

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/38

So euch der Sohn frey/macht/a/2 Violin/Viola/Canto/Alto/
Tenore/Basso/e/Continuo./3.Adv./1746./ad/1736.



Autograph Dezember 1746. 36 x 23 cm.

partitur: 4 Bl. Alte Zählung: Bogen 6 und 7.

11 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc.

1,1,1,1,2,2,2,1,2,1,2 Bl.

Alte Sign.: 168/61. Text: Johann Conrad Lichtenberg, 1736.

1. In Zion Himmelstürme Chöre
 2. In fallst du Pass, wird mit mir
 3. Du nimm die Tese fröhlich an

Manus 454/
 38

168.
~~61.~~
38

Partitur
 M. Dec. 1735 27. Jahrgang.

Handwritten musical notation on the right edge of the page, including staves and notes.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* and *h*. The music is written in a historical style with a treble clef and a common time signature.

Handwritten musical score for the second system, consisting of five staves. Similar to the first system, it features complex rhythmic patterns and includes dynamic markings like *tr*, *h*, and *mf*. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score for the third system, consisting of five staves. The notation continues with various rhythmic figures and includes dynamic markings such as *tr* and *h*. The handwriting is consistent with the previous systems.

Handwritten musical score for the fourth system, consisting of five staves. This system includes German lyrics written below the notes. The lyrics are:

 Gott die Beschaffenheit des Geistes und seinen Ursprung in sich selbst zu verstehen. Das ist auch die Kunst der Vernunft.

 Ich habe die Erfahrung gemacht die Vernunft ohne die Natur nicht zu verstehen. O Dank sey! dem dieser Kunst nicht die Welt der Vernunft.

 Ich habe die Erfahrung gemacht die Vernunft ohne die Natur nicht zu verstehen. O Dank sey! dem dieser Kunst nicht die Welt der Vernunft.

 Ich habe die Erfahrung gemacht die Vernunft ohne die Natur nicht zu verstehen. O Dank sey! dem dieser Kunst nicht die Welt der Vernunft.

Handwritten musical score for the fifth system, consisting of five staves. The notation includes various rhythmic values and accidentals, continuing the musical piece.

Handwritten musical score system 1. It consists of four staves: Treble clef, Alto clef, Bass clef, and C-bass clef. The music is in a major key with a common time signature. The lyrics "Eyl mich die Wohlthat für in Das" are written across the staves.

Handwritten musical score system 2. It consists of four staves. The lyrics "de bin ich dich - bin ich dich - bin ich dich" are written across the staves.

Handwritten musical score system 3. It consists of four staves. The lyrics "bin ich dich in die bin ich dich" are written across the staves.

Handwritten musical score system 4. It consists of four staves. The lyrics "Eyl mich die Wohlthat für in Das" are written across the staves.

Handwritten musical score system 5. It consists of four staves. The lyrics "de bin ich dich - bin ich dich - bin ich dich" are written across the staves.

Handwritten musical score system 6. It consists of four staves. The lyrics "bin ich dich in die bin ich dich" are written across the staves.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the notes.

Sich hingewandt hat sich auf

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the notes.

*muß mir ein
Ich muß mir ein
Ich muß mir ein*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the notes.

*Wird
gott der Vater
und nicht
Ich muß mir ein*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the notes.

*Christ
mein Leben
das ist mein Leben
mein Leben
mein Leben*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the notes.

*Sich fangt an mit dem Geist
Jesus der in allen
an der Seite im
mein Züchtel zum
Jesus der in allen
an der Seite im
mein Züchtel zum*

Aria.

Handwritten musical score for the first system, featuring a vocal line with lyrics and piano accompaniment. The tempo is marked *Allegro*.

Handwritten musical score for the second system, including dynamic markings such as *pp.* and *p.*, and the instruction *Ad lib. dim. s. ff.*

Handwritten musical score for the third system, with the instruction *muß des Himels des Himels* written below the notes.

Handwritten musical score for the fourth system, including the instruction *muß des Himels des Himels* and the marking *Ad lib. s. ff.*

Handwritten musical score for the fifth system, featuring dynamic markings *p.* and *pp.*, and the instruction *Ad lib. dim. s. ff.*

Handwritten musical score for the sixth system, including the instruction *muß des Himels des Himels* and the marking *Ad lib. s. ff.*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature. There are some handwritten annotations in German below the staff.

In der tiefsten Tiefe hat Gott's unendliche Güte fünfzigfache Vollkommenheit fünfzigfache

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature. There are some handwritten annotations in German below the staff.

Wahrheit *Luft in* *ihm zu se* *hat Gottes unendliche Güte*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature. There are some handwritten annotations in German below the staff.

hat Gottes unendliche Güte fünfzigfache Vollkommenheit fünfzigfache *glaube! Ich bin ein Jesu! Ich bin ein*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature. There are some handwritten annotations in German below the staff.

hat Gottes unendliche Güte fünfzigfache Vollkommenheit fünfzigfache *glaube! glaube!*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The music appears to be a vocal line with a treble clef and a common time signature. There are some handwritten annotations in German below the staff.

Da Capo *Da Capo* *Da Capo* *Da Capo*

Ich bin ein Jesu! Ich bin ein Jesu!

Handwritten musical notation with lyrics: *... aus diesem Colter ...*

Handwritten musical notation for a Choral section. Includes staves for vocal parts and instruments. The word "Choral" is written across the staves.

Handwritten musical notation with lyrics: *... mein Herz ... die den ...*

Handwritten musical notation with lyrics: *... die ...*

Handwritten musical score for the first system. It includes a vocal line with lyrics and several instrumental staves. The lyrics are: "auf dem Berg Davids" and "mein liebster Herr".

Handwritten musical score for the second system. It includes a vocal line with lyrics and several instrumental staves. The lyrics are: "Ich will tausend gült' Herr".

Handwritten musical score for the third system. It includes a vocal line with lyrics and several instrumental staves. The lyrics are: "Gloria".

168.

61.

Es sey die Dofu frey
manfot s.

a

2 Violin

Viola

Canto

Alt.

Tenore

Basso

e

Continuo.

3. stas.
1796.

ad
1736.

Continuo.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and accidentals. Above the staff, there are handwritten numbers: 4, 5, 3, 4, 5, 3, 5, #.

So mich die Luft.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

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Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols such as clefs, accidentals, and dynamic markings. The score is divided into sections, including a recitative section and an aria section.

Key markings and annotations include:

- Recit.* (Recitative)
- Allegro* (Allegro)
- Aria. 1. Teil Sing 3.* (Aria, 1st Part, Sing 3)
- pp.* (pianissimo)
- Fort.* (Fortissimo)
- piano* (piano)

The manuscript is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 5) and other performance instructions. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on a single page of aged paper. The score is written in a single system with ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). Above the first staff, there are handwritten numbers: 7, 4, 3, 1, 4, 5, 4, 5, 9. The second staff has numbers: 4, 3, 4, 4, 4, 3, 4, 3, 4, 3. The third staff is labeled "Recit." and has a 3/4 time signature. The fourth staff is labeled "Chor." and has a 2/4 time signature. The fifth staff has the text "vom Joch hinweg" written below it. The sixth staff has a dynamic marking "p. f." and a "f." marking. The seventh staff has a "p." marking. The eighth staff has a "p." marking. The ninth staff has a "p." marking. The tenth staff ends with a double bar line and a fermata. The paper shows signs of age, including discoloration and a small stain in the upper right corner.

Violino. 1.

Handwritten musical score for Violino 1, consisting of 13 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the notes.

Lyrics: *So auf der Höhe*

Lyrics: *Engl. mich dir*

Lyrics: *Capo*

Dynamic markings include *hr*, *p.*, *for.*, *f.*, *tr*, *puer.*, and *hr*.

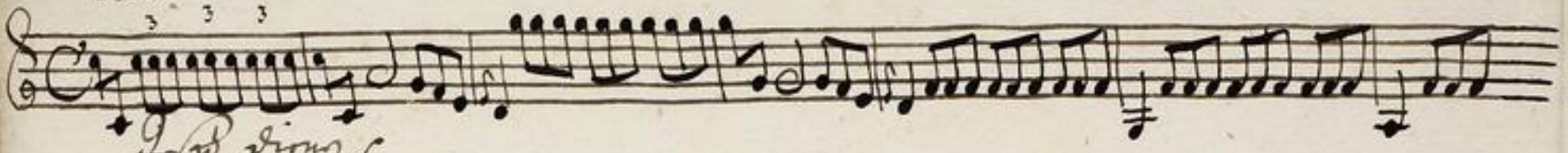
Recitat

Capo

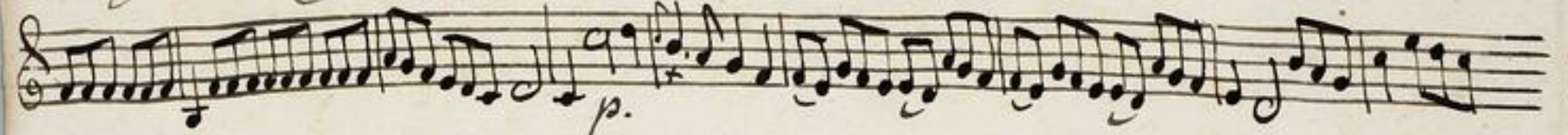
Recitat: tacet

allu.

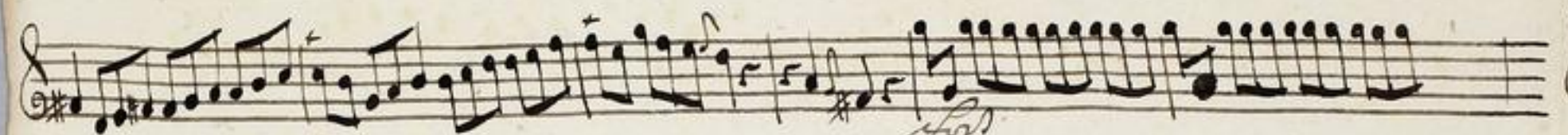
3 3 3



Forb. diring s.



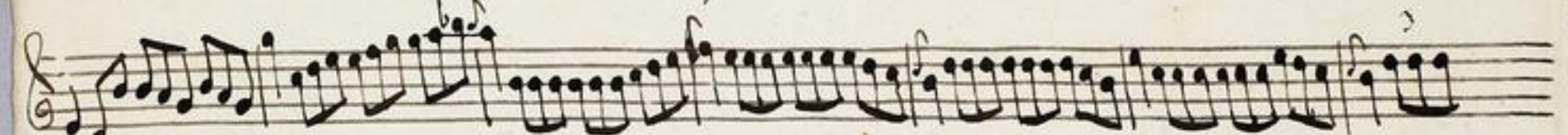
p.



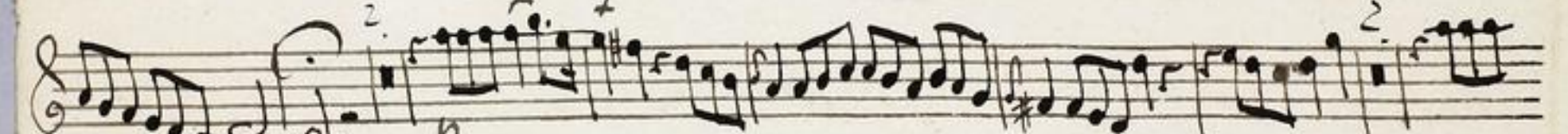
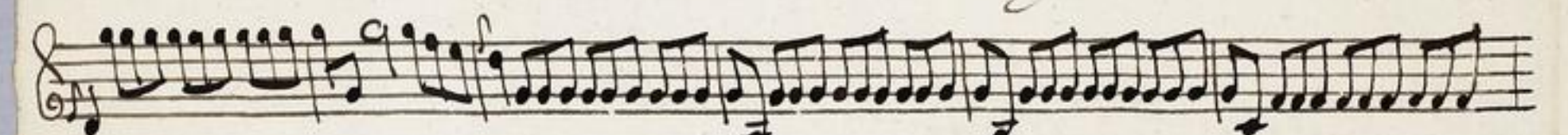
Forb.



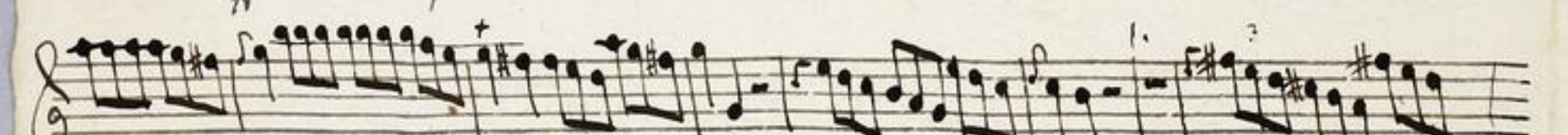
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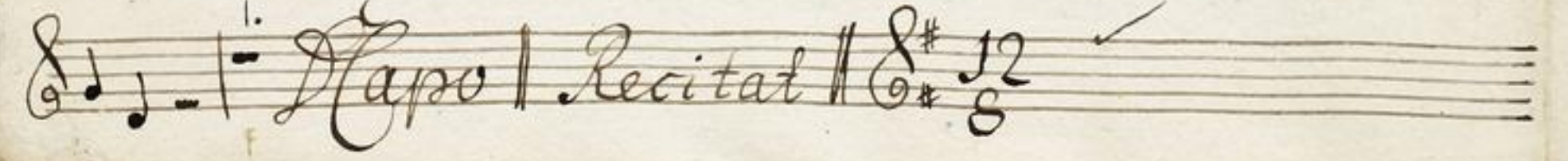
Forb.



p.



Forb.



Capo Recital 12

Choral.

Handwritten musical score for a choral piece. The score consists of six staves of music. The first staff begins with the title "Choral." and the tempo marking "Allegro". The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p." (piano) and "f." (forte). The piece concludes with a double bar line and a fermata.

Below the musical score, there are ten empty musical staves, each consisting of five horizontal lines, arranged vertically down the page.

Violino 1.

So mich die Dofen. *p.*

Recit.

Aria. Fort.

Lacht mich die Welt. *p.*

Fort. *pp.*

f. *p.* *f.* *piano*

Fort. *p.*

Capo // *Recitat. tacet* //

Aria. *allegro*

The musical score consists of 14 staves of handwritten notation. The first staff begins with the tempo marking *allegro* and includes three triplet markings above the notes. The second staff is marked *pp.* (pianissimo). The third staff is marked *fort.* (forte). The fourth staff is marked *pp.*. The fifth staff is marked *fort.*. The sixth staff is marked *pp.*. The seventh staff is marked *fort.*. The eighth staff is marked *pp.*. The ninth staff is marked *fort.*. The tenth staff is marked *pp.*. The eleventh staff is marked *fort.*. The twelfth staff is marked *pp.*. The thirteenth staff is marked *fort.*. The fourteenth staff is marked *pp.*. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings.

Capo | Recital

Handwritten musical score on a single page, featuring six staves of music. The notation is in a single system, likely for a single instrument. The key signature is one sharp (F#), and the time signature is 8/8. The music is written in a cursive, historical style. The first staff begins with the handwritten text "Rom Jy 18." and "pp. fort." below it. The notation includes various note values, rests, and dynamic markings such as "p.", "f.", and "pp.". There are also some small annotations like "77" and "tr" above notes. The piece concludes with a double bar line and a decorative flourish.

Violino. 2.

Handwritten musical score for Violino 2. The score consists of 14 staves of music. The first staff begins with the instruction "Da auf der Opfer." and includes dynamics *hr*, *p.*, and *tr*. The second staff includes dynamics *hr*, *tr*, and *f.*. The third staff is marked "Recitat" and includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth staff is marked "Adria." and includes the instruction "Seyh mich die Welt." and dynamics *hr* and *p.*. The fifth staff includes dynamics *hr* and *p.*. The sixth staff includes dynamics *hr* and *p.*. The seventh staff includes dynamics *hr* and *p.*. The eighth staff includes dynamics *hr* and *p.*. The ninth staff includes dynamics *hr* and *p.*. The tenth staff includes dynamics *hr* and *p.*. The eleventh staff includes dynamics *hr* and *p.*. The twelfth staff includes dynamics *hr* and *p.*. The thirteenth staff includes dynamics *hr* and *p.*. The fourteenth staff is marked "Capo Recitat" and includes dynamics *hr* and *p.*.

Choral.

Von Jesu ihm

p.

x

ität

Viola

Do pueri de saepe. *p.*

For. *Recitativo*

Aria. Ergo mihi si vult, *p.*

For. *p.*

p. *f.* *p.* *f.* *p.*

all. *For.* *p.*

Recitativo *For.* *p.*

For. *p.*

For. *p.*

And.

p.

pp.

And.

p.

1.

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Capo || *Recitat tacet* || $\frac{3}{8}$ \sharp

Choral.

Tom Jig 2.º

pp. fort.

p.

f.

p.

p.

p.

p.

Violone.

Handwritten musical score for Violone, consisting of 15 staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in German and are interspersed with the musical notation.

Lyrics: *Ich sing dir Lob.*

Lyrics: *Recit.*

Lyrics: *Aria.*

Lyrics: *Geht mich ein velt.*

Lyrics: *Capo!*

Dynamic markings: *p.*, *f.*, *f.*, *p.*

Recit:

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Recit:*. The second staff contains the tempo marking *all.*. The third staff is marked *Alia.* and includes the name *Joseph Simon* written below the staff. The fourth staff has a dynamic marking *p.*. The fifth staff has a first ending bracket labeled *1.*. The sixth staff has a dynamic marking *f.*. The seventh staff has a first ending bracket labeled *1.* and a dynamic marking *pp*. The eighth staff has a dynamic marking *f.*. The ninth staff has a dynamic marking *p.*. The tenth staff begins with a *Capo* instruction, followed by the tempo marking *Recit:* and ends with a final cadence. The notation includes various note values, rests, and dynamic markings.

Choral.

Wir loben dich

p.f. *p.* *f.*

f. *p.*

Violone.

Da ruhig & süß

f.

Recht:

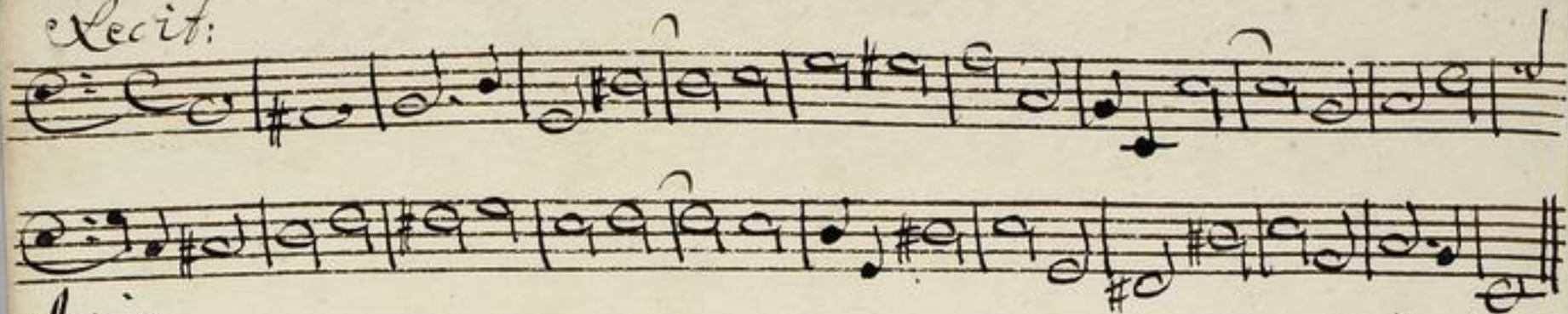
Aria
Legt mich die Welt

p.

f. p. f.

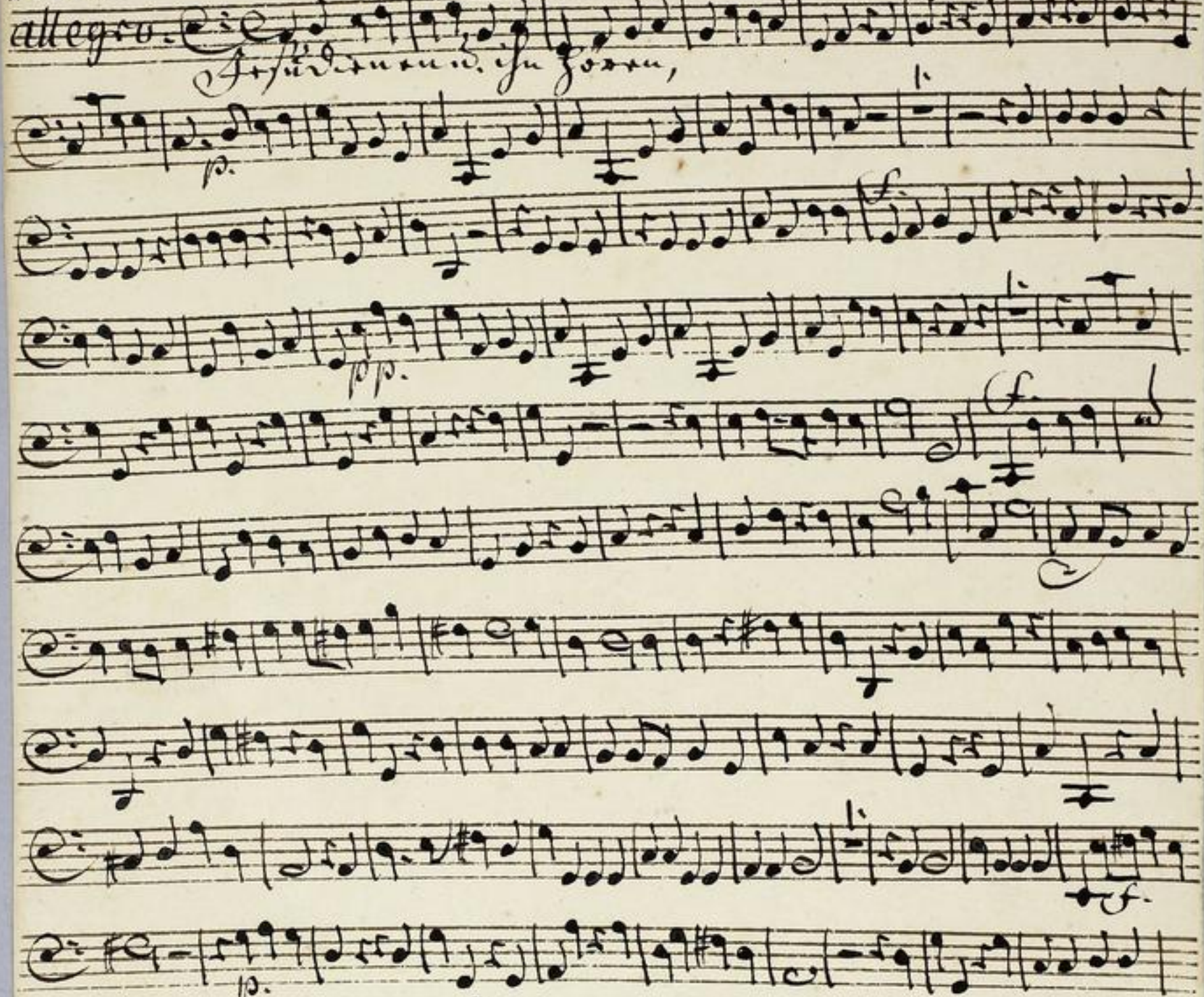
Aria
J. Salaspo || *Volti*

Recit:

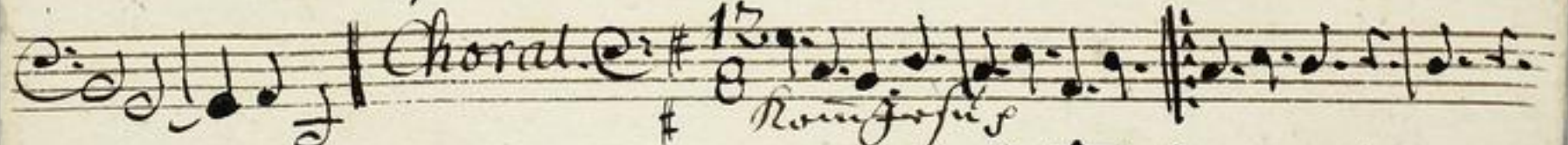
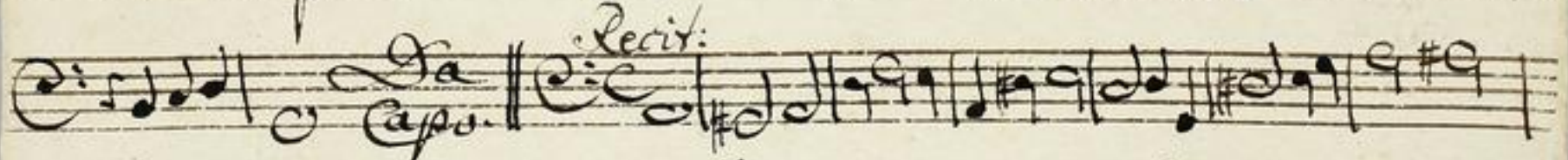


Aria

allegro.



Recit:



Canto.

DICTUM
tacet

Gott ließ esmalts den Teufel und seinen Heer, in diesen freien Cavaten
kommen. Vorhat Angst, Noth und Landt unngemessen, so maist die Gefangne lob, die
Datant arger Griff bestirmt. O Dauligkeit, was diesen Trost erblickt der wilt den
Nolten froh entgegen, mid keine Noth, kein Leiden dieser Zeit, stößt Gläubigen, den
alten Rettungsb. Daryon.

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1.
 mein Lelter, daß er mein Freund, mein Lelter mein Lie- - ter

Capo. Recit. Aria. Recitall
 frj.

2. f. 2.
 Kom, Jesu mir durch Glauben an dein gerichtet Blut,
 Was niemand dir kan rühmen, mich dein erlöset Gut.

Ich senfzt von Karlan - gen, nach deiner Barmhertzigkeit, mein Liebster!

Kom gegangen, Welt. tanstent gute Nacht.

am 3. 10. 1736

Alto.

2.
Herr, Jesu nim' uns' Glauben an dein gerichtet Blut,
Was niemand dir kan an-son, nur dein erlanntes Gut.

1.
Jesu' für uns' Verlan-gen, nach deiner Diefenheit Kraft,

mein liebster Herr gegan-gen, Welt, tausendgüte Nacht.

Tenore

3.

Do auf der Doh frey - machet, so seze ihr recht frey, so seze ihr

recht - - - frey. Recit Aria Recit Aria

Was Jesum kent und liebt, der fließet Weltgemäyflüßten. In der Schwere

Leiden wird seine Dals nicht betrüb. Er wird, er wird zulezt in jener

Göser auf diesem Felten ganz im Himmel freyheit geben.

Com. Jesu mein In der glauben an ein gereichtes blut, Was niemand dir kan ran - ber, nicht sein tutan Noe gut.

Jesu fuffe vor Anlan - gen, nach seiner Diferheit Kraft,

mein Erbster! Com gegau - gen, Welt. tansam gute Nacht.

Wenn sie Je- su's Worte merket, wenn sie Je- su's Worte merket, der sie
 stäret, der da spricht: gläubb. Ich bin dein, Ich bin dein, Wenn sie Je- su's Worte
 merket der sie stäret der da spricht: gläubb. gläubb, ich bin dein, ich bin

Capo Recital //
 dein.

1.
 Kom, Jesu mein Zuversicht geben, an dein gerichtet Blut,
 Was niemand dir kan von- beren, nur dein erlöset Gut.
 Ich steh' vor Karan- gen, nach deiner Barmhertzigkeit, mein liebster
 Kom gegen- gen, Welt' langsam gute Nacht.