

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/7

Führ uns Herr in Versuchung/nicht/a/2 Flaut.Trav./2 Violin.  
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.Oculi/1726.

Autograph März 1726. 34,5 x 21 cm.

Partitur: 5 Bl. Alte Zählung: Bogen 5-7.

13 St.: C,A,T,B,vl 1(2x),2,vla,vlna,vlna e fag,bc,fl 1,2.  
je 1 Bl., bc 2 Bl.

Alte Sign.: 159/7.

Text: Johann Conrad Lichtenberg, 1726.



Dr. Cohl.

F. D. S. & M. Mart. 1756

~~Die Gottseligkeit ist voll Segensreichtum  
2) gießt uns Lumen im Verstüning nicht er~~

Mus. 434/7

159.

7.

Foll. 1-19  
u.

Partitur  
18<sup>ten</sup> Pfingst 1726



Dn: Cœli.

F. A. S. F. M. Mart. 1726.

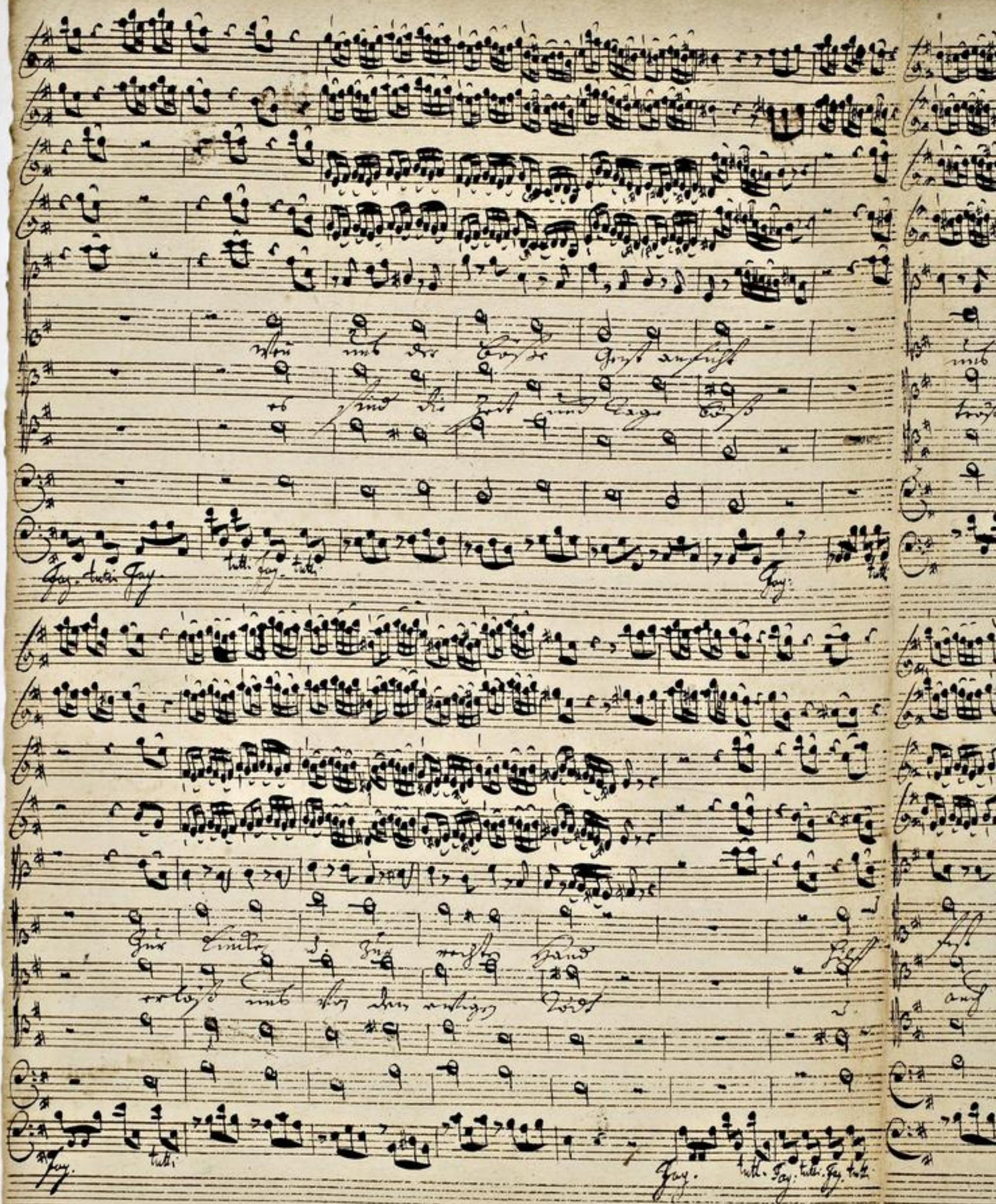
Dn: Cœli.

F. A. S. F. M. Mart. 1726.

Soprano: *Fay:* *tutti Fay:* *tutti Fay:* *tutti Fay:*

Alto: *Gesang und Orgel in Harmonie mit*  
*dem alten und neuen*

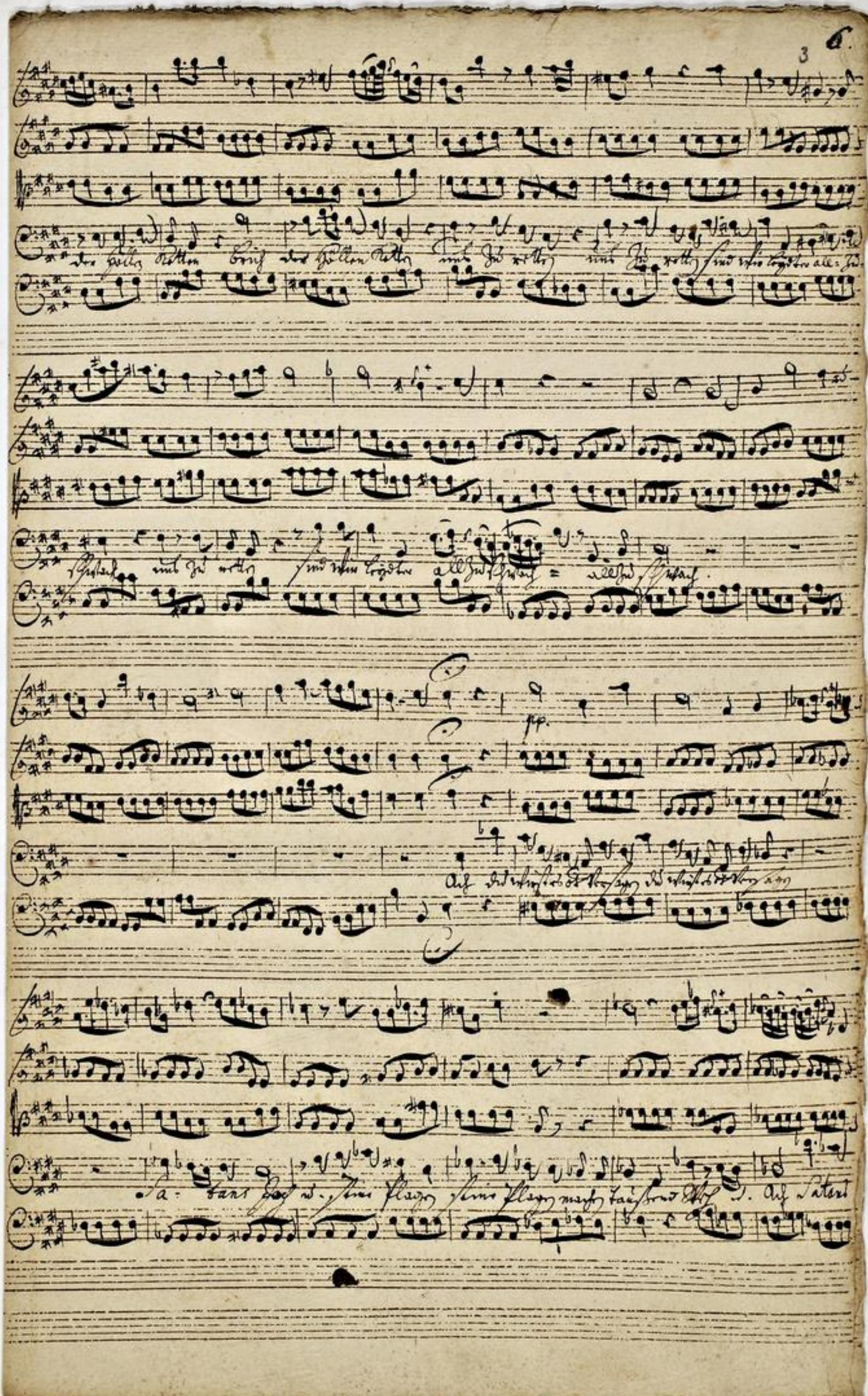
Bass: *tutti Fay: tutti Fay: tutti*





The image shows a page from a handwritten musical manuscript. The music is written for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are on three staves above the piano staff. The vocal parts are mostly in common time, while the piano part is in 6/8 time. The music consists of two systems of measures. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a forte dynamic. The lyrics are in German and are written below the vocal parts. The first system's lyrics are: "Wohl du mein Kind, du bist ein wund'rer Mensch". The second system's lyrics are: "in freie Gräber schreit, ist Gott's Kind in unsr' Kindern, W. ey bis sonder, Kindheit geliebt". The piano part includes dynamic markings such as 'grau' and 'adagio'. The manuscript is on aged, yellowish paper.





The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, likely representing a rhythmic value system. The first two staves begin with a large 'M' and a '9'. The third staff begins with a 'C'. The music is divided into measures by vertical bar lines. The paper has a textured, slightly mottled appearance with some foxing and staining.





A page from a handwritten musical manuscript featuring four staves of music. The notation is in black ink on light-colored, slightly aged paper. The first three staves are in common time, while the fourth staff begins with a 'C' (common time) and ends with a 'G' (G major). The music consists of various note heads and stems, some with vertical strokes indicating pitch or rhythm. There are also several rests and a few small horizontal lines. The manuscript includes some handwritten lyrics in German, such as 'Börde' and 'Satan', and includes dynamic markings like 'Pianiss.' and 'fortiss.'.



35





159.

7.

Gitarre und Bass in C Major  
mit sol.

a

2 Flaut: Flav.

2 Violin

(Viola)

Canto  
Alto

Tenore

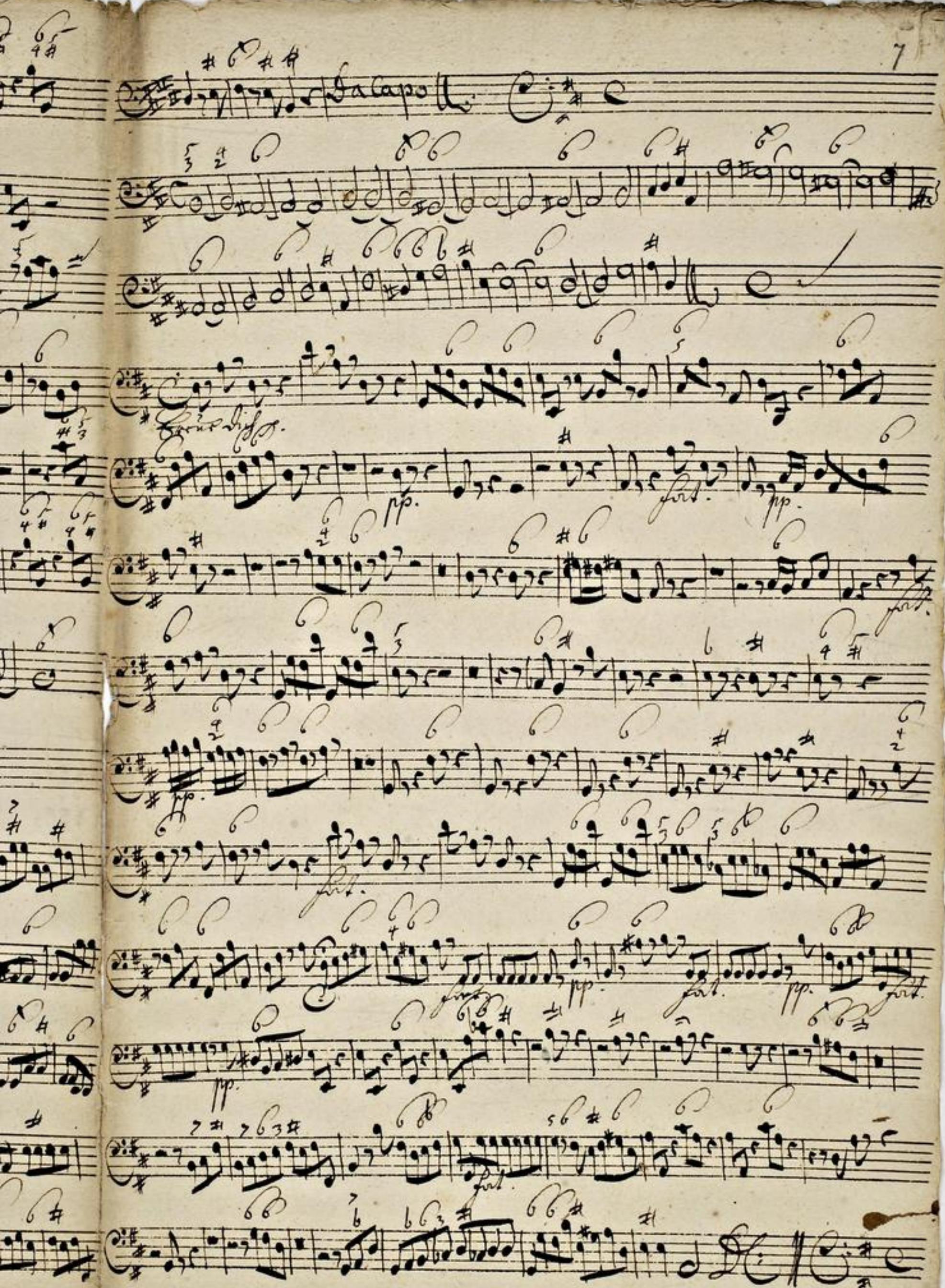
Basso

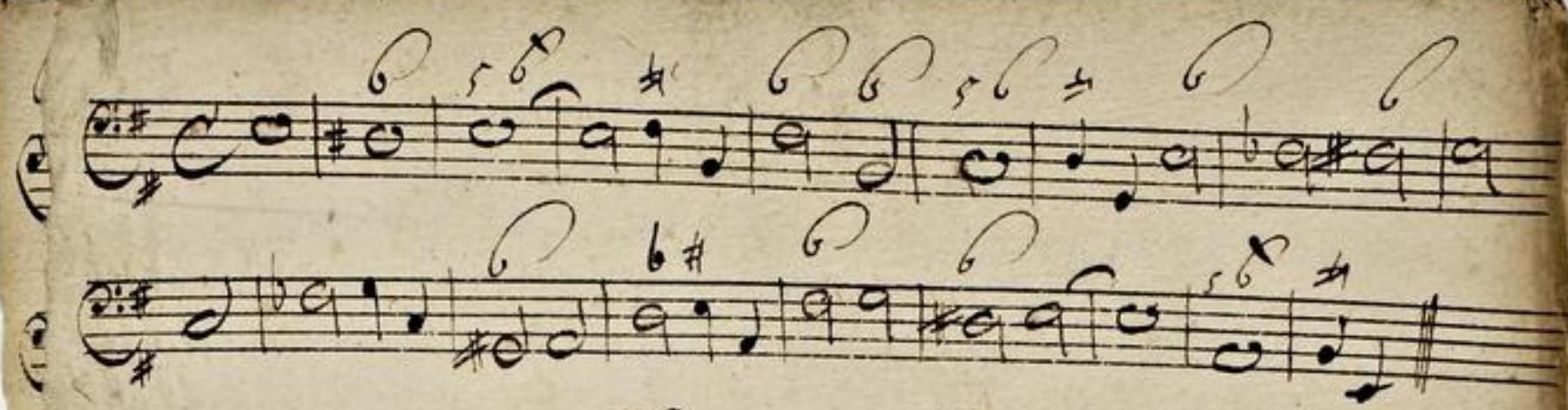
Dr: Orki  
1726

Continuo.

Chor. C. Cont. Continuo.

Harpsichord. Bassoon.





Choral Hymn.



Choral.

Violino. I

8

The musical score consists of ten staves of handwritten notation for violin. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as 'Sofa und poco' at the beginning of the first staff, 'Recitat: facet' with a double bar line and repeat dots at the end of the eighth staff, and 'Harp' with a double bar line at the end of the ninth staff. The score is written on five-line staves, with some staves having additional ledger lines. The key signature varies throughout the piece, indicated by the presence of sharps and flats.

Recitat: facet

$\text{G} \# \text{C}$





9

Violino. I.

Adagio

Recitat | *taua*

p.

Recitat. | *taua*



*S'ivace*

A handwritten musical score consisting of ten staves of music. The music is written for a solo instrument (likely a woodwind or brass) and piano. The score includes dynamic markings such as *p*, *f*, *mf*, and *ff*. The tempo is indicated by a metronome marking of 120 BPM. The score concludes with a section labeled *Raccolto*, *Coral*, and *Fagotto*.

Choral.

Violino. 2.

10

The page contains two distinct musical sections. The first section, labeled 'Choral.', begins with a treble clef, a key signature of one sharp, and common time. It consists of six staves of music, each with a different rhythmic pattern. A handwritten note 'Sopf und Bass' is placed above the first staff. The second section, labeled 'Recit. tace', begins with a bass clef, a key signature of one sharp, and common time. It also consists of six staves of music, with a handwritten note 'ad. Staccatissim.' above the first staff. The music is written in a cursive, handwritten style typical of early printed music notation.

Yucca.

*Contra dñs.*

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, primarily in G major, with occasional sharps and flats. The score includes various dynamics such as *p*, *pp*, *f*, and *pianissimo*. There are also several performance instructions like "Recitatif" and "Cantabile". The handwriting is in black ink on aged paper.

# *Choral Dafano.*



*Choral.*

*Viola*

11

*Sig. und Gorn,*

*Recit. tac:*

*sacred piano.*

*Adagio.*

*Recit. tacet*

*Adagio.*

*pp.*

*p.*



Recitat: facet

Choral Hymn.



Choral

Violone

12

A handwritten musical score for Violone and Choral. The score consists of ten staves of music. The top staff is labeled "Violone" and has a tempo marking of "Basso mit Pizz.". The second staff is labeled "Choral". The third staff has a dynamic marking of "sehr leise". The fourth staff has a dynamic marking of "sehr leise". The fifth staff has a dynamic marking of "sehr leise". The sixth staff has a dynamic marking of "sehr leise". The seventh staff has a dynamic marking of "sehr leise". The eighth staff has a dynamic marking of "sehr leise". The ninth staff has a dynamic marking of "sehr leise". The tenth staff has a dynamic marking of "sehr leise". The score includes various musical markings such as slurs, grace notes, and fermatas. The music is written in common time, with some measures featuring triplets. The score concludes with a repeat sign and the instruction "a Capo //". The final measure is marked with a dynamic of "sehr leise" and a tempo of "sehr langsam". The score is written on aged paper.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in two systems. The first system ends with a repeat sign and a 'Da Capo' instruction. The second system concludes with a 'Choral Da Capo' instruction. Various dynamics are indicated throughout the score, including 'p' (pianissimo), 'f' (fortissimo), 'ff' (fortissimo), 'pp' (pianississimo), and 'ff' (fortississimo). The vocal parts are labeled 'Voces' and 'Chorus'. The instrumentation includes strings (indicated by a 'C' with a diagonal line through it), woodwind instruments (indicated by a 'C' with a diagonal line through it), and brass instruments (indicated by a 'C' with a diagonal line through it).



Choral.

Violone e Fagotto.

13

A handwritten musical score for Violone and Fagotto. The score consists of ten staves of music. The first six staves are for Violone and Fagotto, featuring various dynamics like 'tutti fay.', 'tutti', and 'tutti fay. tutti'. The last four staves are for Bassoon, with the instruction 'ad lib. Bassoon' written above them. The score concludes with the instruction 'Vochi Salito #.'.

Violone e Fagotto.

Fay. tutti fay. tutti fay. tutti fay. tutti fay.

tutti fay. tutti fay. fay. tutti fay.

Fay. tutti fay. tutti fay. tutti.

Fay. tutti fay. tutti fay. tutti fay. tutti.

ad lib. Bassoon:

tutti fay. tutti fay. tutti fay. tutti fay.

Vochi Salito #.

A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time with a key signature of one sharp. The score includes dynamic markings such as *f*, *p*, *pp*, *mf*, and *vivace*. There are also performance instructions like *sempre legato* and *legg.* The music is divided into sections by measures and includes a section labeled "Choral Da Capo".

*Coral.*

*Flauto.* 1. 14

*Sop. und Bass.*

Handwritten musical score for 'Coral.' featuring 'Flauto.' (oboe) and 'Sop. und Bass.' (soprano and bass). The score is written on five-line staves, with ten staves of music followed by four blank staves at the bottom.



Choral.

Flauto. 2

15

Gut und gern.



## Canto.

16

## *Choral Flageo.*



Alto.

17

**C** **F#** - q | q | q | q | q | q | q | - - - q | q | q | q | q | q | q | - - -

fuss mit fess m' Naß spissung muß in um mit der böse  
Von altem Übel mit vor lös' n' es sind die zeit z.

**F#** q | q | q | q | - - - q | q | q | q | q | q | q | - - - q | q | q | q | q | q |

q; / auf fuß z'me lindz'n m' h'z' n' ist' s'g'z' s'f'z' h'z'  
lange boß en lös' m' von nem wogen l'z' h'z' m' t'roß m' b

**F#** q | q | q | q | q | - - - q | q | q | q | q | q | q | - - -

standen wir den stand' m' gla'ben f'z' m' mose g'z' z'  
in der letzten noß b'f'f's' m' auf im fol'g'ob g'z'

**B** - q | q | q | q | q | q | q | - - - **p** Recit. Cria  
m' i'z' v'z' v'z' fei'gen Ge'z' G'z' f'z'  
m' un'ser doel in Er'z' f'z'



## Tenore

18

Bafso.

19

Siehe und seir in der Leidensmiff wenn mit vor böse  
Von allem Übel und des Leidens sind die Zeit und  
Griß auf Gott zum Leidens mißt von dem Leben seit  
Lage los. Erloß mit von dem Leben seit mit Kreuz und  
Sankt Peter und Paul im Glauben ist mir verlost  
In der Leidens mißt Hoffnung mit auf ein seliges Ende  
Mir liegt der Heiligen Geist obwohl  
Mir unter Gott in Simeon  
Der fröhliche Geist der sein kommt ist Gottlob Wort in mir befindet  
Auf brennenden Thoren gelingt ihm das Grantheit auf Thoren  
Märkte sich flüchtig soß die Dornenheit sonst kann sich Satan ließ be  
mitten. Und seine Schläue fliegt alsnächst zu mitten  
Seit brennend brennen sollen Leidern brennen  
Im Zornen — sin wir leidet alsn' zwang' nob' Zornen  
sin' wir leidet alsn' zwang' alsn' zwang' auf wir loben  
sagen in missen mit Vorlagen Satan Joy d. seine Plagen  
seine Plagen machen tanzen will und auf Satan Joy d. seine

  
Flagen sind Flagen mayen tansem Hof mein ay

Recitat facet // Aria facet // Recitat facet //

Choral Cap.

