

Graupner, Christoph (1683-1760)

BRD D.S. Mus.ms 420/2

Mein Gott, mein Gott, warum/hastu mich verlaßen/a 10./
2 Violin/Viola/3 Cant/Alto/Tenor/Bass/e/Continuo./Domin.
Sexages./1712.

Autograph Januar 1712. 34,5 x 21 cm.

partitur: 12 Bl. Alte Zählung: 6 Bogen.

13 St.: C 1,2,3,A,T,B,vl 1,2,vla,vlc,vln(e)(2x),bc.
2,3,1,1,2,2,2,2,1,2,2,2,4 Bl.

Alte Sign.: 145/I; 7312/2. W 37A91900 S. 13 ff. 7

Text: Georg Christian Lehms, 1711. Neudruck: DDT 51/52.

v. Mus 3349 (Noack, Wolfenbüttel 1937), vor Arie "Soll ich nicht
dein Stets mit Tränen"

M. XII. 2. Lederb. & W. A.

Nr. 420/2

Min Gott, min Gott, wannin
Jahre auf Verlust meines

115.
I.

7342 1/2

fol. (38) u

Großherzoglich
Hessische
Hofbibliothek.

f (38) u

f (38) u

f (38) u

Partitur.

1712



Min Gott, wann fayßt du? N. F. M. Jan: 1712
mit Uraloßmutter.

Min Gott, wann fayßt du?
Min Gott, wann fayßt du?

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A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music. The vocal parts are written in soprano, alto, and bass clef, with lyrics in German. The piano part is written in common time, with a treble clef and a bass clef staff. The music is in a mix of common and irregular time signatures. The lyrics describe a scene of divine judgment and salvation.

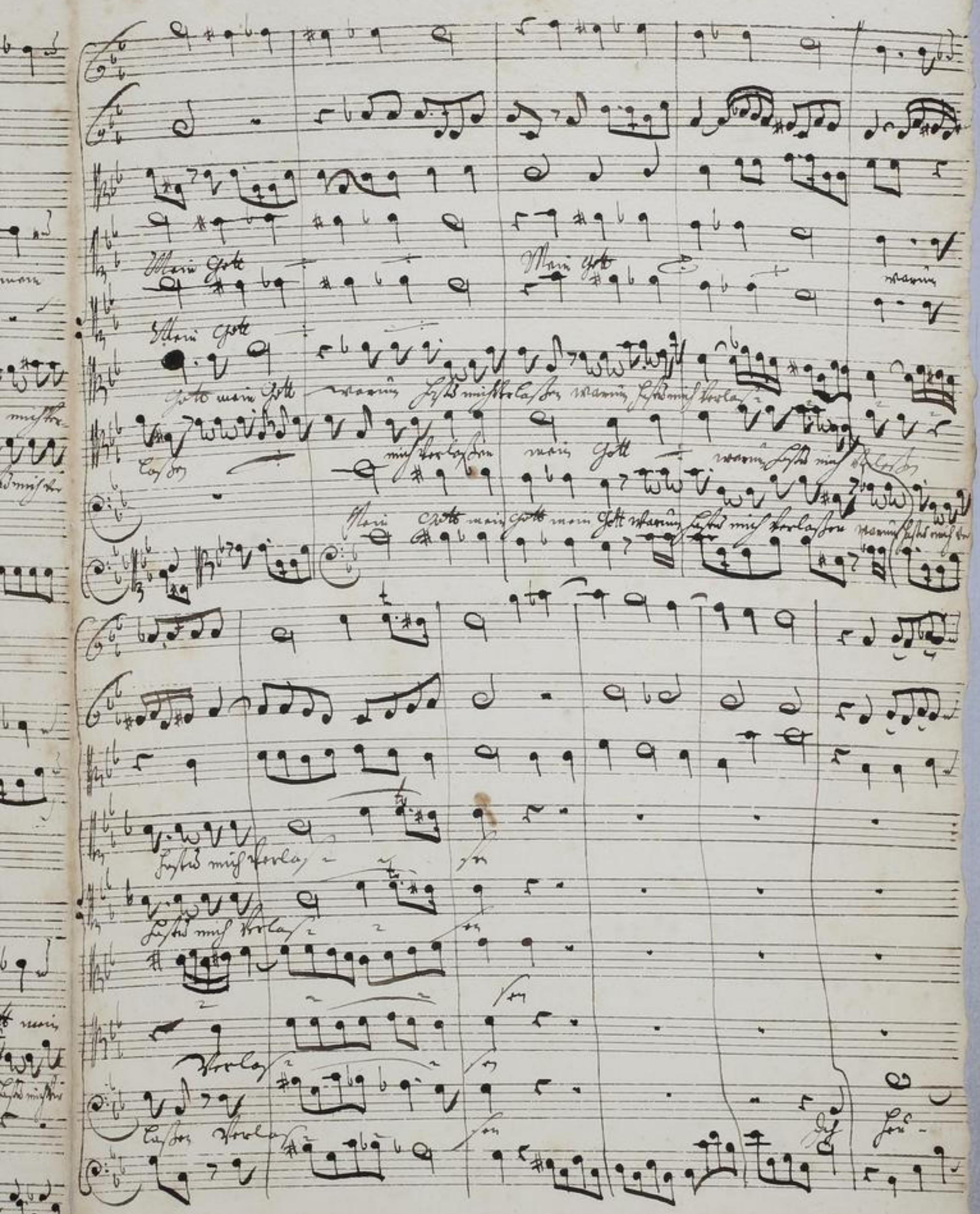
System 1:

- Soprano:** Main Gott
mehr Gott mehr Jesu mißtrafen
- Alto:** Main Gott mehr Jesu mißtrafen
- Bass:** Main Gott mehr Jesu mißtrafen
- Piano:** Main Gott mehr Jesu mißtrafen

System 2:

- Soprano:** Gott mehr Gott mehr Jesu mißtrafen
- Alto:** mehr Gott mehr Gott mehr Gott
- Bass:** Leid mißtrafen mehr Jesu mißtrafen
- Piano:** mehr Gott mehr Gott mehr Jesu mißtrafen

The score is written on five-line staves with various note heads and rests. The lyrics are written below the notes in cursive script.



A handwritten musical score consisting of five staves, likely for a wind ensemble. The notation uses a combination of German-style pitch notation (crotchets and quavers) and rhythmic patterns. The score includes dynamic markings such as *ff*, *f*, *p*, and *p*. There are also performance instructions like *abz mainz* and *abz mainz* *mit* *Stiff* *blow*. The manuscript is written in black ink on aged paper.



2

aber mein Gott mein

aber mein Gott mein Hilf ist soon



Soprano: *le abe maris liep mein liep ist con*
liep mein liep mein liep ist con abe maris liep mein liep ist con
abe maris liep mein liep ist con mein liep ist con
liep mein liep mein liep ist con abe maris liep mein liep ist con
abe maris liep mein liep ist con mein liep ist con

Alto: *Violin & Violonifon.*
Doll ist mißtanck mit Gru
vor mayden singen Gru

Tenor/Bass: *ff*
ffz

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts use a mix of square and diamond-shaped note heads. The lyrics are in German, with some words written above the notes and others below. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The handwriting is cursive and shows signs of age.

Ree in myden, Reh mit
meyden eyben ghe-

meyden ghe -

Reyft jor - in den morn auf - den morn dorf -
in den morn dorf - jor mit jor -

nd den morn dorf - mit -

ist dorf im dorf ghe -



A handwritten musical score consisting of five staves of music. The music is written in a cursive, Gothic-style hand. The lyrics are in German and are written below the notes or integrated into the musical notation. The score includes various musical markings such as dynamic signs and rests.

Handwritten lyrics visible in the score:

- Hast du mein Herz
- z. may mein ewiges
- Krafft
- Oft bringt dir die Müdigkeit das mit mir
- zum
- z. mein ewig mein ewig
- z. mein ewig mein ewig



A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top three staves are soprano, alto, and bass parts for voice or piano. The bottom seven staves are for the piano. The music is written in common time. The vocal parts have vertical bar lines and some horizontal bar lines. The piano parts have vertical bar lines and some horizontal bar lines. There are various note heads, stems, and rests. Some notes have vertical stems pointing up, while others have stems pointing down. There are also some horizontal stems. The music is divided into measures by vertical bar lines. There are some rests in the music. The music is written in black ink on white paper. There are some small marks and annotations in the music, such as "Gut für minn gut." and "für den allzu langen".

A handwritten musical score for three voices (Soprano, Alto, Bass) and organ. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the organ part is in 6/8 time. The notation uses a mix of square and diamond-shaped note heads. The score includes lyrics in German. The first system ends with a double bar line and repeat dots. The second system begins with a bass entry. The third system contains a melodic line for the organ. The fourth system features a bass line. The fifth system concludes with a final cadence.

1. Soprano: Ach Gott soselig sind wir, dass wir dich haben.
2. Alto: Ach Gott soselig sind wir, dass wir dich haben.
3. Bass: Ach Gott soselig sind wir, dass wir dich haben.

Organ: Ach Gott soselig sind wir, dass wir dich haben.

2. Soprano: Ach Gott soselig sind wir, dass wir dich haben.
3. Alto: Ach Gott soselig sind wir, dass wir dich haben.
Bass: Ach Gott soselig sind wir, dass wir dich haben.

Organ: Ach Gott soselig sind wir, dass wir dich haben.

3. Soprano: Ach Gott soselig sind wir, dass wir dich haben.
3. Alto: Ach Gott soselig sind wir, dass wir dich haben.
Bass: Ach Gott soselig sind wir, dass wir dich haben.

Organ: Ach Gott soselig sind wir, dass wir dich haben.

4. Soprano: Ach Gott soselig sind wir, dass wir dich haben.
3. Alto: Ach Gott soselig sind wir, dass wir dich haben.
Bass: Ach Gott soselig sind wir, dass wir dich haben.

Organ: Ach Gott soselig sind wir, dass wir dich haben.

5. Soprano: Ach Gott soselig sind wir, dass wir dich haben.
3. Alto: Ach Gott soselig sind wir, dass wir dich haben.
Bass: Ach Gott soselig sind wir, dass wir dich haben.

Organ: Ach Gott soselig sind wir, dass wir dich haben.

Handwritten musical manuscript on ten staves. The music consists of various rhythmic patterns using solid, open, and cross note heads with stems. Annotations in German are present:

- Staff 1: Schnell getragen!
- Staff 2: Langsam getragen!
- Staff 3: Langsam getragen!
- Staff 4: Langsam getragen!
- Staff 5: Schnell getragen!
- Staff 6: Langsam getragen!
- Staff 7: Langsam getragen!
- Staff 8: Langsam getragen!
- Staff 9: Schnell getragen!
- Staff 10: Langsam getragen!

A handwritten musical score on four staves. The top staff consists of three vocal parts: soprano (S), alto (A), and bass (B). The soprano part has a melodic line with some rhythmic markings. The alto part provides harmonic support with sustained notes and chords. The bass part also provides harmonic support with sustained notes and chords. The middle staff is for the piano, featuring a bass line and harmonic support. The bottom staff is for the piano, featuring a bass line and harmonic support. The music is written in common time. There are several lyrics written in cursive script between the staves, including "mehr Jay als du ist der Long Star" and "nicht jahd long star". The score is written on four staves.

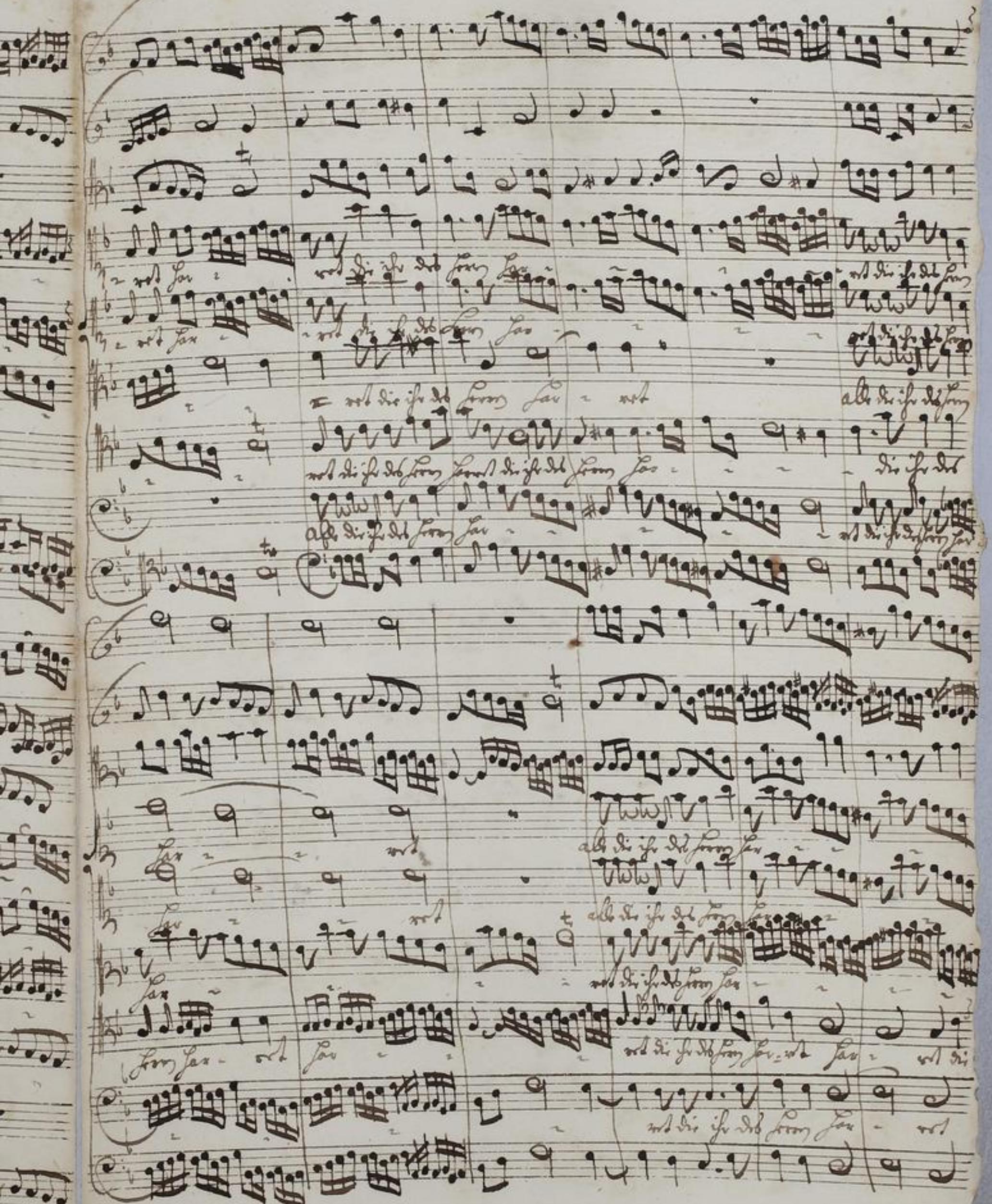


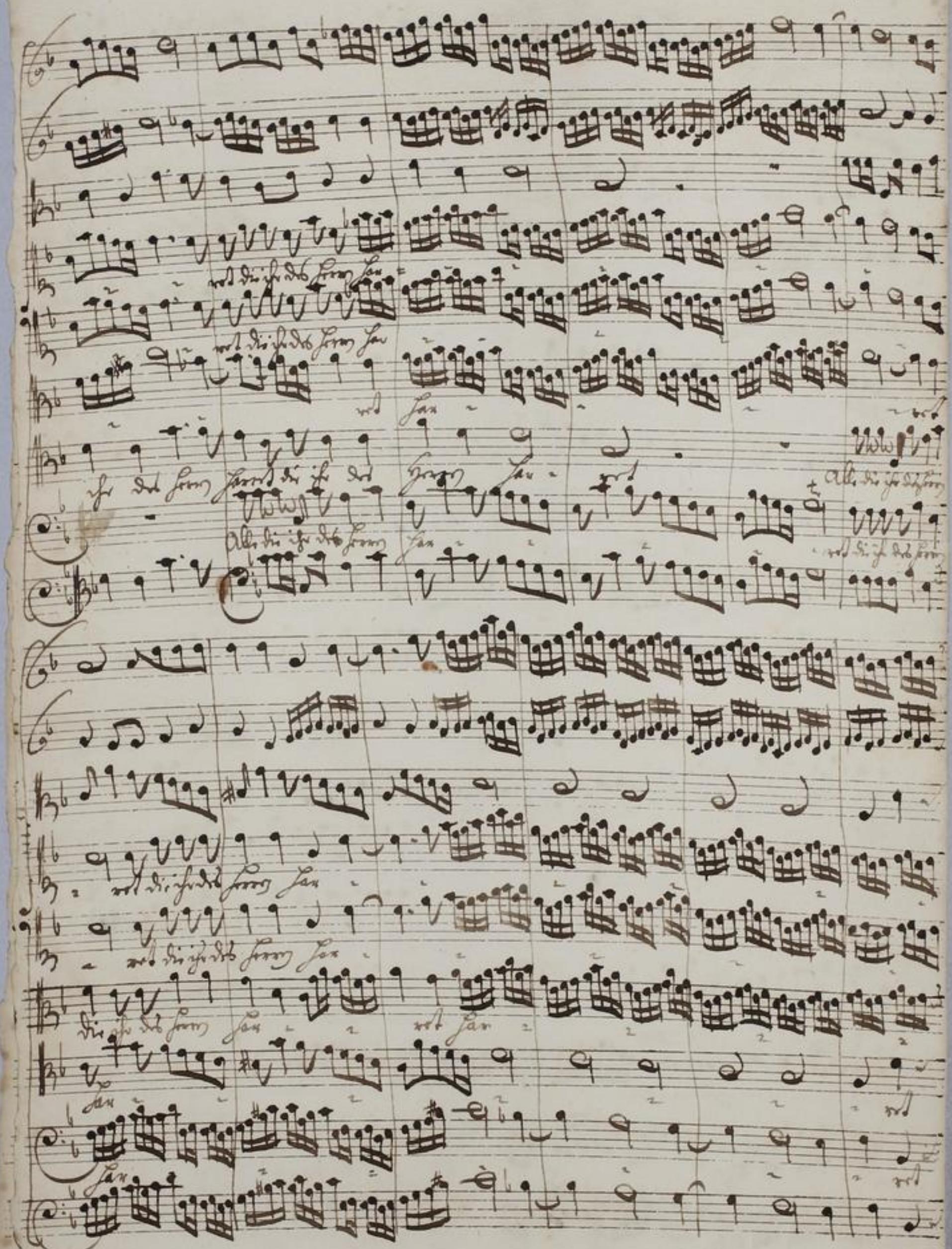
4.

A handwritten musical score on five staves. The top three staves are for two voices (Soprano and Alto) and basso continuo. The bottom two staves are for basso continuo. The music consists of six measures. The lyrics are written below the notes in German. Measure 1: 'not san'. Measure 2: 'not san'. Measure 3: 'not san' (with a note above it reading 'der fröhne Pan'). Measure 4: 'alle die ist der fröhne Pan'. Measure 5: 'not die ist der fröhne Pan'. Measure 6: 'not die ist der fröhne Pan'. The basso continuo parts show various bass clef, common time, and measures ending in a half note or a whole note.









5.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is divided into two systems by a vertical bar line. The top system ends with a repeat sign and a double bar line, followed by a section labeled "Ceg. Patria". The bottom system begins with a repeat sign and a double bar line. The vocal parts are primarily eighth-note patterns, and the piano part includes sustained notes and chords. The score is written on five-line staves.





A handwritten musical score for three voices (two upper voices and basso continuo) and basso continuo. The music is written on five systems of five-line staves each. The voices are written in soprano, alto, and tenor/bass. The basso continuo part is indicated by a bass clef and a bass staff below it. The notation uses a mix of square and diamond-shaped note heads. Some measures contain rests or short note patterns. There are several fermatas (dots over notes). The score includes various dynamics like forte (f), piano (p), and sforzando (sf). There are also performance instructions such as "lebhaft" (lively) and "langsam" (slowly). The manuscript is dated "1750" at the bottom right.

acw.

MP.

In der dunklen Wälder sind wir auf dem Weg.
Denn mein Gott ist mit mir. Gott ist brau. auf dir ist brau. auf dir mein

Gott, glänzt mir glänzt mir über. Sie lobt mich mit

gleich in das Dorf in das Dorf in das Dorf auf mir auf. Freude singt

Liebe s. mir singt den Harfen. nun singt Orgel

sein für Gottes Lobe singen den Lob so wie Lobe

Da Capo!



116.

Handwritten musical score for two staves. The top staff is in 6/8 time and the bottom staff is in 2/4 time. Both staves feature six measures each. The notation includes various note heads (solid, hollow, etc.) and rests, typical of early printed music notation. The score is written on five-line staff paper.





Soprano
Alto
Bass

Oli Deo Gloria.

145.
I.

Mein Gott, mein Gott, wann
Lass mich Heilsbrunnen g.

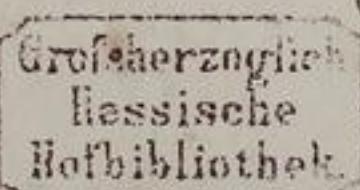
a 10.

2 Violin
Viola

3 Cant
Alto
Tenor
Bass

Domini: Regalis:
1712.

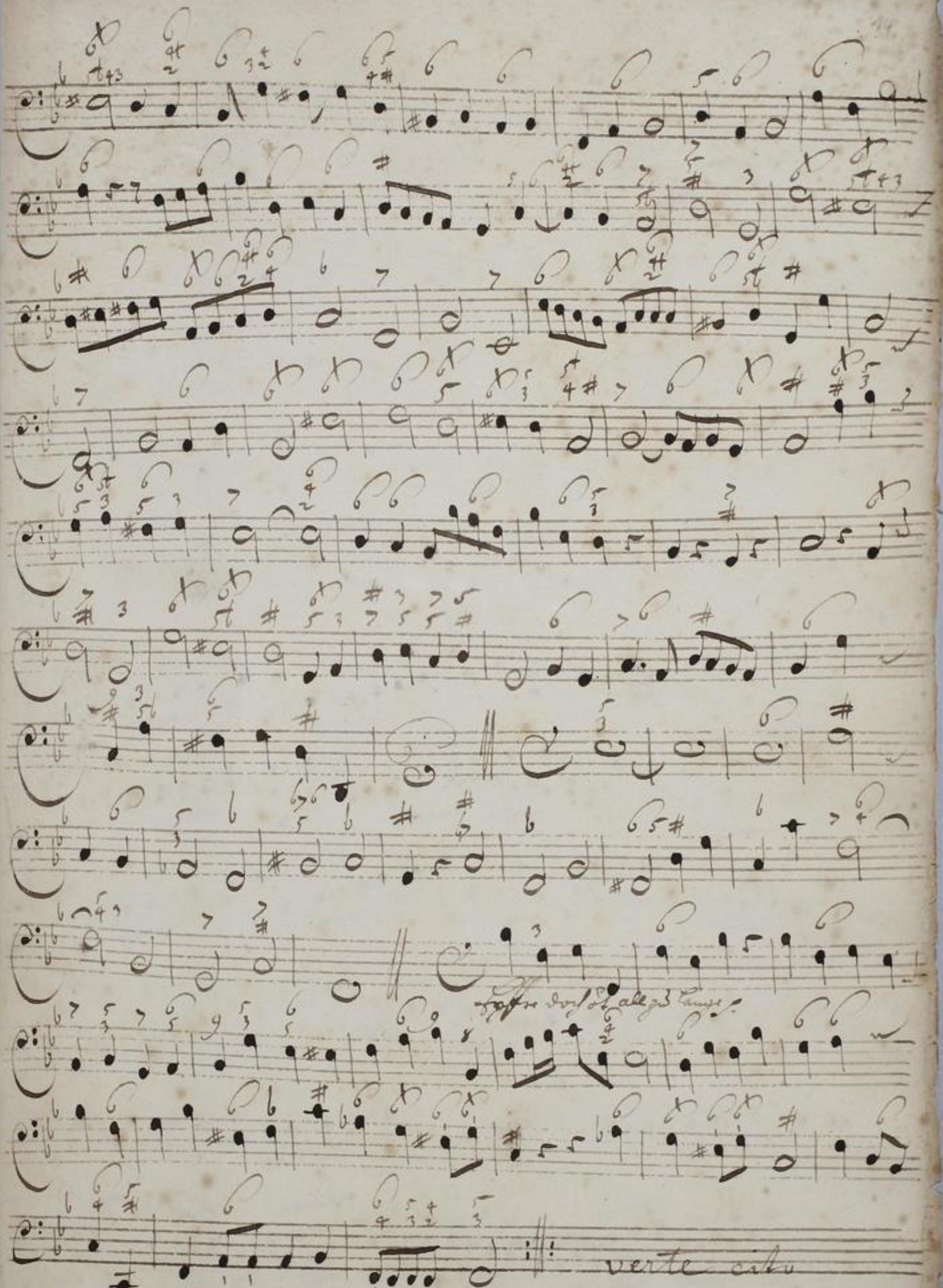
c
Continuo.

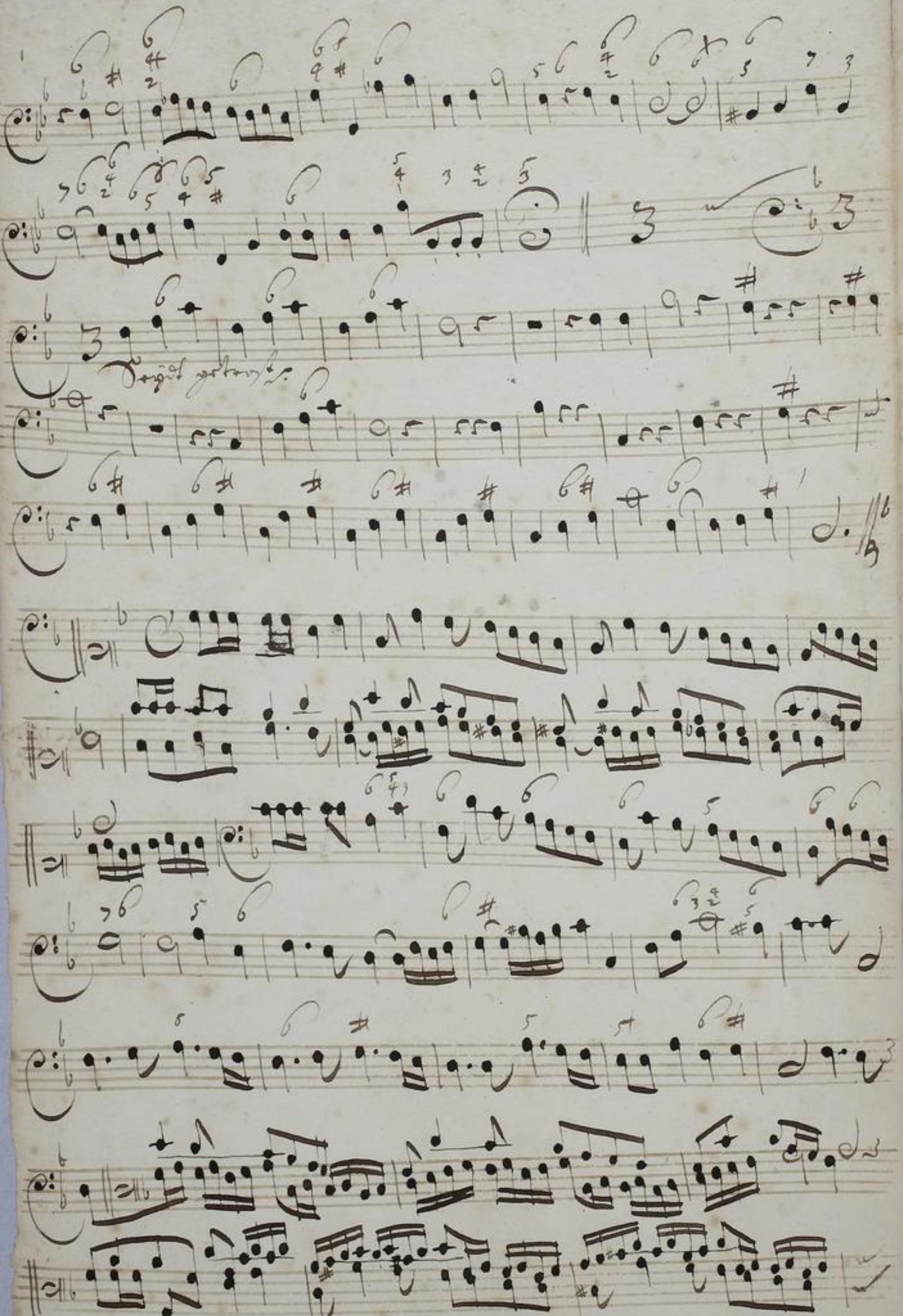


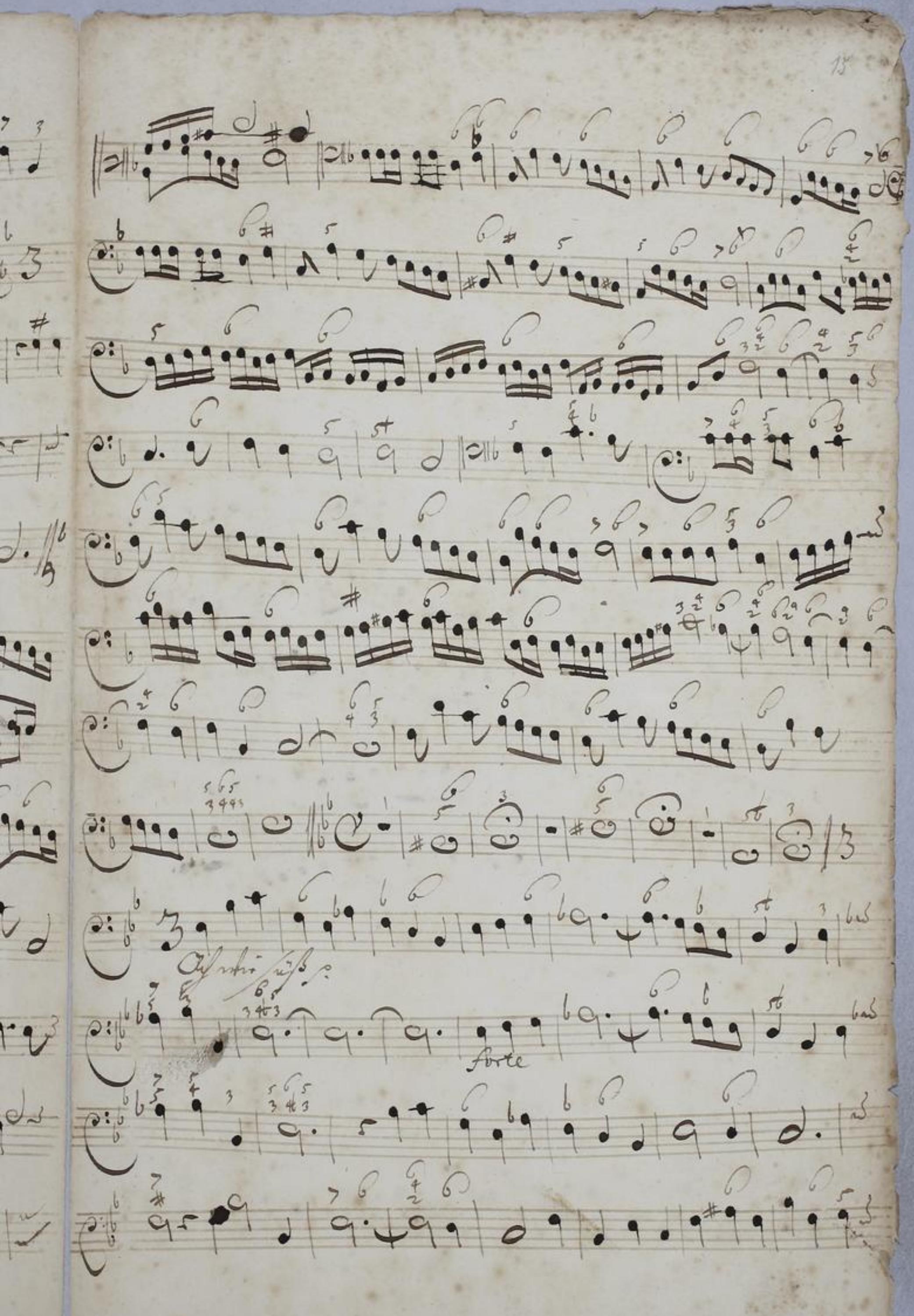
Continuo

A handwritten musical score for the continuo part, consisting of six staves of music. The music is written in black ink on aged, yellowish paper. The first staff begins with a bass clef and a common time signature. The second staff starts with a treble clef. The third staff has a bass clef. The fourth staff begins with a treble clef. The fifth staff has a bass clef. The sixth staff begins with a treble clef. The music features a variety of note heads, including solid black notes, open note heads, and cross-hatched note heads. There are also numerous rests of different lengths. The score is divided into measures by vertical bar lines. The paper shows signs of age, including creases, discoloration, and small brown spots (foxing).









A handwritten musical score on aged paper, featuring two staves of vocal music and a basso continuo staff below. The vocal staves are in common time, with the top staff in G major and the bottom in C major. The basso continuo staff uses a soprano C-clef and includes a basso continuo part with a bassoon-like line. The score consists of ten measures of music, followed by a section labeled "Capo II". The vocal parts are written in black ink, while the basso continuo staff is in brown ink.

Capo II

Chorus





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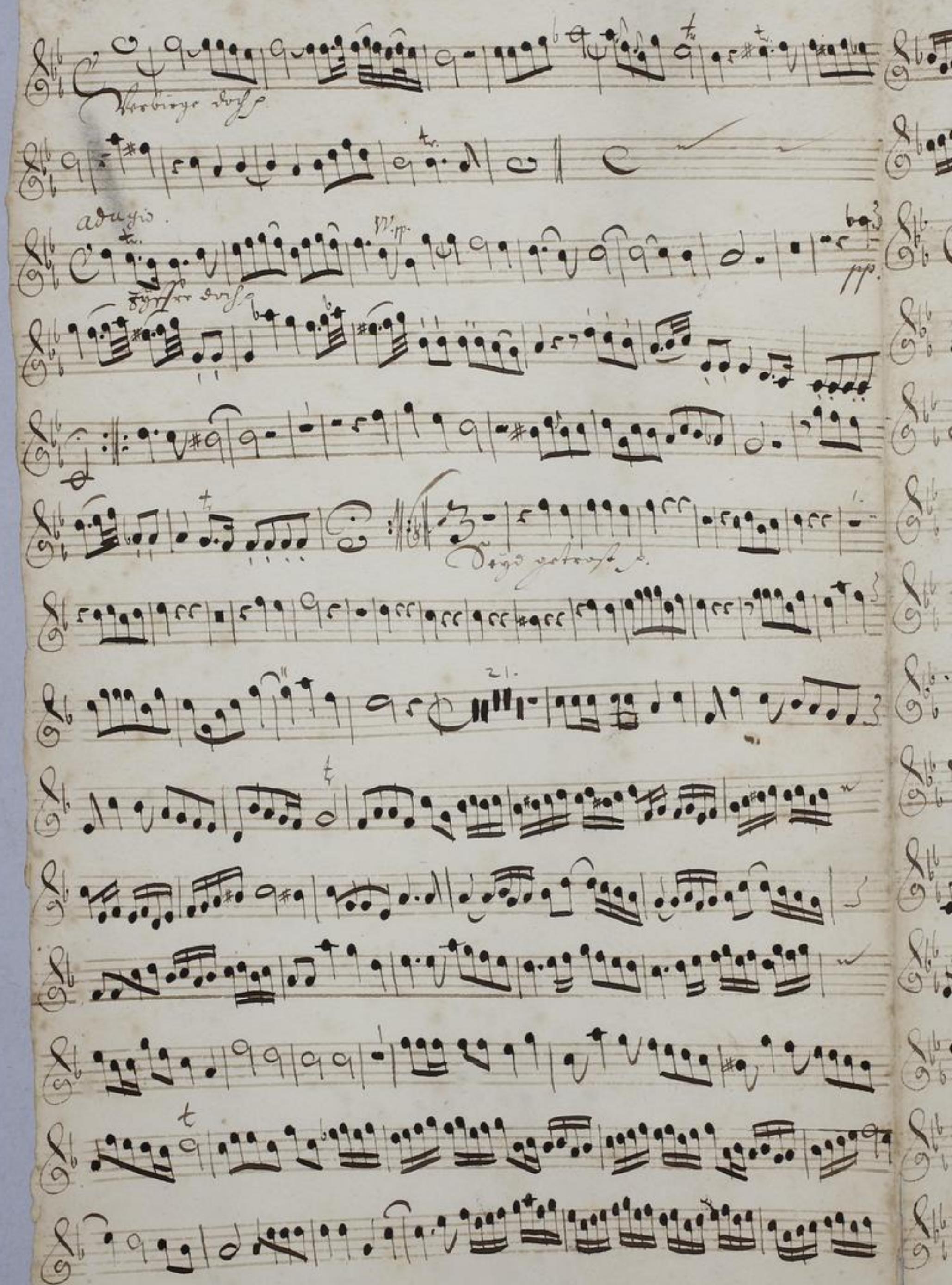
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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-420-02/0032>

Universitäts- und Landesbibliothek Darmstadt

Violino Primo.

The musical score consists of six staves of handwritten music for violin. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features various note heads and stems, some with horizontal dashes or dots. The second staff starts with a common time signature and a key signature of one sharp. The third staff begins with a common time signature and a key signature of one sharp. The fourth staff begins with a common time signature and a key signature of one sharp. The fifth staff begins with a common time signature and a key signature of one sharp. The sixth staff begins with a common time signature and a key signature of one sharp. Dynamic markings include 'pianiss.' (pianissimo), 'fort.' (fortissimo), and 'grave.' (grave). The music concludes with a final cadence and a fermata over the last note.



A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time and includes various dynamics such as *f*, *p*, *pp*, and *adagio*. The score features several melodic lines, some with sustained notes and grace notes. The handwriting is in black ink on aged paper. The score begins with a series of sixteenth-note patterns and transitions into more sustained harmonic chords and melodic lines.

Violino Secondo

A handwritten musical score for 'Violino Secondo' on ten staves of five-line music paper. The score consists of two systems of music. The first system begins with a treble clef, common time, and a dynamic marking 'Molto forte'. The second system begins with a bass clef, common time, and a dynamic marking 'pp.'. The music features various note heads, stems, and bar lines, with some notes having vertical strokes through them. The handwriting is in black ink on aged, yellowish paper.



A handwritten musical score for three voices, consisting of five staves. The music is written in common time. The voices are labeled as follows:

- Top voice: *Alte Singers*
- Middle voice: *Lyrics*
- Bottom voice: *Organ*

The score includes various musical markings such as fermatas, grace notes, and dynamic changes. The handwriting is in black ink on aged paper.



20

Klarino Primo

Violino 2.

Dafapo

As well as

pp

169



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Viola

Min gott.

6.3

fort.

Aria
tacet

fort.

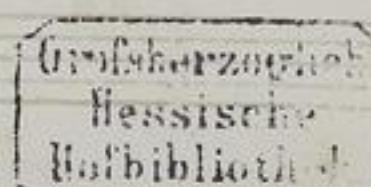
Tempo primo

29

forte

Choral

Capo II



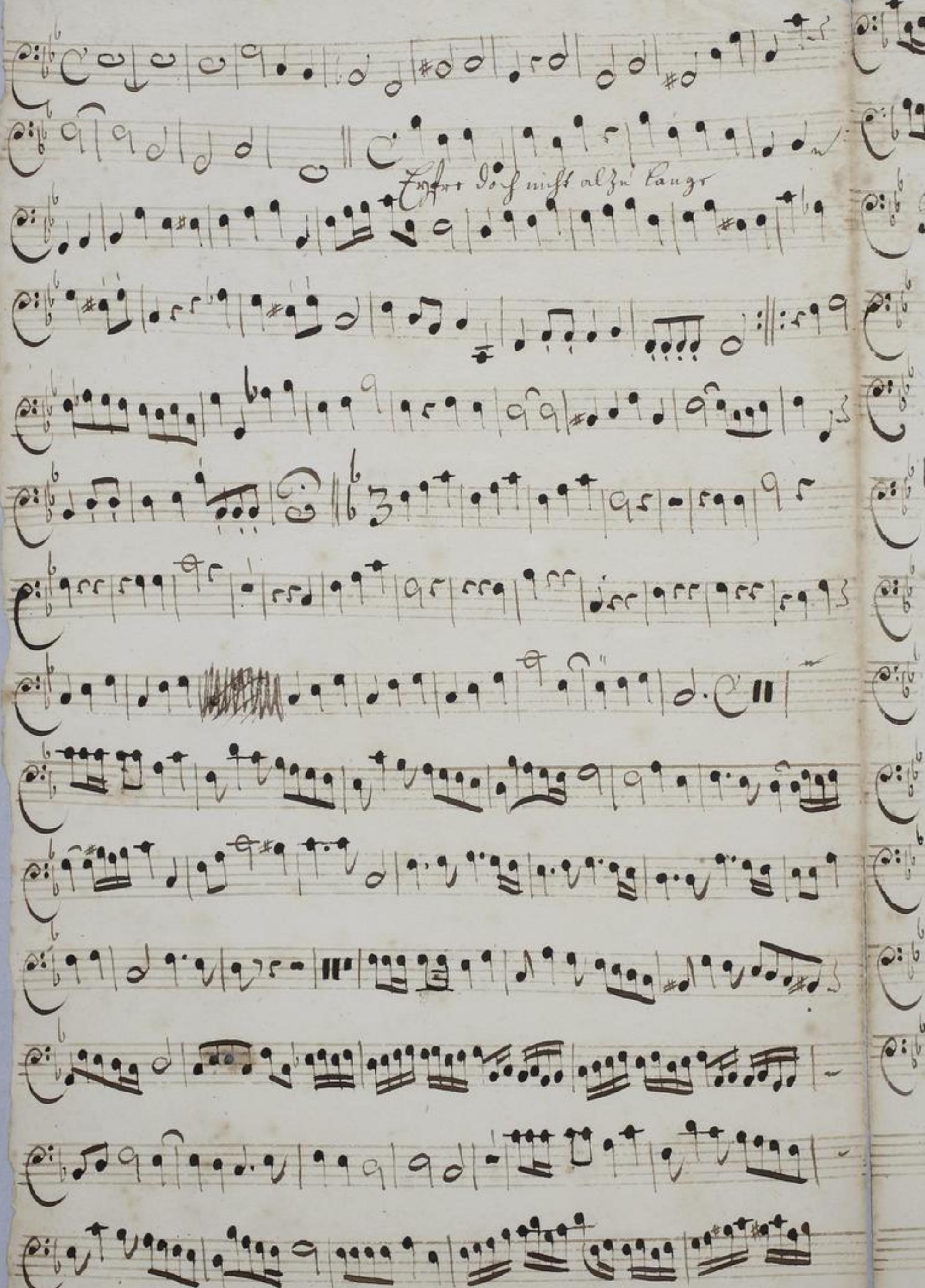
22

Violoncello

M. m. Gott p.

Doll ist mir im Rollen mit

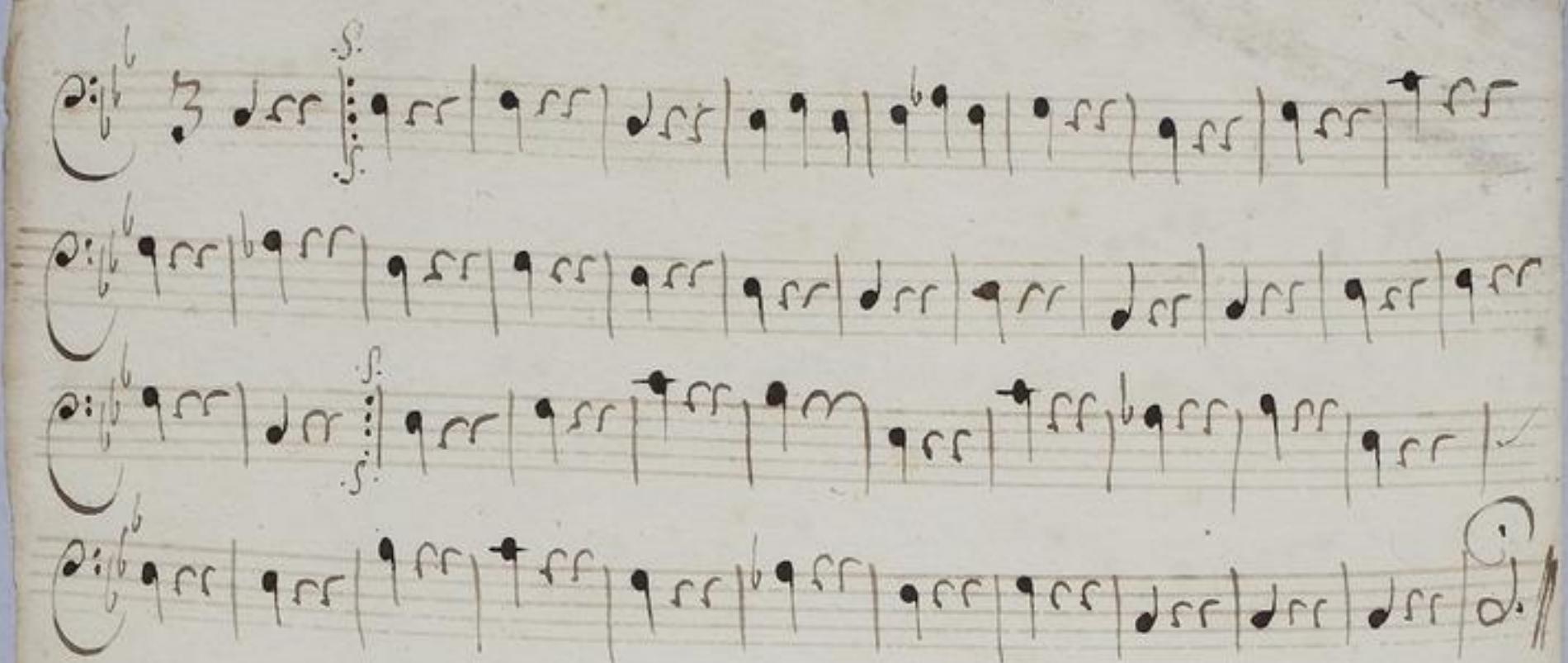
The musical score consists of six staves of handwritten notation for cello. The notation uses a variety of note heads, including circles, squares, and triangles, often with diagonal lines or dots. The first two staves begin with a bass clef, while the subsequent staves switch to a soprano clef. The time signature is common time throughout. The lyrics, written in both German and Latin, are placed below the notes. The first section of lyrics starts with "M. m. Gott p." followed by "Doll ist mir im Rollen mit". The score concludes with a final section of lyrics starting with "Doll ist mir im Rollen mit". The manuscript is numbered "22" in the top right corner.



23

A handwritten musical score for three voices, consisting of five staves. The music is written in common time. The voices are labeled 'Voc 1', 'Voc 2', and 'Voc 3' above their respective staves. The notation uses black note heads and vertical stems. Measure numbers 1 through 13 are visible at the beginning of each staff. The score concludes with a repeat sign and the instruction '3 - Hand' followed by a signature that appears to read 'Dante'.





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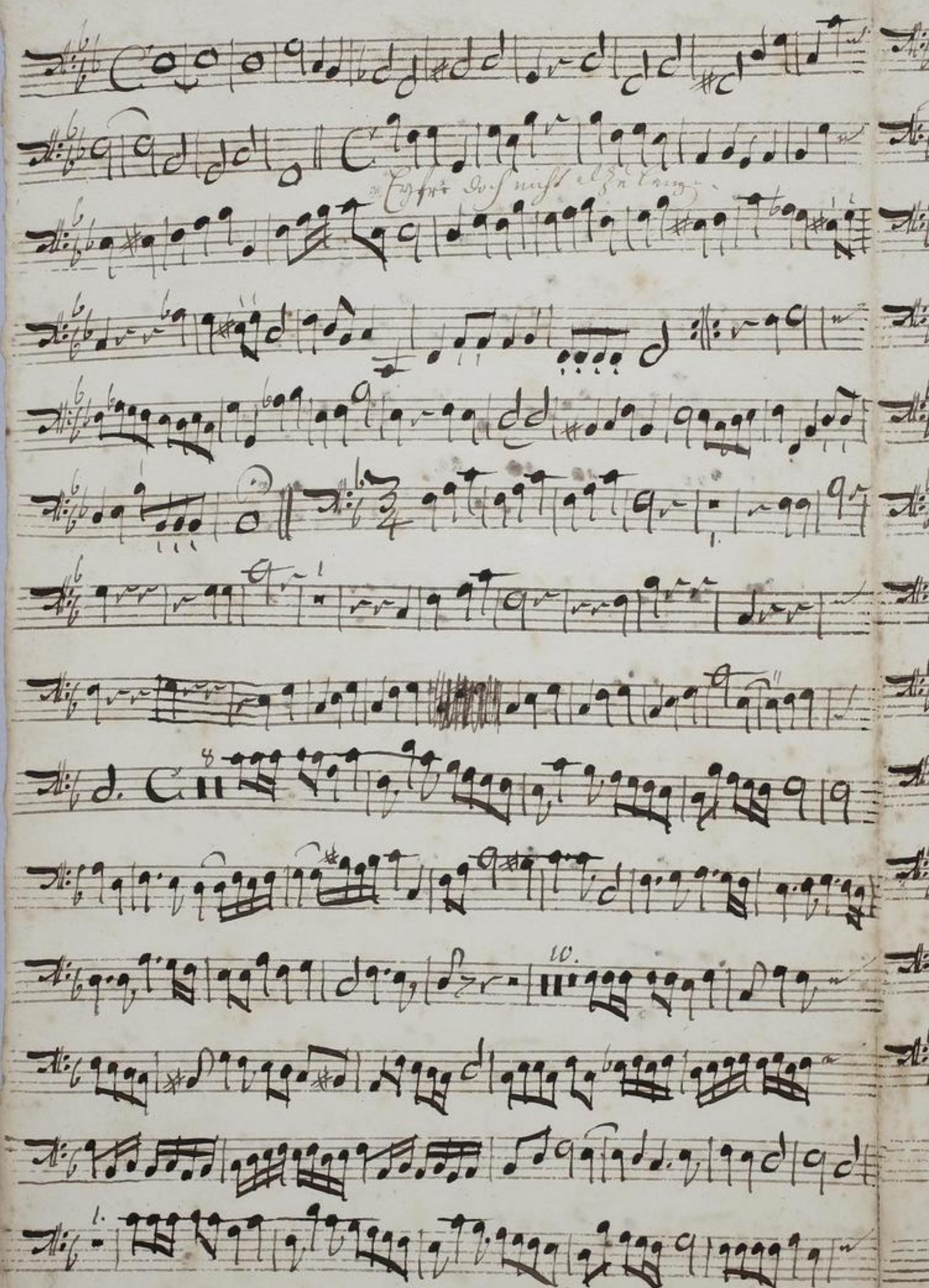


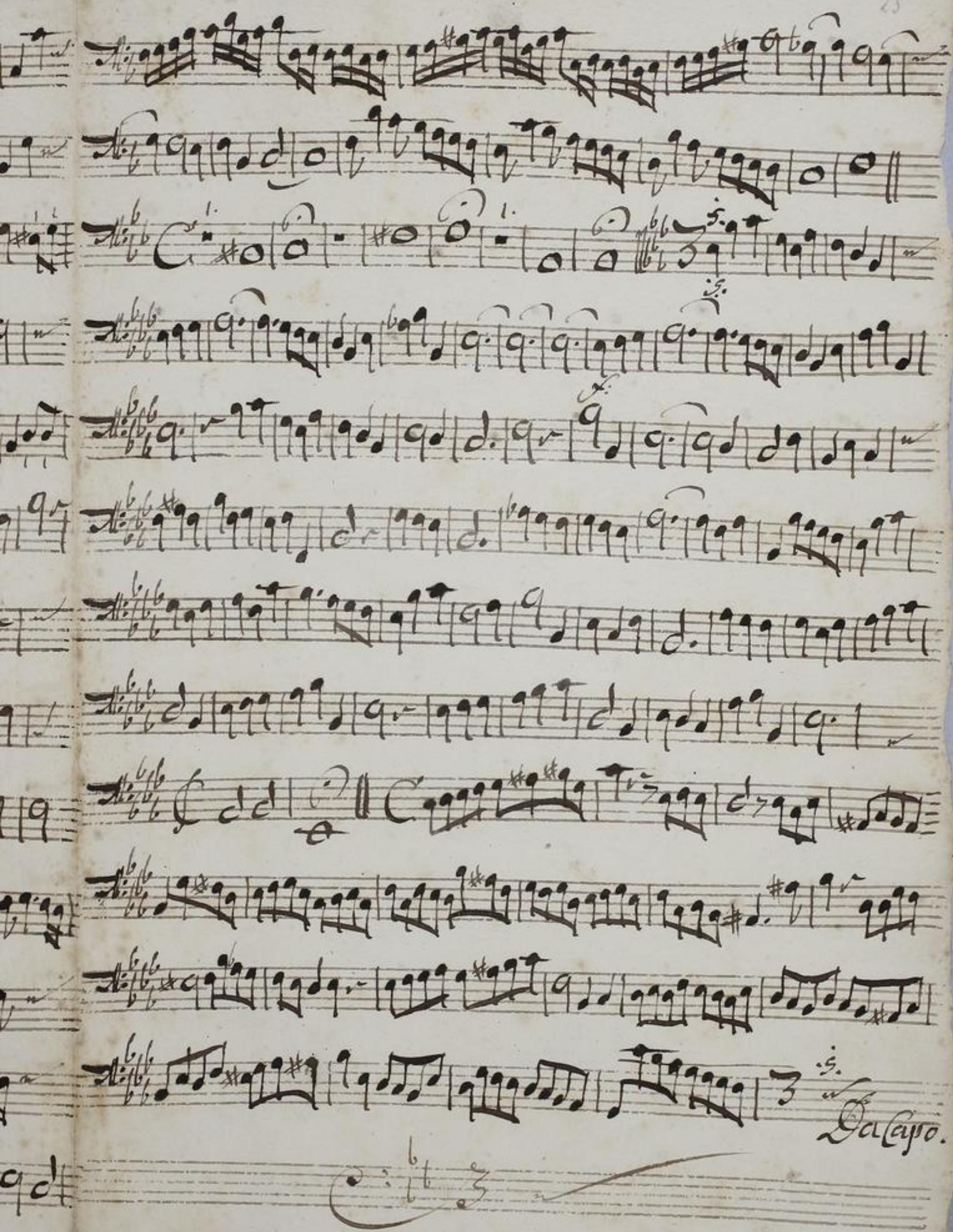
24

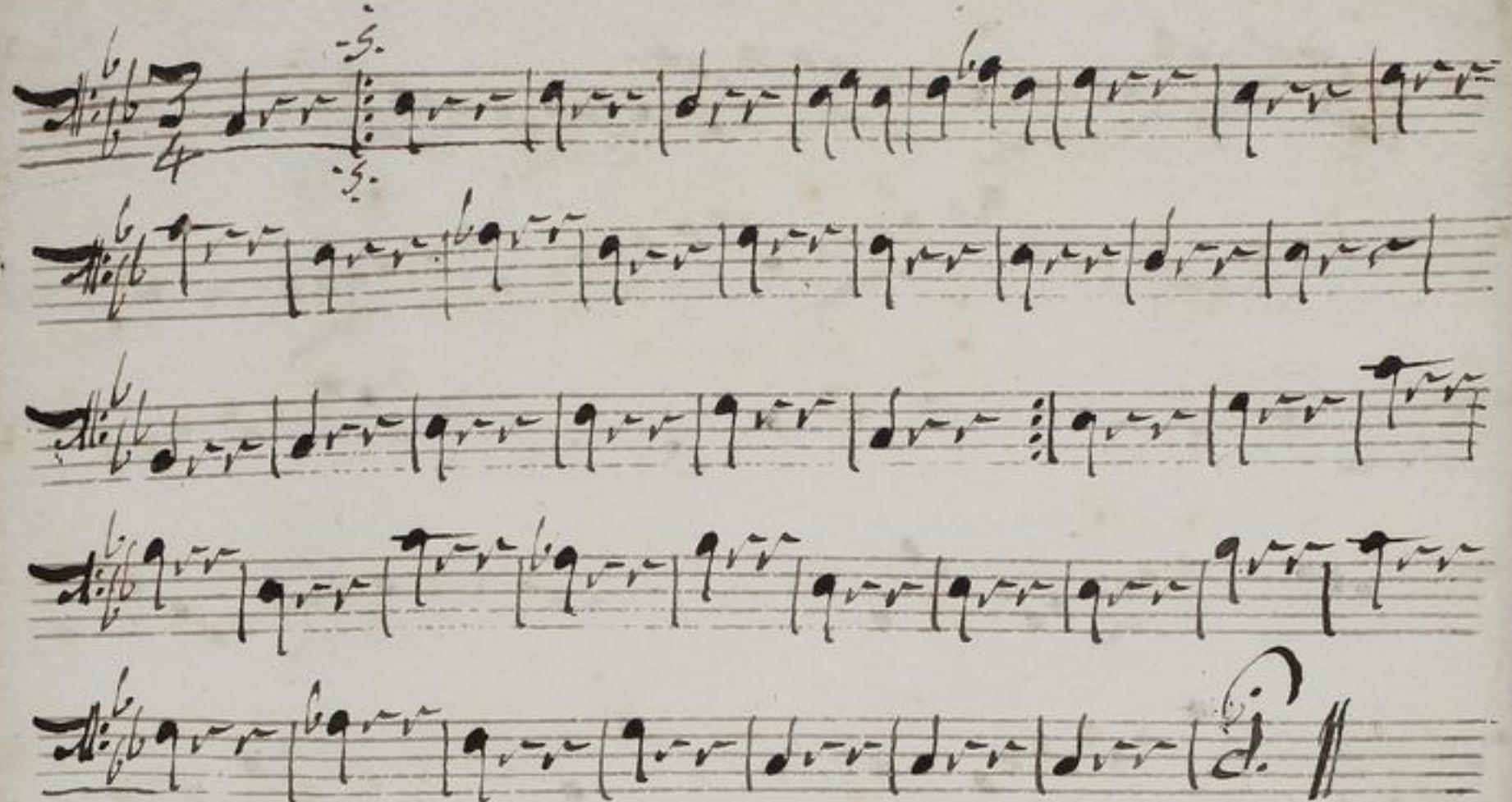
Violon

M. f.

Koll ist mir im Helle mit Haifer





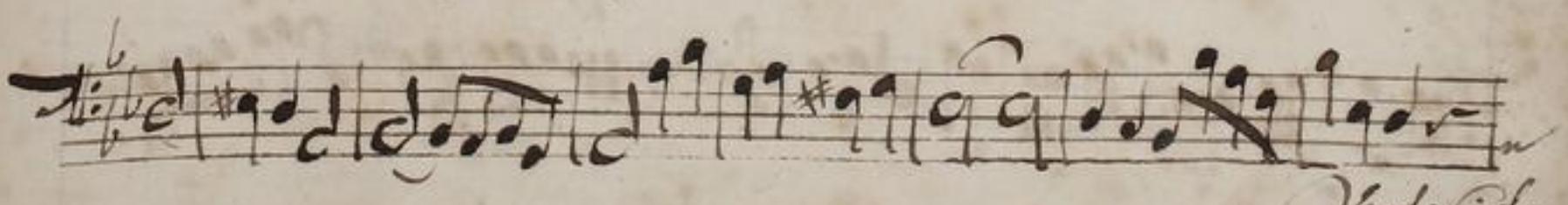
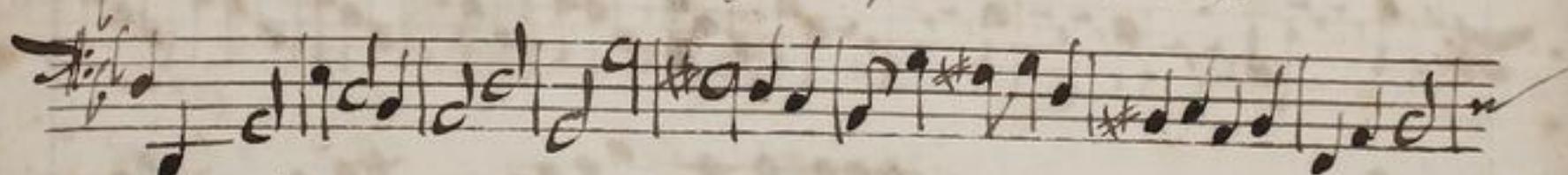
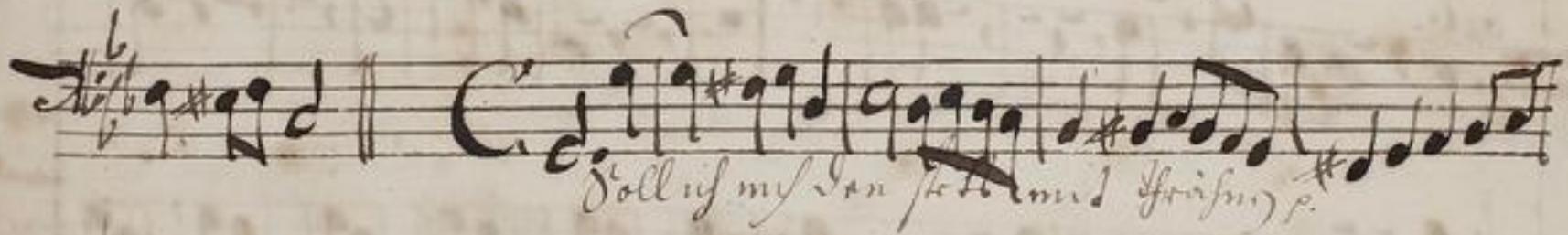
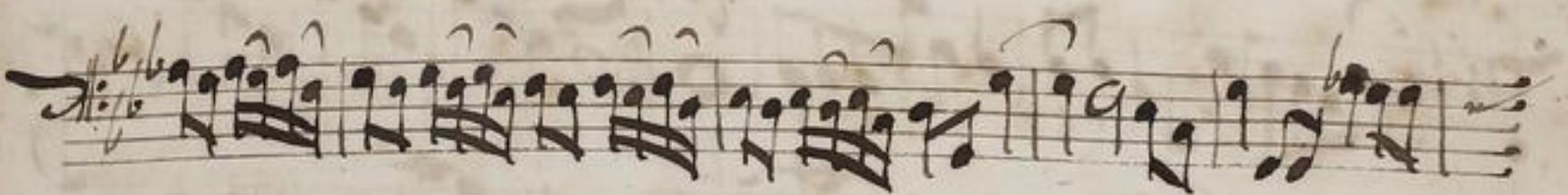
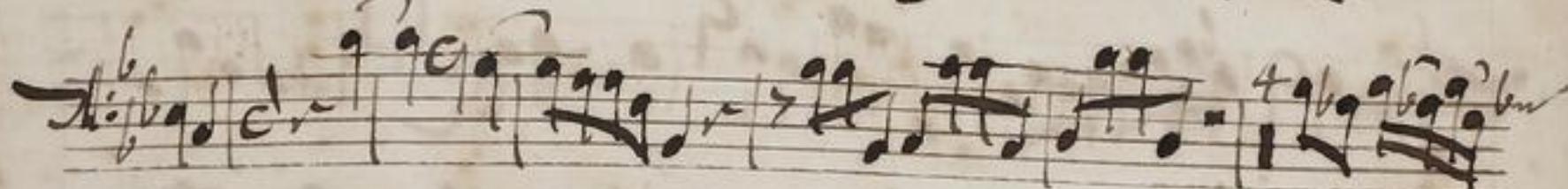
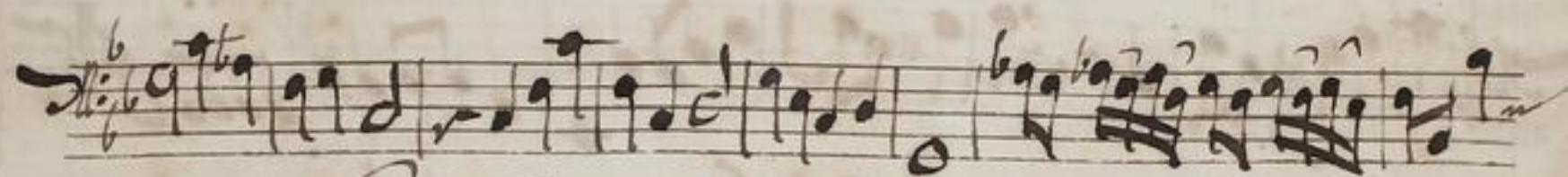
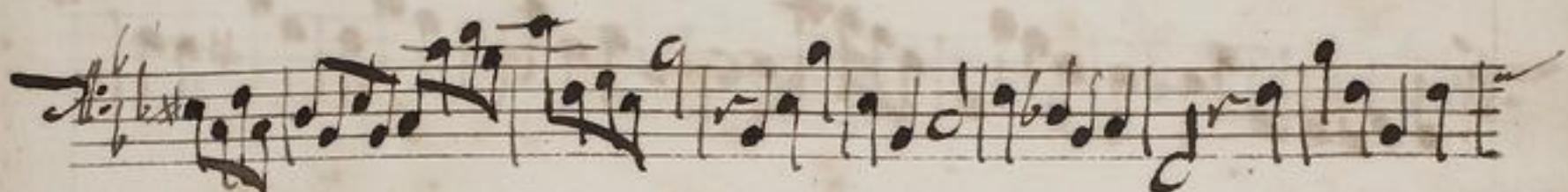
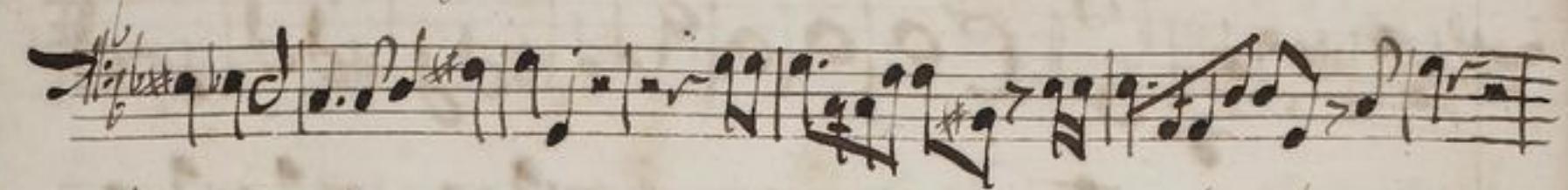
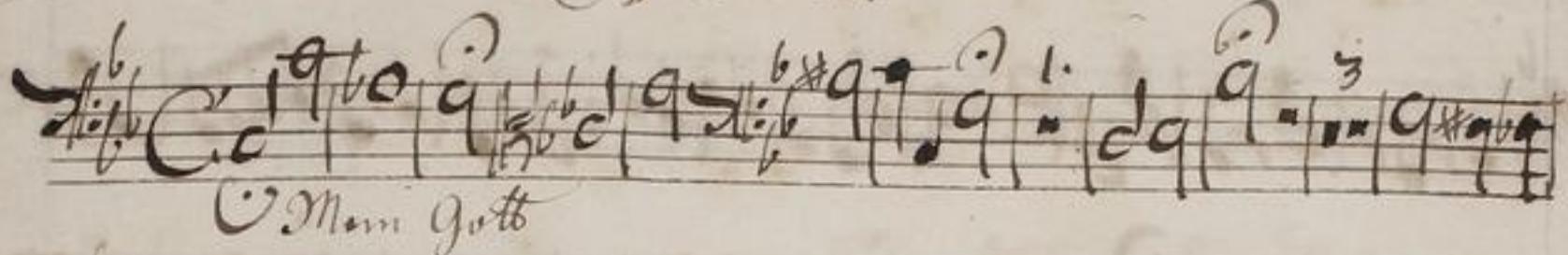


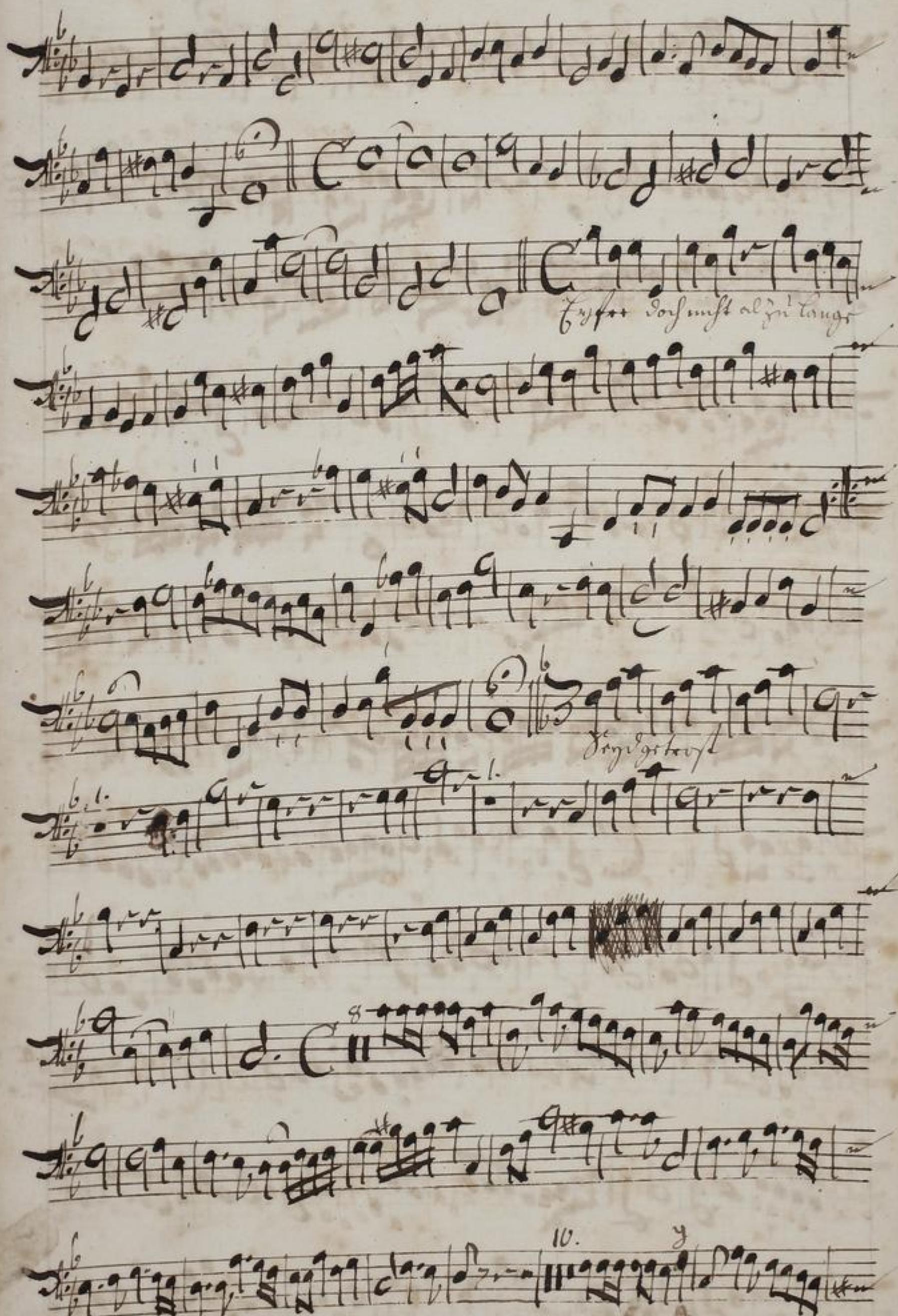
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Violon.

26





A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music, each with a different key signature and time signature. The vocal parts are written in soprano and alto clefs, while the basso continuo part is written in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. The score is written on aged, yellowed paper. There are some markings and annotations in the margin, such as "Auf eine flöte" and "Vente cito".

A handwritten musical score consisting of six staves. The music is in common time and uses a key signature of one sharp. The notation includes various note heads, stems, and bar lines. The first staff ends with a repeat sign and the instruction "Da Capo". The third staff is labeled "Chorale". The sixth staff concludes with a large bracket and the text "d. H. M.".

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Canto . I.

28

Mein Gott Mein Gott
Mein Gott mein Gott mein
Lassen was nun Lassen was nun Lassen was nun
Gott mein Gott mein Gott mein Gott was nun Lassen was nun
Lassen was nun Lassen was nun Lassen was nun
aber nicht hilf mir hilf ich nur
aber nicht hilf mir hilf ich nur
Aria facet //

Tot so nicht alzin lange

nicht alzin lange = ge den mir wird und folgt. lange wo den den
zorn = = noch ferner warts =

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1. Liebster Gott Läßt doch mein Seelen und mich froh. hilf =
 2. sehn wir uns sonst nicht wieder = weil = muss sonst mein Herz trübsal
 3. Siegen geblieben = Siegen geblieben = Siegen geblieben
 4. trost und mut sagt und mut sagt Siegen geblieben und = und mut sagt
 5. alle die ihr das Lied sangen =
 6. und die ihr das Lied sangen = und die ihr das Lied sangen =
 7. und die ihr das Lied sangen = und die ihr das Lied sangen =
 8. und die ihr das Lied sangen = und die ihr das Lied sangen =
 9. und die ihr das Lied sangen = und die ihr das Lied sangen =
 10. und die ihr das Lied sangen =

29

1. 9. | 9. 9. | - | V V V V V V | V V V V V V | V V V V V V |

 fah = = = alle die freud' freuen fah = = = =

2. V V V V V V | V V V V V V | V V V V V V | V V V V V V | V V V V V V |

 und dir ist der freuen fah = = = = = =

3. 6. 9. 6. 9. 2. 8. 8. 7. 1. 1. | . 1. 1. 9. 1. 1. | . 1. 1. 9. 1. 1. | . 1. 1. 9. 1. 1. |

 = = = = = = = = = =

4. V V V V V V | V V V V V V | V V V V V V | V V V V V V | V V V V V V |

 und dir ist der freuen fah = = = = =

5. 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. |

 = = = = = = = = = =

Aria facet

6. 3. 1. | : 0. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 0. | 9. | 9. |

 Wahr sind wir nur stets den einen den einen den einen den einen den einen den einen den einen

7. 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

 und wenn wir nur eine Freude haben

8. 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. |

 und wenn wir nur eine Freude haben

9. 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

 es sind wir nur alle froh

10. 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. 1. 1. 1. 1. |

 und wenn wir nur eine Freude haben

11. 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. | 9. |

 gott = gott = = = =

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Canto . 2.

38

Main Gott Main Gott main Gott
 Gott war min fassen mich her laßt au min Gott war min fassen mich her
 fass - sun min Gott min Gott min Gott min
 Gott - sun min Gott min Gott min Gott min
 sun abn min hilf sun min hilf sun is sun
 hilf sun is sun = abn min hilf sun is sun
 Hilf sun is sun is sun = abn min hilf sun is sun

Aria // C III. // Aria
 Hilf sun is sun is sun =
 sing getroß sing getroß = sing getroß =
 sing getroß sing getroß = d. un. sing = d. un.
 sing getroß sing getroß = all die ist der sun son =
 sing getroß sing getroß = all die ist der sun son =
 all die ist der sun son = all son = = = =
 all die ist der sun son = = = = = = = =

39

mezzo-soprano: Liebster Herr sprach zu mir lieblich ließ Herr sprach zu mir

alto: Auf mir füß ist ließen

bass: Und wir lieblich wär lieblich das Herr sprach zu mir

bass: Und wär lieblich wär lieblich das Herr sprach zu mir

mezzo-soprano: Gott = mein Gott ist train - auf die ist train auf die mein

alto: Gott flängt mir flängt mir Herr

bass: Und der darf in die grün in die grün auf mein

auf mein lieg' mein leg' mein lieg' mein feuer = man's fütert bonjour

 von erbaunen fütert bonjour von erbaunen fütert

 13
 bonjour
 3ⁿ Capo //

 G' hund sitz' w' gton Frau den f'm den

 in weiß weiß w'm w' mitz' h'f' f'j' W'm w' m'f' m'f'

 h'f' f'm den m'f' m'f' m'f' m'f' h'f' m'f' h'f' f'j'

 so home Gott f' mir m'f' H'f' f'f' m'f' h'f' f'f'

 Ah! g'f' g'f' f'f' - - =

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Canto 2.

A handwritten musical score for 'Canto 2.' The score consists of five staves of music, each with a basso continuo staff at the bottom. The music is written in common time, with various clefs (F, C, G) and key signatures (B-flat major). The lyrics are written in German, appearing below the staves. The lyrics are:

63. Ach in Wiss - Ach - win wiss ist = singer
64. und von Leiblich in Leiblich
Hilf mir, Frey in Leiblich. Wer gern kann -
Ach in Wiss Ach - win wiss ist singer
und in Leiblich in Leiblich. Wer gern kann -
Hilf mir, in Leiblich in Leiblich. Wer gern kann -

The score is written on aged, yellowed paper with black ink. The handwriting is cursive and expressive.



Gott mein Gott ist mein
Gott, der lägt mir auf - der gern mich -
Lied mir das in Kürze, jetzt, Kürze jetzt, mein ich - zu
mir, mir
mir, mir

bun = - yne 3. Lacaze

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32

Anto 3.

Herr Gott zu dir mein Gott zu dir wann gehst miher
Lass mich zu dir mein Gott zu dir wann gehst miher
Lass mir heil mich today
Aber wenn hilf mir hilf mir hilf
Maria hilf mir facet facet
Gebt gebt
Gebt gebt mit Freude
Och wie ist die Form fair
Und wie ist die Form fair
Wie ist die Form fair
Wie ist die Form fair
Wie ist die Form fair

A handwritten musical score for three voices. The music consists of six staves of music, each with a different vocal line. The notation is in common time (indicated by 'C'). The vocal parts are labeled with German words: 'und du bist mein san' (top), 'und du bist mein san' (middle), and 'und du bist mein san' (bottom). The lyrics are repeated throughout the piece. The music is written on five-line staff paper.

und du bist mein san
und du bist mein san

aria | G | 2. q. ; q. - q. ; q. , q. / q. / q. / q. , q.
taut | ~~so that it will be ready~~ ~~so that it will be ready~~
q. , q. ; q. - q. ; q. - q. / q. , q. | q. , q. , q. / q. , q. , q.
wishes not now to sing, ~~but~~ ~~for~~ ~~but~~ ~~not now to sing,~~ ~~but~~ ~~now to sing~~
q. , q. ; q. , q.
sings ~~now~~ ~~wants~~ ~~now~~ ~~wants~~ ~~now~~ ~~wants~~ ~~now~~ ~~wants~~ ~~now~~ ~~wants~~ ~~now~~ ~~wants~~
q. , q. ; q. , q.
Gott of us and thyself and Caesar and we
q. , * q. , q. ; q. , q. , q. , q. ; q. , q.
gott gott gott.

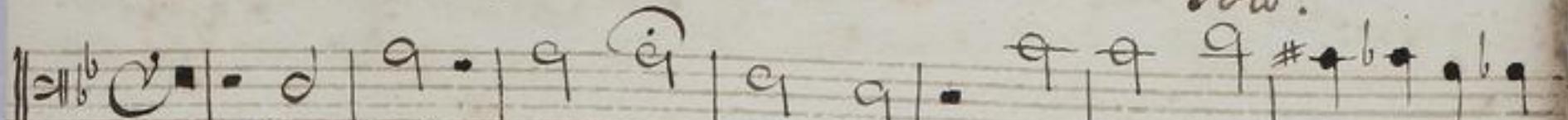
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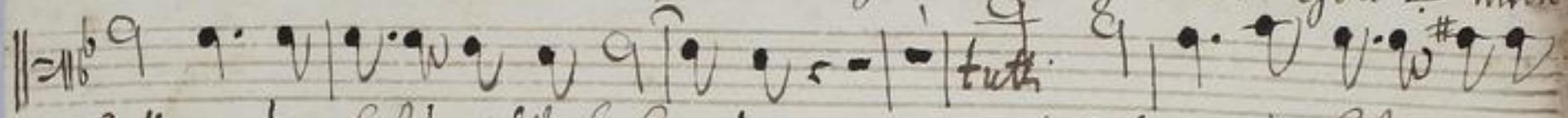
Alto

Soh.

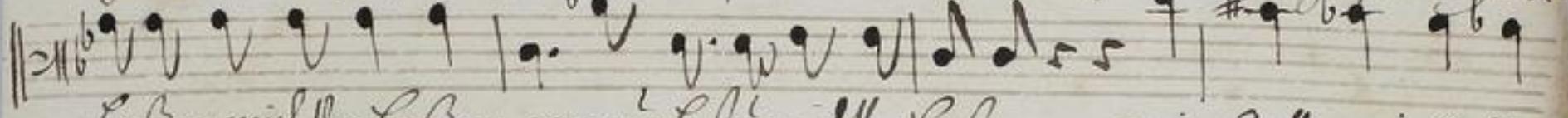
34



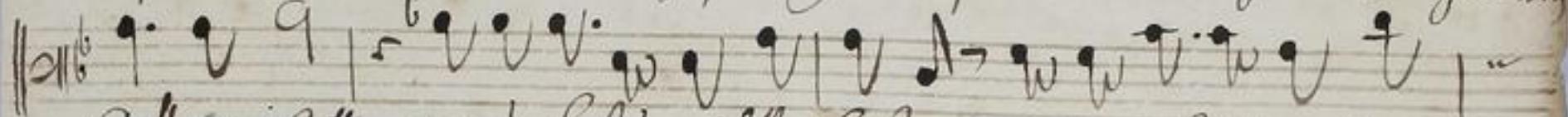
Main Gott mein Gott mein Gott Main Gott mein Gott - mein



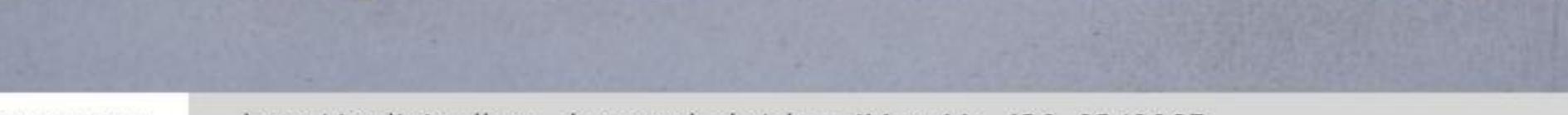
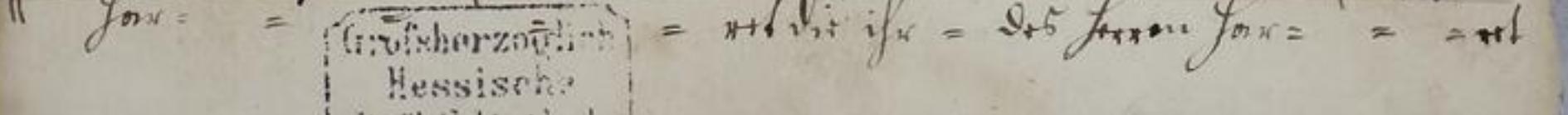
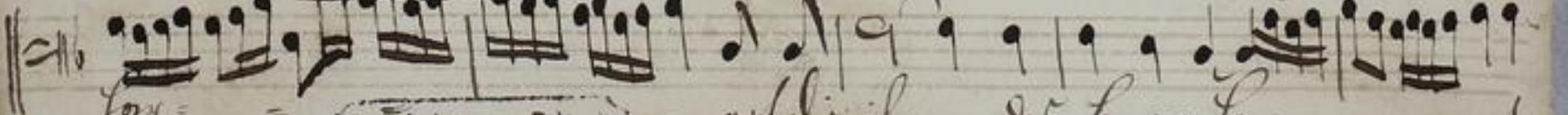
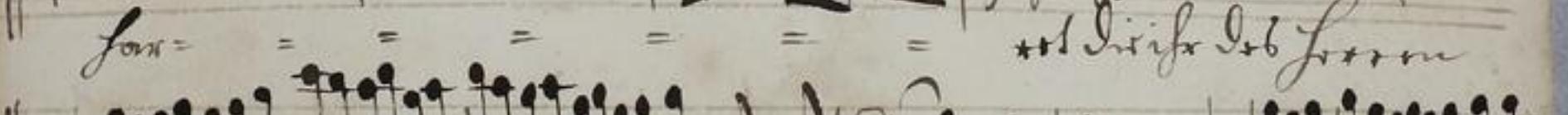
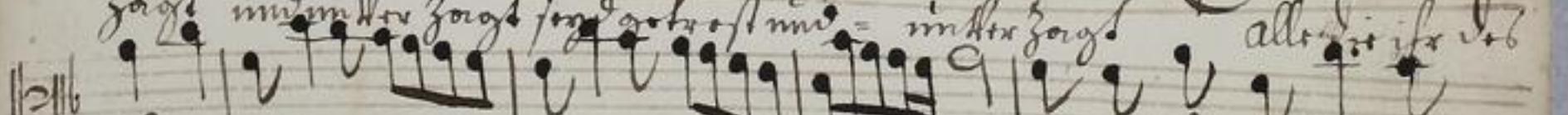
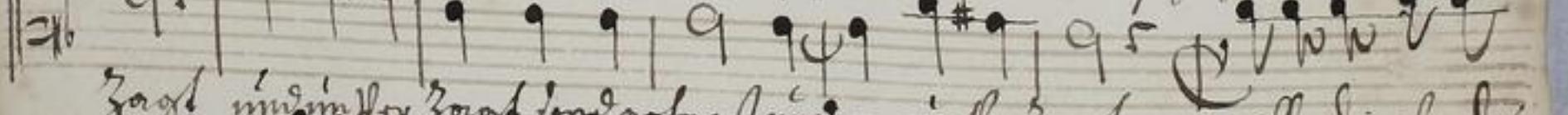
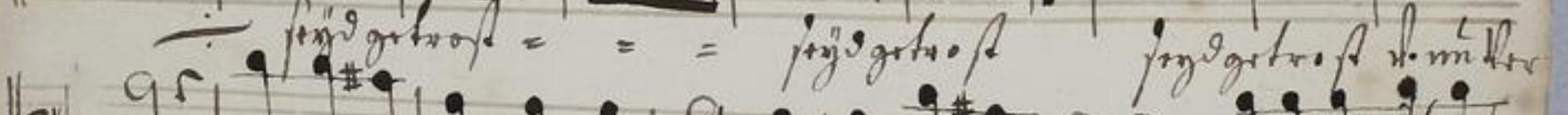
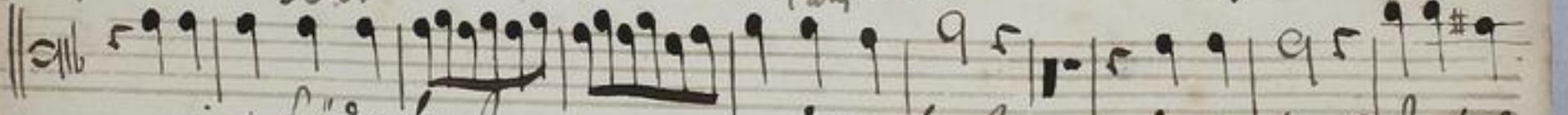
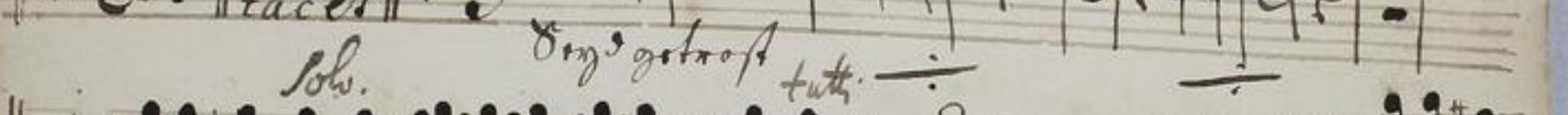
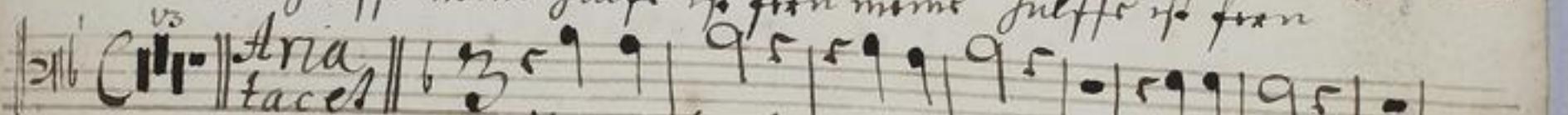
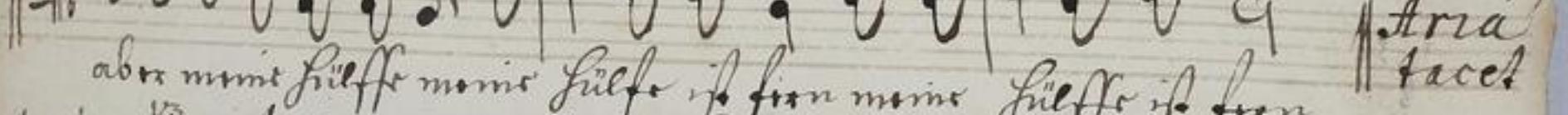
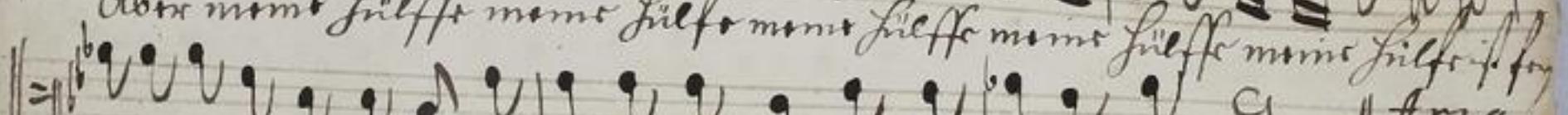
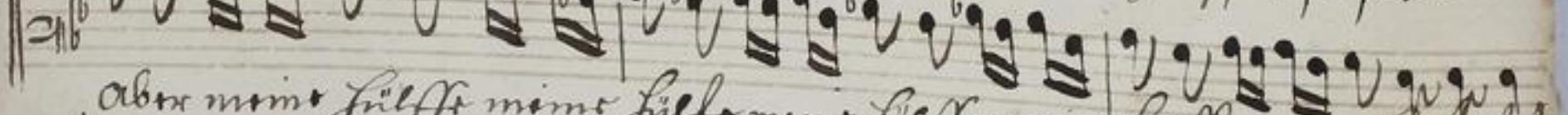
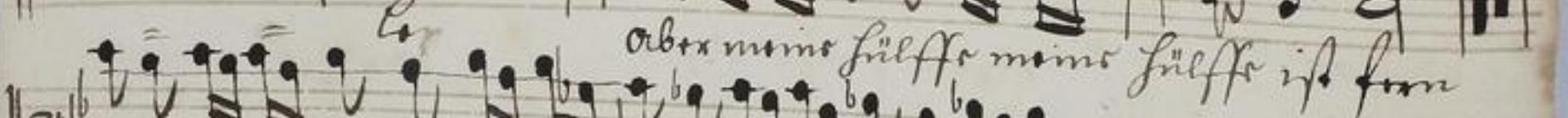
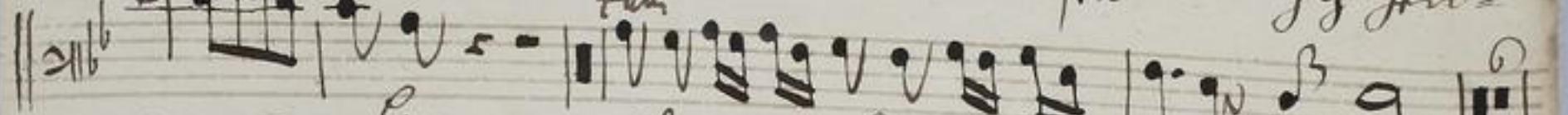
Gott war im Sein mißt Herrn - son mein Gott war im Sein mißt Herrn



Lassen mißt Herrn Lassen war im Sein mißt Herrn Lassen mein Gott mein Gott



Gott mein Gott war im Sein mißt Herrn Lassen war im Sein mißt Herrn



A handwritten musical score for soprano and basso continuo. The score consists of six staves of music. The soprano part is in soprano clef, and the basso continuo part is in bass clef. The lyrics are written in German. The first two staves begin with "Sax = all die ifx ist Lamm". The third staff begins with "Sax = all die ifx ist Lamm Sax =". The fourth staff begins with "Sax = all die ifx ist Lamm Sax =". The fifth staff begins with "Sax = all die ifx ist Lamm Sax =". The sixth staff begins with "Sax = all die ifx ist Lamm Sax =". The music is written in common time, with various note heads and stems.

Aria //
 A handwritten musical score for soprano and basso continuo, continuing from the previous page. The soprano part is in soprano clef, and the basso continuo part is in bass clef. The lyrics are written in German. The first staff begins with "tacet". The second staff begins with "Gott hat die ersten freu den himmel er weß wohl wenn". The third staff begins with "er mühlich sei ihm er und mir hat den er freuen mit mir ist". The fourth staff begins with "der er Freude sei so dom Gott es wir und der seien mit lass". The fifth staff begins with "mit viel grütt ye - Jesu = viel grütt gegehn". The music is written in common time, with various note heads and stems.

Tenore.

C | $\ddot{\text{O}}$ | $\ddot{\text{O}}$ | $\ddot{\text{O}} \cdot$ | $\ddot{\text{O}} \cdot$ | $\text{—} \text{v v v v v v}$ | v
 Main Gott : : maxim Läßen müßt'w
C | v v v v v v | v v v v v v | v v v v v v |
 Läßen : : maxim maxim Läßen müßt'w
C | v v v v v v | v v v v v v | v v v v v v |
 Läßen müßt'w Läßen Main Gott : : maxim Läßen müßt'w
C | v v v v v v | v v v v v v | v v v v v v |
 Läßen müßt'w Läßen der Läss = im Jffrei
C | v v v v v v | v v v v v v | v v v v v v |
 = = lo Jffrei = = lo aber mein hilf' mein
C | v v v v v v | v v v v v v | v v v v v v |
 hilf' mein hilf' mein hilf' mein hilf' ist from aber mein
C | v v v v v v | v v v v v v | v v v v v v |
 hilf' mein hilf' ist from aber mein hilf' mein hilf' ist
Aria | v v v v v v | v v v v v v |
 from mein hilf' ist from Herbi ge los dein
C | v v v v v v | v v v v v v | v v v v v v |
 Antlitz will dor mir in' Herbst = = will in zorn - ein
C | v v v v v v | v v v v v v | v v v v v v |
 Einst du von mirst from in = bis mein hilf' mein
Aria tacet ||
 hilf

Ding getroft

ding getroft = = = ding getroft = = =

= = = = = = ding getroft mit im Herze

mit im Herze ding getroft mit im Herze alt du ist der Strom

Fare = = = = = = = = Fare =

= = = = = = = = Fare Fare =

alt du ist der Strom Fare =

= = = = = = = = und die ist der Strom Fare und die ist der Strom

Fare = = = = = = = = Die ist der Strom Fare = und Fare =

= = = = = = = = und die ist der Strom Fare und Fare =

= = = = = = = = und die ist der Strom Fare und die ist der Strom Fare =

all die ist der Sonnen Far = = = =
 = = = = = = = = = = = = = = = = = =
 und die ist der
 Sonnen Far =
 Aria faces
 sagt
 G'st hund' Leid ** = stum stum = dum dum =
 den er weiß woße wann +6 mitz- ließ sag
 Wenn +6 im6 wir lat tun +6 fin den
 wiede wiede del drei - ne Lan - ift lieg
 Rom! Gott of wan im6 Han sohn im6 Lan
 Sonn +6 im6 Wiel gütz ge - ffehn - Wiel gütz ge - ffehn

Pass' o

Min Gott : Min Gott : : maxim
 sohn miß Herzlosen maxim sohn miß Herzlosen :
 Herzlosen maxim sohn miß Herzlosen Herzlosen = son
 hilf = = et aber meine hilfe meine hilfe
 son hilf = = et aber meine hilfe meine hilfe meine
 hilfe meine hilfe meine hilfe ist son aber meine hilfe meine
 hilfe ist son meine hilfe ist son
 aria
 soll ich mir den seite mit fra = = = =
 = = nun nach den jungen bra = = Bo seien
 soll ich mir den seite mit fra = = = = nun nach den
 jungen bra = = Bo nach den jungen bra seien

Auf mein Gott = mein trost und lust. So - an dir mein seufz' mich
seufz' = = = zu' nicht so - an dir mein seufz' mich
seufz' so' so' so' so' so' mein Gott der schmerz - so' und now
dimm tro = = = für drauf und nach deinen trost
Tenore Canto
trautest

Aria fässt

Froh getrost

froh und im Herztag! nun nur zorg froh getrost =
mittenztag! alle die ihr die freuen sich =
= und die ihr die freuen sich =
= und die ihr die freuen sich =

All die ist der Herrn Lax
 ist die ist der Herrn Lax
 chiria facel
 Ex sind die ersten from den
 Jahre in weiß woh wem es mitz-ließ füg
 Uns hat kein zu sein den und man del Frei-n Leid ist by
 dem Gott ist mir mit den sehn und las
 sel im thol gott gr sehn