

Zion, du Predigerin, steige auf einen hohen Berg
Mus 448/64
1740, 64

173.

~~64~~

64

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 448/64

Zion, du Predigerin, steige auf/einen hohen Berg/a/
2 Violin/Viola/Hautbois unis./Canto/Alto/Tenore/Basso/
e/Continuo./Dn.4.Adv./1740. [fälschlich geändert in 1741.]

Allegro

zi - on, du Pre..

Autograph Dezember 1740. 35 x 21,5 cm.

partitur: 5 Bl. Alte Zählung: 3 Bogen.

14 St.: C, A(2x), T, B(2x), vl 1(2x), 2, vla, vlne(2x), bc, ob.
1, 1, 1, 1, 1, 1, 2, 2, 3, 2, 2, 2, 1 Bl.

Alte Sign.: 173/67. Text: Johann Conrad Lichtenberg, 1741.

Partitur

32 $\frac{1}{2}$ Jahrgang - 1740.

Zwei, in Fortsetzung, eines auf einem Hofen Bogen

Mus 448/64

1740, 64

173.

~~64~~

64

Ad. (26) u

Partitur

32^{te} Jahrgang - 1740.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation with the word *Allegro* written below the staff.

Handwritten musical notation with dynamic markings *pp.* and *pp.* written above the staff.

Handwritten musical notation with the word *Zion* written below the staff.

Handwritten musical notation with dynamic markings *pp.* and *pp.* written above the staff.

Handwritten musical notation with dynamic markings *pp.* and *pp.* written above the staff.

Handwritten musical notation with the words *Lob ihm* and *Lob ihm* written below the staff.

Handwritten musical notation with the words *Primus auf mit Macht* and *Lob ihm Primus auf mit Macht* written below the staff.

Handwritten musical score with multiple staves. The lyrics are written in German and include:

Ich hab dich lieb mit
 dich des Heilighen
 du ist ein gott
 du ist ein gott
 du ist ein gott
 du ist ein gott

Handwritten musical score with multiple staves. The lyrics are written in German and include:

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 du ist ein gott
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 dich des Heilighen
 du ist ein gott
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Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp.* and *mf.*. The lyrics are written in German, including phrases like "gott", "auf", "ich", "Sünder", and "Jesu". The manuscript shows signs of age, with some staining and wear at the bottom edge.

And.
Musical notation system 1 with vocal line and piano accompaniment.

Musical notation system 2 with vocal line and piano accompaniment.

Musical notation system 3 with vocal line and piano accompaniment. Includes the lyrics: *Bringst du mich*

Musical notation system 4 with vocal line and piano accompaniment. Includes the lyrics: *Bringst du mich*

Musical notation system 5 with vocal line and piano accompaniment. Includes the lyrics: *Bringst du mich*

Musical notation system 6 with vocal line and piano accompaniment. Includes the lyrics: *Bringst du mich*

GRÖßHERZOGLICHE
HESSISCHE
HÖRBIBLIOTHEK

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in German below the notes.

Ich bin ein armer Sünder
 Ich bin ein armer Sünder
 Ich bin ein armer Sünder
 Ich bin ein armer Sünder
 Ich bin ein armer Sünder

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written in German below the notes.

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 Ich bin ein armer Sünder
 Ich bin ein armer Sünder
 Ich bin ein armer Sünder
 Ich bin ein armer Sünder

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 HESSISCHE
 BIBLIOTHEK

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The lyrics include "Herr Jesu Christ, dich zu uns wend", "Hilf für Gottes Güte danken", and "Hilf für Gottes Güte danken". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *pp.*, *p.*, and *mf.*. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The lyrics include: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The notation includes various note values, rests, and bar lines.

Handwritten musical score with multiple staves. The lyrics include: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The notation includes various note values, rests, and bar lines.

Handwritten musical score with multiple staves. The lyrics include: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The notation includes various note values, rests, and bar lines.

Handwritten musical score with multiple staves. The lyrics include: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The notation includes various note values, rests, and bar lines.

Handwritten musical score with multiple staves. The lyrics include: "Ich hab dich lieb, ich hab dich lieb, ich hab dich lieb, ich hab dich lieb." The notation includes various note values, rests, and bar lines.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *Drum ist ihm so wohl, er magh sich gläncklich*

Handwritten musical score for the second system. The lyrics are: *gläub mit mir Gott danken. Ich will dich loben, dich preisen, dich ehren, dich verherrlichen.*

Handwritten musical score for the third system. The lyrics are: *Gott danken, dich loben, dich preisen, dich ehren, dich verherrlichen.*

Handwritten musical score for the fourth system. The lyrics are: *Liebe, die dich danken, loben, preisen, ehren, verherrlichen.*

Handwritten musical score for the fifth system, including the word *Da Capo* and concluding lyrics: *auf! zeige, Gott! den lobest u. alle Kinder loben dich.*

Handwritten musical score system 1

Handwritten lyrics: *Das ist die Frucht der Erde und der Arbeit des Menschen...*

Handwritten musical notation: Treble clef, 2/4 time signature, various notes and rests.

Handwritten dynamics: *p*, *f*, *mp*

Handwritten musical score system 2

Handwritten lyrics: *quodammodo... in nomine... dei...*

Handwritten musical notation: Treble clef, 2/4 time signature, various notes and rests.

Handwritten dynamics: *p*, *f*, *mp*

Handwritten musical score system 3

Handwritten lyrics: *... in nomine... dei...*

Handwritten musical notation: Treble clef, 2/4 time signature, various notes and rests.

Handwritten dynamics: *p*, *f*, *mp*



Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including performance directions such as *And. larg.*, *And. moder.*, and *Allegro*.

Handwritten musical score for the third system, concluding with a double bar line and repeat signs.

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HESSENSCHE
BIBLIOTHEK

Soli Deo Gloria



173
67.

Zion, du Fremdein, bringe auf
mein Jesu Berg.

a

z

Violin

Viola

Hautbois. unif.

Canto

Alto

Tenore

Bass

e

Continuo.

La. 4. c. d. e.

1741.

1740.

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Alto. 25

Continuo

Zug des Radigers

Handwritten musical score for Continuo, first system. It consists of six staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings such as "pp." and "p.".

Gott ist mein

Handwritten musical score for Continuo, second system. It consists of six staves of music in G major. The notation includes various rhythmic values, accidentals, and dynamic markings such as "pp." and "p.".

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.*, *mp.*, and *f. p.*. A section is marked *Capo. ||* with a double bar line. The score is written in a system with a treble clef and a key signature of one sharp (F#). The music consists of several staves, with some staves containing complex rhythmic patterns and fingerings. The paper shows signs of age, including discoloration and some wear at the edges.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* and *mp.*. The score is written in a system with a key signature of one sharp (F#) and a time signature of 6/8. The music is characterized by complex rhythmic patterns and melodic lines. A section labeled "Choral. tutti." is visible, along with the instruction "in quibus Organ." indicating organ accompaniment. The manuscript shows signs of age, including foxing and some staining.

mp.

Capo //

Recitat

volti

| |
|----------------------------------------------|
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|----------------------------------------------|



9. Lottentanz.

Handwritten musical score for 'Lottentanz'. The score is written on 15 staves in G major (one sharp) and 3/8 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piece includes various dynamic markings such as *pp.*, *p.*, *mp.*, *f.*, and *ff.*, as well as performance instructions like *for.* and *tr.*. The notation includes many accidentals and slurs. The manuscript shows signs of age, with some ink bleed-through from the reverse side.

Recitat.

Choral. piano.

In quatuor System y. f. d. d.

Alto.

Violino I^{mo}.

10

The image shows a page of handwritten musical notation for Violino I and Alto. The score is written on ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is in a single system, with the Violino I part on the upper staves and the Alto part on the lower staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *mp.*, *fp.*, and *fort.*. There are also performance instructions like *zwing ins Fortissimo* and *gott ist unser*. The page is numbered 10 in the top right corner. The handwriting is in dark ink on aged, slightly yellowed paper.

Volti

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al. *Sostenuto.*

The musical score is written on 15 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and dynamics are indicated as *al. Sostenuto.* The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include *p.*, *mp.*, *f.*, and *ff.*. There are also some performance instructions like *rit.* and *rit.!*. The manuscript shows signs of age, with some ink bleed-through and paper discoloration.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/8 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings.

Annotations and markings include:

- And. pian.* (Andante piano)
- in quatuor zorni* (in four days)
- Art.* (Articulation)
- A section marked *Stapo / Recitativo //* (Stapo / Recitative //)
- A section marked *3* (triple)
- Accents (*t*) and slurs are used throughout the notation.

The score concludes with a double bar line and repeat signs.

Alto.

Violino 2.

Gloria in excelsis Deo

The musical score consists of ten systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single melodic line. Dynamic markings include *pp.*, *fz.*, and *f.*. The second system contains the instruction *Recitativo* written in a larger, bold script. The third system starts with a 3/4 time signature and includes the instruction *Gott ist naef.* The remaining systems continue the melodic line with various dynamic markings and articulation marks.

A handwritten musical score consisting of 12 staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) appears on the fourth and sixth staves, and 'pp' (pianissimo) appears on the seventh staff. The piece concludes with a double bar line and the word 'Lapoli' written in a decorative, cursive hand.

Recitat:

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in l'bet may p.

schalt:
pp.

fz. *pp.*

fz. *pp.*

p. pp. p. pp. p. pp. p. pp.

fz.

pp.

fz. *pp.*

pp.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a rhythmic accompaniment with repeated eighth-note patterns. The word "Capo" is written in cursive on the right side of the second staff, followed by a double bar line.

Recitat

A section of handwritten musical notation consisting of seven staves, all of which are crossed out with a large 'X'. The notation includes various note values, rests, and rhythmic markings. The key signature is one sharp (F#) and the time signature is 9/8.

Choral.

Violino. 2.

114

pian.

In quatuor Brün,

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo marking 'pian.' is written above the first few notes. The second staff has the annotation 'In quatuor Brün,' written above it. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and a final flourish on the tenth staff.

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alw.

Viola

115

Gies die Königin

gott ist unser

Capo // Recitat //

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In Welt may mp.

mp. *f.* *pp.* *p.* *pp.* *p.* *pp.* *p.* *pp.* *f.* *mp.*

Capo

Recitat

Chord. *piano. fort.*

116

in Guady Com.



allu.

Violone

Zion du Zion

Gott ist nah

The musical score consists of approximately 15 staves. The first section, titled "Zion du Zion", is marked "allu." and includes dynamic markings like *mp.*, *f.*, and *fort.*. The second section, titled "Gott ist nah", begins with a 3/4 time signature and also features dynamic markings. The notation includes various note values, rests, and articulation marks.

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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is annotated with various performance instructions and dynamics, such as *pp.*, *mp.*, *mf.*, *f.*, and *ff.*. The text "S. die Welt mag p." is written below the third staff. The piece concludes with a double bar line and the word "Capo" written above the staff, followed by a change in key signature to two sharps (F# and C#) and a time signature change to 8/8.



Choral. *Ma an. fort.*

18

Im Gnade Zion,

allegro

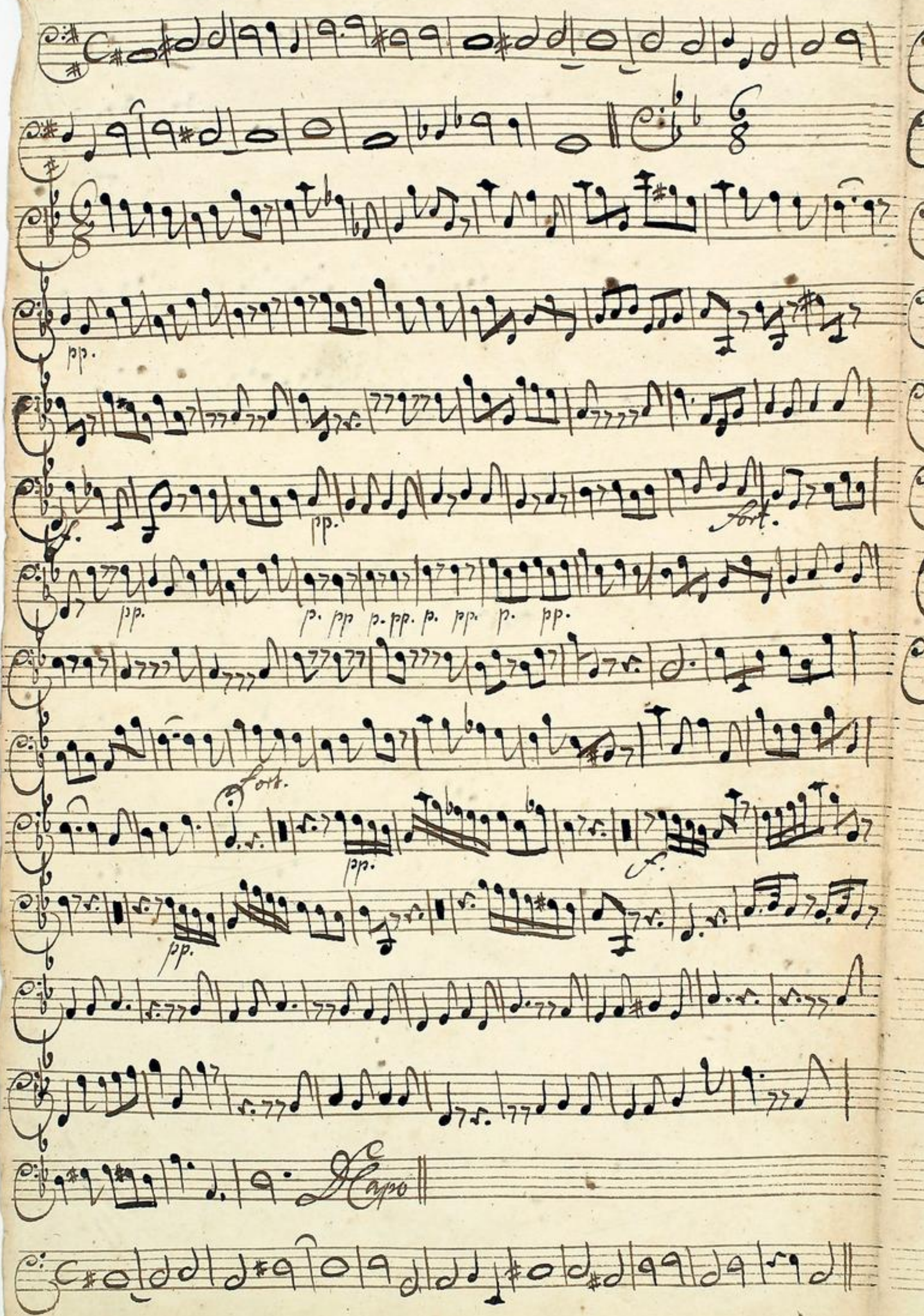
Violone

19

Handwritten musical score for Violone, page 19. The score consists of 14 staves of music in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'pp.' and 'f'. The piece concludes with a double bar line and a repeat sign.

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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* and *fort.*. The score concludes with a *Capo* instruction.



Choral.

piano. fort.

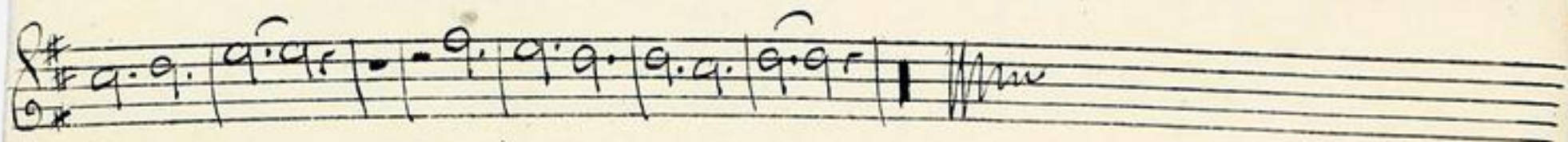
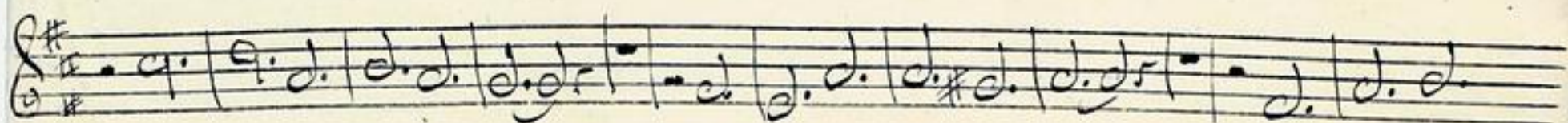
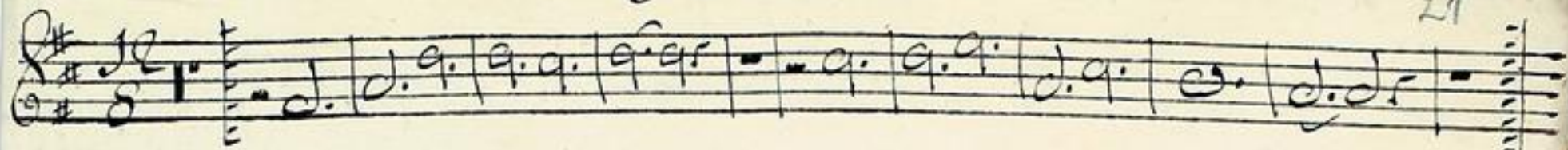
12
89

Four Quads being.



Hautbois

21



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Dieſe — iſt mein Gott —

Recital / Aria

Der Herr iſt mein Hoff und allen mit Deiner Gnade naſt Dein

Gnaden Bündel da Du laſt Dein Wort auf fallen ſich bey mir und Deiner

Gnaden Kraft der mich hoch zu Miß Thal und Dinnen ganz neu und ſelig

ſchaff daß ſie den Vater lieb gewinnen und er mich ſelig machen kan. Nicht

jemand ohne ſich ſelbſt das Wort und Gottes Ordnung an ſich wird er

ſein daß Gott ihm naſt und gnädig ſey.

Die Welt mag ihre Wege pri - - - ſen iſt of -

- - - er iſt ſein Gottes Bündel und Wort Gottes Bündel und

Wort iſt of - - - er Gottes Bündel und Wort Die Welt mag

iſt ihre Wege - pri - - ſen Die Welt mag ihre Wege

pri - - - ſen iſt of -

- - - er iſt of - - - er iſt ſein Gottes Bündel und Wort Got -

- - - hab Bündel und Wort iſt of - - - Got - - - hab Bündel und Wort

will mancher mancher meiner Einsalt la - son la - - son
 er soll mich denn nicht irren nicht irren nicht ir - ren manchen
 will mancher mancher meiner Einsalt la - son la - - son
 er soll mich denn nicht irren nicht irren nicht irren in glau - be
 was mir Gott anweist in der Was - ser
 Bad mit Geist macht er mich fer - - - lig
 hier mit dem heiligen Wasser Bad mit Geist macht er mich fer - - - lig
 hier - mit dem

Capo || Recital ||

der Gnade dem fließt noch den jetzigen von
 Mein Geist laß deinen Gott die dich im sonst nicht
 trinten trinten ab laßt dich ja das Wort das liest von deinem
 süß daß Geistlich dich allein von Dingen selber nicht

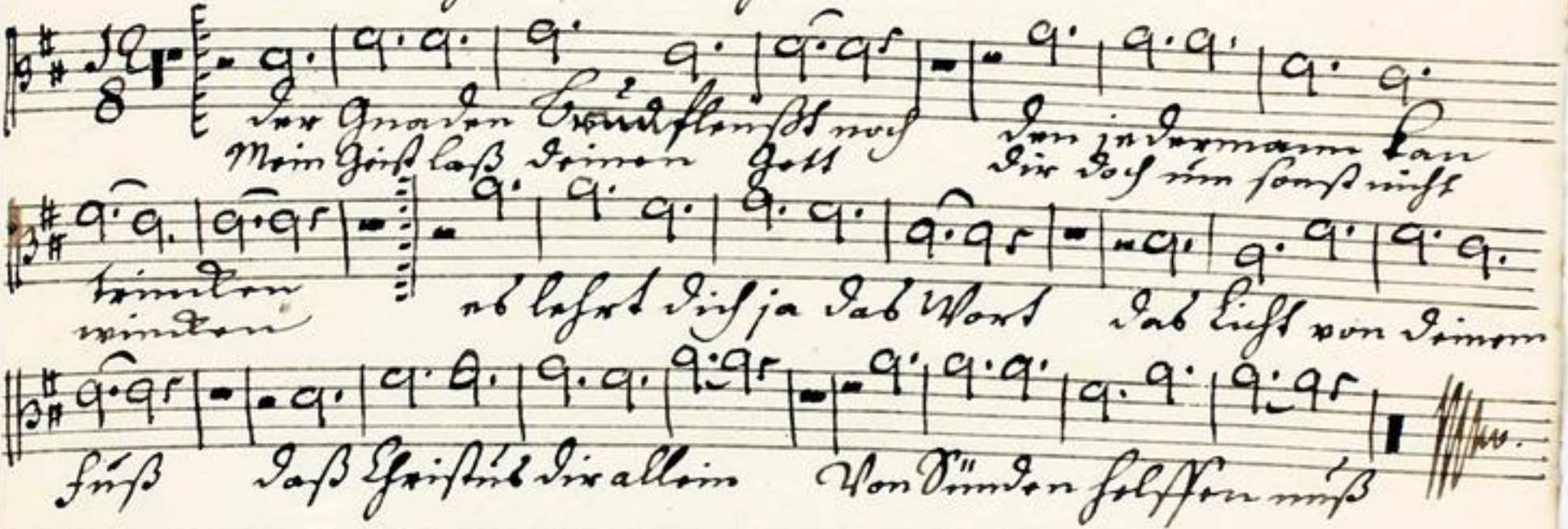
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Victum // Recitat // Aria // Recitat // Aria //



 auf zeige herx duox dimer geist der Welt und allen
 Dindren wie naß in armen Menschen Dindren im Wort und
 Brud der Luffe süß, fell das daß sie in Brude in sich kofen und
 Dimer Brud in rufte Luffe ofren



 Der Gnaden Brud flucht mich
 Mein Geist laß Dimer Gott
 Von jedermann kan
 die das im Luffe nicht
 kintem
 wintem
 ab laßt die ja das Wort das Licht von Dimer
 süß das Geistes die allein Von Dindren selffen muß



 die ist aus Gott

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Blank musical manuscript paper with 20 horizontal staves. A dark ink smudge is visible in the lower-middle section of the page.

1741.

Alto.

24

Stück // Recit. // Aria // Recit. // Aria // Recit. //

Das Quoday dem laubt noch, von jederman bey
 Mein Geist laß dir Gott, die dich mir sonst nicht
 können
 können nicht laßt dir die Arbeit, die dich von dem
 fuß dich Geist die allein, den du den selten mich.

Die da ist ein Gott

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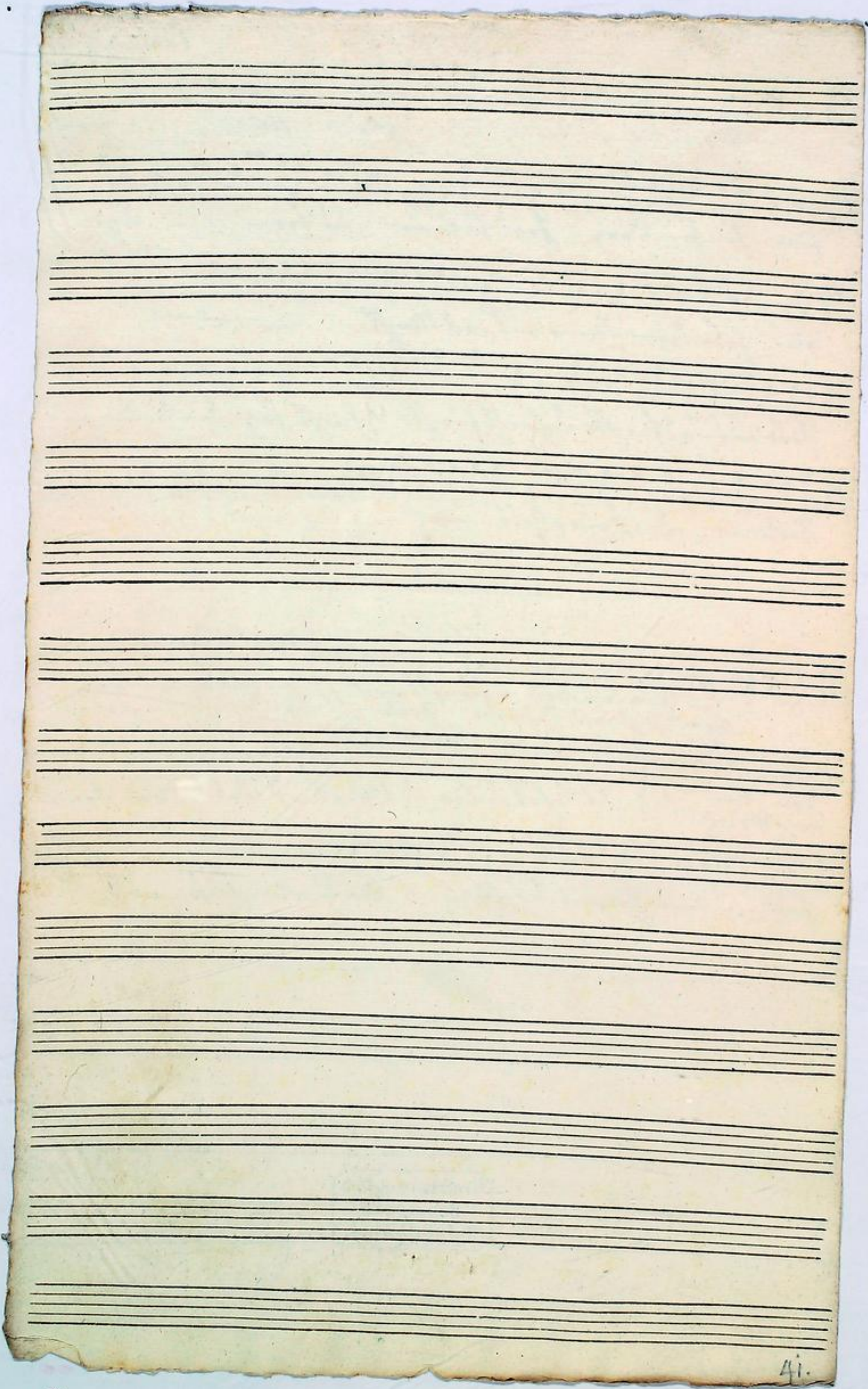
Tenore.

Vonlage 25

Gion In Jesu - - - - - digum Sti - - - - - gramf
 einen so - - - - - den Berg Jerusalem In Jesu - - - - - dige
 ein hebt deine Stimme auf mit Macht
 hebt auf und fürchte dich nicht fürchte dich nicht sagt der Herr den Jnda
 Diese - - - - - Da ist mein Gott - - - - -

8
 Inx Gnaden barmherzigkeit sey In jedem man fan
 Mein Geist lobt deinen Gott Die Jesu ein soch nicht
 trinten ab leset dich ja Ich Wort Ich luf von deinem
 wunden
 Ich daß Geist dich allein Von Vinden solten mich

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41.

Basso.

Diese - - - laist mir Gott - - -
 Die Welt ist auf uns steht wenn im Jofammel anff und laest wenn er zins
 empfoelt so laest sie sich gar wenig Inan. Die das moß schneiß
 fragen man biß in und was fangst du an und wenn er dem die
 Man seit schneiß so glaubt sie nicht sein Wort Inneiß sie ein loerob
 fragen auf Jesu sich In dem laß deine Verdigen nicht so vor
 gablich schreien
 Gott ist was maist anf- ibr Dinder - - - maist Jhm
 Bahr - maist Jhm Bahr - - - fu - komnt zu uns Gott ist was
 maist anf- ibr Dinder - - - maist Jhm Bahr - - -
 - fu komnt fu komnt zu uns fu bringts Gna - - - fu bringts
 Dat - - - gen gese Jhm mir gebangts gebangts - und ge - gen
 - gese Jhm mir gebangts - - - und geyen Dime Gült mit
 Gna - - - In fand Dime Gült mit Gna - - - In

Basso.

Dictum // Recit. // aria // Recit. // aria // Recit.

12/8

Das Gueden Gueden fleißt noch, In jedem man
Mein Geist laß dir inq. Gott, die bey unsent

han, winten
mist winten

ab laßt dir ja der Gott, daß list von

In dem fuß daß Geist ist dir allein, von Pinden

salten muß.

Singe ———— In ist von Gott ————

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