

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 442/29

Thut Buße, und laße sich/ein ieglicher taufen/a/2 Violin/
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.4.Adv./1734.
[fälschlich geändert in: 1735.]



Autograph Dezember 1734. 35 x 21,5 cm.
partitur: 4 Bl. Alte Zählung: 2 Bogen.

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

Alte Sign.: 167/59. Text: Johann Conrad Lichtenberg, 1735.

Mus 442/29

Ynt Buß, und laß sich im englischen Tausen

167.

59.

29

Partitur

M. Dec: } 26. Infanterie
1844.

1734

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in German, with some words appearing above the notes and others below. The text includes "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr", "Gott der Herr".

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Handwritten musical score for a hymn. The title is "Der Herr ist unser Gott". The lyrics are written in German. The music is in G major (one sharp) and 4/4 time. The score is written on two staves, with the first staff containing the melody and the second staff containing the bass line. The lyrics are written below the staves.

Der Herr ist unser Gott, der Herr ist unser Gott.
 Der Herr ist unser Gott, der Herr ist unser Gott.
 Der Herr ist unser Gott, der Herr ist unser Gott.
 Der Herr ist unser Gott, der Herr ist unser Gott.

A handwritten musical score consisting of six staves. The notation includes various note values such as eighth notes, quarter notes, and half notes, along with rests. There are dynamic markings like 'pp.' (pianissimo) and 'f' (forte). The manuscript shows signs of age, with some ink bleed-through from the reverse side visible through the paper.

[illegible]

Handwritten musical score for "Gott der Herr" by Johann Sebastian Bach. The score is written on six staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The lyrics are written below the vocal staves.



Handwritten musical score for the first system, featuring five staves with vocal and instrumental parts. The lyrics are written below the staves.

Ich bin der Herr, der dich erlöst hat aus aller Noth. Ich bin der Herr, der dich erlöst hat aus aller Noth.



Handwritten musical score for the second system, featuring five staves with vocal and instrumental parts. The lyrics are written below the staves.

Ich bin der Herr, der dich erlöst hat aus aller Noth. Ich bin der Herr, der dich erlöst hat aus aller Noth.



Handwritten musical score for the third system, featuring five staves with vocal and instrumental parts. The lyrics are written below the staves.

Ich bin der Herr, der dich erlöst hat aus aller Noth. Ich bin der Herr, der dich erlöst hat aus aller Noth.



Handwritten musical score for the fourth system, featuring five staves with vocal and instrumental parts. The lyrics are written below the staves.

Ich bin der Herr, der dich erlöst hat aus aller Noth. Ich bin der Herr, der dich erlöst hat aus aller Noth.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff in a cursive script.

Das auf Erden ist die Königin ganz groß die große maye.

Handwritten musical notation on two staves, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in a cursive script.

Die große Königin ist die Königin ganz groß die große maye.

Handwritten musical notation on two staves, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in a cursive script.

Die große Königin ist die Königin ganz groß die große maye.

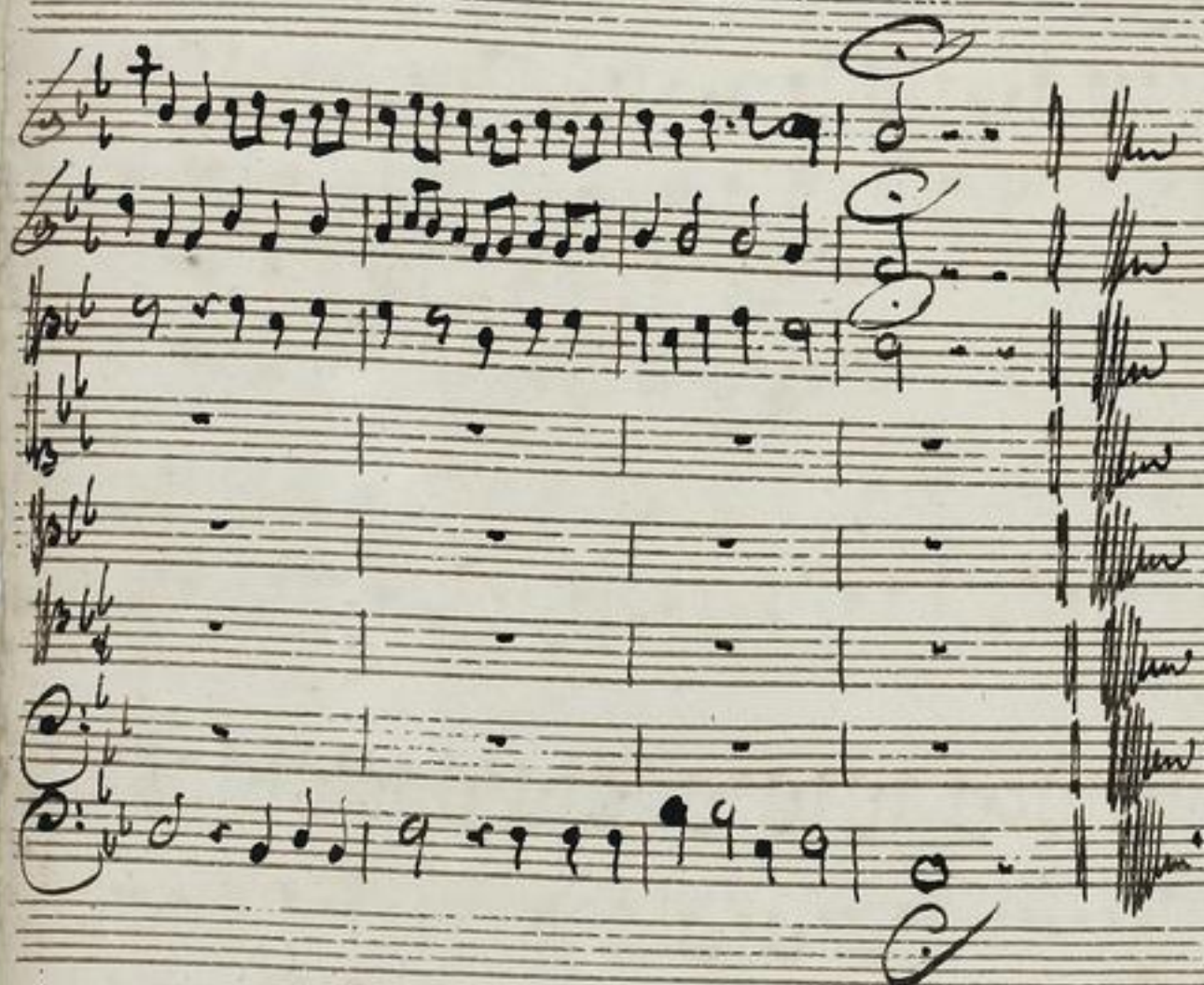
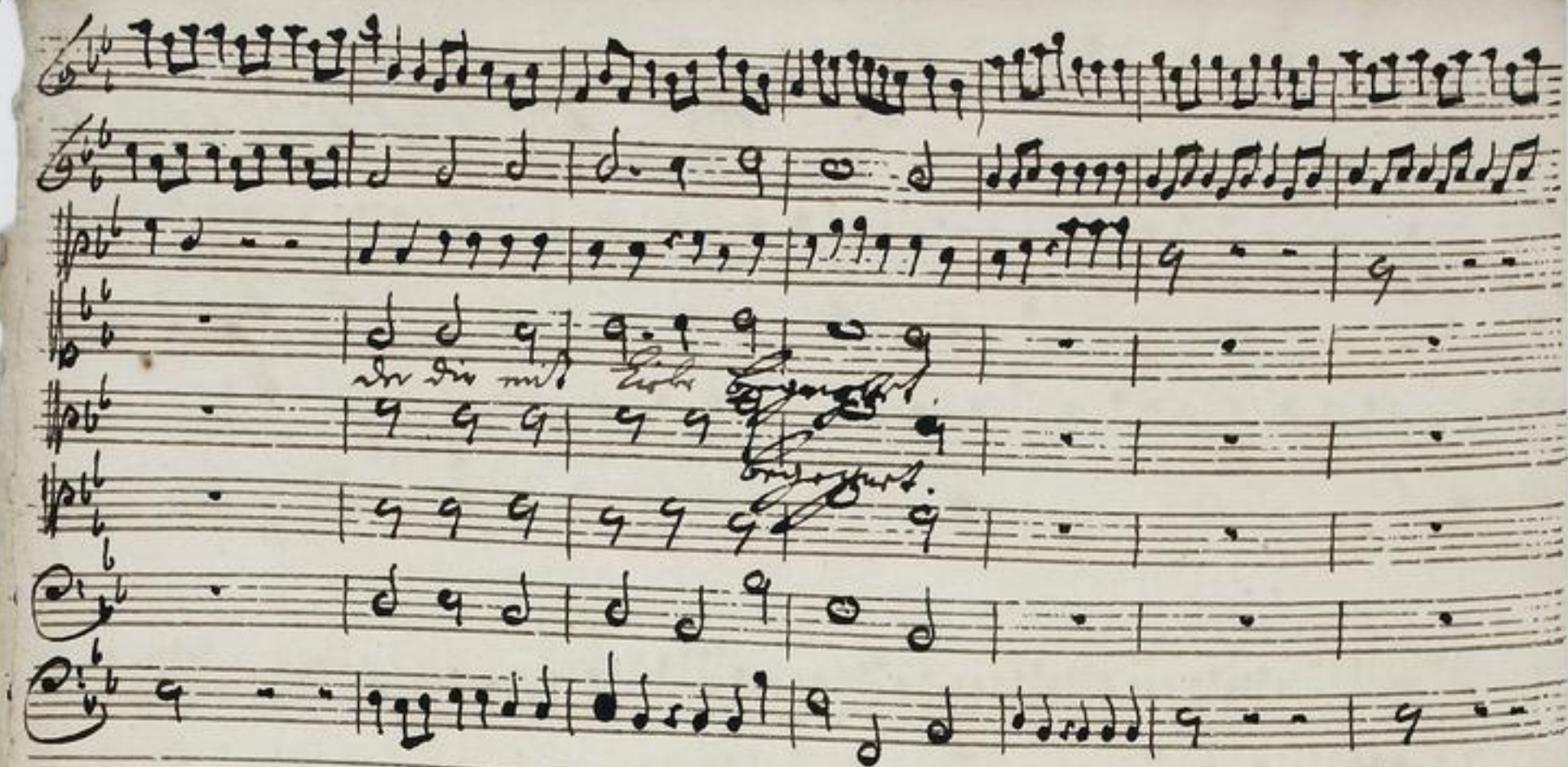
Handwritten musical notation on two staves, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in a cursive script.

Die große Königin ist die Königin ganz groß die große maye.

Handwritten musical notation on two staves, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in a cursive script.

Die große Königin ist die Königin ganz groß die große maye.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs, with some sections marked by dynamic markings like *forte* and *meno*. The lyrics are written in a cursive script, likely German, and are interspersed between the musical staves. The paper shows signs of age, including discoloration and some wear along the edges.



Gloria Dei Gloria.

167
59

5
Für die; und auch für
ein mögliches Laus.

a.

2 Violin

Viola

Cant.

Alto

Tenore

Bass

e.

Continuo.

In 4. St.
~~1734.~~
1735.

1. *Continuo*

Gr. Gr. Gr.

Rec.

O. L. L.

Haroll

Recit.

This is a handwritten musical score for a Continuo instrument. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style typical of 17th or 18th-century manuscript notation, with many accidentals and ornaments. The first staff is marked with a '1.' and the word 'Continuo'. Below the first staff, there are handwritten notes 'Gr. Gr. Gr.' and 'Rec.'. The second staff has a 'Rec.' marking. The third staff has a 'Gr. Gr. Gr.' marking. The fourth staff has a 'Gr. Gr. Gr.' marking. The fifth staff has a 'Gr. Gr. Gr.' marking. The sixth staff has a 'Gr. Gr. Gr.' marking. The seventh staff has a 'Gr. Gr. Gr.' marking. The eighth staff has a 'Gr. Gr. Gr.' marking. The ninth staff has a 'Gr. Gr. Gr.' marking. The tenth staff has a 'Gr. Gr. Gr.' marking. The eleventh staff has a 'Gr. Gr. Gr.' marking. The twelfth staff has a 'Gr. Gr. Gr.' marking. The score ends with a double bar line and a final note.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps, flats). The text "Gott ist groß" is written in cursive above the first staff. The text "Lob der Herr" is written in cursive above the fifth staff. The text "Recit:" is written in cursive above the sixth staff. The text "Choral." is written in cursive above the seventh staff. The text "Lob der Herr 1." is written in cursive above the eighth staff. The score is written in a historical style, likely from the 18th or 19th century.

7



Handwritten musical score on a single page. The notation is in G major (one sharp) and 3/4 time. The first system contains a single staff with a melodic line. The second system begins with a treble clef, a key signature of one sharp, and a 3/4 time signature, followed by the word "Recitat" in a decorative script. The third system is marked "Choral." and begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth system is marked "2. Lob der Gott." and begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fifth system is a single staff with a melodic line. The sixth system is a single staff with a melodic line. The seventh system is a single staff with a melodic line. The eighth system is a single staff with a melodic line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a double bar line and a final note.

Handwritten musical score on a single page. The notation is in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains the text "Harp" and "Lecita" written in a stylized, cursive hand. The third staff is marked "Coral" and "Lob h. hom". The notation consists of a series of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a final note. The paper is aged and shows some staining.

Violino. 2.

9

Handwritten musical score for Violino 2, page 9. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score includes the following sections and markings:

- Staff 1:** Musical notation with a first ending bracket labeled "1."
- Staff 2:** Musical notation with a first ending bracket labeled "1."
- Staff 3:** Musical notation with a first ending bracket labeled "1."
- Staff 4:** Musical notation with a first ending bracket labeled "1."
- Staff 5:** Musical notation with a first ending bracket labeled "1."
- Staff 6:** Musical notation with a first ending bracket labeled "1."
- Staff 7:** Musical notation with a first ending bracket labeled "1."
- Staff 8:** Musical notation with a first ending bracket labeled "1."
- Staff 9:** Musical notation with a first ending bracket labeled "1."
- Staff 10:** Musical notation with a first ending bracket labeled "1."

Dynamic markings include *pp* (pianissimo), *f* (forte), and *p* (piano). The score also includes the word "Recitativo" (Recitative) and "Capo" (Capo).

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one sharp (F#). The time signature is 3/2. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes the word "Choral." and the word "Capo". The third staff includes the word "Recitat". The fourth staff includes the word "Ecclesiasticus". The fifth staff includes the word "Ecclesiasticus". The sixth staff includes the word "Ecclesiasticus".

10



Choral.



Violine

11

Handwritten musical score for Violin, featuring multiple staves with notes, rests, and dynamic markings such as *ff*, *pp*, and *sfz*. The notation includes various musical symbols like clefs, time signatures, and accidentals.

volki

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings. The first staff begins with the handwritten instruction "Gott ist unser". The score concludes with a double bar line and a final cadence. The bottom of the page contains two empty staves.

Gott ist unser

Choral.

Ende des Stücks

Violone.

12

Grüß dich

Grüß dich

Da Capo

Da Capo

Volti.

Handwritten musical score for a piece titled "Gott ist groß" (God is great). The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line and the word "Capo" written below the staff.

Handwritten musical score for a piece titled "Choral" (Choral). The score is written on five staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line and a series of slanted lines indicating the end of the score.

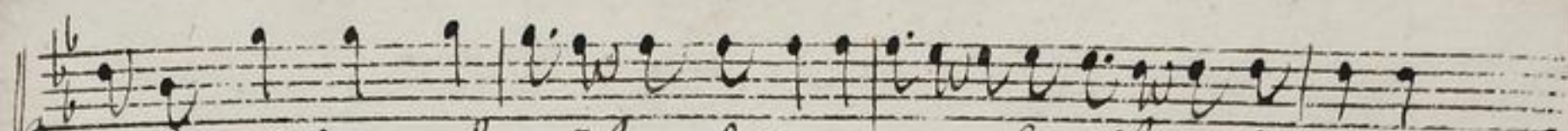
Canto.

13

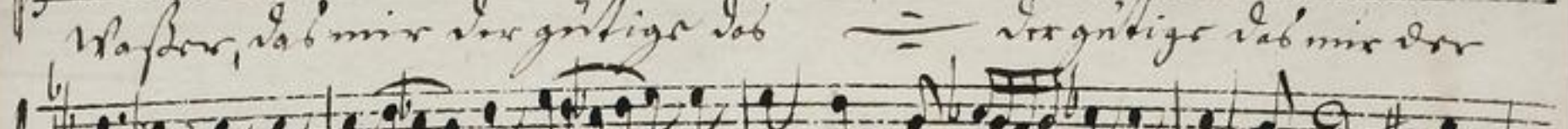
4.

Geistliche, — — — — — und laßt euch in jeglicher Laus — — —
 an dem Namen Jesu Christi, — — — — — Zuhörgehung der Kinder,
 so werdet ihr auch in die Gaben der Freiheit — — — — —
 Dies ist die Botschaft, die ihr haltet, o Mensch, die Zuhörer. Das heißt die
 Vorrede malt in Liebe gegen die, die liegt in dem Leben, auf dem er
 darob er sich. Und seinen Rath als ein Kostbar aussonst ist kein Mittel
 nicht, das die Zuhörer kann.

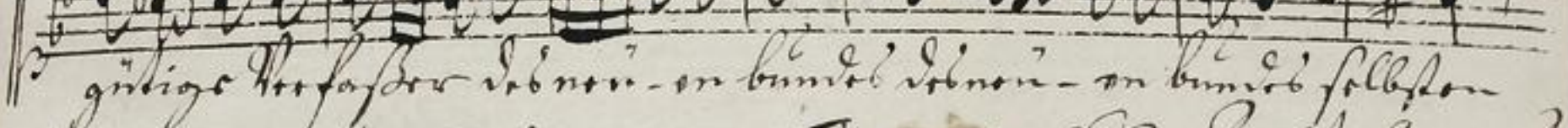
Duett. O Herr — — — — — Herr — — — — — Herr — — — — — Herr, mein Herr, er hat den
 Herr — — — — — Herr, den Herr — — — — — Herr, den mich Gott
 selbst — — — — — einfachig los — — — — — sein, der
 mich Gott selbst — — — — — einfachig — — — — — sein.
 einfachig lassen frisst. Mein Glaube erst das er — — — — —
 er — — — — — Wasser, mein Glaube erst das er — — — — —



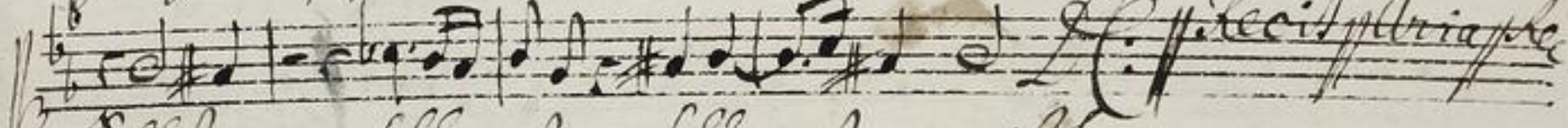
 Was der, da mir der gütige Gott — der gütige da mir der



 gütige Herrscher da nun — er bündel da nun — er bündel selbst

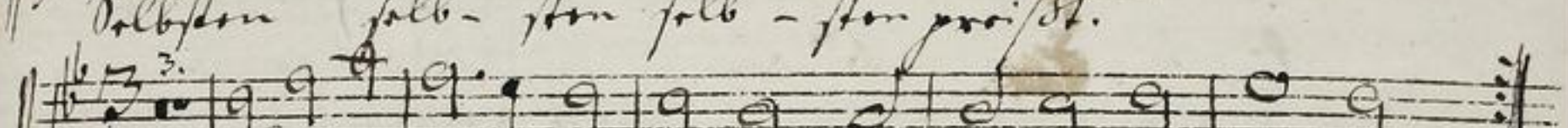


 selbst selbst — selbst — selbst preist.

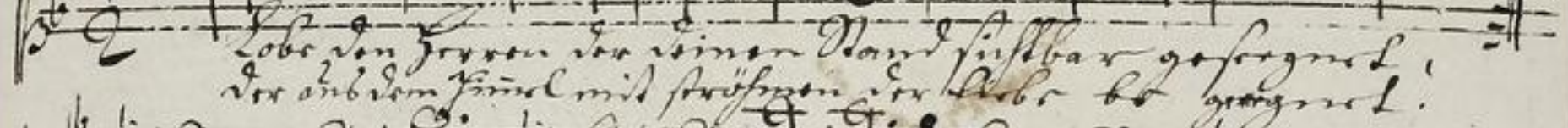


 Lobe den Herren der seinen Namen süßlich gesungen,

 der an dem Himmel mit höchsten der Liebe so gesungen.



 Amen daran, was der Allmächtige kann, der dir mit



 Liebe begegnet.

Tutti.

Alto.

14

Geistliche, — und laßt seinen jugendlichen Laufen
auf den Wäldern Jesu Christi, — zur Vergebung der
Sünde, so werdet ihr empfa — hen die Ge — ben des heiligen Geistes.
Recitativo Aria recitativo Aria recitativo

3.
2 *Lobt den Herrn der himmelstischen Heere, der uns mit seinen Engeln*
1. *aus dem Himmel mit Stimmen der Liebe beglückt!*
Imitacione nach der Allmächtigen Ton,
der uns mit Liebe beglückt.

Alto.

15

5. Gut Lust mit laßt, ist ein jeglicher Lusten
 und den Namen Jesu Christi In Vergeltung.
 der Danksagung müßte - sein die Ga-ben des heiligen Geistes
 Recitat / aria / Lectat / aria / Lectat //

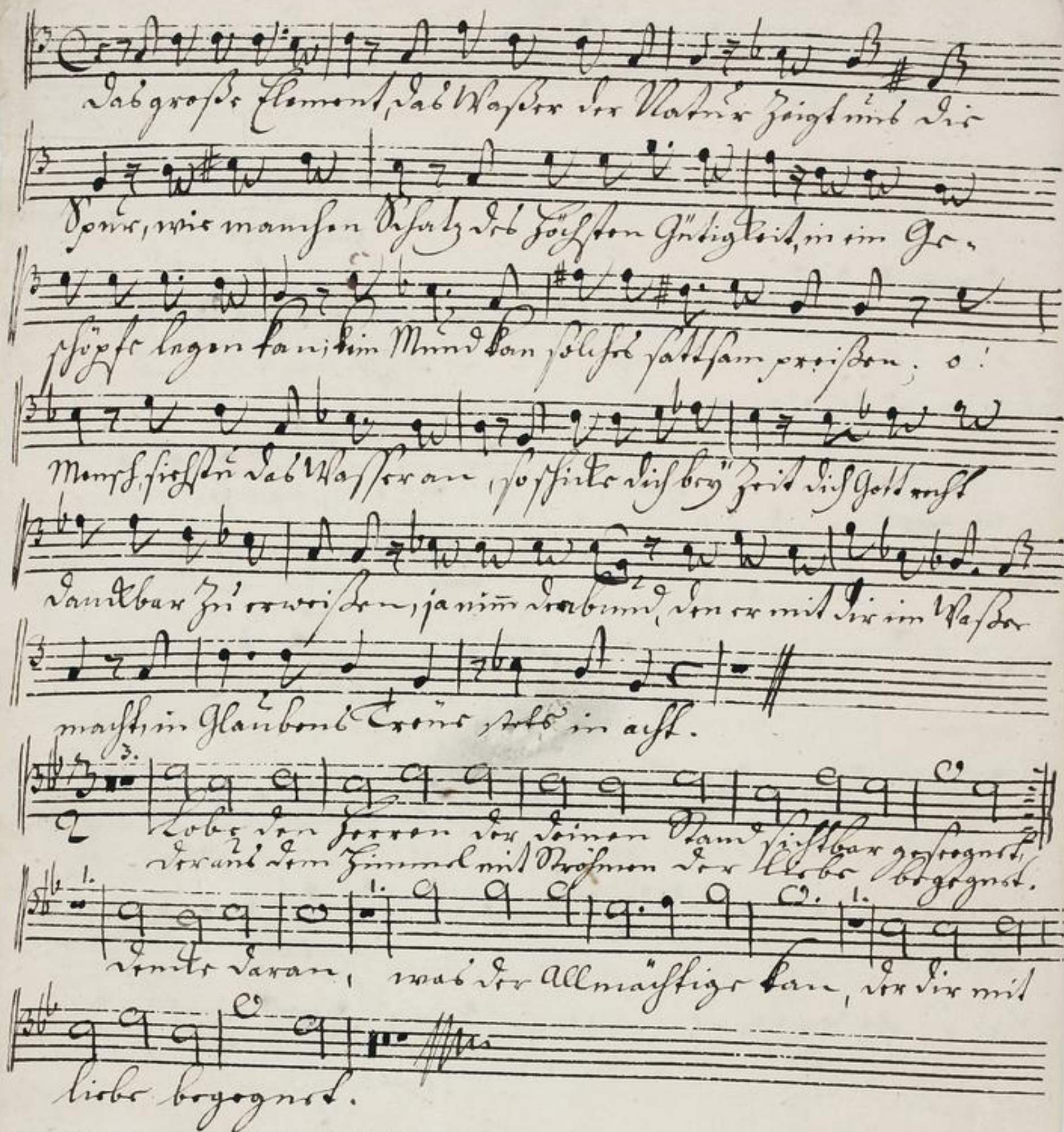
Lobe den Herren der deinen Dank, süßbar gesungen
 und aus dem Himmel mit Trösten der Liebe begab sich.
 und davon was der allmächtige Gott der die mit Loben
 gesungen

Tenore.

16

S.

Ich hab dich mit lustigen gesungen Luffen
 an der Waschen Jesu Christi — In der Knechtung die Stunden
 so wunderbarlich ausgehen die Ge- — den des heiligen Geistes Recht.
 lobt dich Herr von der himmel Kränze ist dir gesegnet
 der aus dem Himmel mit der Liebe begegnet
 und du auch was der allmächtige Gott der dir mit Liebe be-
 gegnet



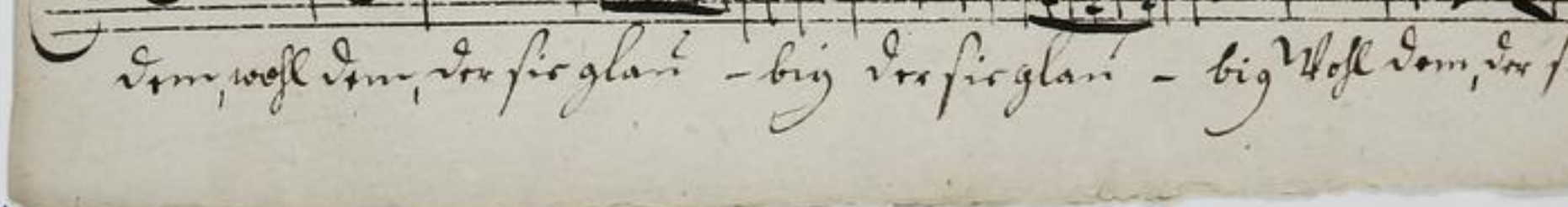
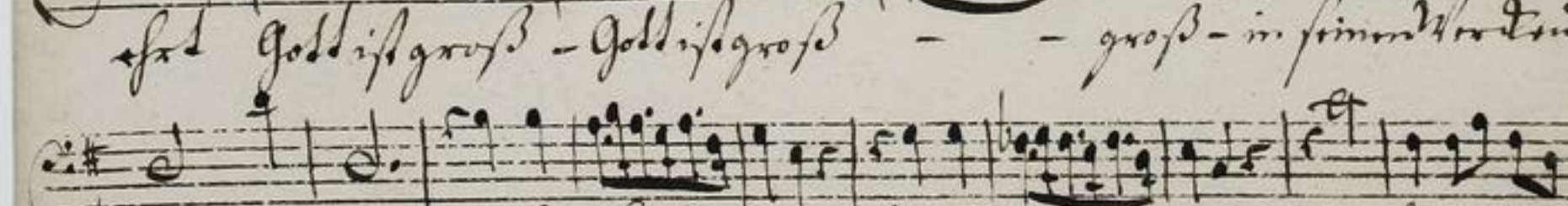
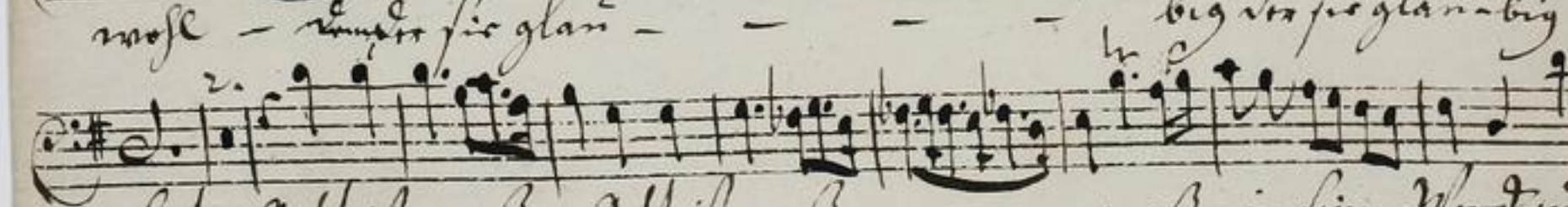
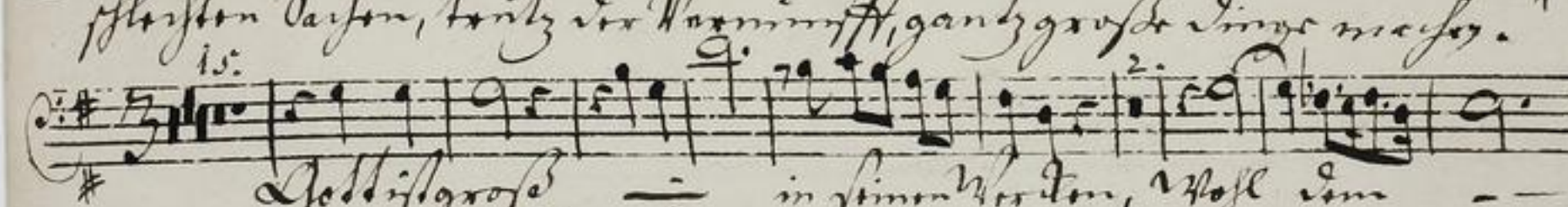
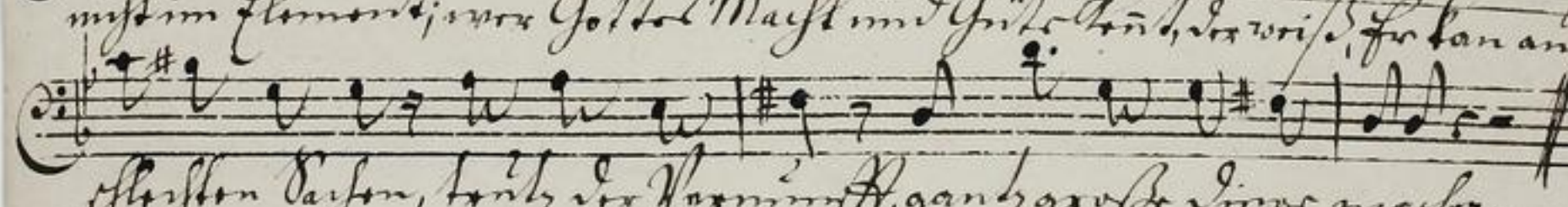
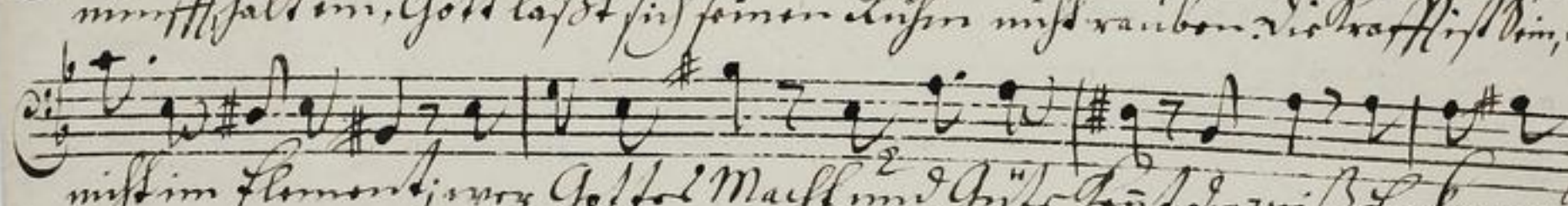
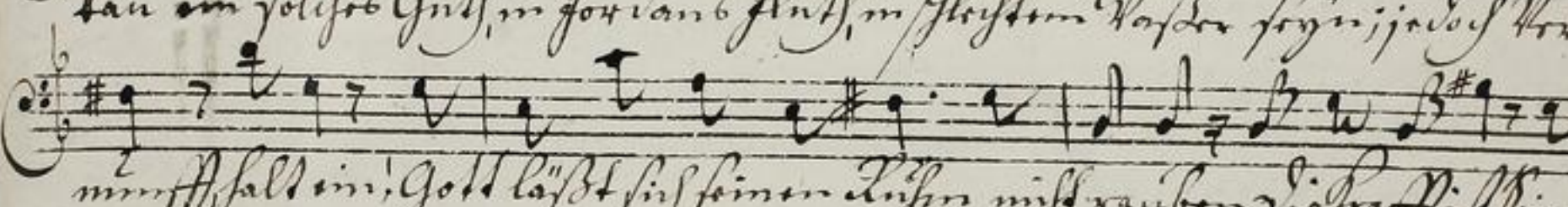
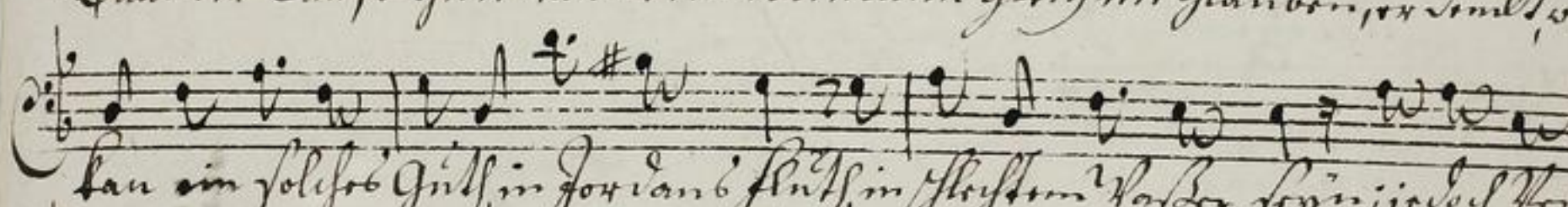
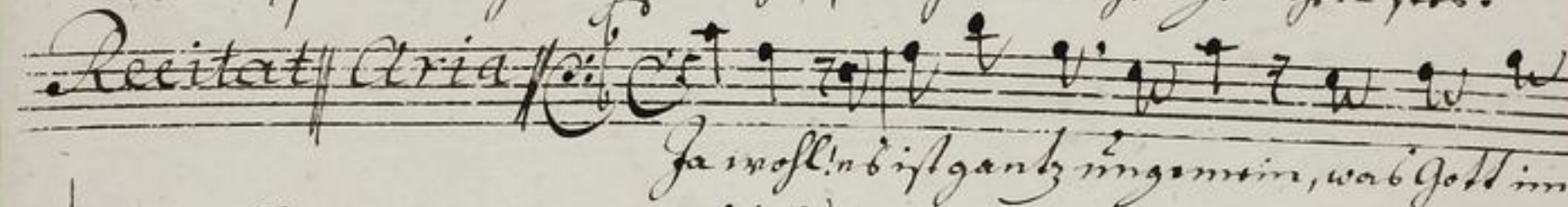
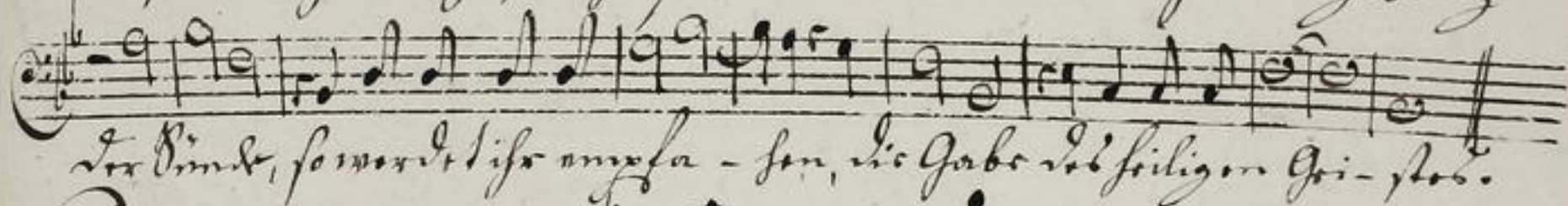
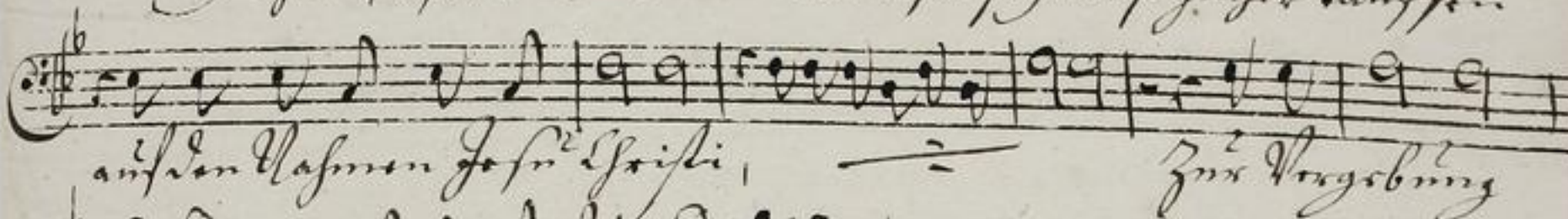
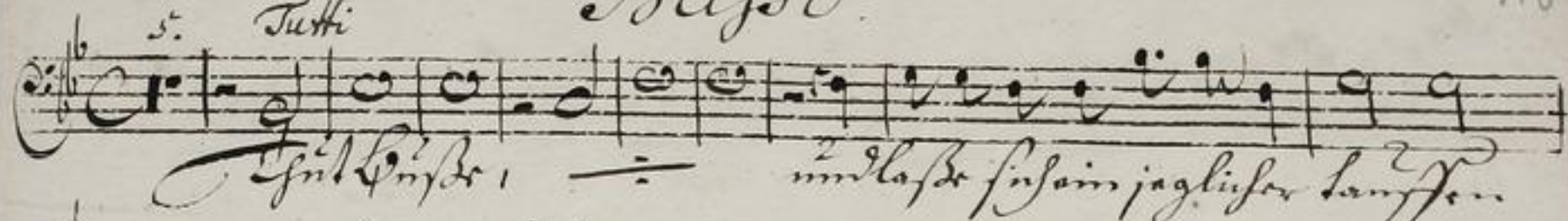
 Das große Element, das Wasser der Natur zeigt uns die
 Sonne, wie man sich des höchsten Güte, in im Ge-
 schöpfen liegen kann im Mund der selbste satte, o!
 Man sieht das Wasser an, so fülle dich mit Zeit des Goldes
 damit wir zu wissen, ja nicht darüber, den er mit dir im Wasser
 magst im Glauben, seine, so in auf.
 3.
 Lob der Herren der seinen Nam' sichtbar gesegnet,
 vorant dem Himmel mit Tränen der Liebe begnügt.
 1.
 Unde daran, was der Allmächtige kann, der dir mit
 Liebe begnügt.

1935

Basso

18

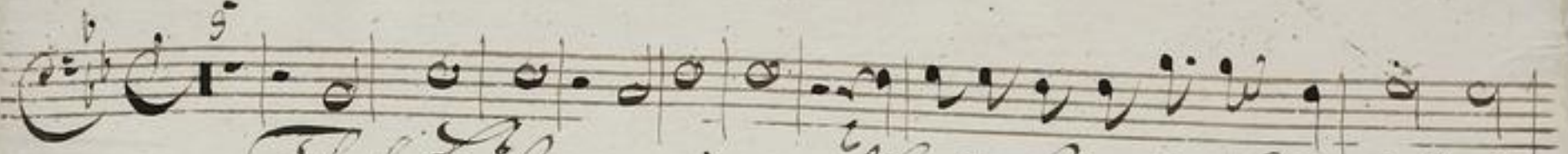
5. Tutti



[illegible]

Basso.

19


 Ist Vayr — mit luyderlich jaglicher Lauffen
 auf den Waschen Jesu Christi — zur Hingebung
 der Dünkelwerdt-Sifungsfas — den die Gabe des heiligen Geistes
 Recitat / Aria / Recitat / Aria / Recitat //


 Lob den Herrn der Herren Handtstbargeseynet
 O der auf den Himmeln der Himmeln der Himmeln
 Unde davon was der Allmächtige Fan der die mit Liebe begyret