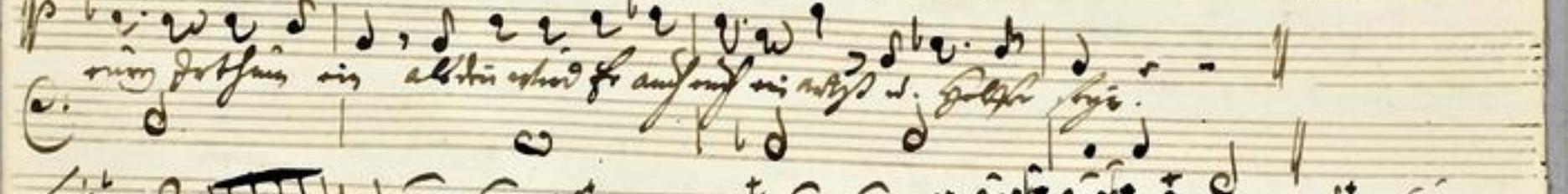
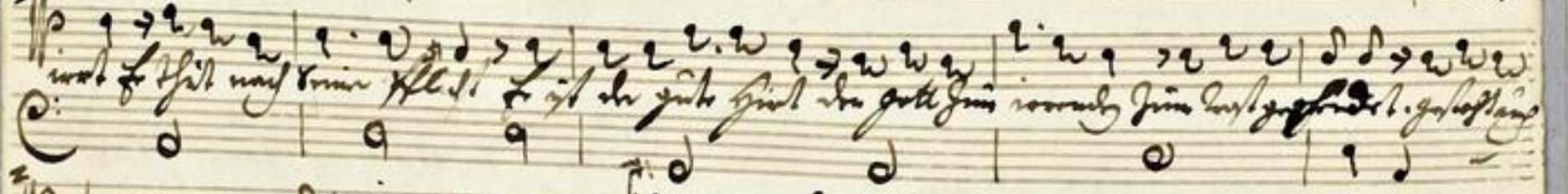
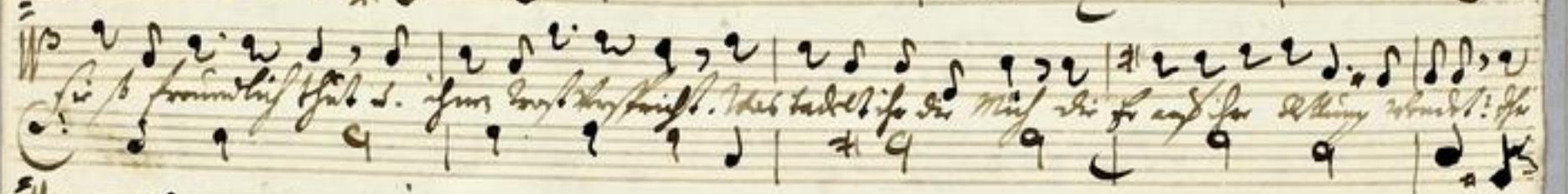
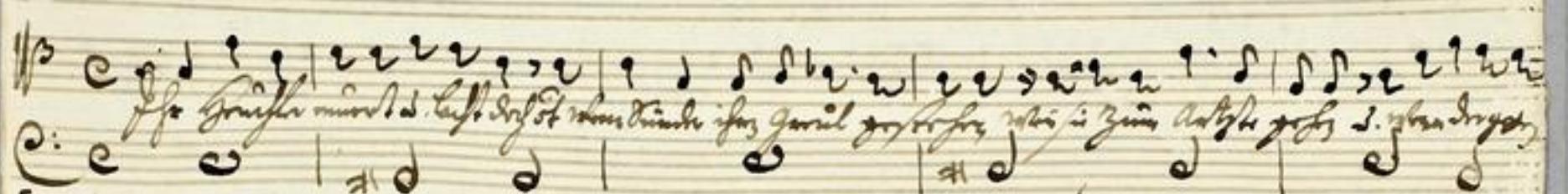
فَلَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي

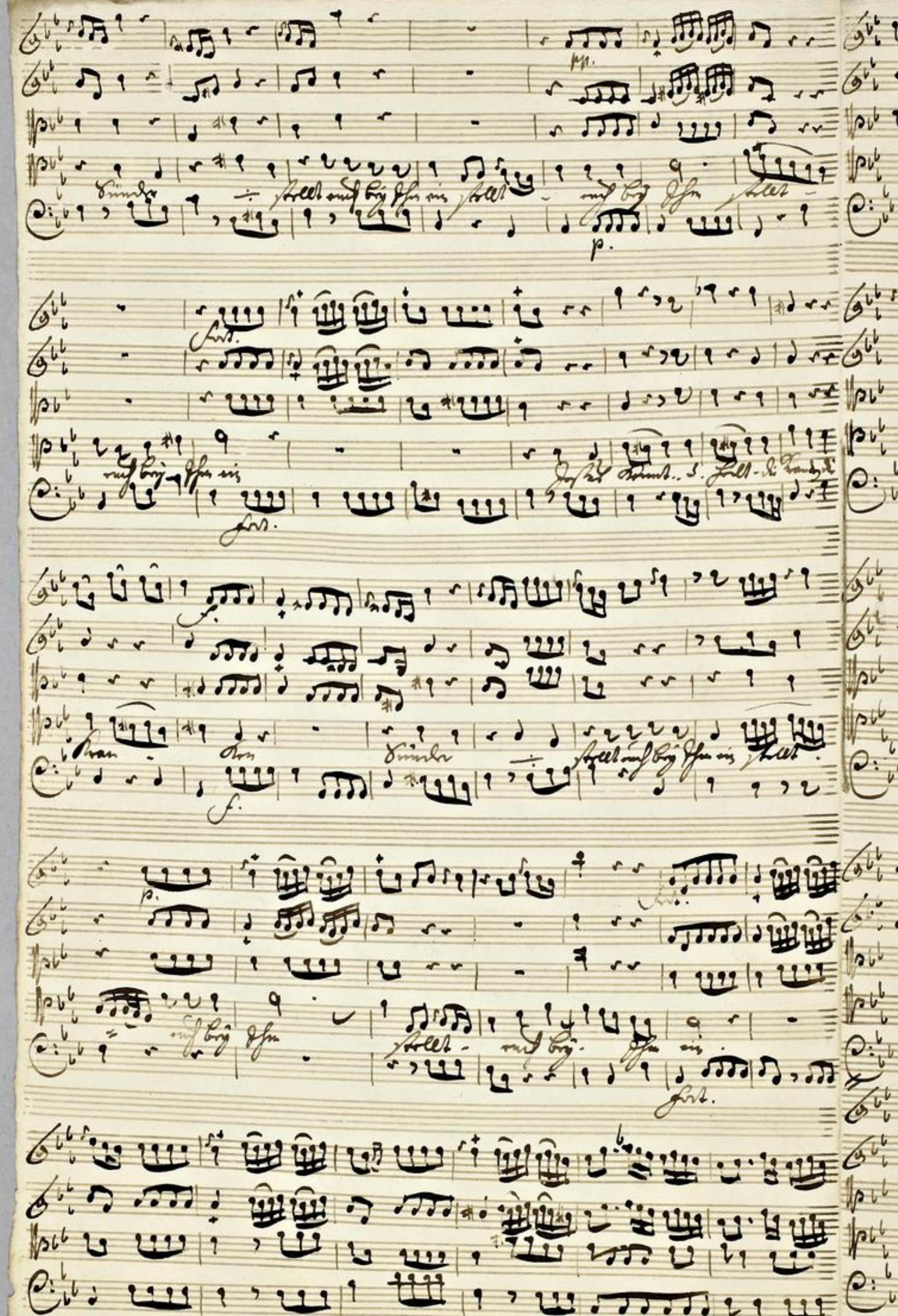
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي

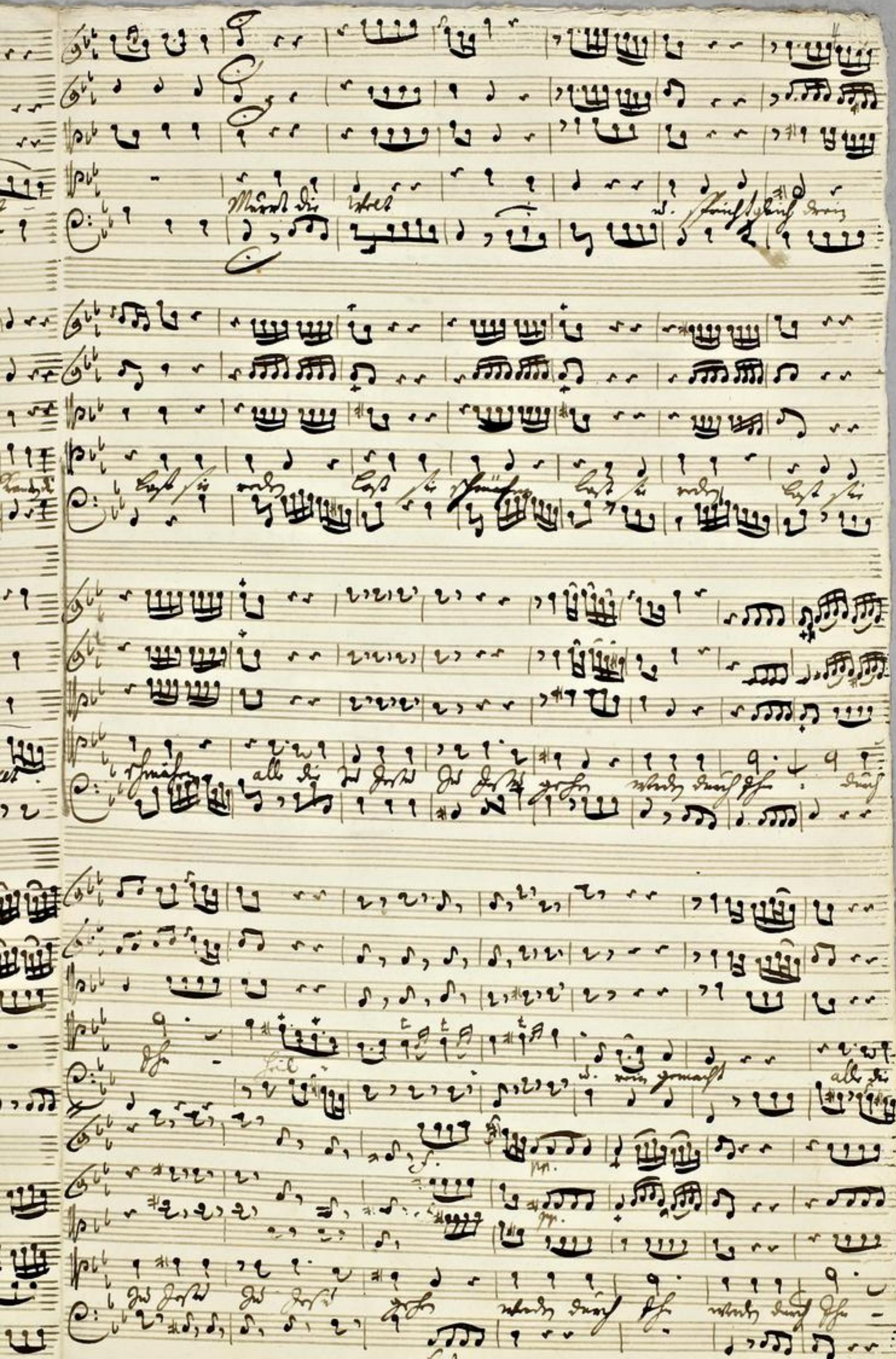
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي

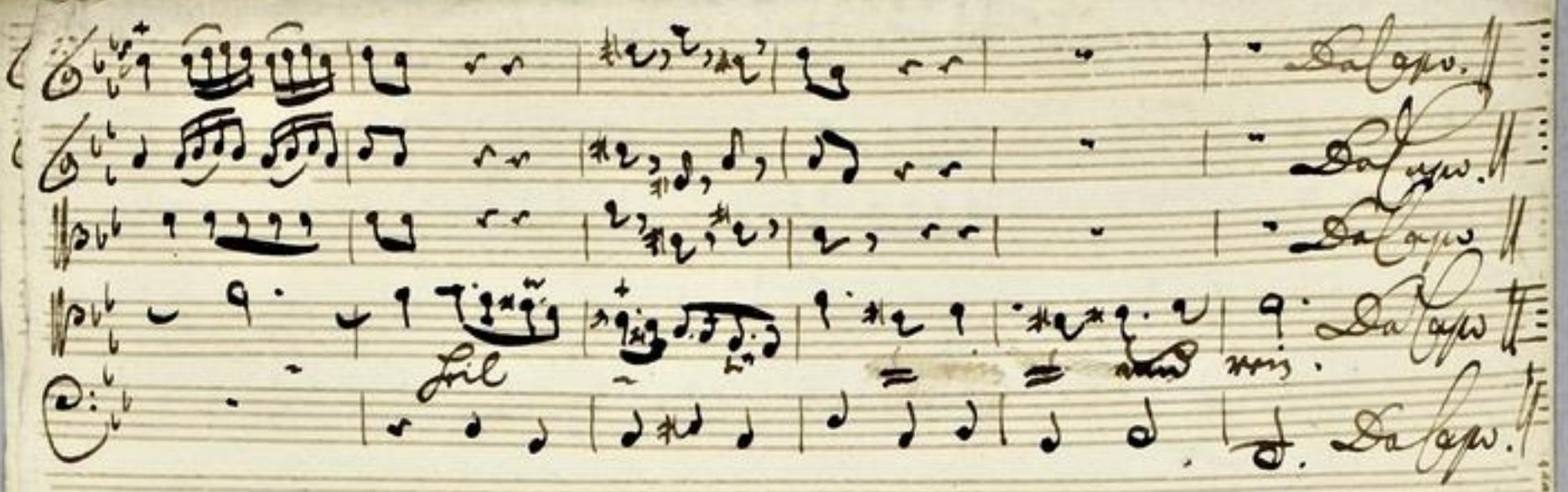
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي

لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي  
لَمَّا دَعَهُ الْمَوْلَى أَنْ يَأْتِي









Chor al v. II.  
Herr ist wahrlich ein König  
Da Capo. /

Celi Deo Gloria

5

174  
—  
34.

Leyre ist der Name des  
Leyre und s.

a  
Violin  
Viola  
Canto -  
Cith.  
Tenore  
Basso

Dr. 3. p. L.  
1791.

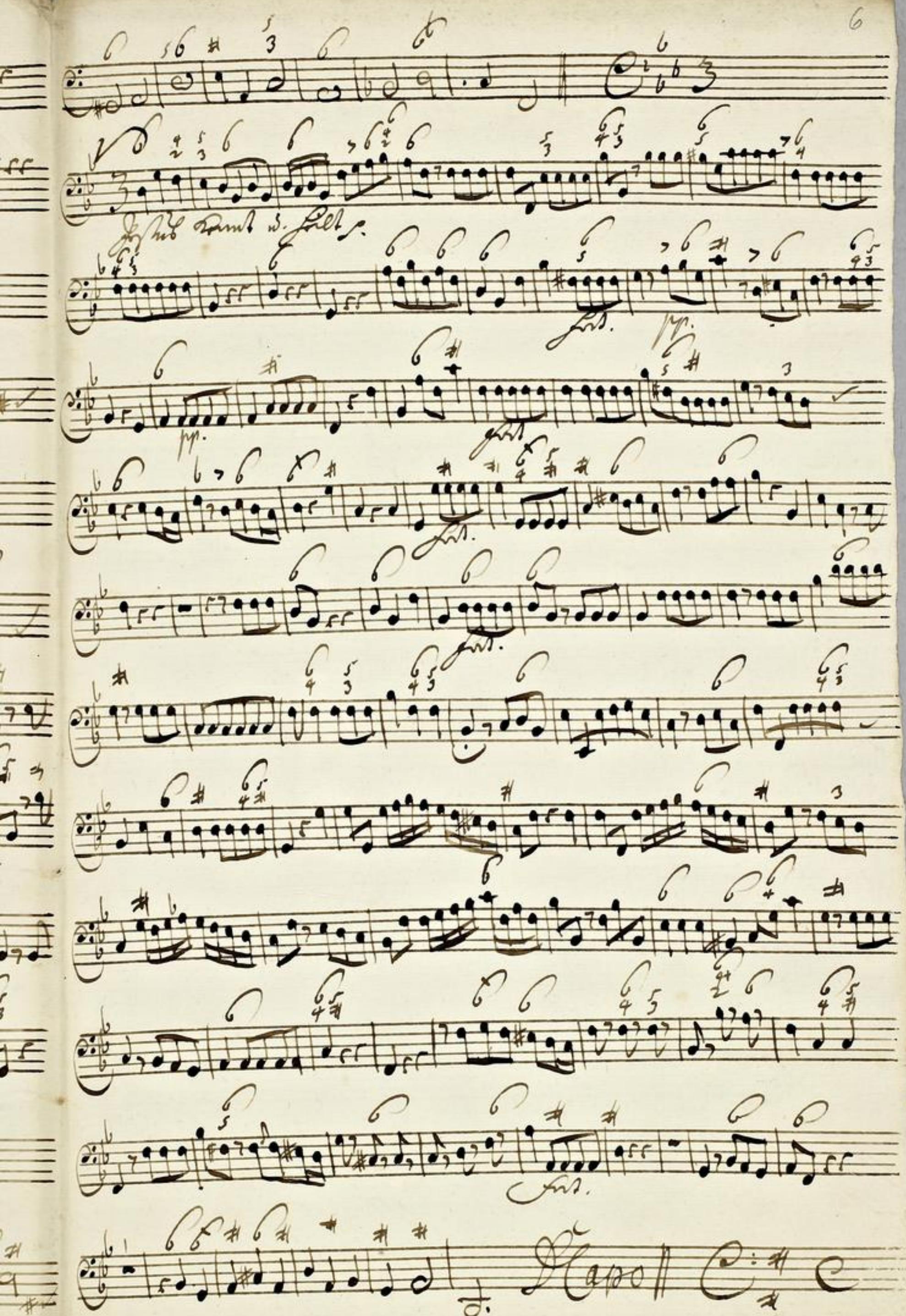
e  
Continuo.



Ghrah Continuo.

This page contains two staves of handwritten musical notation. The top staff is labeled 'Ghrah' and the bottom staff is labeled 'Continuo.'. The notation uses a combination of standard musical symbols like notes and rests, and unique, stylized characters. The music is written in common time, with various key signatures indicated by sharps (#) and flats (b). The 'Ghrah' staff begins with a series of eighth and sixteenth notes, followed by a melodic line with grace notes and slurs. The 'Continuo.' staff follows a similar pattern, with some rhythmic variations. The music continues across several staves, showing a complex harmonic progression. The handwriting is fluid, suggesting a working manuscript or a personal sketch.





grump.

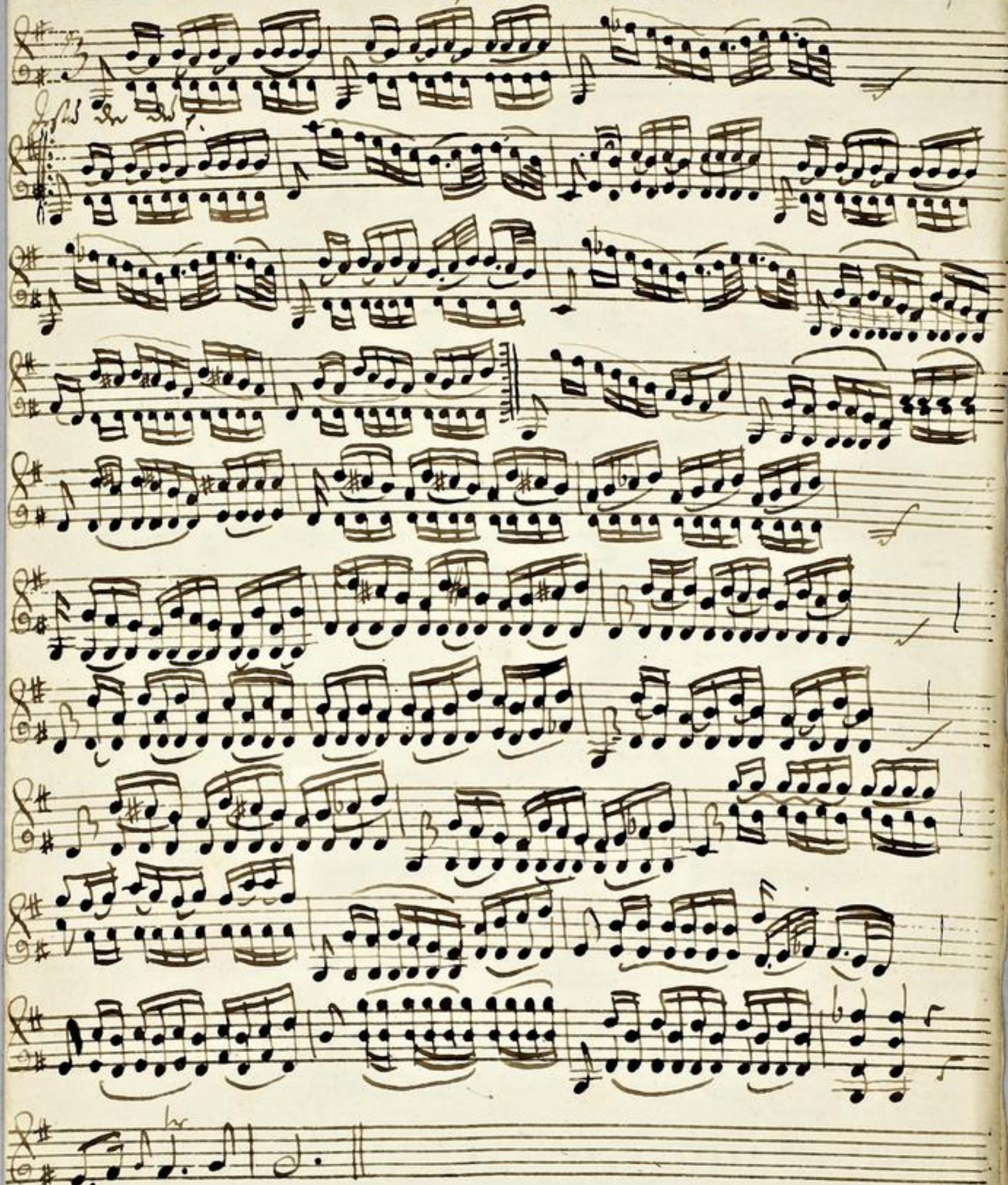
Choral Fag.



Choral.

Violino. 1.

7



Recital // 8# C /

"



Lary.

Lary.

Divae.

Gute Rhythmus.

Ad.

Capo // Reidit

fort.

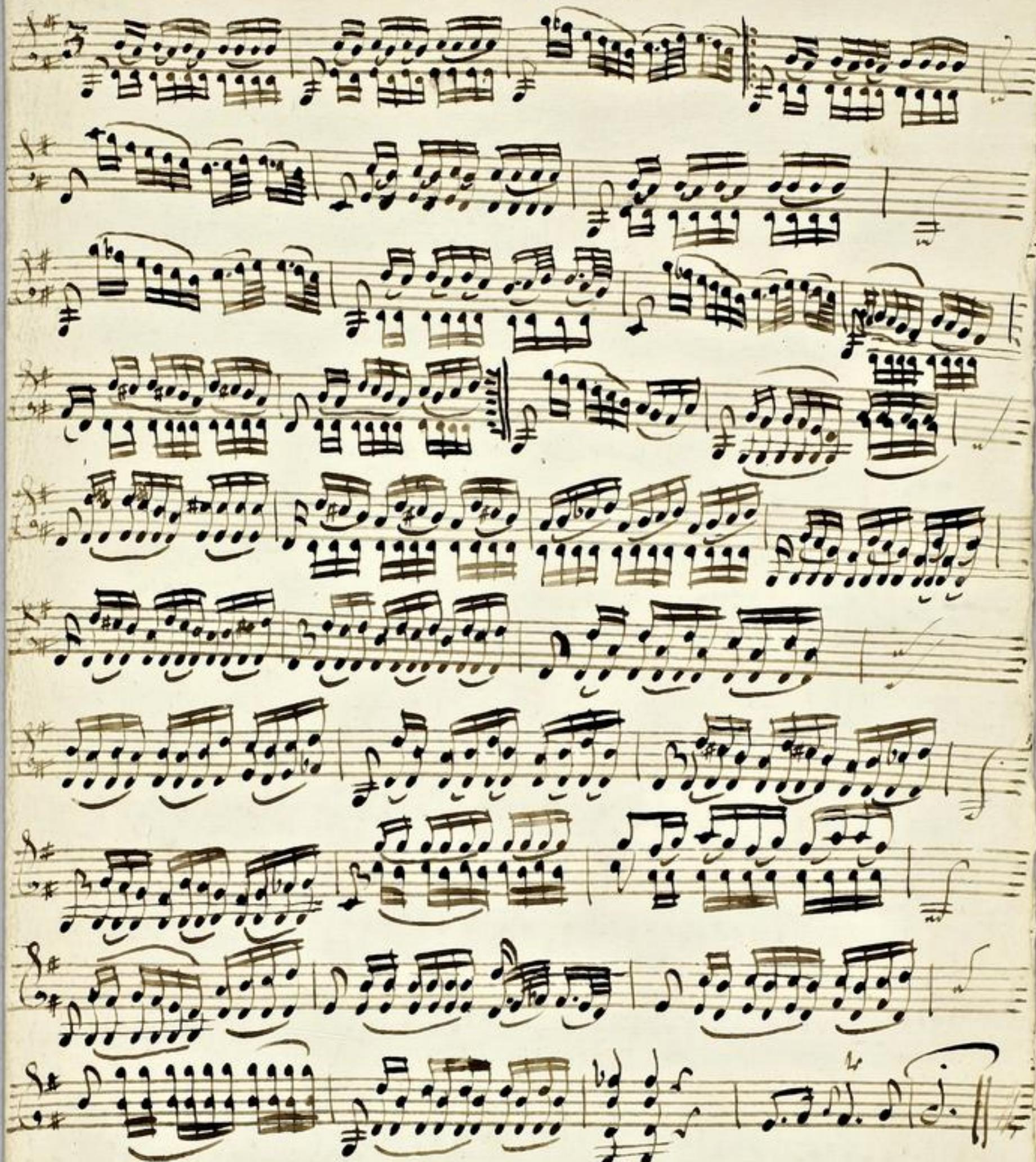


A handwritten musical score page featuring ten staves of music. The music is primarily in common time, with some measures in 6/8 indicated by a '6' above the staff. The key signature varies, with sharps appearing in the later staves. The notation includes various note heads, stems, and bar lines. Several dynamics are written in: 'pp.' (pianissimo) appears twice, 'fis.' (fis) once, and 'pian' (piano) once. The score concludes with a 'Recit' (recitative) section, followed by a 'Choral Capo' section. The page is numbered '8' in the top right corner.

Choral.

Violino. 1.

9



Recitat. //

Largo.

Grazioso

ff.

Recital.

ff.



A handwritten musical score page featuring six staves of music. The music is primarily in common time, with some measures in 2/4 indicated by a '2' above the staff. The key signature varies, with sharps appearing in the later staves. The notation includes various note heads, stems, and bar lines. Measure 10 begins with a dynamic instruction 'pp.' followed by 'fis.' and 'pn.'. The score concludes with a section labeled 'accomp.' and 'piano' above the first staff, and 'Choral Fag.' below the second staff.

Choral.

Violino. 2

11

Choral.

Violino. 2

11

ff 3

G major

Common Time

Treble Clef

Choral.

Recitativo.

ff P

G major

C



Larg.

A handwritten musical score for piano, consisting of ten staves of music. The music is primarily composed of sixteenth-note patterns. Various dynamics are indicated throughout the score, including *pp.*, *f.*, *ff.*, and *vivace*. The score begins with a tempo marking of *Larg.* and includes a section labeled *Adagio*. A section labeled *Capo II Recital* is marked with a bracket. The music concludes with a final section labeled *Vivace*.



A handwritten musical score page featuring six staves of music. The key signature varies from staff to staff, including B-flat major, A major, G major, F major, E major, and D major. The time signature is mostly common time. The music consists primarily of eighth-note patterns. The score concludes with a section labeled "Capo" followed by a clef change to soprano (F major) and a dynamic instruction "pianissimo". The final staff begins with a forte dynamic.

Choral.

Violin.

13

A handwritten musical score for Violin and Choral parts. The score consists of ten staves of music. The top staff is for the Violin, indicated by a violin icon and the word "Violin.". The bottom staff is for the Choral parts, indicated by a choir icon and the word "Choral.". The score includes various dynamics such as *p*, *pp*, *f*, *ff*, and *mf*. The music features complex rhythmic patterns and harmonic changes. The score is numbered 13 at the top right. There are several performance instructions written in cursive ink, including "Recital!", "Largo.", "Allegro.", "Vivace.", "Capo", "Recitat.", "Adagio.", "volti", and "allegro".



A handwritten musical score for piano and organ. The score consists of eight staves of music. The first four staves are for the organ, with dynamics such as *f*, *mf*, *mp*, and *p*. The fifth staff is for the piano, labeled *piano* and *accomp.*. The sixth staff is for the organ, with dynamics *f* and *p*. The seventh staff is for the piano, labeled *pianissimo*. The eighth staff is for the organ, with dynamics *p* and *pp*. The score concludes with a section for the organ labeled "Choral *Capo*" followed by a sharp sign and a letter 'e'.



Choral.

Violone

14

Violone part (top staff):  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag. tutt. fag.  
Recit. (below staff):

Choral part (bottom staff):  
Recit. 1

Choral part (bottom staff):  
Recit. 2

Choral part (bottom staff):  
Recit. 3

Choral part (bottom staff):  
Recit. 4

Choral part (bottom staff):  
Recit. 5

Choral part (bottom staff):  
Recit. 6

Choral part (bottom staff):  
Recit. 7

Choral part (bottom staff):  
Recit. 8

Choral part (bottom staff):  
Recit. 9

Dwane. ✓

John Adams & Muller.

pp. pp.

p.

p.

p.

p.

p.

p.

p.

p.

Capo // C# C //

across!

Choral Capo //



Choral.

Violone.

15

The image shows a page from a handwritten musical manuscript. The top section, labeled 'Choral.', consists of six staves of music in common time, featuring various note heads and rests. The bottom section, labeled 'Violone.', also consists of six staves of music in common time. Both sections include dynamic markings such as 'f.', 'ff.', 'tutti.', 'fag.', 'fag. tutti.', 'fag. tutti. fag.', 'fag. tutti. fag. tutti.', 'fag. tutti. fag.', 'fag. tutti. fag.', and 'fag.'. The manuscript is written in black ink on aged, yellowish paper. There are some faint pencil markings and a small number '15' in the top right corner. The overall style is that of a historical musical score.



Aria. ✓

Mit Voci C: b

*4 J. f. zu 6 D. mit d. frillen.*

C: b

pp.

C: b

accord:

piano

Choral. Capo.

# Canto.

16.

Sehr darum meine Danke fast unglaublich bitten vor  
Um ich weiß du mir nicht stillen mein Grausen das missagt  
Auch das kannst finstern so ster und so schwer sinden Stoff  
dann sind deine Leid erfüllt werden solber fast gesagt  
Vor Alles für mich gab ~~wirken~~ und mich selbst lassen werden  
Das kann die See weiter geben Seiner soll verloren werden  
Und dem Angenommen Wohl sag Sag jetzt o Gott mein Gott  
sonder ewig leben soll wenn es mir gelaubt will.

Recitallaria // Recit // Aria //

Auf großes Angenommen ist naht missen' dir ist  
Zweifel nicht ist gründlich missen' in hilf mir

Choral v. 2 Dopo //



Alto.

17

Lies mir in mein Ohr  
sag mir einen bitt'ron  
Um' mir nicht weinen stillen mir gern' son' ich mich  
fort und ich hoffe, sing' den frohen  
play ab mir' dome her' er' stillen mal' n' selb'ron  
Tränen trocken trüg'lich seien, gern' son' mich  
sag' go' seg' das Band dor' vor warten faden  
folgen' la' bon mi' bon sing' dir am angenehm' wort  
foll vorloosen werden summen' ewig' leben' voll  
sag' das jetzt o Gott mein so' n' nun' es mu' ist glücklich' voll.  
aria // Recit // Choral v 2. Strophe.





## Tenore.

18

Just' so im meine Psalms fast du dinen bitten  
 Und wenn wir uns nicht seien mein Geraden das my  
 Gott und ich beide füsst du fest und du schaue  
 Macht ob mir eine Seele auf sieben habe ich  
 Empfand Wohl <sup>Fröhlichkeit</sup> wenn gar den von mir selbst  
 Sag zu sagt das an nichts weiter Goden keine soll vor  
 lassen werden aus dem angefangen Wort sag das  
 lassen werden solchen möglichen Seele wann er  
 jetzt o Gott mein Gott  
 nun ist glaubens voll.  
 Recit aria <sup>pe</sup>  
 Ihr habt mir und laßt das nicht, wann immer ihr Gevile  
 steten wenn sie zum Antheil geben und wenn der gegen sie so freundlich  
 sind und wenn sie nur Prift haben sollt ihr die Prift die ihr ansieht  
 Rettung wundet, ist ich für Euch nach seines Hliffs, frist der große  
 Gott von Gott den ironen zum trost gegeben ist gestellt eines  
 einen Hoffen ein als dann wird du ansieht ein Arzt.  
 ein Heil vor sehn



Jesu kommt und frölt die Kranken bis an - den Tümpel -  
 stell' ein' Berg' Jsm am Fels - - - ein' Berg' Jsm steht - - - ein' Berg' Jsm im  
 Jesu kommt und frölt die Kranken bis an - den Tümpel -  
 stell' ein' Berg' Jsm am Fels - - - ein' Berg' Jsm - fels - - - ein' Berg' - Jsm  
 am. Münd' die Welt - - - und spricht glaublich' laß sie enden laß sie  
 schmaßen laß sie enden laß sie schmaßen alle die jn' Jsm' jn' Jsm' geben  
 werden und Jsm - und Jsm - fai - - - - - und singen muß  
 alle die jn' Jsm' jn' Jsm' geben werden und Jsm - - - fai.  
Capo // Recital //  
und ein

*Choral w 2 Capo //*

41.



## Bass.

19

Jesu Christ in mein' Darke fast du mich bitten kost  
 Um' Jesu Christ in' wirst mir stillen mein Gewissen das mich plagt  
 Und ich will allein mein Gott und der Herr von Pontan Wolff  
 ob mir' Jesu Christ mich stillen wab' selber Jesu Christ gesagt  
 Kraiglich kommt gewissen und mir' folgt laßt den wischen  
 daß am' Jesu Christ mein' freien Leinen soll verloren werden  
 Und darum' angemessen kost jetzt der Gott mein' kost  
 sondern wir' leben sollt wenn er mir' ist Glaubens voll  
 Ja Jesu Christ der Kinde Gott gewünscht sie gern' auf' und an wenn sie sein  
 Wort beginnen förm' und anfang' und von der Kinde Gafn sich' grün' le  
 keum ja Jesu Christ der Kinde Gott wenn einer sie will das für die Welt be  
 tragen, so schaff' er als ein büror first miss, bis er ihn zu mir gezeugen.  
 Ein ist ihm bewirkt, ja Kinde, Gott für, liebt und schaff' ich  
 Lade heut' dir Ernst soll förm' zeigen mir - die Le  
 - banb Gafn und heut' dir Ernst soll förm'  
 zeigen mir - die Le  
 - banb Gafn - zeigt' dir Welt als ein solches als ein solches lasten



Handwritten musical score for two voices and piano. The score consists of four systems of music. The first system starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The lyrics are written in cursive German script. The second system begins with a bass clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system begins with a bass clef and a common time signature. A repeat sign is present in the third system, indicating a return to the beginning of the section. The score concludes with a final section labeled "Recit. Ariet Recit. Choral v. 2 Capo".

