

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 455/6

Bind an der Teuffel ist/bald hin/a/2 Violin/Viola/Canto/Alto/
Tenore/Basso/e/Continuo./Dn.Oculli/1747/ad/1736.



Autograph Februar 1747. 36 x 23 cm.

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

12 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc,fag.

1,1,1,1,2,2,1,1,1,1,2,1 Bl.

Alte Sign.: 169/12. Text: Johann Conrad Lichtenberg, 1736.

Dr. oculi. 21. 1736.

G. N. S. M. S. 1747.

4

Nov 455/6

Kind an, das Kunst ist bald frei, die Welt wird laicht gejaget, 58

169.

42.

6

Partitur

M: Febr. 1736 - 28^{te} Aufzug.

Handwritten musical score system 1. It features a treble clef staff with a complex, dense keyboard accompaniment. Below it is a vocal line with lyrics in German. The lyrics are: "Gib an die Trüffel ist bald für die Christen und dich aus dem Himmel die Trüffel an die Trüffel nicht zu sein".

Handwritten musical score system 2. It continues the piece with a treble clef staff and a vocal line. The lyrics are: "die Welt nicht lüßt sich immer glückselig zu sein".

Handwritten musical score system 3. It continues the piece with a treble clef staff and a vocal line. The lyrics are: "Herr ich will dich loben".

Handwritten musical score for the first system, featuring six staves with complex rhythmic patterns and lyrics.

Lyrics: *in Zion*, *von Zion*, *von Zion*, *von Zion*

Lyrics: *in Zion*, *von Zion*, *von Zion*, *von Zion*

Lyrics: *in Zion*, *von Zion*, *von Zion*, *von Zion*

Handwritten musical score for the second system, featuring six staves with complex rhythmic patterns and lyrics.

Lyrics: *Zion*, *von Zion*, *von Zion*, *von Zion*

Lyrics: *Zion*, *von Zion*, *von Zion*, *von Zion*

Lyrics: *Zion*, *von Zion*, *von Zion*, *von Zion*

Handwritten musical score for the third system, featuring six staves with complex rhythmic patterns and lyrics.

Lyrics: *Die Thore Zions*, *werden offen sein*, *und alle*, *gläubigen*, *werden einziehen*, *und werden*, *einziehen*, *und werden*, *einziehen*

Lyrics: *Die Thore Zions*, *werden offen sein*, *und alle*, *gläubigen*, *werden einziehen*, *und werden*, *einziehen*, *und werden*, *einziehen*

Lyrics: *Die Thore Zions*, *werden offen sein*, *und alle*, *gläubigen*, *werden einziehen*, *und werden*, *einziehen*, *und werden*, *einziehen*

Handwritten musical score for the fourth system, featuring six staves with complex rhythmic patterns and lyrics.

Lyrics: *Allegro*

Lyrics: *Allegro*

Lyrics: *Allegro*

Lyrics: *Allegro*

Handwritten musical score, first system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The lyrics are: *Leutz, sy die d' all' d' fange d' all' d' fange*.

Handwritten musical score, second system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The lyrics are: *Leutz, sy die d' all' d' fange d' all' d' fange*.

Handwritten musical score, third system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The lyrics are: *Leutz, sy die d' all' d' fange d' all' d' fange*.

Handwritten musical score, fourth system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The lyrics are: *Leutz, sy die d' all' d' fange d' all' d' fange*.

Handwritten musical score, first system. It consists of five staves. The top three staves contain rhythmic patterns, likely for a keyboard instrument. The bottom two staves contain a vocal line with lyrics written in German. The lyrics include "Herrn Jesu Christ" and "der sich für uns".

Handwritten musical score, second system. It consists of five staves. The top three staves contain rhythmic patterns. The bottom two staves contain a vocal line with lyrics. The lyrics include "der sich für uns" and "den wir loben".

Handwritten musical score, third system. It consists of five staves. The top three staves contain rhythmic patterns. The bottom two staves contain a vocal line with lyrics. The lyrics include "den wir loben" and "und danken".

Handwritten musical score, fourth system. It consists of five staves. The top three staves contain rhythmic patterns. The bottom two staves contain a vocal line with lyrics. The lyrics include "und danken" and "dir, o Herr".

Handwritten musical score for the first system, featuring five staves with complex notation and some lyrics.

Handwritten musical score for the second system, including vocal lines with lyrics such as "So wahr ist die Schrift" and "Lied der Jungfrau".

Handwritten musical score for the third system, featuring dense notation and lyrics including "Lied der Jungfrau".

Handwritten musical score for the fourth system, including lyrics such as "Da sprach der Herr zu Salomo" and "Da sprach der Herr zu Salomo".

Handwritten musical score for the fifth system, featuring lyrics such as "Lied der Jungfrau" and "Lied der Jungfrau".

Handwritten musical score, first system. Includes vocal line and piano accompaniment.

Allegro.

Handwritten musical score, second system. Includes vocal line with lyrics: *Gott soll mich in Dofult gewinnen* and piano accompaniment.

Handwritten musical score, third system. Includes vocal line with lyrics: *Gott - Gott mich Gott* and piano accompaniment.

Handwritten musical score, fourth system. Includes vocal line with lyrics: *Gott soll mich in Dofult gewinnen* and piano accompaniment.

Handwritten musical score, fifth system. Includes vocal line with lyrics: *Gott* and piano accompaniment.

Handwritten musical score, first system. Includes vocal line and piano accompaniment.

Handwritten musical score, second system. Includes vocal line and piano accompaniment.

Handwritten musical score, third system. Includes vocal line and piano accompaniment. Lyrics: *Ich will mich loben*

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. Lyrics: *Ich will mich loben, Gott mein Heiland, Gott mein Heiland, Gott mein Heiland*

Handwritten musical score, fifth system. Includes vocal line and piano accompaniment. Lyrics: *Da Capo*

Gott ist mit mir. Ich hab' mich nicht aufgesetzt in diesem Frieden nicht alles glücklich und ich hab' mich nicht
alles Kindes Gese. Ich hab' dich nicht vergessen. Ich hab' dich nicht vergessen. Ich hab' dich nicht vergessen.
Ich hab' mich nicht aufgesetzt in diesem Frieden nicht alles glücklich und ich hab' mich nicht

Choral:
Es spricht dem Geist v. r.
In Cap.

Coli Deo Gloria

164
12.

Gint an der Luffel ist
bald für s.

a

2 Violin

Viola,

Canto

Alto

Tenore

Basso

e

Continuo.

In. Oculi

1747.

2

1720.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is densely written with notes and rests, and includes several dynamic markings such as *p.*, *f.*, and *rit.*. The final staff concludes with the text *Gott sei mir s.* and a dynamic marking *p.*.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the number '7 43' and a 'p.' marking. The second staff has a 'p.' marking. The fourth staff has a 'p.' marking. The sixth staff has a '5/3' time signature. The eighth staff has a '5/3' time signature and ends with the word 'Capo'. The ninth staff has a 'Recit:' marking. The tenth staff has a 'Choral Capo' marking and ends with a double bar line and a scribble.

Choral.

Violino 1.

Handwritten musical score for Violino 1. The score consists of ten staves of music. The first staff begins with the text "Gind an der" written below the notes. The music is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The final staff of the score ends with a double bar line and the word "Recitativo" written to the right.

8/4 3

Ordnung für Sopran

p.

f.

p.

f.

p.

f.

p.

f.

p.

f.

p.

f.

p.

f.

Capo

Recitat $\frac{3}{8}$

allegro

Gott lob mich, piano

Fino

Recitativo Choral Fino

Choral.

Violino. 1.

Lindau bey.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes treble clefs, a 3/2 time signature, and various musical symbols such as notes, rests, and accidentals. The score is annotated with dynamic markings: *trüblich* (top left), *p.* (multiple instances), *f.* (multiple instances), and *fort* (bottom right). The manuscript shows signs of age, including some staining and wear at the edges.



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. Key markings include "allegro", "piano", and "Recit". The lyrics "Gott hab mich" are written below the first staff. The score concludes with "Capo" and "Recitat | Choral Capo".

2.
Recit

allegro
Gott hab mich.
piano.

3.
Capo

Recitat | Choral Capo

Choral.

Violino 2.

The musical score consists of 14 staves of handwritten notation. The first staff begins with the tempo marking *And. al. rit.*. The second staff concludes with the instruction *Recit.*. The third staff is marked *And. più rit.*. The fourth staff includes the dynamic marking *p.*. The fifth staff is marked *f.*. The sixth staff includes the dynamic marking *p.*. The seventh staff is marked *f.*. The eighth staff is marked *f.*. The ninth staff includes the dynamic marking *p.*. The tenth staff is marked *f.*. The eleventh staff includes the dynamic marking *p.*. The twelfth staff is marked *f.*. The thirteenth staff includes the dynamic marking *f.*. The fourteenth staff concludes with the instruction *Capo Recit. 63*.

almo.

Gott lobt mich *piano.*

Capo Recital

Choral Capo

Choral.

Viola

The image shows a page of handwritten musical notation. It features two main parts: a Choral part and a Viola part. The Choral part is written on a single staff with a treble clef and a common time signature (C). The lyrics "Gib uns die" are written below the first few notes. The Viola part is written on a single staff with a treble clef and a common time signature (C). The lyrics "Gib uns die" are written below the first few notes. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings. The page is numbered "2." at the bottom right.

Gib uns die

Reit

all.

Gib uns die

p.

f.

2.

Handwritten musical notation on three staves. The notation includes various note values, rests, and accidentals. The third staff concludes with the handwritten text: *Capo Recitar // 3*

all.

Handwritten musical notation on a single staff. The lyrics *Gott hat mich* are written below the notes. The notation includes a dynamic marking *p.* and a fermata.

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking *p.*

Handwritten musical notation on a single staff, concluding with the text: *3. Capo Recitar // Choral Capo.*

Choral.

Violone

Gind an dir

Recit.

Allegro.
Wohl, ihr die

Handwritten musical notation on a single staff, featuring a complex melodic line with many accidentals and ornaments.

Handwritten musical notation on a single staff, starting with the instruction *Recit:* and a simple, rhythmic melody.

Handwritten musical notation on a single staff, continuing the simple melody from the previous staff.

Handwritten musical notation on a single staff, starting with the instruction *allu.* and a more active melodic line.

Handwritten musical notation on a single staff, starting with the instruction *Gott soll mich s.* and featuring first and second endings marked with *1.* and *2.*

Handwritten musical notation on a single staff, continuing the melodic line with first and second endings.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, ending with the instruction *Fago*.

Handwritten musical notation on a single staff, starting with the instruction *Recit:* and a simple, rhythmic melody.

Handwritten musical notation on a single staff, ending with the instruction *Choral Fago*.

Choral.

Violine.

bind an Temp.

Recit.

Allegro.

Quintessenz

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation is in a single system, likely for a single instrument or voice. The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The score includes several sections: a main melodic line, a section marked "Recit:" (recitative), a section marked "Alto" (Alto), and a section marked "Choral Recit:". The handwriting is in dark ink, and the paper shows signs of age and wear.

Recit:

Alto.

gott hat mich. piano

Choral Recit.

all.

Haydn 2.

2. Gott soll mich.

f.

Canto.

1.
Gib an der Welt ist bald fin, die Welt wird kinst verja - get,
Es steht da wohl, steht dort d. Luff, daß du mög' überwinden!

2.
Vob fleiß muß genutz aus dem Sinn, wie fast lust immer pla - get, o woge
strey an die krasste, Müß d. Sinn, daß du dich Gult mög' finden. Wer et will

3.
Distanz, wann ein Gold vor diesen Dreyen Erben fällt.
Steiben im die Erben, bleibt ewiglich in Gold und Geln. Recit Aria

4.
Hoch Jesu, steh die Gold, daß deine Maist und Värite, allzeit mit

5.
mirer Schwachheit seyn. Wann Satan Uebe stolt, so gib daß die Anglist

6.
merke. Des mir mit dem Finger bey, so kan ich den Fallst, mir hoch, daß

7.
In gerührt fast, bemessen. Und Satan soll an mir an fassen, daß

8.
seine Maist an mir mir Opferung sey.
12.

9.
Gott hat mich in Besitz genommen, fort - fort sind, fort - fort

10.
sind, mir fort fort mir fort - - fort mit dir, Gott hat mich in

11.
Besitz genommen, fort - fort sind!

12.
mir fort - fort - mir fort - - fort mit dir.
13.

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Zähr- und La - - - - - yon, sollen mir nicht ban - - -
 - ge maßen, sollen mir nicht ban - - - - ge maßen,
 Gott mein Heyl-land Gott - mein Heyl - land, mein Heyl - land
 - ist bey mir, Gott - mein Heyl - - land, mein Heyl - land ist bey
 mir.

9. Flauto Recitall Choral Basson Tenor Flauto

Alto.

1.
Hör an, der Engel ist begehrt, die Welt wird laßt vor =
do steht dann wohl, steht dort die Lufte, daß du magst über
ja - get, das fließt mich an, laß mich, wie sehr dich immer
wundern, starr an die Kräfte, Müß und Dinn, daß du dich nicht magst
pla - get, o magt Dinn, wenn im Gold vor diesen Augen Leben
finden, vor nicht will sterben in die Eon, bleibt ewig in Gott und
fallt.
Lofen.

Recit. Aria Recit. Aria Recit.

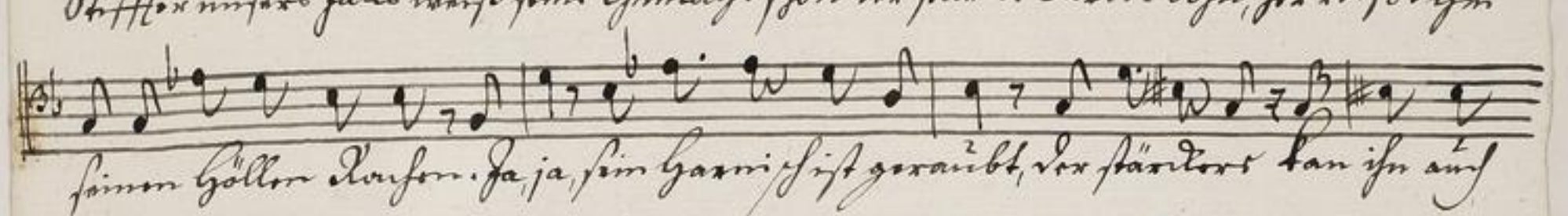
Tenore.

1. 

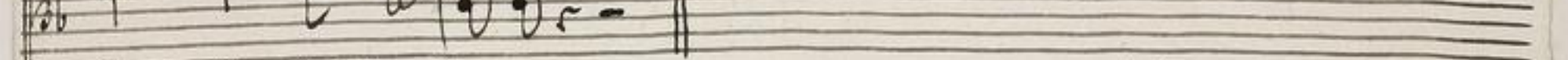
1. 

2. 

3. 

4. 

5. 

6. 

Ding gleichfalls gelingen.

12. 

1. 

2. 

3. 

4. 



 Rath - zu lassen, o, o so waltst du die pfleust, o — — —



 o so wa - ldest du die pfleust, wandest du noch — — — In der Län - der



 wachen, in dem Reich — — — Rath - zu lassen, o so waltst



 du die pfleust, o so waltst du die pfleust so waltst du die pfleust. *Capo*

Recitat || aria || Recit || Choral *Capo* *Capo*

Basso.

1. *Ein an der Tafel ist bald für, die Welt wird leicht verja - get,
 So steht das wohlstand der Lüste, das du mögt über sein - gen,*

*das fließt nun danklich aus dem Sinn, wie sehr dich mein pla - get:
 stamm an die Kasse, Müß und Sinn, das du dich Gott mögt finden. Aber*

*unge Desam, wenn im Holz von diesen Dingen Oben fällt.
 nicht will starr, um die Eron, bleibt ewiglich in Spott und Hofn.* **Recitat**

Duetto. *Entz sey die, in alte Dylange, in alte Dylange, seine Dax - - -*

ist geschwächt - - - seine Dax - - - ist geschwächt Entz sey die in alte

Dylange in alte Dylange in alte Dylan - ge seine Dax - - - ist ge -

schwächt - - - ist geschwächt - - - seine Dax - - - ist geschwächt seine Dax -

- - - ist geschwächt. Damit du noch - - - durch Eister Wasser, seinem Laufe

- - - das zu schaffen, o so rathest du die flucht. - - -

o so rathest du die flucht, damit du noch - - - durch Eister Wasser seinem Laufe

- - - das zu schaffen, o so rathest du die flucht. - - -

*- o - so rathest du die flucht. **Capo Recit Maria***

Gott ist mit mir! so hat ich Dinstag auf Jordan, vor diesem Gideon, muß
 allab flüchtig worden; Dein Dinstag sticht allen Feinden hoch. Wenn
 Satan mir begehrt, so ficht er den Zinnstein pflagen. Gab ich den
 Ding davon getragen; so hat mein Glaube dort zum Eifer,
 die man weiltliche vollkommene Himmel Erren.

Choral Dinstag dem ersten Hapod

(Empty musical staves for the Choral part)