

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 426/8

Herr höre mein Gebeth/Canto Solo/Hautb./2 Violin/Viol/e/
Continuo/Dn.Laetare/1718.



Autograph März 1718. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

8 St.: C, vl 1,2, vla, vlne(2x), bc, ob
3, 1, 1, 1, 2, 2, 2, 1 Bl.

Alte Sign.: 151/VII.

Text: hrsg. von Heinrich Walther Gerdes, 1718.

verf. von Johann Conrad Lichtenberg.

Xerokopie d. gedr. Textes: 2003 A 0519 S. 71 ff.

Lyon für mein Gebuld 1711

*151.
VII.*

426/8

1(21) u

*Partitur.
1718*

Großherzoglich
hessische
Hofbibliothek



G. A. S. H. Hart: 178.

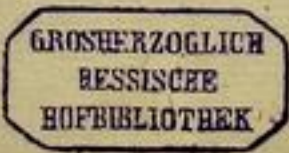
h.

Ich *habe mein Gebeth*

in dem heiligen Geiste *in dem heiligen Geiste* *in dem heiligen Geiste*

Allein *Herr, du bist der Herrlichkeit mit dem himmel* *den himmel* *den himmel der Herr.*

in der Herrlichkeit *unserer heiligen Apostel* *unserer heiligen Apostel*



Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation with a vocal line. The lyrics are: *mir ist das an sich selbst erfuhr mich bald so erfuhr mich bald*. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation with a vocal line. The lyrics are: *af Gott*. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation with a vocal line. The lyrics are: *in alleh Jam. mer thast in alleh Jam. mer thast Ich meine Trinde misse*. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

brant ich willt daimen kurtz jet meine dunkt mich gebreut!

Handwritten musical notation for the second system, including vocal line and piano accompaniment.

Mein loben flucht gnußlichis kurtz dafin d. meine kufft ist nicht in brandt des gottes mich gesehnet

Handwritten musical notation for the third system, including vocal line and piano accompaniment.

grop die, ist in den kurtz. ist er die nicht ob in gnuß jungens bis, ist schiffz immer

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment.

soch duns dolt mich kufft an meins gnuß an, mich kufft ist nicht in brandt des gottes mich gesehnet

Handwritten musical notation for the fifth system, including vocal line and piano accompaniment.

ein nicht nicht kugel in des kurtz, ist die mich gesehnet ist bey alle and gesehnet

Handwritten musical notation for the sixth system, including vocal line and piano accompaniment.

Auf gote in kurtz / daimen kufft. ist mich mich kufft ist nicht in brandt des gottes mich gesehnet

Handwritten musical notation for the seventh system, including vocal line and piano accompaniment.

gesehnet gar bey mich. die meine kufft ist nicht in brandt des gottes mich gesehnet

Handwritten musical notation for the eighth system, including vocal line and piano accompaniment.

gesehnet gar gesehnet kufft mich d. kufft mich in dolt. die loben dolt ist nicht in brandt des gottes mich gesehnet

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The lyrics are written in a cursive hand and include:

man li - des Je - nigh - geistlich mit

seinet yung du bist so 2 by allen Puff - die Puffe will yon out of

Auf gute in weltlich sein Puff

Wach in wort Puff in wort Puff in wort Puff

Capit 4

Agus 4

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The lyrics are written in a cursive hand and include:

Wach du bist so wichtig, die Luft ist immer so wichtig. So ist die

Zeit die nicht so wichtig, ist es so wichtig die, die nicht nicht ist, die nicht

Handwritten musical score with six systems. Each system consists of a vocal line and a basso continuo line. The lyrics are written in German and are partially obscured by the musical notation.

Lyrics (approximate):
 1. ... der Herr ...
 2. ... der Herr ...
 3. ... der Herr ...
 4. ... der Herr ...
 5. ... der Herr ...
 6. ... der Herr ...

Handwritten musical score with two systems. The notation is more complex, featuring many beamed notes and slurs.

Handwritten musical score with two systems. The lyrics "Jerusalem alle Städte über dem" are visible at the bottom of the second system.

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Handwritten musical score on a single staff system. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The lyrics are written below the notes: "Lij - low - lij - Jeru - sa - lem, die für -".

Handwritten musical score on a single staff system. The notation includes treble and bass clefs, a key signature of two sharps, and a common time signature. The lyrics are: "Lij - low - lij - Jeru - sa - lem, die für -".

Handwritten musical score on a single staff system. The notation includes treble and bass clefs, a key signature of two sharps, and a common time signature. The lyrics are: "Lij - low - lij - Jeru - sa - lem, die für -".

Handwritten musical score on a single staff system. The notation includes treble and bass clefs, a key signature of two sharps, and a common time signature. The lyrics are: "Lij - low - lij - Jeru - sa - lem, die für -".

Handwritten musical score on a single staff system. The notation includes treble and bass clefs, a key signature of two sharps, and a common time signature. The lyrics are: "Lij - low - lij - Jeru - sa - lem, die für -".



de vob. Amis Gueder

Amis Gueder musk.

Gnaß sein Gaud thoringert mirig freuß, der zithly ghd wylt de; froy.

Kalt: der Cote inß, in mirin stoltz jorb / der Gou allein thoringert / sein Gaud de; froy d. d.

Lad sel sein Gaud yomerk, der d; ad aler mirig thoringert / Daber Ghd lyp in ruder.

Ling sel in young lyp d; in die walt thoringert / in walt sein fort in

die walt yomerk sein fort, der walt die walt Ghd lyp d; d

Lad sel sein Gaud yomerk, der d; ad aler mirig thoringert / Daber Ghd lyp in ruder.

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures with various note values and rests.

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures with various note values and rests.

Handwritten musical score on a single page, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures with various note values and rests. The word "aufsteig" is written above the notes on the bottom staff.



Handwritten musical score system 1, consisting of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. A dynamic marking 'mp.' is visible in the third staff.

Handwritten musical score system 2, consisting of five staves. The notation continues with treble and bass clefs, a key signature of one sharp, and various rhythmic values. A dynamic marking 'anf. unpf.' is present in the second staff, and 'anf. min. f. ly anf. min.' is written in the fourth staff.

Handwritten musical score system 3, consisting of five staves. The notation continues with treble and bass clefs, a key signature of one sharp, and various rhythmic values. A dynamic marking 'anf. unpf. anf. d. f. unpf.' is present in the first staff.

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Handwritten musical score on a single page, featuring six staves. The notation is in a historical style, likely 17th or 18th century. The first four staves contain instrumental parts, while the fifth and sixth staves contain a vocal line with German lyrics. The lyrics are: "Gib mir Jesu auch auf mich Jesu. Amen".

Handwritten musical score on a single page, featuring six staves. The notation is in a historical style, likely 17th or 18th century. The first four staves contain instrumental parts, while the fifth and sixth staves contain a vocal line with German lyrics. The lyrics are: "Gib mir Jesu auch auf mich Jesu. Amen".

Handwritten musical score on a single page, featuring six staves. The notation is in a historical style, likely 17th or 18th century. The first four staves contain instrumental parts, while the fifth and sixth staves contain a vocal line with German lyrics. The lyrics are: "Gib mir Jesu auch auf mich Jesu. Amen".

Handwritten musical score on five staves. The first three staves feature dense, rapid sixteenth-note passages. The fourth staff contains a vocal line with the lyrics: "Gott erhebe dich - unser Trinken - auf Erden". The fifth staff is a bass line with a circular ornament.

Handwritten musical score on five staves. The first three staves are instrumental with rhythmic patterns. The fourth staff contains a vocal line with the lyrics: "Gehens auf Erden - uns zorn und binden auf Erden - uns zorn und". The fifth staff is a bass line.

Handwritten musical score on five staves. The first three staves feature dense, rapid sixteenth-note passages. The fourth staff contains a vocal line with the lyrics: "Trinken". The fifth staff is a bass line with a circular ornament.

Handwritten musical score on a single page, featuring a vocal line and a basso continuo line. The music is written in a historical style, likely 17th or 18th century. The vocal line includes the lyrics: "2. Ich will nicht bei dir stehen, wenn du nicht bei mir bist." The basso continuo line provides a harmonic accompaniment.

Continuation of the handwritten musical score. The vocal line continues with the lyrics: "Ich will nicht bei dir stehen, wenn du nicht bei mir bist." The basso continuo line continues with a complex rhythmic and harmonic accompaniment.

The final section of the handwritten musical score. The vocal line concludes with the lyrics: "Ich will nicht bei dir stehen, wenn du nicht bei mir bist." The basso continuo line features large, decorative flourishes and a final cadence.

151
VII

7
Deuxième partie
Cantate

2
Hautb.
Violin
Viol

Dr. L. L. L.
Mr.

3
Cantate

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Violino 1.

ar.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

pp.
 Auf Gott in wüthender Jammer Noth.
pp.

And.

pp.

ff.

f.

pp.

Capo

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Violino 2.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Gott für mich gebt." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Auf Gott in welche Jamme darff." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Auf Gott in welche Jamme ist mir widerwärtig" and "Hilf allen aus" are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Hilf allen aus" and "gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Auf Gott in welche Jamme" and "mir darff." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *mf.* The lyrics "Auf Gott in welche Jamme" and "mir darff." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Auf mein Gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Auf mein Gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Auf mein Gott." are written below the staff.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Auf mein Gott." are written below the staff.

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Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings like *pp.* and *mf.* The lyrics "Auf mein Gott." are written below the staff.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Performance markings such as *pp.*, *fort.*, and *pp.* are present. The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side.

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Viola

10

per son min gubey.
pp.
fort.

Auf Gott in welche Jammer Nacht.
ist bey allen
ant gott sam

Auf Gott in welche Jammer Nacht. Da Capo
tacet
pp.

Auf Gott in welche Jammer Nacht. Da Capo.

Recitativ
Aria
Recitativ
tacet
tacet
tacet
Auf mein Feyl.

30

30

30
H. M.

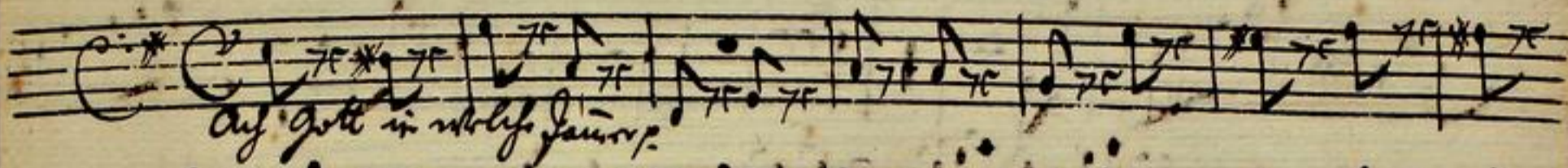
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Violine

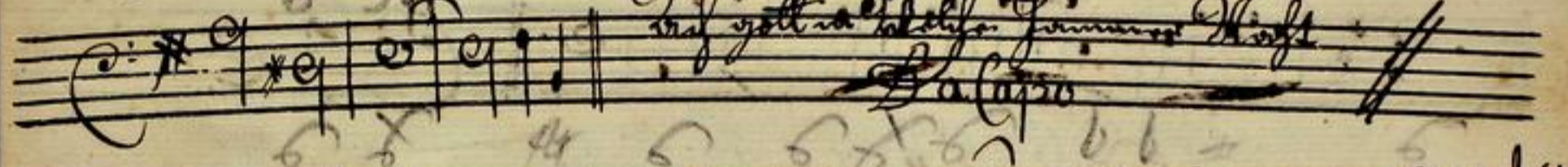
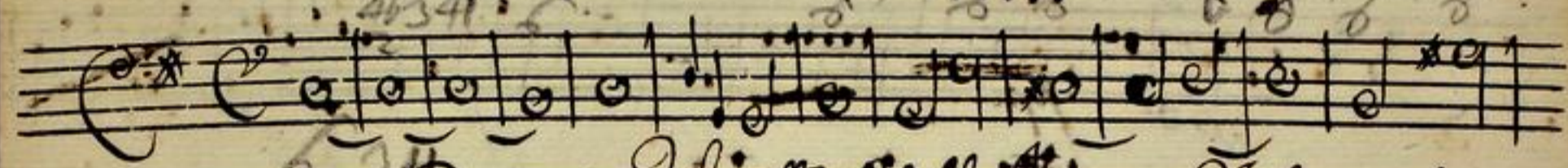
11



Herr Jesu mein Gebieter

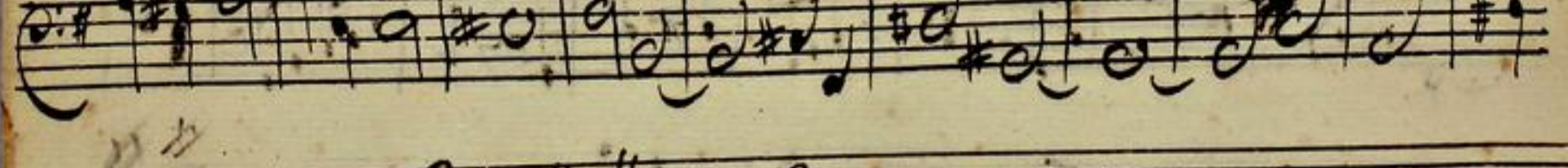
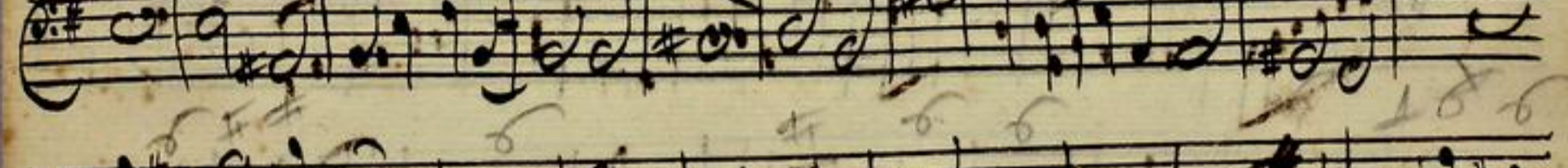
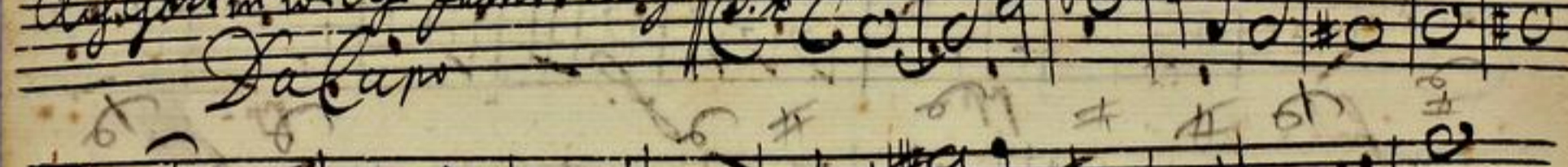
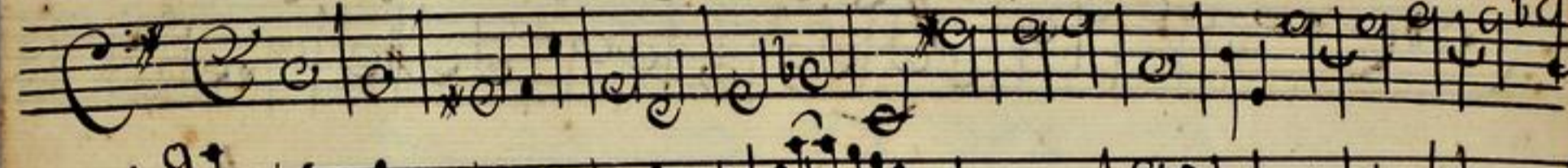


Auf Gott in wolke jammern



Auf Gott in wolke jammern

Da Capo



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Hessische
Bibliothek

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings such as *ff*, *p*, *f*, and *molto forte*. There are also handwritten annotations like *6*, *6b*, and *9* above some notes. The paper shows signs of age with some staining and foxing.

Handwritten musical notation on four staves. The first three staves contain a melodic line with various notes, rests, and ornaments. The fourth staff begins with a few notes and then features the word "Capo" written in large, decorative cursive script, followed by a double bar line and some scribbles.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Violine

The page contains a handwritten musical score for a violin. It consists of approximately 14 staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in German and are interspersed between the staves. The paper is aged and shows some staining.

Der Herr ist mein Gebot.

Auf Gott in allezeit Jammer Nacht.

Auf Gott in allezeit Jammer Nacht.
Da Capo

Auf Gott in allezeit Jammer Nacht.
Da Capo

A page of handwritten musical notation on aged, yellowed paper. The page contains 14 staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The notation is dense and includes various rhythmic values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings in italics: *pp.* (pianissimo) and *fort.* (forte). A tempo or performance instruction *Andante* is written across the middle of the page. The paper shows signs of age, including foxing and some staining.

Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and a fermata. The middle staff continues the melodic line. The bottom staff concludes with a double bar line and the handwritten signature 'Leyso M'.

A series of ten empty musical staves on the right page of the manuscript, showing the five-line structure without any notation.

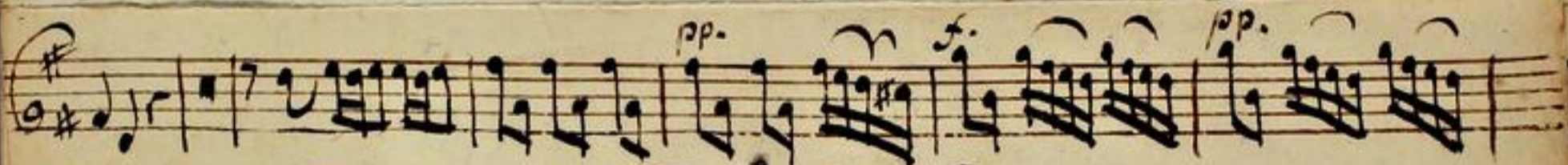
Hautbois.

15

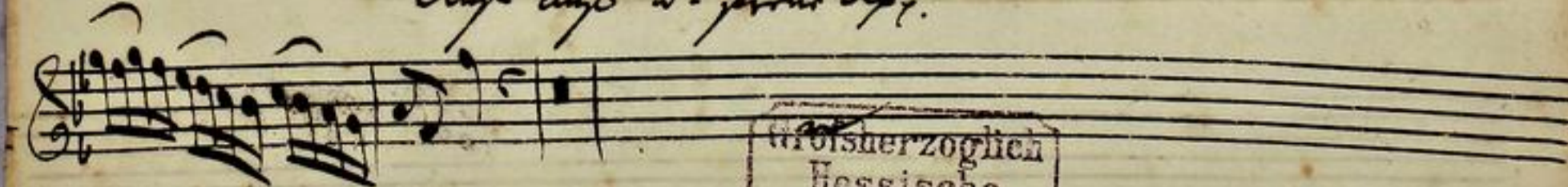
Aria 
tacet
Auf Gott in welche Jammer That.



Alto *allegro* Auf Gott in welche *von* *dem* *groß* *23* *Recitativo*
antiphon *Da Capo* *benennen* *3* *pp.* *tacet*



Recitativo
tacet
Auf auch S. 17. 18. 19.



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A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, as well as rests. There are some markings above the staves, including a circled '2' and a circled '1'. The paper shows signs of wear, including foxing and staining, particularly in the lower half of the page.

Four empty musical staves at the bottom of the page, showing the five-line structure without any notation.

Continuo

The musical score consists of ten staves of handwritten notation. The first staff begins with the lyrics "Gott für mich gedenke". The second staff continues the melody. The third staff has the lyrics "Auf Gott in solcher Jammer Nacht". The fourth staff continues the melody. The fifth staff has the lyrics "Auf Gott in solcher Jammer Nacht" and "Da Capo". The sixth staff continues the melody. The seventh staff has the lyrics "Auf Gott" and "Harp". The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The score includes various musical notations such as notes, rests, and clefs.

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Hessische
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This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten systems of music, each consisting of two staves. The notation is written in black ink and includes various musical symbols such as notes, rests, clefs, and accidentals. The paper shows signs of age, including foxing and some staining. The handwriting is cursive and somewhat slanted. The first system is marked with a treble clef and a key signature of two sharps (F# and C#). The second system has the handwritten word "Jerusalem" written above it. The seventh system has the handwritten word "Amen" written above it. The eighth system has the handwritten word "Amen" written above it. The ninth system has the handwritten word "Amen" written above it. The tenth system has the handwritten word "Amen" written above it. The notation is dense and fills most of the page.



Handwritten musical score on six staves. The notation includes various note values, rests, and accidentals. The sixth staff concludes with the word "Harp" written in cursive and a double bar line.

Seven empty musical staves on the page.

Canto.

Herr Herr mein Gebet Herr mein Gebet und laß mich
 hören an laß mich hören an laß mich
 hören zu dir kommen Vorbirge dich dein Antlitz nicht vor
 mich - vor mich - vor mich in der Welt in der Welt nicht
 deine Augen zu mir nicht deine Augen zu mir wenn ich
 muß so rufet mich bald so rufet mich bald
 O Gott = in welche Jammer Nacht in welche Jammer
 Nacht hat meine Sünde mich gebracht in welche Jammer Nacht hat meine
 Sünde mich gebracht
 Allein Loben flücht gleich wie ein Rauch dahin und meine
 Kraft ist wie ein Rauch Herz froh mein Herz Herz froh wie Grabmal
 Ich in den Herze froh ist es nicht ob ich gleich Jungfräulein ist
 fülle mich fort denn lobt mich flücht wie ein Rauch

an mein wohnhaus ist gleich einem wüsten Ort denn ich al-

lein wie vieler Vögel in der wüsten sehn, denn mein gedächtnis

auf Gott in nachste James Uaß

ist bey allen and gethan Da Capo.

Ich muß mich täglich schmerzen lassen d. meine steter die mich

lassen die schmerzen gar bey mir denn meine kost ist asen

brod ist mein trank Von frantz bitter das macht die

schwert zorn gewitter lobt mich und schlägt mich in kost mein leben

abend ist gekommen, denn alles seufft in mich wie durch

gab bonorum Mein leben hat mich - seindt gleich mich

= seindt gleich der lieblich loch = von aller krafft = die

stolz will gar and ihm wüsten ist wider freudlich singe

rafft ist wider freudlich singe Da Capo.



Jeder du bleibst ewiglich, dem Tufm wird nimmermehr er
 sterben, so laß dem Zion dem nicht gar überleben jehlyf
 ob stumb-Zeit, die sünde naset sich, dem dem Knospe
 molten gen, das bald und sein zu isom bon bey
 samen wart, dem Klafm wird so ras all from bey allen
 Lorchlyf sign, das vor an Zion sein das durch den beub
 weicht, das vor sich zum Gebel der Armen best, ob wird ge
 gessen, wenn die nachwelt forch, daß sie in from
 Schwegen weicht, er wird von seinem selighum, wenn er
 davon anforden siecht, das sündigen der bedrängten war er
 is mirs selst bemüht, Schwegen wird sein rufm in
 Zion bey vertunet, wenn sich selbst die frome

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Laax zu einem Dienst bey samen findet
Jerusalem soll frolich werden für = lieb = für
= lieb = Jerusalem soll für
lieb soll frolich werden der höchsten
Zion bau
auf Zion bau be
darf so kommt ihr mächtige ihr mächtige an den höchsten mit
eurem höchsten mit eurem was seine Gna =
de was seine Gnade seine gnadenmaß
Zwar seine Land Herringeret meinen Kraft das zeitlich Glück wird
niß in Ewigkeit: So bittet ihr um meine volle Zeit, der Herr allein der
ewig seine Gabe den Sünden und die Schuld seine Land gemacht
So ist es alle muß vergessen In abt bleibst immerdar

Herran hab ich genung, laß mich die Welt hinwegwinden, ich will mich fortin
 dir nicht größere sünden finden. Denn was dir dient bleibt, steht zu
 Nichtem folgen ich. antant = antant ant
 antant mein lob - antant
 Ich dich mein lob antant antant mein lob und frei
 dich mein lob
 antant d. freis dich mein lob freis dich mein lob. Gott will
 dich von sünden ant erbarren ant erbarren gott und
 binden ant erbarren gott entbinden = wigliuf =
 wigliuf selbst dich ihm Gnade sünden qua = er = qua
 er sünden = wigliuf selbst dich ihm

Gna = *solten bey ihm Gnade finden*

The image shows ten staves of handwritten musical notation. The first staff contains a melodic line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "Gna = solten bey ihm Gnade finden" are written below the notes. The remaining nine staves contain various musical parts, including what appears to be a basso continuo line with figured bass notation and other instrumental or vocal parts. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

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