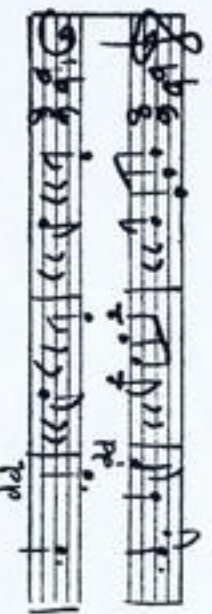


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 448/61

Komet, laßet uns anbethen/und knien/a/2 Violin/Viola/
Viola obl./Fagotto/Canto/Alto/Tenore/Basso/e/Continuo./
Dn.1.Adv./1740. [fälschlich geändert in 1741.]



Komet, Komet, lasset in

Autograph November 1740. 35 x 21,5 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

15 St.: C,A(2x),T,B(2x),v1 1(2x),2,vla, vla solo,vline(2x),
bc, ob.
1,1,1,1,1,1,2,2,2,2,1,2,2,2,1 Bl.

Alte Sign.: 173/64. Text: Johann Conrad Lichtenberg, 1741.

1741.14
Kunst, laßt mit rubatzen, und Linn, und wiederstellen der dem Jüngling

Mus 448/61

1740, 61

~~1741~~

173.

~~64~~

61

//

fol. (32) u

Partitur

~~1741~~ ~~1741~~
32¹ ——— 1740

And. e. ad.

J. D. S. M. D. 1716

pianiss.
pp.
pp.
f.

pianiss.
pp.
f.
pp.

f.
pp.
f.
pp.
f.
pp.

Reuer
 Reuer
 Reuer
 Reuer
 Reuer

liebet mich an
 liebet mich an
 liebet mich an
 liebet mich an
 liebet mich an

f.
pp.
f.
pp.
f.
pp.

Handwritten musical score for the first system, featuring six staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *Ad.*. The lyrics "Ruine" are written below the staves.

Handwritten musical score for the second system, featuring six staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *Ad.*. The lyrics "Es ist der Herr" and "unzufall" are written below the staves.

Handwritten musical score for the third system, featuring six staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *Ad.*. The lyrics "macht die" and "nun" are written below the staves.

Partial view of the adjacent page of the musical manuscript, showing the continuation of the score and lyrics.

Handwritten musical score with multiple staves. The lyrics are in German and appear to be a liturgical text, possibly a Kyrie or Gloria. The text includes:

Gloria in excelsis deo
 Gloria in excelsis deo
 Gloria in excelsis deo
 Gloria in excelsis deo
 Gloria in excelsis deo

The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in an older style, likely from the 18th or 19th century.

Handwritten musical score with multiple staves. The lyrics are in German and appear to be a Kyrie. The text includes:

Kyrie über alle götter über alle götter
 Kyrie über alle götter über alle götter
 Kyrie über alle götter über alle götter
 Kyrie über alle götter über alle götter
 Kyrie über alle götter über alle götter

The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in an older style, likely from the 18th or 19th century.

Handwritten musical score with multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in an older style, likely from the 18th or 19th century.

Handwritten musical score for the first system, featuring five staves with notes and rests.

Ich bin der Herr, der mich selbst an die Hand genommen hat, und mich zum König gemacht.

Handwritten musical score for the second system, featuring five staves with notes and rests.

Sein Heiliges Wort, das göttliche Wort, das die Welt erluchtet hat, das ist das Wort.

Handwritten musical score for the third system, featuring five staves with notes and rests.

Das ist das Wort, das die Welt erluchtet hat, das ist das Wort, das die Welt erluchtet hat.

Handwritten musical score for the fourth system, featuring five staves with notes and rests.

Das ist das Wort, das die Welt erluchtet hat, das ist das Wort, das die Welt erluchtet hat.

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Hessische
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Handwritten musical score for the first system, featuring five staves with various musical notations and dynamic markings.

Handwritten musical score for the second system, including staves with notes, rests, and dynamic markings such as *fuy* and *tutti*.

Handwritten musical score for the third system, containing staves with musical notation and dynamic markings like *fuy* and *tutti*.

Handwritten musical score for the fourth system, including staves with musical notation and dynamic markings such as *fuy* and *tutti*.

GRÖßHERZOGLICH
BESISSE
HOERBLIOTHEK

Handwritten musical score for the first system, featuring vocal lines and instrumental parts. The vocal line includes the lyrics "Be nuptia d. Jesu" and "Fuy: tutti".

Handwritten musical score for the second system, featuring vocal lines and instrumental parts. The vocal line includes the lyrics "Fuy: tutti" and "Fuy: tutti".

Handwritten musical score for the third system, featuring vocal lines and instrumental parts. The vocal line includes the lyrics "Fuy: tutti".

Handwritten musical score for the fourth system, featuring vocal lines and instrumental parts. The vocal line includes the lyrics "Fuy: tutti".

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, clefs, and dynamic markings such as *f*, *mf*, *ff*, *tutti*, *main glas*, and *Le marshall's Gef.*. The score is densely written and includes some text in German, such as "in mio in mio" and "Sing".

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *Fry:* and *tutti*.

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings like *tutti* and *molto*. The vocal line contains the lyrics: *Sing' uns ein Lied von dem König der Könige*.

Handwritten musical score for the third system, including vocal lines and piano accompaniment. The piano part includes dynamic markings such as *tr. aw.* and *tutti*. The vocal line contains the lyrics: *Der König der Könige*.

Handwritten musical score for the fourth system, including vocal lines and piano accompaniment. The piano part includes dynamic markings like *tutti*. The vocal line contains the lyrics: *Lieben uns*.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include "Lied mich mit ein Werk - wahr".

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics include "Lied mich mit ein Werk - wahr" and "Lied mich mit ein Werk - wahr".

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics include "Lied mich mit ein Werk - wahr" and "Lied mich mit ein Werk - wahr".

HERZOGTUM
HESSISCHE
BIBLIOTHEK

Handwritten musical score system 1. It consists of five staves. The top staff contains a complex melodic line with many beamed notes. The second staff has a similar melodic line. The third and fourth staves contain rhythmic accompaniment with notes and rests. The fifth staff contains lyrics written in a cursive script. The lyrics include words like "shin", "Jambas", "Mauch", "Gons", "min", "Dron", "abys", "Luth", "Mauch", "Dron".

Handwritten musical score system 2. It consists of five staves. The top staff contains a complex melodic line with many beamed notes. The second staff has a similar melodic line. The third and fourth staves contain rhythmic accompaniment with notes and rests. The fifth staff contains lyrics written in a cursive script. The lyrics include words like "Luth", "Gons", "min", "Dron", "abys", "Luth", "Mauch", "Dron".

Handwritten musical score system 3. It consists of five staves. The top staff contains a complex melodic line with many beamed notes. The second staff has a similar melodic line. The third and fourth staves contain rhythmic accompaniment with notes and rests. The fifth staff contains lyrics written in a cursive script. The lyrics include words like "Luth", "Gons", "min", "Dron", "abys", "Luth", "Mauch", "Dron".

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the notes.

Letz *Prilanz* *minim* *Gelegen*

auf *alle* *Winkel* *die* *Wangen*

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the notes.

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

Handwritten musical score on a single page, featuring five staves. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand below the notes.

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

die *Wangen* *die* *Wangen* *die* *Wangen* *die* *Wangen*

Der Herr der Himmeln
 hat die Welt erschaffen
 und die Menschen
 in die Welt gesetzt
 und die Menschen
 in die Welt gesetzt
 und die Menschen
 in die Welt gesetzt

und die Menschen
 in die Welt gesetzt
 und die Menschen
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Handwritten musical score, first system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is written in a cursive, historical style. There are some handwritten annotations in the middle of the system, including "Liedes für Brühl alle der" and "Liedes".

Handwritten musical score, second system. It consists of three staves. The notation continues from the first system. There are handwritten annotations in the middle, including "Liedes für Brühl alle der" and "Liedes".

Handwritten musical score, third system. It consists of three staves. The notation continues. There are handwritten annotations in the middle, including "Liedes für Brühl alle der" and "Liedes".

Handwritten musical score, fourth system. It consists of three staves. The notation continues. There are handwritten annotations in the middle, including "Liedes für Brühl alle der" and "Liedes".

Handwritten musical score, fifth system. It consists of three staves. The notation continues. There are handwritten annotations in the middle, including "Liedes für Brühl alle der" and "Liedes".

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Handwritten musical notation on a five-line staff, featuring a complex melodic line with many beamed notes and rests. The notation is in a historical style, possibly from the 17th or 18th century.

Handwritten musical notation on a five-line staff, continuing the piece. It includes some handwritten annotations in a cursive script, possibly indicating performance instructions or corrections.

Handwritten musical notation on a five-line staff, showing further development of the melody. The handwriting is consistent with the previous systems.

Handwritten musical notation on a five-line staff. The word "Salvus" is written in a larger, bold script below the notes in several places, likely indicating a section title or a specific tempo/mood.

Handwritten musical notation on a five-line staff, concluding the visible portion of the manuscript on this page. The notation remains dense and detailed.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are some numbers written above the staff, possibly measure numbers or page numbers, including '149' and '8'. The handwriting is in an older cursive style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are some numbers written above the staff, possibly measure numbers or page numbers, including '151'. The handwriting is in an older cursive style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are some numbers written above the staff, possibly measure numbers or page numbers, including '152'. The handwriting is in an older cursive style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are some numbers written above the staff, possibly measure numbers or page numbers, including '153'. The handwriting is in an older cursive style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are some numbers written above the staff, possibly measure numbers or page numbers, including '154'. The handwriting is in an older cursive style.

Choral. v. 8.

Das ist das Lied des
Liedes.

Soli Deo Gloria

173

64

Violon, bey der auch anbehalten,
w. Ruten p.

a

2 Violin

Viola

Viola

Fagott ob.

Clarin

Alto

Tenore

Bass

e

Continuo

Dr. i. c. d. v.
1791.

1740

Maw. Continuo.

This page contains a handwritten musical score for a Continuo instrument. The score is written on ten staves, each with a treble clef and a 6/8 time signature. The notation includes a variety of notes, rests, and ornaments. Key annotations include:

- Staff 1:** Starts with a dynamic marking of *pp.* (pianissimo) and includes the word *fort.* (forte).
- Staff 2:** Features a *pp.* marking and a *pian.* (piano) marking.
- Staff 3:** Contains multiple *pp.* and *fort.* markings.
- Staff 4:** Includes *pp.* and *fort.* markings.
- Staff 5:** Shows *pp.* and *fort.* markings.
- Staff 6:** Contains *pp.* and *fort.* markings.
- Staff 7:** Includes *pp.* and *fort.* markings.
- Staff 8:** Features *pp.* and *fort.* markings.
- Staff 9:** Contains *pp.* and *fort.* markings.
- Staff 10:** Includes *pp.* and *fort.* markings.

The score concludes with a double bar line at the end of the tenth staff. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- ppp.* (pianissimo) on the third and fourth staves.
- And.* (Andante) on the fifth staff.
- Capo* (Capo) on the fifth staff.
- Maxim. ritard. Grandioso* on the sixth staff.
- Handwritten numbers (e.g., 3, 4, 5, 6, 7) above notes, possibly indicating fingerings or measures.
- Handwritten symbols (e.g., #, b) above notes, possibly indicating accidentals.

3A

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *mp.* and *ff.*. There are also some handwritten annotations and symbols above the notes.

Partial view of the adjacent page of the musical manuscript, showing the continuation of the handwritten musical notation on staves.

Handwritten musical score on four staves. The notation includes various note values, rests, and accidentals. The fourth staff contains the handwritten text "Capo|| Choral Capo||" followed by a double bar line and a repeat sign.

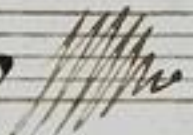
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Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp.* (pianissimo) and *mp.* (mezzo-piano) are present throughout. Performance instructions include *to Herz d. Königs* at the beginning, *Allegro* and *Vivace* in the middle, and *Adagio* towards the end. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *l*, *pp*, *mp*, *mf*, and *rit.*. The score is divided into sections, with the word *Allegro* written at the beginning of the lower section. The manuscript shows signs of age, including foxing and some staining. The page number "10" is visible in the upper right corner.



Handwritten musical score for a multi-stemmed instrument, possibly a harp, consisting of ten staves of music. The notation includes various note values, accidentals, and dynamic markings such as *mp.* and *mf.*

Choral Harpo 

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, various note values, rests, and dynamic markings such as *mp.*, *pp.*, *fast.*, and *ppp.*. The score is divided into sections, with the first section titled "Choral Vivace" and the second section titled "Lento". The music is written in a cursive, historical style.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ppp.* and *Forst.*. The music is densely written and includes some crossed-out passages. A page number '12' is visible in the upper right corner.

Choral Capell

Violino. 2.

Handwritten musical score for Violino 2, page 13. The score consists of 14 staves of music. The notation includes various dynamics such as *pp.*, *molto*, *assurmo*, and *piauw.*, as well as articulation marks like *tr.* and *l.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section of the score is marked *to you 3. time!*. The final staff includes the instruction *volti*.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The score is divided into sections with the following markings:

- Choral.** (Choral section)
- Marim. miltto.** (Marimba section)
- Recital** (Recital section)
- Viol.** (Violin section)

The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *pp.* (pianissimo) and *ppp.* (pianissimissimo). The score is written in a cursive, handwritten style.

Handwritten musical score consisting of 14 staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). Dynamics such as *pp.* (pianissimo) and *mf.* (mezzo-forte) are written throughout. The piece concludes with the instruction *Capo* followed by a double bar line and the word *Choral*, and then *Capo* followed by a double bar line and a repeat sign.

Viola

Handwritten musical score for Viola, consisting of 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *fort.*. The score concludes with the word *Capo* on the final staff.

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Choral.

Maximum Mittel

Recitat. 3/8

Sp. al. Cant.

mp.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *mp.* and *f.*. The music is written in a style characteristic of the 18th or 19th century.

Choral Dlapo

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Viola Solo.

4 Son. w. Violin.

Capo

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Handwritten musical score on aged paper, consisting of 14 staves. The notation is in a single system, likely for a string quartet or similar ensemble. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score is marked with "tutti" and "Fuy:" (likely "Fugue") throughout. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some staining and wear at the edges.

Continuation of the handwritten musical score on the adjacent page. The notation continues across several staves, maintaining the same key signature and time signature. The handwriting is consistent with the first page. Some additional markings like "And." and "Vivace" are visible on the right side of the page.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Capo" is written in large letters on the fourth staff. The word "tutti" appears multiple times as a performance instruction. The score concludes with a double bar line and a C-clef on the sixth line of the eighth staff.

Handwritten musical score on 15 staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The music features complex rhythmic patterns with many beamed notes and rests. Handwritten annotations include "2.", "1p.", "1.", "2.", "3.", "4.", "5.", "6.", "7.", "8.", and "9." above various measures. There are also some illegible handwritten notes and a checkmark at the end of the 14th staff.

Choral Haps.

Handwritten musical notation on a single staff, consisting of a few notes and rests, possibly a fragment or a specific instruction.

Violone.

Ritornello

accomp:

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tutti Fag.
Grand Horn.
tutti Fag.
tutti Fag.
tutti.
tutti. Fag. tutti Fag.
Fag.
tutti Fag.
tutti Fag.
tutti. Fag.
tutti. Fag.
tutti. Fag.
tutti Fag.
tutti.
tutti.
tutti Fag.
tutti.
tutti Fag.
tutti.
tutti Fag.
tutti.
pp.
tutti Fag.
tutti Fag.
tutti.

Choral.
Maximum.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Fag:* (Flute) at the beginning of the first staff.
- tutti.* (tutti) appearing on the second, third, and fourth staves.
- pp* (pianissimo) on the second staff.
- Choral.* (Choral) on the fifth staff.
- Da Capo.* (Da Capo) on the sixth staff.
- adagio.* (adagio) on the sixth staff.
- Maxime Wilh.* (Maxime Wilh.) on the fifth staff.

The score concludes with a double bar line on the eighth staff, followed by a final cadence on the ninth staff.

Handwritten musical score on 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *ppp.*, and *fort*. The piece concludes with a double bar line and a repeat sign.

Da Capo ||

Choral
Da Capo ||

Hantl. u.

Allegro

Handwritten musical score for the first piece, consisting of seven staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings.

Allegro

Handwritten musical score for the second piece, consisting of six staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings.

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Canto.

Komet = laß dich umbarmen - den laßt dich umbarmen - den mit seinen
 und wieder fal - lan vor ihm zu dem und wieder fal - lan vor ihm zu dem
 der umgarnet hat = dem dem der Herr ist ein großer Gott dem der
 Herr ist ein großer Gott ein großer Gott d. ein großer König d. ein großer König über alle
 Götter über alle Göt - - ter

Was ich will in diesem Leben zu geschehen des zu dem laß dich
 Was ich bößes fast begangen das ist alles abgesehett Gottes
 bring mich nun zu gesen wohlgefallen in mein Leben in mein Jesu meine
 Liebe mich gesungen deiner großen Macht d. Dacht Christi dich befallt das
 sein helfer in der ersten Zeit hilf. heylant meinem heyligen
 gott und mach lobes in der Welt Jesu will wider die sündigen
 von dem Himmel die mich sündigen. Herr großer heylant sieh dich zu
 ohrer sündigen, ab bringet für mich die, ab kom die König - Kofen zu dir, dein gläub
 stell dich an trost von deiner Danffmülls, ab mach dich die wird all sein Jamer mein
 mein, auf laß dich die dich nicht vergiblich lassen kom helfer kom die heyligen
 steh dich offen Jesus kom - o trost - o der - gen o
 der - gen o dinger bringe alle der - - - - - leicht bringe alle der - -

- - - - - licht bring alle der licht Jesu' komt - o brot - o der - - - - -
 Dagen bring alle der - - - - - licht bring alle der - - - - -
 - - - - - licht bring alle der - - - - - licht.
 Anlam' min' for' anlam' min' for' for' - - - - - om salmen
 for' - - - - - om salmen of' dat - - - - - of'
 dat - - - - - dat d. for' - der salmen om om om
 der die so lof of' for' - - - - - der die so lof - - - - - so - lof of' for'
 of' dat - - - - - dat om for' der salmen of' for'
 dat - - - - - dat d. for' - der salmen om
 om der die so lof - - - - - om der die so lof of' for' *Capo*

Choral Was in' lof' so lof' byany Capo

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Alto.

19

Romel - laß dich umbauern - then laß dich umbauern - then
 und hien - und wieder fal - len vor dem Herrn und
 wieder fal - len vor dem Herrn der uns gemacht hat
 denn der Herr ist ein großer Gott denn der Herr ein großer
 Gott ein großer König d. über alle Götter über alle

göt - - ter

Recitativo

Was ich mit dir angefangen In gesangener Zeit
 Was ich dir selbst Lust angefangen Ich will alles abgeben
 laß dich hien mich anzusehen muß gefallen Ich will dir
 Gottes rath nicht anfangen denn ich will dir
 in mein Leben meine fromm selbe immer wissen Zeit sich zu geben
 dich dich besalt das Gold u. was dir ist in der Welt zu will ich

mir vom fechten von den Wunden die mich gemacht
 dich von dem was ich in der Welt zu will ich

Recitativo

Aria Choral Was ich besah in Capo

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Tenore.

Kommt — laßt uns anbeten Ihn
 und Erben — und nie — der fallen vor dem Herrn und
 der mit gemaßt hat — dem dem der
 Herr ist ein großer Gott dem der — ein großer Gott u. ein großer
 König ein großer König über alle Götter über alle Got-ter

Recitall Aria

Ich will in seinen Heben in gesegneter Ruh sein
 Was in böser Lust begangen ist all das all abgestraft
 laß die böse mich in Heben wohl gefallen in mein Heben
 Gottes Liebe wird gefangen in der süßen Maß und Brot
 in mein Heben mich freit selber in der ersten Zeit sich o Heil
 Götter dich befehle dich selbst und was böse in der Welt sich will mir
 meinem Heben von den Wunden die mich schmerzen
 die werden wird zu lauter Glück und Vergnügen.

Recitall Aria Choral Was in böser Capel

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