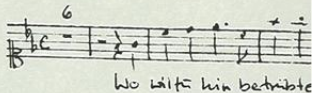
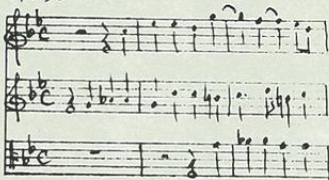


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/9

Wo wiltu hin betrübte Seele/â 7./2 Violin./2Viol./Canto/
Basso/Con/Continuo./Dom.14.p.Trin./[Dom.] 21.p.[Trin.] /
1709.



Autograph August 1709. 34 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

14 Stimmen: C(2x), B, vl 1(2x), 2(2x), vla1, 2, vlc, vlne,
bc(2x), ob.

2, 1, 2, 2, 2, 2, 2, 2, 1, 4, 4, 4, 2, 1 Bl.

Alte Sign.: 143/a/X

Eine Continuostimme in a-moll.

417/9

Wo steht die für betrachtete Schule

1709/9

$$\frac{143 \frac{1}{2} a = 1}{\text{10.}}$$

Bl. (39) 91

Partitur
für Orgel 1709.
11. August

No will die für Entschulte. Dorch. F. N. G. M. Aug: 1709. 1

143. X

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. There are several handwritten annotations in German script interspersed between the staves, including "143. X" at the top, "No will die für Entschulte. Dorch. F. N. G. M. Aug: 1709. 1" at the top right, and "Großherzoglich Hessische Hofbibliothek" at the bottom right. The paper shows signs of age, including staining and wear at the edges.

Großherzoglich
Hessische
Hofbibliothek



In der oeffnen Welt; die geistliche oeffne Welt. ob bey uns in unserm Lande.

O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

der Jesus Christ der heilige Geist

O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

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O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

O Gantz o Gantz in Christo Christo. danke dir dich. o. heiliger Geist.

Handwritten musical score for "Die Nachtigall" by Johann Sebastian Bach. The score is written on a single page with a single system of staves. The top staff is for the voice, and the bottom staff is for the lute. The music is in G major and 3/4 time. The lyrics are written in German. The score is in a single system, with the voice and lute parts written on a grand staff. The handwriting is in a cursive style, typical of the 18th century. The paper is aged and shows some staining. The score is a single system, with the voice and lute parts written on a grand staff. The handwriting is in a cursive style, typical of the 18th century. The paper is aged and shows some staining.

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs.

Handwritten musical score for the second system, continuing the notation from the first system.

Handwritten musical score for the third system, including the title "Lasso. Jesus." and German lyrics: "Ich will dich aus dem Sünden Netz gerichte Peck retten. auf was ich will dich aus dem Sünden Netz gerichte Peck retten. auf was ich will dich aus dem Sünden Netz gerichte Peck retten."

Handwritten musical score for the fourth system, continuing the notation and lyrics: "Ich will dich aus dem Sünden Netz gerichte Peck retten. auf was ich will dich aus dem Sünden Netz gerichte Peck retten. auf was ich will dich aus dem Sünden Netz gerichte Peck retten."

Handwritten musical score for a choir, featuring five staves with vocal parts and German lyrics. The lyrics include: "Herr ich gläubig auf dich der dich gläubig nicht stolz -", "ich stolz nicht gläubig so andere loben - Ich so mein", "Gott mein Lob -". The notation includes various musical symbols such as notes, rests, and bar lines.

Allegretto:

Handwritten musical score for an instrumental accompaniment, featuring three staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "Herr ich gläubig auf dich der dich gläubig nicht stolz -" are written below the staves.

Handwritten musical score for a choir, featuring five staves with vocal parts and German lyrics. The lyrics include: "Herr ich gläubig auf dich der dich gläubig nicht stolz -", "ich stolz nicht gläubig so andere loben - Ich so mein", "Gott mein Lob -". The notation includes various musical symbols such as notes, rests, and bar lines.

Also nicht zu
Schreiben
La Apo.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script, likely German, and are interspersed with the musical staves. The paper shows signs of age, including discoloration and some staining.



pp. 7. 7.

Christe Jesus der du bist
 Gottes Sohn
 mein nützliches Leben

pp.

Liebe mich und dich
 die dich geliebt haben
 dich mich
 dich mich und dich
 die dich geliebt haben
 dich mich

Christe Jesus der du bist
 Gottes Sohn
 mein nützliches Leben
 dich mich und dich
 die dich geliebt haben
 dich mich

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of five staves. The top two staves are for a vocal part, likely a soprano or alto, with a treble clef and a key signature of one flat (B-flat). The bottom three staves are for a keyboard instrument, likely a harpsichord or spinet, with a bass clef and a key signature of one flat. The music is in a 16th-century style, featuring a mix of single notes, chords, and some complex rhythmic patterns. The lyrics are written in a Gothic script below the staves. The text is: "Christus ist erstanden, Er ist lebendig worden, Er ist lebendig worden, Er ist lebendig worden." The paper shows signs of age, including foxing and some staining. The handwriting is elegant and typical of the period.

[illegible][illegible]

Handwritten musical score on five staves. The notation is in a historical style with various note values and clefs. The first staff has a treble clef, the second and third have alto clefs, and the fourth and fifth have bass clefs. The music is written in a single system across all staves.

Handwritten musical score on five staves. The notation is in a historical style with various note values and clefs. The first staff has a treble clef, the second and third have alto clefs, and the fourth and fifth have bass clefs. The music is written in a single system across all staves.

Handwritten musical score on five staves. The notation is in a historical style with various note values and clefs. The first staff has a treble clef, the second and third have alto clefs, and the fourth and fifth have bass clefs. The music is written in a single system across all staves.

Handwritten musical score for the first system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and triplets.

Handwritten musical score for the second system, continuing the notation from the first system. It includes vocal lines with lyrics and instrumental parts.

Handwritten musical score for the third system, which appears to be a vocal entry or a section with lyrics. The notation is less dense than the previous systems, with large, stylized letters for the lyrics.

143 / a = /
X.

Mo. milti² für Petri'sche Orgel.
a 7.

2 Violin:

2 Viol:

Ordo
Basso
Con
Organo.

Dom. 14. p. Fin.
: 21. p.
17 ag.

Continuo

GRÖßHERZOGLICH
HESSISCHE
HOFBIBLIOTHEK

Illo molto fin.

Illo molto fin. Solo. Da Capo.

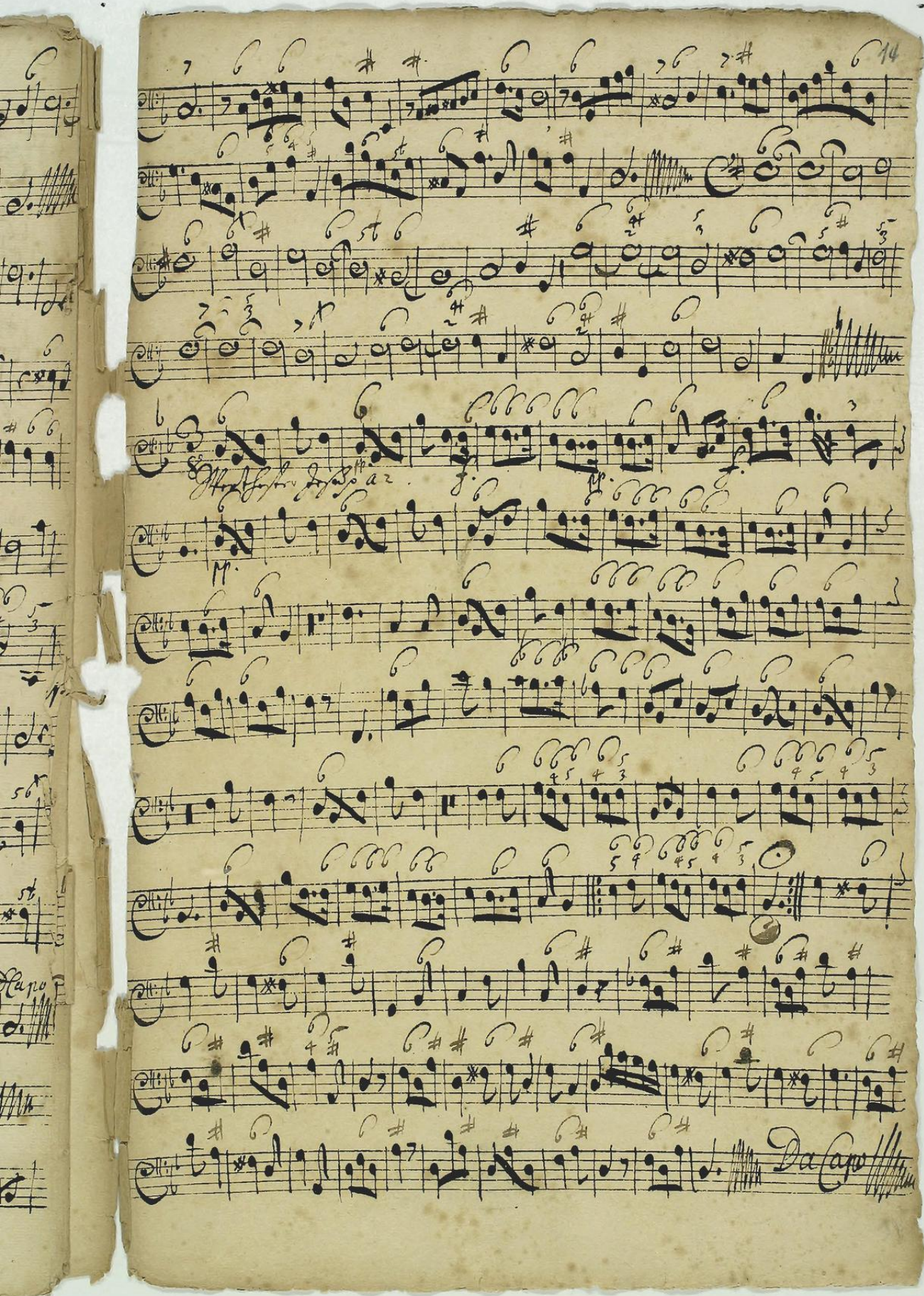
Recit.

This image shows a page from a handwritten musical manuscript, identified as 'Die Welterbe' by Johann Sebastian Bach. The score is written on ten staves. The top staves feature vocal parts with lyrics in German, including 'Chor. Wo die Welterbe' and 'Da Capa'. The lower staves contain instrumental accompaniment, with a prominent basso continuo line at the bottom. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and ornaments. The handwriting is in a historical style, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is torn at the edges. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Thilo mmp.* (Third staff)
- Capo* (Fourteenth staff)
- Real.* (Fifteenth staff)
- Barf. fl.* (Sixteenth staff)



11

Continuo.

Alles nichts Fin

La Capa

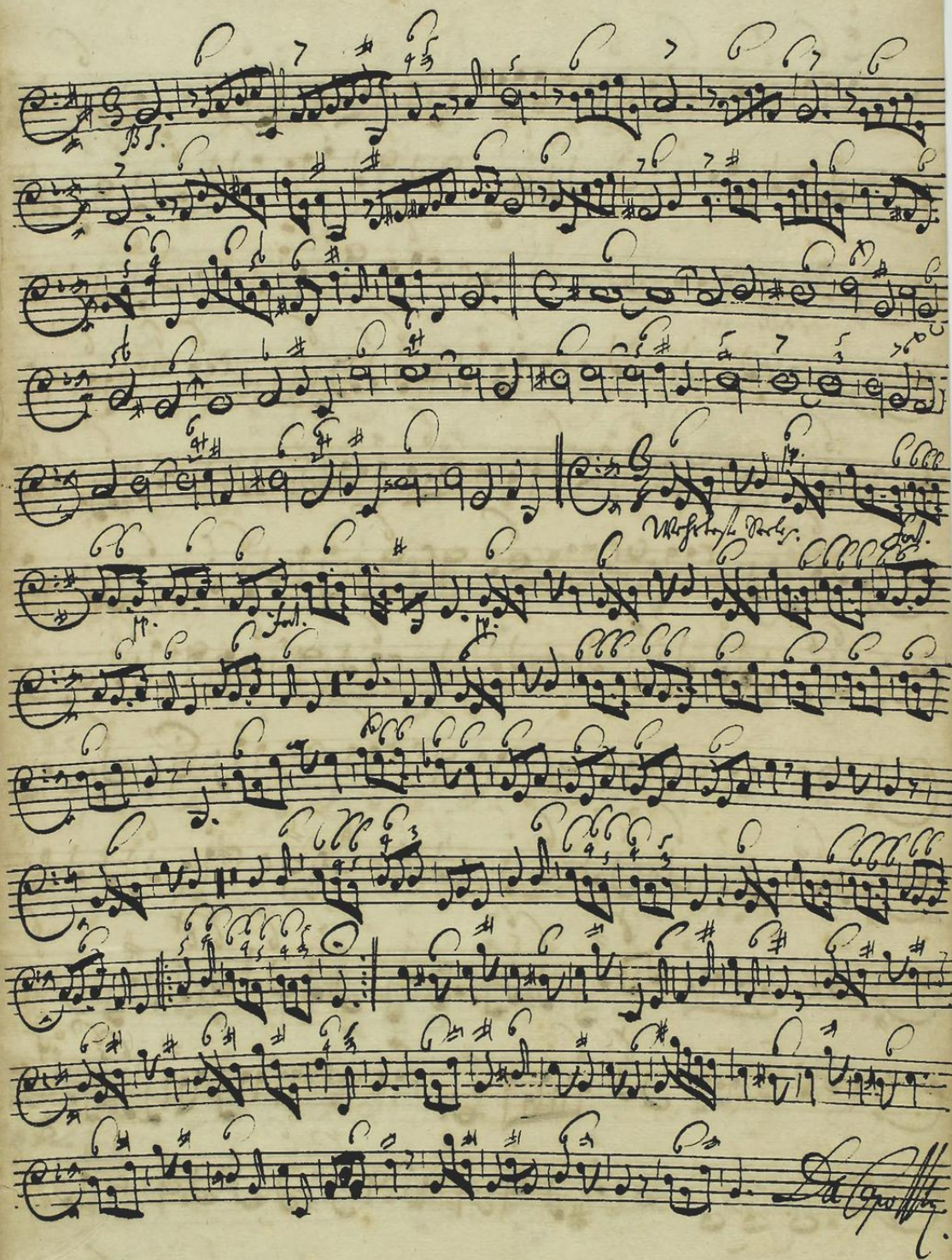
Großherzogin
Hessische
Hofbibliothek

Choral,

Handwritten musical score for a choral piece. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures, and complex rhythmic figures. Above the staves, there are numerous handwritten numbers and symbols, possibly indicating fingerings or specific musical instructions. The paper is aged and shows signs of wear, including stains and discoloration. The handwriting is in a historical style, likely from the 18th or 19th century.

Handwritten musical score on aged paper, page 12. The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some staining. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Vente

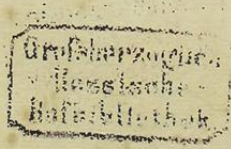


No nicht für Violino 1^{mo}

Handwritten musical score for Violino 1^{mo}. The score consists of ten staves of music. 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 musical symbols such as notes, rests, accidentals, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The score is written in a cursive, handwritten style.

Recitativo
tacet

No nicht für Schöne Tochter
Da Capo

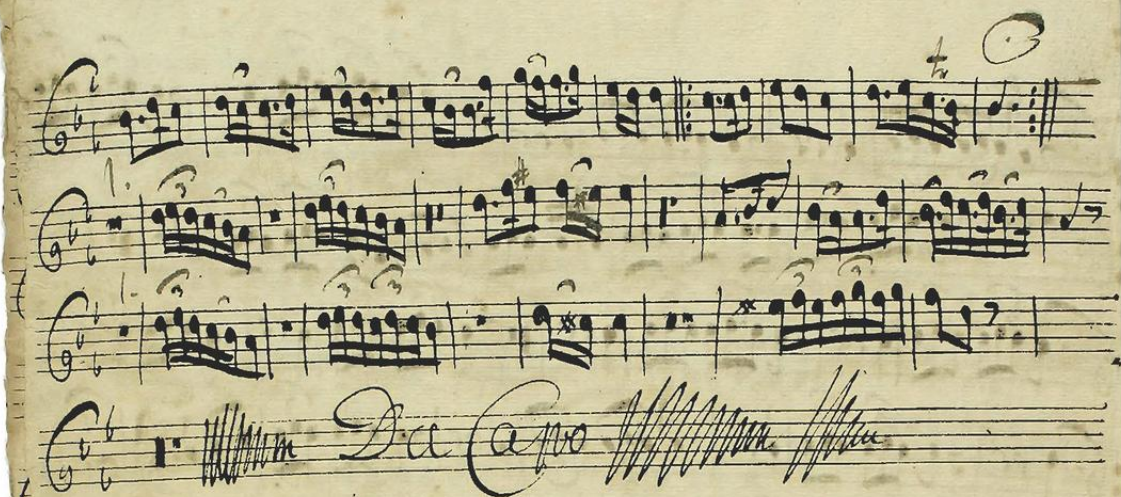


Carol des Anglikaners

Handwritten musical score for a Carol des Anglikaners. The score is written on ten staves. The first six staves are for a single melodic line. The seventh staff is a basso continuo line, marked "Basso solo" and "accomp.". The eighth staff is a basso continuo line, marked "Basso facit". The ninth and tenth staves are for a single melodic line. The score includes various musical notations, including notes, rests, and ornaments. The paper is aged and shows signs of wear.

Handwritten musical score for a Carol des Anglikaners. The score is written on ten staves. The first six staves are for a single melodic line. The seventh staff is a basso continuo line, marked "Basso solo" and "accomp.". The eighth staff is a basso continuo line, marked "Basso facit". The ninth and tenth staves are for a single melodic line. The score includes various musical notations, including notes, rests, and ornaments. The paper is aged and shows signs of wear.

Handwritten musical score on aged paper, page 16. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The score is divided into sections by double bar lines. The first section is marked 'Recit. Solo' and 'Recit. Solo'. The second section is marked 'Recit. Solo' and 'Recit. Solo'. The third section is marked 'Recit. Solo' and 'Recit. Solo'. The fourth section is marked 'Recit. Solo' and 'Recit. Solo'. The fifth section is marked 'Recit. Solo' and 'Recit. Solo'. The sixth section is marked 'Recit. Solo' and 'Recit. Solo'. The seventh section is marked 'Recit. Solo' and 'Recit. Solo'. The eighth section is marked 'Recit. Solo' and 'Recit. Solo'. The ninth section is marked 'Recit. Solo' and 'Recit. Solo'. The tenth section is marked 'Recit. Solo' and 'Recit. Solo'. The score is written on aged, yellowed paper with some staining and wear.



Violino I^{mo}

17

Wo nicht anders

pp.

accomp:

Die Jüdel Phil. die hat sich

pp.

Recitat tacet

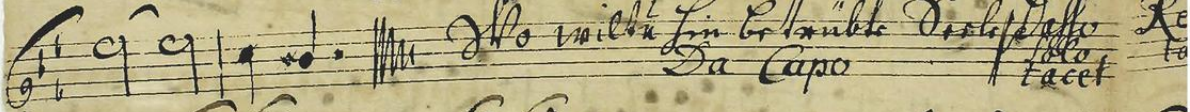
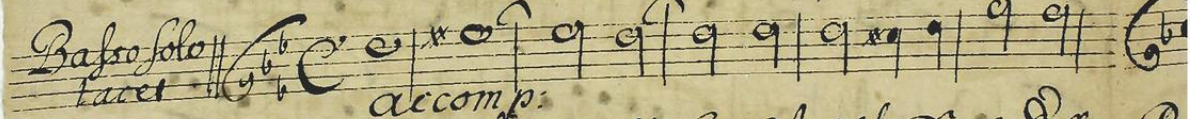
pp.

Wo nicht anders

Da Capo

Großherzogliche
Landes-
Bibliothek

Choral. Mo. de il. f. g. m.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.

Dynamic markings and performance instructions visible in the score include:

- p* (piano)
- sol.* (solo)
- pp* (pianissimo)
- fort* (forte)
- ppp* (pianississimo)
- Recitativo* (Recitative)
- Da Capo* (Da Capo)
- facet* (facet)
- sol.* (solo)
- pp* (piano)
- ppp* (pianississimo)
- 1.* (first ending)
- 3.* (third ending)



Violino 2^o

Al niente fine.

pp

accomp.

pp

Recitat: tacet

Al niente fine. Da Capo.

Großherzogliche
Hessische
Bibliothek

Choral. M. seifst f. f. f.

Handwritten musical score on aged paper. The score consists of ten staves. The first seven staves are for a choir, with each staff beginning with a treble clef and a common time signature. The notation includes various note values, rests, and bar lines. The eighth staff is for a Bass Solo, marked "Basso Solo" and "tacet", and begins with a common time signature. The ninth staff is for a Solo, marked "Solo" and "tacet", and begins with a common time signature. The tenth staff is for a Solo, marked "Solo" and "tacet", and begins with a common time signature. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation includes various note values, rests, and dynamic markings such as *Da Capo*, *Recitativo*, *Basso Solo*, and *Recitativo*. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and wear at the edges.



Choral Ms. de if flog fip.

Choral Ms. de if flog fip.

Basso Solo Cantata

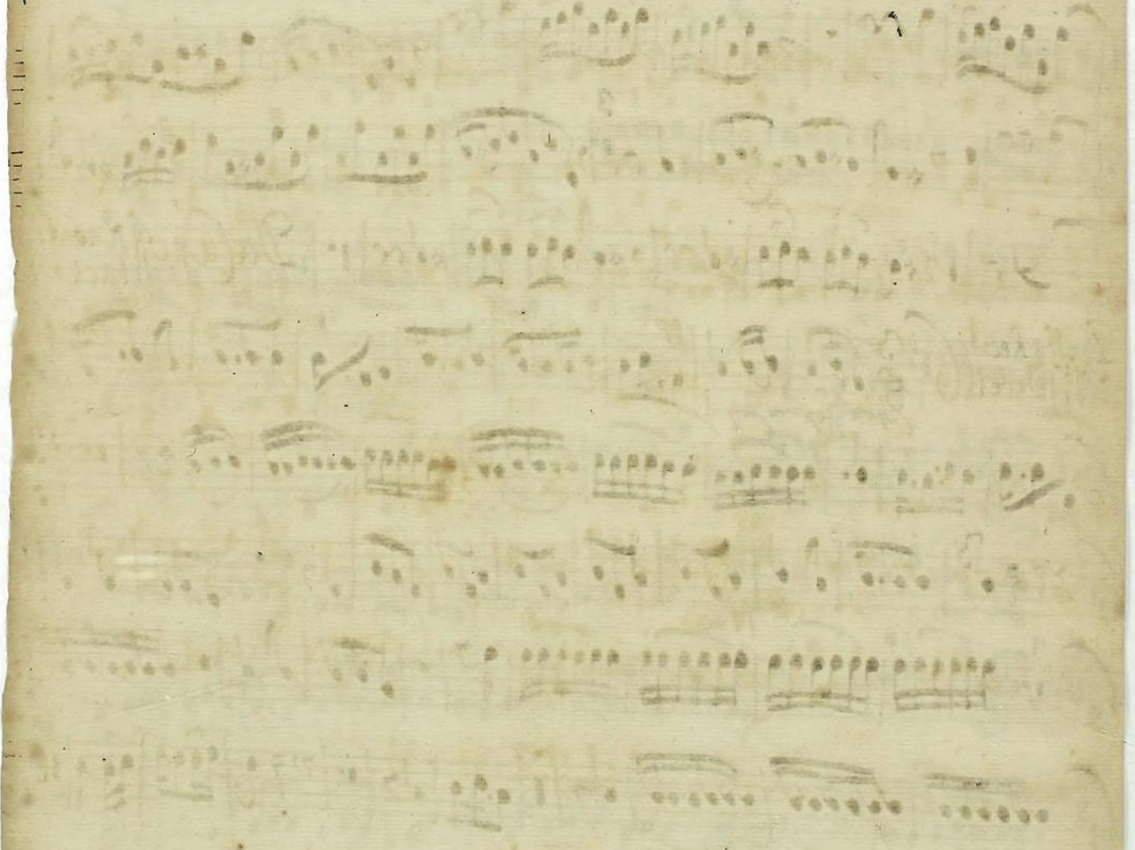
Alto miltin Lin L. n. r. h. l. Da Capo

Basso Solo Cantata

Basso Solo Cantata

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Recit. facit.* (Recitative, facit) on the 7th staff.
- Da Capo* (Da Capo) on the 7th staff.
- Recit. facit* (Recitative, facit) on the 7th staff.
- pp.* (pianissimo) on the 8th staff.
- 10.* (10) on the 10th staff.

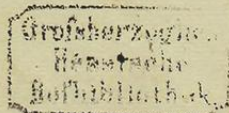


Viola

Handwritten musical score for Viola, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section labeled "accomp:" and a section labeled "Recitat tacet." The notation is in a historical style, likely from the 18th or 19th century.

Alto molto in Cantata Solo

Da Capo



Handwritten musical score for "The Rose Tree" by Thomas Moore. The score is written on ten staves. The first staff is for the Chorus, marked "Choral" and "Moderato". The second staff is for the Soprano, marked "Soprano". The third staff is for the Alto, marked "Alto". The fourth staff is for the Tenor, marked "Tenor". The fifth staff is for the Bass, marked "Bass". The sixth staff is for the Bass Solo, marked "Bass Solo" and "Tacet". The seventh staff is for the Horns, marked "Horns" and "Tacet". The eighth staff is for the Horns, marked "Horns" and "Tacet". The ninth staff is for the Horns, marked "Horns" and "Tacet". The tenth staff is for the Horns, marked "Horns" and "Tacet". The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written at the top right, and the composer's name "Thomas Moore" is written at the bottom right.

Allegro

Recit. Bassoli Recit. *f.*
tacet tacet tacet

13

Da Capo

25

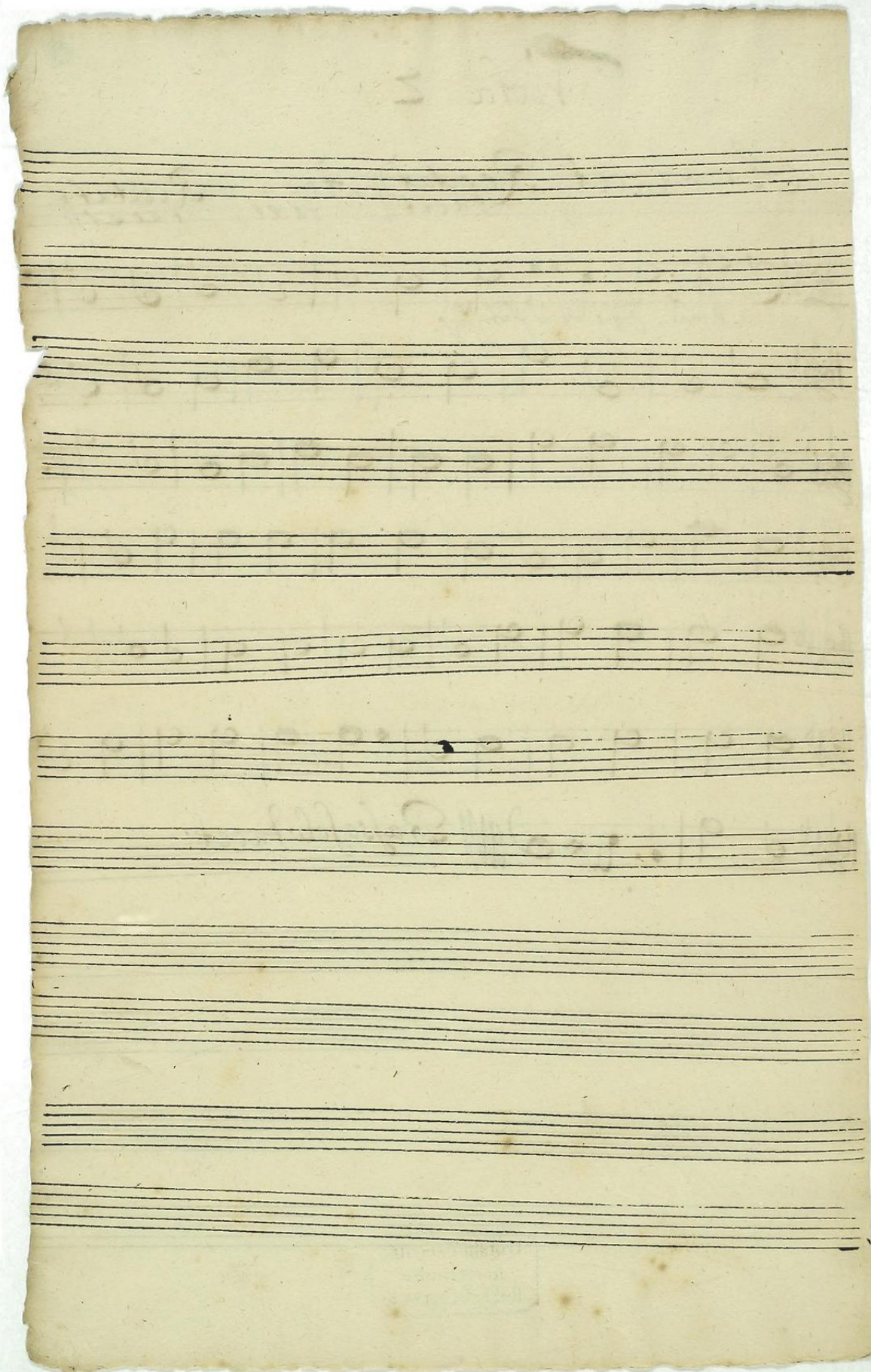
*Aria tacet // Recital
tacet // Aria
tacet // Recital
tacet //*

Choral. All in praise of.

[illegible]

Basso solo tacet

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Violoncello



Violoncello

Als will ich singe

accomp.

in f. m. d. g.

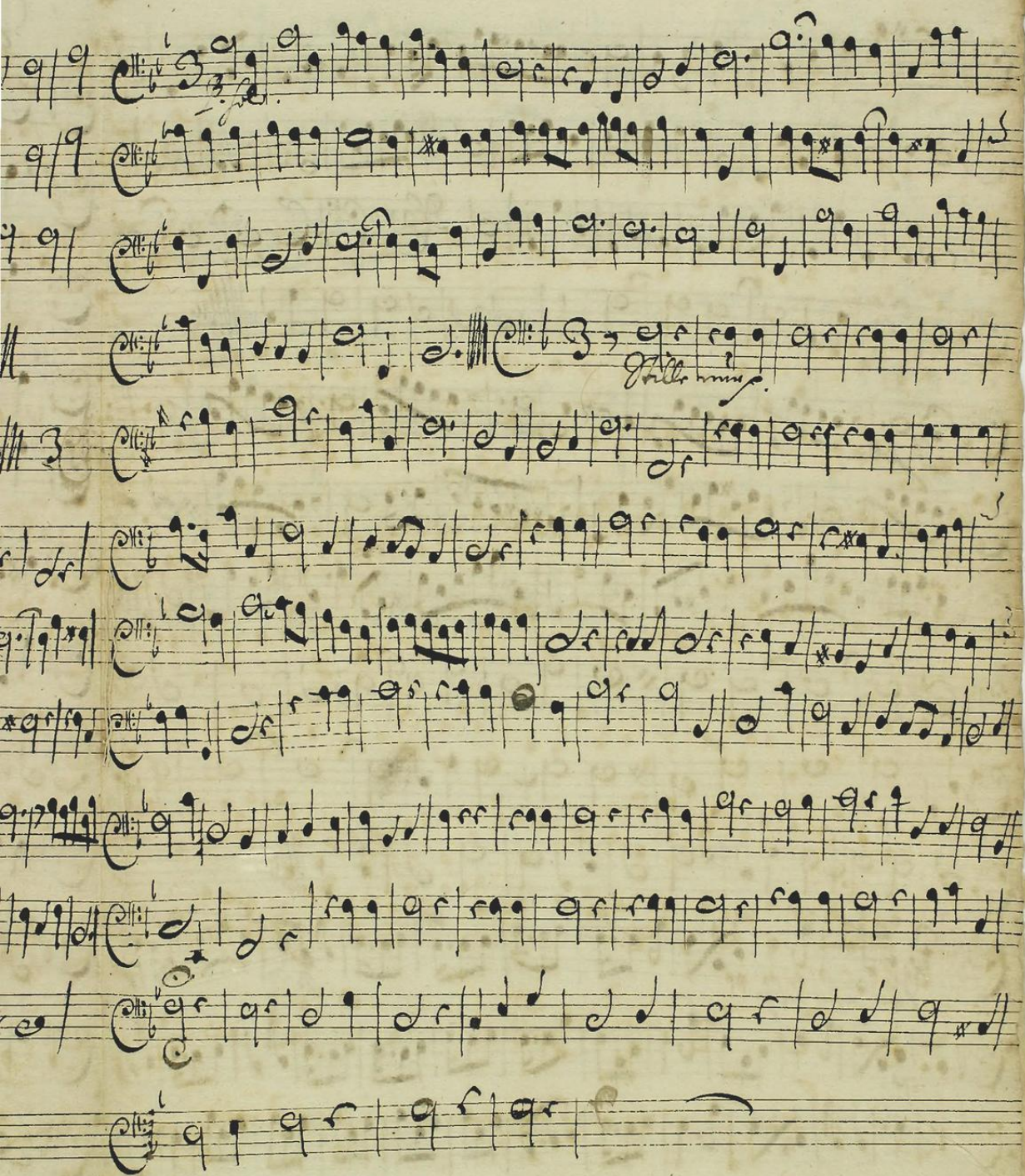
Da Capo

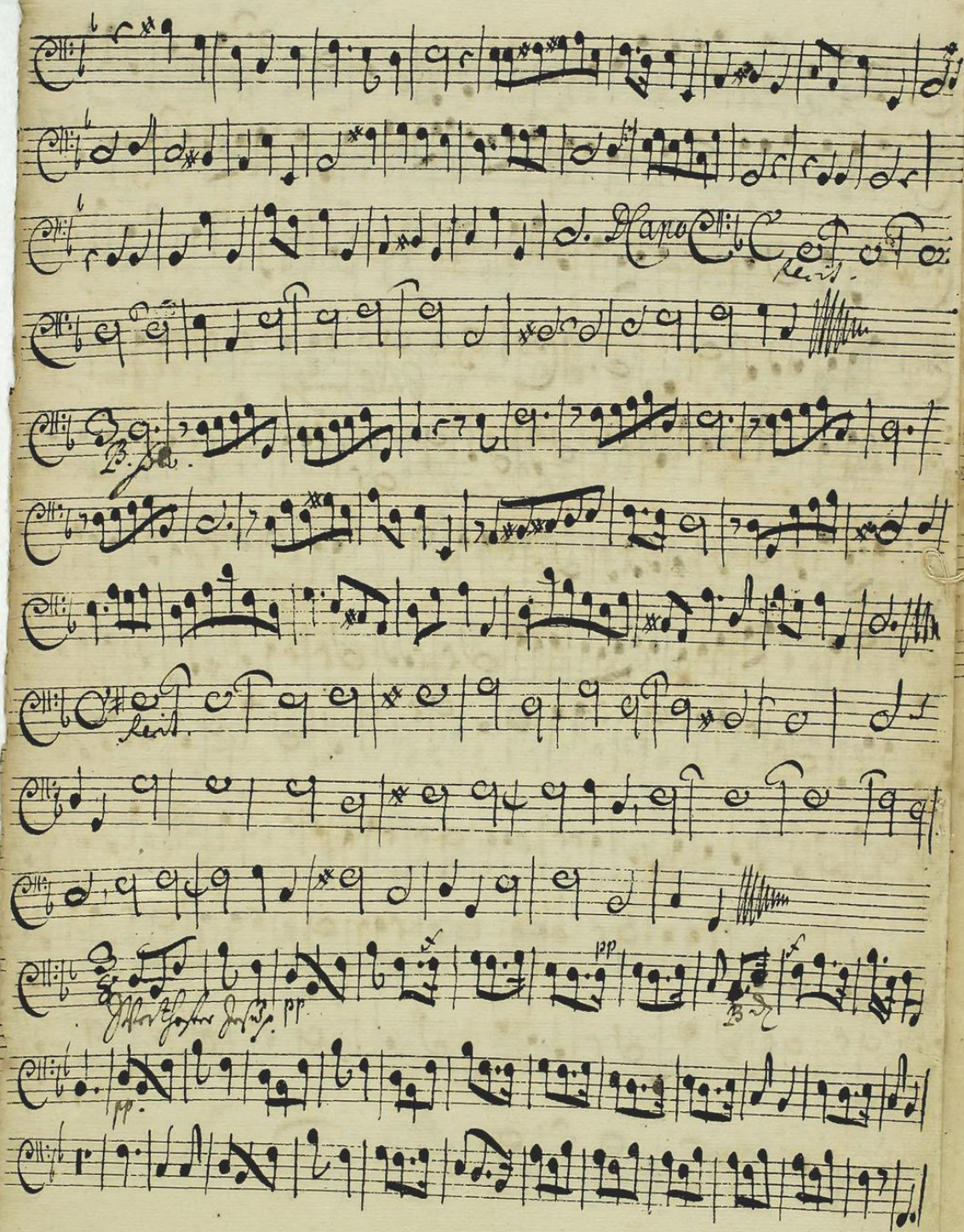
Großherzogin
Hessische
Hofbibliothek

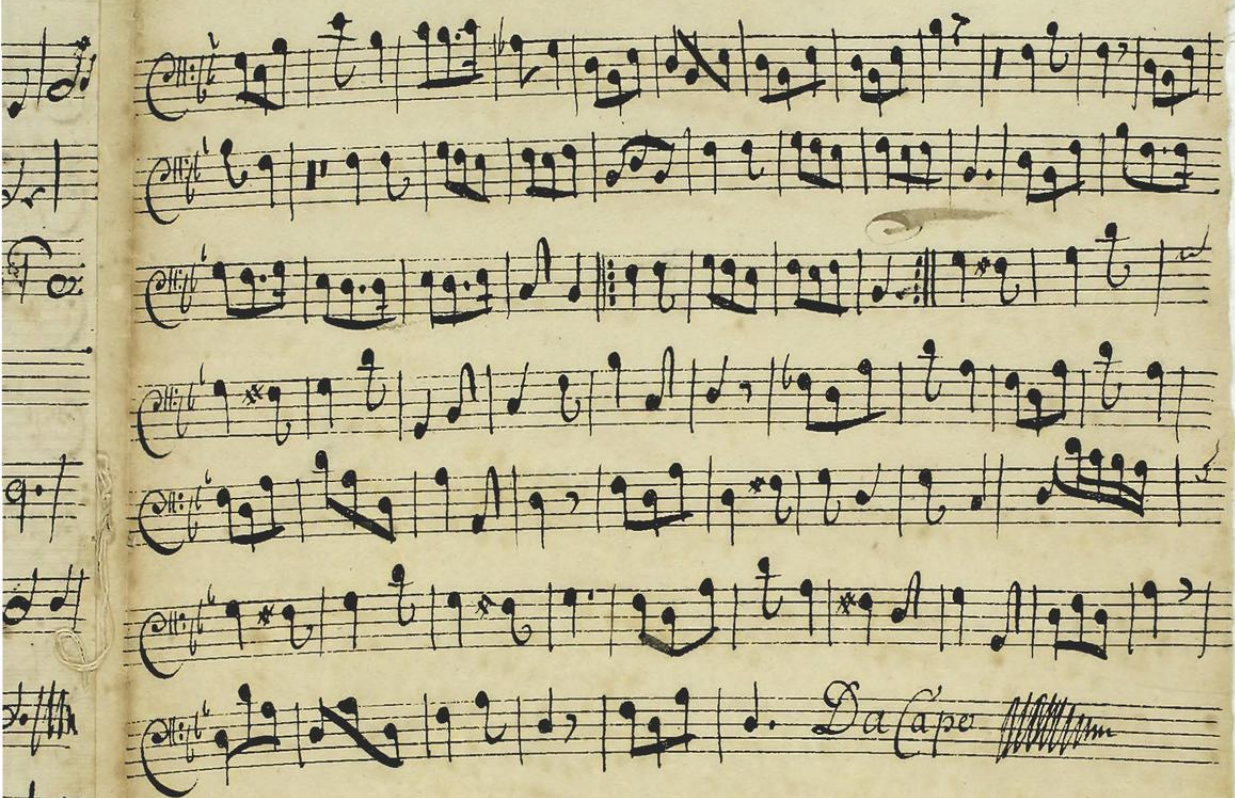
And the singing.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. 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 common time signature. The notation is dense and includes many accidentals. The score concludes with a double bar line and the word "Da Capo".

Merwill in der Lohrville Trol
Da Capo







Violon



Violon

Alto Violon 3^{te} Linie

accomp.

in fender

pp

Alto Violon 3^{te} Linie

Da Capo

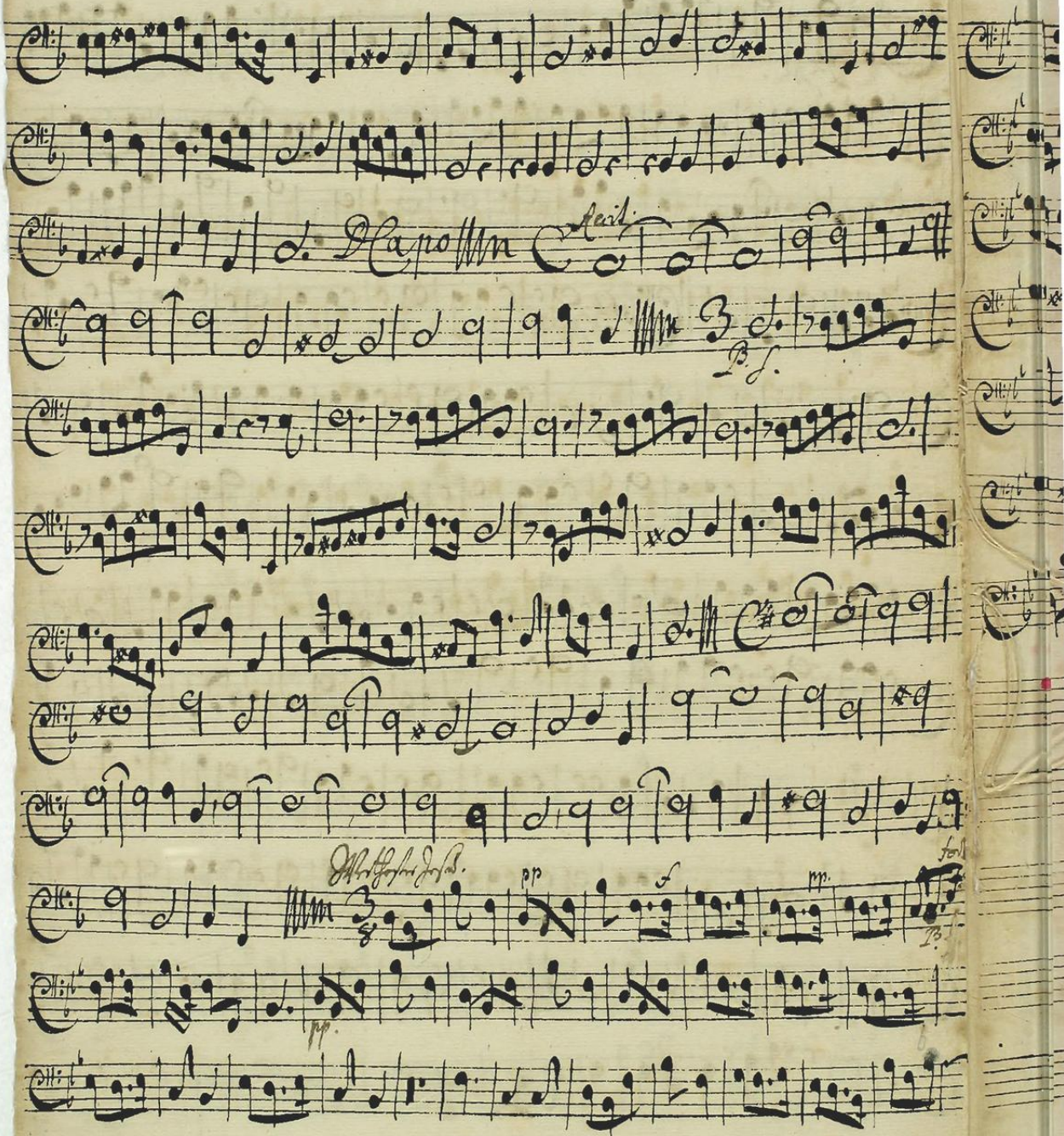
Reut

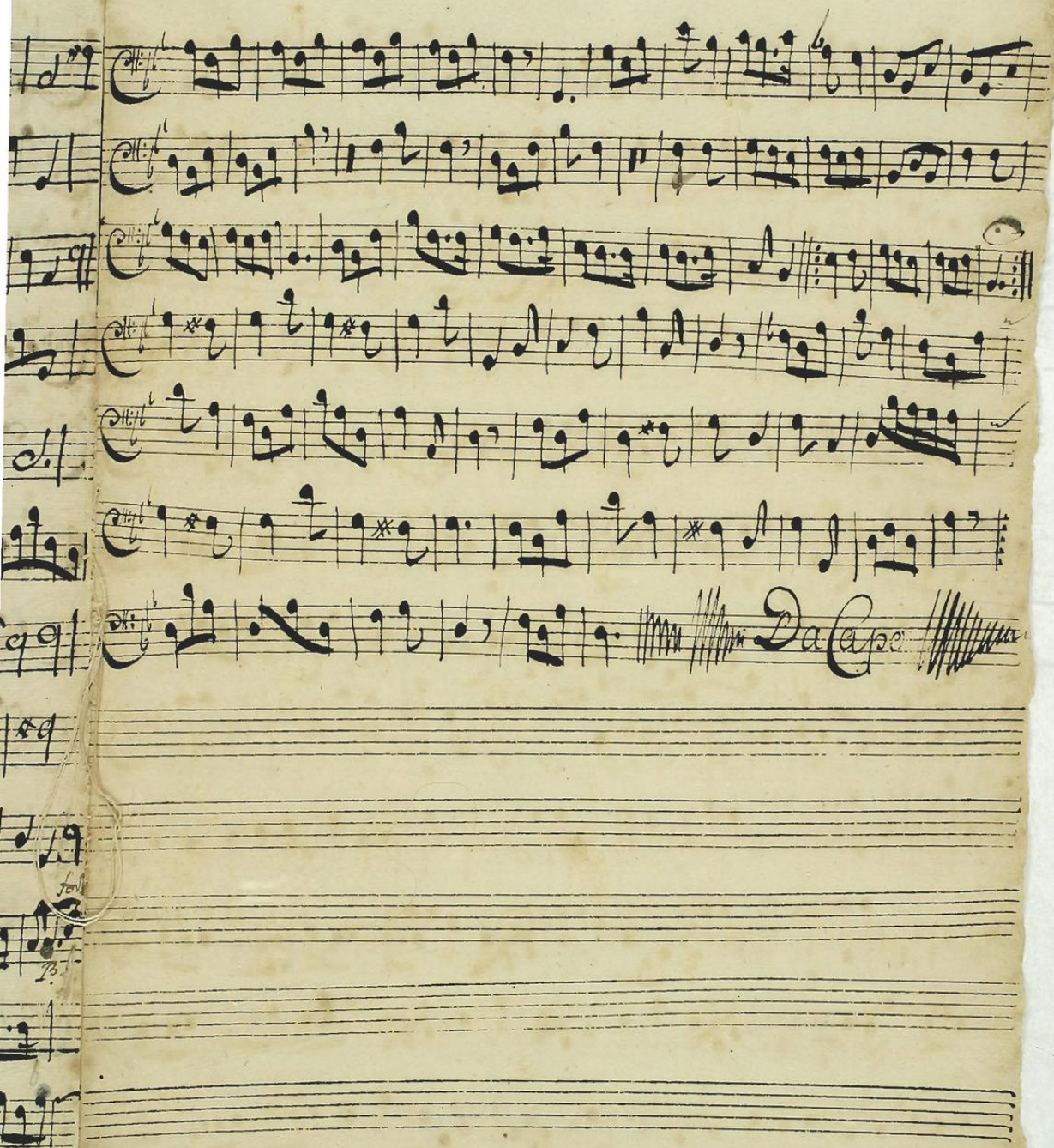
Herzogin
Heesche
Bibliothek

Choral. Ich singe dir

Handwritten musical score for a choral piece. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and bar lines. The fifth staff has a "Cant." marking. The tenth staff ends with the instruction "Mussilte in Schreibtes Da Capo."

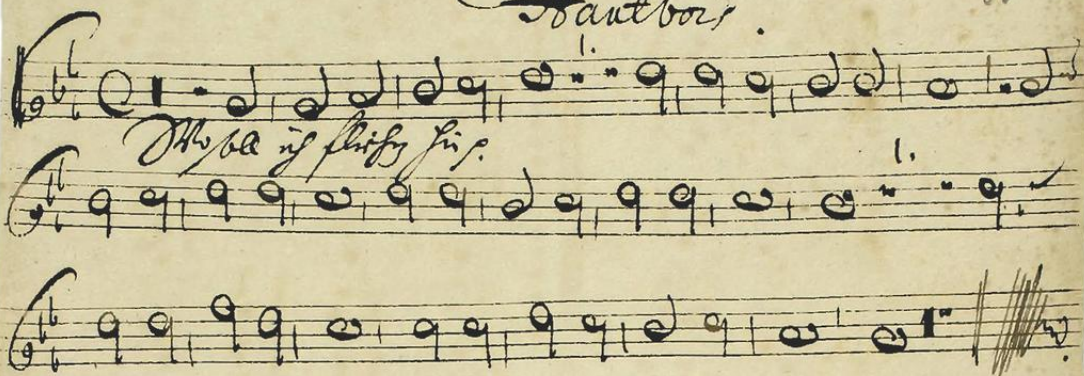
Handwritten musical score on aged paper, page 32. The score consists of ten staves of music. The notation includes various note values, rests, and bar lines. There are some annotations in cursive script: "Pizz." on the first staff, "Dillo mio" on the fourth staff, and "verle cito cito" at the end of the tenth staff. The paper shows signs of age, including discoloration and some staining.





Hautbois.

34



Gräflcherzange.
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Canto.

35

Wo, ble ist fließen für und ist beständig ein
mit viel und großer Kinder wo, ble ist Rettung findet
schon alle Welt für immer uns Angestrichen nicht abgesehen

Gräfscherzger
Bemerkung
Sofortblut

Ich will noch Gold = = = Ich werde dich noch Gold
 Ich kann nicht anders sagen Gold liegt mir in der Hand, laß dich
 nicht der Dürstlichen Hoffnungen
 Ich soll ich sterben sein weil ich begehre dich mit
 mit mir großen Dürsten weil ich will dich finden dann alle
 wolle dich mit mir mein Angst für nicht weg nimm mich.
 Willst du dich als ein Adler der mich der Dürsten wegen mit
 fliegen mich vor mich fliegen du sollst wissen will O daß ich
 Ich will dich sein // Bassosolo // tacet // tacet //
 ein der Dürstlichen Ziel
 So will ich mich zu finden sollen, denn du mein Ich hast ganz leicht
 alle in der Hand // Bassosolo // tacet //
 Was soll mich doch, laß dich die Dürst
 gleich der Welt mit fremden Absichten geübt? Warum verlaßst du mich das schreckliche

Ich hab mich so recht gefallt Christen: Gottes Güte mich den Geist: mein Heil
 daran setze Lieb allein das Lobs Lich In die bist meine Lust, Mein Jesu mein alle
 mein: die weil der Heller Glanz der schwarze Felsen Geist
 mit nicht: soll mich von Jesu Heil
 alle: Heiliger Jesu Heiliger Jesu mein einziges Leben
 Solo: Lieb mich wie die Lieb ist geblieben Lieb mich: = = =
 ganz mit: = wie Heiliger Jesu mein einziges Leben Lieb mich wie
 auf die Lieb ist geblieben = = =
 Heiliger Jesu mein einziges Leben mein einziges Leben geblieben
 Lustig: Lieb mich wie die Lieb ist geblieben süßes von grünen süßes von
 die: grünen das Lieb ist mein süß, das Lieb ist mein süß süßes von grünen
 die: süßes von grünen das Lieb ist mein süß, das Lieb ist mein süß Das Ende

Aria Recitat Aria Recit Aria
tacet tacet tacet tacet tacet

Ich will dich aus Samen Dürren lassen geliebte Seele wollen
auf keine nicht mehr hier, nach mein Mund nur Gott und Schrift
also hat Gott die Welt geliebt also hat Gott die Welt geliebt
Lasset Samen eingetroffen sein gab Anst das alle die an ihn
glauben auf daß alle die an ihn glauben nicht verlohren
von verlohren werden sondern das ewige Leben haben das ewige
Leben das ewige Leben ja = ja

Recitat Da Capo
tacet
Gott hat seinen Sohn nicht gesandt in die
Welt das die die Welt nicht
sondern daß die Welt die die Welt
nicht gesandt in die Welt
sondern daß die Welt die die Welt
nicht gesandt in die Welt
sondern daß die Welt die die Welt
nicht gesandt in die Welt

Großherzogin
Hessische
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Stillt mir die Schmerzen stillen stillt mir die Tra-
 nen die Schmerzen stillt Jesus bringet still
 Jesus bringet still mich Trost still
 mir die Schmerzen stillt Jesus bringet still mich Trost stillt mir die
 Schmerzen stillt Jesus bringet still mich Trost. Laßt die Klagen
 sinnlos fallen in dem Frieden wird es sein
 Es denn es ist das mehr erloscht = denn es ist das mehr erloscht
 Es mehr erloscht Laßt die Klagen sinnlos fallen in dem Frieden wird es sein
 (Es denn es ist das mehr erloscht)
 Da Capo // Ja Erloscht das mehr erloscht
 Es mehr erloscht in mir glauben über so mehr es ist das mehr erloscht
 in mir glauben in mir

