

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 417/6

Ach, was soll ich Sünder machen/â 6./2Violin./Viola/Canto/  
Basso/Con/Continuo./D.12 p Trinit./1709.

Autograph August 1709. 34 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

12 Stimmen: C,B,vl 1(2x),2(2x),vla(2x),vlc,vln,vc(2x).  
4,2,2,2,2,2,2,3,2,2,2 Bl.

Alte Signatur: 143/a/VII.

Eine Continuostimme in a-moll.

417/6

Auf' ~~um~~ ~~et~~ voll auf Kinder ausfüll

1709  
/6

143 L = a - 1  
7.

Bl. (35) u

Partitur  
für Infanterie 3 1709.  
Nr. August)



af! vor voll ist Diindor J. N. G. M. Aug: 1709  
143. VII

143. III

1,

This image shows a single page from a handwritten musical manuscript. The page contains eight staves of music, each with a different key signature and time signature. The music is written in black ink on aged, yellowish paper. Several lines of German lyrics are integrated into the music, appearing between the staves. The lyrics include "auf mein lieb' ja gaudi man", "auf mein fang ist richtig", "auf mein gaudi es", "minn' min' mein gräber un' mein gräber", and "minn' Gott ist willeme". At the bottom center of the page, there is a small rectangular box containing the text "herzoglich".



zum mein Gott so wile ersta

auf mal weis' und so'

auf der Welt wiede' mir mon'

nach sawy ist ortig an

nach sawy ist ortig an

w. droht mit den feh' last



dagl 3

S. sollt mir dich S. sollt mir den See.

auf der alten Landstraße auf der alten Landstraße

Acomp.

Handwritten musical score for organ and choir. The score consists of two systems of music. The first system starts with an accompaniment (Acomp.) for organ, followed by a vocal line with German lyrics. The second system begins with a basso line, followed by a soprano line with lyrics, and concludes with a basso line. The music is written in a traditional staff notation with various note heads and rests. The lyrics are in German, reflecting a religious or liturgical context.

Die flügel des Himmels sind der Feste Gott gesegnet, hier, so endigt bis mindestens die Sonnenzimme

From Jesu Christus uns Jesu Christus lehrt uns singen.

Basso.

Jesus

Denkt alle für den

dem Will-Augustus...

dem Will-Augustus...

Denkt auf

Wieder doch Blaue Freude, s. in allen Orten. Ich sei froh und froh und froh und froh und...

der Gott ordnet das, das Gott ordnet das, das Gott ordnet das, das Gott ordnet das, das...



A page from a handwritten musical manuscript, numbered 32 at the top right. The music is written for three voices (Soprano, Alto, Bass) and piano. The vocal parts are on three staves, and the piano part is on a separate staff. 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 vocal parts sing in homophony, while the piano part provides harmonic support. The handwriting is in black ink on aged paper.



4

The following lyrics are written below the staves:

the Jordan fließt by, by, ist Juan's by, by, und mittl' Juan's. auf das ge.  
the fließt & rigat mit mir aß, 3. will ich fah'n ob der Simeon liegt.  
durch die wälder und wälder, der dir du fließt aus, der dir du fließt  
der gantze jährling, der gantze jährling, der gantze jährling matt.  
der gantze jährling matt, der gantze jährling matt, der gantze jährling matt.  
auf der Jordan fließt der jährling, der jährling, der jährling, der jährling.  
der jährling, der jährling, der jährling, der jährling, der jährling.  
der jährling, der jährling, der jährling, der jährling, der jährling.



A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Bass (bottom). The piano part is on the right side of the page. The score includes lyrics in German, which are partially obscured by ink stains. The lyrics describe a scene of a woman being pursued by a man, with the woman expressing fear and the man threatening her.

Then dir gefährlich ist der Teufel, das kann kein Mensch, ich bin der Teufel, dann und da  
ist er die Beute. Hast mein Kind mich gern, vor mir nichts mehr kann  
sich drauf thut, nur mir ist es nicht, nur es muss lächeln  
wenn der Teufel mich hat, so will ich mich auch, wenn ich mich lächeln  
möchte, aber du bist mir doch nicht so ähnlich, als du es sagst.  
Frau.



5.9.

Soprano: mehr munter mein Gemüte

Alto: wund' munter mein Gemüte

Bass: in jimmer gill' fröhlig'

Bass: in jimmer gill' fröhlig'

Bass: In jimmer gill' alle Freuden woh



Handwritten musical score on five-line staves. The notation is highly stylized, featuring various rhythmic patterns and dynamic markings like 'q' and 's'. Some staves begin with 'C' or 'G' clefs. There are also some lyrics written in cursive script below the notes.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is written on five staves. The top two staves are for the voices, and the bottom three staves are for the piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The score includes lyrics in German, such as "auf jenem Staff", "die Engelsstimme", "zu Gott hin", "musik auf", "Wortliche Sprüche", and "Möglichkeit". The handwriting is in black ink on aged paper.







This image shows a single page from a handwritten musical manuscript. The page contains two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is written in black ink on aged, yellowish paper. The lyrics, written in cursive German, are placed below the notes. The first staff begins with a bass clef and includes lyrics such as "Lied der Freude", "Lied der Freude", "Lied der Freude", and "Lied der Freude". The second staff begins with a soprano clef and includes lyrics such as "Da glaubt das Füllchen", "da glaubt das Füllchen", "da glaubt das Füllchen", and "da glaubt das Füllchen". The handwriting is fluid and expressive, with some ink bleed-through visible on the reverse side of the page.



Soli Deo gloria

143/a-1  
VII.

O  
weg' nach soll ich Kinder machen  
a 6.

2 Violin.

Viola

Canto

Basso

Con

Ortino.

D. 12 p. Finit.

1709.



## Violino 1

Aufmole blieb

Violino 1

Aufmole blieb

adagio

et comp.

Jaigkomm

Aniafflaß

Fauß Fauß

Großherzogliche  
Königliche  
Hofbibliothek





The image shows a single page from a handwritten musical manuscript. The page contains ten staves of music, each consisting of five horizontal lines. The notation is written in black ink and uses a variety of note heads, stems, and rests. Some staves begin with a bass clef (F), while others start with a treble clef (G). Measures are separated by vertical bar lines. Several measures are grouped together by a bracket under the staff. A dynamic marking "fort." is located above the first staff. The paper is aged and shows signs of wear, including discoloration and small brown spots.

# Violino

12

Afrodisijs.

Handwritten musical score for Violin (Violino) and Basso Continuo (Basso Continuo). The score consists of ten staves of music. The first six staves are for the Violin, featuring various note heads and rhythmic patterns. The seventh staff is for the Basso Continuo, labeled "Accompagn." and "Reit. taet.". The eighth staff is for the Violin, labeled "La ist domino". The ninth staff is for the Basso Continuo. The tenth staff is for the Violin. The score is written on five-line staves with some variations in staff size and key signature. The manuscript is dated 1712.

Großherzoglich  
Hessische  
Höfbibliothek.





13

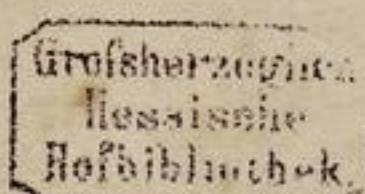
2 fort.

*Accompanay.*

*Aria Aufzufallen.*

Violino 2.

The musical score consists of six staves of handwritten notation. The first five staves are for Violin 2, starting with a treble clef and common time. The sixth staff is for the Accompagni, starting with a bass clef and common time. The notation includes various note heads, stems, and bar lines. There are several dynamics indicated, such as *p*, *p.p.*, and *forte*. The score is written on aged, yellowish paper.



D'a Capo.

Aria. Hand ministr.

Recit.



A handwritten musical score consisting of six staves. The music is written in common time (indicated by 'C') and uses various clefs (G, F, C, bass, tenor, and bass). The notation includes a variety of note values (eighth, sixteenth, thirty-second, etc.) and rests. The score is divided into measures by vertical bar lines. There are several circled numbers scattered across the page: '15' at the top right, '262' near the end of the fourth staff, and circled '1', '2', and '3' on the bottom staff. The word 'accompagn.' is written below the second staff. The paper is aged and shows some discoloration.

auf nach alle g'se Violino 2.

Violino 2.

16

auf nach alle g'se

G major, common time

pp

fort.

adag.

Aria con Recitativo

accompagn.

Aria facet

corri.

voltasub.

Groscherey...  
Hessische  
Hofbibliothek



Da Can. Recitat. laet

cetria Und minnes.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The first three staves are soprano, alto, and tenor voices. The fourth staff is basso continuo with the instruction "accompagn." written above it. The remaining six staves are also basso continuo. The music is written in common time, with various clefs (G-clef for voices, C-clef for basso continuo), and includes many rests and short note values. The manuscript is on aged, yellowish paper.

Aria Aufzubläsſt.

Violon.

Accompagn.

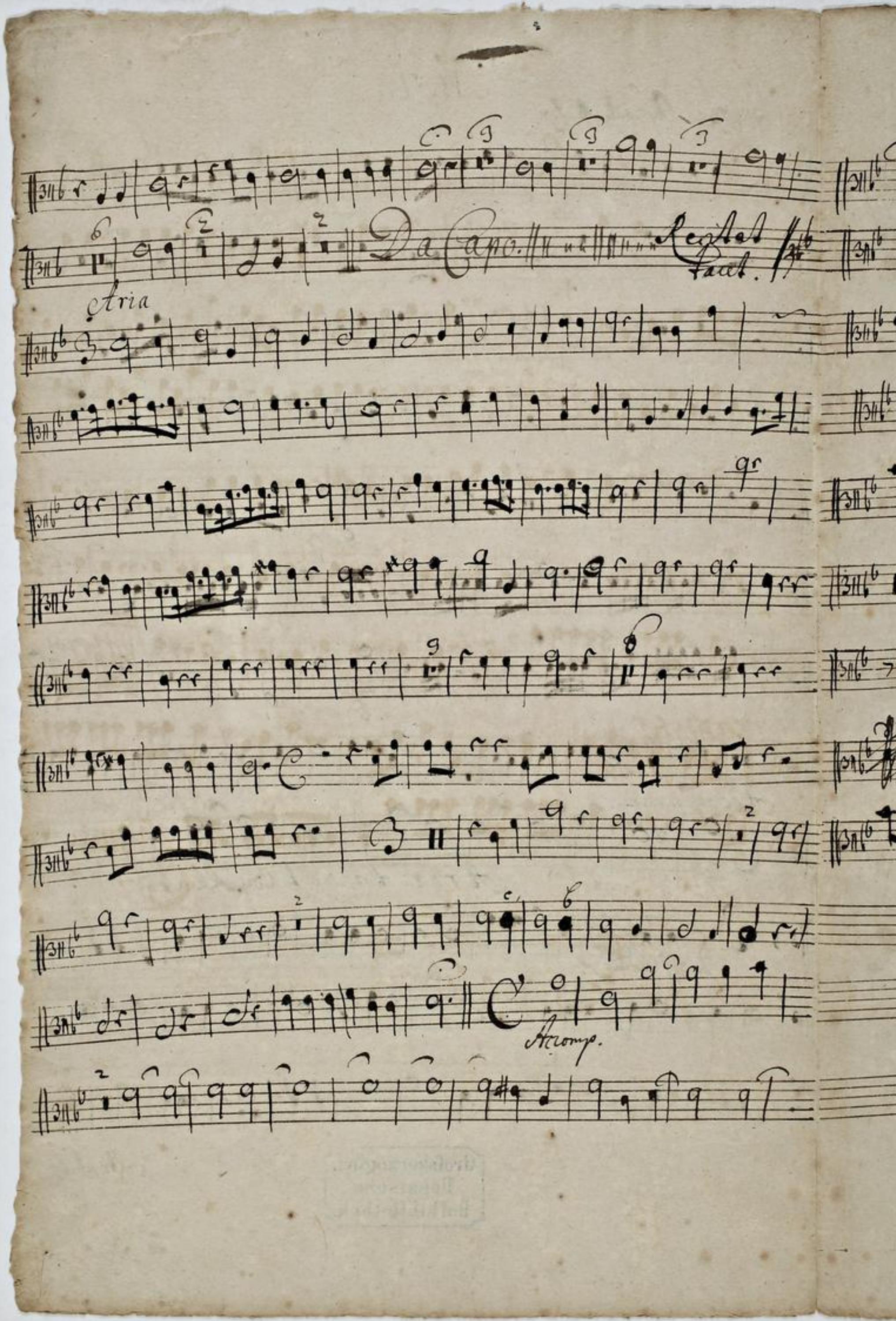
Aria facet Conclit

*Accompagn.*

*Großherzoglich  
Hessische  
Hofbibliothek*

volti abito

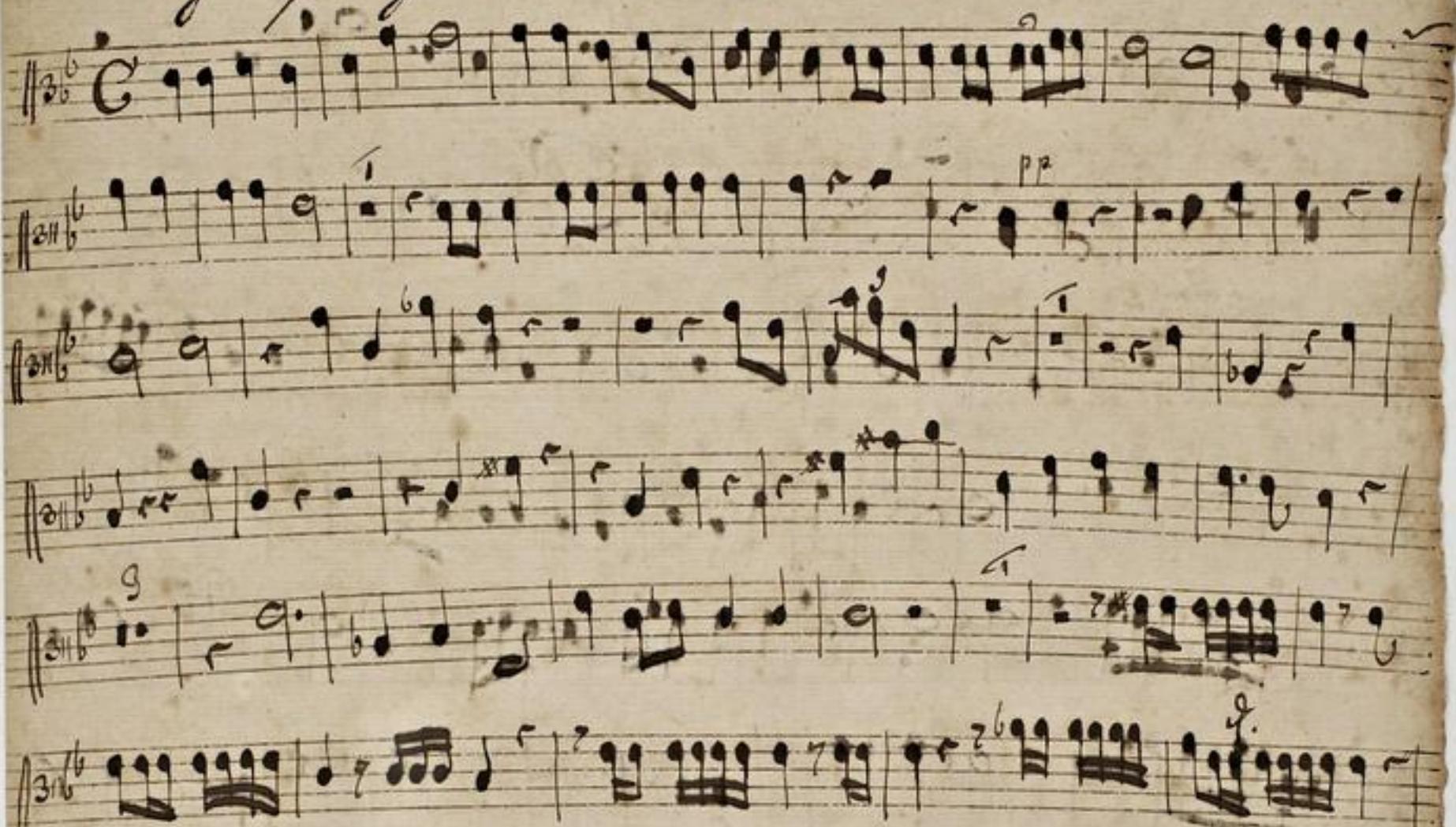


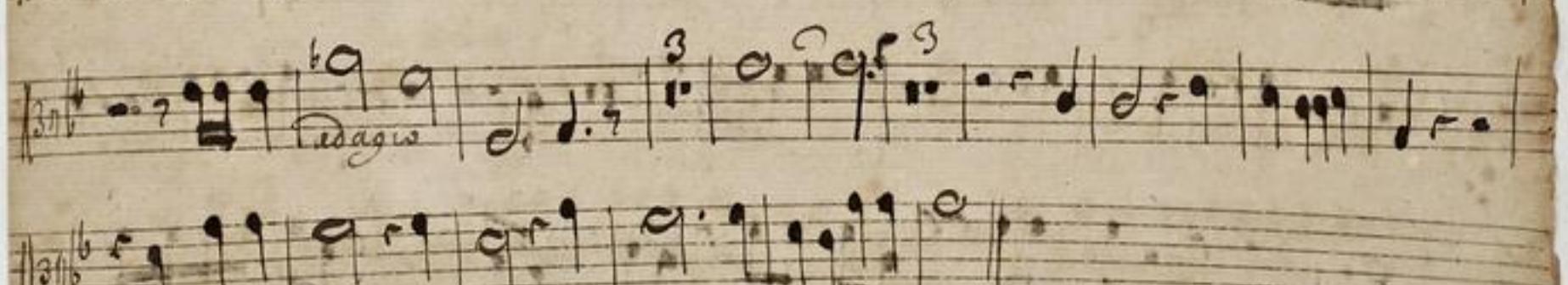


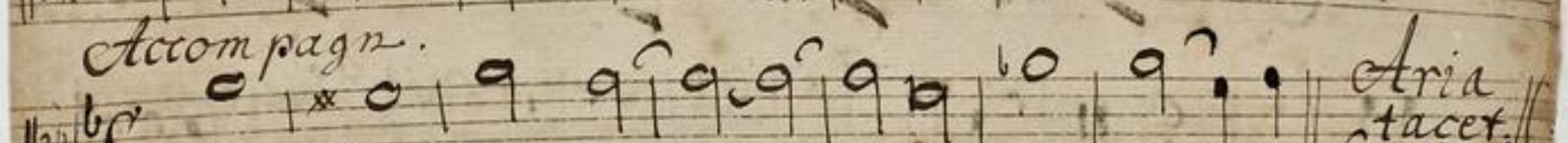
A handwritten musical score consisting of five staves. The music is written in common time (indicated by 'C') and uses various clefs (G, F, C) and key signatures (e.g., B-flat major, A major). The notation includes a variety of note heads, some with vertical stems and others with horizontal stems, and includes several rests. The score is divided into measures by vertical bar lines. The paper is aged and shows some discoloration and faint smudges.

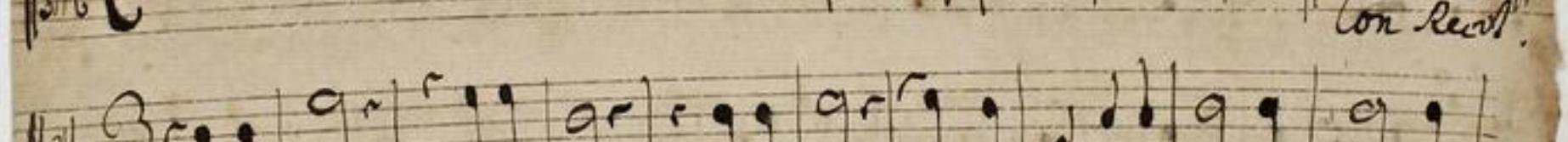
## Viola

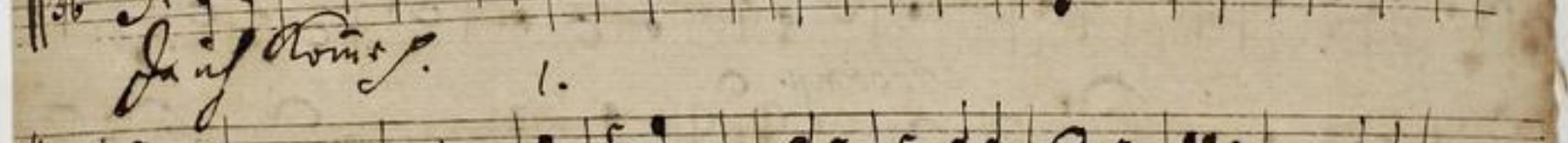
*Af noch alle uff.*

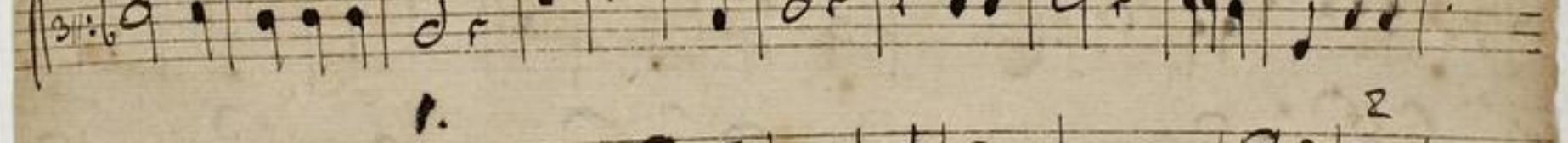
|| 3/4 C | 

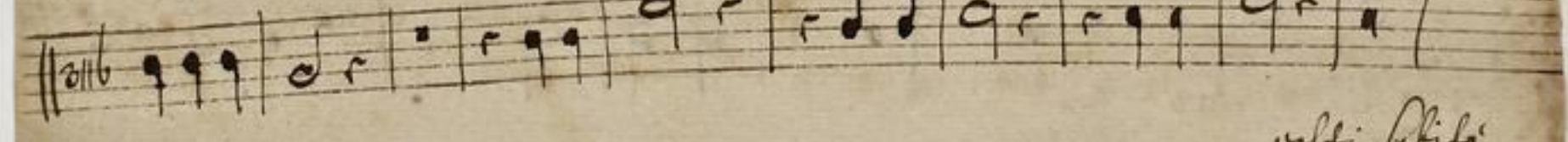
|| 3/4 C | 

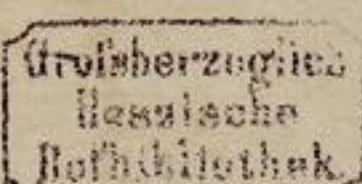
*Accompagn.* | 

|| 3/4 C | 

*Adagio* | 

*Aria*  
*tacet*  
*Con Recit.* | 

*Adagio* | 



A handwritten musical score on five staves. The top staff consists of three vocal parts: soprano, alto, and bass. The soprano part includes lyrics in German: "Dir gelobt Recital facest". The alto part is labeled "Aria". The bass part has a basso continuo (basso) part written below it. The music is in common time, with various dynamics and performance instructions like "legg." and "poco animato". The score is written in black ink on aged paper.





# Violon Cello

*Auf und ab je.*

*Lorte*

*Accompagn.*

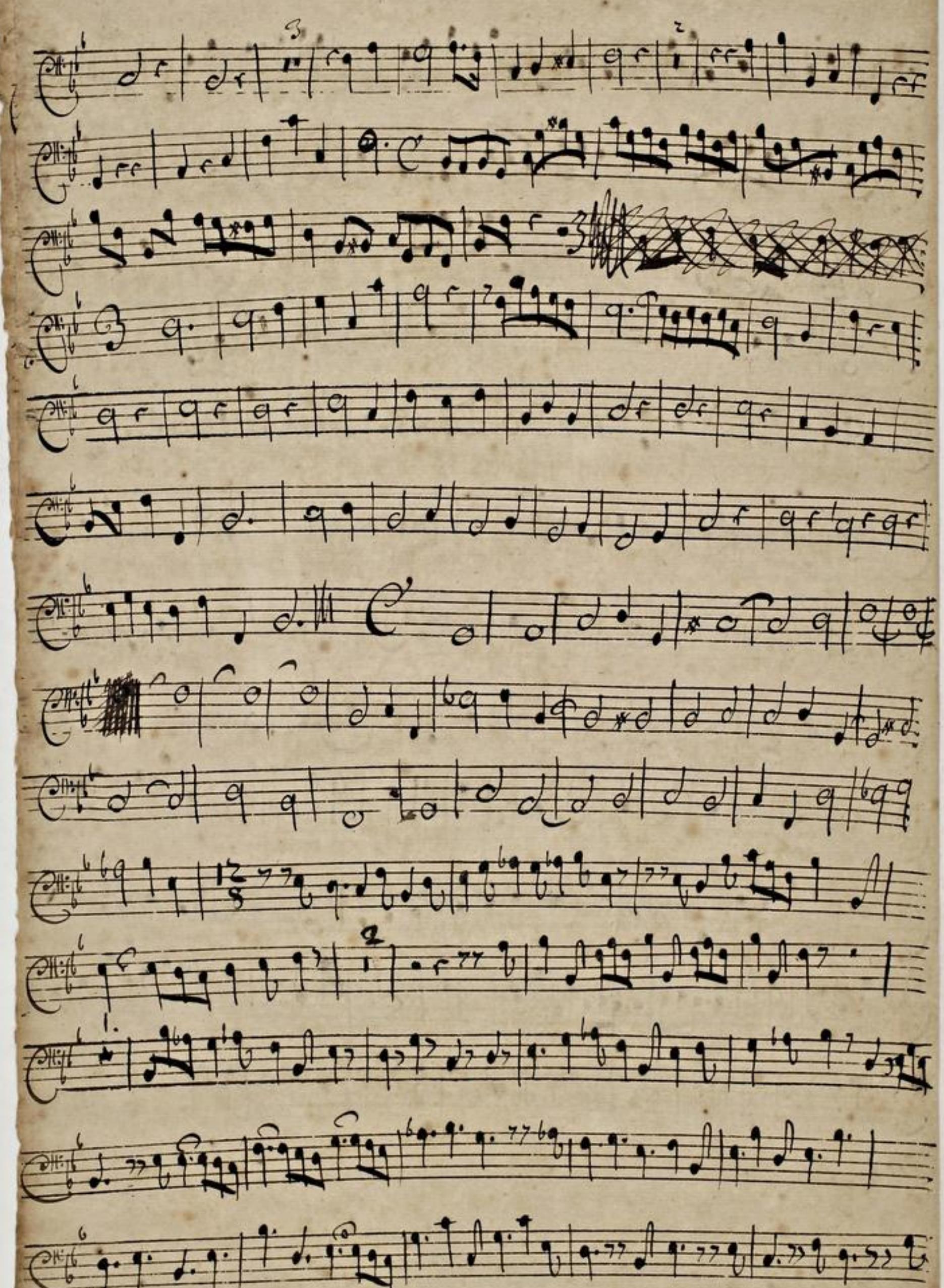
*Cello* *Alia Basso Solo*

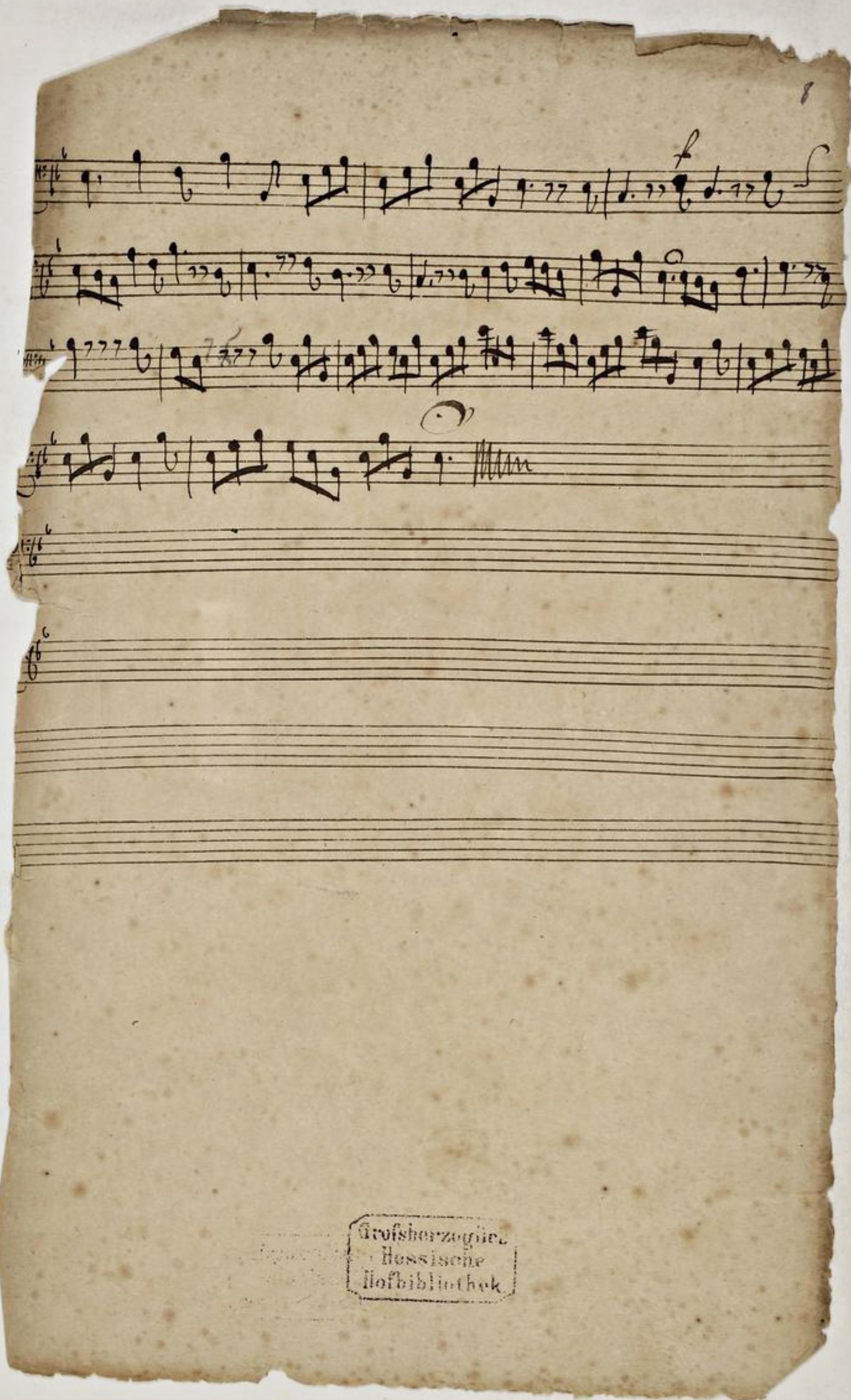
Großherzoglich  
Hessische  
Hofbibliothek

Aria  
Basso Solo.

A handwritten musical score for 'Aria Basso Solo'. The score consists of ten staves of music. The first three staves are for the basso solo, indicated by a bass clef and a C-clef. The remaining seven staves are for the accompaniment, indicated by a C-clef. The music is written in common time. The basso solo part features continuous eighth-note patterns, while the accompaniment part includes various rhythmic patterns such as sixteenth notes, eighth-note pairs, and quarter notes. The score is written on aged, yellowish paper.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, likely for a string quartet or similar ensemble. The notation is in common time, with various note heads and stems. Some staves begin with a treble clef, while others start with a bass clef. There are several rests and some slurs. The music is divided into measures by vertical bar lines. The handwriting is somewhat cursive and expressive. The paper shows signs of age, including foxing and small brown spots.





Großherzogliche  
Hessische  
Hofbibliothek



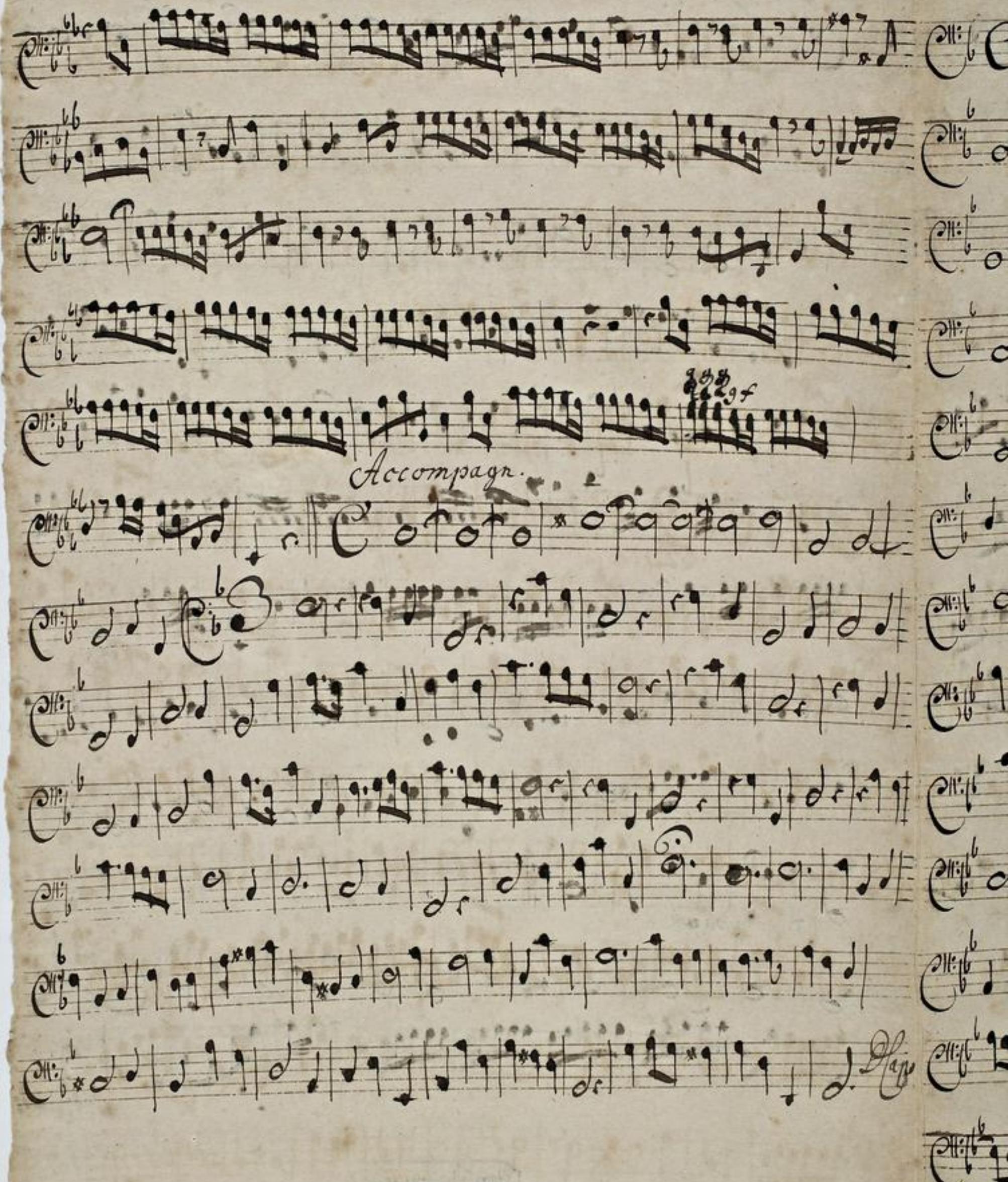
## Violon.

*Aufnot abdruck.*

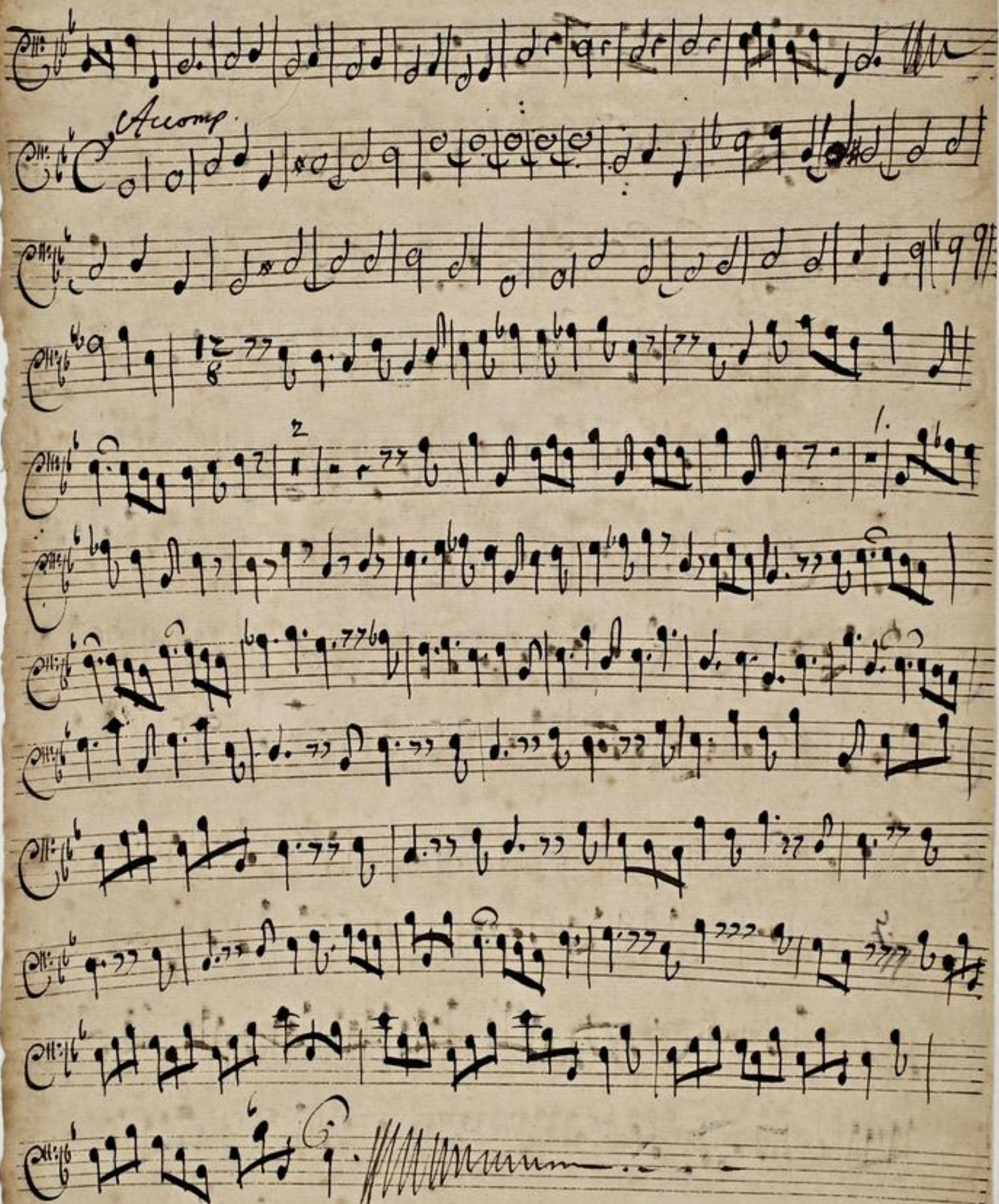
Handwritten musical score for Violin and Cello/Bass. The score consists of ten staves of music. The first staff is for Violin, indicated by a C-clef. The subsequent staves are for Cello/Bass, indicated by a C-clef with a bass clef below it. The music is written in common time (indicated by a 'C'). The tempo is marked 'Allegro'. The score includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'pp' (pianissimo). The piece concludes with a repeat sign and the instruction 'Accompagn' followed by a bass line for the Cello/Bass part. The final measure is labeled 'voltabilit.'

Großherzoglich  
Hannsische  
Hofbibliothek





The page contains approximately 12 staves of handwritten musical notation. The notation is quite complex, using a mix of note heads (circles, squares, triangles), stems, and horizontal dashes to represent pitch and rhythm. Some staves start with a clef (like a C-clef) and a key signature. The music is organized into measures by vertical bar lines. The paper is aged and shows some staining.



## Continuo

Ad war gec ißt. #

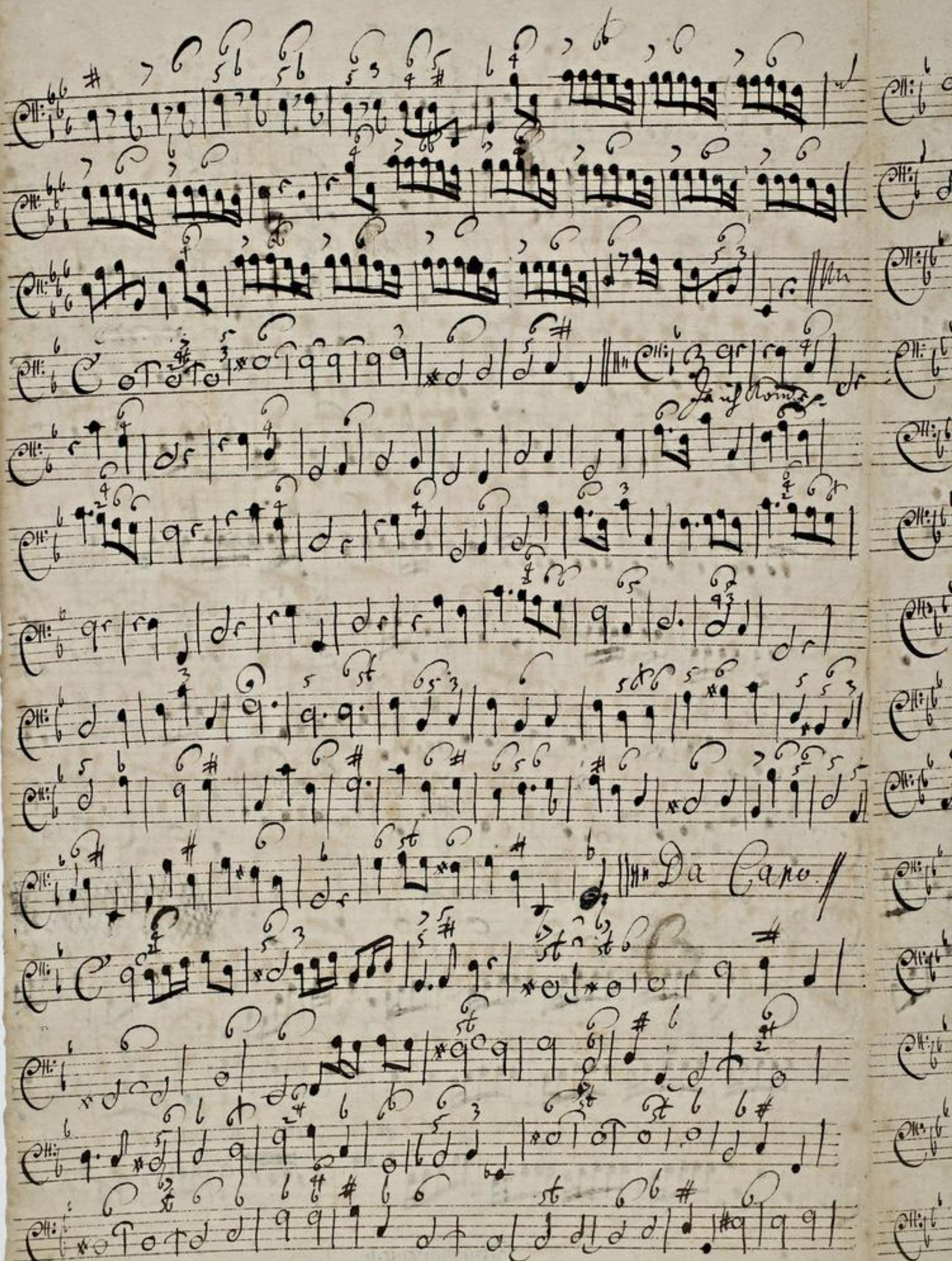
The score consists of two systems of music. The top system, labeled 'Continuo', has three staves. The first staff uses a bass clef, the second a tenor clef, and the third an alto clef. The bottom system, labeled 'Cembalo Basso solo.', also has three staves, using the same clefs as the top system. The music is written in common time, with various key signatures (e.g., F major, G major, A major) indicated by sharps and flats. The notation includes note heads, stems, and bar lines. The score is numbered 26 at the top right.

Accomp:

Cembalo Basso solo.

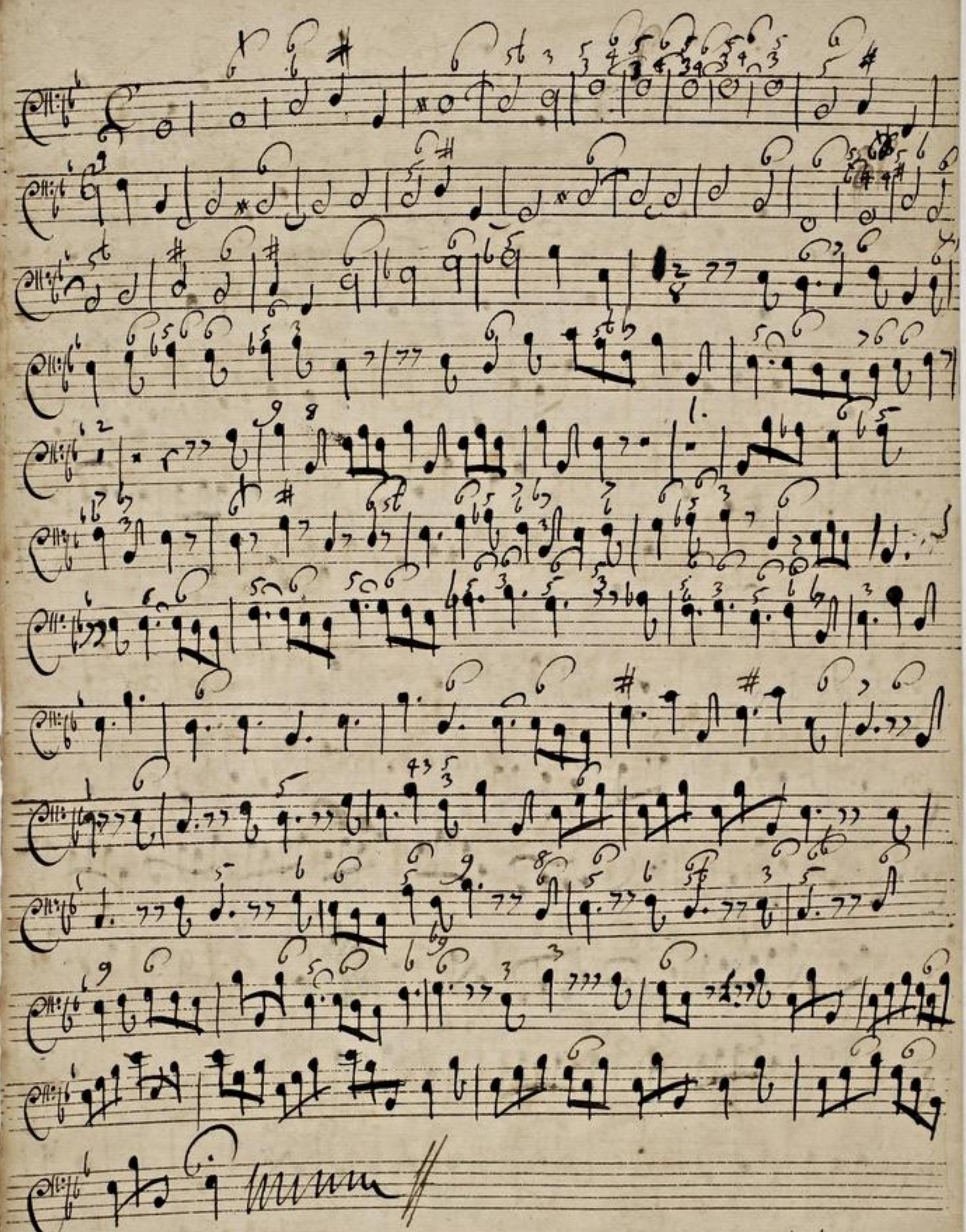
Großherzogliche  
Königliche  
Bibliothek





A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music, each with a different vocal line and harmonic progression. The vocal parts are written in soprano and alto clefs, while the basso continuo part is written in bass clef. The music is written in common time, with various note values including eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper.

Recit as accomp.



58

59



28

*Continuo.*

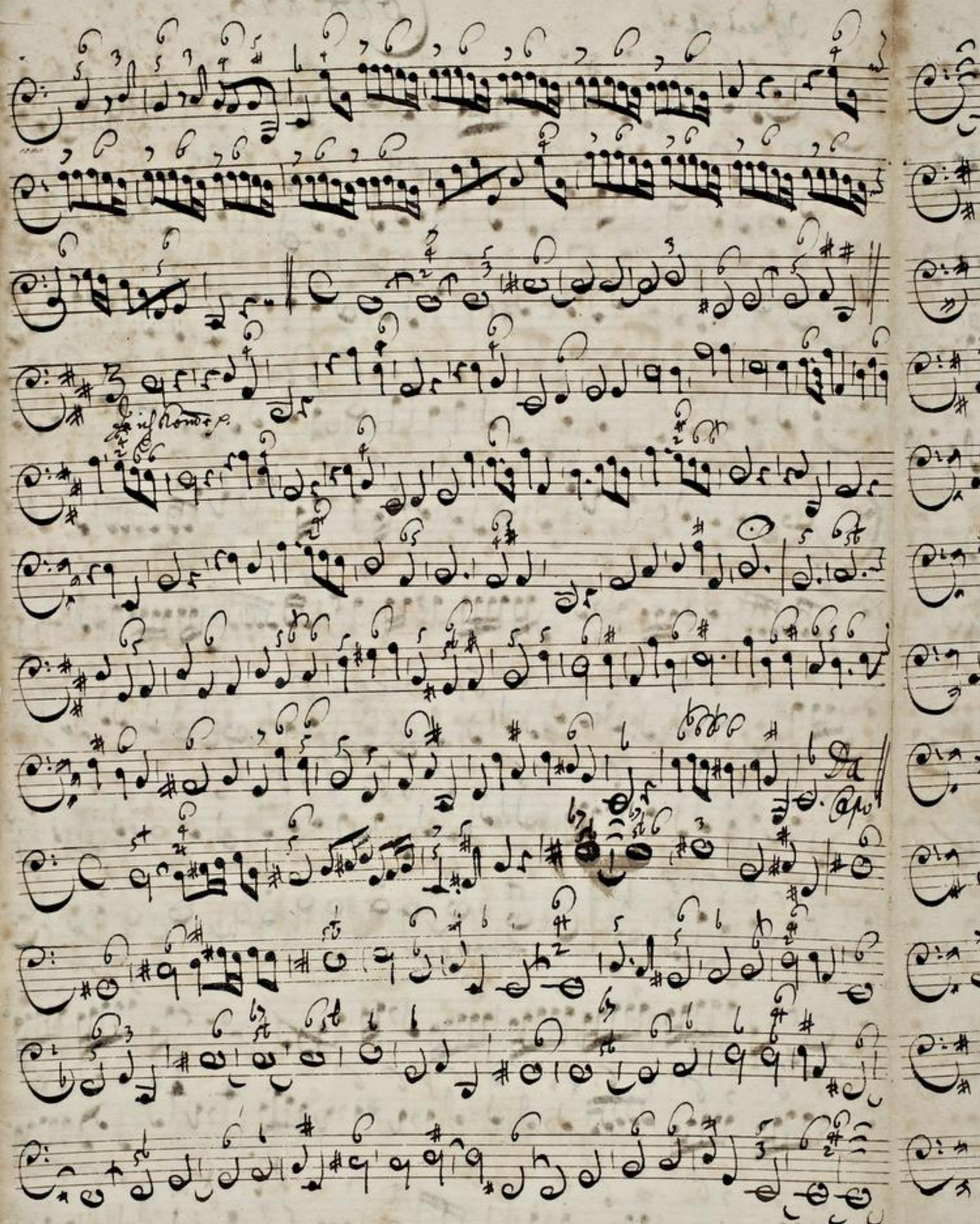
*Afwehleif.*

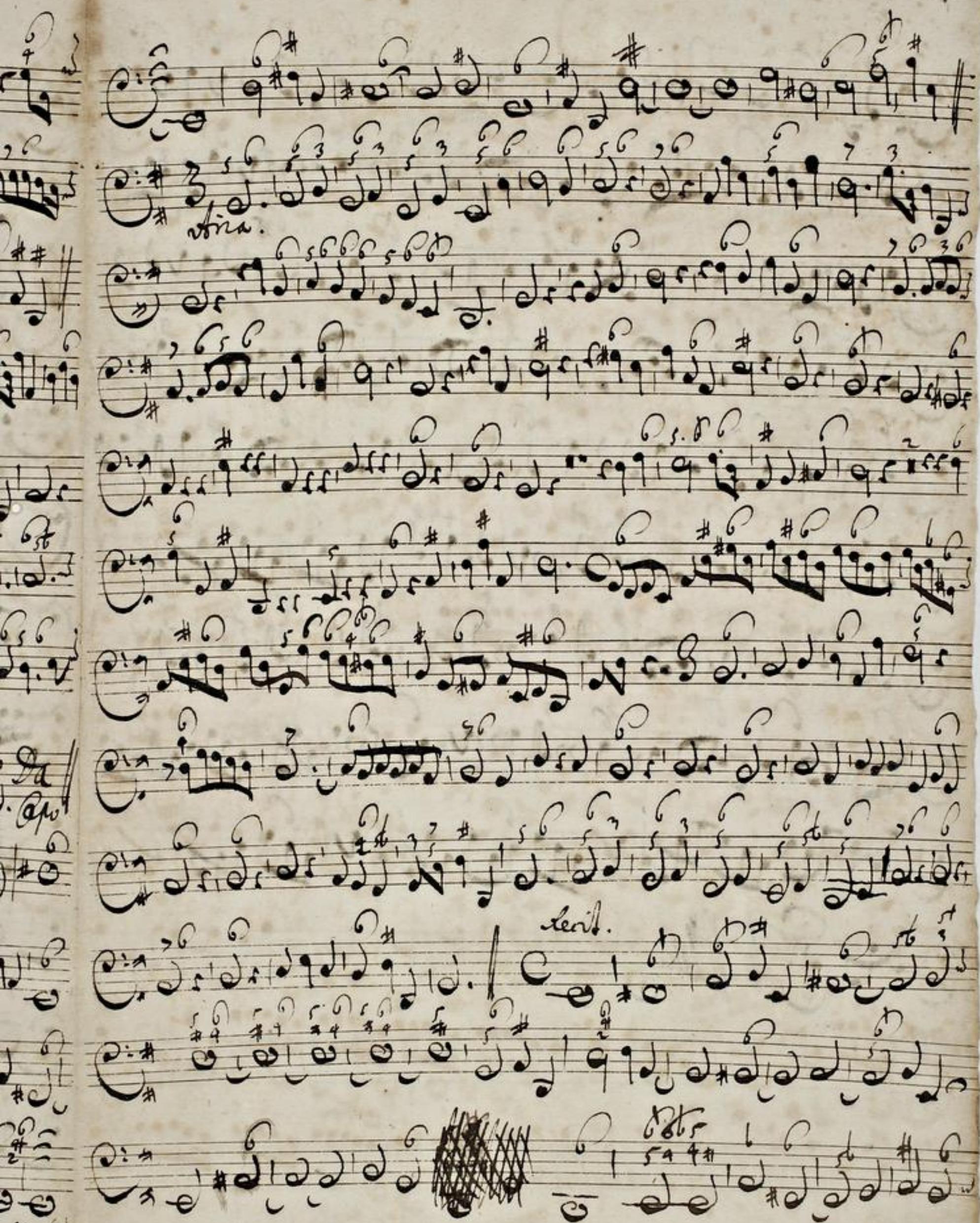
*Accompani.*

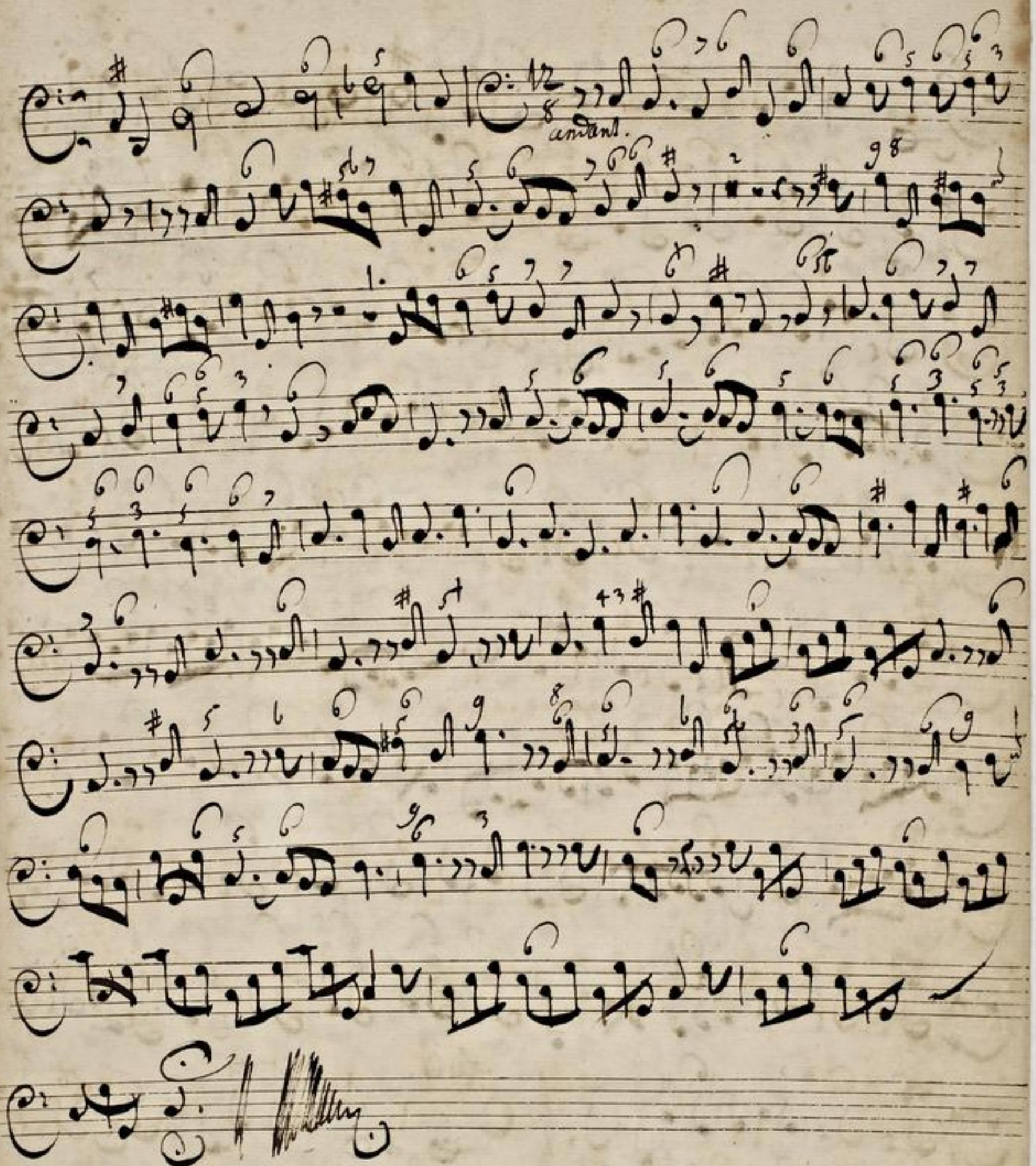
*Ana B.S.*

Großherzogliche  
Hessische  
Dombibliothek









# Canto

30

Auf was soll ich Tünder machen  
auf was sang ich ewig an? auf was sang ich ewig an?  
Ihn um mir gotsan mein Gewissen will er wa-  
-sen mein Gewissen will  
yon Auf was soll ich Tünder machen  
soll ich Tünder machen auf was sang ich ewig an  
Auf der Tatari wird mir mein Tünder gransam gransam für  
im drost im drost mit der Höllen raffen im drost mit der Höllen raffen  
im drost mit der Höllen raffen Auf was soll ich Tünder machen auf was  
fang ich ewig an Auf was soll ich Tünder machen auf was sang ich ewig an  
ewig auf auf was sang ich ewig an

Gruskerzähler  
Hausbibliothek  
Bibliothek



# Accompagn.

Wo fließt ich itzo hin? Da ist vorher von Gott geflossen hin, so  
weiss ich nun mehr nicht das nur in mir kein Zion zu fließt hin  
zu fließt konte segn.

Aria facet

Ja ist kommt nun mich an Ja ist kommt nun mich an  
nun mich an nun mich an Ja ist kommt nun mich an, ist kommt  
nun mich an nun mich an Seile meinen östern Thaden, Capri  
schöne Dintz Gnaden auf die matte Dach fließen Vöß is an sich  
Hil genugde und mich selig zeugen kann und mich selig selig  
zeugen kann

Da Capo

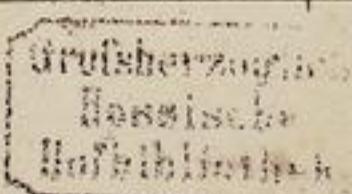
wende mindest wende mindest min Genuß  
wende mindest mein Genuß fände sich — main malter

Geist wurde münter mein Gemüste      *fänd' er sich*  
 min maller Grif      *fänd' er sich*      *min maller*  
 Geist      *wil dieß demt's Jesu Güte alle Freigheit verfießt* - - -  
*wil dieß demt's Jesu Güte alle Freigheit verfießt* - - - *alle Freigheit verfießt*

Läß das böße ih das Güte Läß das böße ih das Güte lässt dir  
 Kind glaß noßan      *Ging daß sie bzg Christi blüßt sich vof*  
*mift der Samm*      *mn han ging*  
 ging ging daß sie bzg Christi blüßt sich vof mift der Samm han  
 ging ging ging daß sie bzg Christi blüßt sich vof mift der Samm han  
 Auf mag den Kinden solle der Tod mif nicht erförden      *Auf jene ist*  
*ffloff*      *auf ja + im ffloff*      *Sit Engell Sünden mir die Augen für*

Dwoet voll Sonigseim Iſ ſchick non der Welt ſo ſolz. In miſ  
 ſim Mein Neben darf ich nicht mehr fo ein ſtroben nummen der Tod  
 iſ mir Gereim Iſ geſt zum Solz zum weig  
 ſim auf wiſſe iſ noſ ſaint mit ſolfer en ſaint = = =  
 iſ noſ ſaint noſ ſaint auf  
 iſ wiſſe iſ noſ ſaint mit ſolfer en ſaint  
 auf wiſſe iſ noſ ſaint mit ſolfer en ſaint Etwa iſ noſ ſaint  
 mit ſolfer en ſaint noſ ſaint noſ ſaint I'm Willige  
 ſie Da ſoll miſ das Ebbſiel des himmels des himmels  
 Abgning Da ſoll miſ das Ebbſiel des himmels des himmels  
 Abgning = = = = = gnu Da ſoll miſ das Ebbſiel  
 des himmels Abgning Da ſoll miſ das Ebbſiel des himmels  
 Nun gnu

Auf das große Fest: so singt mit mir auf, und  
 will ich singen mich auf mit dir,  
 das ganze Jahr ist es dann das  
 ganze Jahr ist es matt.  
 Ich bin doch Kind, Kind, 3. Februar, 3. Februar, geboren; Pfarrer Döhl  
 singt.  
 so singt 3. Februar, singt nach dem Gottesdienst davor dann  
 so singt Gott gott gott.  
 auf, wenn Kind sind, singt!

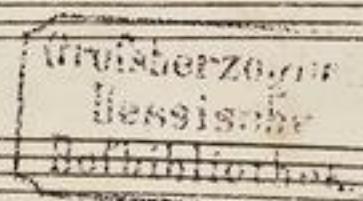


A handwritten musical score for two voices. The music is written on four-line staves. The top staff consists of two measures of music, followed by lyrics in German: "Wo Gott ist mir' ich glücklich das, so nimmt' er mich nur' in Freiland an. Gott ist's ist wahr". The bottom staff consists of two measures of music, followed by lyrics: "muss' ich mich behilf' am Ruh". The notation includes various note heads and rests.



## Recitat:

33



Basso

Proßherzogliche  
Hessische  
Hofbibliothek.

34

**C Aria Recitat:** C  
tacet tacet

Sonst alle See zu mir kommt  
alle See zu mir die mit Müß und Angst bela - den Sonst ist willkommen  
Haben Seilen, und in allen Füßen das zur Knechte Jesu erquidet und  
allen Münden das zur Knechte Jesu erquidet das zur Knechte Jesu er qui den  
Lust Jesu empfahl sich: Sonst alle See zu mir kommt

**Recitat. aria**  
Mn tacent  
alle See zu mir zu mir kommt alle See zu mir  
Wer zu mir kommt der ist nicht verloren den sohn ist frei  
nangs auf am segen der Gab Gesetz erfüllt und wan =  
der die den flug und wan = der die den flug in einen  
Bergen

Ist will mit Gott und klein die Wunder  
ist wunderlich.



Handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on five staves. The lyrics are in German.

**Top Stave:**

Wohl umfangen gott  
und die entzückten Herzen linden frohe  
Von dir gesegnete sind die Hände des Heiligen Jesu Christ  
Das Leben und alles ist vor Jesu Christ  
großer Herr und Gott das ist = wir sind bleibend

**Middle Stave:**

Von mir verlangt war an mir glaubt wir alle sünden los  
Geben kann // Christ facet //

**Bottom Stave:**

Von an mir glaubt der soll den Tod nicht befürchten  
Von deinem Ruf am Himmel deines Rufs Jesu Christen bringt die  
Wer hat mir Leid geschenkt = soll mich töten  
Den Eingang in mein Reich  
wirken wir in Gottes Nähe gleich  
Ja wird dir die Ewigkeit

A handwritten musical score for three voices (Soprano, Alto, Bass) and organ. The music is written on five staves. The vocal parts are in common time, and the organ part is in 2/4 time. The lyrics are in German, with some words underlined or repeated for emphasis. The score includes dynamic markings like 'Gott' and 'Ist'.

Handwritten lyrics:

- Der Erben gegeben
- Ihr Söhnen und Tothen
- Ihr Söhnen und
- Sohnen erwarte die Zeit
- Ihr Söhnen und so = fer erwarte =
- - Fer erwarte die Zeit
- Ihr Söhnen und Tothen
- erwante die Zeit
- Von Glaube mein's freyen
- Ist soll sich das
- Festfest des Feins = mit dem Hergn = gne Hergnigen
- Ist soll mich das
- Festfest des Feins des Feins des Feins Hergn = - -
- Ist soll sich das Festfest des Feins
- Hergnigen da soll sich das Festfest des Feins Hergn - gg.