

Soll nun das Unschuld's volle Lamm pp

F 46

IV

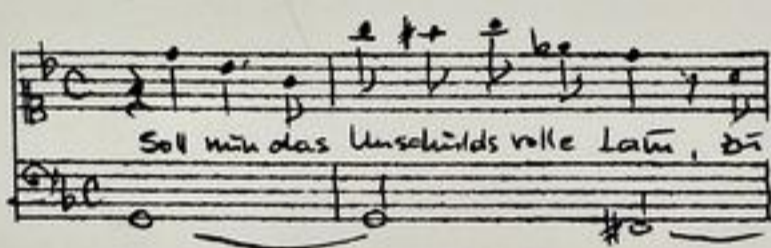
421/5

7343/5

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 421/5

Soll nun das Unschuld's volle Lamm/a 7/Hautbois/2 Violin/
Viola/Canto/Basso/e/Continuo./Dn. Estomihi./1713.



Autograph Februar 1713. 34,5 x 21 cm.

partitur: 4 Bl. Alte Zählung: 2 Bogen.

9 St.: C, B, vl 1, 2, vla, vlc, vlne, bc, ob
je 1 Bl., bc 2 Bl.

Alte Sign.: 146/IV; 7313/5.

Text: Georg Christian Lehms, 1712.

F (14) u.

Partitur
1713

Doll mia des Musifield volla Corum pp

F 46
IV.

421/5
~~7343/5~~



F (14) u.

Partitur
1710

Voll nun das Missethät G. A. G. M. F. 1713.
wollen Lieder 7p



Voll nun das Missethät voll sein, zu unsern Leiden gesenkt ist. Das ist meine Dummheit, die dich, die Hebräer



Ja! O, welche Wunderthat, die Missethät gegen dich den Dummheit hat ab, 3. ich nicht auf das, was dich nicht gegeben.



Die Missethät gegen dich dich aus der Welt sollen dich freier willig zu erkennen sein. Die



Ich nicht auf das, was dich nicht gegeben, was dich nicht auf
mein Herz und Blut, die Krone, die dich in die Welt hat, die dich nicht gegeben.

Wird die dich nicht gegeben.

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The lyrics are: "Es ges des frohen Lied mit auffes Geist mit auffes Geiße. stillen".

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The lyrics are: "frölich die dem Christen Gefühly zu. Es ist." This system concludes with three double bar lines, each labeled "Fino" in a decorative script.

Handwritten musical notation for the third system, including a vocal line and piano accompaniment. The lyrics are: "die Götze kühlet mir, das die mir im der Christen Gefühly die Christenmarke".

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment. The lyrics are: "alle die Christenmarke soll! das Hebräe Gult das andre et erlangt. drey. drey".

Handwritten musical notation for the fifth system, including a vocal line and piano accompaniment. The lyrics are: "soll ich mich auf frey alles drey in in. Mithe. Gult. Gult. d. die der drey drey".

Handwritten musical notation for the sixth system, including a vocal line and piano accompaniment. This system contains dense musical notation with many beamed notes and rests, but no lyrics are present.

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

Da stund da, da du in todt begibt ist. / große sonde lict / große sonde lict.

Spille fröhlich

minnefründlich lobe di. da alle an mich kumbt, Romer ob, - alle Wunden ges

San Romer ob, alle Wunden gunden.

The score includes various musical notations such as notes, rests, and clefs, along with performance markings like *Da Capo* and *Capo*.

Auf! Vork, nicht des goldenen, ist manis sein gemyngeltes. *Wen wir auf demselben er loben*
 wolten, / manen eris des wilses, das uns veylich sel mit Hoffart vberwiltet. *Es ges is dem*
 geystem freude, *Es manig vetteren linder.*

Man Jesu auf bleibe bey mir auf bleibe bey mir bleibe bey mir, bleibe bey
Jesu zum lichte Jesu zum lichte

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The top system has a vocal line with lyrics and a lute line. The second system continues the vocal line. The third system shows a vocal line and a lute line. The fourth system features a complex arrangement with multiple staves, including a lute line with trills and a vocal line. The fifth system continues the vocal line. The sixth system shows a vocal line and a lute line. The seventh system has a vocal line with lyrics and a lute line. The eighth system continues the vocal line. The ninth system features a vocal line with lyrics and a lute line. The tenth system continues the vocal line. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and ornaments.

Handwritten musical score on aged paper, featuring multiple staves of music with German lyrics. The lyrics are: "mir Man Jesus auf bleibe bei mir man Jesus bleibe bei", "Ich gehe zum to. Ich ist gehe zum sterben ich gehe zum to. Ich", "mir bleibe bei mir bleibe bei mir auf bleibe bei mir", "ich gehe zum sterben zum to. zum leben zum to. zum sterben", and "Ich laß dich". The notation includes various musical symbols such as notes, rests, and clefs.

This is a page of handwritten musical notation on aged, yellowed paper. It features five systems of staves, each with a vocal line and a basso continuo line. The lyrics are written in German and are repeated across the systems. The notation includes various note values, rests, and clefs. The paper shows signs of age, including some staining and wear at the edges.

The lyrics are as follows:

System 1:
 Ich werd in angst gleich als ein kind, dich thu in angst liebe zu dir dich in angst liebe zu
 dich tu in angst liebe zu dir dich tu in angst liebe zu

System 2:
 dich tu in angst liebe zu dir dich tu in angst liebe zu
 dich tu in angst liebe zu dir dich tu in angst liebe zu

System 3:
 dich tu in angst liebe zu dir dich tu in angst liebe zu
 dich tu in angst liebe zu dir dich tu in angst liebe zu

System 4:
 dich tu in angst liebe zu dir dich tu in angst liebe zu
 dich tu in angst liebe zu dir dich tu in angst liebe zu

System 5:
 dich tu in angst liebe zu dir dich tu in angst liebe zu
 dich tu in angst liebe zu dir dich tu in angst liebe zu

The word "Gloria" is written vertically on the right side of the page, and the word "Lapw" appears at the end of each system.

146.
IV.

Soll nun des Neufußes tolle Lamb
a 7

Hautbois
2 Violin
Viola
Canto
Basso

e

Continuo

Dr. Estomichi
1713.

Continuo.

Soll mich das
Inmitten aller
O mein Gott

The image shows a page of handwritten musical notation for a Continuo instrument. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 17th or 18th-century manuscripts, featuring various note values, rests, and accidentals. The lyrics are written in a cursive hand below the notes. The paper is aged and shows some wear and tear, particularly at the edges.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is dense, featuring various note values, rests, and accidentals. Above the first staff, there are several circled numbers: 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are some large, decorative flourishes in the middle of the page, possibly indicating a section change or a specific performance instruction. The paper shows signs of age, including foxing and some staining, particularly along the left edge.

del golzum dach a:z

Handwritten musical score on five staves. The notation includes various note values, rests, and accidentals. The fifth staff concludes with the text "Da Capo" followed by a double bar line and a dense scribble of lines.

Violino 1.

accomp. *Gott nun dank*

Jesus Christus

Recit. tacet *O mein Gott*

Foll.

Recit. tacet

Ich geh zum Vater

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as 't' and 'l.'. The fifth staff concludes with the handwritten text 'Da Capo' followed by a double bar line and a scribbled-out section.

Violino 1.

Alomp.

Soll mir das

Sanctus ubi in ofus

pp. *for.* *leceitas: / tacet*

O mein Gott

pp. *for.* *leceitas: / tacet*

Es zehe zum hoch

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as *tr* (trill) and *1.* (first ending). The fifth staff concludes with a double bar line and a decorative flourish.

Viola.

9

accomp.

Soll mir das

Aria tacet | Recit. tacet ||

O mein Gott

Da fu

Ich geh

Capella

Violoncello:

l. accomp.

Handwritten musical score for Violoncello, consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the notes in a cursive hand.

Lyrics: *Ich bin ein Wald.*

Lyrics: *Im Wald.*

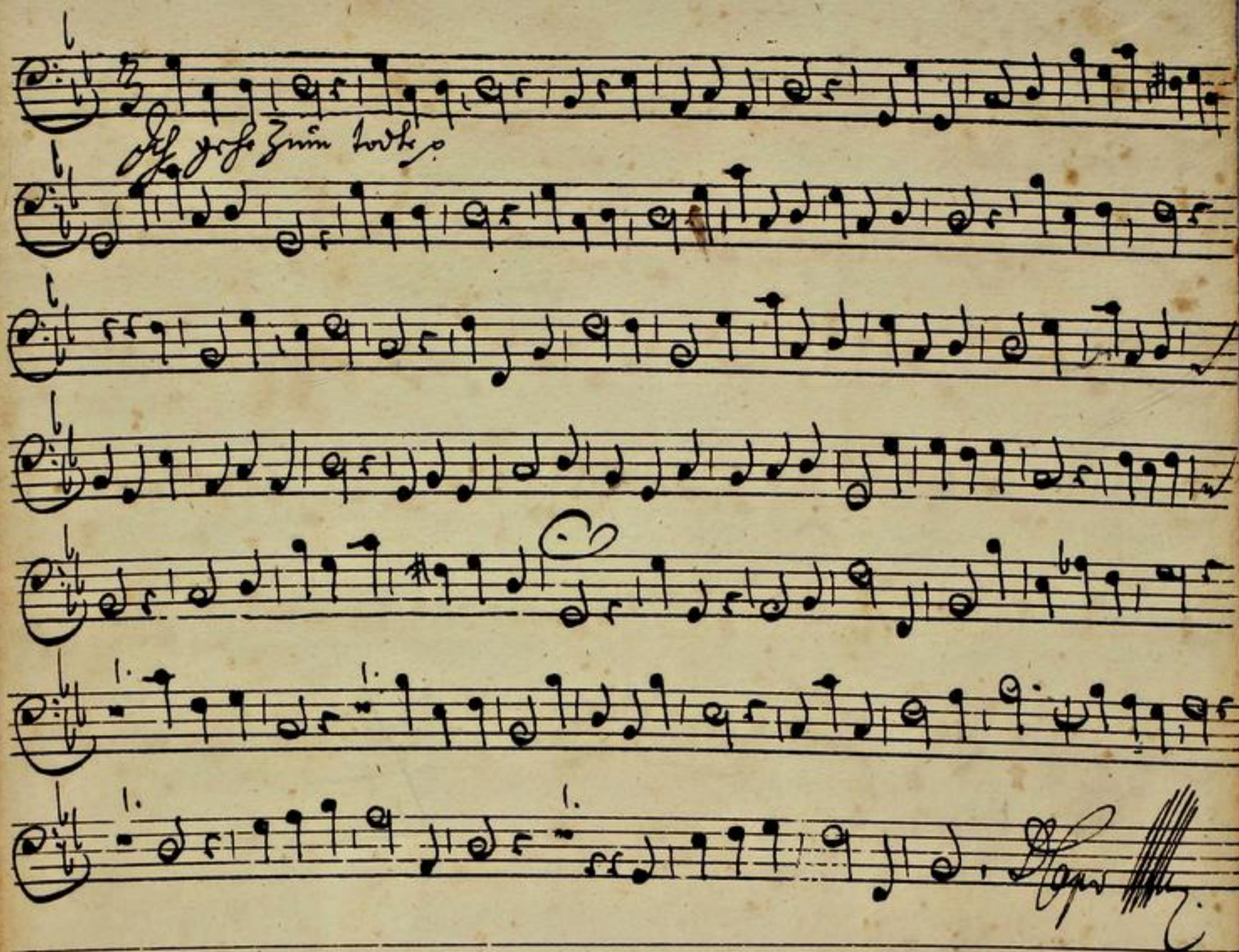
Lyrics: *Recht:*

Lyrics: *O mein Gott.*

Lyrics: *Fort.*

Lyrics: *appt*

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings. A handwritten signature, possibly "J. J. Zimm", is visible above the second staff. The piece concludes with a double bar line and a decorative flourish.



Violine.

Gott mir das.

Immer noch in ofner.

Recit:

O Mein Gott.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff begins with the tempo marking *And.*. The second staff contains the lyrics *Ich gehe zum Loch.* written in cursive. The music consists of a single melodic line. The final staff concludes with the word *Da Capo* written in large cursive, followed by a dense scribble of ink.

Das große Zinn *Ende*

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 't' and '1.'. The piece concludes with the handwritten text 'Das Ende' followed by a large scribble.

Arto.

Gott mein das Unschuld's tolle Lam, zu mein Leid' gefu. w. der der mein' Sünde schen, der
 die die Scherpen sel. o, welche Wunderthat, die Unschuld' geht in todt der Sünden blibet
 Leben, w. ihn nicht uof das zu das Beste Theil gegeben.

Das Gottes Blutet mir, das die mir meine Sünden Sühle, die Sühnetz, machs, soll, die Sühnetz
 machs, alle!

O mein Gott was all ist duden
 das du dich in todt = in todt. in todt bejicht, und
 so fühl' seine

was all ist duden, was all ist duden das du dich in todt bejicht w. so fühl' seine
 Sühle, so fühl' seine Sühle. Ich will, fröhigen die die Liebe dines

immerfröhlich, wie die des todt an mich fröhlich, denn nicht todt als als Kinder
 der todt, als als Kinder, fröhlich

Wenn wir uns auf dasis od' leben wollen, so waren wir od' nicht, das
 mit dreyfich Lige 3. Wohlthat' Kinderfich.

Mein Jesus ach bleibe bey mir ach bleibe bey mir bleibe bey mir
 bleibe bey mir Mein Jesus ach bleibe bey mir, mein Jesus
 bleibe bey mir bleibe bey mir bleibe bey mir bleibe bey mir ach
 bleibe bey mir. dich stund in angstschweiß auff finden dich thu ich auch liebe zu dir
 dich thu ich auch liebe zu dir dich stund in angstschweiß auff finden dich thu ich auch
 liebe zu dir dich tu ich auch liebe zu dir liebe zu dir.

