

*Hf imon uof in Pindus Angne* pp

420/10

145  
XII.

7342/10

Graupner, Christoph (1683-1760) BRD DS Mus.ms 420/10

Ich irre noch in Sünden Wegen/ A 11./2 Hautb./2 Violin./  
Viol./2 Cant/Alt/Tenor/Bass/e/Continuo./Dn.Misericord.  
Dom./1712.



Autograph April 1712. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung 3 Bogen.

14 St.: C 1,2,3,A,T,B,vl 1,2,vla,vlc/fag,vln,e,bc,ob 1,2.  
je 1 Bl., bc 2 Bl.

Alte Sign.: 145/XII; 7312/10.

Text: Georg Christian Lehms, 1711.: W 3719/900 S. 24 ff. 4

*Partitur  
1712*

*A (2) u*



Hef imm auf in Primus Anonymus

420/10

145  
XII.

7342/10

Partitur  
1712

A (21)u



Hilmon uif in Piandu F. A. G. M. Sp. 1712  
Angnapp

7

Gott will dor zuwilen  
Gott will dor zuwilen  
Gott will dor zuwilen  
Gott will dor zuwilen

Herr mein Gott  
Herr mein Gott  
Herr mein Gott  
Herr mein Gott

Gott auf  
Gott auf  
Gott auf  
Gott auf



Auf amon quaden toller schil  
 auf amon quaden toller schil  
 zum das dorf zum fischen tragen  
 zum das dorf zum fischen tragen  
 main dorf an brüder min min  
 auf amon quaden toller schil  
 auf amon quaden toller schil  
 zum das dorf zum fischen tragen  
 zum das dorf zum fischen tragen  
 main dorf an brüder min min

*Da Capo.*  
*Da Capo.*  
*Da Capo.*



This image shows a single page of handwritten musical notation on five-line staves. The notation is unique, using vertical stems and horizontal strokes to indicate pitch and rhythm. Several handwritten annotations in German are present: 'mit den Füßen' (with feet) appears twice; 'mit den Füßen. Beifall am Ende' (with feet. Applause at the end) is written above a section of notes; 'Lied des jungen Schäfers' (Song of the young shepherd) is written above another section; and 'Bei der Party' is written near the end. The music is divided into two parts by parentheses. The paper has a yellowish tint and some minor staining.



A.

A.

11.

12.

13.

tut.

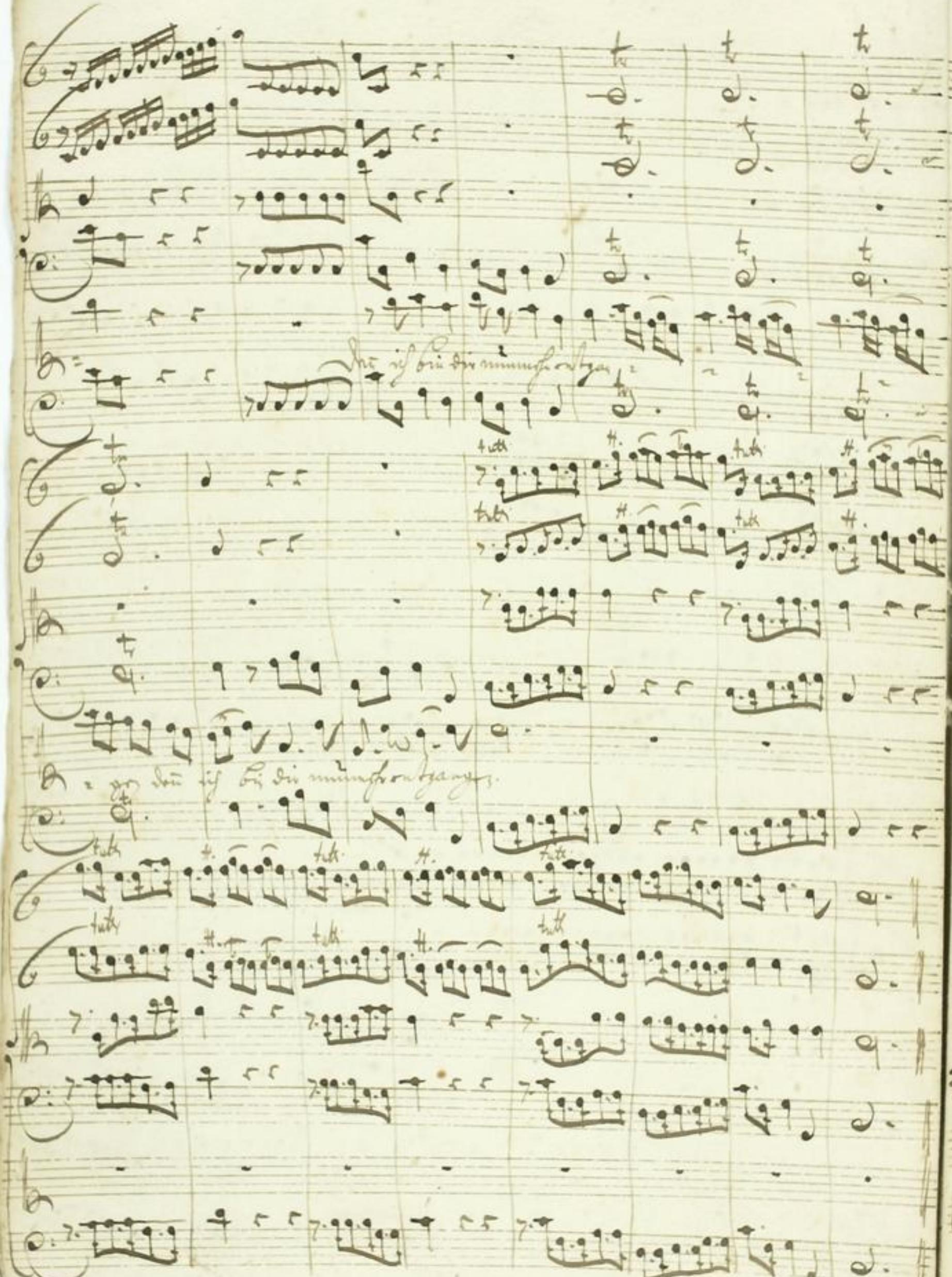
*wie ich bin der minnen entzagen*

*wie ich bin der minnen entzagen*

*über die fahrt*

*auf dem meer*

*auf dem meer*



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five staves. The top staff is soprano, the second alto, the third tenor, the fourth basso continuo, and the fifth basso continuo. The vocal parts have mensural notation with various note heads and stems. The basso continuo parts show bass clef, common time, and a variety of note heads including open circles and crosses. German lyrics are written below the notes, corresponding to the musical phrases. The score is numbered 5 at the top right and 3 at the bottom right.

gott ist mit mir / Quod. — und hilf auf mich und mich w. if fan  
mini = sanctus / infelix = sanctus / infelix ist ehemal.  
mythologica.  
et hinc eridivit soler. — un.  
Ort war. — et hoc unius fortunae fidei, unde hoc sicut hoc  
finde auf der Lores. — egl. hoc das drage in glori. — 2. jungs trug.



A handwritten musical score for two voices and basso continuo. The score consists of four systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the basso continuo. The basso continuo staff includes a bass clef, a common time signature, and a bass staff line with square note heads. The vocal parts have vertical bar lines and are divided into measures by short vertical lines. The vocal parts contain lyrics in German, such as "dass ich gern und möcht", "dass ich gern und möcht", "dass ich gern und möcht", and "dass ich gern und möcht". The score is written in brown ink on aged paper.

The musical score is handwritten on five staves, each representing a different voice or instrument. The voices are labeled below their respective staves: Soprano (Sop), Alto (Alt), Tenor (Ten), and Bass (Bass). The instruments are: Flute (Fl), Oboe (Ob), Clarinet (Klar), Bassoon (Bass), and Trombone (Trom). The music is organized into two systems separated by a double bar line with repeat dots. The first system includes a bassoon solo section. The second system concludes with a final cadence. The notation uses a mix of square and circle note heads, with stems extending either up or down. Measure numbers are present at the beginning of each staff.

Oli Deo Glori a.

145  
XII.

Sie iron wof in Linden Altagen  
a 11.

2 ~~Hautb.~~

2 ~~Violin.~~

~~Viol.~~

2 ~~Bass~~  
~~Alt~~

~~Tenor~~

~~Bass~~

e  
~~Contrabass.~~

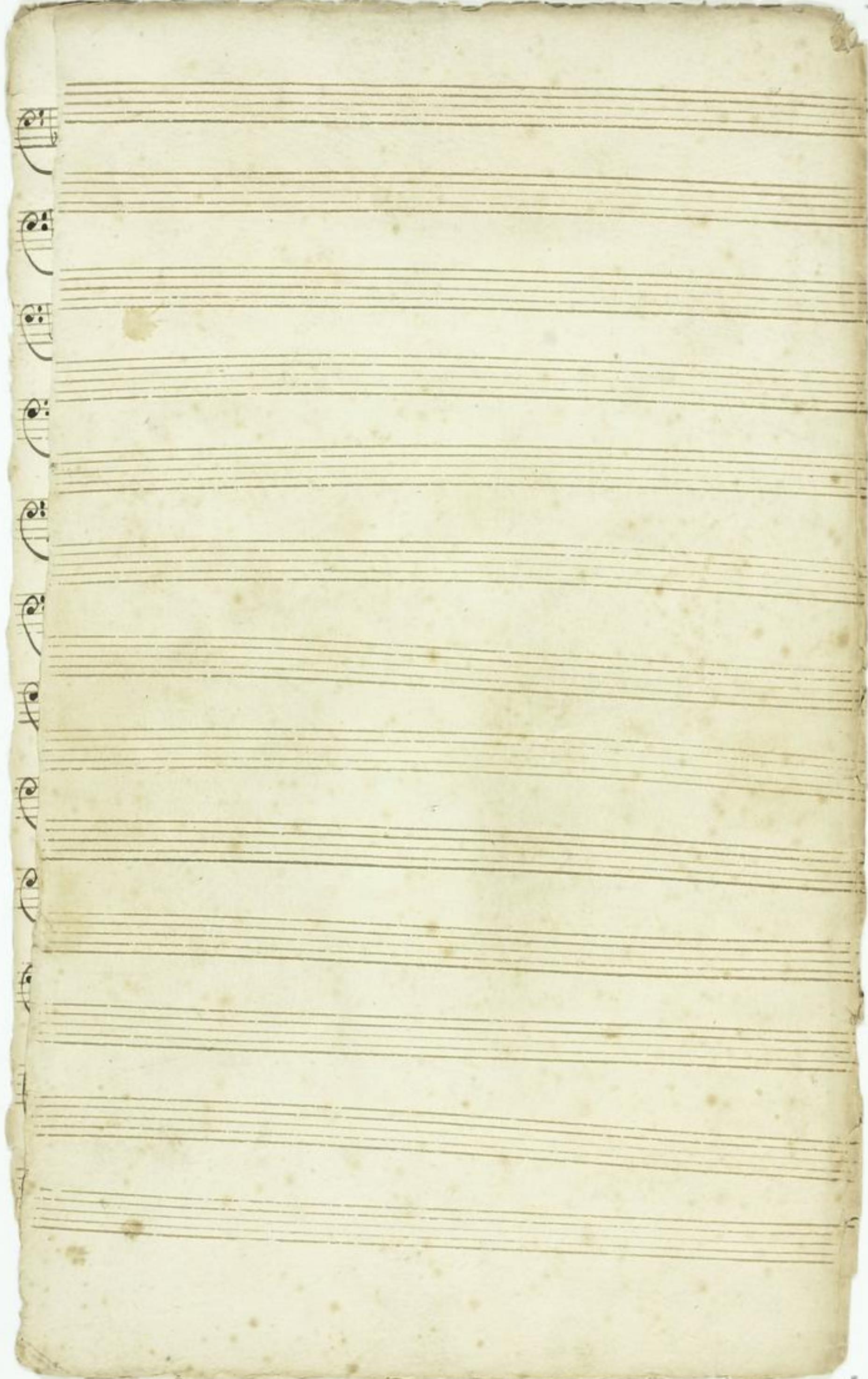
En. Alfonso: Dom:  
1702

Continuo.

The manuscript contains ten staves of handwritten musical notation for continuo. The notation is in common time, with various clefs (G-clef, F-clef, C-clef) and sharp or double sharp key signatures. The music includes eighth and sixteenth note patterns, grace notes, and slurs. Several staves begin with a bass clef and a common time signature, while others start with a G-clef or F-clef. There are also staves where the time signature changes frequently. The manuscript is written in brown ink on aged paper, with some text and numbers written above the staves. The first staff has a small note above it that reads "dies ist der". The last staff has a small note below it that reads "Lied, trotz nicht".



Handwritten musical score on five-line staves. The score consists of approximately 10 measures of music. The notation is in common time, with various note heads (solid, hollow, etc.) and stems. Key signatures change throughout the piece, indicated by sharps (#) and flats (b). Measure 1 starts with a treble clef, followed by a bass clef, and then a treble clef. Measures 2-4 start with a bass clef. Measures 5-7 start with a treble clef. Measures 8-10 start with a bass clef. The score ends with a final measure starting with a treble clef. A section labeled "Chord." is present in the middle of the score.



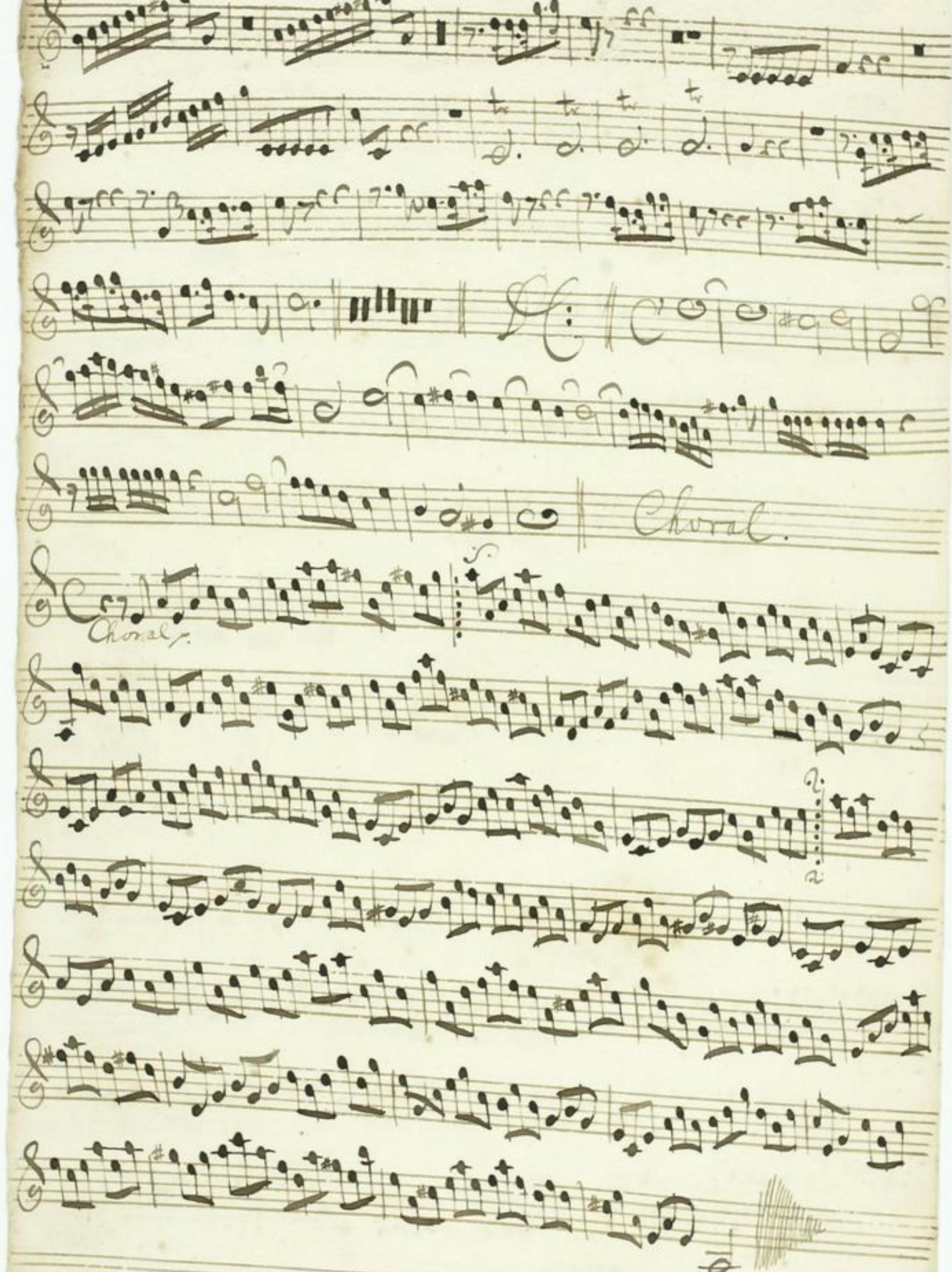
## Violino 1.

*tria*

*tria*

*End. Fortzumit.*

*verte cito.*



# Violino 2

10

A handwritten musical score for Violin 2, consisting of ten staves of music. The music is in G major and common time. The score includes various dynamics and performance instructions such as 'dynamico' and 'legg.' (leggendo). The final staff begins with a repeat sign and the word 'Aria' followed by a heart symbol.

Violino 2

10

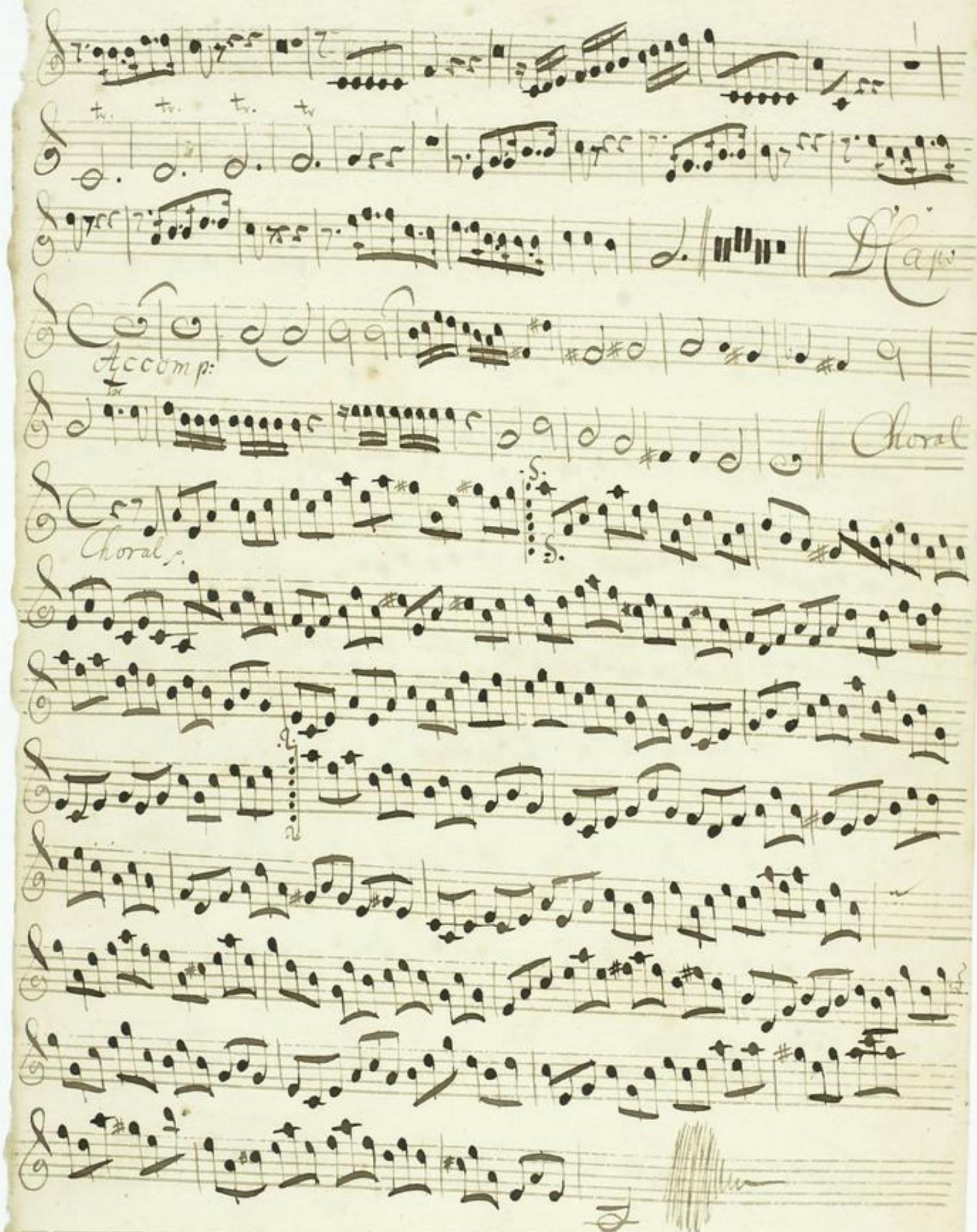
dynamico

legg.

Aria

Etwas, faste nicht.





11

*Cello*

A handwritten musical score for Cello (Cello) in G major. The score consists of ten staves of music, each with a key signature of one sharp (G major). The music is written in common time. The first staff begins with a whole note followed by a half note. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The fifth staff begins with a half note. The sixth staff starts with a quarter note. The seventh staff begins with a half note. The eighth staff starts with a quarter note. The ninth staff begins with a half note. The tenth staff starts with a quarter note. There are various dynamics and performance instructions throughout the score, such as "Gut zugetragen" and "Gut zugetragen". The score is written on aged, yellowed paper.





# Violoncello o Fagotto

12

Handwritten musical score for Violoncello or Bassoon, consisting of ten staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. Performance instructions include *leggendo*, *grave*, *molto*, *molto*, *molto*, *molto*, *molto*, *molto*, *molto*, and *molto*. The score concludes with the instruction *verte cito*.



A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top four staves are for the upper voice, the bottom four for the lower voice, and the bottom-most staff is for the piano. The music is written in common time. The handwriting is cursive and expressive, with some notes and rests indicated by small strokes or dots. The piano part includes several bass clef staves, suggesting a basso continuo or harmonic bass line. The vocal parts show melodic lines with various note heads and stems. The score ends with a final cadence and a repeat sign.



Violone.

13

A handwritten musical score for the violone (bassoon). The score consists of ten staves of music, each with a different bass clef. The music is written in common time. There are various dynamics and performance instructions throughout the piece. Some of the text in the score is in German, such as 'germanisch' and 'durchz. nicht'. The score concludes with the instruction 'vente ito'.

13

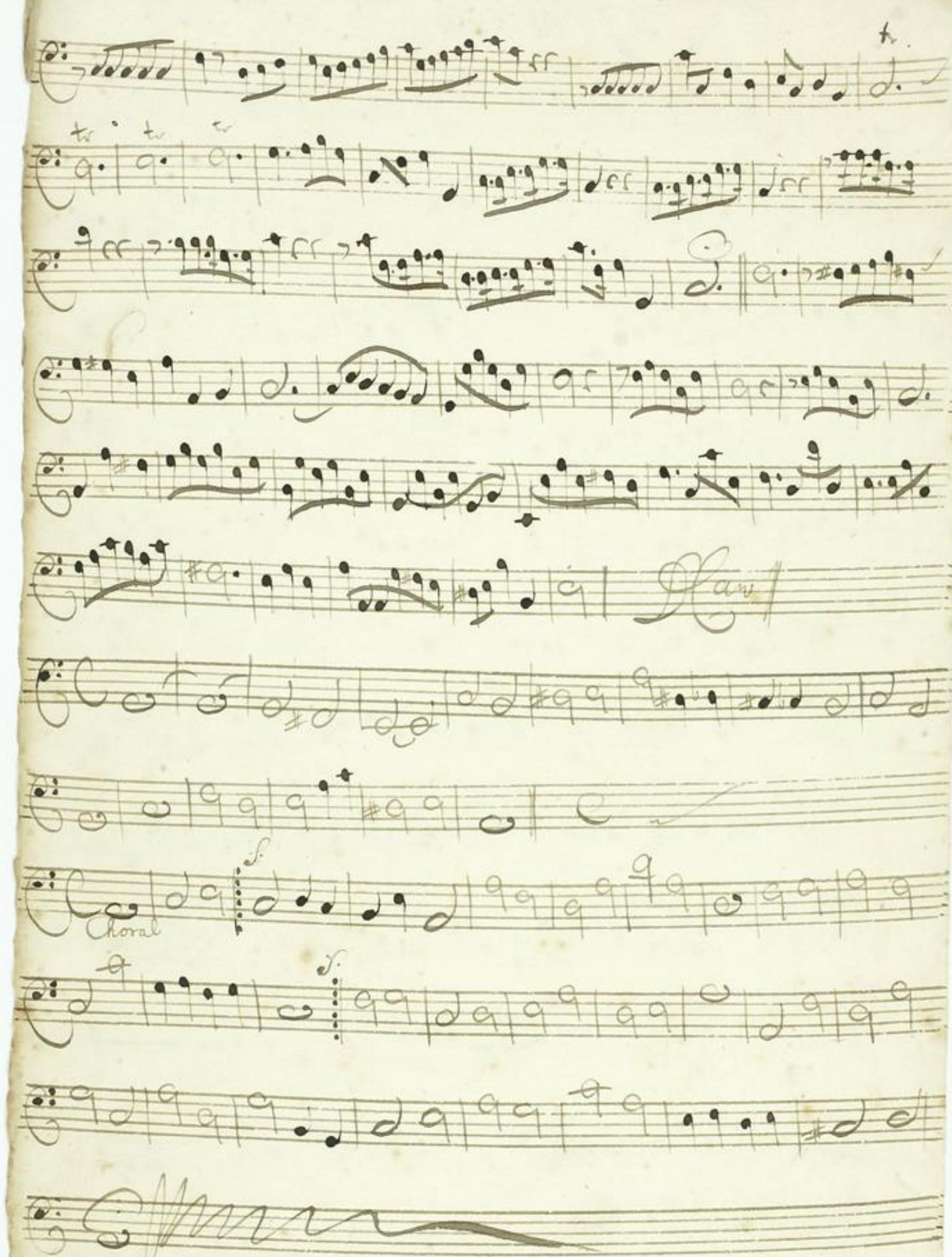
Violone.

germanisch

durchz. nicht

vente ito





# Hautb: 1.

14

Gio sonoro  
ff

G. marz.  
ff

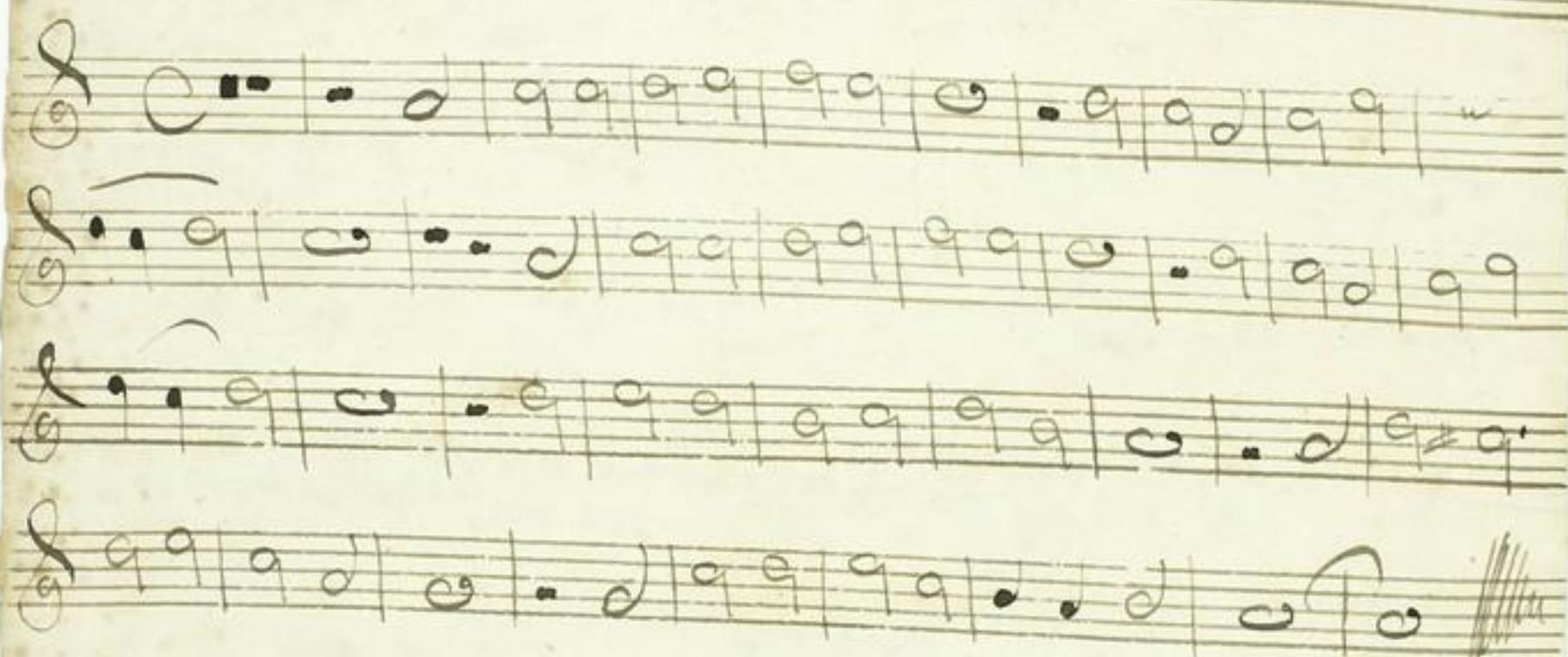
Lento dolce  
ff

Adagio  
ff

verticale



accomp: facet: // Chor: //



Hautb. 2.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music. The first system shows the vocal parts with various rhythmic patterns and dynamics. The second system begins with a basso continuo bass line. The third system starts with a soprano vocal line. The fourth system concludes the page. Below the vocal parts, the words "Accomp: basso" and "Choral" are written. The score is on aged paper with some staining.

Accomp: basso // Choral



## Canto I.

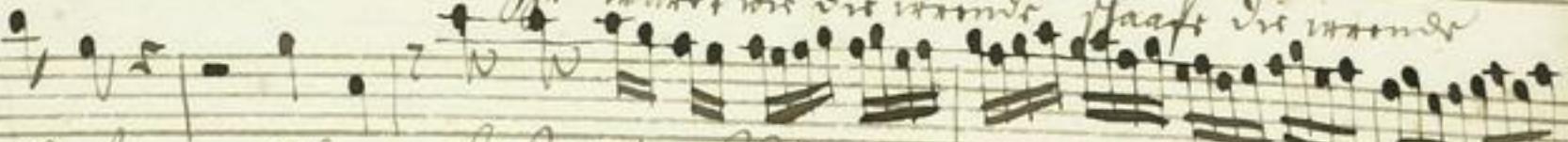
16

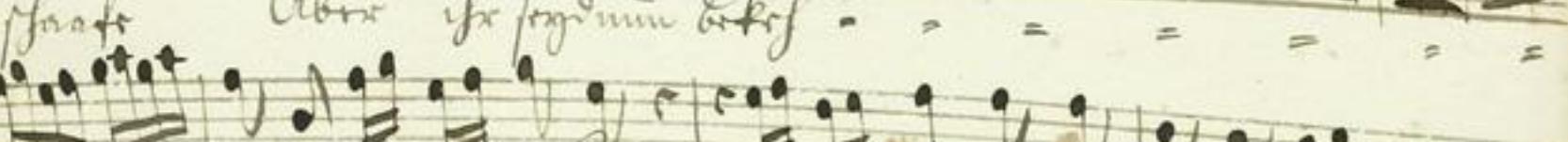
1.   
 gon " Gott füßt mit mir - - - mo filo- und mißt auf  
 2.   
 miß d. ist kan gantz füßt auf - gantz füßt auf lebt  
 3.   
 wogkristalou  
 4.   
 gon Ich loben ewigkeit n lange gon  
 5.   
 Gott lobt d. dankbar mißt gab soß für flum  
 6.   
 mißt fum > gon Wt am No - zellob stinkt und  
 7.   
 mißt fum - - - - - - - - - - - - - - - - -  
 8.   
 in und zwoy mo wir sind fum von Sturm ist fum  
 9.   
 soß mit bry der Gott das finstert d. f.  
 10.   
 dm =

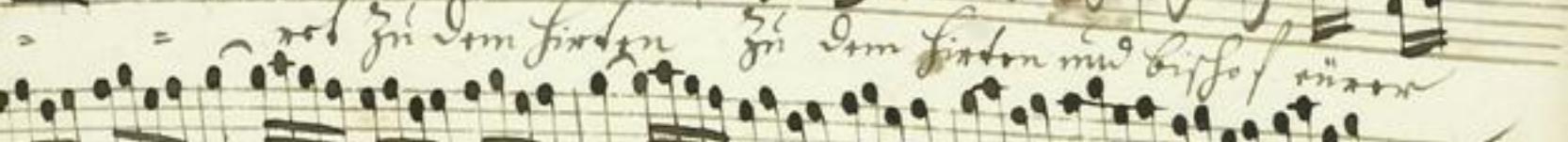
11

# Canto 2.

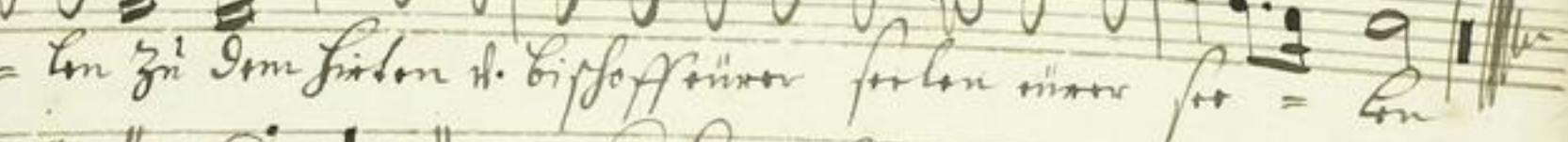
Aria || C II. | 

tacet | 

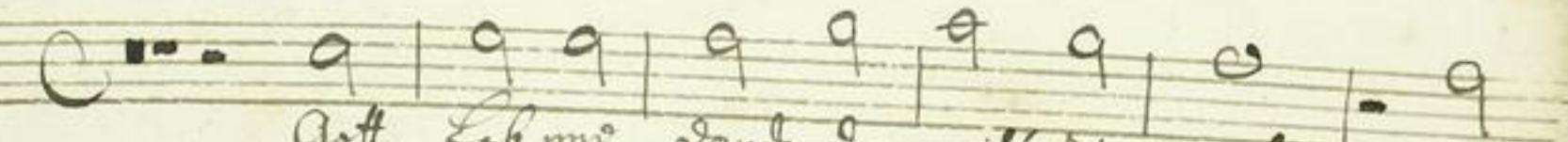
tacet | 

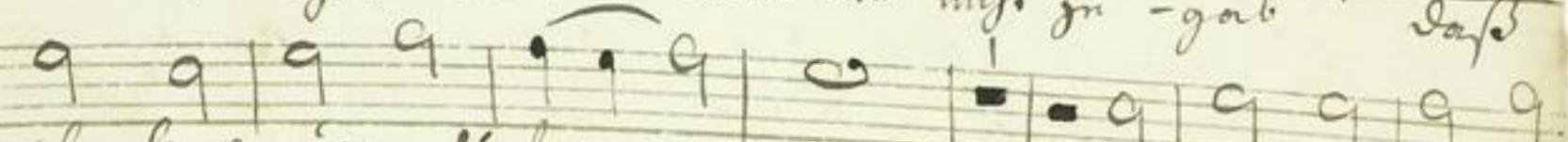
tacet | 

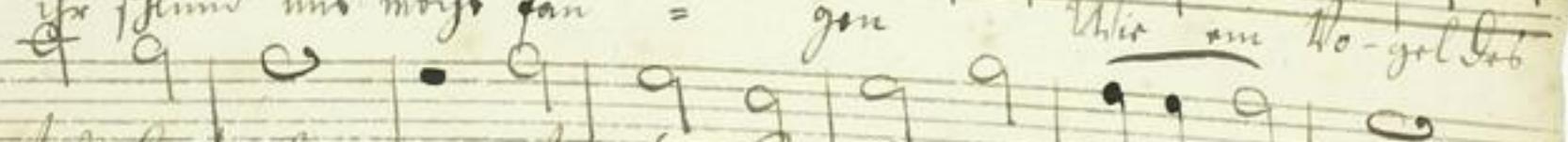
tacet | 

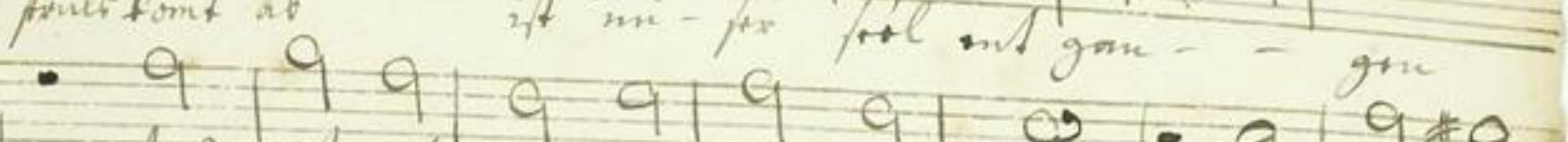
Aria || C II. | 

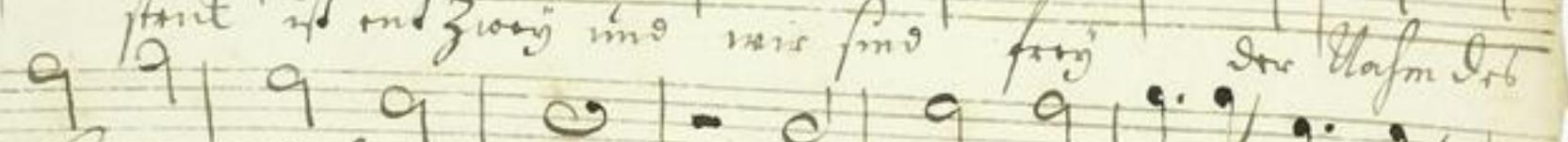
tacet | Choral

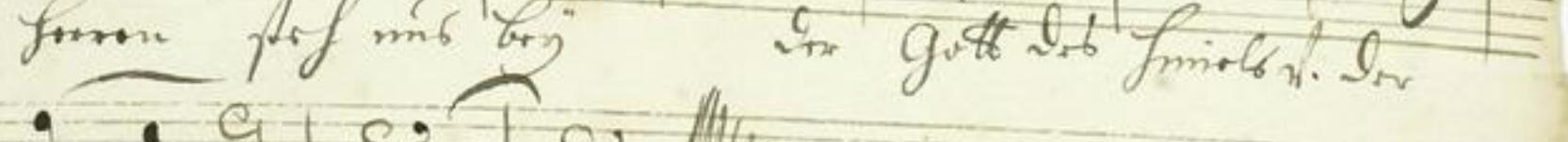
tacet | 

Gott lobt mir dank der miss gaben daß | 

if schmeißt mir nicht gan = gen 

fehlt sonst ab ist mi - für sol mit gan - - gen | 

heit ist und zwang und wir sind frei der dafm ist | 

sonnen pfen wir boy in Gott lobt freude. dor | 

T = den = 

Canto. 3.

11

Ariatae: C

Ihr warst wir die wunde Lase die wunder

aber ich sag' mir bei Kos =

in den Soden u. biffoff meer

in den Soden u. biffoff meer

in den Soden u. biffoff meer

Ariatae! C Chor. // Choral

Gott lob' mich ewig Ich muß g'st' gab Ich für Pfand

mein Gott son - zu Mie am Vogel her

holt kommt ab ist mein fel und gan -

und ist uns groß und wir sind frey Ich clauf' Ich

seine fest mit boy Ich Gott Ich sind u. Ich

= den =



## A 60

Gott lob u. dank der nicht zu - gab daß  
 Ich schlund uns möcht fan - gen wie ein Fo.  
 gel des Striks kommt ab ist unsre Seel ist gan -  
 gen Strik ist aus zwey u. wir sind frey der  
 Vom lob Louren mit bey der Gott ist Smiele  
 Nam des Herren doch uns bey der Gott des Himmels  
 u. der Er - den.  
 Gott shau - et von seiner heiligen Höhe u. der  
 Herr sieht von Himmel auf die Er - den das er das Lüpfen der Gefan -  
 gen der gefa - gen höre u. los mache  
 die Kinder des Es - der.

# Tenore

30

Gott lob' u. dank du mich zu gab' daß du plaud  
nich mögl' fan - - zu. Wir m' h. - gel Ich freide dor  
ab ist im vor fol ent gau - - zu. mit  
ist und zwang' nicht wir sind frig der Hoffn Ich Lern  
Ab mit frig der Gott Ich frindt u. der fo - -

Bafso

21

an nun liffes mir so leben an sonder komm man fragt yet =  
 feig und liffes mir so leben an sonder komm man fragt yet =  
 sonder komm man fragt gespann | A: mmm | Maria  
 sonder komm man fragt gespann | A: mmm | face  
 Gott gott - - - et Non sime friligen soft d. Non sime soft Non  
 Simolaus die fr de laßt dich frithen du ge - - - gnum du ge  
 son - - gnum sime d. Laßmaus d. Laßmaus die kinder loben = = d.  
 Gott lob d. Land dor ist zu gab Laßfräulein moest son - gnum  
 Wirt am Ho. gel d. d. Antschl. ab. ihm vor vor und jan - gnum  
 hund ist und prorid wie sime frig die Hafte lob so von hof am  
 hofe der Gott der Simola d. dor - - - gnum