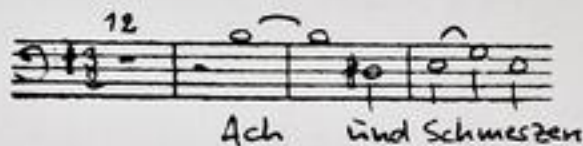


Graupner, Christoph (1683-1760)

BRD DS Mus. ms 419/18

Ach und Schmetzen klag ich Gott/a 11./2 Hautbois/2 Violin/
Viola/2 Cant./Alto/Tenor/Basso/Con/Continuo./Dom.4.Adv./
1711.



Autograph Dezember 1711. 34,5 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

14 St.: C 1,2,A,T,B,vl 1,2,vla,vlc,vlne(3x),bc,tr.
2,2,1,1,1,2,1,1,2,2,2,2,1 Bl.

Alte Sign.: 144/XXIII(!); 7311/18.

Text: Georg Christian Lehms = W 3719/1900 S. 4 ff. 7

73 11/18
Auf, und Symphonie bey id Gott, mit dem Geist und Gesang,
Mus 419/18

144.

~~144.~~

18.

Partitur
3 ten Anfang 3 1717.
M: Decemb.)

Großherzoglich
hessische
Hofbibliothek

f(32)u

Auf die Danksagung, Blong J. N. J. M. D. 1711. 1
 in Goll 1714. XXIII

Danket dem Herrn unserm Gott

Gräfinherzogliche
 Hessische
 Bibliothek

Ich bin ein Lufft = auß mich zu finden Ich bin ein Lufft Ich bin
 Lufft auß mich zu fin = den, Auf = mich
 Es ist ein Gott Ich bin ein Lufft auß mich zu finden Ich bin ein Lufft auß mich

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include "zu fin = den.", "Seymaist.", and "ist fast". The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

zu fin = den.

Seymaist.

ist fast

Seymaist = ist fast Seymaist = ist fast in maiore

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in German. The lyrics are:

Geist, du mußt bröckelnd werden, du mußt bröckelnd werden auf / laßst ist
 auf / laßst ist - laßst ist - laßst ist: Gott du, Gott du, Gott du, Gott du
 du, Gott du, Gott du, Gott du, Gott du, Gott du, Gott du, Gott du

Da Capo.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in German, including phrases like "Es ist ein Hoff ding geduldy", "Gott die", "geduldy", "auf die", and "apo.".



The musical score is written in a historical style, likely from the 17th or 18th century. It consists of several systems of staves. The first system has four staves, with the first three containing notes and the fourth containing the lyrics "Es ist ein Hoff ding geduldy". The second system has four staves, with the first three containing notes and the fourth containing the lyrics "Gott die". The third system has four staves, with the first three containing notes and the fourth containing the lyrics "geduldy". The fourth system has four staves, with the first three containing notes and the fourth containing the lyrics "auf die". The fifth system has four staves, with the first three containing notes and the fourth containing the lyrics "apo.".

This image shows a page from a handwritten musical manuscript, likely a score for a church service. The music is written on multiple staves, featuring complex polyphonic textures with many beamed notes. The lyrics are in Latin, including "Gloria" and "Gloria in excelsis Deo". The handwriting is in a historical style, and the paper shows signs of age and wear. The score is written in a single system, with the music and lyrics continuing across the page. The lyrics are written in a cursive hand, and the music is written in a clear, legible hand. The overall appearance is that of a well-preserved historical document.

Handb. Solo.

Und also soll ich mich freuen

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in German. The lyrics include:

Und also will ich aufgeben
Gott wird mein
Lied mein Lied von in Gnaden
Gott wird mein Lied von in Gnaden
Denn Er ist der Herr
Denn Er ist der Herr
Denn Er ist der Herr
Denn Er ist der Herr

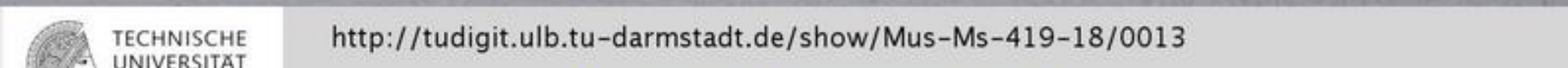
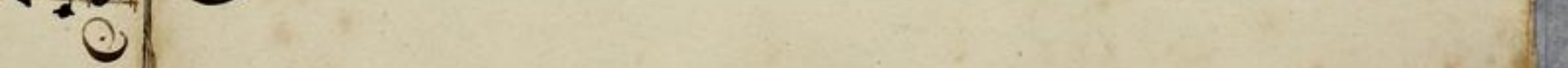
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in German. The lyrics include:

marthig seist, Herr = du du marthig seist, laß: Sey mir
 lofen laß: Sey mir lofen Gelobten him = melo
 Seyst u. Güte für den Gelobten himels
 Seyst u. Güte für den Gelobten himels Seyst u. Güte

The score is written in a historical style, likely from the 17th or 18th century, and includes various musical notations such as clefs, notes, rests, and accidentals.



Chia Cor tutti li Elementi.





Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes various musical markings such as *pp.*, *mf.*, and *F.* (Forte). The lyrics are written in a cursive script, with some words appearing in a larger, bolder font.

Lyrics visible on the page include:

- ... auf - man laß - uns singen, was laßt uns*
- ingen w. dieses Wort soll uns*
- Glori, lob G. w. G. G. G.*
- Glori, lob G. w. G. G. G.*
- Glori, lob G. w. G. G. G.*
- Glori, lob G. w. G. G. G.*
- Choral.*
- F. G. G.*

Sei dir Gott Vater und Sohn bereit dem folgen

Sei dir Gott Vater und Sohn bereit dem folgen

Sei dir Gott Vater und Sohn bereit dem folgen

Sei dir Gott Vater und Sohn bereit dem folgen

Geist mit Kraft man die göttlich Kraft

Geist mit Kraft man die göttlich Kraft

Geist mit Kraft man die göttlich Kraft

Geist mit Kraft man die göttlich Kraft

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in German, including phrases like "may int singe", "durch Jesum", and "Gott". The notation includes various musical symbols, clefs, and accidentals. The paper shows signs of wear, including creases and discoloration.

Lyrics visible on the page:

- may int singe
- durch Jesum
- Gott

Handwritten musical score on aged paper. The score consists of ten staves. The first six staves contain a complex melodic line with many sixteenth and thirty-second notes. The last four staves (7-10) contain a simpler melodic line. The text "Amen Amen." is written in the right margin of the seventh staff, and "Amen Amen." is written in the right margin of the eighth staff. The text "pp." is written in the right margin of the tenth staff.

Soli Deo Gloria

[Handwritten signature]

144
XXIII.

9
Lied und Befestigung, Hymne in G.
a 11.

2 Hautbois

2 Violin.

Viola

2 Cant.

Alto

Tenor

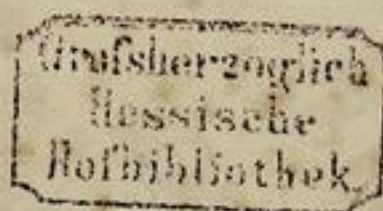
Basso

Con

Son: 7. Adv.

1711

Continuo.



Violino 1.

10

Allegro molto

pp.

Allegro molto

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Allegro molto

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals. Key markings include:

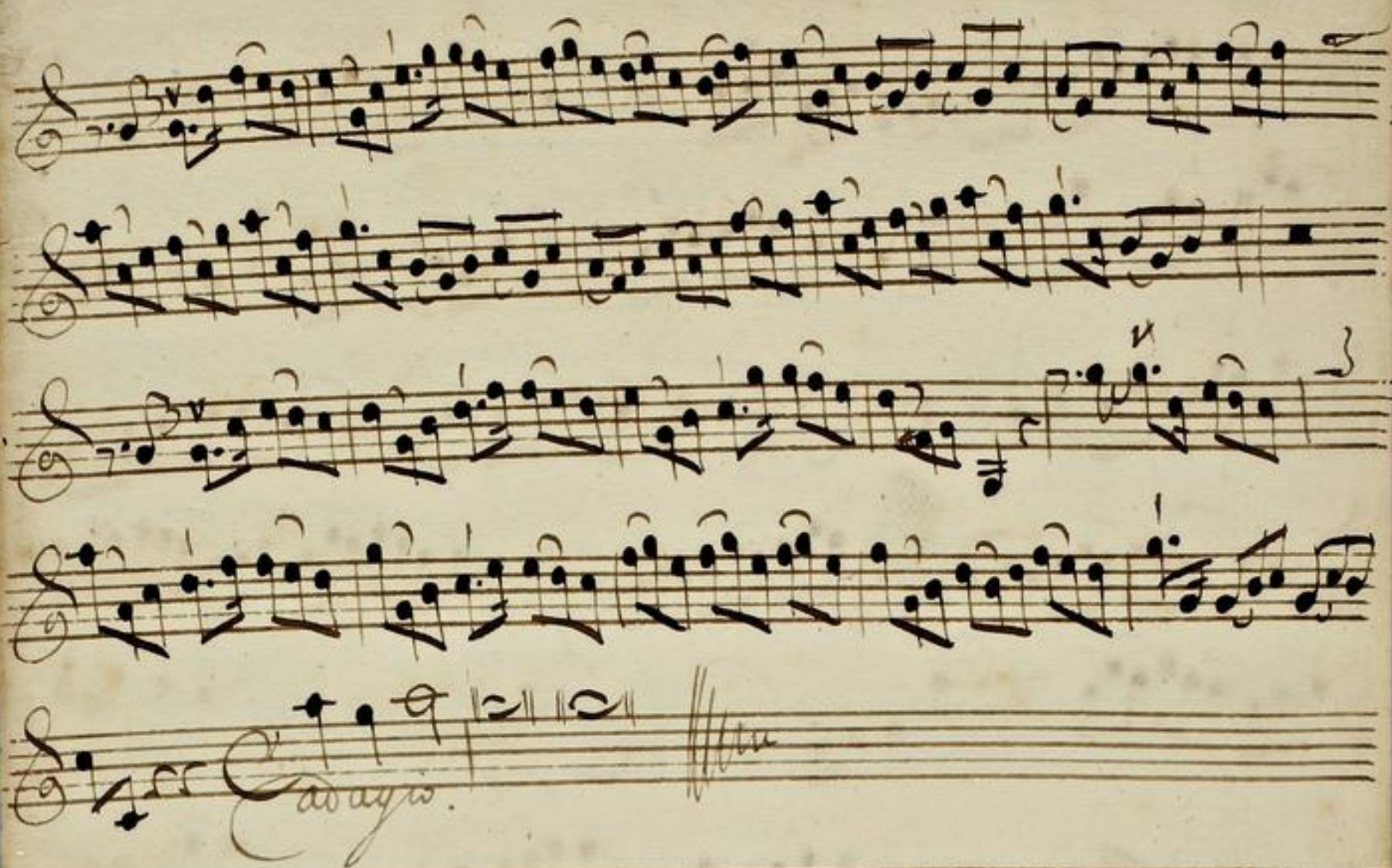
- all^o* (Allegro) at the top right.
- ad^o* (Adagio) on the fifth staff.
- Hautb. solo* (Hautbois solo) on the sixth staff.
- Und also will ich aufgebühlet seyn.* (And thus will I have glorified myself) written below the sixth staff.

The manuscript shows signs of age, including yellowing and some staining.

Handwritten musical score on page 41, featuring multiple staves of music. The notation includes various notes, rests, and accidentals. Key annotations and dynamics include:

- Accomp:* (Accompaniment)
- full:* (Full)
- Do, my dear Gott:* (Text annotation)
- piano* (piano)
- fort.* (forte)
- ppiano* (pianissimo)
- pp.* (pianissimo)
- Choral.* (Choral)

The score is written on ten staves, with the first staff starting with a treble clef and a key signature of one sharp (F#). The music is in a common time signature (C). The notation is dense, with many sixteenth and thirty-second notes, and various rests. The handwriting is in dark ink on aged, slightly yellowed paper.



Violino. 2.

12

arg. w. Sphuraten

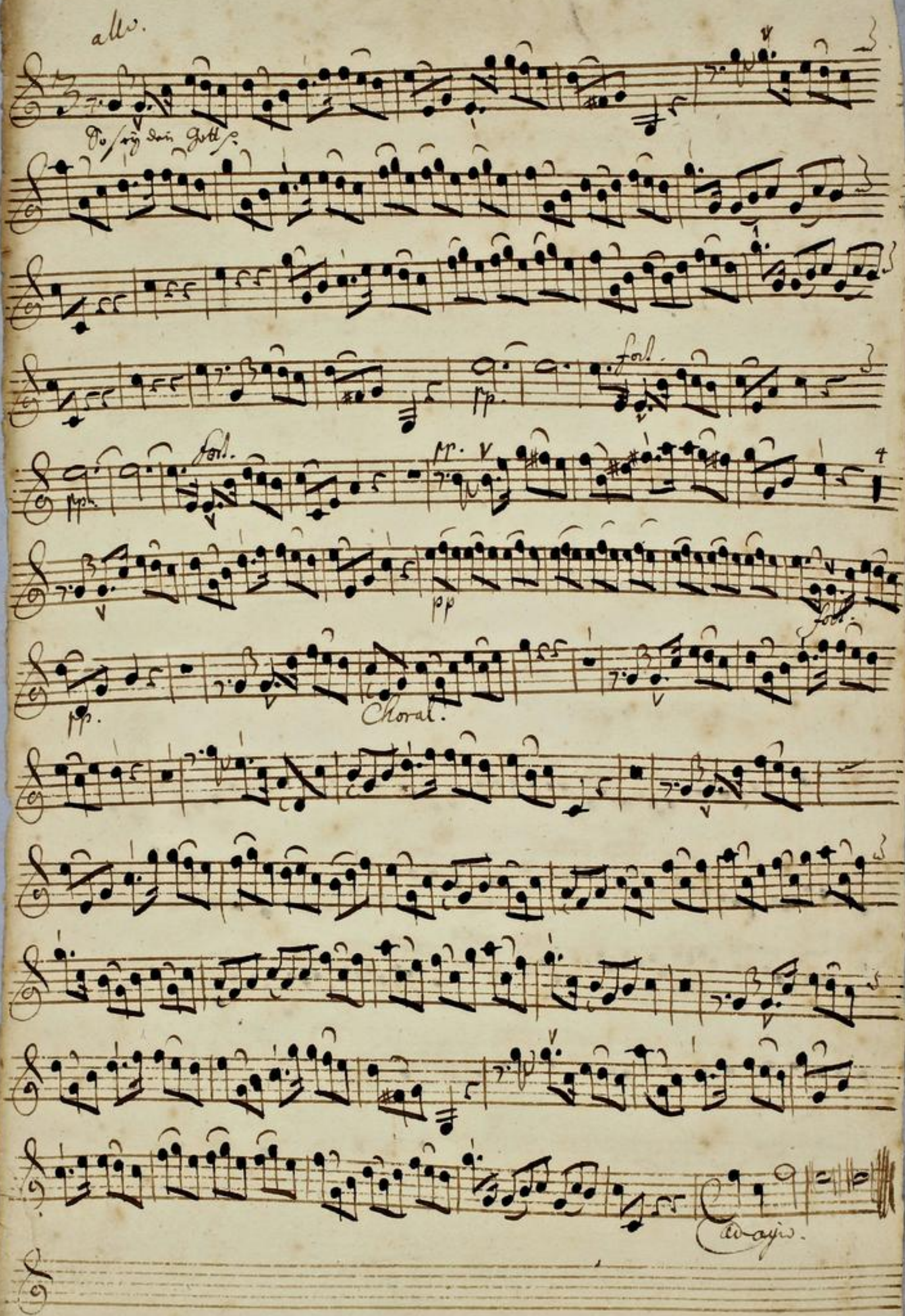
La Cap.

pp. *tr.* *alleg.*

Adagio. *Aria con Handb. Solo* *tacet*

Accomp.

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Viola

13

Augt 3. *Offener*

adagio.
Grösstlich

Alto

adagio.

Aria con *ff* *face*

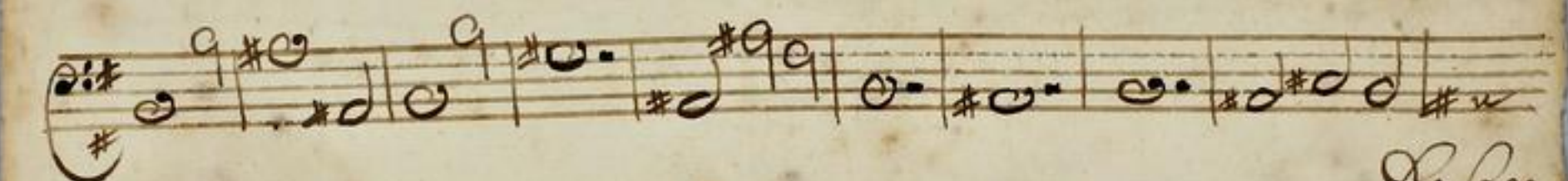
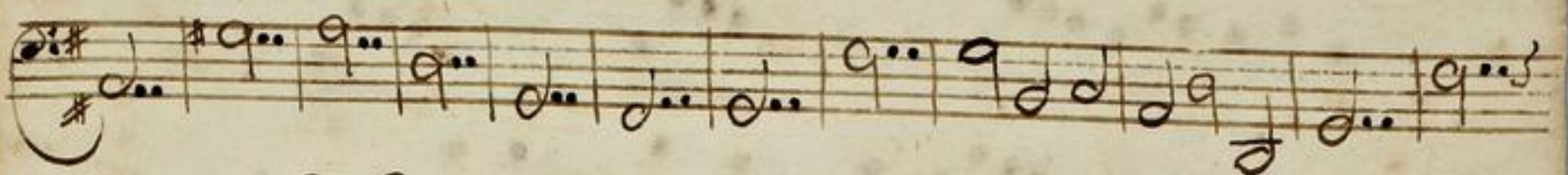
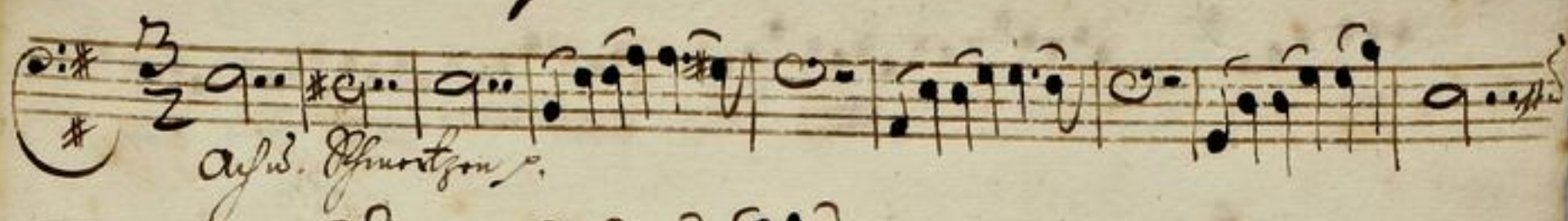
verte lab.

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Darmstadt



Violoncello

14

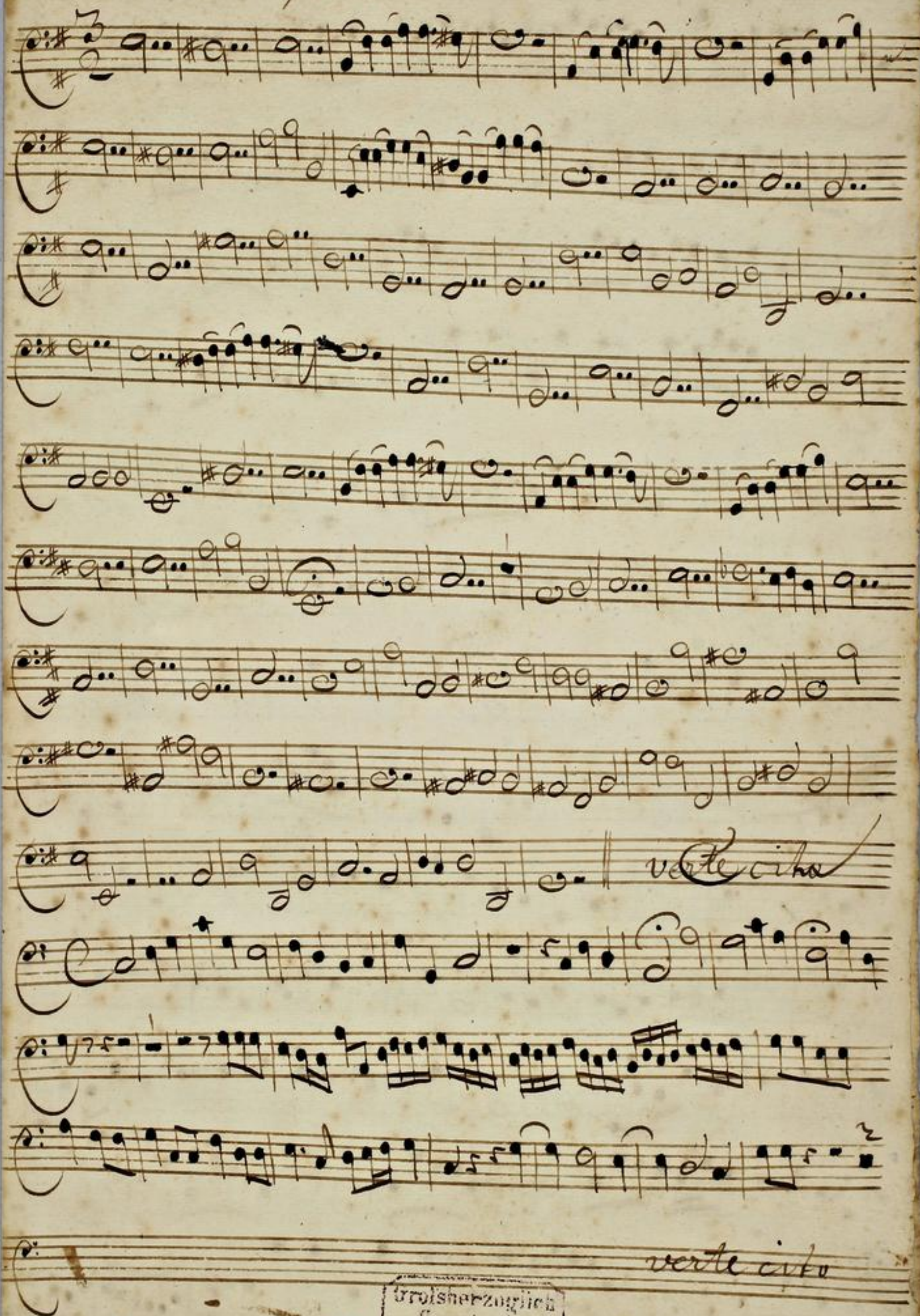




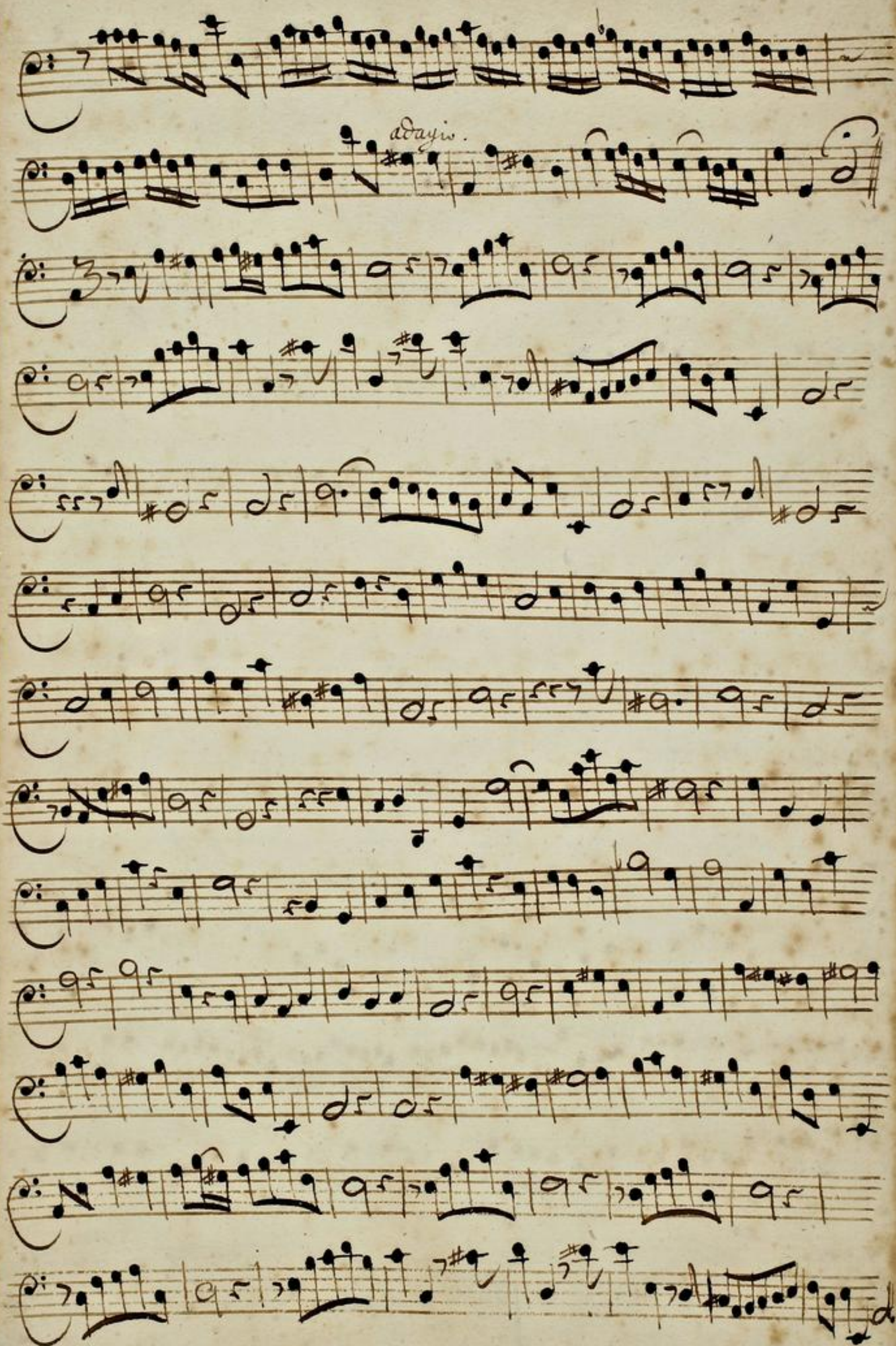
Handwritten musical score on page 15, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp.* and *forl.*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a 3/4 time signature. The third staff has the handwritten text "Po. sy du Goto." written below it. The fourth staff has the word "Choral" written below it. The score concludes with a double bar line and a final note.

Violono

16



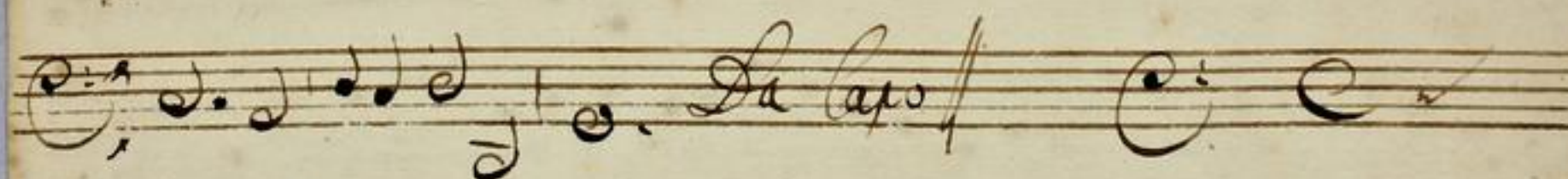
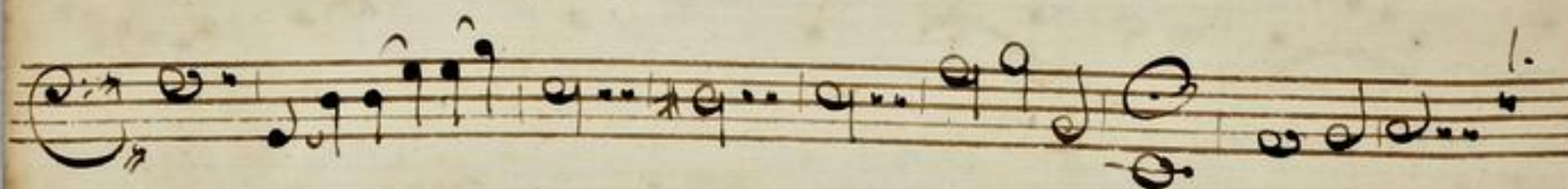
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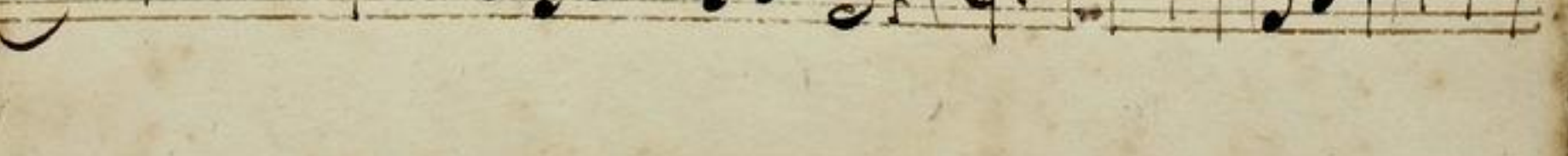
Handwritten musical score on page 17, featuring ten staves of music in a single system. The notation includes various note values, rests, and accidentals. The word "Choral" is written above the sixth staff. The manuscript is on aged, slightly stained paper.

Violono.

18



Es ist ein köstlich Ding.



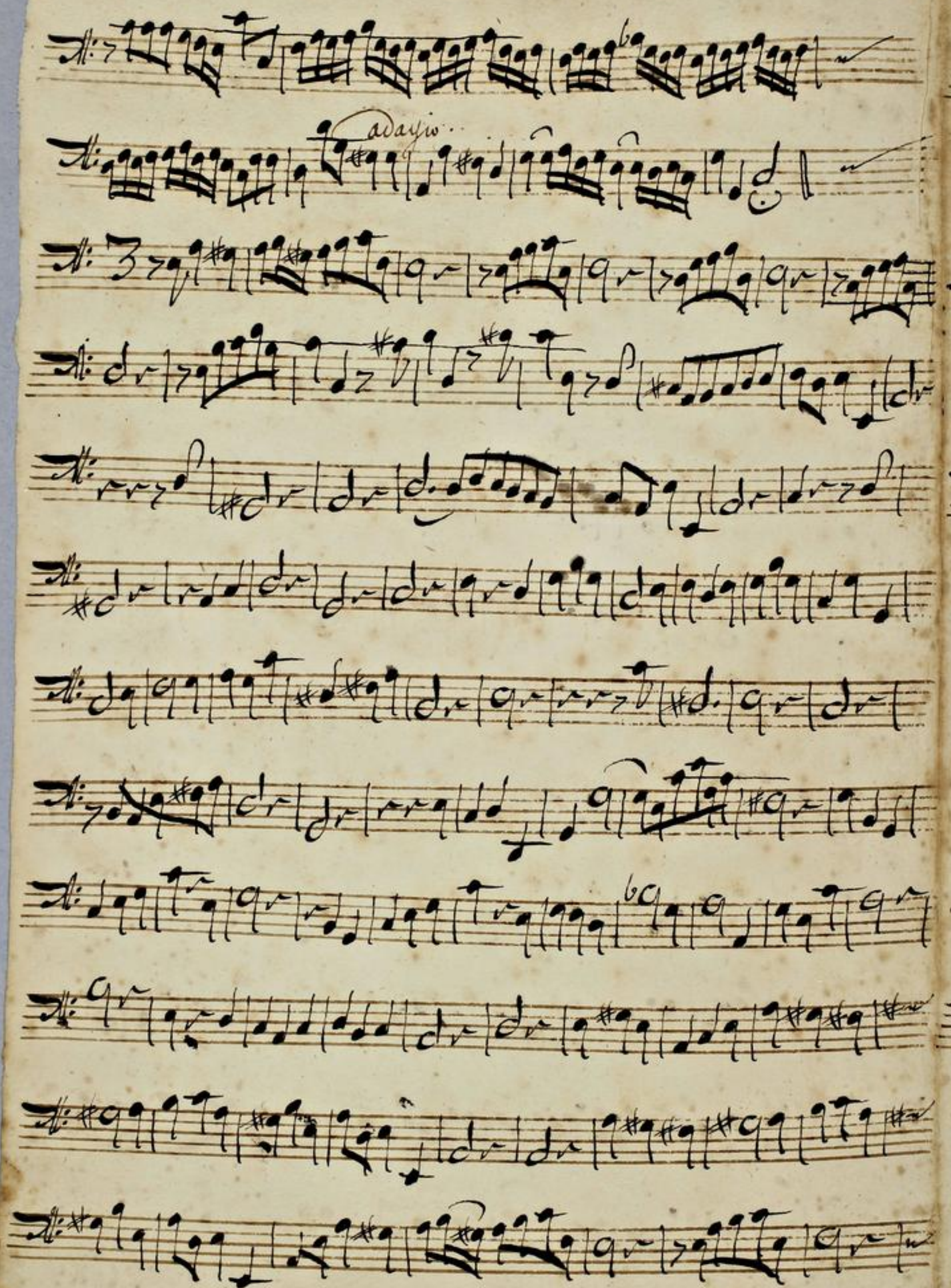
Handwritten musical score on page 19, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

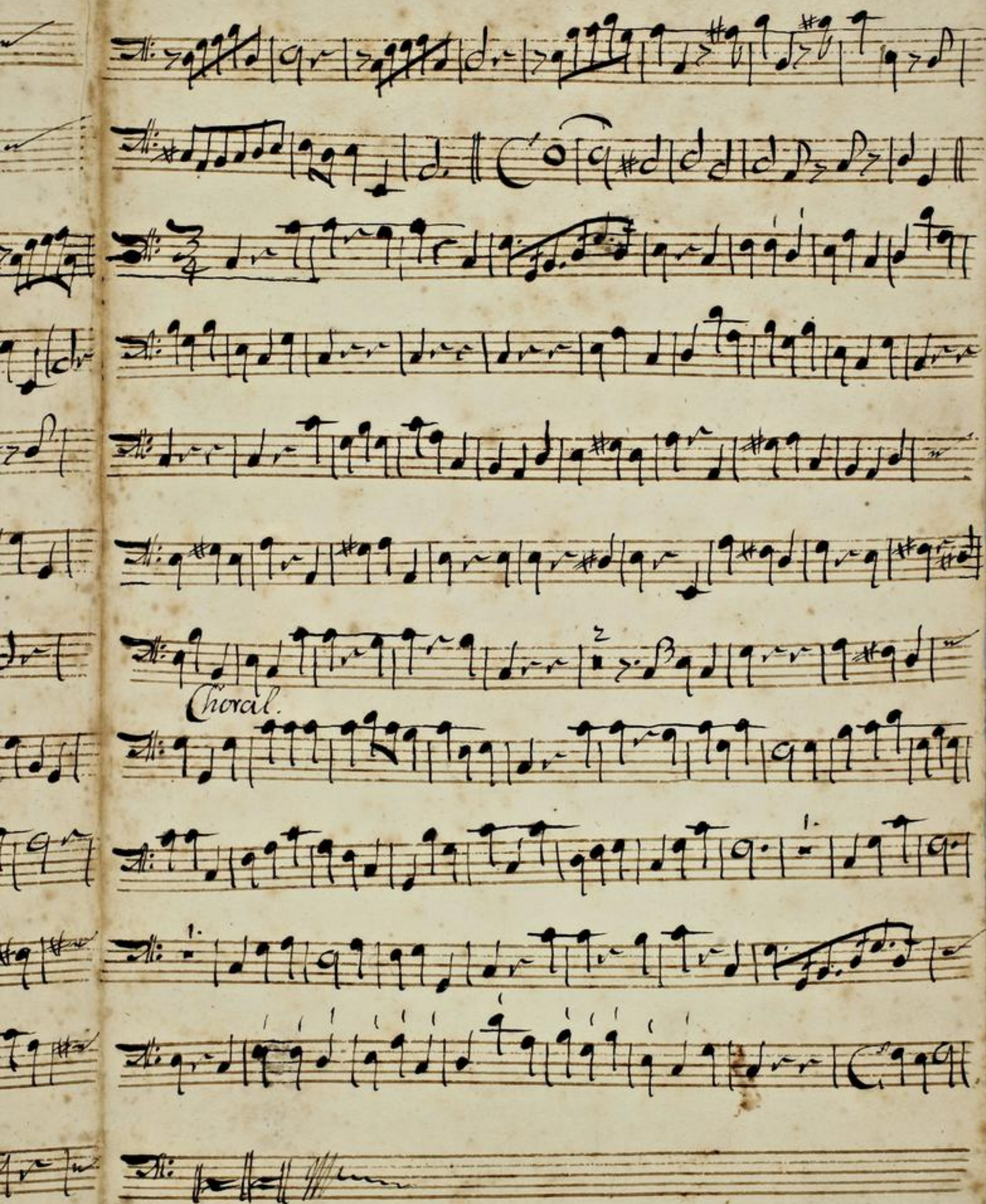
- Staff 1:** Melodic line with a key signature of one sharp (F#) and a common time signature (C). It begins with a *piano* marking.
- Staff 2:** Continuation of the melodic line, marked *fort.* (forte).
- Staff 3:** Continuation of the melodic line, ending with a double bar line and a repeat sign.
- Staff 4:** Accompaniment line, marked *Accomp.* (Accompagnement).
- Staff 5:** Continuation of the accompaniment line, marked *Deus in excelsis*.
- Staff 6:** Continuation of the accompaniment line.
- Staff 7:** Continuation of the accompaniment line, marked *pp.* (pianissimo).
- Staff 8:** Continuation of the accompaniment line, marked *fort.* (forte).
- Staff 9:** Continuation of the accompaniment line, marked *pp.* (pianissimo).
- Staff 10:** Continuation of the accompaniment line, marked *fort.* (forte).
- Staff 11:** Continuation of the accompaniment line, marked *Choral.*
- Staff 12:** Continuation of the accompaniment line.
- Staff 13:** Continuation of the accompaniment line.
- Staff 14:** Continuation of the accompaniment line, marked *pp.* (pianissimo).

Violon

20

Handwritten musical score for Violon, page 20. The score consists of 12 staves of music in G major (one sharp) and 3/2 time. The notation includes various note values, rests, and bar lines. The final staff ends with the instruction "Vente cito."





Continuo

22

Handwritten musical score for Continuo, featuring 12 staves of music. The notation includes various notes, rests, and accidentals (sharps and naturals). The score is written in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous, flowing manner, with many notes beamed together. The final staff ends with a double bar line and the word "Fas" written in a large, decorative script.

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Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical markings. The notation includes treble and bass clefs, key signatures (sharps), and time signatures (e.g., 6/8, 3/4). The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- allegro* (written in the first system)
- Adagio* (written in the fifth system)
- And al/so m/ll* (written in the sixth system)

The manuscript shows signs of age, including yellowing and some staining, particularly along the right edge.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *fort.* (forte). The score is written in a historical style, likely from the 18th or 19th century. The right page is numbered 23 in the top right corner. The text "Accomp." is visible on the right page, indicating an accompaniment section. The text "Gott sey dir Gott" is written in the middle of the right page, likely a title or a section heading. The text "Rond." is visible on the left page, indicating a rondell section. The manuscript is part of the collection of the Technische Universität Darmstadt, as indicated by the footer.



Tromba

Christa tacet | *Es ist ein Rößlein da*

adagio

Christa tacet // Leert: tacet //

47 Choral.

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Cantus. 1.

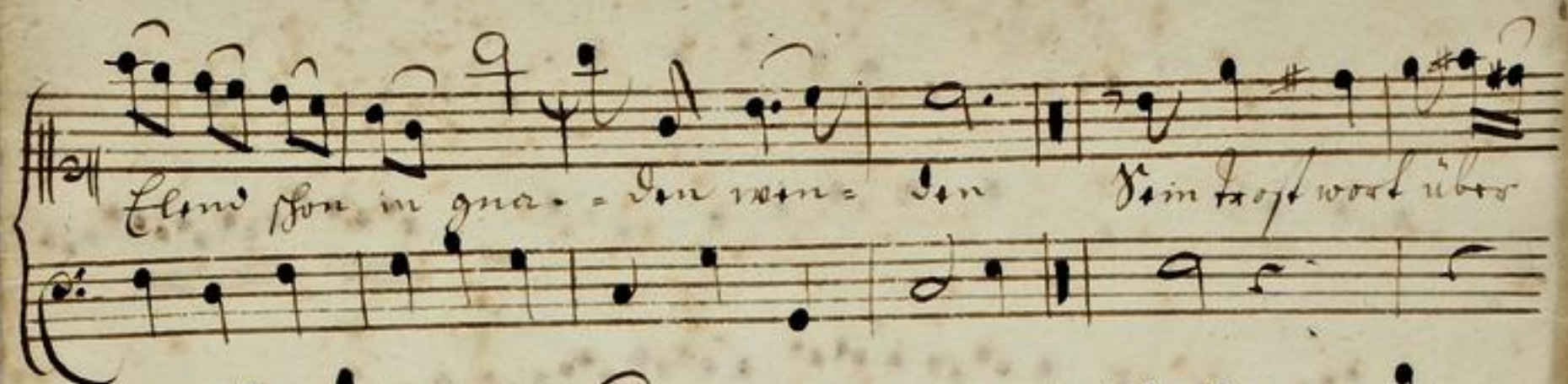
25

3 tutti

Aria
tacet

Sei in Possig uns geduldig seyn
geduldig seyn und auf die süßste Art sezen so
seu und auf die
süßste Art sezen so
seu und auf die
süßste Art sezen so
auf die süßste Art sezen so
adagio seu so
seu und auf die süßste Art sezen so
seu.

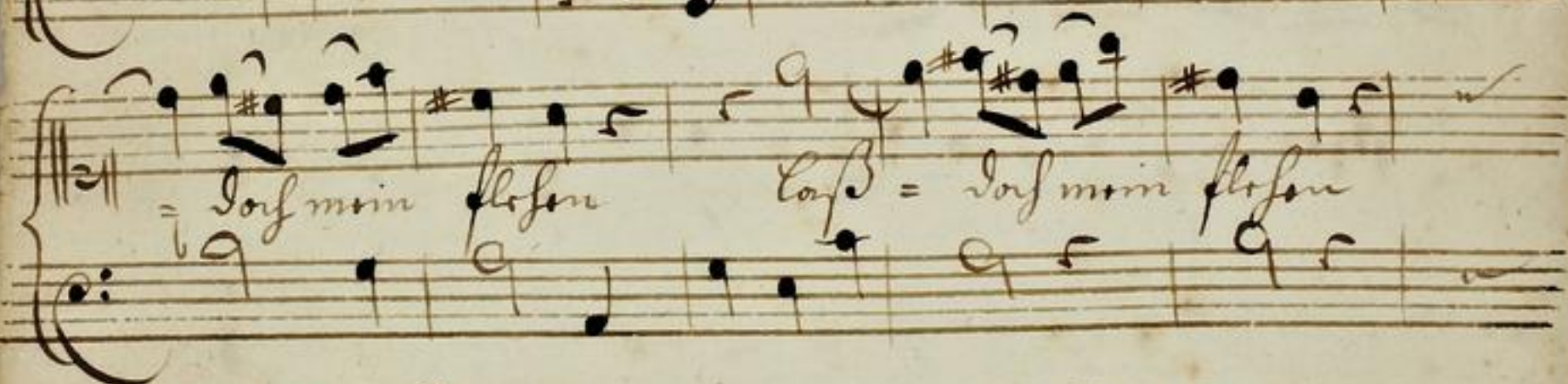
Und also will ich auf geduldig seyn
Und also will ich auf geduldig seyn Gott werd mein
Land mein Land schon in Gärten wandern Gott werd mein


 Eine Son in qua = der rein = der Ein Trost wort über


 magt der Einteil der und kommt mit wief will man f will


 gleichet = = = = Sing der = der der der der


 mächtig laßt der der mächtig laßt laßt


 der mein flosse laßt = der mein flosse


 belieben der mehr Trost und flosse = flosse


 belieben der mehr Trost und flosse = flosse

piano.
 beliebten himels trost mich. hil. fe. je. Lau.
 is

47
 decil
 tace

Choral
 Glosi lob of = m. f. r. l.
 Ich die Gott haltend das b. r. d. dem folgen
 Geist mit Uaf. mein die Gottling troff m. f. r. l.
 Ich laß die Jesum Gei. f. r. m. a. m. n.
 or = m. n. a. m. n.

So sing den Gott gesangenen so sing den Gott ge
 sangenen daß er der frommen der frommen Welt
 die = ihm zu fröh = lich = groß
 Lied = = = = =
 von anfang man lasse singen man lasse singen
 und dieses Wort sollingen Choral

29

[illegible]

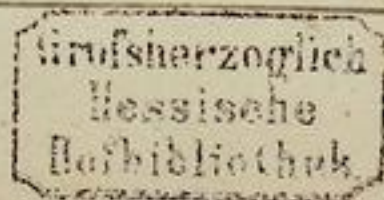
volti subito Choral

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Glori Lob- und Herrlichkeit
 glori- lob- Ehr u. Herrlichkeit
 sey dir Gott Vater und
 sey dir Gott Vater und
 Ich bereit dem heiligen Geist mit Na- men
 Ich bereit dem heiligen Geist mit Na- men
 die göttlich
 die göttlich
 Kraft mach uns frey lauff
 Kraft mach uns frey lauff
 durch Jesum Christum a-
 durch Jesum Christum a-
 men
 men
 Amen A- men
 amen, amen

30

Glori lob Jesu = uns Liebstes Kind seg' die Gott
Hatte mich schon bewahrt dem heiligen Geist mit Pfand-
men die göttlich Kraft mach' mich froh Laß
die I. f. m. f. r. = f. m. a = men Amen a



Basso

31

Auf = uns schmerzlichen Klag = is Gott
 Wenn dein Trost wenn kein Trost = sonst mehr zu finden
 Wenn dein Trost wenn dein Trost sonst mehr zu finden
 Auf = uns schmerzlichen Klag is Gott Wenn dein
 Trost sonst mehr zu finden wenn dein Trost sonst mehr zu fin
 den schmerz = is fast schmerz = is fast schmerz
 = is fast in mirer Qual müßte beide Lande mindern
 und müßte beide Lande mindern. auf so sehr is = also
 sehr is = Leidensmaß = Leidensmaß Gott durch dich Gott
 Gott durch dich Gott durch dich müßte sie her schwenden
 durch dich Gott durch dich müßte sie = her schwenden
 Geduldig sein geduldig sein

[illegible]

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