

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 430/20

Segne alle die dir fluchen/a/2 Hautb./2 Violin/Viol/Cant./
Alt./Tenore/Basso/e/Continuo./Dn.6.p.Tr./1722.



Autograph Juli 1722. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 155/20+ 7322/20.

Text: Johann Conrad Lichtenberg, 1722.

Orgen alle die die flüßme p

Nom 430

~~7322~~/20

155.

20.

(25) h

Partitur
14^{te} Jahrgang 1722.

Ca. H. M. C. 1722

Musical notation on the right edge of the page, including staves and notes.

The image shows a page of handwritten musical notation on aged paper. It contains approximately 18 staves of music. The notation includes various clefs (soprano, alto, tenor, bass, and keyboard), time signatures, and musical symbols such as notes, rests, and ornaments. The lyrics are written in German and are interspersed with the musical staves. The text includes phrases like "Gott mit dir", "Gott mit dir", and "Gott mit dir". There are also some markings like "Sung" and "Sung" written above the staves. The handwriting is in a cursive style typical of the 18th century.

Handwritten musical score for the first system. It includes a vocal line with lyrics: "Lasset euch durch den heiligen Geist erlösen." and a basso continuo line with lyrics: "Lasset euch durch den heiligen Geist erlösen." The music is written in a historical style with various note values and clefs.

Handwritten musical score for the second system. It includes a vocal line with lyrics: "die Werke der Gesetzlichkeit" and a basso continuo line with lyrics: "die Werke der Gesetzlichkeit". The music continues with similar notation and clefs.

Handwritten musical score for the third system. It features instrumental parts for Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), and Violin (Viol.), along with a basso continuo line. The music is more rhythmic and includes dynamic markings like "Forte" and "tutti".

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet. The fourth and fifth staves are for a string instrument, likely a violin or viola. The notation is in a historical style, possibly 17th or 18th century.

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics: "ni me liebe ni me liebe nicht mehr". The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a string instrument. The notation is in a historical style.

Handwritten musical score, third system. It consists of five staves. The top staff is a vocal line with lyrics: "Sinn". The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a string instrument. The notation is in a historical style.

Handwritten musical score for the first system, featuring vocal line and piano accompaniment. The lyrics are: *lieb dich so lieb dich mich dich mich dich dich*. The system concludes with a double bar line and the word *Allegro*.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *Ich dich dich dich dich dich dich dich dich dich dich*. The system concludes with a double bar line.

Handwritten musical score for the third system, featuring a dense piano accompaniment with many sixteenth notes. The system concludes with a double bar line and the word *Fine*.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the notes.

*Ein Kind der Welt
in der Welt
in der Welt
in der Welt*

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the notes.

*mit in der Welt
soll mir sein*

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the notes.

*so mir sein
so mir sein*

Handwritten musical score, first system. Includes vocal line with lyrics: *Sing nicht bei ihm, Kind*

Handwritten musical score, second system. Includes vocal line with lyrics: *Alle alle nicht nur, Kind, Kind*

Handwritten musical score, third system. Includes dynamic markings *pp.* and *mf.*. Includes vocal line with lyrics: *Alle alle nicht nur, Kind, Kind*

Handwritten musical score, fourth system. Includes vocal line with lyrics: *Alle alle nicht nur, Kind, Kind*

And.

And.

And.

And.

And.

And.

And.

And.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes various instruments and voices.

Lyrics (German):

of n die in dy lilly linder fount by sinne die
 spring out
 the Lord min auf d
 Gottes gnu
 mich
 mich
 mich

Instrumental parts:

- Violin I (Vn I)
- Violin II (Vn II)
- Viola (Vla)
- Cello (Vcl)
- Bass (Vclb)
- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Bassoon (Fag)
- Trumpet (Tpt)
- Trombone (Tbn)
- Drum (P)
- Harpsichord (C)

The score is written in a historical style, with some parts marked "unison". The paper shows signs of age, including foxing and staining.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including vocal lines with lyrics in German. The lyrics are: "stirb nicht mir, denn ich bin allezeit bei dir".

Handwritten musical score for the third system, continuing the musical notation. The lyrics are: "denn ich bin allezeit bei dir".

Handwritten musical score for the first system, featuring vocal lines and lute accompaniment. The lyrics are: *mein Auglich ist so schön* and *das mich bald*.

Handwritten musical score for the second system, continuing the vocal and lute parts. The lyrics are: *muß abziehen*.

Soli Deo Gloria

155.

20

Soprano alto *vi* *vi* *flauto*

a

2 *Hautb.*

2 *Violin*

Vios

Cont.

Alt

Tenore

Bass

Dr. C. J. F.
W. W.

Continuo

Handwritten musical score on aged paper, featuring multiple staves of music. The title "Contiguo" is written at the top right. The score includes various musical notations, including notes, rests, and dynamic markings such as "Piano", "Fay.", and "tutti". The manuscript is densely written and shows signs of wear, including a large scribble at the bottom right.

Contiguo

Piano

Fay.

tutti

tutti solo.

Handwritten musical score on aged paper, featuring several staves of music. The notation includes notes, rests, and clefs. Key markings include "Allegro" and "Choralis". The score is written in a historical style, likely from the 18th or 19th century.

Violino 1.

Tempo alla p.

10.

Tempo alla p.

Da Capo

un son gesso.

Aria

8. Org. willkürlich!

Handwritten musical score for an aria, consisting of 12 staves of music. The notation includes various notes, rests, and dynamic markings such as 'pp.', 'fort.', and 'adagio.'

Choral

Heiligensatz

Handwritten musical score for a choral piece, consisting of two staves of music. The notation includes various notes and rests.

A page of handwritten musical notation on eight staves. The notation is dense and complex, featuring a variety of note values including sixteenth, thirty-second, and sixteenth notes, as well as rests and beams. The paper is aged and shows some staining. The notation is written in black ink on five-line staves.

Ten empty musical staves, consisting of five-line staves without any notation, occupying the lower half of the page.

Violino 2.

Tempo all. viv.

pp.

f

o Glücke Geistesfort! ||

Tempo all. viv.

pp.

f

ff

Da Capo

um uns gelan ||

Handwritten musical notation on six staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The music is dense with sixteenth and thirty-second notes, often beamed together. The notation is written in black ink on aged, yellowed paper.

A series of ten empty musical staves, each consisting of five horizontal lines. These staves are blank, showing only the lines of the manuscript paper.

Viola

Andante

Blinde Eigenheit!

Allegro

Sanfter Jodel

Lachen

Allegro

Sehr lebhaft

molto

im Saust gessen

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *ff.*. The piece concludes with the word *Adagio* written above the final staff.

Choral.

Christus der Sohn

Handwritten musical score for a choral piece on seven staves. The notation features a mix of rhythmic patterns and rests, typical of a choral setting.

Violone

Segue alla Sic. Sin. 1.

The first section of the manuscript consists of ten staves of handwritten musical notation. The notation is in a single system and features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand and includes various note values, rests, and dynamic markings.

Sanf. In. Op. *Fayoli.* *tutti.*

The second section of the manuscript consists of ten staves of handwritten musical notation. It begins with the instruction *Sanf. In. Op.* and includes dynamic markings *Fayoli.* and *tutti.* The notation continues in the same style as the first section, with a treble clef, one sharp key signature, and common time.

Da Capo

At the bottom of the page, there is a small handwritten musical notation consisting of a few notes on a staff, followed by the instruction *Da Capo*. This indicates that the music should be repeated from the beginning.

Handwritten musical score on aged paper, consisting of 14 staves of music. The notation includes various note values, rests, and clefs. The manuscript contains several annotations in German:

- Staff 3: *Wally Cantory*
- Staff 7: *Choral*
- Staff 8: *Choral*

The score concludes with a double bar line and a decorative flourish on the final staff.

Hautbois I.

Trois alle tri tri

Blinde Geistesart! ||

Aria
Keuffen

Da Capo || *Recitativo*

Aria
Das milde

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The music appears to be a single melodic line, possibly for a violin or flute. The paper shows signs of wear, including foxing and some staining, particularly in the lower half of the page. The notation is dense and fills most of the page.

Choral. *Herzog zu Bay.*

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, including a measure with a 7-measure rest. The bottom staff contains a few notes and rests, ending with a double bar line.

A series of approximately 15 empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Hautbois 2.

17
#3

Organo p.

Grande Fermata!

Aria

Samffra Joloh p.

La Capra

umsonst gefas.

Cantus I.

Singet alle die der Flursen
 Dankmuth fällt dab
 Gortze rein Dankmuth fällt dab Gortze rein
 Dankmuth fällt dab Gortze rein
 der mir zorn und
 Karf rufen könn kein Gortze sein könn kein
 Gortze kein Gortze sein - könn kein Gortze sein der mir
 zorn u. Karf rufen könn kein Gortze sein
 der mir zorn u. Karf rufen könn kein Gortze sein

Rec. Tac. | Aria Tac. |

Rec.
 alle garb u. Karfgier in sich legt der Bopler wird vor Gott nicht
 gelten u. wenn er Dankband wolten zu der den für den legt. Ein
 Gortz mit Liebe angefüllt die auß dem Glauben quillt, kan Gott mit
 einem Difer Klein spon. Auf! Einde wolt Gott, wolt dab Gortz nicht
 über geben an. So rilt das was ihm an der mir

häll, Leid, Bitterkeit u. Frind, fass auß zu losem dein
Gottes dienst in, Glaubt mir nunst gottan.

Aria 5 *Seij willkürlich deinem Frunden*

Bald bald weil ob noch

Leute frist weil ob noch frist

Bald bald weil ob noch frist frist *Seij will.*

Seij willkürlich deinem Frunden *Bald*

weil ob noch frist bald weil ob noch frist frist.

Dein
 In des großen Krieger's Saal

tot - tot - tot - tot - tot -

tot der Geruchten Saal der geruchten Saal

adagio
 Saal der Geruchten Saal der geruchten Saal

adagio
 of er dief in den hellen Krieger's Saal der geruchten Saal

of er dief in den hellen Krieger's Saal der geruchten Saal. La Capro

Choral.

4
Aber ließ das Bist auf am² Gotteslob - Grund
Nur ließ mir auf zu seiner Stimm
meinⁿ Feinden mög vergeben
Fest mir ein neues Leben dein Wort mein
Schicksal allweg sein damit mein Soul zu neuen
mir zu neuen wenn Unglück geht dafor
das mich bald möcht ab lösen.

Dargne alle die dir flühen
 Danck - müß fällt das hertz
 rein danck - müß fällt das hertz rein - samtmüß
 fällt das her - zt rein die mit zorn w. Rauf süßen
 Kon - nen keine Gristen seyn können keine Gri - sten
 keine Gristen seyn kön - nen keine Gristen seyn die mit
 zorn w. Ra - se süßen können können keine Gristen seyn
 die mit zorn w. Rauf süßen können keine Gristen

Rec. Tac. | Aria Tac. | Rec. Tac. | Aria Tacet

Chorale
 Wer dich aus hertzauß: gründ mein freude
 Wer dich mit auß zu direr stund sprach mir
 mög vergoben dein wort mein speiß laß allweg seyn
 mein lob loben
 Damit mein hert zu näher mich zu näher
 wenn unglück gott dafor das mich bald
 mößt ablos - ren

Segne alle die dir Fluchen
 Sanftmuth hält das Hertze
 rein hält das Hertze rein
 Sanft - muth sanft - muth hält das Hertze rein
 die nur Eorn und Rache suchen Kön - nen keine Christen
 Sejn die nur Eorn und Rache suchen Können keine Christen
 Können keine Christen keine Christen keine
 Christen sejn Können keine Christen sejn die nur Eorn und Rache
 suchen Können keine Christen sejn die nur Eorn und Rache
 - che suchen, Können keine Christen sejn

Rec. Tac. | Aria Tac. | Rec. Tac. | Aria Tacet

Choral.

Verleih das ich aus Hertzens Grund mein'n Feinden
 Verzeih mir auch zu dieser Stund' schaff mir ein
 mög vergeben dein Wort mein Speiß laß allweg seyn
 neues Leben

Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "damit mein Seel zu nehren mit zu wehren". The second staff continues the melody with lyrics: "wenn Unglück geht daher das mich bald". The third staff concludes the phrase with lyrics: "mögt abkeh - ren." and ends with a double bar line. The paper is aged and shows some staining.

Tenor.

Rec Tac: || Aria Tac: || Rec Tac: || Aria Tacet

Choral.

Verleih das Tief aus Gottes Hand. Gnu²
verleih mir auf zu deiner Hand
mein² Feinden mög vergeben dein Wort mein
Gott laß all weg sein damit mein Seel zu wehren
mit zu wehren wenn Unglück geht dasor
das mich bald müßt ab lassen.

Komm an die Christen bey dem Christen

bey dem Christen an die Christen bey dem

Recit. Tacet. Aria Tacet. Recit. Tacet. Aria Tacet. ||

Choral

Wohl ich daß ich aus freywilligem Grund
Lasset mich aus zu der Heiligen
meiner Freunde mög übergeben
Wast mich in unserm Leben

Wiß laß allweg seyn
Womit meine Tod zu

Wissen
mit zu verfahren
Womit

Unglück geht das Leben
Ich mich baldmöglichst ab-

lassen

Basso.

Sag - ne sag - ne alle die die glühenden
 Danksprüche
 fällt das Hertze ein ~~...~~ fällt - das
 her - ze ein die mir horen u. Karo rufen kö - nen
 keine Eristen seyn die mir horen - und Ka - ro rufen
 können kei - ne können keine Eristen seyn kö - nen
 keine Eristen können kei - ne keine Eristen seyn
 die mir horen u. Karo rufen kö - nen keine Eristen seyn
 die mir horen u. Ka - ro rufen
 und Ka - ro die mir horen
 kö - nen keine Eristen keine Eristen seyn können keine
 Eristen seyn.

Rec: Das wasu ~~...~~ ist gegründet der glühendste
 nicht schuldig macht. wenn er mich nicht von dem toll -
 brast was auf der geuchel desuffordt verbent, so waslen sie, son

mit grouwftigkeit in glimpf der hoch voll giff & gall entzündet.
 die haben nach ihrem wafn selbst dem hoch bereitgung
 Han. o armee kufm, o blinder geyftan seit!

Aria *Sanfter Jofub* Dri - ne

Liebe dri - ne Liebe, bilde mich nach

deinem Sinn *Sanfter Jofub*

dri - ne Liebe bilde mich

mich nach deinem Sinn bilde mich nach deinem Sinn *Sanfter*

Jofub deine Liebe bilde mich nach deinem Sinn nach deinem Sinn

Laß mich zorn w. Laß mich weiden w. in *Sanfter*

- mich w. in *Sanfter* - mich in *Sanfter* mich willig loyden

bis tief dort dort mein froh

- so mein froh - so w. mein hort

dir woll kom man ähulich bin bis tief *Da Capo*

dir woll kom - man ähulich bin

Rec. Tac: || Aria Tac: ||

Verleihs dir die auß Gottes hand. Grund
 verleihs mir auß der Hand
 mein
 Feinden mög vergehen
 mir ein neues Leben
 dein Wort mein Schutz
 allweg sein
 damit mein Doh zu wehren
 mir zu wehren
 wenn Unglück gott dafor
 das mich bald möcht ablofen.

inder
 sung ge
 ri-ut
 nach
 der
 Sinn
 den
 auf