

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 453/25

So ermahne ich nun, daß man/vor allen/a/2 Violin/Viola/
Canto/Alto/Tenore/Basso/e/Continuo./Dn.12.p.Tr./1745./ad/
1738.

So ermahne ich nun

Autograph Juli 1745. 36. x 21,5 cm.

partitur: 4 Bl. Alte Zählung: Bogen 4 und 5.

12 St.: C,A,T,B,v1 1(2x),2,v1a,v1ne(2x),bc,ob.

je 1 Bl., bc 2 Bl.

Alte Sign.: 171/41. Text: Johann Conrad Lichtenberg, 1738.

Am. 453/25

So nimmst du dir, daß man von allen Dingen zu erst die Litteratur

171.

11.

25

Partitur

M: July 1738 - 30. Jahrgang.
1745 -

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on five staves. Includes the instruction *maestro inf. min.* and the text *deßman, der alle dingez gut mit / fur Agitte*.

Handwritten musical notation on five staves. Includes the text *Ein bitteres. Danksagung* and *am al*.

Handwritten musical notation on five staves. Includes the text *dem Heiligen* and *Dazul auch anzuwenden der Gott in dem Heil*.

Handwritten musical notation on five staves. Includes the text *laude.*

auf. manne durch Engel in demer Erbteu so gebrüder auch sie alle ihre selbe

licht auf nicht was gott das ihm Lohney singt. Macht Jesu sein grade

den das sind auch das das. Ein gläubiger nicht die der jänner an so das länders fern ist

gott. Minde. so schick: Herr. die ist nicht das die Hilfe sein. und Abise

Herr schick nicht er nicht immer noch gott sein.

Andante.

pp. fort.

pp. fort. auf die die Arme

Barren

fort. p.

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and lyrics. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in German and include phrases such as "rebarum", "Et tunc", "auf dem", "Luther alle Jan", and "in der allgütigen". The manuscript shows signs of age, including yellowing and some staining.

Handwritten musical score with four staves. The lyrics are: *allegro größtem Maß*, *in der allgrößten in der allgrößten Maß*, and *auf im*.

Handwritten musical score with four staves. The lyrics are: *Welt im Welt*, *Das w. stillste Gut*, *in der w. still. G. größte Segn auf im*.

Handwritten musical score with four staves. The lyrics are: *Welt im Welt*, *Das w. stillste Gut*, and *in der w. still. G. größte Segn auf im*. The word *Salvo* is written at the end of each staff.

Handwritten musical score with four staves. The lyrics are: *Witzigst u. loblichst d. einst. von Jesu ein gläubiger auf der in seinem Auszug*, *Gott der andern belohn. spricht. Wie man die Absicht hat sich zu vereinigen.*, *Und durch ihm Gott auf uns geschenkt, sondern durch ihm ist auf der Welt gelingert. Und*, and *Witzigst auf im Grund der Gott der besten, welchem u. nicht auf ihm an auf der best.*

Handwritten musical score with four staves. The lyrics are: *Andante*.

Handwritten musical score on a single page, featuring six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a historical style with various note values and rests. The lyrics are written in a cursive hand below the staves.

Second system of handwritten musical notation, continuing the piece. It features six staves with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand below the staves.

Third system of handwritten musical notation, continuing the piece. It features six staves with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand below the staves.

Fourth system of handwritten musical notation, continuing the piece. It features six staves with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand below the staves.

Fifth system of handwritten musical notation, continuing the piece. It features six staves with treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand below the staves.

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music is organized into measures by vertical bar lines.

Handwritten musical notation with lyrics written below the notes. The lyrics are in German and appear to be a religious or liturgical text. The notation includes treble clef, a key signature of one sharp, and various rhythmic values.

Handwritten musical notation with lyrics. The lyrics are in German and include the phrase "Gott ist der Herr". The notation includes treble clef, a key signature of one sharp, and various rhythmic values.

Handwritten musical notation with lyrics. The lyrics are in German and include the phrase "Gott ist der Herr". The notation includes treble clef, a key signature of one sharp, and various rhythmic values.

Handwritten musical notation with lyrics. The lyrics are in German and include the phrase "Gott ist der Herr". The notation includes treble clef, a key signature of one sharp, and various rhythmic values.

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Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: "Herr Gott, dich lobt die Engel und die Heiligen." The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Handwritten musical score for the second system, continuing the vocal and basso continuo parts. The lyrics are: "die Lauben des Himmels." The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Handwritten musical score for the third system, continuing the vocal and basso continuo parts. The lyrics are: "die Himmelstürme selbst haben Lese." The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The lyrics "auf des alle hymn long" are written across the staves.

Handwritten musical score for the second system, featuring multiple staves with notes and rests. The lyrics "ist ist ist gläub" are written across the staves.

Handwritten musical score for the third system, featuring multiple staves with notes and rests. The lyrics "ist ist ist gläub" are written across the staves.

Soli Deo Gloria

174

41

So kommt es in nun, daß man
Vor allen p...

a

2 Violin

Viola

Canto

Alto

Tenore

Basso

Continuo

In. 12. p. Fr.

1745.

1738.

Continuo.

So malus il mingo

Andante.

pp. fort. pp. fort. pp. fort. pp. fort.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.* and *fort.*. The manuscript is densely annotated with numbers (e.g., 6, 4, 7, 5, 4, 3, 4, 6) and symbols (e.g., #, b) above the notes, likely indicating fingerings or specific performance instructions. The paper shows signs of wear, including discoloration and some staining.

Choral.

Handwritten musical notation on four staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes. Above the first staff, there are several numbers and accidentals: 6, 7, 6, 4, 8, 6, #, 6, #, 5, #, 6, 4, 3. Below the first staff, the text "Der Regenbogen" is written in a cursive hand. The second staff continues the melody with similar notation and includes numbers and accidentals: 6, #, 4, #, 6, #, #, 4, 6, #. The third staff also continues the melody with numbers and accidentals: 6, 6, 6, 6, 5, 6. The fourth staff concludes the piece with a double bar line and a repeat sign, with numbers and accidentals: 6, 6, 3, 3, 6, 6, #, 5, 6, 8, 6, 6, 5, 4, 6.

Eight empty musical staves with faint, scattered ink marks, likely bleed-through from the reverse side of the page.

Violino. 1.

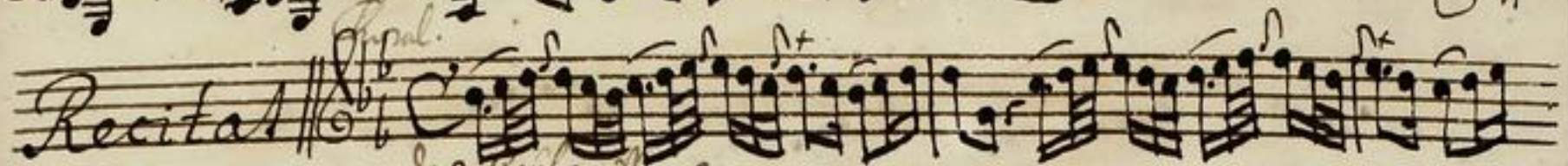
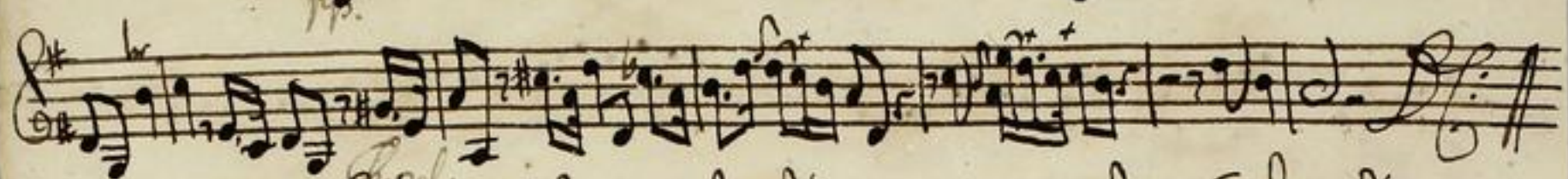
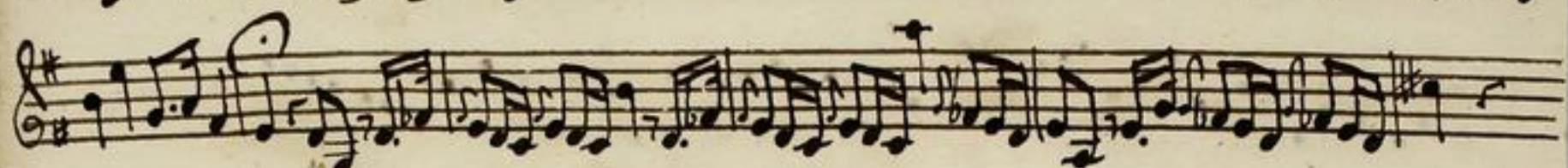
De un tempo *pp.* *fort.* *pp.*

Andante. *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.*

Capo Ricordi

Andante. *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.*





Violino. 1.

Do somnia per ipse.

pp. *fort* *pp.*

Andante. *pp.* *fort.*

Recitativo

Joseph *pp.* *fort.*

fort. *pp.*

pp. *fort.* *pp.*

Andante

forte *pp.* *fort.*

pp. *fort.* *pp.*

fort.

Recit



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two sharps (F# and C#). The third staff has a treble clef and a key signature of two sharps, with a dynamic marking of *pp*. The fourth staff is marked *Recitativo* and has a common time signature (C). The fifth staff has a treble clef and a key signature of two sharps, with a dynamic marking of *pp* and the instruction *Chorale*. The sixth staff has a treble clef and a key signature of two sharps, with the instruction *Sanctus, offener*. The seventh, eighth, and ninth staves continue the musical notation with various clefs and key signatures. The tenth staff ends with a double bar line and a decorative flourish. The bottom half of the page consists of five empty staves.

Violino. 2.

Handwritten musical score for Violino 2, consisting of 15 staves. The score is written in G major (one sharp) and 3/4 time. It includes various dynamic markings such as *pp.*, *f*, and *fort.*, along with performance instructions like *tr.* (trills) and *Recitativo*. The piece concludes with a section titled *Capo Recitativo* in *Andante* tempo, marked *Grave* and *Andante*. The manuscript shows signs of age, including some staining and ink bleed-through.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music is written in a cursive, historical style. The first staff begins with a dynamic marking *pp.* and a tempo marking *Allegretto*. The second staff has a tempo marking *Andante*. The third staff has a tempo marking *Allegretto*. The fourth staff has a tempo marking *Allegretto*. The fifth staff has a tempo marking *Allegretto*. The sixth staff has a tempo marking *Allegretto*. The seventh staff has a tempo marking *Allegretto*. The eighth staff has a tempo marking *Allegretto*. The ninth staff has a tempo marking *Allegretto*. The tenth staff has a tempo marking *Allegretto*. The music is written in a cursive, historical style. The paper shows signs of age, including foxing and staining.

Violata

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro in 3/4*. The score includes various dynamic markings such as *pp.*, *fort.*, and *pp.*. There are also performance instructions like *Scapo* and *Recit.*. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a variety of note values, rests, and articulation marks.

Choral.

Im Laubem öffne r

Violine.

The image shows a page of handwritten musical notation for a violin. The score is written on ten systems of staves. The first system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The second system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The third system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The fourth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The fifth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The sixth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The seventh system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The eighth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The ninth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The tenth system is in G major and 3/4 time, marked 'Allegro' and 'pp.'. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante.
Garde Gutzwiller

pp.
f.
pp.

Capo

Recit.

And.
du Laubert

The image shows a page of handwritten musical notation on aged paper. It consists of four systems of staves. The first system is marked 'Andante.' and includes the name 'Garde Gutzwiller'. The notation is dense with notes and rests, featuring various dynamic markings such as 'pp.' and 'f.'. A section marked 'Capo' is indicated by a double bar line and a 'C' symbol. Below this, a 'Recit.' section is shown with a different rhythmic pattern. The final system is marked 'And.' and includes the name 'du Laubert'. The paper shows signs of age, including foxing and some staining.

Violone

Handwritten musical score for Violone, consisting of 14 staves. The notation includes various note values, rests, and dynamic markings such as *pp.* and *f.*. The score is divided into sections by tempo markings: *Allegro* (top), *Andante* (middle), and *Allegro* (bottom). The piece concludes with a double bar line and the word *Fine*.

Andante.

Organo Solo.

Recit.

Choral.

Sanctus.

Choral.

Hant G.

f.
des Länby i ffus L.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values. The third staff concludes the piece with a double bar line and a fermata over the final note. Below the first three staves are three empty staves.

Canto.

Die Artum || C#m

Auf mancher Seele liegt in Dürren Fesseln so gebunden, daß sie selbst

ihre schwache Wunden nicht fühlt noch weiß was Gott zu ihrer Rettung singt. Macht Jesu

seine Gnade kund, so steht der Dämon Kiegel vor daß sie den Trost nicht fassen kan. Ein

Gläubiger sucht dies ja niemand an, er ist der Laster Opfer, er ist der Wunden Mund. Er singt:

Herr! hier ist Notlaß deine Güte sehn. Und solche Vorstraf wird nicht sein

immer noch gegeben.

Je - su! dich läßt sich der Armer gern - erbarmen

Je - su! dich läßt sich der Armer gern - erbarmen

Je - su! dich läßt sich der Armer gern - erbarmen

Je - su! dich läßt sich der Armer gern - erbarmen

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Je - su! dich läßt sich der Armer gern - erbarmen

allergroßten Noth auß im Tod im Tod kan und will für Gel- für kan d.

will für Helfer seyn auß im Tod im Tod kan d. will für Gel- - für seyn

Recitall Aria Recitall

Der Convent öffne das Geheiß die Thüren rüftig werden laß

auf daß sie alle sagen frey, mit froh Herzen Glauben frey.

Alto.

Pictum Recit Aria Recit Aria Recit



In Tauben öfne das Gefüh die Dürren

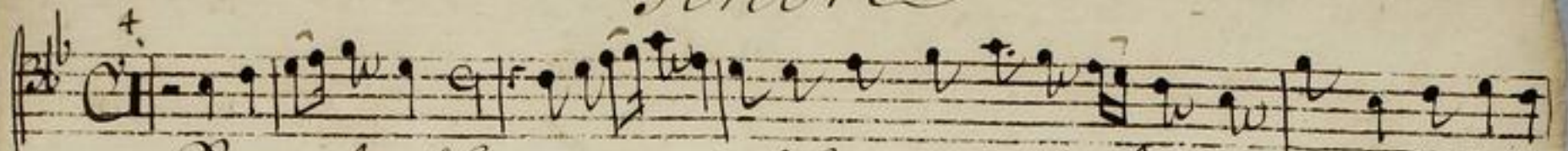


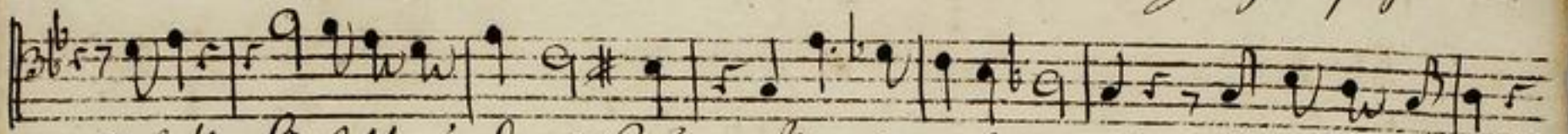
richtig werden laße auf daß sie alle sagen frey



mit ihres Hochzeit Glaube frey.

Tenore

4

 O *um* *af* *ne* *is* *am* — — laß man vor allen Dingen zu erst Ihre Bitte

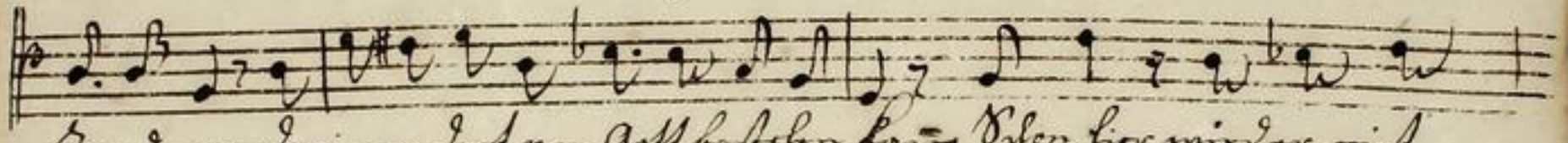
9

 Gebet für alle n. Dankagung für al- le Menschen denn selig ist gut,

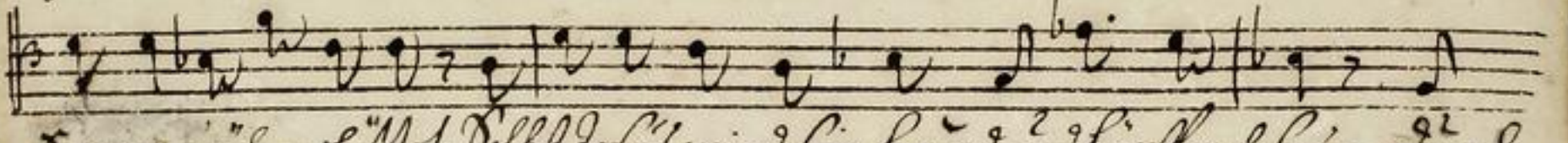
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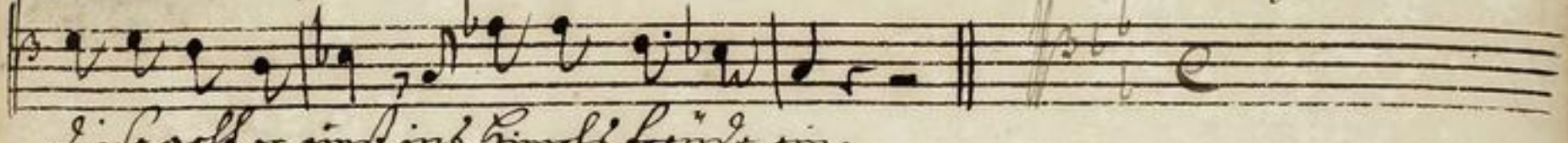
 laß anfangens vor Gott unserm hej- — — lande *Recit Aria*

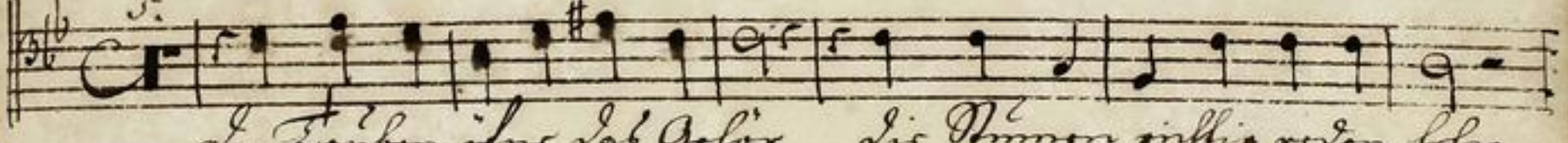
Recit Aria

 Ja wohl, vor dem vor ande bittet, der leicht sin

7

 zende an, da in er dort vor Gott befehen hat. Dese für wir der mit

7

 Deyen überfüllt. Dabst Jesu wird sein Freund und für auf seyn. Durch

7

 diese geht er ins himel fende ein.

5

 von Eanden ihre das Gese die Dinnen instig werden hese

9

 auf daß sie alle sagen sey ma isel hochend gläubt sey.

f

Basso.

Dictum Recitativa

Wie gut n. loblich ist ab nicht, wenn sie im gläubigen
 gerant Liebe, in einem Antschick Liebe, bey Gott vor andes betend schreift. Wie man so
 Wohlthat wie dinst so erlangen. flende, demüt, wenn Gott auf ihre Hülff schenck, dinst
 man ist auf der trost gelingen: Willkust hat auf ein fern d vor Gott werbeten, er
 kint, n. ubel auf vor andes auf zu bitten.
 Sax - te hochen la - fen andes Noff n. Dismachen la - fen
 andes Noff n. Dismachen das ihm was - er das ihm was er Eristen nicht
 Sax - te hochen la - fen andes Noff n. Dismachen la - fen
 andes Noff n. Dismachen das ihm was - er das ihm was er Eristen nicht
 Quäst - den Nefften im Gebroffen, quäst den Nefften im Gebroffen,
 ay sie werden vor sie sterben sie werden vor sie sterben, wird auf
 Je - sub vor sie sterben, wird auf Je - sub vor sie sterben. **Haupt**

Recitat

5.

Der Tauben öfne das Joch die Hörner richtig
 und laß sie alle sagen frey und froh
 hoch und glänze frey.

So machet uns in dem, so machet uns in dem, so machet uns
 alle Dinge zu dem Herrn Gott, Gebeth für alle uns
 und für alle uns, für alle uns, für alle uns, für alle uns
 gut, was zu dem, was zu dem, was zu dem, was zu dem, was zu dem
 Ja wolle, was zu dem, was zu dem, was zu dem, was zu dem, was zu dem
 an, was zu dem, was zu dem, was zu dem, was zu dem, was zu dem
 Ja wolle, was zu dem, was zu dem, was zu dem, was zu dem, was zu dem
 dich geht so nicht in die Hände der Hand an.