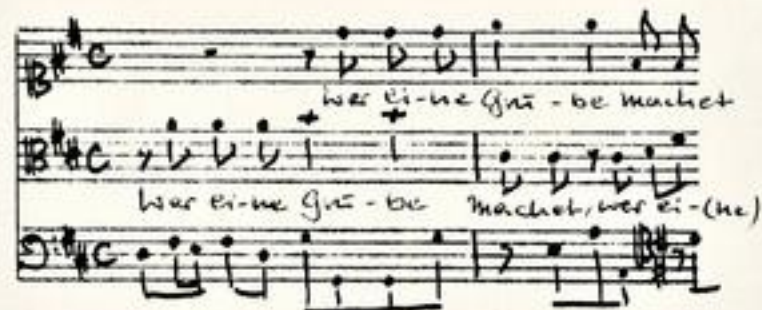


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 432/9

Wer eine Grube machet/a/2 Violin/Viol./Flaut./Canto/Alto/
Tenore/Basso/e/Continuo/Dn.Judica/1724.



Autograph März 1724. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bg. bzw. Bogen 4 - 6.

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

Alte Sign.: 157/9. Text: Johann Conrad Lichtenberg, 1724.
Xeroxkopie d. gedr. Textes: 2003 A 0515 S 62 ff.

In: Index

F. D. G. F. M. Mart. 1724.

In no min Goubu maysat, das sind sein fallen 55
Mous 432/9 157.

9.

Foll: (19) a.

Partitur
16^{ter} Aufzug. 1724.

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In: Judica

F. A. F. M. Mart. 1724.

Handwritten musical score for the first system, featuring five staves with notes and lyrics. The lyrics include: "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", and "Aber eine Grube macht".

Handwritten musical score for the second system, featuring five staves with notes and lyrics. The lyrics include: "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", and "Aber eine Grube macht".

Handwritten musical score for the third system, featuring five staves with notes and lyrics. The lyrics include: "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", "Aber eine Grube macht", and "Aber eine Grube macht".

Handwritten musical score on a single page, featuring five systems of staves. The notation is in black ink on aged, slightly stained paper. The first system contains five staves, with the first three staves having lyrics written below them. The lyrics are in German and appear to be a hymn or a religious song. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some discoloration and small stains.

Handwritten musical score on a single page, featuring five systems of staves. The notation is in black ink on aged, slightly stained paper. The first system contains five staves, with the first three staves having lyrics written below them. The lyrics are in German and appear to be a hymn or a religious song. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some discoloration and small stains.

Handwritten musical score on a single page, featuring five systems of staves. The notation is in black ink on aged, slightly stained paper. The first system contains five staves, with the first three staves having lyrics written below them. The lyrics are in German and appear to be a hymn or a religious song. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some discoloration and small stains.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often with some corrections or additions. The page is numbered '2' in the top right corner.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often with some corrections or additions. The page is numbered '2' in the top right corner.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often with some corrections or additions. The page is numbered '2' in the top right corner.

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Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often with some corrections or additions. The page is numbered '2' in the top right corner.

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Handwritten musical score for a vocal ensemble, featuring five staves with lyrics in German. The lyrics are: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The music is written in a historical style with various note values and rests.

Handwritten musical score for a vocal ensemble, featuring five staves with lyrics in German. The lyrics are: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The music is written in a historical style with various note values and rests.

Handwritten musical score for a vocal ensemble, featuring five staves with lyrics in German. The lyrics are: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The music is written in a historical style with various note values and rests.

Handwritten musical score for a vocal ensemble, featuring five staves with lyrics in German. The lyrics are: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The music is written in a historical style with various note values and rests.

Handwritten musical score system 1. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third and fourth staves are also treble clefs. The fifth staff is a bass clef. The music is written in a historical style with many beamed notes. There is a handwritten note "Lob. Welt" in the fourth staff.

Handwritten musical score system 2. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third and fourth staves are also treble clefs. The fifth staff is a bass clef. The music is written in a historical style with many beamed notes. There is a handwritten note "Lob. Welt" in the fourth staff.

Handwritten musical score system 3. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third and fourth staves are also treble clefs. The fifth staff is a bass clef. The music is written in a historical style with many beamed notes. There is a handwritten note "Lob. Welt" in the fourth staff.

Handwritten musical score system 4. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third and fourth staves are also treble clefs. The fifth staff is a bass clef. The music is written in a historical style with many beamed notes. There is a handwritten note "Lob. Welt" in the fourth staff.

Handwritten musical score, first system. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music is written on a five-line staff. The lyrics, written in a cursive script, are: *Der Herr ist unser Gott*.

Handwritten musical score, second system. The notation continues on a five-line staff. The lyrics, written in a cursive script, are: *Der Herr ist unser Gott*.

Handwritten musical score, third system. The notation continues on a five-line staff. The lyrics, written in a cursive script, are: *Der Herr ist unser Gott*.

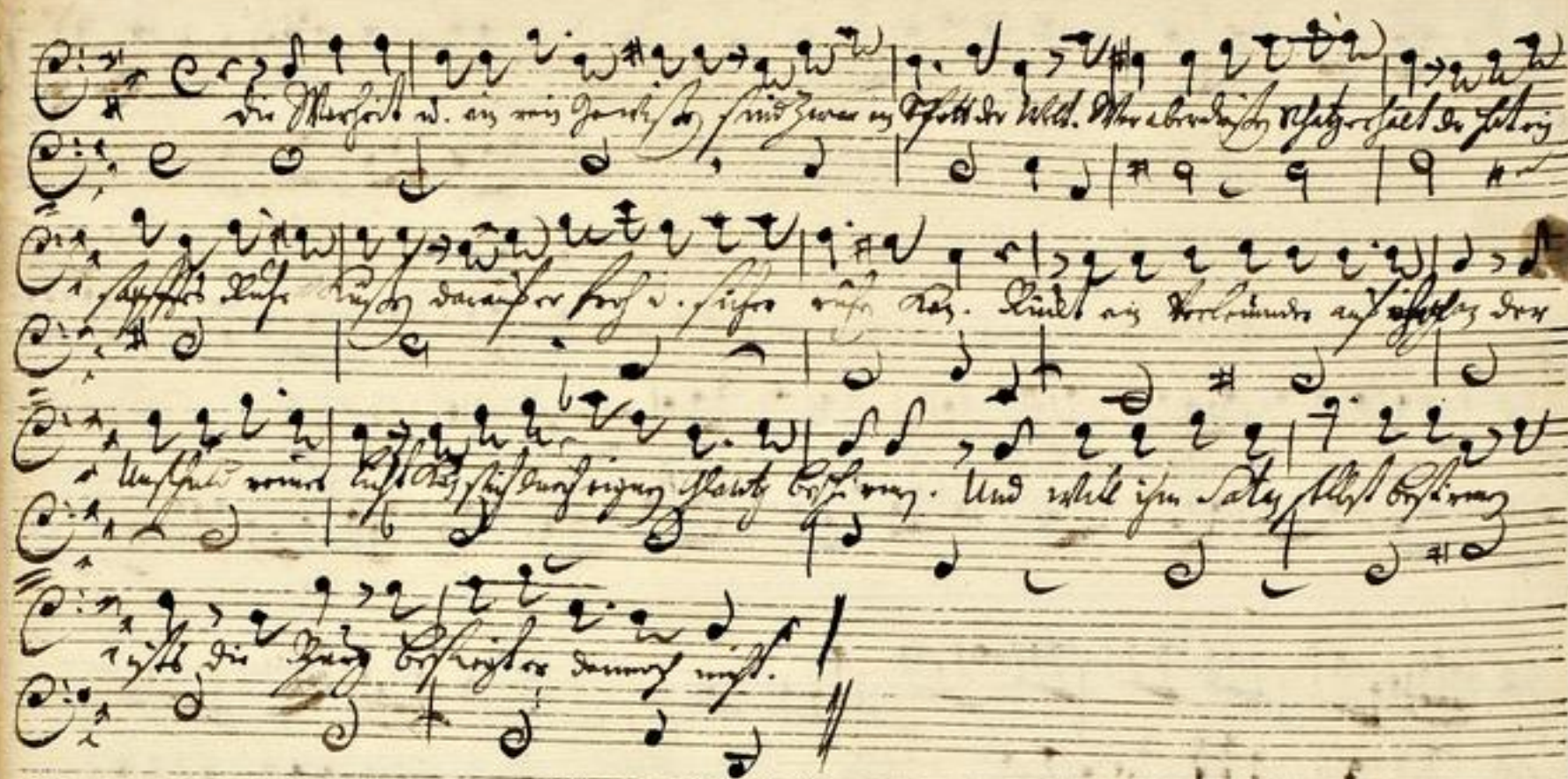
Handwritten musical score, fourth system. The notation continues on a five-line staff. The lyrics, written in a cursive script, are: *Der Herr ist unser Gott*.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. The manuscript is written in a historical style, likely from the 17th or 18th century. The page number '4' is visible in the top right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. The manuscript is written in a historical style, likely from the 17th or 18th century. The page number '4' is visible in the top right corner.

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Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. The manuscript is written in a historical style, likely from the 17th or 18th century. The page number '4' is visible in the top right corner.



 Die Herrlichkeit ist uns ein Jammer, der uns zu dem Himmel führt. Wer aber nicht aufsteigt, der fällt.

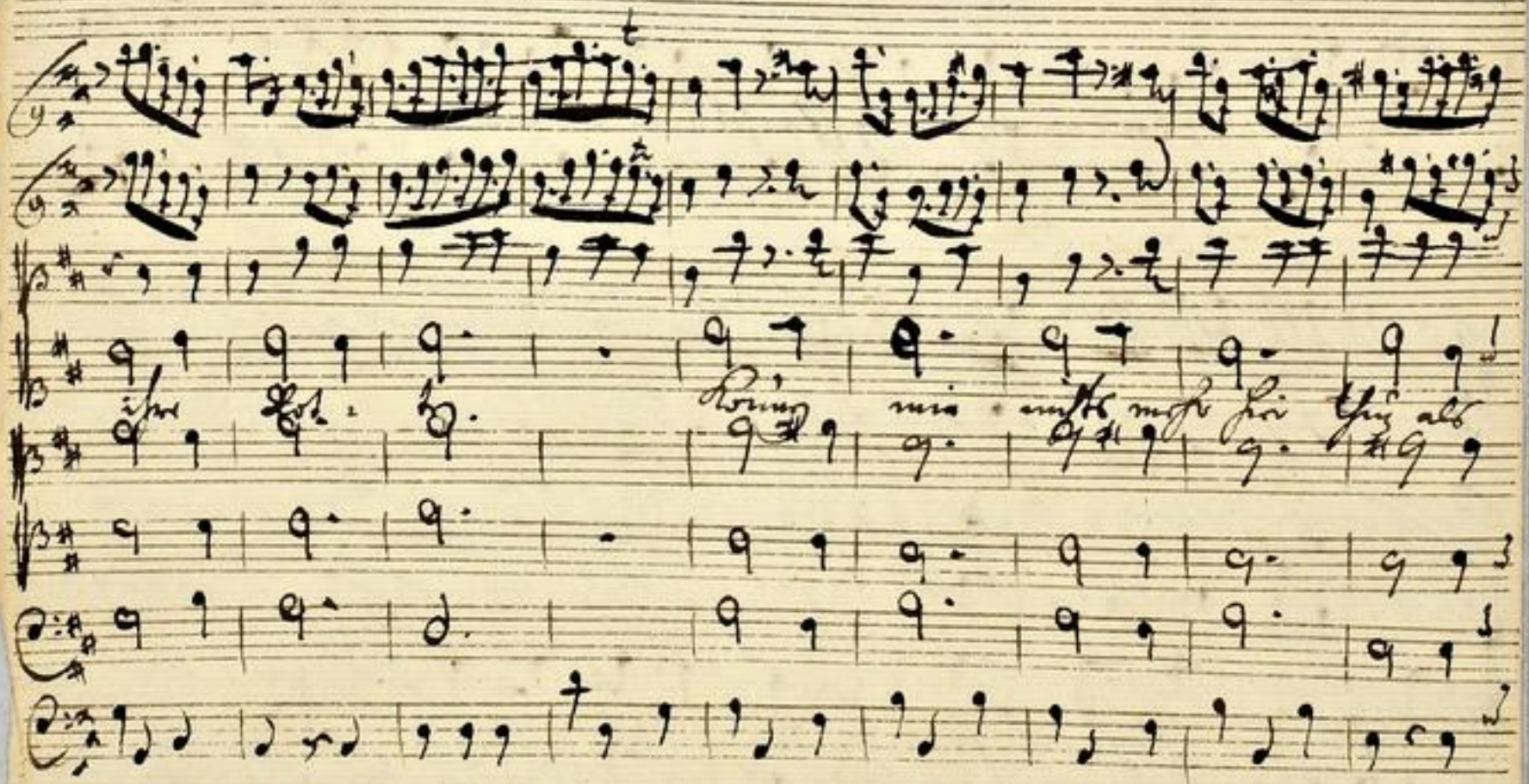
 Aufsteigt aber auch darüber hinaus. Lasset uns doch an der Hand des Herrn

 aufsteigen, und nicht auf der Hand der Menschen. Und nicht in der Hand der Menschen

 aufsteigen, sondern in der Hand des Herrn.



 Bring mich nicht mehr bei dir als



 Bring mich nicht mehr bei dir als



157.

7

9.

Alte neue *Gröber* markt.
a

2 Violin
Viol
Kant.

Can
Alto

Tenore

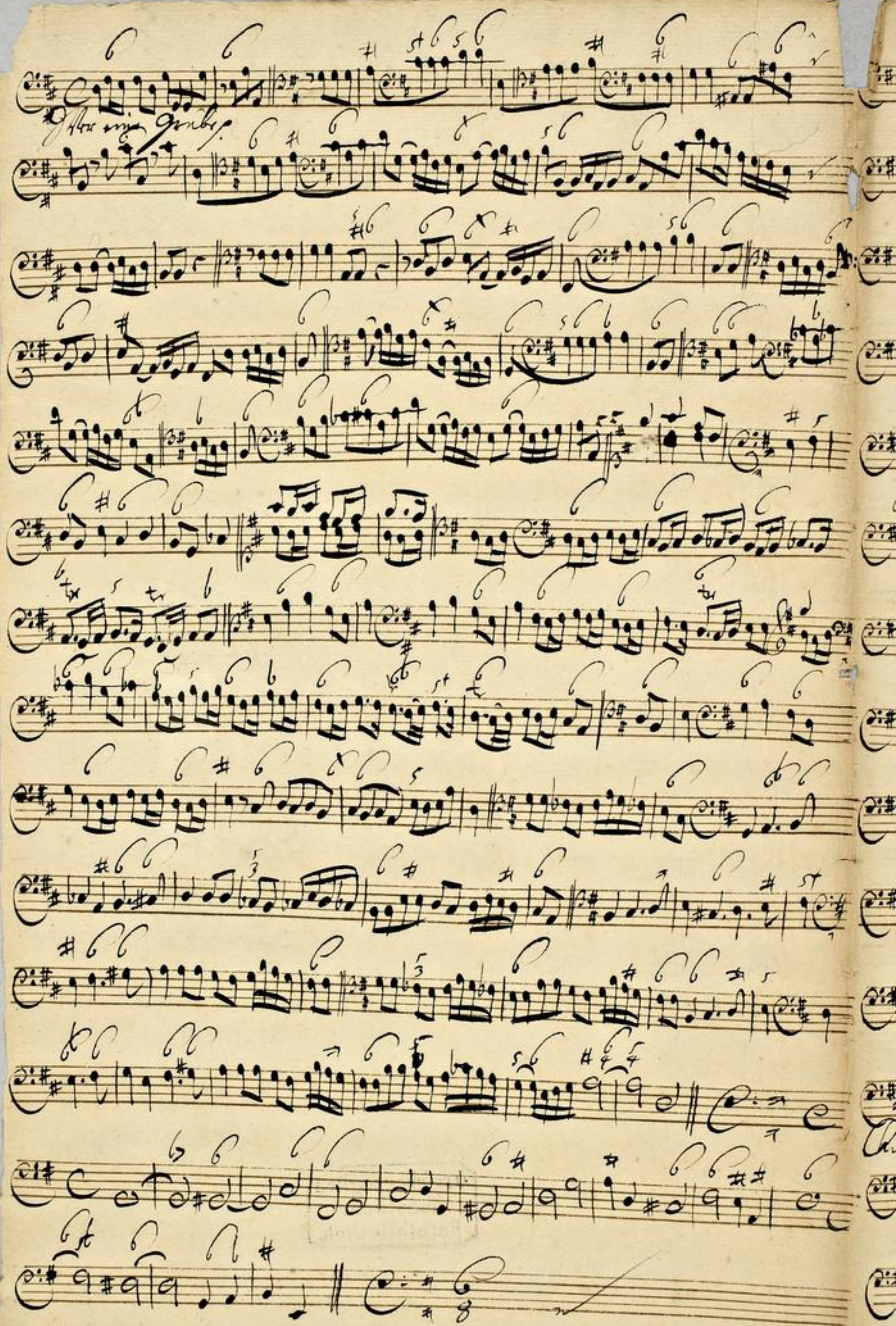
Bass

Dr. J. J. J. J.
1524.

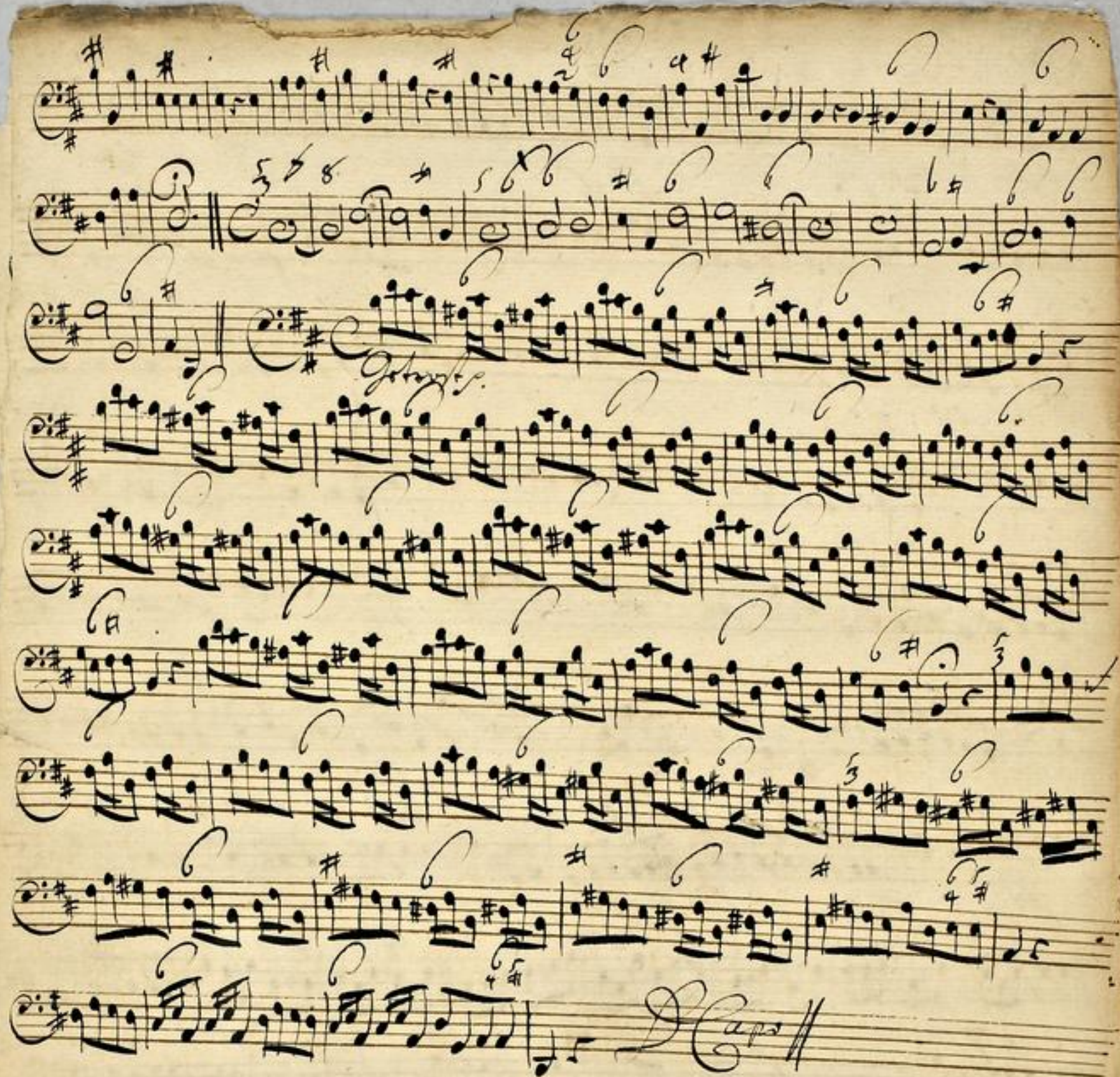
e

Continuo

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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs, with some staves marked with a key signature of one sharp (F#). The manuscript is written in a historical style, likely from the 18th or 19th century. The text "Choral." is visible on the lower left, and "Latus Vultus" is written below the final staff. The paper shows signs of wear, including tears and discoloration.



Choral Capo
Des und Dorf.

Violino. I.

9

Allegro con Grando molto

ordin
Sub. Alleg.

Recitativo
tace

Capo // *Recitativo*
tace

Choral. &

Handwritten musical score for a choral piece. The notation is in G major (one sharp) and 3/4 time. It consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff is heavily crossed out with dense black ink. The third staff also begins with a treble clef and a key signature of one sharp. The fourth staff continues the melody. The fifth staff ends with a double bar line and the word "Recitat" written above it. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff continues the melody. The eighth staff ends with a double bar line. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff ends with a double bar line.

Choral Capo //

Handwritten musical score for a choral piece, likely a continuation of the previous one. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody.

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Violino 2^o

10

Allegro vivace

Recitativo

Allegro

Recitativo: tacet

Viola

ii

Alte eine Jamben macht

Recit tacet

Convin

Ecke Melke

Recit: tacet

3

Choral &

Satan, wählst.

Recitat: facit

Gebirg.

pp.

sub.

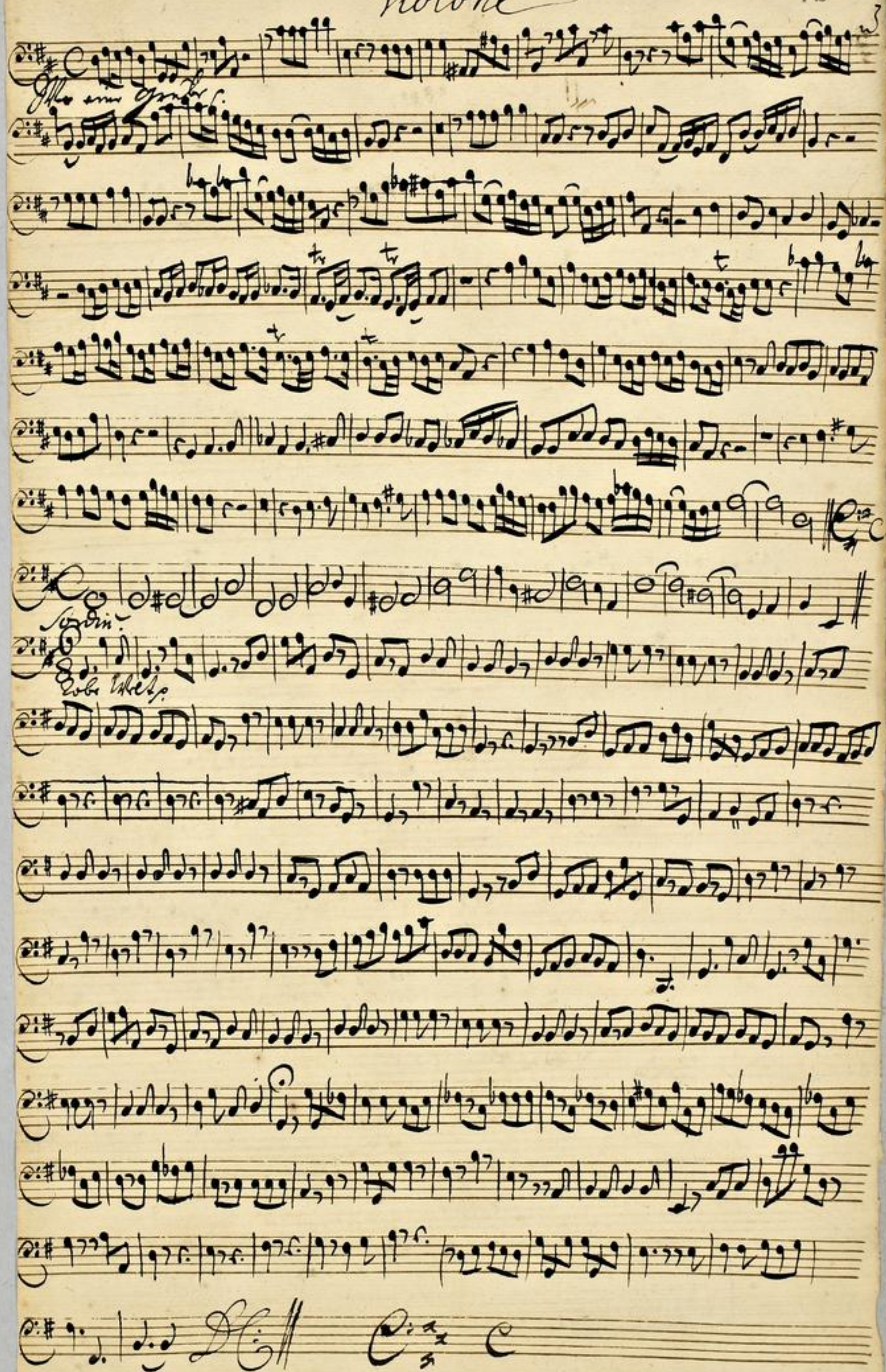
pp.

Choral &

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Violone

12



Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The key signature is one sharp (F#). The time signature is common time (C). The score is written in a cursive, handwritten style.

Choral.
*Satan ist der
 Herr und König*

Choral.
*Satan ist der
 Herr und König*

Choral Herr
 Satan ist der Herr.

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Flauto.

13

Subito Allegro

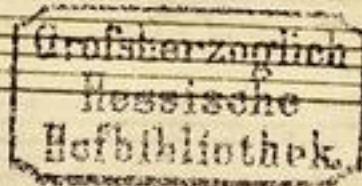
Da Capo

Canto.

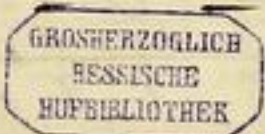
[illegible]

mir in Eyl sie zu samen maßen
 Gedroß muß glänze die Unzufüh leiden muß
 mir still — — — — — Gott nimm ab woß in aest
 mir still muß glänze die Unzufüh leiden — — — — — Gott
 nimm ab woß in aest — — — — — nimm mit am Marterstein auf
 freu so muß ex Tod zum Lei - noch werden
 die müße Exo - ne müße Exone Kostbar maß die
 müße Exo - — — — — — ne Kostbar maß

Choral



alto.

[illegible]

Tenore

[illegible]

Einan steh selbst in Daband lügen Kind Jodis das Urfoil
 wird nicht follen der Geist von sie aus follen steigen wird
 Dissen selbst zum Fall zum Tod geirgen
 Datan malt mir ihre Lotten können mir
 kan mir doch kein Tod nicht tödten sondern weiß
 nicht mehr ihre Augen all meiner Lotten
 unteren Geist and viel anderen Nötten
 laß sie laßen Gott mir folgt wird in der
 bitten tödten d. maßt sein Vainage kan follen
 laßen mehr
 follen follen

Aria Recit
 tace tace
 Recit Aria Choral
 tace tace

&

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昨



Choral.

Saten, Welt und ihre Rotten können mir nicht mehr
 Can mit der kein Tod nicht tödten sonder rißt mich dar
 für Hing als meiner Gottesan laß sie Rotten laß sie
 Geist aus mir raus und Rotten fließt ab für die Rotten
 laß sie Gott mein Heil wird in Eil er zu finden mag sie
 laß sie und magst laß! daß man Can geseh'n sein lebend
 Rec. tacet Aria tacet

Choral Can mit der

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Basso.

18

Wer uns Gänze mauset
 Ich wird sein
 fal - len wird sein fal - len
 wer uns
 Gänze mauset Ich wird sein fal - len
 wer uns Gänze
 mauset Ich wird sein fal - len Ich wird sein fal -
 len und wer einen Stein
 wäl -
 zet d. wer einen Stein wäl -
 zet
 d. wer einen Stein wäl -
 zet
 wer einen Stein wäl -
 zet
 an den - an den - wieder
 kom - men wieder kom - men
 an den - wieder
 kom - men an den - an den - wieder kom -
 - men wieder kom - - - men
 Recit. aria
 tacet tacet
 Die Warheit und ein rein Gänze sind zwar ein Spott der Welt. Wer
 aber diesen Befehl erfalt der hat ein sanftes Auge und
 veranlaßt froh und süß zu sein und ein Herkommen an mich
 an der Unzufriedenheit ist kein süß und nimmer Gänze

stimmen. und will ihm Taten selbst bestimmen Was ist die
 Choral. *Choral*
 Taten wret mit ihre Totten können mir
 kan mit der him. lott nicht töten sondern reißt
 nicht mehr für ihm alt meiner Totten laß sie stotzen
 unsern Geist aus viel Tansend töffen schmeißt das der
 laß sie laßen Gott mein Feil werden Feil sie zu
 bittern töffen und maßt das da man kan gesu zu
 psamen machen. Ein frag ist nicht Sarnes die
 finolt freunden.
 Woll mag mir ihr Urtheil fallen die unvorsichtige Desmaß
 muß der auf die Züchte wollen mein gut Gerichten tröset
 mis. L. Zücht sie süß, muß schlägt mit Mörder Namen zu Gott
 wird mis wost der Wut an treiben, um mir Zue solchen Auf
 laß ihm Zorn an süßem Eingang reißen.
 Getrost muß gleich die Unfälle leiden
 mir still. Gott wird ab wost in
 auf wost in auf muß gleich die Unfälle leiden

16. Die
9.
mir
reißt
19
er fotten
der der
19
für die
gehn für
die
may
die w
trösel
in Gott
Chen auf
Arbwohlin
heiden

19
Gott nimmst du wost in aist wost in aist Du bist mit ein Marter
stimm als die auf Erden Du bist mit ein Marter stimm als die auf Erden so
muß er doch zum Mei - noch zum Kleinod werden die
unser Exent loy - - - bar kostbar magst die
unser Exe ne kostbar magst

Choral Capo.

Empty musical staves for the Choral Capo section.