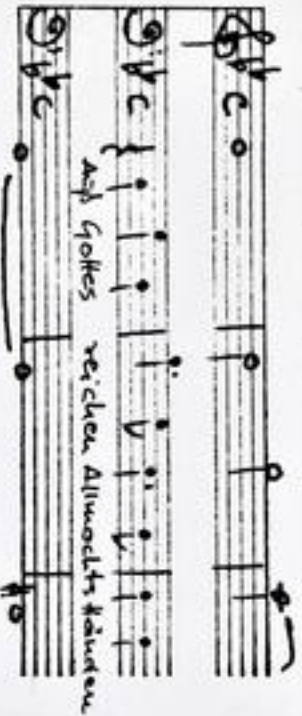


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 452/10

Auß Gottes reichen Allmachts/Händen/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.Laetare/1744/ad/1738.



Autograph März 1744. 35 x 21,5 cm.

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

11 St.: C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc.
1,1,1,1,2,2,1,1,1,1,2 Bl.

Alte Sign.: 171/13. Text: Johann Conrad Lichtenberg, 1738.

Mus 452/10

Die Gottes reifen Allwiss. Gärten 58

1444, 10

171
13

Partitur

M. März 1738 — 30^{te} Jufgang.



Handwritten musical notation on a single staff, featuring various note values and rests. The text is written in a cursive script, likely a historical German dialect.

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Handwritten musical notation on a single staff, featuring various note values and rests. The text is written in a cursive script, likely a historical German dialect.

Ein Kind gläubig und fromm
das seinen Gott verehrt

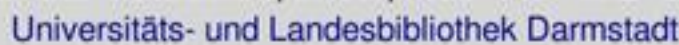
Ich will dich loben und preisen
du mein Herr und Gott
du mein Vater und mein König
du mein Heiland und mein König

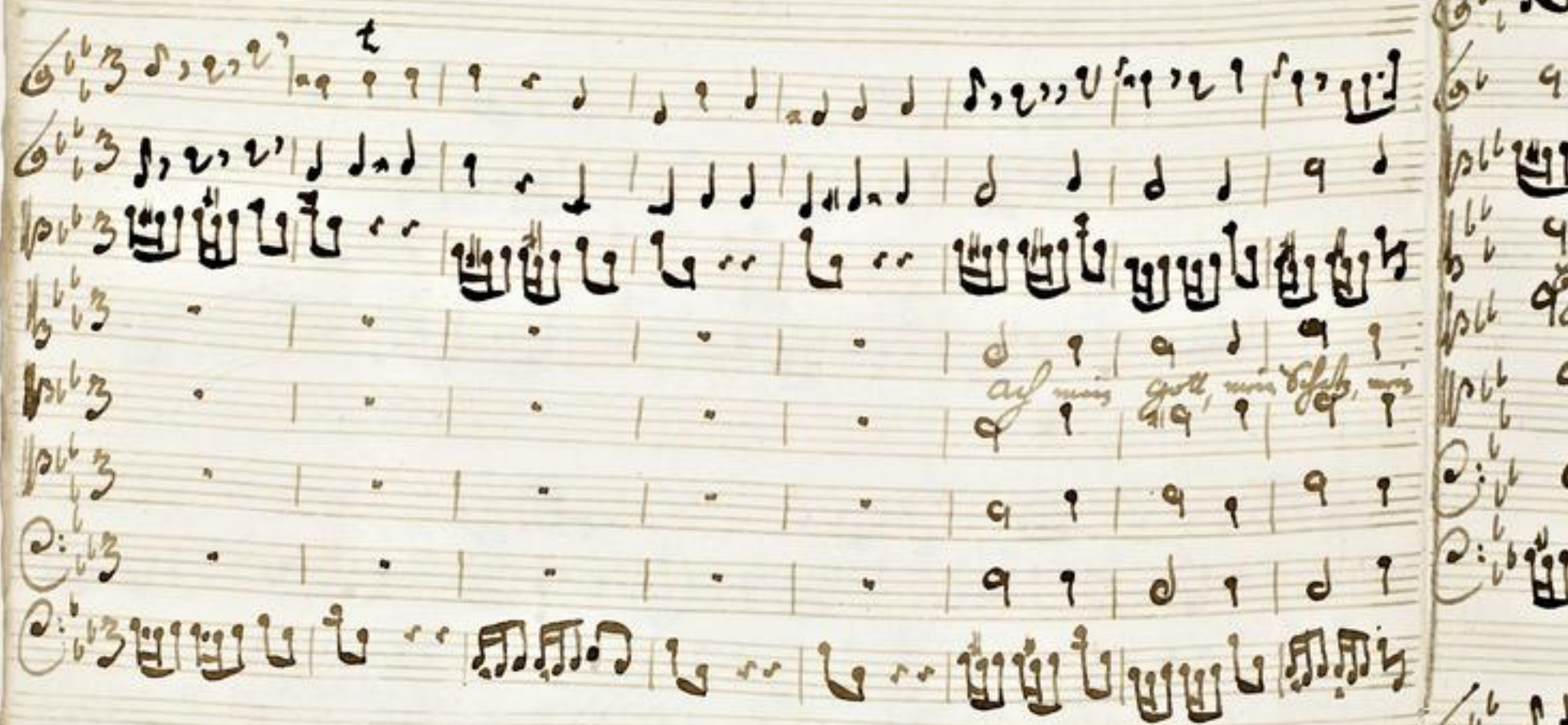
Mein Herr und Gott
du mein Vater und mein König
du mein Heiland und mein König

Ich will dich loben und preisen
du mein Herr und Gott
du mein Vater und mein König
du mein Heiland und mein König

Ich will dich loben und preisen
du mein Herr und Gott
du mein Vater und mein König
du mein Heiland und mein König

Ich will dich loben und preisen
du mein Herr und Gott
du mein Vater und mein König
du mein Heiland und mein König





Handwritten musical score on a single page, featuring six staves. The notation is a form of early musical shorthand, using various symbols, clefs, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills the page. There are some marginalia on the left side, including the word "Soprano" and some numbers.

Handwritten musical score on a single page, featuring six staves. The notation is a form of early musical shorthand, using various symbols, clefs, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills the page. There are some marginalia on the left side, including the word "Soprano" and some numbers.

Handwritten musical score on a single page, featuring six staves. The notation is a form of early musical shorthand, using various symbols, clefs, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills the page. There are some marginalia on the left side, including the word "Soprano" and some numbers.



171.
13.

Auß Gottes reinen allmächt
Pande r.

a

2 Violin

Viola

Contr

Alt

Tenore

Bass

Dr. Latane
1744.
an
1738.

e
Continuo

Continuo.

Ein Gott es wird
der Herr will sein

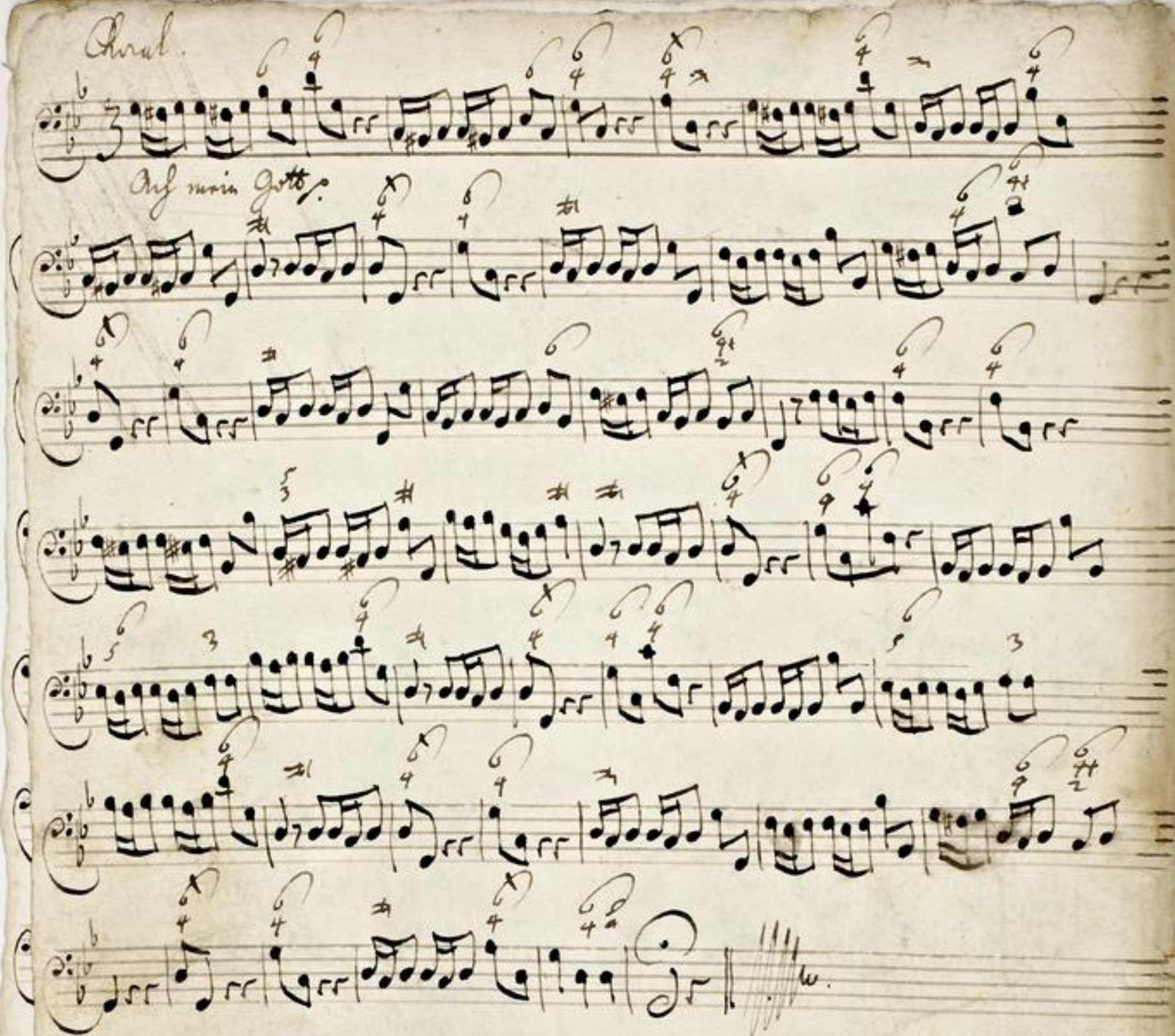
Capo

Accomp.
Recit.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *f* (forte). The score is written in a historical style, likely from the 18th or 19th century. The text "Harp" is visible on one of the staves, and "Recit:" (Recitative) is written below the final staff. The word "Choral" is written at the bottom right of the page.

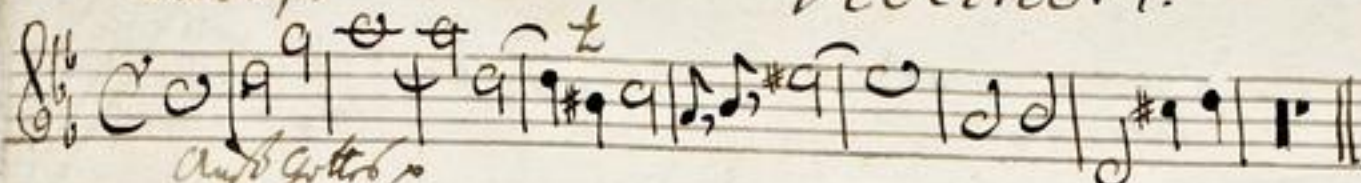
Choral.

Auf mein Gott.

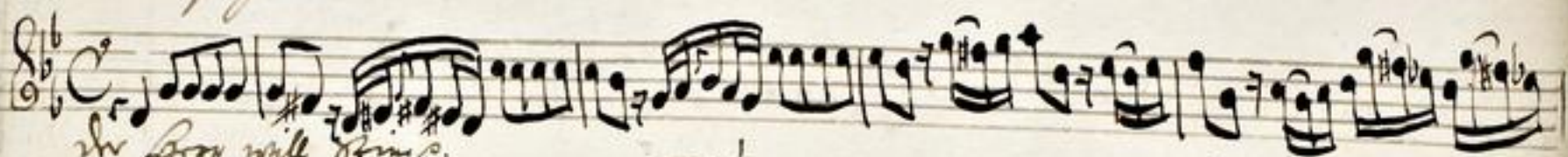


accomp.

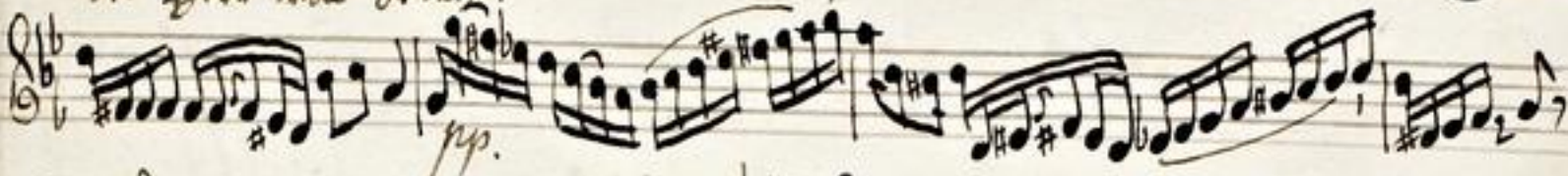
Violino. I.



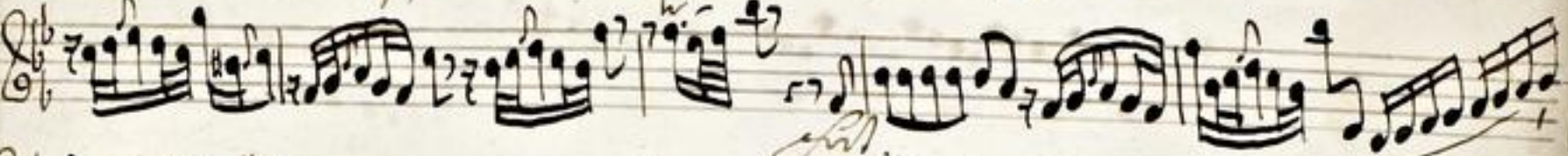
ausf. G. 11. 12. 13.



der Herr will bring.



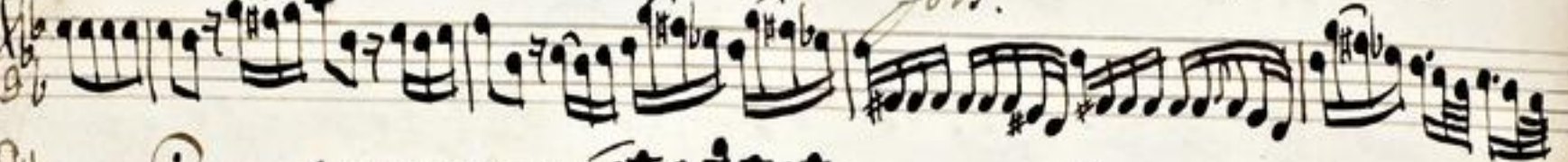
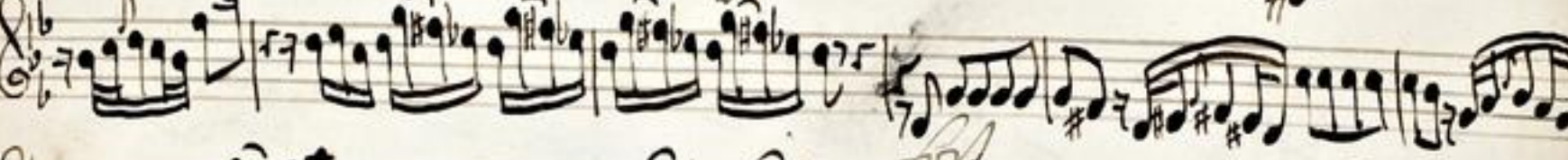
pp.



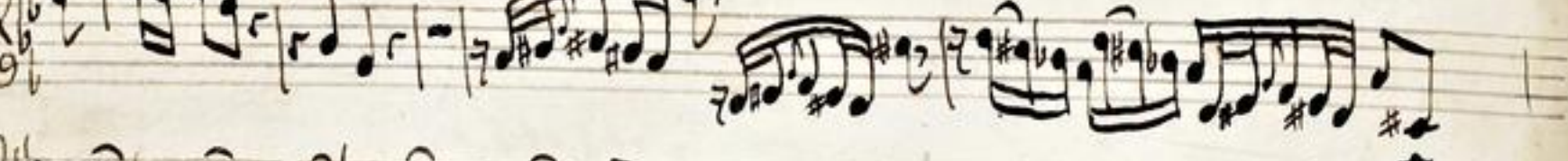
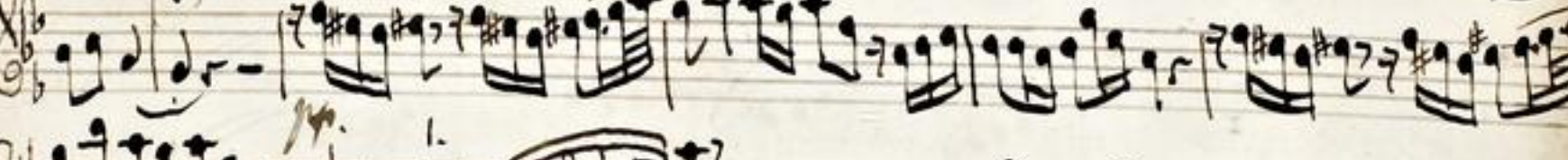
for.



pp.



for.



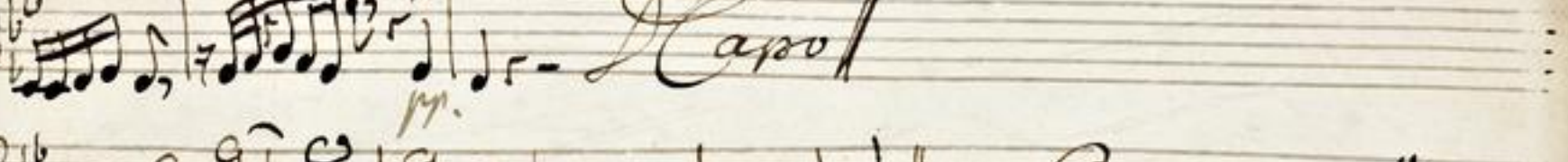
pp.



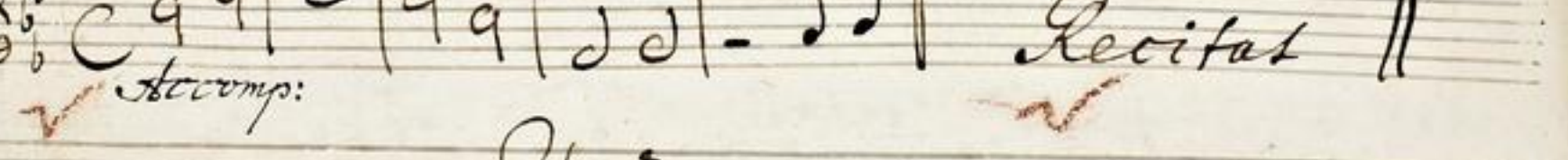
for.



pp.



pp.



Accomp:

Recitas //

26 3

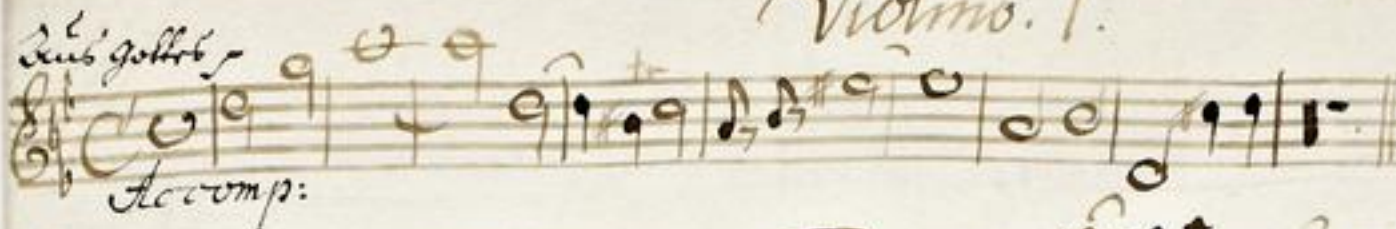




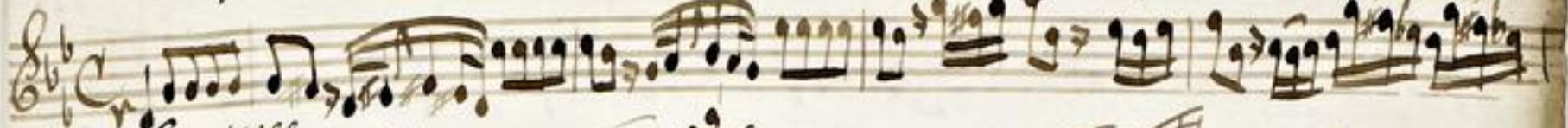


Violino. I.

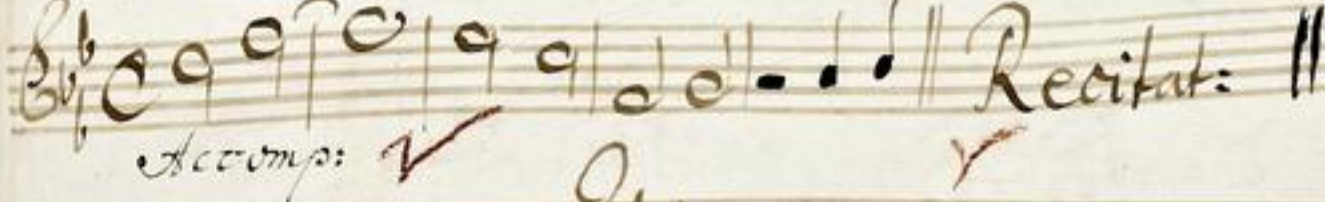
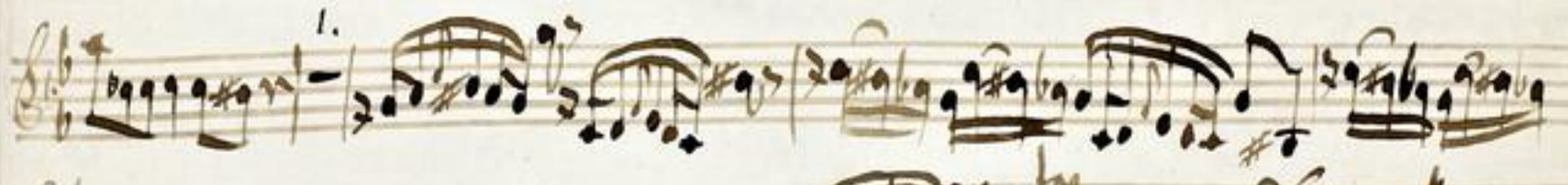
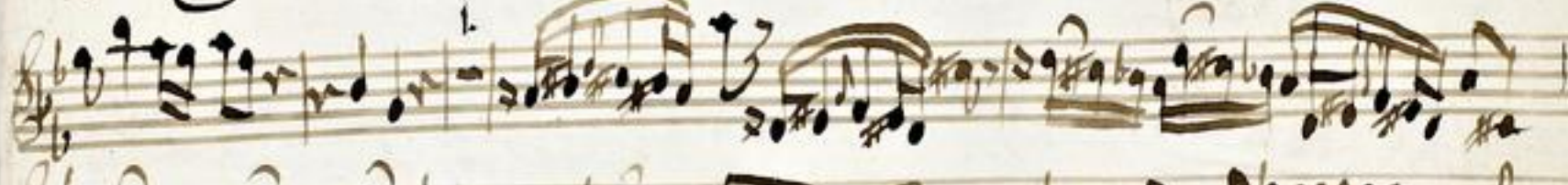
Seus gottet



Accomp:



Im Herr Will



Accomp:

Recitat: //

63

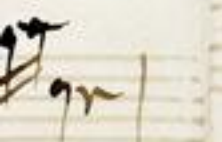
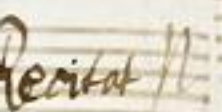
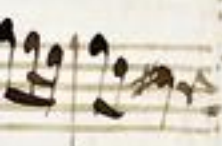
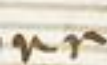
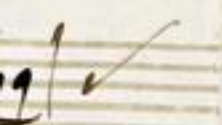
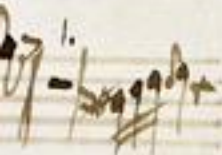
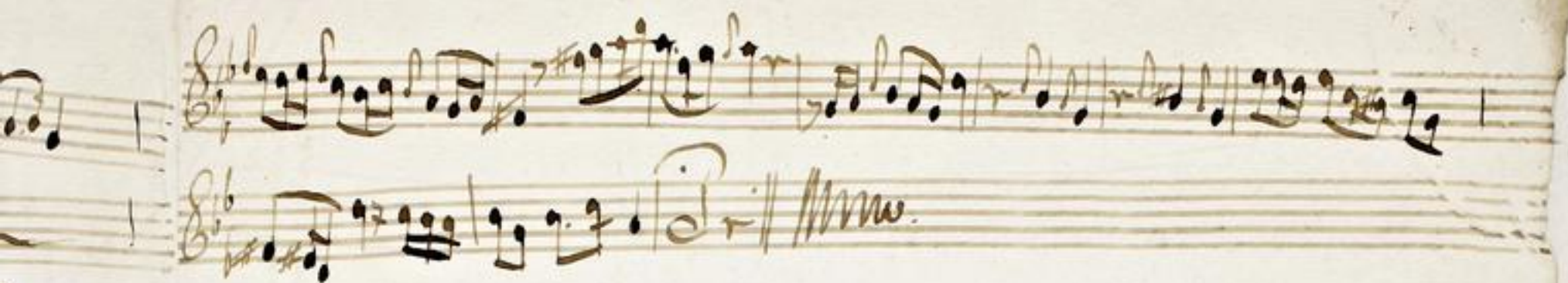
Main Thruell

Handwritten musical score for 'Main Thruell'. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in a historical style, and the paper shows signs of age.

Choral.

Auf mein Gott

Handwritten musical score for 'Choral. Auf mein Gott'. The score is written on seven staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in a historical style, and the paper shows signs of age.



Violino. 2.

Alvorp.

2100.

auß gett

Green will come

14.

1440.

per

Mr.

124

Accomp:

Recitat ||

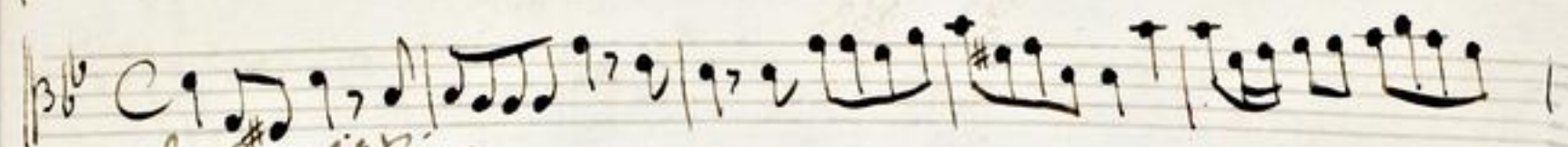
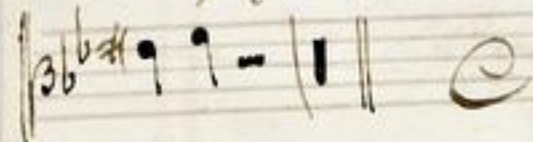
863

auvoup.

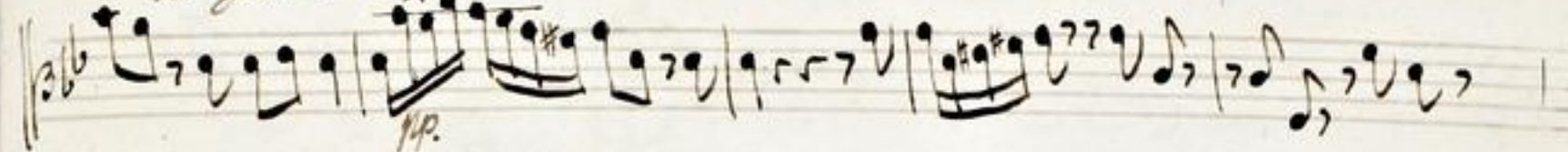
Viola



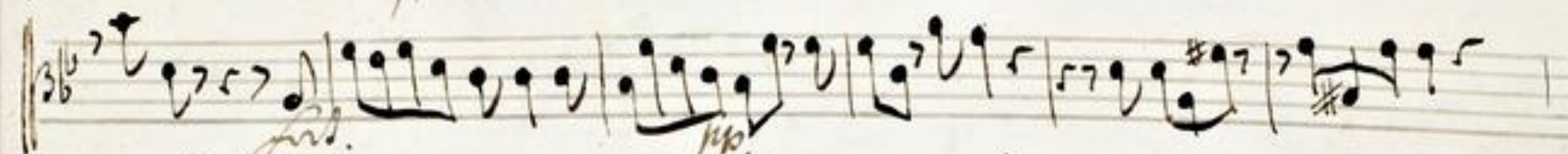
ausgittro



in der welt sein

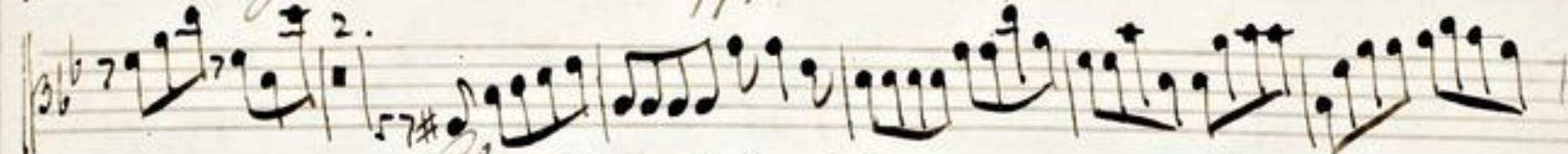


pp.

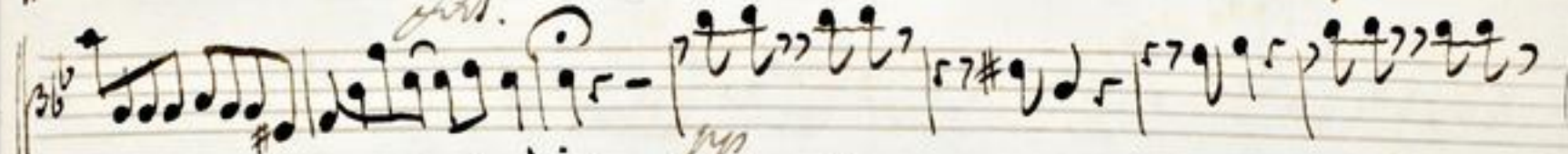


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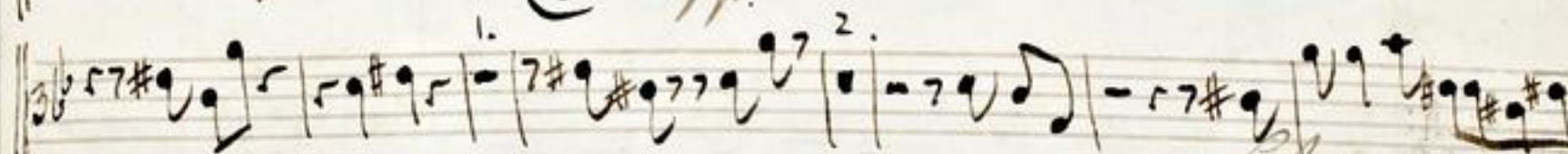
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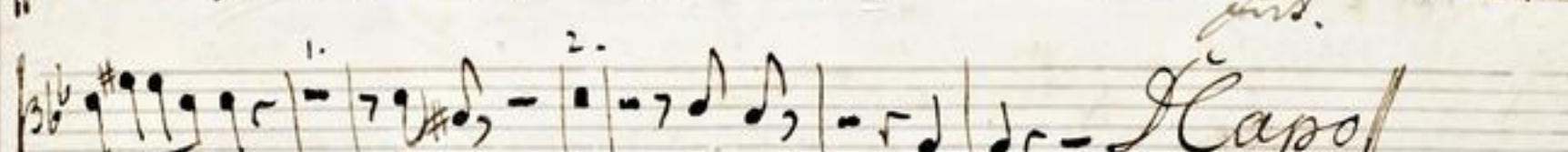
pp.



pp.



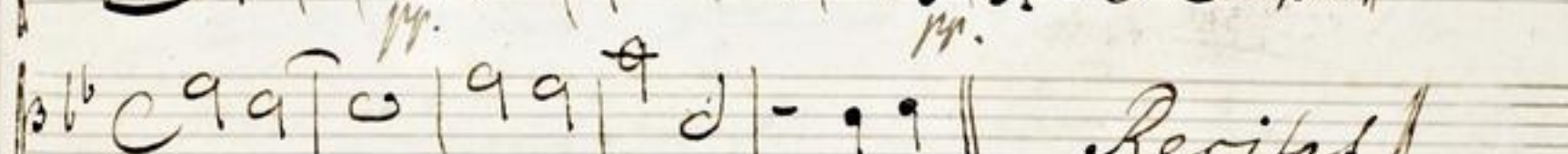
pp.



pp.

pp.

Capo

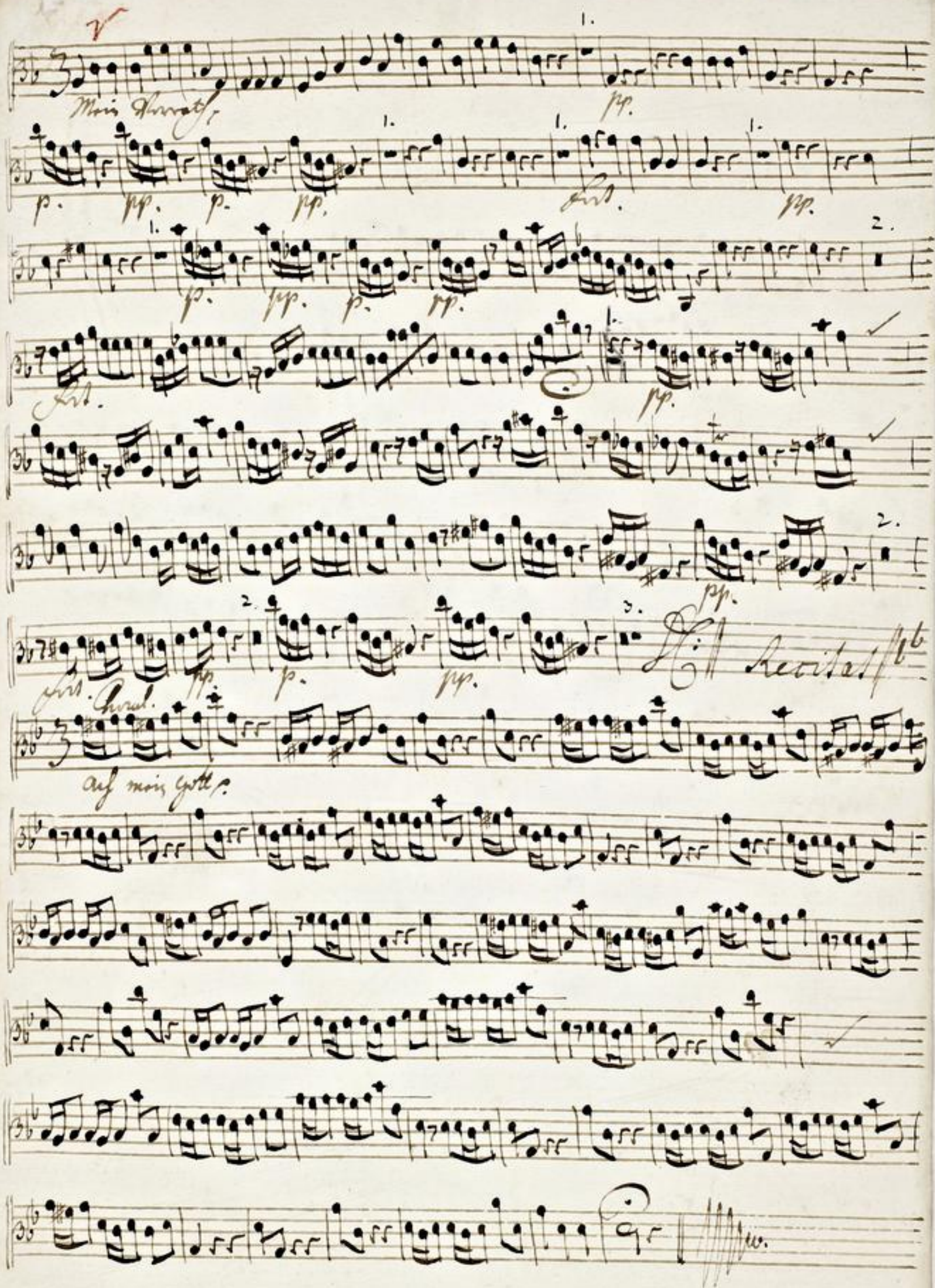


Accomp.

Recitat

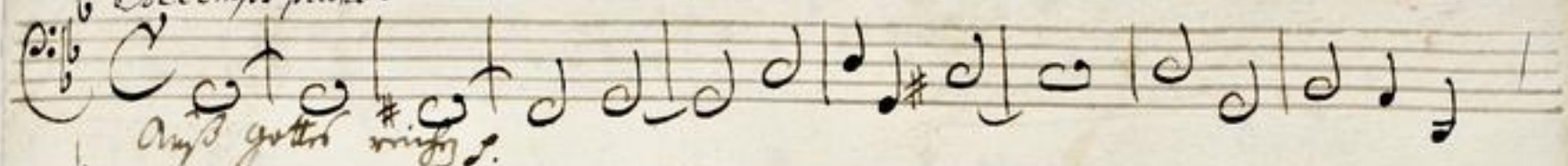
3

volti

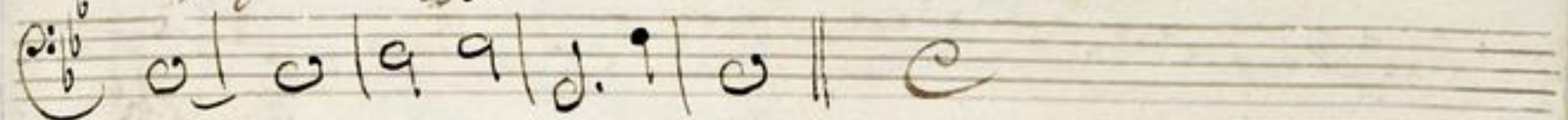


Violine.

Accomp: piano.



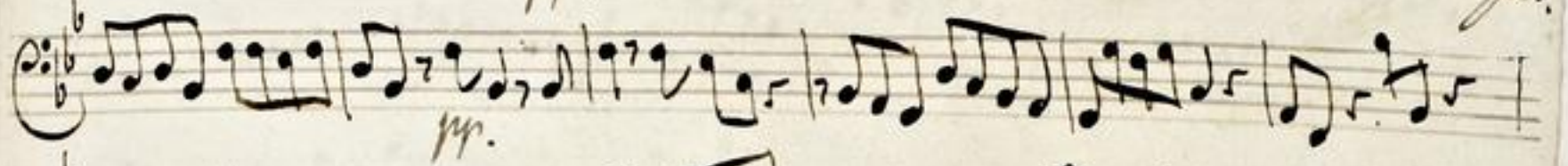
Auf Gottes Hingebung



du Gott willst bringe



pp.



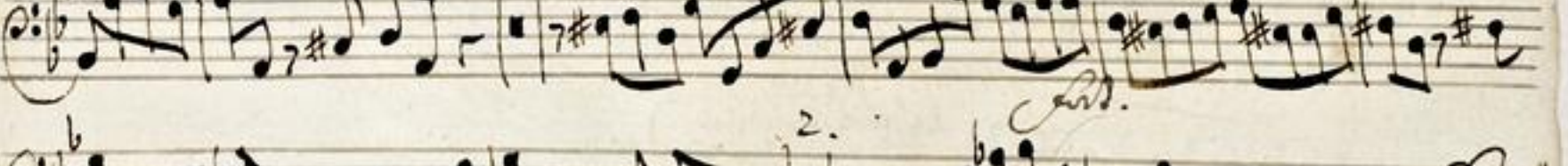
pp.



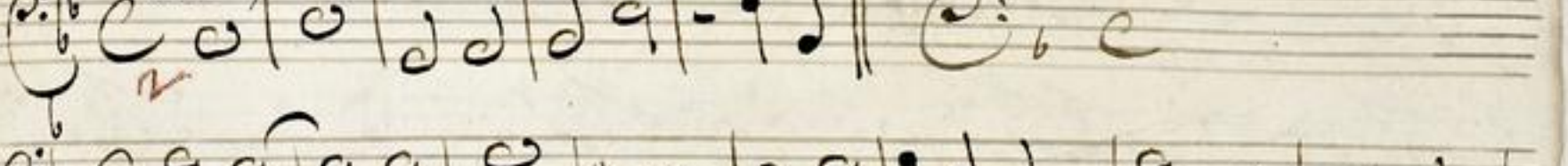
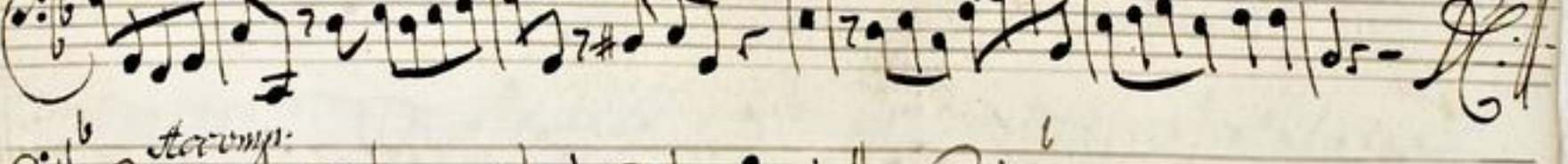
And.



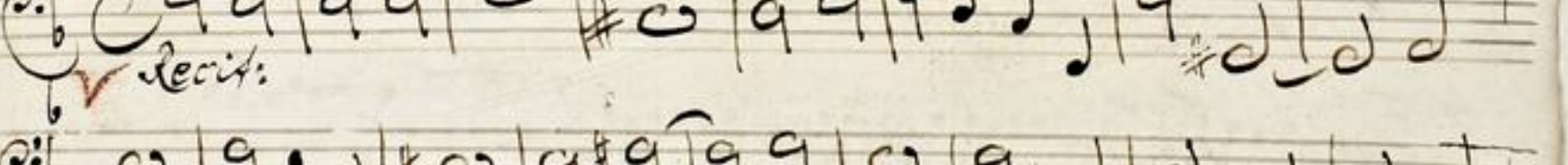
pp.



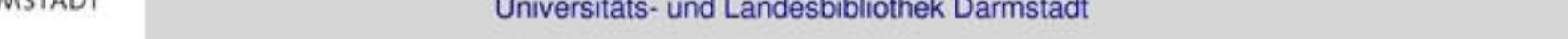
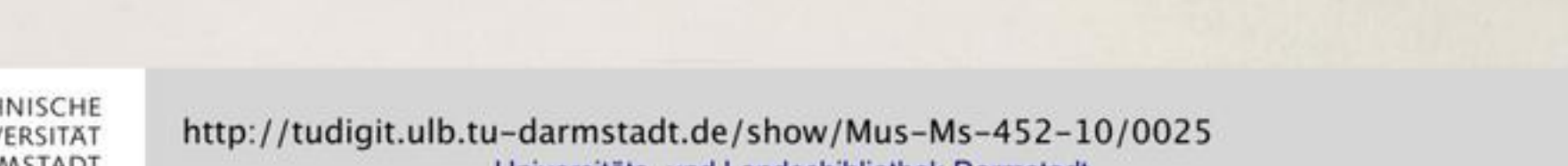
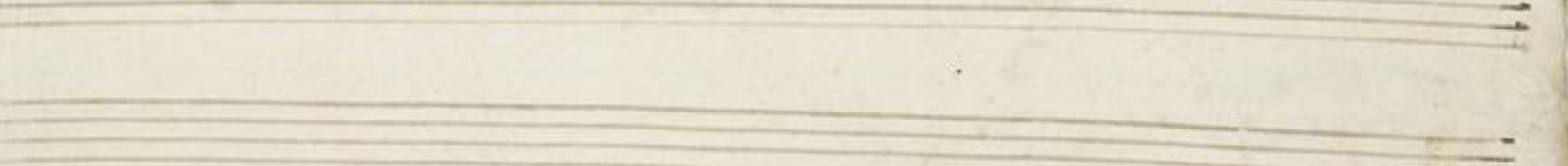
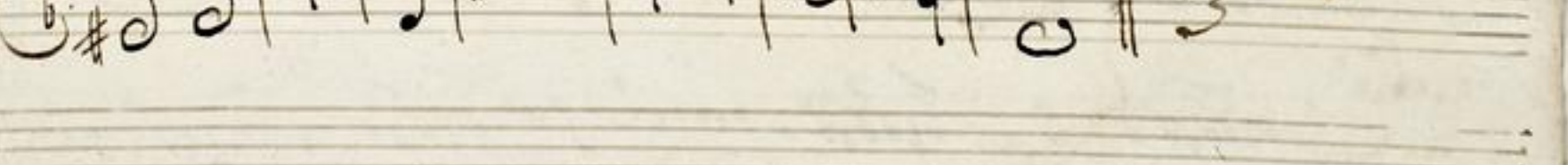
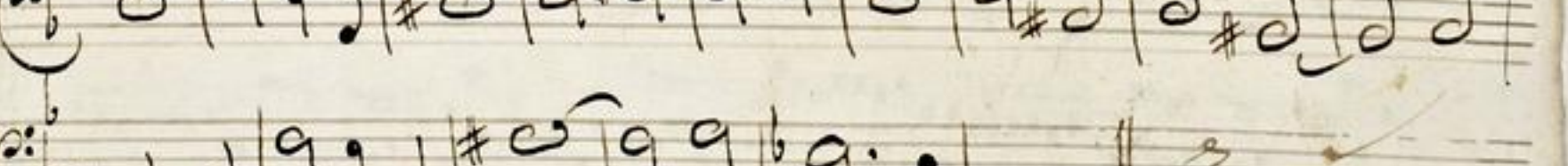
And.



Accomp:



Recit:





Violone.

Accomp. piano.

ausgott.

Aria.

Der Großvill Daur.

Recit.

Accomp.

Aria.

Maria Daur.

Volti.

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

The first staff begins with the dynamic marking *pp.* and the tempo marking *76*. The key signature is one sharp (F#). The time signature is 4/4.

The second staff contains the word *Recit.* (Recitative) and the tempo marking *76*.

The third staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The fourth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The fifth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The sixth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The seventh staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The eighth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The ninth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The tenth staff contains the word *Choral.* (Choral) and the tempo marking *76*.

The score concludes with a double bar line and a decorative flourish.

Canto.

Recitativa Dictum

Auf Erden, steht das, seine Last beladen! Der

Herz hat seinen Sitz, in dem Hüftenorgel; so steht, so will jetzt nötig

sein. So schließt Er sich um sich, seine Finger an, und brühet mich zu

Stättigung gediegen. Die Finger fallen rechtlich Hand, sie spielen mit, die

güngige zu haben, und setzen an, und jeder übrig hat, nicht einen Befehl zu

haben, dann ab man Jesu hat, im Umarmen einen Markt und Güte der zu

legen, so brachten Gläubige noch steht der Aufbruch Bergen.

Mein Herz hat sich an die Hand, die sich trägt alzeit alzeit

einfließt die sich trägt alzeit einfließt - - - - - liefe, mein

Herz hat sich an die Hand, die sich trägt alzeit alzeit, einfließt

die sich trägt alzeit einfließt - - - - - liefe

ein. Mein Herz hat sich an die Hand, die sich trägt alzeit alzeit, einfließt

von Mißbrauch vom Mißbrauch ein; so wird es die in al - - - - -

Wagen in al- len Wagen, im Lande - maßt, im Lande - maßt

Frei - nur Liebe sein, so wird für die in al- len Wagen, im

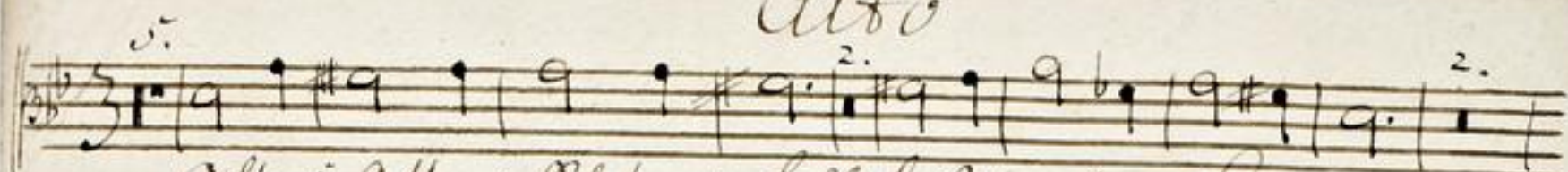
Land - maßt, im Lande - maßt Frei - nur Liebe sein.

Recit. Auf Gott, mein Fels, mein Licht! Heißt Zorn mit mir kühn nicht:

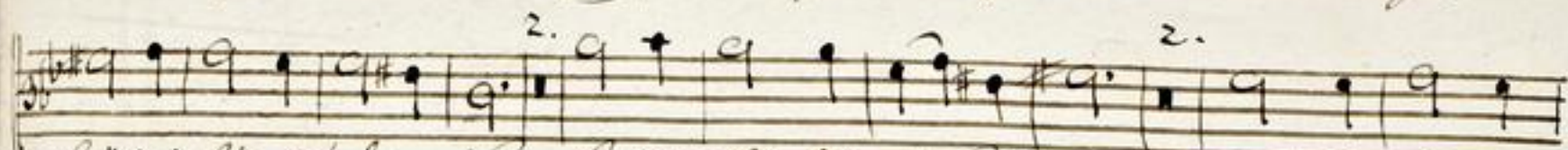
begehrt, sammt seine Götter, begehrt, stürzt ins hölle Meer, dann so gib mir

hüll und füll, also wie dein Herz will, nicht zu wenig, nicht zu viel.

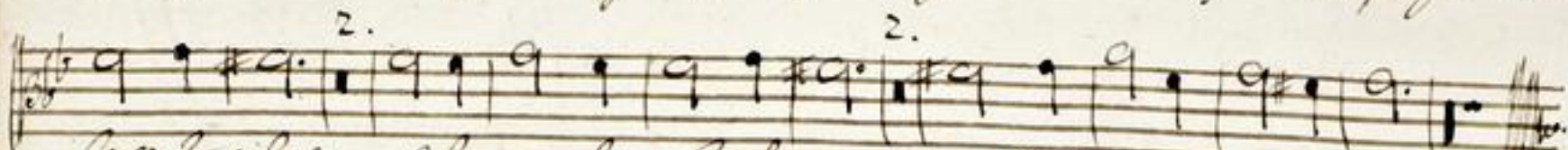
Alto



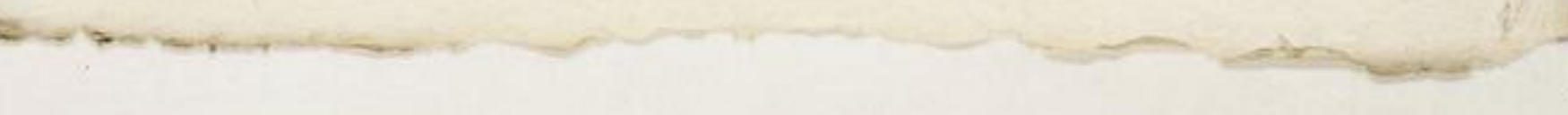
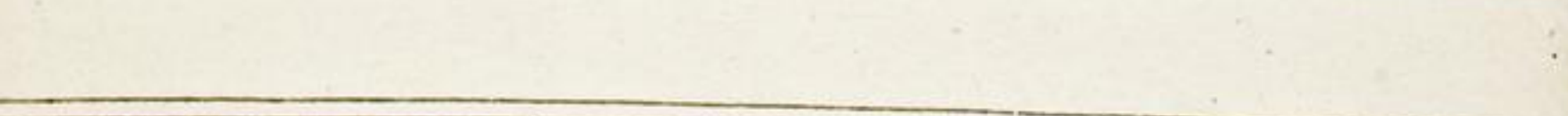
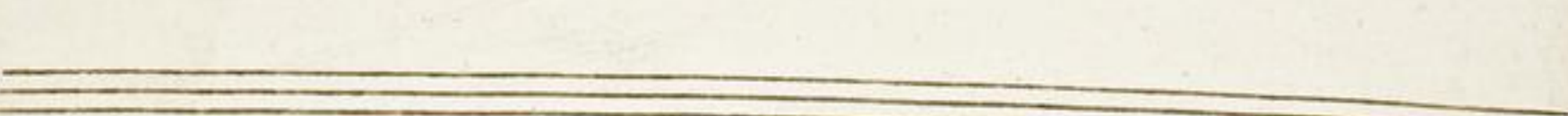
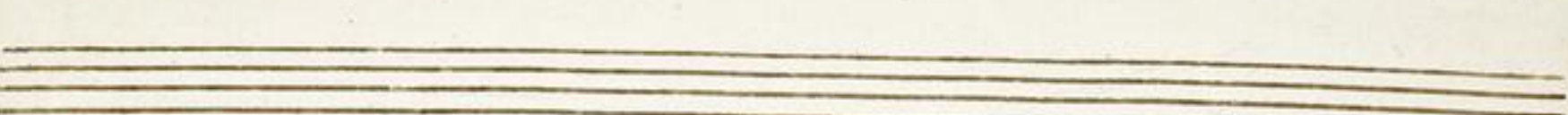
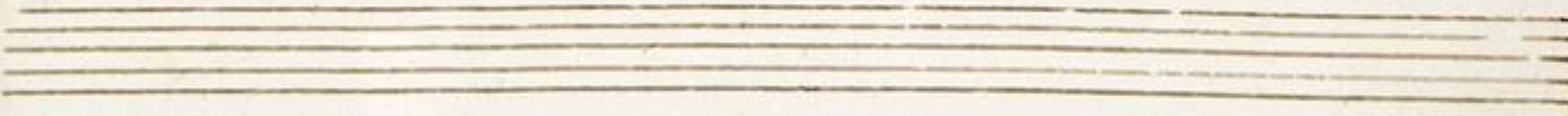
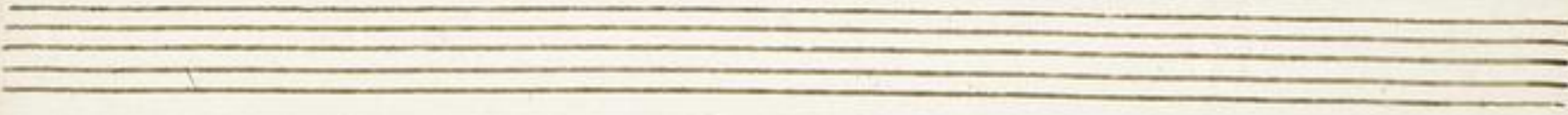
Auf mein Gott, mein Vaters, mein Licht! Heißt nicht mir kein Licht:



begehrt, samst deine Gnu, begehrt, sucht in golden Meer; Lammes gib mir



Gut und full, also wie dein Gode will, nicht zu wenig, nicht zu viel.



Tenore.

Accomp.
Recit Aria
Da sie sah waren, sprach sie zu seinen Jüngern:

sammlet die übrigen Broten, daß nichts verloren.
Recit Aria

Mein Jesu, kan mich soll ich gleich nicht alzeit großen Rathlosen, wof

an! dein Wille soll geschehen, daß mich nicht mehr nicht zu arm.

aus nicht zu reich.

Auf mein Gott, mein Vater, mein Licht! Was ich nicht mehr nicht: begehrt, sammlet

deine Gabe, begehrt nicht in hollen Meer: denn so gib mir will mich fell, also

wie dein Geheiß will, nicht zu wenig, nicht zu viel.

Basso.

Accomp. O du Gott der Allmächtigen Hände, komm einzig in unser Haus ein, Dein

Drogen mußst so schnell ein; doch wolte man den Ueberflusß von Früchten, das

reichte großer Umdant sein. Ihr preßet ein, Gott will den Ueberflusß von

Deinen Gaben, sorglos auf gegeben haben.

Der Herr will Deine Gaben, recht sein verwaltet haben, und sie sind güter

Auf - - - - - güter Aufstung macht, Der Herr will Deine Gaben, recht sein

verwaltet haben, und sie sind güter Auf - - - - - güter auf -

- - - - - hingewest. Und Gott und in p. gegeben - - -

- - - - - der, wird man den Drogen der Drogen, Gott der - - - - - der,

die nicht Drogen - - - - - samkeit, die nicht verweist - und

nicht zerstört - die ist ab, - die der Herr begehrt, die nicht Drogen -

- - - - - samkeit, die nicht verweist - und nicht zerstört - die ist ab, die

ist ab, die der Herr begehrt.

Capo // Recit // Aria //



Auf, mein Gott, mein Befehl, mein Lust! Dieser Himmel mich nicht :

bey der pfändet deine Gf, bey der steht in hellen, Meer: denn so

gib mir hüll und füll, also wie dein Götze will, nicht zu wenig,

nicht zu viel.