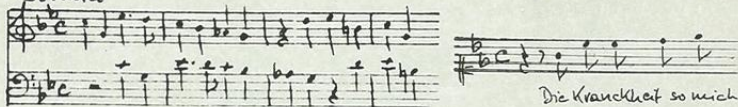


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/10

Die Kranckheit so mich drückt/â 6./2 Violin./2 Viol./Canto
solo/Con/Continuo./Dom.14.p.Tr./a./1709.

Sonata



Autograph August 1709. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

13 Stimmen: C(2x),vl solo,vl 1(2x),2(2x),vla 1,2,vlc,vlne,
bc,ob.
2,1,1,2,2,2,2,2,1,2,2,2,1 Bl.

Alte Sign.: 143/a/11.

Neudruck DDT 51/52

Insp: Ensemble Les idées Heureuses, July, 2003 - CD 330

Konzertmitschnitt Video aufn. → VC 195

Die Handfuit so misch druck, ist mir ein Sünden Bys. ed

417/10

1709
/10

143 / a = 1

ii

Nr. 17

fol. (28.) u

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Partitur
1^{te} Fassung 3 1709.
M. August

Handwritten musical score for a piece titled "Die Krenschützlein". The score is written on 16 staves, organized into four systems of four staves each. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper is aged and shows some staining.

fol. (6)

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This block contains the first system of a handwritten musical score. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a basso continuo line at the bottom. The lyrics are written in German. The notation includes various musical symbols such as clefs, time signatures, and note values.

die Kranzzeit 5 misst du dich in einem Baum, die auf der Erde der große Baum

me dir, die du mich

fobann dir mein o

Gott

This block contains the second system of the handwritten musical score, continuing the three-staff format (vocal, piano, and basso continuo). The lyrics continue in German.

ab. mich

mich

mich

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and appear to be a hymn or a religious song. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear at the edges.

Lyrics (German):

ich bin ein armer
 allein in der Welt
 ich bin ein armer
 allein in der Welt
 ich bin ein armer
 allein in der Welt
 ich bin ein armer
 allein in der Welt

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are written below the staves, with some words in German and others in Latin. The lyrics are: "guck und mein muthig dings auch sonst die mein' theil der antwort mit".

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are written below the staves, with some words in German and others in Latin. The lyrics are: "in dem glocken mein' reath' auch glock".

Handwritten musical score on a single page, featuring five staves. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are written below the staves, with some words in German and others in Latin. The lyrics are: "und fündig mein' dings rag auf".

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

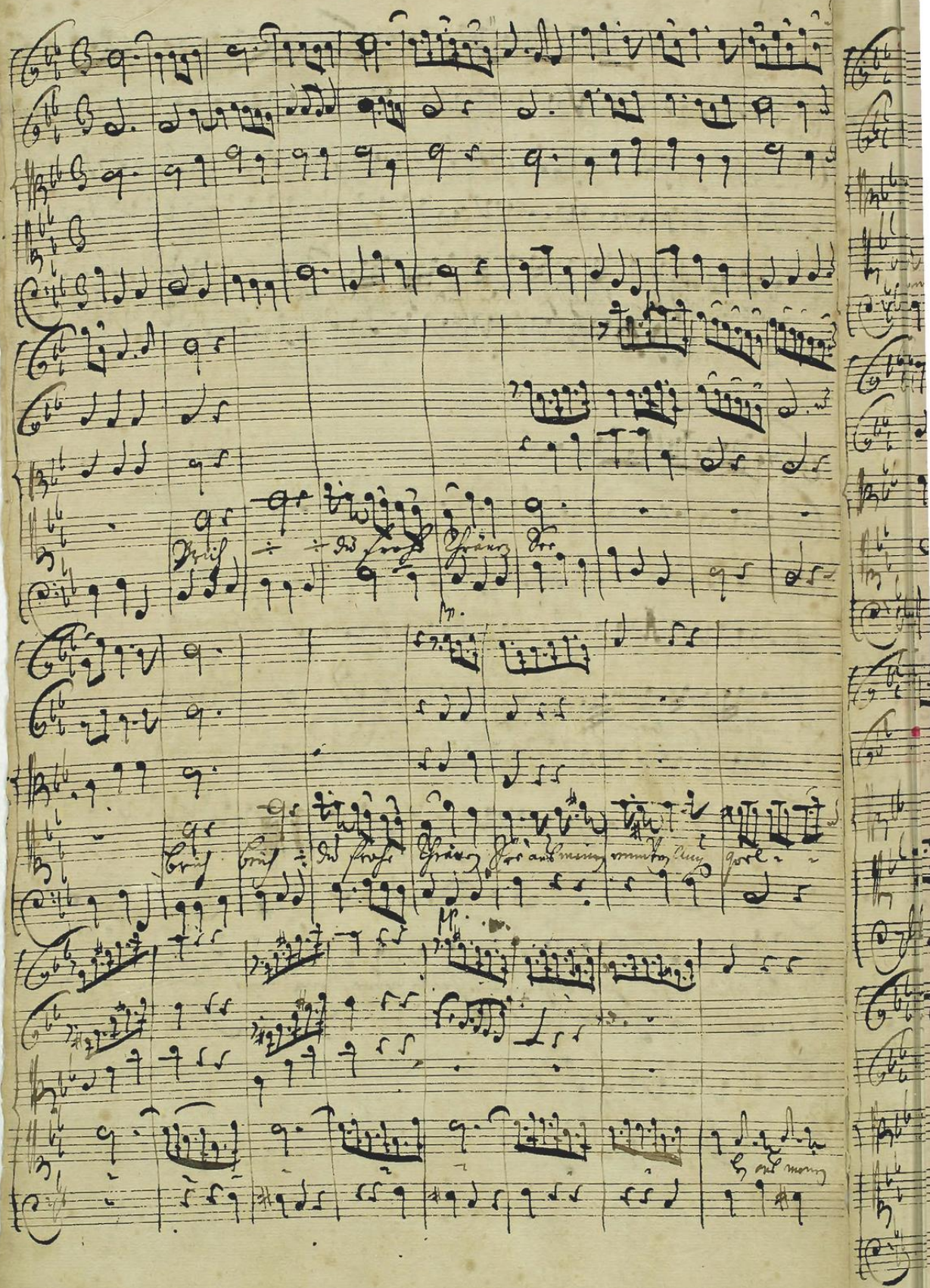
Lyrics (top system):
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Lyrics (middle system):
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst.

Lyrics (bottom system):
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst,
 Ich bin ein armer Sünder, der sich nicht selbst erlöst.





143 $\frac{1}{2}$ a =
 XI.

1. Die Transf. mit Druck
 a. b.

2 Violin.

2 Viol.

Canto Solo

Or
 Continuo.

Dom. 19. Fr.
 a.
 1789.

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Continuo

Corale

largo.

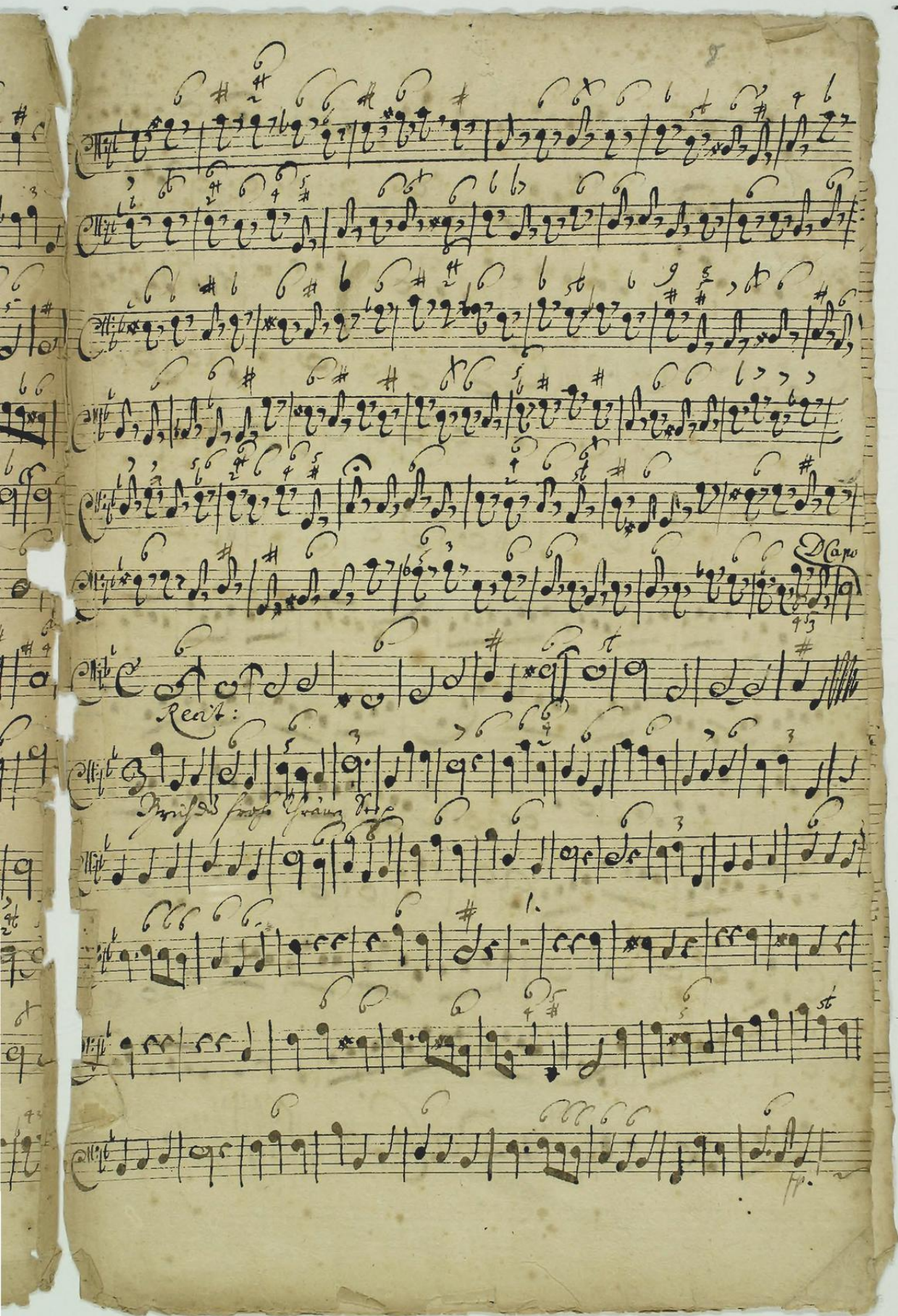
adagio.

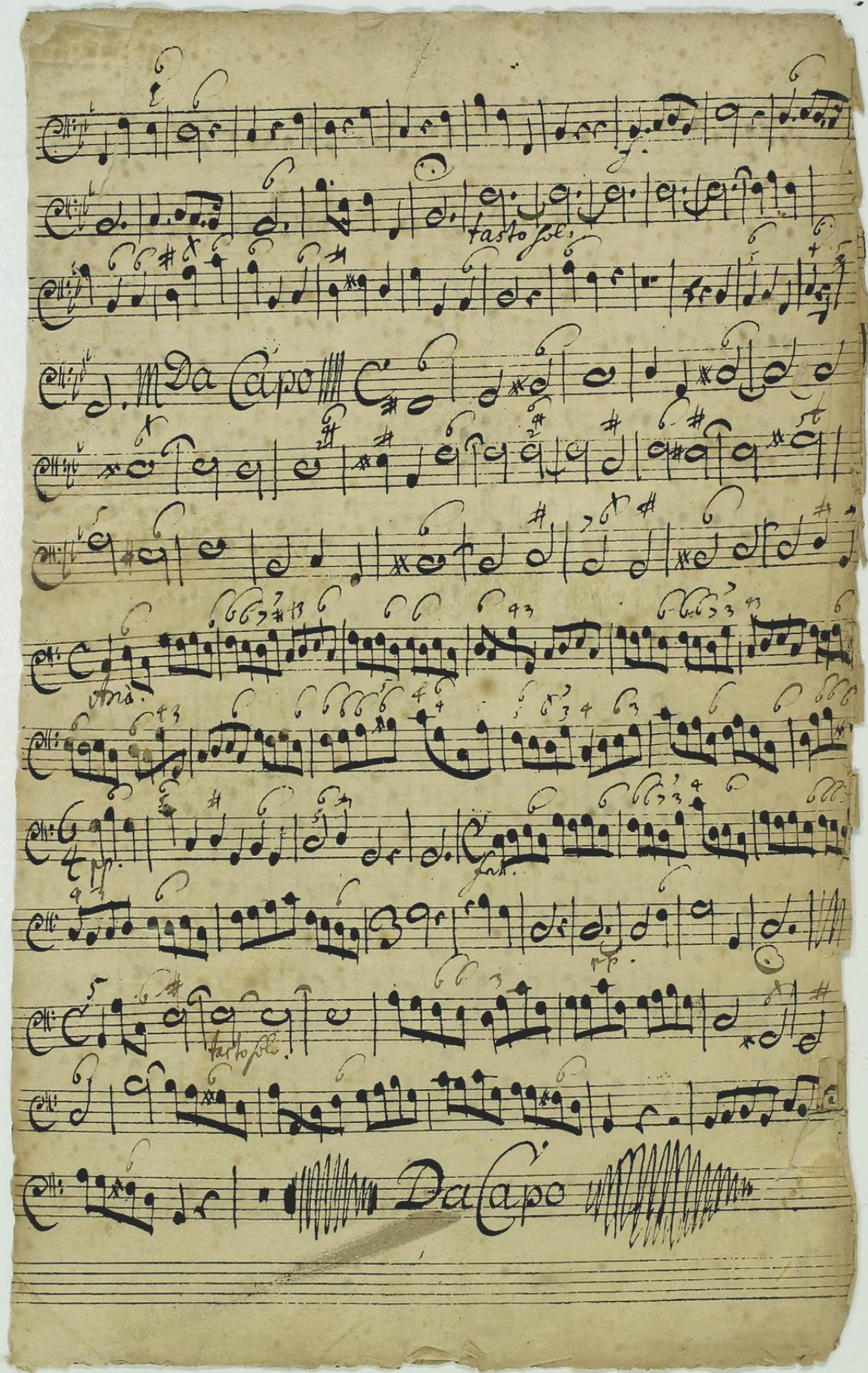
Leal.

Choral. Libano dignum pro gott.

Gott der Herr der Herr

The image shows a single page of a handwritten musical manuscript, likely a continuo part. The paper is aged and yellowed. The title 'Continuo' is written at the top. The music is written on ten staves, each with a clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in italics: 'Corale' at the top, 'largo.' and 'adagio.' indicating tempo changes, 'Leal.' and 'Choral. Libano dignum pro gott.' indicating the type of music, and 'Gott der Herr der Herr' at the bottom. The manuscript is part of a collection at the Technische Universität Darmstadt, as indicated by the footer.





Violino Solo

9

Violino Solo.

Da Capo

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Violino Primo

10

Consta.

Andante *largo*

Andante

Recit. facel

Choral forte, sfz, marc.

accomp:

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper shows signs of age with some staining and a faint watermark at the top.

Handwritten musical score on aged paper, page 11. The score is written in a single system with multiple staves. It features various musical notations including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The score includes a *Da Capo* instruction and a *Recitativo* section. The paper shows signs of age, including discoloration and wear.

Violino Primo.

72

Corata.

adagio.

largo.

9

*Recit.
tacet*

Allegro f. vivace.

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Accompagni:

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first staff begins with the word "Accompagni:" written above it. The notation includes various musical symbols such as clefs, time signatures, and notes. There are several annotations in cursive script: "Grüß du, meine Gräfin" is written above the third staff, and "Hapo Recitat tacet" is written above the eighth staff. The paper shows signs of wear, including a large, dark, irregular stain on the bottom left corner and some foxing throughout.

Handwritten musical score on page 13, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f*, *pp*, *for*, and *Da Capo*. The score is written in a historical style, likely from the 18th or 19th century. The page is numbered 13 in the top right corner. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f*, *pp*, *for*, and *Da Capo*. The score is written in a historical style, likely from the 18th or 19th century.

Violino Secundo

14

Sonata.

Handwritten musical score for Violino Secundo, Sonata. The score is written on 12 staves. The tempo markings are *adagio* and *largo*. The key signature is one flat (B-flat). The score includes a section marked *Recitativo* and *tacet*, followed by a section marked *Subito* and *diminuendo*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Accomp.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including stains and discoloration.

Key markings and annotations include:

- Accomp.* (Accompaniment) at the top left.
- And.* (Andante) marking on the third staff.
- Recit. tacet* (Recitative, tacet) marking on the right side of the eighth staff.
- Capo* (Capo) marking on the eighth staff.
- Recit. tacet* (Recitative, tacet) marking on the right side of the ninth staff.

Handwritten musical score on aged paper, page 15. The score is written in black ink on ten staves. It features various musical notations including notes, rests, and dynamic markings. The first staff has a *pp.* marking. The second staff has *f* and *fz* markings. The third staff has a *p.* marking. The fourth staff ends with a double bar line and the word *Fine*. The fifth staff begins with *Recit* and *tacet*. The sixth staff has *Aria* and *pp.* markings. The seventh staff has *pp.* and *f* markings. The eighth staff has *pp.* and *f* markings. The ninth staff has *pp.* and *f* markings. The tenth staff begins with *Da Capo* followed by a series of slanted lines. The bottom of the page shows the beginning of a new section with a treble clef and a few notes.

Violino Secondo

16

Conda.

a. dy.

cresc.

f. marc. dim.

Ricorda tacet

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accompaen

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols, clefs, and dynamic markings. Key annotations include:

- accompaen* (top left)
- Coro.* (middle section)
- Recit. face* (middle section)
- Harpo* (bottom section)
- Recit. face* (bottom section)
- Ana.* (bottom section)

The manuscript shows signs of age, including foxing and staining. A faint library stamp is visible at the bottom center.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Recitativo" is written on the third staff, and "Da Capo" is written on the eighth staff with a double bar line and repeat sign.

Five empty musical staves at the bottom of the page.

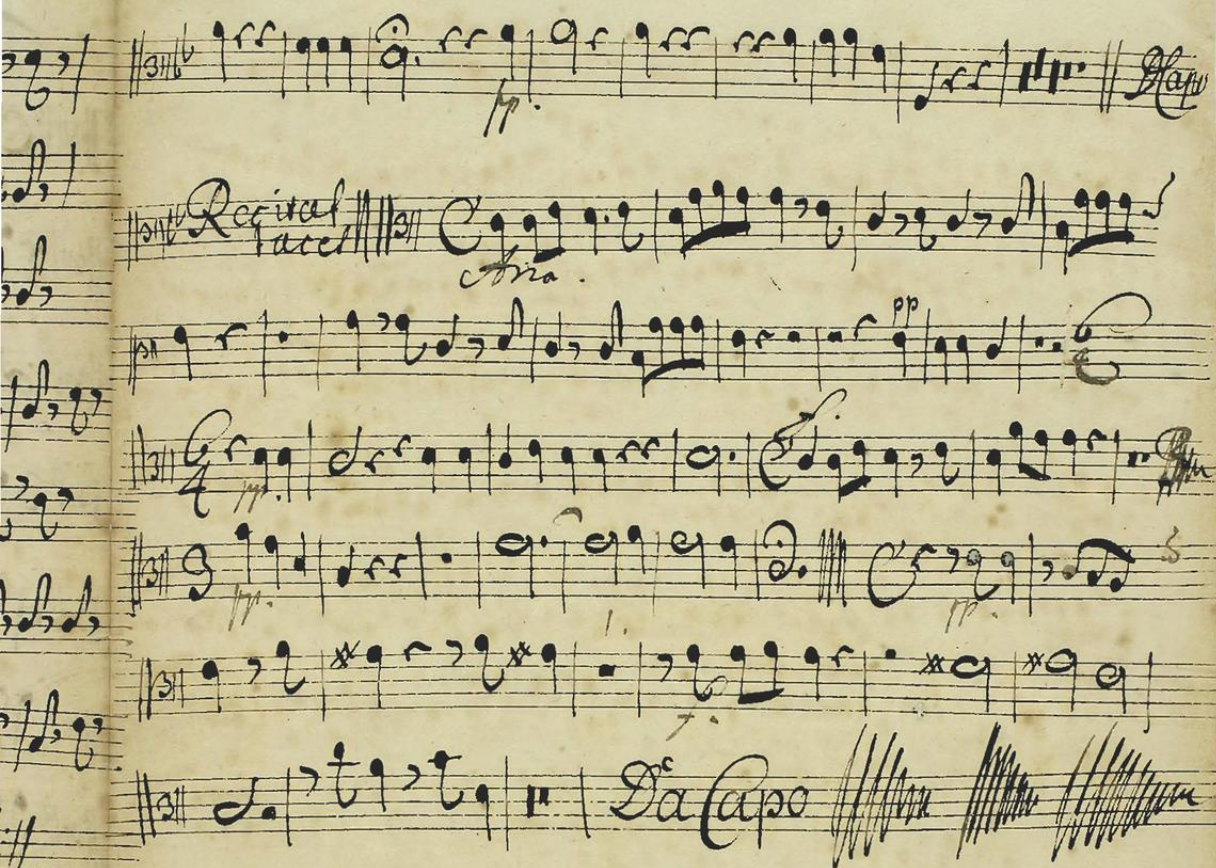
Viola Prima

18

Conata.

Handwritten musical score for Viola Prima. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Performance markings include *adagio* on the first staff, *largo* on the second staff, and *Recit. tacet* on the fifth staff. The score concludes with a double bar line and a final flourish. The paper is aged and shows some staining.

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Viola Secunda

20

Sonata tacet // Recitat: tacet //

Choral. *febar, dignus*

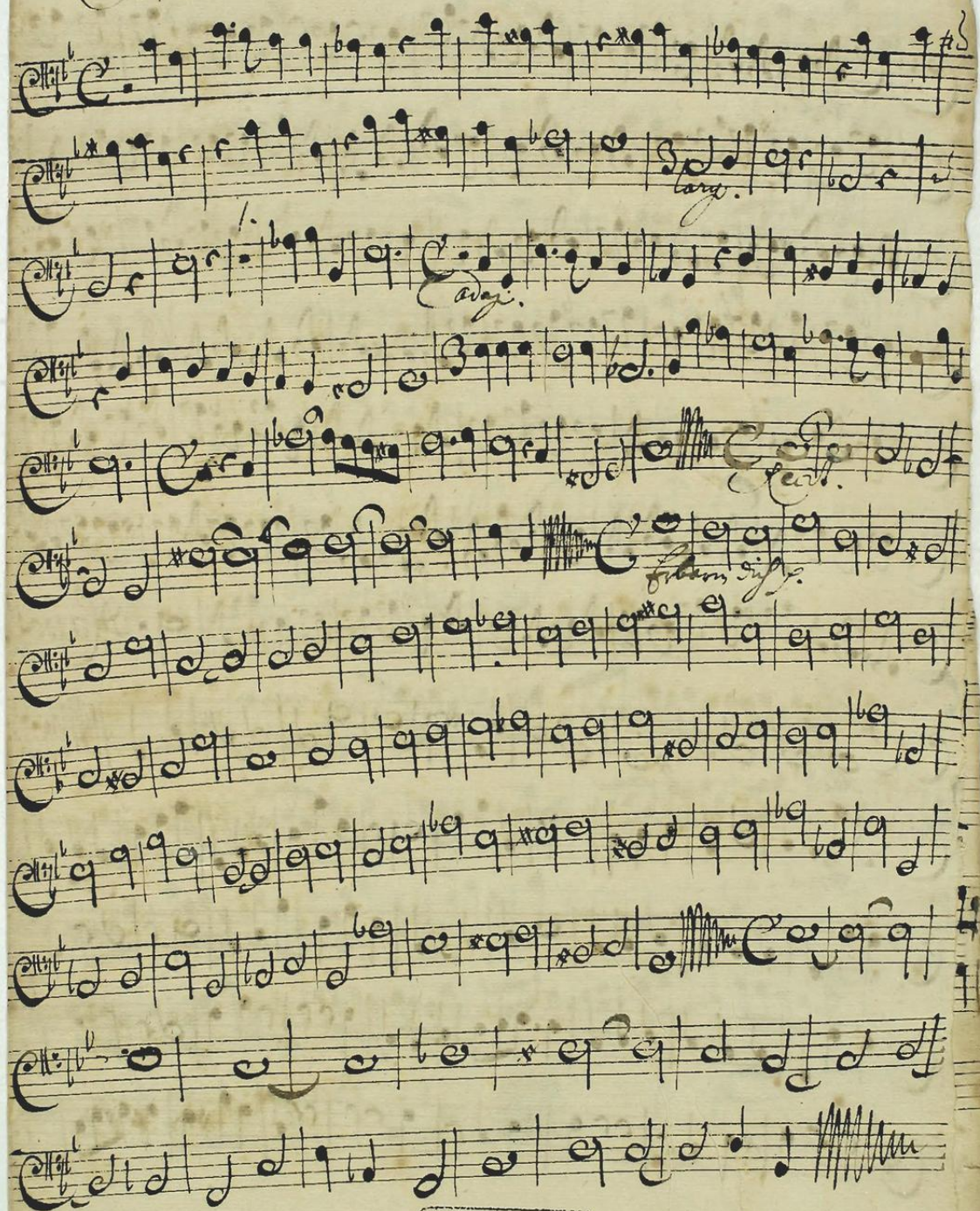
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is handwritten and includes various note values, rests, and a final section with dense scribbles. The text "Choral. febar, dignus" is written below the first staff.

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Violoncello.

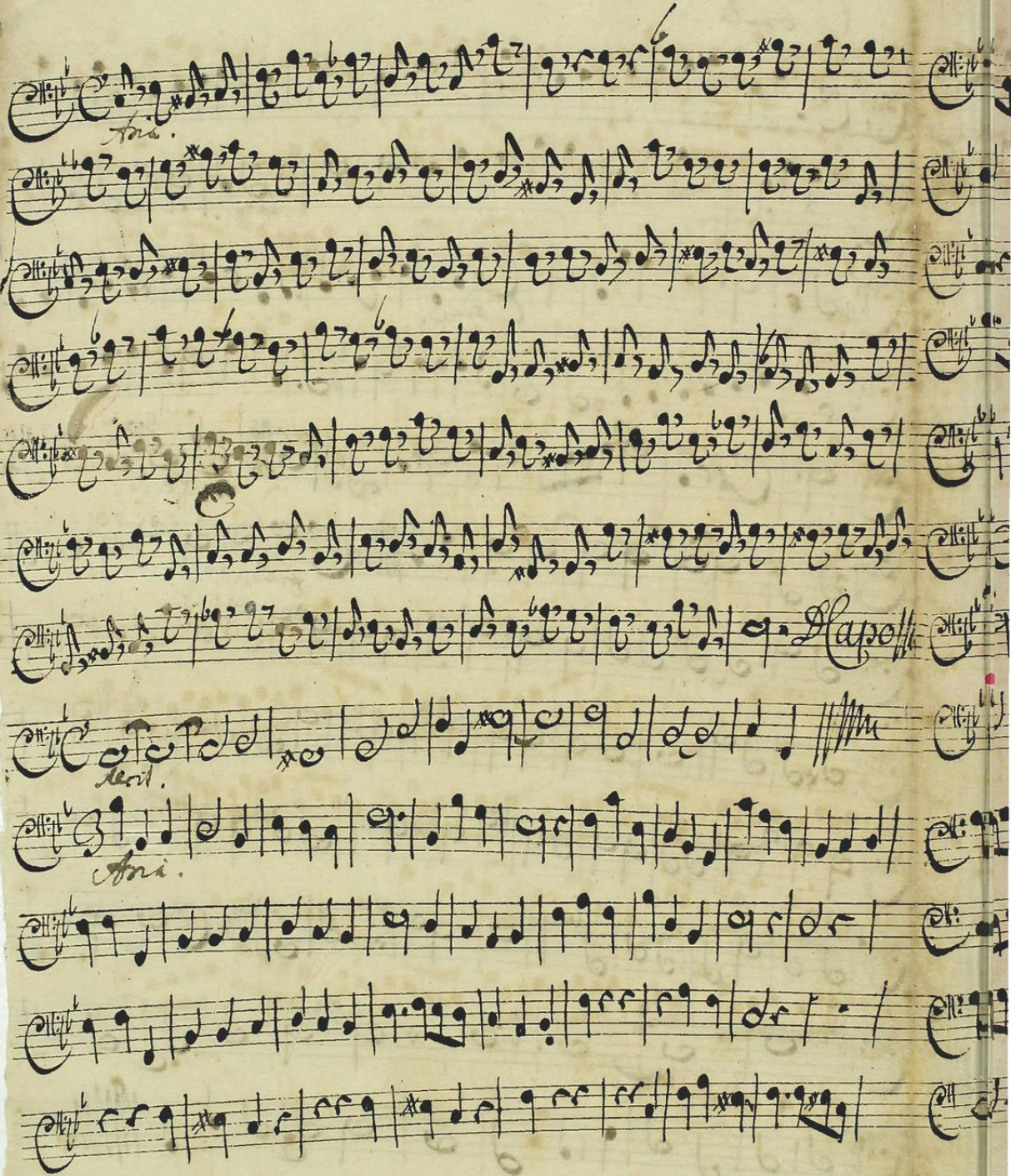
Conata.

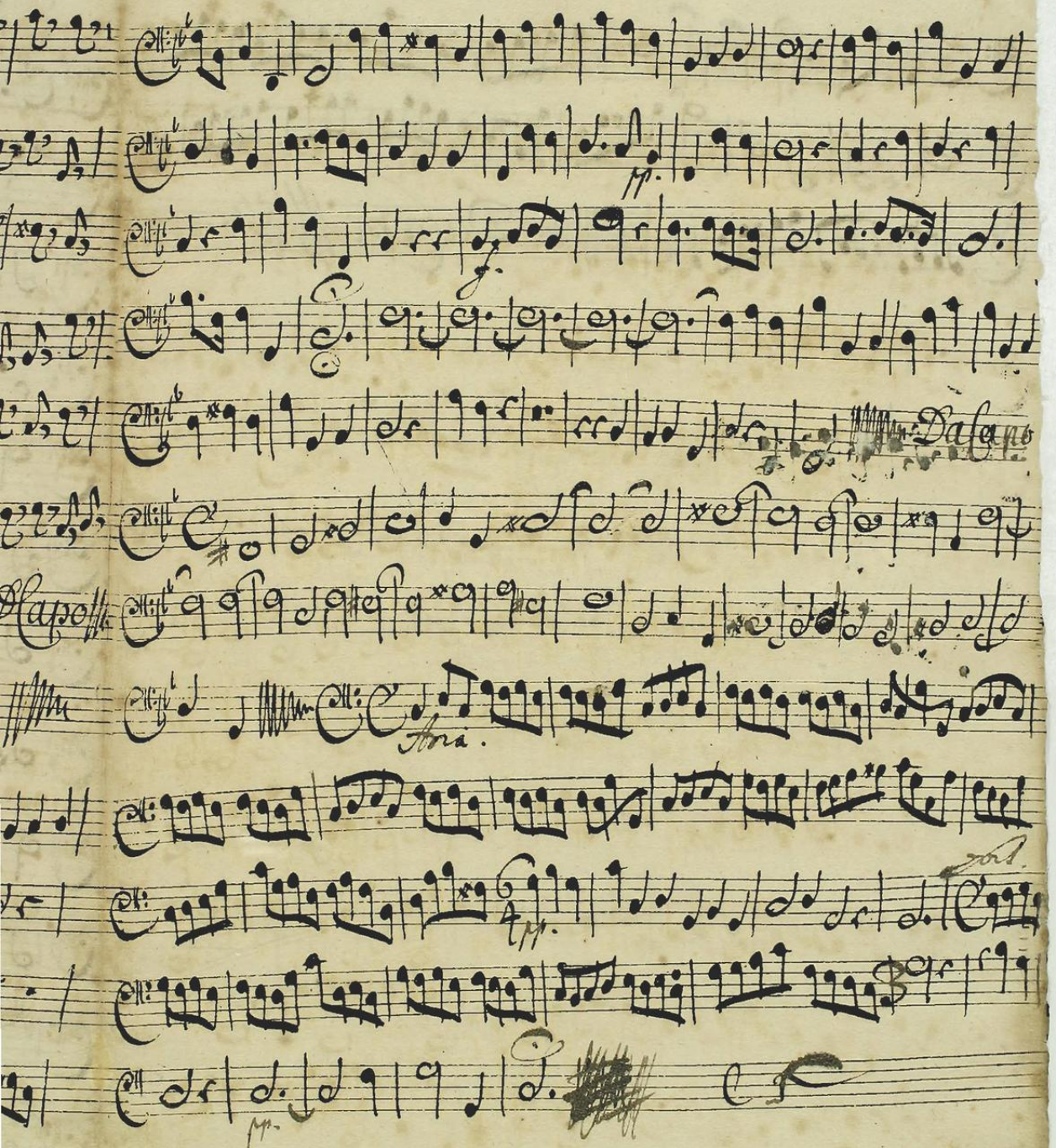
27

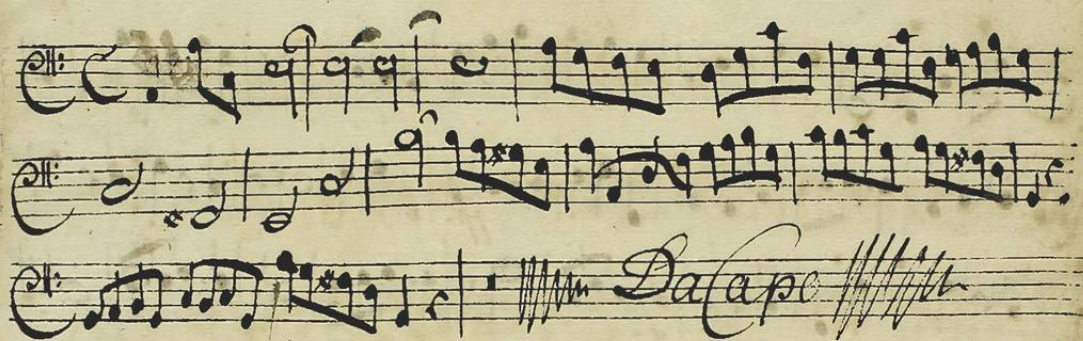


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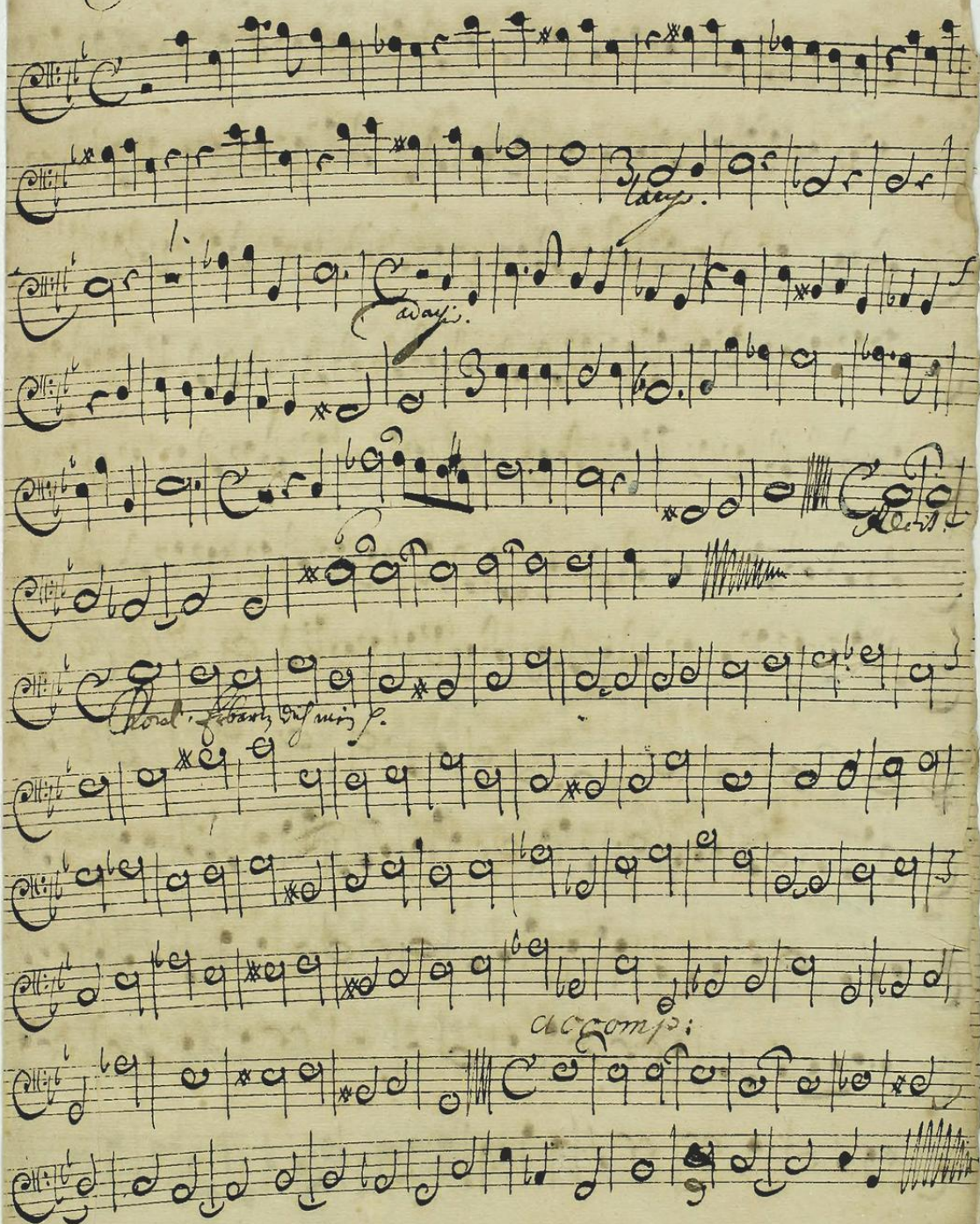




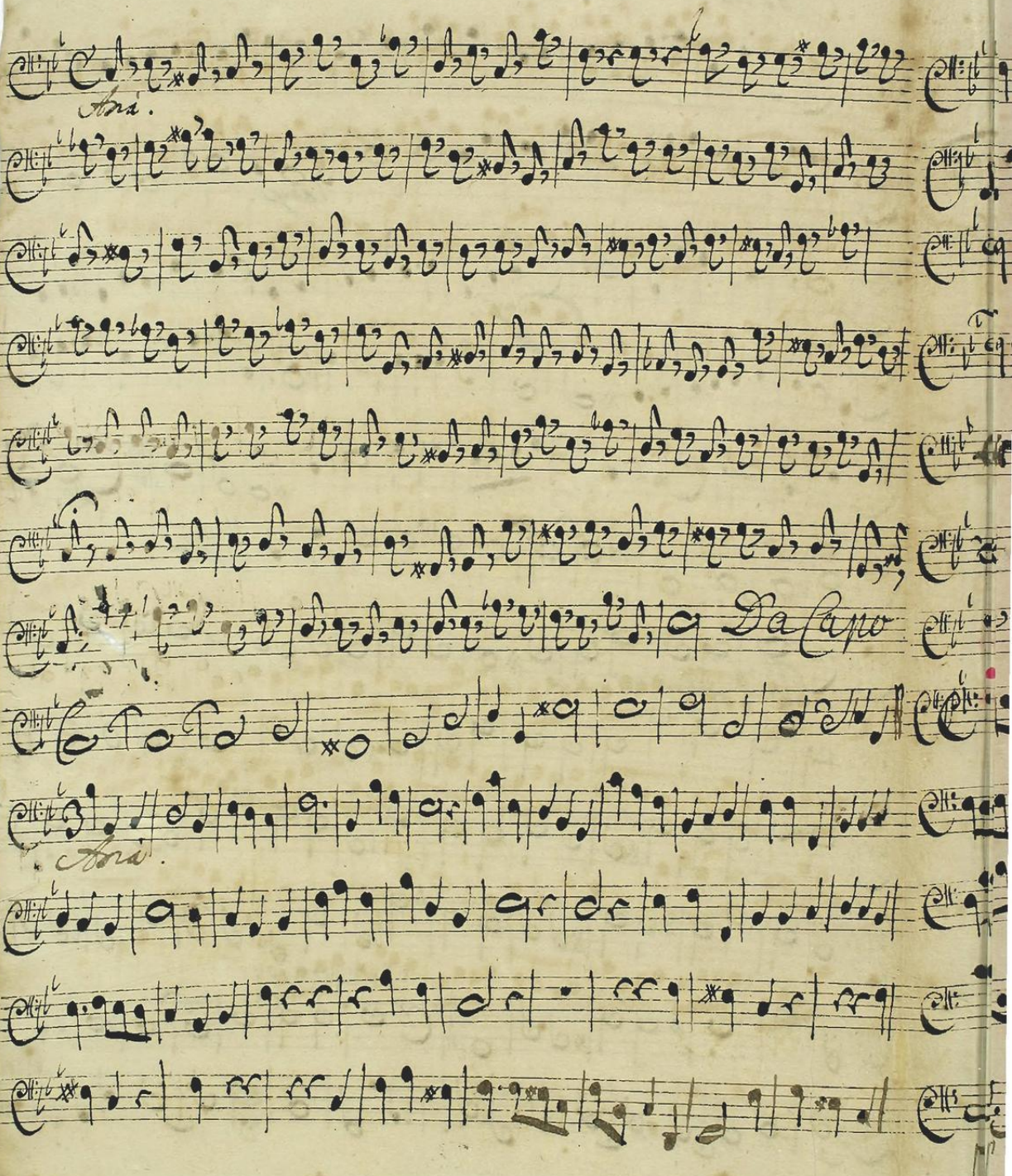
Solom

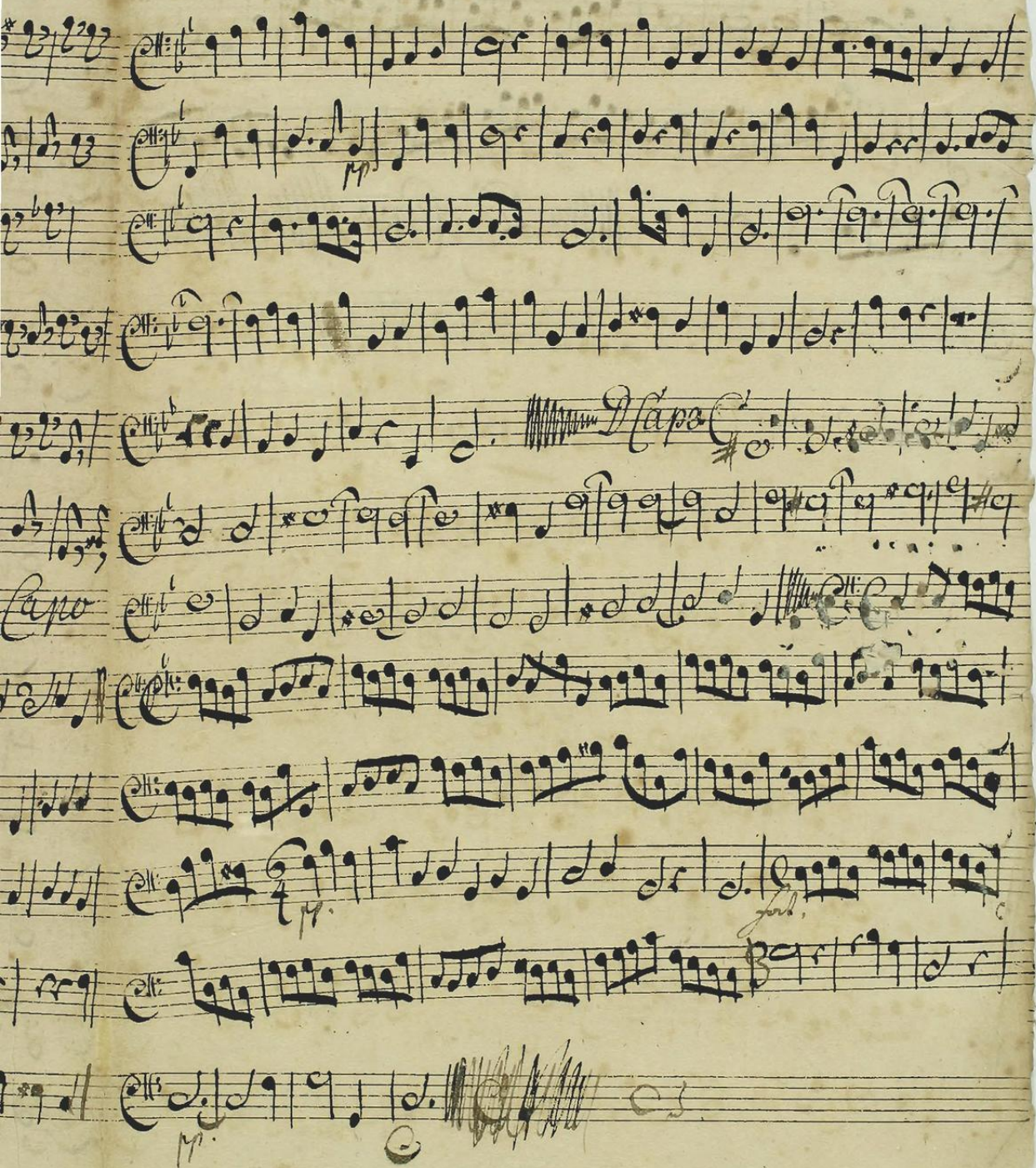
23

Sonata.



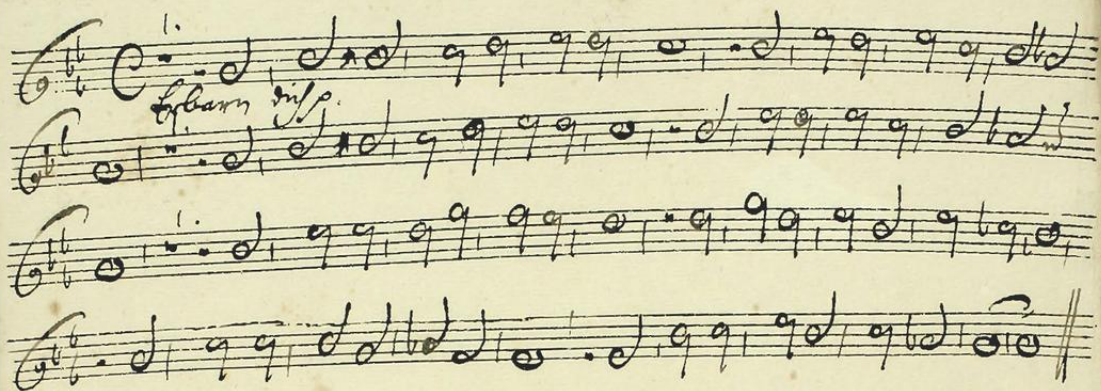
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Hautbois.



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Canto

26

Sonata tacet

Die Brandheil so mich brüht ist meine Feind
 Beschle auf Jesu Lab das Heil! Gebet = = mit dir ich über mich
 so wie mein Herz auch nun erquilt Es kann dich mein offenes Joch
 nach deiner großen Barmherzigkeit Thast du mich mein Mißthat über
 komm mein Dorn ist mir Leid allein ich dich gelinde ich hab das ist wir
 der mich seliglich das bist du die mag nicht befehlen die bleibst ganz ich dich
 nachst du mich
 Vor Schmerz kann meine Lust keine Lust mehr
 Es will mir alles Lust verschwinden Es bleib mir mein Gebet auf Erden
 Kräfte sind auch schwach Mein Minne ist fast den Hals ich rief die Zunge selbst mir
 Lebens Lust erregt = = Ich mein Lebens Lust erregt o auf o auf die
 Worte sind gebet = = du und ich alle Lin Brief Brief die
 Sinne können der Brief die Sinne können der, auf meinen matten

Augen quellen aus meinen natten Augen quellen Laß die stime hören
 Der auch meiner mal = = von Augen quellen aus
 meinen natten Augen quellen = = = = = len d. stieß an
 meine Tränen also auch meine Tränen also, die mich an ig zu Boden fällung
 Boden fallen d. stieß an meine Tränen also die mich an ig zu Boden fäll
 Boden zu Boden fällen das so sich
 mich ist mir an dem sein ich meine stieß, weil ich mich nicht finden
 kann nicht alle meiner gut Gold nicht mir seine Gnade seine sein
 Klingel mir mehr mein Lied, auch einem andern Gfene
 Laß die freu-je Tränen der Laß die freu-je
 Tränen der auch meinen mühen an den Lied = = = = =
 len auch meinen mühen an

3

Erzählter Geist du triffst den Himmel off Erzählter Geist du

triffst den Himmel offen du triffst den Himmel offen n. Jesum seinen Freund n.

Jesum seinen Freund auf Erden nicht entzweit auf Erden nicht entzweit

Erzählter Geist du triffst den Himmel

offen und Jesum seinen Freund, n. Jesum seinen Freund auf Erden

nicht entzweit Erden nicht entzweit Erden nicht entzweit

Komm frommster Gott ich will dich willig heißen, ich will dich willig heißen

Komm laß dich in die meine Arme schenken auf dich dankst du mich so sehr

dankst du selbst so sehr ja ja ja ja gleich vor mir mein freub

klein gescheit ja ja ja ja gleich vor mir mein freub klein ge

heit ja ja ja ja Da Capo

Grafshorzeichen
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Arie.

1. *Lebarn, die mein o Jener Gott nach dem ich brenne
 mit nach ab nach von mir Elfenbein ist von mir und 3. ist mir Lige
 allein ist die gesündigt ist der ist nicht mit festigkeit
 2. *Geist der die may nicht befehle ist nicht zornig ob dem nicht mit**

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