

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 424/10

Esset meine Lieben und trincket/a/2 Violin/Viol/Canto/
Alto/Tenore/Basso/e/Continuo./In die Viridi./1716.



Autograph April 1716. 34 x 21 cm.

partitur; 5 Bl. Alte Zählung: 3 Bogen.

10 St.: C, A, T, B, vl 1, 2, vla, vlne(2x), bc
je 1 Bl., C und bc 2 Bl.

Alte Sign.: 149/IX; 7316/10.

Text: Georg Christian Lehms, 1716.

Stent unum Librum und Amiculus p.

149
IX
424
7346/10

1 (17) u

Pertitur.
1716.



F. A. J. M. B. 1716.

1

Handwritten musical score for the first system, consisting of five staves. The notation is dense, featuring many beamed notes and rests. Dynamic markings include *al meno forte* and *al meno piano*.

Handwritten musical score for the second system, consisting of five staves. The notation continues with complex rhythmic patterns. Dynamic markings include *al meno forte* and *al meno piano*.

Handwritten musical score for the third system, consisting of five staves. The notation continues with complex rhythmic patterns. Dynamic markings include *al meno forte* and *al meno piano*.

Handwritten musical score for the fourth system, consisting of five staves. The notation continues with complex rhythmic patterns. Dynamic markings include *pp.* and *mp.*. The lyrics "Gott" and "In aller Himmel Höhe" are written below the notes.

Handwritten musical score, first system. Includes vocal line and piano accompaniment. The lyrics are: *Ich bin nicht mehr da, Ich bin nicht mehr da, Ich bin nicht mehr da.*

Handwritten musical score, second system. Includes vocal line and piano accompaniment. The lyrics are: *Gott Gott dem aller Höchsten.*

Handwritten musical score, third system. Includes vocal line and piano accompaniment. The lyrics are: *Ich bin nicht mehr da, Ich bin nicht mehr da, Ich bin nicht mehr da.*

Handwritten musical score, fourth system. Includes vocal line and piano accompaniment. The lyrics are: *Ich bin nicht mehr da, Ich bin nicht mehr da, Ich bin nicht mehr da.*

Handwritten musical score, fifth system. Includes vocal line and piano accompaniment. The lyrics are: *Ich bin nicht mehr da, Ich bin nicht mehr da, Ich bin nicht mehr da.*

fol. t.

And.

Can do man nicht do mag nicht er = fougfrs du

dem Gott will auf dir in day aller dumber aller dumber dubs. Hys to d. fr ghr lams

— ipe ghr lams

do off ihr dy dir by dunt of bel d. dy dir by dely frindel, bel

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

ich hab' den Tod bekundigen bey dem Tod.

Handwritten musical notation for the second system, including vocal line and piano accompaniment.

Handwritten musical notation for the third system, including vocal line and piano accompaniment.

auf - wie Lieder

auf - wie Lieder, auf - wie

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment.

groß ist das Herrn Elfen

und wie

Handwritten musical notation for the fifth system, including vocal line and piano accompaniment.

und wie w. wie nicht w. wie nicht

af ubi claus fin ubi amara danna

fr die lichte gill mit amara bndel di ubi in der lichte

die wille fuy tolle die Liebe

gantz allin gantz allin in die drole

in die drole

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of several measures with various note values and rests. A small 't' is written above the first measure.

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of two sharps, and a common time signature. The music features a series of notes with stems pointing upwards. A small 't' is written above the first measure.

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of two sharps, and a common time signature. The music features a series of notes with stems pointing upwards. A small 't' is written above the first measure.

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of two sharps, and a common time signature. The music features a series of notes with stems pointing upwards. A small 't' is written above the first measure.

Partial view of handwritten musical notation on the right page of the manuscript.

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Partial view of handwritten musical notation on the right page of the manuscript.

Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves. The first staff has a 't' above it. The second staff has a 't' above it. The third staff has 'Alt!' written above it. The fourth staff has 'Allegro' and 'may' written above it. The fifth staff has 'Alles mit Gott' written above it.

Handwritten musical score for the second system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves. The first staff has 'Gott' written below it. The second staff has 'Angesichts' written below it. The third staff has 'der Größe' written below it. The fourth staff has 'die Größe' written below it. The fifth staff has 'auf dem Welt der' written below it.

Handwritten musical score for the third system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves. The first staff has 'Alles' written below it. The second staff has 'Ihnen' written below it. The third staff has 'Ihnen' written below it. The fourth staff has 'Ihnen' written below it. The fifth staff has 'Ihnen' written below it.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The notation includes various clefs, time signatures, and dynamic markings.

Lyrics include: *Ich hab mich dem Jesus ganz allein*, *mein al. Ich hab mich dem Jesus ganz allein*, *Ich hab mich dem Jesus ganz allein*, *mein al. Ich hab mich dem Jesus ganz allein*, *mein al. Ich hab mich dem Jesus ganz allein*, *mein al. Ich hab mich dem Jesus ganz allein*.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb".

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb, dich lieb".

Handwritten musical score for the first system, featuring six staves with various musical notations and lyrics in German. The lyrics include:

*...
 ...
 ...
 ...
 ...
 ...*

Handwritten musical score for the second system, featuring six staves with various musical notations and lyrics in German. The lyrics include:

*...
 ...
 ...
 ...
 ...
 ...*

Soli Deo Gloria.

149

IX

Ich meine Liebe und Trübsal

a

2 Violin

Viol

Canto

Alto

Tenore

Basso

Judic. König.
1716.

e
Continuo.

Continuo

Handwritten musical score for Continuo, consisting of 14 staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Lyrics and markings include:

- Libro primo libro*
- Gott ihm alle*
- Allegro*
- Allegro*

The score features numerous accidentals (sharps) and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo zando). There are also some numerical markings like "32" and "4#" above the notes.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. The paper shows signs of age, including foxing and some staining. The music is written in a historical style, possibly from the 18th or 19th century.

Violino I.

libro primo

pp.

Gott dem allm.

pp.

f.

f.

Agnus Dei

foll.

molto

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line with various note values, rests, and dynamic markings such as *mf* and *br*. The first staff begins with the handwritten text "Horn of my". The piece concludes with a double bar line and a repeat sign.

Eight empty musical staves on aged paper, arranged vertically below the first ten staves.

Violino 2.

Andante

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

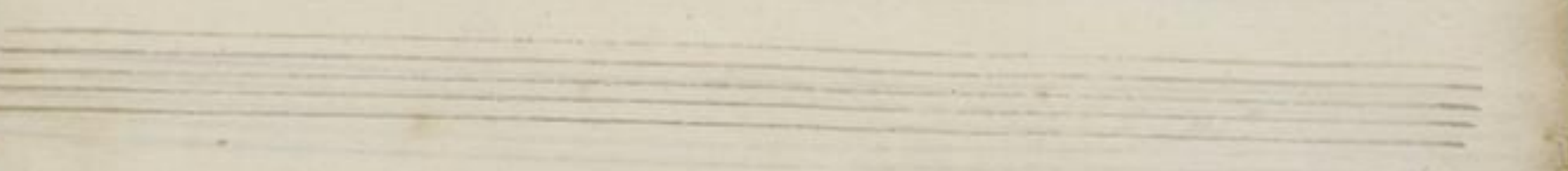
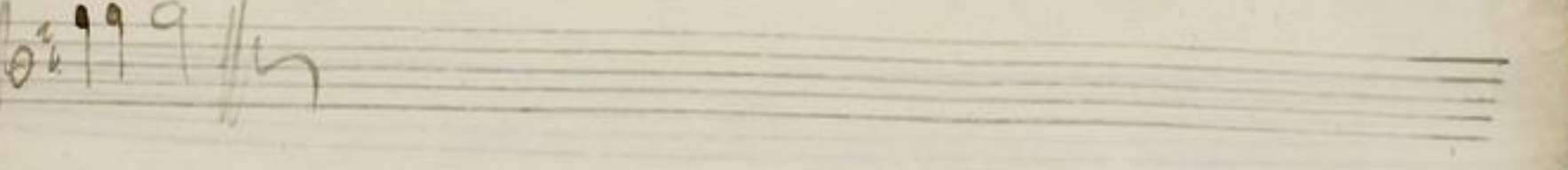
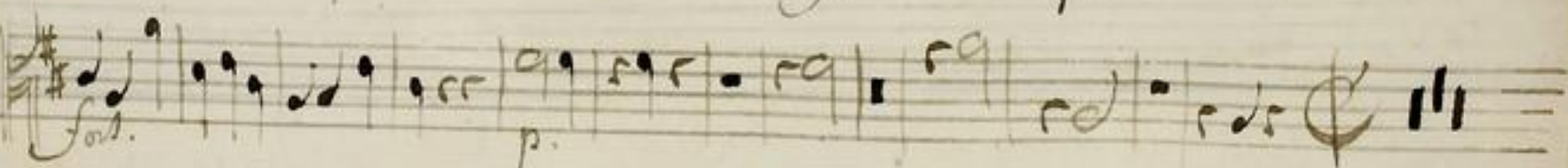
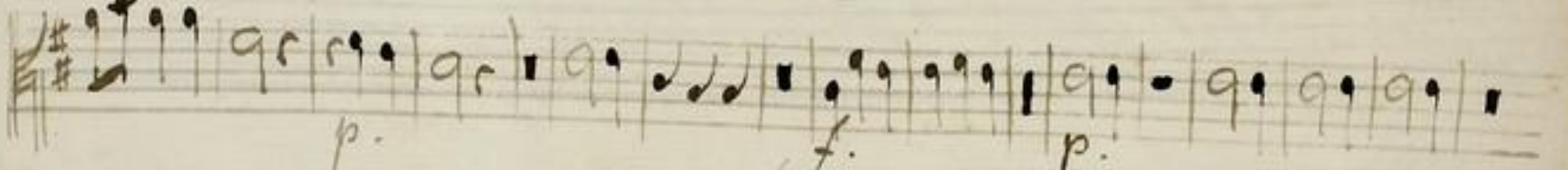
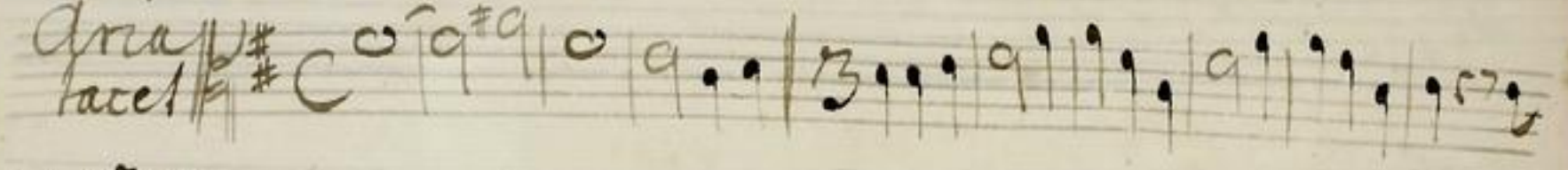
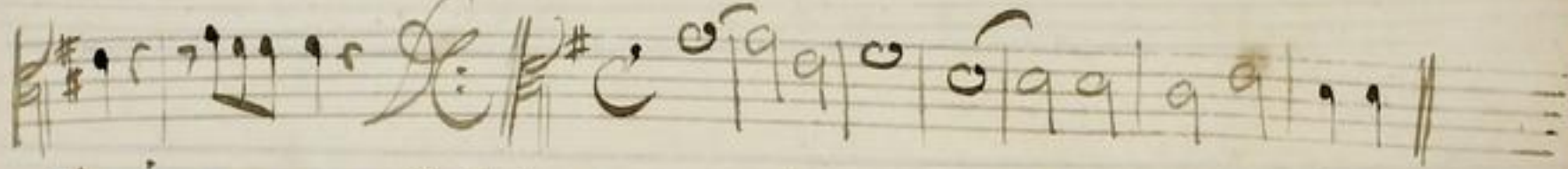
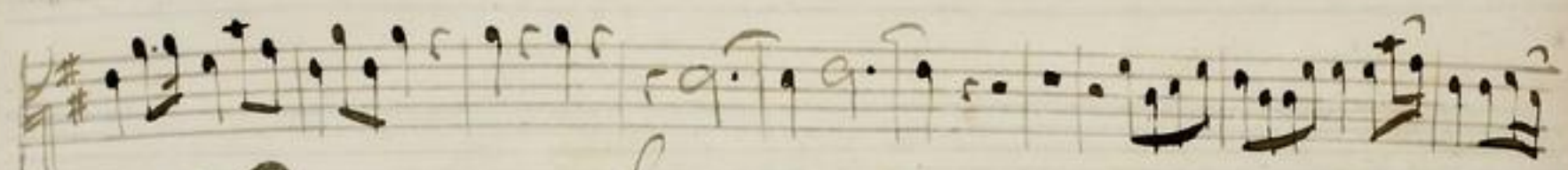
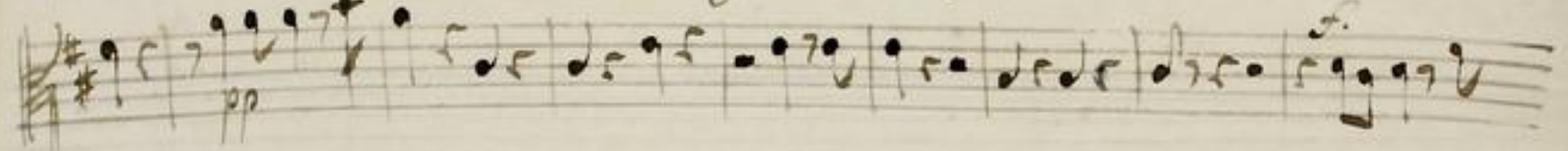
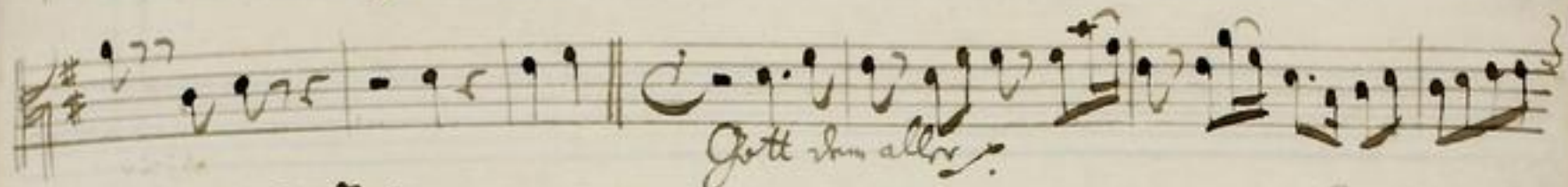
pp.

pp.

pp.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp.*, *p.*, and *f.*. The second staff continues the piece with similar notation and dynamic markings. The third staff features a change in time signature to 3/4. The fourth staff continues with treble clef notation. The fifth staff begins with a new clef, likely a bass clef, and continues the melodic line. The sixth, seventh, eighth, and ninth staves continue with treble clef notation, showing a progression of rhythmic patterns and melodic lines. The tenth staff concludes the piece with a double bar line and repeat dots. The paper shows signs of age, including foxing and some staining.

Viola



Violone

Handwritten musical score for Violone, consisting of 13 staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' and 'forte'. The score is written in G major and 3/4 time. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The final staff ends with the word 'forte' written below the notes.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line with various note values, rests, and dynamic markings such as *ff* and *f*. The score concludes with a double bar line and a decorative flourish.

Violone

Handwritten musical score for Violone, page 12. The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a cursive hand. The eighth staff contains a large 'C' with a vertical line through it, possibly a section marker. The final staff concludes with a double bar line and the word 'volti' written below it.

Handwritten musical notation on a page with ten staves. The first seven staves contain musical notation in a single system, while the last three are blank. The notation is in a single system, likely for a single instrument or voice part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of notes, some with stems, and rests, ending with a double bar line and a repeat sign. The paper is aged and shows some staining.

Gott - dem aller feinst feinst d. der ersten Berg zu
 klein - klein ist für unter brot und Wein unter
 brot und Wein ist für unter brot und Wein Gott - dem aller feinst
 feinst mit der ersten Berg zu klein ist für unter brot und
 Wein unter brot d. Wein zwar am eine solich weisse die man nicht
 die man nicht die man nicht erfassen kann die man nicht die man
 nicht erfassen kann dem Gott will uns die Pan Tag aller feinst
 aller feinst sollen spießen und ich oder Lämlein sagen und ich
 oder Lämlein sagen *Adieu* *tacet*

43
 so laß mich Jesum ganz allein - mein al-
 -berühmtes kraft Wort sagen mein allerberühmtes
 Wort mein allerberühmtes kraft Wort sagen so laß mich
 Jesum Jesum ganz allein - mein allerberühmtes



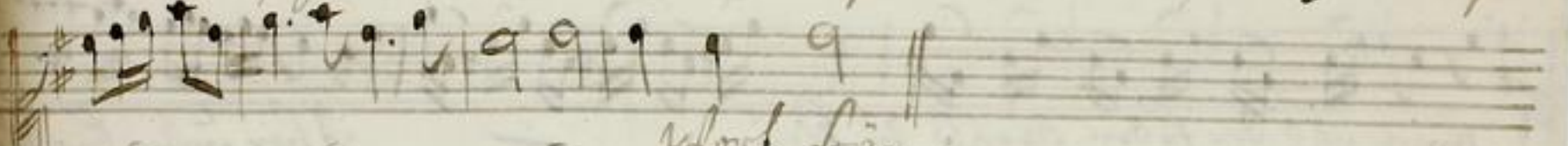
trost wort fign mein aller lob trost wort mein



aller lob trost =



= wort fign mein aller lob trost wort mein aller lob trost



= wort fign =

Arto.

Arto. tuck / Arto. tuck /

Das - - - - - Sie sind die zinn Abendmahl des

Leb - - - - - w. den mir Gott

Gott 3. Augen - - - - - die Eiger auf den Thron sein

Thron - - - - - so laß mich Jesum Jesum ganz al-

lein - - - - - mai al: Erleuchtet durch Thron sein mai al-

Erleuchtet - - - - - durch - - - - - Thron

mai, erleuchtet durch Thron sein so laß mich Jesum Jesum ganz al-

mai, al: Erleuchtet durch Thron sein mai, erleuchtet

durch Thron mai, erleuchtet durch

Thron sein mai, al-

Erleuchtet durch Thron - - - - - Thron

Alto

Es = set meine lieben es = set meine lieben und
 trincket meine freun = de trincket meine

freunde und werdet trincken
 Aria tacet || Aria tacet

Und wenn mir hertz hertz und augen brechen die lippen

auch kein Wort kein wort kein Wort mehr sprechen solas mir Jesum

Jesum gantz allein Jesum gantz allein mein al-les liebstes trost Wort

sein mein aller letztes trost Wort

seyn mein aller letztes trost wort seyn solas mir

Jesum gantz allein mein aller letztes trost

wort mein aller letztes trost wort seyn solas mir Jesum

Jesum gantz allein mein aller letztes trost wort seyn mein aller

letztes trost wort seyn mein aller letztes trost wort

mein aller letztes trost wort seyn

Tenore

Aria
tacet
Do off iſt Hon dießem bracht'ſt du Hon dießem

bel' bindet ſied iſt dieſ' hochkündigen biß laßten Bomb

Aria
tacet
Dro = = bis ſind die zum Abendmaße des Lami

brunnen ſind Wurm iſt bey dem Jindel weißer ſe fruchtbarer

zeigt mich mit dießer ſprüche Daß man mich auch den großen

tag, der dein Geiſt *extremus mag*

So laß mich Joſum Joſum ganz allein *mein allerlob lob*

troſt wort ſeyn mein aller lob lob troſt wort, mein aller lob lob mein

allerlob lob troſt = wort ſeyn *so laß mich Joſum Joſum*

ganz allein *mein allerlob lob troſt wort ſeyn mein aller*

lob lob troſt *word ſeyn*

Basso

Aria
tacet

Christus Christus
auf wie

groß ist die Herrlichkeit und wir sind d. uns nicht d. wir
bloß - auf wie bloß sind wir arm u. saum für die

Heilte gibt uns armen Brot und Wein in dem Reichen für den d. will sich

selbst o der Liebe gantz allein in die

sohle in die sohle Le = gen

So laß mich Jesum Jesum gantz allein mein al =

lesstet Lob Trost wort sagen mein allestet Lob Trost

Wort sagen mein allestet Lob Trost wort sagen

So laß mich Jesum Jesum gantz allein mein allestet Lob

Trost Wort sagen