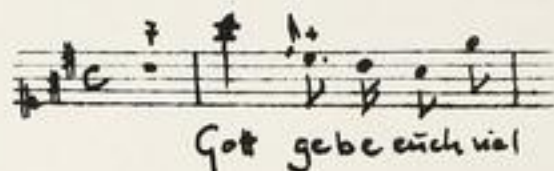


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 437/1

Gott gebe euch viel Gnade/und Friede/a/2 Clarin/Tympan./
 2 Hautb./2 Violin/Viola/Canto/Alto/Tenore/Basso/e/Continuo
 Die N. Ann./1729.



Autograph Dezember 1728. 35 x 21,5cm.

partitur[unvollständig]: (?) 5 Bl. Alte Zählung: Bogen

19 St.: C, A(2x), T(2x), B(2x), vl 1(2x), (1)2-4

2, vla, vlne/fag(2x), bc, ob 1, 2, clno 1, 2, timp.

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

Alte Sign.: 162/1. Text: Johann Conrad Lichtenberg, 1729.

Partitur durch Kopien ergänzt. Bg.1 der Part.befindet sich
 in The Library of the School in Music in Yale University,
 New Haven, USA, Rinck Sammlung. Vgl.H.Cutler Fall.

folgt Bl. 2

2)

Graupner, Christoph (1683-1760)

BRD DS Mus.ms. 437/1

Kopie von Bogen 1 s. auch Mus.ms. 1697/29 (nach Fr 114 =
Mf d. Rinck Collection, Yale Univ.)

Kopien e. Abschrift d. Chores "Gott gebe euch viel Gnade"
von d. Hand Rincks s. Mus.ms. 1697/18 (ebenfalls nach Fr 114)

Man 437^{1/2}

Gott ynbrennung Weil Gnade und Feinde, etc

162.

1.

Fol. 1-31

M

Partitur
2te Aufzug. 1729.

Seiten 1 - 4: Ergänzung durch Kopien
nach dem in der Yale University, New
Haven, befindlichen Autograph

1

Die Hebräer mit Gott zu beehren, weil sie
G. D. S. M. D. 1779

The image shows a page of handwritten musical notation. It consists of approximately 18 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp*, *f*, and *ppp*. The music is written in a historical style, likely from the 18th century. At the bottom of the page, there is a small number '779' and some faint text.

2

This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or a vocal and instrumental work. The notation is arranged in two main systems, each with multiple staves. The left system contains 11 staves, and the right system contains 11 staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in Arabic script interspersed within the musical lines. The paper is aged and shows some wear, particularly at the top edge.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several instances of text written in a cursive hand, likely providing performance instructions or lyrics. These annotations include:

- Andante* (written above the 10th staff)
- Andante* (written above the 11th staff)
- Andante* (written above the 12th staff)
- Andante* (written above the 13th staff)
- Andante* (written above the 14th staff)
- Andante* (written above the 15th staff)
- Andante* (written above the 16th staff)
- Andante* (written above the 17th staff)
- Andante* (written above the 18th staff)

The paper shows signs of age, including some staining and a slightly irregular edge. A small circled number '3' is visible in the top right corner.

4

Handwritten musical score, first system. It features a vocal line in treble clef with German lyrics and a piano accompaniment in bass clef. The lyrics include: "Ihrer Gott sein Dank, die den Vater gott, schick mir so mancher, das ist Gott, der ist ein...".

Handwritten musical score, second system. This system contains only the piano accompaniment in bass clef. It includes dynamic markings such as *f.*, *mf.*, and *pp.*, and articulation marks like *acc.* and *tr.*.

Handwritten musical score, third system. It features a vocal line in treble clef with German lyrics and a piano accompaniment in bass clef. The lyrics include: "Kath...".

Handwritten musical score, fourth system. This system contains only the piano accompaniment in bass clef. It includes dynamic markings such as *f.* and *mf.*.

Handwritten musical score, fifth system. This system contains only the piano accompaniment in bass clef. It includes dynamic markings such as *f.* and *mf.*.

f. *tutti. f.* *tutti*

shino fultigst mit mit Organs alle

f. *tutti*

shino fultigst mit mit Organs alle

shino fultigst mit mit Organs alle

shino fultigst mit mit Organs alle

shino fultigst mit mit Organs alle

shino fultigst mit mit Organs alle

shino fultigst mit mit Organs alle

Capo
Capo
Capo
Capo
Capo

Choral

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves. The top section features a complex arrangement of staves with various musical notations, including treble clefs, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a variety of note values, rests, and dynamic markings. The bottom section of the page contains lyrics written in a cursive hand, with the text: "alle, bleib dein Gut, und
hier ist mit dir". The paper shows signs of age, including some staining and irregular edges.

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

großes Hater im Himmel
 schick uns auf Erden
 dein Licht

Handwritten musical score for the second system, continuing the piece with more staves and lyrics.

Gott, Amen
 gib uns ein
 Licht

Handwritten musical score on aged paper. The score consists of multiple staves. The first section includes a vocal line with lyrics: *re für allen Eigt Coraepse mit wofe mit milony luy.* The music is written in a historical style, likely 18th or 19th century, with various note values and rests. The paper shows signs of age, including some staining and irregular edges.

Continuation of the handwritten musical score. This section features more staves with musical notation, including various note values and rests. The notation is consistent with the first section, showing a continuation of the piece. The paper remains aged and shows some staining.

Handwritten musical score with German lyrics:

Ich stehle o Gott die Fehlinge der Blütezeit Gebet mit Hoffnungs die feucht dein Opfer für die Welt. aufgeben

Aber in der Hof sich meine Glaube hat für die in Grund der Liebe noch neue für Leben der für die Leben im

ihre willehde Sohn die Fortsetzung von. Was sollte darüber sagen wie mit bester Hoffnung getrieben.

Handwritten musical score for a keyboard instrument:

tr. Fay. t. Fay. tr. Fay. t. Fay. t. Fay.

Handwritten musical score for a keyboard instrument:

tr. Fay. t. Fay. t. Fay. t. Fay. t. Fay.

Handwritten musical score for a keyboard instrument:

t. Fay. t. Fay. t. Fay. t. Fay.

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staff.

Lyrics: *Gehe schon dich zu einem andern Ort* *lassen wir dich gehen*

Dynamic markings: *Fog. t. Fog.*

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staff.

Lyrics: *Gehe schon dich zu einem andern Ort* *lassen wir dich gehen*

Dynamic markings: *Fog. t. Fog.*

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staff.

Lyrics: *Gehe schon dich zu einem andern Ort* *lassen wir dich gehen*

Dynamic markings: *Fog. t. Fog.*

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staff.

Lyrics: *Gehe schon dich zu einem andern Ort* *lassen wir dich gehen*

Dynamic markings: *Fog. t. Fog.*

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The music is written in a historical style, likely from the 18th or 19th century. The lyrics are written in German and are partially obscured by the musical notation.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The music is written in a historical style, likely from the 18th or 19th century. The lyrics are written in German and are partially obscured by the musical notation.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The music is written in a historical style, likely from the 18th or 19th century. The lyrics are written in German and are partially obscured by the musical notation.

Handwritten musical score on ten staves. The notation includes various rhythmic values and dynamic markings such as *mf.*, *p.*, and *mf.*. The word "amen" is written below the first four staves. The score concludes with a double bar line and a fermata.

Handwritten musical score on ten staves. The notation includes various rhythmic values and dynamic markings such as *f.*, *mf.*, *mf.*, *a.*, and *mf.*. The word "amen" is written below the first four staves. The score concludes with the word "allegro." written below the final staff.

Handwritten musical score for the first system, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *mezz*. The paper shows signs of age and wear.

Handwritten musical score for the second system, also consisting of ten staves. This system includes dynamic markings such as *pian.*, *f*, and *mezz*. The notation continues with complex rhythmic patterns and rests. The right side of the page features some large, decorative scribbles.

162.

Gott gebe uns viel Gnu
du. Gnu

a

2 Carin
Sympan

2 Haut.

2 Polm

2 Lila

2 Canzo

2 Alto

2 Tenor

2 Bass

2 Continuo

Die N. am
1729.

Continuo

Gold ziele auf die Jugend
p-f. p. f. fasto. etc.
fasto. etc.

Recit:

Stube, sey dich dem Herrn

Capo C: 3

The image shows a page of handwritten musical notation for a Continuo instrument. It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'p-f. p. f. fasto. etc.' and 'fasto. etc.'. There are also performance directions like 'Recit:' and 'Capo C: 3'. The paper is aged and shows some wear and tear at the edges.

Choral

alle hyl in i gott

Recit:

in gott

mp.

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in ten horizontal staves. The first staff begins with the word 'Choral' written above it. The second staff has the text 'alle hyl in i gott' written above the notes. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'mp.' and 'p.'. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values, rests, and dynamic markings such as *Andte.*, *Ambr.*, *76*, *43*, *47*, *42*, *41*, *40*, *39*, *38*, *37*, *36*, *35*, *34*, *33*, *32*, *31*, *30*, *29*, *28*, *27*, *26*, *25*, *24*, *23*, *22*, *21*, *20*, *19*, *18*, *17*, *16*, *15*, *14*, *13*, *12*, *11*, *10*, *9*, *8*, *7*, *6*, *5*, *4*, *3*, *2*, *1*. The score concludes with a double bar line and a final cadence symbol. The paper shows signs of age, including foxing and irregular edges.

Divae.

Violino. I.

8

Gott gebe uns die Gnade

pp. f. pp. fort. pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

Recitat tacet

pp.

pp.

pp.

Capo

Forst

allegro spiritoso

Andante piano

Forst

Recitativo tacet

Handwritten musical score on aged paper, featuring four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is marked with dynamic and performance instructions: *Amens.*, *alleg.*, *rit.*, *pp.*, and *f*. The score concludes with a double bar line and a repeat sign. The page number '9' is written in the upper right corner.

Below the first four staves, there are ten additional empty musical staves, each consisting of five horizontal lines, which are not filled with notation.



vivace

Violino I.

10

Handwritten musical score for Violino I, measures 1-10. The music is in G major (two sharps) and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *pp.* and *f.*. The lyrics "Gott gebt uns diese Gnade" are written above the notes.

Recit. // Tacet. //

Handwritten musical score for Violino I, measures 11-18. The music continues with similar rhythmic complexity. The lyrics "Vater groß und" are written above the notes. Dynamic markings include *pp.*.

Da Capo //

Choral
aus Soli des G. G. G.

Recit. Facet.

Sogut Naturo *piano*

pp.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two flats. It contains several measures of music, including a section marked '2. pp.' (pianissimo) with a fermata over a note. The second staff continues the piece and ends with the instruction 'Da Capo' and a double bar line.

*Recit.
Tacet.* //

Handwritten musical notation on five staves. The first staff starts with a treble clef and a key signature of two sharps (D major). It includes the instruction '1. Amour.' and dynamic markings 'f.' and 'pp.'. The second staff is marked 'allegro' and features a series of sixteenth-note passages. The third and fourth staves continue with similar rhythmic patterns. The fifth staff concludes with a 'pp.' marking and a fermata over the final note.

Vivace.

Violino 2.

12

Gott dich dich dich

pp. fort. pp. fort. pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

pp. fort.

Recitativo
tacet

Nicht zu spielen.

pp. fort.

pp. fort.

Capell

Choral.

Alle hyl ihr güt.

Recit. tacet

Adagio

pian.

pp.

Capo

Recitat. tacet //



Amen . *for.* *pp.* *for.*

all. *for.* *pp.* *for.*

Choral.

all. sehr lebhaft gut.

Rest: tacet // B^{\flat} C

Trage stark.

pp.

Capo. // *Rest: tacet* // B^{\flat} C

etmen.

all. *pp.* *ff.*

pp. *ff.*

Violone

Vivace.

Gott gelobet. *pp. f. pp. fort.*

Adrit.

Herrn geydicht. *pp. fort. pp.*

Fine

Choral.

allegro
bis
alle bey ein gut.

Recit.

Fugate.
Soyez Messes tutti Fay.

tutti Fay.

tutti Fay.

Fay.

1.
pp.

Fay.

Fay. *t. Fay.* *t. Fay.* *t. Fay.*

Fay. *t. Fay.* *Fay.* *Fay.*

t. Fay. *t. Fay.* *t. Fay.* *t. Fay.* *t. Fay.*

t. Fay. *t. Fay.*

trk

Cap. l. m. c.

Recit:

Amen. *pp.* *fort*

alld.

pp. *fort.*

vivace

Violine.

gott erhebe sich

pp. f. pp. f.

f.

Recit.

Da lang großtzig

pp.

pp.

Da Capo.

3.

Choral.

all. sic. dim.

Recit.

Fagott tutti Fag. tutti Fag. t. Fag. t. Fag.

tutti Fag. t. Fag. t. Fag. t.

Fag. t. Fag. t.

Fag. t. Fag. t.

pp.

Fag. t.

t. Fag. t. Fag. t.

Handwritten musical notation on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fag.*, *t.*, and *tutti*.

Da Cap: ||

Recit:

Handwritten musical notation on two staves, likely representing a recitative section. The notation features a mix of note values and rests.

Handwritten musical notation on one staff, starting with the word *amen* and including dynamic markings like *pp.*

Handwritten musical notation on one staff, featuring the marking *alto.*

Handwritten musical notation on one staff, continuing the melodic line.

Handwritten musical notation on one staff, including dynamic markings like *pp.*

Handwritten musical notation on one staff, ending with a double bar line and a fermata-like flourish.

Choral.

All. Kyrie gus.

Recitat.
tacet

Adagio molto.

Har.

Recitat. tacet

mp. fuz

Amen
alio.

mp. fuz.

mp. fuz.

mp. fuz.

Hautbois 2.

Gott gedenk mich
pp. *for.* pp. *for.*

pp.

pp. *for.* pp. *for.* 5.

for.

Recitativo
tacet

Adagio

pp.

pp. *for.*

pp.

for.

Capo

Choral

Alle. bly. sing. f. p.

Recitat
tacet

1.
Do. gno. Ma. ter.

1.
San. ctus
Recit. tacet
Amen.

alle.
f. p.

mp.
f. p.

D. Clarino 1.

Gott erhebe mich

pp.

pp. 12.

6.

Recitativo
f. a. t.

Choral

alle alle die

7.

2.

1.

2.

1.

4.

f. a.
allegro:

1.

mp.

f. a.

D. Clarino. 2.

Handwritten musical score for Clarinet 2, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Staff 1: *Gott erhebe mich*

Staff 2: *pp.* *rit.* *12.*

Staff 3: *pp.* *2.* *6.*

Staff 4: *6.*

Staff 5: *Rit. Adagio* *rit.*

Staff 6: *Choral* *1.* *2.*

Staff 7: *all. viv.* *1.* *2.* *7.*

Staff 8: *1.* *2.* *1.* *2.*

Staff 9: *Rit. Adagio* *rit.* *C*

Staff 10: *1.* *4.* *allegro.* *3.*

Staff 11: *rit. men. p.* *pp.* *2.*

Staff 12: *pp.* *rit.* *1.*

A. D. Tymbano.

First staff of music with dynamic markings *pp.* and *pp.* and a *rit.* marking.

Second staff of music with dynamic marking *pp.* and a *rit.* marking.

Third staff of music.

Fourth staff of music with first and second endings marked 1. and 2.

Fifth staff of music with a *rit.* marking and a *Choral.* instruction.

Sixth staff of music with dynamic marking *pp.* and a *rit.* marking.

Seventh staff of music with first and second endings marked 1. and 2.

Eighth staff of music with first and second endings marked 1. and 2.

Ninth staff of music with a *rit.* marking and a *rit.* marking.

Tenth staff of music with dynamic marking *pp.* and a *rit.* marking.

Eleventh staff of music with dynamic marking *pp.* and a *rit.* marking.

Twelfth staff of music with dynamic marking *pp.* and a *rit.* marking.

Canto.

7. *Tutti.* Gott gebt uns viel Gnade, Gott gebt uns viel Gnade
 - *piano fort.* - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für

Recitativo
 - Ich und für - Ich und für - Ich und für - Ich und für
 - Ich und für - Ich und für - Ich und für - Ich und für

8. 4. *all.* all solch dem Gut wir preisen, Vater im Himmel Hören
 die du uns hast be-ruft, in Jesu Christi Namen
 und bitten fromm dich, gib uns ein friedlich Ja, für alle
 Leid bewasche und rufe uns milde dich.

du wirst, o Gott die Costen, der blutigen Opfer nicht verachten,
 die selbst dem Tod für uns bringst. Auf großer Vater in der Jesu Christi
 Glaube lagst du, im Himmel sende uns die Gnade, laß uns die
 Gabe, um gegenwärtig dich die Erfüllung zu sein, wir wollen dankbar

feyn zum unserm Glückseligkeit.
 4^{to} 7.
 Sing - - - - - Vater! Vater, unser Vater.
 laß uns nie das beste festem, dein so theurer werthes Wort,
 laß uns nie das beste das be - - - - - ste festem, dein so theurer
 werthes wort, dein so theurer wer - - - - - theses wort. Gmüßlein
 Das - - - - - gen deines Jandes, über unsern höchsten Jand, über
 Nam und Jurens and, seyne all und jede Hände seg - - - - -
 ne jünd Gmüßlein und. *Capo* // *Recitativo*
Adagio
 Amor = ja, ja, ja, in Je - - - - - sü Nasmen, in Je -
 sü Nas - men, freuet uns Gott selbst, Gott selbst, freuet a - - - - -
 - men, a - - - - - men, freuet uns Gott selbst, freuet - - - - -
 a - - - - - men, freuet uns Gott selbst, freuet
piu mosso
 a - - - - - men!

fwd.
mp.
 Amen! — ja ja ja ja : : in Je - su Na - men.
alleg.
 in Je - su Na - men, er - lö - set uns Gott selbst, Gott selbst a -
 - - men a - - - men er - lö - set uns Gott selbst, er - lö - set
 a - - - men a - - - men Amen er - lö - set uns Gott
mp. selbst, er - lö - set uns a - - - men a - - - men.

Tenore.

pp. 29

7. *Gott gubt uns viel Gnad* — — — — — *Gna-*

— *de viel Gna-* — — *de uns fric - de uns fric - de* — — — — — *in Jesu*

Christi — — — — — *in Jesu Christi* — — — — — *in Jesu Christi*

— *in Jesu Christi* — — — — — *in Jesu Christi* — — — — — *in Jesu Christi*

Christi — — — — — *in Jesu Christi* — — — — — *in Jesu Christi*

— — — — — *in Jesu Christi* — — — — — *in Jesu Christi*

Gott und Jesu Christi — — — — — *in Jesu Christi*

in Jesu Christi — — — — — *in Jesu Christi* — — — — — *in Jesu Christi*

8. *all solich dem Gut mir patien* *Wort in Himmel ston*
*die ich mit Jesu be-
reiten* *in Jesu Christi* *in Jesu Christi*

und bitten *in Jesu Christi* *gib uns ein* *in Jesu Christi* *in Jesu Christi*

allem *in Jesu Christi* *in Jesu Christi* *in Jesu Christi*

Deute Aria
fau.

2.
1.
Vater! — groß ist deine Liebe, erhaben deine, groß —

— ist deine Gültigkeit, groß — ist die — ne Gültigkeit, deine Gültig-

keit. Deine süßigst und mit Dingen, alle Jasre unri alle Jasre unri

— abgogen, deine Hände — manchen manchen Volk

manchen Volk im Ende die und woff den Todt gedran, die und woff d.

— Dan Todt gedran. **Capo //**

all solis dem Gütigen, perisani, Vater im Himmel, Thron,
die du und Thron beinissen, durch Christum deinen Sohn,

um bitten fromer dich gib und ein friedlich Jasre et für

allum layd bewasere und woffe und mildiglich **Recitativo**
tacet tacet

Recitativo
tacet *Andante* Amenja — — Amenja *Andante* in Je — — für Namen, in Jesu

Andante Namen fromet uns Gott selbst, Gott selbst a — — men fromet uns Gott

selbst, fromet — a — — men fromet uns Gott

piano selbst, fromet — a — — men

piano selbst, fromet — a — — men

Basso.

Gott gebe uns viel Gnade Gott gebe uns viel Gna-

-de u. Friede - u. Friede - da Jesus die Welt -

mit uns das Welt -

mit Gottes u. Jesu Christi

unsere Herzen - Jesus die Welt - mit uns das Welt -

mit Gottes u. Jesu Christi

Herz - Gottes u. Jesu Christi unsere Herzen

Alles was wir thun wir danken dir Jesus und dem heiligen Geist in dem Namen des Herrn Jesus Christus Amen

Herz gib uns ein friedlich Jesu - so für allem Leyd beschon.

Herz mit mildiglich

Amen ja - Amen ja - in Je - - so lassen wir in Jesu

Wir danken dir Jesus selbst Gott selbst a - - -

Herz gib uns ein friedlich Jesu - so für allem Leyd beschon.

Herz mit mildiglich