

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 429/15

Niemand kan Jesum einen Herrn heißen/a/2 Violin/Viol/
Cant./Alto/Tenore/Basso/e/Continuo/Fer.3.Pentec./1721.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and continuo. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is tenor. The continuo part is indicated by a basso clef and a bass staff below it. The vocal parts are written in common time with a key signature of one flat. The vocal parts begin with a forte dynamic (F) followed by a piano dynamic (P). The lyrics "Niemand kan gesum einen Herrn heißen" are written in cursive script across the middle staff. The continuo part begins with a piano dynamic (P).

Autograph Mai 1721. 34 x 21 cm.

partitur: 4 Bl. Alte Zählung: 2 Bogen.

10 St.: C,A,T,B,vl 1,2,vla,vln(e)(2x),bc
je 1 Bl., bc 2 Bl.

Alte Sign.: 154/15.

Text: Johann Conrad Lichtenberg, 1721.

Xenocopy d. gedr. Textes: 2003 A 0517 S 103 ff



Nimand von Jesu nimm Lyra zu Griswold

Mus. Ms. 429
15

154

15.

4(15) II.

Partitur
13^{te}-Jahrgang. 1721.



Terps. Petrie.

F. A. S. M. May 1721

M. May. 1721.

M. May. 1721.

A handwritten musical score consisting of a single staff with five horizontal lines. The notation uses a combination of vertical stems and horizontal strokes to represent pitch and rhythm. There are six measures of music, each starting with a vertical stem and followed by a horizontal stroke of varying lengths.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of four measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A page from a handwritten musical manuscript for organ. The page contains two systems of music, each with a single staff. The notation uses a unique system of dots and dashes to represent pitch and rhythm. The first system begins with a clef, followed by a key signature of one sharp, and a common time signature. The second system begins with a clef, followed by a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 10 and 11 are shown, each consisting of four measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

וְיִתְעַמֵּד כָּל־בְּנֵי־יִשְׂרָאֵל וְיִתְהַלֵּל כָּל־בְּנֵי־יִשְׂרָאֵל

A page of handwritten musical notation on five-line staves. The notation consists of various note heads and stems, some with vertical dashes indicating pitch or rhythm. There are also several rests and a few small numbers placed above the staves.

A musical score page featuring a single staff. The staff begins with a clef symbol and a key signature of one sharp. It contains several note heads of different shapes and stems, some with vertical stems and others with diagonal stems pointing upwards or downwards. There are also some small, isolated note heads without stems.

and northwardly snowing!]

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of four measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A single horizontal line of handwritten musical notation on a five-line staff. The notes are represented by various symbols such as circles, dots, and vertical strokes, indicating pitch and rhythm. There are several rests interspersed among the notes.

A page from a handwritten musical score, showing a single system of music on five staves. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and rests. The notation is in common time, with a key signature of one sharp. The manuscript is written in black ink on aged paper.

This image shows a single page from a handwritten musical manuscript. The page contains two staves of music, each consisting of five horizontal lines. The music is written in a cursive, Gothic-style script. The first staff begins with a large note head, followed by several smaller note heads and rests. The second staff continues with a similar pattern of note heads and rests. The handwriting is fluid and expressive, typical of early printed music notation.

A single horizontal line of handwritten musical notation on five-line staff paper. The notes are represented by various shapes: some are solid black, others have internal dots or dashes, and some are hollow with a cross inside. There are also several rests, which are vertical dashes of different lengths. The notation is organized into measures separated by vertical bar lines.

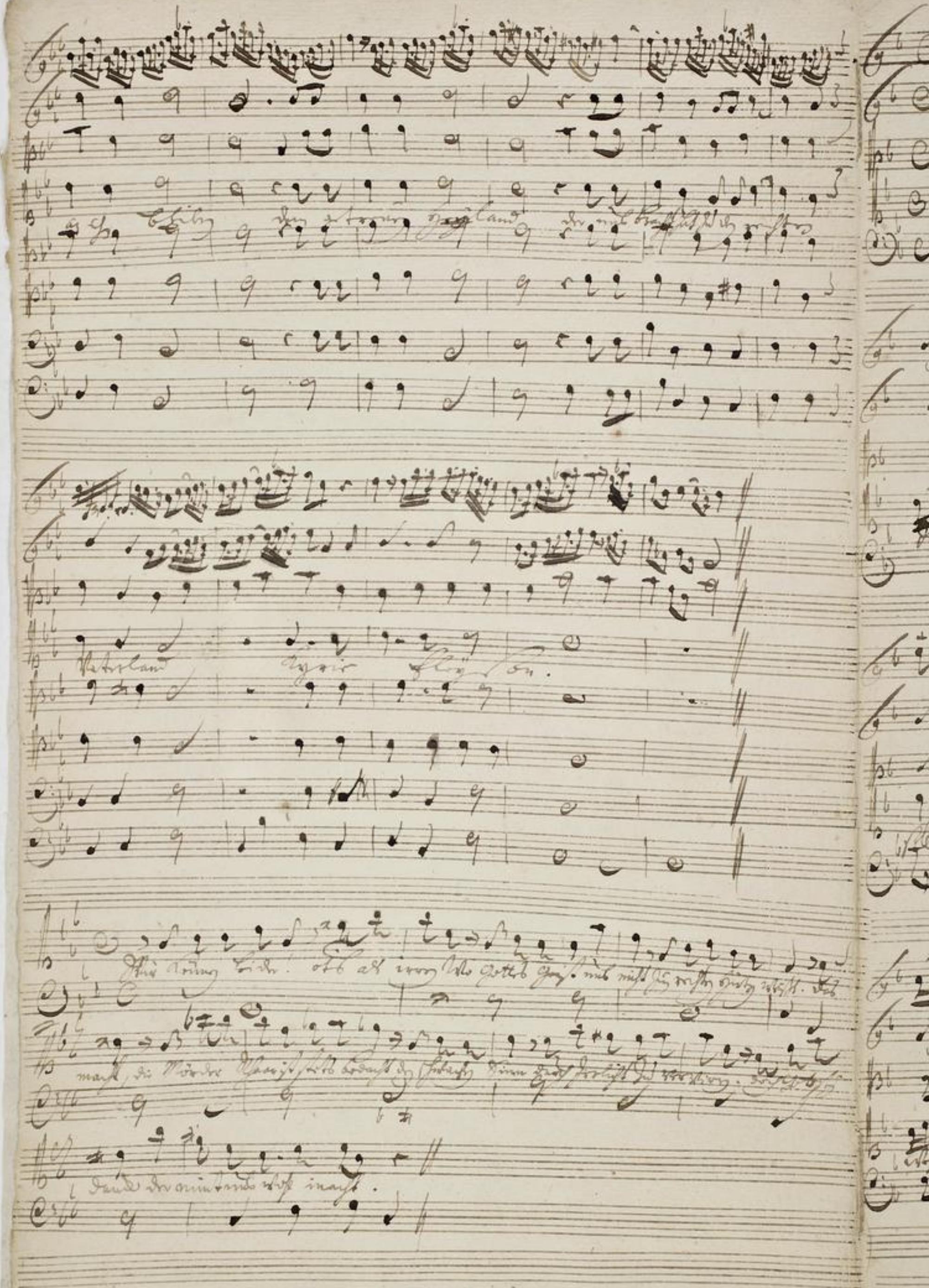
A page from a handwritten musical manuscript for 'Gloria'. The page contains two staves of music. The first staff begins with a treble clef, a 'C' key signature, and a common time signature. It features a melodic line with various note heads and stems. The second staff begins with a bass clef, a 'C' key signature, and a common time signature. It also features a melodic line with note heads and stems. The music is written on five-line staff paper.

A page from a handwritten musical score. The top half shows a single staff with various note heads and rests. The bottom half contains two staves, each with a single measure consisting of a bass clef, a 'C' key signature, and a '4' time signature.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, with measure 11 ending in a repeat sign and measure 12 beginning with a new section.

A horizontal strip of aged, yellowish-brown paper containing a single staff of handwritten musical notation. The staff consists of five horizontal lines. Various note heads, some with stems and some without, are placed at different positions along the staff, suggesting a rhythmic pattern or a specific melodic line. The handwriting is in dark ink.

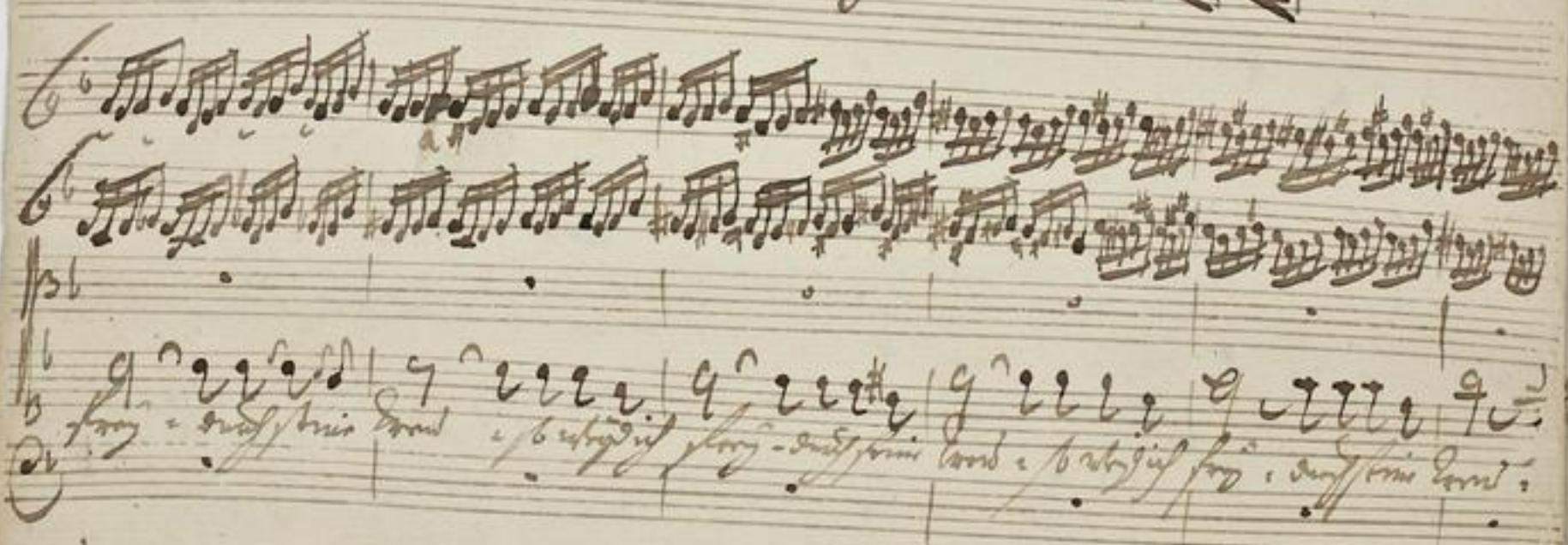
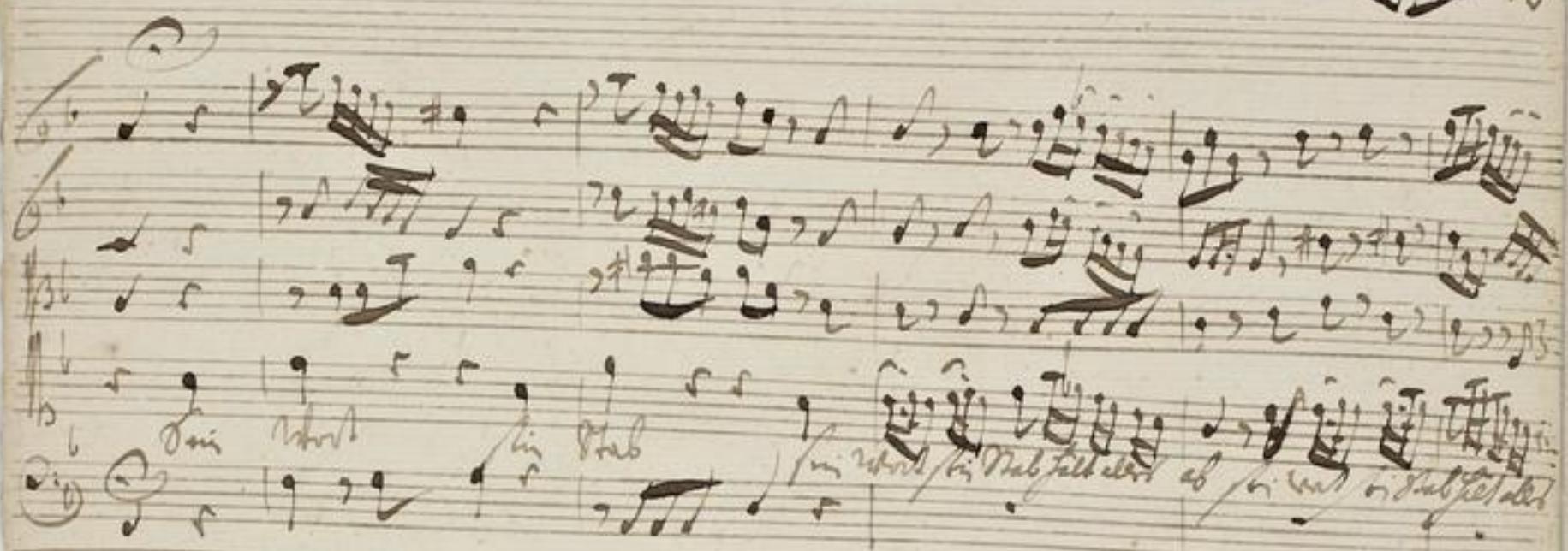
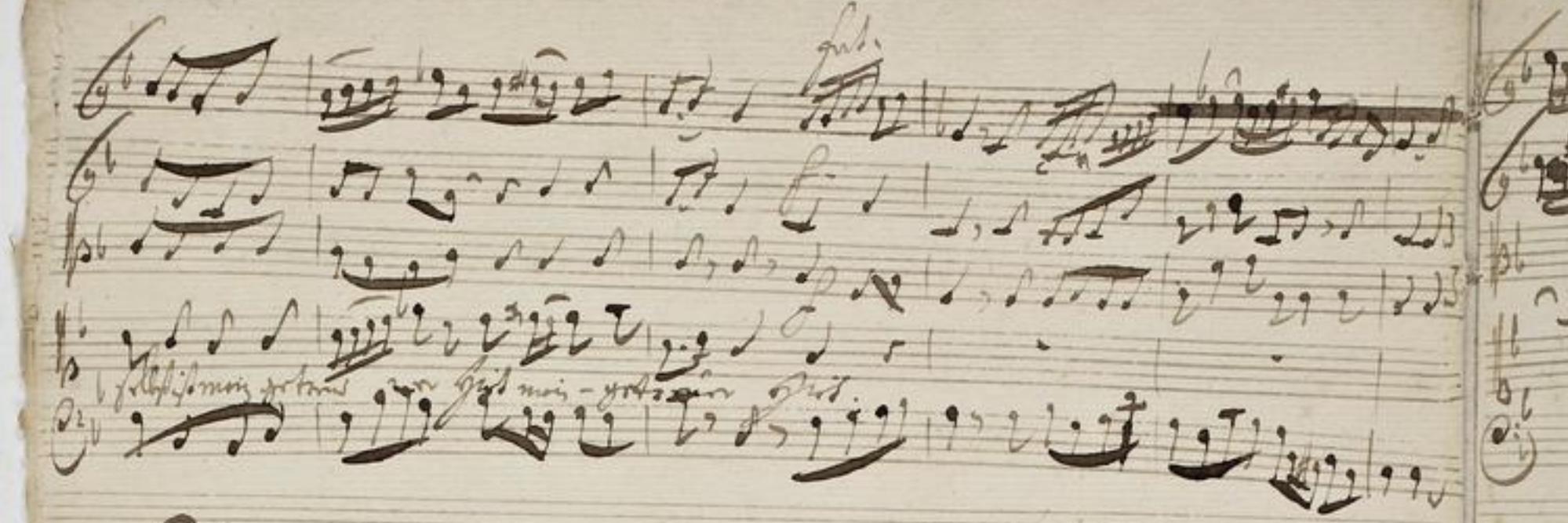




2

This is a page from a handwritten musical manuscript. The page contains four systems of music, each with a single staff and a key signature of one sharp (F#). The notation is highly stylized, using various note heads and stems. The lyrics are in Hebrew. The first system starts with a forte dynamic (f). The second system has a tempo marking 'M.'. The third system starts with a forte dynamic (f). The fourth system starts with a forte dynamic (f). There are some handwritten notes and markings in the margin.





23.

A handwritten musical score for two voices, Treble (Soprano) and Bass (Bass). The score consists of six staves of music. The first three staves are for Treble, and the last three are for Bass. The music is written in common time. The lyrics are in German and are written below the bass staves. The lyrics read: "Gib mir jüdisch jüdisch jüdisch in Friede ruhe". The score includes various musical markings such as dynamic changes (pp., f., ff.), tempo indications (Adagio), and performance instructions (riten.).

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal parts are written in soprano and alto clefs, with lyrics in German. The piano part is written in bass clef. The music is set in common time. The handwriting is in brown ink on white paper.

System 1:

Soprano: Hoffe verloren ist
Alto: ja das ist nicht wahr

System 2:

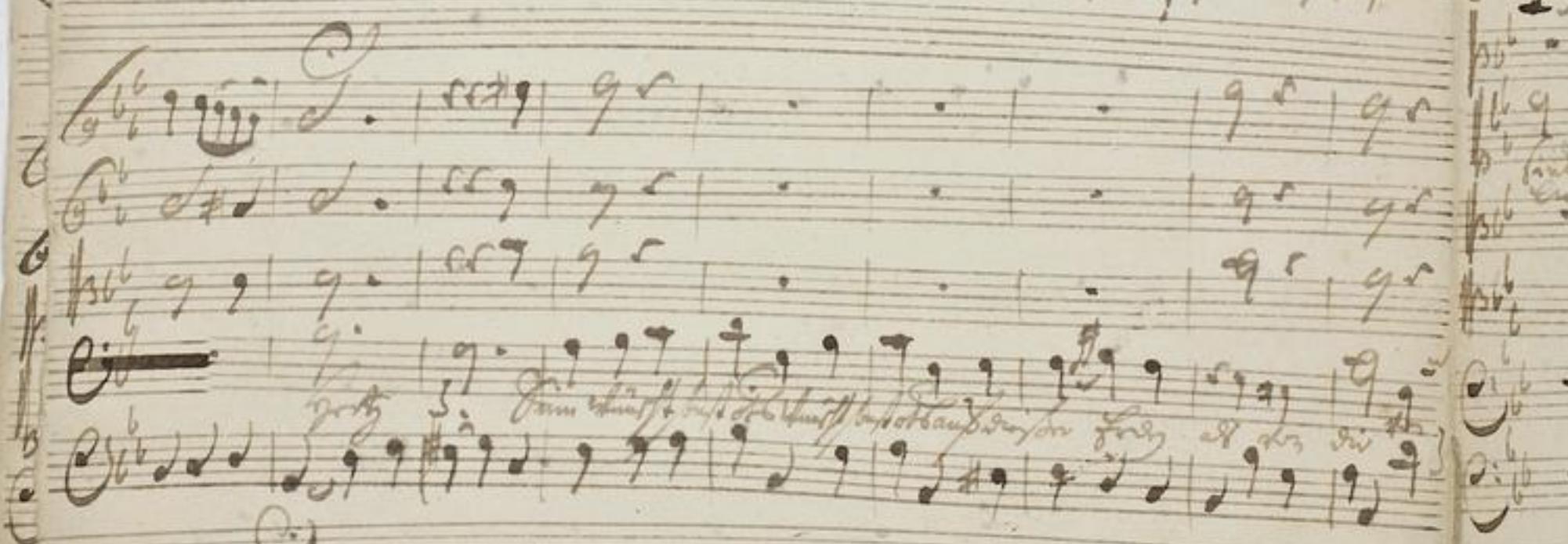
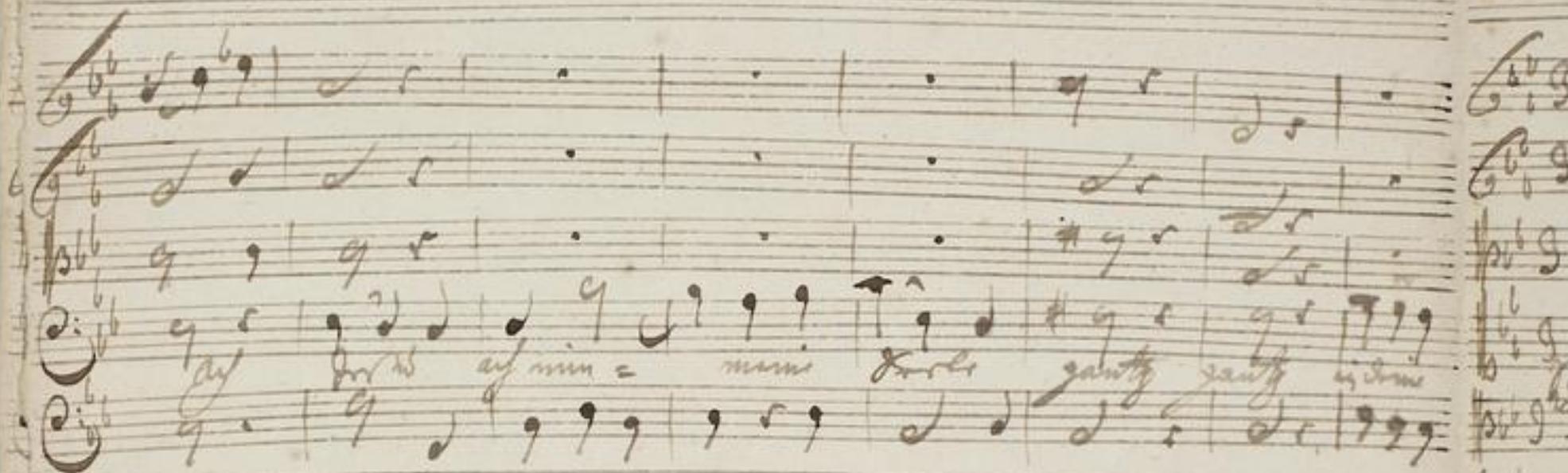
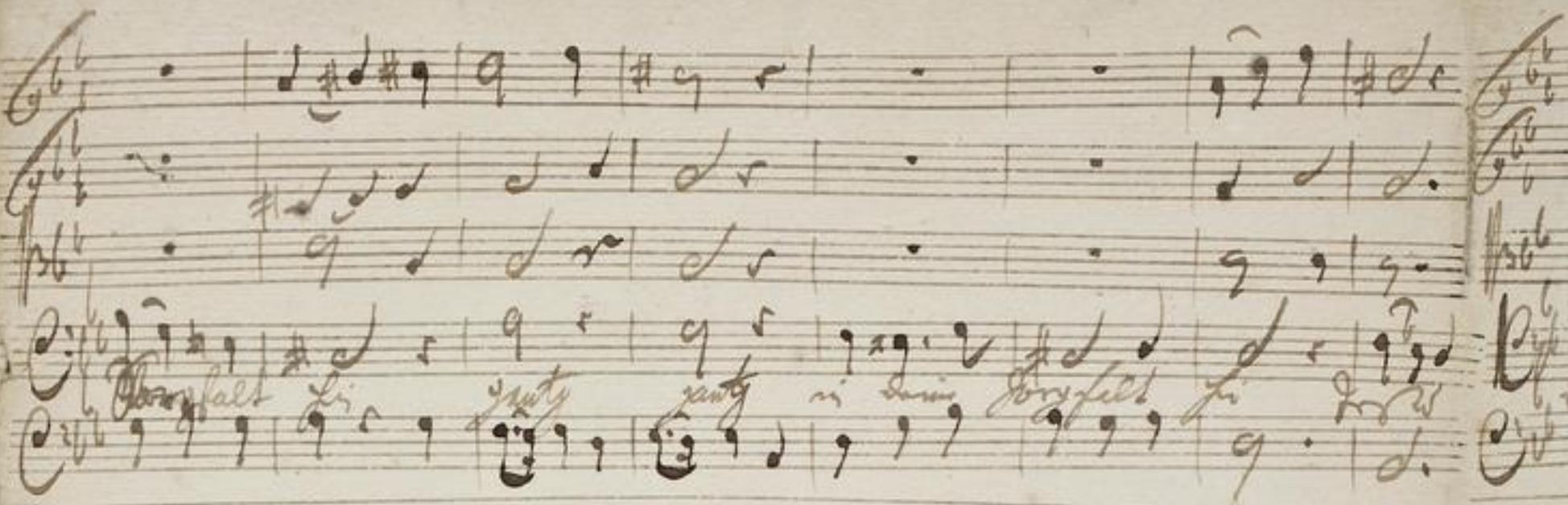
Soprano: ja das ist nicht wahr
Alto: ja das ist nicht wahr

System 3:

Soprano: ohne ein Lied zu singen
Alto: ohne ein Lied zu singen

System 4:

Soprano: ohne ein Lied zu singen
Alto: ohne ein Lied zu singen



4

The image shows a page from a handwritten musical manuscript. The music is written on five staves, each with a different key signature and time signature. The instruments represented include woodwinds (oboe, bassoon), brass (trumpet, tuba), and strings (violin, cello). The notation includes various note values, rests, and dynamic markings. A prominent tempo marking 'Largo' is located at the top of the page. The manuscript is written in ink on aged paper.

Gloria in excelsis deo
Et in terra pax
Gloria in excelsis deo
Gloria in excelsis deo
Gloria in excelsis deo

Gloria in excelsis deo
Et in terra pax
Gloria in excelsis deo
Gloria in excelsis deo
Gloria in excelsis deo

Soli Deo gloria.



154

15.

Siemand von Gant von
Lijden.

a

2 Violin

Viol.

Ant:

Alt

Tenore

Bass

Fer. 3. Lento.
1721.

c
Continuo



Continuo

This page contains a handwritten musical score for the Continuo part of a composition. The score is written on ten staves, each consisting of five horizontal lines. The music is primarily in common time, indicated by a 'C' at the beginning of each staff. The clef varies across the staves, including a bass clef, a treble clef, and a soprano clef. The notation includes various note values such as eighth and sixteenth notes, and rests. Dynamic markings like 'pp.' (pianissimo) and 'ff.' (fortissimo) are present. Several sections of the music are labeled with German text: 'Herrn und Herrn dymm en dyss' (likely referring to 'Herr und Herr') and 'der wahrer Ewigk.' (the true eternal). A section of the music is annotated with 'of Bassin Gang.' (likely referring to 'Bassoon Gang'). The score concludes with a final section labeled 'fort.'



Violino. I.

7

The image shows a handwritten musical score for piano, consisting of ten staves of music. The notation is in common time and includes various dynamics such as *pp*, *fort.*, and *legg.*. There are also several performance instructions written in cursive, including "diminuendo by 4ths p.", "and increase", "Recit facet", "Recit facet", "fort.", "Recit facet", "Recit facet", "Recit facet", "Recit facet", and "Recit facet". The score is written on five-line staff paper, with some staves having two staves stacked vertically. The handwriting is in black ink on a light-colored background.





Violino. 2.

8

Nr. 11. Violino. 2.

Tempo: *Langsam*. *Im Schritt*.

Recit. *lasci* // *fre*

Lebhaft *lebhaft*

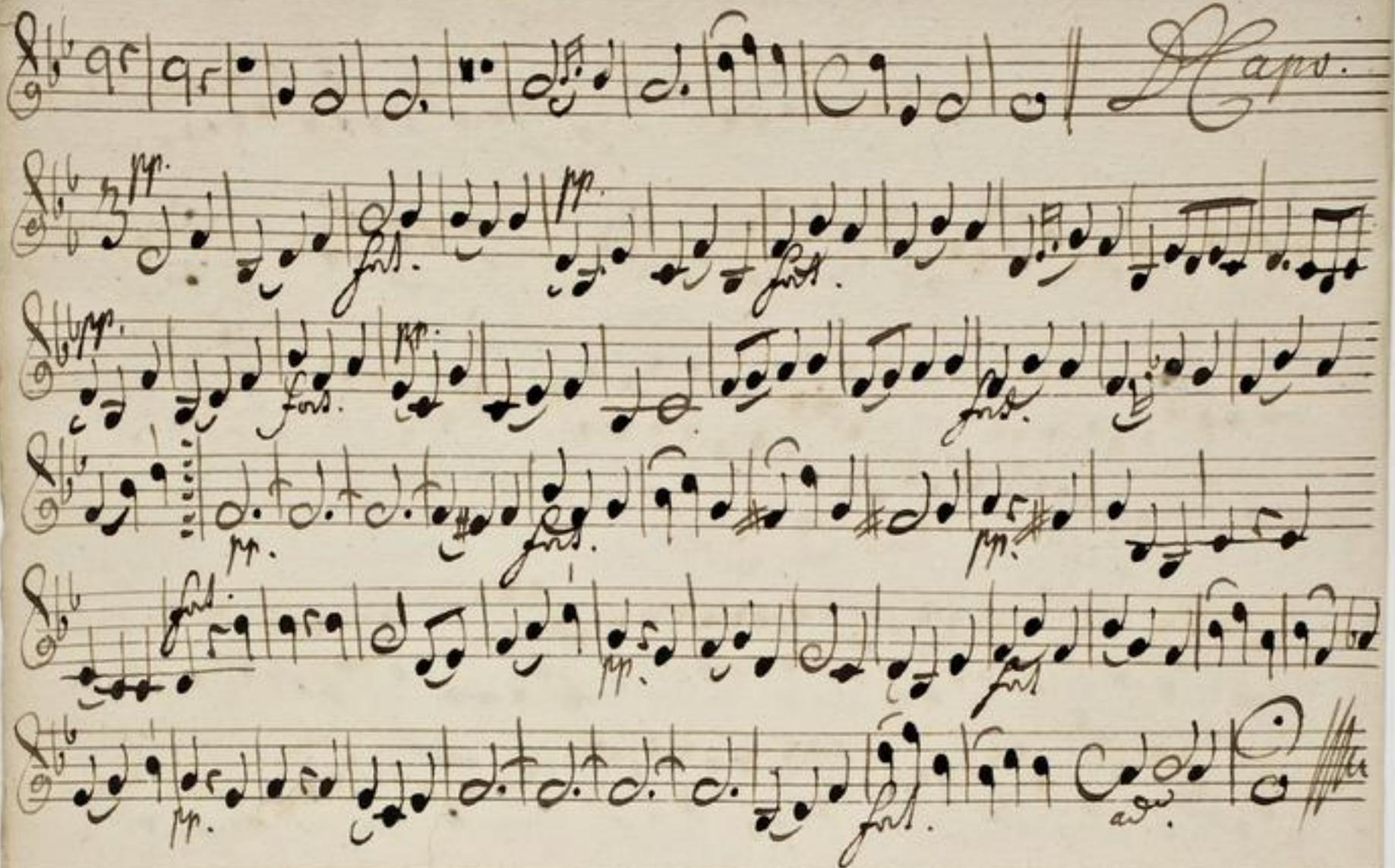
forte

*Recit. *lasci* // *fre**

volto

This block contains the handwritten musical score for Violin 2. It consists of ten staves of music, each with a treble clef and a key signature of one sharp. The music is written in common time. Various dynamics are indicated throughout, such as 'Langsam' (slow), 'Im Schritt' (in step), 'Lebhaft' (lively), 'forte', 'pp' (pianissimo), and 'volto'. Performance instructions like 'Recit.' and 'lasci' are also present. The score is written in black ink on aged paper.





9

Nioca

Si roncato.

Si s'ingressa legg.

Recital faces p.

Si bis in S'gant.

p.

Capo // Recital faces // p. b.s

ay min monio doble.

Capo.



Choral.

A handwritten musical score for four voices. The music is written on four staves, each with a different vocal range: soprano (highest), alto, tenor, and bass (lowest). The key signature is common time (indicated by 'C'). The notation consists of vertical stems and short horizontal strokes indicating pitch and rhythm. The soprano staff has a note labeled 'Soprano 2nd part'. The bass staff ends with a fermata over the last note. The score is written on aged, yellowish paper.



Choral. Violone

10



Violino.

Choral.

11

Handwritten musical score for Violin (Violino) and Chorus (Choral). The score consists of 12 staves of music. The first two staves are for Violin, with lyrics in German: "Nirnand kan fohm" and "Iw uroffl luff p.". The third staff is for Violin. The fourth staff is for Chorus, with lyrics "Gib bin in d'fahl". The fifth staff is for Violin. The sixth staff is for Violin. The seventh staff is for Violin. The eighth staff is for Violin. The ninth staff is for Violin. The tenth staff is for Violin. The eleventh staff is for Violin. The twelfth staff is for Violin. The score includes dynamic markings such as *f*, *p*, *pp*, and *ff*. The vocal parts include sections labeled "Aria" and "La Capo". The manuscript is dated 1753.

Nirnand kan fohm
Iw uroffl luff p.
Gib bin in d'fahl
Aria
La Capo
fort.
fort.
Aria.
Gib auf. nim meine Fohle
La Capo
ad.



Coral.

The image shows a page from a handwritten musical manuscript. At the top, the word "Coral." is written in cursive. Below it, there are three staves of music. The first staff starts with a soprano clef, followed by a bass clef, and then another soprano clef. The lyrics "Ewig mein Retter" are written above the first staff. The music consists of quarter notes and eighth notes, with some rests. The second staff begins with a bass clef, and the third staff begins with a soprano clef. The manuscript is on aged, yellowish paper with some faint smudges and a small hole near the center.



Canto.

12

Accomp // C. q | q | q | q | q | q | q | o | . | t |

In meinfchäfft gib mir keinen, fom hift mir
Jesum Christus kommen allein das wir an ift bleibend gr.

Leben Freyland der mit brafft hat zu dem ersten Vaterland
Reiche freien wir können hier nicht allein
vor Gott und Christus zum ersten Leben weißt, Ich magst die Mörder
ja nicht Gott fürchtet der nicht mit woff in Auff.

C. q | q | q | q | q | q | q | o | . | t |

Gib mir im Haß von Gott in Wege von Gott in Wege von
selbst in selbst ist mein getroen - in Gott in selbst in selbst ist mein gr
hiner mein getroen sind Gib mir im Haß von Gott in Wege in
selbst in selbst - in mein getroen - in Gott in selbst in
selbst ist mein getroen - in Gott mein getroen sind
paab sein Wort sein Haß fällt ab

Gäßmühle





alto.

13



Alto.

Accomp: Satz | B^{\flat} | C | . | q | q | q | q | q | q | q |

Du werthes Leicht gib uns deinen Schein
Leht uns Jesum Christum erkennen allein dass wir an Ihm
bleiben dem getreuen Heyland der uns bracht hat
Zu dem Rechten Vaterland Kyrie Eleison

Rec Sac: | Aria Sac: | Rec Sac: | Aria Sac: |

Choral | B^{\flat} | C | II | q | q | q | q | q | q | q | q |

Sei mein Rottler Halt mich eben Wem ich
Wem ich Herbe sei mein Leben Wem ich
sind ke sei mein Staab. Wem ich wieder aufersteh
Liege sei mein Grab. | I | q | q | q | q | q | q |

eg so Hilff mir dass ich geh hin da du mit Ewigen Freuden
wirft die Auferwehlte Weijden.



Tenore

14

Nirman kam Jesum einen heim frischen ofne Anstreben bei
- ligen Geist In mortale liest gib mir Deinen
Him lebt mit Jesum Geist und Seele allein daß wir
an ihm bleibn Im getrockneten Hejland ist er bald verschafft
In dem ersten Hejlande wird er von
Reicht Aria / Reicht Aria .

Soprano: Nun mein Leid tritt bald mir Leben
Nun ist Sterbe soj mein Leben
Nun ist mein Grab
Nun ist wieder an der Hof

Alto: nun ist unter ^{mein} mein
nun ist keine ^{mein} mein
nun ist wieder an der Hof

Bass: ^{mein} mein
nun ist wieder an der Hof

Soprano: Daß ich gef ⁱⁿ da bin in ewigen Fertigkeiten wird die
Anbetung wohlgel

Bass. 15

Accomp / C. Bass.

D'nowell, leß gib mir Deinen Geist
 leß mich Jesum Christum erkennen allein Jaß wir
 an ihm bleiben Im getrauen Frieden vor mir beschafft.
 Rec. Aria
 zu dem wohnen Vaterland Dichter
 Unschätzbar ist, daß Jesu Christ in Menschenleidern
 sind, sie kommen ist, und sie sind ihm bestand. Ja jaß nicht wir
 losen werden, so schützt sie sind sind sie meyden, sehn in Pein.
 Friß, die Leib kost darffst keinen Anfall machen. Am Kluge,
 mittw ars sie lobt, sein Sooyß hält sie von allen Freuden freiget
 Ohz nachtschleben, sagen, verschlief sie zum heiligen
 sagt ob das nicht ein schöner Vorfall sy.
 Jesu auf mir meine frohe Freude - in
 eine Vorzufallsmi ganz : in eine Vorzufallsmi



Gün auf Gün auf mir mein
Sorg falt hin ganz
Dum wimß sonß nicht wimß sonß nicht an selber Lied
all Non wir Non wir goß zu
süßer bin - weil ich sonst süßer bin.
Dum wimß Leid falt mischen
Küm ist poorbe so nüm leben
Süß mein Leib
Süß mein Gott
Siel mir daß ich ges'
weisst die Antwoort zu Hoytan

