

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 447/7

Jesus gieng hinauf auf/einen Berg/a/2 Violin/Viola/Canto/  
Alto/Tenore/2 Bass/e/Continuo./Dn.Laetare./1739.

Autograph März 1739. 35 x 21 cm.

partitur: 4 Bl. Alte Zählung: Bogen 6 und 7.

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

Alte Sign.: 172/13. Text: Johann Conrad Lichtenberg, 1739.

~~1. gott will auf der Erde blühen~~

~~2. gott will nimmer gehen. Und es wird kein Ende geben~~

~~3. Jesu Christ giv my sinnes auf nimmer brennen~~

Mus 447/7

1739

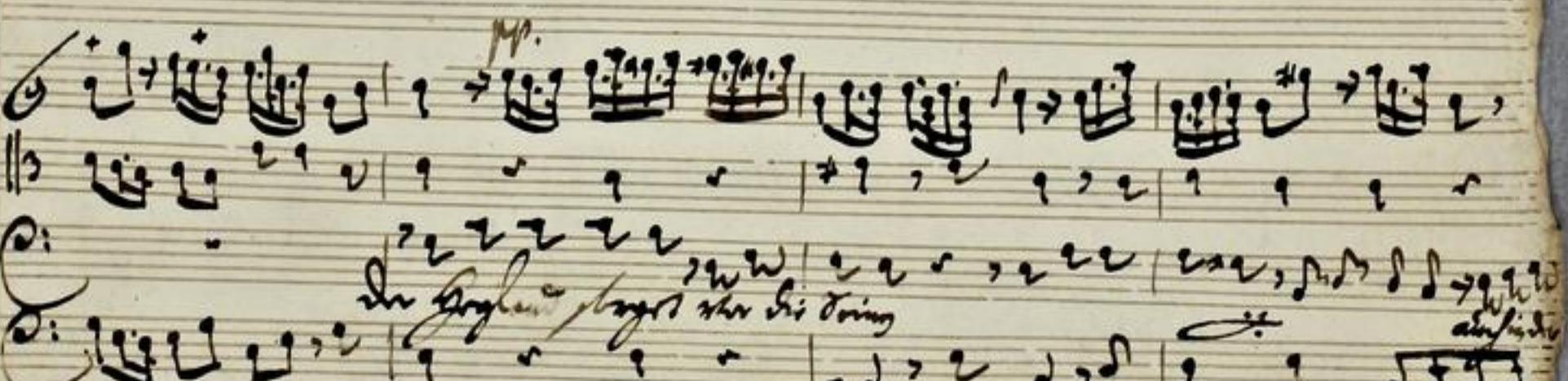
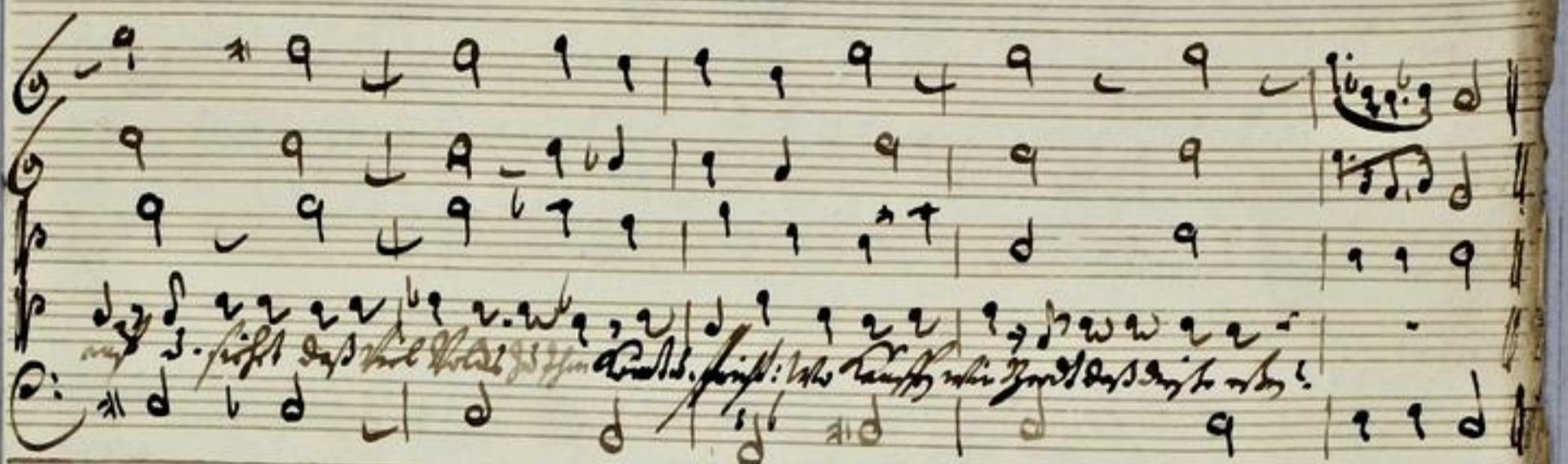
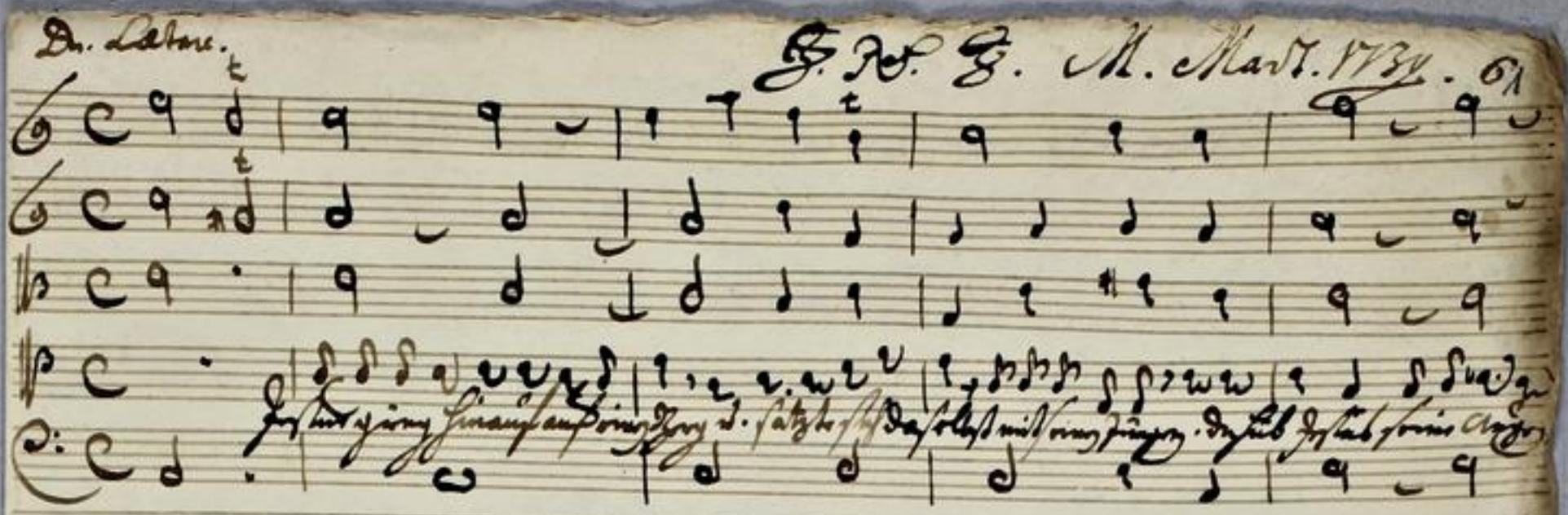
172.

173

7 =

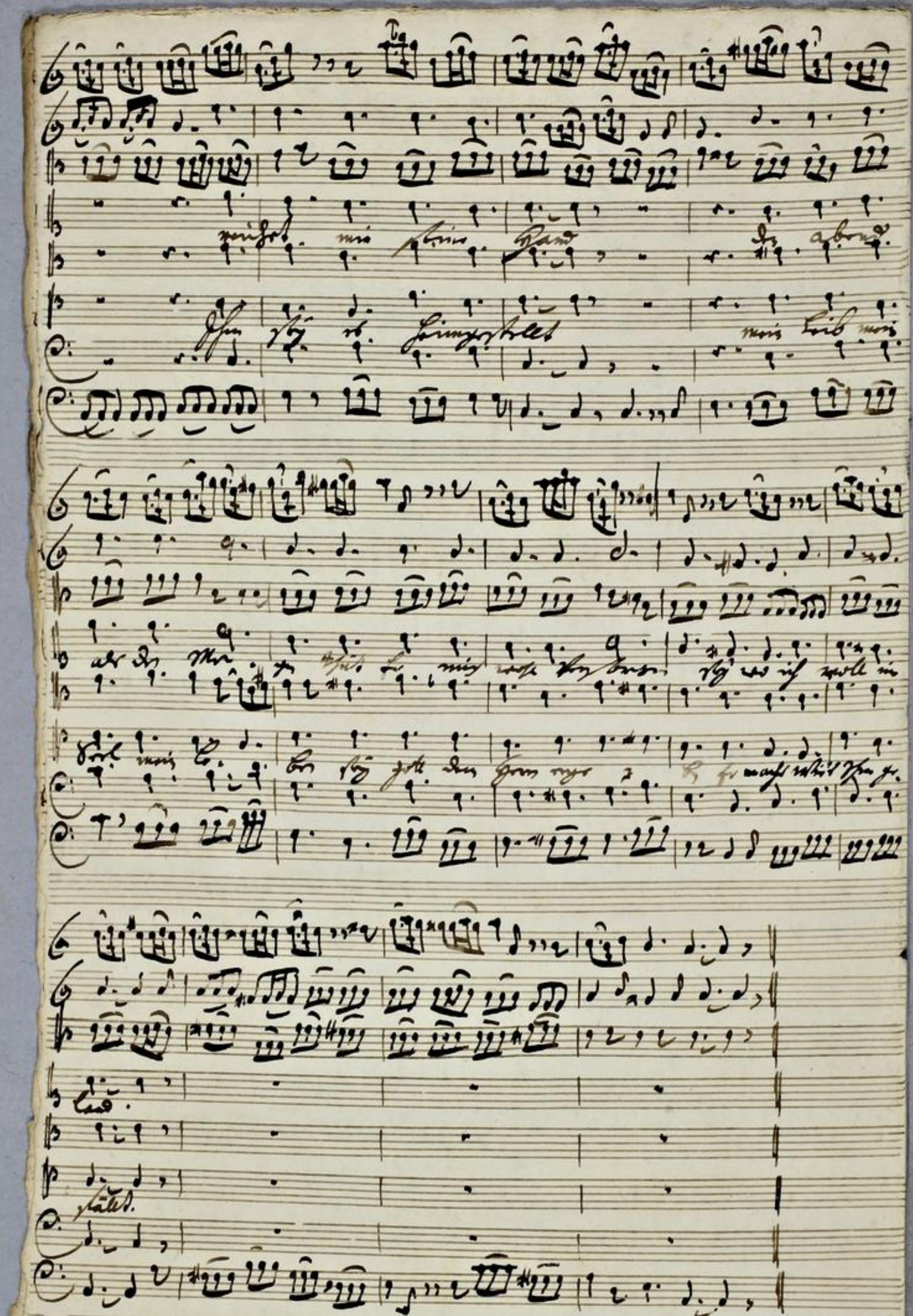
Partitur  
31. Februar 1739.

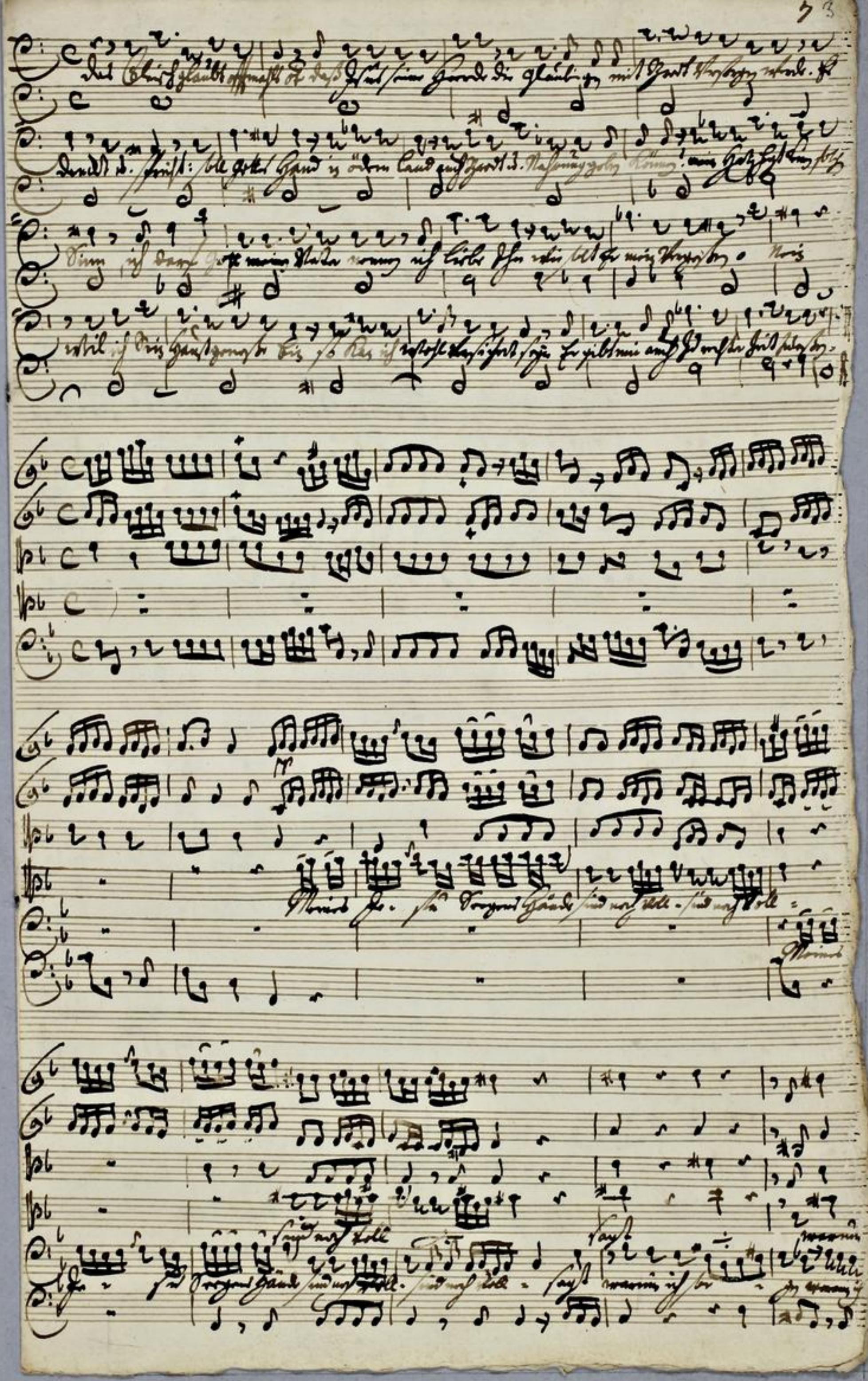


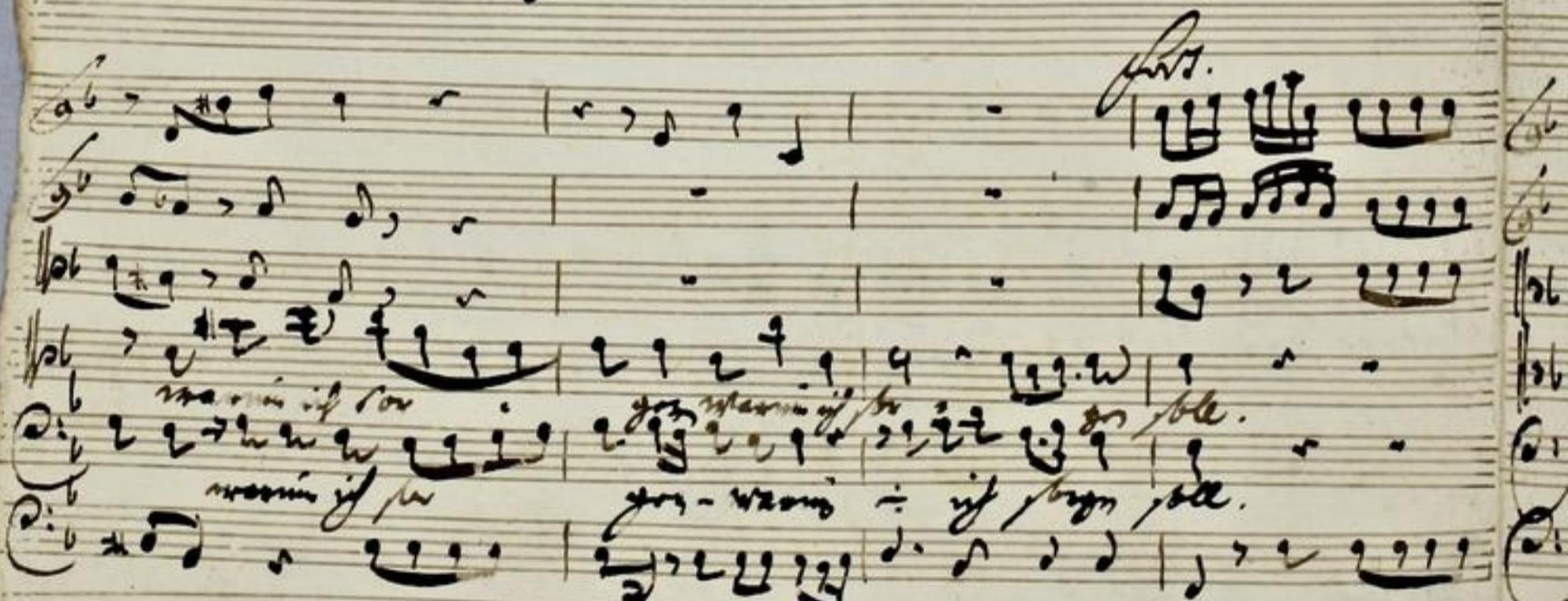
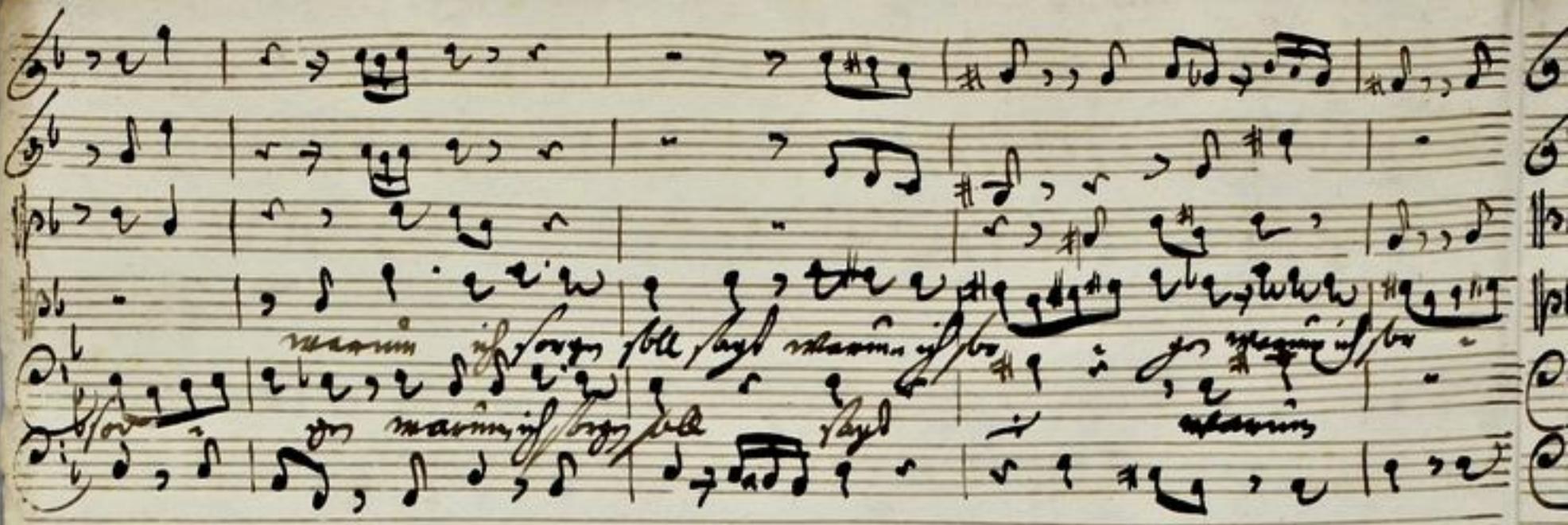


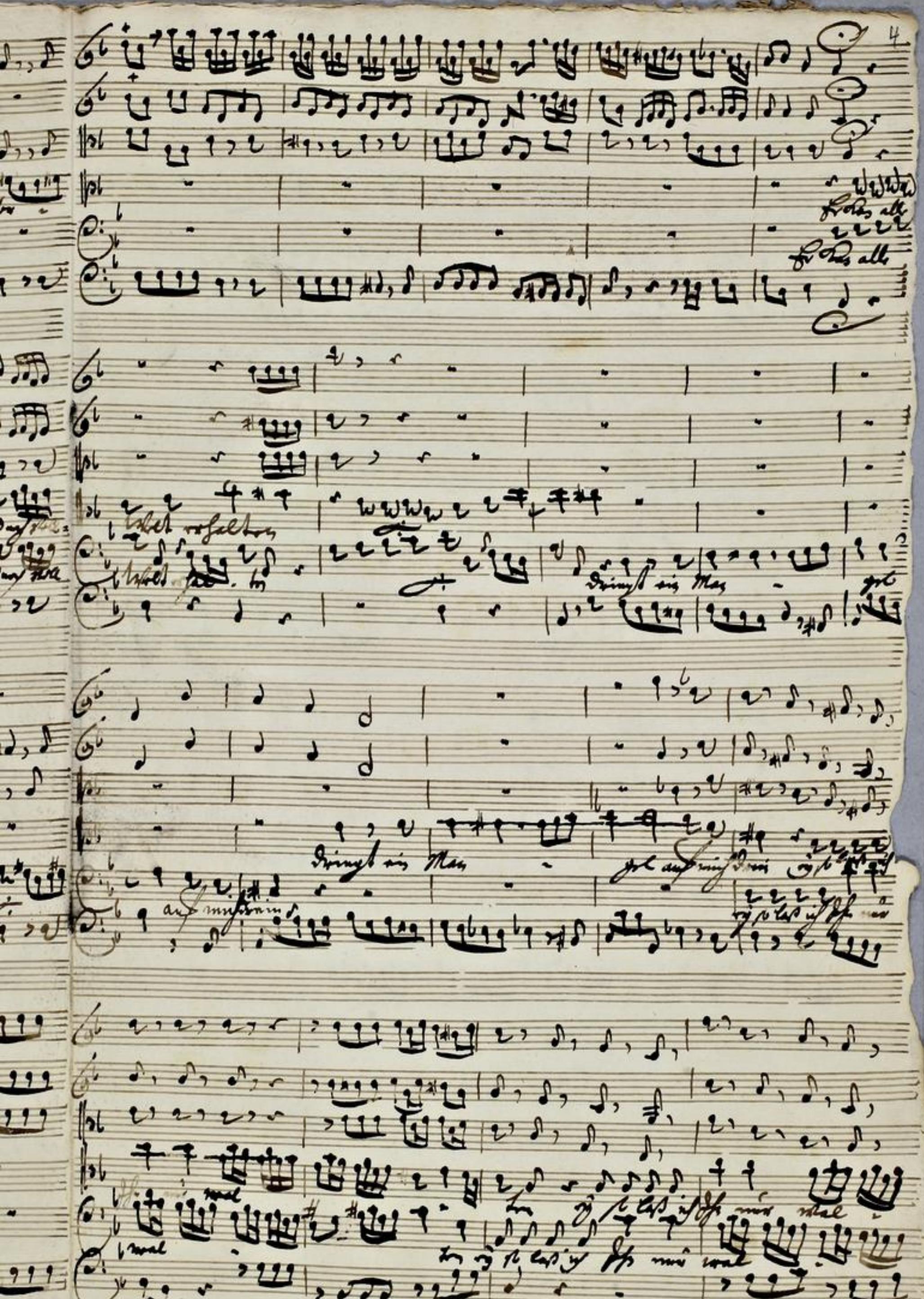












A handwritten musical score on five staves. The top staff consists of three vocal parts: soprano, alto, and bass, with lyrics in German. The lyrics include "Was ist das?", "Was ist das?", and "Was ist das?". The middle staff contains three vocal parts: soprano, alto, and bass, with lyrics in German. The bottom staff is for the piano, featuring a treble clef, a bass clef, and a common time signature. The score is written on five staves, with each staff having a different key signature.

Choral: No. 3.  
Augsburg, while in the church.  
Da Capo.

Choral: No. 3.

172

13

5

Gesang Finanz auf  
am Frey.

a

2 Violin

Viola

Canto

Mus

Tenor

2 Bass

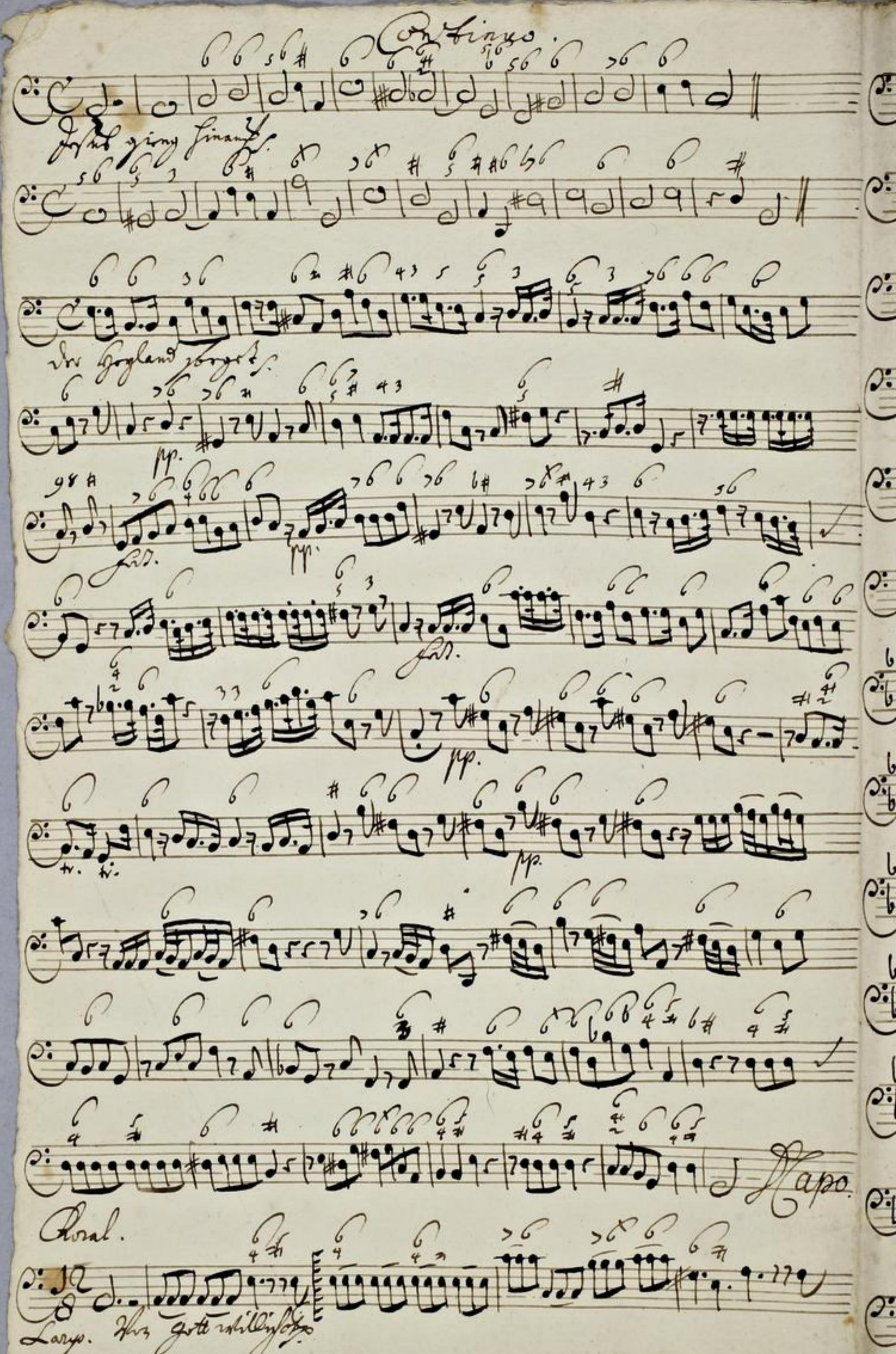
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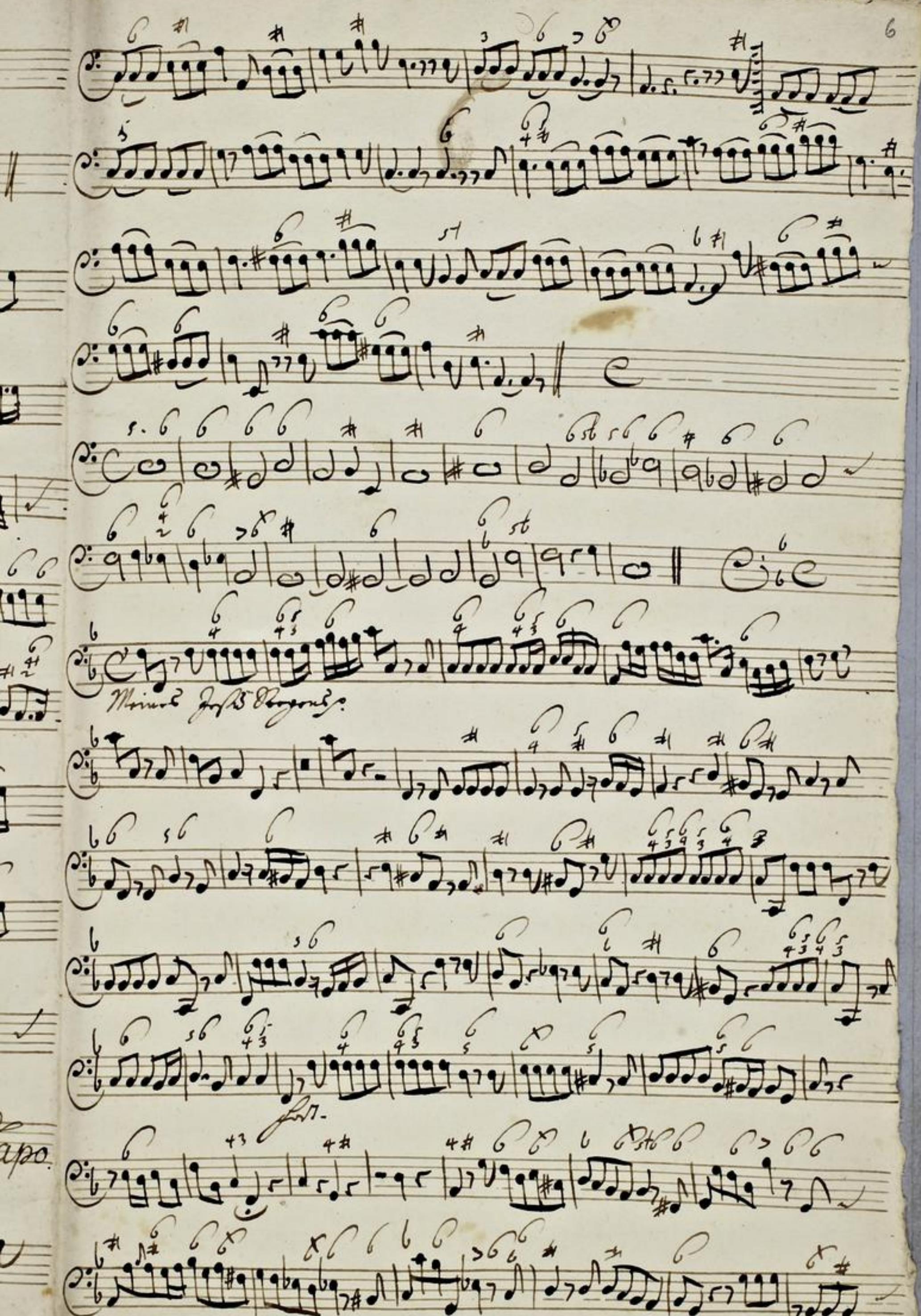
Continuo.

Dr. Latare  
1739.

||

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Choral Capo //



Accomp: *Violino. 1.* Recit  
Mirace du ging fin auf zum Berg,  
Der Berg war so groß,  
*f* *p.p.*  
*p.p.* *Da Capo.*

*Volti.*

*Choral.*

Handwritten musical score for a chorale prelude. The score consists of eight staves of music. The first four staves are labeled "Choral." and feature a soprano vocal line with a basso continuo line below it. The basso continuo line includes a bassoon part and a harpsichord part. The fifth staff begins with "Aria vivace" and "Molto animato," featuring a soprano vocal line with a basso continuo line below it. The sixth staff continues the soprano and basso continuo lines. The seventh staff begins with "Allegro" and features a soprano vocal line with a basso continuo line below it. The eighth staff concludes with "Repetitio" and "Capo" markings.

*Repetitio.* || *Capo* ||

*Aria*

*vivace.*

*Molto animato.*

*L.*

Continuation of the handwritten musical score. The score consists of six staves of music. The first two staves begin with "Allegro" and feature a soprano vocal line with a basso continuo line below it. The third staff begins with "Allegro" and features a soprano vocal line with a basso continuo line below it. The fourth staff begins with "Allegro" and features a soprano vocal line with a basso continuo line below it. The fifth staff begins with "Allegro" and features a soprano vocal line with a basso continuo line below it. The sixth staff concludes with "Repetitio" and "Capo" markings.

Violino. I.

8

Recitat

*gitarre*  
*in England*

*p.*

*p.p.*

*Capo //*

This is a handwritten musical score for Violin I (Violino. I). The score consists of twelve staves of music, each with a different key signature and time signature. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp. The eleventh staff begins with a treble clef and a key signature of one sharp. The twelfth staff begins with a treble clef and a key signature of one sharp. The score includes dynamic markings such as 'Recitat', 'gitarre in England', 'p.', 'p.p.', and 'Capo //'. The manuscript is numbered '8' in the top right corner.

Choral.

Handwritten musical score for Choral. The score consists of six staves of music. The first four staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2/4'). The key signature varies throughout the piece. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The piano accompaniment includes parts for 'Fingers' and 'Mains'. The score features various musical markings such as 'gut will', 'Recital', 'pp.', and 'Capo'. The manuscript is written in black ink on aged paper.

Fingers.

Mains

pp.

Capo //

Choral Capo //





Dwan

A handwritten musical score for a six-part ensemble. The parts are: Bassoon (Bassoon), Clarinet (Clarinet), Flute (Flute), Oboe (Oboe), Bassoon (Bassoon), and Bassoon (Bassoon). The score consists of ten staves of music. The first nine staves are written in common time, while the last staff is in 2/4 time. The music features various note heads, stems, and rests. There are several dynamics indicated, such as 'ff.', 'pp.', and 'fis.'. The piece concludes with a 'Coda' section. The manuscript is written in black ink on aged paper.

Choral Coda.



Viola

10

Recital

accents.

inégale temp.

fort.

pp.

fort.

pp.

Chorus.

the alto voice

pizz.

Recital

ff e.

volti



*Divae.*

*Alfred Jochum*

*mp.*

*Capo //*

*Choral Dafaso //*



# Violone.

11

Fröhligung.

vivace

Doppio tempo e sognante.

pp. # pp.

Choral. P. Large. Von Gott willst du

Volte.

The musical score consists of two staves of handwritten musical notation for the bassoon (Violone). The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth-note patterns, with dynamic markings like 'Fröhligung.', 'vivace', 'Doppio tempo e sognante.', and 'pp. # pp.'. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains eighth-note patterns and dynamic markings like 'Choral. P.' and 'Large. Von Gott willst du'. The score concludes with a section labeled 'Volte.'

Aria.

Musica Funebris

1

2

3

4

5

6

7

8

9

10

Da Capo //

Choral Da Capo. Mu



*Violone*

12

Violone

12

Jesu Jesu Jesu

f.

pp.

Choral. Lary.

the Gott will

http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-447-07/0025  
Universitäts- und Landesbibliothek Darmstadt

A handwritten musical score consisting of ten staves. The music is in common time. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a bass clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a bass clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The music consists of various note heads and stems, with some notes having vertical dashes through them.

*Musical Score*

*Capo //*

*Choral Capo //*



# Canto.

13

## Dictum // Recital // Aria //

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written above the piano accompaniment. The lyrics are in German. The score includes a section labeled "Recit // Aria".

Voyn Gott will ich nicht lassen ihm fahrst nicht von mir  
Ach Jesu will ich vor treuen in minor zweyzen Zeit

In der misse anfänger O' Grader da ist sonst irret Jesu  
Ach dan misse gedenken an wortz alle Ewig

Gänsel mix sine han' im Abend all den Morgen hat  
Jm frey ab sein gesellt mein Leib mein Tod mein Leben frey

für mich woll vor sorgen jm noch moll im Land.  
Gott vom H' ergeben für mich wird jm gefäll.

Recit // Aria

## Choral v. 3 // Capo //

1739

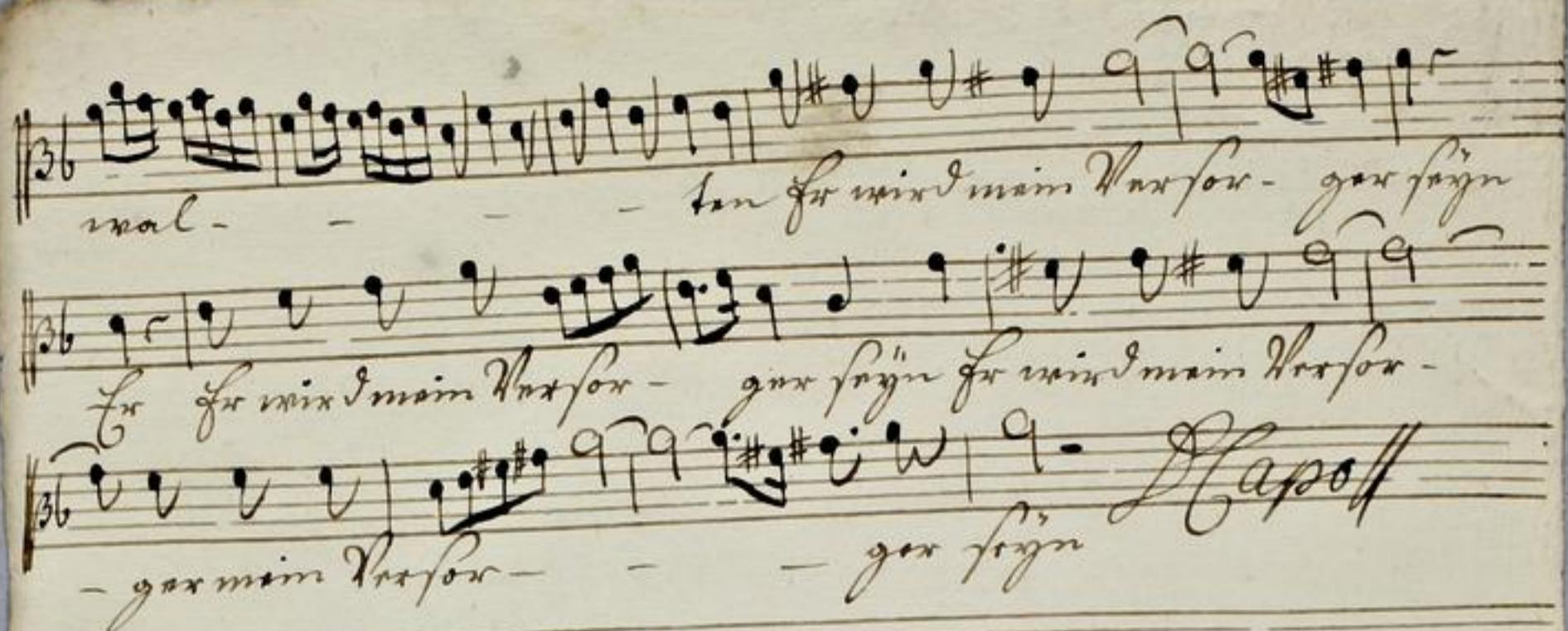


*alto*

14

# Recitum || Recital || Aria ||

Von Gott will ich nicht lassen Vom Sohn lasst mich von mir  
 An Jesu will ich vorwärts in minor gewesen Zeit  
 füsst mir am rechten Deasden da ist sonst nicht sehr  
 so kan mir mich gern noch für zwey allein lange  
 füsst mir seine Hand den Abend als den Morgen spät für mich  
 füsst mich sonst gar nichts mein Leib vom Tod mehr leidet son füsst Gott ihm  
 mögl. nur sorgen füsst nur ist wohl im Lande Recital  
 kann er geboren und muss enden so falls  
 Mindest so - für Sang und Hände sind noch voll - sind noch voll  
 sind noch voll - sagt - maximm maximm ist sorgen  
 soll sagt maximm ist sorgen - der maximm ist sorgen - gen warum ist  
 sorgen - gen soll mindest so - für Sang und Händen sind noch voll  
 - sind noch voll - sagt maximm - maximm ist sorgen -  
 - gen maximm ist sorgen - gen soll für kan alle Welt erfalten  
 - gen maximm ist sorgen - gen soll - singt im Mon - gelanßt mir dein  
 - in so lasst ich dir mir mal - - - in so lasst ich dir mir



# Choral Slap

1739.

# Tenore

15

Jesu ging finanziert inm Sang und salzte sich selbst mit seinen  
Gingern. Da habt Ihr seine Augen auf und siehet daß viel Wohl  
zur Zeit kommt und Christus wo kann wir Gott das Werk erden  
Recitat // Aria //

Von Gott will ich mich lassen dann Ich lasst mich von mir  
Bis ich will ich vorstricken in meine Freuden Fried  
Lasset mich an' ersten Ossen da ich sonst irre sehr  
ob kan mich nicht gedenken nu wundt also Ley  
nicht mir seine hand den Abend als der Morgen thut  
Ihm seij ab sein gefall mein Leib mein Tod mein Leben freij  
da mir noch was forgen seij wo ich soll im Land.  
Gott vom Himmel ergeben seij meins' wie ihm gefalß.

Recitat // Aria //

Choral Clapo



A handwritten musical score for organ and choir. The score consists of four systems of music, each with two staves. The top staff of each system is for the organ, featuring a basso continuo (b.c.) part with slurs and grace notes. The bottom staff is for the choir, with lyrics written in German. The lyrics are as follows:

Accomp. C: Jesu ging hin auf ein Berg und  
sah viele Leute mit einem Hunger. Da gab Jesu  
ihm Augen auf, u. sah, daß viele Leute zu Hause kamen, u.  
rief: wo habt ihr soviel Leid? Und sie sagten: Herr?

The date "1730" is written in the bottom right corner of the page.

## Basso.

16

## Dictum // Recitat // Aria //

38 Von Gott will ich nicht lassen *Emmer laßt nicht mir*  
*An ihn will ich nicht an an in mein Jherren Fri*  
 39 *infest mir am rechten Thron da ich sonst irre *Lebe**  
*an mir nicht geden - an der wunder Lalloo *Lebe* *Jher**  
 40 *Ist mir seine hand *Den Abend alle den Morgen hat für mich**  
*für mich gestellt mein Leibniss soll mein Leben *By Gott dem**  
 41 *wollt mir sorgen *Leben ist wohl im Land**  
*Leben ist geboren *der maß sind ihm gestellt**  
 42 *halb flüssiglanbst offtmal nicht daß Jesu seine hände wir Glaubigen mit*  
 43 *Broden sorgen werkt, ne kumt und schrift: soll Gott die hand in ödem*  
 44 *Land auf Broden Rastung geben können, mein Herz sagt kein solchen*  
 45 *Sinn, ich darf Gott minnen Waten nennen, ich bin kein nie soll für*  
 46 *min ungerathen. Nein weil ich sein Land kann ob der bin so kan ich wohl vor,*  
 47 *infest sich. Ich gibts mir auf zu verstor Fri Fri offen.*  
 48 *Mirre Jo - se in Gangen hände sind noch voll - sind noch voll*  
 49 *- sagt man in if for - gen man in if for - gen man in if sorgen*



# Choral Masses

Basso.

۱۷

bey je - fr' fayn' li - no Roff bey je - fr'

fest in eine Roff

Von Gott will ich nicht lassen  
Denn du hast mich nicht von mir  
Ach Gott will ich verlassen in minor schworen  
Friede mir am ersten Deut' Ich da ist sonst nichts  
Ich kan mich nicht gewor - on der minde allein  
Gehst mir keine Sankt, an Abend als den Mongen  
Ihm frey' ich mein geselle, mein Leib mein Tod mein Leben frey'  
du missest mir sorgen frey' mois moll im Land.  
Gott ihm kann ergeben du maist wirb ihm g. falls.

Recitat // Aria // Choral II Capo