

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/7

Führ uns Herr in Versuchung/nicht/a/2 Flaut.Trav./2 Violin.  
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.Oculli/1726.



Autograph März 1726. 34, 5 x 21 cm.

partitur: 5 Bl. Alte Zählung: Bogen 5-7.

13 St.: C, A, T, B, v1 1(2x), 2, vla, vlne, vlne e fag, bc, fl 1, 2.  
je 1 Bl., bc 2 Bl.

Alte Sign.: 159/7.

Text: Johann Conrad Lichtenberg, 1726.







De: Oculi.

J. D. S. M. Mart. 1726.

Gloria in excelsis Deo  
In altum sublimis et sublimis

tutti. *f* tutti. *f* tutti. *f* tutti. *f*



Musical notation for the first system, featuring multiple staves with complex rhythmic patterns and melodic lines.

Musical notation with lyrics: *Ich mit der Geist anfuhr*  
*mit der Geist anfuhr*

Musical notation with lyrics: *Gay. tutti Gay.*

Musical notation for the second system, featuring multiple staves with complex rhythmic patterns and melodic lines.

Musical notation with lyrics: *Gut Linter 3 Gut nach dem*  
*er löst mit der den andern Wort*

Musical notation with lyrics: *Gay. tutti*



Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The lyrics are:

mit dem Lande verbunden in Glauben  
traut mit der Liebe Gott bester mit  
auf uns selbst gerichtet  
w. auf der Gültigen  
w. unsern Dank in

Performance markings include *fay.*, *tutti fay.*, and *tutti*.



*Grüßet mich  
hier*

*Sagt: Ich sag' Ich sag' Ich sag' Ich sag' Ich sag' Ich sag' Ich sag' Ich sag'*

*der große Geist der Empörung hat Gottes Wort in uns zu finden, und es bei jeder Prüfung gelinglich  
auf den Grund zu sein. Auf dem Meer werden wir flammend die Unwissenheit, die uns die Luft  
raubt. Und uns Klavieren zu sein, alle die das Gut sind.*

*adagio*

*Parto piano.*

*Parto piano.*







Handwritten musical score on five staves. The lyrics are: *Ich in seine Flagg sein Flagg quachst auch die w. ar*

Handwritten musical score on five staves with lyrics: *das jaimeu Pami je prazin / Ich in seine Flagg sein Flagg quachst auch die w. ar*

Handwritten musical score on four staves, featuring dense rhythmic notation.

Handwritten musical score on four staves with lyrics: *Seine die jochlag*



*Sops*  
*Sops*  
*Sops*  
*Sops*  
*Sops*

*... das Herze Satans Haff sind gewandt*

*Satans Haff sind gewandt*

*Satans Haff sind gewandt*

*Satans Haff sind gewandt*



Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melodic line. The fourth staff is marked with a bass clef and contains the text "Basso" and "Satan's May". The fifth staff is marked with a bass clef and contains the text "für ein großes".

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*Es sey dir, O Herr, in der Höhe*

*Gott*

*der du die Reue*

*Se*

*der du die Reue*



Handwritten musical score, first system. Includes vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern.

Handwritten musical score, second system. Includes vocal line and piano accompaniment. The piano part continues with the sixteenth-note pattern.

Handwritten musical score, third system. Includes vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern.

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern.

Choral  
 In allen Tei'l mit  
 Da Capo  
 In Dei Gloria



159.  
7.

Luise und Johs in ~~Verfassung~~<sup>Verfassung</sup>  
mit etc.

a

2 Flaut: Frau.

2 Violin

Viola

Canto  
Alto

Tenore

Basso

Dr: Ombi  
Vro

c  
Continuo.



Choral. Continuo.

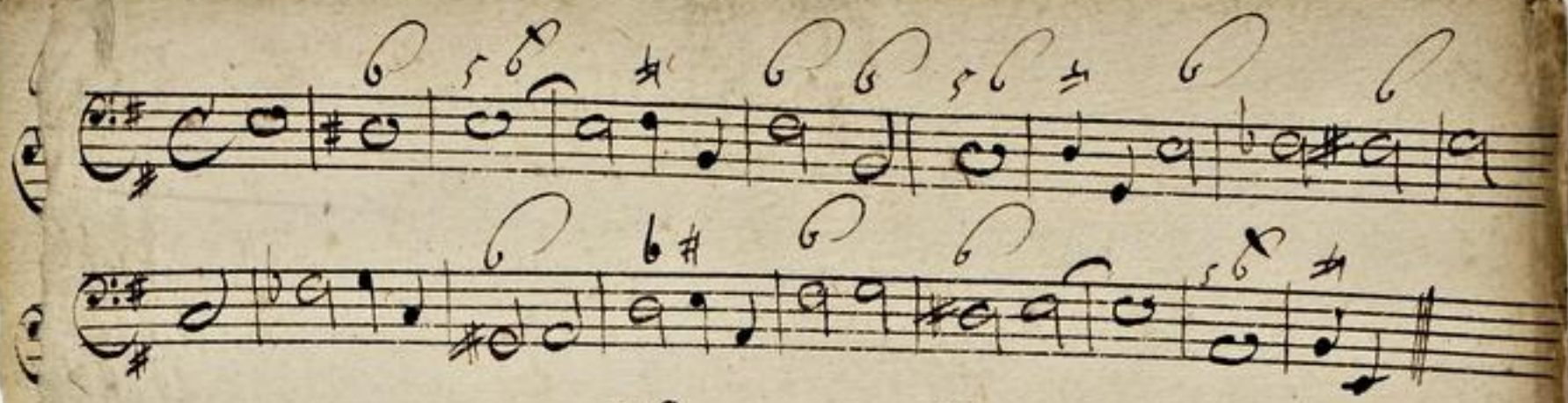
*Sich mit Gott an.*

*Macabro piano.*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.* and *fort.*. The score is written in a historical style, possibly from the 18th or 19th century. The title "Salapoll" is visible at the top of the first staff. The manuscript shows signs of age, including some staining and irregular edges.





Choral Hapo.



Choral.

Violina 1.

*Soprano*

Recitat:  
tacet

*Violino*

Fas

Recitat: tacet



Vivace

Foris sifp

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

Capo tacet Choral Capo.



Violino 1.

Handwritten musical score for Violino 1, measures 1-18. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various rhythmic values and articulations.

*Recitativo*

*Adagio*

Handwritten musical score for Violino 1, measures 19-28. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked *Adagio* and features a slower tempo with more sustained notes and some dynamic markings like *p*.

*Recitativo*



*Sivace*

A handwritten musical score on aged paper, consisting of 15 staves of music. The notation is in a single system, likely for a keyboard instrument. The key signature has one sharp (F#), and the time signature is common time (C). The music is characterized by dense, rapid sixteenth-note passages. Performance markings include *for.* (forte), *p.* (piano), and *pianissimo*. The score concludes with a double bar line, followed by the instruction *Recitativo* and *Choral*, and the word *Fine* written in a large, decorative script.



Choral.

Violino. 2.

*Capo uno Forte*

*Recit. ad. Staccat. piano.*

*Capo*

*Recitativo: tacet*



*Tuace.*

*Capo Solo.*

*pp.* *f.* *pp.* *f.* *pp.* *pp.* *pianissimo.* *f.* *pp.* *f.* *pp.* *f.*

*Capo Recitativo tacet*

*Choral Refrain.*



Chor.

Viola

*Stark und Grav.*

*Adoral: piano.*

*Stark und Grav.*

*Vivac.*

*Stark und Grav.*



Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *for.* The paper shows signs of age and wear.

*Recitat: tacet.*

*Choral Capo.*

Seven empty musical staves, indicating a section of the score that has not been written on this page.



Choral

Violone

*Basso mit Bass.*

*Tacet Opiano.*

*Finis*

*La Capo*

*Volte*

The image shows a page of handwritten musical notation for a Violone. It begins with a 'Choral' section consisting of seven staves of music. Below this is a section marked 'Tacet Opiano' (Tacet piano), which includes a double bar line and a change in key signature to two sharps (F# and C#). This section contains five staves of music. The page concludes with the word 'Finis' and 'La Capo' written above the final staff, followed by 'Volte' written below the staff. The notation includes various rhythmic values, accidentals, and dynamic markings.



Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff with the instruction *Vivace* written below.

Musical notation on a single staff with the instruction *Grave* written below.

Musical notation on a single staff with dynamic markings *pp.* and *fort.* written below.

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Musical notation on a single staff with dynamic markings *pp.* and *fort.* written below.

Choral da Capo.



Choral.

Violone e Fagotto.

*Gefu mit Goro*

*Fag. tutti Fag. tutti Fag. tutti Fag.*

*tutti Fag. tutti F. t. F. t.*

*Fag. tutti Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti Fag. tutti*

*Fag. tutti Fag. tutti*

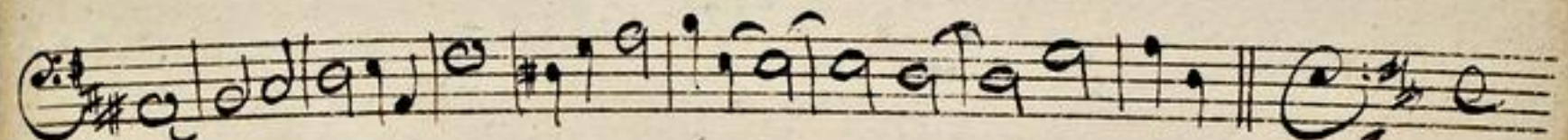
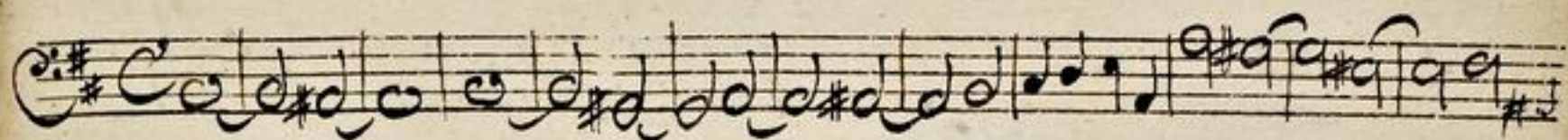
*adv. Sacralhan*

*ad. Brill*

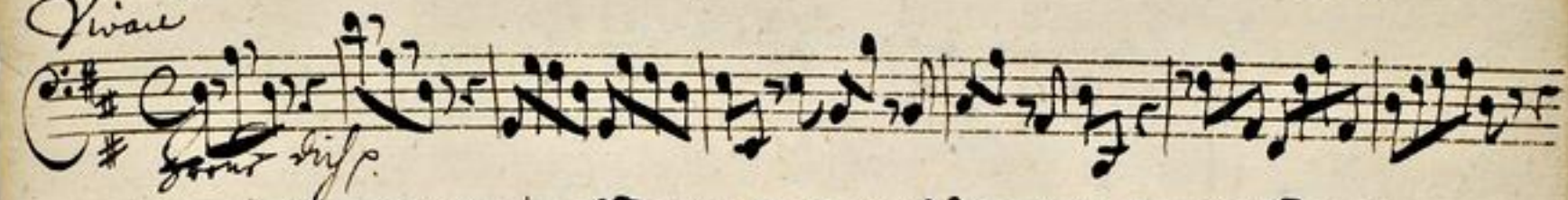
*ad. Brill*

*Volti Subito #*

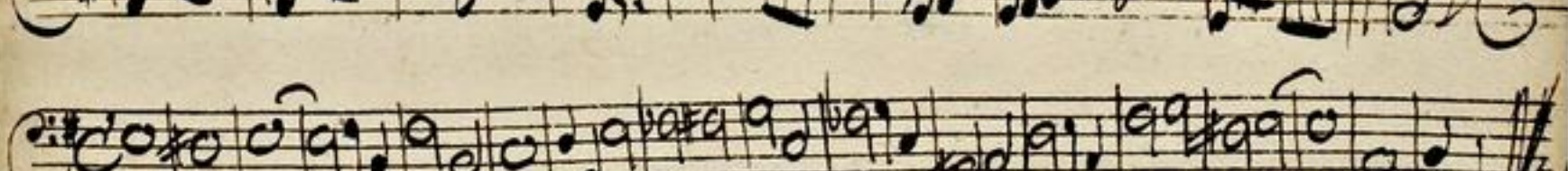
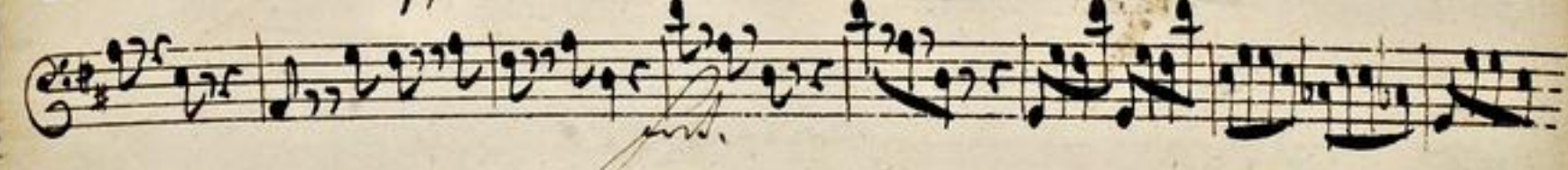
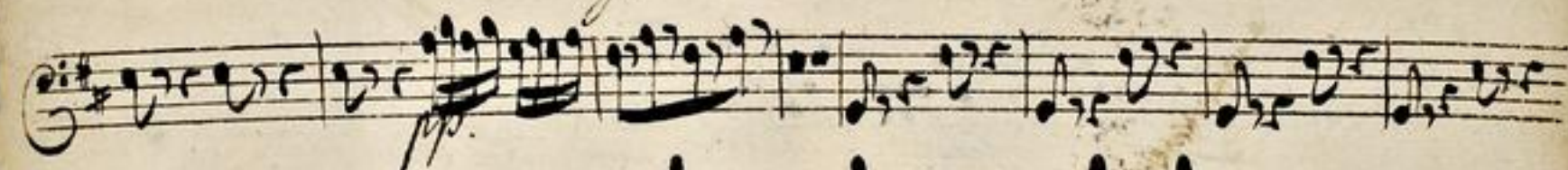




*Vivace*



*Grave*



*Choral Da Capo.*



Choral.

Flauto 1.

14

*Christe und Gott*



Choral.

Flauto. 2

*Allegro molto moderato*



Canto.

füßt mich hier in der Hinführung nicht wenn mich der böse  
von al-lem Ubel und er löst so sind die Zeit mit

Geist anfißt zur Linien mit zur ersten Seite sich mich ihm  
ta-ge böß er löst mich von dem ewigen Todt mich trost mich

starcke Widerstand im Glauben fest mich wohlgerüst  
in der letzten Noth befehrt mich auf ein selig Ende

mich mich der seligen Geistes Kraft mich mich der  
mich mich der in keine Land *Recitativ Aria*

Vor Jamer stand ich sorglich schwach, wenn Satan alle Kräfte  
bindet. Und was sich sollt ich hier im Herzen eine Wohnung finden. Da

raucht ab immerfort den so beliebten Auf nach allen Kräften zu bewachen. d.

hieß Jesus nicht in seiner Kraft die Füße wieder setzen es wird

der erwagne sein, alda ruht eine Felle garnden. Doch Gott sey

hant, der dessen Wafren brüht. der Geistes Kraft, wenn sie zu

stunt kan linsteren alten Tyschen binden,

*all.* fenne vifgeplag- heb froche geplag- heb froche Datant

Maßen sind garant - - Datant - - raubt - -



Datanb Maaf. - - - - - für finge  
 raubt für ein geylag - lob foye geylag - lob foye Datanb  
 Maaf - - - - - für finge raubt  
 Datanb Maaf -  
 - - - für finge raubt Laß ihn Damm um Anfall wegen  
 Gott ist firt - - - - - der der der kan ihn  
 pfla - - - - - gen fall -  
 - - - - - te vifan die fol laubt Gott ist firt - - - - - der - - -  
 kan ihn pfla - - - - - gen fal - - -  
 - - - - - te vifan die fol laubt falte die fol die fol laubt

Recitativo

Choral Capo.

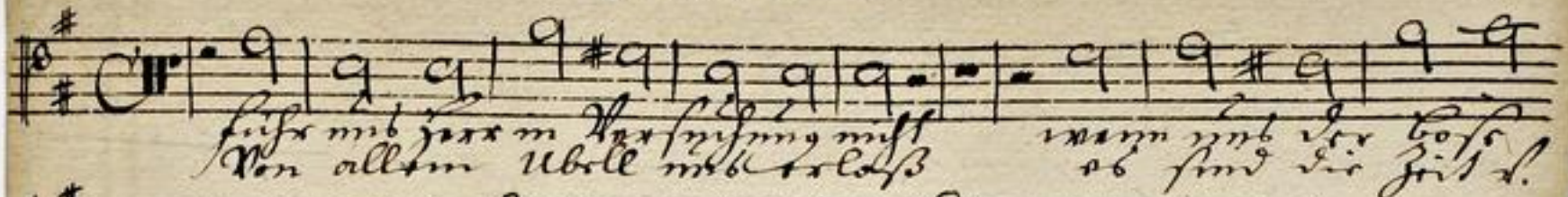


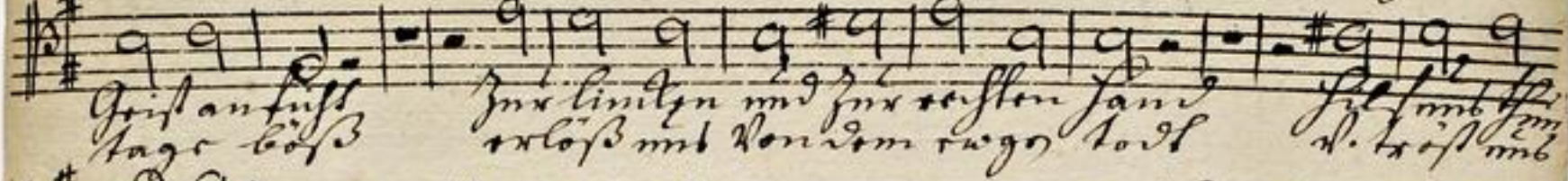
Alto.

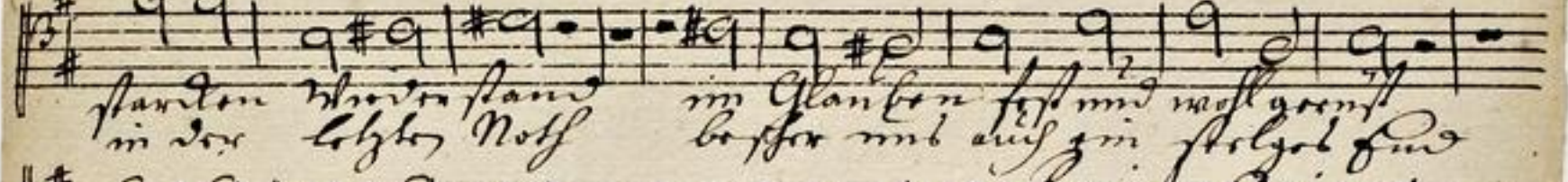
fuhr mit fern in der freyung muß wann mit der boß  
 von al-tem Ubel mit erlöß ab sind die zeit d.  
 Geist anfuhr zur linden und zur ersten sand sich mit dem  
 tage boß er löß mit von dem wogt todt und troß mit  
 stand den wider stand in glauben fest und wose gantz  
 in der letzten Noth beyß mit auß im folget zur  
 und In der seligen Geistes troß Recit Aria  
 mit unserm Vord in deine sand tacet tacet

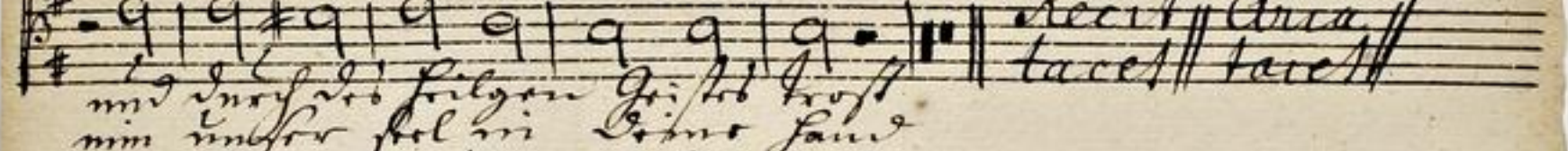


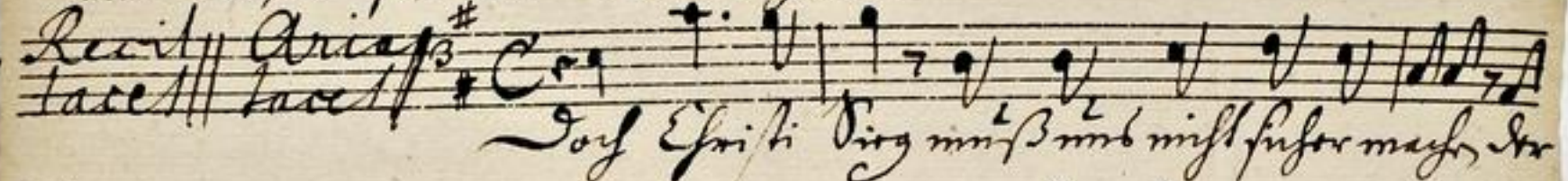
Tenore

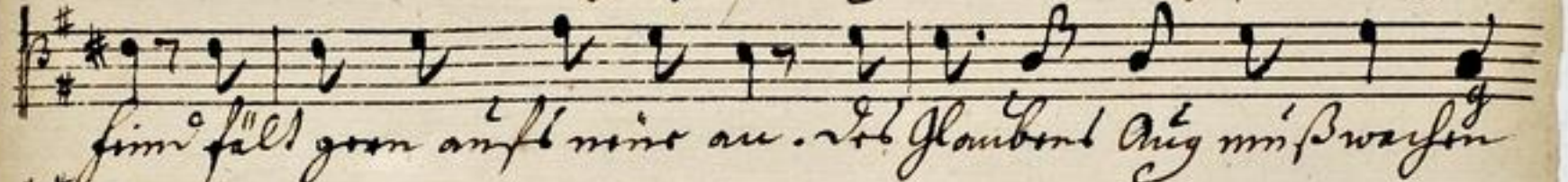

 süß mit Jesu in der Freudenlust  
 Von allem Uebel mich erlöß  
 wann ich der Gots  
 ob sich die Zeit d.

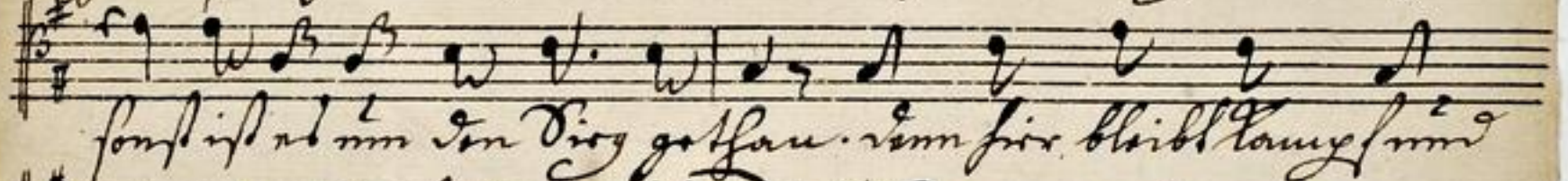

 Geist anfußt  
 Tage böß  
 zur Linderung und zur ersten Saun  
 erlöß mich von dem ewigen Tod  
 Ich hab mich  
 d. tröst mich

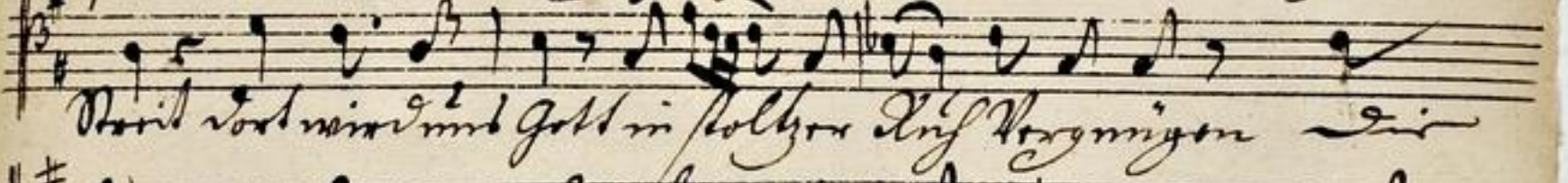

 standen Winterstau  
 in der letzten Noth  
 im Glauben fest mich nach grem  
 besser mich auf zu folgen

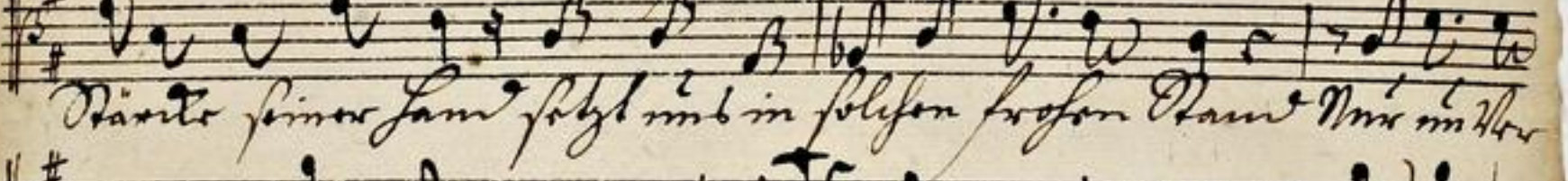

 mich durch des heiligen Geistes Trost  
 mich immer sel in Gutes Saun  
 Recit. Aria  
 tace // tace //

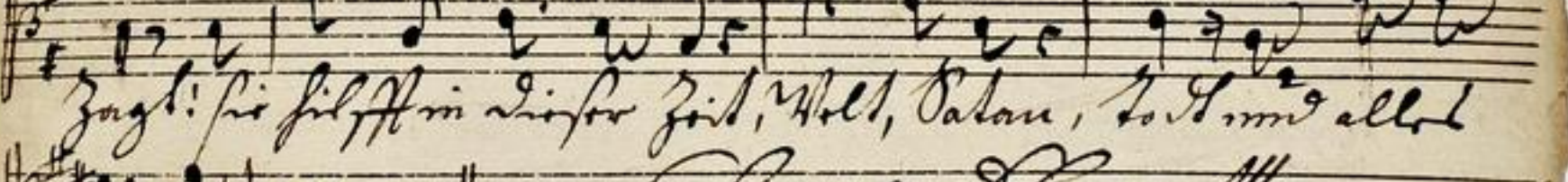

 Recit. Aria  
 tace // tace //  
 O Jesu Christi dich muß mich süßer machen  
 der

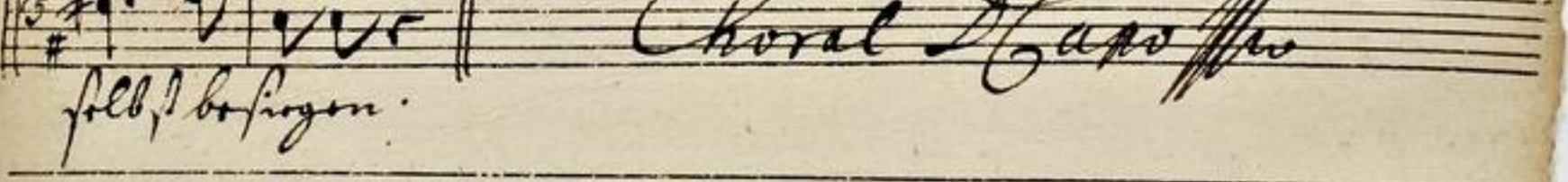

 him' feld' gem' anst' mich au. ob Glaubens Aug' mißweyßen


 sonst ist es mir Ten' dich gelau. wenn sie bleibt' laug' mich


 David' recht' mich' mit' Gott' in' solcher' Art' Vergnügen' die


 David' seiner' Saun' selzt' mich' in' solchen' großen' Raum' mich' im' Her


 zucht' sie' selzt' in' dieser' Zeit' Welt' Dabau' Tod' mich' alle


 selb' besingen.  
 Choral Capriccio



Basso.

fufte mit fere in Verpuffung nicht warm mit der bofe  
 Von allem Ubel mit er löß ob find die zeit und

Geift an fufft zur luyten mit zur reiffen fann fel mit ihm  
 tagt löß er löß mit Von dem wegen dort und trag mit

farten die reiffen in der lahtz Noth in glauben fuff mit in fuffen  
 beffere mit auf ein folge fuff

nun Inog der feilgen Geiftes trost  
 nun Ueber die in die fann

der fuffe Geift der fin fuffe, fuffe Gottes Wort in mit zu fuffen d.  
 auf bey fuffen Amiron geluyt ihm in der Granfambreit auf Dinder

merke die fluyt der die Duffeit fuffe kan die Datan löß be  
 miten. Um fuffe Schlawerig fuffe alzn fuffe zu Duffen

Je- fu- bris bris der follen Duffen bris fuffe

mit zu fuffen fuffe wie löyter alzn fuffe mit zu fuffen

fuffe wie löyter alzn fuffe alzn fuffe auf die wie fuffe der

fuffe in wie fuffe nicht der fuffen Duffen fuffe d. fuffe fuffe

fuffe fuffe mayen fuffen fuffe mit auf Duffen fuffe d. fuffe





Recitat tacell // Aria tac // Recit tacell //

Choral Capv.

