

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 452/2

Merck auf mein Hertz und/sieh dorthin/a/2 Chalum./Tympan.
F.G.A.c./Fagott./2 Violin/Viola/Canto/Alto/Tenore/Basso/
e/Continuo./Fest.Epiphän./1744./ad/1738.



Autograph Dezember 1743. 35,5 x 21,5 cm.

partitur: 6 Bl. Alte Zählung: Bogen 5-7.

15 St.: C, A, T, B, vl 1(2x), 2, vla, vlne(2x), bc, Chalumeau 1, 2,
fag.timp.

je 1 Bl., bc 2 Bl.

Alte Sign.: 171/3. Text: Johann Conrad Lichtenberg, 1738.

~~1. Gumm, ein fied die M. 3. f. g. f. p.~~
2. Mand auf mein Gmüt und fied den fied p

Mis. ms. 452/2

1744, 2

~~1771.~~
3

Partitur
M. Dec: 1738 - 30. J. f. g. g. g.
1743 -

Handwritten musical score for Epiphany 1734. The score consists of ten staves. The first six staves contain musical notation with various note values and rests. The seventh staff begins with a treble clef and a key signature of one flat (B-flat). The eighth staff contains a single note. The ninth staff contains a single note. The tenth staff contains a single note.

Allegro

Handwritten musical score for Epiphany 1734, continuing from the previous page. The score consists of ten staves. The first two staves contain musical notation with various note values and rests. The third staff begins with a treble clef and a key signature of one flat (B-flat). The fourth staff contains a single note. The fifth staff contains a single note. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note. The ninth staff contains a single note. The tenth staff contains a single note.



Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, time signatures, and note values. The text is written in a historical script, likely German, and includes the word "Gloria" visible in the lower part of the first system.

Continuation of the handwritten musical score, showing further staves with musical notation and lyrics. The text is written in a historical script, likely German, and includes the word "Gloria" visible in the lower part of the second system.

Continuation of the handwritten musical score, showing further staves with musical notation and lyrics. The text is written in a historical script, likely German, and includes the word "Gloria" visible in the lower part of the third system.

Handwritten musical notation on a single system with five staves. The notation is in brown ink on aged paper. The lyrics are written in a cursive script above the staves.

Handwritten lyrics (top system):
 Ich hab dich in meinem Leben
 nicht vergessen, du bist mein
 Heil und meine Freude. Auf
 dich hab ich mich verlassen.

Handwritten musical notation on a single system with five staves. The notation is in brown ink on aged paper. The lyrics are written in a cursive script above the staves.

Handwritten lyrics (second system):
 Ich hab dich in meinem Leben
 nicht vergessen, du bist mein
 Heil und meine Freude. Auf
 dich hab ich mich verlassen.

Handwritten musical notation on a single system with five staves. The notation is in brown ink on aged paper. The lyrics are written in a cursive script above the staves.

Handwritten lyrics (third system):
 Ich hab dich in meinem Leben
 nicht vergessen, du bist mein
 Heil und meine Freude. Auf
 dich hab ich mich verlassen.

Handwritten musical notation on a single system with five staves. The notation is in brown ink on aged paper. The lyrics are written in a cursive script above the staves.

Handwritten lyrics (fourth system):
 Ich hab dich in meinem Leben
 nicht vergessen, du bist mein
 Heil und meine Freude. Auf
 dich hab ich mich verlassen.

Handwritten musical notation on a single system with five staves. The notation is in brown ink on aged paper. The lyrics are written in a cursive script above the staves.

Handwritten lyrics (fifth system):
 Ich hab dich in meinem Leben
 nicht vergessen, du bist mein
 Heil und meine Freude. Auf
 dich hab ich mich verlassen.

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, with notes and rests clearly visible. The text is written in a cursive script, likely a historical German or Dutch dialect. The page is numbered 1 in the top left corner.

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, with notes and rests clearly visible. The text is written in a cursive script, likely a historical German or Dutch dialect. The page is numbered 2 in the top left corner.

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, with notes and rests clearly visible. The text is written in a cursive script, likely a historical German or Dutch dialect. The page is numbered 3 in the top left corner.

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, with notes and rests clearly visible. The text is written in a cursive script, likely a historical German or Dutch dialect. The page is numbered 4 in the top left corner.

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, with notes and rests clearly visible. The text is written in a cursive script, likely a historical German or Dutch dialect. The page is numbered 5 in the top left corner.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical score on a single page, featuring a single melodic line on a five-line staff. The notation is in a historical style, using various note values and rests. The lyrics are written in a cursive script below the staff.

Lyrics (first system):
 Ich bin ein armer Sünder
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren

Handwritten musical score on a single page, featuring a single melodic line on a five-line staff. The notation is in a historical style, using various note values and rests. The lyrics are written in a cursive script below the staff.

Lyrics (second system):
 Ich bin ein armer Sünder
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren

Handwritten musical score on a single page, featuring a single melodic line on a five-line staff. The notation is in a historical style, using various note values and rests. The lyrics are written in a cursive script below the staff.

Lyrics (third system):
 Ich bin ein armer Sünder
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren

Handwritten musical score on a single page, featuring a single melodic line on a five-line staff. The notation is in a historical style, using various note values and rests. The lyrics are written in a cursive script below the staff.

Lyrics (fourth system):
 Ich bin ein armer Sünder
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren
 und habe mich verirrt
 in der Welt der Sünde
 und bin verloren

Handwritten musical notation on a single page, featuring three systems of staves. The notation is written in a historical style, likely from the 16th or 17th century. The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The notation consists of various note values, rests, and bar lines, with some notes beamed together. The handwriting is in a cursive script.

Handwritten musical notation on a single page, featuring three systems of staves. The notation is written in a historical style, likely from the 16th or 17th century. The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The notation consists of various note values, rests, and bar lines, with some notes beamed together. The handwriting is in a cursive script.

Handwritten musical notation on a single page, featuring three systems of staves. The notation is written in a historical style, likely from the 16th or 17th century. The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The notation consists of various note values, rests, and bar lines, with some notes beamed together. The handwriting is in a cursive script.

Handwritten musical notation on a single page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The text is written in a cursive script, and the page shows signs of age and wear.

Handwritten musical notation on a single page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The text is written in a cursive script, and the page shows signs of age and wear.

Handwritten musical notation on a single page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The text is written in a cursive script, and the page shows signs of age and wear.

Handwritten musical notation on a single page, featuring multiple staves with notes and lyrics in a historical script. The notation includes various note values and rests, with lyrics written below the staves. The script appears to be a form of early German or Dutch.

Handwritten musical notation on a single page, featuring multiple staves with notes and lyrics in a historical script. The notation includes various note values and rests, with lyrics written below the staves. The script appears to be a form of early German or Dutch.

Handwritten musical notation on a single page, featuring multiple staves with notes and lyrics in a historical script. The notation includes various note values and rests, with lyrics written below the staves. The script appears to be a form of early German or Dutch.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics in Hebrew. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive Hebrew script. The page shows signs of age, including discoloration and wear along the edges.

Continuation of the handwritten musical score, showing further staves with notes and lyrics. The notation is consistent with the previous section, featuring clefs, notes, rests, and bar lines. The lyrics continue in Hebrew script. The page shows signs of age, including discoloration and wear along the edges.

Continuation of the handwritten musical score, showing further staves with notes and lyrics. The notation is consistent with the previous sections, featuring clefs, notes, rests, and bar lines. The lyrics continue in Hebrew script. The page shows signs of age, including discoloration and wear along the edges.

171

3

Wird auf mein Gortz und
sich vorhin s.

^a
2 Chalum:

Tympan: F. B. A. c.

Fagott.

2 Violin

Viola

Contr

Alto

Tenore

Basso

^c
Continuo.

Fest: Epiphay:

1799

an
1798.

171
3

Wird auf mein Gortz und
sich vorhin s.

^a
2 Chalum:

Tympan: F. G. A. c.

Fagott.

2 Violin

Viola

Contr

Alto

Tenore

Basso

^c
Continuo.

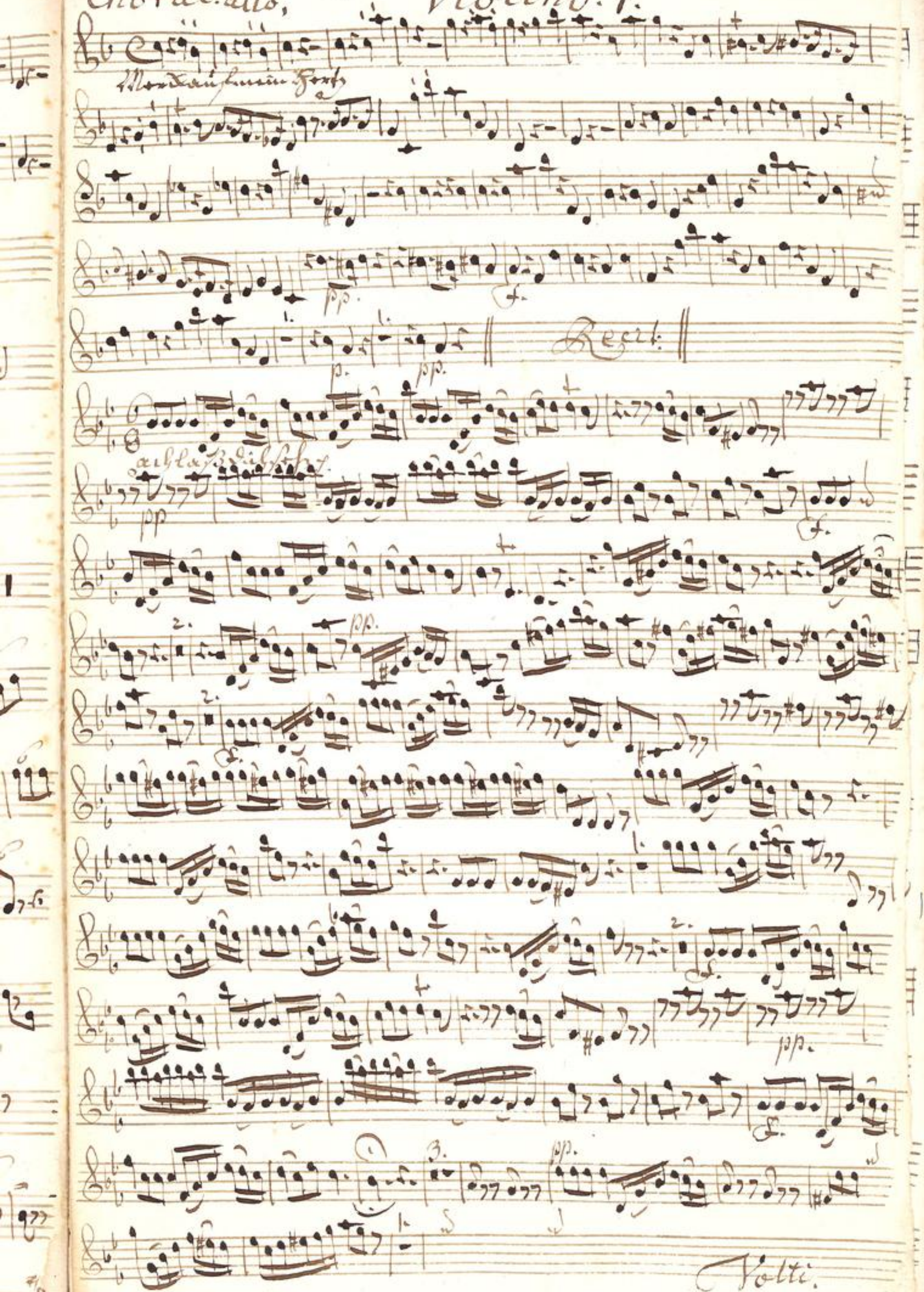
Fest. Epiphaz:
1799.
an
1798.

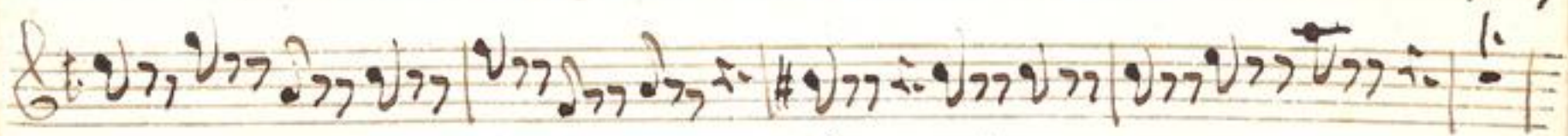
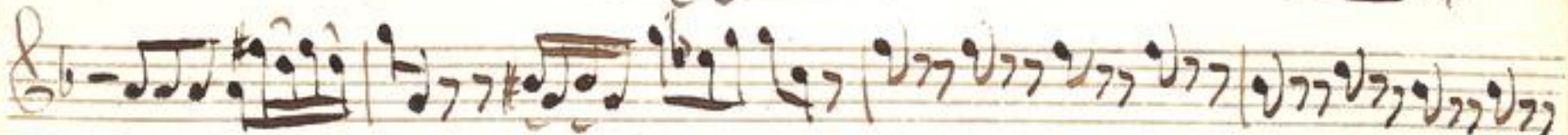
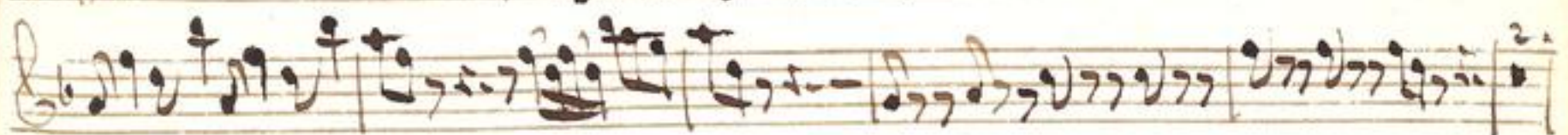
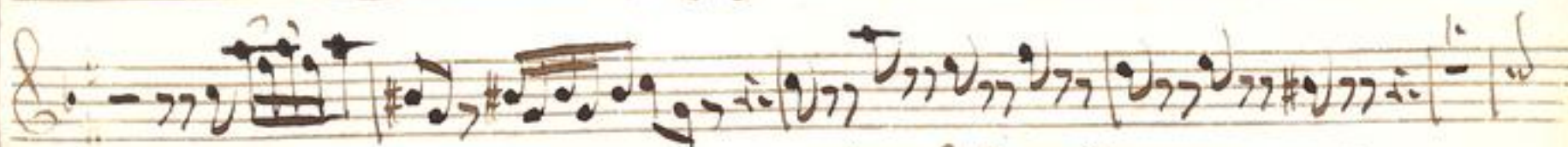
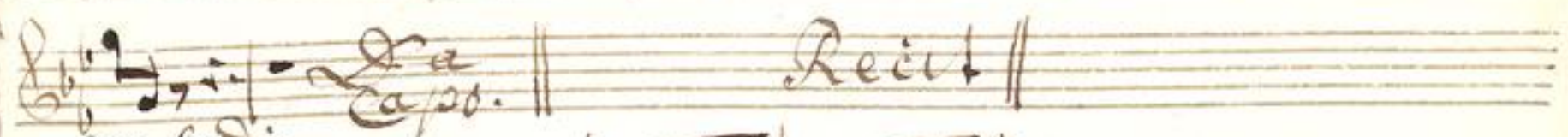
Appl.

Continuo.

Handwritten musical score for Continuo. The score consists of 14 staves of music. The notation includes various rhythmic values (e.g., 4, 3, 2, 1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024, 1/2048, 1/4096, 1/8192, 1/16384, 1/32768, 1/65536, 1/131072, 1/262144, 1/524288, 1/1048576, 1/2097152, 1/4194304, 1/8388608, 1/16777216, 1/33554432, 1/67108864, 1/134217728, 1/268435456, 1/536870912, 1/1073741824, 1/2147483648, 1/4294967296, 1/8589934592, 1/17179869184, 1/34359738368, 1/68719476736, 1/137438953472, 1/274877906944, 1/549755813888, 1/1099511627776, 1/2199023255552, 1/4398046511104, 1/8796093022208, 1/17592186044416, 1/35184372088832, 1/70368744177664, 1/140737488355328, 1/281474976710656, 1/562949953421312, 1/1125899906842624, 1/2251799813685248, 1/4503599627370496, 1/9007199254740992, 1/18014398509481984, 1/36028797018963968, 1/72057594037927936, 1/144115188075855872, 1/288230376151711744, 1/576460752303423488, 1/1152921504606846976, 1/2305843009213693952, 1/4611686018427387904, 1/9223372036854775808, 1/18446744073709551616, 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Choral. allo, Violino. 1.





Recit: // Choral
Tacet. Da Capo.

Choral. all.

Violino. 1.

Handwritten musical score for Violino 1, featuring a Choral section and a Recital section. The score is written on 15 staves, with the first two staves containing the Choral section and the remaining 13 staves containing the Recital section. The music is in G major (one sharp) and 3/4 time. The Choral section is marked "all." and includes the lyrics "Herr auf, mein Gott." The Recital section is marked "Recital" and includes the lyrics "auf, mein Gott." The score is written in brown ink on aged paper. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, pp, f, fort, 1., 2.).

Handwritten musical score for Violino 1, featuring a Choral section and a Recital section. The score is written on 15 staves, with the first two staves containing the Choral section and the remaining 13 staves containing the Recital section. The music is in G major (one sharp) and 3/4 time. The Choral section is marked "all." and includes the lyrics "Herr auf, mein Gott." The Recital section is marked "Recital" and includes the lyrics "auf, mein Gott." The score is written in brown ink on aged paper. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, pp, f, fort, 1., 2.).

Con Jordin

Ich's magh mir



Capo // Reut

Choral Capo // Reut

Choral. alt.

Violino. 2.

Mond auf mir grüß

Recitat

Capo Recitat

Con Sordini



Recitat|| Choral Hapo||

Choral. alt.

Viola.

Musical score for Viola, Choral. alt. The score consists of 12 staves of music. The first staff begins with the tempo marking *Moderato* and the key signature of one flat. The music is written in a single system. The first staff contains the tempo marking *Moderato* and the key signature of one flat. The second staff contains the tempo marking *Moderato* and the key signature of one flat. The third staff contains the tempo marking *Moderato* and the key signature of one flat. The fourth staff contains the tempo marking *Moderato* and the key signature of one flat. The fifth staff contains the tempo marking *Moderato* and the key signature of one flat. The sixth staff contains the tempo marking *Moderato* and the key signature of one flat. The seventh staff contains the tempo marking *Moderato* and the key signature of one flat. The eighth staff contains the tempo marking *Moderato* and the key signature of one flat. The ninth staff contains the tempo marking *Moderato* and the key signature of one flat. The tenth staff contains the tempo marking *Moderato* and the key signature of one flat. The eleventh staff contains the tempo marking *Moderato* and the key signature of one flat. The twelfth staff contains the tempo marking *Moderato* and the key signature of one flat.

Recitat. 12/8 ✓

2 *con sordina*

Ich muß mich

Recit

Choral Haps *W.*

Choral. alt.

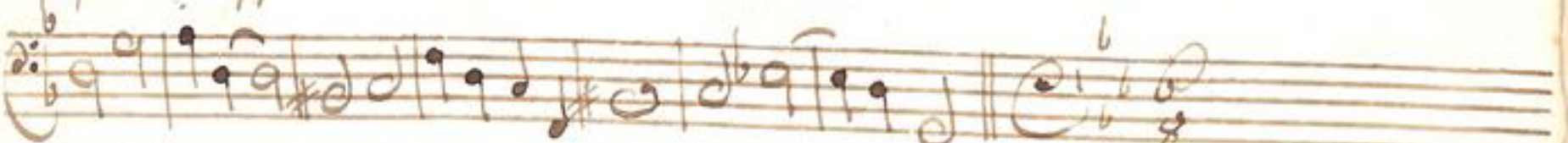
Violine.



Mund und mirz Götter.



Recit.



auf das die Götter.



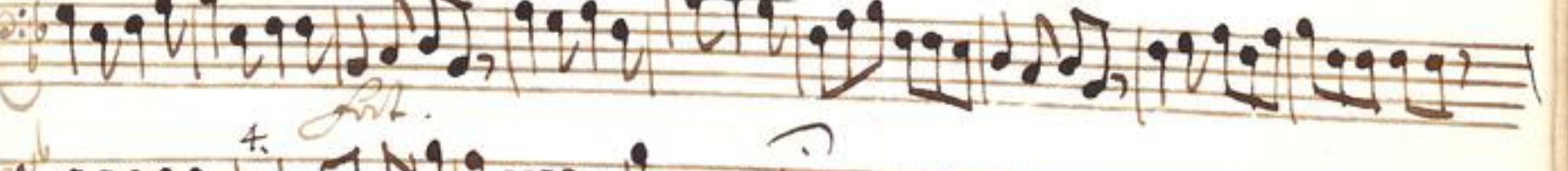
Recit.



pp.



pp.



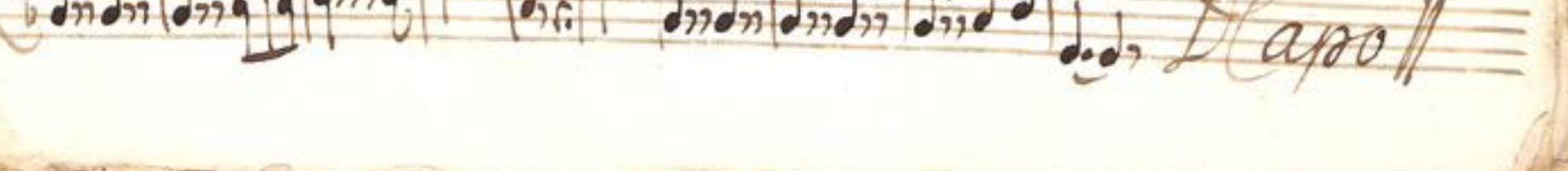
Recit.



pp.



pp.



Capo



Recit:

Es muß mir

F#.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

Capo

Recit:

Chorus

Adagio

Choral
allegro.

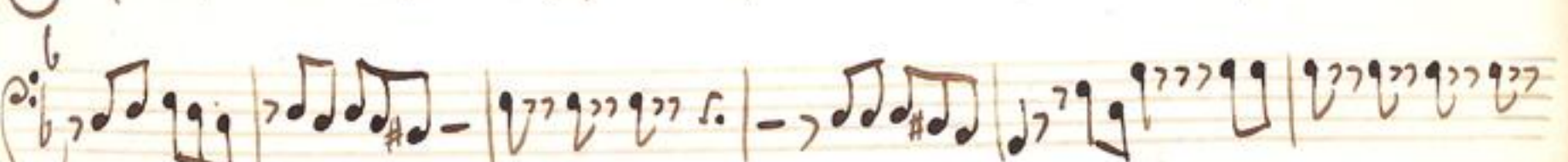
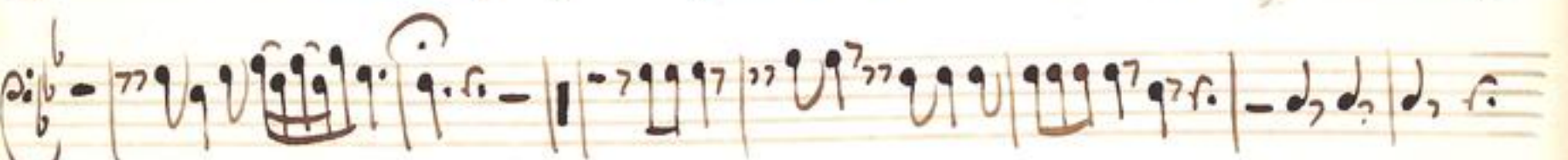
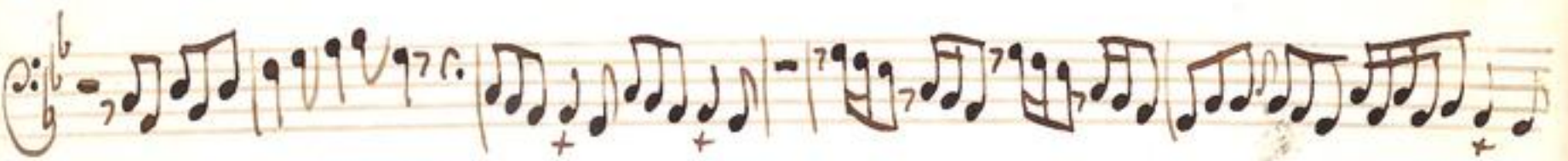
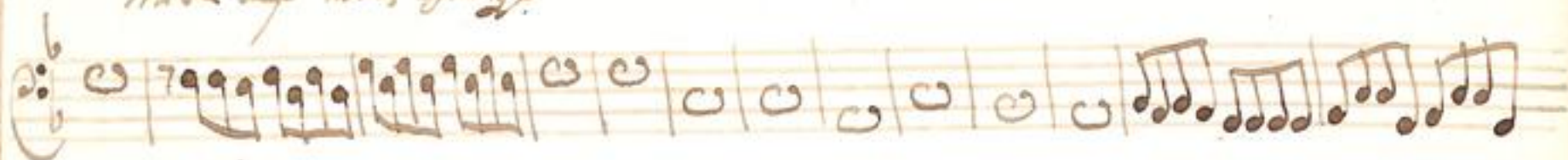
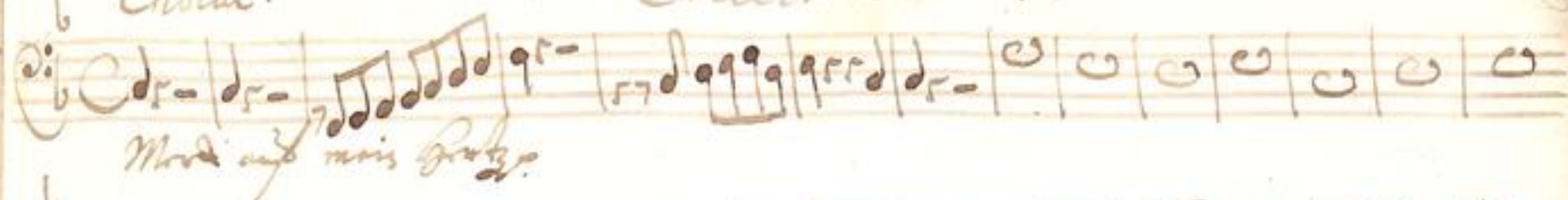
allegro.

Violone.

Handwritten musical score for a piece titled "Mendelssohn's Song". The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp." and "f". The piece concludes with a double bar line and the word "Capo" written below the final staff.

Choral.

Chalmeau. 1



Choral.

Chalmers 2.



Levitas // Choral Capo //

And. all.

Fagotto

Mord auf uns Dörfer

auf der eis. H.

Recitat

sol.

trill.

trill.



Recit. / Final - Da Capo. //

Choral.

Tympano. F. G. A. C.

Musical notation for Choral and Tympano parts, featuring various notes and rests. The lyrics "Mach auf uns Gütig" are written below the first staff.

Musical notation for Choral and Tympano parts, featuring various notes and rests. The lyrics "Hilf uns die Gütig" are written below the first staff. The section is titled "Secit Aria".

Choral Capo

Canto.

Handwritten musical score for a hymn, featuring a treble and bass staff with lyrics in German. The title "Caro." is written above the treble staff. The lyrics are:

Mein Herz und mein Gemüth
Auf mein Herz lie-ber Jesu
Krippelein was bist Du
Bist Du in meines Lebens
Licht und Leben
Lass mich immer sein.

Recita // Aria //


 Recitall Aria

Die Dürer aufzupflücken, wenn sie ein Leidungs-Blau erweisen und

am ich heil zu merken richen will. Auf solches Binn ich von Gott er

geboren werden. Komm mein Iſe Glau²be mein die D²ux ver²trau²ſie den



 Gesen das Geist des Lebens nicht aufstellen; So stehen sie aufrecht und still

bisß sie den Lebend' fürstern fündten. Lo ist es mir, auch den ihr Gläub'r

mus. 12, mit dem sie sich verbinden.

Geist muß mir keinen Besat - - - - - Ich nim mein

Es - ist so - ist so unsern - - - - - Es ist so unsern -

3. Ich hab' mich nicht büssen O - - - - - An mich mein Ge - ist Ge -

ist das unsers feind -
 frucht frucht das unsers feind. Wenn ich

Seine Gnade merke auf - auf - so klinge mein Glaube
 Nur - - so klinge mein Glaube Nur - - so ja ja
 ja erschneide die Tür - leuchte die Tür - leuchte ja ja ja erschneide die
 Tür - - leuchte erschneide die Tür - leuchte. Capot Recit

Choral Capot Recit.

Alto.

Macht auf mein Herz und sich dort hin was liegt dort
Auf mein Herz liebet Jesulein may das sein
in dem Tode so sein was ist das so meim so sein ob ist das
ein satte Christlein zu uns in meinet Lohes schein das ist mein
liebe so so sein.
meine Herge so sein.

Choral Capell.

Tenore.

Macht auf mein Herz mich dort hin und laßt dich in
Auf mein Herz lieber Jesu mein muß ich zu dir sein

Ich bin so klein und ich hab' so
 sanft bestohlen zu sein in meines Leibes fromer Laß'el mein


 lie be zu dir heim.
 mer nerges de dein

36 C r d v w | a q q r r v | v b , b b b | v v v w , r w w w
auf welcher Gott mein Trost lange mein glück / stift die eigenschaft. Das ist das

Sing

36. *G#m*. singt klagend im Anfang so achte ich kein Ende dem Schmerz. Sie weilt mit aller fort

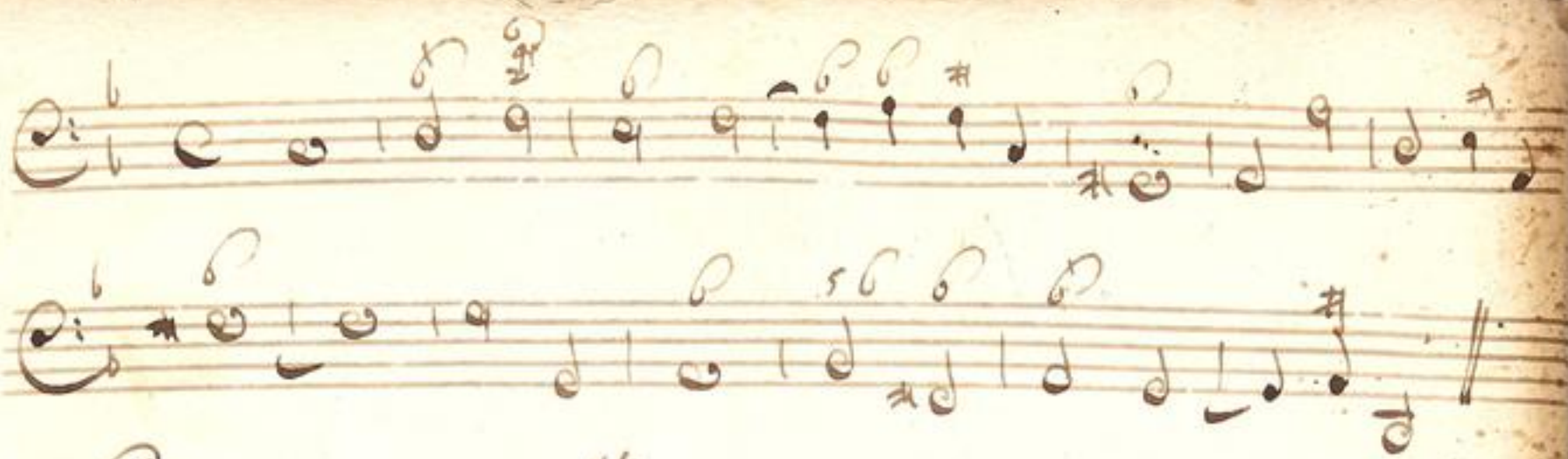
Ländchen lay mir so süßlich, seye ich nicht so unglücklich wie ich es seyn dürfte.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes. Below the staff, the lyrics are written in a cursive script: "Hoch ist gehet die mein Gott die Welter ist." To the right of the main musical phrase, there is a section labeled "Choral" with a double bar line, followed by the word "Da Capo" and a final double bar line.

Basso.

Meinet auf mein Herz und Jesu Christen was trägt dich in
 Auf mein Herz liebend Jesu Christen was trägt dich in
 Im Himmel sein was ist das schönste Ding da sein ist das liebe
 sanft Gotteslohn zu sein in meines Jesu Christen Fußstapfen vor
 Jesu Christen. Lass dich die ersten Tugenden, im schönen Vorbild der
 Gotteslohn. Lass dich die ersten Tugenden, im schönen Vorbild der
 heiligen, kann man sein sie den Tugenden von Christo nach, so können sie mit
 heiligen, den Tugenden, das Wesen selbst zu sein. Und spricht die Schrift im Wort von
 diesem Lust, so merkt ihr Glaube fröhlich an, sie gehen in meinem
 Land auf immer fort, bis sie ihr Heil erbitten auf mögen
 Was ich auf nach solchem Tugenden spielen
 Auflass dich sein in Licht - der heiligen
 mein Glaube merkt auf seinen Tugenden - mein Glaube merkt auf
 die von Tugenden Auflass dich sein in Licht - der heiligen in Licht
 - der heiligen mein Glaube merkt auf seinen Tugenden - mein Glaube
 merkt auf seinen Tugenden - mein Glaube merkt auf seinen Tugenden -

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and accidentals. The word "Hapod" is written in cursive at the end of the second staff and the bottom of the tenth staff. There are also some small numbers and markings above the notes.



Choral:
La Capr.

Choral.

Tympano. F. G. A. C.



Choral Capo //