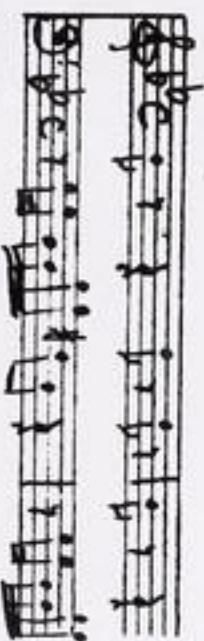


Graupner, Christoph (1683-1760)

BRD DS Mus.-Ms 441/24

Wer seine Mißethat leugnet/dem wirds nicht/a/2 Violin/  
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn. 19.p.Tr./  
1733.



Autograph Oktober 1733. 35 x 22 cm.

partitur: 4 Bl. Alte Zählung: Bogen 3 und 4.

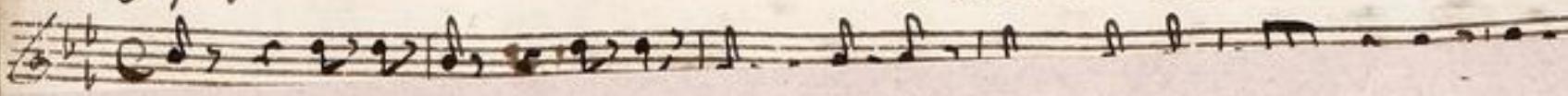
12 St.: C,A,T,B(2x),vl 1(2x),2,vla,vln(e)(2x),bc.  
1,1,1,1,1,2,1,1,1,1,1,2 Bl.

Alte Sign.: 166/40. Text: Johann Conrad Lichtenberg, 1733.

An. 19. p. Fr.

B.D.G. N.O. 1733.

31



Mus 441/24

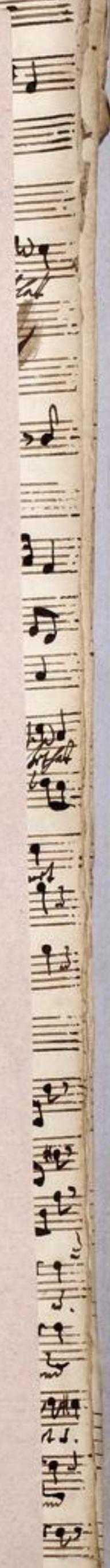
Zwischen Wiss' und Langmut und wird nicht gelingen //

166.

40

24

=



Partitur

25<sup>te</sup> Febr. 1733.

{



An. 19. p. Fr.

G. R. S. N. O. 1733. 3

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The time signature is common time (indicated by 'C'). The key signature is A major (indicated by 'A'). The score consists of three systems of music. The first system starts with a treble clef and a 'C' (common time). The second system starts with a bass clef and a 'C'. The third system starts with a bass clef and a 'C'. The music includes various note heads, stems, and bar lines. There are several instances of the instruction 'Languid long' written above the notes. In the middle section, there are markings 'not long' and 'not short'. The score is written on aged, yellowed paper.



The image shows three staves of handwritten musical notation on five-line staff paper. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The lyrics are written in cursive German and are associated with specific notes or groups of notes. The first staff begins with a dynamic instruction 'P' and 'fort.' above the first note. The lyrics include 'Cäff' and 'dr. den Barn.'. The second staff continues with 'Cäff' and includes a long sentence: 'w. Cäff zehn habt du. W. Cäff dr. den Barn. Ich bin ja ein Komponist und kann das nicht verstehen.' The third staff begins with 'Cäff' and ends with 'dr. den Barn.'. The lyrics are: 'z. Cäff ich habe einen W. Cäff dr. den Barn. Ich bin ja ein Komponist und kann das nicht verstehen. Ich bin ja ein Komponist und kann das nicht verstehen. Ich bin ja ein Komponist und kann das nicht verstehen. Ich bin ja ein Komponist und kann das nicht verstehen.'



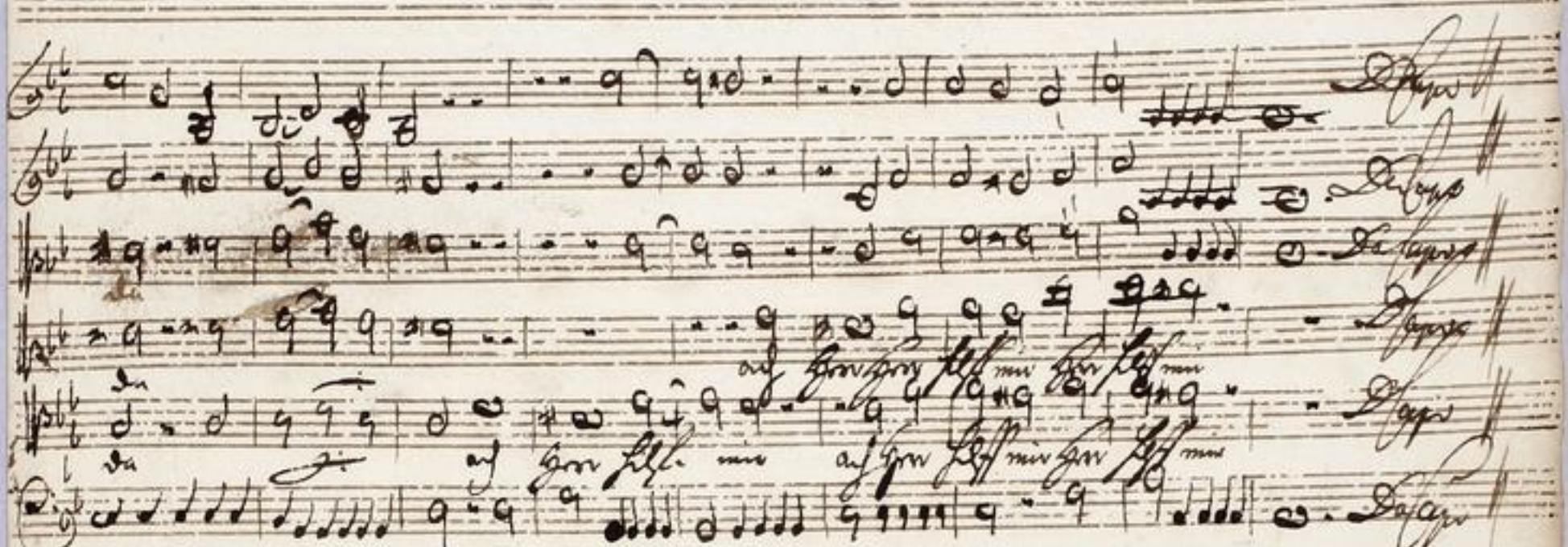
2

Canyon Bamforth ist so lange in - schio Bamforth ist so lange -

Canyon Bamforth ist so lange in - schio Bamforth ist so lange -

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five systems of music, each with three staves. The top two staves represent the vocal parts, and the bottom staff represents the continuo part with basso and organ stops. The vocal parts are written in common time, while the continuo part is in 6/8 time. The music is written in a cursive hand, with some lyrics in German and Latin. The vocal parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures. The continuo part includes basso and organ stop markings.





The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths on horizontal lines. Some staves contain lyrics written below the notes. The paper shows signs of wear, including creases and discoloration.

Handwritten lyrics visible in the notation:

1. Staff: *Wohl mein Gott willt Gottes willt du mein ewig Gott*

2. Staff: *der ist mit mir als mögen und misse. ein der ewig*

3. Staff: *et auf mein Gott willt du mein ewig Gott*

4. Staff: *an dir nur ewig Gott willt du mein ewig Gott*

5. Staff: *in ihm wohnt euer ewig Gott willt du mein ewig Gott*

6. Staff: *an ihm wohnt euer ewig Gott willt du mein ewig Gott*

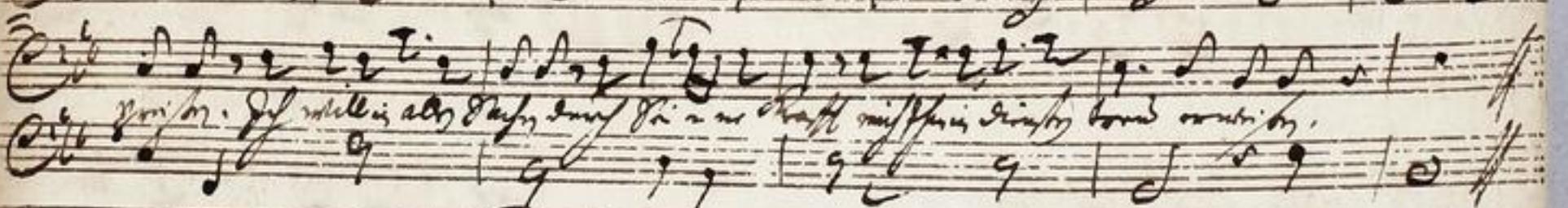
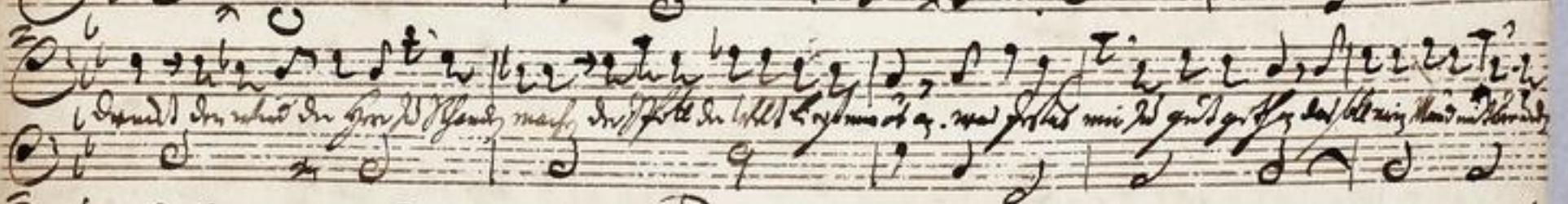
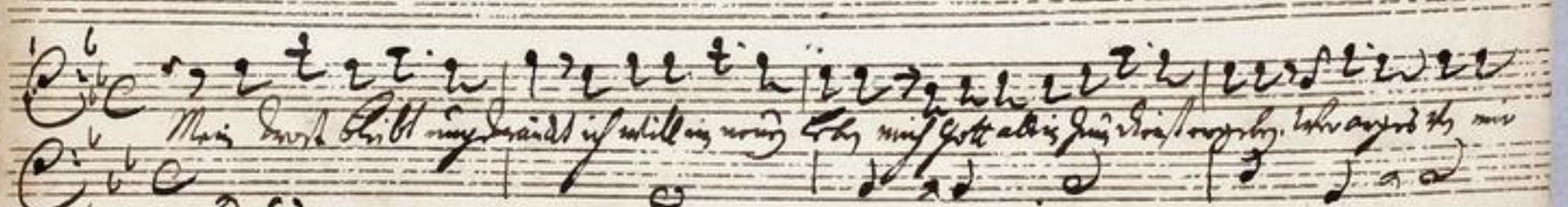
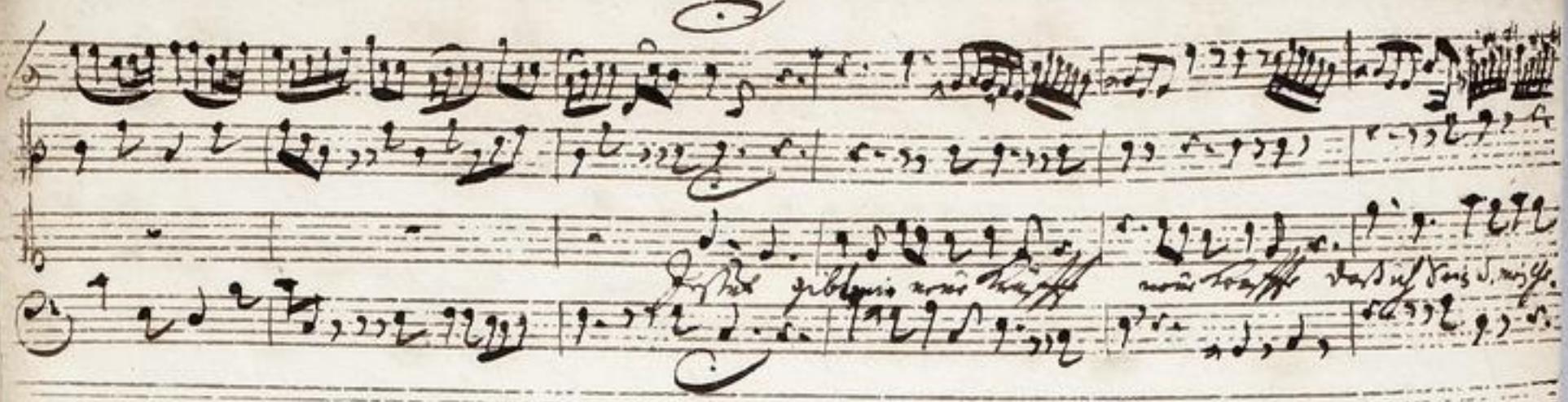
7. Staff: *Wohl mein Gott willt Gottes willt du mein ewig Gott*

8. Staff: *an ihm wohnt euer ewig Gott willt du mein ewig Gott*

9. Staff: *Wohl mein Gott willt Gottes willt du mein ewig Gott*

10. Staff: *an ihm wohnt euer ewig Gott willt du mein ewig Gott*

A handwritten musical score for voice and piano, page 4. The score consists of six staves of music. The top two staves are for the voice, indicated by a soprano C-clef. The bottom four staves are for the piano, indicated by a bass F-clef. The music is written in common time. The vocal parts feature melodic lines with various note heads and stems. The piano parts include harmonic chords and rhythmic patterns. There are several performance instructions and markings throughout the score, such as "mit alp. Gesang" and "mit alp. Gesang". The score is numbered "4" in the top right corner.



Final: Ende und nun Gottselig  
Da Cava. //

Ohi Deo Gloriosa.

168

40

Oblige Mr. B. hat Eigent  
aber nicht nipp.

a

2 Kilm

Wita

Pant

~~Alt~~

Fnoe

Bash

D. y. p. F.  
1735.

e  
Contine.



6

pp.

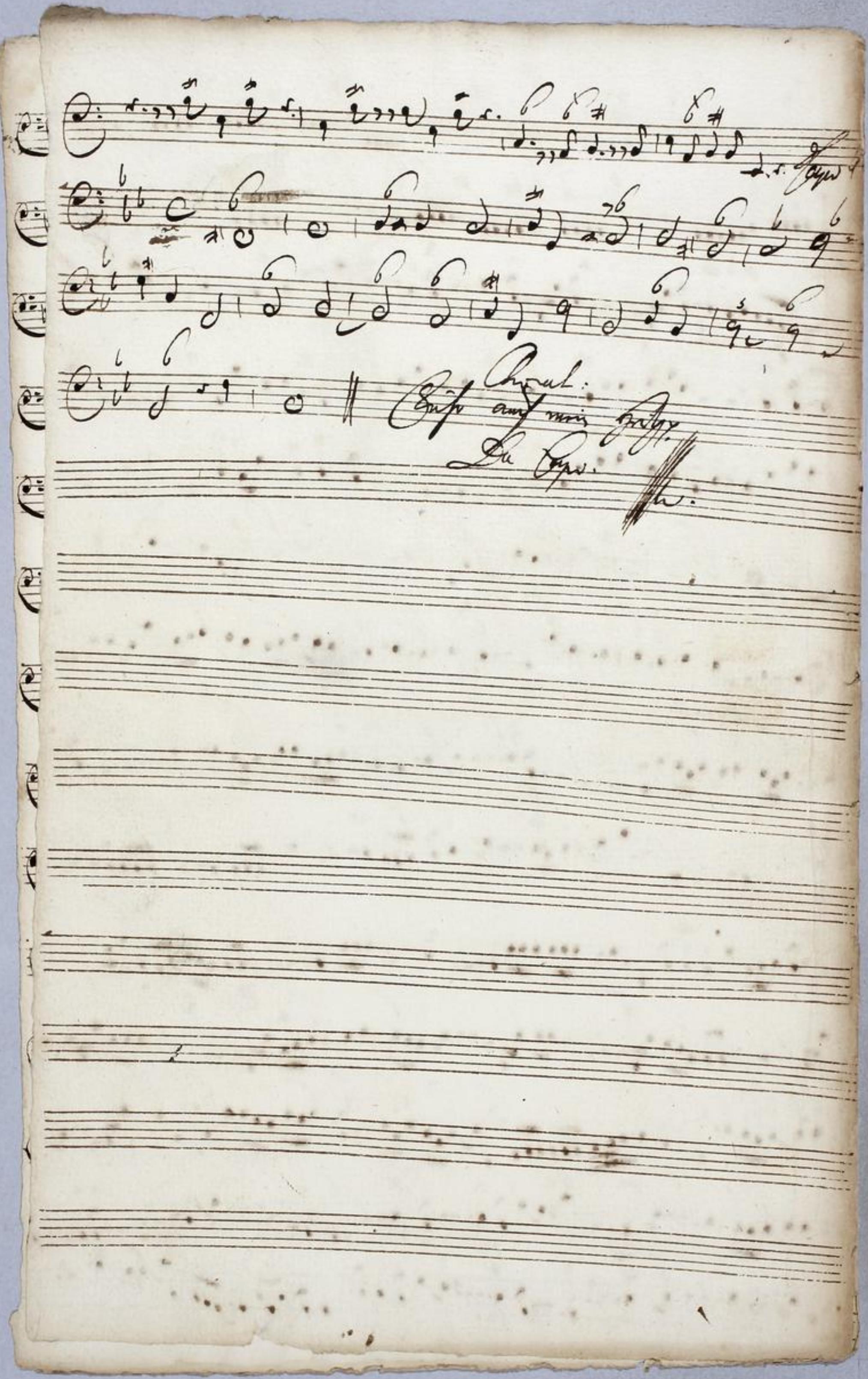
Capo

Adagio

O dich wahr,

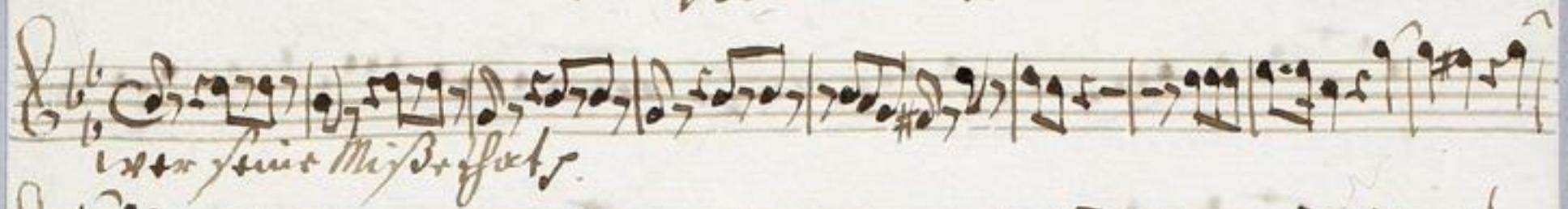
Min' d'ruh,

p.

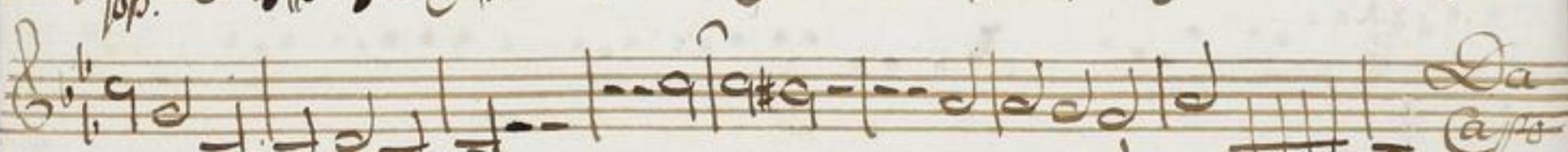
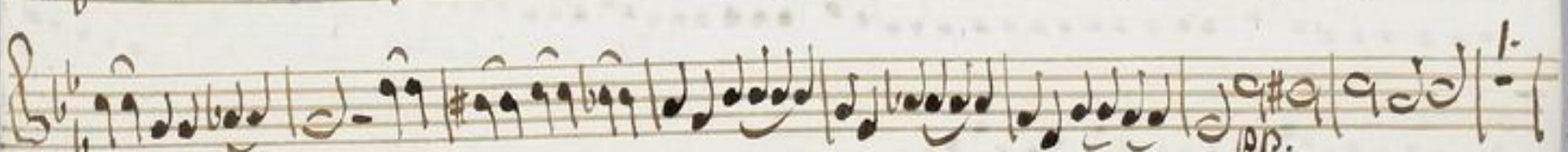
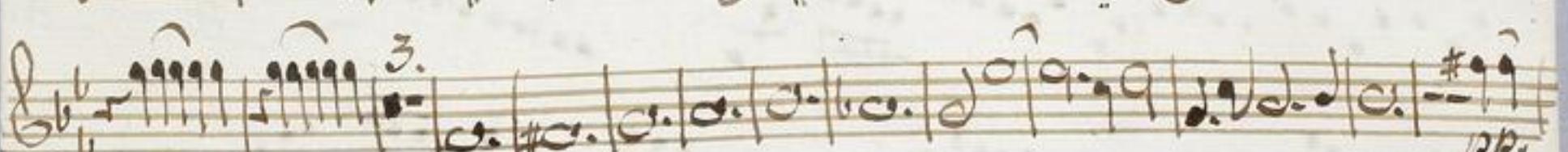
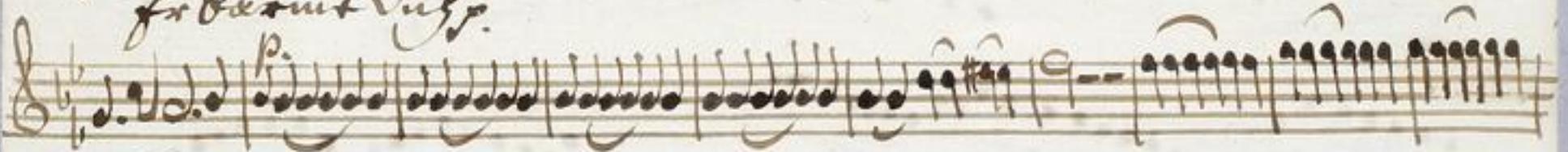
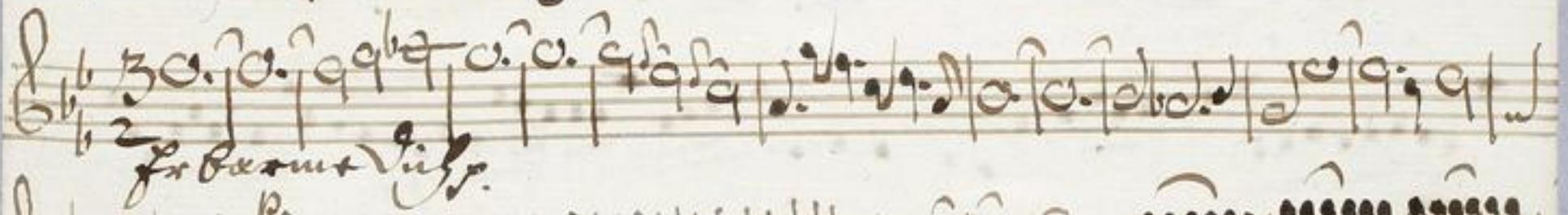
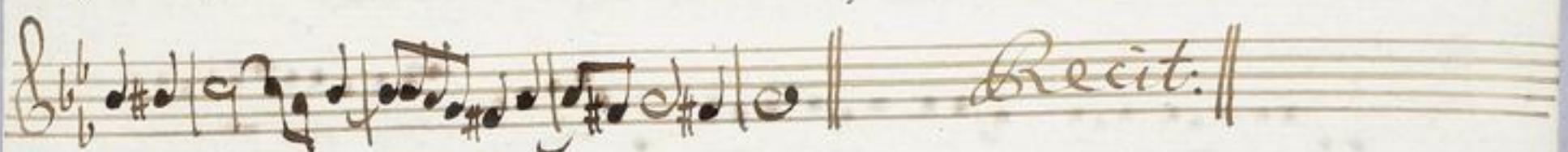


# Violino. 1.

7



unter sein Myßgeschick.



Chorale.

Choral.

A handwritten musical score for organ, consisting of ten staves of music. The music is written in brown ink on white paper. The first staff begins with a dynamic of *f*. The second staff starts with *p*. The third staff starts with *f*. The fourth staff starts with *f*. The fifth staff starts with *vivace*. The sixth staff starts with *p.p.*. The seventh staff starts with *f*. The eighth staff starts with *f*. The ninth staff starts with *f*. The tenth staff starts with *f*. The score includes various musical markings such as grace notes, slurs, and fermatas. The text "Jesus Vollgrau" is written across the top of the first few staves. The text "Mein Sünderlied" is written across the middle of the score. The text "Reit Jace" is written near the end of the score.



A handwritten musical score page featuring four staves of music. The top three staves are filled with dense, sixteenth-note patterns. The fourth staff is mostly blank, with only the first few measures of the previous section visible at the beginning. In the middle of the page, there is a large, handwritten instruction: ":- Da // Recit: // Capo Recet." Below this, another instruction reads "Choral. Da Capo". The paper shows signs of age and wear.

*Violino I*

9

Handwritten musical score for Violin I in 12/8 time. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 12/8 time signature. The music features various note heads, stems, and bar lines. There are several dynamics indicated, such as *f*, *p*, *p.p.*, and *pp.*. The score includes lyrics in German, such as "Ihr sind Mörder", "froh am hof", and "Recht". The piece concludes with a bassoon part and a final dynamic marking of *p*.



Final

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a different dynamic marking such as *p.*, *pp.*, *fort.*, *f.*, and *ff.*. The first staff is labeled "Final". The second staff has a note with the text "O Gott hilf mir". The third staff has a note with the text "Mein Gott hilf mir". The fourth staff is labeled "Vivace". The fifth staff is labeled "Recessus". The sixth staff is labeled "Recessus". The seventh staff is labeled "Recessus". The eighth staff is labeled "Recessus". The ninth staff is labeled "Recessus". The tenth staff is labeled "Recessus". The score concludes with the text "Recessus" and a large F-sharp symbol.



Violin v 2.

10

A handwritten musical score for Violin v 2. The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in black ink on aged, yellowed paper. The score begins with a dynamic instruction 'Lahr und mit Witz' above the first staff. The music features various note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. There are several rests throughout the piece. The score concludes with a section labeled 'Recessus' followed by 'Capo' and a repeat sign, indicating a return to a previous section. The final staff shows a melodic line starting with a C note, with the instruction 'zuerst mit Witz' below it.



*Choral.*

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The music is written in black ink on aged, yellowed paper. The first staff begins with a bass clef and a forte dynamic (F). The second staff begins with a bass clef and a piano dynamic (P). The third staff begins with a bass clef and a forte dynamic (F). The fourth staff begins with a bass clef and a piano dynamic (P). The fifth staff begins with a bass clef and a forte dynamic (F). The sixth staff begins with a bass clef and a piano dynamic (P). The seventh staff begins with a bass clef and a forte dynamic (F). The eighth staff begins with a bass clef and a piano dynamic (P). The ninth staff begins with a bass clef and a forte dynamic (F). The tenth staff begins with a bass clef and a piano dynamic (P). The music features various note values including eighth and sixteenth notes, and rests. The score is divided into sections by vertical bar lines and measures. The text "Liedt. Liedt." is written above the first staff, and "Meine Freunde" is written below the fifth staff. The bottom of the page contains the text "Reinharo: Choral da Capo."

11  
Viola.

The musical score consists of ten staves of handwritten notation for the viola. The music is in common time, primarily in G major, with some sections in A major and F major. The score includes dynamic markings such as  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mp}$ , and  $\text{pp}$ . There are also performance instructions like "Gitarre im Hintergrund" and "Recitativ". The score concludes with a section labeled "o. Capo" and a key signature change to  $B\flat$  major and  $C$  major.

11

Gitarre im Hintergrund

Recitativ

ff. f. mf. mp. pp.

o. Capo

$B\flat$  C

*Choral.*

Handwritten musical score for piano and organ. The score consists of ten staves of music. The first two staves are for the organ, indicated by a C-clef and a common time signature. The third staff is for the piano, indicated by a F-clef and a common time signature. The fourth staff is for the organ, indicated by a C-clef and a common time signature. The fifth staff is for the piano, indicated by a F-clef and a common time signature. The sixth staff is for the organ, indicated by a C-clef and a common time signature. The seventh staff is for the piano, indicated by a F-clef and a common time signature. The eighth staff is for the organ, indicated by a C-clef and a common time signature. The ninth staff is for the piano, indicated by a F-clef and a common time signature. The tenth staff is for the organ, indicated by a C-clef and a common time signature. Various dynamics and markings are present throughout the score, including *Ohrwölle*, *Recital*, *piano.*, *ff.*, *p.*, *fff.*, *Recital*, and *Choral Hymn*.



# Violone.

12

Was auch mitsetzt.

Cobavum riffs.

mp.

Choral.

# Choral.

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (C). The music is written in black ink on white paper. The first staff begins with a bass clef, followed by a treble clef, and then a bass clef. The lyrics are written in German, with some words in Hebrew script. The lyrics include: "Gesang sollt du sein", "Meine Seele", and "Gesang sollt du sein". The score includes various dynamics such as *p*, *f*, and *mp*, and performance instructions like "Adagio" and "Choral. 2/4". The handwriting is cursive and expressive, with some notes having multiple stems.

# Violone.

13

Ihr seid nicht gut.

ff

pp

Final



Choral

A handwritten musical score for organ, consisting of ten staves of music. The music is written in common time, with various note heads and stems. The first staff begins with a bass clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a bass clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a bass clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp. There are several dynamic markings throughout the score, including *f*, *mf*, *p*, *ff*, and *pp*. The score is divided into sections by vertical bar lines and includes the text "Choral" at the end.



Canto.

14

Sehr seine Missetat lügnet = = Wohl seine  
missetat lügnet = = nem wird nicht gelingen  
und läßt uns für aber belauert.  
Läßt und läßt der Wind Haarschönheit Haarschönheit solan =  
gen der Wind Haarschönheit Haarschönheit solan =  
solan nem wird Haarschönheit Haarschönheit solan =  
gen der Wind Haarschönheit Haarschönheit solan =  
Recital | R. C. |  
Arias |  
G. Jesu voller Gnade auf dein Gebot und lass  
Lass auf mich hauch und du denkt darum daß du ein  
König mein verhübt Gewürze zu deiner Frey von güt  
der ist moy alles mehren was mir und dir kann fiede  
Ein auf mein gewissen ein Quader & vor dem fliehen  
ist an deinem Leibe ein Glitterwas & wievöll  
der Herr es barmes sich gern weinen und leidet die Fack & wider  
sich lägt wenn man nach dem See lange trödelt so ist sein Zufrieden  
nicht mehr fern. es fällt ich wof die Lieder Lieder lassen und aller  
wof ich füll gebraucht, wof mit das allgegängte hieß

Morris Dandy, sind thay ob  
 - by - by -  
 - by - by -  
 my allellobby or - caro - my allellob.  
 libby. ~~my allellobly~~ my allellobly an, Morris Dandy, sind thay ob  
 my - a. libby caro - my allellob.  
 libby caro - my allellobly allellob. libby or - caro -  
 my allellobly allellobly or. ~~lib~~ gib mir ein tröpf  
 mein liebstes lied ist das w. mein gott ist. this w. mein gott ist. gode frig  
 land gott. by land dorothy alz. dor alz gib mir ein tröpf  
 das ist das w. mein gott ist. this w. mein gott ist. gode frig land dor.  
 land dor. da caro. da caro. land dor. da caro.  
 caro. caro. caro. caro.

*Caro. Caro. Caro. Caro.*  
*da caro.*

## Alto.

15

Wiederholung  
nicht lang - nicht lang - nicht lang -  
nicht gelingen : : und kost : :  
Gewinnterlangen. Der Gewinnterlangen.  
gewinn gewinner gewinnt gewinnt gewinnt  
gewinnt gewinner gewinnt gewinnt  
langen ||

Recit: ||  
Sacerd.

Fräher - - mangelhaft der Sacerdote  
ein Händchen Säufst in Händen Günst liegt Krone -  
liegt Krone vor dir in Händen - den Rausch  
liegt Krone - - liegt Krone vor dir. ||

16 | 9 7 9 | #9 9 9 | 7 9 7 9 9 | 9 + + , e ^ a t o 9 0 , 7 9 #9 - |  
 ~ g. Bühnen grüll = hat - minigelaß = = mst,  
 17 | -- 9 | 9 7 9 | 7 9 7 9 9 | 9 + + , e ^ a t o 9 0 , 7 9 #9 - |  
 auf grüßlich, auf grüßlich, auf grüßlich wir uns  
 18 | 9 9 9 9 9 | 9 9 - - 9 9 | 9 + 9 9 - - 9 9 | 9 #9 - - 9 9 |  
 grüßlich, grüßlich = mst, aus uns in grüßlich, stück = mst  
 19 | 9 9 9 9 9 | 9 9 - - 9 9 | 9 + 9 9 - - 9 9 | 9 #9 - - 9 9 |  
 Da // Capo //  
 Herr Herr hilf mir. Herr hilf mir.

Choral. 20 | b b C 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 |  
 Gottes in Voller Gnade auf dir gebottet, Herr,  
 du bist mein Herr und mein Gott, du bist mein Gott, du bist mein Gott,  
 Gott und mir allein unter den Menschen ist kein Gott,  
 21 | 9 |  
 der du auf mir gewirkt zu mir Quer zu Tropflein fließest  
 und ich an dir mir Eiße in Glorie, Herr, bleib.

Recit. // Aria // Recit. //

Choral //  
 Da Capo //

16.

Tenor

The form of the first part of the composition is as follows:

1. Part: Tenor sings the first part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

2. Part: The Tenor sings the second part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

3. Part: The Tenor sings the third part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

4. Part: The Tenor sings the fourth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

5. Part: The Tenor sings the fifth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

6. Part: The Tenor sings the sixth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

7. Part: The Tenor sings the seventh part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

8. Part: The Tenor sings the eighth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

9. Part: The Tenor sings the ninth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

10. Part: The Tenor sings the tenth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

11. Part: The Tenor sings the eleventh part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

12. Part: The Tenor sings the twelfth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

13. Part: The Tenor sings the thirteenth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

14. Part: The Tenor sings the fourteenth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

15. Part: The Tenor sings the fifteenth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

16. Part: The Tenor sings the sixteenth part of the hymn. The lyrics are: "Lied ist ein Lied, das Gott uns geschenkt hat." The music consists of a single melodic line on a single staff.

C. der W. woh Grad  
 Giss auf mirs Gott. W. Tim  
 mits ih. du dann gering gütig  
 mögen und misse. ditha, Rie  
 Bey mi Gaudi hielte sich  
 be in Glimmerndem Klinke.

Choral. Sinfonia  
 Da Cm.

F. Längs mein Sinn miss ob ich liegisch oder bösch. ob mich mein Gott im  
 trösten kann auf Gott ist Angst in mirn Seele. Ob mich gehilf der Name auf Gott die Hoffnung  
 ob du die große W. mir gebrügt - ob Gott. ob Gott die ist eitel Sinn auf  
 nun hif mirs an ih = by Palme da mir sonder ih.

1733.



Barfi.

17

C: 6 D: 2 C: 6 D: 2  
 Chorus: *Wohin ist Gott gelangt - und wo ist Gott*  
*Gott - ist Gott - wo sind der Gottes geist*  
*J. Läiss + +*

C: 6 D: 2 C: 6 D: 2  
*In wohlgemüthe. Geumüthe. woh -* *wohlgemüthe.*  
*für - freud woh -* *In wohlgemüthe. Geumüthe.*  
*Geumüthe. woh -* *Wohlgemüthe. Geumüthe.*  
*dank*

C: 6 D: 2 C: 6 D: 2  
*Oft wohlen Freude auf mir. Gott. Gott. Gott. Gott. Gott.*  
*Gott und mir. Gott. Gott. Gott. Gott. Gott. Gott.* *Das ist mir*  
*viel. Gott. Gott. Gott. Gott. Gott. Gott. Gott.* *Eigent und*  
*alle mir. mir. mir. mir. mir. mir. mir. Gott.* *w. w. w. w.*  
*Wohlgemüthe. Wohlgemüthe. Wohlgemüthe. Wohlgemüthe.*  
*Wohlgemüthe. Wohlgemüthe. Wohlgemüthe. Wohlgemüthe.*  
*Wohlgemüthe. Wohlgemüthe. Wohlgemüthe. Wohlgemüthe.*

Harf.: *Choral. Gott auf mir Gott*  
*w. Gott. Gott. Gott.* ~~Wohlgemüthe~~

C: 6 D: 2 C: 6 D: 2  
 13. *Gott. Gott. Gott. Gott. Gott. Gott. Gott. Gott.*  
*Gott. Gott. Gott. Gott. Gott. Gott. Gott. Gott.* *Gott. Gott. Gott. Gott. Gott.*  
*Gott. Gott. Gott. Gott. Gott. Gott. Gott. Gott.* *Gott. Gott. Gott. Gott. Gott.*  
*Gott. Gott. Gott. Gott. Gott. Gott. Gott. Gott.* *Gott. Gott. Gott. Gott. Gott.*

C: 6 D: 2 C: 6 D: 2  
*Lang, ein lang, ein lang, ein lang, ein lang, ein lang,*  
*lang, ein lang, ein lang, ein lang, ein lang, ein lang,* *lang hand*  
*lang, ein lang, ein lang, ein lang, ein lang, ein lang,* *lang hand*  
*lang, ein lang, ein lang, ein lang, ein lang, ein lang,* *lang hand*

Main Gott bleibt ungetrennt ich will im innen  
 Leben mich Gott allein zu verdingt ergeben. Wer ergrebt nun  
 Lands den wird der Herr zu sprechen, mehr der Stoff der Welt liegt  
 mit mirs ein und Jesu mir güt gethan hab, voll mein Mund  
 mit Freuden gesungen. Gis will in allen Dingen ewig sein  
 Rauft mir ihm in Freuden sohn anzusehn.

*Coral Capo*

In Freuden freud - jesu mis geleaf - und auf  
 Herr hilf mir schaden, auf dir ist die mein gräßliche, und auf dir ist die mein gräßliche.  
 und auf dir ist die mein gräßliche, und auf dir ist die mein gräßliche.  
 und auf dir ist die mein gräßliche, und auf dir ist die mein gräßliche.  
 hilf mir zu gehn!

Durd.

18

Sopr. Alto Bass

In semper libet fuit eligit & tu - justus deus uita dura

Läßt der heilige abe eind s. t. E. die seid Raum aufg. gan

In semper Leomphalit. Romphalit. it. ola

Adeste fideles

zu Leomphalit. it. ola zu Leomph. Romphalit. ola

Adeste fideles

*Am. t.*

Adeste fideles

zu Leomphalit. it. ola zu Leomph. Romphalit. ola

Adeste fideles

zu Leomphalit. Romphalit. ola

Adeste fideles

zu Leomph. Romphalit. ola

Adeste fideles

Adeste fideles

Adeste fideles

Adeste fideles