

Gott, lege doch in mein M^{und} *ms* 0. 2. 4. 6. 8. 10. 12. 14. 16. 18. 20. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100.

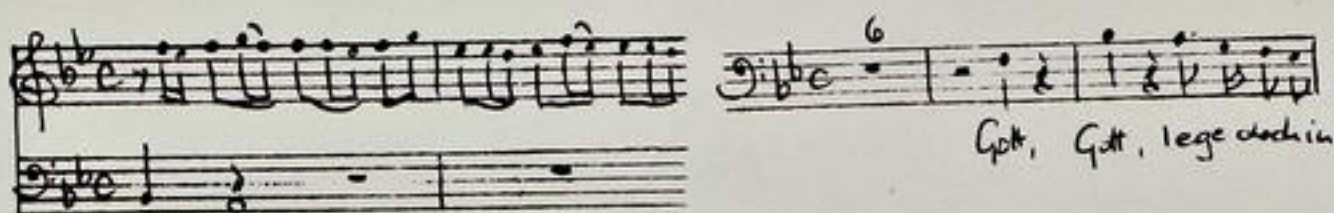
Gott, lege doch in mein M^{und} *ms* 0. 2. 4. 6. 8. 10. 12. 14. 16. 18. 20. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100.

420/28

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 420/28

Gott, lege doch in meinen Mund/a 7/2 Hautb./2 Violin/Viol./
Basso Solo/Con/Continuo/Dn.19 p.Tr./1712.



Autograph September 1712. 34,5 x 21 cm.

partitur: 4 Bl. Alte Zählung: 2 Bogen

7 St.: B, vl/ob 1, 2, vla, vlc, vlne, bc.
je 1 Bl., bc 2 Bl.

Alte Sign.: 145/XXVII; 7312/28.

Text: Georg Christian Lehms, 1711. = H 3719/900 S. 48 ff. 7



Partitur
1712

Gott, laß dich in unsem. Dr. & M. S. irir

Gott, laß dich in unsem. Mein. p. p.

420/28

145.
XXVII.

7342/28

Partitur
1712

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, key signatures (sharps), and note values. The lyrics are written in German.

Lyrics visible on the page:

- Ich will mit Halmen frohig*
- ay time ist time ist mir mit mir*
- in dem Vorst. Geht in die*
- 2. steht in der Luft wie*

Handb. des.

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in German and are interspersed between the staves. The lyrics include: "Ich auf deine große Güte auf deine große Güte", "Gott o Gott in deinem Tempel an.", "deine große Güte = auf deine große Güte. Gott o Gott in deinem Tempel", and "Ich will in". There are also some musical markings like "th" and "f" above notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Handwritten annotations include "tutti" at the top, "H." in the second measure, "in Gm" in the third measure, "ad" in the fourth measure, and "Gm" in the fifth measure. The score concludes with a double bar line and a final flourish.

Soli Deo
Gloria

145
XXVII.

Gott, Lige dich in meinen Händen,

a 7

2

Hautb.

2

Violin

Viol.

Basso Solo

On

In: 19 p. Fr.
1712.

Continuo

f(8)

Continuo.

Handwritten musical score for Continuo, featuring ten staves of music. The notation includes various notes, rests, and accidentals (sharps and flats). The piece concludes with the word "Da Capo" and a double bar line. Below the final staff, the text "dy gog an" is written in a cursive script.

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Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The manuscript is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining. The score concludes with a double bar line and a final flourish.

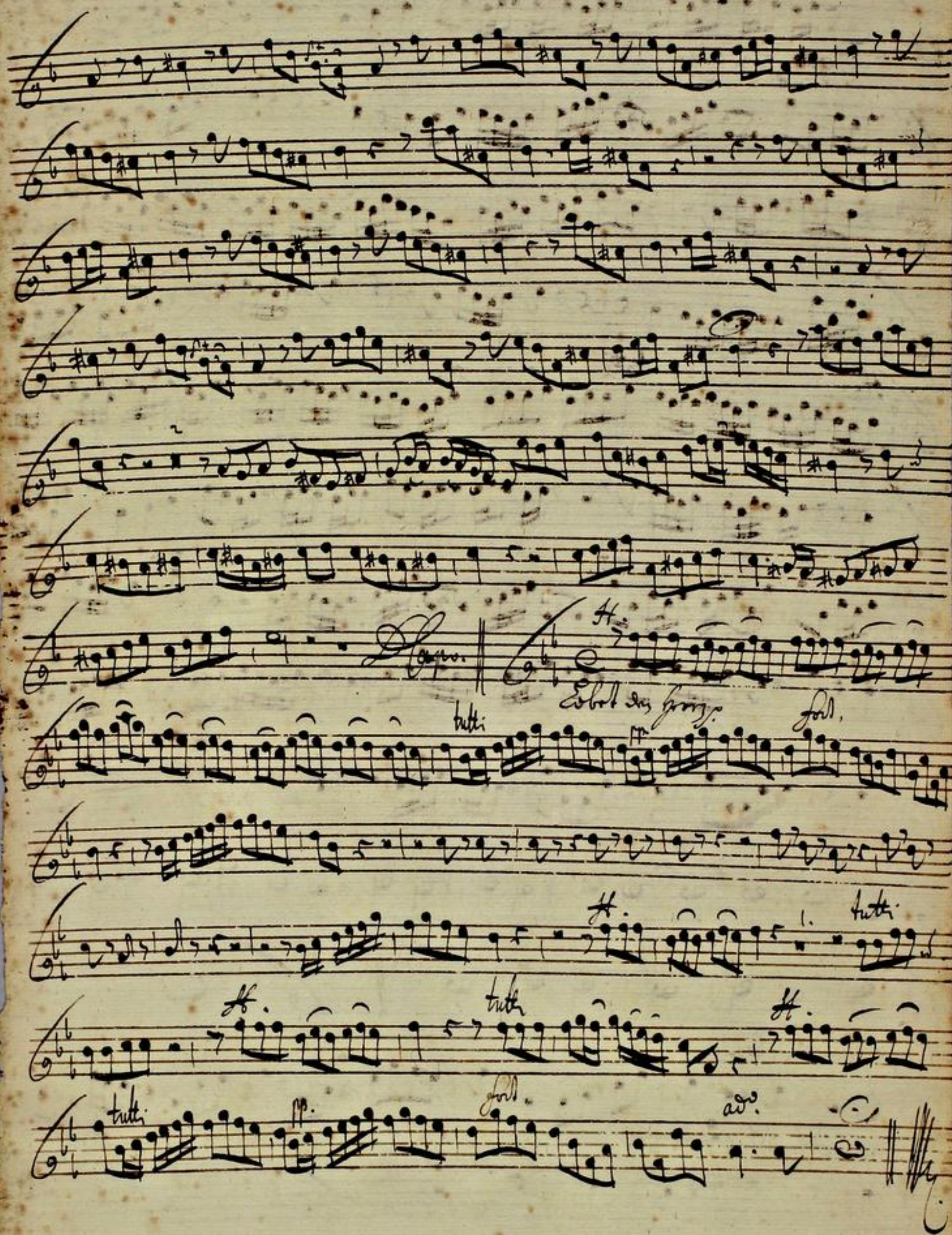
Violino 1.

Na

Handwritten musical score for Violino 1. The score consists of 11 staves of music, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The score includes several sections marked "tutti" and "Hautb. Solo." (Hautbois Solo). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Handwritten annotations and markings include:

- Stave 1: *gott, lag. d'ys.* (gott, lag. d'ys.)
- Stave 2: *tutti*
- Stave 3: *tutti*
- Stave 4: *tutti*
- Stave 5: *tutti*
- Stave 6: *tutti*
- Stave 7: *tutti*
- Stave 8: *tutti*
- Stave 9: *tutti*
- Stave 10: *tutti*
- Stave 11: *tutti*
- Stave 12: *Violini*
- Stave 13: *Hautb. Solo.*
- Stave 14: *Id. gott, auf. d'ys.* (Id. gott, auf. d'ys.)



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Violino 2.

2

Handwritten musical score for Violino 2, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *ff.*, *tutti*, and *Da Capo*. The score includes a section marked *Da Capo* and a section marked *Aria tutti*.



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Viola

3

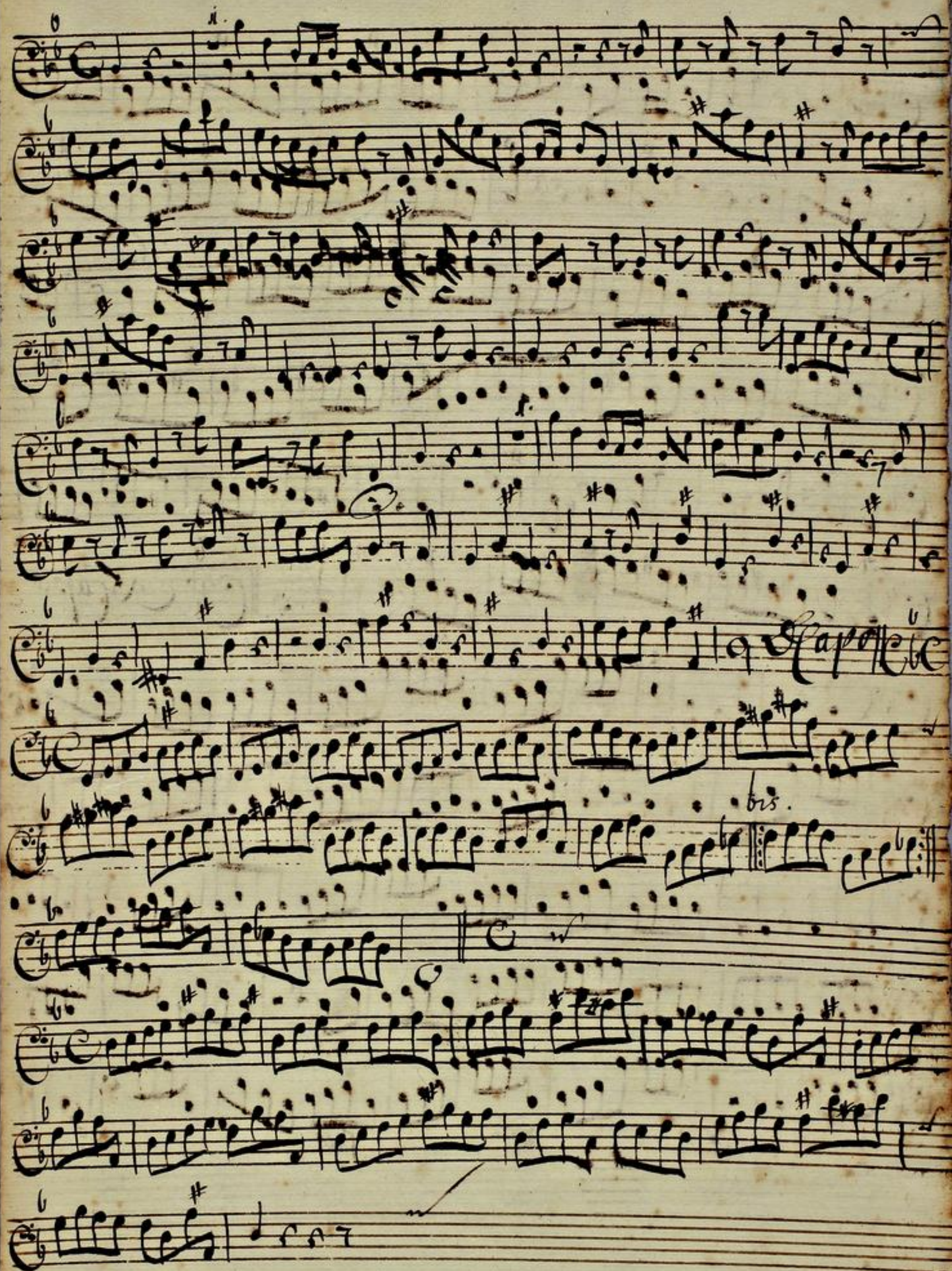
Handwritten musical score for Viola, page 3. The score consists of ten staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a final flourish.

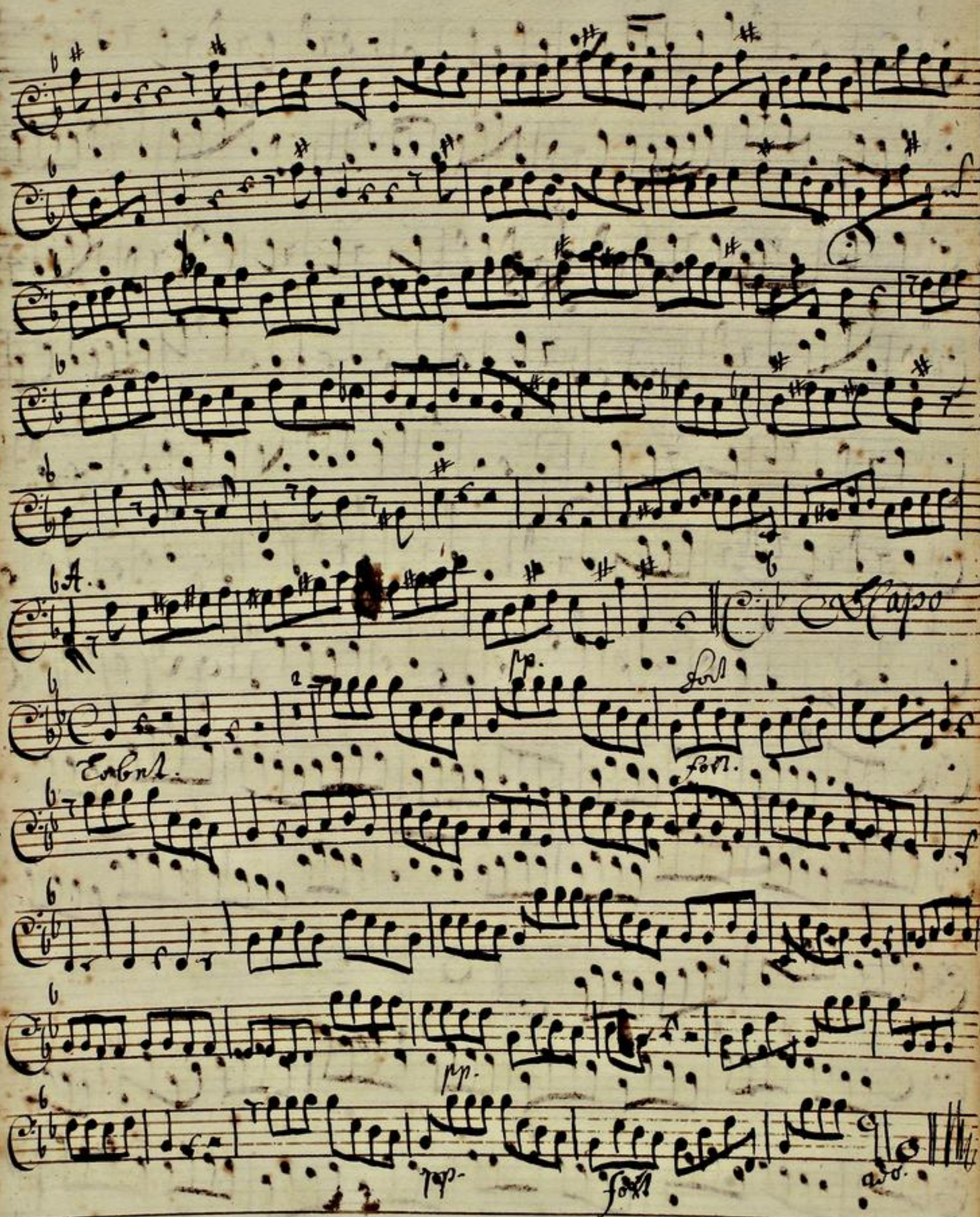
Dynamic markings and performance instructions include:

- mp.* (mezzo-piano) at the beginning of the 6th staff.
- for.* (forte) at the beginning of the 7th staff.
- mp.* (mezzo-piano) at the beginning of the 9th staff.
- for.* (forte) at the beginning of the 10th staff.
- ad.* (ad libitum) above the 10th staff.
- Via tacet* (Viola tacet) written across the 5th and 6th staves.

Violoncello.

4



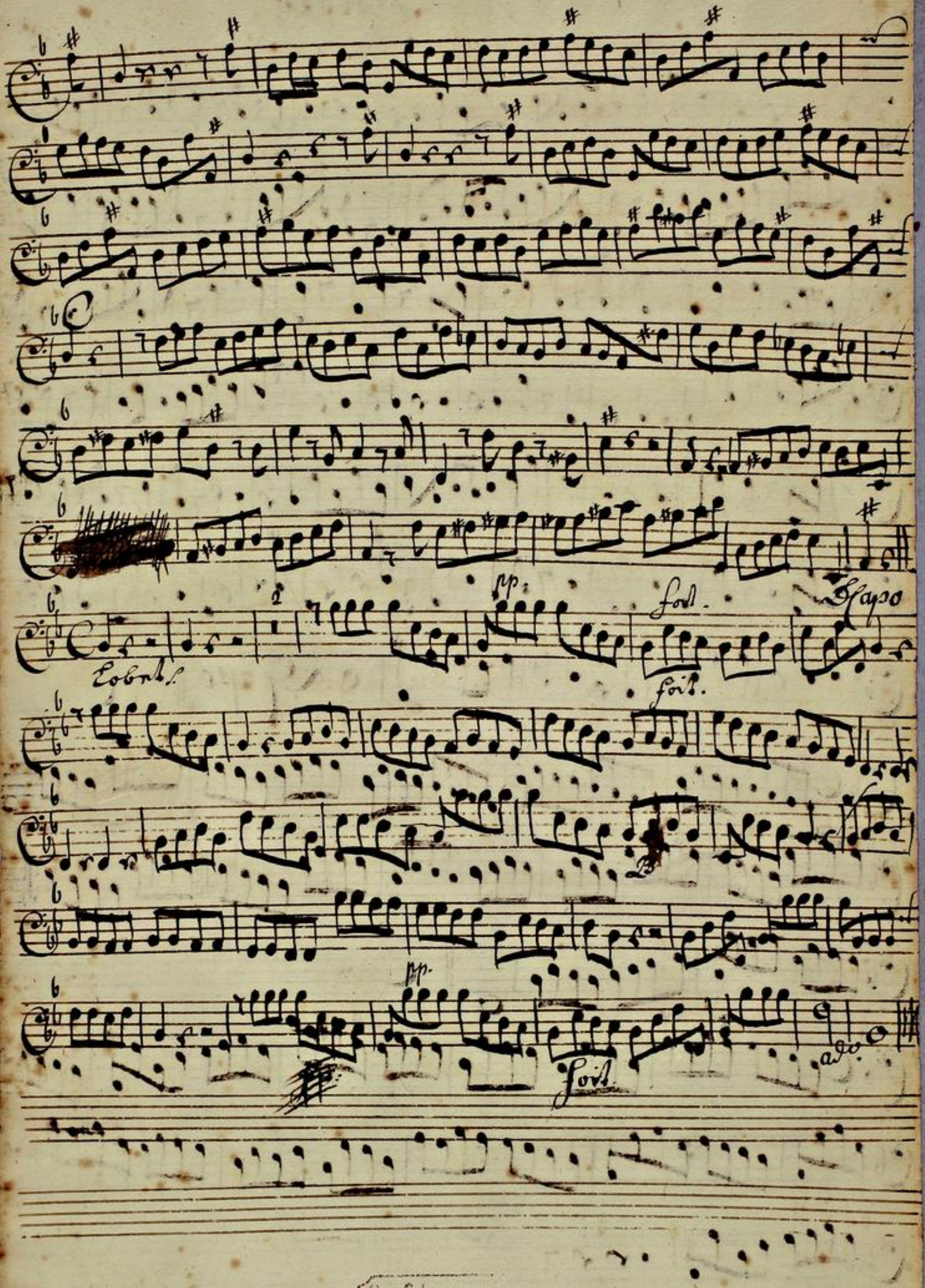


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Violono.

5

Handwritten musical score for Violono, page 5. The score consists of 12 staves of music in a single system. The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a fluid, cursive hand. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The eleventh staff has a treble clef and a key signature of one flat. The twelfth staff has a treble clef and a key signature of one flat. The music is written in a single system. The paper is aged and shows signs of wear, including foxing and staining. The handwriting is in a historical style, likely from the 18th or 19th century. The score is for a Violono, which is a historical instrument, possibly a viola or a similar string instrument. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat, and the time signature is common time. The score is written in a single system, and the paper is aged and shows signs of wear.



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Barso Solo.

6

Gott, Gott, Laga dorf in mei: non Mund, Laga dorf in mei: non
Mund, us die So Gyon. Liebling Reingott Gott
Gott, Laga dorf in mei: non Mund, in mei: non Mund, us die So Gyon. Liebling Reingott
us die So Gyon Liebling Reingott, Gott Laga dorf in meing Mund, us die So
Gyon Liebling Reingott. Ich will mit Halmen fahig sein
auf seine us seine us mir mit mir an den Tod und
Geist in An: = dorf in Andacht in: get.
Ich will in dein Laub gese auf deine große Güte, und anbeten
gegen deine heiligen Engel gegen dein heiligen Engel in deiner Lust = in deiner Lust
Ich geh auf deine große Güte auf deine große Güte Ich
geh = auf deine große Güte = auf deine große Güte o Gott o Gott in deiner Lust
in, ich geh = auf deine große Güte = auf deine große Güte = o Gott

Gott in deiner Engel arm; *Adagio* Ich will in Angst in Angst w. Liebe Gottes in
 Angst w. Liebe Gottes so schütze mich so schütze mich, mich auf alle Notzeiten w. mich vor
 Bösen w. mich vor Bösen gnädig sein w. mich vor Bösen w. mich gnädig sein.
 Lobet den Herrn, Lobet den Herrn, *2*
 Herr der du Zion erloset der du Zion erloset *Andante*
 antwortet Luthen *ad.* imter den *2* Ten in Ten *2*
 him, *2* im him.

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