

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 436/2

Er hat seinen Engeln beföh- / len über dir/a/2 Violin/Viola/
Canto/Alto/Tenore/e/Continuo./Dn.post nov. Ann./1728.

The image shows a handwritten musical score on three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is written in a cursive hand. The lyrics 'er hat seinen Engeln beföhlen' are written below the middle staff. The first staff has a long horizontal line above it, possibly indicating a fermata or a long note. The second staff has a slur over the first few notes. The third staff has a slur over the first few notes.

Autograph Januar 1728. 35 x 21,5 cm.

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

10 St.: C, A, T, v1 1, 2, v1a, v1ne(2x), bc, fag.
je 1 Bl., bc 2 Bl.

Alte Sign.: 161/2. Text: Johann Conrad Lichtenberg, 1728.

Mus. ms 436¹/₂

Lehrst. für die Fugale Befolgen über die SS

ibi.

2

Foll (15) W

Partitur

20^{tes} Jahrgang. 1728.

In. p. n. am:

G. D. B. M. Far: 1728.

Let uns frohlich begrüßen, denn die, welche dich begrüßen, sind alles deine Ehre, die dich

lang der Hand tragen, daß die dich nicht, es sind die, die dich

Herzliche Stelle immer, die du dich nur möglichst, dich selbst, dich selbst, dich selbst, dich selbst

Gib mir ein wenig, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst

die dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst, dich selbst

Handwritten musical score on a five-line staff system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics are written below the staff: *Gott ist stark*, *der Herr ist stark*, *der Herr ist stark*.

Handwritten musical score on a five-line staff system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics are written below the staff: *der Herr ist stark*, *der Herr ist stark*.

Handwritten musical score on a five-line staff system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics are written below the staff: *Erdringung des Feindes*, *Erdringung des Feindes*, *Erdringung des Feindes*, *Erdringung des Feindes*.

Handwritten musical score on a five-line staff system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics are written below the staff: *Sei groß*, *Sei groß*, *Sei groß*.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German below the staves.

U. magst du ein künftiges Leben
 zu empfangen, will getrost d.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German below the staves.

Alle die empfangen es tun - zu empfangen muß tun - zu empfangen es tun - zu empfangen
 pp

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German below the staves.

Domini Regis
 über dem die Kunde des Abgriess für die

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German below the staves.

der Laquel auf - zu empfangen es tun - zu empfangen es tun - zu empfangen

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German below the staves.

zu empfangen. Und nicht gleichbedeutend Gottes, abgibt unser Cygely Land desis den an Gott zu empfangen.

U. Gottes Hand zuelet eines bösseren, das ist, das rechte, was der Welt zu Nutze ist, für die Gute, die die Welt zu Nutze ist.

Gott veracht, wann Welt. Da Capo //

der Engel, das ist, der Glaubens, der Welt zu Nutze ist. Die Gerechten, die alle Augen der Welt zu Nutze sind.

rechten. Gott führt die in die Welt, die die Welt zu Nutze ist. Die Gerechten, die alle Augen der Welt zu Nutze sind.

Engel der Gottes Kinder, die Welt zu Nutze sind.

unisono. Solo

hören, das ist, das rechte, was der Welt zu Nutze ist, für die Gute, die die Welt zu Nutze ist.

Welt, das ist, das rechte, was der Welt zu Nutze ist, für die Gute, die die Welt zu Nutze ist.

Welt, das ist, das rechte, was der Welt zu Nutze ist, für die Gute, die die Welt zu Nutze ist.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G-clef. The second staff is a vocal line in C-clef. The third staff is a complex keyboard accompaniment in C-clef. The fourth staff is a vocal line in G-clef. The fifth staff is a vocal line in C-clef. The lyrics are: *Leinigkeit dein Gnuß by uns L. by Leinigkeit. Will ich*

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in G-clef. The second staff is a vocal line in C-clef. The third staff is a complex keyboard accompaniment in C-clef. The fourth staff is a vocal line in G-clef. The fifth staff is a vocal line in C-clef. The lyrics are: *Leinigkeit dein Gnuß by uns L. by Leinigkeit. Will ich*

Handwritten musical score for the third system. It consists of five staves. The top staff is a vocal line in G-clef. The second staff is a vocal line in C-clef. The third staff is a complex keyboard accompaniment in C-clef. The fourth staff is a vocal line in G-clef. The fifth staff is a vocal line in C-clef. The lyrics are: *Leinigkeit dein Gnuß by uns L. by Leinigkeit. Will ich*

Handwritten musical score for the fourth system. It consists of five staves. The top staff is a vocal line in G-clef. The second staff is a vocal line in C-clef. The third staff is a complex keyboard accompaniment in C-clef. The fourth staff is a vocal line in G-clef. The fifth staff is a vocal line in C-clef. The lyrics are: *Leinigkeit dein Gnuß by uns L. by Leinigkeit. Will ich*

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics written below it: "mich diese Welt so oft durch den Tod aus mir". The other staves are for instruments, including a keyboard part with a treble and bass clef.

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics: "Daher". The other staves are for instruments. The lyrics continue: "Ihr Kunde schreiet um die Erde schreiet um die Erde".

Handwritten musical score, third system. It consists of three staves. The top staff is a vocal line with lyrics: "Daher". The other staves are for instruments. The lyrics continue: "Daher ist mir schiedlich Euf der Fronen".

Handwritten musical score, fourth system. It consists of five staves. The top staff is a vocal line with lyrics: "Denn will ich nicht in Euf der Fronen". The other staves are for instruments. The lyrics continue: "des Kreuz die".

Handwritten musical score on a page with aged, yellowed paper. The score consists of several staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a dense, flowing style with many sixteenth and thirty-second notes. Below the treble clef, there are two more staves, likely for a bass clef and a basso continuo line. The lyrics are written in a cursive hand below the staves.

fröhlich *traue* *neuf* *man* *Gott* *mit* *meiner* *Leute* *Leute*

Continuation of the handwritten musical score. The notation continues with similar rhythmic patterns. The lyrics are written in a cursive hand below the staves.

ich *habe* *zum* *Leben* *aller* *Zeit*

Continuation of the handwritten musical score. The notation continues with similar rhythmic patterns. The lyrics are written in a cursive hand below the staves.

mit *meiner* *Leute* *Leute* *Leute* *Leute*

Handwritten musical score for 'Soli Deo Gloria'. The score is written on six staves. The first two staves contain a complex melodic line with many sixteenth and thirty-second notes. The third staff is a vocal line with the lyrics 'Soli Deo Gloria' written above it. The fourth staff is a bass line with a few notes. The fifth and sixth staves are empty. The score ends with a double bar line and a fermata.

Soli Deo Gloria.

ibi.

2.

Le Hautbois Flûte Fagots Basson
Le Trompettes Le Tambourin

a

2 Violin
Viola

Conte
M^o

Tenore

In: post. no. Ann :
1728.

e

Continuo.

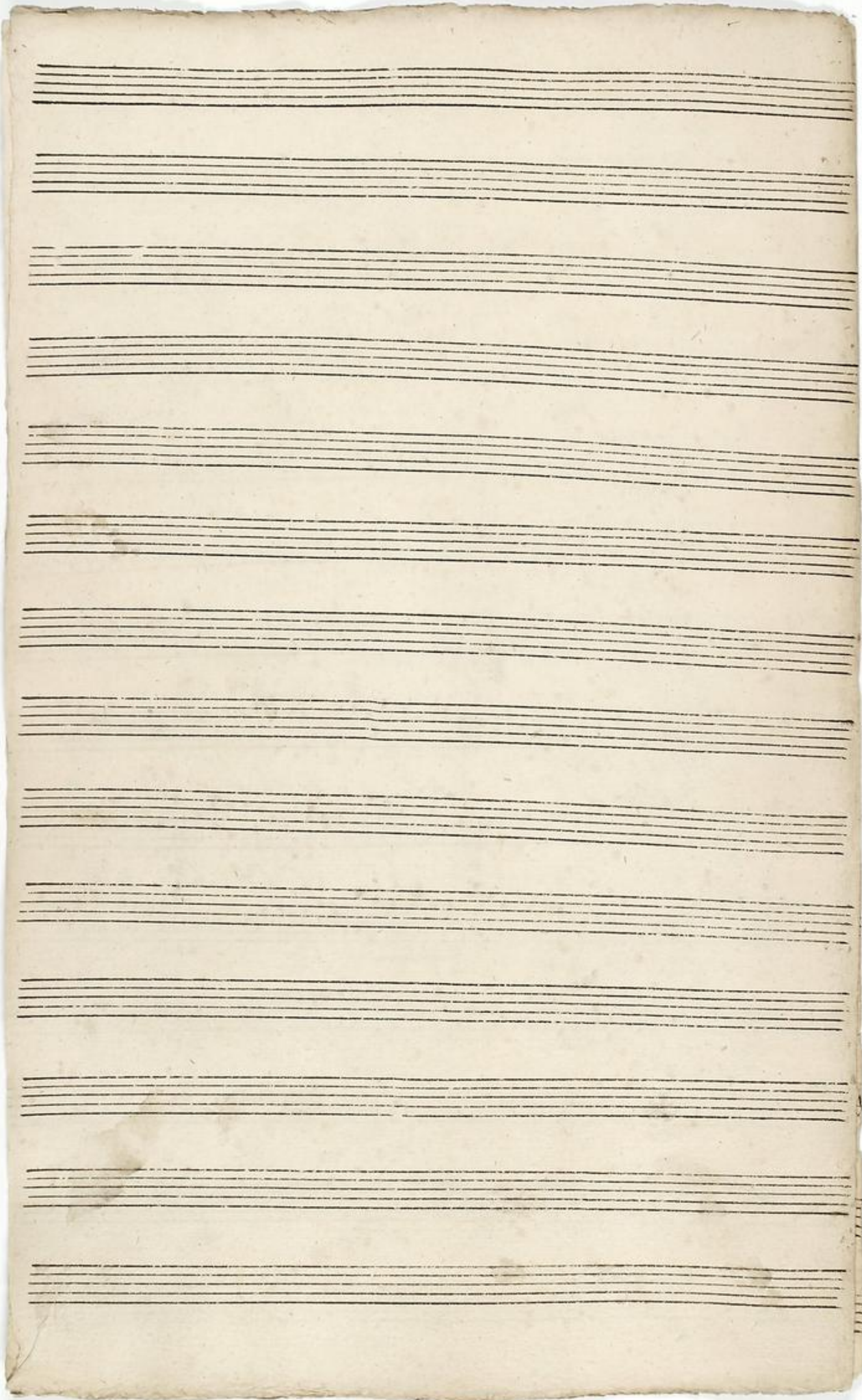
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *allu.*, *pp.*, and *fort.*. The score is written in a historical style, likely from the 18th or 19th century. The lyrics "Leist' dir ein Lied" and "Gott weis' dem" are visible. The piece concludes with the instruction "Aria Gott weis' dem" and "Capo." followed by a double bar line and a repeat sign.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. Key annotations include:

- 56* (written above the first staff)
- 56* (written above the second staff)
- 56* (written above the third staff)
- 56* (written above the fourth staff)
- 56* (written above the fifth staff)
- 56* (written above the sixth staff)
- 56* (written above the seventh staff)
- 56* (written above the eighth staff)
- 56* (written above the ninth staff)
- 56* (written above the tenth staff)
- 56* (written above the eleventh staff)
- 56* (written above the twelfth staff)
- 56* (written above the thirteenth staff)
- 56* (written above the fourteenth staff)
- 56* (written above the fifteenth staff)
- 56* (written above the sixteenth staff)
- 56* (written above the seventeenth staff)
- 56* (written above the eighteenth staff)
- 56* (written above the nineteenth staff)
- 56* (written above the twentieth staff)
- 56* (written above the twenty-first staff)
- 56* (written above the twenty-second staff)
- 56* (written above the twenty-third staff)
- 56* (written above the twenty-fourth staff)
- 56* (written above the twenty-fifth staff)
- 56* (written above the twenty-sixth staff)
- 56* (written above the twenty-seventh staff)
- 56* (written above the twenty-eighth staff)
- 56* (written above the twenty-ninth staff)
- 56* (written above the thirtieth staff)
- 56* (written above the thirty-first staff)
- 56* (written above the thirty-second staff)
- 56* (written above the thirty-third staff)
- 56* (written above the thirty-fourth staff)
- 56* (written above the thirty-fifth staff)
- 56* (written above the thirty-sixth staff)
- 56* (written above the thirty-seventh staff)
- 56* (written above the thirty-eighth staff)
- 56* (written above the thirty-ninth staff)
- 56* (written above the fortieth staff)
- 56* (written above the forty-first staff)
- 56* (written above the forty-second staff)
- 56* (written above the forty-third staff)
- 56* (written above the forty-fourth staff)
- 56* (written above the forty-fifth staff)
- 56* (written above the forty-sixth staff)
- 56* (written above the forty-seventh staff)
- 56* (written above the forty-eighth staff)
- 56* (written above the forty-ninth staff)
- 56* (written above the fiftieth staff)

Other visible text includes:

- 56* (written above the first staff)
- 56* (written above the second staff)
- 56* (written above the third staff)
- 56* (written above the fourth staff)
- 56* (written above the fifth staff)
- 56* (written above the sixth staff)
- 56* (written above the seventh staff)
- 56* (written above the eighth staff)
- 56* (written above the ninth staff)
- 56* (written above the tenth staff)
- 56* (written above the eleventh staff)
- 56* (written above the twelfth staff)
- 56* (written above the thirteenth staff)
- 56* (written above the fourteenth staff)
- 56* (written above the fifteenth staff)
- 56* (written above the sixteenth staff)
- 56* (written above the seventeenth staff)
- 56* (written above the eighteenth staff)
- 56* (written above the nineteenth staff)
- 56* (written above the twentieth staff)
- 56* (written above the twenty-first staff)
- 56* (written above the twenty-second staff)
- 56* (written above the twenty-third staff)
- 56* (written above the twenty-fourth staff)
- 56* (written above the twenty-fifth staff)
- 56* (written above the twenty-sixth staff)
- 56* (written above the twenty-seventh staff)
- 56* (written above the twenty-eighth staff)
- 56* (written above the twenty-ninth staff)
- 56* (written above the thirtieth staff)
- 56* (written above the thirty-first staff)
- 56* (written above the thirty-second staff)
- 56* (written above the thirty-third staff)
- 56* (written above the thirty-fourth staff)
- 56* (written above the thirty-fifth staff)
- 56* (written above the thirty-sixth staff)
- 56* (written above the thirty-seventh staff)
- 56* (written above the thirty-eighth staff)
- 56* (written above the thirty-ninth staff)
- 56* (written above the fortieth staff)
- 56* (written above the forty-first staff)
- 56* (written above the forty-second staff)
- 56* (written above the forty-third staff)
- 56* (written above the forty-fourth staff)
- 56* (written above the forty-fifth staff)
- 56* (written above the forty-sixth staff)
- 56* (written above the forty-seventh staff)
- 56* (written above the forty-eighth staff)
- 56* (written above the forty-ninth staff)
- 56* (written above the fiftieth staff)



Violino 1.

fu l'istruimento

alw.

Gott erhebe

pp.

fort.

Capo

Andante

Grave

Capo

Recitativo

tacet

3

Choral.

Andante molto

Violino. 2.

for the first time

Recitato
tacet

allu.
Gute Nacht

pp.

for.

Ci Capo

Andin.
Recitato
tacet
Graves Largo.

Da capo. Recitativo
tacet

Choral.

Handwritten musical notation for a choral piece, consisting of five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the handwritten instruction *Organo alle rif. strobij.* written above it. The music concludes with a double bar line and a final note.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Viola

Je fuy, je fuy, je fuy, p.

alleg. Recitativo tacet

Gott erhoer.

Lordin Cap. Recitativo tacet

Großer Ketzer.

Cap.

Recitativo tacet

Choral.

Handwritten musical notation for a choral piece, consisting of four staves. The notation includes notes, rests, and clefs. The first staff begins with a treble clef and a 3/4 time signature. The second staff has the instruction *Diminuendo molto* written above it. The music concludes with a double bar line and a flourish.

A series of 16 empty musical staves on aged paper, arranged vertically. The staves are blank, with only the five-line structure visible.

Violone

Sei Lob singe

alleg.

Gott erhebe

pp.

fort.

Aria Gott weisste was im Himmel ist

piano e staccato.

Primum Subitum

Choral.

Primum still in still

Violone

Ex. 1. 1. / 2. / 3. / 4. / 5. / 6. / 7. / 8. / 9. / 10. / 11. / 12. / 13. / 14. / 15. / 16. / 17. / 18. / 19. / 20. / 21. / 22. / 23. / 24. / 25. / 26. / 27. / 28. / 29. / 30. / 31. / 32. / 33. / 34. / 35. / 36. / 37. / 38. / 39. / 40. / 41. / 42. / 43. / 44. / 45. / 46. / 47. / 48. / 49. / 50. / 51. / 52. / 53. / 54. / 55. / 56. / 57. / 58. / 59. / 60. / 61. / 62. / 63. / 64. / 65. / 66. / 67. / 68. / 69. / 70. / 71. / 72. / 73. / 74. / 75. / 76. / 77. / 78. / 79. / 80. / 81. / 82. / 83. / 84. / 85. / 86. / 87. / 88. / 89. / 90. / 91. / 92. / 93. / 94. / 95. / 96. / 97. / 98. / 99. / 100.

alw.

Gott. w. a. l. l. f. p.

pp.

for.

Gott. w. a. l. l. f. p.

Aria

Capo

6

Piano e staccato.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values and rests.

Großer Helm

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, including the word *Allegro* written in large, decorative script. The notation includes various note values and rests.

Choral.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Wenn ich in Noth.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

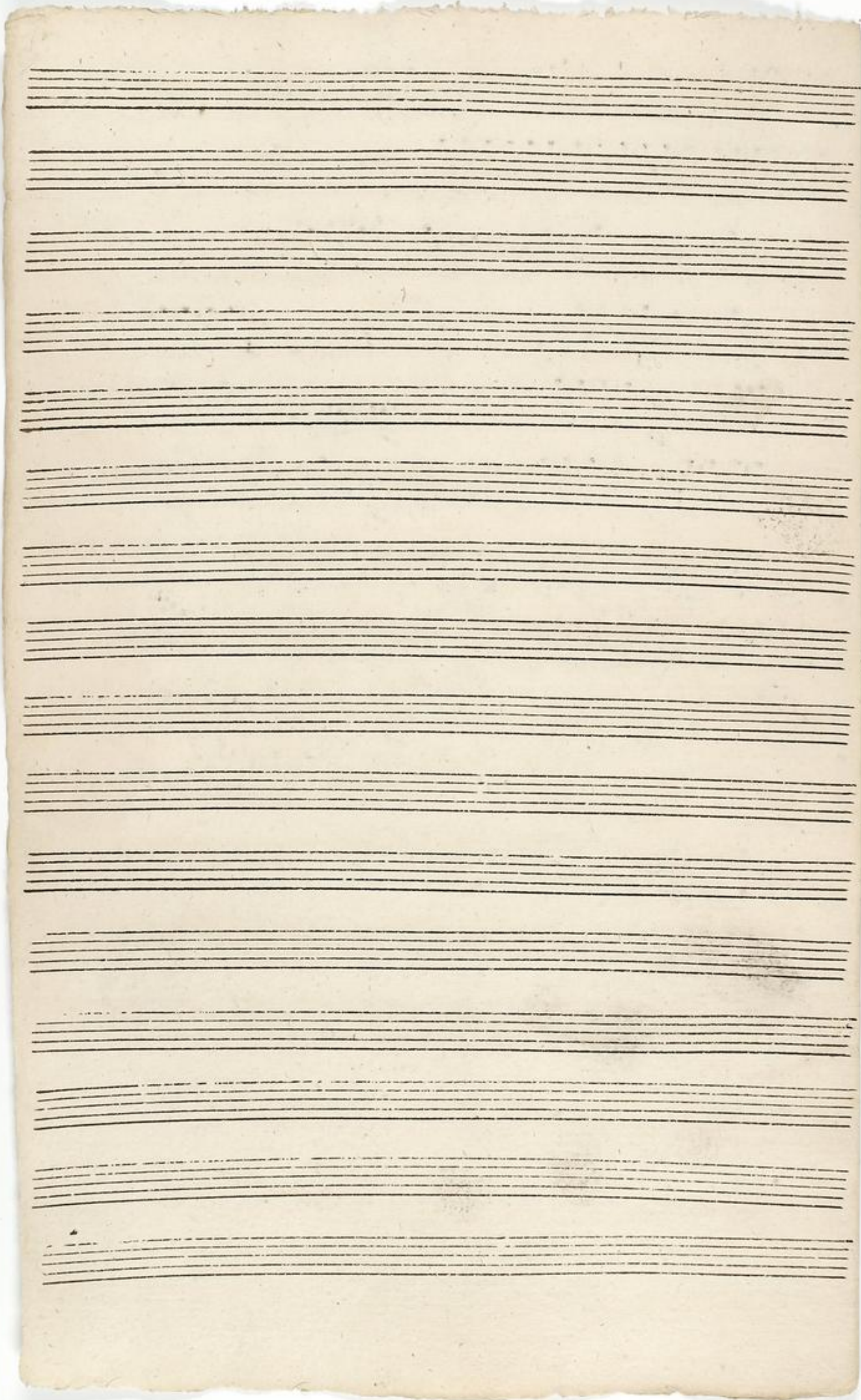
Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, including the word *Allegro* written in large, decorative script. The notation includes various note values and rests.

Fagotto.

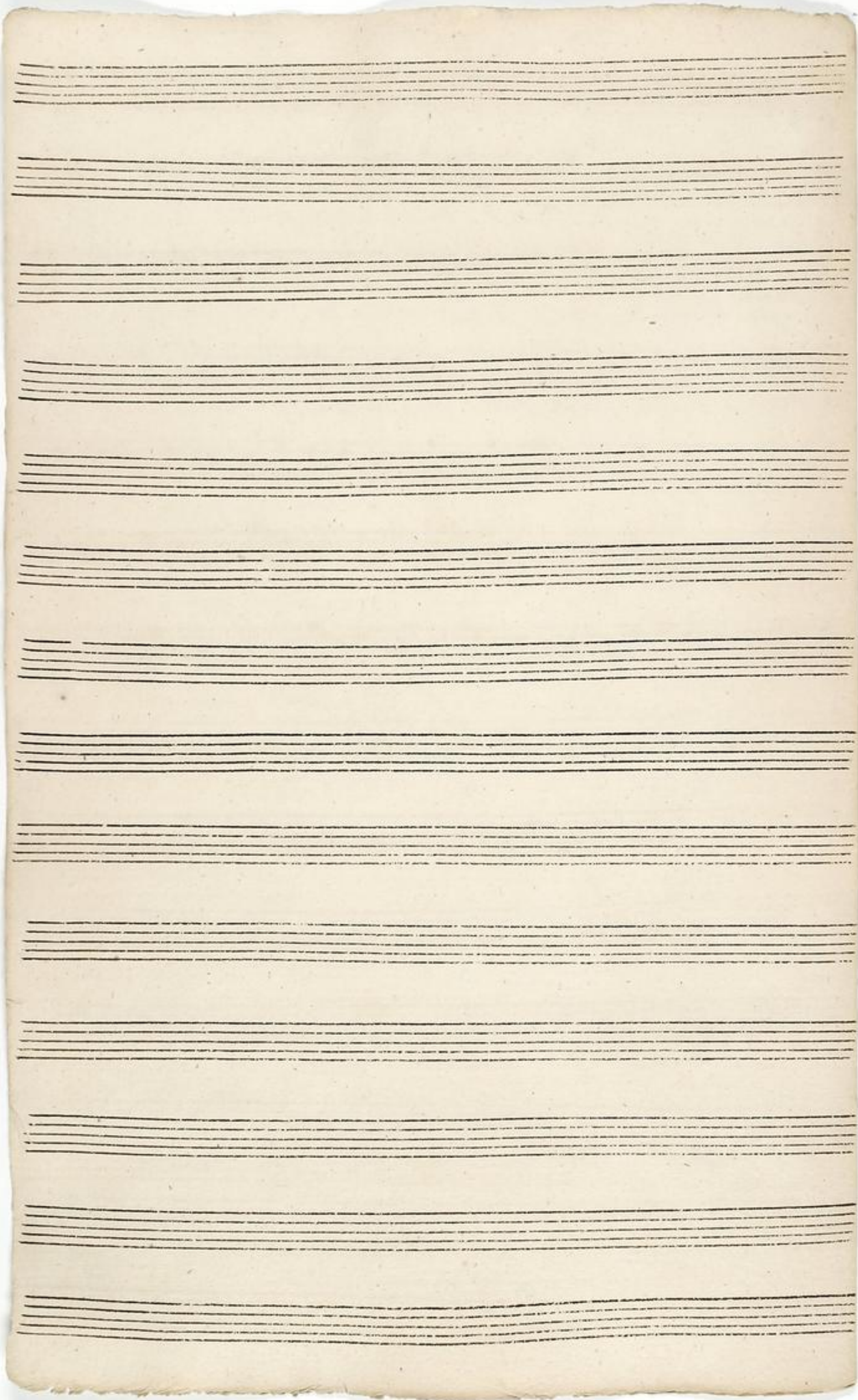
A handwritten musical score for Bassoon (Fagotto) on 12 staves. The notation is in a single system, featuring a treble clef and a 6/8 time signature. The music consists of a complex melodic line with many slurs, ties, and accidentals (sharps and naturals). There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some performance instructions like 'Sotto' and 'Cresc.' written in cursive. The paper is aged and shows some staining.

Four empty musical staves, consisting of five-line systems, located at the bottom of the page. They are completely blank, with no notation or markings.



Canto.

Dem will ich weil ich lebe noch Das Ewigkeits der frolich
tragen noch mein Gott mag mich zu beordt ab Dienst zum
besten allezeit sich mir mein Dey verhalten an
das ich mich lauff vollenden kan



Alto

Accomp: Recitat Aria Recitat Aria
tacet tacet tacet tacet tacet

Der Engel Isaar laß gläubige nicht laßt vor leben Ihu
Ihu nimt allen Anfall was wir sind mit Welt das Mord
wird

wird. Gessicht das sie den blutigen still so tragen sie den Geist für
an was nach vollbracht Maxter laßt ein ewig süßer best vor Gottes Tinter
quillt

fromer Vater seinen Jamben seinen Jamben sey mein Leben
seingestalt fromer Vater seinen Jamben = sey mein Leben seinge

stalt seinen Jamben sey mein Leben seingestalt. Soll ich bey Ih soll ich sterbe
soll ich bey Ih soll ich sterben in mein Geist wie ich nicht vor leben nicht sein

in mein Geist wie ich nicht vor leben nicht sein nicht sein soll
dort bey die zu seyn was es t - - - wig Anse fällt es soll dort bey die zu
seyn was es t - - - wig Anse fällt

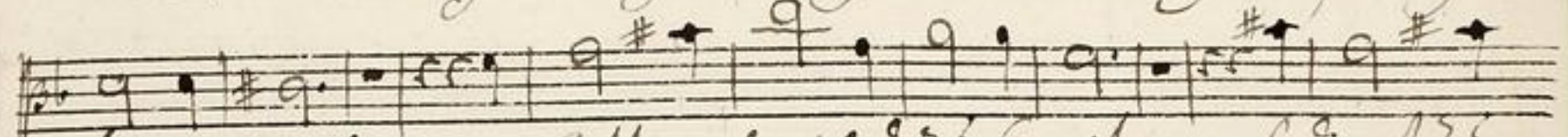
Ihu finde wartet mir die Laufe wie Ihu kommen ist zu wir



nicht mir wird der höchste Lohn der frommen



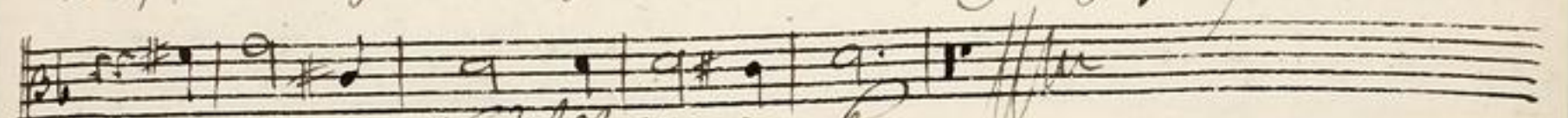
Denn will ich mich loben noch Laß Er mich die freudig



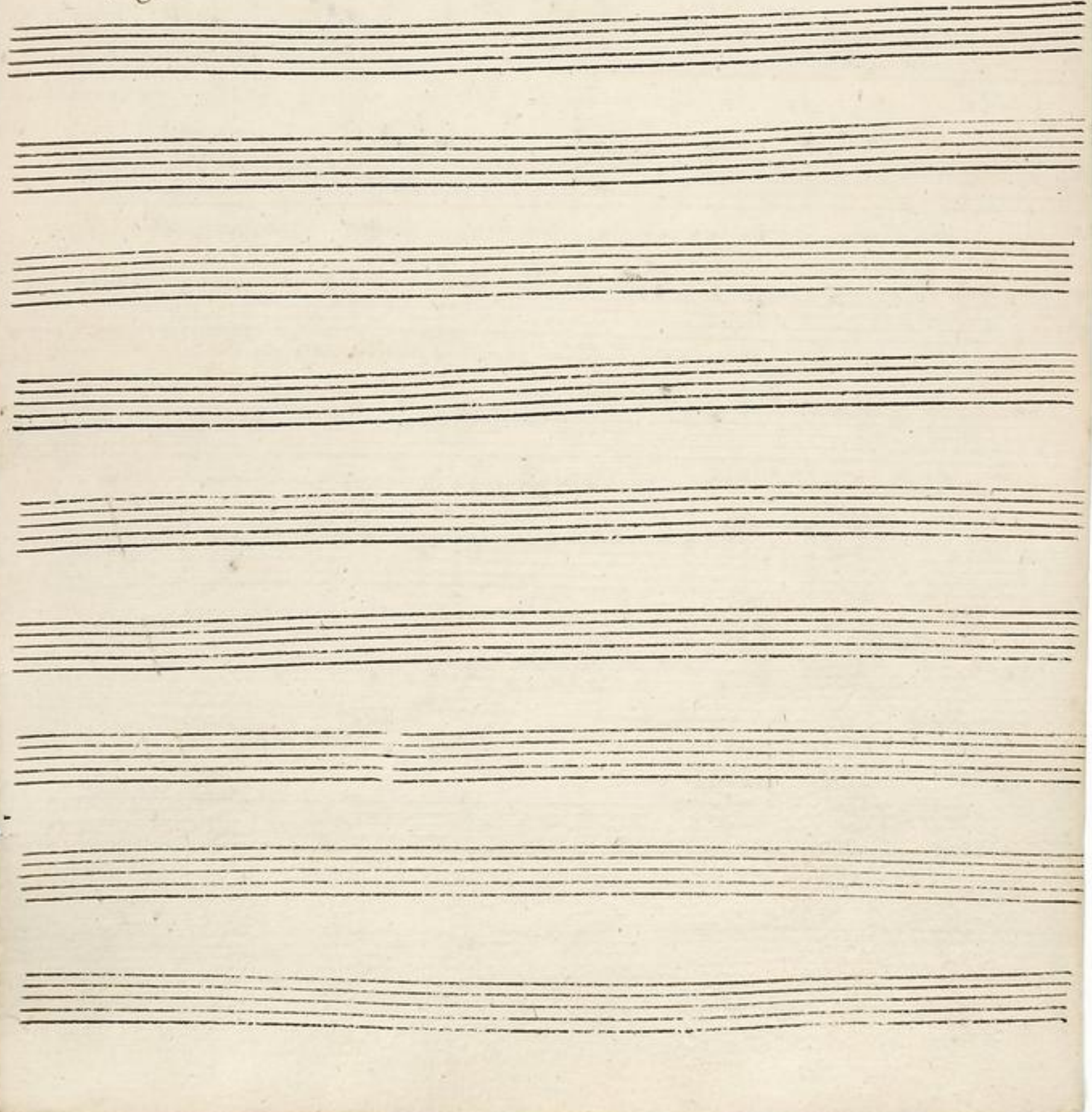
tragen noch mich Gott mach mich dazu bereit ob denn zum



besten allezeit sich mir mein Tag nicht greifen an



Laß ich mein Lauf vollenden kann.



Christe = der Dauland Züf- - ne brüht frucht der

Da- land Züfne brüht Und müß die glüh von Damm Züfen

ob gibt noch im Lügeln Land das in den im Gungsten flühen.

Und Gottes Land Züht seinen fromen das und Meer. Im ranfen

Wing was süß sein trost den seine Güte sanfteliber die Hoff zum

trosten für lüht *Capo* // *Aria* // *Recitativo* // *Aria* // *tacet* // *tacet*

Denn will ich weil ich lobe noch das Ewig die frohlich tragen

noch mein Gott mag mich dazu bereit ob dient zum besten

allzeit sich mir mein Das noch gar in an daß ich mich laufftel

hinden kan

Empty musical staves at the bottom of the page.